

Leg. 1.º N.º 119-9

Leg. 3.º N.º 34.

4

— + —

Mus 119-9

Ton.ª a 3

38

de tres Ingenios

Con Viol.º Oboes

y trompas.


Del S.º Cheve 166.

All. Vivo.

Paca.

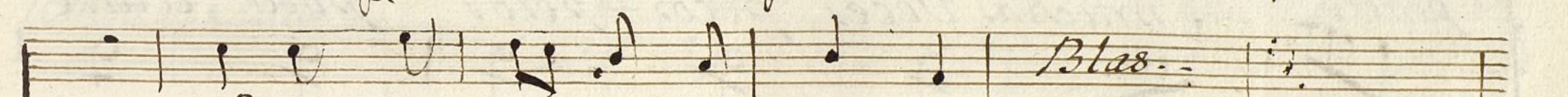
Digole auste Señor mio
Amigo Yo e como cido
Yo aborrecido a los hombres
Paco mio de mi Vida
que vaya a es.
gela vi.
y te ave.
lie es lui.

po



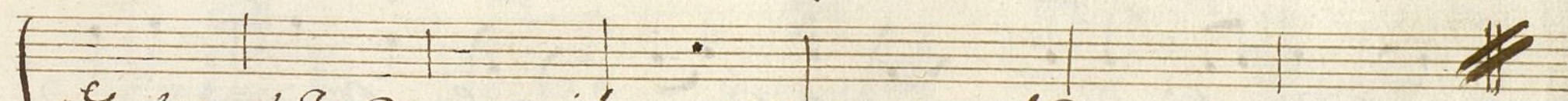
pulgar un galgo
da delos Alas
guxo mi paco
cio temexaxio

cada uno manda en cada uno
no es para gente de modo
q.e con ninguno haze baxa
yo e conocido ya al mundo

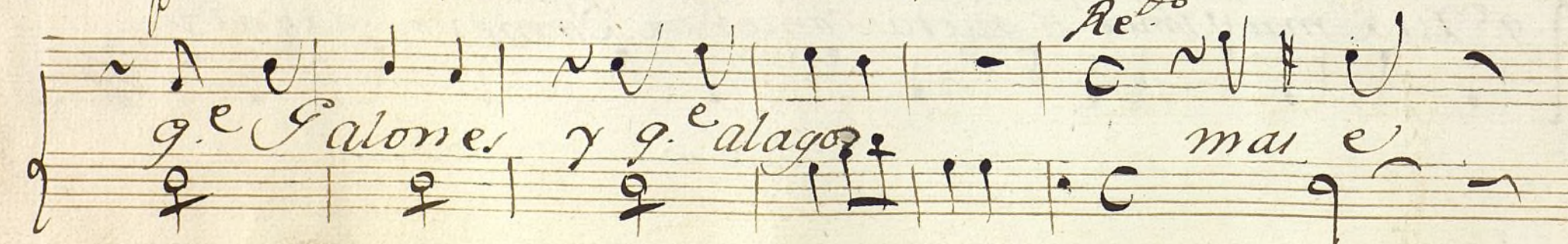
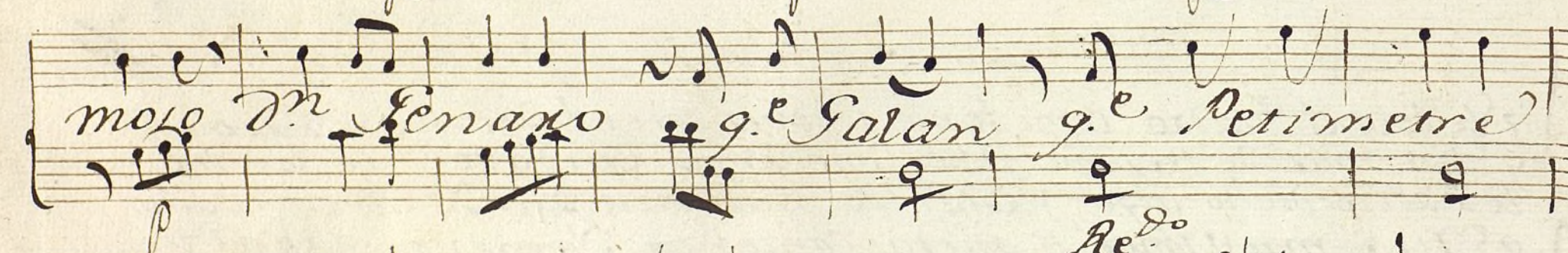
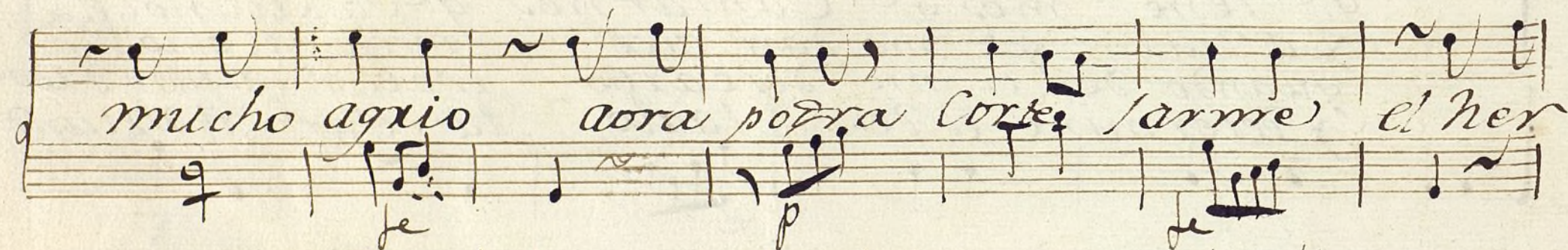
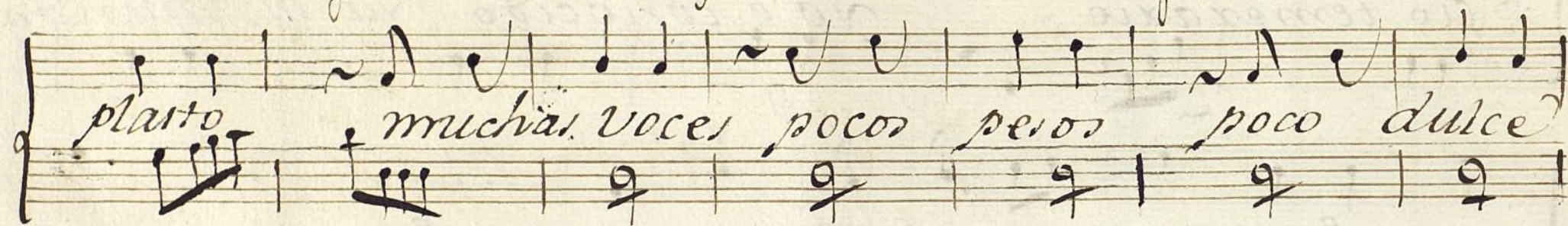


g.e terre mox q.e Canjar nos q.e va Manolilla
y a dias q.e me dan arco mira Manolilla
quando de ti me des carbo esto es q.e algun d'xope
y determino el de Jarlo tu des ar al mundo

Blas..



g.e te toco el Guadxo a mi terre vienes con Androminaxio
g.e ha mas de tres años q.e nos conocemos Cuidado me llamo.
te habra dicho algo y estar de mudanza puer lo tambien vailo.
g.e lla mas vamos si quedas contenta lo me voy pagado.



tele por donde se me viene ala mano

tempo di Minue *Sea.* Qual arroyuelo
terro indigno

precipi tad o cienda el Pado buscando el mar
flera el del oro don de ay tero no deun fiel amor

embuica de ese garaba tillo todo el oar
yo qe lo entiendo prenda querida te doi la

Paca
quillo me ai echo andar. diga ure Senor D.
vida por un favor. atencior noble audi.

lindo torio aq. e vienen Compañanzas para de
 oiran la historia maravilla de un hombre

Pun. d. cir te e olucado mucha saliba mal gata,
 q. e se a perdido por regalar a su dama

quando tuviere Capricho de Cortesar alas
 si en estas Carnestolendas una tarde etoy sin.

