

1.^o dia 1.^o de Espina, enta 1.^o da
2.^o dia 2.^o de Espina, enta 2.^o da
3.^o dia 3.^o de Espina, enta 3.^o da
4.^o dia 4.^o de Espina, enta 4.^o da
5.^o dia 5.^o de Espina, enta 5.^o da
6.^o dia 6.^o de Espina, enta 6.^o da
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99.^o dia 99.^o de Espina, enta 99.^o da
100.^o dia 100.^o de Espina, enta 100.^o da

St. Ignace
Mar 19. 10

na
Pama
X'

el Vtoro Solo 2a F. 22

Tiene esta musica 20 hojas = 3 violines 1.^a = 3 id. 2.^a = Viola = y
 3 bajos = la voz de.

20

1200026 3915



La 2ª Voz está aquí

2

nió a amantes

de amor a los festejos

que

que

que

nió Amantes

de amor a los festejos

que

Jue

con Variedad de Obje to. Hasta aquí

Jue

Jue

Juega

Como niño con Variedad de Obje tos

Yen mas

NO

o cul

Yen mas

o Cul

Yen mas ca ras a legres

o Cul ta

gor

en lo tra

sus Ex cesos

dis tra zan do el Vi gor

en lo tra

Handwritten musical score on aged paper, page 3. The score is written on ten staves. The first four staves contain vocal parts with lyrics "Vie" and "so". The fifth staff has a treble clef and a key signature of two sharps (F# and C#). The sixth through ninth staves contain instrumental parts with wavy lines. The tenth staff has a bass clef and a key signature of two sharps.

Handwritten musical score for a piece titled "Te lo desdenes de seguir". The score is written on five staves, each labeled with an instrument or voice part on the left:

- Vs** (Violoncello)
- Arque** (Arco)
- Viola**
- Voz** (Voice)
- Bajo** (Bass)

The music is written in a single system. The notation includes various musical symbols such as clefs, time signatures, and notes. The paper is aged and shows signs of wear, including stains and discoloration. The handwriting is in a cursive style typical of 18th-century manuscripts.

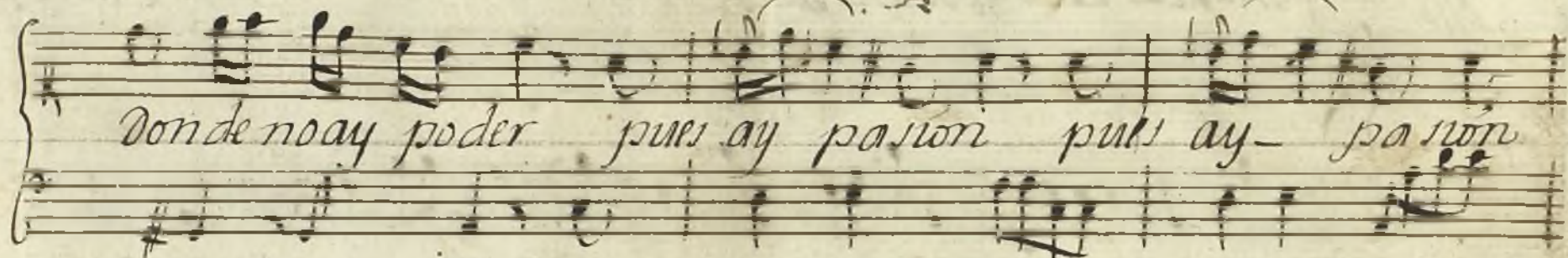
Handwritten musical score for "El Conde de Esquilache" by Juan José Rodríguez de la Haza. The score is written on five staves with various musical notations including notes, rests, and bar lines. The lyrics "Quejoso no rdeiamos" and "Contra un ceño no basta, toda la fuerza de un d's" are written below the staves.

Cop.

