

MUS 105-9

los obs amantes hallobos.

Tonadilla a clro.

con violas y trompas. 1768.

Partitura

violín 1^o

violín 2^o

oboe 1^o

oboe 2^o

Trompa 1^o

Trompa 2^a

Bajo.

Leg.º N.º n.º 28

Mus. 105-9

1

6509

+

Conadilla

a Duo Leg.º 4.º n.º 49

Los dos amantes

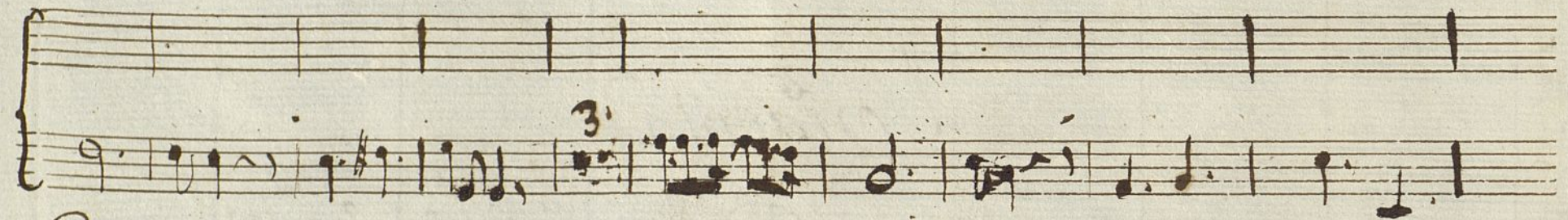
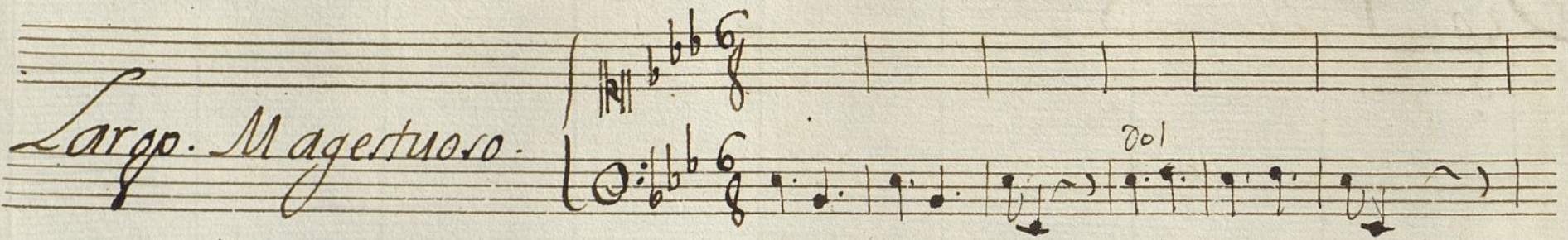
Allados.

Con Violines, y

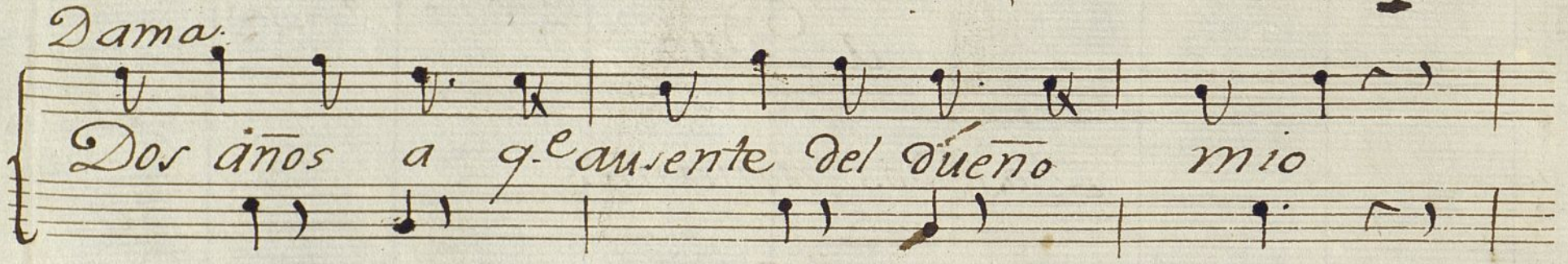
Trompas.

1168.

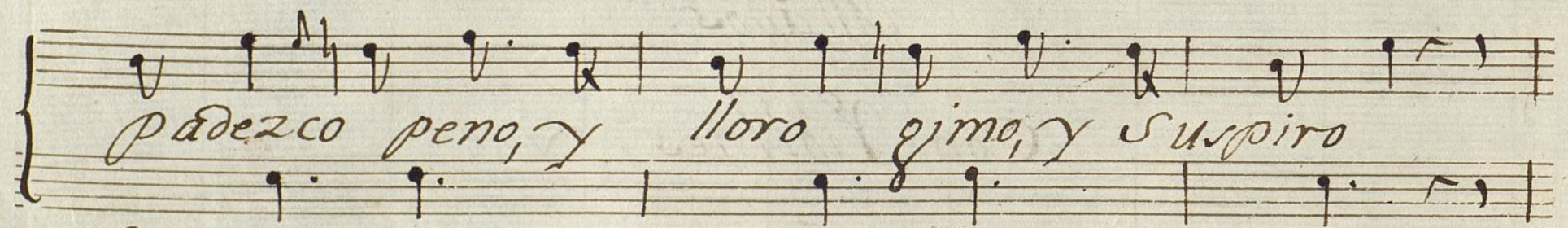
Largo. Magertuoro.



