

Leg.^o 18. 36.

41

mus 83-20 1

Leg.^o 4.^o al n.^o 34

Jonadilla à solo

1776

83-20.
|| La M^{re}celaria ||.

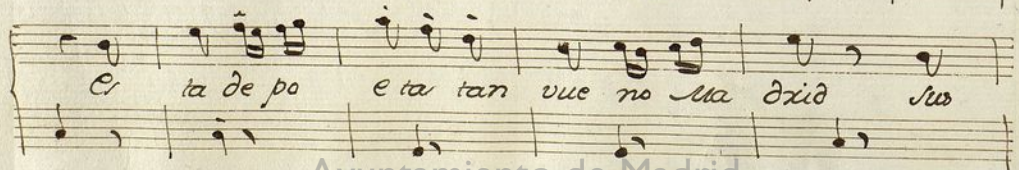
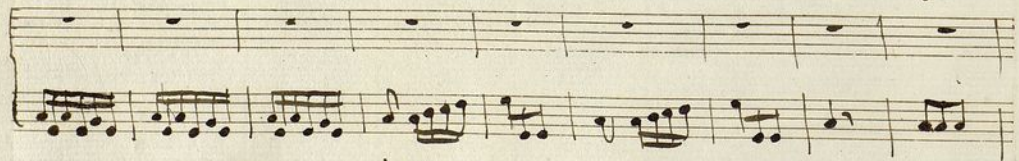
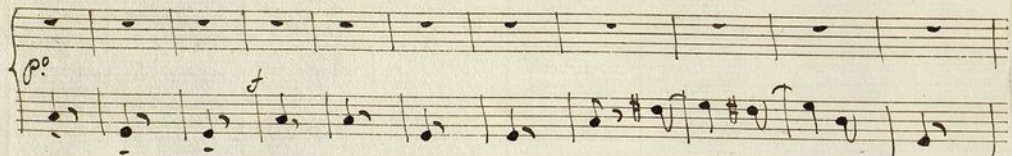
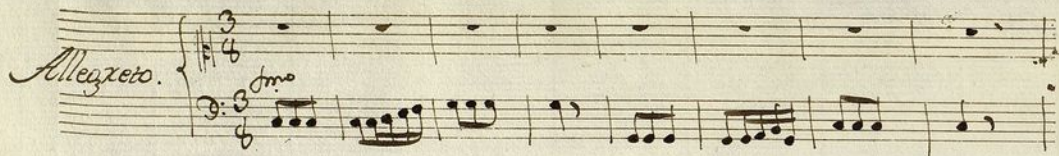
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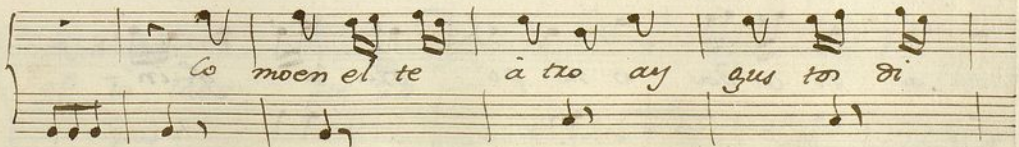
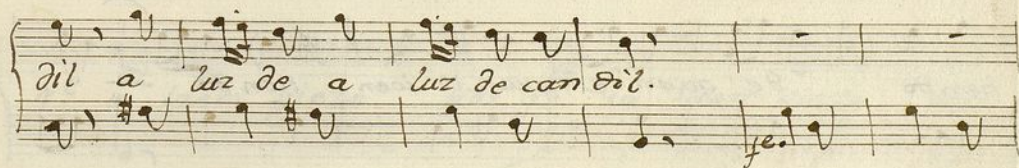
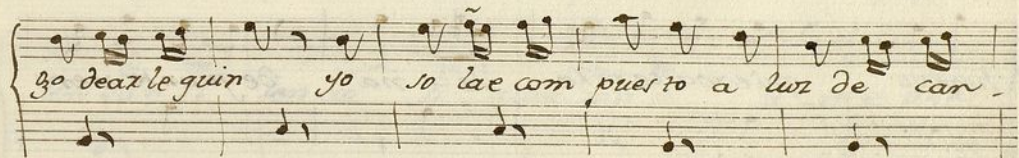
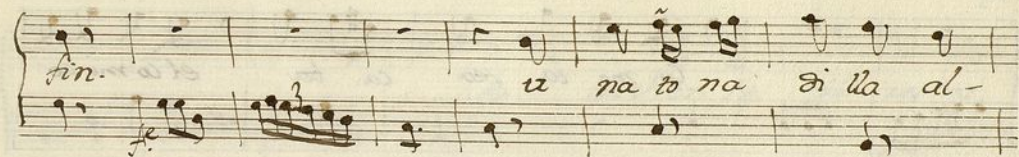
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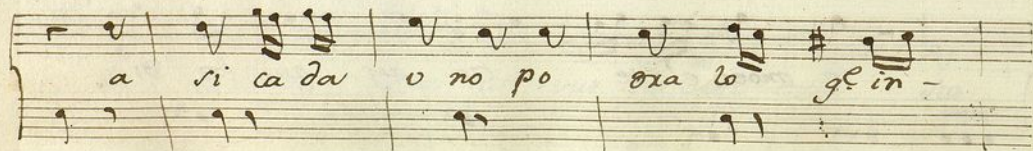
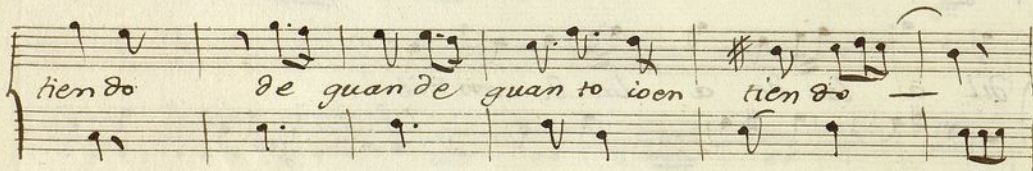
