

Leg. 28. n. 28.

Mus 87-5

Leg. 4.º al n.º 2

$\frac{v}{c}$

teresa. Rodrigo

1791

Son.<sup>a</sup> Solo.

el Diario

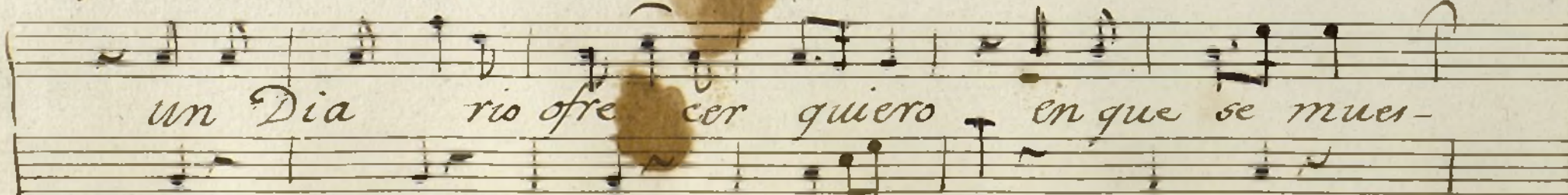
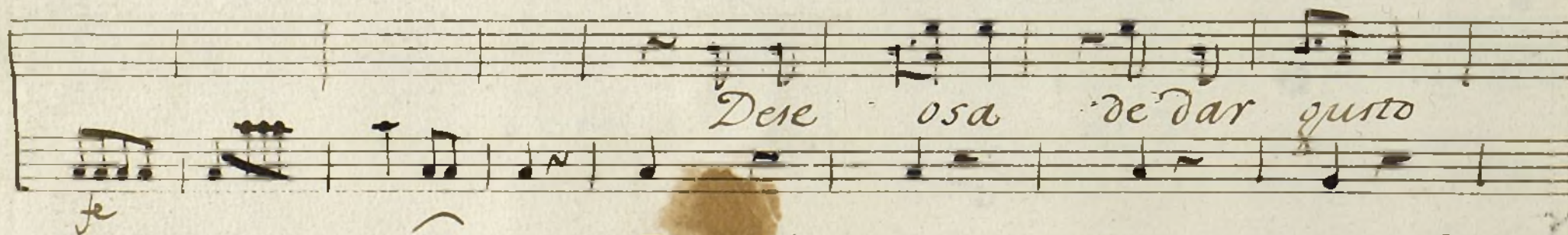
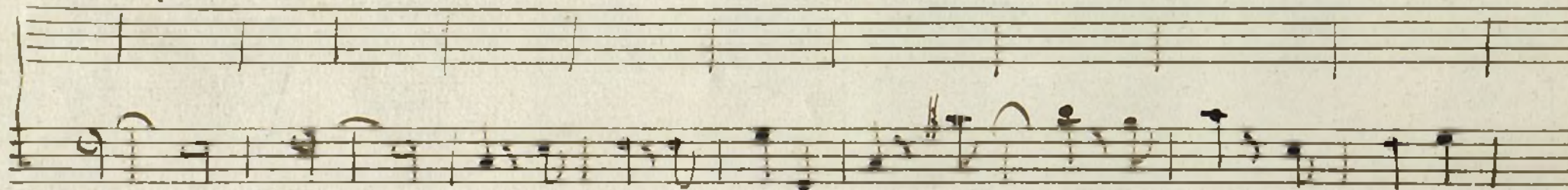
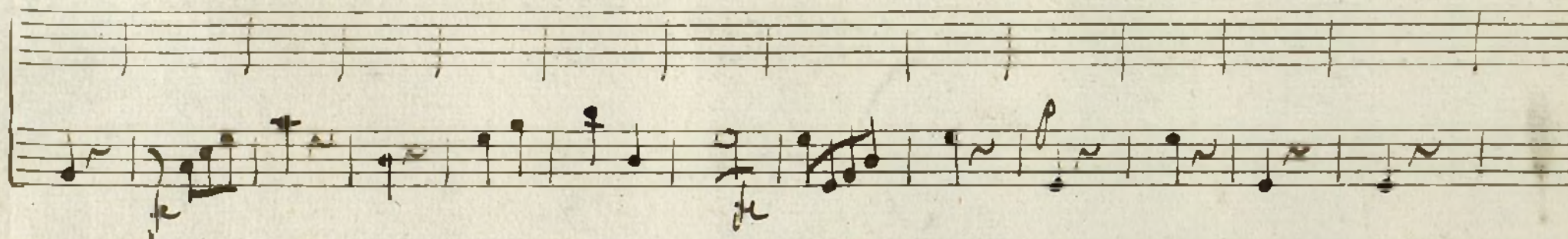
me afecta tan contrario

De Llerena.

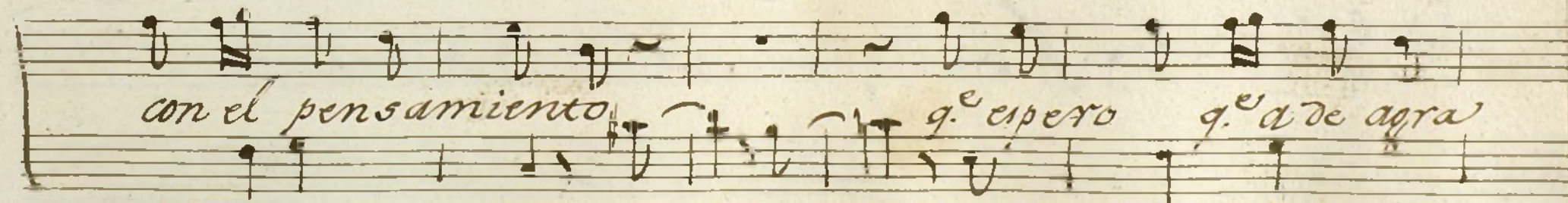
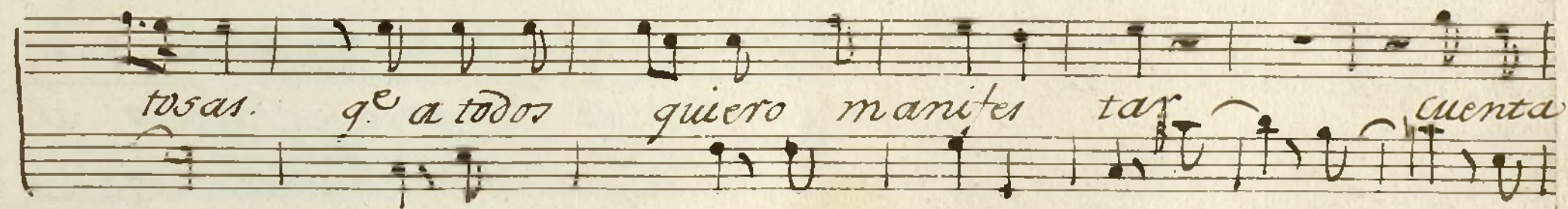
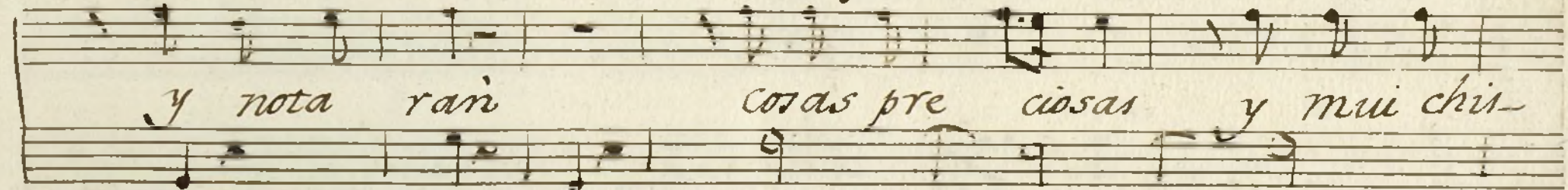
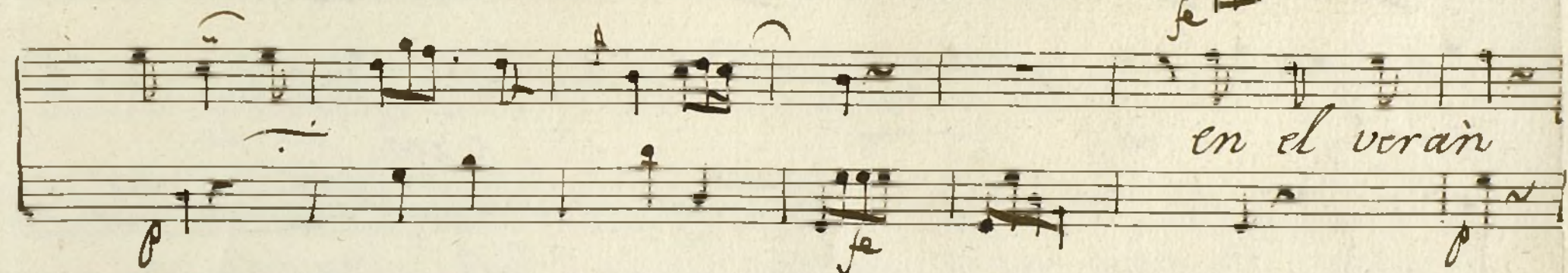
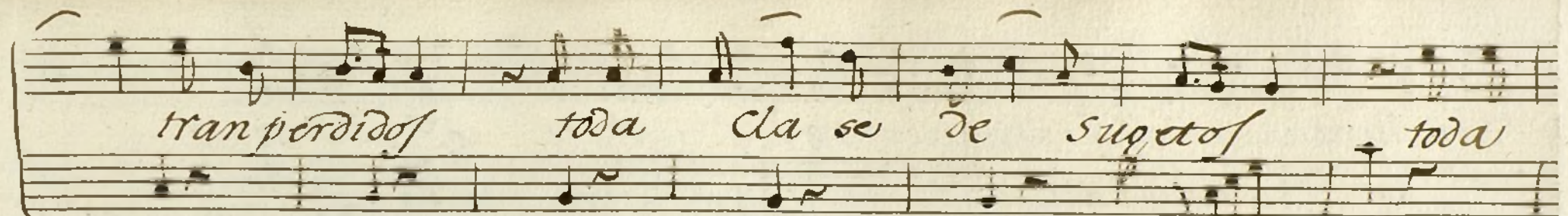
31

