

(Leg. 1.º N.º 22)

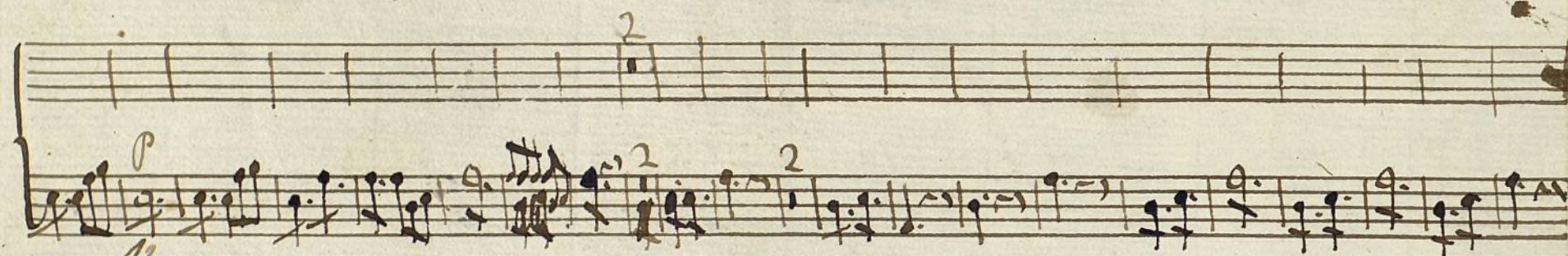
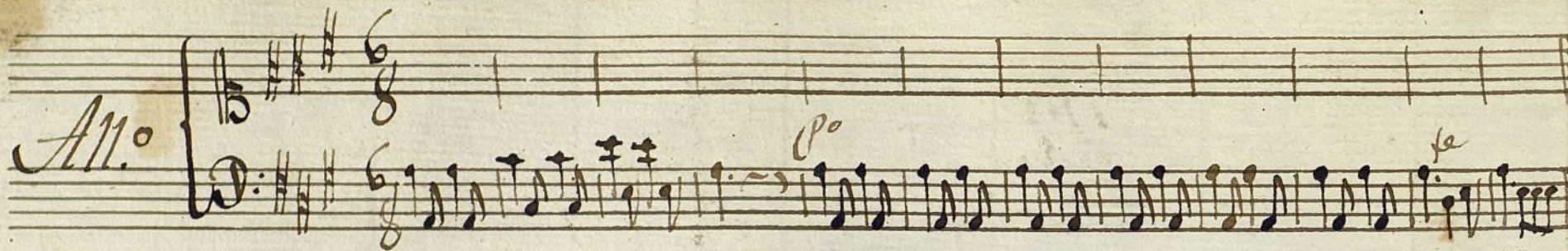
+

Tonadilla

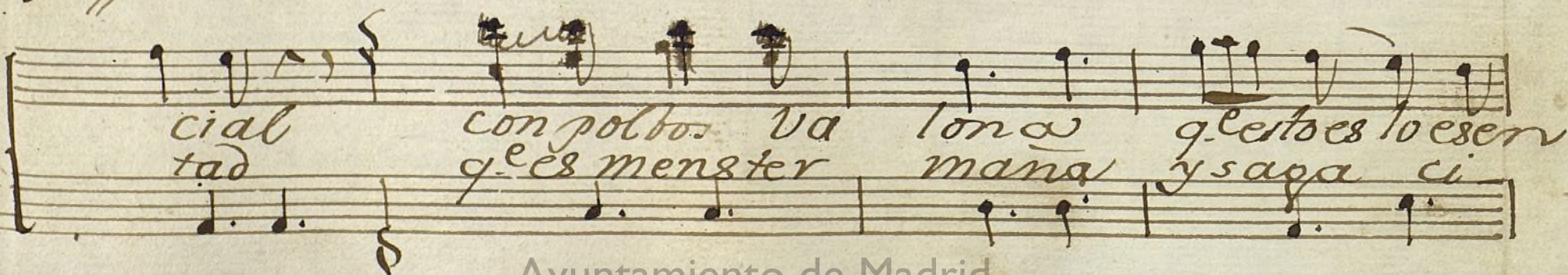
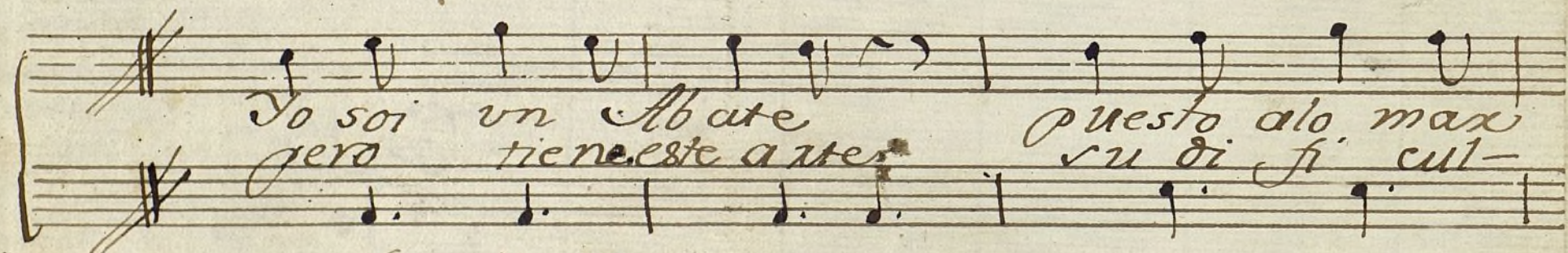
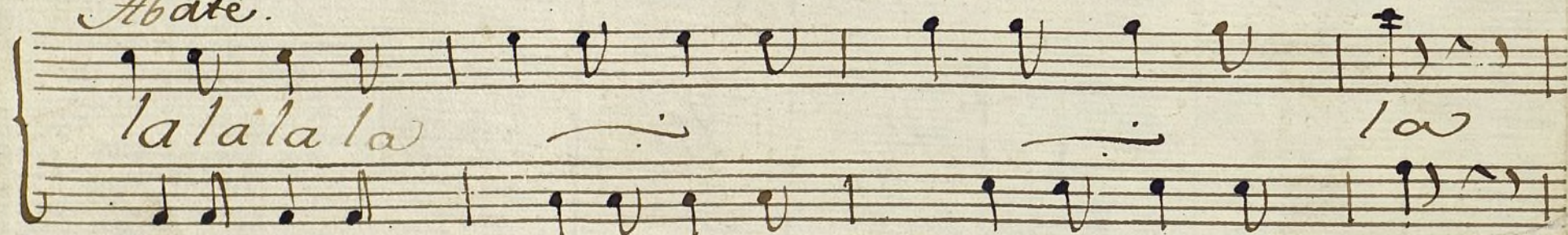
à Duo

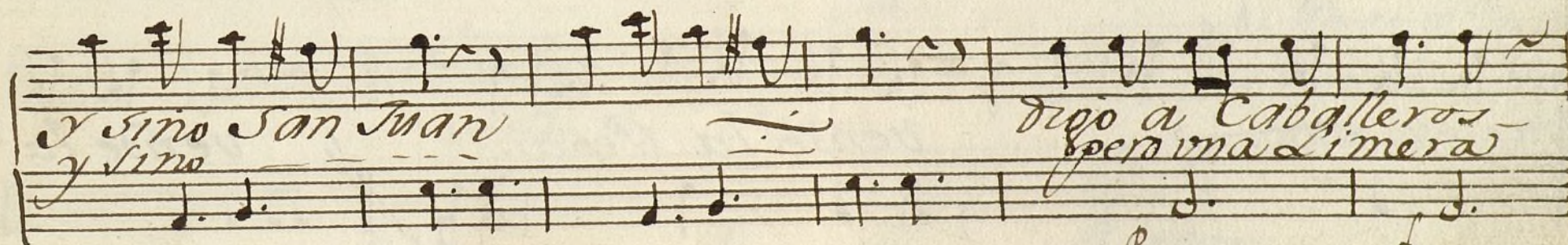
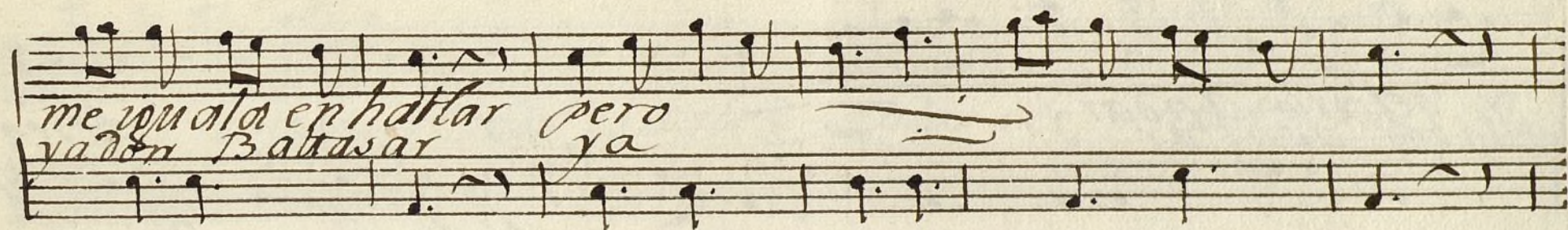
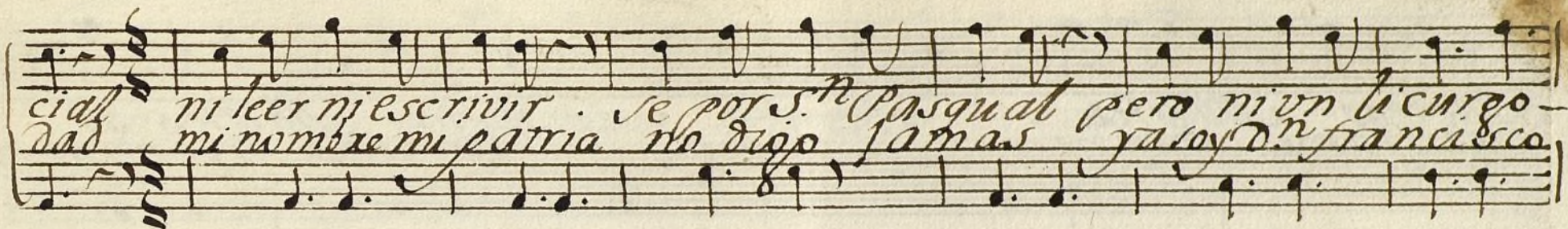
el Abate y la Simeria.

