

Leg. 25, N.º 18.

MUS 80-3

1

(Leg. 3.ª n.º 53)

2.ª.

+
Jonadilla

a solo.

El Guiso estrapado

53.

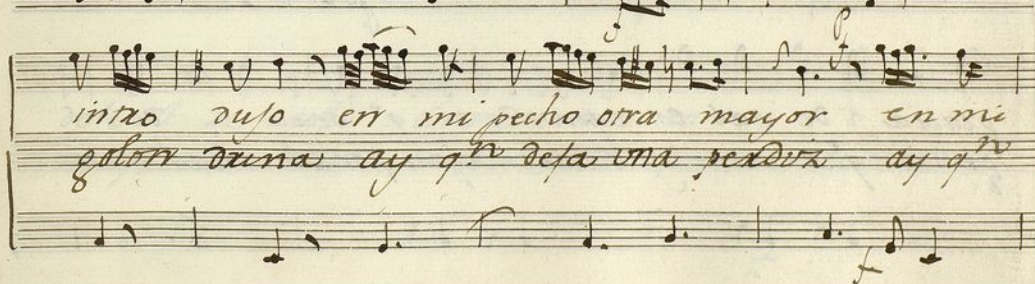
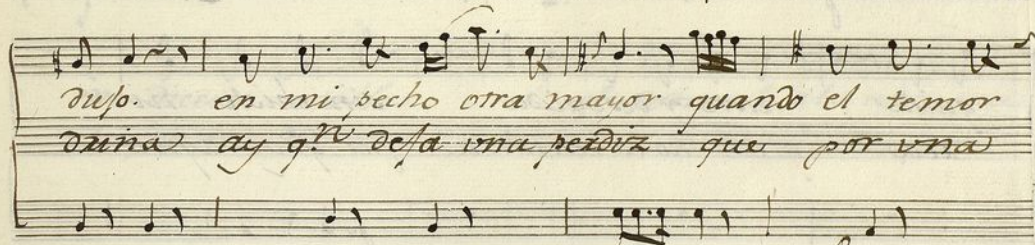
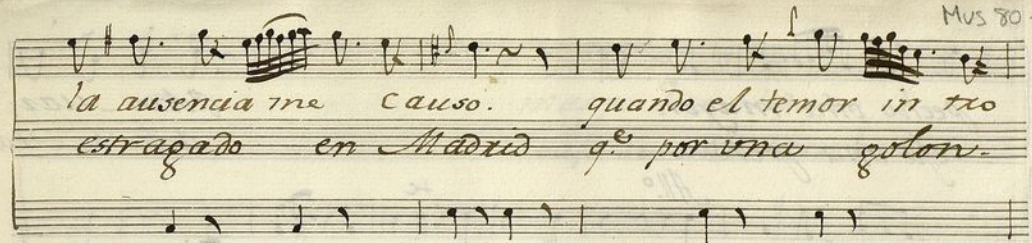
La serena.

All.^o

se

And.^{te}

No bien acabo la pena que
es tal buen gusto en la pientes tan



pecho otra mayor.

desa una perdura

Pobre mari'

a fe de ella

All.^o

te

quita

triste y desvalida

sin chiste ni

ria

q.^e esto no es mentiras

por q.^e ay aqui

gracia y de sal es casa de ti q.^e será de.

gentes q.^e a veces los bienes desan por el mal ve.

mas ya las piedad es
 bajo de este tema
 me dicen afables
 se forma la idea
 qe cobre el aliento que
 dela sonadilla que
 dese el re cello y empieze a cantar y
 mi fe xendida os viene a cantar os

q.^e cobra el aliento q.^e depe el re
 della Jona ditta q.^e mi fe ren

celo y empieza a cantar que depe el re
 dida os viene a cantar q.^e mi fe ren

celo y empieza a cantar que depe el re
 dida os bie ne a cantar que mi fe ren.

ce lo y empieze a cantar y
 di da os bien a cantar os

Allegro

All.º Comodo.

*Mores el buen
 Mores el buen*

gusto del hombre ci xaba su gloria en Mujeres
 gusto de los mayores se Lixaba solo

honetas y castas honetas y
 en ser miui Dalgoz en ser miui y

castas yoy la Lixa en a quellas mas deso
 Dalgoz yoy le Lixan algunos en dar pe

Handwritten musical score on aged paper. The score consists of five systems of staves. The first system has two staves with the lyrics "lladas mas" and "tardos en". The second system has two staves with the lyrics "tambien el buen gusto" and "tambien el buen gusto". The third system has two staves with the lyrics "de muchos casados era adquiria honrra" and "antes infun dia pudor e ino cencia". The fourth system has two staves with the lyrics "de muchos casados era adquiria honrra" and "antes infun dia pudor e ino cencia". The fifth system has two staves with the lyrics "de muchos casados era adquiria honrra" and "antes infun dia pudor e ino cencia".

