

Leg. 30: N.º 11.

Mus. 73-2

1

~~Leg. 30: N.º 24~~

+

Sra. Rafaela:

1754

Fonadilla

à Solo

p p

Los Refranes

||

Del S.ª Saxeana:



73

9  
9  
9  
9

*All.<sup>o</sup>*

len = cio si len cio que ba de inven

cion: chiton chiton chiton

*p* *pp*

q.<sup>e</sup> in niño tenga canas: q.<sup>e</sup> in viejo no las-

crie: que regale in Abaxo. Yin-

Compadon no sise: avn q.<sup>e</sup> es algo di-

ficil se puede alfin Cre-ex: Se puede

Pero que no esten fatuos los mas vivientes-

no es cosa q. en el dia: Puede exe exe: no es -

cosa q. en el dia Pueda exe exe: pueda exe exe - -

Al mismo Ayre:

Major mente aviendo tantos - que en e  
A los comunes xrefranes - tratar

fectos de señales: lo que con la boca culpan-  
 muchos con desprecio y los mismos que los burlan-

Con el corazón aplauden: con el corazón a-  
 traerlos la verdad de ellos: traerlos la verdad-

plauden . . . . . oiganlo: oiganlo-  
 de ellos. . . . . oiganle: oiganle.

plauden . . . . . oiganlo: oiganlo-  
 de ellos. . . . . oiganle: oiganle.

lo vexan: Y si acaso les gusta: me lo aplaudi-  
lo vexan: Y si acaso les gusta: me lo

xan: Y si acaso les gusta: me lo aplaudixan: me lo a  
xan: Y si acaso les gusta: me lo a me lo a

plaudixan:  
plaudixan:

*Allegro*

*Rez.º*

tiendan compasivos mis afanes: Y vexan lo que digo-

Y vengan lo que digo: entre xrefanes: chi-

tito silencio: que va de invencion:

*Alleg. to*  
Chitito. si lencio que va de invencion:

que va de invencion:

que va de invencion:

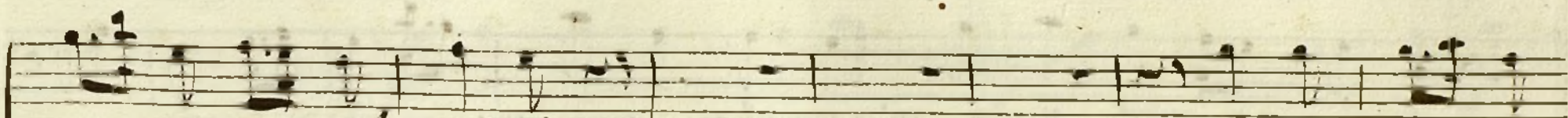
*Coplas:*  
*Alleg. to Mod. to*

El marido que no quiere, q' ande su mujer to-  
muchas madres con sus hijas, son como es segun me an-

cida: q' ande *Punt<sup>do</sup>* Amese de un  
dicho: son como es La guarda de

buen gaxote: q' el mismo guarda la viña: q' el mis-  
mo que saca cosas al camino: que sa-



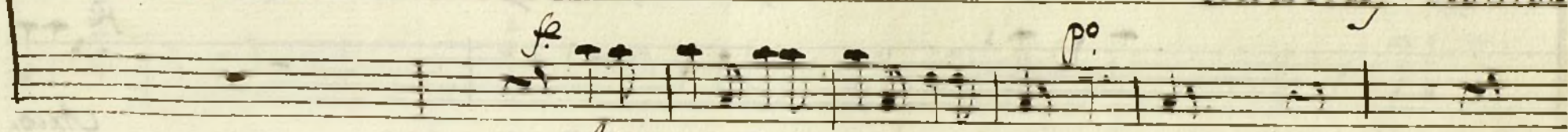


no guarda la viña:

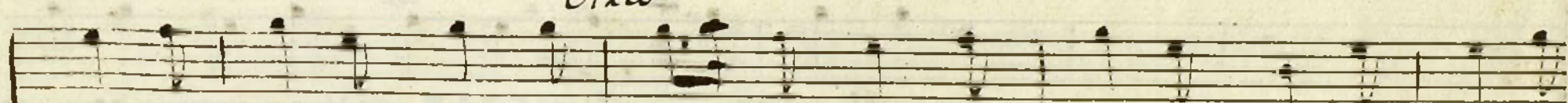
El que bus que en-

ca iras al camino:

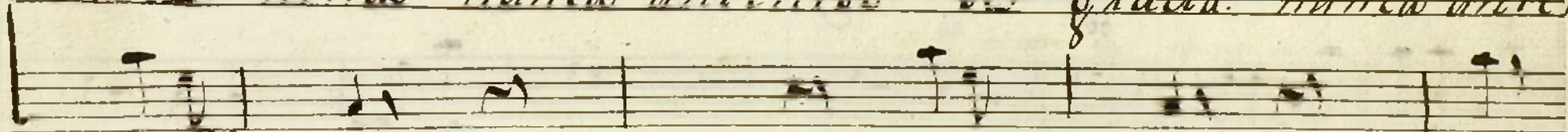
~~muchos~~ ~~hombres~~ es-



*Arco.*



este mundo murex que no tenoa falta: murex que no-  
con las niñas nunca antenibe de gracia: nunca anteni-

