

Leg. 39. n. 3.

Mus 81-13 Leg. 15.

Leg. 130 n. 61

t

Luisa.

1791

Son^a a Solo

La queso de los Animales.

De Lasernas.

All.^o 2/4

Rendida — me halla ba aun

Sueño — pro fun — do y soñe encon

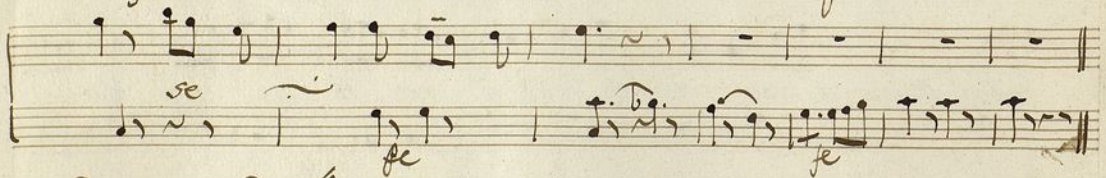
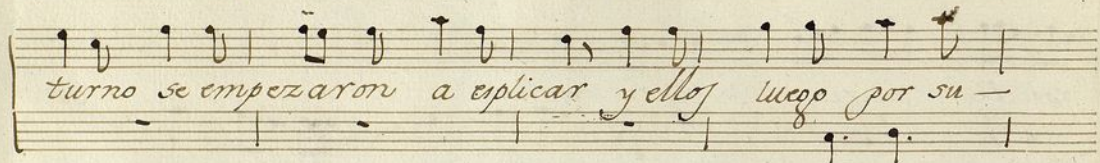
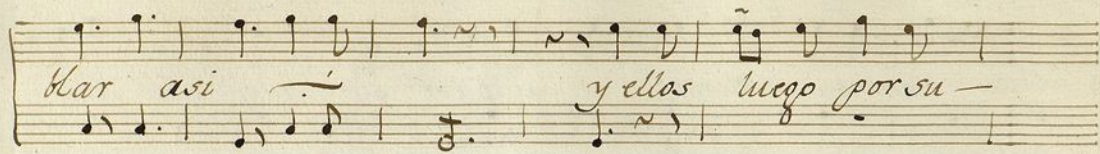
trarme en un valle rudo
y soñe encontrarme en un valle rudo
en un valle rudo rodeada de Aves
Cercada de brutos y en medio
se miraba y en Eio

po astuto q.e. ablarlos a dies tra ba yen medio
se mira ba con su dis curso g.e. hablarlos a dies
traba con su dis curso con

All.^o

Luego q.e. lo logra ron

como en sus tiempos a Jupiter sus quejas le dirigie
 ron le di ri gie - ron. No
 mezclandome entre ellos tube cuidado del.
 modo q' uno a otro todos habla ron to dos ha bla -
 ron Jupiter severo recto y justo ciero asi empezo ha-

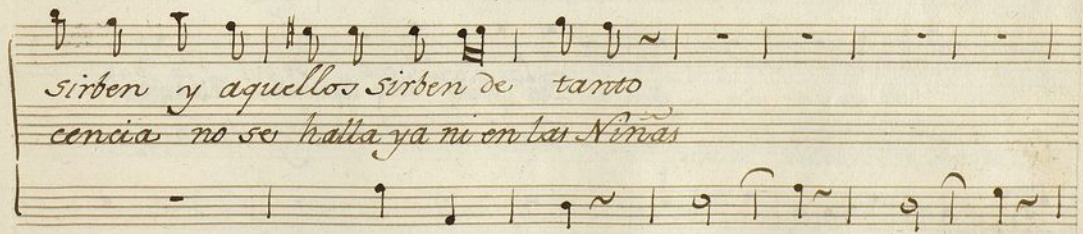




Se quefaban los boxiricos se
 Fue alas Niñas las comparen que

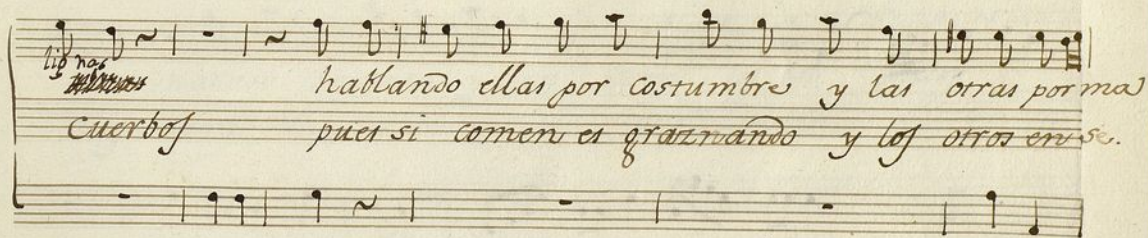


q.^o los llamen Mayorazgos quando estos de nada
 mu chas Palomas sentian quando saben q.ño



sirben y aquellos sirben de tanto
 cencia no se halla ya ni en las Niñas

que tales son quando sienten ser como ellos aun los
pero Tupi ter les diko que esta en el teatro como
Asnos ser como
didas que esta
fe
~~Las mari cas se que la ban~~
~~de ignora aun llamados de los indios~~
De que Abates los llamaren



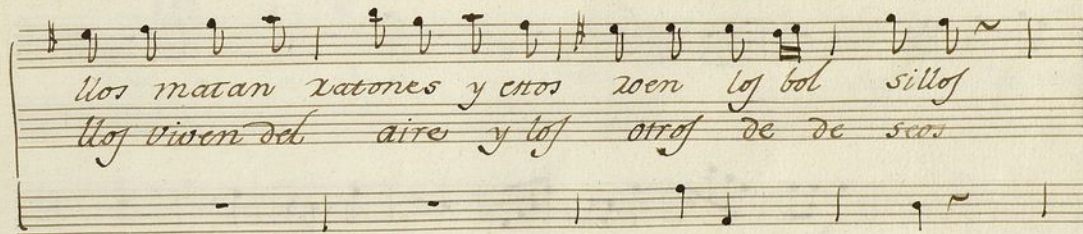
Handwritten musical score on aged paper, featuring two systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the musical piece with further lyrics. The handwriting is in cursive, and the paper shows signs of age and wear.

