

AG. P. H.

†

MUS 81-4

1

*Leg.º 4.º n.º 10*

Fonadilla a Solo.

*5.ª Lorenza. Teatro {cena}*  
*de Corpus. 1797. no}*  
*Sta. Martina.*

*Leg.º 5.º*

el Arbol de La Advertencia.

10

*# Del 5.º Laserna #*

Ayuntamiento de Madrid

1200026765

metabol de con  
que se os salda  
en la mano.

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Selva, con un Arbol Grande a un lado lomas abajo q se queda con bastantes Ramas apuradas de luz  
Caen al tiempo varios rayos, empieza el rito xelo, con tempestad truenos y relampagos y se aclara en el solo de clarin  
hasta lorenza con una antorcha

All<sup>o</sup>

The image shows a handwritten musical score on aged paper. The score is written in black ink and consists of five systems of staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking 'All<sup>o</sup>' is written above the first staff. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'fmo' (finito). The score is written in a style characteristic of 18th or 19th-century manuscript notation. The paper shows signs of age, including discoloration and a small tear in the upper right corner.



Handwritten musical score on aged paper, featuring six staves. The first two staves contain instrumental notation. The third staff has a double bar line. The fourth staff has a "ten" marking and a double bar line. The fifth and sixth staves contain vocal notation with lyrics in Spanish.

*mo*

*po*

*ten*

*E se noctua no Mons. tuo e se*

*a cu yo fin des te Ar bol acu*

quea borta true... nas es simbolo del mun do. es

Sa cu dix tra to lo qº del mal ca mi no

y sus ex ce... sos es

lo qº sa ca ran va rios. lo

sim bo lo del mundo del mundo y sus ex ce...

qº del mal ca mi no mal ca mi no sa ca ran va...



sos y sus... ex ce... sos es sim bo lo del

rios sa ca... ran va... rios lo qe del mal ca

mundo y sus ex ce... sos

mi no sa ca ran va... rios.

*Rez<sup>do</sup>* Mas yo qe la Adver ten cia ve pre sen to a di si

*Rez<sup>do</sup>* por sus sombras me pre sen to ax mada dees ta An



tor cha pe re qui na

pa ra el hom bre co mo se ve don de camina

*he liza bir al hom bre*

*al o ro no  
a sta la*

*All.<sup>o</sup>*

Pe ro pue sto que es ca xie ra

Pe ro de gran des y chi cos

pe ro xie ra es ta del vi cio di re a to do quan to

pe ro chi cos vi ne una ve gu a q uien to da cla se de

pa sen di pasen oír u des ti no oíd o  
 jentes que jentes el vicio Reina oíd o  
 id o id yel cui ti co la ti go to dos dis cer nix yel  
 id oíd yel cui ti co la 2º  
 ef. cui ti co la ti go cui ti co la ti go to dos dis cer nix to. ....  
 to. .... to. ....



...do: dis cex nix

*Allegro*

(na) *All.*

*El Arbol*

fron do... so voi a sa cu dir y ve reis... pa

raes os... lo q<sup>e</sup> da de si... y ve reis pa ra e... os



lo - - - q<sup>e</sup> da lo q<sup>e</sup> da de si lo q<sup>e</sup> da - - - de - - -

si

Coplas

All.<sup>o</sup>

se Maxi dou tano Maxi do testa de fe rio

que untientan lucido sa be manterex a escote

*g<sup>o</sup>* pa xa qualquiera yerro a su Muſer da la  
 mien daa baen aquel ca pote em buel toel Pobre Ma  
 Mano a mi xax voi ynoen vano loque del Arbol de xaxo  
 xi do quiero ver lo que ad vertido la opece el Arbol por mote  
 Sacude el Arbol y cae *Lee* una tarjeta un cen ce xro un cen ce xro de metal de  
 un Ga xro te un ga xro te de lo bus taen



penas que el Sonido cas ti que que el su vil pa  
 cina q<sup>e</sup> la Rompaalo menos que quatro cor  
 cien... cia su ... vil pa... cien cia  
 ti... llas qua... tio cor... ti... llas  
 a esa vieja presu mida arxu gada de pe  
 A esa vieja quel Pudor... de aquellas Niñades



llejo q<sup>e</sup> mantienea quel cor tejo dando

troza ya to dae sa turba Noza vao fre

le ca sai co mida quiexoel At bol ad vex ti da vex q<sup>e</sup>

ciendo su fa bor... mixar quixo con pri mor lo que el  
~~menes da da~~ ~~da da~~ ~~da da~~ ~~da da~~ ~~da da~~ ~~da da~~ ~~da da~~ ~~da da~~ ~~da da~~ ~~da da~~

le da por con se jo un es pe jo

Ax bol de sem bo za una co to za

un es pe jo pa ra q<sup>o</sup> co noz ca que el ca xi ño no es de lla q<sup>o</sup>  
 u na co ro za pa ra q<sup>e</sup> mas cuenda no sea la po li lla no  
 si no a su mor... ca si.... no a su....  
 sea la po li lla - de hon ras a se ..... nas de hon ras a ..  
 mor ca (no) Pa ra se re ha te estí  
 se nas (no) se re se ñor curru  
 ten



rado quealli las Moras a guarda y la gramatica  
 ta co q<sup>e</sup> tan to su cuer poa liña que se parece a una  
 pax da es so lo lo q<sup>e</sup> a es tu diado mi xai  
 Ni ña en lo deli ca doi flaco mi xai  
 quiero concui dado lo q<sup>e</sup> el Arbol de sen fax da :  
 quiero lo q<sup>e</sup> sa co de este Arbol por q<sup>e</sup> lo xi ña



u naal barda u naal varda pues e llo es mui  
 u nabas qui ña u nabas qui ña q<sup>e</sup> bien la me  
 fi so quea quel q<sup>e</sup> na daes tu dia q<sup>e</sup> a queda so  
 re ce hom bre quea se mi nax se hom a si pre  
 xi co q<sup>e</sup> da bo xi co  
 ten de a si pre ten de  
 ten

ae seor te ra que sin pui cio con Mo zas gastael di

Paxa mi quee ta ver dades Sa co del mundo ala

nero creyen do ser ca ba lle ro porq<sup>a</sup> a fe ctuel Des per

plaza. en un tiempo q<sup>e</sup> su va za la tie ne por ne ce

di cio via ver lo q<sup>e</sup> pro pi cio le da el Arbol con el me ro

dades vere la u ti li dades q<sup>e</sup> este Arbol de sen la za



un bra quero unbra quero puer lloer bien  
 una Moxda za una Mox da za q' bien la me  
 clar o que esta de quebra cerca que si no a quebra...  
 zerco puer esto i predi cando puer ha ora ende si ex  
 do si... no a q'... bra do este al fin el  
 to ao raende si ex to este al fin el

pre mio ven dia a ser al fin mas no se ra a si mas no se ra  
 pre mas quiero con cluir mas quiero con  
 si si to dos los vi cio sos a com pe tencia  
 cluir, por qe no falta hao ra quien aqui diga  
 a com pe tencia a com pe ten  
 quien aqui diga quien aqui diga



cia de la advertencia to man . . . la adber ten . . . . . cias de la advertencia  
 -- que es demasiado fuerte . . . . . la sati xi . . . . . lla que es demasiado  
 to . . . . . man la adber tencia . . . . . la adber tencias . . . . . la adber  
 fuer . . . . . te la sati xilla . . . . . la sati xilla . . . . . la sati  
 ten . . . . . cias la adber ten cias y dees te mo . . . . .  
 xilla . . . . . la sati xi . . . . . lla pero se yer . . . . .

do combertiraena plauso. . . . . loq.ero pio . . . . . vio y ve remos el  
tan g.ertas son reali da des . . . . . no desverguen . . . . . ras g.ertas son reali  
Ar. . . . . bol g.anoja a otros . . . . . g.anoja a otros . . . . . g.anoja a  
da . . . . . des no desverguenzas . . . . . no desverguenzas . . . . . no desver  
o . . . . . tros g.anoja a otros  
guen . . . . . Las no desverguen ras.

D Calas coplas



*All.<sup>o</sup> Poco*

si de la tona di lla la cui ti ca agusta... do es pe ro q. pre

*Punto*

mia do mien me ro queda ra a - - - a - -

mien me..ro queda ra - - -

*arco*

y pues el pen sa mien to. - - - que to sa sa ti fa - go es


  
pero q<sup>e</sup> por pa go. . . . a plau so meande dar a . . .
  
si de la to na di lla la cui-ti caa pus ta . . . do es
  
pe rog<sup>e</sup> pre mia do mie me ro queda ra a . . .
  
mie me ro queda ra . . .
  
arco



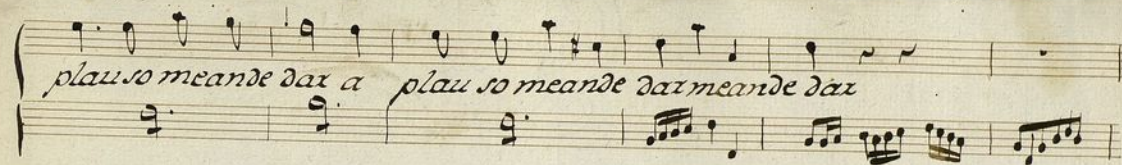
y pues el pensa miento quito. sa sa tis fa go, es pe ro q' por  
 pago a plau somehande dar a plau someandedar meandedar  
 es pe ro q' por pa... go es pe ro q' por  
 pa... go a plausomeandedar meande dar a plausomeande  
 dar a plausomeande dar a... a... a...

Handwritten musical score on aged paper, featuring six systems of staves. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings. The lyrics are written in Spanish and are interspersed between the staves. The paper shows signs of age, including discoloration and some wear.

