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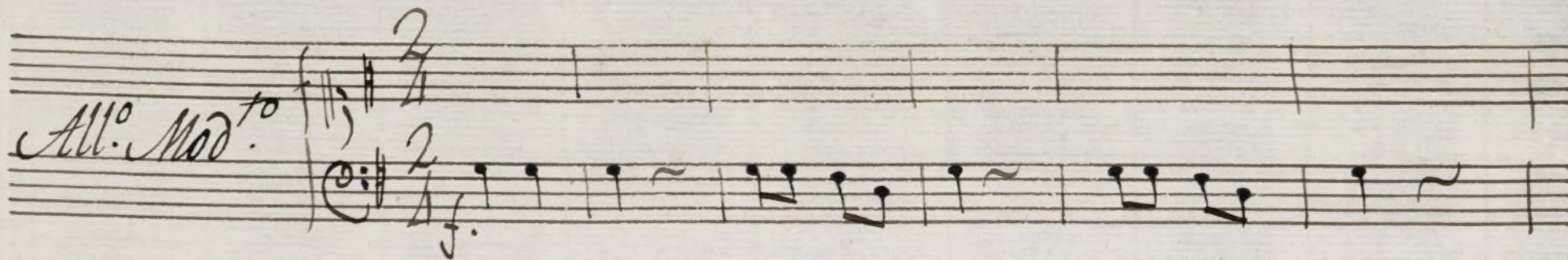
Sonadilla

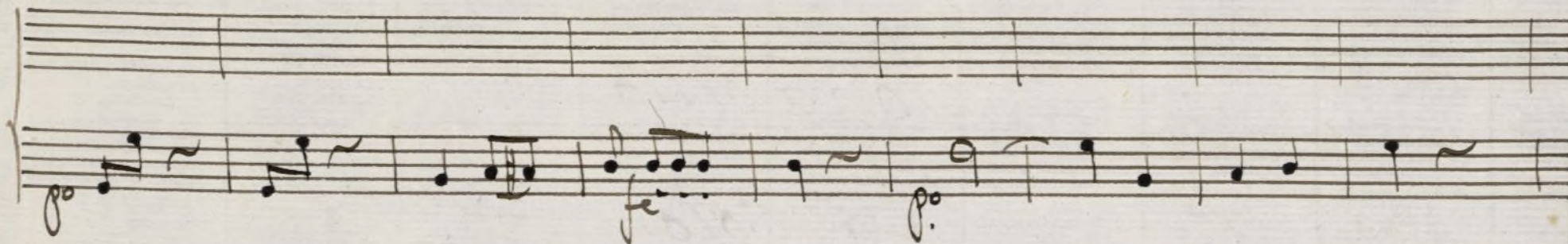
à solo;

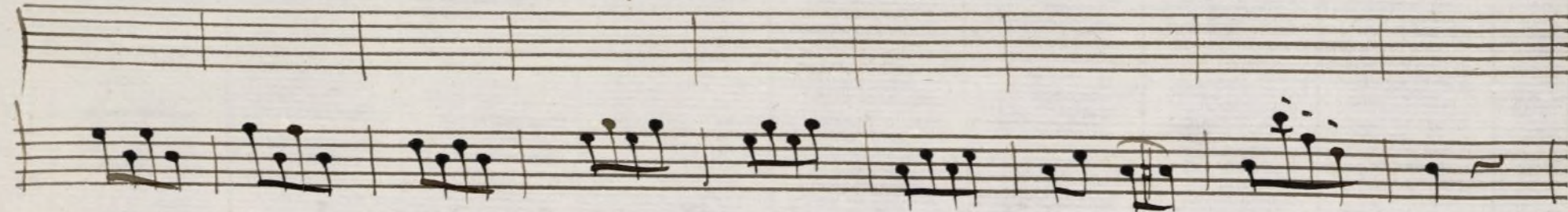
La suplica de la Ronquillo;

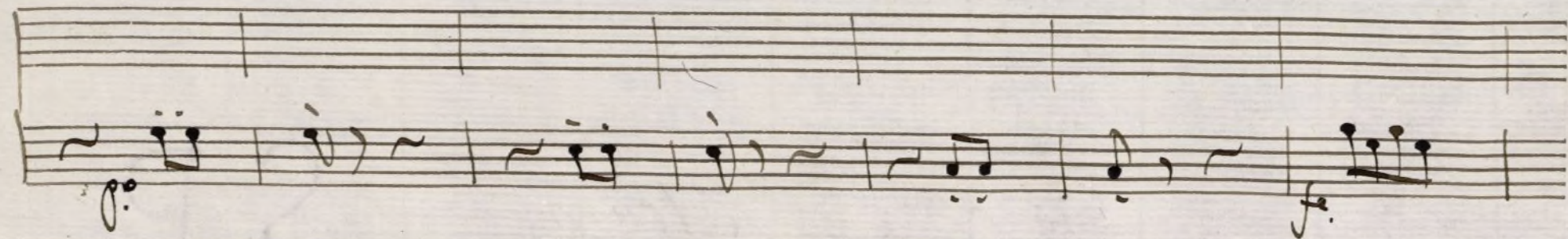
De el S.^r Acero;

1788=

All.^o Mod.^{to} 









Oy a mados Mos que teros vego cifo
A quellas penas Po la cas Chori zos que

mostrarè— pues veo que Resu
to le rè— con fío que por vs

cito des pues q.^e antaño espire des pues q.^e anta
tedes à qui en glorias trocà-rè— à qui en glorias

The image shows a handwritten musical score on aged paper. It consists of four staves of music. The first staff begins with a double bar line and a key signature of one sharp (F#). The lyrics are written in a cursive hand below the notes. The second staff continues the melody. The third staff has a double bar line and a key signature change to one flat (Bb). The fourth staff continues the melody and lyrics. The paper shows signs of age, including some staining and wear at the edges.

