



COZZETTI

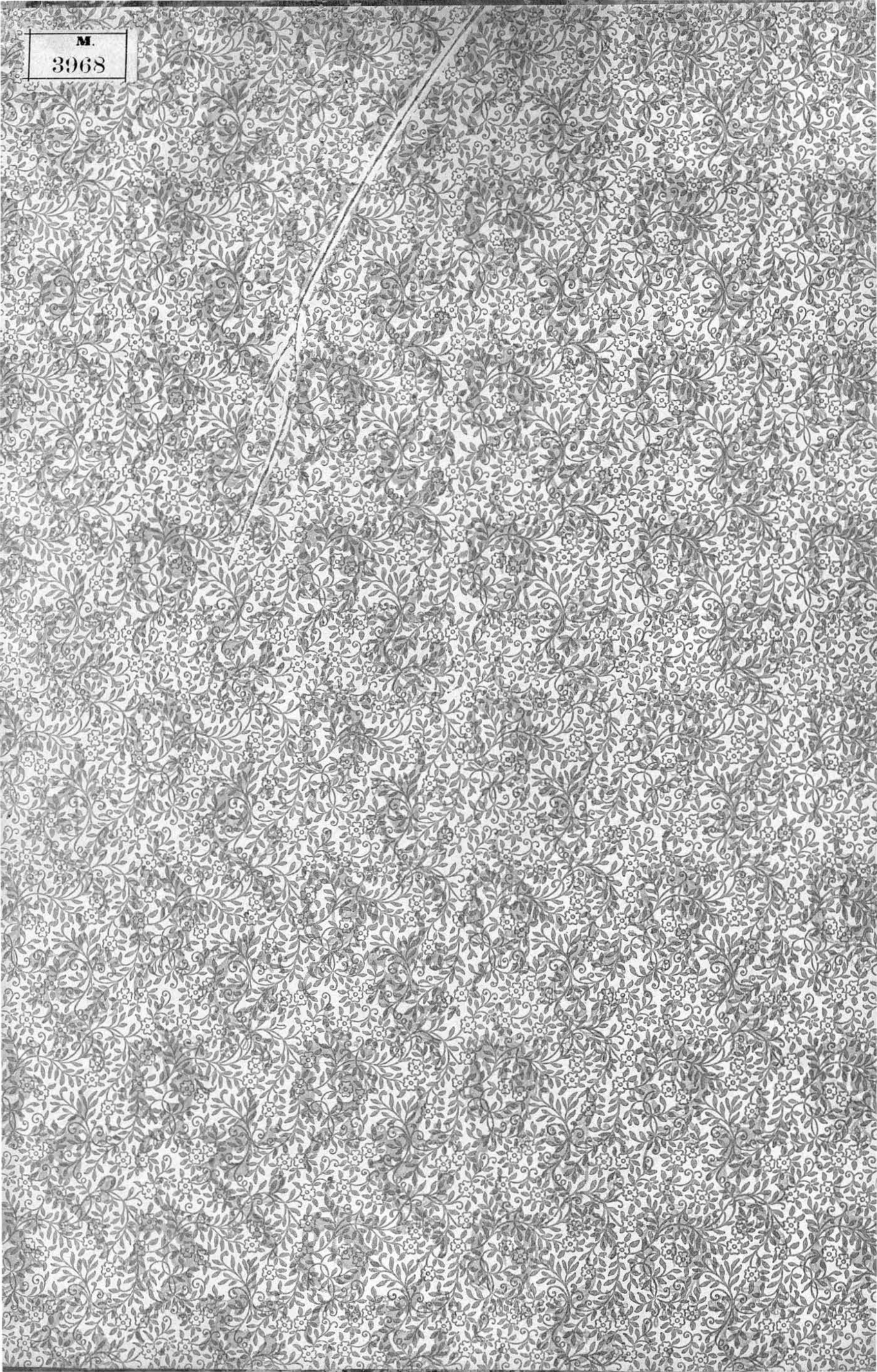
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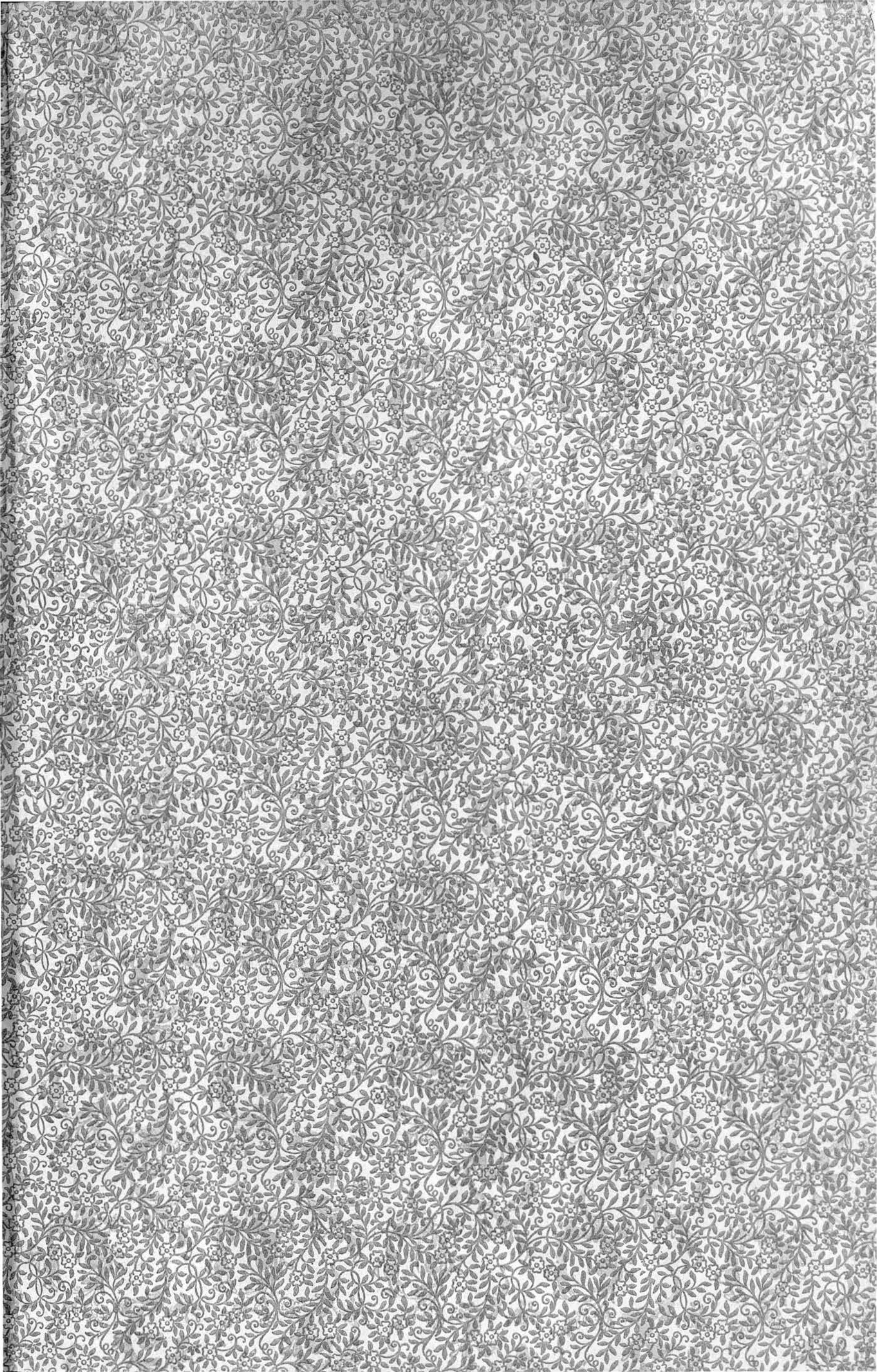
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Doce Canciones,