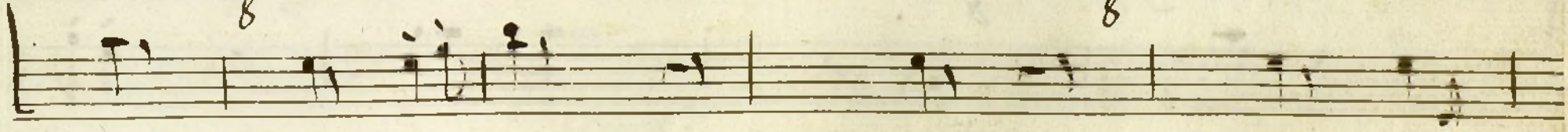


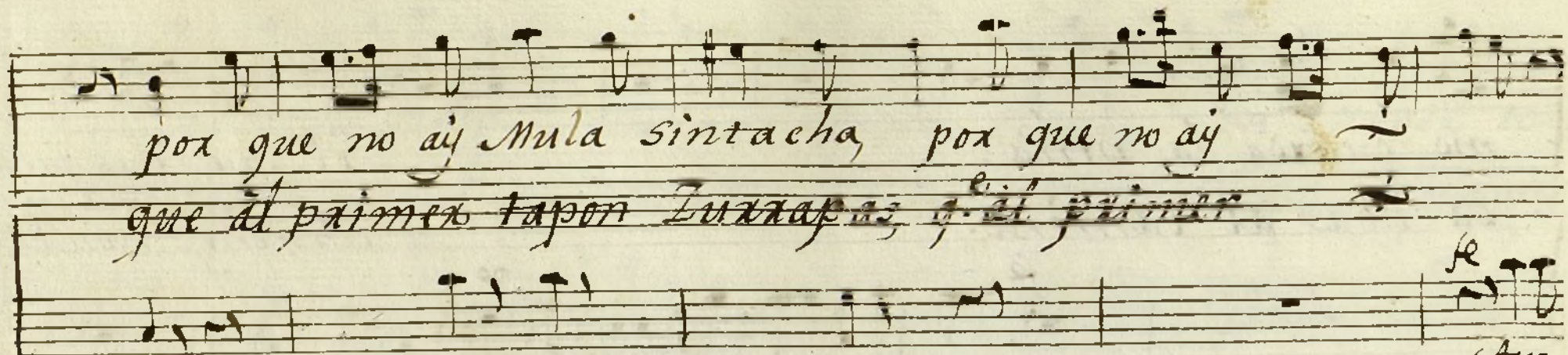
*Punt<sup>o</sup>.*



tenoa falta: bien se puede andar a pie ...

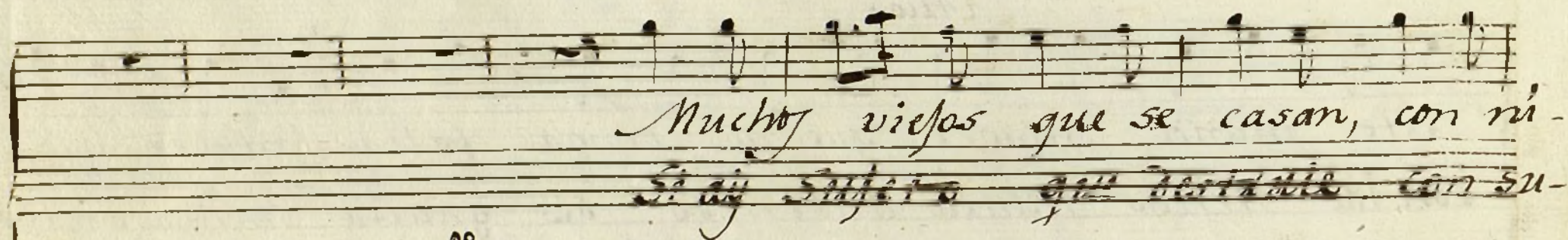
do desgracia: otros son tan desgraciados ...



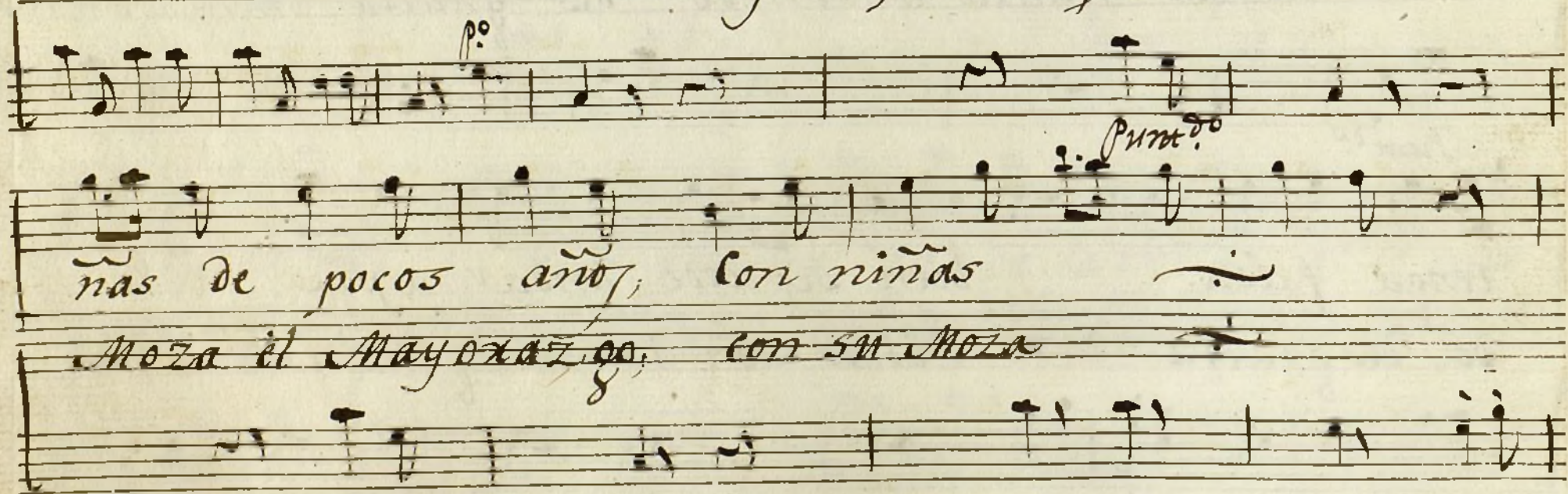


por que no ay Mula sintacha, por que no ay  
que al primer tapon Luxtapas, q. al primer

Acco.



