

Leg. 38. n. 21.

Mus 166-4

t

Joaquina

Son.ª a Solo. Leg. 5.º n.º 23.

Dudar la murmuracion.

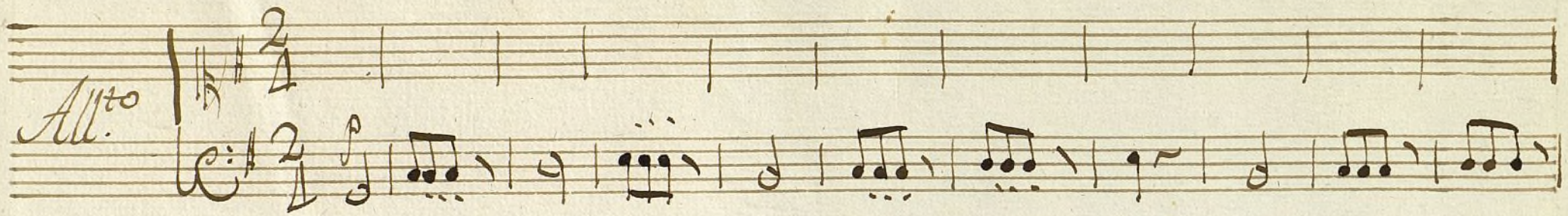
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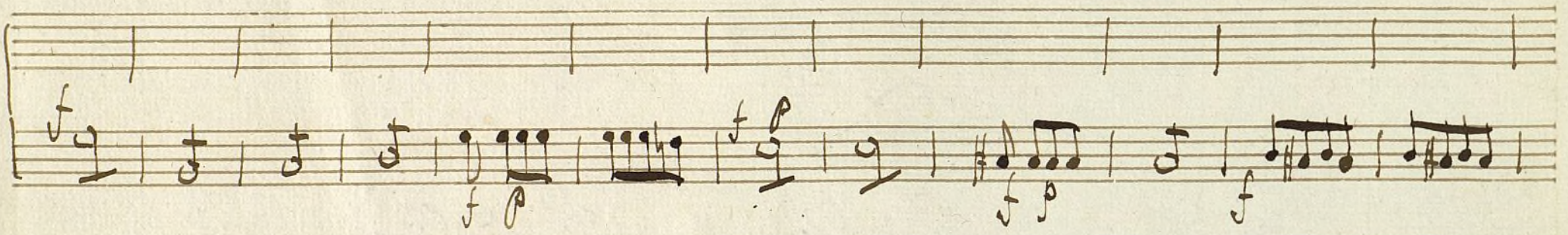
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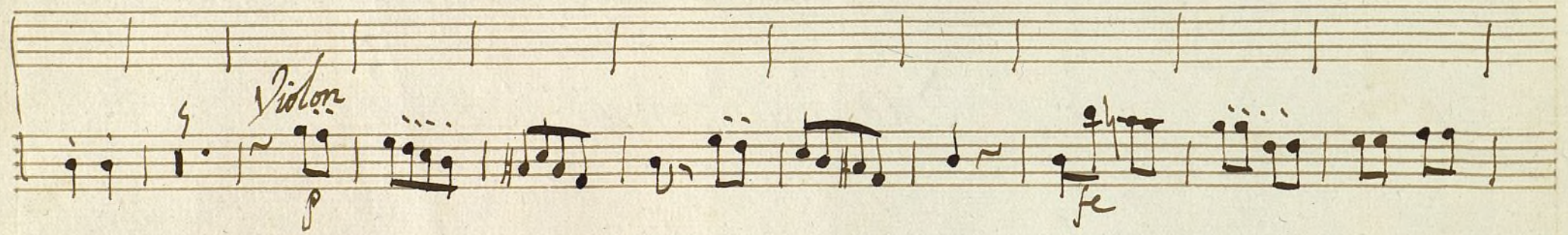
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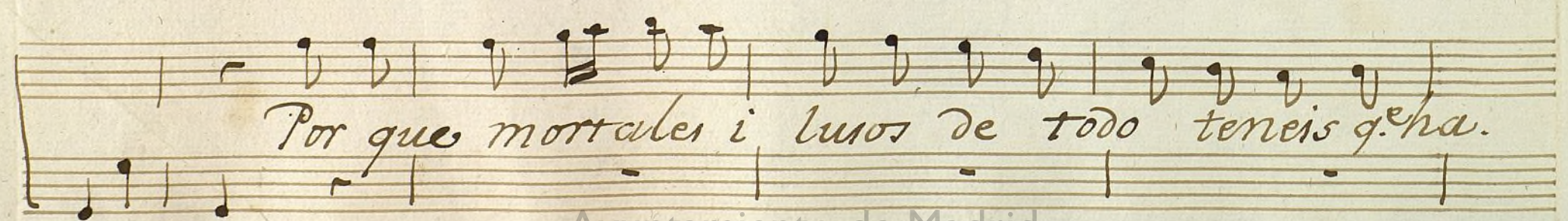
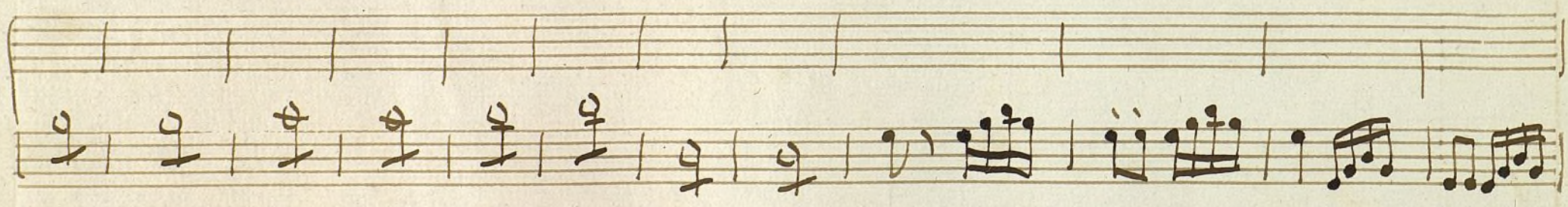
De Laserna.

166-4

All.^{to} 



Violon 



Por que mortales i luos de todo teneis q. ha.

Claro posible es q.ª vuestra lengua no a de estar sin murmurar no a de es.

tar sin murmurar no a de

dejad los errores mirad buestros

Je rros. y no tildeis tanto.

el manejo age no.ª q.ª al que se cree q.ª es.

malo suele ser bueno suele

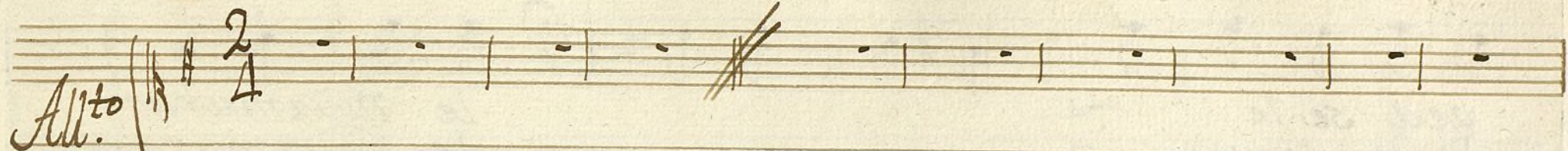
All. Ti ac.
Puede ab.

