

Res 111-10.

Toucedilla a duo El amante afrocado
y la dama quejosa del Sr. Bkve 1724

82 folios. (incluidos
los cosidos y los pegados).

10 cuadernillos

1) Apunte censical

2) Oboe 10 (pegados los folios 2, 3 y 4). Se
despegan en la Thup. Artesanal
agosto 2007)

3) Oboe 20

4) Trompa 1a

5) Trompa 2a

6) Contrabajo

7) Violín 10

8) Violín 10 dupl.

9) Violín 20

10) Violín 20 dupl.

Descripción provisional

Ayuntamiento de Madrid

111-10

Para la S^{ra} Antonia Prado

~~Alfonsa de~~ ~~Alfonso de~~

MUS 111-10

~~Alfonso de~~

Leg.^o 6.^o

Conadilla a Dios:

El Amante Apocado, y la
Dama Luejora;

Del S.^r Esteve;

1784

Allegro

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The word "Allegro" is written at the top left. The score is divided into systems by large curly braces. The paper shows signs of age, including tears and discoloration.

All.^o

Dama

Por vn Amante ausente muero ofen
 do el es tan agrio cada que te mer
 Infe liz del que ama malo o au
 di da muero ofen di - - - da
 puedo que - te mer pue - - - do
 sen te ma - lo o au sen - - - te

*Sateel Galan, con Baston
 haciendo el enfermo, y
 Abay canta en Caracter
 de muy Apocado.*

y su propia memoria me da la vida
 Si de algun error nado segue d' muerto
 que se alla desbancado cuando pa re ze

me - da la vi - da
 Se - que d' muer - to
 Cuan - do pa re - ze

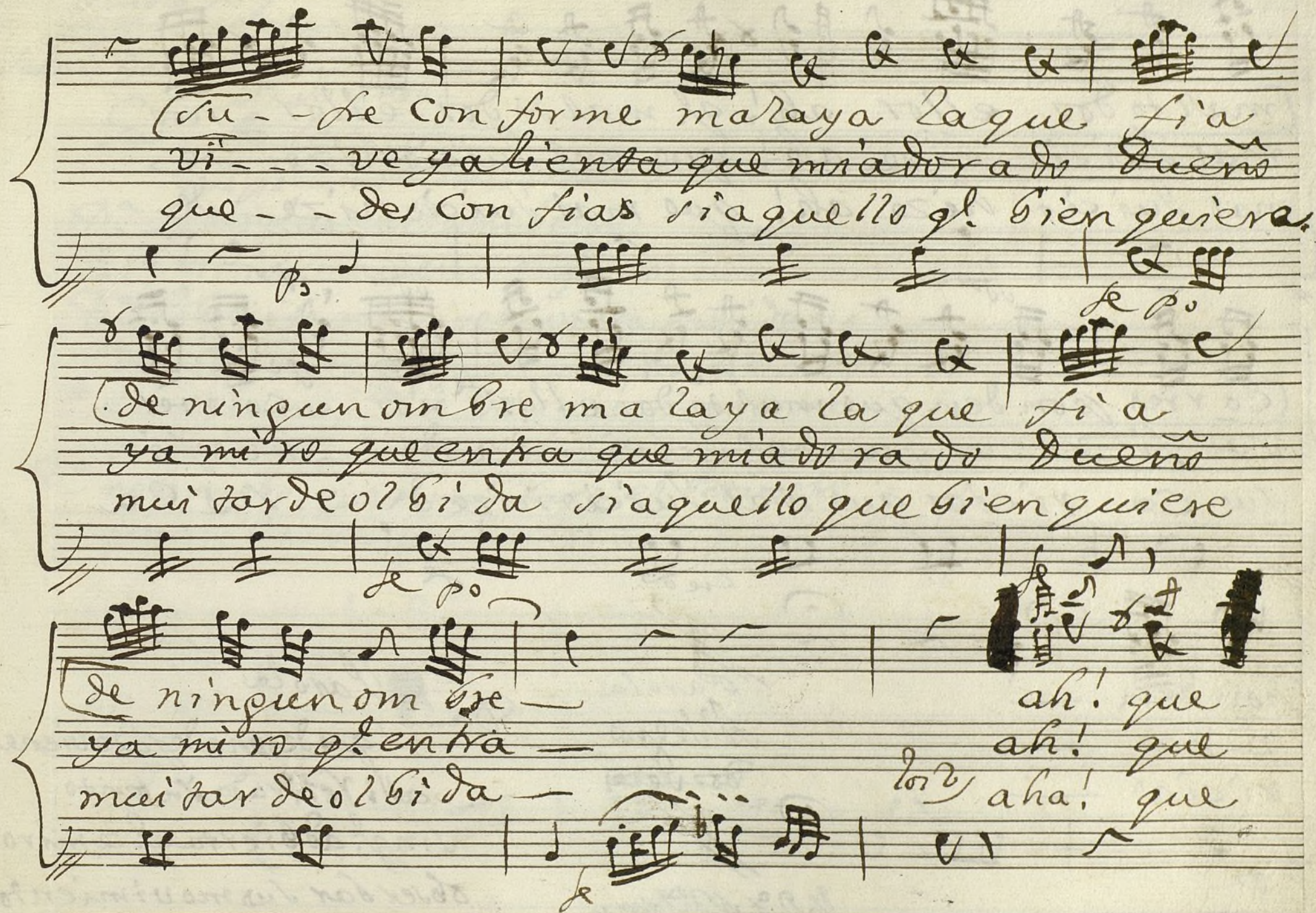
tres dias haze que no le veo si me a de
 mucho me admira que no padezca cuando le
 unos tres dias estado malo si a mi lo

lado por otro Dueño siento amorosa
 como Con tantas veras si me a de jado
 propio mea brá pasado aunque le quiero

Vavio de celos y en Confusiones sea brasa el pecho
 muero de quejas yo e de matarle donde le sea
 y final como no el tado le xos de e je cu tar lo

y en Confusiones sea brasa el pecho sea
 yo e de matarle donde le sea don
 no el tado le jos de e je cu - tar lo de e

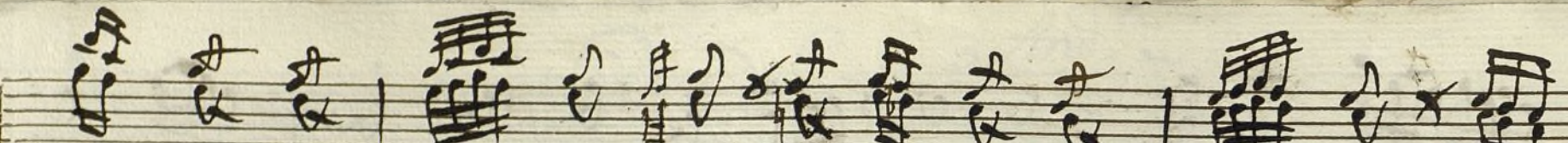
brasa el pecho: ay---
de la - sea ay---
se cu - tar lo *San* ay---
pero Cora zon -
pero Cora zon -
pero Cora zon -
zi-to. *Supre* Con forme pero Cora zon zi-to
zi-to. *Vive* ya li-enta pero Cora zon zi-to
mi-o quedes Con fias pero Cora zon mio
cu se Con - - forme
vi-ve ya - li-enta
quedes Con - - fias
le

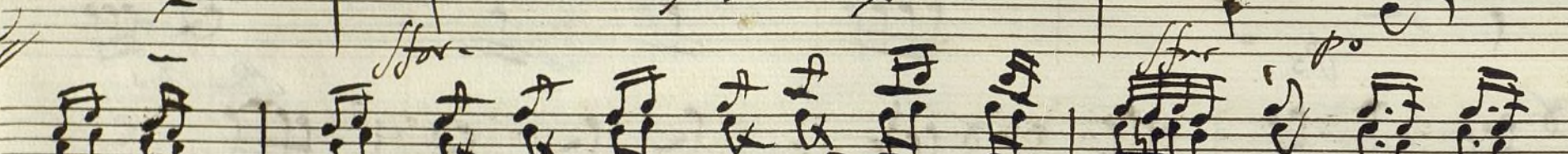


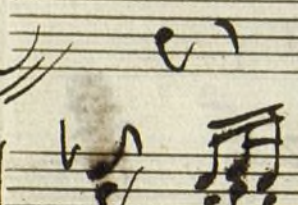
Cu - - se con forme ma laya la que si'a
 vi - - ve ya lienta que miadorado dueño
 que - - de con fias si'a quello q' bien quiera.

De ningun ombre ma laya la que si'a
 ya mi'ro que entra que miadorado dueño
 mui tarde ol bi'da si'a quello que bien quiere

De ningun om bre — ah! que
 ya mi'ro q' entra — ah! que
 mui tarde ol bi'da — lorz aha! que


 [mal todos ellos ah! q. mal todos ellos nos
 mal Juicio hize ah! que mal Juicio hize de
 mal Juicio hize ah! que mal Juicio hize de


 [Corres ponden que mal todos ellos de nos - - corres
 su fi nezas que mal Juicio hize de - - su fi
 su Ca ri'dad que mal Juicio hize de - - su Ca


 [non den
 nezas
 ri'cia)

Parola
 Al Segno
~~Donde~~

Parola
 Dama, que desmayado viene,
 allí retirada intento
 sing. adbierra q. le miro
 observar sus movimientos;

Parola 2^a

Salte la Dama / Do. Jazinto:

Sal.ⁿ La Señorita;

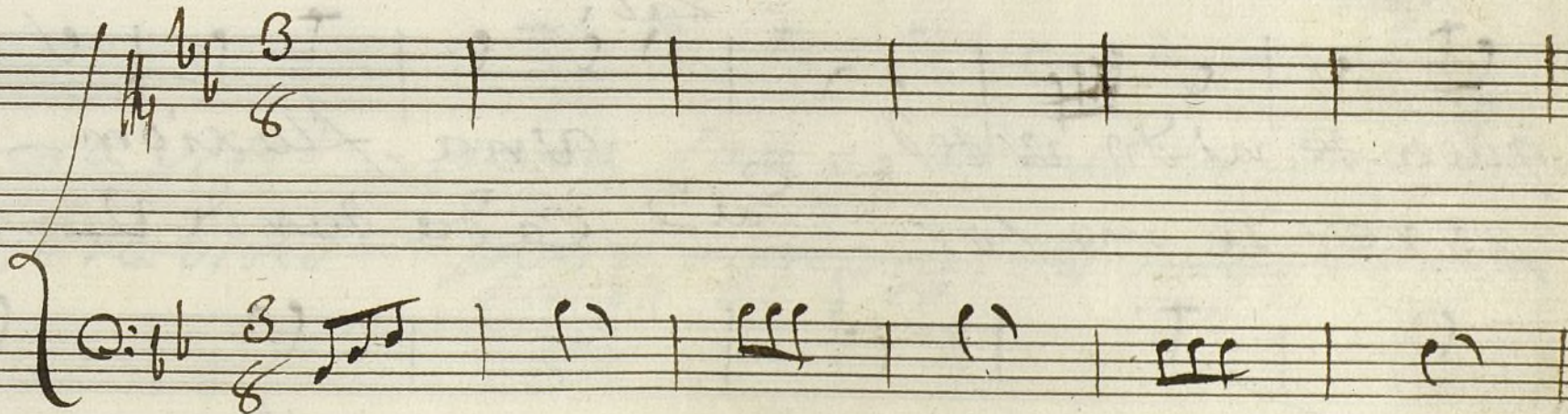
que poca memoria os debo,
D.^a pues q^l os tenido mi bien?

Sal.ⁿ estoi sumamente enfermo;

D.^a Pobrecito pues si yo huviera sabido el
de medio Luto andubiera, hasta veros
sanos y buenos; Sal.ⁿ veis que pierdo a me

Da anquedado, sin panto rillas
no es nuevo, que es mi Varo el Petimete
que no la tenga lome mo;

Alleg.^{ro}



^{da}
 Dⁿ Tazinto — de mi
^{da}
 Diga me usted — que leon
 vida que lo queate — ni do usted que lo
 echo para poner — se me for para
^{Salⁿ}
 quea se ni do usted una fluxion — en el
 poner se me for ^{Salⁿ} Cada tarde una orcha

dedo mas se que ni - to de el pie mas se
rita de una pipa - de me lon de una

ay po bre ci to
ay po bre ci to

si biera visto para sangrar me me adri den
si biera visto para sangrar me me adri den

me le ban
me le ban

te yocho minutos tarde en bolber

te no me po dia tener en pie

a las Damitas os pare ceis os pare

quenta si el ayre le buel caavred le buelcaav

ceis ay pobrecito de D.ª La cin to que a po ca

te Ay Pobre

Handwritten musical score on aged paper. The score consists of four systems of staves. The first system has a vocal line with lyrics "di to quea poca di to es su merze" and a piano accompaniment. The second system continues the vocal line with lyrics "poca di to es su merze" and the piano accompaniment. The third system shows the piano accompaniment with a double bar line and a diagonal slash. The fourth system shows the piano accompaniment with a double bar line and a diagonal slash, followed by the word "Parola" written in the right margin.

di to quea poca di to es su merze quea

poca di to es su merze

Allegro

Parola

Parolas / D.^a Sentas aquí con migo, *Salⁿ* si seño ra ei o preten
 do, que ei toi mai debil *D.^a* o amigo no es el caso para menos;
 que tres dias de enfermedad, seño r mio es mucho cuento para
 un pobre Petimetre, con amor y poco sebo; *Salⁿ* tengo gran
 melancolia, ya i bien mis de Vues me cantas a quel
 Vondo, por iia caso me di bierto; D.^a he, que Vondo? siempre
 me Cansas con tal pesadez, no quiero no quiero can
 tarle no, *Salⁿ* pues me pongo mas malo, ay, que me muero,
 D.^a pobrecito, me da mucha compasion por que te a precio,
 y deseo tu salud, le cantare; *Salⁿ* lo agradezco;

