

Leg.^o 3.^o n.^o 55

Mus 80-1

1

(Leg.^o 3.^o n.^o 55)

Sra Joaquina

t

1738

Con.^o a Solo

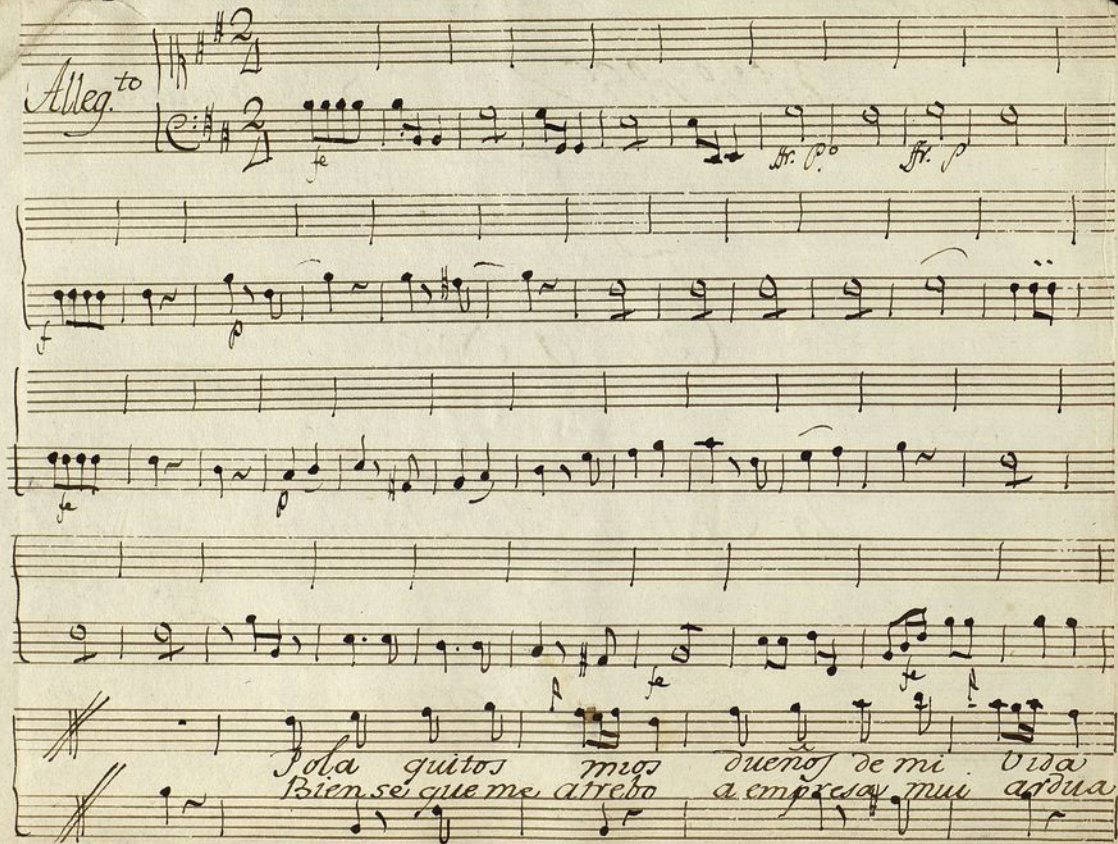
La Crítica de la Petimetra.

55

De Laserna.

120002674

Alleg.^{to}



mirad con clemencia ala Joaqui nita a
mas comozo a fondo buestra tele rancia =

la que confi a da en buestra
buestra y asi anima da quieraalmo

gra cia emprende el car go de quarta Da
men to buscar el mo do de Complace

ma emprende el Cargo de quarta Dama de
ros buscar el modo de complaceros de

favor piedad, favor piedad no nequeis buestro am-
temor Cortedad temor Cortedad fi ada en mis Po-

paro a mi mucha humildad q.^e q.ⁿ sirbio constante cons.

lacos de sadme Respirar q.^e una Ydea de gusto in-

tante servi rà que q.^{ra} sirbio Constante Cons.
tento proyectar que una Ydea de gusto in

tante servi rà Constante servi rà Constante
tento proyectar intento proyectar intento

ser — virà

pro yectar.

Allegro

All.^o Lo primero preten de mi a-
fecto grato decir como consi quen muchas aplau-
so mostrandoles las Reglas veran su ye rro y-
criti care al vicio al mismo tiempo al ~
al ~

cris. fe

Rec.^{do}

9

a.

