

Leg. ~~15~~ n. ~~23~~ Leg. 15. n. 23

ms

Mus 102-18

Leg. 3. n. 23

1775

Tonadilla a duo.

Con Violines, Oboes, y Trompas.

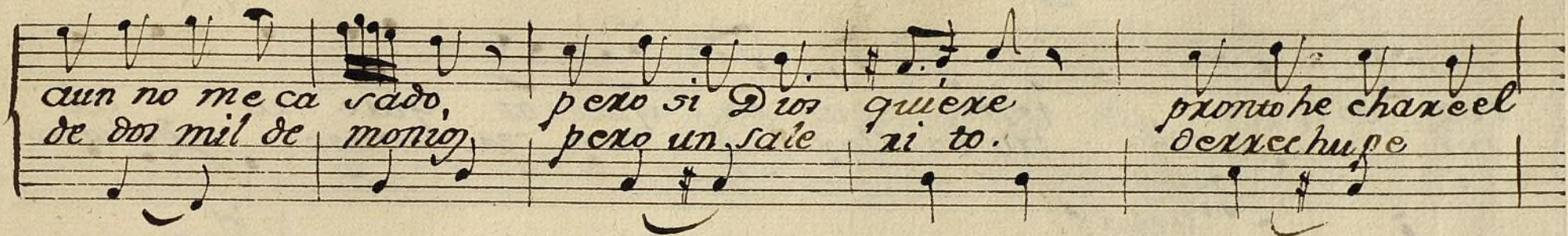
Mi poca fortuna amara mi suerte.

De
Caseria.

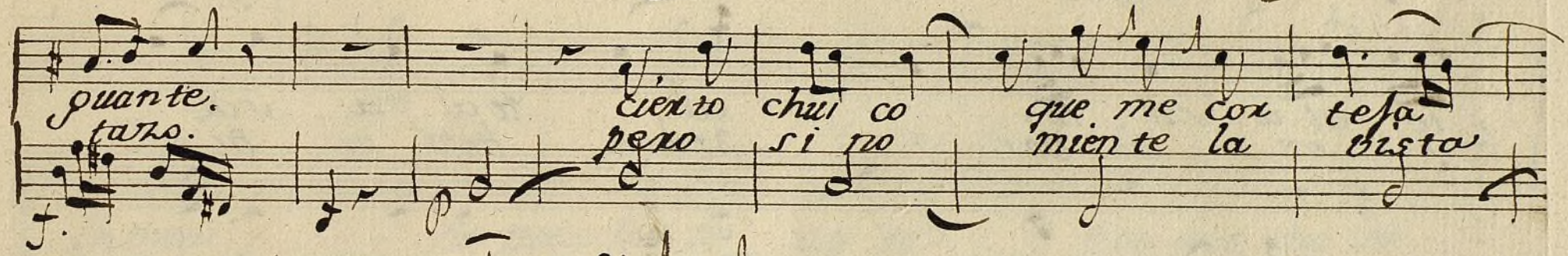
23

102-18

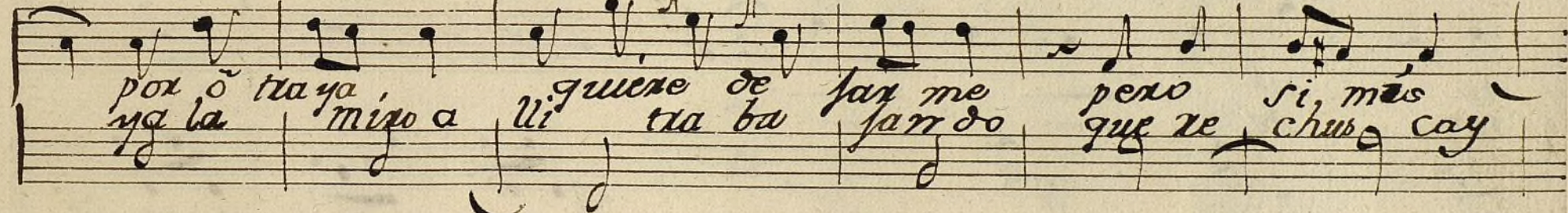
ella... Mi po ca for tu na a si na me tie ne a cien do cor
 el... El mi Cor do ne za la ven go bus can do pue si no la
 do nes, pa za man te nex me por no, te nex no bio
 ve o, no : tengo des can so ella tiene un ge nio



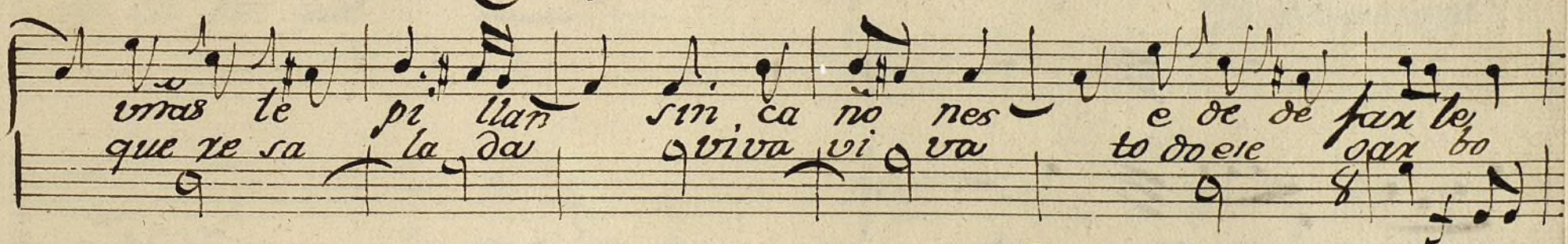
aun no me ca sado, pero si Dios quiere pronto he chax el
de dos mil de monioj, pero un sale ri to. dexre chupe



