

~~Leg. 16. n. 26.~~

MUS 76-14

Mrz:

~~Leg. 22. n. 12~~

S^{ra} Raboso; Marina

+

Tonadilla.

à solo.

La Cazadora.

~~---~~

12

De el s.^{or} Marcolini.

All.^o

Mos quete nos que xidos
Caza do xa mehan hecho

No obstante probar qui ero

del Alma mia

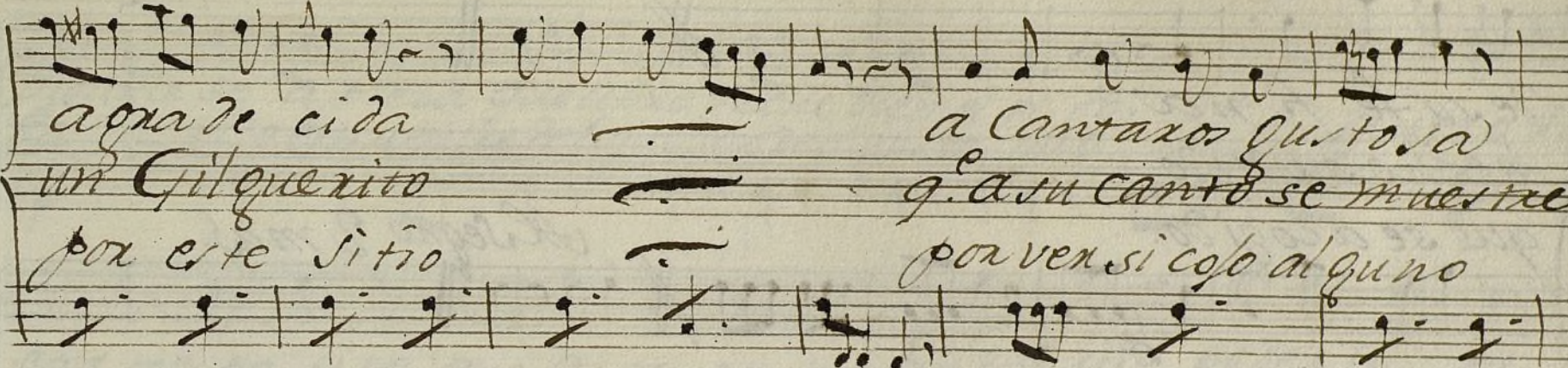
vuestra Maria nallegra

vuestra Ca xiña

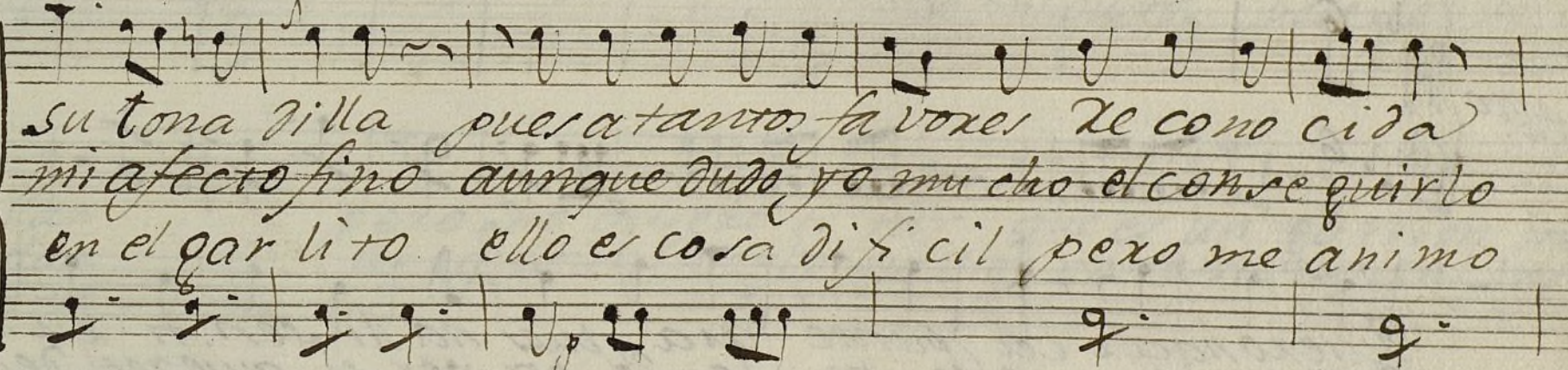
y vengo a vex si en cuenta

si lo con si go

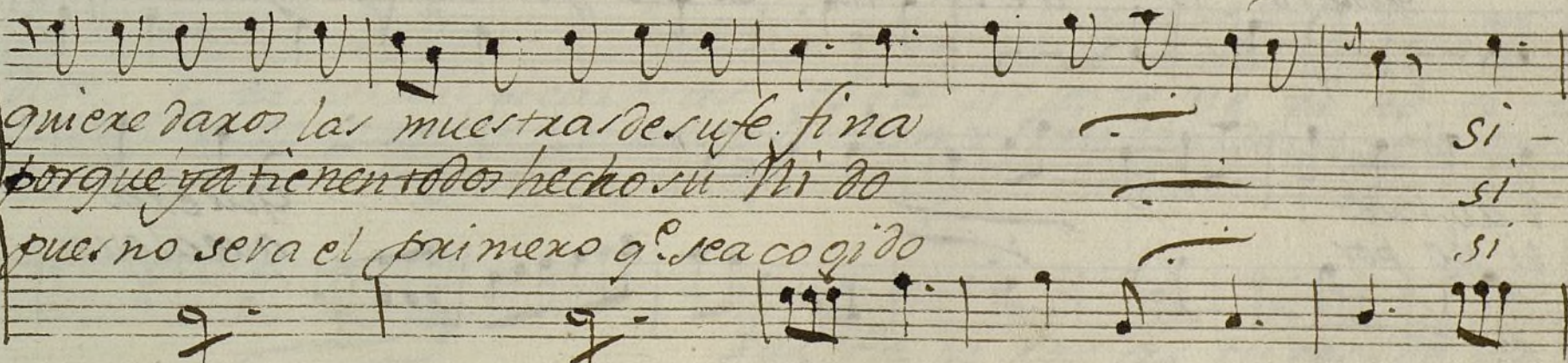
andando pa so a pa so



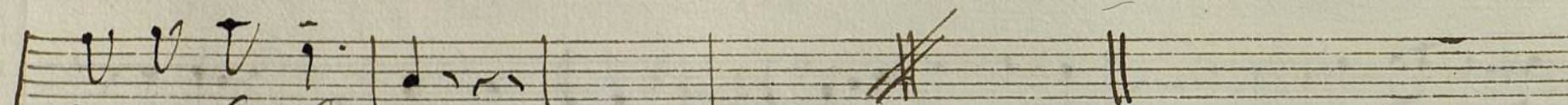
agrade cida a Cantaros Qu. to. sa
 un Gilquerito q. a su canto se muestre
 por este sitio por ven si cojo alguno

