

Mus 183-8

1

+

Conadilla á solo

La 1.<sup>a</sup> Cruz.

El. Remedio en una sala

del Sr. Esteve. 1562

*Allegro*

Aun Musico pon de rado Un ami

le en cargo que le hiziere Un a to nada

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de las que se estilan ay el tal mordiendo las  
 uñas se puso de elevacion y empezó  
 nueve por ocho son:: son:: son:: son:: se tentay  
 dos  
 finxo puen que ay enestrado de damas de rigo

don pi den dos, ados que canten y se con  
 bien en las dos la una era mui gan go va  
 y otra cuerpo de Ier gon - dize la una  
 la otra di ze si si si si quenta que  
 boi quenta que boi



*Allegro*  $\text{H}^\flat$   $\frac{6}{8}$   $\frac{6}{8}$

sa lio la

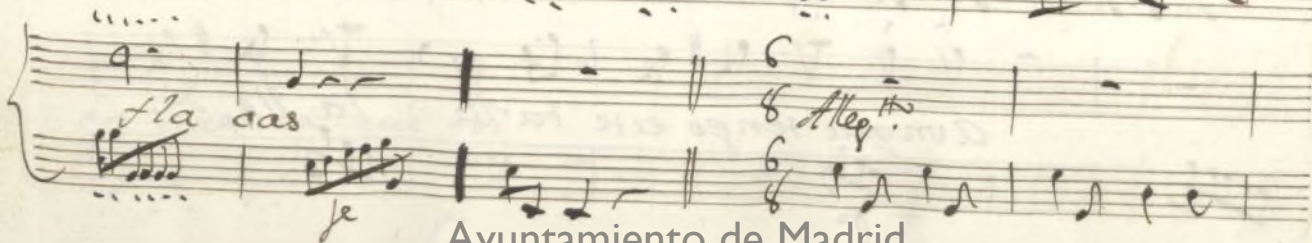
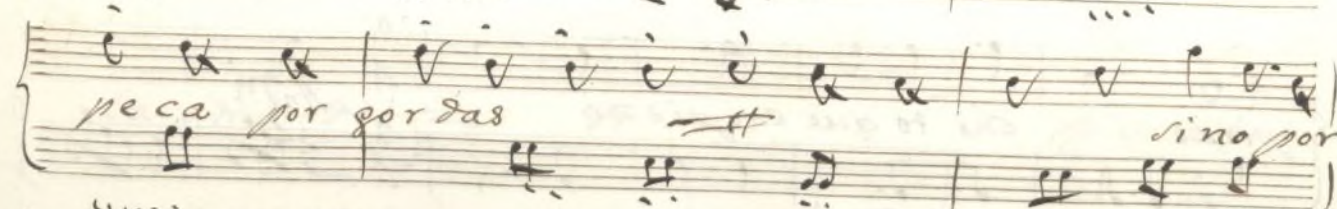
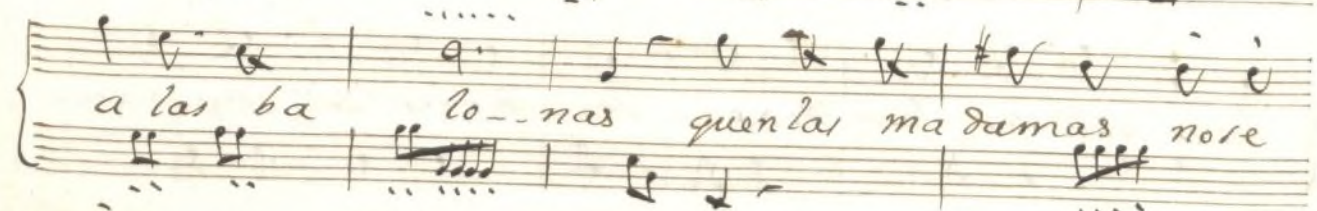
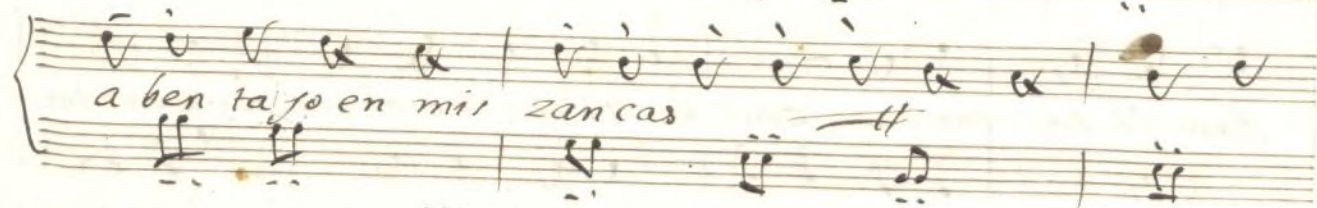
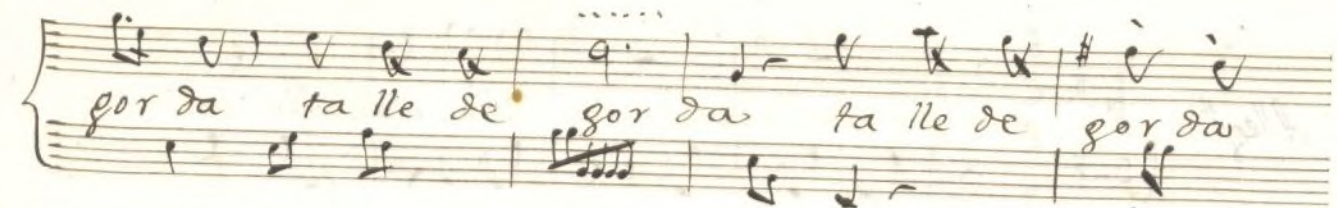
po

Pan fi la gorda em bo ti ga do el pes cuez o ya

los o yen ter les di xo se ño res chi to que en

piezo chi to que en piezo *Andte*

Aunque tengo este ta lle ta lle de





4

La gangosa Perri tesa ha ziendo

muchos meneos le ban to se al otro lado

y di xo chi to si lencio chi to si

len cio


Andr.

