

Mus 185-13

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Conadilla a Duo

Del Indiano;

Del Sr. Rosales

J.ª Nica y Ramos

1200041365

All.^o

se

se po se po

se

Dama.

No ay en el mundo mayor placer — que tener una

po

añ la quiera bien — que tener

Un Cier to Indiano me Viene a ber — q.^a muestra en ber me
 gos — to tener que muestra
 Lo — me a le grara a po der ser — mi Mari
 mas ya en la Calle le lle go a ber — sin du da al
 di to lle gar le a ber —
 que na viene a ca pus —

no no sead mi - ren puer ya se be - Cualquiera quie - re
ay que Con ten - to ay q.^o placer - si mi Indiani - to

le p.^o le p.^o le p.^o

ha llar se bien mas Creo q.^o al ca bo me le calzare y
me quiere bien mas Creo — — — — —

le p.^o p.^o

Vicay Con tanta me Reparè a ber

me Reparè a ber

allegro

Salve

Dulce amado vien

Andr.

mis

a! que ermo rura q.^a vella

Ca ra

a! q.^a gran Cuerpo q.^a vella es tanta prenda del al

ma

Prenda del alma a quies ta tu In dia

~~*yo no me es tanto q.^a a quien no tor*~~

ni so q.^a se ydo la tra aqui
~~men de ver es repar bo por q.^a~~

ved - es repar bo ved es la planta ved es la lle
~~di po a bien mio de jad el pismo q.^a aunque perfecto~~

ved es la facha a! y cual se aguedado to di ta e la da
~~soy ombre humano y q.^a adora vendi do bues to mi lago~~

to dita e lada —
~~buen tro ma' lagro~~ — *Allegro*

Allegro Dama
Señor D. Miguel por Dios perdonar quel vero tan
yo quisi era pues q. Usted sin tener me Contara

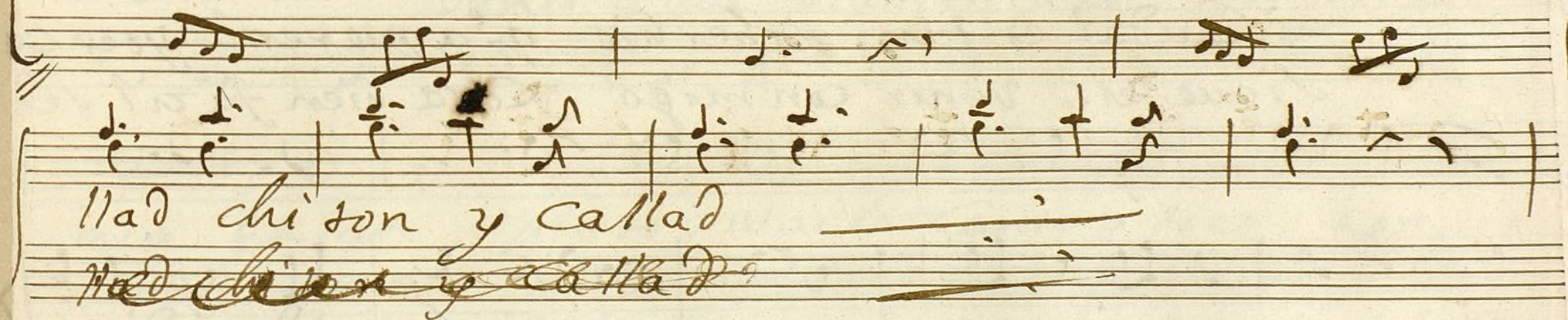
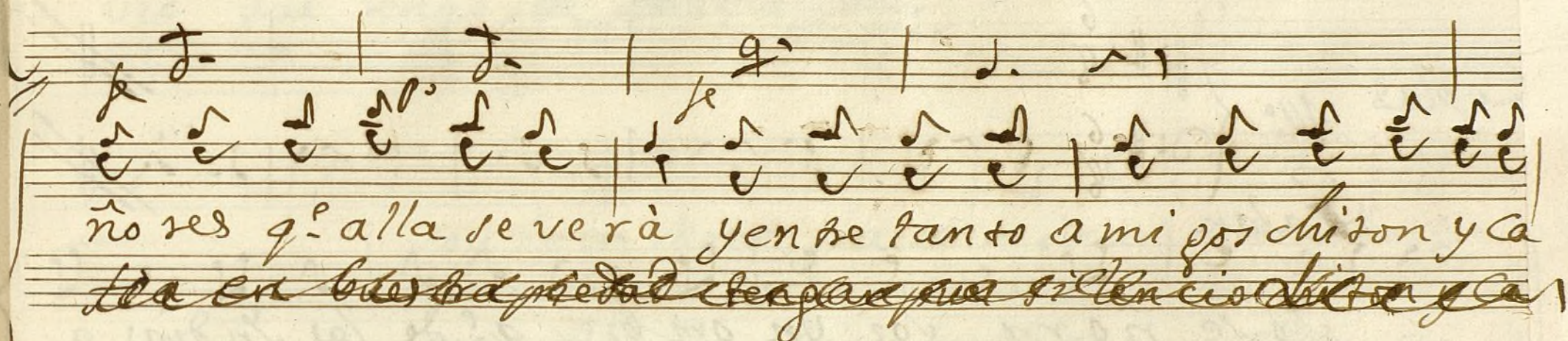
tierno me dio Corredad q.
todo lo que tiene alla me