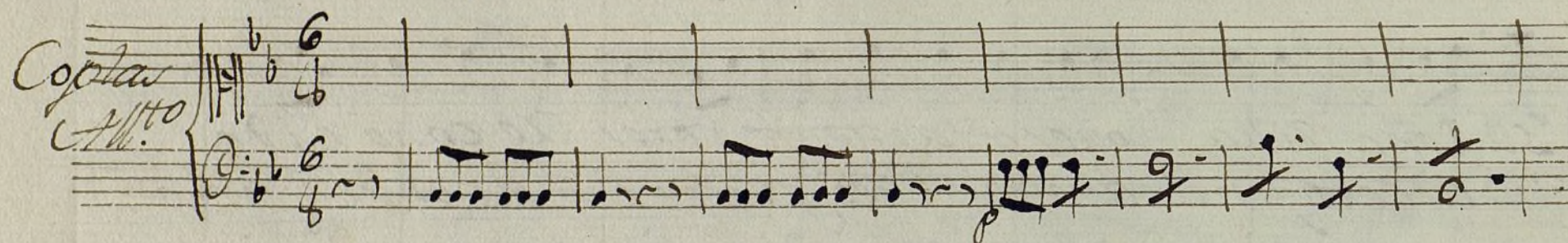


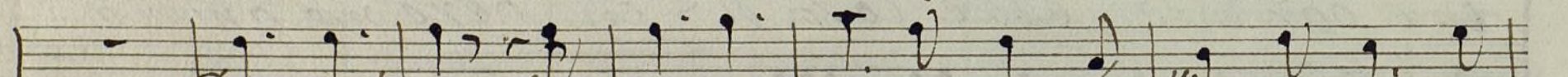
su tona villa pue a tanto fa voxer de cono cida
 mi afecto fino aunque dudo yo mucho el conseguirlo
 en el gar lito ello e cosa difi cil pero me animo

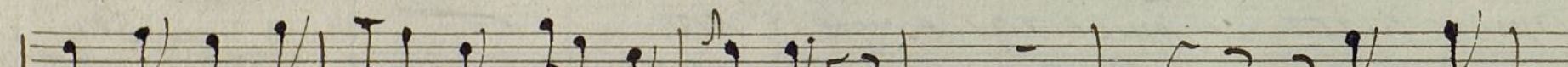


quiere daxon la muestra de use fina si -
 porque ya tienen todos hecho su Ni do si
 pue no sera el primero q. sea cogido si


 de su fe fi na.
 hecho su nido.
 que se a cogido. *Allegro 2 mas.*

Coplar
Alto



 Quiero hacer la punte xia puer ha li sen. ti xu
 Quiero ir a es to. la do por ver si quere el de-


 i do puer
 ti no por
 Quiera
 que algun

Porque se a pierda que a pro veche bien el ti ro
Pa la rito encuentre de aquellos de el gusto mio quiero lle

gar me pa sito que dito por sier Gil que xito poder le pi
de mi gusto poderle pi

llan pero no quiero ti rar que es un corvion mal
llan ay q. es un Cuerdo mui viejo yerto tie nental ins

dito y tienen mil picardias estos hijos de ve zi no estos
tinto q. a pena pi llan la presa que lan y mudan de si tio buelan

