

Leg. 2.º

Joquina y Bernardo

+  
Tona 1ª a Duo

Mus 166-8

Las suertes trocadas

Leg. 5.º n.º 5.

~~56~~

166-8



Mutacion de Jarroin a parece Bernardo de Jarroinero y

H. p. o. w

Clavanoo

The musical score is written on seven staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a bass clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The sixth staff has a bass clef and a key signature of one sharp (F#). The seventh staff has a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves.

Clavanoo

H. p. o. w

Jarroinero

Mag. a.

bien di poe que di so q. e la ruera

bien di so el que di so q. no ay en el

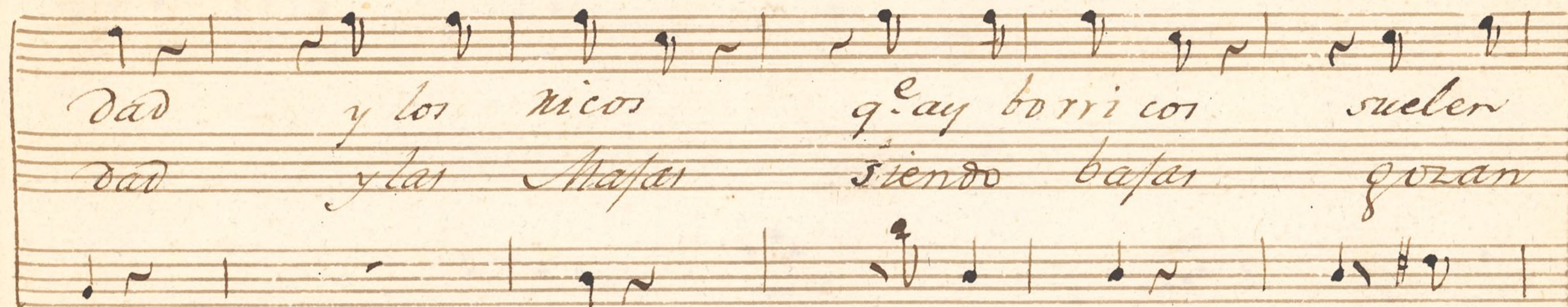


varia ne parte los premios con esta ba  
Mundo del tino q. el hombre de base con

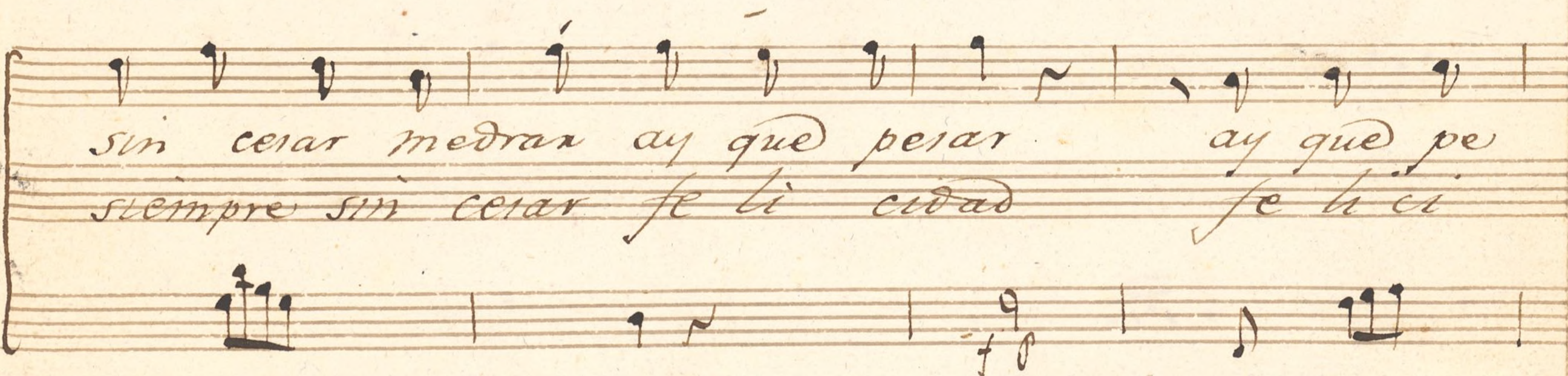
pancia Con Cabar Con regar  
guitar con bailar con cantar

nunca. Llego a dis frutar a dis frutar uti li  
nunca. Llego ~~~~~ tranquili

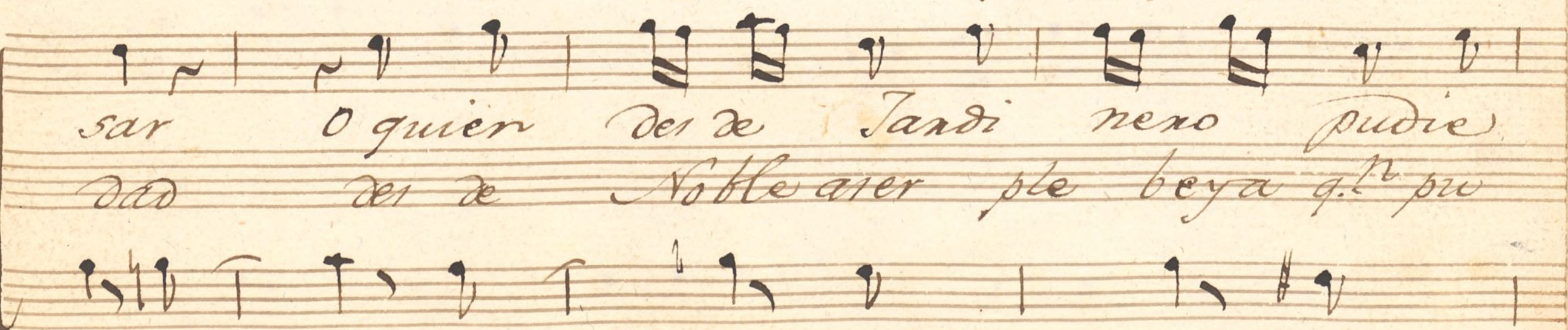




dad y los ricos q. ay borricos suelen  
dad y las Masas siendo bacas gozan



sin cesar medran ay que pesar ay que pe  
siempre sin cesar fe li ciudad fe li ci



sar O quien des de Jardi nexo pudie  
dad des de Noble arer ple beya q. pu



se a señor pasar pudie se a señor pasar  
diera aora pasar quien pu diera aora pasar

pudiere a se ñor pa  
quien pudiera aora pa

sar pudiere a se ñor pa  
sar quien pudiera aora pa  
sar pudiere a se ñor pa



sar pu die se a senor pasar —  
sar q.<sup>ta</sup> pu diera aora pasar

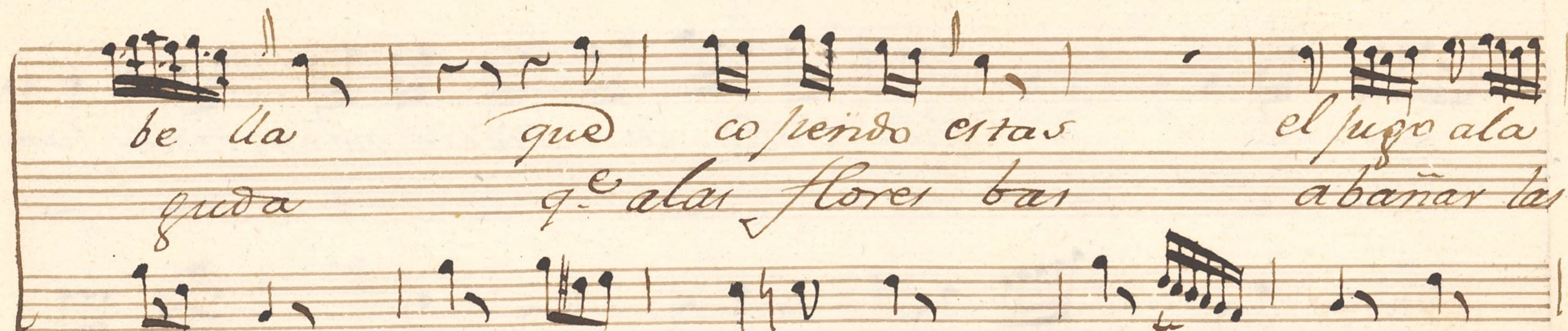
el. Quiero coser unas frutas  
para aliviar mi tormento {hace q.<sup>ta</sup>  
lo dice  
ella... para aliviar mi quebranto  
coser unas flores quexo {lo hace

*Al segno  
y Parola*

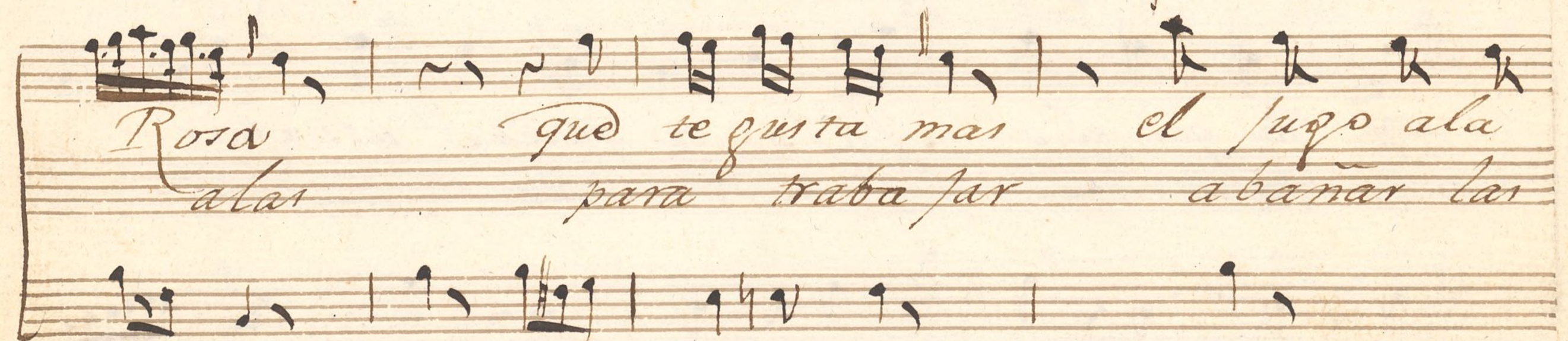
el.  
Mari para  
ella Abe jilla a

*And.<sup>te</sup>*

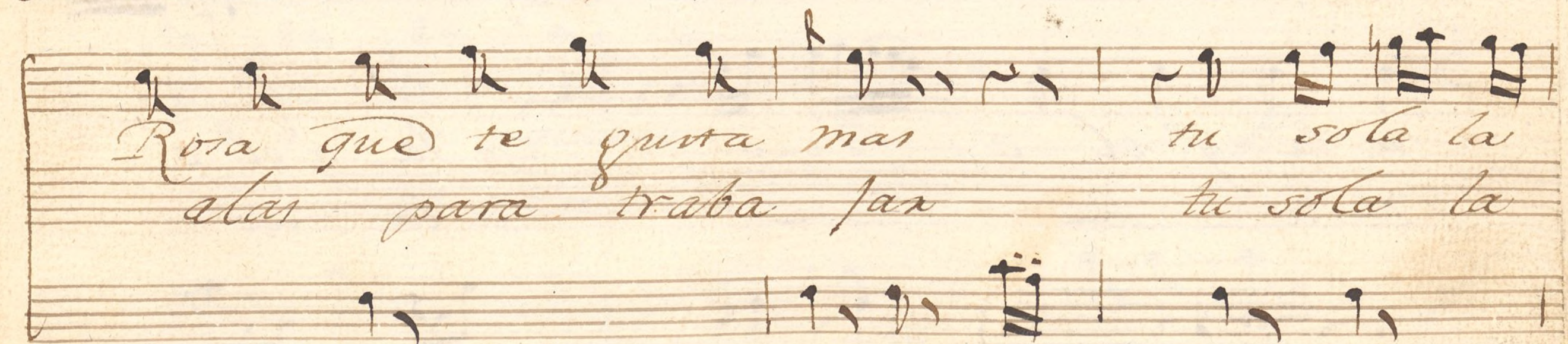




be la que cosiendo estas el jugo ala  
guda q<sup>e</sup> alas flores bas a banar las



