

Leg. 12. n. 19.

Mus 172-10

(Leg. 7. n. 27)

Tonadilla.

28

ã. 4.

El Corazon le tuve  
Lleno de ansias

La Cortina,  
Abate  
Grado  
Mudo

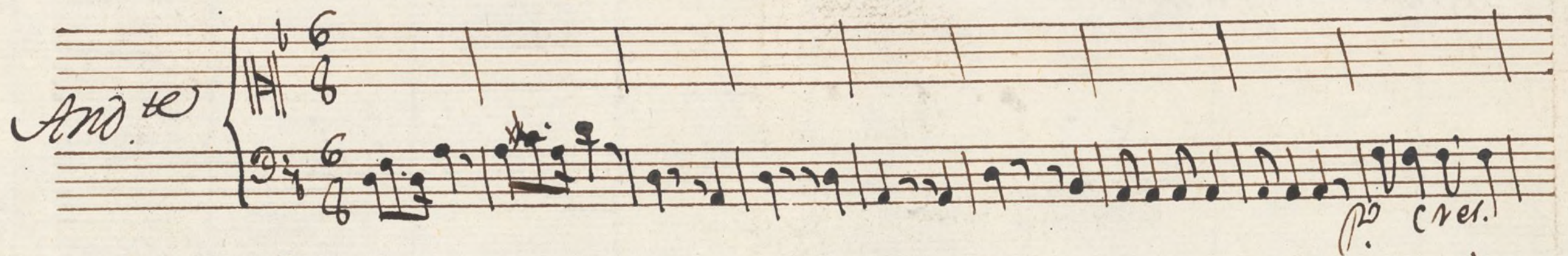
Del S.<sup>or</sup> Marcolini.

172-10

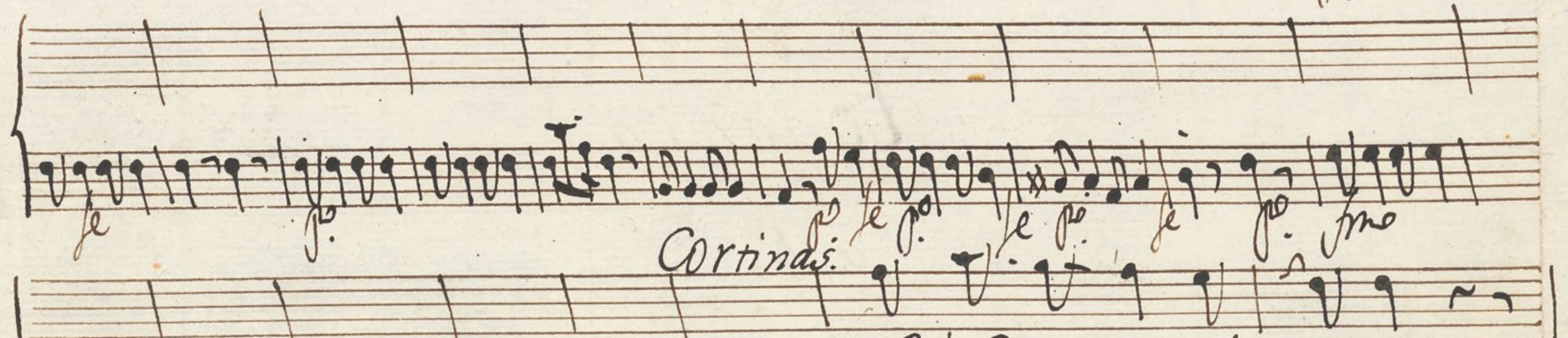


t

*And. te*

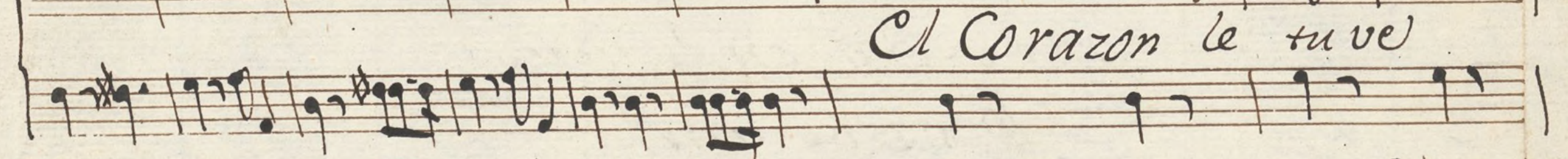


*p* *cres.*

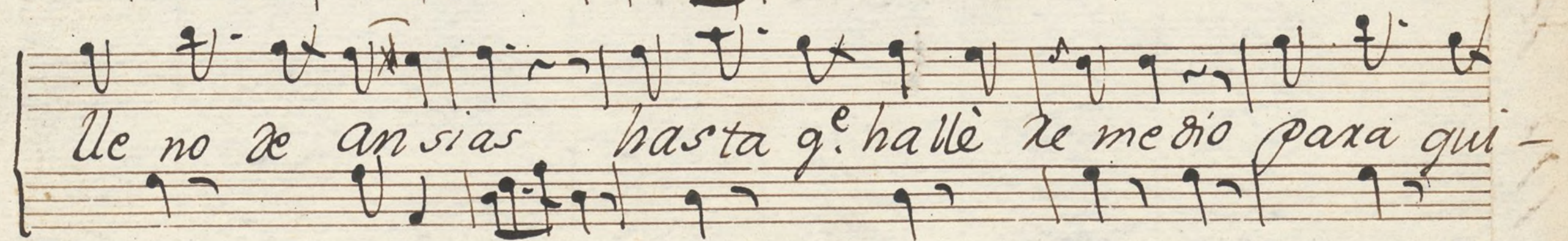


*Cortinas.* *p*

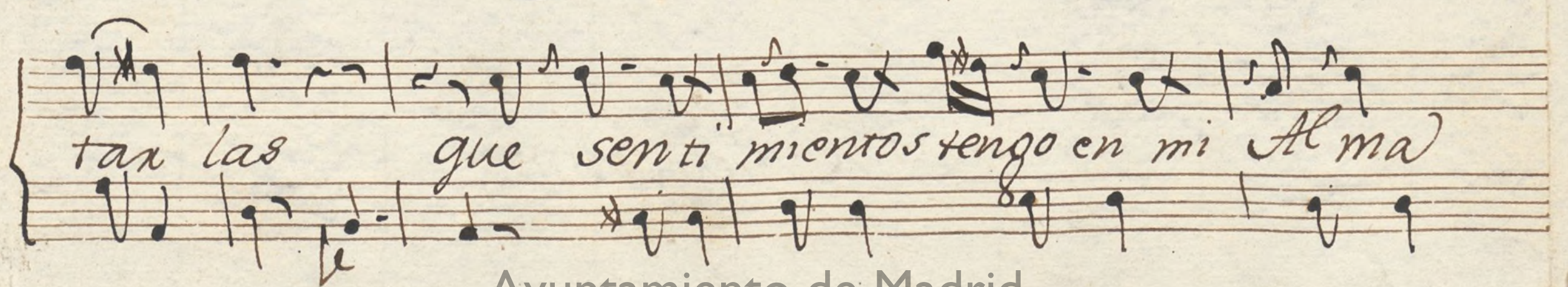
*El Corazon le tuve*



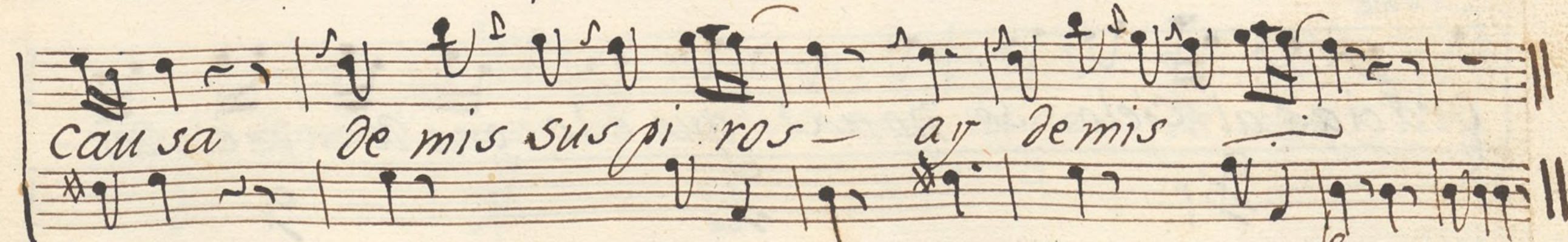
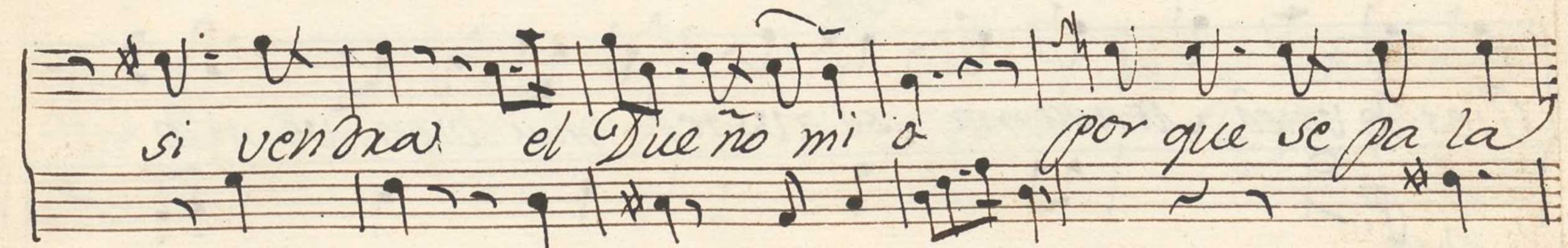
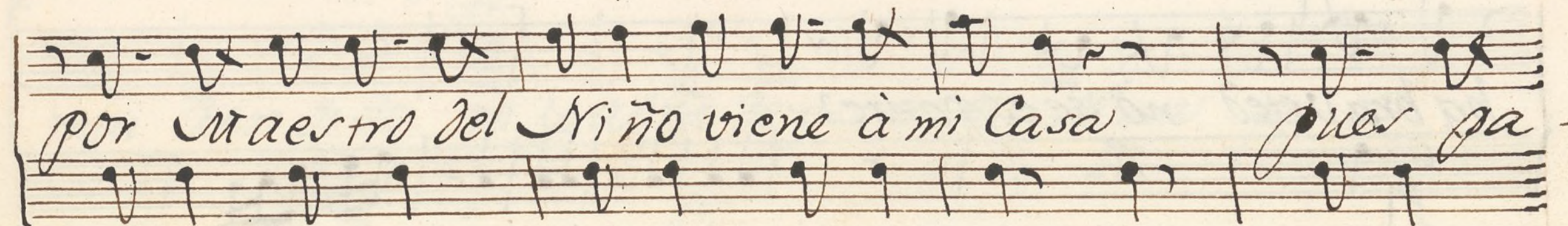
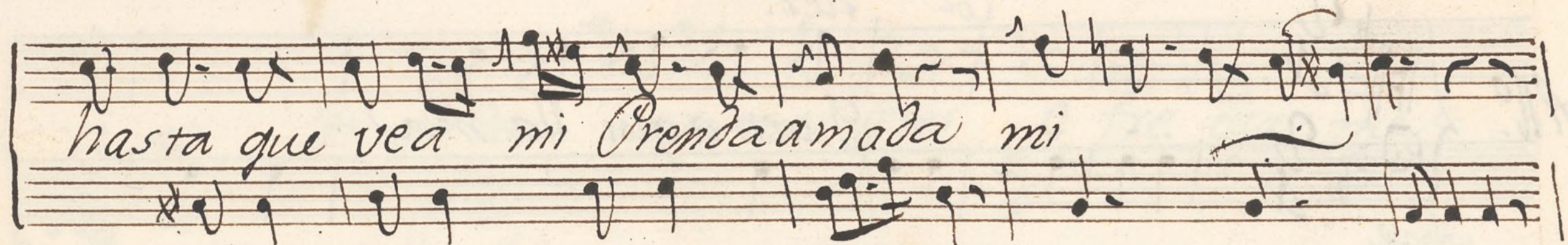
*Ue no de ansias hasta q<sup>e</sup> hallè de medio para qui-*



*tan las que senti mientos tengo en mi Alma*









*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 cex me

muy xen di do yo lo agra dez co en el Alma ya se -

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

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



Cor. & vivo. Criado

cion en pli ca re mi Ca xi ño. Mu cha cho se  
 Abate Er. mo so riño que

Punt.

Cor.

no ra di al A ya que salga y con gran cui-  
 quexe 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

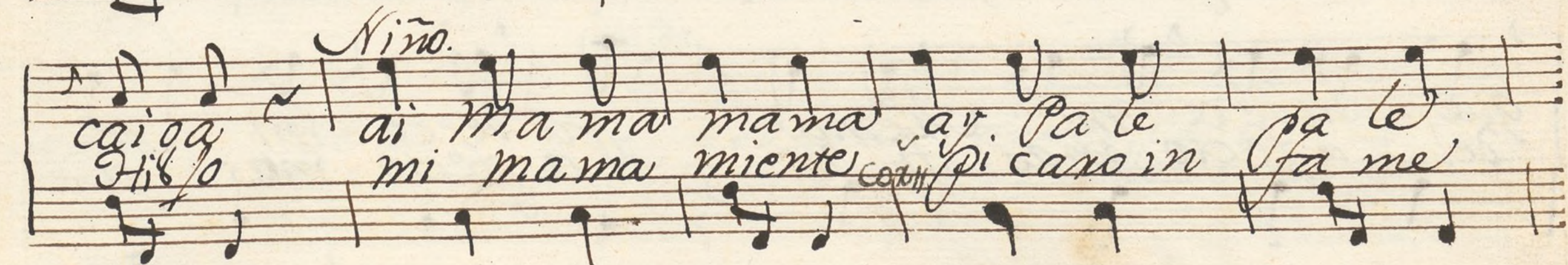
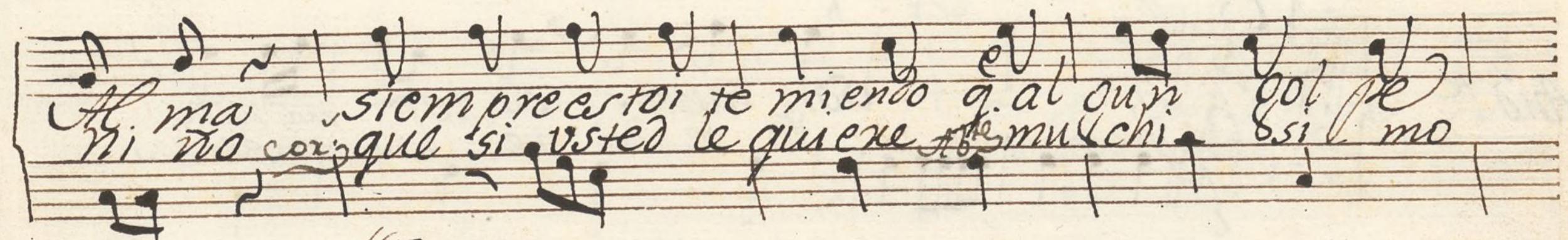
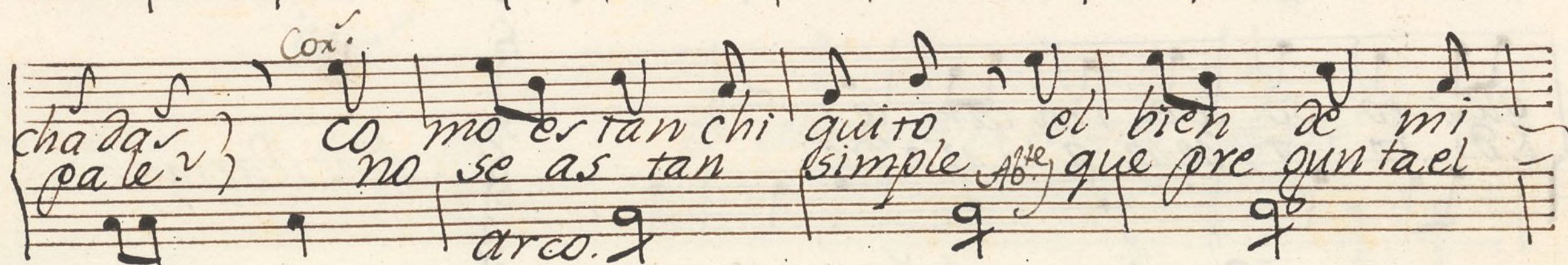
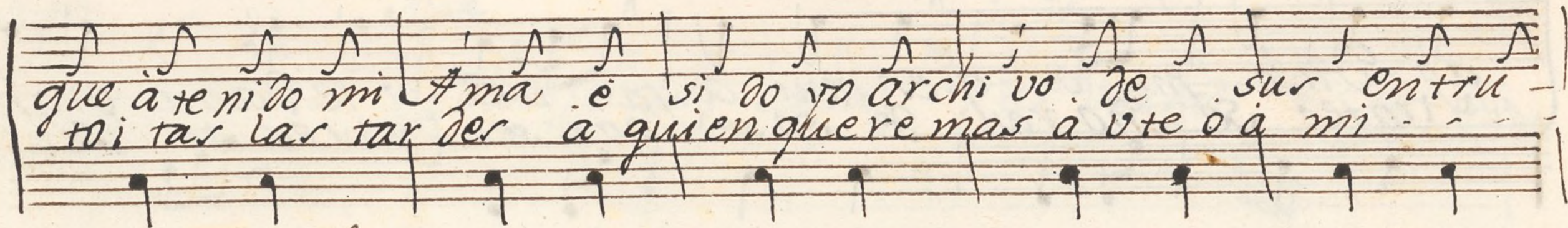
fe

Criado

Este Abate tonto de mi se re cata y no sabe el  
 Noñ una ciexa cosa que ro pe gun tar le a que te mo

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







*Cor.*  
 ay Hijo mi o q. es mi afa ble y te dara gran  
 Aytrate se no ra de so se oar se y tu es ta senta

Quito so lo el tra tar te.  
 Si to y se a a madre.

