

L.º 2.º A. 2.º

Mus 59-10
Juan de la Enrreda
y Perico de los Palotes

+

Contrabajo, y Violon

Monologo

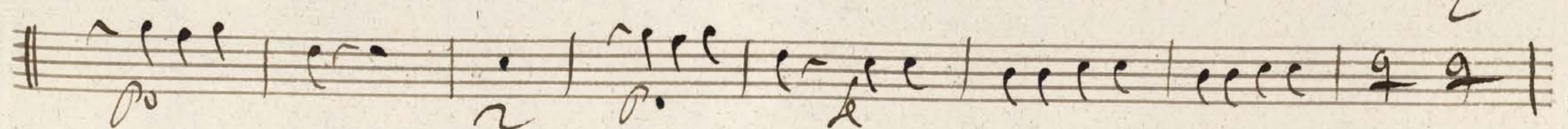
Vaile derecho y

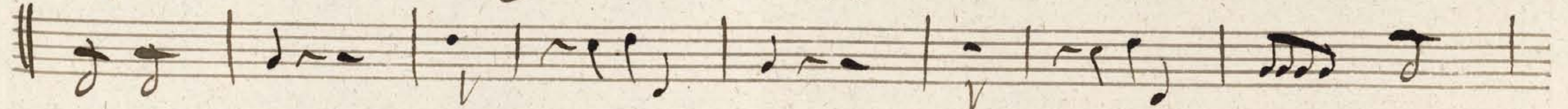
Juan de la Enrreda

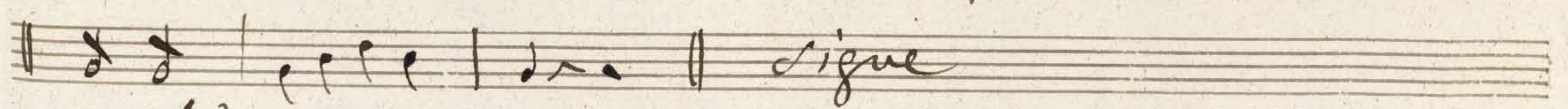
Mus 59-10

+

Allegro C: ♭ e 


po

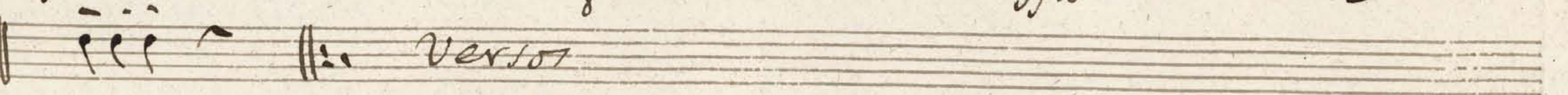




f^o *Despacio* C: ♭ e 






ligado


verso

2^o

de pasar lista, y Comer fideos,

Allegro C: 2/4 e

3^o

quedais tan amargos, y funestos
pararais en el cepo:

Adagio C: 2/4 e

4^o de que vela quité, al Cabo de Acheros.

Allegro C: 2/4 e

5^o Cuando llegue a saber mi triste arrecho,

Tempo *Adagio* $\text{C}:\flat\flat$ $\frac{3}{4}$ *Violon* *ritto* $\text{C}:\flat\flat$ $\frac{3}{4}$

6^o Verè si se imitar, su dulce eco

Segue *del chico* *Allegretto* $\text{C}:\sharp\sharp$ $\frac{3}{4}$ *Voz*

7^o

de may a el Corazon
cede el esfuer o:

De pacis *All^o*

le

ligado

8^o

que ex m o r a que e l
que blanca

Allegro

le

9^o que etatis platen

Adagio C: 6/8 *p*

10 Favor, constancia Cielos;

Allegro C: 2/4 *f*
Y virgami Catigo de dechado Soldados tambores y sargentos





Violin Primero

Monologo;

Juan de la Encrreda;

Allegro & b c

1.º *De paco* & b c

de pasar listas y comer
 2.º fideos

2.º *Allegro* & b c

Ventos

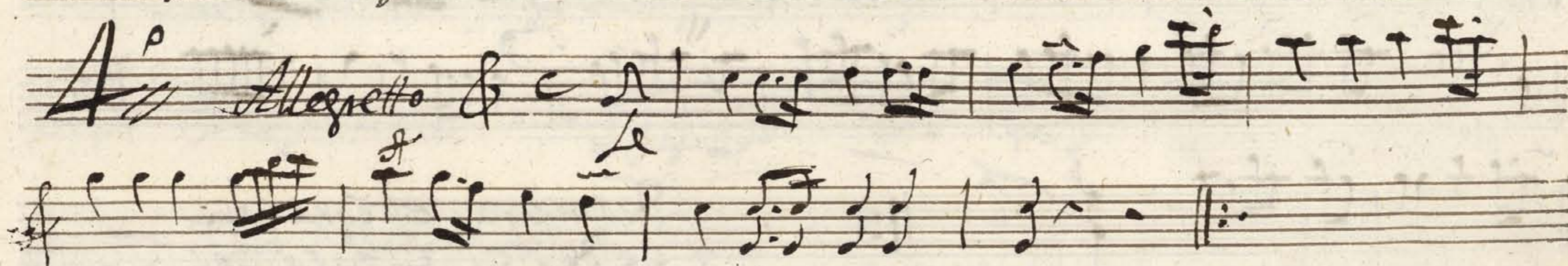
quedaron tan amargos, y funestos
para ver en el cepo;

3^o *Adagio* & *oboe* *Allo*



de que se la quite, al cabo de Acheros;

4^o *Allegretto* &



Cuando llegue a saber
mis tris de arrelo;

5^o *Adagio* & *3* *4* *p*



Verè si se Imitar sus dulces ecos;

6^o *Segue* *del chico*
Alleg^{ro} & # # 3/4

Desmaya el corazon
cede el esfuerzo;

7^o *Spacio* & b b c

que hermosa que es que blanca;

8^o Allegro & b^{\flat} c

que estatico plazer; Que regocijo siente mi Corazon

9^o Despacio & b^{\flat} c

Ya voy: con tancia Cielos

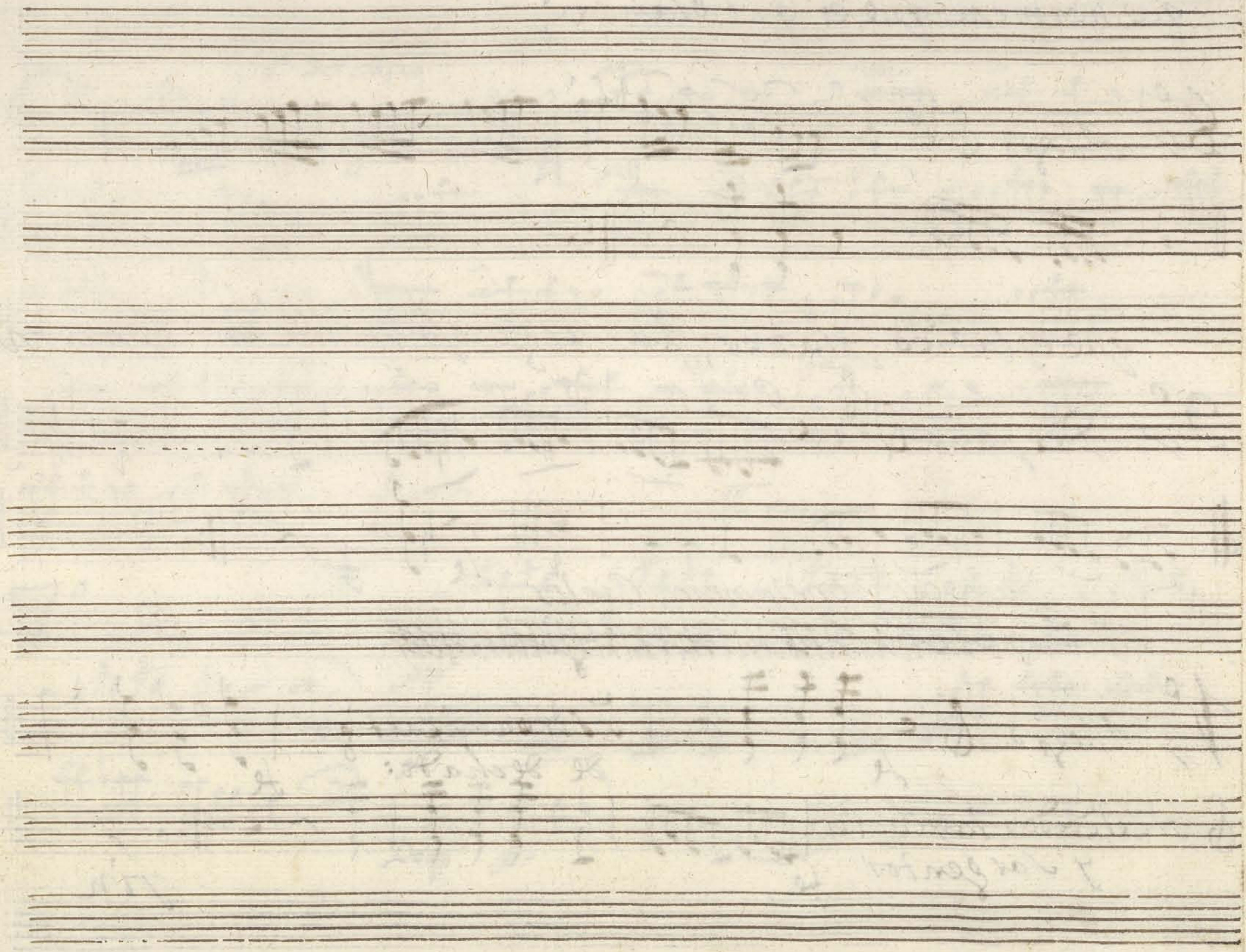
~~El Sol y la Luna~~

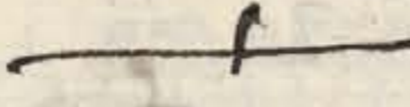
1^o Allegro & c

Y Sirbamicartigos de dechado:

Asoldados tambores y Sargentos

fin





Violin Primero, Dupli: ^{do}

Mano logo:

Juan de la Encrreda ;



Allegro & \flat \flat C

1^o *De spacio* & \flat \flat C

De parar listas,
y Comer fideos;

2^o *All^o* & \flat \flat C

que dias tan amargos, y funestos
pasareis en el Cero:

3^o Despacio & *All.^o*

de que salagueite, al Cabo de Acheros:

4^o Allegretto & *te*

Cuando llegue a saber mi triste a Vesto;

5^o Despacio & *3^o*

Verè síse Imitar sus dulces ecos;

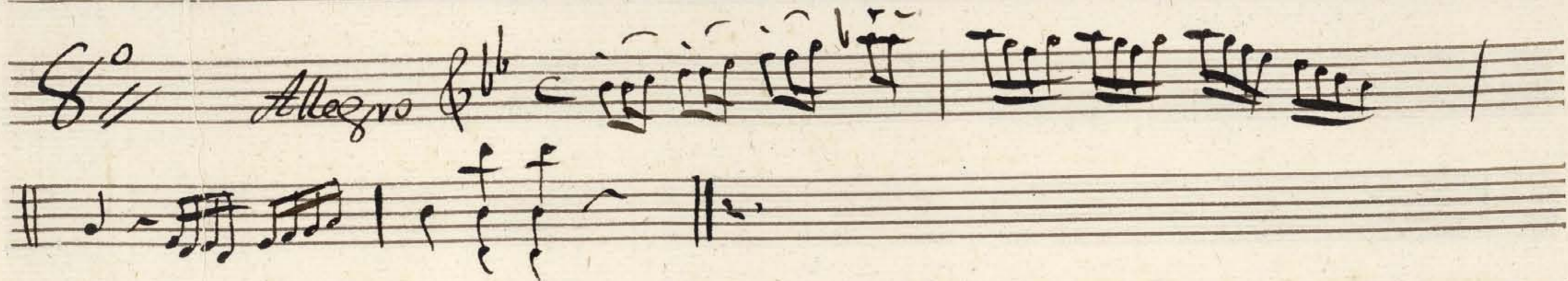
6^o Segu.^o del chico
Allegro 3/4

Handwritten musical score for a 6th variation, marked "Allegro" in 3/4 time. It consists of four staves of music. The notation includes various ornaments, slurs, and dynamics such as "p" (piano) and "f" (forte). The piece concludes with a double bar line.

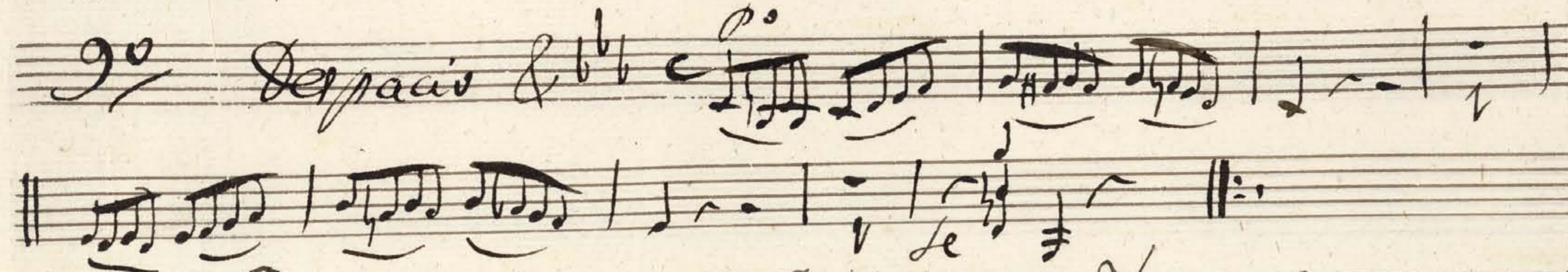
Desmaya el Corazon
cede el esfuerzo:
7^o Despacio 6/8

Handwritten musical score for a 7th variation, marked "Despacio" in 6/8 time. It consists of three staves of music. The notation includes slurs, ornaments, and dynamics like "p" and "f". A section of the second staff is marked "Allo". The piece concludes with a double bar line.

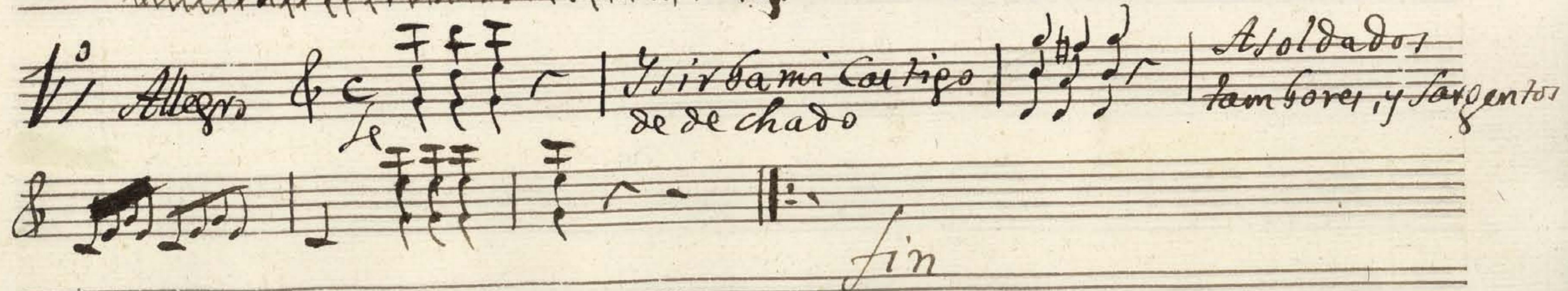
que hermosa que es, que blanca;

8^o Allegro & b^{\flat} c 

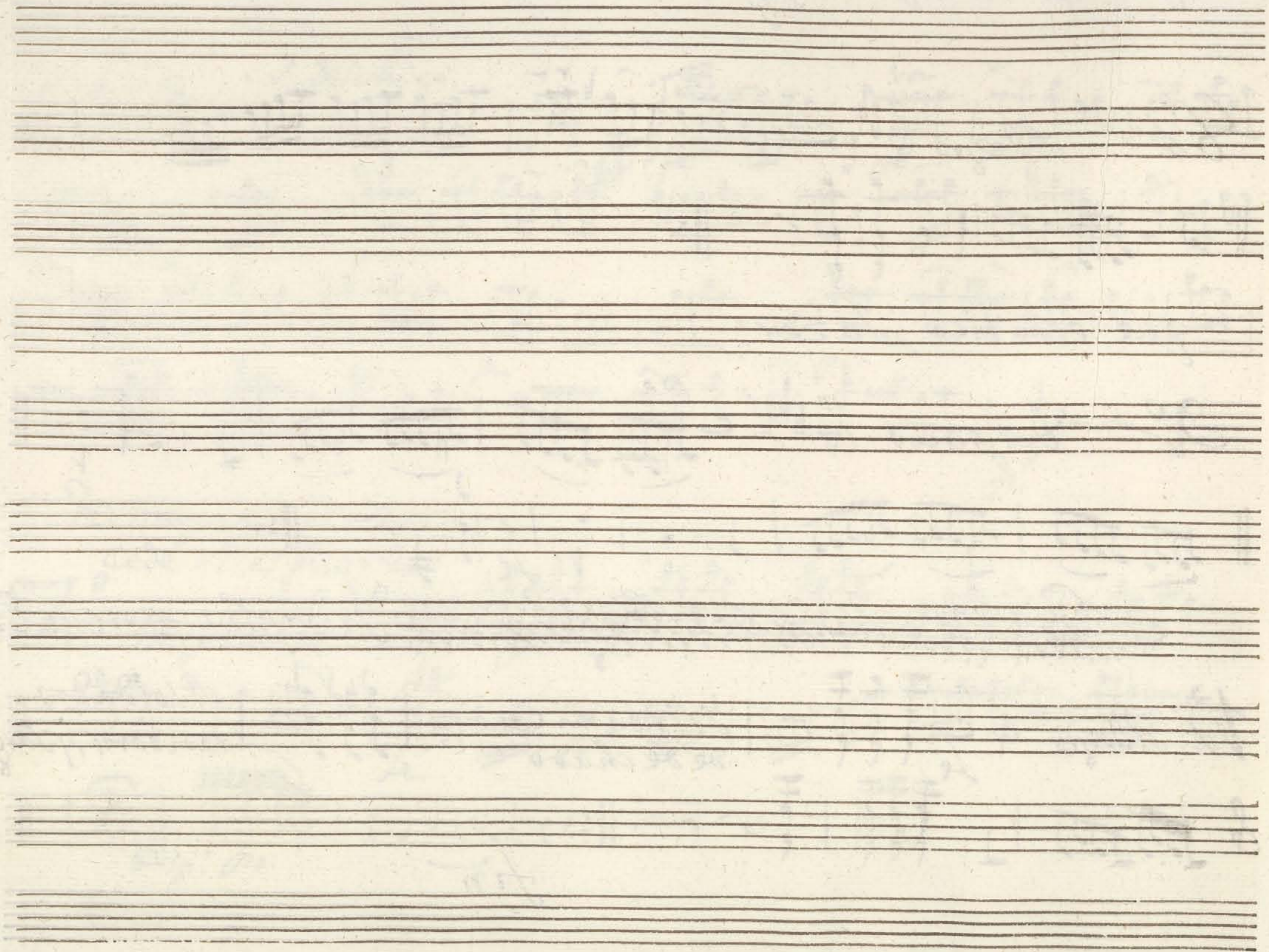
que estatico plazer;