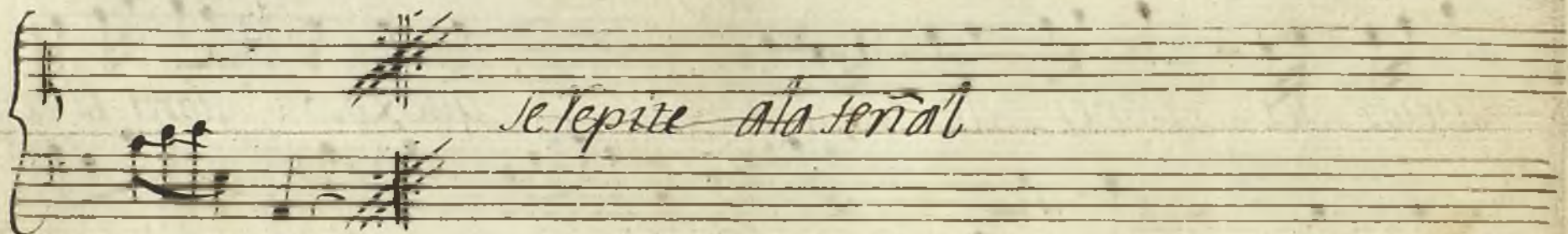
No:

~~quero~~

Delos des dener de la quís que xoso lora el a-
mor que contramzeno no basta toda la
fuerza de m Dios, ay dize de m do- lor en
donde no ay poder pues ay pasión pues ay pasión en



Donde no ay poder pues ay passion pues ay- passion



se repite ala señal



2^a A^a

Se^a.

Se a vien be ni da la Venus ex

Se a vien be ni da la Venus her

mo ra la clizie di vina se a vien veni

mo ra la clizie di vina se a vien be ni

da la clizie di vira sea vien be ni da

da la clizie di vira sea bien be ni-da.

(repite)

con trabanza

no

no

Donde un fino amigo labo-

se que y la sirva.

de quien a sus.

plantas es ofren da viva de quien a sus.

plantas es ofren da viva es ofrenda vi-

na es ofren da viva

quero Chapei
de sus plantas drama
que es guerra
que es guerra
quatro
de la Chapei

En lugar de esto un aria =

Alto^{ra}

Cop.

Del pa- rí- do sa- uze del por- fí- do e-
lado mi la- bio a- ni- ma- do de sa- ta- la
voz de mi Cla- ra ar- mo- nía de- y- dad de esta es- fe- ra
pa- ra que te di- ga que flo- res in- tien- so al-

tare! y cultos son corta expresion de una fe tan ven

di da son corta expresion de una fe tan ven

di da de una fe tan ven-di da.

Adesp. del utiny boro aqui
O Laura

Volvi subito

En D.ⁿ Juan de Espina

2.^a N.^a

Copla

De los desdenes de siquis
quejoso llora el amor
que contra un ceño no basta
toda la fuerza de un Dios

Quatro

Sea vien venida
la Venus hermosa
la clizie divina
Sea vien venida
la clizie divina
Sea vien venida

mas de ti misma

Pues tu eres el premio no mas de ti-

Scala

misma no mas de ti misma

C. 100

C. se dice

Notes

1000

Умруго

12/10/11

George F. ...