adas lo g'es gra cian las ma ri cas lo g'es
muerta hacen ellos sus pascos hacen

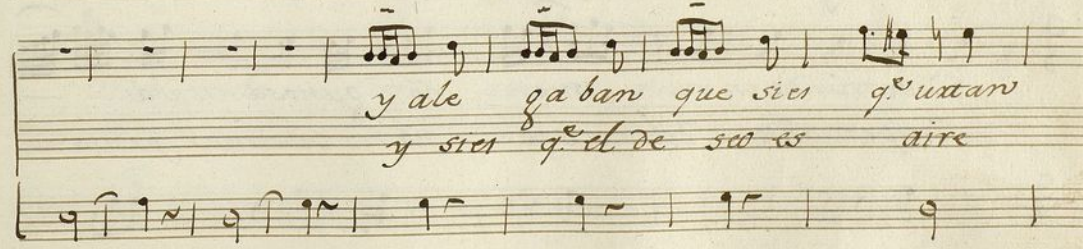
se quedaban muchos gatos se
Sentian los Camalcones sentian



de mil oterras malignos pues e.
q^e los llamasen cortejos quando e



llos matan ratones y enos roen los bol sillos
llos viven del aire y los otros de de seos



y ale ga ban que sies q^e uxtan
y sies q^e el de seo es aire

se exponen a mas pe ligro se exponen
es un aire del Infierno es un aire

Diverti da en mi sue - ño gustosa estaba -
Despertando del sue ño en este punto -

gustosa es ta - ba viendo con la su -
 en este pun to Conoci lo q'
 ti - cia q' se quefaban - - - - - Salada de mi
 rra - res q' ai en el Mundo Salada de mi
 vida y ole ole que se quefa ban.
 vida y ole ole que ay en el mundo

Sequi contem — ta y ellos en sus ra.
De exemplo sir — ba y acaben el sis —
to — nes de esta manera — salada de mi
te — mas las sequi villas — galada de mi
vida y de de de esta mane ra — Al segno
vida y de de de las sequi villas —

All.^o

En la estacion a le - gre de Primavera

ve - ra de en la es

cion a legre. de primave - - - ra

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en la esta cion a le gre en la esta
cion ale gre de prima vera a
de Prima vera
De Prima ve - ra todo refulge
nece todo todo sea.

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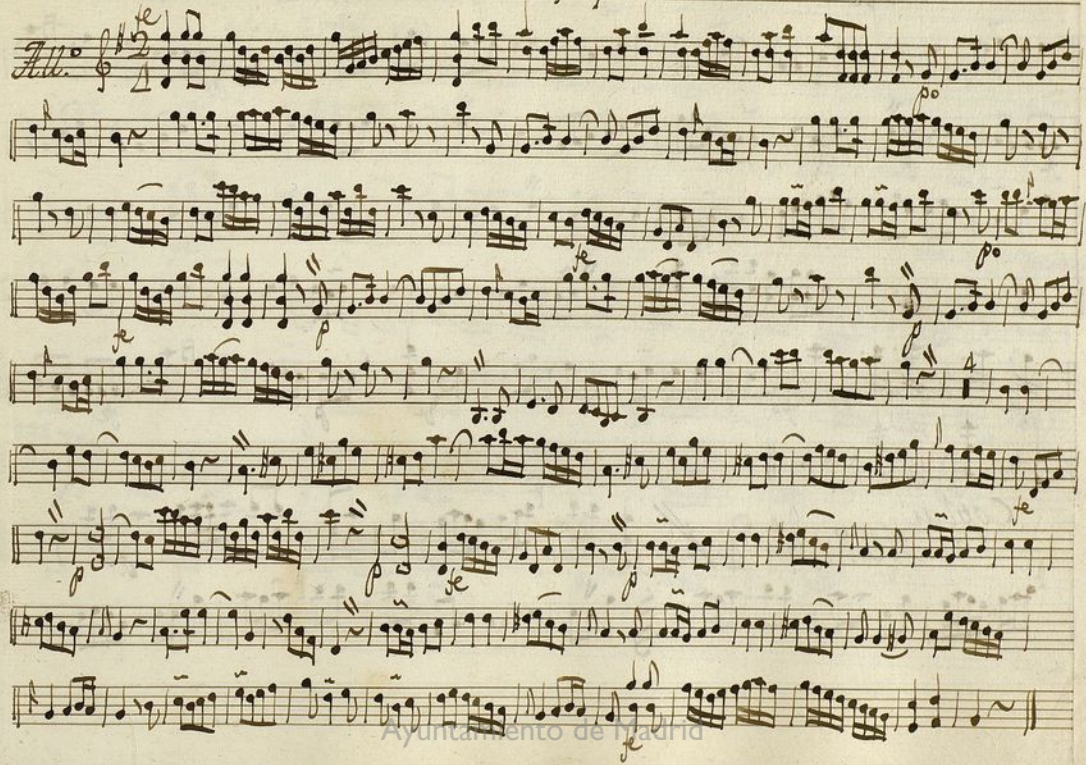
lienta todo *f* cobran vedor las
 plantas y las umbrosas selvas. *f* el.
 aire blando sopla y el sol su incendio templas
 las ave cillas de flor en flor buelan can
 tando glorias de amor buelan cantando glorias de a.