Lyrics:

y pue/ el pensa mien to que  
Punt.  
to ... sa sa tis fa ... por pe zo q. por pa go a plau so me ande  
dar a ...  
arco  
plau so me ande dar ... aplau so me ande  
dar ... aplau so me ande dar a





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— 1 —

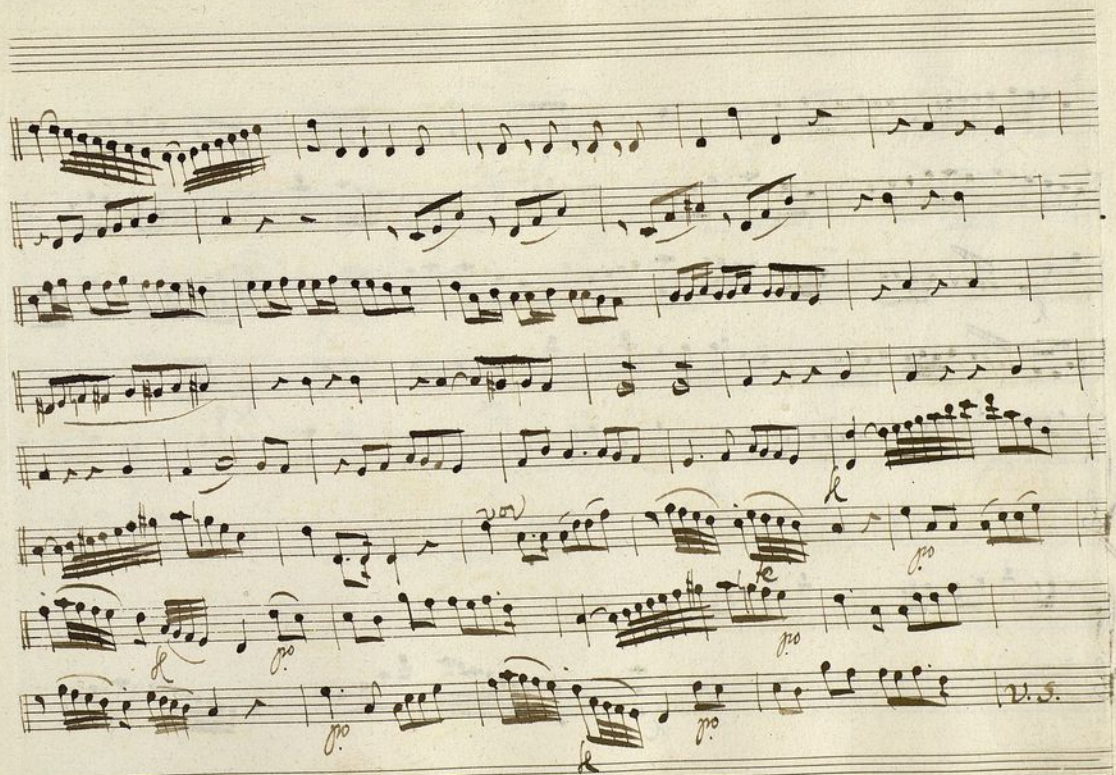
Violin 1<sup>o</sup>.

Tonadilla á Solo;

el Árbol de la Advertencia:







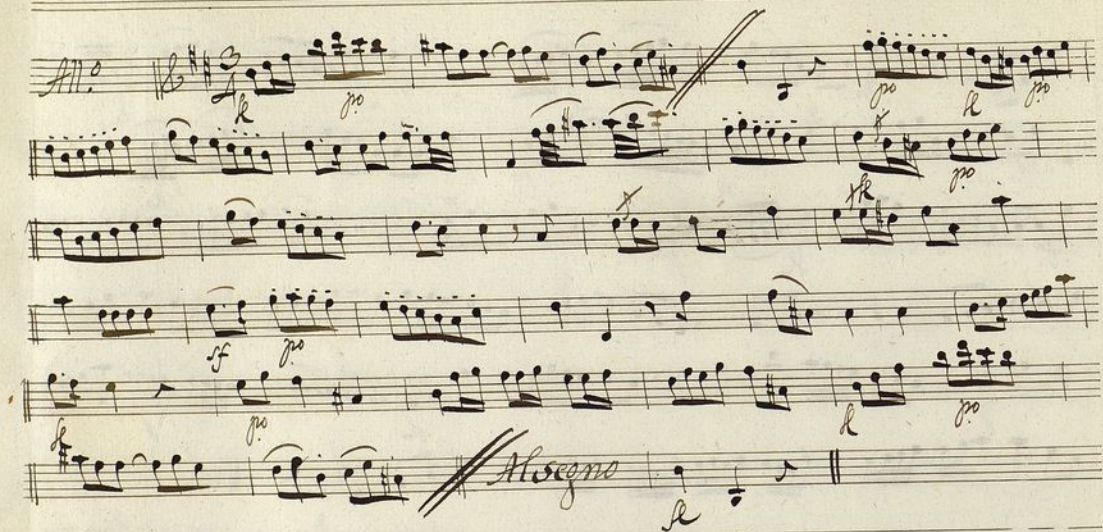
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no Allegro  $\frac{2}{4}$   $\text{K}^{\sharp}$

*p* *f* *p* *f* *p* *f*

*Caplas* *Allegro*  $\text{2/4}$   $\text{F}\sharp$

*p* *p. mo* *Allegro*

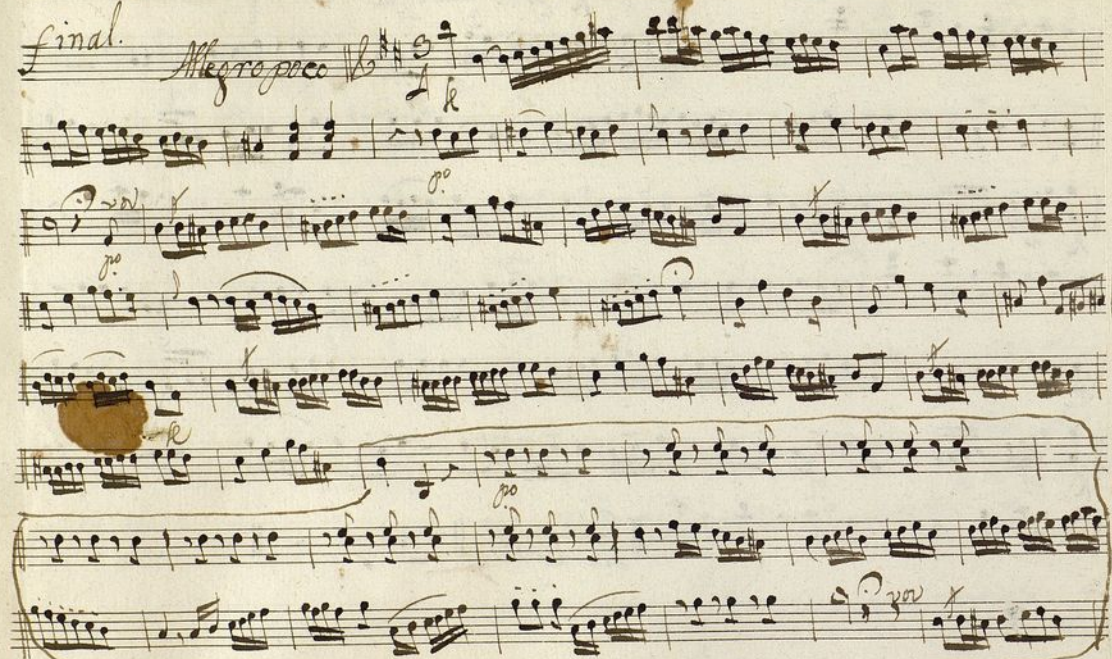




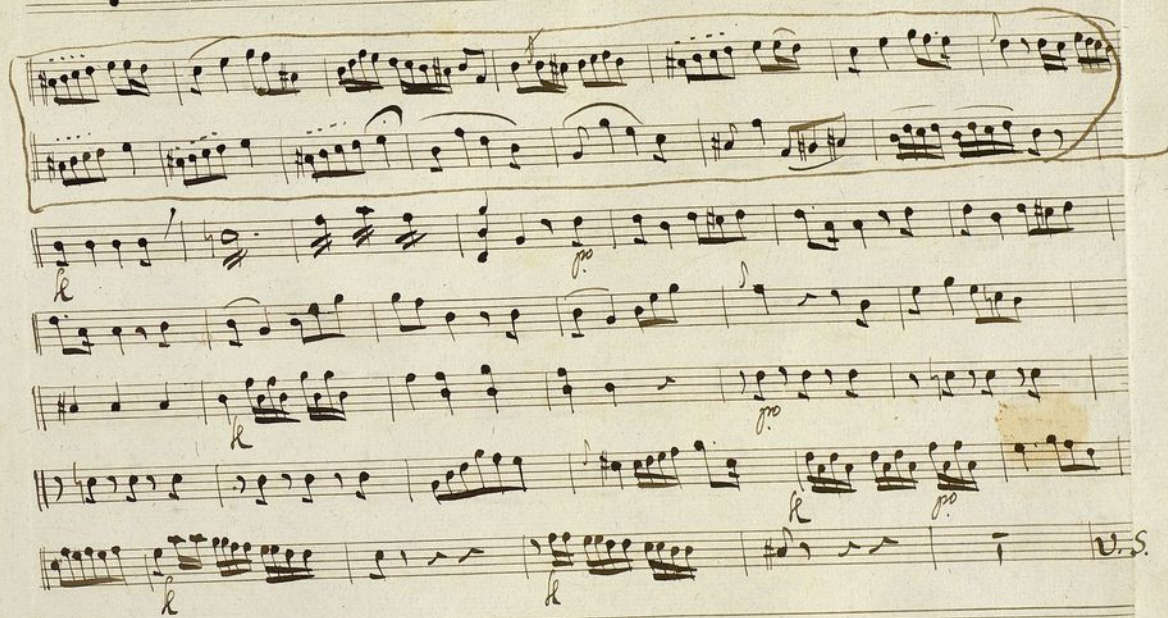
final.