#1 10-7a

14

1871

10000

Metos

18

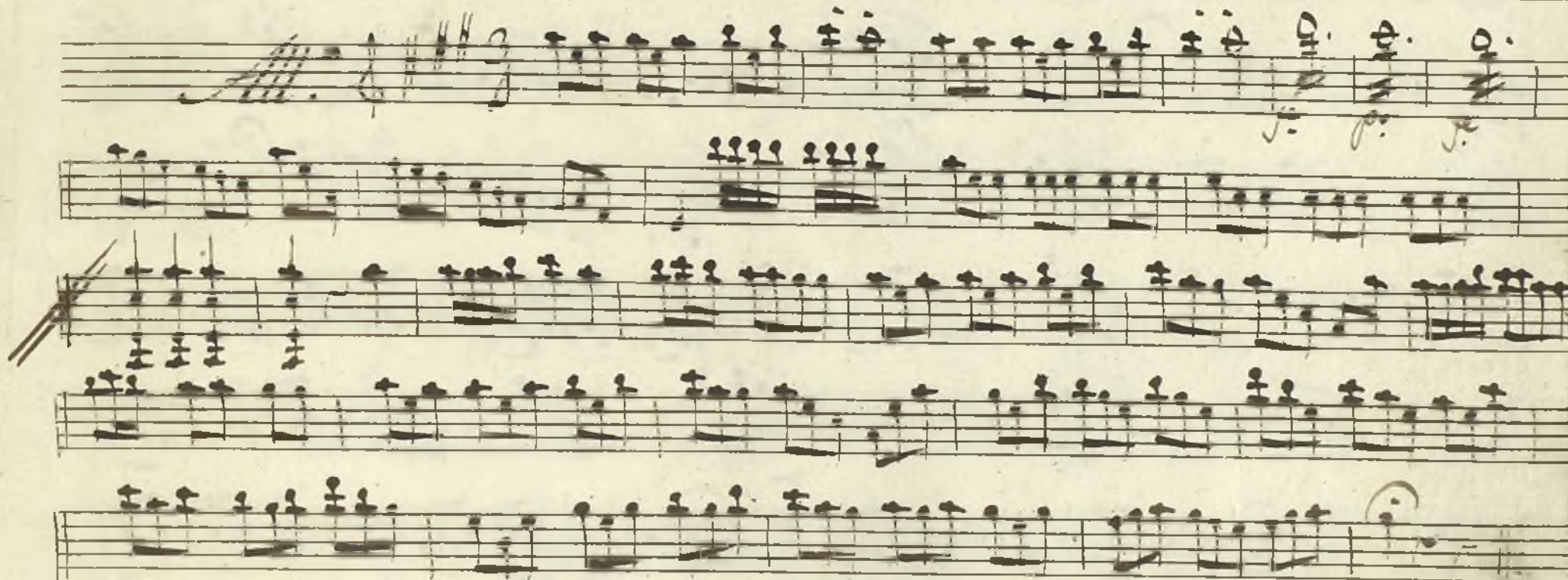
A la de la bella Di-

L.º 6.º P.º - 14.º

Violin 1.º Com.ª

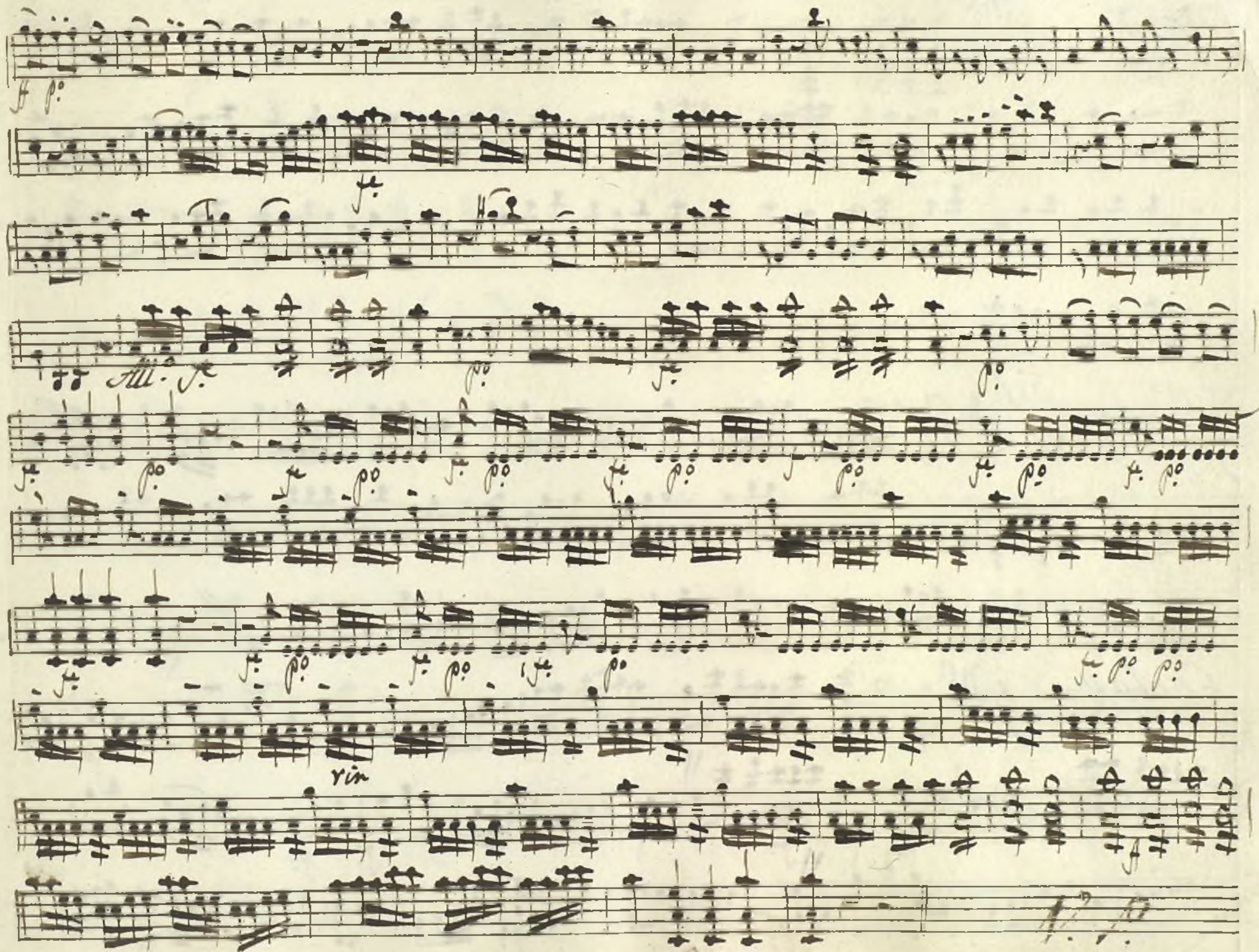
en 2.º Juan de Capina en *Ma. de*

Preliudio



Segue
Duo

A handwritten musical score on ten staves. The notation is in a single system, likely for a piano or similar instrument. The key signature has three sharps (F#, C#, G#), and the time signature is 2/4. The score begins