

Seg. 12. n. 19.

Mus 172-10

Seg. 7. n. 27

Tonadilla.

28

ã.4.

El Corazon le tuve  
Heno de amiar

La Cortina,  
Abate  
Inado  
Audo

Del S.<sup>or</sup> Marcolini.

172-10

*And.te*

*pp cres.*

*le p. le p. le p. le p. me*

*Cortinas.*

*El Corazon le tu ve*

*Ue no de ansias hasta q<sup>e</sup> hallè de medio para qui-*

*tan las que senti mientos tengo en mi Alma*

*hasta que vea mi Prenda amada mi*

*por Maestro del Niño viene à mi Casa pues pa-*

*ra poder verle busque esta traza*

*si vendrá el Dueño mi o por que se pa la*

*causa de mis suspiros - ay de mis*

*All.<sup>o</sup>* *Cox.* *Rez.<sup>do</sup>*  
Quien aqui llama  
*Abate*  
ha bra usted no se espante  
*Cox.* *Abate*  
ya abierto tiene usted pase adelante a los  
*Cox.*  
Pies de usted Madama se a usted muy bien venido  
*Abate*  
Gracias al Cielo se ño ra que è lo gra do ya el des-

ti no de po dex à vuestros pies o fre ces me

*Cor.*

miu xen di os yo lo agra dez co en el Alma ya se -

*p.*

ouxa mi Ca ri ño que vsted sea siem pre solo el -

Que ño de mi al ve dri o puer para di si mu lan

*Abate*

haga vsted lla mar al Niño y en lu gar de dar lec -

Cor. & vivo. Criado  
cion en pli ca re mi Ca ri ño. Mu cha cho se  
Abate) Er. mo so riño) que

Cor.  
no ra di al A ya que salga y con gran cui-  
quiexe Abate) yo vengo a en se ñar te y sal & dras sin-

da do q. al ni ño a qui trai ga  
du da fa mo so Es tu dian te

Criado  
Este Abate tonto de mi se recata y no sabe el  
Niño) Una ciexa cosa que yo pegun tar le a que te mo

pobre que sin mi no q. nada puer otros Abate  
zi to vestido de Abate q. ante se hace. se nas

que a tenido mi Ama e si do yo archivo de sur entru-  
to i tar las tar der a quien quere mas a vte o a mi

*Cox.*  
cha dar } como estan chi quito el bien de mi  
pa le. } no se as tan simple que pre gun ta el  
arco.

A ma siempre estoi te miendo q. al ou nool de  
ni no cor que si vsted le quere a mu chi si mo

*Niño.*  
caioa } ai Ma ma ma ma ay Pa le pa le  
Hijo } mi mama miente con pi caro in fa me

*Niño* diga vte al ma cr to que no me cas que  
sab que vste la es pa da se ñor A ba te

*Cor.*  
ay hijo mi o q. es mi afa ble y te dara gran  
trato se no ra de so se oar se y tuer ta senta

ow to so lo el tratar te.  
8 di to y de a a madre.

*A los Parralos.*

*And. e* *Cor.*  
son tantos los tor mentos  
yo te da re las muestras

que pade ce mi Alma pa de ce mi Alma  
del afecto mas fi no a fecto mas fi

ma no q. si fue ra a ex pli can los pa san de  
y te di re lo siempre que eres

niño. Abate niño

ca ca ma ma calla hijo mio calla, es verdad esto  
 malemborrico calla calla hijo mio borrico sor bo

Corr.

ma ma chi chi yo siempre he de que rexe  
 rri co chi chi y puesto que es cu chaste

con a fecto constante y si mi amor me  
 lo mucho que te amo quiero que solo

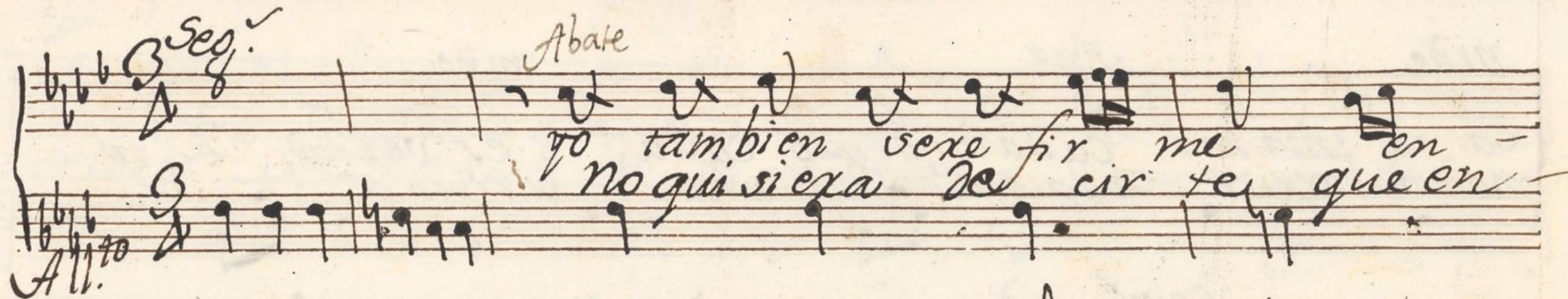
niño Abate

papa se ne es ero a un tarre calla hijo  
 se pas que yo vaya a un tamos calla hijo mio

