

Leg^o 28. N^o 19.

Mus 165-4

(Leg^o 1^o n^o 12)

t

Raboso.

Lonadilla a 3.

Vicente

Manana Raboso

Manana Raboso

A nuevo Terno.

12

And.te 3/4 $\text{E}\sharp$



Vicente



Ai ai ai ai de mi noble Madrid querido felice



suerte noble Madrid querido si felice



suerte felice *felice*
Ay Madrid -



suerte puesoy logran mis ansias pues bolver a
mo recoge aquesta ofensa recoge q' es de tu a
verte bolver ai que si ai q' e si siempre cuento con-
puisco que ai
ti ai que no ai que no no me engañe no Madrid m'as
mias de mi corazon Concededme benignas vuestra protec-

cion ai amor ai amor. y mis desconfi-

anzas alentad por Dios y mis desconfianzas

si alentad por Dios *Adsegno.*

Mariano

And. poco. *a a*

Madridenos mi a a Madridenos mi a

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a Madrileños míos si de toda el alma de toda el alma

de toda el alma di si vierais quanto es
al fin amados di aora ya venos

tímo si aora si si si si

si ber vuestras caras no lo puedo decir no lo puedo expli-
si si antes extracto ya vereis ya vereis mas nono quero ha

car al fin al fin to ditos vereis mi Voluntad
blar por que lo mejor todo el tiempo lo dirá

mas a cuenta queriditos mas *si si si*

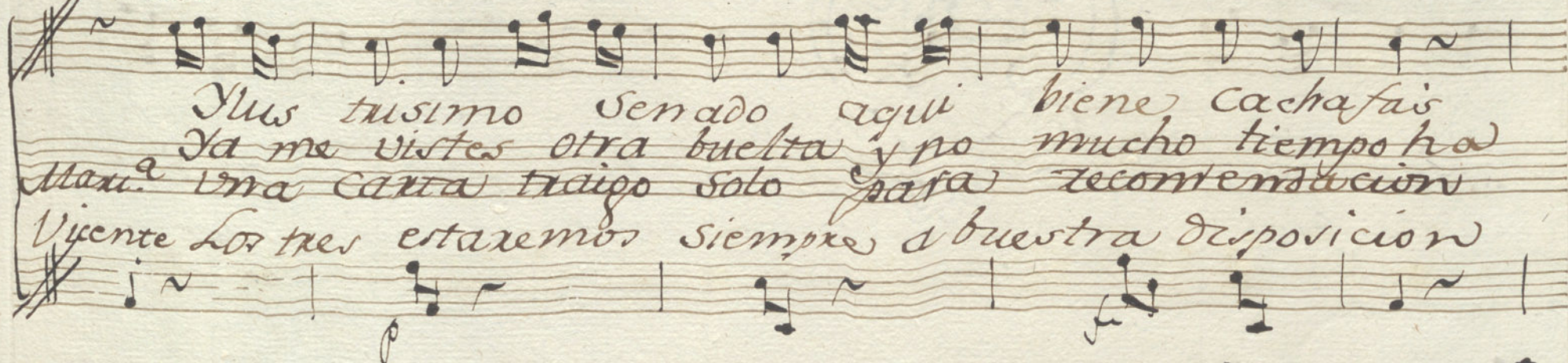
Si si mas cuenta queriditos si no pagarme mal no pagar

me mal *Allegro.*

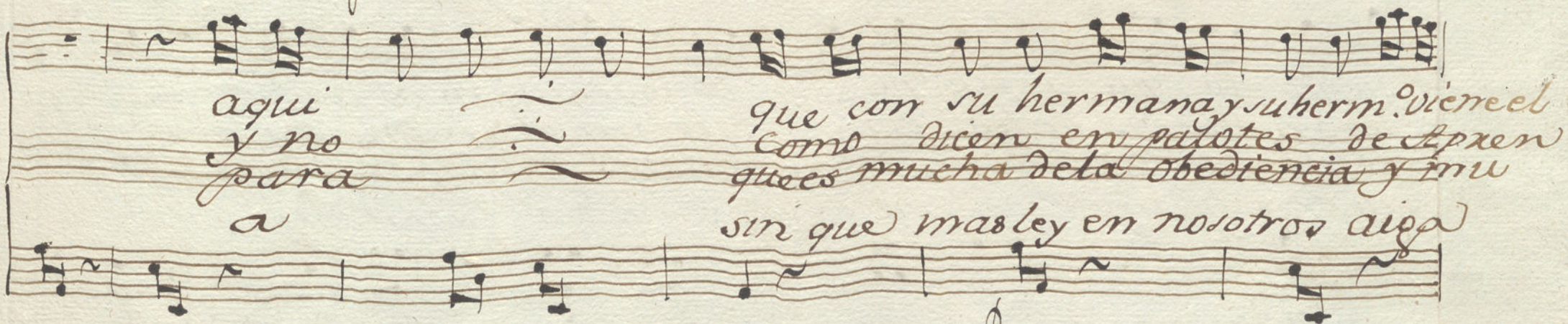
Allegro Coplas.

f


Raboso.



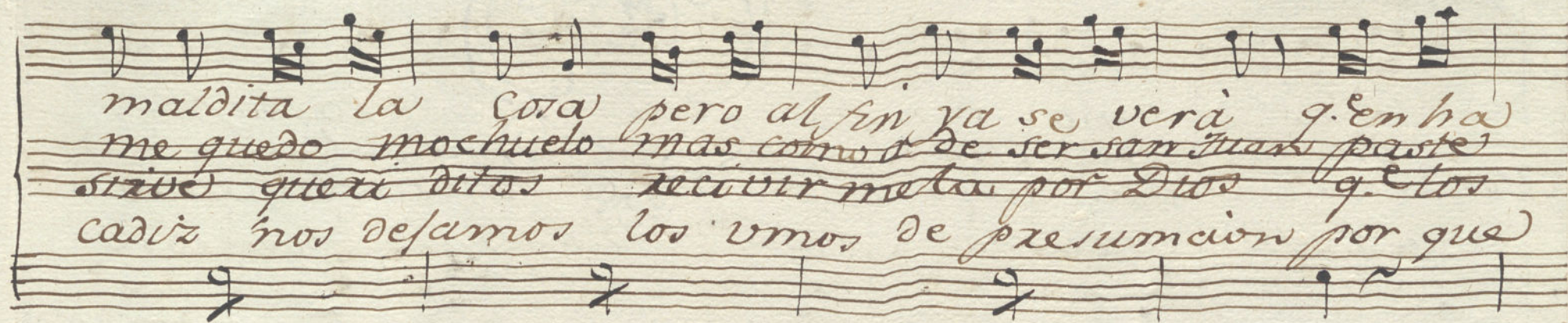
Mus. tusimo Senado aqui viene Cachafas
Ya me vistas otra buelta y no mucho tiempo ha
Max.^a Una carta traigo solo para recomendacion
Vicente Los tres estaremos siempre a vuestra disposicion



