

*Fonadilla a solo*

*Con Violines Obues y Trompas*

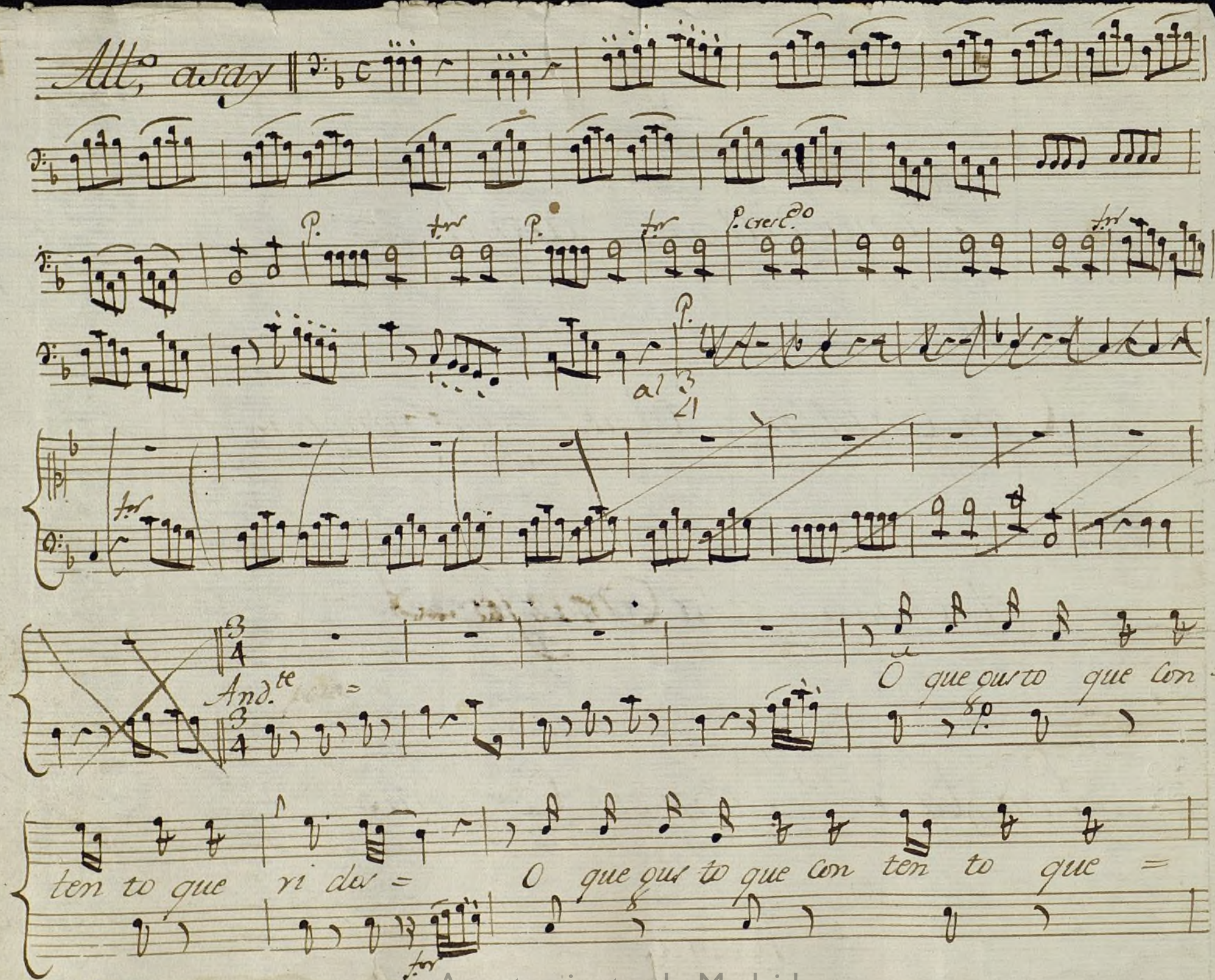
1768

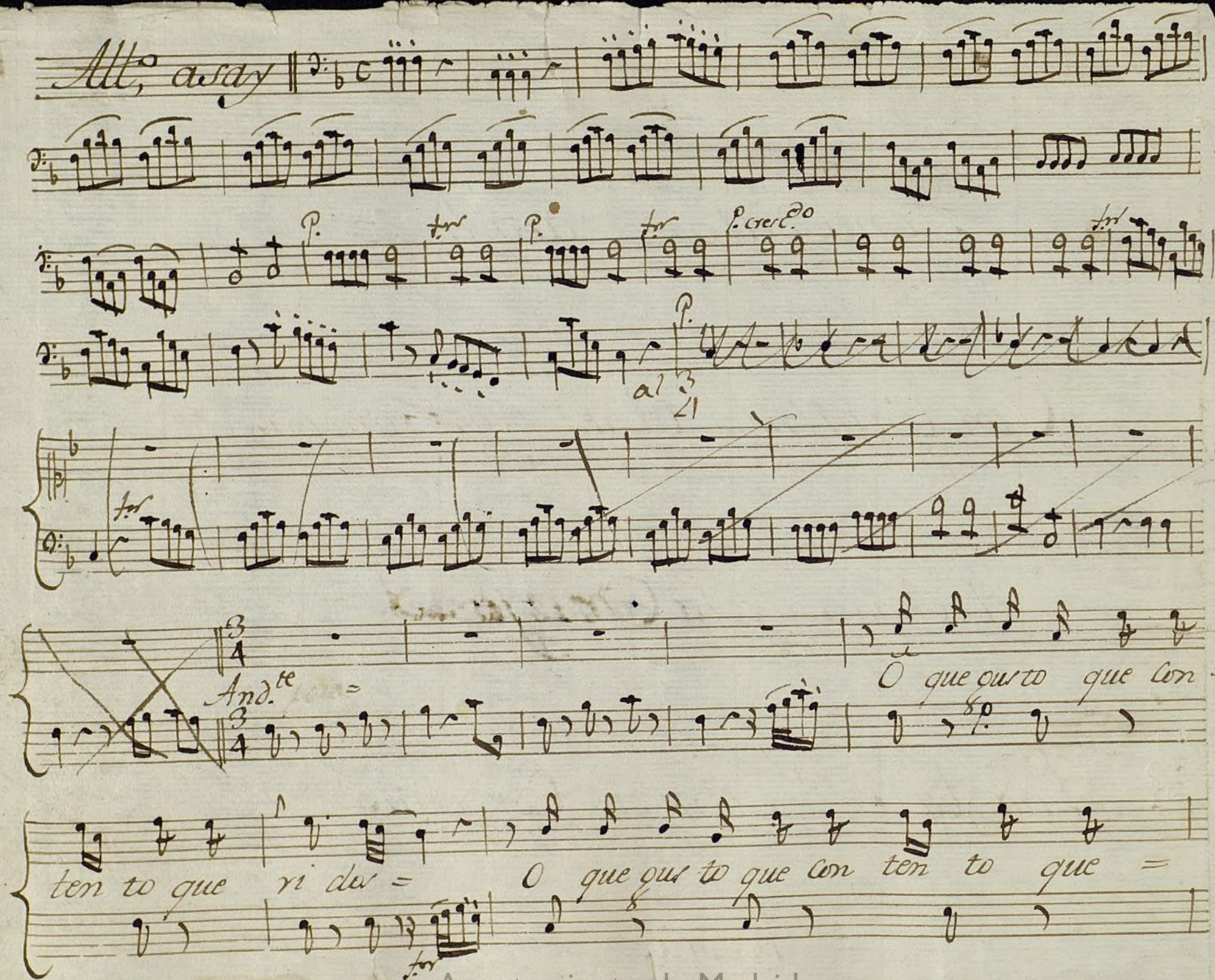
*el chasco del Cortejo*

92=3

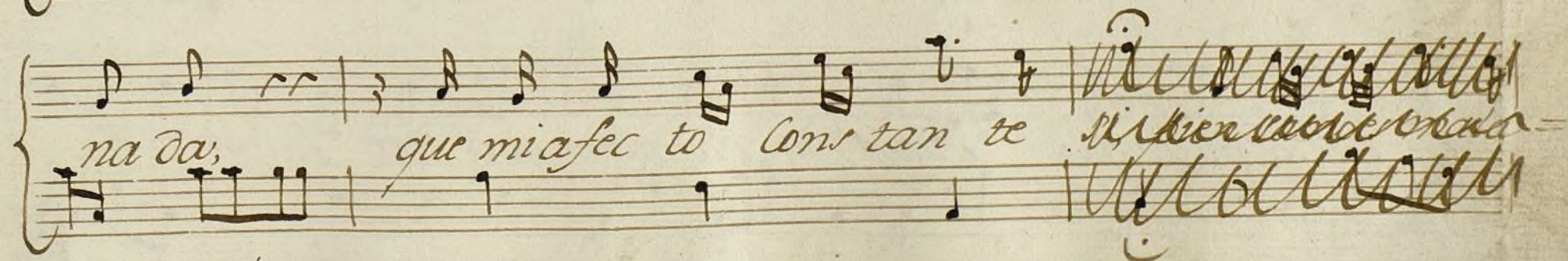
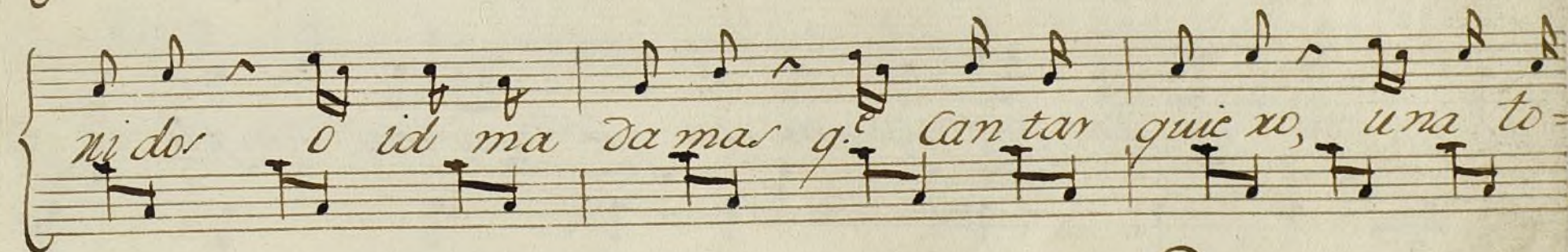
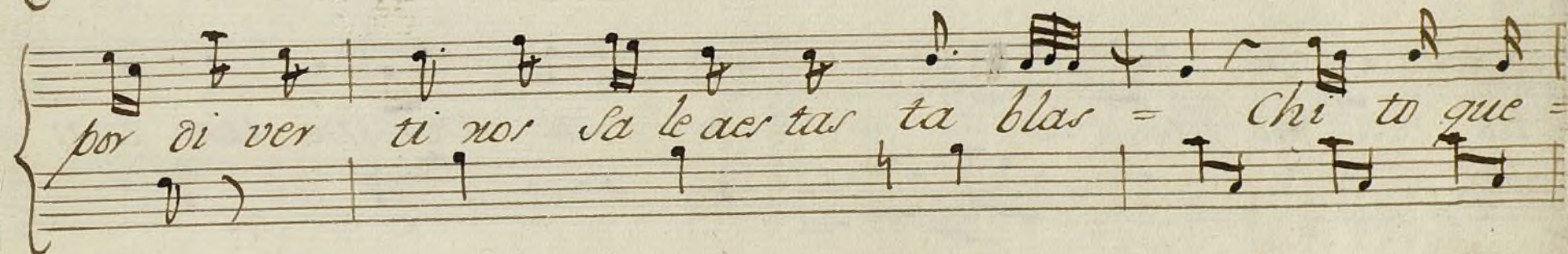
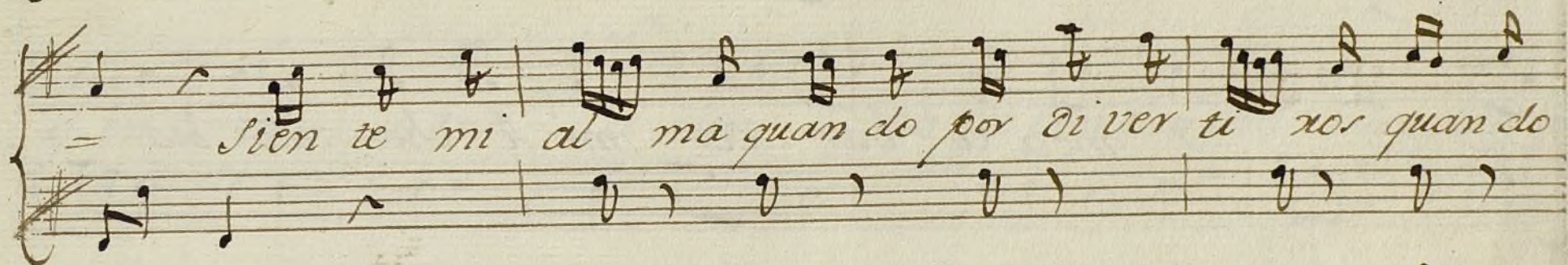