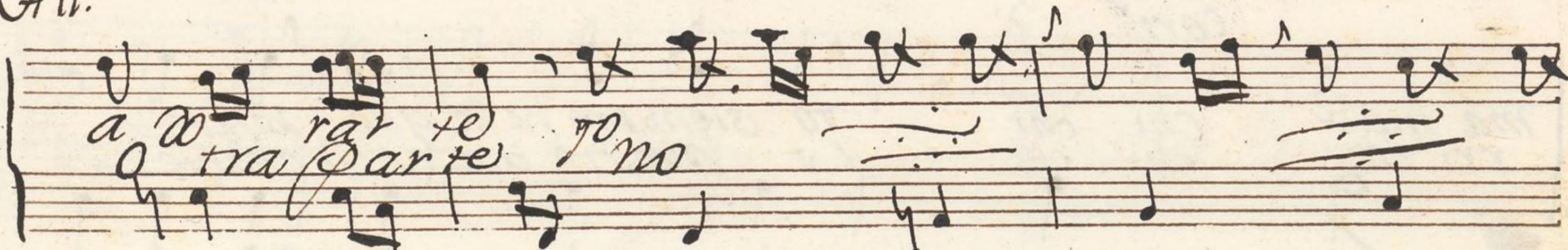
niño.

mi o male soy hijo del Abate chi chi  
 calla male callo o no callo chi chi

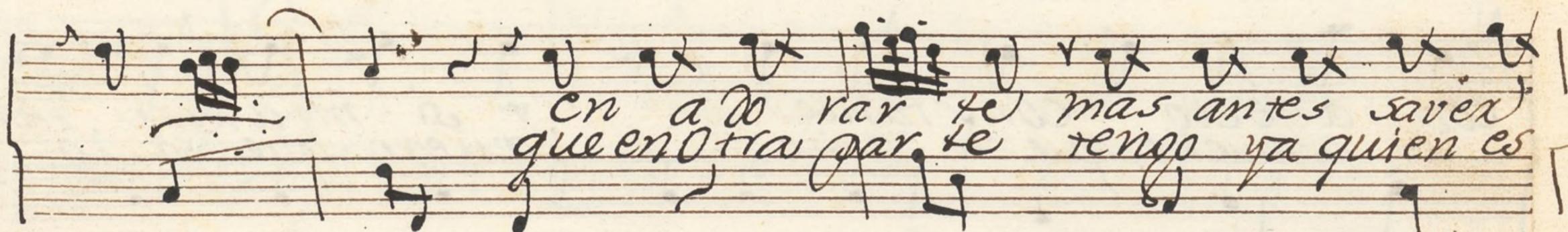
*3<sup>o</sup> seq.*  
*Abate*  
yo tambien vere fir me en  
no qui si era de cir te que en



