

Leg.<sup>o</sup> 1<sup>o</sup> n.<sup>o</sup> 1<sup>o</sup>

MUS 77-13

Leg.<sup>o</sup> 2<sup>o</sup> n.<sup>o</sup> 4<sup>o</sup> +

+  
Tonadilla a Solo

Con Violines y Trompas

Para la S.<sup>ra</sup> Maria Josepha Cortinas

de el S.<sup>or</sup> Marcolini

Violin de la R.<sup>ta</sup> Capilla.

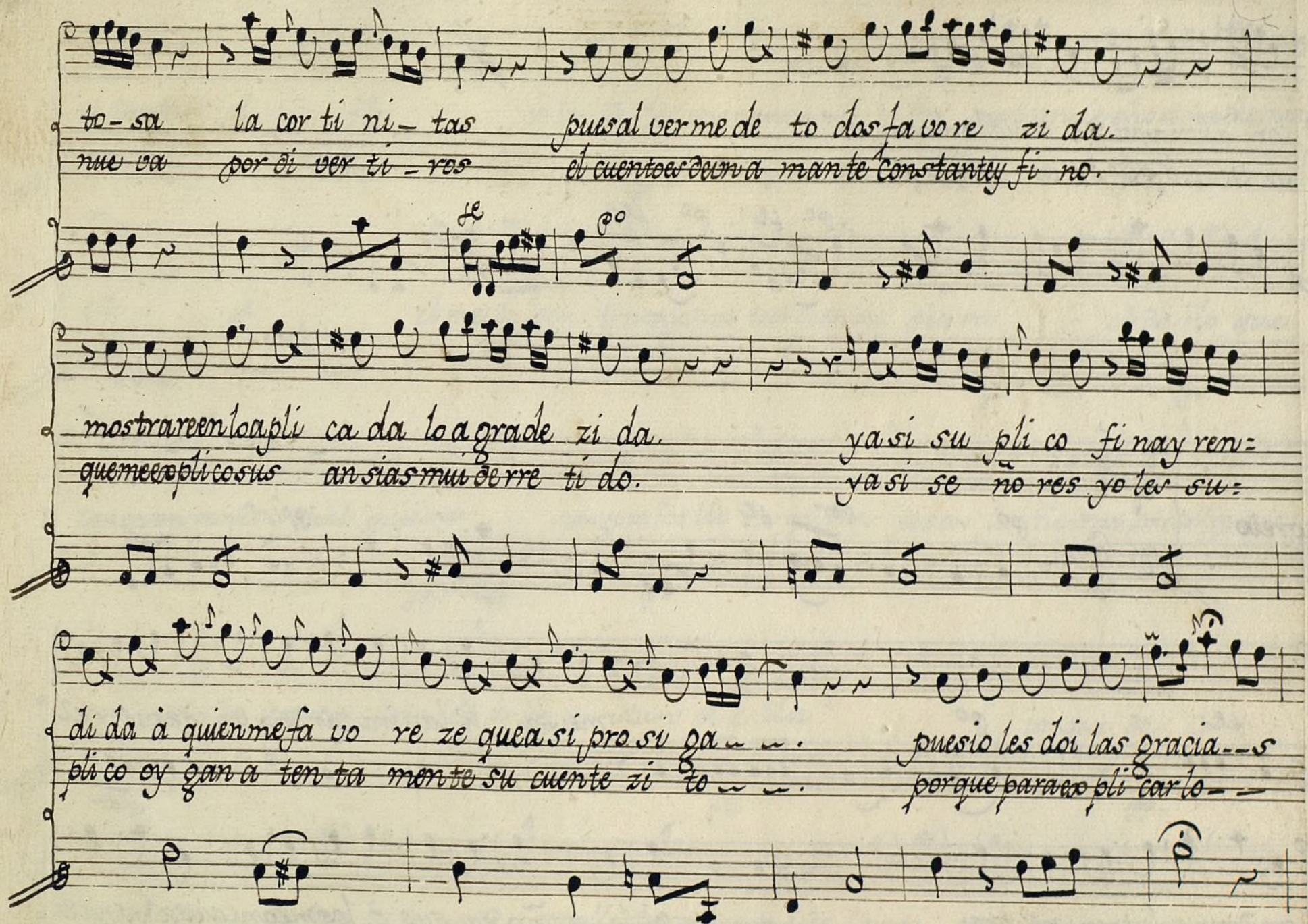
12



*All. moderato* *Voz..* *Bajo..*

mos que te - ros que ri - dos del al ma mi - a vien a servirnos  
ya ho ra quiero can ta - ros que ri dos mi - os al gu na co sa





to-sa la cor ti ni-tas pues al ver me de to das fa vo re zi da.  
 nue va por di ver ti-res el cuento a de un a man te con stan te y fi no.

mostraren lo apli ca da lo a grade zi da. ya si su pli co fi na y ren=  
 que me ex pli co sus an sias mu ñe re ti do. ya si se ño res yo ter su=

di da a quien me fa vo re ze que a si pro si ga ~ ~. pues io les doi las gra cia ~ ~  
 pli co oy gan a ten ta men te su cuen te zi to ~ ~. por que para ex pli car lo ~ ~



Handwritten musical score for the first system. The treble staff contains a melodic line with a key signature of one sharp (F#) and a common time signature (C). The bass staff contains a bass line. The lyrics are written between the staves.

con al mayvi da con al mayvi da  
 si len cio pi do si len cio pi do

Handwritten musical score for the second system. The tempo marking "Allegreto" is written at the beginning. The treble staff continues the melody, and the bass staff continues the bass line. The lyrics are written between the staves.