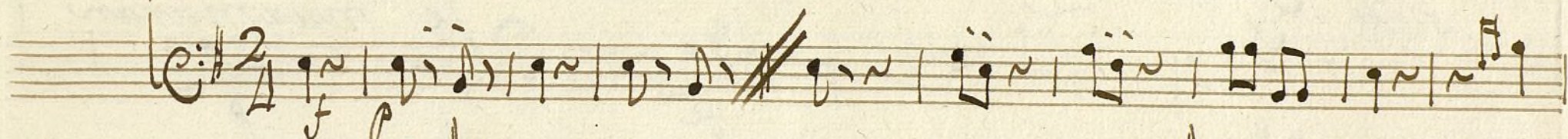
ciones q. en si son sin ceras pero vistas de varias ma-
gueno ser rico y ser pobre puede hablar con las Niñas es-

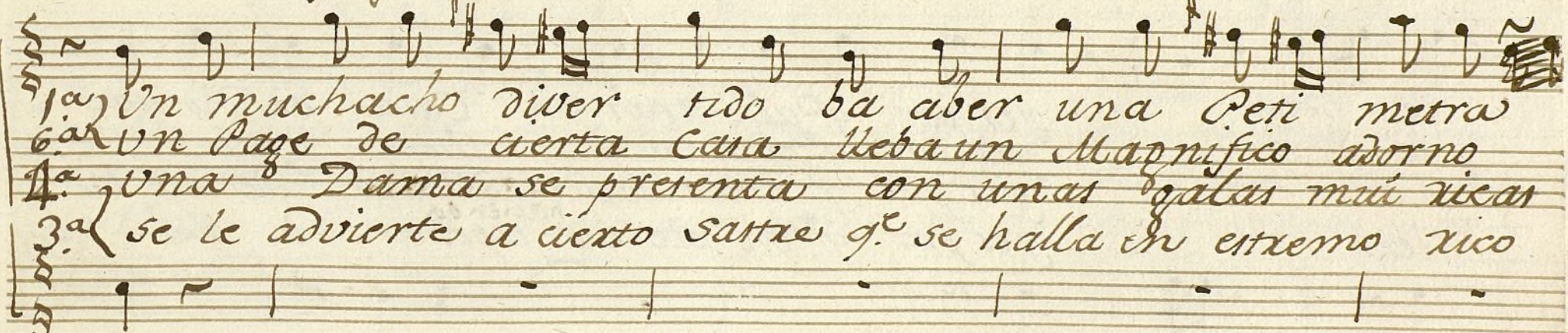
neras suelen muchos juzgarlas por mal siendo a.
hombre sin que sea por mal esta accion pero ab.

quelloj q.^e quierem tildarlas los q.^e tienen mas q.^e muxmu-
gunos todo quanto miran juzgan luego por mala inten-
cion juzgan
cion juzgan
cion
En mis razones quiero probar

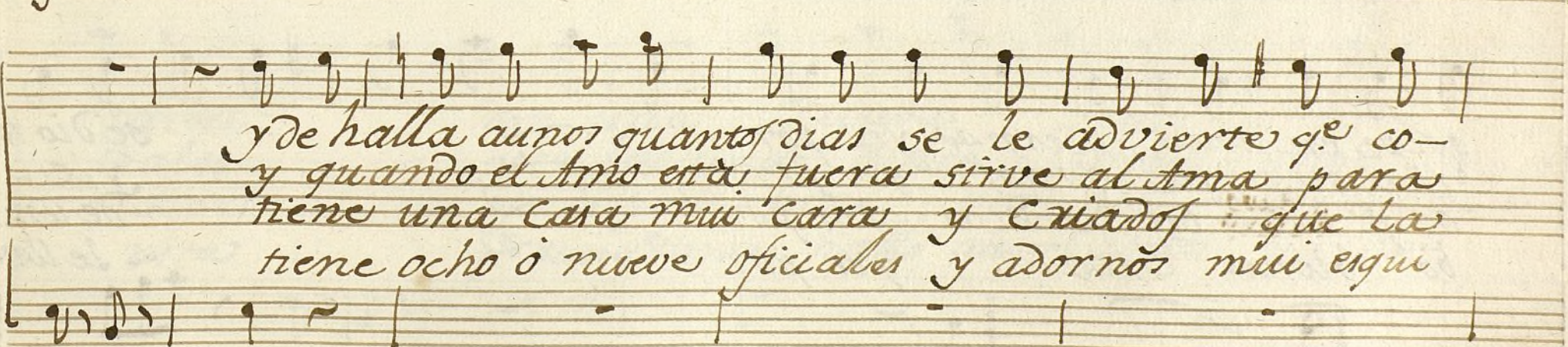
q. muchas cosas suelen tildar q. halla en su fondo
se suele hallar se se
q. en si no tienen el menor mal q. en si no tienen
el menor mal el el

All.to 





1^o Un muchacho dixer tido ba aber una Peti metra
2^a Un Page de cierta Casa lleva un Magnifico adorno
3^a Una Dama se presenta con unas galas muy ricas
4^a se le advierte a cierto sastre q^e se halla en extremo rico



y de halla aunos quantos dias se le advierte q^e co-
y quando el Amo esta fuera sirve al Amo para
tiene una Casa muy cara y Criados que la
tiene ocho o nueve oficiales y adornos muy equi

que se le le murruran
 todo sirve le murruran
 sirven y la murruran
 sitios y le murruran

le yes por q' al entrar en casa se dio un
 le yes por q' el amo era Viejo y le
 la yes por q' heredó una ~~herencia~~ hacienda de un ti
 le yes por q' en dote su esposa le lle.

golpe en una pierna yes por se dio un
 fia sus ne q' ciol yes por y le
 o q' ~~tuvo~~ en Indias yes por de un ti.
 bó bienes creados yes por le lle.

2^a Va al Prado muy Peñ metra una Niña por las.
 (no) Un comprador se le advierte lleva a su tierra Gau
 za. A un comediante. muy pobre se le ve antes de Ca.
 (no) Una Madre juega aun pobre con su hija rica y bo-
 tardes. con una Criada Vieja y sin
 dales y en las Casas donde sirbe solo.
 sarse y despues tiene ves tidos con que.
 nita q.^e aun q.^e antes hablo aun Cadete ya no.

*g.^e era
mejor
eco
muy*

Alto Pass.^o

*Aunque muchas acciones — ma — las pare cen
Pues vemos se murmura sin cau sa mucha*

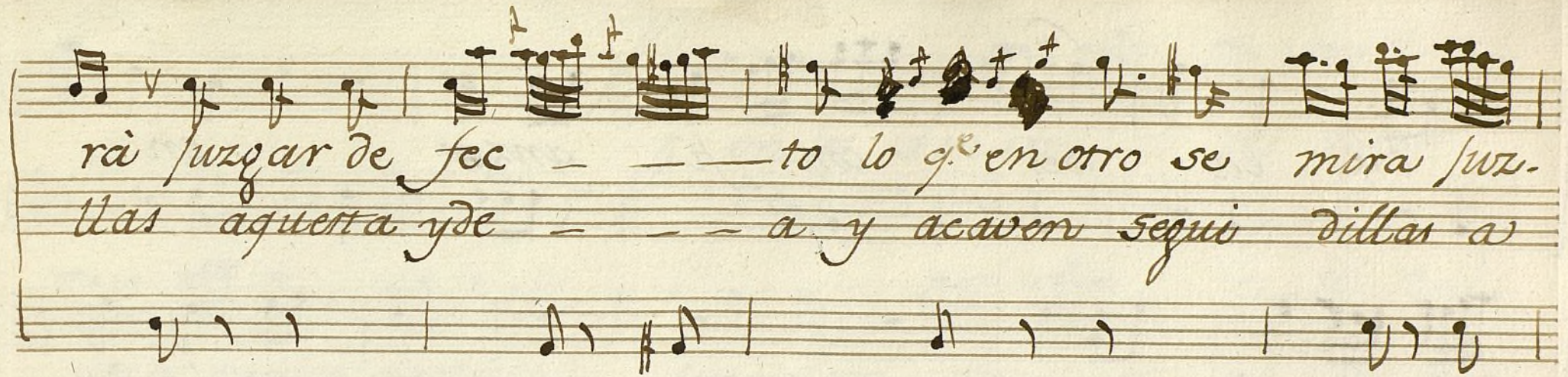
And.^{no}

*Malas pa re — cen suelen halla en su.
sin causa mucha — de ad de ser mor*

fon - do ser ino - cen - - - tes suelen ha
da - ces hombres i - lu - sos de ad de

Ua en su fondo ser i - nocen tes -
ser mordaces hombres i - lu - sos.