Dama.



Do*s* años a q*ue* au*er*ente del dueño mio



pa*de*zco peno, y lloro g*im*o, y suspiro

Gn



Do*s* años a q*ue* au*er*ente del dueño mio—

Carezco sus alagos y sus Carinos

ai prenda idola trada ai dulce echi so-
ten fe

buscarle me re suelto pues volo
buscarla deter mino

tendre vida vier gele mi-
pues solo tendre vida vier gele-

gn

miro

2.^a *ro si si erg ele mi ro si si es*

2.^a *pero me allo cansada ya del ca-*

mino aqui descansar quiero fiero mar-

gn *tirio mas ya me faltan fuerzas Cielos di-*

Vinos a tomar aqui aliento me deter-

mino di prenda idola trada ai dulce e-

2.^a *3.^m*

ten. fe

chi so. y en tanto q.^e le.

2.^a

veo supla a queste te

y en tanto q.^e la miro

trato su objeto Vivo si-
 Supla a queste te trato su objeto Vivo -

su objeto Vi vo si su objeto Vi vo..

All.to *Gm* Dulce Copia vella imagen
 dulce dueño Prenda omnia

de mi dulce amado... bien de mi
 ado rado dulce bien adorado

2.^a
 suple de mi bien la vista
 a donde vas de esta suerte

fn
 engaña mi buen querer
 donde o como vas a pie
 qe tormentos
 a bus carte

qe Cuidados
 dueño amado
 qe sufrir
 fati goia
 pade
 ba mi cer.
 fe

Cueta un Corazon amante q^e ausente ve
q^e contento q^e alegria siento pues te

llega a ver q^e ausente ve
llega a ver siento pues te

Re^{do} mas sigo mi Camino
mas q^e miro en tu mano

Da

mi rumbo sigo pues
 q^e en tu mano se ve. mas q^e a hombro
 q^e tormentos

q^e portento si sueño si, Verda es
 q^e Cuidados Cuerta avn alma querer bien -

si sueño si Verdad es si
 Cuerta avn

al Segno.

Da

Como Creere q^ea-

Largop.

mante me Correspondes

Siere Retrato muestra bien tus traiciones tus traí-

ciones Como Creere q^e fina mi afecto -

amas mi Siere Retrato -

2.^a 6

muestra tus inconstancias inconstancias a tira

*f*ⁿ 2.^a

no aleve a tira na falsa mira de q.^o teo

*f*ⁿ 1.^a 2.

fender ve q.^o te aprabia toma alla tu retrato ya Dios

*f*ⁿ

ai alma. mas que veo. Dueño mio

2.^a *f*ⁿ

Prenda amada perdona si te ofen di y con

gusto
Con Contento a este paso demos fin



y con esto Mosqueteros este paso acaba a



qui con unas Seguidi llitas con q.^e Verna



Handwritten musical notation for the first system, featuring a vocal line and piano accompaniment. The lyrics are: *ta, y da fin con q.^e remata, y da fin con q.^e*

Handwritten musical notation for the second system, including vocal line and piano accompaniment.

Handwritten musical notation for the third system, including vocal line and piano accompaniment. The tempo marking is *And.^{no}*. The lyrics are: *Cre.^{do} fe*

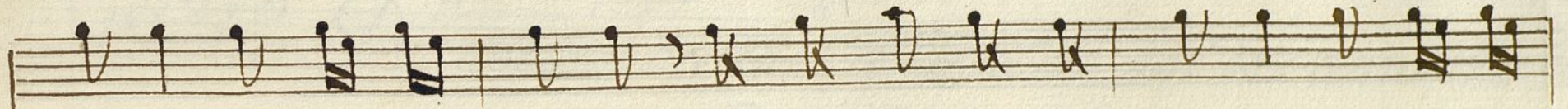
Handwritten musical notation for the fourth system, including vocal line and piano accompaniment. The lyrics are: *Quando la prima vera Reina en el Campo*

si esten atentos si tengan Cuidado quando la prima -
po Crei. fe po Crei. fe p

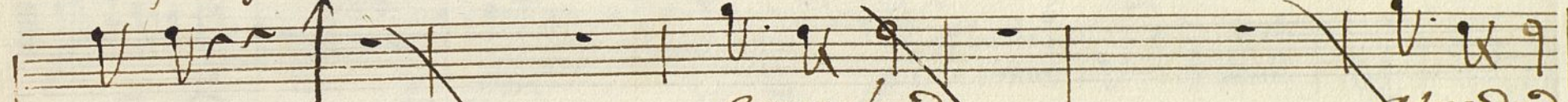
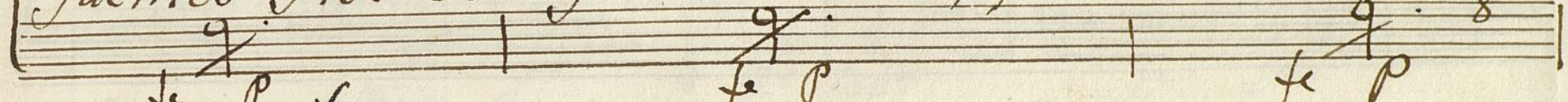
Reina

