

Seq.º 16. N.º 26.

Mus 81-6 1.

Seq.º 4.º n.º 8

t

Galino f.

Seq.º 2.º don. Carlota.

Jon.ª a solo

Laur.ª

// 3245

La Reprension del vicio.

8

De Laserna

Ayuntamiento de Madrid

12000 16767

Handwritten musical score on aged paper, featuring six systems of staves. The lyrics are in Spanish, written in a cursive hand. The music is written in a single system per line, with a treble clef and a key signature of one sharp (F#). The lyrics are:

fecto su prin ci pio ha de te — — — ner to do ob
le — to tie — — ne o ri — — gen toda causa tie — ne
fec — — to lo peor — — lo — — mas per — —
fec — to su prin ci — pio ha de te ner
su prin ci pio ha de te ner

The score includes various musical notations such as notes, rests, and bar lines. There are some corrections and markings, including a large 'N' and a cross over the fourth system. A watermark 'Ayuntamiento de Madrid' is visible at the bottom.

su prin ci- pio ha de-
te ner su prin cipio ha de te ner Por que ena- que ste
mundo no se halla cosa no se halla co-
sa no se ha lla co
ya sies for zo

sa g^e mi rada de es pa — — — cio no naz ca deo — —
 so g^e den desi las co — — — sas varios a bor

tra g^e mi ra da de es — pa — — — cio no naz ca deo
 tos g^e den de si las co sas — — — va rios a bor

tra no naz ca deo — — — tra
 tos varios a bor — — — tos

All. Poco

Porque & si tan solo

esti ra el sa s tre la tela

el Zapa te

ro - la cabra y el or tera la con cie ncia

el es cri van o los au tos

los Doc

to res las Re cet as

las cuen tas los compra

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do res y las ve ci nas la lengua
Las cuen tas los compra dores y las ve ci nas la lengua y las
ve ci nas la lengua y ya que a to dos
por va rios mo dos to das las co sas
les dan de si les dan de si quiero ver en mi to

Alleg.^{to}

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nada lo q^e el vi cio me da a mi lo que el
 vi cio — me da a mi lo q^e el vi cio me da a mi

— — — — —

Coplas //

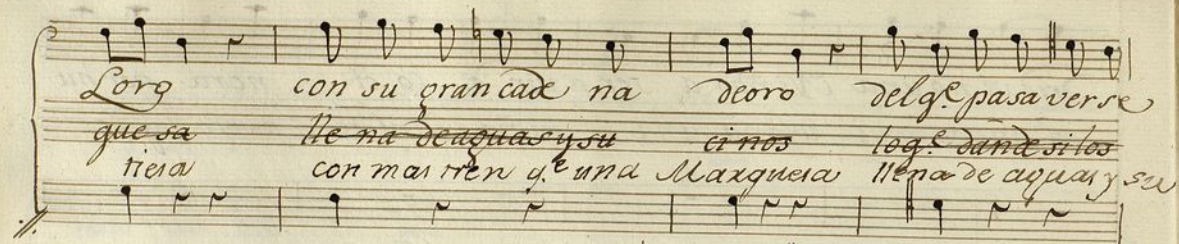
VIII.º

— — — — —
 — — — — —
 att'a
 trata
 punt.º

drid vi no una Niña a ser vir & co ci nera por hu
 en vi nos mui ufana una niña deal to punto y des

ir & quien la rri ña de so luego la es pe te ra de so
 pacha ala se mana de so tres co pas por junto y con

luego la es pe te ra ya ora enrrefa comoun
 re do va tan tie sa com mas treng. una Mar
 tres copas por jun to y con todo va tan
 arco. fl. p.



cierto sas tre nobes tia sino a pobres peca
con el peine un pelu quero no co mia ni de

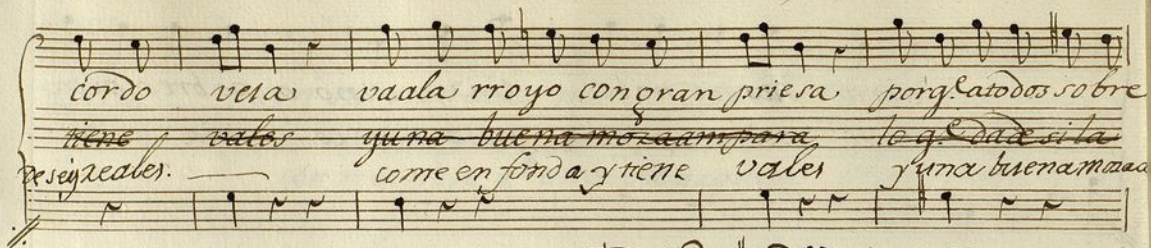
doras puso tienda cierto dia y empezo a vestir se
via una bara e por tere le adqui rieron cierto

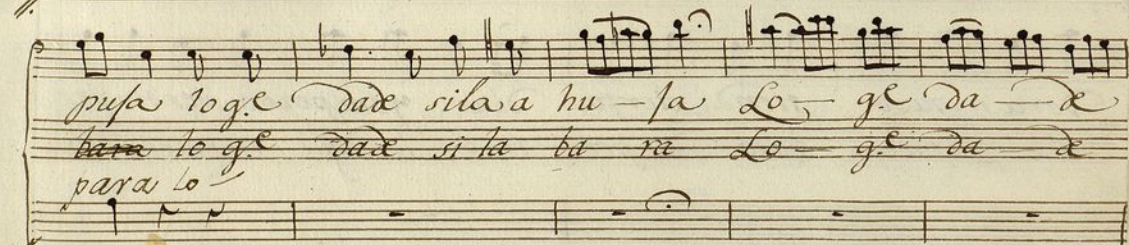
ñoras y enpezo a vestir se ñoras
dia ya un quel sueldo de seis rrea les
le adqui

yhaora en/aca
come en fonday
ya un q el sueldo es

arcs.

f.


 cordo vela vaala rroyo con gran priesa porq. atodos sobre
 tiene valos yuna buena moza ampara lo q. e da si la
 de se y reales. come en fonda y tiene valos y una buena maza


 pufa lo q. e da si la a hu - la Lo - q. e da - a
 bara lo q. e da si la ba ra Lo - q. e da - a
 para lo


 si la a hu - la
 si la bara
 fl.

vna Vinã iba ala fuente sin ca mi say con chi
 tiene un pobre mante is ta ar to & dormiren

nelas se can soy muy dili gente como un par de casta
 pafa sing. nadie torre sista se & dica alaba

nue las como un par de casta nue las yal bolero
 rafa se & dica alaba rafa Ahora gasta

arco

se.

Por Re

dedi cada gasta camí sabor dada y anda en coche ~~de~~
suber ti na come en ba xilla de chi na y tiene medallas

Cu o.

~~de~~ lo q.e da de si el bo le-ro Lo - ge da - e
artas lo q.e da de si las car tas lo - q.e dan - e

si el vole-ro

si las car tas

fe.

*con poco más de un
más sentado*

Mirando que los vi cios si quen con ve
Mirando

ps.
ras si quen con ve ras

si quen con ve

fl.
ras vere mas si con bur las tienen en mien

da veremossicon bur — las tienen en mien —

da tienen en mienda sigaelen rre — do q. a fuerza del mar

ti — No se ablanda el hier — rro q. a fuerza del mar

fl.

The image shows a page from a handwritten musical manuscript. It features five systems of music, each consisting of a vocal line and a lute line. The lyrics are written in Spanish and are partially obscured by the musical notation. The paper is aged and shows some staining. The handwriting is in a cursive style typical of the 17th or 18th century.

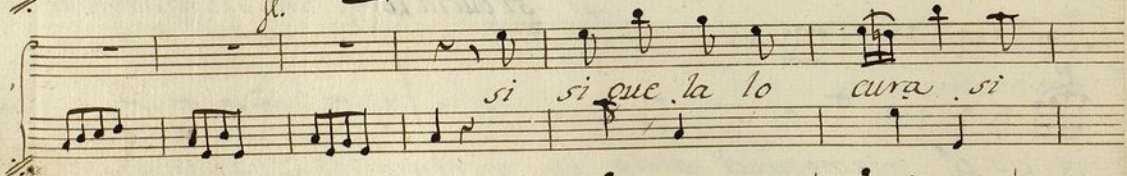
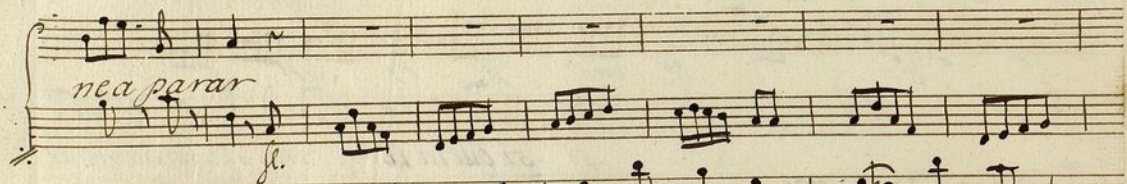
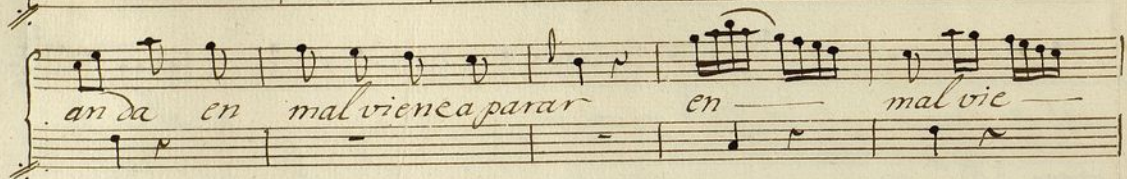
ti No se ablanda el hierro se ablanda el hierro

ff. *mal:* //

Allegro *ff.* *cres.* *ff.* *cres.* *ff.*

si si que la Lo cura, si va en aumento el

pp vi cio el mismo preci picio, en mendara los Daños, qe



da ños q.e no pùde en mendar q.e no pùde emmen
 dar q.e todo el q.e mal anda q.e todo el q.e mal
 anda en mal viene a pa rar vie nea pa rar si
 sigue la lo cura si va en aumento el vi cio el
 mismo preci picio, en mendara los Da ños q.e

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no pude en men dar q. e todo el q. e mal anda en
mal viene a pa rar, en mal viene a pa rar a
en mal viene a pa rar en mal viene a pa

f. *p.* *f.* *p.*

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Handwritten musical score on aged paper. The score consists of three staves. The top staff is a vocal line with lyrics written below it. The middle staff contains rests and a fermata. The bottom staff is a piano accompaniment line. The lyrics are: "raren malvieneapa rarvie ne--apa ptt rar". The notation includes various musical symbols such as notes, rests, and a fermata.