Y assi no es bue - no lo q. en otro se mi -
tened pruden - cia y acaven segui di -



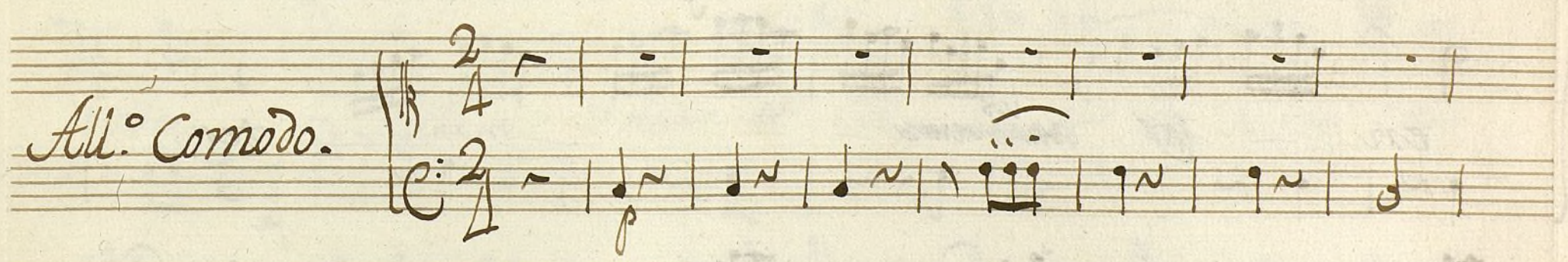
ra juzgar de fec — — — to lo q.^o en otro se mira juz.
das aqueta y de — — — a y acaven sequi dillas a



gar — defecto — *Al Segno.*
ques ta y dea.



All.^o Comodo.



en la des con fi anza en

los a - - - man tes es la des-

confi anza en los a man tes

en - - - los a - - - man - - - tes

en los amantes en los aman tes -

en los aman-tes la q.^º
mas manifiesta sus volun-tades la que
mas manifiesta sus volun-tades sus volun-
tades. *All.^{to}* Unida al Ca-ri-ño se ve casi
siempre y parece no ama el q.^º no la tiene

Handwritten musical score on aged paper, featuring six systems of music. Each system consists of a vocal line and a piano accompaniment line. The lyrics are written in Spanish and are partially obscured by the musical notation. The text includes: "y aung.^o parece im propio dela si ne--", "zav. vemos q.^e en los q.^e aman siempre sob.", "serba que mien tras mas es-", "timan. me nos es- peran.", and "q.^e mientras mas es timan menojel pe-". The score includes various musical notations such as notes, rests, and clefs. A watermark "Ayuntamiento de Madrid" is visible at the bottom of the page.

y aung.^o parece im propio dela si ne--

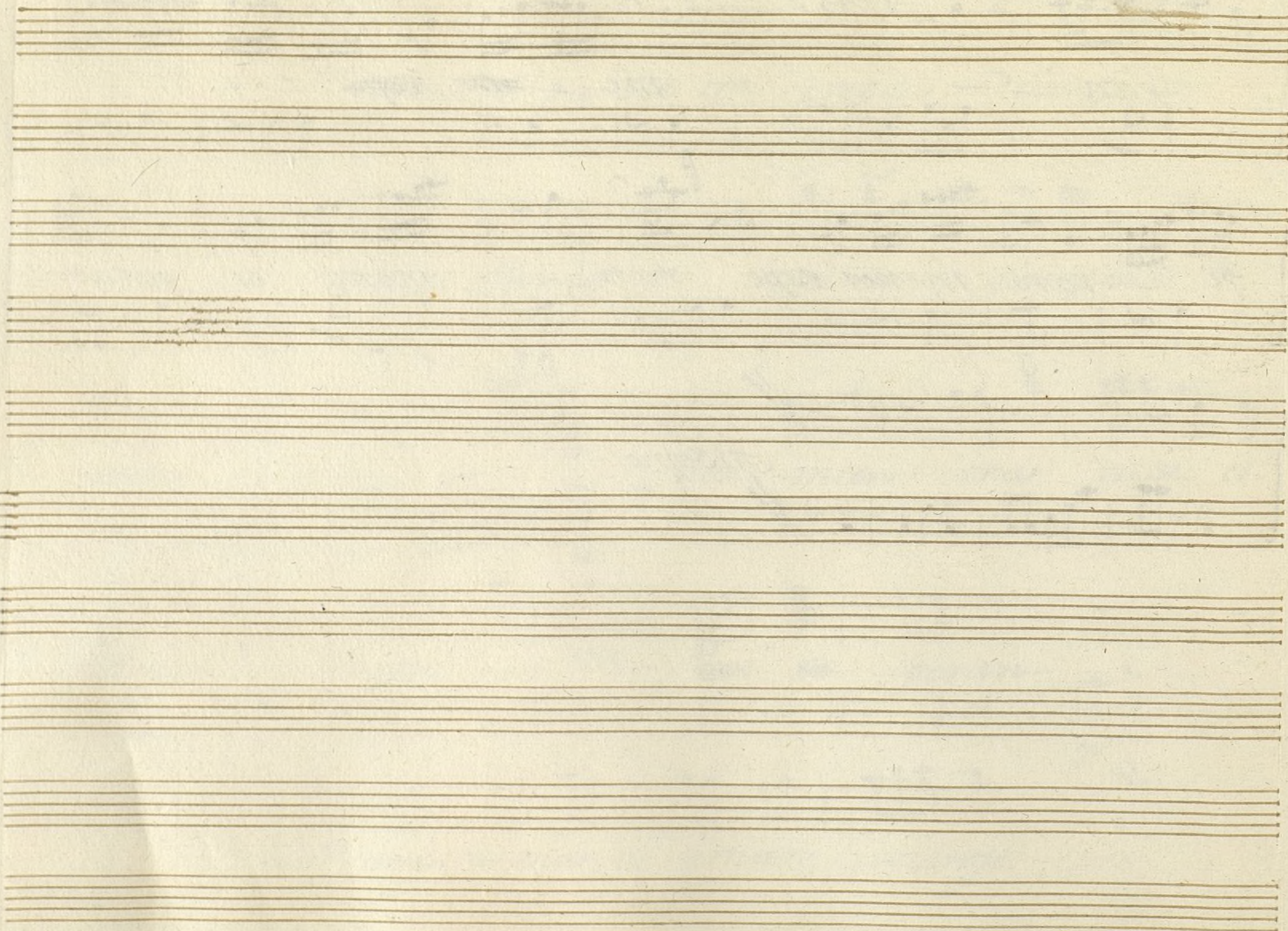
zav. vemos q.^e en los q.^e aman siempre sob.

serba que mien tras mas es-

timan. me nos es- peran.

q.^e mientras mas es timan menojel pe-

Handwritten musical score on aged paper. The score consists of three systems of staves. The first system has two staves with lyrics: "ran me ~~nos~~ es". The second system has two staves with lyrics: "pe ran menor espe ran menor es peran." The third system has two staves with a double bar line and the marking "Allegro." written between them. The music is written in a cursive hand with various notes, rests, and accidentals.