*A los Parralos.*

*And. e* *Cor.*  
 Son tantos los tor mentos  
 Yo te da re las muestras

que pade ce mi Ma no pa de ce mi Ma  
 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 yo siempre que eres



*niño.* *Abate* *niño*

ca ca ma ma calla *Hijo* mio calla, es verdad esto  
 male un borrico calla calla *Hijo* mio borrico soy bo

*Corr.*

ma ma *chi chi* yo siempre he de que reñe  
 rri co *chi chi* y puesto que es cu char te

con a fecto con stante y si mi a mor me  
 lo mucho que te amo quiero que so lo

*niño* *Abate*

papa se ne es ero a u r tar re calla *Hijo*  
 se e pas que yo vaya a u r ta mor calla *Hijo* mio

*niño.*

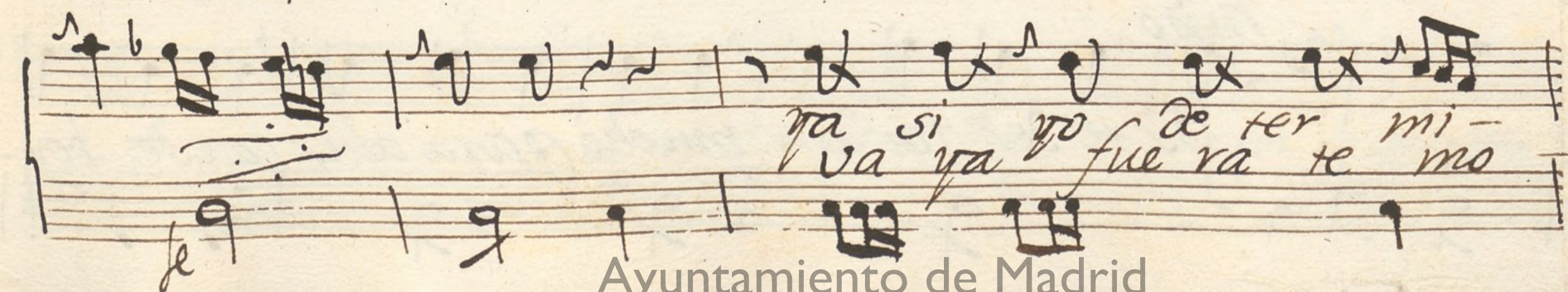
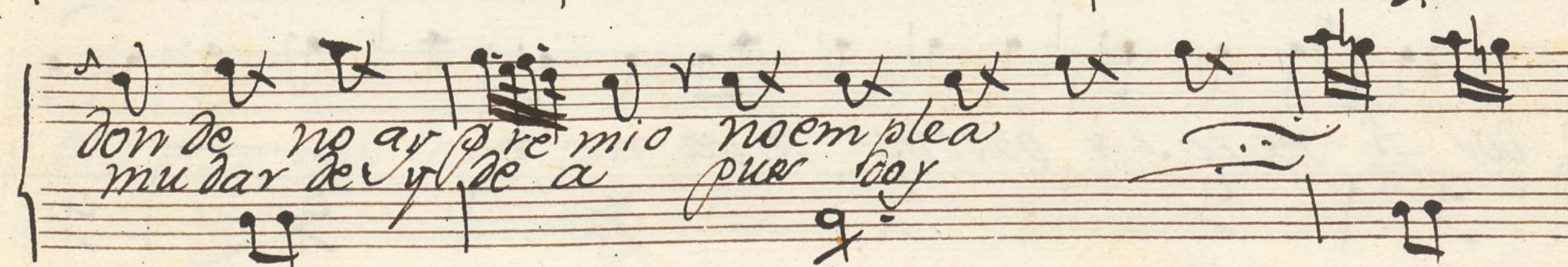
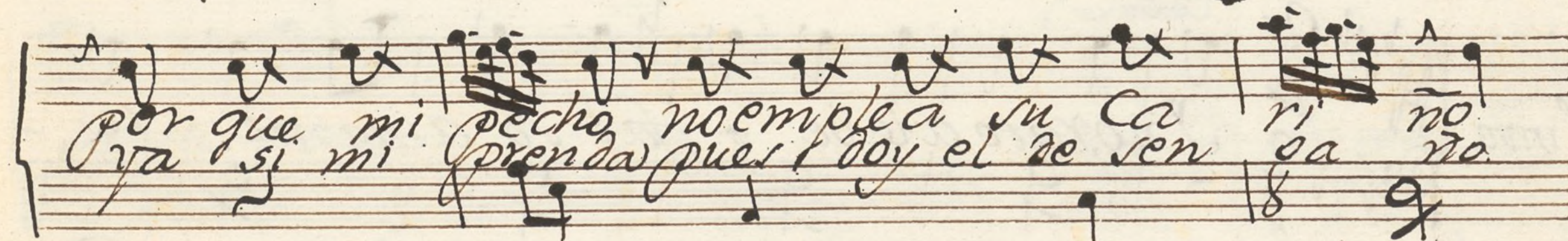
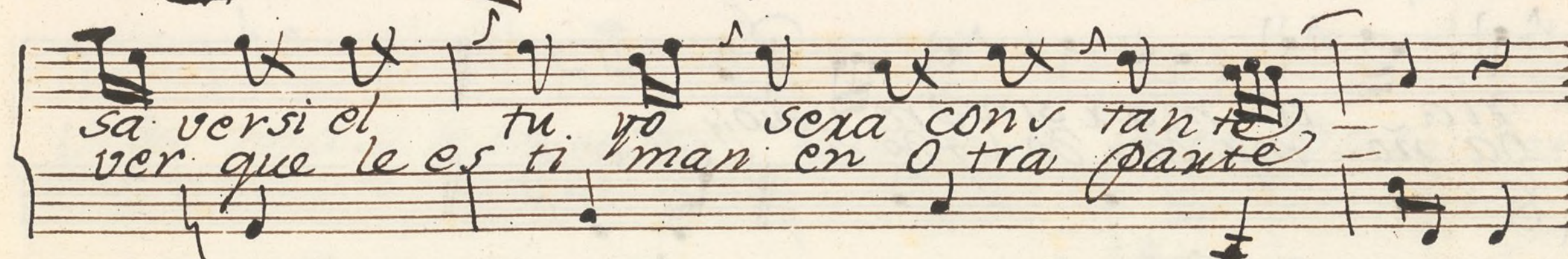
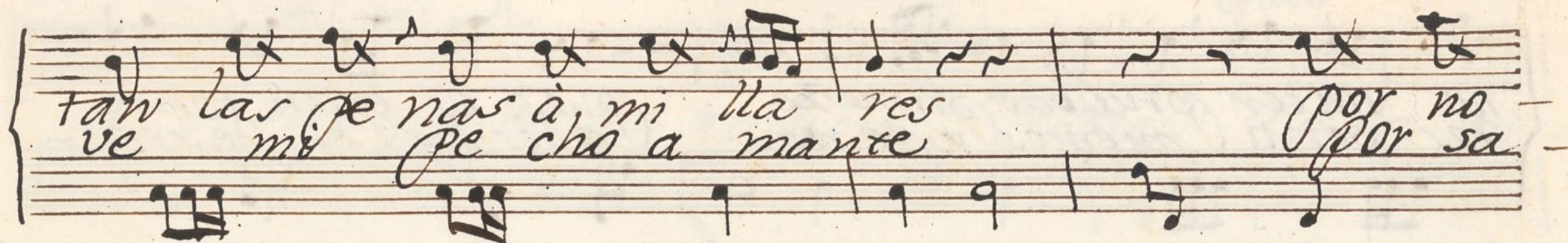
mi o male soy *Hijo* del *Abate* *chi chi*  
 ca lla male callo o no callo *chi chi*



*Seg.*  
*Abate*  
yo tambien vexe fir me en  
no qui si exa de cir te que en  
a o tra par te no  
en a o rar te mas antes saver  
que en o tra par te tengo ya quien es  
qui ero si exes constante mas antes  
ti ma mi amor constante tengo ya  
a mi pe cho le a sal  
ar que ousto re ci

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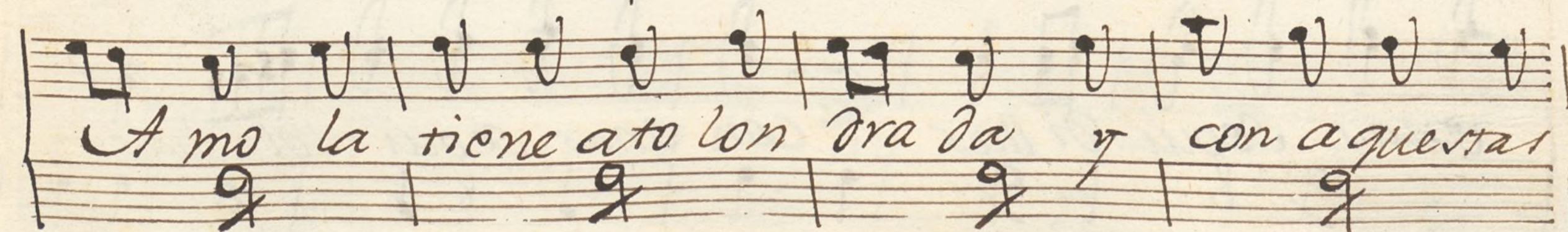
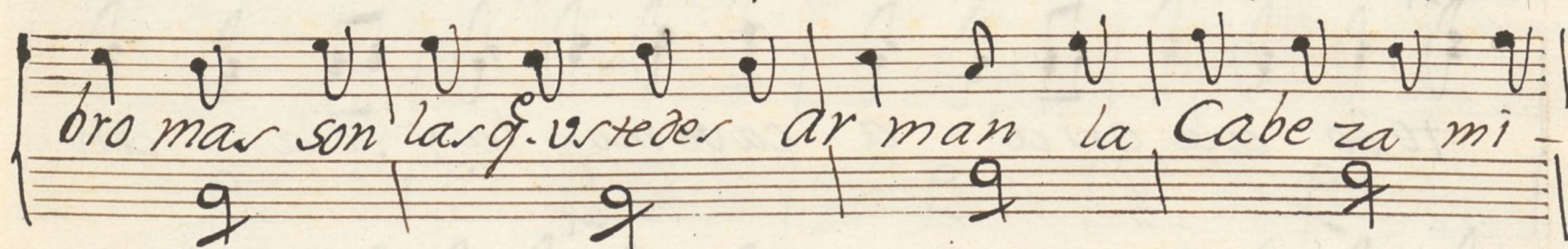
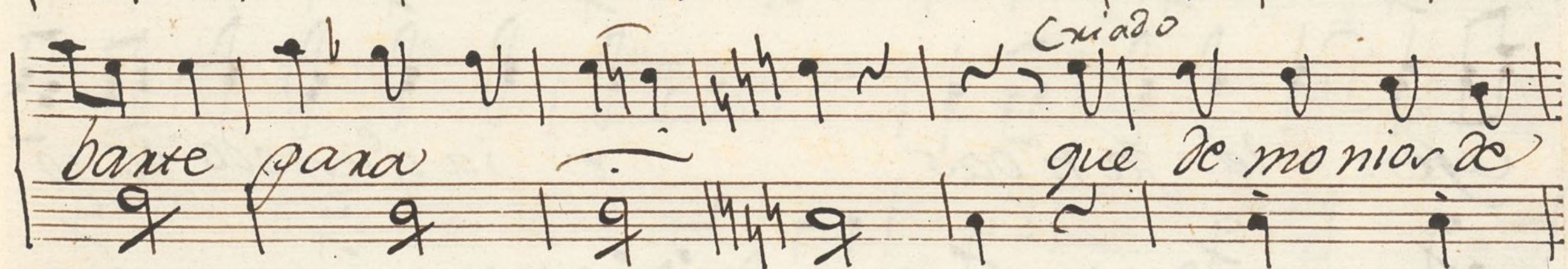
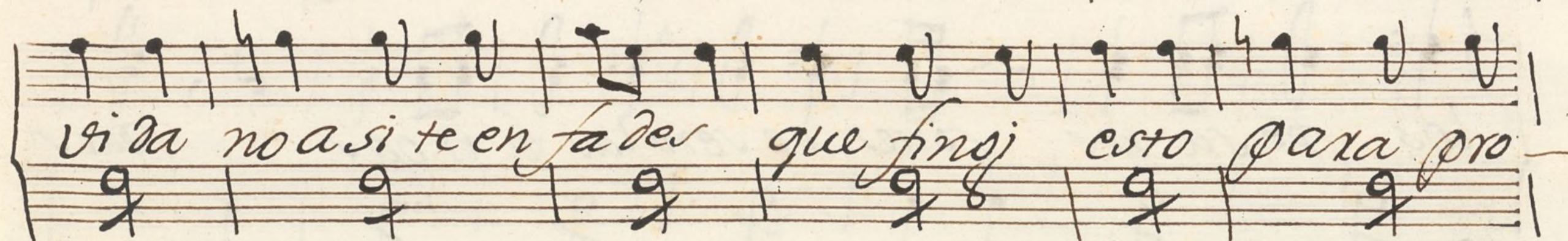
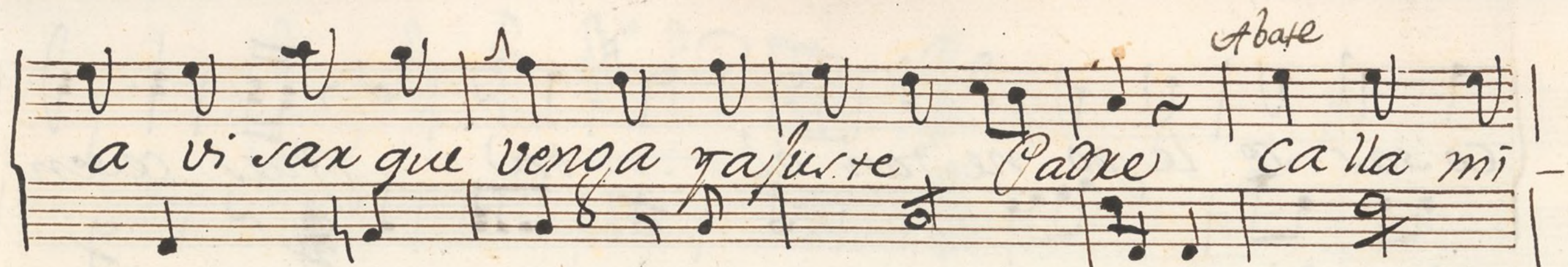




no hacer prueba primero      Pues es gran tonter  
 res senti mientos y penas      Pues hoy el desen  
 nia a max sin reñio.  
 da no mu dan de y de a *Allegro.*

*All. vivo.* *Cox =*  
 Ignorato a leve y falso amante te  
 hoy fi ne zar y bue lver pe ra res y  
 Niño  
 Us te des tar dan mu cho pa ra a ju tar se boy

