

Fonadilla.

a' Duo;

Los temores de la Ronquillo;

{ La Ronquillo
y Alfonso

De el 3^{or} Azero;

1788.

All.^o

Poco f. p. Poco f. p.

Alf.

Que guerra Vi cen ta, que guerra vi
cen ta que con tanto empeño me a vi sa que
ven ga a su casa presto me a vi sa que ven ga a

su casa presto a su casa presto

Non.

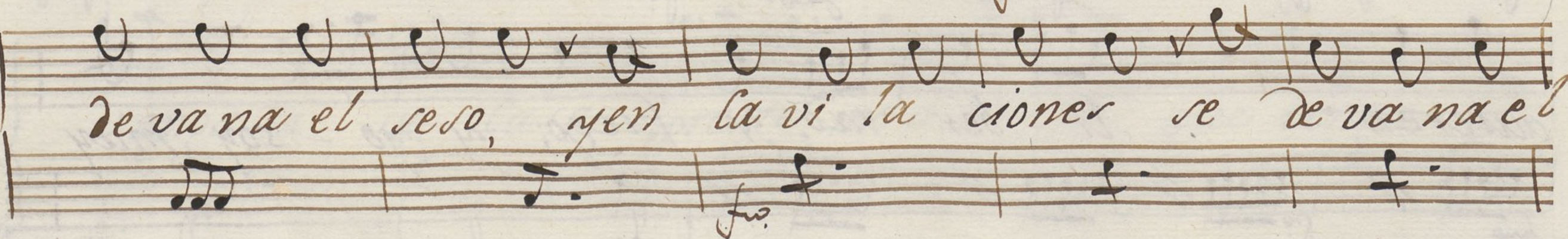
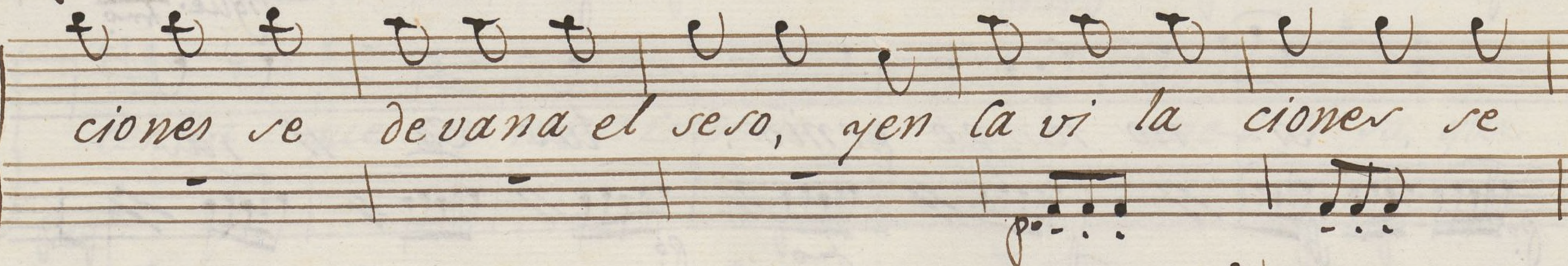
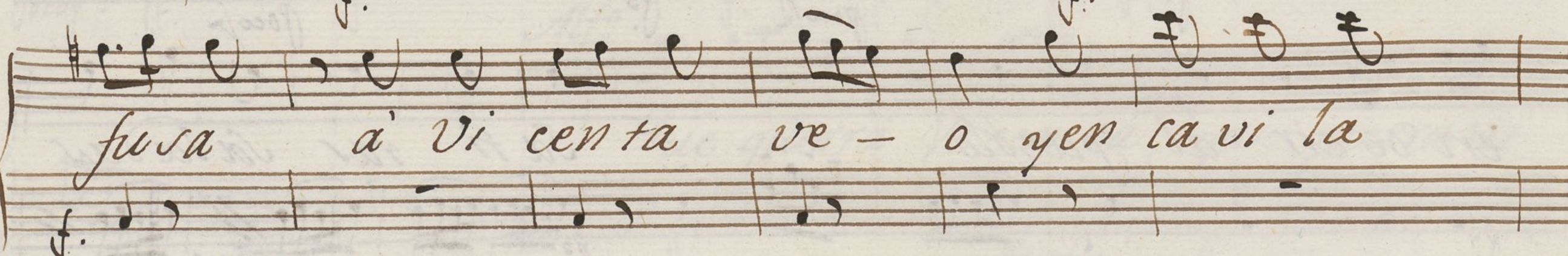
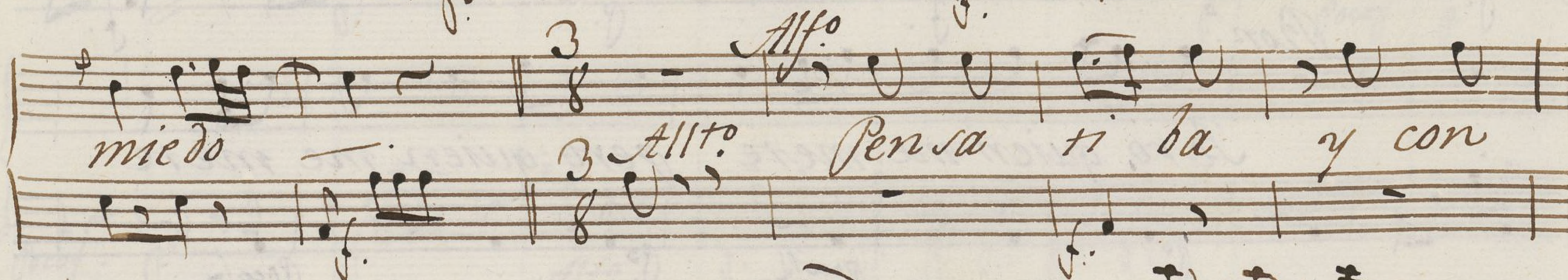
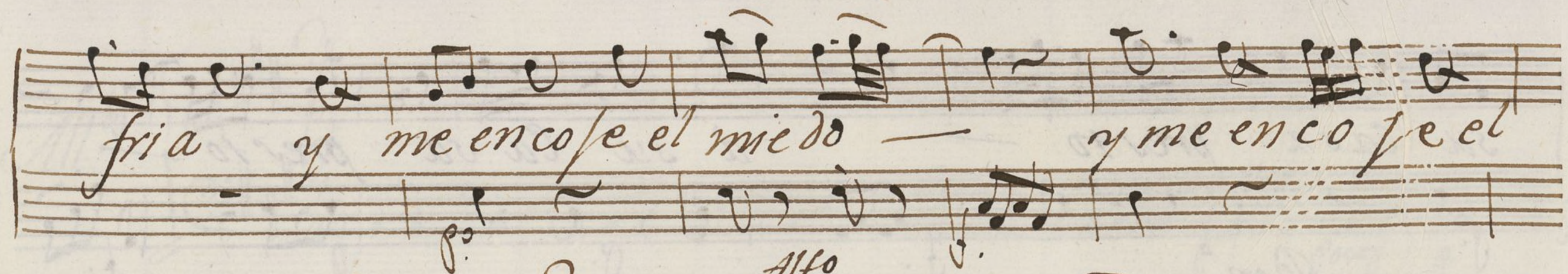
Pero quien me mete pero quien me mete

