

Leg. 130. n. 10

Leg. 130. n. 10

1a S. Joaquina

Tonadilla

a. z. z. Solo

En una ton. p. la Sal. ce atañen con Coplas

Faltar lo q. mal parece.

10

De Laserna

Handwritten musical score on aged paper, featuring a treble clef and a key signature of two sharps (F# and C#). The time signature is 2/4. The music is written in a single system with a grand staff (treble and bass clefs). The lyrics are written below the notes.

Lyrics:

No so lo por su ca  
pri cho deve el hombre gover narse deve  
gover narse Sino es an tes con co

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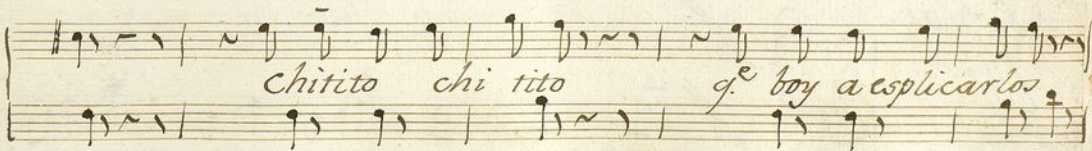
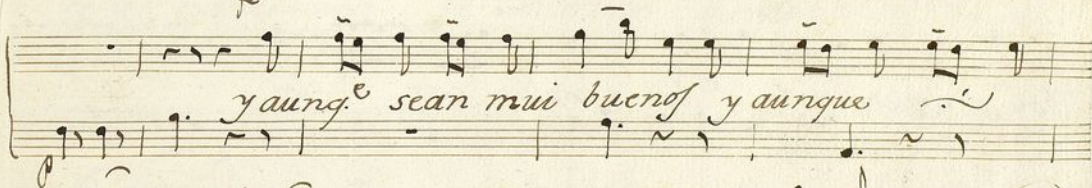
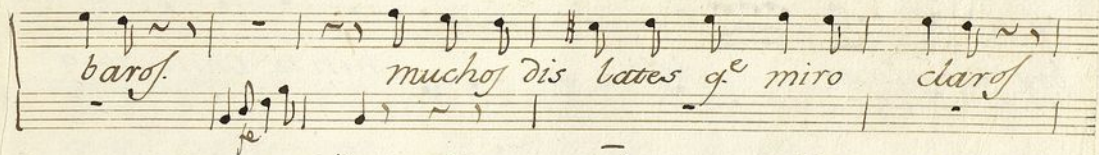
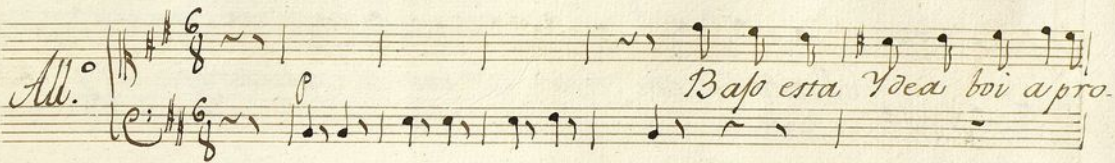


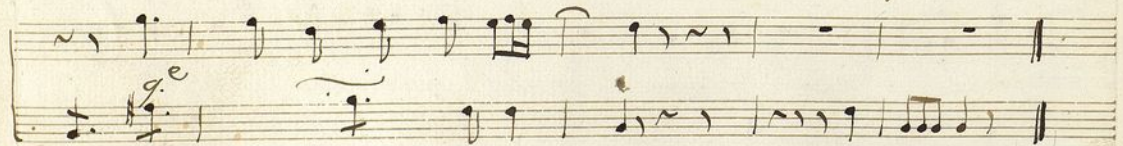
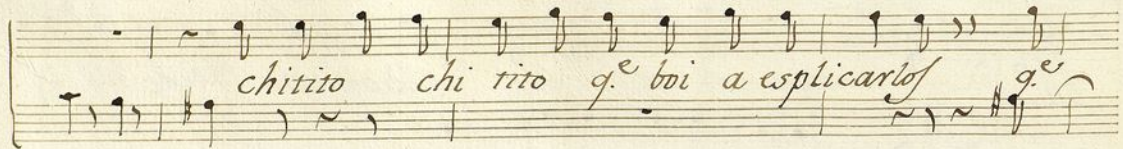
da do ver sies bueno lo q<sup>e</sup> hace ver  
lo que hace la fama pende  
y el buen concepto dela voz vaga que forma el pue  
blo y asi Cuidado y asi Cautela  
con q<sup>e</sup> esta fama se adquiere buena pues en ella se

*cifran ventajas ciex tas ventajas ciex*  
*tas a - - - - -*  
*ventajas ciex tas a - - - - -*  
*ventajas ciex tas - - - - -*

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4  
Que una buena moza mil galas es tren  
Que al Rico la carne sin hueso le pesen

y q.<sup>da</sup> nadie sepa de donde le bienen y  
y al pobre pil trafas le den sola mente y al

que de  
le

ello será bueno mas no lo pa rece ello será  
ello ~ ~ ~ ~ ~

*P.<sup>o</sup>* 9 | 9 | 9 | 9 | -

bueno mas no lo parece mas ~ ~ ~ ~ ~

- | - | - | - | 9 | 9 |

- | - | - | - | - | - | - | - |

Que un Peluquerillo Agente se  
Que al Perrito fino se le cuida y.

