

Leg. 28. n.º 4.

Mus. 86-11

Leg. 5.º n.º 65.

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1782

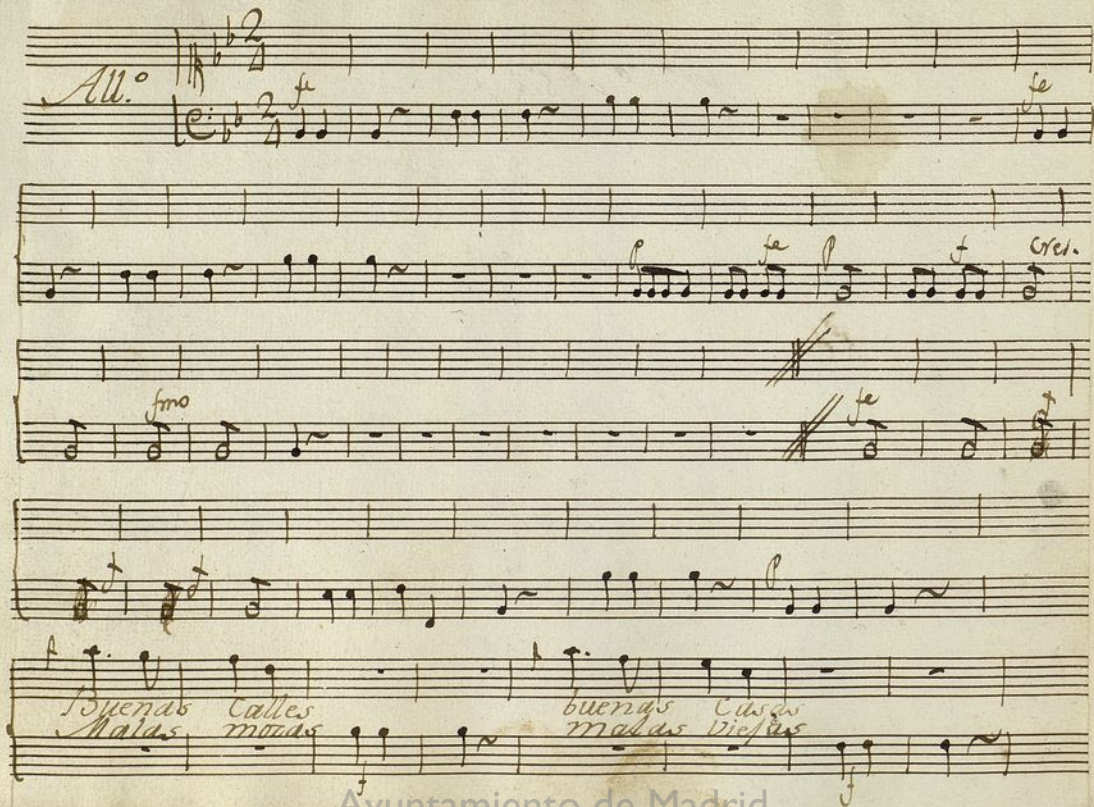
Jonadilla a solo

68.

La Peregrina divina

Jra. Jor. de Sillas.

De Laserna.



Ayuntamiento de Madrid

Handwritten musical score on aged paper. The score consists of six staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The lyrics are written below the staff. The second staff continues the melody. The third staff has a 3/4 time signature and a key signature of one sharp. The lyrics continue. The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff continues the melody. The lyrics are written below the staff.

buenas mozas buenas caras tiene Ma-
malas trampas malas bestias nene tam-

Ojo ay pero entre tanto bueno ai tanto malo
bien ay y estas no las como es sino es aquella

ai tanto ma lo q' hasta el discurso enferma de magi.
sino es a que la q' al pais pere grina de la esp

narlo de
 ciencia de

q. hasta el discurso en
 q. al país por el

ferma de i mapi - narlo de De i
 grima de la espe riencia de de

mapi - narlo -
 la experiencia

Allegro.

Allo

De este mundo soi pe
Adi vino la ti

segu nita ya esta tierra e venido a pazax
na opitada adi vino el padre torcaz

habiendo antes en otra aprendido — toda —
adi vino la madre gorrionera y adi

Handwritten musical score on aged paper. The score consists of six staves of music with lyrics written below. The lyrics are in Spanish and appear to be a song or a set of verses. The handwriting is in cursive, and the ink is dark. The paper shows signs of age, including some staining and wear at the edges.

ciencia para adivi nar si si q.e la-
vino el marido compas si si que to =

se y que la usare como se vera y que la usa
se y que lo dire como se vera y que lo di