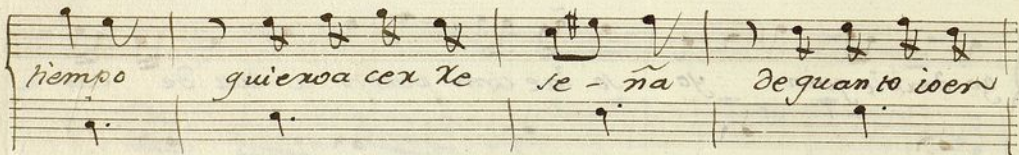
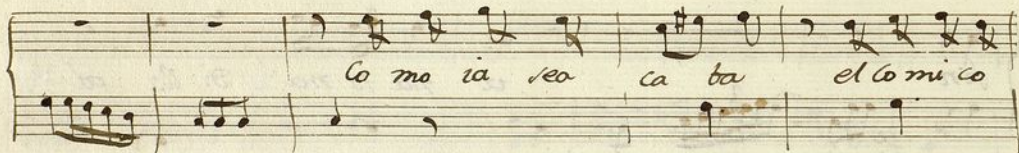
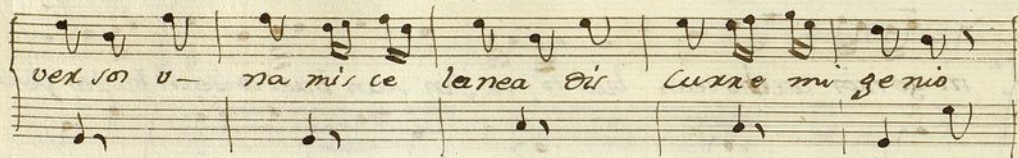
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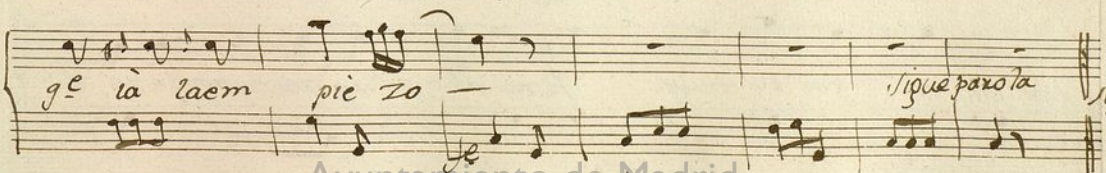
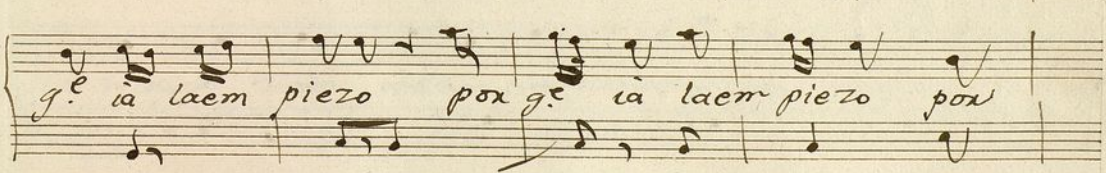
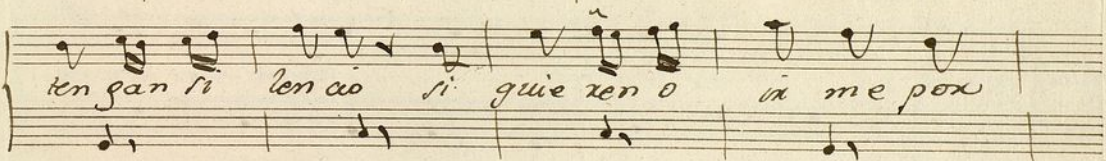
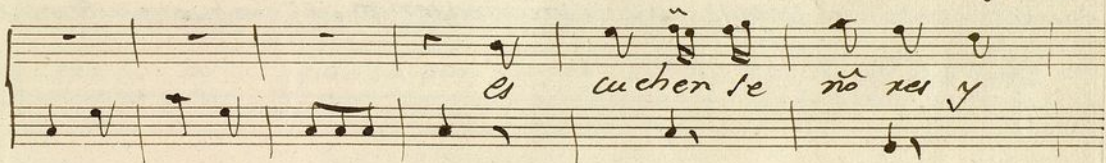
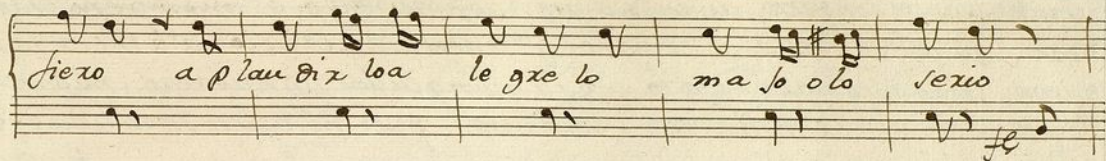
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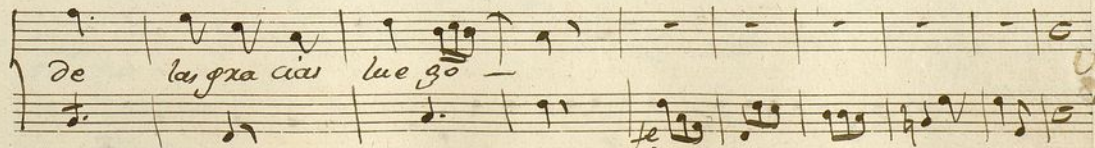
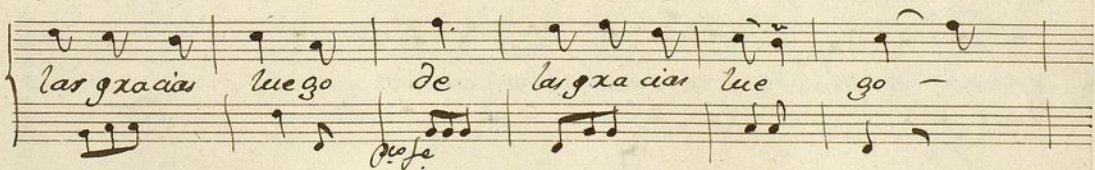
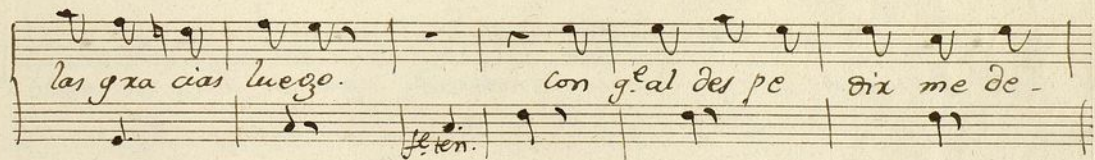
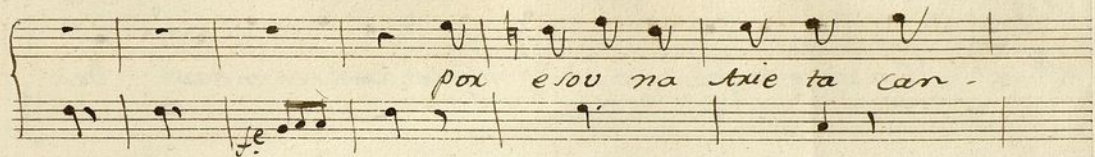


