

Mus 86-10

la jaura.

Bucelillo o solo con violins y

Trompas. 1767

Apte ms.

~~Partitura~~ Parte de apunter

violín 1<sup>o</sup>

violín 2<sup>o</sup>

flauta.

flauta

Trompa 1<sup>o</sup>

Trompa 2<sup>a</sup>

Bajo.



Leg<sup>o</sup> 8 N<sup>o</sup> 13

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1

(Leg<sup>o</sup> 50 n<sup>o</sup> 66)

+

Con.<sup>a</sup> a Solo

Vela Tacara

66.

Con Viol<sup>o</sup> oboes

y Trompas

1060 ÷

86-10



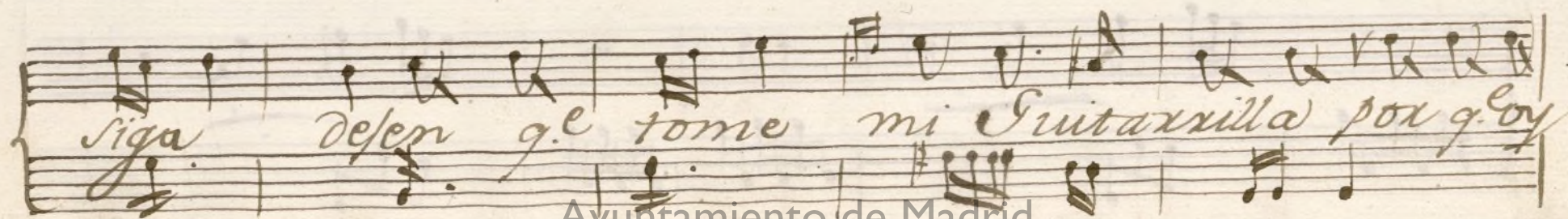
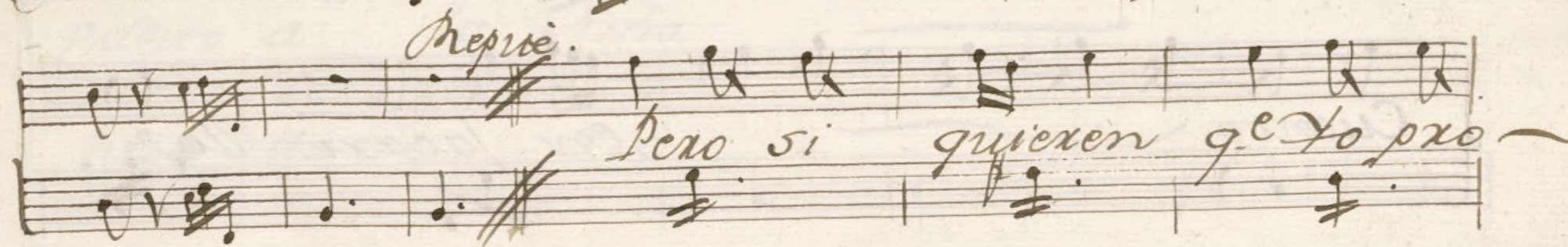
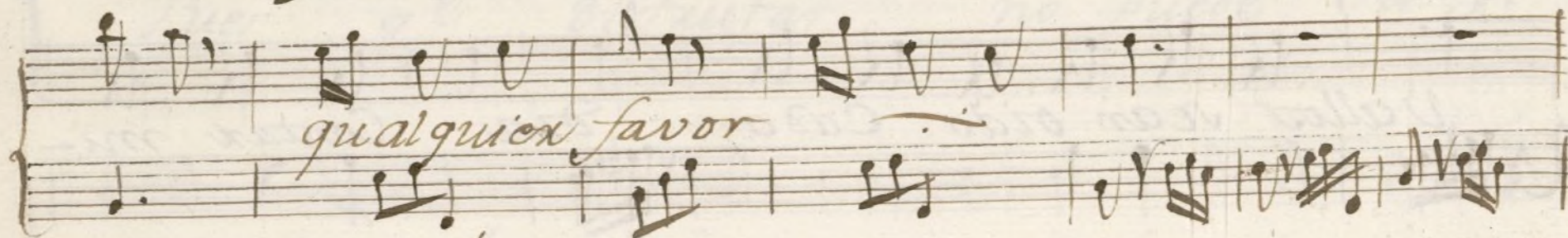
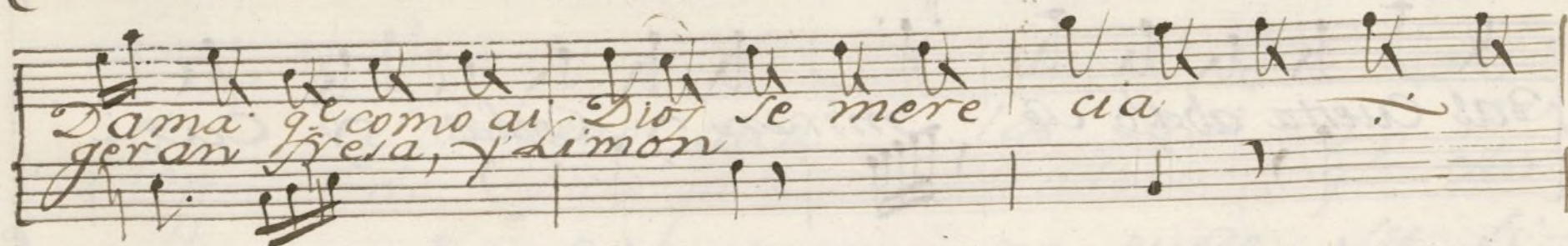
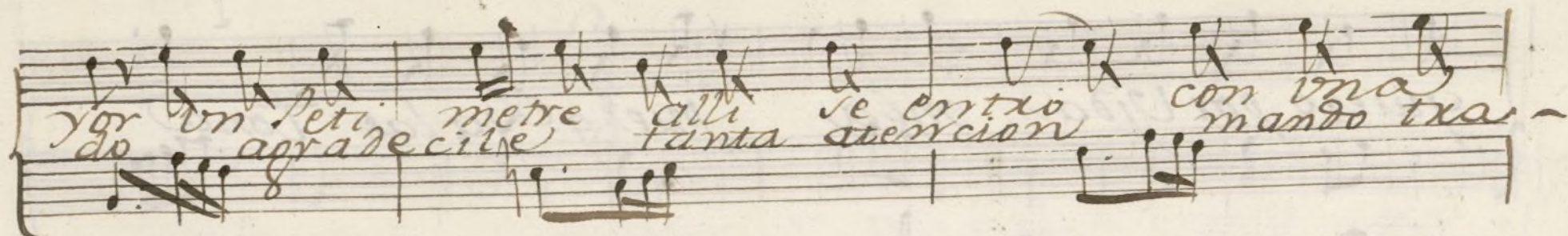
24 11 8 22

