

Leg. 36. n.º 9.

Mus 86-7

Leg. 5.º n.º 69

t

1754

Con.^a a Solo.

Del Lento.

68

Del a ser na.

And.^{te}

soberano em-

porco anfi teatro insigne a tus pies se a

coge mi respeto humilde mi

Handwritten musical score on aged paper. The score is written on six staves. The first staff begins with a treble clef and a 2/4 time signature. The lyrics are in Spanish. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Alto*, *fmo*, *p*, *f*, and *ff*. The lyrics are: "Pero con tanto", "Susto - pero con tanto miedo", "q.e la voz ca duca q.e desmaia el pecho yen-", "torpe cido el pulso late sin tiento yen", and "late". The paper shows signs of age, including discoloration and some staining.

2/4 *Alto* *fmo* *p* Pero con tanto-

f *p* *f* *p* Susto - pero con tanto miedo

p *f* *p* q.e la voz ca duca q.e desmaia el pecho yen-

p *f* *p* torpe cido el pulso late sin tiento yen

f *p* *f* *p* late

late *o q.^e mortal con-*

gosa q.^e descon suelo mortal con gosa q.^e fiero descon

suelo que *q.^e descon sue-* *fmo*

lo.

All.^o

Pero q^e dulzura
en esta confianza a.

y que Zefi rillo es el q^e me buelve
cantar empiezo para dar indicios

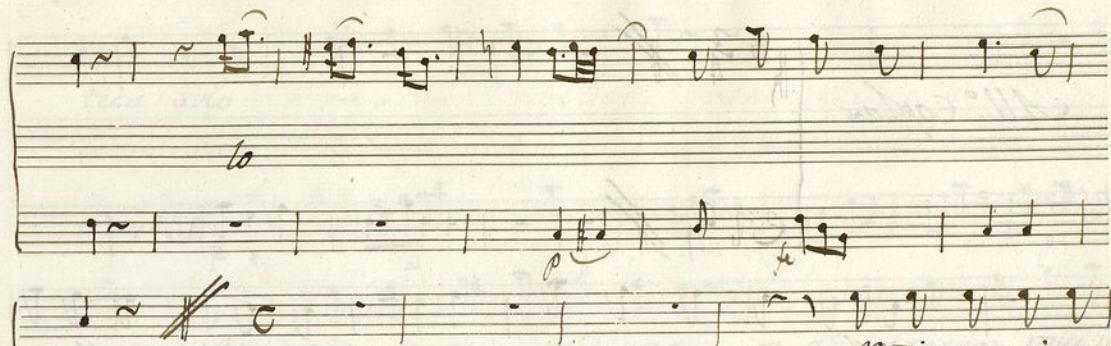
gratos los sentidos o que nevia pre
de mi corto esmero con una tomas

guinta quando distingo q.e respiran pie
dilla en q.e des altro con un lento que

vades mis pola quitos q.e res piran pie
tengo lo mas oculto con

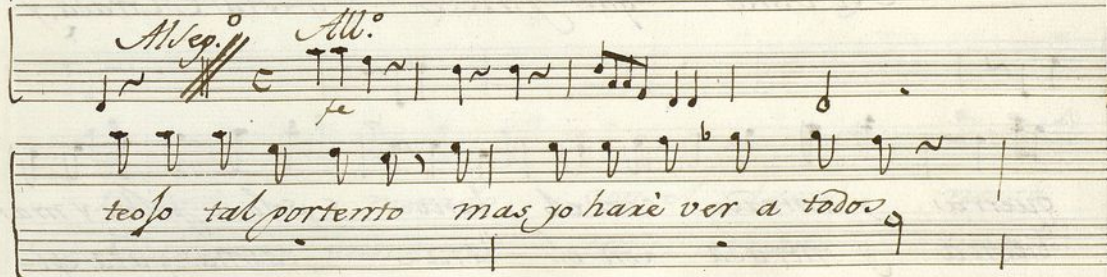
mis lo

mis lo

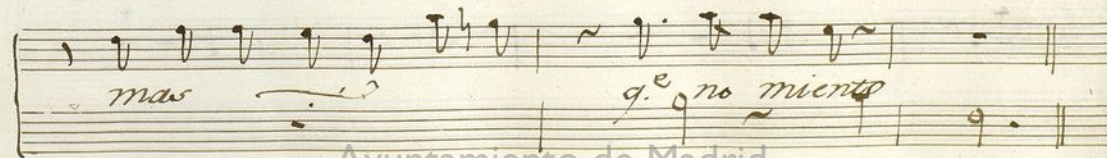


Nadie caerá en mi an

Alleg.^o All.^o



teos tal portento mas yo hare ver a todos



mas

q.e. no miento

All.^o Coplas

Ai cadete que parece. q.^e será un Maxte en la
Ai usia que parece q.^e está colorada, y