¶ Vantes y las tre congreso avuestra atencion presento, q^e mi empeño es agrada-
doso, aunque se g^e el alto empeño. q^{to} sed este exercicio ala vista feria.
quiere, como hace por dar gusto con su quingüilla vn ouonero, midan con
(poco poca cosa) sola mente me reterexo. puer no gusto de mudan las
conex la fruta del tiempo, ia si es tad me atencion, q^e en buer a bondad con.
No, oy tambien mis lucimientos;

Alleg.^{ro}
Poco.

Ay en las lu ne tar ien lon a po -
len to un gun to muy fino al ay res tran jero.

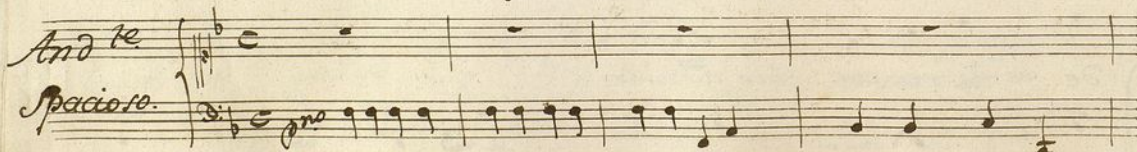
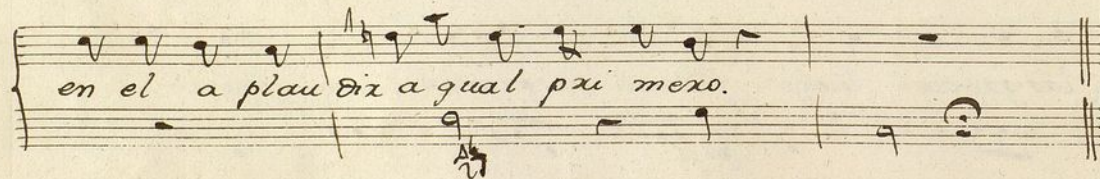
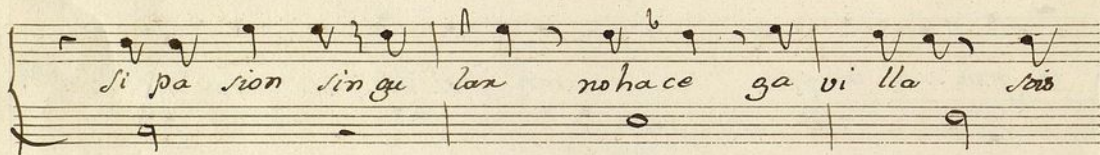
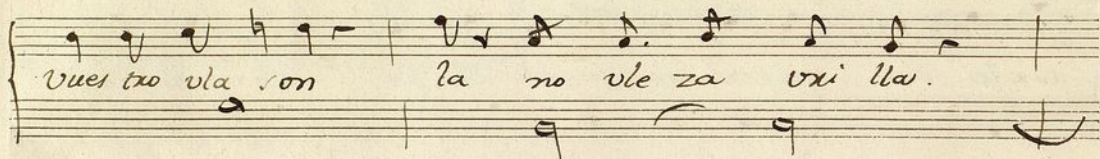
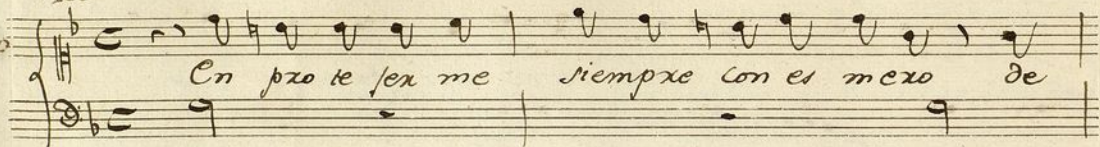
a-
ra-
n
as
con.



O. P.
Rec

Rec^{do}

2^{do}



bue tro de air tam vu llante bra bo bra vi si mo

bueno a ni ma mio bli - ga aor go -

bliga mi gran dea fec to io - bliga mi gran dea

fec to pa ra xen dir muchas gra cias a tan gene roso

pe cho a tan - -

Handwritten musical score on aged paper, featuring five systems of staves. The notation includes treble and bass clefs, various note values, and rests. The lyrics are written below the staves in a cursive hand.

Lyrics visible on the page:

- gene ro
- cher: fe
- De chor.
- mo
- Para rendir muchas gracias atan ge ne ro so
- Pechon a tan ge ne ro so pechon atan

a tangene xo -- son pe - chor a -

tangene xo son pe - chor.

Co mo en la tex tulia son

Los hom bres se xion y Pa xes cons Crip tos los q. hacen el

Juego los q. hacen el Juego. en ton de tra

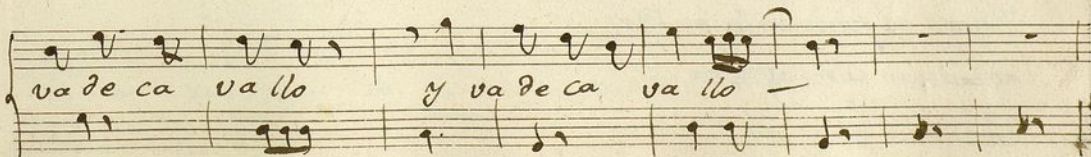
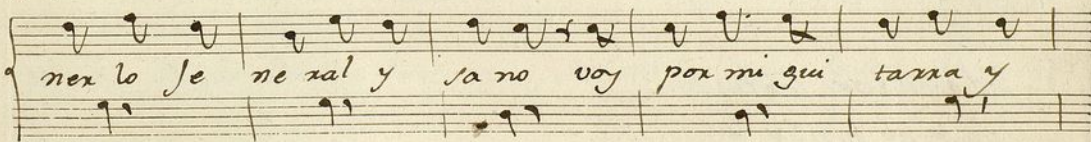
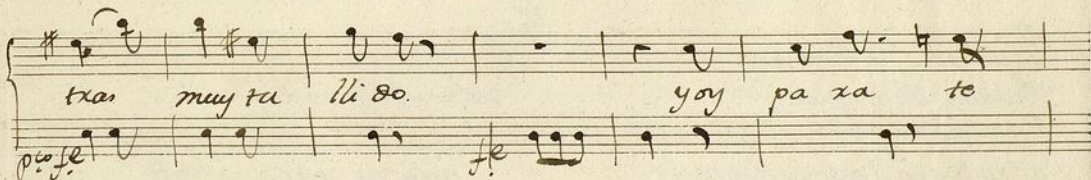
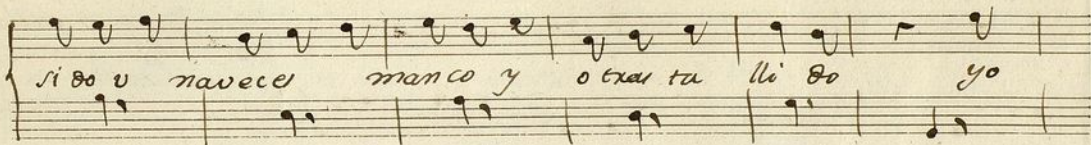
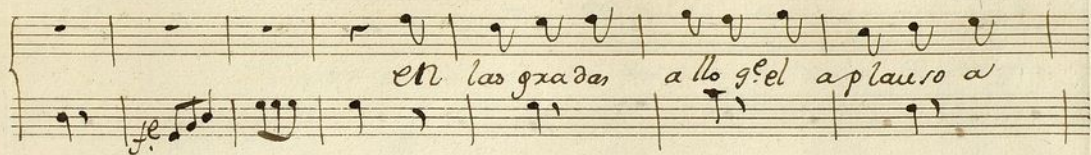
ge - dia yn sinuar les quie to quan to io res -

pero su gran de si lencio.