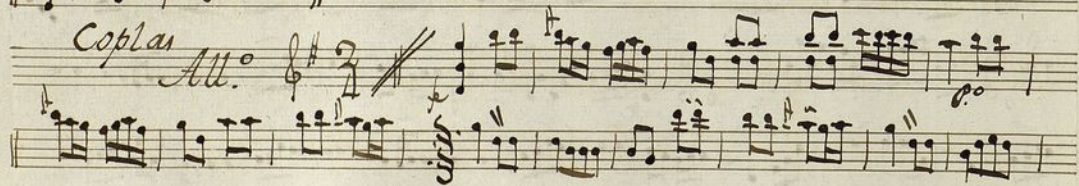
mor gloxias de amor. Ven - tan dul.
ces mo men tos na tura le - - - za natura
leza - - - recuerda al Mun do todo su edad pri
me ra recuerda al Mundo to - do
re cuerda al Mundo todo - - su edad pri

Handwritten musical score on two staves. The first staff contains a melody with lyrics "mera a - - - su coad pri mera". The second staff contains a bass line with a "2" time signature. The piece ends with a double bar line and the instruction "Al Segno." written below the staff.

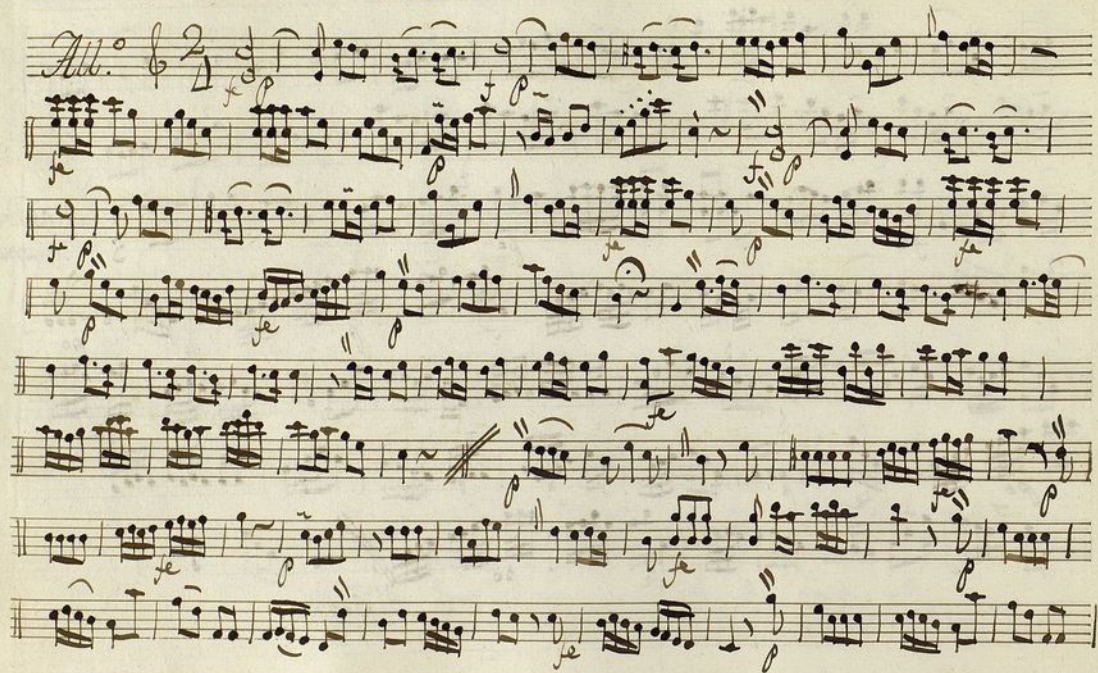
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Violin 1.º Ton.ª Solo La queja de los Animales.