*no espi re-
troca re-*

*hace ya un año mori en a quel- si
ya si lo espera mi humana feé ya*

*tio q. Uste des sa ben muy bien
si lo es pe ra mi humana feé*

violⁱⁿ

Handwritten musical score on aged paper. The score consists of two systems of staves. The first system has two staves with lyrics: "Si tio q. us tedes sa ben muy bien" and "con tando en este año me fa vore ce reis". The second system also has two staves with lyrics: "Si to" and "con tando". The music is written in a cursive style with various notes, rests, and dynamic markings like "f". The paper shows signs of age and wear.

Si tio q. us tedes sa ben muy bien
con tando en este año me fa vore ce reis

Si to
con tando

Al Segno;

Coplas.

All.^o Mod.^o

Miorande gozo me fe li
Quando faltare suplid mis
A todos esto humilde
cita de ser choriza el para bien, el pa
faltas y no palmadas de estas medeis, de es
pido suplico y fio lo otorga reis, lo o

y por lo tanto con gran co
si assi con tentos estais pro
Yo frezco en paga de aquesta

nato en este año trabaja re— en este
me to sufrir des pecios por complacer— sufrir des
gracia que mil Fonadas os canta re— q.^e mil to

año trabaja re, en este
precios por complacer, sufrir des
nadas os cantare, q.^e mil Fo

Handwritten musical score on aged paper, featuring three systems of staves. Each system consists of a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are written in a cursive hand, with some words underlined. The first system has two lines of lyrics. The second system has two lines of lyrics. The third system has two lines of lyrics. The music is written in a simple, functional style typical of 18th or 19th-century manuscript notation.

seré Constante aun q. en mi
pero no amados Compasion
sin temer Costes a sumptos

sexo aun q. en mi sexo dicen los hombres no es
pido Compasion pido para alentar me siem-
nuevos a sumptos nuevos opondré siempre por

fa cil esto pues quando al
pre a ser biros soy Chi qui
compla ceros aun que me

ousto algo nos toca somos mas firmes q. es una
 ti ta y el miedo es grande ya si de ustedes vengo ampa
 quede sin una blanca mi lara echando por la ven
 toca q. es una toca, y pues gusto - sa em-
 rarme vengo ampararme, y pues mi afan - as
 tana por la ven tana, pues ya que mi - for
 piero es ta nueva farca es ta nue
 pira a sembras solo gusto a sembrar
 tuna me trajo a ser Choriza me trajo a

All. vivo.

All. vivo.

fmo

va tarea si me Recibis gra-tos serè aquí eter-
solo gustos de vosotros yo co-sa copiosos fu-
ser Choriza la Proquillospreci-so se os muestre fi-

na se re aquí eterna;
tos copiosos frutos;
na, se os muestre fina;

Al Segno
Allegro

Y pues Suplicas-y ofertas quedan echas

y en tendidas para è vitav lo mo lesto cese a

qui mi Fo na di lla y va yan por U ma - te las

se gui di - llas las se gui di llas;

f. Seg.

All.º Mod.º

Fo dos que tan de Mo das

Handwritten musical score on aged paper, featuring two staves per system. The lyrics are in Spanish and appear to be from a song. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *f*. There are several double bar lines with diagonal slashes, indicating section breaks or repeats. The ink is dark, and the paper shows signs of age and wear.

to dos gus tan — de modas to dos

to dos gustan de Modas hombres y

embras, hombres y em — bras hom

hombres y em — bras
Que aunq. si soy nueva

y al Comico no agrada - dan palmadas nuevas
mas estimo a lo anti - guo palmadas viejas

palmadas nuevas -
palmadas viejas -

por q. aun q. es Mo -
por q. aun q. es Mo -

da es tan maldi - ta q. antes des lu -
da

ce a quien la apli- can y mas sirbe de a jar- la
q.^e de pu lirla por lo qual mis Chori-zos mi fe or su
plica que no a dor neir de Mo- da
q.^e no a dor neir — de moda. q.^e no a
dor neir de Mo da que- no a dorneir de moda

mis To na di Nas mi r tona di —

Nas, mi r

Al segno;

Handwritten musical notation on ten staves. The text is written in a cursive script, likely Spanish, and is mostly illegible due to fading and bleed-through from the reverse side. The text appears to be a song or a poem, with some words like "que no a dar new de mola" and "que no a dar new de mola" visible.

Violin Primero;

Tonad.^a à solo;

La Súplica de la Ronquillo;

A handwritten musical score on aged paper, titled "All. Mod. to" in the top left corner. The music is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation is dense, featuring many beamed eighth and sixteenth notes, often grouped in triplets. There are several slurs and ties throughout. Dynamic markings include "p" (piano) and "sf" (sforzando). A section of the score is crossed out with a large diagonal slash. The handwriting is in dark ink, and the paper shows signs of age and wear.



Coplas.

