

Leg. 4.º n.º 3

Leg. 4.º n.º 5

N.º 86-1

t

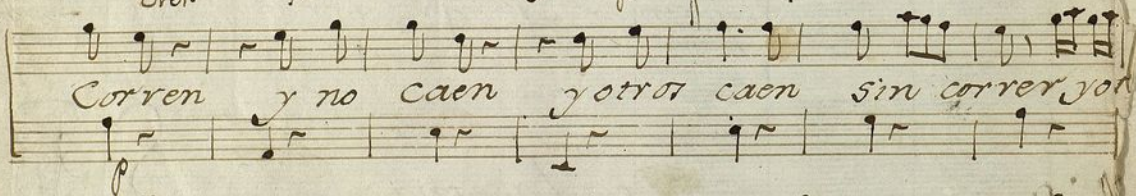
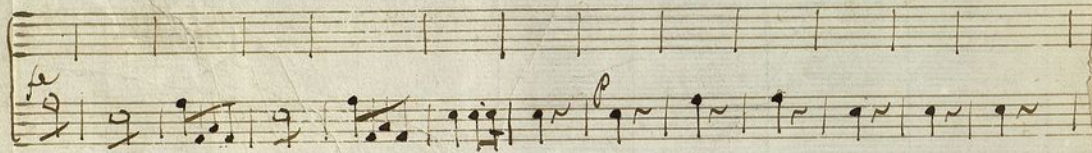
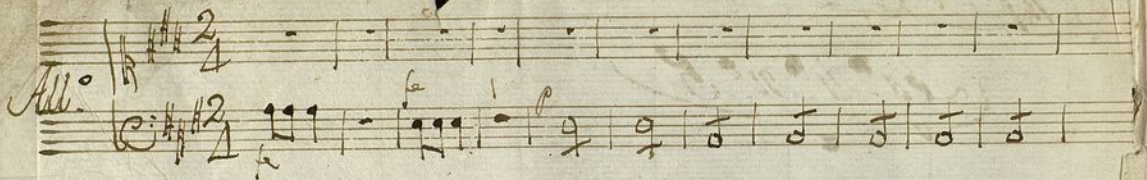
Tonadilla

a solo

Al primer tapon Turrapas.

De Laserna.

5



Cosas pocas llegan a saber pocos

unos comen y no pagan y otros pagan

sin comer y esto dicen q.^e di mandó

de q.^e el mundo va al revers de q.^e el mundo va al re

ver si va al revers

y de q.^e andan muchas.

Coras sin Cave za ni sin pier Corrom

pido siglo Corrompida edad por

mas q' te enmiendan siempre peor es tai Siempre

Siempre peor estas - siempre - siempre peor estas -

Rec.º

Babel de confu siotter

y de mal. al mismo aire.

bienes si dia a

ser mundo fatal

reina el fraude

el engaño y la malicia

el vicio la per

fidia la injusticia

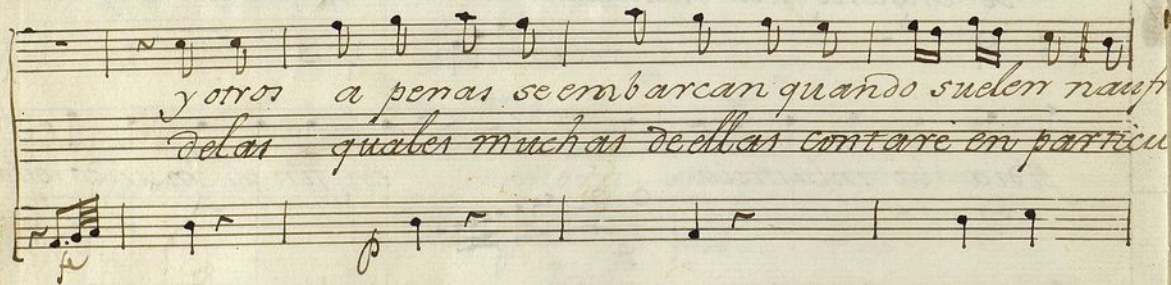
en fin el mundo está

tan enredado

como caudal de ortera q.^{ta} que



sulcan feliz mente los espacios de este mado
mismo en muchas cosas acon tece en gene ral



gar
lar

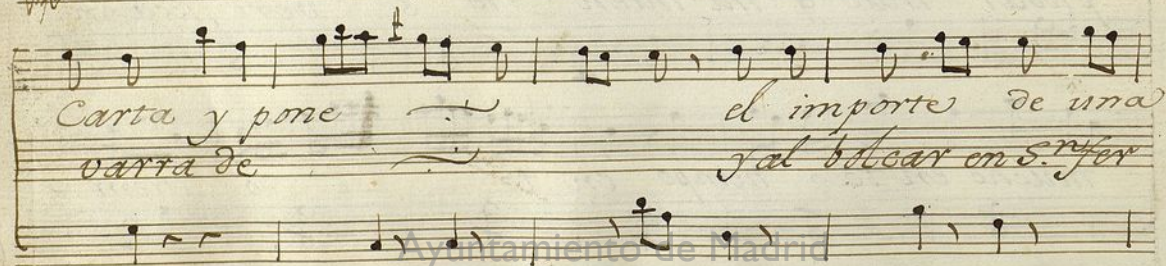
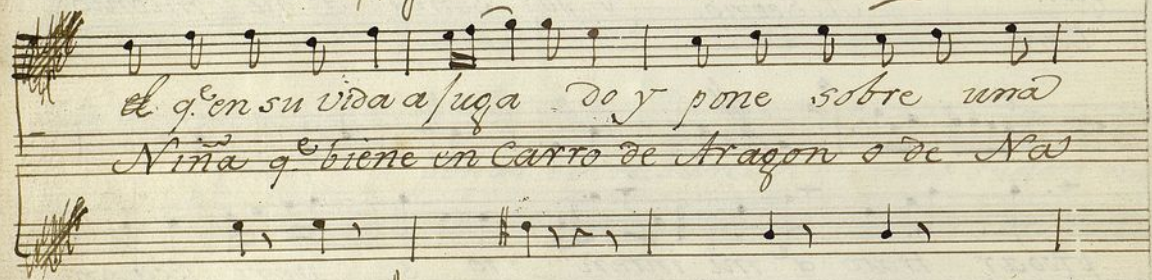
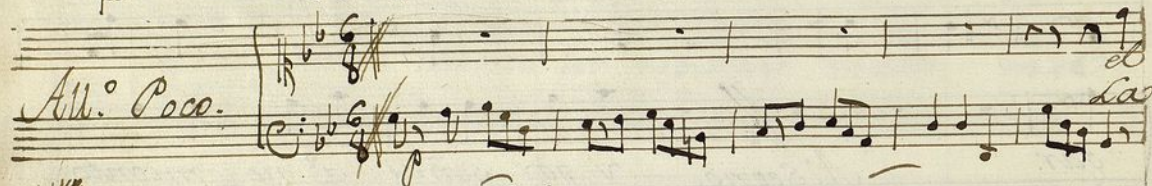
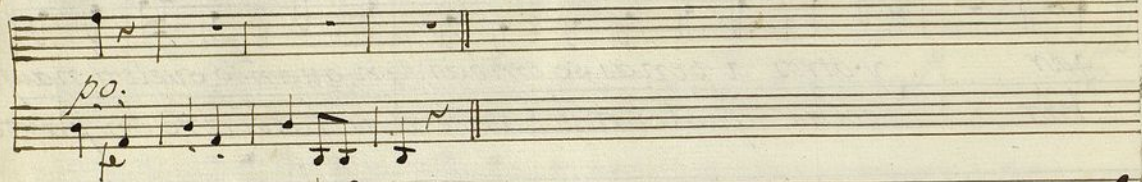
y otros a penas se embarcan quando suelen naufragar
de las quales muchas de ellas heblare en parti

gar.
lar.

