

VALLEDOR, Joaquin.

La prueba. ¡Señores! ¡Señores!

Tonadilla a sob.

Partitura.

violín 1<sup>o</sup>

violín 2<sup>o</sup>

oboe 1<sup>o</sup>

oboe 2<sup>o</sup>

Trompa 1<sup>o</sup>

Trompa 2<sup>o</sup>

Bajo.

Leg<sup>o</sup> No n. 57

MVJ 76-2

1

Leg<sup>o</sup> 2<sup>o</sup> n. 24

1775

+

Tonadilla

à solo

La Prueba

Sra Bordas

Senores Senoras

De Valledor

24

76

All.° vivito.

nores sero res. Patio de toda el alma pa-

tio del Alma mia Apo sentos ca-

zuela. textu lra y oxadas a todos los su-

plico me escuchendos palabras mi Luneta querida

vaya de gracia vaya de gracia.

*And. Espacioso.*

Me estaba yo en mi casita discursiba y zeti rada  
 Estando en este penseri vi q<sup>e</sup> se entro por la sala

pensando como dar gusto. a mis Polacos del alma  
 haciendo mil corte vias en Abate ala Italiana

decia yo entre mi misma si canto malo ya cansa  
y me dice Labor di mi. Tapa una vela e brava

por q' ay mala q' de un desa me desa echa una plasta  
yo mi sento in el cora<sup>do</sup> di farli cantar un Aria

me si si canto serio no tengo  
yo respondi sin pe <sup>dirle</sup>

bastante voz ni garganta pues si quiero hacer un  
como en mi casa se entra ba si ueste hiciera esto se

tuno se me atasca una tafada se  
ria un Angel de buche y capa un

All.<sup>o</sup>

pues q. hare. ay de mi Infe  
 pues aber di te vuvi con

lice por donde echare por donde echare por  
 meco y va de esta vez y va de esta vez

Al Segno.

Cavatina  
 Desp.<sup>o</sup>

son pie tosa e  
 son amante e son - - - a amante (bravo) e son... a

*bravo a bene!*  
*bonissimo*  
*molto* andiamo *enemi* ca la fortuna. *del a*

*mor e la pietà* a - - - a - - - a - - -

*e la pietà* - - - *e la pietà e la pie*

*ta.* *del amor* - - - *e la pietà* *cha*

*mor e la pietà* - - - a - - - a

a — — — — — Maldita sea el Aria

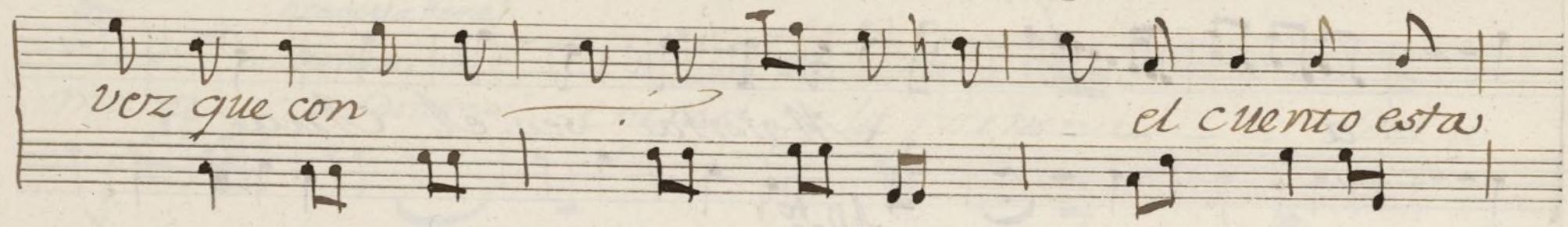
*Alleg.<sup>to</sup>*  
g.<sup>e</sup> me atascado y por poco me doyo con el enfua