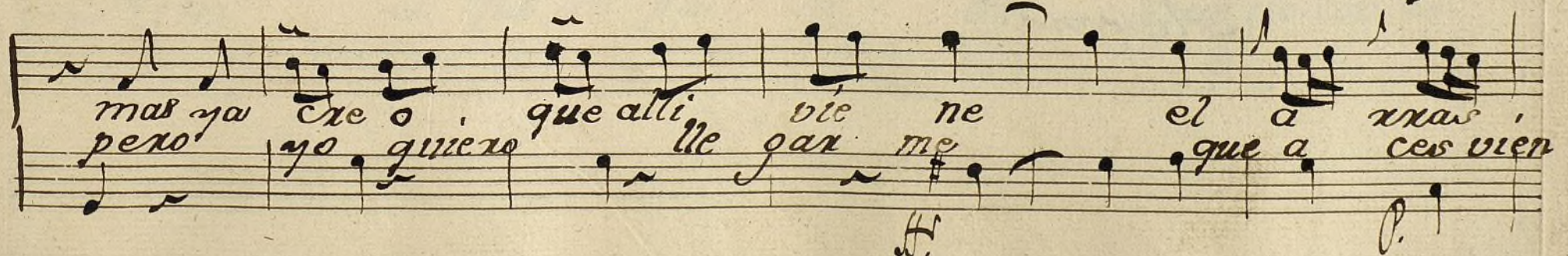
quante. tano. cierto chui co que me cor tesa
pero si no miente la vista



por ò traya ya la miza a li quiere de fax me pero si, más
que re chuboy cay



unas te pi llan sin, ca no nes e de de fax le
que re sa la da viva vi va to do eie gar bo



mas ya cre o que alli vie ne el a xras
pero yo quiero lle gar me que a ces vien

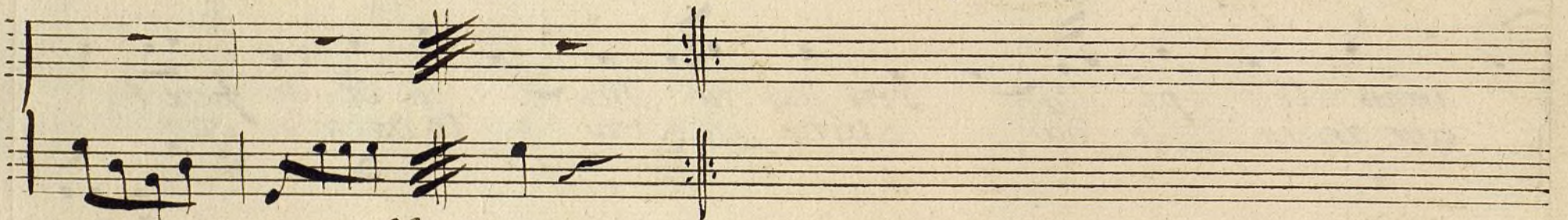
tra do
mi o ella... *traba* para que os que ro al
las y no a cen caso de hom

(de fado)
traba

to al a sal. to. al to al a sal.
bres en di nos. de hom bres en di

to al
nos de

p. mo *f*



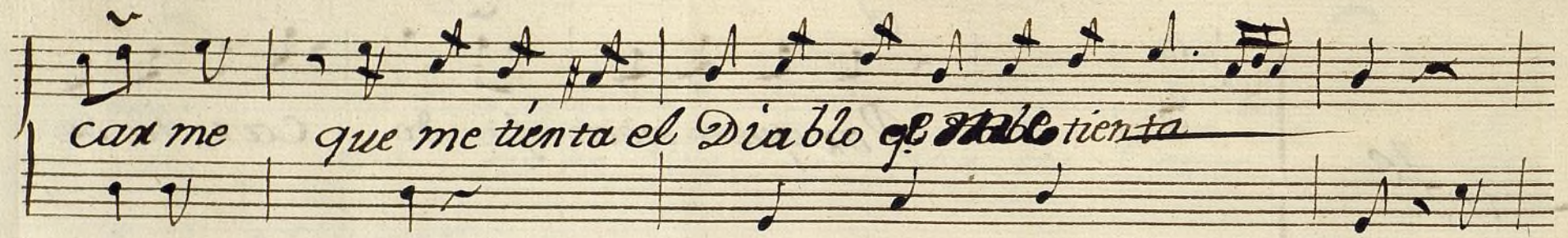
Allegro.

And.te
el
Por que eieen fa do Cari tu de

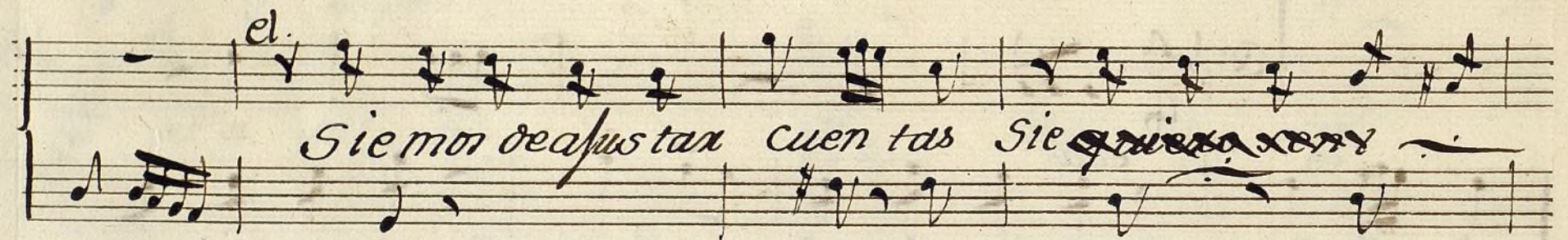
Mouuo
ella
no me echus te ay re por que me so

fo ca por que
el
Diga me vtte

ella.
Niña lo que lea pa sa do que do con to



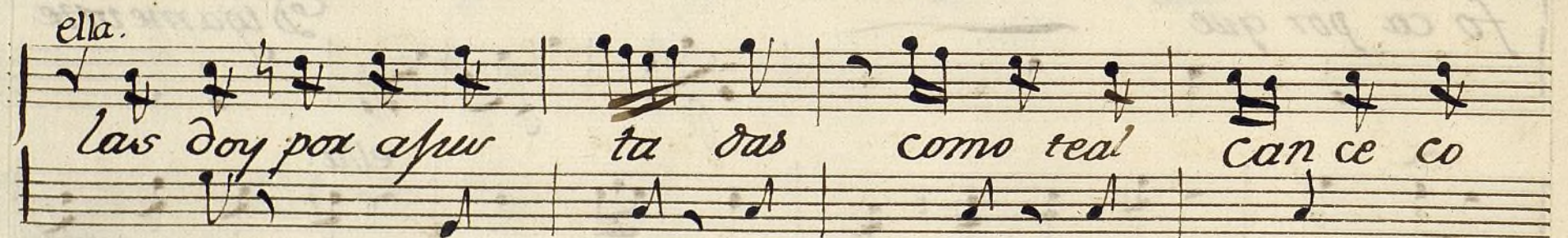
car me que me tienta el Diabolo ~~el~~ ~~Diabolo~~ tienta



