

VALLEROR, Saint.

Quien lo hereda no lo hurta.

Tonadilla a solo.

Apte nr. 17

Partitura

Violin 1^o

Violin 2^o

Leg. 38. n. H.

los Instrumentos q' falta los tiene el Taciturno

MVS 81-8

1

Leg. 4.º n.º 6 +

Luisa

tonadilla

1720

asolo

Quien lo exeda nolo vata

Valledor

32

All. Brillante

pañã

Centro de gran deza

Emporio de es

tu piedad y m

ploxacy mi yn suficiencia y puer otro
 tiempo fue feliz mi es trella en qe Com pa
 si vos mis faltas supliera en nuevo me a
 co so oy a n de mercia: pa xa qe Con mi go Con
 pa ri bo sea Com pa si bo sea

Año 2
 y p^o 2a

suerte meo prece oichar en cambio de estar oy so li

ci ta miafecto a man te de mor tar fi na q^e lo r de

fector q^e se cri tican

en yn fi ni tor su de ma rias

son e xe da dar que ~~no~~ ad quixidar q^e no ad qui dar que
 no *Rez^o: Al mismo aire* y ariaten oed
 se ño xes al ynstanto q^e ya se ba a esplicax el pensamienzo
 puer si con si q^o q^e el efecto suxta vexei que el
 que lo exeda no lo vxta chinito se ñoxes

ten gan a ten cion pue q^{do} i pxi n c i p i o a i a l a y m b e n
cion a i a l a i m b e n c i o n c h i t i t o c h i t o n c h i
ton chi ton

Coplas *Allo*

Ayuntamiento de Madrid

si no aprenden seño xito
se queda un pa exe que mifo

le echan al a yola culpa
mui poca sa tud dis fruta

le echan
mui

sin con si œ xax q^e en es - - - to qⁿloe
 y el p o b r e c i to f e r p o n œ qⁿloe
 x a d a n o l o u x t a qⁿloe œ e d a n o l o
 x a d a n o l o u x t a qⁿloe
 u x t a v e
 m u e

una hija q' su Madre no es con los om
 xe el hijo de un to xexo de un to xoxe

bres a dusta no es
 las dos puntas de un

y oi zeala xexo mis
 su Pa dre mu xolo mis

mo qñloe xeda nolo vxta

mo qñloe xeda nolo vxta

qñloe

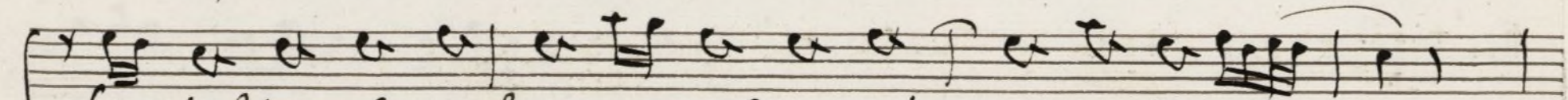
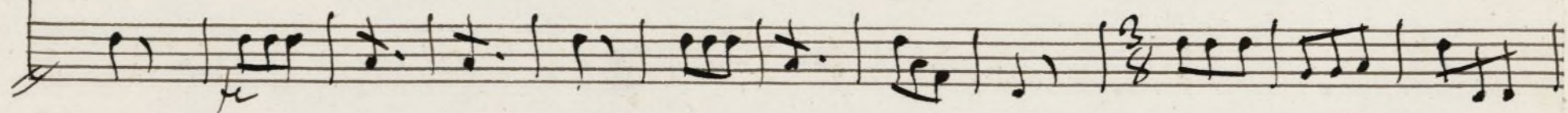
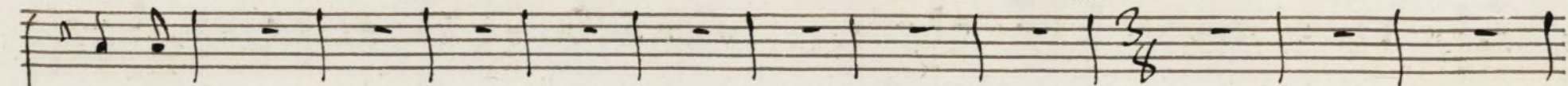
qñloe