re como se vera como se vera como Allegro
re como se vera como

Allegro

Desp.^o en prueba q.^o adivino

por el genio Caracter y exteriores dire de

quantos pasen los inte riores *All.^o* oigan

la Pere gunita pobre Zita inocen tita pobre-

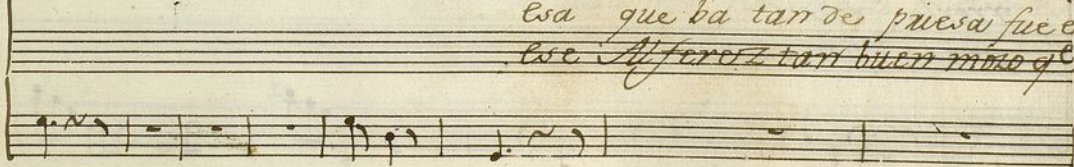
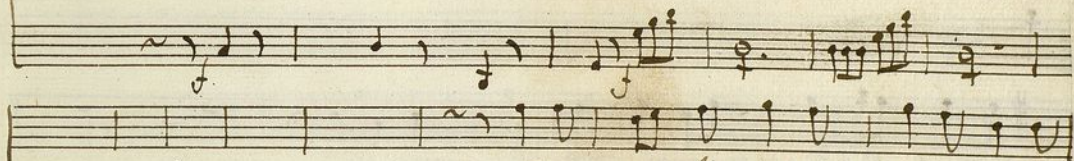
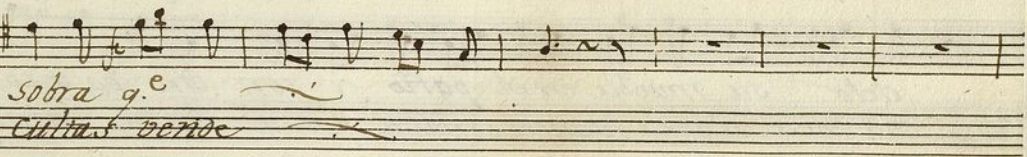
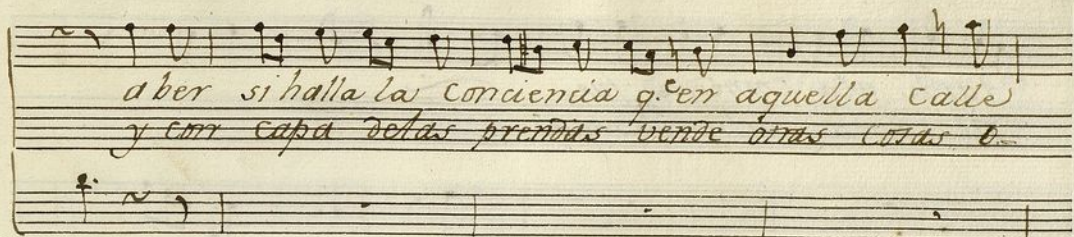
Zita inocen tita como adivi mando ba como a

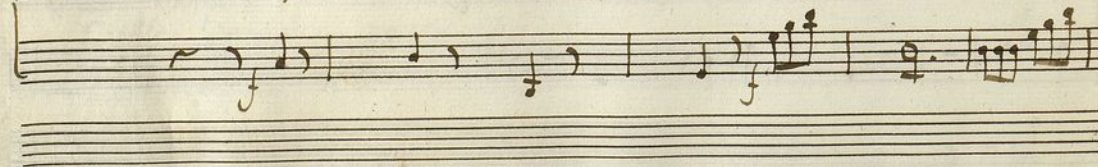
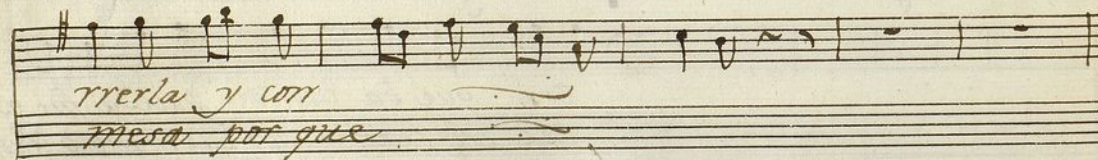
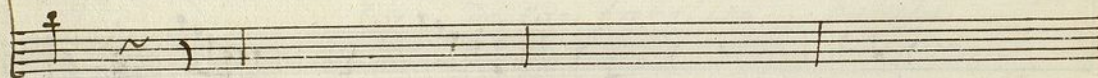
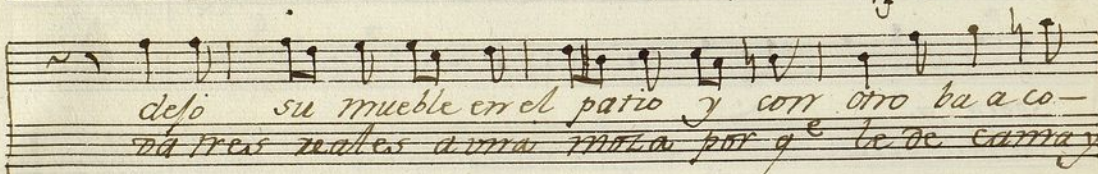
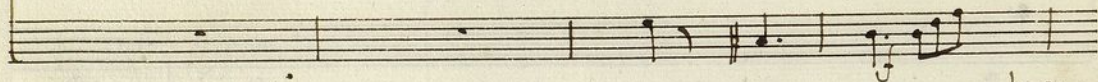
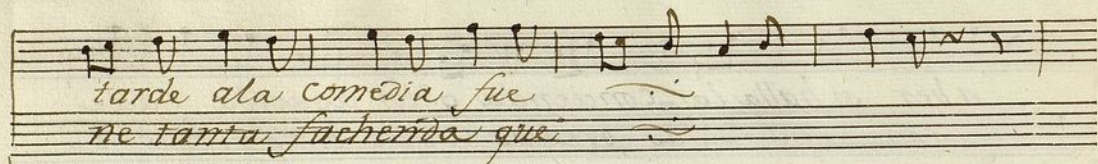
Handwritten musical score on aged paper. The score consists of eight staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The sixth staff has a treble clef and a key signature of one sharp (F#). The seventh staff has a treble clef and a key signature of one sharp (F#). The eighth staff has a treble clef and a key signature of one sharp (F#). The lyrics are written in Spanish and are placed between the staves. The handwriting is in a cursive style. The paper is aged and has some staining.

