

Leg. 29. n. 3.

Leg. 4. n. 17

mus 82-19

t

1783.

Con.^a a solo

La disculpa de los reacios

De Laserna.

17

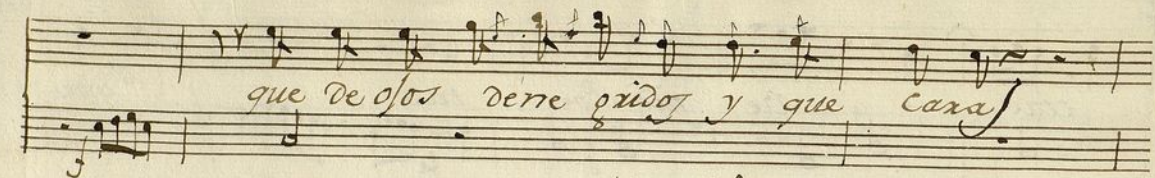
All:

Handwritten musical score on aged paper, featuring six staves. The notation includes treble and bass clefs, a key signature of one flat, and various musical symbols like notes, rests, and dynamic markings (f, p). The lyrics are written below the staves.

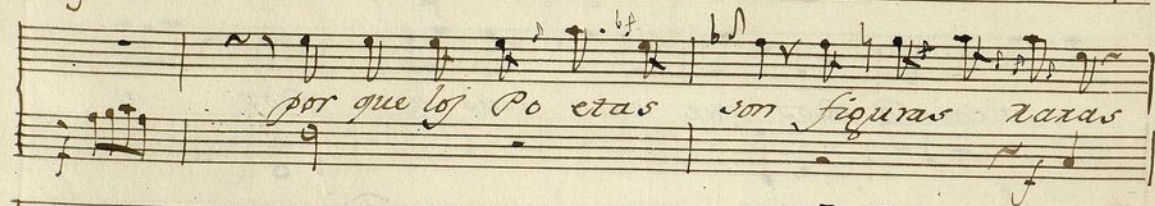
tores ve nido acá Escrí tores ve nido Po-

Handwritten musical score on five staves. The lyrics are in Spanish and appear to be a protest song. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* and *Rez^{do}*. The paper is aged and shows some wear at the edges.

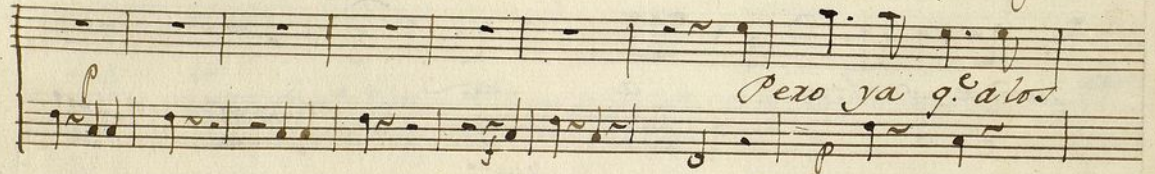
etias - — Ve nido Poe tas que
criticais a todos que criti cais a todos a
uenda suelta — a
mas si a mi voz bi
nieran q.^{de} de ambrientas quisedas que se bieran



que de oſos dente gridoſ y que carax



por que loſ Po etas ſon figuras raras

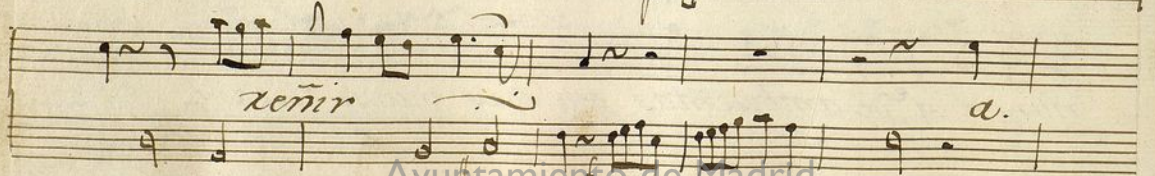


Pero ya q. e alor



Poetas pero

de mñ no puedo-



xeñir

a.