Hay otra madalla  
de Llerena con igual  
fondo



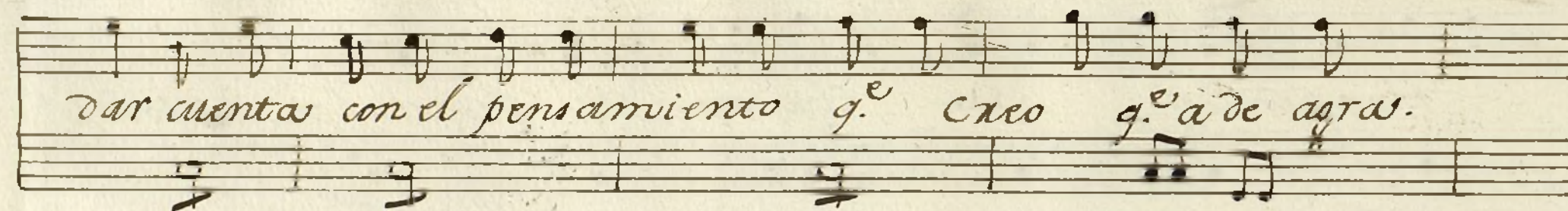




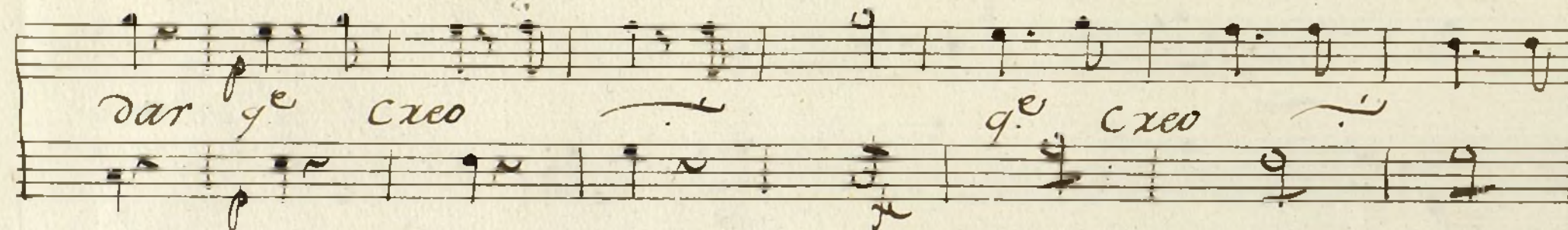


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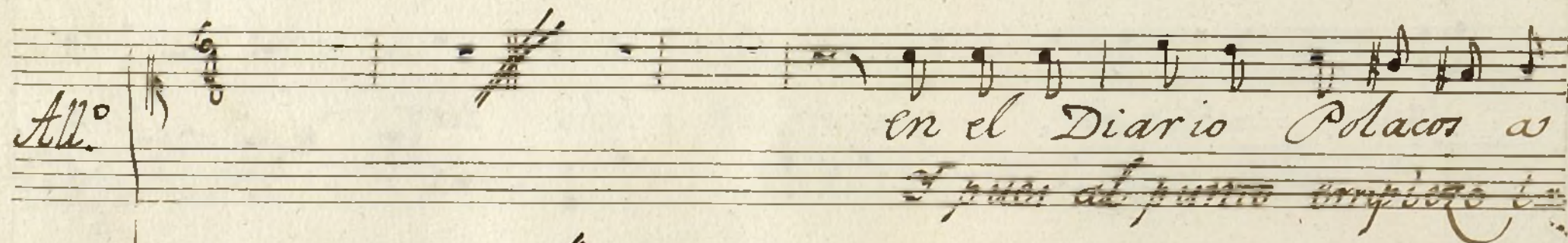
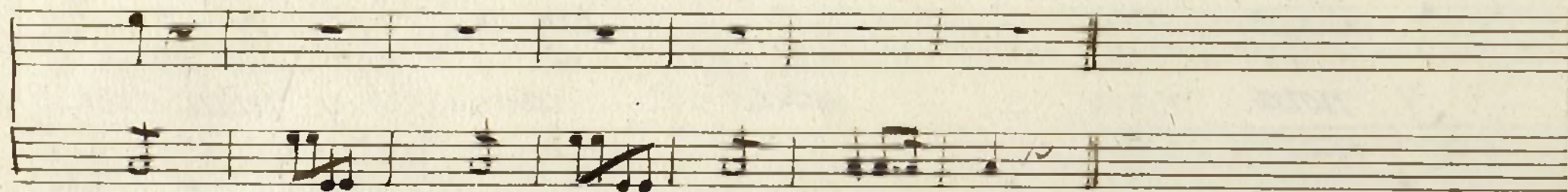


dar cuenta con el pensamiento q.º Cneo q.º a de agra.



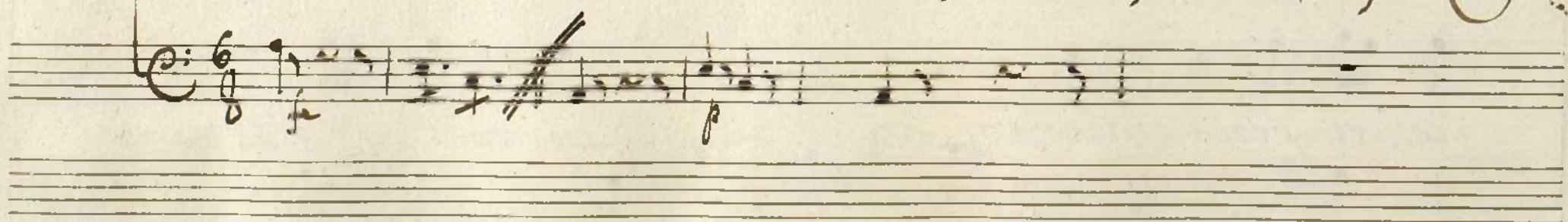
dar q.º Cneo

q.º Cneo



All.º

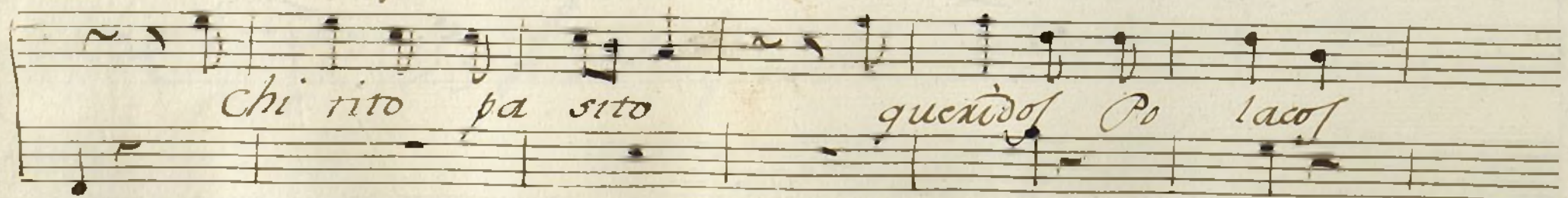
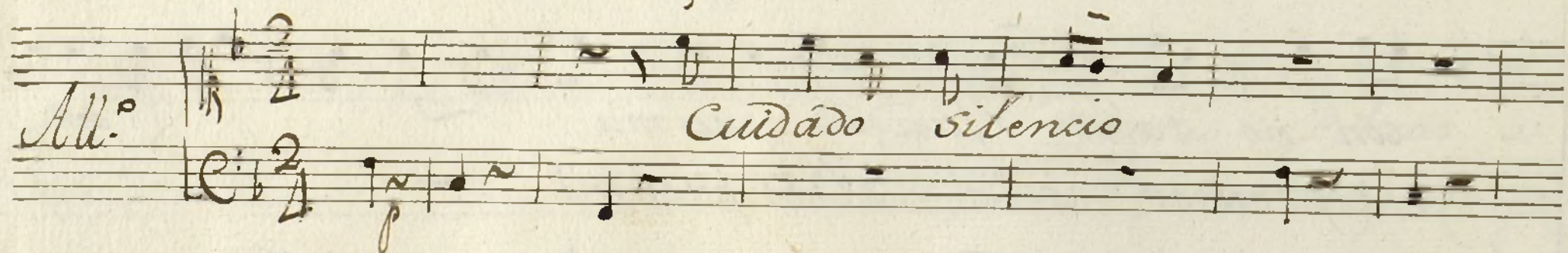
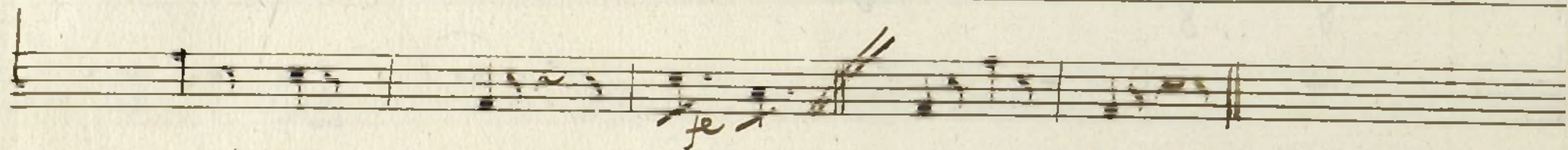
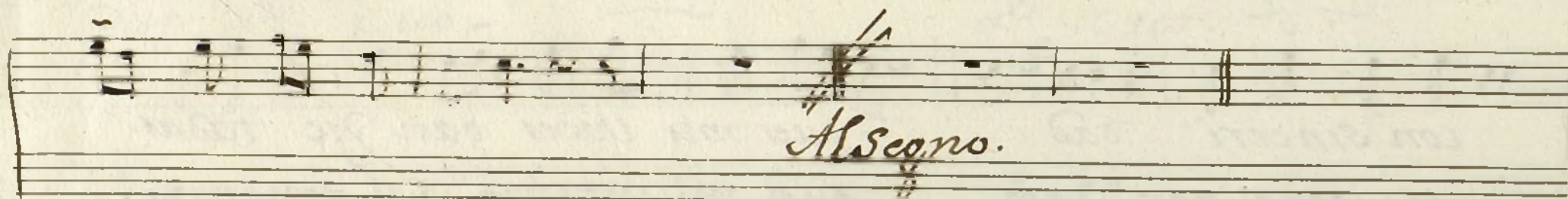
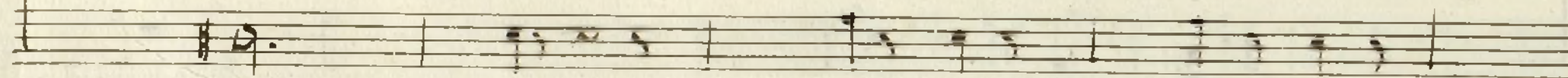
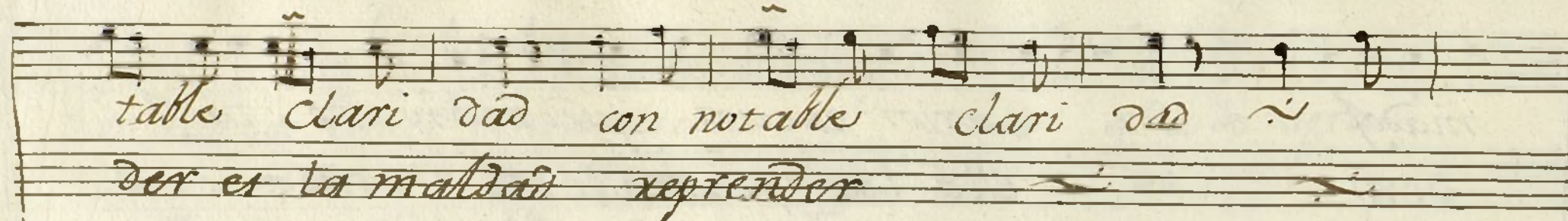
en el Diario Polacos a  
I puer al punto empieza l.º y.