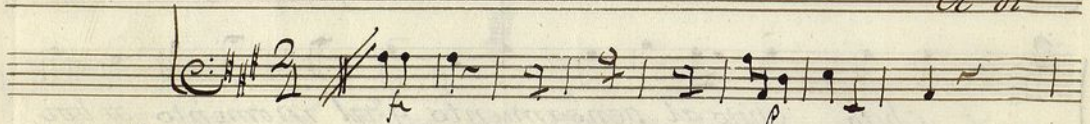
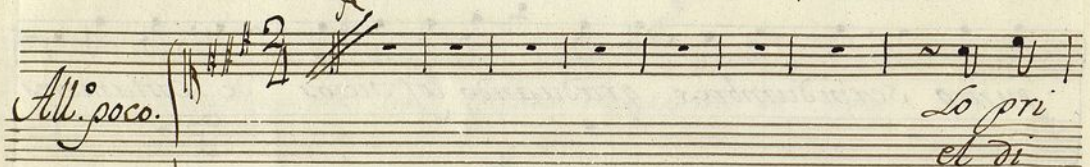
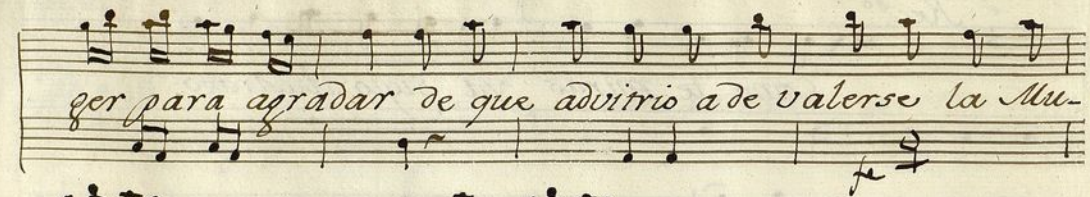
Como te miras ya siglo ilustrado

pues la Mujer q.^{re} quiere algun agrado tea de tender al-

punto servidumbres graduando los vicios de costumbres-

Chito chito al pensamiento q.^{re} al momento os voi

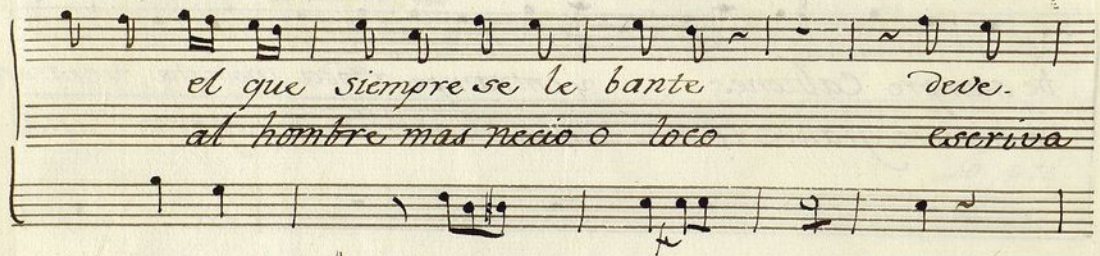
a mani festar de que aditrio a de valerse la du-







diez y once es preciso entre
tres días que trate a los



el que siempre se le bante deve.
al hombre mas necio o loco escriba



comer alas dos- y ala una y media a costar y ala u
le de su letra y mas q' el la enseñe a todos y mas

na

Auno
si aca

Solo en todo vaile auno

so tubiese hijos si acaso

a de tomar por pareja - y si acaso no le

al punto lo busque un alma pues q. ella se emplee en

Handwritten musical score on aged paper. The score consists of four systems of staves. The first system has a treble clef and a key signature of one sharp (F#). The lyrics are written below the first staff. The second system continues the melody and includes the lyrics 'entre todas las Iglesias entre' and 'Es necesario q. se crea es'. The third system includes the lyrics 'con de sentido y do naire y haga.' and 'una Amiga cala vera y aunque'. The fourth system continues the musical notation. The handwriting is in cursive, and the paper shows signs of age and wear.

nombran diga que sea puesto enferma diga
esto es cosa muy ordinaria es
entre todas las Iglesias entre
Es necesario q. se crea es
con de sentido y do naire y haga.
una Amiga cala vera y aunque

Solo un garabato en lugar de persignarse en lu-
te fie su honor vendala siempre q. pueda benda.

gar
la. *All.to*

Esta es una espá ñola de aquestos tiempos -
Manifestado el vicio - doi pruebas claras

de aquestos tiempos q.º hari an si la vieran-
doi pruebas claras de que aquel q.º los sigue
nuestros A buelos y de o le q.º harian si la
su ruina labra y de o le de que aquel q.º los
vie ran nuestros Abue los-
sigue su ruina la bra.

Tuicio y en.
Con Segui.

mienda y huir delos erro res — de aquestas-
villas de fin por si moles ta — la tona-
reglas y de o le y huir delos e rro res
villas y de o le de fin por si mo les ta
de aquestas reglas - *Allegro*
la tona di Ha.

All.^o Mod.^{to}

Si la constancia es propia de un

pecho grato de un Si

la constancia es pro pia de un pecho gra to

de un pecho gra to de un

si la constancia es propia de un pecho grato -
 de un - pecho grato -
 De un pecho gra - to q.n se rà mas cons.
 Y pues a fa - bles mi corte dad en -
 tan - te q.e mis Po lacos - q.e mis Po -
 sal - zan vuestras bondades vuestras bon-

la cos. mi Corazon os Xindo
da des no me derribais pronto
a mados diseños mios mandad en mis po-
ya que llegué ala altura cesa cesa tu-
tencias domi nad mi alve drio queri
queda bolaria infiel fortuna Pola.

ditos Pola quitos amantitos
quitos queri ditos amantitos

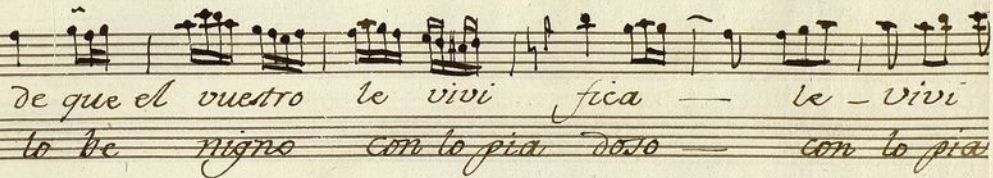
no me abandoneis no no amadme
no

mucho si si amadme mucho — puer.

mi vital aliento so lo res pira
mostrad q' los pechos mas gene rosos

so lo res pira — a espensas de q' el.
mas gene rosos — se unen lo be.

buestro le vivi fi ca le vivi —
nigno con lo pia doso con lo pia



Violin 1. Ton^a Solo.

