

IMPRENTA

183

18 MUS 183-18
La armoniosa misson
1762

MUS 183-19
El galan de extranjero
marcelini

MUS 183-20
De misa y los gremiales
Beethon
1790

LITOGRAFIA

ENCUADERNACION

MUNICIPAL

183-18 a 20

40,

Mus 183-19

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Zonadilla à solo

La S.^a Luz^{as} //

El galanteo extranjero:

S.^r Marco lini

1784

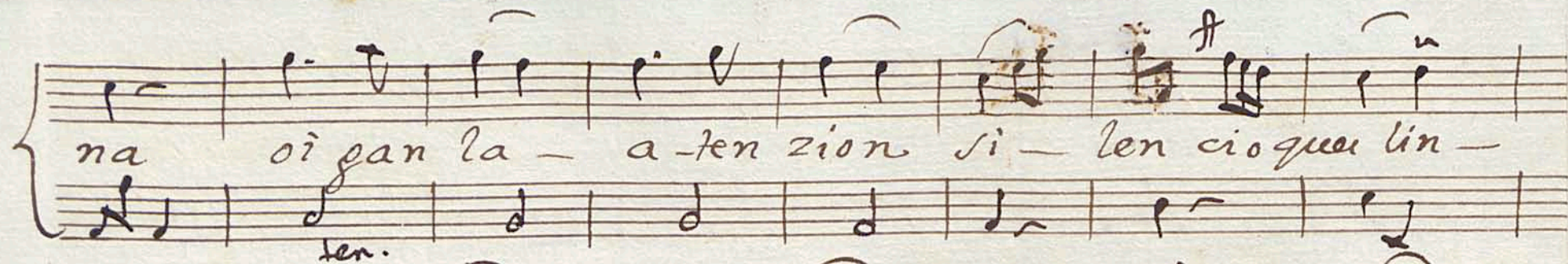
es ta tona dilla nueva Mos que te ros
 de mi vida Mos que te ros de mi vida os o fre ze
 mui gur to sa bues tra àmada Mari quita bues tra àmada
 Mari qui ta ella es un fuerte lanze que haze mui pocos
 dias que pasò en esta Corte a zierta ni

+

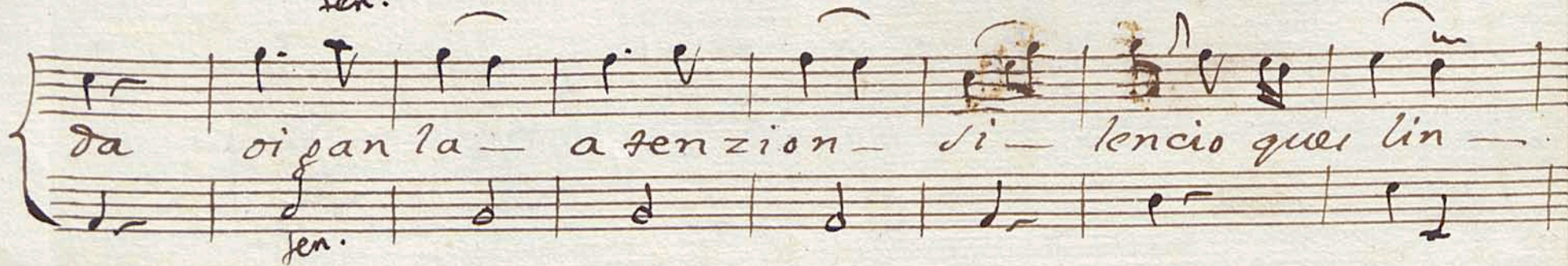
Alleg^{ro}

$\frac{2}{4}$

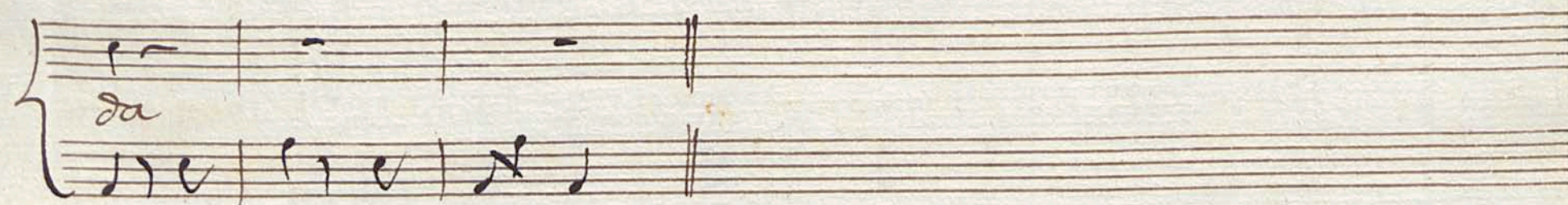
na oï gan la - a - ten zion si - len cio quei lin -



