

Caudal

Mus 93-5

93-5

Conadilla à Solo,

Del Entretenimiento;

1^{ra} Siberia;

Alleg. H°

6 3

4

3

4

A-lla ba pue señores - por ver ri a grada a -

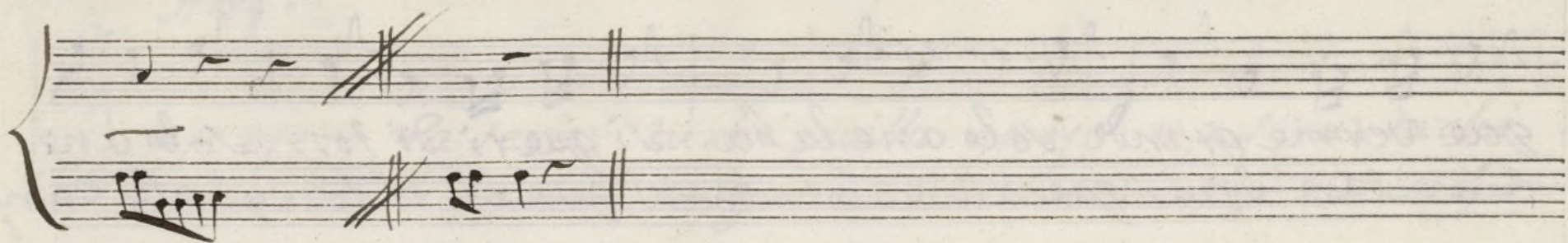
lla ba pue señores por ver ri a grada

por ver si agra da-aechar su tona dita
 por si lo exare-el agradar a todos
 Vamos al caso-y aquel q.º no le guste
 la Lavena: (queso q.º izes proemuchacha) no, no no no se
 Como mi Ma: (que de a fino, q.º disparate) no, no no no se
 q.º tome el a: (q.º de verguenza q.º de a caso) no, no no no se
 no res suplan mi ignorancia q.º Como soi Niña
 no res no es a questo facil tal cosa no es pe ren
 no res todos es ten quietos porque yo ser vir les

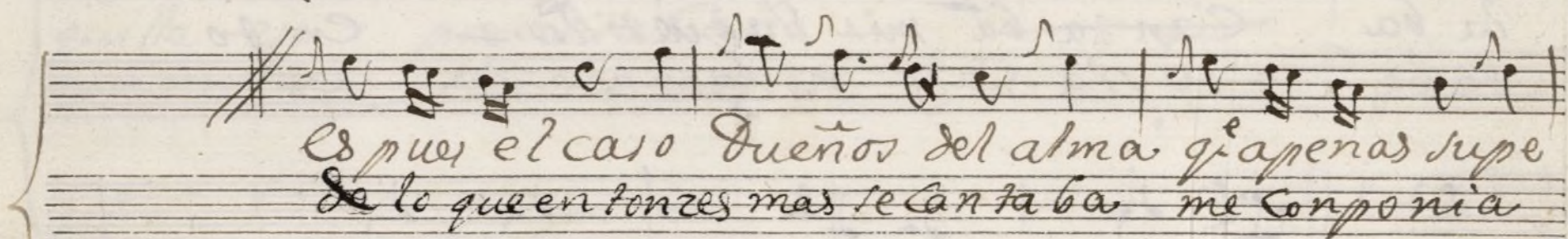
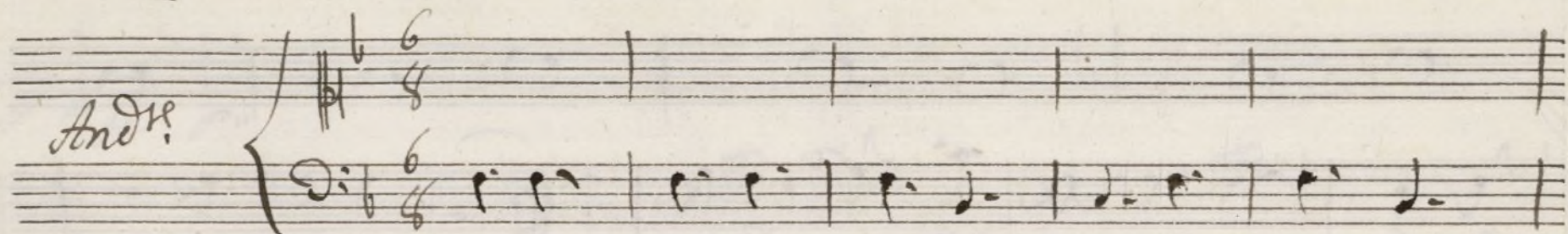
no se lo quea bla ba (porq. apuradamente solo en sustancia)
 ni tal cosa aguarden (por la experiencia en seña a cada instante)
 a todos pre sen do (y si le caigo en gracia con mi grazajo)

soi una pobre cita - des ven zura da q. apresen
 q. avng. vemos un arbol - robusto y grande no sue le
 de cir a todos quantos - estan oyendo des de que e