Allegro. y por señas q^e no miento

probar trato q^e mi inten to se veri fica en

mucho en todo tiempo en to do tiem

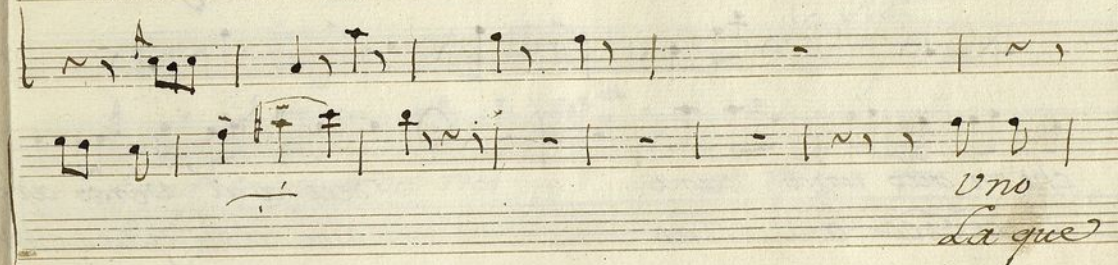


letra y al instante sela ganaron dice
 nando le rompe el carro una ~~pietra~~^{pata} al mi-
 vailando el pelado. al primer tapon Lurrapas al pri-
 rarse cosa dice al
 el ca

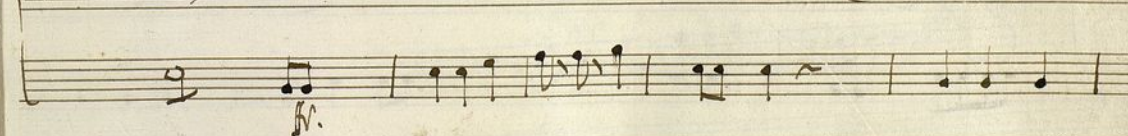
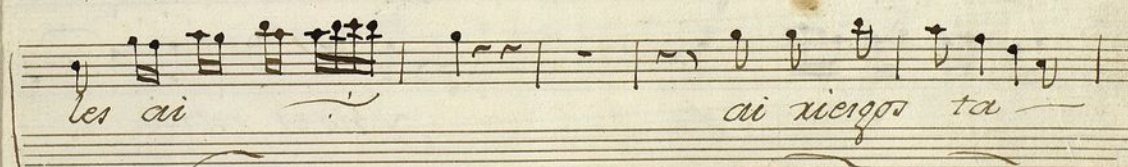
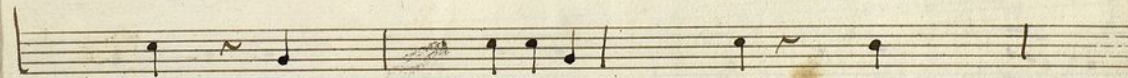
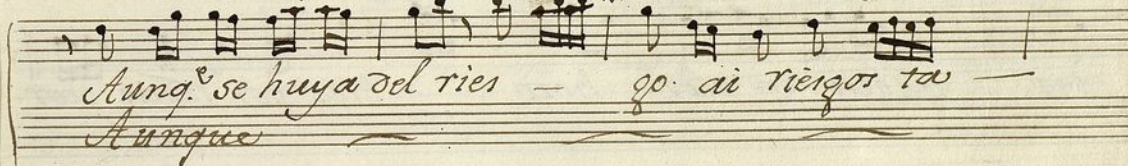
na Niña q.^e inensi ble con los hombres se mostraba con la
dere q.^e en el Prado halla una Niña liviana halla

una vez q.^e hablo con uno luego
y el torpe agasajo admite q.^e le o

le salio ala Cara deci a al verse co-
frecen sus miradas dice triste alor tres.



hizo una suerte aun Cabestro y le
de desazonar a todos como a
cho en alto una vara deci a al verse ap
Sucedido a varias dice asi q. se entr
rreado al primer tapon Lurrapas al
dentro al



Handwritten musical score on aged paper. The score consists of six staves of music. The lyrics are written in Spanish and are distributed across the staves. The first staff contains the lyrics "les q.^e buscan a los hom — bres por todas par —". The second staff contains the lyrics "tes q.^e buscan a los hom — bres por todas par —". The third staff contains the lyrics "tes por" and "y no es extra —". The fourth staff contains the lyrics "y no es extra —". The fifth staff contains the lyrics "y no es extra —". The sixth staff contains the lyrics "y no es extra —".

les q.^e buscan a los hom — bres por todas par —

tes q.^e buscan a los hom — bres por todas par —

tes por y no es extra —

y no es extra —

y no es extra —

y no es extra —

no q.^e pague el Ino cen — te por el Culpa —

y con las Segui di ^{cen} ^{pon} Han acave el ca —

do q.^e pague el Inocen — te por el culpa

do y con las Segui di

Han acave el caso

do por
acave

D. C. alar
Coplan.

All.

Segun de

lira el Mun do Segun de lira e

Mun do ya no aprovecha se.

gun delira el mundo ya no aprove cha ya

ya ~~~~~ ya no aprove

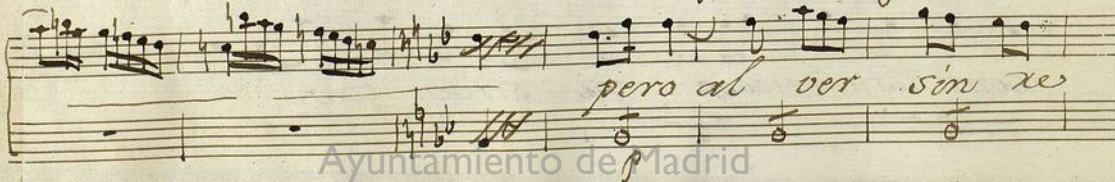
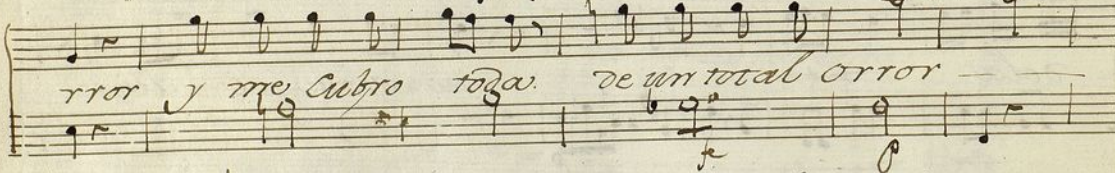
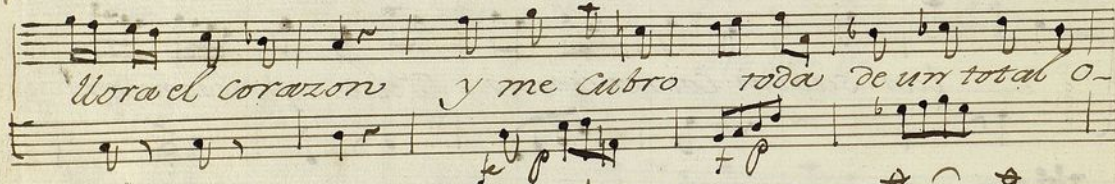
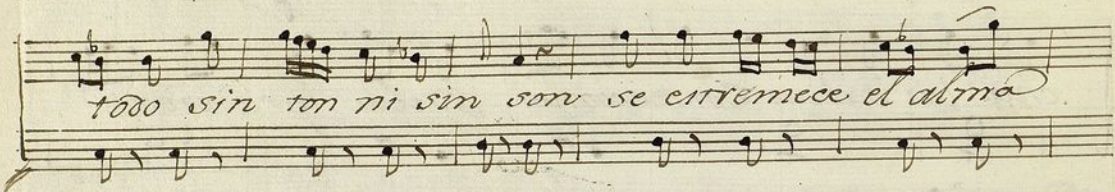
cha las sabias Correcciones dela prudencia

las sabias correcciones dela prudencia

dela ~~~~~ no sirve el aviso

Contra su desicoco ni sirve tampoco

Ayuntamiento de Madrid



ma

me

dio

pero

tantos de lirios quiero dejar la

que/a

por no sentirlo

por

no sentir

lo.

Mon. Al. Y si la Idea acaso agrada

quede premiada mi volun tad aqui queridos

el alma mia hasta otro dia con Dios quedad

hasta otro dia con Dios quedad con

hasta otro dia con Dios quedad a

harta otro dia con Dios quedad con
Dios quedad con

This image shows a fragment of an old musical manuscript. It features several staves of handwritten musical notation in black ink on aged, yellowed paper. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive hand below the staves. The paper is heavily damaged, with significant tears and missing sections, particularly on the left side. The fragment appears to be a part of a larger document, as evidenced by the torn edges and the continuation of the musical notation on the adjacent page visible at the bottom.