guerra y mirado con el lente solo es polvos y marr.
buena y mirada con el lente es una pura epi-

teca solo

demia es

Ai erudi tos modernos

q.^e parecen muy ins

ai Idalgos q.^e en grandecen

su familia ehe

trüidos

y mirado con el lente no sa

todos

y mirados con el lente tendrán

ben el cate cismo no

mendugo en la orea tendran

Ai Maridos q.^e pa-

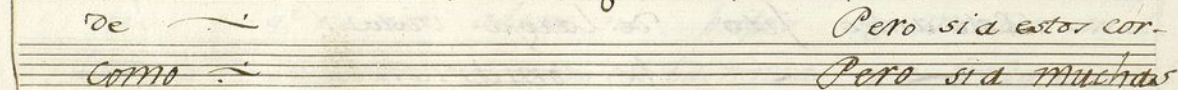
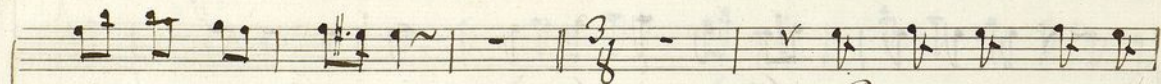
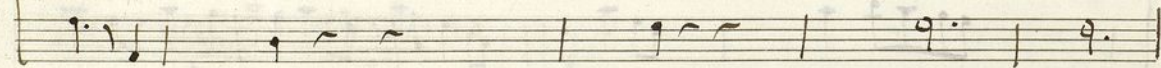
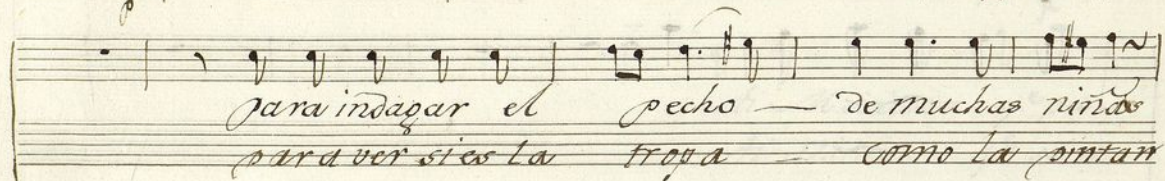
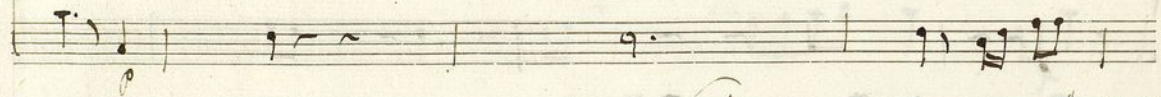
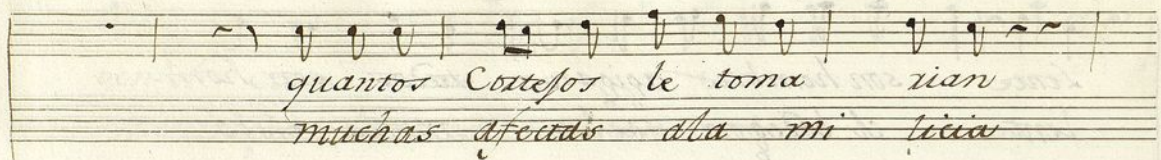
Ai Usias q.^e se a

rece. q.^e ni son altos ni bajos y mirados con el.

laban de comer siempre en la fonda y su fonda es comel.

Lente son hombres agigan tãdos son homr.
lente el bodegon vela morca el bo

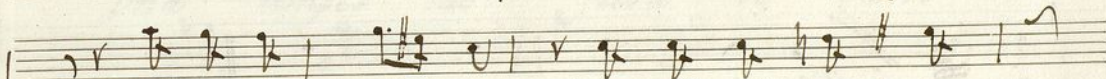
Este anteo fito de larga vista
le tomarian





tejos yo se le diera

Damas yo se le diera



No se le diera o q^e de cora

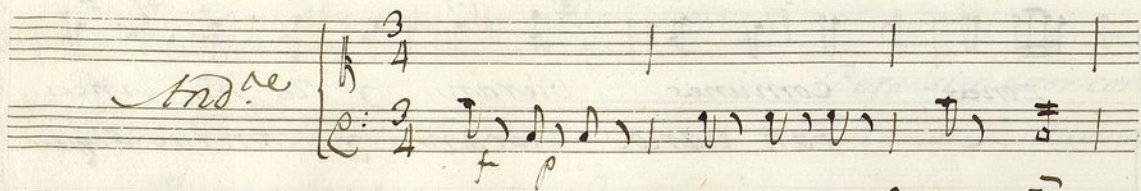
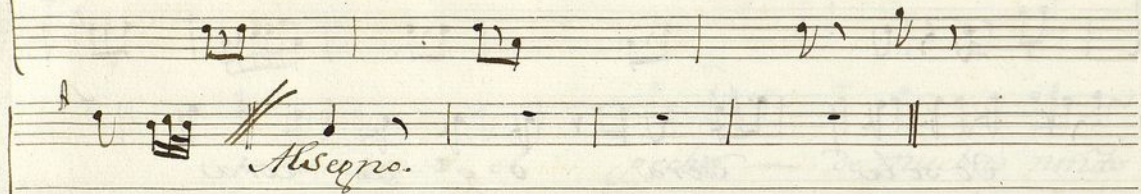
yo



