

Leg 2º N.º 19

MUS 97-22

Leg 1º N.º 23

Jona dilla à Duo

de una

Prexina yon Paragero:

Con Violines, flautas, Oboes,

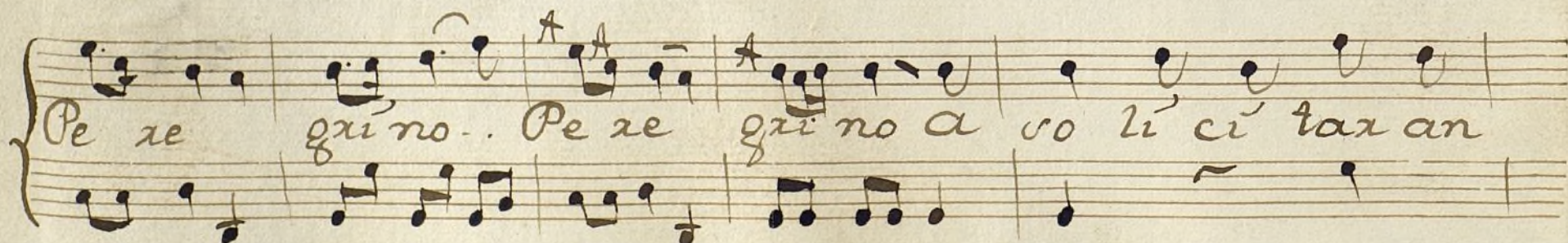
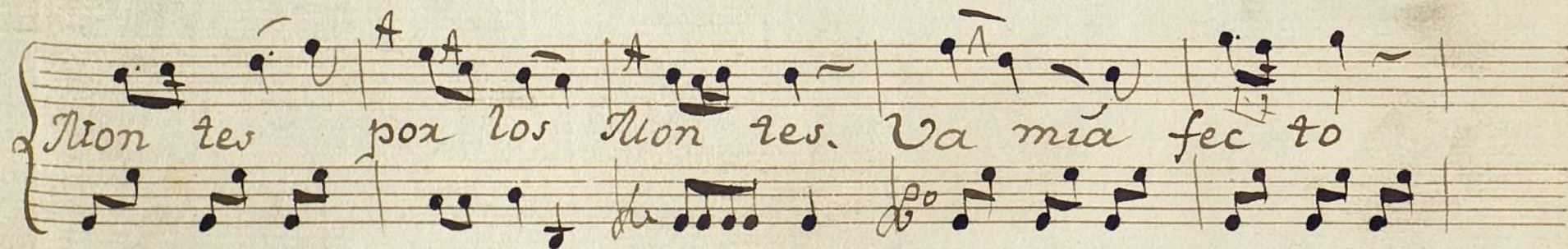
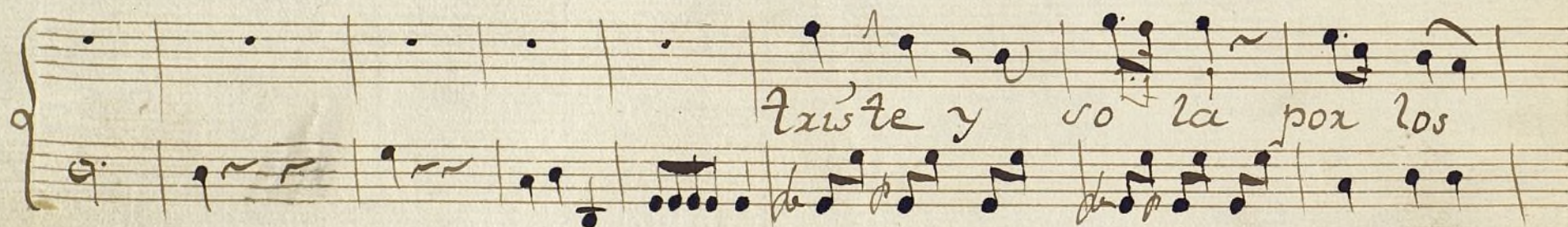
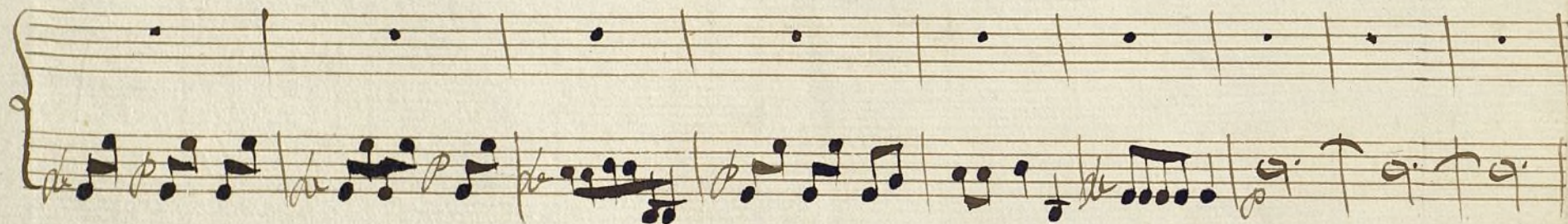
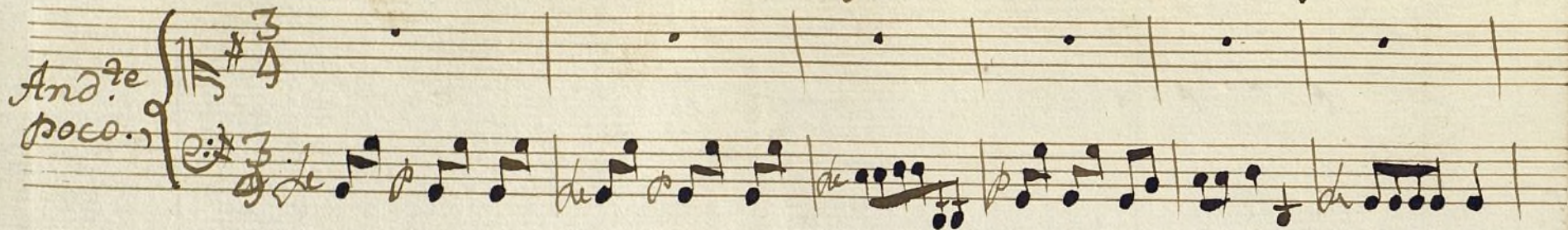
y  
trompas

año. de 1762:

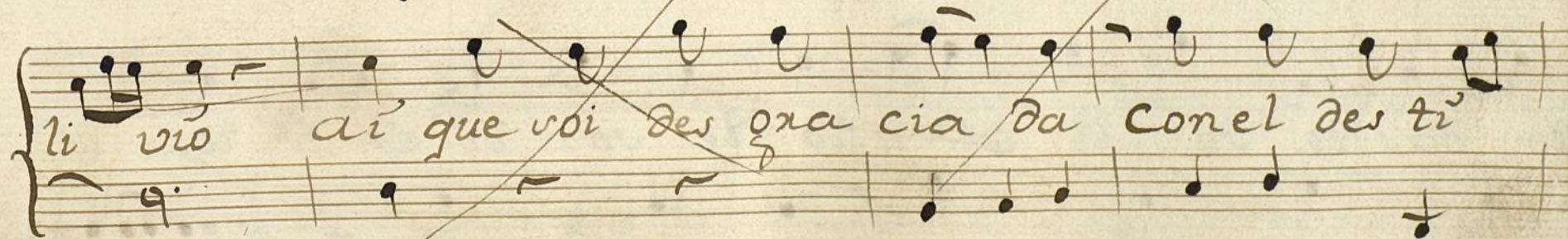
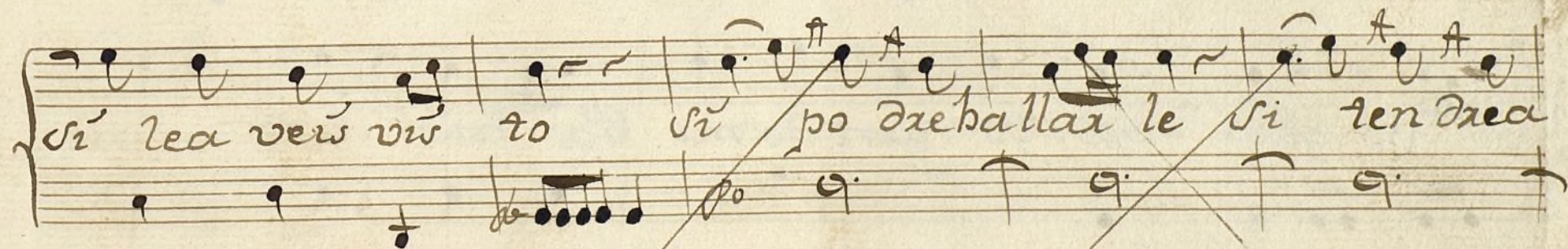
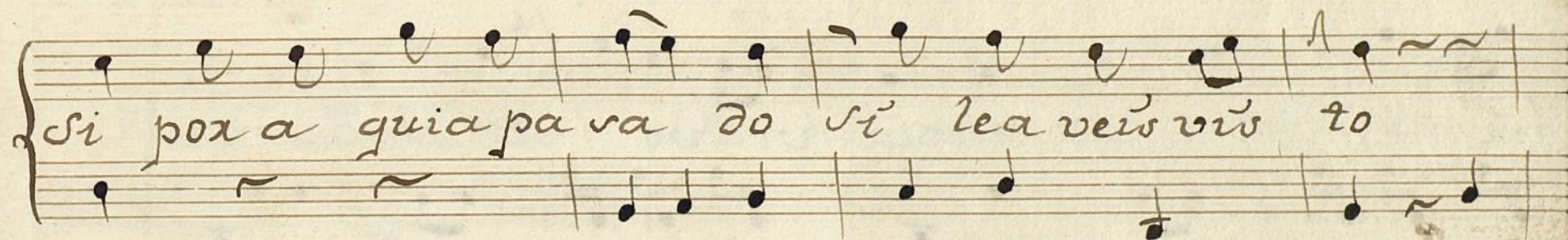
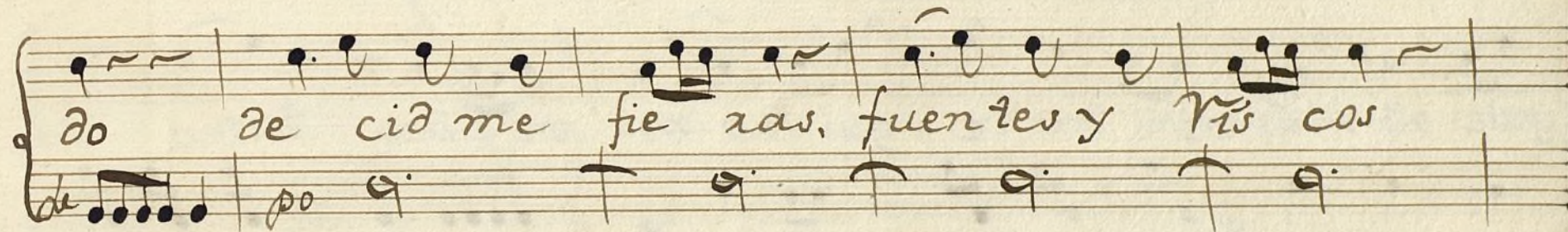
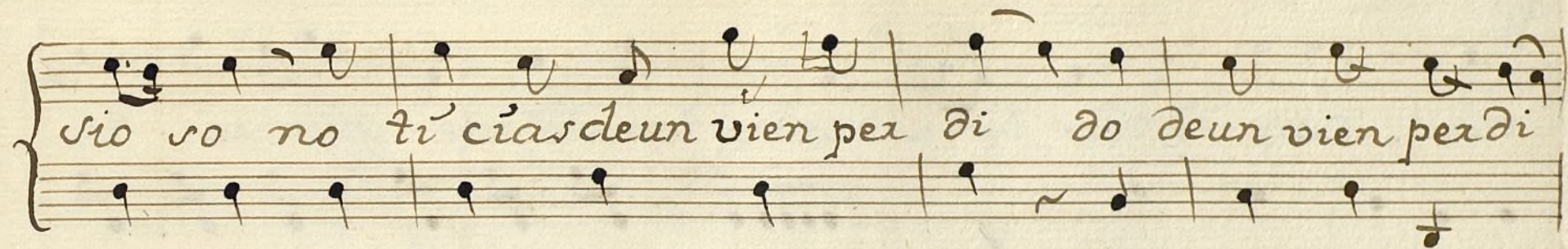
23



Tonadilla a Duo. de la Perezgrina y un pasagero.