Salon

no me admira ^{pues por q^{ta}} ~~pues~~ ~~pueda~~ a la verdad no sé que se
si es o da plazer oyd e escuchad vereis mi Vi

nemos las Tenes de allá no sé
quezas y mi gran Caudal vereis

que quis to y Coniento es to que bien ba y o es
~~se na do di de to~~ por dios perdonada ya



Se Repite


Coplas *All.^o*

Salan


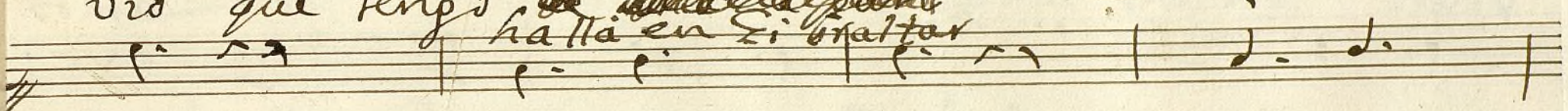
Yo se ño ra soi un ombre q.^o de las Indias a
 mi Caudal es tan soberbio q.^o aguerer lo yence
 Siquereis Venir con migo Cosa bien facil se

ca
 rra
 ra

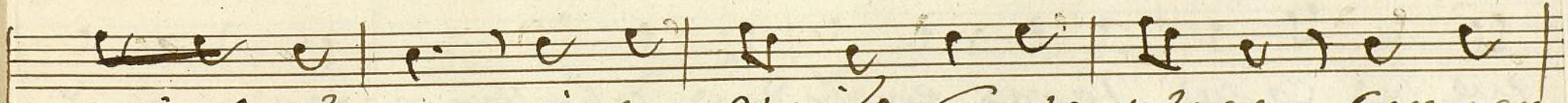
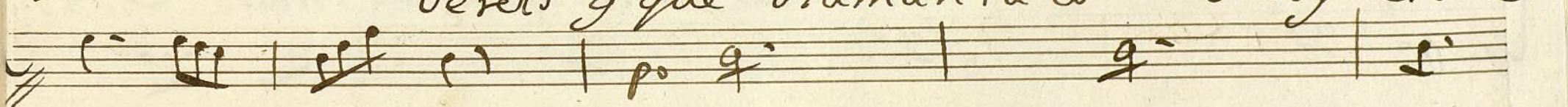
no a be ni do Indiano al
 aun ve du ciendo la
 os llevar en un Na




guno q^e me la pueda empatar
polbo no cabe en este Corral
vis que tengo ~~de~~ ~~hallar~~ ~~en~~ ~~si~~ ~~hallar~~



soy buen Moro ya se mira bien plantando y
tengo trecientos Navios e clavos seis
veris y que Diamantaro os doy en 16



miu galan pinto y Nairo Canto y toco con per
mil y mas novecientos pappayos y de
gan-do alla dela echura de un pepino y tam



Dama

fecta avilida
monas un millar
grande Como un pan

es re
ay que
Vamos

si quer todo vn ombre quer en todo general vaya
que to será ver lo por dios me lleve vste alla en se
al punto Corriendo no nos detengamos mas *Sal Dame*

que las cosas Varas en Indias se hallan no mas en In
tan tos papayos Cuantas Cotorras habrá Cuantos
bueira blanca mano *La* queitaei señor tomad - aques

No 2.

