

Seg.º 3.º N.º 17.

1787 MUS 125-7

t

Ferdinand, Joaquina y Pedro

Con.ª 3.

Seg.º 3.º n.º 8

Los efectos del Sufo.

De Laserna.

125-7

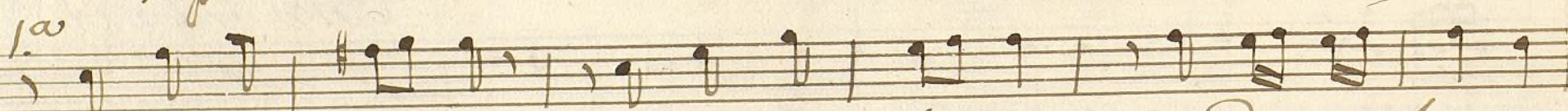
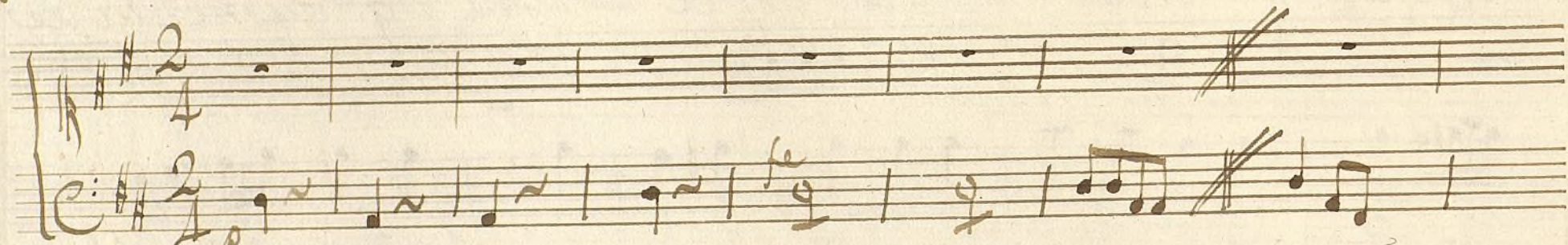
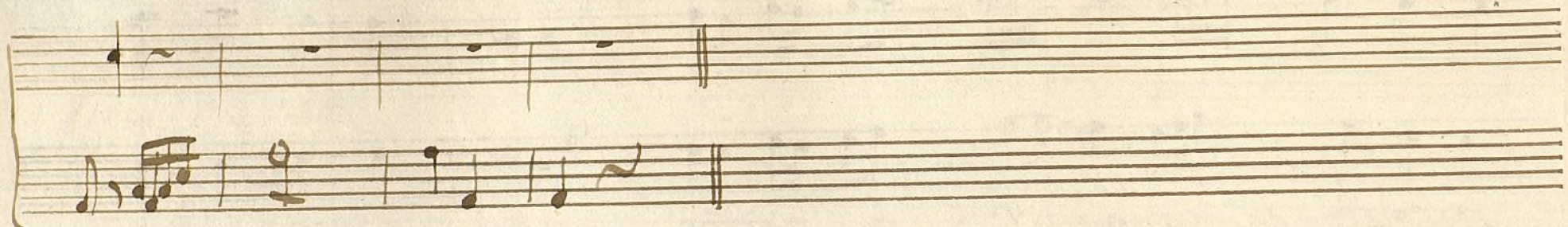
All.to

Lan 2.

Bien aya el adorno bien aya el a seo q' au-

mentá te cres a la perfec cion q^e aumenta re
creo ala perfeccion ala
arte dela presuncion
Viva Viva el
dela de la

The image shows a page of handwritten musical notation on aged paper. It consists of ten staves of music. The lyrics are written in a cursive hand below the notes. The text includes 'mentá te cres a la perfec cion q^e aumenta re', 'creo ala perfeccion ala', 'arte dela presuncion', 'Viva Viva el', and 'dela de la'. There are various musical symbols such as clefs, notes, rests, and dynamic markings like 'f'.



Al verme el Nobio tan linda y bella. me dara al punto

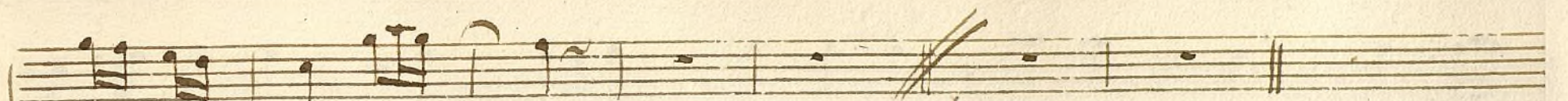
2.^a Quando mi echizzo vea mi Nobio me hara dichosa



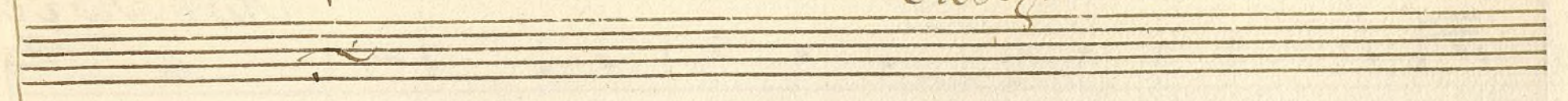
la ^{prefe} ^{rencia} ~~perfeccion~~ me dara al punto la preferen cia la

siendo mi esposo me hara dichosa siendo mi esposa sien

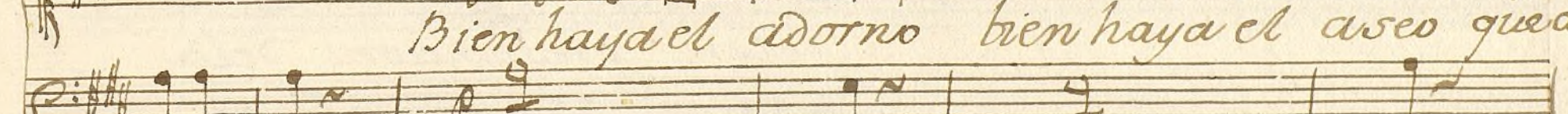




Allegro.



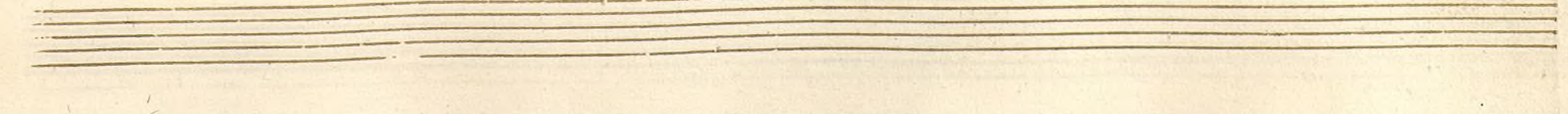
las 2.



Bien haya el adorno bien haya el aseo que au



menta recreo a la perfeccion q. aumenta re.



Viva viva el
creo ala perfeccion ala
arte dela presuncion
dela presuncion dela

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in brown ink and consists of ten staves. The first three staves contain the lyrics: "Viva viva el", "creo ala perfeccion ala", and "arte dela presuncion". The fourth staff begins with "dela presuncion dela". The notation includes various musical symbols such as notes, rests, and bar lines. The paper shows signs of wear, including some staining and a slightly torn edge on the left side.

All. *Fad.*

Pelu queros malo malo
(Luz) Por q^e en todo mi belleza

para qⁿ casarse trata. por mi sin dudarse

Corresponda a mis adorno para quando el novio

dijo al primer tapon Luzzapas al

benca salve rilla yo me pongo salserilla



al

o

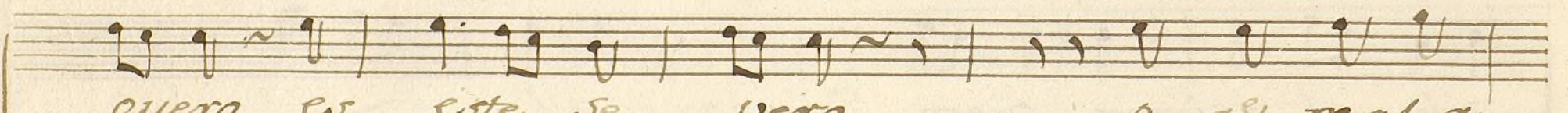
Salse rilla

(Fid.) o



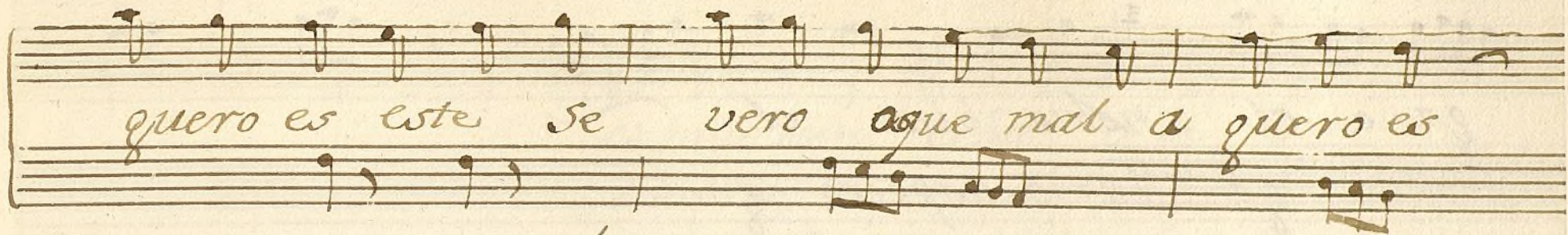
que mal aquero es, este se vero o que mal a.