Muchos viejos que se casan, con ri-  
Si ay Sufeto que heritaba con su-



nas de pocos años, con niñas  
Moza el Mayoxazgo, con su Moza

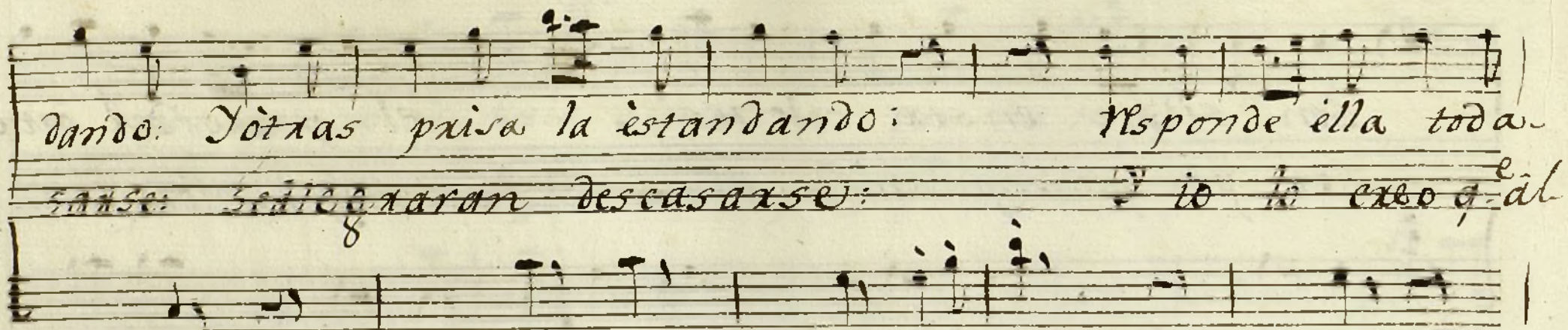
Son sidan en sex celosos el pexxo del õate.  
 Es por que en punto de amores. no ay hombre cuerdo nica.

lano: el pexxo del õatelano.  
 uallo: no ay hombre cuerdo aca.

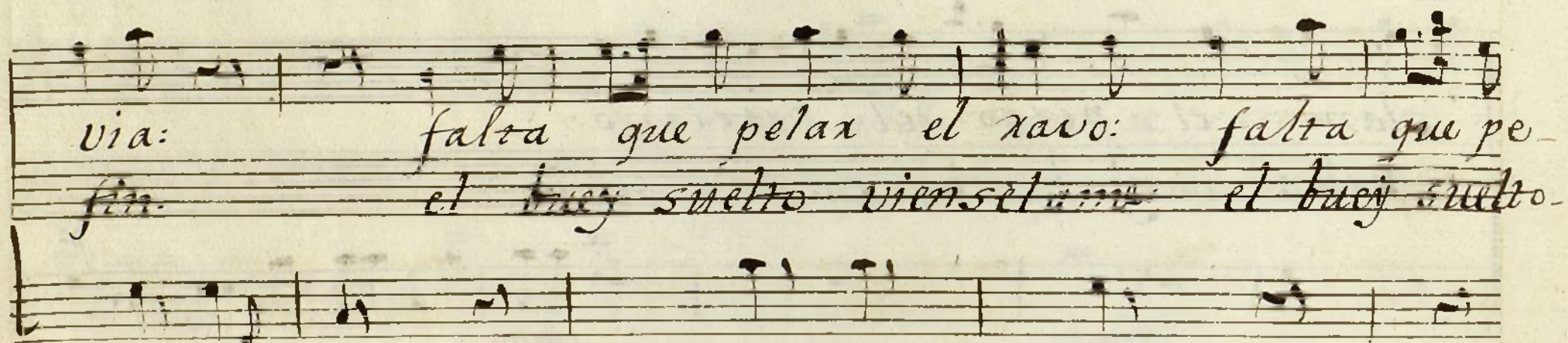
*f* *p*  
 Acco.

Quando una aõmpaxo pela y õtras prisa la estar.  
 Muchos maxidos de moda se alegraran.

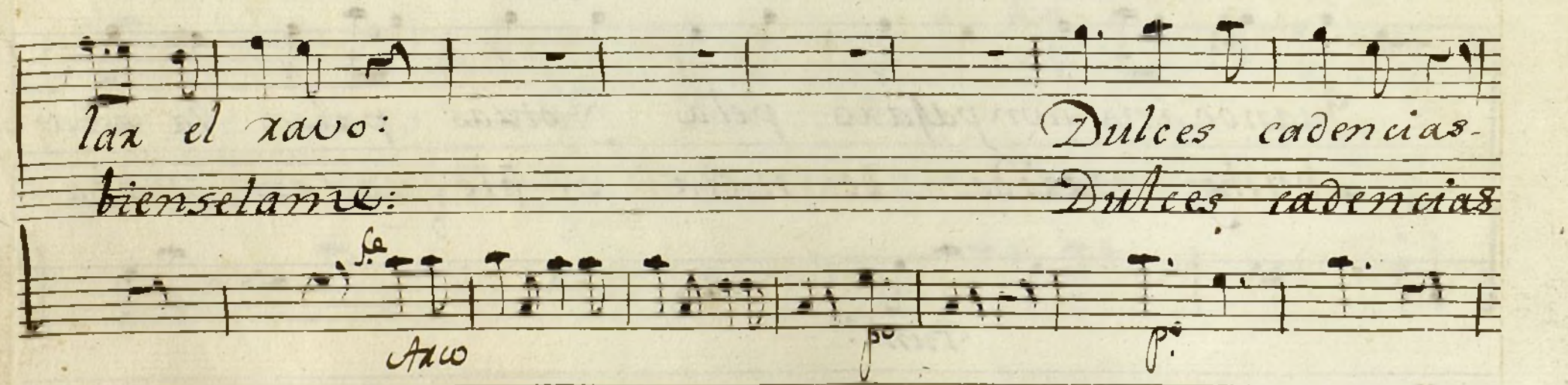
Punt.



dando. Jotras prisa la istandando: Responde ella toda.  
sanse: se dio garran descasarse: y io lo exeo q' al



via: falta que pelax el xavo: falta que pe.  
fin. el buey suelto vienselame: el buey suelto.



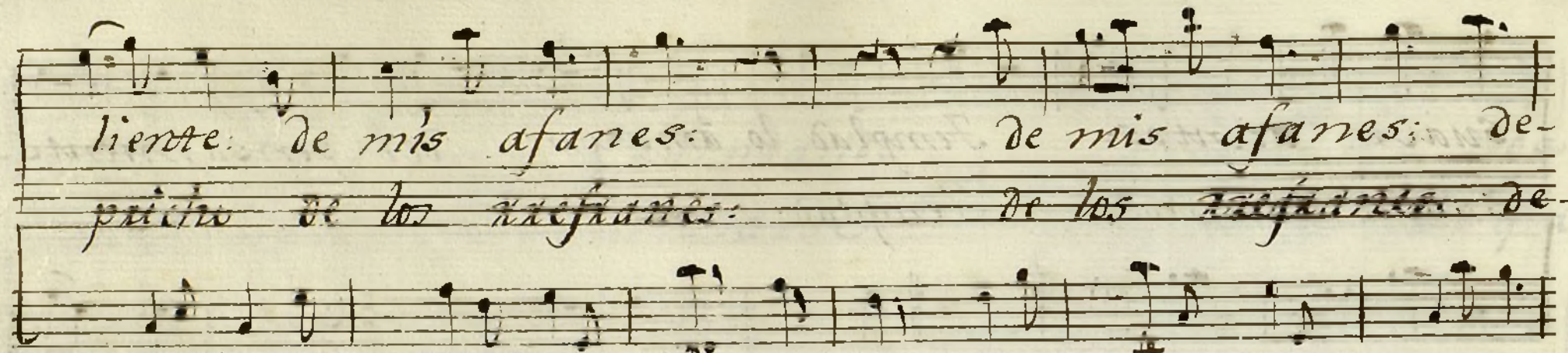
lax el xavo: Dulces cadencias.  
vienselame: Dulces cadencias.