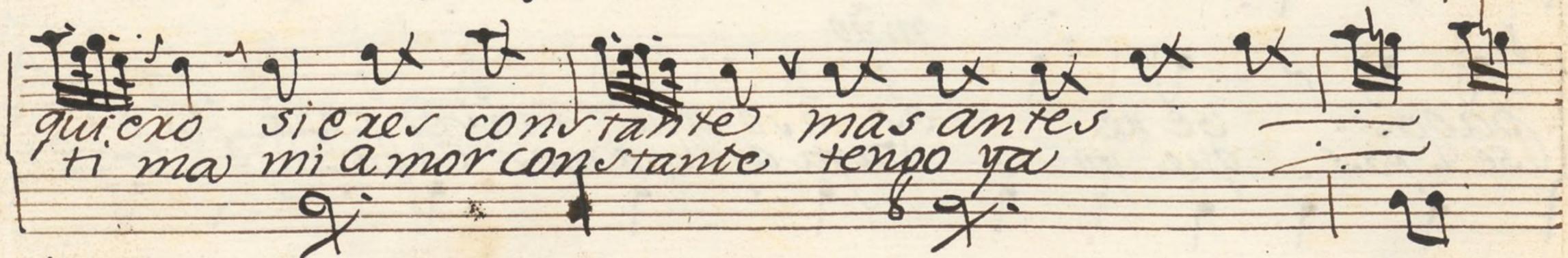
*All.*  
a do rar te no  
tra parte



en a do rar te mas antes saver  
que en otra parte tengo ya quien es



quiero si eres constante mas antes  
ti ma mi amor constante tengo ya



a mi pecho le a sal  
ar que ousto re ci



tan las penas à mi llaves por no  
ve mi pecho a mante por sa -

sa versi el tu yo sera con tanta  
ver que le es ti man en otra parte

por que mi pecho no emplea su Ca ri no  
ya si mi prendas puer hoy el se sen sa no

donde no ay premio no emplea  
mudar de y de a puer hoy

ya si yo de ter mi -  
va ya fue ra te mo

no hacer prueba primero      Pues es gran tonto  
res senti mientos y penas      Pues hoy el desen

ria a mas sin reñir  
da no mu dan de y de a      *Allegro.*

*All. vivo.*      *Cox =*  
Inorato a leve y falso amante te

oy fi ne zar y buelver pe sa res y

*Niño*  
Us te des tar dan mucho para aju tar se boy

*Abate*  
a vi san que ven ga ya / ur te Pa dre Ca lla mi

vi da no a si te en fa des que fi noj es to pa ra pro

*Criado*  
ban te pa ra que de mo nio de

bro mas son la r g. ur te des ar man la Cabe za mi

A mo la tie ne a to lon dra da y con a que stas

co sa se le po ne tan al - ... - ta puer cesen  
los pe sa rer puer ce sen las fa ti gas puer  
ce sen - las fa ti gas y ia q<sup>e</sup> es todo gusto  
todo ale oria a cave mor la y de a con  
unas segui di llas con unas segui di llas

*con*

*Seg.*  
*Amoroso.*

*Do. Aman ter que finos se y do la tra van do. Aman.*

*ter que finos se y do la tra van sey do la tra..*

ban. sey do la travan su ansias a mo.

ro sa a sie pli ca van su ansias a mo.

tu exes so lo mi...

ro sa a sie pli ca van.

pe

Detailed description: This is a page of handwritten musical notation on aged, yellowed paper. The page contains ten staves of music. The first three staves are grouped by a brace on the left. The lyrics are written in a cursive hand below the notes. There are some corrections and markings on the paper, including a large 'X' over the first two staves and a sharp sign (#) on the fifth staff. The paper shows signs of age, including foxing and some staining.

Dueño que rido  
 tu eres sola mi Prenda a do..

tu eres solo mi Dueño que rido tu eres  
 rada tu eres sola mi Dueño que rido tu eres

solo mi Prenda a do rada.  
 sola mi Prenda a do rada.

Vall. e

ò fe liz el dia en que te mi xe ò...  
di cho sa ho ra en que yo te a me ya.  
no ay que du dan ya no ay que te mex por que muertos.

pechos se saben que ver se to do

sea firmeza contento y placer sea firmeza

sea placer. y como tan constantes seydo la...

po ten.

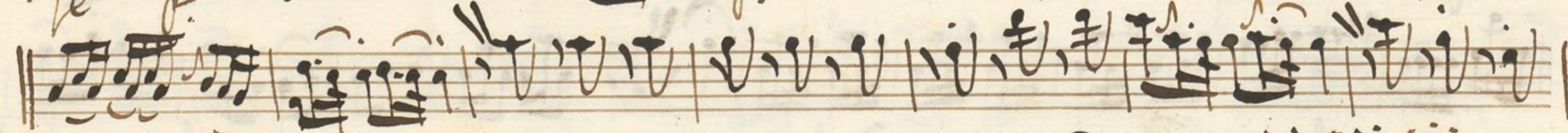
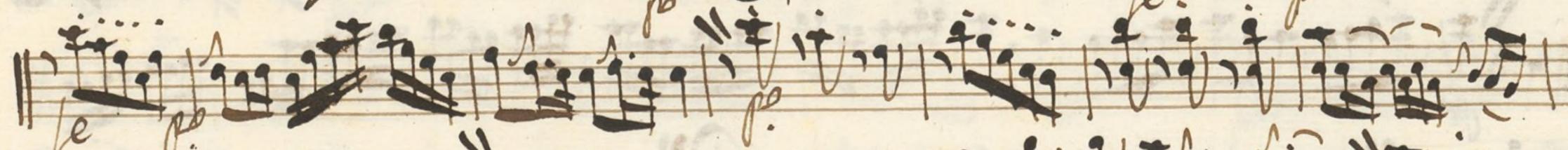
travan sus an sia amorosa a si es pli ca ban a.

si es pli ca ban.