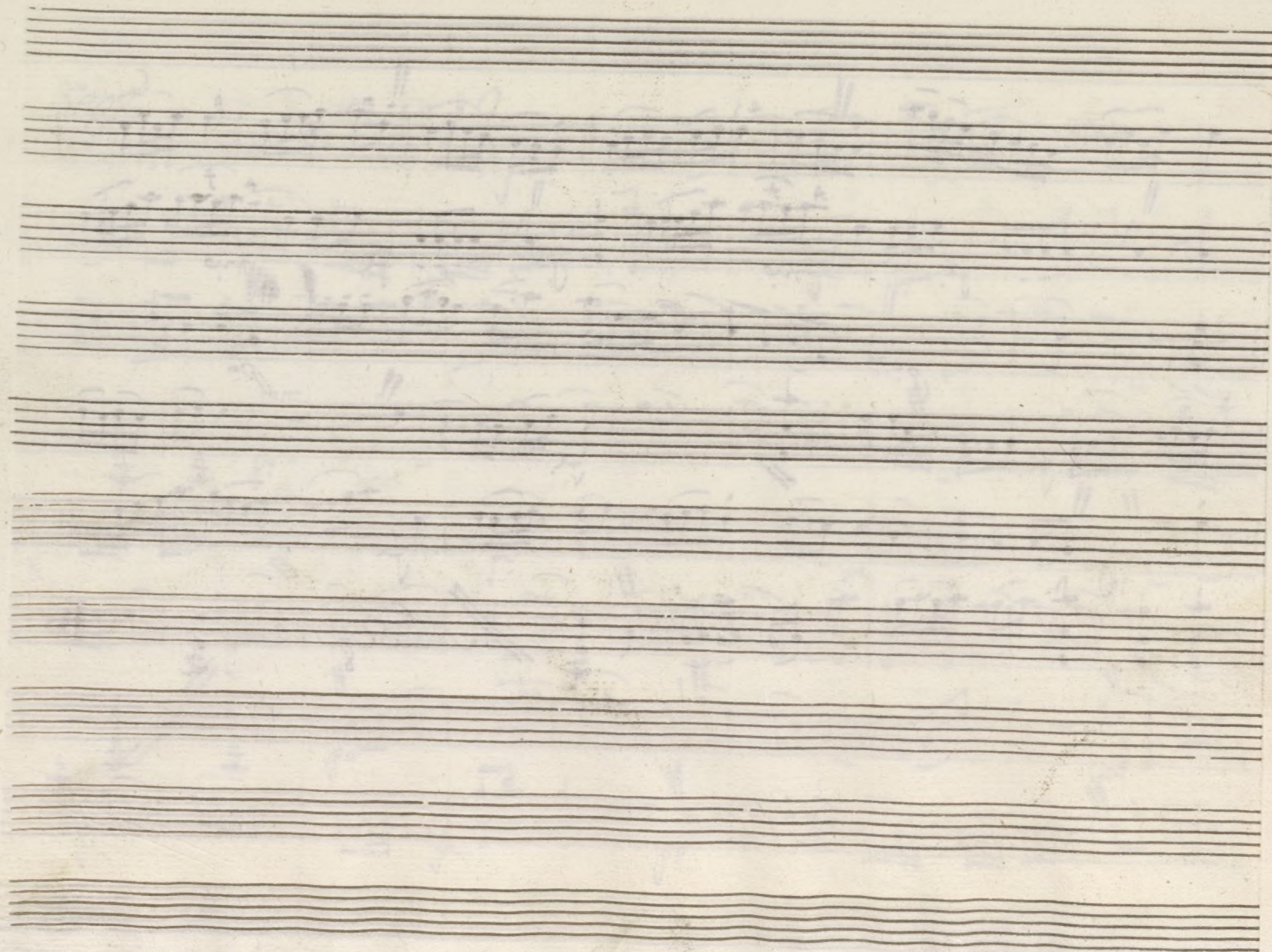
Handwritten musical score for a piece titled "All. Mod. to 6 P." The score is written on ten staves. The first staff begins with the tempo marking "All. Mod." and the time signature "6 P." (likely 6/8). The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The score is written in a cursive, handwritten style.



Seq.^o
All.^o Mod.^{to} $\text{F}\sharp\text{G}\text{A}2$

vo.
p.
p.
f.
p.
f.
p.