Parola.

Alleg.^{ro} Por fin Caros graves y Severos dever mas comedias semacava el tiempo,
 la Corne ya espira, auno o prevengo q' aro avais marcado en vuestro
 silencio, tier q' e mironada, or causaron tedio. Vaya en penitencia
 de antiguos enredo, si pensais qual moros, esperad q' luego, el
 theatro resucite. por q' io ya muero;

Alleg.^{ro}





do coplas de cavallo od
lioj. tump.
Sigue Varola.

2^a
copla

*Escuchad q. eixitos mios
q. vao tto dengue
Pues doxa q. uero cantaron
o tro poco de zexendengue.*

3^a
*Et tener mucho graxoso
no pende de voluntad.
Tener apasionada
Suele ser por caridad.*

*Alguna vez confiada
Jati se mi to nada. lla
Juego al pino en la grada y
Capraduan con rugita.*

All.^o

Ay en co me do res ciera en con di don gla -

ni man o cul to tam vien su par ti don

Yer el Pa vi ne to co mo es na tu ral es ta lo mas

xa ro di go de agra dar y pa xa lo gra x lo con fe li ci

dad, u nas se qui di llas les quie xo can tar.

u na segui di lla les qui' exo can tax.

Seguico Seg El com di

da mos coner er Churcos sa la -

Churcos no seais in pra tou O tempo yo en la ta
Con gⁿ por fin se e m e ra

de pa no na - tou O tempo yo en la ta
para agxada xos Con gⁿ por fin se e m e ra Congⁿ

Allegro
Pista de apa no nado
mexa paxa agrada ro

Allo
Jamis mor guetero xesente del patio y supran ca

zuela me forman un cargo pero dime e cuhan verange olvidados

no estan en mia fecto p. boi acantaxla una seguidilla

ge se caende mafo ge se caende ma - fo

Sept^r

eg. All.

Aug. 2000

Na tempo de Maíã aung^e pa aung^e paxerco vñã tempo de Ma-

ten — mis ciertos accidentes mis
Abusos chuscaros si gustais de saldar si

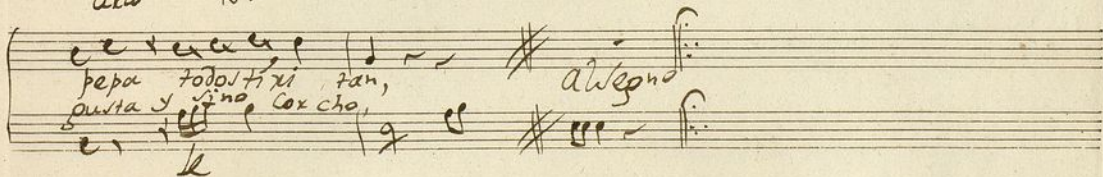
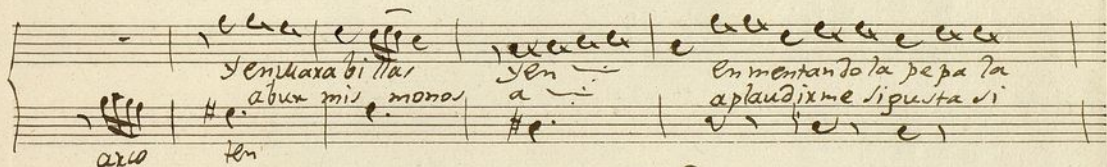
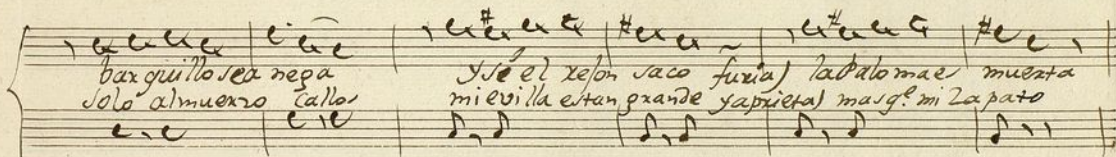
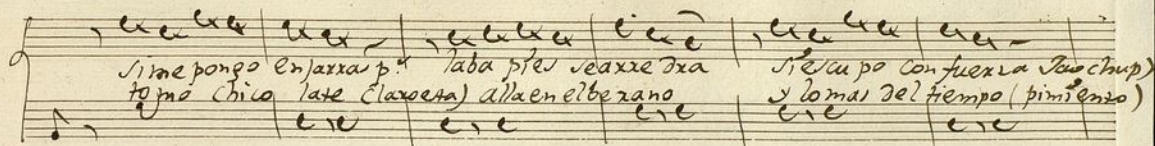
g. amacho, matah
doi deese bando

punteado
e x e x t e d e x e ~ r e x e x e
A tuerto el paco yarebe) tiemblan las br-
yo cenó fi amore de vera) y chupo ta

merabaco

Si me canto neo (ande wte) se car. la cazuela
sid guno meentada (caxampa) lee cho guano taca.

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This image shows a blank, aged, cream-colored page, likely a flyleaf or endpaper from a book. The page features ten horizontal musical staves, each consisting of five lines. The paper has a slightly textured appearance with some minor discoloration and small dark spots, characteristic of old paper. The right edge of the page shows the binding of the book.

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Sox Monjui =

H. C.

Mus 83-20

Violin Primero.

Violin ^{no} 1

for Monjuiz +

Handwritten musical score for Violin No. 1, titled "for Monjuiz +". The score is written on ten staves of music. The notation includes treble clef, key signature of one sharp (F#), and time signature of 3/8. The music features various musical notations, including beamed sixteenth and thirty-second notes, and dynamic markings such as *f*, *p*, *le*, and *p.o.*. The manuscript is on aged, slightly torn paper.