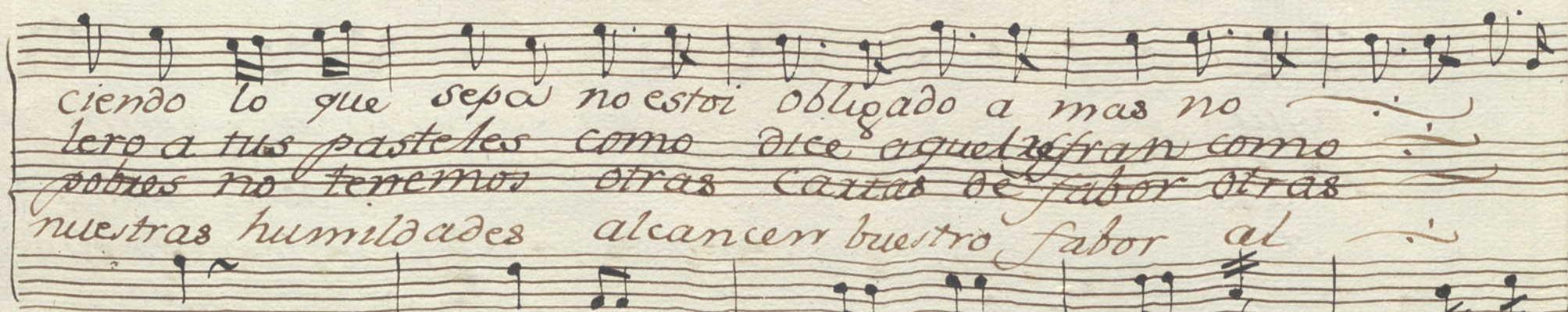
agui y no para a que con su hermana y su herm. viene el
como dicen en palotes de apren
que es mucha de la obediencia y mu
sin que mas ley en nosotros aiga



terno a completar
diz de General
cha de aplicacion
que vuestra atencion
brene de y aiga
yo se al fin
si esta
halla en



maldita la cosa pero al fin ya se verá q. en ha
 me quedo mocho mas como d. de ser san Juan paste
 si ve quere d. to recibir me la por Dios q. los
 cadiz nos dejamos los vnos de presuncion por que



ciendo lo que sepa no estoi obligado a mas no
 lero a tus pasteles como dice aquel refran como
 pobres no tenemos otras cartas de favor otras
 nuestras humildades alcancen buestro favor al



noble Madrid Generoso dulce y amable Ciudad
 Raboso chito za aqui

tienes tres esclavos que pretenden tu piedad que

Allegro tres mar.

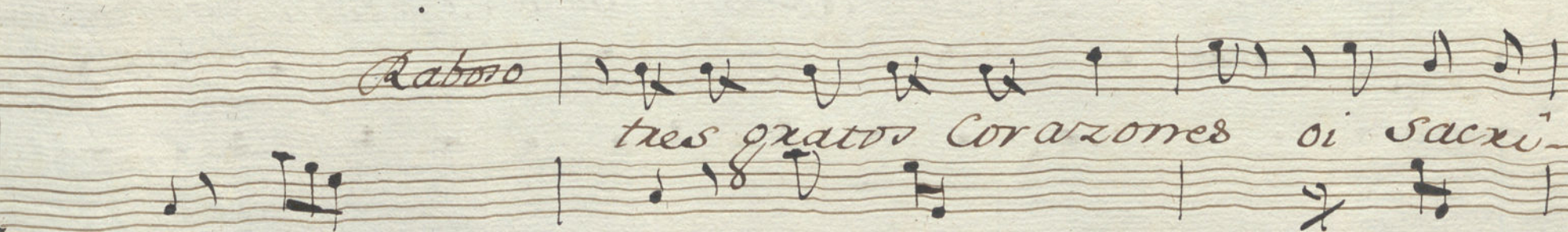
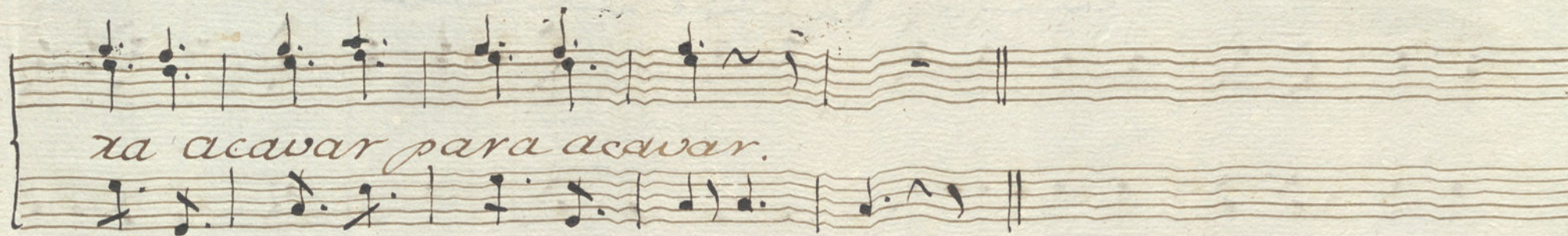
los 3.

All.^o

¡esto Señores solo es probar q. no que

remos mas molestar van seguidillas

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ficar tres paxos corazones oi sacrifican tres
Vicente
con el gusto en ser.
oi sacrifican
viros el alma y vida el alma y vida el
con el gusto en serviros el alma y vida
con el gusto en serviros el alma y vi-

Mar.^a
Yo esfuerzan do mis tiple y
da
en tomadillas *Vicente*
mi Contralto ayudando para armo
nia
Ratón
y mi bajo que une cadencia fina formaran unisonu. Las.
p f p.o