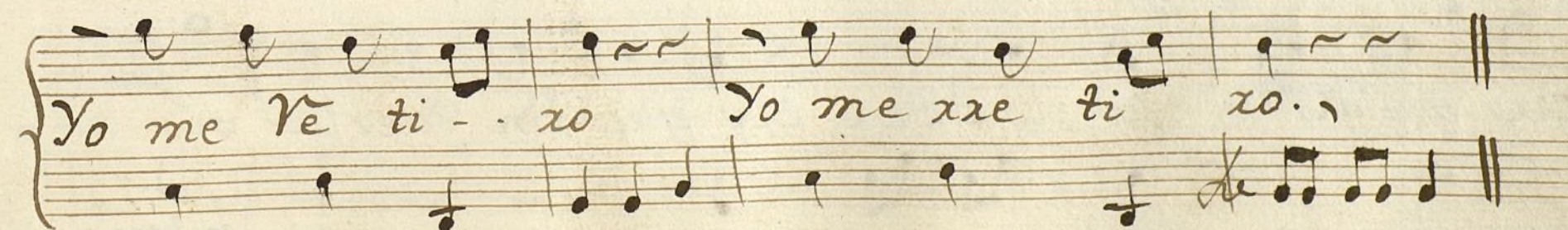
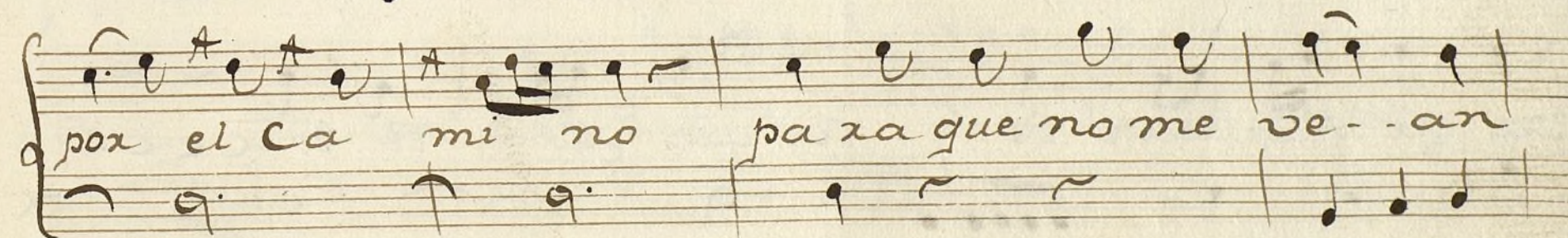
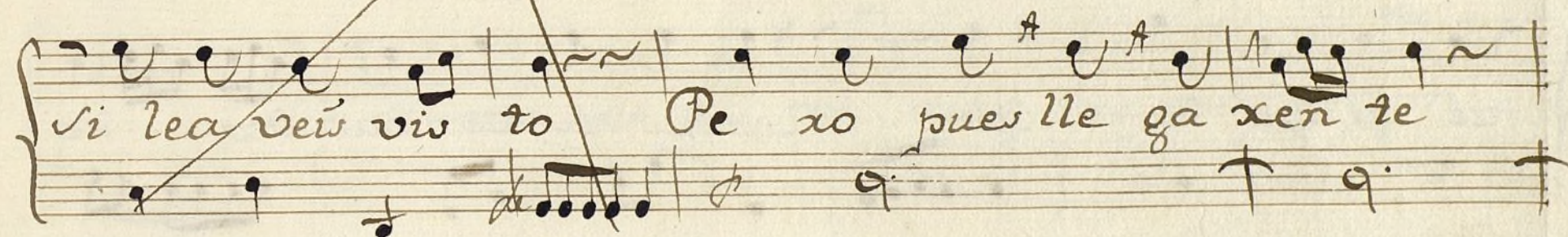
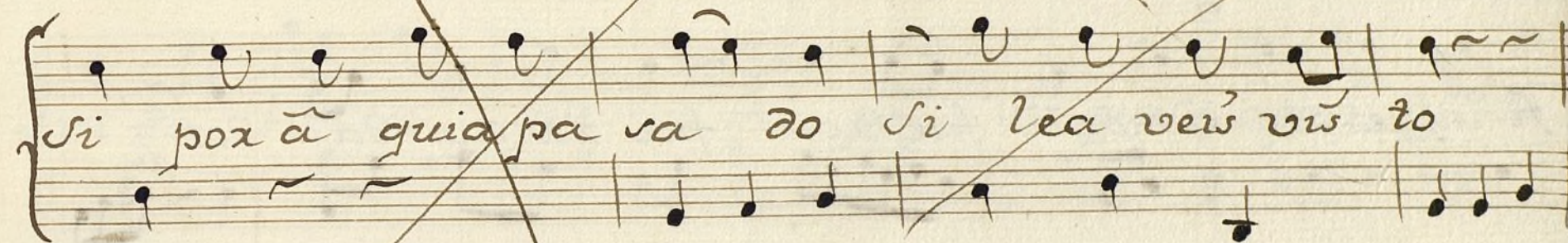
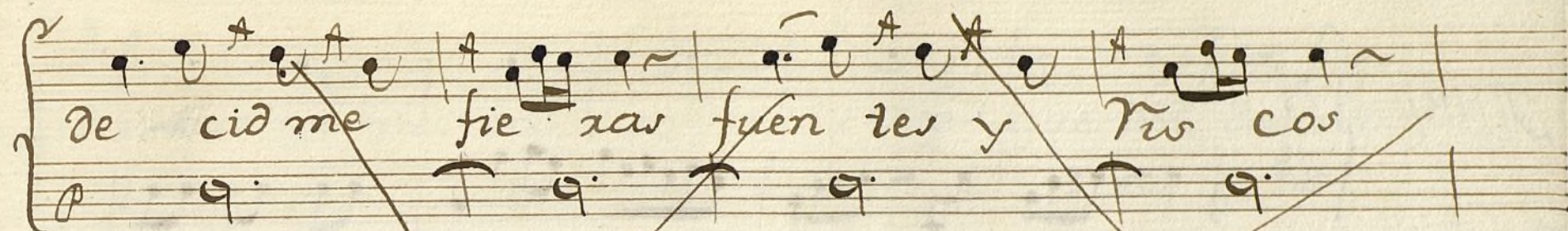






no . con el des ti . no . tan to te quie ro te  
quie ro mi vi da te qui ro mi vi da tan  
fíx me en la u ren cia vi vo en la u ren cia  
vi vo quea van do nan do mi Pa nia en  
to das te so li ci - to te so li ci - to .







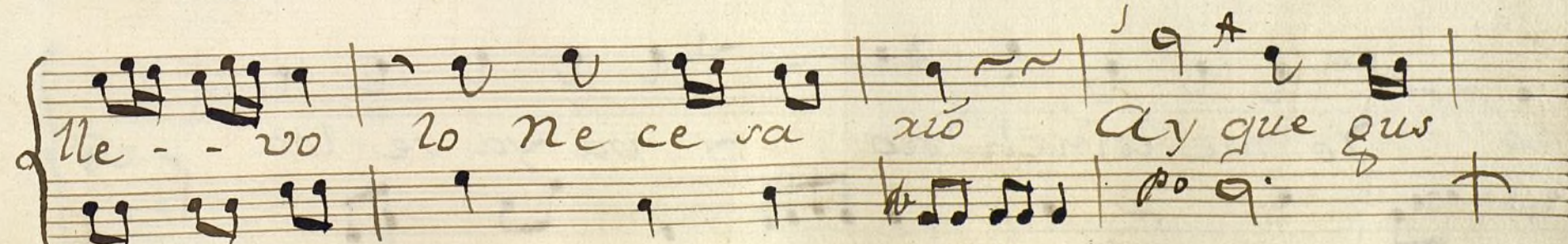
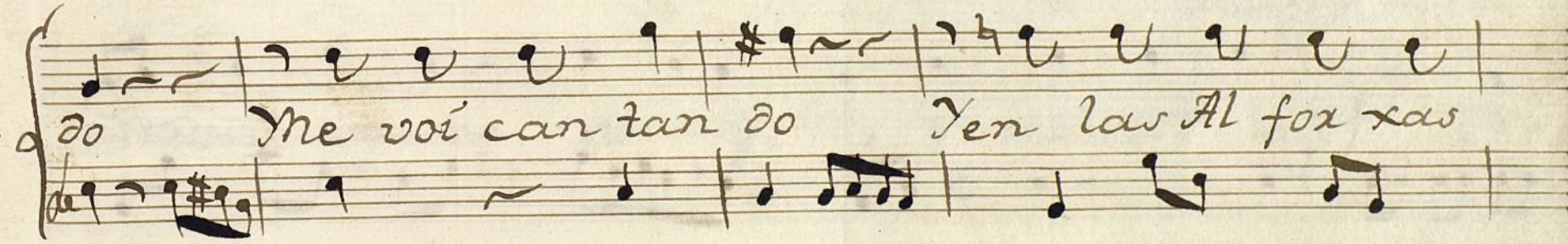
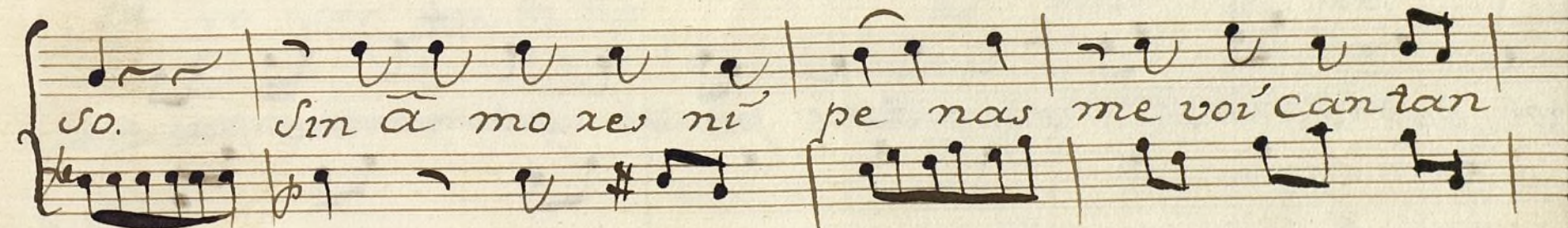
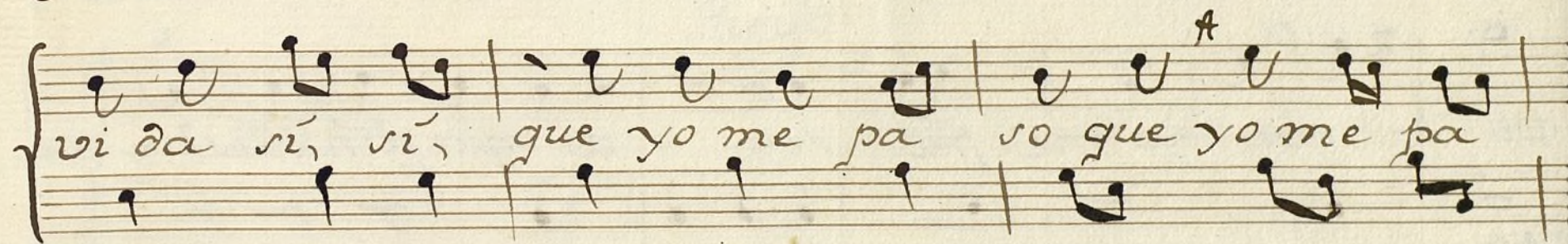
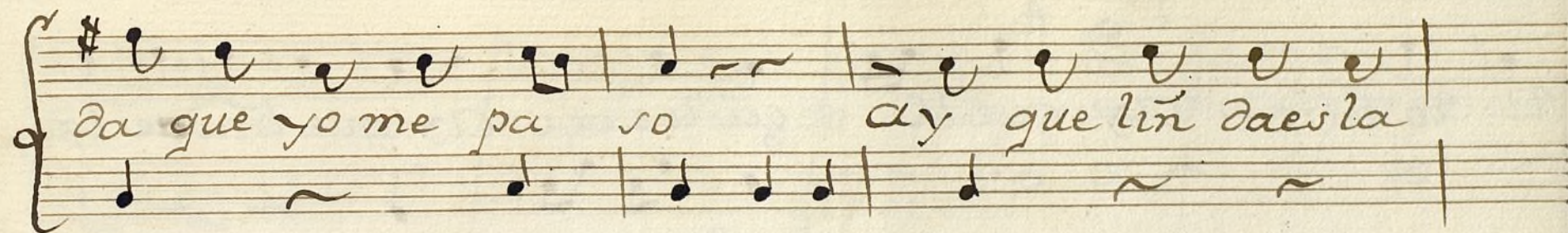
All<sup>o</sup>.

