

Leg.^o 16.º n.º 13.

Leg.^o 3.º n.º 36

Mus 80-20

+

Lonadilla

à Solo

36

La Ramilleteza Chusca

Para la S.^{ra} Maria Aznar Año de 1776.

De Castel.

Allegro

3

Suave

señal. todos.

lento.

fol.

*A mi lleixia chus ca -
A com. prax me flores vie. nen.*

Desp.

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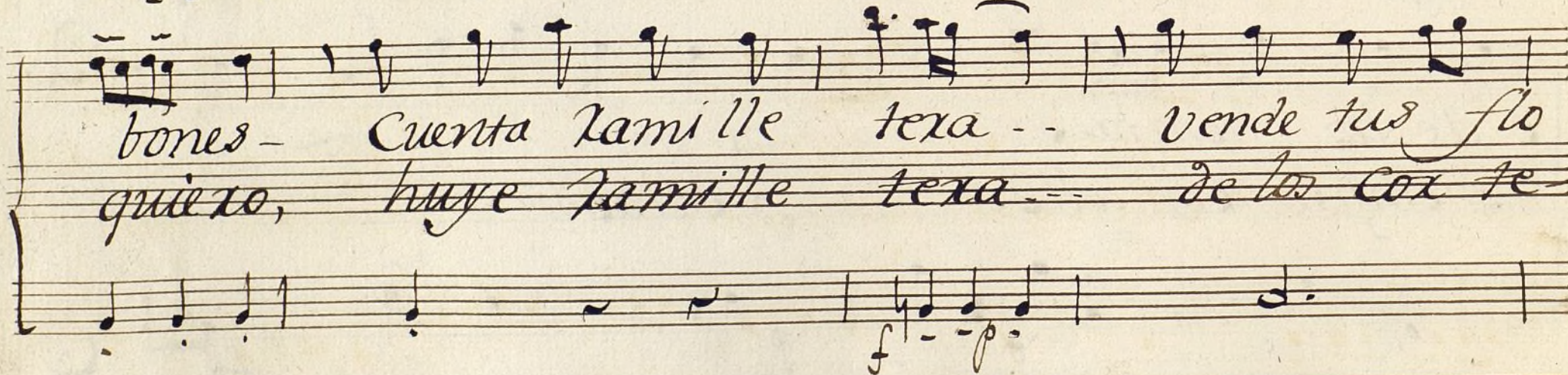
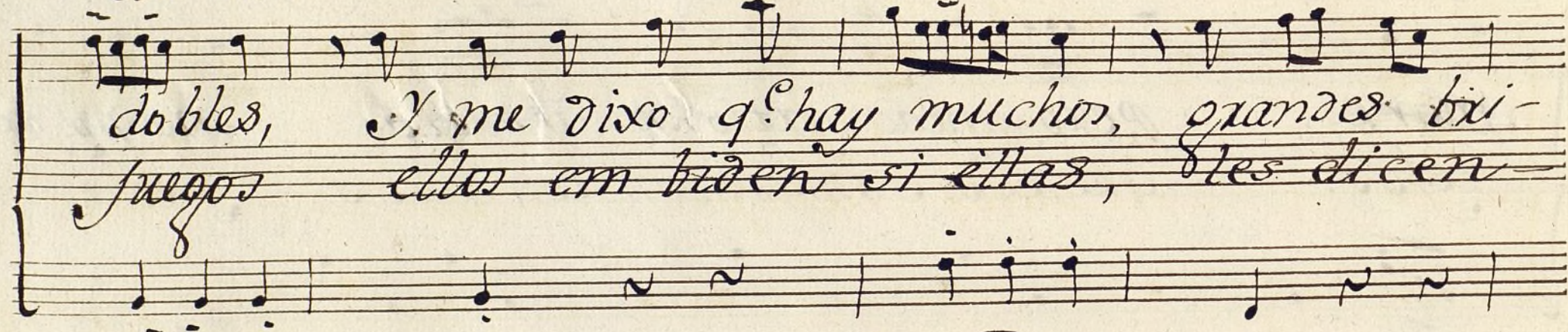
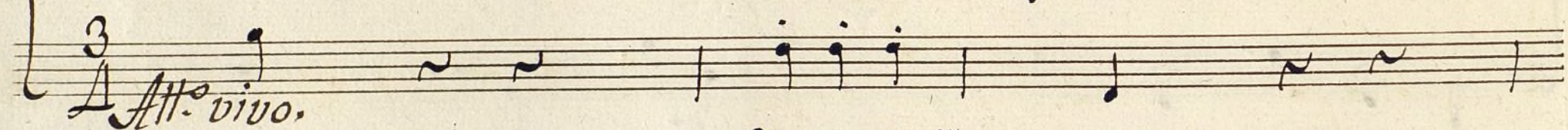
se

todos me dicen Amores -- todos me dicen *et*
unos que llaman Cortesos unos que llaman Cor-

mores: pero mead vixtio miã buela --- no me *fe*
tesos. que ellos siempre van con ellas, - y ellas van

e de los hombres --- no me
siempre con ellos --- y ellas

for.



res --- que los hombres si siem --- bran --- es por si co-
 jos --- que la pegan to di --- tos, al mejor tien-

Gen --- es por si cogen --- es
 po --- al mejor tiempo --- al

Asi can tando - voy por las Calles -
 Aun que mis flores - vendo muy grave

m.º for

Adagio (.)

lamille titos vello y suaves. be... llo y
ami se acercan mil Corte jantes mil Corte
Suaves. Cuyda lamille te... ra, que no te en
jantes, oy ga lo que con e... llo, sue te pa
ga... nen, q. no te engañen - q. no
san... me, sue te pa sax me, sue te

for
 Coplas
 Allegro

una rosa sin espinas, un sur
 una flor vino a pe dixme cierto v-

U' tax me pidio - que como ay tantos cla. vados
 sia mi señor - y aunque no bien se explicaba

viven con mucho temor - viven con mucho se
 le en tendi luego la flor - le en tendi luego la

mor - {mayore, si lencio señores tengan atencio: qe es
 flor - {yote respondiendo, si lencio señores todo es cuchar. qe es
 taes la res puesta qe el pobre lleaibo qe el pobre lle-
 ra es la res puesta, qe suele llevar que suele lle-
 vo. El que anda entre las flores -
 bar - son aficiona ritos -
 Seq. And. no

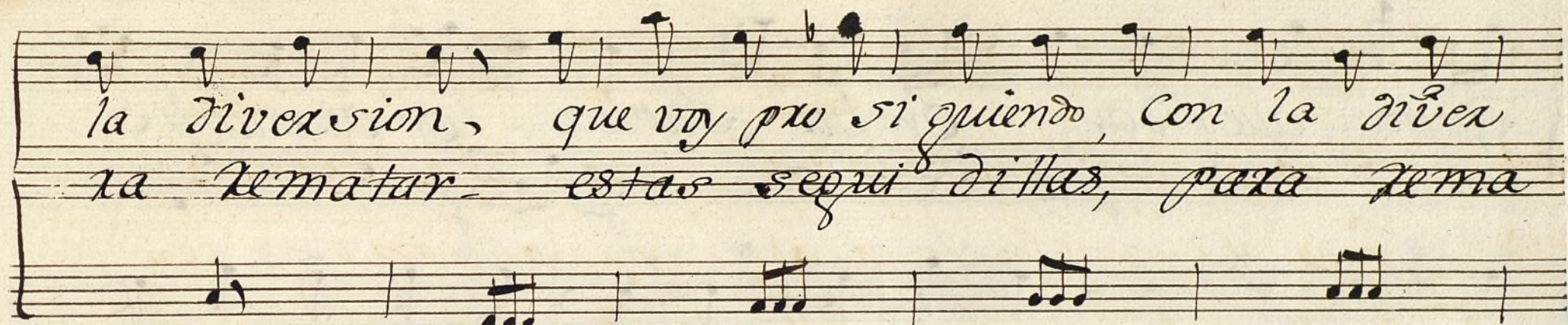
Siempre se pincha; siempre se pincha - - -
sus señoras, sus señoras - - -
pincha - - - por q. á veces mas clava - - - la mas bo -
mas - - - ~~entre la flor~~ mas bella, se oculta el -
ñores ayan & se xodi xos. fan pica -

nita, - - - por q. á veces mas clava, la mas vo nita - - -
pinas - - - ~~entre la flor~~ mas bella, se oculta el -
xones ayan & se xodi xos. fan pica x b -