*And.<sup>no</sup> All.<sup>to</sup>*

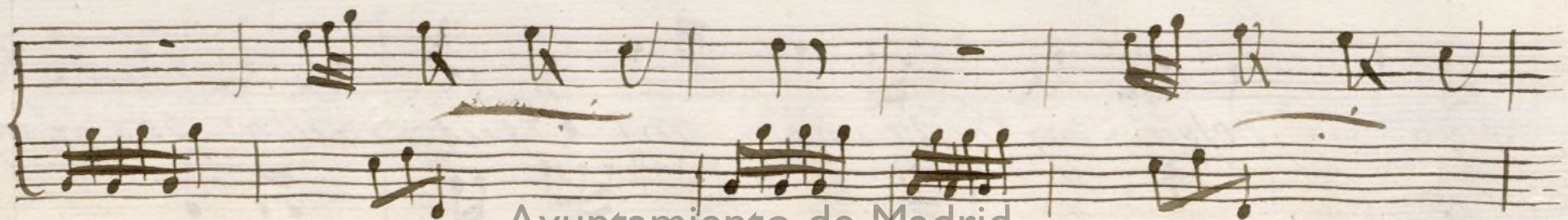
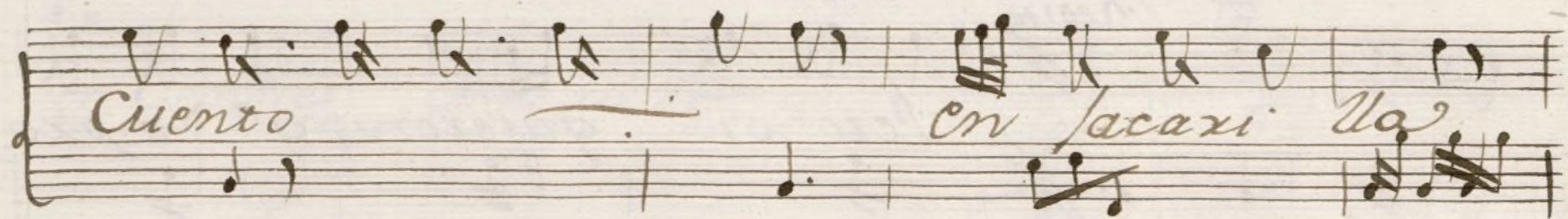
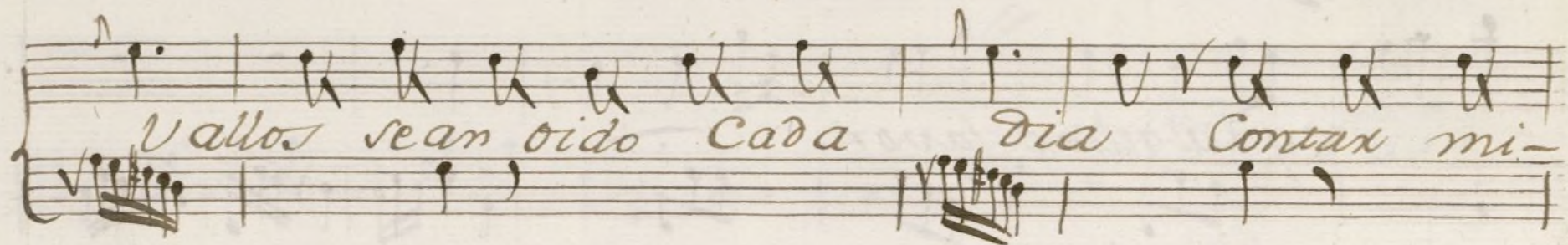
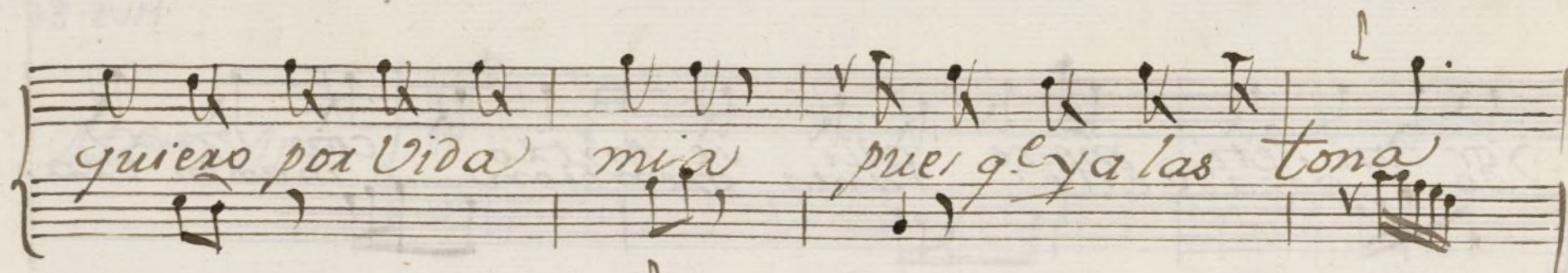
Ver Señores como un d<sup>o</sup> a estaya a  
mi se sentaron salu daron melon

en una Botille ria junto ala  
correspondile. Yo atenta y el atento m











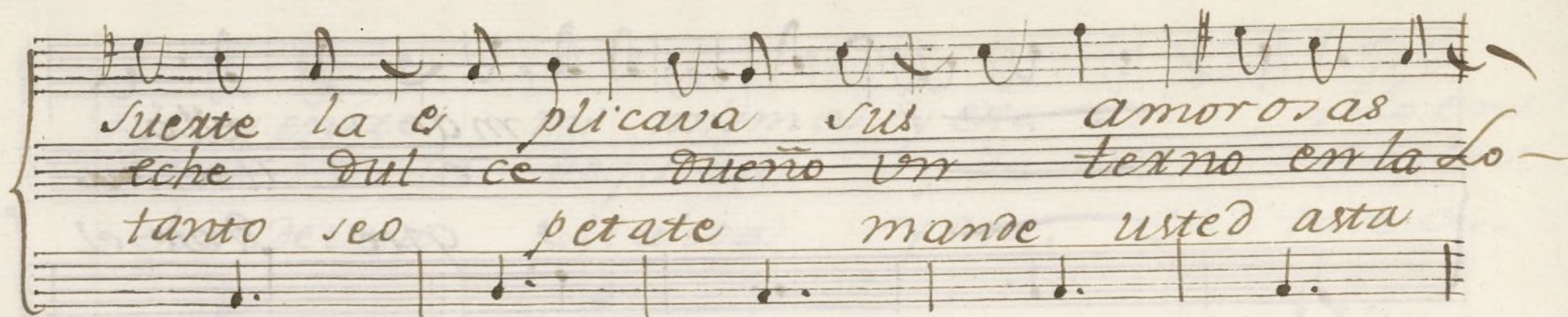
el Sombrero asta las Celas y pe-  
 Oren do pues al Ca uallero q.e. ella  
 Pues q.e. disfrutar no puede su fi-  
 gadito a la Niña  
 no le re pon di a  
 neza asta ere di a



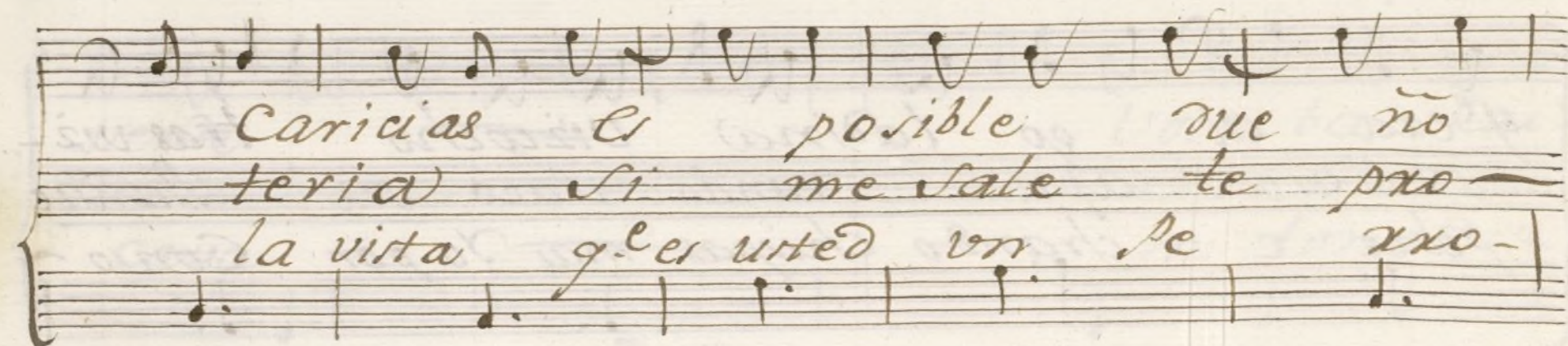
Handwritten musical score on aged paper. The score consists of three systems of music, each with a vocal line and a basso continuo line. The lyrics are written in Spanish. The first system has lyrics: "y ablan do ni mas ni para ver si assi la voi a es perarla a mi-". The second system has lyrics: "menos q.e si tubiera lo ordina vence con las ofertas principià Cara q.e me lleve la no ticia". The third system has lyrics: "de esta a yer y entre". The music is written in a style typical of 18th-century manuscript notation, with various note values and rests.

y ablan do ni mas ni  
para ver si assi la  
voi a es perarla a mi-  
menos q.e si tubiera lo ordina  
vence con las ofertas principià  
Cara q.e me lleve la no ticia  
de esta a yer  
y entre