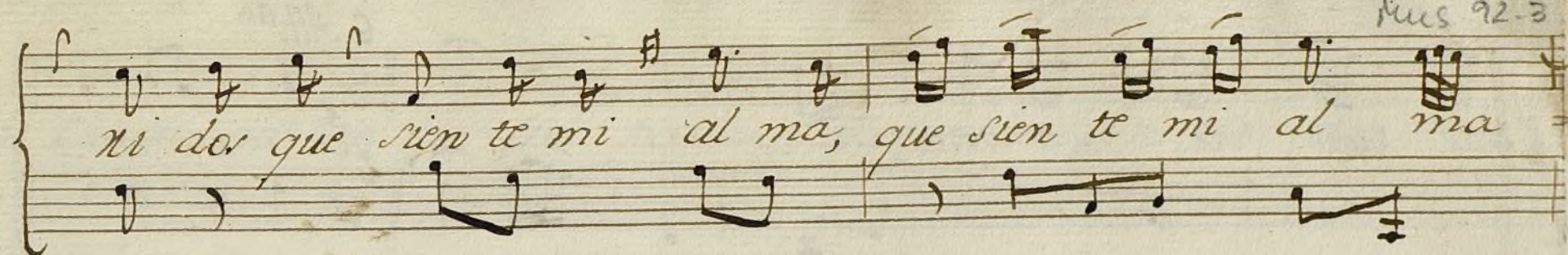
*Para la S.<sup>ra</sup> Petru die Coruinas*

*Rodrig.*

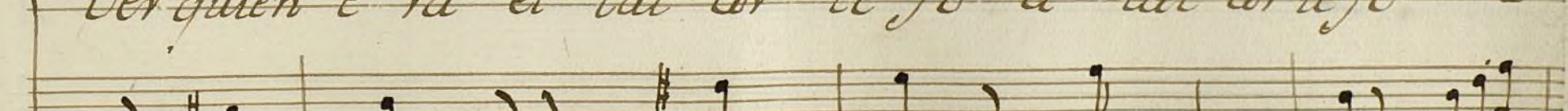
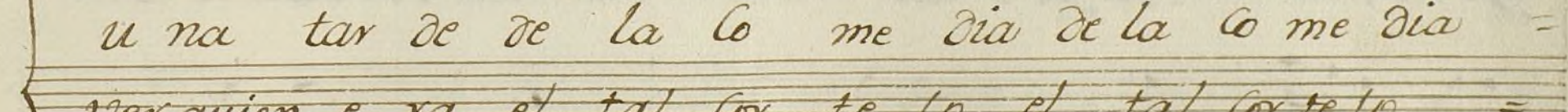
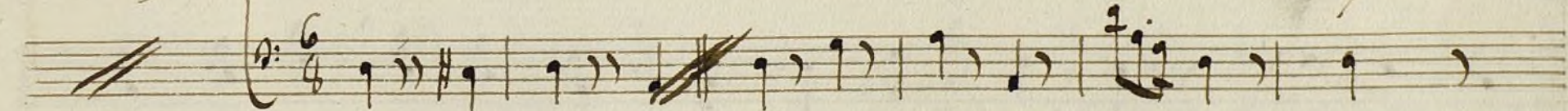
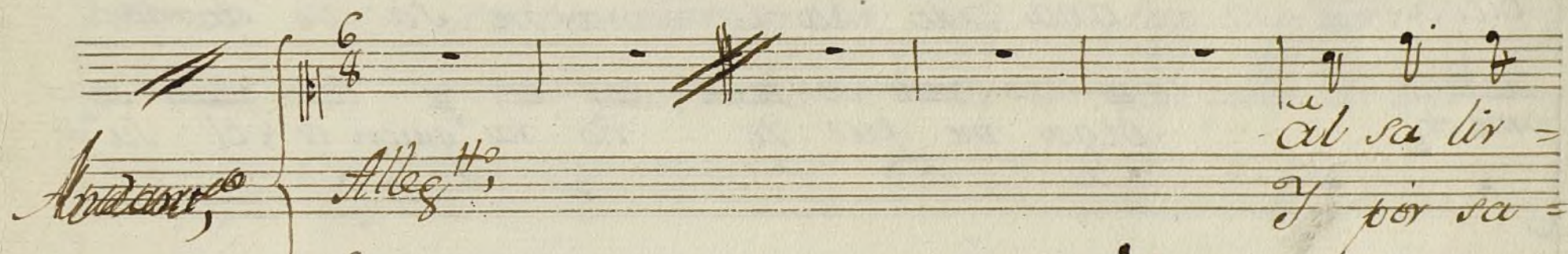
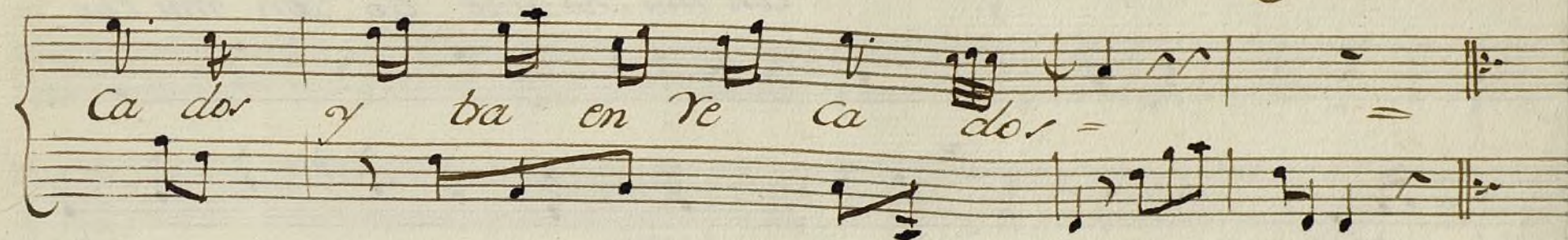
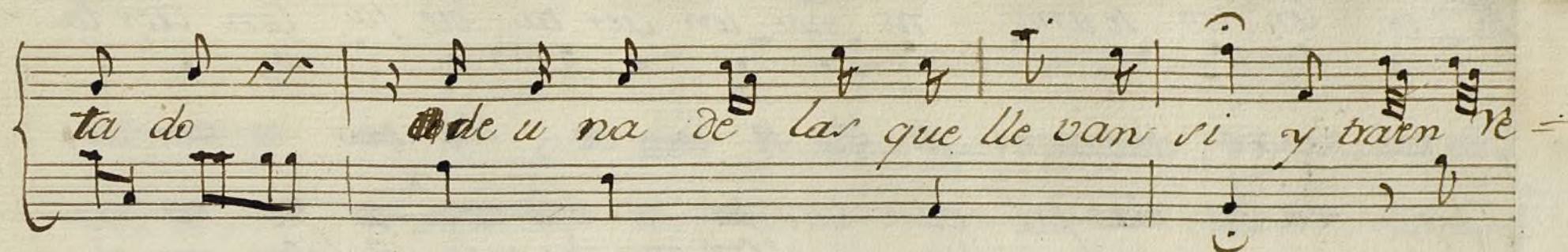
*Alt. away* || 