Y mas q. balas, ve--xen; esas es pinas-
 y asipican - a 7 q. 7 a 7 los ala exa nes
 y por eso ay ne xidos - tantos v sias -
 mas las arm he re x as ya los con o - - cen

esas es pinas - - - Si lencio se
 tantos v sias - - - Atencion q.
 for All. Come prima:

Noxes, tengan atencion que voy pro si quiendo Con-
 xidos, ya ora escuchad, estas segun dillas, pa-

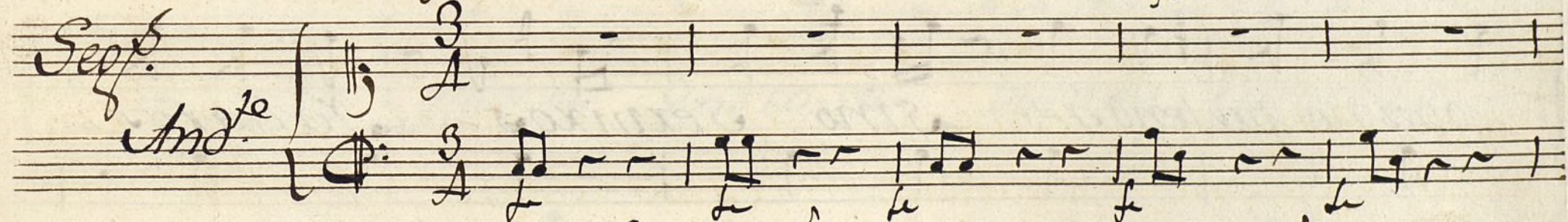


la diversion, que voy pro si quiendo, Con la diversion
 ra tematar estas segui dillas, para tema



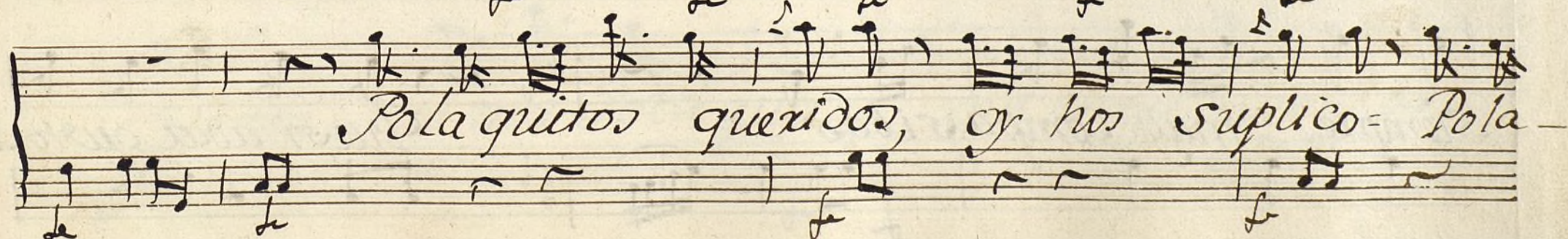
sion, que voy Con la diversion - Al segno=
 tar, estas para tematar-

m.^o for.

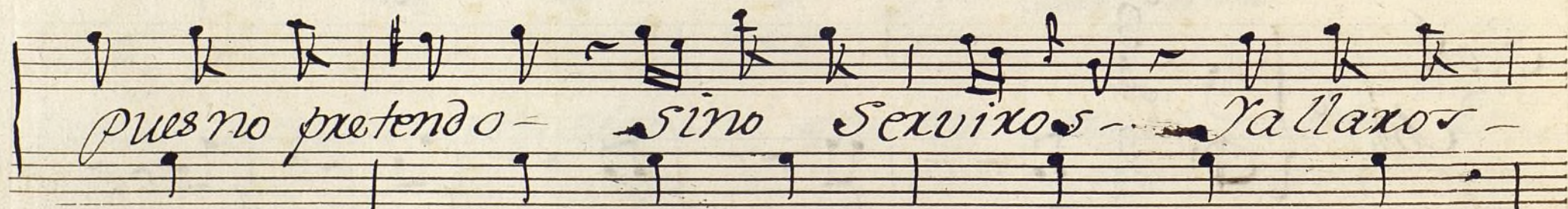
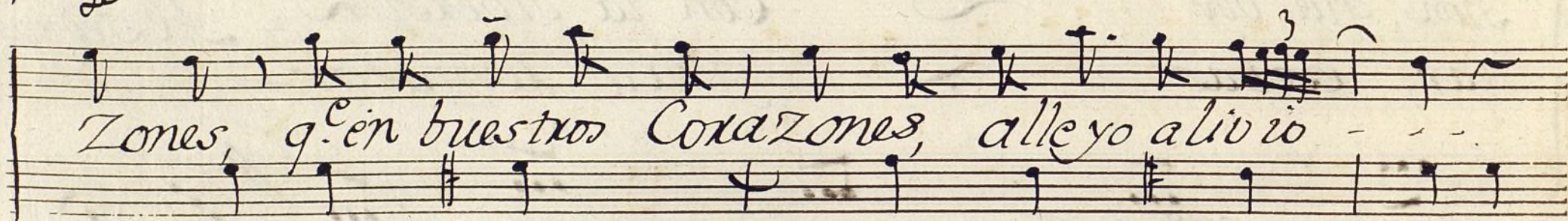
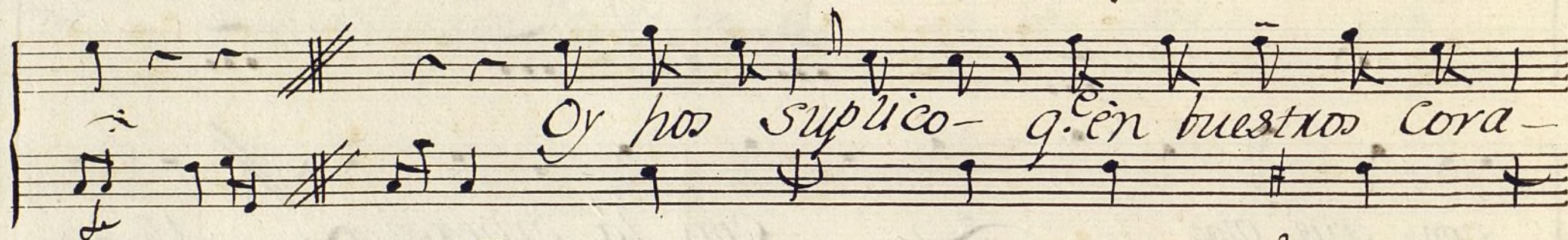
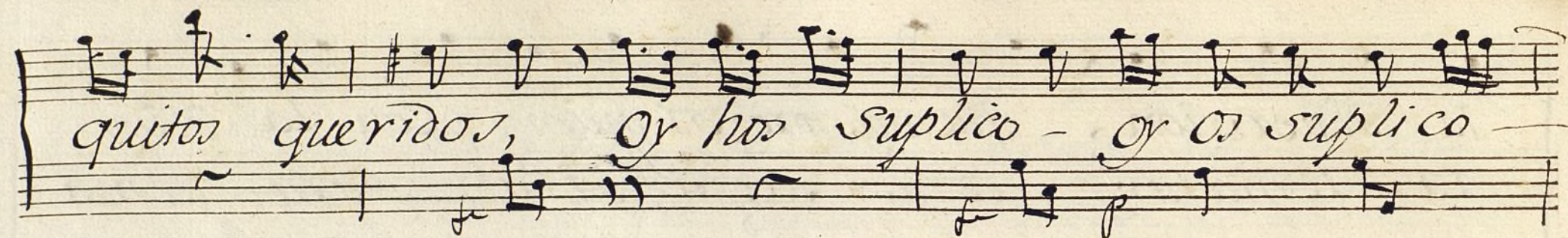