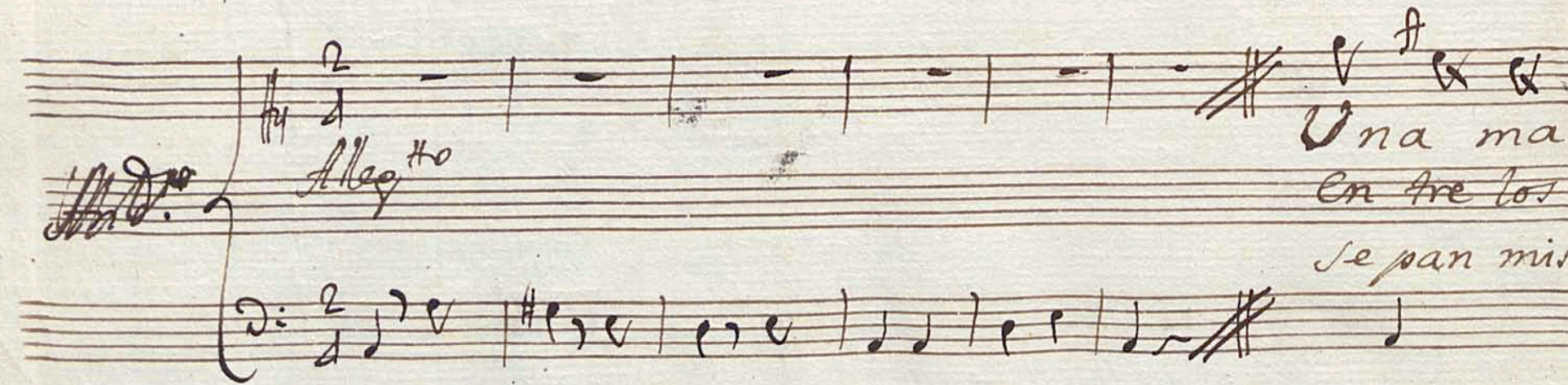
da oï gan la - a ten zion - si - lencio quei lin -



da



Alleg^{ro}



Una ma
En tre los
Se pan mis

ja mui maja a la Comedia i ba ya ras tran
 que llega-ron à lograr sus Cari-cias Uno fue Un
 mos que te-ros que no es esto men fi-ra pue desta

do los ojos Con su linda Ca rilla à quanto
 y ta liano que tiene Lote ria ò tro un fran
 propia suerte me lo Contò ella mis ma y por prue

en Con tra ba quando
 zes que peina a to
 ba mas clara sin que en

na oi gan la - a ten zion si - len cio quei lin -

da oi gan la - a ten zion - si - lencio quei lin -

da

Allegro

Una ma
En tre los
Se pan mis

no los mata ba los he ri a
 da la cru de za de ma ra vil las
 na da yo fal te ya rri de cia

D. C.
 allegro
 dos vezes

Largo

llego se ami el Ita li ano

ha cien do mil cor te sias y me dio sin dar me

blanca dos mil ^{te no xi} con ven cion es (y me dixo) tu sei mia

Largo

Cara tu sei mi o pe nar tu sei quel mio

Co re lo fai pal pi tar lo - fai pal pi tar

lo - fai pal pi tar. yo le di je fan

Alleg.^{ro} a lo Maja

tas ma que yo no ten tien do Lo no ten tiendo tambien Mas el po bre te quando

dix e Ca ran - ba - mi re vis ed c.c. oipa vis ed c.c. quel ba v

dix e ca ran ba -

ted

de me menos pa la bras que y mas di
al oir que pe dia que de jomey

ne ros
fue se

allegro

Largo

A po co Ra to des pues

Regò mui lleno de arina el Pelu que ro con

bue ltas pe rò sin cami sa (ymedijo) Lo seño

Rezi.

Alleg^{ro}.

rri ta la quierre a usted mucho ma Ustè me dise

si me quierre Uste à mi per que si Ustè no me

le dis bien pronte lo di mo ño man porte si me

boi de aqui *Allegro* oie Uste Ca ba

Ne ro que por vida mi a Por vida ba ble la

mia tambien dije ca ran- ba oiga vsted c.c. mire vs
bolsa sino digo ca ran- ba

ted c.c. guel ba vsted que hare yo con can
que para mi es po

ciones que guena barriga
ta ge que toda su solfa

Alleg. #0
y para que sea ca be del modo

que se el ti za oye me el tar pus to- do

y nuevas segui di-llas que men seño en su casa la

tal Magi-ta que men seño en su casa la

tal magi-ta

Segui. And.^{te} Poco

De un amante ze

lo so la pa sion tier na la pa sion tierna de una
 man re ze lo so la pa sion tier na
 la pa sion tierna a mu chos so bre sal tos a mu chos
 so bre sal tos bi be su je ta y a una vis
 ta sea su sta ya lo que oie le in qui eta

Allegro
Allegro

6

en lo que abla se turba todo lo cre o fensa

yavn en su fanta sia su imagina cion mesma amu

chos sobre saltos vive su je ta a muchos

sobre sal- tos vive su je- ta amuchos sobre

saltos vive su je - ta

todo le altera
 quel que fino y dolatra
 siempre vezela;
 La una bita 8^{va} los D. verios
 porque sabe un zeloso
 del amor en la escuela
 quel que fino y dolatra
 siempre vezela;