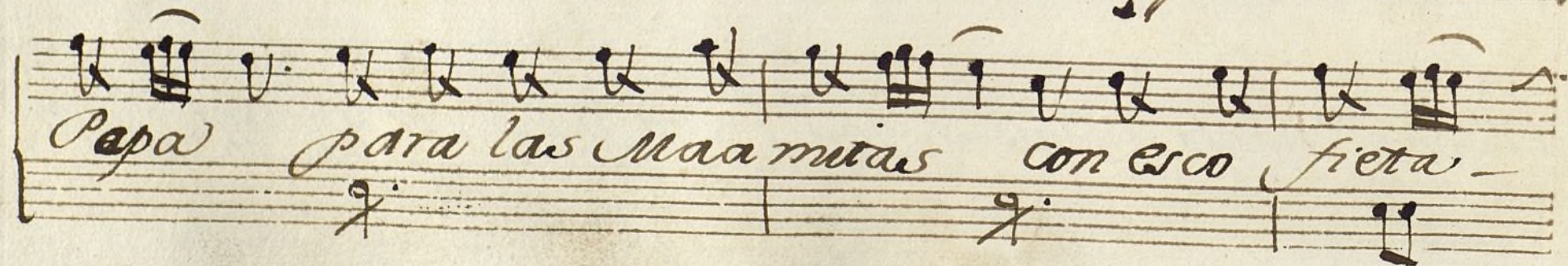
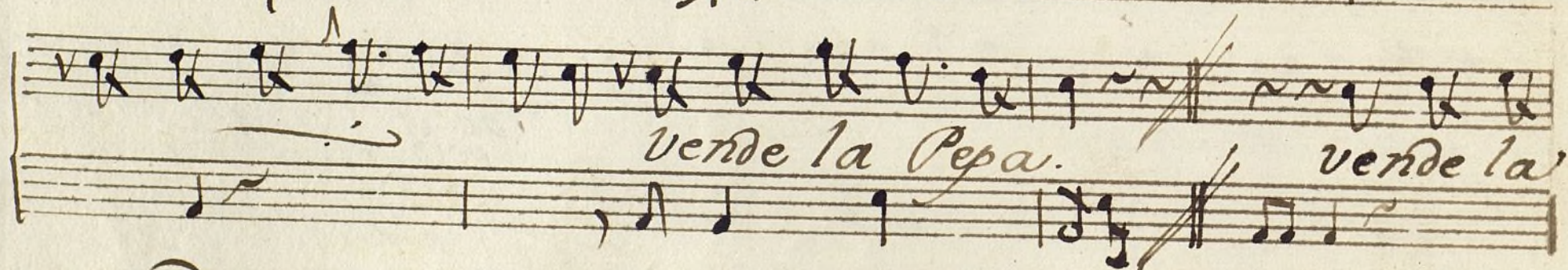
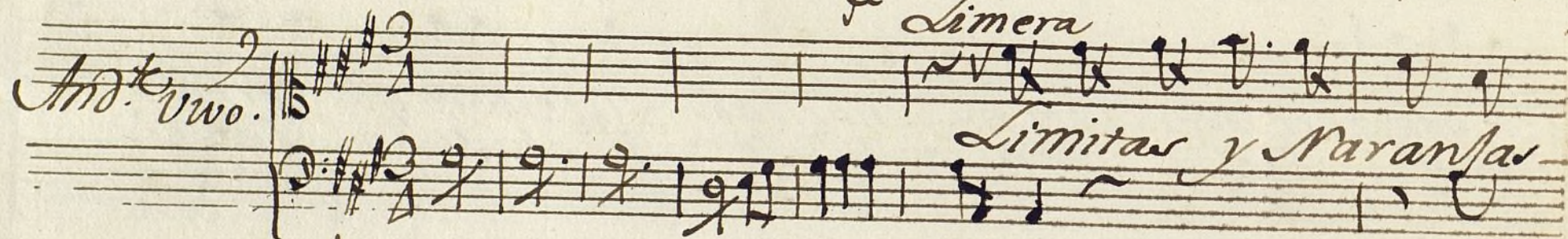
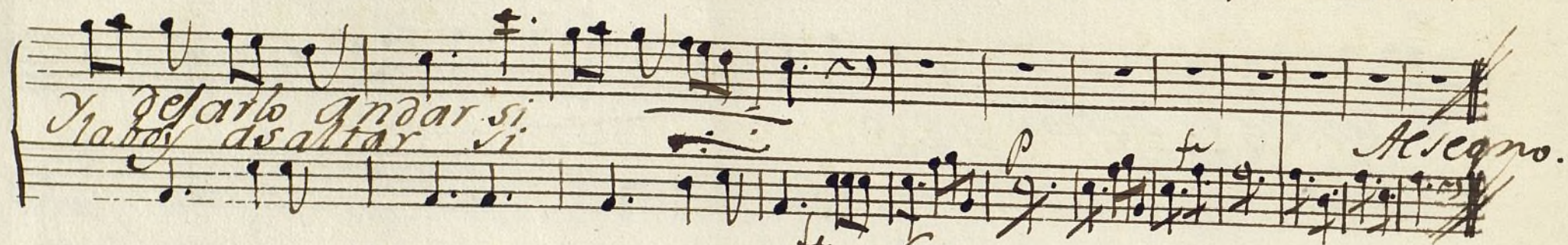
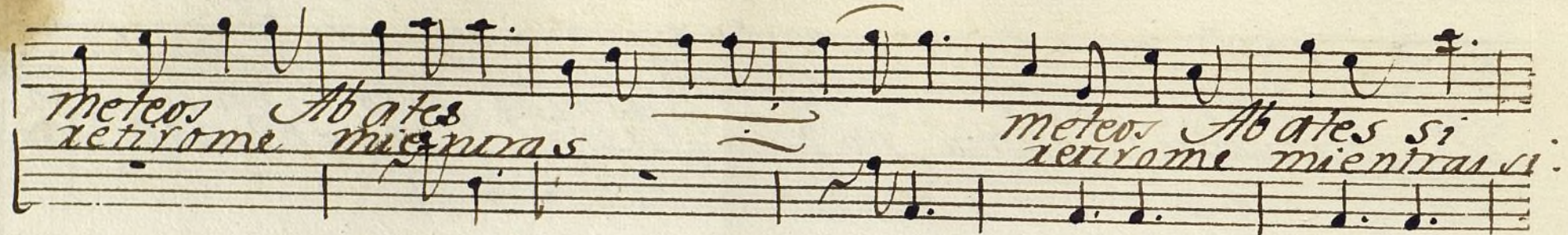
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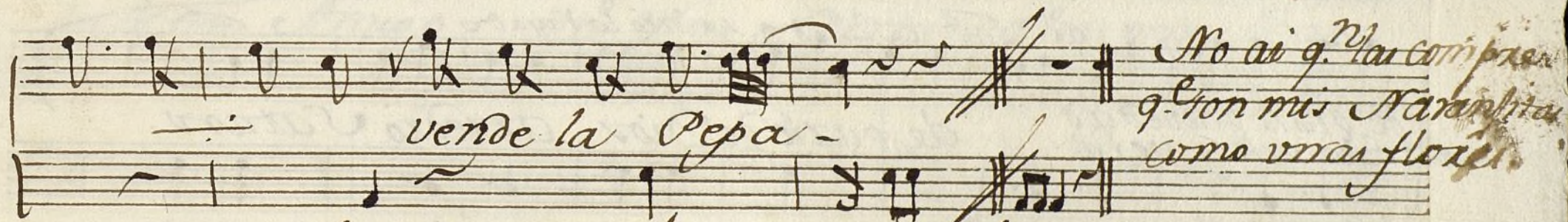
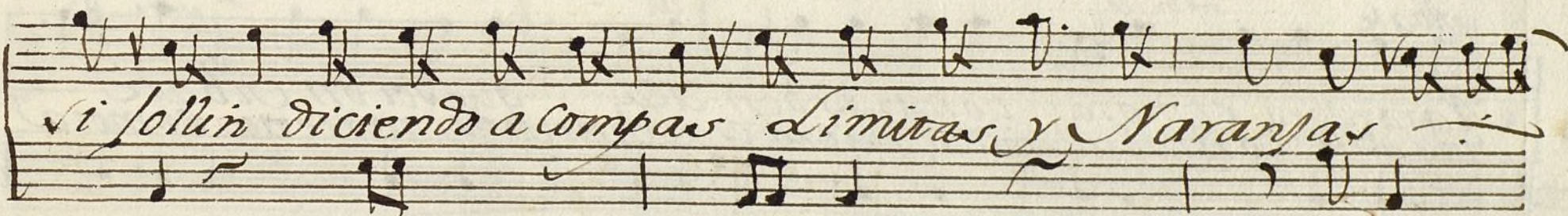
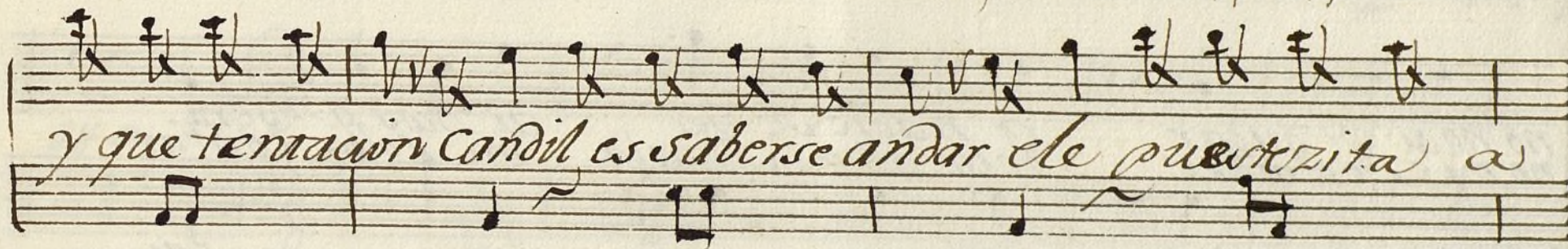
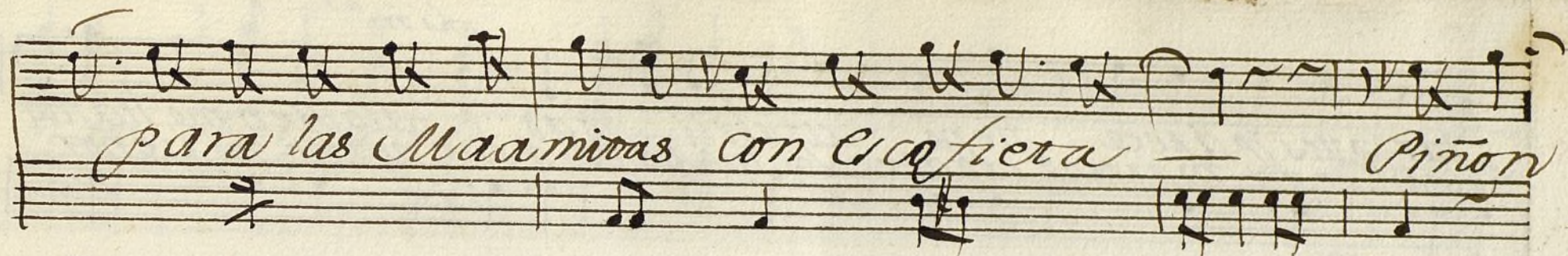


Abate.









Lim^a
tar pues parece . tiene afabili dad. alquien me llamo
dial de un marcial Abate y luego veras ay no no señor.

no no ai q^e dudar a nadie se ve ai Dios q^e n sera.
no me e de olvidar de lo q^e mi Abuela me sola contar

Abate *Lim^a ai* ai
Naranjera hermosa no huyas ben aca que soi un Abate
pues q^e te contaba *Lim^a* lo quexas es achar *ai* si morena hermosa

ai. Lim^a la 2^a no se dice lo Rayado
de gran gravedad de parte de Dios axedro Sataru.
Lim^a vida uita y vera

Abate *lon 2.*
Pues soy yo Demonio un Abate es mas. bueno lindo.
chito todo el.

grabo q. e. ración ad que
mundo q. e. e. cora e. pecia t. que.

Allegro.

Allegro

Lim.

Era yo ansina y tenia una Abuela q. estos Convesos
Mira hija mia seguia mi Abuela halla en mis quince
Al fin Amigo yo vivo Cierta q. es un Abate
me daba tierna (aber) ai Maniquita mi a. siel Demo
fui mui trabiesa un picaron Aba te me embromo.
gente perbersa (Abate) pues nos a. cono cido e. fuerza

no te tienta no repares en gentes como Aba.
de manera q.^e yo por el anda ba. ^{quasi per-}
te Conceda que sonos los Aba res gentes a

tes no sean Resguardate hisa mia de aquesta gente.
vida y muerta me ofrecio ser mi esposo a mala ora le
la Diablaesca (lim^a), no obstante q.^e esto digo destingo con pau

Zuela mira q.^e no se sabe lo q.^e Demonio
venga y quando yo le quise pillar en Calle.
dencia de aquellos q.^e se deben mirar con xeve



sean pues parecen lagartos y son Culebras -
fuera tallo con que tiraba. air por la Iglesia
xencia por q^e estos no se meten en esta Cuenta.
Abate
q^e desacato q^e desvergüenza
que
lon². y por si acaso tal vez molestas
Sim.^o
muy propriamente Cuento de Vieja oiga uste oiga us -
por que perdonen las faltas nuestras con las Seguidi