con Acompañamiento

de Guitarra.

Compuestas y Dedicadas a su Amigo,

EL CONDE DE FIFE.

Por el Brigadier D.ⁿ Frederico Moretti,

Coronel de la Legion de Voluntarios Extranjeros, Academico-

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Arregladas para el Piano Forte,



por

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L O N D O N.

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Nº 1.

LA IRRESOLUCION

GUIARRA

Voz

Andantino

PIANO FORTE

The musical score is written for three parts: Guitarra (Guitar), Voz (Voice), and Piano Forte (Piano). The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked 'Andantino'. The score consists of two systems of staves. The first system has four staves: Guitarra, Voz, and a grand staff for Piano Forte (treble and bass clef). The second system also has four staves: Guitarra, Voz, and a grand staff for Piano Forte. The Guitarra part features a continuous eighth-note melody. The Voz part is mostly rests. The Piano Forte part has a complex accompaniment with many beamed eighth notes. The score ends with a double bar line.

Moretti. Canc: Esp:



Si te ve - o si te ha - blo si te mi - ro si te es cu - cho si te

ve - o si te ha - blo si te mi - ro si te es cu - cho siempre

di - go he de de xar - te y siempre te quiero mu - cho siempre

di go he de de xar - te y siempre te quiero mu - cho fuerte

cosa es para un co-ra - - zon el que-rer au na hermosa Mu-ger: el que -

rer la y no de xar-la - ver hasta don-de lle ga una pa-sion de este

mo-do ca-llando me mue-ro aunque el pecho sea bra-sa-de a-mor ay ay

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp, containing a piano accompaniment with eighth and sixteenth notes. The fourth staff is a bass clef with a key signature of one sharp, containing a piano accompaniment with eighth and sixteenth notes.

ay de mi co-ra-zon ay ay ay ay ay que dó-lor! ay ay

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp, containing a piano accompaniment with eighth and sixteenth notes. The fourth staff is a bass clef with a key signature of one sharp, containing a piano accompaniment with eighth and sixteenth notes.

ay de mi co-ra-zon ay ay ay ay ay que do lor ay ay

The third system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp, containing a piano accompaniment with eighth and sixteenth notes. The fourth staff is a bass clef with a key signature of one sharp, containing a piano accompaniment with eighth and sixteenth notes.

ay ay ay que dolor.

2

Un imposible me mata,
 Por un imposible muero,
 Imposible es conseguir
 El imposible, que quiero:
 Fuerte cosa &c.

3

Tengo de morir callando,
 Pues por imposible veo,
 Que de Muger tan hermosa
 Pueda ser yo solo el Dueño.
 Fuerte cosa &c.

Nº 2.

LA REFLEXIÓN.

GUITARRA

Voz

Andante

PIANO FORTE



Handwritten musical score for guitar, voice, and piano. The score is written in treble and bass clefs, with a key signature of two sharps (F# and C#) and a 6/8 time signature. The tempo is marked 'Andante'. The score consists of two systems of staves. The first system includes staves for Guitarra, Voz, and Piano Forte. The second system includes staves for Guitarra, Voz, and Piano Forte. The Voz part is mostly empty, with a few notes at the end of the second system. The Piano Forte part features complex chordal textures and arpeggiated figures. The Guitarra part features a rhythmic pattern of eighth and sixteenth notes. The score ends with the text 'El A -' on the right side of the second system.