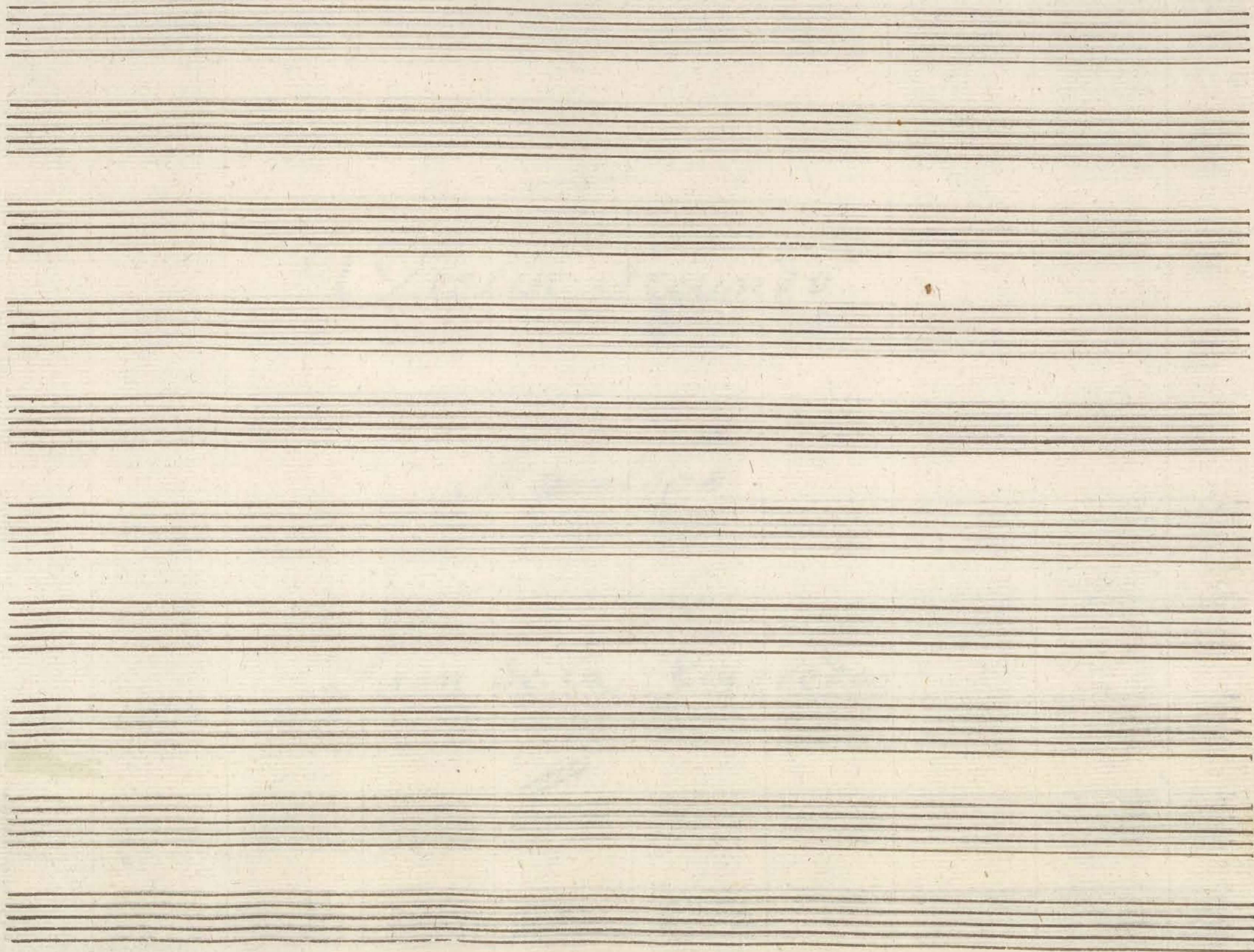
9^o Depaivo & b^{\flat} c 

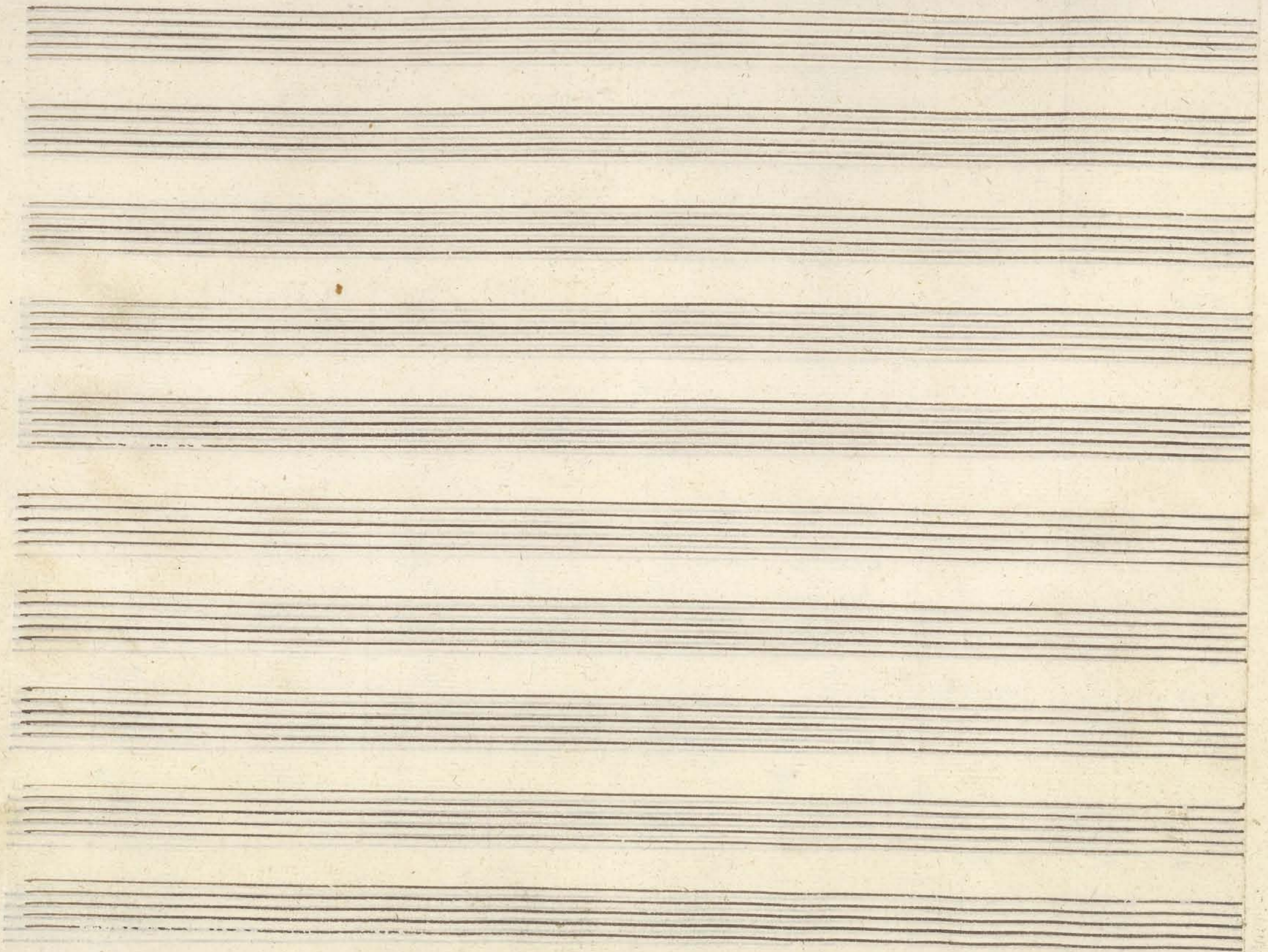
~~Señal de la bandera del Rey~~ Ya voy con mancia Cielos

1^o Allegro & c  *de de chado* *Asoldados*
tambores, y Sargentos

fin









Violin Segundo

Monologo

Juan de la Enrreda ;



Allegro &bb $\frac{2}{4}$ *le*

Handwritten musical notation for the first section, featuring a treble clef, a key signature of two flats, and a 2/4 time signature. The music consists of four staves with various rhythmic patterns and dynamics.