Rosa que te gusta mas el jugo ala  
alas para traba jar a banar las



Rosa que te gusta mas tu sola la  
alas para traba jar tu sola la



*suerte tu sola la suerte no envidias jamas*  
*suerte tu*  
*de la que el oficio te quiere usurpar*  
*de la*  
*de la q.e el oficio de la q.e el oficio*  
*de la*



ficio te quiere te quiere usurpar de la q.<sup>e</sup>  
ficio te  
te quiere te quiere  
te quiere te quiere  
Allegro.  
te quiere te quiere



No.

el: lave

Pero tate mi señora pero tate

All.<sup>o</sup>

ella: levé.

pero tate el Tardi nero pero

No

los 2.

tate el

Puerto que no me vio

quien mis pe sares ocul tar mis pe



Ms

sares o cul tar mis pe sares o cul tar

(aqui seven) Parola.

ella: A Dios Mariano (el) Señora Usia aqui tan temprano?  
ella... si, bine acofer el fresco (el) q. atractivo tiene el fauto. - (ap.<sup>te</sup>)  
que yo no sea Marques (ella) que tienes q. estas parado  
el... yo nada (ella) tu confusion por fuerza nacera de algo  
el... y de tanto como nace (ella) tu estaras enamorado  
el... crea Usia que no nacen de amor mis fieros quebrantos  
ella... puer de que! (el) lo digo (ella) dilo, no tengas ningun reparo  
el... de que no naci Marques (ella) para ~~privado~~ mirante  
privado de libertad: bete aqui do? destino? en contrado?  
yo q. apetezco ser pobre me miro llenad de fauto  
y tu que quieres ser rico (el) para veirme no gano.



*los 2.*

*All.*

*2/4*

*O quien tro car de suer*

*tes ha ora pu dier a O quien tro*

*Car de suertes O quien tro car de suer tes*



10

aora pu diera — ao ra pu diera ao

ra pu diera O quien tro. car de

suen tes haora pu diera —



Handwritten musical score on aged paper. The score consists of three systems, each with two staves. The lyrics are written in a cursive script between the staves. The first system has the lyrics "ahora pu die — ra pa ra gozar del". The second system has "mundo para gozar del Mundo las com be". The third system has "nien cias las com be nien f. cias". The music is written in a style typical of 18th or 19th-century manuscript notation, with various note values, rests, and bar lines. There are some corrections and additions in the third system, indicated by a small 'f.' and a 'p.'.

ahora pu die — ra pa ra gozar del

mundo para gozar del Mundo las com be

nien cias las com be nien f. cias



ella  
el Con tanta eti que  
Con tanto traba — jo

ella  
ta Con tanta mo  
el. con tantos a fa — nes

los 2.  
les — tia  
me hace q. e harra la vida



Handwritten musical score on aged paper. The score consists of six staves. The first staff contains a melodic line. The second staff contains the lyrics "me hace q.<sup>e</sup> hasta la vida casi abo men" with a piano (p.) marking below the first measure. The third staff contains a bass line. The fourth staff contains the lyrics "Ca Casi abo menca" with a piano (p.) marking below the first measure. The fifth staff contains a melodic line. The sixth staff contains the lyrics "Oh quien - tro car de Suer - tes haora pu" with a piano (p.) marking below the first measure. The paper shows signs of age, including discoloration and wear along the edges.

me hace q.<sup>e</sup> hasta la vida casi abo men

Ca Casi abo menca

Oh quien - tro car de Suer - tes haora pu



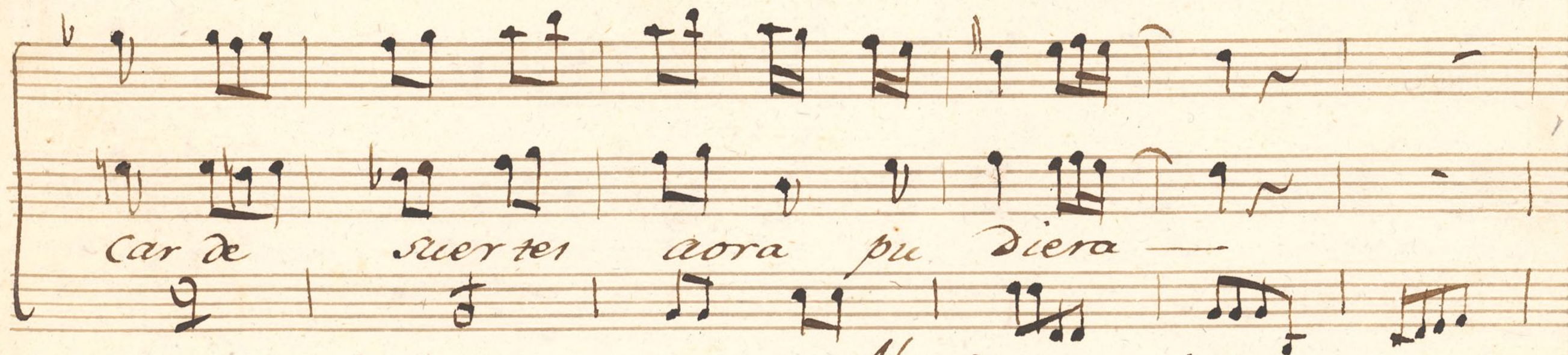
diëra o quïen tro car de suertes Oh quïen

troc ar de suer — tes aora pu diëra — aora pu

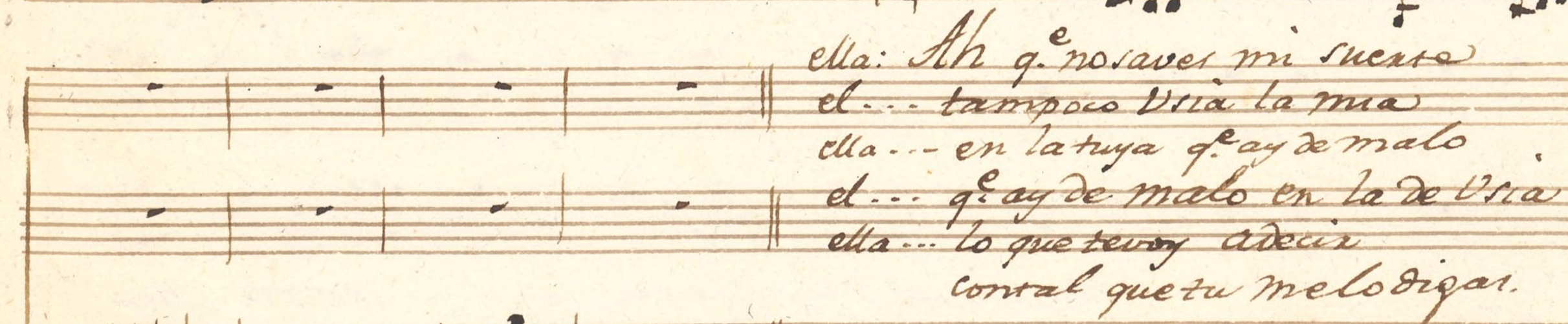
diëra aora — pu diëra Oh quïen tro

The musical score is written on three systems of staves. The first system has three staves, the second has two, and the third has two. The lyrics are written in a cursive hand below the staves. There are various musical notations including notes, rests, and bar lines. Some notes have 'h' or 'r' above them, possibly indicating accidentals or specific notes. The paper is aged and slightly discolored.

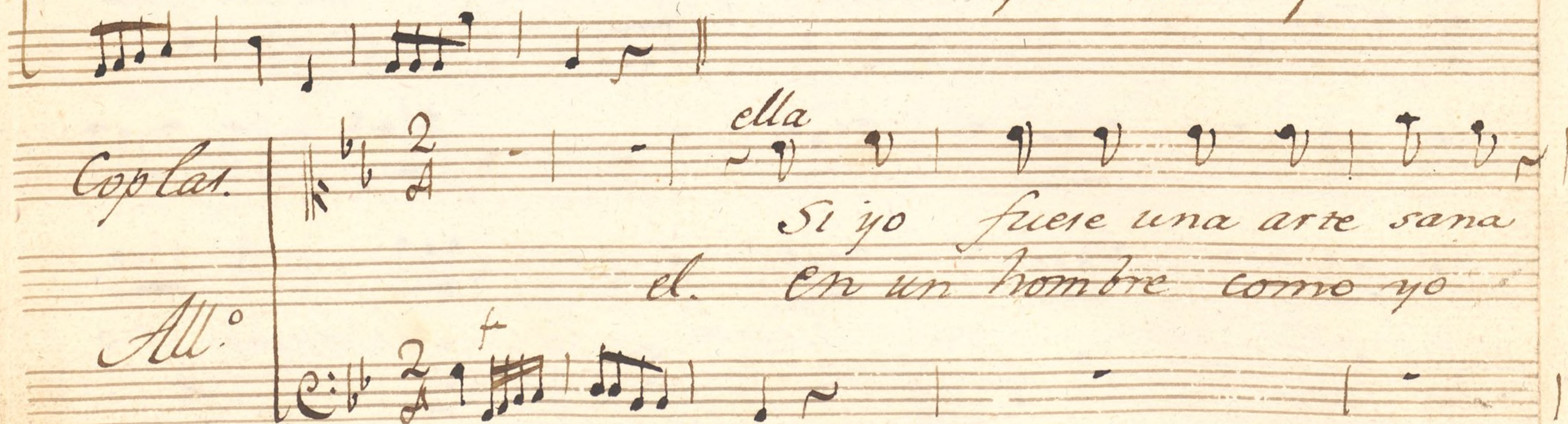




Car de suerte aora pu diera —



ella: Ah q. no aver mi suerte  
 el... tampoco via la mia  
 ella... en la tuya q. ay de malo  
 el... q. ay de malo en la de via  
 ella... lo que te voy a decir  
 con tal que tu melodigas.