que

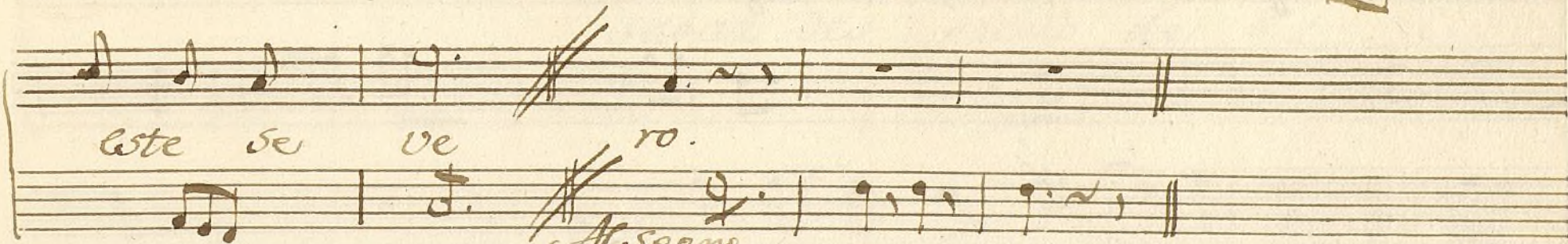


quero es este se vero. o q.º mal a-

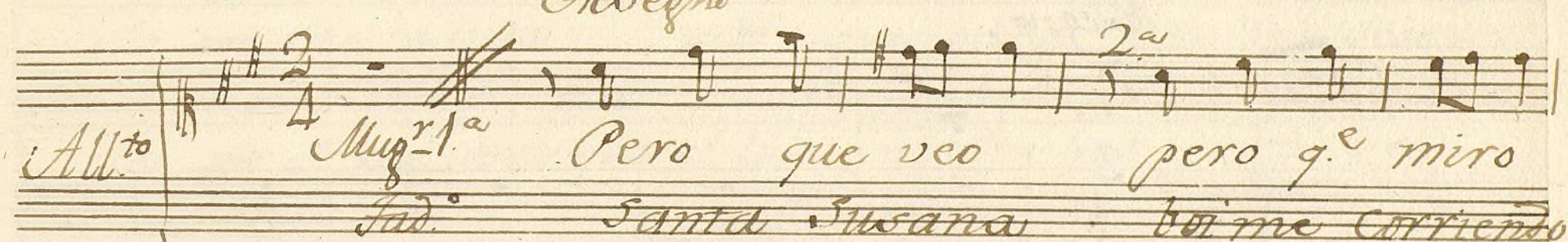




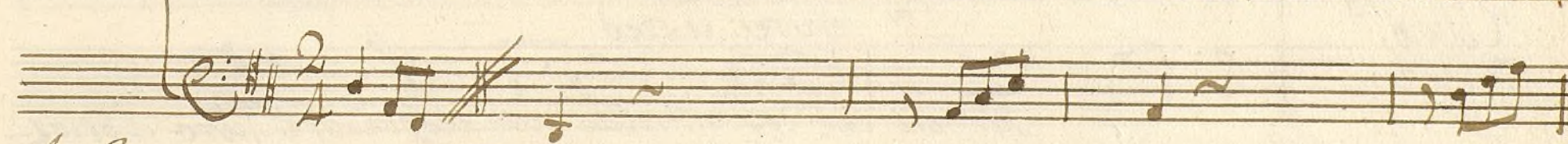
quero es este se vero aque mal a quero es



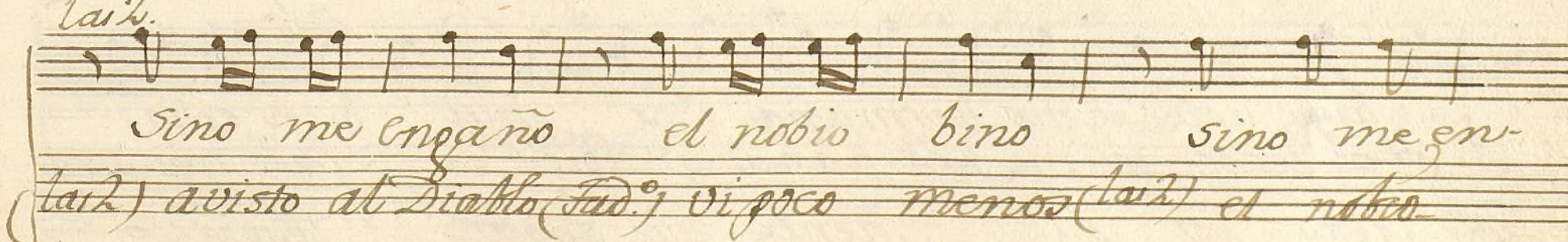
este se ve ro.
Alsegro



All.to $\frac{2}{4}$ Mug. 1.^a Pero que veo pero q.^e miro
Tad. Santa Susana bi me corriendo

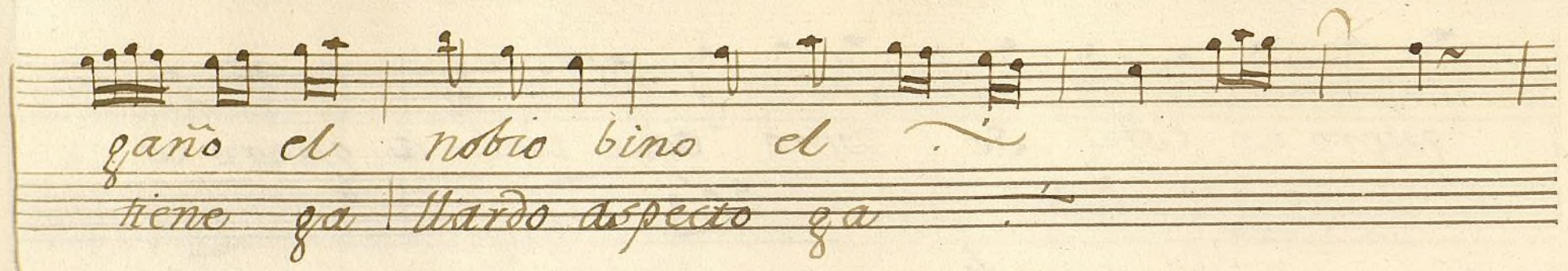


la 2.

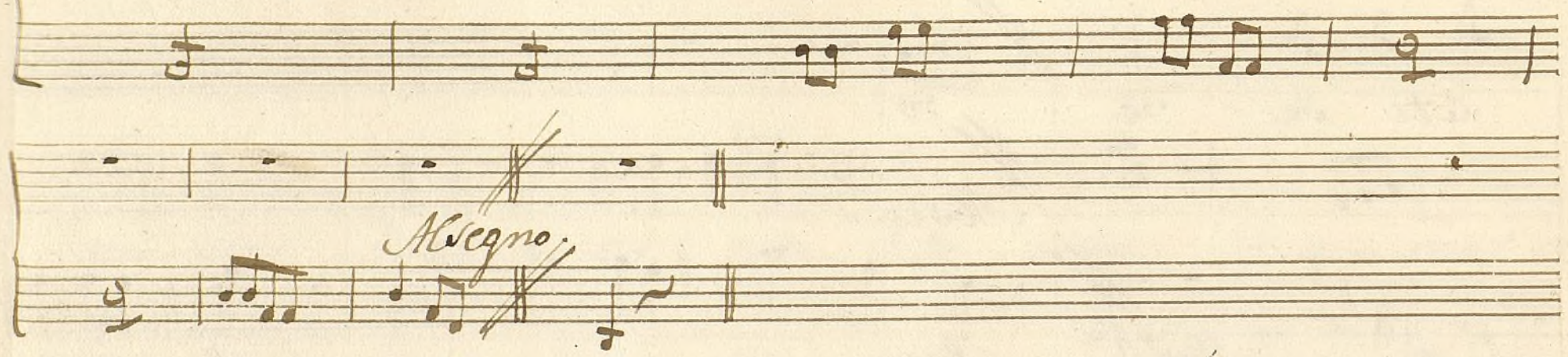


Sino me engaño el nobio bino sino me en-
(la 2) avisto al Diablo (Tad.) vi poco menos (la 2) el nobio

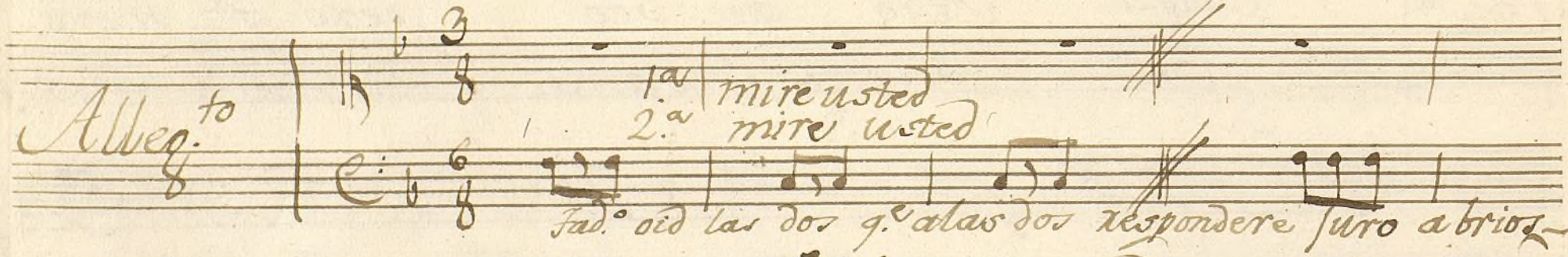




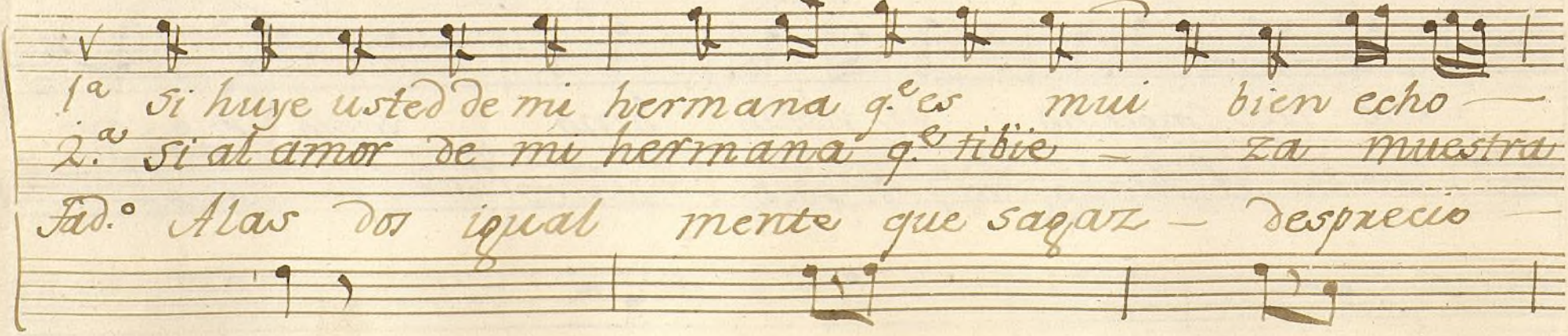
gaño el nobio bino el
tiene ga llardo aspecto ga