Moretti. Can: Esp:

mor que o - cul - to vi - ve sin lle - gar a de - cla - rar - se sin

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of two sharps, containing a harmonic line. The fourth staff is a bass clef with a key signature of two sharps, containing a bass line.

lle - gar a de - cla - rar - se mal puede encontrara - li vio en quien la pasion no

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two sharps, containing a melodic line. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of two sharps, containing a harmonic line. The fourth staff is a bass clef with a key signature of two sharps, containing a bass line.

sa - be mal pue - de en - con - trar a - li vio en quien la pasion no sa - be en

The third system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two sharps, containing a melodic line. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of two sharps, containing a harmonic line. The fourth staff is a bass clef with a key signature of two sharps, containing a bass line.

The musical score is written for a song in Spanish. It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal line is written in a treble clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are written below the vocal line.

va - - - - no son que jas en va - - - - no son

a yes que mu - - - - dos ex - pli quen a - -

- fec - - - - tos a - man - - - - tes sien-do me-jor muchas

Moretti. Can: Esp:

ve - - - ces en a - mo - rosos com - ba - - - tes

ex - ce - der se - dea tre - vi - dos que no morir de co - bar - - des

ex - ce - der se - dea tre - vi - - dos que no morir de co - barden ay ti



First system of a musical score in G major (two sharps). It consists of four staves. The top staff has a complex, fast-moving melodic line. The second staff contains the vocal melody with lyrics. The third and fourth staves provide harmonic support. The lyrics are: - ra - na de mi vi - da, ay ti - ra - na de mis - males ay ti - ra - na de mis -



Second system of the musical score. It continues the four-staff structure. The vocal melody in the second staff includes the lyrics: - males a - - y ti - ra - na de mis males a - - y. The third staff features a series of chords, with *sf* (sforzando) markings under the final two measures. The lyrics are: - males a - - y ti - ra - na de mis males a - - y



Third system of the musical score. It continues the four-staff structure. The vocal melody in the second staff includes the lyrics: a - - y. The system concludes with a double bar line. The lyrics are: a - - y

Nº 3.

LA INSINUACION

GUITARRA

Voz

PIANO FORTE

Andantino con espresione



Moretti. Can: Esp:



Des - de el instan - te Ni - ña que vi tus bellos o - jos muero por

This system contains the first three staves of the musical score. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment in treble and bass clefs. The music is in a 3/4 time signature. The first staff has a piano (p) dynamic marking.



ti Ni - ña que vi tus bellos o - jos

This system contains the next three staves. The vocal line continues with the lyrics. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a bass line in the left hand.



mue - ro por ti tus bellos o - jos mue - ro por ti

This system contains the final three staves. The vocal line concludes with the lyrics. The piano accompaniment features a crescendo leading to a fortissimo (sf) dynamic marking, followed by a piano (p) dynamic marking at the end. The system ends with a double bar line.

tu gra - cia a - ma - - ble me e - na - mo - ró

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a continuous eighth-note melody. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of two sharps, containing a continuous eighth-note accompaniment. The fourth staff is a bass clef with a key signature of two sharps, containing a simple harmonic accompaniment. The lyrics are 'tu gra - cia a - ma - - ble me e - na - mo - ró'.

y al - may po - ten - - cias me cau - ti - vo

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a continuous eighth-note melody. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of two sharps, containing a continuous eighth-note accompaniment. The fourth staff is a bass clef with a key signature of two sharps, containing a simple harmonic accompaniment. The lyrics are 'y al - may po - ten - - cias me cau - ti - vo'.

si quieres dar - - les tier - na ex - pre - sion

The third system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a continuous eighth-note melody. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of two sharps, containing a continuous eighth-note accompaniment. The fourth staff is a bass clef with a key signature of two sharps, containing a simple harmonic accompaniment. The lyrics are 'si quieres dar - - les tier - na ex - pre - sion'.

tras si me ar - ras - tran el co - ra - zon

el co - ra - zon el co - ra - zon

tus o - jos Ni - ña fle - chas de a - mor



siempre me ins - pi - - ran un tier no ar - dor

This system contains the first line of music. It features a vocal melody in the upper staff with many slurs and a piano accompaniment in the lower staves. The lyrics are 'siempre me ins - pi - - ran un tier no ar - dor'.



siempre me ins - pi - - ran un tier - - no ar - - - dor

This system contains the second line of music. The vocal melody continues with slurs. The lyrics are 'siempre me ins - pi - - ran un tier - - no ar - - - dor'.



siempre me ins - pi - - ra un tier - - no ar - dor.

This system contains the third line of music. The vocal melody concludes with a final note. The lyrics are 'siempre me ins - pi - - ra un tier - - no ar - dor.'

2

Ora que en calma fixos estén,
 Ora amorosos, ó con desdén,
 Ora los juegues con altivez,
 Ora los pongas con languidez;
 Ora que giren sin direccion,
 Ora se mueban por distraccion:

Tus ojos &c.

3

Quando los llegas en mi á fixar
 Todo su encanto me haces probar:
 Muero á tus ojos, ten compasion,
 Y paga tierna mi fiel pasion:
 No mas rigores, no mas sufrir,
 Si es que no quieres verme morir.

Tus ojos &c.

Nº 4.

