

Leg.º BA. N.º 2.

Leg.º 9.

Mus 166-9

t

Con.^a a solo

Del Pero. (Leg.º 5.º no 18)

166-9

De Laserna.

All.^{to}

2/4

cres. f *fe*

fe *x* *el otro dia*

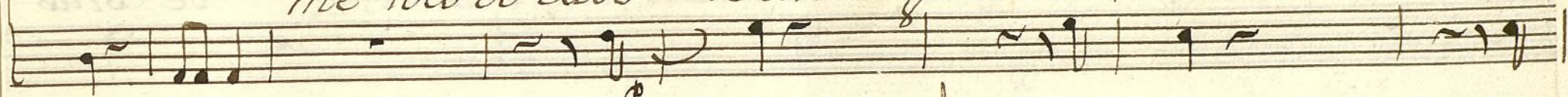
por corte sia fui a una visita fui a una visita particu

lar — particu lar. y en el estrádo

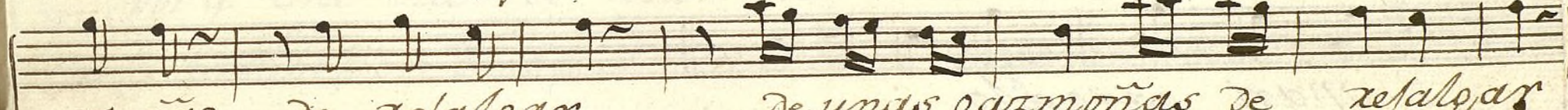
fe *fmo*



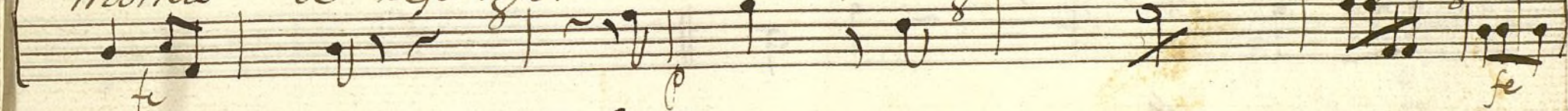
me toco el lado de unas gaxmoñas de



de unas gaxmoñas de resalgar de unas gax



moñas de resalgar de unas gaxmoñas de resalgar



de resalgar de *All^o*



eran de estas q. el habito se



ponen mas por necesidad q.e por modestia de estas

q.e tienen siempre a todo esto los es culpulos de)

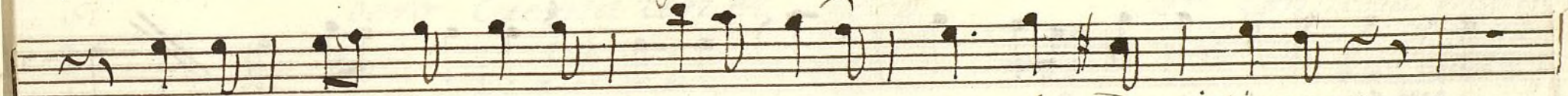
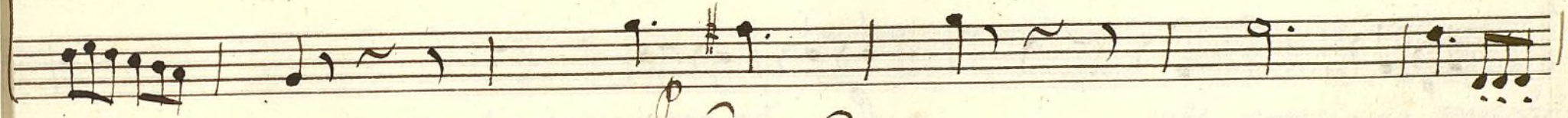
mari gargafo.

All.

fe p fe p fe



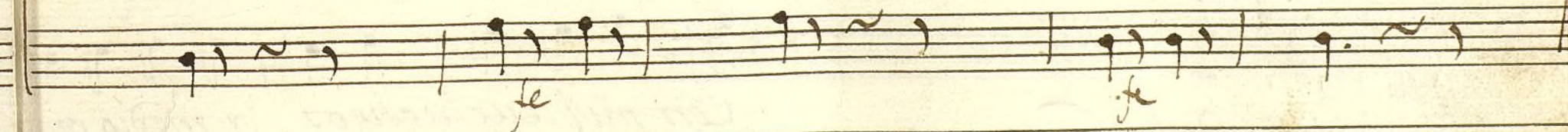
Despues hubo azucar y agua y ellas al verlo
Desembainaron la lengua despues de un rato

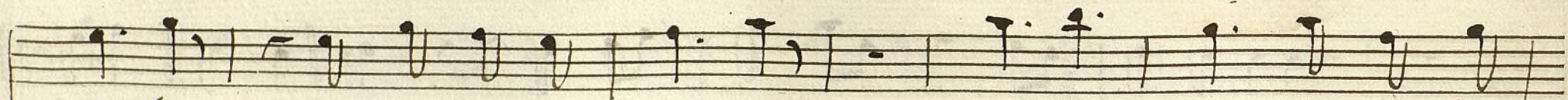


por q^e era dia de ayu no no lo admitieron
y hablar bien de todo el mundo luego empezaron.

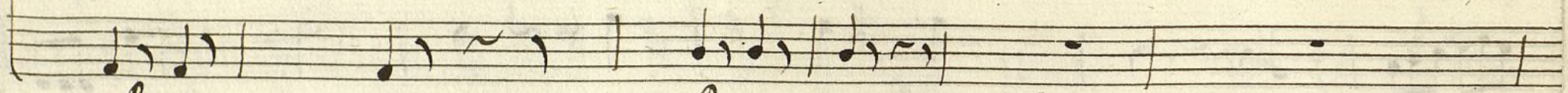


pero a pesar de esto luego halla a escondidas se comio de
pero con un pero de tan vil sentido q^e sin error

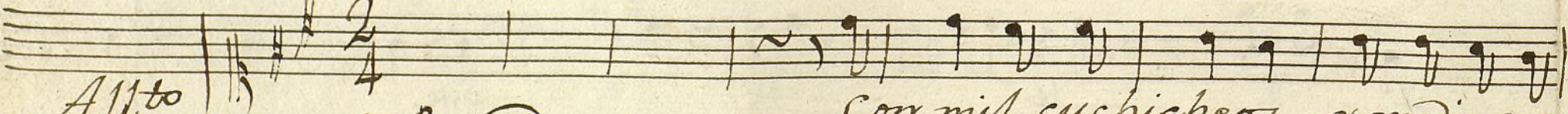
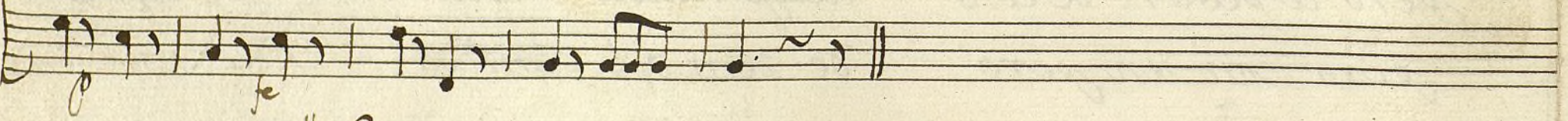
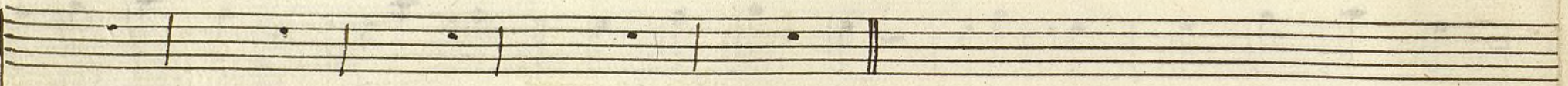
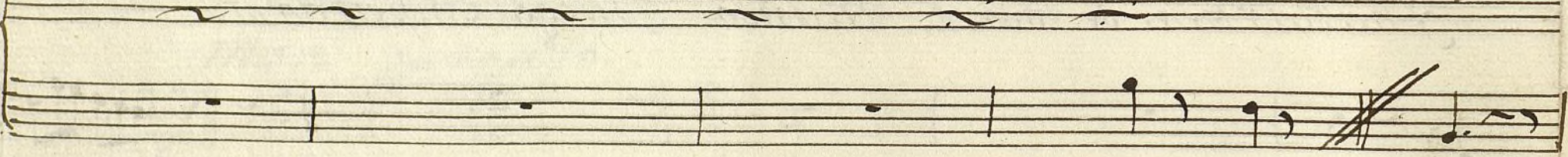