q.^{º.} ellos critican a q.^{º.º.} dis

culpar quicno - dis

Alto

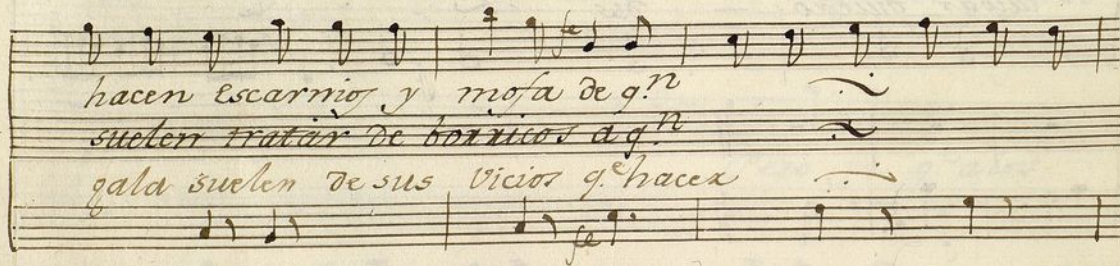
vervi

vervi

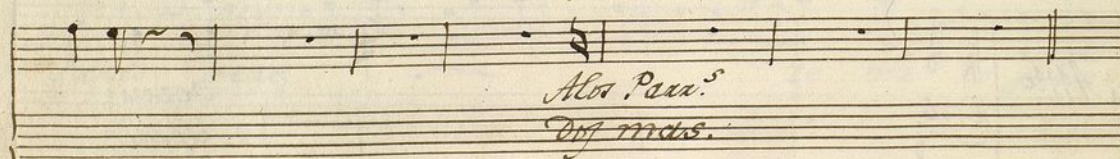
(no.) vervi



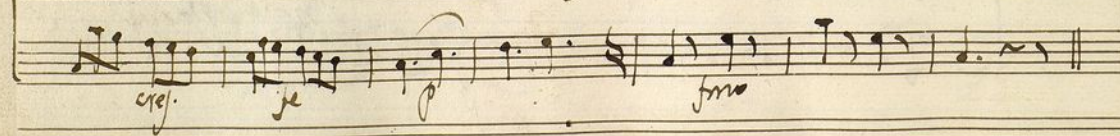
gracia a mil Damas de estofa de g.ⁿ
 gracia a mil usas ricos d g.ⁿ
 gracia mil homb.^s sin plicios g.^e hacen



hacen escarnio y mofa de g.ⁿ
 suelen tratar de borrachos d g.ⁿ
 gala suelen de sus vicios g.^e hacen



Alas Para.^s
 Voy mas.



cres. je fmo

All.^{to} *Por q.^e estos tales*
(no) I por que la dió
tierrén por una discul pa
cada y sepan los Poetas
que dicta el amor propio a su lo cura
los a manifes tarla de esta manera

a
de

Allegro. *to-*

cad mui prãrito por q.^e la armonia temple la iro

pmo

nia con q.^e boi hablar con q.^e chi

tito chi tito chi tito callad

q.^e asi a muchas gentes boi a discub-

par que así a muphar gentes boi a discul
par boi a disculpar boi a disculpar.

Handwritten musical notation on two staves, including rests and notes.

All.^{to} Handwritten musical notation in 3/8 time, featuring a key signature of three sharps (F#, C#, G#) and a double bar line.

Handwritten musical notation on a single staff, including a *f* dynamic marking and a *Punt.^{do}* marking.

Mil Cavalle 201 casados - - - so-
Muchos y si as sopla el viento

auo.

lo asu moza acom pañan
nen las piernas de la madre

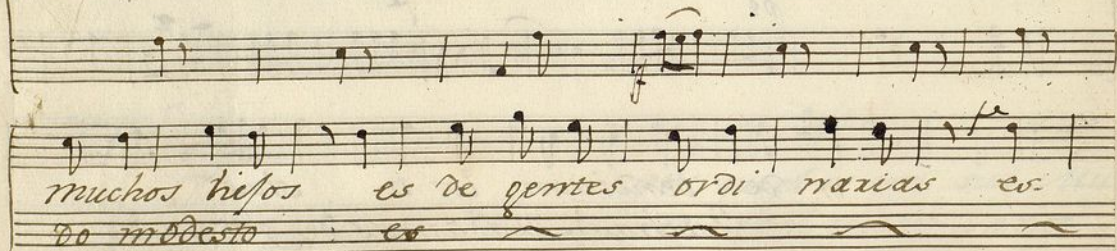
solo
tierre

por que el ir con sus Mu-
por q' el tener panto.