ge noable vexdad vn sarre

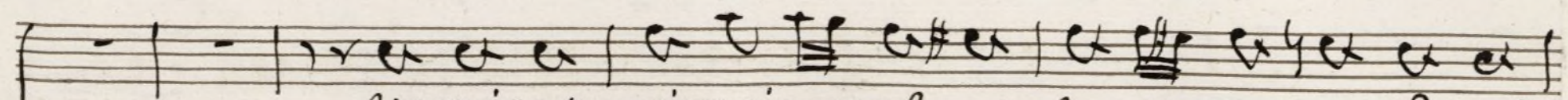
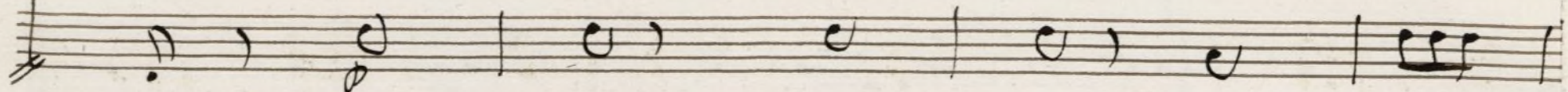
no taun casado mil falta

no es maxabi la ninqua no es
 que prudente disi mula que
 p.^º a maia sexuo fi...
 y cumple con el re fran
 cio q.^º lo exeda nolo vata q.^º loe
 n q.^º lo exeda nolo vata q.^º loe

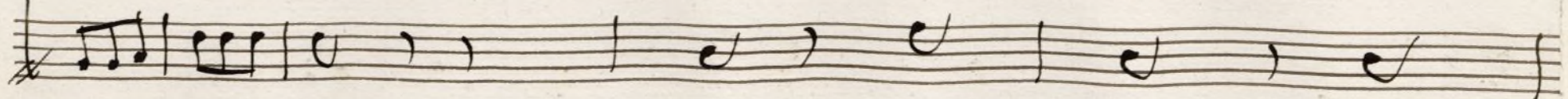
Alto



Las faltas q^e en al quinas q^e uenies... pe xiencia
y puer e de mas mado que el pen... sa miento



uenies pe xiencia y o le o le son unas ad qui
el pen sa miento y o le o le para en mendaxto



ri das y o ha s e e x e n c i a son una ra d qui ri das.....

ma lo no fal ta tiem po pa ra en men da x lo ma lo -

ay ay y o ha s e e x e n c i a -

ay ay no fal ta tiem po - - -

rin

y e s co ra cla xa y o le o le q s na d i e r t a e n e l

y la vo z mia y o le o le e o i f i n a l a y

Mundo libre & faltas q^e nadie esta en el Mundo.....
 dea Consequi dillas & oy fin ala i dea - - -

- ay - - - ay - - - libre & faltas - - -
 - - ay ay - - Consequi dillas - - -

rin f

D.C.

alas Coplas

And^{te}

2/4

2/4

crs

en un bol canœ

mo-xer: en un bol axœ mi

pecho en un bol canœ a moxer a - - - - -

a - - - - - axœ mi pecho axœ mi

pecho axœ mi

Pecho ... paxa lo q'ax ae to ... dos un fino a
 lecto laem bi dia rigo xora me
 ae tie ne vio lenta oi ci en do me q'as p'ixo aun ym po
 sible ne cia y quando tu x bada al todo me
 mixo o ma ae id ad oi ce propi cia a mi o y do propi