Vic te
dicien
Voces fijas las

Viva Madrid siempre
diciedo a Madrid siempre que Viva Viva

ciendo a Madrid siempre q. Viva Viva diciendo a Madrid siempre

que Viva Viva que *Adagio.*

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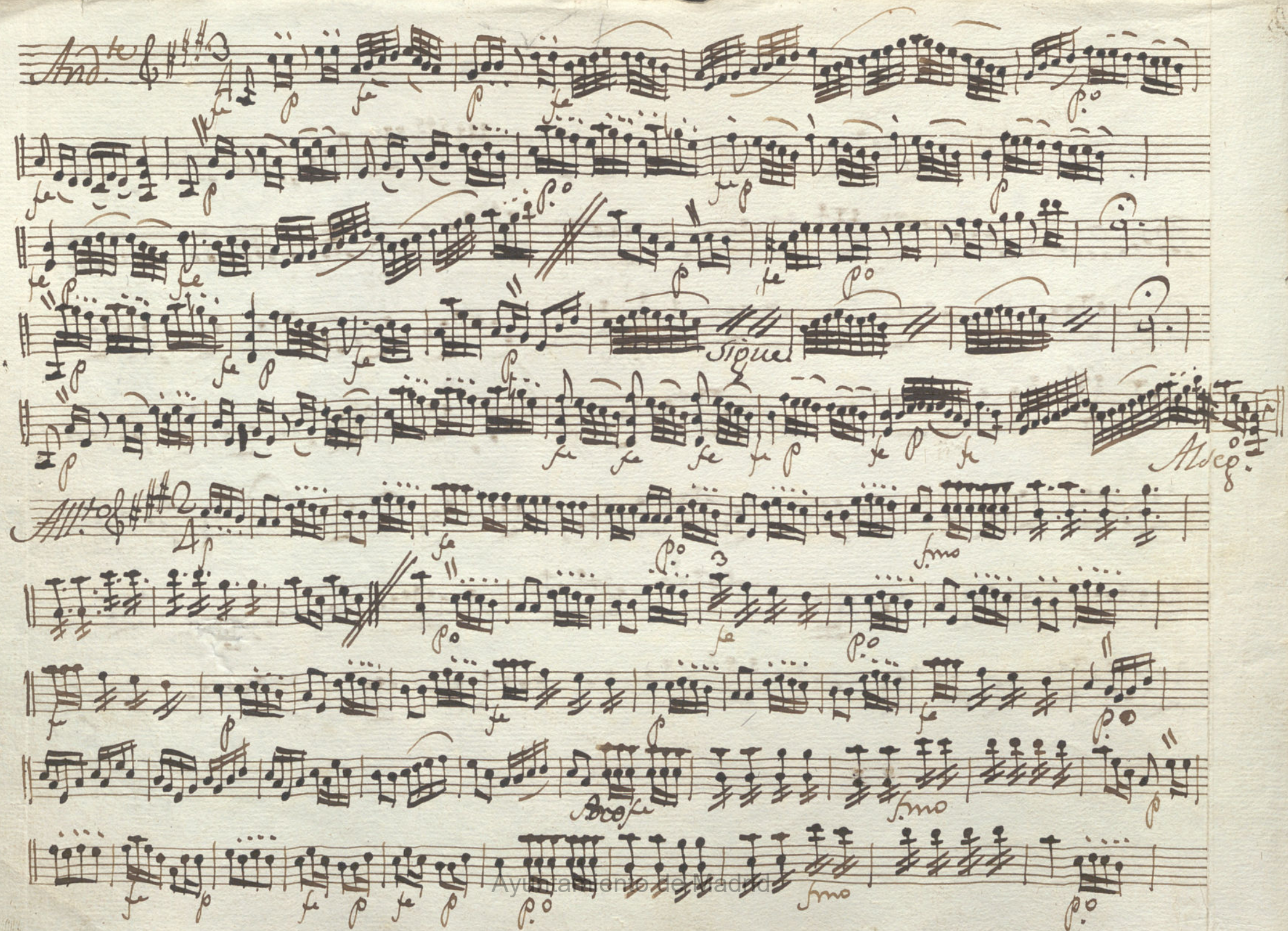
t

Mus 165-4

Violin 1^o Ton.^a a 3 el nuevo Terno.

Handwritten musical score for Violin 1^o in G major, 3/4 time, titled "a 3 el nuevo Terno". The tempo is marked "And.^{te}". The score consists of eight staves of music. The notation includes various musical symbols such as treble clef, key signature (one sharp), time signature (3/4), and dynamic markings like *p* (piano), *f* (forte), *cre. do* (crescendo), and *fmo* (finito). There are also triplets and a sixteenth-note run. The piece concludes with a double bar line and a repeat sign.

Allegro



Allegro 3 mas.

Allegro 3 mas.

Allegro 3 mas.

Si.

Dep.

Dep.

Dep.

Dep.

Dep.

Dep.

Allegro.

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Violin I. Ton.^a à 3. el Nuevo Terno.

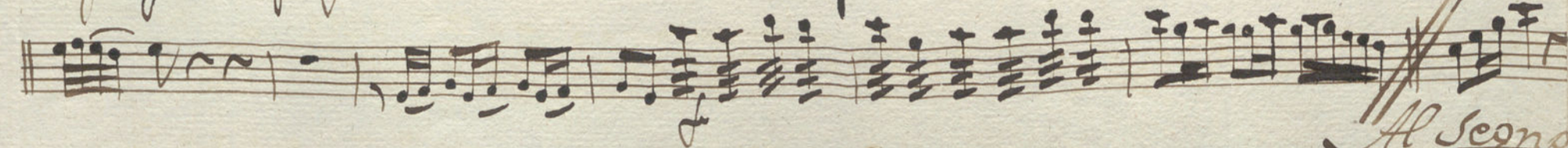
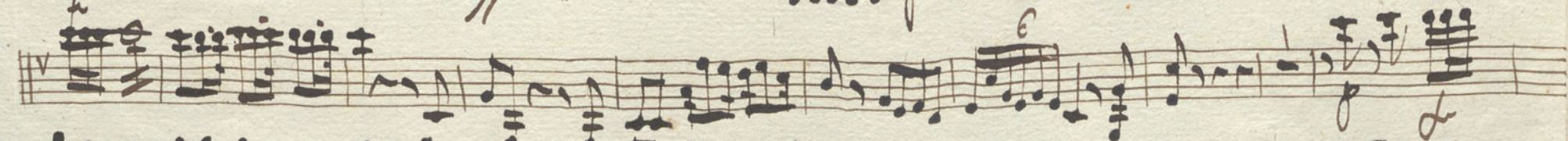
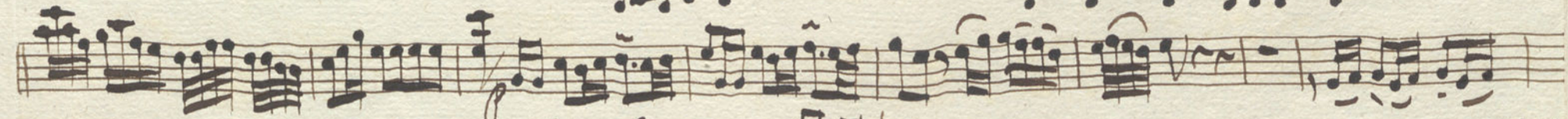
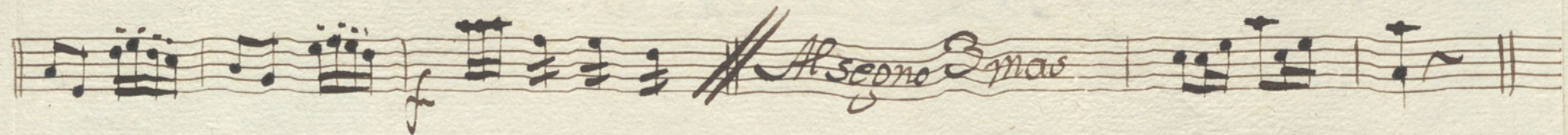
And.^{te} ~~Punto de vista~~ *po* *3* *3* *3* *6*

Credo *Credo* *Credo* *Credo* *Allegro*

Allegro

Pavane

Handwritten musical score for a piece titled "Pavane". The score is written on ten staves, organized into two systems of five staves each. The notation is in a historical style, featuring a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music is characterized by dense, rapid sixteenth-note passages, often beamed together in groups. Dynamic markings such as *p* (piano) and *f* (forte) are used throughout. Performance instructions include *And.* (Andante) at the beginning, *Segue* (Segue) in the middle of the first system, and *Allegro* at the end of the first system. The score includes various musical symbols like slurs, ties, and repeat signs. There are several diagonal slash marks across the staves, possibly indicating cuts or corrections. The paper is aged and shows some staining.