*Allegro poco*

*Lk*









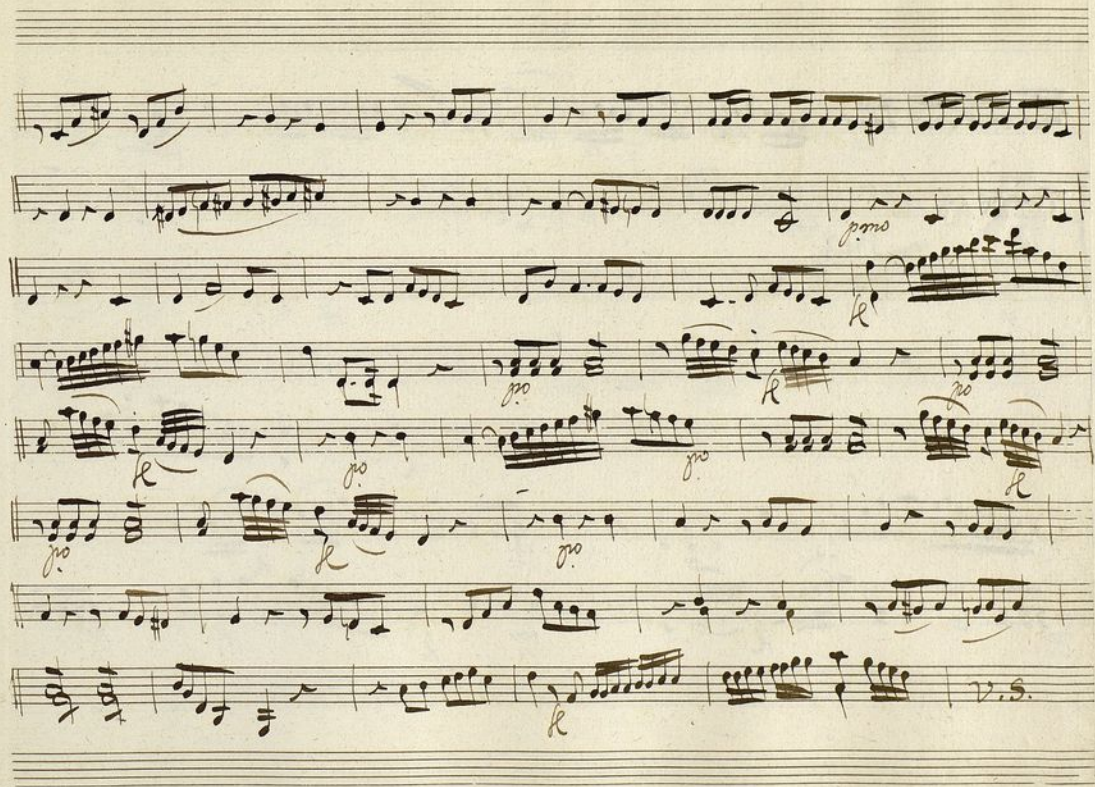


— 2 —

*violin 2.º**tonadilla a Solo;**el Arbol de la Advertencia:*







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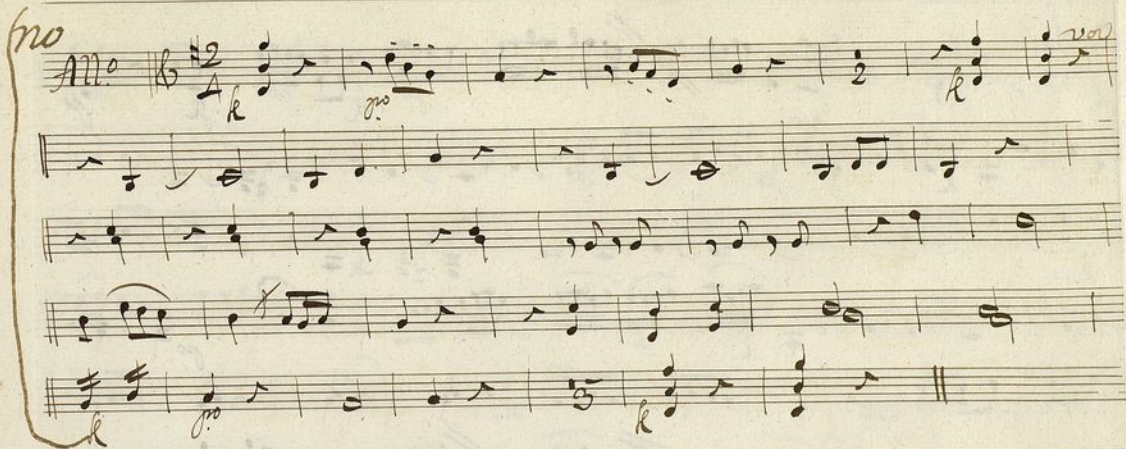




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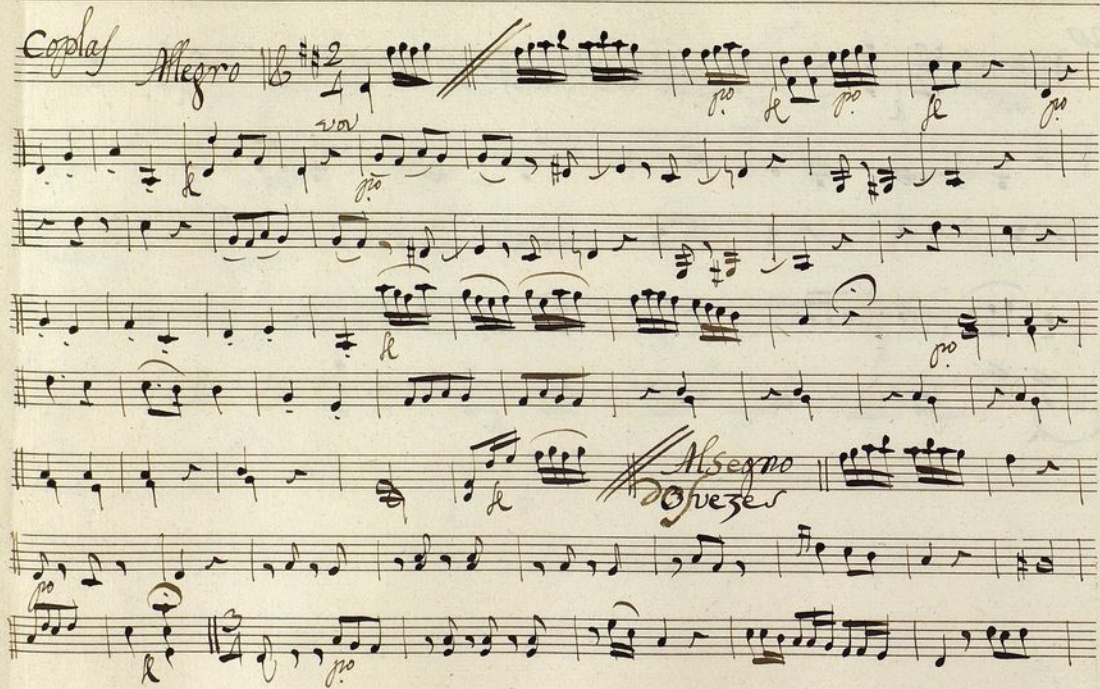