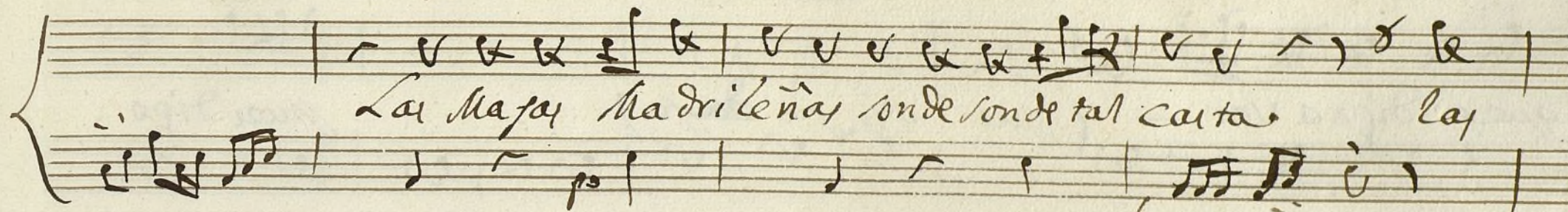
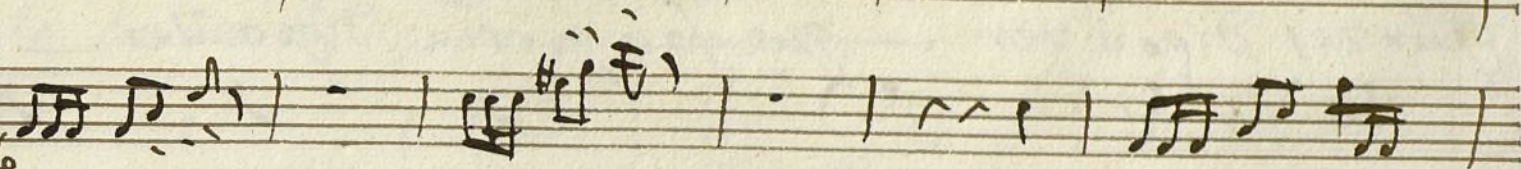
Peri. do no //
Allegro

Segui^o

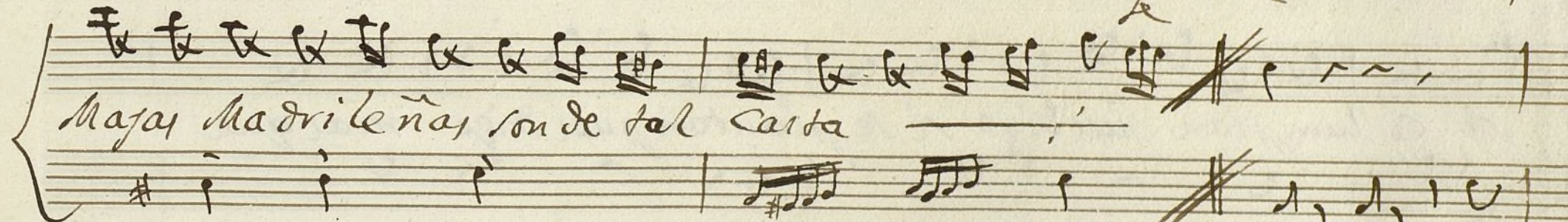
la Prada

And^{te}

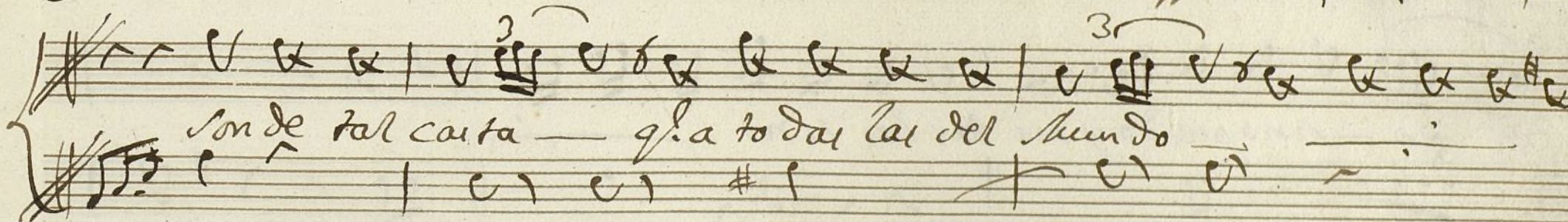
$\frac{3}{4}$
 $\frac{4}{4}$
 $\frac{3}{4}$
 $\frac{4}{4}$



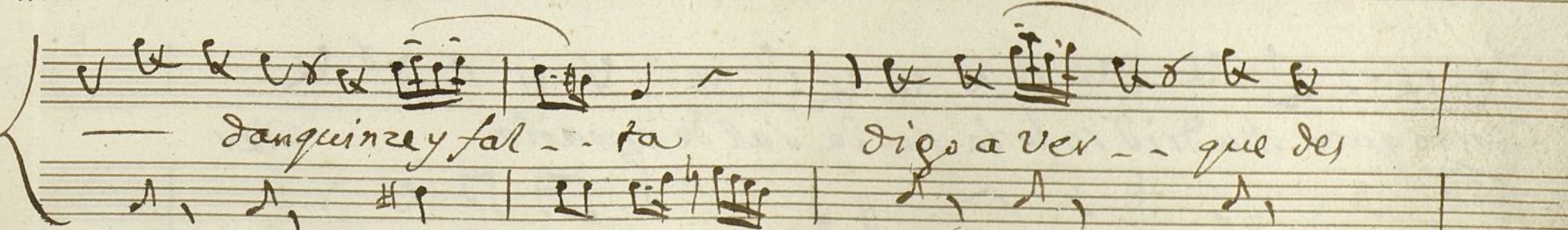
Lai Majas Madrileñas sonde sonde tal carta. Lai



Majas Madrileñas sonde sonde tal carta

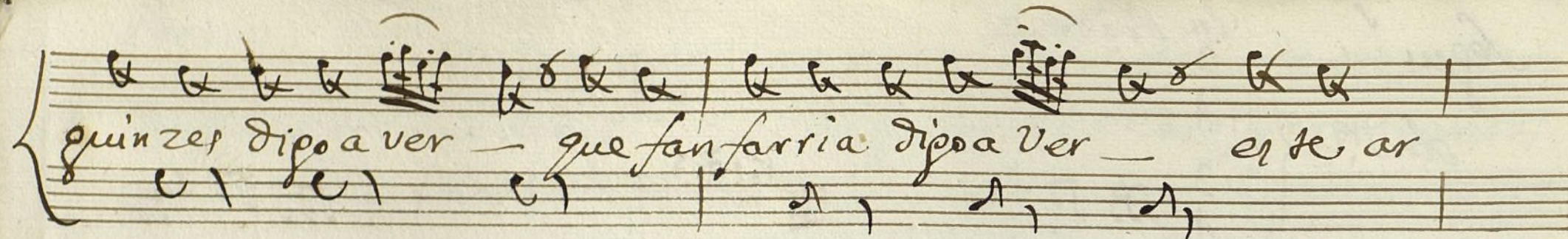


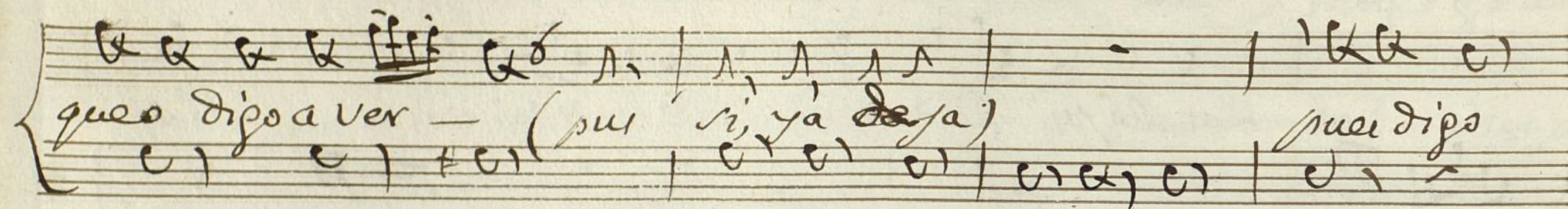
sonde sonde tal carta — g.la todas las del mundo

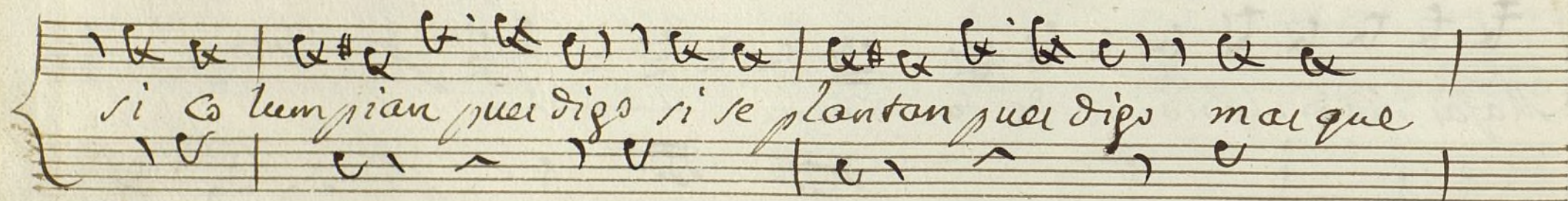


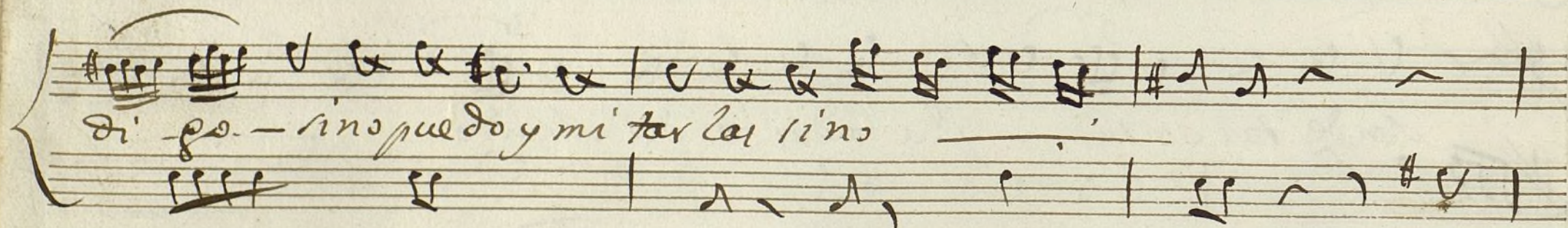
danguiñey fal - - ta

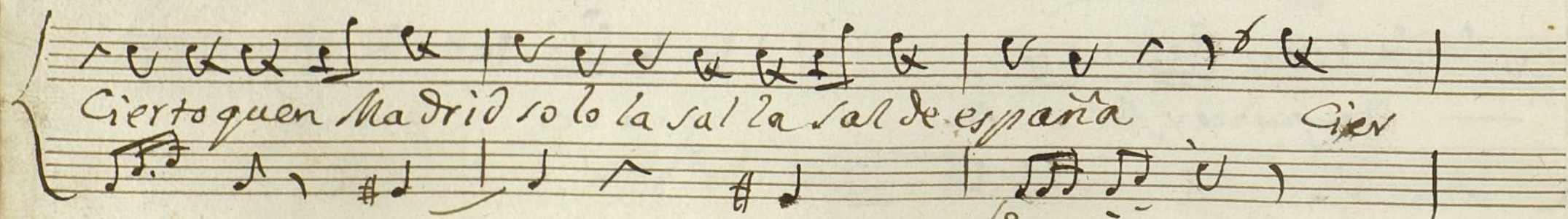
digo a ver - - que des


 quincez digo a ver — que fanfarria digo a ver — este ar


 queo digo a ver — (pui si, ya ~~deja~~) puei digo


 si co lum pian puei digo si se plantan puei digo mai que


 di go — sino pue do y mi tar la si no


 Cier to quen Ma d rid so lo la sal la sal de es pa ña Cier

to quen Madrid solo la sal de España

 # Vire

Allegro

Salⁿ

All^o

es ti mo mu cho bue sto fa
vor- ya me pa re ze es to i me jor es to i me
jor pue pro si ga mos la di ver sion -
Tar go Can te mos en te los dos en te los

Salⁿ

dos va mos va mos mi Due ño mi Due -

da

no vamos vamos mi vida mi vi-

da y con clu i a mos a ya aten cion a

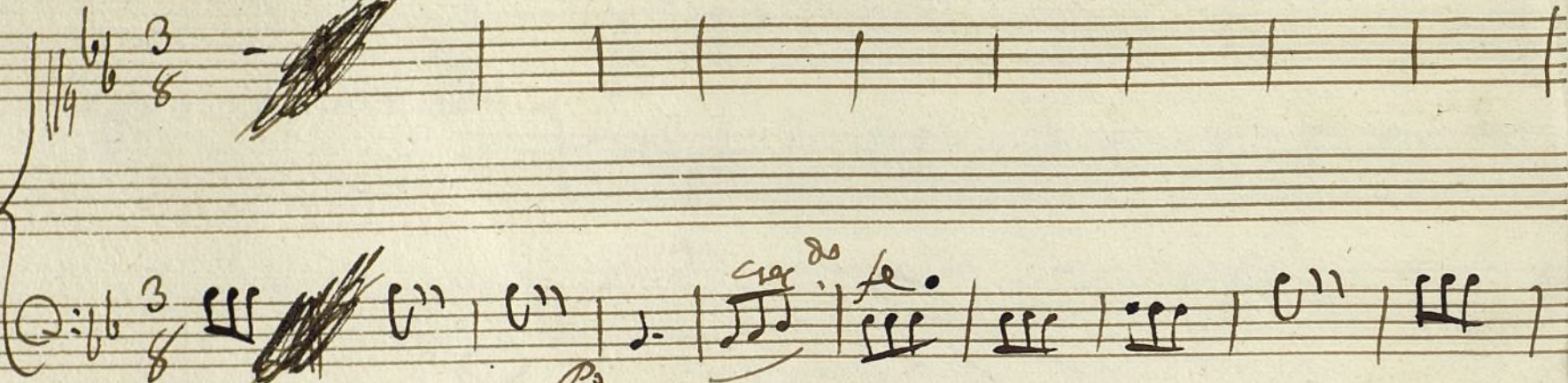
ya aten cion y con clu i a mos a ya aten

cion a ya aten ciom;

Tirana

+

And.^{te}



Prado

Era mal las Intenciones yo — te la Car ti —
tu bai de noche aera cara sa — tiendo ala no —

Viz^e

— sa re — — — — — y yo te dare mil Palos y — mis —
— che zer — — — — — no tengas tu mala lengua por — que —

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

System 1:

1^{or} 2. *A A* *1* *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100*

poco que - co mer *La beran er te ti ra no si -*
te la Cor - ta re - *La beran -*

- no - me da ami - que ha zer *si no me da ami -*

System 2:

que ha zer: ay ta ta ta ta ta ta ta *ay te te te te te*

poco

Prado

te te - - - te - - - - - En la Vaso re na yo re pilla re

Porque bien beñida nome trae vñed

Viz?