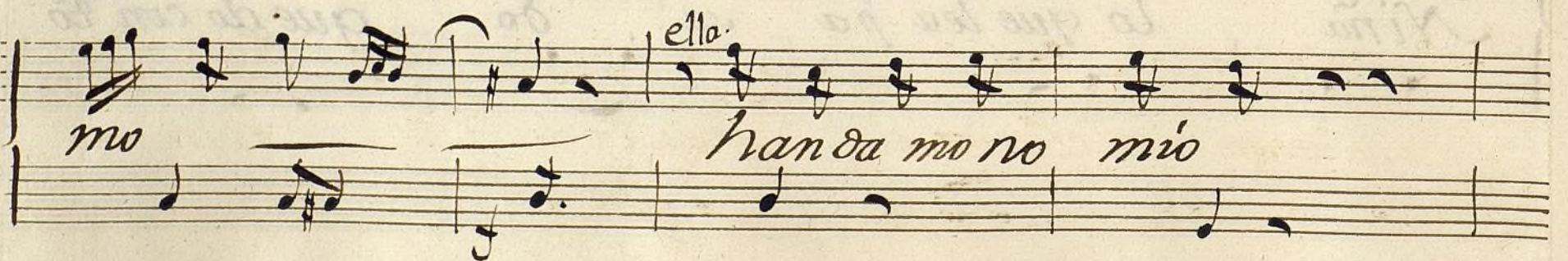
el.
Si me o de a p u s t a r c u e n t a s Si ~~quiero~~ ~~quiero~~



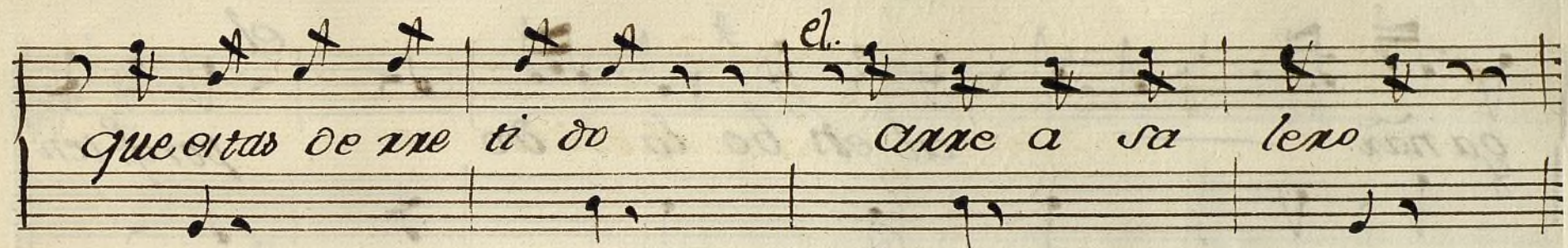
tas quiero sen tar me quiero



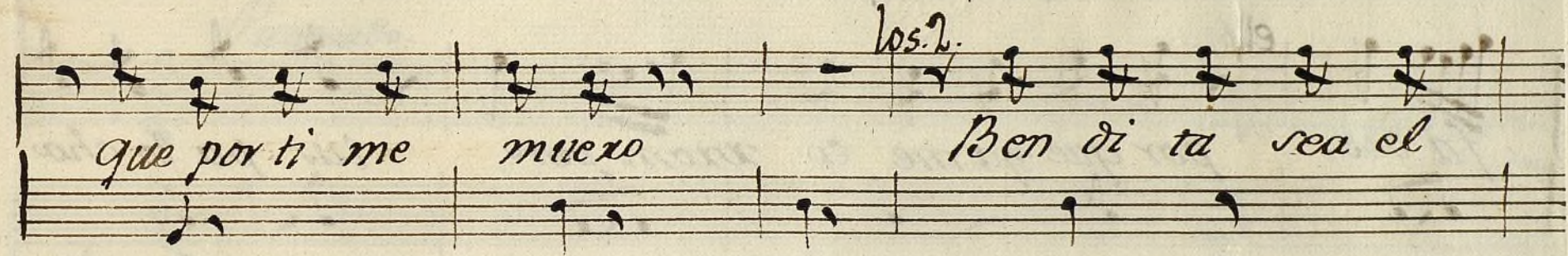
ella.
las doy por a p u r t a d a s como tea! can ce co