Vera Reina en el Campo

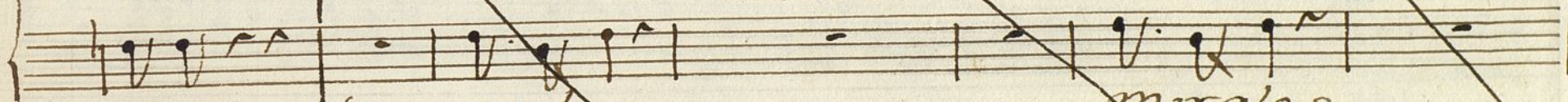
todo es alli dulcezas gusto, y regalo todo es -
gusto, y regalo y al compas de las -



fuentes y los Arroyos las Aves, y los hombres se alegran -



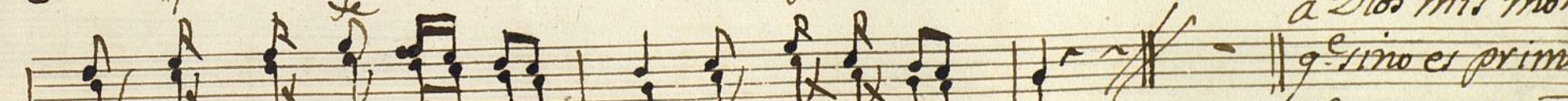
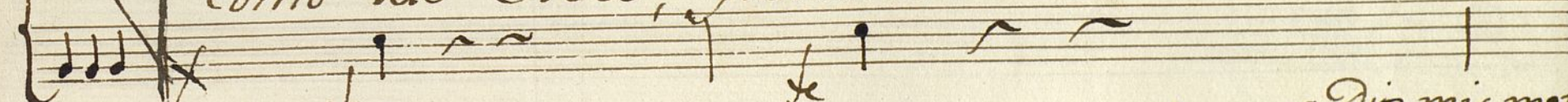
Escuchad atended



todos oyelos miralos



Como las Aves, y hombres como

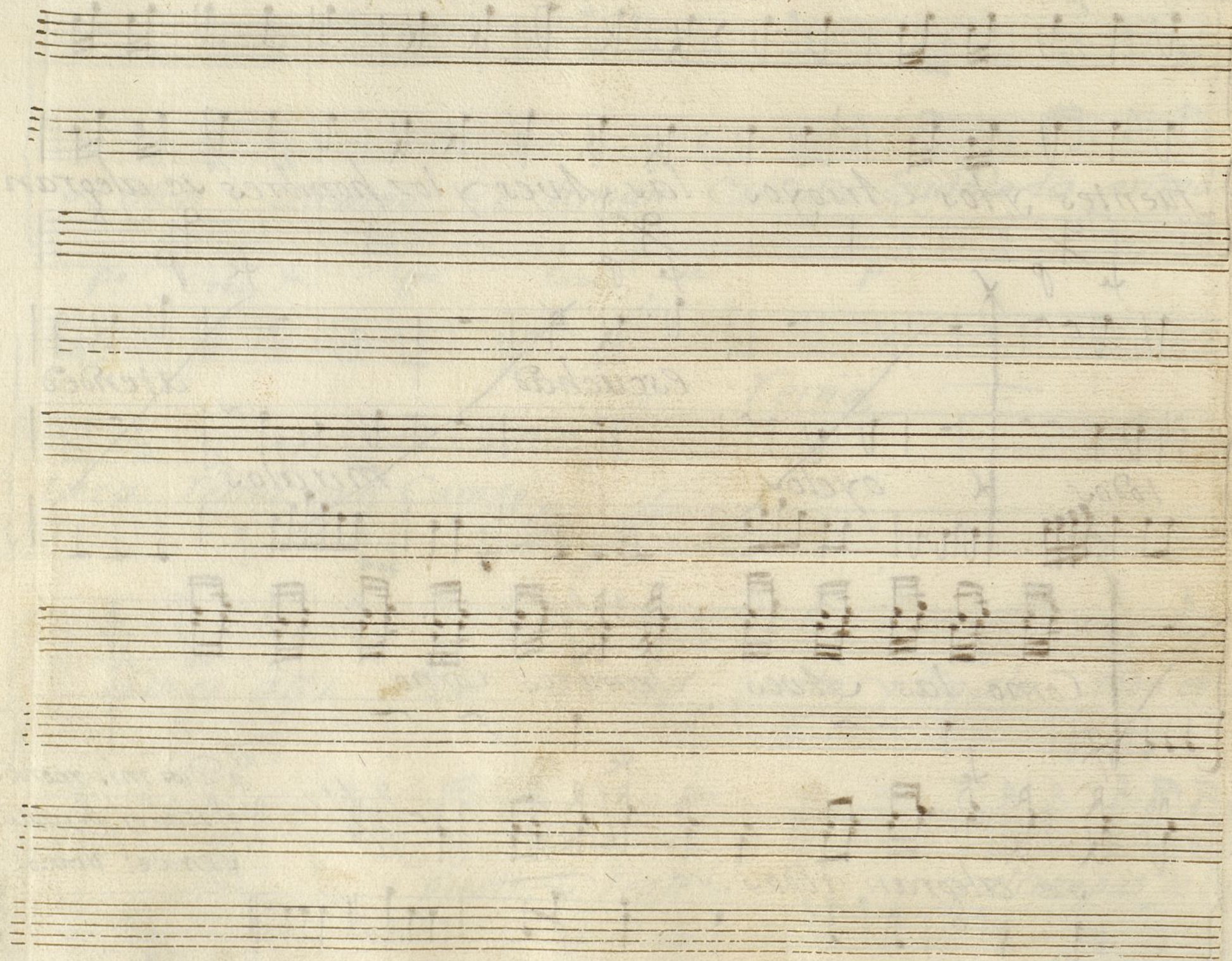


a Dios mi monoi
g. sino es primavera
sera el otoño.



se alegran todos se





Violin Primero *Conc. t* Tonadilla a Duo los dos amantes hallados.