raren malvieneapa rarvie ne--apa ptt rar

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Principal

Violin 1.º

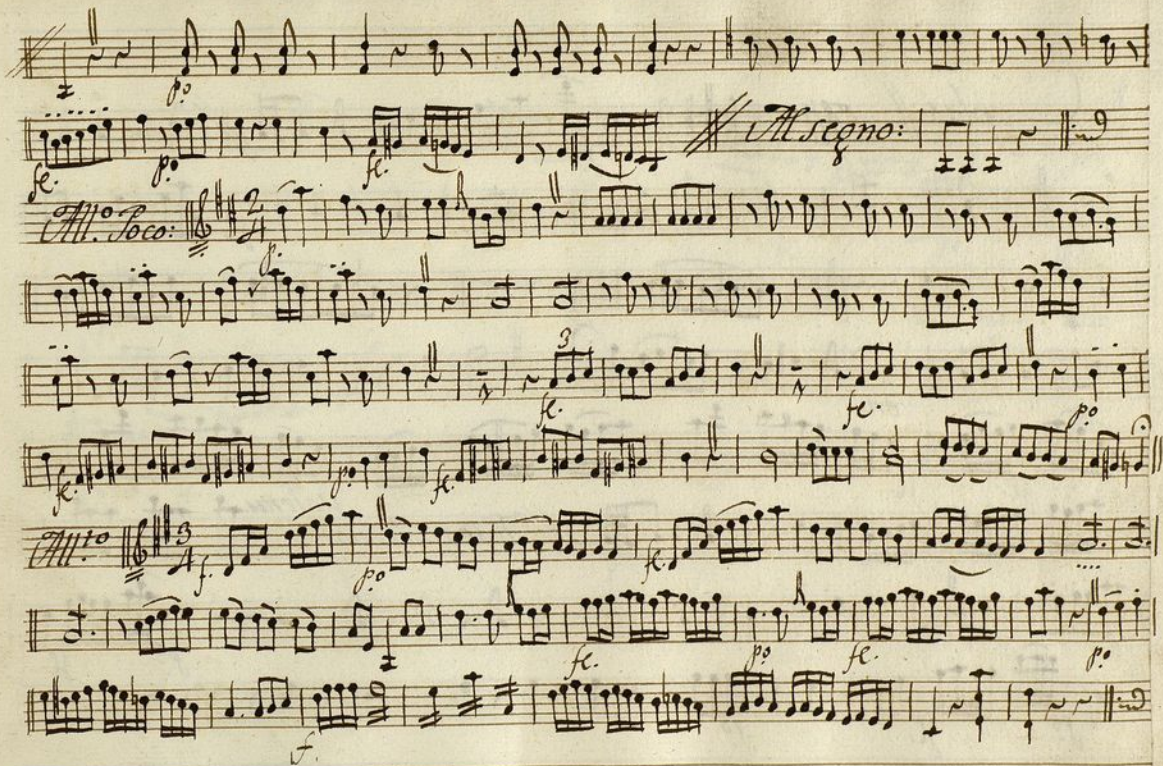
Fon. a. a.

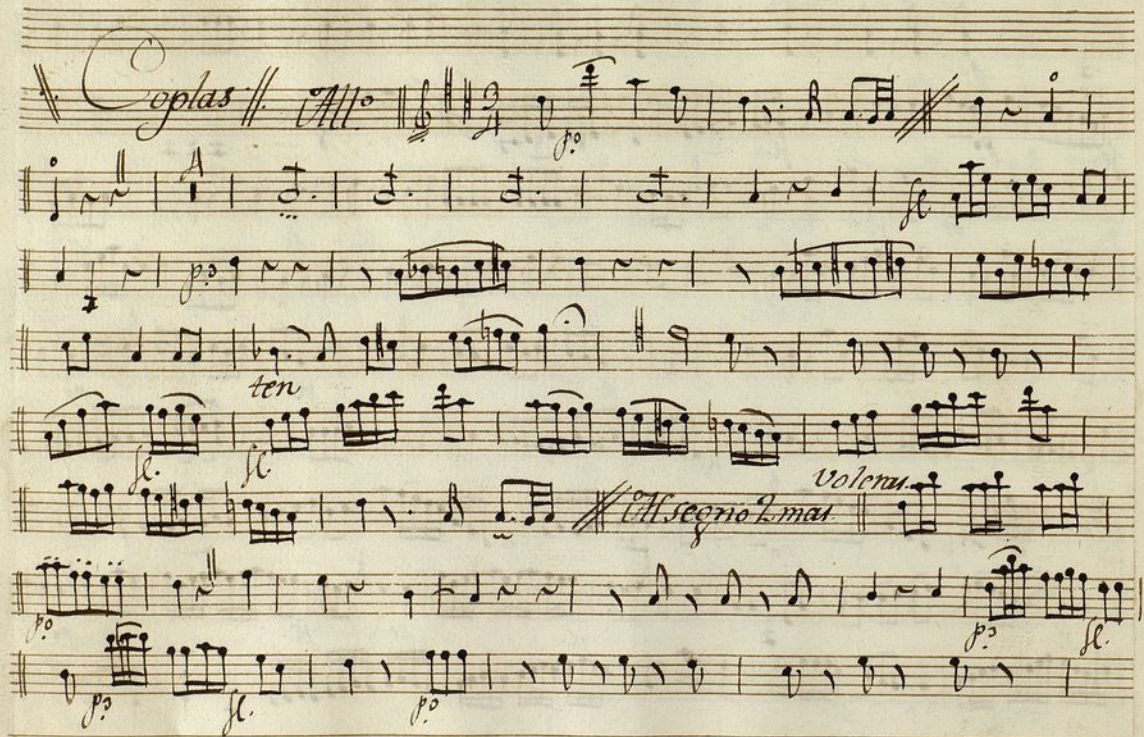
Solo:

La Reprension del vicio
//

Allegro:

f. *fe* *p.* *And.te* *p.* *f.* *p.* *esfr.* *Volerat vivit.* *esfr.* *f.*





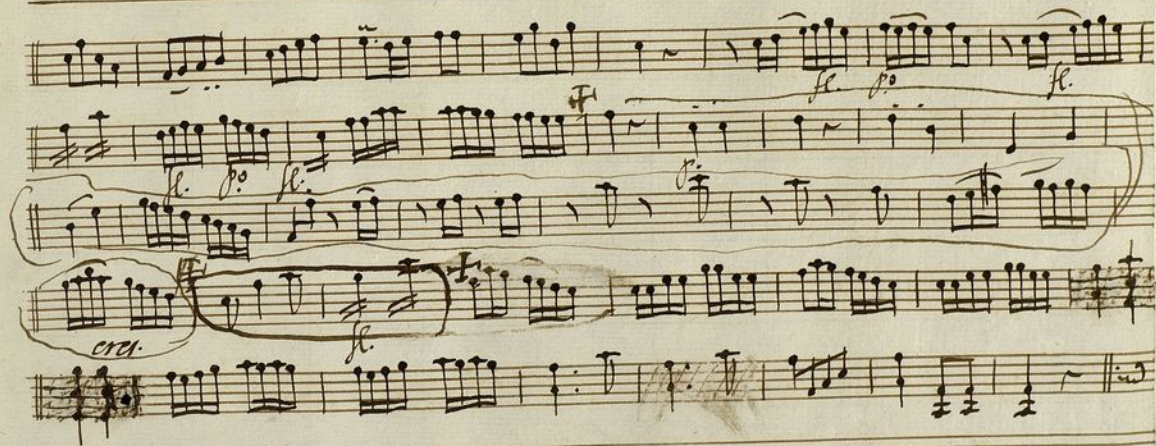


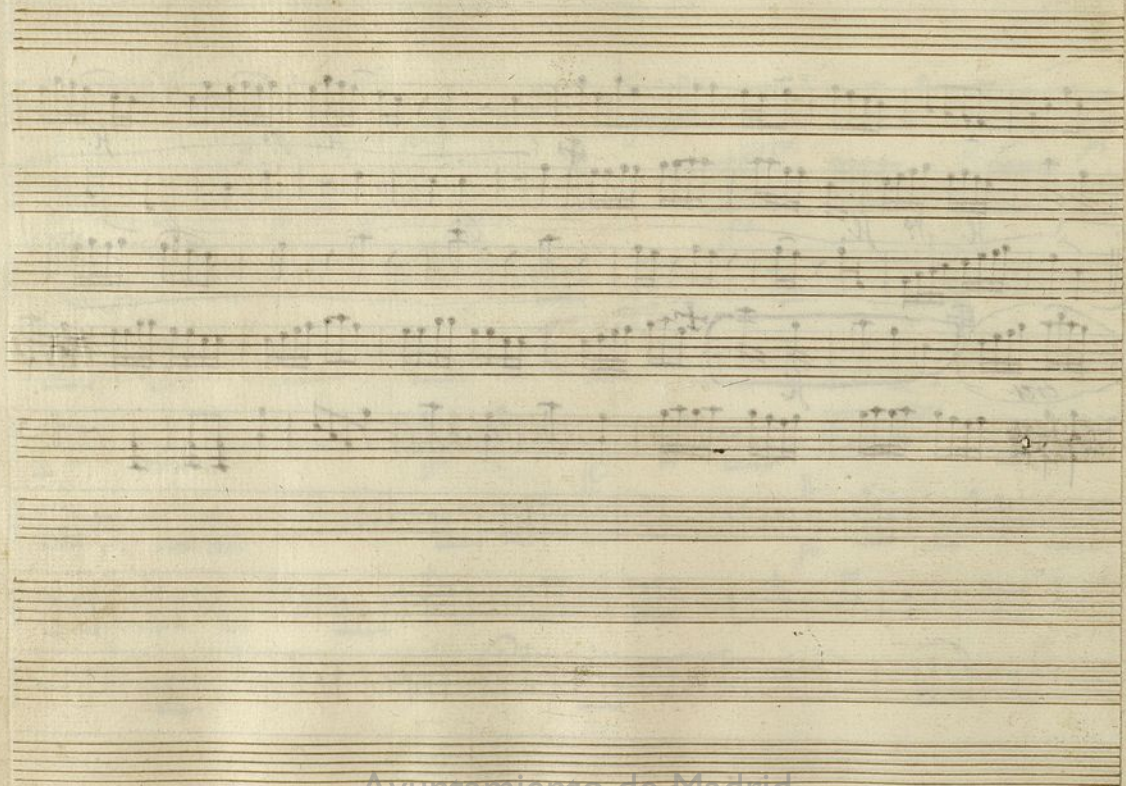
V. S.