en de cir al pueblo Sa ti ras Sa ta das

si - no tengo genio las Sa ti ras

quieren li - ber tad y fuego, y yo - soy muy

Avuntamiento de Madrid



Non.
soso, se de vana el soso no se por mi

vida q. he de hacer en esto es

fmo tas tona di llas se ran mucho cuento, mas

po no sea co mo dan a lo que yo puedo, mas no sea co

po *se levanta ácele rada.* modan a lo que yo puedo es curso dar bueltas:

Alf.º *Pron.º* *a' buen tiempo* *Re - gar*
Vi centa - q. es es - to *di me si - go*
pue - do ser birte puer saber lo haxè con a fecto;
Pron.º *yl. cres.*
De cir te que ri - a *que salir no*
pue - do a' cantar a' Duo nada de estos bervo.

Alfo
Que es lo que di-ces q. es ————— q. es lo que dices puer
esta mos buenos: siendo de un Po e - - - ta
que compuso al tiem-po y es mas sa zo - na do que
Nabo en ad biento lo dicho di cho
Alfo *Pr.º* no des en e-so, *Pr.º* No he de cantar los, *Alfo* *f.* es ta mos


Pron.^o

Alto esta' buen lance

buenos esta' buen lance no es mal enredo mas quien me

piso en tal empeño en tal empeño

en tal empeño;



Parola;

Alf.^o -- Con que enfín cantar no quieres esta letra:

Ronq.^o -- No por cierto, q.^e para sátiras bastan
el Diario, y el Correo;

Alf.^o -- es verdad, y halli nosotros no es corto
el papel q.^e hacemos; mas ya q.^e cantar no gustas,
letras de burlas, y juegos, á qui traigo un Minuetillo::

Ron.^o -- Venga á ver;

Alf.^o -- en solfa puesto, por si quieres cantarle,
como sabes al Salterio:

Ron.^o -- No sé cosa; mas pues gusto servir á todos
veremos si haciendo lo que pudiese
á de empeñarle á cierto;

Toca, y canta el Minué

Parola)

Alf.^o -- Bien, bravo, viva la Vicenta;
un fandango, no ay remedio.

Los 2.

All:

De/a lo

De/a lo basta no moles

temos

y las segui di llas

que can

sigue. fmo

tar de vemos

do ra si quiere

Ron.^o
bien has dicho

Alfo
las Xe ma - ta re mos

ella *mo* *po* *yl cres.*
Pues al

pues al punto comen ze mos

punto comen ze mos ya bre

los 2.
Pues al

viemos; pues al punto co - men ze mos pues al

punto co men zemos;

Seg.⁵

All.^o

los 2.

un sa

un Sa ti ro ex clu

ido un sa ti ro exclu ido un sa ti

ro exclu i do un sa ti ro exclu i do ex

de entre las gracias

clui do.

de entre las gracias pro cu ra ba con
pro cu ra ba con

riva cu brir su saña cu brir su

saña cuantas mi

The image shows a handwritten musical score on aged, slightly stained paper. The score is written in brown ink and consists of several staves. The lyrics are in Spanish and are written in a cursive hand. The music includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). There are also some crossed-out staves at the beginning of the piece. The overall appearance is that of a historical manuscript.

se rias cuantos no xho xer

Pa de ce el Alma por las pa siones es

clavos in fe li zer de nuestro propio Amor ha

po.

The image shows a handwritten musical score on aged, slightly stained paper. The score is written in brown ink and consists of six systems of music. Each system has two staves, with the upper staff containing the melody and the lower staff containing a bass line or accompaniment. The lyrics are written in a cursive script between the staves. The first system has the lyrics 'se rias' and 'cuantos no xho xer'. The second system has 'Pa de ce el Alma' and 'por las pa siones es'. The third system has 'clavos in fe li zer de nuestro propio Amor ha'. The fourth system has 'po.' at the end. The paper has some foxing and wear, particularly along the edges.

A handwritten musical score on aged, slightly stained paper. The score is written in brown ink and consists of ten staves. The first three staves are grouped by a large left brace. The lyrics are written in a cursive script below the staves. The music features various note values, including minims, crotchets, and quavers, with some passages marked with 'p.' for piano. The lyrics are in Spanish and appear to be a religious or moralistic text.

cer por co no ce - ros y o bra reis me for

Sa bed q. el A - mor pro pio sia

rey nar llega per turba y des con po ne per turba y

des con pone y der con po - ne

qual quier ca

ve za

Al Sepno:

+

Mus 179-5

Violin I.

Sonad^a a Duo. //

Del s.^r Azero. //

##

A handwritten musical score on aged, yellowed paper. The title 'Allegro' is written in a large, elegant cursive script at the top left. To its right, the time signature '2/4' is clearly marked. The score consists of approximately 12 staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The handwriting is fluid and characteristic of the 18th or 19th century. The paper shows signs of age, including slight discoloration and some minor stains. At the bottom center, there is a faint, modern watermark that reads 'Ayuntamiento de Madrid'.