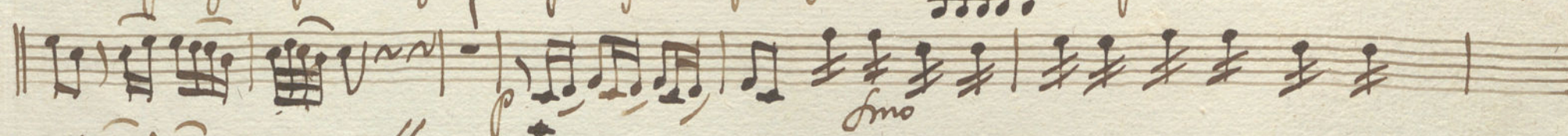
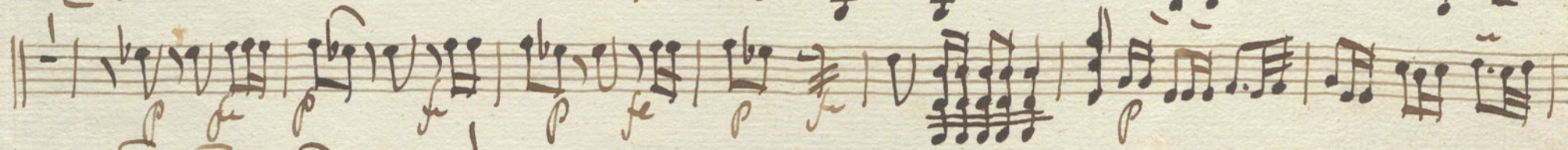
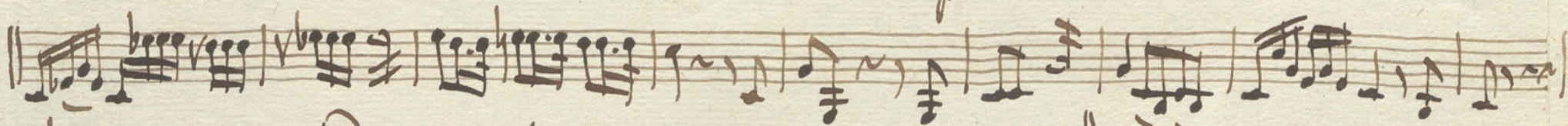
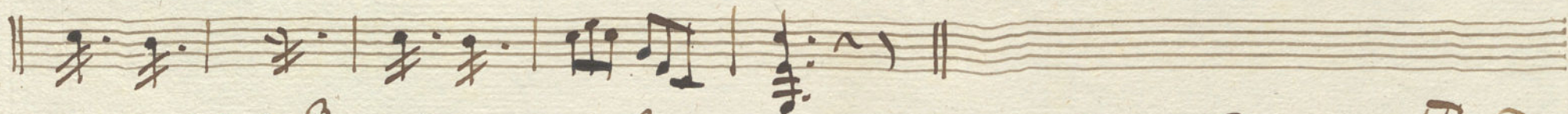
Al segno

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Handwritten musical score for a piece titled "And.te". The score is written on six staves. The key signature is one sharp (F#) and the time signature is 3/4. The music is characterized by dense, rapid passages, often written as beamed sixteenth or thirty-second notes. Dynamics include *f* (forte), *p* (piano), and *sf* (sforzando). There are also markings for *rit.* (ritardando) and *Allegro*. The notation includes many slurs, ties, and repeat signs. The piece concludes with a double bar line and a fermata.

Handwritten musical score for a piece titled "Allegro". The score is written in brown ink on aged, slightly stained paper. It consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo marking "Allegro" is written in a large, flowing script. The music is characterized by complex rhythmic patterns, including many sixteenth and thirty-second notes, and frequent use of slurs and ties. Dynamic markings such as "f" (forte) and "p" (piano) are scattered throughout. A section marked "Crescendo" is indicated by a bracket and the word "Crescendo" written above the staff. The score concludes with a double bar line and a fermata. The overall style is that of a 19th-century manuscript.

Allegro 3 mas.



Allegro.

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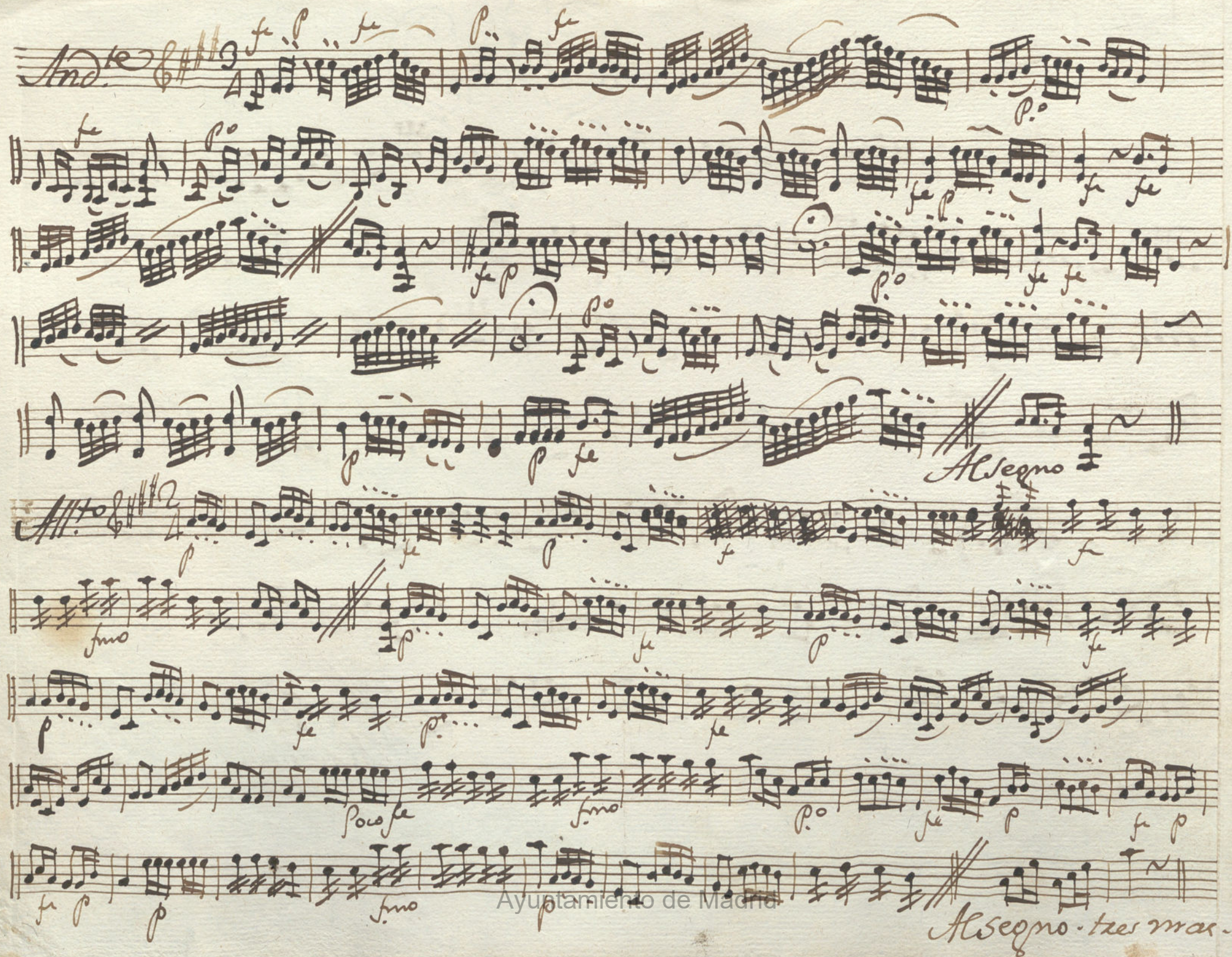
Violini 2.^o

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MW 765-4

Tonadilla a 3 el Nuevo Terno.