Largo Maestoso.

The musical score consists of six staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The tempo and mood are indicated as *Largo Maestoso*. The score includes various dynamic markings such as *ffor. to*, *dol.*, *Sfor.*, *se*, *po*, *Cre^{do}*, and *fmo*. There are also repeat signs and a double bar line with a slash indicating the end of the section. The piece concludes with the instruction *Al Segno.*

V. P.

Allto $\text{F} \flat \flat \text{3/8}$

fe *p* *fe* *p* *fmo* *p* *fe* *p*

fe *p* *fe* *p* *fe* *p* *fe* *p*

fe *p* *fe* *p* *fe* *p* *fe* *p*

fe *p* *fe* *p* *fe* *p* *fe* *p*

fe *p* *fe* *p* *fe* *p* *fe* *p*

fe *p* *fe* *p* *fe* *p* *fe* *p*

Al Segno.

Largo. $\text{F} \flat \flat \text{C}$

Muerde siempre.

Crei. *fe* *p.* *Crei.* *fe* *p.* *Repite.*

Allegro.

Handwritten musical notation on a five-line staff. The key signature is two flats (B-flat and E-flat). The music consists of several measures of sixteenth-note passages. Dynamic markings include *po* (pianissimo) at the end of the first line, *Cres.* (Crescendo) and *fe* (forte) on the second line, and *fe* on the third line.

Handwritten musical notation on a five-line staff. The key signature is two flats and the time signature is 3/4. The music features a mix of sixteenth and thirty-second notes. Dynamic markings include *And. no.* (Andante nono), *fe*, *pmo* (pianissimo), *po*, *Cres.*, and *fe*. There are some scribbled-out sections in the middle of the staff.

Handwritten musical notation on a five-line staff. The music includes triplet markings (indicated by a '3' over a group of notes). Dynamic markings include *po*, *fe*, *pmo*, and *Allegro*. The piece concludes with the instruction *Allegro dos mas.*

A page of musical manuscript paper with ten systems of five-line staves. The page contains very faint, illegible handwritten musical notation and some scribbles. The paper is aged and yellowed.

Violin 2.ª Ton.ª a duo los dos amantes hallados.

Largo
Majestuoso.

The musical score consists of seven staves of music. The first staff begins with the tempo and mood markings 'Largo' and 'Majestuoso.' The music is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a 6/8 time signature. The notes are primarily eighth and sixteenth notes, often beamed together. Dynamics include *p* (piano), *ffor.* (fortissimo), *te* (tenuto), *Crei. do* (crescendo), and *fmo* (finito). The piece concludes with the instruction 'Al segno Repite.' followed by a double bar line and a repeat sign.

Handwritten musical notation on two staves. The first staff contains the lyrics "fe fmo p Crea. fe fmo fe". The notation includes various rhythmic values and dynamic markings.

Handwritten musical notation on a single staff. It begins with the tempo marking "And. no" and the key signature "b b b". The lyrics "fe p fe p fe p" are written below the notes. The staff ends with "Cres. fe p. Credo".

Handwritten musical notation on a single staff. The lyrics "Crea fe" are written above the notes. The notation features a variety of rhythmic patterns and dynamic markings.

Handwritten musical notation on a single staff. The lyrics "p. Credo fe p fe p fe p fe p" are written below the notes. The staff includes complex rhythmic structures and dynamic markings.