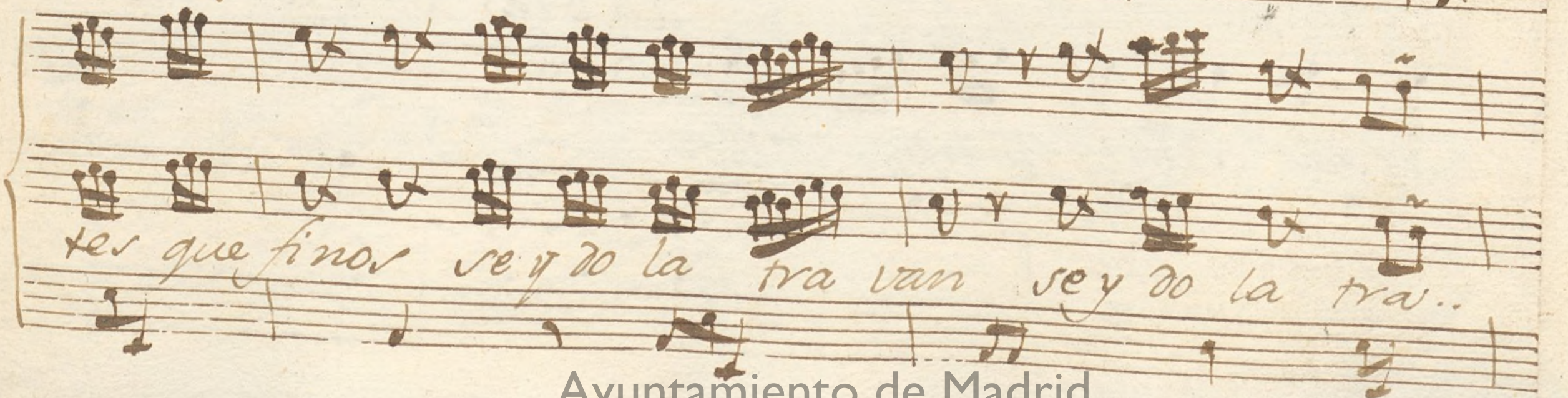
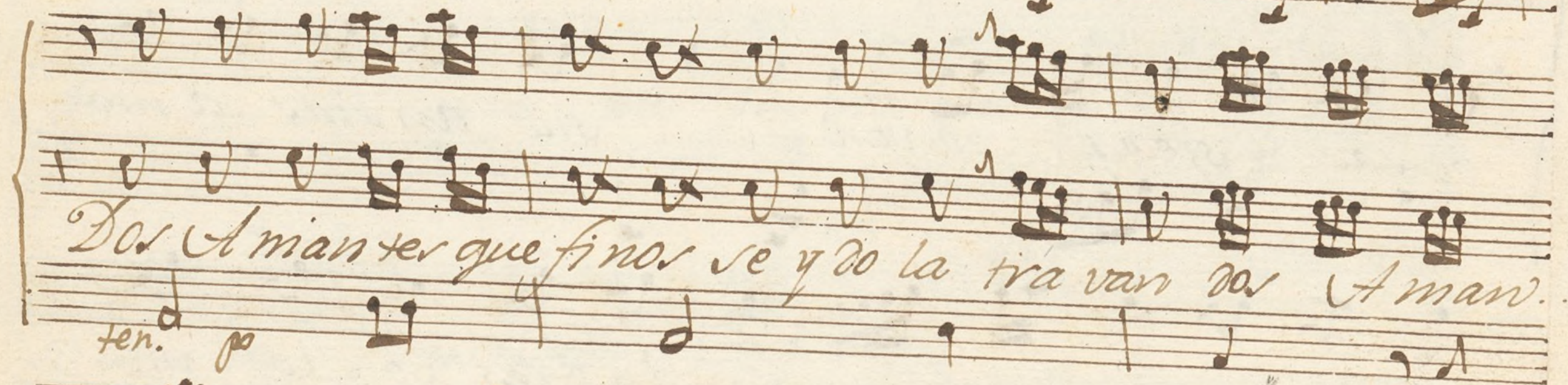
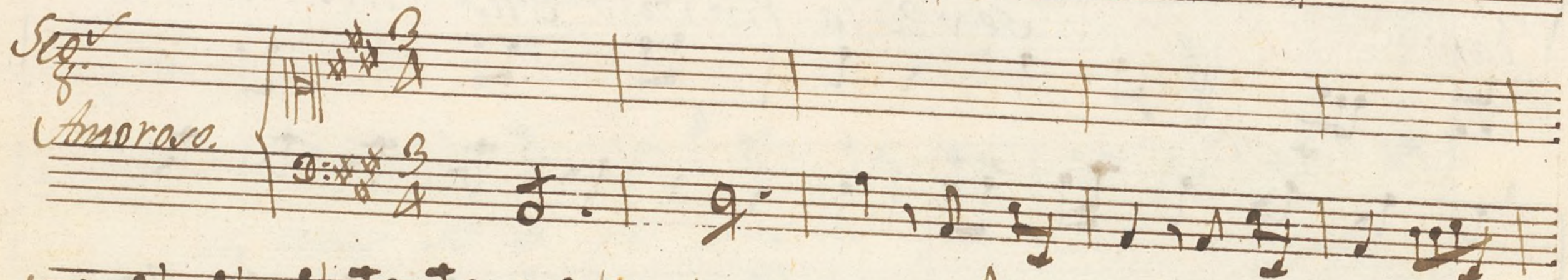






co sa se le po ne tan al - ... ta puer cesen  
los pe sa rer puer ce sen la fa ti gas puer  
ce sen - la fa ti gas ia q' es todo gusto  
todo ale oria a cave mor la y de a con  
unas segui di llas con unas segui di llas







ban. sey do la tra van su an sias a mo.

ro sa a sie pli ca van su an sias a mo.

tu exes so lo mi...

ro sa a sie pli ca van.

pe



Due ño que rido  
 tu eres sola mi Prenda a do..

tu eres so lo mi Due ño que rido tu eres  
 ra da tu eres sola mi Due ño que rido tu ere

so lo mi Prenda a do ra da.

sola mi Prenda a do ra da.

VA 11.º



Handwritten musical score on aged paper. The score consists of six systems, each with a vocal line and a basso continuo line. The lyrics are in Spanish. The notation includes various note values, rests, and bar lines. The paper shows signs of age, including discoloration and some staining.

*ò fe liz el ña en que te mi xe ò...*

*Di cho sa ho ra en que yo te a me ya.*

*no ay que du dar ya no ay que te mex por que muer to.*



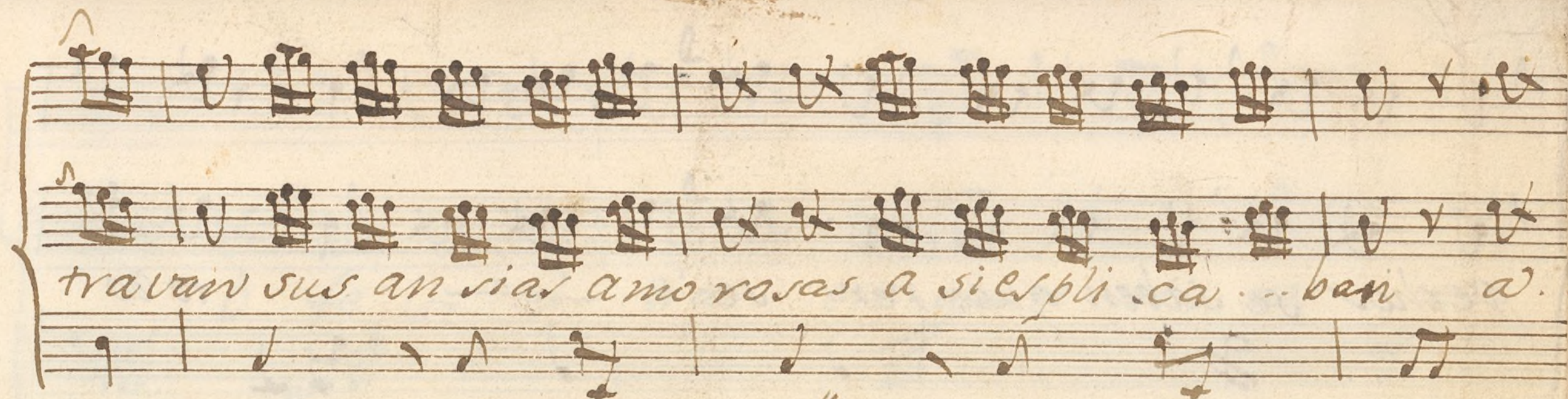
pecho se saben que ver se to do

sea finera contento y placer sea finera

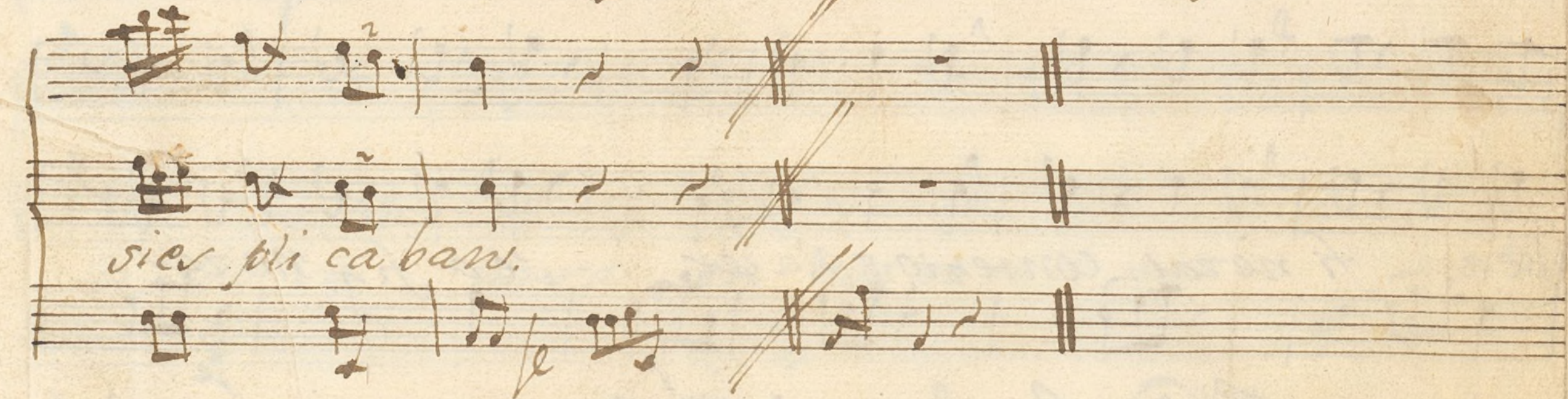
sea placer y como tan contentos ser do la.

po ten.



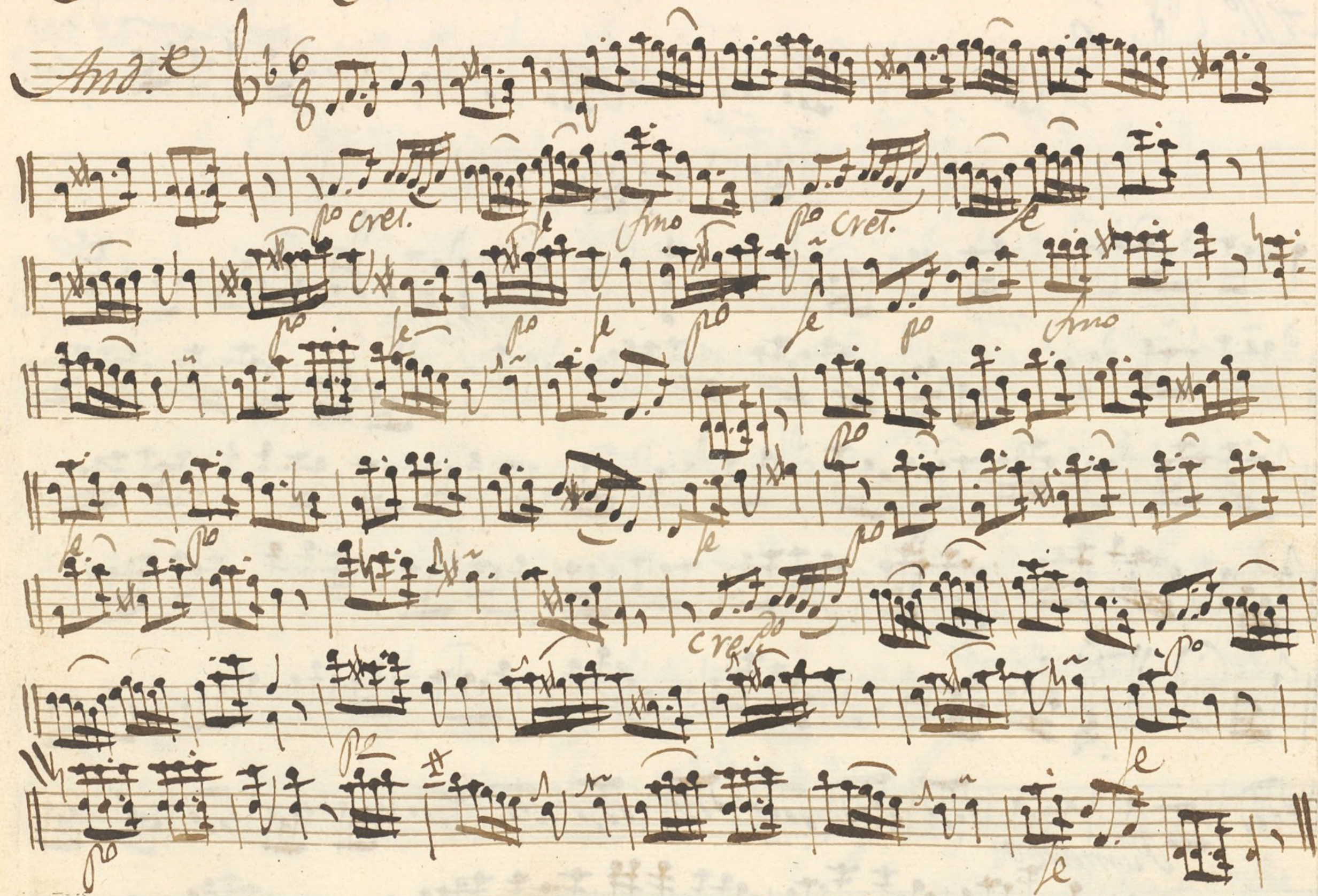


travan sus an sia amoras a sie pli ca ban a.



sie pli ca ban.