de mi corazon. esu chad de mi Diario toda

la propo- sion toda

toda

Se a perdido una mu-  
se a perdido la ino

Se a perdido una mu-  
se a perdido la ino



chacha paseandose por el Prado y bu-  
 cencia se una Niña de quince años y no an-  
 cándola ~~un~~ <sup>el</sup> ~~Cadete~~ se la encontro en S.<sup>ra</sup> fernando  
 podido encontrarla por mas q.<sup>ue</sup> la andan buscando  
 en la plaza dela leña en la ofre-  
 ran un hallazgo crecio dan un en la.



cen dar el hallazgo —

Calle del edisio

sea per-

sea per

dido la conciencia

de un escriuano maligno

sin haciendo curas

un Doctor de mucha fama

y dicen se la encontrado

y oculto en un Cementerio

un Al pual muy la dino  
un Oxteda. Un cayno

lo halla una Vieja furantia



en la plazuela del Gato en la dan un  
un sepulturero ofrece un el ha  
hallazgo crecido De una  
hallazgo de esta casa. con el  
Ciudad Andaluza sea perdido la verguenza  
Ayo el otro dia sea perdido un Senorito



el señorito de casa

la oculta en una Gaveta

y ~~ella~~ encontró una moza

en la Calle de Joligney

en la Calle del Infante en la

dan ha-

~~en un momento ofreciéndole en el~~

~~dar un~~

En San Juan de Dios

llazo de esta prenda.

hallazgo cumplido



*Siel sentido compren... de de mi Dia - rio - de mi de*  
*Tuer q. tantos suge - ty se ven perdi - dos - seran per-*  
*ario - veran como se tildan - defectos va*  
*diados - Ciudadado con ganarse - - queridos mi - -*  
*rios veran como se til - dan defectos va - - rios*  
*of Ciudadado con ganar - ser queridos mi - -*

The image shows a handwritten musical score on aged paper. It consists of six staves of music. The lyrics are written in a cursive script below the notes. The text is a parody of a Spanish saying, 'Si el sentido comprendes de de mi día - río - de mi de', which is a play on words. The lyrics are: 'Si el sentido comprendes de de mi día - río - de mi de', 'Tuer q. tantos suge - ty se ven perdi - dos - seran per-', 'ario - veran como se tildan - defectos va', 'diados - Ciudadado con ganarse - - queridos mi - -', 'rios veran como se til - dan defectos va - - rios', and 'of Ciudadado con ganar - ser queridos mi - -'. The music is written in a style typical of 18th or 19th-century manuscript notation, with various note values, rests, and bar lines. There are some corrections and additions in the original manuscript, such as the 'te' above the second staff and the 'fe' above the third staff.



tengan silencio — q.<sup>e</sup> prosigo en el tema — del pensamien —

~~to~~ ~~que con las seguidillas~~ ~~de la ydea dea~~

to q.<sup>e</sup> prosigo en el te — ma del pensamien — to.

~~no~~ ~~que con las seguidillas~~ ~~de la ydea dea~~ vo.

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

Que afectos tan contrarios

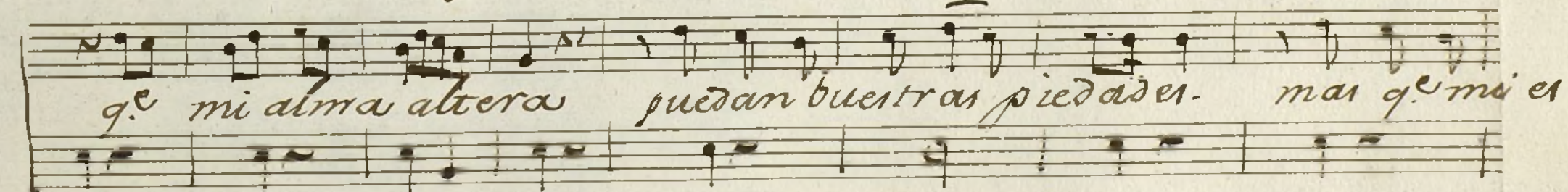
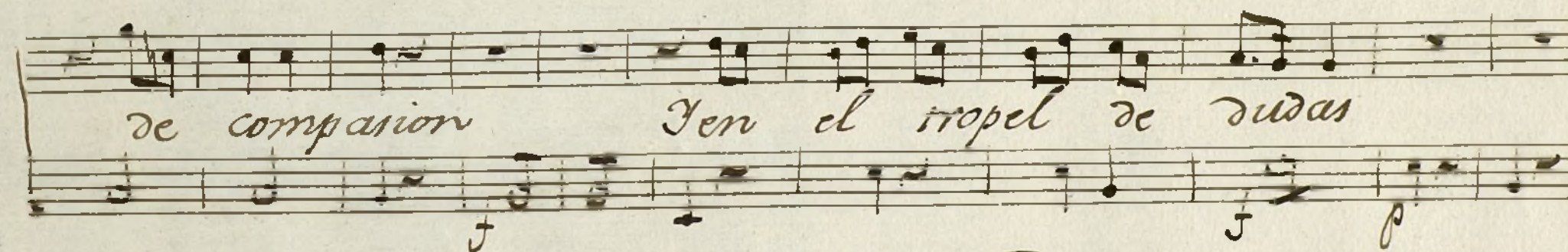
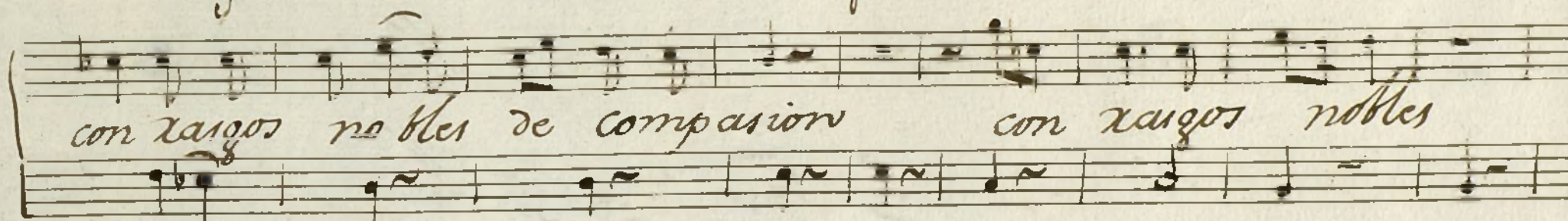
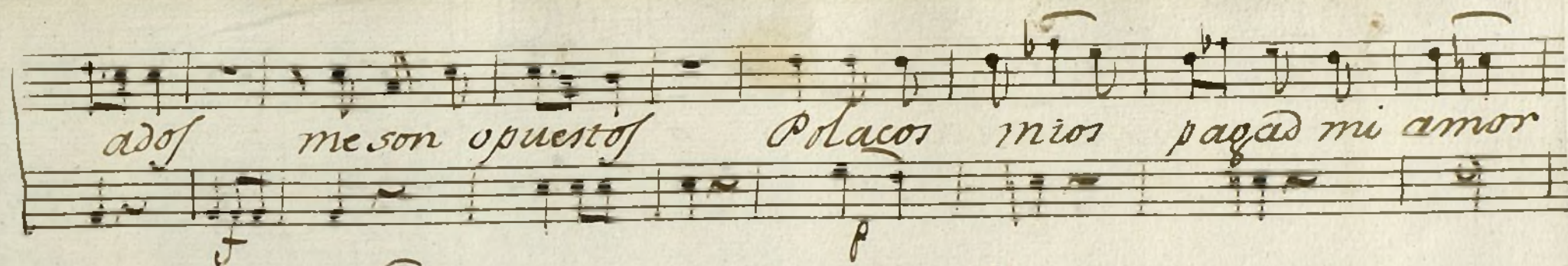
siente mi pe cho q.<sup>e</sup> afectos



Handwritten musical score on six staves. The lyrics are in Spanish and are written below the notes. The notation includes various musical symbols such as notes, rests, and dynamic markings like *crec.*, *q.e*, *fmo*, *f*, and *p*. The lyrics are: "tan contrarios siente mi pe - cho que afectos tan contrarios", "siente mi pecho - siente mi", "pecho - siente", "Siente mi", "pecho - pues si el amor le anima le turba el miedo", and "el agrado es solo es mi anelo mas si alor." The score is written in a cursive, handwritten style.

tan contrarios siente mi pe - cho que afectos tan contrarios  
*crec.*  
*q.e* siente mi pecho - siente mi  
*fmo*  
pecho - siente  
Siente mi  
pecho - pues si el amor le anima le turba el miedo  
*f*  
el agrado es solo es mi anelo mas si alor.  
*p* *f* *p* *f*







Handwritten musical score on aged paper. The first staff contains the lyrics "ma q. mi estrella. ma q. mi estrella" written in a cursive hand. The second staff begins with the word "ma" and continues with musical notation. Both staves feature various musical notes, rests, and dynamic markings such as "fmo" and "f". The paper shows signs of age, including yellowing and some staining.