*And.<sup>te</sup>* 

*O que ou to que con ten to que ri der = O que ou to que con ten to que =*







1.<sup>ra</sup> en con tro se una ni ña con aier ta biè sa. Con aier ta =

~~me pa ro que a ma~~ ~~la a na~~ ~~la que~~ ~~se~~ =

2.<sup>da</sup> la ri na ta ~~me~~ pre ou n ta ~~se~~ ~~con~~ ~~ti~~ ~~ta~~ ~~te~~ ~~se~~ ~~con~~ =

Con mu cho mie do Con mu cho =

bie ca, a da xro la la ma no sa lu do la a =

~~ti en to~~ ~~me do~~ ~~di ga me pue se~~ ~~no ra~~ ~~quien es~~ ~~el su~~ =

ten ta, ye lla al ver tan to a gra do que do ~~se~~ sus =

je to, Res pon ño mui Yi sue na si quie re sa =

pen sa, lle ga ~~non~~ a ~~min~~ Ca sa, di jo la que su =  
ber to, de me cin co pe se tas que dar se las o =

bi era, en tra ~~non~~ en la sa la jun to a ~~ella~~ se =  
frez co, en to bran do el ve ca do de ~~el tal~~ ca ba =

si en ta es cu chen se ño res lo que ha blar em pie ra lo =  
lle no dio se las se ño res y la fue di ci en do y =

q.<sup>a</sup> ha blar em pie za, se ño ri ta =  
la fue di cien do, es un Fran ce  
mi a sius ted qui si era un buen cor te jo se lo tra =  
si to al to de cuer po que por las Ca lles sue leir ben =  
fe ra ques un gran mo zo y con mucha a cien da y se =  
dien do dul zes mui fi nos vi tes y tier nos y se =

mue re por us ted, *(Paxola)* 1.<sup>a</sup> Que buenas almas tienen a guetas =  
 mue re por us ted, *(Paxola)* 2.<sup>a</sup> Que tal señores, no es buen empleo?  
 levantó<sup>se</sup> y la dijo Amor an de pejo ::

*arco =*

*Desp.<sup>o</sup>* Ma la ia quien se fi a de ta les hem bras =  
 Va ya mui no ra ma la con su tor te jo =

que a las lo bres mu cha chas las vuel ven bie sas =  
 a ven der ex qui si tos a los In fier nos =

*tr* *dal segno*

*Allegro*

*3/4*

*me*

*Fue se co =*

*xierv do la tal se ño ra*

*Con las unioes*  
*al mi rar se, bur*

*de la da*

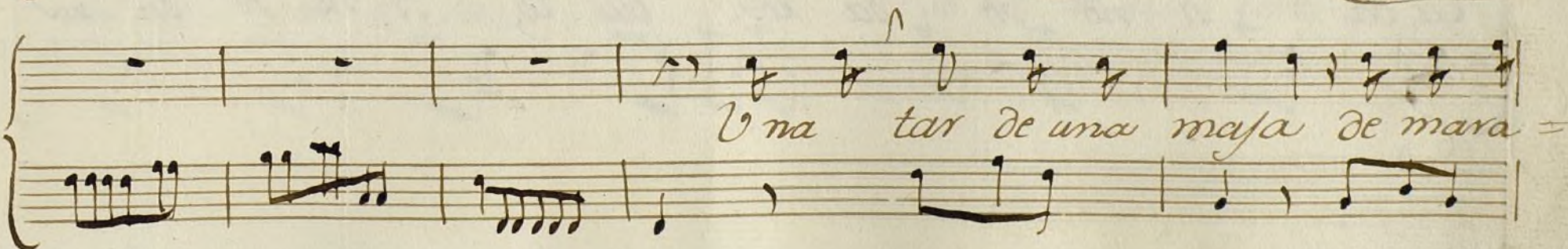
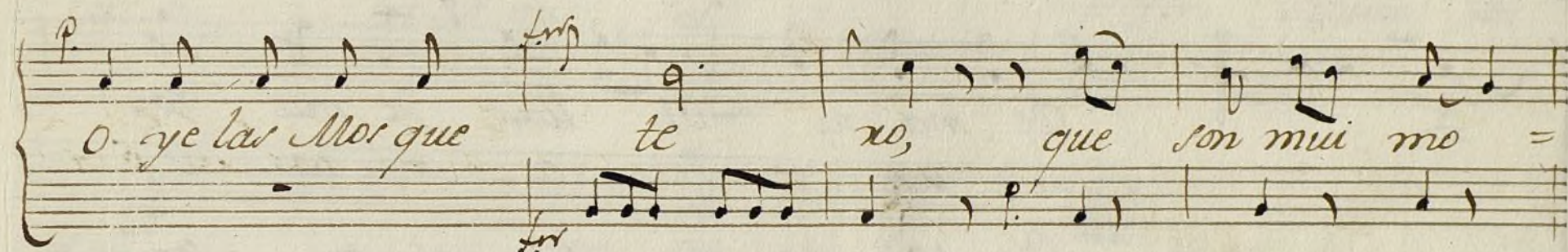
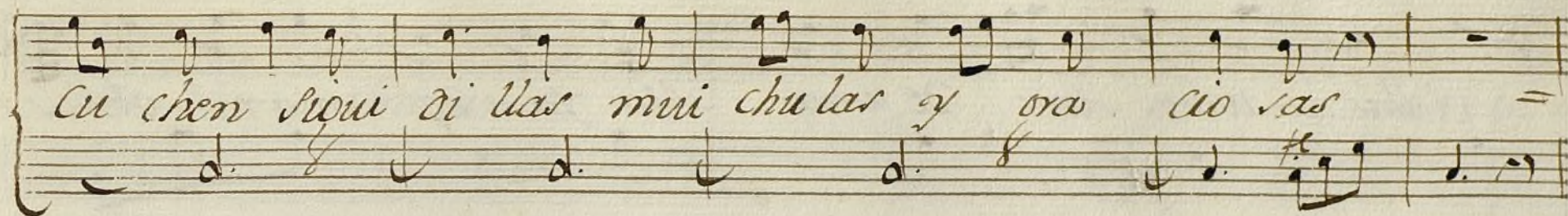
*de a quez tal for ma al mi rar se bur*  
*que con todos*

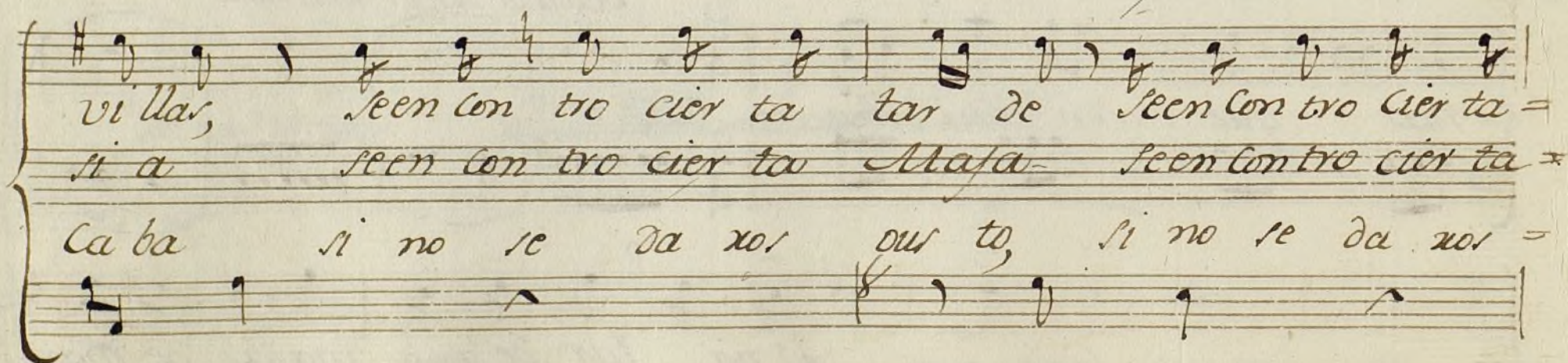
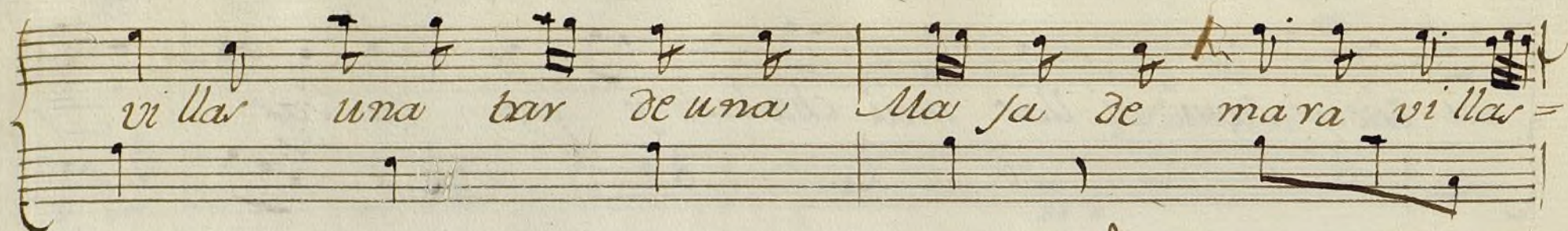
*de la da*