Coplas

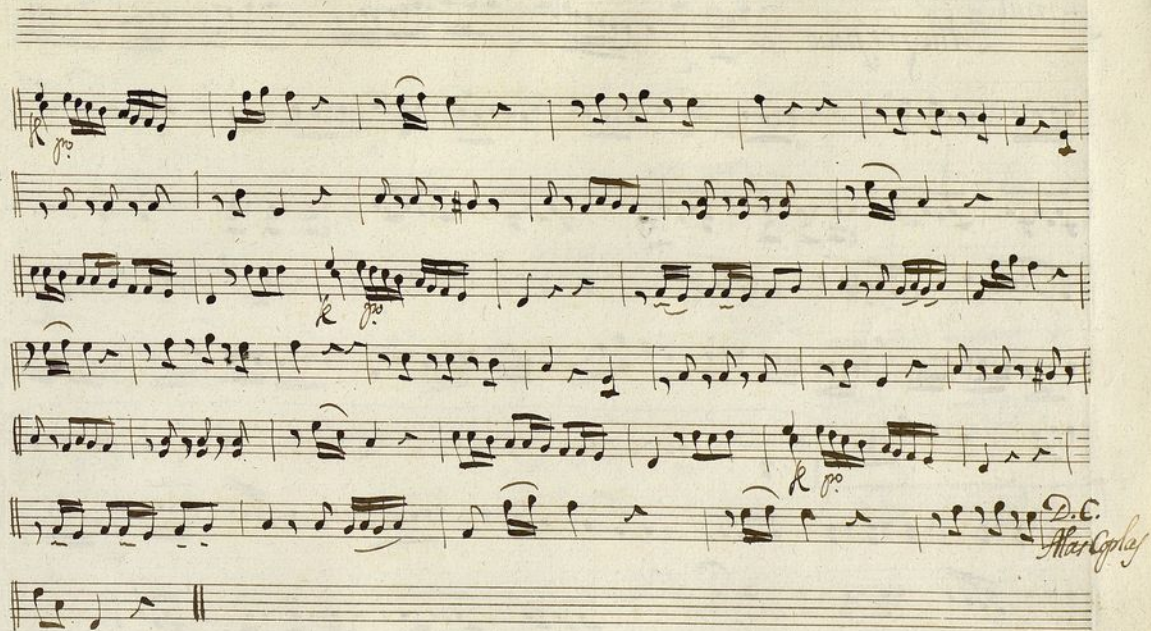
*Allegro*



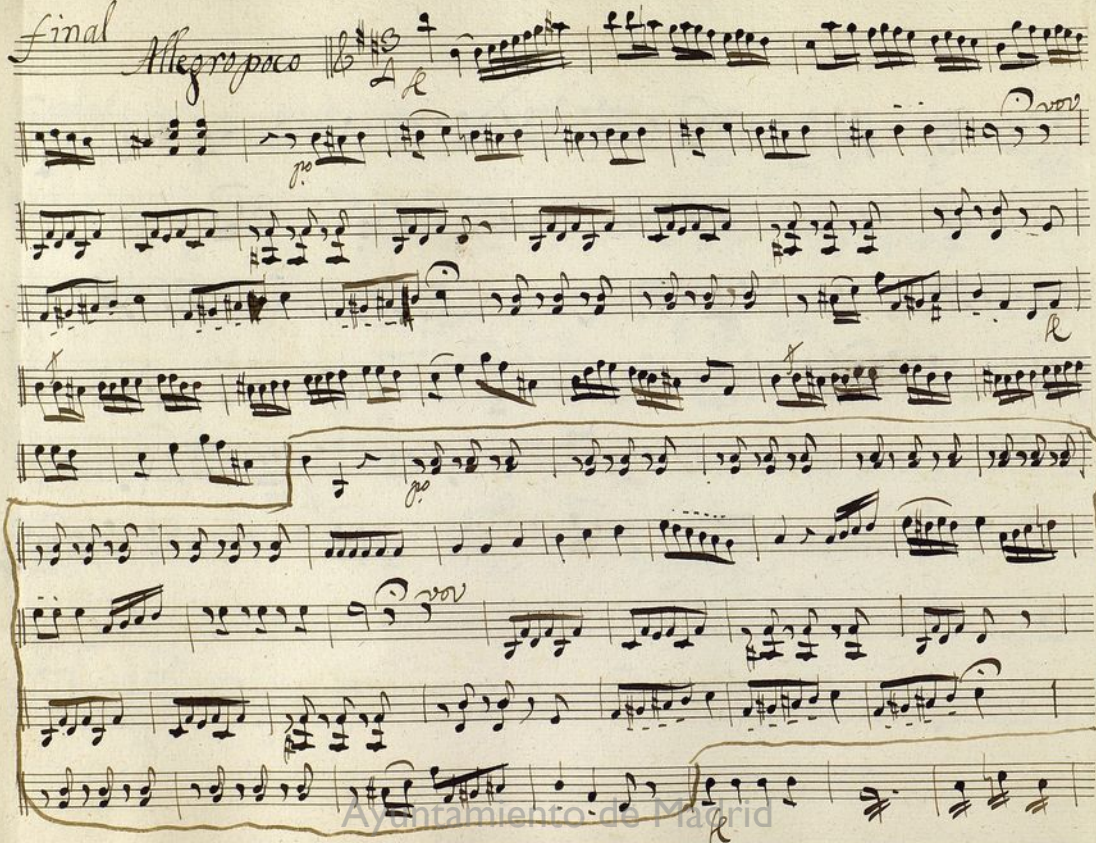
Allegro  
Quetz

Overes

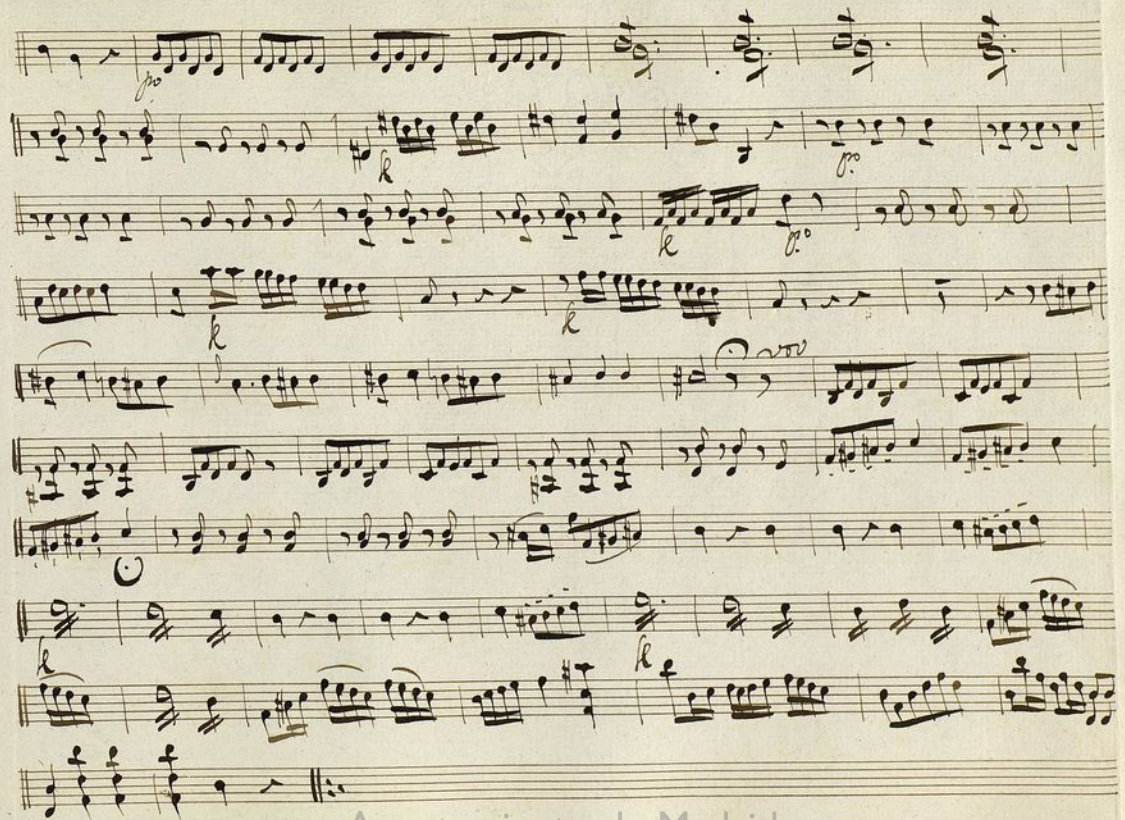




final Allegro poco







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— 2 —

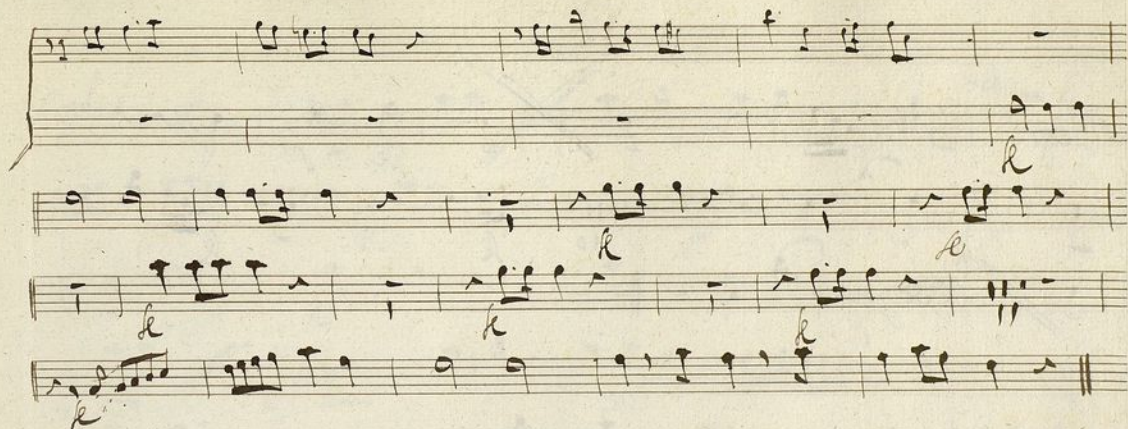
Oboe 1.º

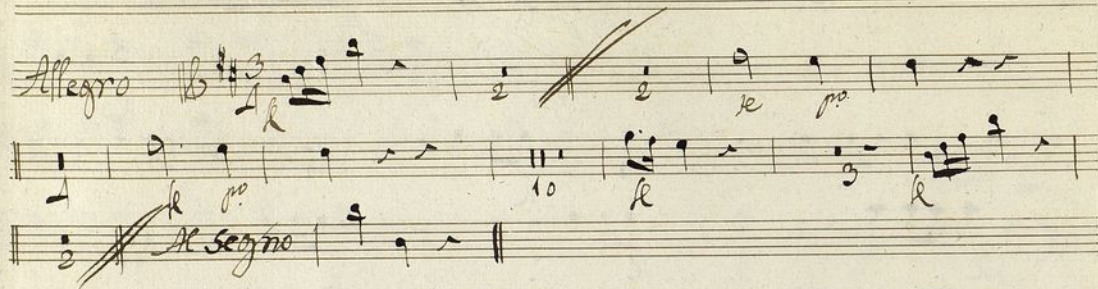
tonadilla a solo;

el Arbol de la Advertencia;











*Coplas* *Allegro* *♩ 2/4* *so*

*vo* *po* *6* *6* *po*

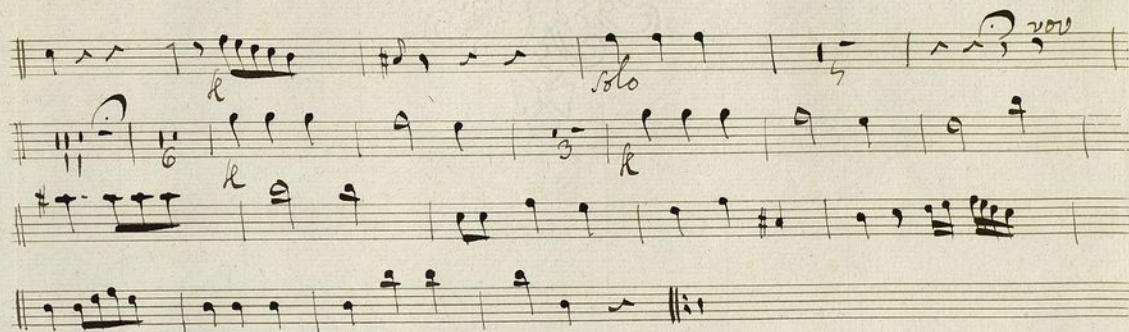
*Allegro* *mas* *so.*

*D.C. alar Coplas.*

final Allegro poco

The musical score is written on 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 cursive, handwritten style. A section of the music, spanning from the third staff to the fifth staff, is enclosed in a large, hand-drawn oval. The word "von" is written above the music on the second and fourth staves. The score concludes with a double bar line and a final note on the sixth staff.





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oboe 2<sup>o</sup>.