Handwritten text on a small, torn piece of paper, possibly a label or note, with illegible cursive script.

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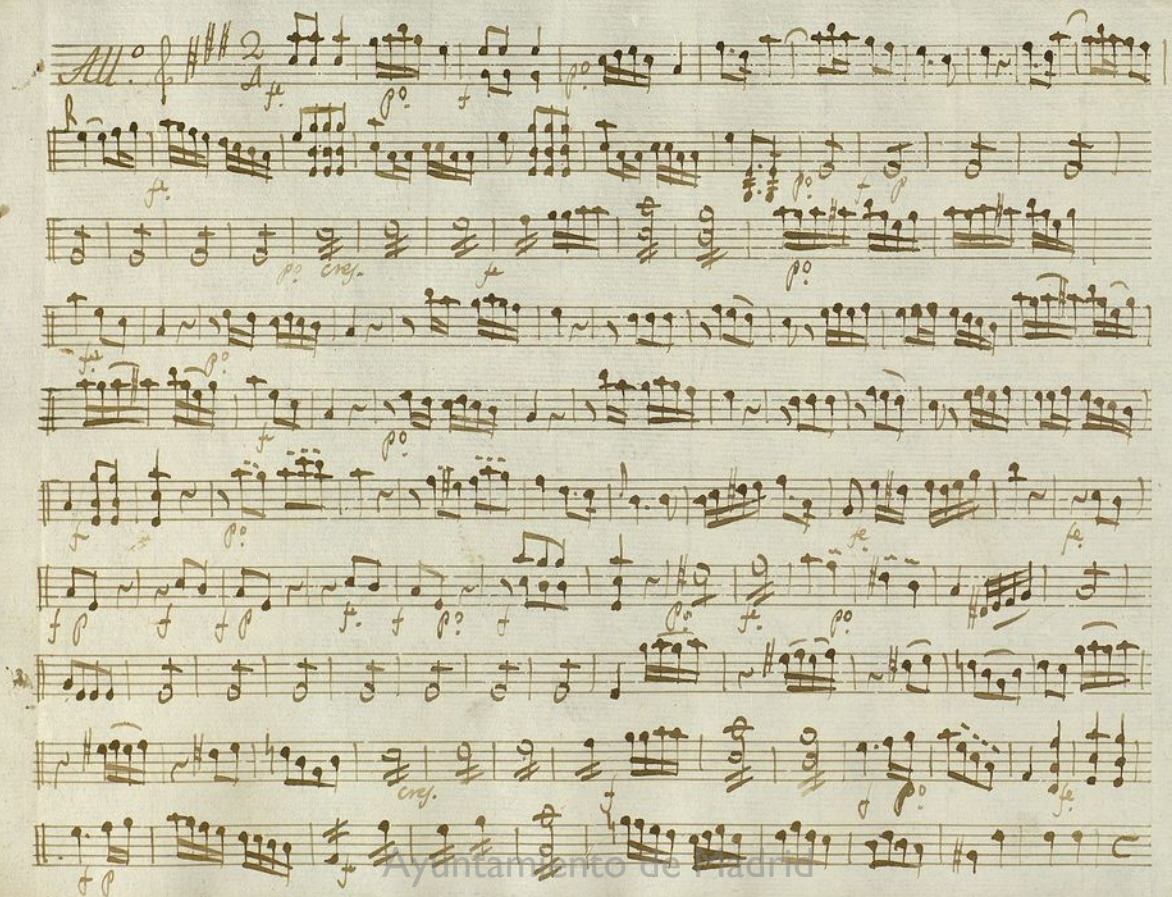
Mus 86-1

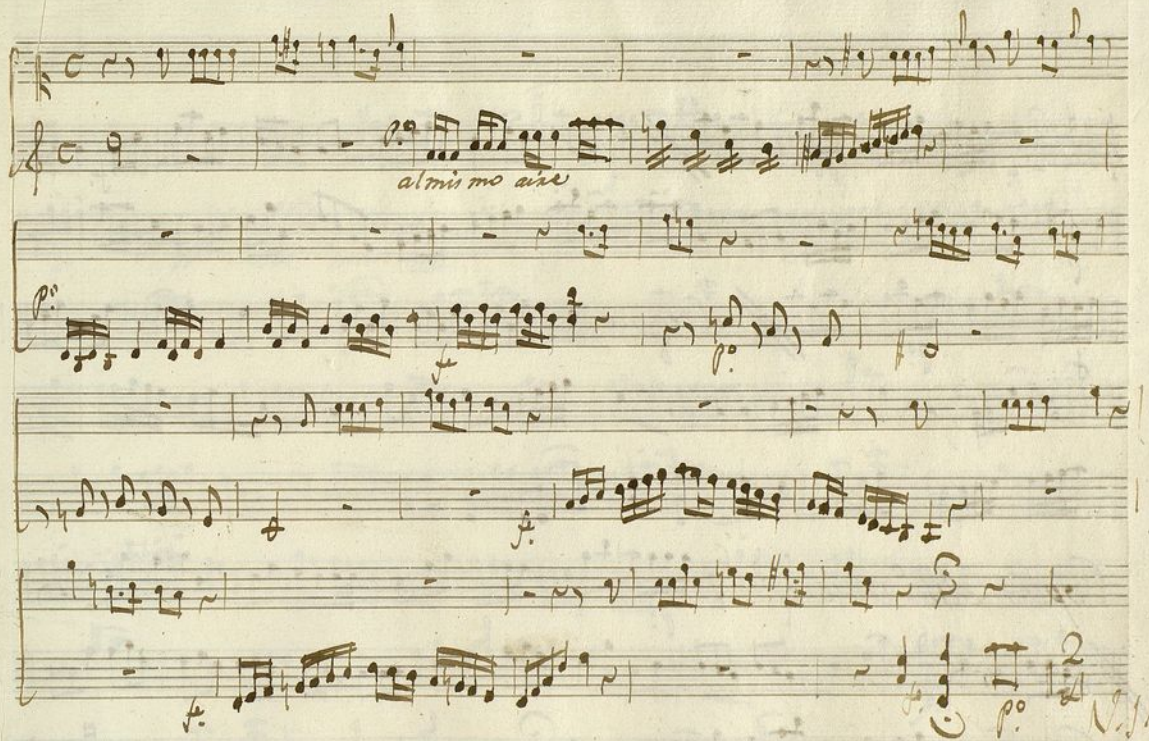
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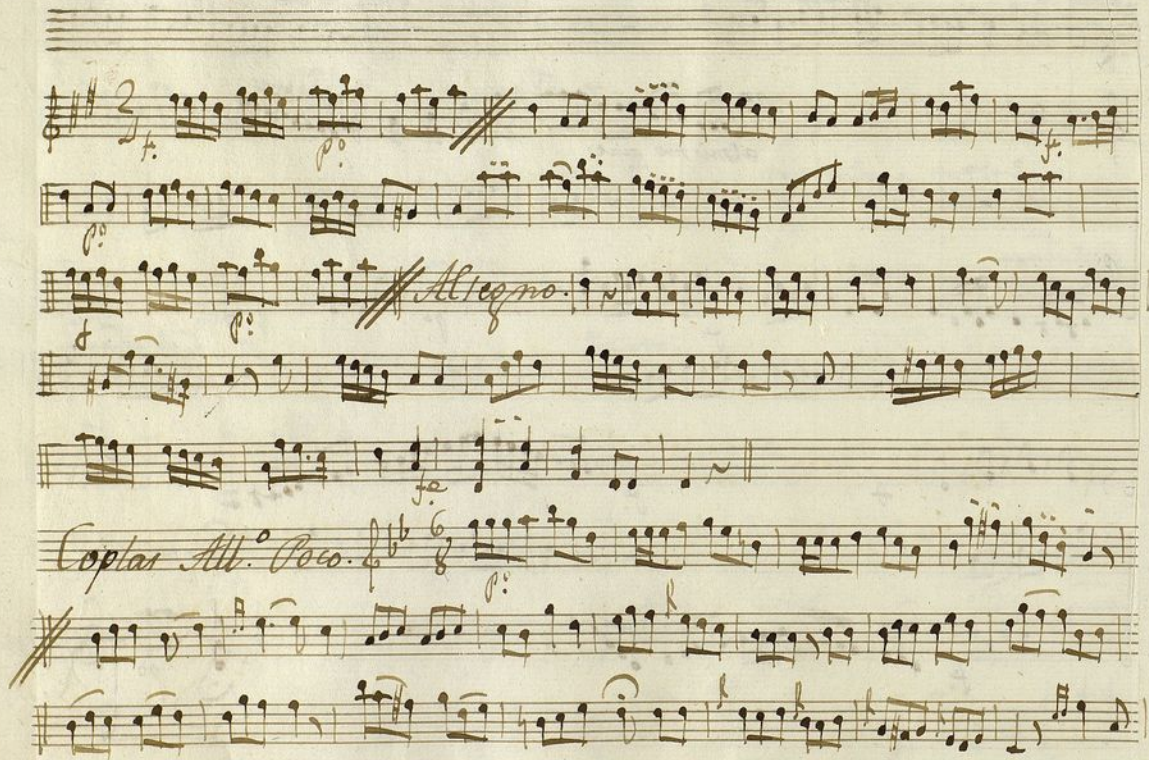
Violin 1^o