Coplas.

ella

Si yo fuese una arte sana  
 el. en un hombre como yo

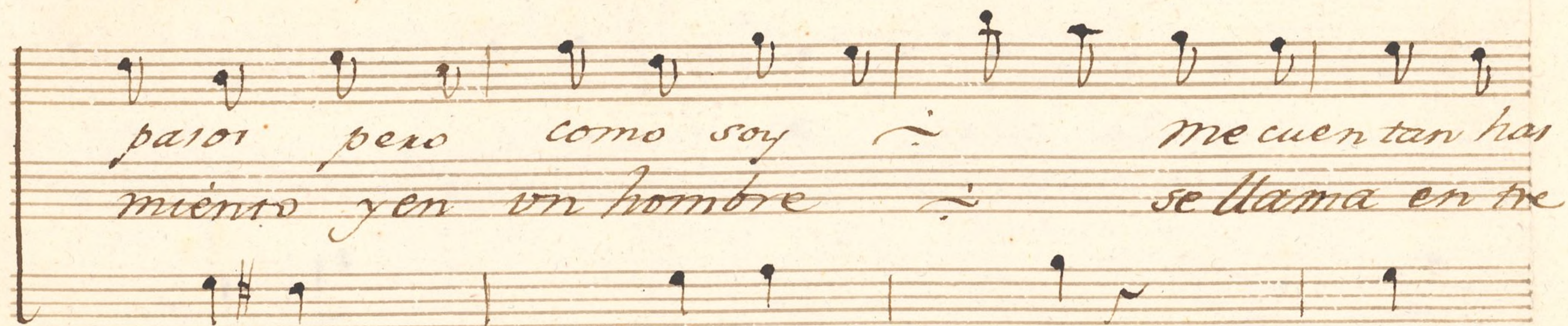
All.<sup>o</sup>



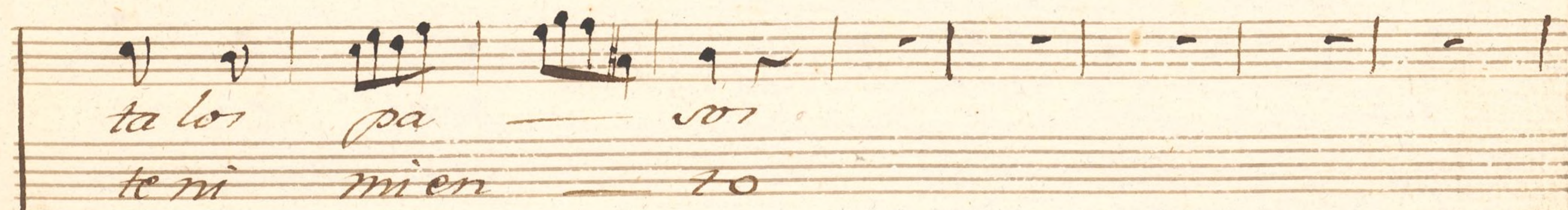
A handwritten musical score on aged, yellowed paper. The score consists of five systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written in a cursive hand below the vocal line. The music is in a single key with a common time signature. The lyrics are: "nadie haria de mi caso nadie ha", "el fuego es un vicio horrendo el fue", "ria", "go", "pero como", "y en un hombre", "soy se ñora", "me cuentan hasta los", "prin ci pal", "se llama entre te ni".

nadie haria de mi caso nadie ha  
el fuego es un vicio horrendo el fue  
ria  
go  
pero como  
y en un hombre  
soy se ñora me cuentan hasta los  
prin ci pal se llama entre te ni