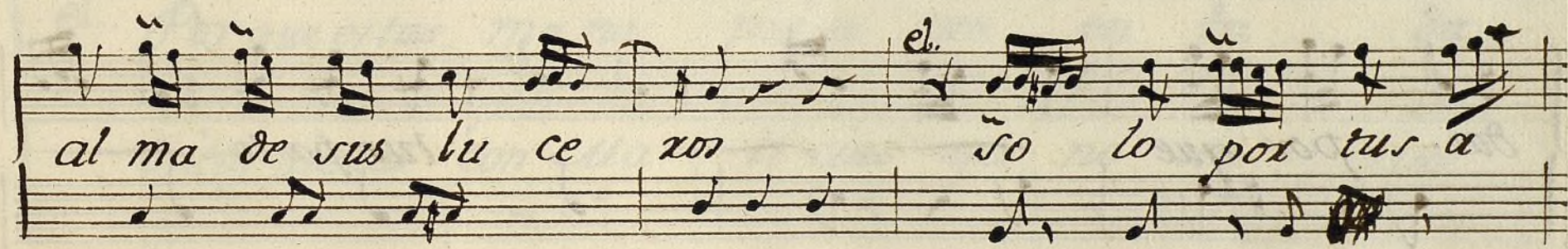
mo ~~ella.~~
han da mo no mio



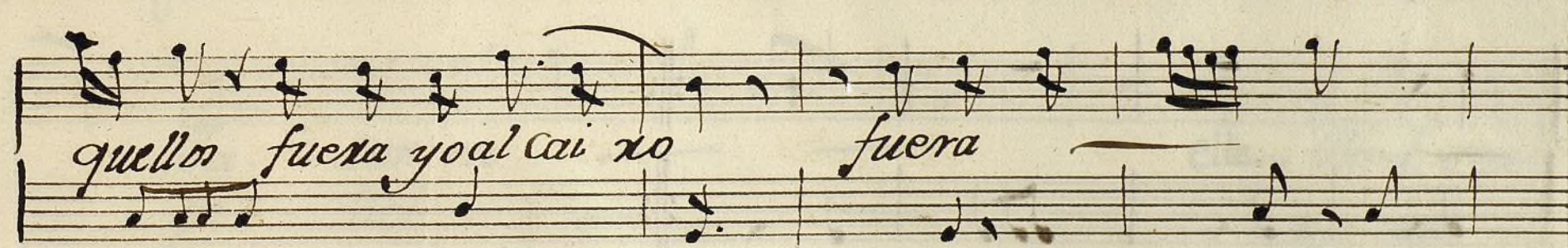
que oidas de me ti do Anne a sa leno



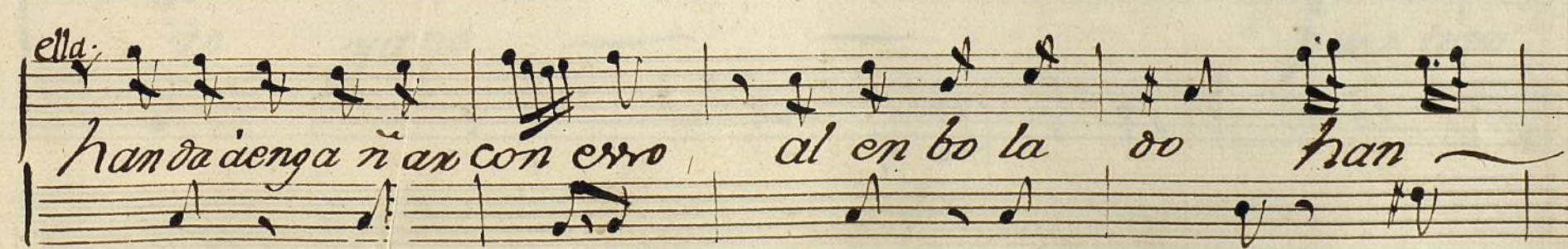
que por ti me muero Ben di ta sea el



al ma de sus lu ce ros so lo por tus a



quellas fuera yo al cai ro fuera

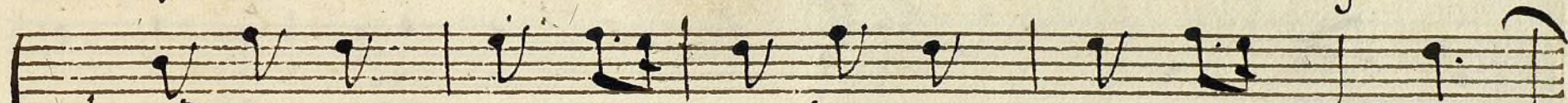
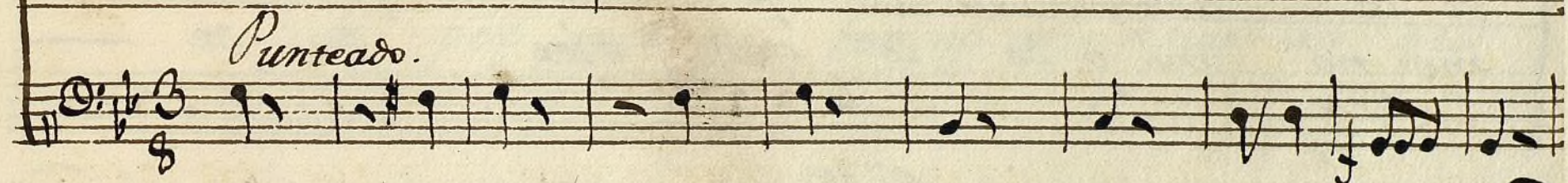


ella: han da ienga ña con erro al en bo la do han

ga nax al en bo la do el porq. ten

fa oas. por que ya me co xrom per tus pa to cho

oas. por que tus pa to



el. Porque estas mona mi a tan en fa da

(no) Juien hera a quel mo ni to del Pa nne le

Siem pieras con Ma li cias ya no te quie



da tan en ella... Porq. sex.

fo del ofi cial

no ya no pues tira



via no quiero de su ple fal tas de
de la tien da don de yo te fo don
mo no mi o de lo que pier do de

ell
cierto que tu sa lero es
yo creo que tu te fo de
ni ña por que teen fa das des

re sa la do esre
ma se a do de ma
tas co si llas destas

ella

si vitenoa de co merlo de feel qui sa
 es fuerza man te no me con mi tra ba
 hipo por que yo ten op mu chas cor qui
 do de
 fo con
 llas mu
 el.
 es ca ri dad o em bi dia de
 U de e se la se va que
 no e tam bien las mu geres so

la Gri
tu tra op
ria de la
ba fas que
bre co si das so

ella

linda re por que ri a es la se ño ra
yo soy la que te la te fe yel la de va na
Dios te li bre que el susto ben ga de pu i sa

es
yel
venga

el.
Yo creo que das voces por que yo Calle, por,
con que de tus tra bajos hi xa da parte, hi
con tipo sea ca ba ron ya mi ca xi xiao, ya

ella
El, que aii no me guste ba
siempre sa caso le mor pan
yo las doy mo no mi o por,