Maas... blanca sepa q. un doblon de a ocho es el me
 para comprar una of andre q. e lindos

por veruoy gracia e
 quatro de plata

la ea ea —

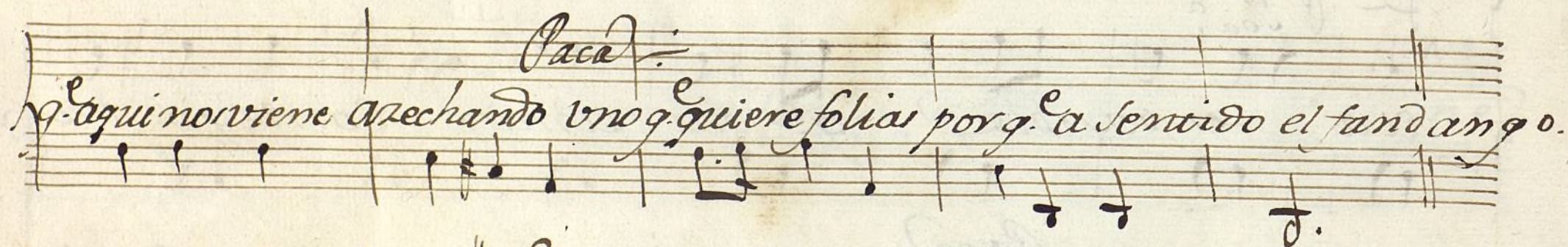
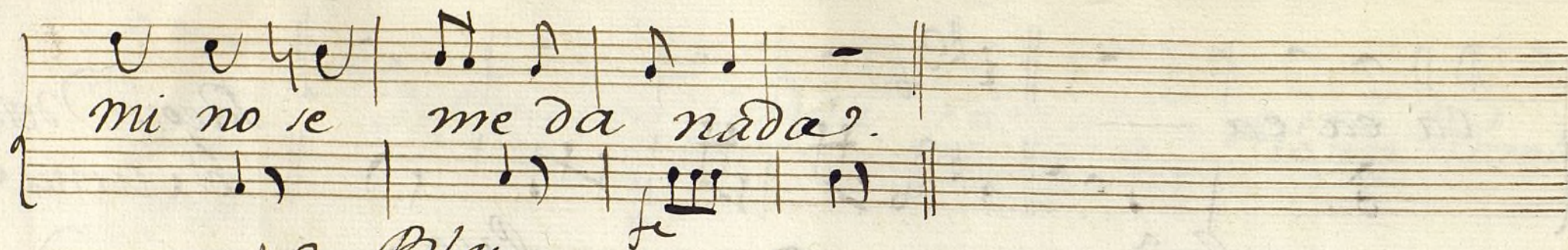
Repire deo
el mundo

Allo *Toa.^a* *Paca*
Pues g. ete burlas tiempo es de chan

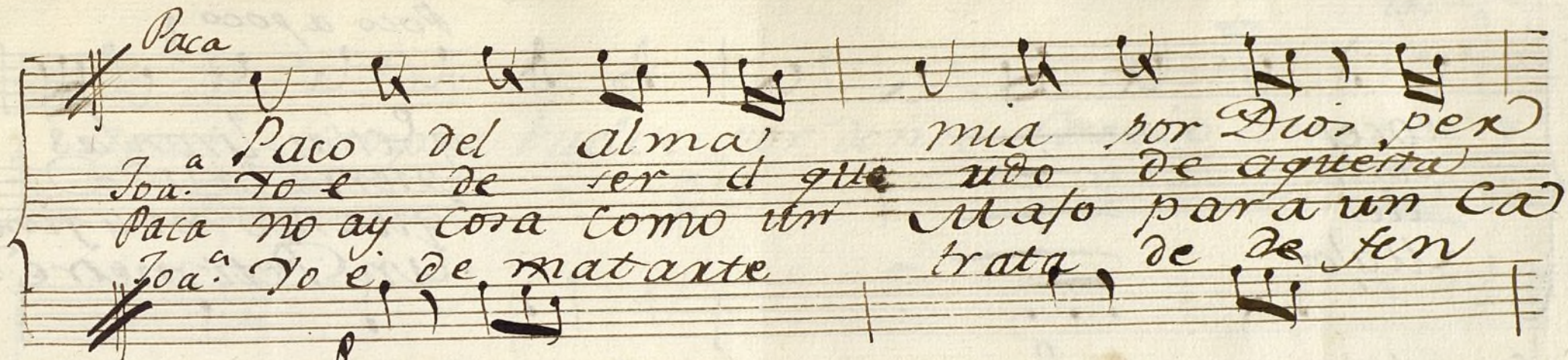
Toa *Paca*
2a por ti suspi ro poca substancia

Toa.^a
cia es posible ge mi amor Contigo tan

Paca
poco valga nada se me da por que a



Paca



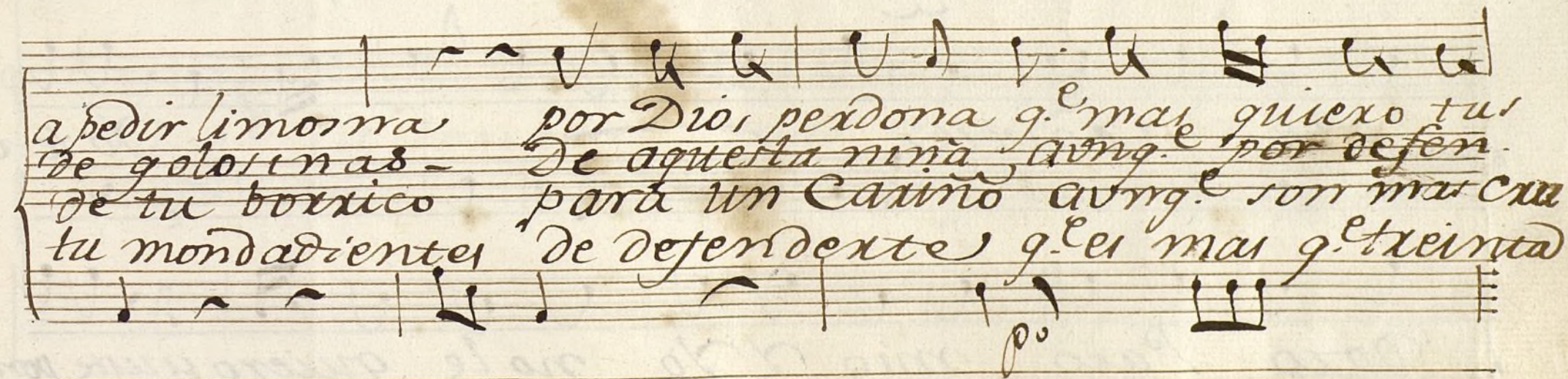
*Joa.^a Paco del alma mia por Dios, per
Jo.^a Yo e de ser el que udo de aquesta
Paca no ay cosa como un Mafo para un Ca
Jo.^a Yo e de matarte trata, de de fen*

Blai.



*Dona por
Niña
rino
dexte*

*Yo no vengo a tu cara
pueda ser q.^e ellas gartan
Yo me alegro q.^e aigan
Prestame Manolilla*



*a pedir limosna por Dios, perdona q.^e mai quiero tu
de golosinas de aquesta niña avng. por defen.
de tu borraco para un Camino avng. son mas ca
tu mondadientes de defendente q.^e ei mai q.^e treinta*

Poco a poco

Coces
derla
eles
Majos

g. Letas liron/as
pierna la vida
quanto mas finos
un Petimetre?