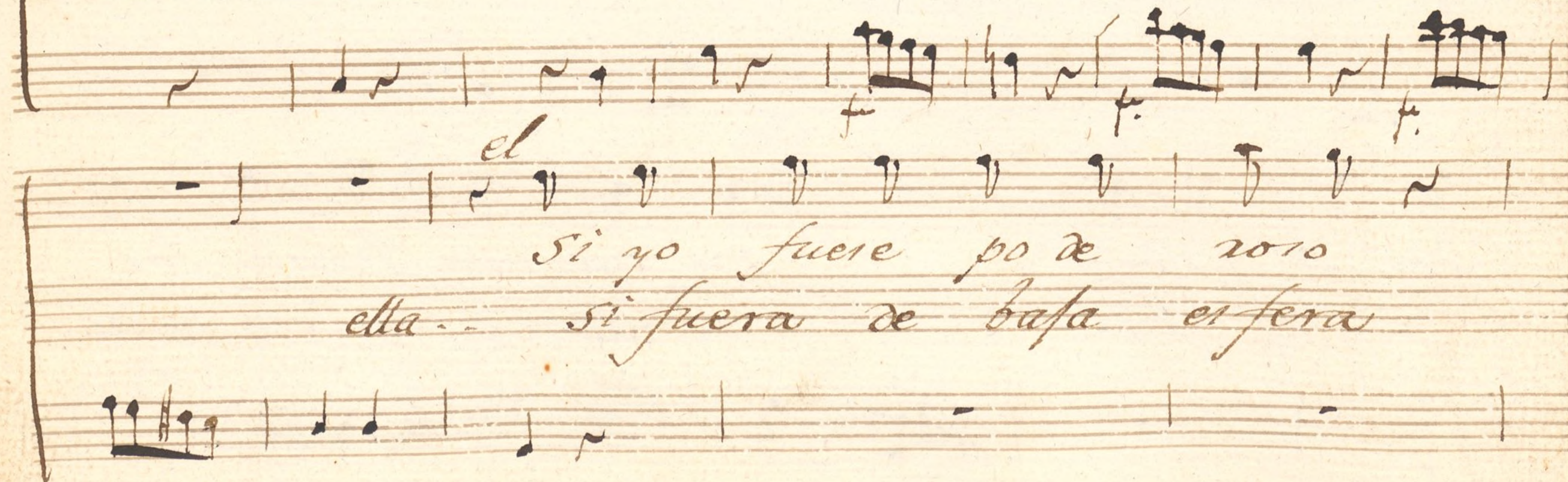




paíor pero como soy me cuentan has  
miento y en un hombre se llama en tre

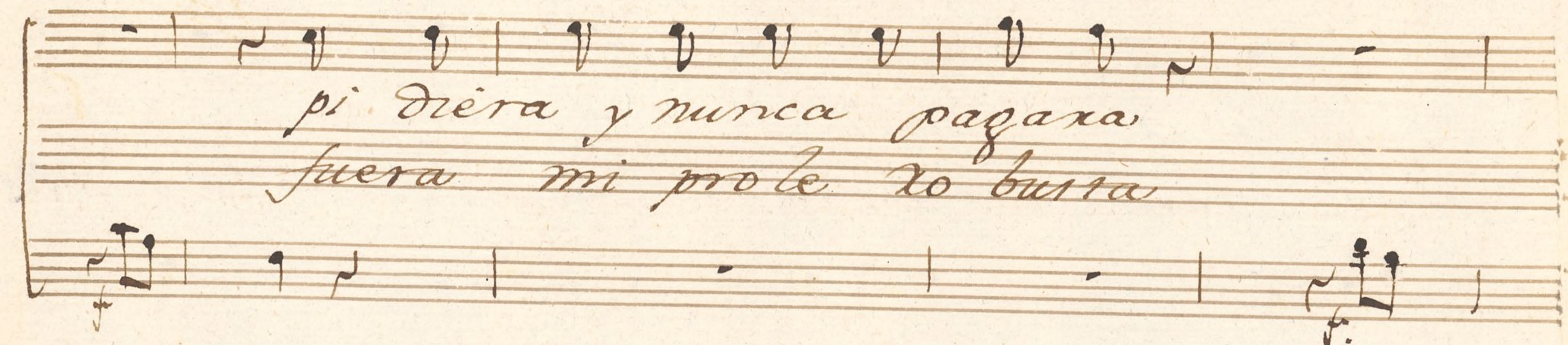


ta los pa — sor  
te ni mien — to

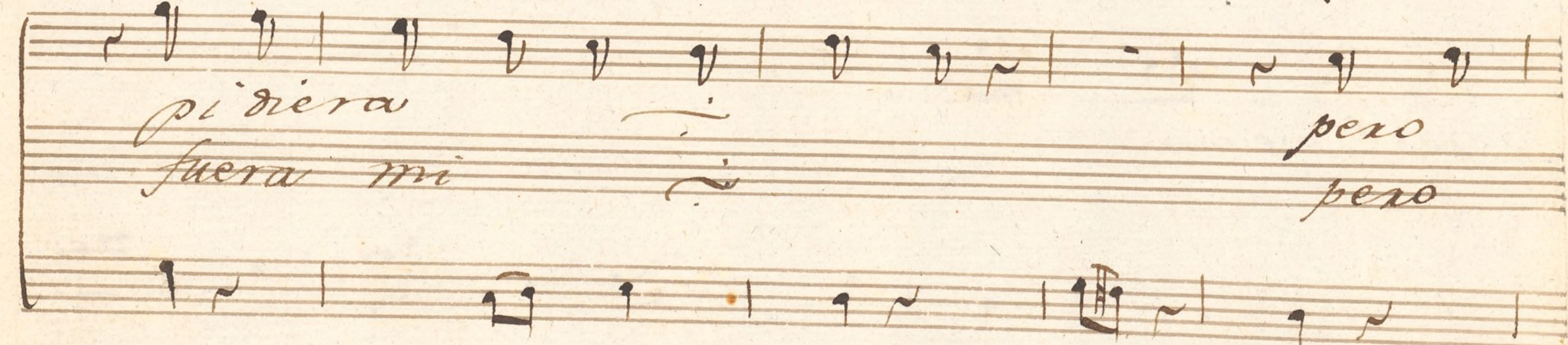


el  
Si yo fuere po de roio  
ella — si fuera de bafa es fera



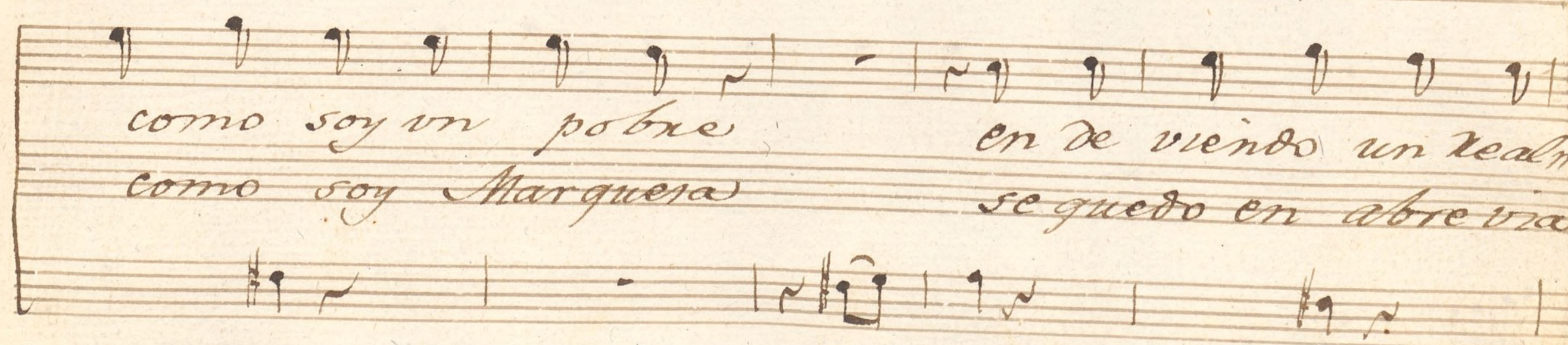


pi diera y nunca pagara  
fuera mi prole no basta



pi diera  
fuera mi

pero  
pero



como soy un pobre  
como soy Marquena

en de viendo un real me en  
se quedo en abrevia

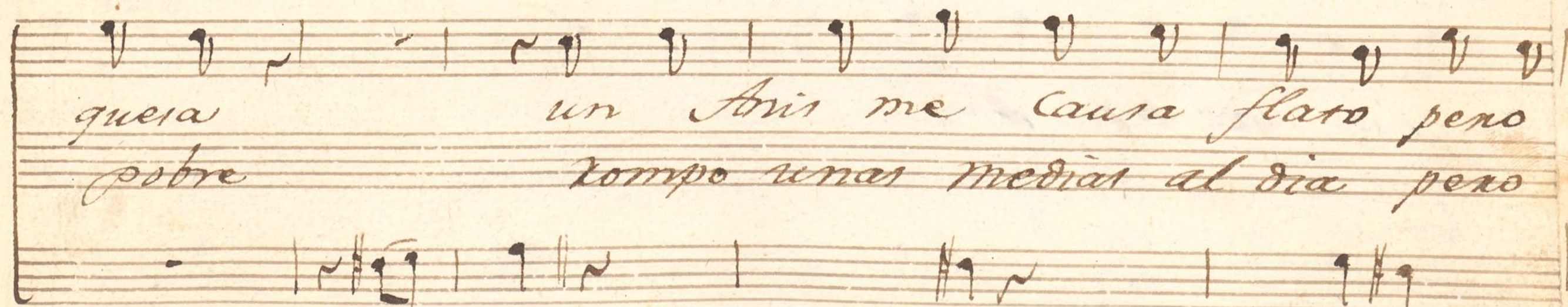
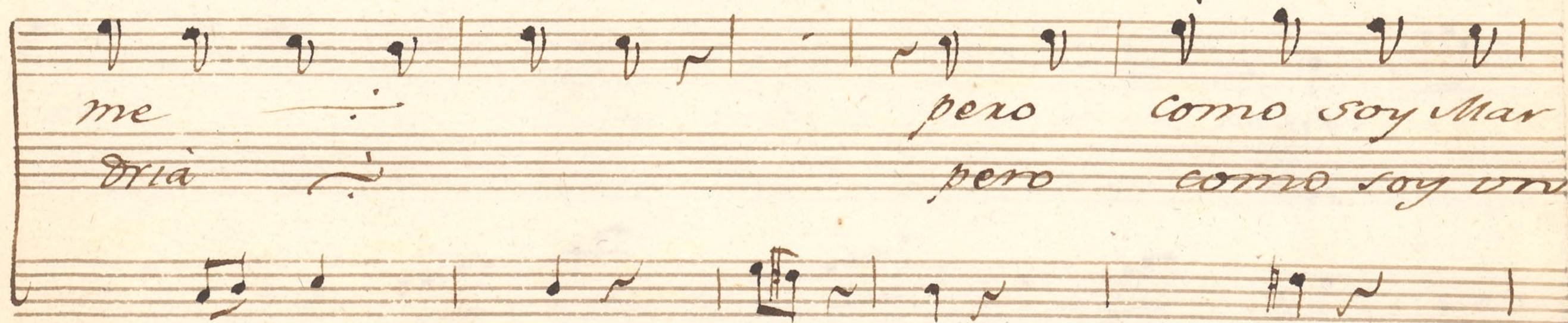
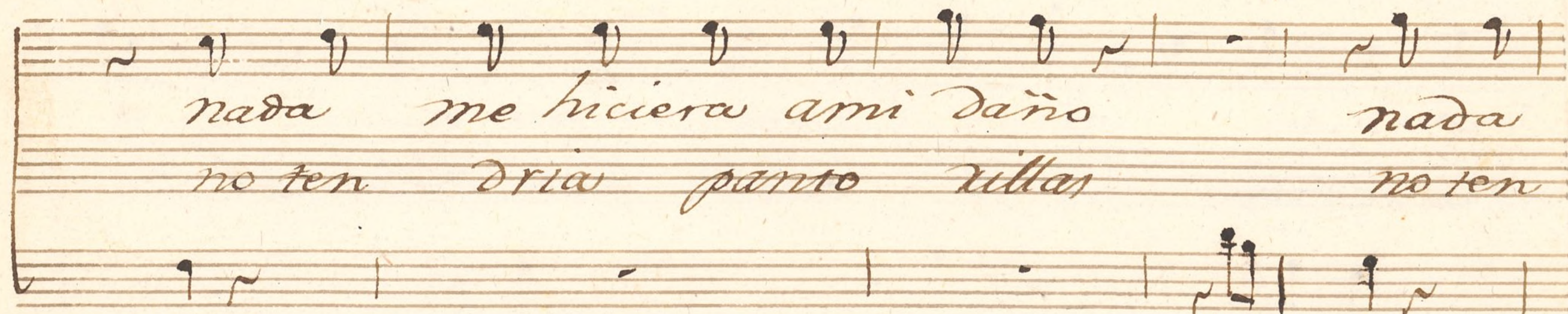


bargan pero como soy      en de viendo un  
tura pero como soy      se que do ena-

real me em bar — gan  
brevia tu — ra

ella.  
si yo fuere Mugen pobre  
el si yo fuere Cava lleno









como soy      un Anís me causa fla  
 co mo soy      rompo unas mediàs al di  
 to      el  
 a      El mas  
          ella mi des  
 ella  
 fiero      El mas fiero      mi des tino      mi des  
 gracia mi des gracia el estre mada      el. mas se



el  
tino mi des tino El mas Cru ento to del  
puede mas se puede llamar dicha ella nunca es  
ella  
mio es un tor mento todo el mio es un pesar - El  
dicha la des dicha (el) ni ven tura el trabasar el  
Rinf. lor 2.  
un pe sar se dara tal dis putar tal dis pu  
tra ba sar se dara tal dis  
sedara tal di pu  
cres. f.



*tar*  
*tar*  
*mas si amos nuestro tema acla rando la ver*  
*mas de se mos nuestro tema pues na da hemos de al can*  
*dad a - cla rando la ver dad acla*  
*2ax pues na da he mos de al can 2ax pues na*  
*rando la ver dad*  
*da hemos de al can 2ax.*  
*D.C.*  
*alas*  
*Coplas*



*Coro 2*

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

*Esto a com provar viene*

*- q.<sup>e</sup> en este mundo q.<sup>e</sup> en este mundo*

*Que en este mundo - - - con su suerte con*

*Y esto di mana - - - de q.<sup>e</sup> el humano*



tento - - - no era ninguno - - -  
pecho - - - nunca se sacia - - -

- - - con su suerte con  
- - - de q. el humano

ten - - - to no era ningun no no era  
pe - - - cho nunca se sa cia nunca



Al segno  
y Parola

ella: Porque veas q.<sup>e</sup> mi estado es mas fatal q.<sup>e</sup> no el tuyo  
io hallo medio de aliviarme, y tu no hallaras ninguno  
el... como, (ella) toma este bolsillo (el) y aceró miado  
importuno (ella) lo ves. (el) y como podre  
pagar un favor tan sumo (ella) condamne  
a mi otro remedio (el) ordare un consejo puro  
y es que te as Virtuosa puer quando Dios hizo el mun<sup>do</sup>  
con su sabia mano dio, lo que le toca acada uno  
y asi no deve quejarse, puer asi lo hizo quien pudo  
ni el rico de su opulencia, ni el pobre de su infortunio  
ella... me combences (el) puer des de oy  
cesen todos los dis gustos.

final

All.<sup>o</sup>

Musical notation for the final section, including staves with notes and rests, and the lyrics: *Digamos viva el hom-bre con*



18

tento con su suerte si no quiere su suer - te in  
Cau - to apre su rar - - a - - - - - pre su

lor 2.

rar fe Di gamos viva el hom - bre. con tento con su

suerte si no quiere su Muer - te in cau to apre su  
rar - in Cauto apre surar

rar - in Cauto apre surar  
rar - in Cauto apre surar



del pecho ambi cioro si cesa la por fia en

*po.*

la filo so fia el premio en contra

ra en la fi lo so fia el premio en contra



ra el premio en contrara el pre mio  
 en la fi loso fia el premio en contra  
 ella  
 Digamos viva el hom bre con ten to con su  
 ra  
 pmo



suerte si no quiere su muer - te in cau - to apresu  
 rar - - - a pre surar - Di jamon viva el  
 hom bre con tento con su suerte si no quiere su  
 muer - te in cau to apresurar - in cauto apresu  
 rar



Handwritten musical score on aged paper. The score consists of four systems of staves. The first system has three staves with lyrics: "in Cauto apre - surar" on the top staff, "a - - - - in Cauto apresurar" on the middle staff, and a third staff with notes. The second system has three staves with lyrics: "in" on the top staff, "a - - - - in" on the middle staff, and a third staff with notes. The third system has three staves with lyrics: "Cauto apre - surar si no" on the top staff, "cauto apre surar si no quiere su muerte in" on the middle staff, and a third staff with notes. The fourth system has three staves with notes. The paper is aged and yellowed, with some staining and wear.