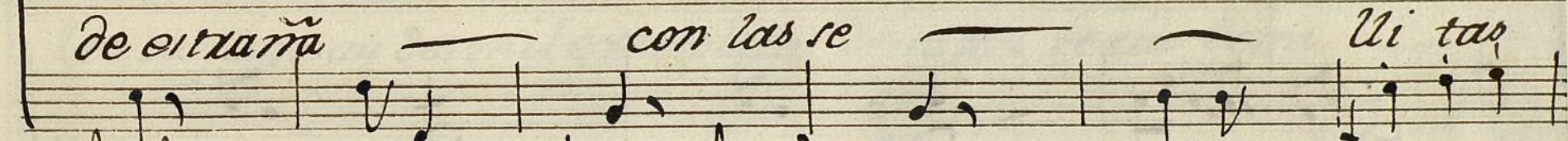
ya a espul garse ba
tes y quales parte
te ci bi das por te

arco

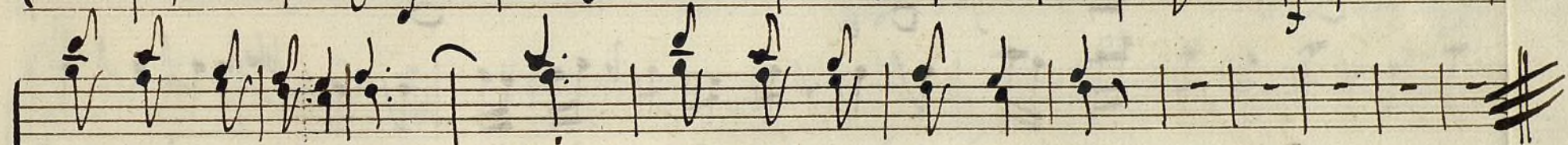
el
 Te susod. tai, mada, fuego y que gato, to di to lo
 Caramba q. hastuta, el ya mea co fi do ya loa con fe
 dese mos qui meras, ye sa ma no bengá, ella y la toma
 ella
 save fin gire un en gaño, fin gi
 sa do y qua les sa limos, y qua
 dilla con esto fin tenga con esto
 los 2.
 Ba mos pues pro si quie ndo va mos al ca so
 Ba mos — este ca pri cho
 con las se gui di lli tas de er tra ña y de a



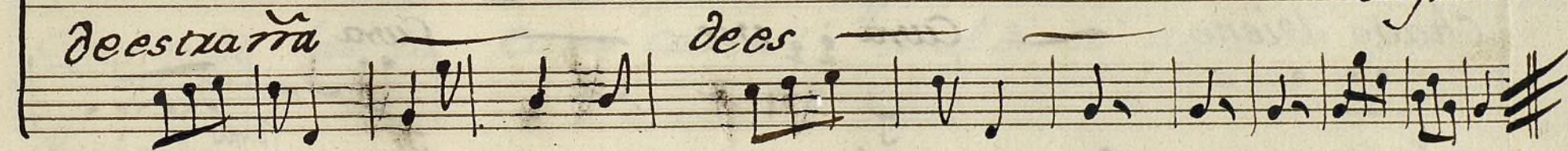
Vamos a ca so va mo: pues va mo: pues pro si quien do
erte va mo:



de estraña con las re Uli tar



Vamos al ca so si va mo: al segno m.
este es



de estraña de es

Secund.
3

All.^{to}

Viene un pebreasu cara sin unõ
sin un õ
Chavo viene ~ Cara i; vie ~ Cara
Chavo vie ~ sin ~ no | Sin
Chavo vie ~ sin ~ Vi vid a

y la muger le dize con desen fado con

lerta que ay dormil exemplarej desta mo tercia desta

no) Dame com praxe à ceite para a Cortar nos, para dor mix a es
Saca el pan cena re mor q. ten go hambre, junta lo con lo
Donde de jas la Capa Casta mal di ta aque da do em pe

Punteado

cu ras no es ne ce sa rio, no es tu ben oras
mia seran dos ham bres, seran no me ben

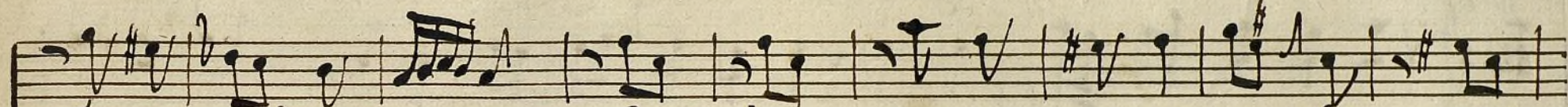
ña da por tres pa ni llas, por tu ti ras

ya bo xacho de la ^{el} ta bex na, no empieza Balta sana con an
gas con chanzas q. estoy xabian do, como ami no me muexas xabia
apex dex no hombre del Dia blo muquen por mas per di dos no doy

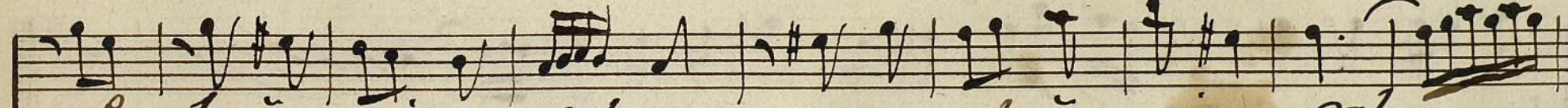
qu le mas, con
cien a ños, xa
un quarto no

And. Mod.^{to}


^{Ella}
no) el hom bre q. en la ta bex na to do
su ne quanto tu qui sie res q. a si
el... si me das una co si tu te da



lo que tiene gasta, de la mupex nose que se por
na ten dras de males, xa bian de hambre lo pri mero y
re quanto tu quieras; Ella= e so puedes en con trarlo fa



q^l laõ ca sion es calva, porque laõ ca sion es cal...
des pues de se no parte, y
cil mente en la ca zuela facil



va.
te.
la.

ya si todo es qui mero boxer y tran ...
ya si todo qui tra y ...
y pues se fi ma liza la tem po ...

trampas, y asi *yasi* *Voces y*
ayes, yasi *yasi* *Qui tot y*
xada, á bux que xi dos mio. *abux* *hasta la*
trampas. *Pmo*
trampas, ya *6 voces y*
ayes, ya *Qui tot*
Pascua, abux *3 hasta*
Al segno. fin ad

Volin Principal.