— en la Vescogidas re re cogere - - - e re vñ ti

— porque no soi farte ni soi Mercader - - - yo quien me re

Prado

Viz?

rano mui fal soy Cruel y tu mas tirana que toda mujer de

pa le tengo dos oher y la que re vive gladezer despues no

ella

p.

el,

tus fal se da des yo me venga re puer a bo se to nes yo
 me ha ga uir e burla por que ha vi a re puer to da tu ha via yo

Abogado

ella si tu e re un po bre om bre que me tie ne de ha zer?
 te Com pon dre - el te ja re lo que se ha ze con Cual quier po bre su ger;
Abogado ella e: que ti me en fa do y te a pa rro al la ti ve
 tir a re, el Pue ti re me ala Ca zu e la, y no me la sti ma re;

All.

ni ta ti ra ni ta mi a ti ra ni ta ben da me los

All.

bra zos y en e ter nos la zos to do sea Ca bo ay ta ta

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

First System:

Lyrics: *ta ta ta ta ta ta ay se se se se se se se*

Second System:

Lyrics: *te tira ni lla mia yo a ti re guerre — tira ni lla*

Third System:

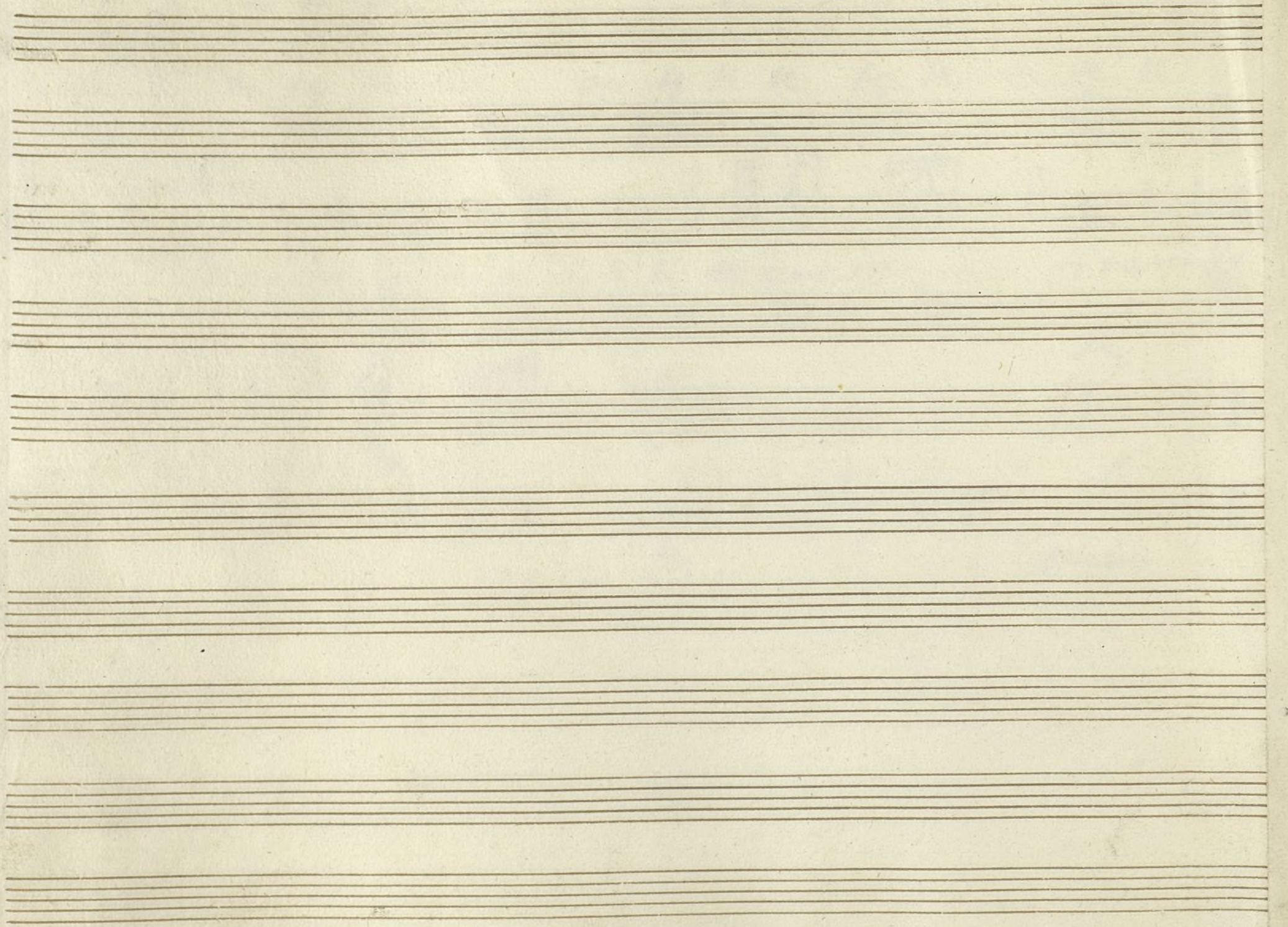
Lyrics: *mi no te olvi da se*

Fourth System:

Lyrics: *Allegro*

Additional markings include *Como Prima*, *loz.*, *lo*, *mis*, and *Allegro*.

Ayuntamiento de Madrid



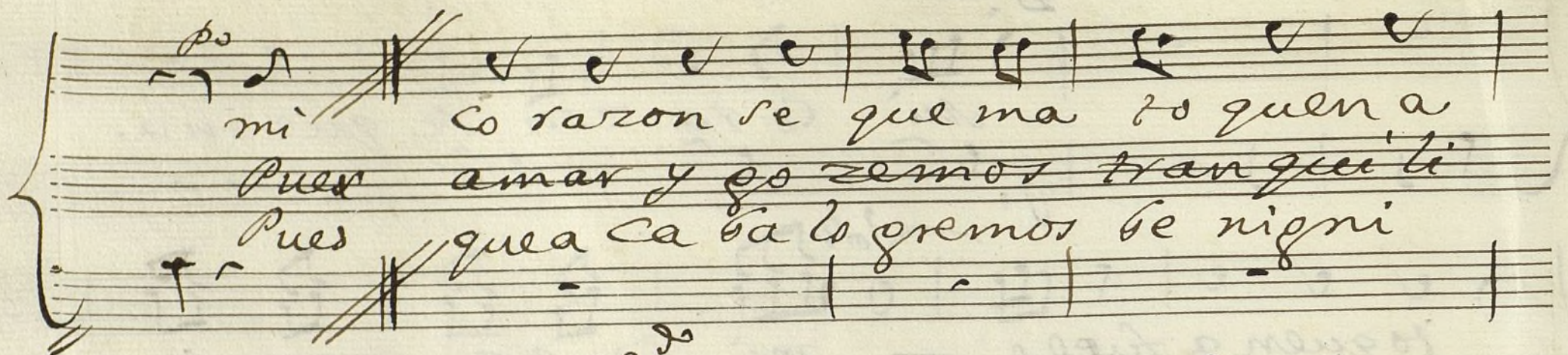
Handwritten musical score for a piece, likely a Mass, featuring vocal and instrumental parts. The lyrics are in Spanish, and the notation includes various musical symbols such as notes, rests, and dynamic markings.

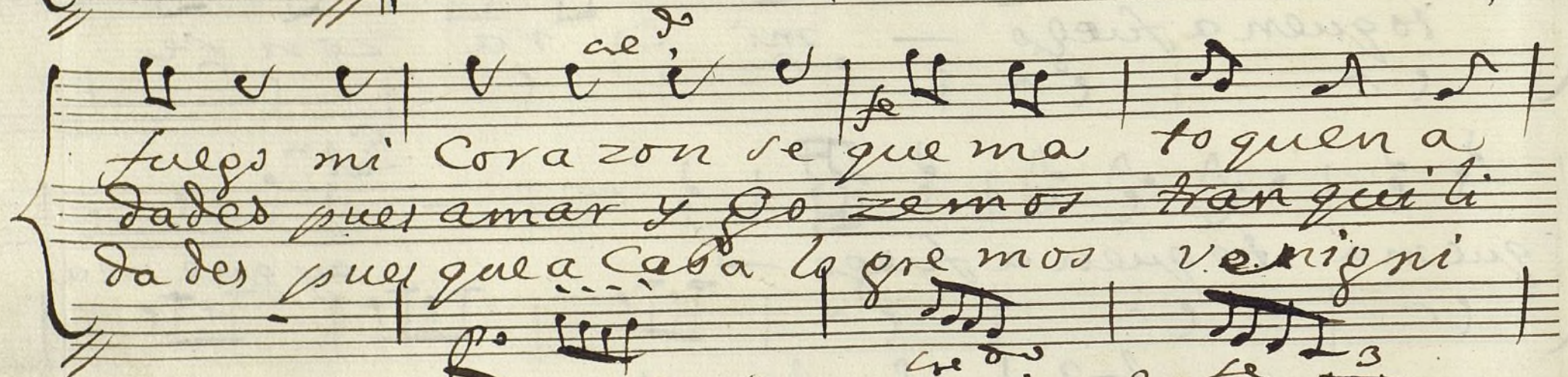
Lyrics:

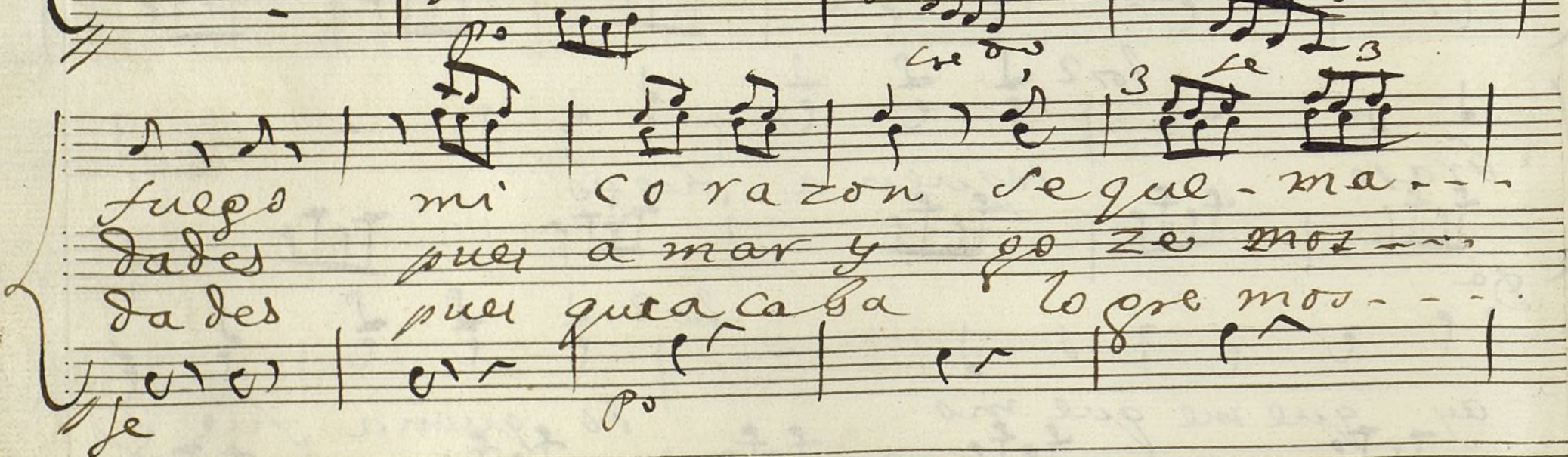
mi Co ra zon se que ma
 to quen a fue go — mi Co ra zon se
 que ma to quen a fue go — ay que mea
 to quen a fue go
 ay que me que mo to quena fue go

Annotations:

- Sal.^m* (Salmo)
- Grato*
- Da*
- lo 2.* (Lento 2)
- lo 2.* (Lento 2)


 mi Co r a z o n se que ma to quen a
 P u e s a m a r y go ze mos tran qui li
 P u e s que a Ca ba lo gre mos be nign i


 fue go mi Co r a z o n se que ma to quen a
 da des p u e s a m a r y go ze mos tran qui li
 da des p u e s que a Ca ba lo gre mos ve nign i


 fue go mi Co r a z o n se que - ma - -
 da des p u e s a m a r y go ze mos - -
 da des p u e s que a Ca ba lo gre mos - -
 Je po

toquen a fuego —
 tranquili da des —
 vanigni da des —
 toquen a fue — go
 dueño adora — do
 y — — —
 es — — —

Cuanto mas mea grato mas lo agradez - - -
ta llama amorosa es mi reja - - -

Co y
lo es - - -

Cuanto mas mea grato mas lo agradez - - -
ta llama amorosa es mi reja - - -

Handwritten musical score on aged paper, featuring multiple staves and lyrics in Spanish. The score includes various musical notations such as notes, rests, and dynamic markings.

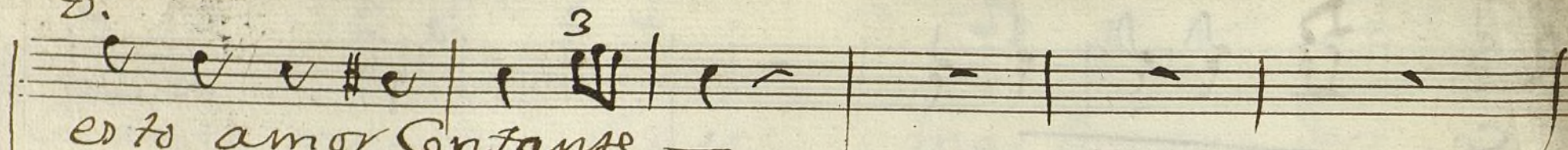
Lyrics:

esto es por quererte — esto es por a
 esto es por quererte — esto es por a
 mar te — esto es amor fino —
 mar te — esto es amor firme —

Annotations:

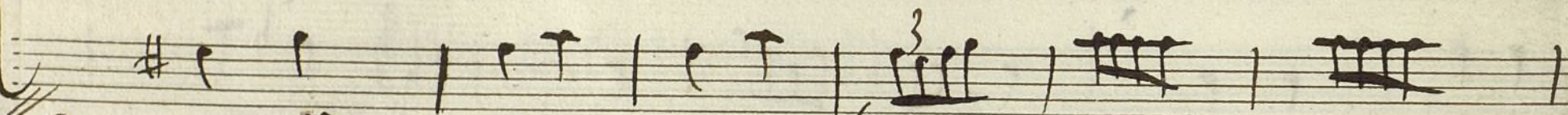
- Sal.ⁿ* (Salvo)
- Menor*
- 3* (triplets)