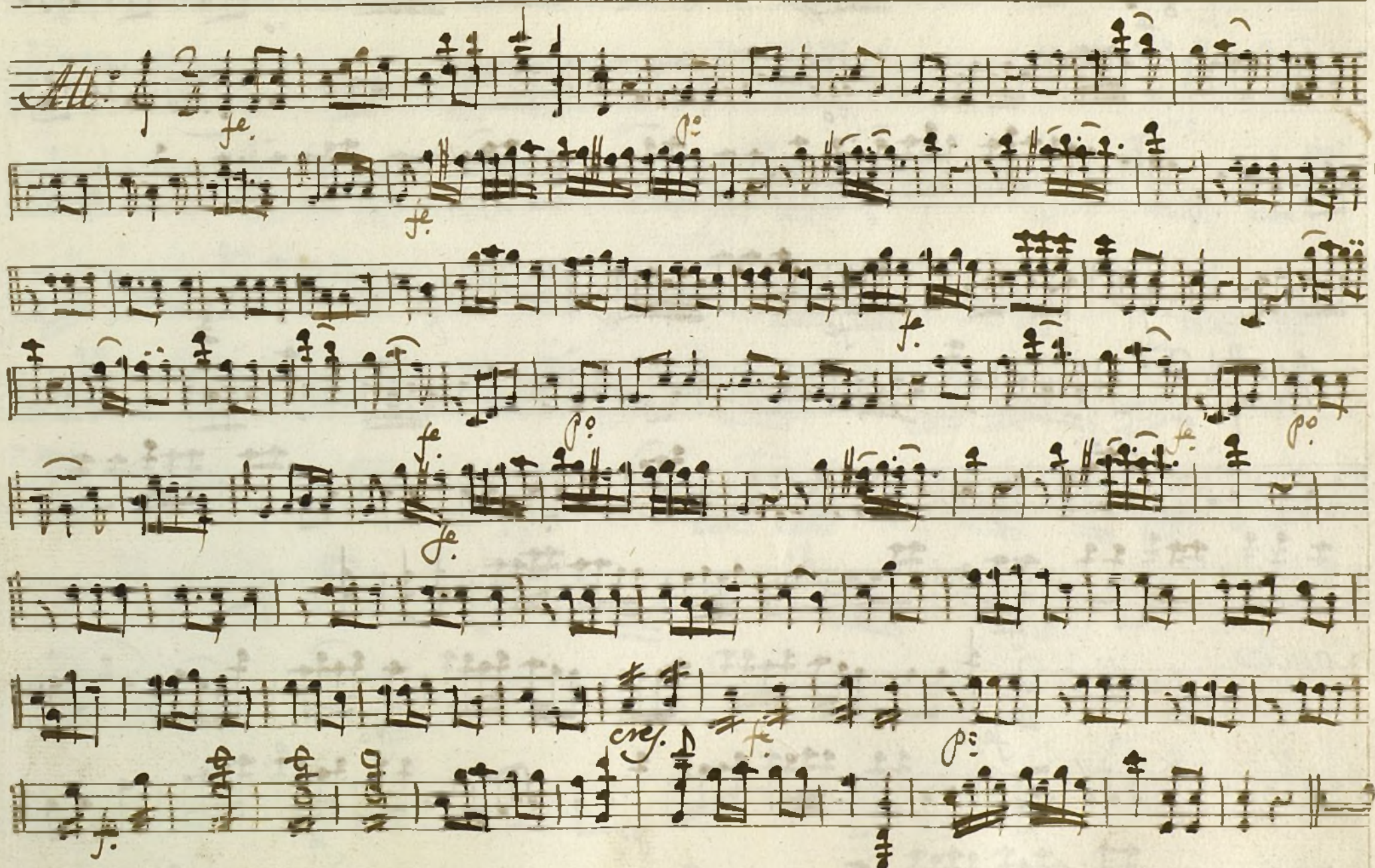
ma q. mi estrella. ma q. mi estrella -

fmo

ma



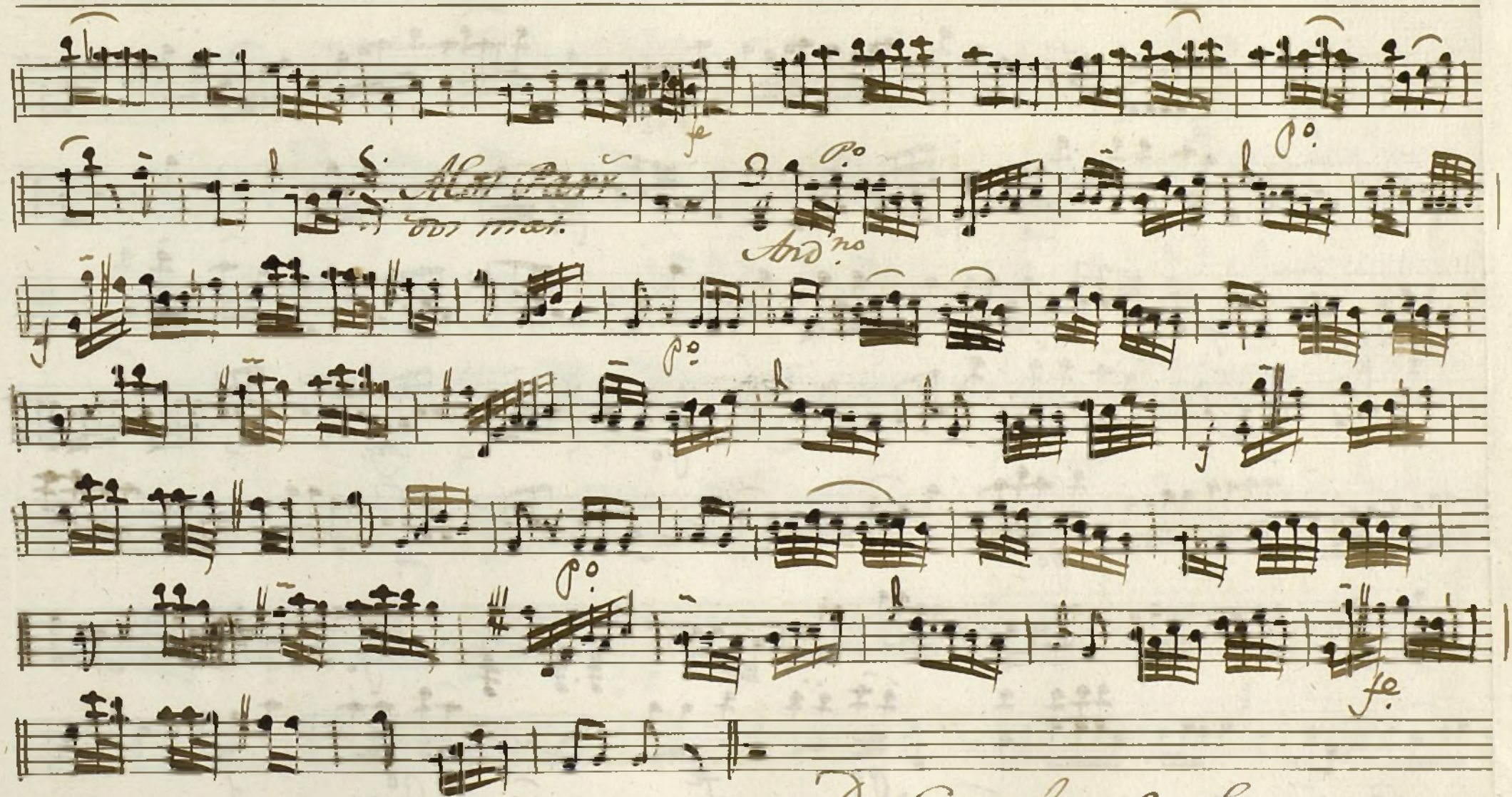
## Violin 1.ª a solo el Diario





Handwritten musical score on aged paper, featuring ten staves of music. The notation includes treble and bass clefs, a key signature of one flat, and various time signatures (6/8, 2/4, 2/2, 4/4). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *f* (forte) and *p* (piano) are present. A section labeled *Coplas.* begins on the seventh staff. The paper shows signs of age, including staining and a small tear at the top left.



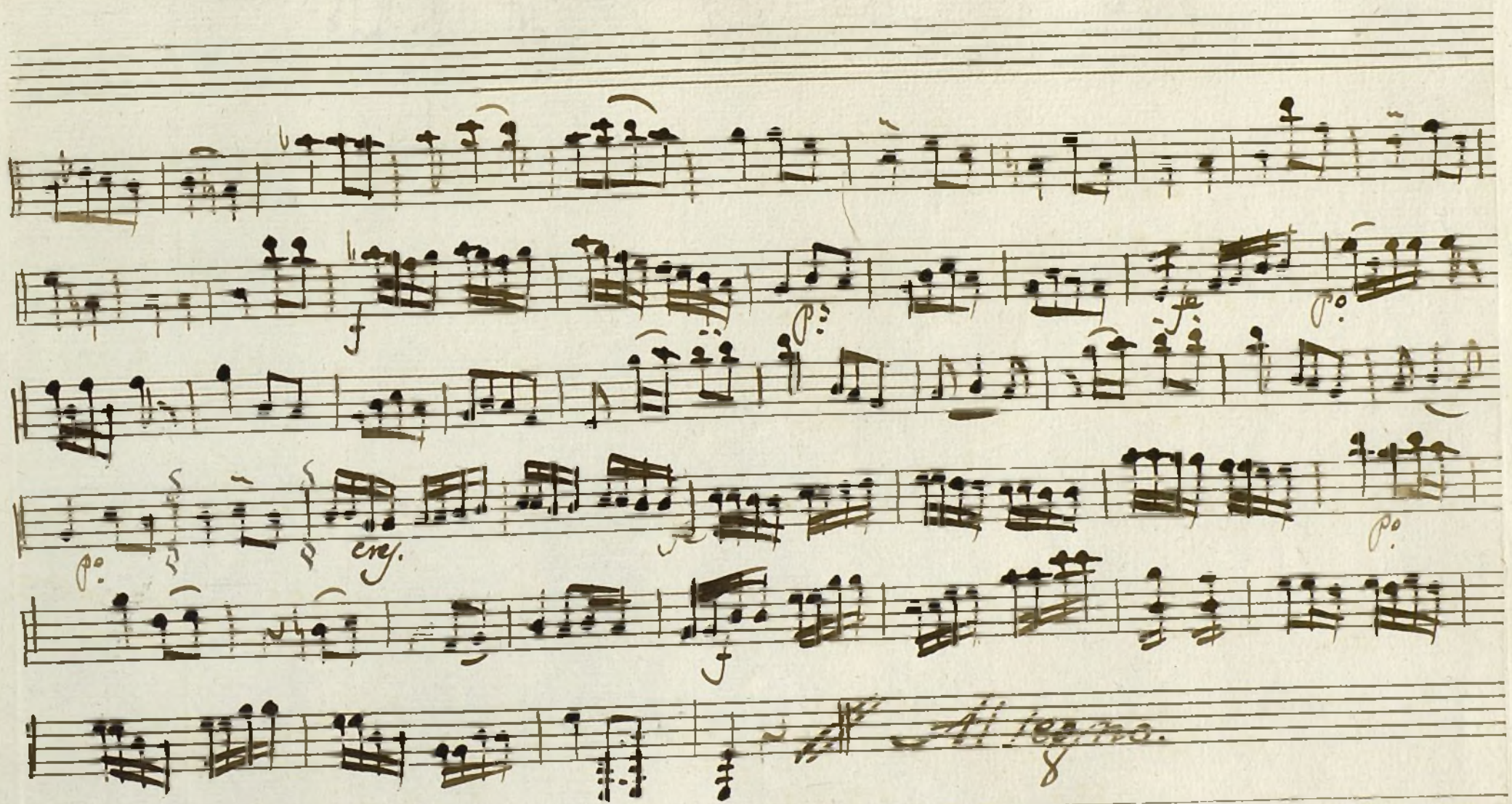


*D. C. alas coplas.*











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Violin 1<sup>o</sup> *For. a Solo.* *L. Diario* <sup>t</sup> Mus 87-5

The image shows a handwritten musical score for Violin 1, consisting of ten staves. The notation is in a single system, with a key signature of one sharp (F#) and a 2/4 time signature. The music is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp. The notation includes various note values, rests, and dynamic markings such as *fe* (forte) and *p* (piano). The score is written on aged, slightly yellowed paper. The bottom of the page features a watermark from the Ayuntamiento de Madrid.