*de a quez tal for ma*  
*que con todos*

*y =*

*pa ra que no can se a quez ta nue bair to ria es =*





tar de Con un v si a = em pe ro a cor te =  
 Maya de ma ra vi llas, em pe ro a cor te  
 que tu suplió mi fal ta, por fin siguió la =  
 far la, sin oien do mil ca ri cias =  
 far la, hi ero te ma en se quir la =  
 Lie bre, has ta la ma ra vi llas =  
 hu bo a que llo de mial ma, de mia mor y mi =  
 su dul cer pen sa mien to, con llan to la de =  
 yal lle gar a su ca la se pa ro a la es =

vi da, Pe xoe lla le res pon de dor pa la bri =  
ci a har ta q<sup>e</sup> e lla res pon de ya con mo hi =  
qui na y le di ze ter cian do la Man ti lli =  
tas for que yo au to le guste no he de que =  
na, a mi me sir ven po co las la ori =  
ta, de vri as Ma dri le ños no ha go io =

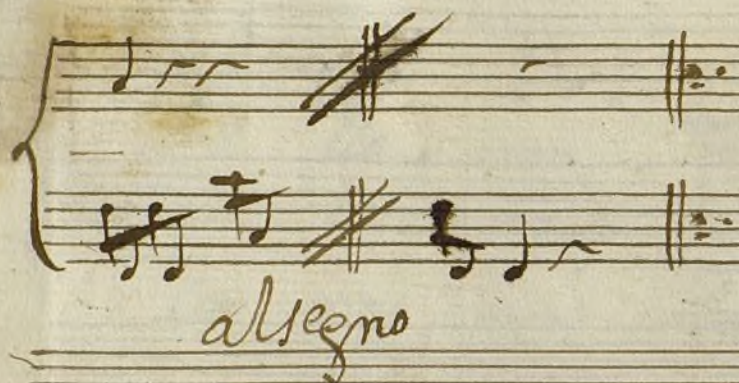
rer lo no he de que rer lo ~ no he de que rer lo =  
mitas las la ori mi tas ~ las la ori mi tas =

Caro no ha go io Ca so ~ no ha go io Ca so =

que a mi me, que a mi me quita el oro (mia tu)  
 q. quien lo que quien lo be be agua (mia tu)  
 que mu cho que mu cho mas me quitan mia tu)

ye toy ye toy sin e llo (Pues)  
 lue go lue go leo pi la (Pues)  
 lor me lor me xi ca nos (Pues)

que a mi me quita el o no, ye toy sin e llo  
 q. quien lo lo be be a qua lue go leo  
 que mu cho mas me quitan, lor me xi



Violin 1<sup>ro</sup> tonadilla asolo =

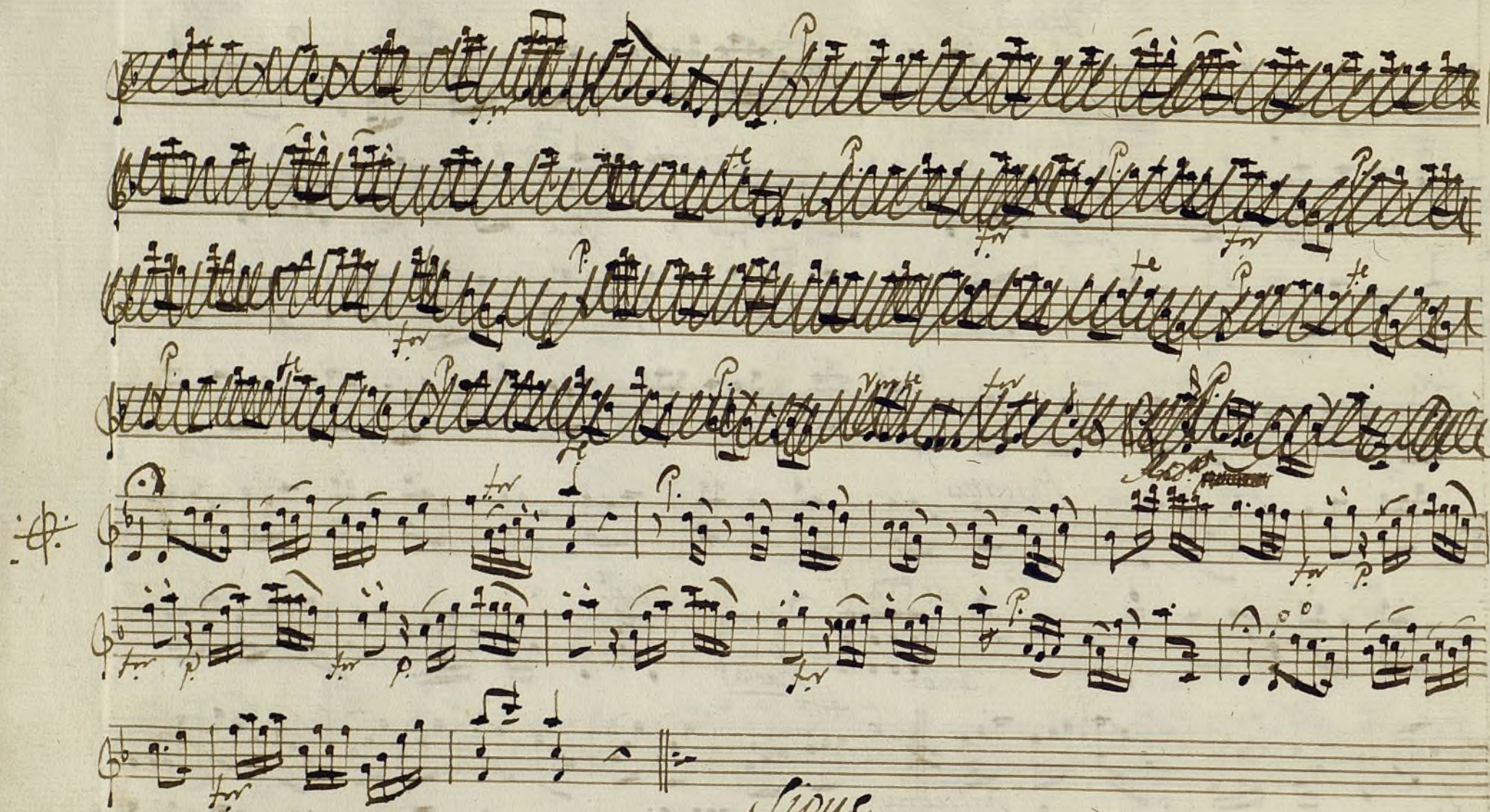
Mus 92-3

*All. asay*

The musical score is written on ten staves. It begins with a treble clef and a common time signature (C). The first staff contains the tempo marking *All. asay*. The notation includes a variety of note values, rests, and accidentals. Dynamics such as *p* (piano), *f* (forte), and *cruc.* (crescendo) are used throughout. Performance instructions like *tr* (trill) and *al 3* (allegretto) are also present. The score concludes with a double bar line and a decorative flourish. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

Handwritten musical score on ten staves, featuring various musical notations and performance instructions. The score includes dynamic markings such as *fmo*, *te*, *p*, *for.*, *arco*, *Parola*, *Allo*, *dal segno*, *fmo*, *p<sup>o</sup> cresc.<sup>do</sup>*, and *fmo*. It also includes tempo markings like *Allo* and *Allo*, and a section marked *Pricato*. The notation includes treble and bass clefs, time signatures (e.g., 6/8, 3/4, 6/8), and various musical symbols such as notes, rests, and accidentals. The manuscript is written in brown ink on aged paper.