in Cauto apre - surar

a - - - - in Cauto apresurar

in

a - - - - in

Cauto apre - surar si no

cauto apre surar si no quiere su muerte in



*Canto apresurar in Canto apresu rar in*

*Canto in Canto apresu*

*rar*















Rosquellas

Nus 166-8

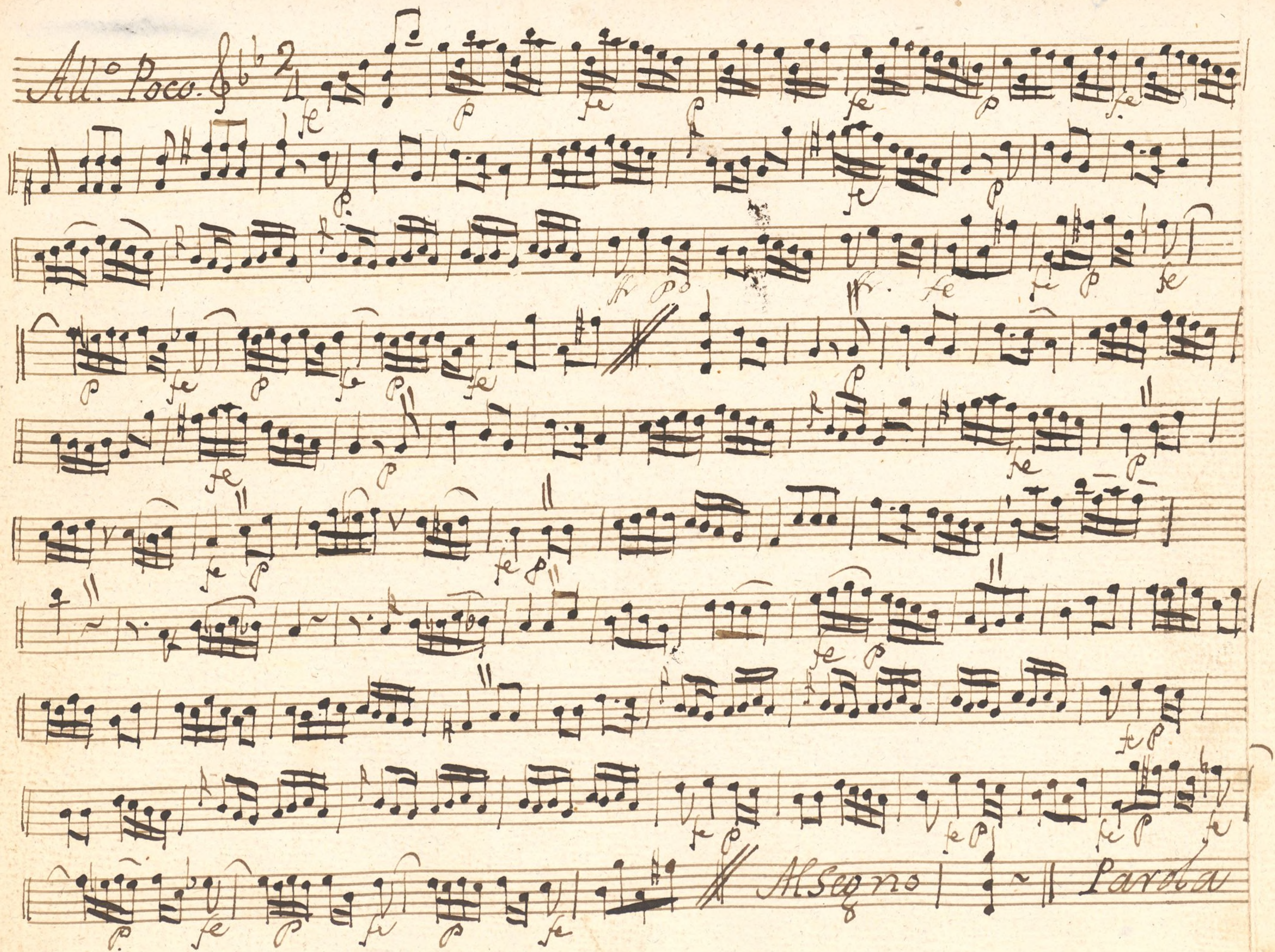
+

Violin 1<sup>o</sup>

Fon.<sup>a</sup> a Duo

Las suertes trocadas







*Despacio*

*Allegro*

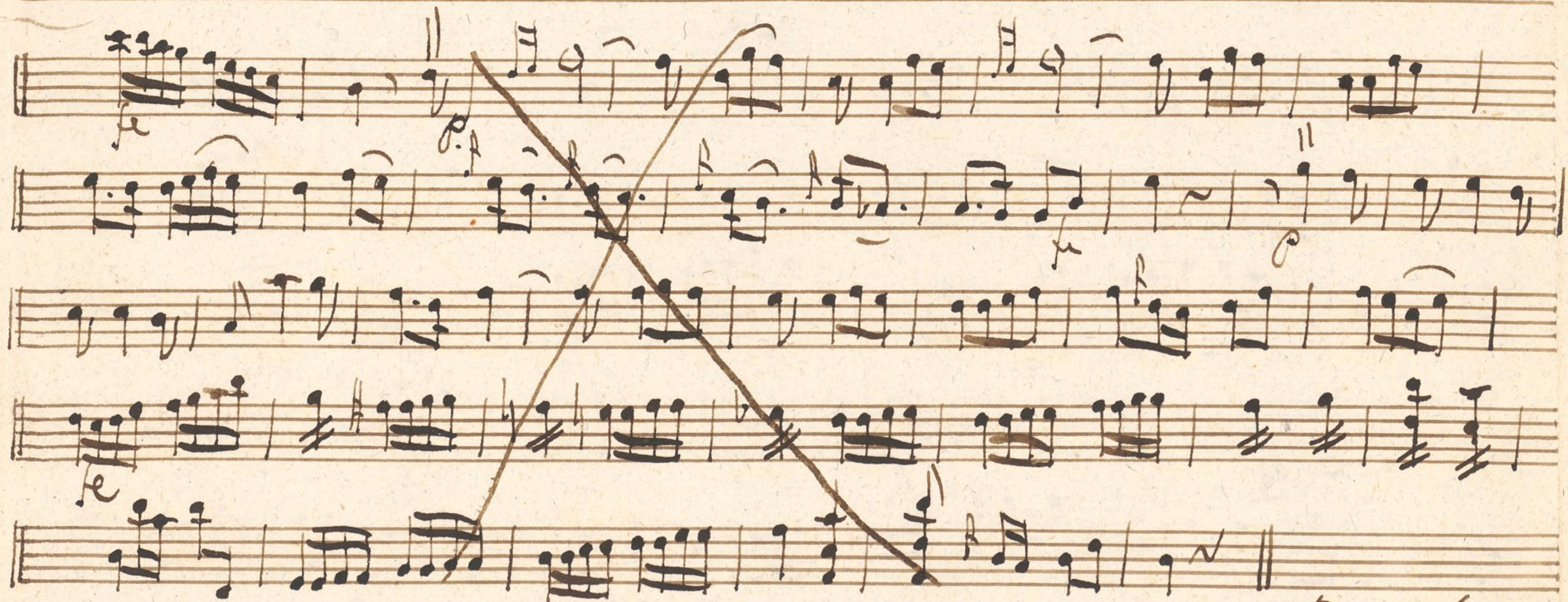
*Parola.*



*No*  
*All.<sup>o</sup>*

The musical score is written on ten staves. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). A large diagonal line is drawn across the staves, possibly indicating a revision or a section to be crossed out. The paper is aged and shows some staining.





*Parola*



Coplas.

Handwritten musical score on ten staves. The notation includes treble clef, key signature of one flat (B-flat), and a 2/4 time signature. The music features various note values, rests, and dynamic markings such as *fe*, *p*, and *po*. There are several repeat signs (double bar lines with dots) throughout the piece. The text "Mos Parr." is written above the fifth staff, and "3 mas" is written below it. The final staff contains the text "Coplas" written in a large, stylized, and somewhat obscured manner.



*Alleg.<sup>ro</sup>*

*Allegro*

*Parola.*



Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The music features various note values, rests, and dynamic markings such as *ff* (fortissimo) and *fe*. There are also performance instructions like *salta ala* and *ala* with repeat signs. The score is written in brown ink on aged, slightly stained paper.











Mus 166-8

+

Violin 2º

Tom.<sup>a</sup> a Duo.

Las suertes trocadas.