with a 'Larg.' marking. The notation includes various note values, rests, and dynamic markings such as 'p.o.' (piano), 'cres.' (crescendo), and 'All. poco' (Allegretto poco). The handwriting is fluid and characteristic of 19th-century musical manuscripts. The paper shows signs of age, including some staining and wear at the edges.



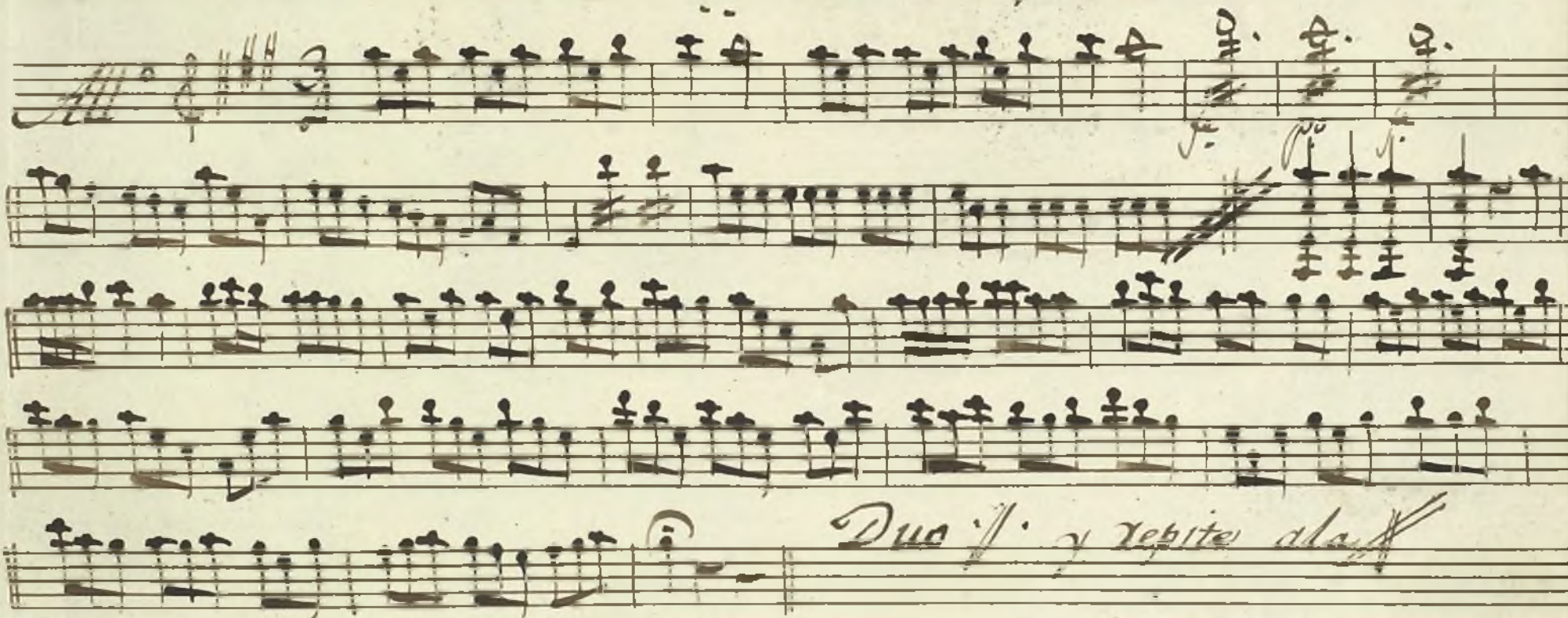
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by the following markings:

- 3^o* (third system)
- 1^a 2^a* (first system of the second section)
- Sil.* (second system of the second section)
- Copla* (third system of the second section)
- no* (first system of the third section)

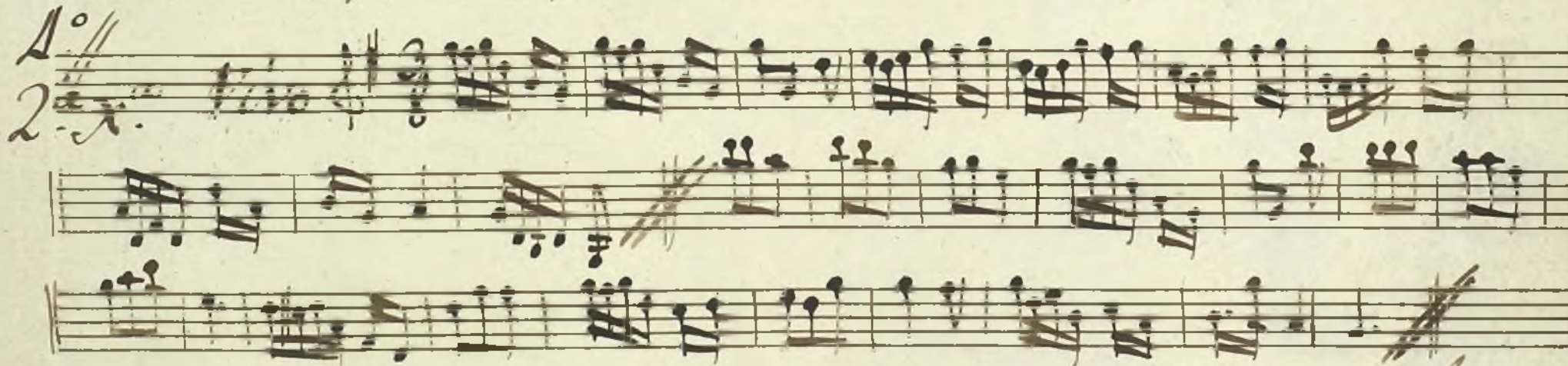
The notation is dense, featuring many beamed notes and rests. The paper is aged and shows some staining.

Handwritten musical score on seven staves. The notation includes various notes, rests, and dynamic markings. The first staff has a double bar line and a fermata. The second staff has a "cres." marking. The third staff has a "pino" marking. The fourth staff has a "Sigue sin parar." instruction. The fifth staff has a "no" marking and a time signature change to 2/8. The sixth staff has a "Venga, el signo." instruction. The seventh staff is empty.