lladas mas
tardos en

tambien el buen gusto
tambien el buen gusto

de muchos casados era adquiria honrra
antes infun dia pudor e ino cencia

Handwritten musical score on aged paper. The score consists of six staves of music with lyrics written in Spanish. The lyrics are: "en su mismo estado en su", "en niños y niñas en", "joy por la tole xancia la pierden", "joy alog docer saben ya picar", "daños la", "días ya". The music is written in a simple, handwritten style, likely for a folk song or a simple melody. The paper shows signs of age, including yellowing and some staining.

en su mismo estado en su
en niños y niñas en
joy por la tole xancia la pierden
joy alog docer saben ya picar
daños la
días ya

And^{te}

3/4

a pobres buen gusto como te anexo

a

3/4

cado - y siendo mui bueno te anecho mui

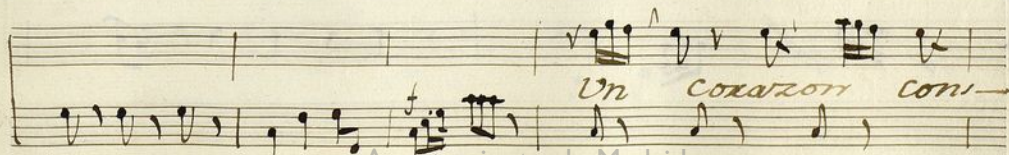
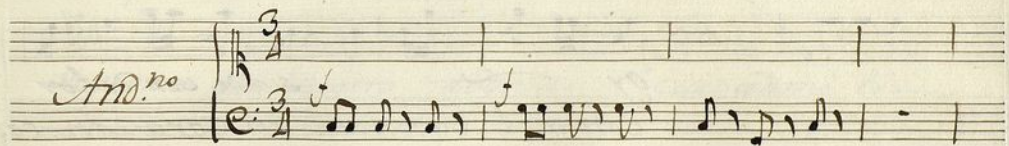
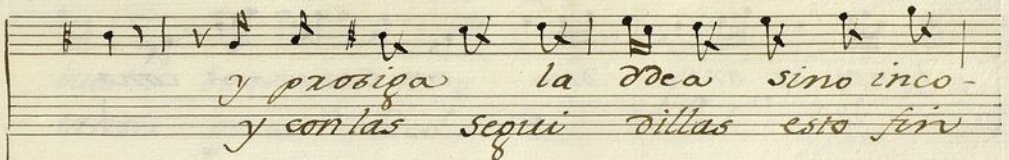
mallo y siendo mui bueno te anecho mui

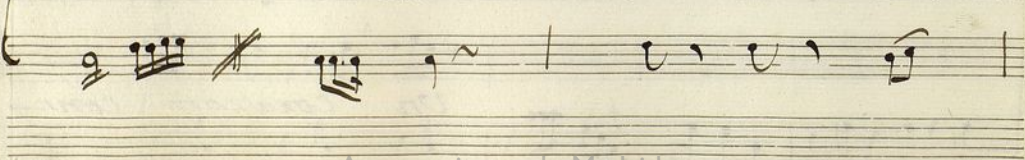
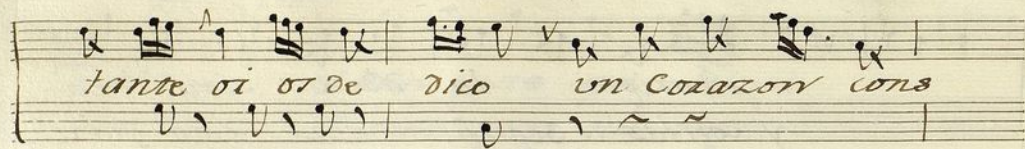
Alto

malo el buen gusto que reina
el buen gusto que siguen

oy en la moda es estar seña lados
oy muchas emboras es parecer ser malas

es de hablar con mozas.
es siendo ellas buenas.





buestros bien admirado aqui le te
 tante oy as dedico aqui

neis llenito de amor suspirando

siempre por buestro favor cuidadme le

bien no le maltrateis por q.^e si se en

fada os puede morder por q.^e si se en

fada os puede morder mas no mas

for ten

no q.e mi Corazon. q.e mi Coazon

no tiene como el ~~de otras~~ de otras boquita y

Dientes ni apremio nunca el arte de las doble.
y perdonad las faltas de este sugeto.

Dientes ni apremio nunca el arte de las doble.
y perdonad las faltas de este sugeto.