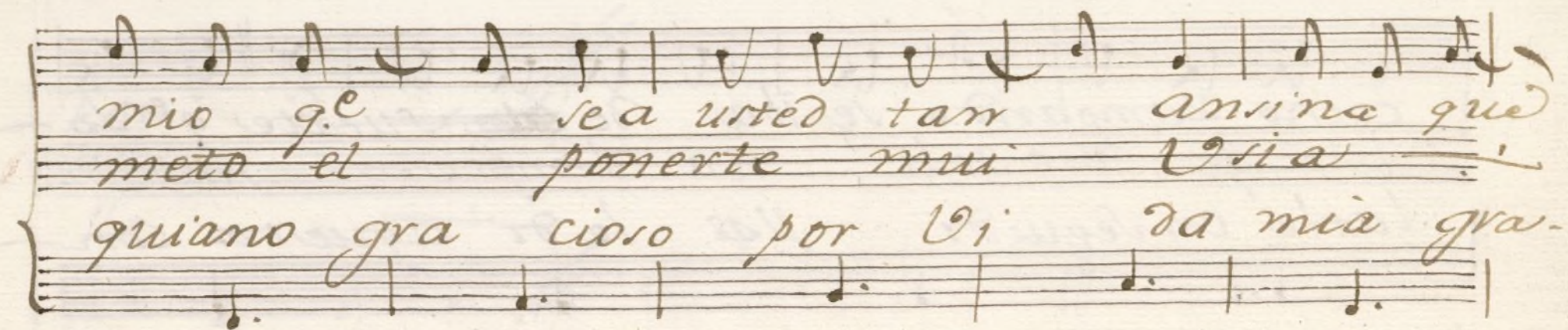




suerte la e plicava sus amorosas  
 eche dul ce dueño un texno en la lo-  
 tanto seo petate mande usted asta



Caricias es posible que ño  
 teria si me sale te pro-  
 la vista q.e. usted un pe xro-



mio q.e. sea usted tan amena que  
 meto el ponerte mui via  
 quiano gra cioso por Vi da mia gra-

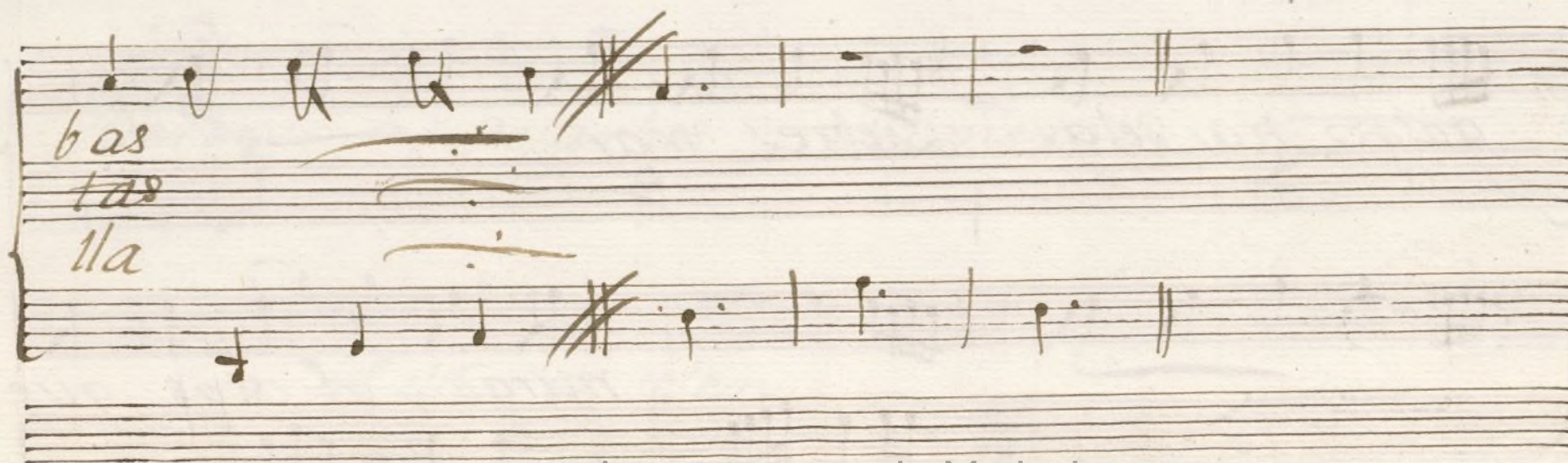
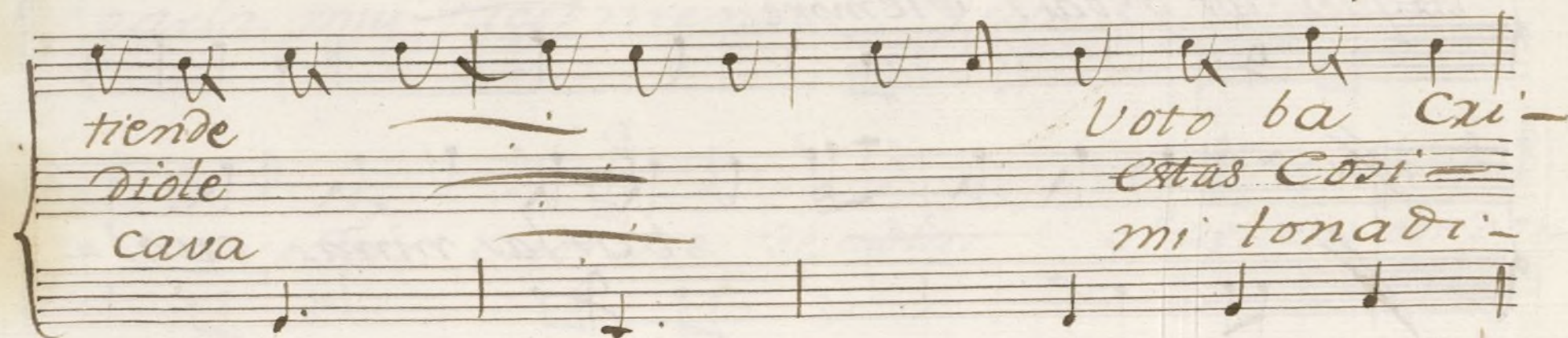
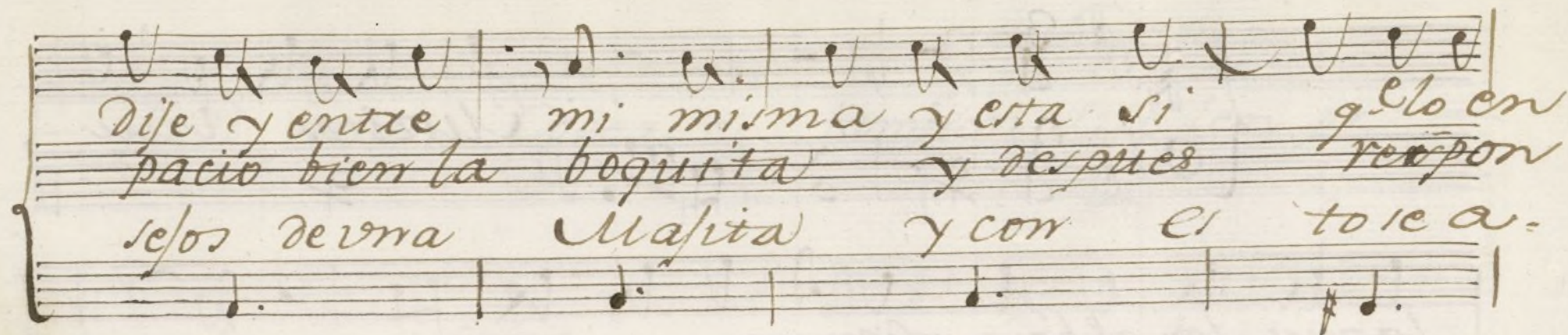


ma' ella  
e la ma  
que dice el'

g.º era al go ladina vizcocho tras viz-  
su baro apu rando sacó su Panñe  
pobre e chando chiipas ma' lo por Conio ~

cocho Zampando se iba de tanta suerte g.º To-  
lito de me soli na limpie se mu' des-  
larle en Segundi Uas le di aqueitos con-







Handwritten musical score on aged paper, featuring six systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are written in Spanish and are partially obscured by the musical notation. The paper shows signs of age, including yellowing and some staining.