1^o *Adagio* &bb $\frac{3}{4}$ *mo*

Handwritten musical notation for the second section, featuring a treble clef, a key signature of two flats, and a 3/4 time signature. The music consists of three staves with a slower tempo and dynamic markings like 'f' and 'ff'.

de pasar lista, y Comer fides;

2^o *Allegro* &bb $\frac{2}{4}$ *le*

Handwritten musical notation for the third section, featuring a treble clef, a key signature of two flats, and a 2/4 time signature. The music consists of two staves with a fast tempo and dynamic markings like 'ff'.

que días tan amargos, y funestos
pasareis en el Cero;

3^o *Despacio* $\text{♩} = \text{c}$ *All^o*

que se la quite, al Cabo de Acheros;

4^o *Allegro* $\text{♩} = \text{c}$

Cuando llegue a saber mi triste arresto;

5^o *Despacio* $\text{♩} = \text{c}$ *3* *p*


Verè si se Imitar su du'ze e cor;

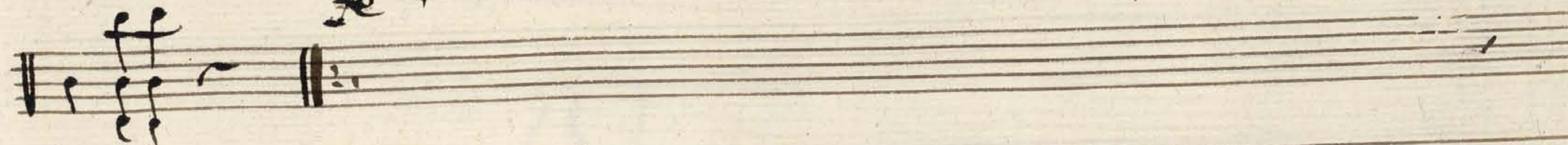
6^o *Sequi.* *del chico*
Allegretto 3/4

de may a el Corazon, Cede el esfuerzo;


7^o *Despacio* 6/8

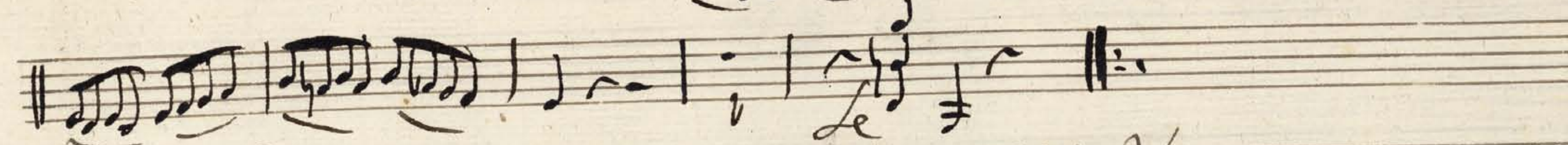
que hermosa que es que blanca;

8^o *All.^o* & *b* *c* 



que estatico plazer;

9^o *Despacio* & *b* *c* *po* 



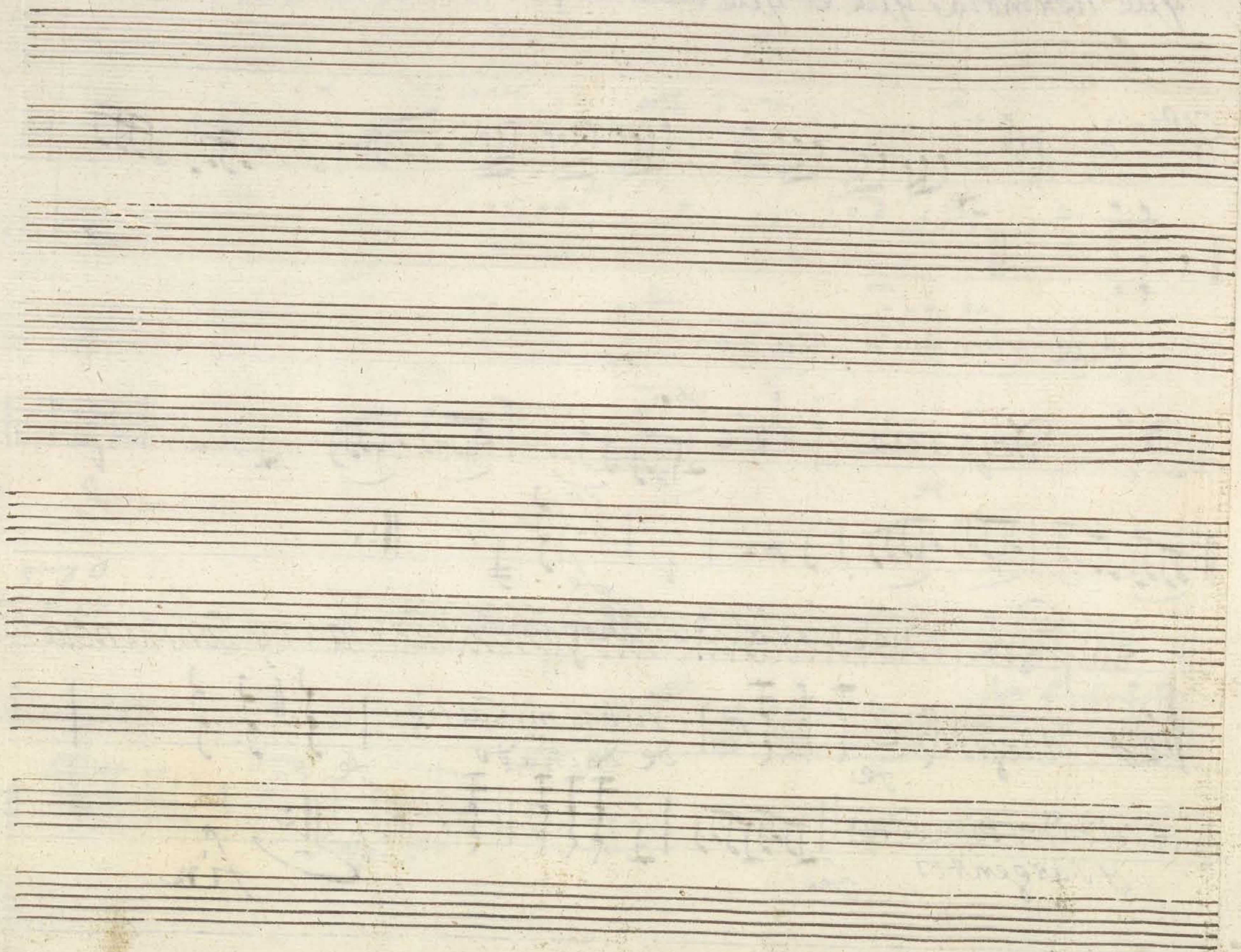
~~el Rey le rechazará del Reino~~: Ya voy con tancia Cielos

10^o *Allegro* & *c* *fe* 

Yirba mi Catigo | *de dechado* *fe* 

& *A soldados tambores* *yno* 

y sargentos  *fin*



Violin Segundo Dupli^{do}

Manolo go:

Juan de la Envrada;

