

Seg. 2.º N. ~~32~~ 32

+

Tonadilla

a Solo

Con Violines, y Trompas.

el Remedio delos Locos.

de Aranaiz.

32

1769.

Andte

Ya llego el Caso -

Morquetteritos en q.^e gustora buelto a servirlos

en *~* Dichosa suerte

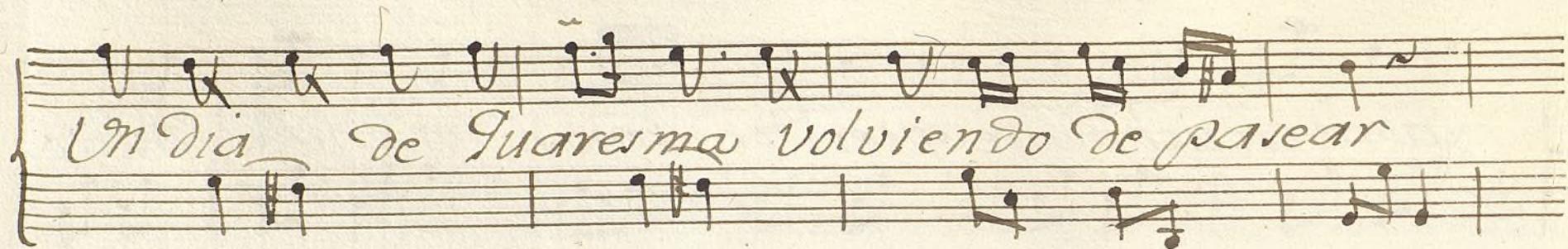
Sier q.^e Consigo el agras daros y divertiros

ya ora escuchadme queridos mios un chiste nuevo

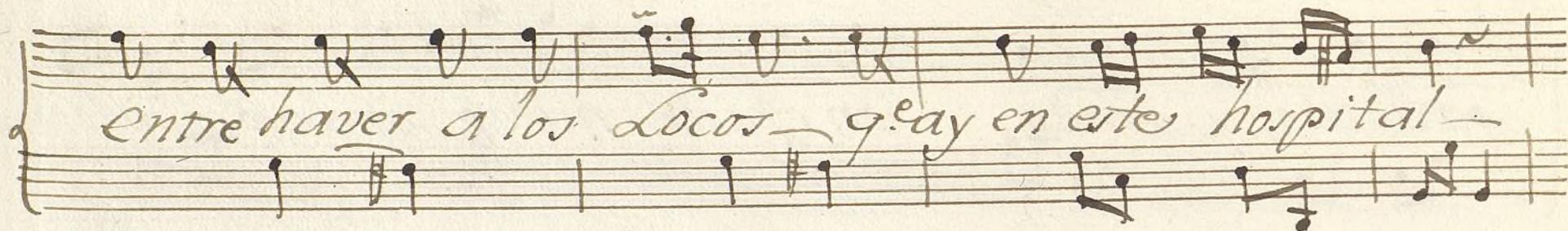
gracioso, y lindo un chiste nuevo gracioso, y lin-

do prestad silencio no metan ruido y via-

Casos agrada dareis un Vitor,



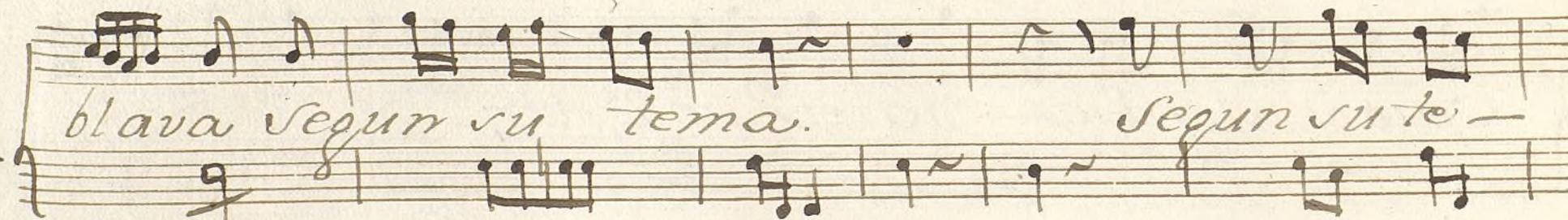
Un día de Guaresma volviendo de pasear



entre haver a los Locos - q' ay en este hospital -



todo era bulla todo era presca y cada qual ha-



blava segun su tema. segun su te-



ma.