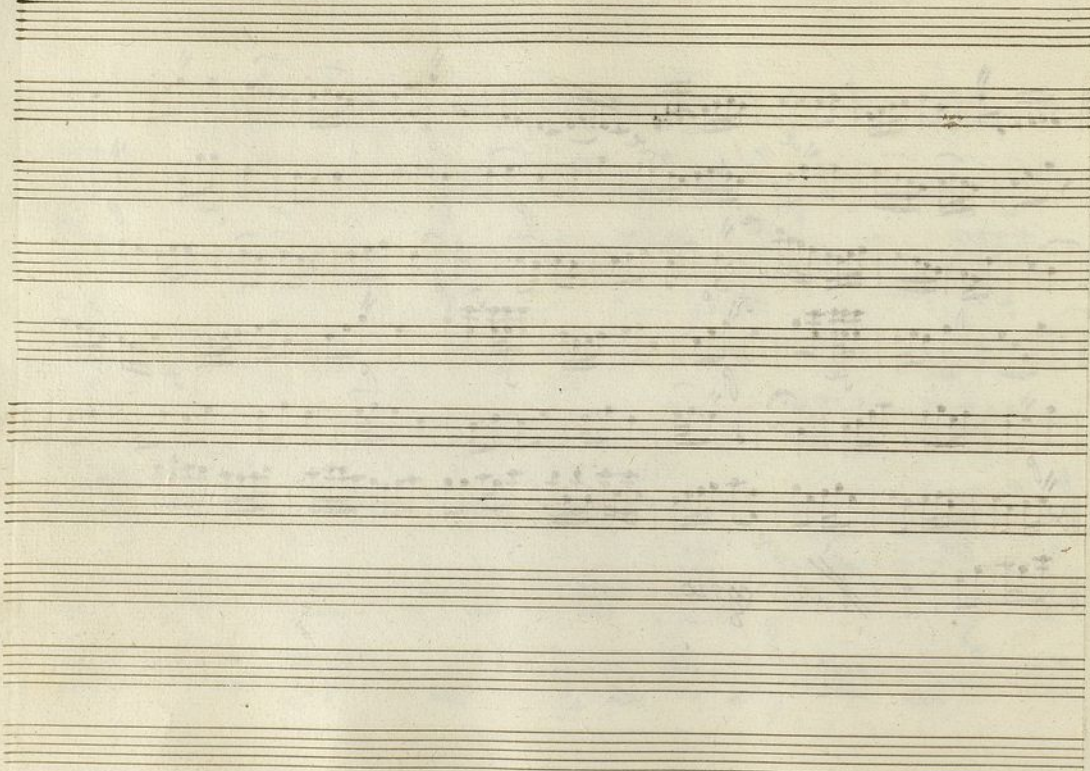




A handwritten musical score on seven staves. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature has two sharps (F# and C#). The manuscript includes dynamic markings such as *pp* (pianissimo) and *f* (forte). The tempo markings *Allegro* and *Allegro.* are written in cursive at the end of the first and fourth staves, respectively. The paper is aged and shows some staining.