dulces cada una una libra q.^e este el escrupulo
yere el honor mas limpio que

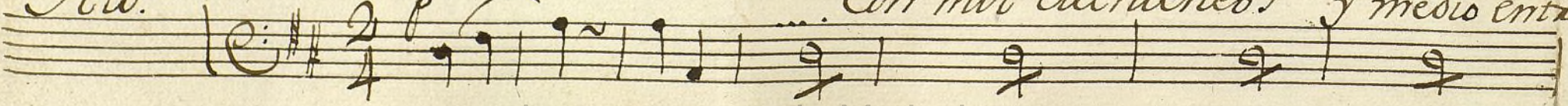


es q.^e aqui tienen mas de tres que *Allegro*

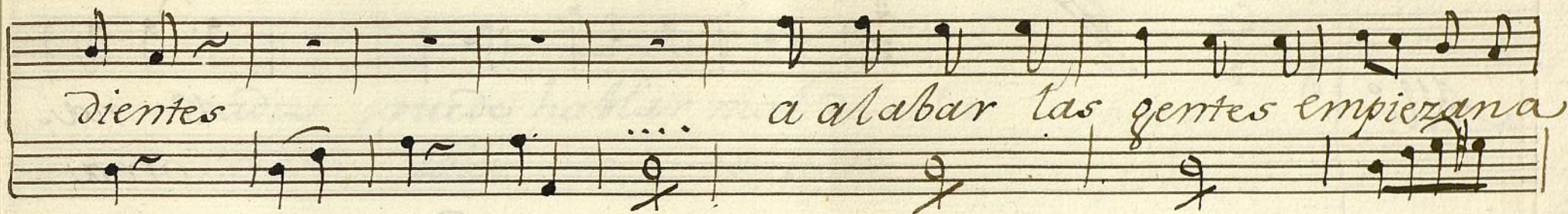


All.^{to}

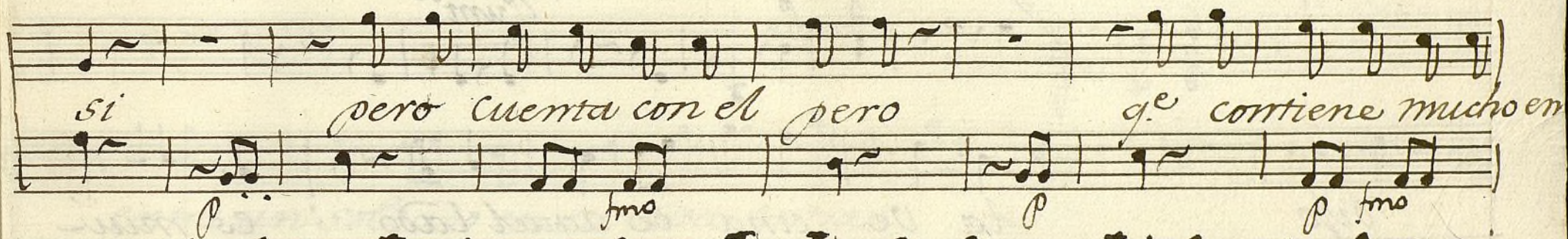
Con mil cuchicheos y medio entre



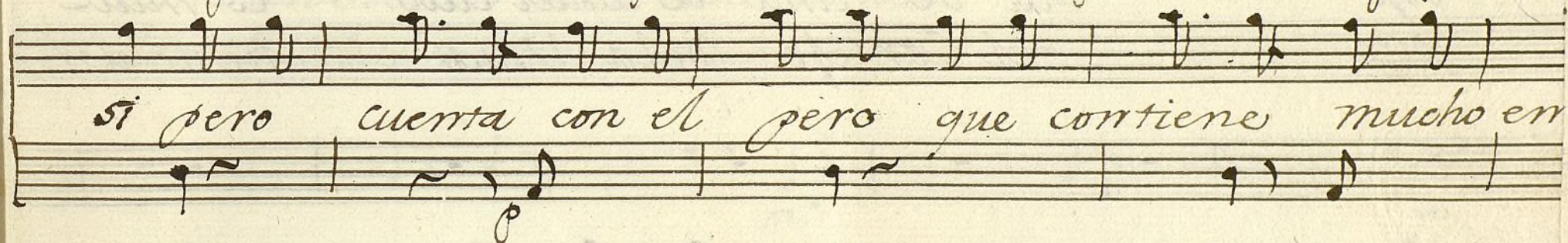
dientes a alabar las gentes empiezan a



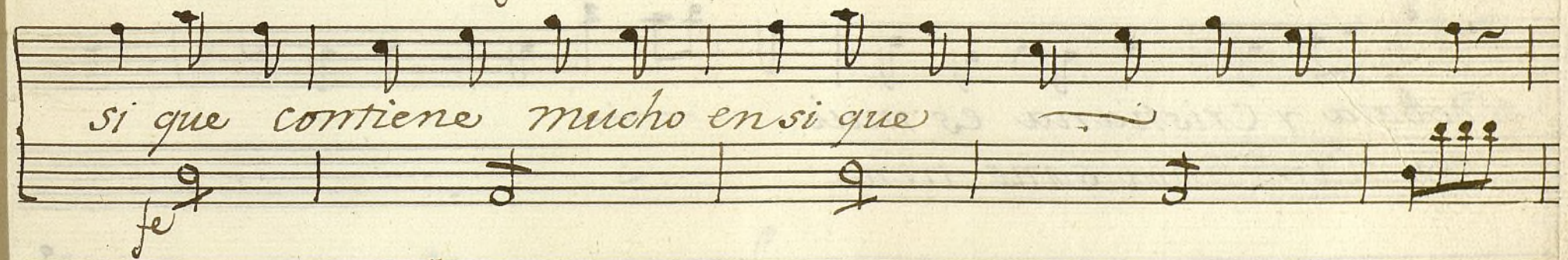
si pero cuenta con el pero q^e contiene mucho en



