



Leg.^o 8.^o N.^o 15.

Mus 61-22

// Musica, en el Saynete con V. //

// y trompas y titulado el Poeta //
on D.^o Roque de Roda

// en el ensayo. Puesto en Música //

// Por el ^{Dulce} sr. Antonio Guerrero //

// 1756 //

C. Solo y a 4. Andno
Pastoral

Sra Catuya Solo
Vaya, de ale gria
toca esa gui tarra rueden los pla zeres
Vaya
toca

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Handwritten musical score for a piece titled "Corran los brincos". The score is written on a system of seven staves. The first six staves are grouped by a large brace on the left. The seventh staff is a single line. The music is written in a style that appears to be a mix of vocal and instrumental parts. The lyrics "Corran los brincos" are written across the second and third staves. The lyrics "rueden" and "Corran corran los brincos cor-" are written across the seventh staff. The notation includes various note values, rests, and bar lines. The paper is aged and shows some staining.

Corran los brincos

rueden

Corran corran los brincos cor-

gran corran los, bñncos corran,

Sra Cataya

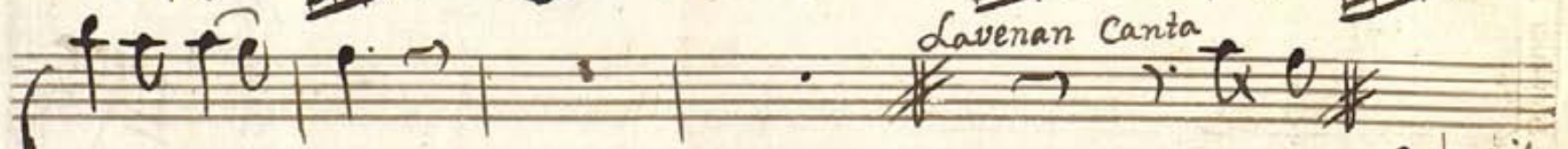
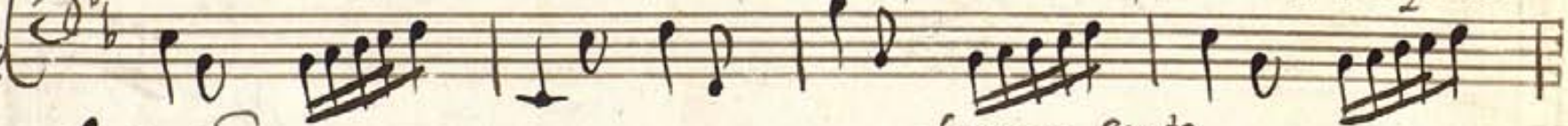
por que es yn en sayo yn si pi da, Cosa y en los bu-

Ucios por si los a zonan Corran rueden Vayan tocan to can.

Corran



rueden vayan to can, corran, rueden vayan-



Lavenan Canta



Serepite



desde las



Vozes con



to can to can,

otra letra

Sra theresa

And^{no} Allegretto

Masquetexas-

mi os, yo soy labra do ra, que viene a ofre ce ras

ve llisimas ro sas ve llisimas ro sas

no ay quien las lleve ea, no ay quien las quiera ola

no ay quien las lleve ea no ay quien las quiera ola

que las doy vara ti vara ti tas y hex

mosas, que las doy, va ra-

ti ba ra ti tas y hex - mosas -

vara ti vara ti tas y hex mo, sas vara ti vara-

ti tas y hex mosas. *Sigue rez do*
Sin parar

sr Labenan

Reido

Di bina voz, ma neja la serrana pezo

3x

Coronado

yo quiero versi ella es hu mana vna perla esta chica y por sien-

caja, de esta Perla el tambor, sera la casa

Labenan

Coronado

los 2

halla boy yola em bisto, empenoes brabo

Labenan

theresa

Coronado

vn sacris tan, lu cido es por el cabo yo va-

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temo mas no, viva Cu pido yntam-

theresa 1 los 2 theresa
bor, este es, Cabo muy lu zido te adora, y-

bien bendran a esta embaxada, sin sueldo vs-
ted sin su sol dada, beynte mil, tox nos-

theresa
doy portu ca rilla a bxaecho vs ted tor-

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Labn
nillo, en bendi milla, esa cara de Pasqua, mi fe arguya pues si es la-
despo
Cante una alleluia
Pasqua, ~~Cante una alleluia~~ mis cam pa, nas di-
despo
Coronado
ran lo que te quiero y mi tambor tambien. muy buen di nexo -
los 3
pero mi amor, a oyxlos yase ha llana, suene avn-
tiempo el tambor, y la cam pana...
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Volh Presto



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A 3 vivo



Sra Theresa

Coronado

Lavenan, Mis a fectos ban marchando, mis a-

fectos ban marchando ban marchando y pues ya vie nen y-

Handwritten musical score for the first system. It consists of a grand staff with three staves. The top staff is for the voice, the middle for the right piano hand, and the bottom for the left piano hand. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are written under the voice staff.

ban y pues, ya vie nen y van por lla mar te dizen

Handwritten musical score for the second system. It continues the grand staff from the first system. The lyrics are written under the voice staff.

tran tran tran tran tran parra pa tran parra pa-

Handwritten musical score for the first system. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "tran parra pa tran parra pa tran tran tran tran tran, ba ala torre ba ala". The piano accompaniment is written on two staves, with the right hand playing chords and the left hand playing a rhythmic pattern of eighth and sixteenth notes.

Handwritten musical score for the second system. The vocal line continues with the lyrics: "torre mi pa sion y al mi rar to do el con fin, si no es-". The piano accompaniment continues with the same rhythmic pattern. The score ends with a double bar line.

Handwritten musical score on aged paper. The score consists of two systems, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the notes.

System 1:
Vocal line: *tas di cen don don don don don don si tea*
Piano line: Accompaniment with eighth and sixteenth notes.

System 2:
Vocal line: *tis bo tin tin tin tin tin tin si tea-*
Piano line: Accompaniment with eighth and sixteenth notes.

Handwritten musical score on aged paper. The score consists of several staves. The top two staves are empty. The third staff has a treble clef and a key signature of one sharp (F#). It contains the lyrics "esta Cara, esta" and "tis bo tin tin tin sitea, tis bo tin tin tin". The fourth staff has a bass clef and a key signature of one sharp (F#). It contains the lyrics "Cara es muy hermosa es muy hermosa, y los, de-ja-ra a tre vida, y los-". The fifth staff is empty. The sixth staff has a treble clef and a key signature of one sharp (F#). It contains the lyrics "Cara es muy hermosa es muy hermosa, y los, de-ja-ra a tre vida, y los-". The seventh staff is empty. The eighth staff has a bass clef and a key signature of one sharp (F#). It contains the lyrics "Cara es muy hermosa es muy hermosa, y los, de-ja-ra a tre vida, y los-".

de ja ra atre vi da, a ti - por, Cosa, per di da per di da per

di da, y a ti - por, muy po ca, cosa poca cosa poca.

The musical score is written on two systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The lyrics are written below the vocal line. The paper is aged and shows some staining. The handwriting is in dark ink.

A handwritten musical score on aged paper, featuring a vocal melody and a keyboard accompaniment. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are in Spanish and are written below the vocal line. The music is in a key with one sharp (F#) and a common time signature (C). The vocal line is written on a single staff, while the keyboard accompaniment is written on two staves. The lyrics are: "Cosa por, muy poca Co - sa por, muy poca Co - sa", "oye in-", "quieren ro - sas", "Compran flo -", "oye a leve", and "grata". The score is divided into measures by vertical bar lines. There are some corrections and erasures visible in the handwriting.

Cosa por, muy poca Co - sa por, muy poca Co - sa

oye in-

quieren ro - sas Compran flo -

oye a leve

grata

Handwritten musical score for a song, featuring two systems of music. Each system consists of a vocal line (soprano and alto parts) and a keyboard accompaniment (piano and organ parts). The lyrics are in Spanish.