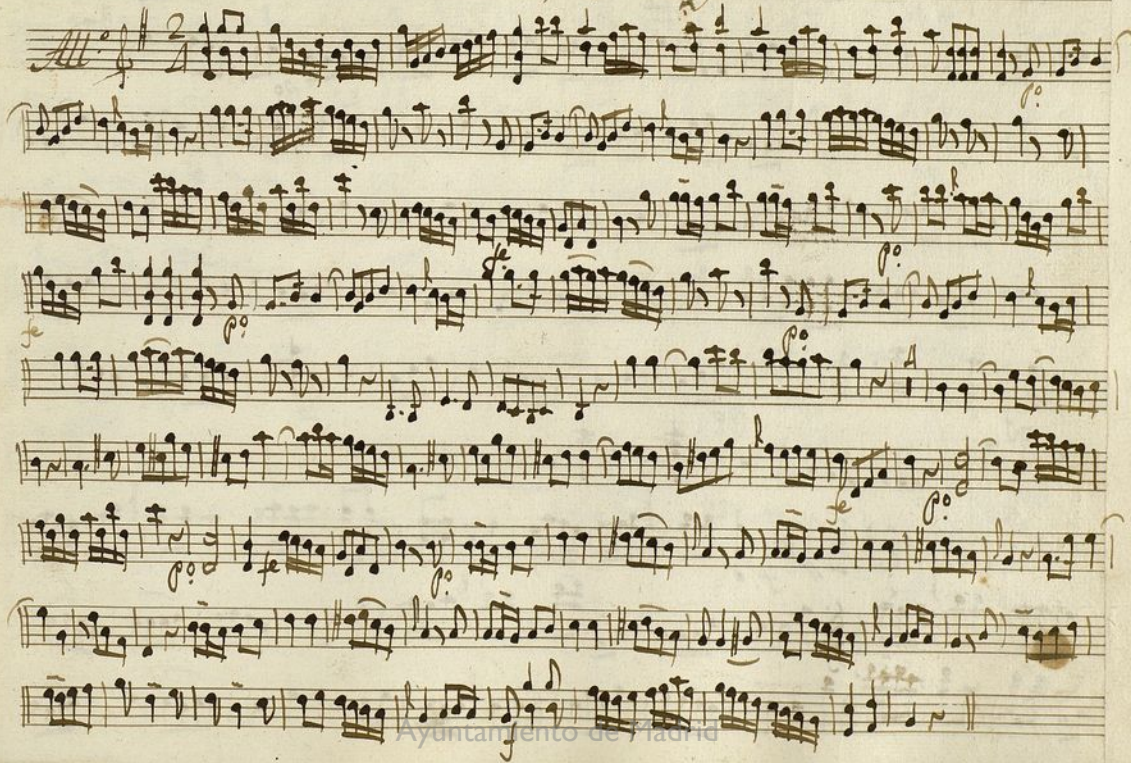


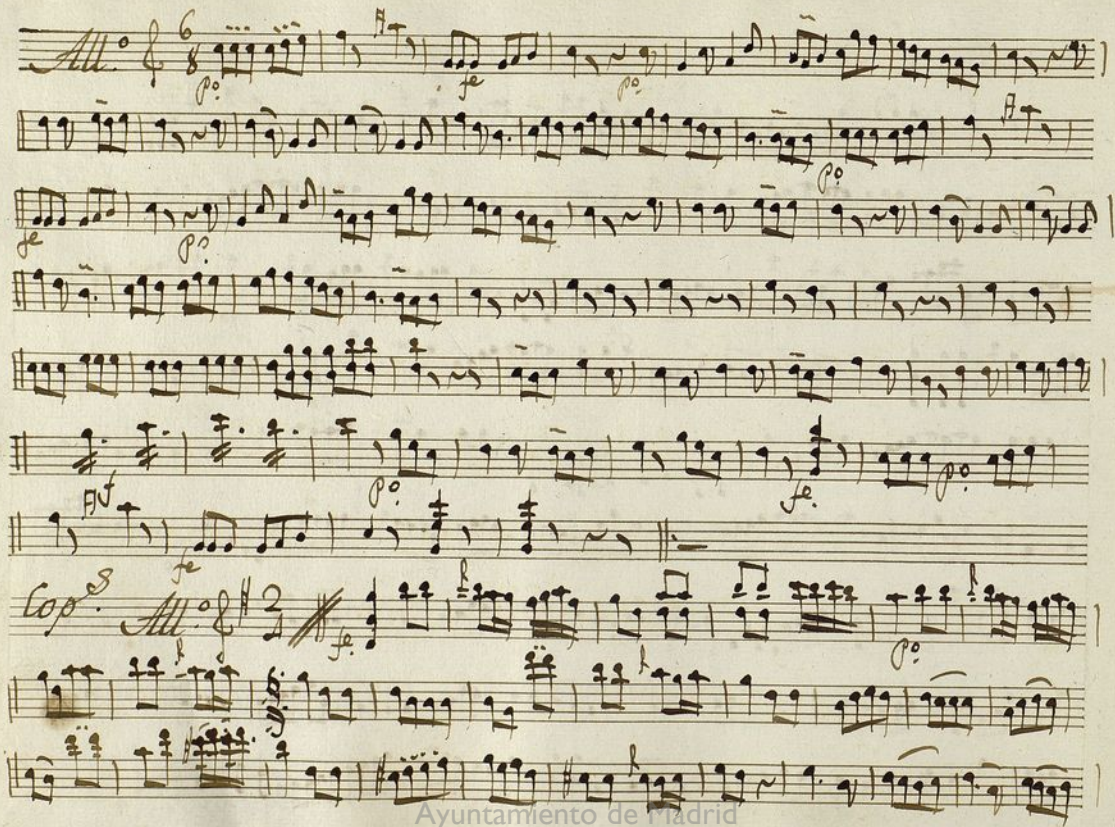


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Violin 1.ª For.ª a solo La queja de los Animales.

Nus 81-13







0/0

0/0

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Al.*, *f*, *p*, and *Je*. The score is written in a cursive, handwritten style. The first staff begins with the tempo marking *Al.* and a 2/4 time signature. The notation is dense, with many beamed notes and rests. The score is divided into two systems of five staves each. The first system covers staves 1 through 5, and the second system covers staves 6 through 10. The notation is written in brown ink on aged, slightly discolored paper.

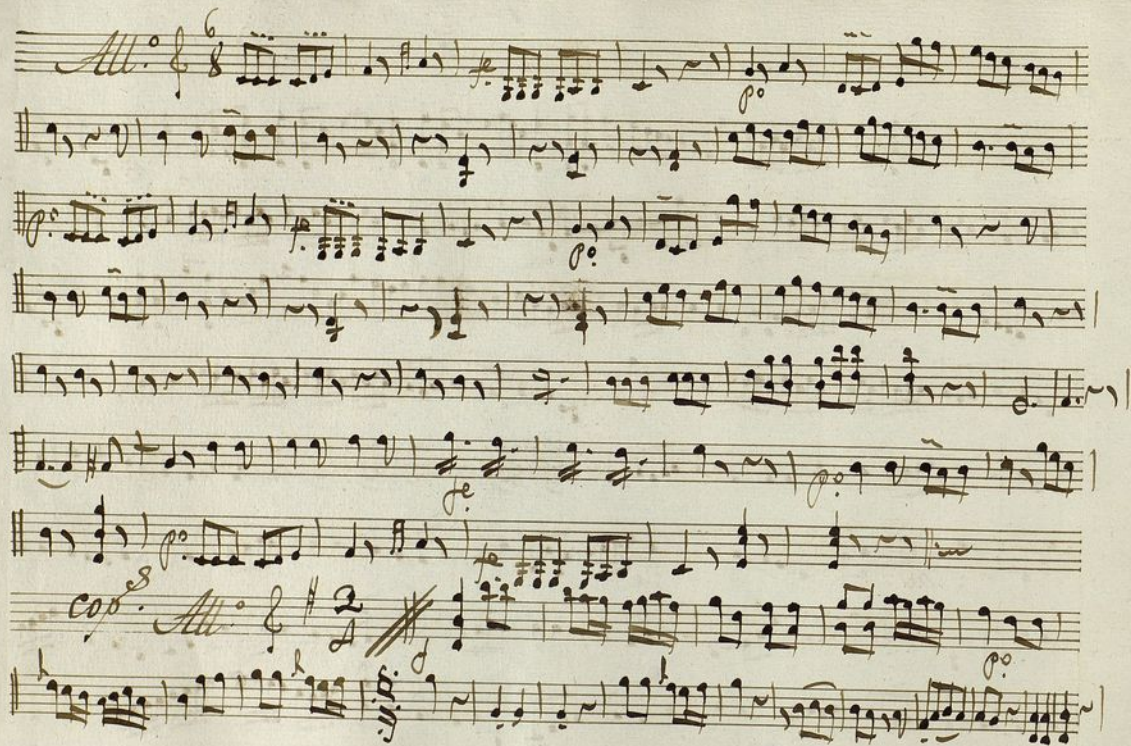


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Violin 2^o Ton^a a solo La queja del Animal