Come prima. *Paca ~*

aya parz y con

Esto acavere

Yo tea

Doxo Pao mio y Yo no le quiero ante porq. el

agua Siempre buelve por donde Corrio una vez y

Vaya de ale gria de bulla, y de Placer pa

ra q. e la tonada mas molestia no de

Handwritten musical score on aged paper. The score consists of several staves. The first system includes the lyrics "con las seguidillas oid atended con ~". The second system includes the lyrics "oid atended". The third system includes the lyrics "Quando una maja". The notation includes various musical symbols such as notes, rests, and bar lines.

con las seguidillas oid atended con ~

oid atended

Quando una maja

Handwritten musical score on aged paper. The score consists of ten staves, with lyrics written in Spanish. The lyrics are: "Niñe con su Cortejo quando", "Con su Cox", "tejo", and "suele entrar el Ma". The music is written in a style typical of 18th or 19th-century manuscript notation, featuring various note values, rests, and bar lines. There are some corrections and markings, such as a double bar line with a sharp sign, and a final cadence symbol at the end of the piece.

Niñe con su Cortejo quando

Con su Cox

tejo

suele entrar el Ma

rido y este es el guentoo
 y tu eres un gro
 eres una tirana
 sero tambien To te lo o.
 To te ofrezco Vengarme

7

frezco y tu ami me echas fieros
pues tu ami me amenzaas Ingrata
tirano dueño la ida del Viento
falsa de ti me aparto a
Dios a Dios te queda a no a no mas verros

tirana fieras tirana

fiera. Blas
Vaya q'ei esto, q'ei tem. unedes spx e linendo

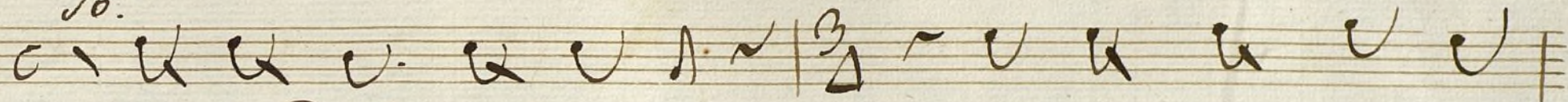
Toa.
Amigo Roque To soy mui vtrão pero por vtrã Cipora aca no buelto

Paca Toa.
Muger delos Demonores q'ei lo q'ei echo Desale q'ei vaya Voime notengai mieda

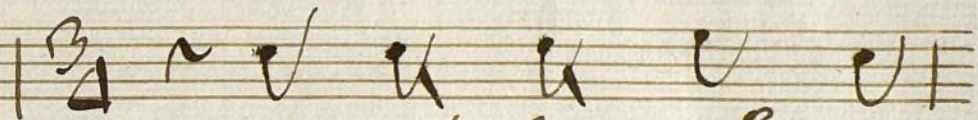
Ya no va de muchas y To siempre echo la paca y aora se haran
asi mismo Suplicole a un. Senor D. Roberto q'ei to asi se quede

70.^a

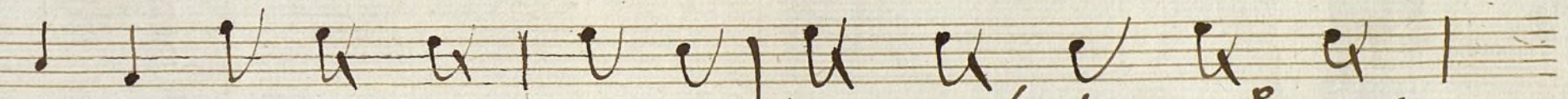
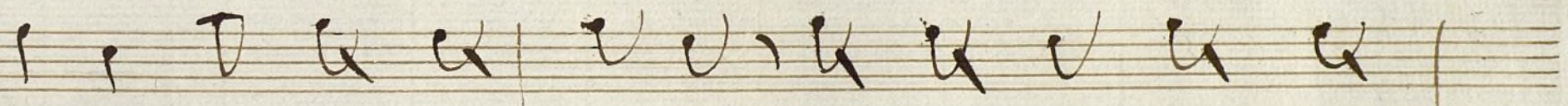
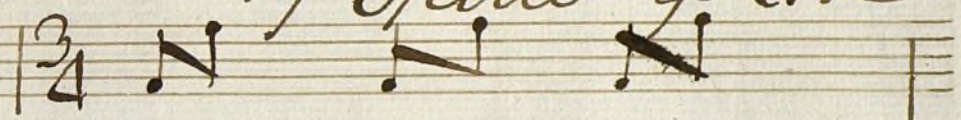
8



por usted Conviengo --



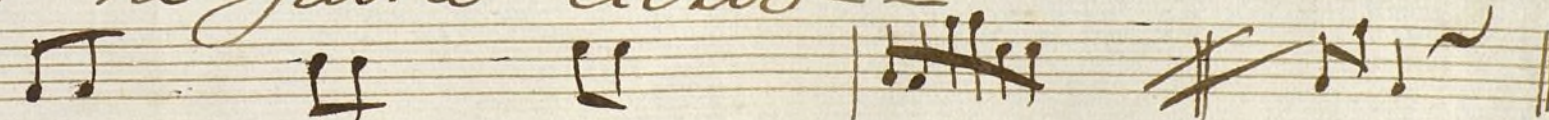
y Ojala q. este



paio - no fuera cierto y Ojala q. este



paio no fuera cierto -



Ayuntamiento de Madrid

tem
di M

Violin 1.^o Ton.^a de tres Ingenios

All.^o vivo $\frac{2}{4}$

al segno
3 mas

Recit.^{do}

tempo di Minue.

Ayuntamiento de Madrid

Handwritten musical score for a piece titled "Folias". The score is written on multiple staves. The first staff is labeled "Tempo di" and "Allegro". The key signature is one sharp (F#). The time signature is 3/4. The piece begins with a series of eighth notes, followed by a section marked "Fandango" with a 3/4 time signature. The score includes various musical notations such as notes, rests, and bar lines. The handwriting is in a cursive style, typical of 18th-century manuscripts. The piece concludes with a double bar line.

Seg. *All.* *apoco apoco* *von*

repite 3 vezes mas

All. *P. von*

sigue las Seg.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The music features complex rhythmic patterns, including many beamed sixteenth and thirty-second notes. Performance markings include *All.^o* at the top left, *For* above the second staff, *All.^o For* above the third staff, *fmo* below the seventh staff, and *Recit.* below the eighth staff. A section of the score is marked with a repeat sign and the text *asta acabar lo Repres.^{do} se Repite* written in cursive. The manuscript shows signs of age, including foxing and staining.

6-617

te
A

Violini 1.^o Ton.^a de tres Ingenios

All.^o vivo. $\text{G}^{\sharp} \text{ } 2/4$

allegro
3 mod.

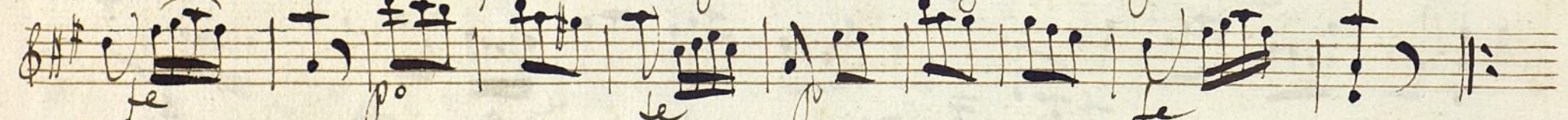
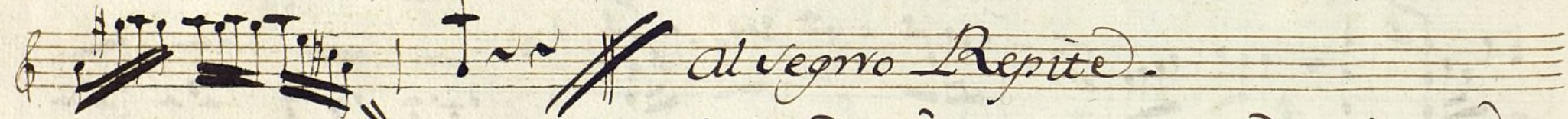
Ando

tempo di
Minue.