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1200055248

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Violin 1^o

1^a à solo

Filar la muracion.

||

This image shows a page of handwritten musical notation on ten staves. The music is written in a single system, likely for a multi-measure rest or a complex rhythmic exercise. The notation includes various note values, rests, and dynamic markings such as *All.to*, *p*, and *f*. The key signature is one sharp (F#). The paper is aged and shows some staining. A watermark is visible at the bottom center of the page.

A handwritten musical score consisting of eight staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, historical style. Dynamic markings include *pp* (pianissimo) and *mo tempo* (moderato tempo). The score concludes with a double bar line and repeat dots on the eighth staff.

All.^{to} *fe*

Handwritten musical score on six staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece concludes with a double bar line and the instruction "Allegro".

Annotations in the score include:

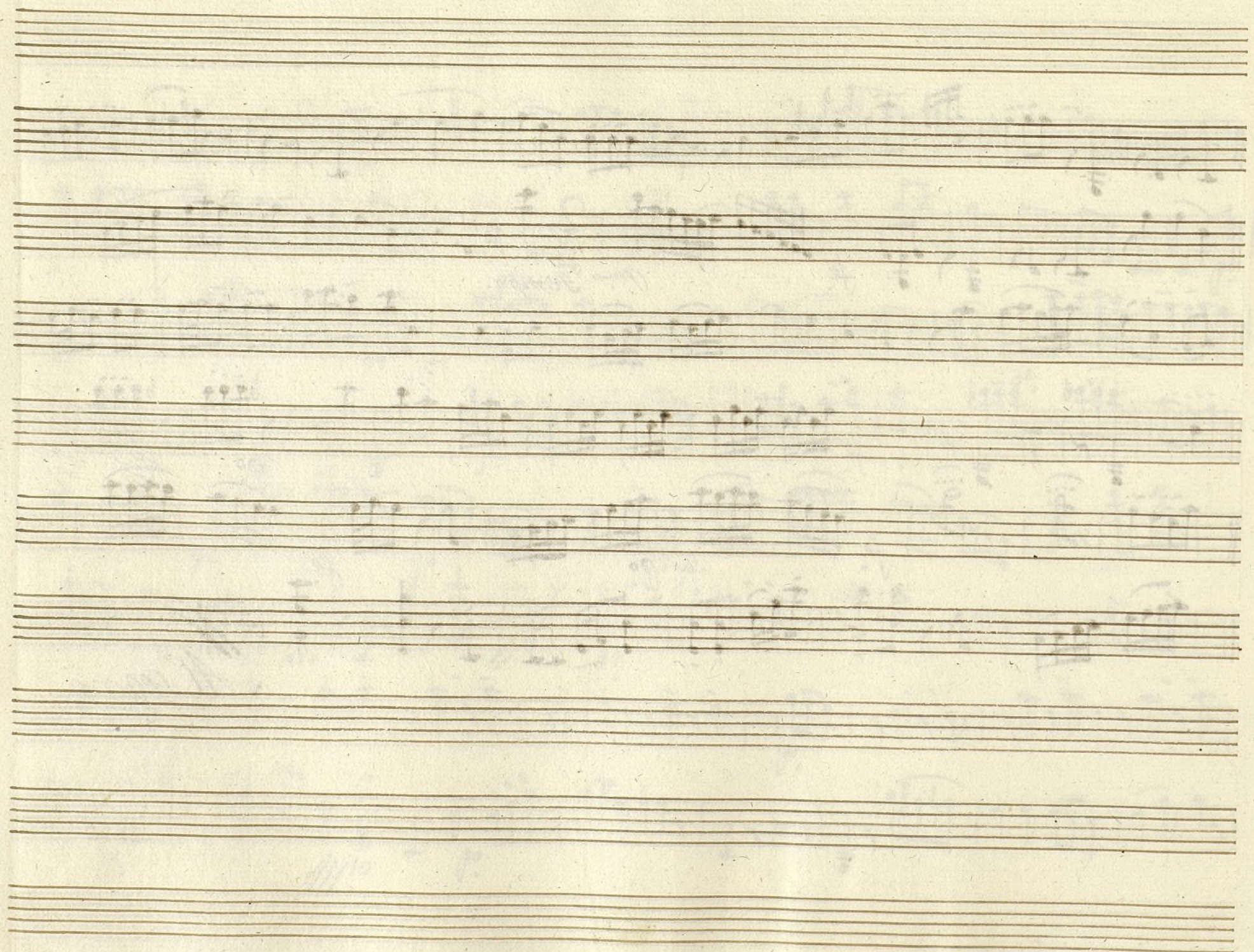
- And. no* (Andante) in the first measure of the second staff.
- Allegro* in the first measure of the top staff.
- Par.* (Poco) in the first measure of the top staff.
- Allegro* at the end of the sixth staff, following a double bar line.

All. comodo $\frac{2}{4}$ *pp.*

fe. *pp.* *fe.* *pp.* *fe.* *pp.* *fe.* *pp.* *fe.* *pp.* *fe.* *pp.*

All. to $\frac{6}{8}$

Handwritten musical score on six staves. The notation includes various rhythmic values, dynamic markings (*fe*, *po*), and performance instructions like *Allegro Tempo* and *Allegro.* The piece concludes with a double bar line and the instruction *Allegro.*



A.

t

Mus 166-4

Violin 1^o

Fon.^a à Solo

Filar la Murmuracion

||

Allegro 2/4

Handwritten musical score for a piece in 2/4 time, marked *Allegro*. The score consists of 12 staves of music. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *p* (piano) and *f* (forte). The key signature is one sharp (F#). The piece concludes with a double bar line and a repeat sign. The manuscript shows signs of age, including some ink bleed-through from the reverse side.

A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- for* (written above notes in the second and fourth staves)
- 2^{da}* (written above notes in the fourth staff)
- 1^{mo} Tempo.* (written below notes in the fifth staff)
- se. p.* (written below notes in the fifth and sixth staves)
- se* (written below notes in the seventh staff)
- se* (written below notes in the eighth staff)

The score concludes with a double bar line and a fermata on the eighth staff, followed by a few notes on the ninth and tenth staves.

A handwritten musical score consisting of eight staves. The notation is in brown ink on aged paper. The first staff begins with the tempo marking *Alleg^{to}* and the dynamic marking *f. p.*. The music is written in a treble clef with a 2/4 time signature. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout. A double bar line with a slash through it appears in the first staff. The notation is dense and detailed, with many notes and rests. The paper shows signs of age, including some staining and discoloration.