Los pa la nos as tu to los da
estas son unas Ave estas
Ande

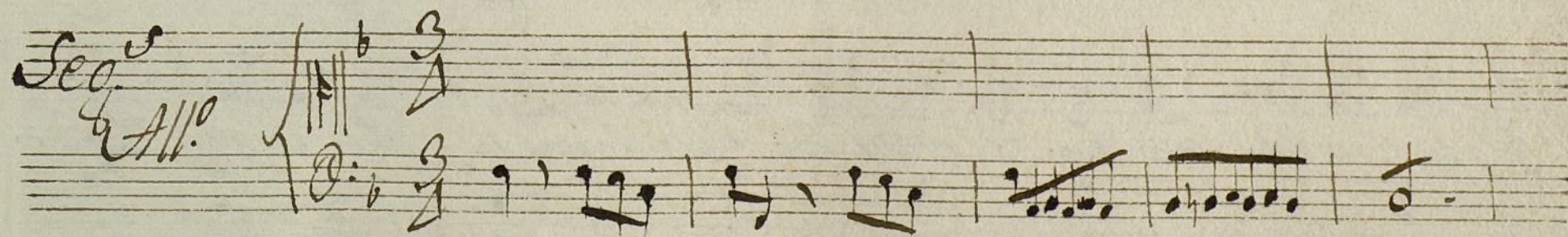
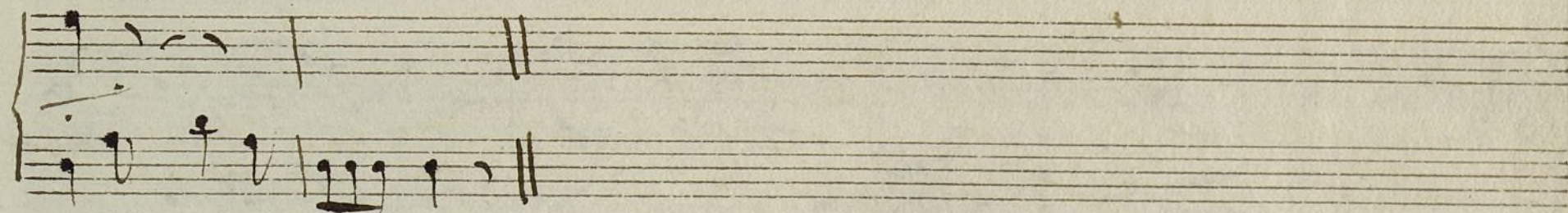
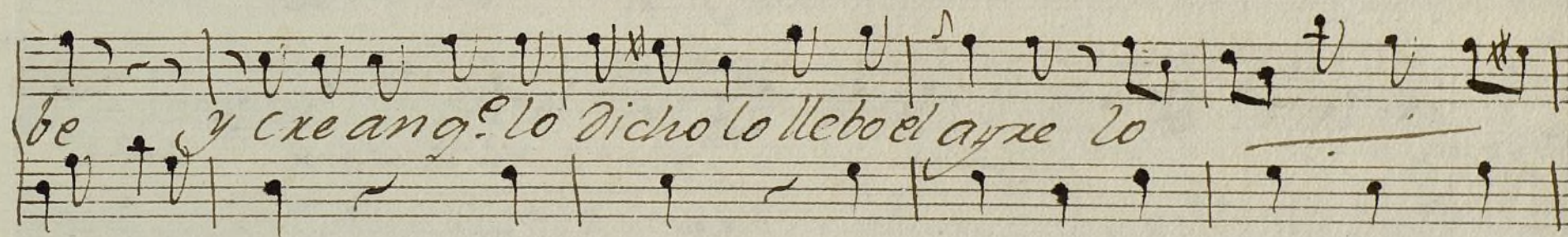
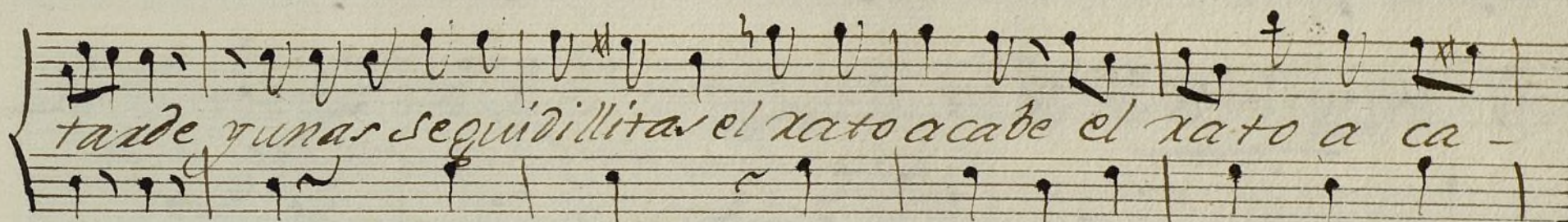
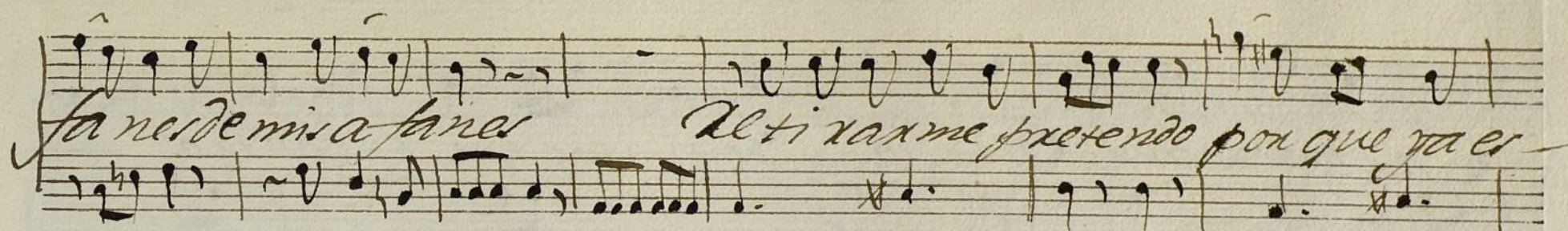
la no. a. tu to. ro no lo quiero - jo que la sol -
son u. nas. Ave. con tal malicia - con que se man -

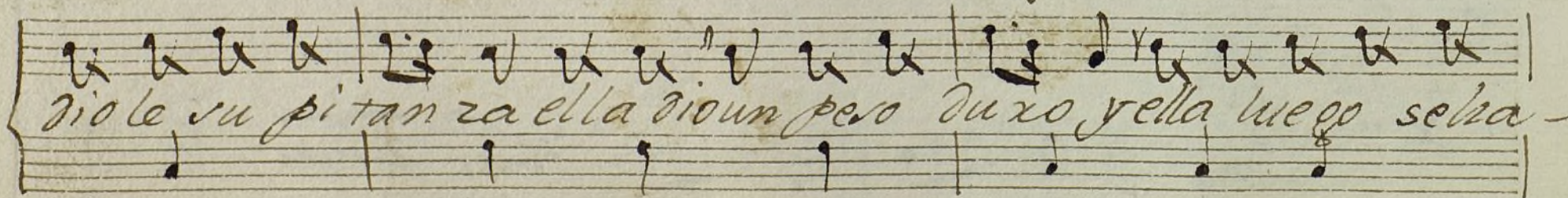
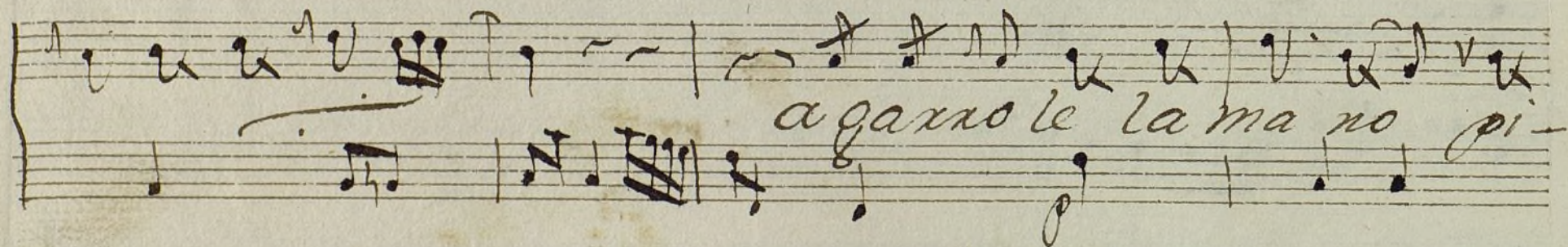
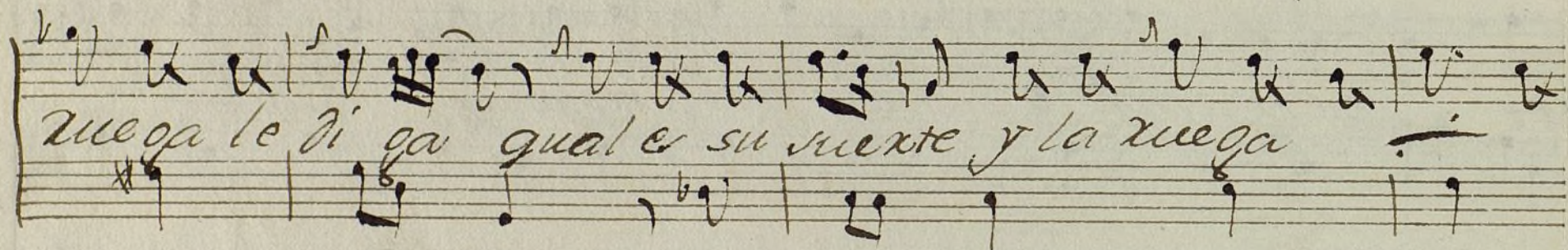
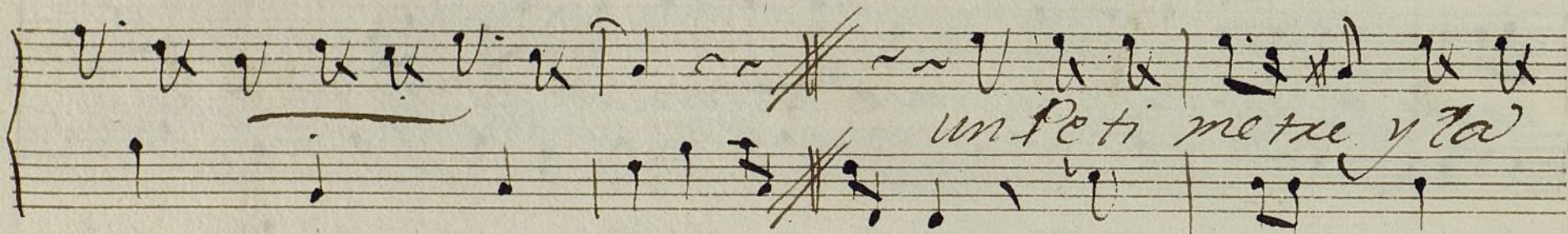
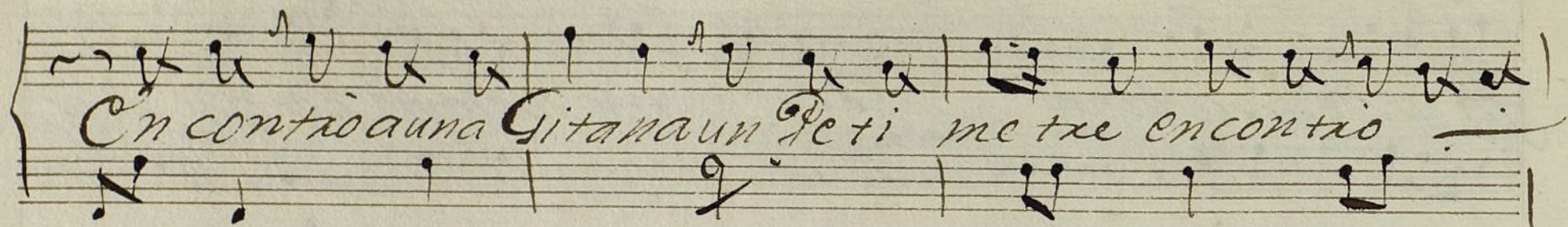
-bo. ra muelen que la y marchan luego -
- tienen solo que se de la Ra pi na -