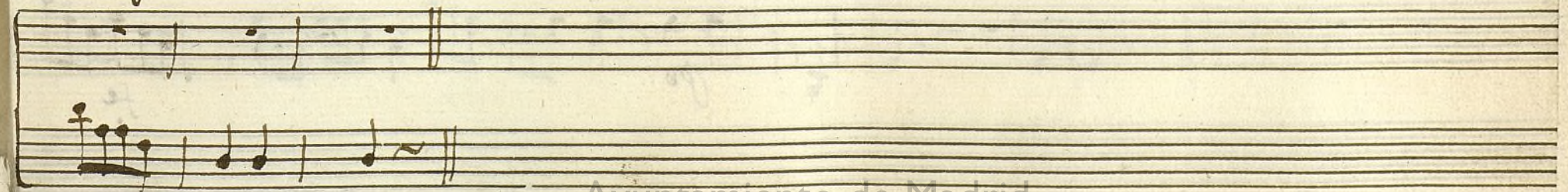
si pero cuenta con el pero que contiene mucho en

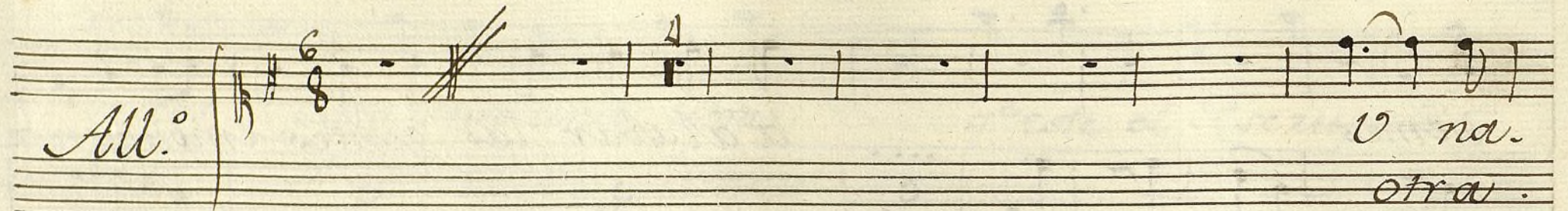


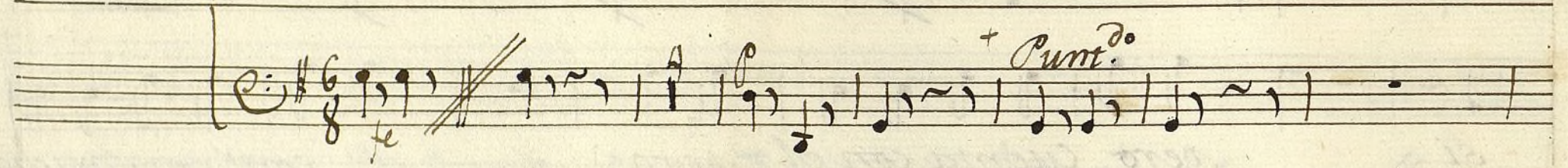
si que contiene mucho en si que



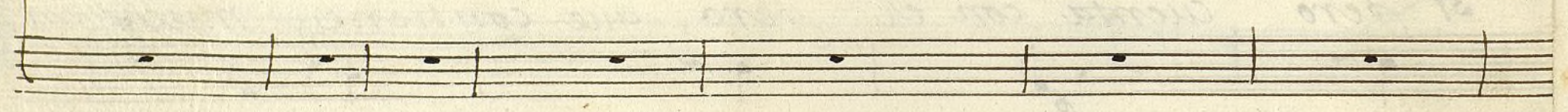
entre




All.^o  *Una
otra.*

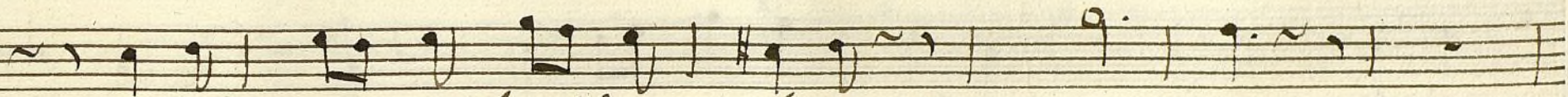
 *+ Punt.^o*

dijo *la ve cina de aquel lado* *es muu-*
dijo *el Cortejo de la Usia* *tiene un*