*parola pœn.
mis lucimientos.* All.^o poco $\frac{3}{8}$ *p^o*

p^o

p^o

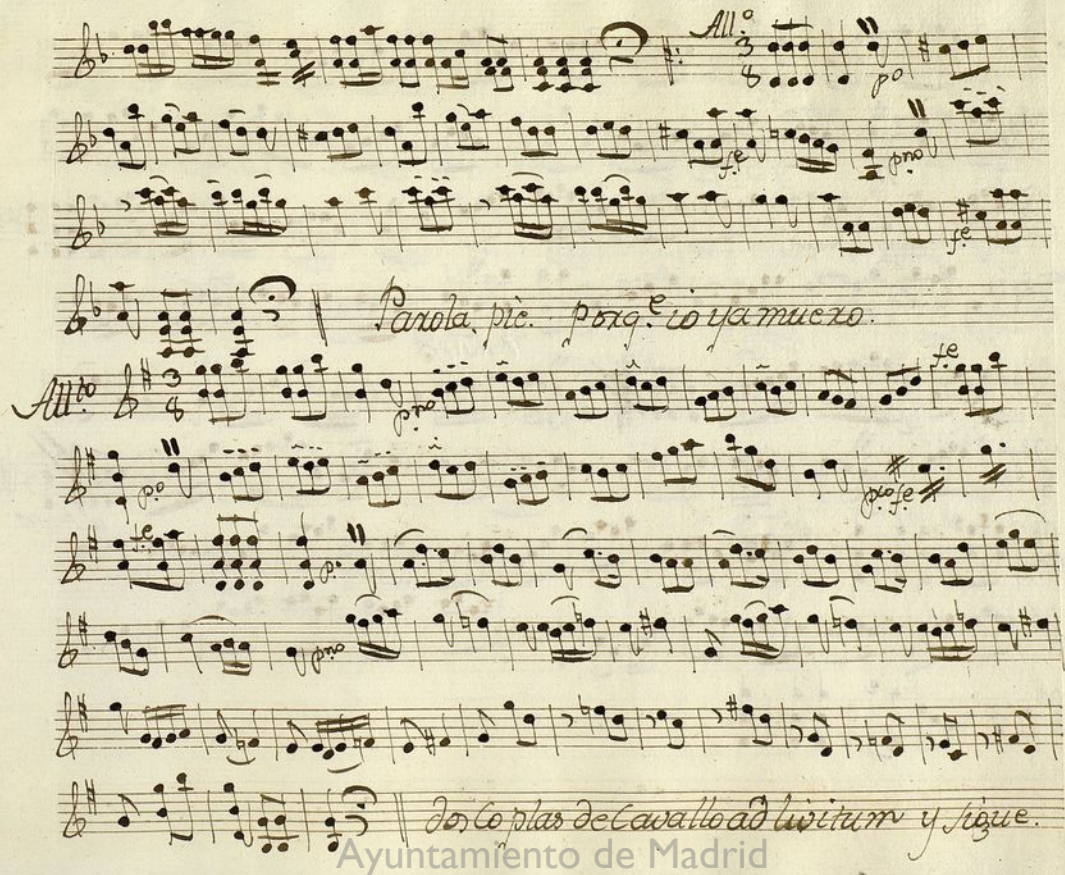
se. ten. *p^o* *poco* *p^o*

precis! *p^o* *se.* *p^o*

Rec^{do} *aqual primero.*

ti p^o to





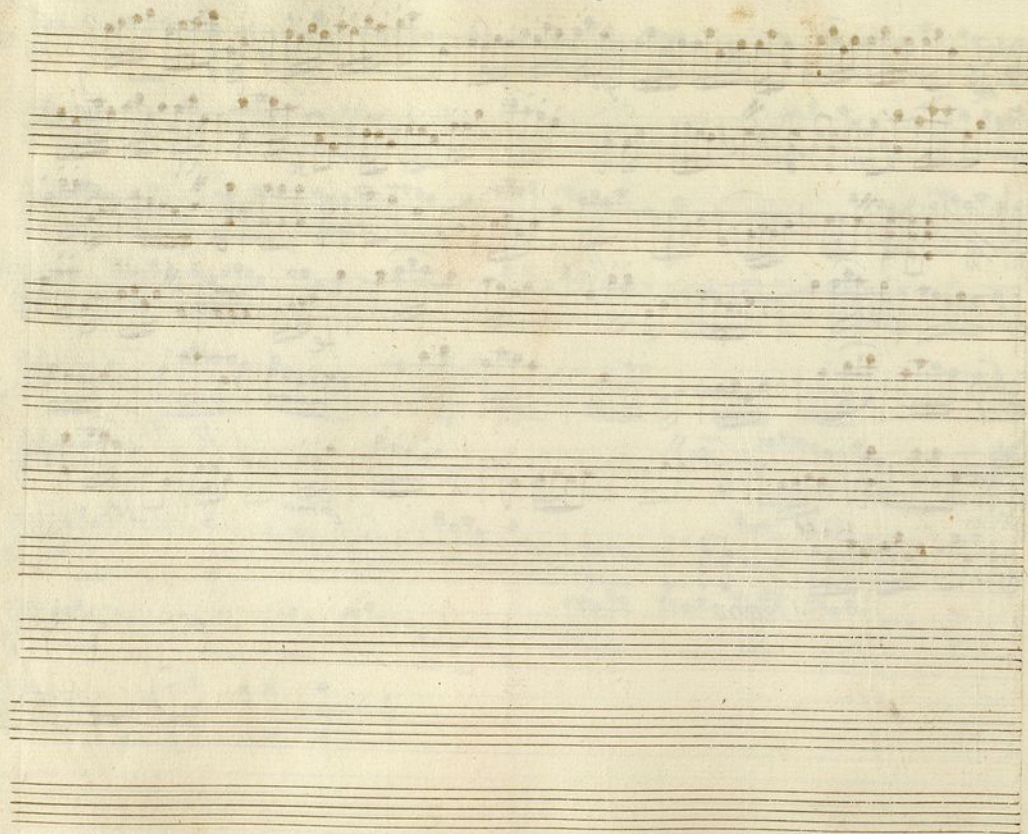
All^{ro} $\text{G}\sharp\text{F}\sharp$ $\frac{2}{4}$ *p^o* *le*

And^{te} $\text{G}\sharp\text{F}\sharp$ $\frac{3}{8}$ *p^o* *allegro*

All^{ro} $\text{G}\sharp\text{F}\sharp$ $\frac{2}{4}$ *p^o* *allegro*

*Seg.
Alto*

p
f
p
f
p
f
p
se
omo
allegro



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Mus 83-20

Violón Numero 1.

Violin 1^o

All.^{mo} 3/8

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo/mood is marked 'All.^{mo}' and the dynamics range from *pp* to *ff*. The music is characterized by rapid sixteenth-note passages and slurs. The final staff concludes with a double bar line and the instruction 'Parola Grande, tambien mis Luchamiento.' written in a cursive hand.

Parola Grande,
tambien mis Luchamiento.



U. P.



Seguindilla *All^{ro}*

Handwritten musical score for the 'Seguindilla' section. It consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a style characteristic of 18th-century manuscript notation, featuring many beamed sixteenth and thirty-second notes. The section ends with a double bar line and repeat dots, followed by the word 'Segno' written in a large, stylized script.

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C

Alc

mus 83-20

Violin Segundo.

Violin 2^o

All.^{to}

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo marking *All.^{to}* is written above the first staff. The music is characterized by rapid sixteenth-note passages and frequent use of triplets. Dynamics such as *te* (forte), *po* (piano), and *se* (sforzando) are indicated throughout. The score concludes with a double bar line and a repeat sign. Below the final staff, the text *Parola Grande* and *pie tambien oymis Lucimienta* is written in a cursive hand.