A handwritten musical score on aged paper, featuring seven staves of music. The piece is marked 'And. te' at the top left. The time signature is 3/4. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'f' (forte), 'p' (piano), and 'Cres. do' (crescendo). There are also slurs and phrasing marks. The score concludes with a double bar line and the word 'Allegro.' written below the final staff.

Andte 

Allegro

Allegro - tres mas.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The first staff begins with a treble clef and a 6/8 time signature. The second staff contains a double bar line. The third staff is marked *Desp.* and has a 3/4 time signature. The fourth staff begins with a *fe* marking. The fifth staff has a *p* marking. The sixth staff has a *p* marking. The seventh staff has a *p* marking. The eighth staff has a *f* marking. The ninth staff has a *f* marking. The tenth staff has a *f* marking. The eleventh staff has a *f* marking. The twelfth staff has a *f* marking. The thirteenth staff has a *f* marking. The fourteenth staff has a *f* marking. The fifteenth staff has a *f* marking. The sixteenth staff has a *f* marking. The seventeenth staff has a *f* marking. The eighteenth staff has a *f* marking. The nineteenth staff has a *f* marking. The twentieth staff has a *f* marking. The twenty-first staff has a *f* marking. The twenty-second staff has a *f* marking. The twenty-third staff has a *f* marking. The twenty-fourth staff has a *f* marking. The twenty-fifth staff has a *f* marking. The twenty-sixth staff has a *f* marking. The twenty-seventh staff has a *f* marking. The twenty-eighth staff has a *f* marking. The twenty-ninth staff has a *f* marking. The thirtieth staff has a *f* marking. The thirty-first staff has a *f* marking. The thirty-second staff has a *f* marking. The thirty-third staff has a *f* marking. The thirty-fourth staff has a *f* marking. The thirty-fifth staff has a *f* marking. The thirty-sixth staff has a *f* marking. The thirty-seventh staff has a *f* marking. The thirty-eighth staff has a *f* marking. The thirty-ninth staff has a *f* marking. The fortieth staff has a *f* marking. The forty-first staff has a *f* marking. The forty-second staff has a *f* marking. The forty-third staff has a *f* marking. The forty-fourth staff has a *f* marking. The forty-fifth staff has a *f* marking. The forty-sixth staff has a *f* marking. The forty-seventh staff has a *f* marking. The forty-eighth staff has a *f* marking. The forty-ninth staff has a *f* marking. The fiftieth staff has a *f* marking. The fifty-first staff has a *f* marking. The fifty-second staff has a *f* marking. The fifty-third staff has a *f* marking. The fifty-fourth staff has a *f* marking. The fifty-fifth staff has a *f* marking. The fifty-sixth staff has a *f* marking. The fifty-seventh staff has a *f* marking. The fifty-eighth staff has a *f* marking. The fifty-ninth staff has a *f* marking. The sixtieth staff has a *f* marking. The sixty-first staff has a *f* marking. The sixty-second staff has a *f* marking. The sixty-third staff has a *f* marking. The sixty-fourth staff has a *f* marking. The sixty-fifth staff has a *f* marking. The sixty-sixth staff has a *f* marking. The sixty-seventh staff has a *f* marking. The sixty-eighth staff has a *f* marking. The sixty-ninth staff has a *f* marking. The seventieth staff has a *f* marking. The seventy-first staff has a *f* marking. The seventy-second staff has a *f* marking. The seventy-third staff has a *f* marking. The seventy-fourth staff has a *f* marking. The seventy-fifth staff has a *f* marking. The seventy-sixth staff has a *f* marking. The seventy-seventh staff has a *f* marking. The seventy-eighth staff has a *f* marking. The seventy-ninth staff has a *f* marking. The eightieth staff has a *f* marking. The eighty-first staff has a *f* marking. The eighty-second staff has a *f* marking. The eighty-third staff has a *f* marking. The eighty-fourth staff has a *f* marking. The eighty-fifth staff has a *f* marking. The eighty-sixth staff has a *f* marking. The eighty-seventh staff has a *f* marking. The eighty-eighth staff has a *f* marking. The eighty-ninth staff has a *f* marking. The ninetieth staff has a *f* marking. The ninety-first staff has a *f* marking. The ninety-second staff has a *f* marking. The ninety-third staff has a *f* marking. The ninety-fourth staff has a *f* marking. The ninety-fifth staff has a *f* marking. The ninety-sixth staff has a *f* marking. The ninety-seventh staff has a *f* marking. The ninety-eighth staff has a *f* marking. The ninety-ninth staff has a *f* marking. The hundredth staff has a *f* marking.

Allegro.

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t

Oboe 1.º Ton.ª a 3.ª el Nuevo Terno.

And.

Allegro

Sigue.

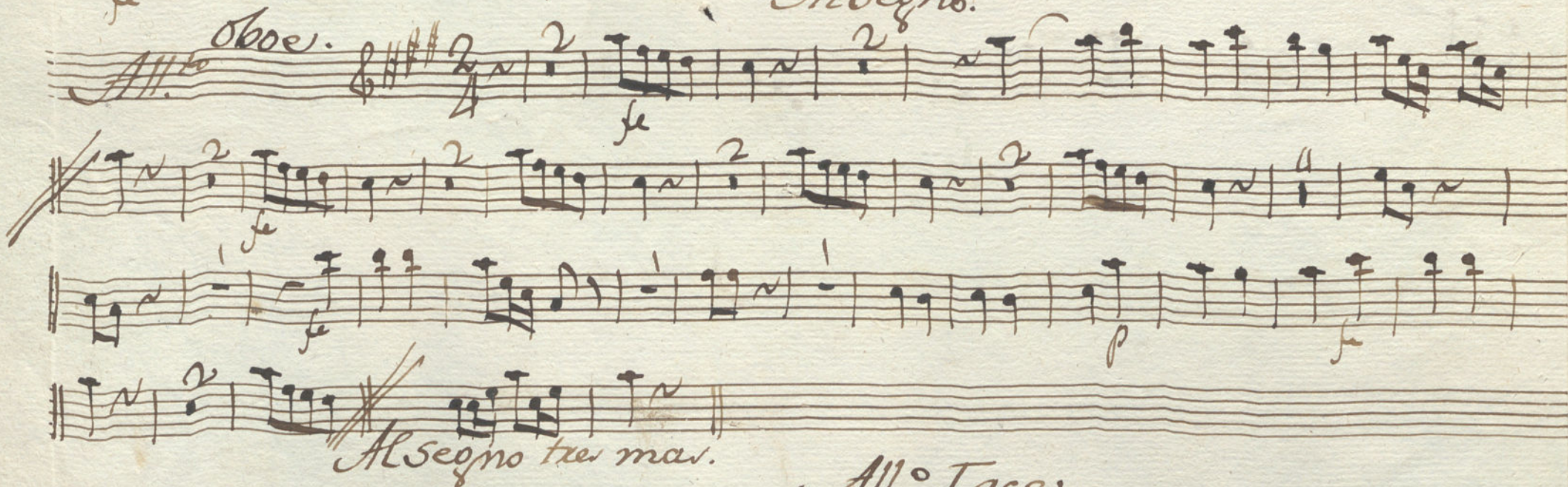
Flauta

And. te poco.