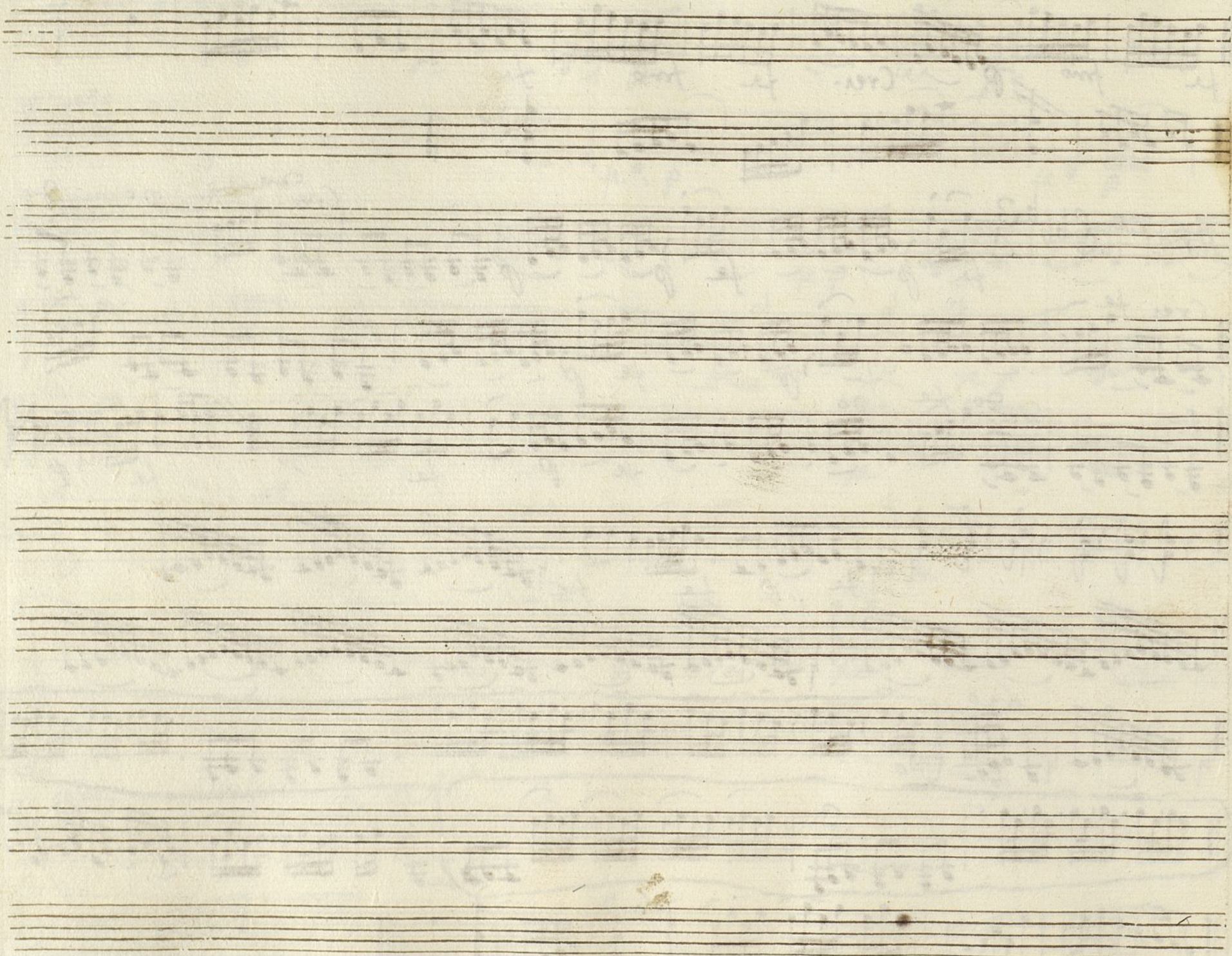
Handwritten musical notation on a single staff. The lyrics "fe p fe fe" are written below the notes. The notation consists of rhythmic patterns with dynamic markings.

Handwritten musical notation on a single staff. The lyrics "fe p fe fe" are written below the notes. The notation features rhythmic patterns and dynamic markings.

Handwritten musical notation on a single staff. The lyrics "fmo p" are written above the notes. The notation includes rhythmic patterns and dynamic markings.

Handwritten musical notation on a single staff. The notation features a triplet of notes and other rhythmic values. The staff is enclosed in a large hand-drawn oval.

Handwritten musical notation on a single staff. The lyrics "fe" are written below the notes. The notation includes rhythmic patterns and dynamic markings.



Oboe 1.º Ton. a Duo los dos amantes hallados.

Largo Magestoso. $\text{F}^{\flat}\text{F}^{\flat}$ 6/8

Dol.

fe

de

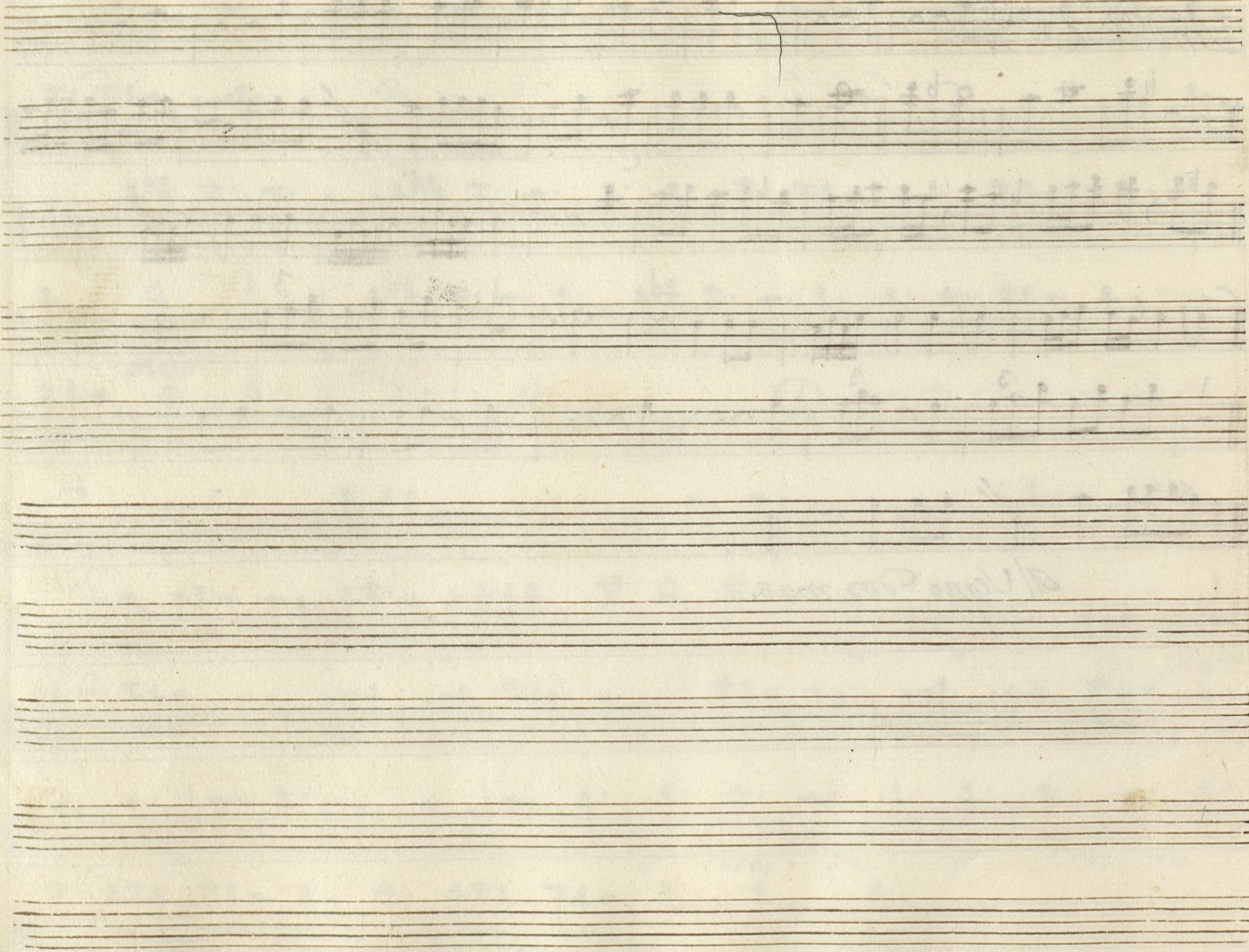
Al Segno Repite.