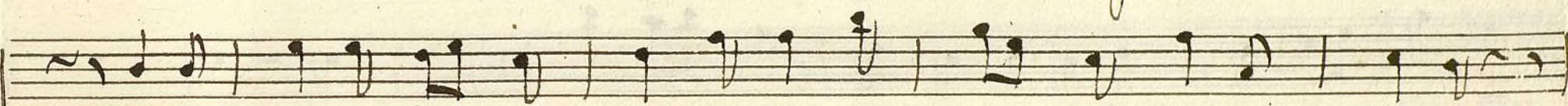


debota y Cristiana es muu
semblante muu sano tiene

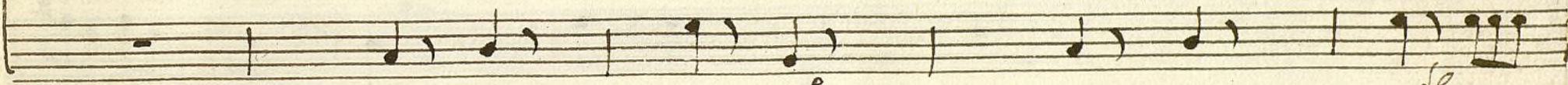
 *po* *fe*



nadie puede hablar mal de ella pero
esta noblezo y robusto pero



entra un soldado en su casa entra
Heba el corbatin muy ancho Heba



m.^o

fe



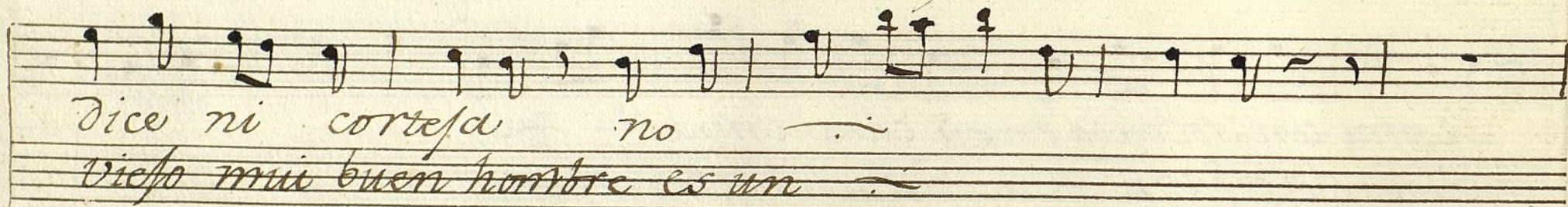
o tra

otra

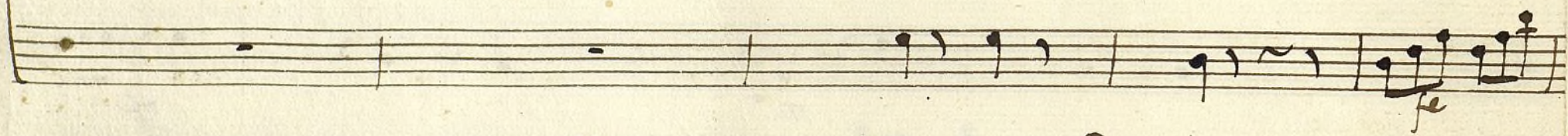




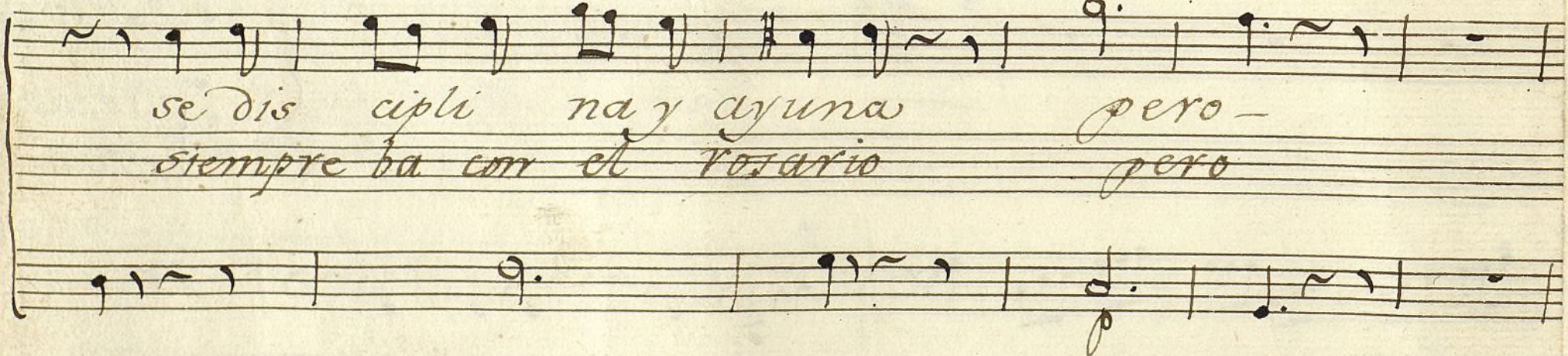
diso el ortera mi compadre no mal
diso el pariente de mi tia es un



Dice ni corteja no
Dicho mi buen hombre es un



se dis aipli na y ayuna pero -
siempre ba con el rotario pero

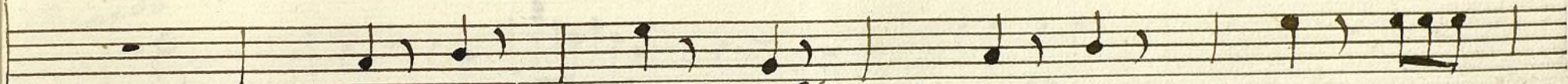


se dis aipli na y ayuna pero -
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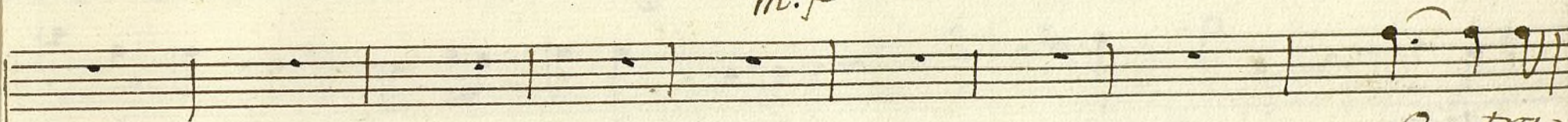


no conoce la Conciencia no

es tra mangas de un conde es

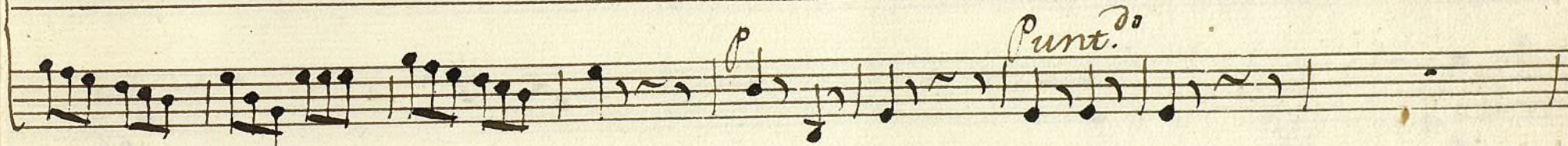


m.º fe



O tra

O tra



Punt.º



dijo

la soltera de la esquina en la vida habla con

dijo

el Marido de la rama no sufre pulgas ni a



Handwritten musical notation on a five-line staff. The lyrics are "nadie en la" and "cuanta no". There are some decorative flourishes and a wavy line below the staff.

siempre esta muy reco
vela y ama es muy ce

Handwritten musical notation on a five-line staff. It includes dynamic markings "p" and "f".

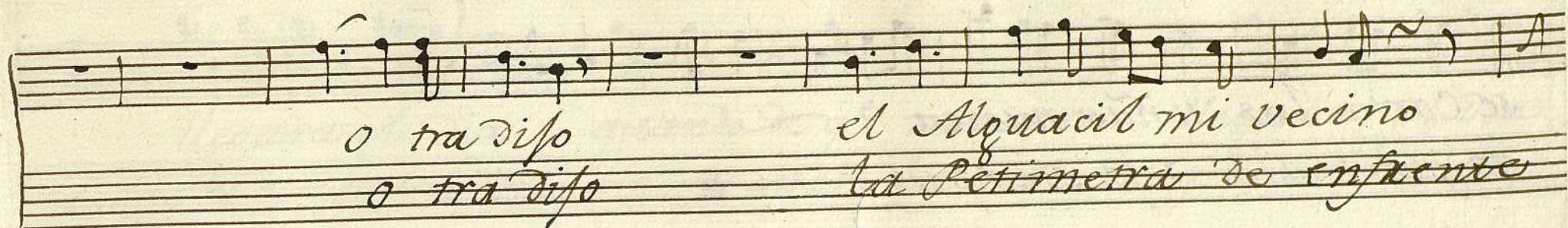
Handwritten musical notation on a five-line staff. The lyrics are "gida pero" and "laso pero".

La visita una Comadre la vi
tose quando entra en su casa tose

Handwritten musical notation on a five-line staff. It includes the dynamic marking "m.º fe".