Oboe.

All. te



All. te

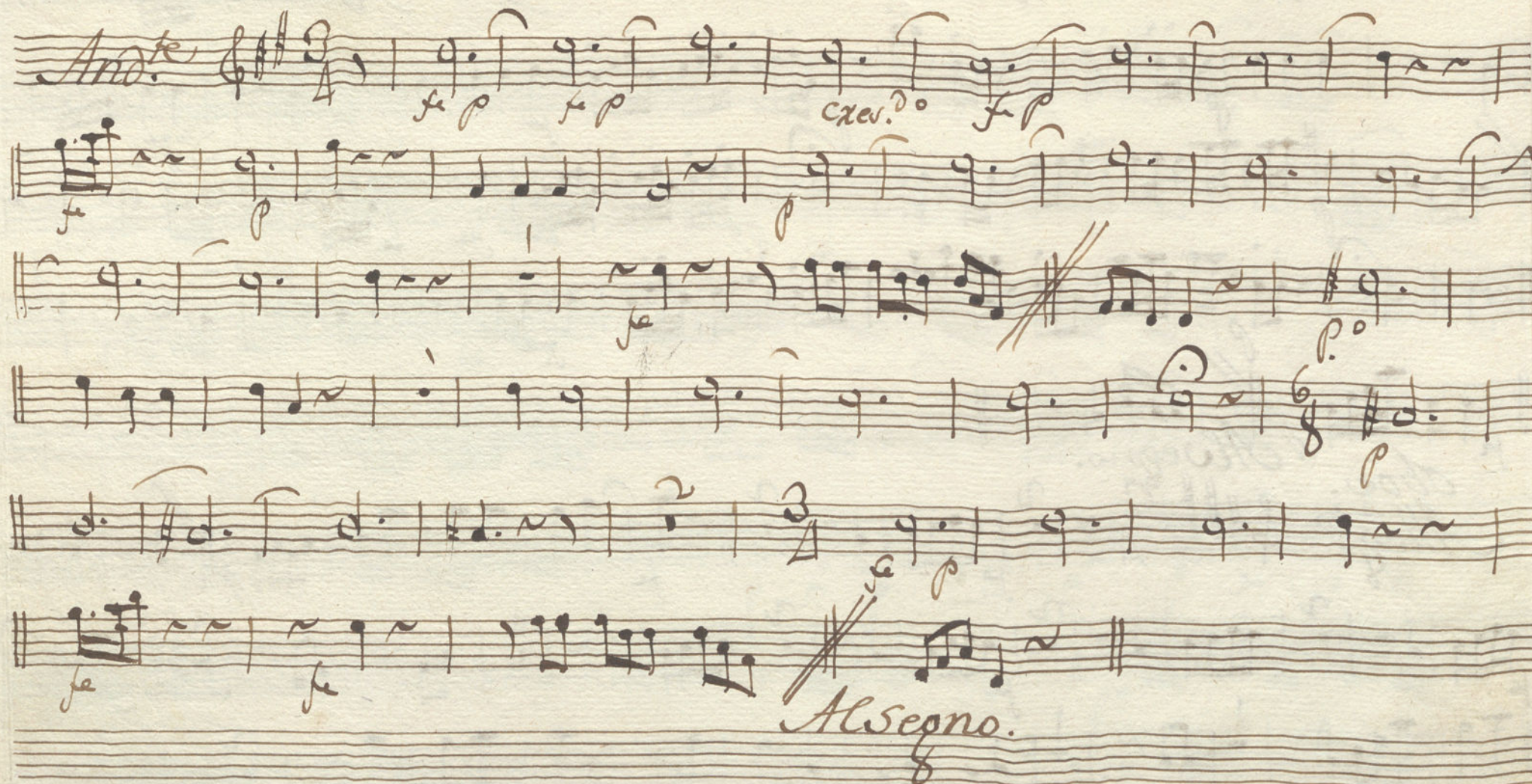
Desp. Seg. *Solo*

fmo *p* *fmo* *p* *fmo* *p* *fmo* *p*

Al Segno.

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Oboe 2.^o Ton.^a a 3. el Nuevo Terno.

And.^{te} 
Allegro

flauta

And^{te} poco.



Allegro.

oboe.

Alleg^{ro}.



Allegro tres mas.