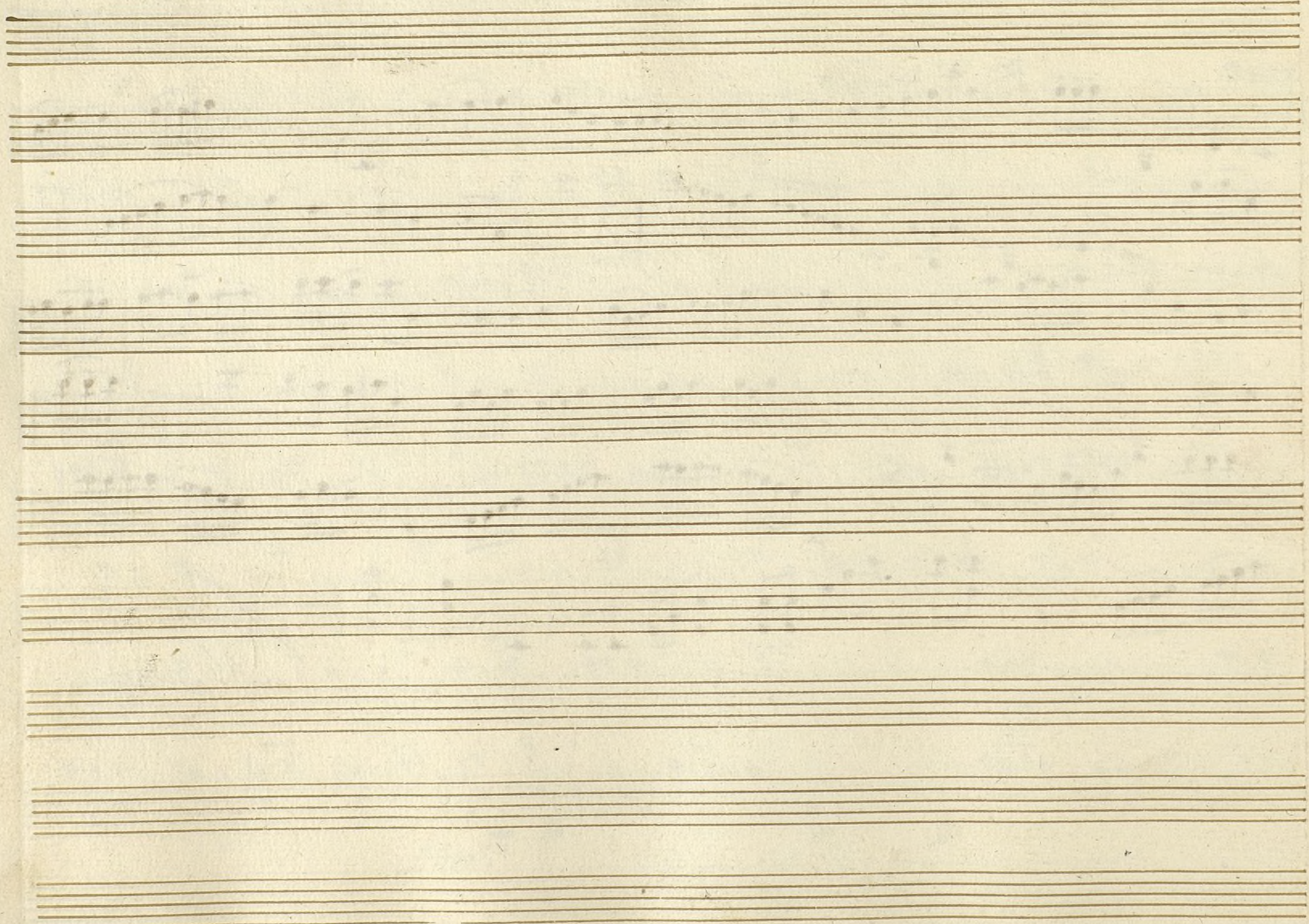
Handwritten musical score for six staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with the tempo marking *Allegro*. The second staff contains the instruction *Allegro*. The third staff features the tempo marking *And. no*. The fourth staff includes the instruction *Allegro*. The fifth staff contains the instruction *Allegro*. The sixth staff concludes with the instruction *Allegro*. The score is written in a cursive hand on aged paper.

Seguid⁵

All.^o Comodo. $\frac{2}{4}$

The musical score consists of eight staves of music. The first staff begins with the tempo marking 'All.^o Comodo.' and a 2/4 time signature. The music is written in a single system. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as 'p' (piano) and 'f' (forte), and articulation marks like slurs and accents. The key signature has one sharp (F#). The score concludes with a double bar line. Below the eighth staff, the tempo changes to 'Alleg.^o' and the time signature changes to 6/8. The music continues on the same staff for a few measures before the page ends with two empty staves.

Handwritten musical score on six staves. The notation includes various notes, rests, and dynamic markings such as 'p' and 'f'. A tempo change is indicated by 'Prmo Tempo:' and a section ends with 'Al Segno'.



Mus 166-4

t

Violin 2^o

1^a a solo

Il dar la murmuracion

ff

Allegro

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The piece begins in 2/4 time with a treble clef and a key signature of one sharp (F#). It features a complex texture with multiple voices or instruments. A section of the score is marked with "All.to fe" and a 6/8 time signature. The manuscript is written in brown ink on aged paper.

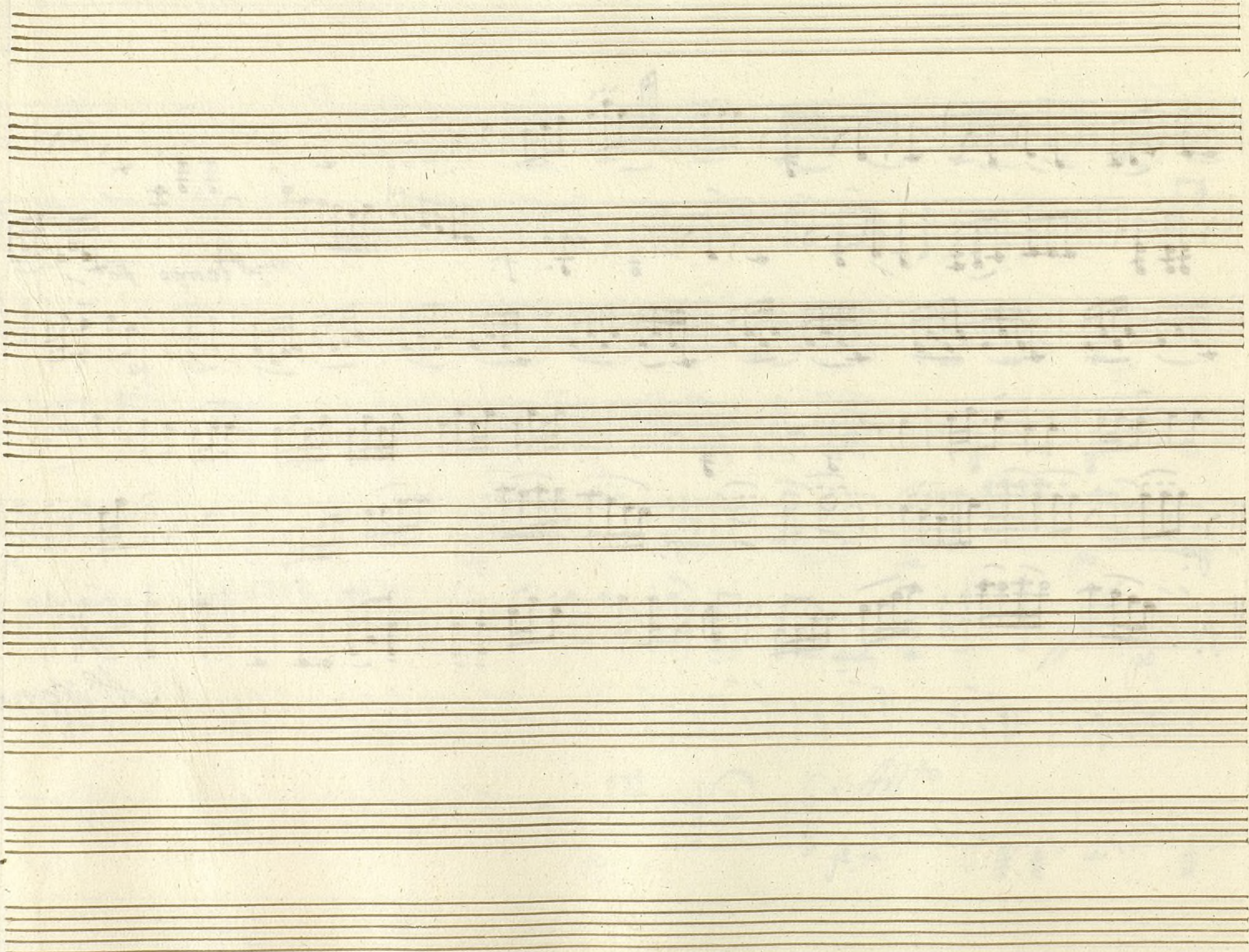
A handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff starts with a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff begins with a treble clef, a 2/4 time signature, and the marking *rit. tempo.*. The sixth staff has a treble clef. The seventh staff has a bass clef. The eighth staff has a bass clef. The ninth staff has a bass clef. The tenth staff has a bass clef. The score concludes with a double bar line and repeat signs.