Mozitos van-  
laques los q<sup>e</sup> bai, Siempre  
tra, la niña, cual-  
galgos tra, de la, Liebres tra,  
mirad q<sup>e</sup> estas que

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facil dejan Cogerse tambien sue len pe-  
garla mui facil mente y asi Amiguitos  
- vien podeis creer me de/ arlas g. e anden por donde  
fueren y de/ arlas primero  
g. e llas o de/ en

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2.º en.º

Dijo me agrada  
pero encucheme Reina  
lo q.º falta aora  
q.º no podria resistirle  
y a una morita  
guapa, y con una Cara  
de una Rosita  
q.º con meneo  
y gracia linda  
eleba a todos  
quantos la miran  
Vive san q.º es un Zoque  
q.º no lo siga -

3.º

Letto acavado  
a Dios Señores míos  
a Dios mi Patria  
tengan muy buenas Pasquas  
y Entradas de año  
libres de mal de Pecho  
y de Catarro  
y en lo q.º falta  
de aqui a fin de año  
saborecenos continuando  
q.º Yo prometo a todos  
el estimarlo. -



Violin 1.ª Ton.ª Solo de la Taca.ª

*And. Mo. Allegro* 3/4

*Allegro*  
*Cresc.*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*



*All.<sup>o</sup> no mucho.* 3/8

*Punt.*

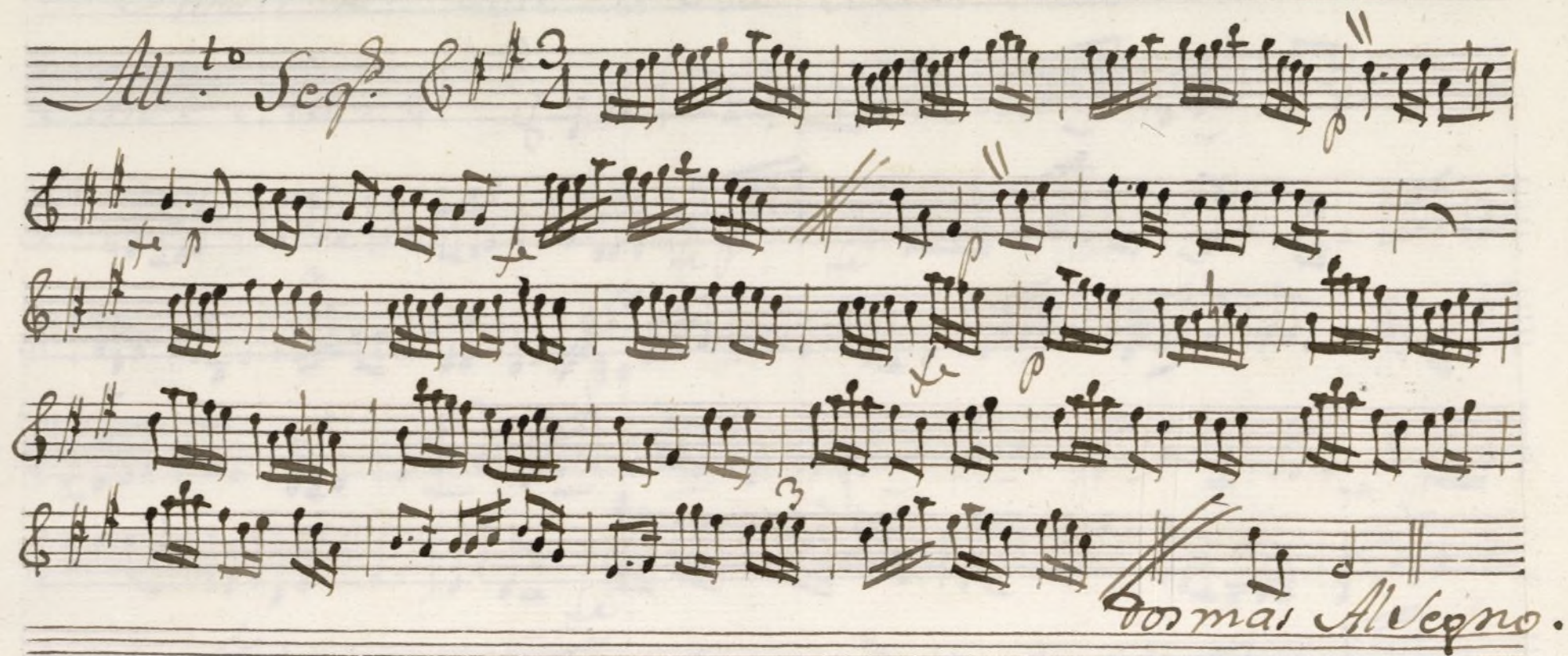
*Atrio*

*Punt.*

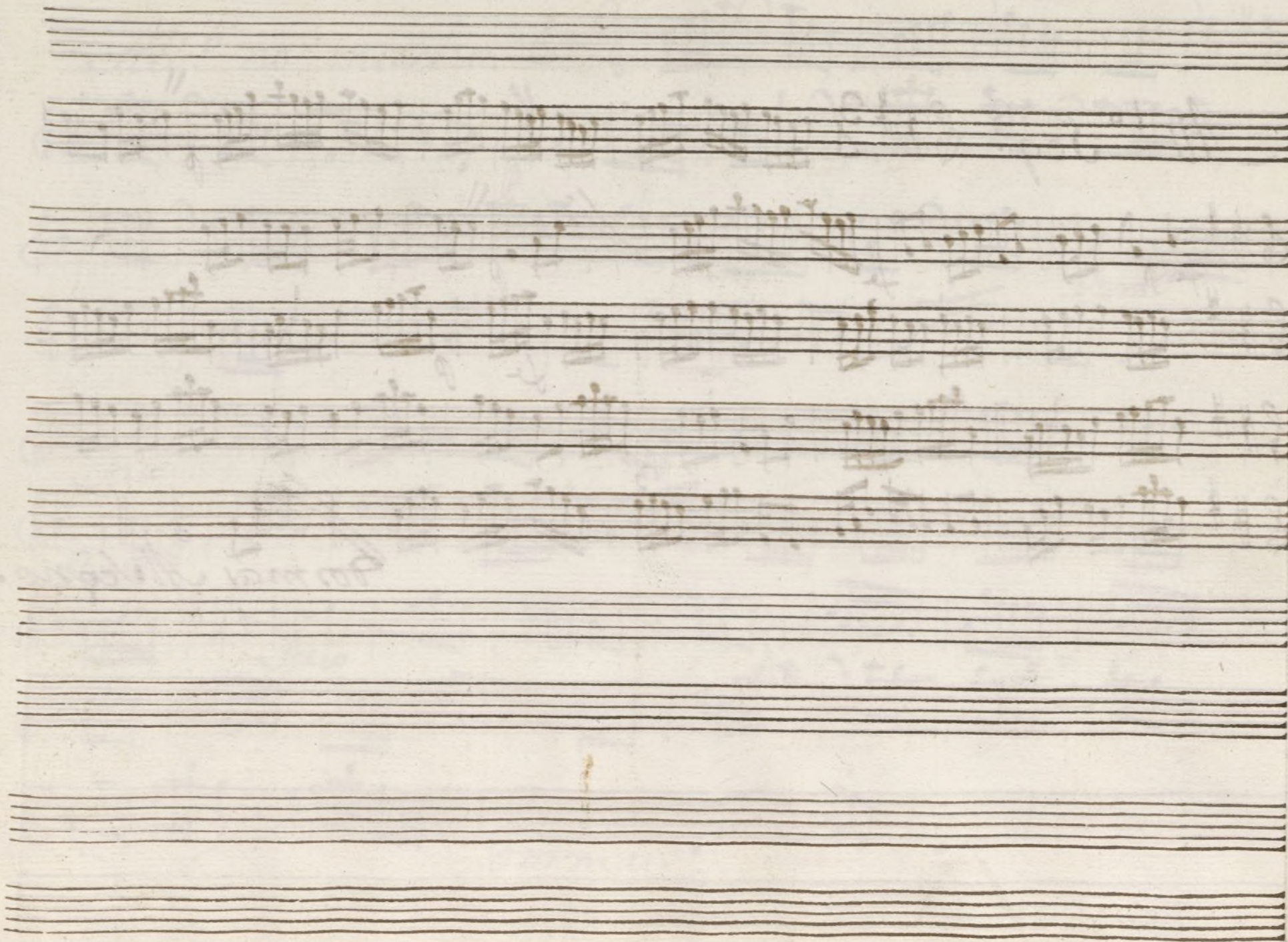
*Atrio*

*Dormas.*



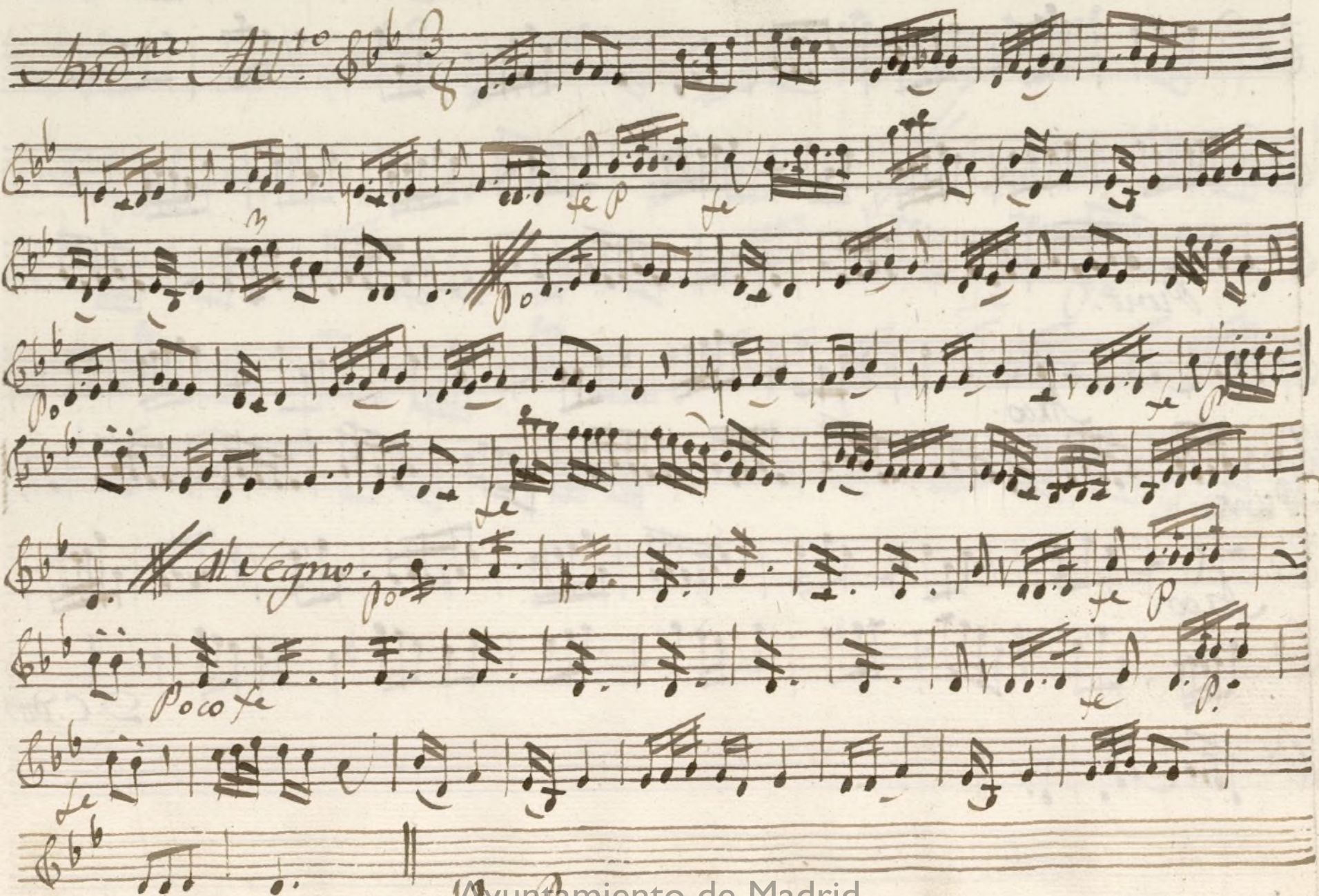






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*Violin 2<sup>o</sup> Ton<sup>a</sup> a Solo de la Jacara.*



*All.º no mucho.*  $\text{G}\flat$   $\frac{3}{4}$

*Punt.*

*Aco.*

*Punt.*

*Aco.*

*D.C. Dorma.*



*All.º Seq.º*

*Al vegno dormas.*



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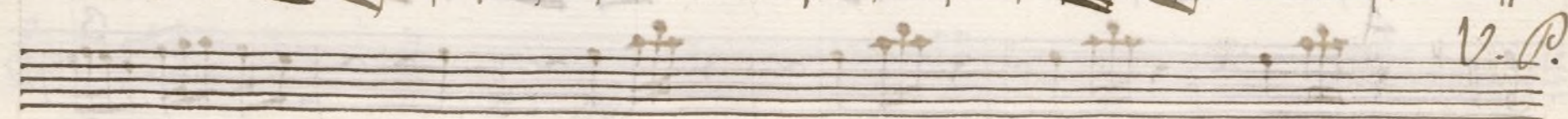
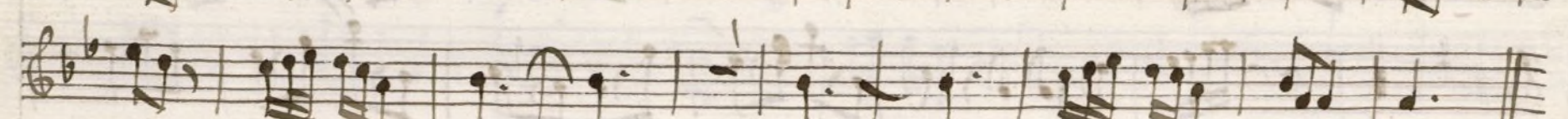
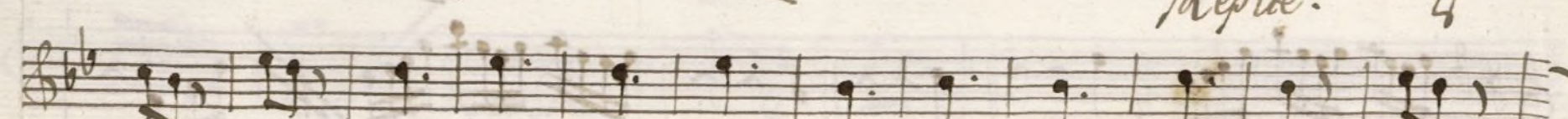
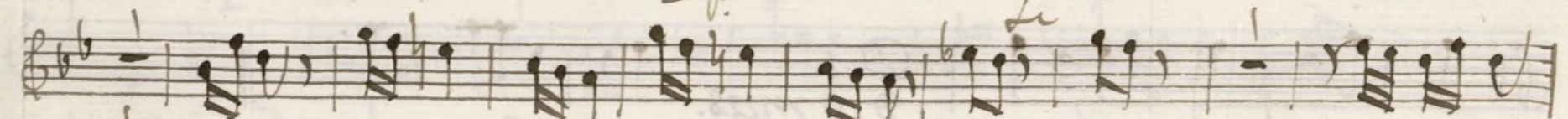
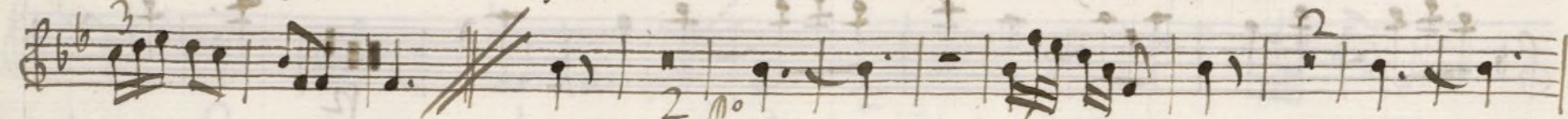
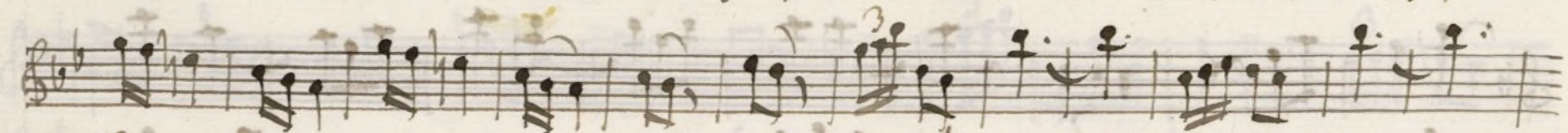


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Flauta 1.<sup>a</sup> Ton.<sup>a</sup> a Solo de la Tacara.

Con. Oboe And.<sup>te</sup> All.<sup>to</sup> 3/8



V. P.



Con flauta.