bravo bravo Cosa Buena sipa
bravo bravo Cosa Buena sipa
bravo bravo Cosa Buena sequi

sipa que bien va
sipa que bien va
dilloa ya ca bar

allegro

Sequi⁵
8

All.^o

3
4

Noble Kadriga
oy gan y. de dos A

trigero

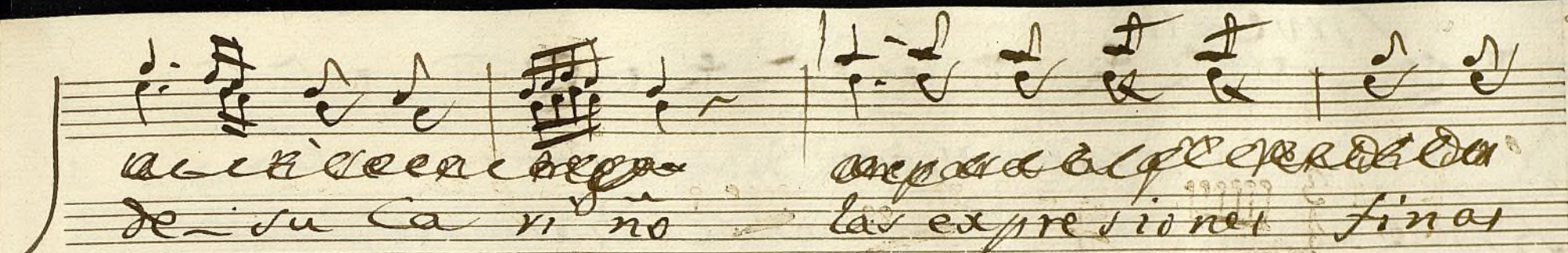
manter

Noble Kadriga
oy gan y. de dos A

trigero *clara de de de ma*
manter y. la expresion
porque teri to

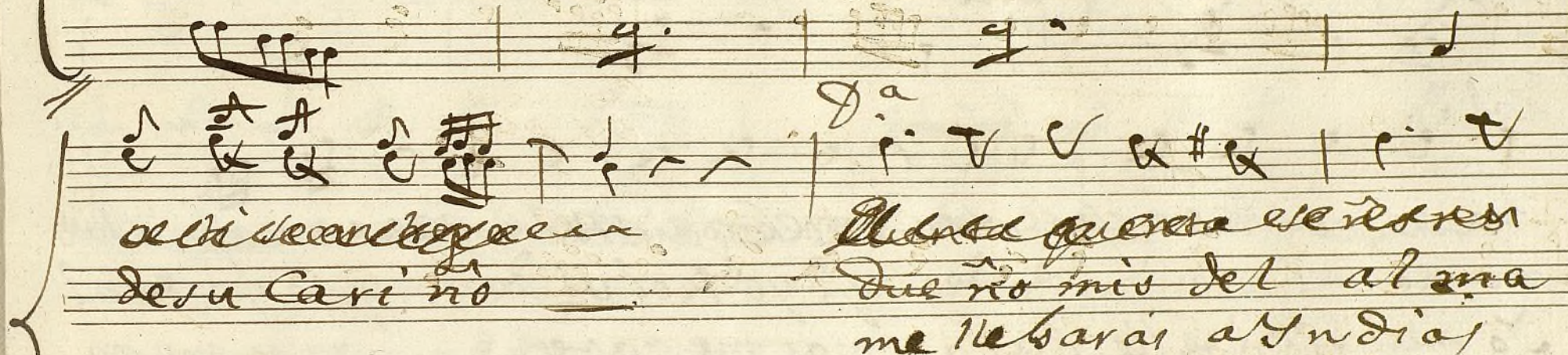
Por de su expresion
la expresion
porque teri to