te por q.ª avn sigue la Castellana — la ~

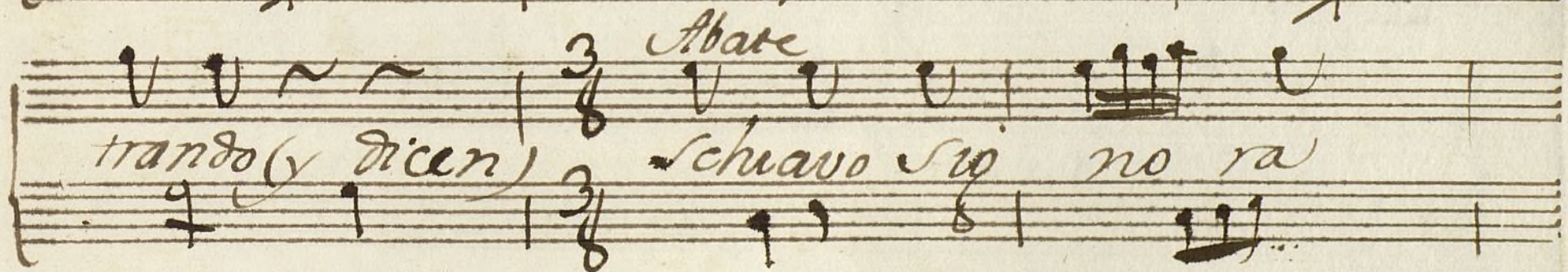
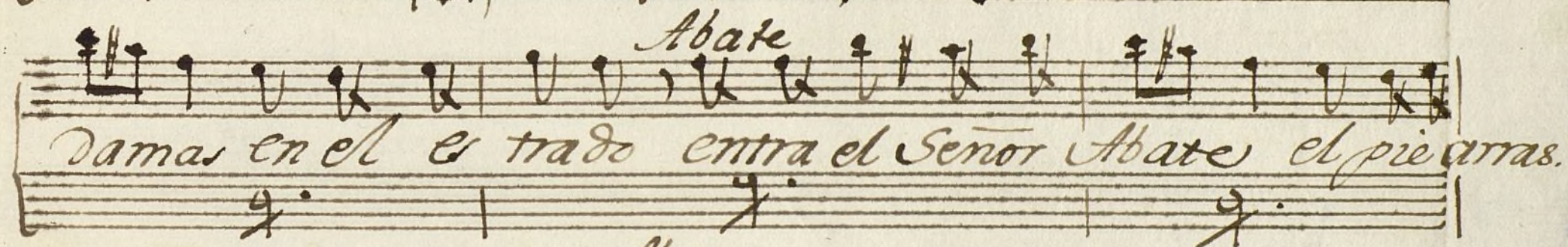
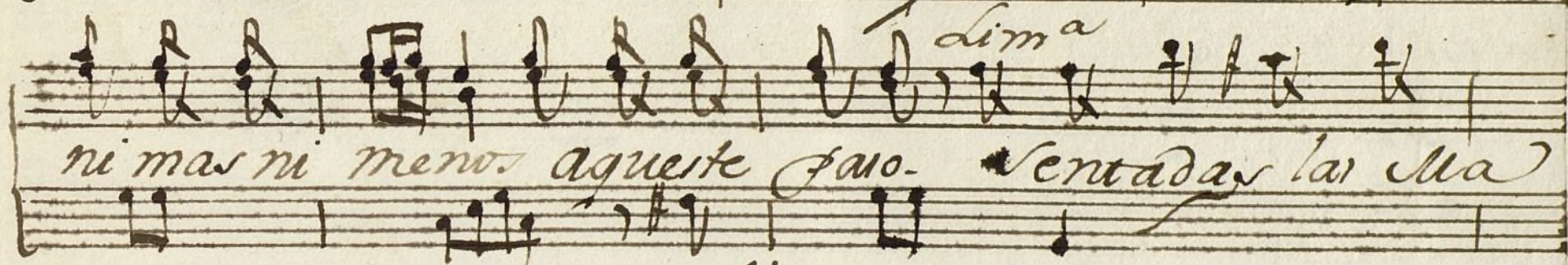
Ni sequi dillas de fin la fiesta de ~

Allegro.

Alto 3/4

Quando entran los Abates en

los es trados en en los Es.



muy bien venido *Seor Dⁿ Ma*
son basto Serbo
merto
o que vellissima *o que por.*
Via uste mil años
Aento



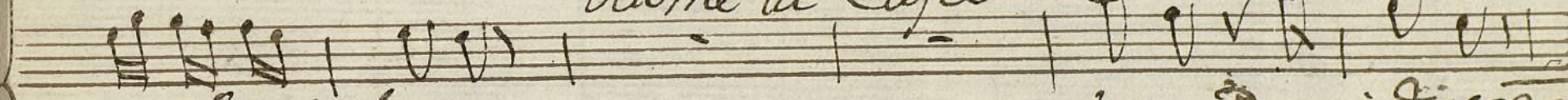
o g.^e Cxianza



meditacion nuestro o o o g.^e perfecta o o

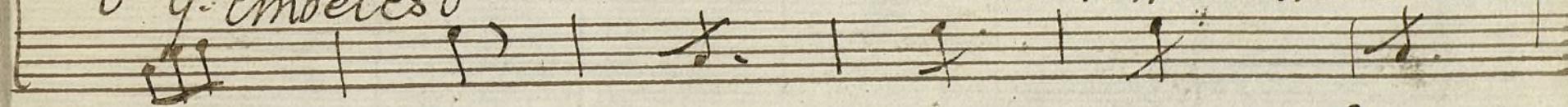


dadme la Casa



o g.^e embeleso

toma mi dueño.



rape perfecto

para ni mai ni



menos agreste — cuento agreste cuento —

Y pues se acaba
a Dios Señores mios
hasta manana.

menos agreste — cuento agreste cuento —

183
91

Violin 1.º ton.^a a Duo ^t el Abate y la Simexa:

~~Allegro~~ MUS 97-23

All. Brill^{te}

Al Segno.

And.^{te} vivo 8 $\sharp\sharp\sharp$ 3

Allegro

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff is marked with a double bar line and the tempo marking *All.* (Allegro). The score concludes with the tempo marking *Allegro* and the text *Don mas-* written below the final staff.

Allegro

Aix de Minne

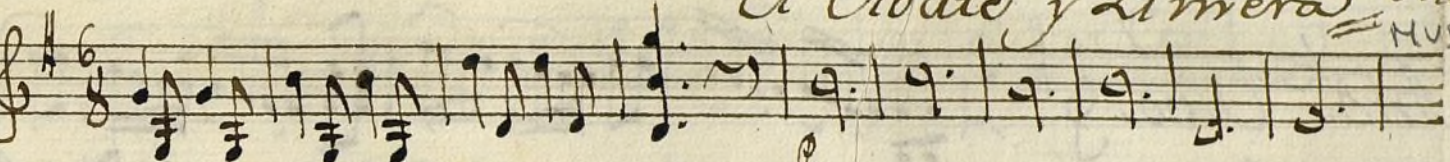
Allegro

Allegro

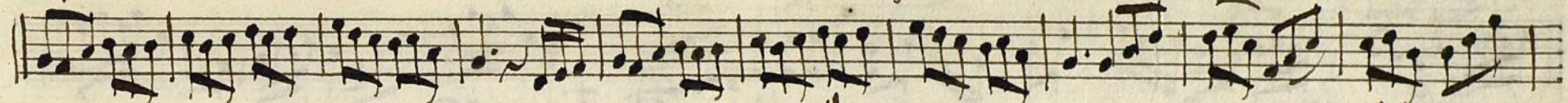
Allegro

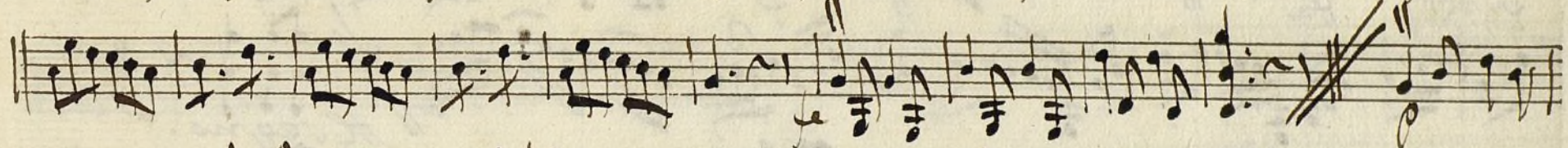
Violini Primo

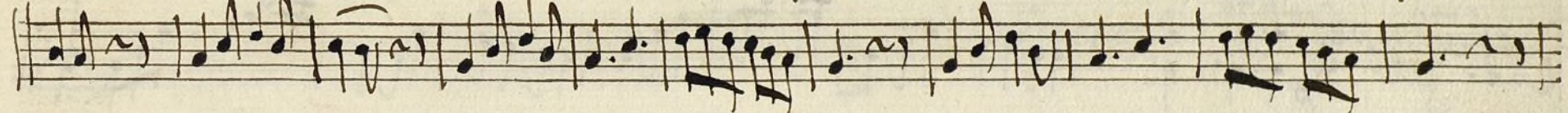
El Abate y Lirnera Monjug
MUS 97-23

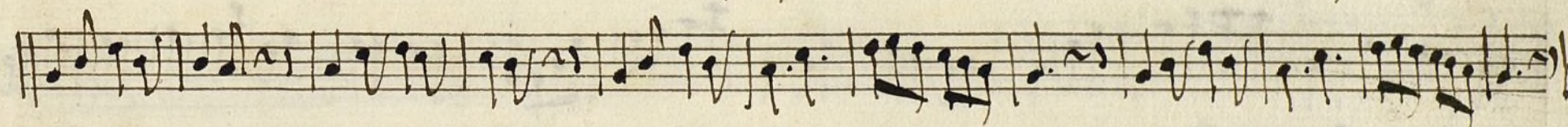
All.^o Brillante. 