Alleg^{ro}

La Critica de la Petimetre

Mus. 80-1

Handwritten musical score for Violin 1, Solo, in G major, 2/4 time, Allegro. The score consists of 11 staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro'. The music is written in a single system. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'p.' (piano), 'f.' (forte), and 'ten' (tenuto). There are also some handwritten annotations like 'fe' and 'fr.' (for 'for'). The score ends with a double bar line and a fermata. The paper is aged and shows some staining.

Allegro. Ayuntamiento de Madrid

Allegro.

cres. *p.*

Allo. poco. p. *Poco f*

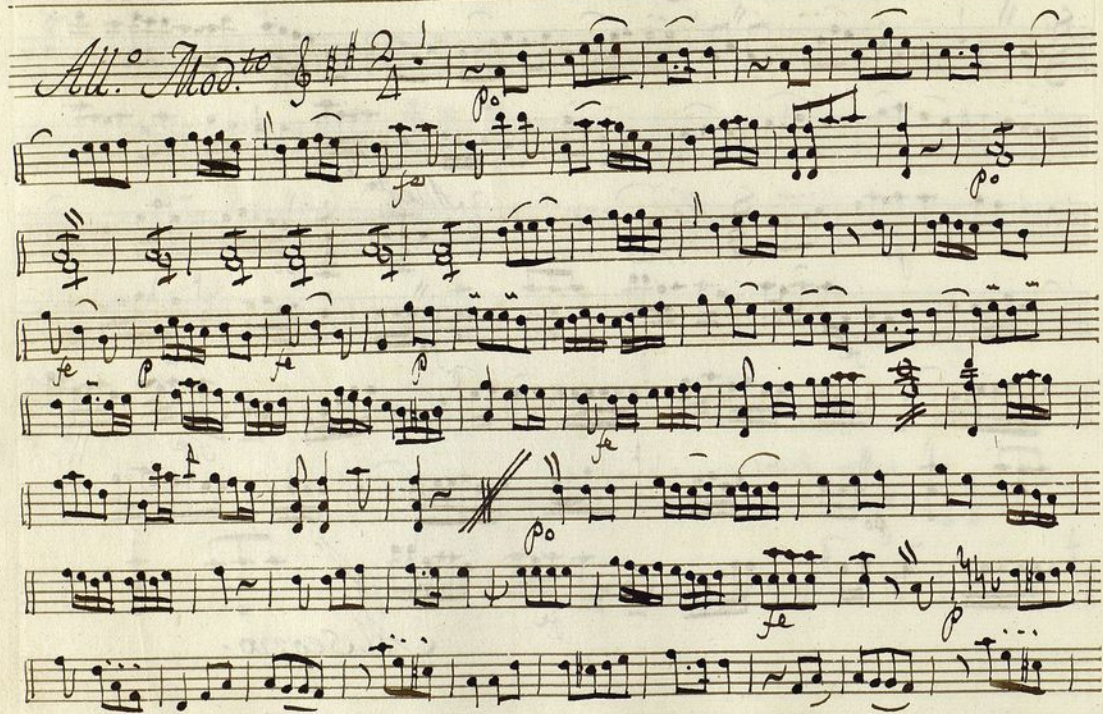
All. Poco. G major $\frac{2}{4}$

Moj Carr.
tres mas.