*Axuo*

suaves acentos: Templad lo amargo: del pensamiento

Del extrépito luego con fugas graves la timi-  
zél extrépito luego con terminen

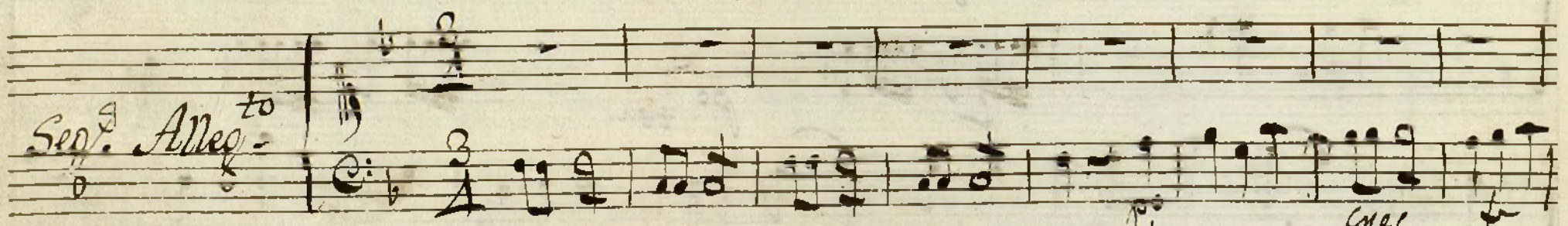
vez a liente: de más afa = nes: la timidez a -  
el capatach de las aña = nes: terminen el ca



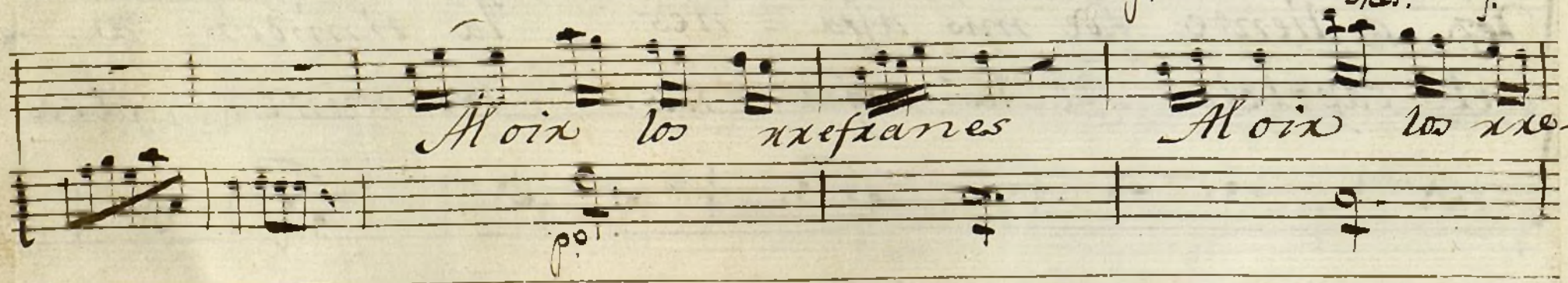
liente: de mis afanes: de mis afanes: de-



pacho de los xrefanes: de los xrefanes: de-  
mus afanes: los xrefanes: Al Segno:



Seg. Alleg. to



Al oix los xrefanes Al oix los xre-  
p. mes.

franes: Al oix los xrefranes: Al oix los xre-

franes: Al oix los xrefranes; q. edicho doxa ... q. edicho

doxa... Que edicho doxa me culpa-  
Habia infinitos que dixeran

xan al quinos me culpaxan al quinos de mali

que es muy malo que dixeran que es muy malo que dixeran

se po'

ciosa de maliciosa - - -

Pero afirmaros puedo.

dicho quanto oi he dicho - - -

Pero afirmaros puedo

q. es con mucha injusticia:

Pues con Comicos nadie

q. es

pues

puede aprender malicia

puede aprender malicia

Soy Palomita.

muy Simple cota.



*muy simple - cita* *y todo lo que he di - cho*

*fe*

*en - tre entre refra - nes* *solo fue pasa - tiempo solo fue pasa -*

*fe*

*tiempo solo fue pasa - tiempo de mi afa - nes -*

Ayuntamiento de Madrid

Rafaela

Violin 1.º *Fon. a Solo:* 1.<sup>o</sup> Refranes:

Mus 73-2

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



*Punt.<sup>do</sup>*

*p.o*

*Alleg.*

*à la Pass.*

*Plus mas.*

*fer.*

*eff.*

*Allegro*

Seq.<sup>9</sup>

*Allegro*

A handwritten musical score consisting of ten staves. The notation is dense, featuring a variety of rhythmic values including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Dynamic markings such as 'Cres.' (Crescendo) and 'p.' (piano) are interspersed throughout the score. The handwriting is fluid and characteristic of an 18th or 19th-century manuscript.

*Allegro:*

Violin 1.º For. a Solo. Los Refranes:

Rafaela:  
Mus 73-2

Handwritten musical score for Violin 1.º For. a Solo. The score consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp* and *mf*. A large handwritten annotation "Señal. 1.º n.º 24" is written across the upper right portion of the score. The music concludes with a double bar line.