*pp*  
no es para mí y sies q.<sup>e</sup> yo canto

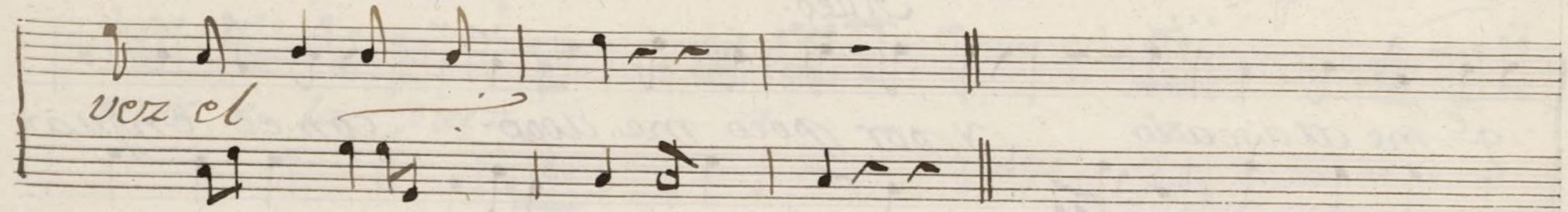
a de ser asi y sies q.<sup>e</sup> yo canto a de ser asi