System 1:

Vocal parts: *res* (soprano), *no te, muebe mi a fi-* (alto)

Keyboard parts: *no teo bli gan, mis a mores*

System 2:

Vocal parts: *cion, que me mue - zo, que me, mue - zo* (soprano), *don don don* (alto)

Keyboard parts: *cion, que me mue - zo, que me, mue - zo*

Handwritten musical score on aged paper. The score consists of several staves. The first system includes a vocal line with lyrics "tara rantan, tantara rantan" and a keyboard accompaniment. The second system features a vocal line with lyrics "arma, Gueixa arma, gueixa" and a keyboard accompaniment. The third system includes a vocal line with lyrics "ysi a mor: es Confu-" and a keyboard accompaniment. The fourth system includes a vocal line with lyrics "tan tara rantan, tantantan, tantantan, ysi a mor:" and a keyboard accompaniment. The fifth system includes a vocal line with lyrics "ysi a mor, es Confu-" and a keyboard accompaniment. The score is written in a historical style with various musical notations and clefs.

tara rantan, tantara rantan-

arma, Gueixa arma, gueixa

ysi a mor: es Confu-

tan tara rantan, tantantan, tantantan, ysi a mor:

ysi a mor, es Confu-

sion y con a — fan, quierexen —
 don don don don
 sion, sin a li bio, tran tran tran tran tran
 ro.sas quierexen, flo-res quierexen ro.sas —
 don. don don don don don, don don don don don —
 tran tran tran tran, tran tran tran tran tran, tran tran tran tran —

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics "quieren flores, quieren flores-". The second staff is a vocal line with lyrics "don don don don don don don, don - don-". The third staff is a vocal line with lyrics "tran, tran tran tran tran tran tran tran tran". The bottom staff is an instrumental line, likely for a lute or guitar, with a treble clef and a key signature of one sharp (F#). The music is written in a historical style with various note values and rests.

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with lyrics "quieren ro sas, quieren-". The second staff is a vocal line with lyrics "don don don don don don don don don don". The third staff is a vocal line with lyrics "tran tran tran tran tran, tran tran tran tran tran". The bottom staff is an instrumental line, continuing the melody from the first system. The notation is consistent with the first system, using a treble clef and a key signature of one sharp.

Handwritten musical score on aged paper, page 7. The score is written in a single system with four staves. The first two staves of the first system are for a vocal part, and the last two are for a keyboard accompaniment. The lyrics are in Spanish and include "flores", "quieren", "rosas", "don", and "tran tran". The notation includes various musical symbols such as clefs, key signatures, and note values.

System 1:

Vocal: flores quieren, rosas, quieren
Don: don don don don don, don don don don
Keyboard: tran tran tran tran tran, tran tran tran tran tran.

System 2:

Vocal: flo res quieren - flo - res quieren flo res -
Don: don don don, don don don don
Keyboard: tran tran tran tran tran tran, tran tran tran tran tran

Labra dora, mas que hu-

mana con tu faz tan pexe gxi na pa-ra, de tente-

Allegro

Arre polina

si pa sion que es tanta rana, contra ti se desho-

Allegro

so, so, so,

co, corre a fecto

pues a morentus des

6x

Handwritten musical score on aged paper, featuring ten staves. The notation includes various note values, rests, and clefs. The lyrics are written below the staves in a cursive hand.

digán

denes el - a li bio, no encon tro, digán, males

bienes digán bienes

di gan males, arre arre arre-

so so, so, so, so, so

arre, arre, arre-

so...

para

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tonadilla
All^o  *Aora si, aora-*



si aora si quexo, yo, aora si, aora



si aora si quexo. yo re me dar a legxe ami amigo el Ma-



mon, por quees rechus qui to se monta en el, toro yen dando vnbrin



quito to mando ca rrera- ^{estruvillo} llama le Cas-



Repta
 tel quita Naba xillo ejalo ejalo ejalo ejalo que ya em-

Canta
 biste, a to ro - to - rillo, istoma istoma ben aca Pelu -

quexo pone, van de, rillas en el zexbi-

guillo, Corre - Corre quees de mal pica -

Repto
 abate aba te Mula ti llo abate mula

ti. llo, y por mas data ola el, Pue blo a-

vozes le pi den cola cola -

cola cola, cola to dos le-

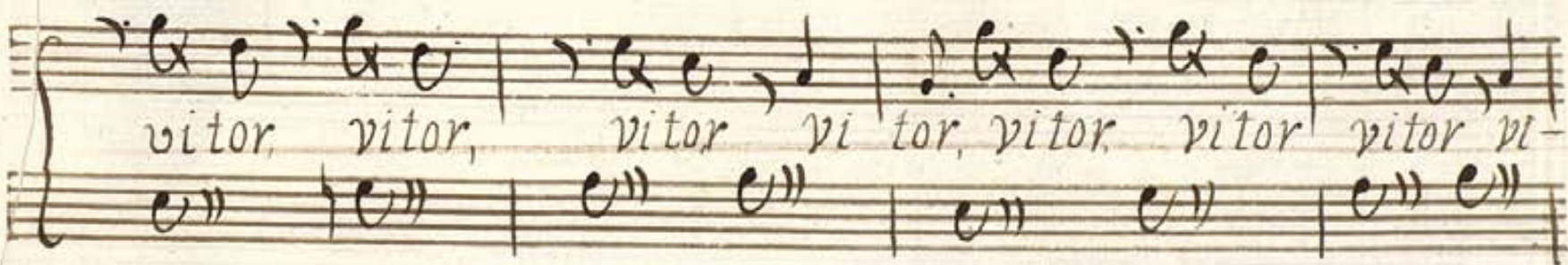
piden cola ya toma eles, toque y - con gran-

maña le de ja - muerto de vna esto, cada

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tira el sombrero, y con mil gritos, le dicen todos-



vitor, vitor, vitor vi tor, vitor vitor vitor vi-



tor...

al estrivillo la última vez

Finis

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Mus 61-22

Violin Primero, en el Saynete de,

el Poeta, en el ensayo

A solo ya 4^o And no Violin Primero, en el Saynete

All^o Pastoral

Handwritten musical score for Violin Primero, featuring ten staves of music. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings like 'f' and 'fz'. The music is written in a cursive, handwritten style typical of 19th-century manuscript notation.