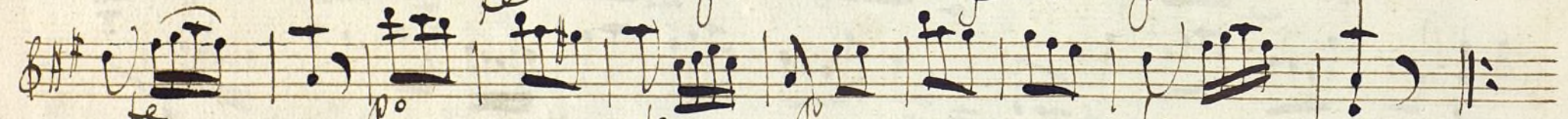
$\text{G}^{\sharp} \text{ } 3/4$

Ando

tempo di
Minue. $\text{G}\sharp\text{F}\sharp\text{C}\text{G}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ *fandango*



allegro Repite.

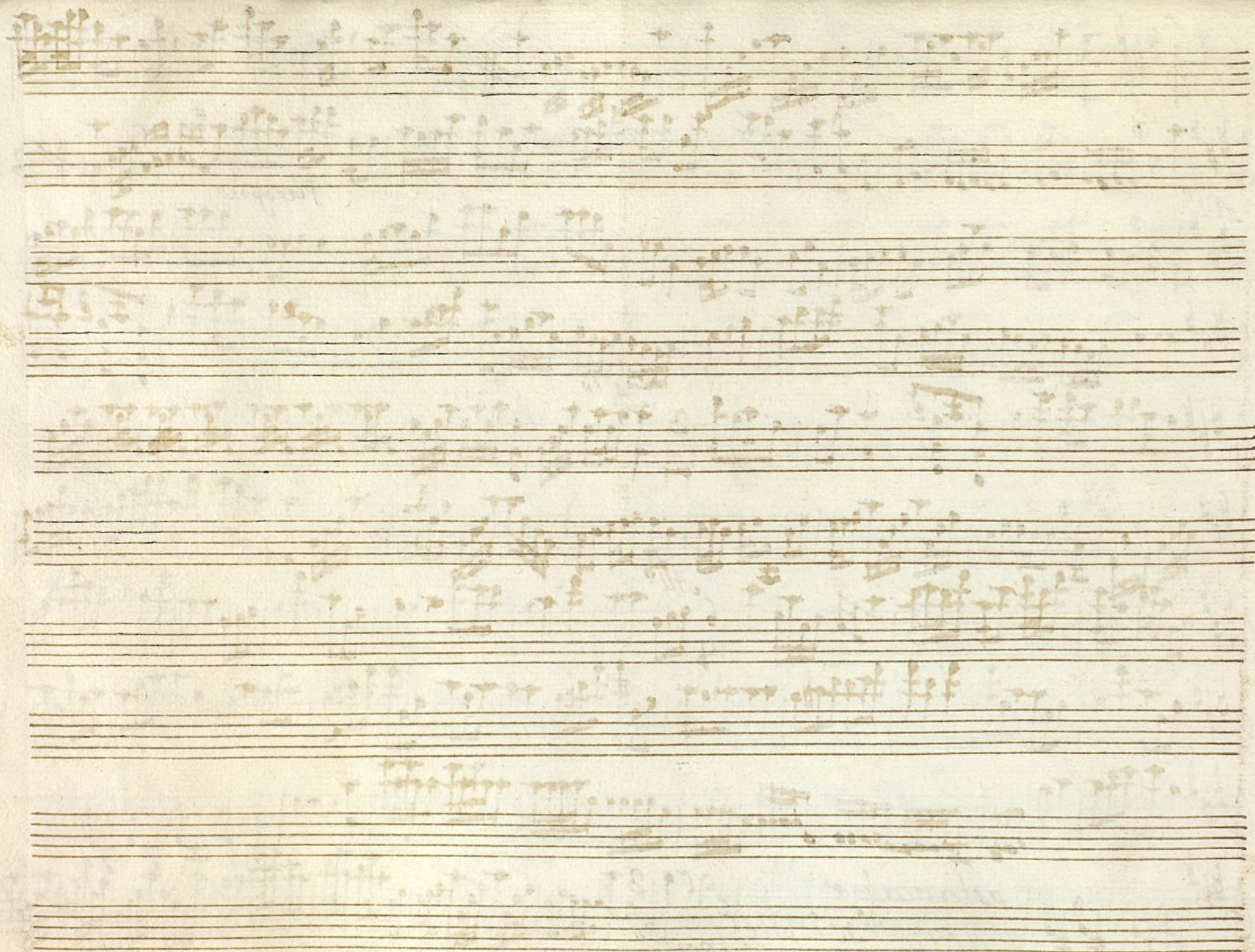


Handwritten musical score on ten staves, featuring complex rhythmic patterns and multiple time signatures (3/4, 4/4, 6/4, 9/4). The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a single system across the staves.

Annotations and markings include:

- All.^o* (Allegro) markings above the first, fourth, sixth, and eighth staves.
- 3 mas* (3 more) written at the end of the second staff.
- Poco opo* (Poco opo) written below the second staff.
- asta acabar* (until the end) written below the ninth staff.
- lo repite* (it repeats) written below the ninth staff.
- se repite* (it repeats) written below the ninth staff.
- recit* (recitative) written below the ninth staff.
- 9. to Ari se queda* (9th Ari remains) written below the ninth staff.

The manuscript is signed "Ayuntamiento de Madrid" at the bottom center.



Violin 2^o ton.^a de tres Ingenios

All.^o vivo $\frac{2}{4}$

p

allegro
3 *mus*

V. p.

*tiempo di
minue*

al segno Ripete.

Solias

The musical score is written in a cursive hand on aged, yellowed paper. It consists of ten staves. The first staff is labeled 'tiempo di minue' and features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It includes a double bar line and a repeat sign. The second staff continues the melody. The third staff is labeled 'al segno Ripete.' and begins with a treble clef and a 3/4 time signature. The fourth staff continues the melody. The fifth staff is labeled 'Solias' and features a treble clef, a key signature of one sharp, and a 3/4 time signature. The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody. The ninth staff continues the melody. The tenth staff continues the melody. The paper shows signs of age, including foxing and staining.