Parola Grande
pie tambien oymis Lucimienta

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is written in G major (one sharp) and includes dynamic markings such as *te*, *p^o*, *Profor.*, *Hor*, and *U. P.*

The lyrics, written in Spanish, are:

Parola =
porq. yoya muevo

The score concludes with a double bar line and the initials *U. P.*

All.^o *Purcasso*
ra'giado
Allegro.
All.^o
Legui. D. All.^o
ra'giado
3/8



+

Mus 83-20

Violin 2^o

Violin 2^o



All^o poco 3/8

p *f* *ten* *dolce* *recdo*

acale *agual primero*

Volte p. 70

And.^{te} spacio.^{ro}

ff

p

cresc. & f

p

p

cresc. & f

All.

p

p

Parola: Porq.^e ia ia muero.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 2/4. The score is marked with various dynamics and tempo changes:

- All.^o* (Allegro) at the beginning of the first system.
- pro.* (piano) markings appear in the first, second, and fourth systems.
- pro.* (piano) markings appear in the fifth, sixth, and seventh systems.
- Puntato.* (Punctuated) marking appears above the eighth staff.
- largo.* (largo) marking appears below the eighth staff.
- Allegro.* (Allegro) marking appears below the ninth staff.
- V. p.* (Vivace) marking appears below the ninth staff.

The score concludes with a double bar line and repeat signs on the eighth staff.

All.^o $\text{G}^{\sharp} \frac{2}{4}$

Segue! *All.^o* $\text{G}^{\sharp} \frac{2}{4}$

Targ.^{do}

arco.

Al Segno.

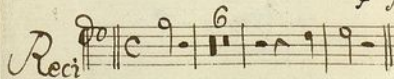
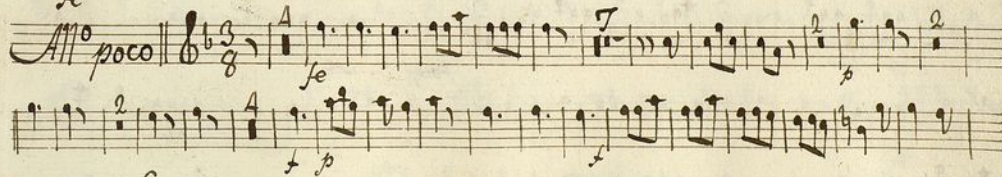
al

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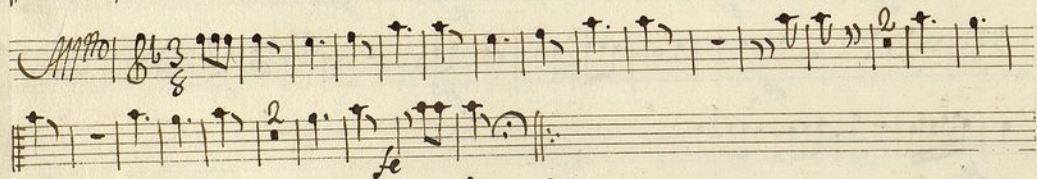
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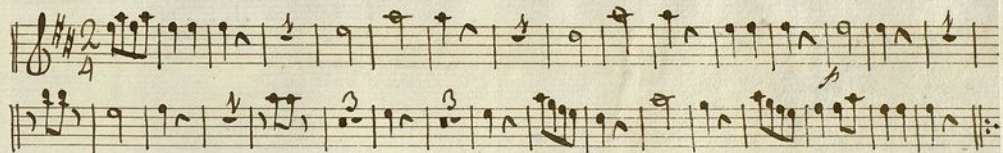
Obue 1º

Mus 85-20



Volvi presto a el Aria.





Sequitur Mas 3/8 Tacet.



Al Segno.

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Oboe 2º

Mus 83-20

Handwritten musical score for Oboe 2º, consisting of two systems of staves.

First System: 7 staves of music. The key signature has one flat (Bb) and the time signature is 3/8. The music features various melodic lines with dynamic markings such as *fe*, *le*, *p.*, and *p.*. There are also numerical markings like 3, 6, and 7 above some notes.

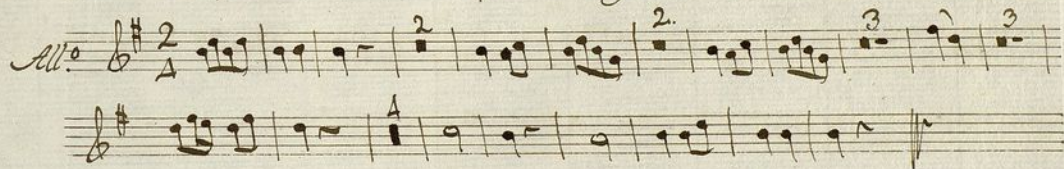
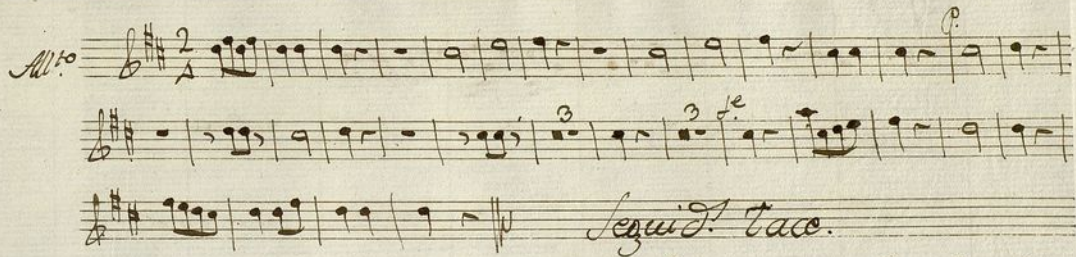
Second System: 3 staves of music. The first staff is marked *All.º* and *Rec.º*. The key signature changes to two flats (Bb, Eb) and the time signature is 3/4. This system includes markings for *ten.*, *le*, *p.*, and *Rec.º*. The final staff ends with a double bar line and a fermata.

And.^{te} spacio.^{so} *p.*

p. *cresc.* *pofe* *mo*

All.^{ro}

pofe *le*





trumpa 1^a inc.

mus 83-20



And.^{te} Espavido. ^{p^o}

⁵ ^{p^o *for*} ^{p^o *for*} ^{7 *fmo*}

^{p^o} ^{6 *p^o *for**} ^{p^o *Cresc. do 4^{te}*}

All.^{to} ³

² ² ^{*fe*} ²

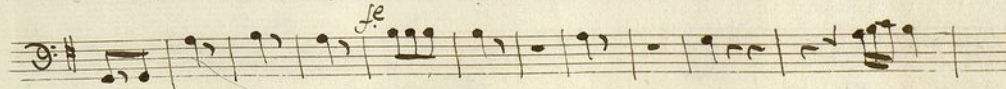
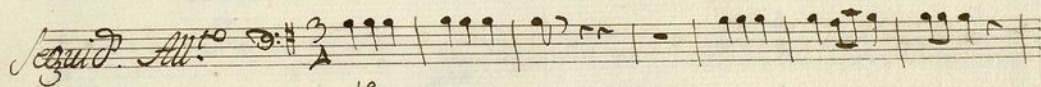
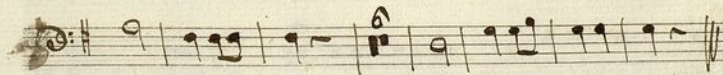
^{*fe*}