Allegreto

Handwritten musical score for the third system. The treble staff continues the melody, and the bass staff continues the bass line. The lyrics are written between the staves.

le po me sa li la o tra tar de a pa se o i en er

Handwritten musical score for the fourth system. The treble staff continues the melody, and the bass staff continues the bass line. The lyrics are written between the staves.

prado vn su je to en con tre  
 le po que me di so se ño ra sus o so me an cau sa do vn al



ri da cru el fe i o le di fe que nunca mir o los mal an echo a nadie ría  
 el le el me di Jo en ton ze sus te o bien su pie ra el da ño que  
 can sa mi ran do a qual quie ra siem pre los lle va ra pue to sen la tie rra pue ra que le  
 mi ran lo le van ta de ella lo le van tan & e lla i o que de con  
 fu sa i o que de tur ba da y & a que lla ve ri da que de la rti ma da que



*Seguidilla amorosa*

de la ti ma - da per oel en ton xel le no & ansi ar pi di o ren di do que  
leer un cha ra que leer un cha ra y me di so ::  
so lo el mi - - rar sus o jos so lo el mi - - rar sus  
o jos à si do cau sa - - . à si do cau sa de per der el so



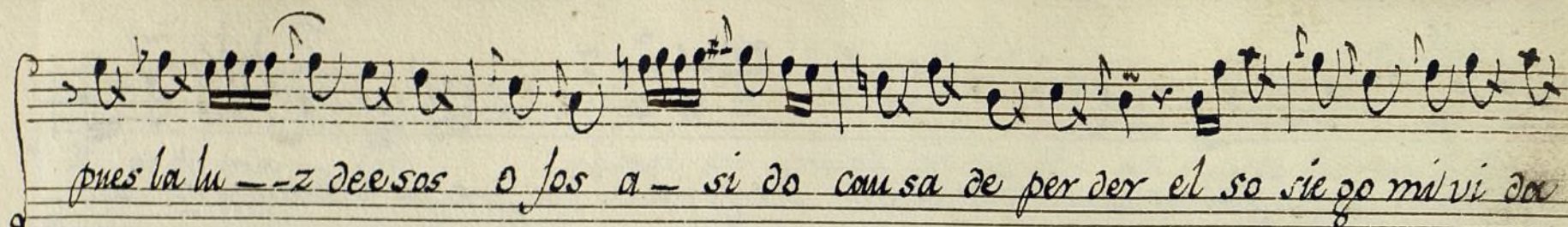
Handwritten musical score on aged paper, featuring six staves of music. The lyrics are written in Spanish. The notation includes various musical symbols such as notes, rests, and dynamic markings like *le* and *po*. The paper shows signs of age, including creases and discoloration.

sie go mi vi da yalma de per der el so sie go mi vi da ya ~ l ma mi vi da

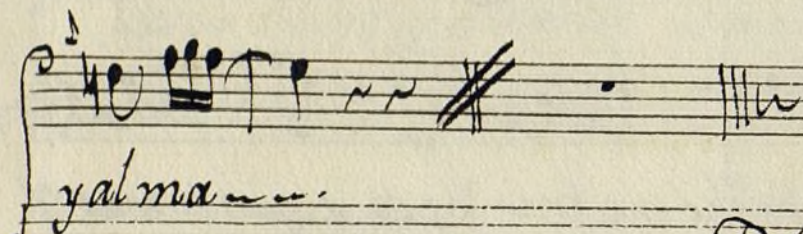
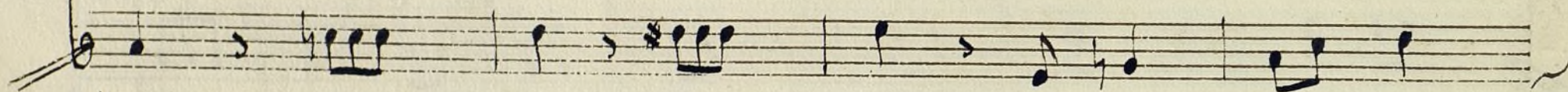
yalma yo siento aqui on y cen dio que el pecho me trae pa sa y quan to mas re