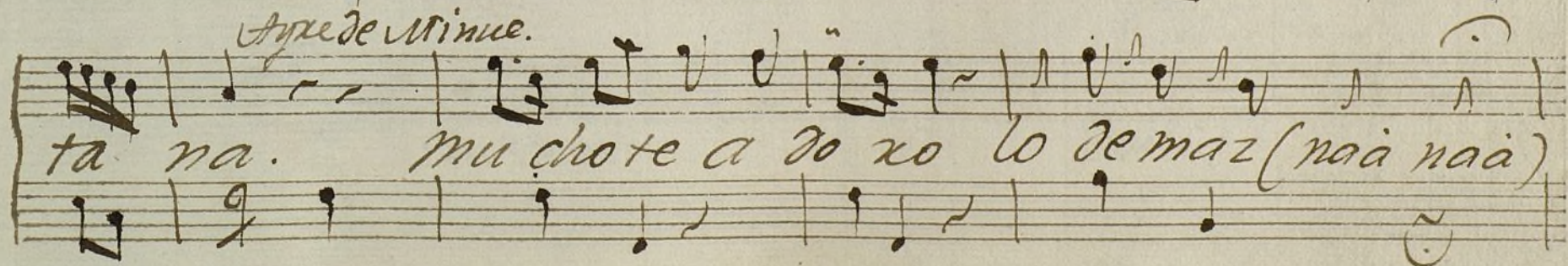
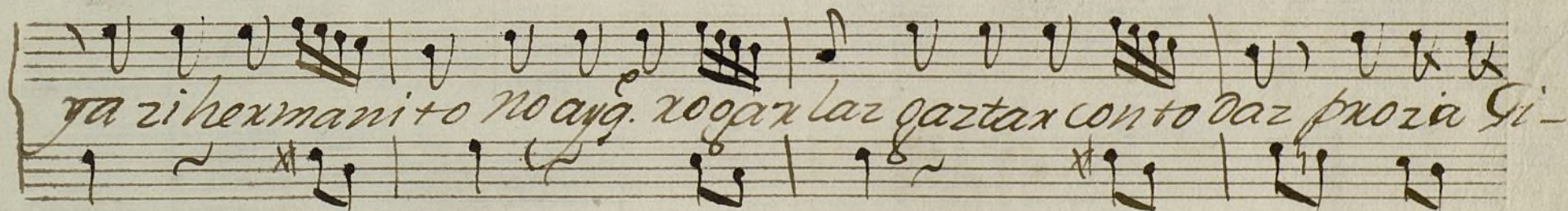
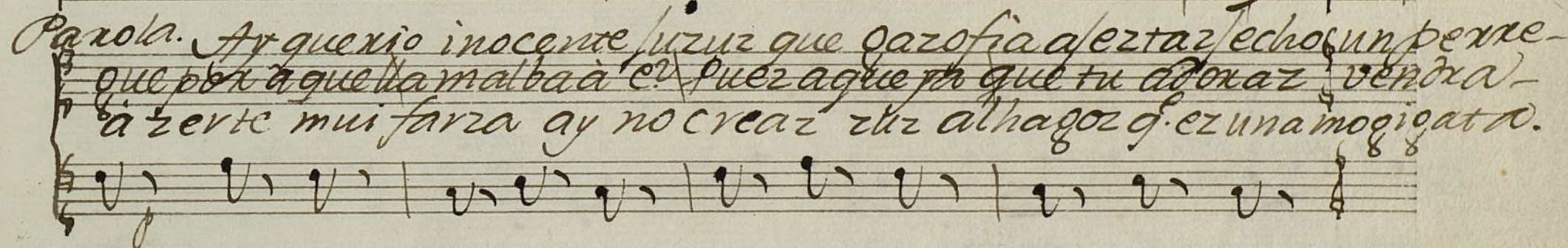
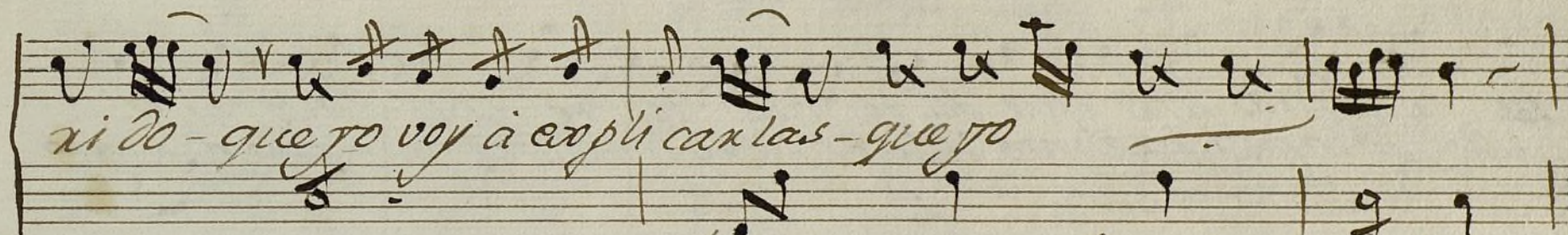
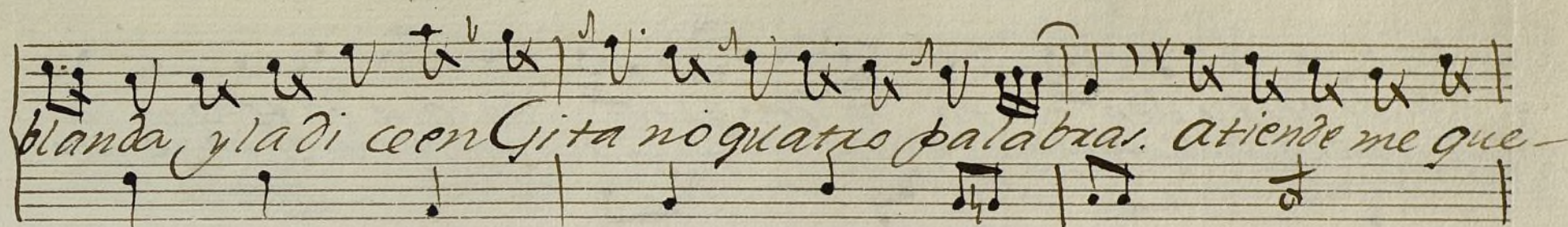
y de su pluma el Ca za dor se queda el Ca za dor se
y en este caso va el Ca za dor por pluma va el Ca za dor por