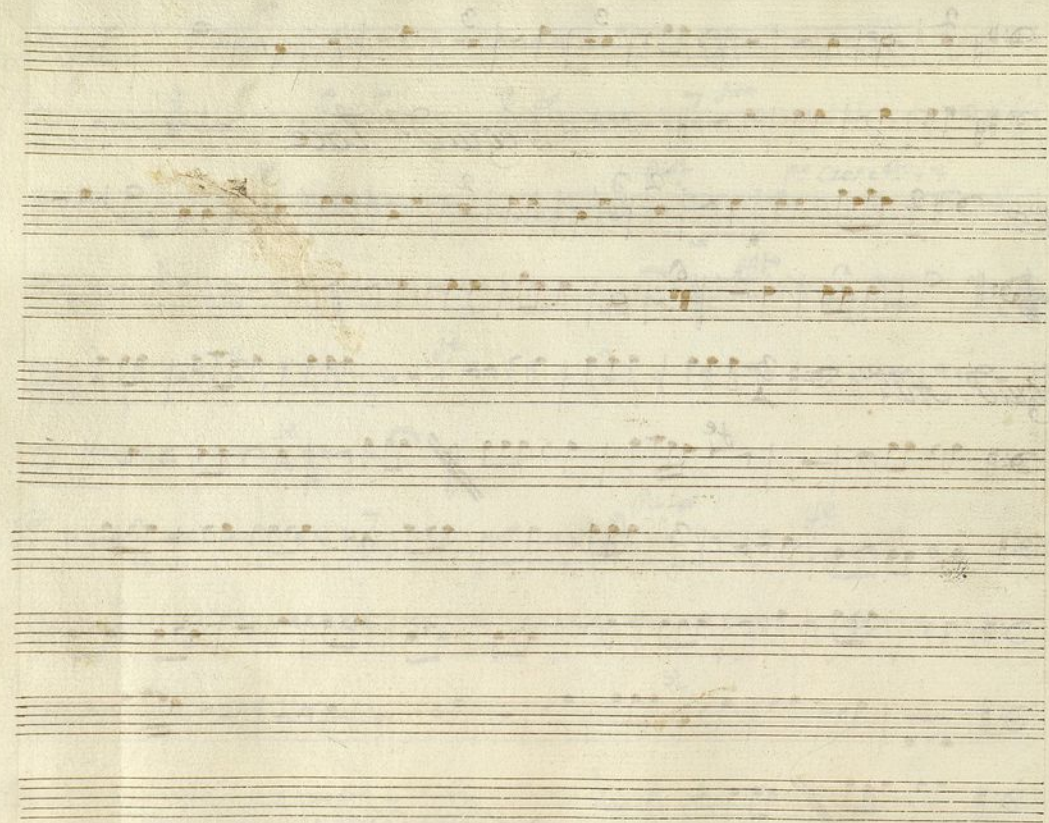
in F. ³ ⁷ ^{9 *p^o *for**} ^{*fe*}

⁹

⁷

in D. ² ² ^{p^o}





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trampa 2^a in C.

mus 83-20



And.^{te} spacio.

5 *P. fol* *7* *mo*

3 *P. fol* *6* *P. fol* *P. c. x. e. f. e*

All.^{to}

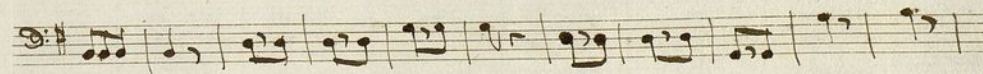
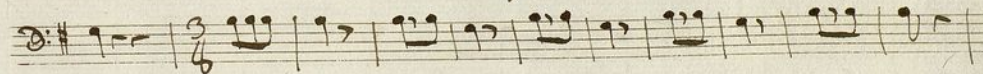
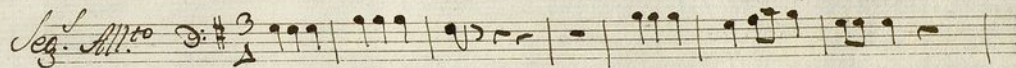
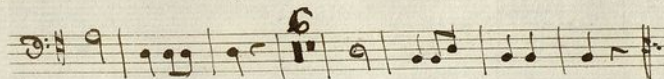
in C. *7* *9* *prof* *9*

in D. *2* *3* *3* *P.* *2*

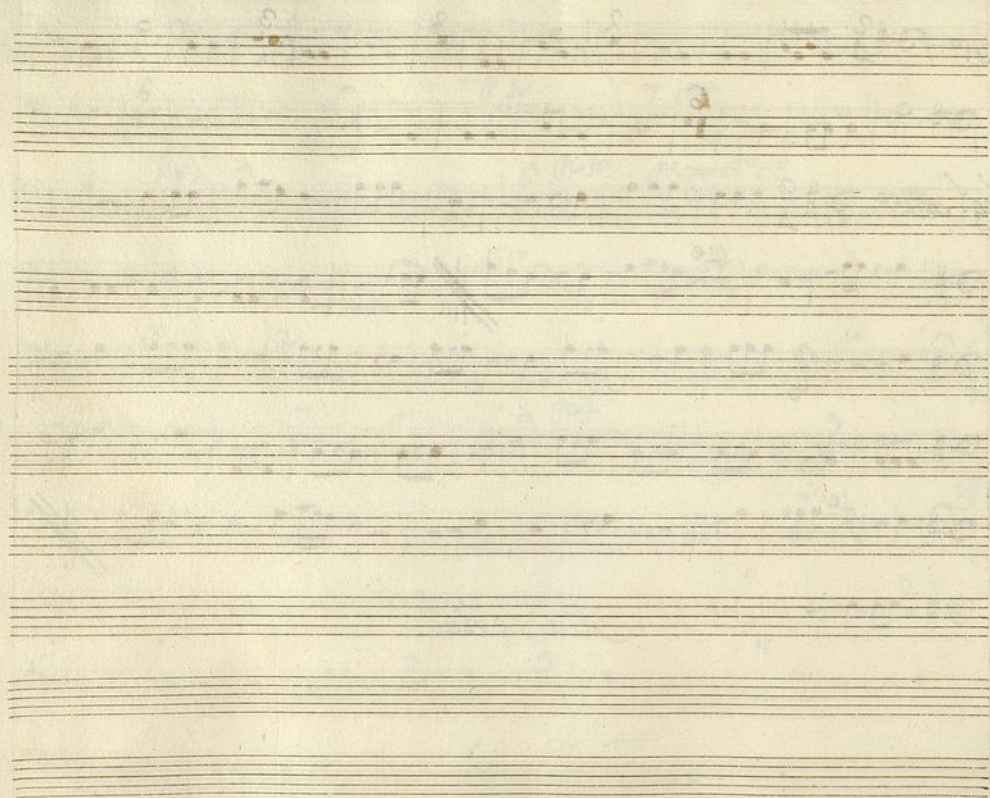
Sequit. Tace.

Paolo

Darolo



Ala señal.