Principal.

A la tonadilla a duo.

All. no mucho. & 2/4

The musical score is written on 11 staves. The first staff begins with the tempo marking *All. no mucho.* and the time signature $\frac{2}{4}$. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings include *p* (piano), *ff* (fortissimo), and *p. mo* (piano molto). There are also some slurs and phrasing marks throughout the piece. The paper shows signs of age, with some staining and a slightly uneven texture.

A handwritten musical score consisting of five staves. The notation includes various rhythmic values, accidentals (sharps and naturals), and dynamic markings such as *ff* and *mo*. The music is written in a cursive style typical of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many beamed notes and slurs. The piece concludes with a double bar line and repeat dots.

Al Segno.

J. P.

And.^{te}

Segue

Piccado

Presto

Handwritten musical score for a piece titled "Piccado". The score consists of ten staves of music. The first staff is in treble clef with a 3/8 time signature. The second staff is in bass clef. The music is written in a key with one sharp (F#) and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings like "f." and "arco.". There are also some handwritten annotations and a large scribble at the end of the piece.

Poco f.

*Allegro.
una mas*

J.P.

Sequid. 5 All.^{to}

Handwritten musical score for 'Sequid. 5 All.to'. The score is written on seven staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The music is characterized by rapid sixteenth-note passages and triplets. Performance markings include 'p.' (piano) and 'ff' (fortissimo) throughout the piece. A handwritten '170' is visible in the fourth staff.

And.^{te}
Mod.

Handwritten musical score for 'And.te Mod.'. The score is written on three staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The tempo is marked 'And.te' (Andante) and 'Mod.' (Moderato). The music features a more melodic and slower character than the first section, with some triplet markings. A handwritten 'p^{mo}' (piano) marking is present in the first staff.

Como pri.^a

Al Segno
y más

Finis.

The image shows a page from a handwritten musical manuscript. At the top, there are two systems of staves. The first system consists of two staves with handwritten musical notation, including notes, stems, and beams. The second system also consists of two staves, but it is mostly blank, with some faint, illegible markings. Below these systems are several more empty staves. The paper is aged and shows some staining, particularly a brownish spot in the lower-left quadrant.

All.^o no mucho =

Mus 102-18

Violin 2.^o ala tomad a duo

Handwritten musical score for Violin 2. The score consists of ten 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 music is written in a cursive hand and includes various dynamics such as 'p' (piano), 'f' (forte), and 'pmo' (primero). The notation includes eighth and sixteenth notes, rests, and slurs. The piece concludes with a double bar line and repeat dots.

Allegro

J.P.

And^{te}

p

Allegro

p

fe

Handwritten musical score on six staves. The notation includes various rhythmic values, slurs, and dynamic markings. The first staff has a *fe* marking. The second staff has a *p* marking. The third staff has an *arco.* marking. The fourth staff has a *p* marking. The fifth staff has a *f* marking. The sixth staff has a *Poco f.* marking. The piece concludes with a double bar line and a sharp sign.

Allegro una mas

~~Allegro una mas~~

J. P.

Sequitur

All^o *Andante*

Andante
Molto

Allegro unamab



Fine

CB 1200055008

Oboe. 1.º ala Tomad.º a duo.

Mus 102-18

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by rapid sixteenth-note passages and frequent rests. The notation includes various ornaments and slurs. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

J.P.

Handwritten musical notation on two staves. The first staff contains a complex melodic line with many beamed notes. The second staff begins with the marking *P. mo* and contains a more rhythmic accompaniment. The tempo marking *Allegro.* is written below the second staff.

Handwritten musical notation on seven staves. The first staff is marked *And.^{te}* and *Laura*. The music consists of several staves of dense, rhythmic notation, likely for a keyboard instrument, featuring many beamed notes and rests. The notation is highly detailed and characteristic of 18th-century manuscript style.

Con Flautas.

Al Segno Unamano

~~Allegro~~

Con oboes.

Segue

All^o

Musical staff with notes, dynamics (f, p), and markings (p^{mo}, duo).

Musical staff with notes and dynamics (f, p).

Musical staff with notes, dynamics (f, p), and markings (p^{mo}, f. p^{mo}).

Musical staff with notes and dynamics (f, p).

Musical staff with notes, dynamics (p^{mo}), and markings (p^{mo} todo, le).

And. mod^{to}

Ad. Como prim.^a

Musical staff with notes and dynamics (p).

Musical staff with notes and dynamics (p, p^{mo}).

Musical staff with notes and dynamics (p).

Allegro unamab

~~Allegro~~

Empty musical staves at the bottom of the page.

CB 1200055008

Oboe 2.º ala tomad^a a' duo.

Mus 102-18

The musical score is written on ten staves. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together in groups. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some phrasing slurs. The music concludes with a double bar line on the tenth staff.

J.P.

Handwritten musical notation on two staves. The first staff contains a melodic line with various dynamics including *p.*, *f.*, and *p. mo*. The second staff contains a bass line with a double bar line and the tempo marking *Allegro.*

Handwritten musical notation on seven staves. The first staff begins with the tempo marking *And. te* and the dynamic marking *laura.*. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The notation concludes with a double bar line and a signature *J. P.*

Con. Flautas.

Handwritten musical score for flutes, consisting of ten staves of music. The notation includes various note values, rests, and dynamic markings such as 'f' and 'p'. The music is written in a single system across the ten staves.

Allegro unamab

~~Allegro unamab~~

J.P.

Con Oboes.

Secundo. Alto

pmo *duo*
pmo
pmo todo *se* *pmo todo*

And. mod. 20 **A. 7.** *Como pri.^a*

pmo

Allegro. una mas

~~*Allegro. una mas*~~

Finis.

Trompa 1.^{ca} ala tomad.^a a duo

embesa.

Al Segno.

J. P.

te
Anno.

Al Legno una mas

~~Al Legno una mas~~

Seguid.⁵

Enfaua.