Para alq. de de de
la expresion final



acrisse en rega
de su Cariño

apara al p[ro]p[ri]o da
las expresiones finas



acrisse en rega
de su Cariño

Quanta guerra se reser
due no mis del alma
me llevara a Indias



Ellexa galica
seme constante
duño querido

El d[omi]n[ic]o
que yo te vere
para ber tantas

Sirve elto

~~gado - siquier a un vitor~~

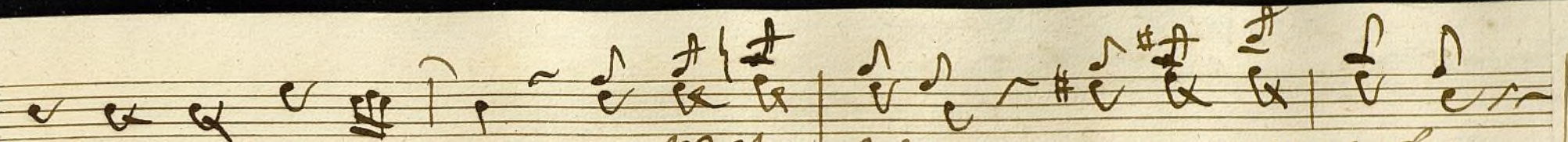
~~Ame como el dia ^{ante} como el diamante~~
~~cora como me a dicho~~ ~~Como me a dicho~~

Sal. n

~~na no por Dios e señores no lo capar al cora e me apaisa~~
~~no no me prenda du des q. yo te olvide que yo te ol~~
~~Jo mui bien elle bara mas me pareze mas me pa~~

Sirve elto

~~Coron cora ve a argrimeros~~ ~~sies a la moda~~
~~vide pua en mi pecho dos~~ ~~no ties tanta~~ ~~solle vive~~
~~rez seria mos prisioneros de los du~~ ~~glepe~~



~~tu estampa vive~~ — ~~ay q.^o Con tanto~~ ~~ay que de licia~~
de los yn gleres —



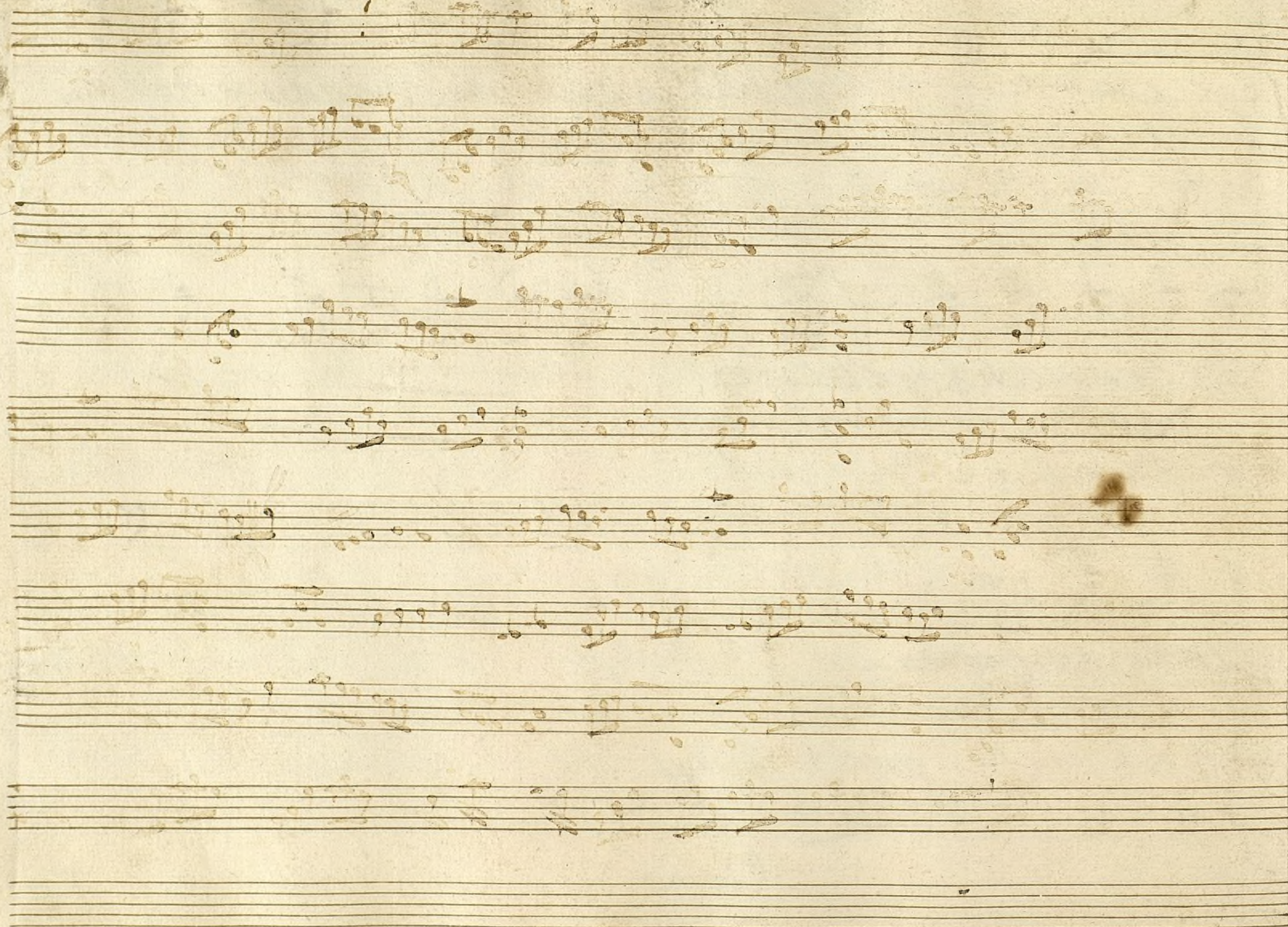
~~Al bien amado es de dea~~
~~el dor~~ ~~destina~~ almas
ya qui queridos mios