*Allegro* *And.* *ff* *rit.* *pp* *rinfe*

*Allegro*

*Rez<sup>do</sup>*

*All<sup>o</sup>*

*Copias: Alto* *All. Mod.*



*Punt<sup>do</sup>*  
*pp*  
*Alco<sup>te</sup>*  
*Punt<sup>do</sup>*  
*Alco<sup>te</sup>*  
*ten.*  
*effo*  
*pp*  
*Al. seco:*

*N. Sec<sup>o</sup>*

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings. The first staff begins with the tempo marking *Alleg.* and the first dynamic marking *cre<sup>do</sup>*. The score concludes with the instruction *Allegro:* written in the bottom right corner. The manuscript shows signs of age, including some ink bleed-through and paper discoloration.

Rafaela:

Mus 73-2

Violin 2.ª. Ton. a Solo: Los Refranes:

Handwritten musical score for Violin 2.ª. Ton. a Solo: Los Refranes. The score is written on ten staves. The first staff is the title line. The second staff begins with the tempo marking 'Allegro' and a treble clef. The music is written in a single system with various notes, rests, and dynamic markings such as 'p' and 'f'. The notation includes slurs, accents, and phrasing slurs. The paper shows signs of age and wear.

*Allegro*  
*Allegro*  
*ff* *po*  
*po*  
*rit.* *po*  
*rit.*  
*Allegro*  
*rit.*  
*Rez<sup>o</sup>*  
*All<sup>o</sup>*  
*Contra Alto*  
*rit.*  
*po*  
*rit.* *po*  
*rit.* *po*  
*rit.* *po*  
*Puro<sup>o</sup>*

reg.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *p.*, *pp.*, *f.*, and *Acco.*. The piece concludes with a double bar line and a fermata.

*Al Segno*

Seq. 9

*Allieg*

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'Allieg' and a time signature of 3/4. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. Dynamic markings are scattered throughout, including 'Credo' (likely a typo for 'Cresc.'), 'p', and 'pp'. There are several instances of crossed-out notes or measures, particularly in the third and eighth staves. The handwriting is fluid and characteristic of an 18th or 19th-century composer's manuscript.

*Allegro:*

*Andante* 2.<sup>o</sup> Fandango a Solo: Los Viejanos.

A handwritten musical score for a solo piece titled "Los Viejanos". The score is written on ten staves. The first staff contains the title and tempo markings: "Andante" and "2.<sup>o</sup> Fandango a Solo: Los Viejanos." The music is written in a single system with a treble clef and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like "p" (piano) and "de" (deciso). There are also some handwritten annotations and a small "r" marking. The paper shows signs of age and wear.

*Armasmo unye*

Handwritten musical score for 'Armasmo unye'. The score consists of eight staves. The first staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It includes dynamic markings such as *p*, *rit*, and *rit p*. The second staff is the piano accompaniment, starting with a bass clef and a 6/8 time signature. It includes dynamic markings like *ffor* and *p*. The score features various musical notations including notes, rests, slurs, and ornaments. A section of the piano part is marked *Alto*. The piece concludes with a double bar line and a final cadence.

*Coplas*

Handwritten musical score for 'Coplas'. The score consists of two staves. The first staff is the vocal line, starting with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It includes dynamic markings such as *p* and *de*. The second staff is the piano accompaniment, starting with a bass clef and a 6/8 time signature. It includes dynamic markings like *p* and *punt.º*. The score features various musical notations including notes, rests, slurs, and ornaments. The piece concludes with a double bar line.



A handwritten musical score consisting of seven staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff has a 'Punt.' marking. The third staff has an 'Arco' marking. The fourth staff has a 'p' marking. The fifth staff has a 'p' marking. The sixth staff has a 'p' marking. The seventh staff ends with a double bar line and a 'p' marking. The music is written in a cursive, historical style.

*Allegro*

Seg<sup>da</sup>

Allegro

*p* *f* *cres* *decres* *pizz* *arco*

A de

*p* *f* *cres* *decres* *pizz* *arco*

*b + p* *p* *f* *cres* *decres* *pizz* *arco*

*p* *f* *cres* *decres* *pizz* *arco*

*p* *f* *cres* *decres* *pizz* *arco*

*p* *f* *cres* *decres* *pizz* *arco*

*p* *f* *cres* *decres* *pizz* *arco*

*p* *f* *cres* *decres* *pizz* *arco*

*p* *f* *cres* *decres* *pizz* *arco*

All.seono

*il*  
Cibac 1.º. *F. a. Solo:* Dos Refranes:

A handwritten musical score on aged paper, consisting of ten staves. The first staff contains the title and tempo markings. The second staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as *f*, *pp*, and *ppp*. There are also some numerical annotations (12, 15, 2) placed below the staves. The score concludes with a double bar line on the eighth staff, followed by three empty staves at the bottom of the page.