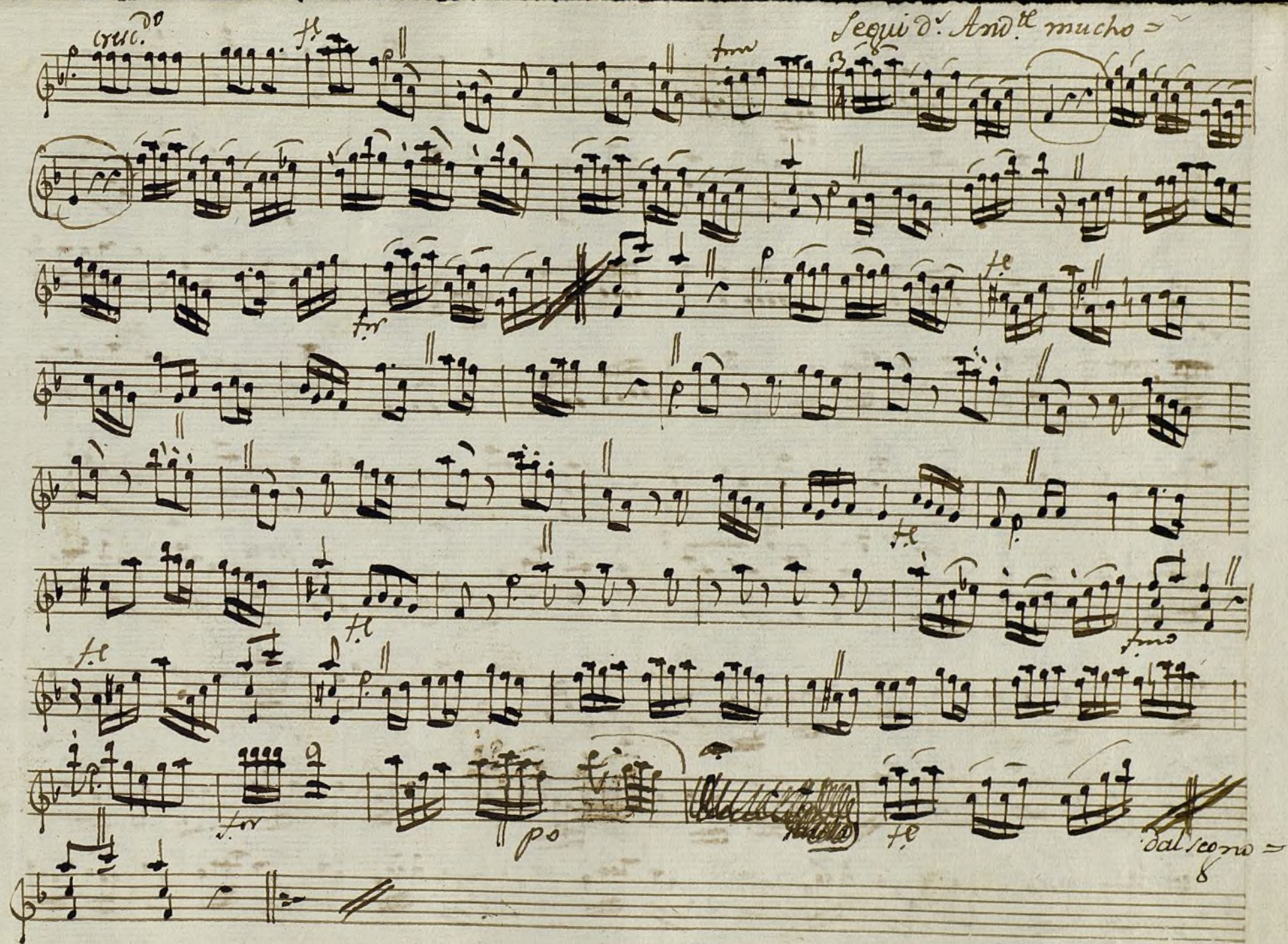
*Sigue*  
8

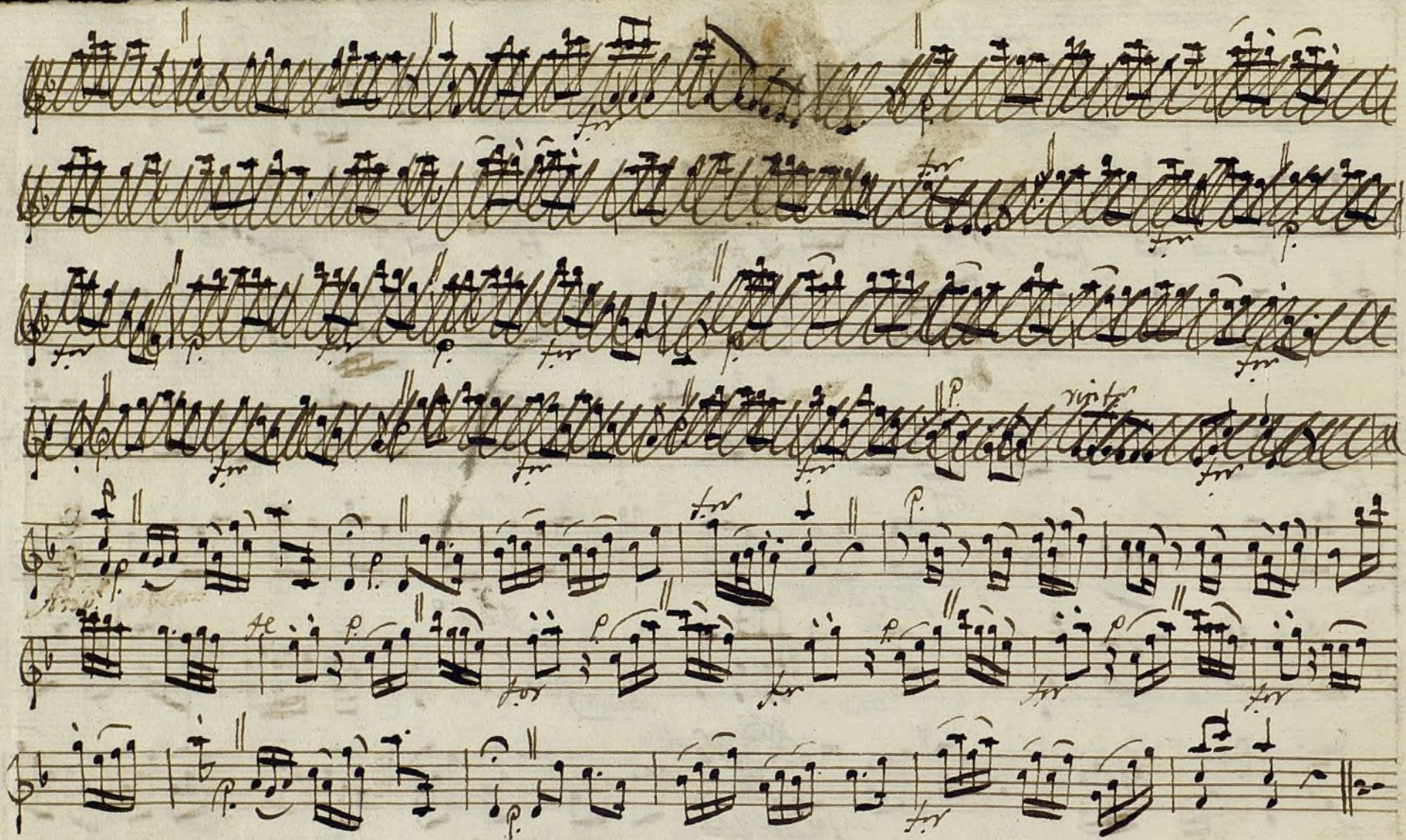


Handwritten musical score on ten staves, featuring various musical notations, dynamics, and performance instructions. The score includes:

- Staff 1: *Allegro* tempo marking, *fmo* (fornice) dynamics, and a large *for* (forte) section.
- Staff 2: *fmo* dynamics and a *for* section.
- Staff 3: *fmo* dynamics and a *for* section.
- Staff 4: *fmo* dynamics and a *for* section.
- Staff 5: *fmo* dynamics and a *for* section.
- Staff 6: *fmo* dynamics, *arco* (arco) marking, *for* section, and *Desp.* (Dolce) marking.
- Staff 7: *fmo* dynamics, *arco* marking, *for* section, and *Desp.* marking.
- Staff 8: *fmo* dynamics, *arco* marking, *for* section, and *Desp.* marking.
- Staff 9: *fmo* dynamics, *arco* marking, *for* section, and *Desp.* marking.
- Staff 10: *fmo* dynamics, *arco* marking, *for* section, and *Desp.* marking.

The score is written in a historical style, likely from the 18th or 19th century, and includes various musical notations such as notes, rests, and dynamic markings.





*Sioue presto =*

*Violin Req.<sup>do</sup> tonadilla a solo*

Mus  
92-3

*All.<sup>o</sup> a sa*

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *All.<sup>o</sup> a sa*. The notation includes various note values, rests, and dynamic markings such as *for*, *p*, *for*, *pro cresc.<sup>do</sup>*, *for*, and *fmo*. A triplet marking *al<sup>3</sup>* is present on the third staff. The fourth staff contains a large, complex melodic figure. The fifth staff is marked *And.<sup>te</sup>* and includes a *p cresc.<sup>do</sup>* marking. The sixth staff features the word *simili* written above the notes. The seventh staff also includes the word *simili*. The eighth staff shows a dense, rapid passage of notes. The ninth and tenth staves continue the rapid, dense notation, with *for* and *fmo* markings at the end.