Violin 1.<sup>o</sup> Ton.<sup>a</sup> à 4.<sup>o</sup>



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

*fmo* *Molto p.*

*Punteado* *arco.*



*And. te* *à los Parrafa.*

*All. to*

*Allegro.*

*D. C. arriba.*



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

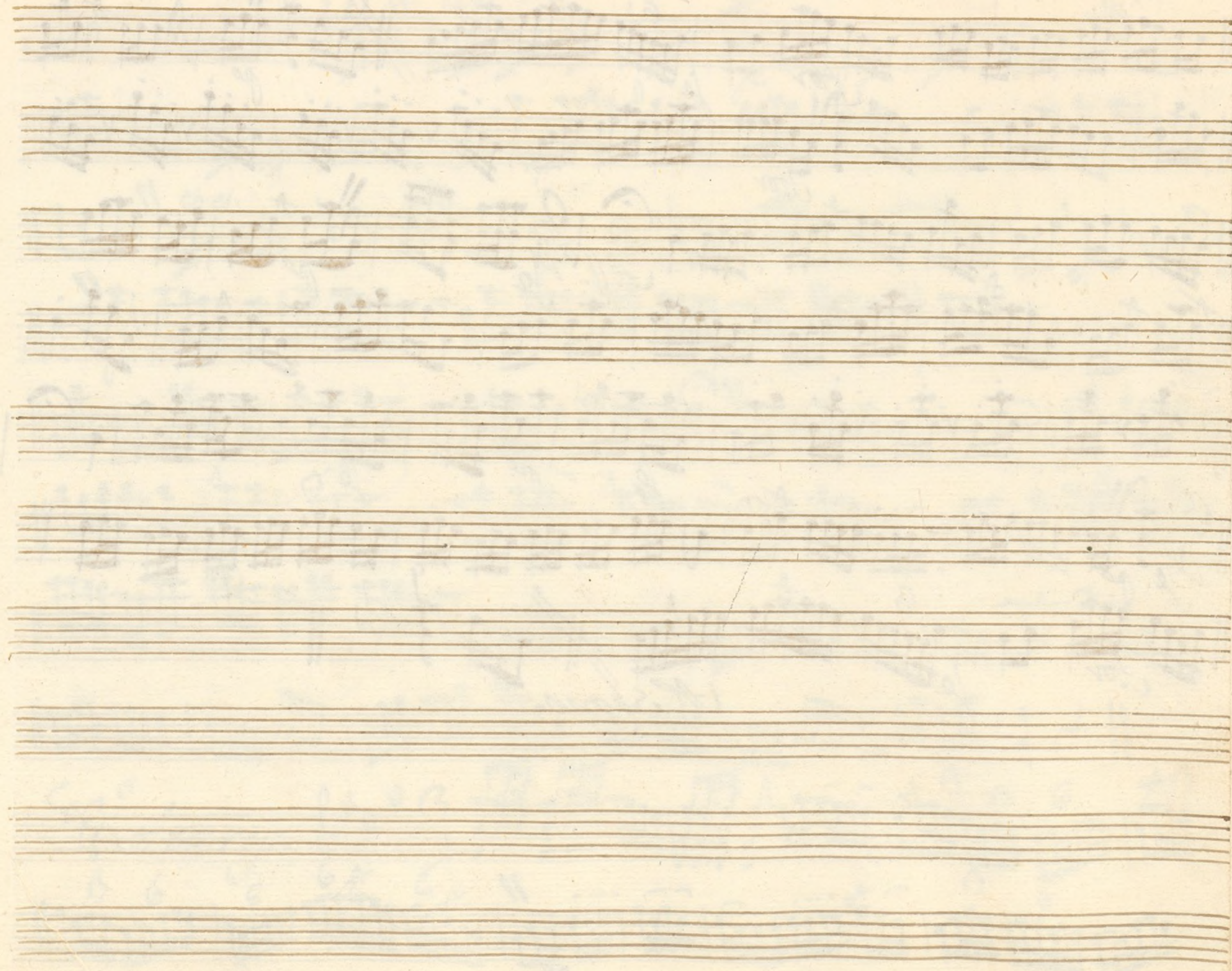
*Seq.<sup>5</sup> Amoroso.* *crei.*

The image shows a handwritten musical score on aged paper. The first section, 'All.º vivo.', is in 2/4 time and consists of eight staves of music. It features a variety of note values, including eighth and sixteenth notes, and rests. The second section, 'Seq.<sup>5</sup> Amoroso.', is in 3/4 time and consists of two staves. It includes fingerings (3, 6) and articulation marks (accents, slurs). The notation is in a historical style, with some ink bleed-through visible from the reverse side.









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

This is a handwritten musical score for the first violin part of a piece in A major (Ton. a 1<sup>o</sup>). The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is characterized by rapid sixteenth-note passages and frequent slurs. Dynamic markings such as *p.* (piano), *p. cres.* (piano crescendo), and *f.* (forte) are interspersed throughout the score. The notation includes various note values, rests, and articulation marks. The paper is aged and shows some staining.



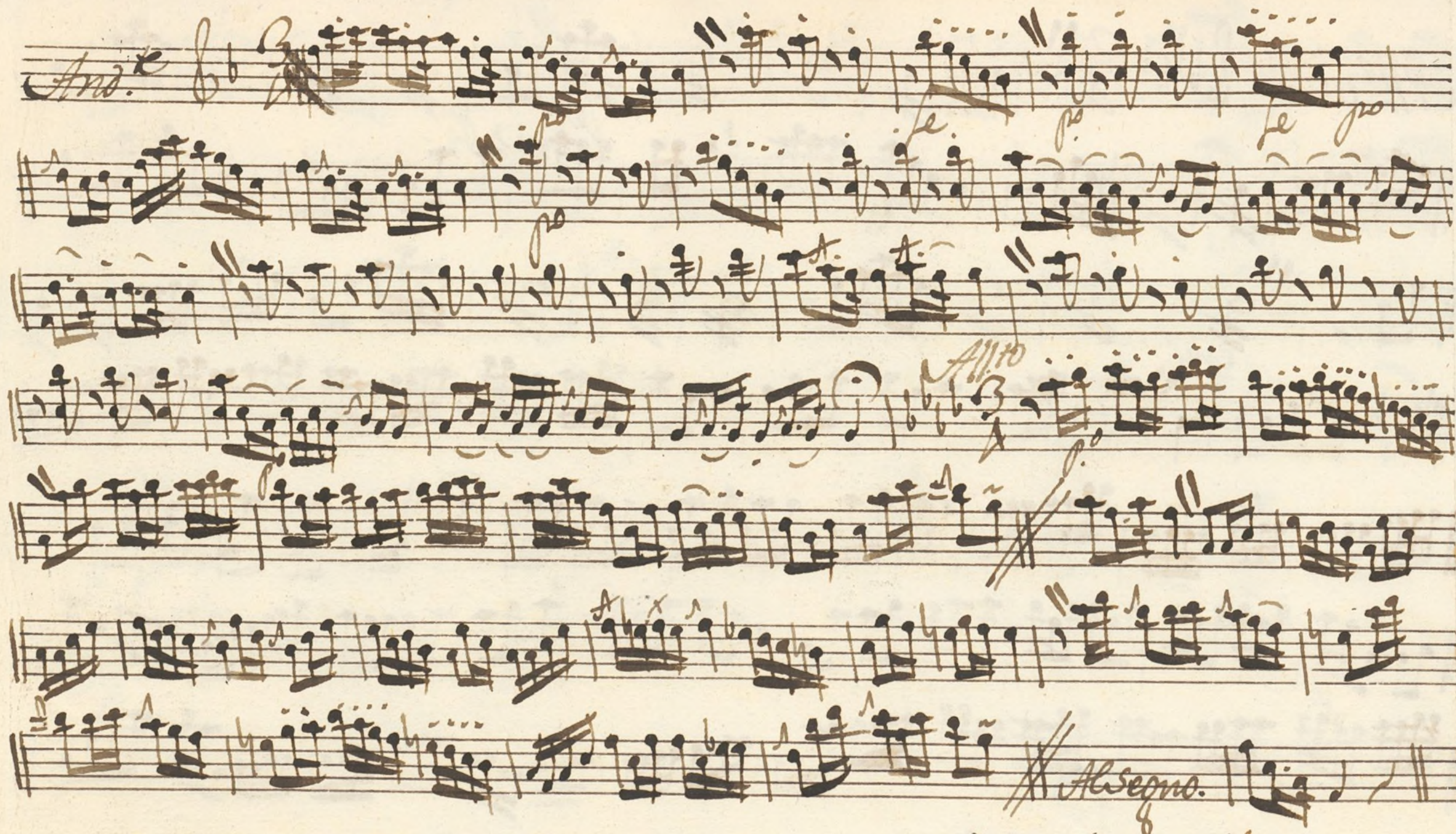
*Allo* *Rez.<sup>do</sup>* *Pana.*

*fmo* *acompas* *mod.to* *po*

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

*á los Parragos.*





*Senape a xiba*

*Volapreso.*

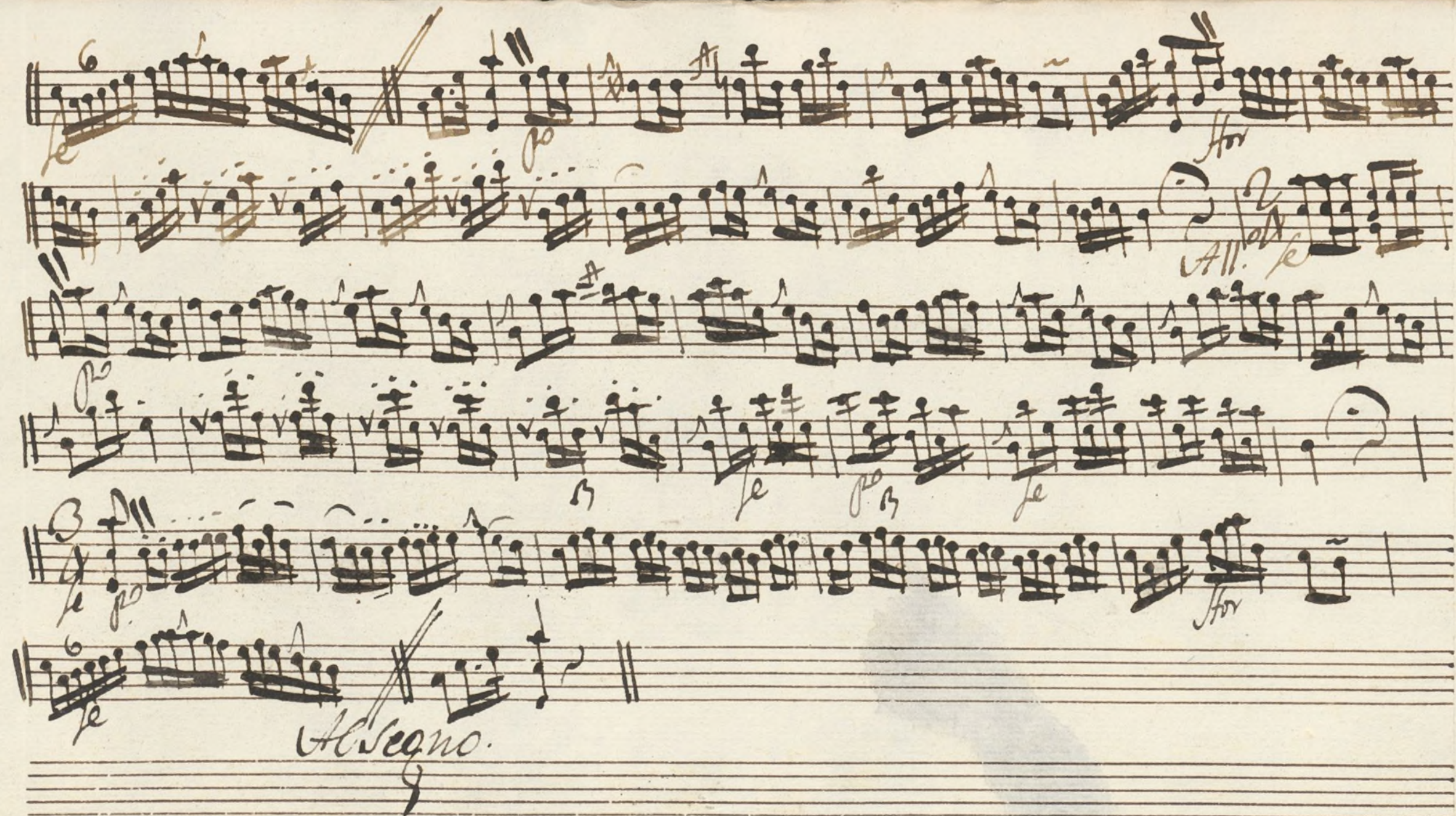


*All' vivo.*  $\text{8/16}$   $\text{2/4}$  *crec.*

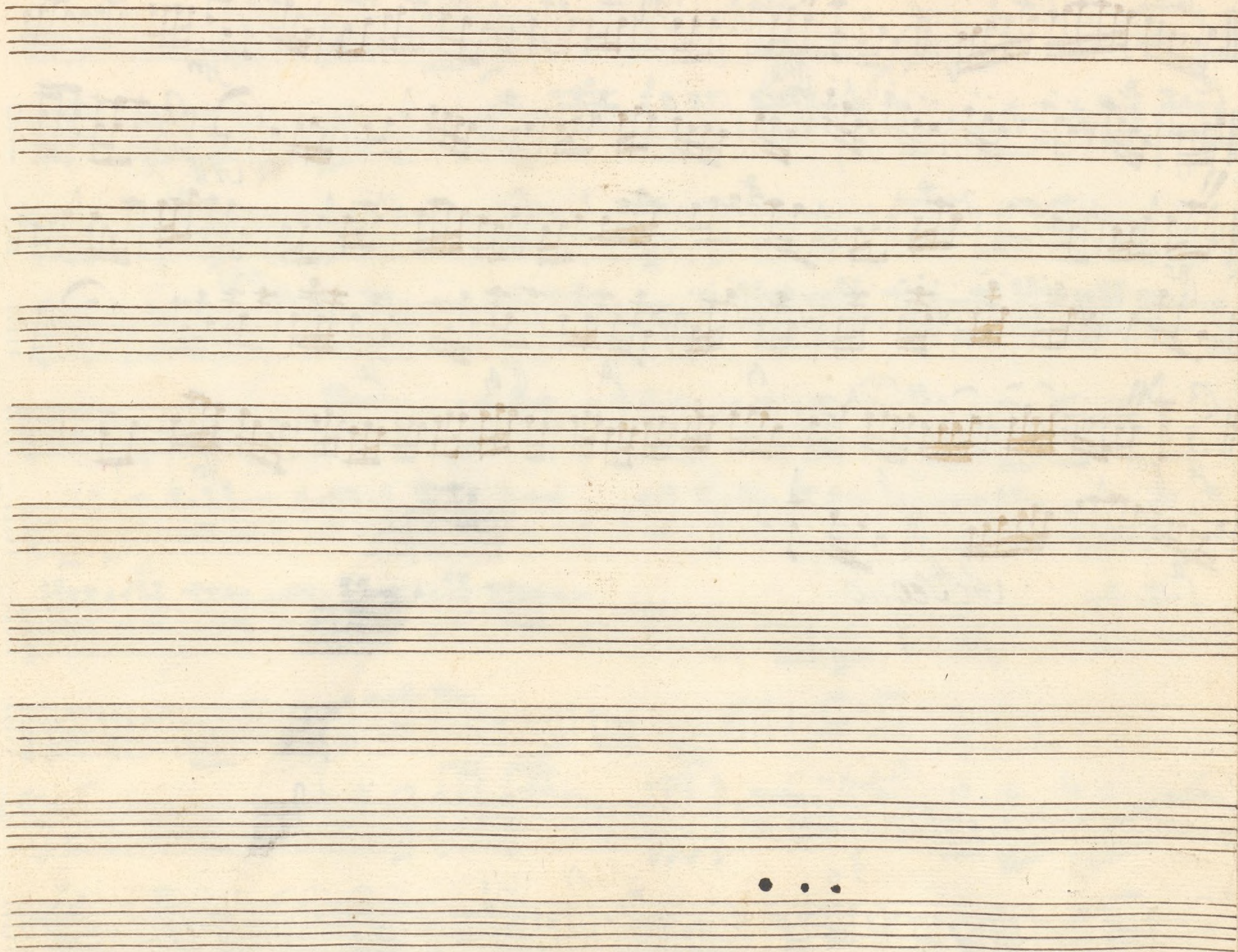
*seg.<sup>o</sup> Amoreoso.*  $\text{8/16}$   $\text{3/4}$