voz

vaya de Alegria

40

~~No~~ se repite ala voz sin parar

And no Allegretto

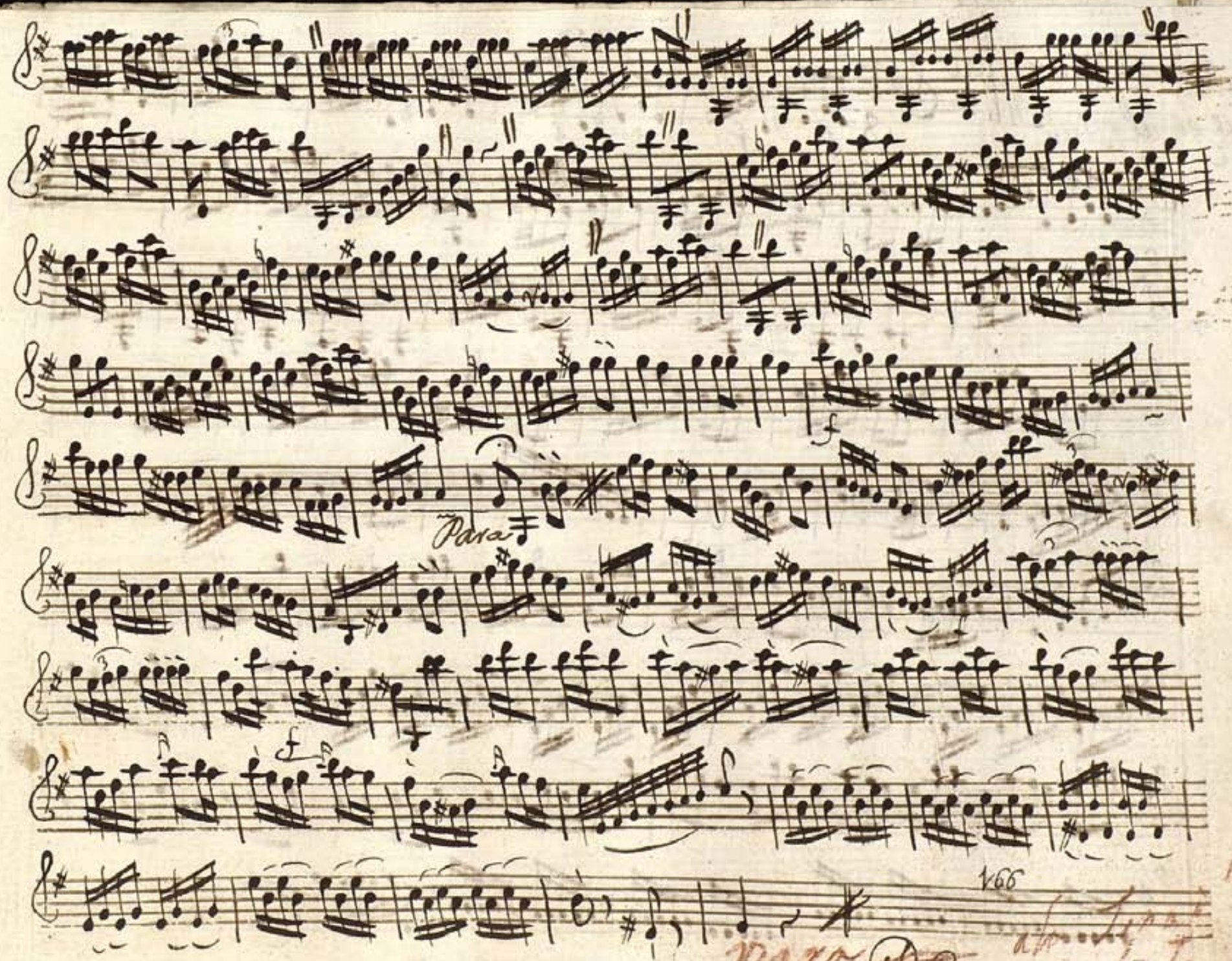


Acritado taze Volu Presto

a 3 vivo

Allegro

Handwritten musical score for a piece in 2/4 time, marked "a 3 vivo" and "Allegro". The score consists of ten staves of music. The first staff has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a single system. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp. The music is written in a single system. The score includes various musical notations such as notes, rests, and dynamic markings. The handwriting is in ink on aged paper.



2. Verestona dilla
y luego al estri.

Handwritten musical score on ten staves. The notation is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like *po.*, *f*, and *Allo*. The manuscript shows signs of age, including stains and ink bleed-through from the reverse side.



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et.

Mus 61-22

Violín 2º en el saynete de el

Poeta, en el ensayo

Violin 2^o en el Saynete

And no, Pastoral



102

♩. paya de alegría

name Verbeke

ala voz sin parar

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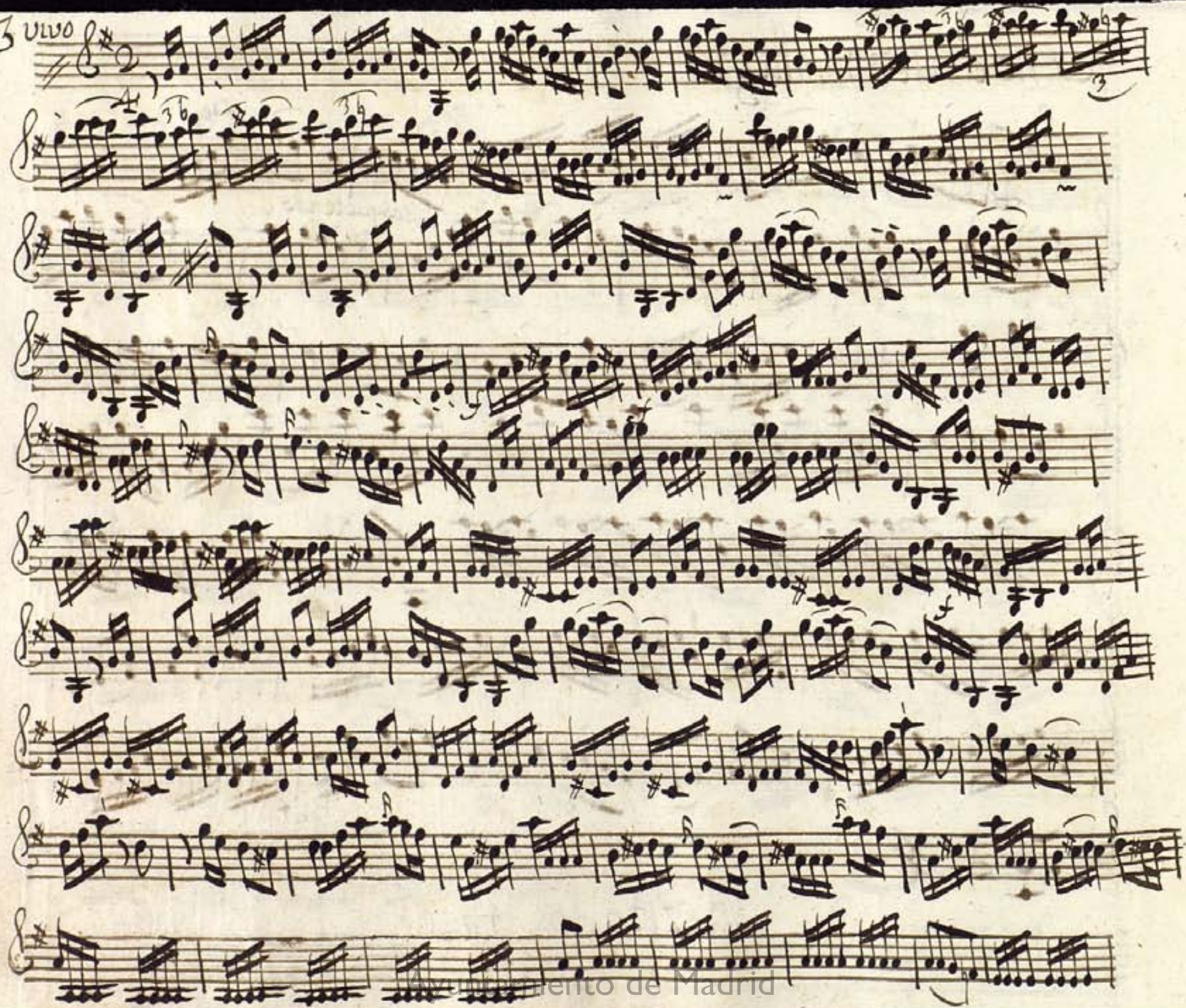
Andantino Allegretto