Mus 81-13





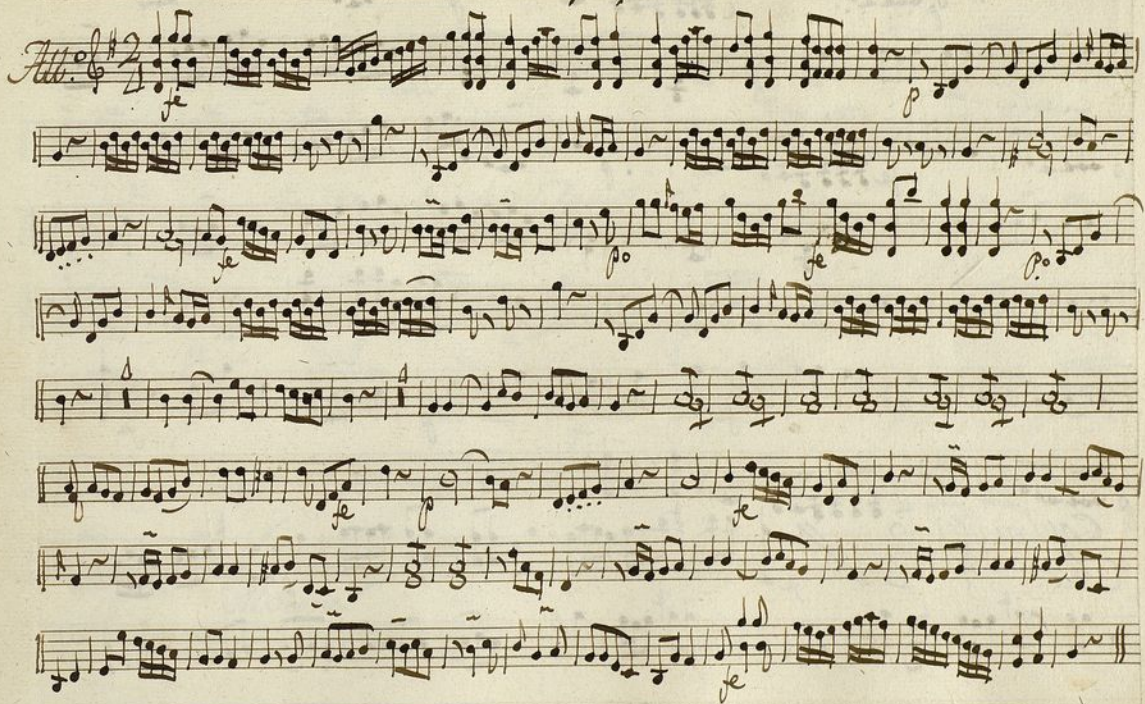


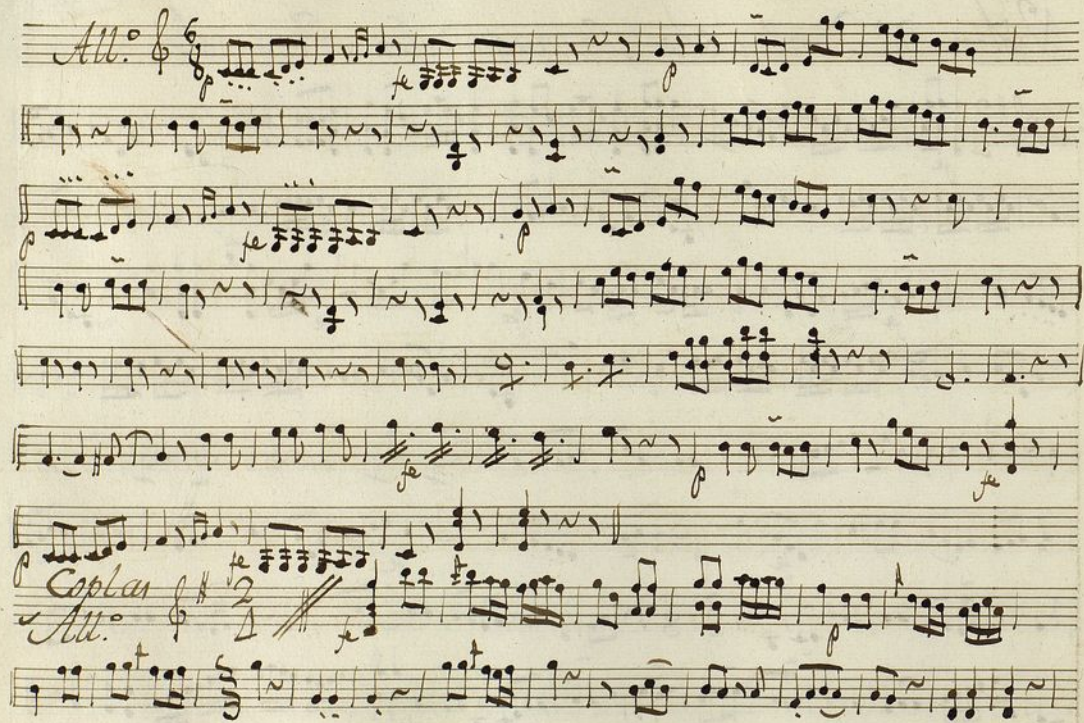





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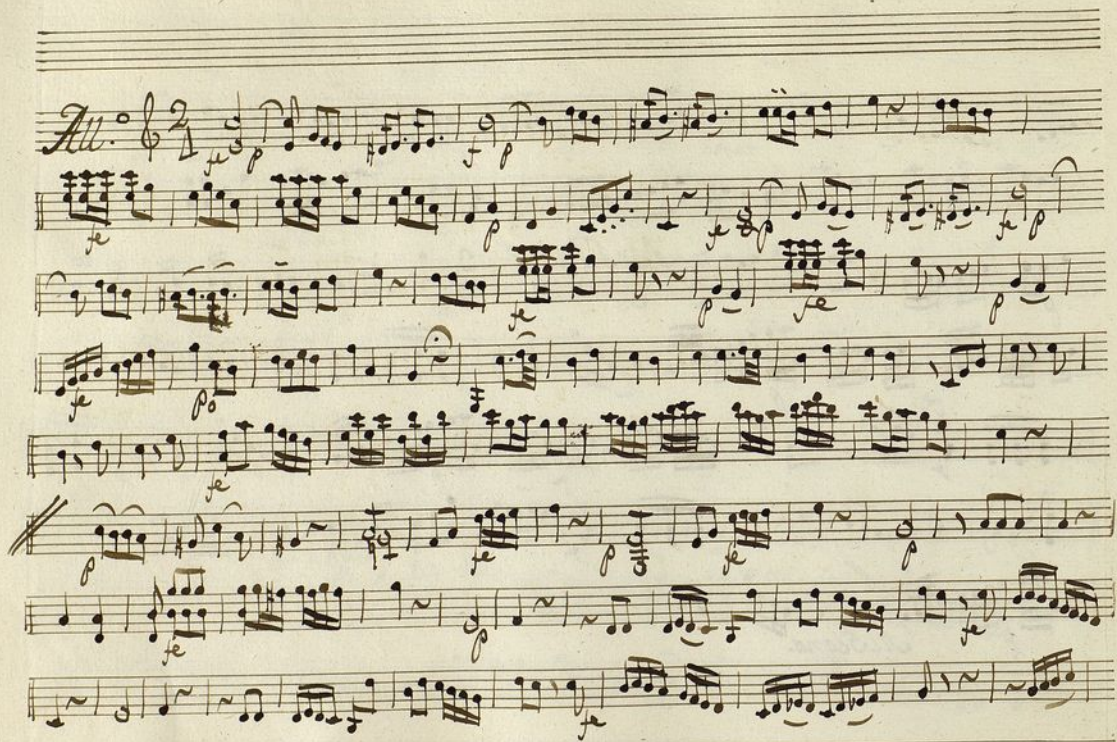
Violin 2.ª Ton.ª a solo La queja de los Animales.