All^{to}

f. *p.* *f.* *p.* *f.* *p.* *f.* *p.o.*

fmo *fmo* *fmo* *fmo* *fmo* *fmo* *fmo* *fmo*

p.o. *p.o.* *p.o.* *p.o.* *p.o.* *p.o.* *p.o.* *p.o.*

cres *fe.* *sf.* *il* *cres.*

P. S. //



Minuet, y fandango race. y sigue final.

Mus 178

Allegro. & 2/4

fmo *simili* *fmo* *p.* *sf.* *p.* *fmo*

fmo *p.* *il - - - - -* *creo:* *f.*

fmo

f. p. Seg. //

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

Key markings and annotations include:

- Seq. 8* (top left)
- All.* (top left)
- f.* (forte) and *p.* (piano) dynamic markings throughout.
- cres:* (crescendo) markings on the 7th and 9th staves.
- fmo* (first movement) on the 7th staff.
- D.C. al Segno.* (Da Capo al Segno) on the 10th staff.
- Final* with a double bar line and repeat sign on the 10th staff.

tl

Mus 179-5

Violin 2^o

Sonad^a a Duo. //

Del 5^{or} Acto. //

//.

Allegro $\frac{2}{4}$

The musical score is written on ten staves. The first staff begins with the tempo marking *Allegro* and the time signature $\frac{2}{4}$. The music is characterized by frequent use of slurs and accents, indicating a lively and expressive performance. Dynamic markings include *sf* (sforzando), *p* (piano), *f* (forte), and *fmo* (forzando molto). The notation is dense, with many beamed eighth and sixteenth notes. The paper shows signs of age, with some staining and wear along the edges.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is three sharps (F#, C#, G#). The time signature is 3/8. The score is written in a cursive, handwritten style.

Dynamic markings include: *fmo*, *p.*, *f.*, *ff.*, *il*, *creo:*, and *f.*

Other markings include: *Alto*, *3*, and *f. S.*



Minuet, y fandango tacc. // y Sigue final. //

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *fmo*, *p*, *sf*, and *creo*. The score is written in a cursive, handwritten style, typical of 18th or 19th-century manuscripts. The top staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The music is organized into measures, with some measures containing multiple notes or rests. The overall layout is dense, with many notes and markings across the staves.

Solri à las Seq.

Segno

Handwritten musical score for a piece titled "Segno". The score is written on ten staves, featuring complex rhythmic patterns, including many sixteenth and thirty-second notes, and dynamic markings such as *f* (forte), *p* (piano), *cres:* (crescendo), and *fmo* (finito). The notation includes various accidentals (sharps, flats, naturals) and phrasing slurs. The piece concludes with a double bar line and the instruction "D.C. al Segno. y fin al".