All.^{to}

repite 3 vezes

All.^o

All.^o

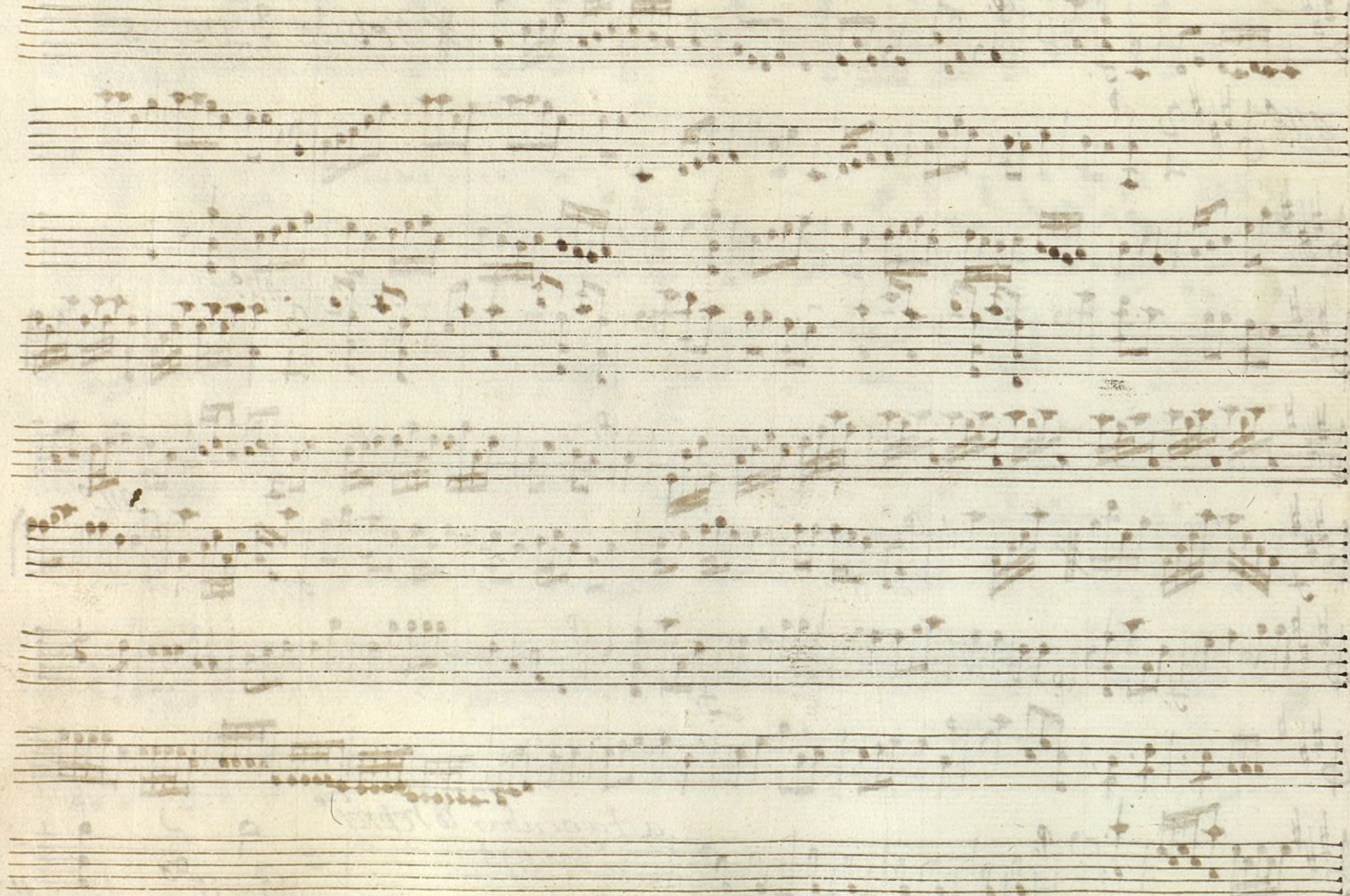
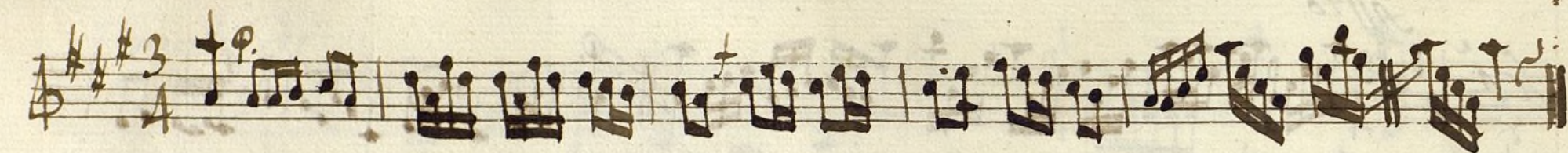
All.^o

atacaba lo repres.^o

se repite.

Recit.^o

v.p.



Violin 2.^o Ton.^a de tres Ingenios.

All.^o vivo $\frac{2}{4}$

al segno
3 mas

Rec.^{do}

Uinny 3.6

3

tiempo di
minue.

al segno Repite

folias.

The musical score is written in a historical style, likely from the 17th or 18th century. It features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and bar lines. The text 'tiempo di minue.' is written above the first staff, 'al segno Repite' above the third staff, and 'folias.' above the fifth staff. The score is written on eight staves, with the first four staves containing the main melody and the last four staves containing the 'folias' section. The paper is aged and shows some staining.

All.^o
Seq.  2

Repite 3 vezes.

asta acabar lo repres.^o
se repite.

Rez.^o *v p*



Mus 11949

1

Oboe 1.^o Ton.^a de tres Ingenios

All.^o vivo.

Handwritten musical score for Oboe 1. The score is written on six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of eighth and sixteenth notes. The second staff continues the melody. The third staff has a 6/8 time signature. The fourth staff has a 6/8 time signature and includes the instruction "P. ten." below it. The fifth staff has a 3/4 time signature and includes the instruction "al Segno 3 mas" above it, followed by a double bar line and a final measure. The sixth staff is empty.

Recit.

V. P.

tiempo di *solo*
minue $\frac{3}{4}$

fandango
 $\frac{3}{4}$ *ala tena*

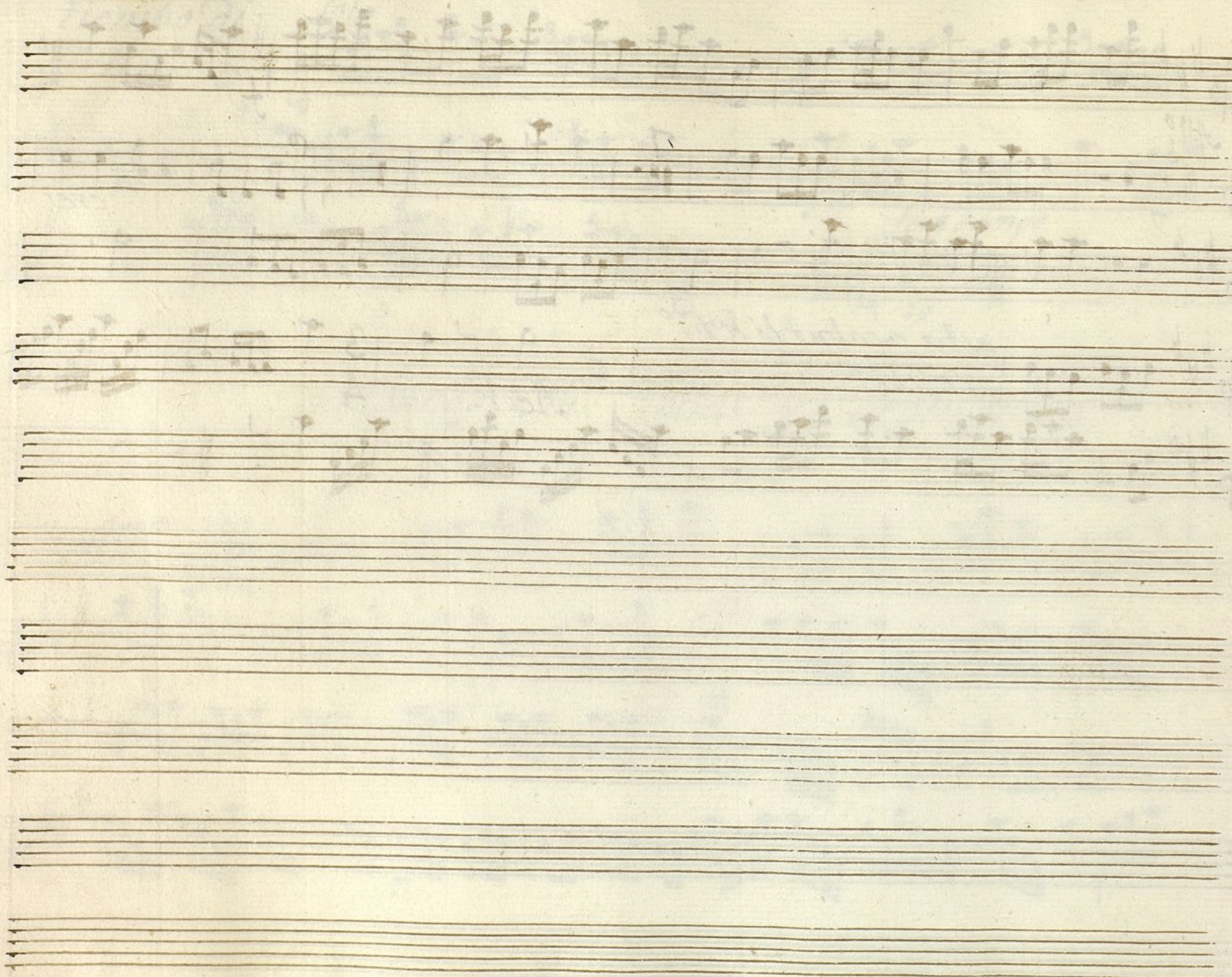
Fandango All.^o Folias y Seguidillas.
Todo Tacet