Con flauta.
All.^{to} $\text{F} \flat \text{B} \flat$ $\frac{3}{8}$ *1*
2
3
Rez.^o *All.^{to}*
al segno Ripete.

Largo. $\text{F} \flat \text{B} \flat$ C
12. Rez.^o
p^o Crei. fe p Crei. fe

And.^{no}

Al Vegno dos mas.



Oboe 2.º Ton. a Duo los Amantes hallados.

Largo
Mdgestuoso.

Al Segno.

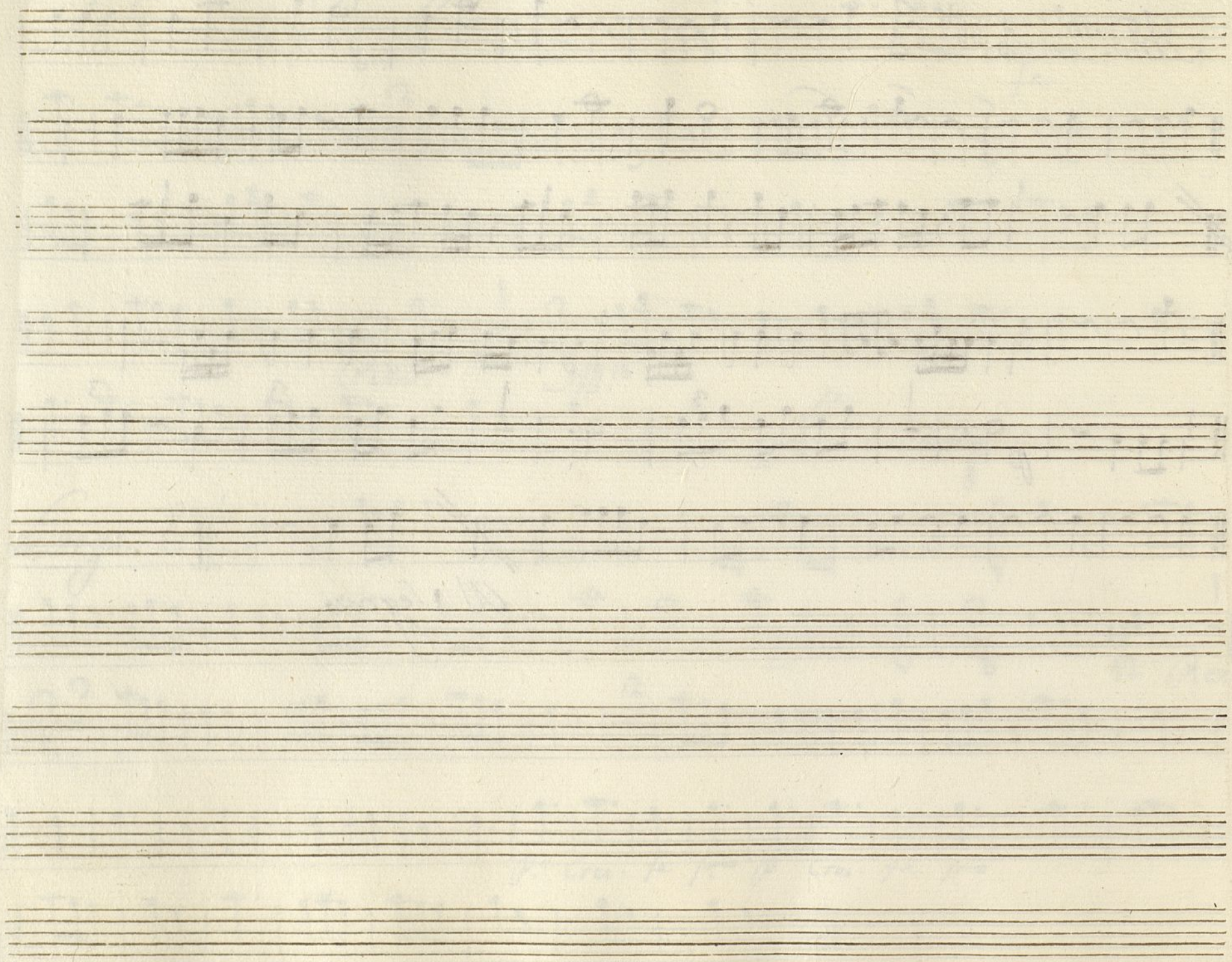
V. P.

