

Seg. 2.º N. ~~32~~ 32

+

Tonadilla

a Solo

Con Violines, y Trompas.

el Remedio delos Locos.

de Aranaaz.

32

1769.

Andte

Ya llego el Caso -

Morquetaritos 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

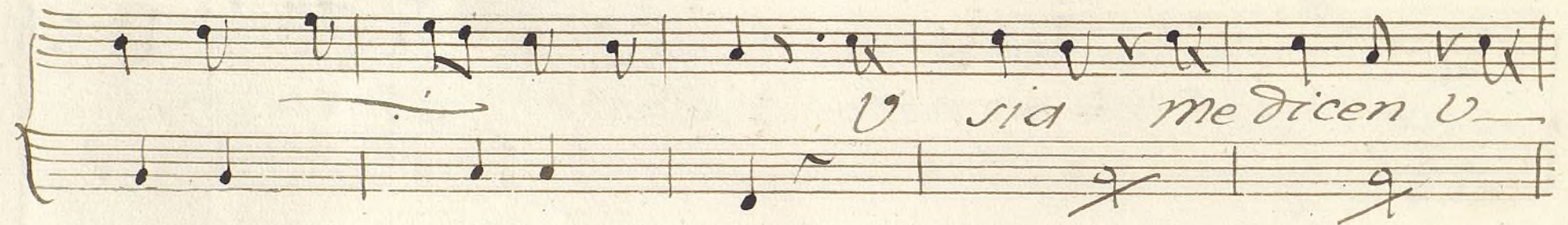
de Idalgo y de este modo de cia con -

gritos descompa sados con

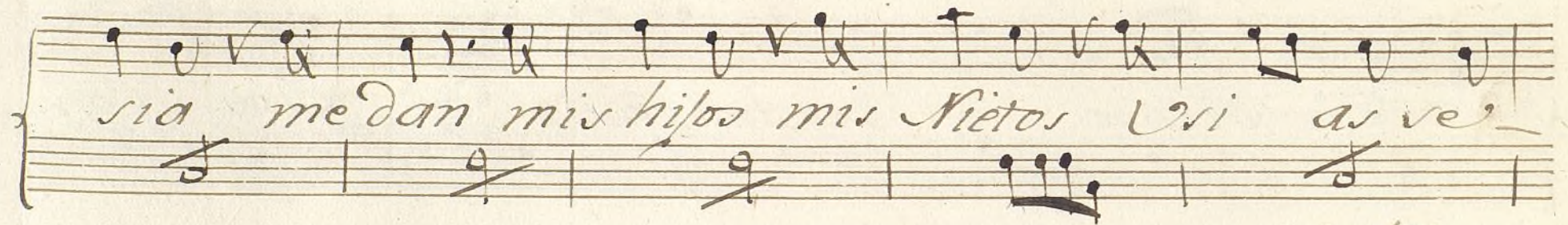
All.^o Do soi seño ria por tierra, y por mar por -