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

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

Handwritten musical score on five staves. The notation includes treble clefs, a key signature of three sharps (F#, C#, G#), and a 6/8 time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Handwritten annotations include "Allo" above the second staff, "cres." (crescendo) above the third staff, "esta acabar lo rep.^{do}" (this ends the repeat) above the fourth staff, and "repite" (repeat) below the fourth staff. The fifth staff begins with a "Rec.^{do}" (Recitativo) marking and a 3/4 time signature. The manuscript is on aged, slightly stained paper.





Ayuntamiento de Madrid

Oboe V. Ton.ª de tres Ingenios

All.^o vivo

p. ten.

p. ten.

p. ten.

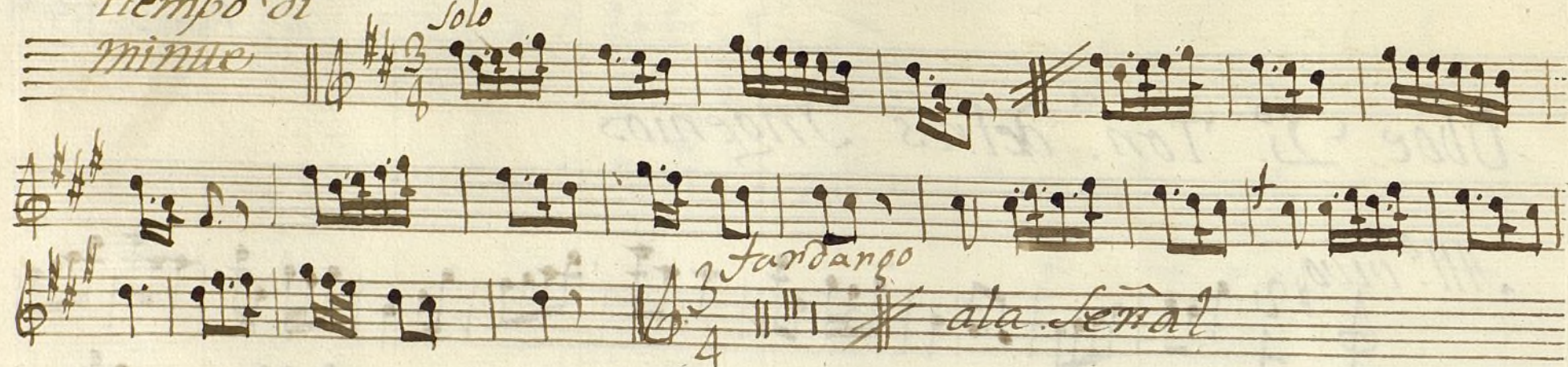
al segno
3 mas

Recit

V. P.

*tiempo di
minue*

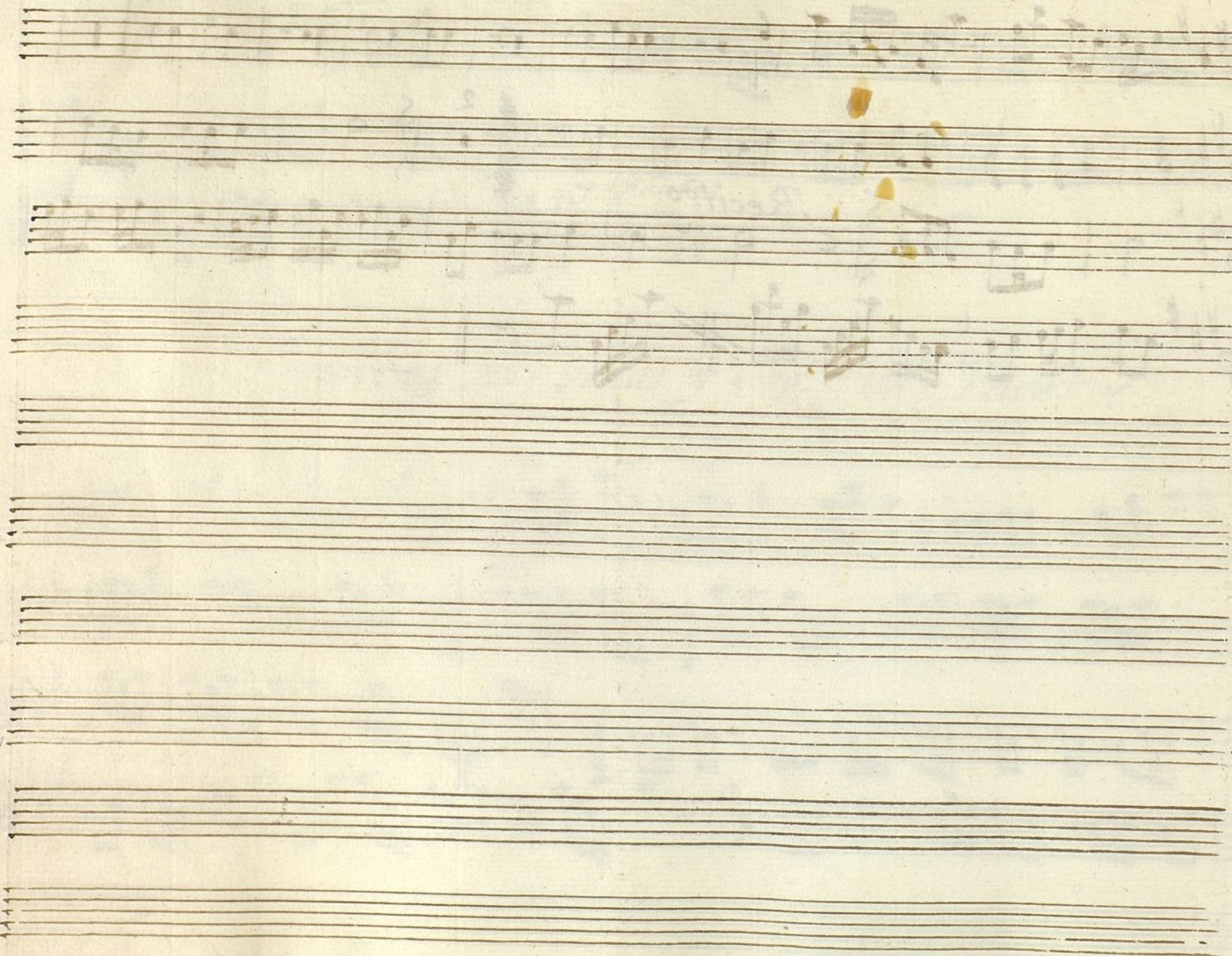
solo



Fandango All.^o folias y seq. todo tacet :







Tromba 1^a Ton.^a de tres Ingenios

Mus 119-9

Handwritten musical score for Tromba 1^a, Ton.^a de tres Ingenios. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a single melodic line. The second staff continues the melody. The third staff features a double bar line and the instruction *al Segno* with a 3/4 time signature. The fourth staff continues the melody. The fifth staff features a double bar line and the instruction *tiempo di minue* with a 3/4 time signature. The sixth staff features a double bar line and the instruction *Recit^{do}* with a 3/4 time signature. The seventh staff continues the melody. The eighth staff features a double bar line and the instruction *al Segno* with a 3/4 time signature. The ninth staff continues the melody. The tenth staff features a double bar line and the instruction *al Segno* with a 3/4 time signature. The score is written in a single melodic line. The paper is aged and shows some staining.