Zones comunes vieran y de mi lance

tan varios vieran y con las segui





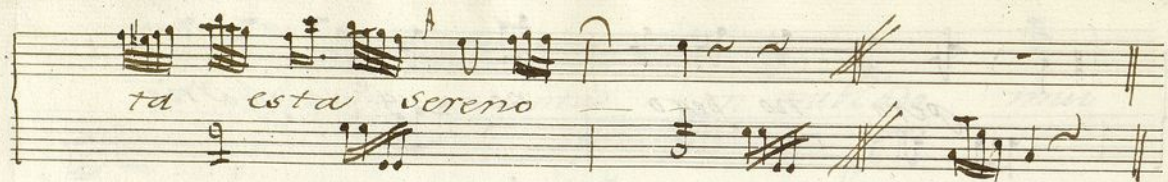
fiera de senti mientos
una tempestad *fiera* de senti-
mientos de sen- de sentimientos
De senti mientos ane-
gada entre angustias tiene mi pecho

fe

el pavor me presenta un nublado mui
 denso el rigor me hace q.^a oiga el estruendo de
 trueno y mi des gracia me hace re
 cele. q.^a descargue en mi el rayo.
 de los des venes de los

pero no pero no q.^e ya el Xris
vco vela proteccion vela
y asi corazon mio
de por el miedo q.^e ya el cielo del-
gusto esta se reno es

Detailed description: This is a handwritten musical score on aged paper. It consists of five systems, each with two staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The lyrics are written in a cursive hand below the staves. The first system has lyrics 'pero no pero no q.^e ya el Xris'. The second system has 'vco vela proteccion vela'. The third system has 'y asi corazon mio'. The fourth system has 'de por el miedo q.^e ya el cielo del-'. The fifth system has 'gusto esta se reno es'. The paper shows signs of age, including slight discoloration and wear at the edges.



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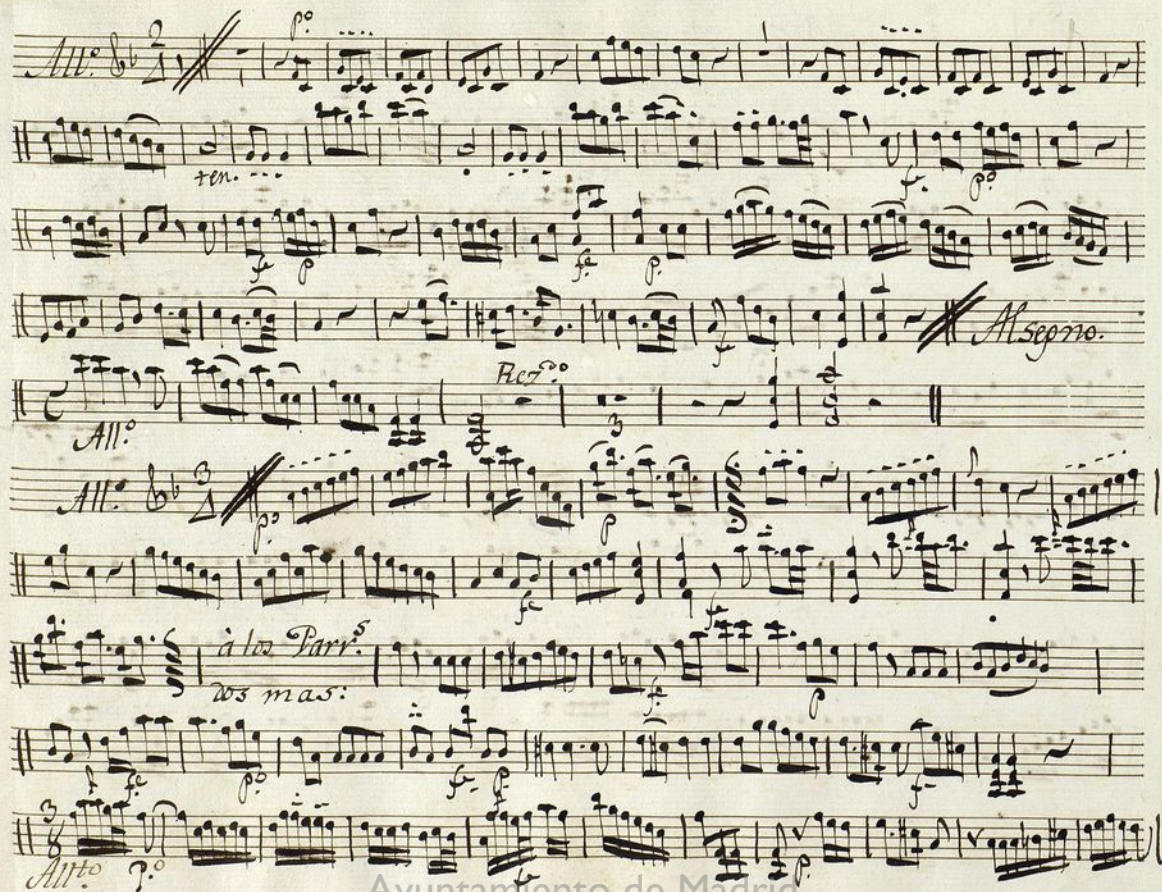
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Violin 1.º Ton. a Solo: el ente:

Mus 86-7



All. 
ten.
Allegro.
All.
à la Parr.
es mas:
All.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The word "Allegro" is written in the first staff, and "Allegro:" is written at the bottom right. The score is written in a cursive, handwritten style.

Allegro

Allegro:

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Violin I. Ton.^o a solo. *Al. Canto.*

Mus 86-7



Punto bajo

Handwritten musical score for Violin I, marked *Al. Canto.* and *Punto bajo*. The score is written on ten staves, featuring complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f*, *ff*, *ffo*, and *fmo*. The notation includes various accidentals and phrasing slurs. The piece concludes with a double bar line on the final staff.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- Alto* (written above the first staff)
- Punto bajo* (written below the fourth staff)
- And.* (written below the fourth staff)
- Allegro* (written above the third staff)
- cref.* (written above the fifth staff)
- Allegro* (written above the sixth staff)
- Allegro* (written below the tenth staff)

The score is densely written with musical notation, including many sixteenth and thirty-second notes, and rests. The handwriting is in brown ink on aged paper.

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Violin 2.^o Ton.^a a solo et entre.

Miss 86-7

Punto bajo

[illegible]

All.^o 
ten.
Msegno
All.^o *Rex.*
All.^o *Mor. Parr.*
dos mas.
All.^o P.^o *Msegno*

Punto bajo

And.

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in a 19th-century style, with a treble clef and a 3/4 time signature. The music is characterized by dense, rapid passages, often using beamed sixteenth and thirty-second notes. Dynamic markings such as *ff* (fortissimo) and *cr.* (crescendo) are present. The score concludes with a double bar line and a fermata. Below the final staff, the tempo marking *Allegro.* is written.

Allegro.

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Violin 2.^o For.^o a solo: el inte:

And.^{te} 8/8

2. For.

Alleg.^{ro}

fmo

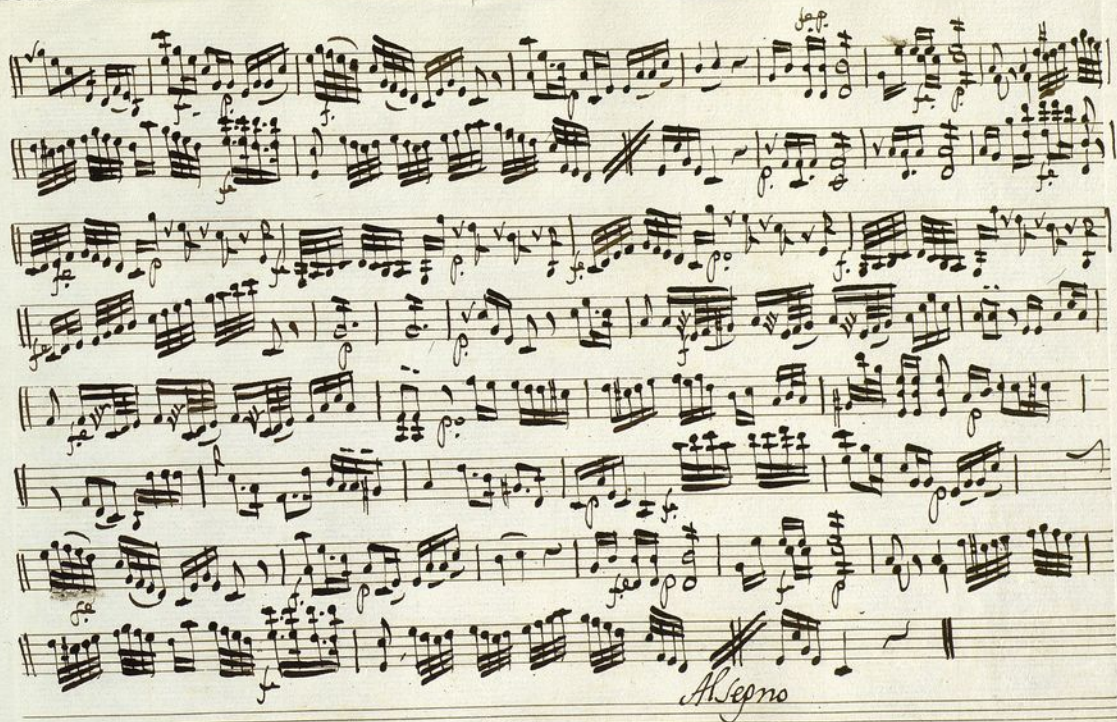
cres.