For^a à solo

al primer tapon Lurrapas
||













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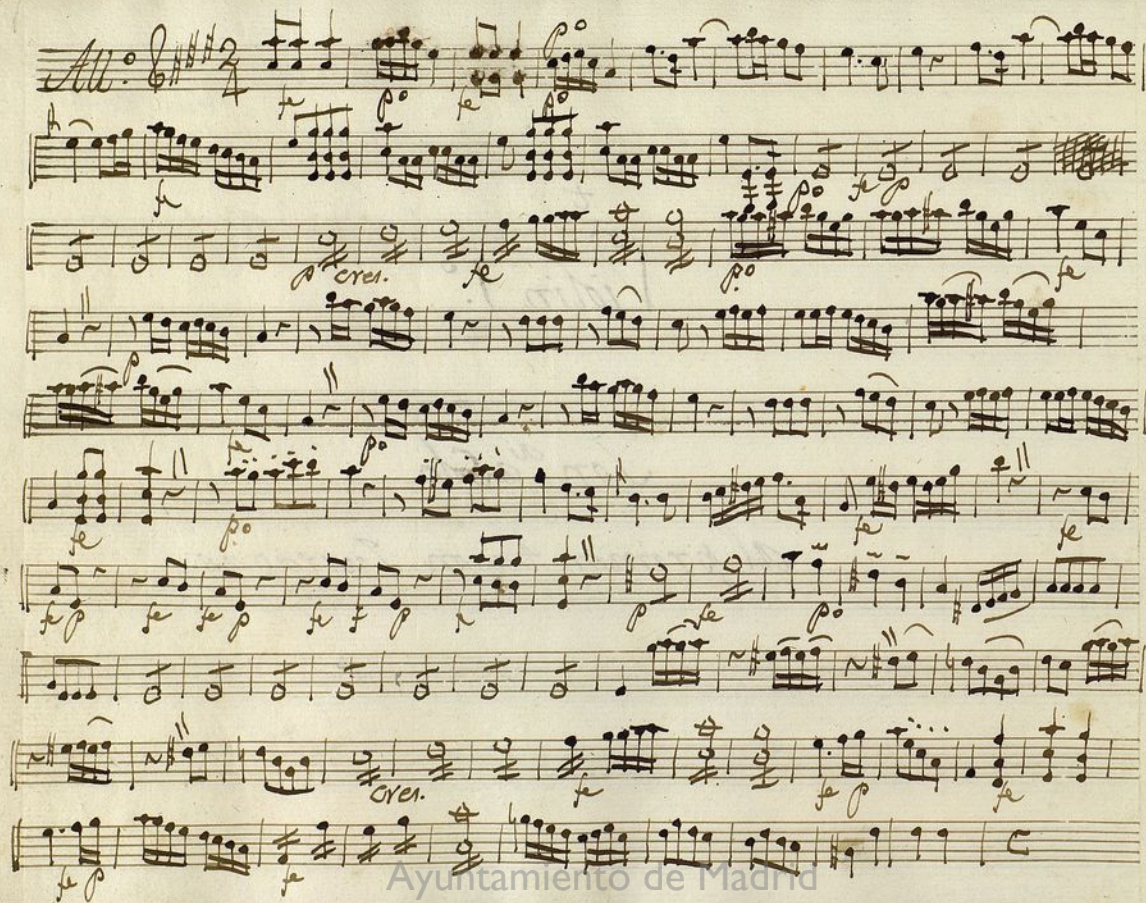
Mus. 86-1

t

Violin 1.º

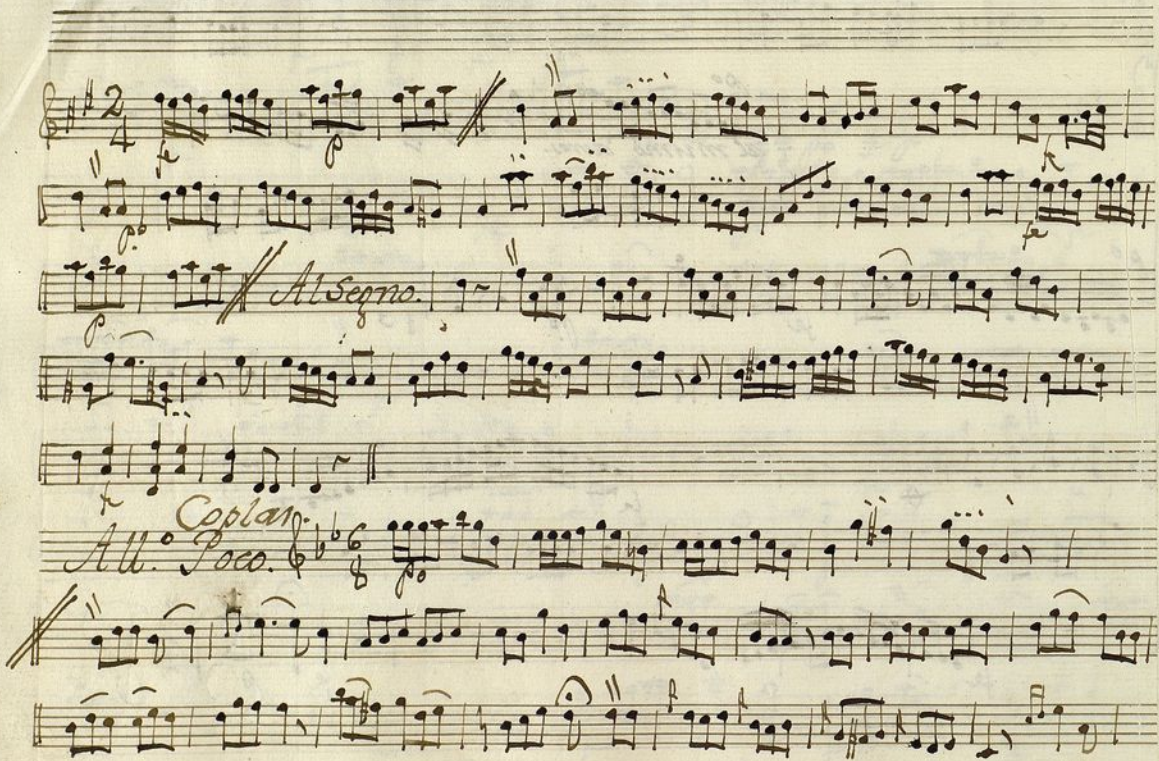
Ton^a solo

al primer tapon Lurrapas.