al Segno
3 mas

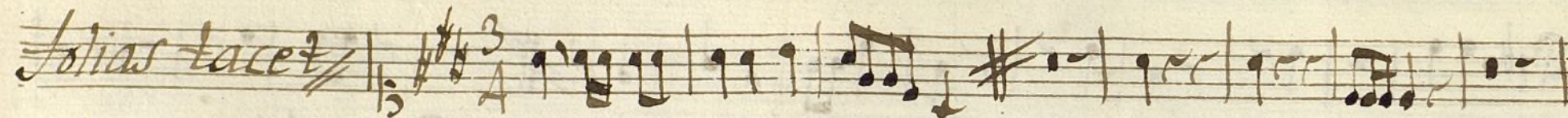
tiempo di minue


Recit^{do}

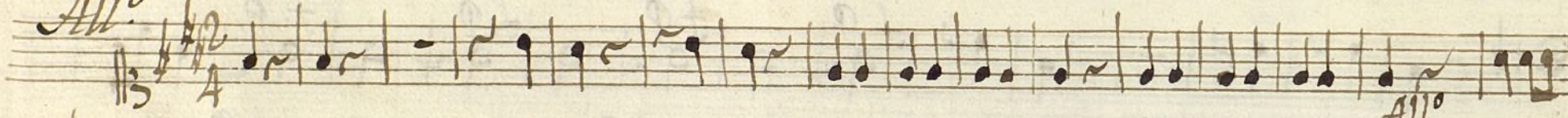
al Segno

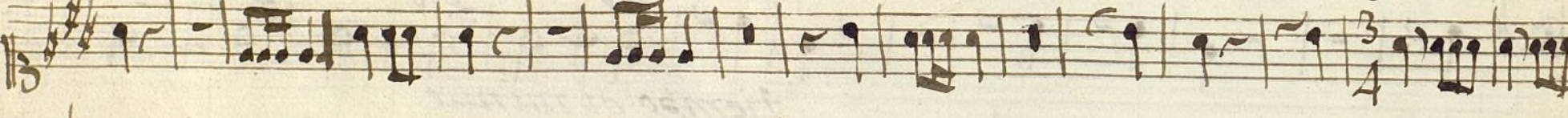
al Segno

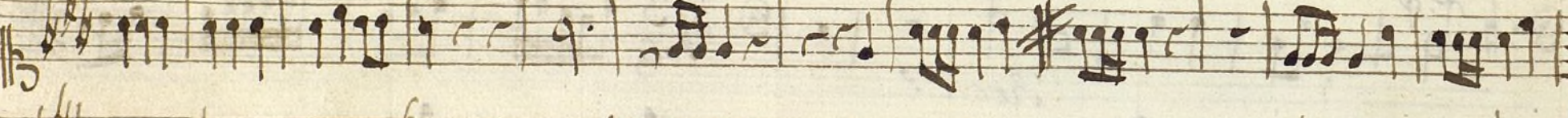
All.^o $\text{D}:\frac{3}{4}$ 

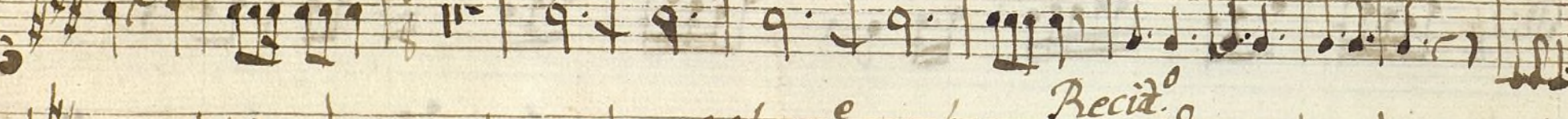
Folias tacet $\frac{3}{4}$ 

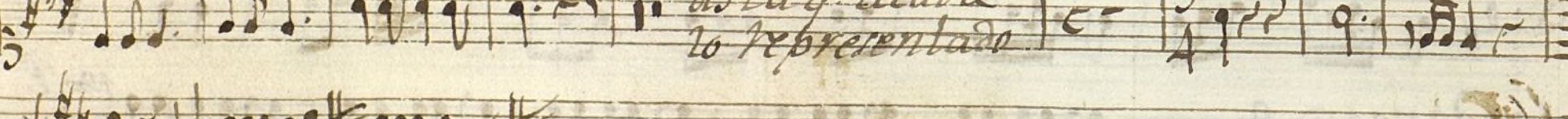
 *Repite 3 mas*

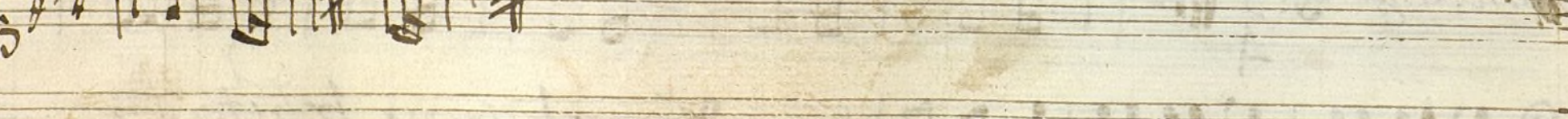
All.^o $\frac{3}{4}$ 


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





 *asta q^a acaba* *Recit.^o* $\frac{3}{4}$





Tromba 2^a Tón^a de tres Ingenios

All.^o vivo *D: 4*

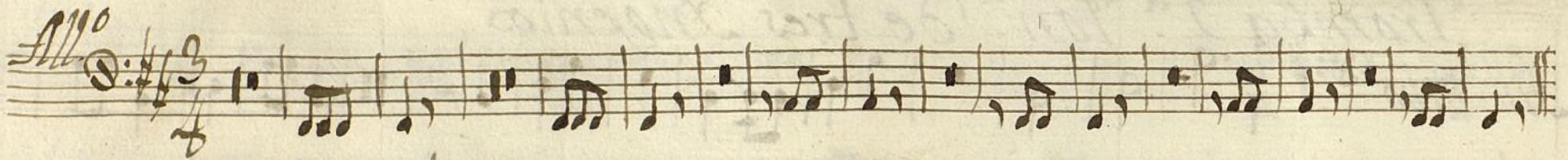
al segno
tres mas

Piccit^{do} tempo di minue

Andan^o

al segno repite

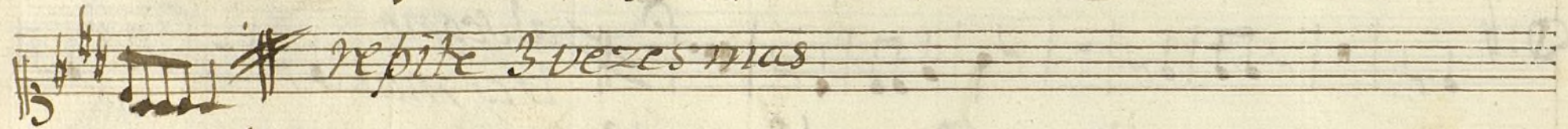
All^o 3/4



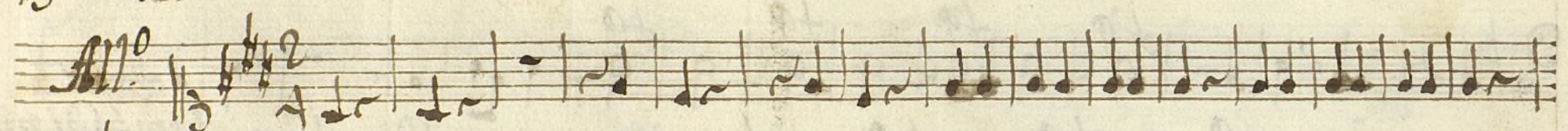
Solias tacet 3/4



repite 3 vezes mas



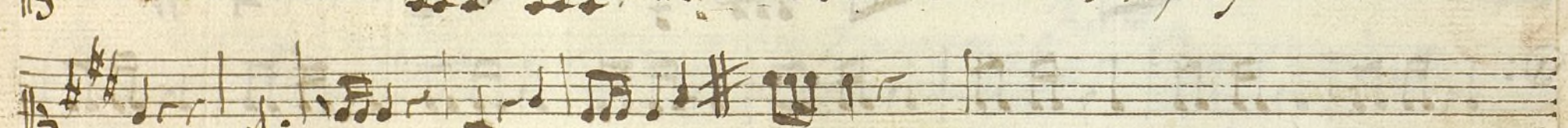