All. to

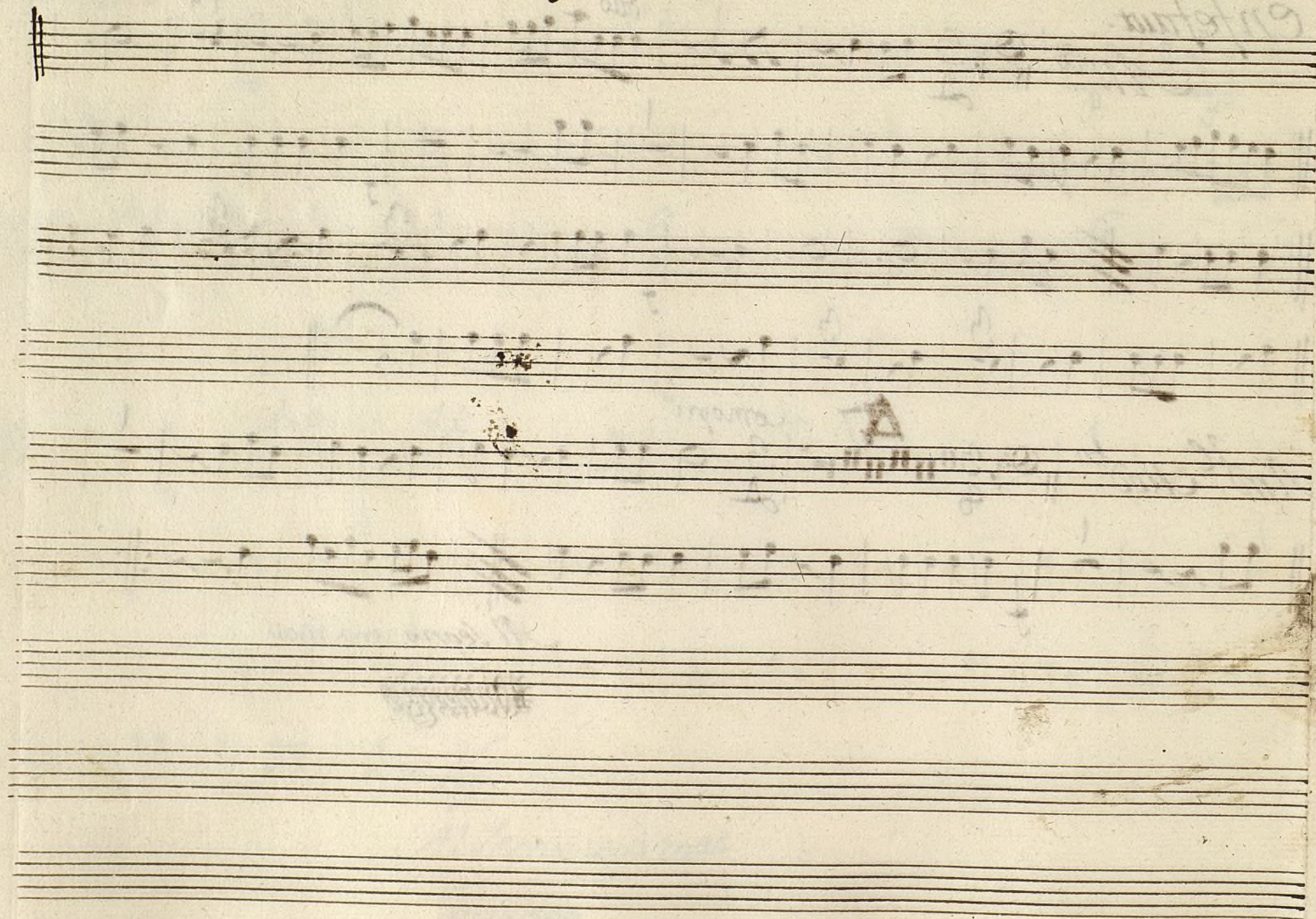
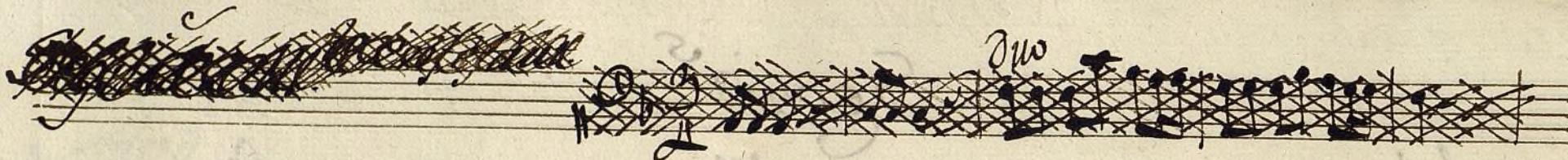
duo

47. Comopria

And. Mod. to

Al segno una mas





Tromp.^a 2. da tonada.^a à duo.

En befa.

Al Segno.

J.P.

1
And.^{te}

*Allegro un poco
V.P.*

Segunda

enfesua.

Alto

Duo

Handwritten musical notation for the first system. It consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. It contains several measures of music with notes, rests, and a '3' marking above a triplet. The lower staff is in bass clef with a key signature of one flat and a 3/4 time signature, also containing several measures of music with notes and rests.

Handwritten musical notation for the second system. It consists of two staves. The upper staff is in treble clef with a key signature of one flat and a 3/4 time signature. It contains several measures of music with notes, rests, and a '3' marking above a triplet. The lower staff is in bass clef with a key signature of one flat and a 3/4 time signature, also containing several measures of music with notes and rests.

Allegro una mas



Finis.

aman
P.

~~Handwritten musical notation, heavily scribbled over with black ink. The word "And" is written above the notation.~~

Empty musical staves.

Basso. ala Tomad.^a a duo.