Allegro

Allegro

4



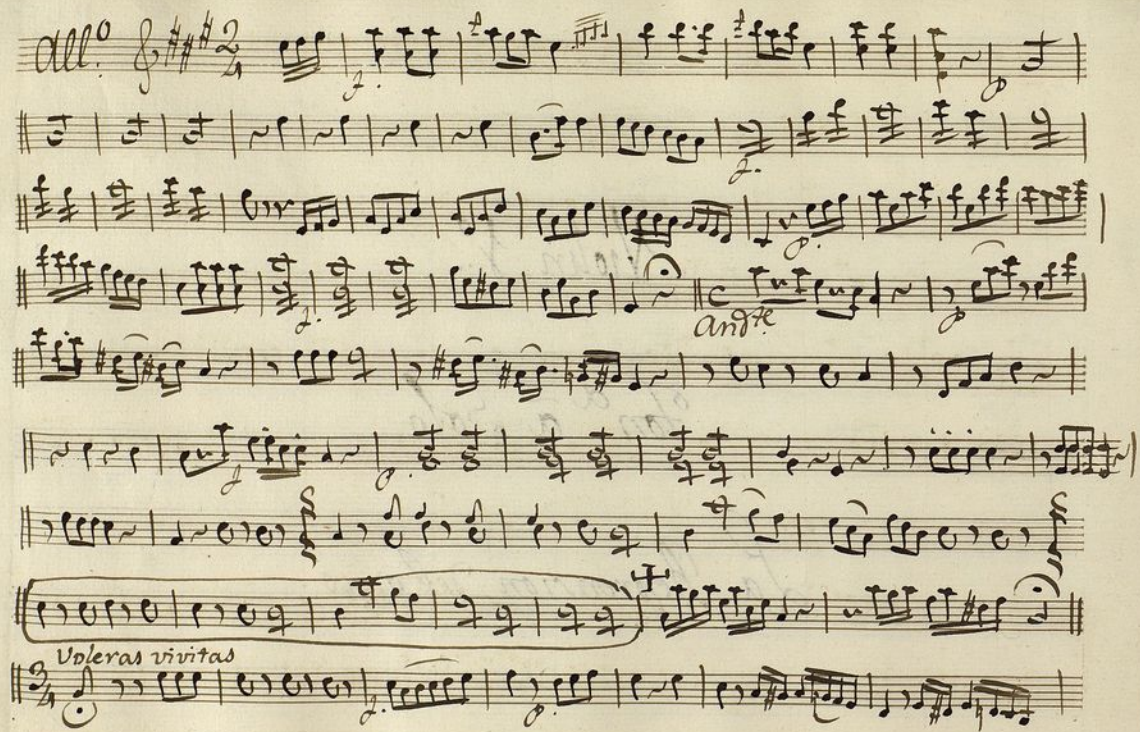


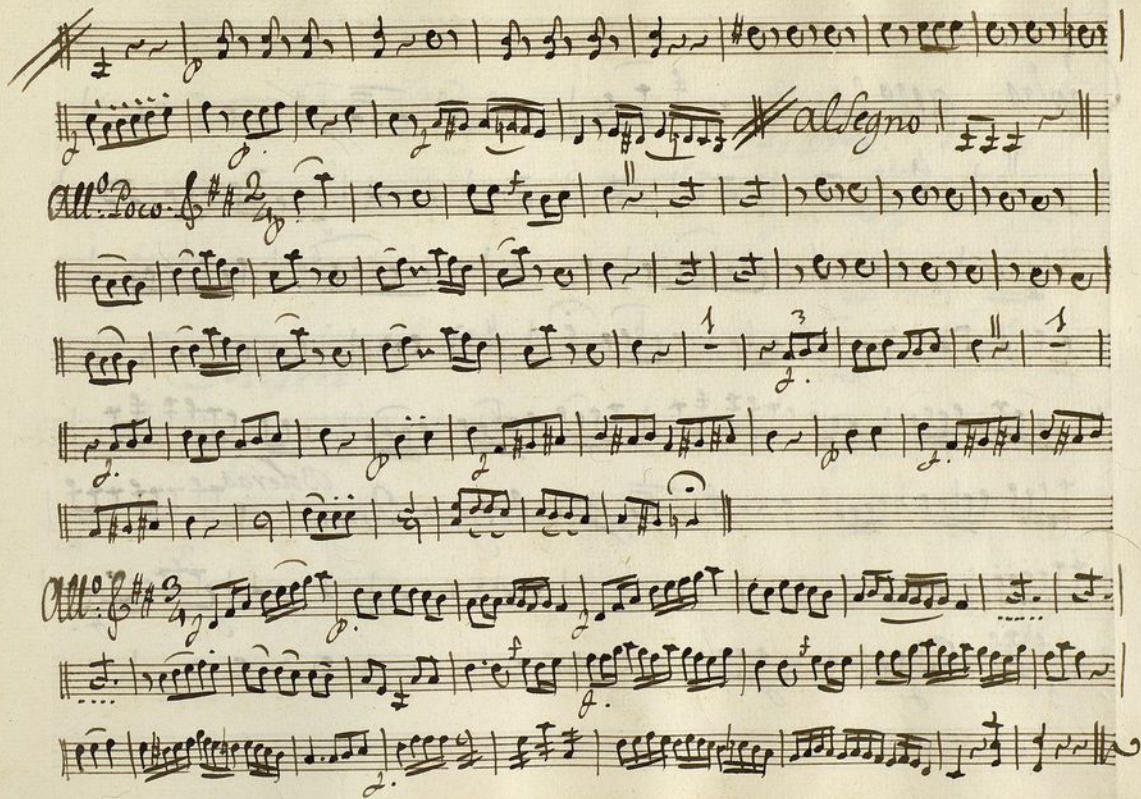
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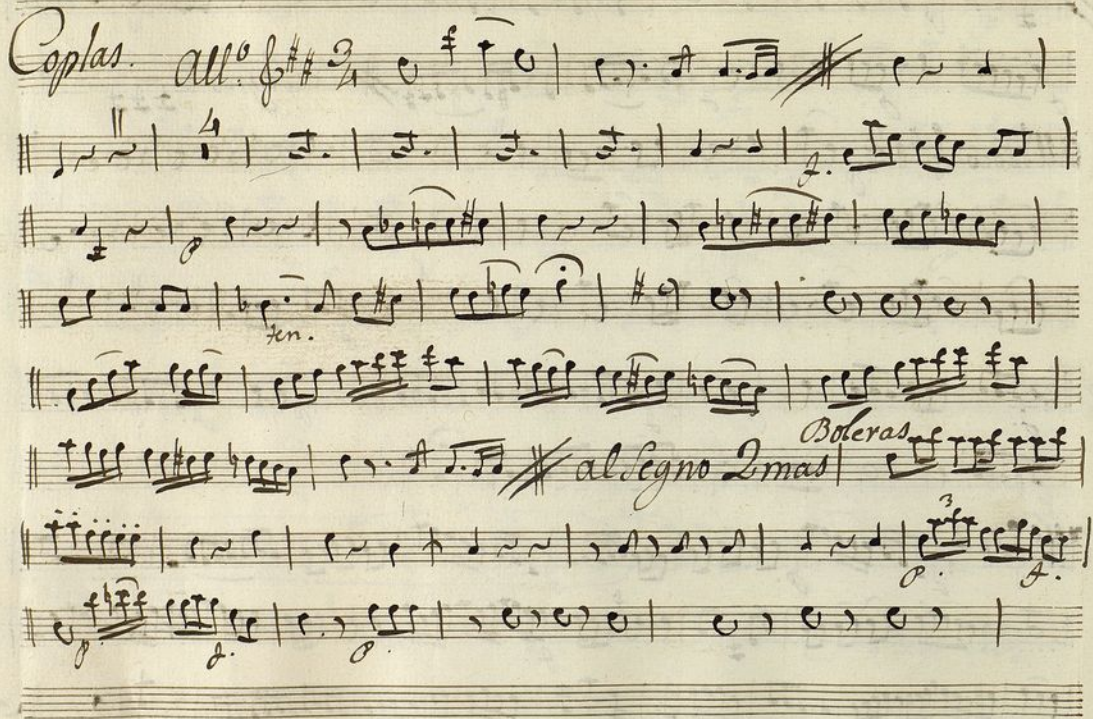
Violin 1^o

ton^a a Solo

La Reprension del vicio.



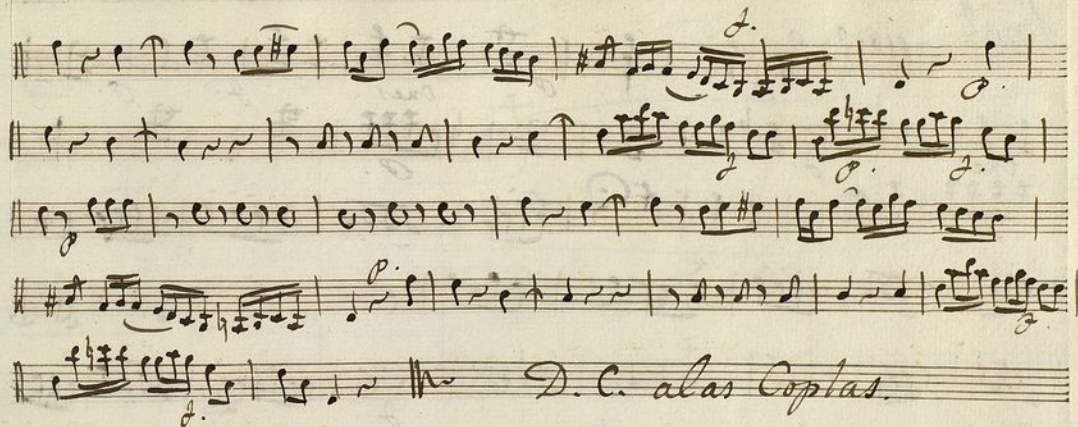


Coplas. all.^o $\text{f}\sharp\sharp\text{2}$ 

ten.