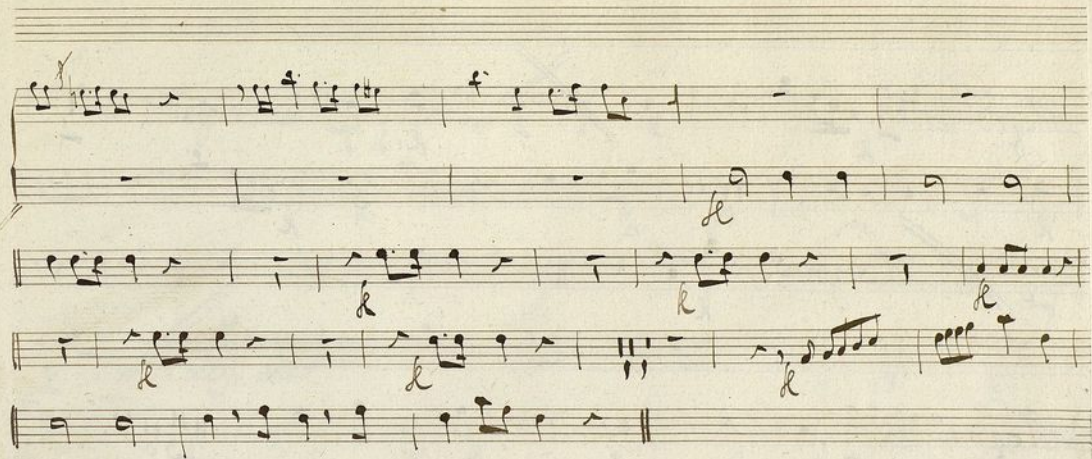
tonadilla a solo;

el Arbol de la Advertencia;

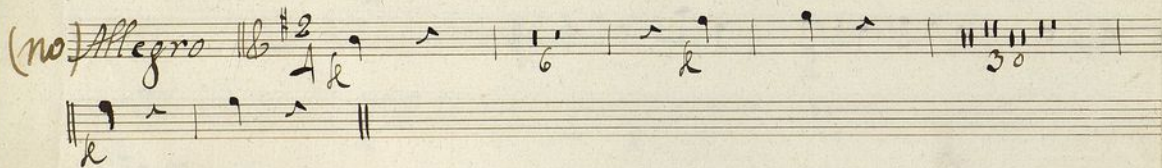
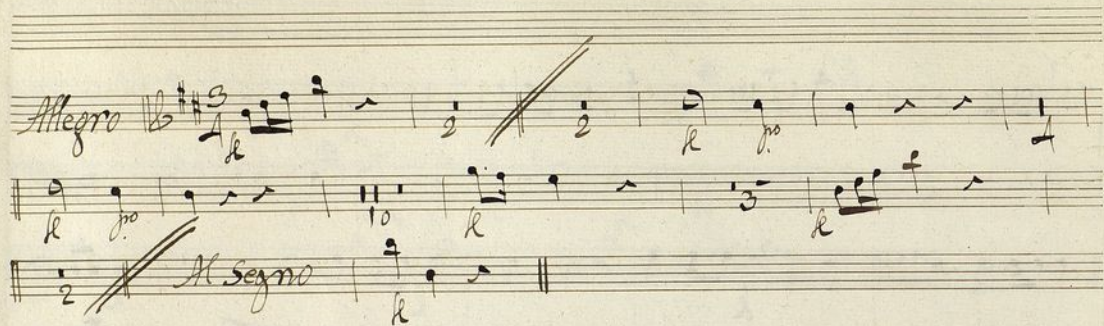
*Allegro*

*Rezzo*





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*Coplas* *Allegro*  $\text{G} \# \text{F} \# \text{C} \#$   $\frac{2}{4}$  *solo.*

*Al Segno*  
*de 3/4 mas* *solo*

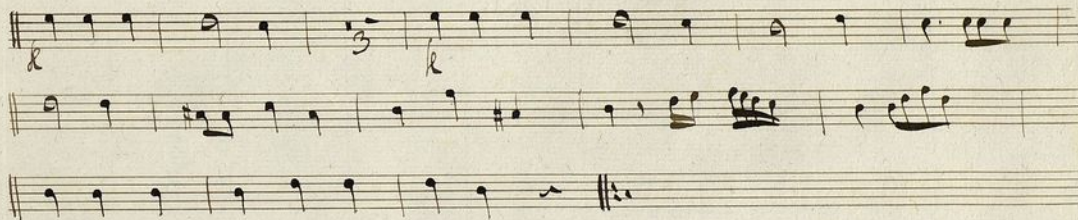
*Para Coplas.*

*final*

*Allo poco*







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— 1 —

Clarinete 1º

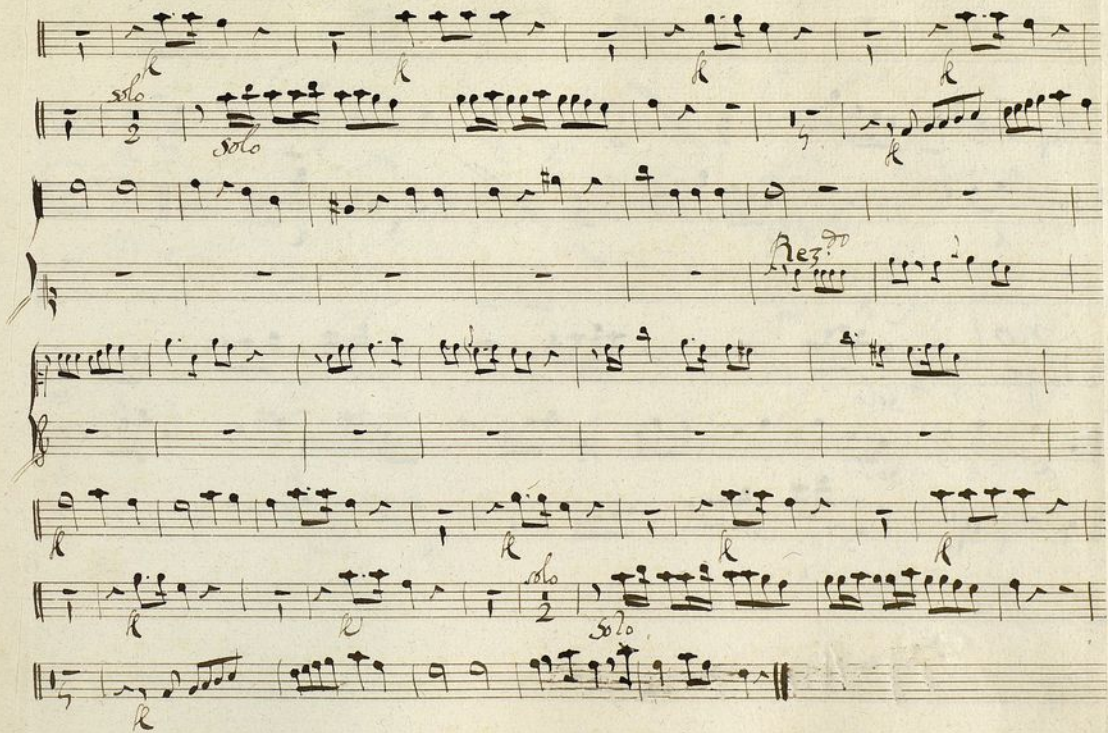
tonadilla a Solo;

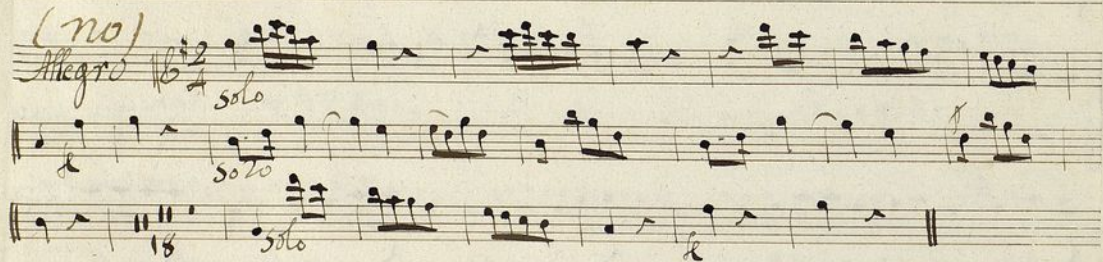
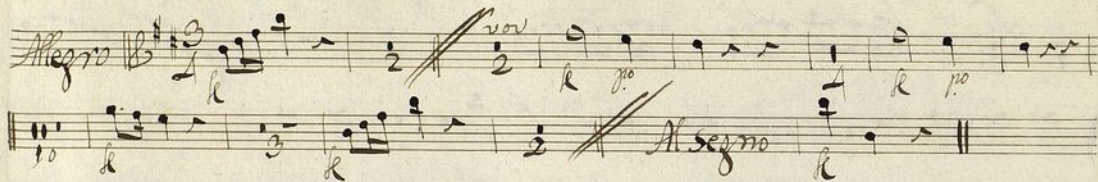
el Arbol de la Advertencia.

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*Coplas* *Allegro*  $\frac{4}{4}$

*Solo* *Solo* *Solo* *Solo* *Solo* *Solo* *Solo*

*Allegro* *Coplas*

*D.C. alas Coplas.*

*Final* *Allargando* *Solo* *For*

The musical score consists of six staves. The first staff begins with the word "Final" and "Allargando". The second staff has a "Solo" marking. The third staff features a large section circled in brown ink, with the word "For" written above it. The fourth staff has a circled measure at the beginning. The fifth staff has a "Solo" marking. The sixth staff also has a "Solo" marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.





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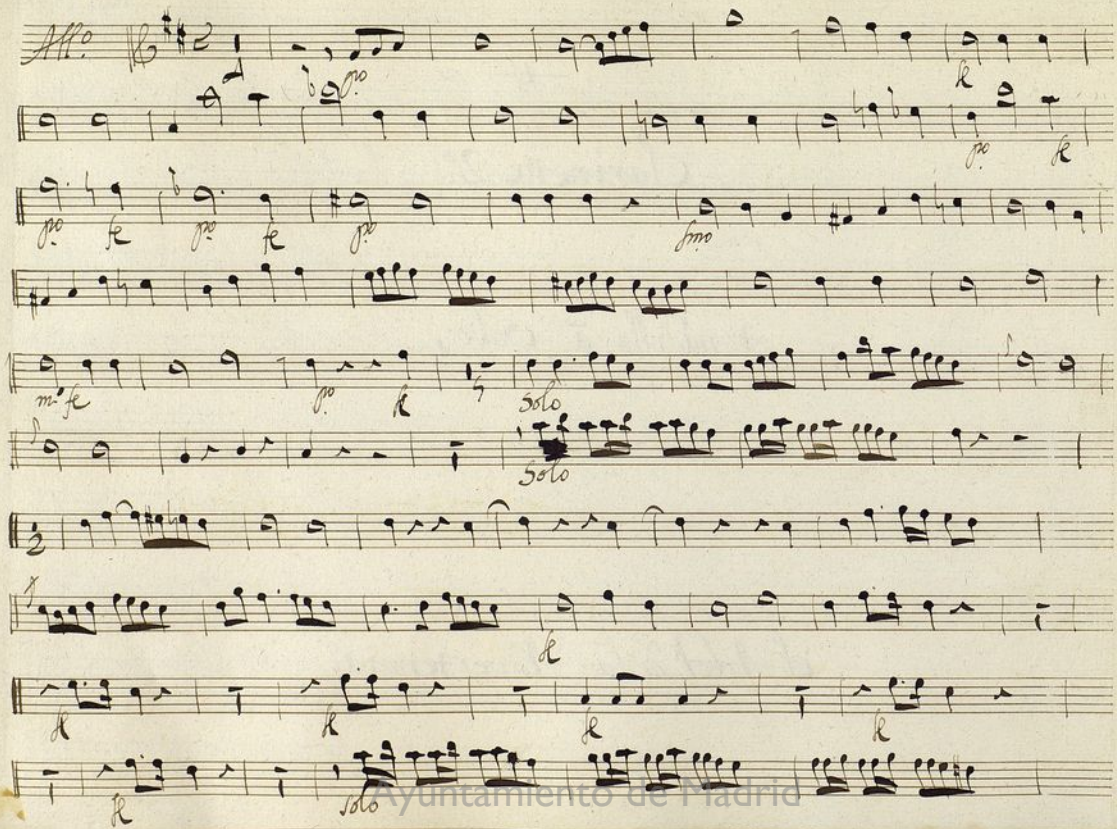
— 2 —