Handwritten musical score on eight staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The score begins with the tempo marking *All.^o* and the number 20. It features various musical notations such as eighth and sixteenth notes, rests, and dynamic markings including *fe.*, *p.*, and *f.*. A double bar line with a slash is present in the second measure of the first staff. The piece concludes with the text *Alor Parr.* written in a cursive hand.

And^{no}

Allegro

A handwritten musical score consisting of six staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff contains the dynamic marking *fe* and the tempo instruction *Primo tempo po*. The third staff ends with *fe*. The fourth staff ends with *fe*. The fifth staff begins with *pi* and contains *fe* and *po*. The sixth staff begins with *fe* and ends with a double bar line and the instruction *Allegro.*



Lij Mus 166-4

t

Violin 2^o

Fon.^a à Solo

Filar la Murmuración

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Alleg^{ro} $\text{G} \#$ $\frac{2}{4}$

The musical score is written on ten staves. The first staff is marked *Alleg^{ro}* and features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is primarily written in treble clef, with some staves using bass clef for lower registers. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, and rests. Dynamics such as *p* (piano) and *f* (forte) are indicated throughout. The piece concludes with a double bar line and a fermata on the final note. A watermark "Ayuntamiento de Madrid" is visible at the bottom of the page.

for. po

ff

for. po

ff

Prmo Tempo

2/4

ff

4

ff

A

Alleg^{ro}

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

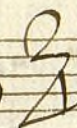
A los Parr.

And^{no}.

Allegro.

Seguidilla

All.^o comodo.

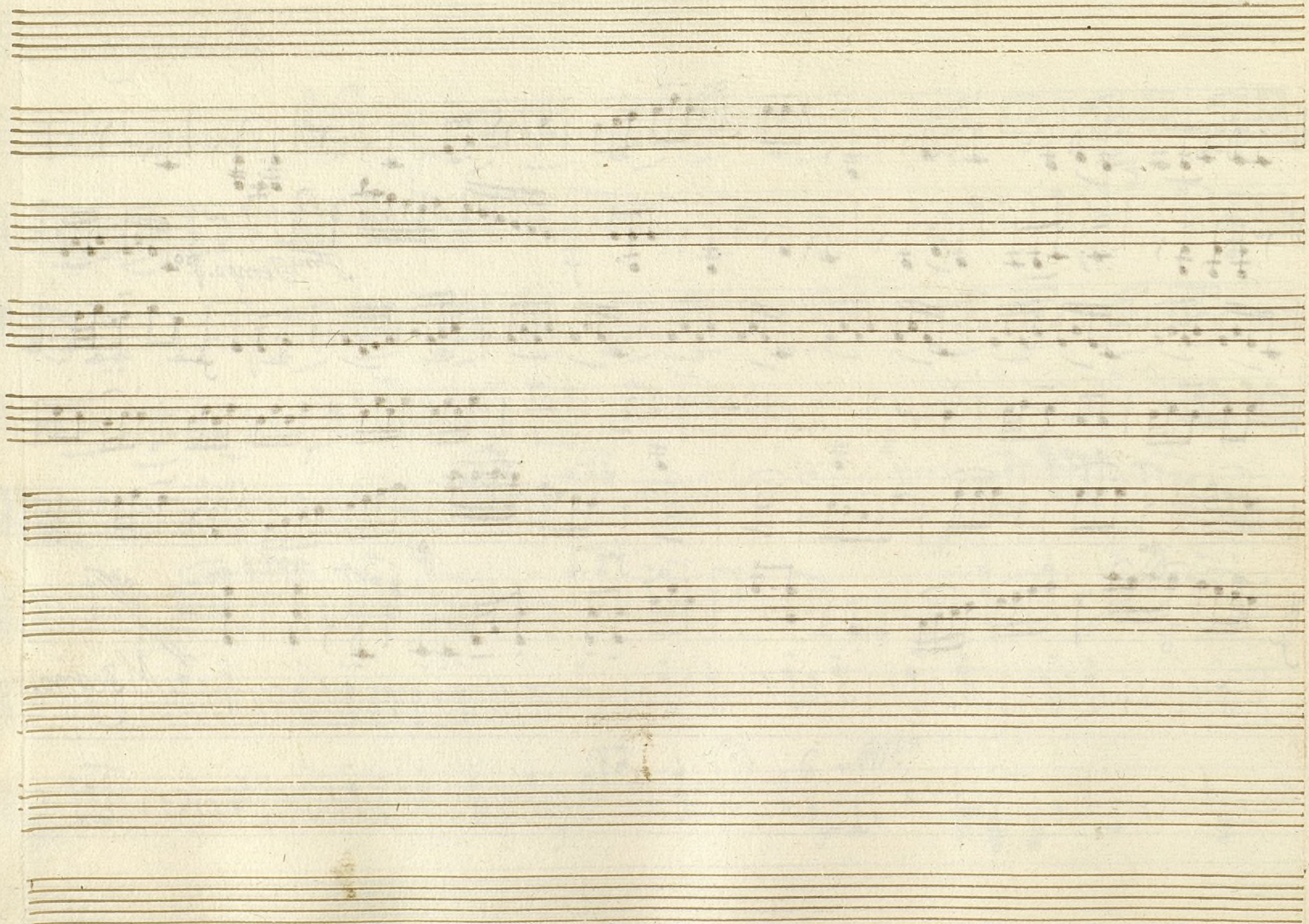


A handwritten musical score for a piece titled "Seguidilla". The score is written on ten staves. The first staff begins with a treble clef and a 3/4 time signature, followed by the tempo marking "All.^o comodo." The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, often grouped in beams. There are several dynamic markings, including "p" (piano) and "f" (forte), and some phrasing slurs. The score concludes with a double bar line and a final cadence. The paper is aged and shows some staining.

A handwritten musical score consisting of six staves. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several instances of triplets and slurs. The score concludes with a double bar line and a diagonal slash. The tempo marking "Allegro" is written in cursive at the bottom right of the page.