9 | 9 | 9 | 9 | 9 | 9 | 9 | 9 |



muestre

peine

yen unos amores con industria medie

y los hijos vayan como Dios quisiere

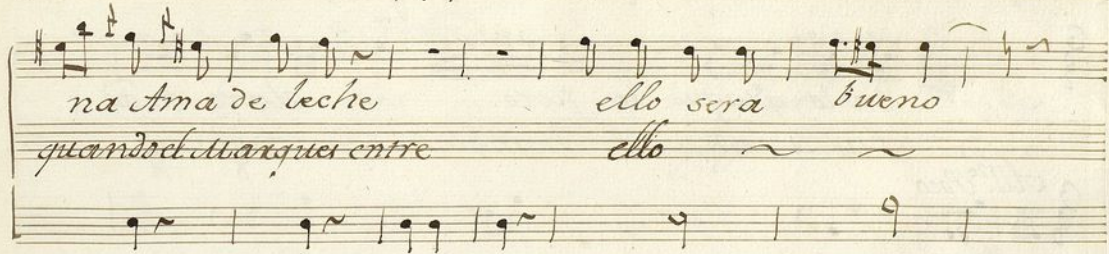
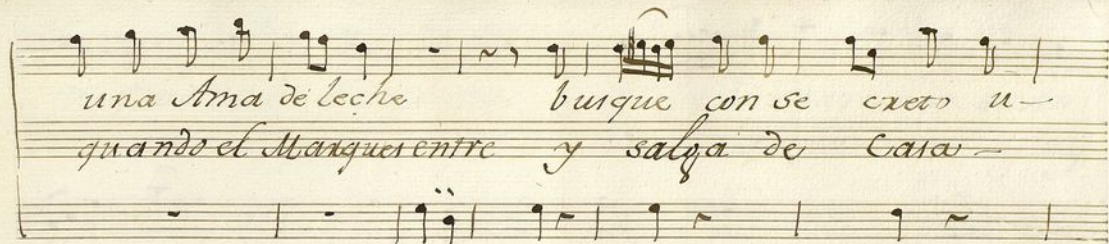
yen unos amores con industria medie

y los ~ ~ como ~ ~

ello sera bueno mas no lo parece ello sera  
ello ~ ~ ~ ~ ~

bueno mas no lo parece mas  
 (no)  
 fue siendo soltero  
 fue aieto Marido  
 aieto Peti metre busque con se creto  
 a un Marqués obsequie y salga de casa





rece mas

en lo q.<sup>a</sup> aquí se fiero — claro se ad  
Las acciones del hombre — regirse

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

vier — te — claro se advier —  
de — ven. — regirse de —



te q' ai mucho q' no es ma lo y lo parece ay a  
 ven mirando con caute la lo q' parecen ay ay

y gachona mia y lo pare ce  
 gachona mia lo q' pare cen

y el q' es juicio so deve vivir dis-  
 cto es lo cier to y den fin segui-

tan — te de estos embrollos ay ay — de estos em  
di Nas al pensamiento ay ay — gachona

Handwritten musical score on two staves. The first staff contains a complex melodic line with many beamed notes, followed by a rest and a double bar line. The second staff contains a simpler melodic line. The lyrics are written below the staves.

mia ————— de este embro Noj. *Allegro.*  
 mia ————— al pensamien to. *Alsegno.*

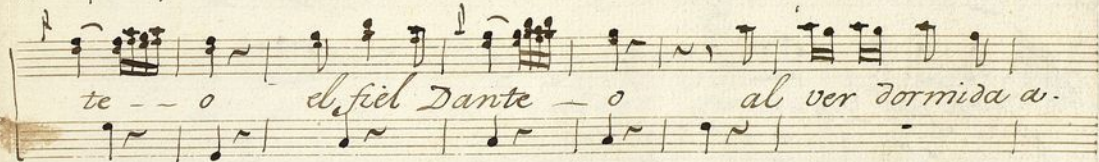
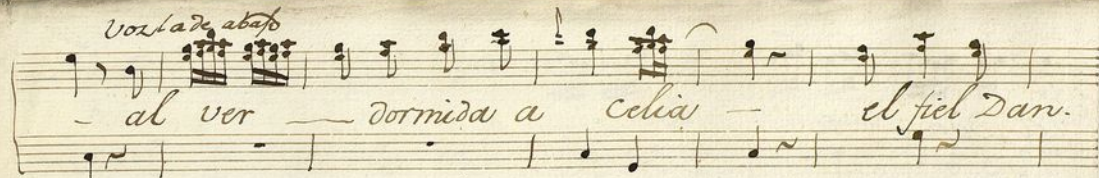
*All.° Poco.*