Clarinetto 2.<sup>o</sup>

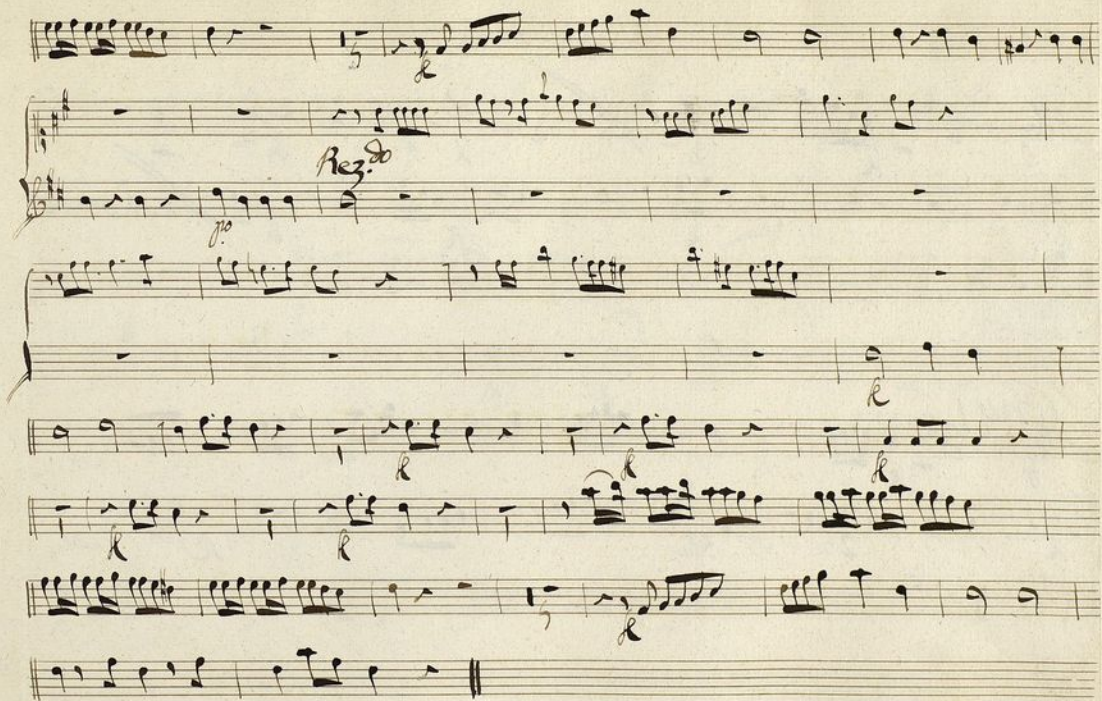
tonadilla a Solo,

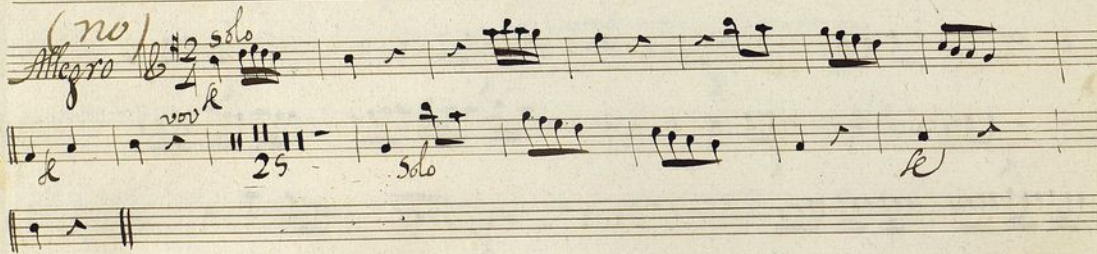
el Arbol de la Advertencia II

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*Coplas* *Allegro*  $\frac{2}{4}$

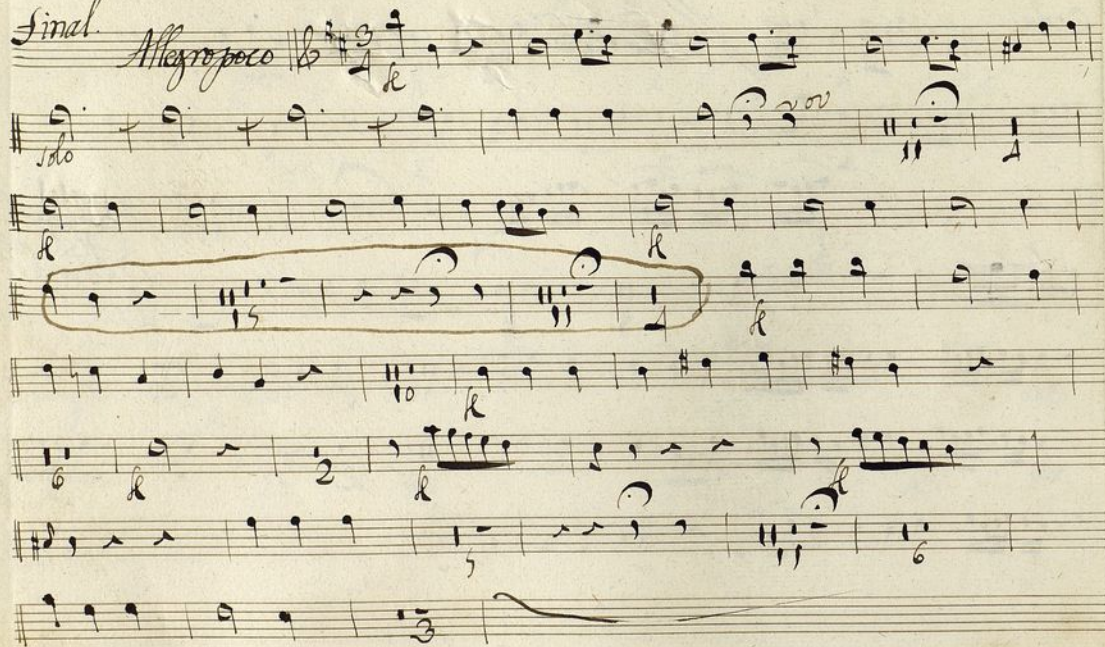
*Solo* *Allegro* *2º mas.*

*Solo* *Solo* *Solo*

*D.C. alas Coplas*

*Final.*

*Allegro poco*







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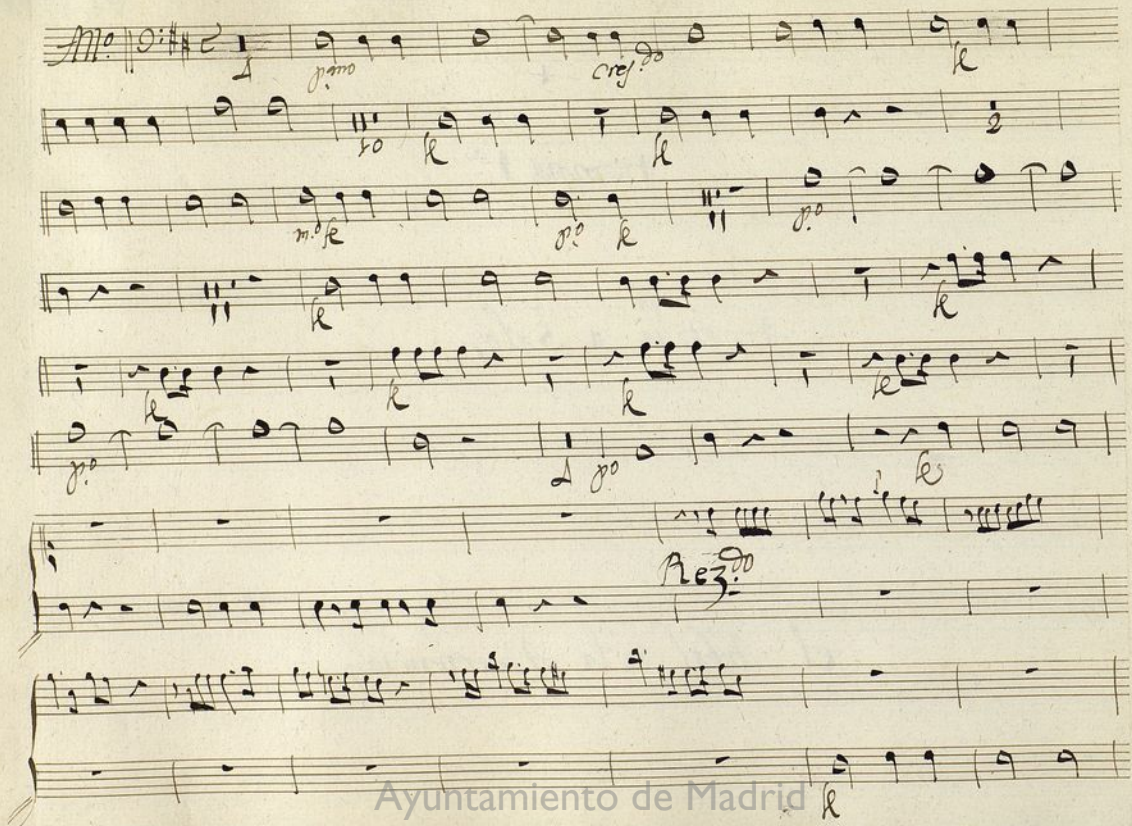
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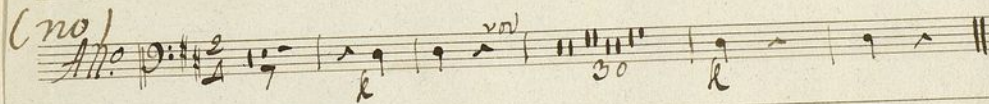
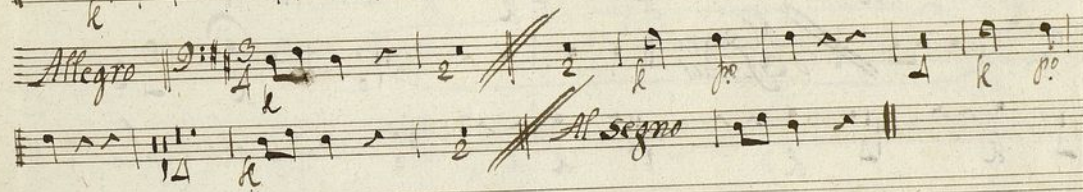
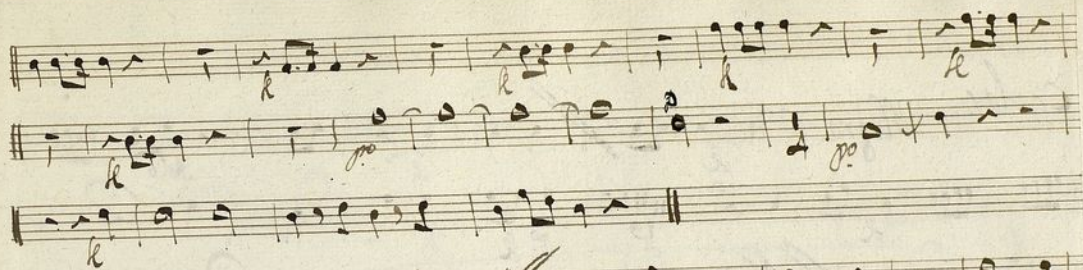
trompa 1.<sup>a</sup>