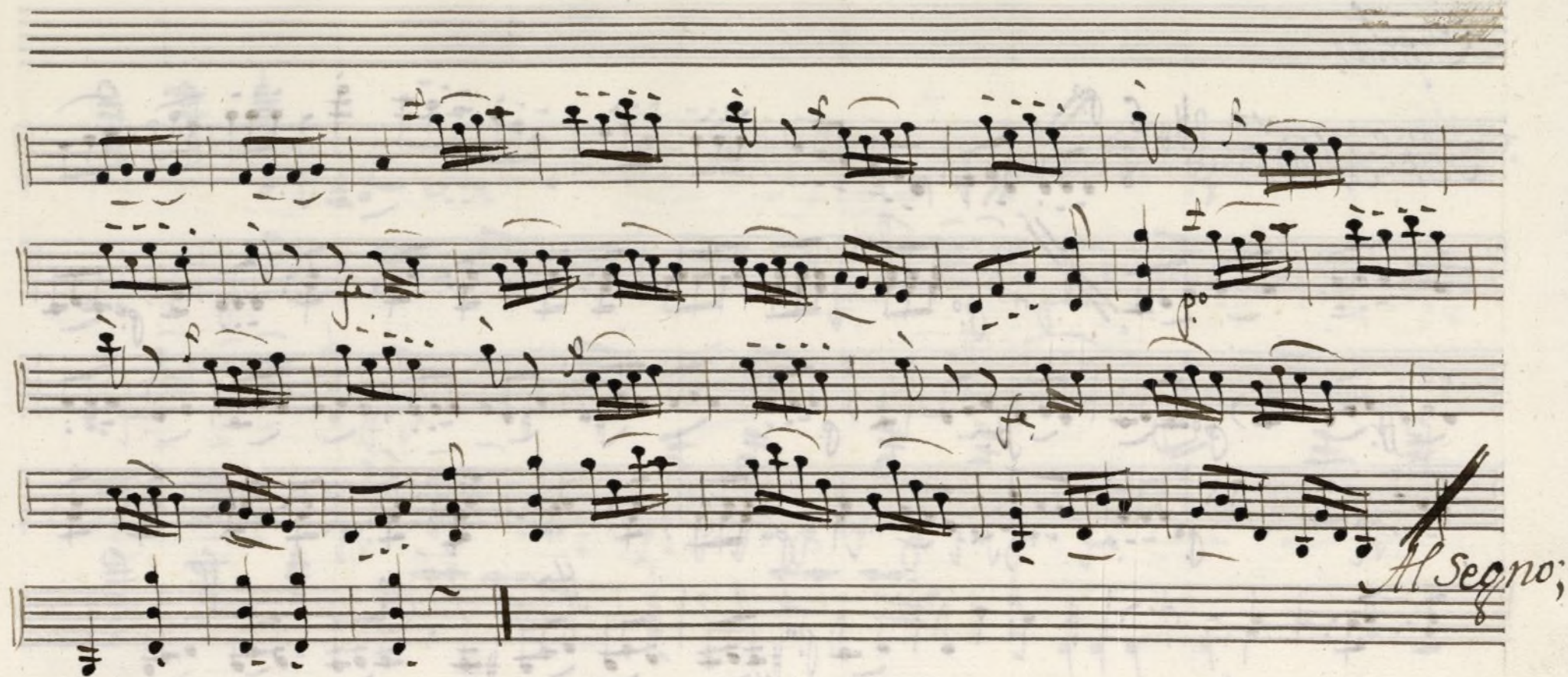


Violin Segundo.

Tonad.^a à Solo;

La Suplica de la Ronquillo.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 2/4. The score begins with the tempo marking "All.^o Mod.^{to}" and the dynamic marking "f". The music features complex rhythmic patterns, including many beamed sixteenth and thirty-second notes, and frequent use of slurs. Dynamic markings such as "f", "p", and "p^o" are interspersed throughout. A double bar line with a diagonal slash is present on the sixth staff, with the word "voz" written above it. The manuscript is written in dark ink on aged, slightly discolored paper.



Coplas.

Handwritten musical score for a piece titled "All. Mod. to 6 P." The score is written on ten staves. The first staff begins with the tempo marking "All. Mod." and the time signature "6 P." (likely 6/8). The notation includes various musical symbols such as notes, rests, and dynamic markings like "p." (piano). The score concludes with the tempo marking "All. vivo." and a series of sharp signs (#) on the final staff.