*All.<sup>o</sup> no mucho*  $\text{G}\flat 3/4$   $2\Delta$

*D.C. 8 or mas.*

*All.<sup>to</sup> Sep.<sup>do</sup>*  $\text{G}\sharp 3/4$

*allegro 8 or mas.*

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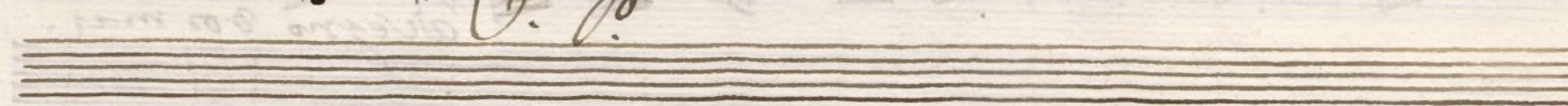
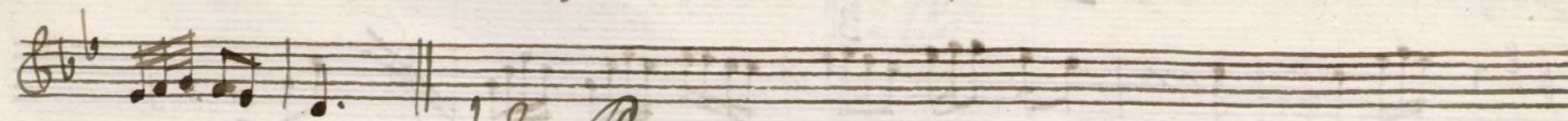
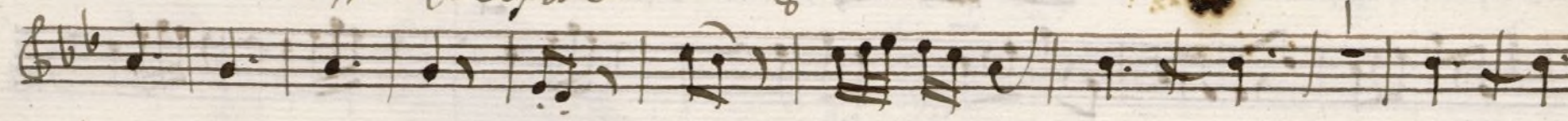
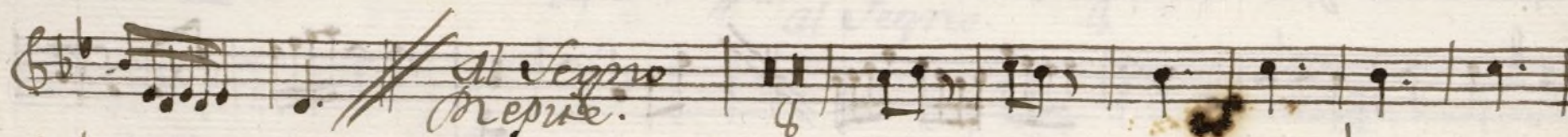
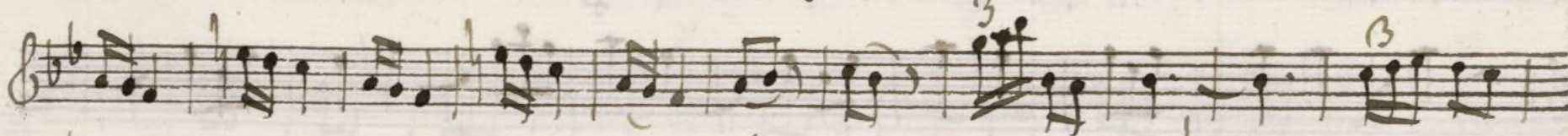
Flauta 2.<sup>a</sup>

Ton<sup>a</sup> a Solo de la Tacara.

Mus 86-10

Con Oboe.

And.<sup>no</sup> All.<sup>to</sup>



V. P.



Con flauta.

1

*All.<sup>o</sup> no mucho.*  $\text{F} \flat \frac{3}{8}$   $\text{24.}$

Handwritten musical score for flute, measures 1-12. The music is in F major (one flat) and 3/8 time. It begins with a treble clef and a key signature of one flat. The first measure contains a triplet of eighth notes. The score continues with various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and the instruction 'D.C.' (Da Capo).

*D.C.*

*800 mas.*

*All.<sup>o</sup> seg.<sup>o</sup> oboe.*  $\text{F} \sharp \frac{3}{8}$

Handwritten musical score for oboe, measures 13-24. The music is in F# major (two sharps) and 3/8 time. It begins with a treble clef and a key signature of two sharps. The score features complex rhythmic patterns, including many beamed sixteenth and thirty-second notes. There are two measures with a double bar line and a diagonal slash, indicating a repeat or a specific performance instruction. The piece concludes with a double bar line and the instruction 'allegro 800 mas.'.

*allegro 800 mas.*



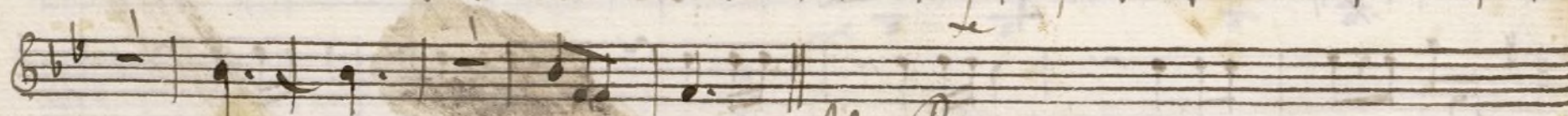
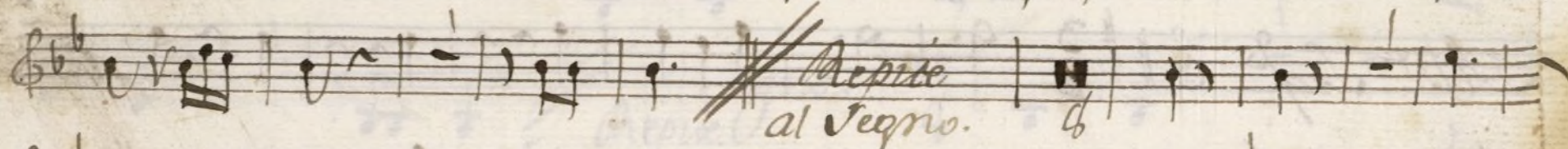
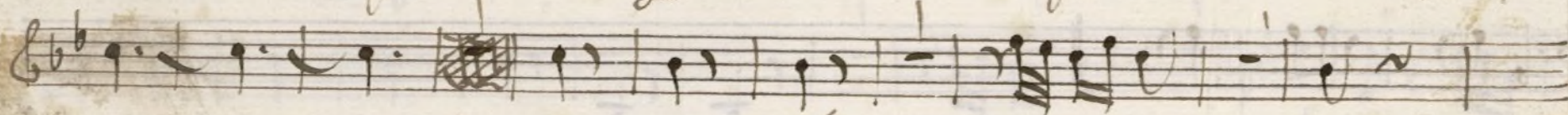
Trompa 1.<sup>a</sup>

t

MUS 86-10 D

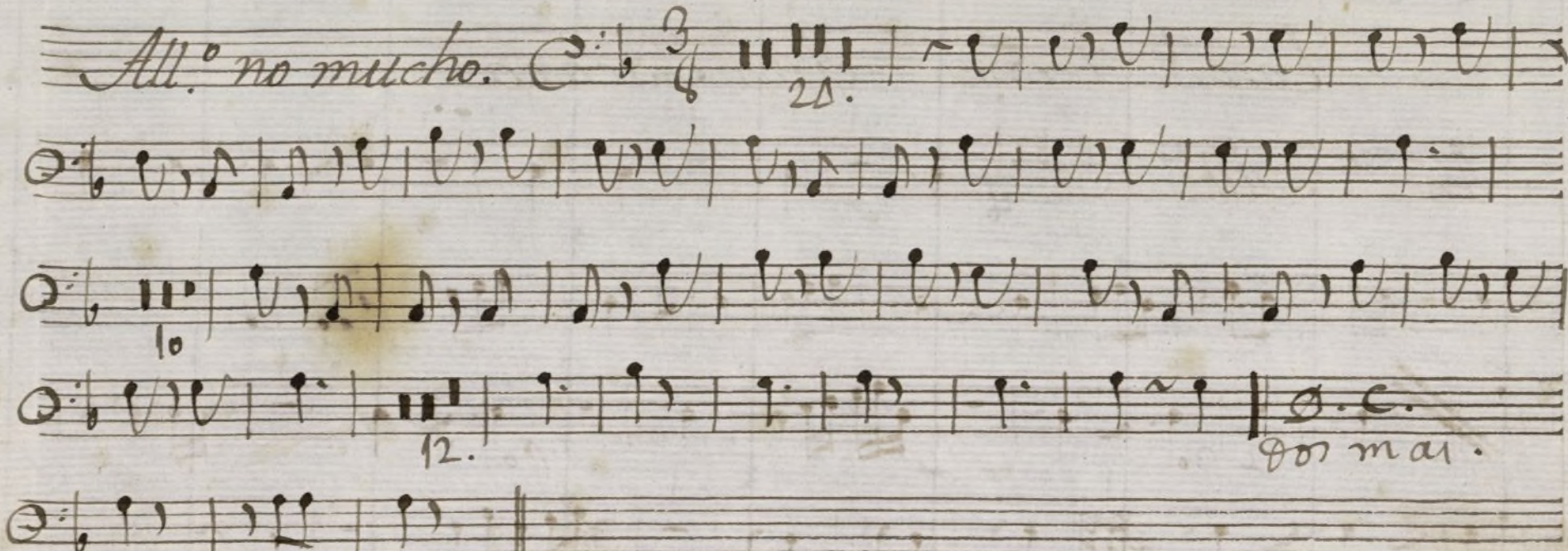
Ton.<sup>a</sup> a' Solo de la Tacara.