tonadilla a solo;

el Arbol de la Advertencia;







*Coplas* *Allegro* 9:11 2/4

*l* *so*

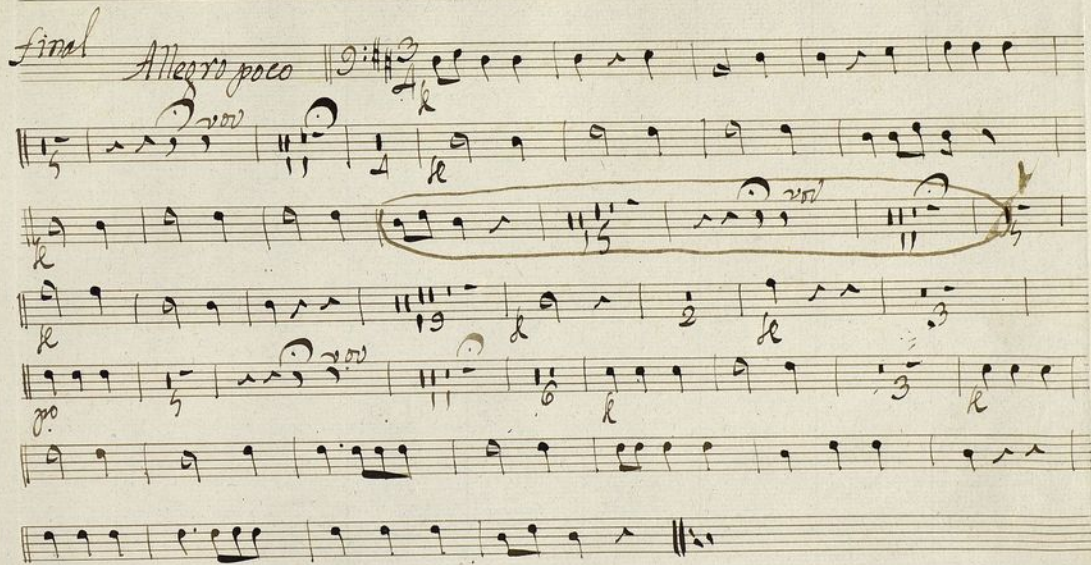
*19* *no* *l*

*Al Segno* *sf. m. las*

*15* *14* *17* *6*

*D. C. alar Coplas.*







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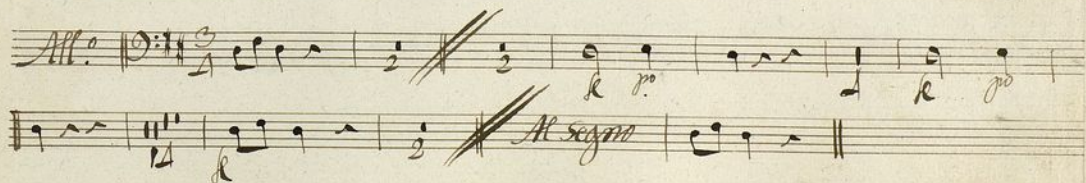
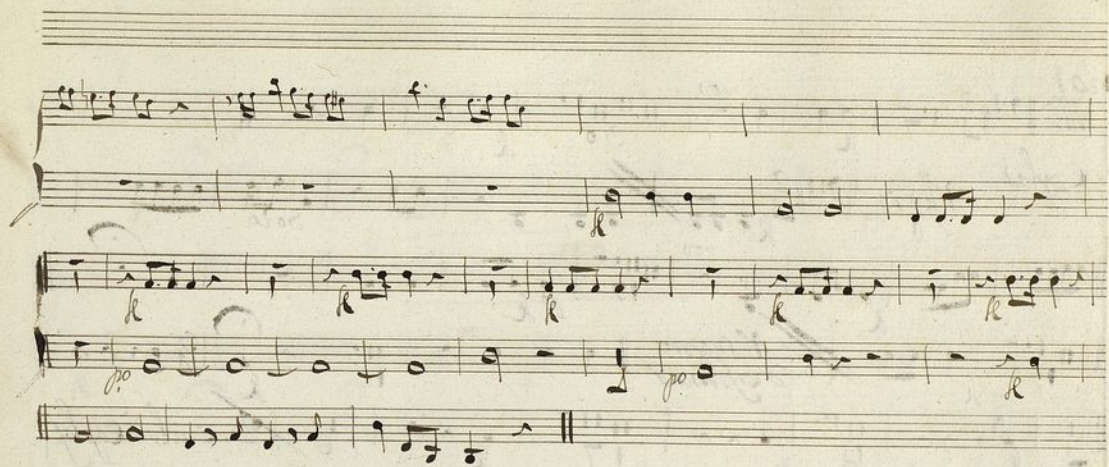
— t —

trompa 2.<sup>a</sup>

tonadilla a solo;

el Arbol de la Advertencia.

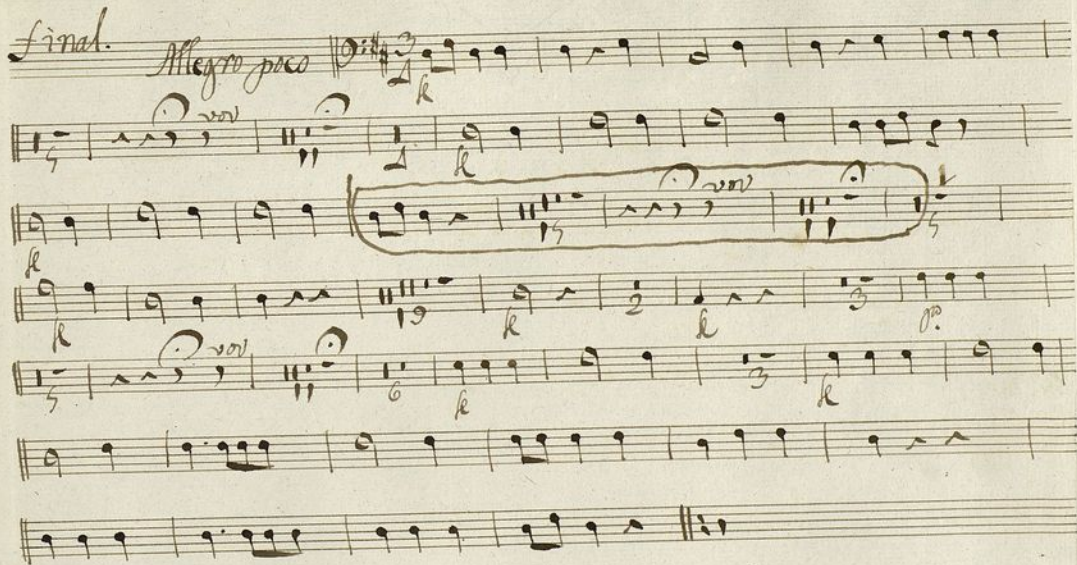
Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *ppp*. The score is written in a historical style, possibly from the 18th or 19th century. The first staff begins with the tempo marking *And.* and a key signature of one sharp (F#). The notation is dense and includes many accidentals and slurs. The final staff features a section marked *Rez<sup>do</sup>* (Requiem).