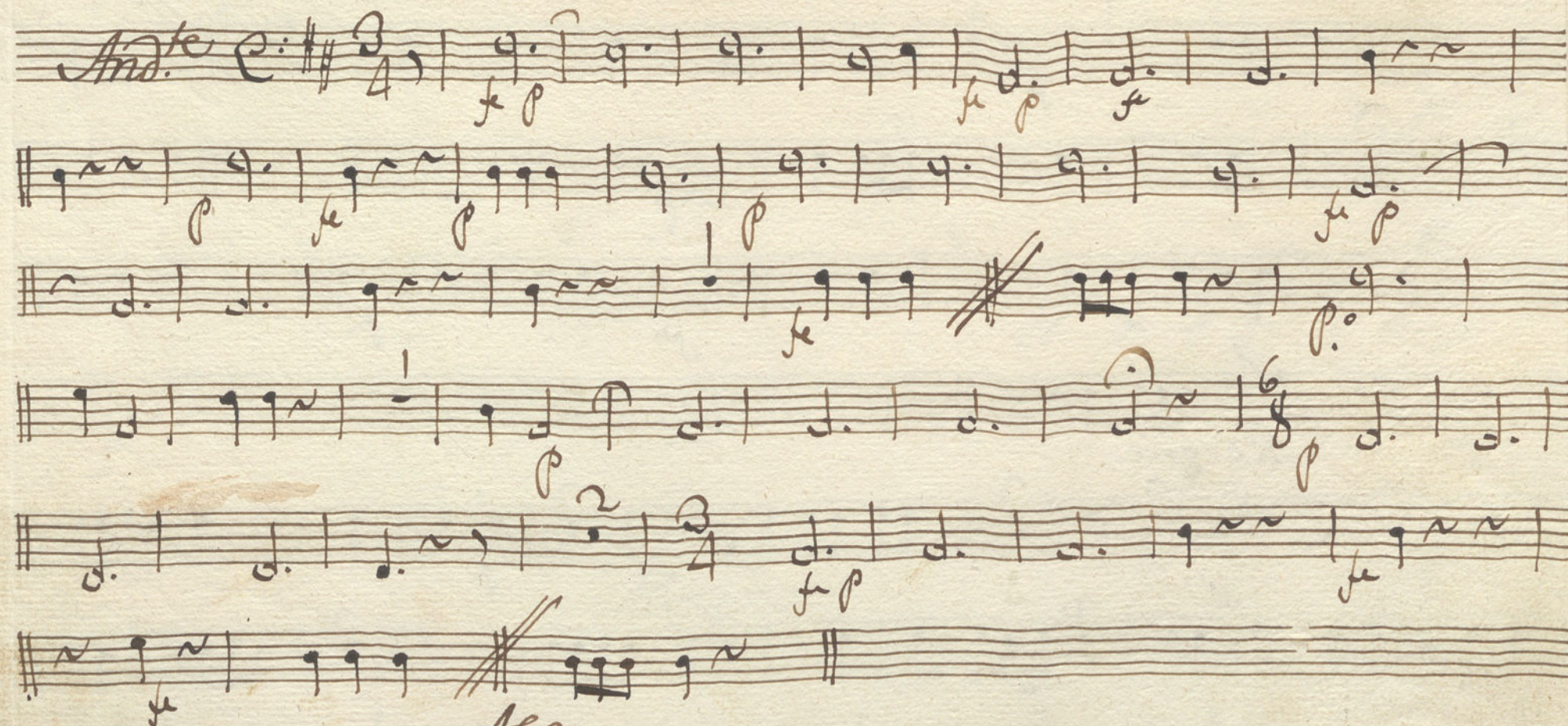
Tace All.^o

Desp.