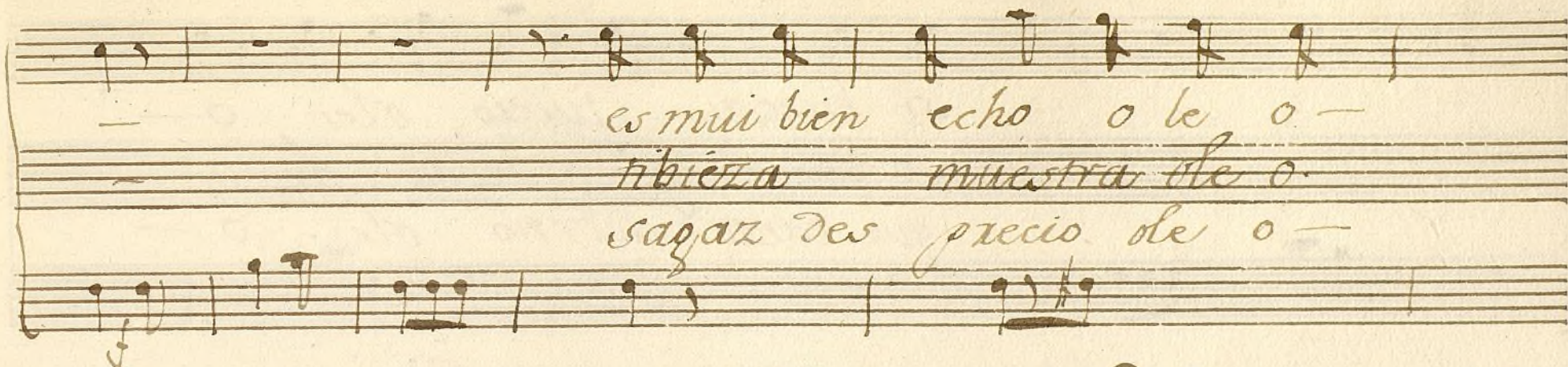
Allegro



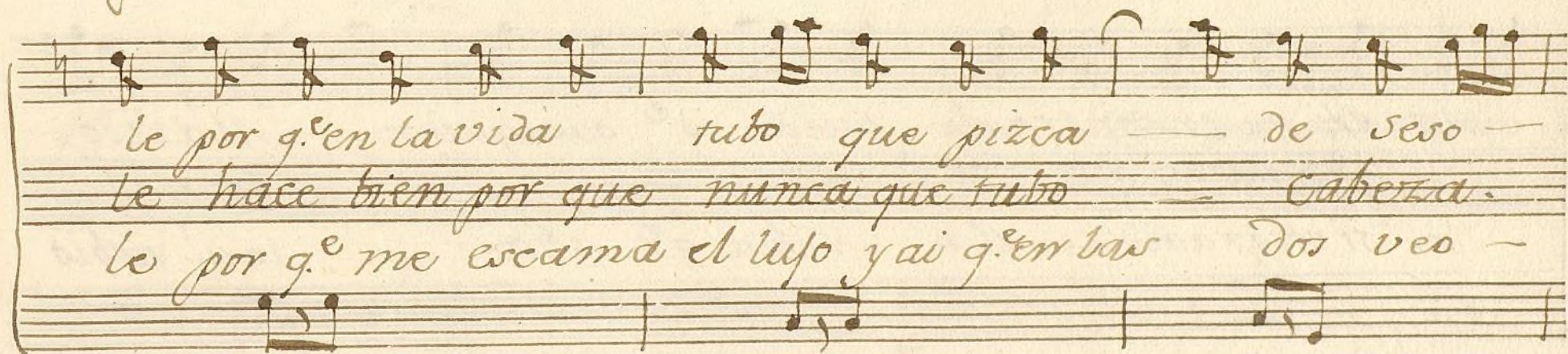
Allegro^{to} 1.^a mire usted
2.^a mire usted
Fad.^o oíd las dos q.^e alas dos responderé juro a brios



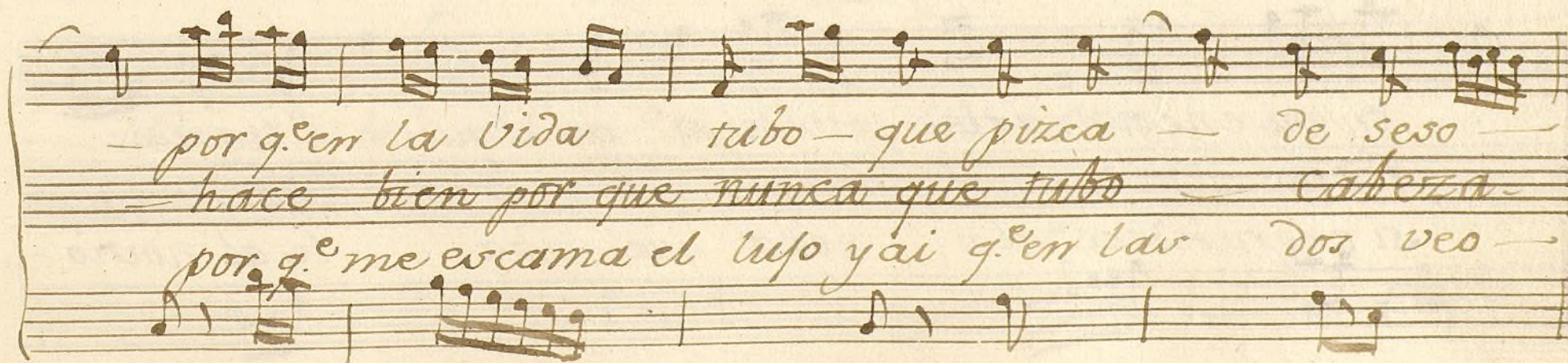
1.^a si huye usted de mi hermana q.^e es mui bien echo
2.^a si al amor de mi hermana q.^e tibie — za muestra
Fad.^o Alas dos igual mente que saqaz — desprecio




es mui bien echo o le o —
nbierra muestra ole o —
sagar des precio ole o —




le por q.^e en la vida tubo que pizca — de seso —
le hace bien por que nunca que tubo — cabeza.
le por q.^e me escama el luso y ai q.^e en bar dos veo —




— por q.^e en la vida tubo — que pizca — de seso —
— hace bien por que nunca que tubo — cabeza —
por q.^e me escama el luso y ai q.^e en lar dos veo —



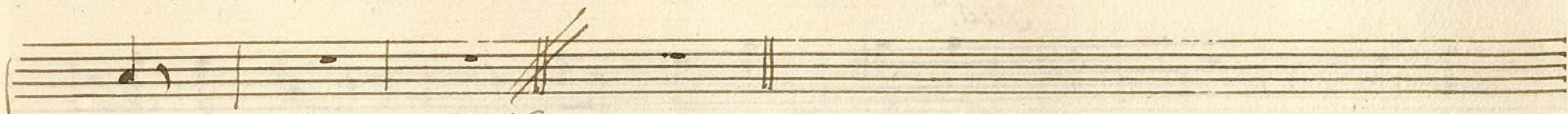
si busca juicio ole o —
Yo así a Dios gracias de o
que tanto adorno ole o —



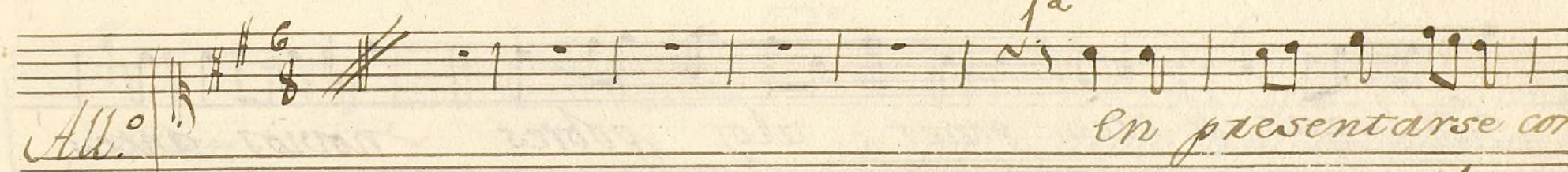
le en mi encontrarle puede q.^e qualquier Maxido —
le q.^e estoy de entendi miento que bien a — dornada
le si engrandece ala Nobia q.^e aba — te al nobio



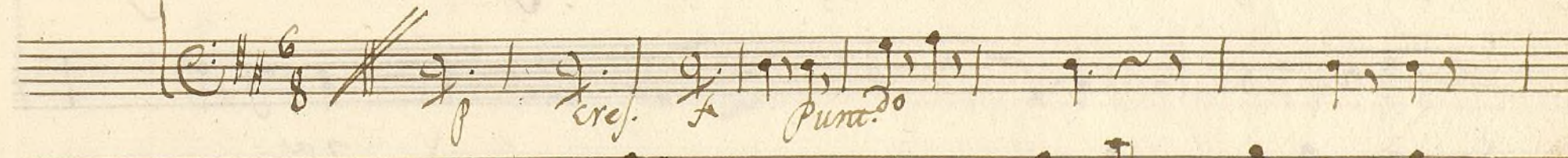
— en mi encontrarle puede q.^e qualquier Maxido —
q.^e estoy de entendi miento que bien a — dornada —
si engrandece ala nobia que aba — te al novio —