Desp.^o

9

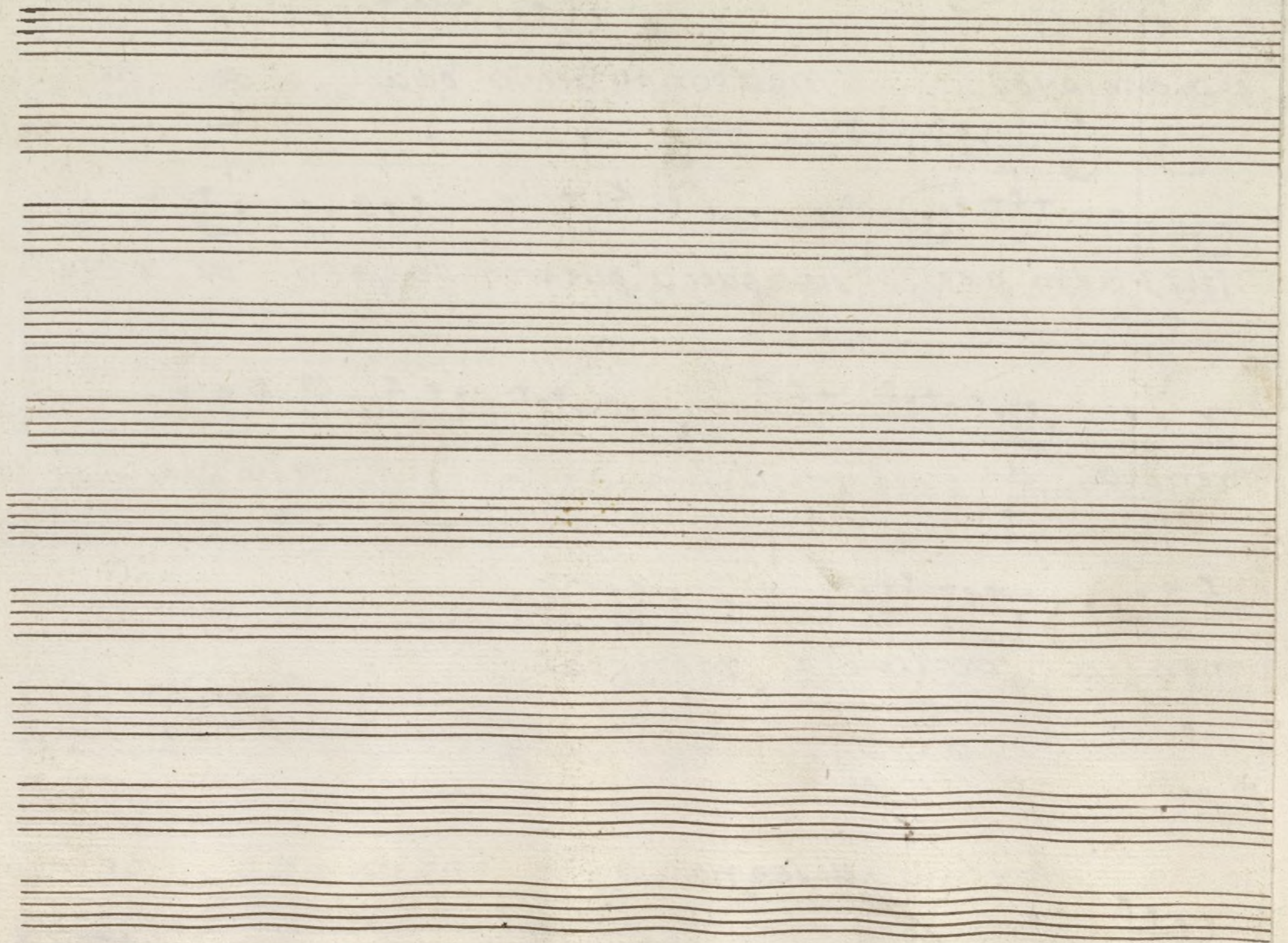
cia amio yoo no abandonerco bax... de ru

justa em pre sa puer al puerto ar lle ga do de la cle

mercia a... de la cle

mercia de la cle mercia

al reyno



Violin V.º tomad.º a solo quien lo exada nolo veta.

All.º Brillante

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is written in a style typical of 19th-century violin concertos, featuring rapid sixteenth-note passages, often beamed together in groups. Dynamic markings include 'p' (piano) and 'f' (forte). There are also markings for 'tr' (trill) and 'acc' (accents). The piece concludes with a double bar line on the tenth staff.