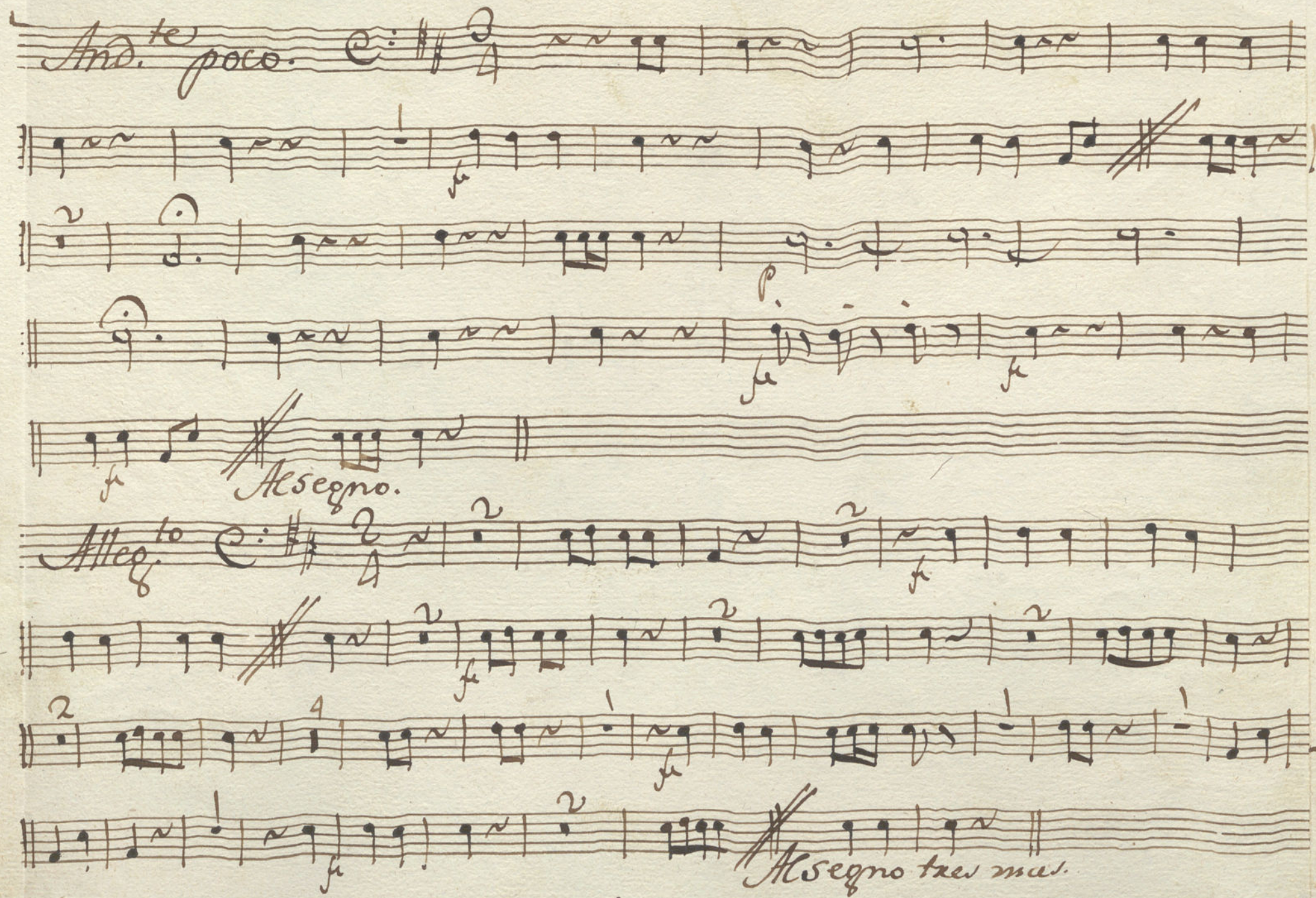
Allegro

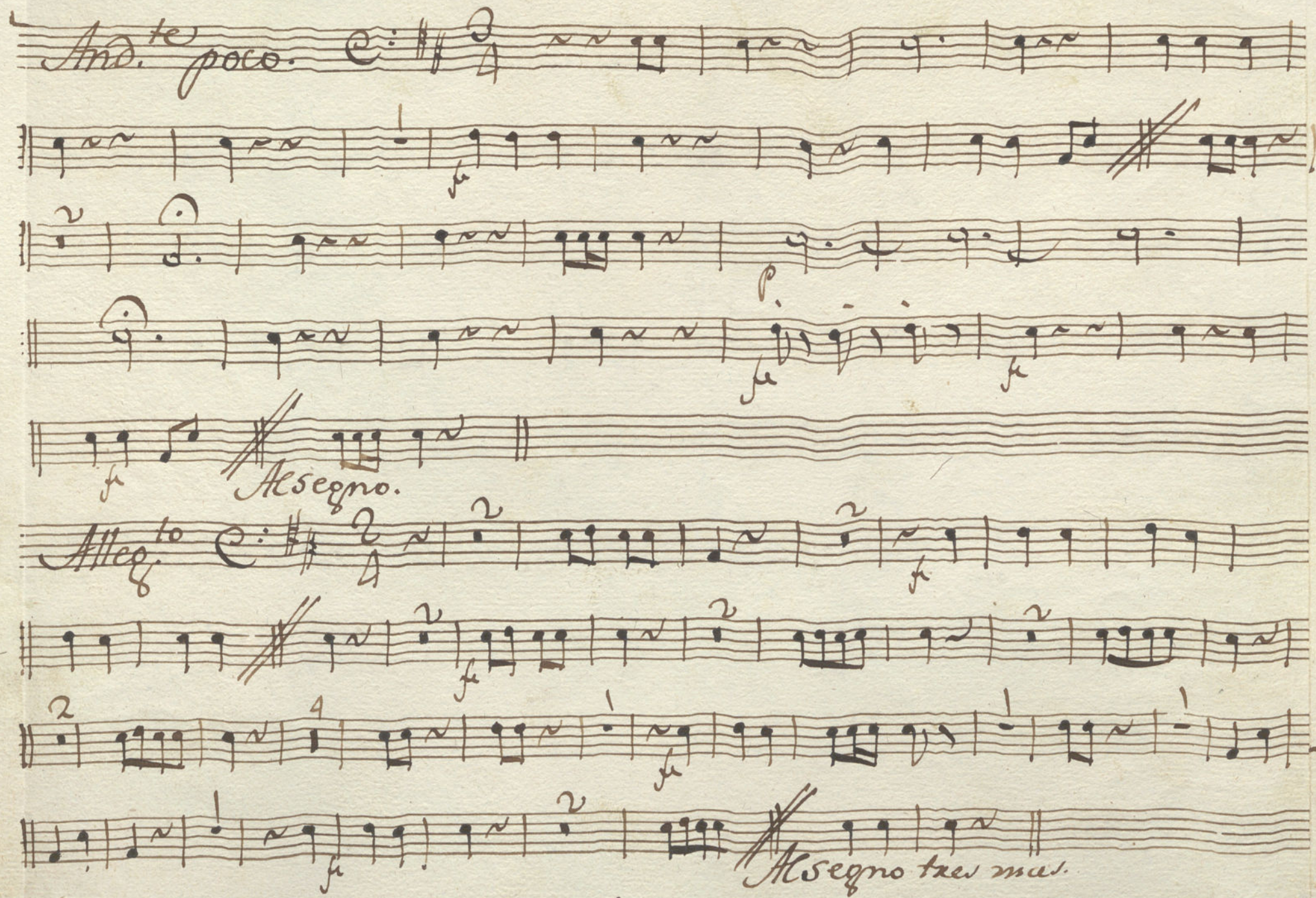
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Trompa 1.^a Ton.^a a 3.^a del nuevo Terno.



Allegro.

And.^{te} poco. C: $\frac{3}{4}$ 

Alleg.^{to} C: $\frac{2}{4}$ 

Allegro tres mas.

Desp.^o 3/4

Allegro.

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Mus 165-4

Trompa 2^a Ton. a 3: el nuevo Terno.

And^{te} $\text{C}:\sharp\text{F}\ 3/4$

f p

Allegro.

And.^{te} poco. C: # 3/4 

Allegro.

Allegro tre mas.

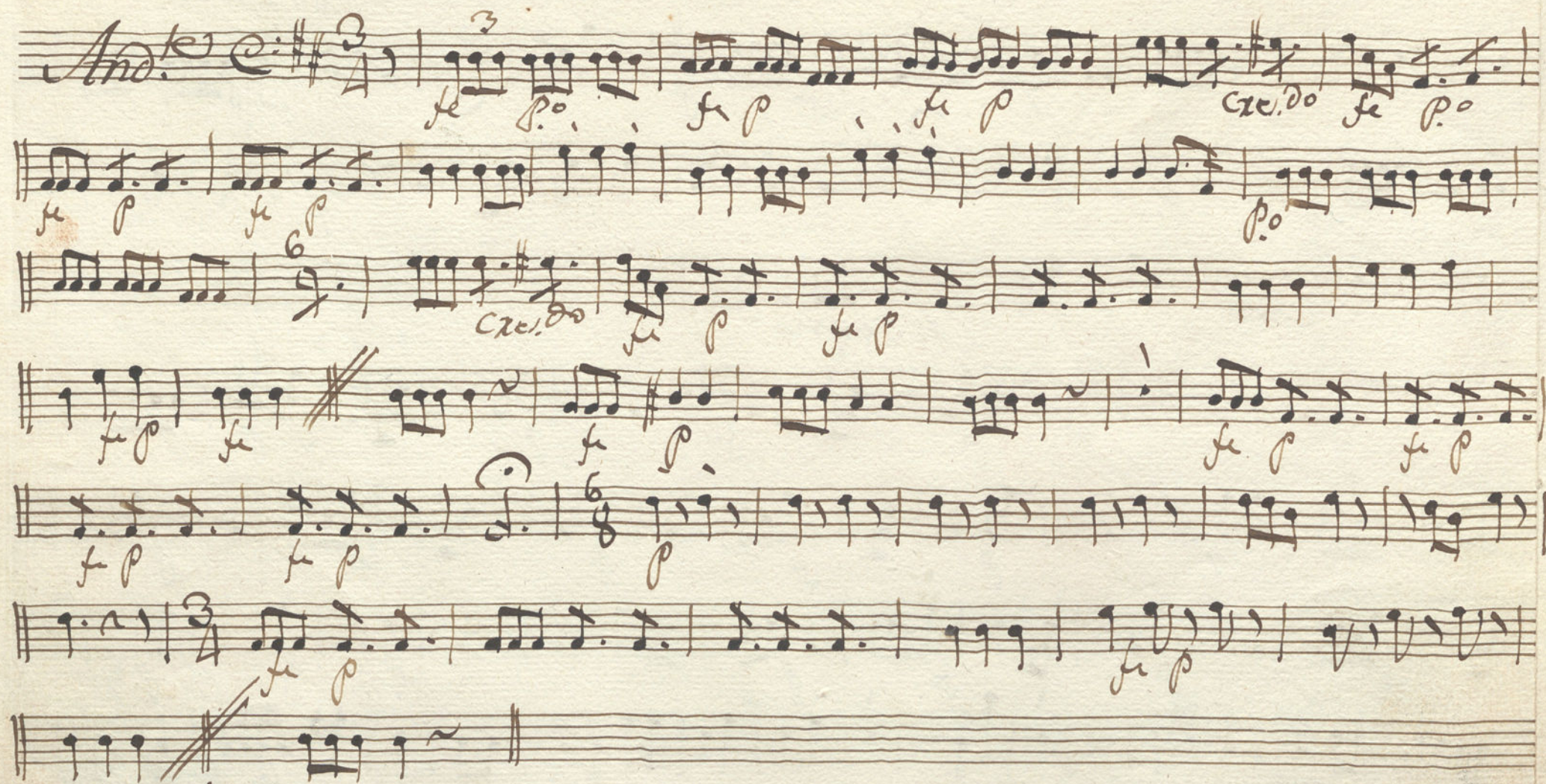
All.° Face.

Desp.^o

Allegro.

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Bafo Ton.^a a 3 del Terno.



Allegro.

And.^{te} poco. C: # 3

Al segno.

Alleg. to 

Allegro tre mas.

no *All.^o* $\text{C}:\frac{6}{8}$

Desp.^o $\text{C}:\frac{3}{4}$

Allegro

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