

Leg. 1. n. 18.

(Leg. 3. n. 39.)

Mus 178-5

+

40.

Tonadilla

à solo

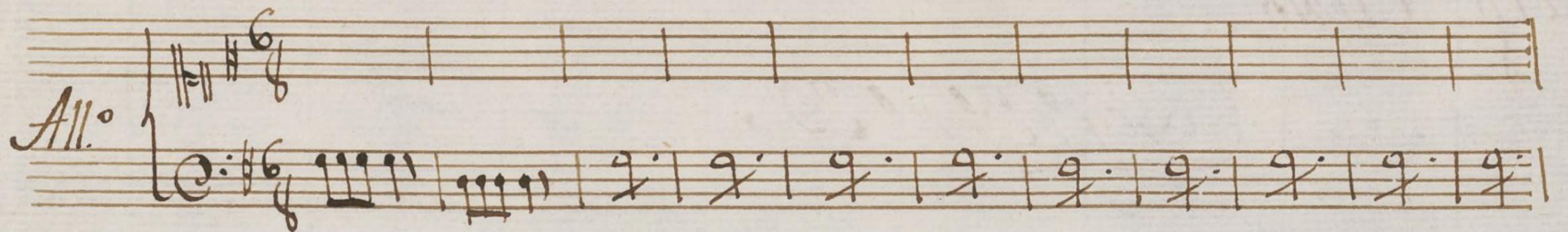
el Remedio del Sangoso.

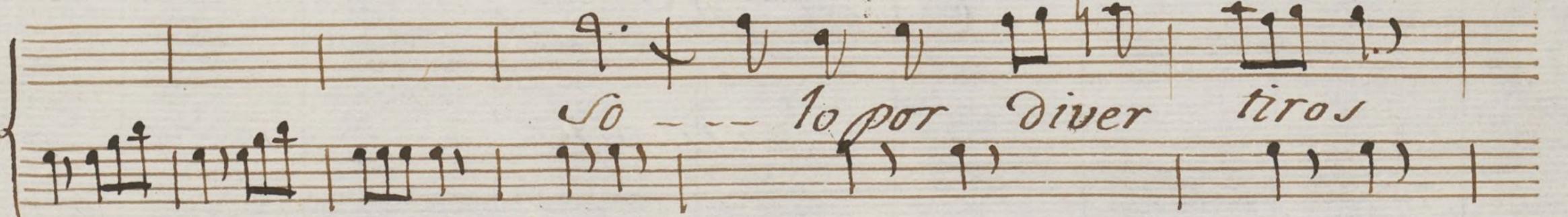
Con Viol. &

+ Trompa.

Del S.^{ro} Castel 1769.

178-5

All.^o 



Só - - - lo por diver tiros



Mos queteras del alma oy me ofrez -

co gustosa si y apasionada

Suplicando rendida q.^e una tonada

me escheis puer la ofrezco a vuestras plan-

ta. ella es mui lin-

da ella es mui guapa y Creo a degus-

tardes pero escu-

charla pero escucharla

Es el caso q.e quiero remedaros con gracia

el lance q.e avr q angoso tubo con una Maja

va ia de quento c. c. de chiste vaya c. c.
 atencion monos mios q. asi se Cantar.

And.te 36
 48
 36
 48
 en -

el paseo del prado se deso ver cierta

Niña se y un -

petimetre gangoso tiernamente la de

cia y un Petimetre gangoso tier-

ndamente la de cia *And.te*
Madamita del-
puei ya que da li-

alma si usted - gustave
cencia queri do dueño

gela, sirba esta
explicare la

planta, y este buen talle
Causa' de mi desvelo

mande, y ordene pues deseo ser
esta es tu mano da mela dueño

Virlla como a mi nene, pues
mio perdone er mano da mela

Pues da mela
como a mi perdone er-

Nene
mano. Janda fuera l'empusor
Laiba ere quarto de meces.
Jai es un grano de ariv
lo q. me pide el menguado.