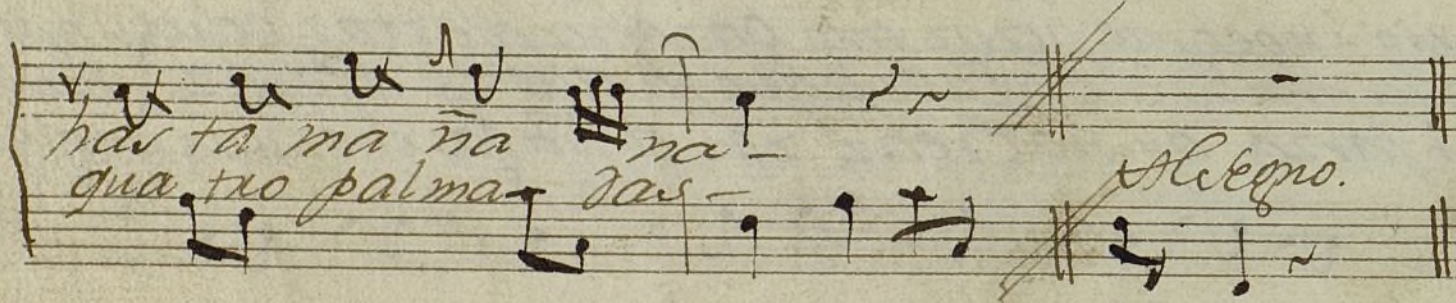
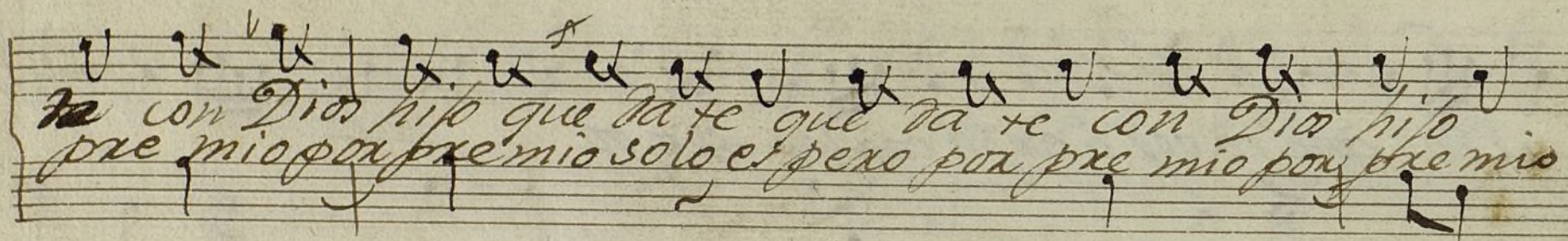
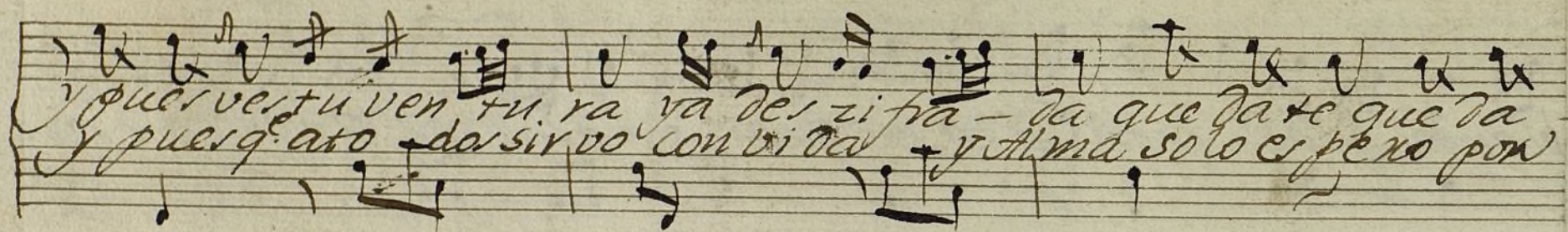
que da siem pre en a ju nas *All.^o*
plu may buel ve pe la do. *D.C. p.*

Ay que no vienen ay que no caen a i como bur lan de mis a -









Coplas Alleg. $\text{G}\flat\text{B}\flat$ $\frac{6}{8}$

Andre $\text{G}\flat\text{B}\flat$ $\frac{6}{8}$

arriba *je*

je

Segue Allegro H^{\flat} C 3

voxy

lo quedera la parola

dolce *po Ande sinu* *Allo po*

allegro

Violin Secundo.