Handwritten musical score on aged paper. The score consists of two systems of music, each with a vocal line and a guitar line. The lyrics are written in Spanish. The first system has two lines of lyrics. The second system has two lines of lyrics. The music is written in a style typical of 18th or 19th-century manuscripts. The paper shows signs of age, including discoloration and wear at the edges.

ces ni aprendio nunca el arte de las do-
te y pero no las faltas de este lu-
bleces de las dobles
quere de este juguete

Allegro

Violin 1.ª Ton.ª a Solo el Gusto Estragado.

Handwritten musical score for Violin 1, titled "Ton.ª a Solo el Gusto Estragado". The score is written on ten staves in 6/8 time with a key signature of three sharps (F#, C#, G#). It includes various musical notations such as notes, rests, and dynamic markings like "All.º", "p.º", "f.º", "mo.º", and "Allegro.º". The piece concludes with a double bar line and a fermata.

Allegro.º

All. Comodo 3/4

fe p for And. Rinf Rinf All.to

Allegro

And. no 3/4

for for

Ayuntamiento de Madrid



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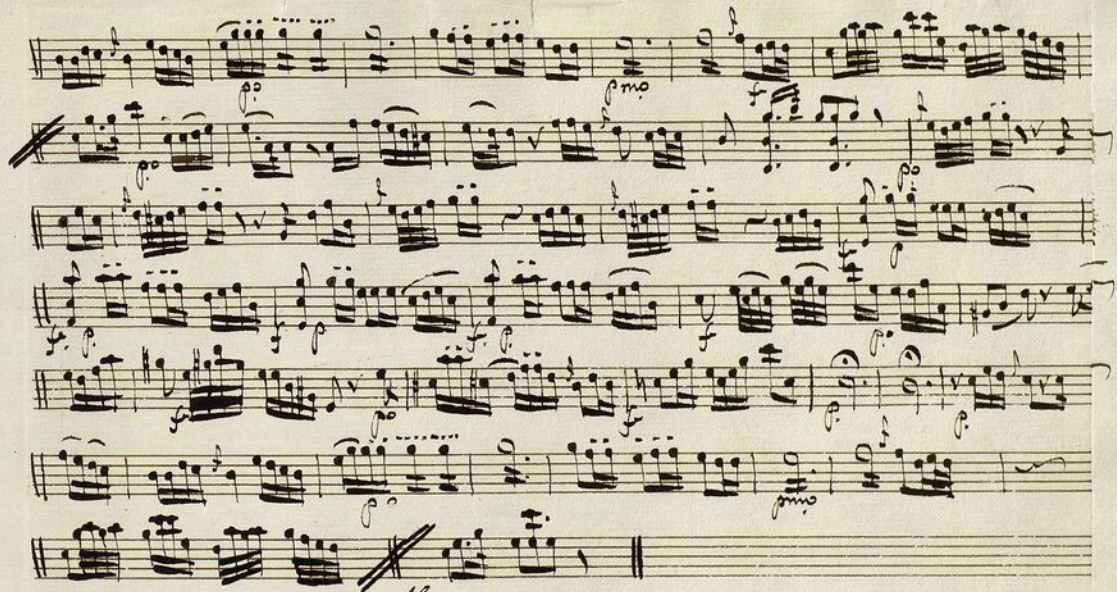
All. comodo & 2

And. te

Allegro

Sep. And. no 3

Applaudimento de ...



Allegro:

Ayuntamiento de Madrid

t
Violin 2.^o Fon. a Solo Furo Contragado

Mus 80-3

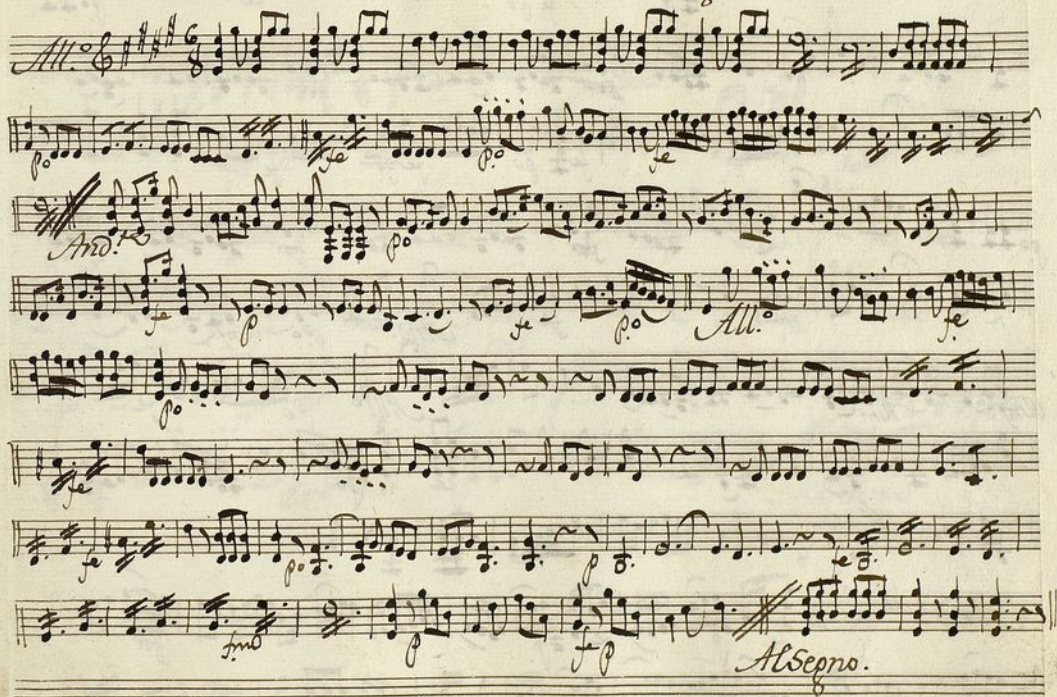
Handwritten musical score for Violin 2, featuring various musical notations, dynamics, and a "Al segno" instruction. The score is written on ten staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 6/8 time signature. The notation includes a variety of note values, rests, and articulation marks. Dynamics such as *ff* (fortissimo), *f* (forte), *pp* (pianissimo), and *piu* (piano) are used throughout. The piece concludes with the instruction "Al segno" written in a decorative script. The manuscript is on aged, slightly discolored paper.

Handwritten musical score for "L'Allegretto" by Beethoven, Op. 26, No. 1. The score is written on ten staves, showing the first movement. It begins with "Allegretto comodo" and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The score is divided into sections by repeat signs and includes tempo changes like "And.te" (Andante) and "Alleg.to" (Allegretto). The piece concludes with "Alleg.to" and a 3/4 time signature.



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Violin 2.º Ton.^a a Solo et Gusto estragado.



A handwritten musical score on aged paper, featuring two main sections. The first section, titled 'All.º Comodo' in cursive, is in 2/4 time and consists of ten staves of music. It includes various dynamic markings such as 'p', 'f', 'p.o', 'f.o', 'And.º', 'Rinf', and 'Allegro'. The second section, titled 'Allegro' in cursive, is in 3/4 time and consists of two staves of music, with dynamic markings like 'f' and 'p.o'. The handwriting is elegant and characteristic of the 18th or 19th century. A faint watermark 'Ayuntamiento de Madrid' is visible at the bottom center of the page.

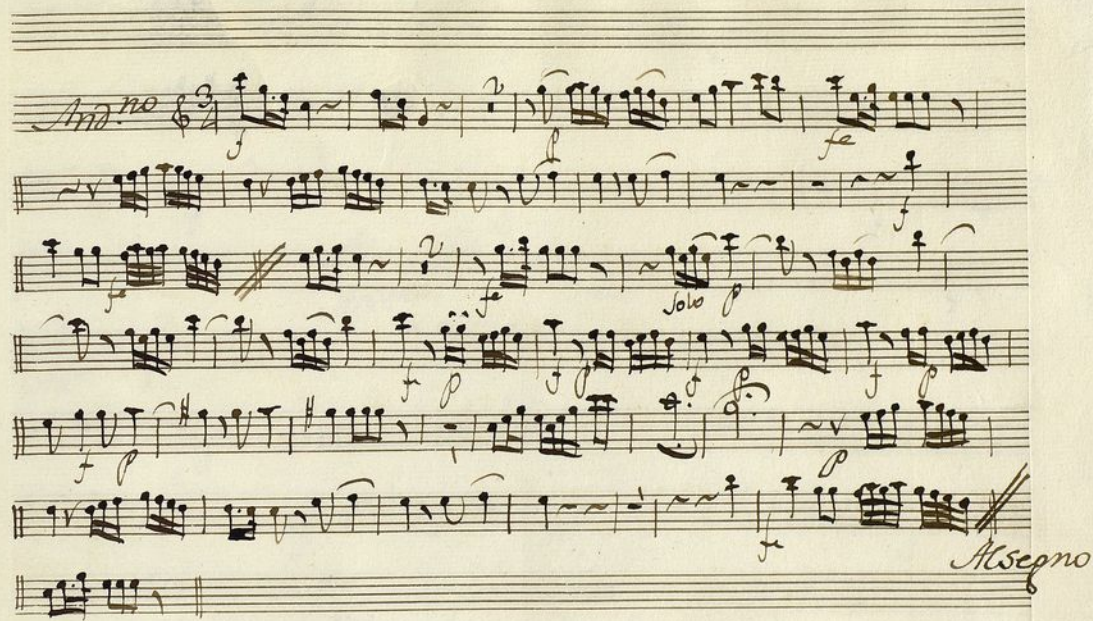


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Oboe 1.^o Ton.^a a solo el Gusto estragado

