

Leg. 1<sup>o</sup> n. 11.

Leg. 1<sup>o</sup> n. 6

Mus 72-11

+

Con. a solo

el Paseo del Prado.

S<sup>ra</sup> Pomposa

6

72-11

*All.<sup>to</sup> Gustoso.*

*Vol. f*

Apo sentos y du ne tar Ca zuela ter tu lia y gnada ca zue  
la ter tu lia y gnada mos q<sup>e</sup> teros de mi vida y to  
da la gente honrada y to da a quier

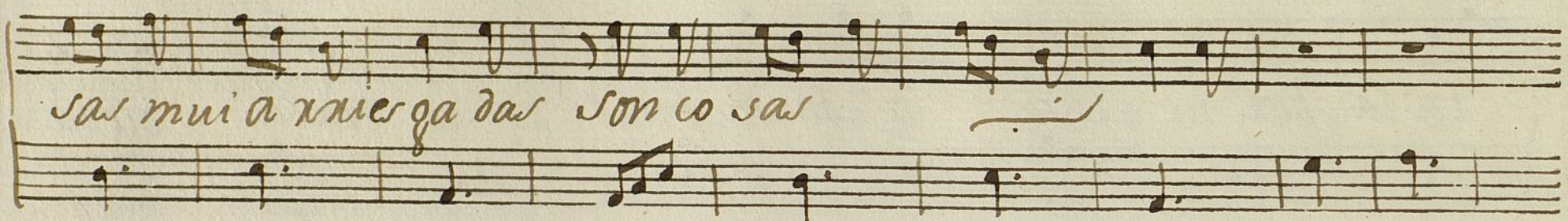
ta la Pon tu quesa q.<sup>o</sup> de su mal re co brada biene

pon com ba le cen cia a Can tar una to na da ã Can-

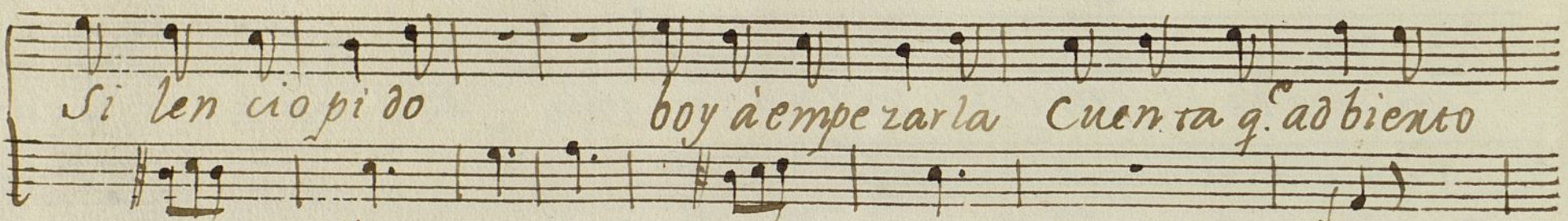
tar yo qui si era Ca ba lle ros que fue

ra co sa estre mada mas A mi gos de mi vida la to

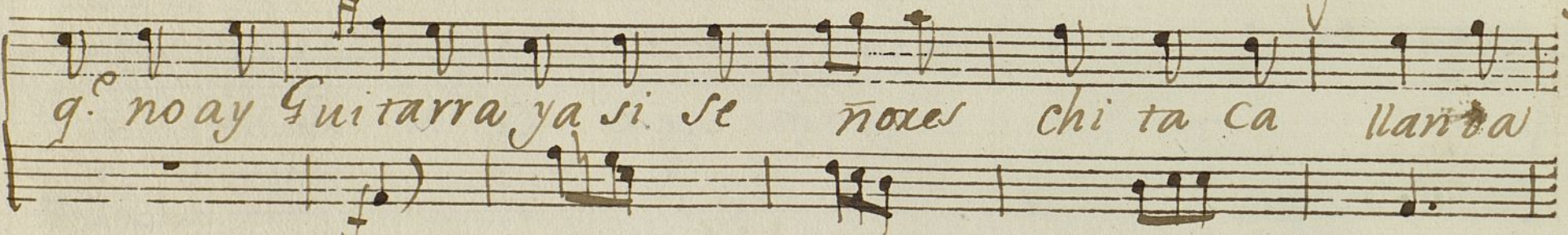
mareis como salga pou q.<sup>o</sup> esto i la Lo te ri a son co



*sa mui a xueiga das son co sas*



*Si len ciopi do boy a empezar la Cuenta q. ad biento*



*q. no ay Guitarra ya si se noxer chi ta ca llarda*



*chi ta chi ta*



*And. te* *Por tiemp po de prima*  
*Aora quan do es ta ba en*  
*te ni an una con*

vera tube gana de pa sarme

Jerna quando pu de le ban tarme una tarde fui al  
tienda con mi da res y to mares sobre si biete uno.

pra do por ben si po dia pa sarme Jente me en una si  
biete y si hablastes o no hablastes que siem pre las de sa