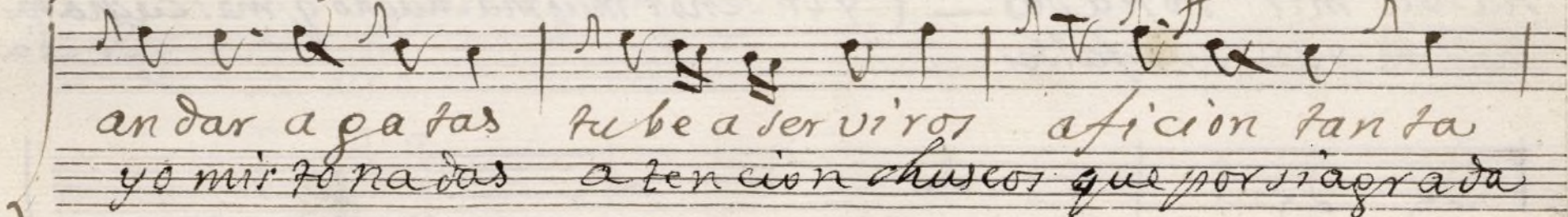
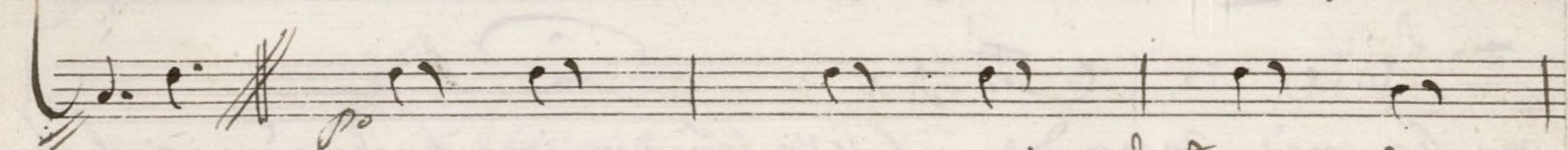
far se viene a bues tras plantas
 ser el fruto del seme jante
 rayo an sina mi pensamiento



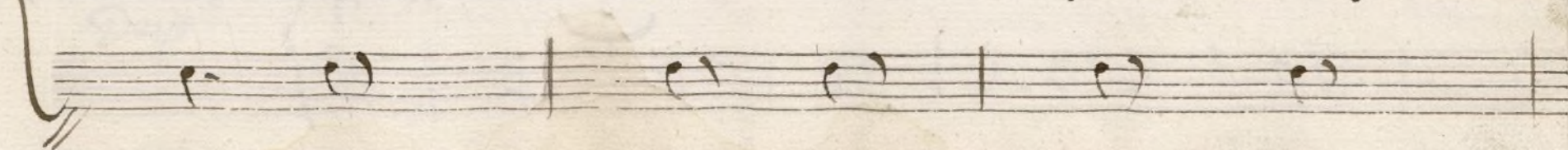
Andte

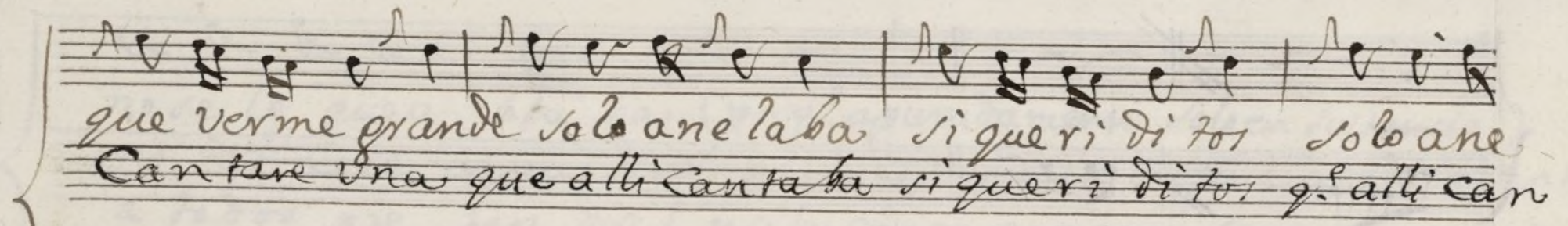


Es pues el caso Dueños del alma q' apenas supe
de lo que en tonces mas se cantaba me componia

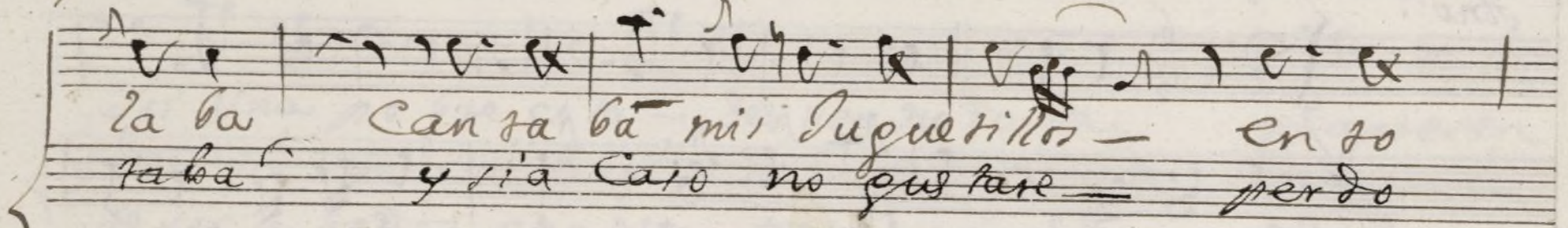
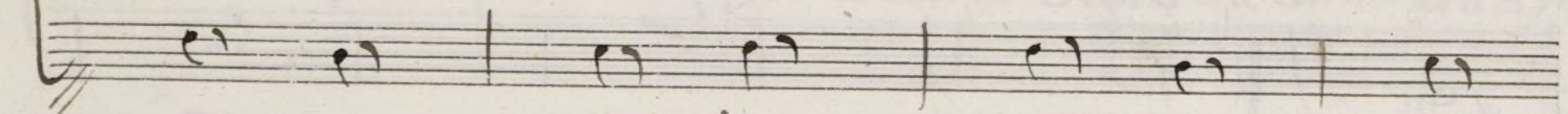


andar a patas tube a ser viros aficion tanta
yo mirto nada a ten cion chuseos que por si agrada