gezer es de gentes ordi narias es
rillas es
de bendicion lo v sias
Muchas Madamas de forma



por q.^a el tener
por q.^a el ver



infi nitos Mayordugos
suellen estar mil dias

De ser bestias hacen gala
llenen de deudas y trampas

de ser
llenor

por
g. et

q. oi dia el ser personas es de gentes ordinarias
no dever nada andie es

es de

The musical score is written on six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics 'de ser' and 'llenor' are written below the first two staves. The third staff contains the lyrics 'por' and 'g. et'. The fourth staff contains the lyrics 'q. oi dia el ser personas es de gentes ordinarias' and 'no dever nada andie es'. The fifth staff contains the lyrics 'es de'. The sixth staff ends with a double bar line and a fermata. The handwriting is in a cursive style typical of the 18th or 19th century.

8

Van a comprar mil Usias
 el Catecismo a sus hijos

enfermedades las tardas —
 pocos Usias les hablan

enfermedad des por
 pocos por

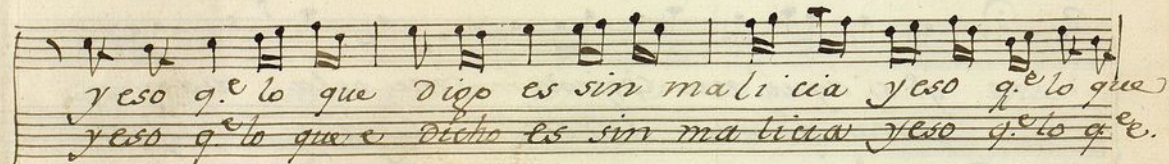
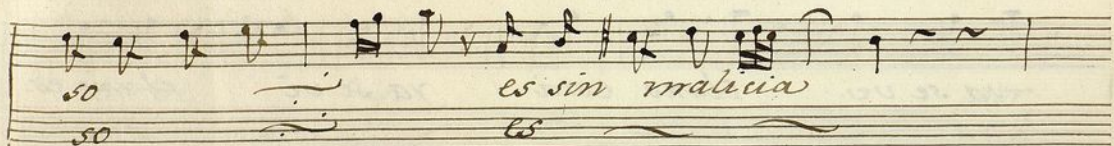
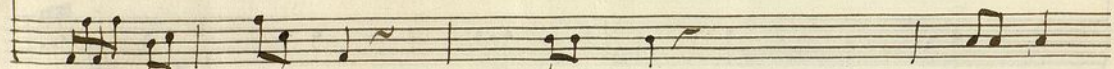
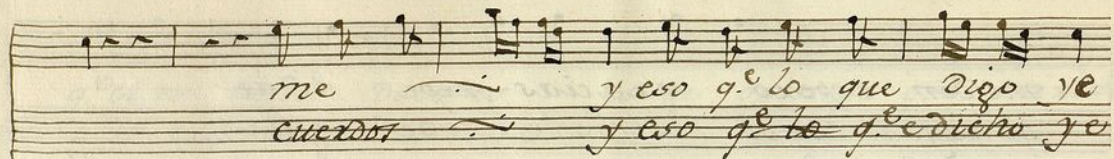
q.º el no tener dolores es de gentes ordi narias
q.º el saber la Doctrina es
es de por de
esta dis culpa todos los u sias que
se la dis culpa y las iro nias yal
m.º