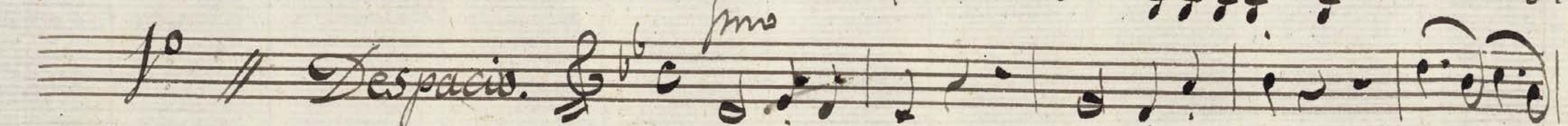
All^o 




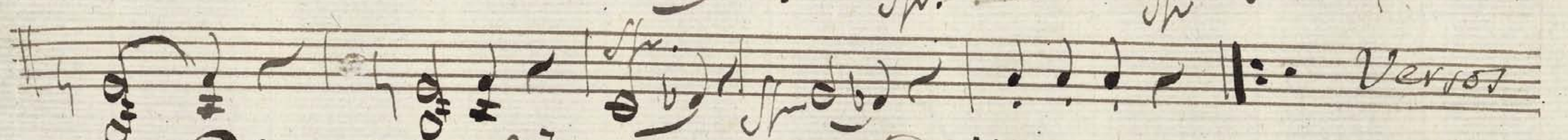




Sigue

f^o // *Despacio.* *pmo* 



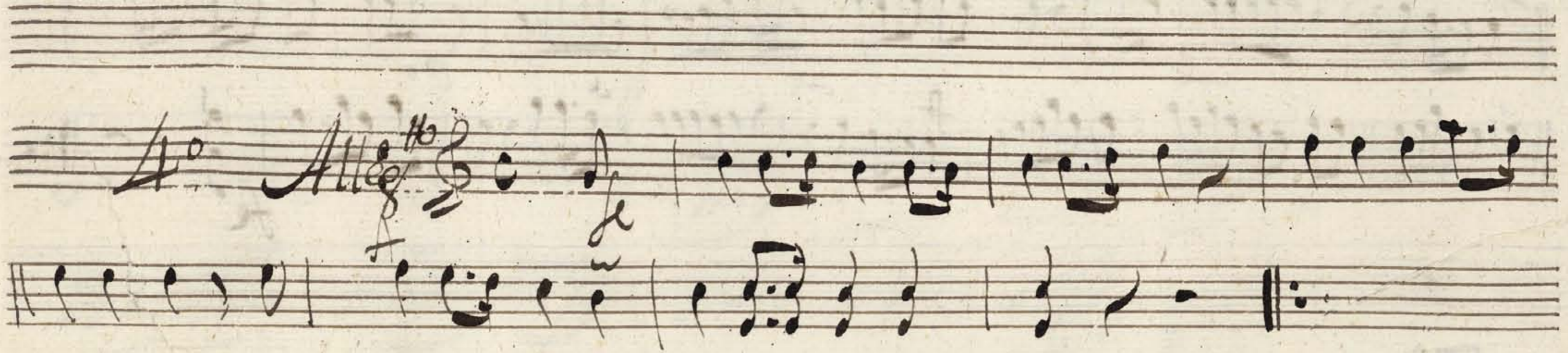


Veros

All^o 



3^o // *Despacio* 

4^o *Alleg^{ro}* 

Despacio 

Sequiu. del chico
Allegro

70
Tempo

8^o *All^o* 

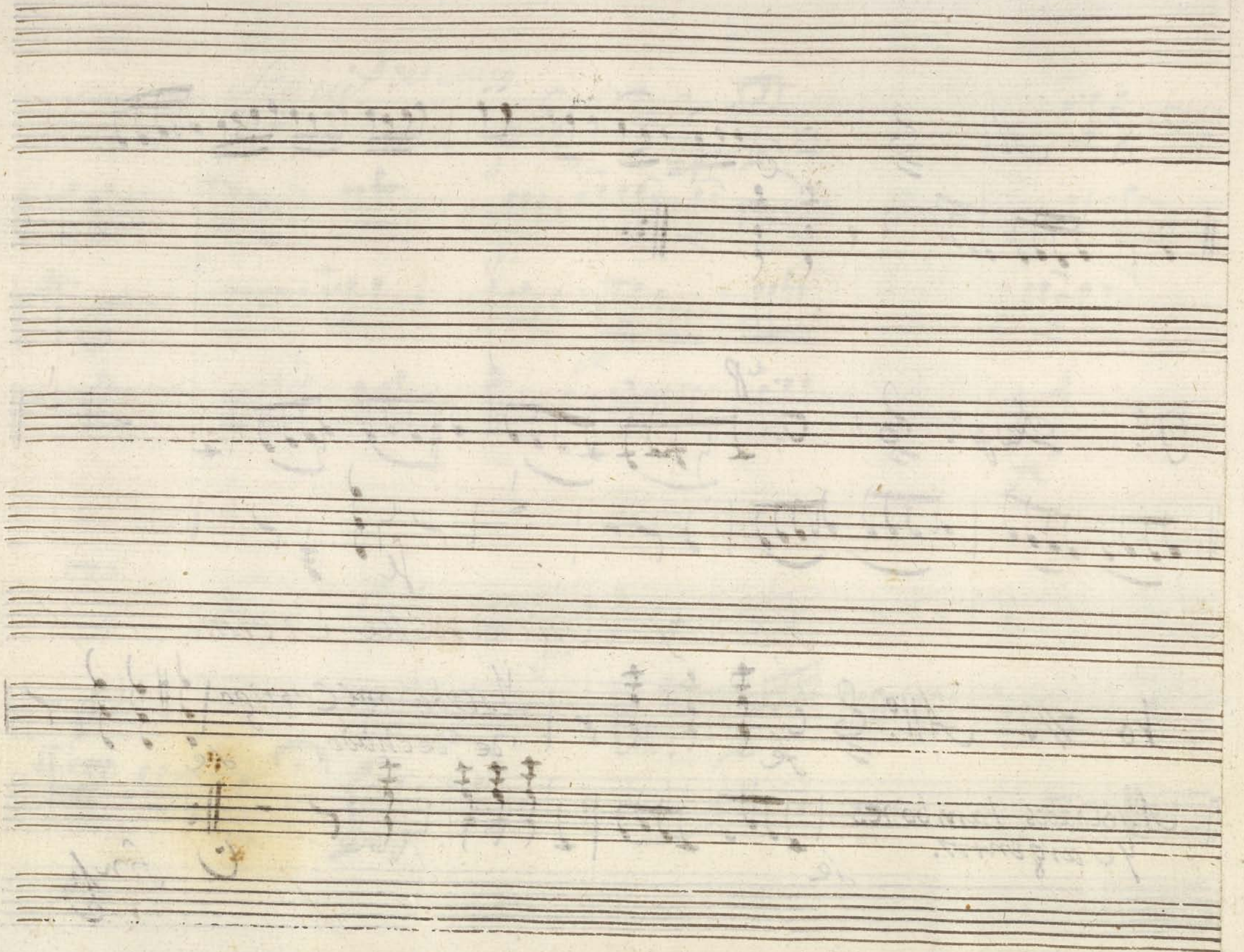
9^o *Desp^o* 

Ya voy: Constancia Cielos.

10^o *All^o* 

*A soldados tambores
y Sargentos.*

f *fin*



Oboe Primero

NUM 59-10

Monologo; Juandera Enrreda;

Allegro & \flat C

Sigue

1^o *Despacio* & \flat C

2^o *Allegro* & \flat C

3^o *Adagio* $\text{G} \text{B} \text{b}$ *Solo* *pp*

4^o *Allegretto* G

5^o *Adagio* *tace* //

6^o *Segue* *tace* //

7^o *Despacio* &bb c *pp*

le

Allo

Despacio

2

8^o *Allegro* &bb c

9^o *Despacio* &bb c *pp*

le

10^o *Allegro* & c

le

Y voy: constancia Cielos

Y sirba mi castigo

de de chado,

le

Adoldados tambores

y sargentos

le

fin



Oboe Segundo

MUS 59-10

Monologo, Juan de la Encarnada;