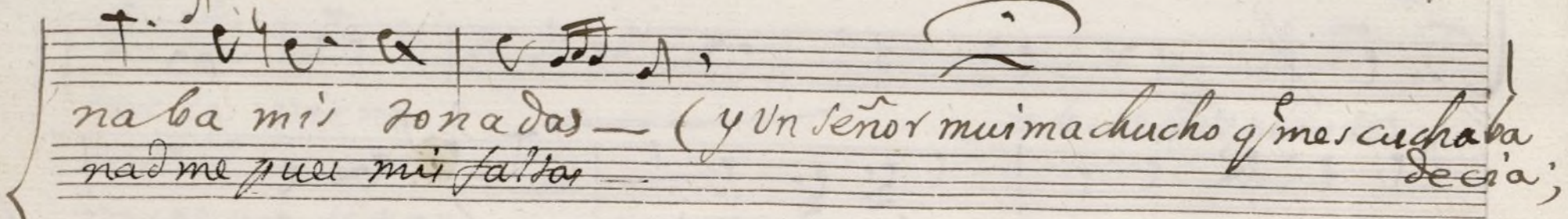




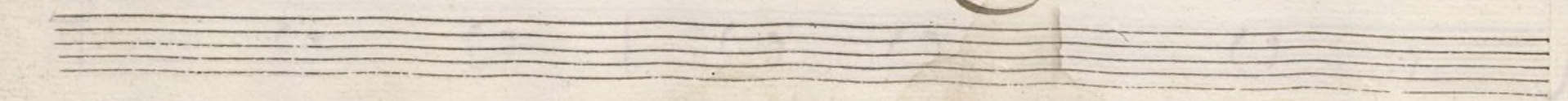
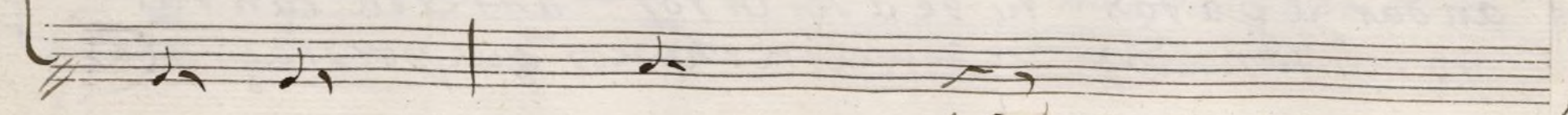
que verme grande solo ane laba si queri di tos solo ane
Cantare una que alli cantaba si queri di tos q.^a alli can



la ba Canta ba mi Juguetillos — en to
taba y ia Caro no gustare — perdo



na ba mi zonada — (y un señor muimaducho q me sacaba
nad me pue mi faltos — decia;



Alleg.^{to}

3
A

eje eje ya seras tuchi quilla eje eje ya seras tuchi
si si y que me balga el nombre titi y q me balga el

3
#A fe po

quilla eje preciosa Caña
nombre titi sino la maña

~~allegro~~

Depo

3
A

Es en glorias pasadas el pensamiento ay de mi que pe

sar ay de mi que dolor es en glorias pasadas el pensa

miento — el pensamiento Una vez ver
y en las furas a veces espe

duo Una vez verduo yo tras con sue lo
rantas a veces es perantas ya vez tu dudas

a cuerdo me tirana de aquel fe — lize

tiempo En que me nos ingrato me re ci — tus obsequios

ya o ya ora tirano ya ya ora soberbio ya

ya no eres caso de de mis Lamentos si es porque te can

das te de mi a fectos no dudes Dueño mio lo fi —

no de ellos mas ay y quan en Vano me quejo al viento —

All.^o $\frac{6}{8}$ mas por sia caso aora no agrada segui dillitas

~~estas señores heran mi gracias, Vaya otra cosa~~

ya que mis almas

Sequi. *All.^o* $\frac{3}{4}$

A posentos Lunetas mi Pa tio y

gra das mi Pa tis y

gra das - per donad si La liebre - per donad si la

Liebre se bol bis galga - que so to so lo fue ya men tiendos

te que rer yo pro bar a lucir mi a quel, mas si a caso a

migos - no les a gra de - por Dios les su

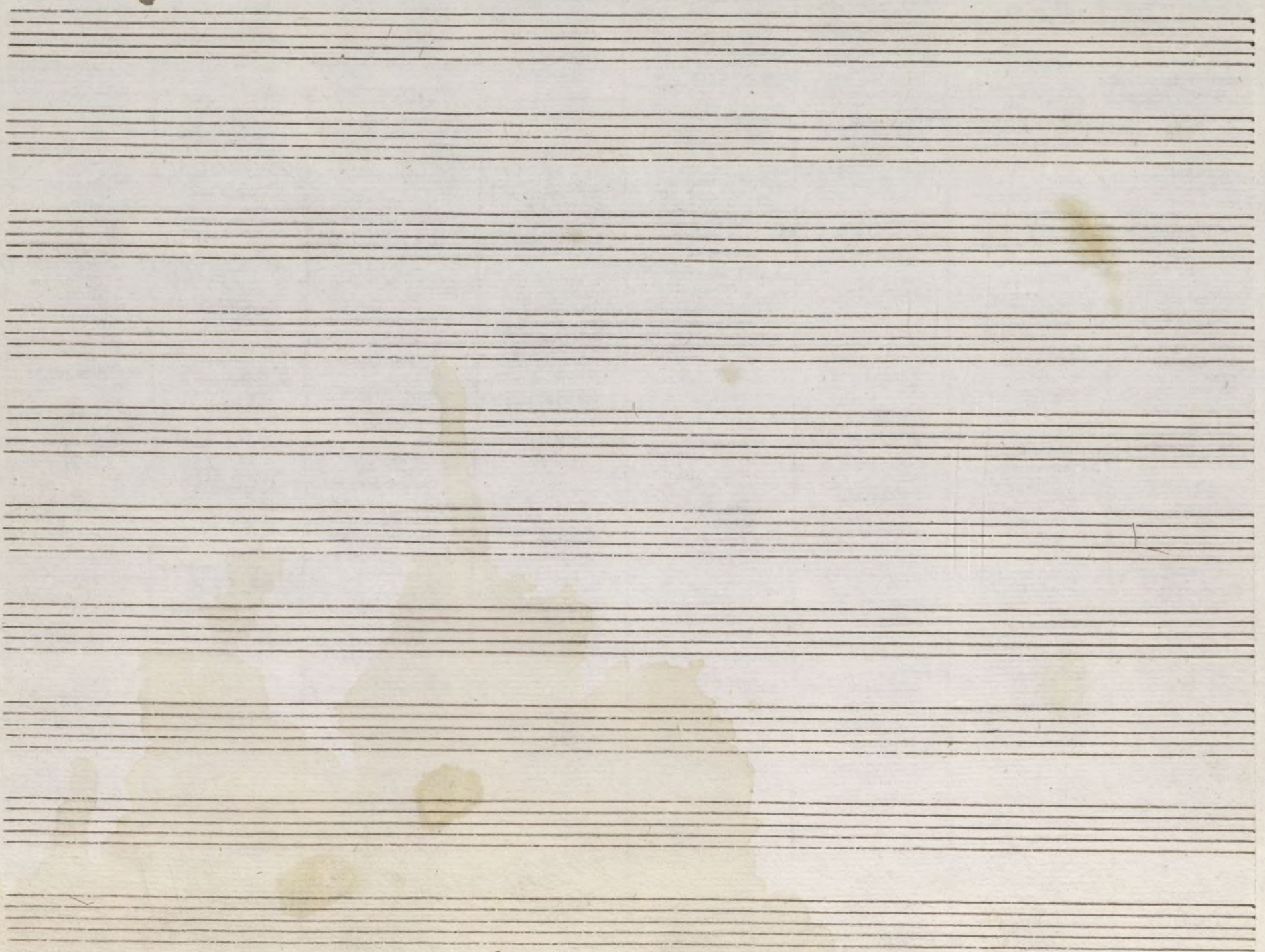
plico — no me de sai res — que yo le do i pa