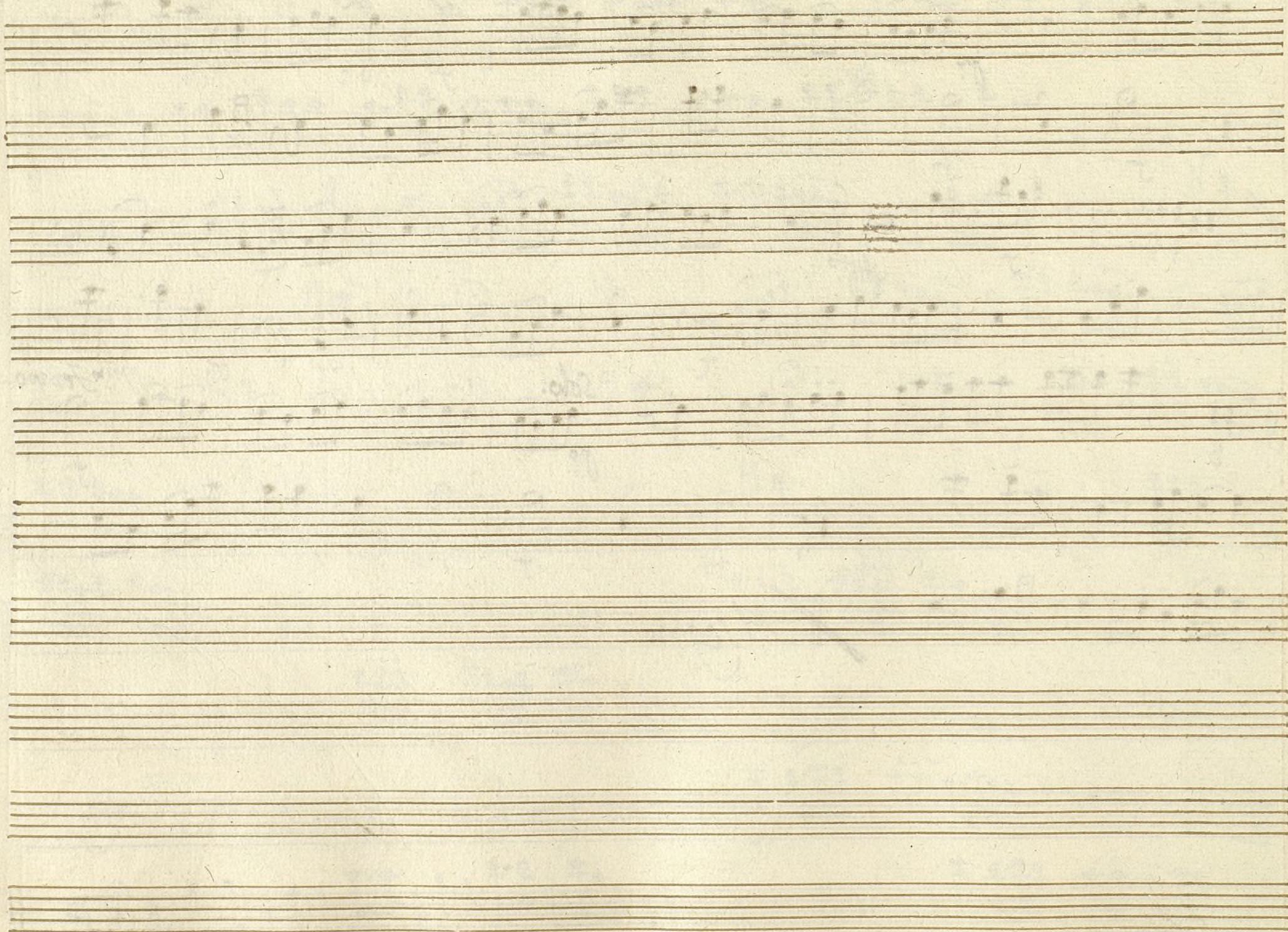
Allegro

Allegro



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Flöte 2^o Ton. a' Solo.

Filar la Murmuracion

Mus 166-4

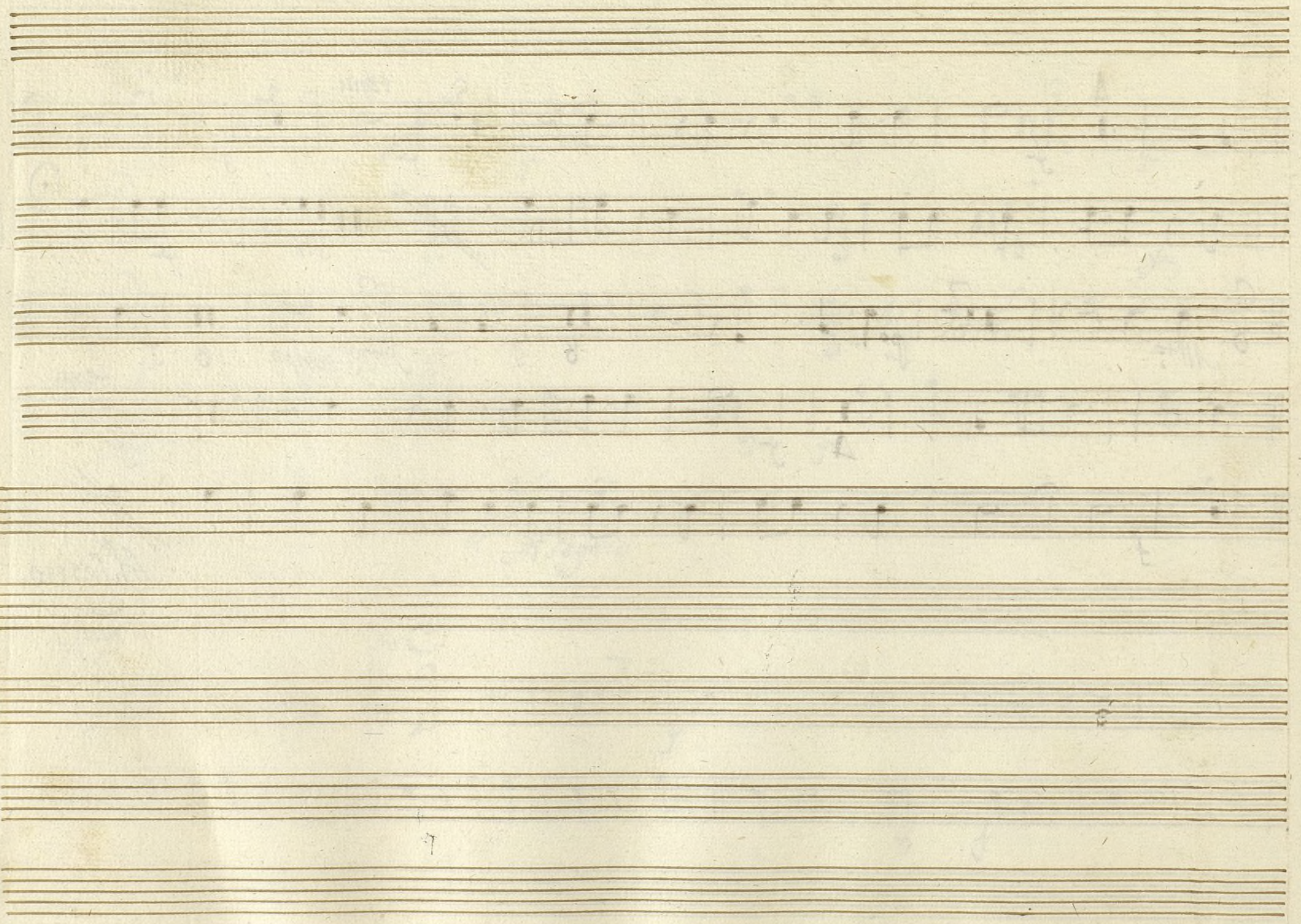
The musical score consists of ten staves of handwritten notation. The first staff is the title line. The second staff begins with the tempo marking 'Alto' and a key signature of one sharp (F#). The third staff includes the instruction 'Solo.' and a '6' above a measure. The fourth staff has a 'c.' above a measure. The fifth staff has a 'c.' above a measure. The sixth staff is marked 'Alto' and changes to a key signature of one flat (F) and a 6/8 time signature. The seventh staff has a 'f' below a measure. The eighth staff has a 'f' below a measure. The ninth staff has a 'f' below a measure. The tenth staff is marked 'Primo Tempo.' and ends with a fermata. The text 'Ayuntamiento de Madrid' is written at the bottom of the page.