~~Corresponde~~
Corresponde
refina liza —



allegro



Violin Primo.

tona d'olla a duo

Handwritten musical score for Violin Primo, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* and *f*. The score is written in G major (one sharp) and 6/8 time. The music is characterized by rapid sixteenth-note passages and some complex rhythmic patterns. The staves are numbered 1 through 10.

f. poco
~~Allegro~~

Vol 2

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (3/4, 6/8), and dynamic markings (p, f, p^o, f^o, fmo). The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a 3/4 time signature. The second staff has a treble clef and a 6/8 time signature. The third staff has a treble clef and a 6/8 time signature. The fourth staff has a treble clef and a 6/8 time signature. The fifth staff has a treble clef and a 6/8 time signature. The sixth staff has a treble clef and a 6/8 time signature. The seventh staff has a treble clef and a 6/8 time signature. The eighth staff has a treble clef and a 6/8 time signature. The ninth staff has a treble clef and a 6/8 time signature. The tenth staff has a treble clef and a 6/8 time signature. The word "Allegro" is written above the sixth staff. The word "fmo" is written below the eighth staff. The word "allegro" is written below the tenth staff.

Allegro Poco

Coplas

Vo
po
je
je
je
je
je
je
je
je

allegro
dos veces

Notri po

All.^o Moderado

Segue

allegro

Violin Segundo.

tonadilla à duo;

Handwritten musical score for Violin Segundo, titled "tonadilla à duo;". The score is written on ten staves, each beginning with a treble clef and a key signature of one sharp (F#). The time signature is 6/8. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *le* (legato). The score concludes with a double bar line and a repeat sign. There are some corrections and annotations in the manuscript, including a "Va" marking and a "poco" marking.

All.^o Moderato

And.^{te} 3/4

p *f* *ff*

Allegro 6/8

g.

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

no

p

fe

fe

p

p

p

alceño
dos vezes

Volvi

All.^o Moderado

Sequi. All.^o

allegro


Alta

And^{te} 3/4

Handwritten musical score for the first system, featuring a treble clef, key signature of two flats, and a 3/4 time signature. The music includes various notes, rests, and dynamic markings like 'p' and 'f'.

Coplas All.^o 6/8

Handwritten musical score for the second system, featuring a treble clef, key signature of one sharp, and a 6/8 time signature. The music includes various notes, rests, and dynamic markings like 'p' and 'f'.



Oboe
Segue. All.^o 3/4

allegro

Oboe Segundo

+
Sonadilla à Duo; del Indiano

Handwritten musical score for Oboe Segundo, titled "Sonadilla à Duo; del Indiano". The score is written on seven staves, each beginning with a treble clef and a key signature of one sharp (F#). The time signature is 6/8. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *se*, *po*). The score concludes with a double bar line.