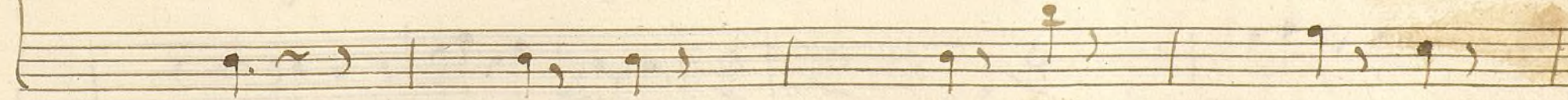
*Allegro Otravero
y parola Corta
Fades.*



*1^a
En presentarse con
con el exceso*



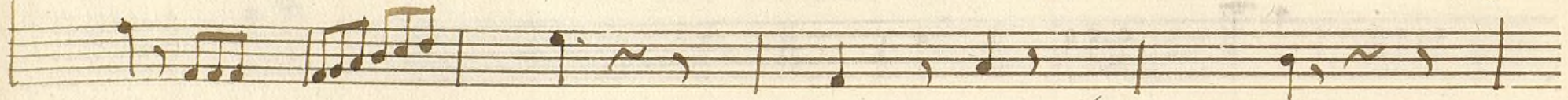
*lupo q. es lo q. hace toda nobia q.
lupo los Artistas se fomentan loj*



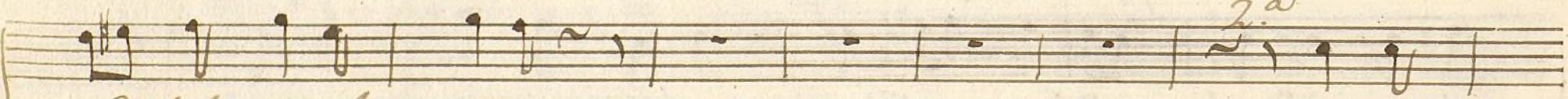
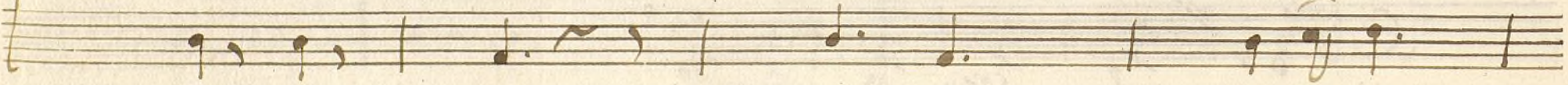
Fad.



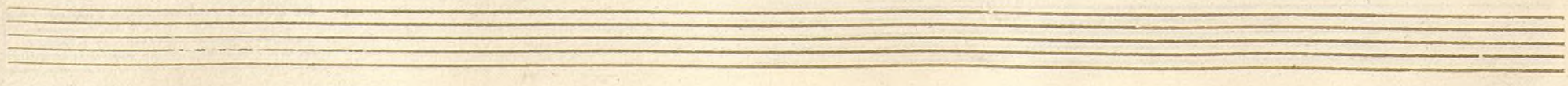
poner a los pobres nobios antes
tambien se destruyen hombres mayo-

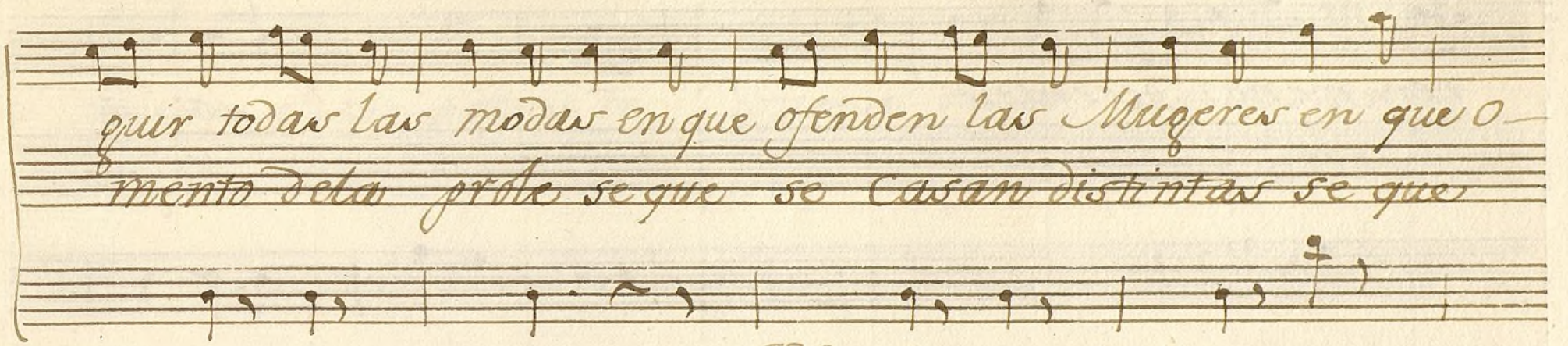


q. el lugar la orca poner a los pobres nobios antes
razgos y conciencias tambien se destruyen homb^s mayo

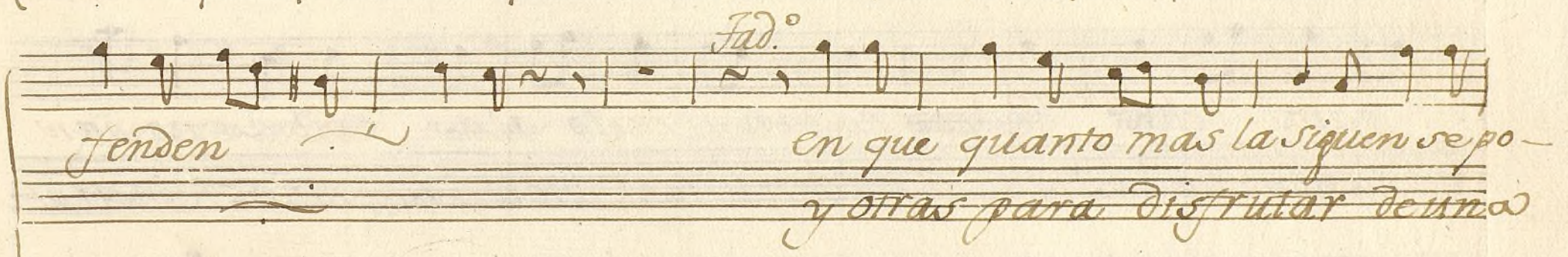


q. el lugar la orca. 2.^a
razgos y conciencias en se-
para au-

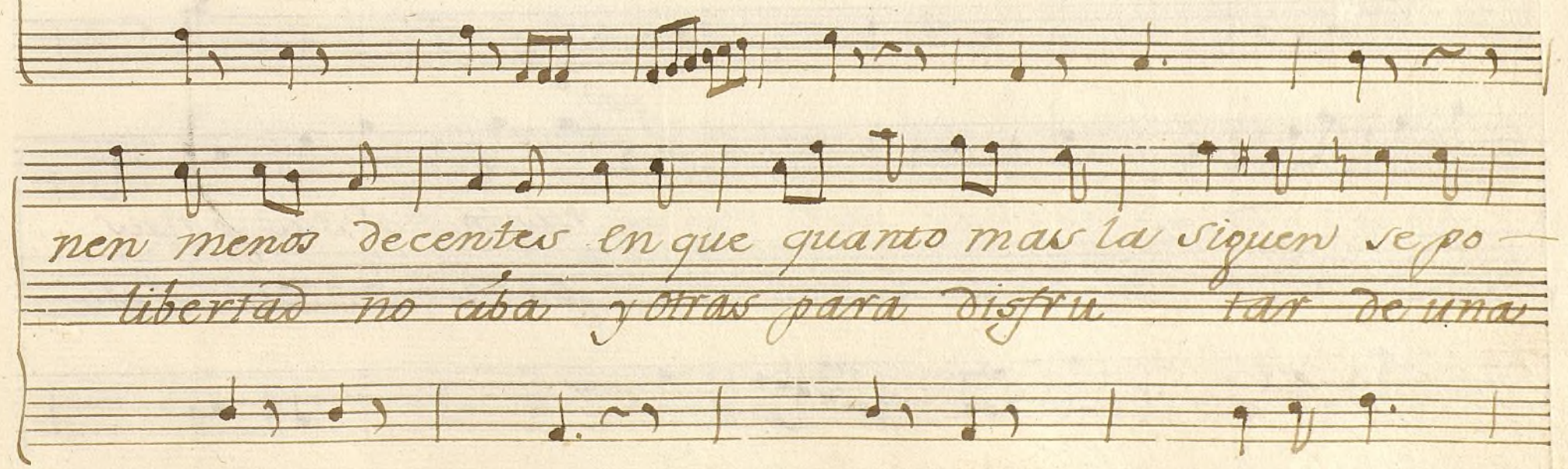




quir todas las modas en que ofenden las Mujeres en que o-
mento de la prole se que se Casan distintas se que



Fad.
fenden en que quanto mas la siguen se po-
y otras para disfrutar de un no

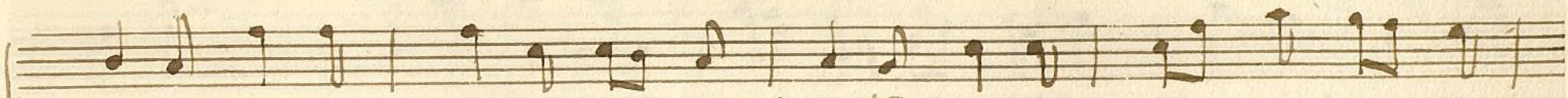


nen menos decentes en que quanto mas la siguen se po-
libertad no aba y otras para disfru tar de una