Tomadilla a Solo, la Cazadora. MUS 76-14

Allegro.

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'Allegro.' and a treble clef. The music is written in a single system across the staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings like 'ff', 'p', and 'f'. The music is written in a single system across the staves.

Almeno 2 veces

Allegro No° 6/8

And.te

le

p

p

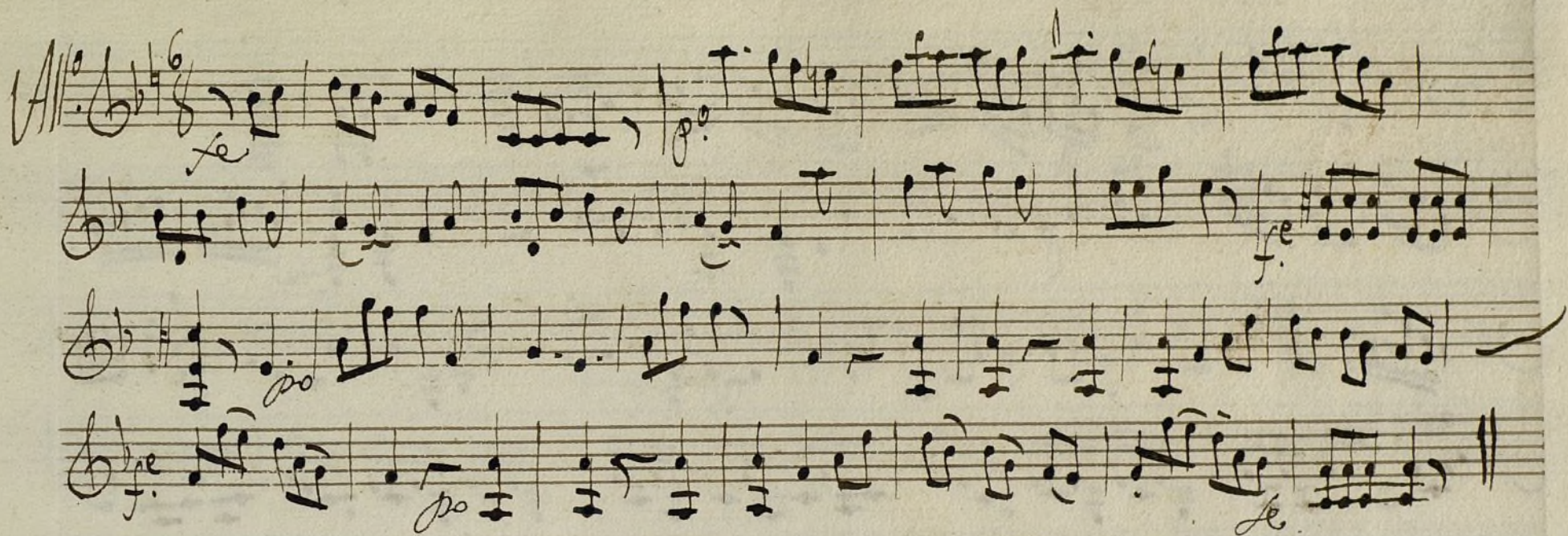
p

p

p

p

DCpo. arriba



Vol. 1. P. 10

Depuis. All.^o

Segue

esta musica dura toda la Parola.

Aire de minue

Alleg.^o

al Seono.

+

Oboe 1^o

Flautilla a solo

Oboe 1^a

Allegro

32.5
p
f
se
2
2
1
allegro

Allegro Coplas

5
p
f
se
24
Allo
3
8

Handwritten musical score on a single page, featuring seven staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- Sequi* (written above the third staff)
- Alleg.* (written below the third staff)
- And^{te} poco* (written below the fifth staff)
- Allo* (written below the fifth staff)
- loqueduralapaxola* (written below the fifth staff)
- allegro* (written below the sixth staff)

The score is written in a single system, with the music continuing across the staves. The paper shows signs of age and wear.

+

Oboe 2^o

Sonadilla a Solo

Oboe 2^o.

+

Allegro

Solo

3^o v.