Allo.

ese de ese farolito ba ala
esta vieja tan rebota en ven-

Calle delas postas ba
der premas se ocupa en





Handwritten musical score on aged paper. The score consists of five staves of music. The lyrics are written in Spanish and are partially obscured by the musical notation. The lyrics are: "Ese Abate tan so -", "Ese Estudiante tan", "plado ba buscando Mariguitas ba", "larpo con tanton de prueba es", "y pue de ser que no halle sino es", "que se apuesto de mantos por es". The music is written in a simple, handwritten style with various note values and rests.

Ese Abate tan so -
Ese Estudiante tan
plado ba buscando Mariguitas ba
larpo con tanton de prueba es
y pue de ser que no halle sino es
que se apuesto de mantos por es

Handwritten musical score on aged paper. The score consists of six staves of music. The lyrics are written in Spanish and are interspersed between the staves. The handwriting is in a cursive style, typical of the 18th or 19th century. The paper shows signs of age, including discoloration and some wear along the edges.

solo Cata linas sino
capar vela leda por

todo lo conozco todo lo adi
todo lo penetra todo lo dis

vino pero es mas lo q. Callo. que lo que d'ap
lirgo pero deso al silencio mas que publico

A handwritten musical score on aged paper, featuring a single melodic line on a five-line staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The lyrics are written in a cursive script below the staff, with some words appearing on multiple lines. The music is organized into measures by vertical bar lines. The overall style is that of a personal or working manuscript from the 18th or 19th century.

a Madrid Madrid patria del ardor
a

en Madrid la ino-
La verdad aunque

ciencia solo resi- de
tiene aqui su gloria

solo se vido en varios escri vanos en
aquí su gloria q^{ta} la ejerce son muchas quien

varios escri vanos y ——— minis
la ——— A mas ma

triles y ——— Minis triles en varios escri
chorras a mas machorras q^{ta} la ejerce con.

vanos en y mi- nistri les-
muchas g^{ra} Atras machorraj

All.^o Viva el tornillo flo rido viva
viva

viva viva su flor. vivan los Apasionados viva

Ayuntamiento de Madrid

Viva Viva su amor Vivan los Apasionados Viva Viva
 vivan y esto acabo Vivan Vivan

Viva su amor Viva Viva Viva su amor Viva
 y esto acabo Vivan Vivan y esto acabo Vivan

Allegro

And.te

Para mis queridísimos para ten-

go en el pecho tengo tengo en el pecho

tengo tengo en el pe cho un.

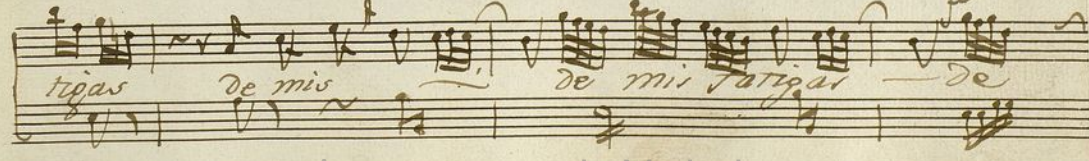
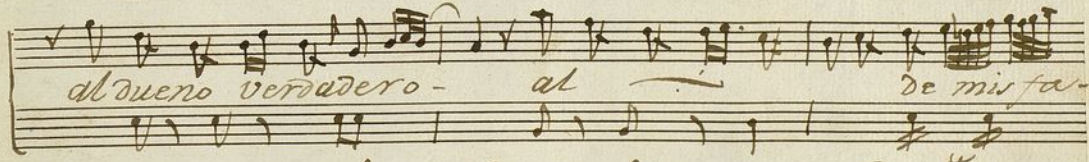
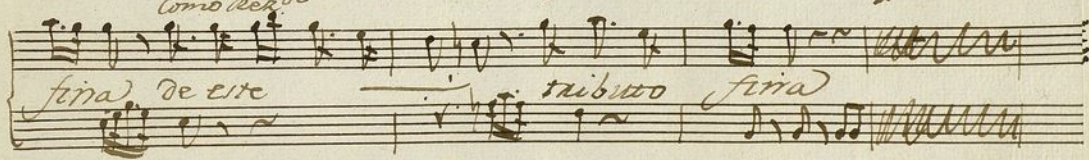
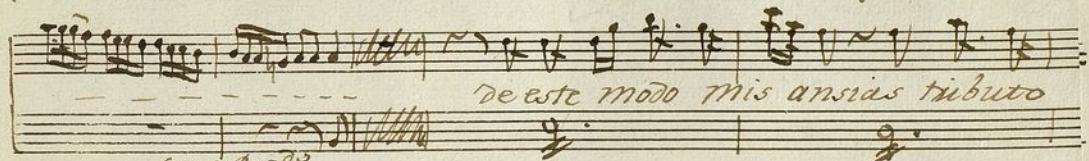
Corazon mas dul-ce. q. un caramelo que

quando suspira su afecto—

finis dice su amor

quando se queja de algun desvio dice su ardor

pero quando obtiene la correspondencia asi la cadencia celebra el favor—





Allegro

Violin 1.^o *Int.^a a solo la Peregrina adorna*

All.^o

f *crec.^{do}* *fmo* *p.^o ten*

And.^{te}

f *p.^o* *fmo*

Adi.^o

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.
- Allegro* marking on the fourth staff.
- Recdo* (Recitativo) and *Depo* (Dopo) markings on the fifth staff.
- Andante* marking on the eighth staff.