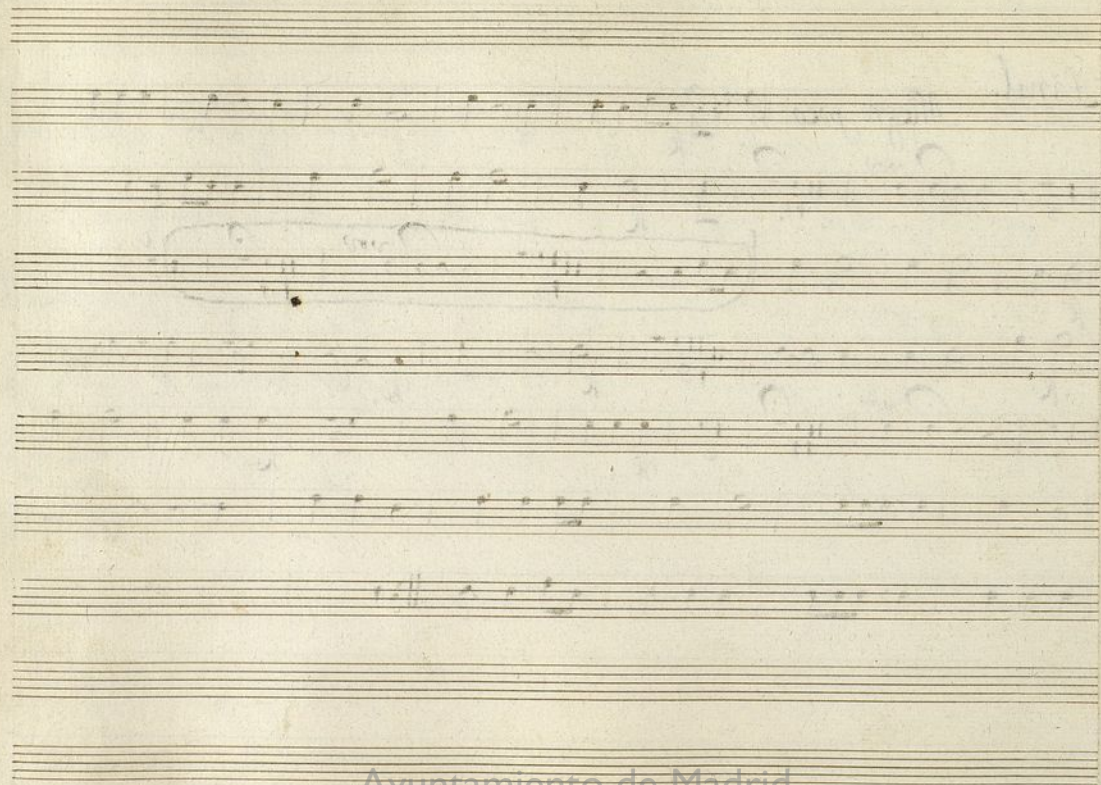




(no)

Handwritten musical score on a single page, featuring six staves of music. The notation is in brown ink on aged paper. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It includes the tempo marking "Allegro" and the dynamic marking "f". The second staff is marked "Coppas" and "Allegro", with a "Solo" marking later. The third staff has a "rit" (ritardando) marking. The fourth staff is marked "Allegro" and "Coppas". The fifth staff is marked "D.C. al Fine Coppas". The sixth staff is empty. The score includes various musical notations such as notes, rests, bar lines, and dynamic markings like "f" (forte) and "rit" (ritardando).





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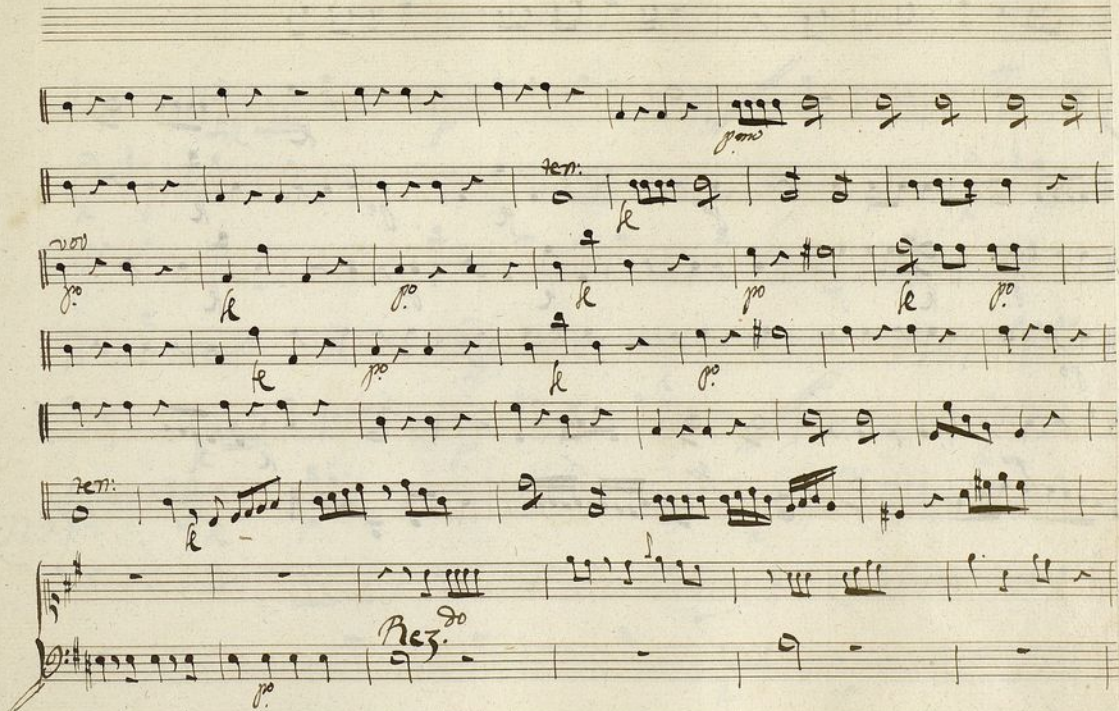
—t—  
Contrabajo.

tonadilla a Solo;

el Arbol de la Advertencia.

*Allegro*

Handwritten musical score for a piece titled "Allegro". The score is written on seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive, handwritten style. The notation includes various note values, rests, and dynamic markings such as *p* (piano), *f* (forte), *mf* (mezzo-forte), and *pmo* (piano molto). The score is divided into measures by vertical bar lines. The paper is aged and shows some staining and wear at the corners.







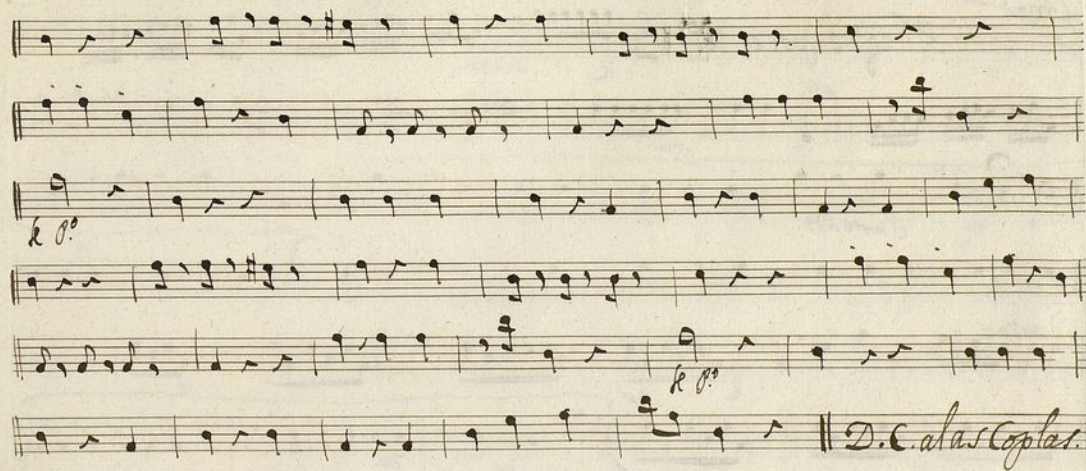
Handwritten musical score on aged paper, featuring two systems of music. The first system is marked *All.<sup>o</sup>* and the second system is marked *Alleg.<sup>ro</sup>*. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp*, *f*, and *pp*. There are also handwritten annotations like *vor* and *Alleg.<sup>ro</sup>* written above the staves. The score is written in a style characteristic of 19th-century musical manuscripts.

*Coplas* *Allegro*  $\text{D}^{\flat} \text{ major}$   $\frac{2}{4}$

*ten.* *Allegro*

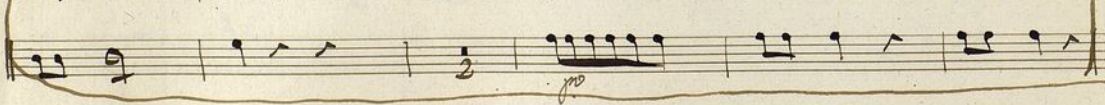
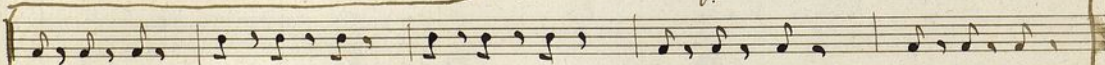
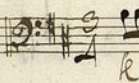
*len.*





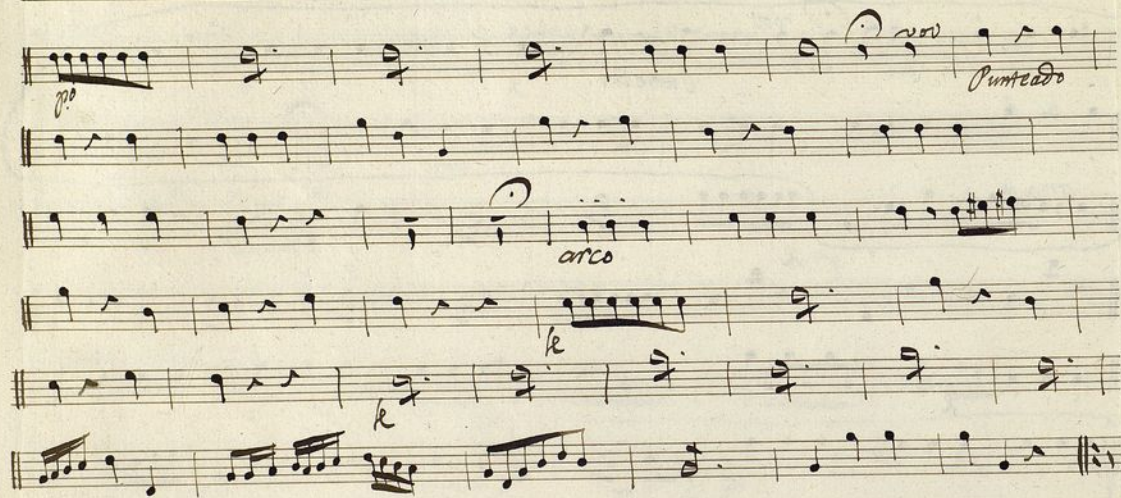
final

Allegro poco



Handwritten musical score on seven staves. The first two staves are enclosed in a large oval. The notation includes various musical symbols such as notes, rests, and accidentals. Handwritten annotations include "300", "Punteado", "2", "ana", "l", "e", "p", and "v. s."





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