Uita por des cansar un ins tante Jun to adar mo zitos  
zanes sue len ser en los a mantes son los o sos y la

que eran del Dia de amor con que gantes. Era una mo  
uoca de la yra pre li mi na res Es tu be yo a

zi ta con un par le en bal de dea que tu bro  
ten ta o yen do el de ba te que fue deerte.

mis - ta q' andan a mi lla - res  
mo - do sin quitarle par - te

And. no vivo. fe Es po si ble  
Pa so en Pa so, cer tou

D. n Antonio q. tan falso a abeu de ser  
na mo zi ta de me dia no pa re cer

q. a guan ta veis ha ceis cer ta por qax me que me re cer  
con q. te nia el mo zi to ya tra ta do no se que

yo se no xa nada me nor so lo a vos a do no a  
el mi rar le jun to a la o tra se en fu re cio la mu'

Je yo os pro me to por mi vida q' no lo vol bexer a ha-  
 ser tiro el diablo de la Manta y des cu brio se el pas-

zer que no  
 tel y des

*Allegro.*

*All.* Cuenta Cuenta que ri das no de hombres asi-

er q.º el q.º me / on pa re se lo mismo sue le ha-

may a se ño res mi os  
 cer mas to mo mi Gui tarra para can ta ros

pues una se qui di lli ras se qui di lli ras con q. re

ma ra re con q.

*Mod. to* Ma da mi ta dees

ta era si si Ma da mi ta dees

ta era te ner cui da do te ner cui da do



mirad q.º mirad q.º son los

hombrer to do to dos mui falsos mirad q.º son los hombres todos mui

falsos a quel q.º mas xendido nos muestra mas al-

hago ya viene de otra parte de hacer el mis mo

paso lo mis mo q.º avna dicen dicen a veintey-

quatro de di cha da la po bre que cree sus en ga no

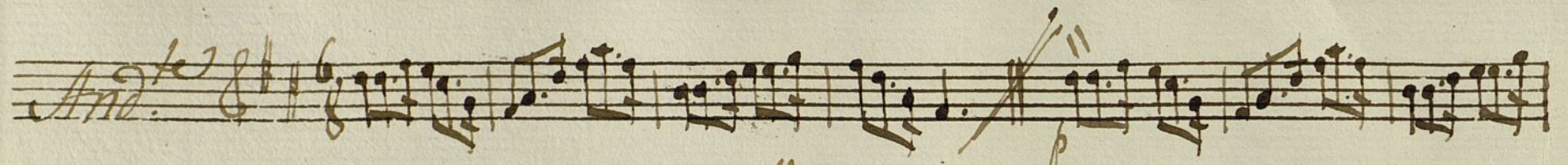
bien sabeis a Dios pue bien sa beis que no a Dios pue que vi-

mien to en lo que ha blo- di tos q<sup>e</sup> se a ca va do- *Ma x ya pro me to no he cha ra n ma gar ban en mi pu che ro*