Para Teno. 1.

A handwritten musical score on aged paper, featuring a voice part and a piano accompaniment. The score is written in a 3/4 time signature with a key signature of one sharp (F#). The lyrics are in Spanish and are written in a cursive hand. The piano part uses a grand staff with treble and bass clefs. The voice part is written on a single staff. The lyrics are: "A fue ra a mo ra fue ra fue ra cui da dos de fue ra cui da dos No a co ra co mo an da x... re va ga mur de an do ay que gu s ti to c.c.c.c. ay que re ga lo. c.c.c.c. ay que lin da es la vi de teni."

A fue ra a mo ra fue ra fue ra cui da dos de  
fue ra cui da dos No a co ra co mo an da x... re  
va ga mur de an do ay que gu s ti to c.c.c.c.  
ay que re ga lo. c.c.c.c. ay que lin da es la vi de teni.







ti to c.c.c.c. ay que re ga lo c.c.c.c. ay que linda es la

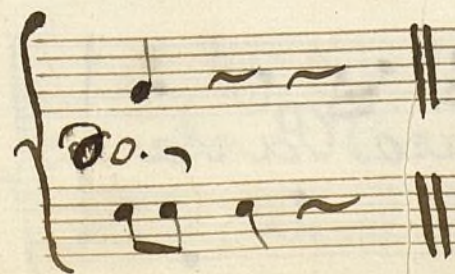
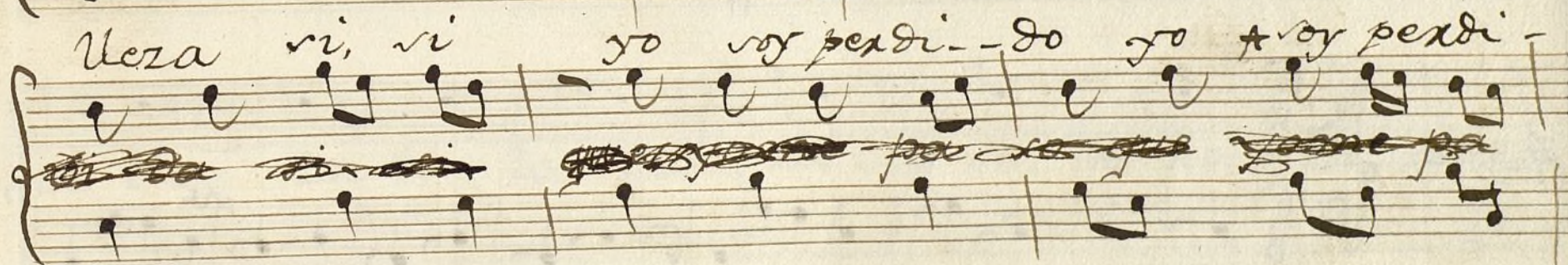
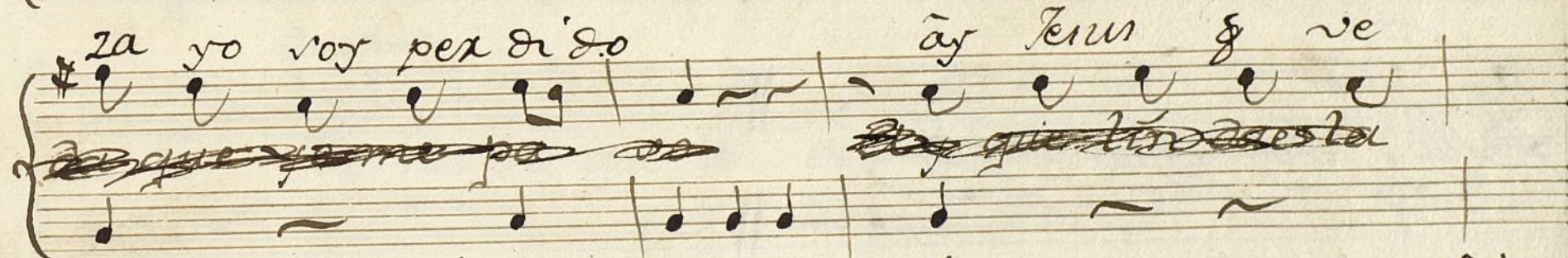
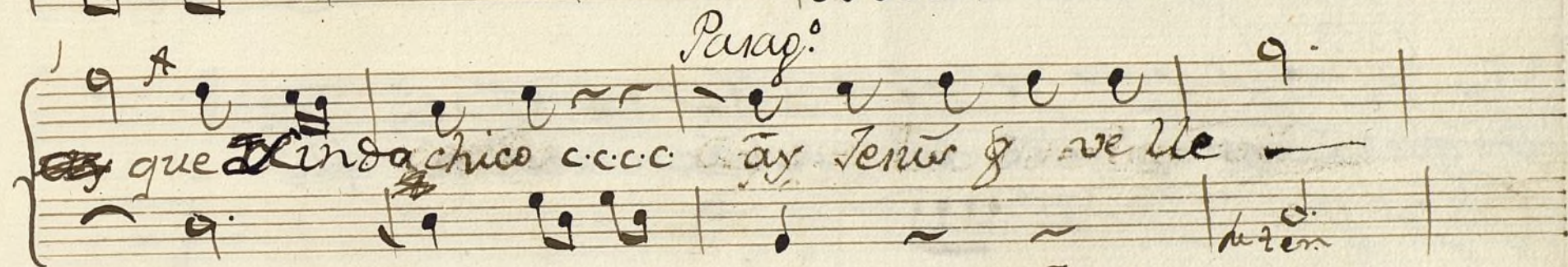
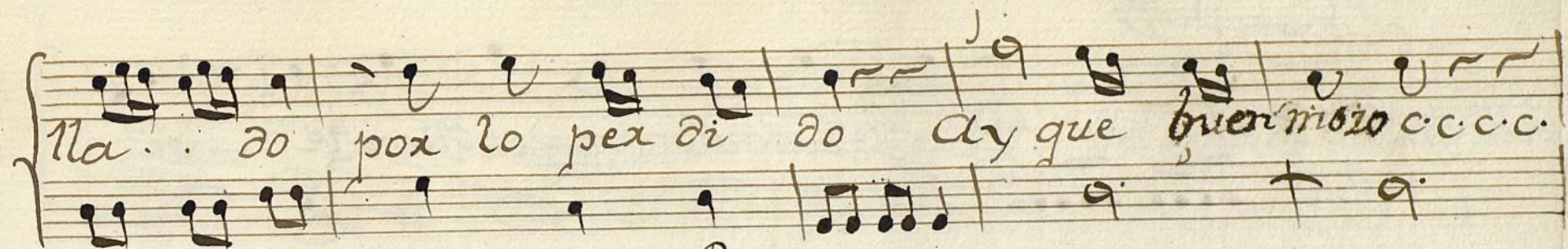
vi da que yo me pa so aí que linda es la

vi da ri ri que yo me pa so que yo me pa

*Peregrina.*  
so Que Ga lan es el so - ven, yo me leincli

no so me leincli no y va ya se loa







*Recitado*

*And.<sup>te</sup>* *Pe* *roa* *quien* *en* *el* *sign* *te* *ve*

*que* *xa* *pe* *re* *los* *usa* *rea* *a* *fi*

*All.<sup>ro</sup>*

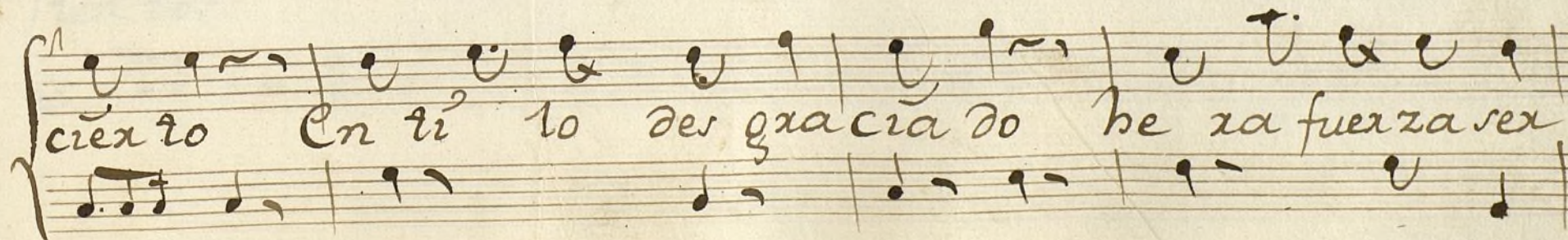
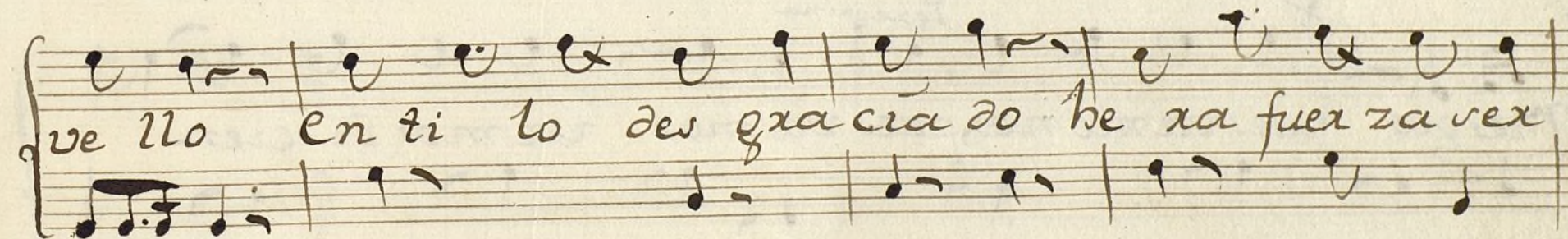
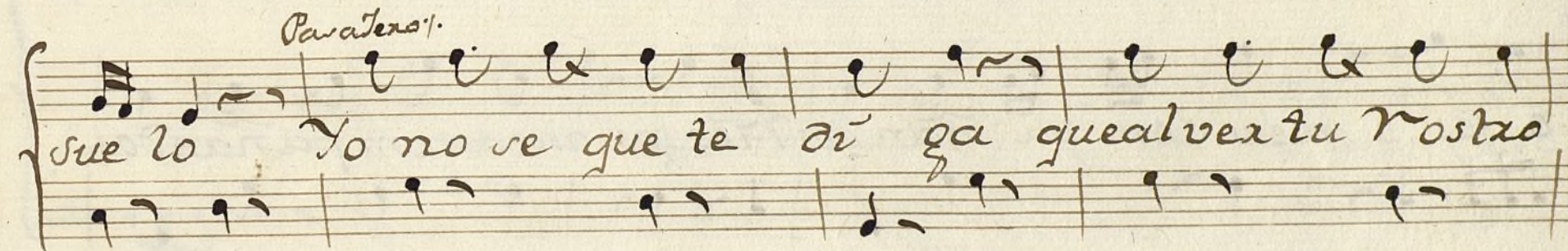
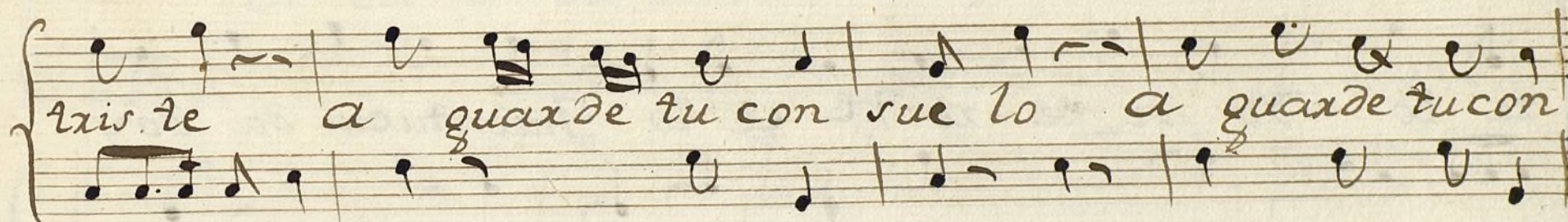
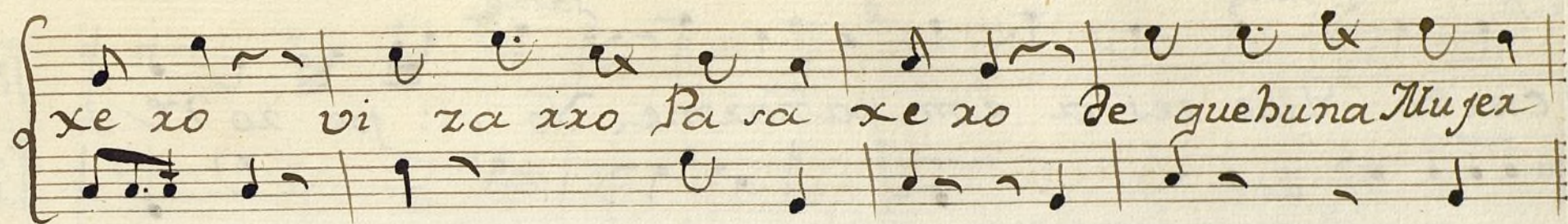
*lo* *ma* *que* *veo*