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

8.^a

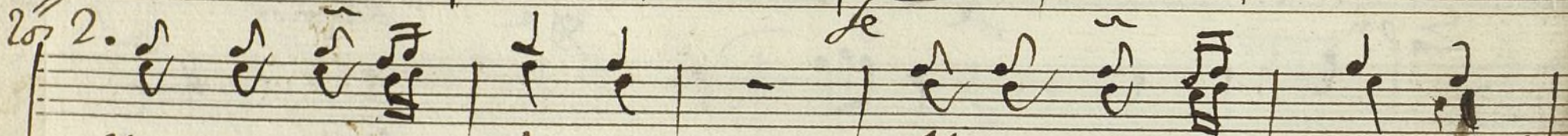
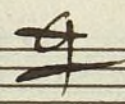
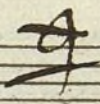
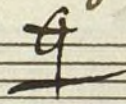
esto amor Contante —

esto Idola traxte —



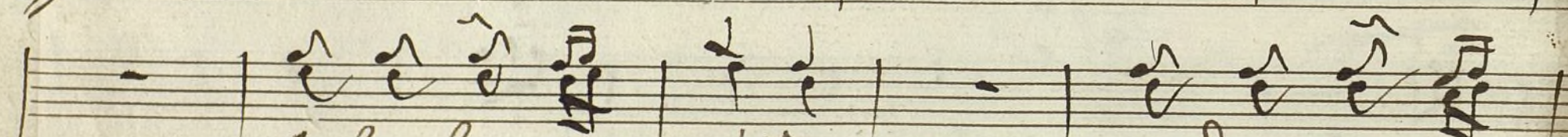
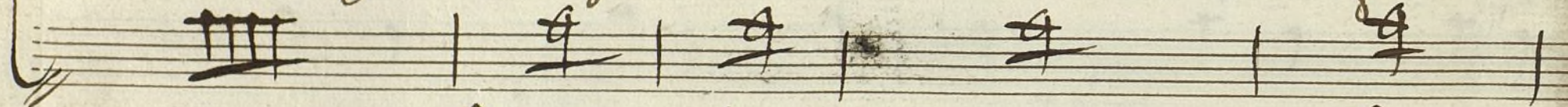
y no apaga el agua

y no apaga el agua



En cen dio tan gran de

En cen dio tan gran de

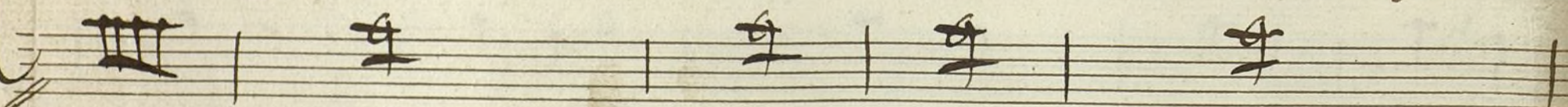


Solo los cariños

ya qui la to na da

pueden mo de

Corre Verpe



1200055559

rarle
sa ble

solo los Ca ri ños — pueden mo de
ya quiza tonada — Cor re Ver re

rarle
sa ble

tutti

le Mayor

Pues
Pues

*All Segno 2 vez,
la 3.ª hasta el*

Ayuntamiento de Madrid

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La Dama que se llama

La Loenza

— + —
Contrabajo

Tonadilla a Duo;

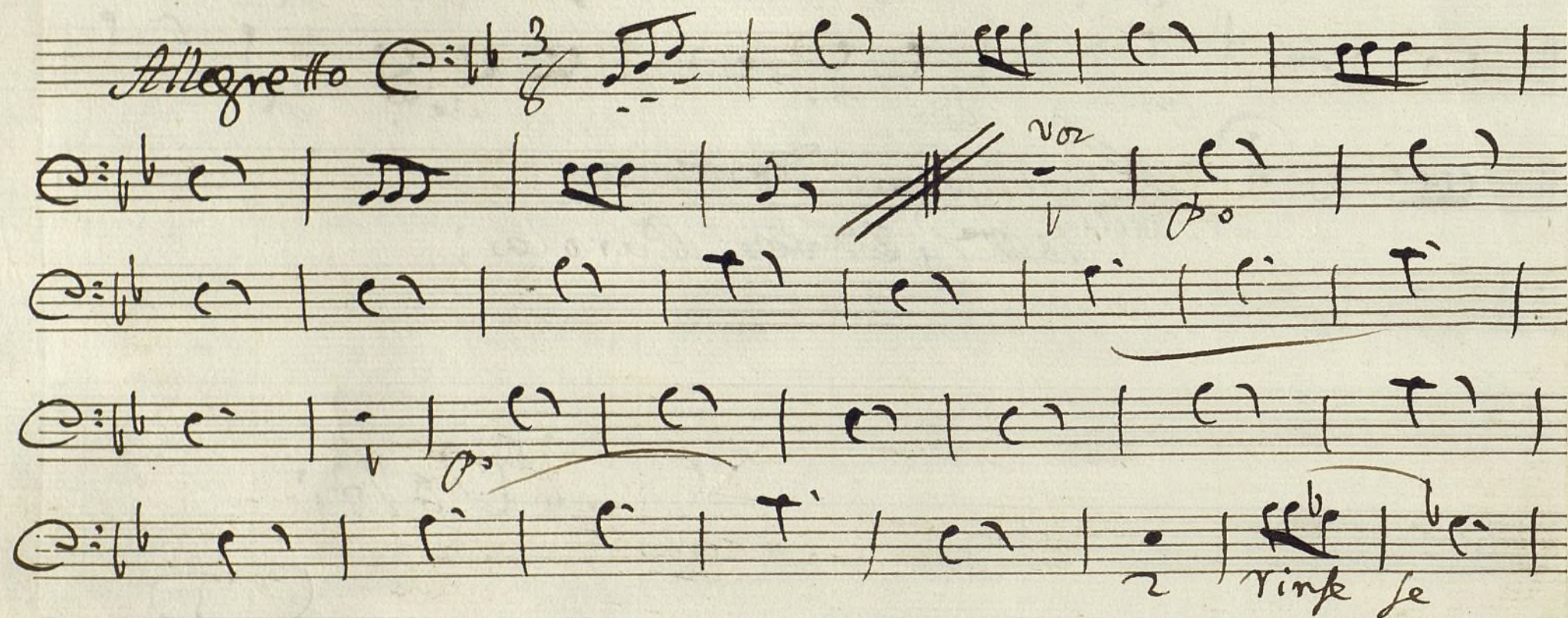
El Amante apocado, y la Dama quejosa;

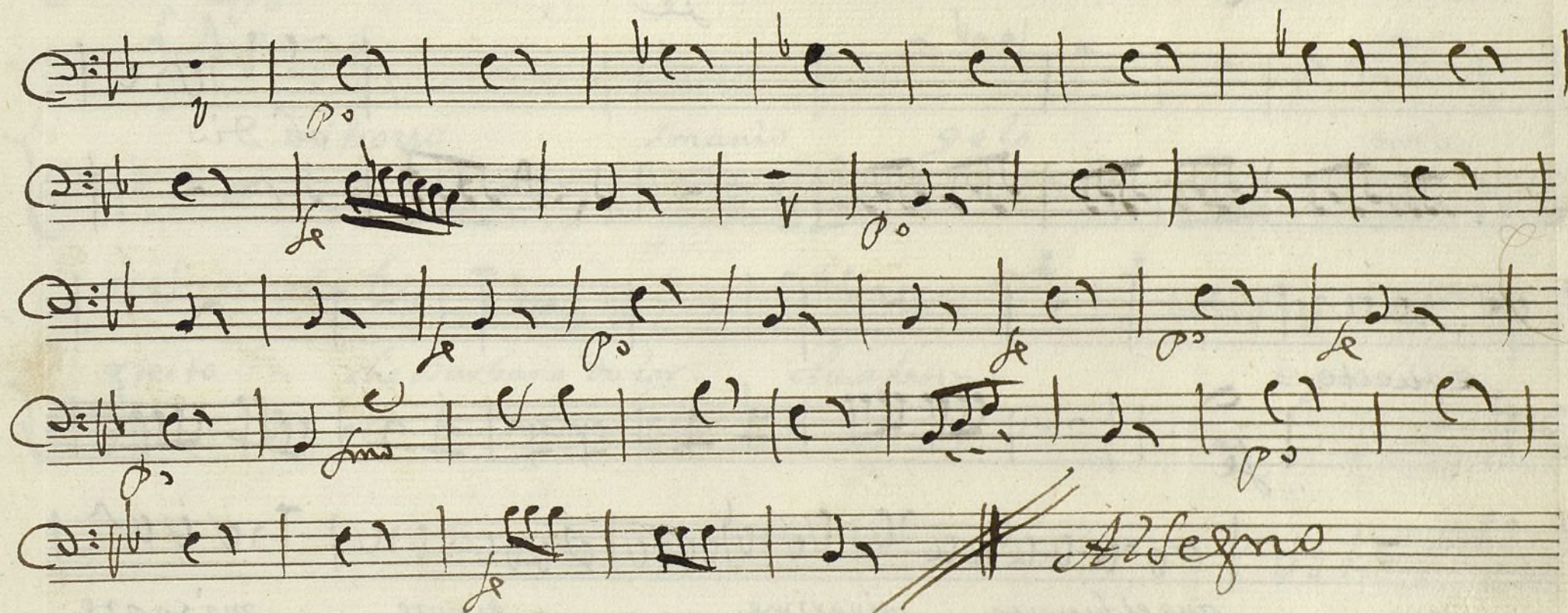
//

Handwritten musical score on ten staves. The first staff begins with the tempo marking *Allegro* and a treble clef. The notation includes various rhythmic values, rests, and dynamic markings such as *pp*, *mezzo*, *And.te*, *mol.*, *Allo.*, *fin*, *no*, *po*, *Co*, and *mo*. There are also numerical markings like 3 and 4. A double bar line with a slash is present on the left side of the sixth staff. The manuscript is written in dark ink on aged, slightly stained paper.

Handwritten musical score on four staves. The first staff begins with a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, *ff*, and *cres.*. The second and third staves continue the musical notation. The fourth staff contains the instruction *Allegro* and the word *Parola* written twice, with some of the original notation crossed out by a diagonal line.

Vol 27i





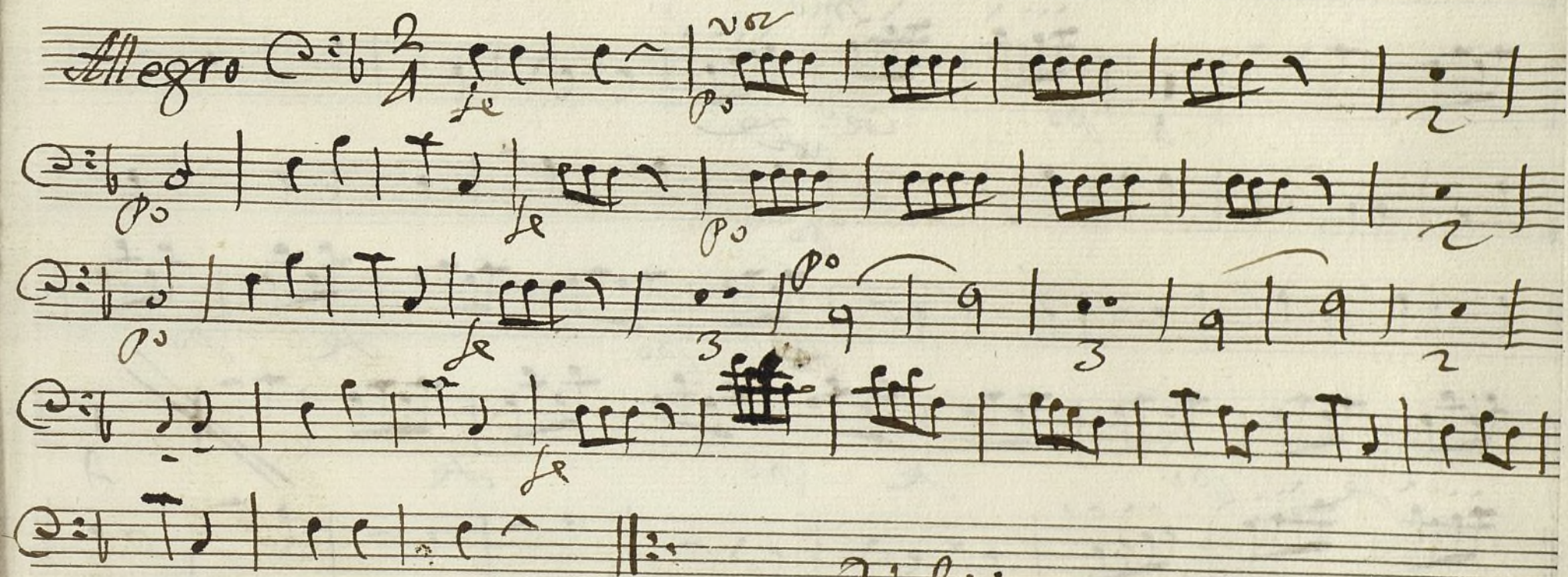
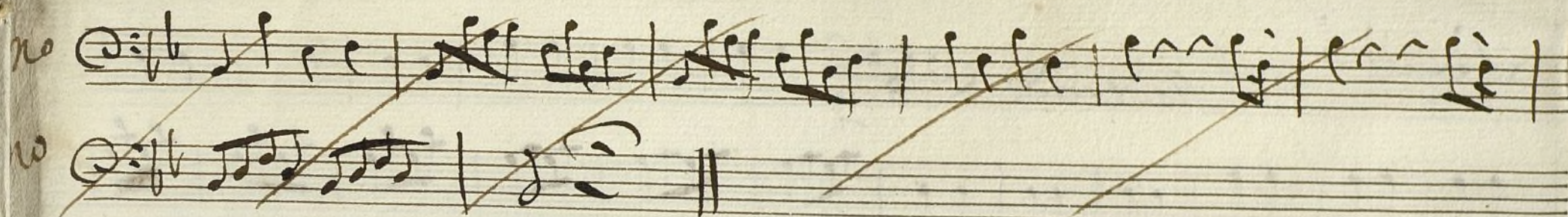
Parola)

~~Vitae~~ volti

vajo: *Sequi*

Andr. $\text{C}:\frac{3}{4}$

f *no*
p *te*
p
p
p
rinc
Allegro



Volte

tirana a Duo.

Bajo:

And. no poco: 3/4 *f* *von* *p.* *crey* *f* *p.*

Parola All. P.

Corno Prima

Allegro

Handwritten musical score on aged paper, featuring six staves of music. The notation includes various notes, rests, and dynamic markings. The score is divided into sections by a double bar line.