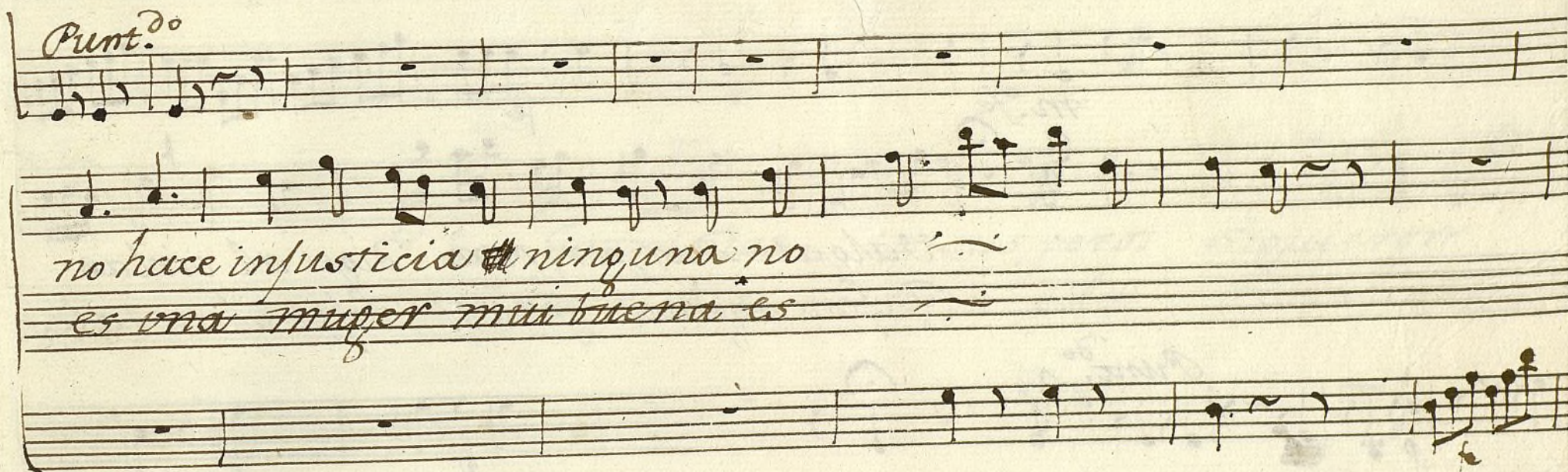
Handwritten musical notation on a five-line staff. It features a wavy line below the staff.

Handwritten musical notation on a five-line staff. It includes dynamic markings "f" and "p".

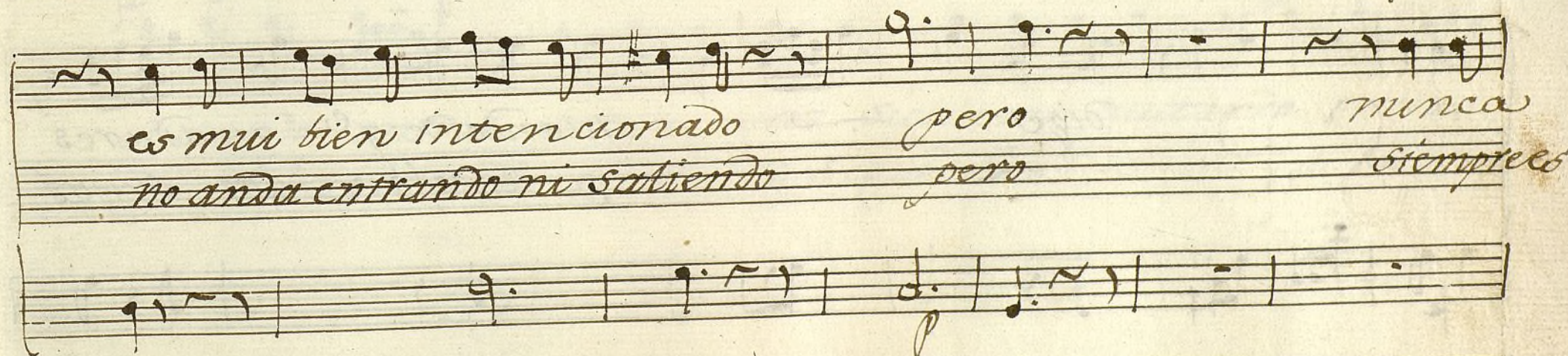


o tra diso *el Alguacil mi vecino*
o tra diso *la Petimetra de enfrente*

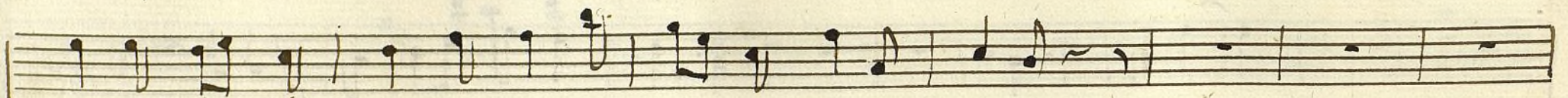
Punt.º



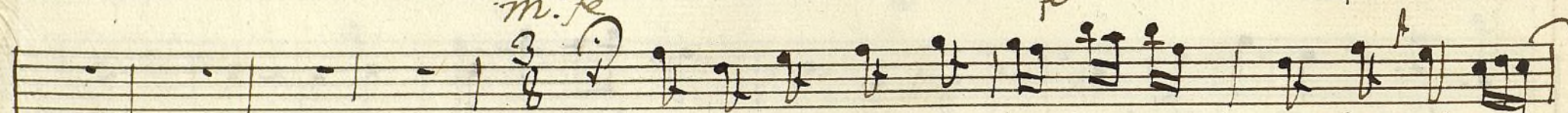
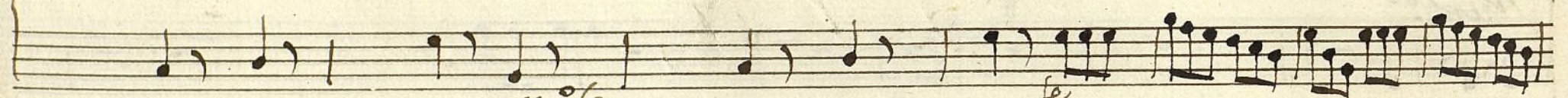
no hace injusticia # ninguna no
es una mujer muy buena es



es muy bien intencionado *pero* *nunca*
no anda entrando ni sabiendo *pero* *siempre es*



se corta las uñas nunca
ta puesta ala mesa siempre



Valgate Dios por pero dige al oirlas
Desen agenas poras dige abas tales

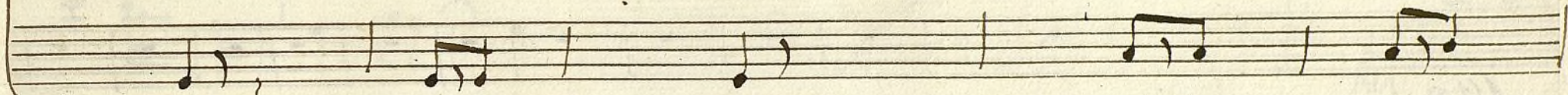


dige quando de q.º madures
y recosian los suyos





Llegara el dia quando de q.^o maduras llegara el dia
que son bastantes y recosan los suyos q.^o son bastantes



Y las Garzmoñas con sus peros siquieron
callamos todas y yo de la Fortulia



quitando onrras con sus peros siquieron quitando onrras.
dejo la bromas y con las Sequidillas de fin la istoria



Handwritten musical notation on a five-line staff. It begins with a treble clef and a 2/4 time signature. The first few measures contain rests and some notes. The notation includes various note values, rests, and dynamic markings like 'f' and 'pmo'.

All.^o

pmo

for

Handwritten musical notation on a five-line staff. It continues the piece with various note values and rests. The lyrics "Quando esta en" are written below the staff.