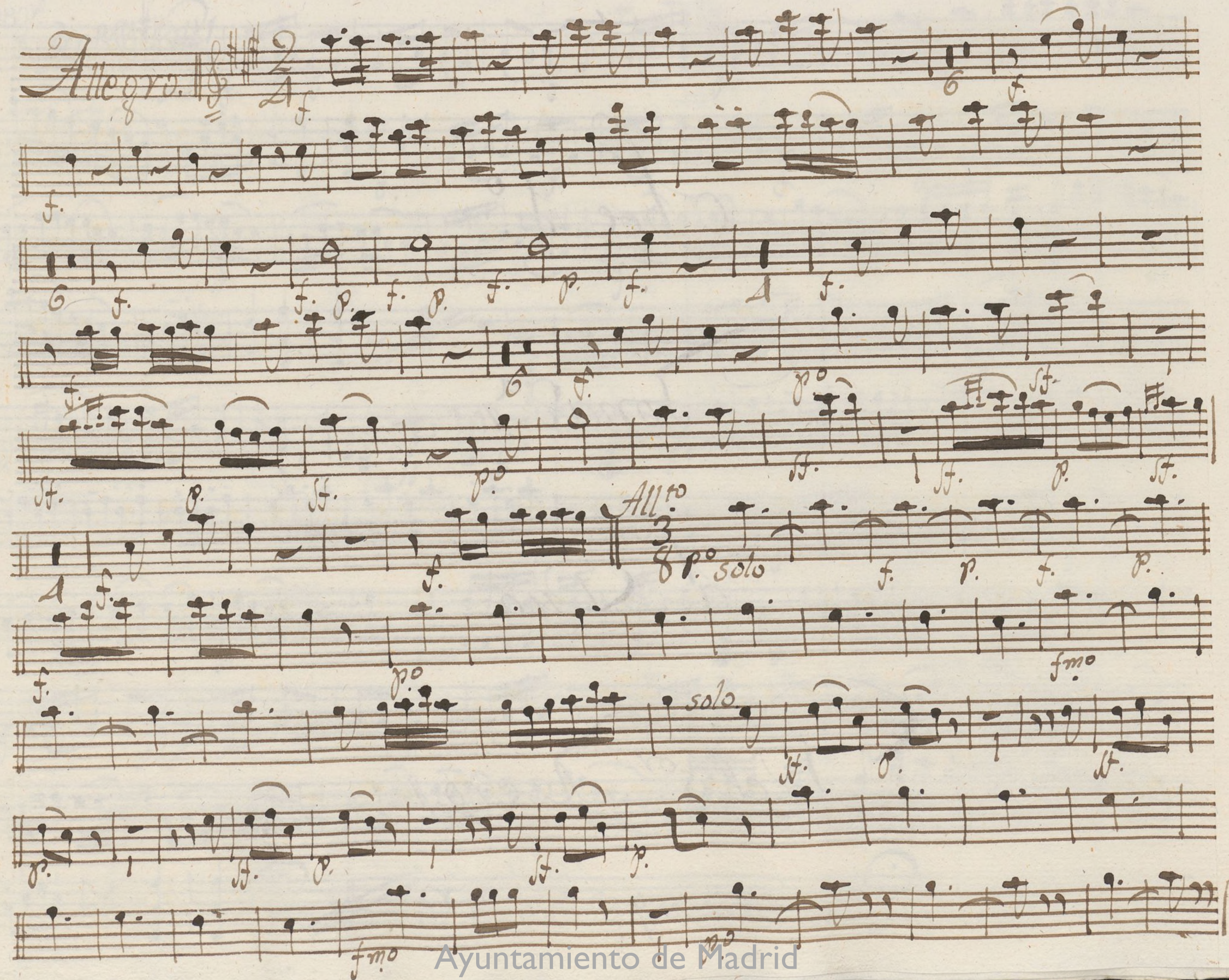
Oboe 1^o

Fonad^a //

a Duo.

Del 5^{or} Azero. //

//



Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *f.*, *p.*, and *fmo*. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in a fluid, cursive style typical of 18th or 19th-century manuscript notation.

Minuet, y fandango. Face, y si que el final.

Continuation of the handwritten musical score. The sixth staff begins with the tempo marking *All.* and a time signature of 2/4. The notation continues with various notes, rests, and dynamic markings. The piece concludes with a double bar line and a repeat sign.

Voltri.

Sequi 2^o //

Allegro.

2

6

f.

f.

f.

2

f.

7

f.

2

pmo

3

p.

creo:

f.

2

fmo

po

f.

4

f.

f.

D. C. al segno, y final //

tr

Mus. 179-5

Oboe 2^o.

Fonda^a.

1^a Duo.

Del S.^{or} Azero.

||

Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a time signature of 2/4. The score is marked with various dynamics such as *f.* (forte), *p.* (piano), *ff.* (fortissimo), *fmo* (finito), and *solo*. The first staff begins with a large *All.* (Allegro) marking. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The notation is written in brown ink on aged, slightly stained paper. A watermark "Ayuntamiento de Madrid" is visible at the bottom center of the page.

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 single system across the staves.