Mejor que las por donas semos las cha...tas

si, semos las chatas — semos las cha — tas porque  
 son col chona — zos todas sin basta porque son colcho  
 na — zos — si, todas sin basta — quiere la  
 Ro — ma porque amor Roma di — zen sus le tras  
 to das porque amor Roma di — — zen si, sus le tras



[illegible]

Rezi. 

A handwritten musical score on a five-line staff. The melody is written with eighth and sixteenth notes, some beamed together. The lyrics 'puso se grave echandose a otro lado' are written below the staff. The word 'grave' is written in a larger, bolder script than the others. The notation includes a key signature of one sharp (F#) and a common time signature (C).

y las pautas formando en tal materia

hizoeta segui di lla

grabe, y seria,

*Andte*

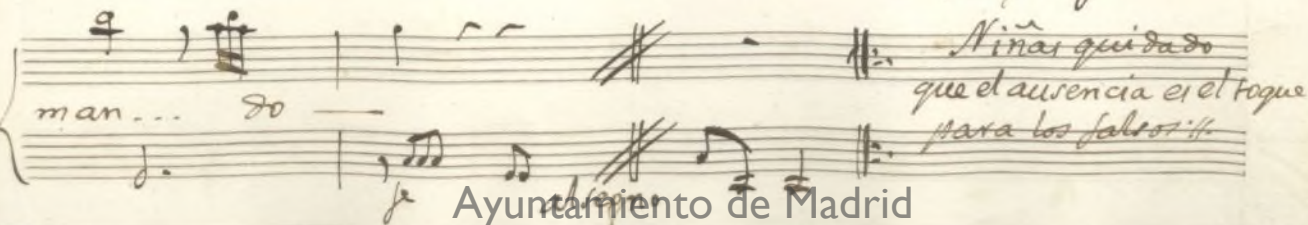
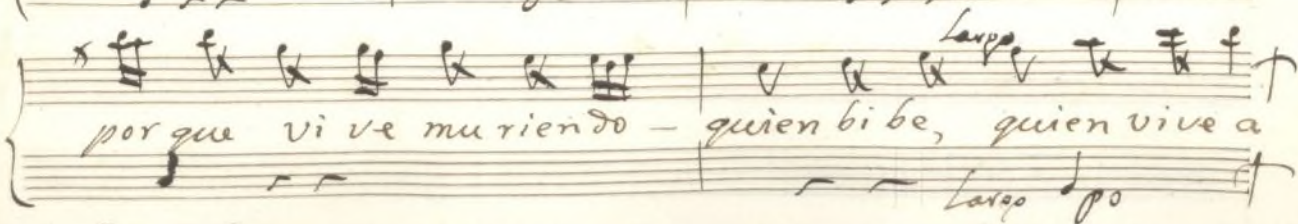
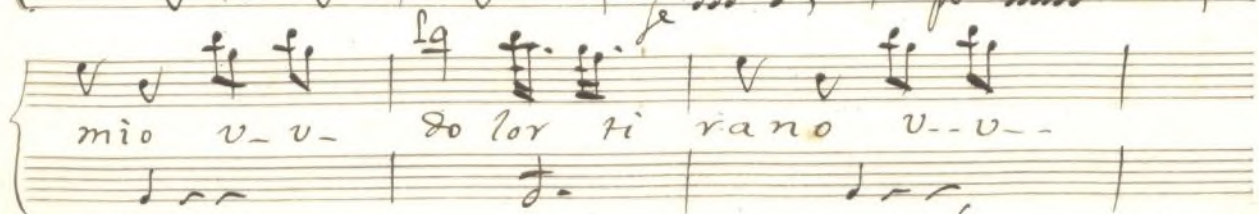
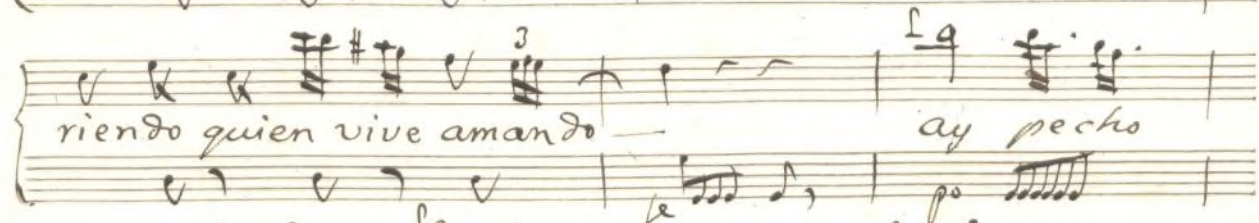
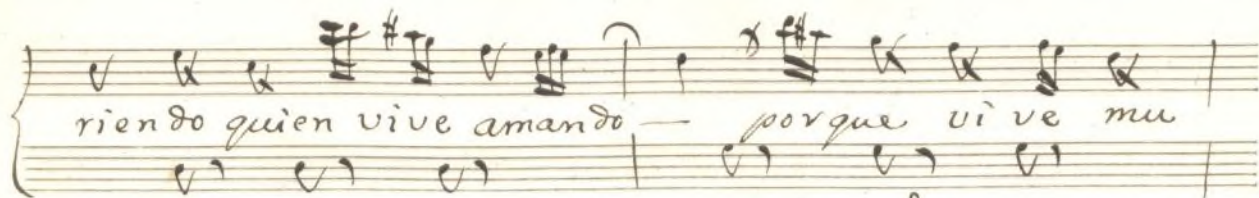
es la pena de ausentes Mar

ti rio raro ri ri es la pe na de ausentes

*Largo* Mar ti rio, Mar ti rio Ra - - - ro

*Largo* Mar ti rio. Ra ro por que vive mu











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Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (3/4, 6/8, 4/4), and dynamic markings. The score is divided into sections by tempo and mood changes:

- First staff: Standard musical notation.
- Second staff: *Segue. And.<sup>te</sup>* (3/4 time).
- Third staff: *Puntado* (marked above the staff).
- Fourth staff: *Alleg.<sup>ro</sup>* (6/8 time).
- Fifth staff: *And.<sup>te</sup>* (3/4 time) with *arco* (marked above the staff).
- Sixth staff: *And.<sup>te</sup>* (3/4 time) with *arco* (marked above the staff).
- Seventh staff: *And.<sup>te</sup>* (3/4 time) with *arco* (marked above the staff).
- Eighth staff: *And.<sup>te</sup>* (3/4 time) with *arco* (marked above the staff).
- Ninth staff: *And.<sup>te</sup>* (3/4 time) with *arco* (marked above the staff).
- Tenth staff: *And.<sup>te</sup>* (3/4 time) with *arco* (marked above the staff).



8

*Enton.*

*Rezi.*

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

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

*Largo*

*allegro*

*2 veze*

A



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Violin Segundo.

+ Tonadilla a solo. el Remedio en una sala.

*Allegro*  $\text{C}$

*Allegretto*  $\text{G}^{\#} 6$

*al segno*

*volupto*

*Segui. And.<sup>te</sup> 6/8* <sup>3</sup> *Punteados*

*Allegretto 6/8* <sup>6</sup> *arco*

*Segui. And.<sup>te</sup> 6/8* <sup>3</sup>

*allegretto*

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



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The third staff is marked "And" and has a 3/4 time signature. The fourth staff has a treble clef and a key signature of one sharp, with a "Largo" marking. The fifth staff has a bass clef and a key signature of one sharp, with a "Largo" marking. The sixth staff has a treble clef and a key signature of one sharp, with a "Largo" marking. The seventh staff has a bass clef and a key signature of one sharp, with a "Largo" marking. The eighth staff has a treble clef and a key signature of one sharp, with a "Largo" marking. The ninth staff has a bass clef and a key signature of one sharp, with a "Largo" marking. The tenth staff has a treble clef and a key signature of one sharp, with a "Largo" marking.

A

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Violin Segundo. tonadilla. & a solo el Remedio en una sala

*Allegro*  $\text{G}^{\#}$   $\text{C}$

*Alleg. no*  $\text{G}^{\#}$   $\frac{6}{4}$

Volte

*Segui. And.<sup>te</sup>*  $\text{G}^{\#} \frac{3}{8}$  *Puntado*

*Alleg.<sup>ro</sup>*  $\text{G}^{\#} \frac{6}{8}$  *arco* *Le*

*Segui. And.<sup>te</sup>*  $\text{G}^{\#} \frac{3}{8}$  *al a sonal*

*Rezi.*  $\text{G}^{\#} \text{C}$  *Alleg.<sup>ro</sup>*

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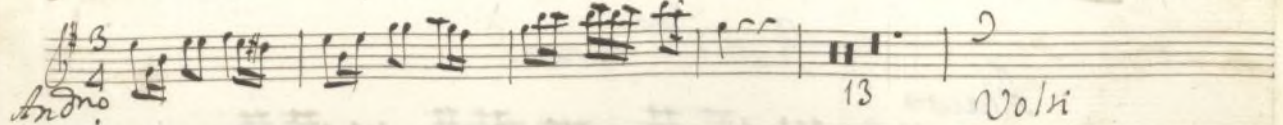
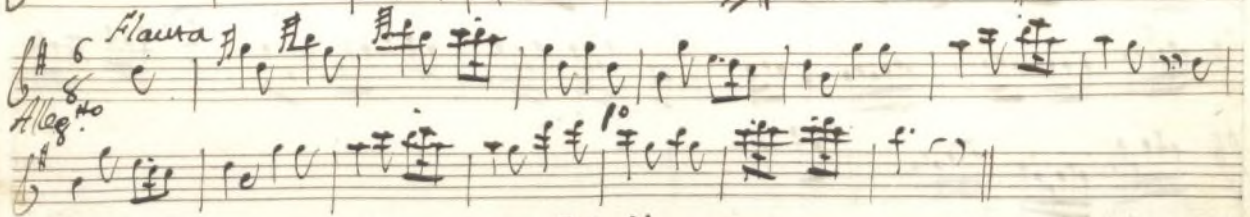
Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The score is written in a historical style, possibly 18th or 19th century. The notation includes various note values, rests, and bar lines. Dynamic markings such as *Andte*, *Largo*, *allegro*, and *2 vezes* are present. The paper shows signs of age, including discoloration and some wear along the edges.