Segno

And.^{te}



Pola quitos queridos, oy hos suplico- Pola-



Handwritten musical score on five staves. The lyrics are in Spanish and are written in a cursive script. The music is written in a single system across the five staves. The lyrics are: "cierto, Con mis tonadas; Con les su- plico por premio, dandos pal madas, Y si caso lo ciexen mas que texos Y gradas, mas les Cantare gustosa buenas tonadas = Ya Dios mis Pola quito, que masiquita os-". There are some corrections or additions in the last line, "fautisti nita" written below "os-".

cierto, Con mis tonadas; Con les su-
plico por premio, dandos pal madas, Y si caso lo
ciexen mas que texos Y gradas, mas
les Cantare gustosa buenas tonadas =
Ya Dios mis Pola quito, que masiquita os-
fautisti nita

Handwritten musical score on aged paper. The score consists of three systems of staves. The first system has two staves with lyrics "ama, Vos tiene aqui to di - tos -". The second system has two staves with lyrics "dentro del Alma - - - Vos tiene aqui toditos - dentro del-". The third system has two staves with lyrics "alma - - -". The music is written in a cursive style with various note values and rests. There are some markings above the first staff, including a "3" and a treble clef. The paper shows signs of age, including discoloration and some wear at the edges.

ama, Vos tiene aqui to di - tos -

dentro del Alma - - - Vos tiene aqui toditos - dentro del-

alma - - -

Al seprio:

The image shows a single page of aged, cream-colored paper with ten horizontal musical staves. Each staff is composed of five lines, drawn in a dark brown or black ink. The staves are evenly spaced and run across the width of the page. The paper has a slightly textured appearance and some minor discoloration or foxing, particularly towards the edges. The right edge of the paper is slightly irregular and torn. At the bottom center of the page, the text "Ayuntamiento de Madrid" is printed in a simple, sans-serif font.

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Violin: 1^o Ton^a à Solo:

Sra. Aznar:

Mus 80-20

+

Alleg^o

suave.

lento:

Desp.

Att. Viv.

m^o for

m^o for


for

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Al Segno:

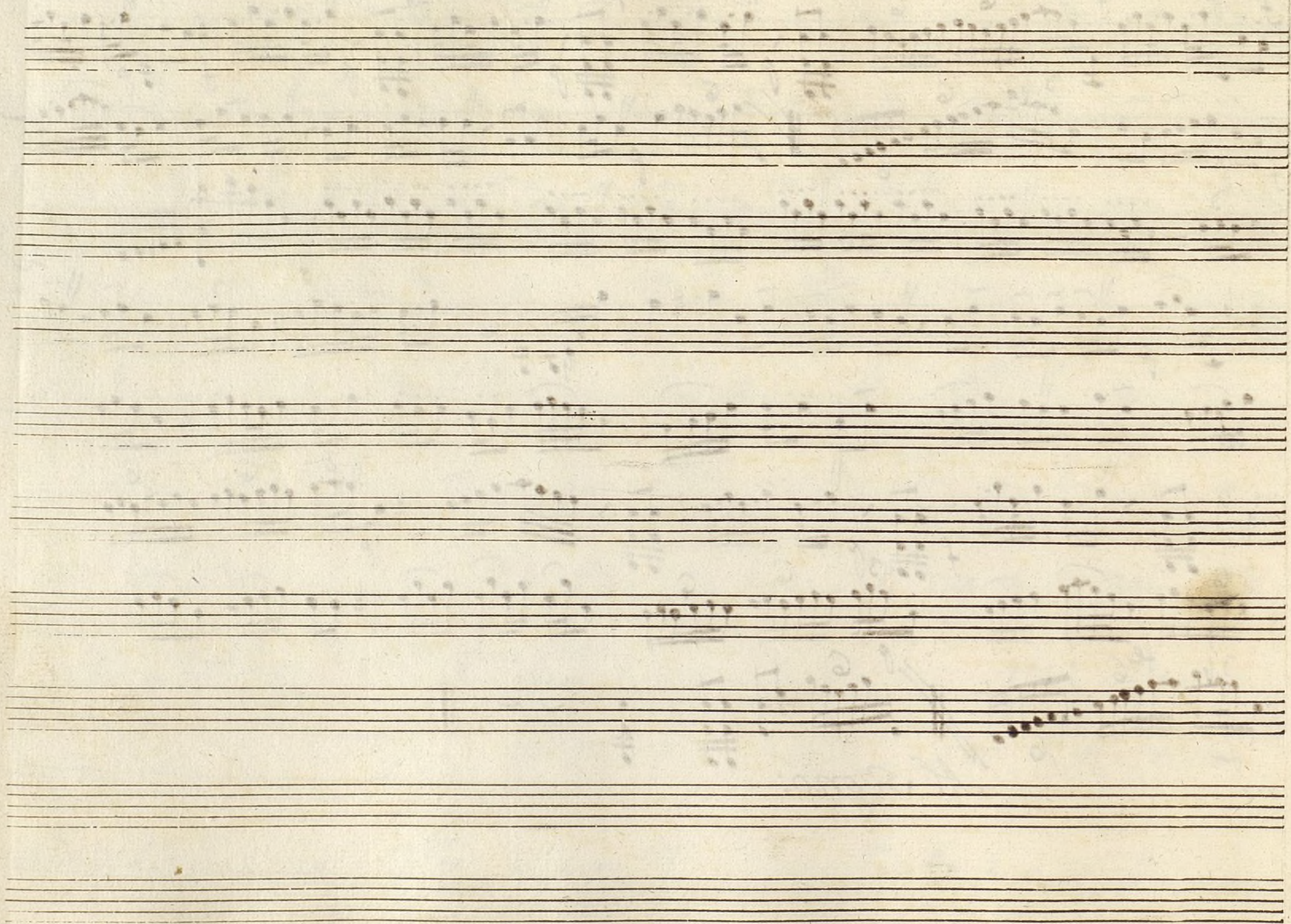
[illegible]