Key markings and annotations include:

- fe* (first staff)
- meno* (second staff)
- fe* (third staff)
- Violon solo* (fourth staff)
- tutti* (fifth staff)
- fe* (sixth staff)

The final section of the score is marked with a double bar line and the text:

*Allegro do, vero
y ala 3.ª hasta el (.)*

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1200055559

+

Trompa Segunda

Tonadilla à Duo:

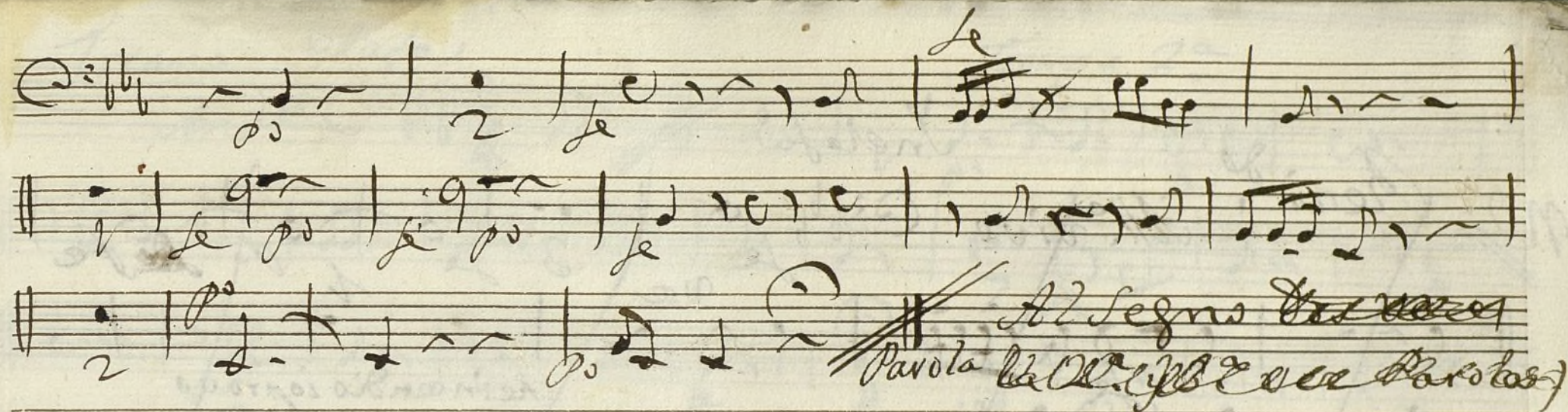
El Amante apocado, y Dama quejosa;

//

In clafa'

+

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking "Allo." and the time signature "C". The score features several measures with complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as "p", "f", "Andte", and "Allo." are present throughout the piece. The notation is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts. The paper shows signs of age, including yellowing and some staining.



3
Allegretto fare //
~~Allegretto~~ Parola
Sequi. fare // *Al. fare //*

No. 1 Perichini *Inclafai* *All. vivo* *Disf.* *le* *vor* *3* *le* *po* *se*

le *vor* *che in cendio ioprovo*

Segui *Gela* *And.* *3* *le* *lo* *po*

Allegro

Pirana clafa

Trompa 2ª

Andte $\text{C} \# \text{F} \# \text{B} \flat \text{B} \flat$ $\frac{3}{4}$

The musical score is written on seven staves. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The tempo is marked 'Andte'. The first staff contains a double bar line with a slash through it, followed by a measure with a fermata. The second staff has a measure with a fermata and a measure with a fermata. The third staff has a measure with a fermata and a measure with a fermata. The fourth staff has a measure with a fermata and a measure with a fermata. The fifth staff has a measure with a fermata and a measure with a fermata. The sixth staff has a measure with a fermata and a measure with a fermata. The seventh staff has a measure with a fermata and a measure with a fermata. The score includes various musical notations such as notes, rests, and bar lines. Dynamics include *p*, *f*, *pp*, and *ppp*. Tempo markings include *Andte*, *Allo*, and *Allegro*. The score ends with a double bar line and a fermata.

p *f* *pp* *ppp* *Allo* *Allegro* *Cono Prima* *3* *p*

Sequitur In Dela

[illegible]

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+

Trompa Primera

Tonadilla à Duo

el Amante apocado, y la Dama quejosa ;

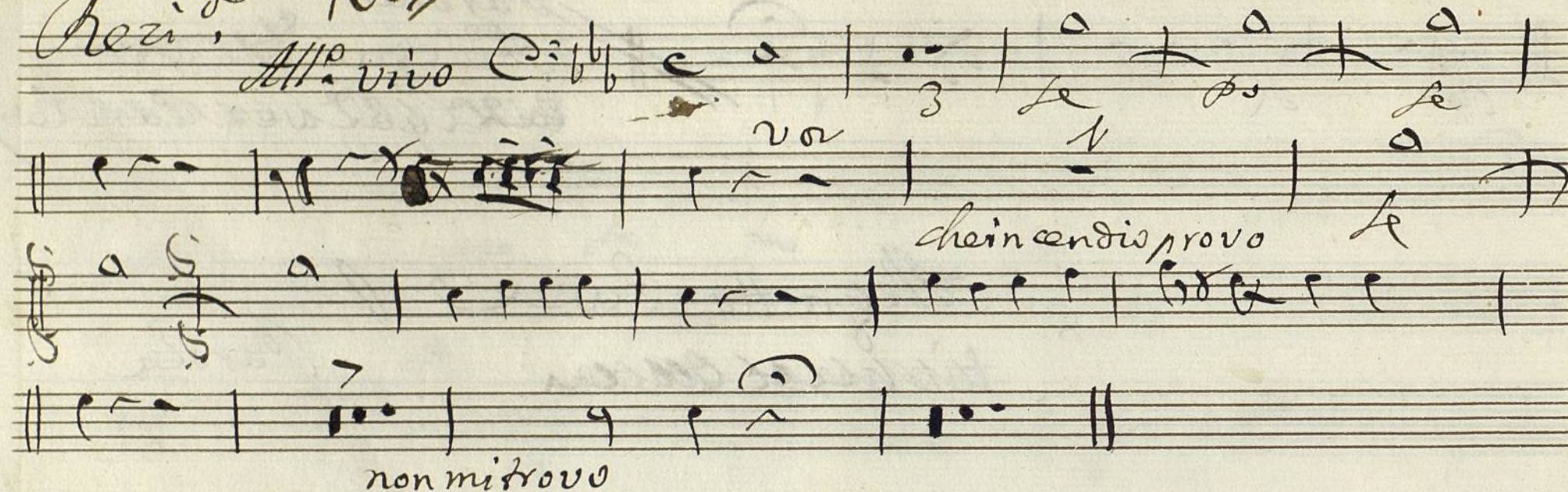
//

+

e: b b

Revi. no //

All.^o vivo



Tempo 1^a *Segue*

Andte. *p*

Allegro

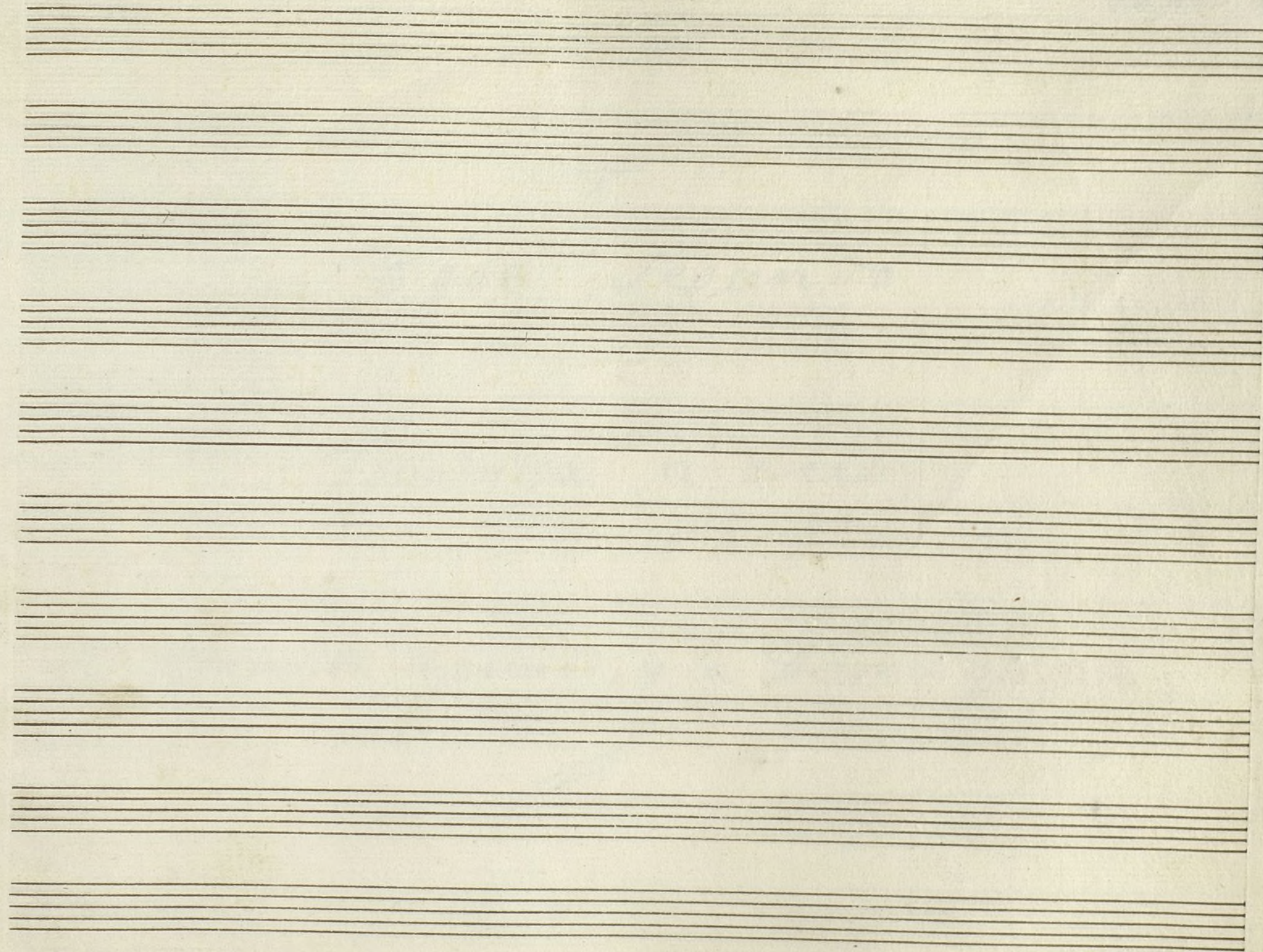
Allegro tace //

Tirana elafa

And

Trompa 1.^a

Handwritten musical score for "André" by G. Fauré. The score is written on ten staves. It begins with "André" in a 3/8 time signature, marked "Andte" and "Crompat. a". The music features various notes, rests, and dynamic markings like "p" and "f". There are also performance instructions such as "Allegro", "Parola", and "Como Prima". The score ends with a double bar line and the word "Allegro".



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Oboe Segundo

Tonadilla à Deux;

El Amante apocado, y la Dama quejosa;

//

Oboe 2^o *Segui:*

Dep.

Al Seg.

Allegro tace //

Tirana

And

Office 20

Lirana
And. 3/8

And. 3/8

3

4

4

3

6

3

3

3

Allegro

Rondo Flauto 3 vor A
Andro 4

no

And no

Handwritten musical score for a piece titled "Rondo" in G major, 3/4 time, marked "Allegro". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking "Allegro" is written above the first staff. The score features various musical notations, including eighth notes, sixteenth notes, and rests. There are several dynamic markings, such as "p" (piano) and "f" (forte), and articulation marks like slurs and accents. The piece concludes with a double bar line on the tenth staff.

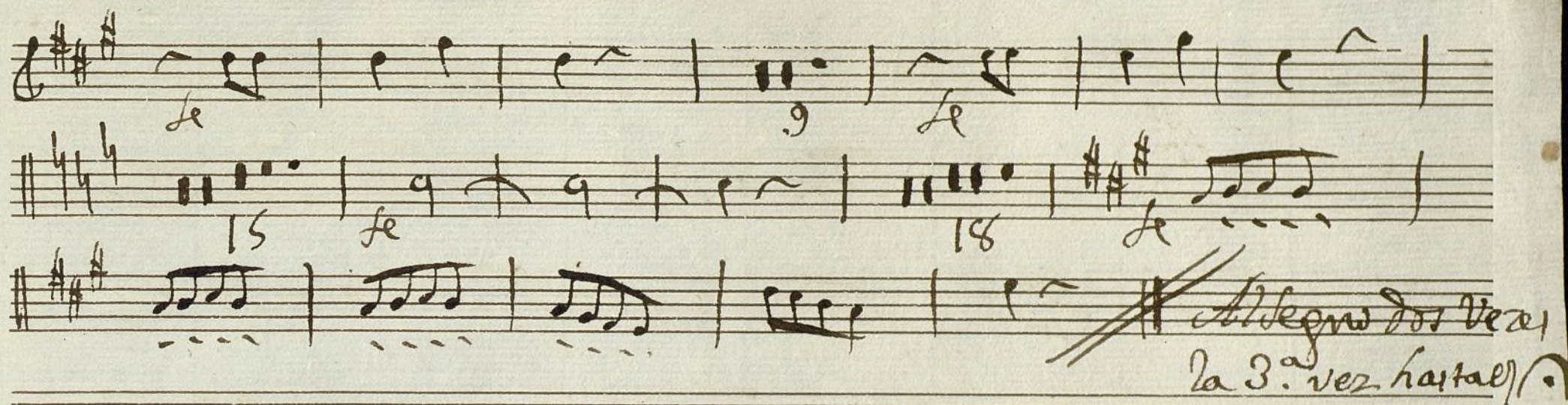
$\frac{2}{4}$ Allegro marc.

Sequi. Paze // *All. Paze //*

Sequi.

All. 2/4

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as 'p', 'f', and 'se'. There are also some numerical annotations like '12' and '9'. The manuscript is written in brown ink on aged paper.



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Oboe Primero

Tonadilla a Dios;

El Amante Apocado, y la Dama quejosa;

Sequi!
Oboe *Resp.*

Al Seg.