sis to mas en ton zes me a bra sa ai que me que mo en vi va lla ma



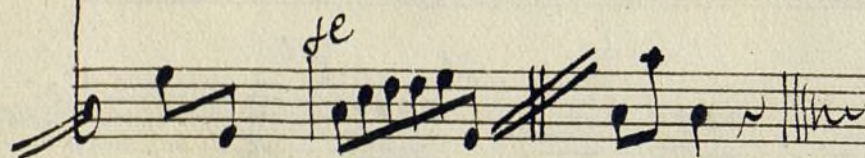


pues la lu -- z de esas o jos a -- si do causa de per der el so sie go mi vi da

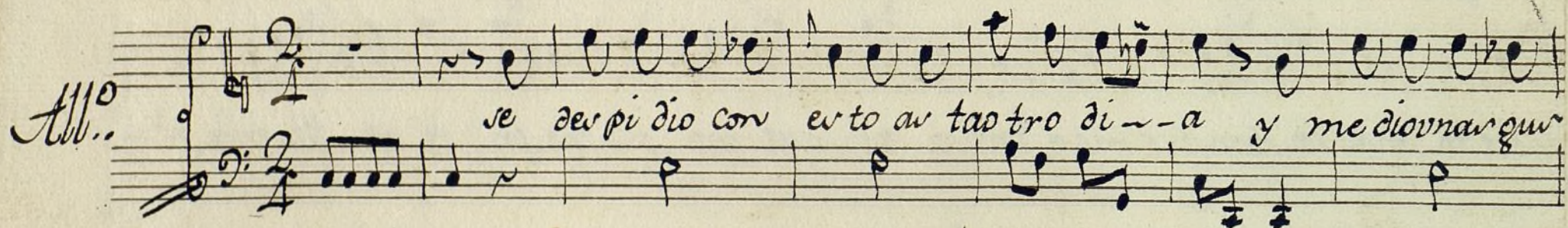


y al ma --

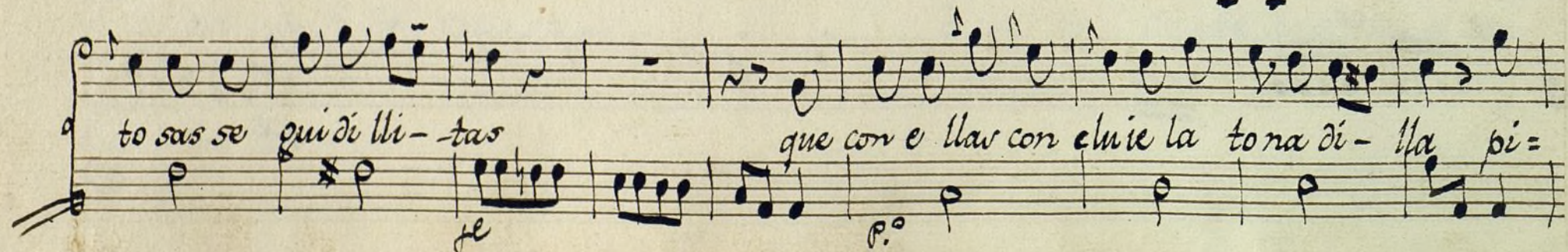
*D.C. al segno* //



*se*



se der pi dio con ex to ar tao tro di -- a y me dio vna qu



to sas se qui di lli -- tas

que con e llar con el vie la to na di -- lla pi =



diendome per donen l'au fal tar mi au puer io leu se rea to dos a grade zi-da puer

io leu se rea to dos a grade zi-da

*Seguidilla*

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

el a mante que vi ve co rre — spon di — do el a mante que

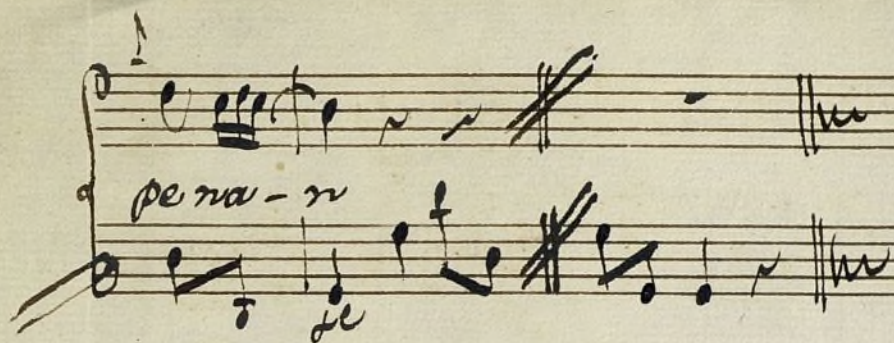
vi ve que vi ve co — rre spon di do co rre spon di — do



di do se ha lla con sus a mo-res siem pre tran qui lo siem pre tran qui lo ~ ~ ~ y al ver  
 que otros sus pi ran lle nos de pe ~ ~ nas por di ver sion el di ze de esta ma ne ~ ~  
 ra ~ ~ ~ Cuando lle ga rael di ~ ~ a ama da pren da ~ ~ que se buelvan ri  
 go-res nues tra fi ne za ~ ~ ~ a ~ ~ ~  
 ~ ~ ~ iael le sir ve de ri sa de ri sa lo que otros pe nan lo que otros pe nan lo que otros  
 ~ ~ ~