And.<sup>no</sup> All.<sup>to</sup> 3/4

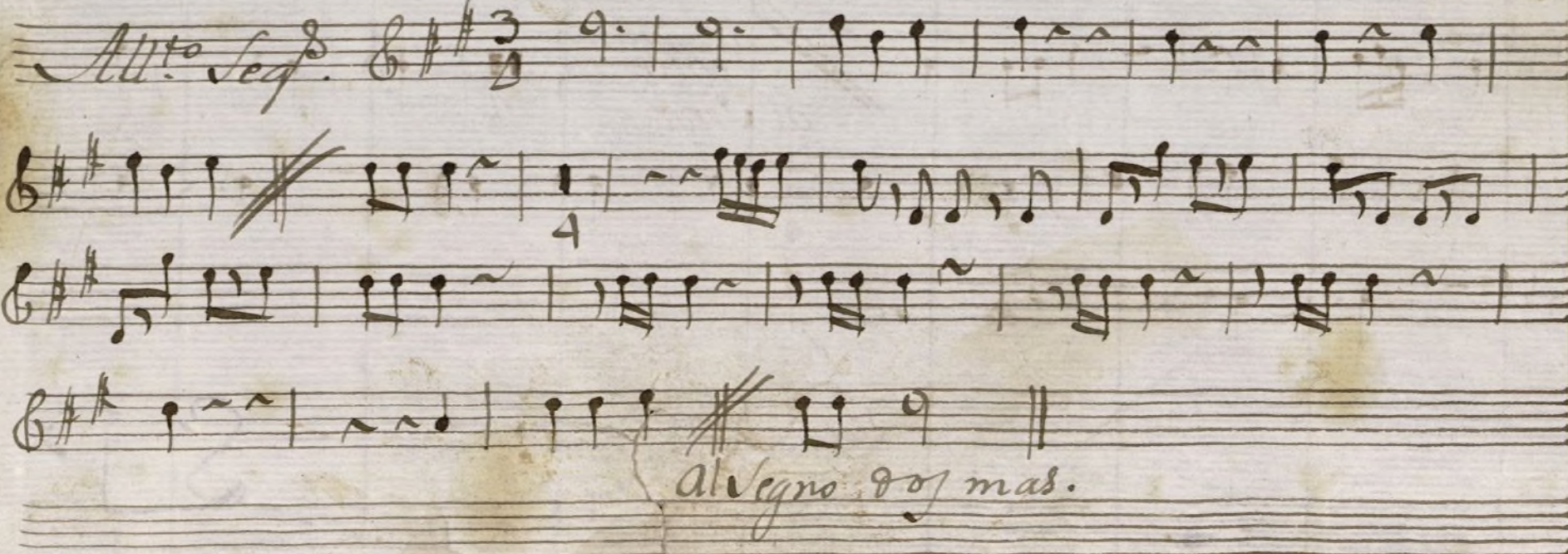


V. P.



*All.<sup>o</sup> no mucho.*  $\text{C} \frac{3}{4}$  20. 

10. 12. *o.c.*  
*oos mas.*

*All.<sup>o</sup> Seq.*  $\text{G} \frac{3}{4}$  9. 

4. 9. *allegro oos mas.*



*Trompa 2.<sup>a</sup>*

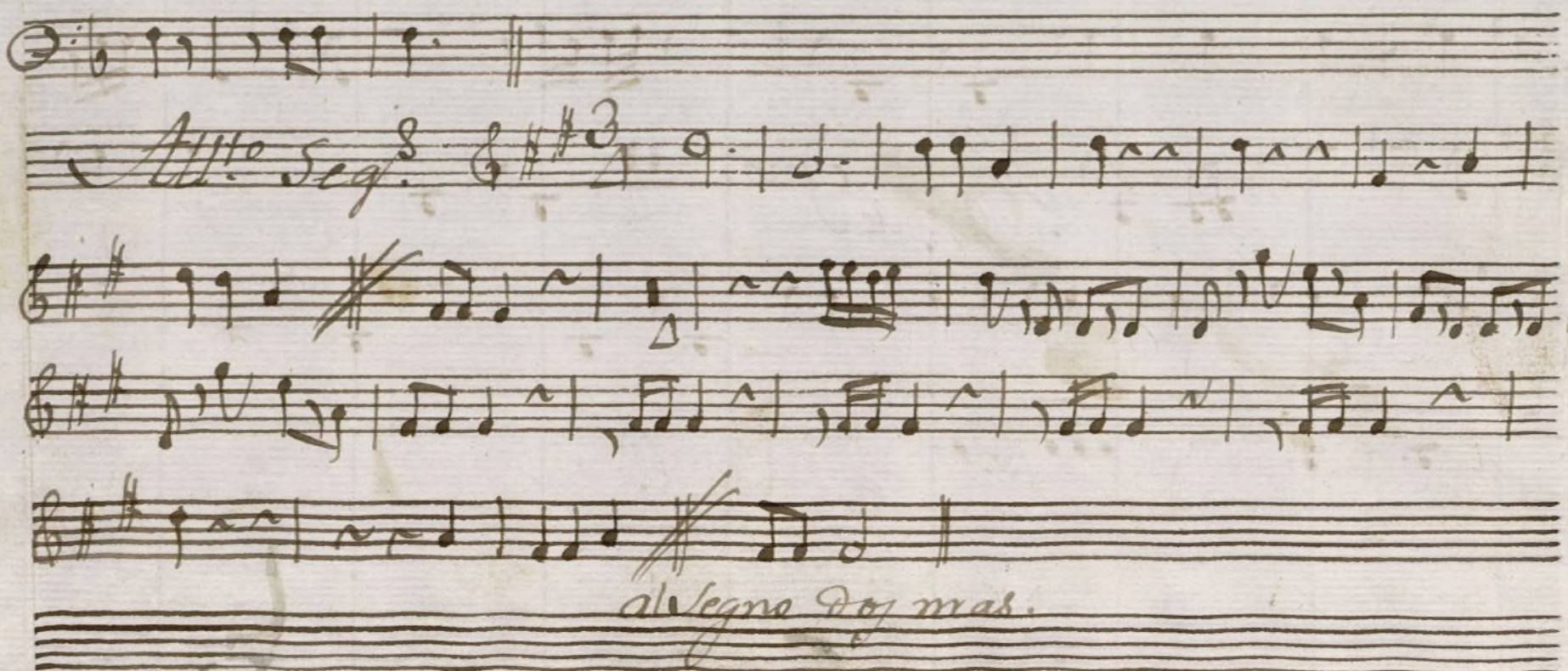
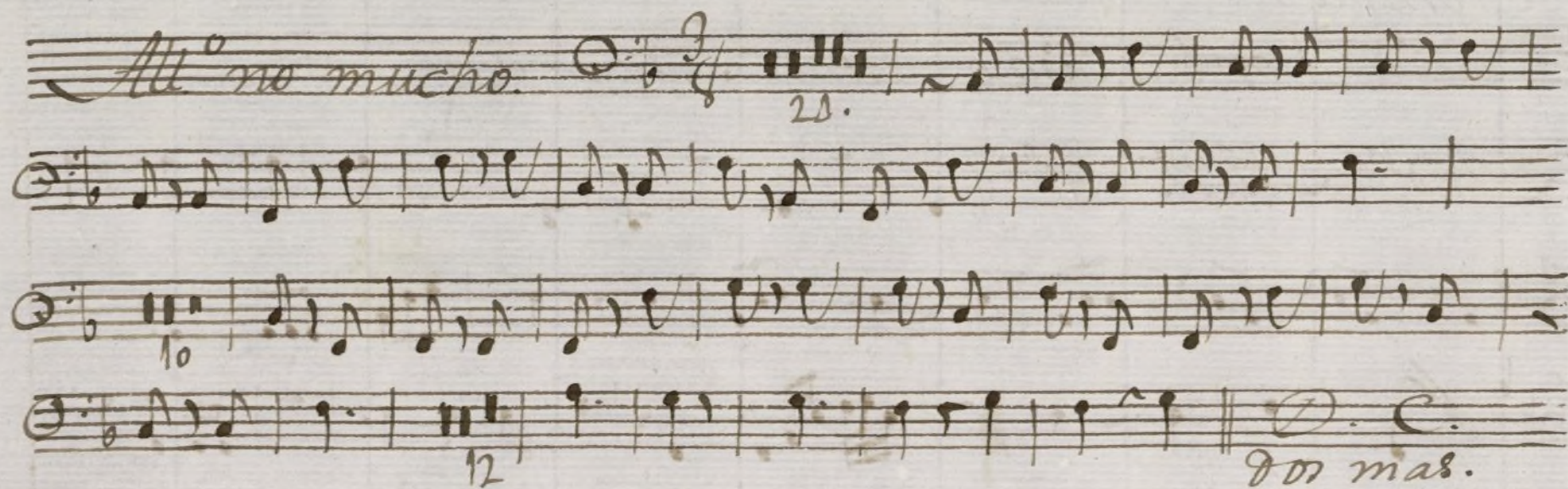
*6*