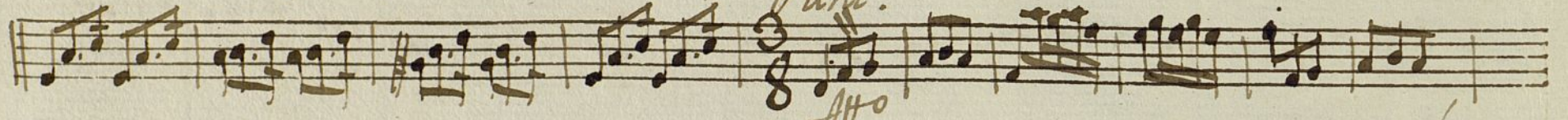
Violin 1.º con a Solo el Grado

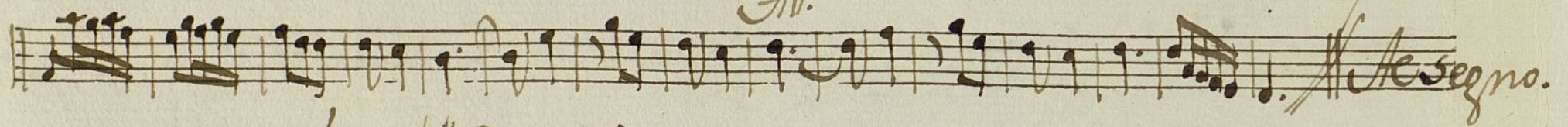
*All. to Sustoso.* 3/8

ban  
201

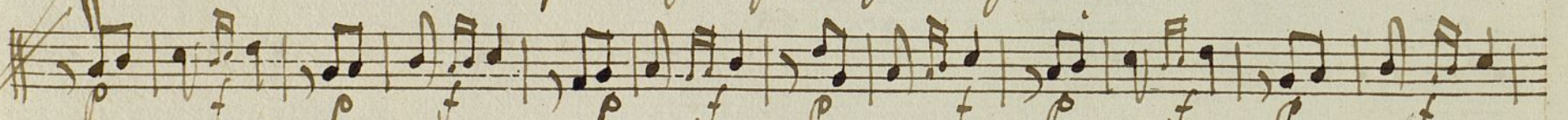
*And.* 

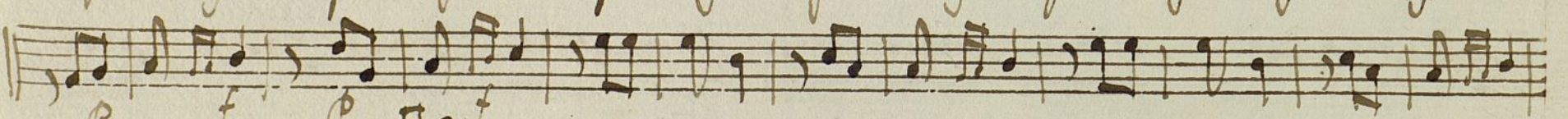




 *Allegro.*

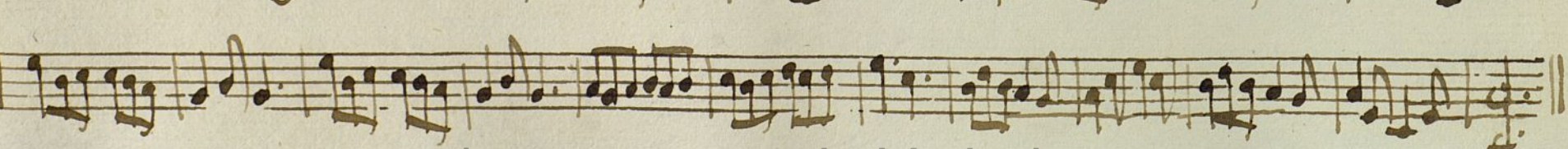
*And. no. duo.* 



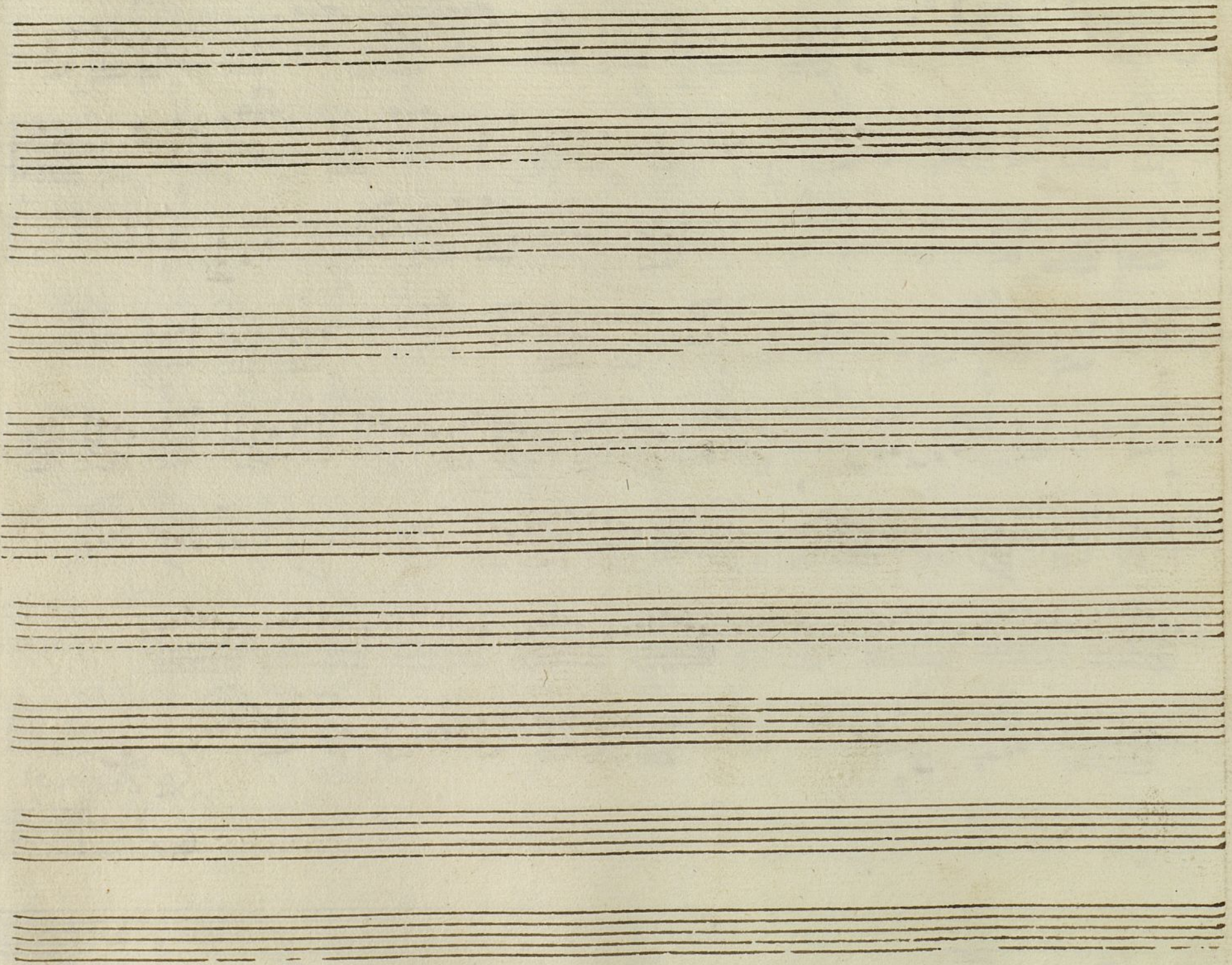


 *Allegro*

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







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Violin 2.º Tercera Solo el Prado