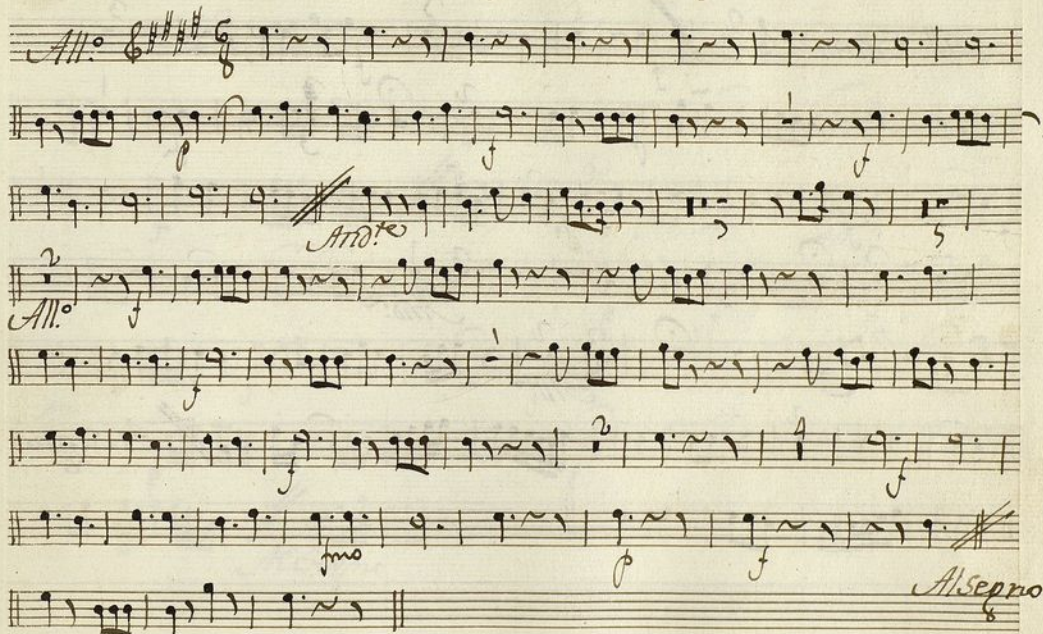
Handwritten musical score for Oboe 1. The score is written on ten staves. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked *All.^o* (Allegro). The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *ff* (fortissimo). The piece concludes with the marking *Allegro.* and a final double bar line.





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Oboe 2.º Ton.ª a solo el gusto estragado