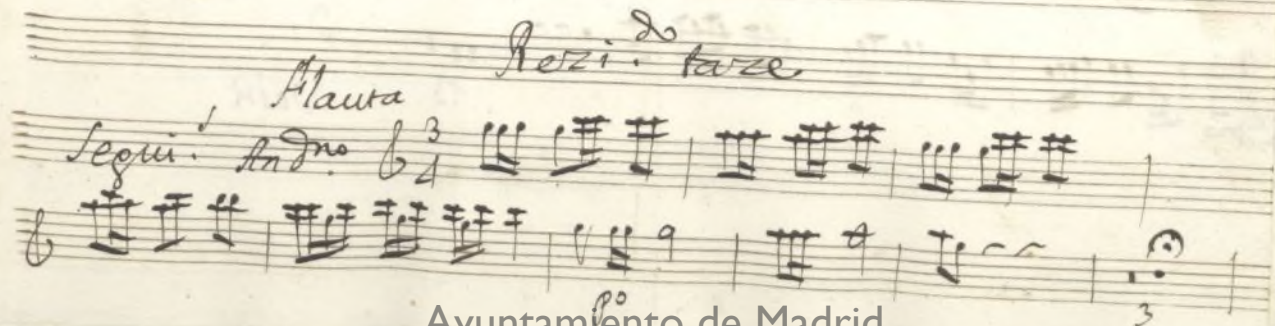
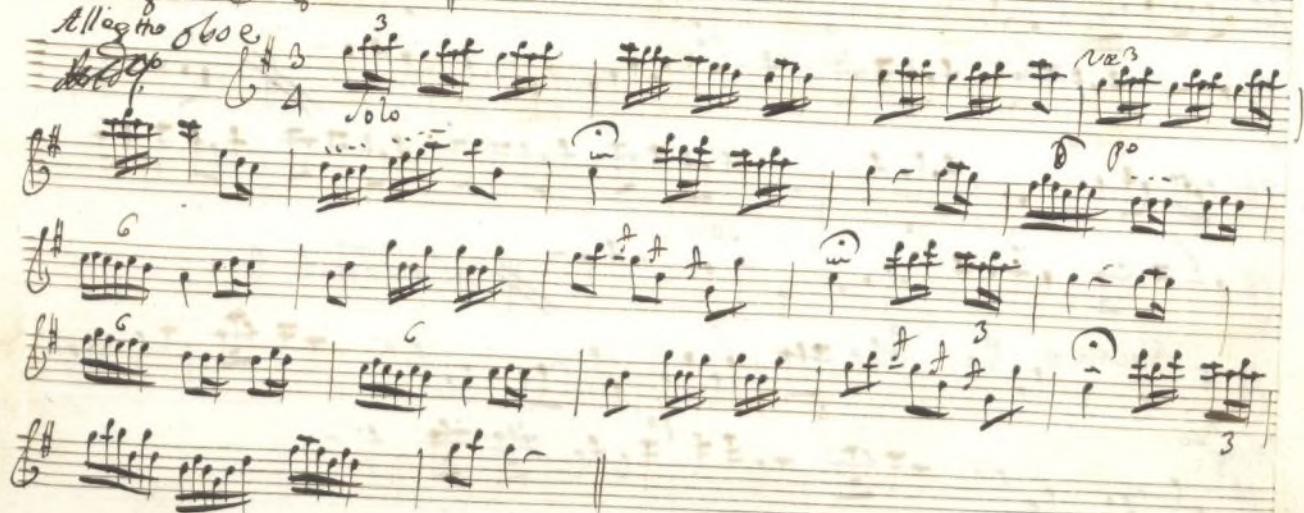
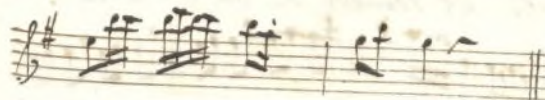


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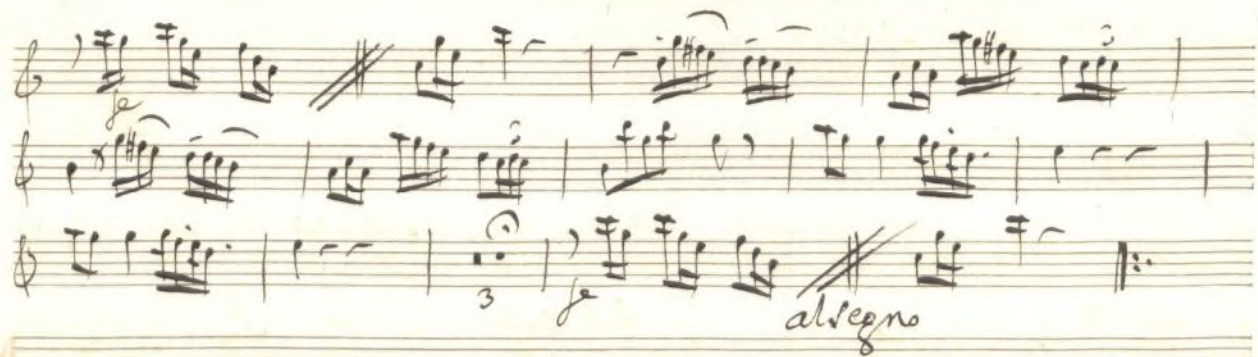