The score is written in brown ink on aged paper. A watermark "Ayuntamiento de Madrid" is visible at the bottom center.

A handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff has the annotation "la 3.ª no" written below it. The fourth staff has the annotation "Mos Parr. do mas." written above it. The fifth staff has the annotation "All.º" written below it. The sixth staff has the annotation "Mos" written above it. The seventh staff has the annotation "All.º" written below it. The eighth staff has the annotation "Mos" written above it. The ninth staff has the annotation "All.º" written below it. The tenth staff ends with a double bar line. The paper is aged and shows some staining.

la 3.ª no

Mos Parr. do mas.

All.º

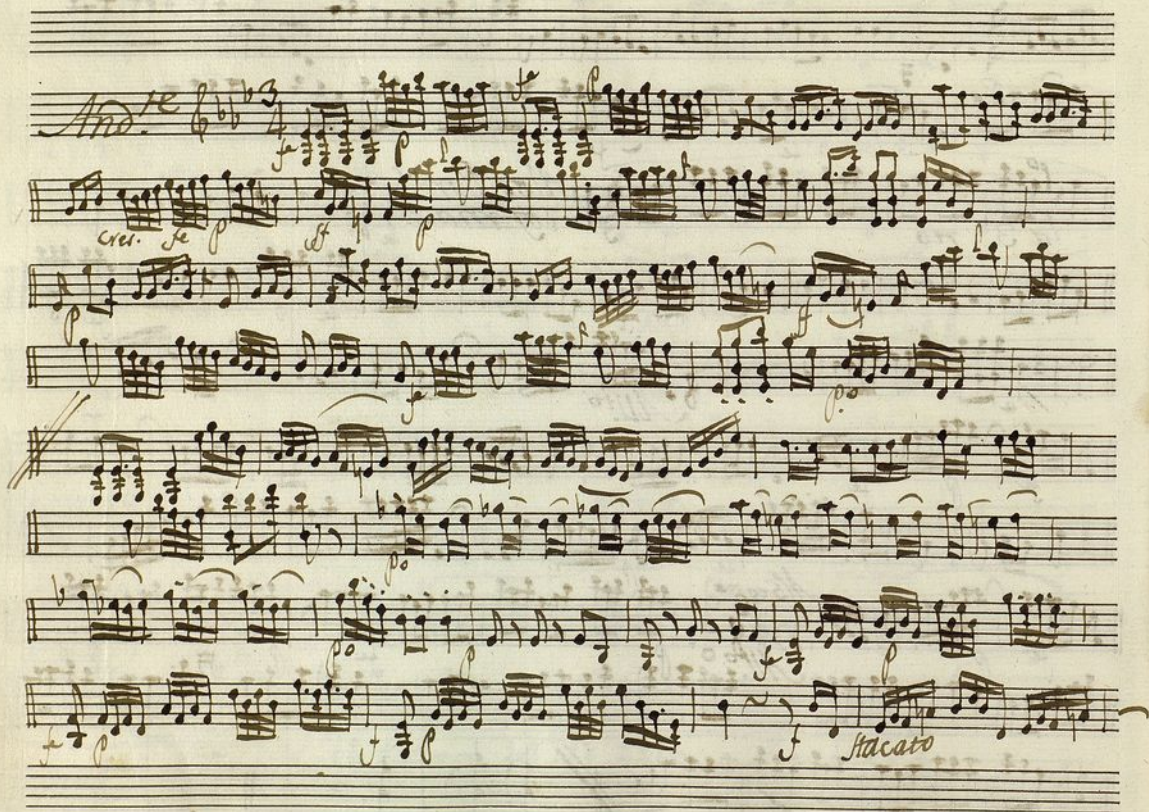
Mos

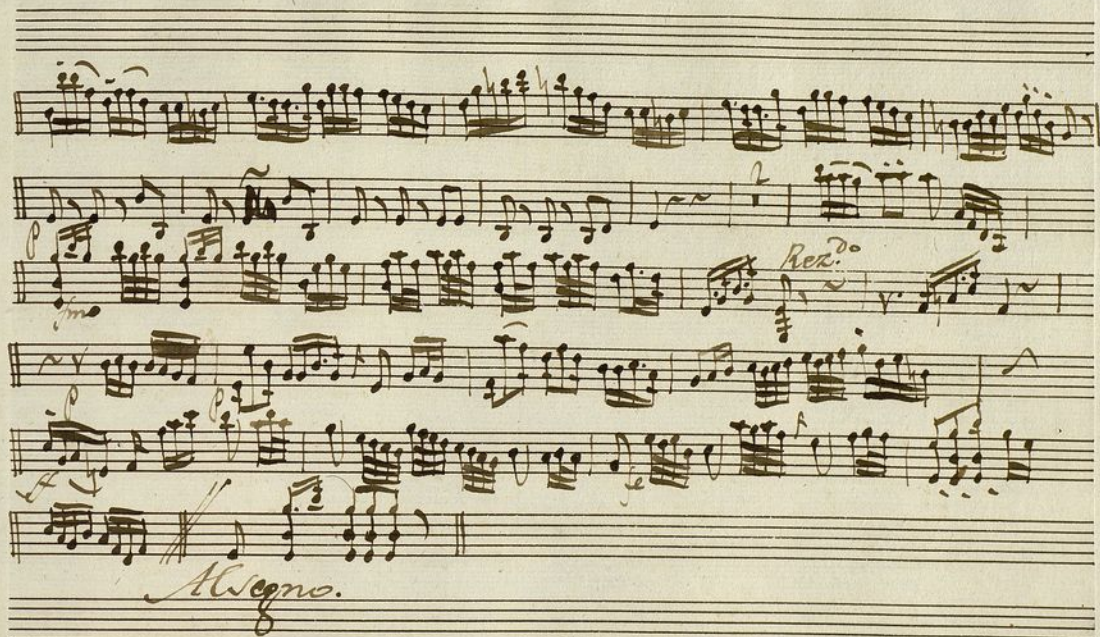
All.º

Mos

All.º

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Violin 1.º. Ten. a Solo La Perceña divina:

All. 2/4

fe *cresc.* *fmo* *ten.*

And.te

er fox *er fox*

Allegro

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including 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:

- All.^o* (Allegro) at the beginning of the first system.
- Rez.^{2o}* (Ritardando) and *Desp.* (Decelerando) markings in the middle section.
- All.^o* (Allegro) at the beginning of the final system.
- cop.^{5a}* (Copia 5a) written near the bottom left.
- All.^o* (Allegro) written near the bottom right.
- Segno* (Segno) written at the end of the middle section.

The notation includes various note values, rests, and bar lines, indicating a complex rhythmic structure. The paper shows signs of age, including discoloration and some wear.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The manuscript is written in ink on aged paper.