Rezitado taze

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Al vivo





tonadilla

Allo

8

po

f

po

acrasí

enruido

8

8

8

8

8

8

8

8

8

8

8

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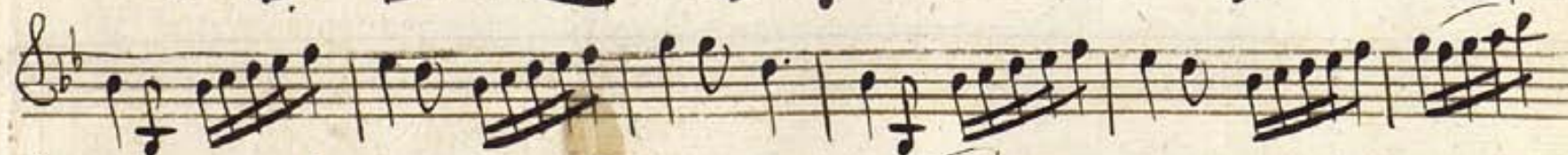
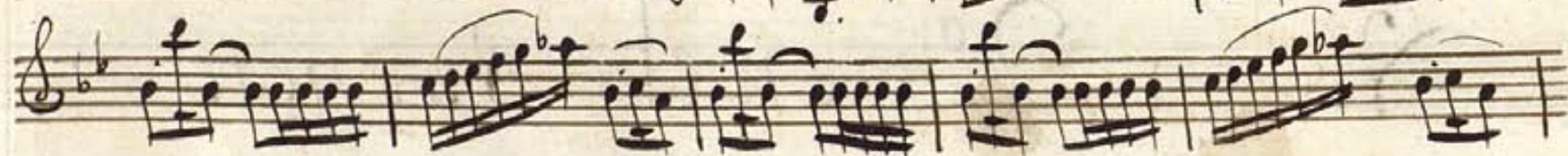
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Violín 2º en el Saynete

de el Poeta en el ensayo

Violin 2º en el saynete

And no Pastoral



No se le quite ala voz sin parar

Andantino Allegretto



Al vivo

Handwritten musical score for guitar, featuring ten staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 2/4. The music is written in a fluid, handwritten style with many slurs and ties. The fourth staff has the word "miraflores" written below it. The manuscript shows signs of age, including foxing and staining.



tonadilla

Allo



po.

f

po

aora si



estillo



56



Compañamiento de Madrid

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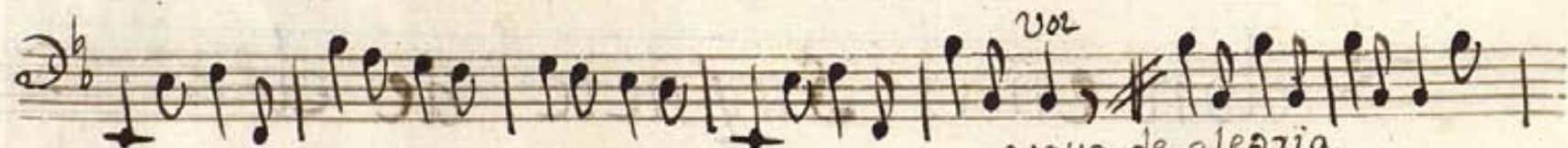
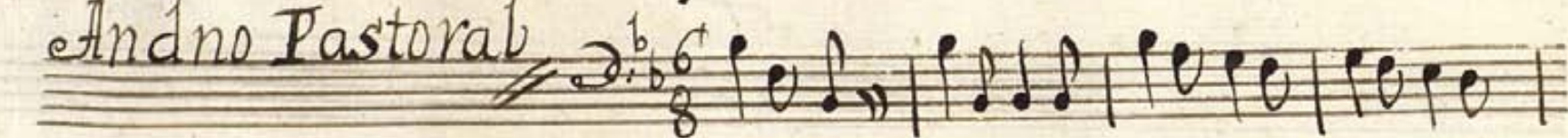
Ayuntamiento de Madrid

// Violon en el Saynete de eb //

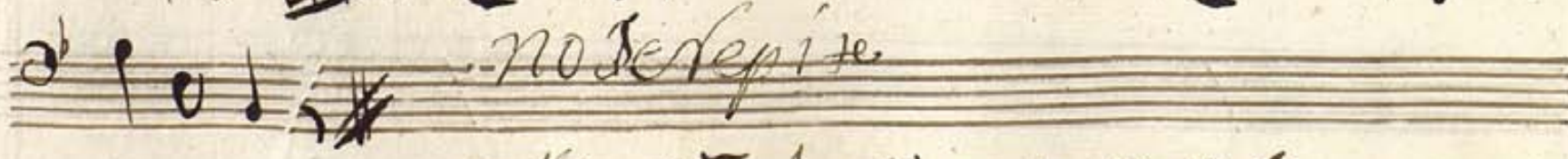
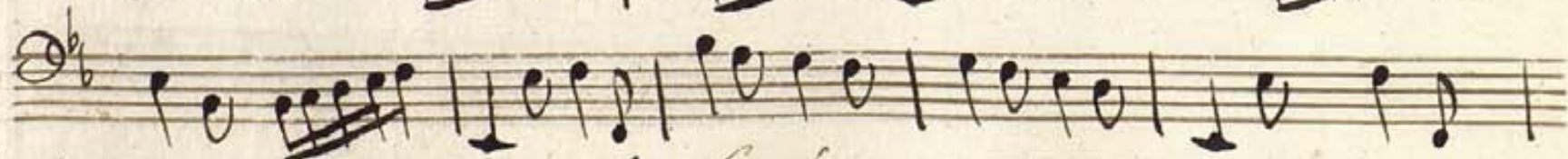
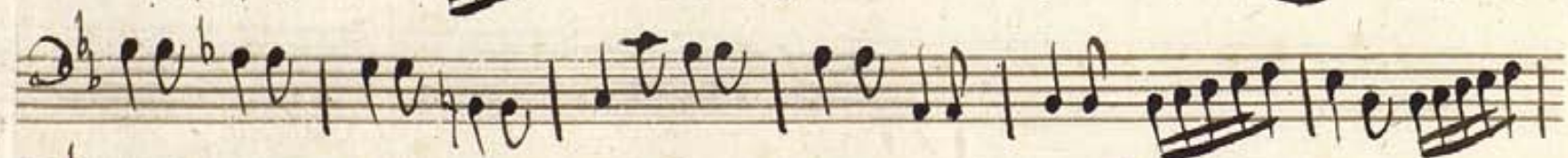
// Poeta en el ensayo //

Contrabajo en el saynete

Andno Pastorab



vaya de alegria



no se repite

ata señal sin parar

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And no Allegretto



Sigue rezitado ala buelta sin parar

Rezo Labenan

Coronado

Dibina voz, na, neja la serrana, pero yo quixo, bersi hella es humana, una perla es la

chica, y por sien casa, de esta perla el tambor, sera la, casa halla-

Coronado los 2 Labn. theresa
boy yola em bisto, empenoes brabo, ynsacristan, lu zido es por el-

Corodo theresa
cabo, yola temo, mas no, viva cu pido, yntambor, estes cabo, muy lu-

los 2 theresa
zido, te adora, y bien bendrana esta embajada, sin sueldo ysted, yus-

Coronado

therea

ted, sin su sol dada, begnte mil tornas, doy, portu ca nilla, abraecho uste tormillo, en bendi-

Labn.

theresp

milla esa cara de pasqua, mifer guya, pues siesta Pasqua cante una Ale-

Labenan

Coronado

Despazio therea

lu — ya, mis cam pa, nas di ran, lo que te quierio, y mi tambor tambien, muy buendi-