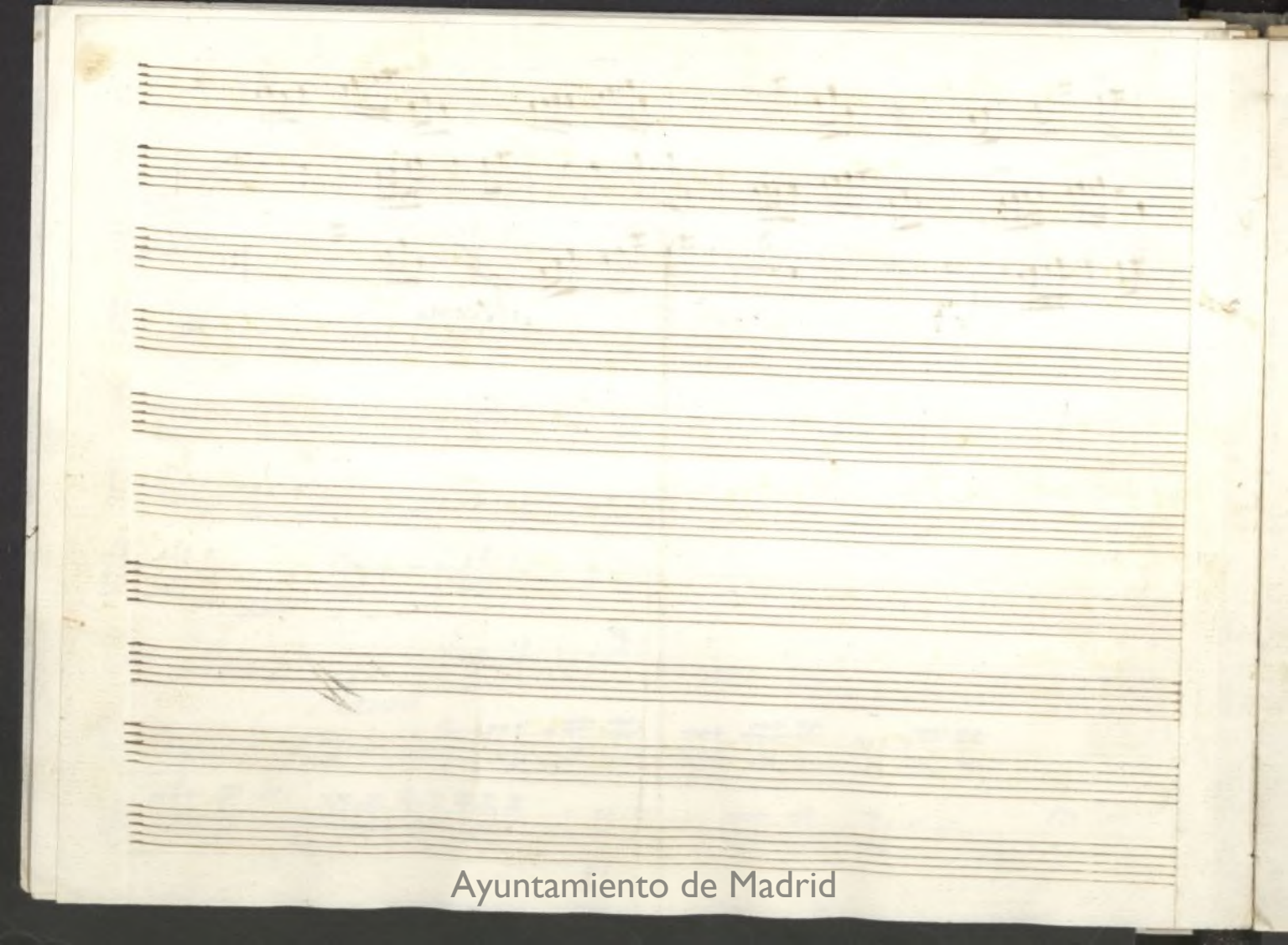
Oboe y flauta Primera. Tonadilla + a solo el temido en una sala











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Oboe y Flauta Segunda. tonadilla + a solo et Remedio en Una sala

15

*Allegro*  $\text{G}^{\#} \text{C}$

*Allegro*  $\text{G}^{\#} \text{C}$

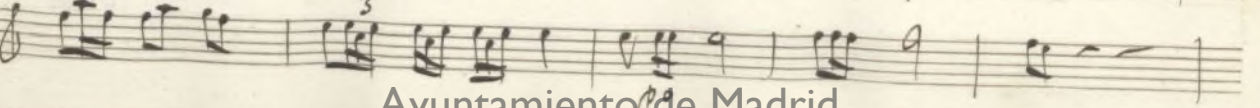
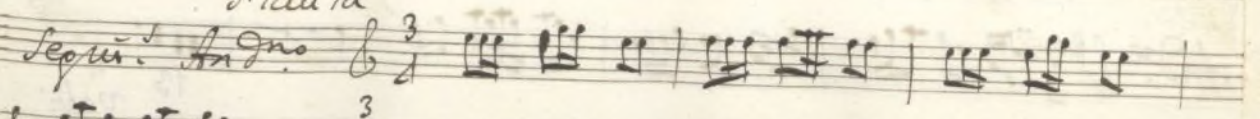
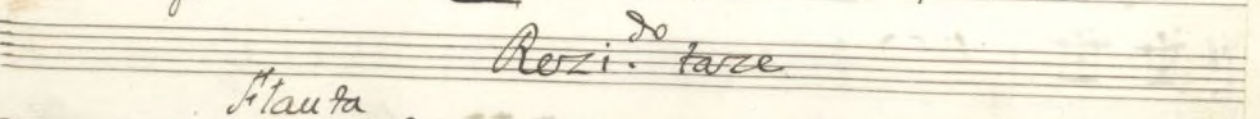
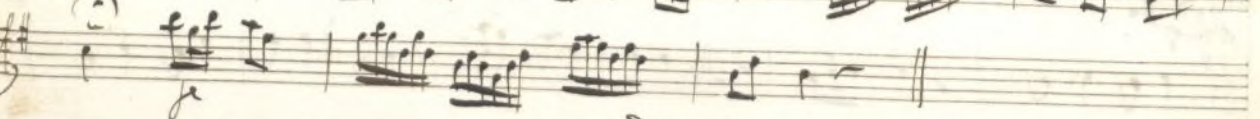
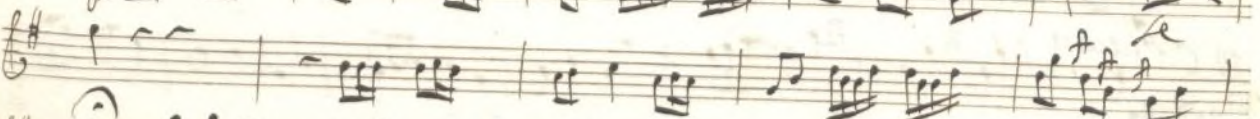
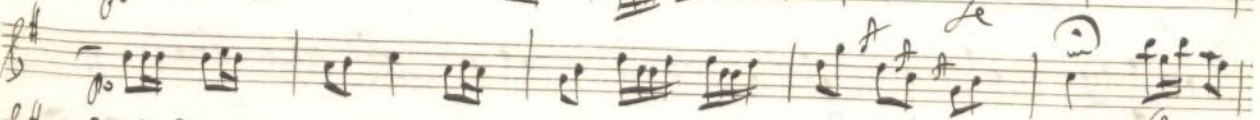
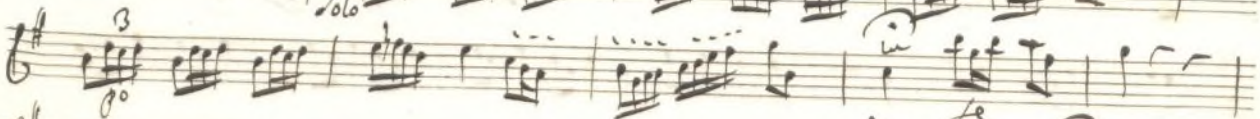
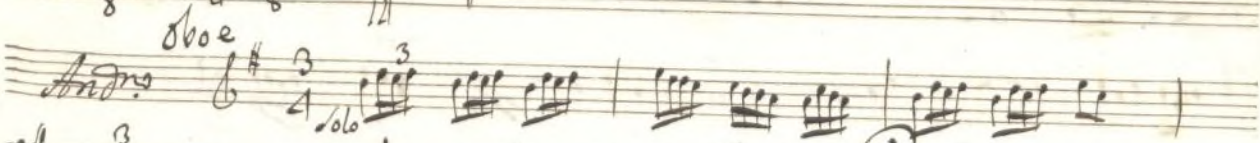
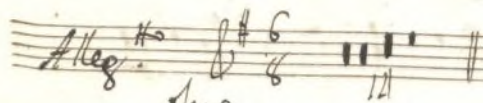
*Allegro*  $\text{G}^{\#} \text{C}$