And.^{te} Habia entre otros un -

Loco q.^e reben taba de Idalgo, q.^e

de Idalgo y de este modo de cia con -

gritos descompa sados con

All.^o Do soi seño ria por tierra, y por mar por -

q.º tengo un tío en el Paraguay por

o sea me dicen o

sea me dan mis hijos mis Nietos Usi as ve

ran mis hijos mis Nietos Usi as serán si de

Locos como este se hiciera Caso

faltaran hospitales donde Cerrarlos

pero ~~el~~ ^{no} ~~Caso~~ faltan por qe alos tales seles

Deja en su tema por incu rables un

otro qe su ma nia tenia en ser Peti

metre tenia tenia en ser Peti metre Cre

yendo q.e se peinaba decia de aquesta

uerte traigan ele-

Min. And.to

pe lo esto va muy mal Dis-

Crepan los bucles el Canto de un R.º Cuidado Ma-

estro con q.e quède igual q.esta tarde quiero

3
ir a enamorar q.e

3 *And.^{te}*
no es extraño en un loco etc Capricho

por q.e al fin es un hombre

q.e esta sin juicio — pero es el caso — pero el

chiste — q.e muchos q.e le tienen sus paros siguen



All.^o *Da yo me salia Caniada de o-*

irlos quando vi a otro loco- muy triste, y mo-

ino hacia mi se llega y mui pensatibo-

me entrego una Carta dando mil suspiros

marcheme a mi Casa y en el papel miro

unas segui dillas de mui buen estilo

atencion Caba lleros atencion patio mio

atencion Morquete — ros a todos pi do —

All.^o *fe*

Ay q.º es esto Cielos dolor tirano ai q.º tormento ai q.º que-

branto ai q.º tormento ai q.º quebranto ai ai -

And.^{te}

Dime Dime tirana estrella Dime ti-

rana estrella Dime tirana estrella Dime esta-

quando- dime an de durar tus

Yra an y mis Cuida

doi ay de mi ay de mi an de durar tus

Yra si y mis Cuidados

quando llegara el dia quando sera el in-



tante en q^e menos mirada des trepava a mi-



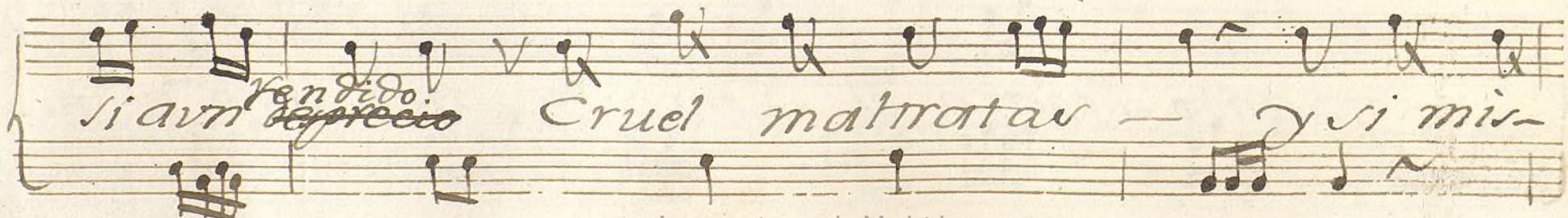
males mira q^e ya fallezco - Vendido a tanto



males merezcan mis suspiros templar tu impie



dades fortuna infausta si gores barten no a-



si avn ^{vendido.} ~~depreco~~ Cruel maltratar - y si mis-

Nuevos no son bastantes las lagrimas q.

vierto la tu pecho ablandem.