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

*de*

*No* *te* *ad* *mi* *res* *con* *fu* *so* *vi* *za* *no* *Pa* *sa*







*Peregrina.* *Parag.*

cierto Quieres a compañarme. Yo si: pe ro re

ze lo Yo si pe ro re ce lo Quientucui da doy

o jos mea com pa ñan dos riesgos mea com pa ñan dos

*Peregrina*

riesgos pues vamos nos, pues vamos vamos di cien



*Parasol* *no* *Parasol* *no*

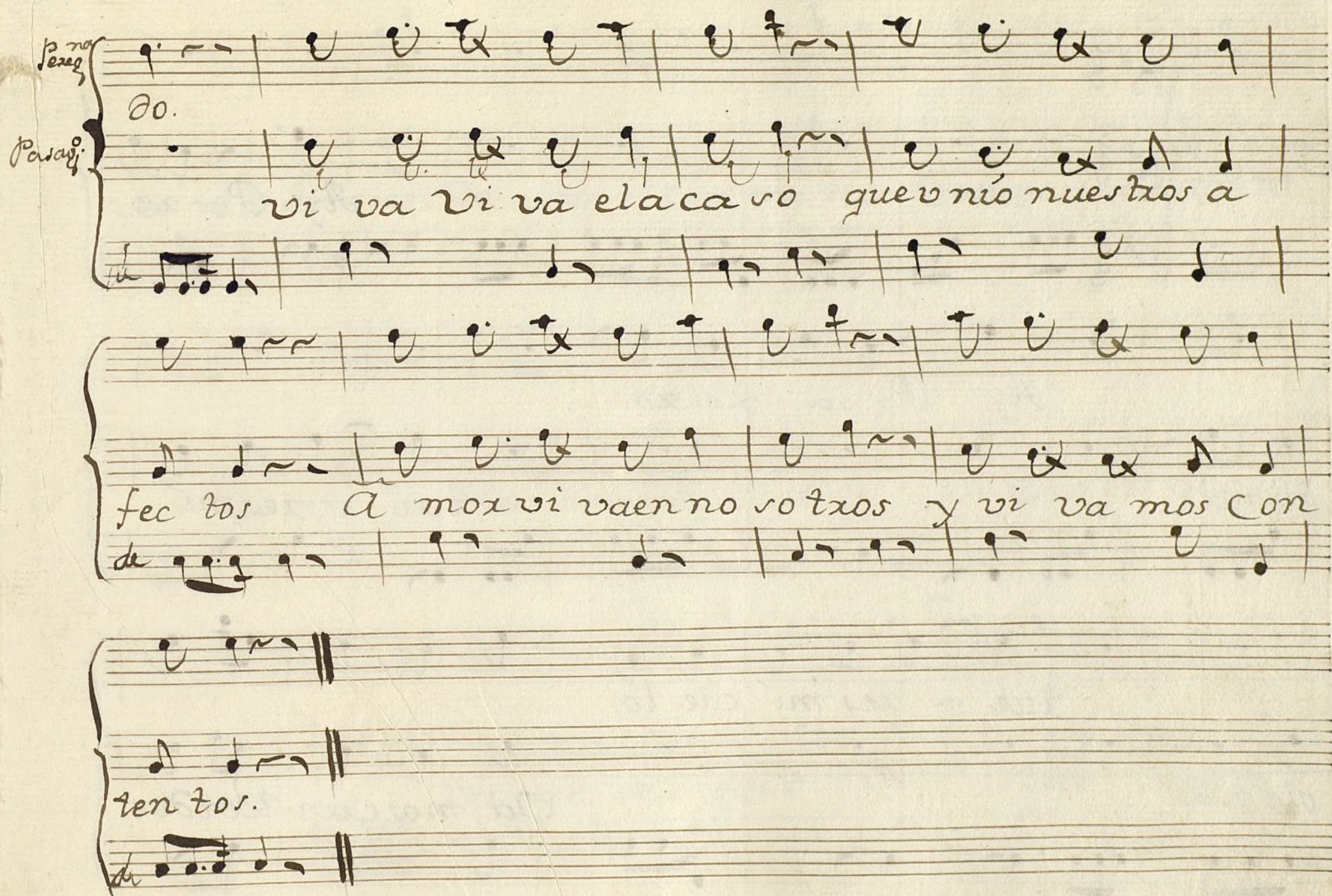
Do.

vi va vi va el a ca so que v nio n u e s t r o s a

fec tos A mox vi va en no so t r o s y vi va mos Con

de

ten tos.





Handwritten musical score on aged paper, featuring a vocal line and a piano accompaniment. The music is in 3/8 time, with a key signature of one sharp (F#).

The vocal line includes the following lyrics:

Ay Pe re  
Ay Pa sa xe ro  
que res mi  
que res mi cie lo.  
Va mos can tan do

The piano accompaniment includes the following lyrics:

xi na  
glo ria

The score is written on five systems, each with a vocal staff and a piano staff. The piano part features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.



Va mos di cien do por el ca mi no Con gran contento

vi va la zo na di lla Vi van los que lao

ye ron Va yan se qui di lli - - tas de es ti



lo Hue vo. Va yan se qui di lli - tar de es ti lo Hue

vo.

Seguidillas

de po de



Pe re gxi nando va mos y ze le

Pe re gxi nando

vxe mos y ze le vxe mos y ze le

va mos y ze le vxe mos y ze le

vxe mos la di cha Pe re gxi na de nue tros

vxe mos la di cha pe re gxi na de nue tros



*A*

pe chos la di' cha pe xe gxi' na de nuestros pe

*Andte.*

Aes ta Pe xe gxi' na li morna por

*Andte.*

*A* *Allo*

dios li mor na por *Allo* Dios

*Allo.* Que di' ces mi' vi da. Que



pi des miã mox No pi dar a na die por que a quie tor

yo ã qui va Co mi da ya qui va el vol son ya

ai que si (si)  
qui va Co mi da ya qui va el vol son ai que no (no)



Dep<sup>o</sup>

ai que no (no) ai que si (si) ai que no

ay que si (si) ay que no (no) ay que no

Dep<sup>o</sup>

la di cha pe xe gxi na de nues tros

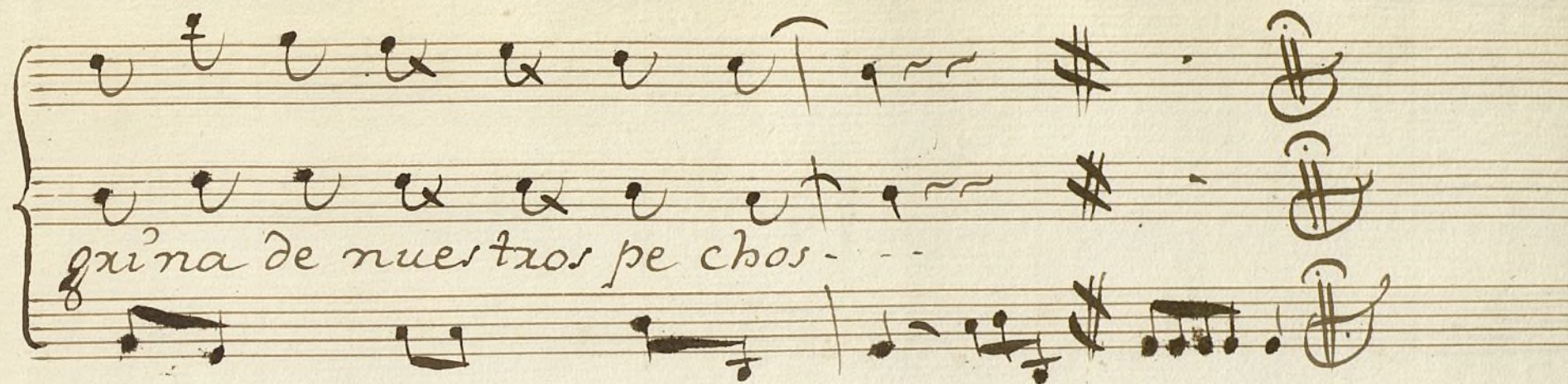
la di cha pe xe

pe chor de nues tros pe chor so.

gxi na de nues tros pe chor la di cha pe xe

Come prima segue





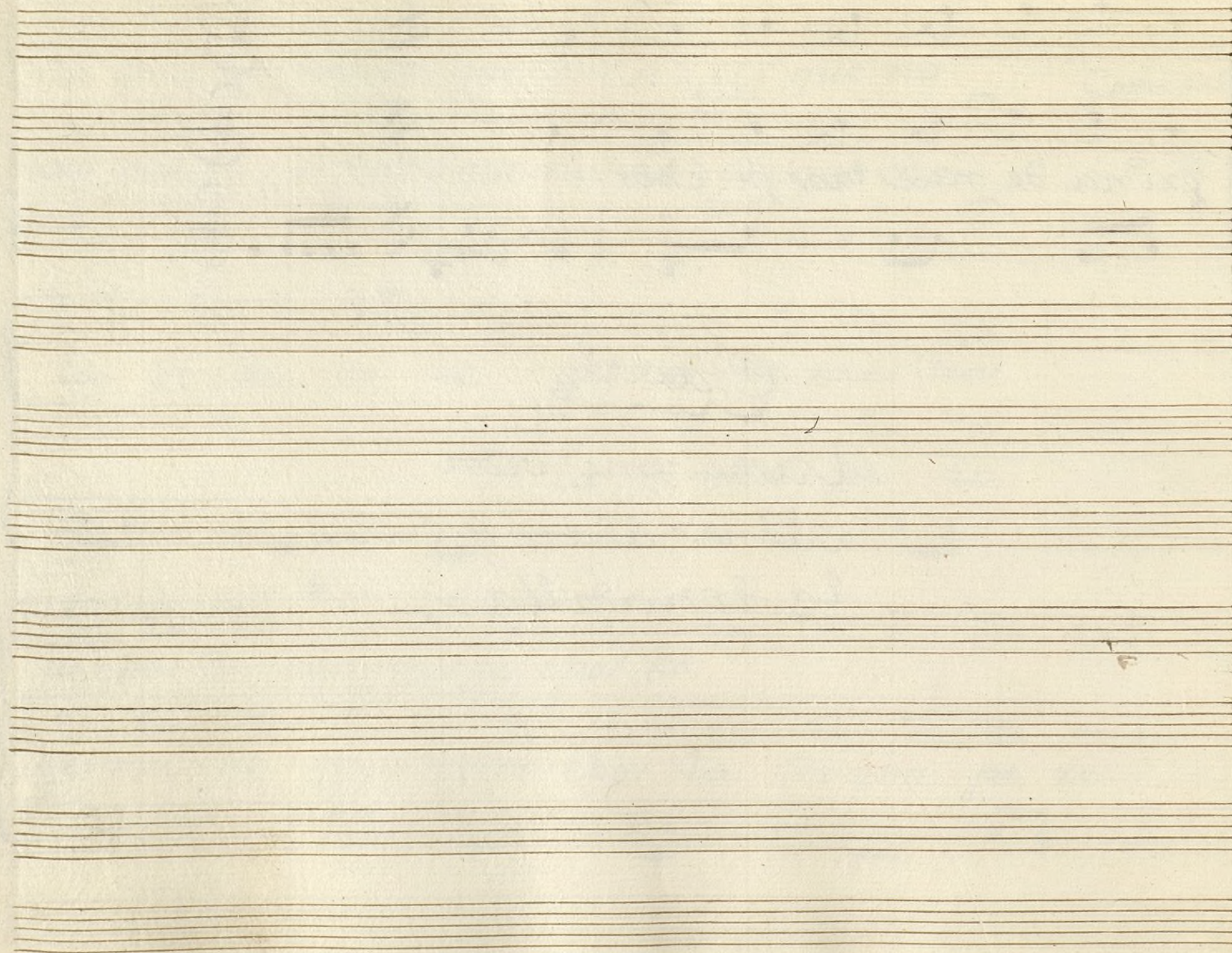
Quié.