Handwritten musical score for a piece titled "Al ver dormida a Celis". The score is written on three staves. The first staff begins with the tempo marking "All.° Poco." and a treble clef. The second staff has a bass clef and includes the word "Al" written above the staff. The third staff includes the words "ver dormida a Celis" written below the staff. The music is written in a style characteristic of 18th-century manuscript notation, with various note values, rests, and bar lines. There are some corrections and markings, such as "te" and "doce", written above the notes. The paper shows signs of age, including staining and wear.



Voz de abas

8



fiel Dan te — — — — — o.

el fiel Dante o de esta suerte de ci a —

lleno de afecto — — — — — moderad el ruido

fuentes Callad aves parad vientos pues es —

ta entre blandas flores el amor mismo durmiendo chi —



Handwritten musical score on five staves. The lyrics are written below the notes. The music is in a single system, with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are in Spanish and appear to be a song or a theatrical piece. The handwriting is in a cursive style, typical of the 18th or 19th century.

tito chi tito si lencio silencio ved  
q.<sup>e</sup> si des pierta des sus soles negros al ardor ac-  
tivo todos pere cemos al ardor ac tivo  
todos parecemos y asi antes q<sup>e</sup> en si buelva ya  
si marchad q.<sup>e</sup> yo me quedo q.<sup>e</sup> yo me que

Handwritten musical score for a song, featuring a vocal line and a piano accompaniment. The lyrics are in Spanish and express a desire to live without death.

*do*

*no ver su vos ~~no~~ pues sien* — — *no ver su rostro*

*mi vida pen de mi*

*mas q' vivir sin verla quiero la muerte quie*

*ro quie ro la muerte quiero quiero la*



muer te quiero la muer — — — te quiero la

muer — — — te quiero la muer — — —

te

Allegro

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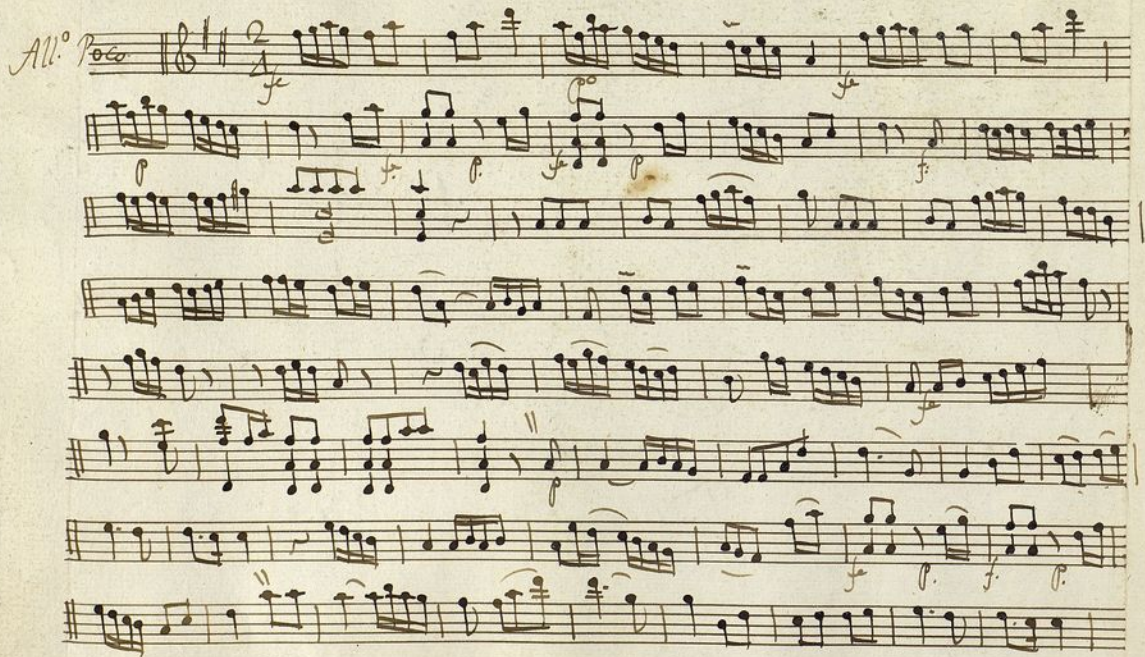
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Violin 1<sup>o</sup>