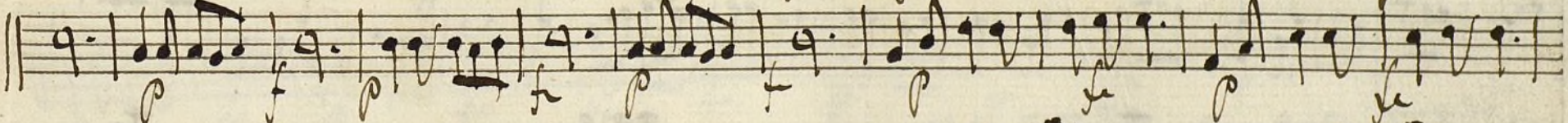




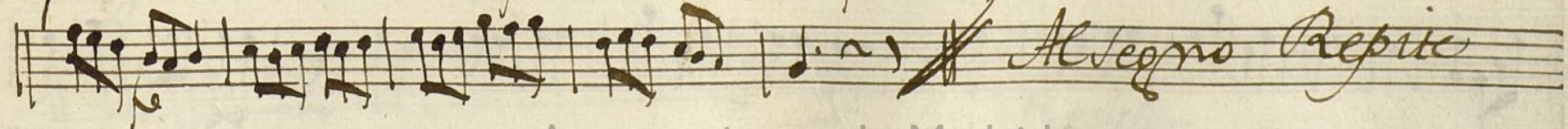






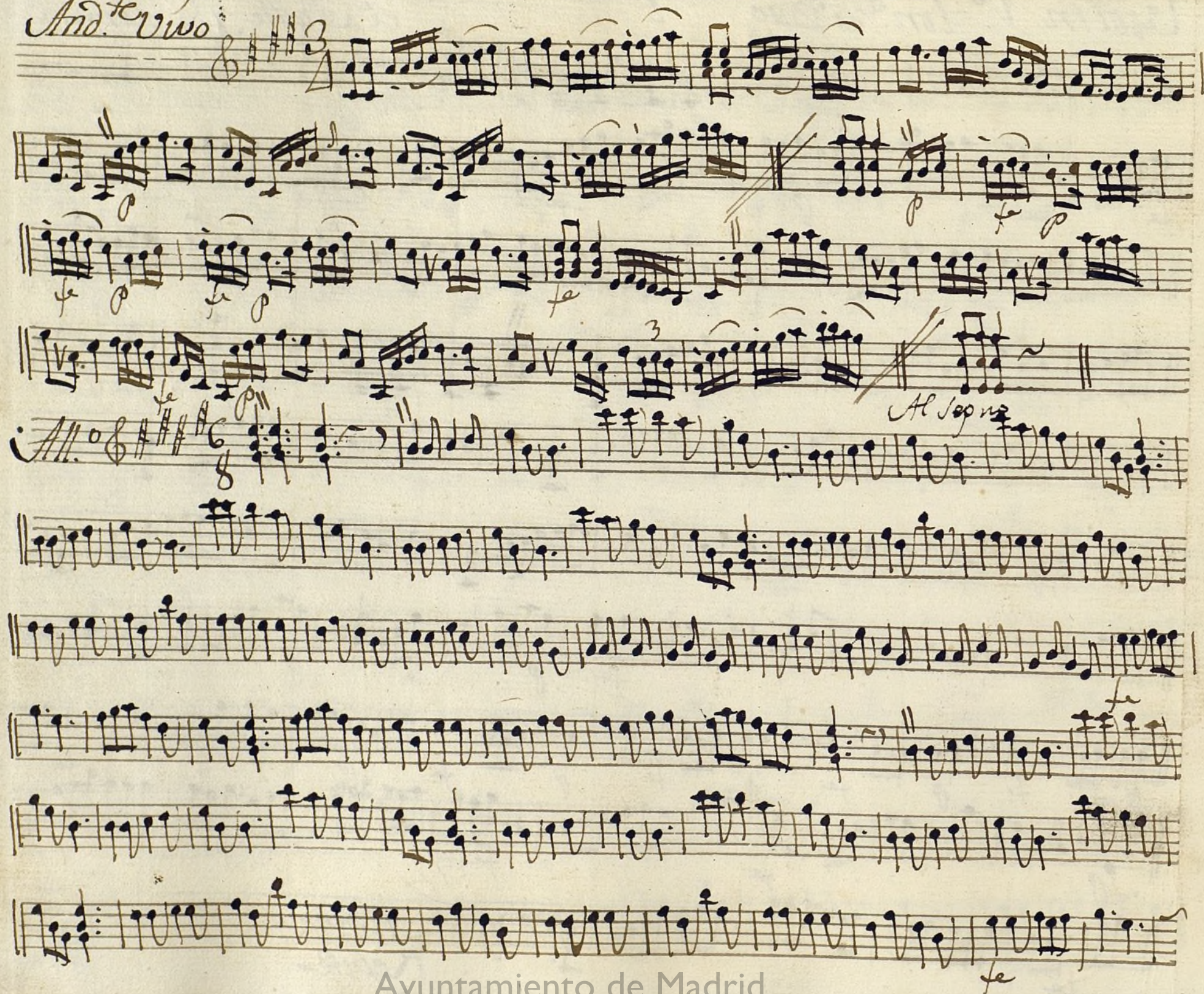




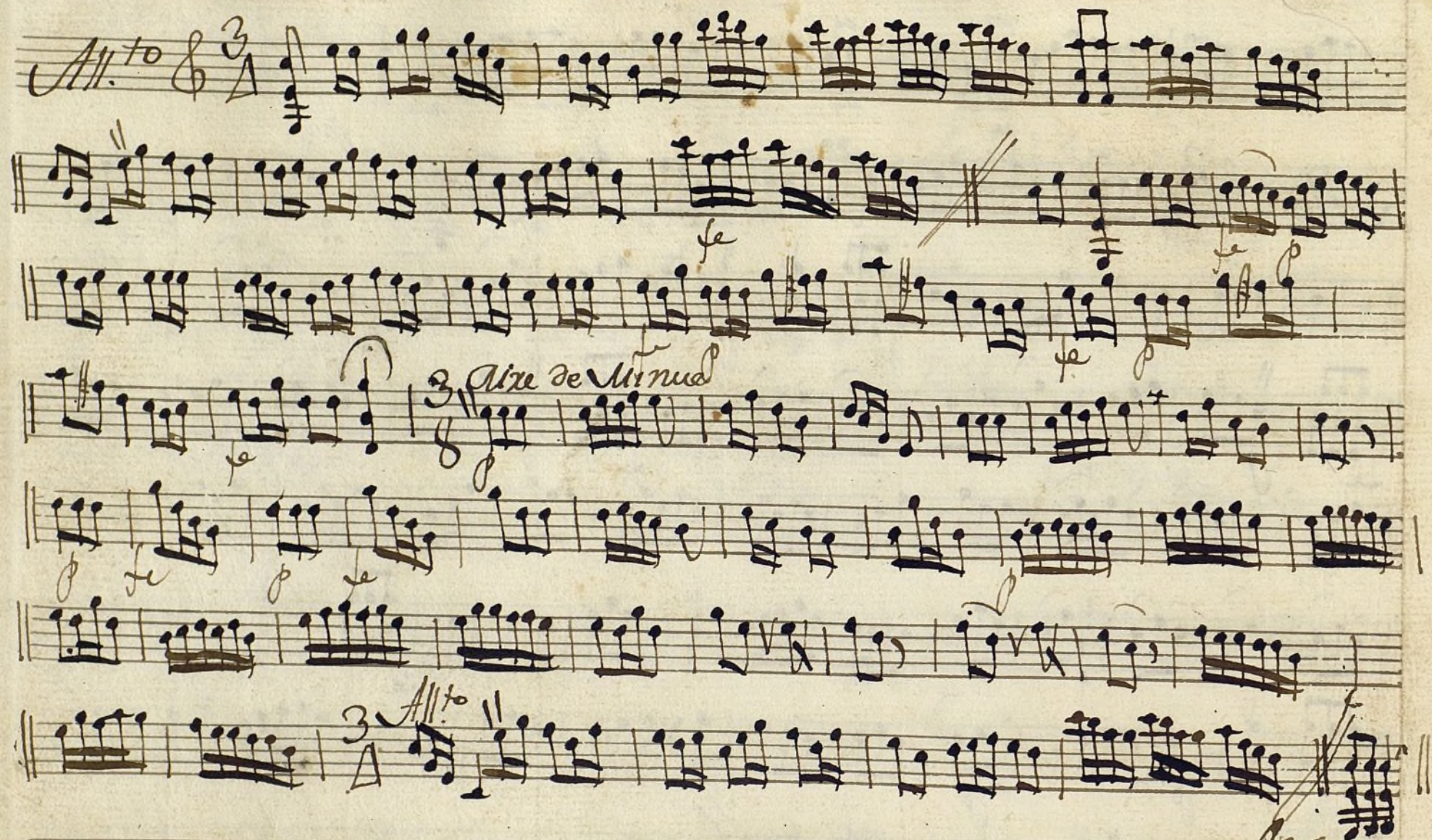


Allegro Repite

And.^{te} vivo







Allegro
dos mas.

Violin: 2.^o Ton.^a a D^{uo} el ^tAbate y la Simexa:

Leon-
MUS 97-23

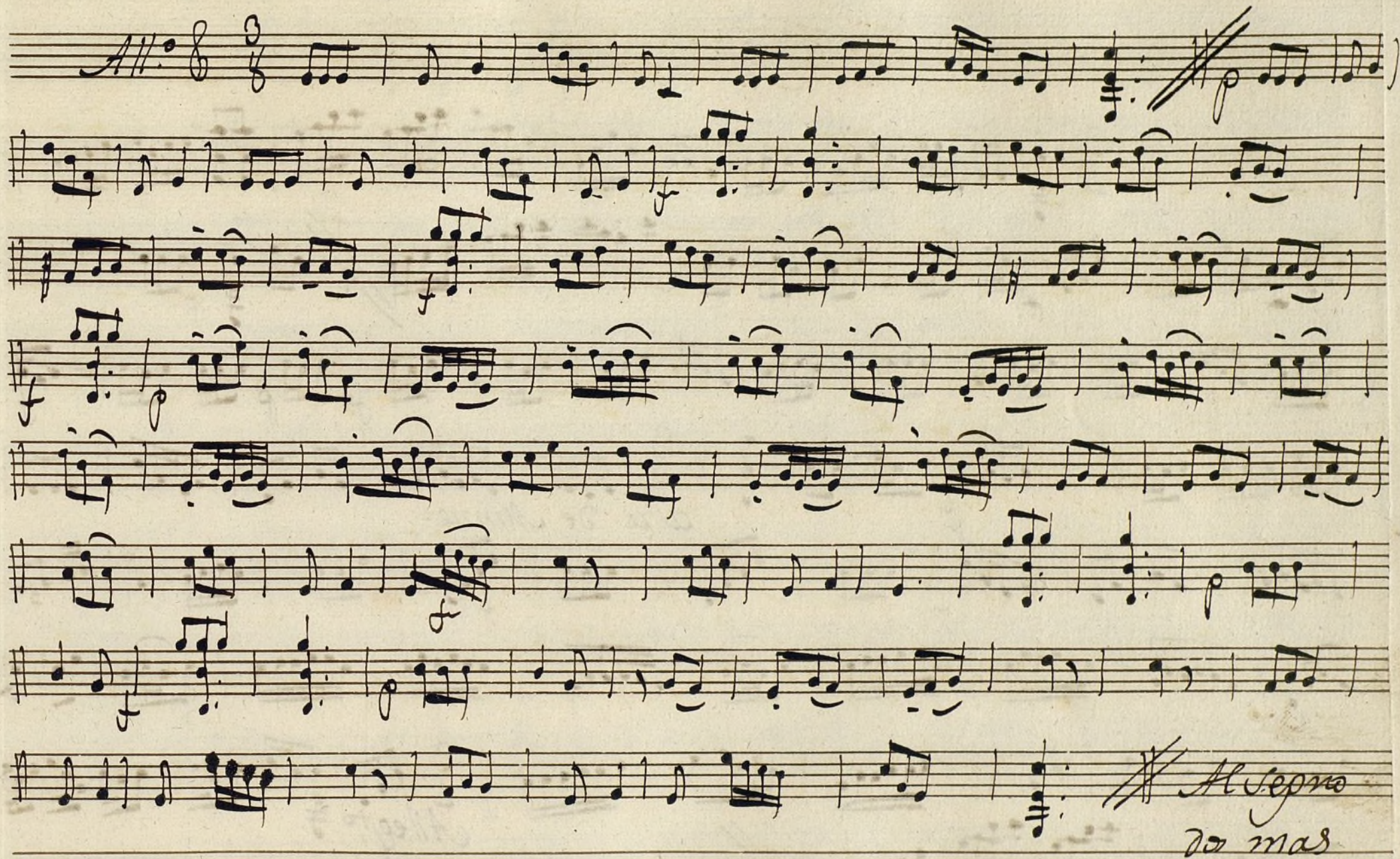
All.^o Brill^{te}

Allegro

And.^{mo} 8 $\sharp \sharp \sharp$ 3

Al Sepno dos mas.

Al Sepno:



U. V.

All.^o 3/4

dix de Minue:

Alleg.^{to}

Violin: 2º Ton^a a Duo ♩ el Abate y la Simeza - Mus 97-23

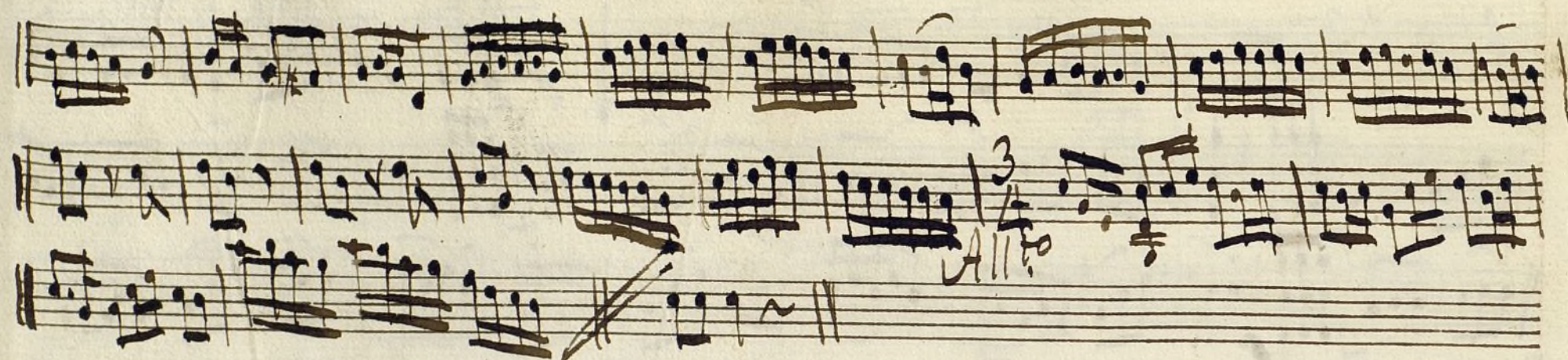
All.^o Brill^{te}

Alleg.^o

segno
5^{ma}

Handwritten musical score on five staves. The first staff begins with the tempo marking *All.^o* and the time signature $\frac{3}{4}$. The notation includes various musical symbols such as notes, rests, and accidentals. A double bar line with a repeat sign is present on the fourth staff. The fifth staff concludes with the tempo change *Al segno. 2^a mas.*

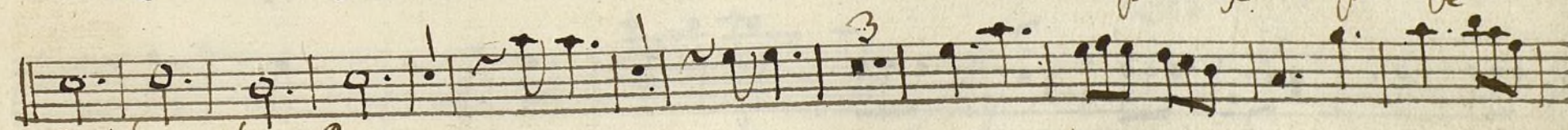
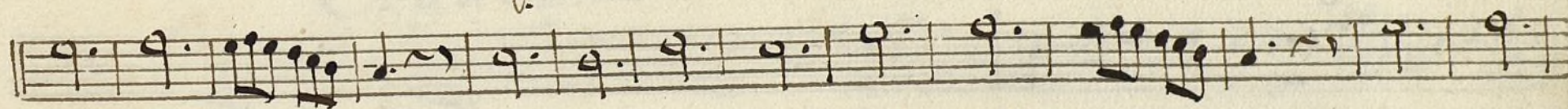
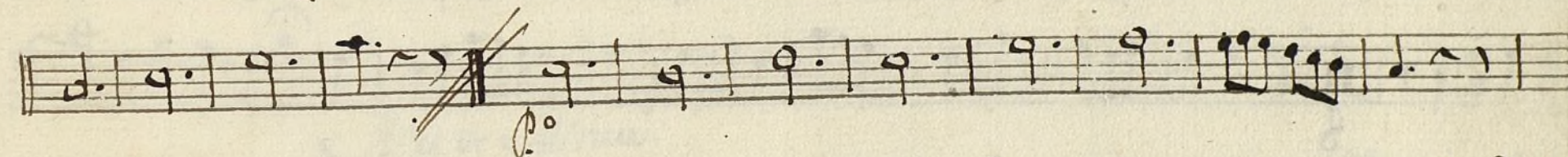
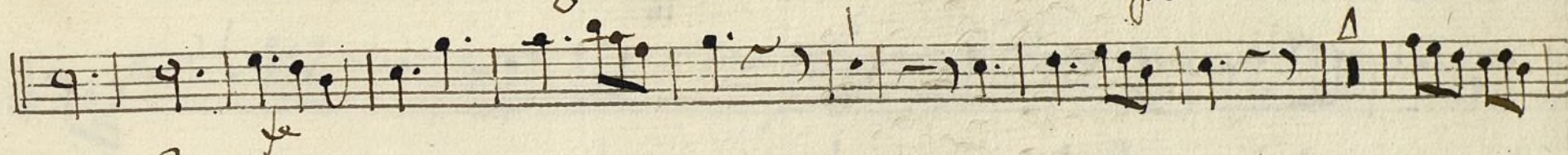
Handwritten musical score on four staves. The first staff begins with the tempo marking *All.^o* and the time signature $\frac{3}{4}$. The notation includes various musical symbols such as notes, rests, and accidentals. A double bar line with a repeat sign is present on the second staff. The third staff concludes with the tempo change *3^a a ire de minue*.