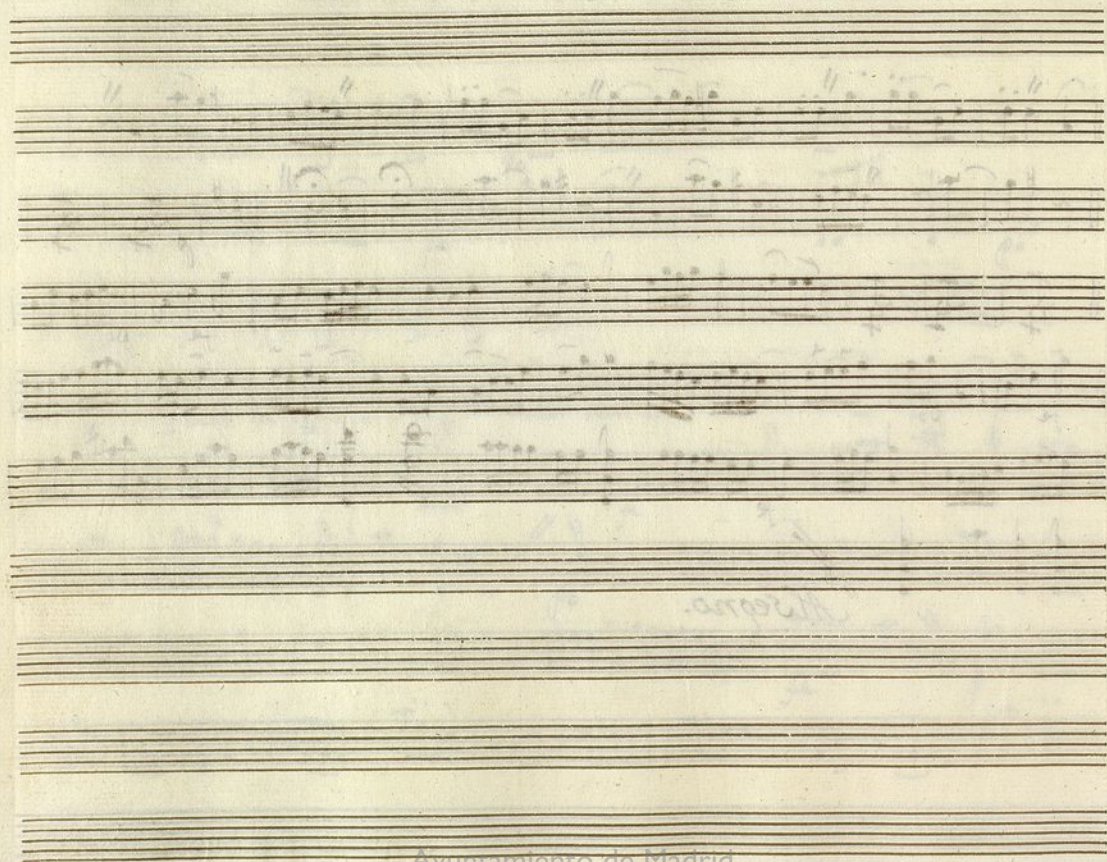
Allegro

Al Segno.

The musical score is written on ten staves. The first staff begins with the tempo marking 'All. Poco.' and a treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The music is written in a single melodic line. The fourth staff has a section labeled 'Moj Carr. tres mas.' in a different clef. The sixth staff has a section labeled 'Allegro' with a 3/4 time signature. The eighth staff ends with 'Al Segno.' and a double bar line. The bottom three staves are empty.







Violin 1.º Ton.ª a solo

Lacrima del Petim Alleg.

Nus 80-1

A handwritten musical score for Violin 1, titled "Lacrima del Petim Alleg." The score is written on ten staves. The key signature is one sharp (F#) and the time signature is 2/4. The music is characterized by rapid sixteenth-note passages and slurs. Annotations include "p^o" (piano) and "f^e" (forte) markings, as well as a "ten" (tenuto) marking. The score concludes with a double bar line and a final note.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as clefs, time signatures (6/8, 3/4, 2/4), and dynamic markings.

Key markings and annotations include:

- All.^o* (Allegro) at the beginning of the first system.
- cres.* (crescendo) and *fe* (forte) markings in the third system.
- All.^o poco f.* (Allegro poco forte) at the beginning of the sixth system.
- poco fe* (poco forte) marking in the seventh system.

The score is written in brown ink on aged, slightly discolored paper. The bottom of the page features empty staves and a faint, printed watermark.

All.^o Poco 
Mor Parr. *trif. maj.* *All.^{to}*
Al Segno.