LA EXPLICACION

GUITARRA

Voz

PIANO FORTE

Gracioso



Moretti. Can: Esp:

Yo las fa - la - cías no - sé de a - mor, que mi sis - te - ma

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a continuous eighth-note accompaniment. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one flat, containing a continuous eighth-note accompaniment. The fourth staff is a bass clef with a key signature of one flat, containing a continuous eighth-note accompaniment.

es sí, o' nò que mi sis - te - ma es sí, o' nò

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat, containing a continuous eighth-note accompaniment. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one flat, containing a continuous eighth-note accompaniment. The fourth staff is a bass clef with a key signature of one flat, containing a continuous eighth-note accompaniment.

por lo que siempre que roe - xí - gir re - suel - ta mente

The third system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat, containing a continuous eighth-note accompaniment. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one flat, containing a continuous eighth-note accompaniment. The fourth staff is a bass clef with a key signature of one flat, containing a continuous eighth-note accompaniment.

ó nó, ó sí: Yo las fa - la - cias no sé de a - mor,

que mi sis - te - ma es sí, ó nó: que mi sis - te - ma

es sí, ó nó, sí, ó nó, sí, ó nó.

2

Te quiero Niña
 Con fino amor,
 Templa este fuego
 Con sí, ó nó:
 Si no qui si eres
 Verme morir,
 Despacha, y dime,
 Ó nó, ó sí.
 Yo las falacias &c.

3

Depón resuelta
 Todo temor,
 Y dime al punto
 Ó sí, ó nó:
 A' qué es pensar,
 Ni discurrir,
 Quando es mas brebe
 Ó nó, ó sí?
 Yo las falacias &c.

Nº 5.
LA CURIOSIDAD

GUIARRA

Voz

Largo

PIANO FORTE



Musical score for guitar, voice, and piano. The score is written in 6/8 time and features a key signature of one flat (B-flat). The guitar part is in the upper register, the voice part is in the middle, and the piano part is in the lower register. The tempo is marked 'Largo'. The score consists of three systems of staves. The first system shows the beginning of the piece, with the guitar and piano parts starting with a series of chords and the voice part entering with a single note. The second system continues the development of the themes, with the guitar and piano parts playing more complex figures and the voice part providing a melodic line. The third system concludes the piece with a final chord and a double bar line.

Moretti. Can: Esp:

La sombra de la noche Madre del sue - - ño

me lle - bó a don - de ha - bi - ta mi ama - do due - - - - ño

me - lle - bó a don - de ha - bi - - ta mi ama - do due - - - - no

sobre un mu_l li - do le cho dor mi da es ta - - ba

en ac ti tud que el al - ma me ar re ba - ta - - - - ba

en ac ti - tud que el al - ma me ar re ba - ta - - - - ba



2
Silencioso, y cobarde
Me fui acercando,
Y advertí, que decía
Medio soñando:
"Si no te compadece
Mi triste suerte,
No estrañes, que yo misma
Me dé la muerte."

4
Llegó a tanto el impulso
De su despecho,
Que se arrojó dormida
Fuera del Lecho:
No bien el duro suelo
Tocado había,
Quando se halló despierta
La hermosa mia.

3
"Oprimire' resuelta
Con fieros lazos,
Un Cuello, que no es digno
De tus abrazos:
El mismo que ceñiste
Tan tiernamente,
Quando el amor conmigo
Fué mas clemente."

5
"Huye de aquí, me dixo,
"Bábaro ingrato,
"No pretendas burlarte
De mi recato:"
Entonces de sus ojos
Se desprendieron
Lagrimas, que las mias
Salir hicieron.

6
Los dos enmudecimos
Los dos lloramos,
Y los dos en silencio
Nos abrazamos:
He dicho quanto debe
Solo decirse,
Que lo demas es facil
De colegirse.

Nº 6.

LA POSESION

GUITARRA

Voz

Allegretto

PIANO FORTE



Moretti. Can: Esp:

yer tar - de por flo - - res mi a - ma - do bien sa - lio' con

su vis - ta a las plan - - tas dando nue - bo ver - dor. se

- gui - - a - la con - ten - - to su man - so re - cen - tal su

á voluntad

manso re - cen - tal que la hermo - su - ra ar - ras - tra has ta lo ir - ra - cio -

nal que la hermo - su - ra ar - ras - tra has ta lo ir - ra - cio - nal.



2

Oculto entre unas ramas
Yo la qui se acechar,
Mas vengo se Cupido
De mi curiosidad:
Vi que en un arroyuelo
Labarse pretendió,
Donde un descuido suyo
Mil cuidados me dió.

4

Animado de nuevo
La queria abrazar,
El tacto de su nieve
Aumentó mi volcan:
Entre dulce y severa,
Culpando mi pasion,
Quiso cubrirse el pecho,
Y el alma descubrió.

3

Quise dejar de verla
Conociendo mi mal,
Pero huyendo su vista
La volvi a mirar;
Sin poder contenerme
Salí lleno de ardor,
Mas con una mi rada
Inmovil me dejó.

5

Volvió ayrada y furiosa
A mostrarse cruel,
Pero es Muger Felisa,
Y fue por fin Muger:
Quando mas irritada
De mis brazos huyó,
Con una amable risa
En ellos se arrojó.

6

Enlazada a mi cuello
Entre suspiros mil,
De mi suplica amante
Contextó con un si:
Entregada a un desmayo
Felisa se quedó;
El resto de la scena,
Juzguelo quien amó.

Nº 7.
EL DESCUIDO

GUITARRA

Voz

PIANO FORTE

Larghetto con espresione



Musical score for guitar, voice, and piano. The score is in 6/8 time and D major. It features a guitar part with triplets, a vocal line, and a piano accompaniment with chords and triplets. The tempo is marked 'Larghetto con espresione'. The piece is titled 'Nº 7. EL DESCUIDO'.