Seg.^a // And.^{te} 6/8





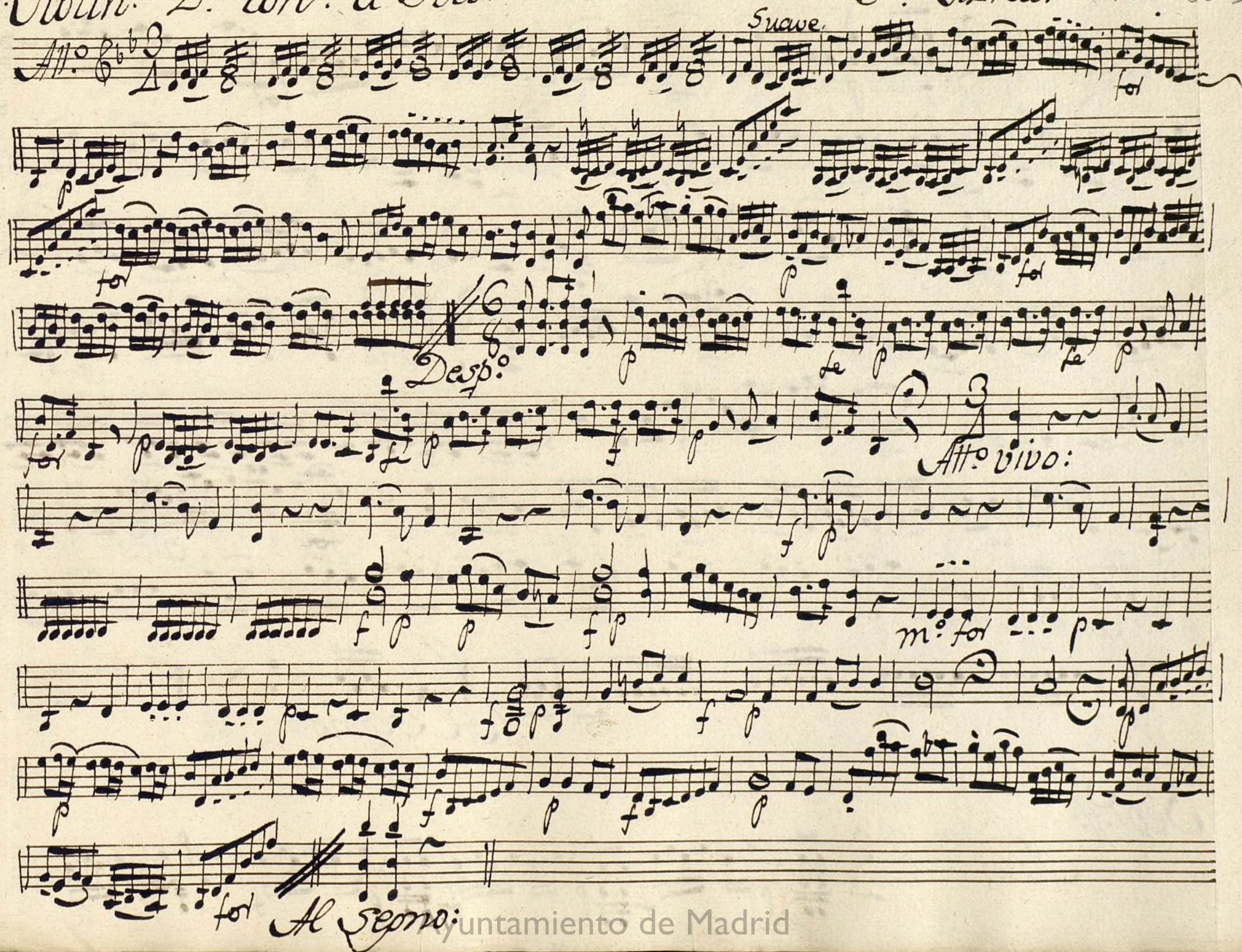
Al Segno:



Ayuntamiento de Madrid

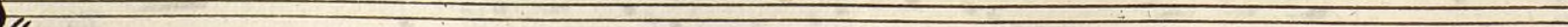
Violin: 2.^o Ton.^a à solo: +

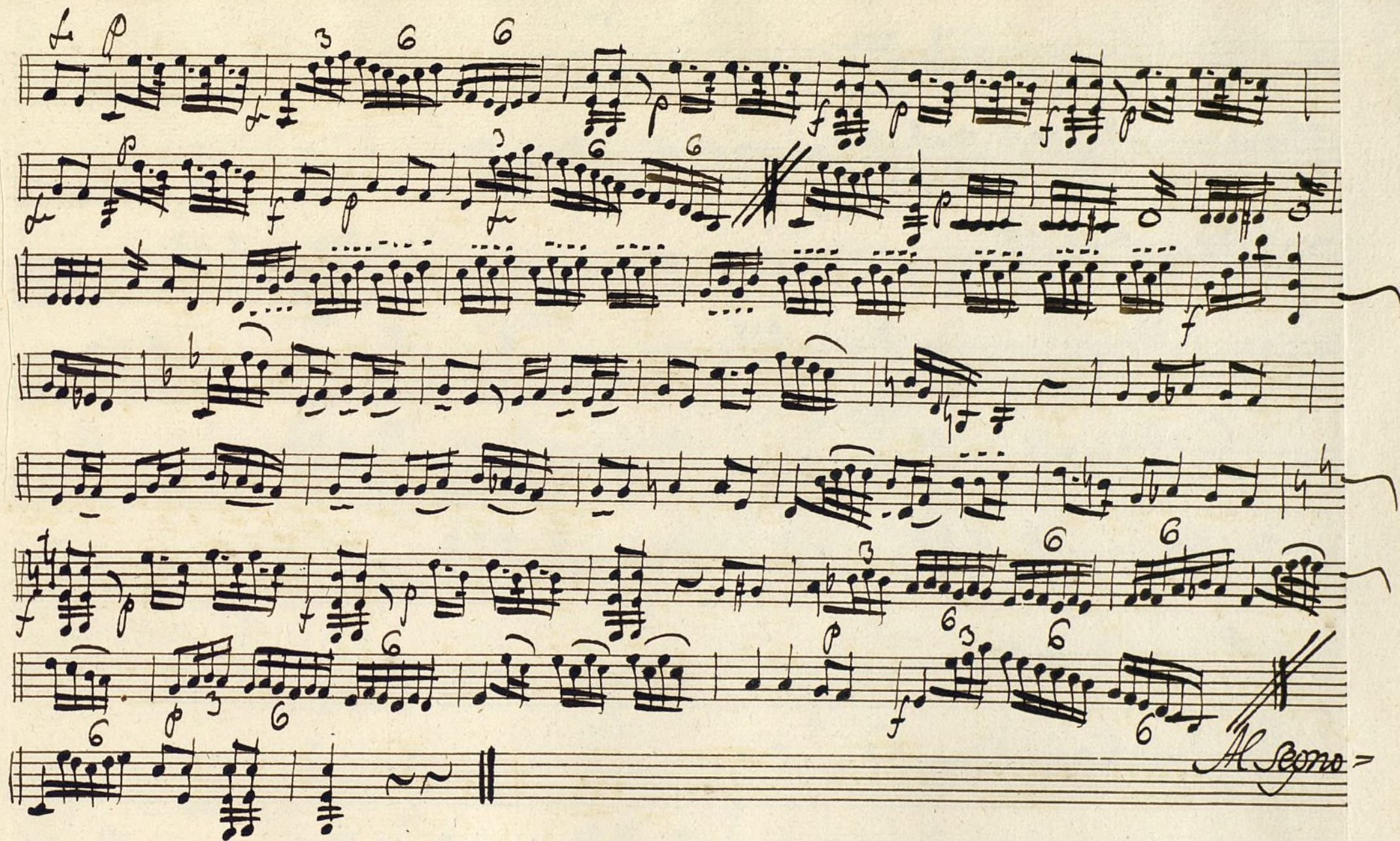
Sra Aznar: Mus 80-20

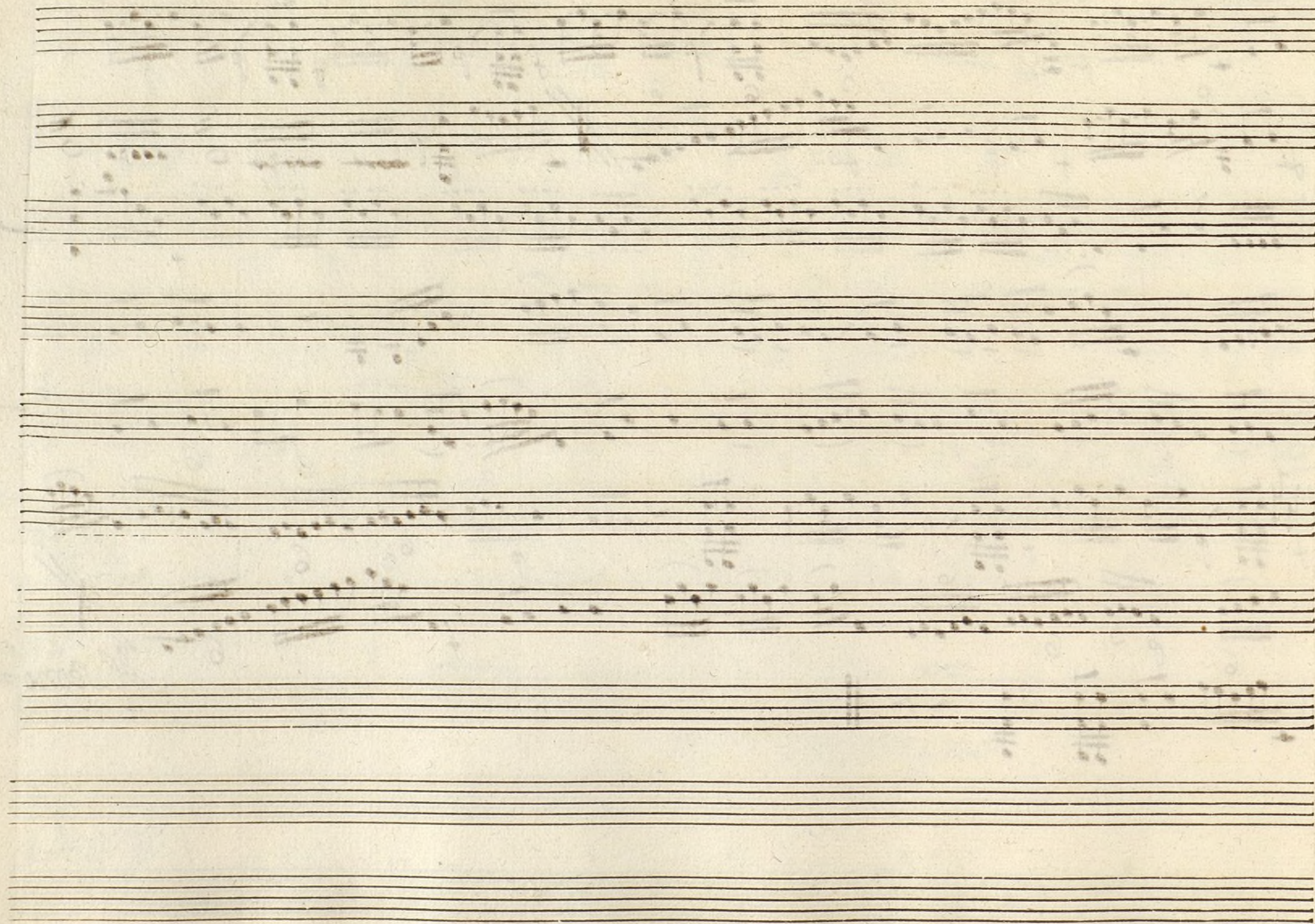


Handwritten musical score for a piece in 3/8 time, marked *Allegro*. The score consists of ten staves. The first staff begins with the tempo marking *Allegro* and the time signature 3/8. The music is written in a single melodic line. Dynamic markings include *f* (forte), *p* (piano), and *for* (forzando). A section marked *Segno* begins on the fourth staff, followed by *And.to* (Andante). The tempo returns to *Allegro* on the seventh staff, with the instruction *Allegro Come prima:*. The piece concludes with a final *Allegro* marking and a double bar line.

Seq. *And.^{te}* 6/8







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Oboe. 1.^o Ton.^a a Solo: / *Sra. Linar:*

Handwritten musical score for Oboe 1. The score is written on ten staves. The first staff is the title line. The second staff begins with the tempo marking *All.^o* and the key signature of one flat (B-flat). The music is in 3/4 time. The score includes various dynamics such as *for*, *Suave*, *Desp.^o*, *Att.^o vivo.*, *f*, and *p*. There are also articulation marks like accents and slurs. The score ends with a double bar line and a repeat sign.

Alleg^{ro} 6/8

Sep.⁵ 3/4

And.^{te}

aloz:

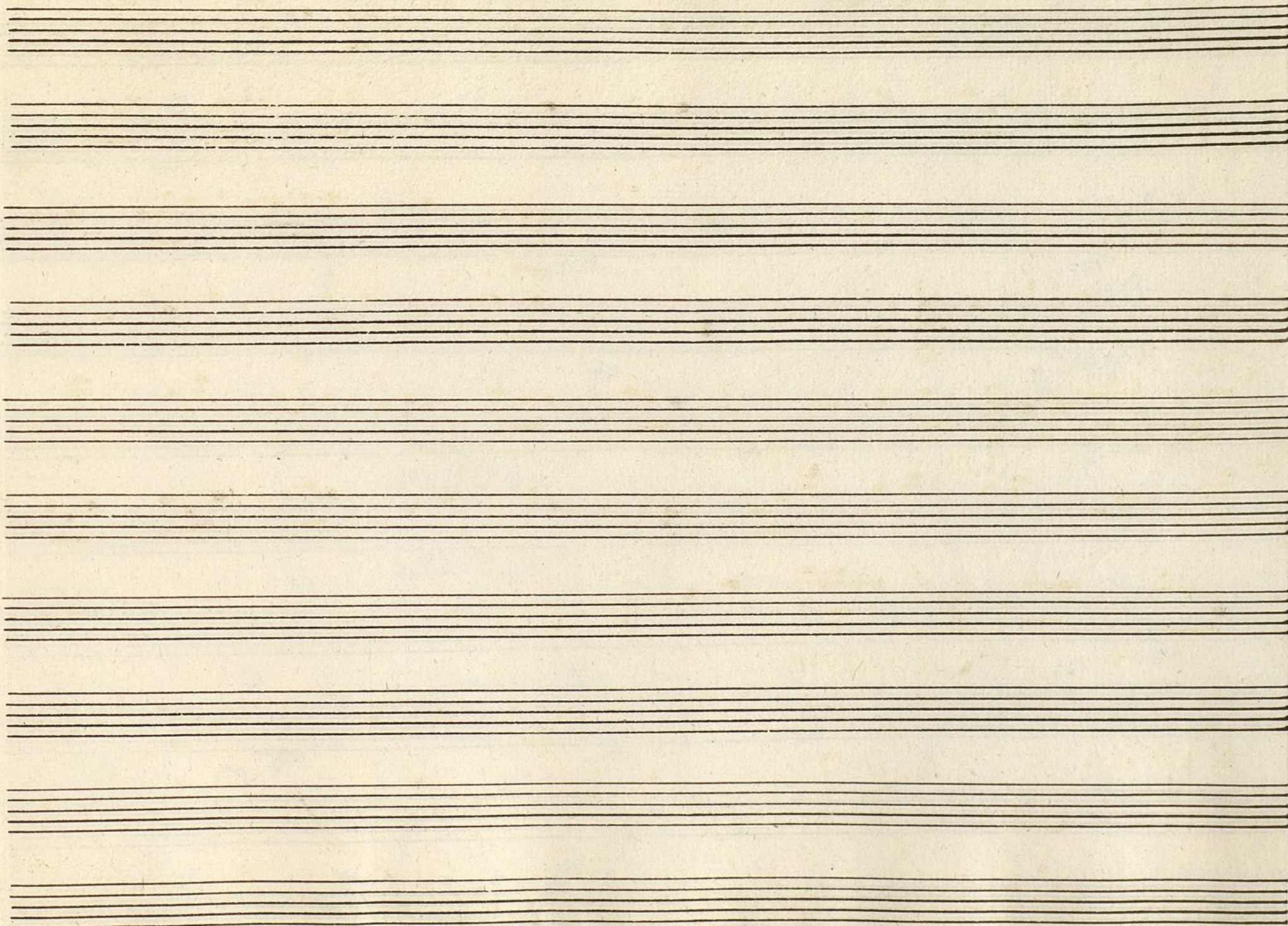
All.^{to}

for

Alleg.^{ro}

Sep.⁵

And.^{te} 3/4



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Oboe 2^o 1^{ra} a Solo: /

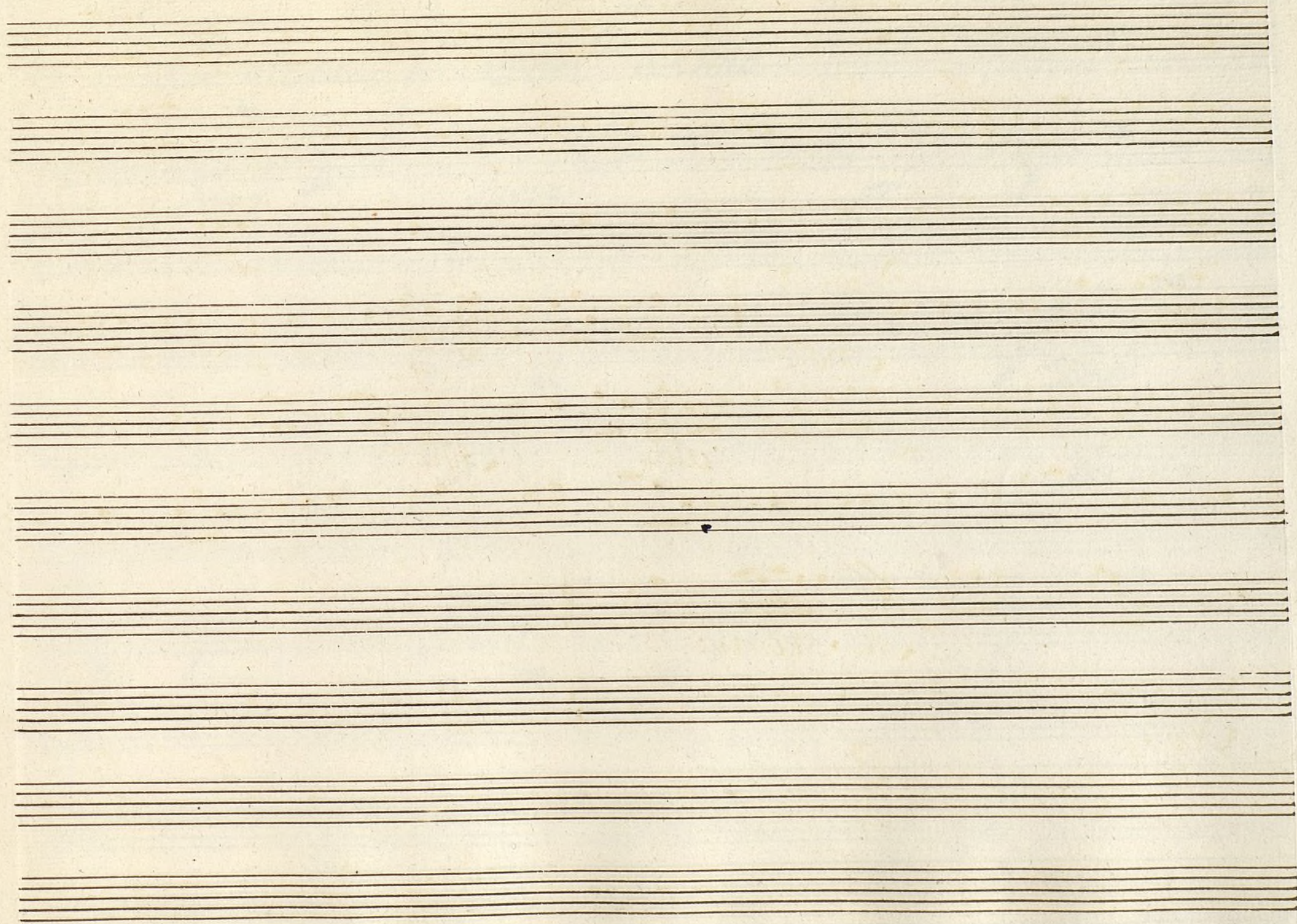
Sra. Aznar.

num 80-20

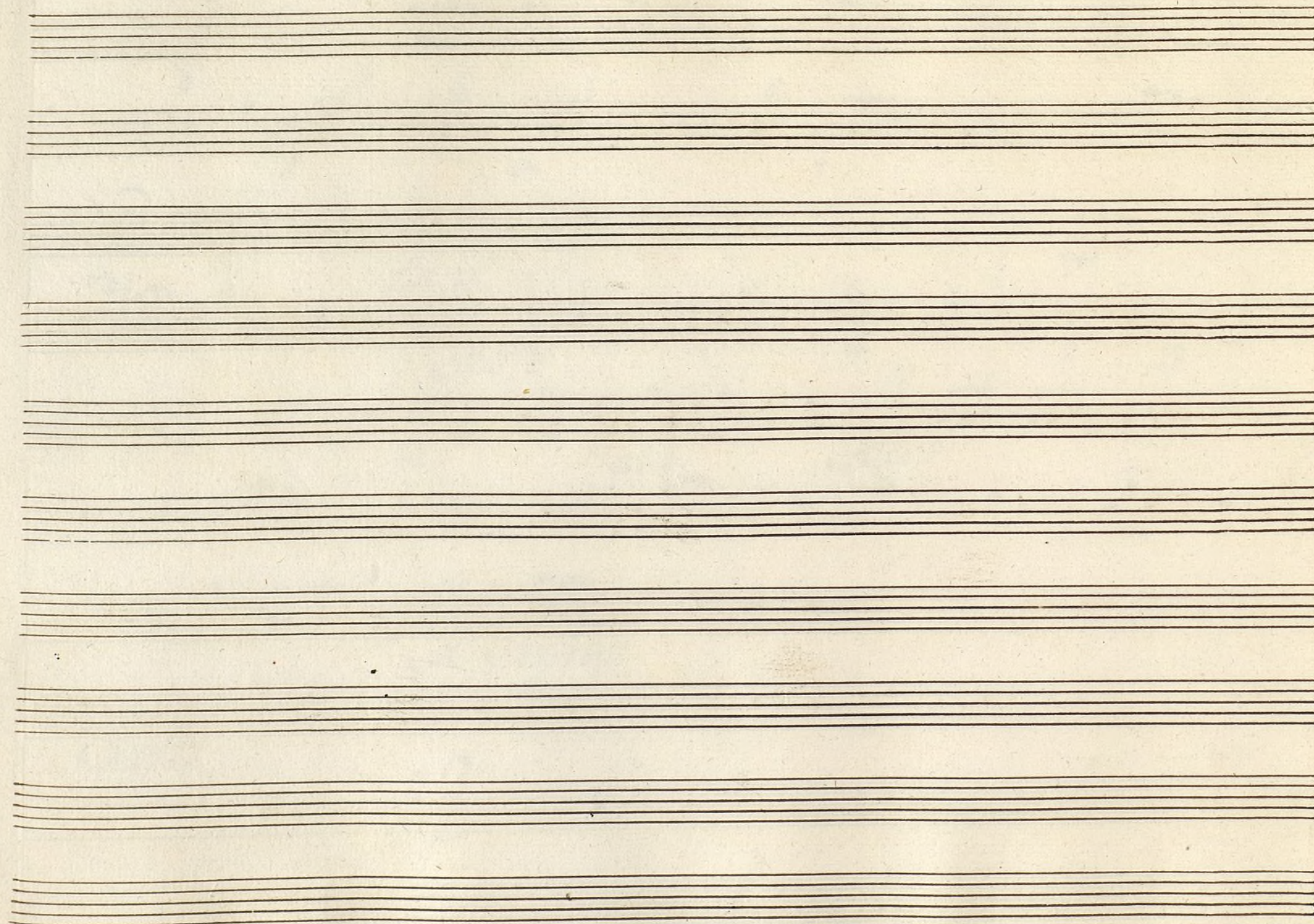
Handwritten musical score for Oboe 2, featuring various dynamics, articulations, and tempo markings. The score is written on ten staves. The first staff is the title line. The second staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a cursive, handwritten style. Dynamics include *f* (forte), *suave.* (softly), *for.* (forte), *for* (forte), *semp.* (sempre), *All^o vivo* (Allegro vivo), *sol.* (solo), and *Allegro*. Articulations include slurs and accents. The score concludes with a double bar line and the marking *Allegro*.