Quando esta en

Handwritten musical notation on a five-line staff. It features a complex rhythmic pattern with many sixteenth notes. The lyrics "tre unas ramas un gilque xito quando esta entre uno" are written below the staff.

tre unas ramas un gilque xito quando esta entre uno

Handwritten musical notation on a five-line staff. It continues the complex rhythmic pattern. The lyrics "ramas un gilque xito un" are written below the staff.

ramas un gilque xito un

un gilgoue xito un un

gilgoue xito un De aquesta forma

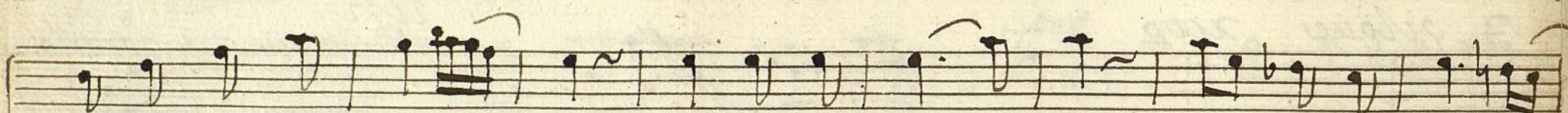
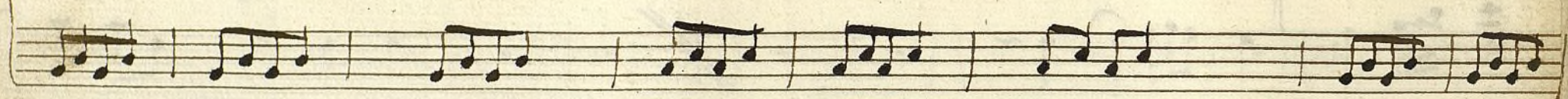
cortefando a su esposa canta amor en el nido
corte canta

con dulces trinos de q.º a do ra

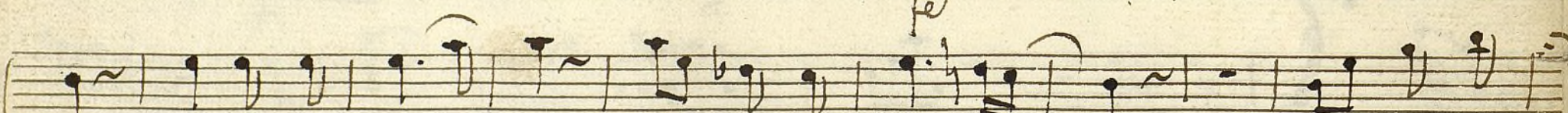
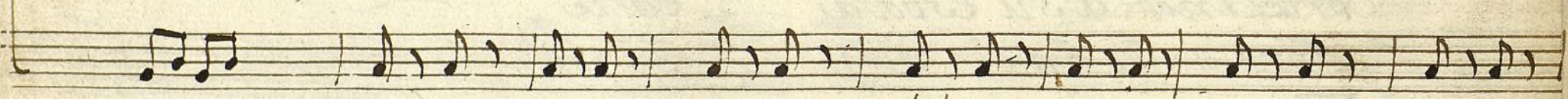
su distraccion ob mas luego q.º el des



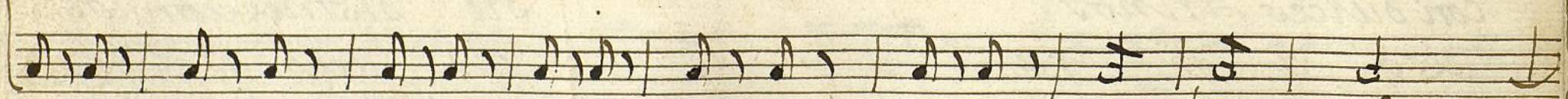
serba el cazador impi o y al blanco de su pecho di
tino le cambia los afectos y con rigor le yeren la

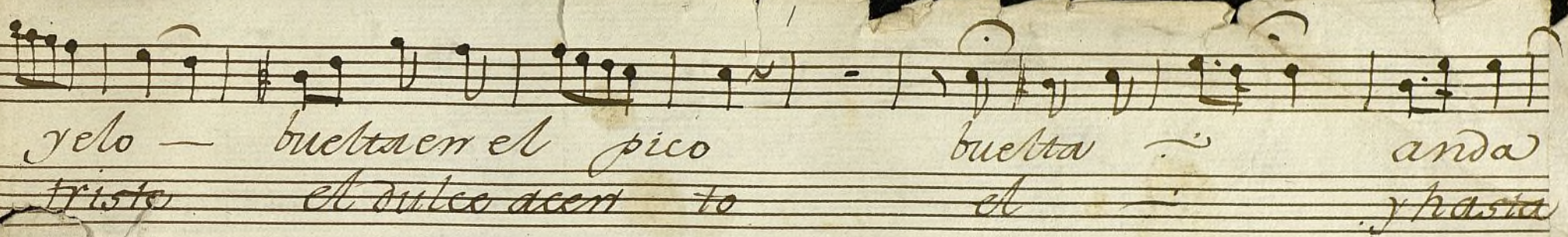


xige ansioso el tiro pero le ye rro y el Gilquerito
flechas de los celos dando afigi do quejas al viento

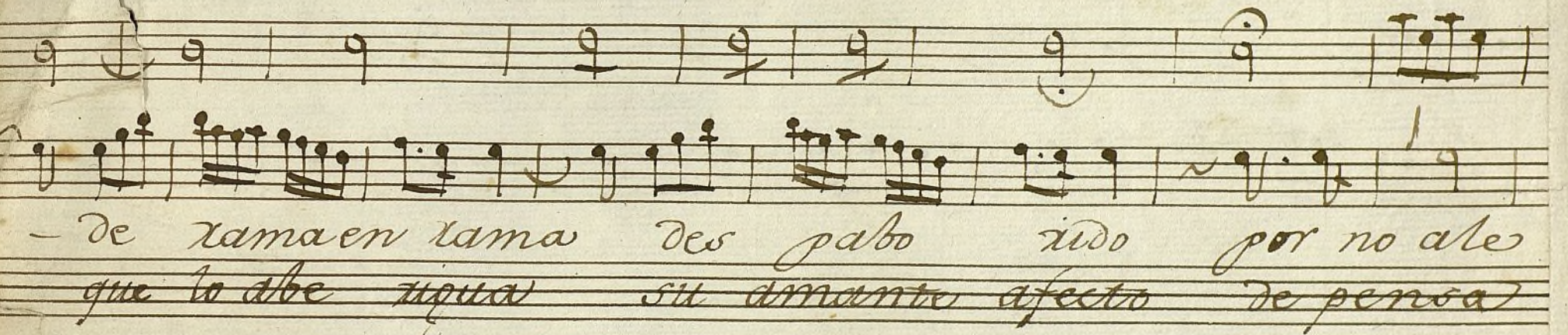


— la voz en yelo — buelta en el pico — la voz en
suspende triste el dulce acento — suspende





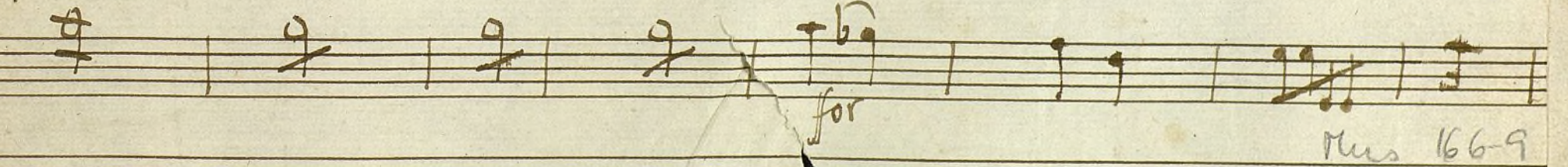
yelo - buelta en el pico buelta ~ anda
friso el dulce acen to el y hasta



- de rama en rama des pabo xido por no des
que lo debe riqua su amante afecto de pensa



larse mucho de su cariño desu ~
miento buelta en pensamiento en ~



for Mus 166-9



de su - Ca riño de su Carinõ
en pen sa miento en pensamiento



de su carinõ Allegro
en pensamiento.