me den espero gracias repe tidas
q.e. hayan cogido sirbate de! quia

ya se ve claro esta ya se ve claro es.
ya

ta q.e. si aqui me cogieran me pela xian
para q.e. sus errores cuando corrijan

Alto



cresc. *fe* *R*

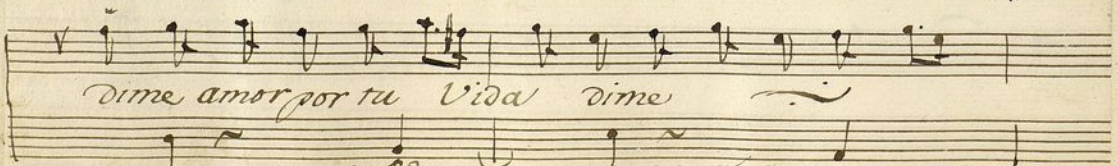
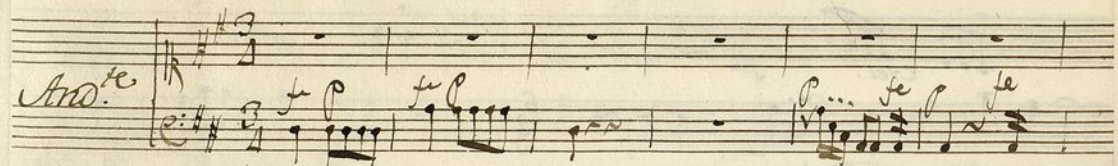
digo y eso q.^o lo que digo es sin malicia
 dicho y eso que lo que es dicho es sin malicia

cresc. *fe*

es *quedi to pia*
 es

All.^o *fe*

nito quedito pianito que ba de iro nia que
 que barr sequei villas que



11

dime amor por tu vida en qual es.

cuela en en qual *cresc.*

en qual es cuela se aprende esa tu arte se a
No tiene libros que solo amor es regla que

de amor *y ciberica* ~~de los~~ tu en
de los carinos a

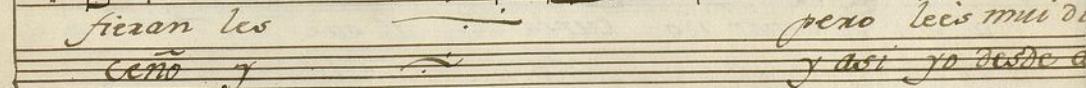
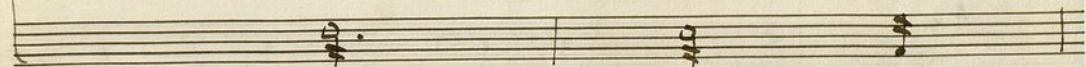
Ayuntamiento de Madrid

señas al mas ruido.
la Dama mas necia

q. en unos ojos lea
enseña en un momento

lo que tu mano es cibe - con amorosas
de su arte encantado m. las modas y los

letras - tu a los amante fieles - con voces imber-
tientos quando a de hacer des de nes quando a de perir





*fiel saber tal ciencia pero lees muy di
ora Cupido tierno y así yo desde a*



*fiel saber tal ciencia
ora Cupido tierno*



*al que de amor no cursa al que
de ti solo en ti solo de ti*



la tierna escuela - donde amor así mis
 estudiar quicase por que tu de tu ciencia
 no donde donde amor así mismo es q.º en
 es por que por que tu de tu ciencia solo eres
 seña es q.º es q.º enseña -
 maestro solo solo eres maestro.