*All.º Gustoso*

The musical score consists of ten staves of handwritten notation. The first staff is the title line. The second staff begins the music with a treble clef, a key signature of two sharps, and a 3/8 time signature. The tempo is marked 'All.º Gustoso'. The notation includes various note values, rests, and dynamic markings such as 'dol.', 'f', and 'p'. The piece ends with a double bar line on the tenth staff.

*And.te*  $\text{G}^{\#} \frac{6}{8}$

*Punteado.*

*Al Segno.*

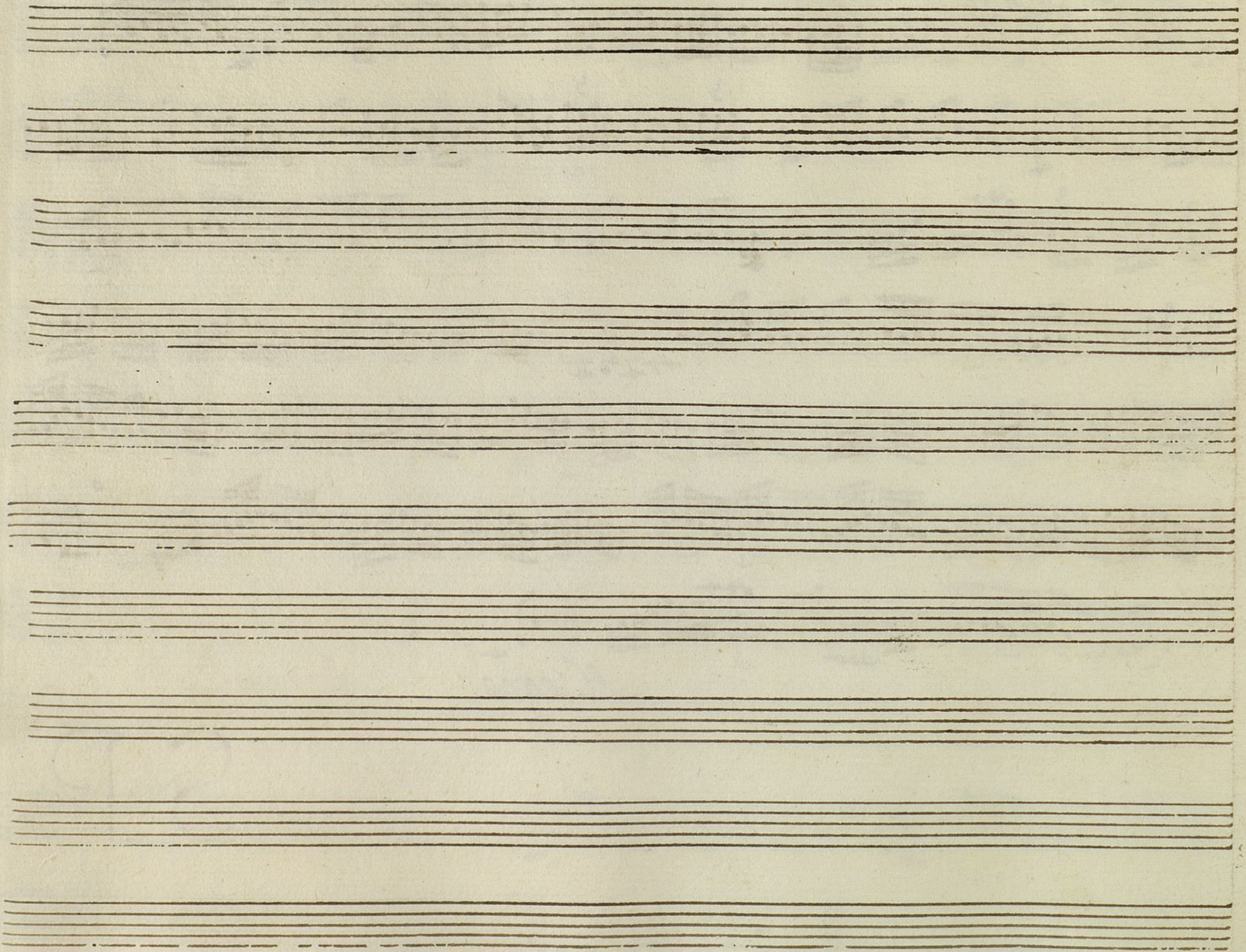
*And.no vivo.*  $\text{G}^{\#} \frac{3}{4}$