*for.*











t

Mus 172-10

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





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

*fmo*

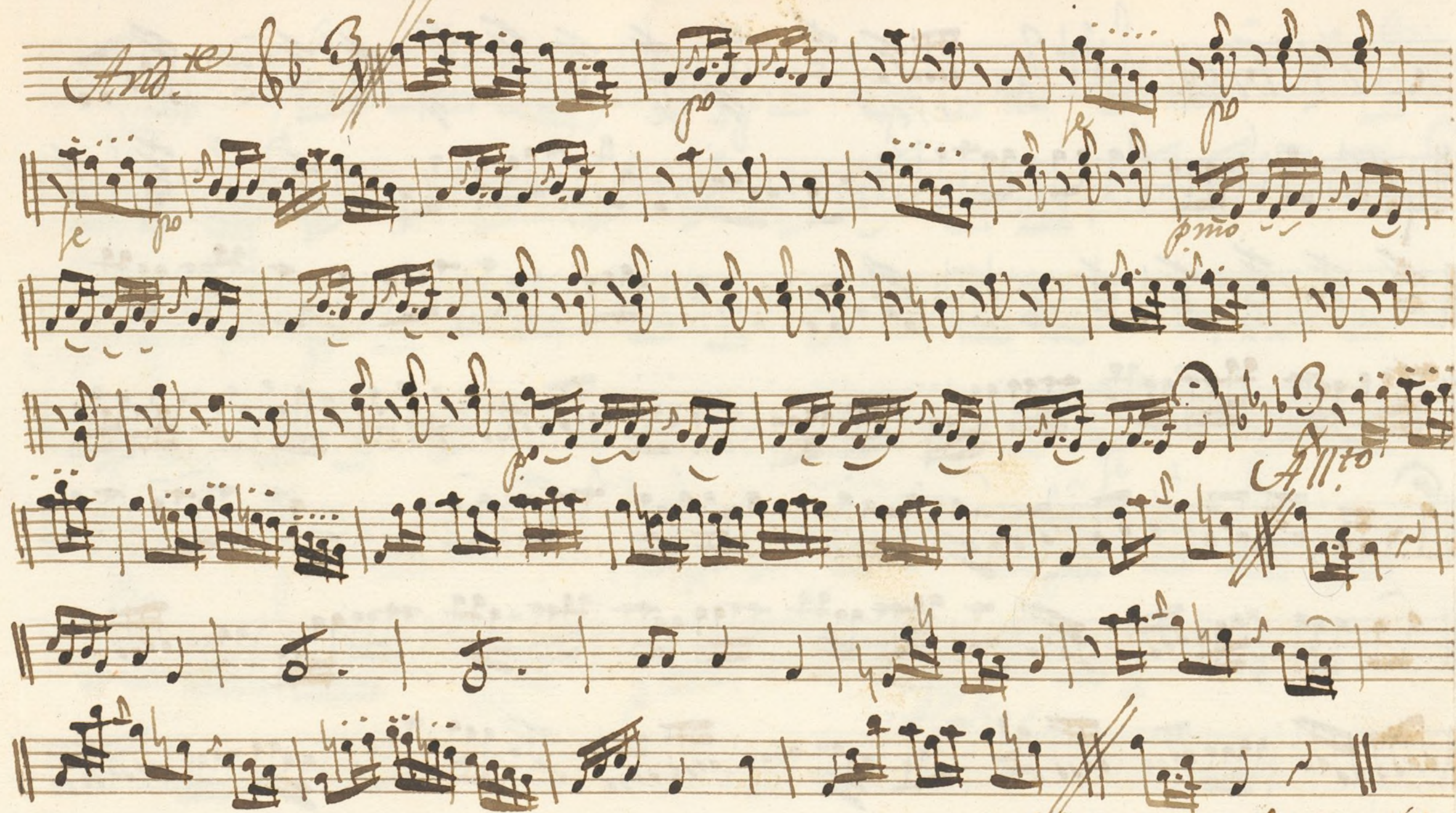
*vivo.*

*Punt.<sup>o</sup>*

*arco.*

*à los Parrafos.*

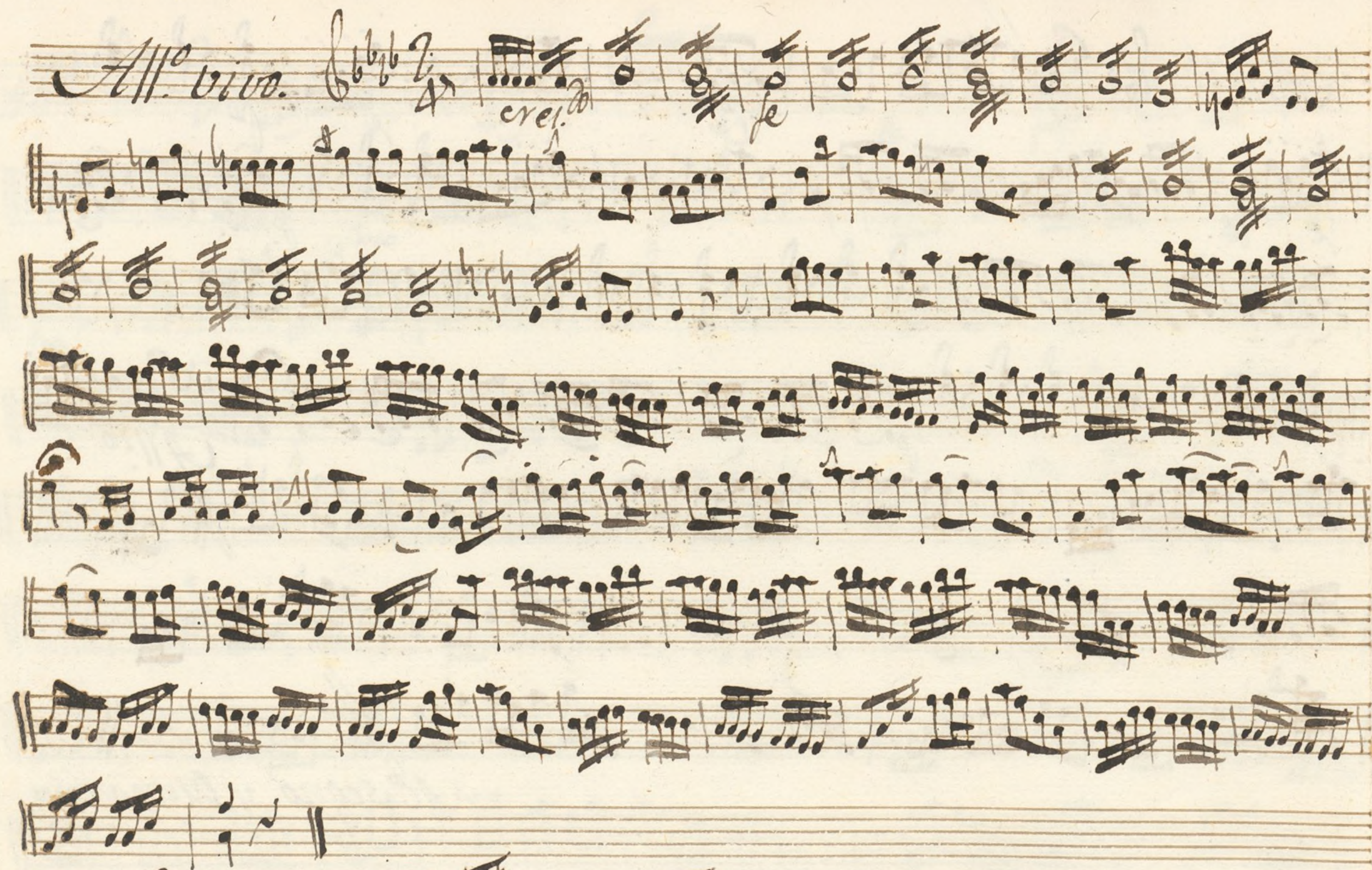




*Al segno. y Megaxia*


*Volupto*





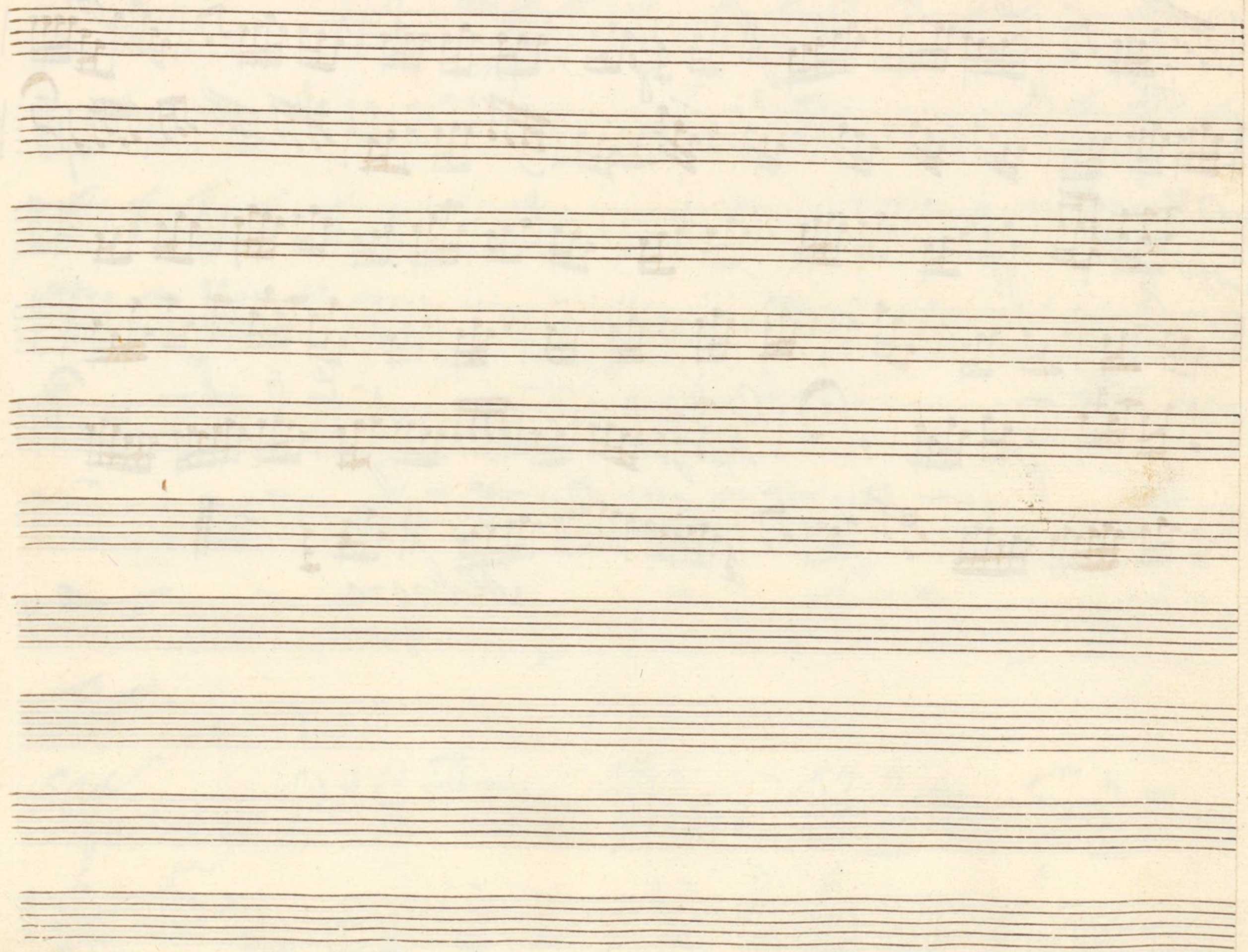


Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score concludes with the instruction "Al Segno." followed by a double bar line. The manuscript is written in ink on aged, slightly stained paper.

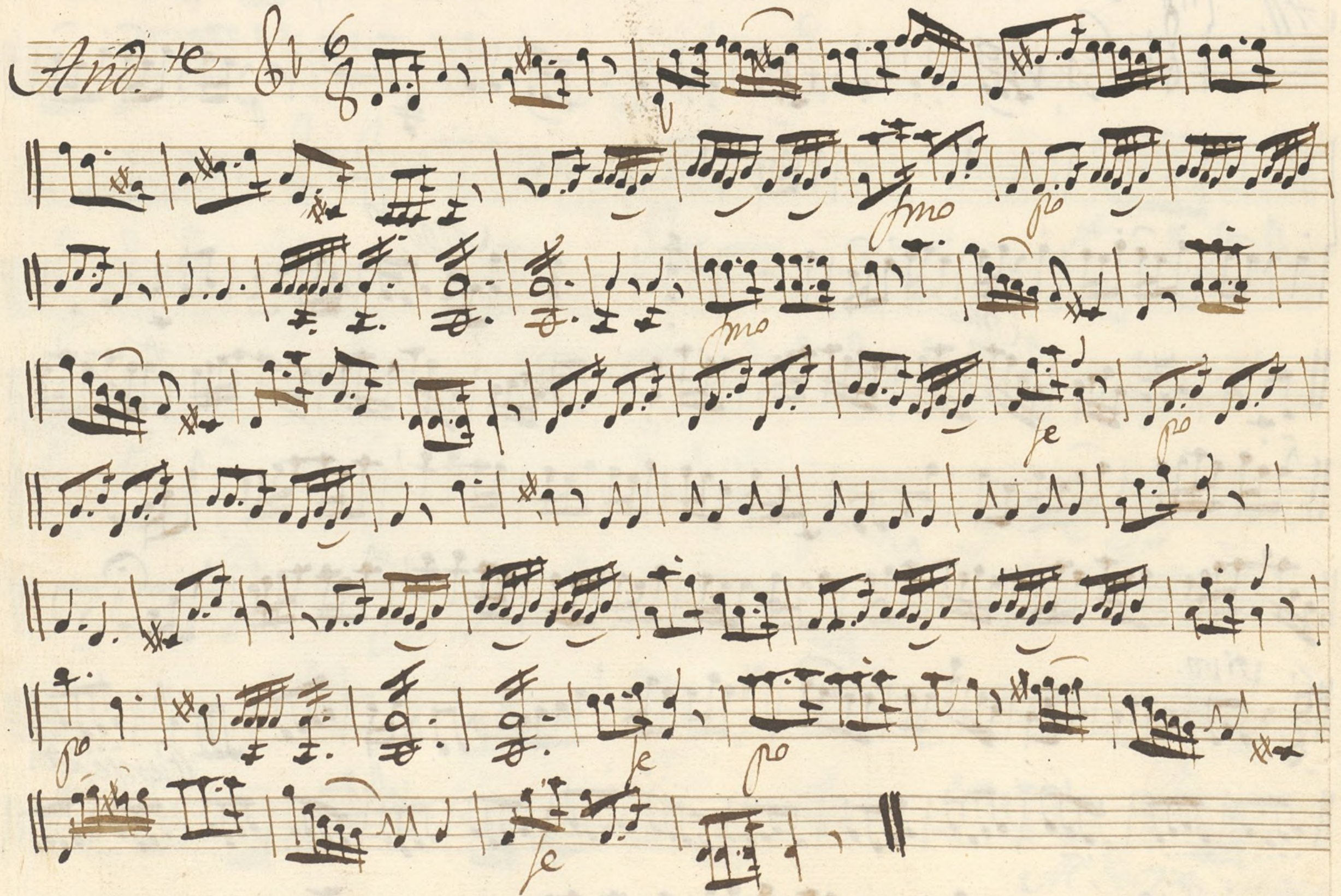


Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score concludes with the instruction "Al Segno." followed by a double bar line. The manuscript is written in ink on aged, slightly stained paper.