All.^{to} *Vaia q^e me a gustado*
entiendo tu do^s lencia

el mala dero
q^e es toda fuega

Explique q^e ia digo su pensa-
pero amigo aqua aqua q^e es el ve-

miento
medio *con adverten-*
y no se tar-

cia
ve *q^e vino me gustase cierto*
pues mire q^e la vida

ge
Cierto
que sino me pu-
pues mire que la

ta se tendra pacencia
Vida puede costarle

tendra
se burla usted
no por

Cierto me pare cio
Es bove ria si-

no que enbiendo un buen mozo que que hace la la-
no que enbiendo un discreto que

la morirse de risa

de risa luego mi a-

fecto es matraca y mi amor es fanta

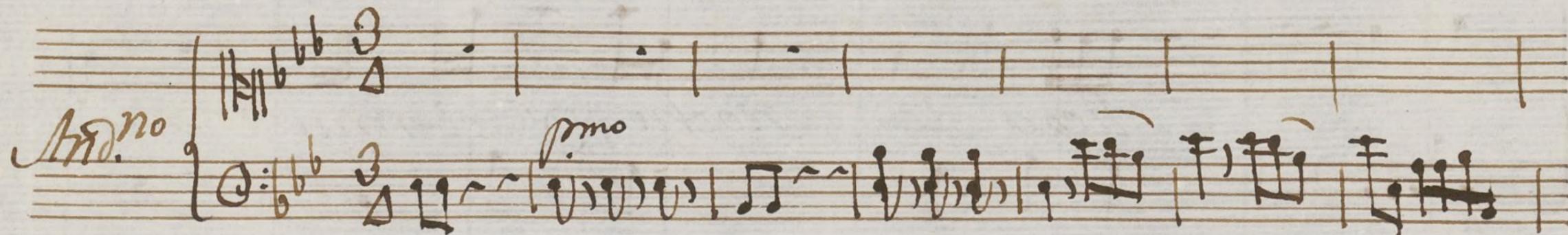
sia pues agur agur pero antes es-

cuchen las seguidi llas escucherr las

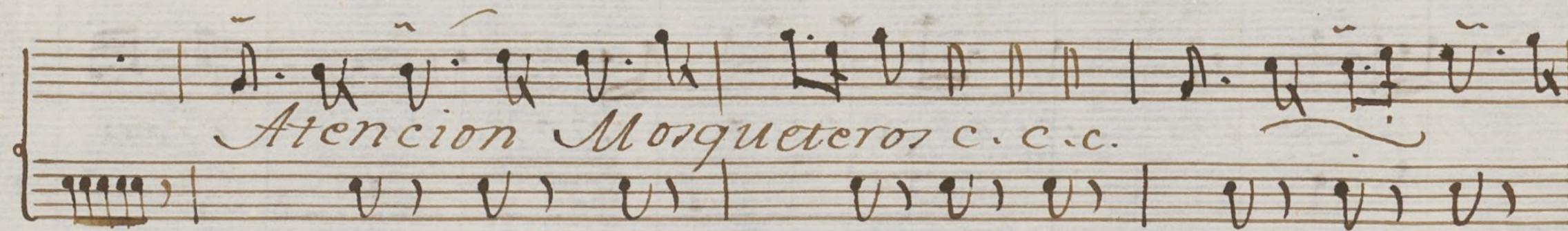
Seguidi Nav.



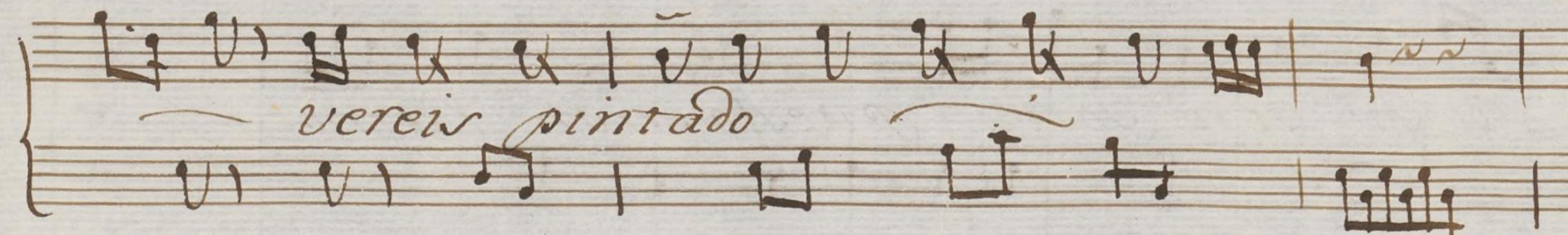
And. no



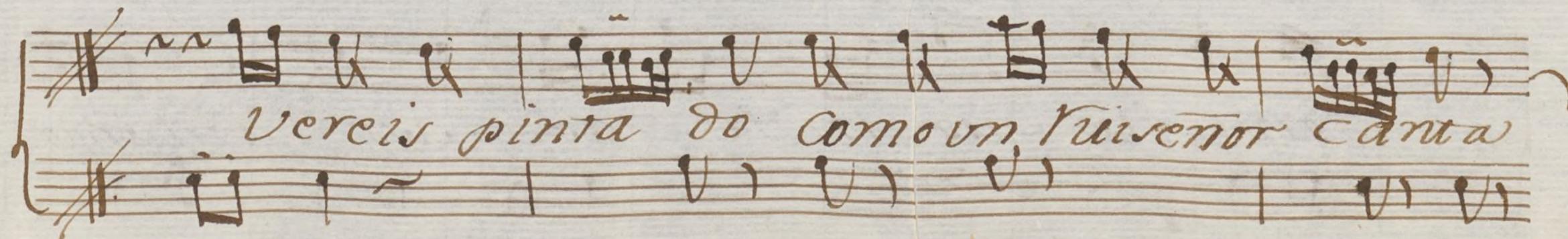
Atencion Morqueteros c.c.c.