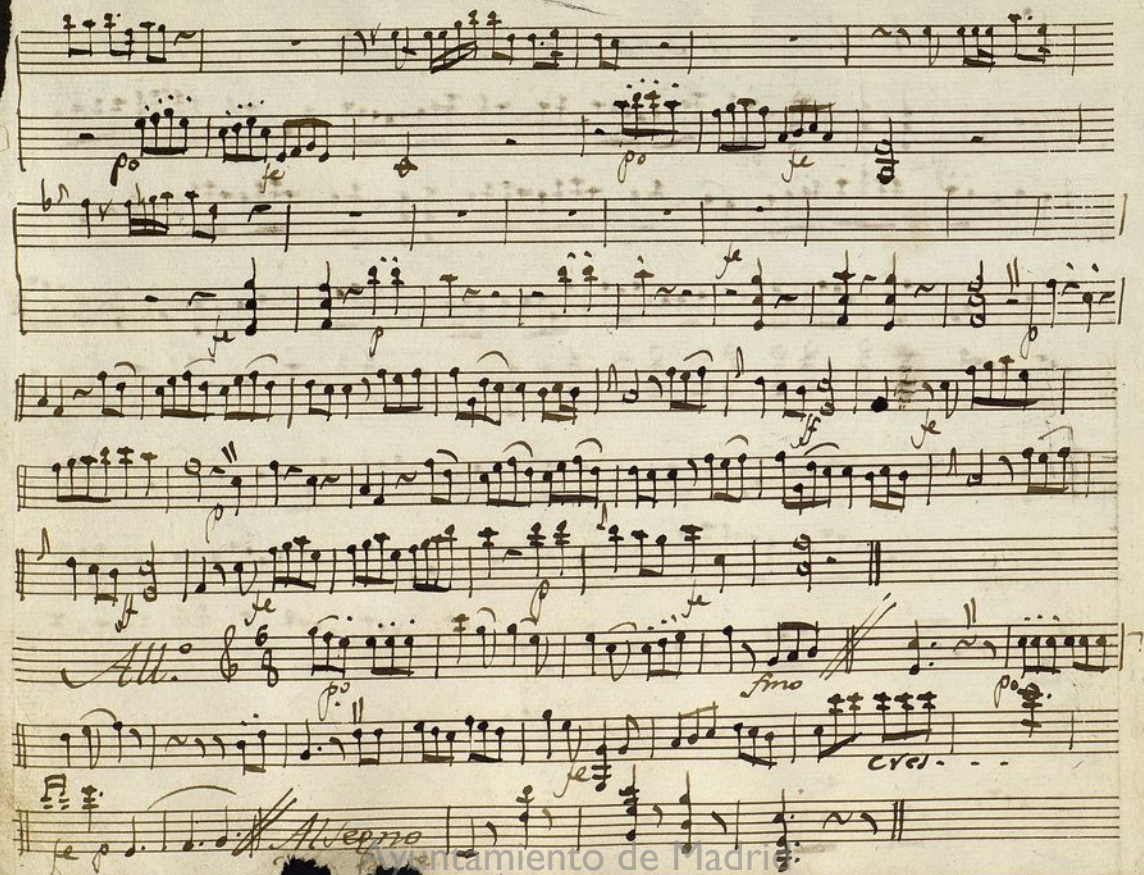
Allegro.
cres.

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Violin 1. Con.^a a Solo la disculpa de los Acos

All.

The musical score is written on ten staves. It begins with a treble clef and a key signature of one flat (B-flat). The tempo/mood is marked 'All.' (Allegro). The title is 'Violin 1. Con.^a a Solo la disculpa de los Acos'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are also some handwritten annotations like 'je' and 'for'.





Handwritten musical score on ten staves, featuring various musical notations and dynamic markings.

The score begins with the tempo marking *All. to* and the key signature of two sharps (F# and C#). The time signature is 3/8.

Dynamic markings include *po* (piano), *arco* (arco), *for.* (forte), and *Punt. do* (puncta do).

The notation includes treble clefs, various note values (eighth, sixteenth, and thirty-second notes), rests, and slurs. There are also some handwritten annotations, such as "je" and "Punt. do", which may refer to specific musical techniques or performance instructions.

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts.

A watermark "Ayuntamiento de Madrid" is visible at the bottom of the page.

A handwritten musical score on eight staves. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes many beamed notes, suggesting a fast or rhythmic piece. There are several dynamic markings throughout, including *arco*, *for*, *Allegro*, *crei. fe*, *Allegro*, and *Allegro*. The score ends with a double bar line and a repeat sign.

arco

for

Allegro

crei. fe

Allegro

Allegro





Ayuntamiento de Madrid

t

Mus 82-19

Violin I. *For. a solo la vicuña de los Andes*

Handwritten musical score for Violin I, titled "For. a solo la vicuña de los Andes". The score is written on ten 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 cursive, handwritten style. The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). The score is divided into measures by vertical bar lines. The paper is aged and shows some staining and wear. A watermark "Alcázar de Madrid" is visible at the bottom center of the page.