los 3

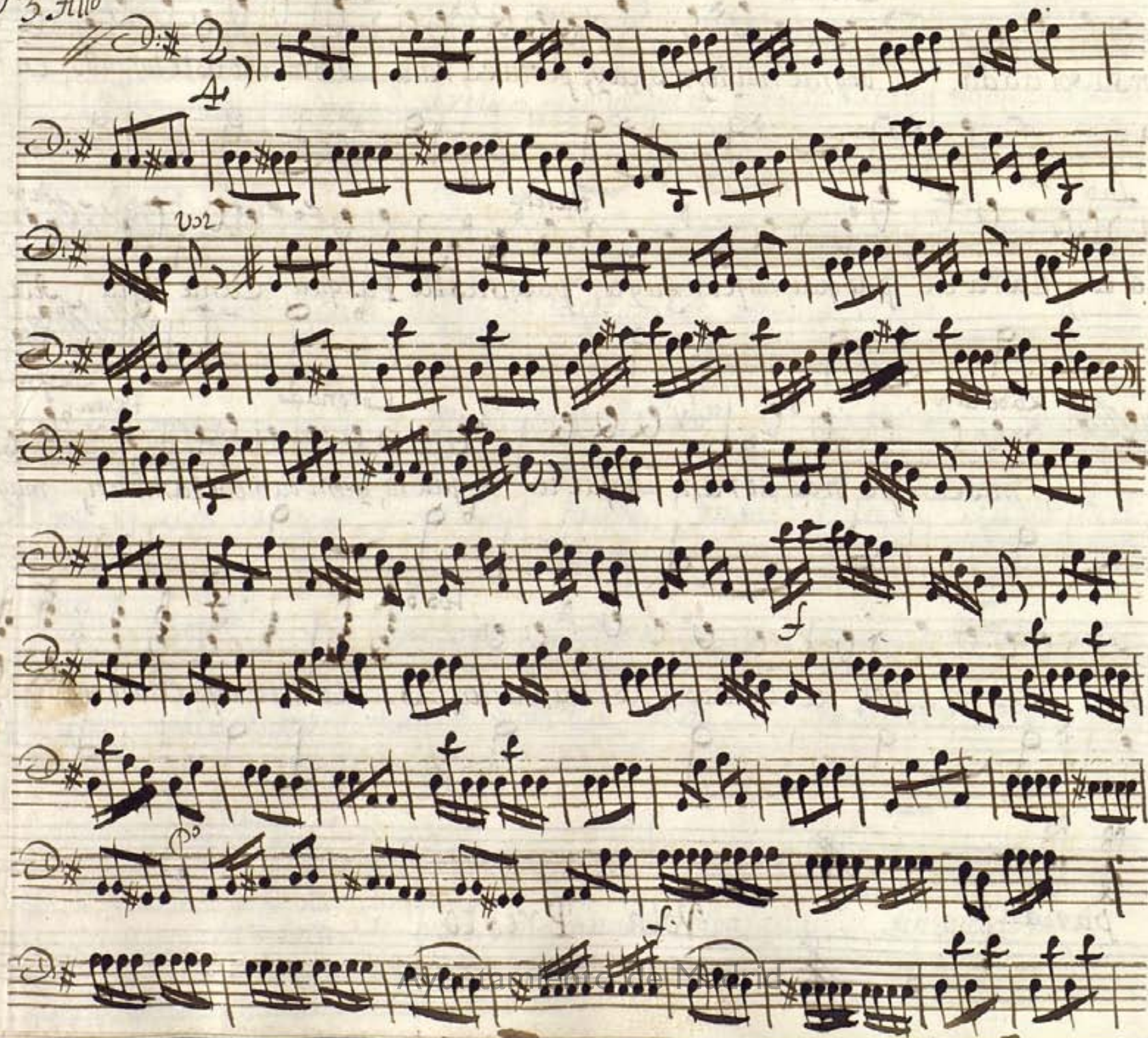
nexo, pero mi amor, a oy los yase ba llana, Suebe un tiempo el tambor, y la cam-

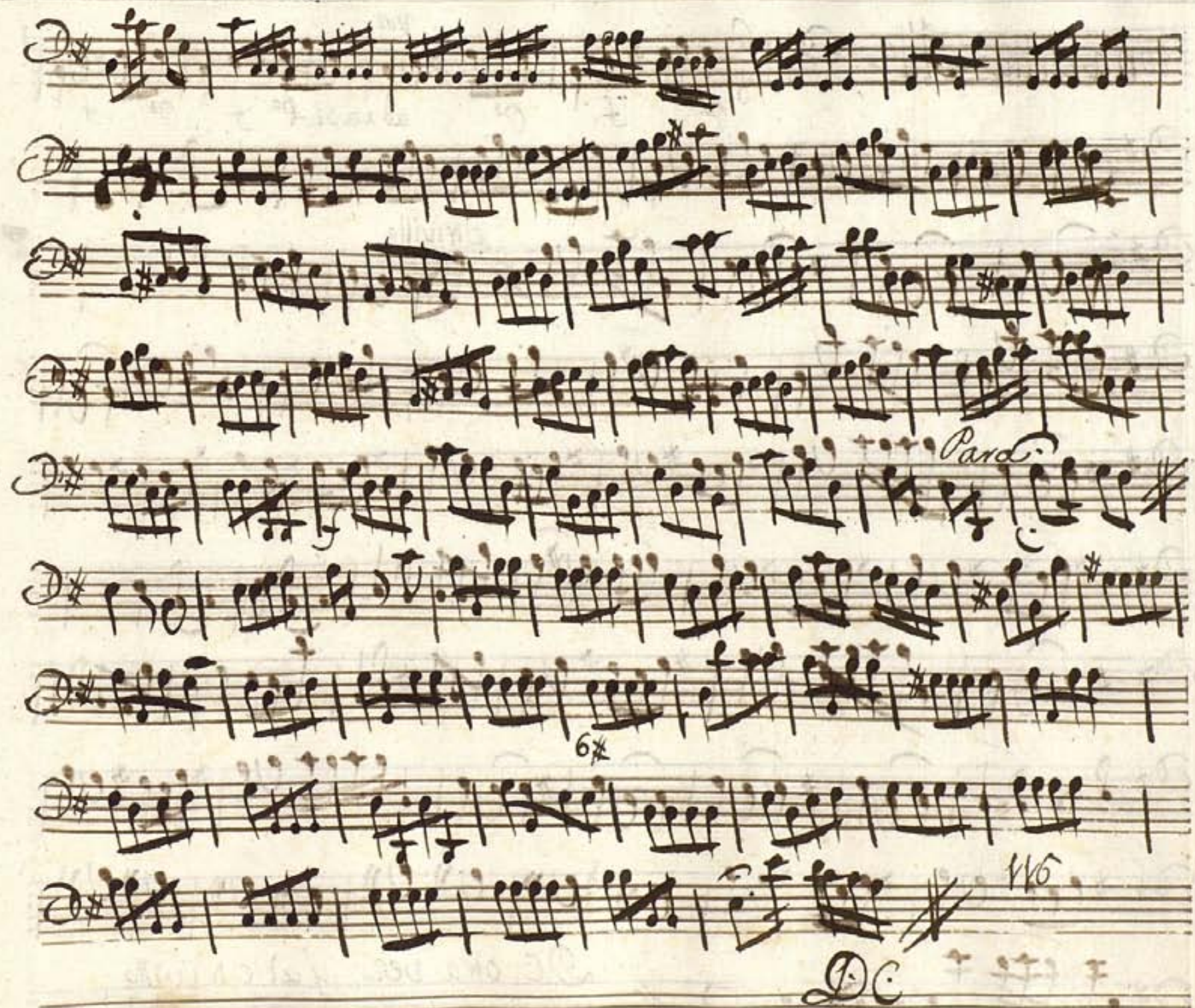
pana...