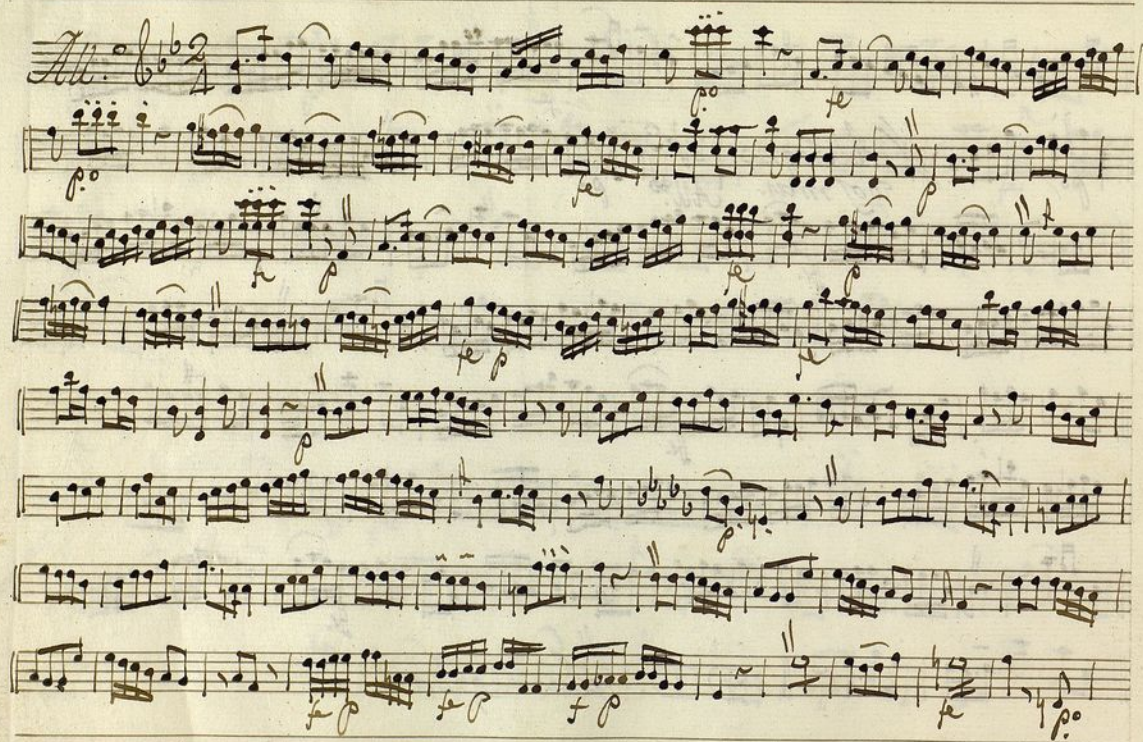


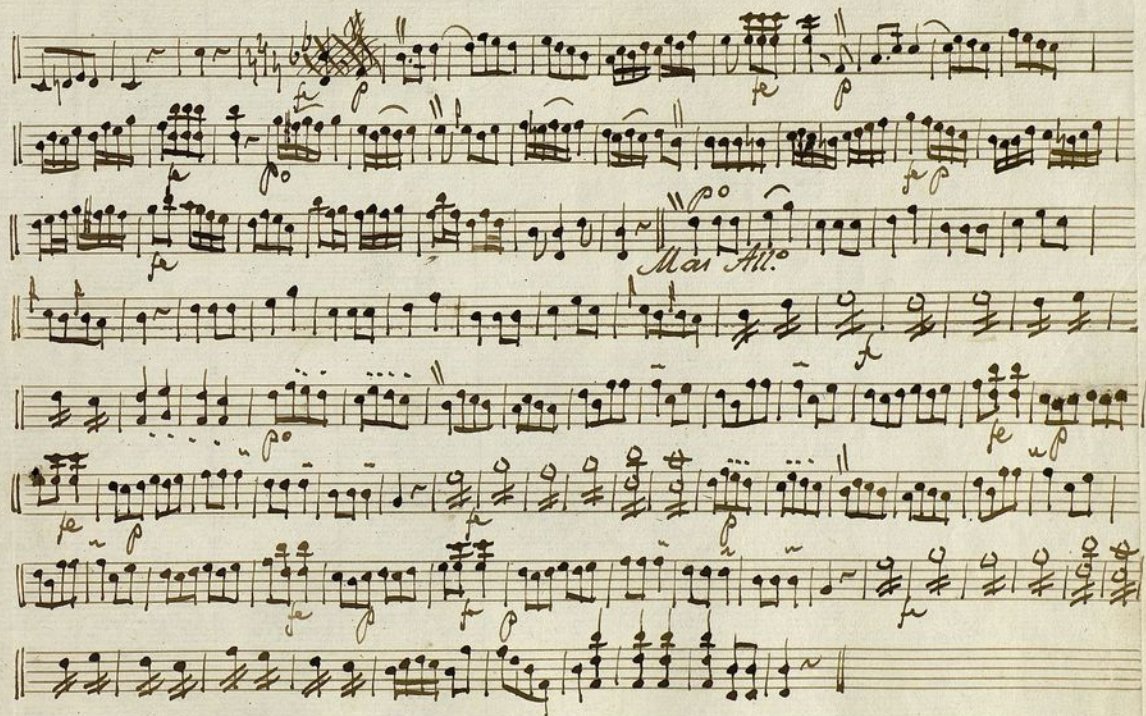
al mismo tempo.

U. 5.









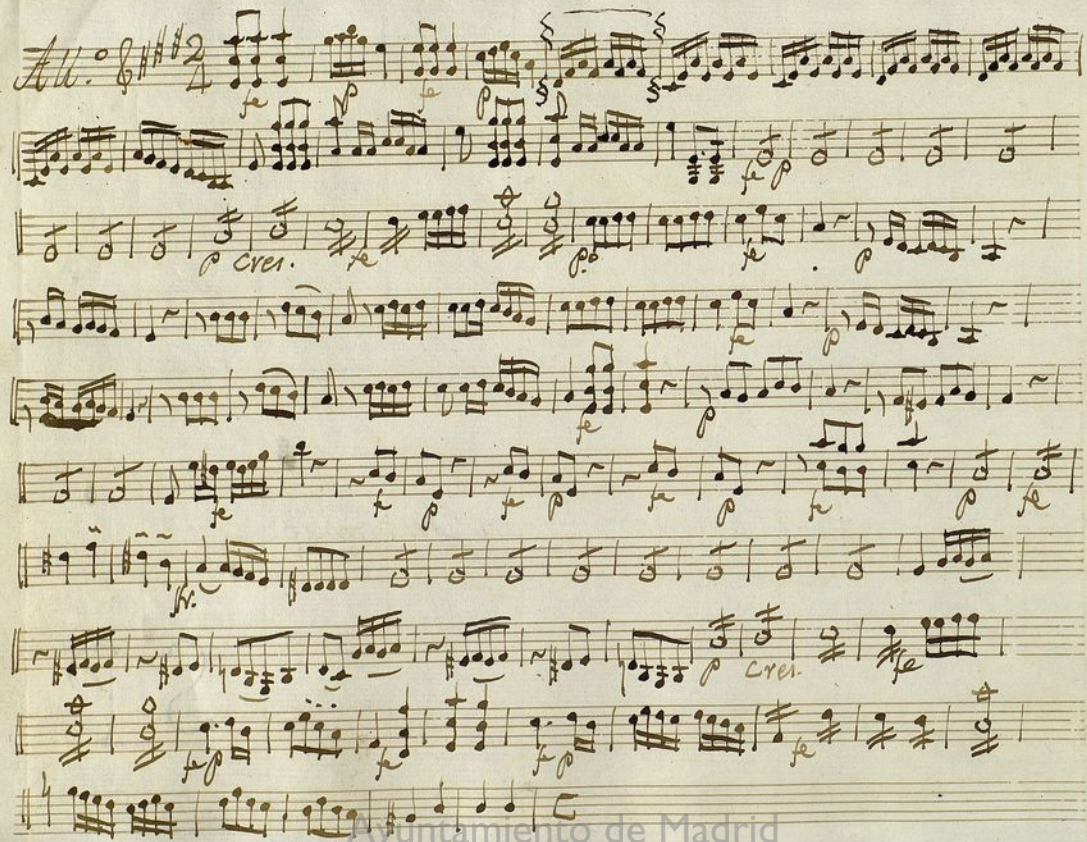
Mus. 86-1.

t

Violin 2^o

Ton.^a a Solo.

al primer tapon Terrapas.