Yo me es

Moretti. Can: Esp:

- ta - ba quiete - ci - ta, me ti - di - ta en mi rin - con, vió me el amor, des cui -

- da da y lue - go me sorpre - dió des cui - da - da, y luego me sor pren

- dió como estoy es carmentada le dixé Niño por Dios, Niño por

p
Dios no tur - bes por un ca - pri - - cho la

paz de mi co - ra - zon no no turbes la

a voluntad
paz de mi co - ra - zon pe - ro el cru - el se son - ri - ó se son - ri -

o me robó un be so, me robó un be so, me robó un be so y me de-xó a bra-

sando se me el pecho en un in-sa-ciá-ble ar-dor, mal ha-

ya quien se des cui da sabien-do lo que es a-mor sabien

do lo que es a - mor quien se des - cui - da sa bien do lo que es a

The first system of musical notation consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. The lyrics are written below the vocal staves.

mor si, si, si: lo que es a - mor

The second system of musical notation continues the song. It features the same four-staff structure. The lyrics "mor si, si, si: lo que es a - mor" are written below the vocal staves. The piano accompaniment includes triplet markings over some of the chords.

The third system of musical notation concludes the page. It follows the same four-staff format. The piano accompaniment features prominent triplet markings throughout the system. The system ends with a double bar line.

Nº 8.

LA AUSENCIA

GUITARRA

Voz

Allegretto

PIANO FORTE



Sheet music for guitar, voice, and piano. The score is in 6/8 time and consists of two systems. The first system includes staves for Guitarra, Voz, and Piano Forte. The second system continues the musical notation for the same instruments. The tempo is marked "Allegretto".

Moretti. Can: Esp:

A - cuer da te bien mi - o que quan - do te au sen - tas - te un

al - ma me lle - bas - - te, que no me has vuel to a dar: el

ay - re que res - pi - - ro lo de - - bo a la es - pe - ran - za

mi - ra si tu tar - dan - za mi ra si tu tar - dan - - za me

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a complex melodic line with many sixteenth and thirty-second notes. The second staff is a treble clef with a key signature of one sharp, containing a simpler melody. The third staff is a treble clef with a key signature of one sharp, containing a complex accompaniment line. The fourth staff is a bass clef with a key signature of one sharp, containing a simple bass line. The lyrics are written below the second staff.

da - ra en que pen - sar me da ra en que pen - sar me da

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The lyrics are written below the second staff.

ra en que pen - sar.

The third system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The lyrics are written below the second staff.



2

I n siglo me parece
El mas pequeño instante,
Que un corazon amante,
Jamás supo esperar.
Si por mi desventura
A' verme no volvieres
La vida, y los placeres,
Sabre sacrificar.

4

Si al dulce, y blando sueño
Me rindo por un rato,
Al vivo tu retrato
Se viene a presentar:
Gustoso entre mis brazos
Le estrecho con ternura,
Y es tanta mi locura
Que no le se dexar.

3

En medio de las penas
Que me han acometido,
Te juro, no he tenido
Mas consuelo, que amar;
Por que tan solo cifro
Toda la dicha mia
En estar noche y dia
Amando sin cesar.

5

Despierto, y aunque veo
Que todo sueño ha sido,
El gusto, que he sentido
Me vuelve a' enagenar:
Te llamo, y no respondes:
Te busco, y no pareces,
Y creo muchas veces
Que no ha sido soñar.

6

Si no consigo el verte,
Por lo menos qui siera,
Que el sueño eterno fuera,
Y nunca despertar:
Por que al fin los placeres,
Aunque soñados sean,
Entre tanto recrean,
Y dexan descansar.

Nº 9.

EL DESENGAÑO

GUITARRA

Voz

Gracioso

PIANO FORTE



Musical score for "EL DESENGAÑO" (Nº 9), featuring Guitarra, Voz, and Piano Forte. The score is in 6/8 time and includes the tempo marking "Gracioso". The piece concludes with the word "Muchas".

Moretti. Can: Esp:

ve - ces u - - na Ni - ña es ta' llo - ran - do y gi - mien - do; y tal

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a continuous eighth-note melody. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one flat, containing a continuous eighth-note accompaniment. The fourth staff is a bass clef with a key signature of one flat, containing a simple harmonic accompaniment.

vez es - ta' di - cien - do, que te a - do - rar sin - ce - sar; y tu

The second system of the musical score consists of four staves. The top staff continues the eighth-note melody. The second staff continues the vocal line with lyrics. The third staff continues the eighth-note accompaniment. The fourth staff continues the harmonic accompaniment.

sa bes que con o - tro te la pe - ga sin pie - dad: tu te

The third system of the musical score consists of four staves. The top staff continues the eighth-note melody. The second staff continues the vocal line with lyrics. The third staff continues the eighth-note accompaniment. The fourth staff continues the harmonic accompaniment.

que - jas, ye lla ju - - ra, que es muy gran - de fal - se - dad: por que

nun - ca las Mu - - ge - res de - cir pue - den la ver - dad: por que

nun ca las Mu - ge - res de - cir pue - den la ver - dad.



2

De vorando fingimientos,
Fraudes, trayciones, y engaños,
Pierde sus mejores años
Quien se llega á enamorar:
Tu te abrazas, y ella entanto
Triunfa de tu necedad;
Y que quieras, ó no quieras
Sufriras mas de un rival:
Porque nunca á las Mugeres
Se les puede replicar.

4

El immortal fingimiento
La traycion, la felonía,
Y una eterna tyrania
Logra el que llega á adorar:
Amantes alucinados
Salid de esa ceguedad
Que el pecho de una Muger
Jamás arde en realidad.
Porque al fin, de las Mugeres
Nada bueno hay que esperar.