*sf* *sf* *rin. f. za* *tenute*





*al segno* ~~||~~



Ayuntamiento de Madrid



Violin 1<sup>o</sup>

*All. moderato*

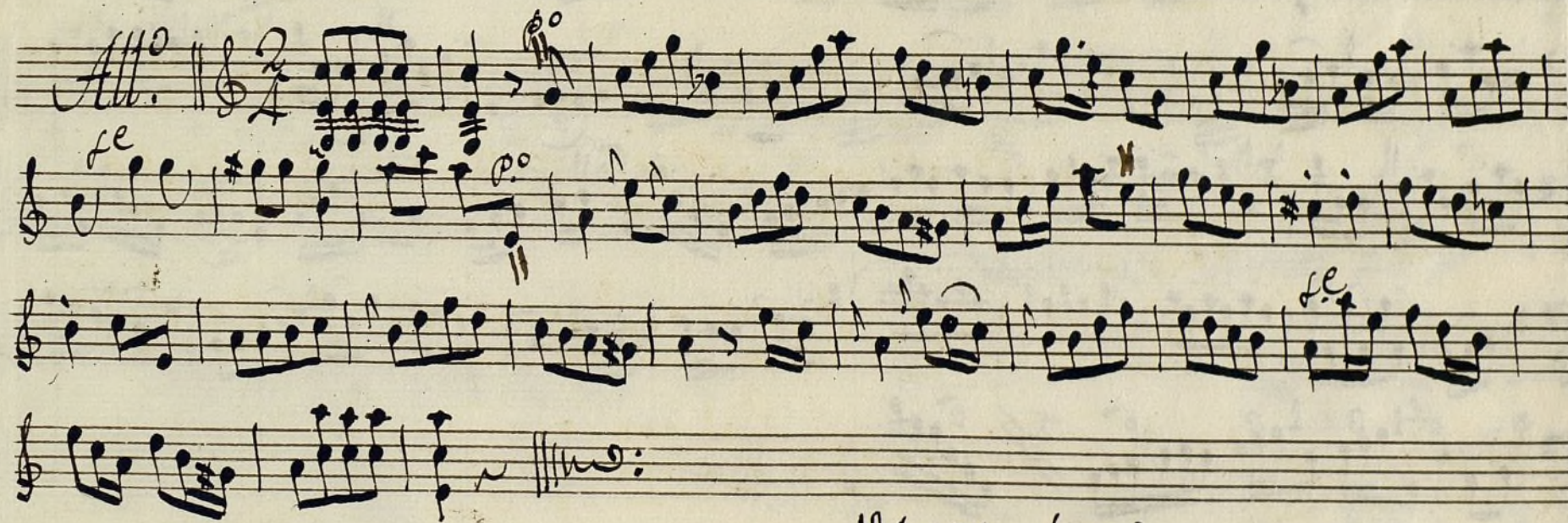
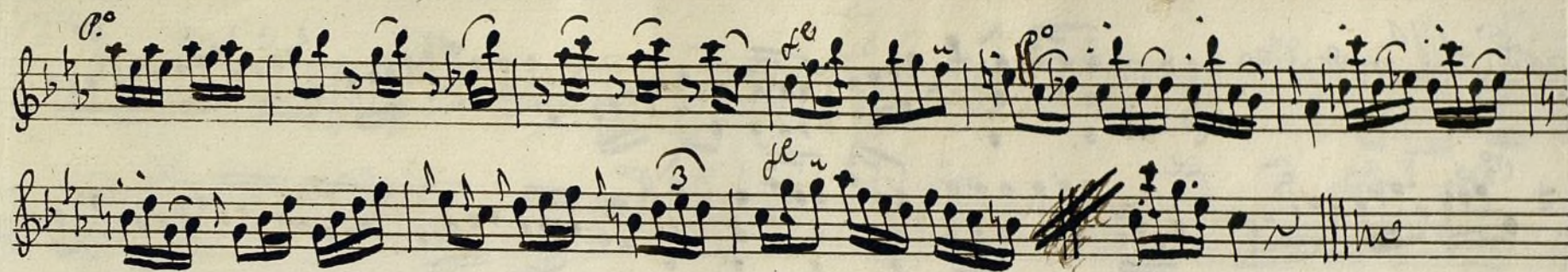
The musical score consists of ten staves of handwritten notation. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo marking is *All. moderato*. The score is filled with complex rhythmic patterns, including many sixteenth and thirty-second notes, often beamed together. Dynamics such as *p<sup>o</sup>* (piano), *f<sup>e</sup>* (forte), and *for* (forzando) are indicated throughout. There are also articulation marks like accents and slurs. The piece concludes with a double bar line and the instruction *D.C. al segno*, followed by a double bar line and a repeat sign.