Allegro tar

Peri^{do}

No All. vivo

Le po Le Le

equesto

Le po Le

mi Copre solo

Largo

ilvalore

Largo solo

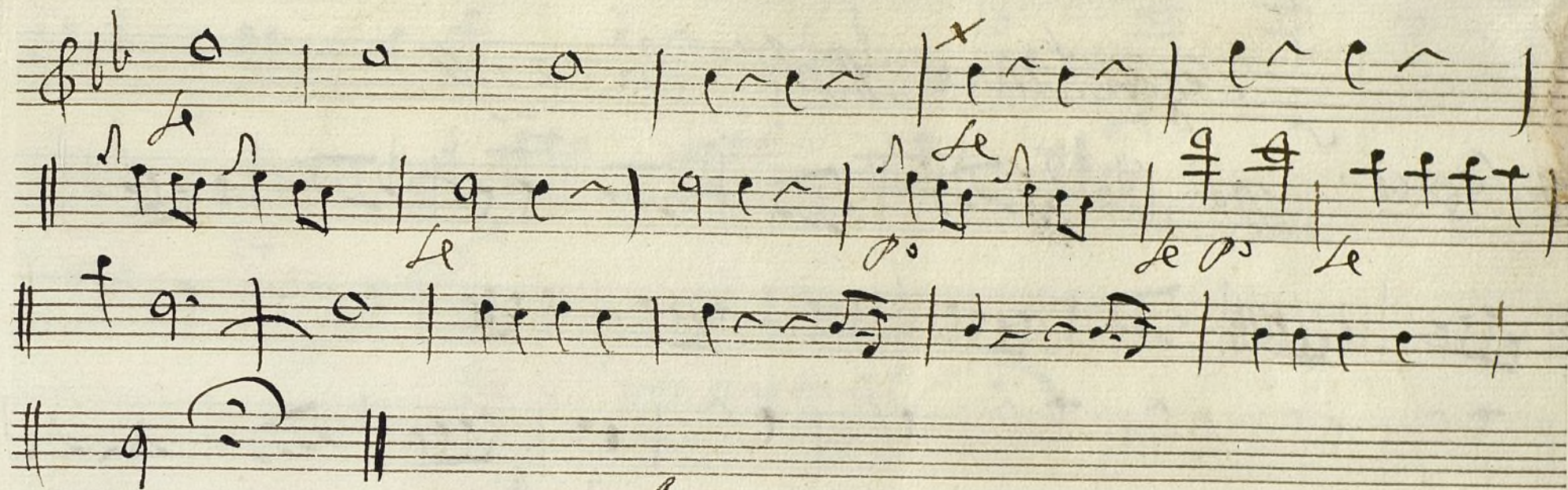
Volte

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

- mi trovo* (written above the second staff)
- Largo* (written above the third staff)
- Altauta* (written above the third staff)
- Andro* (written above the third staff)
- Andro* (written above the fourth staff)
- All^o* (written above the seventh staff)
- oboe* (written below the eighth staff)

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts. The notation includes various musical symbols such as clefs, time signatures, and notes. The manuscript is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts.

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Allegro marc.

Volta

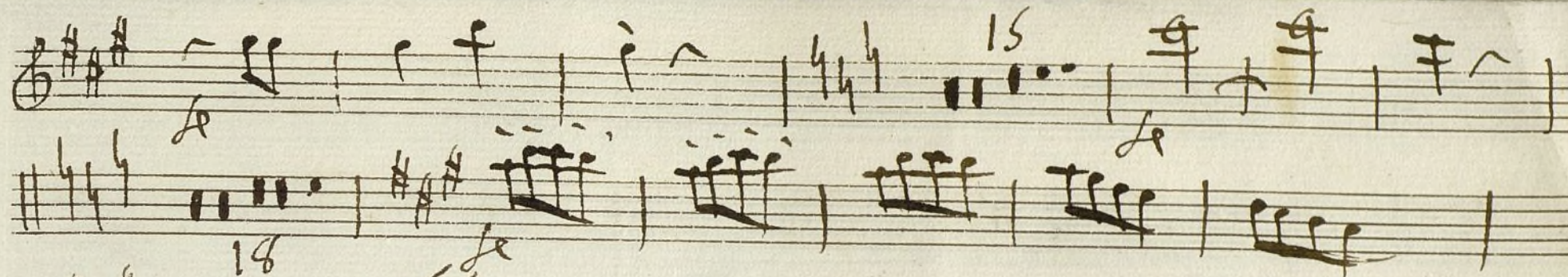
Segui. Tare. // All. Tare //

Segui.

All.º

8^{va} 2/4

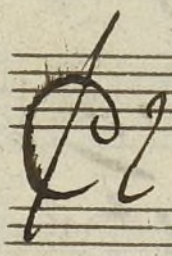
The musical score consists of ten staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The time signature is 2/4. The notation is handwritten and includes various rhythmic values, accidentals, and dynamic markings. The first staff has a treble clef and a key signature of two sharps (F# and C#). The time signature is 2/4. The music is written in a cursive, handwritten style. There are several measures with complex rhythms, including triplets and sixteenth notes. Some measures are crossed out with a diagonal line. The score ends with a double bar line and a fermata. The paper is aged and slightly discolored.



~~Al Segno dos veces~~
la 3.^a vez hasta el (.)

+
Violin ~~Quinteto~~ Duetti. 1^o al 2^o.

tonadilla a Duo;

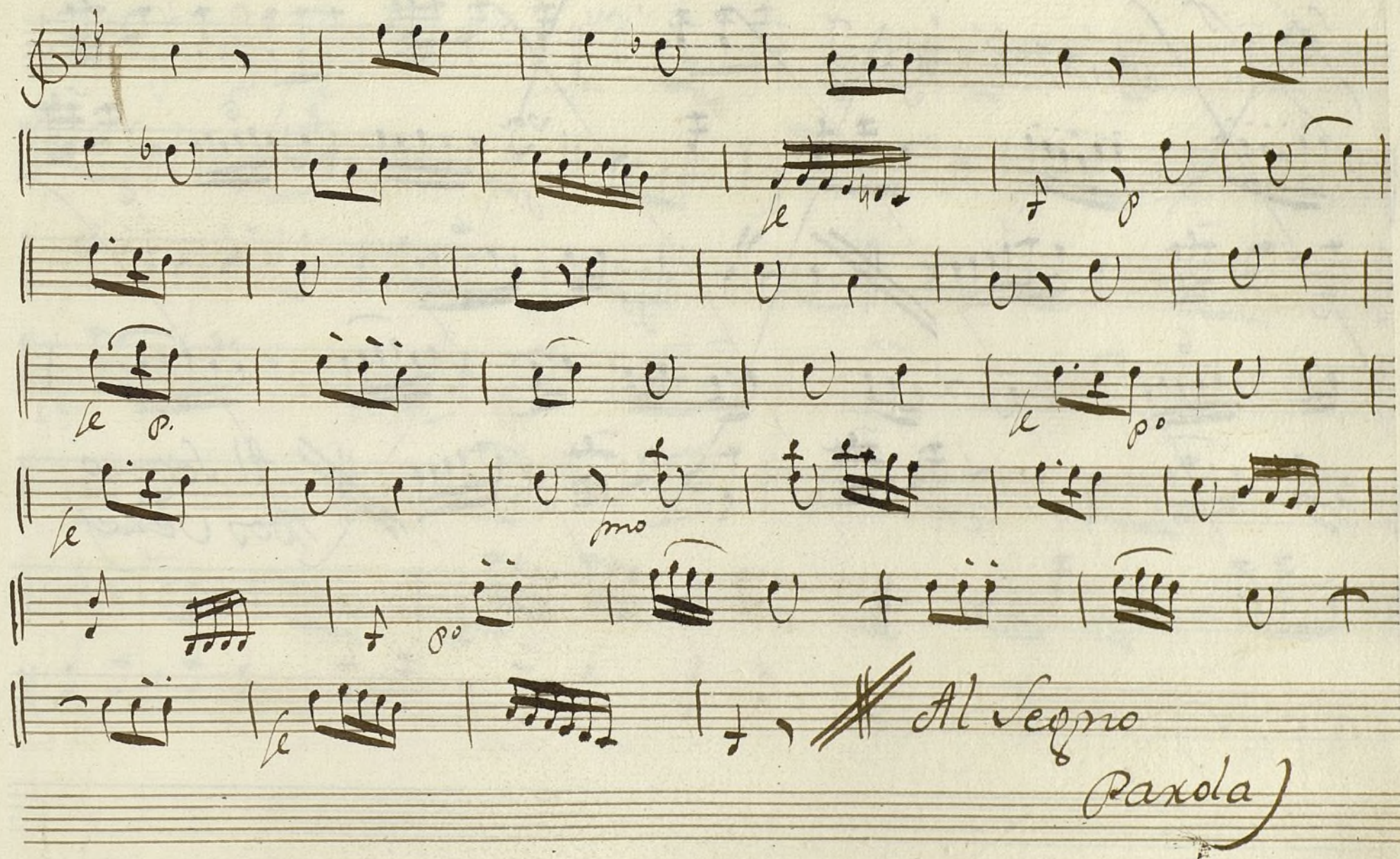
 El Amante apocado, y la Dama quejosa;

//

Allegro. $\text{G}^{\flat}\text{B}^{\flat}$ C

Andte 3 *obl.* *fmo* *All.*

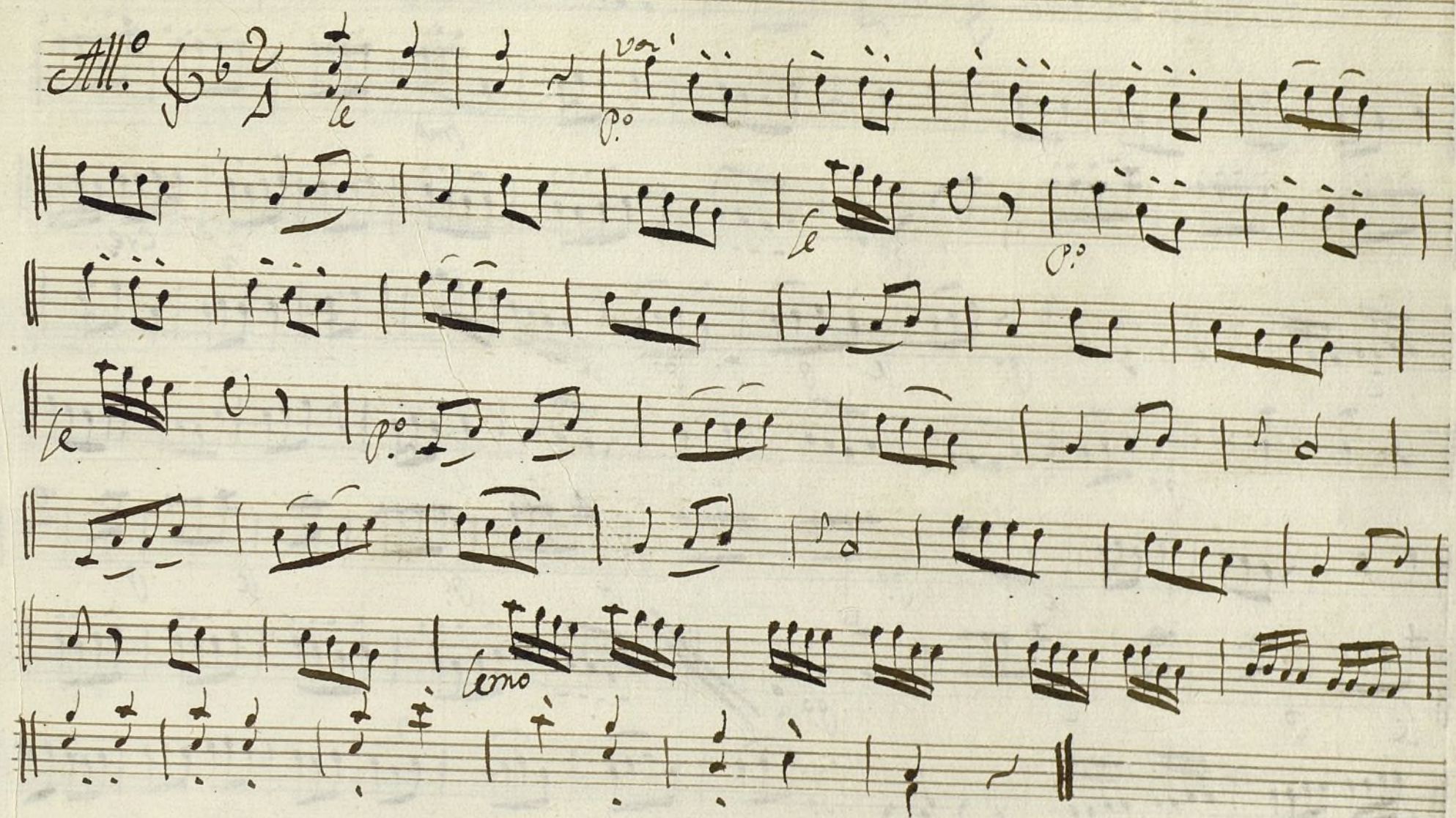
Handwritten musical score for a piece titled "Paxola y Al Segno (Paxola)". The score consists of ten staves of music. The first staff is in treble clef with a key signature of one flat (B-flat). The second staff is in bass clef. The third staff is in treble clef. The fourth staff is in bass clef. The fifth staff is in treble clef. The sixth staff is in bass clef. The seventh staff is in treble clef. The eighth staff is in bass clef. The ninth staff is in treble clef. The tenth staff is in bass clef. The music features various dynamics including "p." (piano), "Cres." (crescendo), and "And.te" (Andante). There are also markings for "3/4" and "2/4" time signatures. The piece concludes with a double bar line and the text "Paxola y Al Segno (Paxola)" written below the staves.



Aria

Segue *And. no* $\frac{3}{8}$

Al Segno
Dos Vezes



tirana a Duo

+ Violin Segundo.

And.^{te} poco. 3/8

Wey f

p.

Sh

p.

Sh

p.