3

Si en un extasi amoroso
Ves á tu Dama oficiosa
Ofreciendo cariñosa
Su amistad á tu rival;
No pretendas contus zelos
Su conducta acriminar,
Pues te dirá con frescura
Que fué pura urbanidad.
Por que siempre las Mugeres
Mal, o bien te haran callar.

5

El convencer a una ingrata
De su fementido amor
Es luchar con un error,
O empeñarse en delirar:
Para alejar tus sos pechas
Sus lagrimas vertirá,
Y adormecido con ellas
Tu amor volverá a inflamar.
Porque siempre á la Mugeres
Se les debe perdonar.

6

Si tu vista en otra Dama
Un instante se ha fixado
No podras este pecado
Ni aun con tu sangre lavar;
Y ella de dos mil amantes
El incienso admitirá,
Y tú debes confundirte,
Y su conducta alabar.
Porque siempre las Mugeres
En la lid han de ganar.

Nº 10.

CONSEJO AL BELLO SEXO

GUITARRA

Voz

PIANO FORTE

Allegretto Gracioso



Moretti. Can: Esp:

A -

ler - ta Mu - cha - chas in - cau - tas sen - ci - llas, mi -

- rad, que los hombres aman por ru - ti - - - - na

yo que los co-nos-co vi-vo pre ve-ni-da

sf *sf*

contra sus en gaños tra masy per fidias los es cucho y de jo que gasten sa-

sf

li-va, que gasten sa-li-va: ya to-do respon-do; Jé-sus, Jé-sus que men-ti-

ad lib^m *ad lib^m*

A TEMPO

- ra! JE-SUS JE-SUS JESUS que men-ti - - - ra! JESUS que men-

A TEMPO

- ti - - - ra!

2

A todas les hablan
De una suerte misma,
Y estas son sus frases
Las mas favoritas:
Mi amable tyrana,
Mi dulce homicida,
Todos mis pesares
Calman á tu vista,
Y el pecho parece
Que alienta, y respira:
Y á todo respondo:
Jesus! que mentira

3

Me dan mil palabras
Sin fin de cumplirlas,
Ofrecen sin ta sa
Juran sin medida
Groseras lizonjas
Y obsequios prodigan,
Todo son alagos,
Todo son caricias,
Que el hombre es humilde
Si á engañar aspira;
Y á todo respondo
Jesus! que mentira

4

Me llaman su Diosa,
Me nombran Divina,
Cruel, unas veces,
Otras, homicida
En tanto soy Ángel,
Como soy Harpía
Ya les doy la muerte
Ya les doy la vida
De diversos modos
Cada qual delira:
Y á todo respondo:
Jesus! que mentira

Nº 11.

EL CONSEJO

GUITARRA

Voz

Andantino

PIANO FORTE



Handwritten musical score for guitar, voice, and piano. The score is written on four systems of staves. The first system includes staves for Guitarra, Voz, and Piano Forte. The second system continues the Piano Forte part. The third system continues the Guitarra and Piano Forte parts. The fourth system continues the Piano Forte part. The tempo is marked 'Andantino'. The key signature is one flat (B-flat). The time signature is common time (C). The score ends with a double bar line and repeat dots.

Moretti. Can: Esp:

Λ . quel que vi - - vir quie - - - ra tran -

The first system consists of four staves. The top staff is a treble clef with a melodic line of eighth and sixteenth notes. The second staff is a treble clef with a vocal line. The third staff is a treble clef with a keyboard accompaniment of sixteenth notes. The fourth staff is a bass clef with a bass line. The lyrics are written below the second staff.

qui - lo sien - do a - ma - - do en mi tie ne un de -

The second system consists of four staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a vocal line. The third staff is a treble clef with a keyboard accompaniment. The fourth staff is a bass clef with a bass line. The lyrics are written below the second staff.

- cha - do de gran se - re - - ni - - dad A

The third system consists of four staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a vocal line. The third staff is a treble clef with a keyboard accompaniment. The fourth staff is a bass clef with a bass line. The lyrics are written below the second staff. The system ends with a double bar line.

Fi - - - lis e - - na - - mo - - - ro y al pa - - so que la a -

The first system consists of four staves. The top staff is a treble clef with a melody of eighth notes. The second staff is a treble clef with a melody of quarter and eighth notes, with lyrics underneath. The third staff is a treble clef with a continuous eighth-note accompaniment. The fourth staff is a bass clef with a simple harmonic accompaniment.

- do - - ro y al pa - - so que la a - do - - - ro me

The second system consists of four staves. The top staff continues the eighth-note melody. The second staff continues the vocal melody with lyrics. The third staff continues the eighth-note accompaniment. The fourth staff continues the harmonic accompaniment.

gus - - ta mas que Fi - - - lis mi gra - ta li - - ber -

The third system consists of four staves. The top staff continues the eighth-note melody. The second staff continues the vocal melody with lyrics. The third staff continues the eighth-note accompaniment. The fourth staff continues the harmonic accompaniment.

- tad me gus - ta mas que Fi - lis mi gra - ta li - ber - tad.

2

Sabed, Amigas mias,
Si alguno amoros jura,
Que el que mas lo a segura
Dice menos verdad:
A' Filis de igual modo
Le juró yo, y con todo:
Me gusta mas que Filis &c.

4

zelosa, muchas veces,
No quiere, que a' otra mire,
Que la hable, que respire,
Que tenga sociedad:
Y aunque por complacerla
Prometo obedecerla;
Me gusta mas que Filis &c.

Moretti. Can: Esp:

3

Yo fui tambien de aquellos
Freneticos y ciegos,
Que imploraron con ruegos
De Filis la piedad:
Fui loco, lo confieso,
Y ahora, que tengo seso:
Me gusta mas que Filis &c.