All.º 

And.º

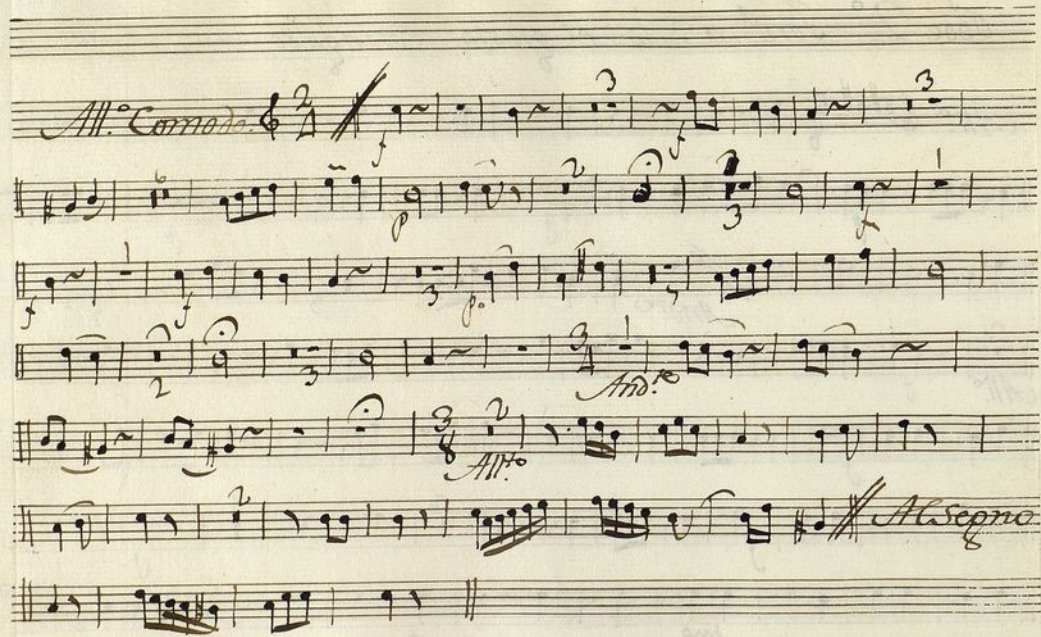
f

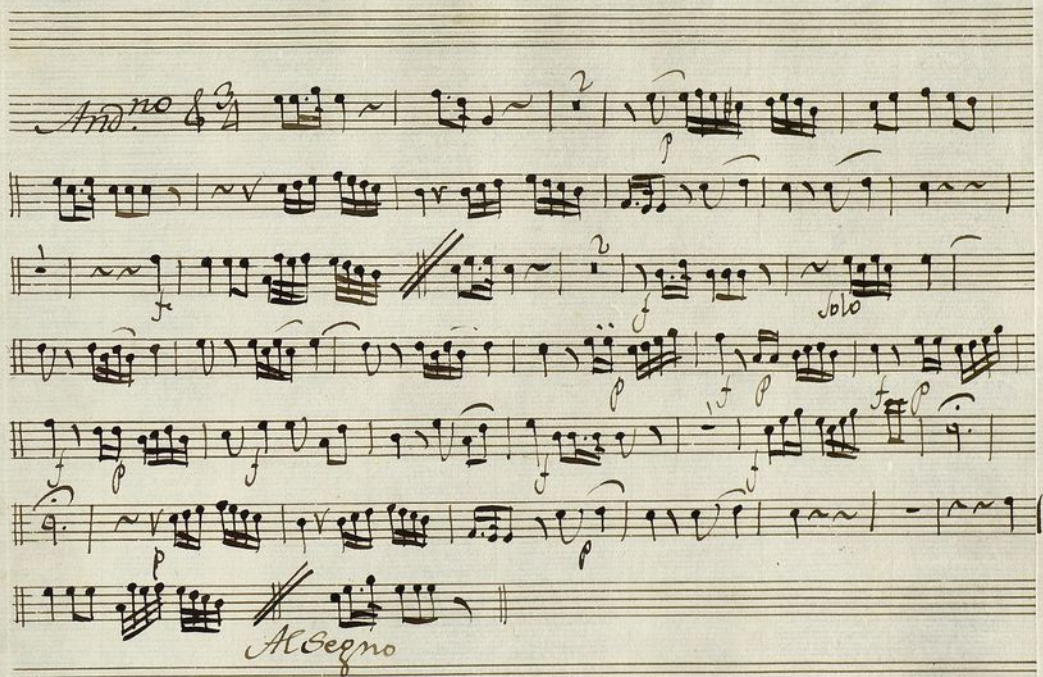
p

f

fmo

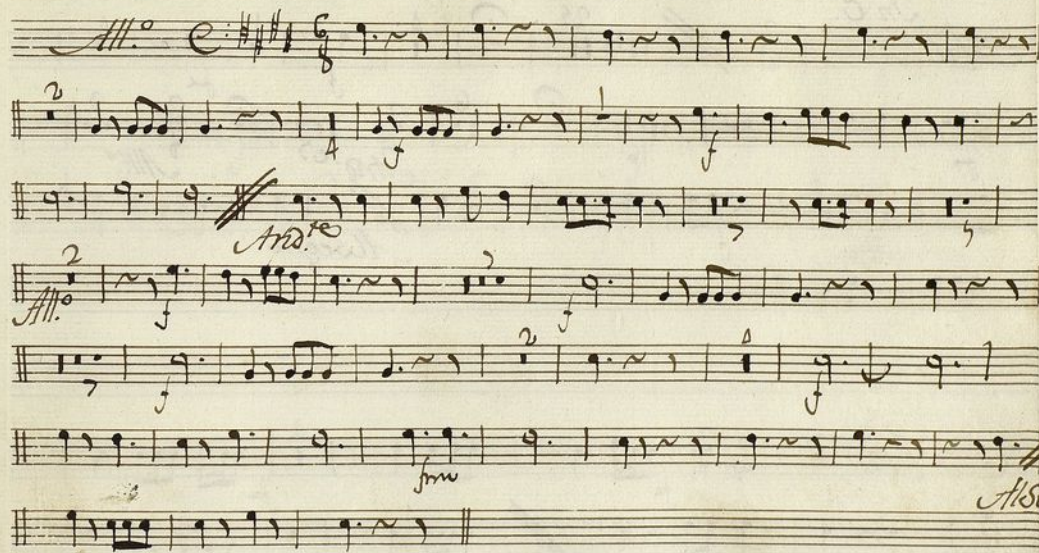
Allegro





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Trompa 1.^a Ton.^a a Solo el Gusto estragado



All.^o In C.