*All<sup>o</sup> Poco.*  $\text{2/4}$

*Allegro*  $\text{2/4}$

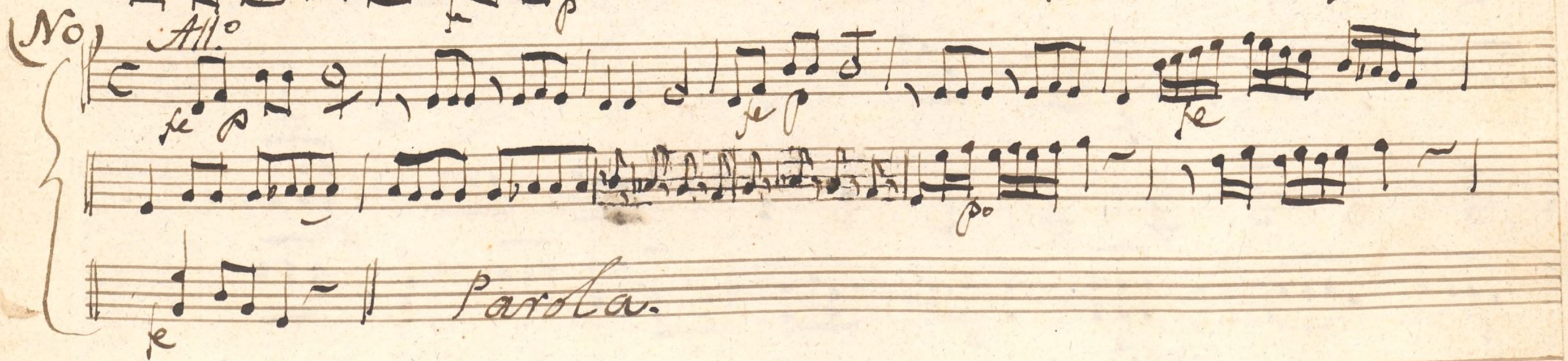
*Parola*



*Dep.<sup>o</sup>*



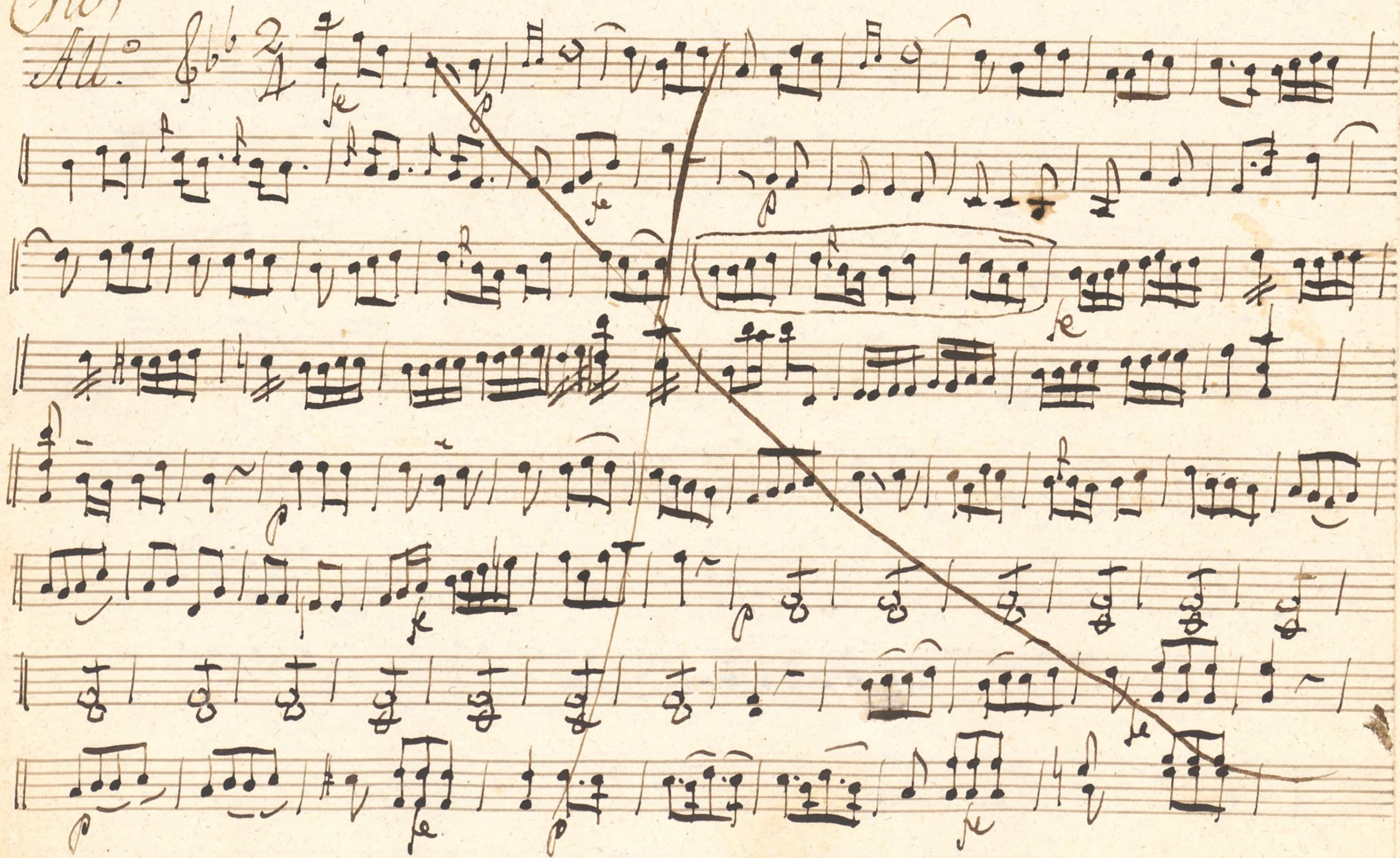
*Allegro.*



*Parola.*



(no)





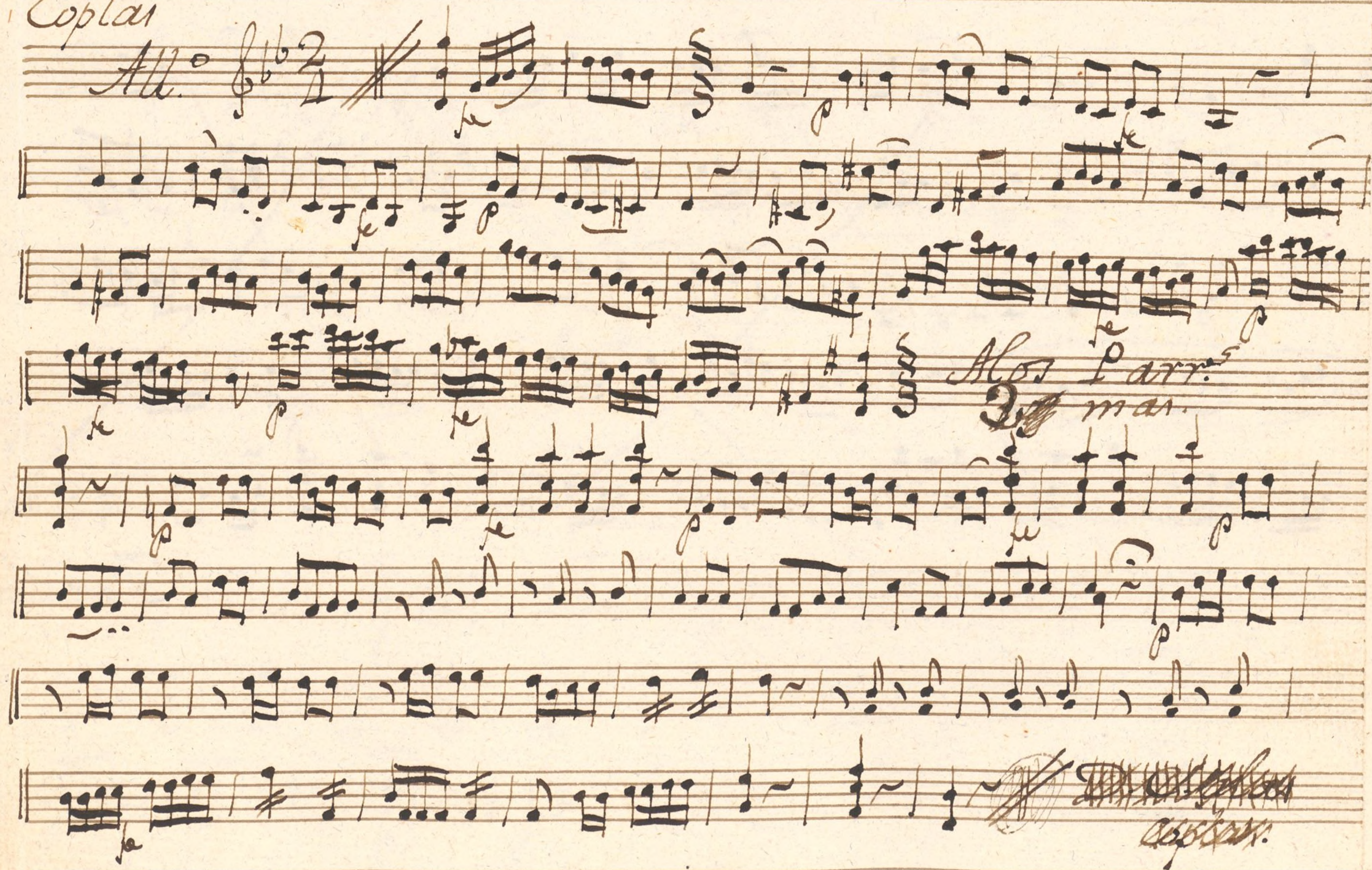


*Parola*



Coplas

All.