5

Asi todos los hombres
Desde el principio amaron,
Y esto es lo que enseñaron
A' la posteridad:
Yo que su exemplo sigo
No os admireis, si digo:
Me gusta mas que Filis &c.

Nº 12.

LA LIBERTAD

GUITARRA

Voz

Allegretto

PIANO FORTE



Sheet music for the piece "LA LIBERTAD" (Nº 12). The score is written for Guitar, Voice, and Piano Forte. The tempo is marked "Allegretto". The music is in 6/8 time and G major. The score consists of two systems of staves. The first system includes staves for Guitar, Voice, and Piano Forte. The second system continues the Piano Forte part. The music features a melodic line in the guitar and piano, with a vocal line that is mostly rests in the first system.

Moretti. Can: Esp:

De a -

This system contains the first four measures of the piece. It features a treble and bass staff with a key signature of one sharp (F#). The melody is primarily in the treble staff, with a complex, fast-moving line. The bass staff provides a harmonic accompaniment with chords and moving lines. The lyrics 'De a -' are written under the final measure.

- mor la pa - sion ac - ti - - va mi es - cla - - va al fin vi - no á

This system contains measures 5 through 8. The melody continues with similar rhythmic patterns. The lyrics '- mor la pa - sion ac - ti - - va mi es - cla - - va al fin vi - no á' are written under the vocal line.

ser mi es - cla - - va al fin vi - no á - ser y

This system contains measures 9 through 12, concluding the page. The melody and accompaniment continue. The lyrics 'ser mi es - cla - - va al fin vi - no á - ser y' are written under the vocal line.

li bre ya de sus la - zos, y li bre ya de sus la - zos, me

ri-o de su po-der por que el amor es ven-ci-do quan-

-do se quie-re ven - cer por que el amor es ven-ci-do, quan-

do se quie re ven - - cer: quien no rom - pe las ca - de - nas de es -

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The music is in a 4/4 time signature.

cla - vi - tud tan cru - el a - dor me ci - do en su

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The music is in a 4/4 time signature.

mal no sa - be go - - zar del bien: a -

The third system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp. The fourth staff is a bass clef with a key signature of one sharp. The music is in a 4/4 time signature.

si yo á la li-ber-tad, con-sa-gro des de hoy mi fé que

no hay pla-cer en a-mor que se i-gua-le á su pla-cer

que se i - - - gua - - - le, se i-gua-le a su pla-cer a-ma-

do - res in fe - li - ces dexad ya de pa - de - cer, y e sos

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a continuous eighth-note melody. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp, containing a continuous eighth-note accompaniment. The fourth staff is a bass clef with a key signature of one sharp, containing a simple harmonic line.

la - - zos in - su - fri - - bles con re - so - - lu - cion rom -

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a continuous eighth-note melody. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp, containing a continuous eighth-note accompaniment. The fourth staff is a bass clef with a key signature of one sharp, containing a simple harmonic line.