allegro

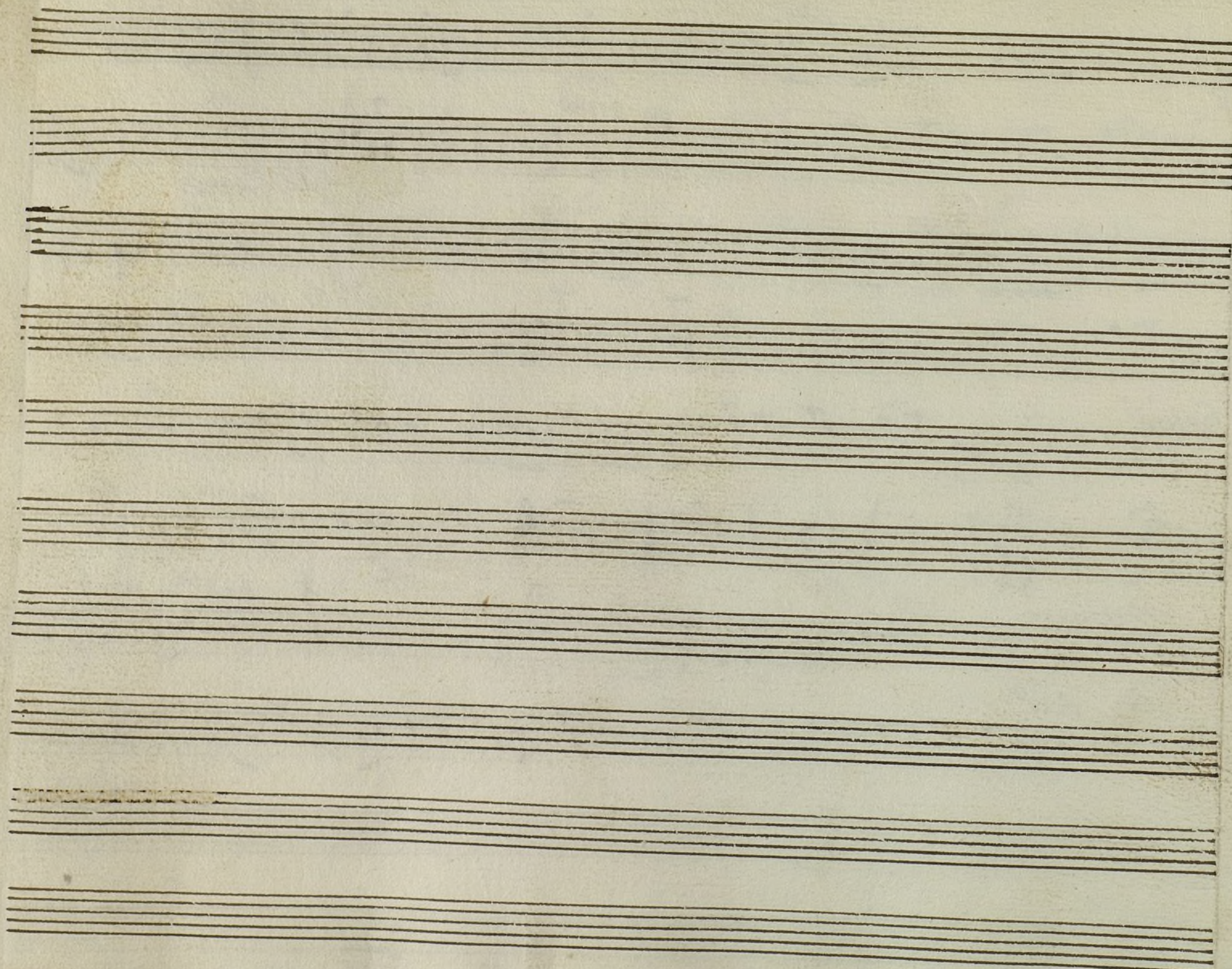
Coplas

Alleg^{ro}

p^o tenu.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. Key annotations and markings include:

- Le* (written above the first staff)
- Allo* (written above the second staff)
- 24* (written above the second staff)
- D.C. alas Copas* (written below the second staff)
- Segui's* (written above the fifth staff)
- All.* (written above the fifth staff)
- 3/4* (written above the fifth staff)
- 7* (written above the sixth staff)
- 3* (written above the sixth staff)
- 5* (written above the seventh staff)
- 9.º tenu.* (written above the eighth staff)
- Allo* (written above the eighth staff)
- hasta que* (written above the eighth staff)
- se* (written above the eighth staff)
- And.te poco* (written above the eighth staff)
- sura la Paroia* (written below the eighth staff)



trompa 1.^a tonadilla avolo 7

MUS 76-14

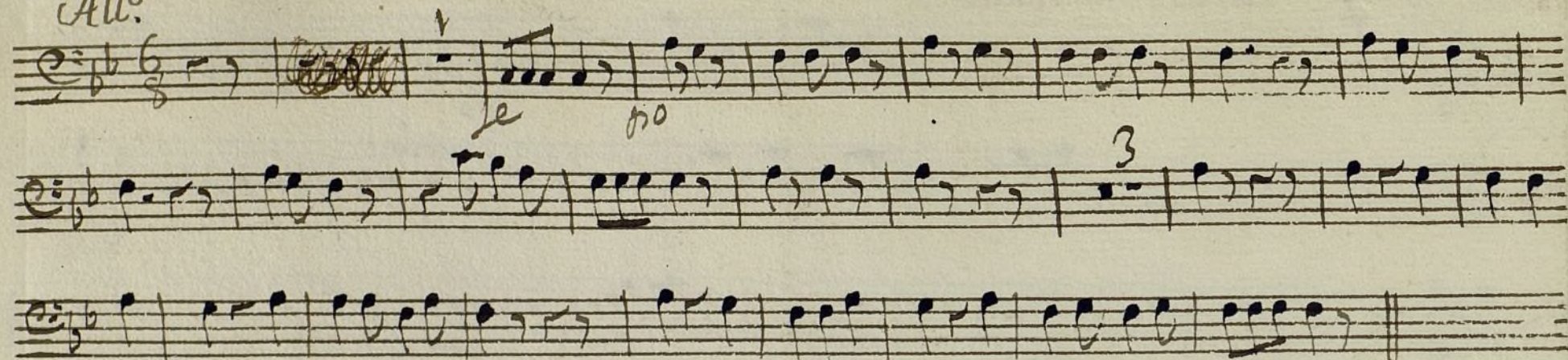
Yielafa

ala 2.^a copla aqui lo trompa yn fefaut

Ayuntamiento de Madrid

Voln

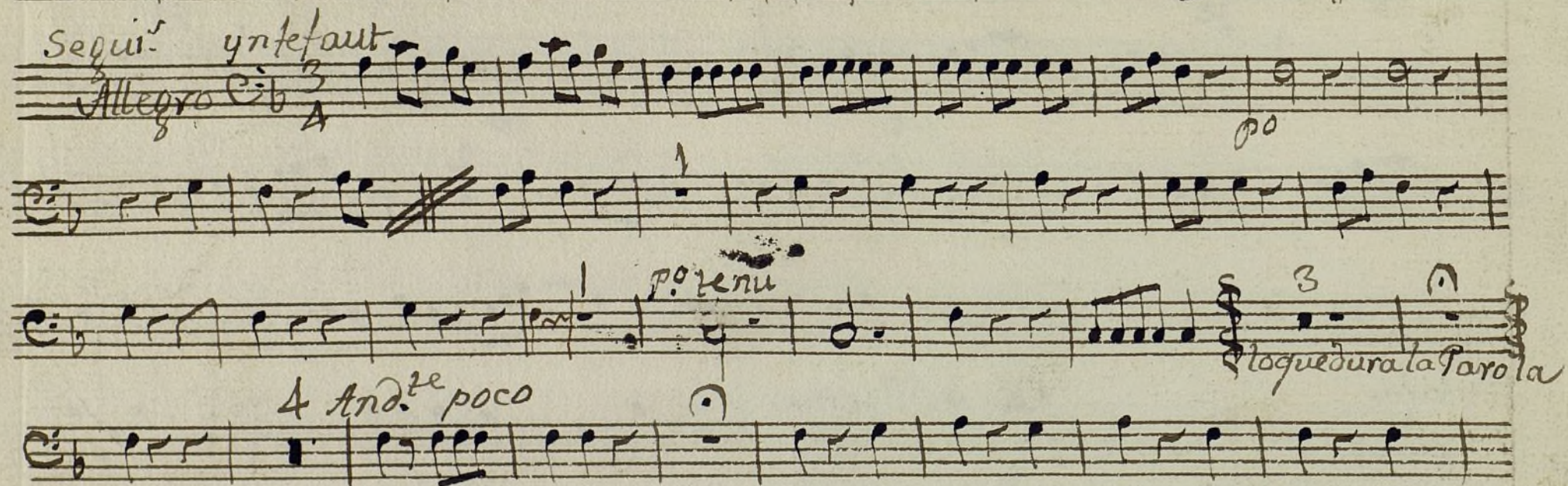
All^o



Sequitur ynterfaut.