*All.<sup>o</sup>* *2/4* *Rez.<sup>do</sup>*

*fmo* *Molto p.* *arco.* *Punteado* *arco.*

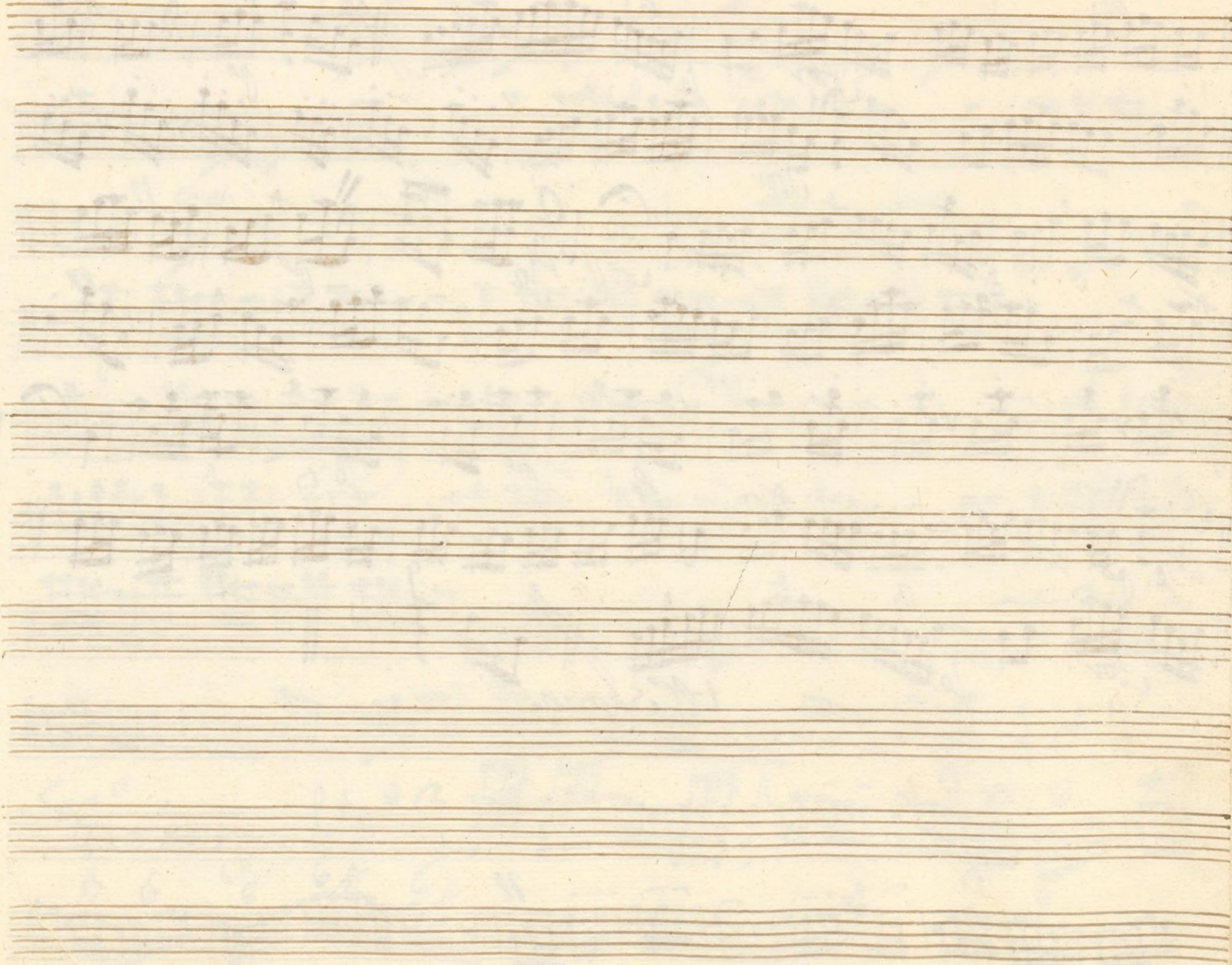


*D. C. arriba.*

*All.º vivo.*  $\text{C} \frac{2}{4}$  *crec.*

*Seq.º Amoroso.*  $\text{C} \frac{3}{4}$

A handwritten musical score on seven staves. The notation is dense, featuring many beamed notes and rests. The score includes several annotations in brown ink: a '3' above the first staff, 'for' written below the first and second staves, 'Allegro' written above the third staff, and 'Al Segno.' written below the sixth staff. There are also various other markings such as 'A', 'p', and 'f' scattered throughout the notation. The paper is aged and shows some wear.