*Allegro*  $\text{G}^{\#} \text{C}$

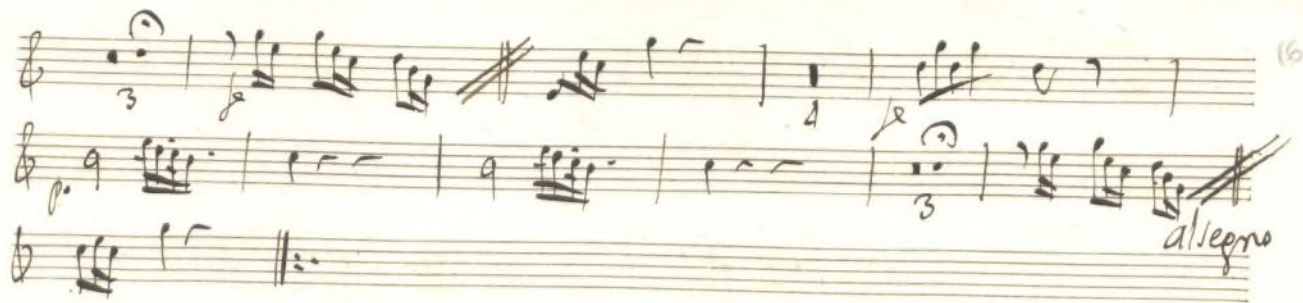
*And.<sup>te</sup>*  $\text{G}^{\#} \frac{3}{4}$