atienda usted que con esto acaba el cuento esta

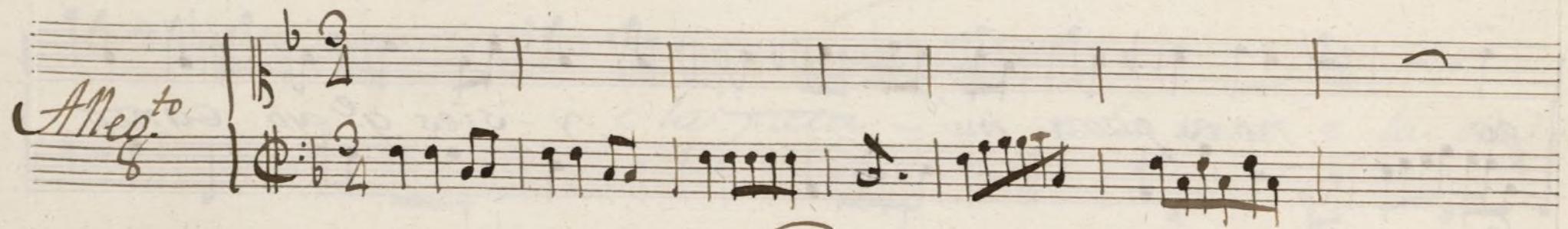
vez que con el cuento esta



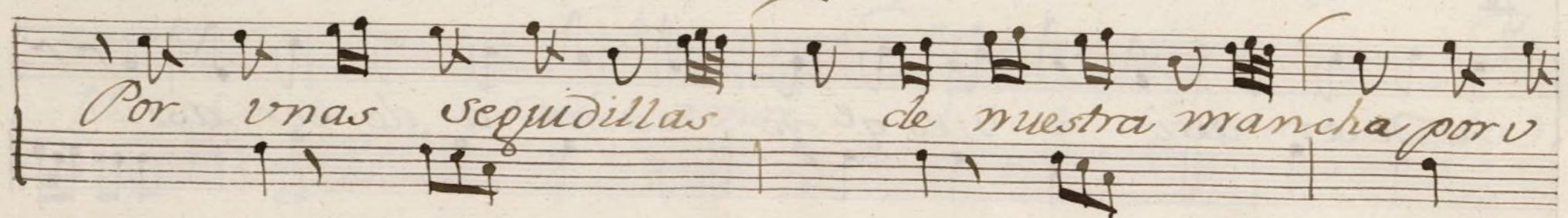
vez el



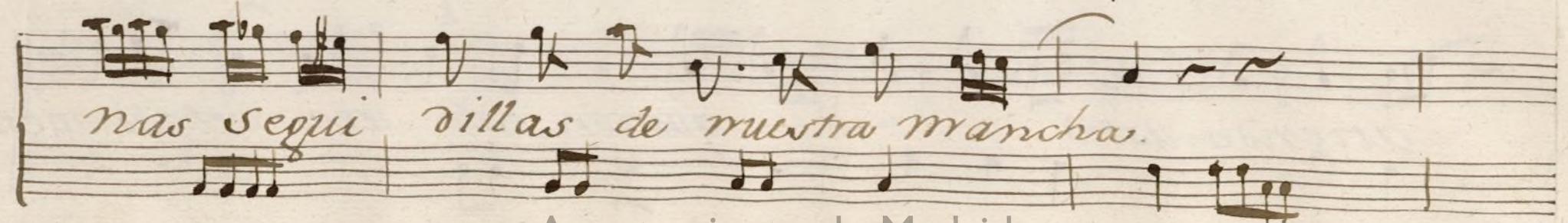
*Alleg<sup>to</sup>*



Por unas seguidillas de nuestra mancha por u



nas segui villas de nuestra mancha.



De nuestra mancha desaxe quantos tunos  
y aqui se acaba y pase por su quiete

tiene la Italia tiene esta tonada esta  
con el sonso perdonad se

rete- noxes qe lleva la Regua. un Arrie rito  
quezidos del alma qe quien busca medios

qe anda y arrea de dar gusto trata qe de  
So so moira so so Demonio Cuenta fuera de tiempo con las palmas

ele que tele tumba que

tamba... anda morena y arreá. parda y arreá  
que aquí se acaba que aquí se a.

parda. (he) q'no ay pa seguir dillas como la man.  
cava el juque te pi diendo suplais las fal.

cha q'no ay pa seguir dillas como la mancha.  
tas el juque te pi diendo suplais sus faltas.

*Allegro*





70

<sup>t</sup>  
Violini 1.<sup>o</sup> Ton.<sup>a</sup> a Solo.

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

V. P.

76-2

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

*Al Segno.*

This section of the manuscript contains eight staves of handwritten musical notation. The first staff is marked with a tempo of 'And.te' (Andante) and a 6/8 time signature. The music is written in a single system with various note values, rests, and dynamic markings. The eighth staff concludes with a double bar line and the instruction 'Al Segno.', indicating a change in key signature.

*Cap.<sup>o</sup>*  
*Cavatina*

This section of the manuscript contains three staves of handwritten musical notation. The first staff is marked with a tempo of 'Cap.<sup>o</sup>' (Cavatina) and a 3/4 time signature. The music is written in a single system and features a more melodic and lyrical style compared to the first section.

A handwritten musical score consisting of ten staves. The notation is dense and includes various musical symbols such as notes, rests, beams, and slurs. The score is written in a cursive, historical style. There are some annotations in the lower staves, including the word "Alto" and a "3" above a measure. The paper shows signs of age, with some staining and discoloration.

V.P.

*Alleg<sup>ro</sup> Seq<sup>s</sup>*

*Para.*

*f*

*Allegro*



Handwritten musical score consisting of ten staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a 6/8 time signature. The music features complex rhythmic patterns with many beamed notes and rests. The word "for" is written above several measures, and "te" is written below others. The tempo marking "Allegro." appears on the sixth staff.

*Cavatina Desp.*  *te*

Handwritten musical score for "Cavatina Desp." in 3/4 time, one flat key signature. It consists of four staves of music. The notation includes treble clefs and features a mix of eighth and sixteenth notes. The word "for" is written above several measures, and "te" is written below others. The tempo marking "Allegro" is written at the end of the piece.

Handwritten musical score on ten staves. The first three staves contain a complex melodic line with various ornaments and dynamics. The fourth staff begins with "Allegro" and a 3/2 time signature. The remaining staves continue the musical notation with various dynamics and articulations.

Dynamic markings include *for*, *te*, *respo*, and *po*.

no

Sequências

*Allegro*

*for* *p* *for* *p* *for*

*Allegro*

Oboe 1.º Ton.ª a Solo La Borda.

*All.º* & 2/4

*And.º Spacioso.* & 6/8

*All.º* *Allegro*



t

Oboe 2.º Ton.ª a solo la Borda.