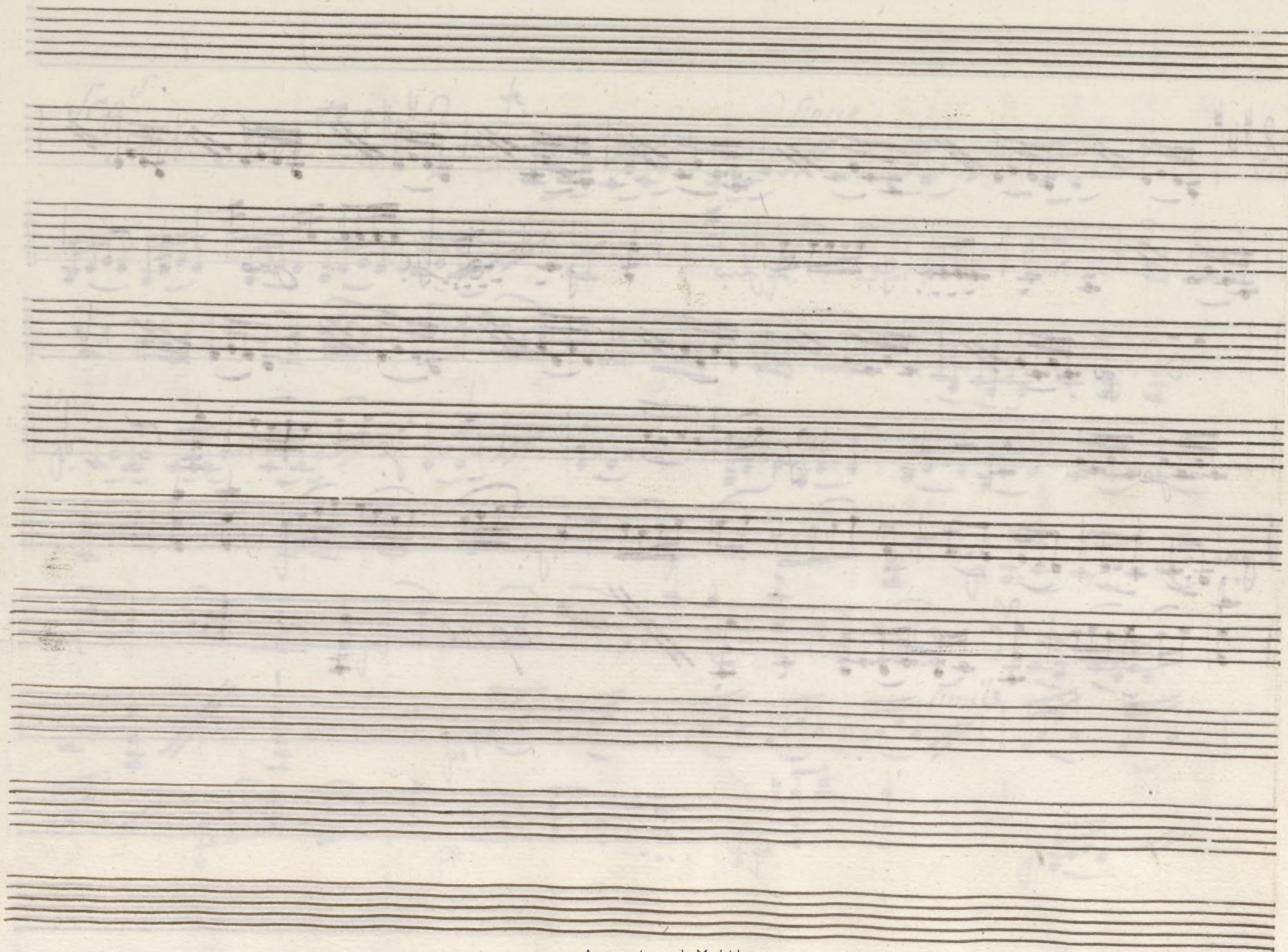
A handwritten musical score on five staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive hand. The first staff ends with a double bar line and the instruction "Al Segno ~~ritardando~~". The second staff begins with a treble clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a treble clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The score is written on aged, slightly yellowed paper.

Seg.^o
Alt. Mod. *to* G major $\frac{2}{4}$ *Segue*

Voz

simile

A handwritten musical score on six staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The notation is dense, featuring many beamed sixteenth and thirty-second notes, often with slurs. The second staff includes the word 'fuo' written in a cursive hand. The third staff continues the dense notation. The fourth staff has some notes with 'f' markings. The fifth staff also contains 'f' markings. The sixth staff concludes with a double bar line and the handwritten text 'Al segno.' followed by a few more notes. The paper is aged and shows some staining.



Obœ V.º Fon.ª a Solo; La Suplica de la Ronquillo;

All.º Mod.º

Al Segno.

Coplar.