allegro 2mas *Boieras*

3



Final *all.^o* 2/4

cres

cres

cres

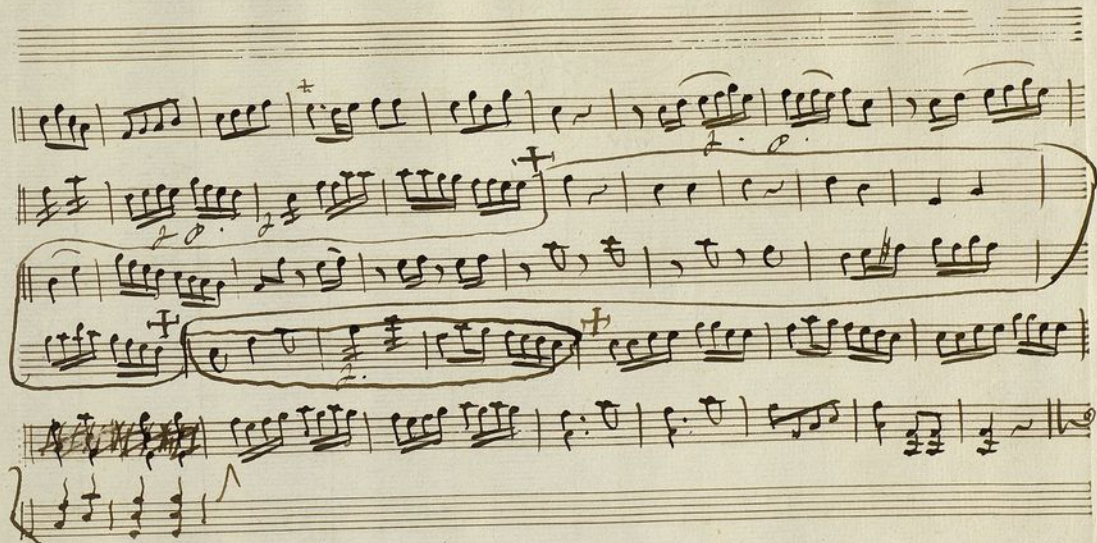
cres

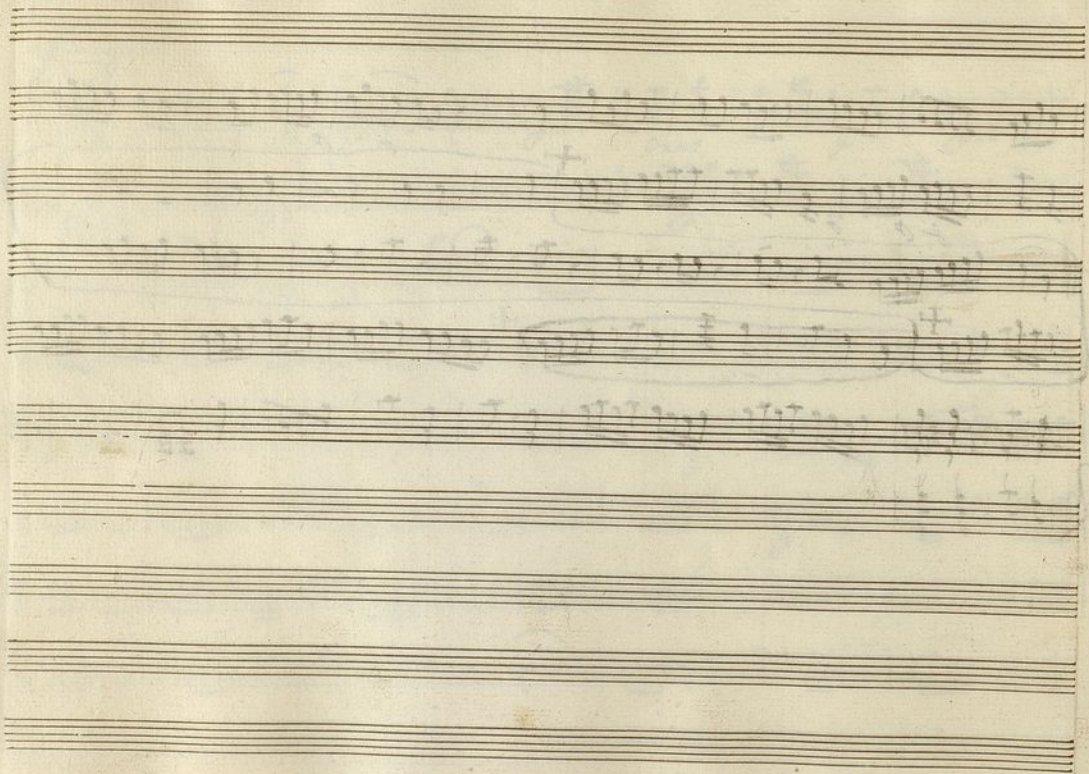
cres

cres

cres

cres



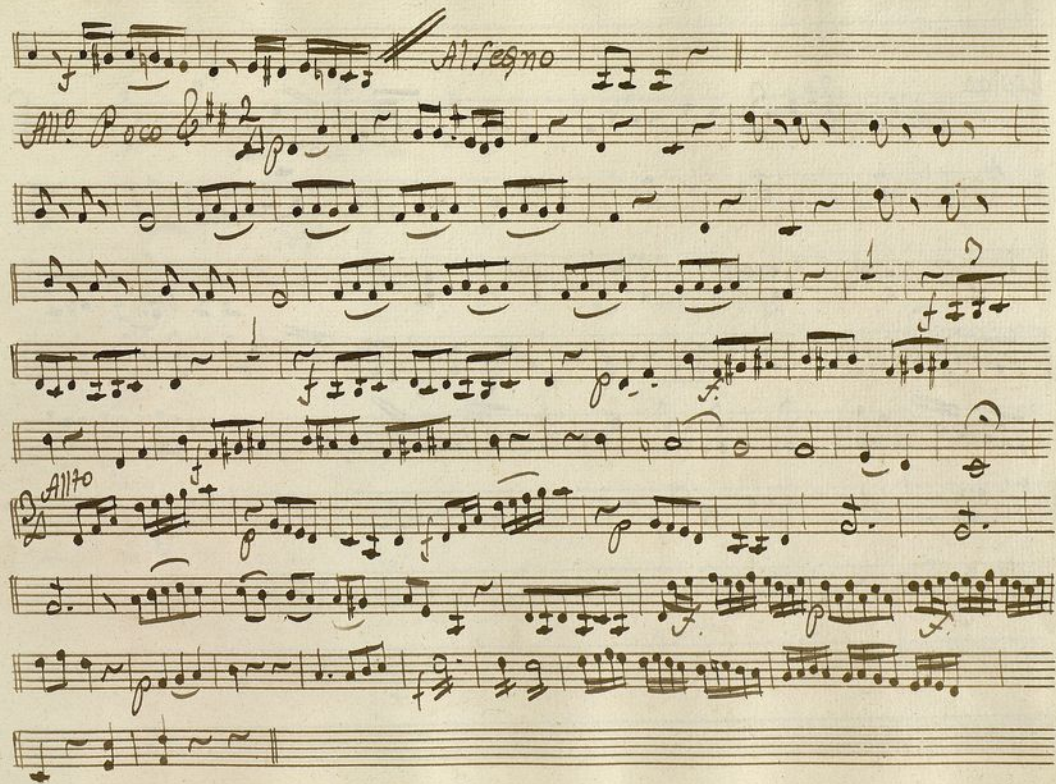


Violín 2º

Fon.ª a solo

La Reprension de el Vicio

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (2/4 and 3/4), and dynamic markings like *me*, *fe*, *Andte*, and *f*. The lyrics "Valeras vivizas" are written above the eighth staff. The manuscript is written in brown ink on aged paper.