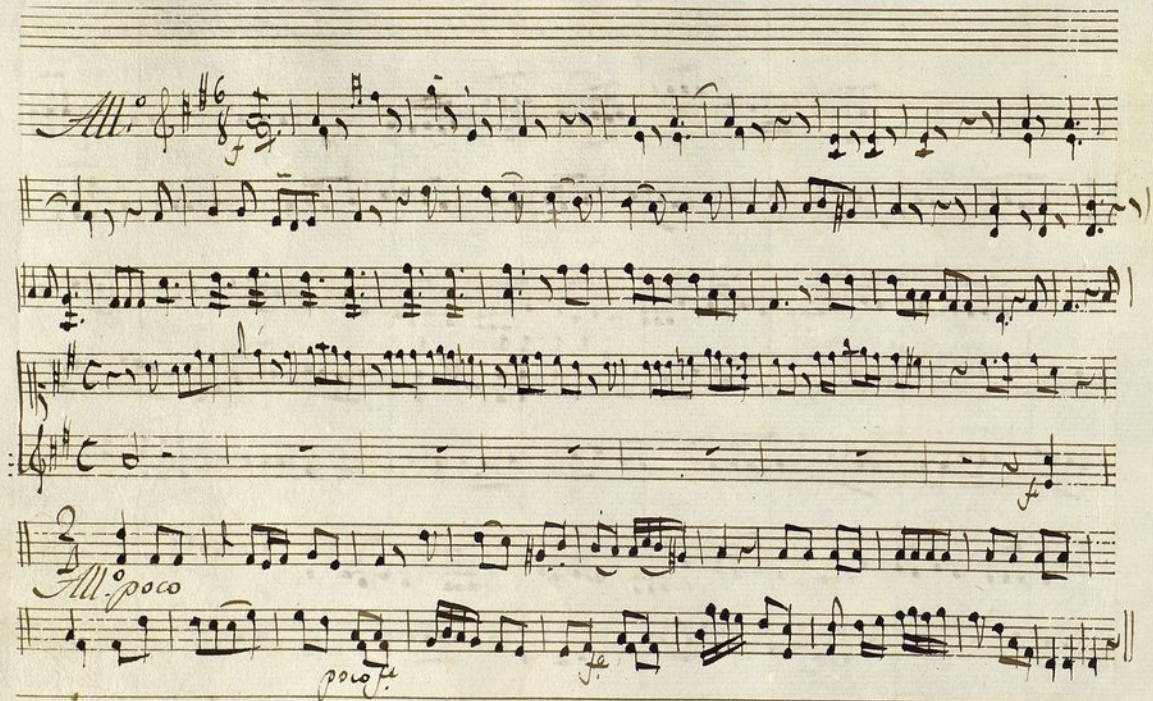
Allegro

Violin 2^o Ton.^a a solo La Critica de la Perimetra

Nu 80-1

Alleg.^{ro} $\sharp\sharp$ 2

segno



All. poco 2/4 *Je*

ten *Je* *Je* *Je*

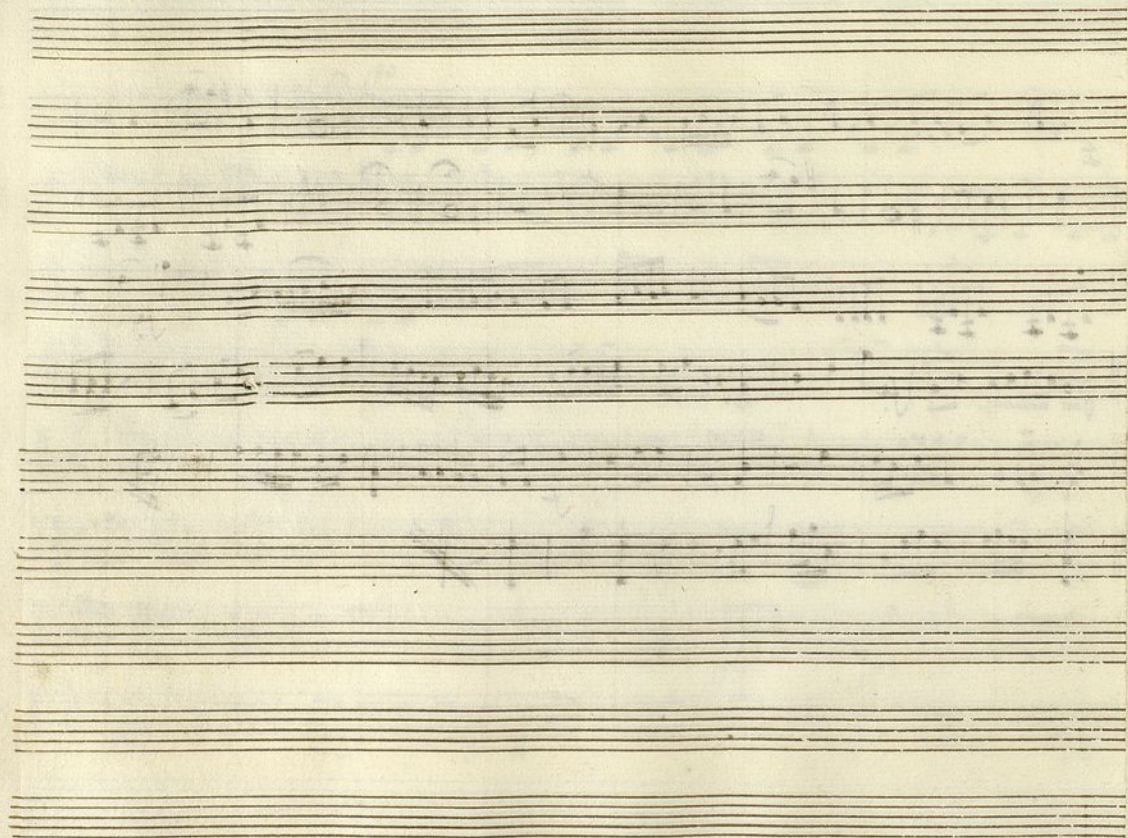
Alto Parr. 3/4
tres mas. All. to

Je *Je* *Je* *Je*

Allegro







MUS 80-1

Leon.

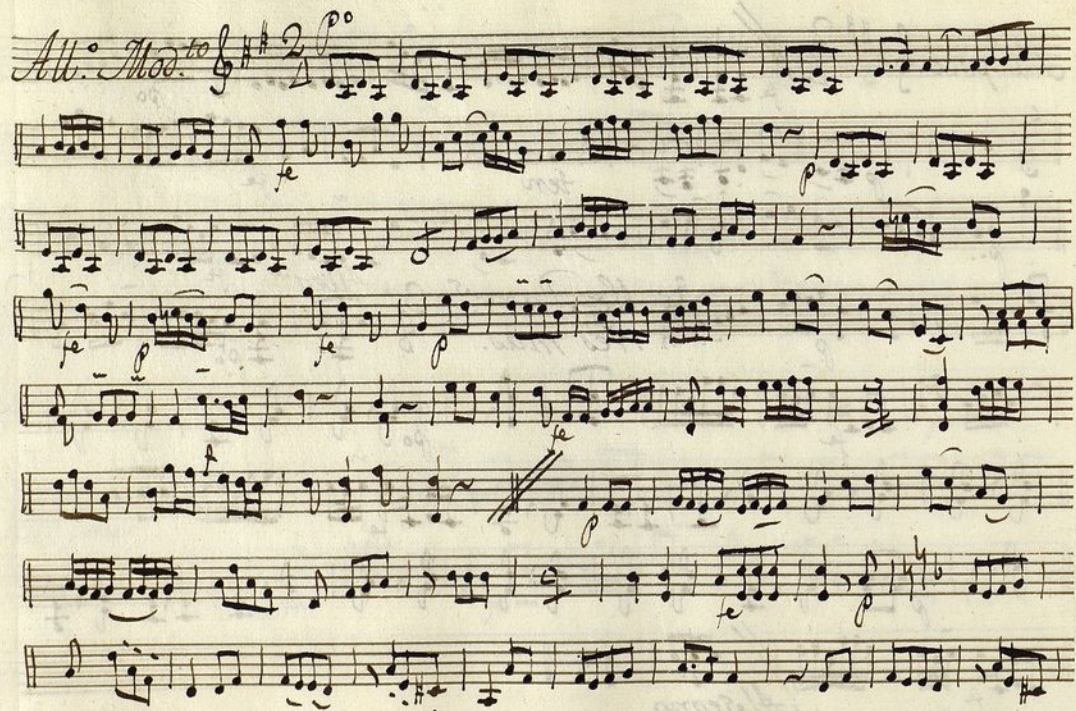
Violin 2.^o Ton.^a Solo La Cricca della Petimetre.