All. $\frac{16}{8}$ *Pura.*
4
fe
m. fe
dos
trasmás
Pura. *A los Parr.* $\frac{3}{8}$
fe
fe
fe
fe
fe
Allegro

All. $\frac{2}{4}$ *fe*

The musical score is written on eight staves. The first staff begins with the tempo marking "All." and the time signature "2/4". The first measure of the first staff has a dynamic marking "fe". The second staff has a dynamic marking "p" in the first measure and "f" in the fourth measure. The third staff has a dynamic marking "p" in the first measure and "f" in the fourth measure. The fourth staff has a dynamic marking "f" in the first measure and "p" in the fourth measure. The fifth staff has a dynamic marking "f" in the first measure and "p" in the fourth measure. The sixth staff has a dynamic marking "p" in the first measure and "f" in the fourth measure. The seventh staff has a dynamic marking "f" in the first measure and "p" in the fourth measure. The eighth staff has a dynamic marking "p" in the first measure and "f" in the fourth measure. The notation includes various note values, rests, and dynamic markings such as "p", "f", and "pmo".

Handwritten musical score on five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *te*, *for.*, and *p*. The piece concludes with the instruction *Allegro.* written in a cursive hand. The manuscript shows signs of age, including some staining and wear at the edges.

Ayuntamiento de Madrid

All. G major 6/8

All. G major 4/4

Violin 1.º *For^a a solo del Puro.*

Puro
All.^{to}
Punto bajo
cres. fe
p. fe
fmo
cres. fe
p. fe
cres. fe
All.^o

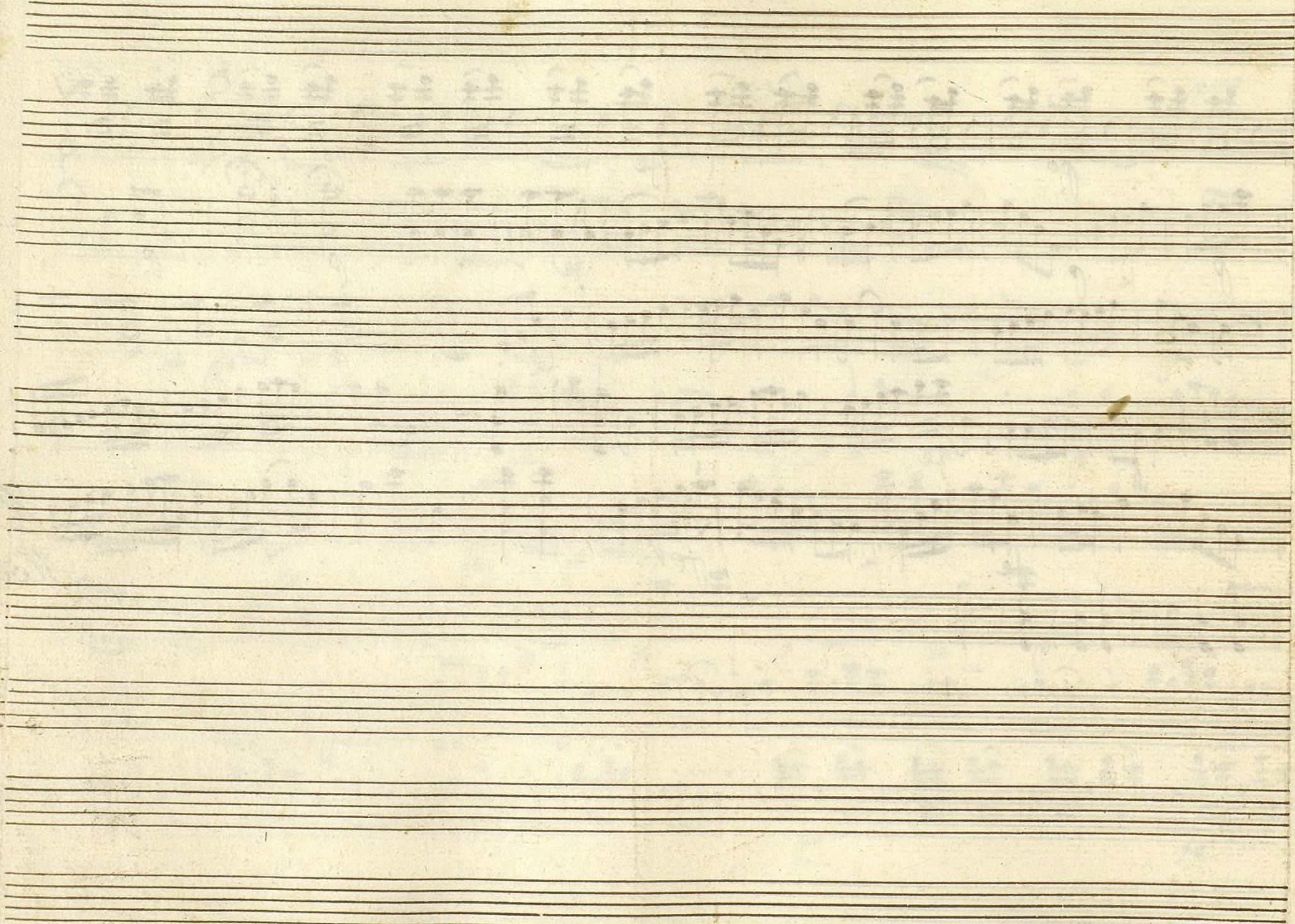
166-9

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into two main sections. The first section begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It is marked "All." and contains several staves of music with various rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings such as *f*, *p*, *ff*, and *pp* are used throughout. A double bar line is followed by the tempo change "Allegro". The second section starts with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature, also marked "All.". It continues with similar musical notation and dynamic markings, including *f*, *ff*, and *pp*. The paper shows signs of age, including some staining and wear at the corners.

Handwritten musical score on eight staves. The first staff begins with the tempo marking *All.* and the time signature $\frac{2}{4}$. The notation includes various rhythmic values, accidentals, and dynamic markings such as *fe*, *p*, and *mo*. The score concludes with a double bar line on the eighth staff.

A handwritten musical score consisting of six staves. The notation is in brown ink on aged, yellowed paper. The first staff features a complex texture with many beamed notes and rests. The second staff begins with a dynamic marking of *p* (piano) and contains several *fe* markings. The third staff continues the melodic line with various dynamics. The fourth staff has a *fe* marking. The fifth staff includes an *A* marking and a *for.* marking. The sixth staff concludes with a double bar line and a fermata. The word *Allegro* is written in cursive at the end of the sixth staff.