vereis pintado



vereis pinta do Comon Ruiñenor Cantar



por el Vera no por el Verano

llega la noche, y el mui ufano

mui Cari ñovo y ena morado cerca

de su Con sorte puesto en un Varano

divierte sus triste zas asi Cantando

Handwritten musical notation on a five-line staff, featuring various note values and rests.

pi pi pi pi pi pi pi

Handwritten musical notation on a five-line staff with lyrics written below it.

di con q.^e pra cia ai con q.^e ala go alter-

Handwritten musical notation on a five-line staff with lyrics written below it.

na Consonancias su dulce Canto al-

Handwritten musical notation on a five-line staff with lyrics written below it.

terna consonancias su dulce Canto

Handwritten musical notation on a five-line staff with lyrics written below it.

su

*Esto se acave
di simular las faltas
sino gustar es*



miento de Madrid

Violin 1.ª Ton.ª a Solo el Vemedo del Sangoso.

Handwritten musical score for Violin 1.ª, titled "Ton.ª a Solo el Vemedo del Sangoso". The score is written on ten staves in brown ink on aged paper. It begins with the tempo marking "Allo" and a 6/8 time signature. The music features a variety of rhythmic patterns, including sixteenth-note runs and triplet figures. Dynamic markings such as "Dol.", "fmo", "p", "fe", and "Desp.º" are used throughout. The piece concludes with a final "Allo" marking and a double bar line.

Pastoral. $\#6$ C 6/8

And. C 6/8

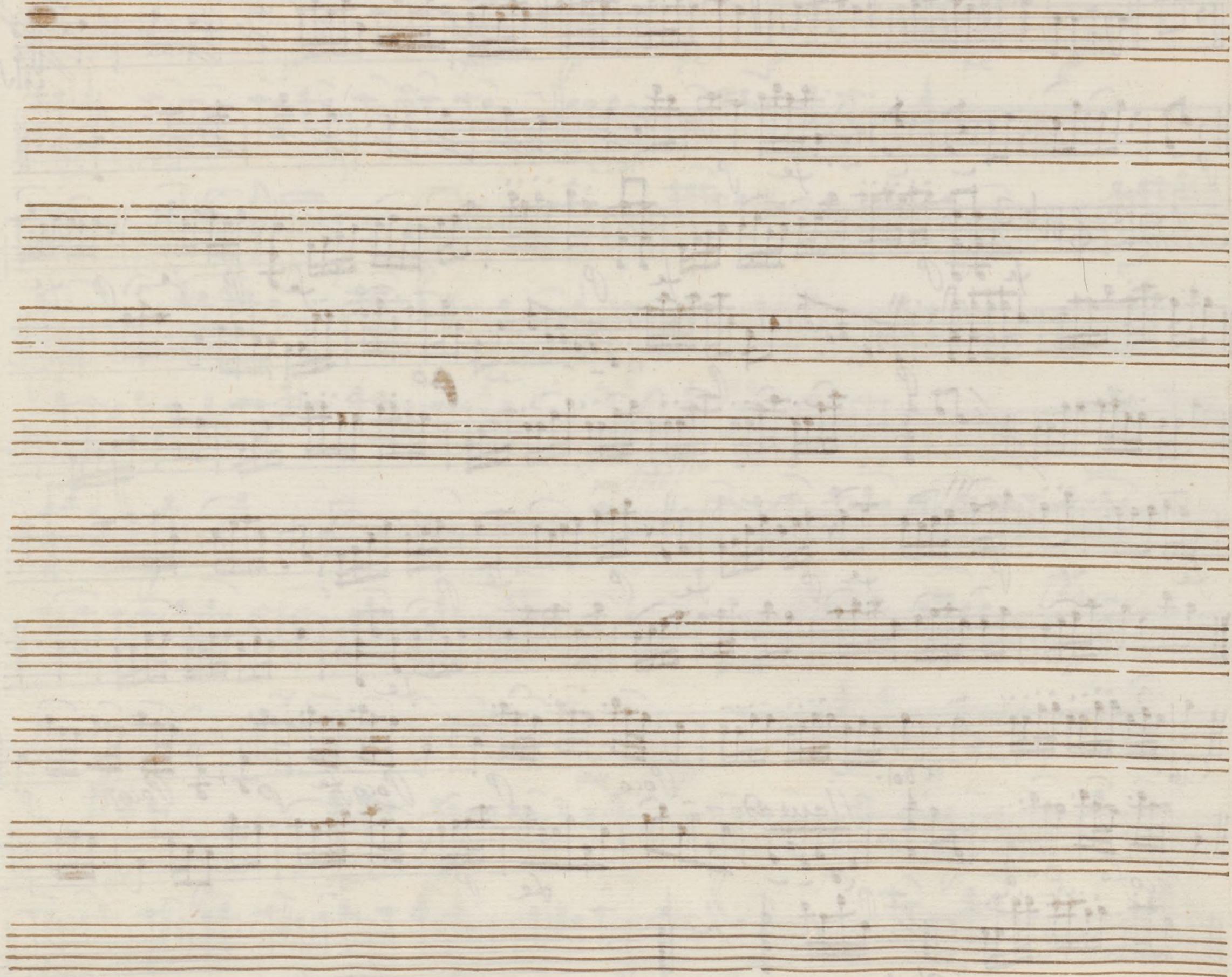
And. no.