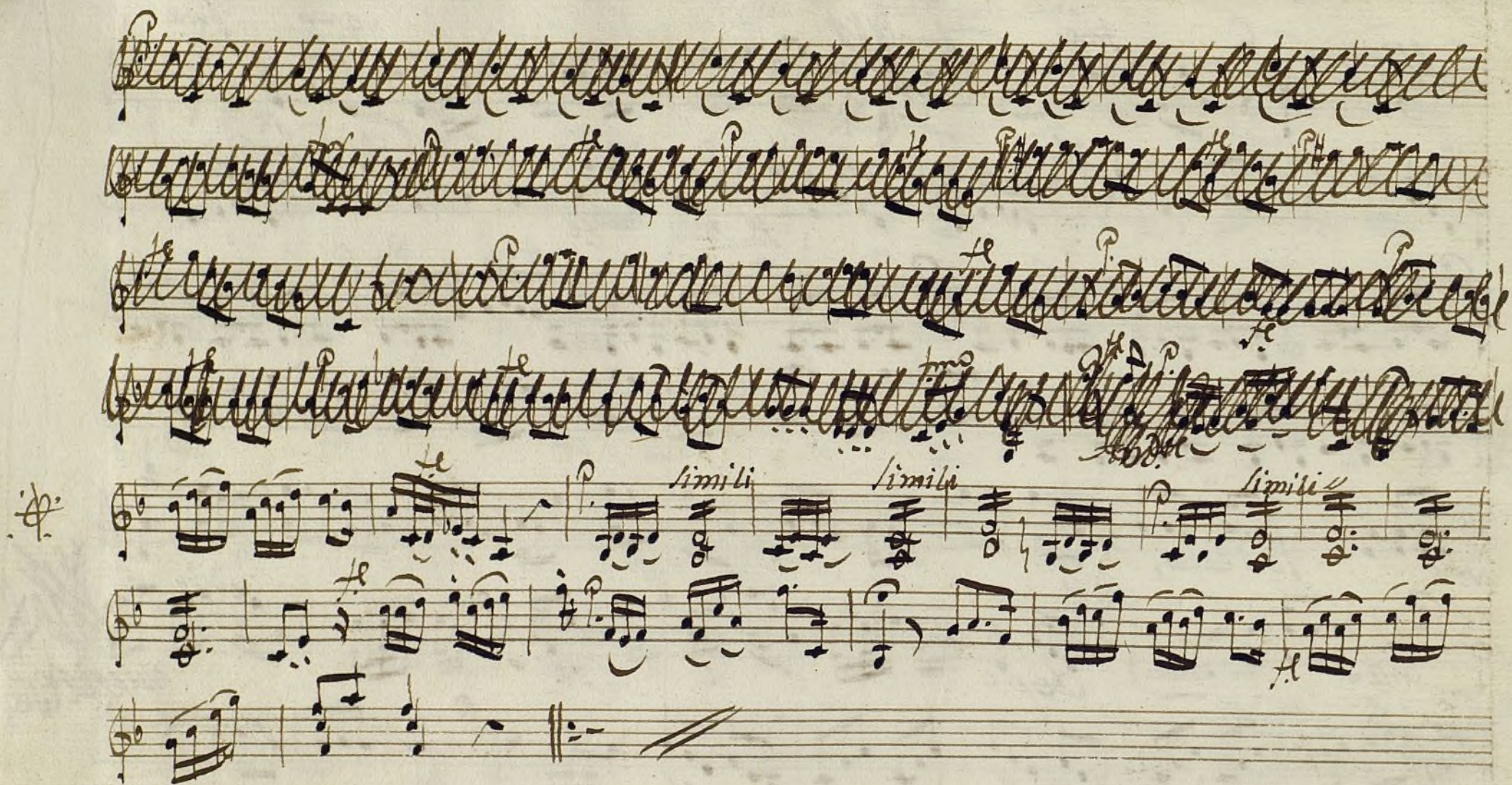


*Sequi d! And. e mucho =*

*Poc. e* *lmo* *no* *no*

*simili* *simili* *simili =*

*dal secondo*  
*dal mas*



*Sigue =*

*Violin seq.<sup>do</sup> tonadilla asolo =*

Mus.  
92-3

*Allegro*

*p* *f* *p. cresc.* *f. dec.* *And.<sup>te</sup>* *simile* *f*

Handwritten musical score on ten staves, featuring various musical notations, dynamics, and performance instructions.

**Staff 1:** *All<sup>ro</sup>* 6/8. Dynamics: *fmo*, *fmo*, *p<sup>mo</sup>*, *for*.

**Staff 2:** Dynamics: *p*, *f*, *fmo*, *p*, *f*, *p*, *f*, *fmo*.

**Staff 3:** Dynamics: *p*, *for*, *p*, *fmo*, *p*.

**Staff 4:** Dynamics: *f*, *fmo*.

**Staff 5:** Dynamics: *p*, *f*, *fmo*.

**Staff 6:** *rit. catto =*. Dynamics: *f*, *fmo*, *for*.

**Staff 7:** *arco =*. Dynamics: *f*, *fmo*, *for*.

**Staff 8:** *allegro* 6/8. Dynamics: *f*, *fmo*, *p*.

**Staff 9:** Dynamics: *f*, *fmo*.

**Staff 10:** Dynamics: *f*, *fmo*, *p. cresc.<sup>do</sup>*, *f*, *p. cresc.<sup>do</sup>*, *for*.

Sequit. And. & mucho =

Pacific

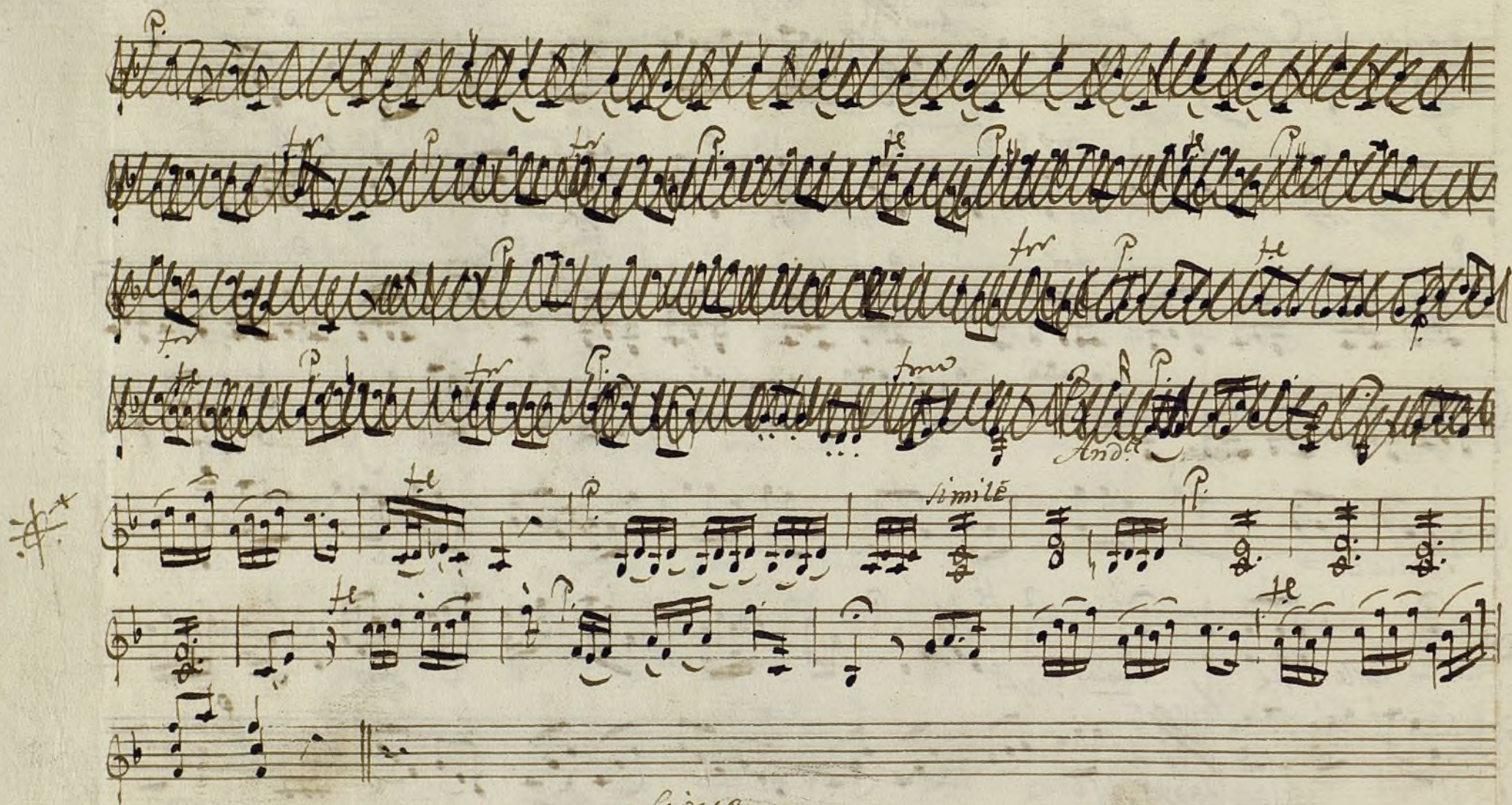
Love

Simile =

simile =

Amile =

dal seno  
do. mha =



*Sioue =*

Obue 1.<sup>o</sup> tonadilla asolo -

*Alleg. assai*

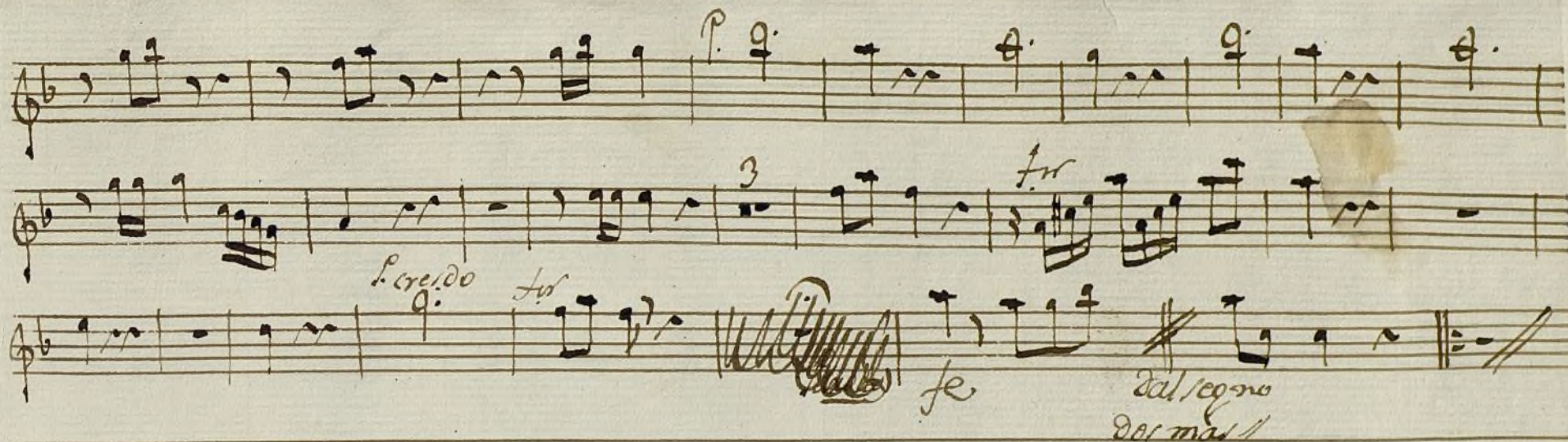
Mus  
92-3

This is a handwritten musical score for a solo Oboe (Obue 1.º) piece titled "tonadilla asolo". The tempo is marked "Alleg. assai". The score is written on ten staves. The first staff begins with a treble clef and a common time signature (C). The notation includes various note values, rests, and articulation marks. The second staff contains a triplet of eighth notes. The third staff features a triplet of eighth notes and a sixteenth note. The fourth staff has a triplet of eighth notes and a sixteenth note. The fifth staff includes a triplet of eighth notes and a sixteenth note. The sixth staff has a triplet of eighth notes and a sixteenth note. The seventh staff features a triplet of eighth notes and a sixteenth note. The eighth staff has a triplet of eighth notes and a sixteenth note. The ninth staff includes a triplet of eighth notes and a sixteenth note. The tenth staff has a triplet of eighth notes and a sixteenth note. The score concludes with a double bar line and a repeat sign.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in brown ink on aged paper.