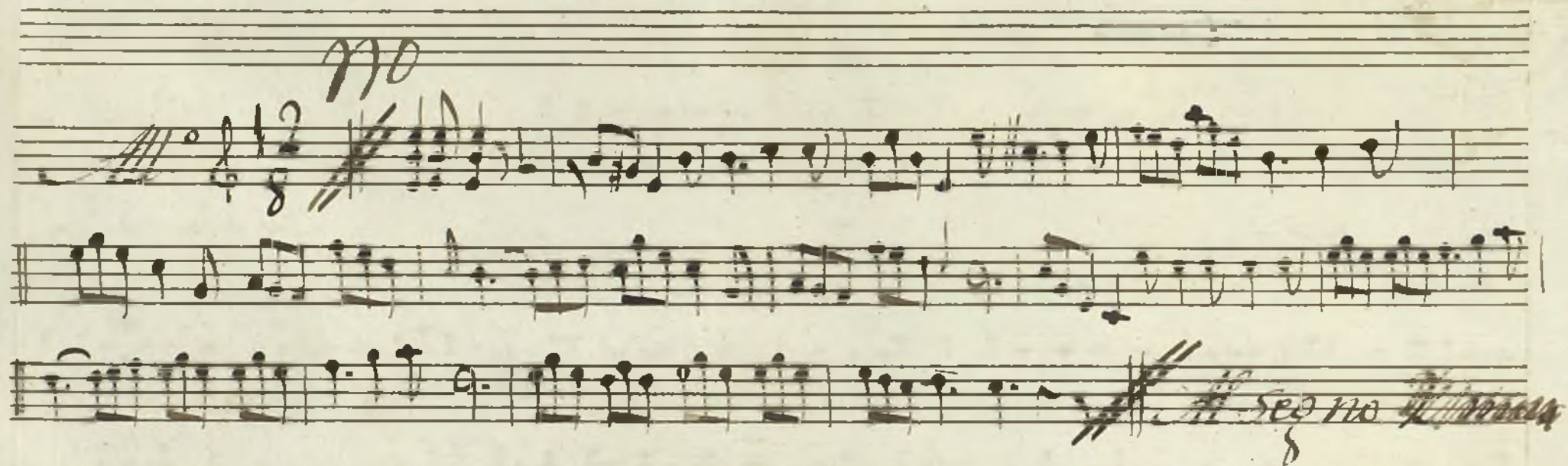
Valen. L. Com. en M. Juan de Capina



Duo 1. y repite da



Copla y sigue
en parterre 4.^o
vela buelta.