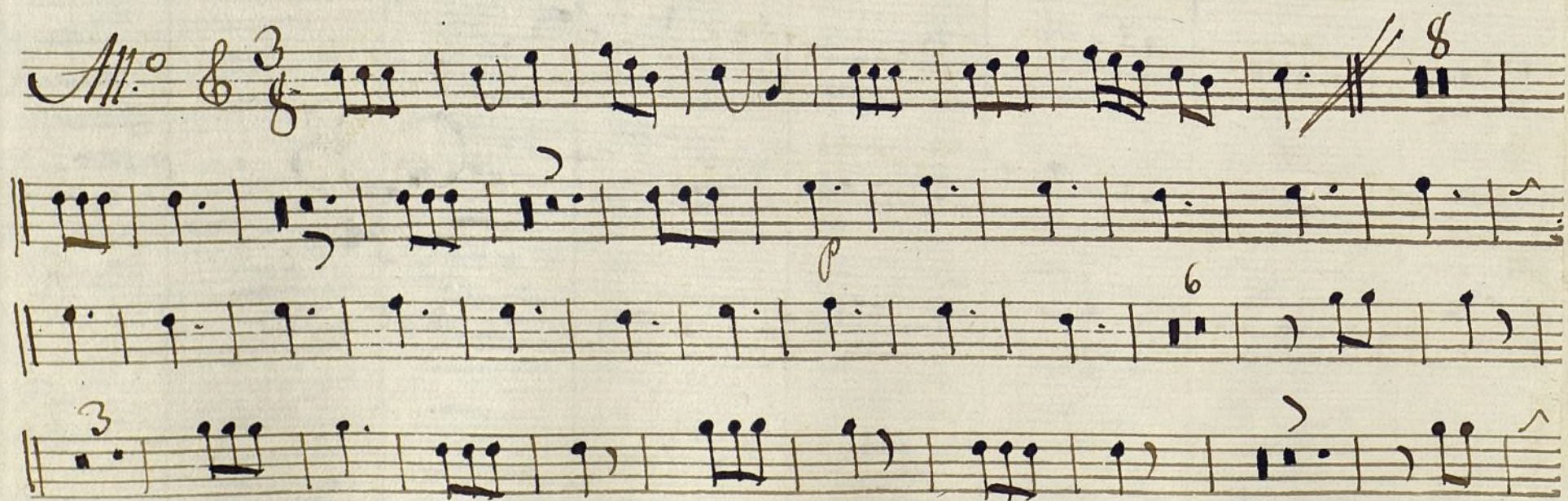
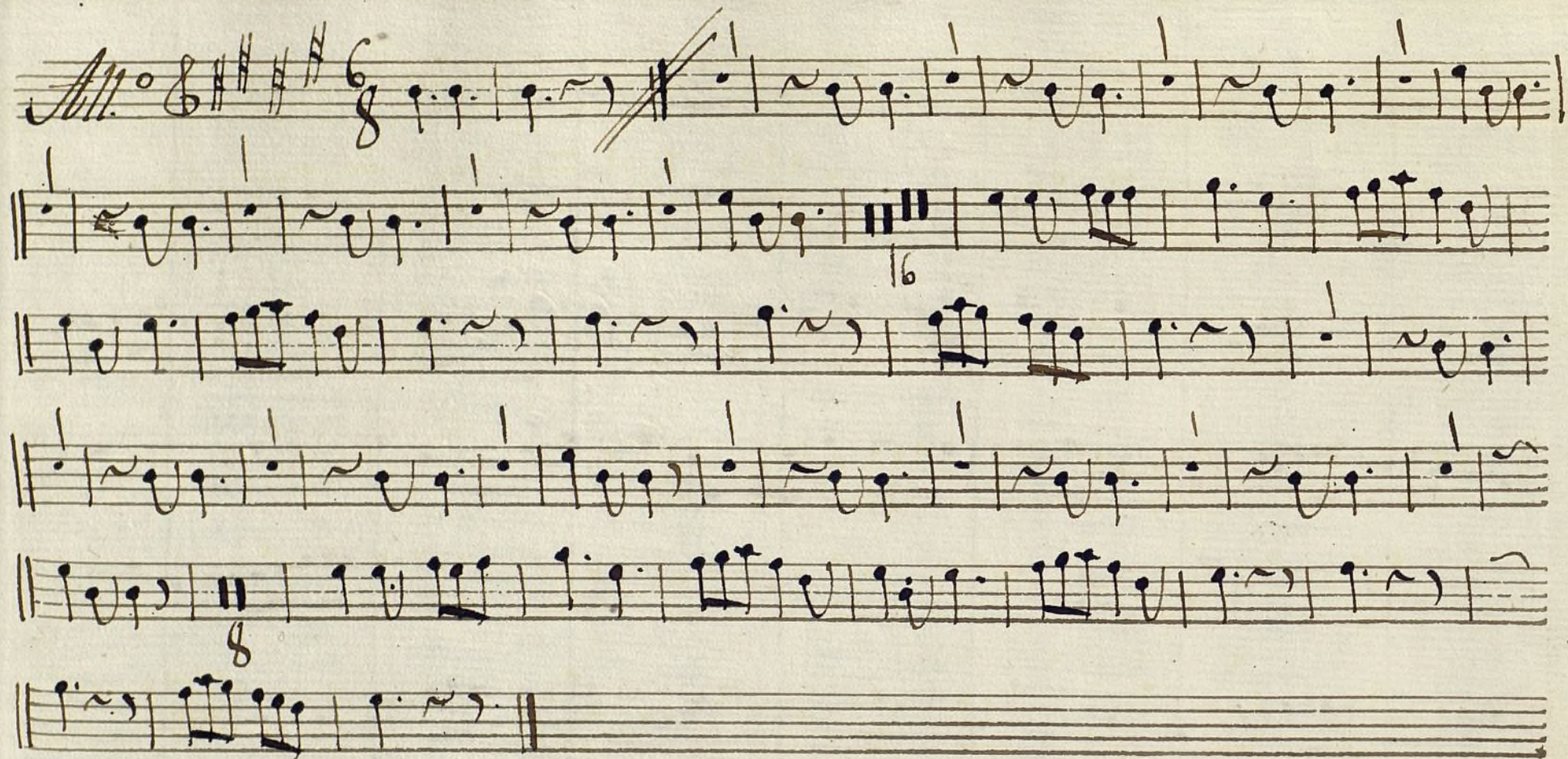
Allegro mos.

Oboe 1^o Ton^a a Duo el Abate, y la Limerai.

All.^o Brillante. *Punto bajo*



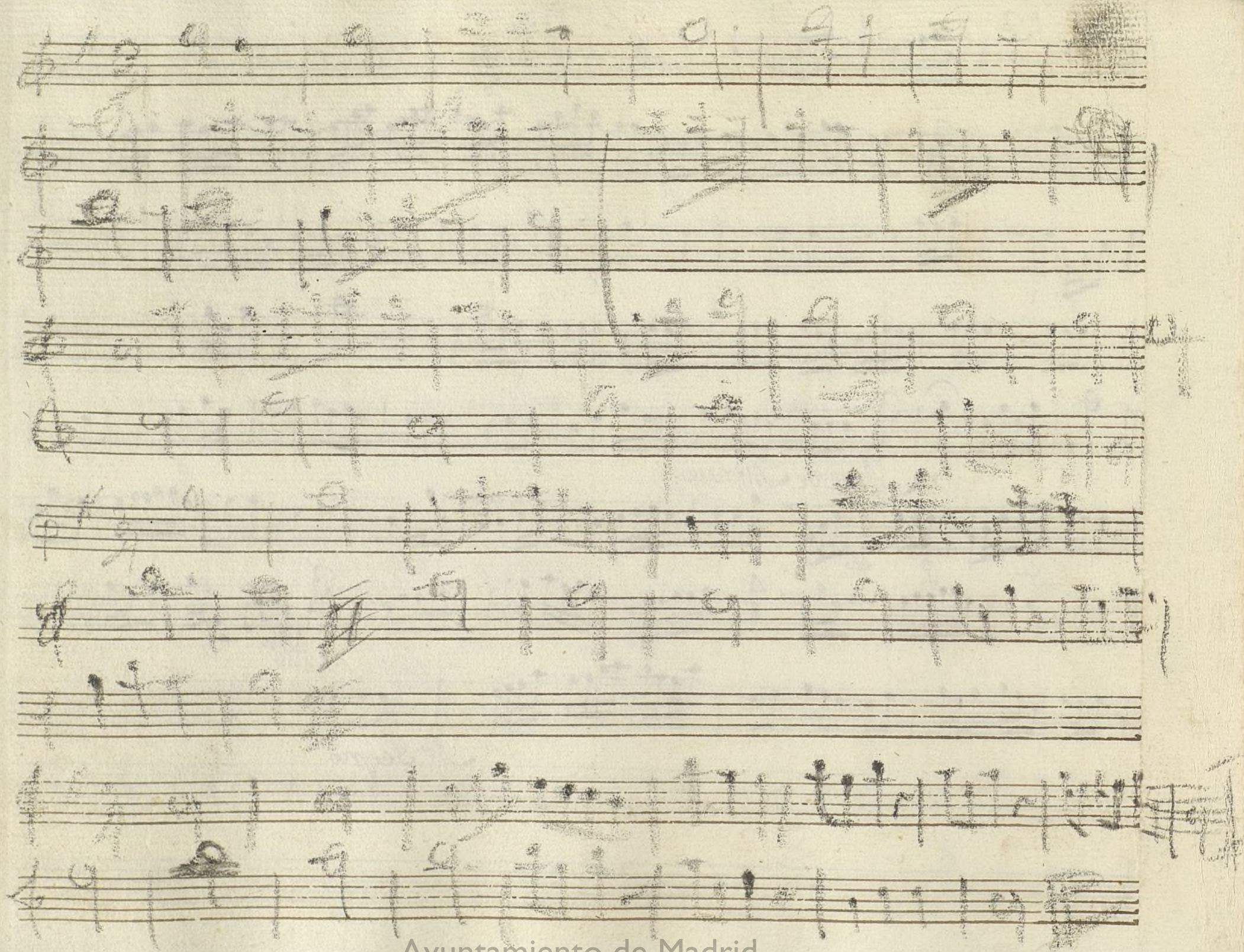
Seg.^o Tacet.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by double bar lines and includes the following text annotations:

- al segno. dos mas.* (written above the first staff)
- Alto* (written above the second staff)
- Aire de Minue.* (written below the fifth staff)
- Alto* (written above the eighth staff)
- Al segno* (written below the ninth staff)

The score concludes with three empty staves at the bottom of the page.