V.º pro

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score is written in G major (one sharp) and 2/4 time. The notation includes various musical symbols such as treble and bass clefs, notes, rests, and dynamic markings like *pp*, *f*, *fmo*, and *Rezo*. The score is organized into systems, with some staves containing rests or specific musical instructions. The handwriting is in ink, and the paper shows signs of age and wear.

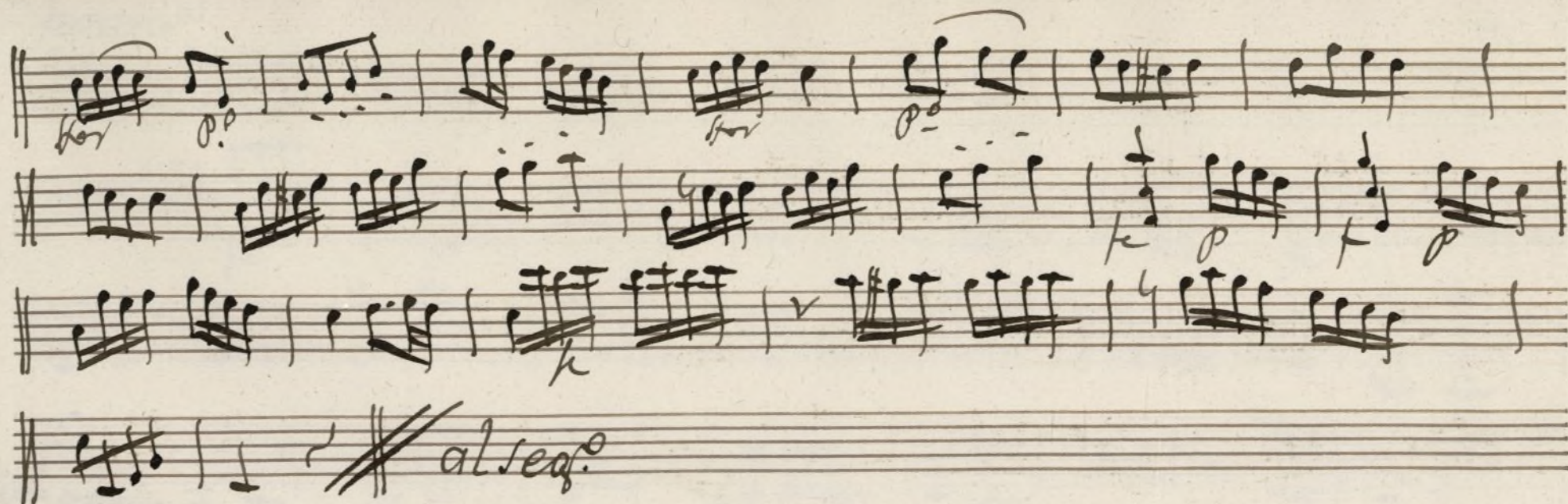
Key markings and features include:

- Dynamic markings: *pp*, *f*, *fmo*, *Rezo*.
- Textual instruction: *al mismo ayre*.
- Staff notation: Treble and bass clefs, notes, rests, and various musical symbols.

Seq. All.^o & 2/4

The musical score is written on ten staves. The first staff begins with the tempo marking 'Seq. All.^o' and the time signature '& 2/4'. The music is written in a single key signature with one sharp (F#). The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' (piano) and 'cres' (crescendo). The staves are connected by a brace on the left. The handwriting is in ink on aged paper.