All.^o 

Coplas
All.^o 







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Oboe 1.º Ton.^a a solo la queja de los Animales.

Handwritten musical score for Oboe 1.º, titled "a solo la queja de los Animales." The score is written on ten staves, organized into two systems of five staves each. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo/mood is marked "Al.º" (Allegro). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *f* (forte) and *p* (piano) are present. The word "Solo" is written above the staff in two places. The second system begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. It also includes dynamic markings and the word "Solo". The score concludes with a double bar line. The page number "29." is written in the center of the first system.

Coplas

Handwritten musical score for guitar, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following sections and markings:

- Allegro** (marked at the beginning)
- Alas Parr. 3** (marked above the second staff)
- dy mat.** (marked below the second staff)
- Al Segno.** (marked above the third staff)
- Allegro** (marked at the beginning of the fourth staff)
- Al Segno** (marked at the end of the eighth staff)

The score is written on ten staves, with various musical notations including treble clefs, key signatures (one sharp), time signatures (2/4, 3/4, 6/8), and dynamic markings such as *fe* (forte) and *so* (solo). The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast and intricate piece.

Oboe 2: Ton. a solo la quefa de los Animales.

Handwritten musical score for Oboe 2, titled "Ton. a solo la quefa de los Animales." The score is written on a single system of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked "All." and includes various dynamics such as *fe* (forte) and *p* (piano). The second staff continues the melody with similar markings. The third staff features a section marked "Solo" and includes a 3/8 time signature. The fourth staff has a 6/8 time signature and includes a section marked "2d." The fifth staff continues the piece with a 2/4 time signature and includes a section marked "2." The score concludes with a double bar line. The handwriting is in cursive, and the paper shows signs of age and wear.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is divided into sections by double bar lines and includes the following text annotations:

- All.* (Allegro) at the beginning of the first staff.
- A los Parr.* (To the Parrs) and *don mat.* (don mat.) written above the second staff.
- Al Segno* written above the third staff.
- Allegro* written above the fourth staff.
- Solo.* written below the fifth staff.
- Al Segno.* written above the tenth staff.

The manuscript is written in brown ink on aged paper. The notation is a mix of treble and alto clefs, with time signatures including 2/4, 3/4, and 6/8. The score is a single melodic line with some multi-measure rests and dynamic markings like *f* (forte) and *p* (piano).

Trompa 1.^a Ton.^a a solo la queja de los Animales.

All.^o *C.* *2/4*

All.^o *In C.* *6/8*

All.^o *In F.* *2/4*

Alon Parr.^o
don mas.

Al Segno.

In C.
All.^o $\frac{2}{4}$

Solo

Solo

Allegro.