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a historical style, likely 18th or 19th century.

Key markings and annotations include:

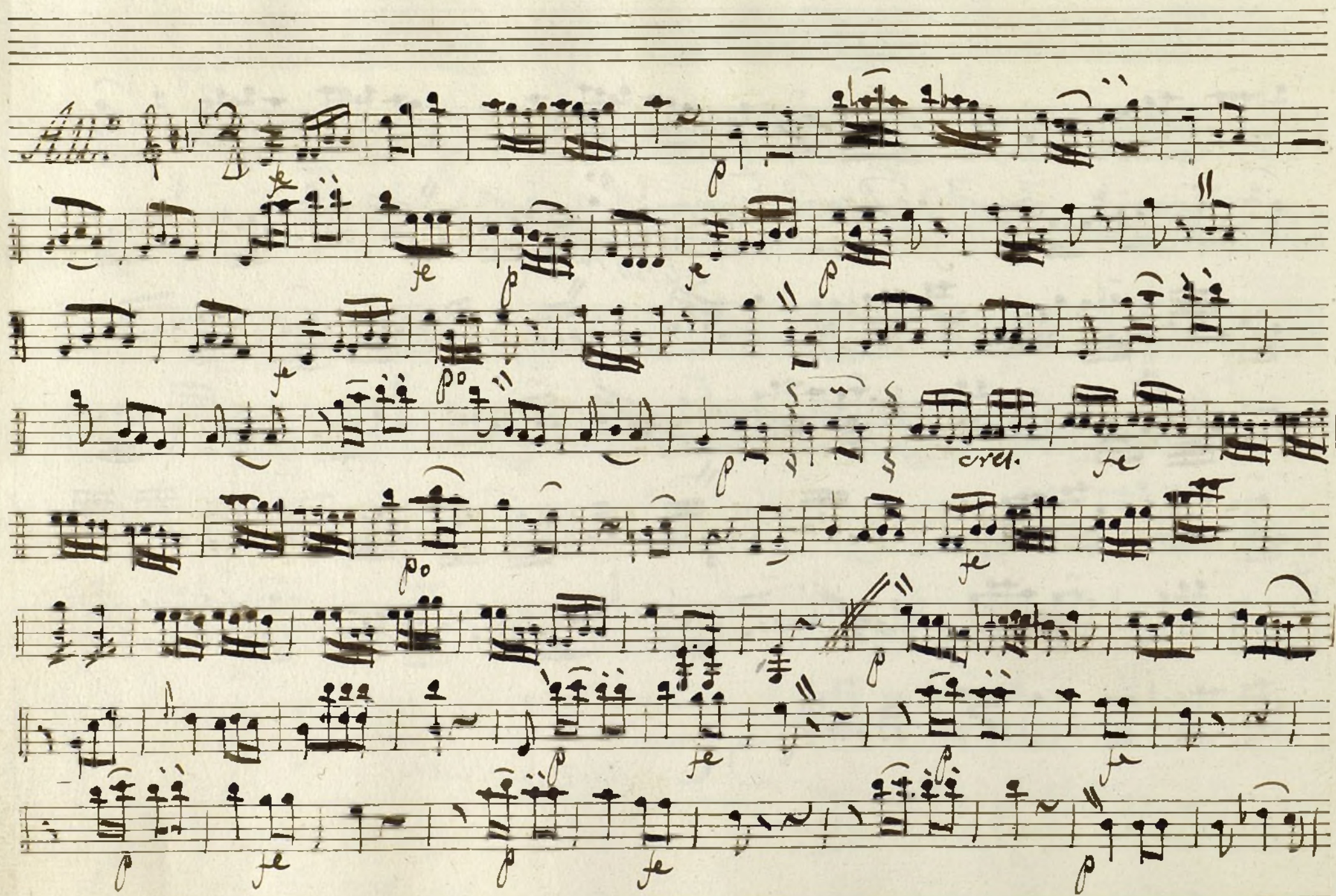
- All.* (Allegretto) at the beginning of the first system.
- je* (jeu) markings indicating specific musical phrases or ornaments.
- p.* (piano) dynamic markings.
- Allegro* marking in the fourth system.
- Coplas* (Coplas) marking in the seventh system.
- All.* (Allegretto) marking in the eighth system.

The notation includes various note values, rests, and slurs, typical of historical musical manuscripts.











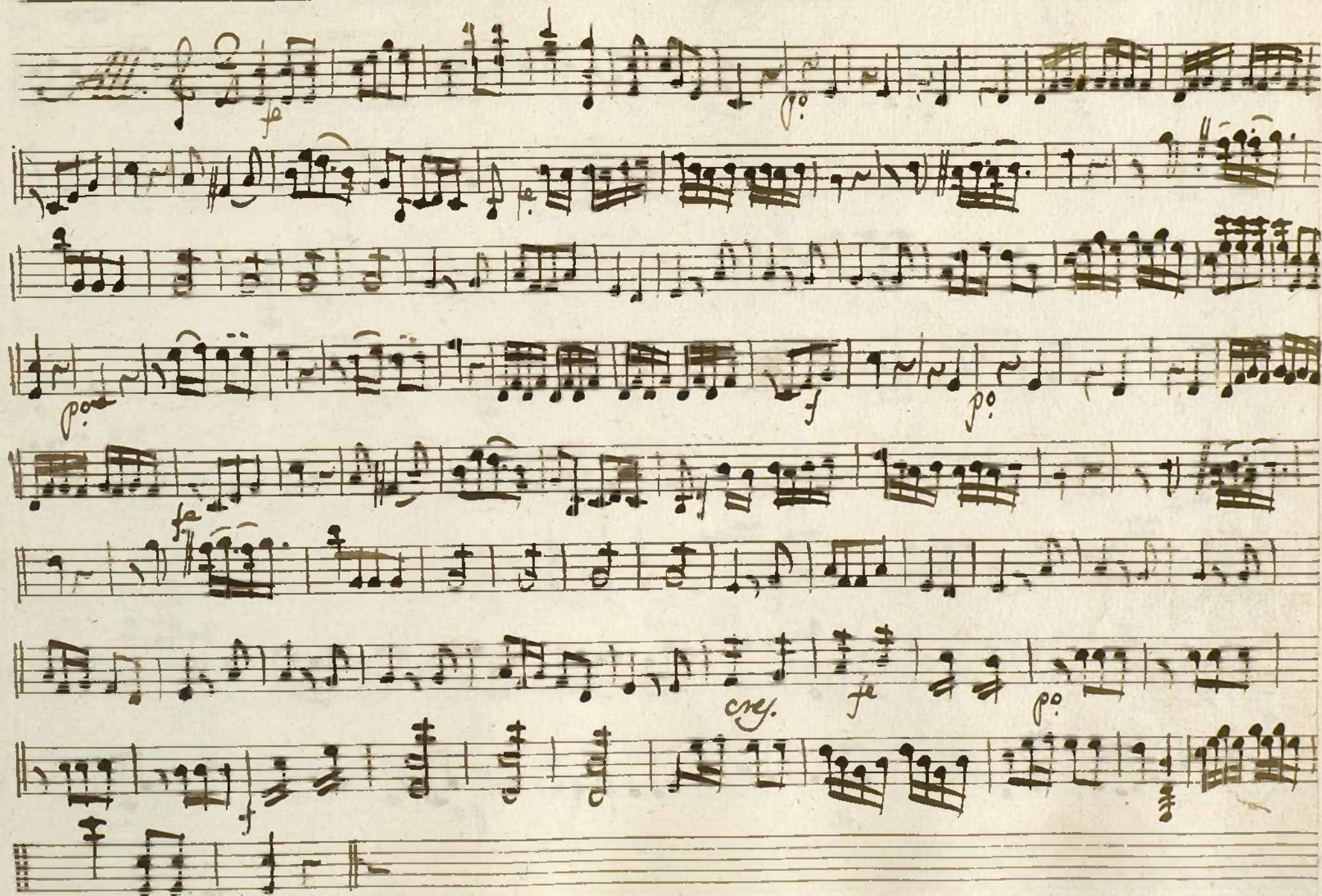




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Violon 2<sup>o</sup> 1<sup>a</sup> a Solo el Diario







A handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. The second staff contains the handwritten text "Alto Parr." and "cor mar." below the notes. The third staff has a "p." marking. The fourth staff has a "p." marking. The fifth staff has a "p." marking. The sixth staff has a "p." marking. The seventh staff begins with a treble clef and a key signature of one sharp (F#), followed by a double bar line and the handwritten text "D. C. alar coplar." The manuscript is on aged, slightly discolored paper.