*And.<sup>te</sup>*  $\text{G}^{\#} \frac{3}{4}$

13 volti





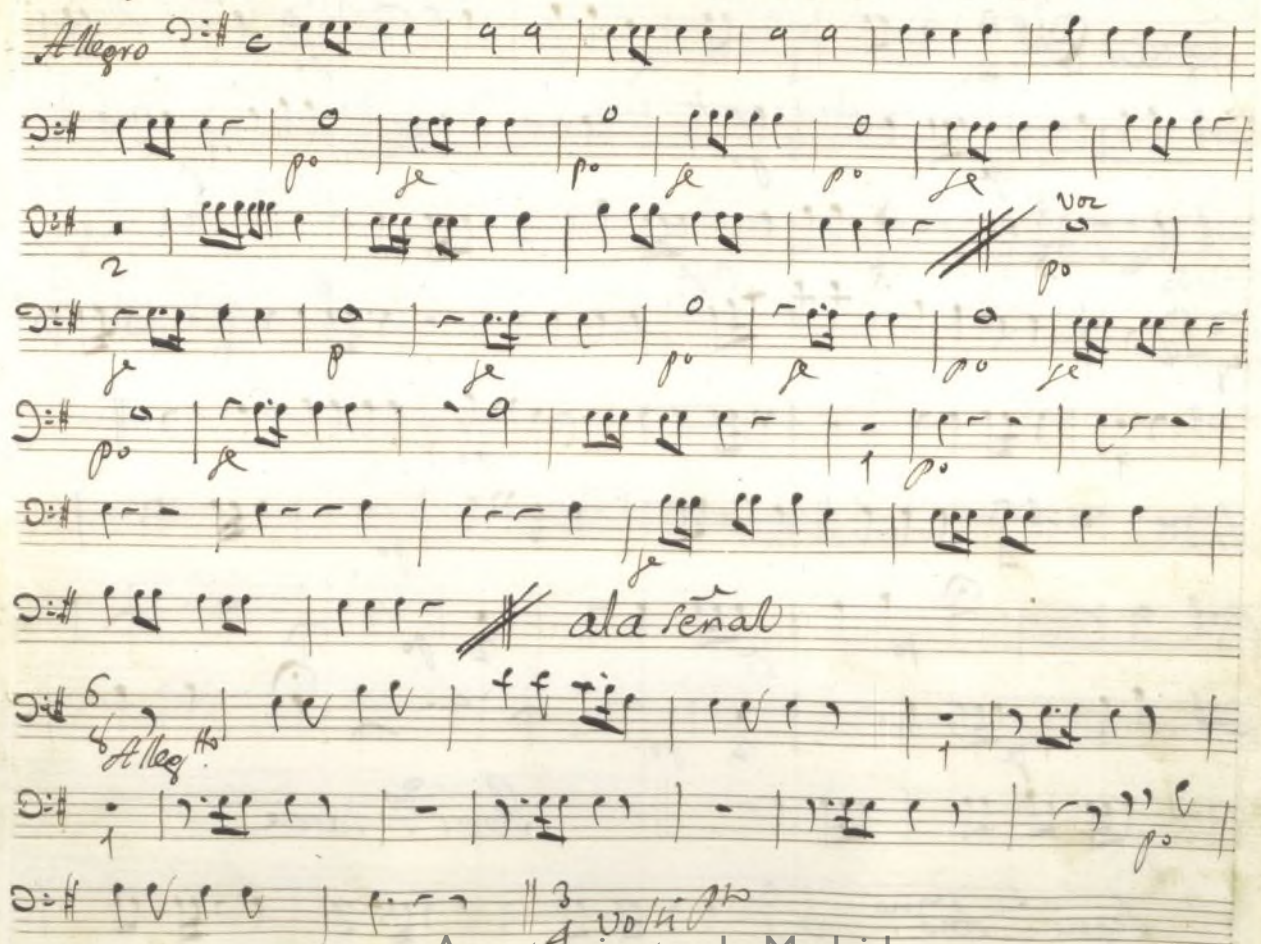




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*trompa Primera tonadilla + a Solo el Remedio en una sala*

*Allegro*  $\text{D:}\sharp$   $\text{C}$  

Andr.

Segu.  $\text{G}:\sharp$   $\frac{3}{4}$  9 9 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9 |

$\text{D}:\sharp$  9 9 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9 |

$\text{C}:\sharp$  9 9 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9 |

$\text{G}:\sharp$   $\frac{6}{8}$  1 | 1 1 1 | 1 1 1 | 1 1 1 | 1 1 1 | 1 1 1 |

$\text{D}:\sharp$  1 | 1 1 1 | 1 1 1 | 1 1 1 | 1 1 1 | 1 1 1 |

$\text{C}:\sharp$  1 | 1 1 1 | 1 1 1 | 1 1 1 | 1 1 1 | 1 1 1 |

Andr.  $\text{G}:\sharp$   $\frac{3}{4}$  9 9 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9 |

$\text{D}:\sharp$  9 9 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9 |

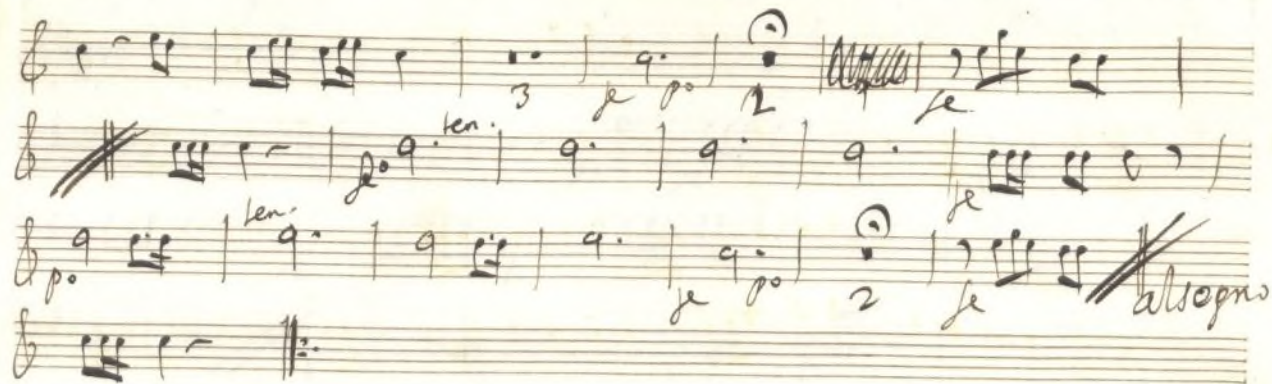
$\text{C}:\sharp$  9 9 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9 |

Peri. pace

Segu.  $\text{G}:\sharp$   $\frac{3}{4}$  9 9 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9 |

Andr.  
Cervantes







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*Trompa Segunda tonadilla + a solo el Remedio en una sala*