All.^o

And.^{te}

All.^o

Allegro.

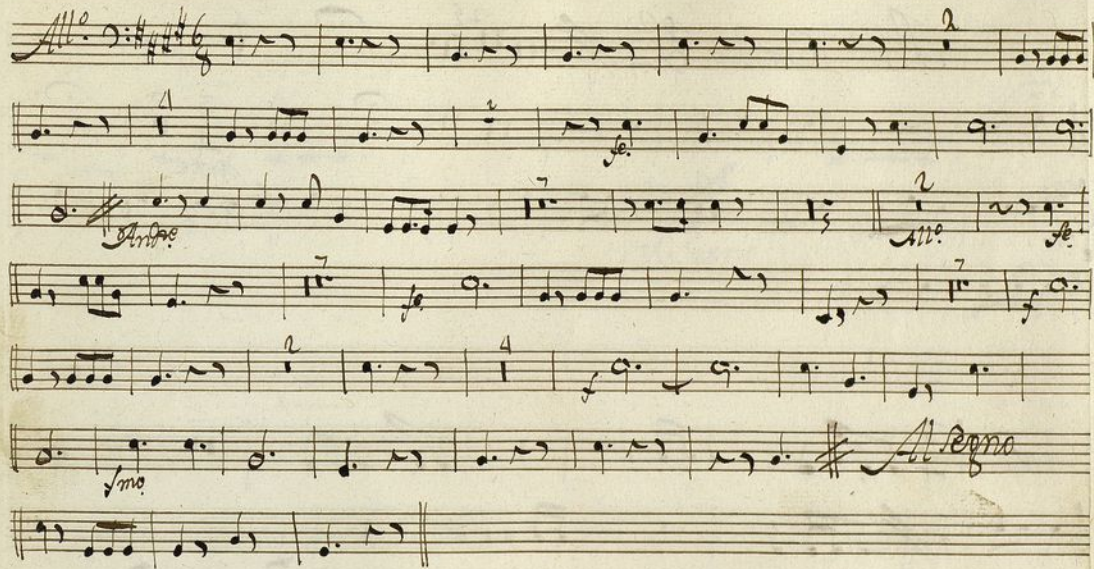
And.^{no}

And.^{no}



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Flauta 2.^a tonad.^a a solo el gusto estragado:



Alto Comodo

8²/₄

2⁹

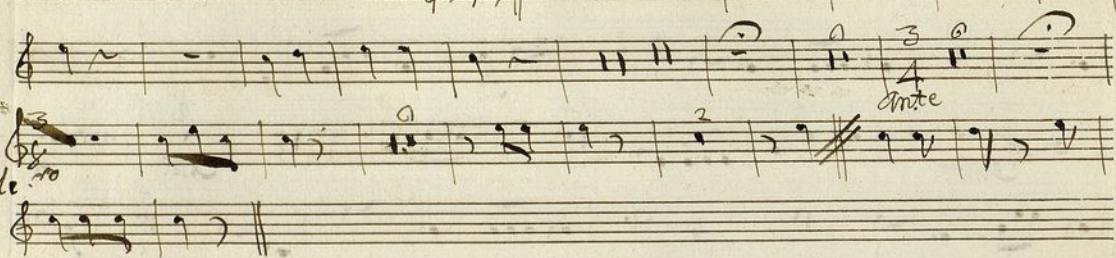
1

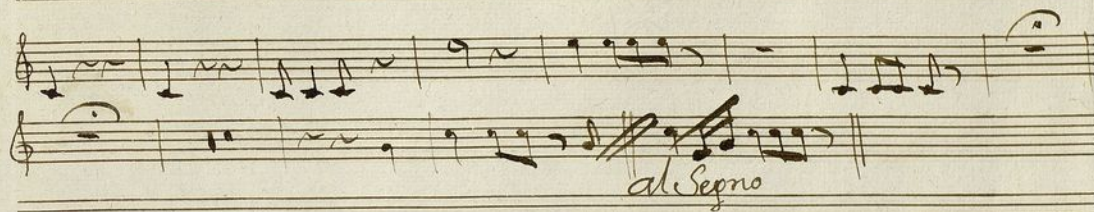
3

4

ante

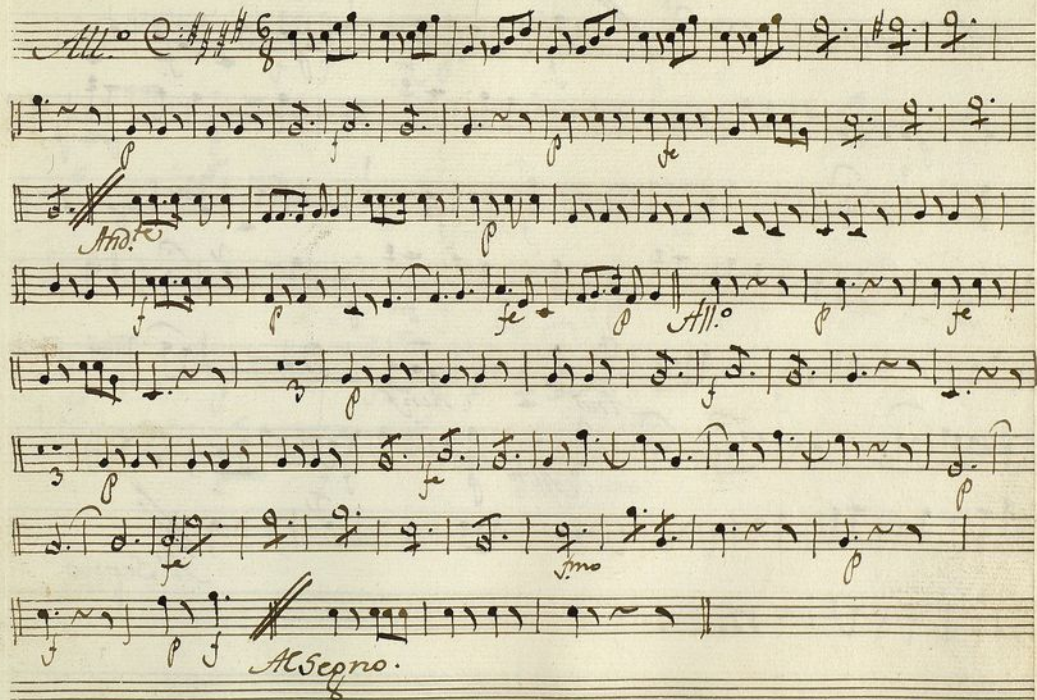
Alto



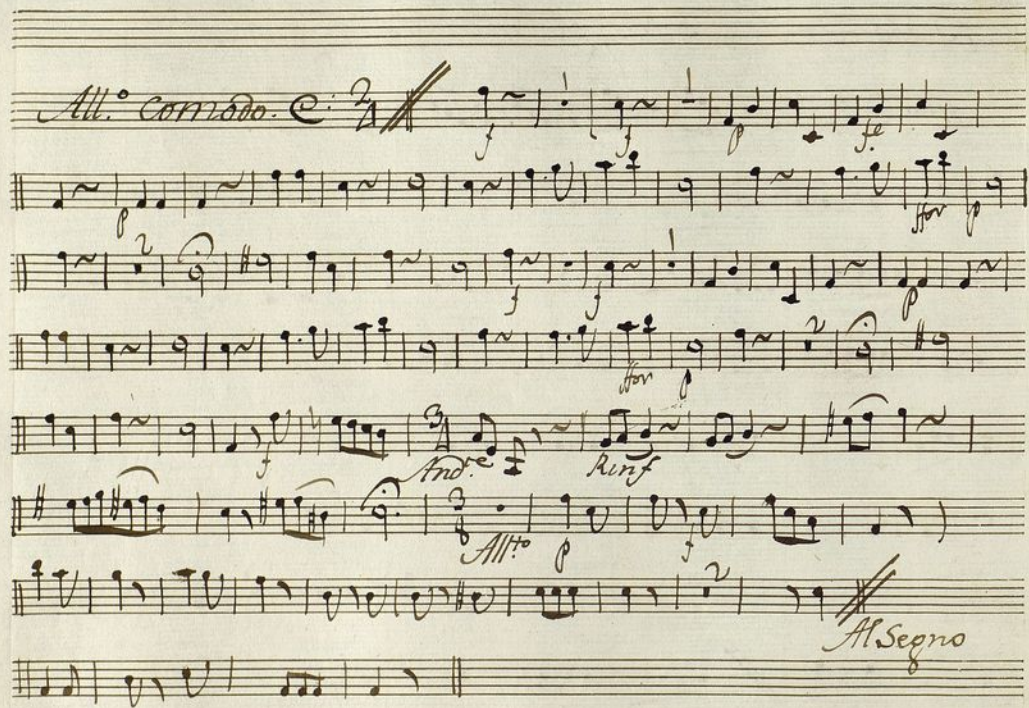


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Bajo Tom. a Solo el Gusto Estragado

All.^o 

Allegro.



Handwritten musical score on six staves. The first staff begins with the tempo marking *And.^{te}* and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings like *fe*, *rim. fe*, and *Je for kn*. A double bar line with a slash is present on the third staff. The piece concludes with the tempo marking *Al Segno.* on the sixth staff.

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