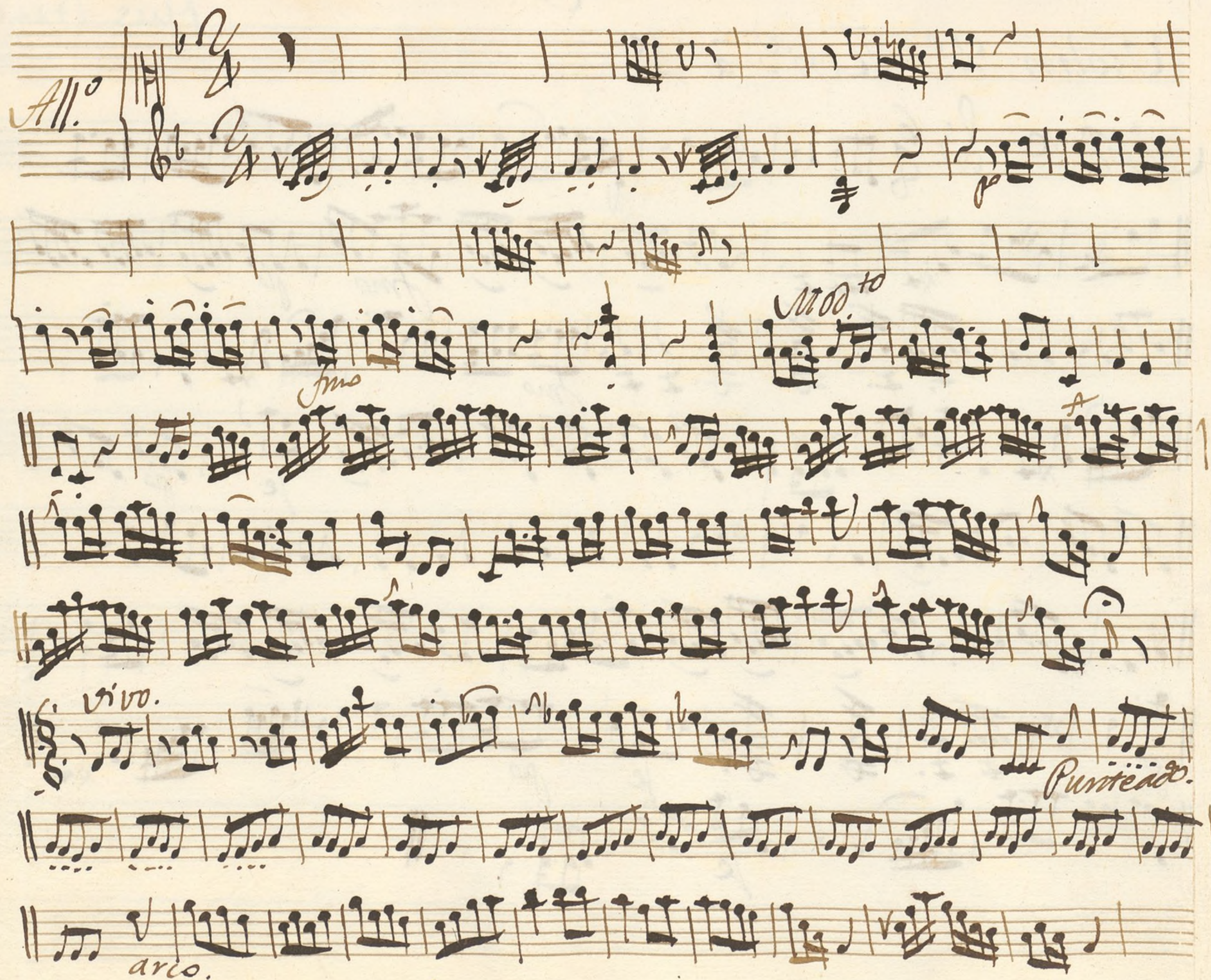




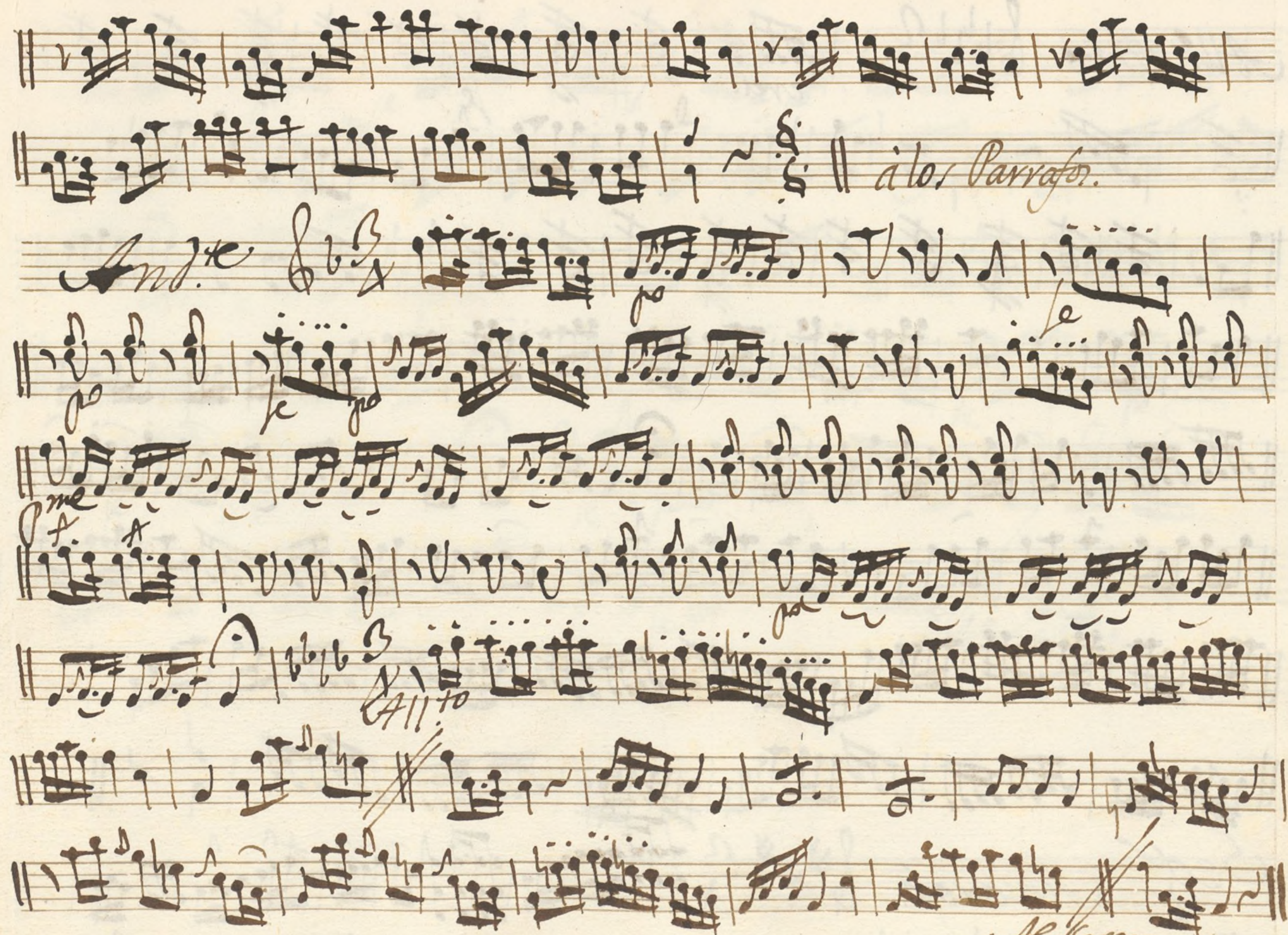


Violin 2<sup>o</sup> Ton<sup>a</sup> a 4<sup>o</sup>









*à lo Parrafo.*

*And.*

*me*

*me*

*me*

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

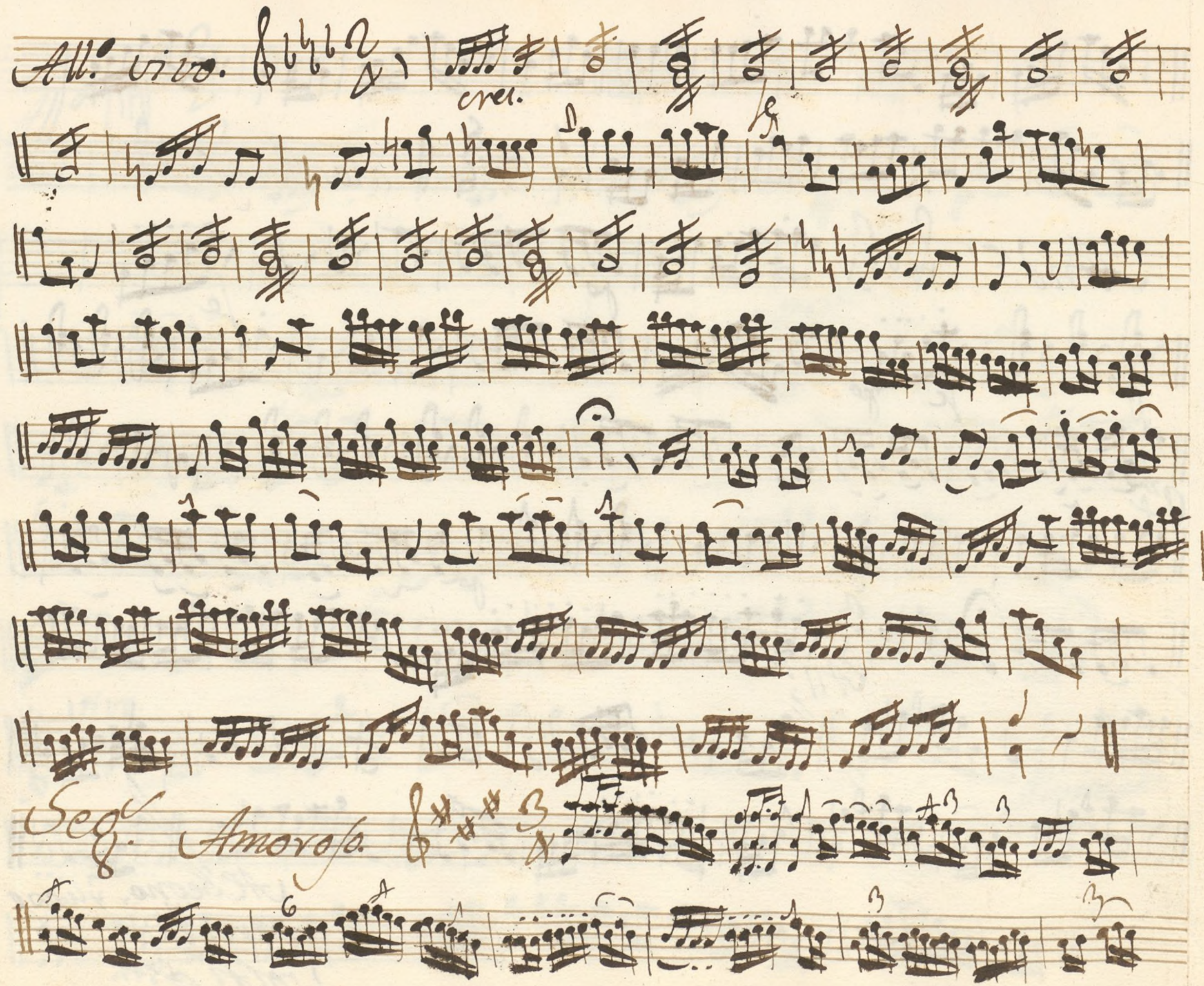
*All.<sup>to</sup>*

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

*Al Segno, y luego  
arriba*

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

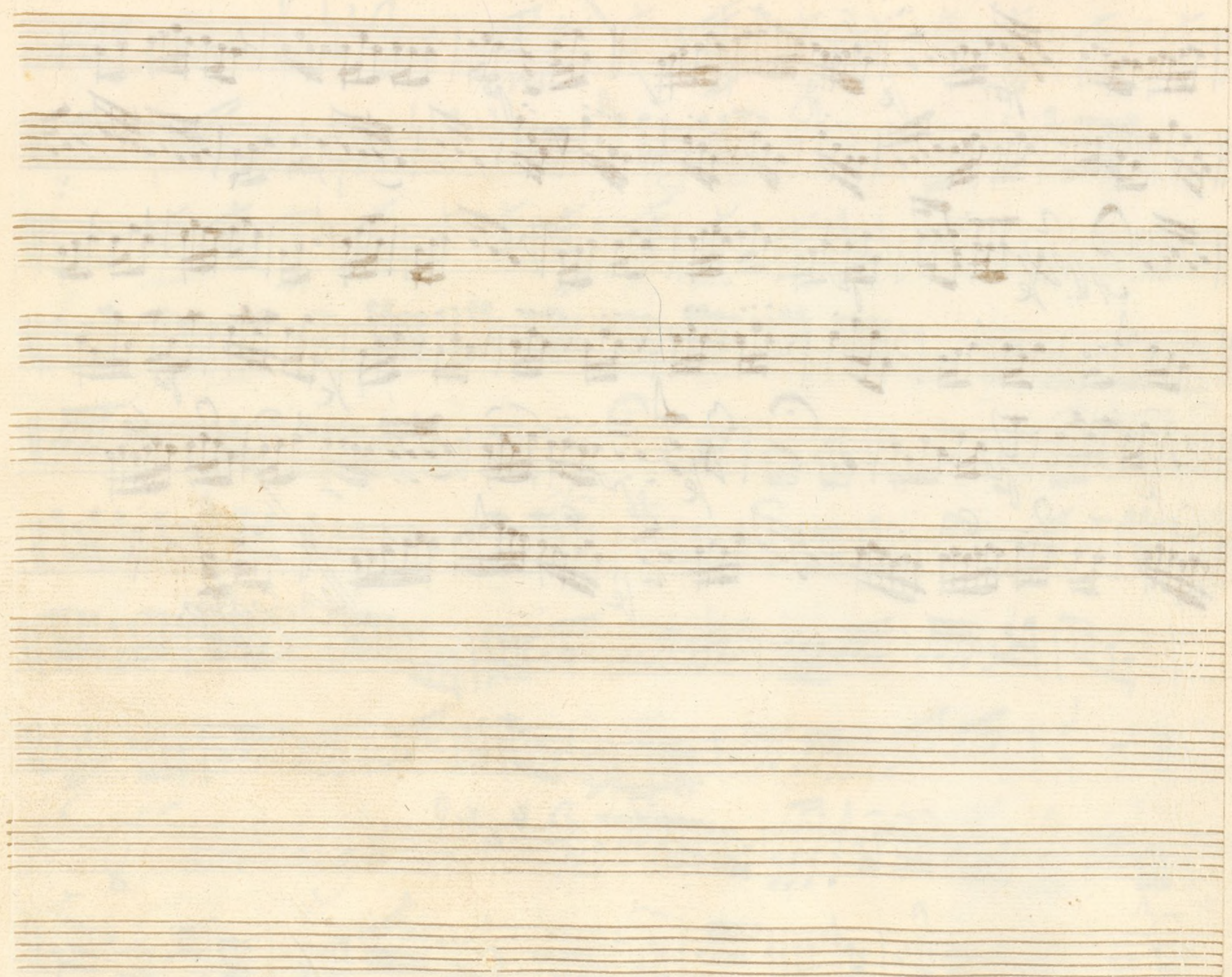














t

Mus 172-10

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

Handwritten musical score for Oboe 1<sup>o</sup> in G major (Ton<sup>a</sup> a 1<sup>o</sup>). The score is written on ten staves. The first staff begins with the tempo marking *And.<sup>te</sup>* and the time signature 6/8. The notation includes various musical symbols such as notes, rests, and dynamic markings like *po* and *cres.*. The paper shows signs of age, including foxing and staining.



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

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

*Seq.<sup>✓</sup>*

*Amoroso.*

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

*Come prima.*

*Allegro.*



t

Mus 172-10

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

Handwritten musical score for Oboe 2<sup>o</sup> in A major, 6/8 time. The score consists of 10 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *cre.* The manuscript is written in brown ink on aged paper.



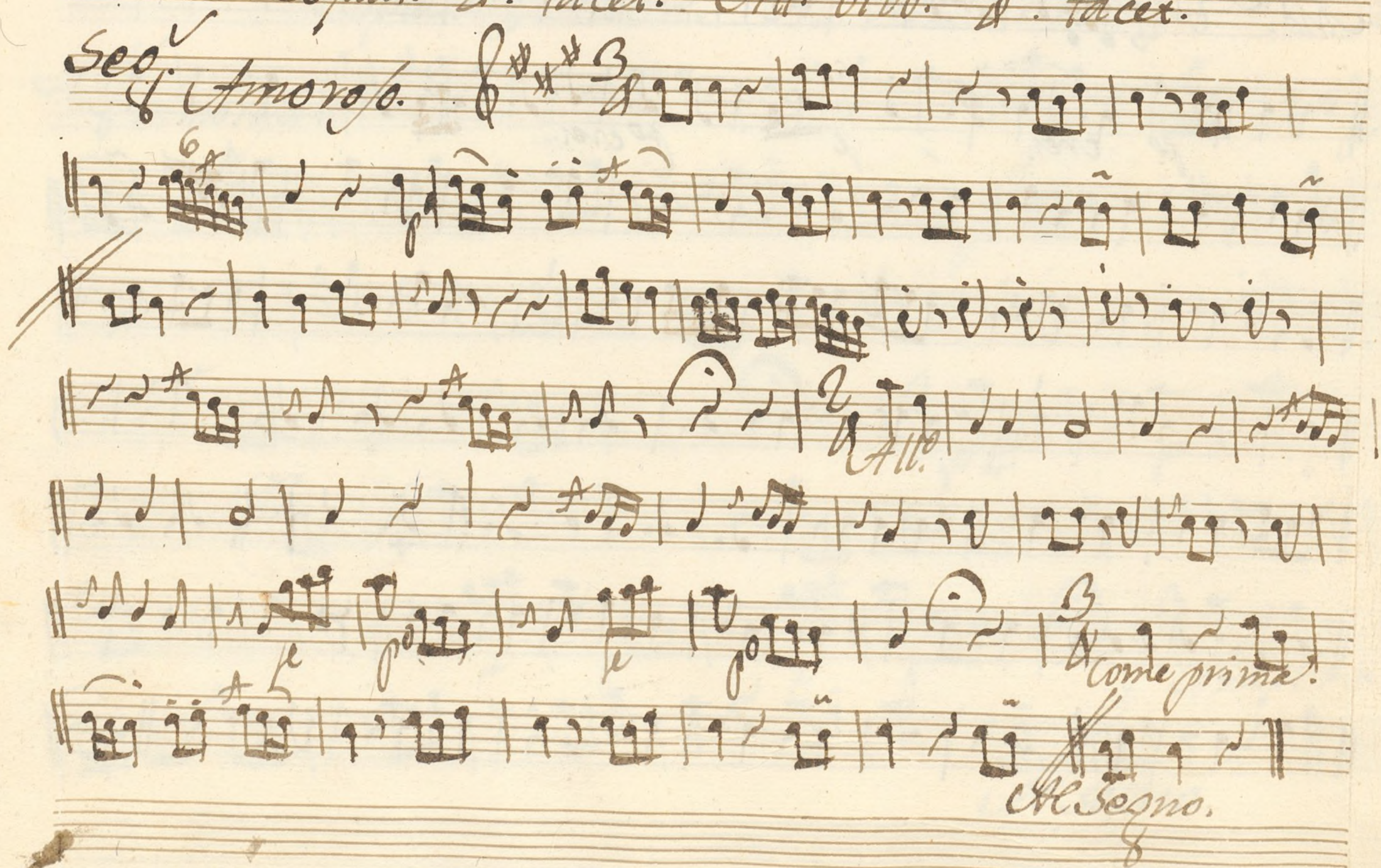
All.<sup>o</sup> 2. tacet.