Volh Presto

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W 3. Allegro





tonadilla *Allo* *6/8* *Vo2*
po. f po. adra si, po. f po. f

entrivillo

De ora vez y al entrivillo

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Neus
61-22

Contrabajo en el Saynete de et

Poeta en el ensayo



Andano Pastoral

voz

vaya de alegría

*ala voz
se repite*

Se repite ala voz sin parar

Andano allegretto

molguete 201

Sigue rez^{do} sin parar

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Ando

divina voz

dopo

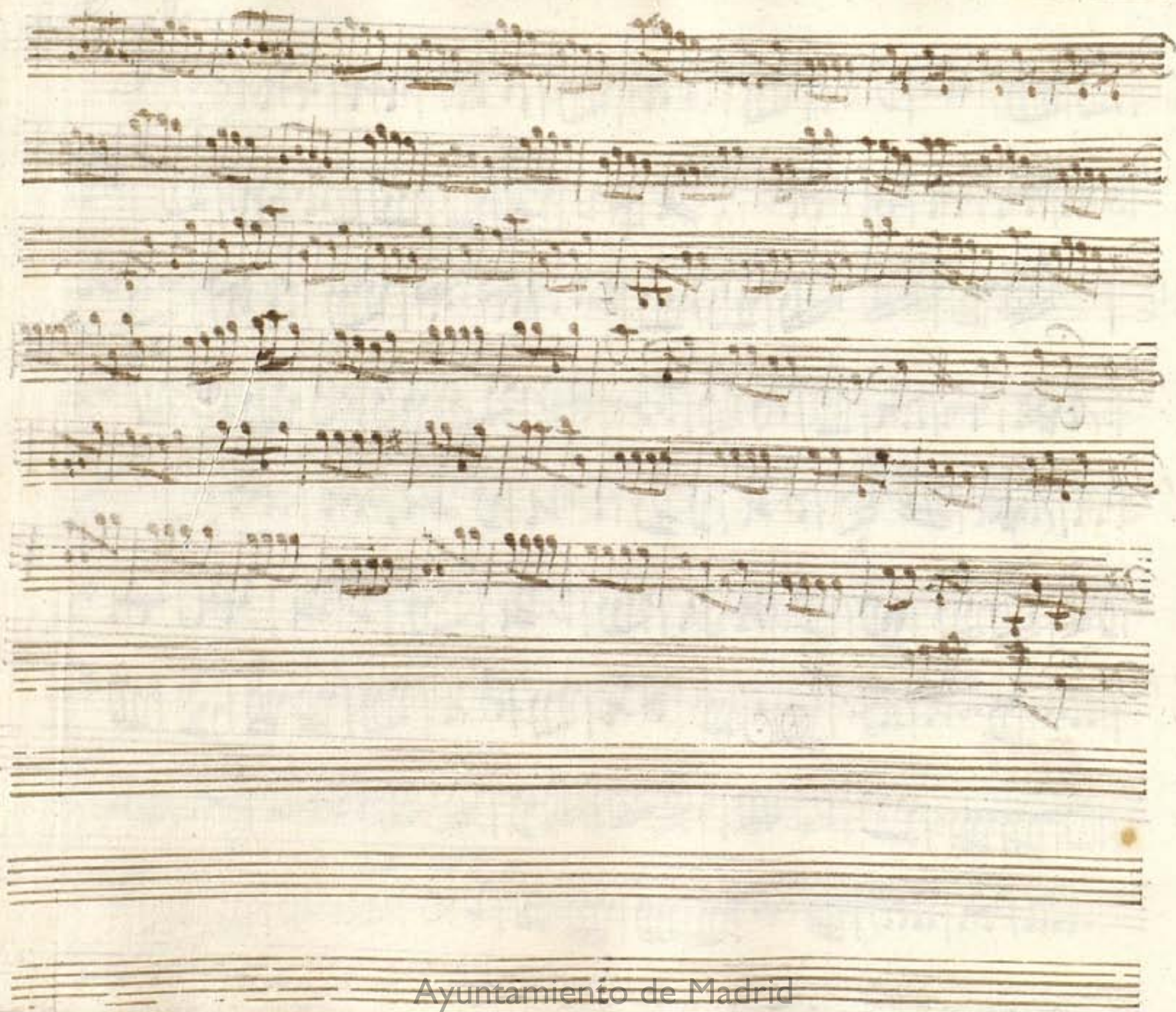
dopo

Volgi presto

101
a3 *allegro*

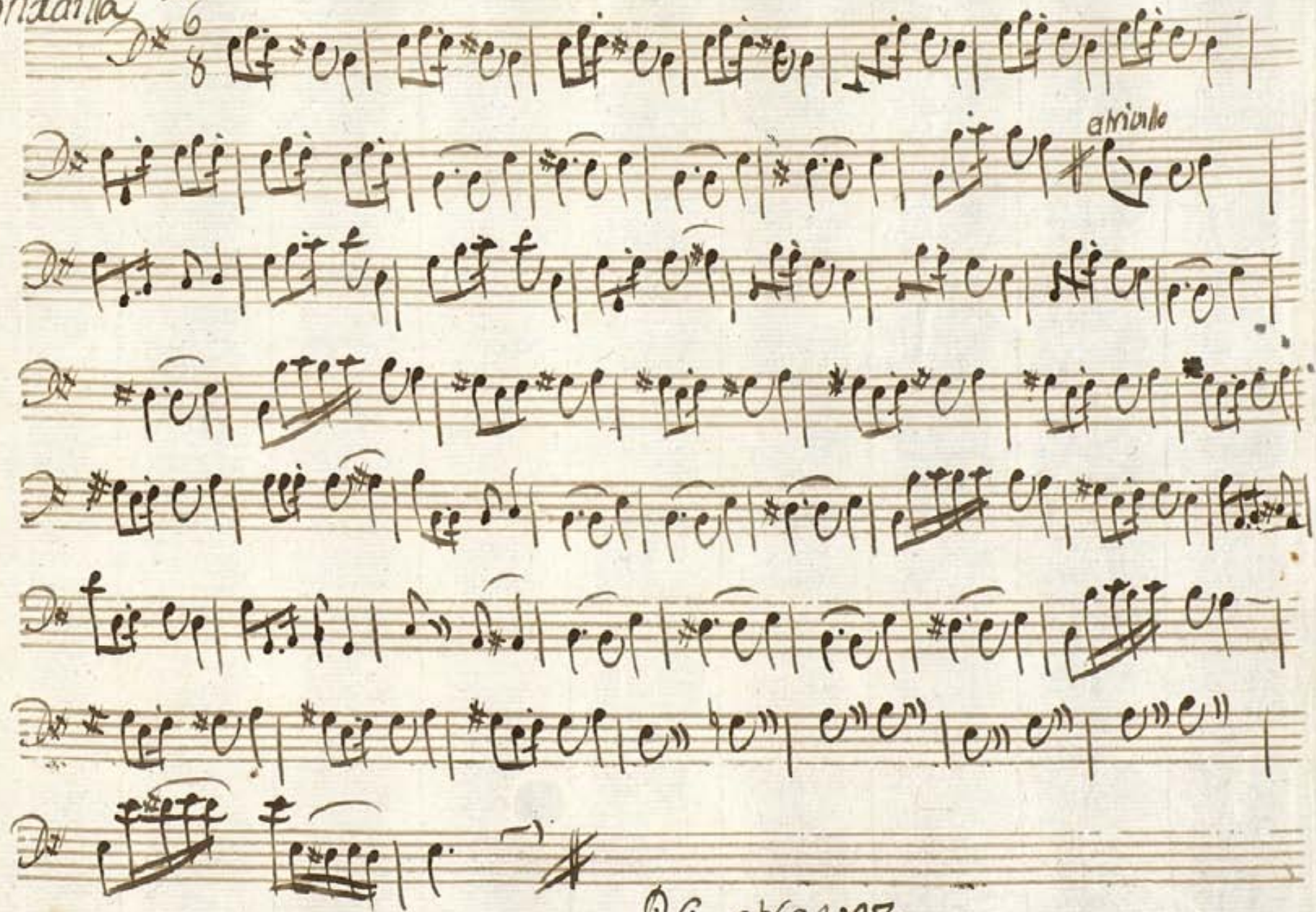






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tonadilla ^{Allo}
6



De otra vez

y al rivillo

Allegro

A page of handwritten musical notation on ten staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The ink is dark and the paper is aged and slightly discolored. The notation is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

Allegro

Allegro

o boe en el saynete, de el Poeta
en el ensayo

#1
// o boe en el saynete

Andno, Pastoral



no se repite
da señal sin parar

And no, Allegretto



Peritado taze

a 3 vivo

This is a handwritten musical score for a three-part setting, indicated by the tempo marking "a 3 vivo" in the top left corner. The score is written on ten staves, each beginning with a treble clef and a key signature of one sharp (F#). The notation is dense and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Several staves contain dynamic markings, with "fz" (forzando) appearing on the fourth, seventh, eighth, and ninth staves. The manuscript shows signs of age, with some staining and wear visible on the paper. The overall style is characteristic of 18th or 19th-century musical notation.