Trompa 2.^a Ton.^a a solo la quepa delos Animales

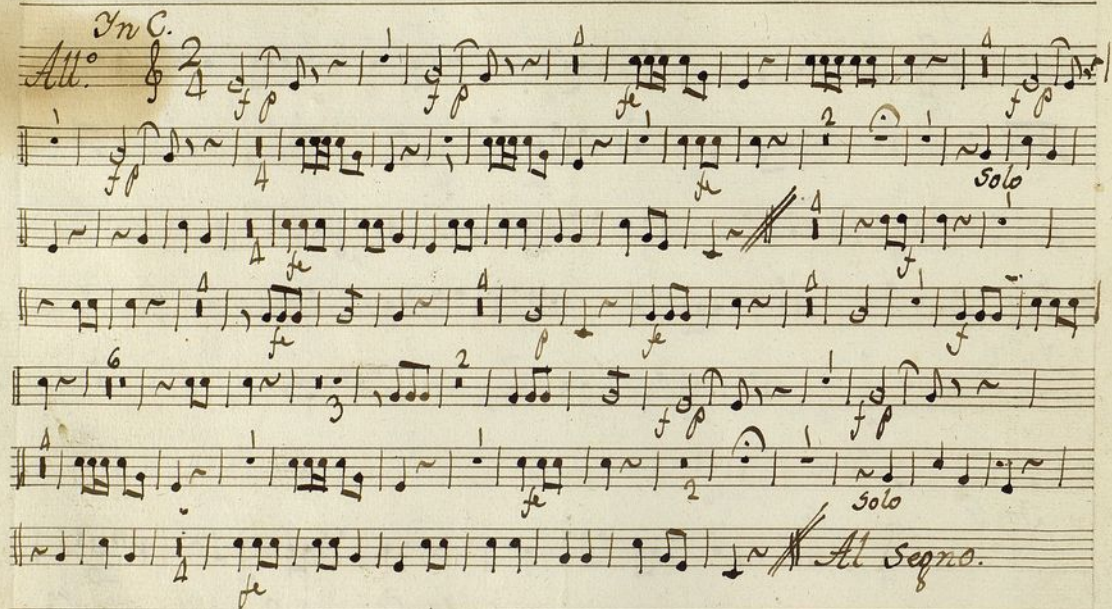
All.^o *C:* $\frac{2}{4}$

In C. *All.^o* $\frac{6}{8}$

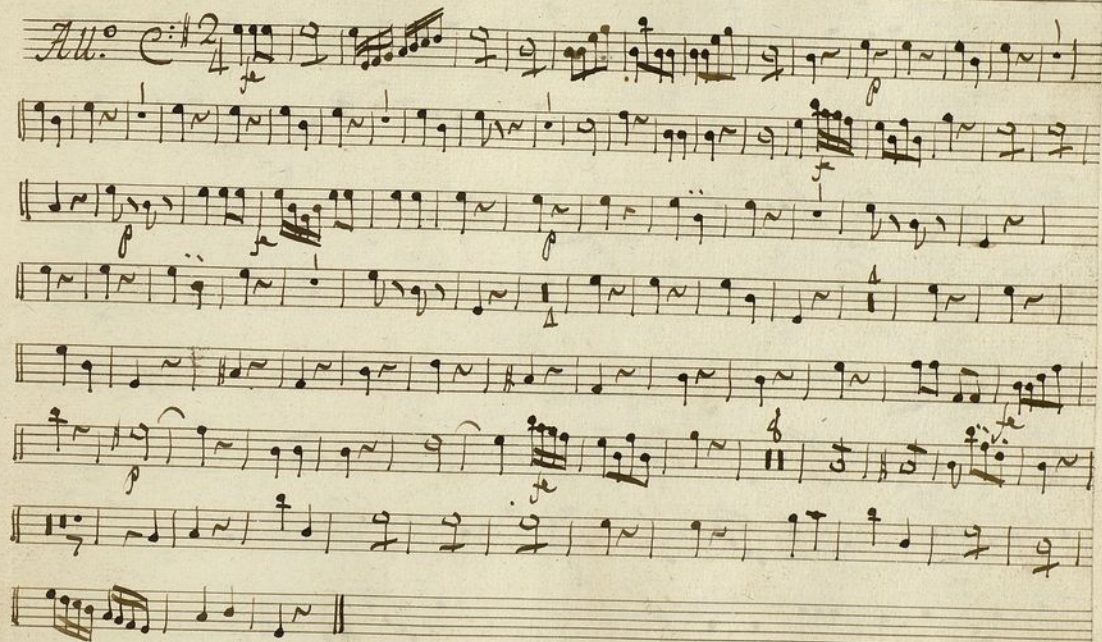
In G. *All.^o* *C:* $\frac{2}{4}$

Alor Parr.^o
dos mas.

Allegro.



B a p ^t Ton.^a a solo de los Animales.



All.^o $\text{C} \frac{6}{8}$ *Allegro.*

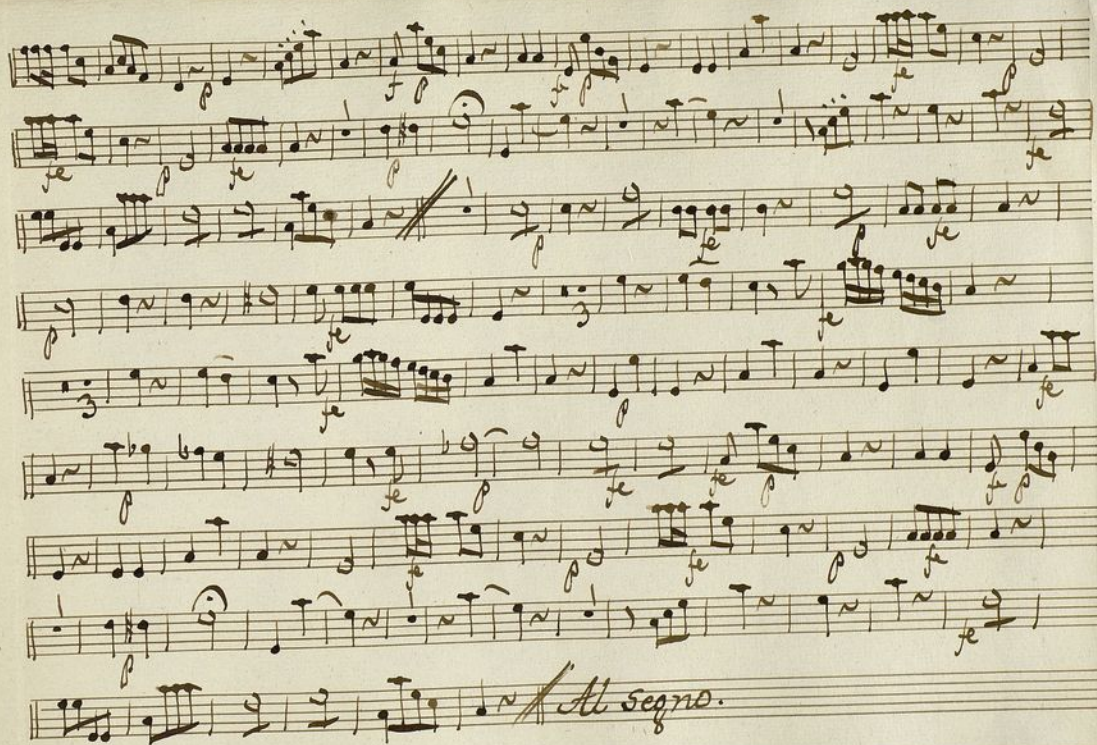
Coplas *All.^o* $\text{C} \frac{2}{4}$ *ten*

Alas Parr.^o
por mal.

Allegro.

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

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