allegro





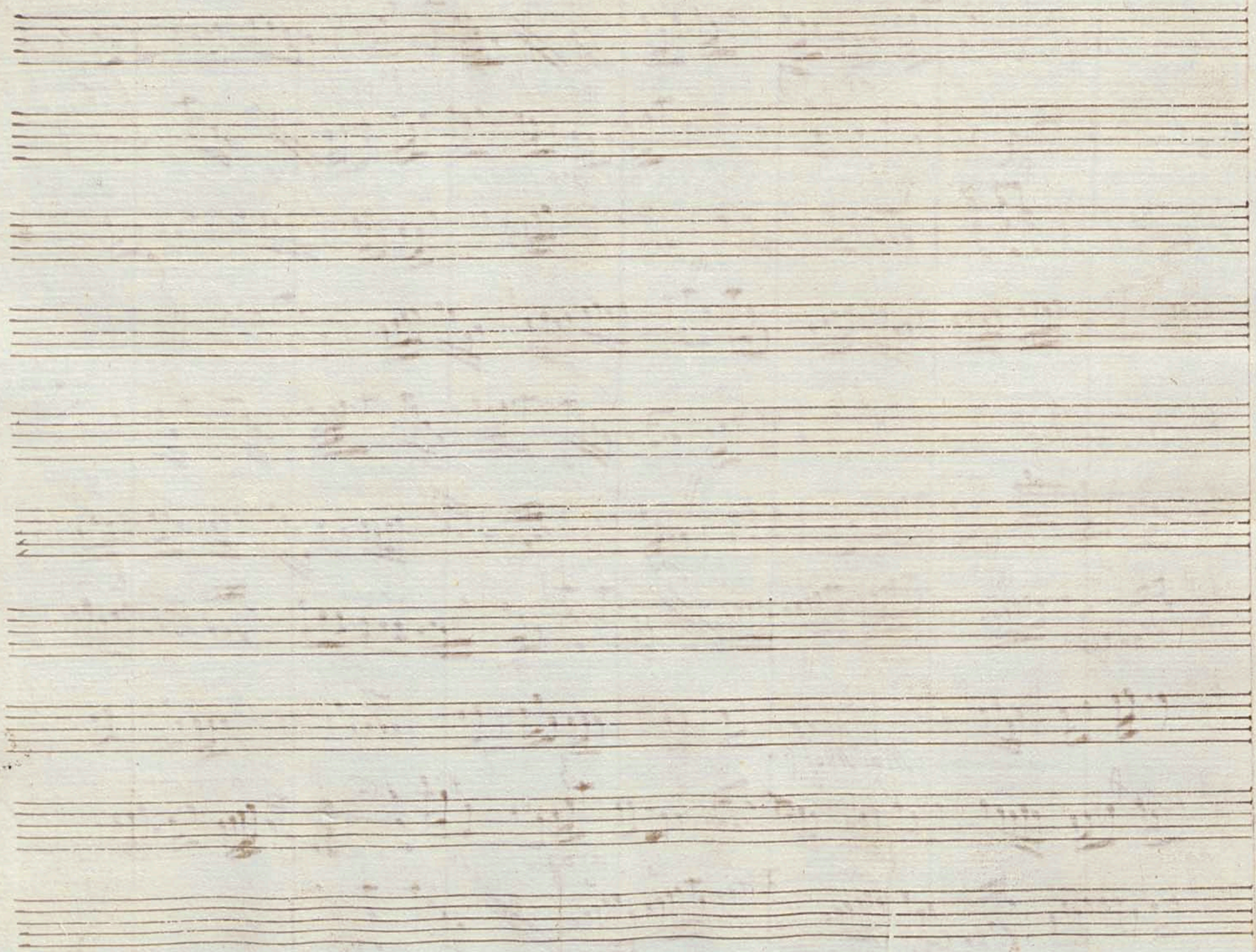


Violin Primero. tonadilla + a solo el galanteo extranjero.

Alleg. 2/4 F\# C\# G\#

p *f* *ff* *p0* *ff0* *Noz* *A*

Vol. 10



Handwritten musical score on ten staves. The score is written in treble clef with a key signature of one sharp (F#). The tempo markings are: *And.^{te}* (top staff), *Largo* (third staff), *adagio* (second staff), *Largo* (fourth staff), *Alleg.^{to}* (fifth staff), *Segue.* (sixth staff), *Largo* (seventh staff), *adagio* (eighth staff), *Alleg.^{to}* (ninth staff), and *Alleg.^{to}* (tenth staff). The score includes various musical notations such as sixteenth-note runs, triplets, and dynamic markings like *pp* and *allegro*. A section of the score is marked with a double bar line and the instruction *Quasi suscitado ala señal*. The piece concludes with a double bar line and repeat dots.