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para D.C.

tonadilla

Allo

8



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trompa 1^a en el *Saynete* de el *Poeta*, en el *ensayo*

And no Pastoral

ala señal sin parar ☺

taze el solo de la sra theresa, y el Alezitado, y bolber presto

para el 3^o

Handwritten musical score on ten staves. The notation is in a historical style, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The first staff begins with the tempo marking "Alz vivo". The score includes various musical notations such as notes, rests, and bar lines. Rehearsal or measure numbers are written above the staves: 4, 6, 12, 16, 20, 24, 28, 32. The word "mis afectos" is written below the second staff. The piece concludes with a double bar line and a sharp sign on the tenth staff.

ton adilla

trompas de delasolxe

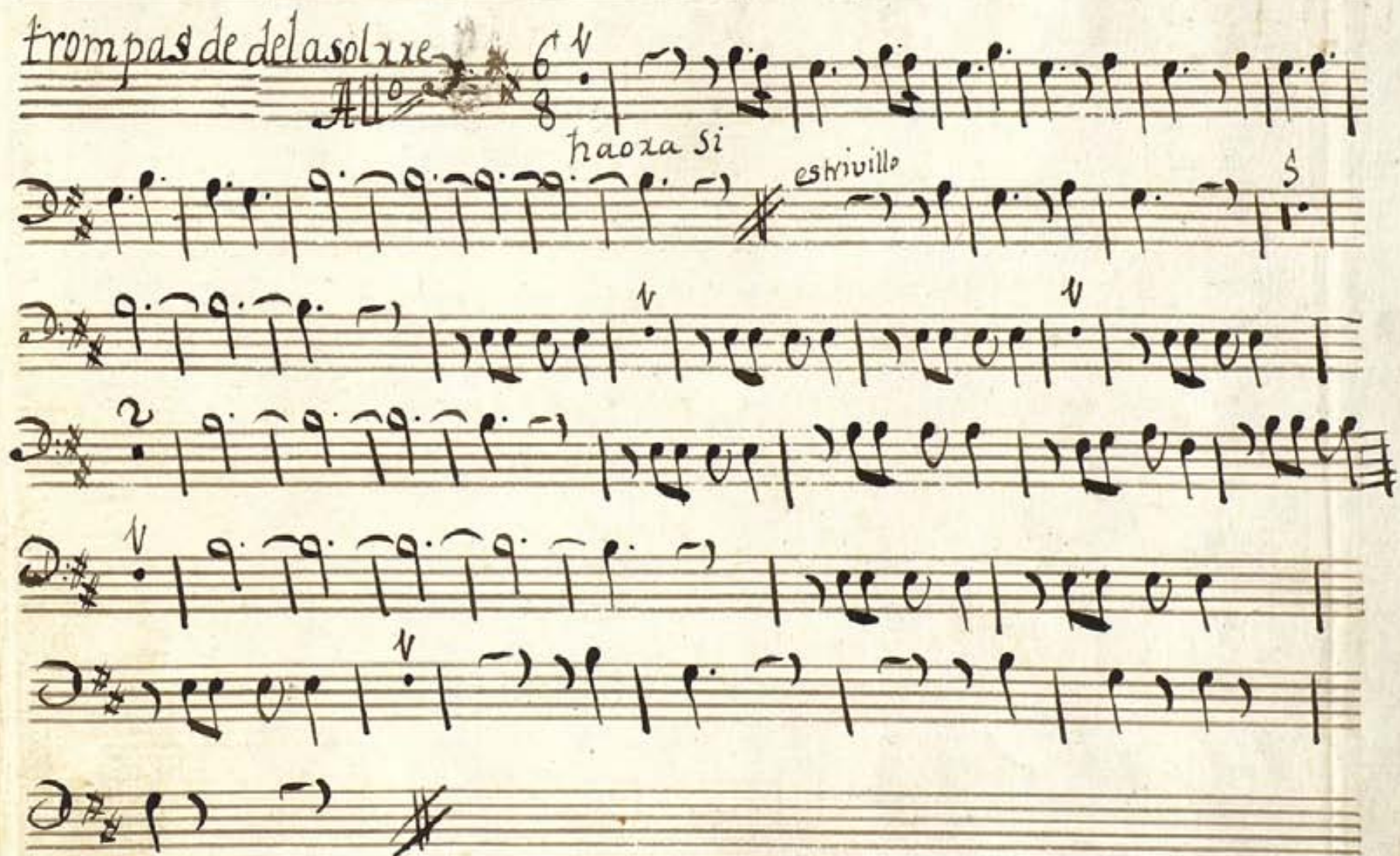
Allo

*6⁴
8*

haora si

estruvillo

5



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Trompa 2ª en el saynete de el Poeta en el ensayo

Mus 61-22



ala señal sin parar

taze el solo dela sra. theresa y el rezitado, y bolber presto

para el 3

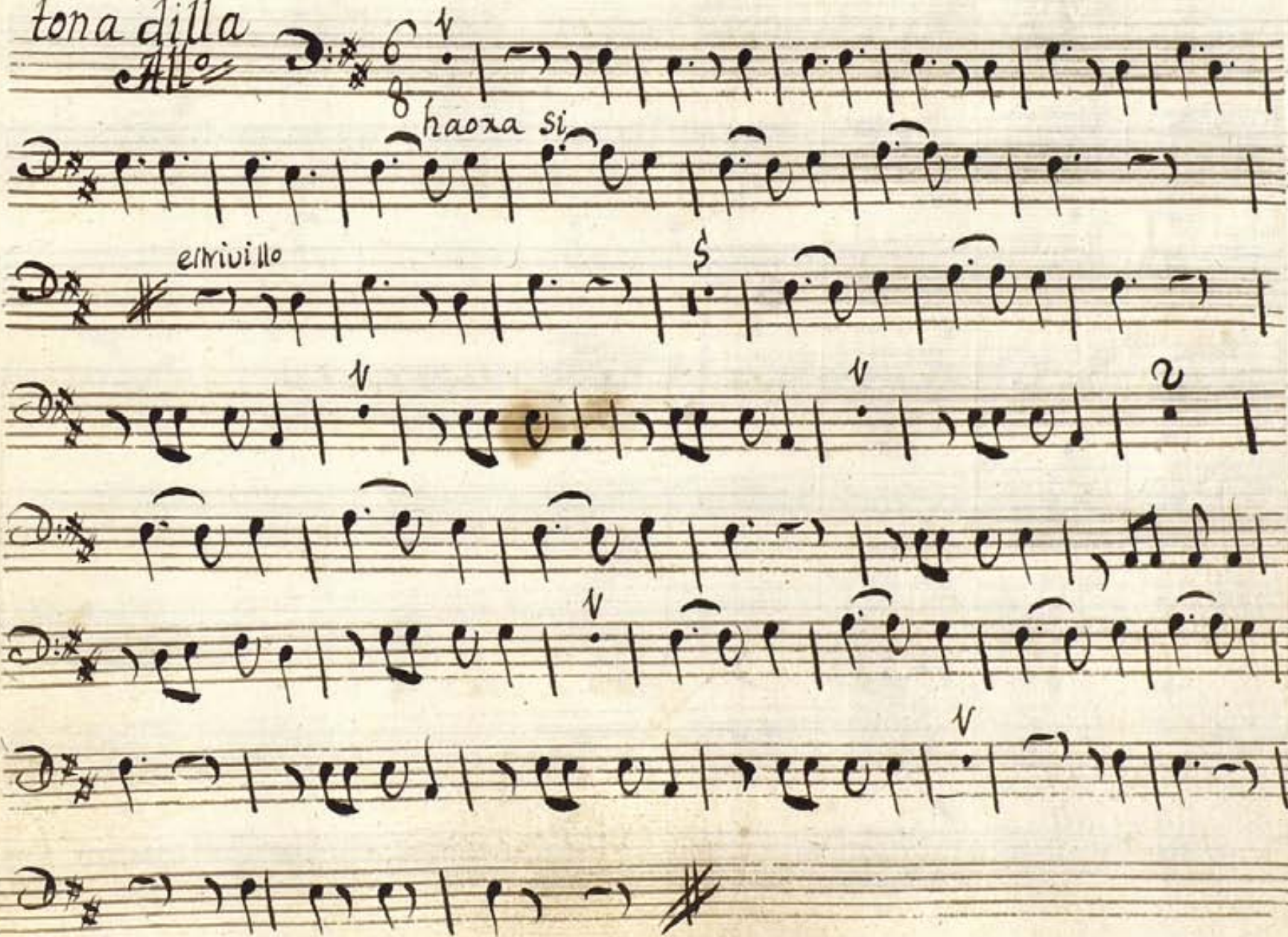
al vivo

Handwritten musical score for a piece titled "al vivo". The score consists of ten staves of music in D major (one sharp) and 2/4 time. The notation includes various rhythmic values, accidentals, and dynamic markings. The word "misafectos" is written in the second staff. The piece concludes with a double bar line and the letters "D.C." below the final staff.