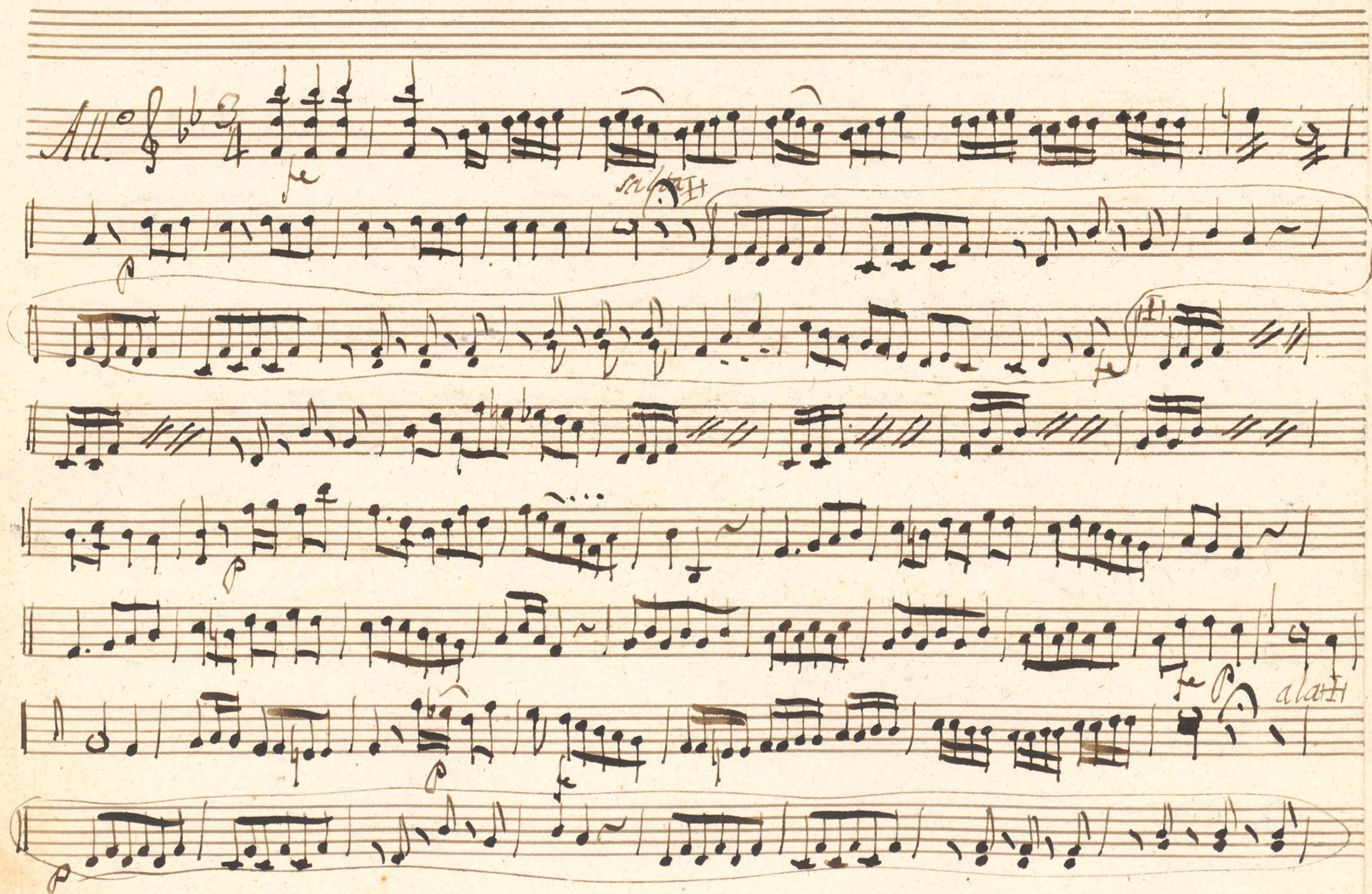




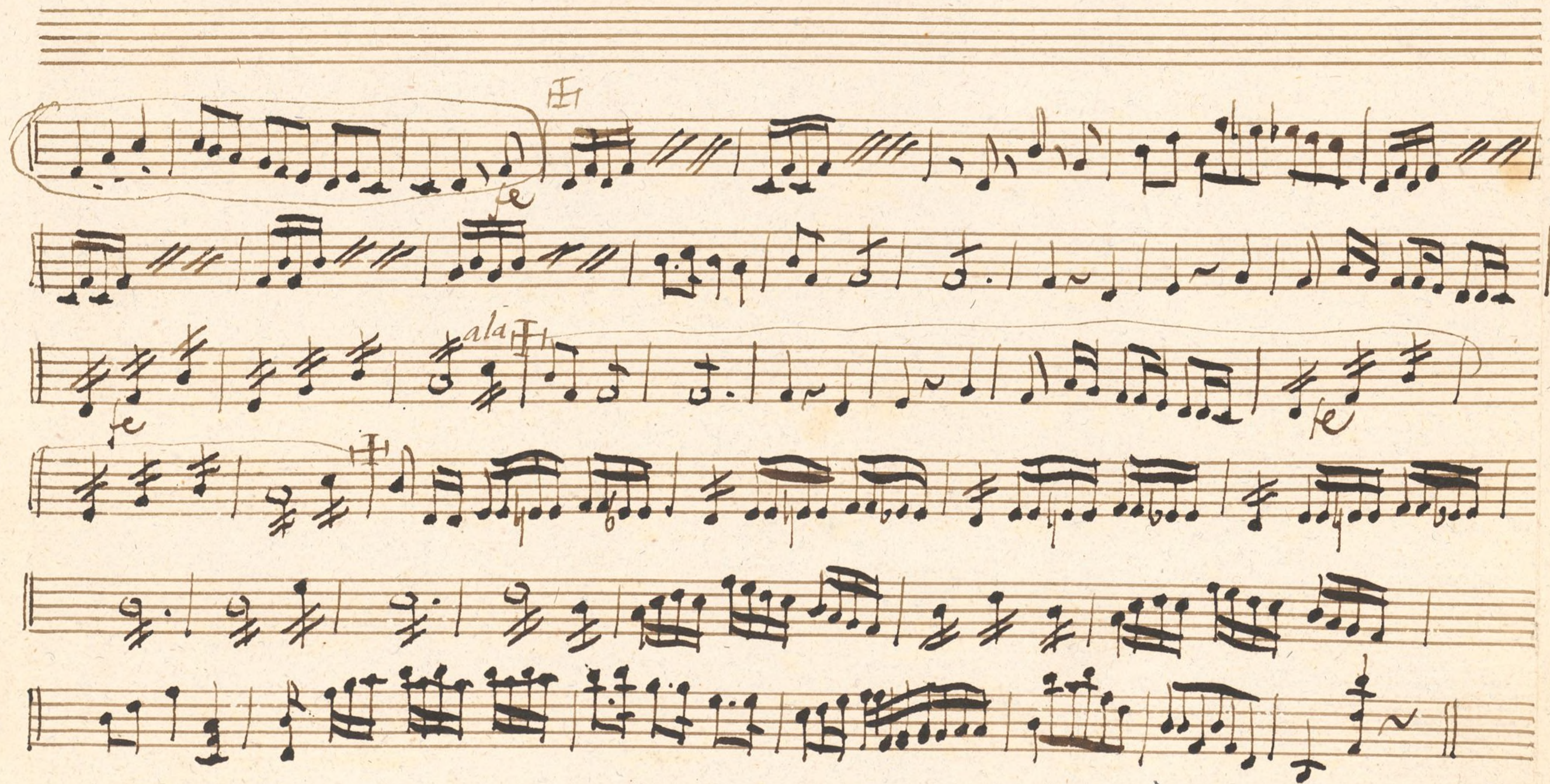


Parola







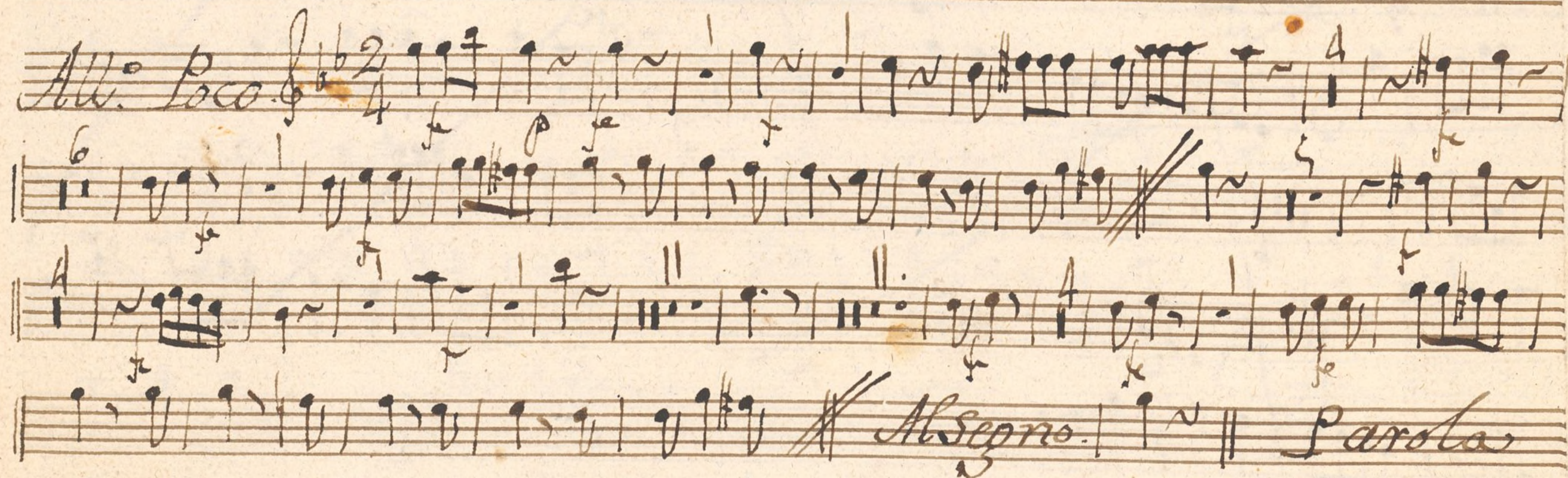









*Oboe 1<sup>o</sup> Tona a Duo las suertes trocadas.* Num 166-8

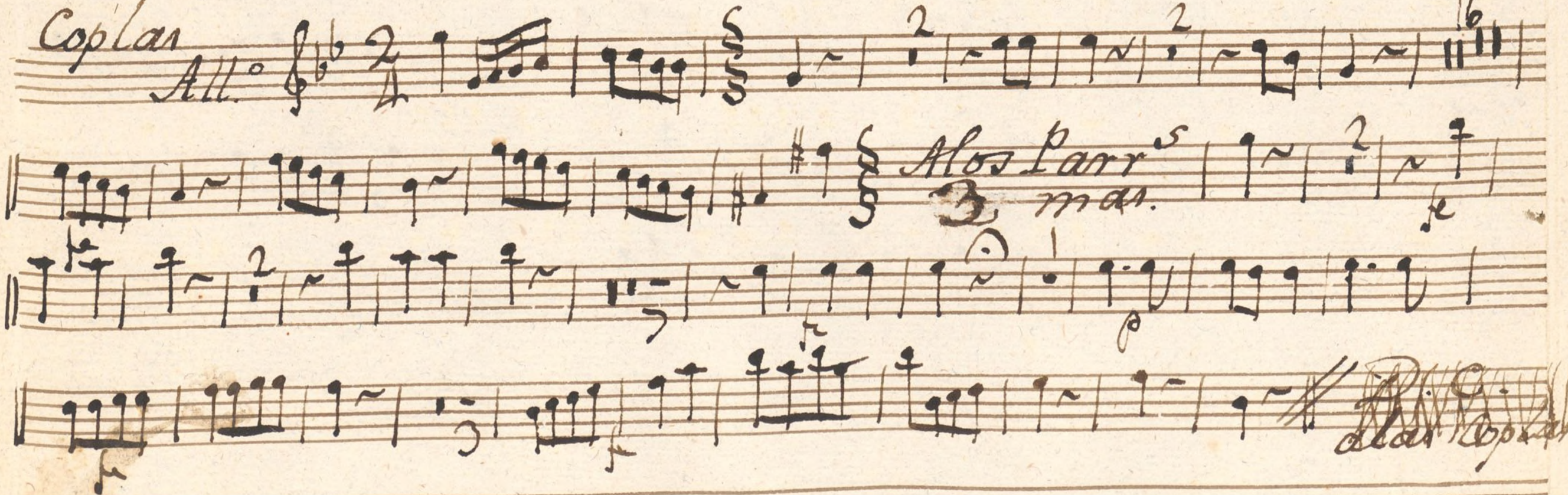
*All.<sup>o</sup> Poco*  *Allegro* *Parola*

*And.<sup>te</sup> Dep.<sup>o</sup>*  *Allegro* *And.<sup>te</sup> Dep.<sup>o</sup>* *Parola*



XV

*All.* 

*Coplas* *All.* 

*A los Parr's*  
*3. mas.*

*Alas Coplas*



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (3/4, 4/4), notes, rests, and accidentals. The word "Allegro" is written at the beginning of the first staff. The word "Allegro" is written above the second staff. The word "Parola" is written above the third staff. The word "Allegro" is written above the fourth staff. The word "Allegro" is written above the fifth staff. The word "Allegro" is written above the sixth staff. The word "Allegro" is written above the seventh staff. The word "Allegro" is written above the eighth staff. The word "Allegro" is written above the ninth staff. The word "Allegro" is written above the tenth staff.







Oboe 2.<sup>o</sup> Tonda Duo las Suertes trocadas. Mus 166-8

All.<sup>o</sup> Poco.  $\text{f} \text{ } \flat \text{ } \flat \text{ } 2/4$

Allegro.

And.<sup>te</sup>  $\text{f} \text{ } \flat \text{ } \flat \text{ } 6/8$

Allegro.

Parola.



Handwritten musical score for "Cantos de la Virgen" by Juan de la Cruz. The score is written on ten staves. The first system (staves 1-5) is marked "All.º" and "2/4". It features a melody with various ornaments (10, 16, 2) and a section labeled "Parola". The second system (staves 6-10) is marked "Coplas" and "All.º". It includes a section labeled "A los Parr.º" with a "2 mas" annotation. The score concludes with a double bar line and the text "C. alas coplas."