Key markings and annotations include:

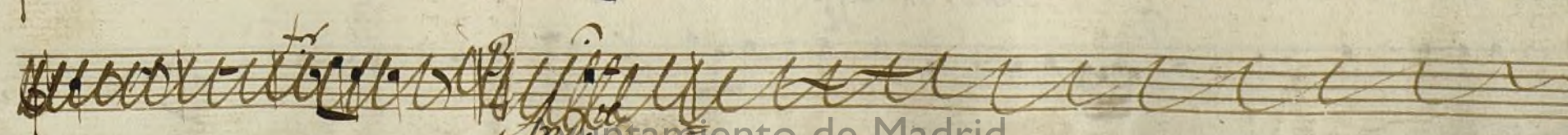
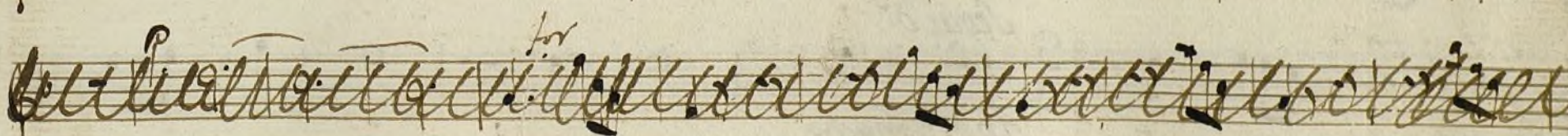
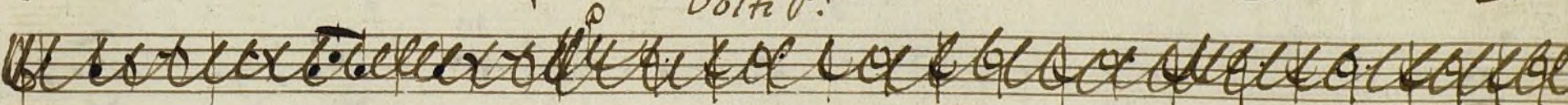
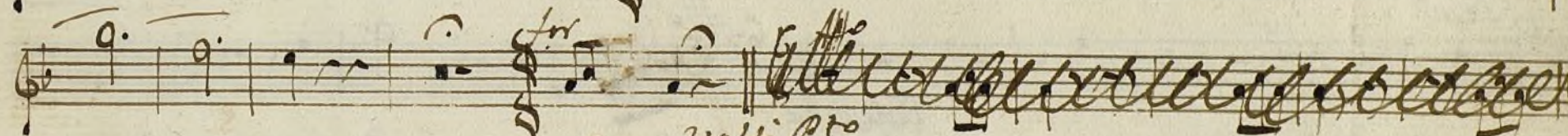
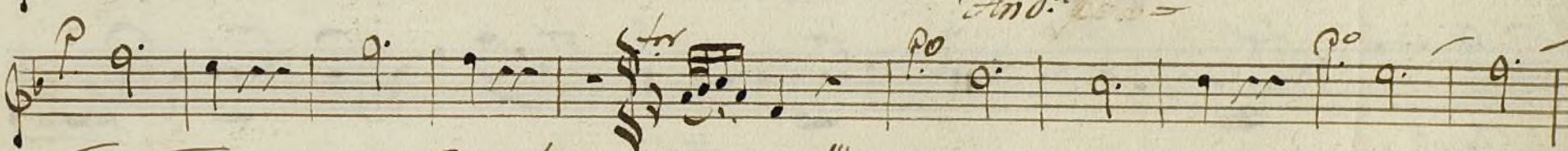
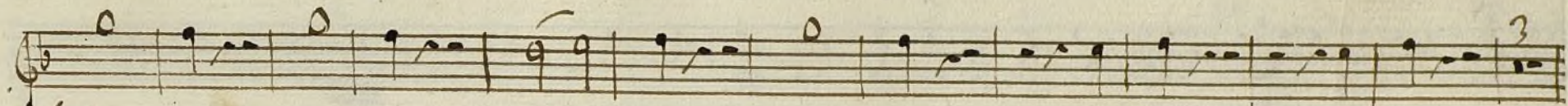
- for* (written above the first staff)
- P* (Piano, written above the first staff)
- ff* (Fortissimo, written above the first staff)
- And.<sup>te</sup> poco =* (Andante poco, written below the fifth staff)
- allegro* (written above the fifth staff)
- dallegro* (written below the fifth staff)
- 10* (written above the sixth staff)
- P* (Piano, written above the sixth staff)
- And.<sup>te</sup> mucho =* (Andante mucho, written below the seventh staff)
- Sequi d.* (Sequitur, written above the seventh staff)
- axola* (written below the fourth staff)



Ayuntamiento de Madrid

*Obue Secondo: tomadilla a solo =*

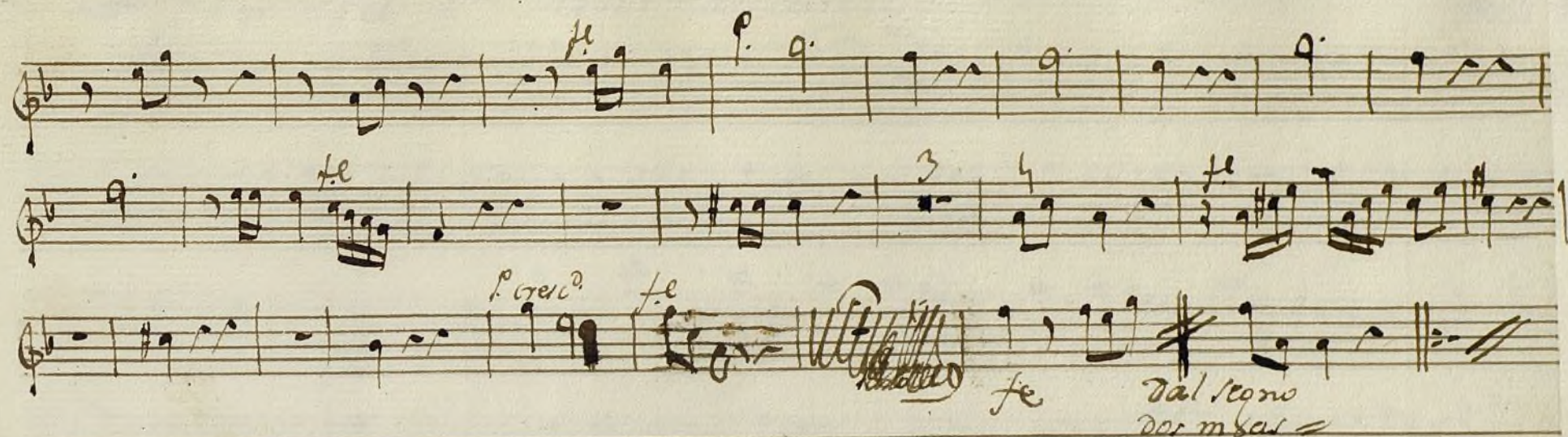
Mus  
92-3



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive style, characteristic of 18th or 19th-century manuscripts.

Key markings and annotations include:

- tr* (trill) above several notes.
- P.* (Piano) dynamic marking.
- 6* (Sixteenth notes) above a staff.
- 3* (Triplet) above a staff.
- Desp.<sup>o</sup>* (Ad libitum) above a staff.
- 6* (Sixteenth notes) above a staff.
- 10* (Ten notes) above a staff.
- Scuidd.* (Scuidda) above a staff.
- And.<sup>te</sup> molto* (Andante molto) above a staff.
- fl* (flute) above a staff.
- axola* (axola) above a staff.