*All.*

*And.*

*All.* *Al Segno*

*Desp.*  $\text{G} \flat \flat \frac{3}{4}$

*Allegro*  $\text{G} \flat \flat \frac{3}{4}$

z

Trompa 1<sup>o</sup> Ton.<sup>a</sup> a solo La Borda.

All.<sup>o</sup>  $\text{♩} \text{ } \frac{2}{4}$

And.<sup>te</sup>  $\text{♩} \text{ } \frac{6}{8}$

All.<sup>o</sup>

Allegro Ayuntamiento de Madrid

*Desp.<sup>o</sup>*  $\text{C} \flat$   $\frac{3}{4}$

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

*Alleg.<sup>to</sup>*  $\text{C} \flat$   $\frac{3}{4}$

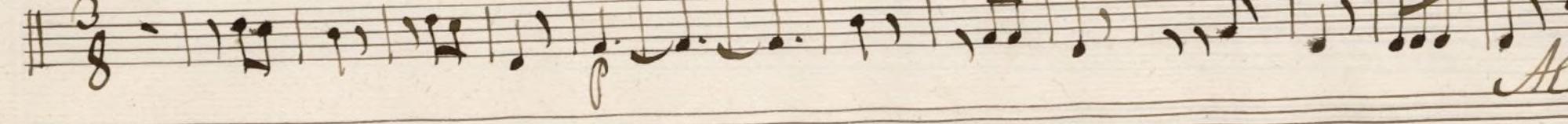
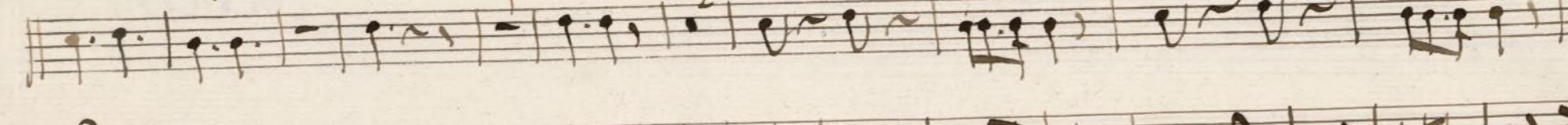
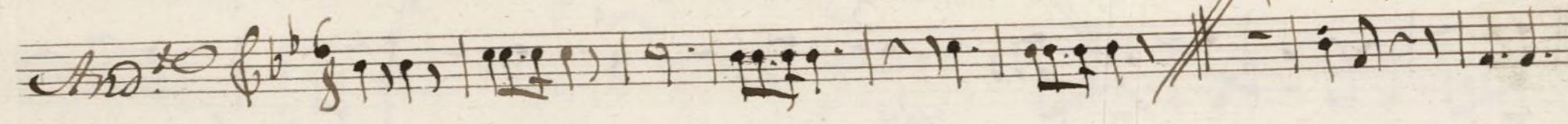
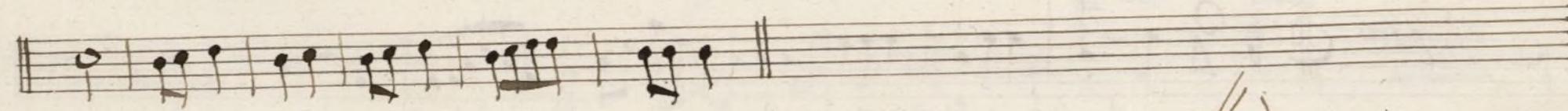
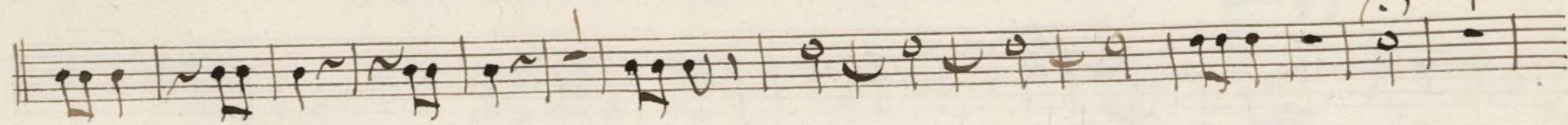
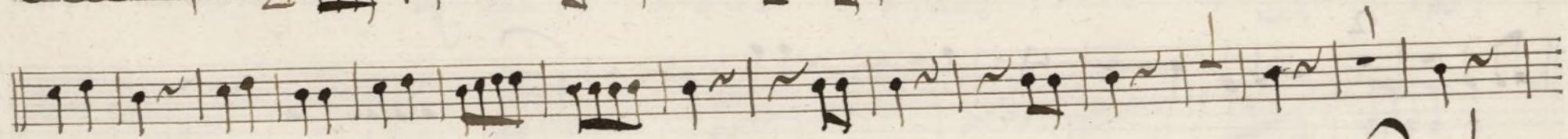
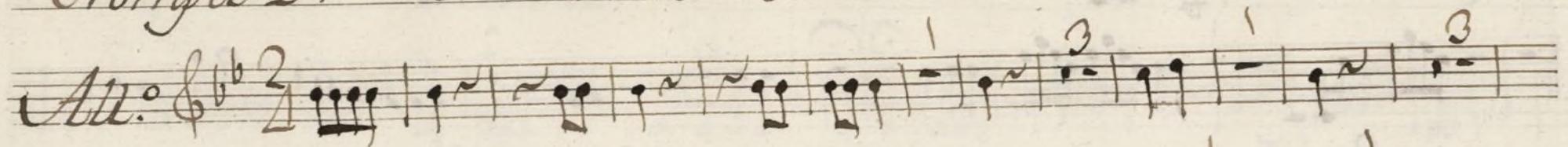
*Allegro.*