Muave.

Para. / al Segno

All. to C 6/8

Handwritten musical score for guitar, consisting of ten staves. The notation includes treble clefs, time signatures (3/4, 6/8), and various musical symbols such as notes, rests, and ornaments. Dynamic markings include *p*, *f*, *And.*, *Allegro*, *Poco f*, and *Hauzado*. The piece concludes with a double bar line and the tempo marking *Allegro*.



Violin 2.º ton.ª a Solo el Remedio del Gangoso.

Mus 178-5

All.º

Sigue

All.º

Pastoral.

Handwritten musical notation for the first system of a 'Pastoral' piece. It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bottom staff is in bass clef. The music features a melody with notes marked 'p' (piano) and 'fe' (forte). A 'Segue' instruction is written above the second measure of the bottom staff.

Handwritten musical notation for the second system of the 'Pastoral' piece. It consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 6/8 time signature. The bottom staff is in bass clef. The music features a melody with notes marked 'p' and 'fe'. An 'And.' (Andante) tempo marking is written above the first measure of the top staff.

Handwritten musical notation for the third system of the 'Pastoral' piece. It consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 6/8 time signature. The bottom staff is in bass clef. The music features a melody with notes marked 'p' and 'fe'. An 'And. no.' (Andante no.) tempo marking is written above the second measure of the bottom staff.

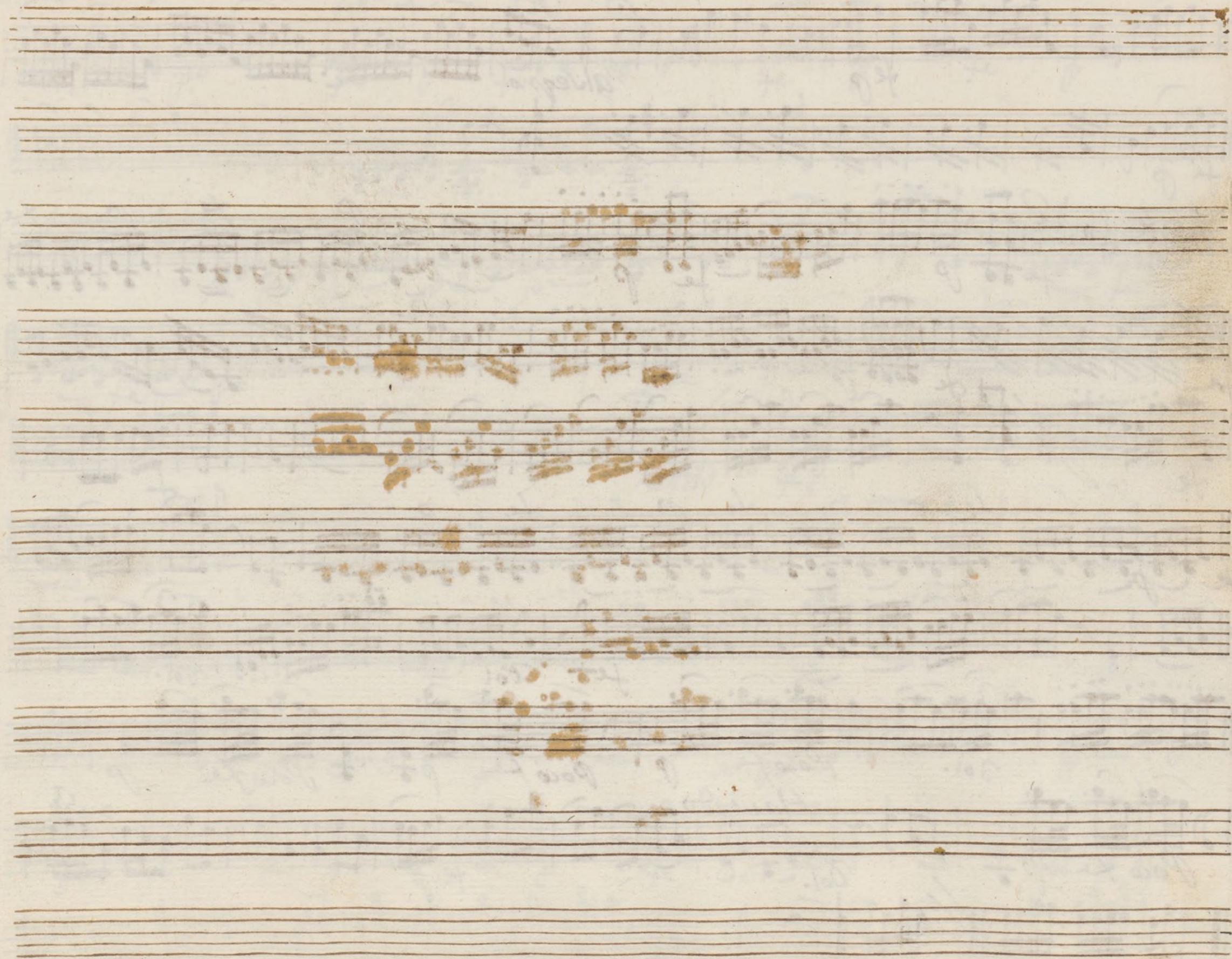
Handwritten musical notation for the fourth system of the 'Pastoral' piece. It consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 6/8 time signature. The bottom staff is in bass clef. The music features a melody with notes marked 'p' and 'fe'. A 'Para Al segno Ripete' instruction is written above the final measure of the bottom staff.