fmo

f

f

Handwritten musical score for "Ayer y Hoy" by Juan José Rodríguez. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first staff is marked "Allegro" and features a melody with eighth and sixteenth notes. The second staff has a "Ten" marking above it. The third staff is marked "Allegro" and "Allegro" below it. The fourth staff is marked "Allegro" and "Allegro" below it. The fifth staff is marked "Allegro" and "Allegro" below it. The sixth staff is marked "Allegro" and "Allegro" below it. The seventh staff is marked "Allegro" and "Allegro" below it. The eighth staff is marked "Allegro" and "Allegro" below it. The ninth staff is marked "Allegro" and "Allegro" below it. The tenth staff is marked "Allegro" and "Allegro" below it. The score includes various musical notations such as notes, rests, and bar lines.



Allegro

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Oboe 1.^o Ton.^a a solo et ente.

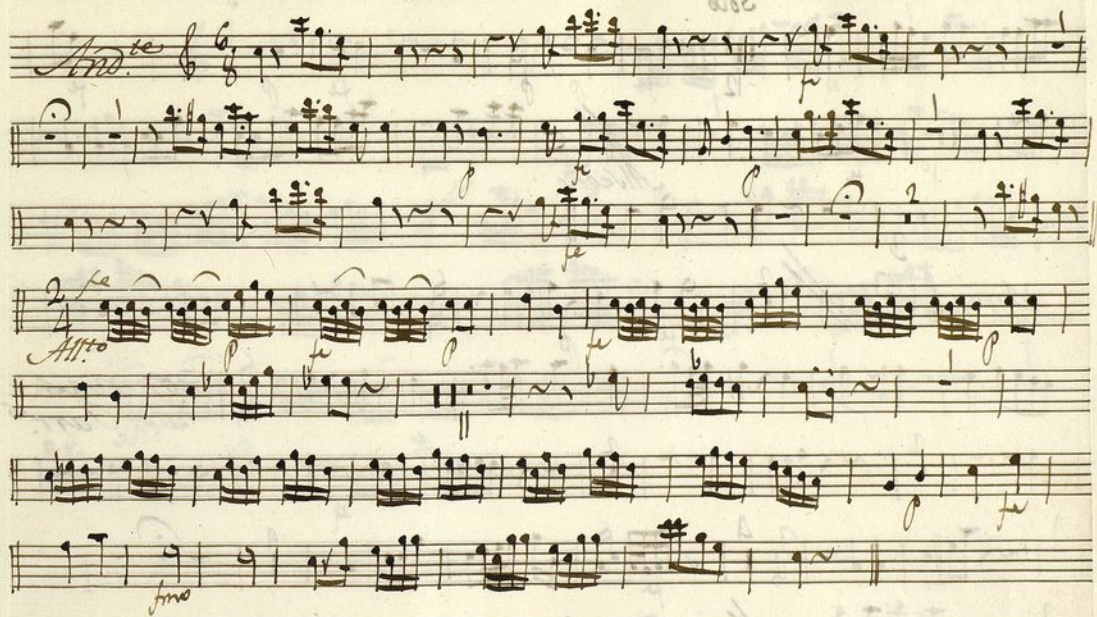


All.^o $\frac{2}{4}$ *Solo* *Allegro* *All.^o Caplas.* $\frac{3}{4}$ *doz mas
alor Parr.^o* *All.^o* *Allegro.*