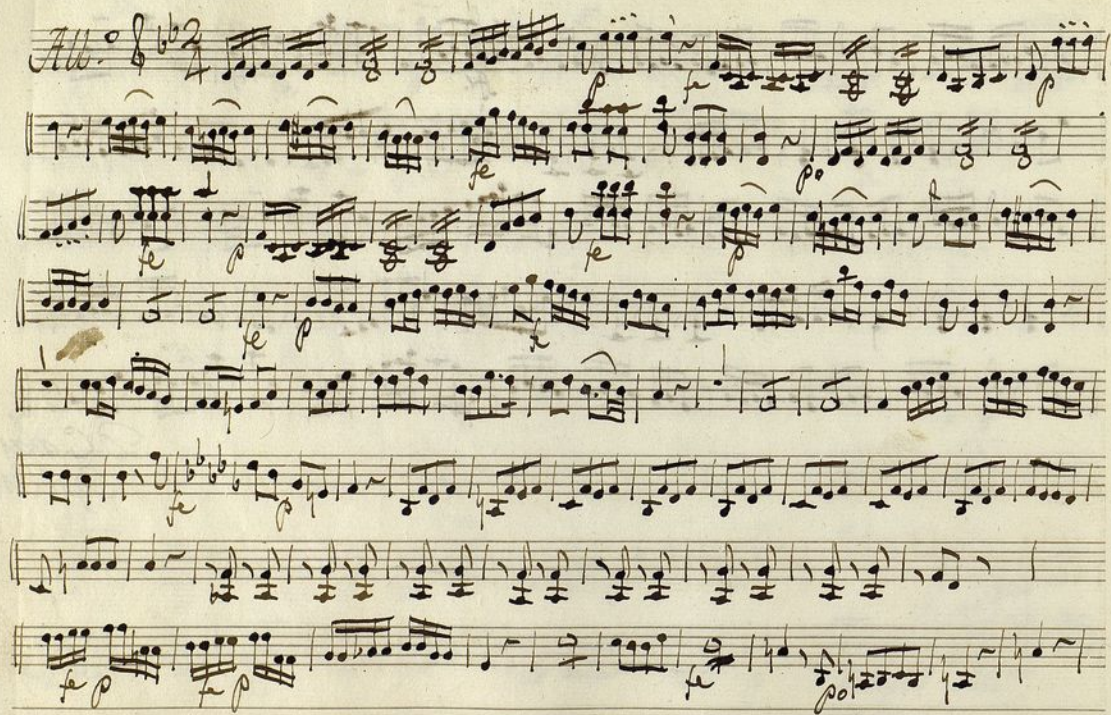


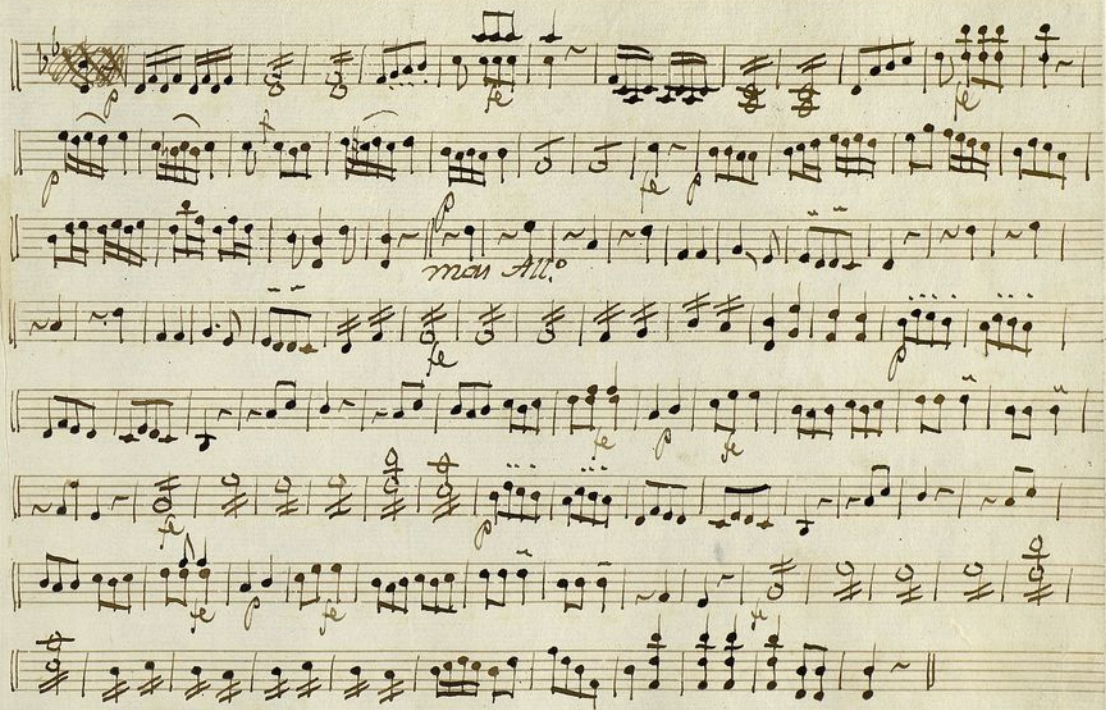


Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *Allegro*, *Caplan.*, *All. Poco*, *Allegro*, and *All. to*. The score is written in a cursive, handwritten style. The music is organized into systems, with some staves starting with a double bar line and a key signature change to two flats. The final system includes the instruction *Allegro* and *All. to* written below the staff.



*D. Calas
Coplan.*





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Mus 86-1

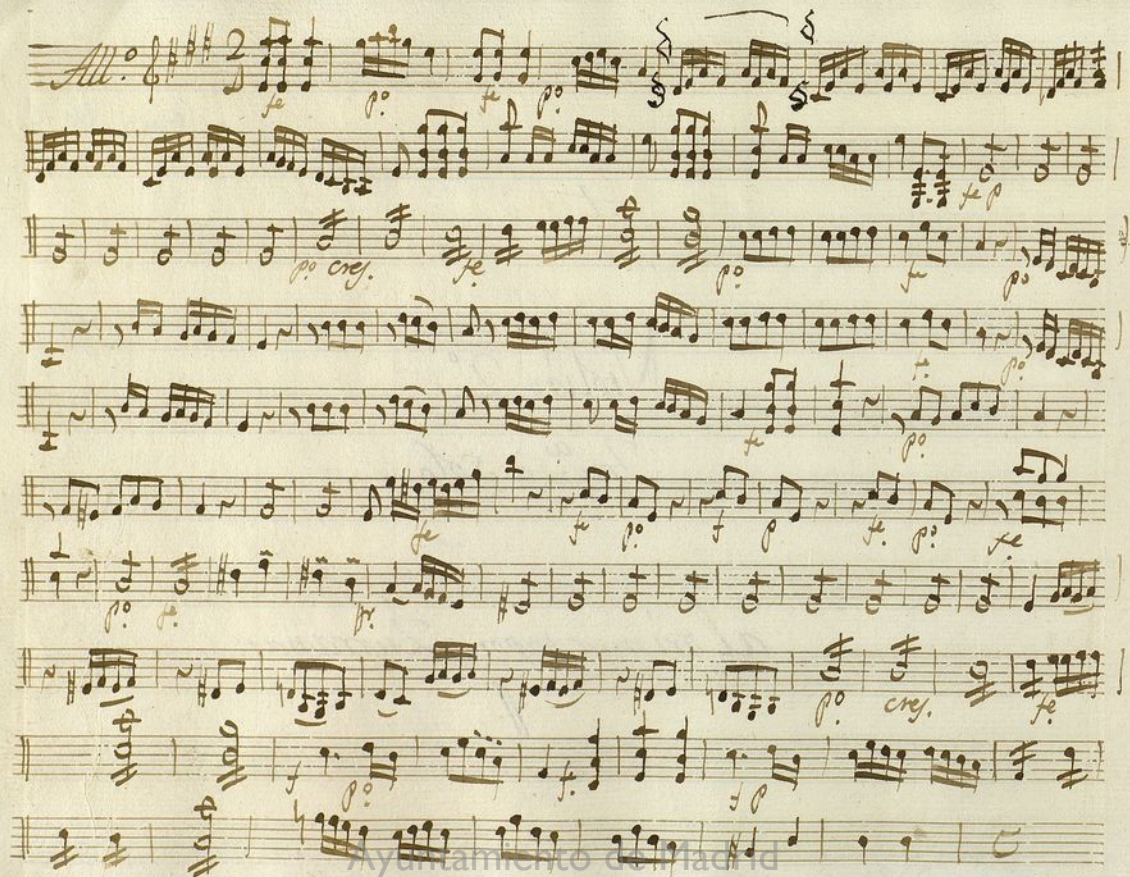
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Violin 2^o