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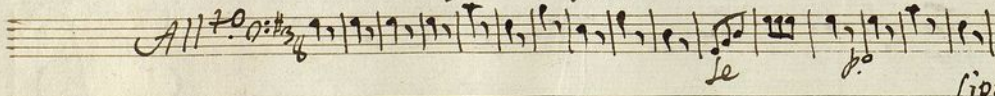
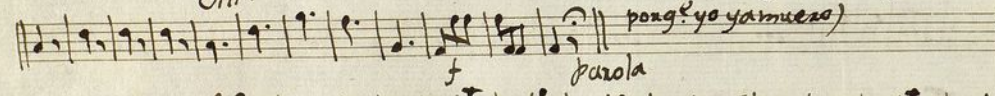
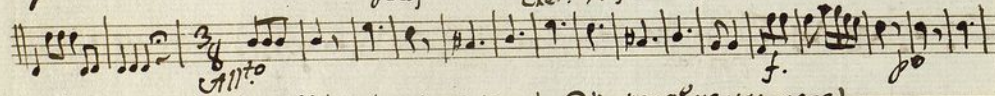
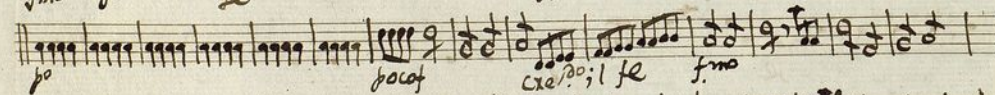
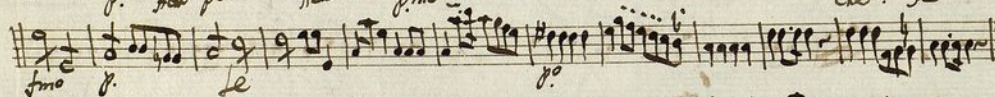
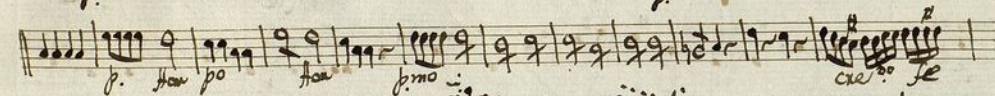
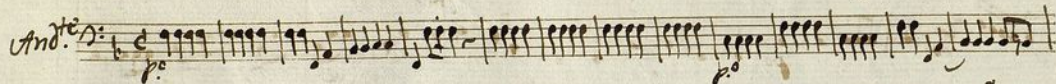
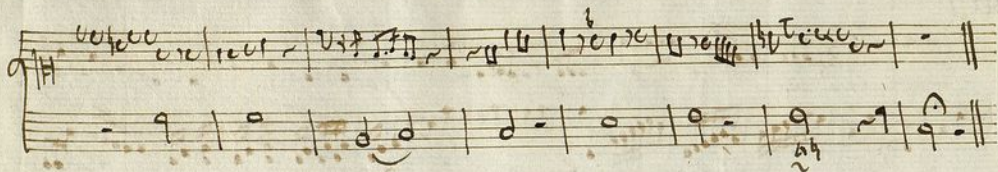
Bajo.

Mus 83-20

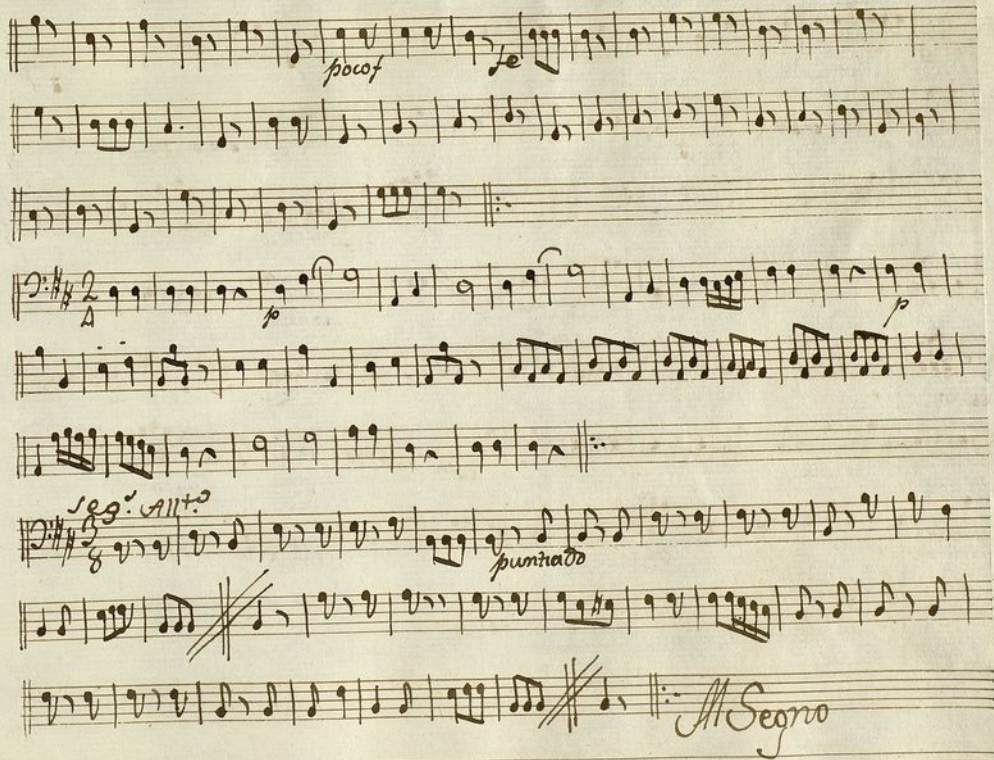
Handwritten musical score for Bass (Bajo) on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked "Allo" and the time signature is 3/8. The score concludes with a double bar line and a final key signature of one sharp (F#).

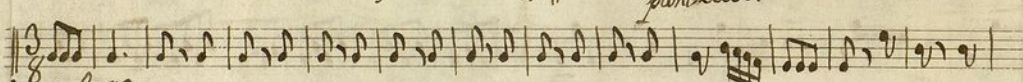
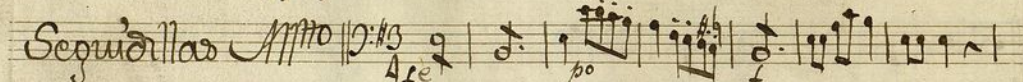
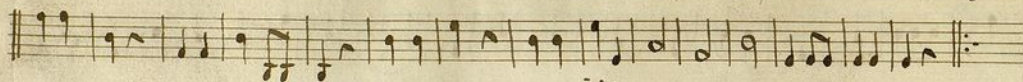
Dynamic markings and other annotations include:

- le* (first staff)
- p^o* (second staff)
- f.* (second staff)
- fmo* (third staff)
- le* (third staff)
- p.* (fourth staff)
- f* (fifth staff)
- le* (sixth staff)
- p^o* (sixth staff)
- para la* (seventh staff)
- All.^o Poco* (seventh staff)
- f.* (eighth staff)
- p^o* (eighth staff)
- f.* (ninth staff)
- p^o* (ninth staff)
- Rec.^{do}* (tenth staff)
- Rec.^{do}* (tenth staff)



sigue





al mismo Ayre



al Segno.