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

Seq.<sup>✓</sup>

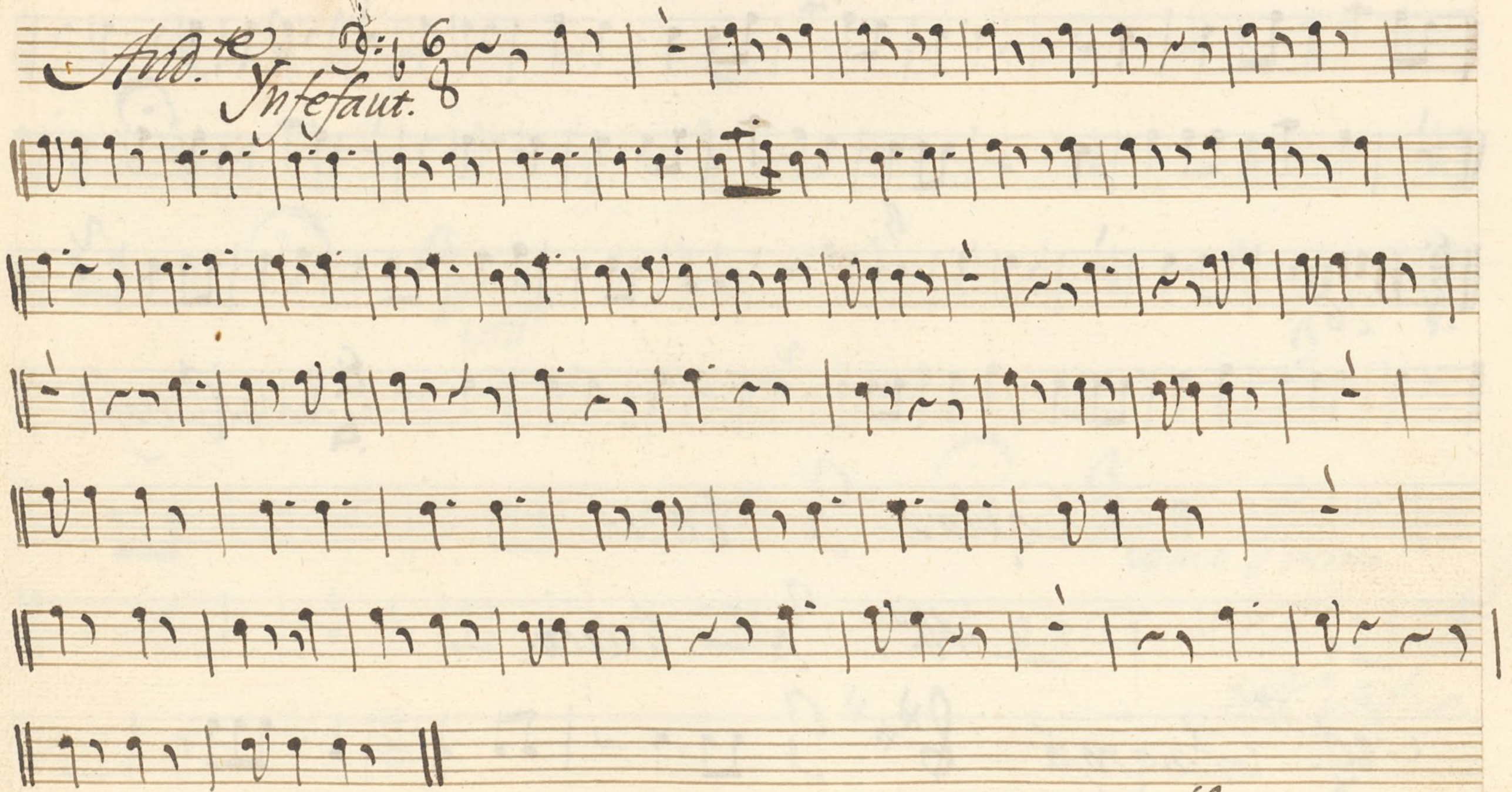
Amoroso.

3





*Trompa 1.<sup>a</sup> Tort. a 4.<sup>o</sup>*



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



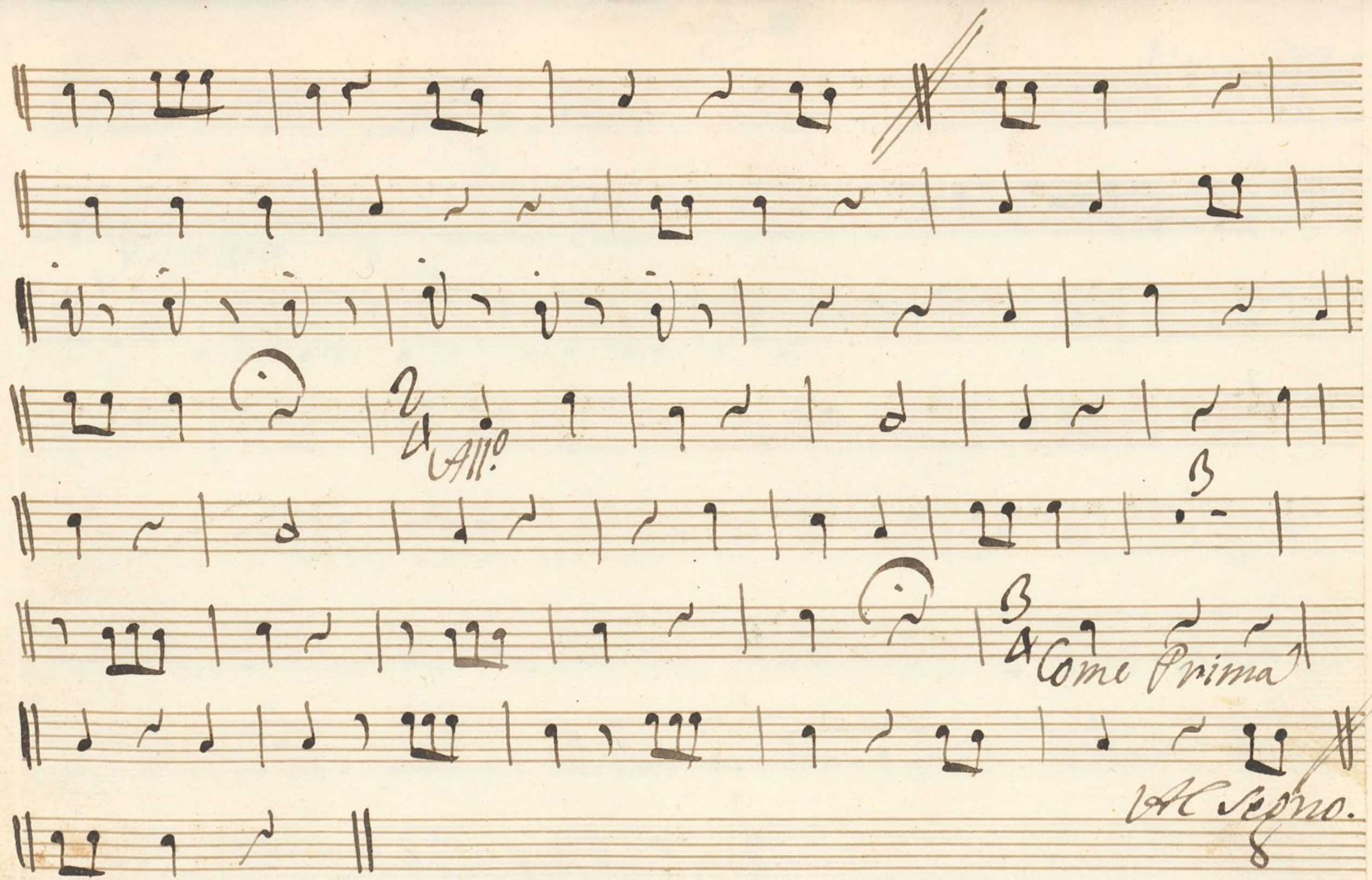
Handwritten musical score on five staves. The first staff begins with the tempo marking *All.<sup>o</sup>* and the time signature  $\frac{3}{4}$ . A measure rest is marked with the number 15 above it. The second staff has the tempo marking *Mod.<sup>ro</sup>* written below it. The fourth staff begins with a key signature change to two sharps (F# and C#) and a measure rest marked with the number 26 below it. The fifth staff concludes with the signature *Alto Parrafa.*

*Coplas. 3 tacet.*

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

Handwritten musical score on two staves. The first staff begins with the tempo marking *Seg. Amoroso*, followed by a key signature change to two sharps (F# and C#) and the time signature  $\frac{3}{4}$ . The second staff continues the musical notation.

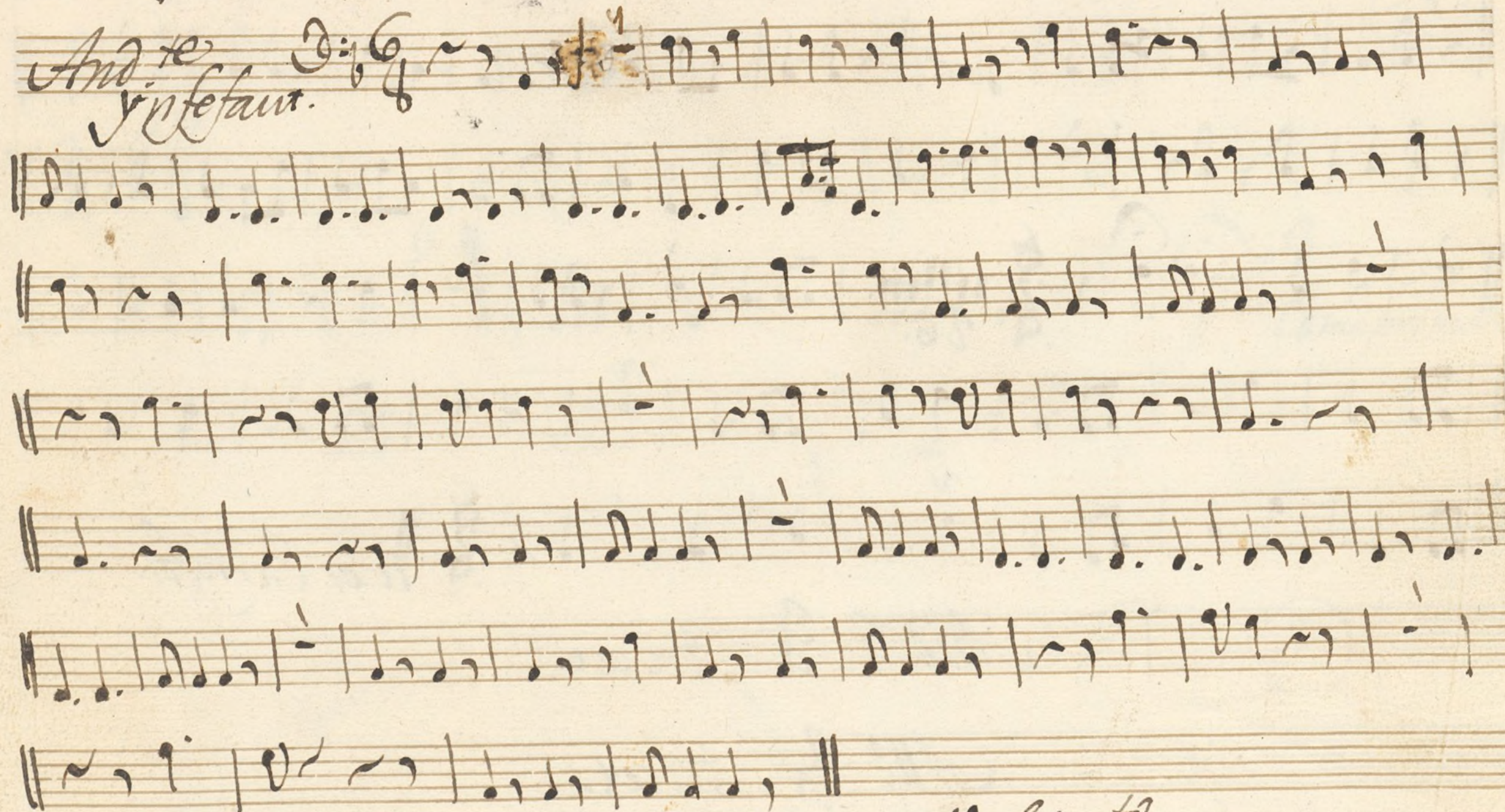






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Trompa 2.<sup>a</sup> Ton.<sup>a</sup> à A.<sup>o</sup>And.<sup>te</sup>  
in f. aut.Volti p.<sup>to</sup>



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

26.