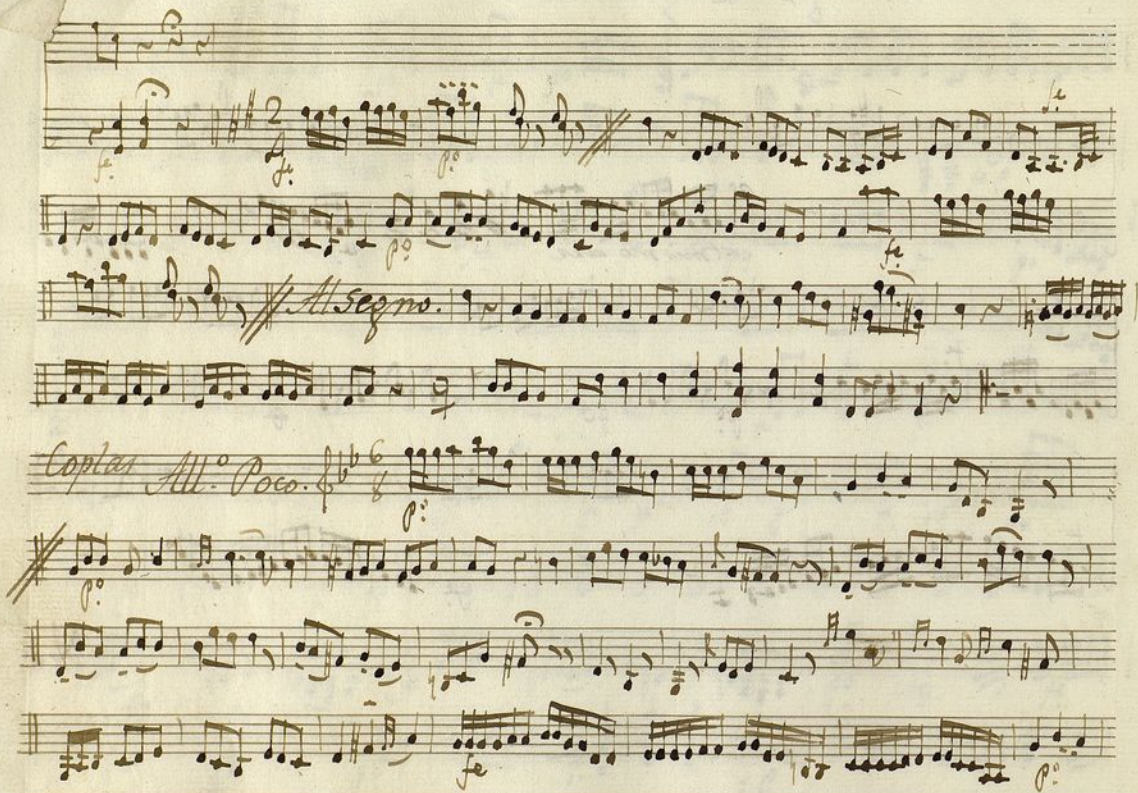
For.^a à solo.

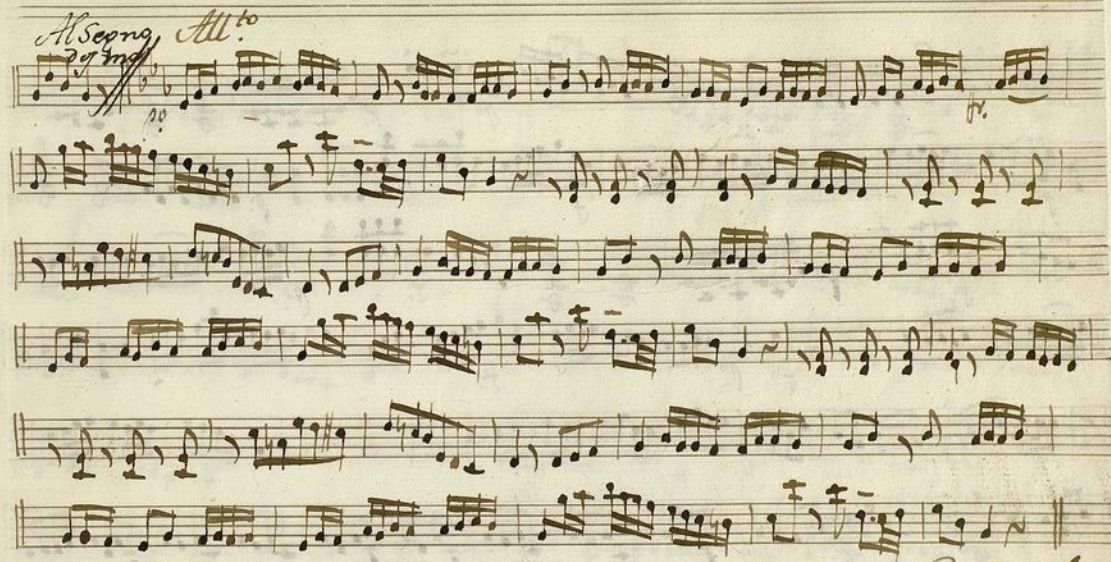
al primer tapon Zurrapas.

//









*D. C. alas
coplas.*

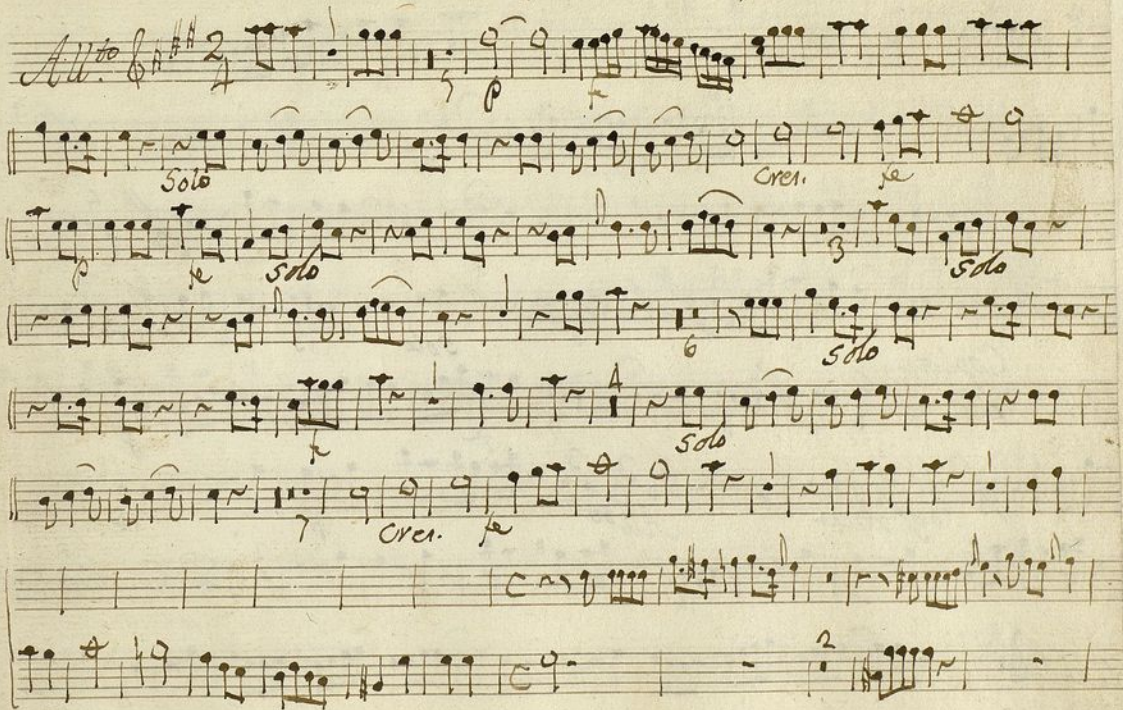




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Obse 1.^o Ton.^a a Solo al primer tapon *Terrapal.*

All.^{to} 

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a cursive style.