*Volto p<sup>to</sup>*









*Volta à la hultimaw seguidilla.*



*Sequiu. All. moderato*

Violin

*D.C. al segno*



Violin 2.<sup>o</sup>

Mus 77-13

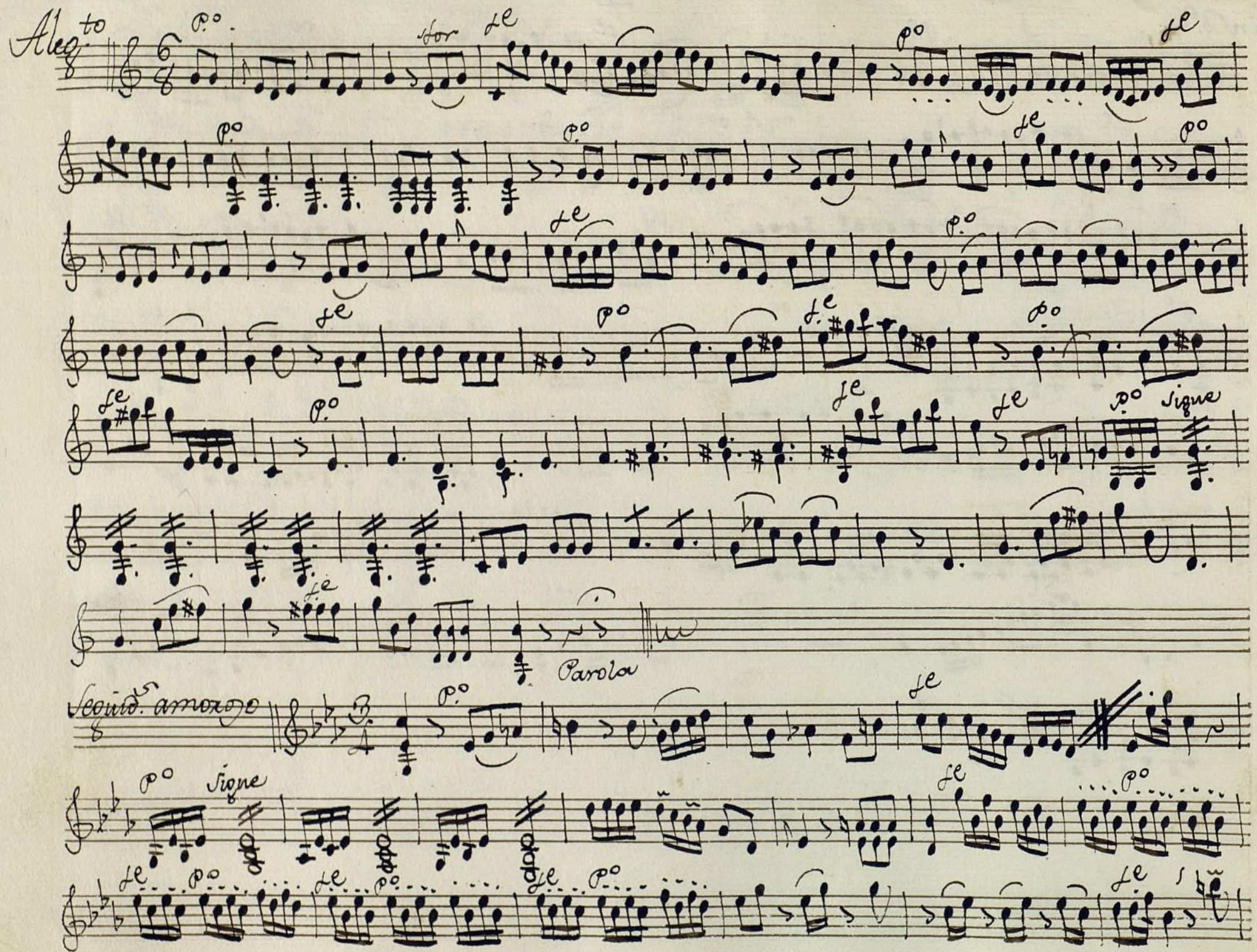
*All. moderato*

Handwritten musical score for Violin 2, measures 1-16. The score is in 3/4 time with a key signature of one flat. It features various dynamics including piano (p), piano forte (f), and fortissimo (ff), as well as accents and slurs. The notation includes eighth and sixteenth notes, rests, and a double bar line at measure 16.

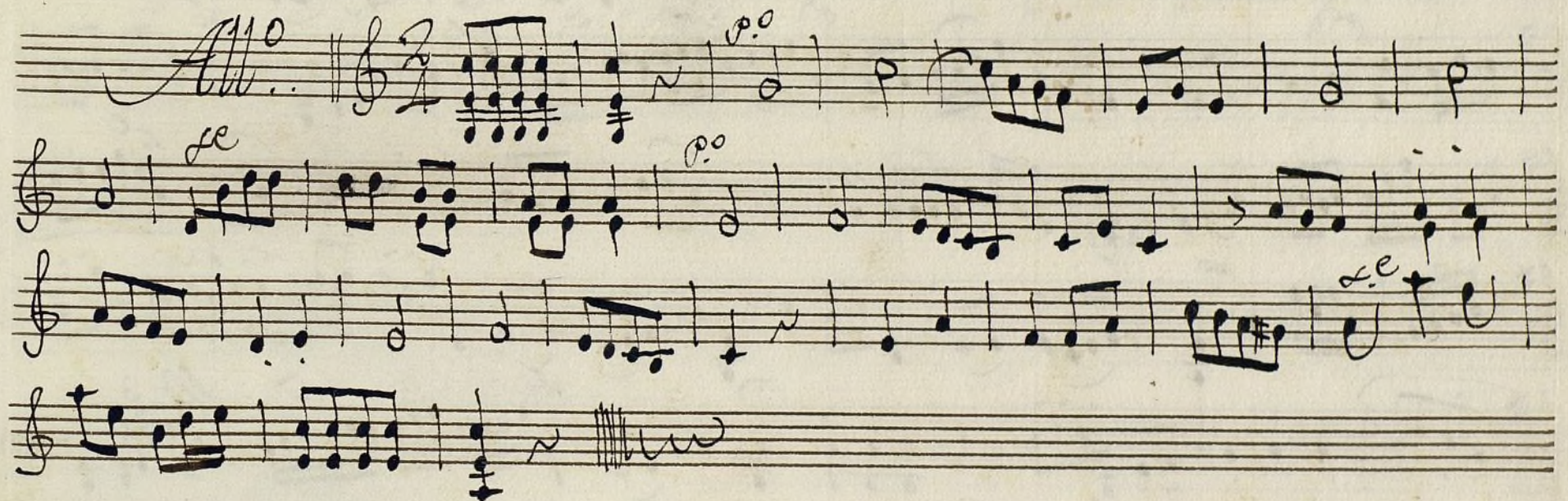
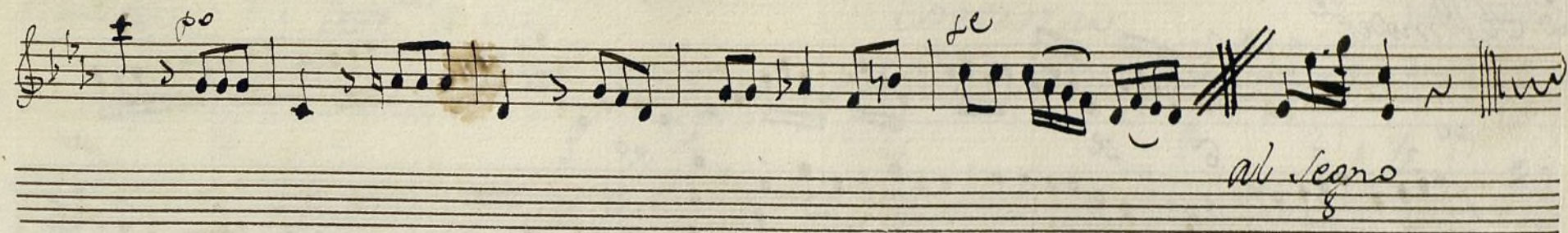
*D. C. al segno* //