Handwritten musical score for a piece in 3/8 time. The score is written on ten staves. The tempo markings are *Allegro*, *Andro*, *Allegro*, and *Allegro*. The dynamic markings are *f*, *aloz.*, and *Allegro*. The score includes various musical notations such as notes, rests, and bar lines. The piece concludes with a double bar line and the marking *Allegro*.

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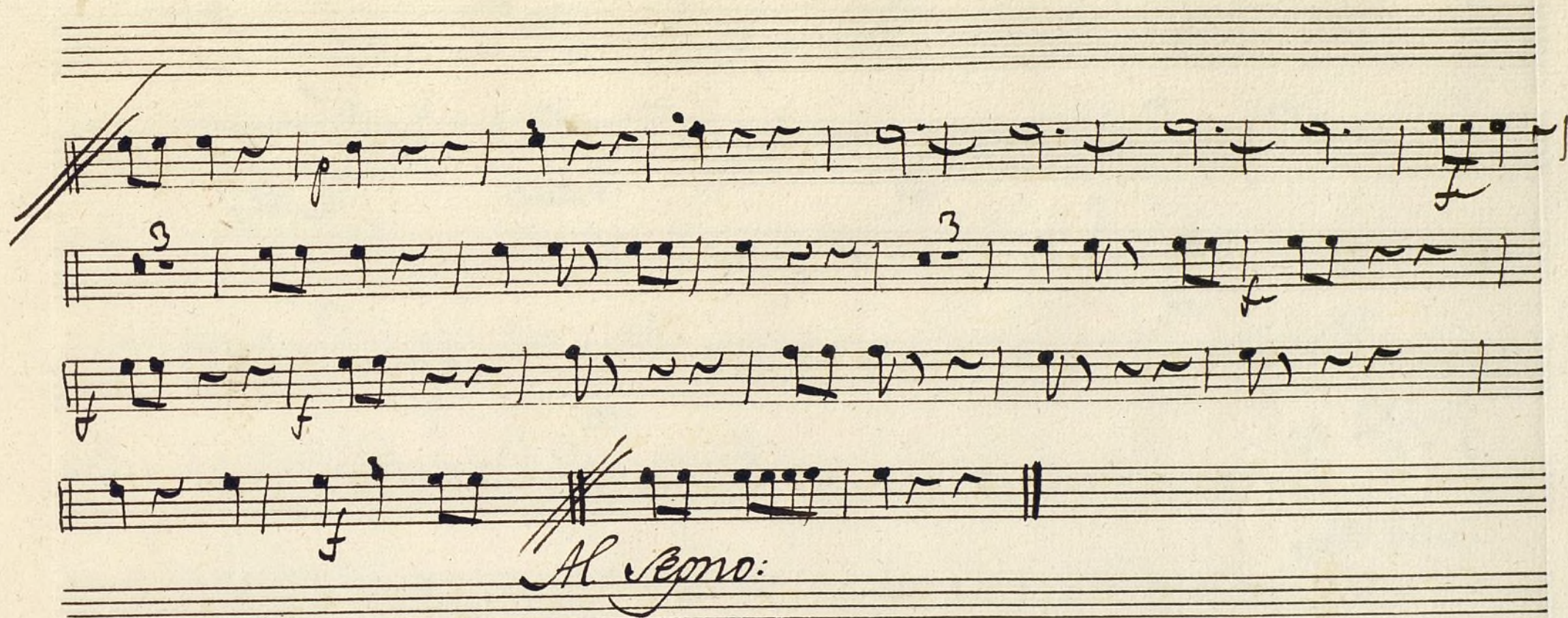