*Al Segno.*

*All.o*  $\text{G}^{\#} \frac{6}{8}$







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Mus 72-11

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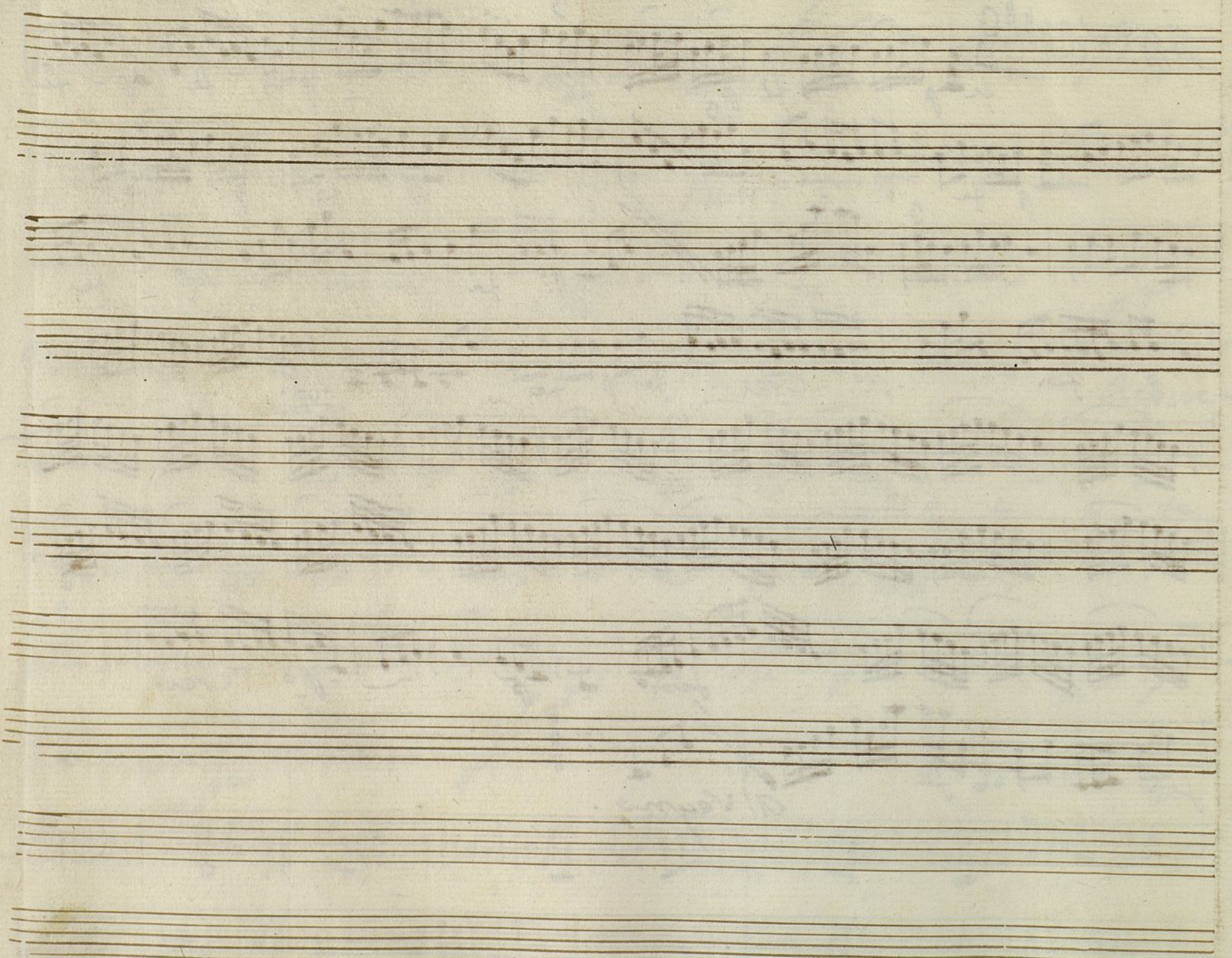
# Violini 2.<sup>o</sup> Tona Solo de la Portug<sup>esa</sup>

*Allo Gusto.*



*And. te* 

*Al Veyno.*



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Flauta 1.<sup>a</sup> Ton.<sup>a</sup> Solo.