t

MW 76-2

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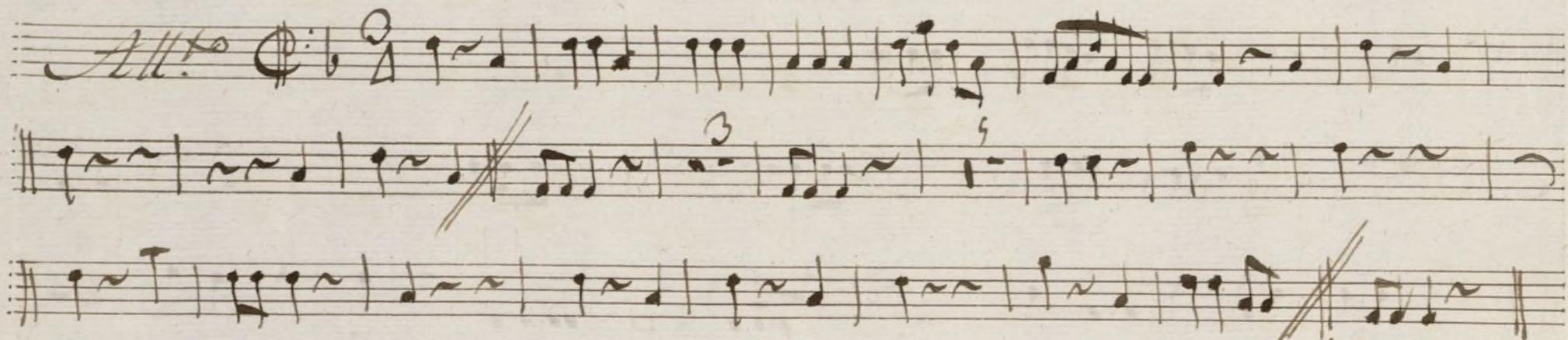
*Trompa 2.<sup>a</sup> Ton.<sup>a</sup> a solo la Borda.*