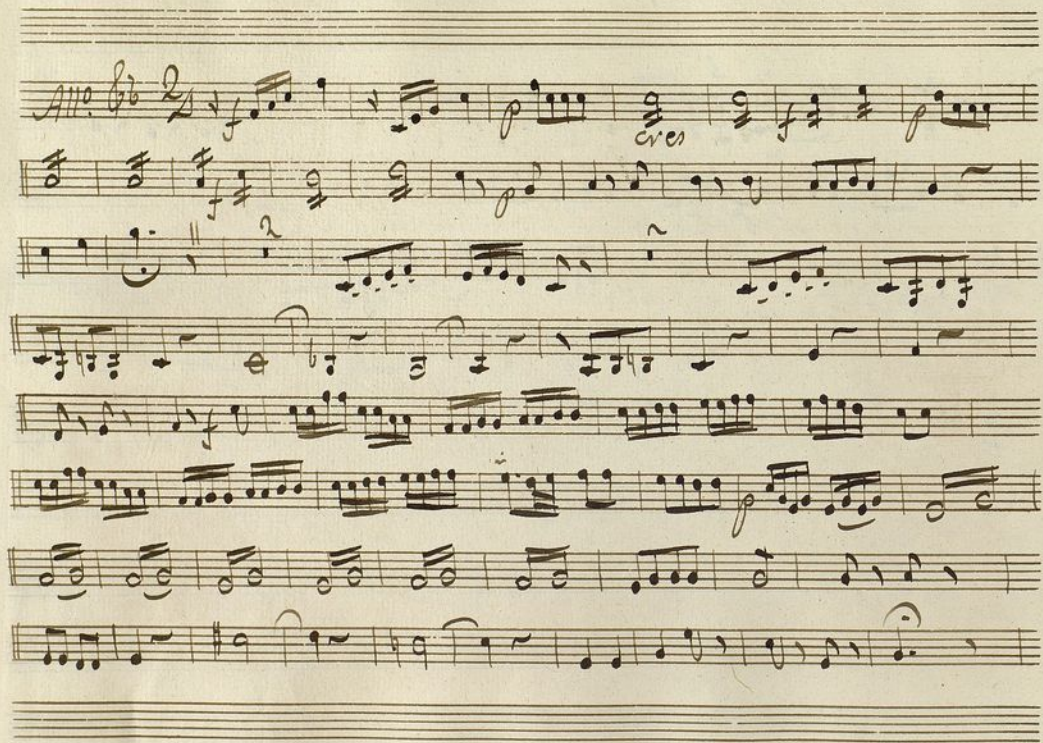


Coplas

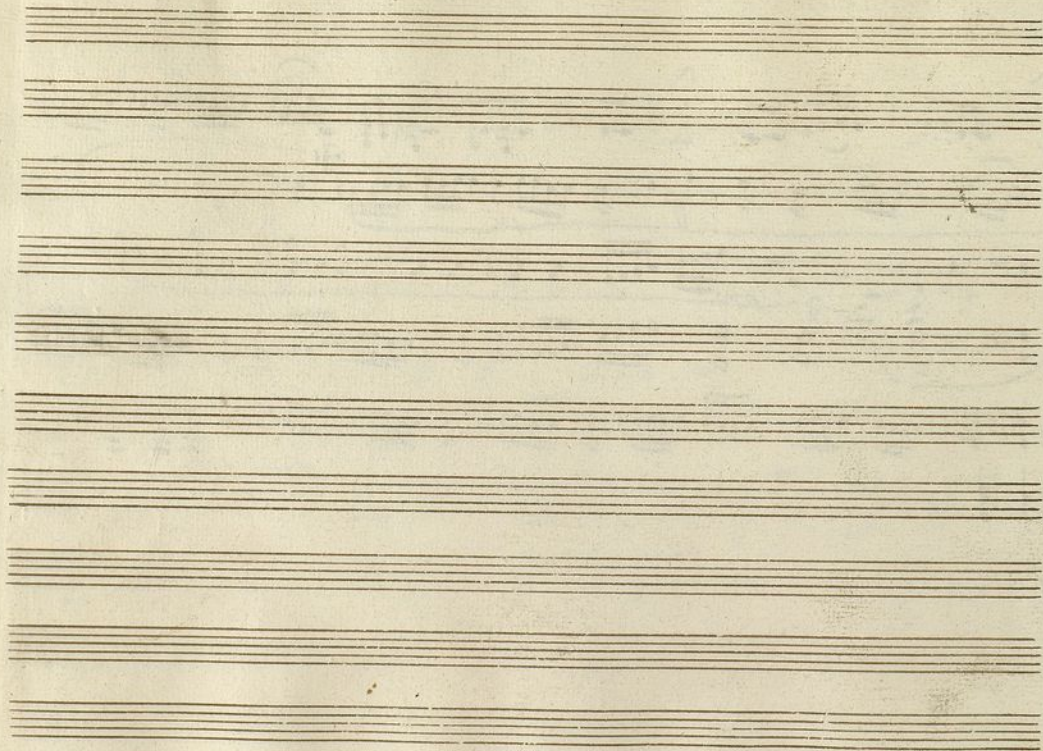




D. C. alas Coplas.







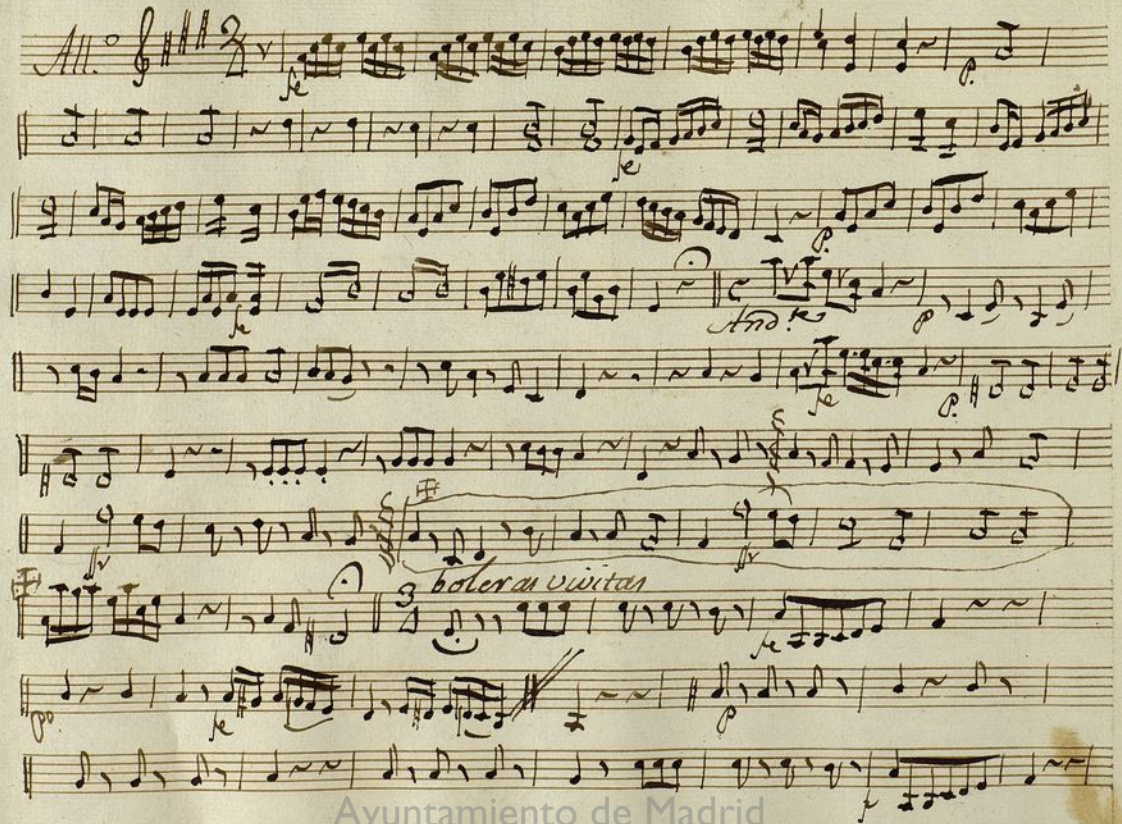
Ayuntamiento de Madrid

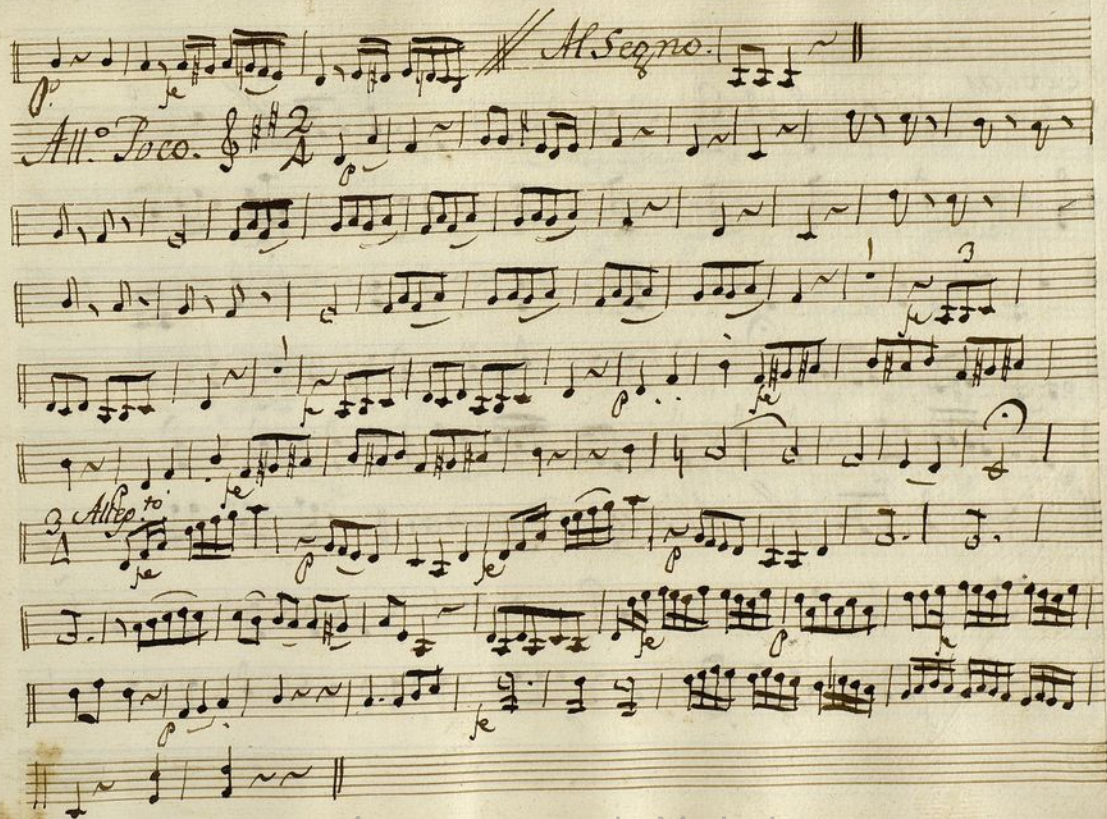
t

Violn 2.^o

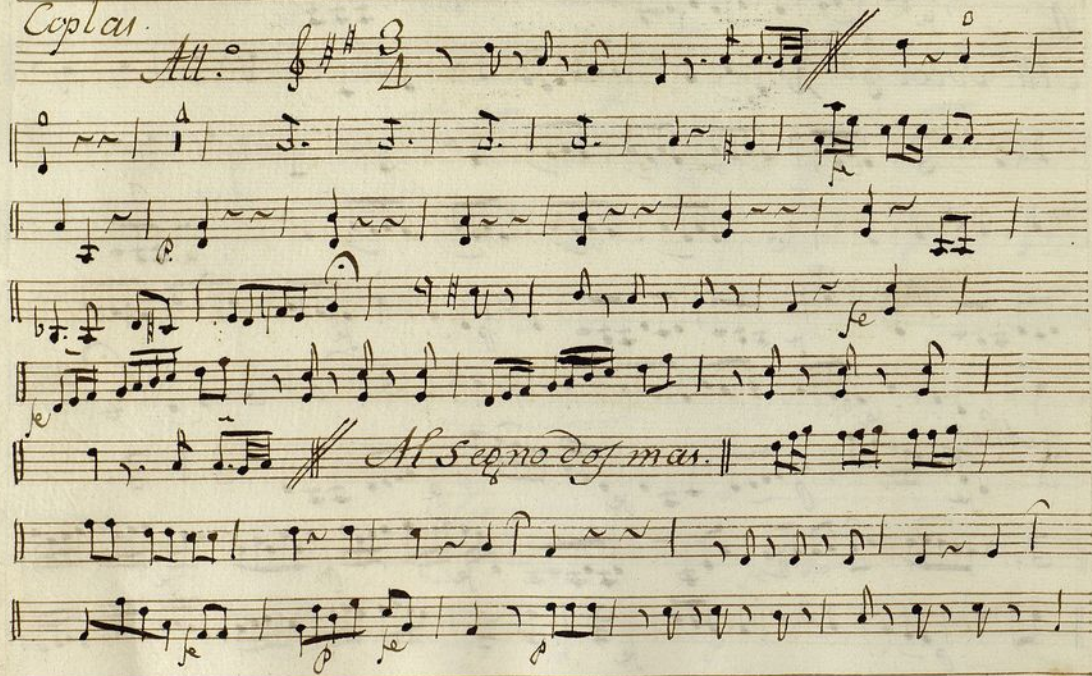
Ton^a a Solo

La Reprension del vicio

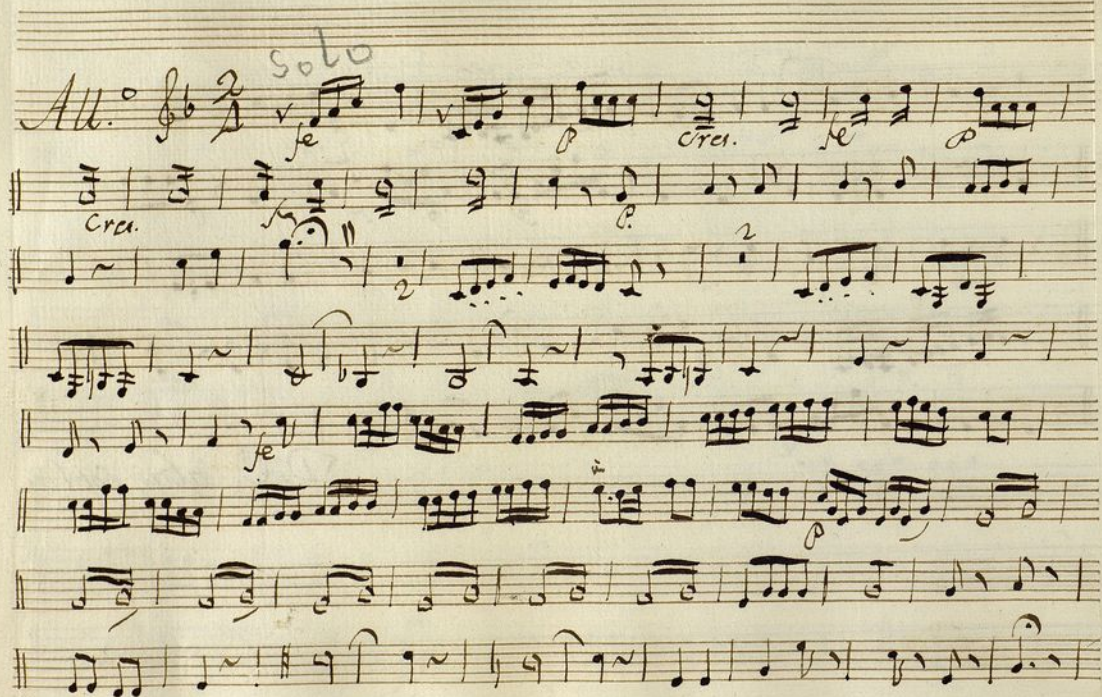




Coplas.