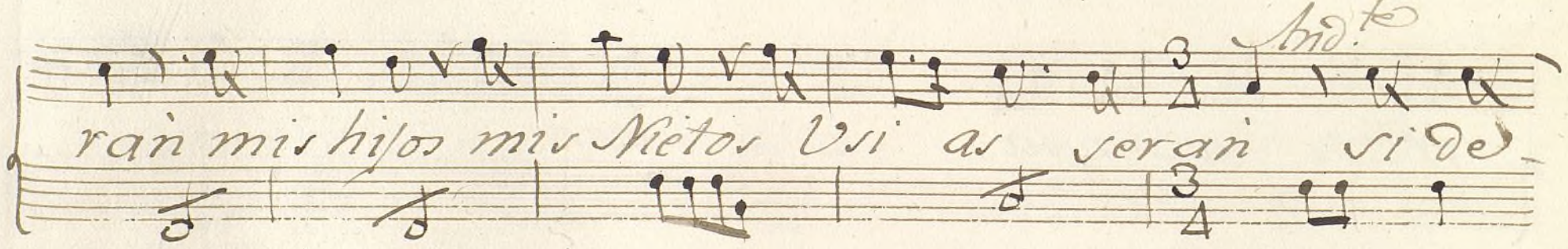
q. tengo un tío en el Paraguay por



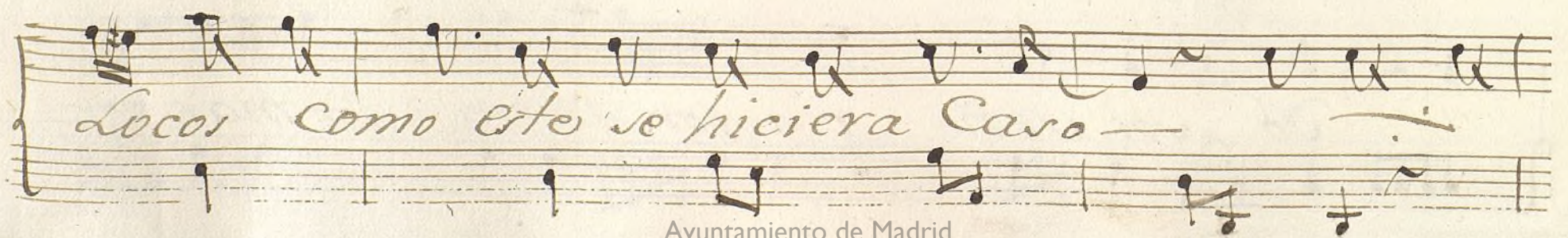
o sea me dicen o



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

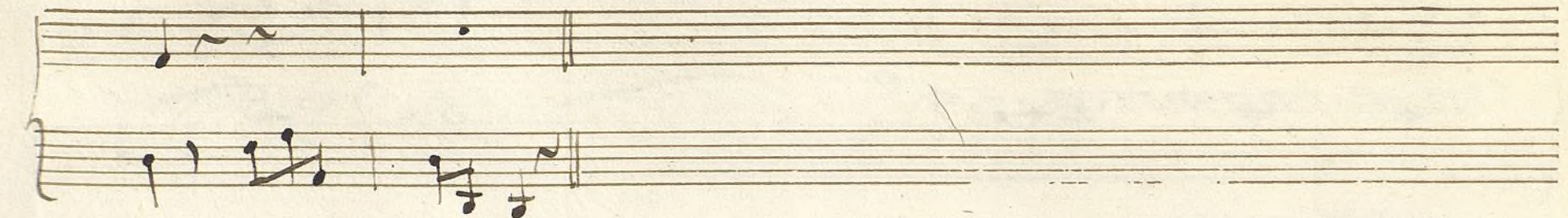
3
ir a enamorar q.e

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.^{ue} esto Cielos dolor tirano ai q.^{ue} tormento ai q.^{ue} que-

branto ai q.^{ue} tormento ai q.^{ue} 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-



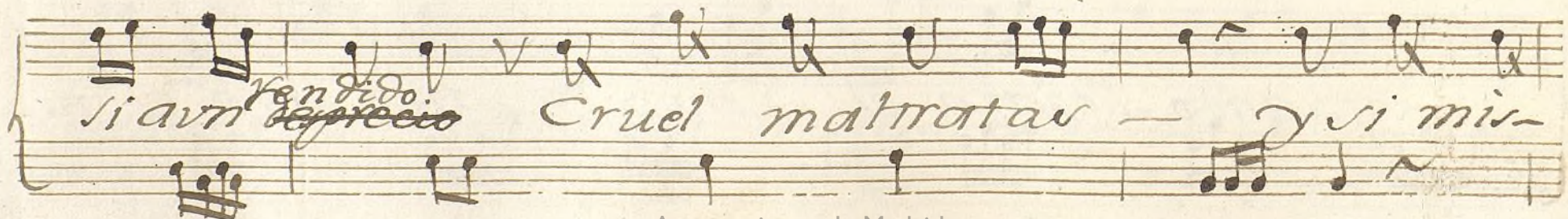
males mira q^e ya fallezco - Vendido a tanto