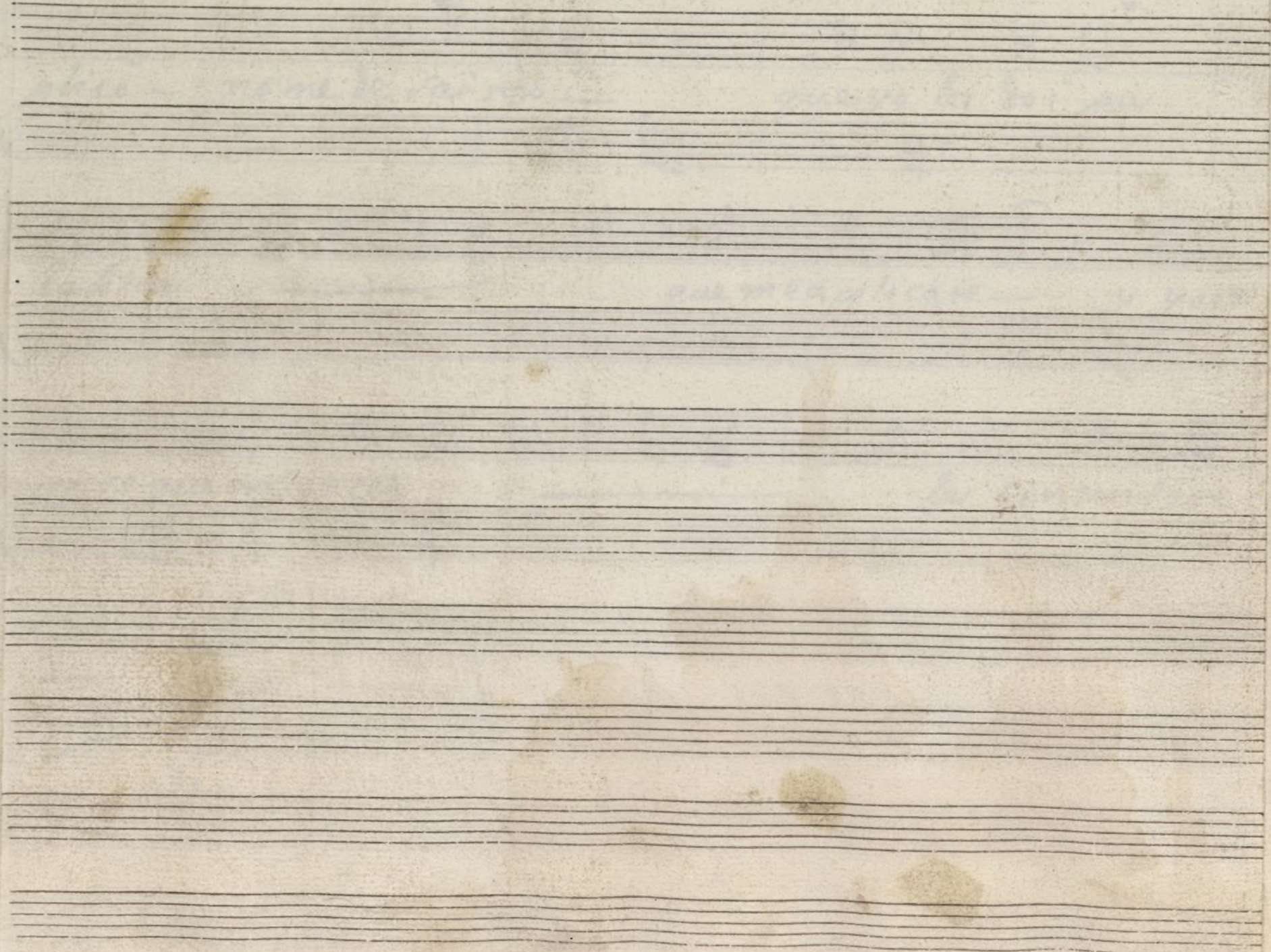
labra — que me applicare — y yo es

pero que entonces — le contentare —

~~_____~~

allegro





Violin Primero

+

Mus 93-5

Sonadilla à solo del Cntre renimiento

Alleg. #0 3/4

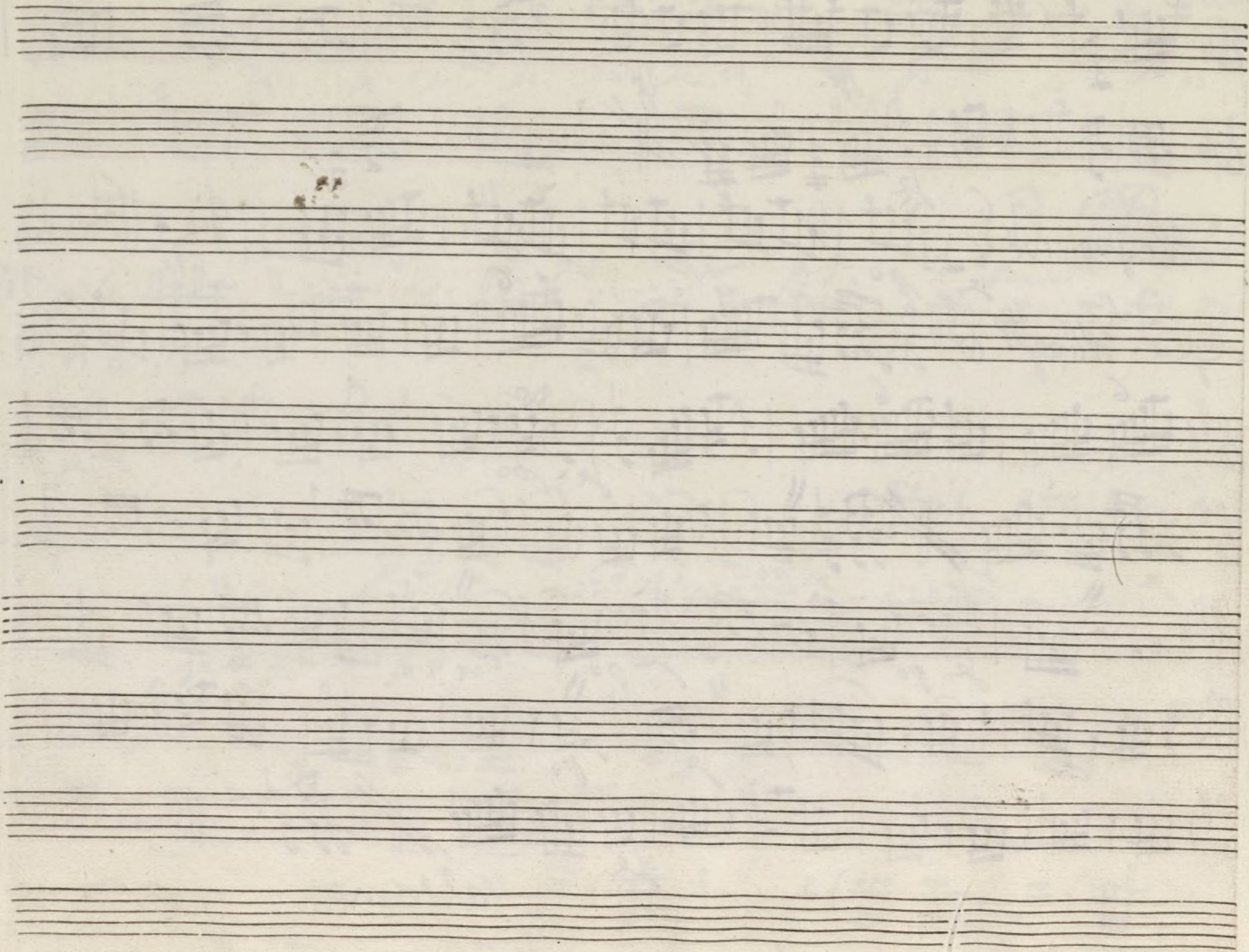
Handwritten musical score for Violin I, featuring multiple staves with complex rhythmic patterns, triplets, and dynamic markings such as "dolce", "for. p", and "p". The score concludes with the instruction "Allegro do. vera" and the word "Volta".

And
do- le do- le do- le
po le po
Alto
parola

Allegro

No. *Sequi Despacio*
va
po

Handwritten musical score on ten staves. The notation includes treble clefs, various time signatures (3/4, 6/8, 3/4), and dynamic markings such as 'p', 'pp', 'f', and 'ppp'. The word 'allegro' is written in several places, and 'allegro' is written at the bottom of the page. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.



Violin segundo,

Mus 93-5

sonadilla à solo, del Entserenimiento /

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'Allegro' and a treble clef. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The score includes various rhythmic patterns, including triplets and sixteenth-note runs. Performance markings such as 'Poco', 'Parola', and 'No' are interspersed throughout the piece. The notation is clear and legible, with some corrections or additions visible in the later staves.

allegro
dovezei

Voltri

And. *Do!* *Do!* *Do!* *Do!* *Do!* *Do!* *Do!* *Do!*

All. Ho

Parola 3 4

allegro

No. *Leg. Des.*

Ho.