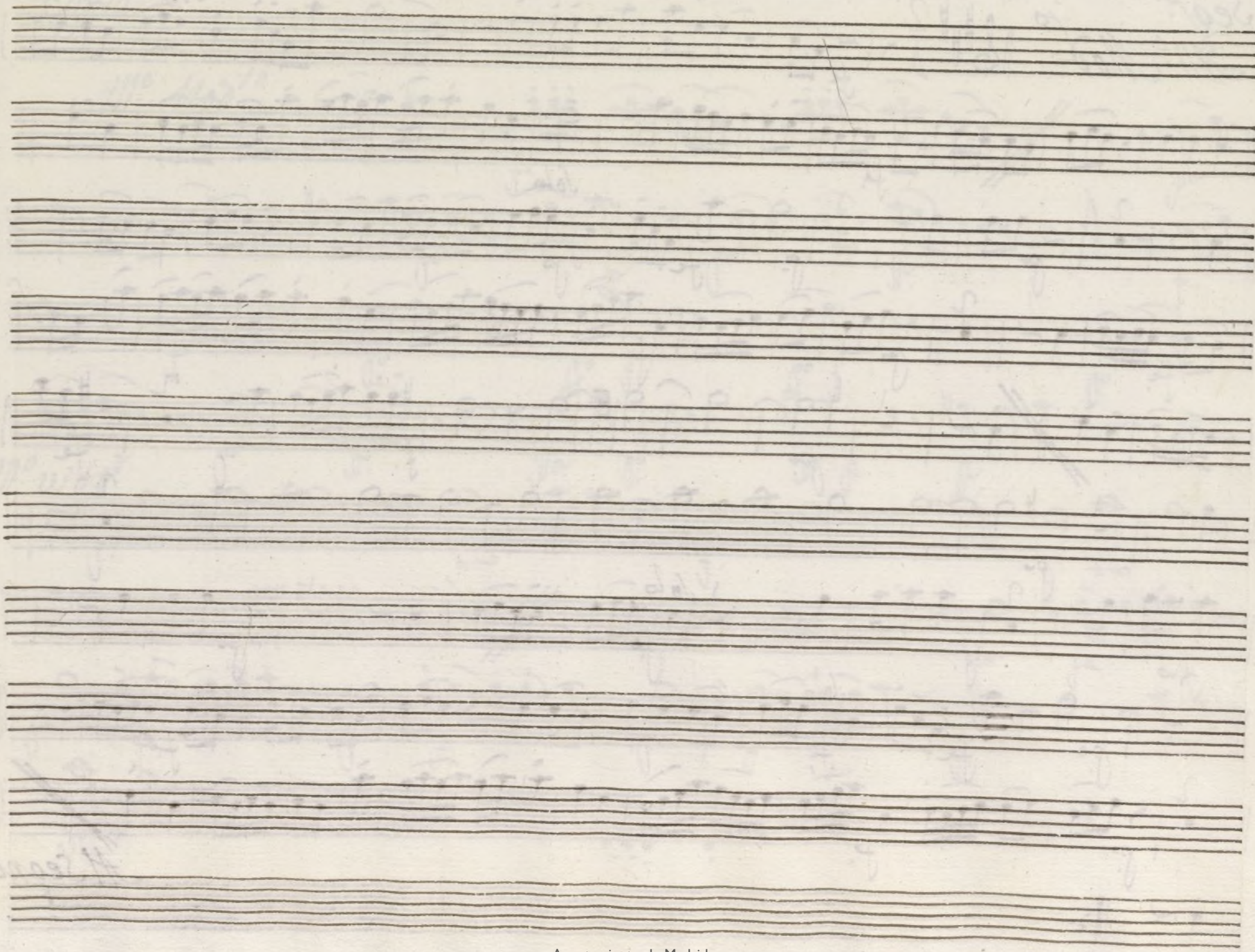
All.^o Mod.^{to}

All.^o vivace

Al Segno ~~Quinto~~

Seg.^o
All.^o Mod.^o *10* *2* *Solo*

Al Segno;



Forè 2.^o For.^a à Solo; La Suplica de la Ronquillo;

Handwritten musical score for a piece titled "Allegro Mod." in 2/4 time. The score is written on eight staves. The first staff begins with the tempo marking "Allegro Mod." and the time signature "2/4". The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as "f" (forte) and "p" (piano) are used throughout. The score concludes with a double bar line and the instruction "Al. se no,".

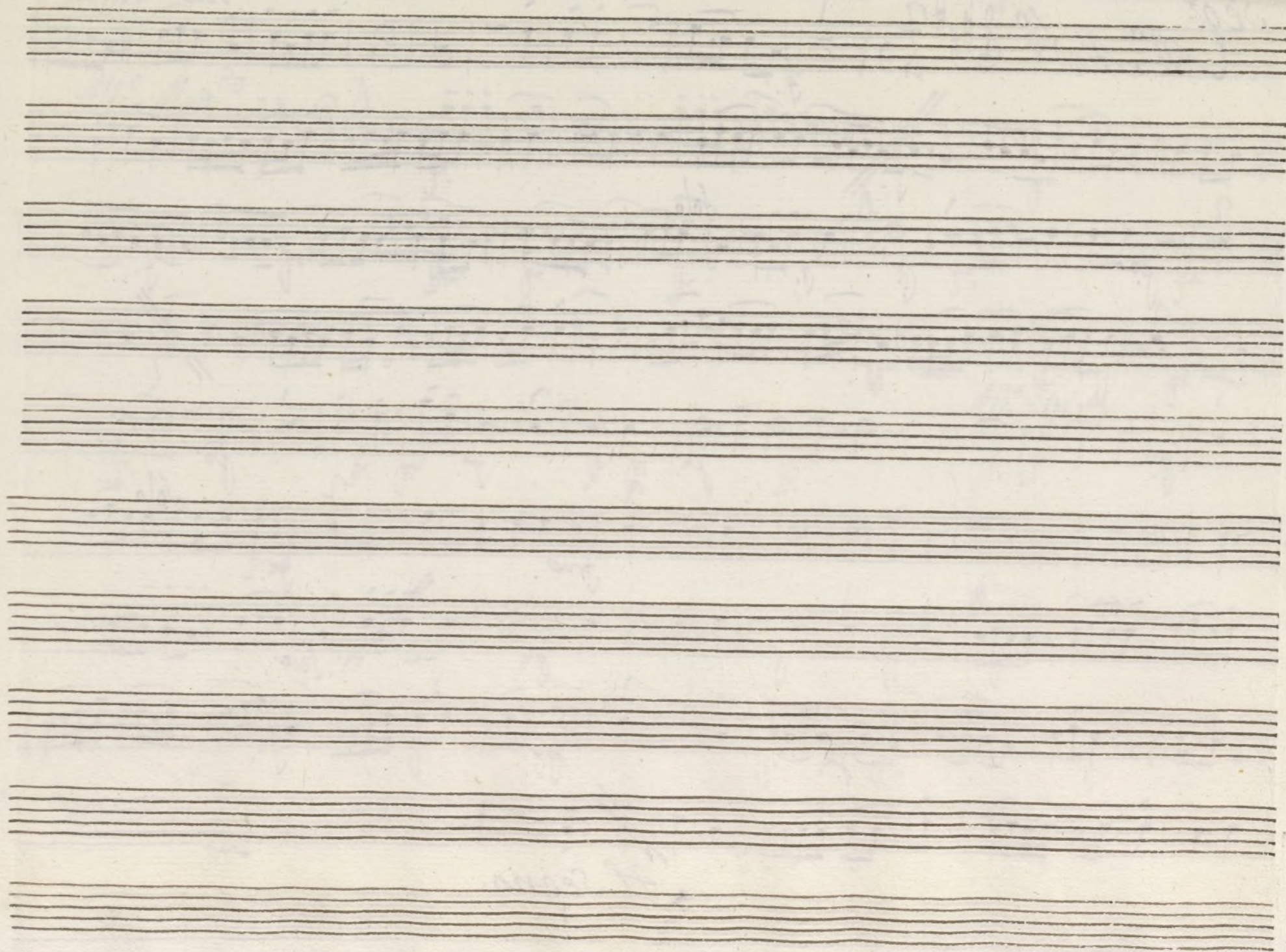
Allegro;

Coplas.