males merezcan mis suspiros templar tu impie



dades fortuna infausta si gores barten no a-

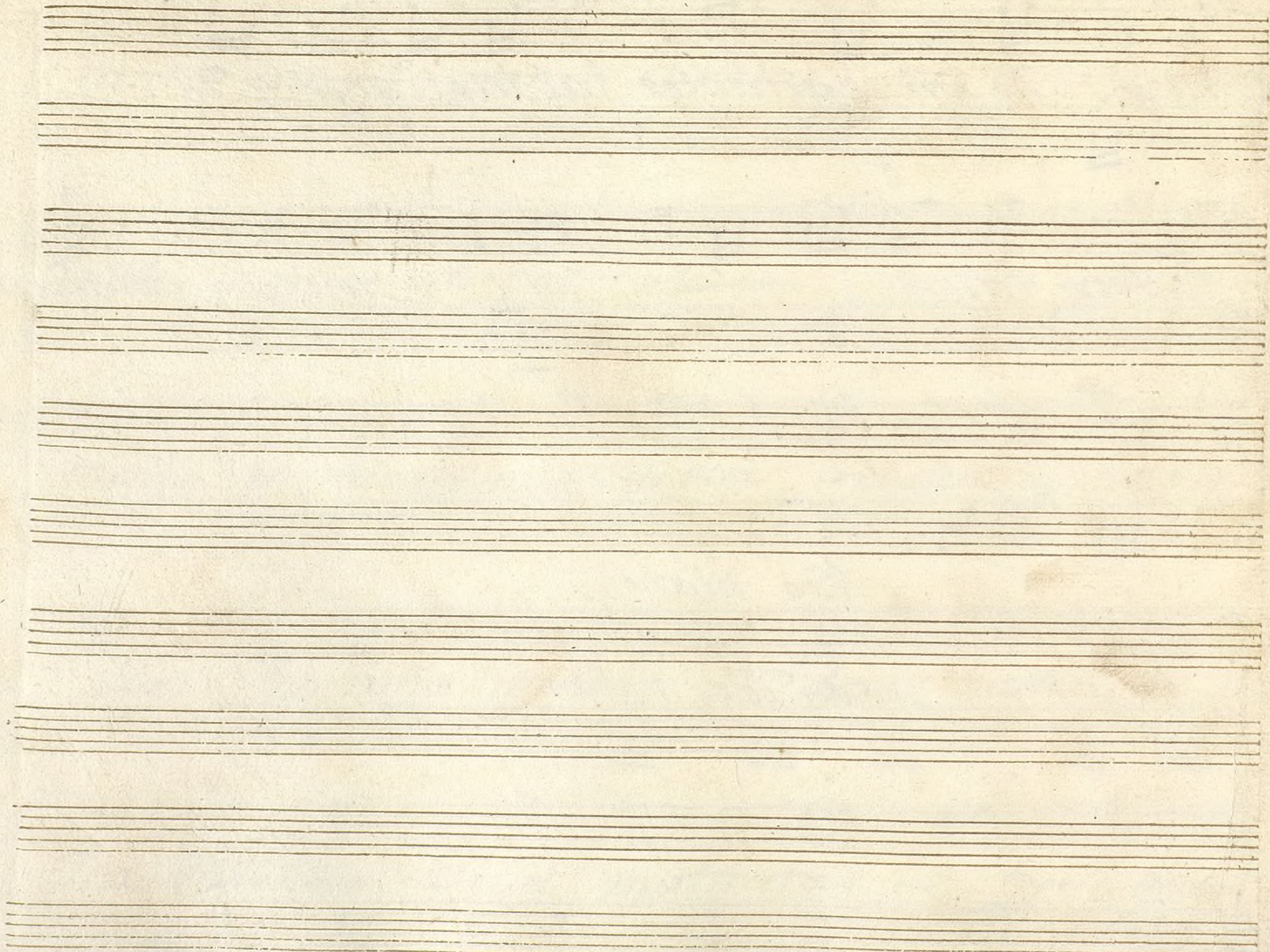


si avn ^{vendido.} ~~depreco~~ Cruel maltratar - y si mis-

Nuevos no son bastantes las lagrimas q.

vierto la tu pecho ablandem.

*Ado tirano
 de a y a de affligirme
 con dolor tanto.*



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.* above the third staff, *sta.* above the sixth staff, *no* above the seventh staff, and *Mi. An.* above the eighth staff. The manuscript shows signs of age, including some staining and a small tear on the sixth staff.

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 a *sta.* marking above the first few notes. The third staff begins with a fermata over the first note. The fourth, fifth, and sixth staves continue the piece with various rhythmic patterns and chordal textures. The notation includes many beamed notes, suggesting a fast or intricate piece. The paper shows signs of age, with some staining and a slightly uneven texture.

sequ. All^o

Poco for

des^o

al segno

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *p*, and *Stac.*. The music is written in a historical style with a treble clef and a key signature of one sharp (F#).

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. The piece concludes with a double bar line and the marking "Allegro".

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 is the title line. The second staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo is marked 'And.^{to}'. The music is written in a single melodic line. It features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. There are several dynamic markings: 'p' (piano) and 'f' (forte). Some notes are marked with accents. The score concludes with a double bar line and the initials 'V.P.' written below the staff.

In f.
And.^{te}

All.^o

And.^{te}

And.^{te} Misure?

And.^{te}

Tacet hasta las Seguidillas.