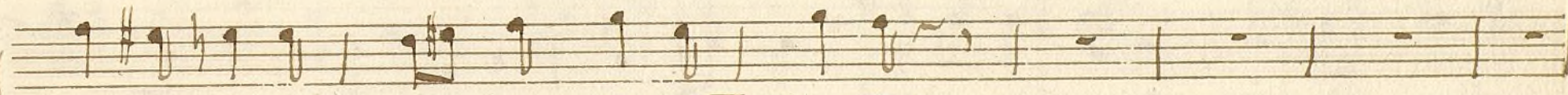
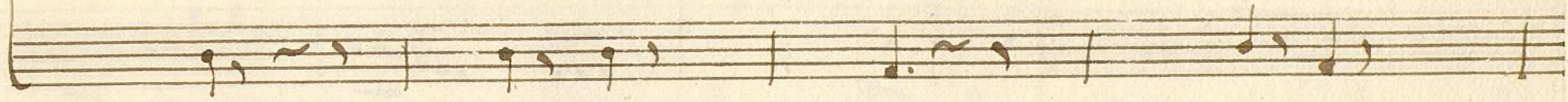
nen menos decentes libertad no cuba

patos. de ~~los~~ ^{tacon} ~~embros~~ no dan merito alas embros no dan curan en la Infancia instruirse bien las niñas instrui

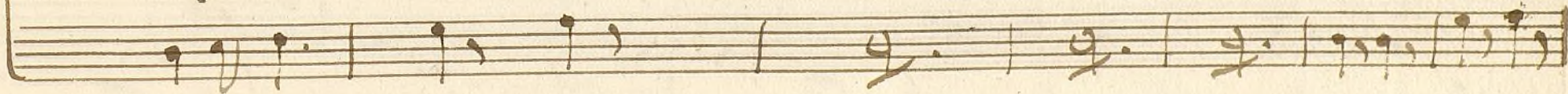
tanto q. sus patas para hacerse Peti



Juzgan q.^e son patas de Liquña tanto que sus patas
metras mas q.^e Madres de familia para hacerse Ceti



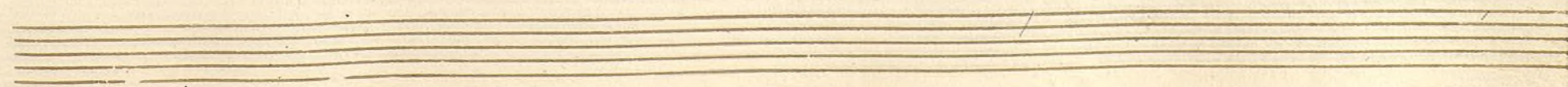
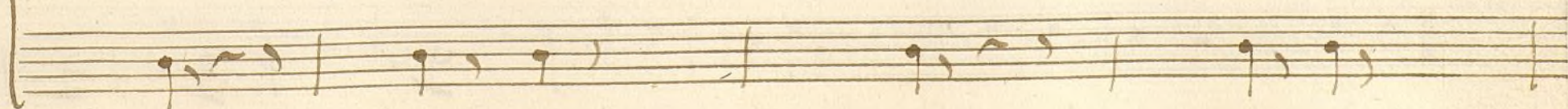
Juzgan q.^e son patas de Liquña
metras mas q.^e Madres de familia



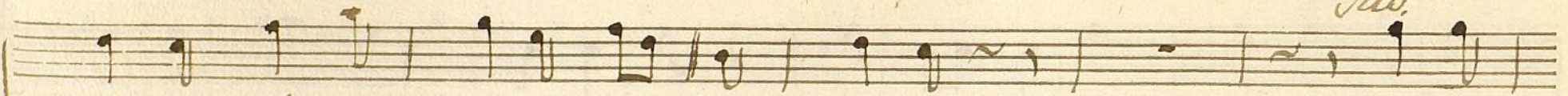
2^a



Que es lo q.^e hacen con el lupo las Mujeres en la
Como perderán el miedo las q.^e al matrimonio av.



Fad.

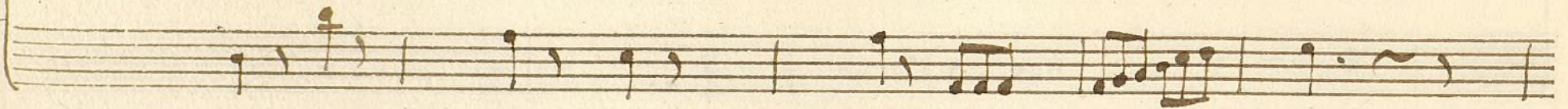


Corte las

piras las q.^{as}

desnu-

quitar



darse de Verquenza y vestirse de pasiones desnudarse
do el luto y Criando mejor los Padres las hijas quitando el tu.



de ^{Verquenza} ~~pasiones~~

y ves tirse de pasiones
lo. y Criando mejor los Padres las hijas



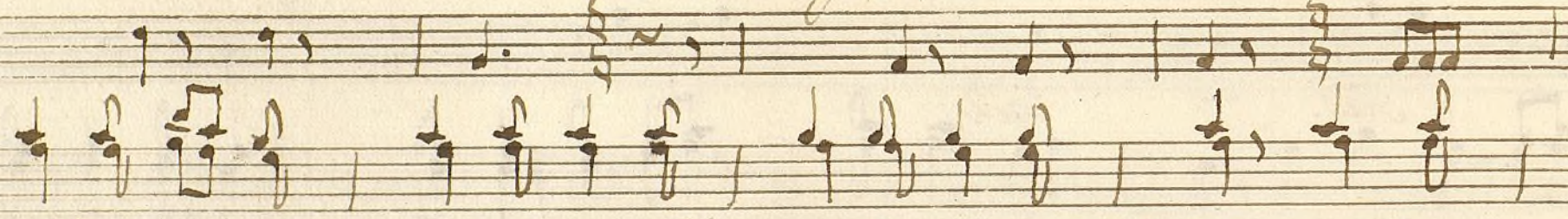
larz. *Fad.* *larz.*
esa es ma nia puesta en razon no tienes
1^o aunque asi piensas mio as de ser *2^o* eso no obs.

Fad. *larz.*
gusto si plitidonor Uaya de fa los re celos y de
fante me as de querer *Fad.* en pensando ambas con juicio a qual.

Fad.
cide la eleccion en pensando ambas con juicio sabreis
quiere yo vere *larz.* nuestra enmienda a tu deseo dara



toda mi intencion ^{los} pues chitito y prosi ^{gamos} chito
nuestros entes de razon
perfecta Mujer. y con unas sequi dillas
el ca pricho acabese y con



chito y prosi ^{gamos} nros entes de razon
unas sequi dillas el ca pricho acabese et



Allegro



All.^o $\text{H}^\# \frac{2}{4}$ $\text{C}^\# \frac{2}{4}$

Matrimonio — el lupo fiero es para el Matrimo

monio el lupo fiero el es

para el Matrimonio el lupo fiero el lupo

fiero el el

el lupo fiero

mucho peor q. una nube q. aborta truenos

que intti

mida el pecho del ho nesto Toben

1^a y *Fad.*

Detailed description: This is a page of handwritten musical notation on aged paper. It features six systems of music, each consisting of a vocal line and a piano accompaniment line. The lyrics are written in Spanish and are interspersed with the musical notes. The notation includes various note values, rests, and dynamic markings. There are some corrections and annotations, such as a double slash indicating a deletion in the second system and the marking '1^a y *Fad.*' in the fifth system. The paper shows signs of age, including some staining and wear at the edges.

2^a

por ver q^e no puede sopor tar su-

1^o

1^o 3.

y de aquesta te sulta

Coste

y de a

que mira con te rror

questa resulta.

Handwritten musical score on aged paper, featuring ten staves of music. The lyrics are written in cursive below the notes. The text includes Spanish and Latin phrases. The score includes various musical notations such as notes, rests, and dynamic markings like *1^o* and *1^{or} 3.*.

del vinculo sa-
que mira con te rror.
grado la salu dable union
procu rar en.
Padres o Padres