*Al mismo And.*

*f*

*Allegro*

*Mezzo*

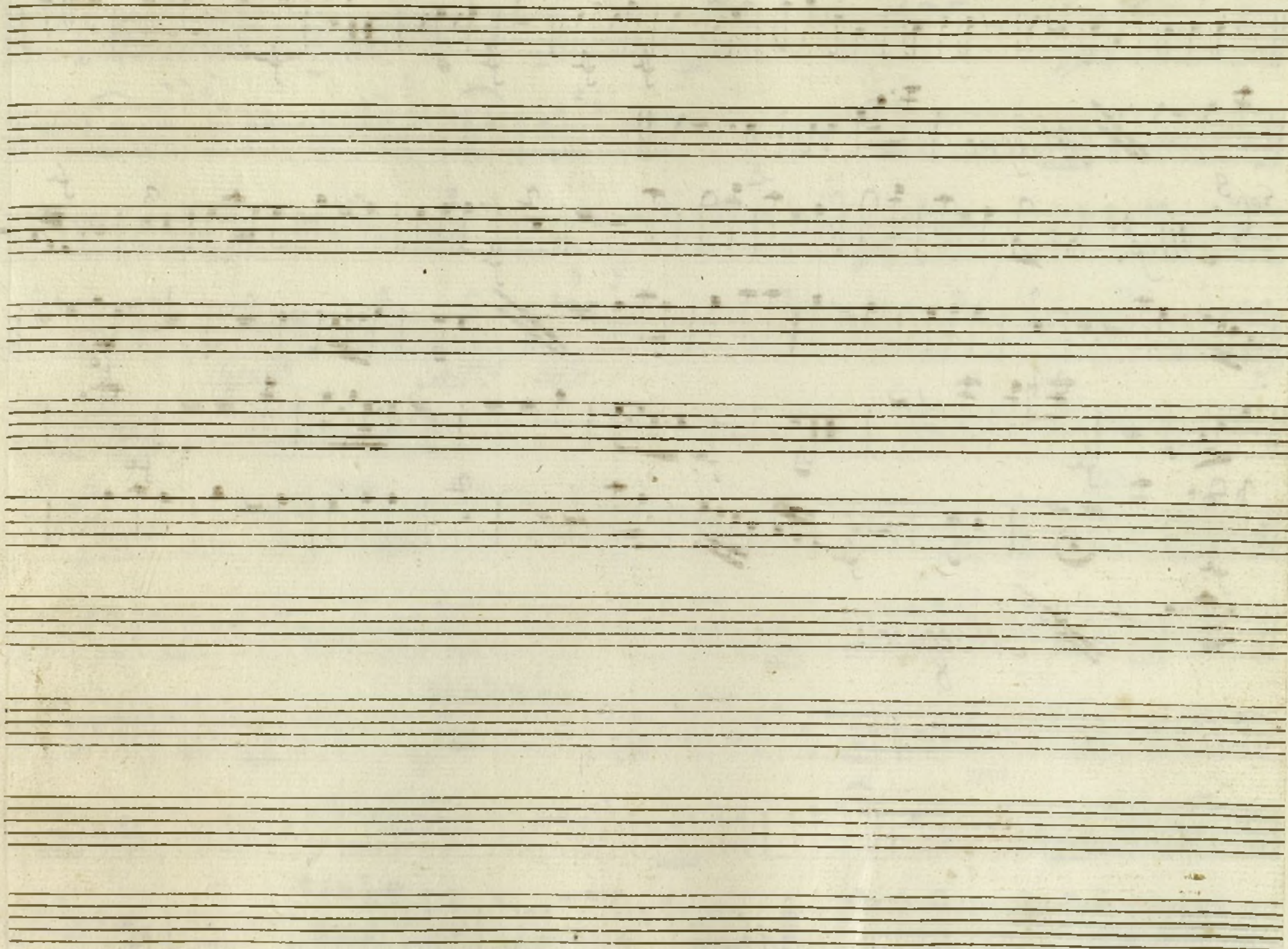
*Alto Solo.*

*Cop. 5*

*All. Mod.*

*Solo.*

A handwritten musical score on aged, yellowed paper. The score consists of eight staves of music. The first staff contains a melodic line with various note values and rests. The second staff begins with a double bar line, a key signature change to one sharp (F#), and the tempo marking *Allegro*. The third staff starts with a section marked *Seo.<sup>8</sup> Alleg.* and contains several measures with fingerings (2, 3) and a triplet. The fourth and fifth staves continue the musical notation with various rhythmic patterns and rests. The sixth staff has a tempo marking *Allegro* and a large number '9' written above it. The seventh staff also features a tempo marking *Allegro*. The eighth staff is mostly empty, with some faint lines and a few notes. The paper shows signs of age, including foxing and some staining.



*Obra 2<sup>o</sup> Form. a Solo. Los Refranes*

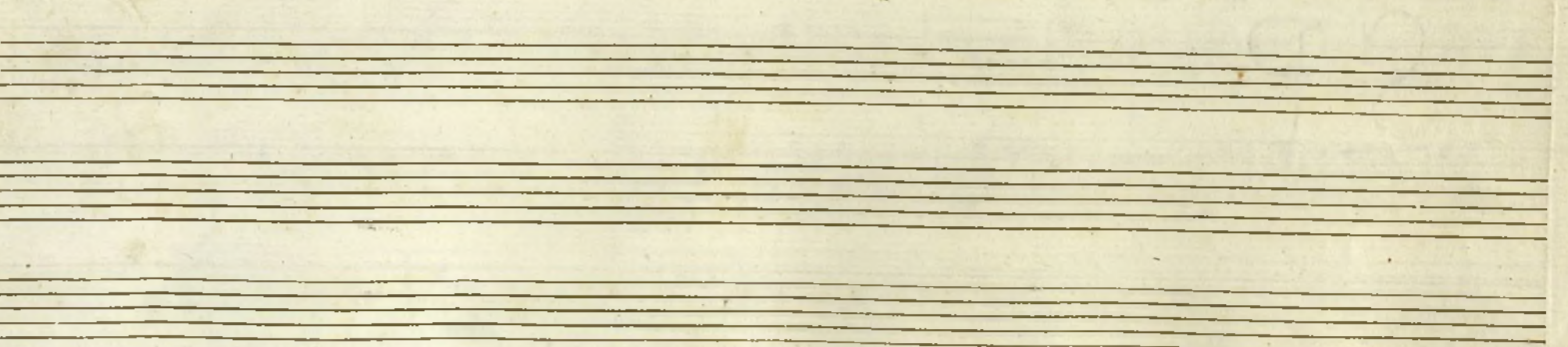
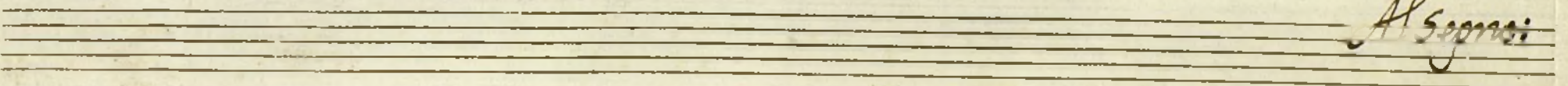
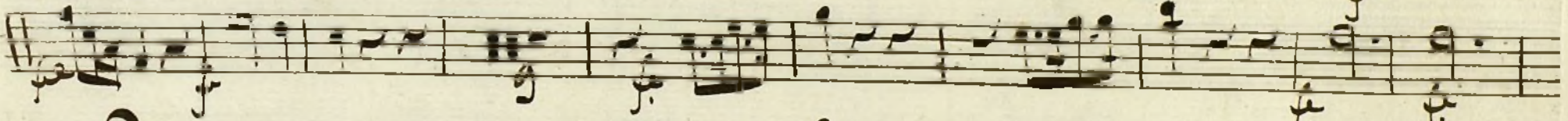
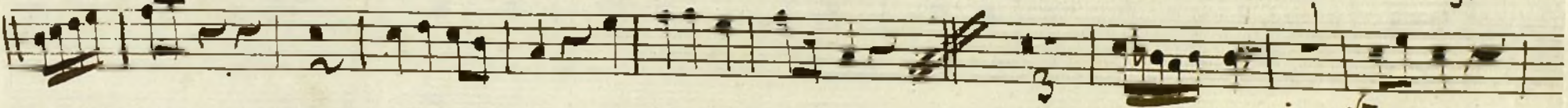
Rafaela: Mus 73-2