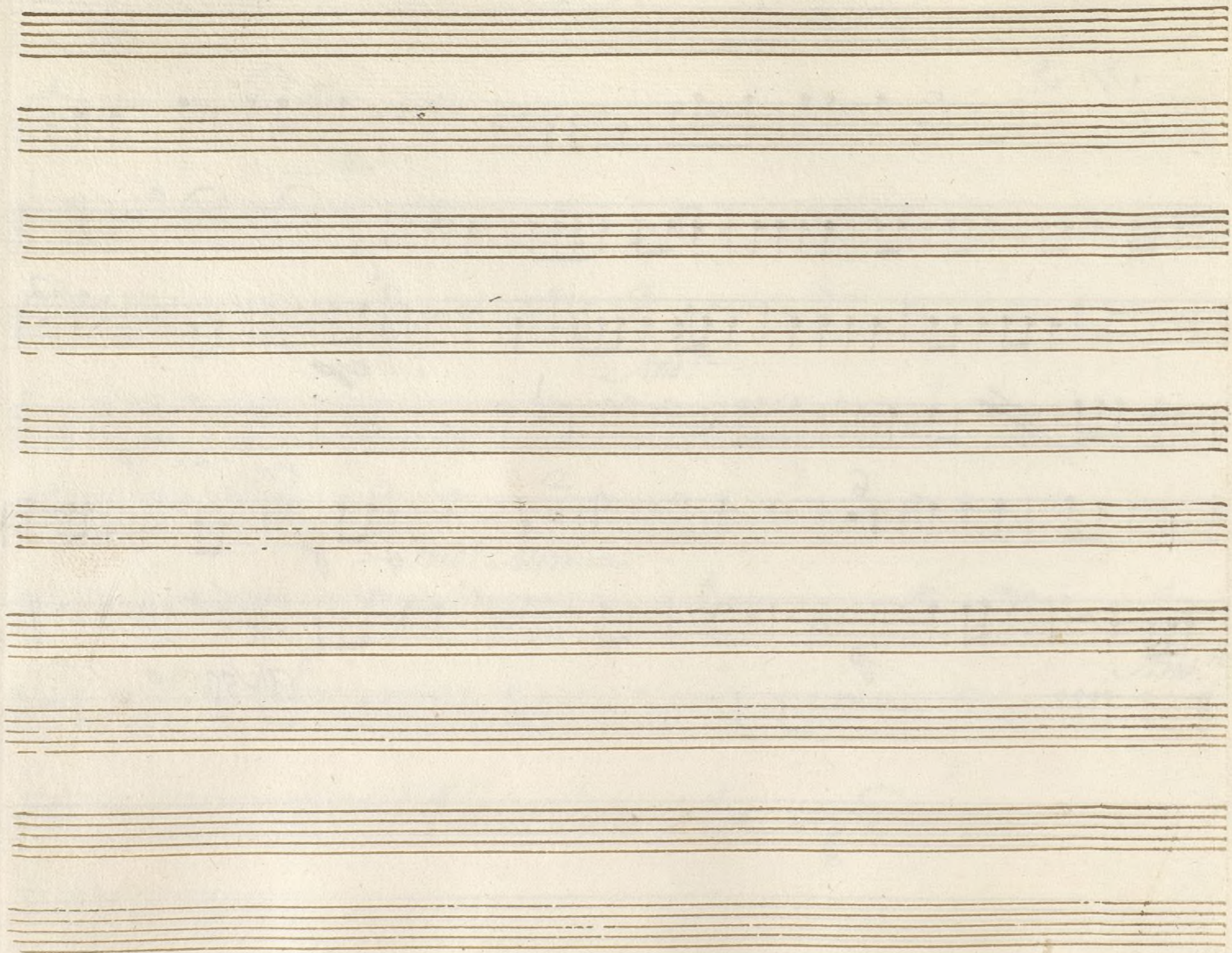
In F.
All.^o $\text{C} \#$

Dep.

f

f

allegro



Trompa 2^a Parta
En el ofa.
ton a solo Los Locos.

Handwritten musical notation on a single staff, starting with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation includes various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, featuring a series of notes with dynamic markings such as *fe* and *p*.

Handwritten musical notation on a single staff, including notes, rests, and dynamic markings like *p*.