All.^o Mod.^{to} 6/4

All.^o Vivo

Al Segno All.^o Vivo



Trompa 1.^a // For. a Solo: La Suptica de la Ronquillo;

All.^o Mod.^{to} 2^{da} In G:

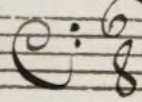
f. p. p.o fr. p. fr. p.o

Al Segno.

Vol. II

Coplas: *to* *En 2.^a*

All.^o Mod.



Handwritten musical score for a piece titled "Coplas: to En 2.^a". The score is written on ten staves. The first staff begins with the tempo marking "All.^o Mod." and a key signature of one flat (B-flat) and 8/8 time signature. The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, and dynamic markings like "p." (piano) and "f." (forte). A double bar line with a slash through it appears on the first staff. The tempo changes to "All.^o vivo" on the fourth staff. The piece concludes with the tempo marking "Al Segno ~~Ad libitum~~" on the seventh staff. The bottom of the page shows four empty staves.

Seg.

In De.

All.^o Mod.^{to}

2

4

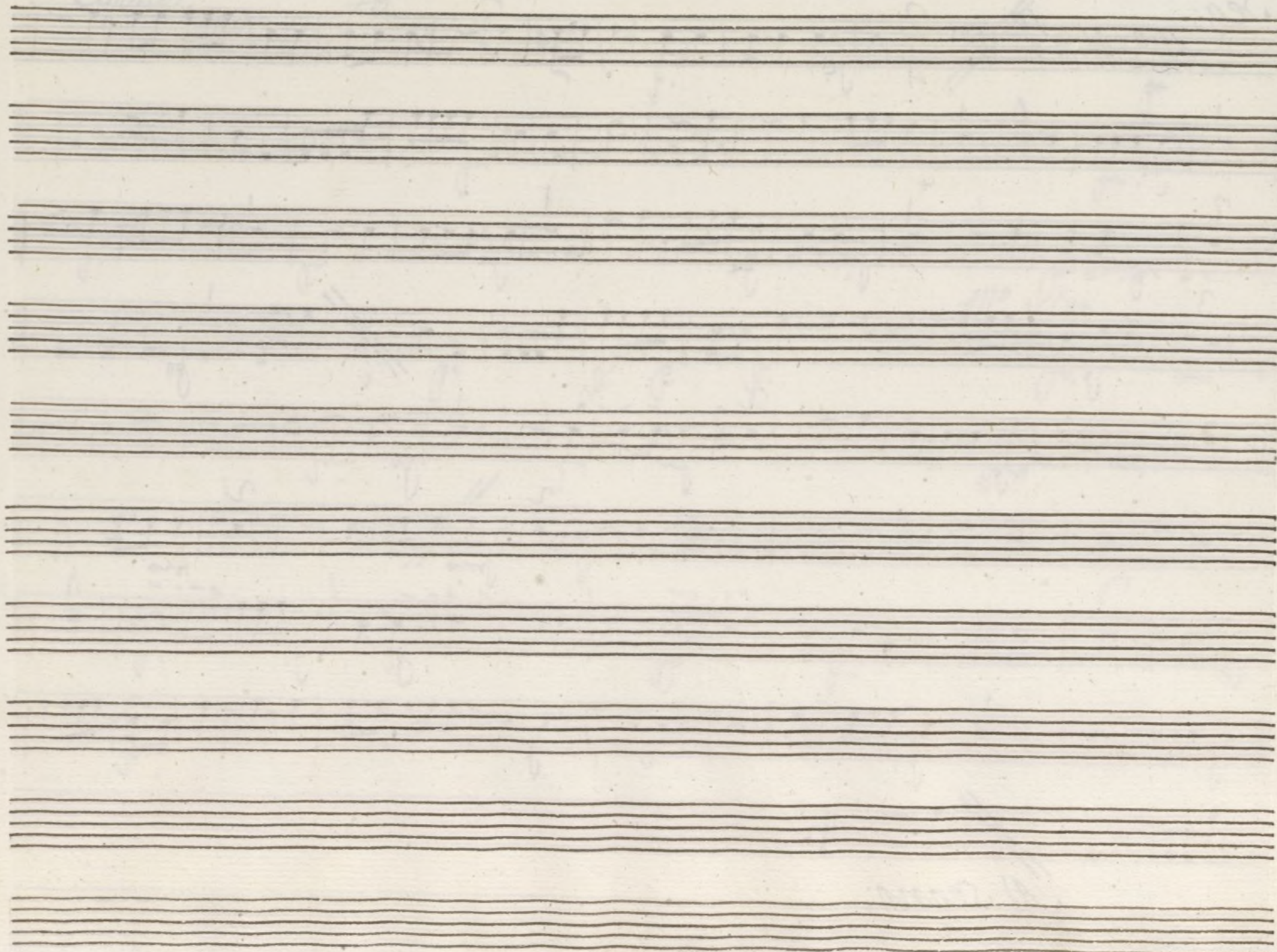
Al Segno;

Coplas

En 9 de

de 18

232



Trompa 2.^a Fon.^a a' Solo; La Suplica de la Ronquillo;

All.^o Mod.^{to} In G.