Sh

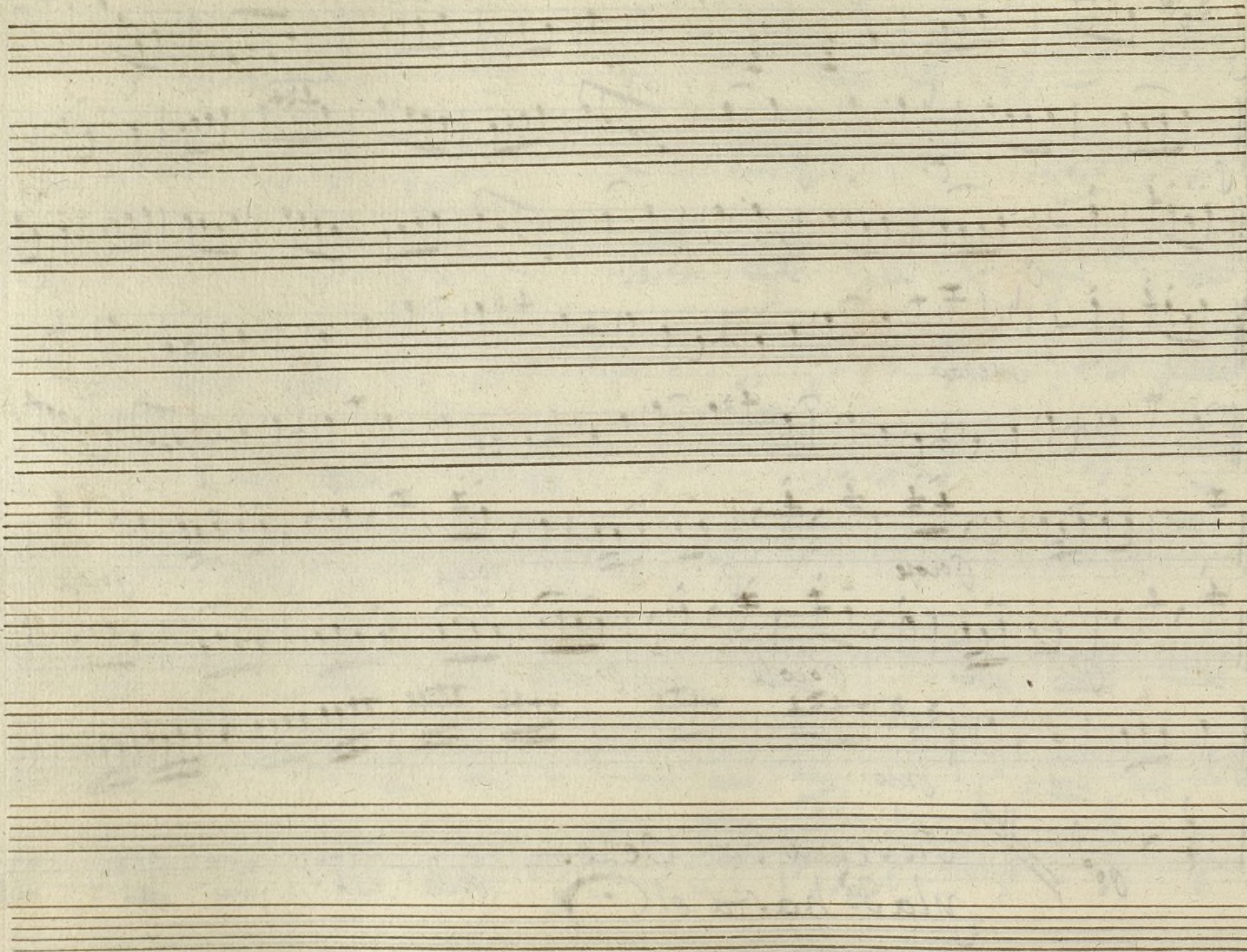
Parola All.^o

Coma Prima

Allegro

Handwritten musical score on 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 music is written in a cursive, handwritten style. Dynamic markings include 'p.' (piano), 'le' (forte), 'meno' (meno), 'poco' (poco), and 'mo' (mo). The score concludes with a double bar line and a key signature change to one flat (Bb).

*Allegro dos Vezes
yla 3a hasta el*



Violin Segundo

Conadilla à Duo;

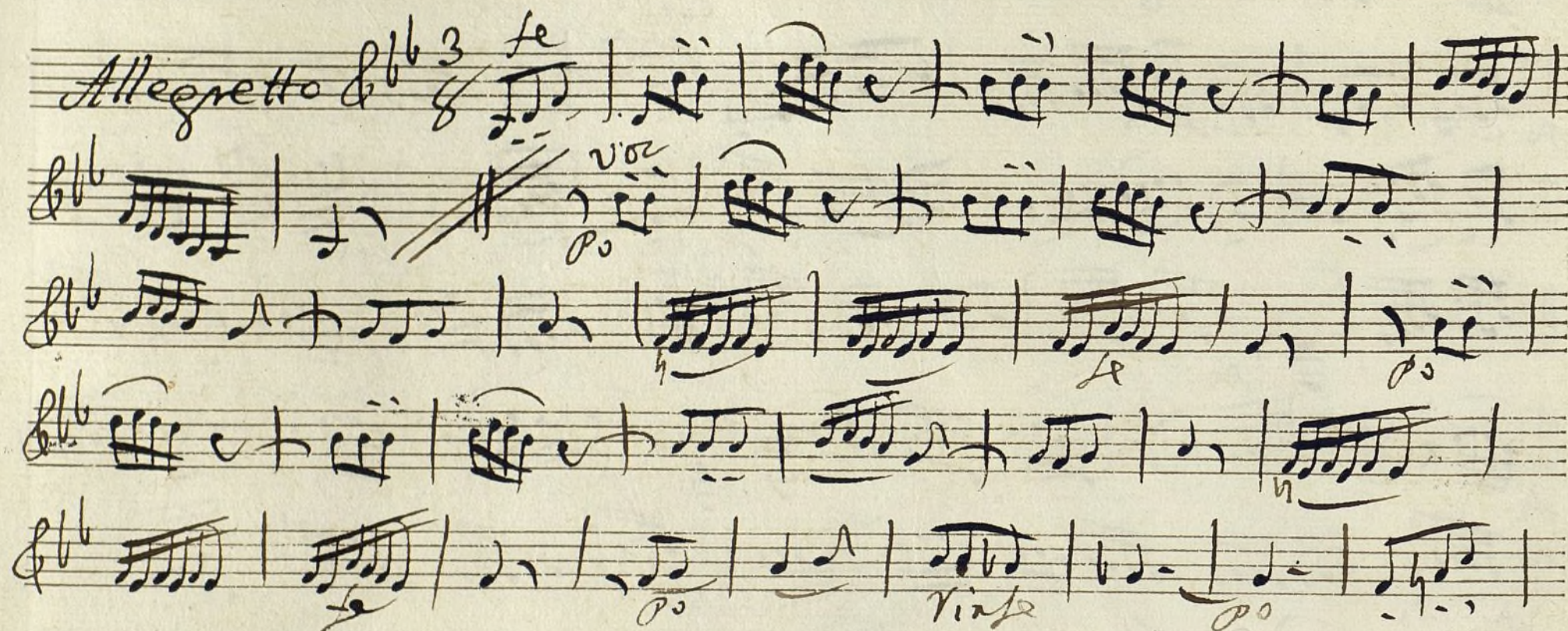
el Amante apocado, y Dama quejosa;

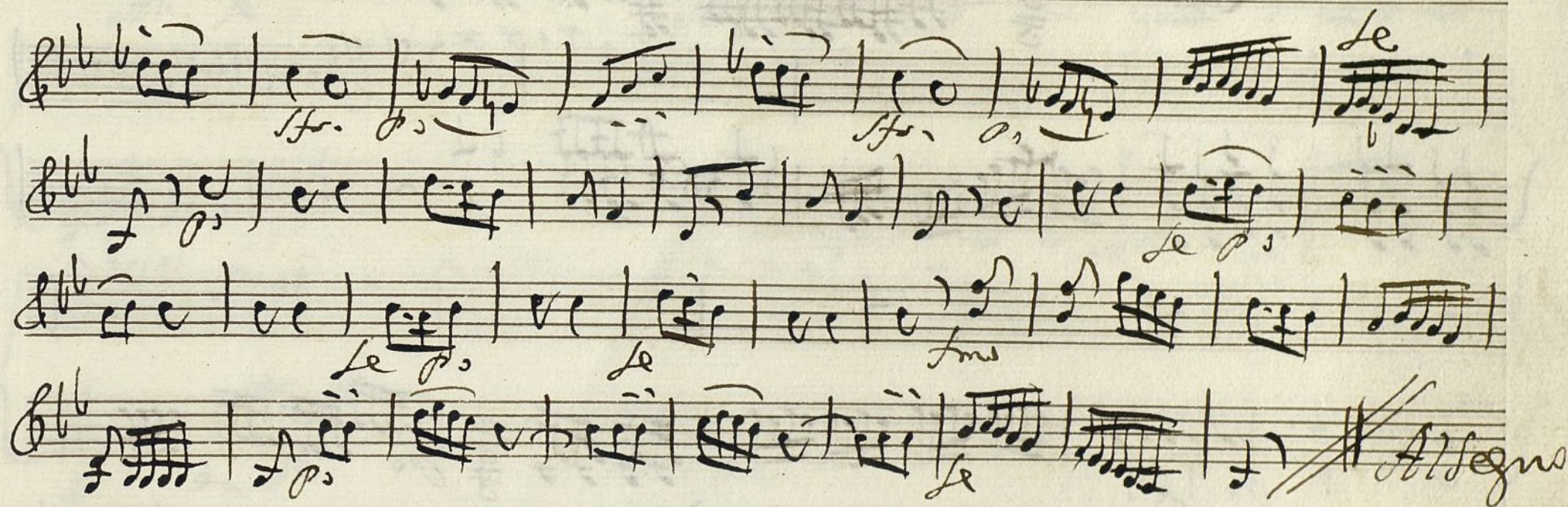
Allegro & $\text{b}\flat$ C

Pow fe

Andte 3 801 *le*

Allo *fin* *Voz* *le*

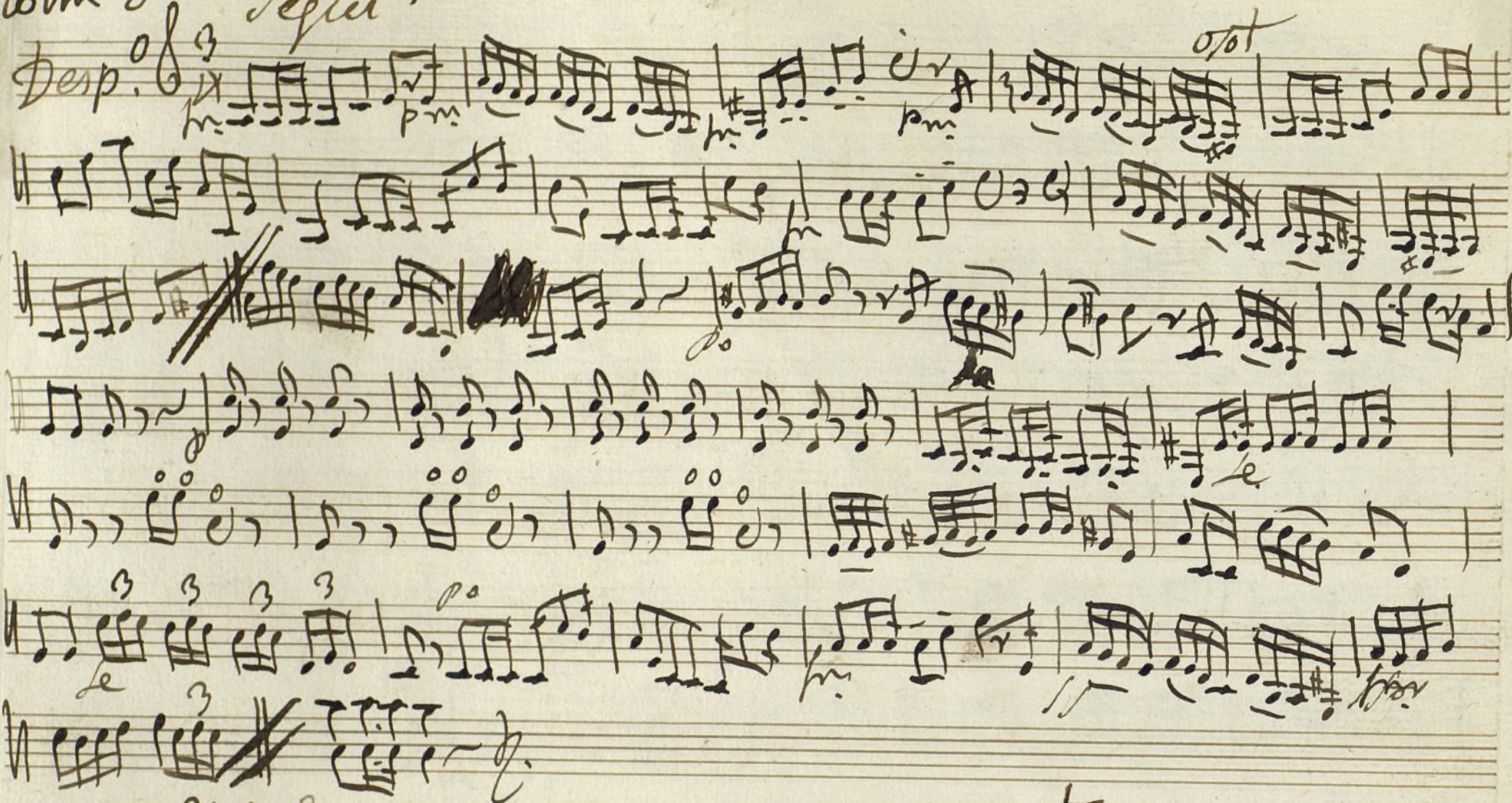




Parola

~~Allegro~~ Volte

Violin 2^o *Sequi:*



Alleg^o

o/ot



Tirana a Duo:

+ Violin Secondo.

And.^{te} poco.

Wey J.

Parola All.^o

Powf:

Como Prima

Allegro

Handwritten musical score on eight staves. The notation includes various musical symbols such as clefs, key signatures (three sharps), time signatures, and dynamic markings like *le*, *ps*, *menor*, *psolo*, *psolo*, *psolo*, and *psolo*. The score concludes with a double bar line and the instruction *Allegro 2 vez* followed by the handwritten text *y la 3. hasta el fin*.

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Violin Primero. Dupli.^{do}

Con.^a a Duo.

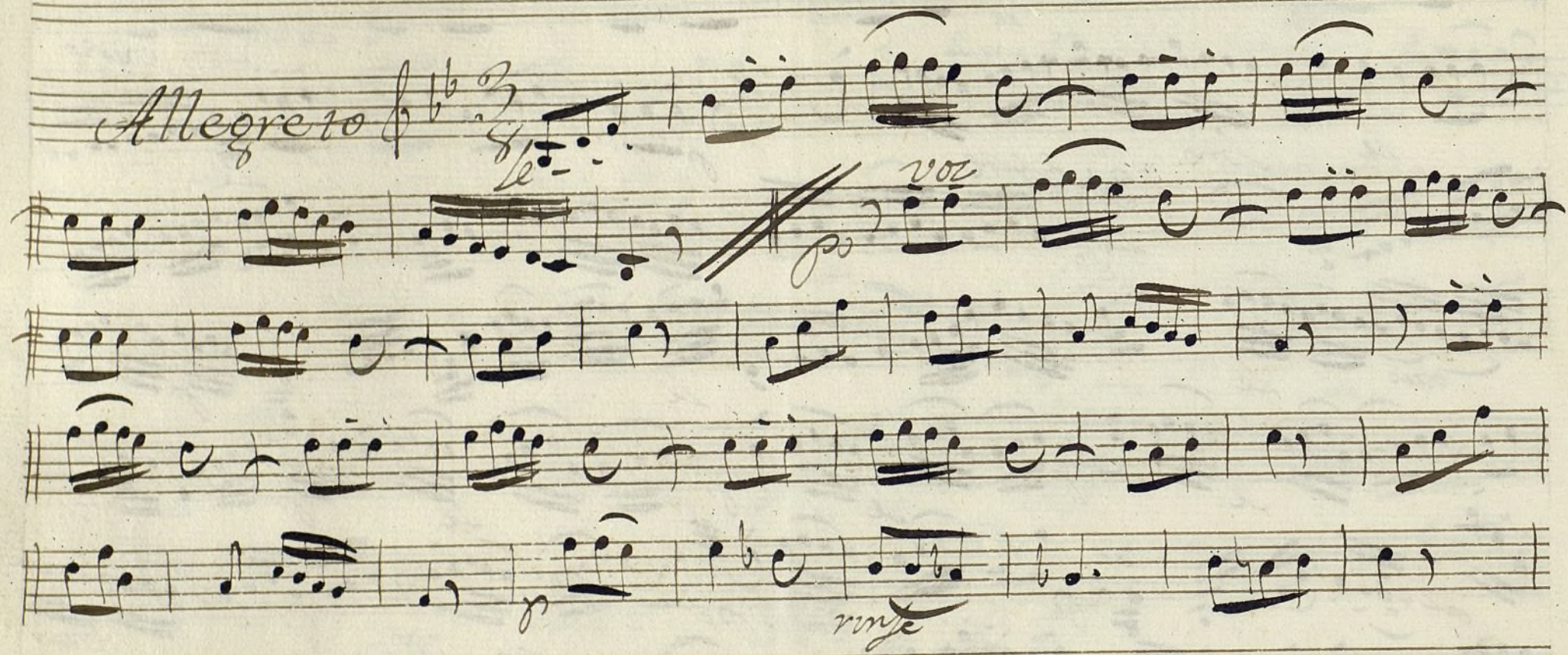
El Amante a poco, y la Dama que se va.