Mus 93-5

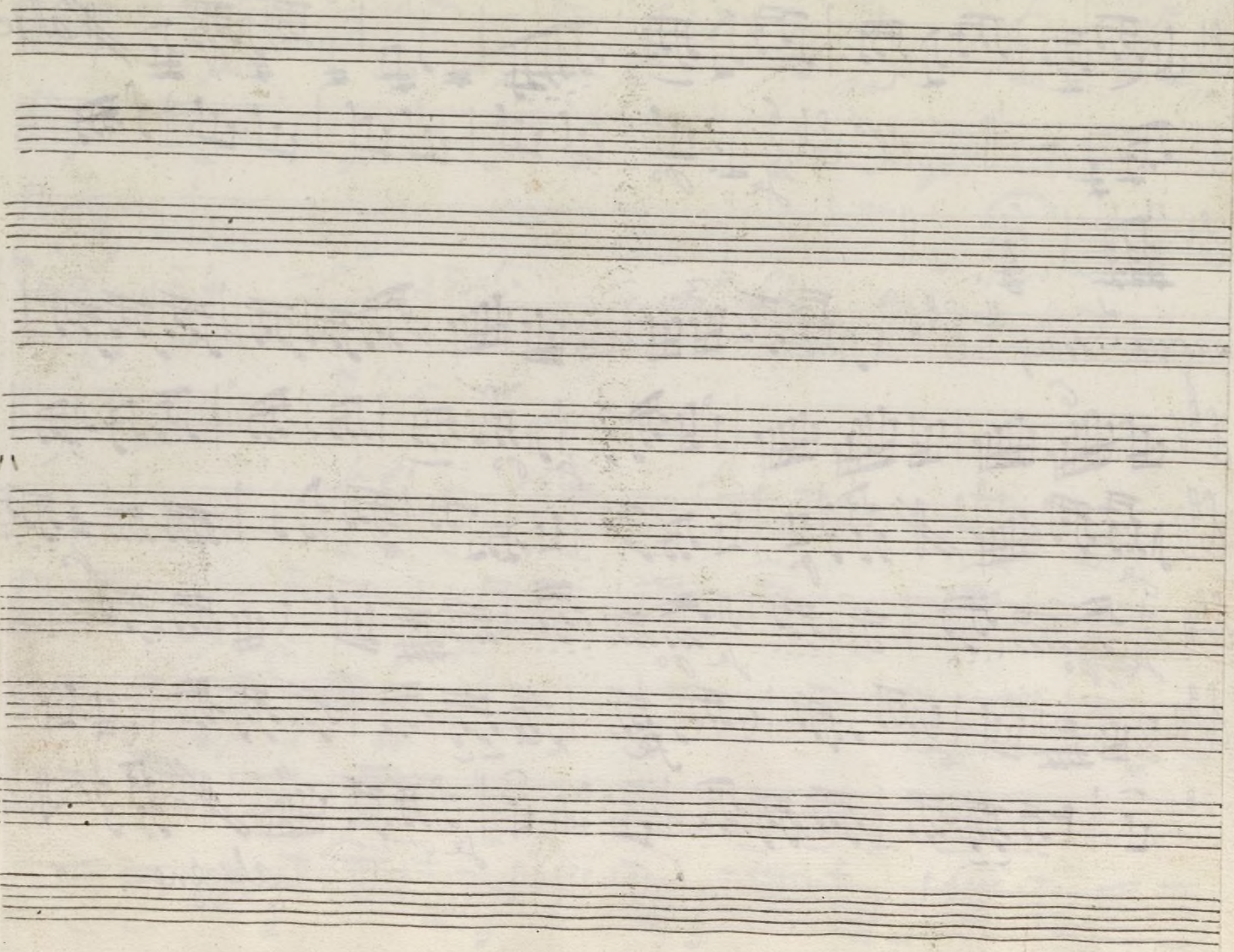
Allegro

Handwritten musical notation on two staves. The first staff contains a series of rhythmic patterns with notes and rests. The second staff begins with a double bar line, followed by a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It contains several measures of music.

Handwritten musical notation on seven staves. The first staff is marked "Sequi Allegro" and features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It includes triplet markings (3) and a sixteenth note triplet (6). The subsequent staves continue the musical piece with various rhythmic figures and dynamics.

allegro

11



11

Oboe y Flauta 1^a 7 ton. a sol del Entretenimiento 6^o.

Flauta *All.^{to}* $\text{G} \text{ major}$ $\frac{3}{4}$

Mus 93-5

Al Segno
con Basso

And.^{te} $\text{G} \text{ major}$ $\frac{6}{8}$

Panola

Al Segno
volti.

Sequo. Desp

Allegro

Oboe

Seco All^{to}

Allegro

Oboe y Flauta 2.^a 7 ton^a a solo el Contratenor. to

Flauta Alto $\text{F} \# \text{ } 3/4$ Mus 93-5

Handwritten musical notation for the first system, including notes, rests, and dynamic markings such as *p* and *f*.

Handwritten musical notation for the second system, featuring a double bar line and the instruction *Al Segno*.

And.^{te} $\text{F} \# \text{ } 3/8$ *dos beses*

Handwritten musical notation for the third system, showing rhythmic patterns and dynamic markings.

Handwritten musical notation for the fourth system, including notes and rests.

Handwritten musical notation for the fifth system, featuring a triplet and the word *parola*.

Handwritten musical notation for the sixth system, concluding with the instruction *Al segno. Volti.*

Sec.⁵ Desp.
 8/4 3/4

All.^o forte.

boe. Sec.⁵ All.^o
 8/4 3/4

Al Segno.

trompa 1^a

♩

Mus 93-5

for

Tonada a solo; del Entretenerimiento.

Alto 3/4

f p

202

f p

Allegro
2 veces

And. 6/8

f p p p
Parola

f
Allegro. Tutti.

Seq⁵ Desp.^o $\text{D:} \frac{3}{4}$ $\text{F:} \frac{3}{4}$

All. Sero $\text{F:} \frac{3}{4}$ *All.^o Tare.*

Seq⁵ *All.^{to}* $\text{G:} \frac{3}{4}$ $\text{A:} \frac{3}{4}$

All. Sero.
 $\text{F:} \frac{3}{4}$

Exompa 2.^a

7

Mus 93-5 1^a

sonad. a solo del Entretenimiento;

All.^{to} 3/4

voz

Al segno
do verez.

And.^{te} 6/8

Parola

Al segno. Volti.

Handwritten musical score on aged paper, consisting of two systems of staves. The first system is marked *Seq.^s Dopp.^o* in 3/4 time, featuring a treble clef and a key signature of one sharp (F#). It includes dynamic markings such as *f* and *p*, and a section labeled *All. segno.* followed by *All.^o tace.* The second system is marked *Seq.^s Alleg.^{ro}* in 3/4 time with a key signature of two sharps (F# and C#). It includes dynamic markings like *f* and *p*, and concludes with the marking *All. segno.* Below the musical notation are several empty staves.