no

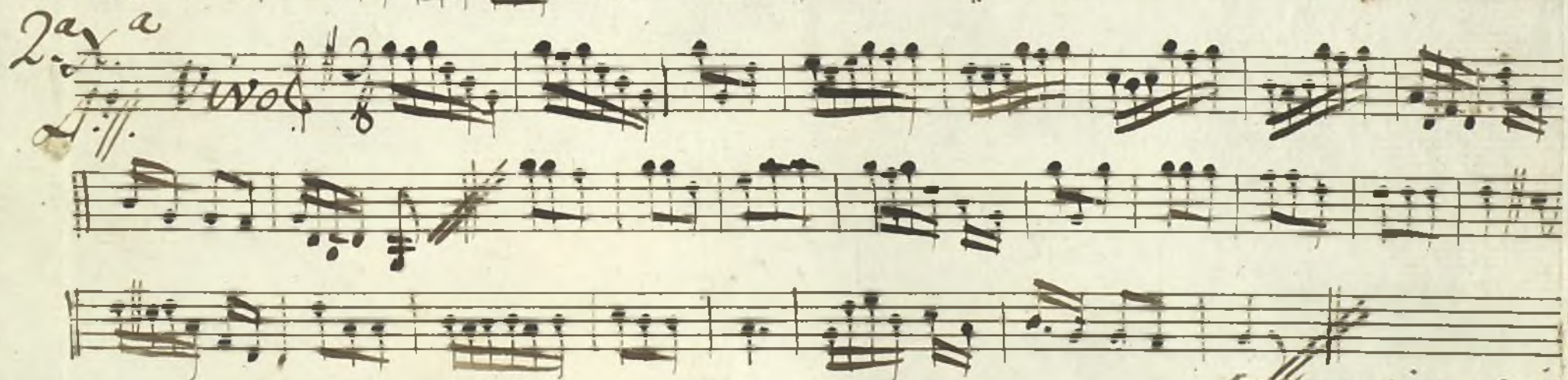
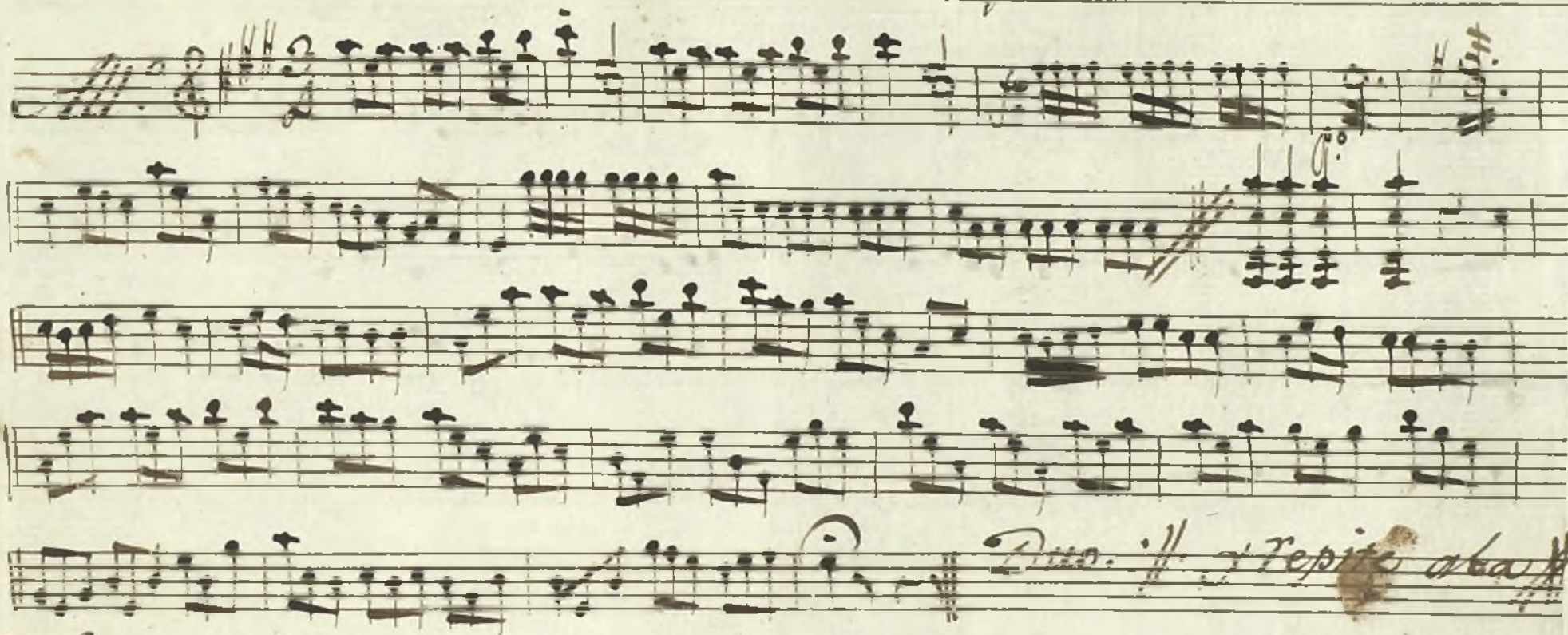
Handwritten musical notation on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The notation includes various musical symbols such as notes, rests, and bar lines. The third staff concludes with the handwritten text "H. Sec. 10" and "Allegro" below it.