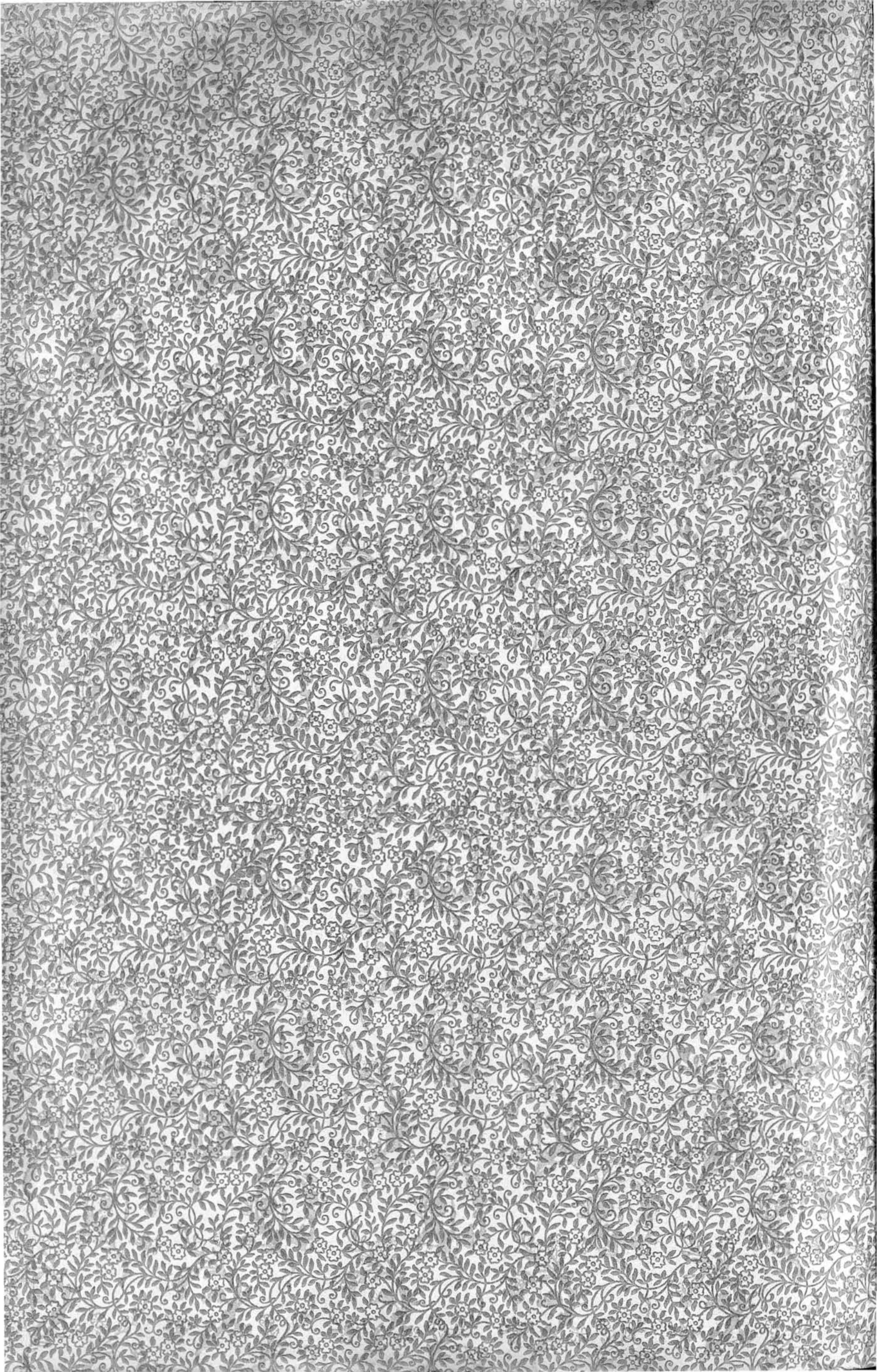
- ped rom - - ped rom - - ped

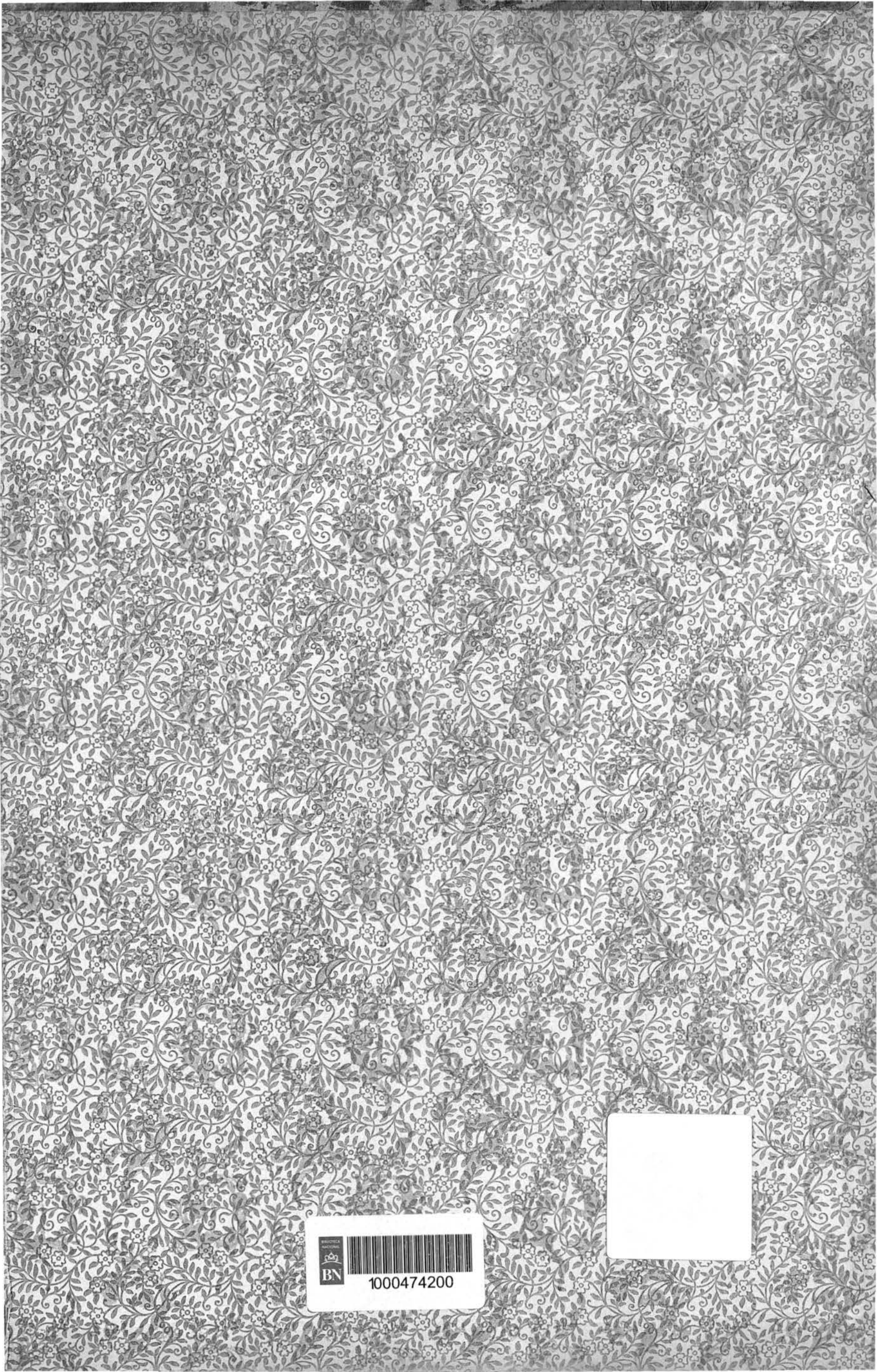
The third system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a continuous eighth-note melody. The second staff is a vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp, containing a continuous eighth-note accompaniment. The fourth staff is a bass clef with a key signature of one sharp, containing a simple harmonic line.



Su bien dorado veneno
El pecho pudo beber;
Mas tambien supo vengarse
De su dolo, y mala fé.
Por que el amor &c.







BN 
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