*Allegro.*

*Desp.<sup>o</sup>* 

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

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

*Allegro*

t

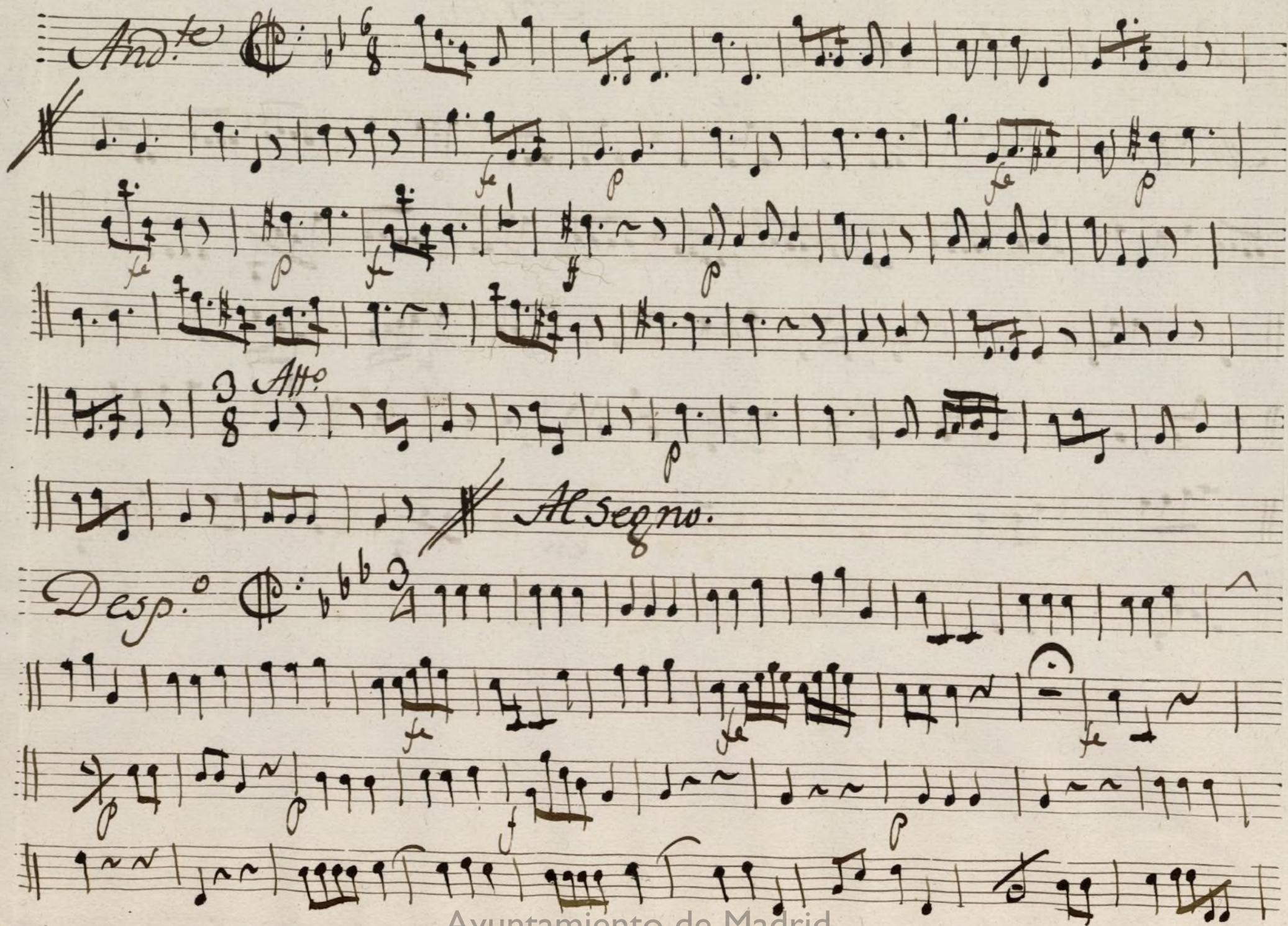
Borda.

MUS 76-2

1

Bajo Tona a solo.

All.<sup>o</sup> Vivito.