Key markings and text within the score include:

- la 3.ª vez no sirve:* (written below the third staff)
- à los Paas. 5* (written above the fourth staff)
- dos mas* (written below the fourth staff)
- Alleg.^{ro}* (written above the fifth staff)
- Alleg.^{ro}* (written above the sixth staff)
- Alleg.^{ro}* (written above the seventh staff)
- Alleg.^{ro}* (written above the eighth staff)
- Alleg.^{ro}* (written above the ninth staff)
- Alleg.^{ro}* (written above the tenth staff)

Seq.⁸

And.^{te}

The musical score consists of ten staves. The first staff begins with the tempo marking 'And.^{te}' and the time signature '3/4'. The notation is dense, with frequent beaming of notes, suggesting a fast or intricate piece. The manuscript shows signs of age, including some fading and a prominent dark smudge on the lower left.

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a correction at the end. The second staff is marked "esta cato.". The third staff has a "2" above it. The fourth staff is marked "Berdo" and "finis". The fifth staff is marked "esta cato.". The sixth staff is marked "for. soli". The piece ends with a double bar line.

Allegro.

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Mus 86-11 Leonis

Violin 2.º Ton.ª a Solo. La Peregina divina:

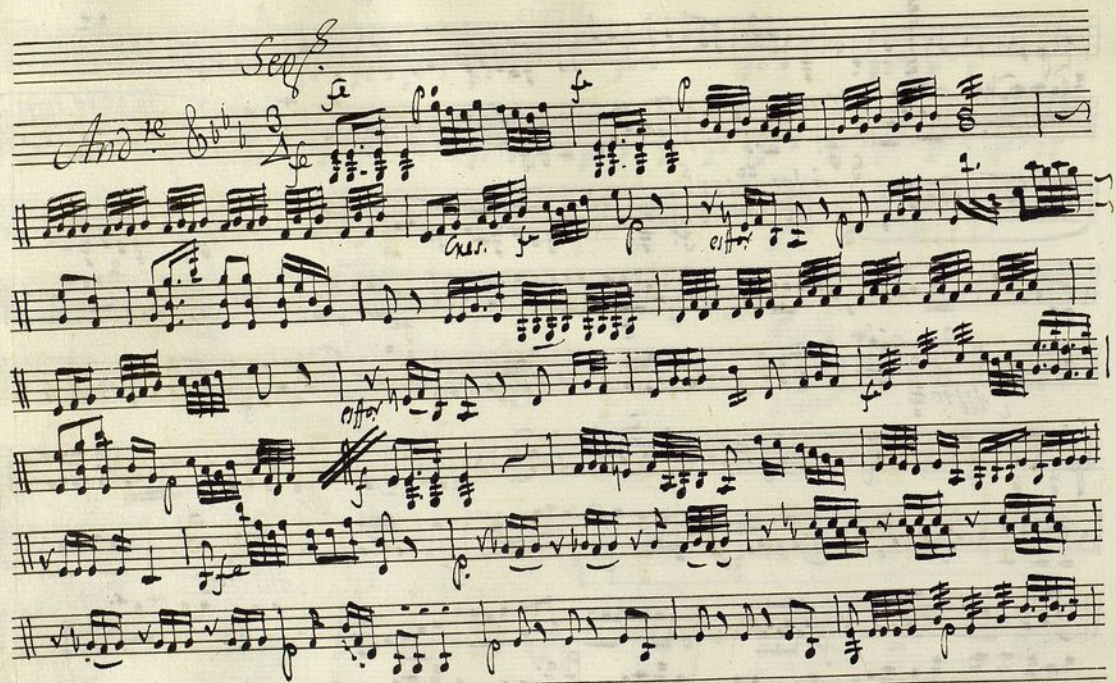
Handwritten musical score for "Allegretto" by Beethoven, Op. 10, No. 12. The score is written on ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano), "f" (forte), "cres." (crescendo), and "dim." (diminuendo). The piece concludes with a double bar line and the word "Allegretto" written below the final staff.