Ayuntamiento de Madrid



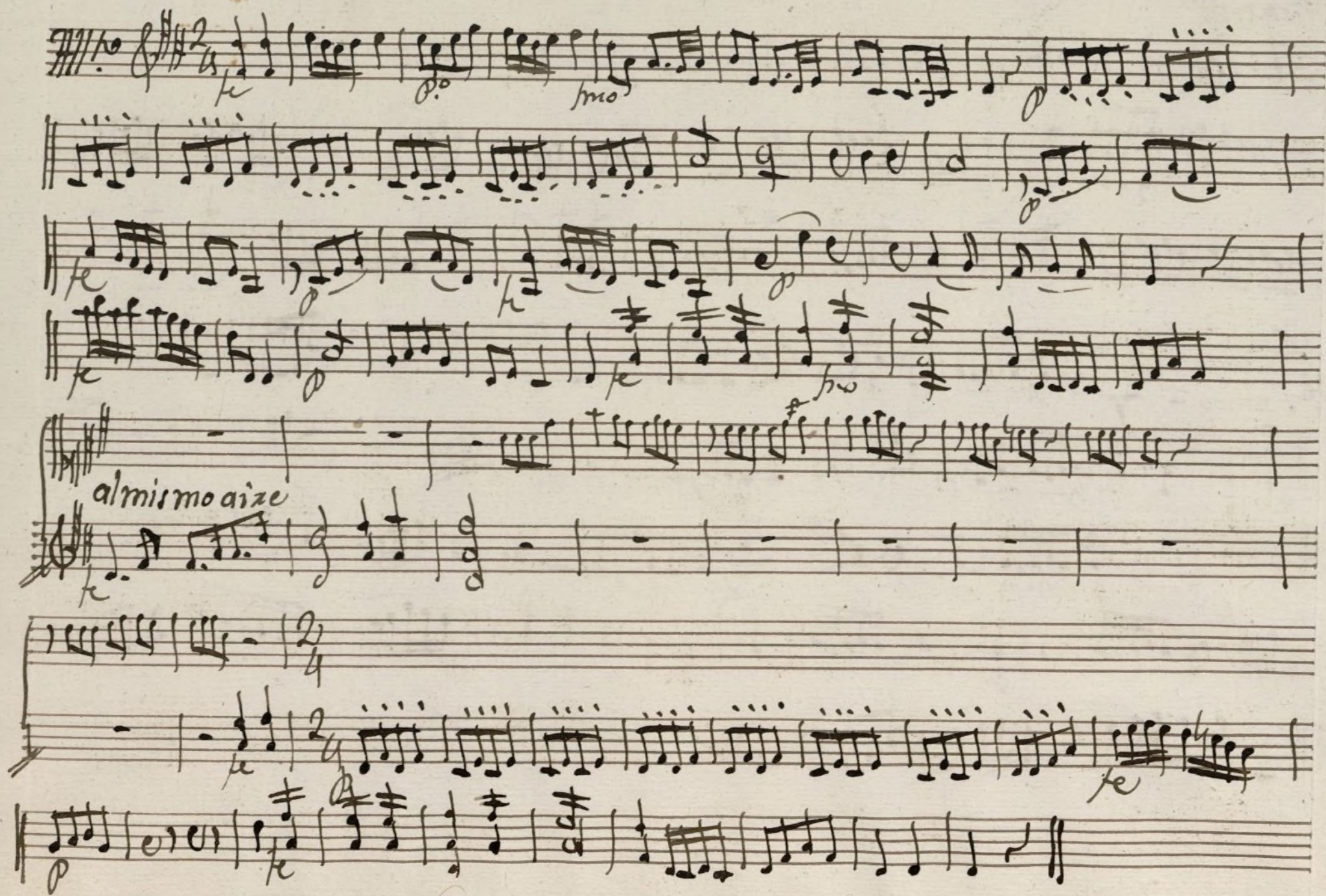
Jan 20

MVS 87-8

Violin 2.^o Inad.^a a solo Quienlo exeda no lo vntà

Handwritten musical score for a piece titled "Missa". The score is written on ten staves. The first staff is in G major (one sharp) and 4/4 time, marked "Allegro". The second staff is in 6/8 time, marked "And. Sentado". The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The handwriting is in ink on aged paper.

Vol 7



Coplas

Alto Vivito

A handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as treble clefs, a key signature of one sharp (F#), and a 3/8 time signature. The music is written in a fluid, cursive style. Dynamic markings like *p.o.* (piano) and *fe* (forte) are interspersed throughout. Performance instructions such as *rinj* (rings) and *for* (for) are also present. The score is divided into sections by double bar lines. The first section is titled 'Coplas' and 'Alto Vivito'. The second section is titled 'alor par' Sdarmar'. The final section is titled 'alor Coplas' and is marked with a double bar line and a slash. The paper shows signs of age, including some staining and a slightly torn edge.