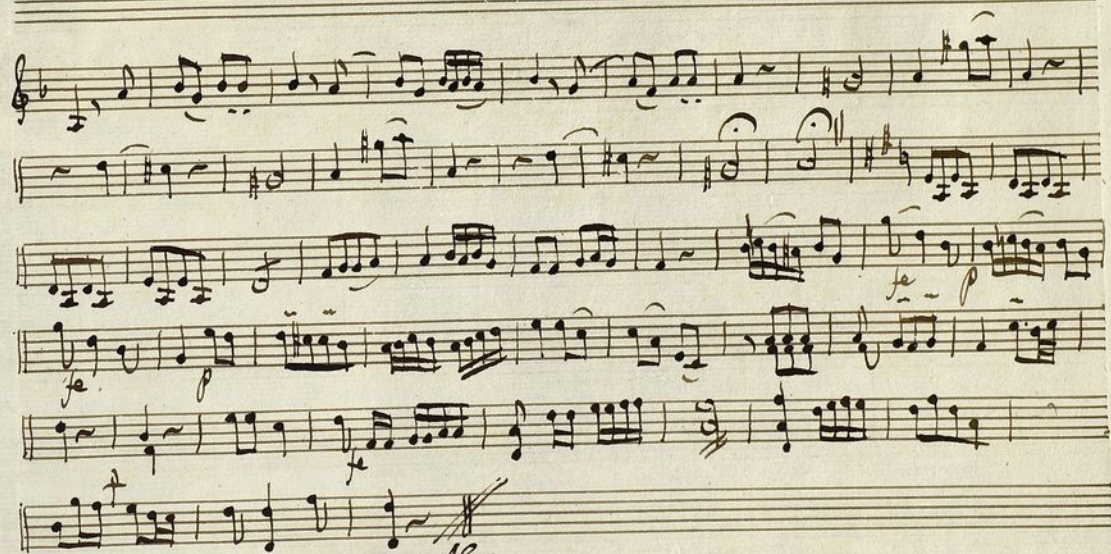
[illegible]

Handwritten musical score on a single page, featuring two systems of music. The first system is marked *All.* (Allegretto) and the second system is marked *All. poco p* (Allegretto poco piano). The music is written on staves with treble and bass clefs, and includes dynamic markings such as *cres.*, *fe* (forte), and *Poco p*.

The first system consists of six staves. The first staff begins with the tempo marking *All.* and a key signature of one sharp (F#). The music is written in a 6/8 time signature. The second staff includes the dynamic marking *cres.* and the first staff of the second system includes the dynamic marking *fe*. The second system consists of two staves, with the first staff beginning with the tempo marking *All. poco p* and a key signature of one sharp. The second staff includes the dynamic marking *Poco p* and the first staff of the third system includes the dynamic marking *fe*.





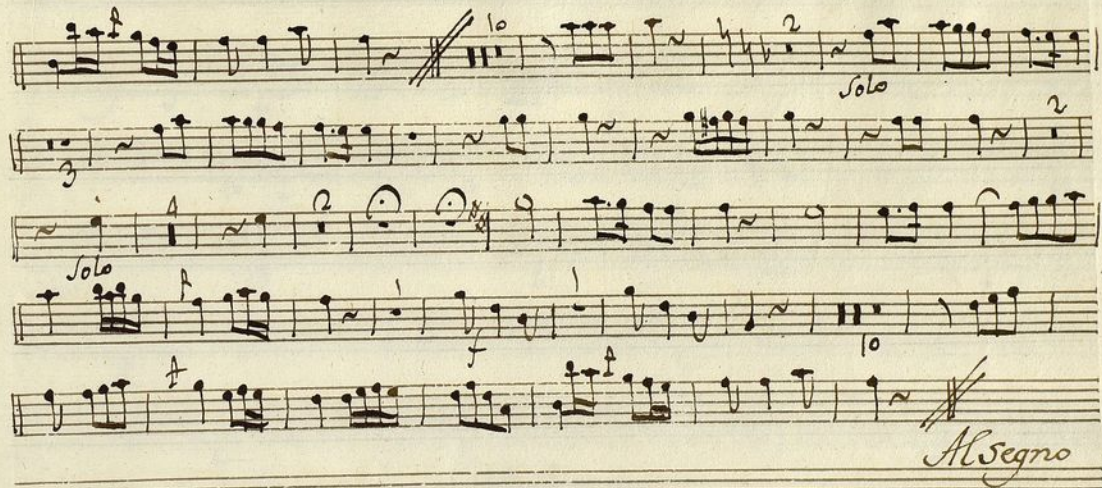


Allegro

Oboe 1.º Con.^a a Solo La critica della Penimetra.