*Alto Parr.*  
*cor mar.*

*p.*

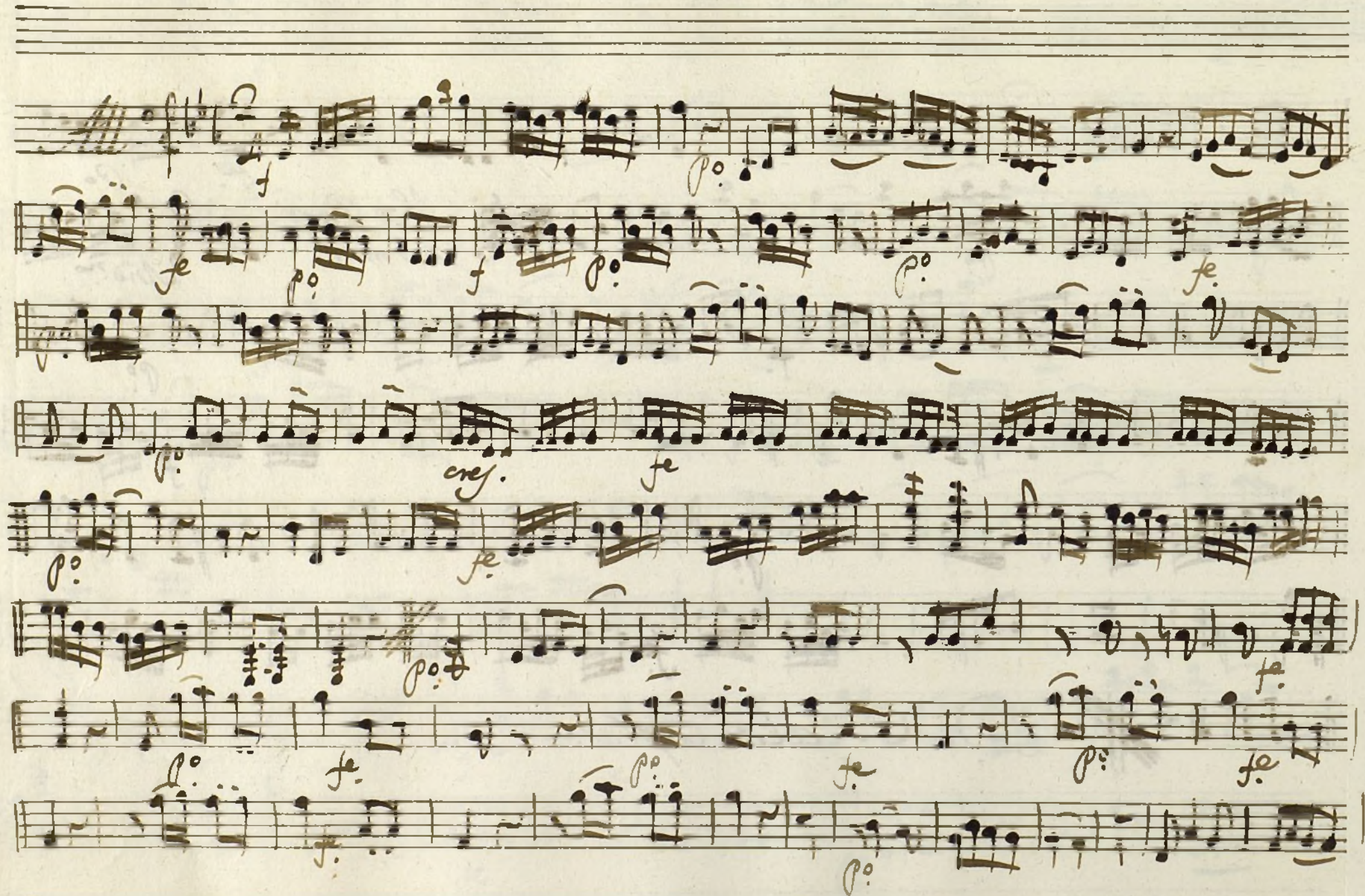
*p.*

*p.*

*p.*

*D. C. alar coplar.*







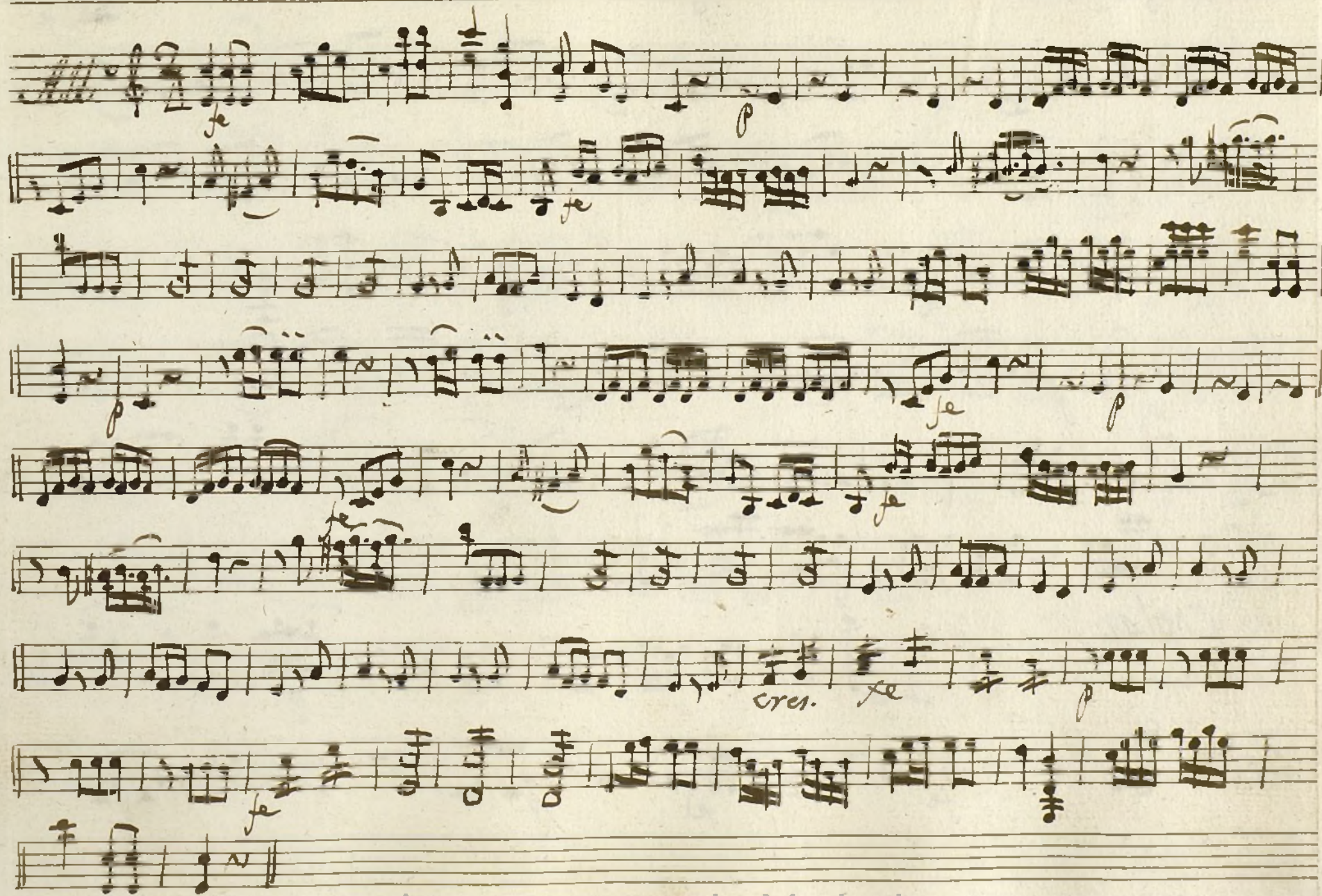








*Violin 2.º Son. a solo el Diario*





Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

Key markings and sections include:

- All.* (Allegretto) at the beginning of the first system.
- Al Segno* marking in the fourth system.
- Coplas* marking in the seventh system.
- All.* (Allegretto) marking in the seventh system.

The score is written in a historical style, likely from the 18th or 19th century, and features complex rhythmic patterns and melodic lines.



A handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The second staff contains the handwritten text "A los Carrs" and "doj mas." with a "fe" marking above it. The third staff has a "p" marking. The fourth staff has a "p" marking and a "fe" marking. The fifth staff has a "p" marking. The sixth staff has a "D.C. al fin Caplar." marking. The paper is aged and shows some staining.