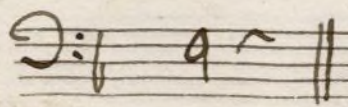
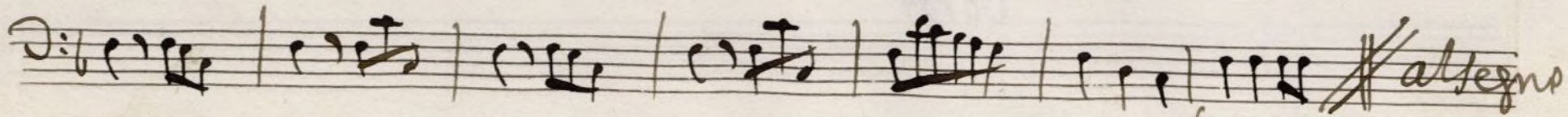
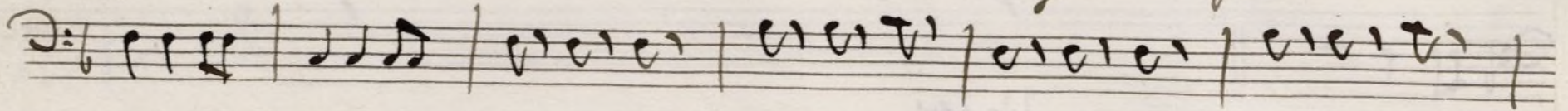
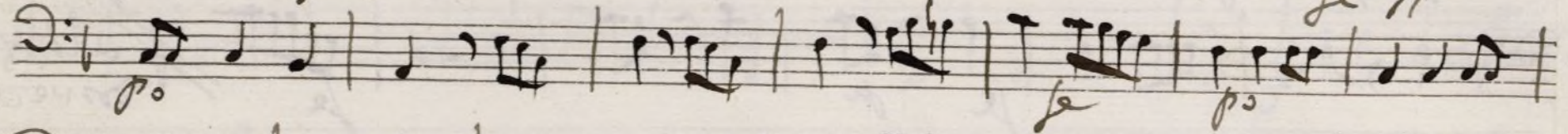
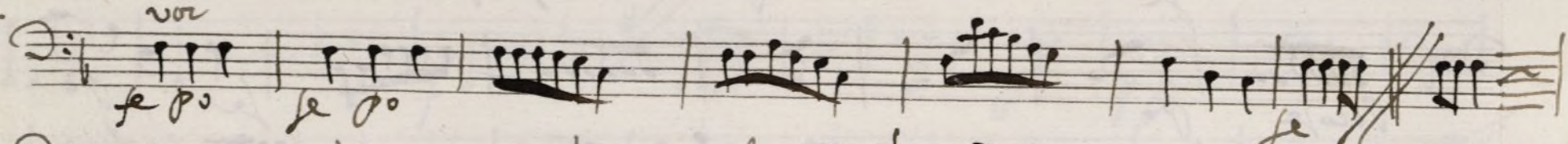
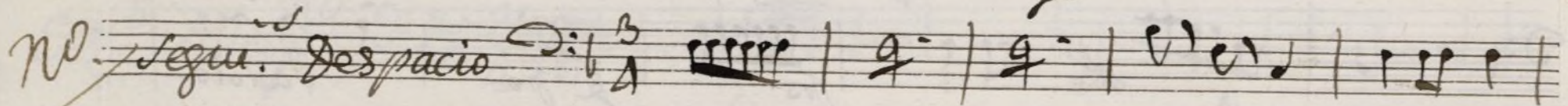
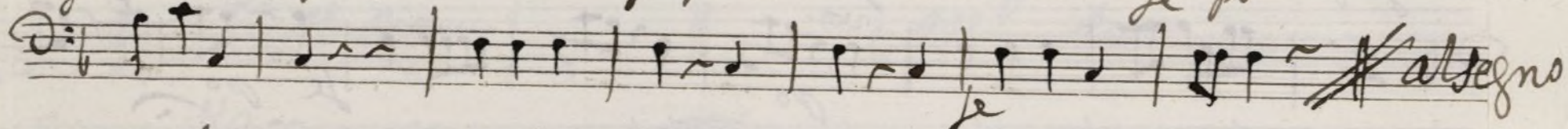
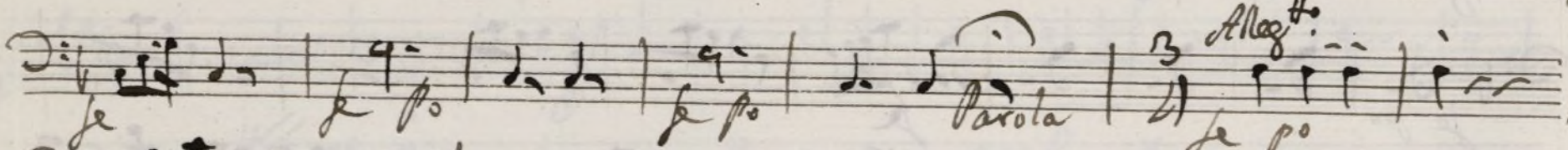
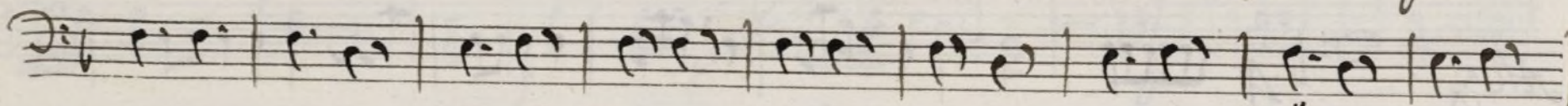
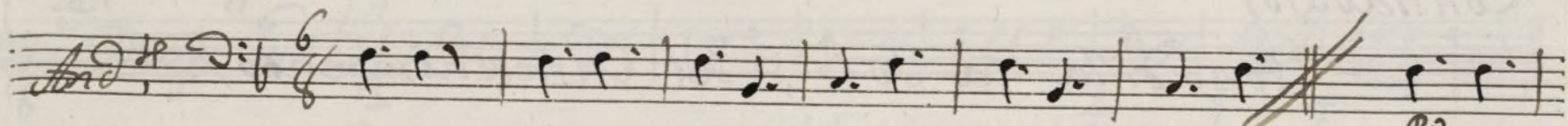
Contrabajo;