Handwritten musical notation for the fifth system of the 'Pastoral' piece. It consists of two staves. The top staff is in treble clef with a key signature of two flats (Bb, Eb) and a 6/8 time signature. The bottom staff is in bass clef. The music features a melody with notes marked 'p' and 'fe'. An 'All. no.' (Allegretto no.) tempo marking is written above the first measure of the top staff.

A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in brown ink on aged, slightly yellowed paper. The annotations include:

- fe p* (first staff)
- allegro* (first staff)
- And.* (second staff)
- fe p* (third staff)
- fe* (fourth staff)
- fe p* (fifth staff)
- fe p* (sixth staff)
- fe p* (seventh staff)
- fe p* (eighth staff)
- fe p* (ninth staff)
- allegro* (tenth staff)

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. There are several instances of *fe* (forte) and *p* (piano) markings, as well as *allegro* and *And.* (Andante) tempo markings. The notation is dense and characteristic of 18th or 19th-century manuscript notation.



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Mus 178-5

Trompa 1.^a Ton.^a a Solo el Remedio del Sangoso.

In G.

All.^o

p^{mo}

p

fe

p

1

2

3

Dep.^o

All.^o

3

mai venado.

p

p

p

V. F.

Desp.^o *In G*

And.^{no}

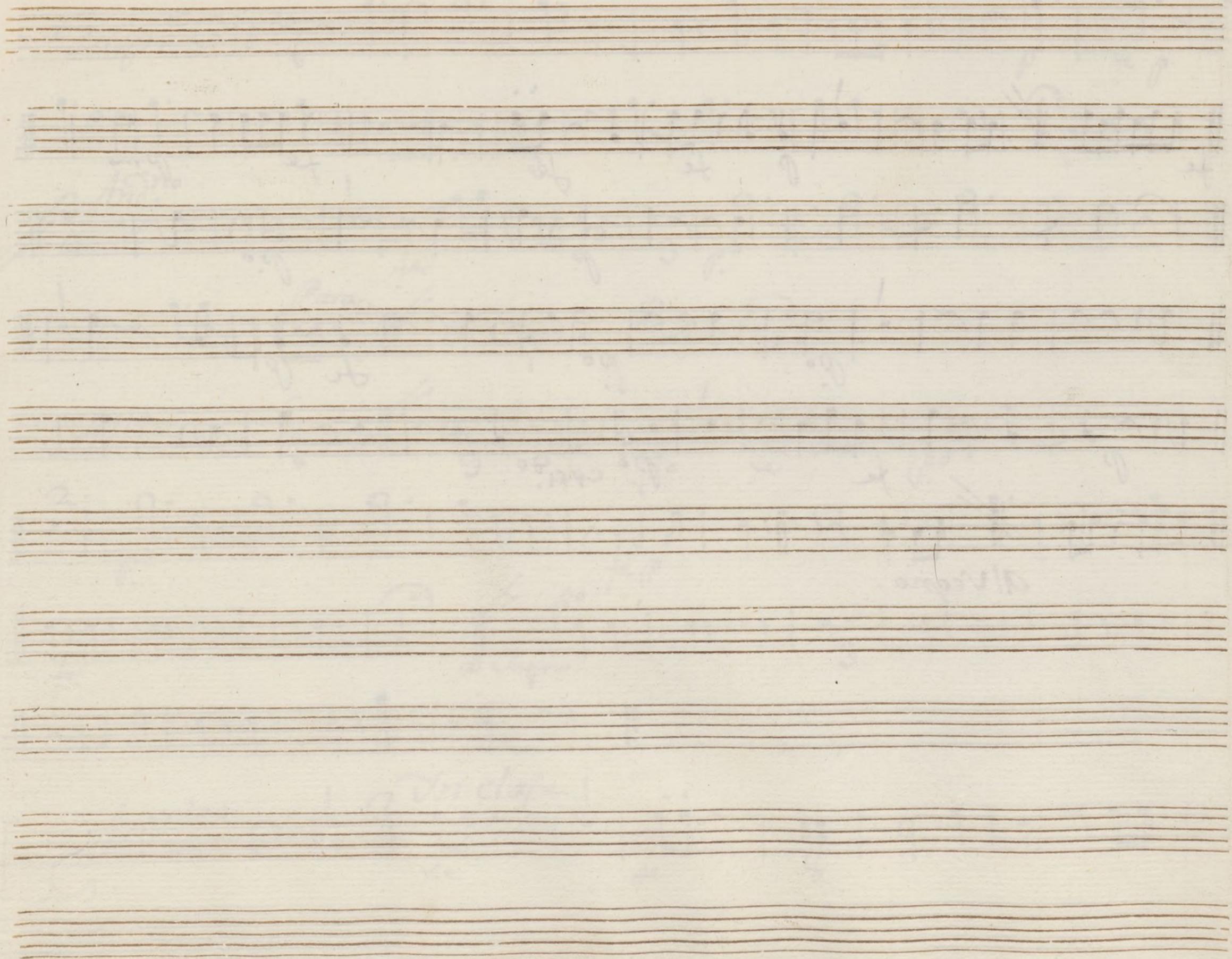
Para. al segno Repite

Alto

Al segno.

And.^{te} *In elafa.*

Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings such as *f*, *p*, *p.º*, *p.º cre.º*, and *Allegro.*. The score is written in brown ink on aged paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of several measures with notes, rests, and slurs. Dynamic markings are placed below the notes. The fifth staff ends with a double bar line and the tempo marking *Allegro.*



Trompa 2.^a Con.^a Solo el Remedio del Sangoso.

All.^o *In G.* Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff with dynamic markings *fe* and *p*.

Musical notation on a single staff.

Musical notation on a single staff with dynamic markings *p* and *fe*.

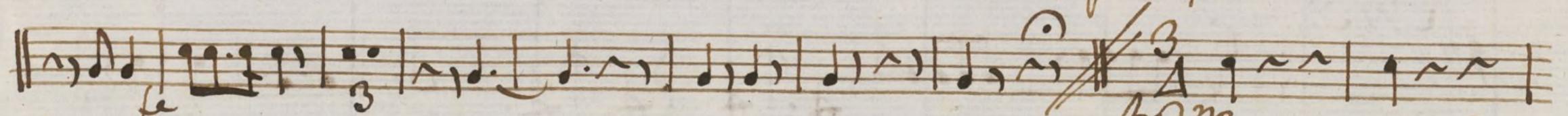
Musical notation on a single staff with dynamic markings *p*, *Desp.^o*, *All.^o*, *fe*, *fe*, and *Pastoral.*

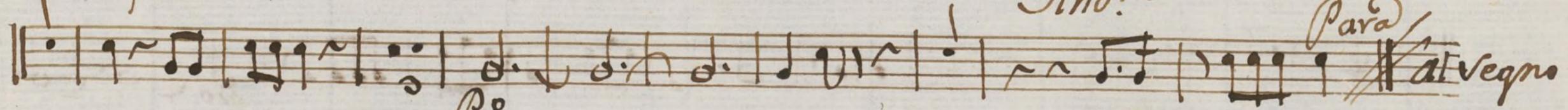
Musical notation on a single staff with dynamic markings *p*, *fe*, *p*, *p*, and *p.^o*.

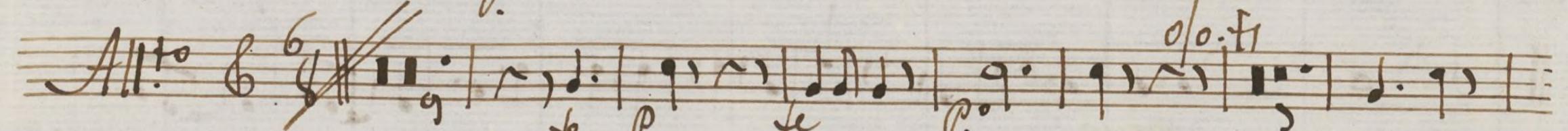
Musical notation on a single staff with dynamic marking *V. P.*

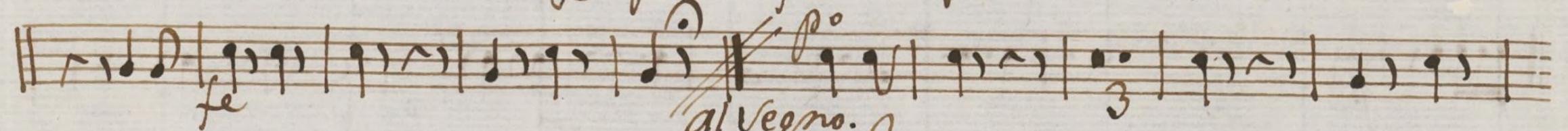
In I.