Violon 2^o Com^a en D^{re} ^t Fuen de Copina



*Copla, y sigue
sin parar 1.^o
de la buelta.*

Violin 2.ª Con.ª en 2.ª Tercera & Cuarta

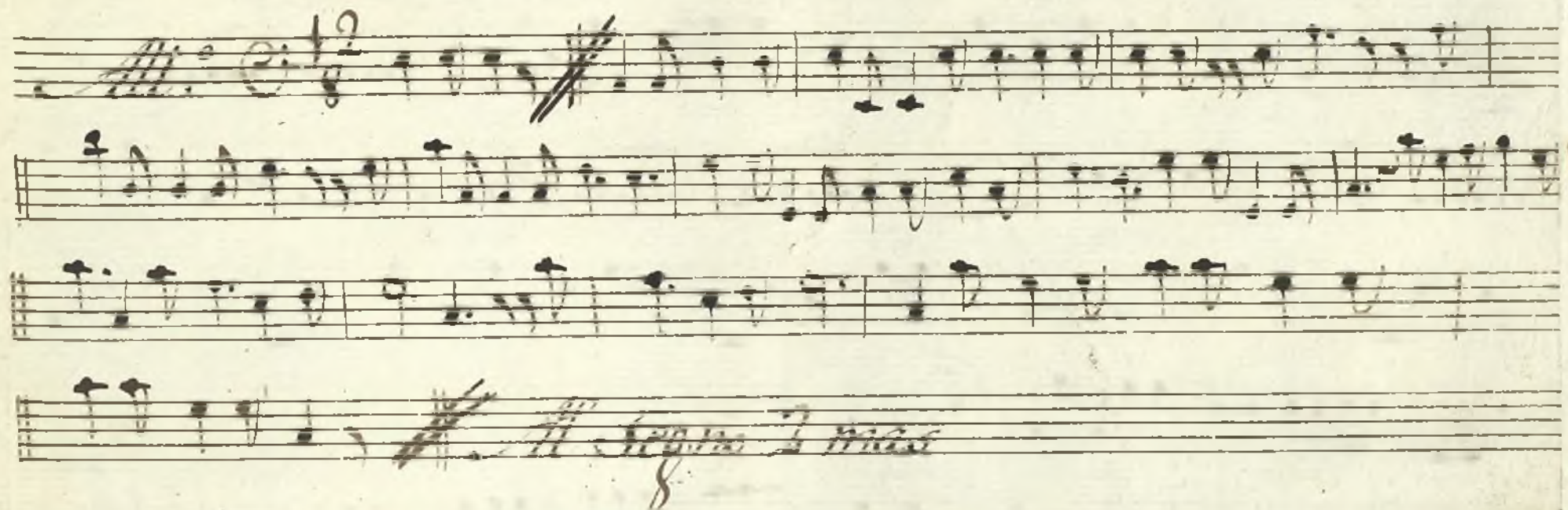


*que sigue sin parar
al 2.ª Tercera & Cuarta.*

no

Handwritten musical notation on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The notation includes various musical symbols such as notes, rests, and bar lines. The fourth staff concludes with the handwritten text "A se no" followed by a double bar line and a small number 8 below it.

770



t

126

Primo Cam. on 1^o Juan la Espina

Handwritten musical notation for the first system, consisting of four staves. The notation includes various notes, rests, and dynamic markings such as *te*, *po*, and *je*. The first staff begins with a treble clef and a key signature of one sharp (F#).

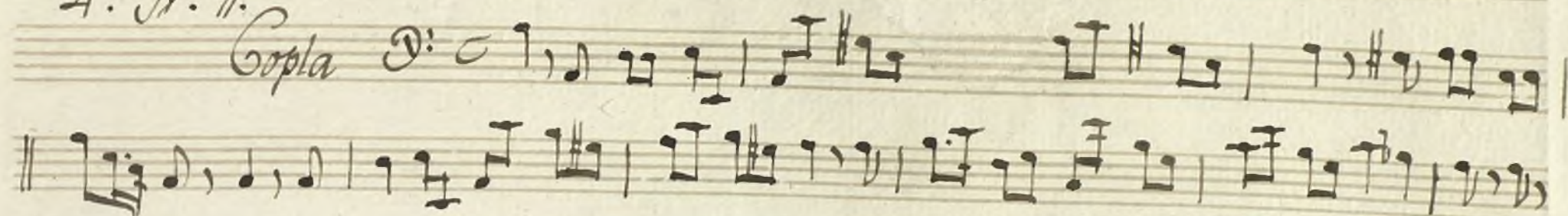
*2^a
V.
D.*

Handwritten musical notation for the second system, consisting of three staves. The notation includes various notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#).

Bajo Com.^a D.ⁿ Juan de Espina en Madrid

2.^a X.^a //

Copla



versos // y Aria

No

Vibor //