Ayuntamiento de Madrid

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Mus 172-10

Violin 1<sup>o</sup> Ton. a A<sup>o</sup>

*All.<sup>o</sup> Rez.<sup>do</sup> Para.*

*fmo*

*acompas*

*mod.to*

*Punt.<sup>do</sup>*

*arco.*

*a los Parralos.*

Detailed description: This is a page of handwritten musical notation on aged paper. It contains ten staves of music. The notation is in a single system, likely for a string ensemble. The first staff begins with a treble clef, a 2/4 time signature, and the tempo marking 'All.<sup>o</sup> Rez.<sup>do</sup>'. The word 'Para.' is written above the first few measures. The music consists of rhythmic patterns, often with slurs and accents. Various performance instructions are written in cursive throughout the score: 'fmo' (first movement) appears on the second staff; 'acompas' (accompaniment) is written above the third staff; 'mod.to' (moderato) is written above the fourth staff; 'Punt.<sup>do</sup>' (punctuated) is written above the sixth staff; 'arco.' (arco) is written below the seventh staff; and 'a los Parralos.' (to the parrots) is written at the end of the tenth staff. The paper shows signs of age, including some staining and wear at the edges.

*And.*

*Allegro*

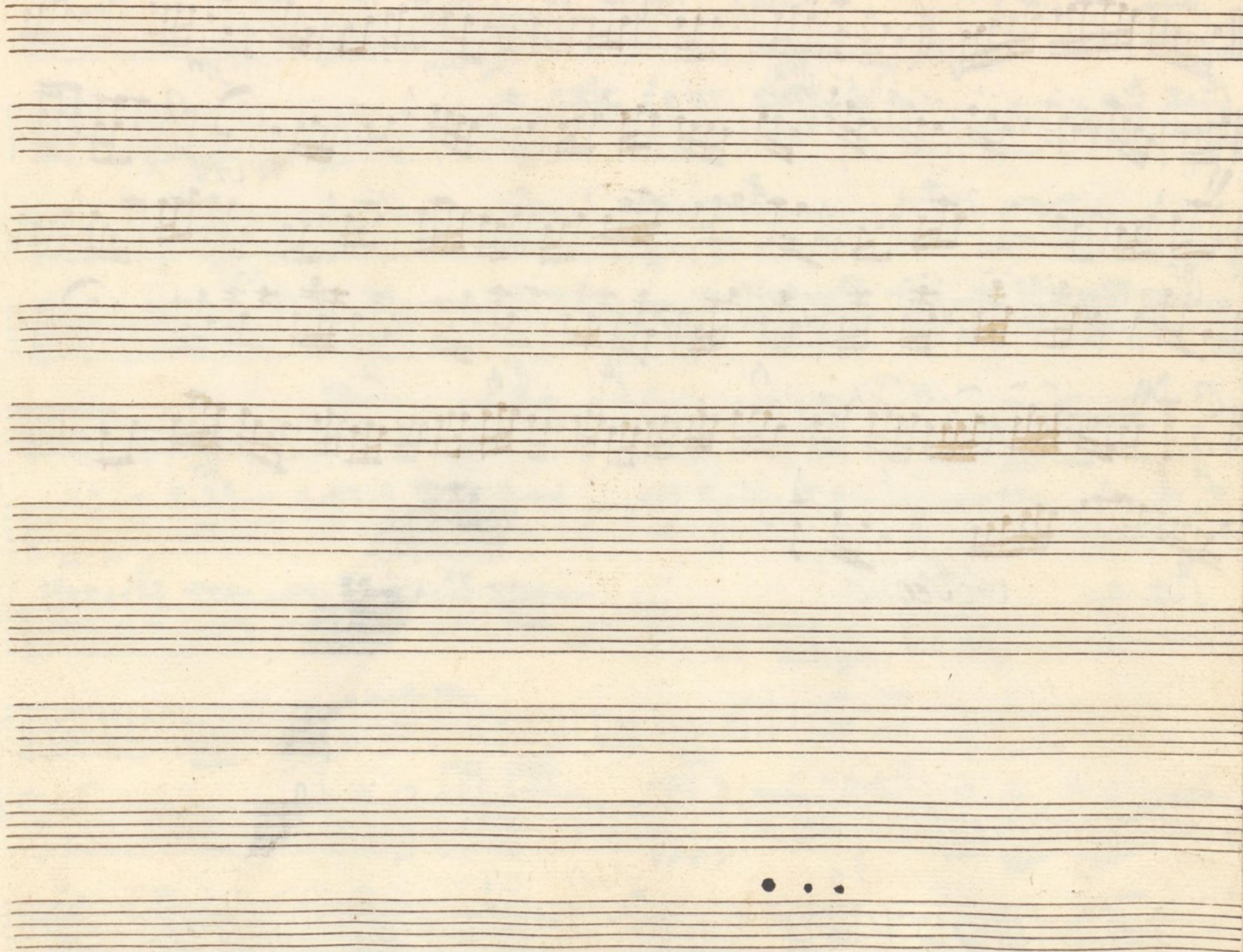
*Allegro.*  
*Senza pite a riva*

*Uolipresto.*

*All' vivo.*  $\text{C} \text{ major}$   $2/4$  *crec.*

*Amoroso.*  $\text{G} \text{ major}$   $3/4$  *p* *Stor.*

Handwritten musical score on six staves. The notation includes various notes, rests, and dynamic markings such as 'p', 'f', and 'All.'. The first staff begins with a treble clef and a '6' above it. The second staff has a '2' above it. The fifth staff has a '3' above it. The sixth staff ends with a double bar line and the word 'Allegro.' written below it. The paper shows signs of age and wear.



t

Mus 172-10

Violin 2<sup>o</sup> Ton<sup>o</sup> a 4<sup>o</sup>

Handwritten musical score for Violin 2 in A major, 6/8 time. The score consists of nine staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is written in a cursive hand and includes various musical notations such as notes, rests, and dynamic markings like 'fmo' and 'p'. The piece concludes with a double bar line on the ninth staff.

*Para*

*Allo*

*mo*

*vivo.*

*Punt. 2o*

*arco.*

*à los Parrafos.*

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

*p* *p<sup>mo</sup>* *3*

*Al segno. y Megarisa*

*Vobis<sup>to</sup>*

*All. vivo.*