Handwritten musical notation on a single staff, with notes, rests, and dynamic markings such as *p* and *2*.

Handwritten musical notation on a single staff, concluding the piece with notes and rests.

L. G.

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

All.

And.

p.

p.

p.

p.

p.

p.

p.

Tacet un Cornido

In elafu.

Allegro.



t

Bajo Ton^o

a Solo

Los Locos.

Bajo

And.^{te}

Ante Mos^{to}

Al.^o

Minuet

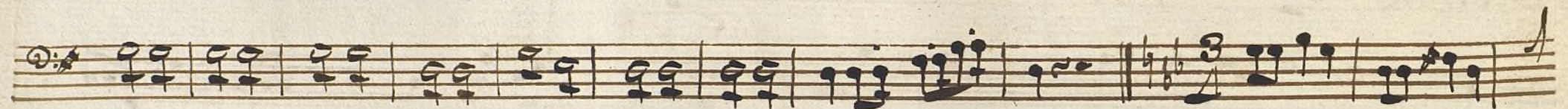
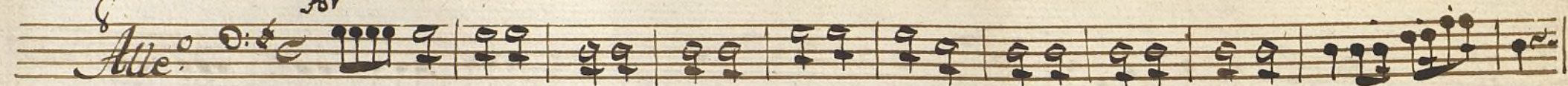
And.

Segue Sigue.

Sequi.

Fol

Alte.



al rono