Handwritten musical score for a piece, likely a piano or organ work. The score is written on ten staves, organized into two systems of five staves each. The first system begins with the tempo marking "Allegro" and the time signature "2/4". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The second system begins with the tempo marking "Allegro" and the time signature "2/4". The music continues with similar rhythmic patterns. The score is written in a clear, legible hand, with some corrections and markings visible.



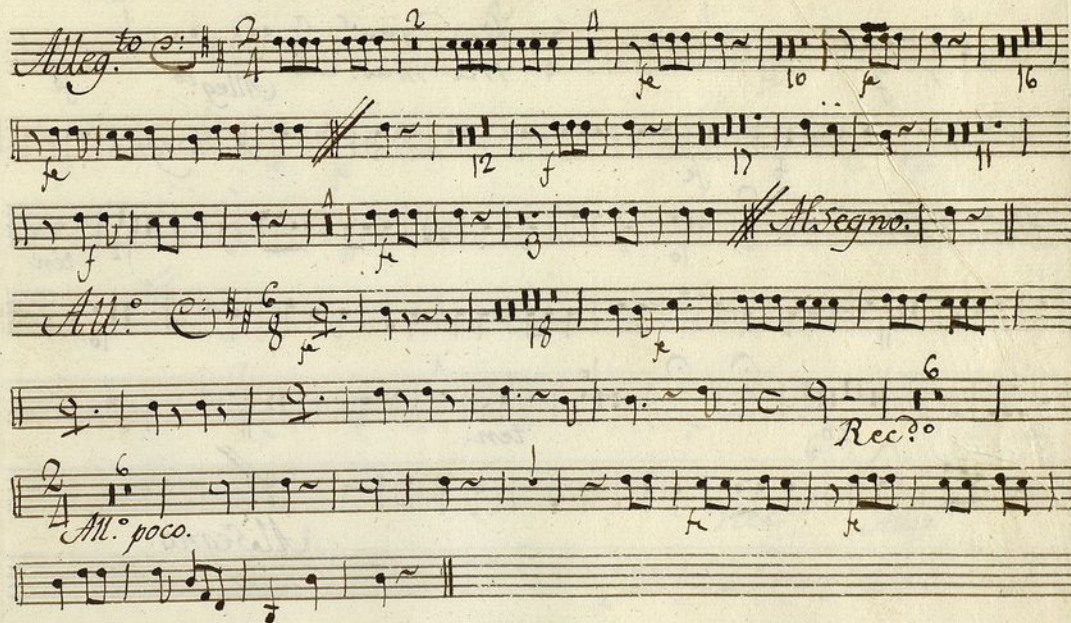
All.^o poco G major $\frac{2}{4}$

Alleg.^{to} $\frac{3}{4}$ *Solo* *f*

Al. Segno $\frac{2}{4}$ *Solo.* *f*



Trompa 1.^a Ton^a a Solo La Critica de la Petim^a



All.^o poco. $\text{C} \sharp \text{F}$ $\frac{2}{4}$ *f* *fe* *1* *8* *fe*

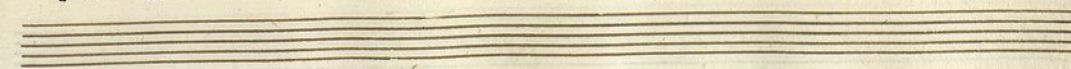
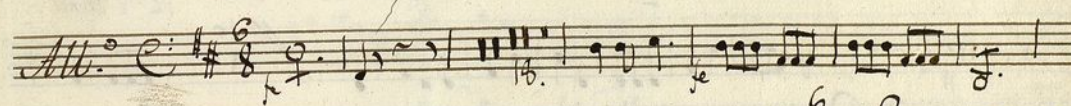
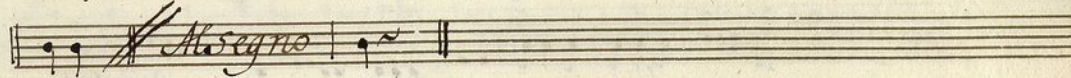
Mos. Parr.^o *tres mas.* *Alleg.^o* *fe*

Alleg.^o *Mod.^{to}* $\text{C} \sharp \text{F}$ $\frac{2}{4}$ *10* *fe* *12* *ten*