*Ado tirano
 de ya de affligirme
 con dolor tanto.*



Violino 1^o

NO. 77-27

An.

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'An.' (Allegretto). The music is written in a single system with a common time signature. Dynamics such as *for.* (forte), *p* (piano), *meno* (meno forte), and *ten.* (tenuto) are used throughout. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, and rests. The paper shows signs of age, with some staining and a slightly uneven texture.

A handwritten musical score consisting of ten staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Several performance markings are present: *An.* at the beginning of the first staff, *Al.* on the third staff, *sta* on the sixth staff, *no* on the seventh staff, and *Mi. An.* on the eighth staff. The paper shows signs of age, including a prominent brown stain on the fifth staff and some foxing throughout.

A handwritten musical score on six staves. The notation is in a single system, likely for a keyboard instrument. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a series of chords and melodic lines. The second staff starts with the word 'sta' written above the notes. The third staff begins with a large 'f' dynamic marking. The notation includes various note values, rests, and articulation marks. The piece concludes with a double bar line at the end of the sixth staff.

sequ. All^o

poco for *for* *des^o*

al segno

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *f*, *p*, and *fz*. A '3' time signature is visible in the second staff. The score concludes with a double bar line on the tenth staff.

V. P. Sequid.

Requid.

Handwritten musical score for Requiem, featuring multiple staves with notes, rests, and dynamic markings such as "All.", "Poco f.", "p", "f", "srril", and "Allegro". The score includes various musical notations, including clefs, time signatures, and dynamic markings.

Trompa 1.ª Ton. a Solo Los Locos.

In elafa. And.^{to}

The musical score consists of ten staves of handwritten notation. The first staff contains the title and tempo markings. The subsequent staves contain the melody, featuring a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and slurs. Dynamic markings such as *p* (piano) and *f* (forte) are interspersed throughout the piece. The notation is written in a clear, cursive hand typical of 19th-century manuscript notation.

V. P.

In f.
And.^{te}

All.^o

And.^{te}

And.^{te} Misure?