Solo.

Handwritten musical score for guitar, consisting of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include *f. p.*, *Solo.*, *Allegro*, *Andante*, *Allegro*, and *Allegro*. There are also numerical markings '12' and '70' and a 'Coda' symbol.

A page of handwritten musical notation on ten staves. The notation is in brown ink and includes various note values, rests, and bar lines. The paper is aged and shows some staining. There are some faint, illegible markings and possibly a signature or name on the right side of the page.

Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings such as *f* and *tenu.*. It also features tempo markings *All^{to}.* and *Primo Tempo.* along with a *Cresc.* marking. The piece concludes with a double bar line and the instruction *Allegro.* written below the staff.



Trompa 2.^a Ton. a Solo

Tildar la Murmuracion

Mus. 166-4

In G.

Alleg.^{ro}

10

24

All.^{to}

6^{te}

Primo Tempo.

Coplas yn G

Alleg.^{to}

C:

2/4

Handwritten musical score for 'Coplas yn G'. The score is written on six staves. The first staff is the treble clef, followed by three staves of a lute tablature system (with numbers 13 and 9) and a final staff in bass clef. The tempo is marked 'Alleg.^{to}' and the key signature is 'C:'. The time signature is 2/4. The music features various rhythmic values, including eighth and sixteenth notes, and rests. There are dynamic markings 'f' and 'ff'. A double bar line with a slash is present. The text 'And.^{mo}' appears below the fourth staff, and 'Allegro.' below the fifth staff. The word 'Cantata' is written in the right margin.

Seg.⁵

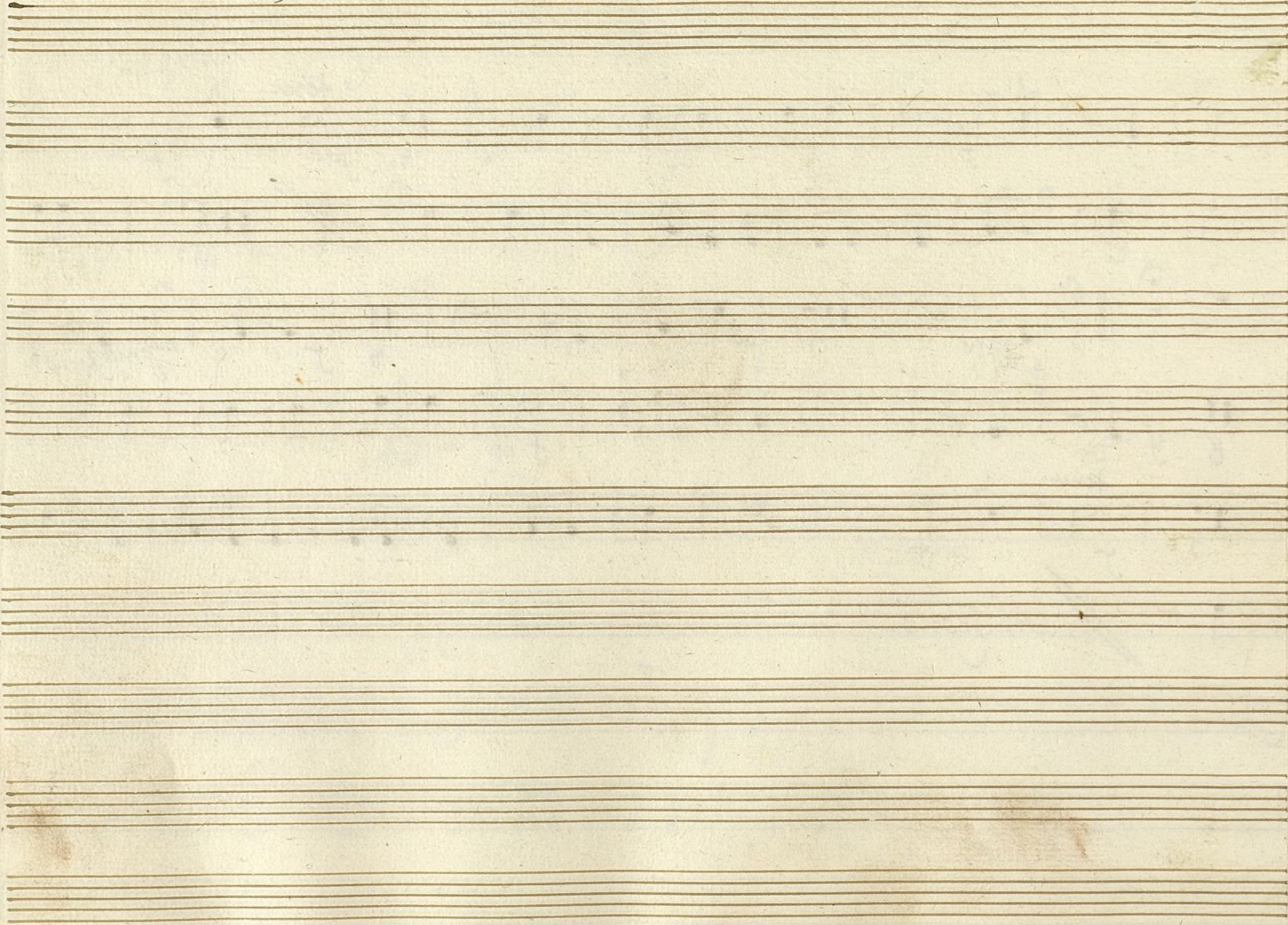
yn C.

All.^o Comodo.

2/4

Handwritten musical score for 'Seg.⁵ yn C.'. The score is written on two staves. The first staff is in treble clef and the second in bass clef. The tempo is marked 'All.^o Comodo.' and the key signature is 'yn C.'. The time signature is 2/4. The music consists of eighth and sixteenth notes. There are dynamic markings 'f' and 'ff'. The score ends with a double bar line and a fermata.

Handwritten musical score on six staves. The notation includes various notes, rests, and dynamic markings such as *f*, *tenu.*, *Alto*, and *Al Segno.*. The score features several time signature changes, including 6/8, 3/8, and 2/4. There are also some markings like '5' and '15' below the notes, and a double bar line with a slash through it. The paper is aged and shows some staining.



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Bajo Fon.^a à Solo:

Filzar la Murmuracion

Mus 166-4

Alleg^{ro} C: # 2/4

Violon.

Alleg^{ro}

Fin *Fin*

V.S.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. A section is marked "2 Como Prima" and another "Allegro". The manuscript shows signs of age and wear.

5

Allegro Parr.

3 *Andro*

Allegro.

A handwritten musical score consisting of five staves. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some performance instructions like 'Allegro' and 'Allegro' written in cursive. The score concludes with a double bar line and the instruction 'Allegro'.

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