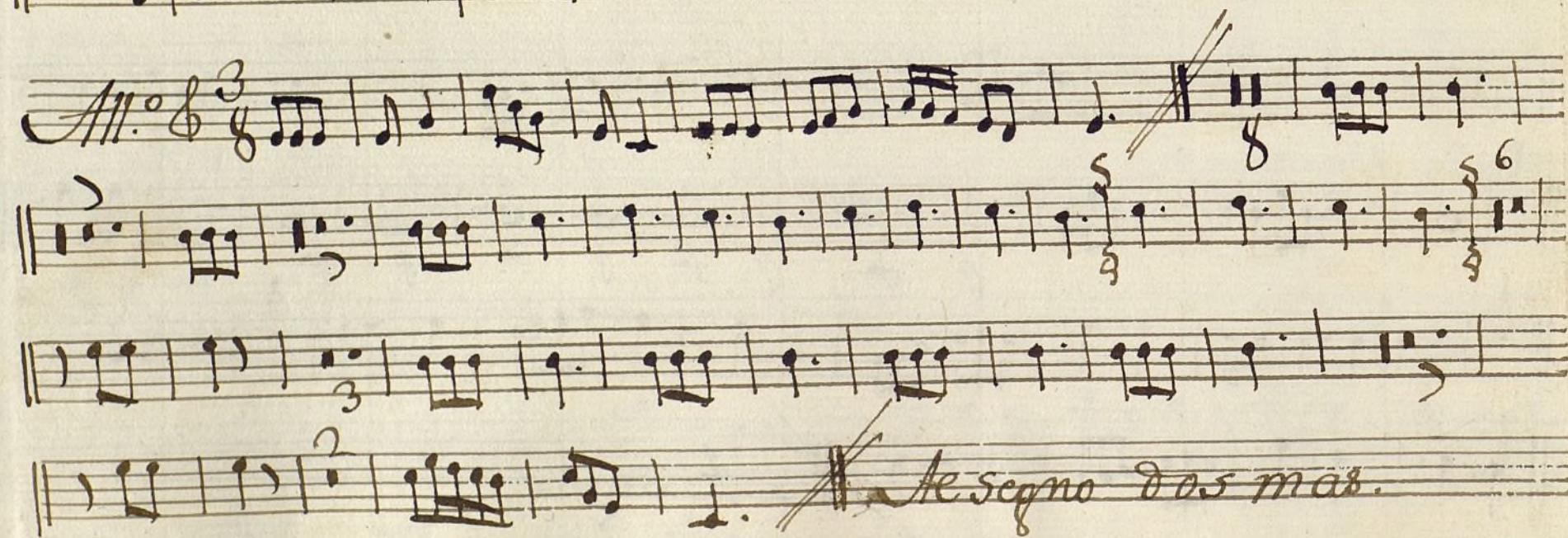
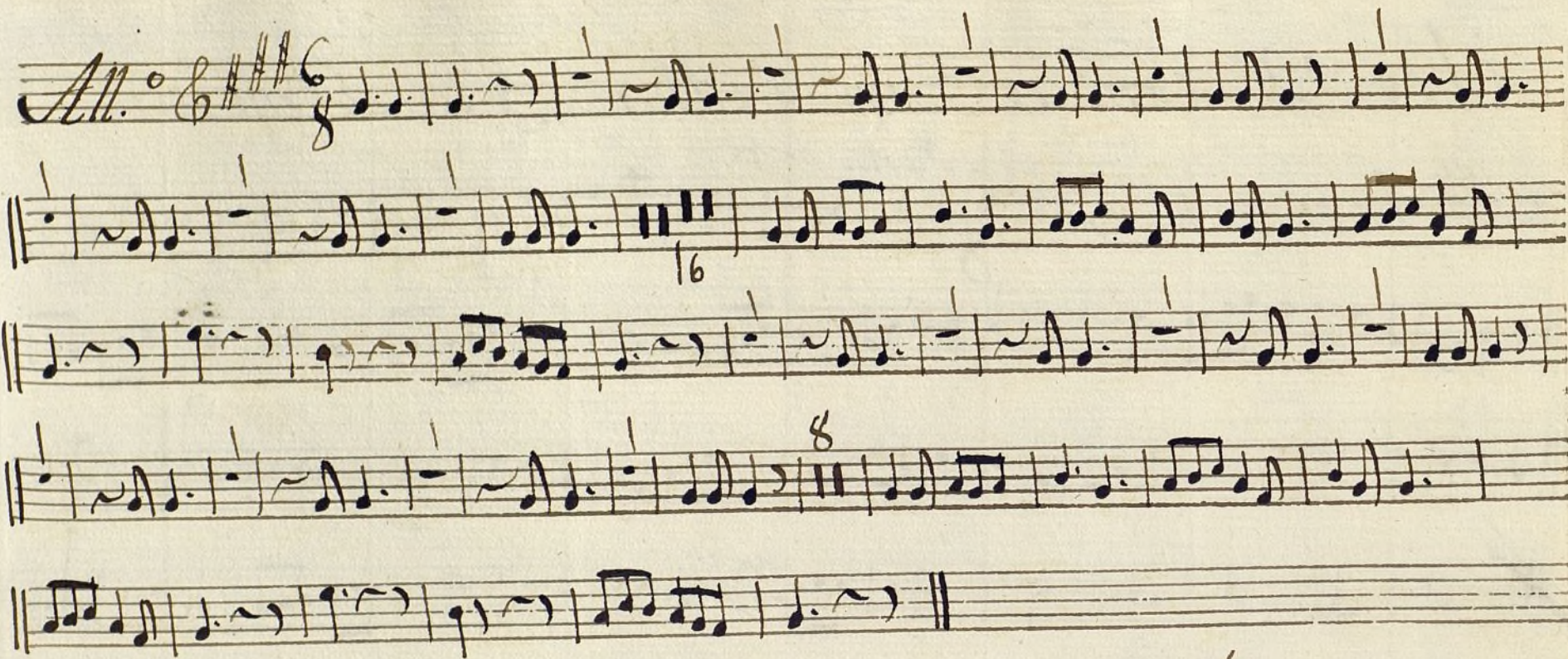
Ayuntamiento de Madrid

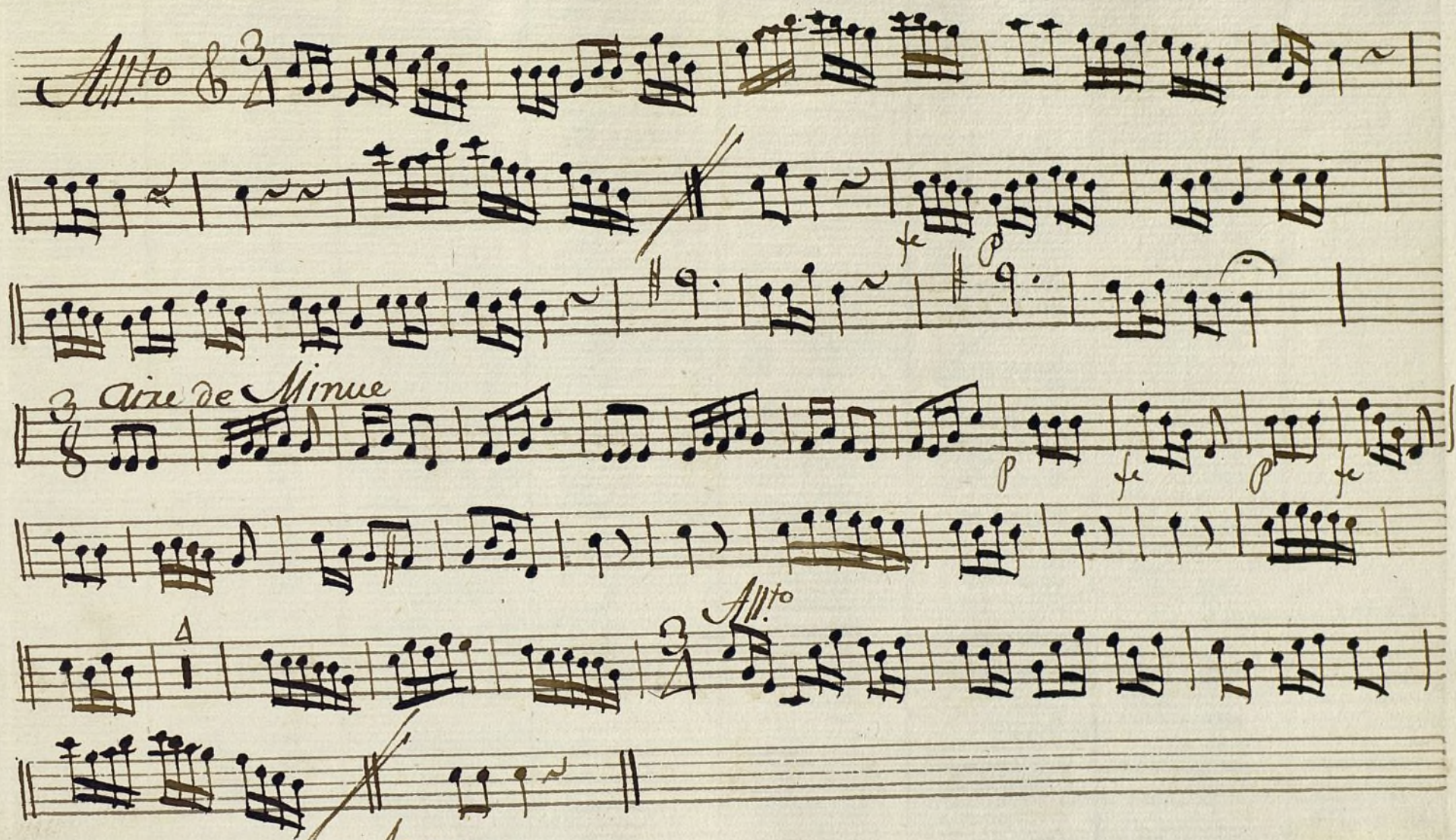
Oboe 2.^o Ton.^a a Dúo el Abate, y la Lamera.

All.^o Brillante. *Punto bajo:*

Al segno

Tacer seq.





Allegro.

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Trompa 1.^a Ton.^a a Duo el Abate y la Lamera.

Nvs 97-23

All.^o Brillante. In F.

The musical score is written on ten staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is in a lively, brilliant style. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'fe'. There are also some handwritten annotations and corrections. The piece ends with a double bar line and the instruction 'Al segno.' followed by two empty staves.

And.^{no} $\text{G} \# \# 3$ *In 5*

[Musical notation]

[Musical notation]

All.^o $\text{D} \# \# \# 6$ *elata* *Allegro dos mas.*

[Musical notation]

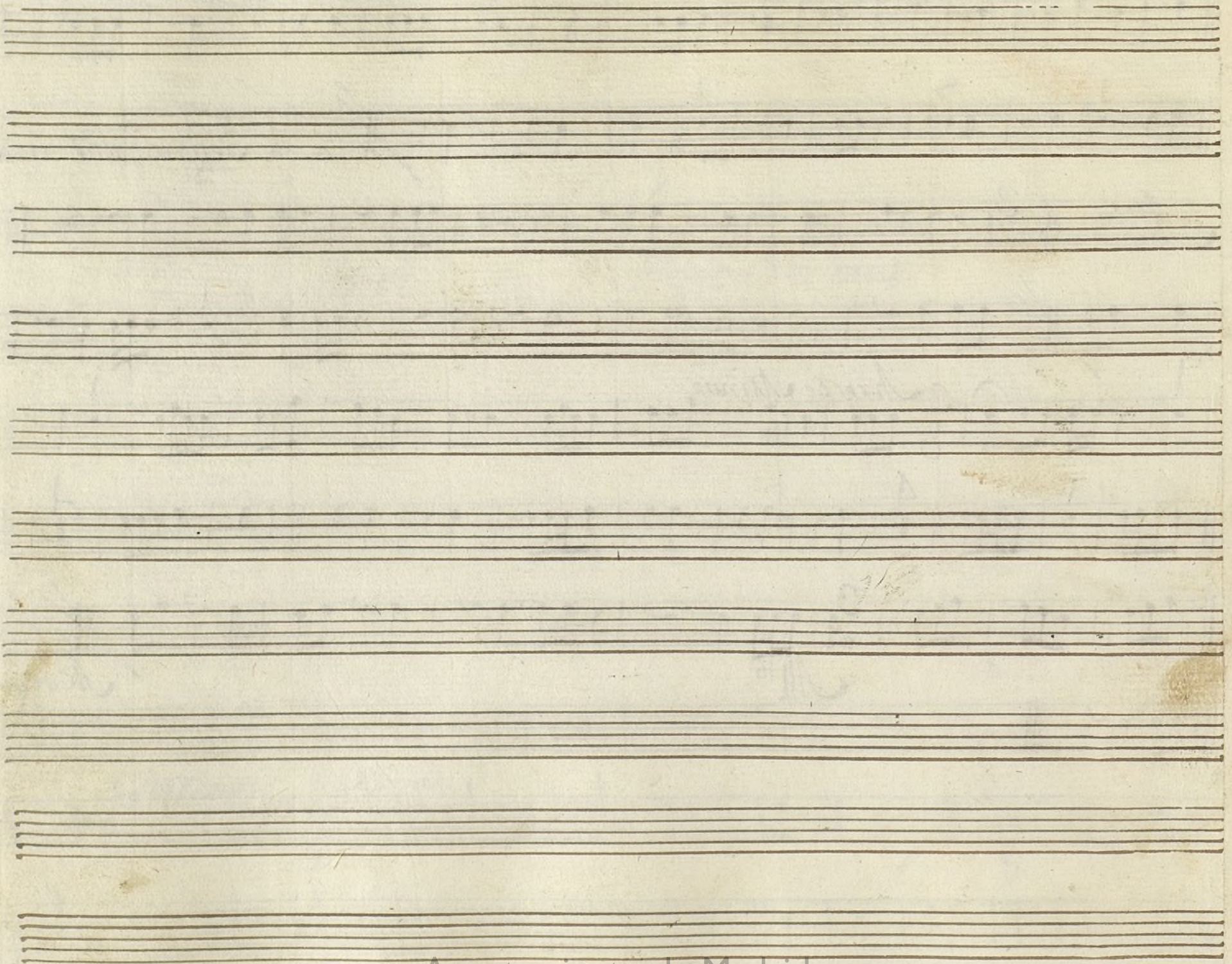
[Musical notation]

[Musical notation]

[Musical notation]