trompas de de la sol xre

tona dilla

Allo





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61-22

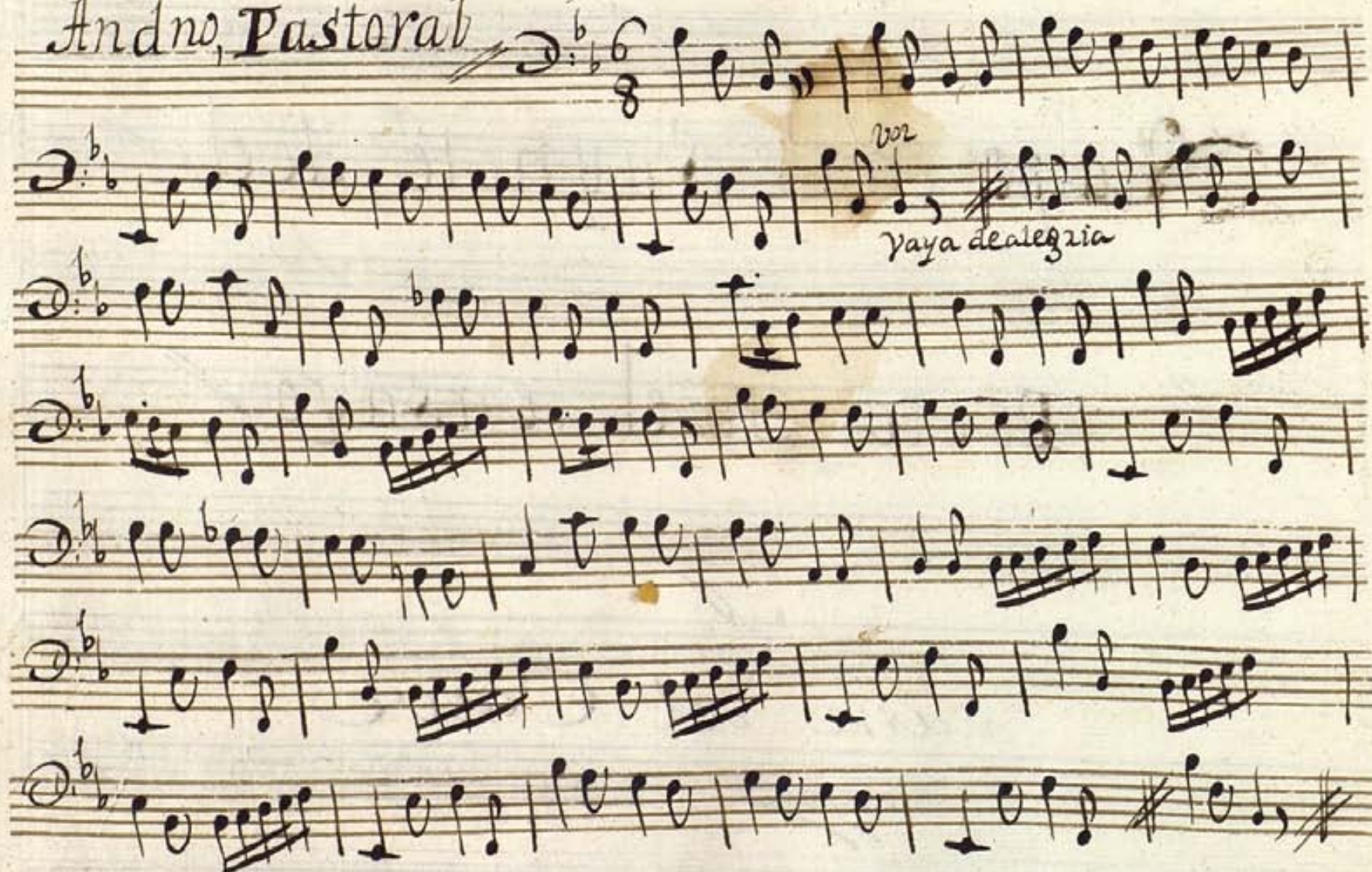
/// Vago en el Saynete, de el ///

/// Poeta en el ensayo ///

///
Parte del Clave ///

Violon en el S'aynete

Andno, Pastorab



ala Señal sin parar

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And no Allegretto



Sigue rezitado ala buelta

Sin parar

Labn.
Rezitado
 Di bina voz, ma neja, la se rrana, pezo.

Coronado
 yo quie xo ber si ella es hu mana, una per la es la - chica y por sien ca ya ~~esta~~ de esta

Labn. *Corado* *los 2*
 per la el tam bor, se ra la, ca ja, ha lla boy y o la em bisto, em pe ño es

Labn. *therea* *Corado.*
 brabo, vn sacristan lu zi do es po re l, ca bo, y o la temo, mas no vi ra Cu pi do.

therea *los 2* *therea*
 vn tam bor, es te es ca bo muy lu zi do, te a do ra, y, bien ben dra na es ta em ba ja da, sin sueldo me
 y us -

Coro do

ted sin su soldada, beynte mil tornos doy, portuca rilla abraecho y te tornillo, en bendi

therea

Labn.

therea

milla, esa cara de pasqua mi fe ar guya pue sies la pasqua, cante

Despo

Labn

Coronado

yna ale lu - ya, mis cam pa nas diran, lo que te quiero y mi tambor tam-

atiempo despo.

therea

1or 3

bien, muy buen dinero, pero mi amor, a oyx los yase allana, suene a un-

tiem po el tam bor y la cam - pa na...

Sigue a 3

a3^o *Allegro* 4

Handwritten musical score on ten staves, featuring various musical notations and performance instructions. The score is written in a system with a key signature of one sharp (F#) and a 4/4 time signature.

Key markings and annotations include:

- 202* (written above the second staff)
- mi afecho* (written below the second staff)
- And.^o* (written above the third staff)
- Gr^a na* (written above the fifth staff)
- f* (written below the fifth staff)
- And.^o* (written above the eighth staff)
- P^o* (written above the eighth staff)
- Ca.^o* (written above the eighth staff)
- And.^o* (written above the ninth staff)
- f* (written below the ninth staff)
- Ca.^o* (written above the ninth staff)
- notes* (written below the tenth staff)

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

Handwritten musical score on ten staves, featuring various musical notations and performance instructions. The score is written in a system with a key signature of one sharp (F#) and a common time signature (C). The notation includes treble clefs, notes, rests, and dynamic markings.

Key markings and instructions visible in the score include:

- Alleg.* (Allegretto) at the top.
- 2m.* (second measure) and *1or3* (first or third) below the first staff.
- Cor. do* (Corno) above the first staff.
- And.* (Andante) above the second staff.
- Cor. do* (Corno) above the second staff.
- And.* (Andante) above the second staff.
- tran* (trance) above the third staff.
- And.* (Andante) above the third staff.
- tran* (trance) above the fourth staff.
- Para* (Para) above the fifth staff.
- 6x* (six times) below the sixth staff.
- 466* below the eighth staff.
- 2.* (second) and *C.* (C) below the ninth staff.

tonadilla All^o $\text{D} \# 6$ $\frac{8}{8}$ ^{voz} *po. f. po. f. la ora si p^o f.*

estruvillo

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