Fonad.<sup>va</sup> à Solo

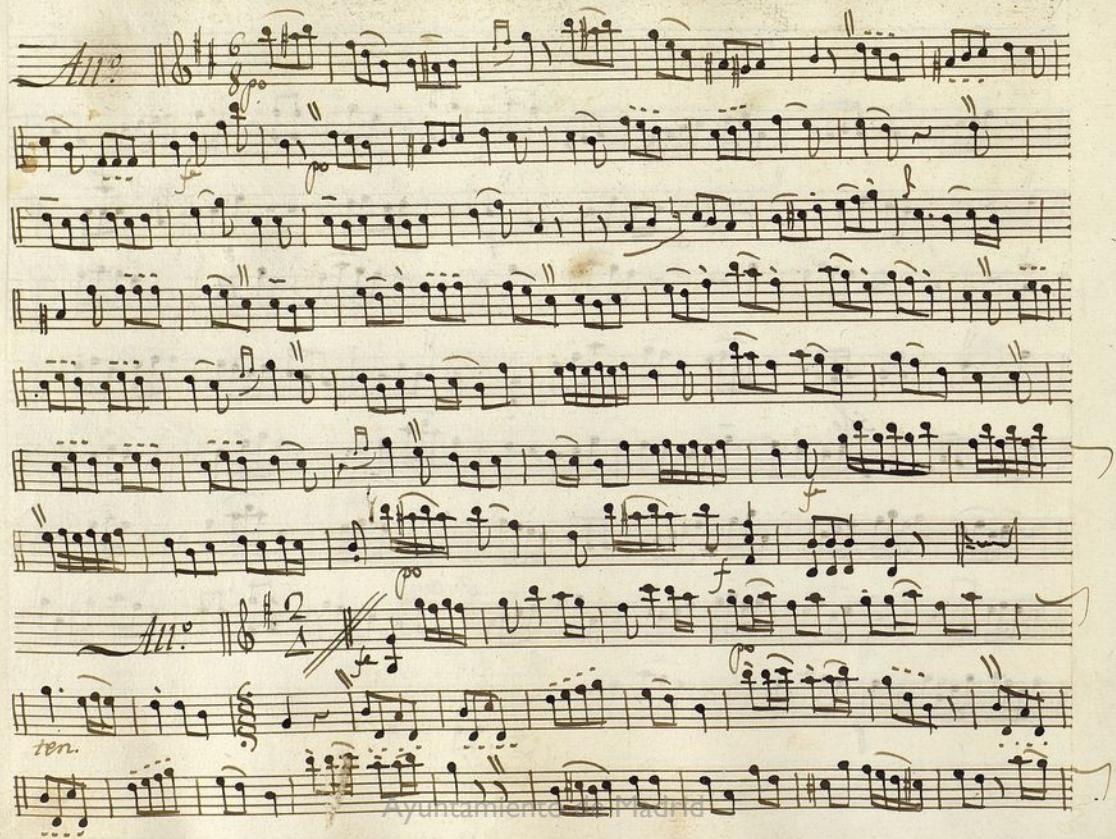
Fillear lo que mal parece

#











*Alto Boco.*

*Al Segno.*

*à los Parr.*  
*Do mas:*

Seguid.<sup>5</sup>

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

*fe*

Solo.

*Futti*

Solo:

*Futti:*

*cu do*

*fe*



A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The key signature is one flat (B-flat). The time signature is not explicitly shown but appears to be common time (C). The score is divided into sections by repeat signs and includes dynamic markings such as *Solo.*, *Fuori*, *cra.º*, *Le*, *p.º*, and *Al segno:*. The notation is dense, with many sixteenth and thirty-second notes. The staves are numbered 1 through 10 at the beginning of each line.