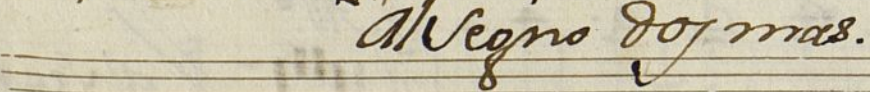
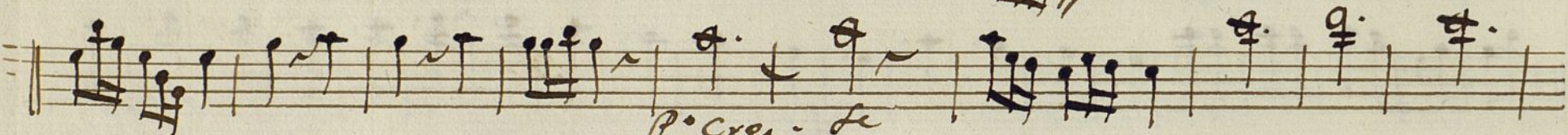
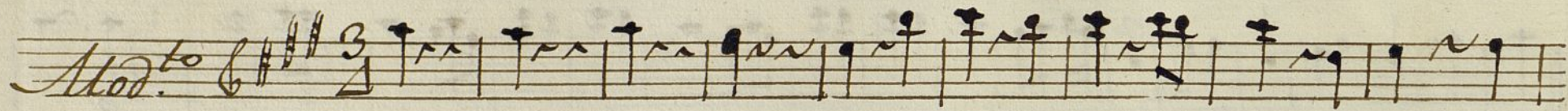
Mus 72-11 1

*All.<sup>o</sup> Furto.*  $\text{G} \# \# \text{3}$

*And.<sup>o</sup>*  $\text{G} \# \# \text{6}$  *All.<sup>o</sup>* *al Segno*

*And.<sup>o</sup>*  $\text{G} \# \# \text{3}$  *al Segno* *901* *mas.*

All.<sup>o</sup> Tacet.





Flauta 2<sup>a</sup> Ton.<sup>a</sup> a solo.

Mus 72-11

All<sup>o</sup> Gustoso. 6/8

And.<sup>te</sup> 6/8 All<sup>o</sup> 21. Al Segno.

And.<sup>no</sup> 6/8

Al Segno

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dos mas.

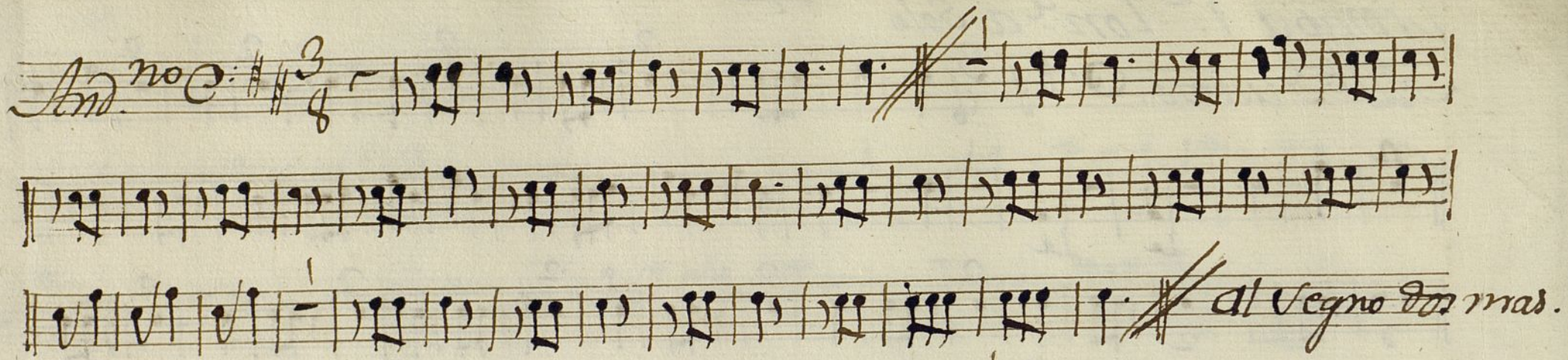
*All.<sup>o</sup> Tacet.*

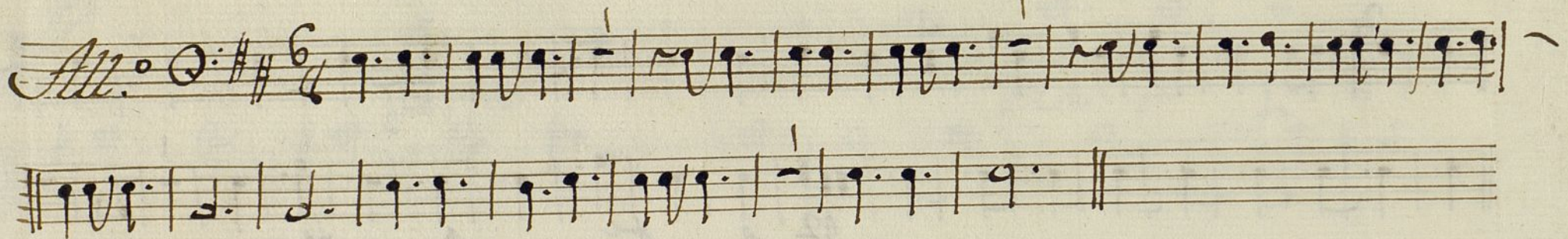
*And.<sup>te</sup>*  $\text{G major}$   $\frac{3}{2}$