Handwritten musical score for the first section, 'All. vivo.'. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a cursive hand and includes various notes, rests, and dynamic markings such as 'cresc.' and 'f'. The notation is dense, with many sixteenth and thirty-second notes.

*5da. Amors.*

Handwritten musical score for the second section, '5da. Amors.'. It consists of two staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music is written in a cursive hand and includes various notes, rests, and dynamic markings such as 'f' and 'A'. The notation is dense, with many sixteenth and thirty-second notes.

A handwritten musical score consisting of six staves. The notation is dense, featuring many beamed notes and rests. The score includes several dynamic markings: *for* (forte) at the beginning of the first staff, *Allo* (allegro) on the second staff, *po* (piano) on the third staff, *te* (tutti) on the fourth staff, and *for* on the fifth staff. There are also some numerical annotations: a '6' above the first staff, and '3', 'B', and '6' on the fourth staff. The piece concludes with a double bar line and the instruction *Allegro.* written below the sixth staff. The paper is aged and shows some staining.

The image shows ten horizontal musical staves, each consisting of five parallel lines. The staves are arranged vertically and are completely blank, with no notes or markings. The paper is aged and yellowed, with some faint blue ink bleed-through from the reverse side of the page. The staves are evenly spaced and occupy most of the page's width.

Violin 2<sup>o</sup> Ton<sup>a</sup> a 4<sup>o</sup>

*And. te*

The musical score is written on ten staves. The first staff begins with the tempo marking 'And. te' and the time signature '6/8'. The key signature has one sharp (F#). The notation includes various note values, rests, and dynamic markings such as 'fmo' and 'p'. The piece concludes with a double bar line on the tenth staff.

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

*mo*

*mo<sup>to</sup>*

*vivo.*

*Puntillado.*

*arco.*

The image shows a page of handwritten musical notation on aged, yellowed paper. It consists of ten staves of music. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a 2/4 time signature, marked 'All.<sup>o</sup>'. The music features various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'mo' appears on the second and third staves, 'mo<sup>to</sup>' on the third staff, 'vivo.' on the sixth staff, and 'arco.' on the tenth staff. A 'Puntillado.' marking is present on the seventh staff. The paper shows signs of age, with some staining and foxing.