Allegro &bb C

4 se

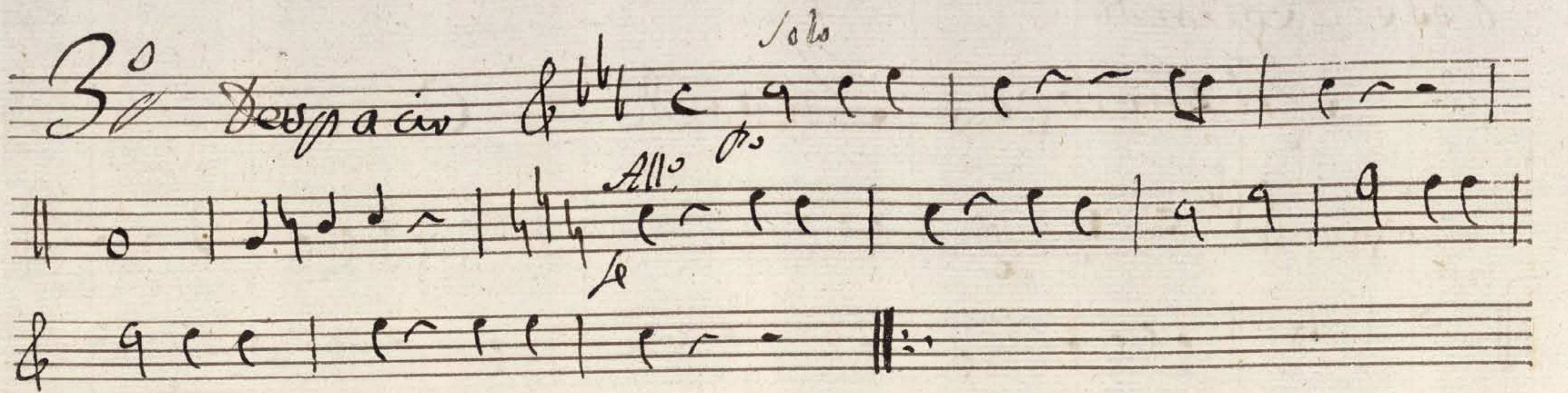
|| segue

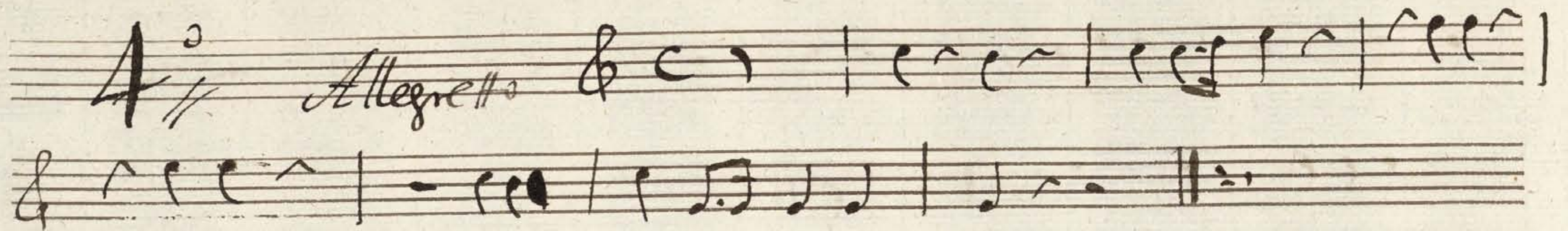
1^o Despacio &bb C

4

2^o Allegro &bb C

se

3^o *Adagio* $\& \frac{3}{4}$ *Solo* 

4^o *Allegretto* $\& C$ 

5^o *Adagio* *tutto* \parallel

6^o *Segue* *tutto* \parallel

7^o *Adagio* & $\text{b}\flat$ c p°

All^o se Desp° 2

8^o *Allegro* & $\text{b}\flat$ c se

9^o *Adagio* & $\text{b}\flat$ c p°

10^o *Allegro* & c se

Ya voy con tancia cielos se Y sirva mi castigo
de de chado,

A soldados tambores se
y sergentos

se fin

The image shows ten horizontal musical staves, each consisting of five parallel lines. The staves are arranged vertically and are completely blank, with no notes or markings. The paper is aged and yellowed, with some faint, illegible ghosting of text or markings visible through the paper.

Clarinete Primero

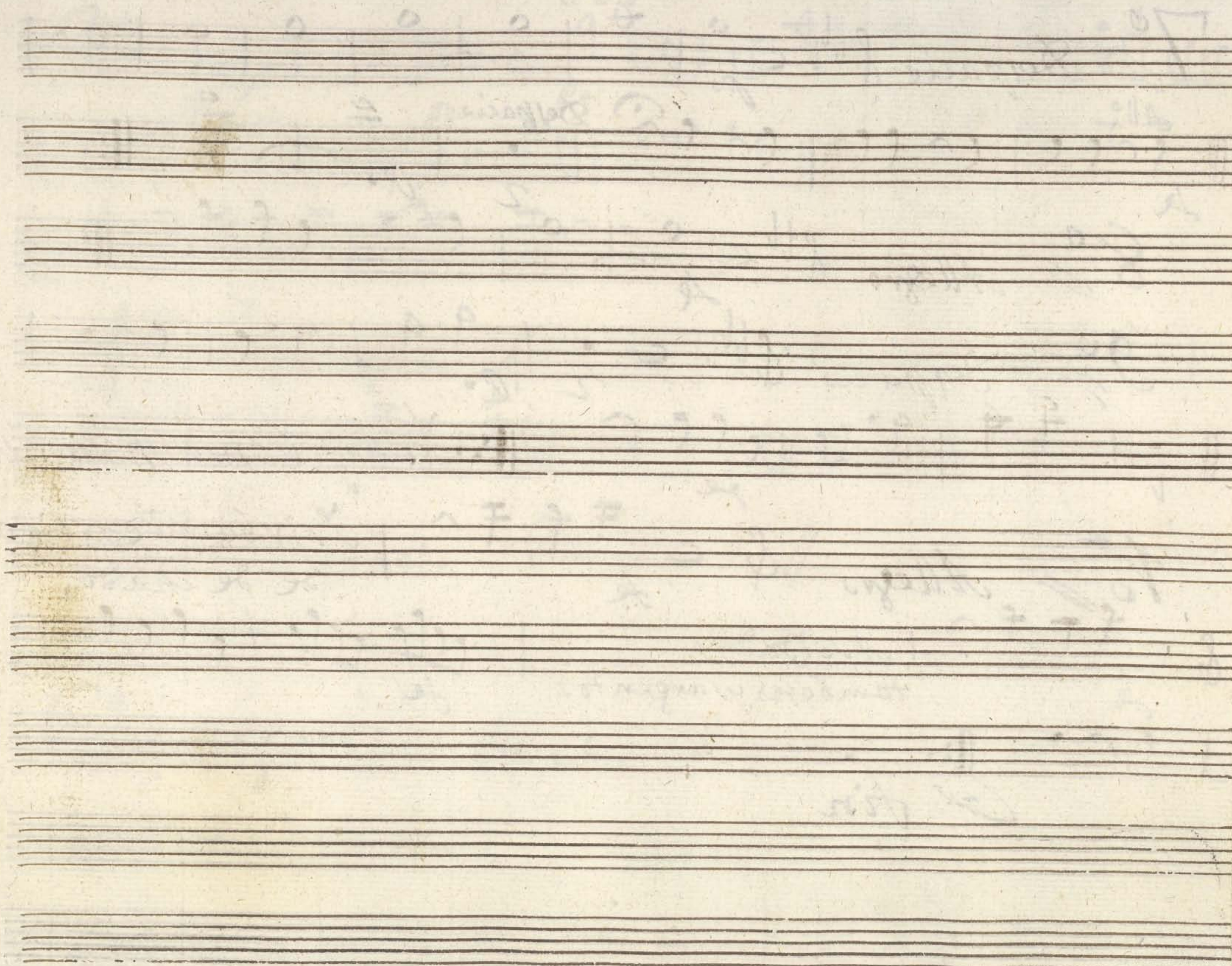
Mus 59-10

Monologo; Juan de la Encarnada;

Allegro &bb c

1^o Despacio &bb c

2^o Allegro &bb c



Clarinete Segundo

MUS 59-10

Mano logo;

Juan de la Encarnación;

Allegro &bb c 4/4

Solo

1^o Spacio &bb c

Segue

2^o Allegro &bb c 4/4

3^o *Adagio* $\text{♩} \frac{6}{4}$ *Solo*

Handwritten musical notation for the 3rd movement, *Adagio* in $\frac{6}{4}$ time, marked *Solo*. The notation includes three staves with various rhythmic patterns and rests.

4^o *Allegretto* $\text{♩} \frac{2}{4}$

Handwritten musical notation for the 4th movement, *Allegretto* in $\frac{2}{4}$ time. The notation includes two staves with rhythmic patterns and rests.

5^o *Adagio* *Ta ce* //

6^o *Segue* *Ta ce* //

7^o *Despacio* $\text{F} \flat \flat$ C p° | | | | |

All^o f° *Despacio* 2

p° ||

8^o *Allegro* $\text{F} \flat \flat$ C f° | | | | |

9^o *Despacio* $\text{F} \flat \flat$ C 2 p° | 9 9 | 9 ee | | |

9 9 | 9 ee | ee ee || *Ya voy: Constancia Cielos.*

f°

10^o *Allegro* F C f° | *Y sirbami Castigo* |

f° *de de chado,*

f° *A soldados* | *ee ee* | *ee ee* |

f° *tambores y argentos* f°

f° || *fin*



Trompa Primera

Mus 59-10

Monologo: Juan de la Encrreda;

Inflata

Allegro

Handwritten musical notation for the first section. The staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music consists of several measures with rhythmic values including quarter notes, eighth notes, and sixteenth notes, some with slurs and accents. A fermata is placed over the first measure. The section concludes with a double bar line and the word "Segue".

1º

Spacio

Handwritten musical notation for the first variation. It starts with a treble clef, a key signature of one flat, and a common time signature. The notation includes a variety of rhythmic patterns, such as groups of eighth and sixteenth notes, and rests. A fermata is present over the final measure of the first line. The word "Spacio" is written above the staff.

2º

Allegro

Handwritten musical notation for the second variation. It begins with a treble clef, a key signature of one flat, and a common time signature. The music features rhythmic patterns similar to the first variation, including eighth and sixteenth notes. The word "Allegro" is written above the staff.