*Volti presto..*





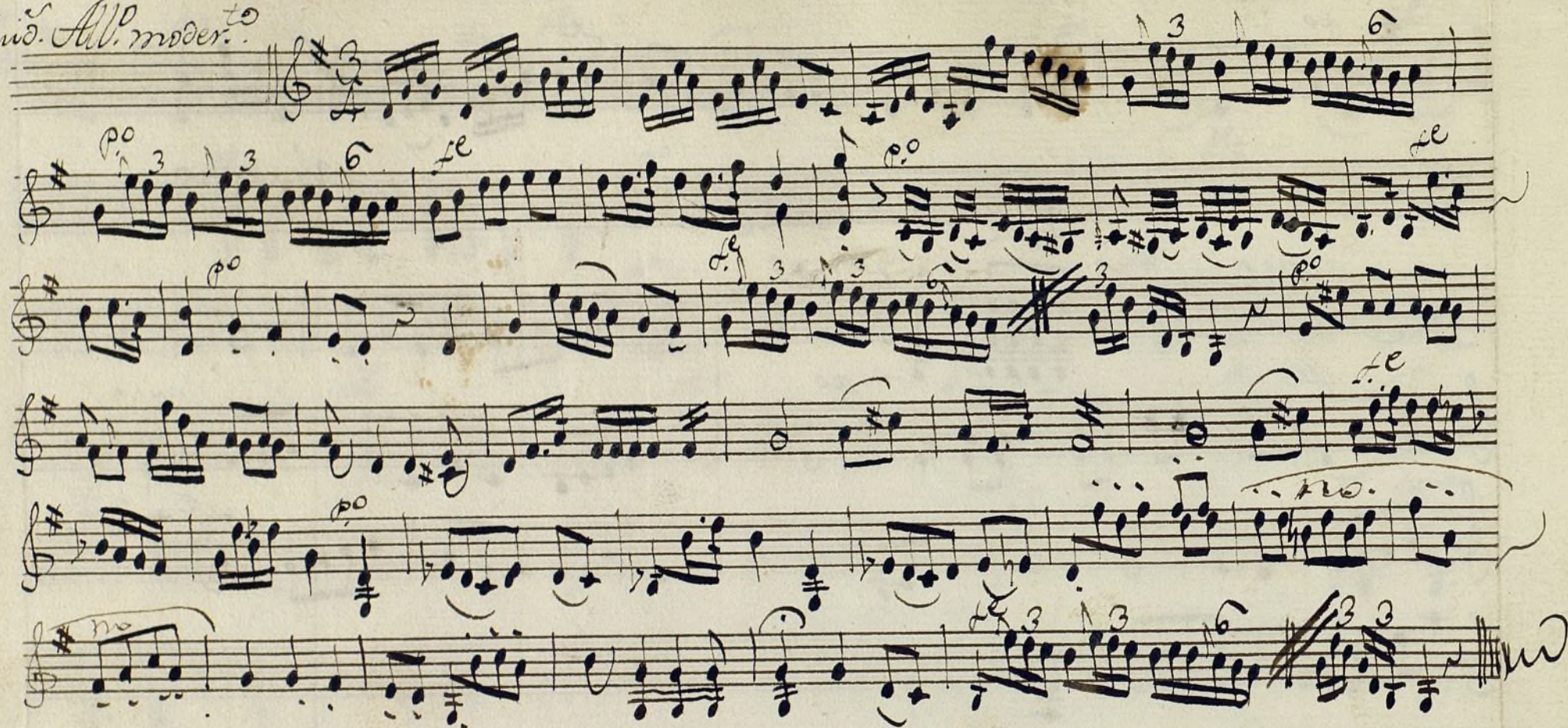




*Volti alla Lulliana Seguidilla:*



*Segno. All.<sup>o</sup> moder.<sup>to</sup>*



*al Segno 2 vez.<sup>5</sup> mas.*



*Trompa 1.<sup>a</sup> Ton.<sup>a</sup> a solo* *Cortinas.* Mus 77-13

*In F. Alleg.<sup>o</sup>*

*Allegro*

*In Clav.*

*Alleg.<sup>o</sup>*

*Alleg.<sup>o</sup>*

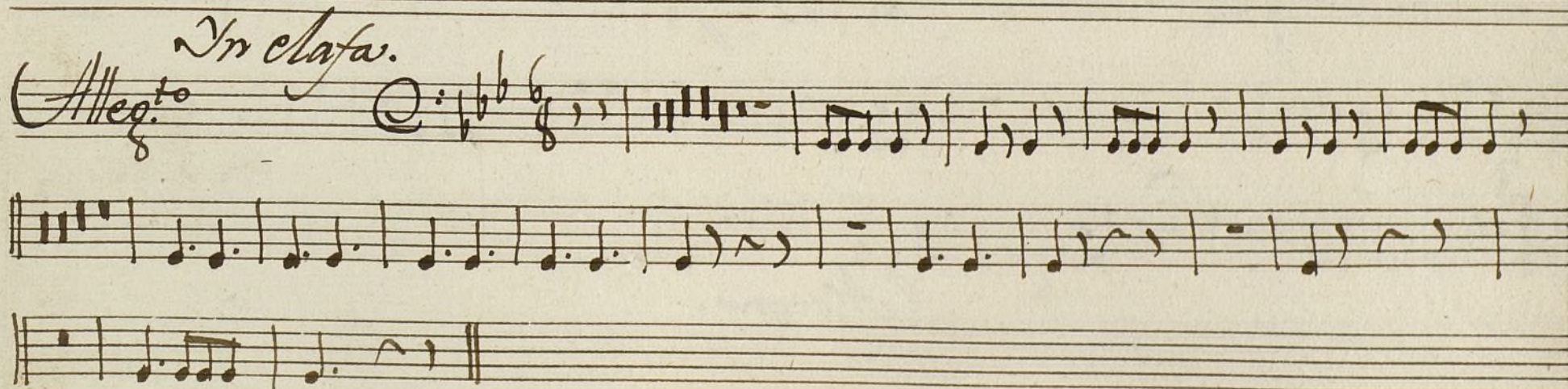
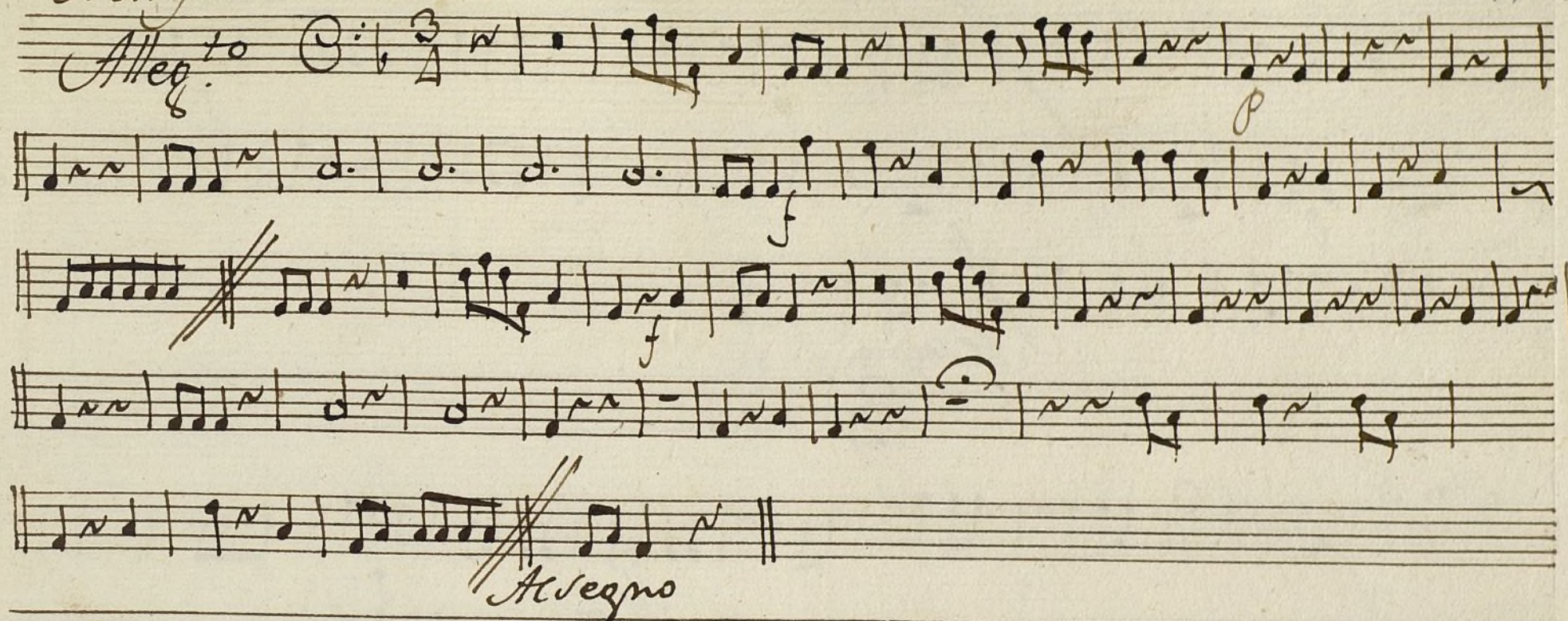


The image shows a handwritten musical score on aged, slightly stained paper. The score is organized into two systems, each consisting of four staves. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It contains various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). A double bar line with a diagonal slash is used to separate measures. The second system is marked *Allegro* and includes a *2/4 tace.* instruction. The third system is marked *In G.* and features a treble clef, a key signature of one sharp (F-sharp), and a 3/4 time signature. It continues with musical notation and dynamic markings. The fourth system is marked *Allegro.* and concludes with a double bar line. The handwriting is in dark ink, and the paper shows signs of age and wear.