Vamos mi vida

vamos ante y cance

la tonadilla.





Ayuntamiento de Madrid



Ayuntamiento de Madrid



Ayuntamiento de Madrid



—+—  
 Para el entremés  
 Violín 1.<sup>o</sup>  
 en la tonadilla

á Duo  
 El  
 Pasapero y la Pezquina



Violin P.<sup>o</sup>

Andte.

Handwritten musical score for Violin P.<sup>o</sup>, 10 staves, 3/4 time, key of D major. The score includes various musical notations such as notes, rests, and dynamic markings like *p*, *f*, and *cresc.*. The piece concludes with a double bar line and the instruction "Al Segno".



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is written in G major (one sharp) and 3/4 time.

The first system includes the tempo marking *All.<sup>o</sup>* and dynamic markings *p.o.*, *f*, and *pno*. The lyrics "de" and "je" are written above the notes.

The second system includes the lyrics "de", "p.o.", "je", "p.o.", "de", and "p.o.". The lyrics "à la señal" and "una vez / mal" are written below the notes.

The third system includes the tempo marking *Recit.<sup>do</sup>* and the lyrics "pero". The notation is heavily scribbled over with ink.

The fourth system is also heavily scribbled over with ink.



Handwritten musical score on ten staves. The first staff is marked *And<sup>te</sup>* and the eighth staff is marked *vivo*. The music is written in treble clef with a key signature of one sharp (F#) and a time signature of 3/8. The notation includes various musical symbols such as notes, rests, and dynamic markings like *de*, *Pno*, and *A*. A section of the score is crossed out with a large 'X' and labeled *da variata*. The manuscript is written in ink on aged paper.

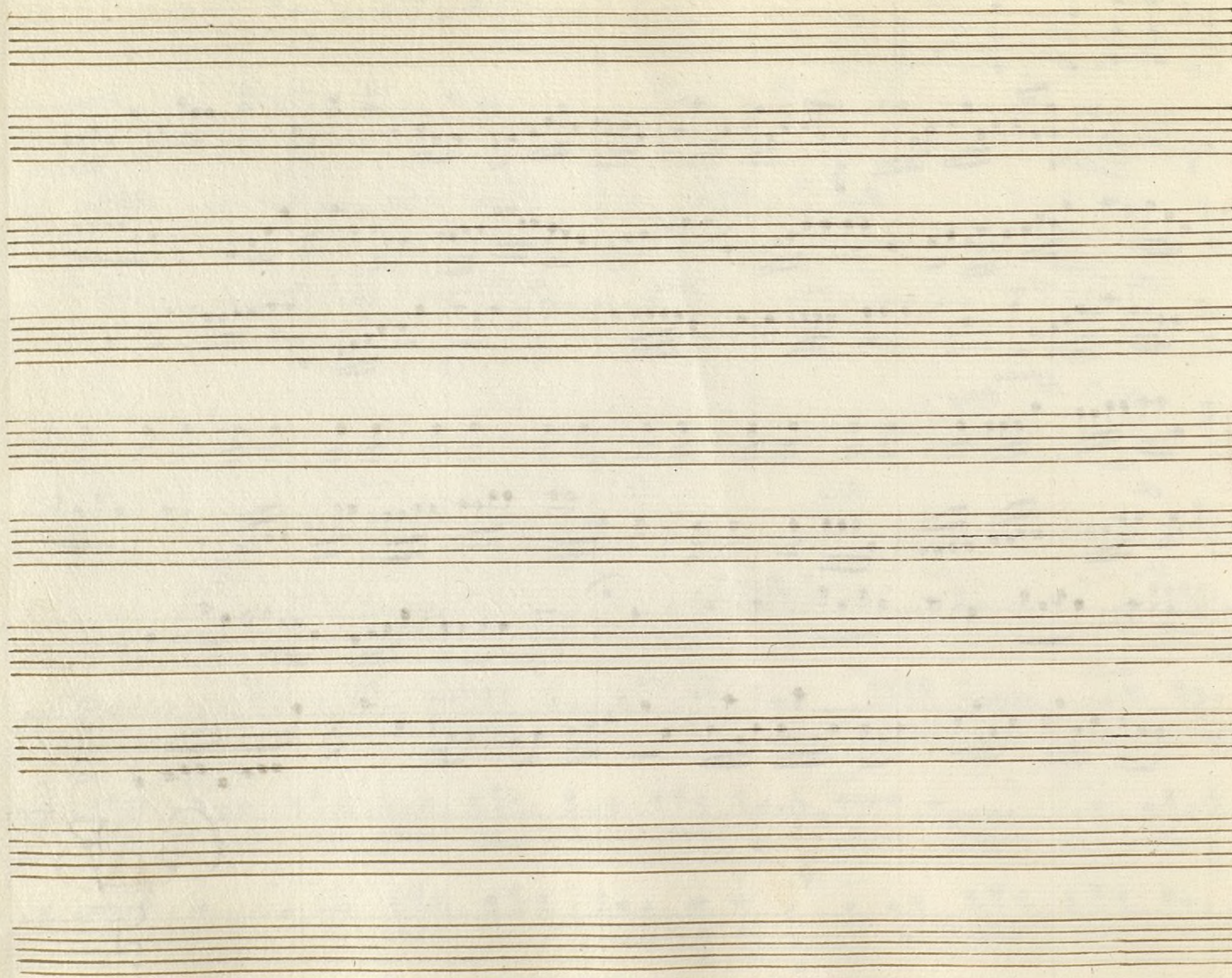


Handwritten musical score on ten staves. The notation is in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The word "Segue" is written at the beginning of the second staff. The score concludes with the word "fine!" at the end of the ninth staff.

Dynamic markings and other annotations include:

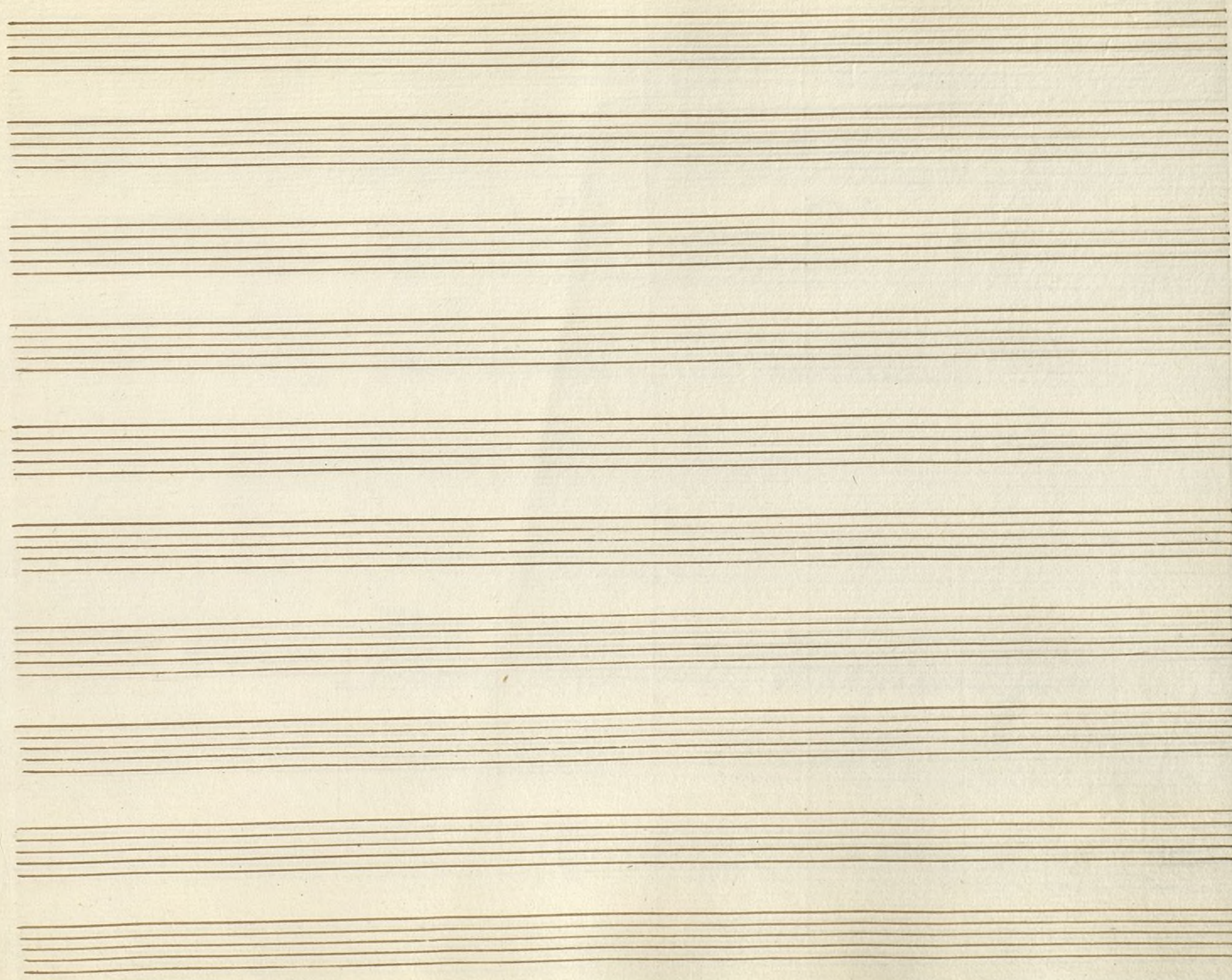
- Segue*
- de*
- Pno*
- And<sup>te</sup> Pno*
- All<sup>mo</sup> Pno*
- Desp<sup>o</sup>*
- Le*
- fine!*





Ayuntamiento de Madrid





Ayuntamiento de Madrid



Ayuntamiento de Madrid



+  
Para el Entremés

Violín 2º

En la tonadilla

à Duo-

El

Parapero, y la Peregrina.