Handwritten musical score on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music is characterized by frequent use of triplets and sixteenth notes. Dynamic markings such as *pp* (pianissimo), *arco* (arco), and *Punt. do* (Punctum do) are visible. The score is divided into sections by large, curved lines. The final section is marked with *Punt. do* and a double bar line. The text "Ayuntamiento de Madrid" is printed at the bottom center of the page.

pp *arco* *Punt. do* *pp* *arco* *Punt. do* *pp* *arco* *Punt. do* *pp*

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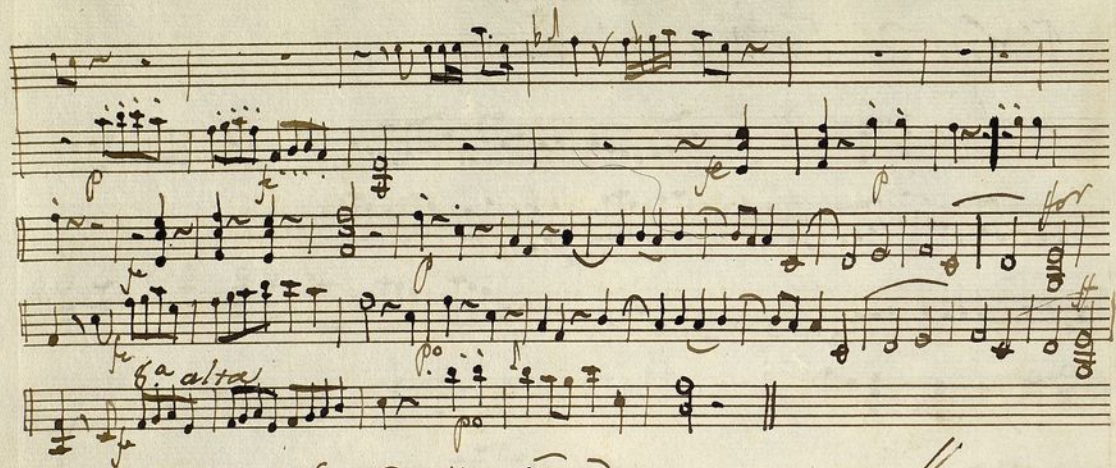


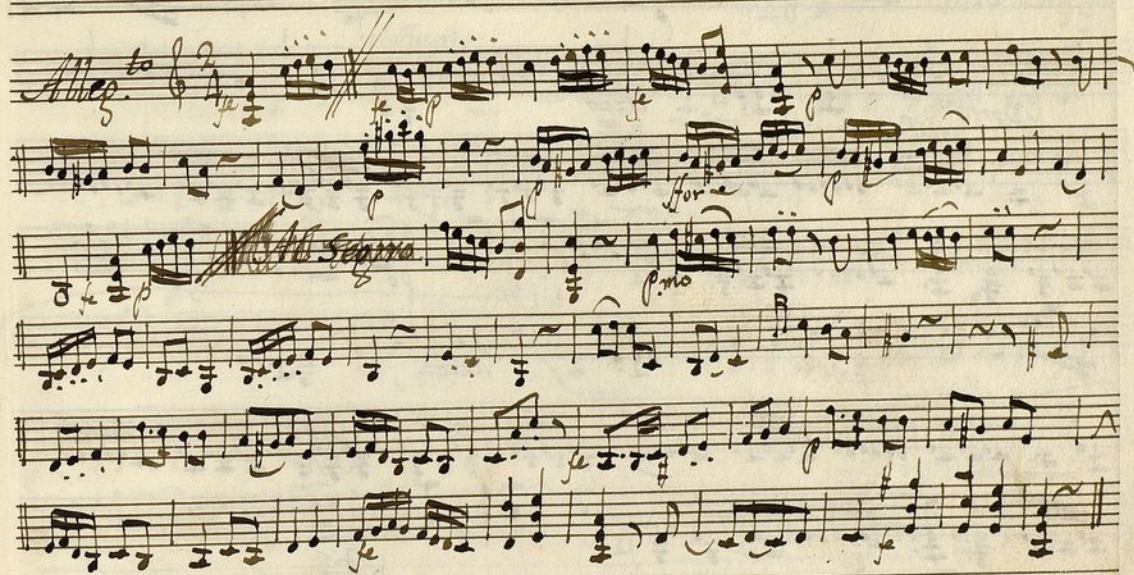


A handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score is characterized by frequent use of slurs and dynamic markings including *pp*, *fer*, *mo*, *crel.*, and *Allegro*. The notation is dense, with many notes and rests. The score concludes with a double bar line and the word *Allegro* written below the staff.