la Crianza - de vuestras hijas in clinarlas aun

trage q.º no des diga que no

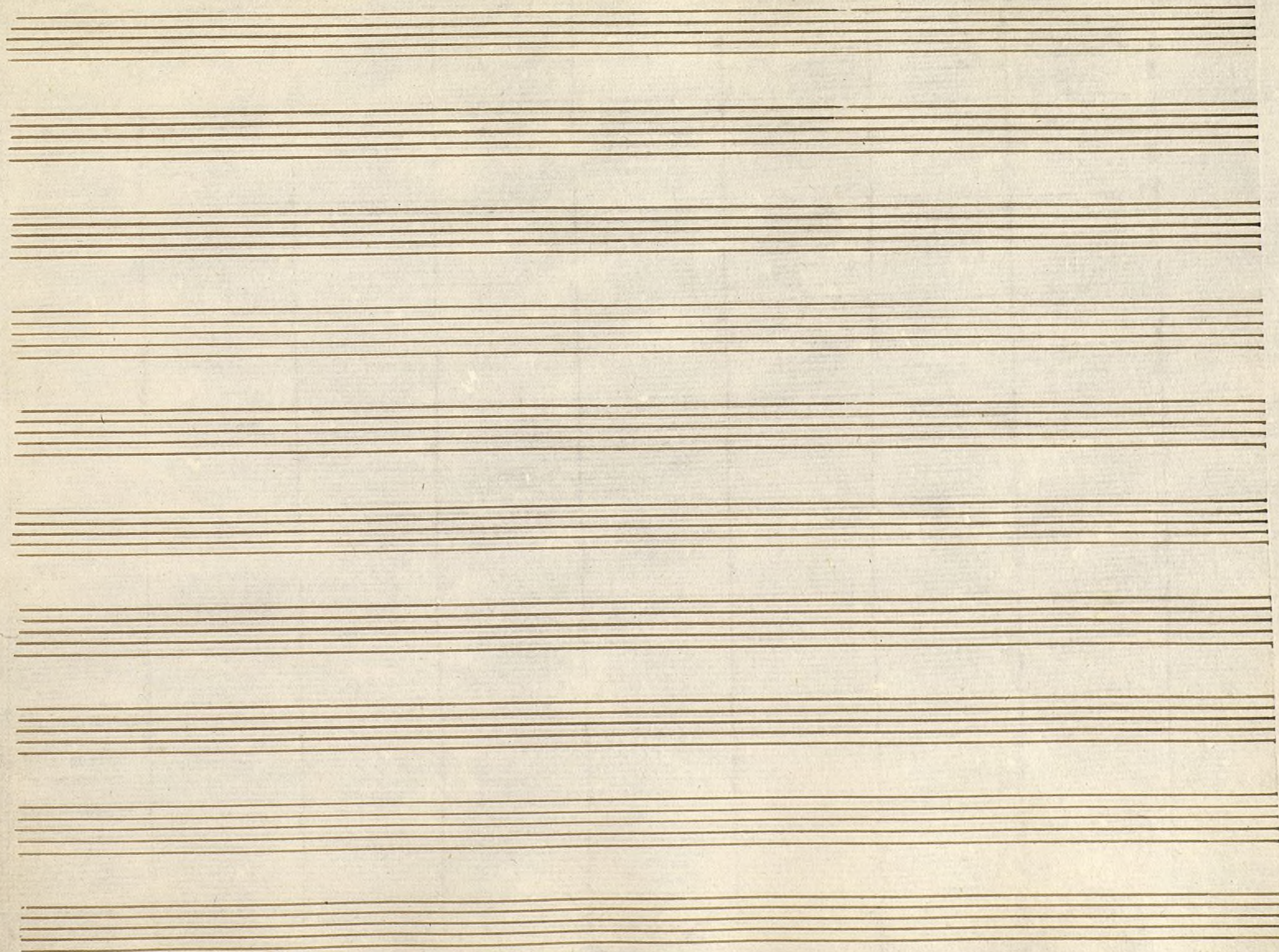
1.º 3.

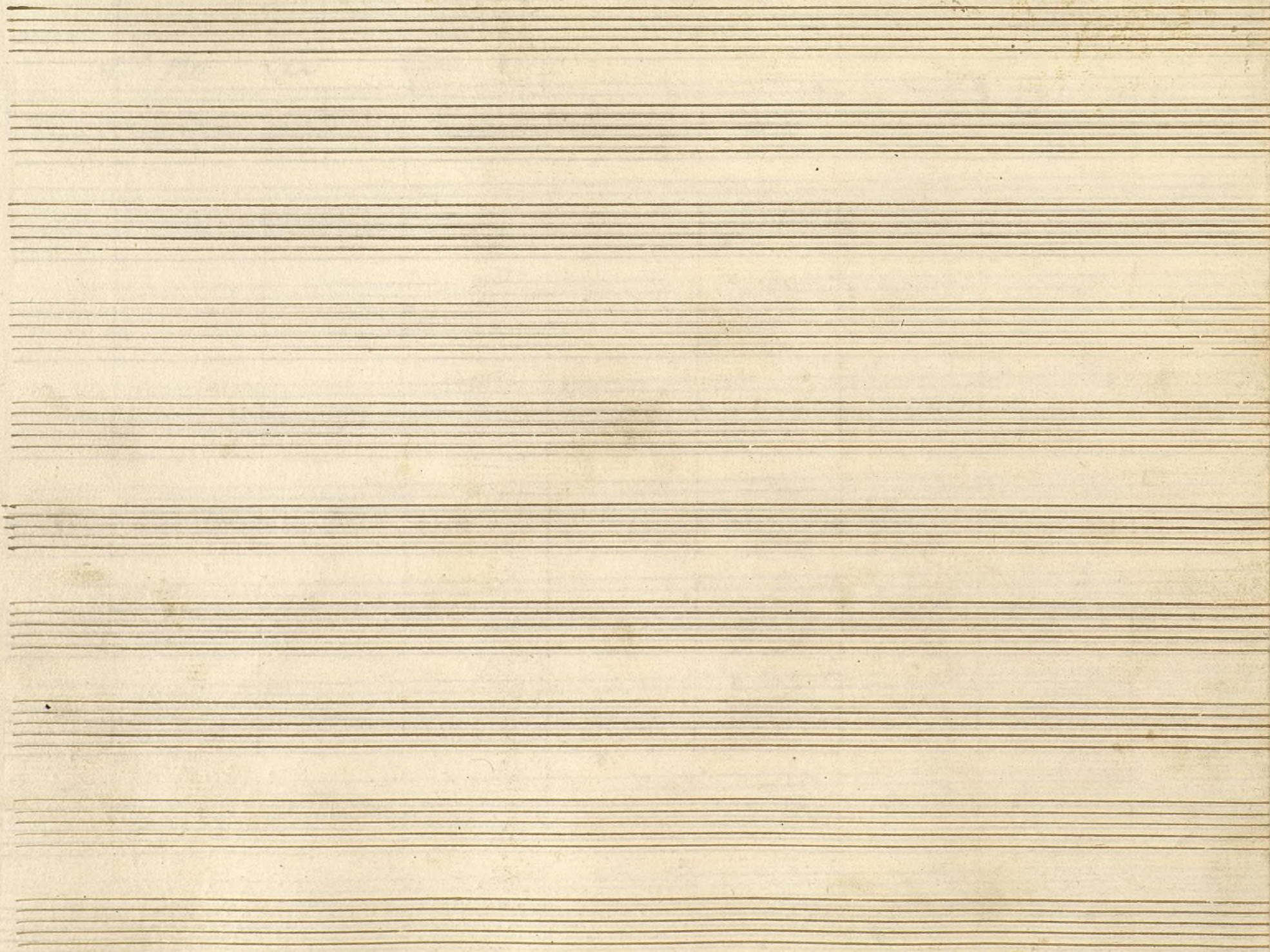
in clinarlas aun trage q.º no des diga q.º

no des diga q.º no

q.º no des diga

#





Violin 1.º Ton.ª a 3. los efectos del tupo. t

Allto $\frac{2}{4}$

Handwritten musical score for Violin 1.º in G major, 3/4 time, titled "los efectos del tupo". The score consists of eight staves of music. The first staff begins with the tempo marking "Allto" and the time signature "2/4". The music is written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and dynamic markings such as "f", "p", and "p.o". The piece concludes with a double bar line on the eighth staff.

Al mismo
aire.

Allegro.

Allegro.

Ad.

p *9 fe* *5*

fe *Allegro.*

fe *p* *fe* *p*

Ad. *fe* *po* *fe* *p*

fe *p* *fe* *po*

fe *p* *fe* *po*

fe *p* *fe* *po*

fe *p* *fe* *po*

fe *p* *fe* *po*

f *Al Segno.*

All. to $\frac{2}{4}$

f *Al Segno*

Al Segno.

All. to $\frac{3}{8}$

po *f* *po*

f *po*

f *Al Segno*

Parola corta. y repite ab

Handwritten musical score on aged paper, consisting of two systems of staves. The first system is in 6/8 time, marked *All.* (Allegretto), and contains several staves of music with dynamic markings such as *pp*, *cres.*, *se*, *Pura. do*, and *p*. The second system is in 2/4 time, also marked *All.*, and includes the section heading *Mos Parr.* (Mozart) and *cres. mod.*. The notation includes various rhythmic values, accidentals, and phrasing slurs.

A handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in a cursive hand. Key annotations include:

- Staff 1: *crsf.*, *fe*, *po*
- Staff 2: *fe*, *po*
- Staff 3: *po*, *crsf.*, *f*
- Staff 4: *po*
- Staff 5: *fe*, *po*
- Staff 6: *fe*, *po*
- Staff 7: *fe*
- Staff 8: *po*, *crsf.*, *fe*
- Staff 9: *fe*, *p*, *fe*

Allegro

Violin No. 1. Son. a 3. Los efectos del lujo. //

Mus 125-7

The image shows a page of handwritten musical notation for a violin part. The title at the top reads "Violin No. 1. Son. a 3. Los efectos del lujo. //". The music is written on eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are several dynamic markings, including "p" (piano) and "pp" (pianissimo), scattered throughout the score. The handwriting is in a cursive style typical of the 18th or 19th century. The paper is aged and shows some staining.

Al mismo
aire

p *p*

Allegro

All. *f* *p* *f* *p*

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

p *cres.*

f

All.^{to} *Al segno*

All.^{to} *Al segno*

All.^{to} *Al segno*

po

po

po

Al segno *Parola corta. y repite al #*

All. 6/8 F\#

po *crej.* *f.* *pum. do*

po *crej.*

pum. do *Mos Parv.* *trej ma.*

po

Allegro.

All. 2/2 F\#

po *po*

A handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in a cursive hand. Annotations include:

- crs.* (crescendo) at the top of the first staff.
- po* (piano) markings throughout the score.
- f* (forte) markings.
- crv.* (crescendo) markings.
- Slanted lines indicating cuts or deletions in the second and tenth staves.
- Handwritten numbers *10* and *11* above some notes in the sixth and seventh staves.

Violin 2^o Ton^a a 3. // *los efectos del luto*

Handwritten musical score for Violin 2^o. The score is written on eight staves. The first staff contains the title and the tempo marking *All^o*. The music is in 2/4 time and the key signature has two sharps (F# and C#). The notation includes various rhythmic values, slurs, and dynamic markings such as *pp* and *f*. The piece concludes with a double bar line on the eighth staff.

*Al mismo
aire*

Allegro

Allegro

Allegro

Allegro

cresc.