All.^o 3/4 *p^o* *simile*

Alleg.^{ro} *Desp.^o* *Req.^{do}*

Alleg.^{ro} *6*

Cop.^s *All.^o* 6/8





Allegro.

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Violin 2.^o Ton.^a Solo La Peregrina divina

Handwritten musical score for Violin 2, Solo, titled "La Peregrina divina". 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 music features various dynamics including *f* (forte), *p* (piano), *cres.* (crescendo), *dim.* (diminuendo), *And.te* (Andante), *sfz* (sforzando), and *Allegro*. There are also markings for *tr.* (trill) and *acc.* (accents). The piece concludes with a double bar line and a repeat sign.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (3/4, 6/8, 3/8), and dynamic markings (*p*, *f*, *Allegro*, *Andante*, *Desp.*, *Allegro*). 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 3/4 time signature. The fourth staff has a treble clef and a 3/4 time signature. The fifth staff has a treble clef and a 3/4 time signature. The sixth staff has a treble clef and a 3/4 time signature. The seventh staff has a treble clef and a 3/4 time signature. The eighth staff has a treble clef and a 3/4 time signature. The ninth staff has a treble clef and a 3/4 time signature. The tenth staff has a treble clef and a 3/4 time signature.

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is annotated with several handwritten markings:
 - *ten* is written above the second staff.
 - *3^a no* is written above the third staff.
 - *à los Parr⁵* and *dos mas* are written above the fourth staff.
 - *All^o* is written below the fifth staff.
 - *Segno* is written to the right of the eighth staff.
 - *All^o ten* is written below the ninth staff.
 - *All^o fin* is written below the tenth staff.
 The score concludes with a double bar line and a repeat sign on the final staff.

Seq. 8





Al segno.

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Obc 1.^o Ton.^a a solo. La Peregrina adivina

Allegro

6

solo:

crs.

f

2

2

2

2

solo.

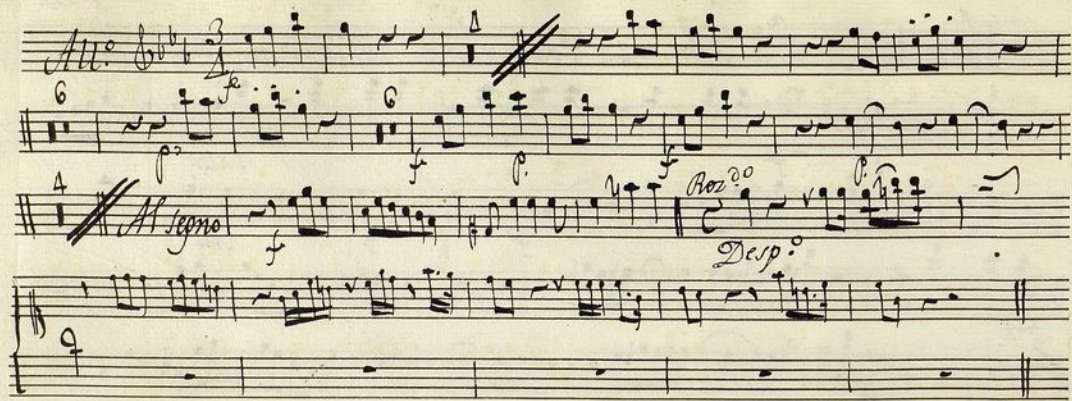
3

3

And.te

f

Al Segno.

All.^o 

Allegro

Desp.^o



Cob.⁵ Flauta:

Tace:

a los Paix.⁵ nos mas.

Allegro

Allegro

All.

Adagio

Seg.⁵

f

flauto

flauto solo

Oboe

Allegro

Allegro

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Oboe 2.^o Ton.^a a solo. La Peregrina ad vivina

Allegro 8^{va} 2/4

f *solo* *fmo*

solo. *And.te* *Allegro.*

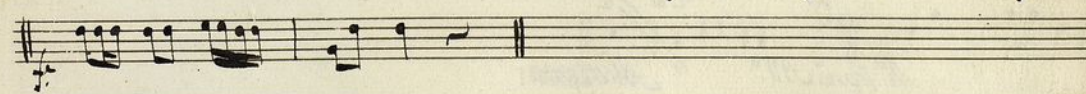
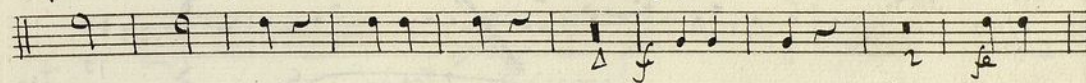
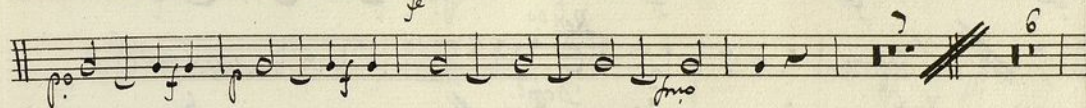
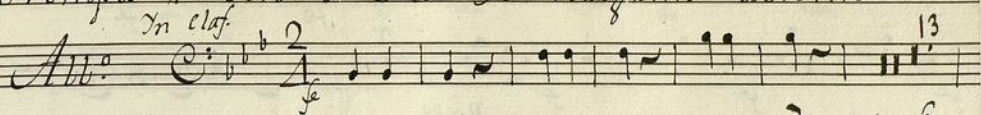
All.^o 
Allegro 
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Allegro

A handwritten musical score on five 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 flat. The second staff starts with a bass clef and a 3/4 time signature. The score includes several dynamic markings: *sepi* (first staff), *And* (second staff), *Allegro* (second staff), *f* (third staff), *flauto* (third staff), *12* (fourth staff), *fmo* (fourth staff), and *Allegro* (fifth staff). The notation is dense, with many sixteenth and thirty-second notes, and some staves end with double bar lines and repeat signs.