*alor Parrafo.*

*All<sup>ro</sup>*

*Al Segno, y luego  
arriba*

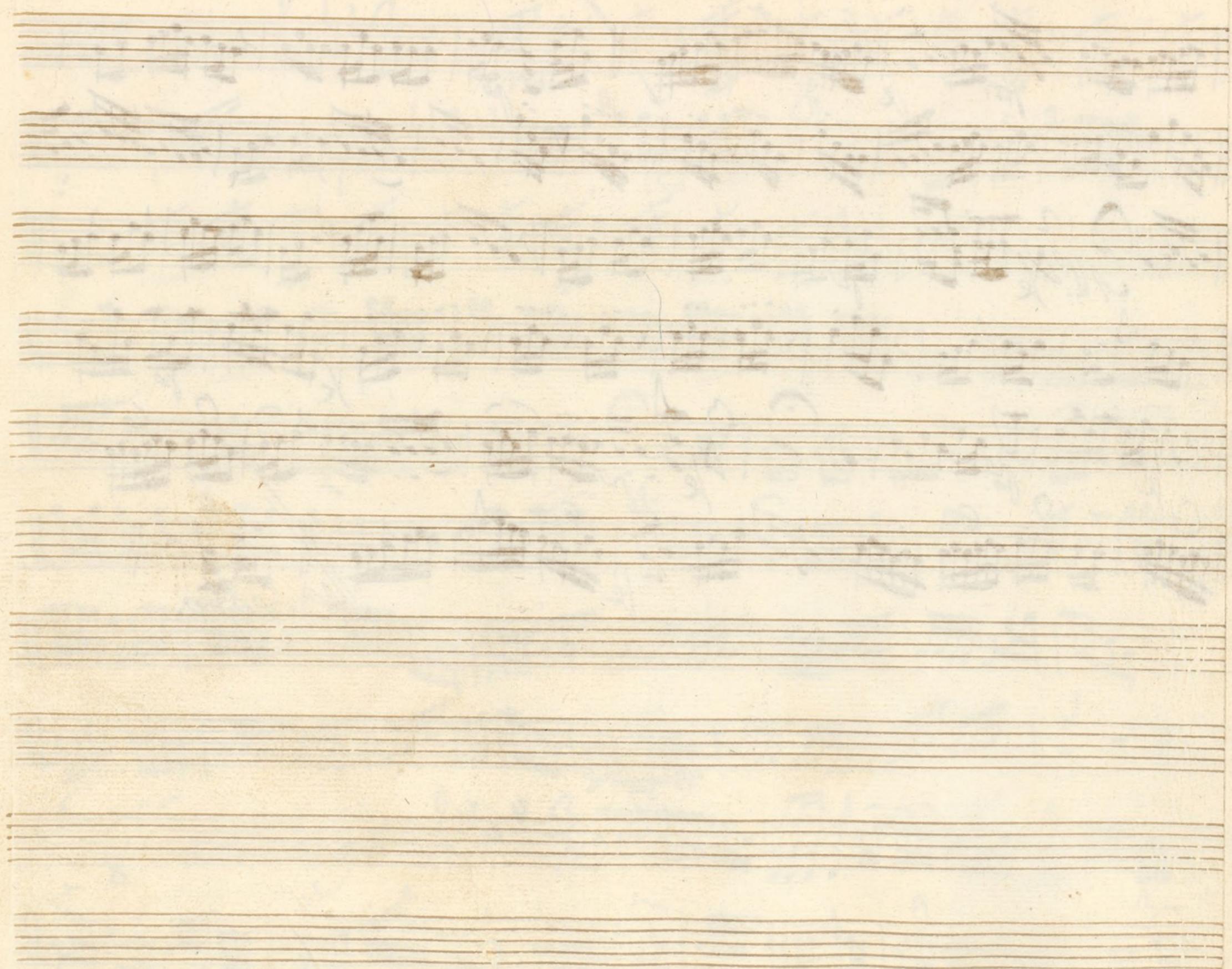
*Volte p<sup>to</sup>*

*All. vivo.* *crec.*

*Seg. Amoroso.*

The image shows a page of handwritten musical notation on aged paper. The top section is titled "All. vivo." and includes a dynamic marking "crec." (crescendo). It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation is dense, featuring many sixteenth and thirty-second notes. The bottom section is titled "Seg. Amoroso." and consists of two staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. This section includes various musical ornaments such as trills and triplets, indicated by the letters "A", "B", and "3" above the notes.

A handwritten musical score on six staves. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The score includes various musical markings such as *ff*, *6*, *A*, *All.*, *6*, and *Al Segno.* The paper is aged and shows some staining. The bottom of the page contains several empty staves.



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Oboe. 1<sup>o</sup> Ton<sup>a</sup> a 1<sup>o</sup>

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

*poco cres.*

*poco cres.*

The musical score consists of ten staves. The first staff contains the title and the starting tempo marking 'And.te'. The second staff begins the melody with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various note values, rests, and dynamic markings such as 'poco cres.' and 'poco cres.' with hairpins. The piece concludes with a double bar line on the eighth staff. The remaining three staves are empty.

All.<sup>o</sup> 2/4. tacet.

Coplas. 3/4. tacet. All.<sup>o</sup> vivo. 2/4. tacet.

Seq.<sup>o</sup>

Amoroso.