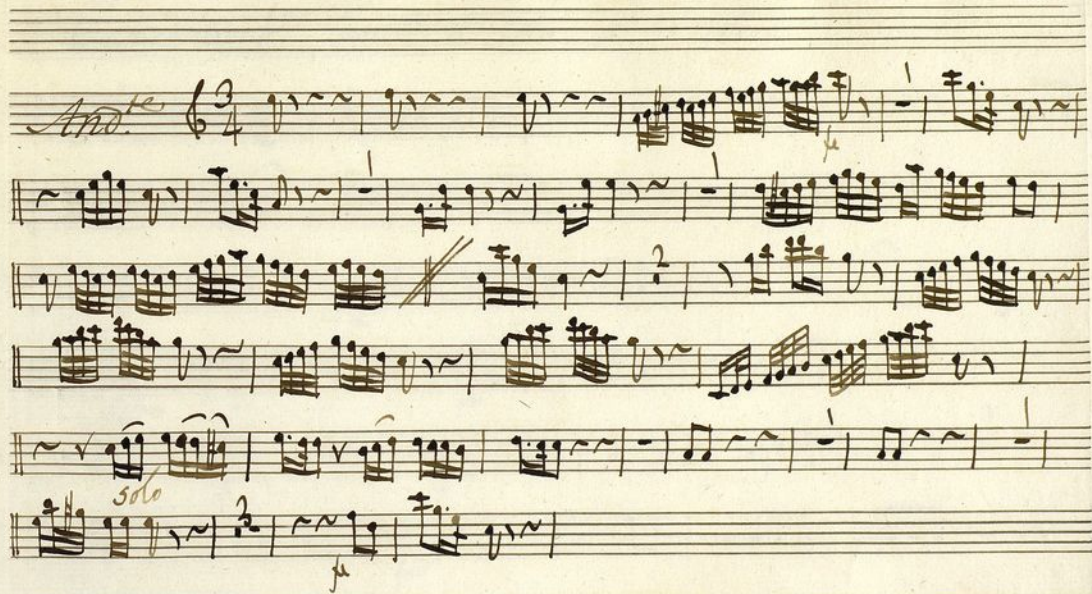


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Oboe 2.^o Con.^o a solo el entre.

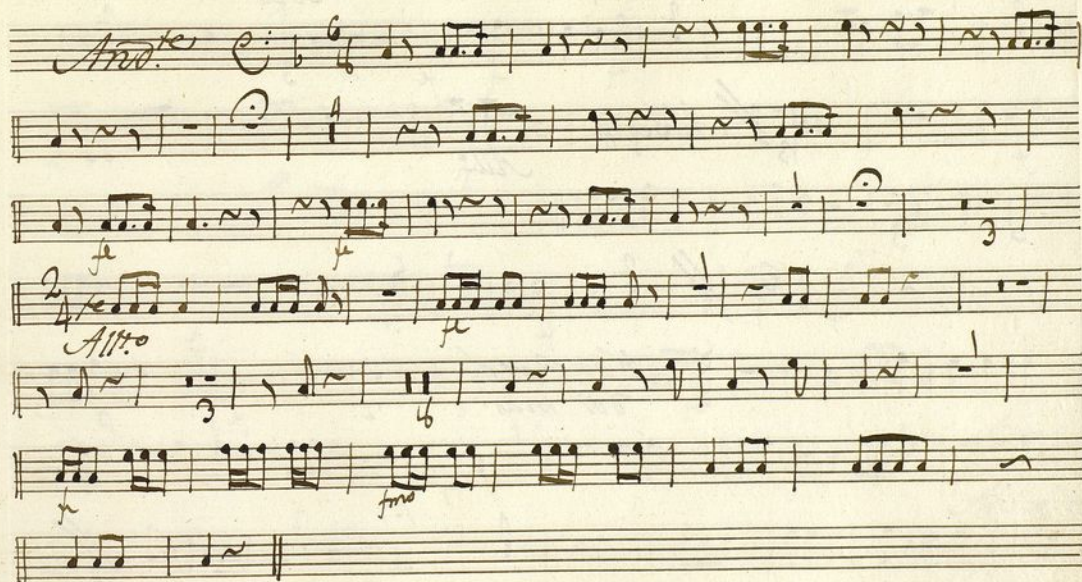
Allegro 2/4 *Solo* *12* *10* *Allegro* *2/4* *207 mas* *ulos Carr.* *Allegro*