Sequi. Alleg.^{ro} $\frac{3}{4}$

p *allegro*

Sequi. Alleg.^{ro} loco $\frac{3}{4}$

p *me*

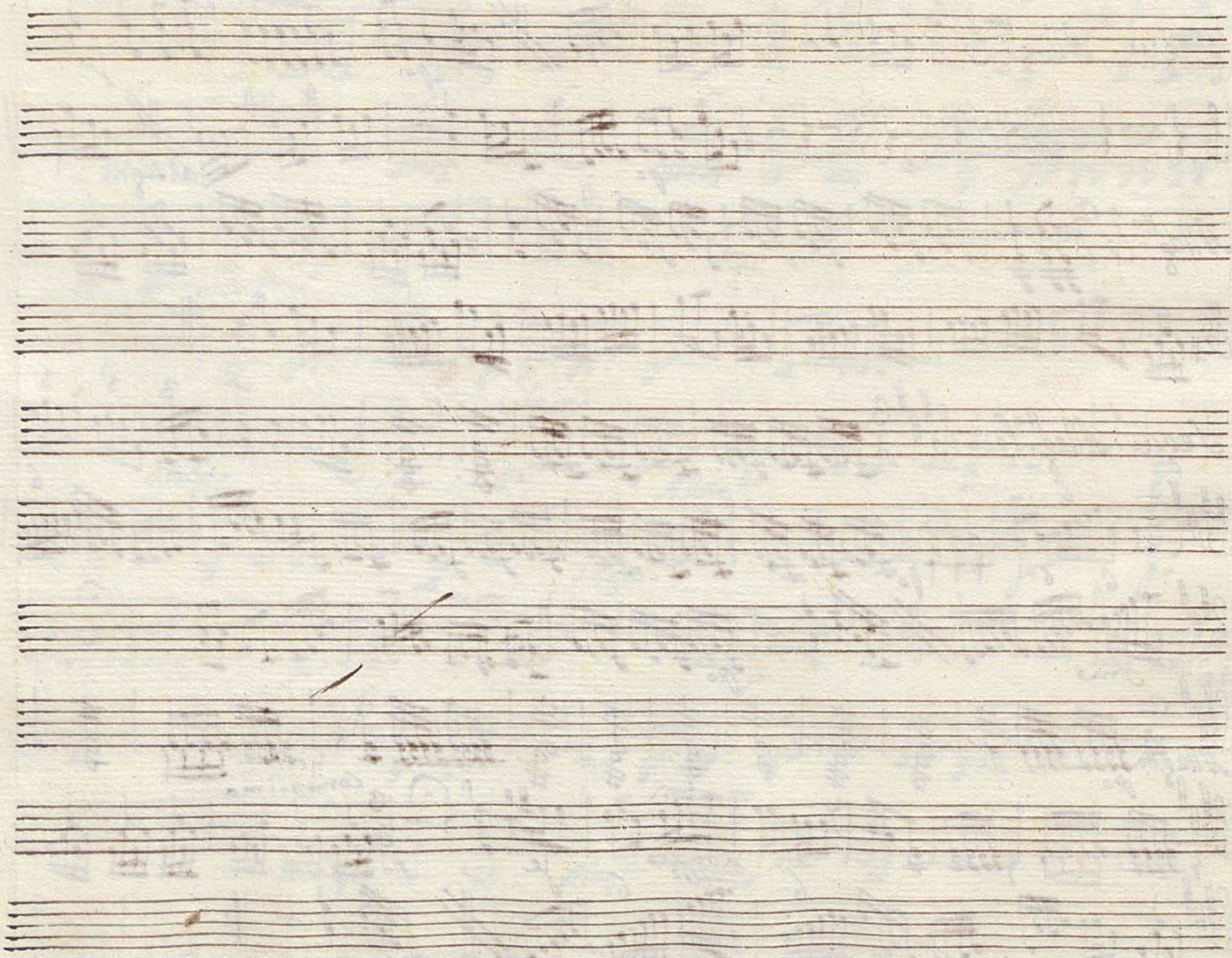
Alleg.^{ro} $\frac{2}{4}$

p *adagio* *Comoprima* *allegro*

Violin Segundo tonadilla à Solo el galanteo extranjero

Musical score for Violin II, featuring a variety of rhythmic patterns and dynamic markings. The score includes:

- Tempo: *Mleg* (Moderato)
- Time signature: $\frac{2}{4}$
- Key signature: One sharp (F#)
- Dynamic markings: *fmo*, *p*, *fmo*, *ronu.*, *ronu.*, *ronu.*, *ronu.*, *ronu.*, *fmo*
- Performance instructions: *Vol. 2^{to}*



Violin Segundo tonadilla à Solo el galanteo extranjero

Musical score for Violin II, featuring a melodic line and a rhythmic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

Tempo: *Moz*
 Time Signature: $\frac{2}{4}$

Dynamic markings: *fmo*, *p*, *fmo*, *tenu.*, *voz*, *tenu.*, *tenu.*, *fmo*

At the end of the piece, the time signature changes to $\frac{2}{4}$ and the instruction *Volta 2.^{ta}* is written.