MUS 86-10 J

*Ton.<sup>a</sup> d<sup>1</sup> Solo de la Tacara.*

*And<sup>no</sup> All.<sup>to</sup>* 







z

Mus 86-10

1

Bajo Tona a solo la Tacara

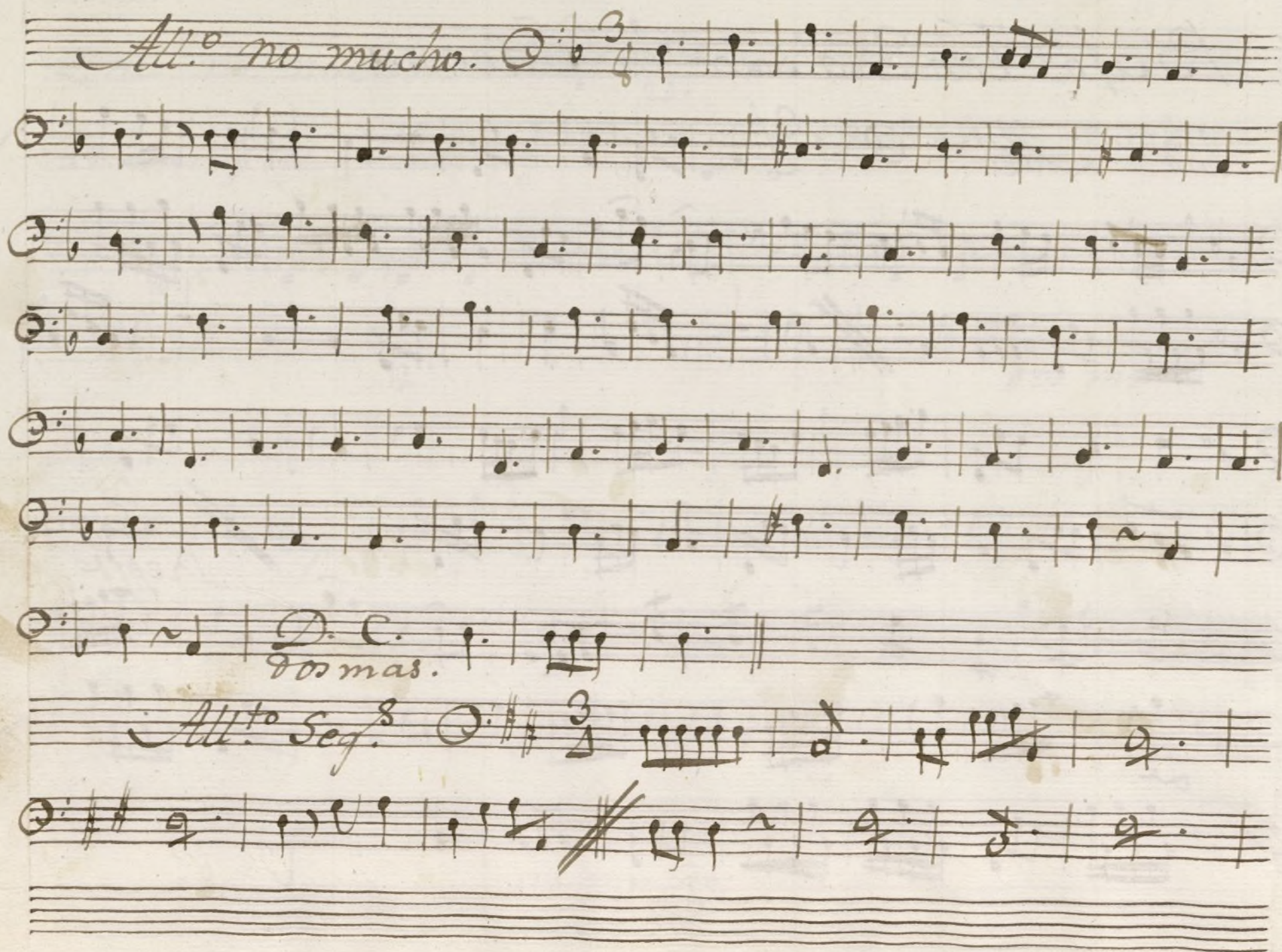
And.<sup>no</sup> All.<sup>o</sup> 3/4

allegro  
Depite.

de

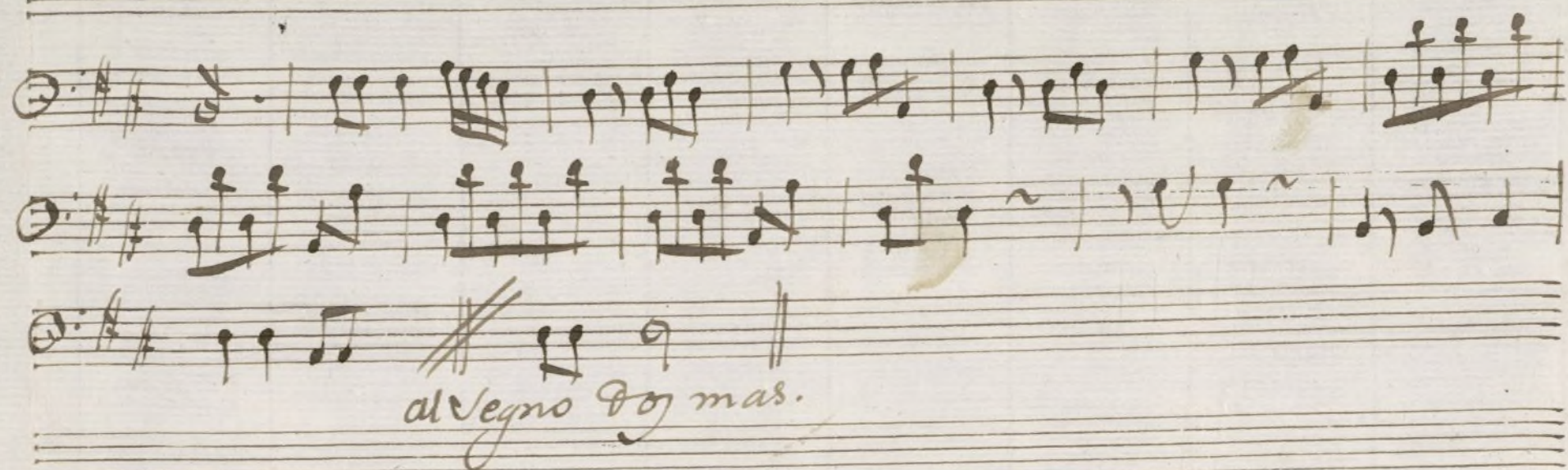
V. P.



*All.<sup>o</sup> no mucho.* 

*All.º Seg.º*







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