1. *Solo.*

2. *Solo.*

3. *Fuori*

4. *cra.º*

5. *Le*

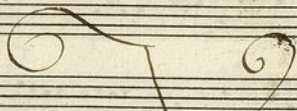
6. *p.º*

7. *Al segno:*

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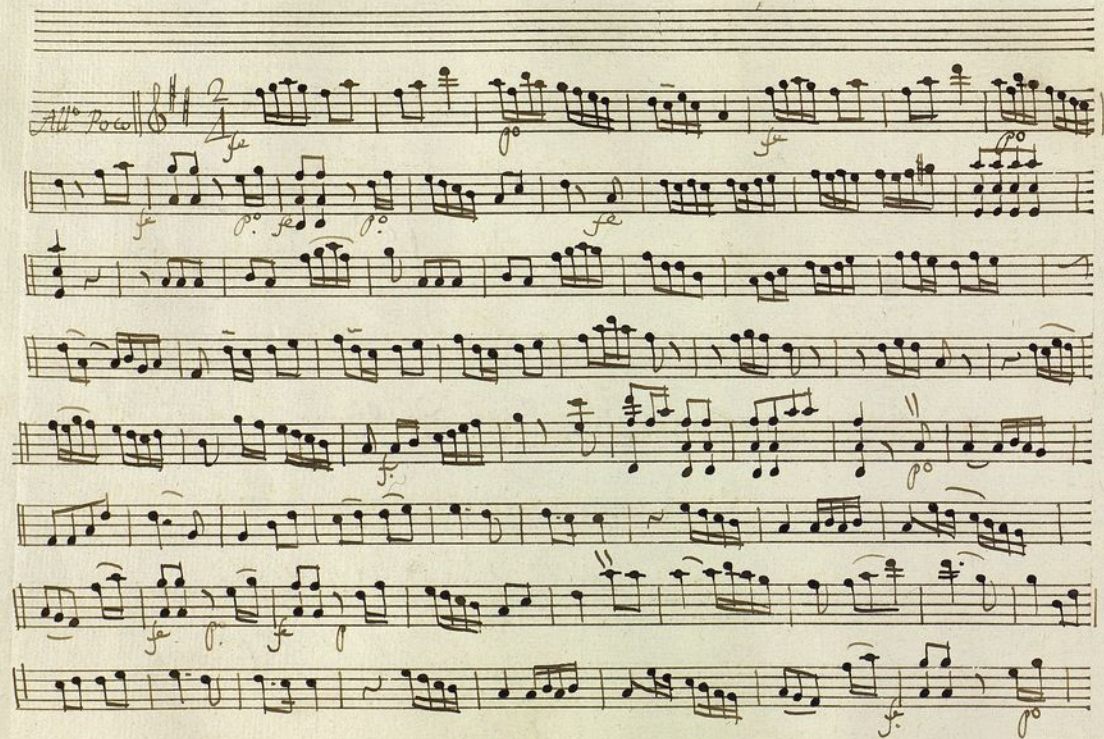


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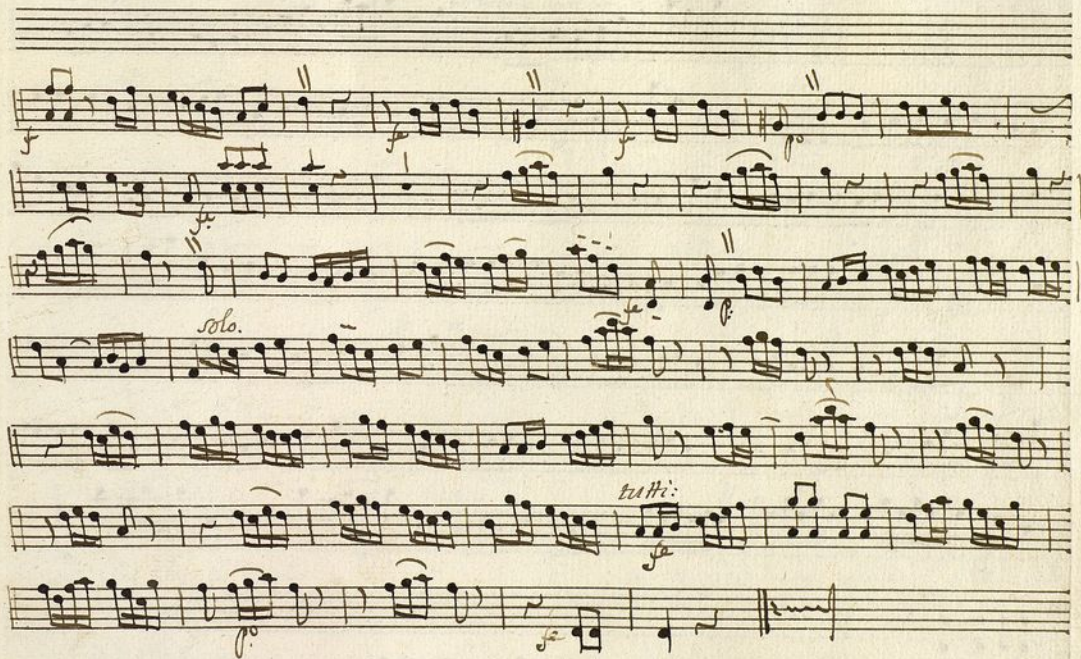
Violin 1<sup>o</sup>Tonad.<sup>a</sup> Solo:

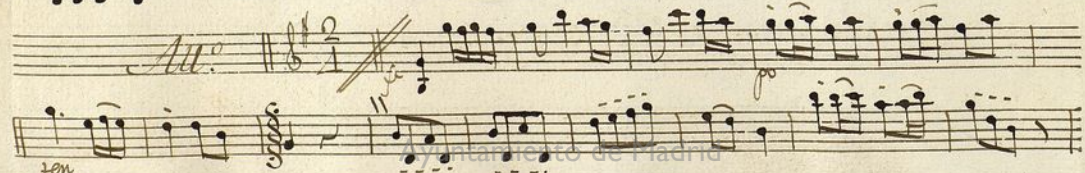
Fildar lo que mal parece,

||













Seq. 3

All.<sup>o</sup> poco

*Solo.*

五十六

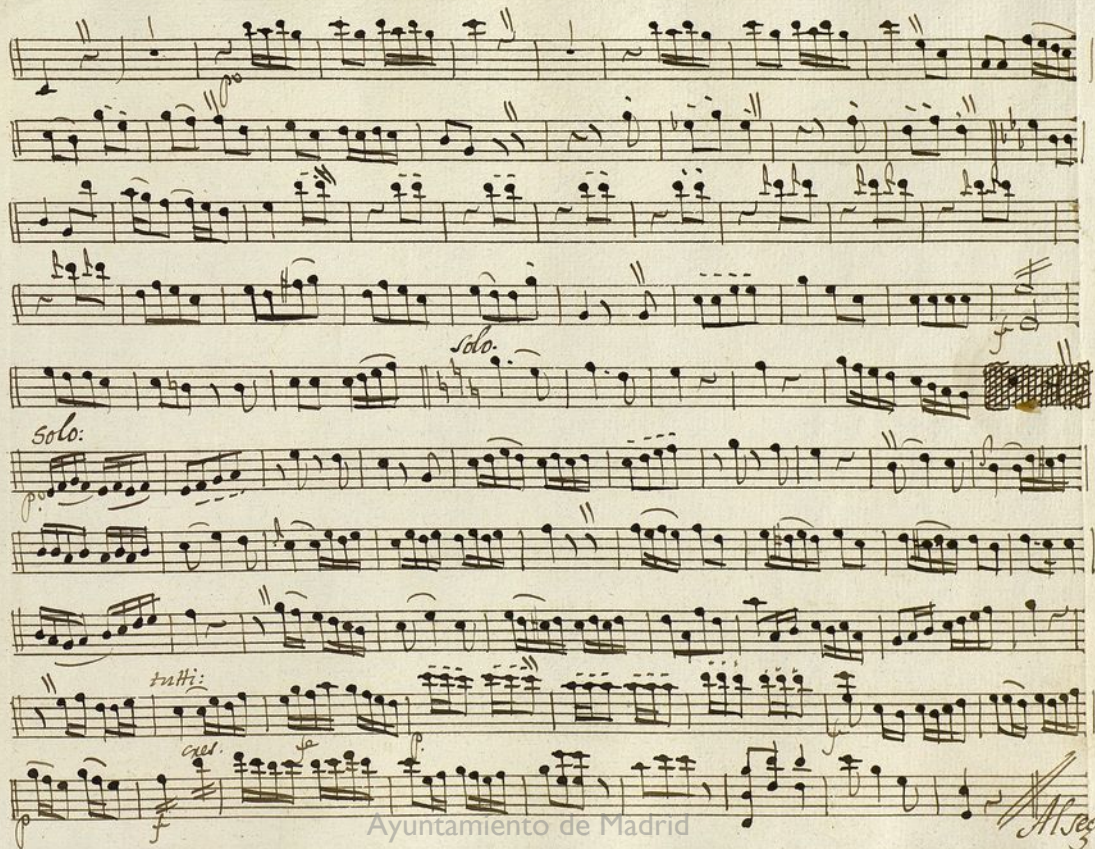
Solo

五供:

схем.

10





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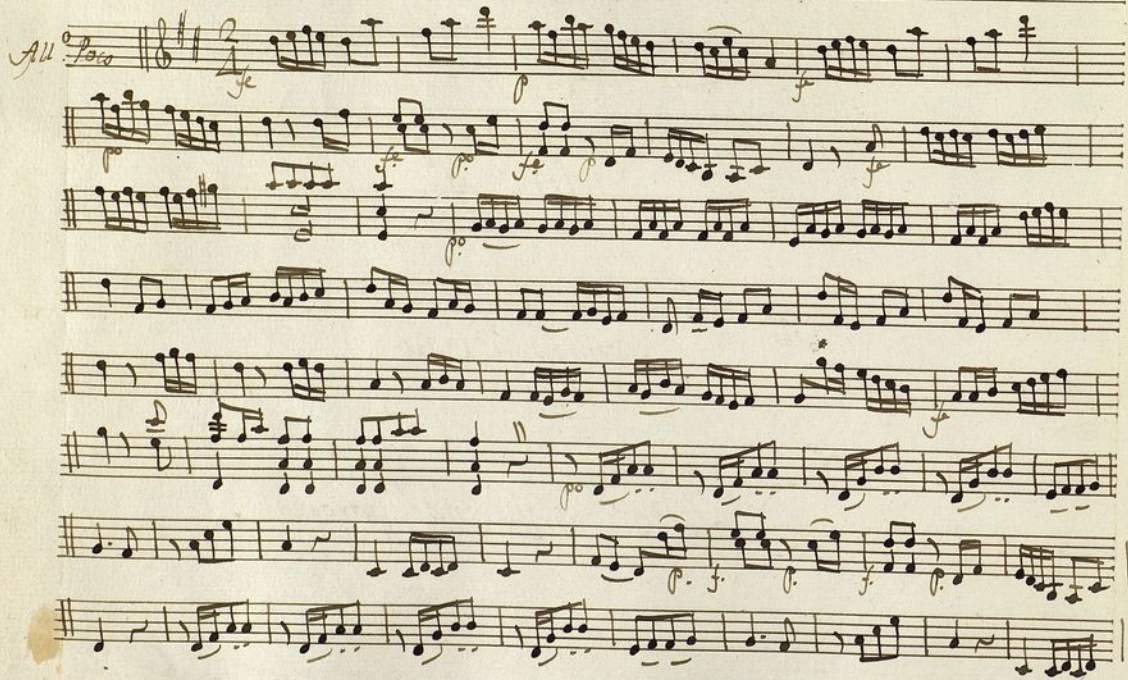