Allegro

All.^{to} $\frac{2}{4}$

All. segno

All.^{to} $\frac{3}{4}$

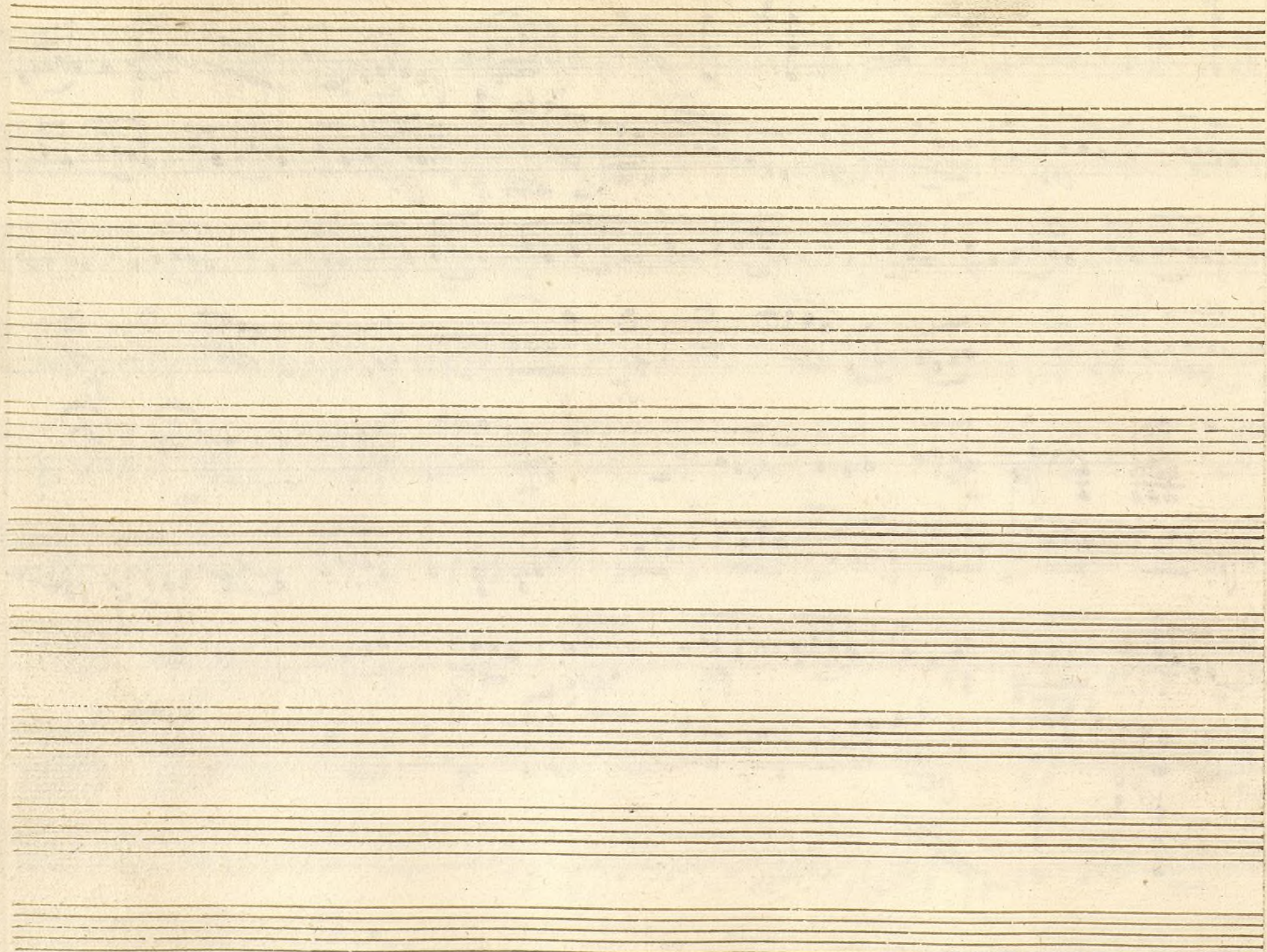
All. segno

All. segno

Parola Corta ya!

Handwritten musical score on ten staves. The notation includes various clefs (treble and bass), time signatures (6/8 and 2/4), and dynamic markings such as *pp*, *cref.*, *f*, and *punt.*. The score is divided into sections by tempo markings: *Allegro.* at the beginning, *Allegro.* in the middle, and *Allegro.* at the end. A specific section is labeled *Alois Parr. trey maj.*. The manuscript shows signs of age, with some ink bleed-through and slight discoloration of the paper.

A handwritten musical score on 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 score is annotated with several dynamic markings: *cref.* (crescendo) on the second staff, *fu* (forte) on the second and fourth staves, *p.* (piano) on the second, fifth, and sixth staves, and *cref.* on the eighth staff. The piece concludes with a double bar line and the tempo marking *Allegro* in a cursive hand.



Violin 2.º *Con.^a a 3* || *los efectos del lujo.* Mu 125-7

Alleg.^{to} $\frac{2}{4}$

Handwritten musical score for Violin 2.º, titled "los efectos del lujo." The score is written on ten staves. The first staff contains the title and tempo. The second staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music consists of eighth and sixteenth notes, often beamed together. Dynamic markings include "fe" (forte) and "po" (piano). The piece concludes with a double bar line on the tenth staff.

Al mismo

aire.

Al Segno!

Al Segno.

Cres.

All.^{to} $\frac{2}{4}$ 

Alleg.^{to} $\frac{3}{8}$ 

Al Segno. *Parola corta y al*

All. p *cres.* *fe* *Punt. do*

fe *Punt. do* *Mos. Par. tres mas.*

cres. *Punt. do*

Allegro.

All. p *fe* p *fe* p

cres. *fe*

Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings such as "Cres.", "f", and "p". The music concludes with a double bar line and a fermata on the eighth staff.

Allegro

Boe 1.ª Ton.ª a 3. los defectos del lujo.

All.º $\text{G} \text{ 2/4}$

Al mismo $\text{G} \text{ 2/4}$
aire. *Solo.*

M. Segno.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various time signatures (6/8, 2/4, 3/8, 6/8), dynamic markings (f, p, ff), and tempo markings (All., Al Segno, Mos. Parr.). The score is written in a cursive hand with some corrections and annotations.

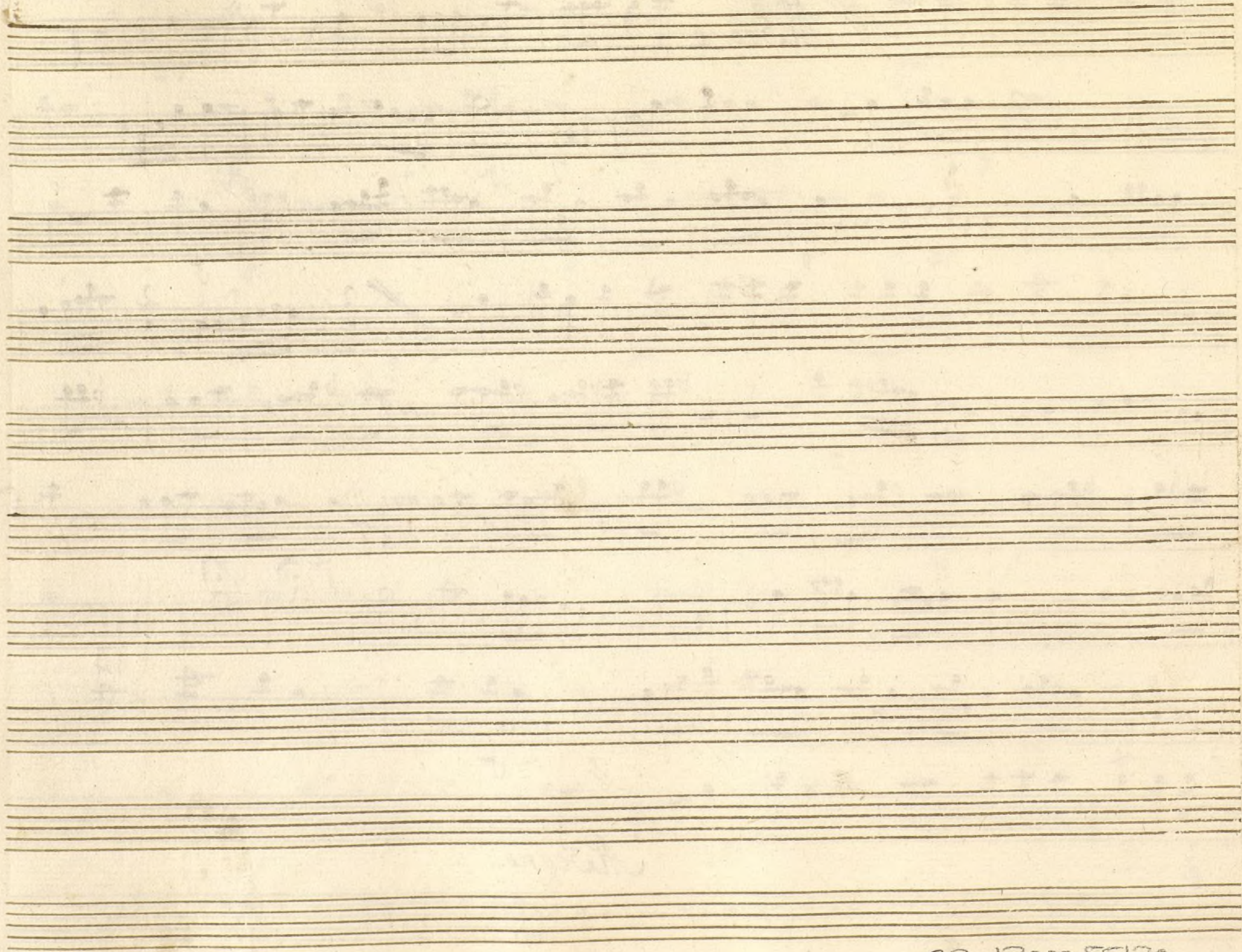
Staff 1: *All.* 6/8. *Al Segno*

Staff 2: *All.* 2/4. *Al Segno*

Staff 3: *All.* 3/8. *Al Segno* *Parola y al Segno*

Staff 4: *All.* 6/8. *Mos. Parr.* *Mes mas*

Handwritten musical score on ten staves. The notation includes treble clefs, a 2/4 time signature, and various musical symbols such as notes, rests, and dynamic markings. The piece begins with a key signature of one sharp (F#) and a tempo marking of *All.* (Allegretto). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A *ff* (fortissimo) dynamic marking is present in the second staff. The piece concludes with a *Allegro* tempo marking. The manuscript shows signs of age, including foxing and water damage at the bottom right.