The musical score consists of eight staves of handwritten notation. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and slurs. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and performance instructions like 'All.<sup>o</sup>' and 'Come prima.' The piece concludes with a double bar line and the instruction 'Allegro.' written below the final staff.

t

Mus 172-10

Oboe 2<sup>o</sup> Ton.<sup>a</sup> à 4<sup>o</sup>

And.<sup>te</sup> 6/8

Handwritten musical score for Oboe 2<sup>o</sup> part, Tonica in A major, 6/8 time signature. The score consists of ten staves of music. The first staff is the title. The second staff begins with 'And.te' and '6/8'. The music is written in a cursive hand with various notes, rests, and dynamic markings like 'p' and 'cresc.'. The piece concludes with a double bar line on the tenth staff.

All.<sup>o</sup> 2. tacet.

Coplas. 3. tacet. All.<sup>o</sup> vivo. 2. tacet.

Seq.<sup>o</sup> Amoroso.  $\text{F}^{\#} \text{A}^{\#} \text{C}^{\#}$  3

Handwritten musical notation on a staff.

Al. Segno.

*Trompa 1<sup>a</sup> Cors. a 1<sup>o</sup>*

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

*Uoltri p.<sup>to</sup>*

Handwritten musical score on five staves. The first staff begins with the tempo marking *All.<sup>o</sup>* and a 2/4 time signature. A measure number <sup>15</sup> is written above the first measure. The word *Mod.<sup>o</sup>* is written below the first few measures. The second staff has a measure number <sup>26</sup> below the first measure. The fifth staff ends with the signature *Alto Parrafas.*

*Coplas. 3/4 tacet.*

*All.<sup>o</sup> 2/4 tacet.*

Handwritten musical score on two staves. The first staff begins with the tempo marking *Seg. Amoroso* and a 3/4 time signature. The key signature has two sharps (F# and C#). The second staff continues the musical notation.

Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings. A double bar line with a slash is present on the first staff. The word "Allegro" is written in the fourth staff, and "Come Prima" is written in the seventh staff. The piece concludes with "Allegro" and a double bar line on the eighth staff.



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*Trompa 2.<sup>a</sup> Ton. a A.<sup>o</sup>*

*And.te*  
*ynfaut.*

The musical score is written on eight staves. The first staff begins with the tempo marking 'And.te' and the performance instruction 'ynfaut.' (likely 'infante'). The music is in a 3/4 time signature and the key of A major. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and bar lines. The piece concludes with a double bar line on the eighth staff.

*Volte p.<sup>to</sup>*

15. *Mod.<sup>to</sup>*

26.

Vitor Carrasco.

*And.<sup>te</sup> 3/4 tacet.*

*All.<sup>o</sup> 2/4 tacet.*

*Seg.<sup>na</sup> Amoroso. y In Almirre.*

A handwritten musical score on five staves. The notation includes various note values, rests, and bar lines. The first staff begins with a double bar line and a repeat sign. The second staff continues the melody. The third staff starts with a 2/4 time signature and the tempo marking *All.<sup>o</sup>*. The fourth staff features a dynamic marking *B* and concludes with the instruction *Come prima!* and a repeat sign. The fifth staff continues the piece and ends with a double bar line. There are some diagonal lines drawn through the first and fifth staves, possibly indicating corrections or deletions.



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~~Linea C~~

t

Mus 172-10

# Bajo. Ton.<sup>a</sup> a 4.<sup>o</sup>

*And.<sup>te</sup>*  $\text{3/8}$   $\text{6/8}$

*p* *cres.* *p* *f* *f<sup>o</sup>*

*All.<sup>o</sup>* *3/4* *2* *Res.<sup>do</sup>*  
*à Compas.*  
*Vivo*  
*Punt.<sup>do</sup>*  
*arco.*  
*Los Parrasos.*  
*And.<sup>te</sup>* *3/4*

Allo

Al segno.

Uolti p.<sup>to</sup>

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

Handwritten musical score for the first piece, 'All.º vivo.' in C minor, 2/4 time. The score consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and bar lines. The piece concludes with a double bar line and a fermata on the final note of the tenth staff.

*Seq. Amoroso.*  $\text{C}:\sharp\sharp\sharp\frac{3}{4}$

*ten.*

Handwritten musical score for the second piece, 'Seq. Amoroso.' in C major, 3/4 time. The score consists of two staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and bar lines. The piece concludes with a double bar line and a fermata on the final note of the second staff.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *p*, *All.*, and *Allegro*. There are also some corrections and a large *B* with *ten.* written above a staff.

*B ten.*  
*Ad*  
*come prima.*

*Allegro*