Con flauta.

The musical score is written on ten staves. It begins with the tempo marking *All.to* and a key signature of two flats (B-flat and E-flat). The first system consists of three staves of music. The second system also has three staves, with a *Rezo.* marking above the first staff and *All.to* below the second. The third system has two staves, with a *Allegro.* marking below the second staff. The fourth system has two staves, with *Largo.* written above the first staff. The fifth system has three staves, with a *12 Rezo.* marking below the second staff. The sixth system has two staves, with the dynamic marking *p.º Cres. fe fino p.º Cres. fe fino* written below the first staff. The score concludes with a double bar line on the final staff.

And. no 6 6 3/4

Al Segno.



All.to $\text{C}:\flat\flat$ $\frac{3}{8}$

fe *fe* *fe* *fe* *Al Segno.*

Largo. $\text{C}:\flat\flat$

Cre. fe fmo *Cre. fe fmo* *Cre. fe fmo* *Cre. fe fmo* *Cre. fe fmo*

And. no $\text{C} \flat \flat$ $\frac{3}{4}$

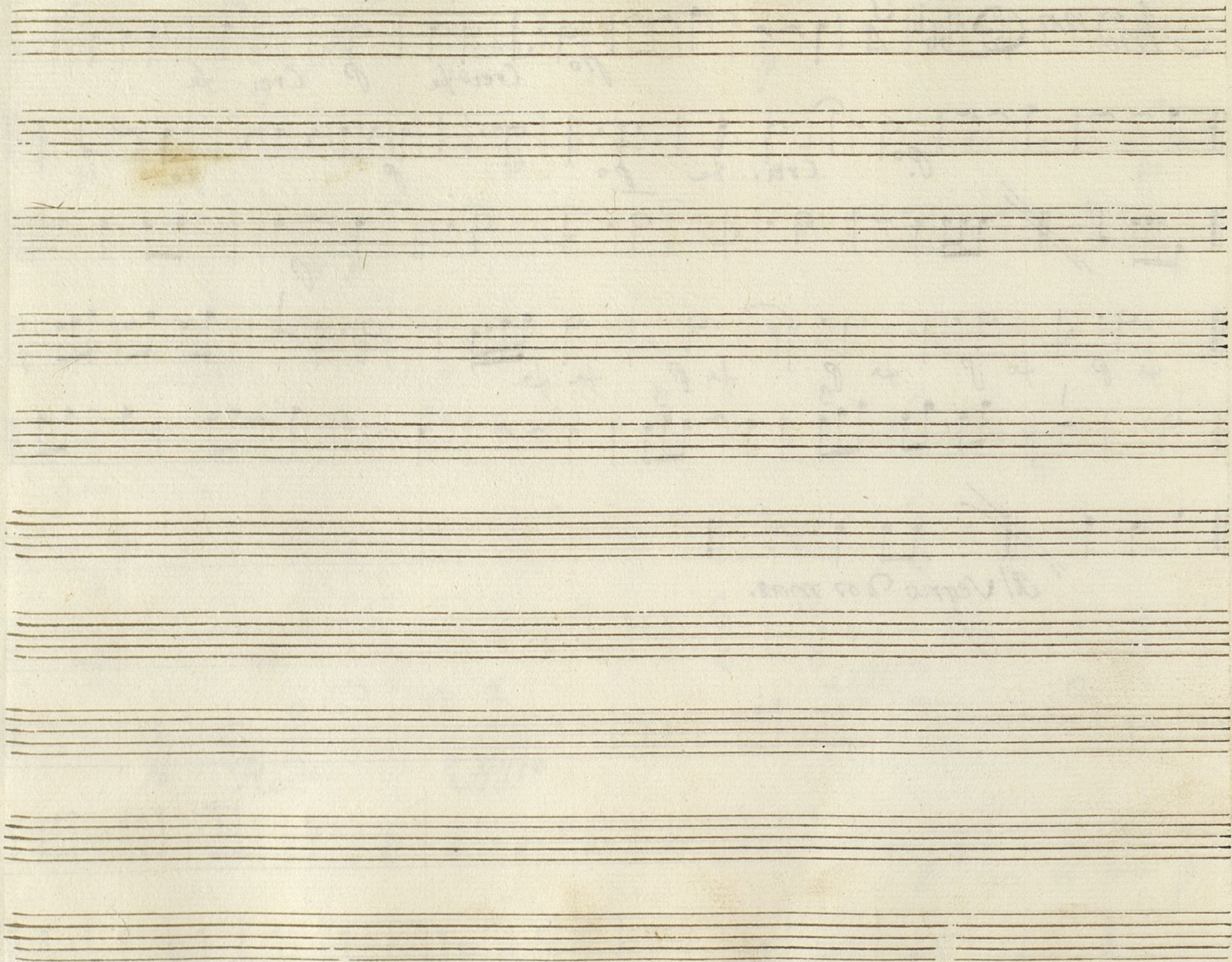
p.^o *Crei-te* *p* *Crei-te*

p.^o *Crei-te* *p.^o* *p* *te*

p

te p, *te p*, *te p₃*, *te p₃*, *te te*

Al segno dos mas.



Trompa 2.^a Ton.^a a Duo los amantes hallados.

Largo Magestoso. $C:\flat\flat\flat$ $\frac{6}{8}$

1 *f*

2

1 *p*

2 *f*

1

2

1 *al segno Ripete*

12 p

All^{to} $\text{C}:\flat\flat$ $\frac{3}{8}$

1

2

3

Rezo.