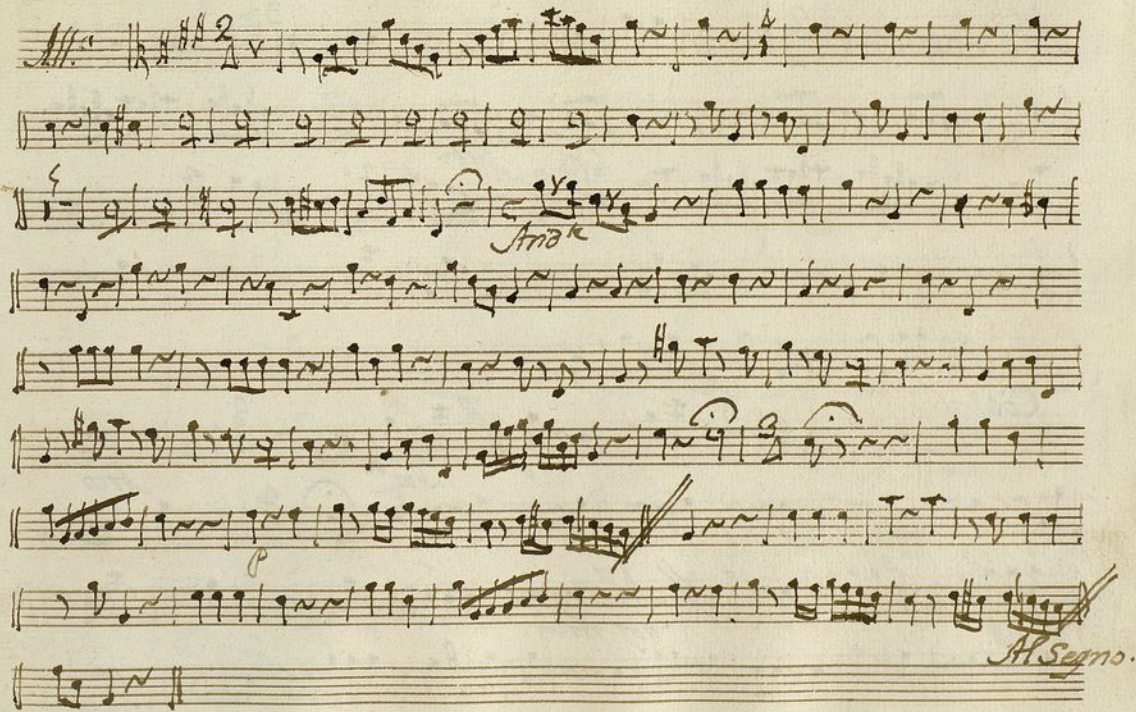








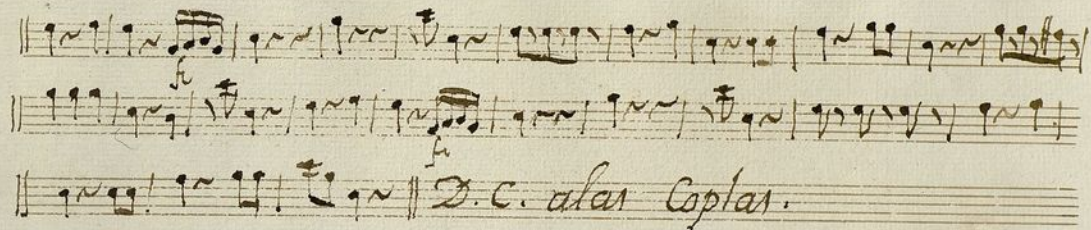
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Viola Ton.^a a solo la Reprension del vicio.

All.^o Poco. G major $\frac{2}{4}$ 2^{da}

Coplas. *All.^o* G major $\frac{3}{4}$ 3^{da}

Allegro *Allegro* *Allegro*



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Oboe 1º Ton.ª a Solo la Reprension del Viejo

All.º $\frac{2}{4}$ *Solo* *And.^{te}*

Voleras! *Solo*

Al Segno. *Solo*

All.º Poco. $\frac{2}{4}$ *Solo* *Alleg.º*

26 19 3

Coplas // *Allegro* // 2/4

p^o *for* *solo*

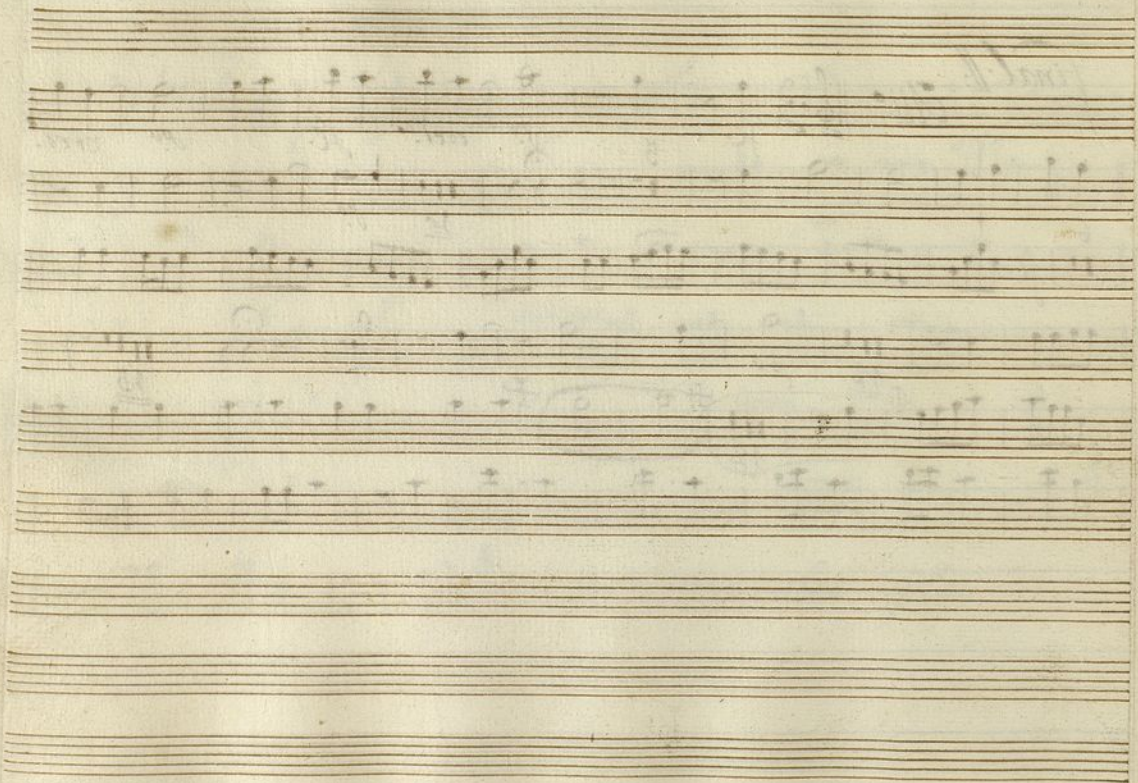
f^e *Voleras* *p^o*

Allegro 2^{ma} // 5

fin *D: C: alas Coplas:*

The musical score is written on seven staves. The first staff begins with the title 'Coplas' and the tempo 'Allegro' in a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'p^o' (piano), 'f^e' (forte), and 'p^o' (piano). There are also articulation marks like 'for' (forzando) and 'solo'. The second system includes the instruction 'Allegro 2^{ma}' (Allegro 2^{da}) and the word 'Voleras'. The score concludes with a double bar line, a 'fin' marking, and the instruction 'D: C: alas Coplas:'. The manuscript is written in dark ink on aged, slightly yellowed paper.





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Obce 2.º Ton.ª a Solo la Reprension del vicio.

All.º G major $\frac{2}{4}$ *Solo*

And.º G major $\frac{2}{4}$ *Solo*

18. Boteras. G major $\frac{2}{4}$ *Solo*

Alleg.º G major $\frac{2}{4}$ *Solo*

26. Alleg.º G major $\frac{2}{4}$ *Solo*

19. Alleg.º G major $\frac{2}{4}$ *Solo*

3. Alleg.º G major $\frac{2}{4}$ *Solo*

Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings.

The first staff begins with the tempo marking *All.^o* and the time signature $\frac{3}{2}$. It features a double bar line with a repeat sign, followed by a section marked *Solo* with a $\frac{4}{4}$ time signature.

The fourth staff contains the tempo change *Al Segno.* and the marking *boleras.* Below this, the sixth staff has a section marked *A* with a $\frac{6}{8}$ time signature.

The score concludes with a double bar line on the seventh staff.

D. C. alas coplas.

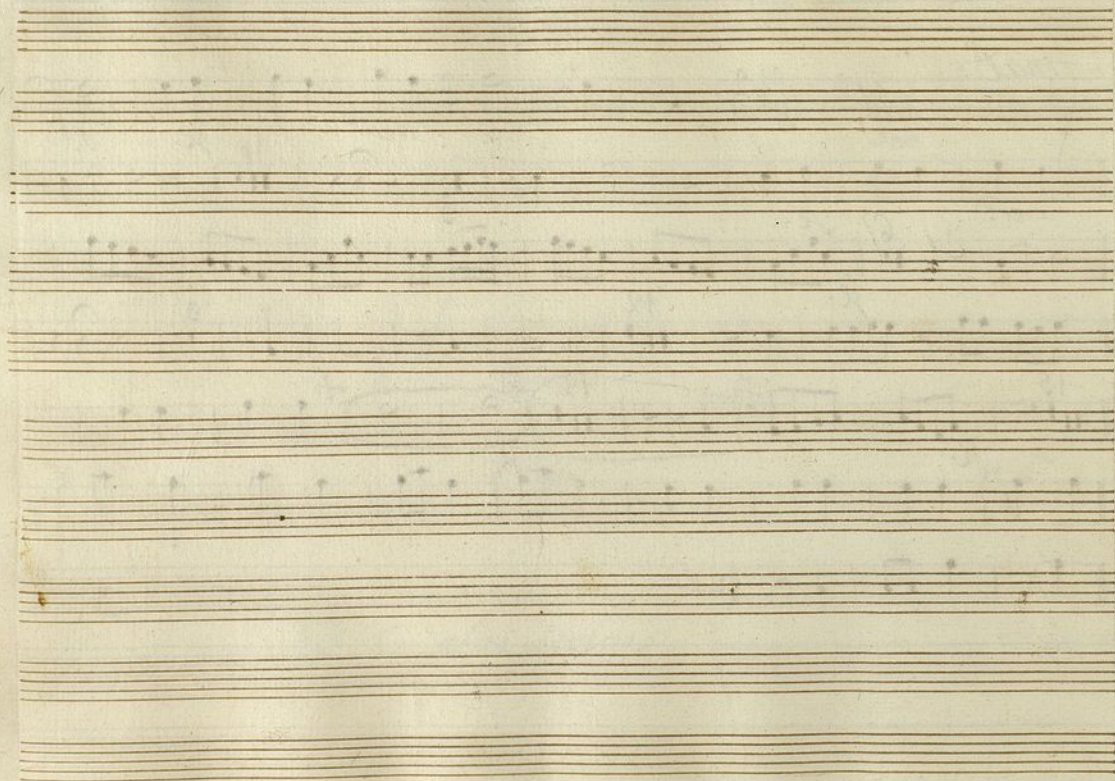
final.

All.^o

p^o cres.^{do} f. p^o

cres.^{do} f. 6 f. 12 15

f. 12 f. 15



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Clarinete Ton^{al} a Solo la Reprensión del Vicio.

Handwritten musical score for "L'Allegretto" by Franz Schubert. The score is written on ten staves. The first staff begins with the tempo marking "Allegretto" and the key signature of two sharps (F# and C#). The music is in 2/4 time. The score includes various musical notations such as notes, rests, and bar lines. Dynamics like "Solo" and "Poco" are indicated. The tempo marking "Allegretto" is repeated at the end of the piece. The score is written in brown ink on aged paper.

Coplar.

Handwritten musical score for 'Coplar'. The score is written on seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features various note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'A' (Allegro) and 'Solo.'. A double bar line with a repeat sign is present. The score concludes with a double bar line.

D.C. alar coplar.



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Trompa. 1.^a Ton.^a a solo la Reprension del Vicio.

Handwritten musical score for "L'Espresso" by Luigi Boccherini. The score is written on five staves. The first staff begins with "Allegro" and a 2/4 time signature. The second staff has a "5" above it. The third staff has a "3" above it and "volera!" below it. The fourth staff has "Allegro" and "Solo" written above it. The fifth staff has "Allegro Poco" and "Solo" written above it. The score includes various musical notations such as notes, rests, and bar lines.