Segue^s Alleg^{ro} # 3/4

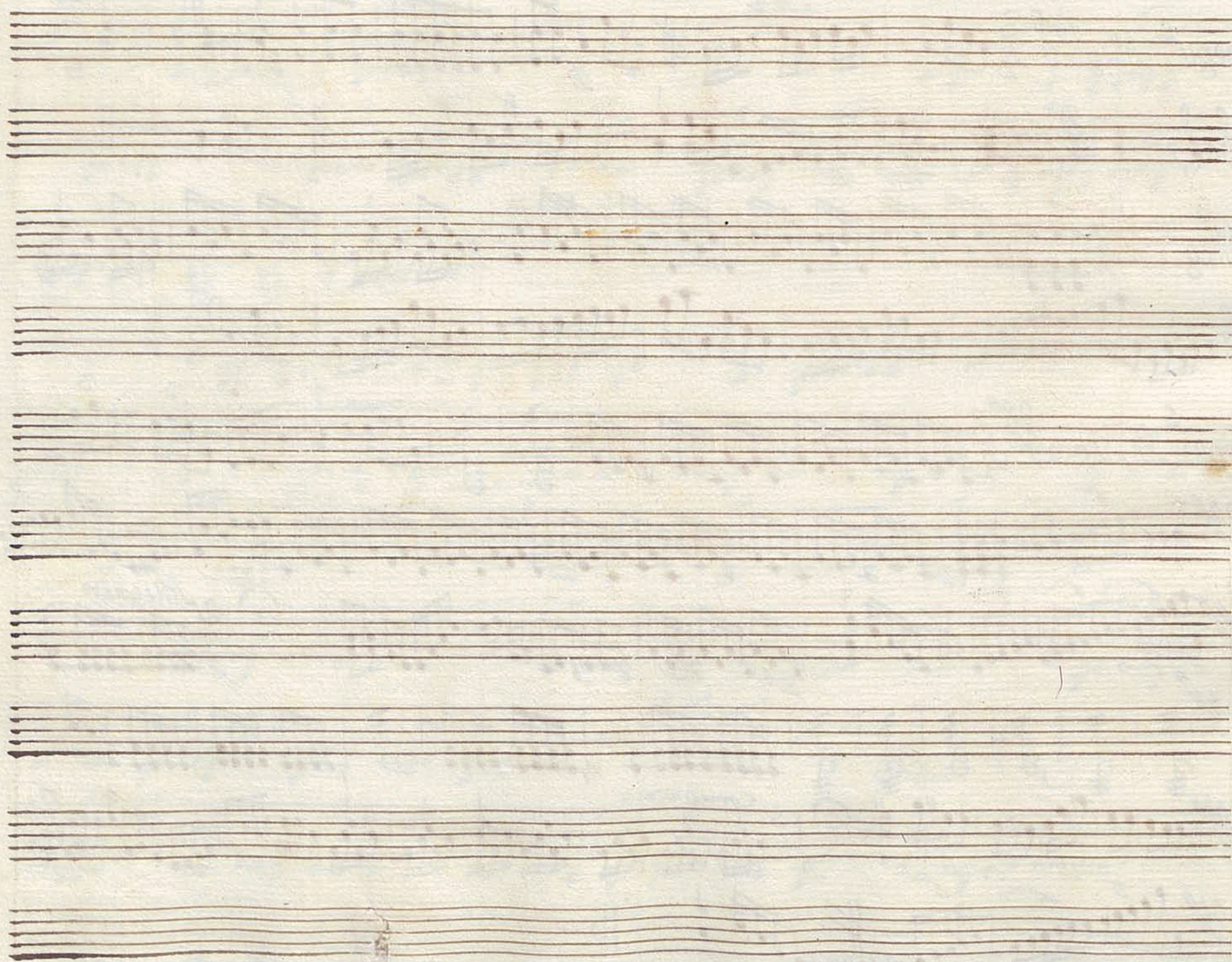
Alleg^{ro} # 2/4

Segue^s M^{to} 3/4

fmo

adagio

al segno



Oboe Primero Tona di lla, à solo + el galanteo extranjero

Allegro G major $\frac{2}{4}$

The score consists of ten staves of music. The first staff is the melodic line, starting with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked 'Allegro'. The subsequent staves contain accompaniment, with various rhythmic patterns and textures. Dynamic markings include 'p' (piano), 'f' (forte), and 'tenu.' (tenuendo). There are also some performance instructions like 'solo' and 'Vol. to'.

Vol. to

And.^{te} $\frac{2}{4}$ 9 | # | 9 | ~~...~~ 9 |

~~...~~

~~...~~ *allegro*

Largo $\frac{6}{4}$ *lento* | *Alla* $\frac{3}{2}$ | Largo $\frac{3}{4}$ | *Alleg.^{ro}* $\frac{2}{4}$ *staccato* |

Segue. tace | Largo $\frac{6}{4}$ |

Segue. y Alleg.^{ro} tace |

Maura

Sequi. Alleg. Poco

Handwritten musical score for 'Maura'. The score is written on a single staff in G major (two sharps) and 3/4 time. It features various musical notations including chords, arpeggios, and dynamic markings. The piece is divided into sections with tempo changes: 'Alleg. Poco' at the beginning, 'Alleg.' in the middle, and 'adagio' and 'allegro' towards the end. The score concludes with a double bar line.

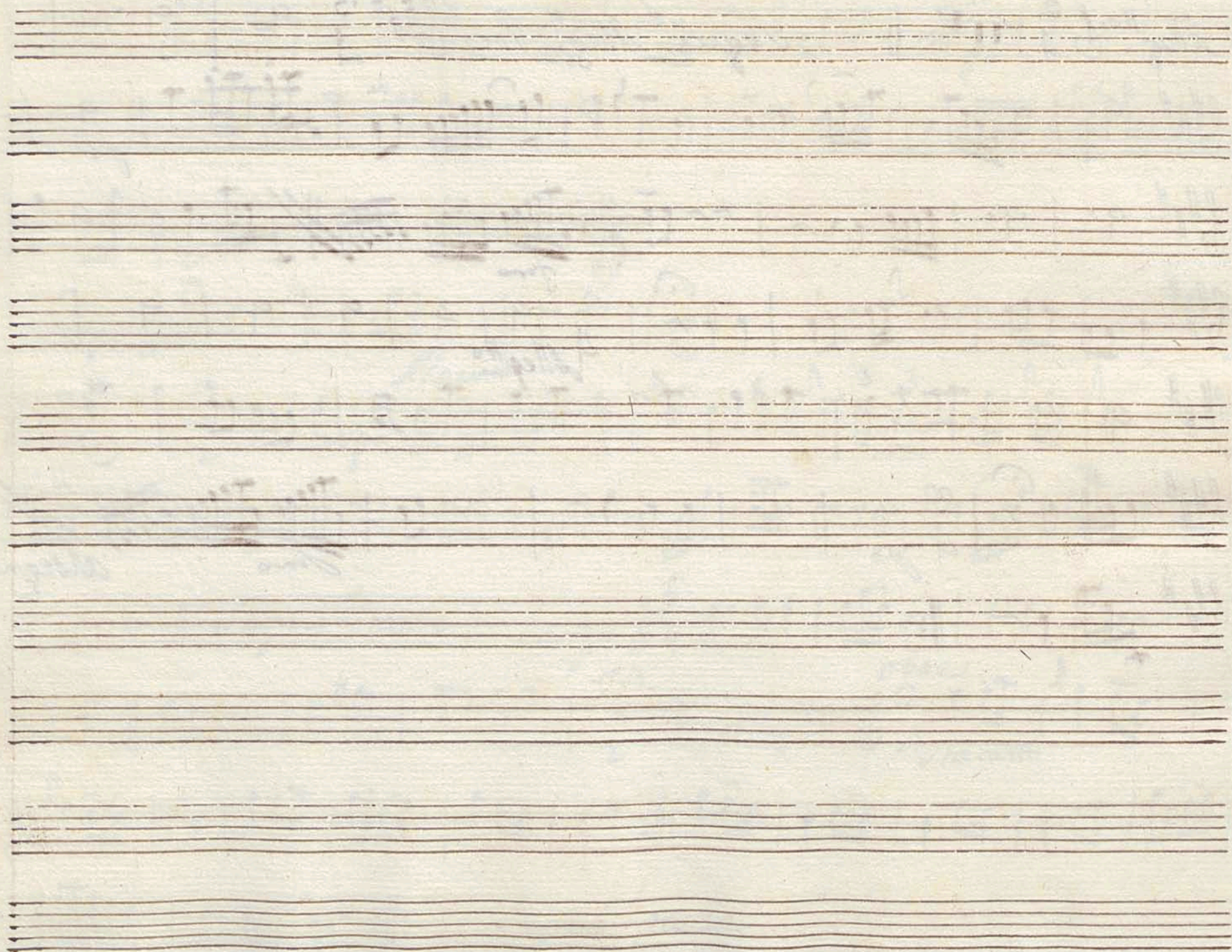
The image shows a page of handwritten musical notation on ten staves. The notation is written in dark ink and includes various musical symbols such as notes, rests, and clefs. The handwriting is somewhat faded and the paper shows signs of age, including some staining and a small tear on the right edge. The notation is arranged in a standard musical format, with each staff containing a sequence of notes and rests. The overall appearance is that of a historical manuscript or a draft of a musical score.