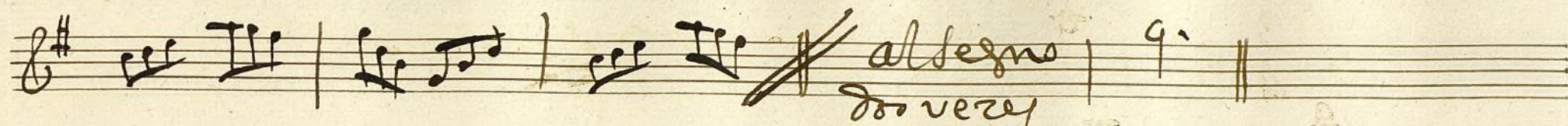
Vol. II

Alta

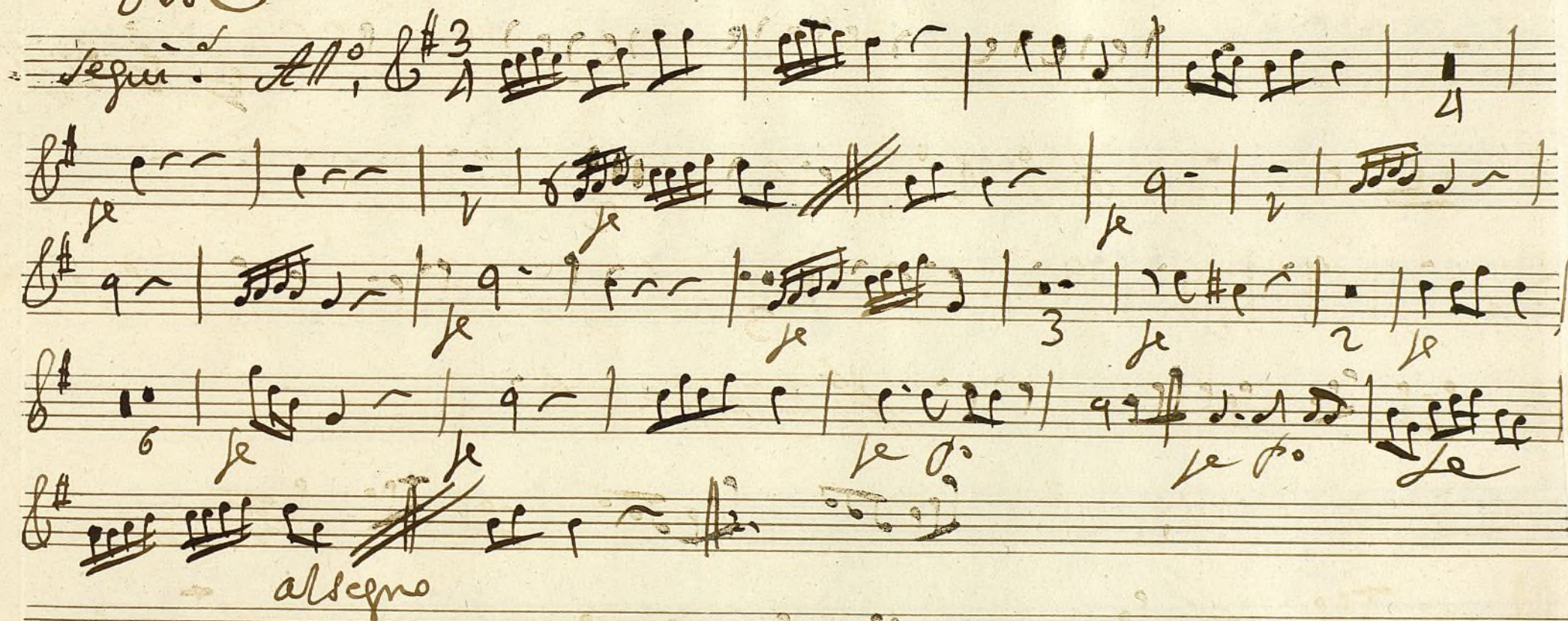
And.^{te} 3/4

Alleg

Coplas All.^o 6/8



Oboe



trompa Primera

Trompa Primera +
 Tona dilla à Duo; del Indiano


Handwritten musical score for a piece titled "Allegro". The score is written on five staves. The first staff begins with the tempo marking "Allegro" and a treble clef. The key signature is one sharp (F#). The time signature is 6/8. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings like "f" and "p". There are also some handwritten annotations like "11" and "16" under certain notes. The piece concludes with a double bar line and the word "allegro" written below the staff.

Handwritten musical score for "Infant" in 3/4 time. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo marking "And" is written above the staff, and the dynamic marking "p" is written below the staff. The notation consists of a series of quarter notes and rests, with a double bar line and a repeat sign. The word "Infant" is written above the staff, and "And" is written below the staff. The score ends with a double bar line and a repeat sign.

Vol 14

Allegro bizzoso 7/8.

Coplas All.