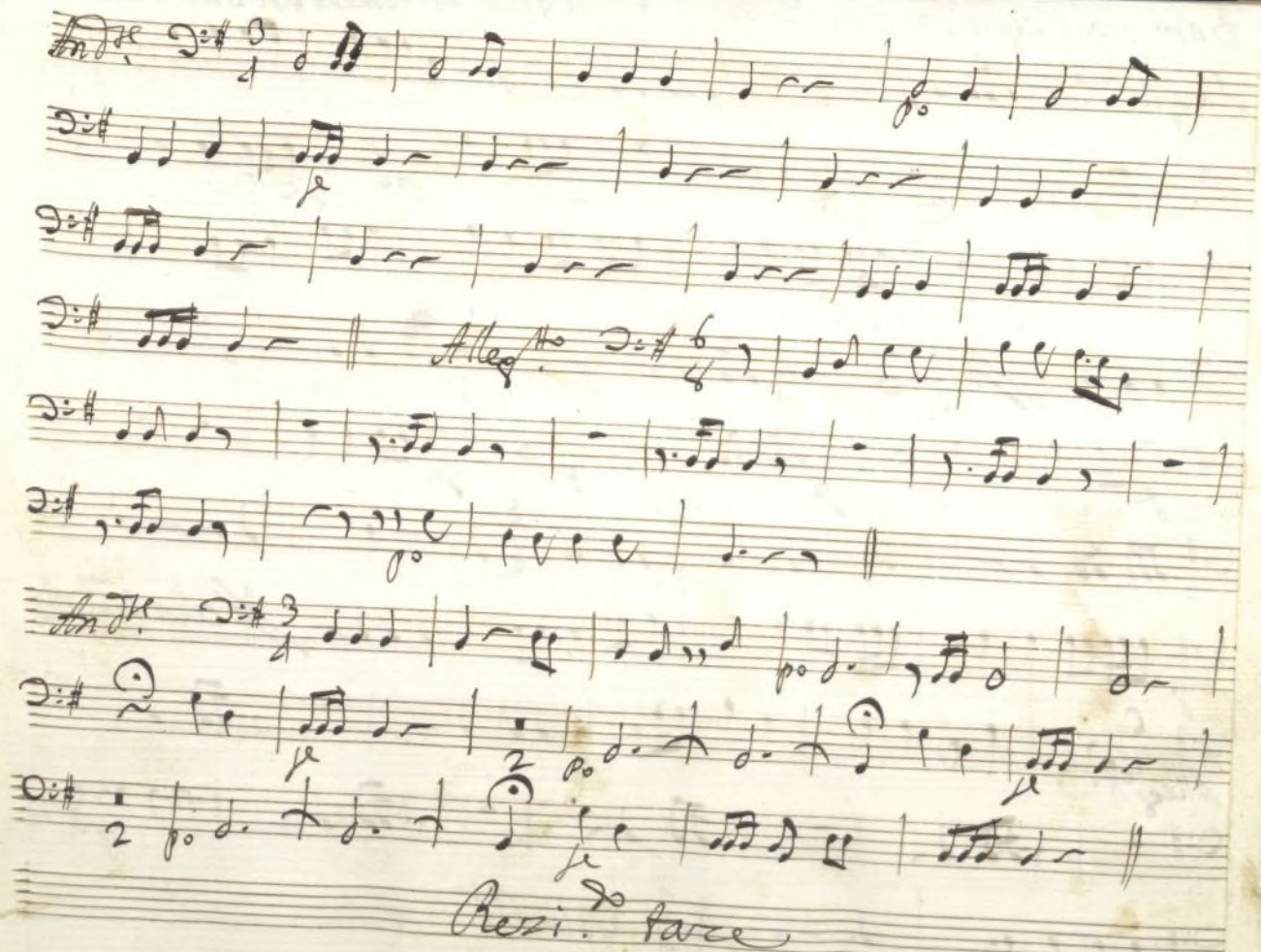
*Allegro*  $\text{D}\sharp\text{C}$

*Voz*

*Ala tenab*

*Allegro*  $\text{D}\sharp\text{C}$

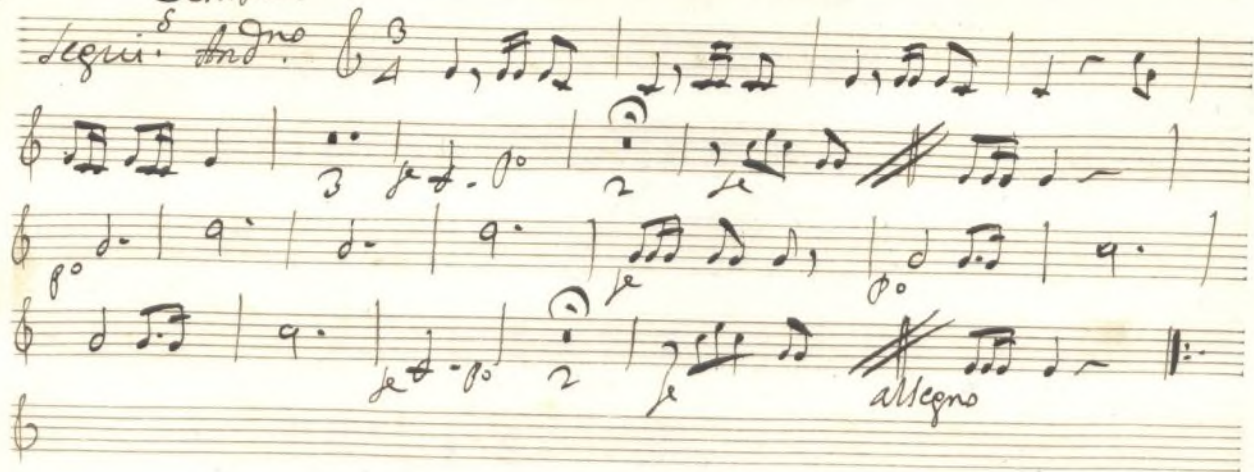
$\frac{3}{4}$  *Vol. 10*





Cello faus

Legit. Andro





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Contrabajo. tonadilla a solo y el Vencedor en una sala

21

*Allegro*  $\text{D}=\text{F}$   $\text{C}$

*Ala señal*

*Vol. li. p. 10*

Handwritten musical score for Flageot and Basso.

**Flageot** *Andte*

**Basso** *Con et Basso*

*Punteado*

*allegro*

*Andte*

*Rezi*



Handwritten musical score on page 22, featuring six staves with various musical notations and tempo markings. The notation includes notes, rests, and dynamic markings such as *Andrno*, *Largo*, *arco*, *se*, *Puntato*, and *allegro*. The score is written in a cursive style, typical of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a 3/4 time signature. The third staff has a 2/4 time signature. The fourth staff has a 3/4 time signature. The fifth staff has a 2/4 time signature. The sixth staff has a 3/4 time signature. The score concludes with a double bar line and repeat dots.

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Contravassos, tonadilla + solo, el Remo en una sola

Allegro *23*

Volte

Handwritten musical score on ten staves, featuring various tempo markings and musical notations.

The score is organized into four systems of two staves each:

- System 1:** The first staff is marked *And.* in 3/4 time. The second staff is marked *allegro* in 2/4 time, with the word *Punticato* written above it.
- System 2:** The first staff is marked *Allegretto* in 6/8 time, with the word *arco* written above it. The second staff is in 2/4 time.
- System 3:** The first staff is marked *And.* in 3/4 time, with the word *le* written above it. The second staff is in 2/4 time, with the word *le* written below it.
- System 4:** The first staff is marked *And.* in 2/4 time. The second staff is marked *All.* in 2/4 time.

The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures, notes, rests, and dynamic markings.



Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- Andrno* (top right)
- Largo* (middle left)
- arco* (bottom left)
- Paniscado* (bottom right)
- al segno* (bottom right)

The score is written in a cursive, handwritten style. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

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Answer to the reader