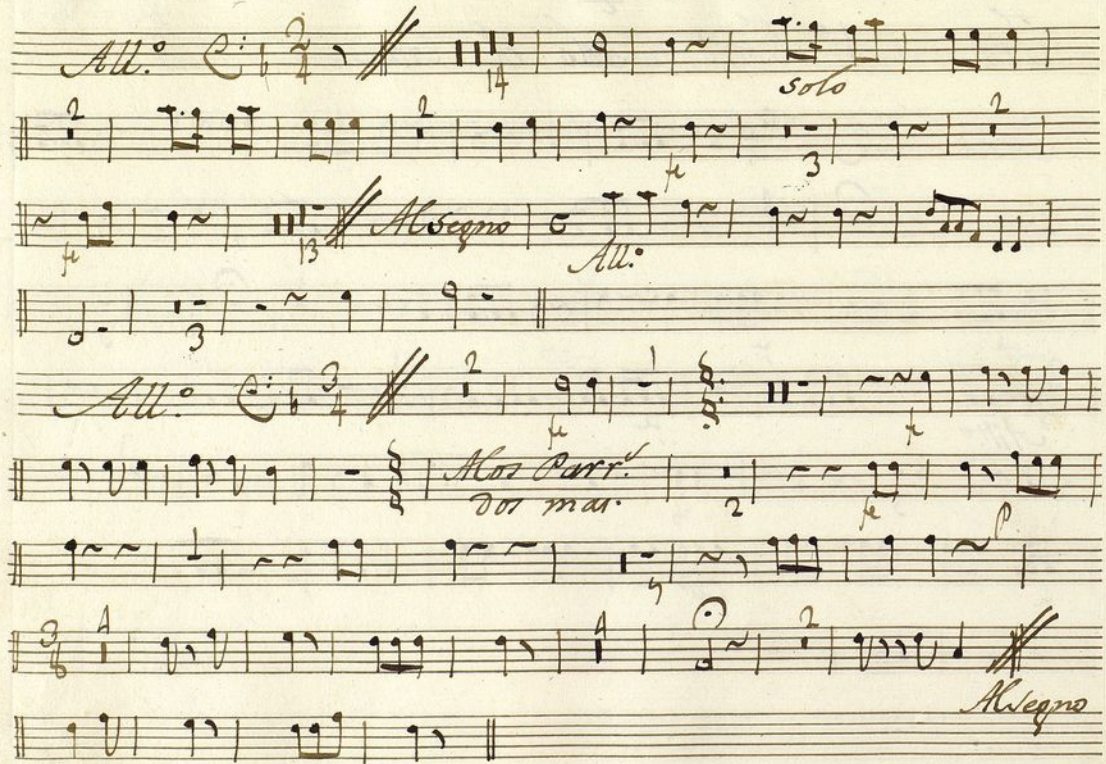


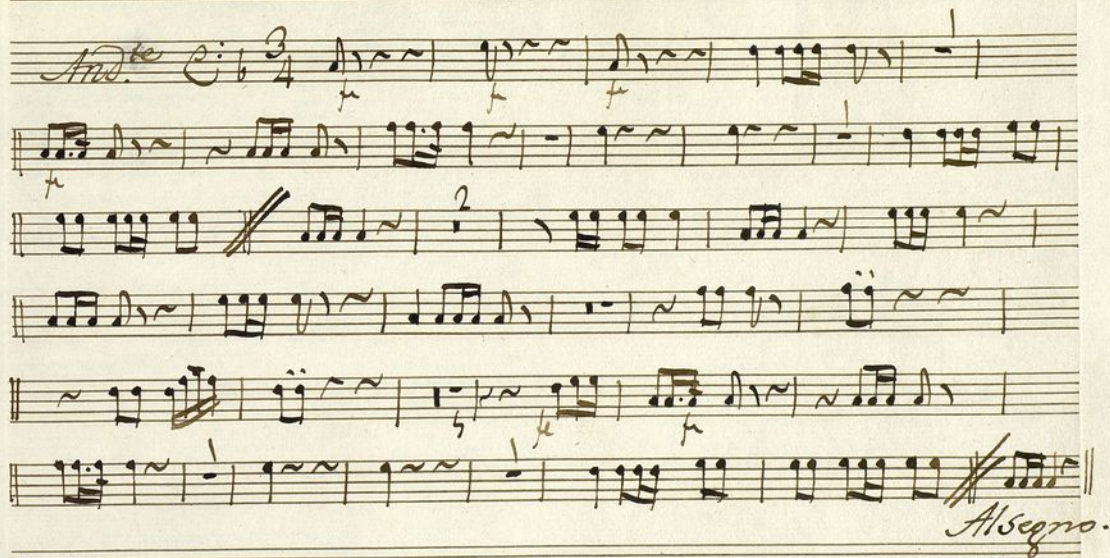
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t
Crompa 1.^a Ton.^a a solo et lente.