Coplas.

Solo

*Al Sep no
dos mas.*

Boleras.



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Trompa 2^a Ton^a Solo^t la Reprension del Vicio

NVS 81-6

Handwritten musical score for "Je t'adorerai" by J. B. Lully. The score is on five staves. The first staff begins with "All.º" and a key signature of one sharp (F#). The music is in 2/4 time. The lyrics "Je t'adorerai" are written below the notes. The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations like "Solo" and "And. te".

Handwritten musical score for a piece titled "All. Poco. C." in 2/4 time. The score is written on three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a piano introduction marked "28." and a solo section marked "Solo". The second staff begins with a bass clef and a key signature of one sharp (F#). It contains a piano introduction marked "3" and a solo section marked "Solo". The third staff continues the piano part. The score is written in ink on aged paper.

Coplas.

All.

solo

Al Segno dos m. a. l.

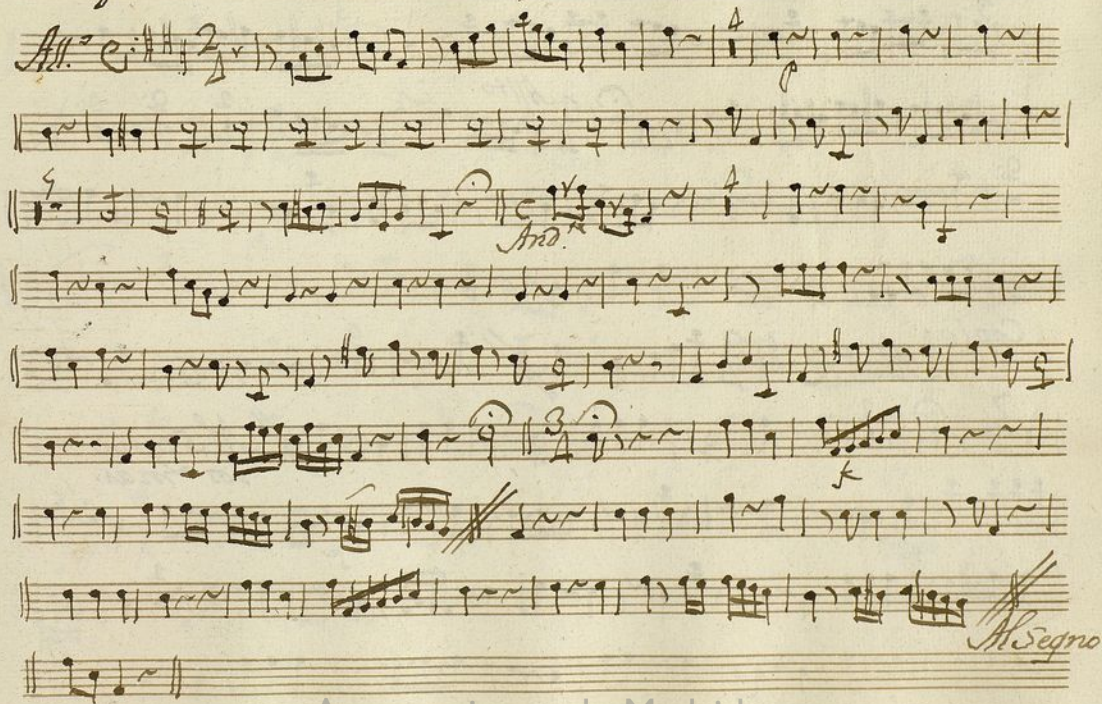
Voleras

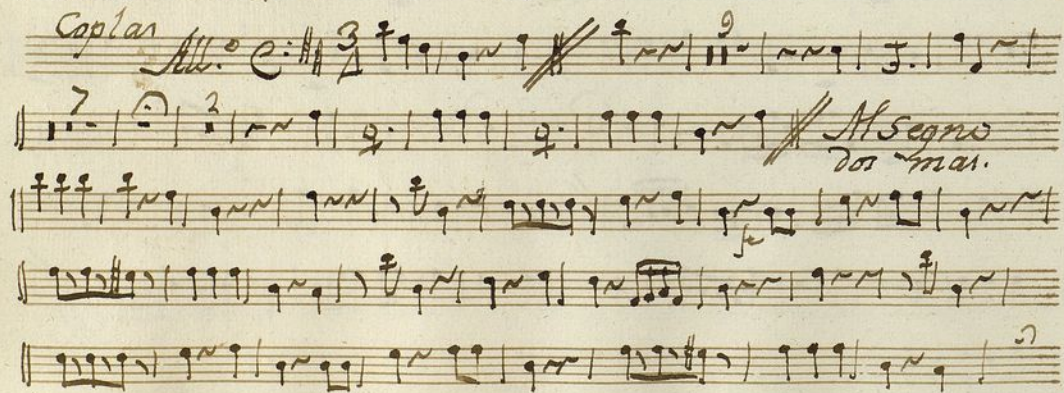
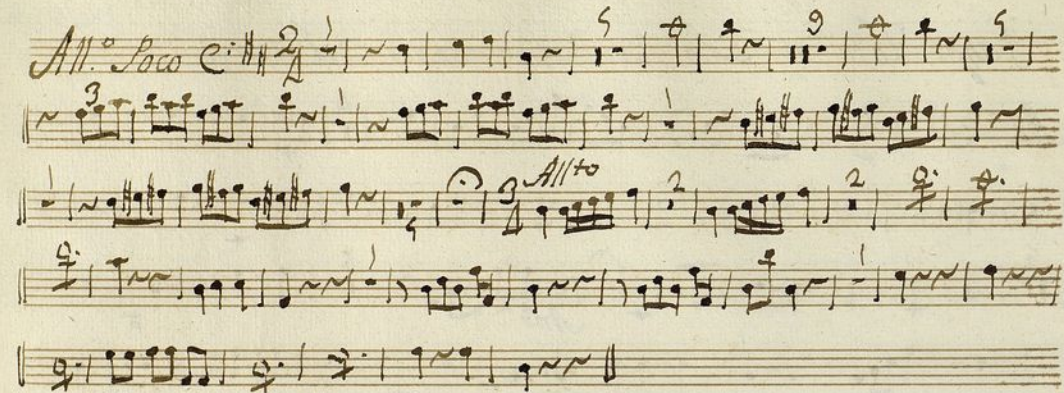
D. C. alas ceptas.

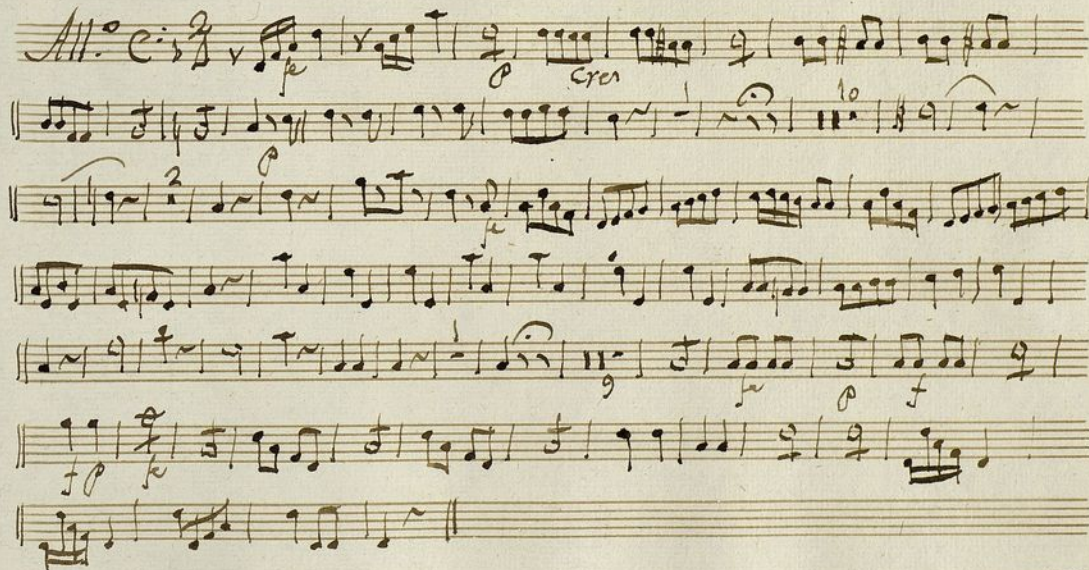
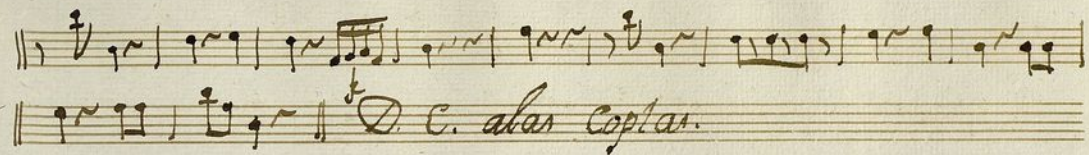


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Fagot Ton.^a a Solo la Reprension del Vicio.