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Violin 2.^o Ton.^a a Solo la Disculpa de los Vecinos



A handwritten musical score for guitar, consisting of ten staves. The notation is dense and complex, featuring many triplets, slurs, and dynamic markings. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/8 time signature. The score includes various performance instructions such as "Purt. do", "arco", and "al Puente". The handwriting is in dark ink on aged, slightly yellowed paper. A watermark "Digitized by Google" is visible at the bottom center.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music is written in a cursive, handwritten style. Various musical markings are present, including *And.* (Andante), *for.* (forte), *cres.* (crescendo), *ten* (tension or tenor), and *mo* (more). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The handwriting is fluid and characteristic of 19th-century musical notation.



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Violin 2^o For^a Solo La disculpa a los Niños





Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a 3/8 time signature. The score is marked with various performance instructions and dynamics:

- All.^{to}* (Allegretto) at the beginning.
- Pizz.^{do}* (Pizzicato) and *arco* (arco) markings indicating changes in playing technique.
- al puente* (al puente) markings, likely indicating a specific section or bridge.
- Pizz.^{do}* (Pizzicato) and *arco* markings are repeated throughout the score.
- The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and various rests.
- There are several instances of crossed-out or heavily scribbled-out passages, particularly in the middle and lower staves.
- The manuscript is written in brown ink on aged, slightly discolored paper.

Arquitectura de la Universidad

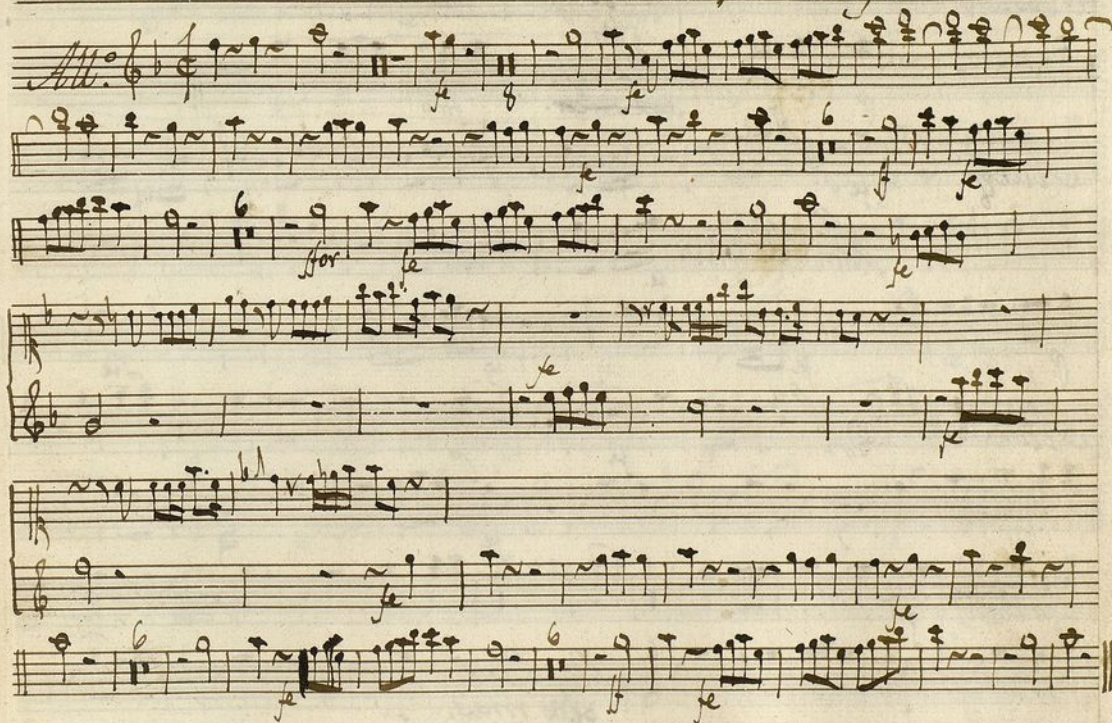




Al secondo
8

Ayuntamiento de Madrid

Oboc 1.º For.ª a Solo la disculpa delos Niños



Handwritten musical score on ten staves, featuring various tempo markings and dynamic instructions.