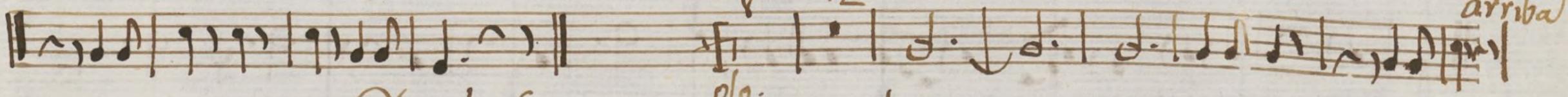
Desp. 6/8 

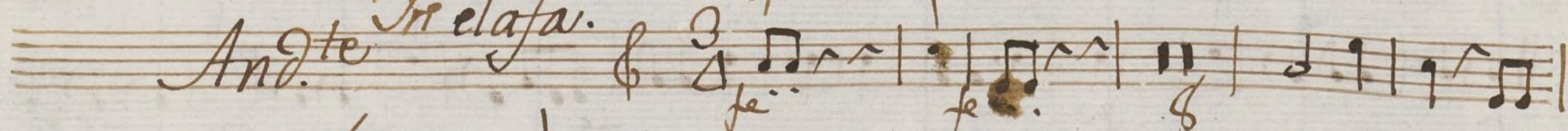
And. no 3/4 

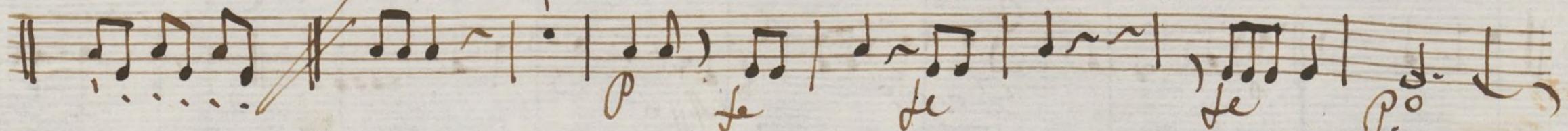
Para al Vegno 3/4 

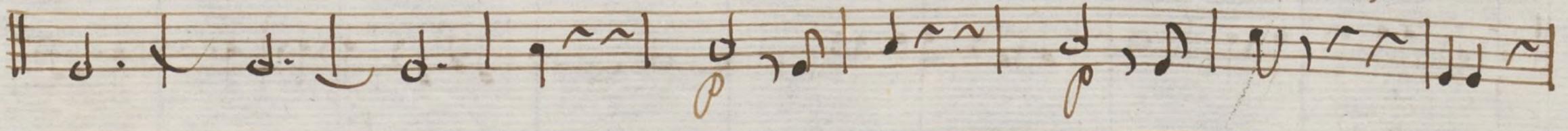
All. 6/8 

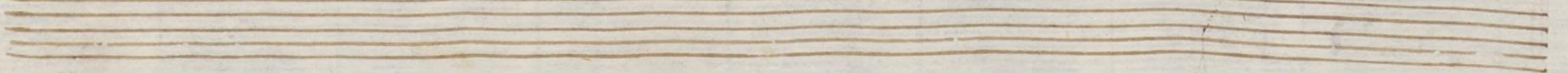
al Vegno. 2 3/4 

arriba 3/4 

And. In elafa. 3/4 



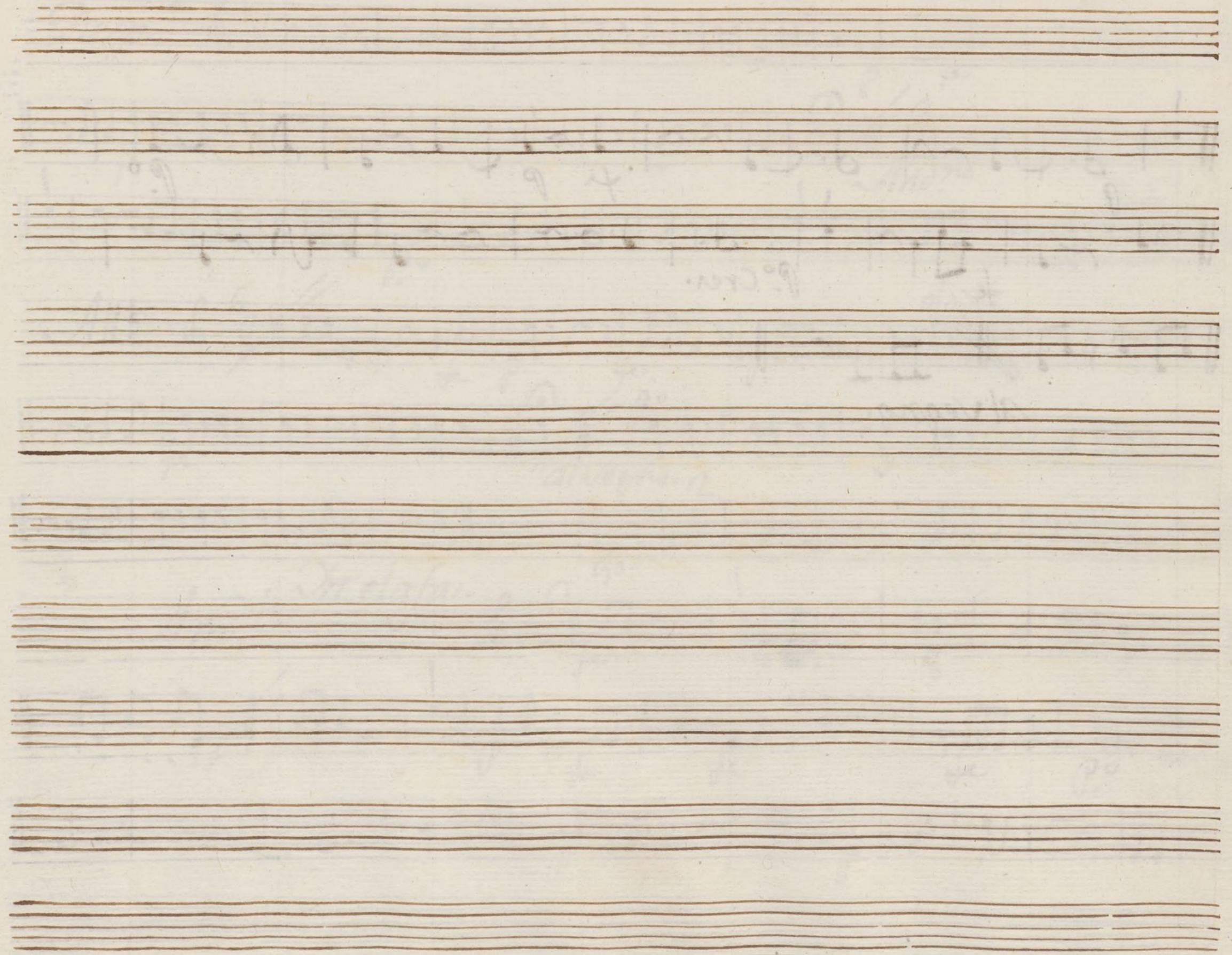




vegno

Handwritten musical score on three staves. The first staff contains a melodic line with notes and rests, starting with a fermata. The second staff continues the melody with dynamic markings 'f' and 'p', and a 'Cres.' marking. The third staff shows a rhythmic pattern with a double bar line and the instruction 'al vegno.' below it.

iba)



Bajo Ton.^a a Solo el Remedio de un Sangoso.

Handwritten musical score for a solo bassoon part. The score consists of ten staves of music. The first staff begins with the tempo marking *All.^o* and the time signature $\frac{6}{8}$. The music is written in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics *se* and *p.^o* are used throughout. The piece concludes with the tempo marking *All.^o* and the dynamic *U. P.* (Pianissimo).

Pastoral.

Handwritten musical notation on a five-line staff. The piece begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The melody consists of eighth and sixteenth notes. Dynamic markings include *pp* and *le*.

Handwritten musical notation on a five-line staff. The tempo marking *And.^{te}* is written at the beginning. The notation continues with eighth and sixteenth notes. A dynamic marking of *p.* is present.

Handwritten musical notation on a five-line staff. The tempo marking *And.^{no}* is written above the staff. The notation includes a change in time signature to 3/4. Dynamic markings include *p.* and *le*.

Handwritten musical notation on a five-line staff. The tempo marking *All.^{to}* is written at the beginning. The notation continues with eighth and sixteenth notes. Dynamic markings include *p.* and *le*.

Handwritten musical notation on a five-line staff. The notation continues with eighth and sixteenth notes. Dynamic markings include *le* and *pp*.

Handwritten musical notation on a five-line staff. The notation continues with eighth and sixteenth notes. Dynamic markings include *le* and *pp*. The piece concludes with the tempo marking *Allegro*.

fe
ten

And. *le* *p* *le* *p*

fe

le

p

p *p*

le *p* *fe* *Allegro*

legno.