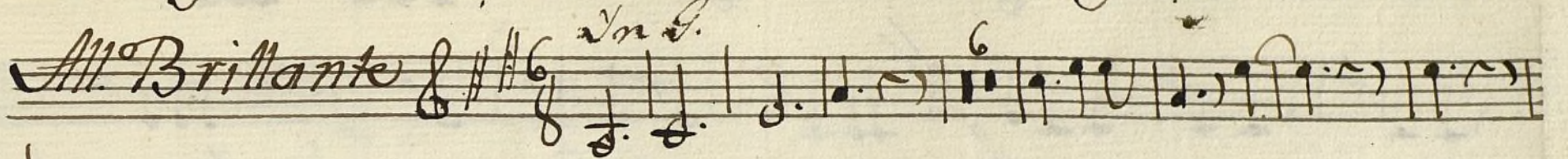
Clarinet *All.^o* $\text{G} 3$ *B. fa.*

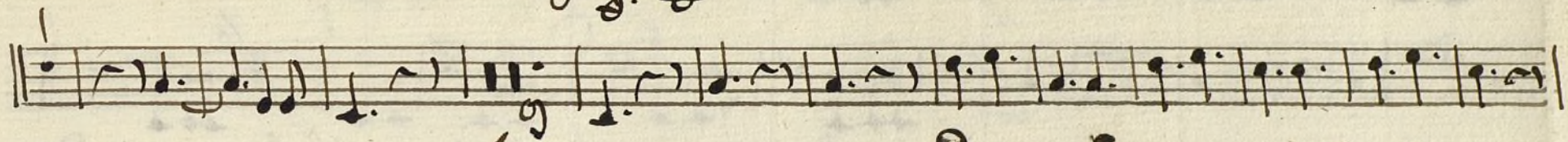
[Musical notation]

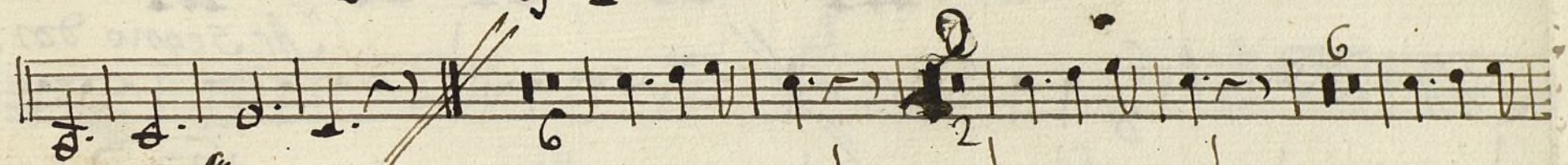


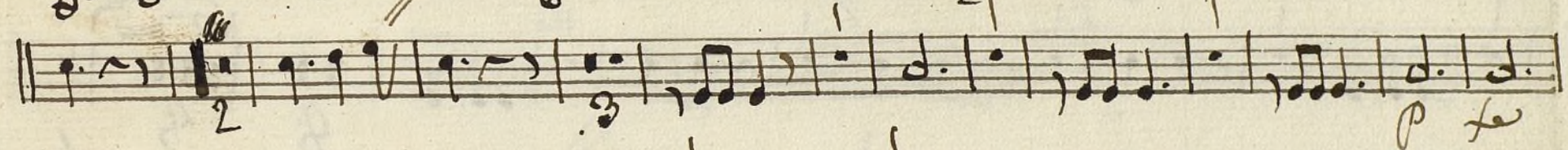
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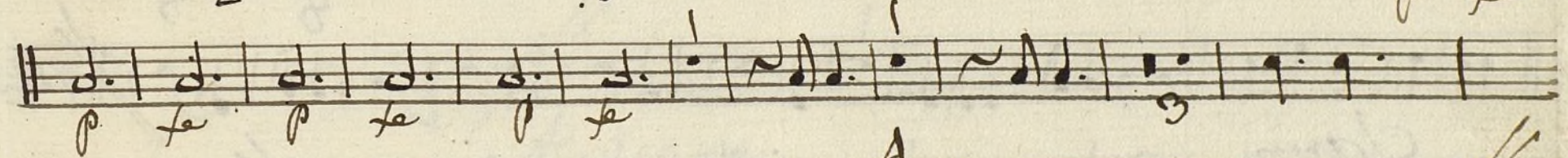
Trompa 2.^a Ton. a 3 el Abate, y la Limera.

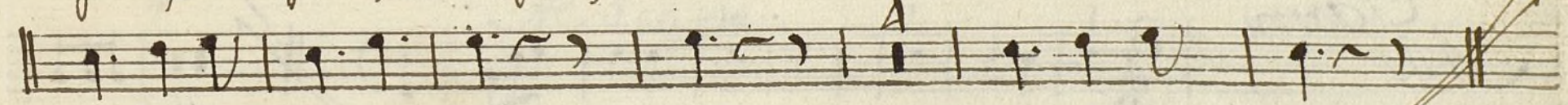
All. Brillante 



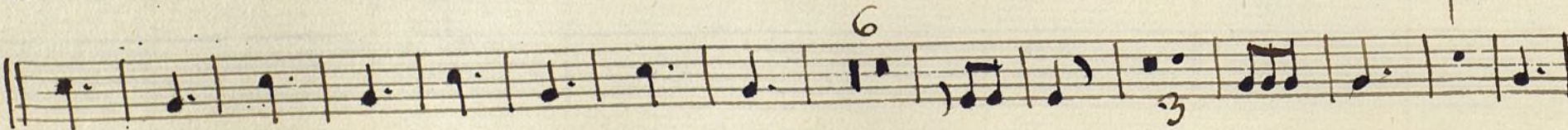
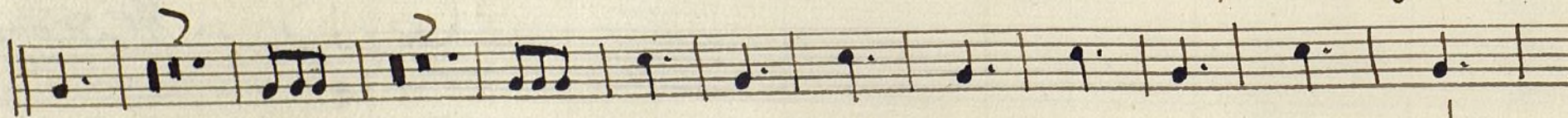
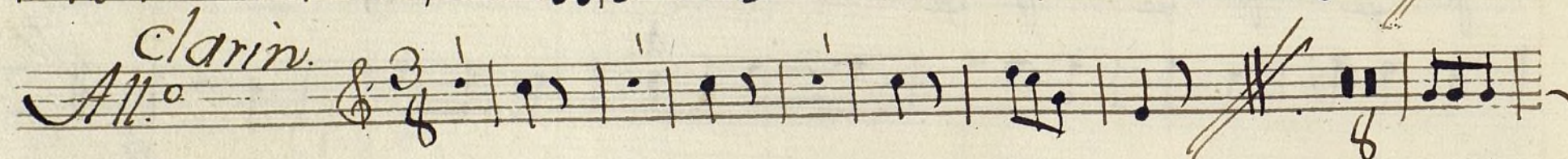
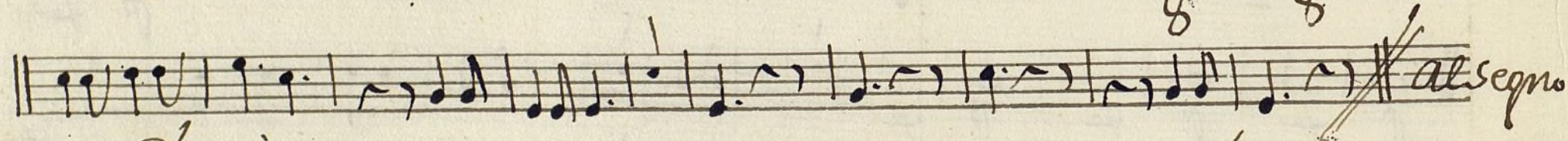
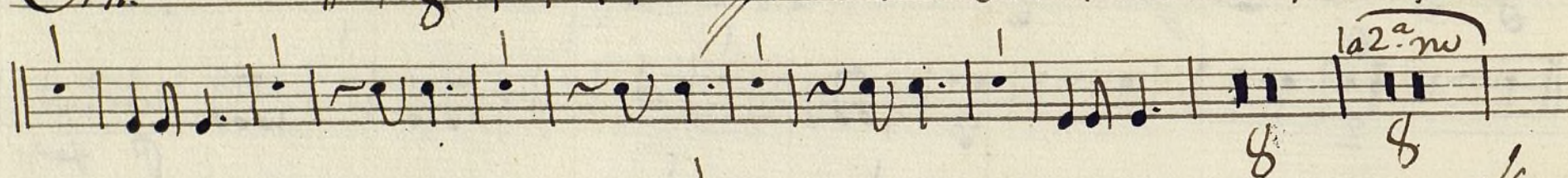
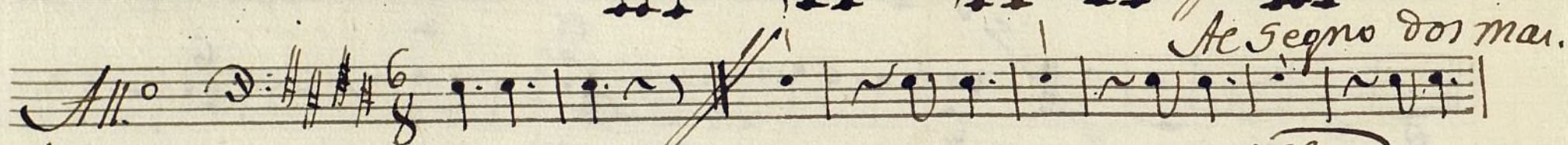
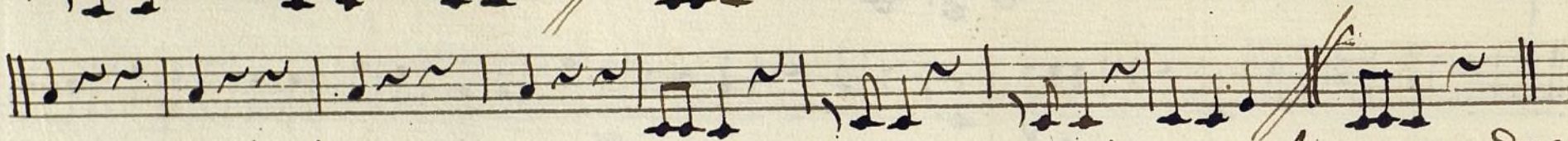
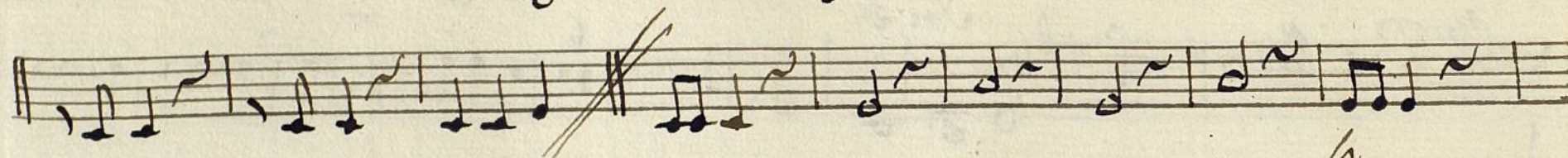
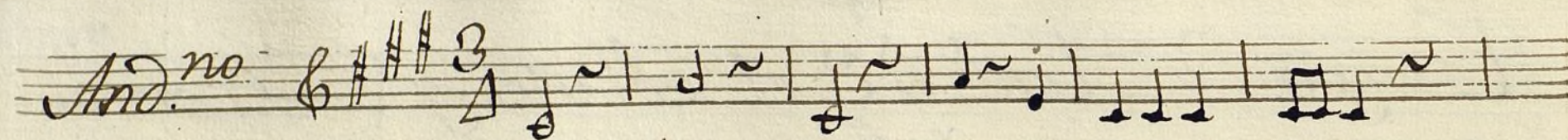