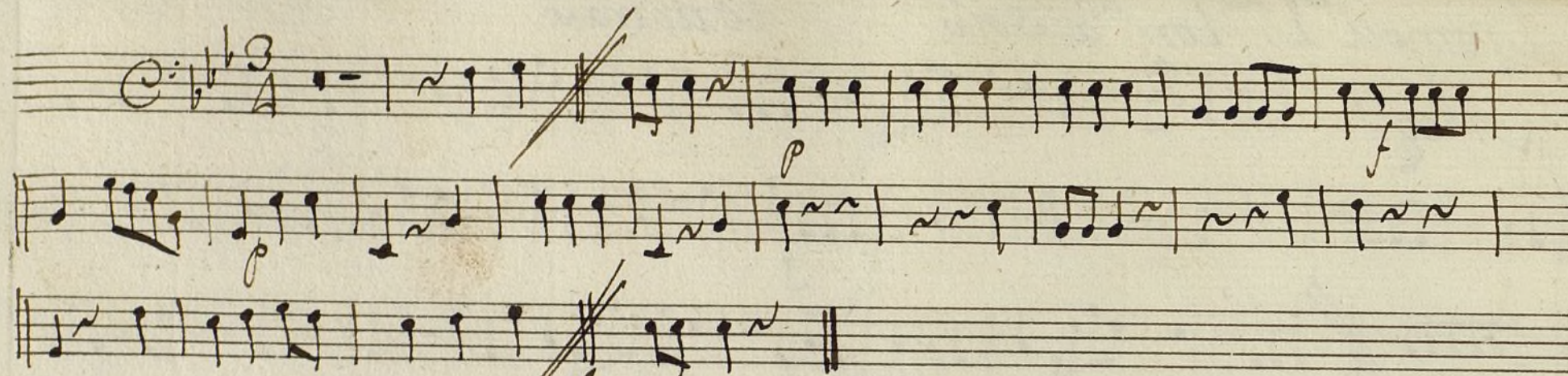


*Trompa 2.<sup>a</sup> Ton.<sup>a</sup> a solo<sup>o</sup> Continuar.*

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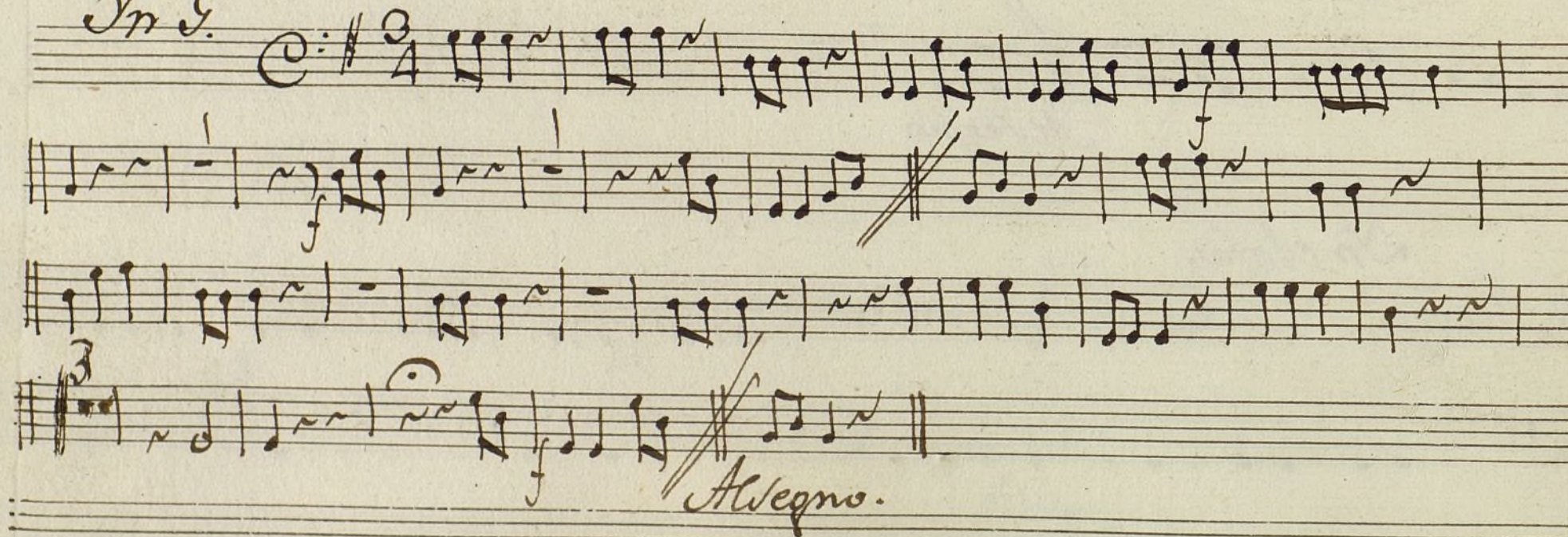




*Allegro*

*Tace.*

*In F.*



*Allegro.*



MUS 77-13

+

Bajo.







Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings like *p.o* and *f.e*. The text "Siguillas Amoroso" is written on the third staff, and "D Callegroff" is written below the sixth staff. The bottom of the page features the text "Ayuntamiento de Madrid".



Handwritten musical score on three staves. The notation includes various notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a treble clef and a key signature of one flat (Bb). The third staff begins with a treble clef and a key signature of one sharp (F#). The score concludes with the word "Catseno" written in a large, decorative script, followed by a double bar line and a sharp sign.

Dynamic markings: *p.o.*, *for*, *no*, *rin. za*, *remite*, *de*.

Text: *Catseno*