Violin 2<sup>o</sup>

Tonad.<sup>a</sup> à Solo

Filidar lo que mal parece

#







Handwritten musical score on aged paper, featuring two systems of music. The first system is marked "Allegro" and the second system is marked "Allegro 2". The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings like "p" (piano) and "f" (forte). The score is written in a cursive, handwritten style.

*Allegro*  $\text{8}^{\text{va}}$   $\frac{6}{8}$

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

*ten.*

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Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and text include:

- ten.* (top right)
- Alto Parr. 5* (top right)
- no mas.* (top right)
- Alto Poio...* (second staff, left)
- Allegro* (bottom right, crossed out)

The score concludes with a double bar line and a repeat sign on the eighth staff.

*Seguid.<sup>5</sup>* *All.<sup>o</sup> Poco.* *2<sup>a</sup>* *solo:* *tutti* *solo.*

*f* *cresc. do* *f* *p.*

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t



Violin 2.

Sonad.<sup>a</sup> à Solo

Filar lo que mal parece.

#







*And.* 

*Allegro.* 





*Al. segno*

Seguid.<sup>5</sup>

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

*ye*

*solo.*

*tutti*

*solo.*

*tutti:*

*crs. f*





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*Oboe 1<sup>o</sup> Ton.<sup>a</sup> a Solo: ||* *Tildar lo que mal parece* NÚM 29-21

The musical score is written on ten staves. The first staff contains the title and a double bar line. The second staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music consists of eighth and sixteenth notes, with dynamic markings such as *f* (forte) and *ff* (fortissimo). There are also rests and slurs. The third staff continues the melody with similar notation. The fourth staff includes a double bar line and a repeat sign. The fifth staff has a measure marked with the number 17. The sixth staff has a measure marked with the number 15. The seventh staff has a measure marked with the number 20. The eighth staff has a measure marked with the number 28. The ninth staff begins with the marking *All.<sup>o</sup>* (Allegro) and continues with the melody. The tenth staff ends with a double bar line. The score is written in a cursive, handwritten style.

Caplas.

Handwritten musical score for Caplas. The score is written on ten staves, organized into three systems. The first system (staves 1-3) is marked *All.<sup>o</sup>* and features a 2/4 time signature with a double bar line and a slash. The second system (staves 4-6) is marked *All.<sup>o</sup> Poco.* and features a 3/8 time signature. The third system (staves 7-10) is marked *Allegro.* and features a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). There are also numerical markings (1, 4, 9, 14) and a section labeled *Seguid.<sup>5</sup>* at the beginning of the third system. The manuscript is signed "Ayuntamiento de Madrid" at the bottom.



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Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is marked with "Solo:" at the beginning and end of sections. The piece concludes with the instruction "Al Segno".

Dynamic markings and performance instructions include:

- ff* (fortissimo)
- f* (forte)
- mezzo* (mezzo-forte)
- Solo:*
- Al Segno*

Other markings include a double bar line with a slash, a measure with a slash and the number 6, a measure with a slash and the number 20, a measure with a slash and the number 5, and a measure with a slash and the number 7. There are also markings for "cresc." and "dim.".

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*Oboe 2.<sup>o</sup> Ton.<sup>a</sup> a Solo* *Filzar lo que mal parece* Mus 79-21

Handwritten musical score for Oboe 2, Solo, in G major, 2/4 time. The score consists of 11 staves. The first 10 staves are for the main piece, and the 11th staff is for the 'Fin.' section. The music features various dynamics (f, ff, mf) and articulations (accents, slurs). The key signature is one sharp (F#). The time signature is 2/4. The score ends with a double bar line and a repeat sign.

*Coplas*

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

*2*  
*f*

*3*

*11*

*p*

*Δ*

*9*

*f*

*14*

*p*

*Δ*

*9*

*f*

*14*

*p*

*Δ*

*3*

*6*

*9*

*f*

*14*

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

*f*

*p*

*11*

*f*

*p*

*11*

*f*

*p*

*11*

*f*

*p*

*11*

*f*

*p*

*11*

*f*

*p*

*11*

*f*

*p*

*11*

*f*

*p*

*Al Segno:*



*Segno. 5.*

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

29.