Key markings and annotations include:

- f. p.* (forte piano)
- fmo* (finito)
- 16* (measure number)
- Minuet y fandango tace.*
- y sigue el final.*
- Allegro.* (tempo marking)
- 2* (time signature)
- f.* (forte)
- vo* (voice)
- solo* (solo)
- il cres.* (crescendo)
- fmo* (finito)

Solti.

Segno //

Allegro

D.C. al segno y final //

tr

Mus 179-5

Trompa 1^a //

Sonada //

1^a Duo //

Del 5^{or} Azero //

//

In D.

Allegro.

3: 2
4

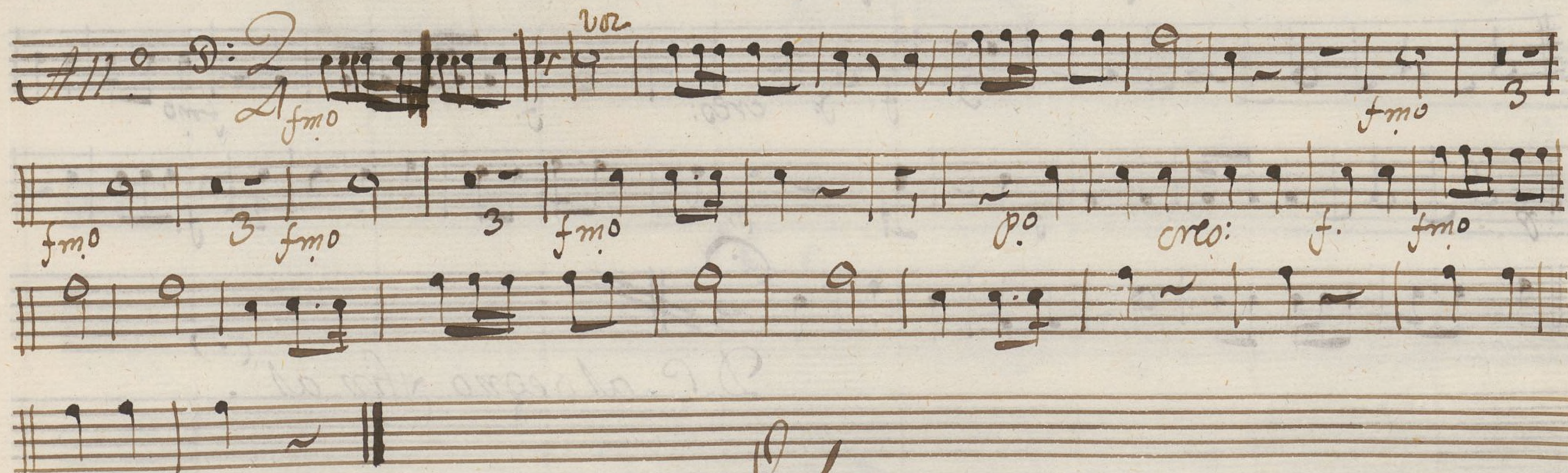
Renuta

All^{to}

cres:



Minuet, y fandango tace. y sigue el final.



Solti.

Sequidillas. p.

All.^o 3/4

6 f. 5 f.

2 f. pmo

3 f. p. cres: f. fmo

f. f. 2 f.

D.C. al segno y fin al.

tu

Mus 179-5

Tronpa 2.^a

Sonad.^a //

1.^a Duo. //

Del 5.^{or} Azcero. //

//



Minuet, y fandango tace. y sigue el final.



Solri.

Seguidillas.

Allegro. 3:2

f. *p.* *cres.* *f.* *fmo*

D.C. al segno, y fin al //

21 Bajo || Tonada a Duo. || Oct 5. || Azco. ||

Ayuntamiento de Madrid

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.

Dynamic markings and other annotations include:

- p.* (piano)
- fmo* (finito)
- p^o* (piano)
- f.* (forte)
- il cres:* (crescendo)
- sf.* (sforzando)
- final*
- All.* (Allegro)
- vor* (vocal)
- Minuet, y fandango tace, y Sigue el final.*
- Simili*
- il --- cres:*