*All.<sup>o</sup>* 1. *pno.*

*de po de*

*A*

*ala señal ~~de~~ una vez mas.*

*Ret.<sup>o</sup>* 1. *All.<sup>o</sup>*

*Deo agnus*



Andante, 6/8

de Pno de Pno de Pno de

de Pno de Pno de de de Pno

de Pno de Pno de de Pno de

Pno de de Pno de Pno de Pno

de Pno de Pno de de Pno de

~~Principale~~  
~~allegretto~~

Vivo, 3/8

de Pno de Pno de Pno

de de de de

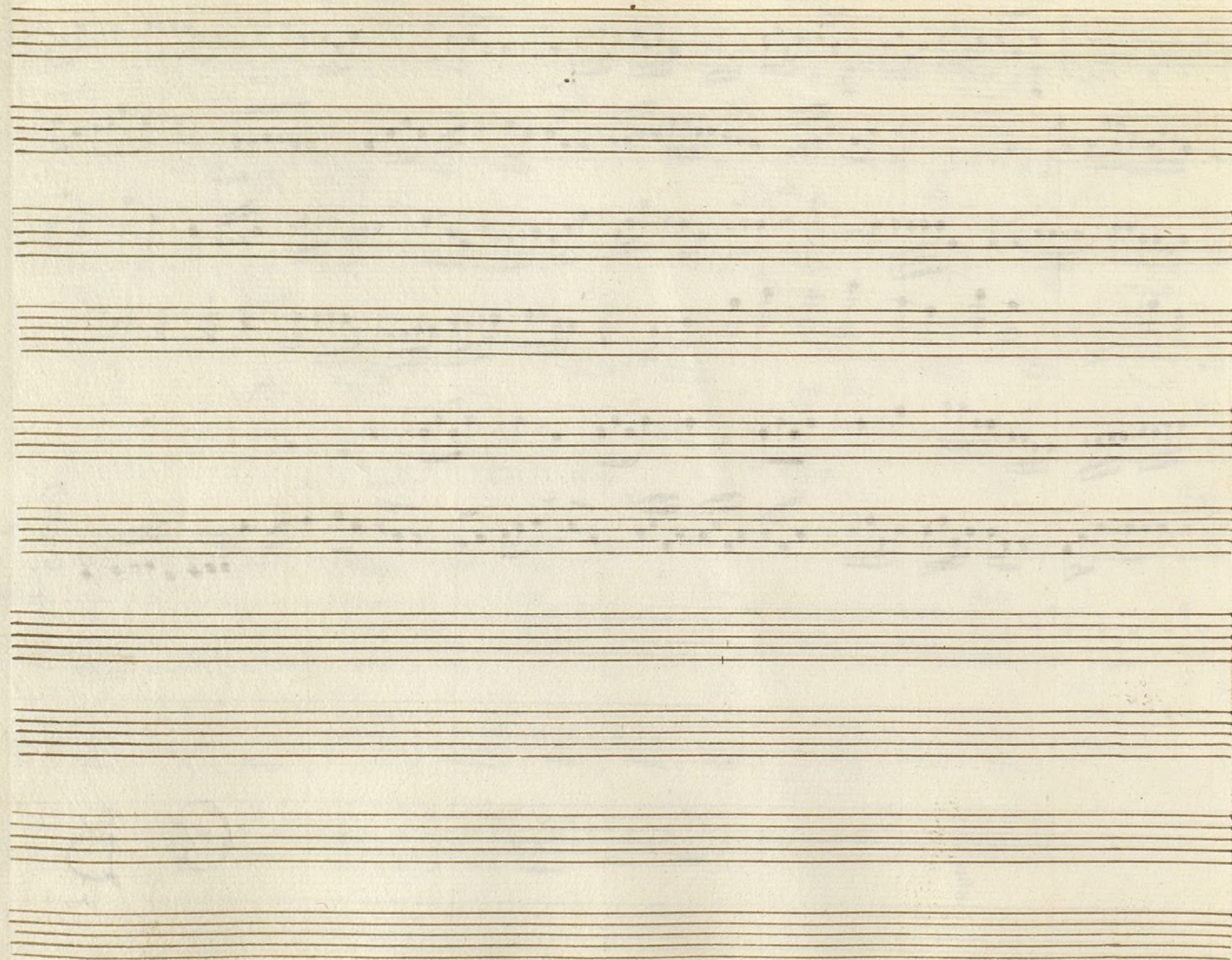


Handwritten musical score on six staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The score is marked with various dynamics and tempo changes:

- Sequenza* (written above the first staff)
- pno* (piano) and *de* (forte) markings are scattered throughout the first four staves.
- And<sup>te</sup> pno* (Andante piano) is marked above the third staff.
- Allmo* (Allegro) is marked above the fourth staff.
- Desp<sup>o</sup>* (Adesperto) is marked above the fifth staff.
- The piece concludes with a double bar line and the word *fine.* written below the sixth staff.

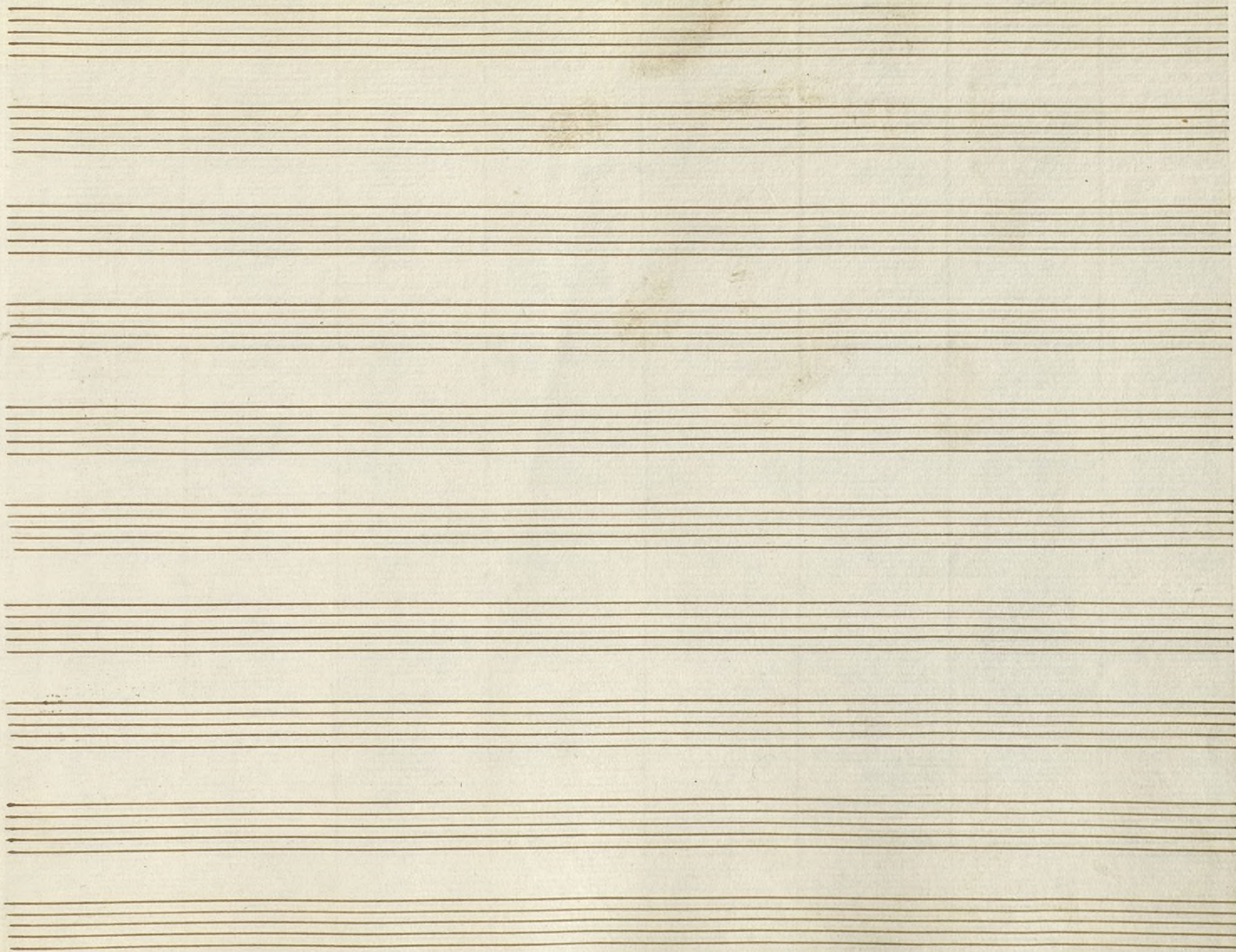
The bottom of the page features three empty staves.





Ayuntamiento de Madrid





Ayuntamiento de Madrid



Ayuntamiento de Madrid



Para el entremés  
flauta, y oboe.

1.<sup>o</sup>  
1/2.

tonadilla a Duo  
a La Percepsina y el Parapero.



1.<sup>a</sup>

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

*All.º tacet.*



*O voe!*

*de po de de po de po de se rep. de*

*Tacet*

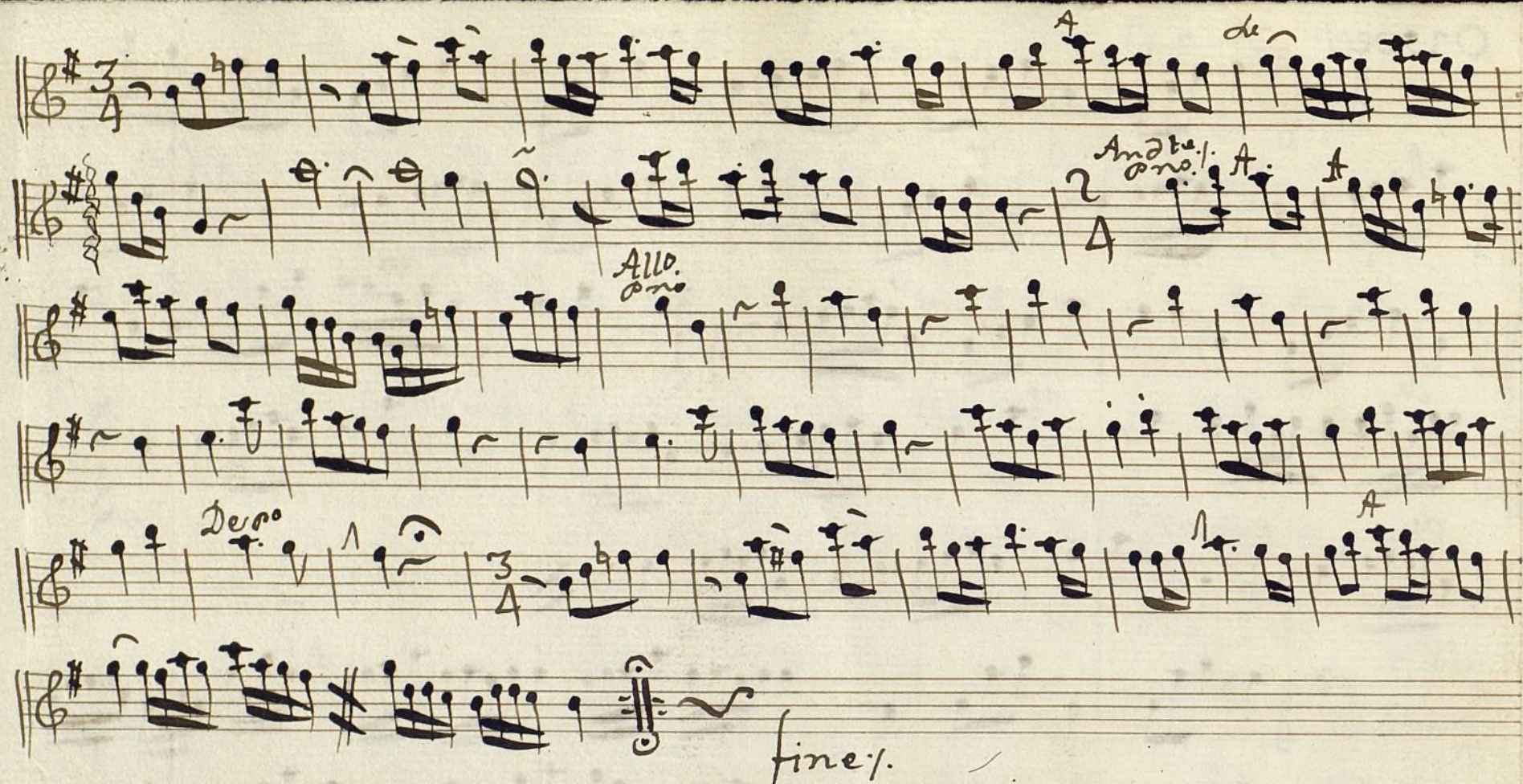
*Seguio.*

*And.te al.*

*And.te*

*Der.*







Para el entremés  
flauta y Oboe

2º

tonadilla á Duo

de la Peregrina y el Papero.



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

*Allegro Moderato*

*All.<sup>o</sup> Tacet.*



Con Ovae.

Handwritten musical score for a piece titled "André". The music is written on five staves in 6/8 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like "pno" (piano) and "de". The score concludes with a double bar line and a sharp sign (#). The text "André" is written at the beginning, and "Le Rip. ala verbal" is written at the end.

All<sup>o</sup>. tacet ✓.

v p v.



Handwritten musical score on a single page, featuring seven staves of music. The notation is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with a double bar line and the word "fine." written below the final staff.

Key markings and annotations include:

- Segue* (written above the first staff)
- de* (written above the first staff)
- de* (written above the second staff)
- And.te* (written above the third staff)
- Allo.* (written above the fourth staff)
- Depo* (written above the fifth staff)
- fine.* (written below the seventh staff)

The manuscript is written on aged, slightly discolored paper.