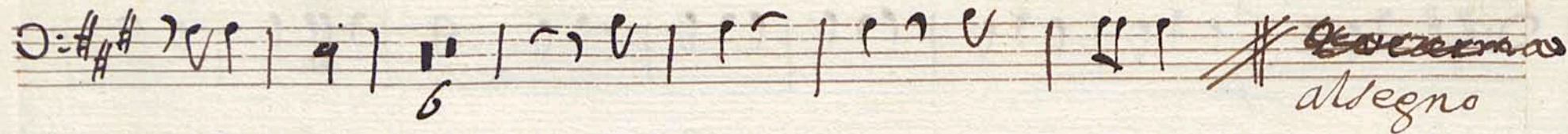
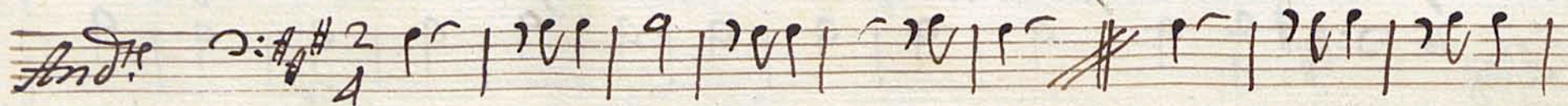
Oboe Segundo. tonadilla à solo + del galanteo extranjero.

Alleg.^{ro} G major $\frac{2}{4}$

The musical score consists of ten staves. The first staff begins with the tempo marking 'Alleg.^{ro}' and the key signature of G major (one sharp). The music is in 2/4 time. The score includes various dynamics such as *pp*, *f*, *pp tenu.*, and *pp*. There are also performance markings like 'Solo' and 'Voz'. The notation includes eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line and the instruction 'Volto'.

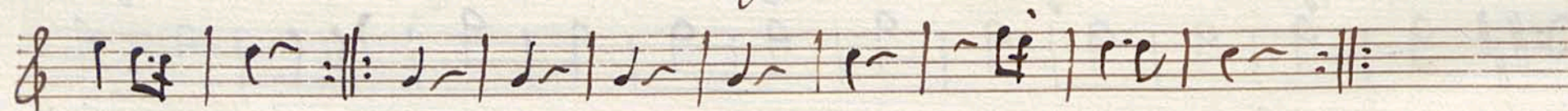
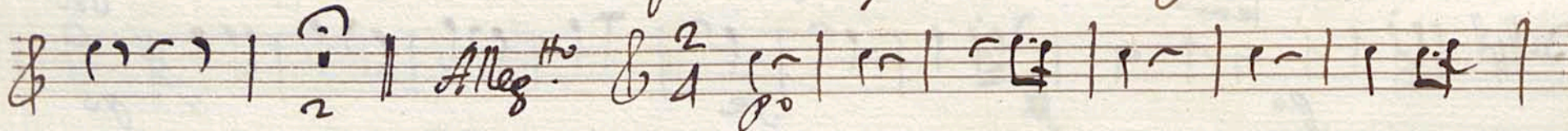
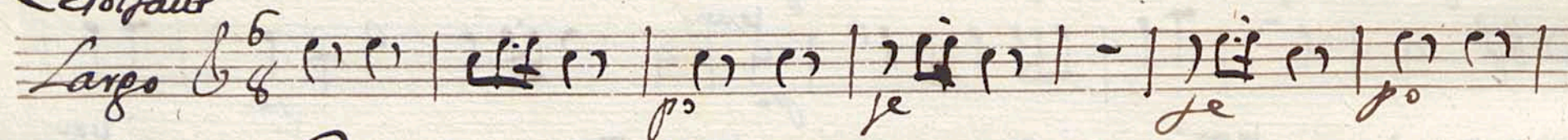
Volto