*A los Carrs*  
*doj mas.* *fe*

*And. no*

*p*

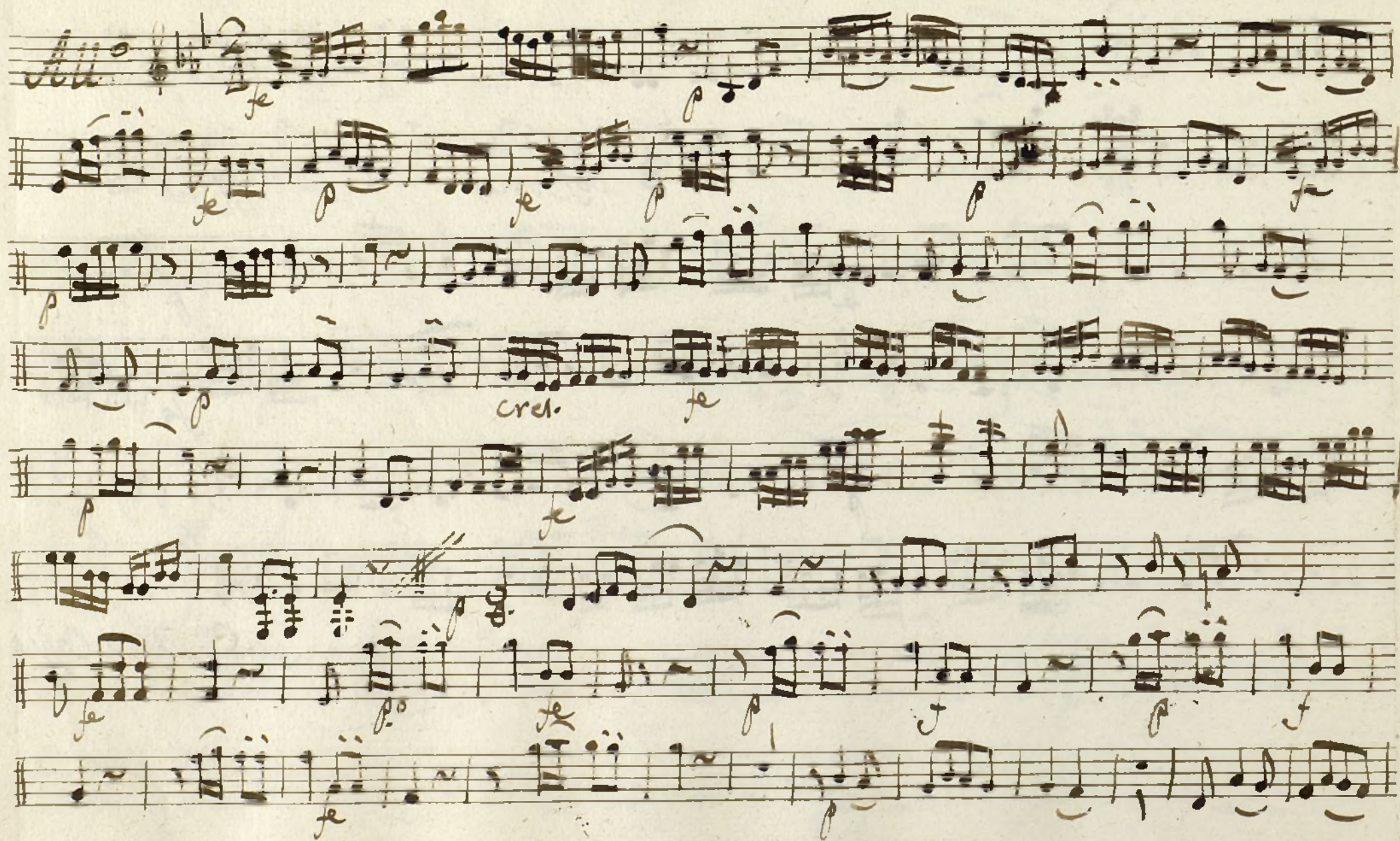
*p*

*fe*

*p*

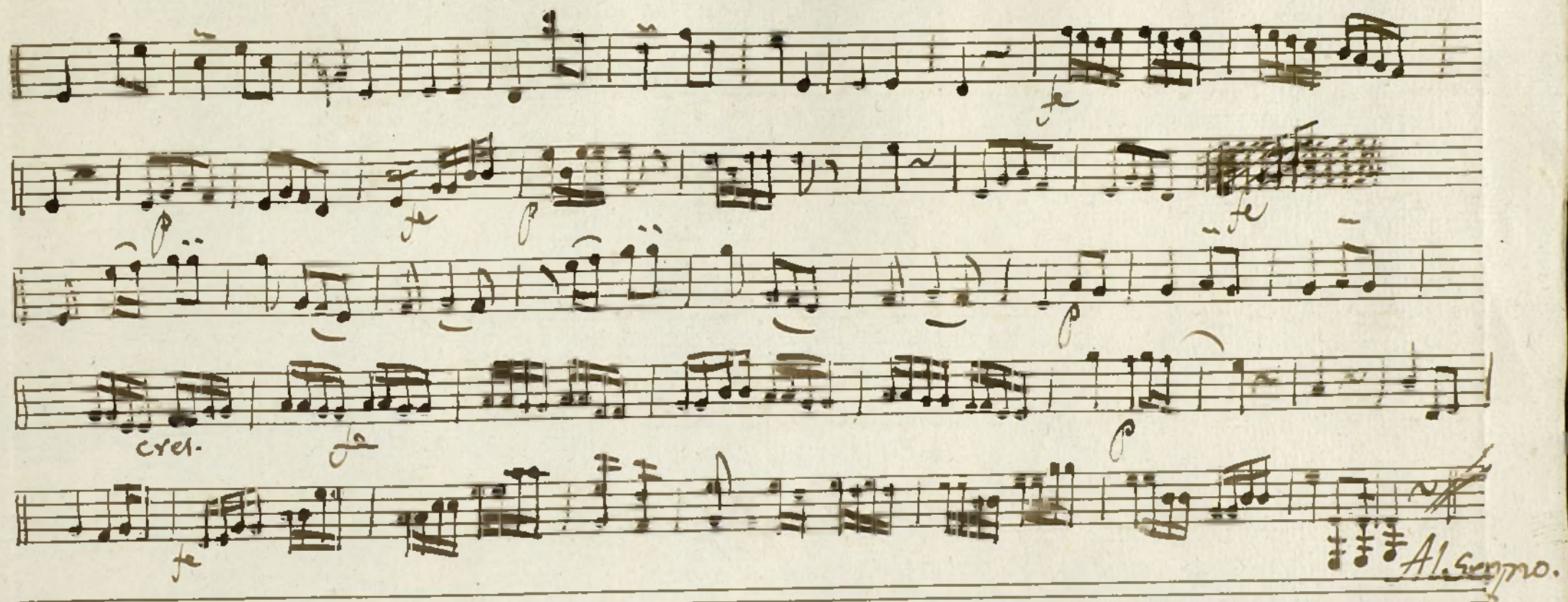
*D.C. al fin Caplar.*





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Ave 1.<sup>a</sup> <sup>t</sup> *Ton a Solo el Diario*

Handwritten musical score for Ave 1.<sup>a</sup> *Ton a Solo el Diario*. The score is written on six staves. The first staff begins with the tempo marking *All.<sup>o</sup>* and a 2/4 time signature. The music features various notes, rests, and dynamic markings such as *f* (forte) and *Solo*. There are also numerical markings like 12 and 16, possibly indicating fingerings or measures. The notation includes slurs, ties, and accidentals.

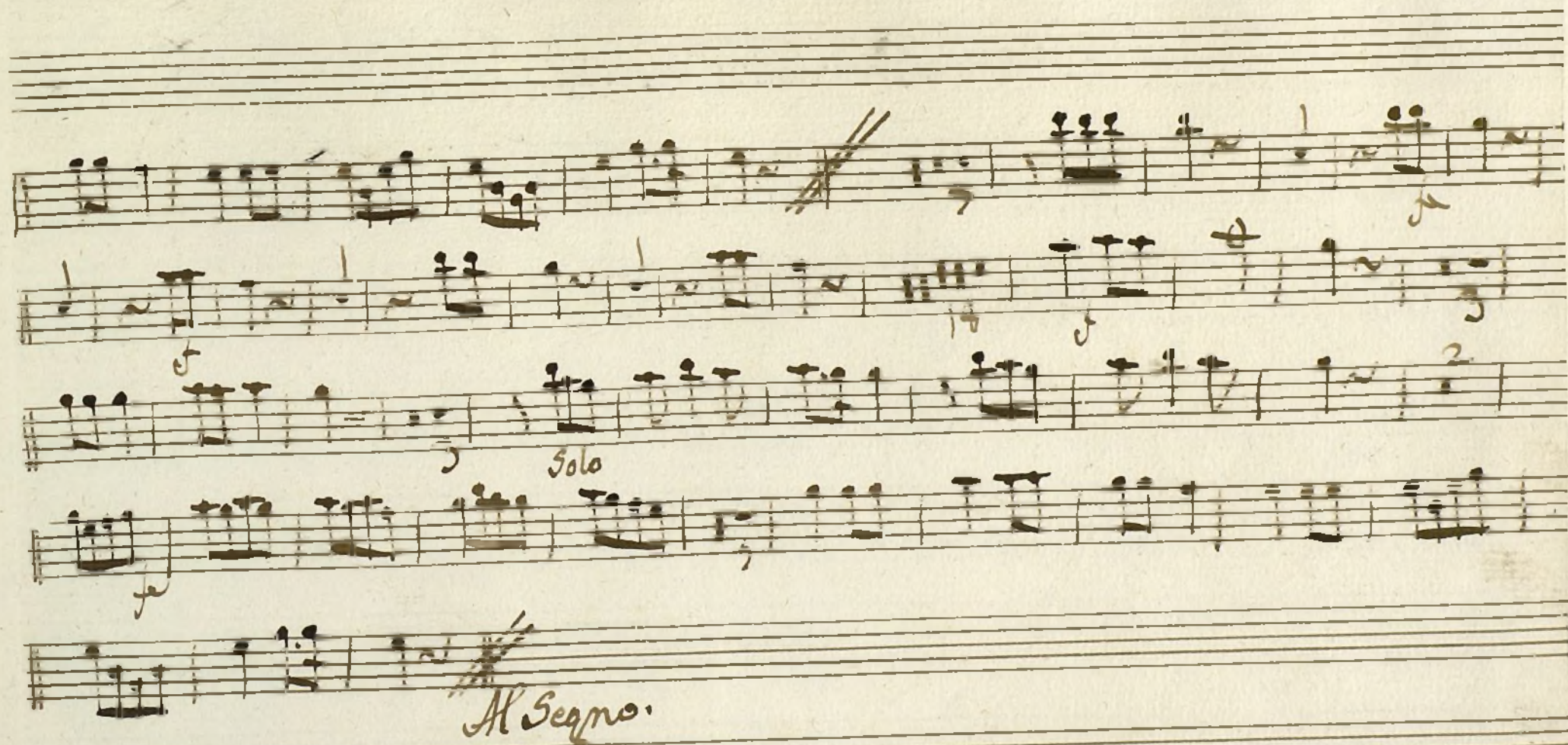
Handwritten musical score for Ave 1.<sup>a</sup> *Ton a Solo el Diario*. The score is written on two staves. The first staff begins with the tempo marking *All.<sup>o</sup>* and a 6/8 time signature. The music features various notes, rests, and dynamic markings such as *f* (forte) and *Solo*. There are also numerical markings like 17, possibly indicating fingerings or measures. The notation includes slurs, ties, and accidentals.

*Al Segno.*











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*Adve 2.ª Ton. a Solo el Diario*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fe* and *Solo*. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one flat. The notation continues across the staves, with some staves showing more complex rhythmic patterns and dynamic markings. The final staff of the score is marked with *Al Segno.*



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (e.g., 2/4, 3/4), notes, rests, and dynamic markings (e.g., *ff*, *f*, *And. no*, *Solo*). The score is divided into sections by tempo and mood changes, indicated by handwritten text:

- All.* (Allegro) at the beginning.
- Coplas* (Coplas) at the start of the second staff.
- A los Parr.* (A los Parridos) and *de mar.* (de mar) at the start of the fourth staff.
- And. no* (Andante no) at the start of the fifth staff.
- Alas Coplas* (Alas Coplas) at the start of the seventh staff.
- Solo* (Solo) at the start of the eighth staff.

The score concludes with a double bar line and a final *f* dynamic marking on the tenth staff.