t

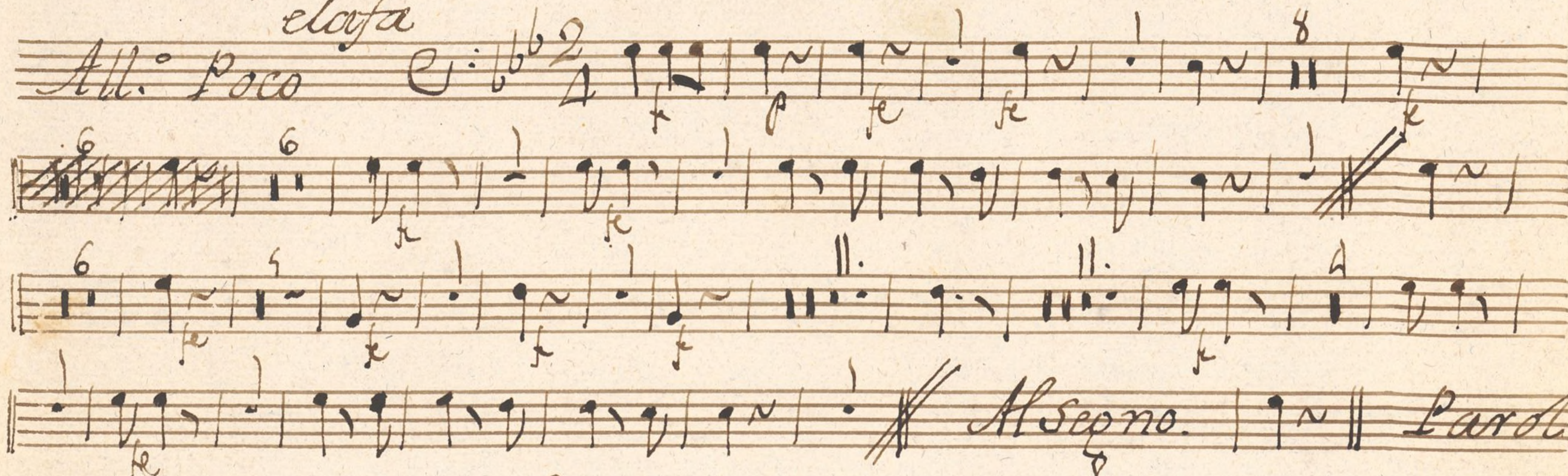
Mus 166-8

*Trompa 1<sup>a</sup> Ton.<sup>a</sup> a Duo Las suertes trocadas.*

*clayfa*

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

*C: b b 2*



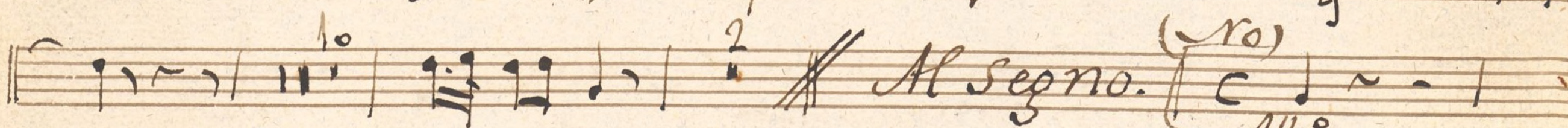
*Allegro.*

*Parola.*

*And.<sup>te</sup>*

*C: b b 6*

*3*



*Allegro.*

*(ro)*

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

*Solo*

*Parola*



*No.*

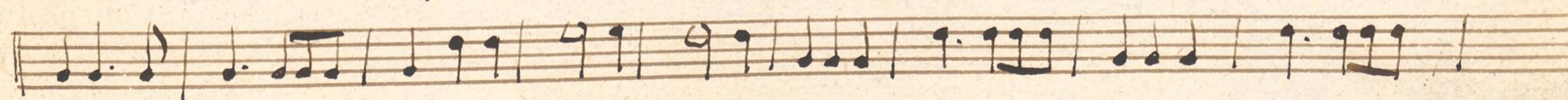
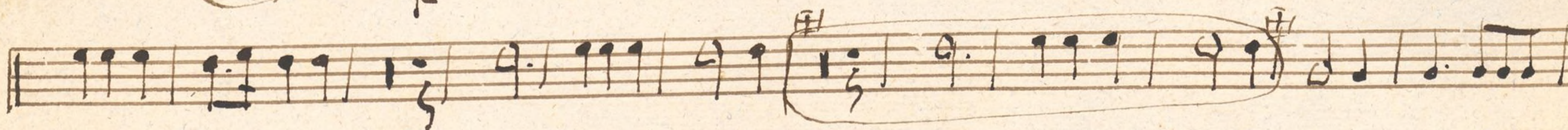
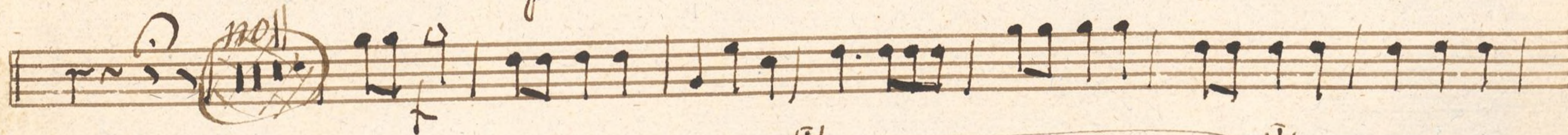
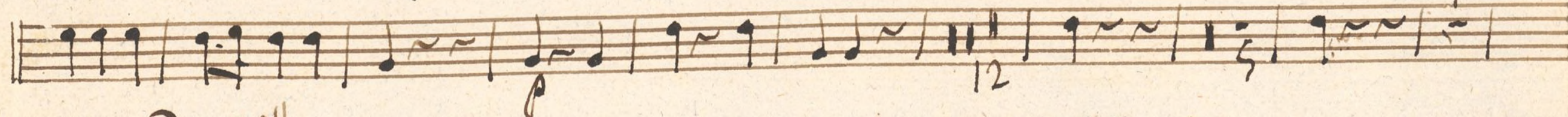
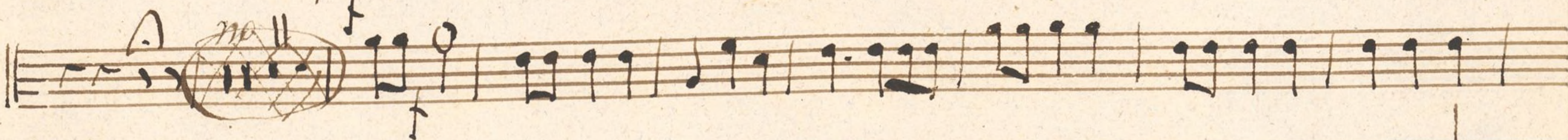
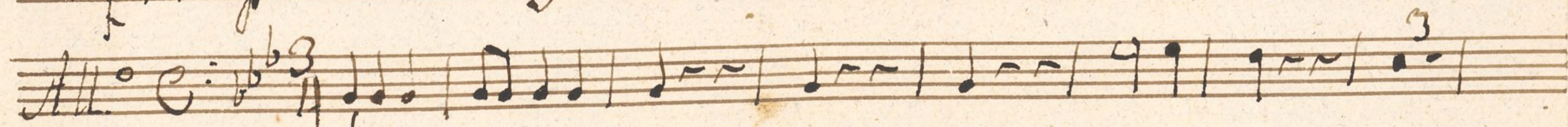
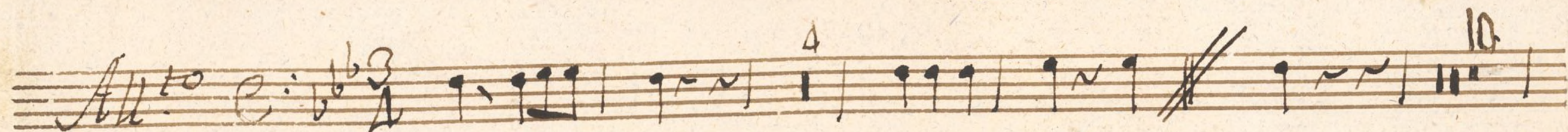
*All.<sup>o</sup>*  $\text{C}:\flat$   $\frac{2}{4}$

*Coplas* *All.<sup>o</sup>*  $\text{C}:\flat$   $\frac{2}{4}$

*A los Parr.<sup>5</sup>*  
~~*3*~~ *mas.*

*D.O. dda coplas.*











t

mus 166-8

# Trompa 2ª Ton.ª a Duo las suertes trocadas.

*All.º Poco* *clafa* *C* *2/4*

*Al segno* *Parola*

*And.º* *C* *3/8*

*Al segno* *no* *Allo* *no* *4*

*no* *solo* *no* *Parola.*



No. 1

Handwritten musical score for five staves. The first staff begins with the tempo marking "Allo" and a 2/4 time signature. The music is written in a single system with various notes, rests, and dynamic markings such as "lo" and "fe". The notation includes slurs, ties, and fingerings. The fifth staff concludes with the word "Parola" written in a decorative script.

Handwritten musical score for four staves. The first staff begins with the tempo marking "Allo" and a 2/4 time signature. The music is written in a single system with various notes, rests, and dynamic markings such as "lo" and "fe". The notation includes slurs, ties, and fingerings. The fourth staff concludes with the word "Parola" written in a decorative script.



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (3/4, 4/4), and dynamic markings like *Allegro* and *Allegro*. The score is written in a cursive, handwritten style. The first staff begins with *Allegro* and a 3/4 time signature. The second staff features a double bar line and the word *Allegro*. The third staff begins with *Allegro* and a 4/4 time signature. The fourth staff includes a circled section with a double bar line and the word *Allegro*. The fifth staff includes a circled section with a double bar line and the word *Allegro*. The sixth staff includes a circled section with a double bar line and the word *Allegro*. The seventh staff includes a circled section with a double bar line and the word *Allegro*. The eighth staff includes a circled section with a double bar line and the word *Allegro*. The ninth staff includes a circled section with a double bar line and the word *Allegro*. The tenth staff includes a circled section with a double bar line and the word *Allegro*.







Mus 166-8

t.

Bafo

Jon.<sup>a</sup> a Duo

Las suertes trocadas.



*All. Poco.* 

*Allegro* *Parola.*

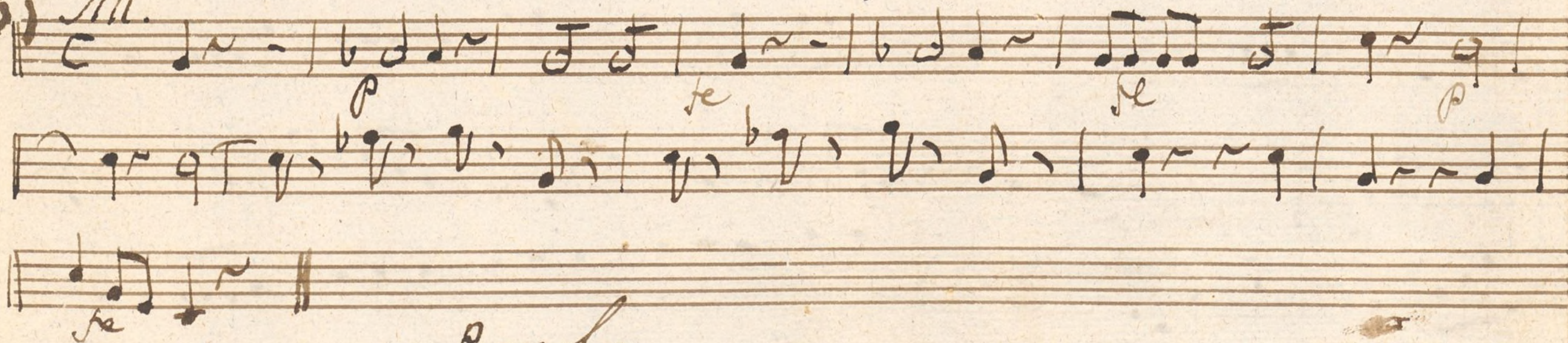


*Deip.*



*no*

*All.*



*Parola.*



No

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff begins with the tempo marking *All.<sup>o</sup>* and a common time signature *C*. The score concludes with the word *Tarola* written across the final staff.



Cop Lar.

Allo

31

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2

2

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一



三

1

1

Mrs. Parr.

~~105~~ 77. 21.

Cren.

*D.H. & John Coplan.*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Allegro*, *Allegro*, *Allegro*, *Allegro*, *Allegro*, *Allegro*, *Allegro*, *Allegro*, *Allegro*, and *Allegro*. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with the tempo marking *Allegro*. The second staff contains a section marked *Allegro*. The third staff contains a section marked *Allegro*. The fourth staff contains a section marked *Allegro*. The fifth staff contains a section marked *Allegro*. The sixth staff contains a section marked *Allegro*. The seventh staff contains a section marked *Allegro*. The eighth staff contains a section marked *Allegro*. The ninth staff contains a section marked *Allegro*. The tenth staff contains a section marked *Allegro*. The score is written in a historical style, likely from the 18th or 19th century.