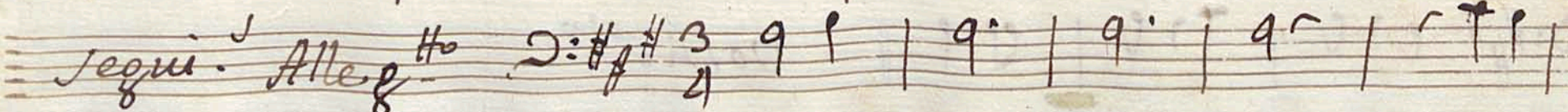
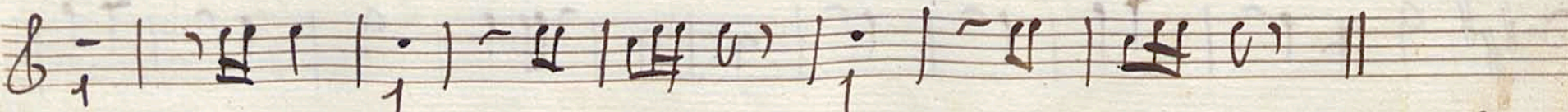
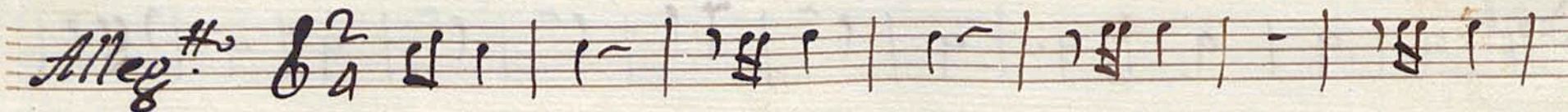


tarze hasta de puer de la sequi dillas

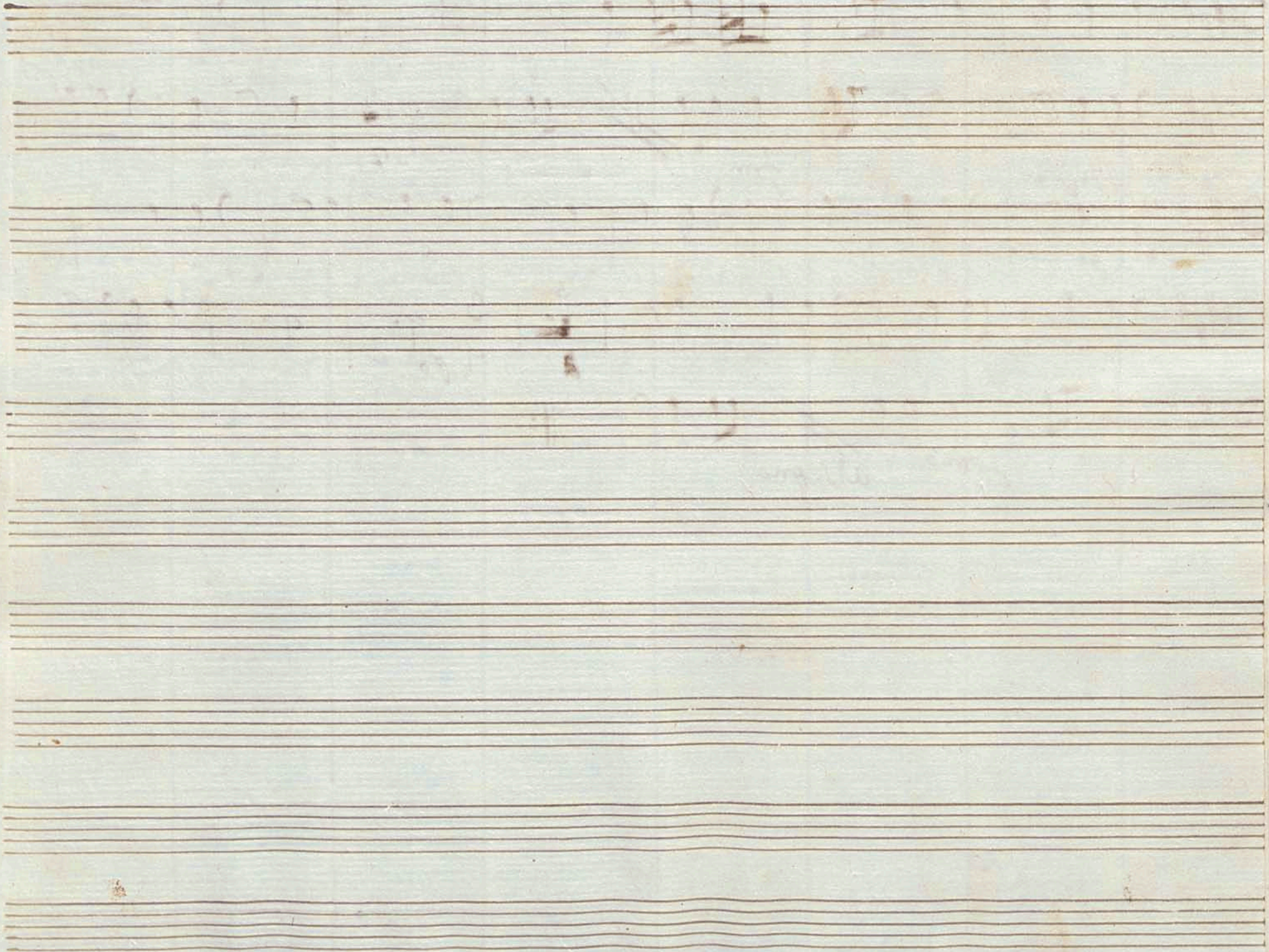
Cesolfant



Sequi di. 5. tarce



Handwritten musical score on five staves. The key signature is D major (two sharps). The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef and a common time signature. The third staff begins with a treble clef and a 2/4 time signature. The fourth staff begins with a bass clef and a common time signature. The fifth staff begins with a treble clef and a common time signature. The score includes various musical notations such as notes, rests, beams, and dynamic markings. The word "Allegro" is written above the third staff. The word "fmo" is written below the second and fifth staves. The word "allegro" is written below the fifth staff. There are also markings for "p^o" (piano) and "3/4" (triplets) throughout the piece. The score ends with a double bar line and repeat dots on the fifth staff.



Trompa segunda. tonadilla + a solo El galanteo extranjero.