Clara

7^o *Adagio* *pp*

8^o *Allegro* *pp*

9^o *Adagio* *pp*

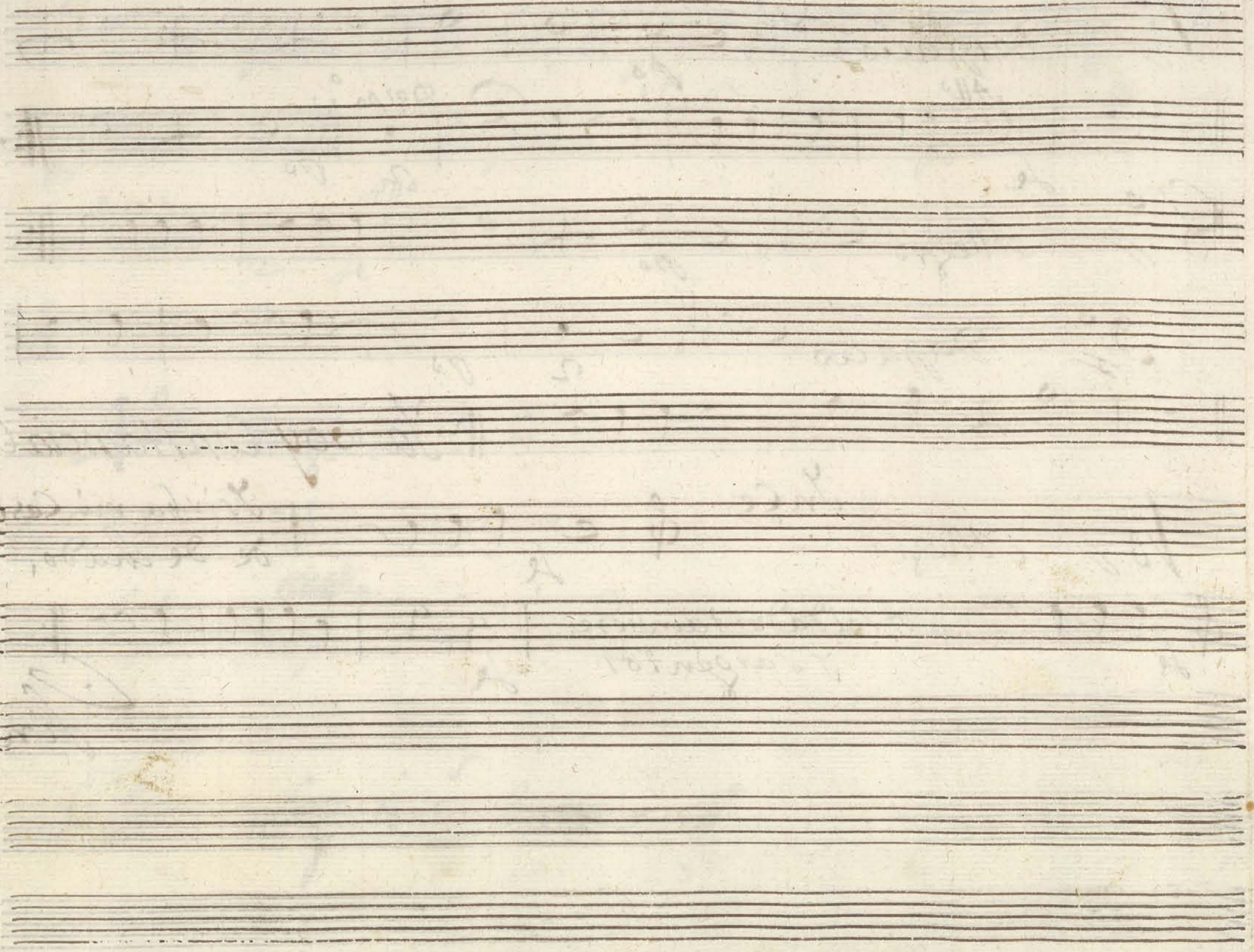
10^o *Allegro* *pp*

11^o *Allegro* *pp*

Ya voy: Constancia Cielos
 Y riva mi Castigo
 de de chado,

A soldados tambores
 y sergentos

fin



Trompa Segunda

MUS 59-10

Monologo; Juan de la Encarnada;

Inclafas

Allegro

Musical notation for the first section, including a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The notation consists of five staves with various rhythmic values and accidentals. A first ending bracket is present at the end of the fourth staff, with the word "segue" written below it.

1^o

Despacio

Musical notation for the first variation, marked "1^o Despacio". It features a treble clef, a key signature of two flats, and a common time signature. The notation includes a first ending bracket and a double bar line with repeat dots. A dynamic marking "p" is visible.

2^o

Allegro

Musical notation for the second variation, marked "2^o Allegro". It features a treble clef, a key signature of two flats, and a common time signature. The notation includes a first ending bracket and a double bar line with repeat dots.

Ince

3^o

deppacio

Musical notation for the first staff, featuring a treble clef, a common time signature (C), and a key signature of one flat (Bb). The notation includes a whole note, a half note, and a quarter note, with a fermata over the quarter note. A '2' is written below the staff at the end.

All^o

Musical notation for the second staff, featuring a treble clef and a common time signature (C). The notation consists of a series of eighth and sixteenth notes.

4^o

Allegretto

Musical notation for the third staff, featuring a treble clef and a common time signature (C). The notation includes a half note, a quarter note, and a quarter rest.

Musical notation for the fourth staff, featuring a treble clef and a common time signature (C). The notation includes a half note, a quarter note, and a quarter rest.

5^o

deppacio

Musical notation for the fifth staff, featuring a treble clef, a common time signature (C), and a 3/4 time signature. The notation includes a half note and a quarter note.

6^o

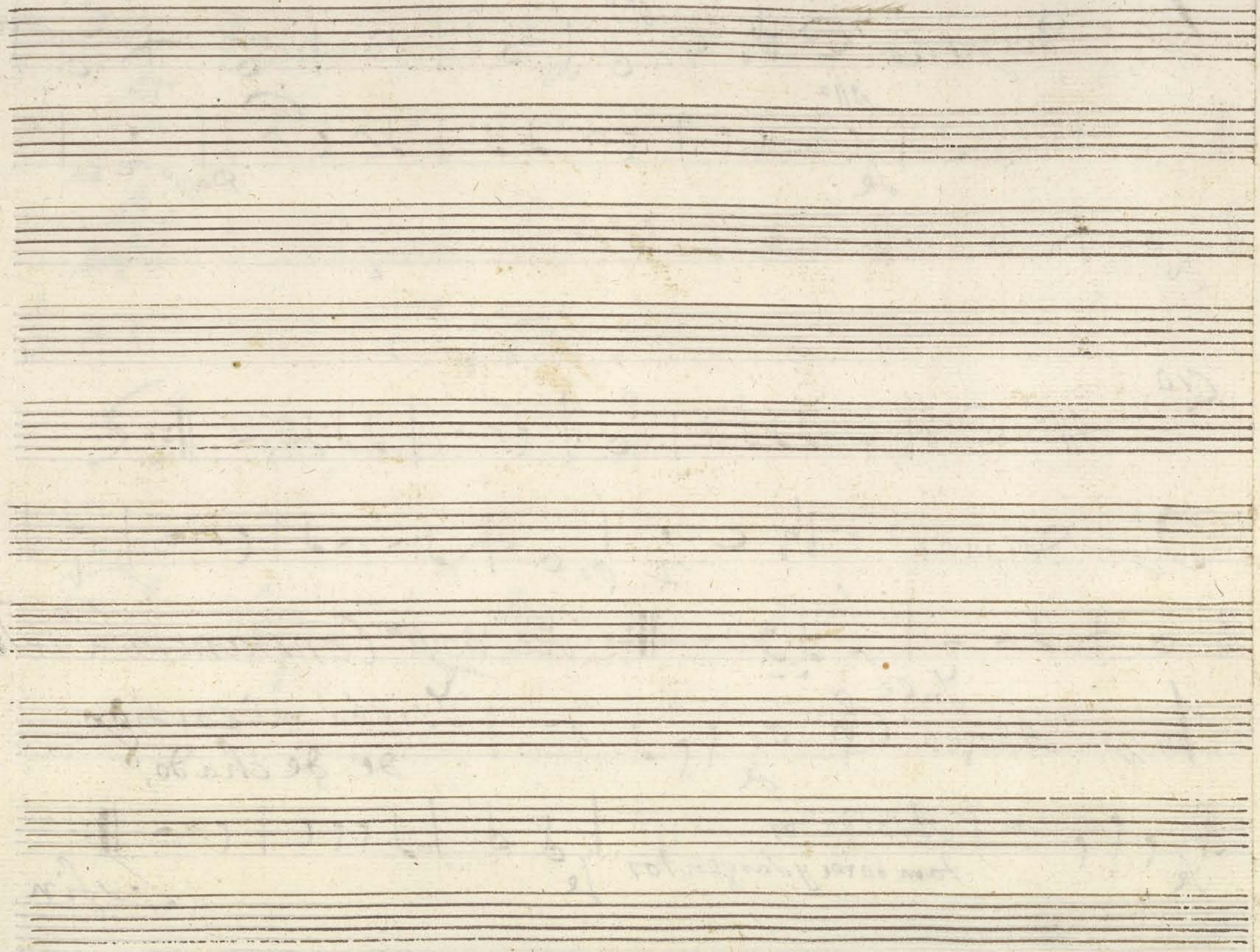
Sequi. tace

7^o *elafa*
 Despacis *pp*
All^o
Le *Desp^o*

8^o *All^o*

9^o Despacis *pp*
f^e Ya voy Constancia Cielos.