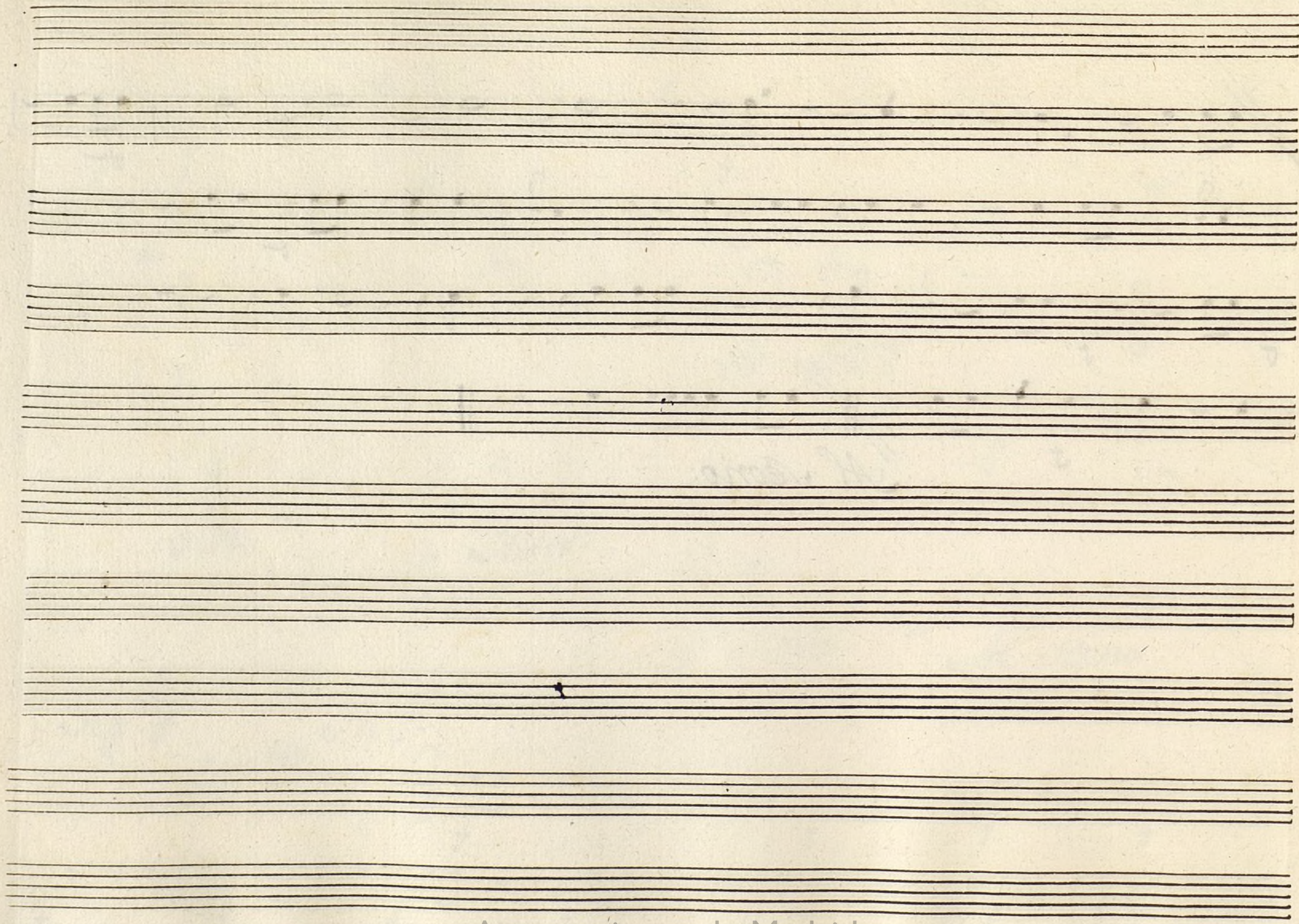
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Handwritten musical score on ten staves. The first section is marked 'Allegro' in 3/8 time, featuring various musical notations including notes, rests, and dynamic markings like 'f' and 'p'. It includes fingerings (e.g., 6, 2, 3, 4) and articulation marks. The section concludes with a double bar line and the instruction 'Allegro'. The second section is marked 'Andante' in 3/8 time, starting with 'Seq. Andante' and 'Alto:'. It includes dynamic markings like 'f' and 'p', and concludes with 'Allegro' and 'Allegro'. The third section is marked 'Andante' in 3/8 time, starting with 'Seq. Andante' and 'In f.'. It includes dynamic markings like 'f' and 'p', and concludes with 'Andante'.





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Tronpa. 2.^a Lon.^a a Solo. / 3.^a Aznar.

All.^o In F. suave. for

Desp.^o Al^o vivo.

for Al Segno:

Allegro $\text{C} \flat$ $\frac{3}{8}$

And. no.

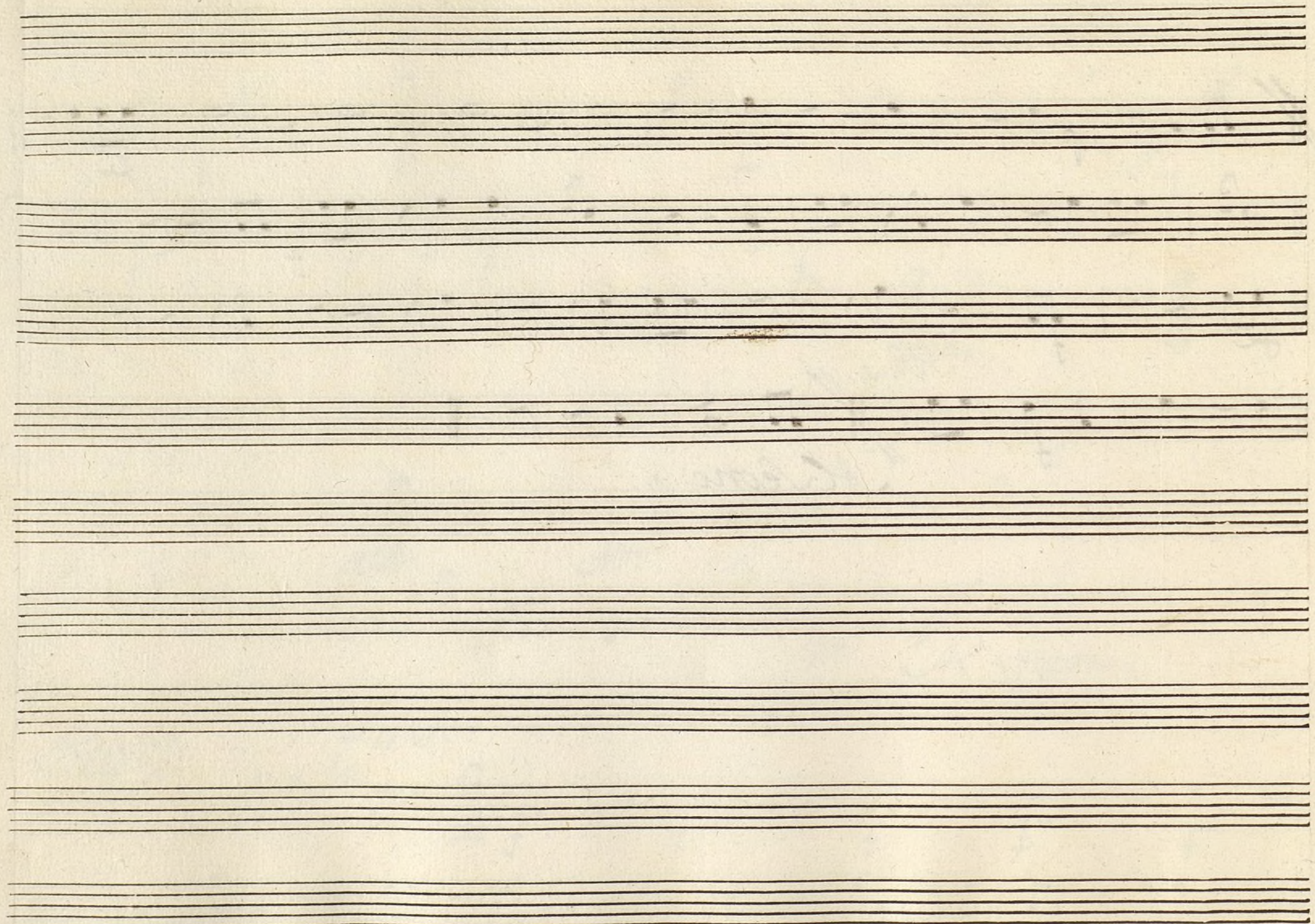
allos: *Alto.*

for *Allegro:*

Ser. S. *In f.* *And. te* $\text{C} \flat$ $\frac{3}{8}$

f





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Bap. Ton.^a a Solo:

t

Sra Aznar:

Mus 80-20

Alleg.^o *C:* *3/4* *Suave.*

for *p* *lento.*

for *p* *for*

Desp. *for* *for*

for *Att.^o vivo.*

m^o fe

m^o for *for* *for*

for *for* *Allegro:*

Handwritten musical score for a piece titled "Allegro". The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and a 3/8 time signature. The music is written in a single melodic line. The score includes various musical notations such as clefs, time signatures, and accidentals. There are several dynamic markings and performance instructions: "for" (forte) appears multiple times; "a loz=" (all oboes) is written below the sixth staff; "Alto Come prima:" (Alto, as before) is written below the seventh staff; and "Allegro:" is written below the tenth staff. The score concludes with a double bar line. The handwriting is in dark ink on aged, slightly stained paper.

Seg.^{da} And.^{te} 