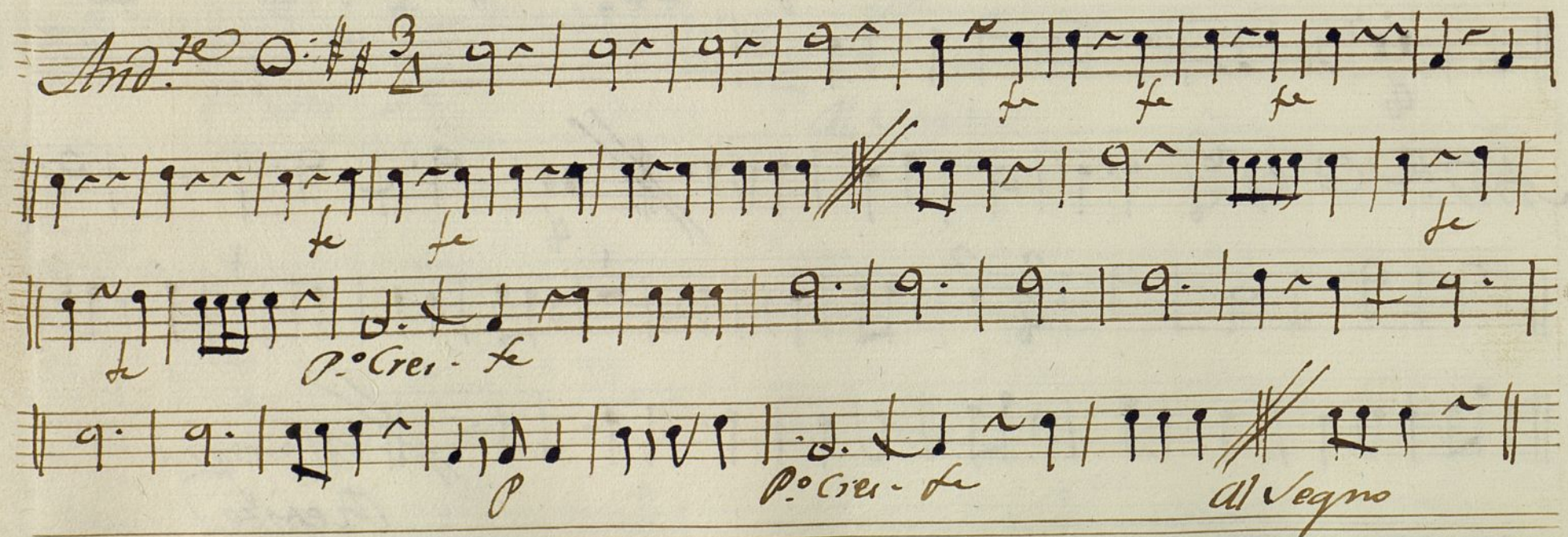
*p. Cres. fe* *fe*

*p. Cres. fe* *Allegro*



*And.<sup>no</sup>*  $\text{O}:\# \frac{3}{8}$   *Al Segno dos mas.*

*All.<sup>o</sup>*  $\text{O}:\# \frac{6}{4}$  

*And.<sup>no</sup>*  $\text{O}:\# \frac{3}{2}$   *fe fe fe*  
*P.º Cres. fe*  
*P.º Cres. fe* *Al Segno*

Trompa 2.<sup>a</sup> ton.<sup>a</sup> a Solo.

Mus 72-111

All.<sup>to</sup> Furto.  $\text{O}:\sharp\sharp$   $\frac{3}{4}$

And.<sup>te</sup>  $\text{O}:\sharp\sharp$   $\frac{6}{8}$

*All.<sup>to</sup>*  
*Allegro*  
*repite*

Handwritten musical score on aged paper, consisting of ten staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

Staff 1: *And.<sup>no</sup>* 3/8, key signature of two sharps (F# and C#). The music begins with a treble clef and a common time signature.

Staff 2: Continuation of the first staff.

Staff 3: Continuation of the first staff.

Staff 4: *Allegro* 6/8, key signature of two sharps. Includes the instruction *dimas.* below the staff.

Staff 5: Continuation of the second staff.

Staff 6: *And.<sup>te</sup>* 3/4, key signature of two sharps. Includes the instruction *de* written below the notes.

Staff 7: Continuation of the second staff. Includes the instruction *de* written below the notes.

Staff 8: Continuation of the second staff. Includes the instruction *p.<sup>o</sup> creu. de* written below the notes.

Staff 9: Continuation of the second staff. Includes the instruction *p* written below the notes.

Staff 10: Continuation of the second staff. Includes the instruction *p.<sup>o</sup> creu. de* and *allegro.* written below the notes.

Bajo. à la Ton.<sup>a</sup> à solo.

+ el Paseo del Prado.

Mus 72-4 1

The musical score is written on 11 staves. The first staff begins with the tempo marking 'All.<sup>to</sup> Cautoso.' and a 3/8 time signature. The second staff is marked 'And.<sup>te</sup>' with a 6/8 time signature. The final staff is marked 'Allegro.' and features a double bar line with repeat dots. The notation includes various note values, rests, and dynamic markings.