Allegro



The image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into two main sections. The first section begins with the tempo marking *All.^o* and a 6/8 time signature. It consists of five staves of music. The notation includes various rhythmic values, slurs, and dynamic markings such as *fe* (forte), *p* (piano), and *po* (pianissimo). A double bar line with a slash indicates a section change, leading to the second section marked *Alleg.^{to}* in 2/4 time. This section also consists of five staves of music, featuring similar notation and dynamic markings, including *fmo* (fortissimo). The paper shows signs of age, including some staining and wear at the edges.

All. 

Punt.º

fe

Punt.º *m.º fe*

Los Punt.º
tres mas.

3

fe

p

Allegro.

A handwritten musical score consisting of five staves. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several dynamic markings, including 'f' (forte) and 'ten' (ritardando). The music concludes with a double bar line and a fermata-like flourish.

Allegro.

Ayuntamiento de Madrid

The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in two systems, each consisting of three staves. The first system begins with the tempo marking 'All.^o' and a treble clef. The music is written in a key with two sharps (F# and C#) and a 6/8 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'fe', 'p', and 'p^{mo}' are scattered throughout. A double bar line with a slash is followed by the tempo change 'Al Segno'. The second system also begins with 'All.^{to}' and a treble clef, but the time signature changes to 2/4. This system continues with similar rhythmic complexity and includes dynamic markings like 'p' and 'fmo'. The handwriting is clear and professional, typical of 18th or 19th-century manuscript notation.

Violin 2.ª Fon.ª a Solo Del Pero.

Mus 166-9

Allegro
All. to

Tanto solo esta en Coplas

Cres.

f *p* *f* *p* *f* *f*

fmo

Cres.

f *f* *f* *f* *f* *f*

All.

f

The musical score consists of ten staves. The first staff is the title line. The second staff begins with the tempo marking 'Allegro' and 'All. to', and includes the instruction 'Tanto solo esta en Coplas'. The music is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The score features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics are indicated by 'f' (forte), 'p' (piano), and 'fmo' (fortissimo). Performance directions include 'Cres.' (crescendo) and 'All.' (Allegro). The piece concludes with a final cadence on the tenth staff.

Handwritten musical score on aged paper, consisting of ten staves. The first system (staves 1-4) is marked *Allegro* and $6/8$ time. It features a melodic line with lyrics "te" and accompaniment. Dynamics include *p* and *f*. The second system (staves 5-6) is marked *Allegro* and $2/4$ time. It includes dynamics *f* and *fmo*. The score concludes with a double bar line and a sharp sign.

Coplar.
All.

Pum^{do}

m. fe

Pum^{do} *Mos Parr.* *tres mas.*

Allegro

Handwritten musical score on ten staves. The first staff begins with the tempo marking *All.* and the time signature $\frac{2}{4}$. The notation includes various note values, rests, and dynamic markings such as *p*, *te*, and *ten*. The score concludes with a double bar line on the tenth staff.

Handwritten musical score on six staves. The notation includes various notes, rests, and dynamic markings such as *f*, *p*, and *ten.*. A large section of the fourth staff is obscured by a dense scribble of ink.

Allegro.

Ayuntamiento de Madrid

12 00055240

All.  *Solo*

Allegro.



Blank musical manuscript page with 12 staves.

Ayuntamiento de Madrid

12 000 55240

Oboe 2.º Fon.ª a Solo del Pero.

Punto bajo hasta las Coplas.

Handwritten musical score for Oboe 2.º, featuring various dynamics and performance instructions.

Staff 1: *All.^{to}* (Allegretto), 2/4 time signature, key signature of two sharps (F# and C#). Includes a fermata and a dynamic marking of *f*.

Staff 2: *Solo.* (Solo), dynamic marking of *f*.

Staff 3: *f* (forte), *Solo* (Solo), dynamic marking of *f*.

Staff 4: *f* (forte), *cres.* (crescendo), *All.^{to}* (Allegretto), *f* (forte).

Staff 5: *f* (forte), *6* (fingerings), *Rez.^{do}* (Ritardando).

Staff 6: *All.^{to}* (Allegretto), 6/8 time signature, key signature of two sharps. Includes a fermata, *f* (forte), and *9* (fingerings).

Staff 7: *Solo* (Solo), *f* (forte), *6* (fingerings), *Allegro* (Allegro).

Staff 8: *f* (forte), *2* (fingerings).

All.^{to} G major $\frac{2}{4}$

Coplan.
All. G major $\frac{6}{8}$

Allegro.

All. $\frac{2}{4}$

Allegro

Ayuntamiento de Madrid

1200055240

Trompa 1^a Ton.^a a Solo el Pero.

All.^o M. C.

The musical score consists of eight staves. The first staff begins with the tempo marking *All.^o* and the time signature *M. C.* (Crescendo). The key signature is one sharp (F#). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *f* (forte) and *cres.* (crescendo). There are also performance instructions like *Solo* and *Rez.do* (Ritardando). Measure numbers 2, 4, 6, 9, and 10 are indicated. The piece concludes with a double bar line and a repeat sign.

All. 2/4 16 *f*

All. *In G.* *Solo.* *f*

10 *f* 2 *Solo* 7

f 10 *f* 2

Solo *f* 10 *f*

2 *Solo* *f* 10 *f*

3 *f* *f*

Solo *f*

Allegro

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Handwritten musical score for six staves. The first staff begins with the tempo marking "All." and a 2/4 time signature. The music includes various notes, rests, and dynamic markings such as "p" and "f". There are also some numerical markings like "16", "6", "12", and "8" below the notes. The piece concludes with a double bar line and a repeat sign.

Allegro

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t

Bajo Con.^a a Solo el Pero.

Alleg.^{ro} $\frac{2}{4}$ *fe* *po* *cres. fe*

p *2* *2* *fe* *f*

p *4* *fe* *fmo* *p*

p *cres. fe* *p*

All.^o

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of several systems of staves. The first system begins with the tempo marking "All." and a 6/8 time signature. It features a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and dynamic markings such as *f* (forte) and *p* (piano). A second system of staves follows, continuing the musical piece. The third system is marked "Allegro" and has a 2/4 time signature. The fourth system returns to the "All." tempo and 6/8 time signature. The fifth system includes the instruction "Punt." (Puncta) and a fermata. The sixth system concludes with the text "Nos Padres tres mas." written in a cursive hand. The final system is marked "Allegro" and has a 3/8 time signature. The paper shows signs of age, including some staining and wear at the edges.

A handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The word "Allegro" is written across the second staff. The word "All." is written at the beginning of the third staff, which also features a 2/4 time signature. Other markings include "p", "pp", "ppmo", "ffor", "ten p", and "ffor." The score concludes with a double bar line and a fermata on the final note of the tenth staff.

ten p

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Handwritten musical score on aged paper, consisting of eight systems of staves. The notation includes treble clefs, a key signature of one sharp (F#), and various time signatures (6/8, 2/4, 3/4, 6/8). The score is marked with dynamics such as *Allegro*, *Allegro*, *Allegro*, *Allegro*, *Allegro*, *Allegro*, *Allegro*, and *Allegro*. It also features performance instructions like *Allegro*, *Allegro*, *Allegro*, *Allegro*, *Allegro*, *Allegro*, *Allegro*, and *Allegro*. Specific markings include *Allegro*, *Allegro*, *Allegro*, *Allegro*, *Allegro*, *Allegro*, *Allegro*, and *Allegro*. The score concludes with the instruction *Allegro* and the text *Los Parr. Tres mas.* (The Parr. Three more).