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

*Allo*

*Allegro*

*Allegro*

*Allegro*

*Allegro*

*Allegro*

*Allegro*

*Allegro*

*All<sup>to</sup>*

*p*

*p*

*Alleg<sup>to</sup>*

*p*

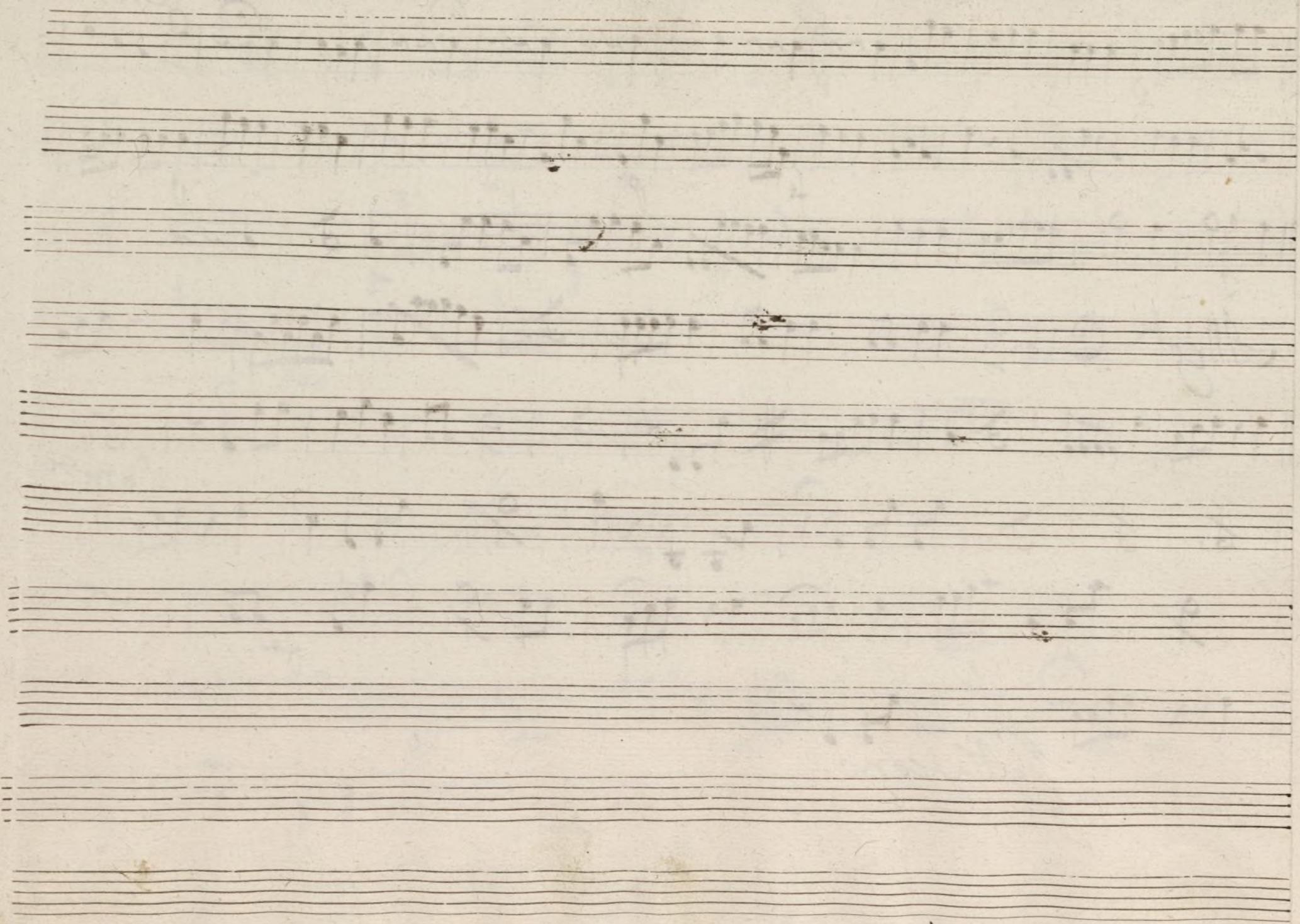
*Punt<sup>o</sup>*

*p*

*p*

*p*

*Allegro.*



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