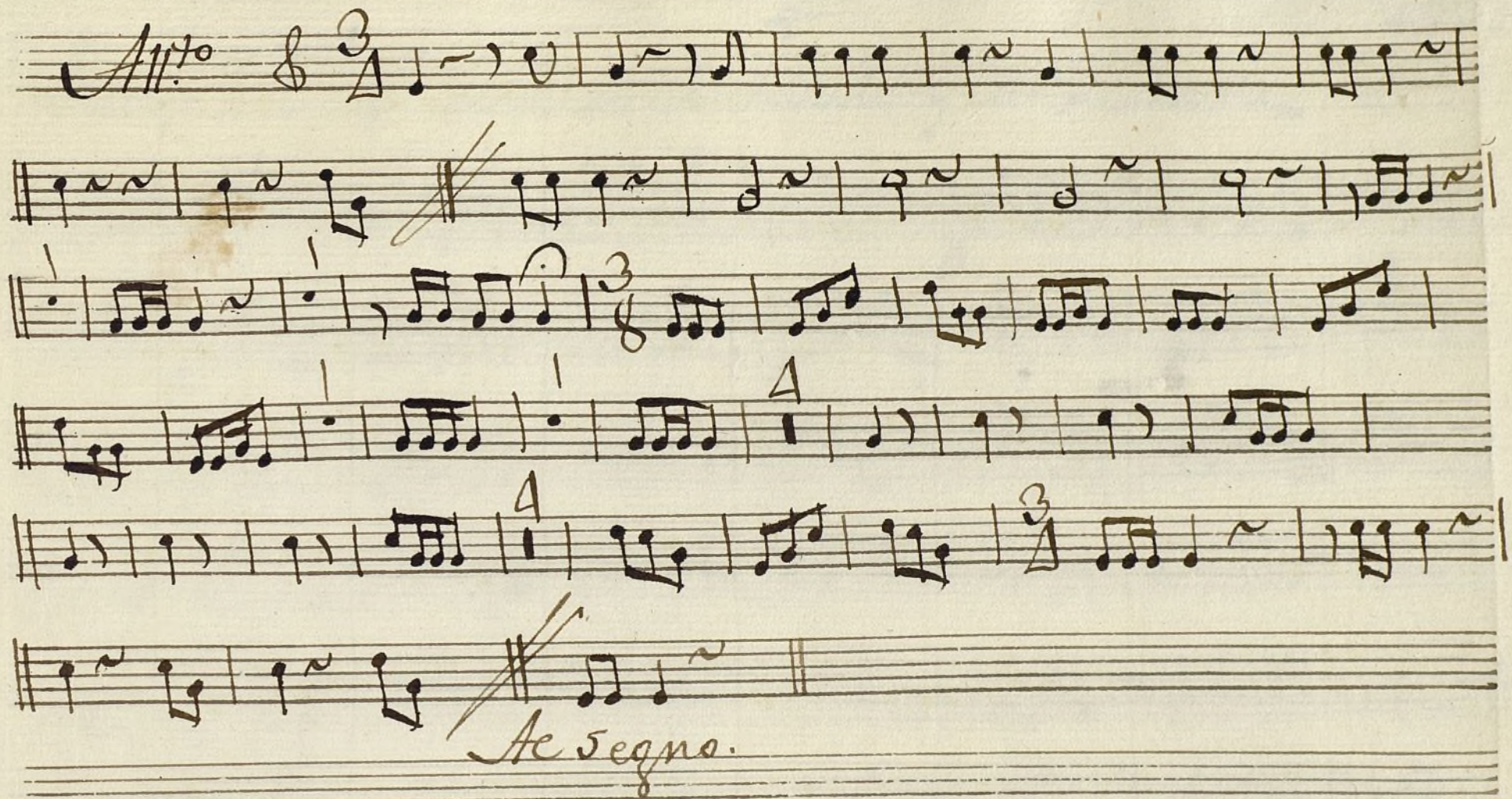






Allegro.







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la
la

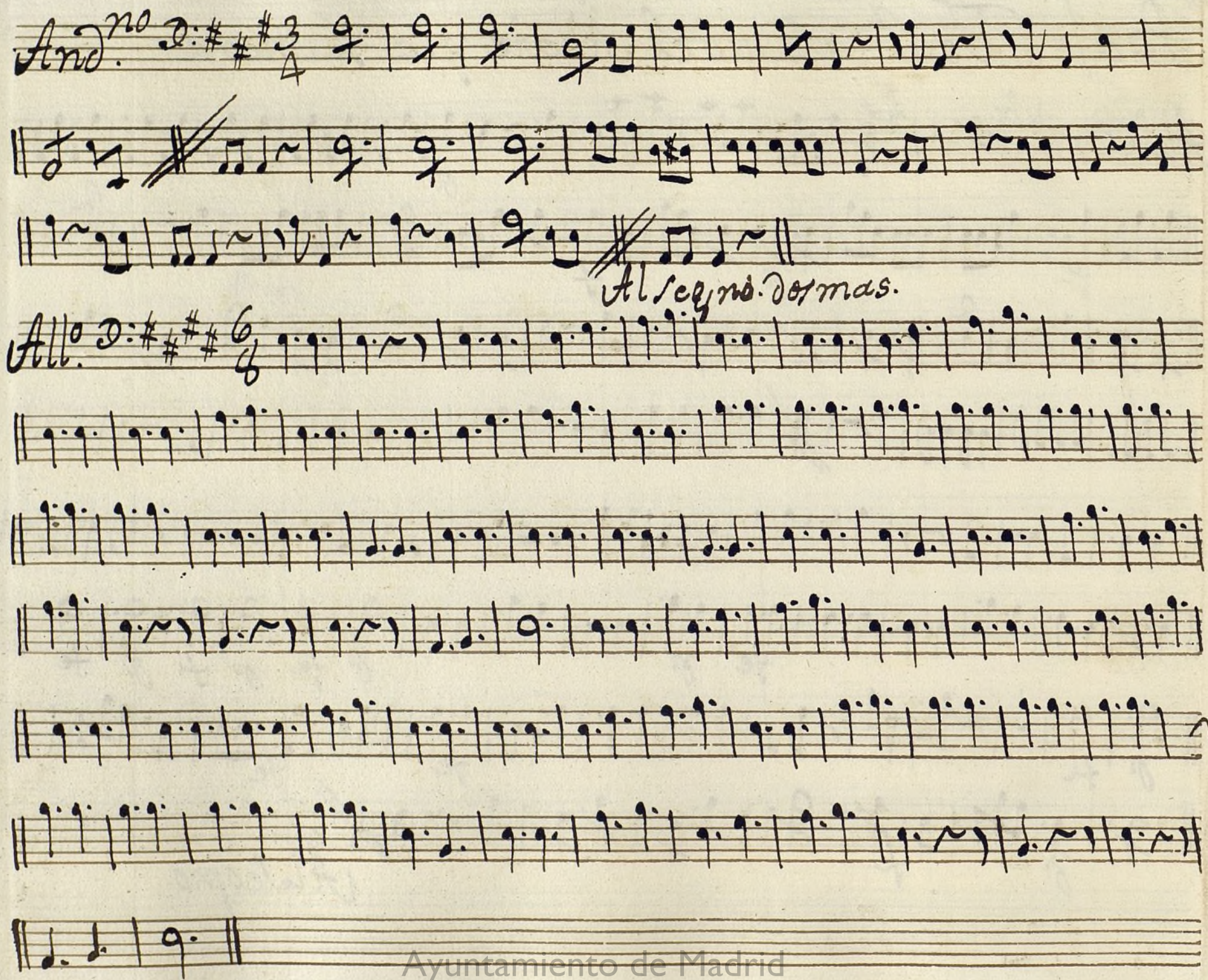
labor y bufo
la Mañana

Nvs 97-23

Bafo Ton.^a a Duo el Abate y la Lincera.

All.^o Brill.^{te}

Allegro.



All.^o 3/4

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff. *al Segno.*
Dormas.

All.^o 3/4

Handwritten musical notation on a five-line staff. *allegretto*
allegretto

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff. *Allegretto*

Handwritten musical notation on a five-line staff. *Allegretto*
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Bajo Ton.^a a Duo el Abate y la Simera:

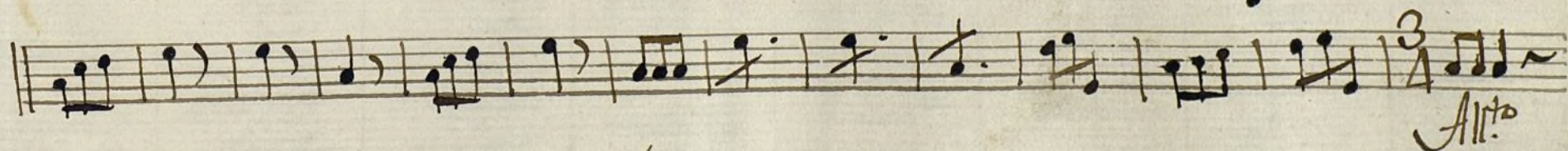
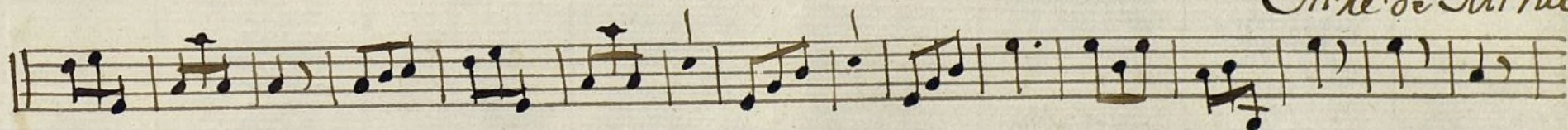
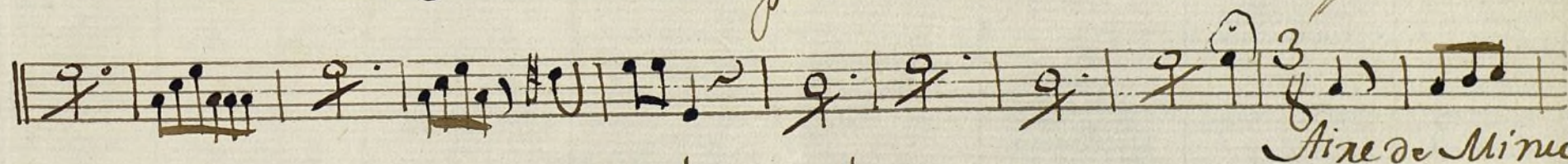
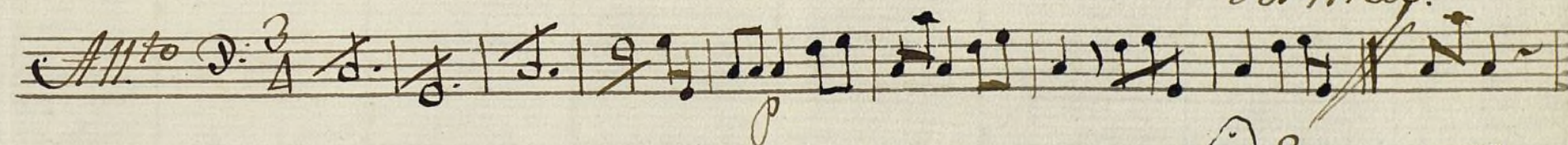
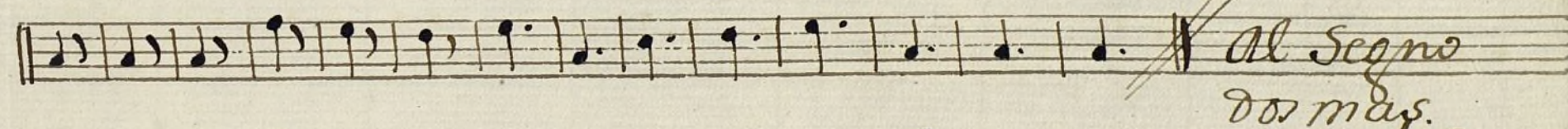
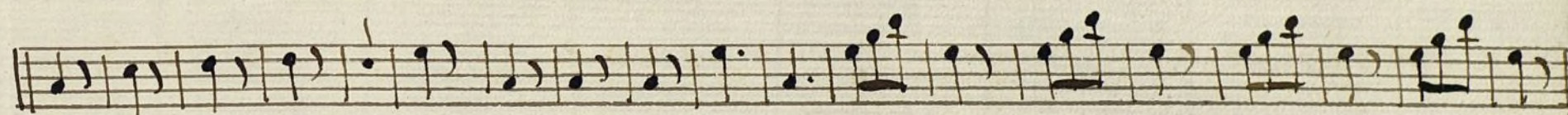
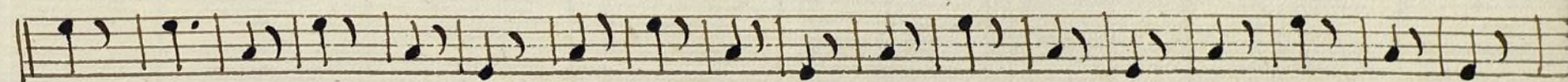
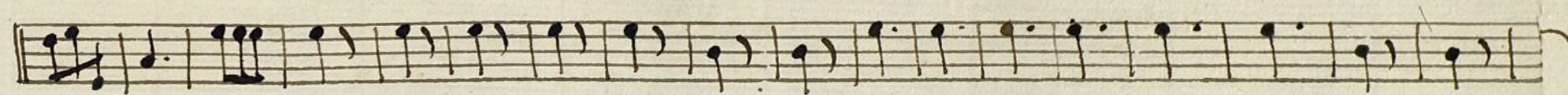
All.^o Brill.^{te}

Al Segno:

And.^{no} $\text{D}:\sharp\sharp\sharp 3/4$

Allegro dos mas.

All.^o $\text{D}:\sharp\sharp\sharp 6/8$



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