CB 1200055/20

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Oboe 2.^o Con.^a a 3. los efectos del luto.

All.^o G major $\frac{2}{4}$

Al mismo G major $\frac{2}{4}$ *aire.*

Al segno

G major

All. $\frac{6}{8}$ *Allegro.*

All.^{to} $\frac{2}{4}$ *Allegro.*

All.^{to} $\frac{3}{4}$ *Allegro.*

All. $\frac{6}{8}$ *Allegro.*

All. $\frac{6}{8}$ *Allegro.*

All. $\frac{6}{8}$ *Allegro.*


*A los Parr.
Rey maj.*

Allegro.


Handwritten musical score on a page with nine staves. The first staff is marked "All." and "2/4". The notation includes various rhythmic values, accidentals, and dynamic markings like "f". The piece concludes with a double bar line and the tempo change "Allegro." written in cursive.


CB 1200055/20

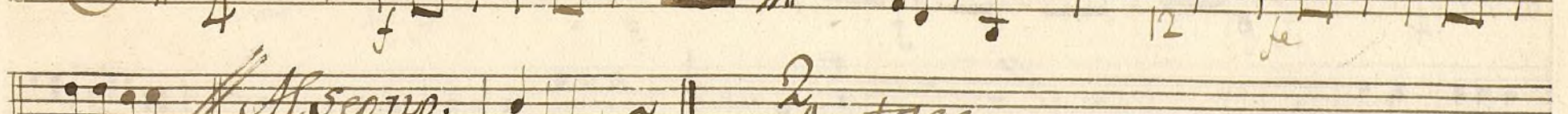
t
Trompa 1^a Con.^o a 3. los efectos del luto.

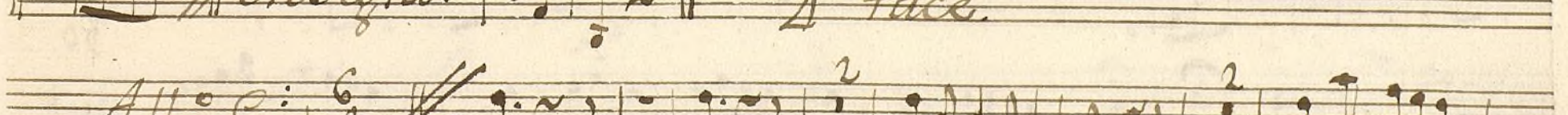
All.^o $\text{C} \#$ $\frac{2}{4}$ 

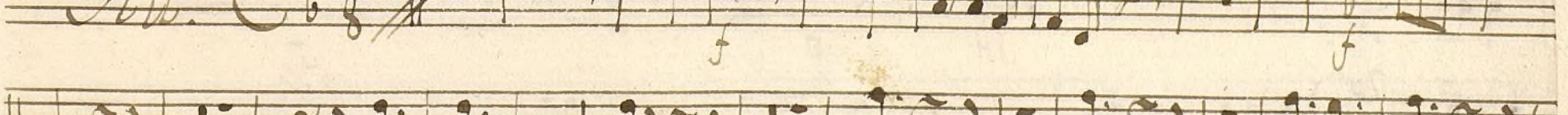








$\text{C} \#$ $\frac{2}{4}$ $\frac{4}{4}$ 

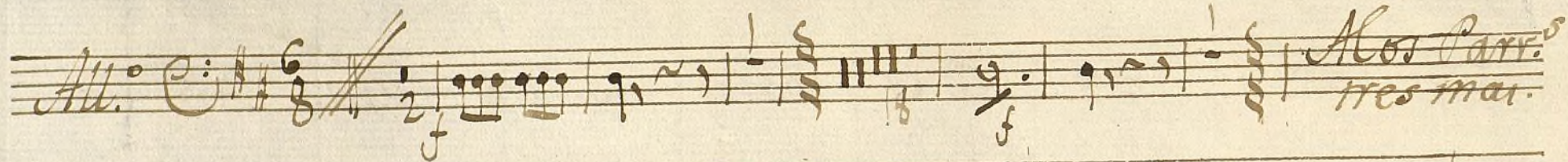
M. segro. $\frac{2}{4}$ *tace.* 

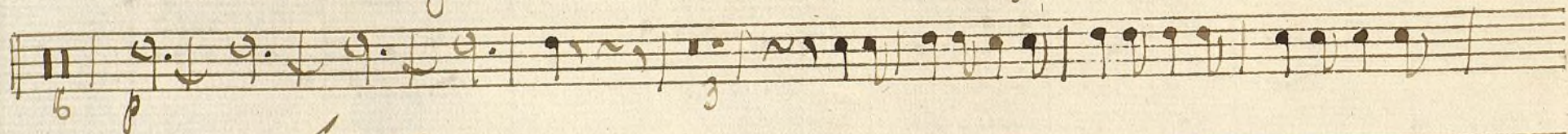
All.^o $\text{C} \#$ $\frac{6}{8}$ 

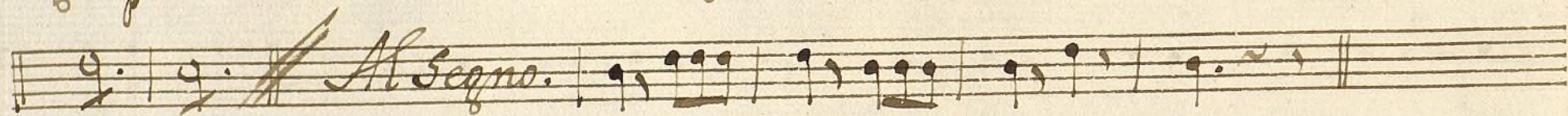


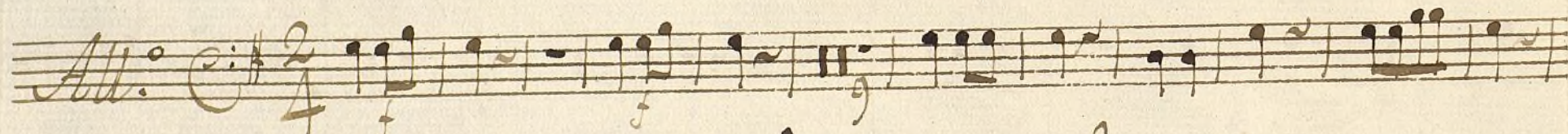


M. segro. *Tace* $\frac{2}{4}$ y $\frac{3}{4}$.

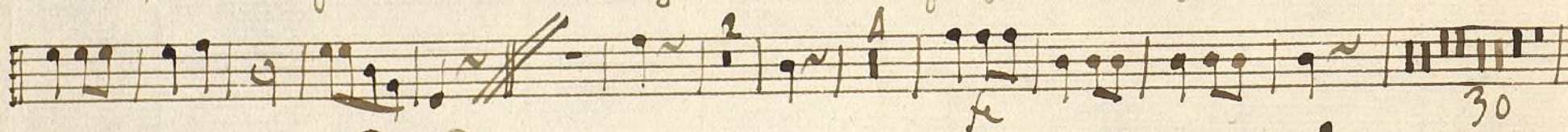
All.^o  *Mos. Parr.^o*
tres mai.



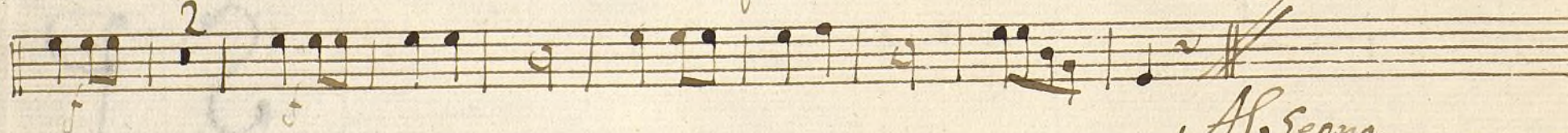
Al Segno. 

All.^o 









Al Segno.

CB 1200055120

Trompa 2.^a Ton.^a a 3. los efectos del luto.

All.^o *C:* \sharp $\frac{2}{4}$

C: \sharp $\frac{2}{4}$

Allegro
Tace $\frac{2}{4}$.

All.^o *C:* \flat $\frac{6}{8}$

Allegro

Tace $\frac{2}{4}$ y $\frac{3}{4}$.

Bajo Con.^a a 3^{ta} ^t los efectos del lujo.

Mus 125-7

All^{to} C: # # # 2/4

Handwritten musical score for Bassoon (Bajo Con.) in C major, 2/4 time, marked 'Alto'. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is written in a cursive hand and includes various dynamics such as 'f' (forte), 'p' (piano), and 'p.o.' (pianissimo). The piece concludes with a double bar line on the seventh staff. Below the music are four empty staves.

Al mismo
aire.

Al segno.

All.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, including the instruction *Al Segno.*

Handwritten musical notation on a single staff, starting with *All.^{to}* and a 2/4 time signature.

Handwritten musical notation on a single staff, including the instruction *Al Segno.*

Handwritten musical notation on a single staff, starting with *All.^{to}* and a 3/8 time signature.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff, including the instruction *Al Segno*.

*Parola Corta
y al Segno*

Handwritten musical score on six staves. The notation includes various notes, rests, and dynamic markings such as *p*, *cres.*, and *Al Segno*. The score is written in brown ink on aged paper. The first staff begins with a double bar line and a slash, indicating a start or end of a section. The second staff has a *se p* marking. The third staff has *po* markings. The fourth staff has *se* and *p* markings. The fifth staff has *cres.* and *se* markings. The sixth staff ends with *Al Segno* and a double bar line with a slash. There are also some faint markings on the left margin, possibly *arr.* and *na.*