10^o *Ince* *Allegro*
Le Y sirva mi castigo
 de de chado,
 Soldados
 tambores y argenteros *Le* *Fin*



Agosto: ~~Manolo~~ ^{Manolo} go; Juan de la Encarnada;

Allegro

|| Segue

1^o *Ad spacio*

ligado

2^o *Allegro*

7^o *Despacio* $\text{C}:\flat$ C p^o t^o t^o | o^o t^o t^o o^o t^o t^o

$\text{C}:\flat$ q - | *All:* r fff | r fff | fff r fff | fff r fff r | fff fff r |

$\text{C}:\flat$ *Teche* | r r r | o ||:

8^o *Allegro* $\text{C}:\flat$ c r r r r | r r r r | r fff fff | r r r ||:

9^o *Despacio* $\text{C}:\flat$ c | fff fff | fff fff |

$\text{C}:\flat$ r - | r | fff fff | fff fff | r r r ||:

10^o *Allegro* $\text{C}:$ c | r r r | *Yirba mi castigo*

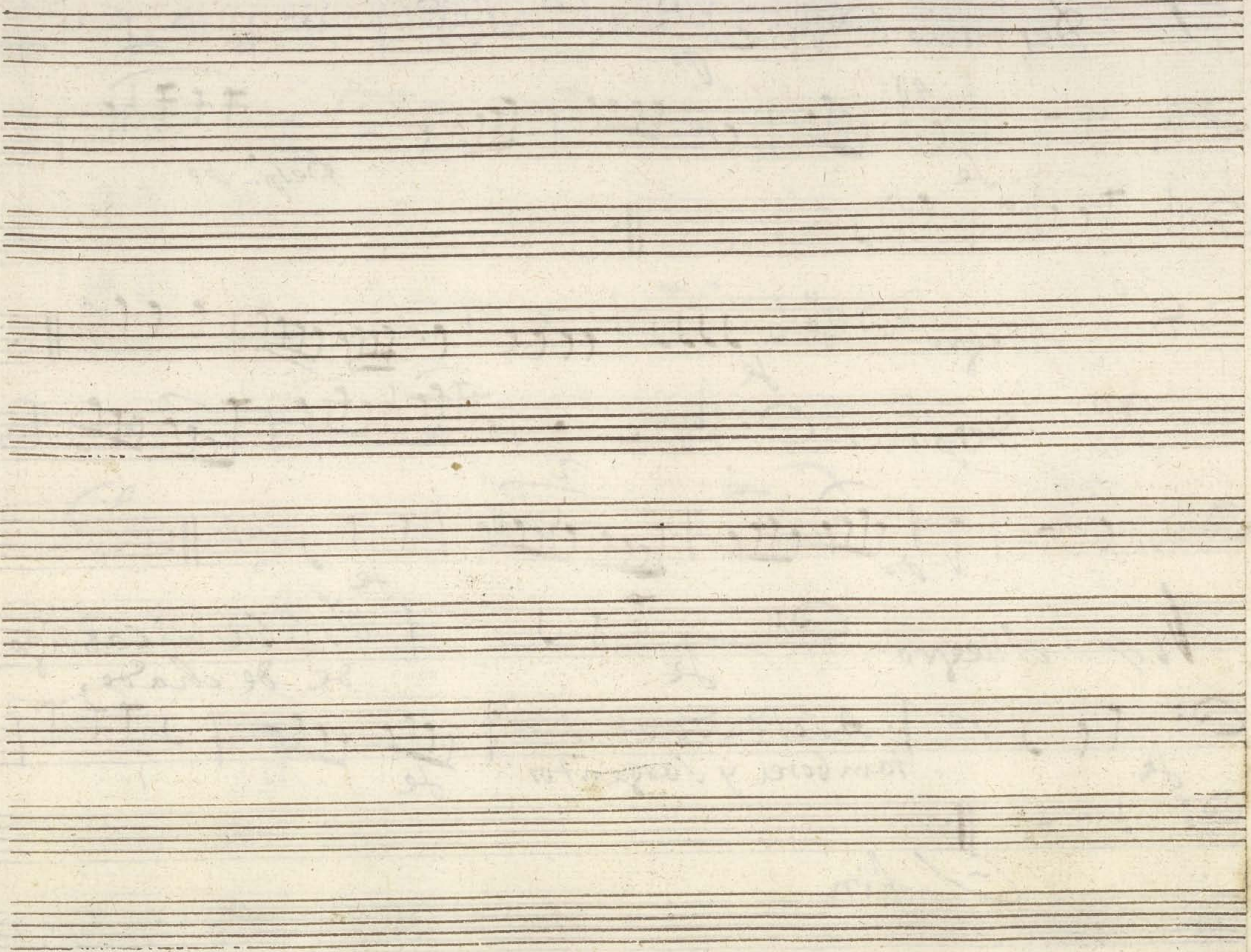
$\text{C}:$ | r r r | *de de chado,*

$\text{C}:$ | r r r | *A soldados*

$\text{C}:$ | r - ||:

tambores y sargentos

fin



Trago ~~de~~ ~~Monologo~~ + Monologo; Juande la Emrreda;

Allegro $\text{C}:\flat$ e *le*

Sigue

V° *Despacio* $\text{C}:\flat$ e

ligado

ff

2° *Allegro* $\text{C}:\flat$ e *le*

3^o *Despacio* *Solo* *All.^o*

4^o *Allegretto*

5^o *Despacio* *3/4* *4/4*

6^o *Segue. taze*

7^o *Deppacio* $\text{C}:\flat\flat$ C p° t° t° t° | t° t° t° t° |

$\text{C}:\flat\flat$ t° | t° | t° t° t° | t° t° t° | t° t° | t° t° t° | t° t° t° |

$\text{C}:\flat\flat$ t° t° t° | t° t° t° | t° t° t° | t° t° t° |

8^o *Allegro* $\text{C}:\flat\flat$ t° t° t° | t° t° t° | t° t° t° | t° t° t° | t° t° t° |

9^o *Deppacio* $\text{C}:\flat\flat$ t° | t° t° t° | t° t° t° | t° t° t° |

$\text{C}:\flat\flat$ t° t° | t° t° | t° t° t° | t° t° t° | t° t° t° | t° t° t° |

Yavoy: Constancia de los

10^o *Allegro* $\text{C}:\flat\flat$ t° t° t° | t° t° t° | t° t° t° | t° t° t° |

Y sirga mi Castigo

de de chado,

A soldados tambores

y vargentos

$\text{C}:\flat\flat$ t° t° | t° t° | t° t° | t° t° | t° t° |

$\text{C}:\flat\flat$ t° t° | t° t° | t° t° | t° t° | t° t° |

$\text{C}:\flat\flat$ t° t° | t° t° | t° t° | t° t° | t° t° |

fin

The image shows a page from an old music manuscript book. It contains ten horizontal musical staves, each consisting of five lines. The paper is aged and yellowed, with some brown stains. Faint, illegible text from the reverse side of the page is visible through the paper, appearing as light grey or blueish marks. The text seems to be organized in a list or table format, possibly with numbers and names, but it is too faded to read accurately.

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Contrabajo, y ~~Violonchelo~~

Monologo;

Juan de la Enrreda;

//

+

Allegro C: ♭ e f f f f f | f f f f f | e e e e e | e e e e e | e e e e e |

f e e e e ~ | . | ^ f f f f | e ~ | . | ^ f f f f | e ~ e e |

f e e e e | e e e e | e e e e | e e e e | e e e e | e e e e |

e e e e | e e e e | e e e e | e e e e | e e e e | e e e e |

1º *Adespacio* C: ♭ e ~ i | e ~ | e ~ | e ~ |

f f f f | f f f f | f f f f | f f f f | f f f f | f f f f |

f f f f | f f f f | f f f f | f f f f | f f f f | f f f f |

de pasar lista, y comer fideos;

2º *Allegro* C: ♭ e f f f f f | f f f f f | e e e e e | e e e e e |

f f f f f | f f f f f | e e e e e | e e e e e |

quedará tan amargos, y funestos
pasaréis en el Ceps:

3^o Despaais $\text{C}:\flat\flat$ C Al°

de que se la quite, al cabo de Acheron;

4^o Alleg.^{mo} $\text{C}:\flat\flat$ C

Cuando llegue a saber mi triste arrepto,

5^o Despaais $\text{C}:\flat\flat$ $\frac{3}{4}$ *viola*

tutti

Verè sire Imitar, sui dulce ecos;

6^o *Sequi.* *del chico*
Allegretto C: # 3/4

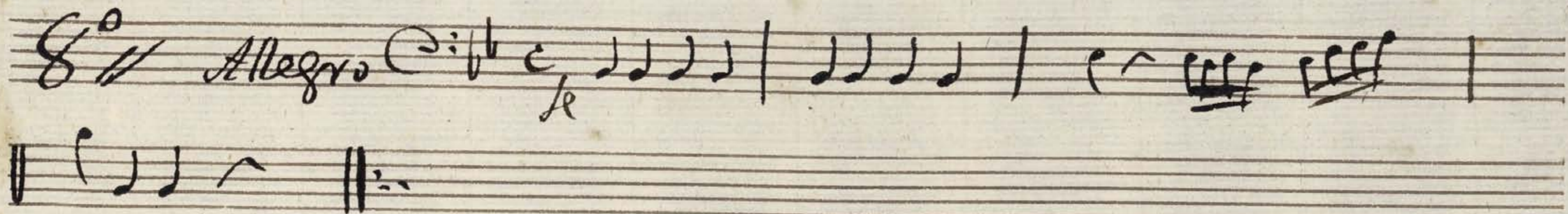
Le *pp*

de may a el Corazon cede el esfuerzo:

7^o *Depacio* C: 2/4

All.^o Le *pp* *Depacio*

que hermosa que es que blanca;

8^o // Allegro C: 2/4 *le* 

que estatico placer,

9^o // Despacio C: 2/4 *p.* 

Ya voy: Constancia Cielos:

~~Este es el principio del Regimiento~~

10 // Allegro C: 2/4 *le*  *le*  *le* **fin**

Asoldados
tambores y sargentos