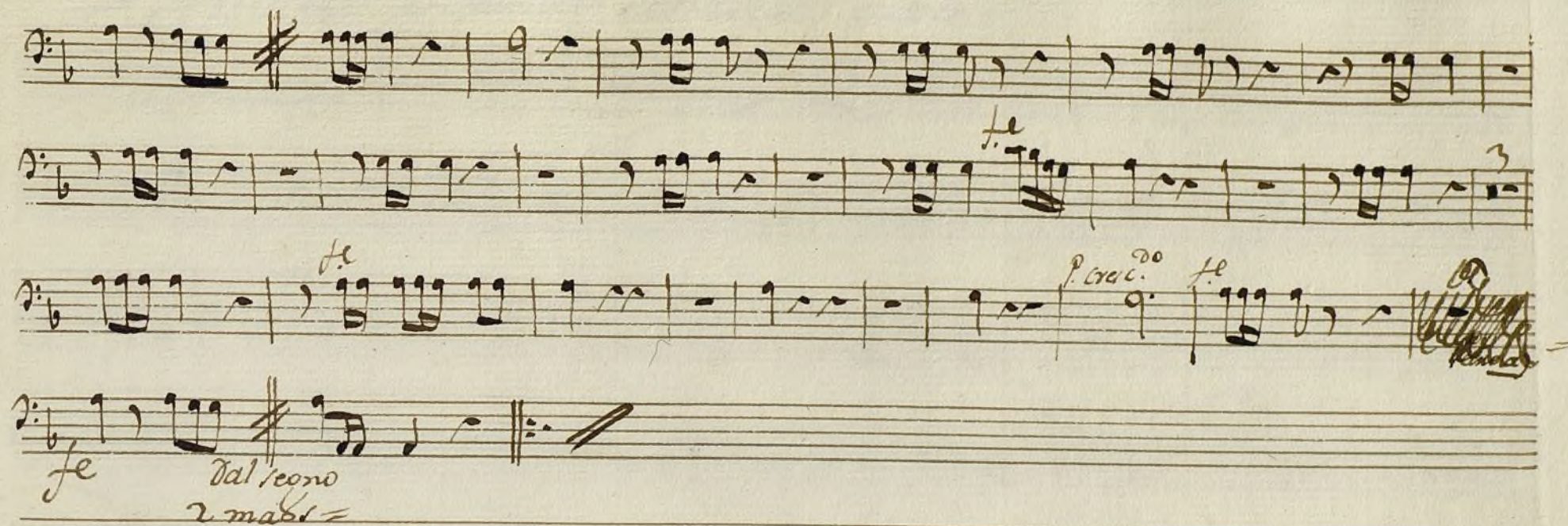
Ayuntamiento de Madrid

*Frempe 1.<sup>a</sup> tonadilla asola.*

Mus 92-3

*All.<sup>o</sup> away* ||

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (e.g., 6/8, 3/4, 4/4), notes, rests, and dynamic markings (e.g., *for*, *p*, *se*, *Canola*, *dal tono*, *fno*, *Sequi d.*, *And. molto*). The score is written in a cursive style, characteristic of 18th or 19th-century manuscript notation. The first two staves are heavily scribbled over with ink. The third staff begins with a treble clef and a key signature of two sharps (F# and C#). The fourth staff begins with a bass clef and a key signature of one flat (Bb). The fifth staff begins with a treble clef and a key signature of one flat (Bb). The sixth staff begins with a bass clef and a key signature of one flat (Bb). The seventh staff begins with a treble clef and a key signature of one flat (Bb). The eighth staff begins with a bass clef and a key signature of one flat (Bb). The ninth staff begins with a treble clef and a key signature of one flat (Bb). The tenth staff begins with a bass clef and a key signature of one flat (Bb).



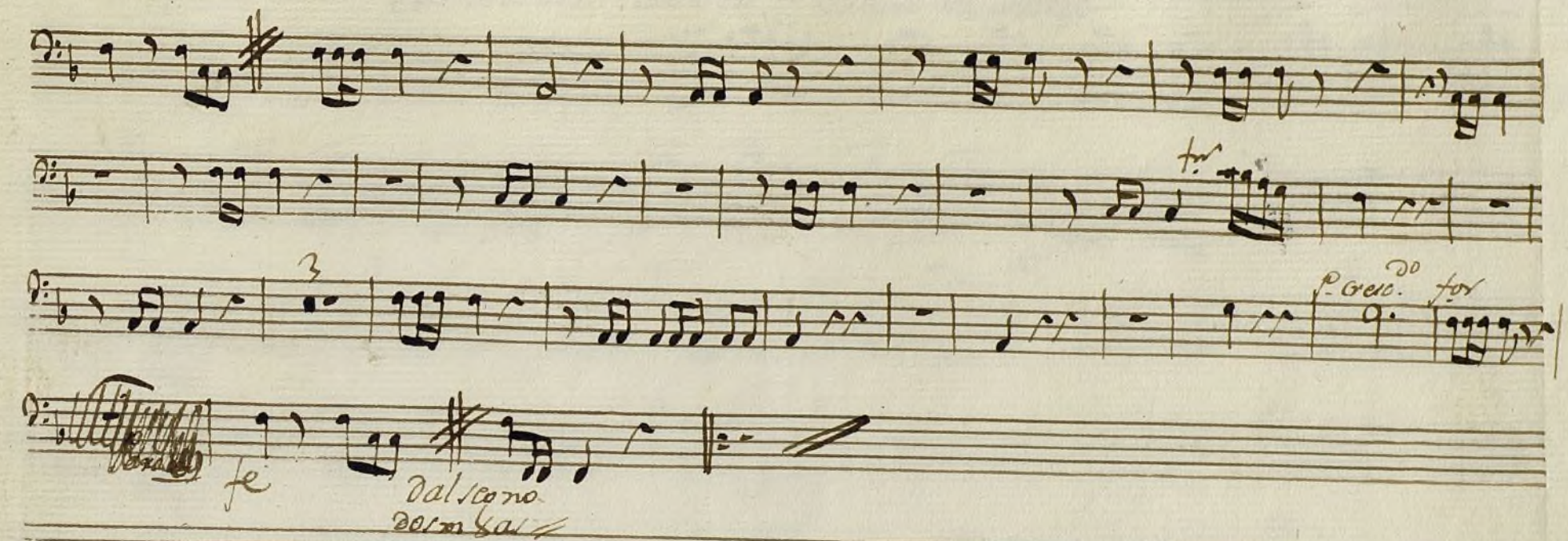


*— Trompa Segunda tonadilla a solo —*

*Allegro assai*

*And.<sup>te</sup>*







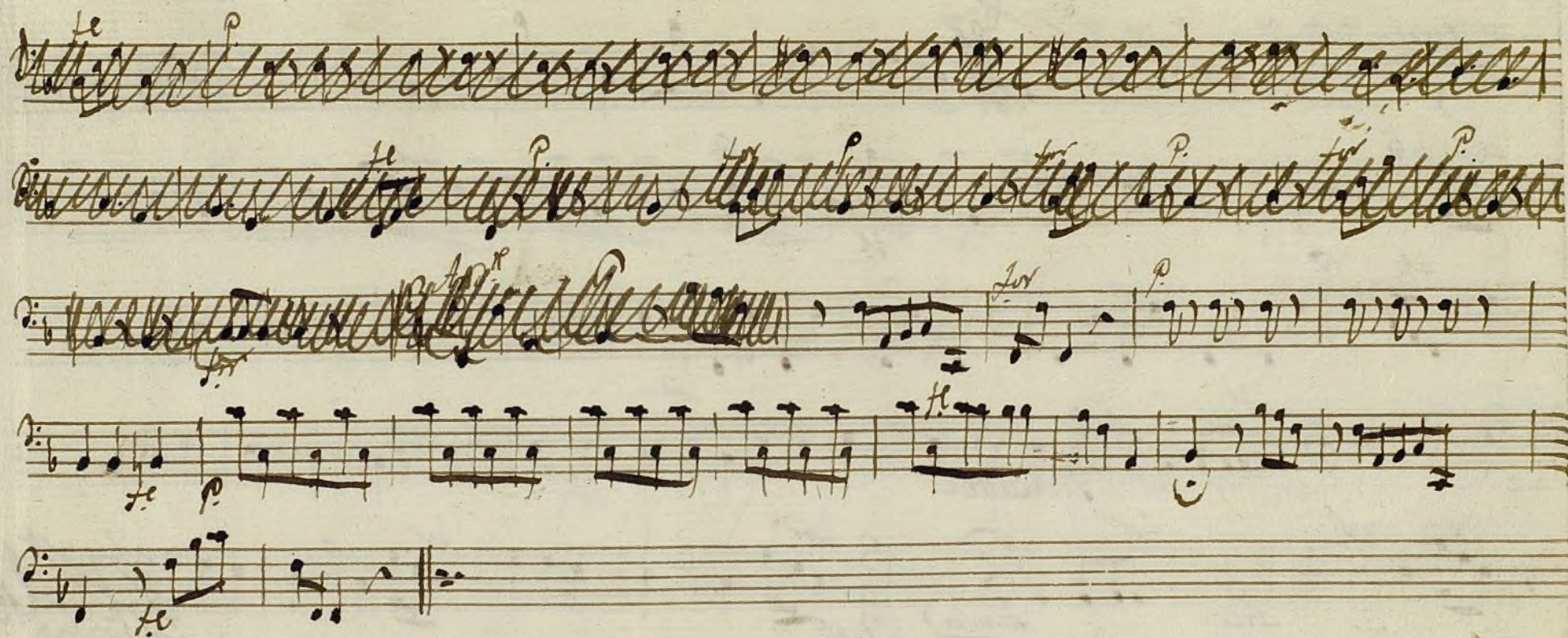
*Al comp, to tonadilla avolo - Chayco del Corteso*

Mus  
92-5

A handwritten musical score on ten staves. The notation is in brown ink on aged paper. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo/mood is indicated as 'Al comp, to' (Al compás to). The title 'tonadilla avolo - Chayco del Corteso' is written above the first staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano), 'f' (forte), 'p. cresc.' (piano crescendo), and 'And.<sup>te</sup> poco' (Andante poco). There are also markings for 'al 3' and 'al 4'. The notation is dense, with many beamed notes and slurs. The final two staves feature a complex, rapid passage with many beamed notes and slurs, suggesting a technically demanding section of the piece.







*Segue Presto =*

28-13

~~35~~

~~43~~

39

41