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Frompa 1.^a Ton.^a a Solo: La Peregrina adivina.



Handwritten musical score for a piece titled "Missa". The score is written on ten staves, with various musical notations, dynamics, and markings.

- Staff 1:** Marked "Allegro" (Allegro) in 3/4 time. Dynamics include *fe* (forte) and *ff* (fortissimo).
- Staff 2:** Continuation of the first movement, with dynamics *ff* and *ff*.
- Staff 3:** Marked "Allegro" (Allegro) in 3/4 time. Dynamics include *ff* and *ff*.
- Staff 4:** Marked "Allegro" (Allegro) in 3/4 time. Dynamics include *ff* and *ff*.
- Staff 5:** Marked "Allegro" (Allegro) in 3/4 time. Dynamics include *ff* and *ff*.
- Staff 6:** Marked "Allegro" (Allegro) in 3/4 time. Dynamics include *ff* and *ff*.
- Staff 7:** Marked "Allegro" (Allegro) in 3/4 time. Dynamics include *ff* and *ff*.
- Staff 8:** Marked "Allegro" (Allegro) in 3/4 time. Dynamics include *ff* and *ff*.
- Staff 9:** Marked "Allegro" (Allegro) in 3/4 time. Dynamics include *ff* and *ff*.
- Staff 10:** Marked "Allegro" (Allegro) in 3/4 time. Dynamics include *ff* and *ff*.

The score includes various musical markings such as *ff* (fortissimo), *ff* (fortissimo), *ff* (fortissimo), *ff* (fortissimo), *ff* (fortissimo), *ff* (fortissimo), *ff* (fortissimo), *ff* (fortissimo), *ff* (fortissimo), and *ff* (fortissimo). It also features a large "Missa" marking across the middle of the score.



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Run 86-11

Frompa 2.^a Fon. a Solo. La Peregrina divina

In elaf.

Att.^o

In e.

2
A
Je

13

6

And the

Allegro

[illegible]