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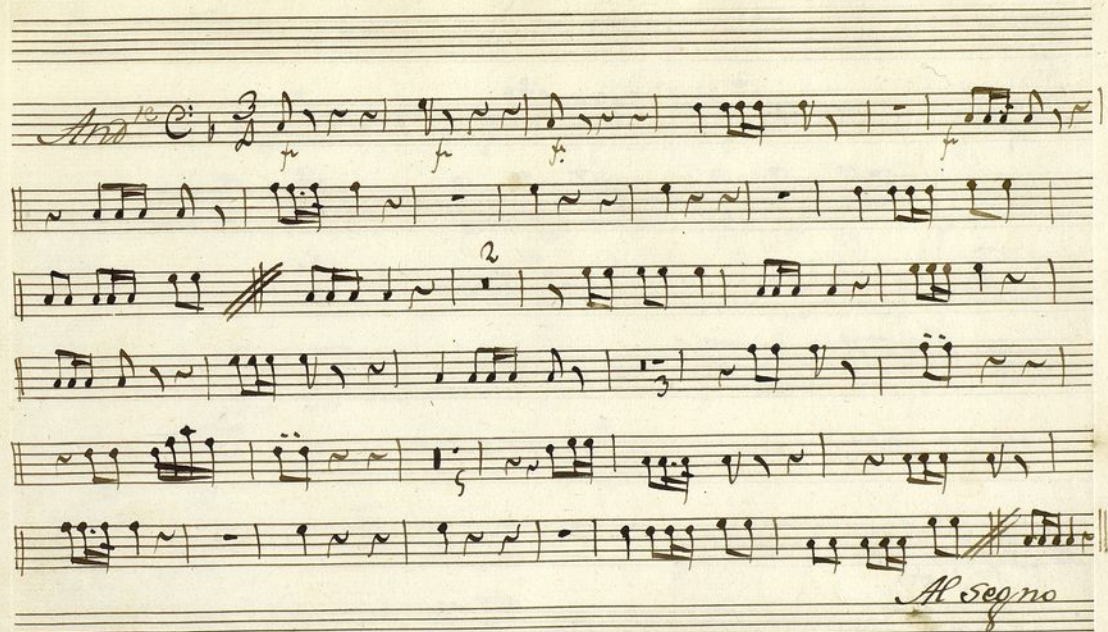
t
Trompa 2.^a Con.^a a solo et ente.

And.^{te} 

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 annotations include:

- All.* (Allegretto) at the beginning of the first system.
- 1A* and *Solo* markings above the first staff.
- 13* and *3* markings below the second staff.
- Allegro* and *All.* markings above the third staff.
- All.* at the beginning of the fourth system.
- 1* and *g* markings above the fourth staff.
- Mos. Carr.* and *207 mas.* markings above the fifth staff.
- 3* and *4* markings below the sixth staff.
- Allegro* at the end of the seventh staff.



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Bajo Ton.^a a solo et ente.

And.^{te}

All.^{to} fmo

cres.

fmo

All.^o $\text{E} \flat \frac{2}{4}$ $\frac{6}{6}$

f *p* *ten* *f* *p*

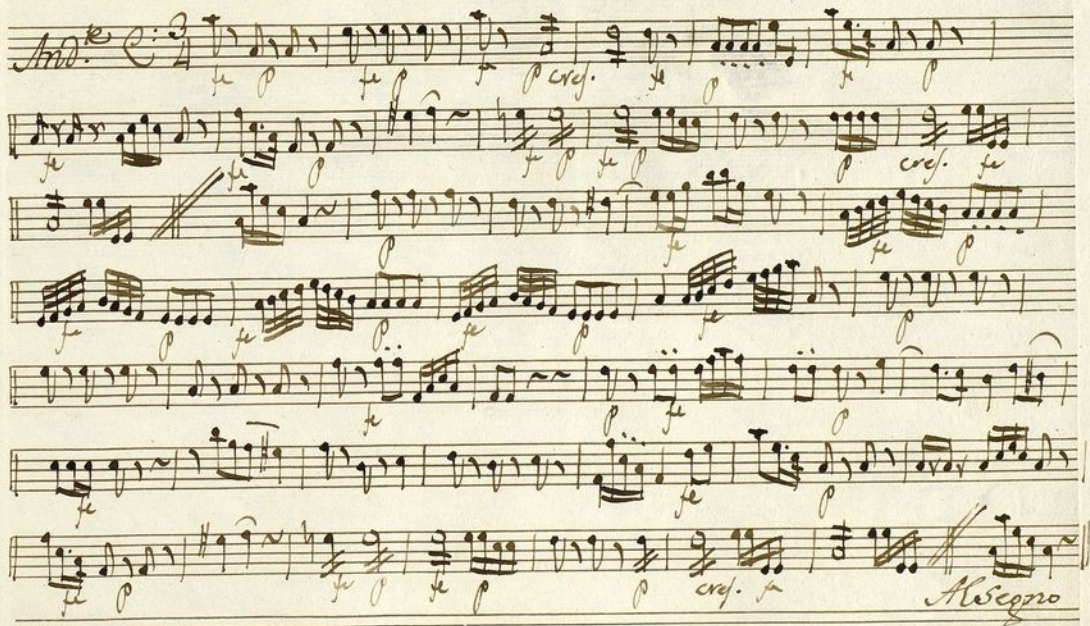
Allegro *All.^o*

All.^o $\text{E} \flat \frac{2}{4}$

f *p* *Allegro* *Moz Parr.^o* *de mas.*

All.^{to}

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