1 *f* *28* *ten.*

Alleg.^o

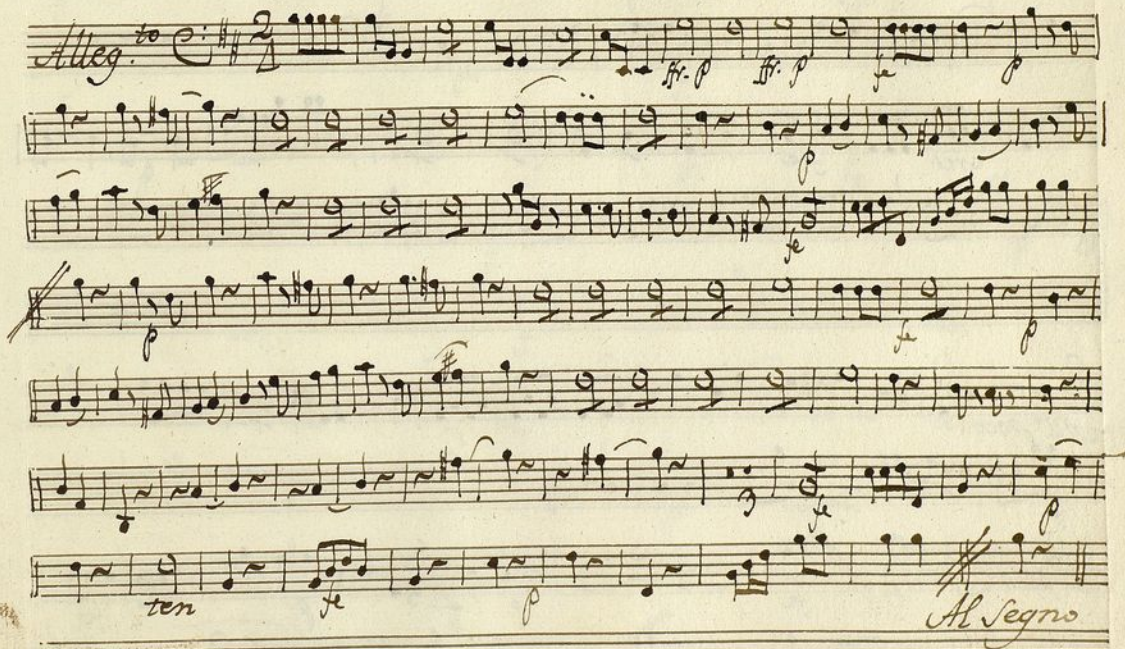
Trompa 2.^a Ton.^a Solo La Crítica de la Petimetre

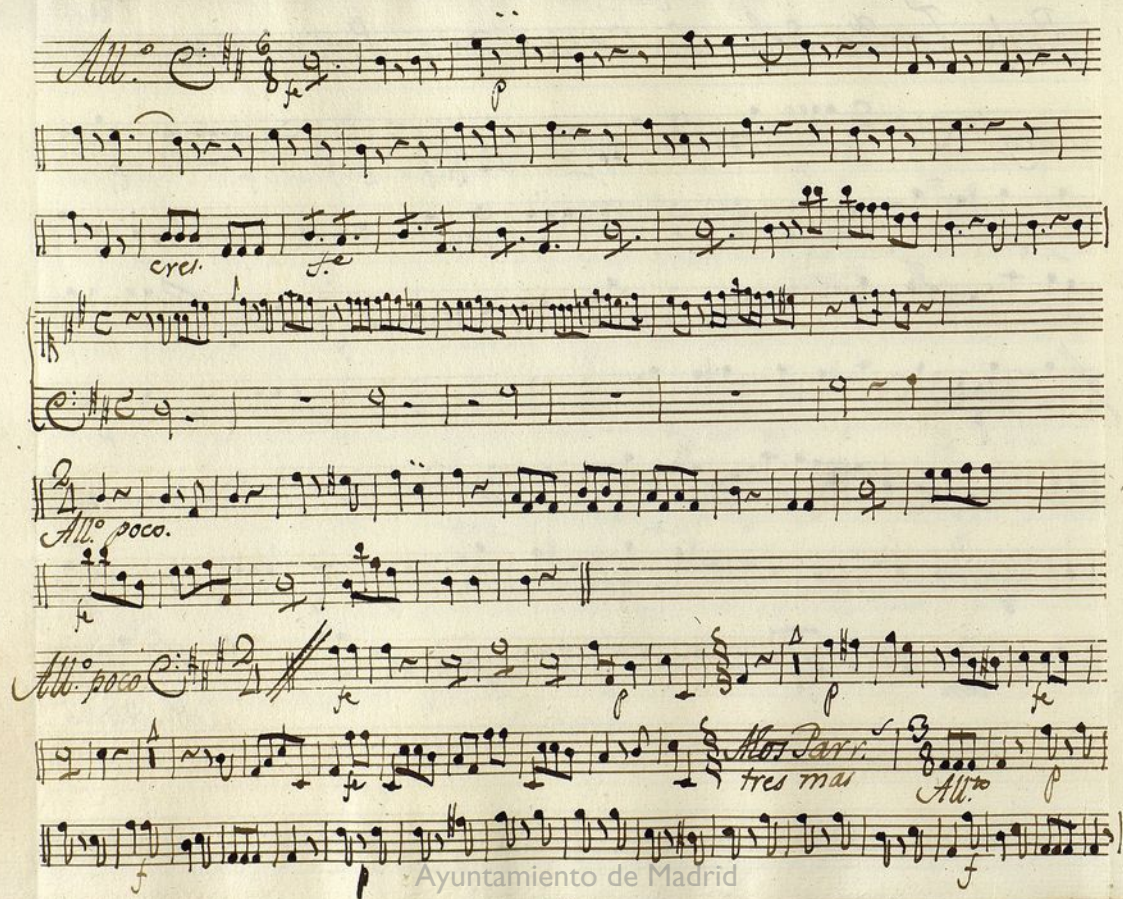


All.^o poco. *E* \sharp $\frac{2}{4}$ *f* *Alleg.^{ro} Parr.^o* *tres mas* *Alleg.^{to}* *Al Segno.*

All.^o Mod.^{to} *E* \sharp $\frac{2}{4}$ *f* *12 ten* *28.* *10* *f* *Al Segno.*

Bafo Ton.^a Solo La Crinica dela Petimetra. Mus 8



All.^o 
cresc.
All.^o poco.
All.^o poco
Molto Par. tres mai
All.^o