Al Segno.

H.

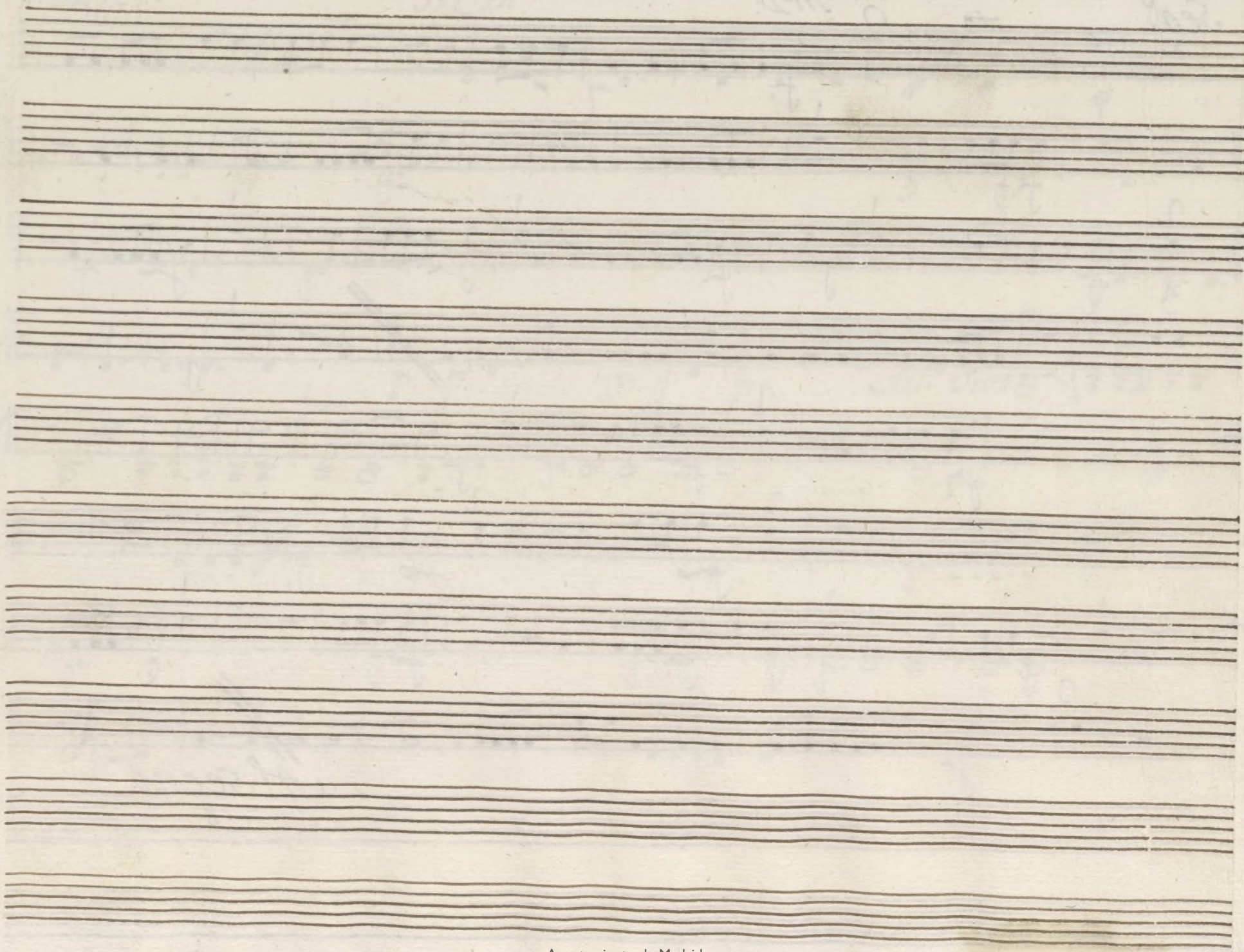
Coplas.

as.
All.^o Mod.^{to}

In D:^{re}

Handwritten musical score for "Cyprias. All. Mod.to". The score is written on ten staves. The first staff begins with the title "Cyprias." and the tempo marking "All. Mod.to". The music is in 6/8 time, indicated by the C-clef and the 6/8 time signature. The notation includes various note values, rests, and dynamic markings such as *f*, *p*, *fz*, and *fz p*. A double bar line with a repeat sign is present on the first staff. The tempo changes to "All. vivo" on the fifth staff. The score concludes with the marking "Al Segno Variation" on the seventh staff, followed by a final cadence on the tenth staff.

Handwritten musical score for a piece titled "Segno" by M. Mod. to 2nd. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Allegro". The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). The piece concludes with a double bar line and the word "Allegro" written below the final staff.



la Colomer
Mus 91-23

Vajón For.^a a Solo; La Suplica de la Ronquillo;

Handwritten musical score for Violoncello (Vajón) and Violin (Viol.ⁿ). The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked with a forte 'f' dynamic. The score includes various musical notations such as notes, rests, and slurs. The piece concludes with a double bar line and a repeat sign.

Al Segno:

v:

Coplas
All.^o Mod.^{to}

All.^o vivo

Allegro Moderato

Seq.⁸
All.^o Mod.^{to} *2.^a* *fe*

Al Segno;