*Trompa 1.<sup>a</sup> Ton. a Solo el Diario*

*Al.º*

*22.*

*6*

*3*

*Al Segno.*

*Fine 2.*

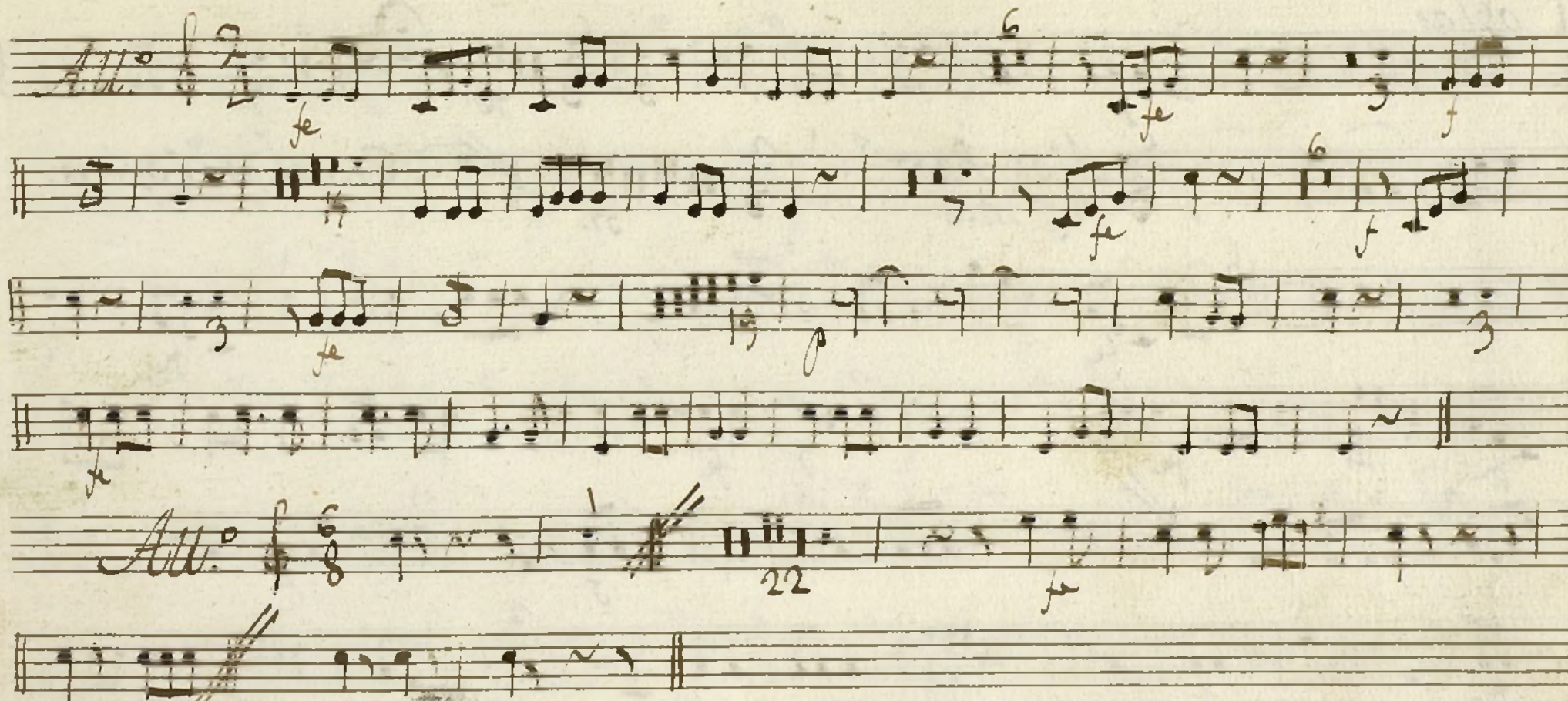


*Coplas*

Handwritten musical score for guitar, consisting of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *ff* (fortissimo). The score is written in a single system, with the first staff beginning with a treble clef and a key signature of one flat. The piece concludes with the instruction *Al Segno.* on the tenth staff.

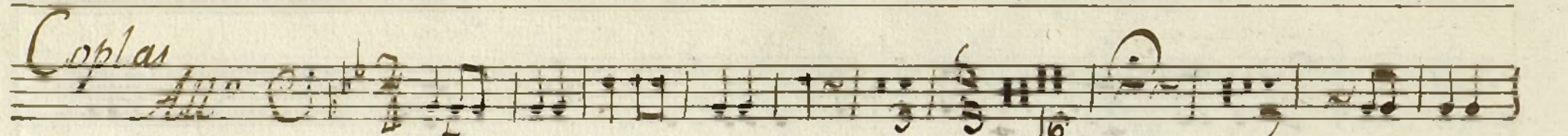
*Alto Carr.*  
*of ind.*  
*And. no 35.*  
*alas Coplas.*

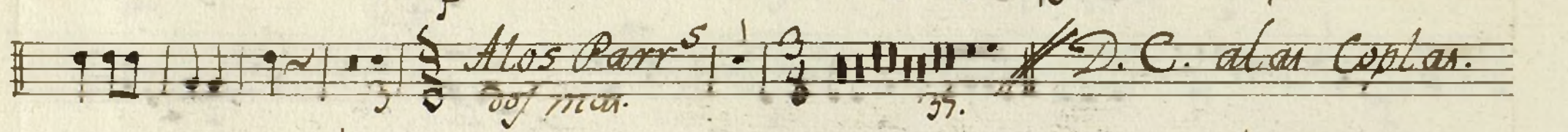


*Trompa 2<sup>a</sup> Ton<sup>a</sup> a Solo el Diario**Al. segno.**Tace 2<sup>a</sup> st.*

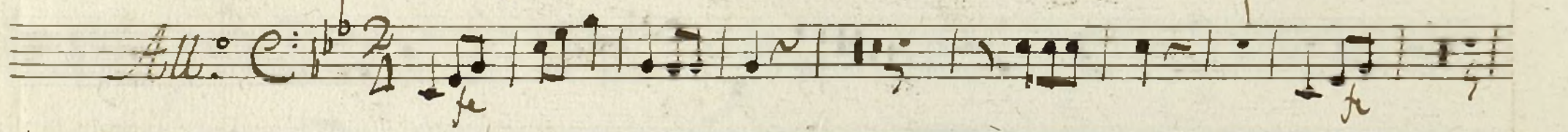


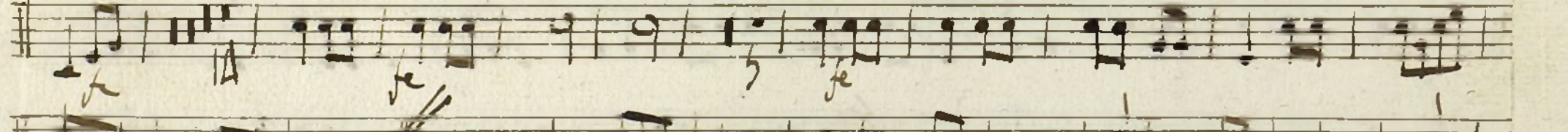
*Coplas*

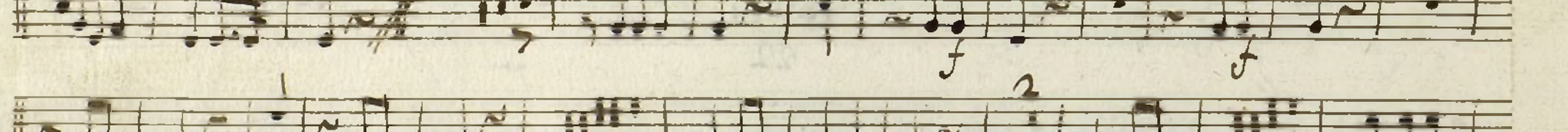
*All.<sup>o</sup>* 

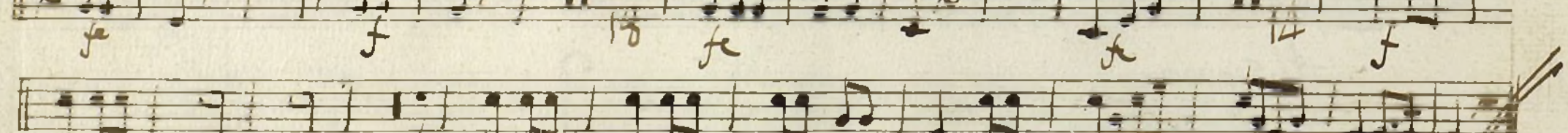
*A los Parr<sup>os</sup>* 

*D. C. alas Coplas.*

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



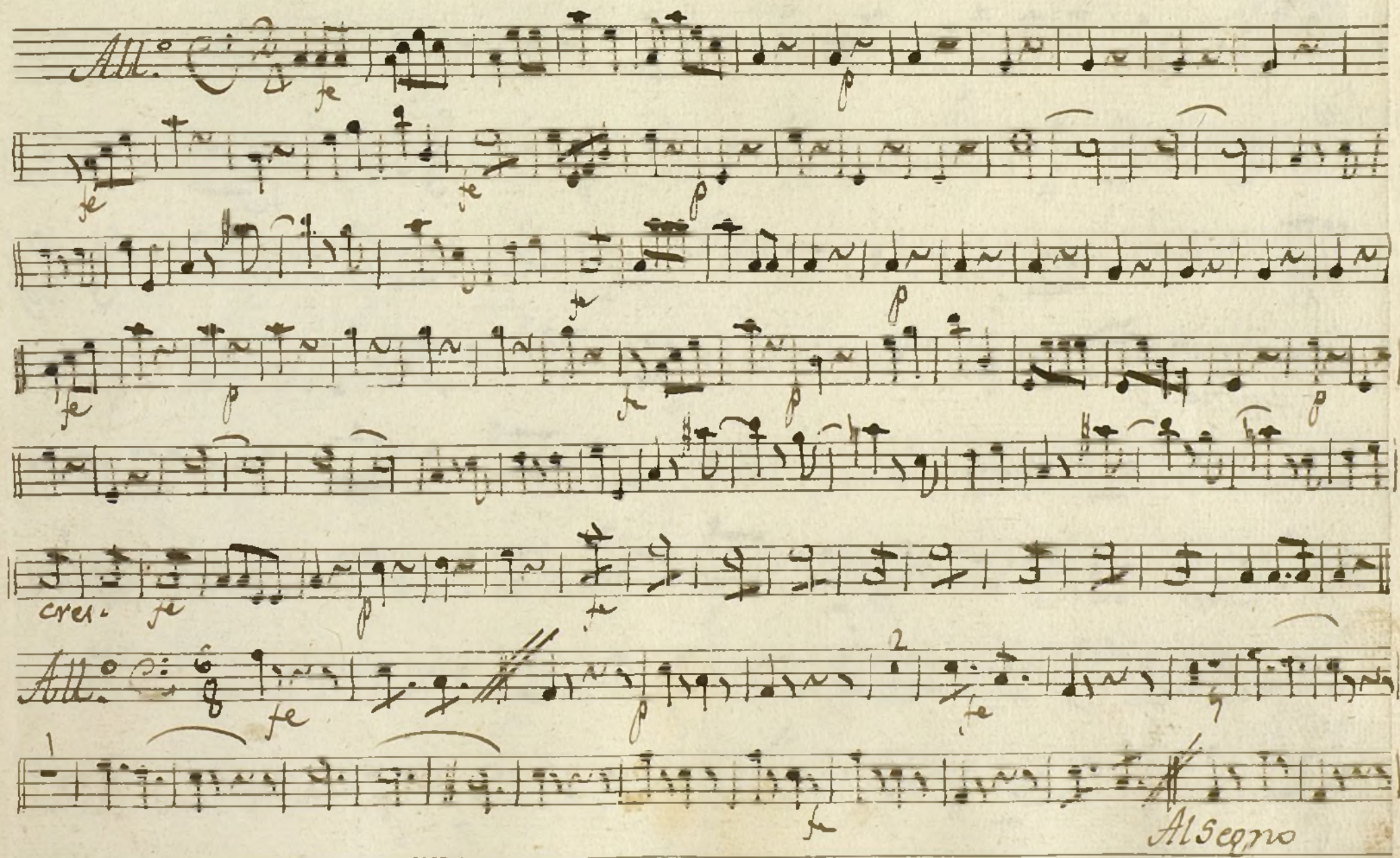




*Al segno.*



*Bajo Ten. a Solo el Diario*

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

*Allegro*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The score is divided into sections by tempo and style markings: *All.* (Allegro), *Coplas.* (Coplas), *And. no* (Andante no), and *D. C. alai Coplas.* (Da Capo alai Coplas). The final section is marked *Alai Paro* and *of mas*. The manuscript is written in a cursive style on aged paper.







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