Alleg.^{ro}

Handwritten musical score for Trompa segunda, tonadilla + a solo El galanteo extranjero. The score consists of ten staves of music in G major (one sharp) and 2/4 time. The first staff begins with 'Alleg. ro' and a treble clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'p' (piano) and 'se' (sforzando) are used throughout. A double bar line with a repeat sign is present in the fifth staff. The score concludes with a double bar line in the tenth staff.

Volk's



Contrabasso. Sonadilla à solo + el galantes extranjero.

Alleg. $\text{D:}\#\#\# \frac{2}{4}$

The musical score consists of ten staves of handwritten notation. The key signature is D major (three sharps) and the time signature is 2/4. The tempo is marked 'Alleg.'. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, *fmo*, *lenu.*, and *Volte*. There are also some performance instructions like *po* and *po lenu.* scattered throughout the piece.

Handwritten musical score on ten staves. The notation includes various time signatures (2/4, 6/8, 3/4, 3/4), dynamic markings (p, f), and performance instructions such as *And.*, *Largo*, *allegro*, *Segue Alleg.*, *fagot*, and *stacatto*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. A double bar line with a repeat sign is present in the fifth staff. The manuscript is written in dark ink on aged paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, key signatures, and dynamic markings.

Staff 1: *Segue. Alleg.^{ro}* 3/4. Key signature: one sharp (F#). Dynamic: *pp*.

Staff 2: *Le*, *allegro*, *Alleg.^{ro}*, *pp*.

Staff 3: *fem.*, *Le*.

Staff 4: *Segue. Alleg.^{ro} Poco* 3/4. Key signature: two sharps (F#, C#).

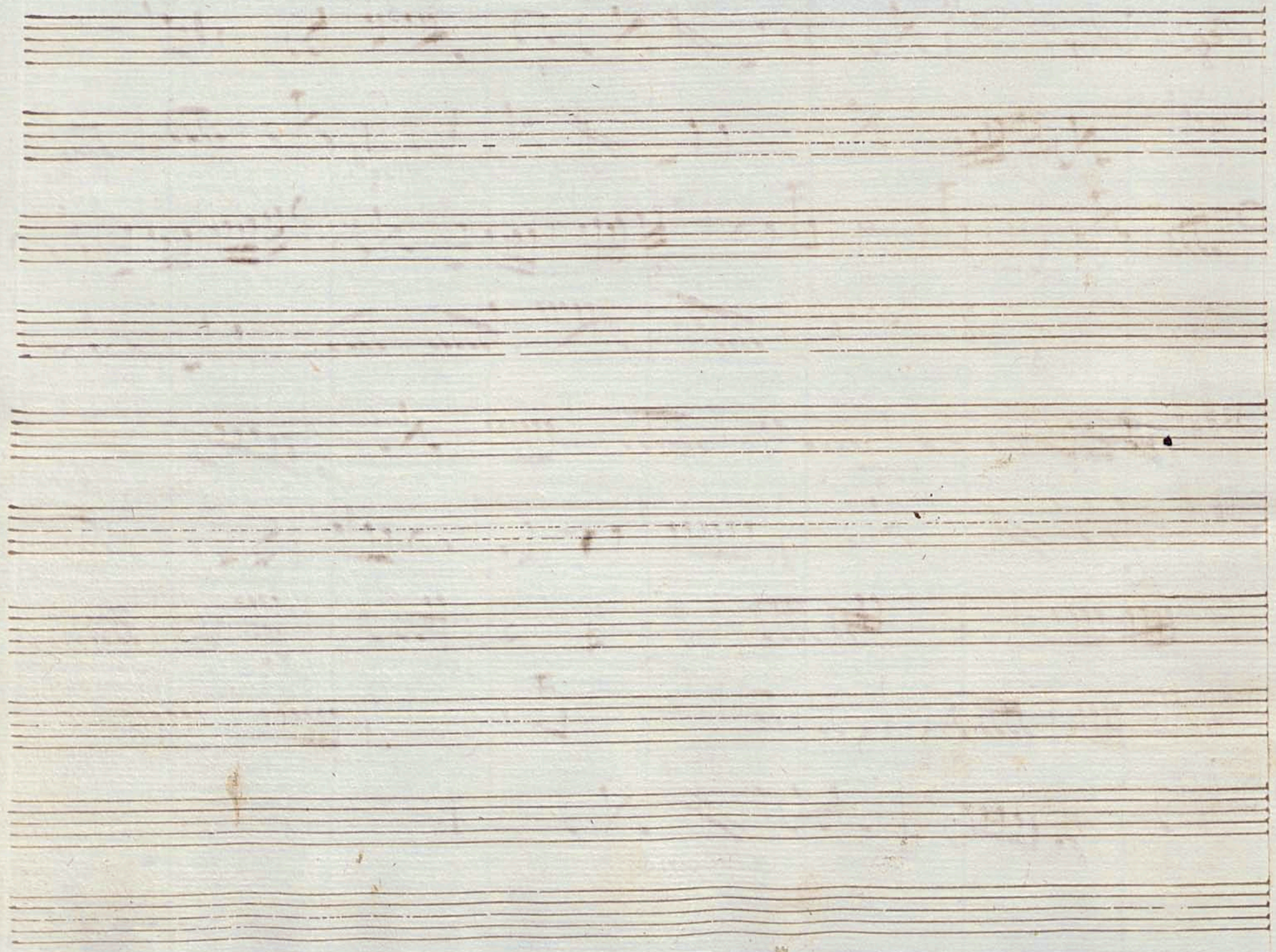
Staff 5: *pp*.

Staff 6: *fmo*, *Alleg.^{ro}*, *pp*.

Staff 7: *Le*, *pp*, *Le*.

Staff 8: *adagio*, *Le*, *pp*.

Staff 9: *fmo*, *allegro*.



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