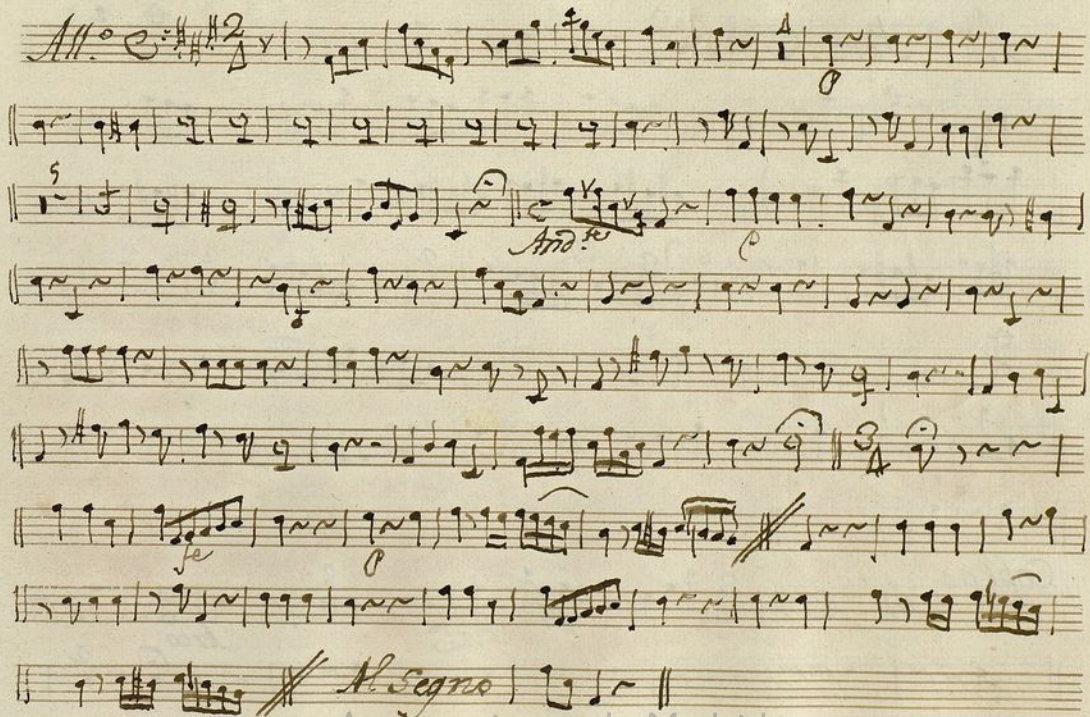


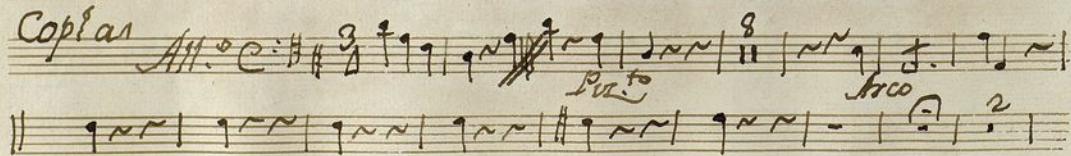
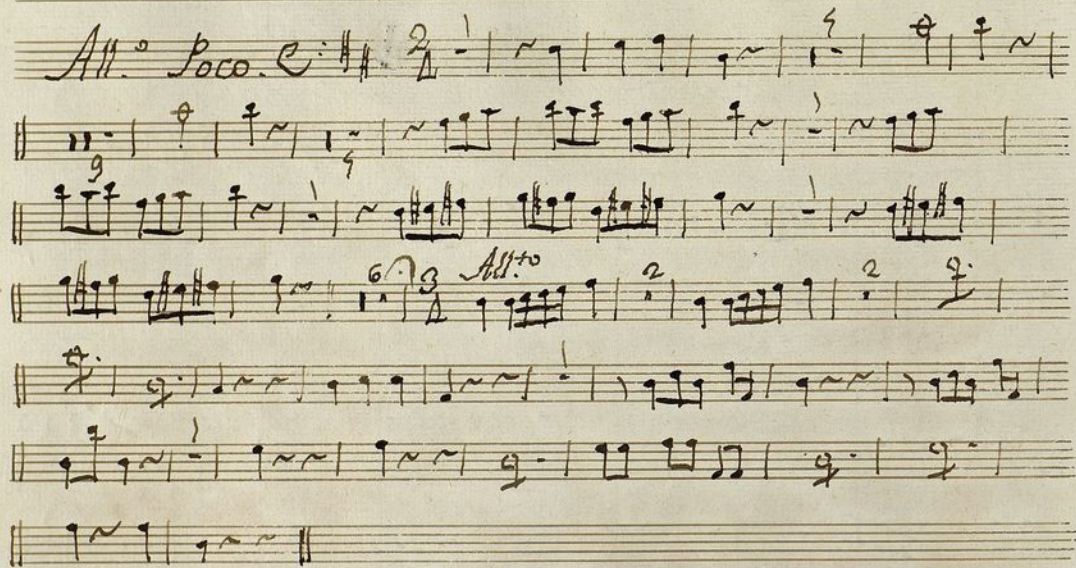




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Bafo Ton.^a a Solo la Reprension del vicio.





|| ~ 1 | 2 . | 1 1 1 | 2 . | 1 1 1 | ~ 1 || *Al Segno dos mar.*

|| f f f | f ~ 1 | f ~ 1 | f ~ 1 | f ~ 1 | f ~ 1 | f ~ 1 | f ~ 1 |

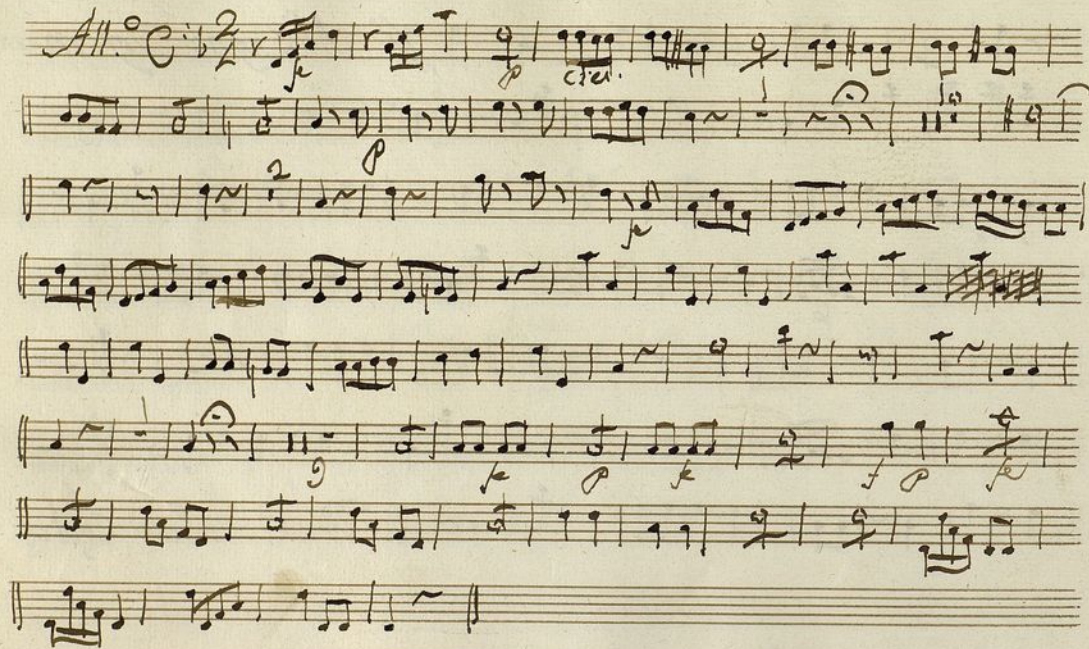
|| ~ 1 | f ~ 1 | f ~ 1 | f ~ 1 | f ~ 1 | f ~ 1 | f ~ 1 | f ~ 1 |

|| ~ 1 | f ~ 1 | f ~ 1 | f ~ 1 | f ~ 1 | f ~ 1 | f ~ 1 | f ~ 1 |

|| ~ 1 | f ~ 1 | f ~ 1 | f ~ 1 | f ~ 1 | f ~ 1 | f ~ 1 | f ~ 1 |

|| ~ 1 | f ~ 1 | f ~ 1 | f ~ 1 | f ~ 1 | f ~ 1 | f ~ 1 | f ~ 1 |

|| ~ 1 | f ~ 1 | f ~ 1 | f ~ 1 | f ~ 1 | f ~ 1 | f ~ 1 | f ~ 1 | *D. C. alas Coplas.*



MVJ 81-6 ^{Man: 9.}

Latine la 5.^{na} Lon.^a

70

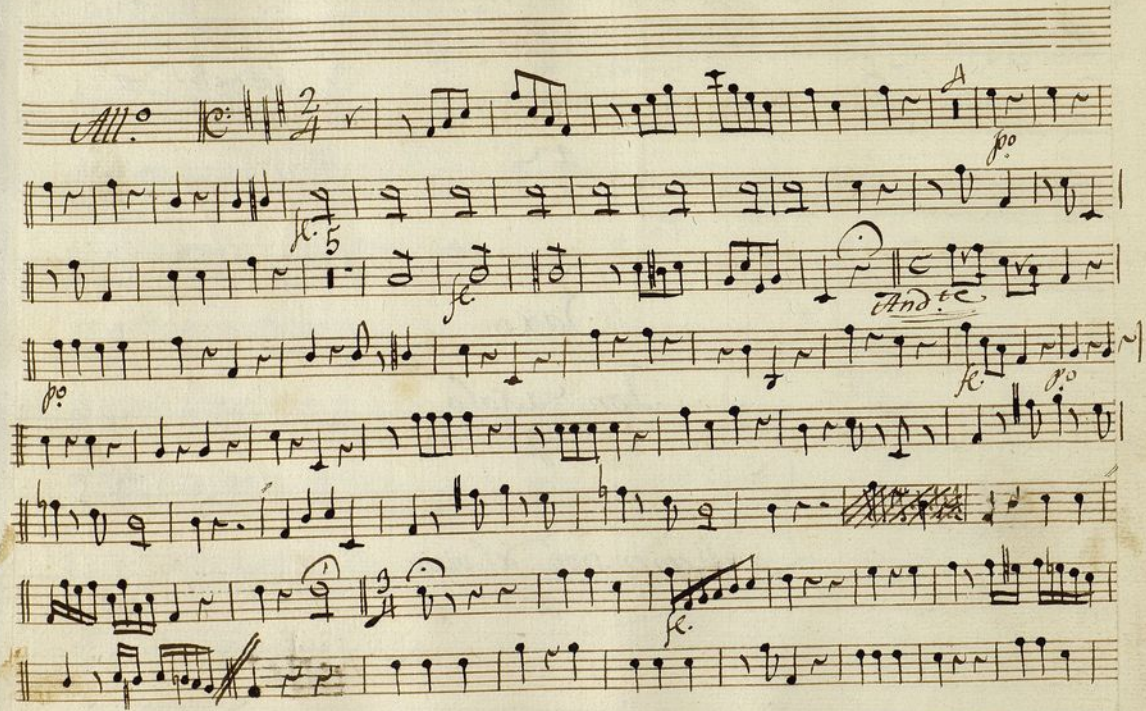
Baxo.

Ton.^a a solo

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La Reprension al vicio.

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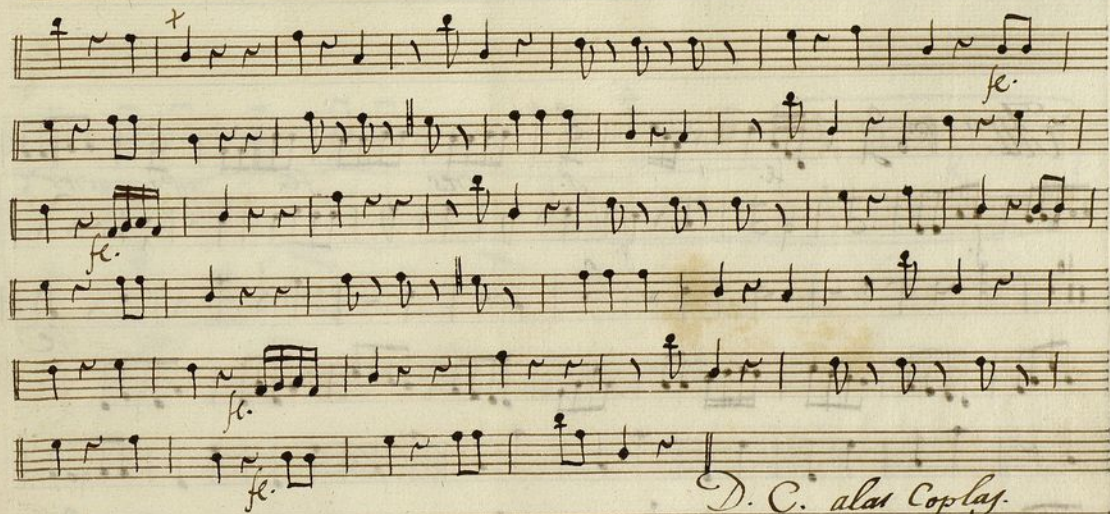


Coplas. *All.^o*

1.^a *Punt.º*

Arco. fe. *2* *fe.* *8* *arcoff. fe.* *2* *fe.*

2.^a *Punt.º* *8* *3.^a* *8* *arcoff. fe.* *8*







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