All.^o no mucho

The musical score consists of eight staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a single system. Dynamics include *f*, *p*, *se*, and *primo*. The piece concludes with a double bar line and the marking *Allegro.*

J. P.

And.^{te}

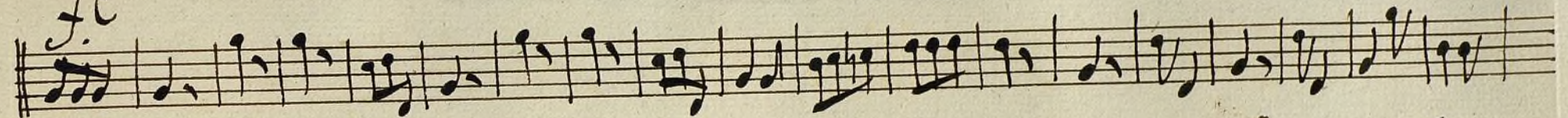
Handwritten musical score for the first system, consisting of five staves. The music is in 3/8 time with a key signature of one flat. It features various dynamics including *se*, *p*, and *f*.

~~Andante~~ *All^o*

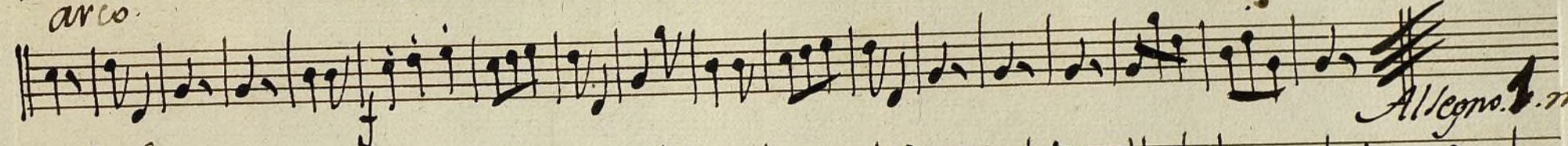
Handwritten musical score for the second system, consisting of five staves. The music is in 3/8 time with a key signature of one flat. It features various dynamics including *f*, *p*, and *se*.

arco.

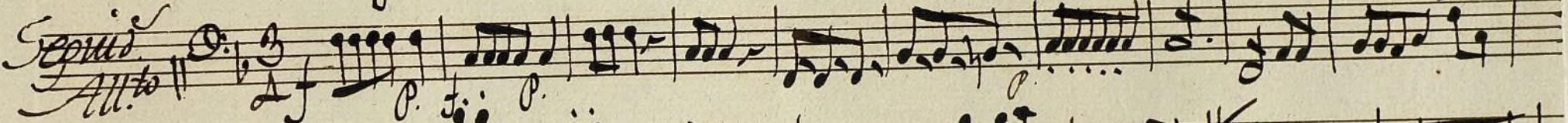
f



arco.



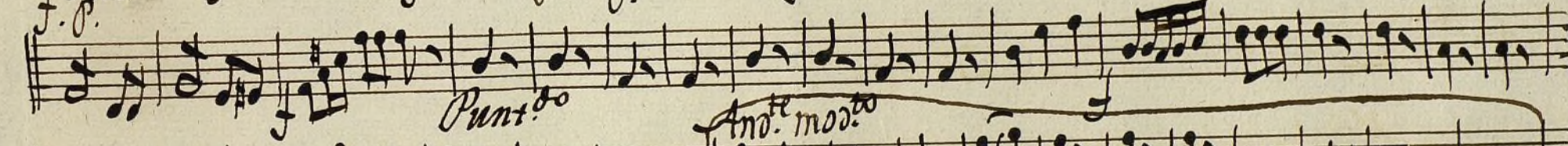
Allegro. 1. mo.



Allegro

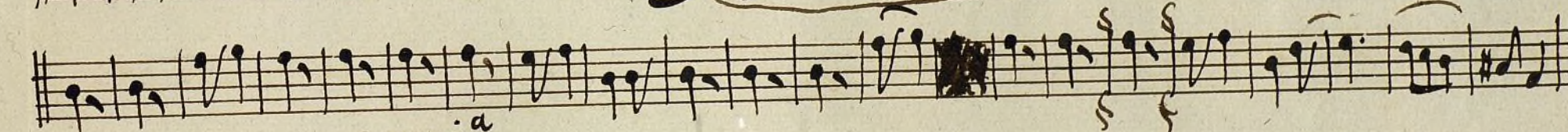
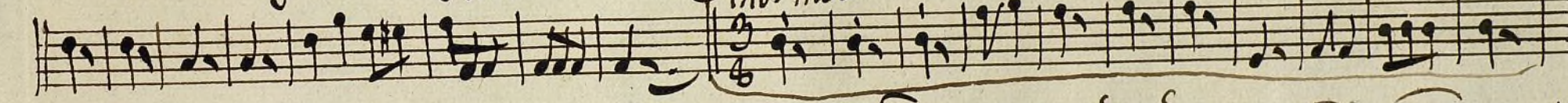


Le Pmo

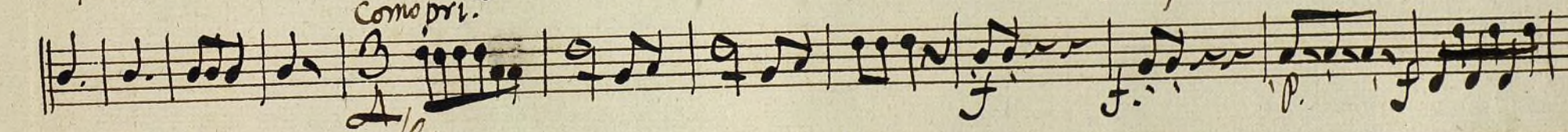


Punto

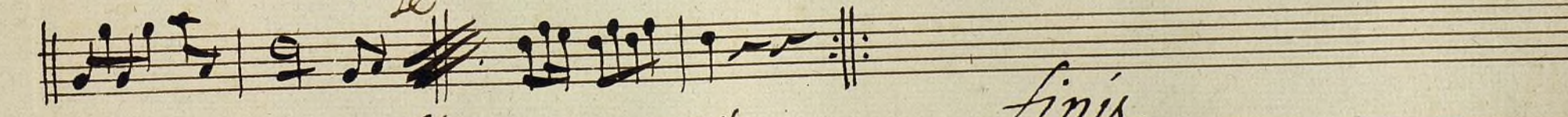
And. te. molto



Como pri. a



Allegro



Allegro una mol

Finis.