Key markings and annotations include:

- Allegro* (written above the first staff)
- Allegro* (written above the second staff)
- Allegro* (written above the third staff)
- Allegro* (written above the fourth staff)
- Allegro* (written above the fifth staff)
- Allegro* (written above the sixth staff)
- Allegro* (written above the seventh staff)
- Allegro* (written above the eighth staff)
- Allegro* (written above the ninth staff)
- Allegro* (written above the tenth staff)
- Allegro* (written above the eleventh staff)
- Allegro* (written above the twelfth staff)
- Allegro* (written above the thirteenth staff)
- Allegro* (written above the fourteenth staff)
- Allegro* (written above the fifteenth staff)
- Allegro* (written above the sixteenth staff)
- Allegro* (written above the seventeenth staff)
- Allegro* (written above the eighteenth staff)
- Allegro* (written above the nineteenth staff)
- Allegro* (written above the twentieth staff)
- Allegro* (written above the twenty-first staff)
- Allegro* (written above the twenty-second staff)
- Allegro* (written above the twenty-third staff)
- Allegro* (written above the twenty-fourth staff)
- Allegro* (written above the twenty-fifth staff)
- Allegro* (written above the twenty-sixth staff)
- Allegro* (written above the twenty-seventh staff)
- Allegro* (written above the twenty-eighth staff)
- Allegro* (written above the twenty-ninth staff)
- Allegro* (written above the thirtieth staff)
- Allegro* (written above the thirty-first staff)
- Allegro* (written above the thirty-second staff)
- Allegro* (written above the thirty-third staff)
- Allegro* (written above the thirty-fourth staff)
- Allegro* (written above the thirty-fifth staff)
- Allegro* (written above the thirty-sixth staff)
- Allegro* (written above the thirty-seventh staff)
- Allegro* (written above the thirty-eighth staff)
- Allegro* (written above the thirty-ninth staff)
- Allegro* (written above the fortieth staff)
- Allegro* (written above the forty-first staff)
- Allegro* (written above the forty-second staff)
- Allegro* (written above the forty-third staff)
- Allegro* (written above the forty-fourth staff)
- Allegro* (written above the forty-fifth staff)
- Allegro* (written above the forty-sixth staff)
- Allegro* (written above the forty-seventh staff)
- Allegro* (written above the forty-eighth staff)
- Allegro* (written above the forty-ninth staff)
- Allegro* (written above the fiftieth staff)
- Allegro* (written above the fifty-first staff)
- Allegro* (written above the fifty-second staff)
- Allegro* (written above the fifty-third staff)
- Allegro* (written above the fifty-fourth staff)
- Allegro* (written above the fifty-fifth staff)
- Allegro* (written above the fifty-sixth staff)
- Allegro* (written above the fifty-seventh staff)
- Allegro* (written above the fifty-eighth staff)
- Allegro* (written above the fifty-ninth staff)
- Allegro* (written above the sixtieth staff)
- Allegro* (written above the sixty-first staff)
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- Allegro* (written above the sixty-third staff)
- Allegro* (written above the sixty-fourth staff)
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- Allegro* (written above the sixty-seventh staff)
- Allegro* (written above the sixty-eighth staff)
- Allegro* (written above the sixty-ninth staff)
- Allegro* (written above the seventieth staff)
- Allegro* (written above the seventy-first staff)
- Allegro* (written above the seventy-second staff)
- Allegro* (written above the seventy-third staff)
- Allegro* (written above the seventy-fourth staff)
- Allegro* (written above the seventy-fifth staff)
- Allegro* (written above the seventy-sixth staff)
- Allegro* (written above the seventy-seventh staff)
- Allegro* (written above the seventy-eighth staff)
- Allegro* (written above the seventy-ninth staff)
- Allegro* (written above the eightieth staff)
- Allegro* (written above the eighty-first staff)
- Allegro* (written above the eighty-second staff)
- Allegro* (written above the eighty-third staff)
- Allegro* (written above the eighty-fourth staff)
- Allegro* (written above the eighty-fifth staff)
- Allegro* (written above the eighty-sixth staff)
- Allegro* (written above the eighty-seventh staff)
- Allegro* (written above the eighty-eighth staff)
- Allegro* (written above the eighty-ninth staff)
- Allegro* (written above the ninetieth staff)
- Allegro* (written above the ninety-first staff)
- Allegro* (written above the ninety-second staff)
- Allegro* (written above the ninety-third staff)
- Allegro* (written above the ninety-fourth staff)
- Allegro* (written above the ninety-fifth staff)
- Allegro* (written above the ninety-sixth staff)
- Allegro* (written above the ninety-seventh staff)
- Allegro* (written above the ninety-eighth staff)
- Allegro* (written above the ninety-ninth staff)
- Allegro* (written above the hundredth staff)

At the bottom of the page, there is a faint watermark that reads "Ayuntamiento de Madrid".



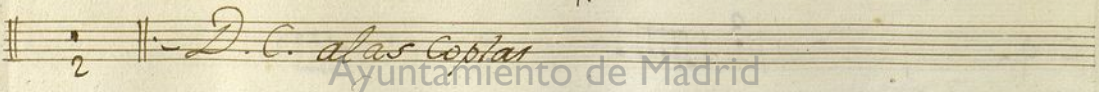
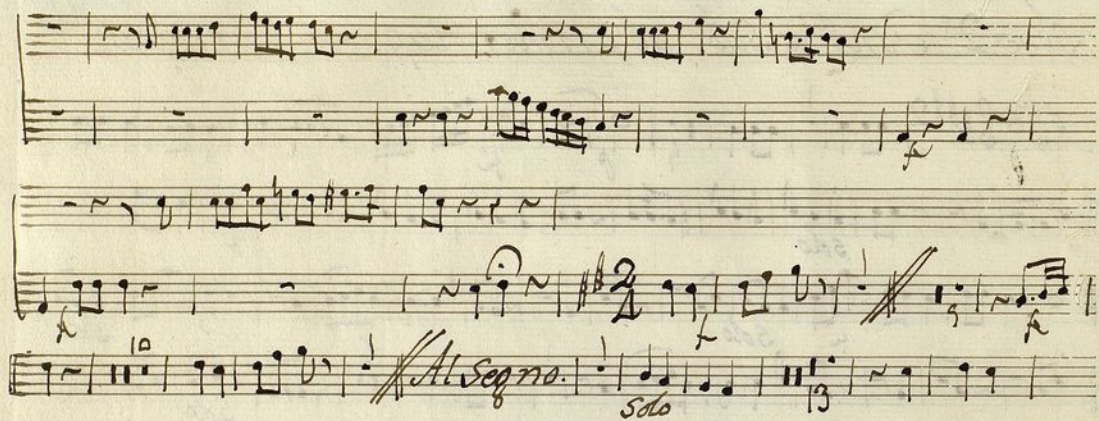
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Mus. 86-1

Oboe 2.^o Ton.^a a Solo al primer tapon Lurrapas.

Handwritten musical score for guitar, titled "Allegro" and "2/4". The score is written on ten staves. It features various musical notations including notes, rests, and dynamic markings such as "Solo" and "f". The piece is in G major (one sharp) and 2/4 time. The notation includes many slurs, ties, and fingerings, suggesting a complex and technically demanding piece. The bottom of the page has a faint watermark that reads "Ayuntamiento de Madrid".





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Trompa 1.^a Ton.^a a Solo al primer tapon Lurrapan

And.^{te}

The musical score is written on ten staves. The first staff is a single line with a treble clef and a key signature of one sharp (F#). The second staff is a grand staff with a treble and bass clef. The music is in 2/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'p'. There are also some handwritten numbers like '2', '10', '8', '6', '22', and '2' scattered throughout the score. The bottom two staves are grand staves with treble and bass clefs. The music is written in a cursive, handwritten style.

Handwritten musical score on aged paper, featuring six staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *p*. The score is divided into sections with handwritten labels: *Coplas*, *All.º Poco.*, *Solo*, *Allegro dos mas.*, and *D.C. alas Coplas.*

In B. fa.

All.^o



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Trompa 2.^a Ton.^a a Solo al primer tapon Zurrupán.

En D.

Alb.^o

12. 5.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. Performance markings include *fe* (forte), *Allegro* (*All.^o*), *Poco*, *Allegro* (*All.^o*), *Al Segno*, *2^{da} mar.*, and *D.C. alas Coplas.*. The score is divided into sections by double bar lines and includes tempo and dynamic markings.

In B. fa
All.^o

91. *Man. All.^o*

86-1

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