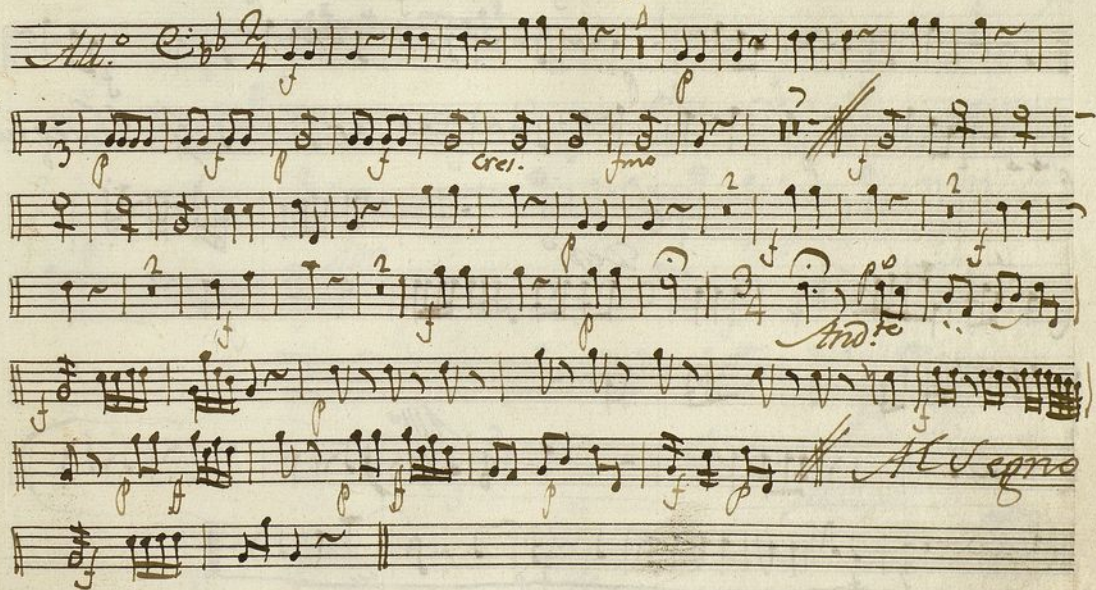
Seq. ^S //

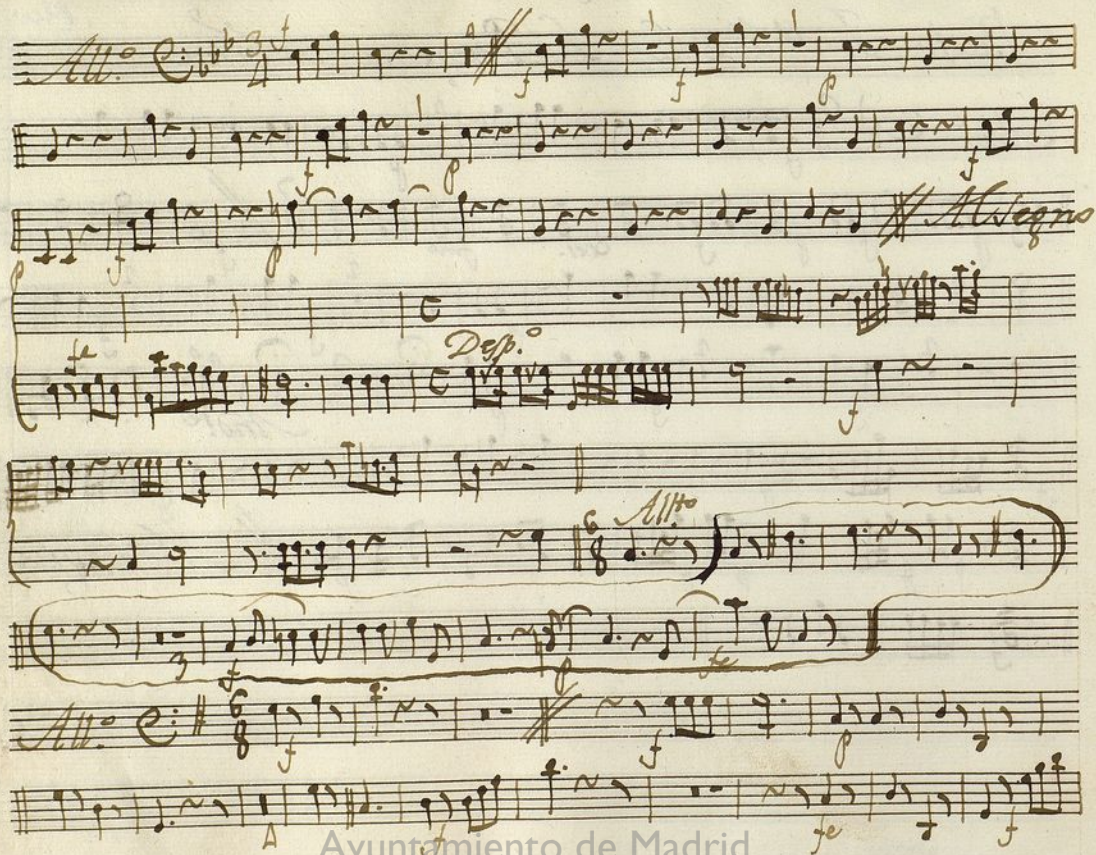
And

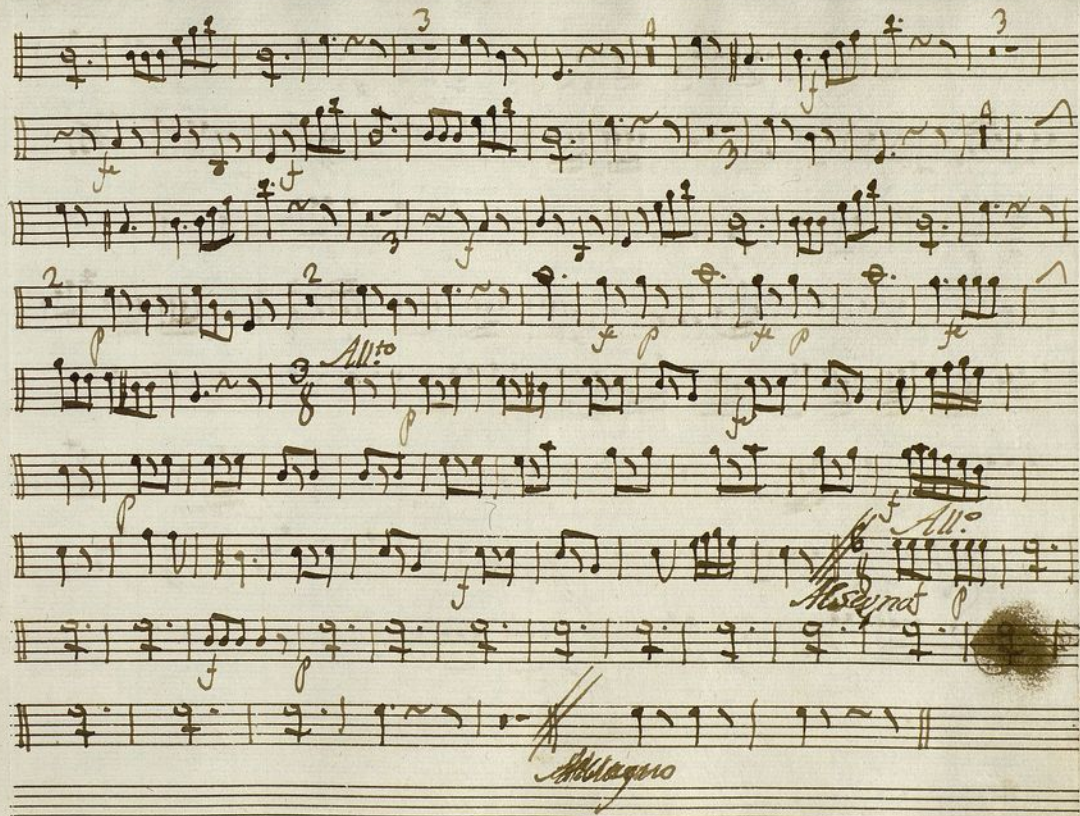
Allegro.

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Bajo Ten.^a Solo La Perpetua Adornada





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