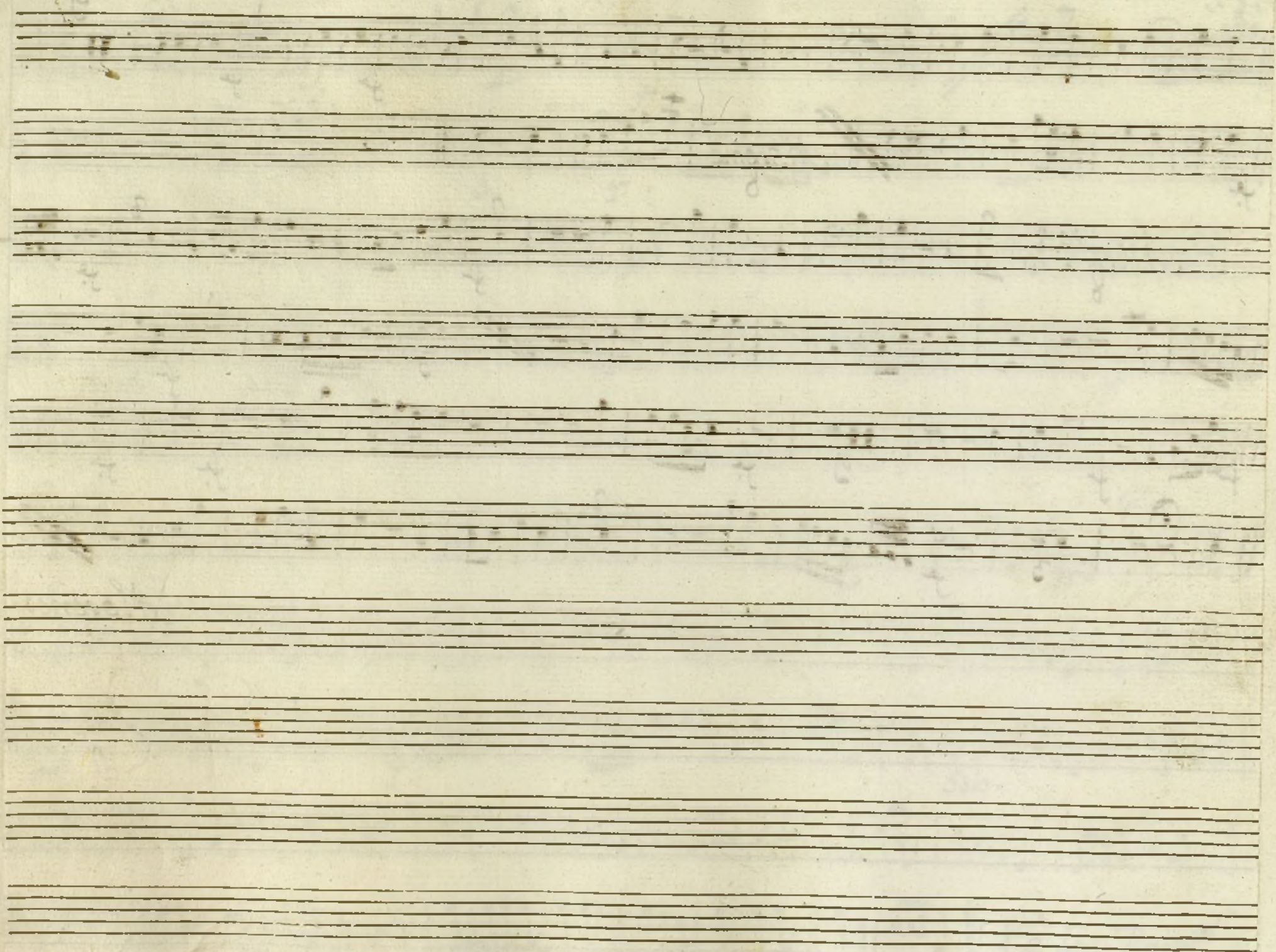
The image shows a handwritten musical score for guitar, consisting of ten staves. The notation is in a single system, with the first staff containing the title and the subsequent staves containing the musical notation. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp* and *gr*. The piece is titled "Los Refranes" and is marked "Solo". The manuscript is written in ink on aged, yellowed paper.

Allegro  
Allegro  
Allegro  
Allegro  
Allegro

Cop. 3.  
Alleg. mod.  
Solo.  
Solo.  
Solo.







Frumpa 1<sup>a</sup> - n. +  
Jon. a Solo: Los Refranes:

*In D.*

*All.*  $\frac{2}{4}$  *Solo. p<sup>o</sup>*

*Al mismo Ave*  $\frac{2}{4}$  *Allegro.*

*In C. Rez<sup>o</sup>*

*Alleg. mod.*  $\frac{6}{8}$  *Allegro.*

*à los Parr<sup>o</sup>*

2 2 2 18 fe fe 35 2 3 14 fe 10 9 8

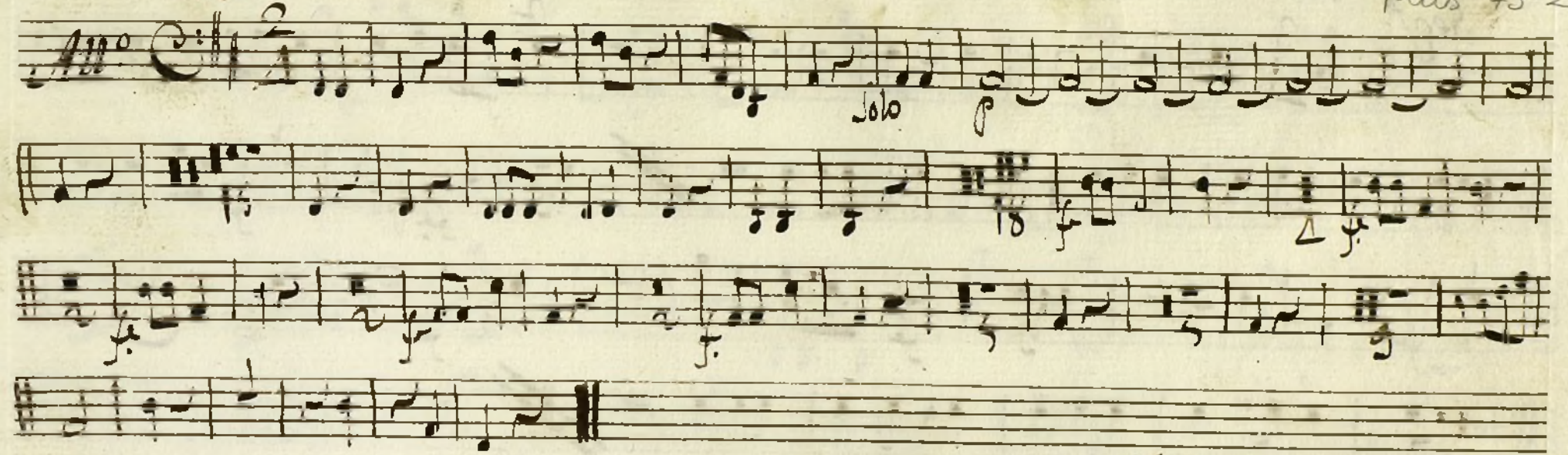
Handwritten musical score on four staves. The first staff begins with the tempo marking "Alleg." and the time signature "3/4". Above the staff, the text "Seq. 5" is written with a large "5" above it, and "In C." is written above the second measure. The notation includes various rhythmic values, accidentals, and dynamics such as "f" (forte) and "f.p." (fortissimo piano). There are several double bar lines with repeat signs, and some staves are crossed out with a large "X". The fourth staff ends with the tempo marking "Allegro".

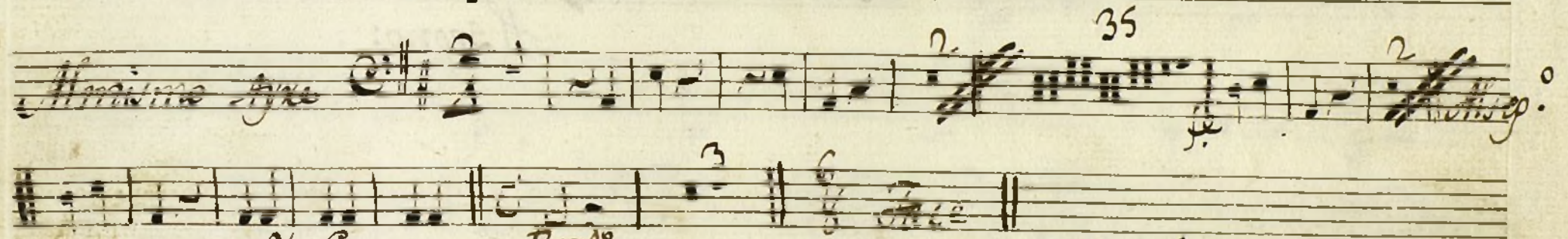
Rafaela.

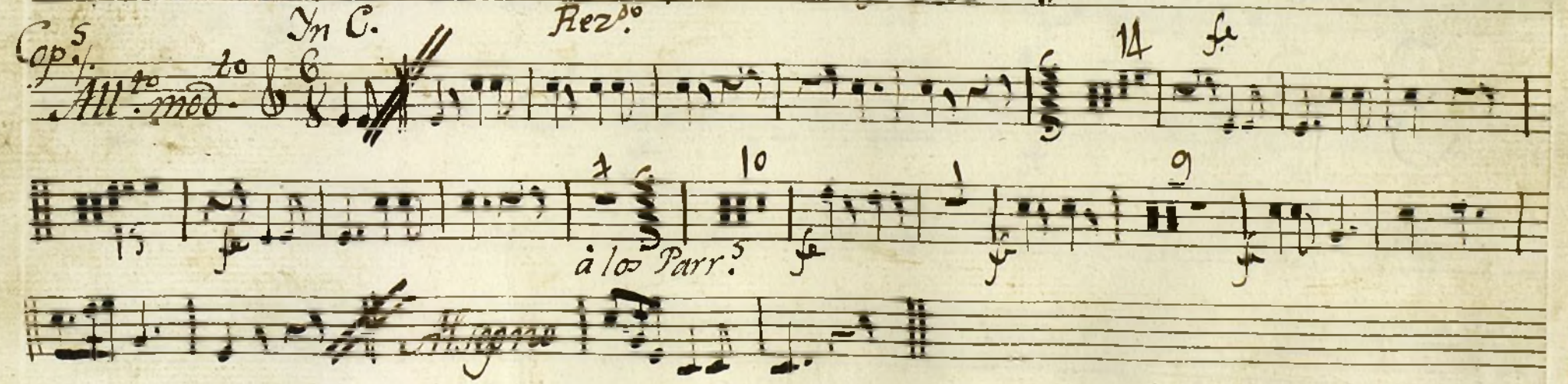
*Trompa 2.<sup>a</sup> For. a Solo: Dos Refranes:*

Mus 78-2

In D.

*All.<sup>o</sup>* 

*Allegretto* 

*Cop.<sup>5</sup> All.<sup>o</sup> mod.* *In C.* *Rez.<sup>o</sup>* 

*à los Parr.<sup>5</sup>* *Allegro*

Seq. 9. *ml.*

*Al sermo:*

Bajo Fon. a Solo: Las Refranes

Rafaela.

Mus 73-2

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:

- Adagio* (top left)
- ff* (multiple instances)
- 2* (fingerings)
- Allegro* (middle left)
- Rez<sup>do</sup>* (middle left)
- Alleg<sup>ro</sup>* (middle right)
- Pizz<sup>icato</sup>* (bottom right)
- Coppia* (bottom left)
- Arco* (bottom right)



The image shows a page of handwritten musical notation on ten staves. The notation includes various note values, rests, and dynamic markings. Key annotations include:

- pp* (pianissimo) at the top left.
- Punt<sup>do</sup>* at the top center.
- Acc<sup>to</sup>* on the second staff.
- Alleg<sup>ro</sup>* on the fifth staff, with a tempo change indicated by a clef and a '3' above it.
- Alleg<sup>ro</sup>* written below the fifth staff.
- Alleg<sup>ro</sup>* written above the eighth staff.
- Alleg<sup>ro</sup>* written below the eighth staff.
- Alleg<sup>ro</sup>* written below the ninth staff.

Other markings include *esfor!*, *ten.*, *cres.*, and *pp* throughout the piece. The manuscript shows signs of age, with some ink bleed-through and staining.