*2<sup>da</sup>*

13

11

*cus.*

*f*

*2*

*f*

*Solo:*

*Solo*

6

20.

29.

*cus.*

*Al Segno*

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*Trompa 1.<sup>a</sup> Ton. a Solo.* *Filzar lo que mal parece* Nus 79-21

*Tacet*

*Coplas:* *In C.*

*Allo Parr.*  
*dos mas.*  
*Alto Solo*  
*Allegro:*

Segno. 5

All.<sup>o</sup> Poco

29

cres. f

13

6

29

cres. f

Allegro





*Seguid.<sup>a</sup>*

*Al. Poco.*

29.

13



*Al Segno:*



*Bajo Fon.<sup>a</sup> à Solo.* *Tildar lo que mal parece*

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

Handwritten musical score for a solo bassoon part. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo marking "All.<sup>o</sup> Poco" is written to the left of the first staff. The music consists of various note values, rests, and dynamic markings such as "f" (forte) and "p" (piano). The notation is in a cursive, handwritten style typical of 18th or 19th-century manuscripts. The final staff ends with a double bar line and a fermata.

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

Key markings and annotations include:

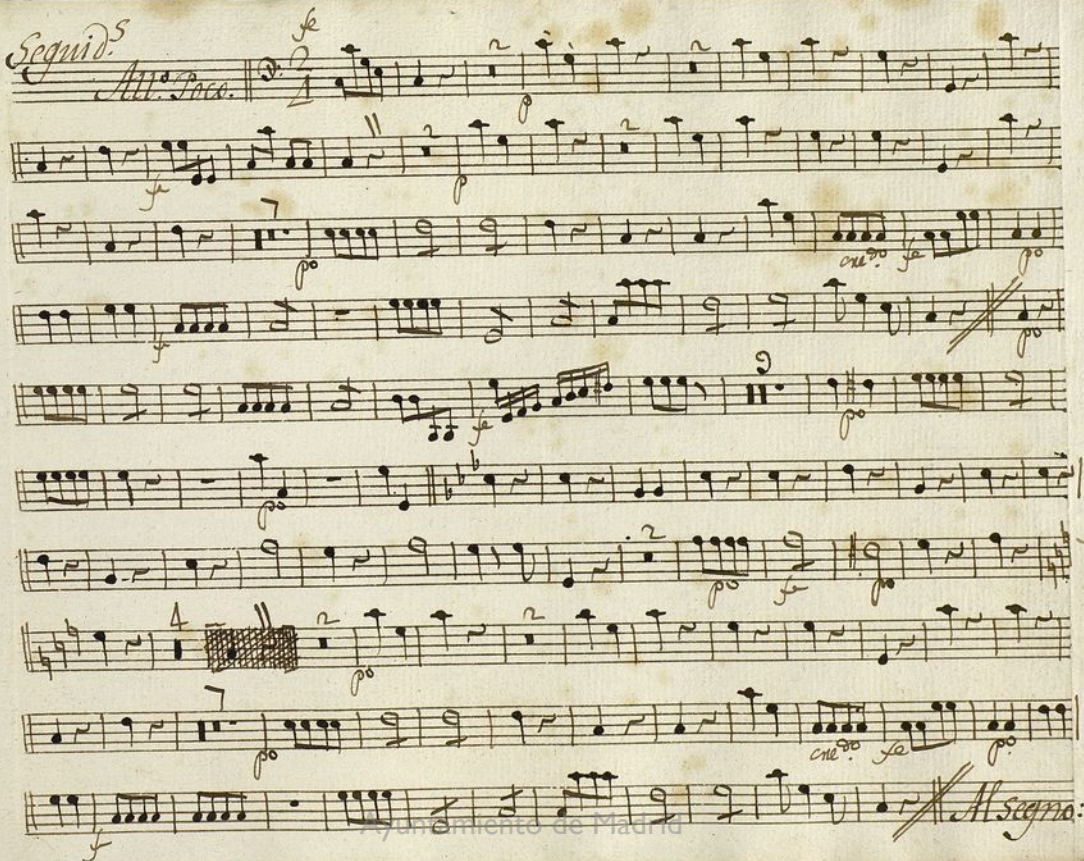
- All.<sup>o</sup>* (Allegro) at the beginning of the first system.
- f* (forte) dynamic marking.
- ten.* (tutti) marking.
- Punt.<sup>o</sup>* (Puntato) marking.
- Arco* (arco) marking.
- Alto Parr.<sup>o</sup>* (Alto Parrado) marking.
- dos maz.* (dos mazurkas) marking.
- All.<sup>o</sup> Poco.* (Allegro Poco) marking.
- Allegro* marking at the end of the piece.

The score is written in a cursive, handwritten style, typical of 19th-century musical manuscripts.



*Seguid.<sup>5</sup>*

*All. Poco.*



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