*And.<sup>to</sup> vivo.*  $\text{D}:\text{A}\sharp\text{B}\frac{3}{8}$

*All.<sup>o</sup>*  $\text{D}:\text{A}\sharp\text{B}\frac{6}{8}$

*Mod.<sup>to</sup>*  $\text{D}:\text{A}\sharp\text{B}\frac{3}{4}$

*Allegro.*



Bajo Ton. a Solo.

*Alto Gusto.* *Q:* *#* *#* *3*

The musical score consists of ten staves of music. The first staff is the title. The second staff begins with the tempo and mood marking 'Alto Gusto.' and a common time signature 'C:'. The key signature has two sharps (F# and C#), and the time signature is 3/8. The music is written in a cursive hand. The notes are often beamed together in groups. There are several dynamic markings: 'p' (piano) and 'dol' (dolce). There are also several 'fe' markings above notes, likely indicating a specific fingering or articulation. The piece concludes with a double bar line.

legno.

V. P.

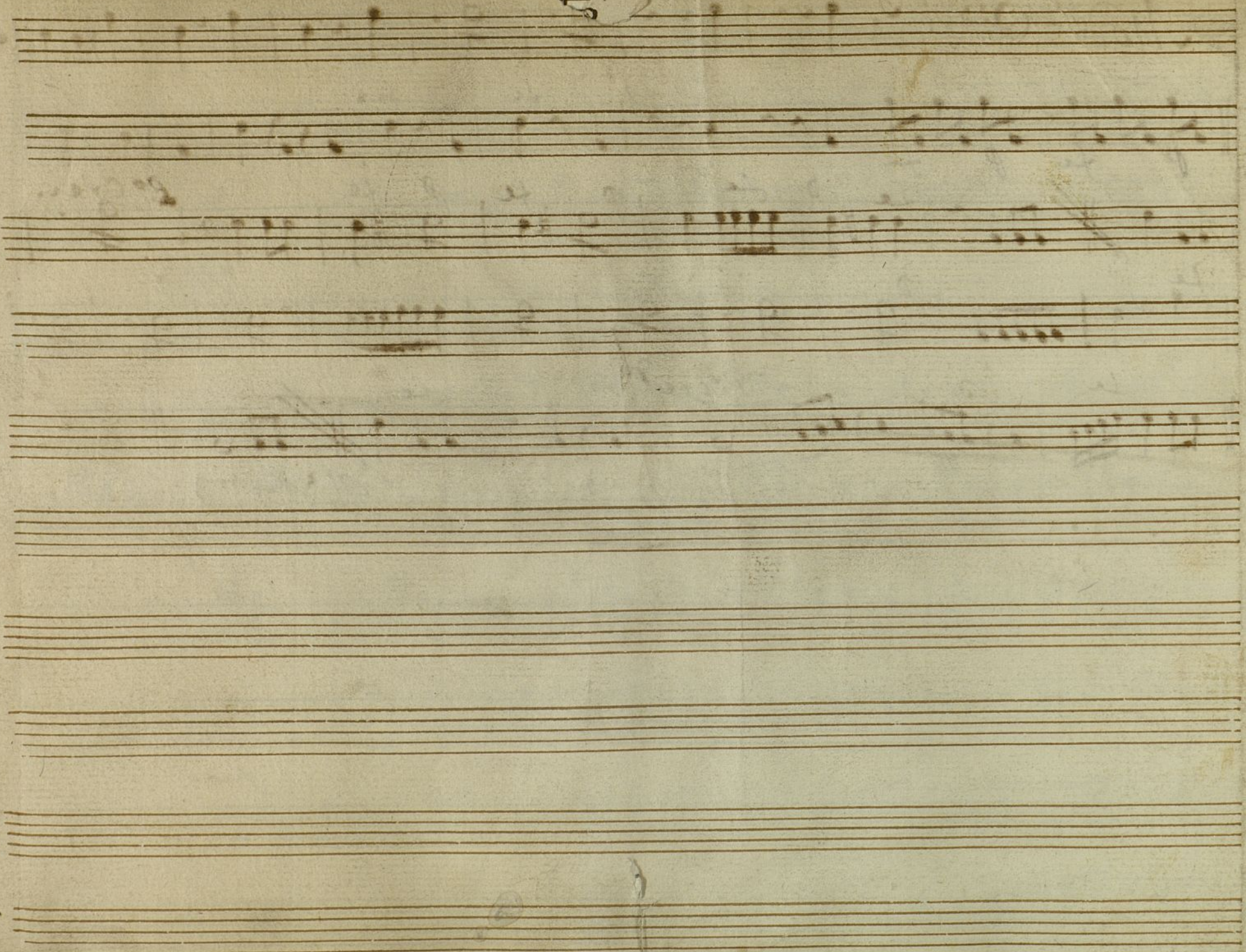
*And.<sup>te</sup>*  $\text{C}:\sharp\sharp\ 6/8$

*Allo.*  $3/8$

*And.<sup>no</sup> Vivo.*  $\text{C}:\sharp\sharp\ 3/8$

*All.<sup>o</sup>*  $\text{C}:\sharp\sharp\ 6/8$





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