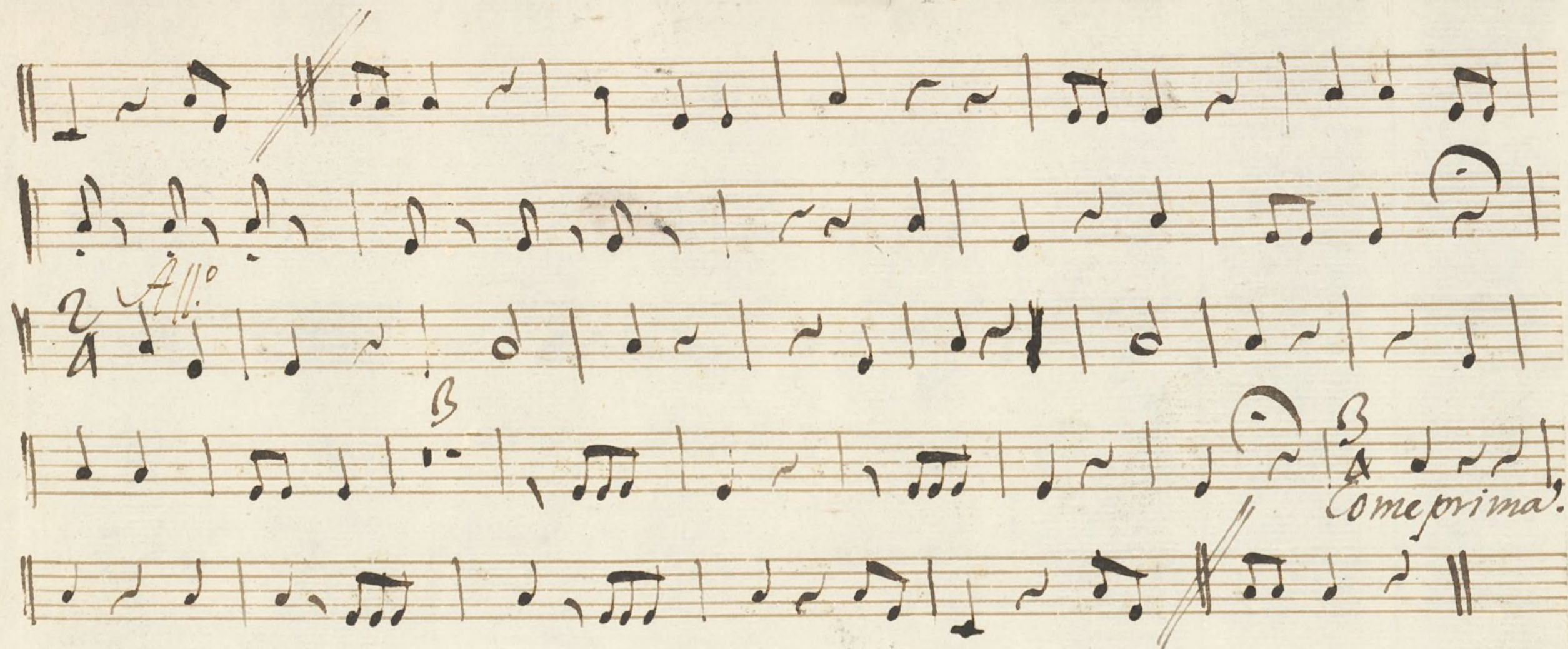
*Fin Paraph.*

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

*All.<sup>o</sup> 3/4 tacet.*

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







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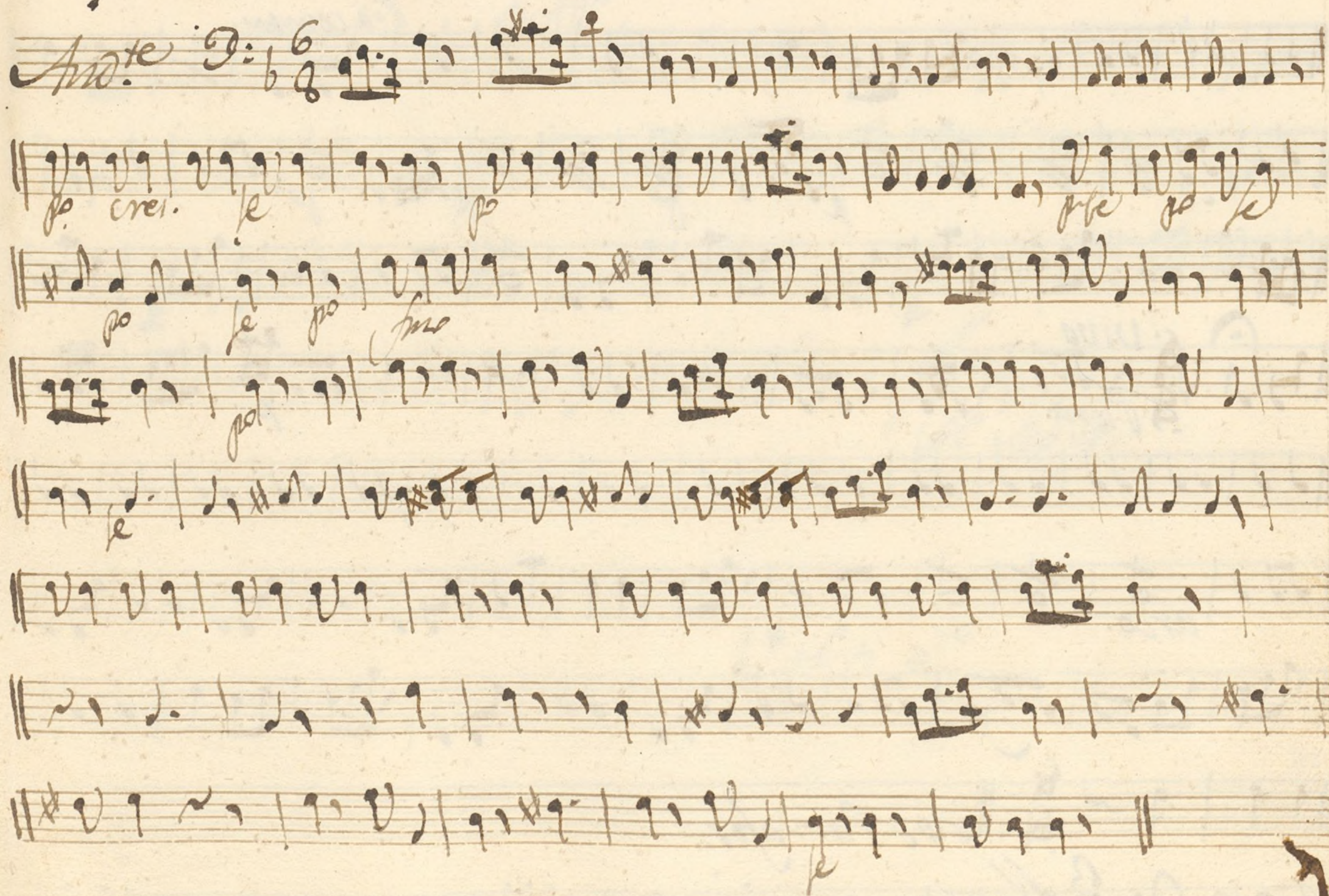


~~Libro 1~~

t

Mus 172-10

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

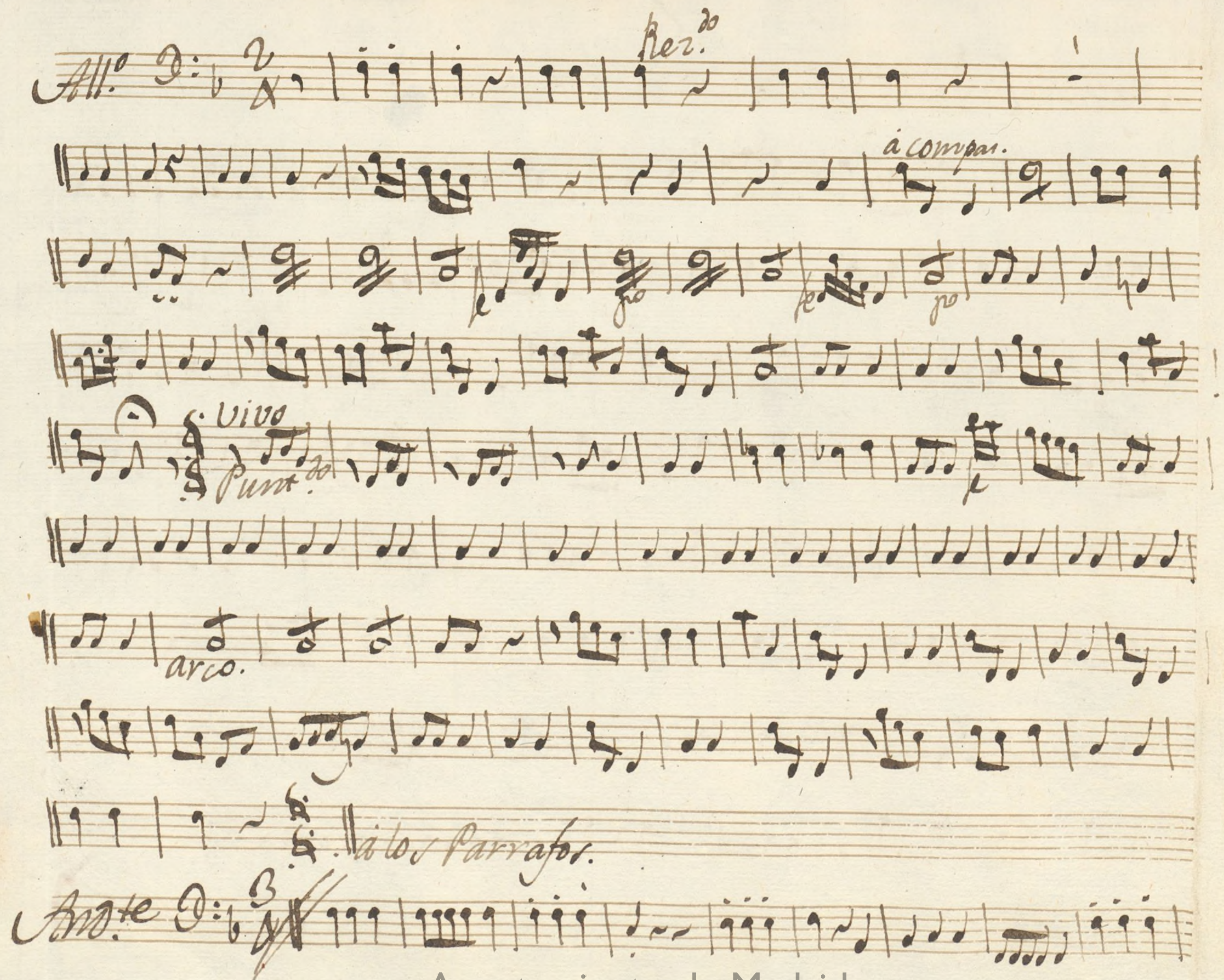




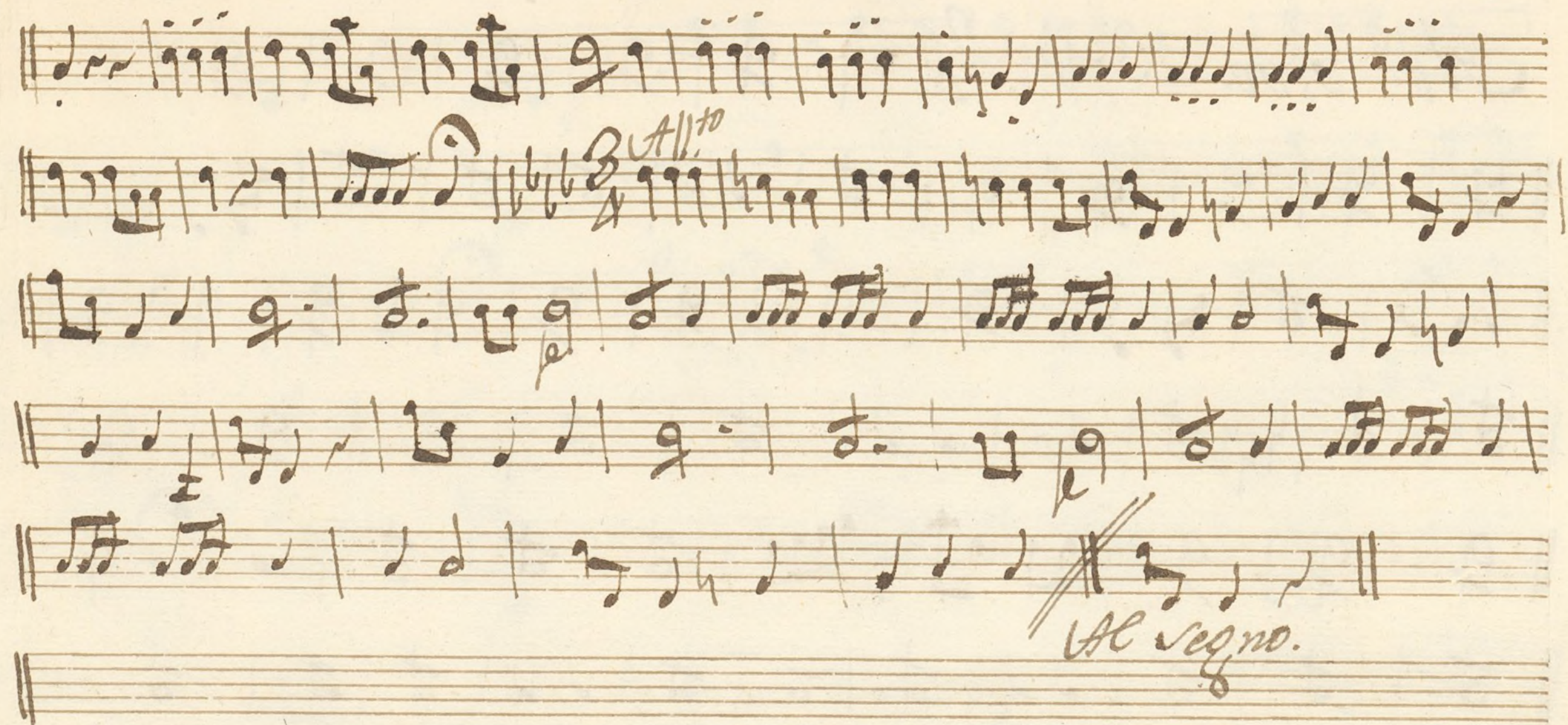
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

Key markings and annotations include:

- Allo* (first staff)
- Res.<sup>do</sup>* (second staff)
- à compas.* (third staff)
- Vivo* (fifth staff)
- Punt.<sup>do</sup>* (fifth staff)
- arco.* (seventh staff)
- Alto Parrafor.* (ninth staff)
- Ande* (tenth staff)

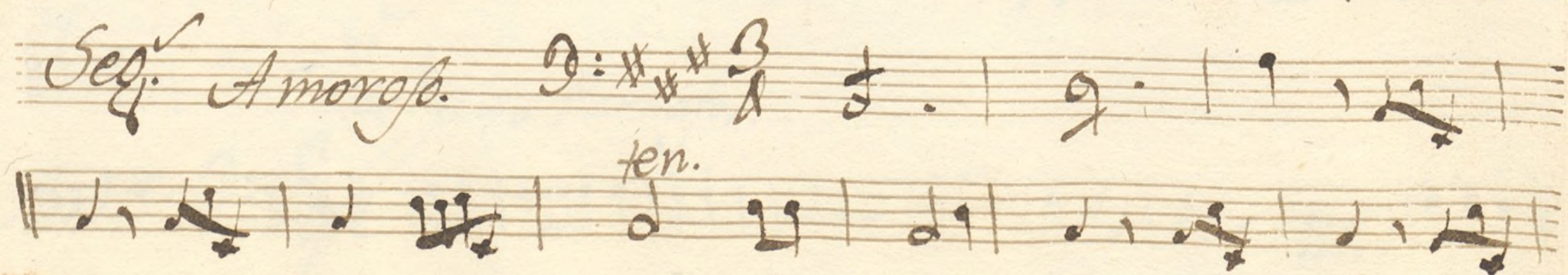
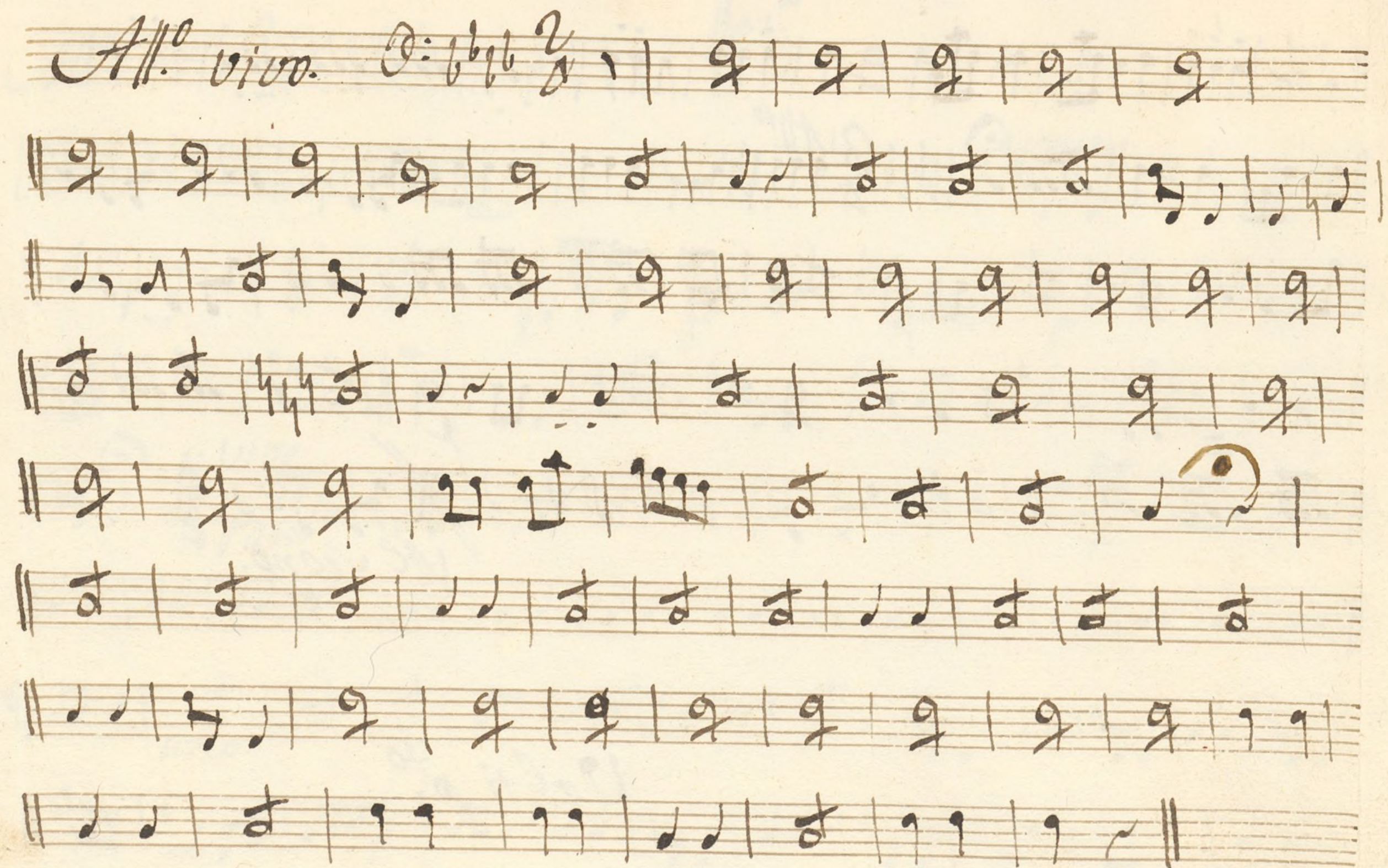






Volte p.<sup>to</sup>







Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and clefs. Handwritten annotations include "ten.", "come prima.", and "Allegro".