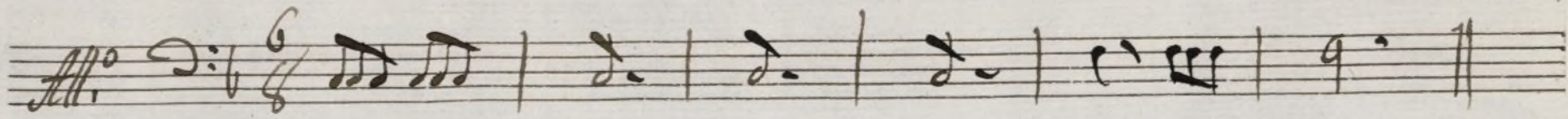
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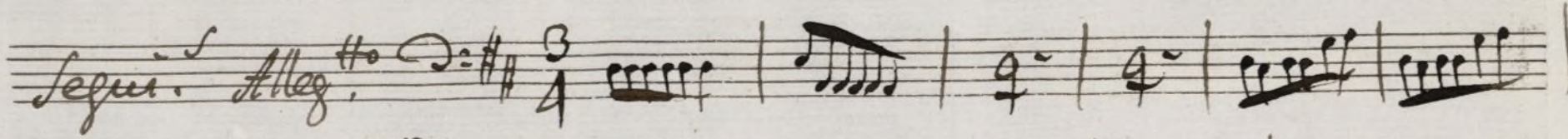
Mus 93-5

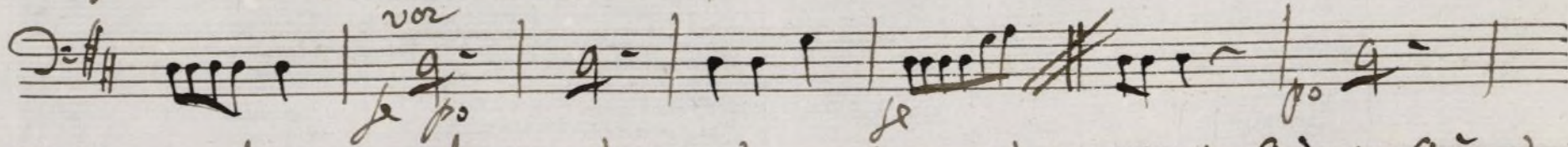
Sonadilla à solo; del Entenimiento.

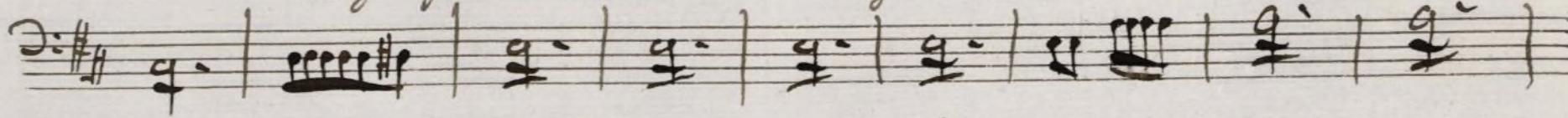
The musical score consists of seven staves of handwritten notation. The first staff begins with the tempo marking 'Allegro' and a treble clef. The second staff has a 'poco' marking. The third staff includes a 'poco' marking and a 'Parola' annotation. The fourth staff features a 'poco' marking and a 'Parola' annotation. The fifth staff has a 'poco' marking. The sixth staff includes a 'poco' marking and a 'Vatti' annotation. The seventh staff concludes with a double bar line and a 'Vatti' annotation. The notation includes various rhythmic values, accidentals, and dynamic markings.

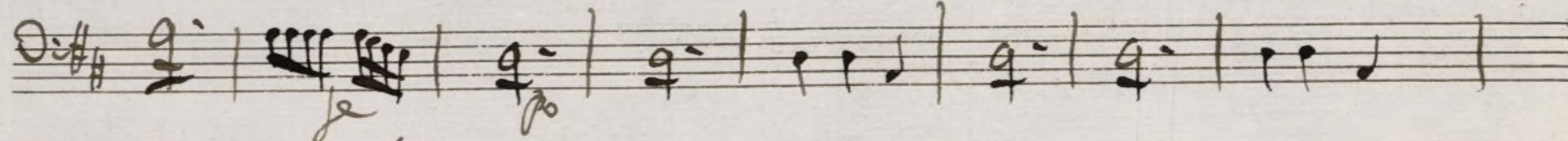


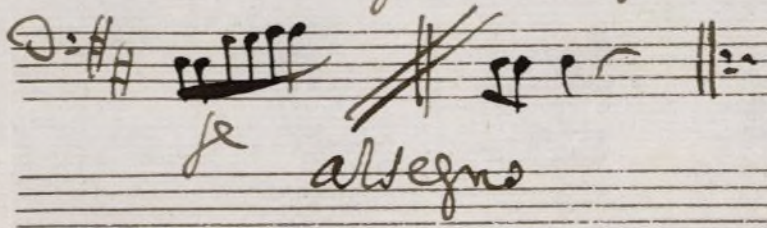
All.^o $\text{D}:\flat$ $\frac{6}{8}$ 

Sequi. Alleg.^{ro} $\text{D}:\sharp$ $\frac{3}{4}$ 

$\text{D}:\sharp$ 

$\text{D}:\sharp$ 

$\text{D}:\sharp$ 

$\text{D}:\sharp$ 

allegro