*Trompa 1.<sup>a</sup> tonadilla a la tt Peregrina. Para el entremes*

MUS 97-22

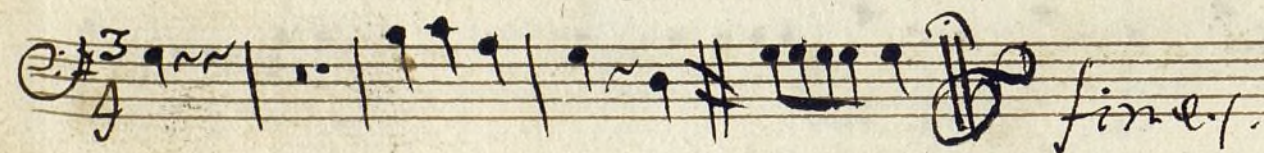
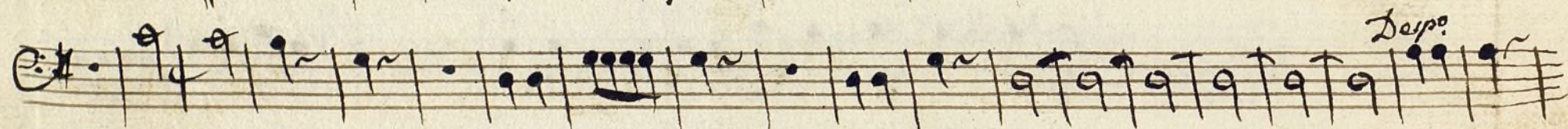
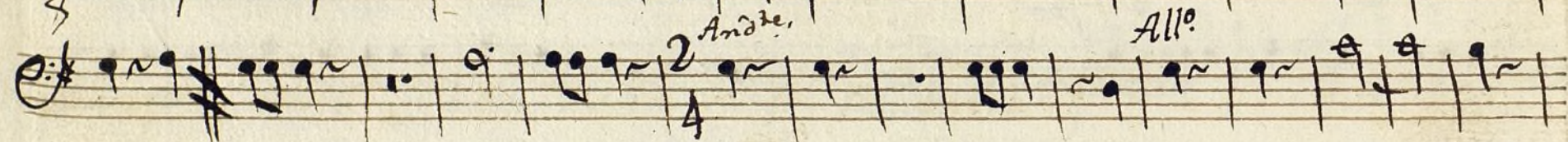
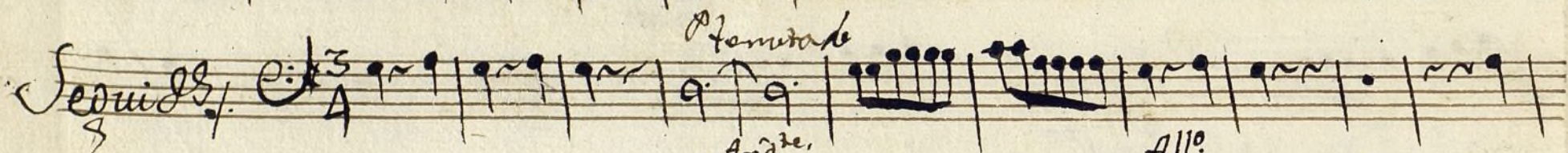
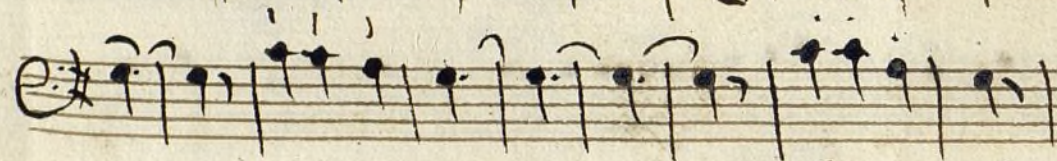
*Andte.* *3/4*

*p. 7<sup>er</sup>* *p. 7<sup>er</sup>* *p. 7<sup>er</sup>*

*Andte.* *6/8*

*a la señal o a ver.*

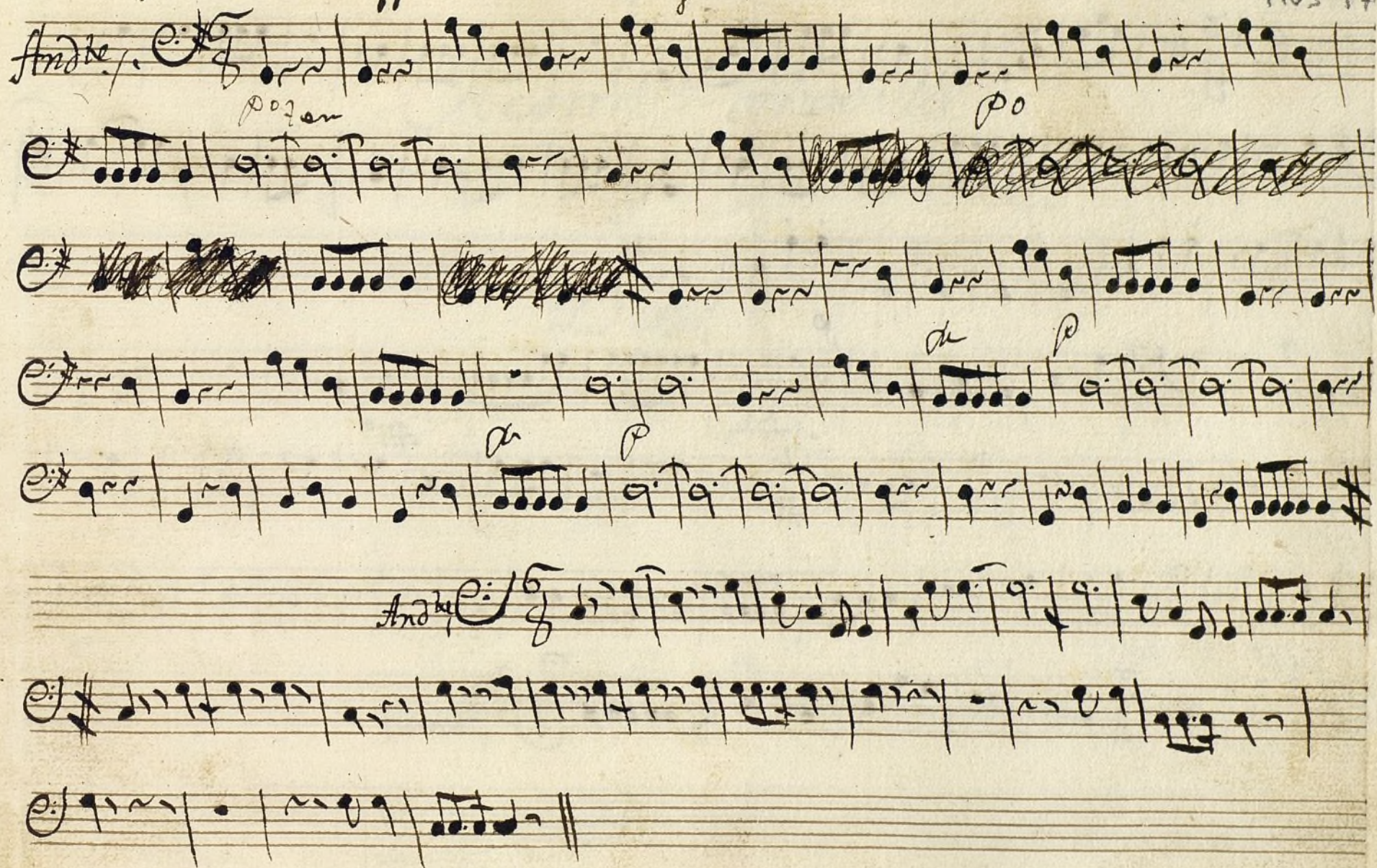






Alompa 2a. tonad<sup>a</sup> de la Peregrinac<sup>o</sup>n para el Centenario


Mus 97-22





Handwritten musical score on six staves. The notation includes various musical symbols such as clefs, time signatures (3/4, 4/4, 3/4), notes, rests, and dynamic markings.

The first staff is labeled *Viol.* and the second staff is labeled *Sequid.*. The third staff contains the word *Andte.* and the fourth staff contains the word *All.*. The fifth staff contains the word *Dep.* and the sixth staff contains the word *finet.*





4

MUS 97-22

Acomp<sup>to</sup> tonadilla  
para el entremés:  
a

Duo  
el

Pasageo, y la Pequeña

con v. Flautas, oboes

y

Trompas:



Basso

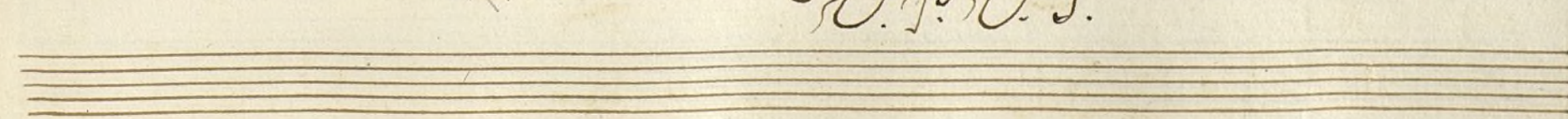
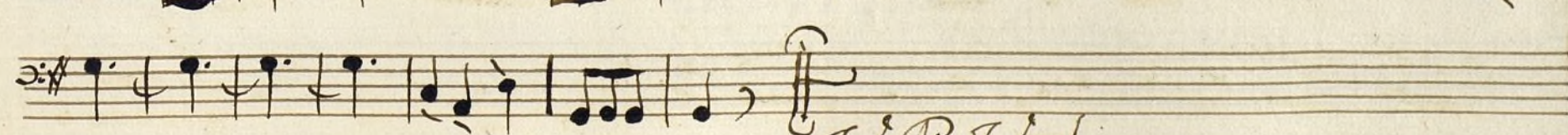
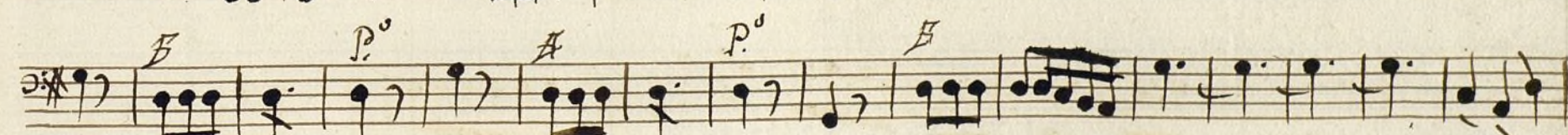
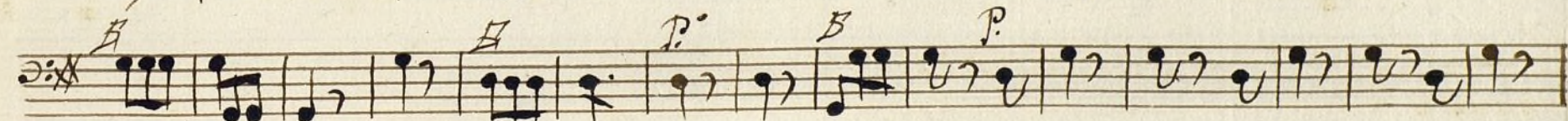
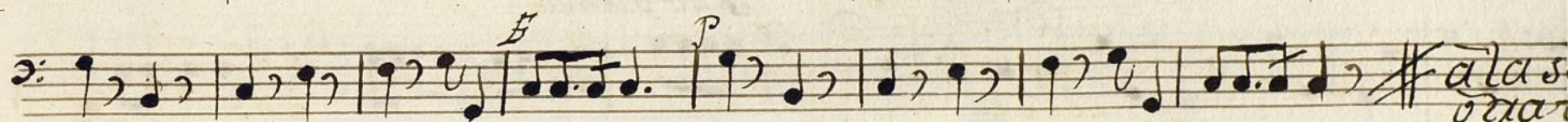
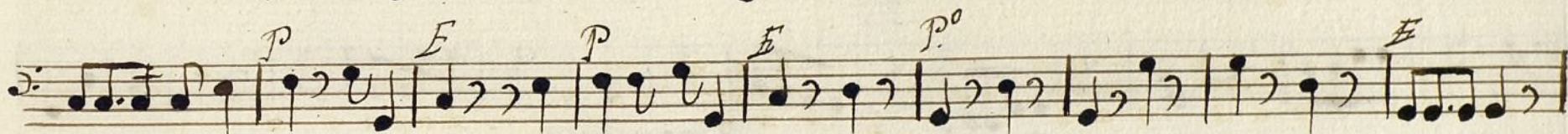
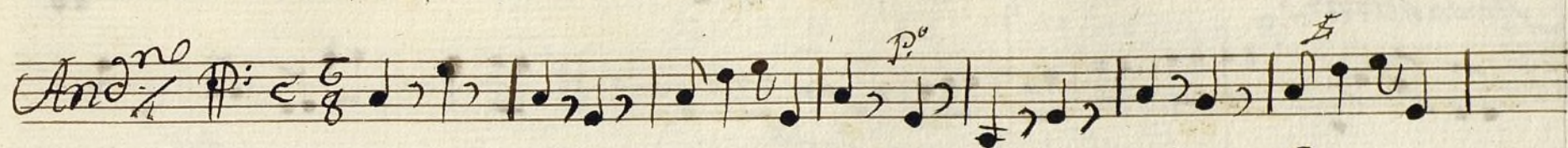
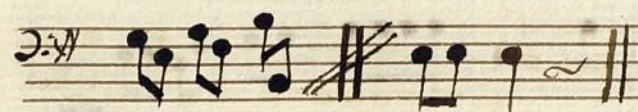
And<sup>te</sup> 3/4