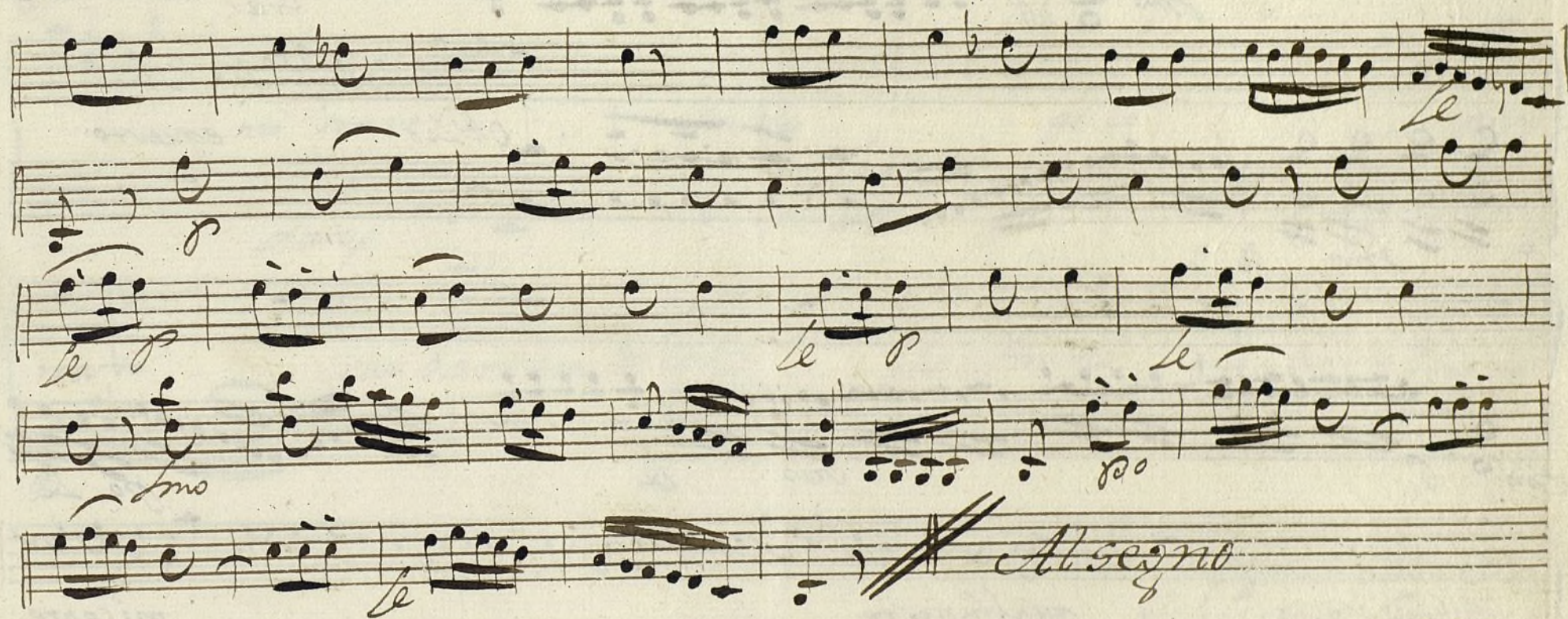
Allegro

crescdo *le* *fmo* *Allo* *voz* *se*

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system, with the staves connected by a brace on the left. The notation includes many sixteenth and thirty-second notes, suggesting a fast tempo. There are several dynamic markings, including *le*, *for*, *Andte*, *4dol*, *exes*, *for po*, and *exes*. The score ends with a double bar line and a repeat sign.

Parola, y
Al segno ~~Volta~~
~~Da questa parte~~
Des Parola
Volta





Parola; ~~Allegro~~

volti

Sequi:
Violin P^{mo}
And.^{te} f^{mo}

Al Leg^o

Handwritten musical score on aged paper, featuring multiple staves with musical notation and dynamic markings. The score is divided into sections, some of which are crossed out with diagonal lines.

The notation includes various musical symbols such as notes, rests, and dynamic markings like *no*, *leg*, *f*, *mol*, *cres*, *le*, *vo*, and *fmo*. The score is written in a style characteristic of 18th or 19th-century manuscript notation.

The first section, marked *no*, consists of three staves. The second section, marked *no* and *leg*, also consists of three staves. The third section, marked *no*, consists of three staves. The fourth section, marked *f*, consists of three staves. The fifth section, marked *mol*, consists of three staves. The sixth section, marked *cres*, consists of three staves. The seventh section, marked *le*, consists of three staves. The eighth section, marked *vo*, consists of three staves. The ninth section, marked *fmo*, consists of three staves.

tirana aDuo.

Violino + Primo

And.^{te} poco:

$\text{G}^{\flat} \text{ 3/8}$

Handwritten musical score for Violino + Primo, measures 1-10. The notation is in G-flat major (one flat) and 3/8 time. It features a complex, fast-paced melody with many sixteenth and thirty-second notes, often beamed together. Dynamic markings include *f* (forte), *p* (piano), and *cre* (crescendo). There are also some slurs and accents.

Parola All.^o

Poco f

Como Prima

Handwritten musical score for Violino + Primo, measures 11-15. The notation continues with similar fast-paced melodic lines. Dynamic markings include *f* (forte), *p* (piano), and *fmo* (finito). The piece concludes with a double bar line and the tempo marking *Allegro*.

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. Dynamic markings include "Menor" and "Poco f". The score ends with a double bar line and a fermata.

Al segno dos veces
La 3^a hasta el

+

Violin Primero

Tonadilla à Deux

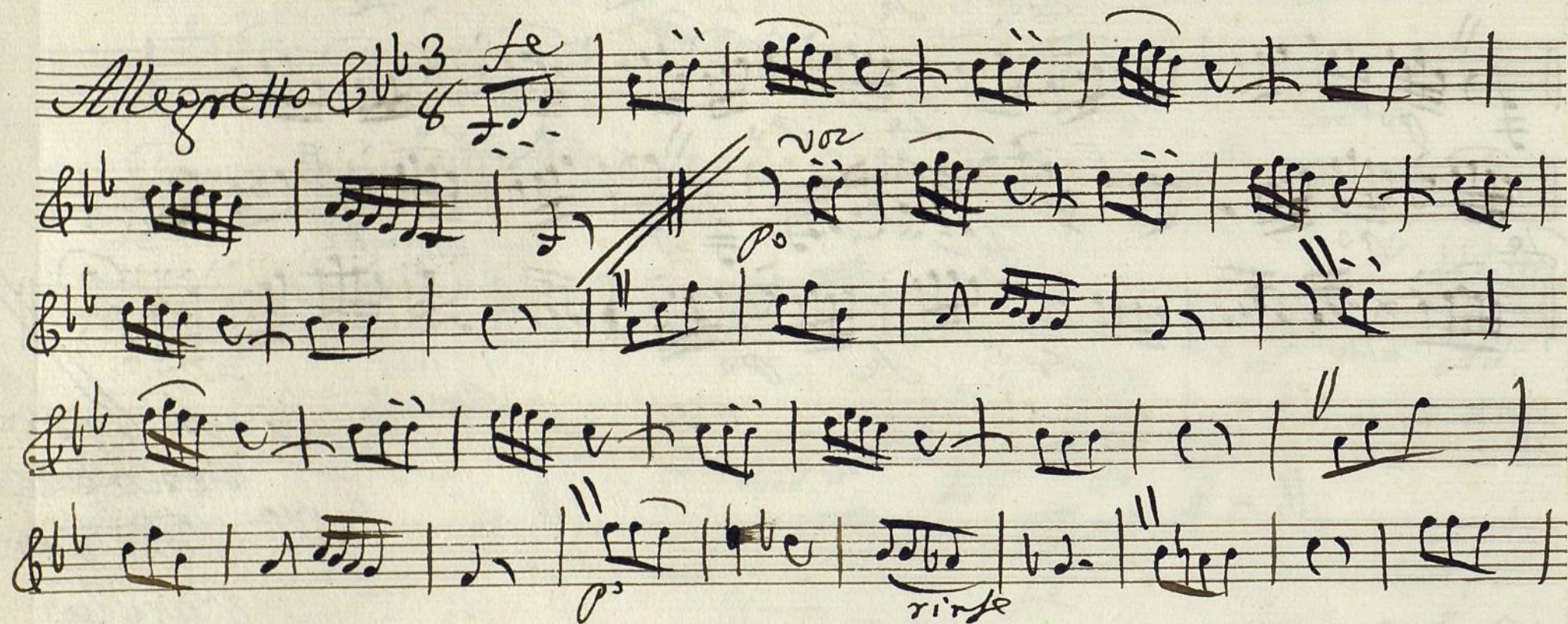
El Amante apocado; y la Dama quejosa;

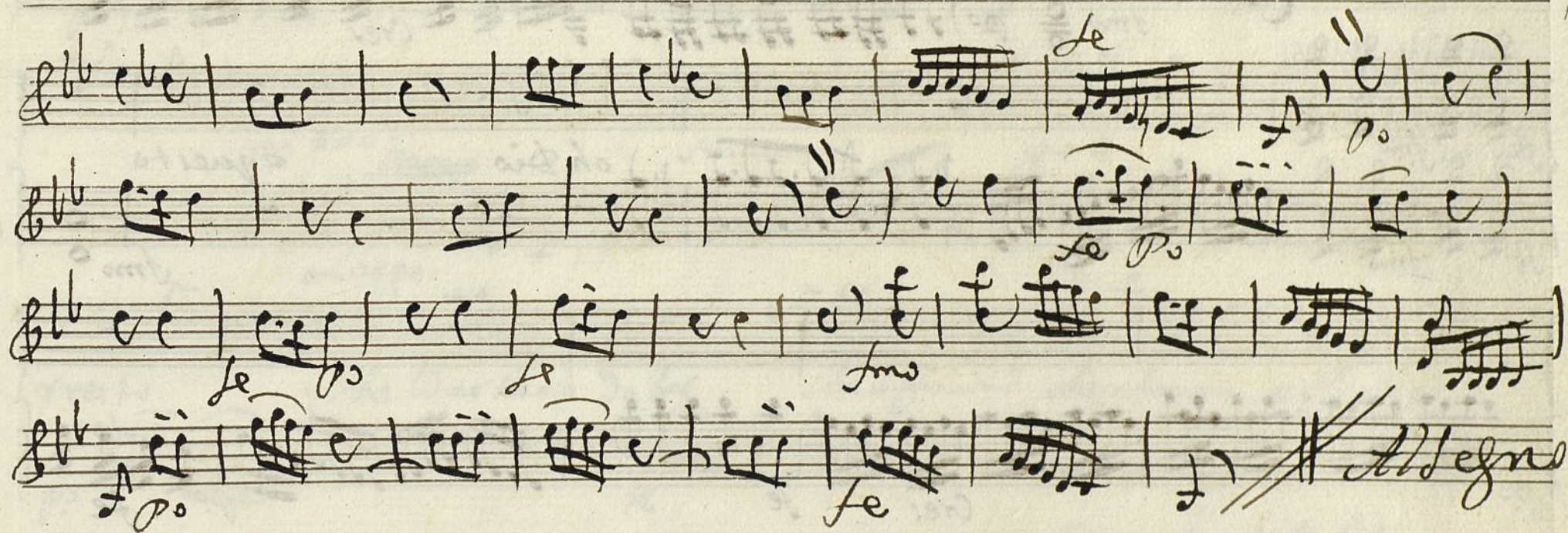
//

A handwritten musical score on aged paper, featuring six staves of music. The notation is in a 19th-century style, with various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat (B-flat). Above the first staff, the word "André" is written in a cursive hand. Above the second staff, the number "3" is written, followed by a double bar line and a fermata. The score includes numerous annotations in a cursive hand, including "Le", "p", "f", "André", and "3". The music is written in a single system, with each staff containing a measure of music. The paper shows signs of age, with some staining and wear.

Parola. y Al Segno
~~Discreto~~
~~La Vt y la Vt~~
 Parola

Vol 121





Parola

~~Grandes~~ volti

Aeri^{do}

All.^o vivo

fmo *p^o* *Cres* *oh Dio* *questo* *fmo*

p^o *Cres* *fe* *p^o* *fe*

fmo *quasi fano to* *mi co pre*

Largo *Ah. mi manca il valore* *And.^o fe*

Largo

Oh Ciel

mi to u^o

Largo

maio

ge lo

m'a

Largo.

retto

che barbaro dolor

che affanno che affanno e questo;

le

Volte p^{to}

Con sordina;

Segue *And.^{te}* 3/4

fe *p.o.* *ffr.* *Allegro*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *no*, *se*, *le*, *vo*, *Allo*, and *Volte*. The score is written in a historical style, likely from the 18th or 19th century.

firana a Duo.

+ Violino Primo. ff.

And.^{te} poco.

85

Crey

P

vor

Handwritten musical notation on a single staff. It begins with a treble clef. The first note is a half note on the second line, marked with a sharp sign (#). The note is written in a cursive, handwritten style.

Handwritten musical notation on a single staff. It begins with a treble clef. The first note is a half note on the second line, marked with a sharp sign (#). The note is written in a cursive, handwritten style.

He

P.

11

p.

Parola! All.

Proof

Come Prima

Al Signor

Ayuntamiento de Madrid

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures, and dynamic markings like *pp*, *le*, *meno*, *Poco*, and *mo*. The score concludes with the instruction: *Allegro dos vezes la 3.ª hasta el* followed by a circled dot.