Allegro

3
A



4 And.^{te} poco

al segno

trompa 2.^a // tonadilla a Solo

la Carzadora

Mus 76-14

Allegro

Handwritten musical score for Trompa 2.^a, measures 1-10. The notation is in 6/8 time with a key signature of one flat. It includes various dynamics like *p*, *f*, and markings for "Solo" and "3 veces".

trompas en elafa

Coplas *Allegro*

Handwritten musical score for Trompas en elafa, measures 11-18. The notation is in 6/8 time with a key signature of one flat. It includes dynamics like *p*, *f*, and markings for "4", "6", and "All.º".

24

D.C. alas Coplas

ala 2.^a Copla a guisa de trompa y refaute

Ayuntamiento de Madrid

Volta

Allegro $\text{C} \flat$ 3/4 *le no* *3*

Sequit' ynfesant
Allegro $\text{C} \flat$ 3/4 *po*

4 *1* *1* *po tenu* *3* *logu dura*
la parola

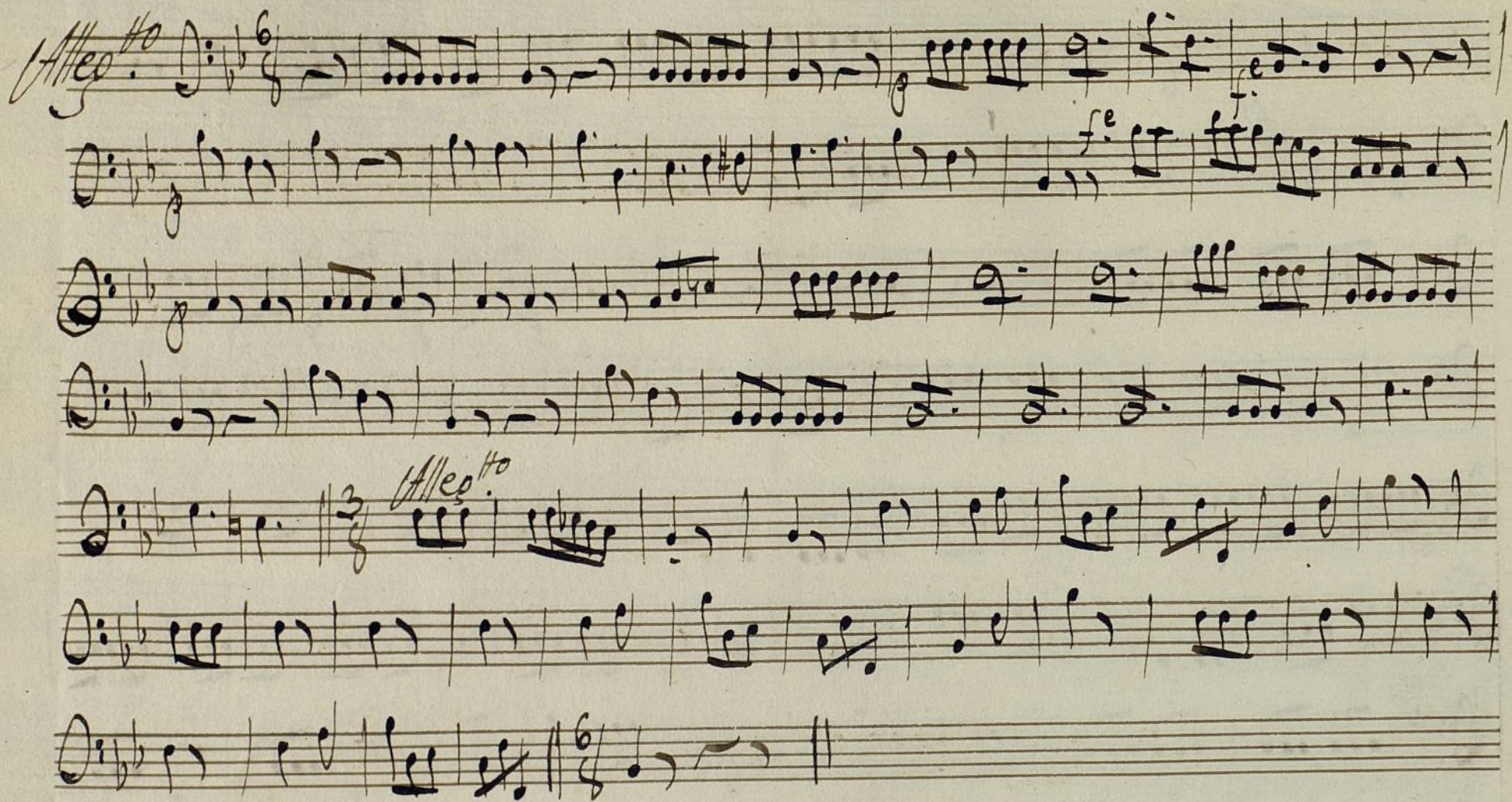
al segno

A Comp.^{to}

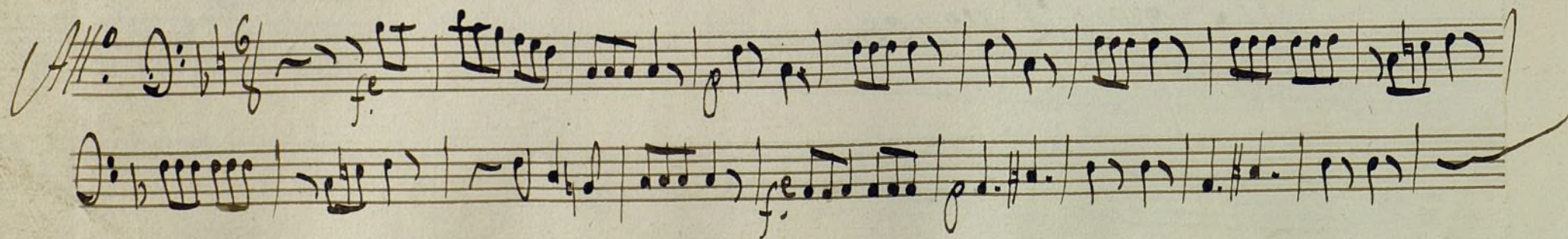
+ tomadilla à Solo, ta Cazadora.

MUS 76-14

Al Segno 2 vezes.



Dopo. arriba.



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

Second. *Allegro*

Esta musica dura toda la Parola.

Desp.^o

al Seono