Coplas All.^o 

Handwritten musical notation for the first system of 'The Rose Tree'. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The notes are grouped into measures by vertical bar lines. The first measure contains G4, A4, and B4. The second measure contains C5, B4, and A4. The third measure contains G4, F#4, and E4. The fourth measure contains D4. The fifth measure contains G4, A4, and B4. The sixth measure contains C5, B4, and A4. The seventh measure contains G4, F#4, and E4. The eighth measure contains D4. The ninth measure contains G4, A4, and B4. The tenth measure contains C5, B4, and A4. The eleventh measure contains G4, F#4, and E4. The twelfth measure contains D4. The thirteenth measure contains G4, A4, and B4. The fourteenth measure contains C5, B4, and A4. The fifteenth measure contains G4, F#4, and E4. The sixteenth measure contains D4. The notation is written in a cursive, handwritten style. There are some additional markings below the staff, including a '6' under the first measure, a '9' under the fourth measure, and a '1' under the seventh measure. There are also some other markings, including a '6' under the first measure, a '9' under the fourth measure, and a '1' under the seventh measure.

Handwritten musical notation on a single staff. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'f' (forte) and '2' (second). The handwriting is in brown ink on aged paper.

Handwritten musical notation on a single staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notes are: a quarter note G, an eighth note A, a quarter note B, a quarter note C, and a quarter note D. The notation is crossed out with a large 'X' and the word 'absegna' is written above it. Below the staff, the words 'dos vezes' are written.

Segue: Att.

Segue: *All.* 3/4 9- | 9- | 9- | 9- | 9- | 9- | 9- | 9- |

[illegible]

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests, with some notes beamed together. The piece concludes with a double bar line and a sharp sign indicating the end of the section.

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a series of notes and rests. The notation is written in brown ink.

trompa Segunda

tonadilla à Duo; del Indiano.

Allegro $\text{D}=\text{F} \quad \frac{6}{8}$

And.te $\text{D}=\text{F} \quad \frac{3}{4}$

Interfaut

allegro

No 1^{ta}

Coplas *All.^o* $\text{D}=\text{F} \quad \frac{6}{8}$

Segue *All.^o* $\text{D}=\text{F} \quad \frac{3}{4}$

allegro

dos veces

allegro

The musical score is written on ten staves. The first four staves are for the 'Coplas' section, which is in D major (one sharp) and 6/8 time. The notation includes eighth and sixteenth notes, rests, and bar lines. The fifth staff begins the 'Segue' section, which is in D major and 3/4 time. The 'Segue' section continues for five staves, featuring a variety of rhythmic patterns and dynamics. The score is marked with 'allegro' at the beginning of the 'Segue' section and 'dos veces' (two times) in the third staff of the 'Segue' section. The handwriting is in brown ink on aged paper.

Con travaso;

tonadilla à Quio; del Indiano.

Handwritten musical score for a piece titled "tonadilla à Quio; del Indiano". The score is written on ten staves, each beginning with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with the word "Allegro" and the instruction "volti".

Allegro

tonadilla à Quio; del Indiano.

Handwritten musical notation on ten staves, featuring treble clefs, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Allegro

volti

Handwritten musical score on ten staves, featuring various musical notations, clefs, and dynamic markings.

The score is organized into sections:

- Section 1 (Staves 1-4):** Marked *And.* in 3/4 time. It includes dynamic markings *fe* and *po*. The fourth staff contains a large, dense scribble.
- Section 2 (Staves 5-8):** Marked *All.* in 6/8 time. It includes dynamic markings *fe* and *po*. The eighth staff contains a large, dense scribble.
- Section 3 (Staves 9-10):** Marked *Coplas All.* in 6/8 time. It includes dynamic markings *fe* and *po*.

The manuscript shows signs of age, including ink bleed-through and some staining.

Handwritten musical score on ten staves, featuring various musical notations, dynamics, and tempo markings.

The score is written in D major (two sharps) and 4/4 time. The notation includes quarter notes, eighth notes, and sixteenth notes, often grouped in beams. Dynamics such as *fe* (forte) and *po* (piano) are frequently used. Tempo markings include *allegro* and *allegretto*.

Key markings and annotations include:

- Staff 4: *allegro* and *doz veces* (written below the staff).
- Staff 5: *Segui. All.* (written above the staff).
- Staff 6: *allegretto* (written below the staff).

The score concludes with a double bar line and repeat dots on the final staff.