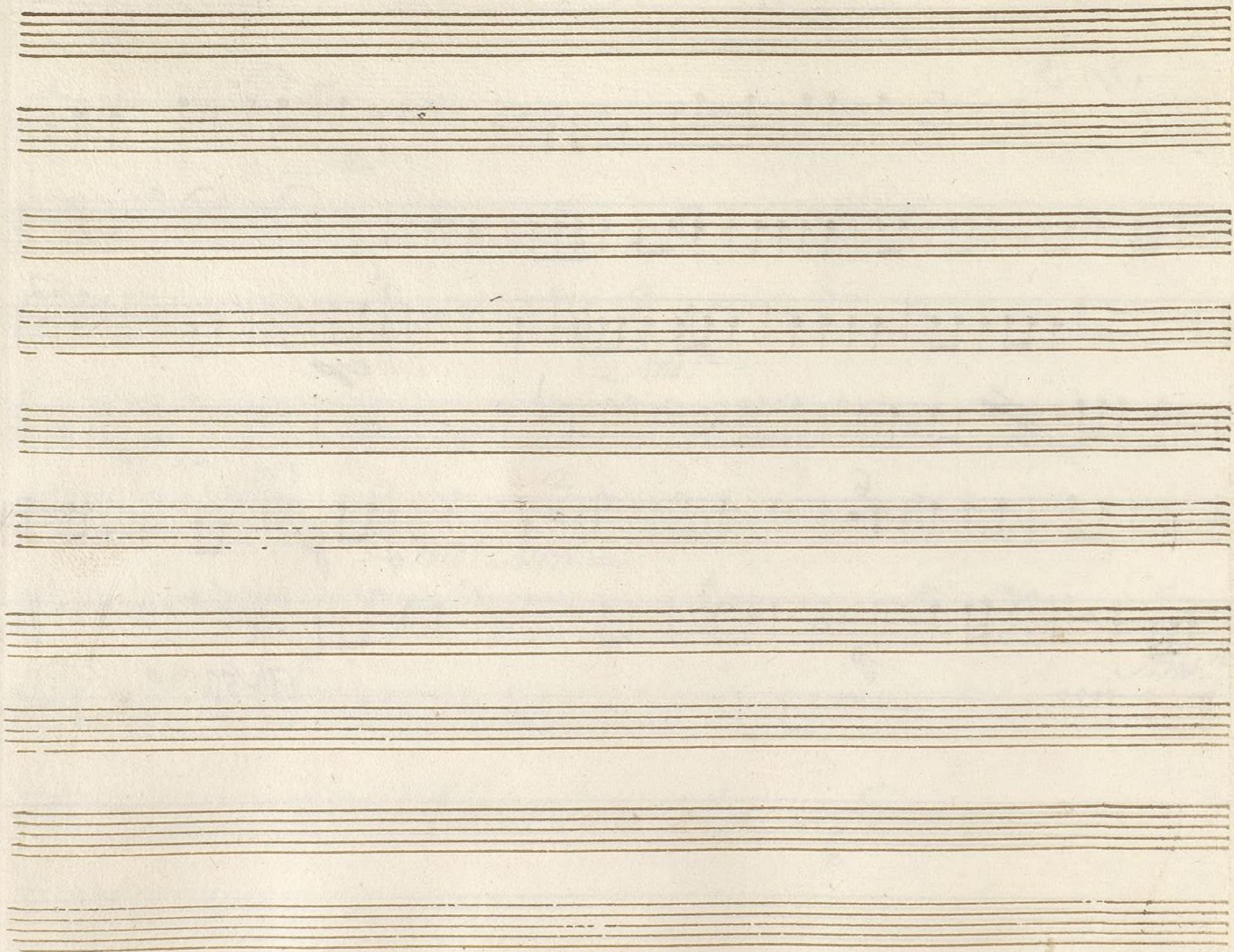
And.^{te}

Tacet hasta las Seguidillas.

In F.
All.^o $\text{C} \#$

Dep.^o

allegro



Trompa 2^a Parta
En a Solo Los Locos.

Andte *In elofa.*
Musical notation on a staff with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation begins with a double bar line and includes various note values and rests.

Musical notation on a staff, continuing the piece with various note values and rests.

Musical notation on a staff, including dynamic markings such as *fe* and *p* (piano).

Musical notation on a staff, including dynamic markings such as *p* and *fe*.

Musical notation on a staff, including dynamic markings such as *fe* and *p*, and a second ending bracket labeled '2'.

Musical notation on a staff, concluding the piece with various note values and rests.

U. P.

mf
And. C^{\flat} $\frac{3}{4}$ $\frac{4}{4}$

All.

And.

p.

p.

p.

p.

p.

Tacet un Cornido

In elafu.

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

Allegro.



t

Bajo Ton^o

a Solo

Los Locos.

Bajo

And.^{te}

Ante Mos^{to}

Al.^o

Minuet

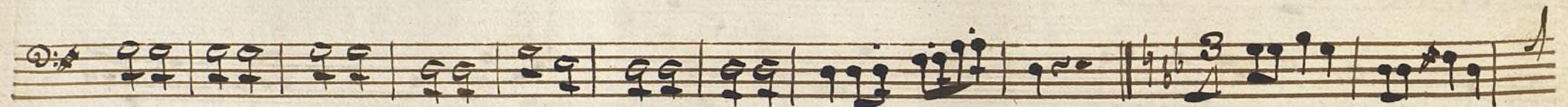
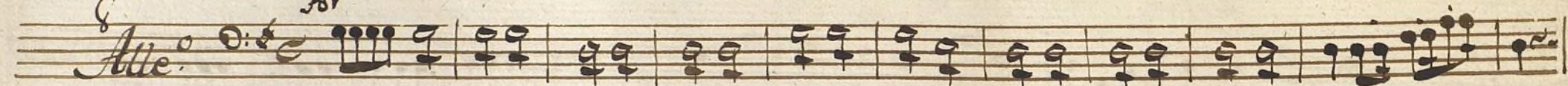
Ande

Si quen Segui

Sequi.

Fol

Alte.



al rono