à la señal otra vez

All<sup>o</sup> 3/4

à la señal otra vez





Ala señal  
una vez mas

U. P. U. J.



*Segunda*  
*Andantina* *p*

*And<sup>te</sup>* *All<sup>o</sup>*

*Desp<sup>te</sup>* *come prima*

*Fine*



Para el Entremés  
Acomp.<sup>to</sup> tonadilla

à

Duo %

el  
Parapero, y la Perexina %

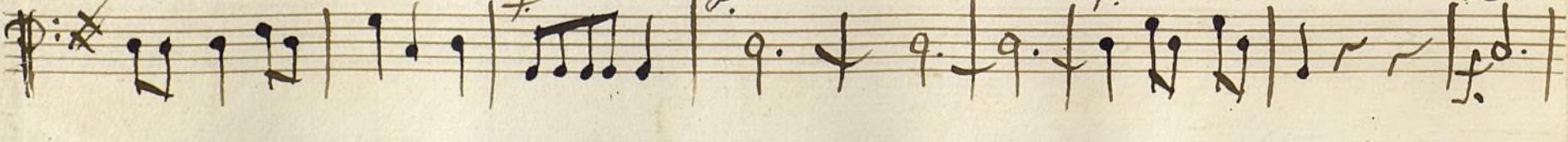
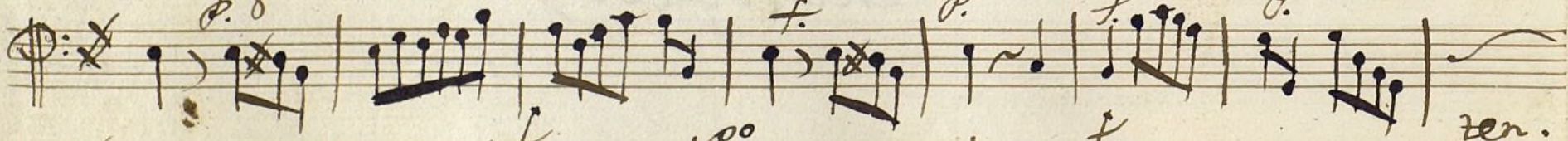
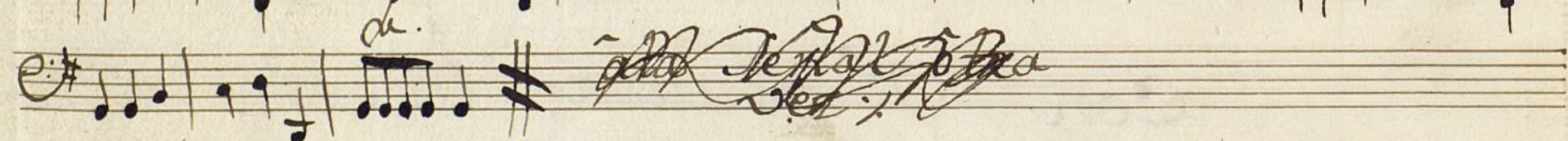
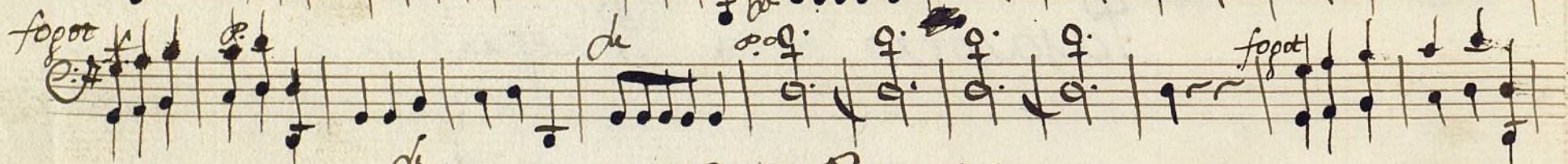
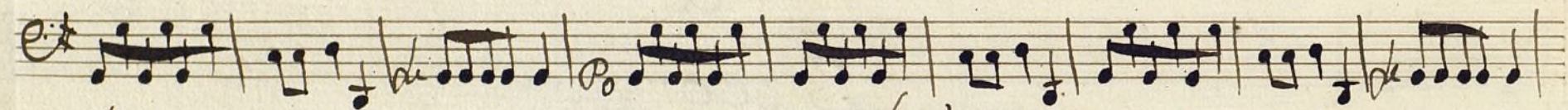
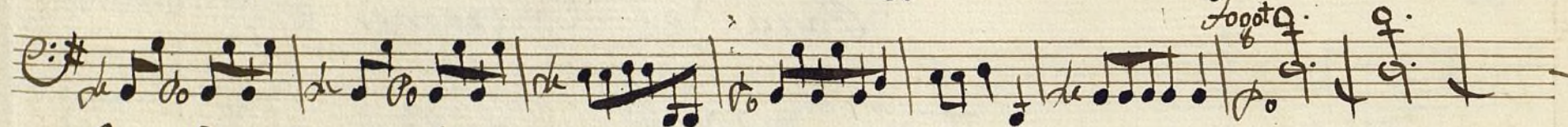
Con V.<sup>o</sup> flauta, Oboes  
y  
Trompas %



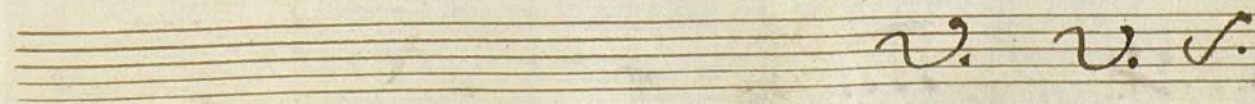
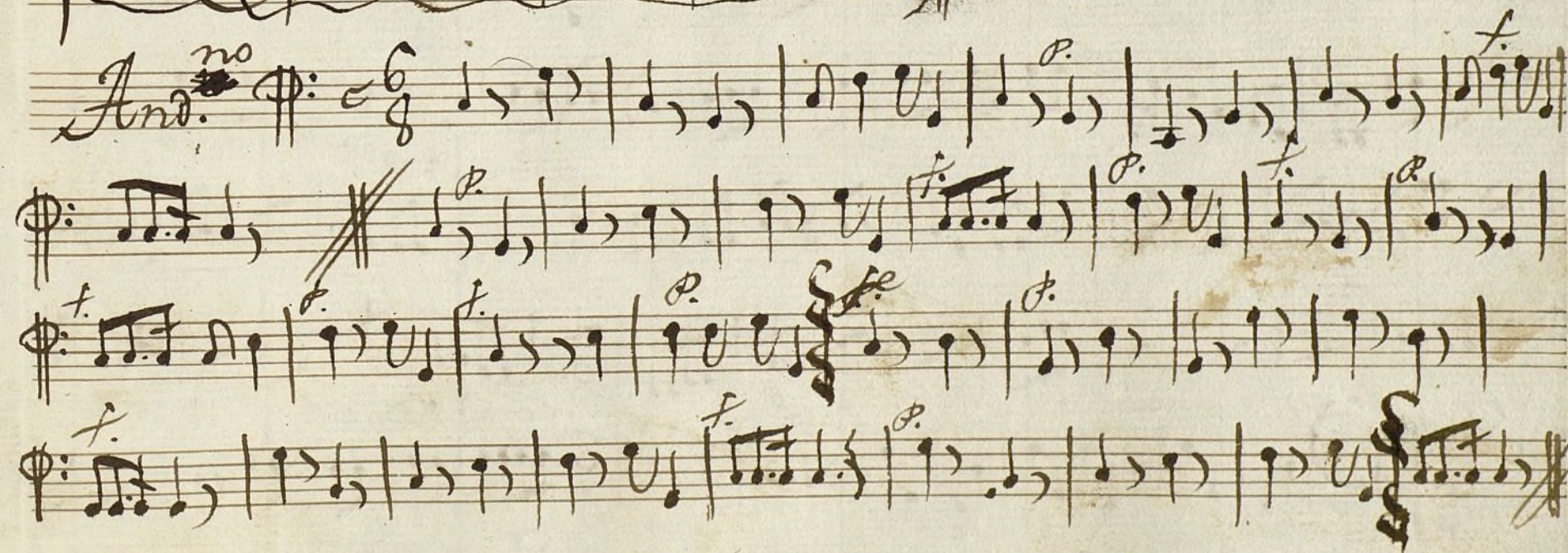
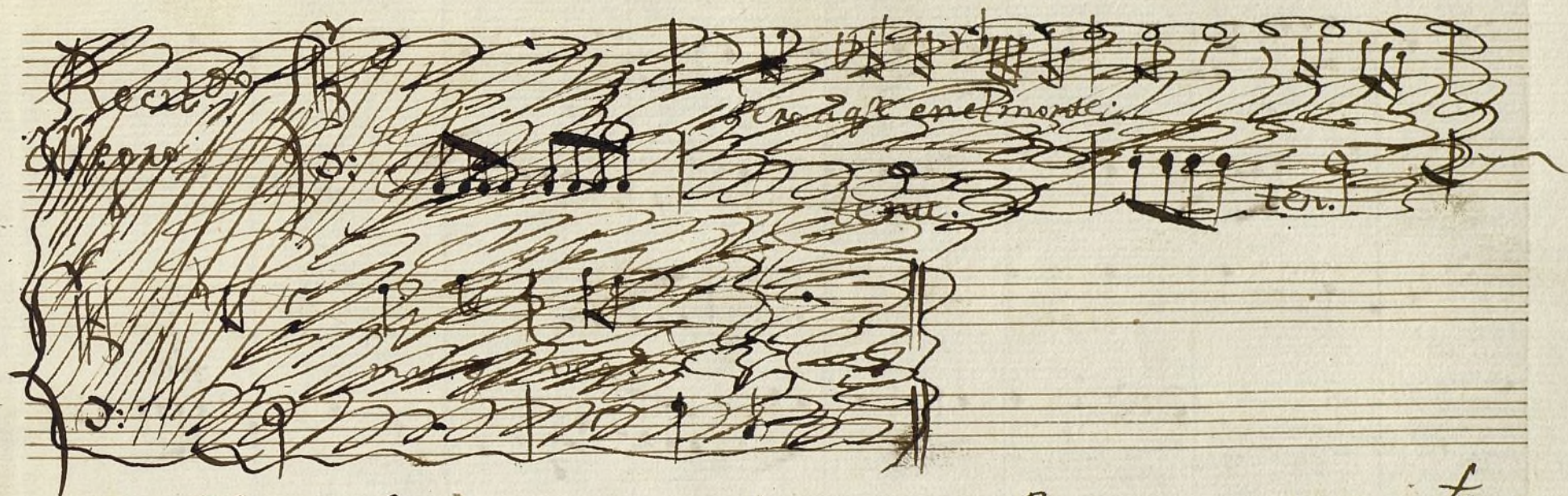
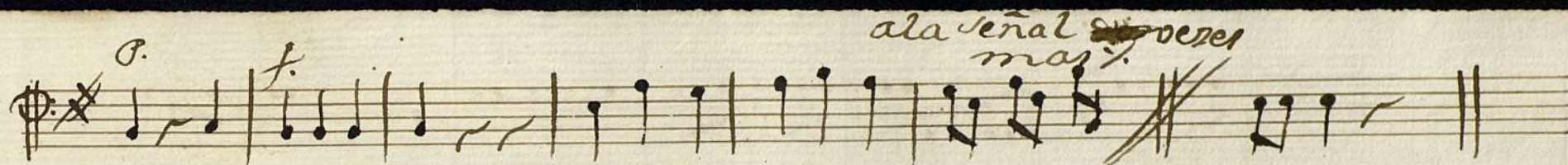
Baxo /

4

Logot.







*ala señal  
de voces  
may.*



*Vivo*  $\Phi: \times \frac{3}{8}$

*Sequit.*  
*Andantino*  $\Phi: \times \frac{3}{4}$

*Ande*

*All.*

*Dep.* *come prima.*

*finis*