All^{to}

al segno Ripete.

Largo. $\text{C}:\flat\flat$ $\frac{3}{8}$

1

2

3

Rezo.

All^{to}

p *Cre. fe. fmo* *p* *Cre. fe. fmo* *f*

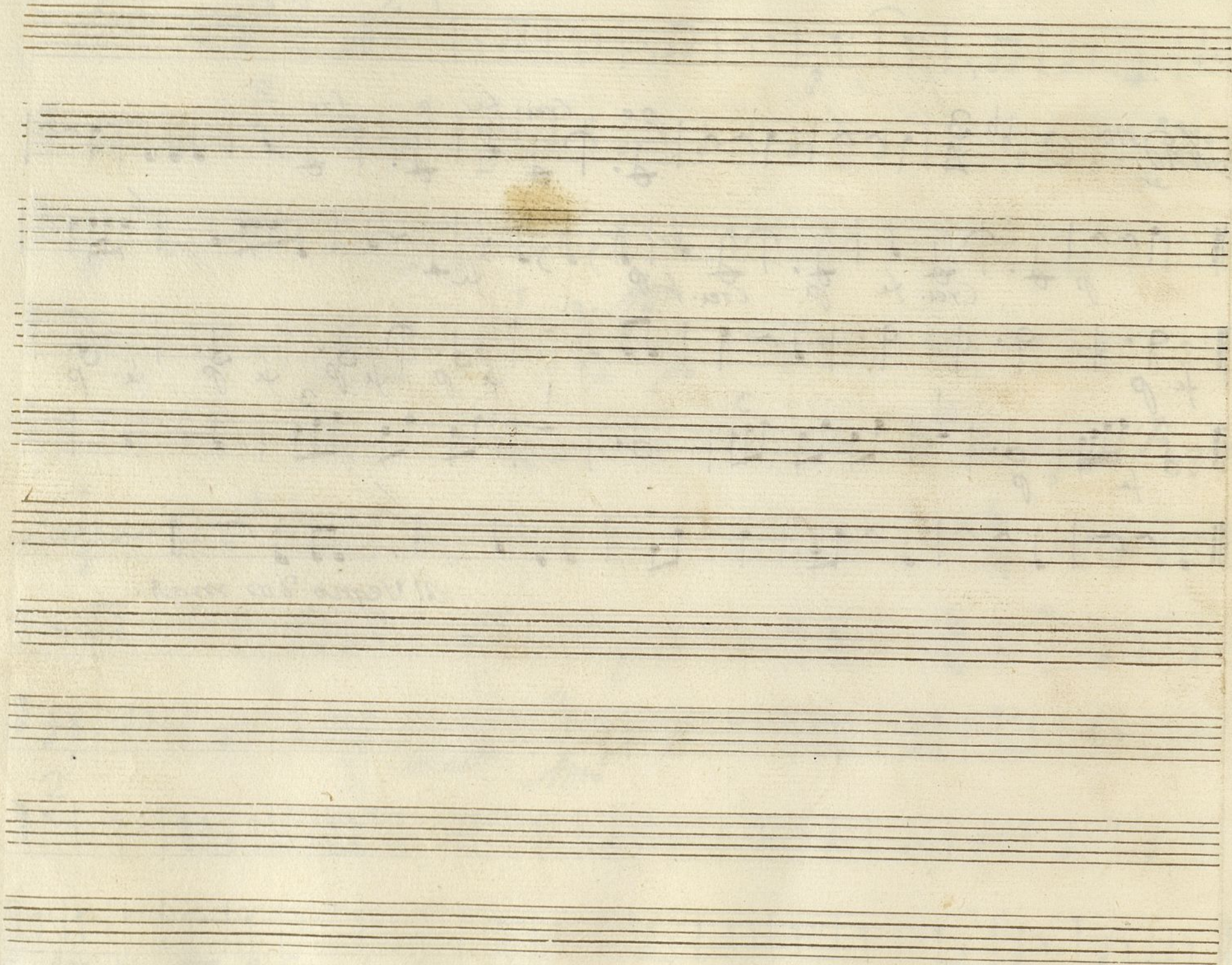
And. no $\text{C}:\flat\flat$ $\frac{3}{4}$

p *Cresc. fe* *p* *Cresc. fe*

f *p* *f* *p* *f* *p* *f* *p*

f *p*

al Regno dos mas.



Bajo Conadilla a Duo los dos amantes hallados.

Largo *Majestuoso*. $\text{C} \flat \flat \frac{6}{8}$ *mol*

ten. *fe* *mo* *p.*

ten fe

Al Segno *Repite.*

All. $\text{C} \flat \flat \frac{3}{8}$ *fe* *u*

Rez.^{do} *All.^{to}*

Al Segno.

Largo. $\text{C} \text{ } \flat \text{ } \flat$ C

Con la voz.
Respo.
All.to

And. no $\text{C} \text{ } \flat \text{ } \flat$ 3 *fe* *p* *fe* *p* *Crei. do* *fe* *p* *Crei. do* *fe*

fe *p* *fe* *p* *Crei. do* *fe* *p* *Crei. do* *fe*

p

fe *p* *fe* *p* *fe* *p* *fe* *p* *fe*

fe

Al Segno dos mas.

A page of aged, yellowed paper with ten horizontal musical staves. The top four staves contain faint, handwritten musical notation, including notes, stems, and a large slur spanning across the staves. The bottom six staves are mostly blank, with some very light, illegible markings. The paper shows signs of wear, including a small tear on the left edge and some foxing.