Staff 1: *All.^o* 6/8. Includes dynamic markings *f* and *fe*.

Staff 2: *All. segno* ~~*And. mar.*~~ *fmo*. Includes dynamic markings *f* and *fe*.

Staff 3: *All. seg.^o* 2/4. Includes dynamic markings *f* and *ff*.

Staff 4: *All. seg. (no)*. Includes dynamic markings *f* and *fe*.

Staff 5: *All.^o* 6/8. Includes dynamic markings *f* and *fe*.

Staff 6: *All.^o* 3/4. Includes dynamic markings *f* and *fe*.

Staff 7: *All.^o* 3/4. Includes dynamic markings *f* and *fe*.

Staff 8: *All. Parr.^o* ~~*And. mar.*~~. Includes dynamic markings *f* and *fe*.

Staff 9: *All.^o* 3/4. Includes dynamic markings *f* and *fe*.

Staff 10: *All.^o* 3/4. Includes dynamic markings *f* and *fe*.

Watermark: Ayuntamiento de Madrid



Ayuntamiento de Madrid

t

Mus 82-19

Oboe 2.^o *Ton. a solo la disculpa de los Niños*

Handwritten musical score for Oboe 2. The score is written on ten staves. The first staff has a treble clef and a key signature of one flat (B-flat). The music is in common time (C). The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'fe' (f marcato). There are also some fingerings indicated by numbers like '6' and '24'. The handwriting is in ink on aged paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The tempo/mood is indicated by *Allegro All.^o* at the top right and *Allegro* at the bottom right. The score is written in brown ink on aged paper.







Allegro.

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trampa 2.^a Tor.^a a solo la disculpa delos necios





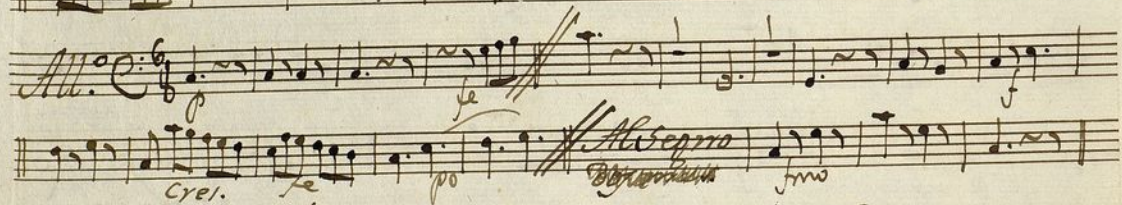
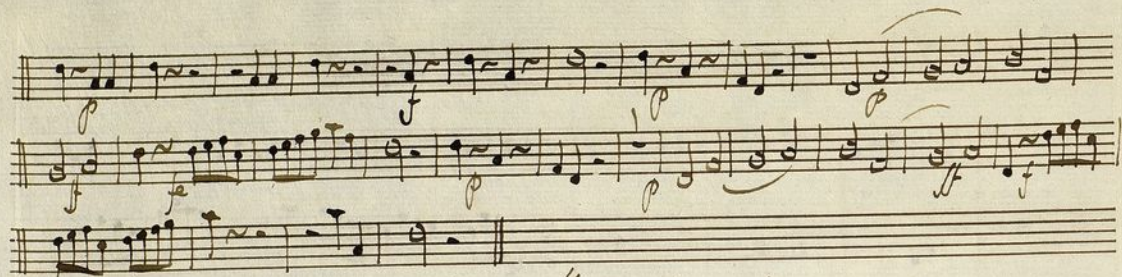
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t

mus 82-19

Bajo Torr.^a a solo la disculpa de los Necios.

Handwritten musical score for a solo performance. The score is written on ten staves. The first staff contains the title and tempo marking. The subsequent staves contain musical notation, including notes, rests, and dynamic markings such as *Allo*, *p*, *for*, *f*, and *je*. The notation is in a single system, with the first staff being a vocal line and the subsequent staves likely representing a piano accompaniment. The score concludes with a final measure on the tenth staff.



1 Arco

2

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