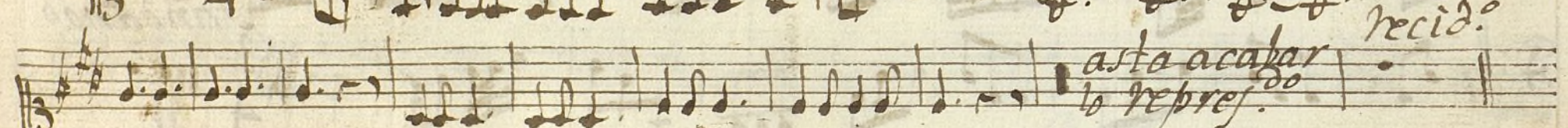
All^o 2/4



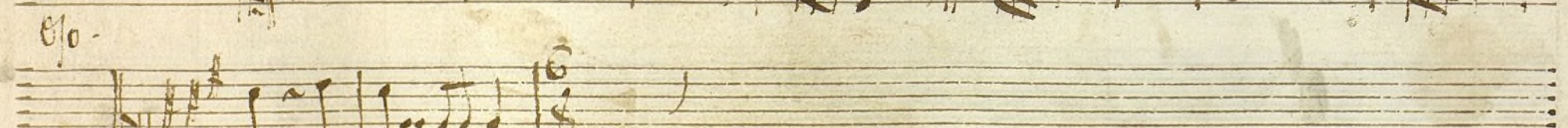
3/4



asta acabar
lo repres.



elo.



Arriba



Mus 119-9

Bafo.

ton^a 3.

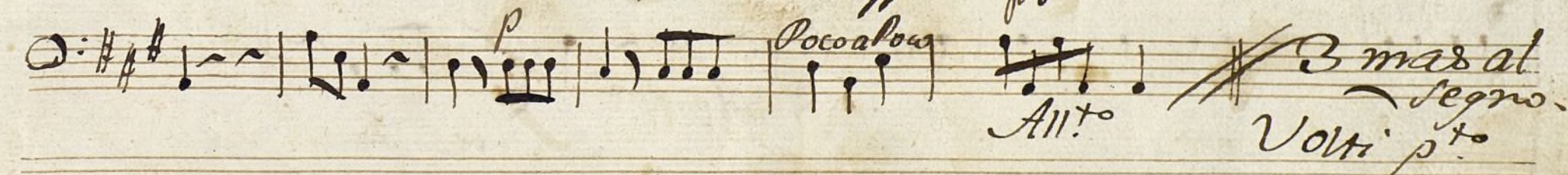
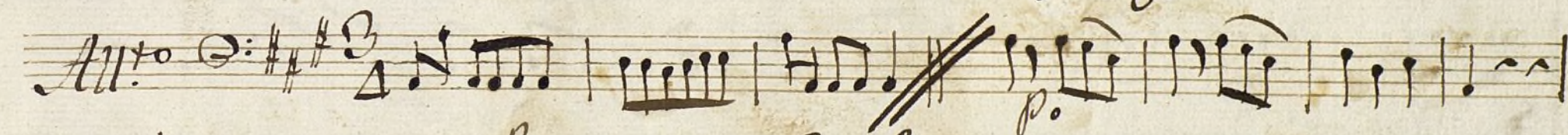
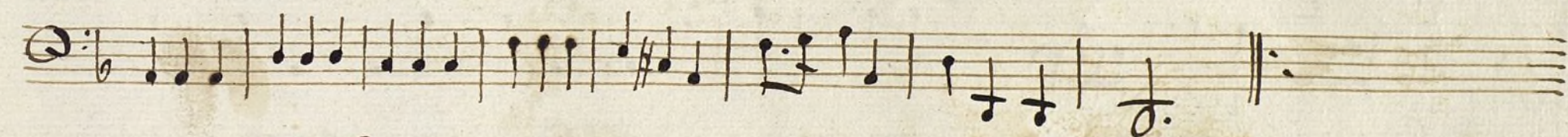
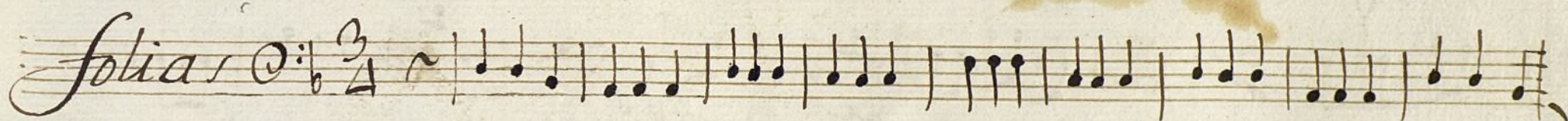
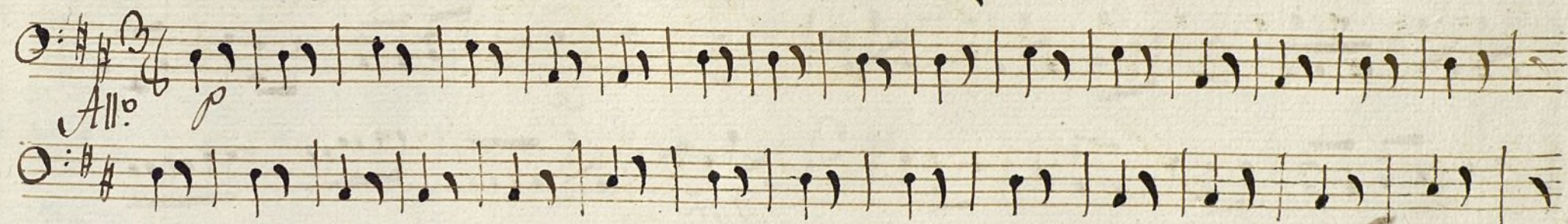
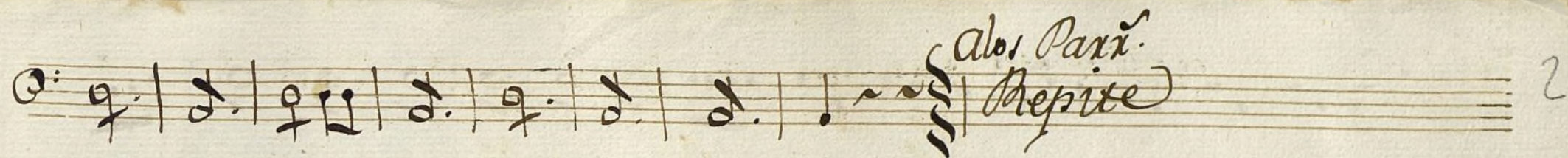
de tres Ingenios.

All.º Vivo. $\text{C}:\sharp\frac{3}{4}$

fe *p* *fe* *p* *al Vegno 3 mas.* *Re:do*

tempo di Minue. $\text{C}:\sharp\frac{3}{4}$

fe *p* *fe* *p* *Punteado* *fandango*



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various musical symbols such as clefs, time signatures, and accidentals. Key markings include:

- le* and *p* (piano) at the beginning of the first staff.
- All.^{to}* (Allegretto) above the fourth staff.
- All.^o* (Allegro) above the sixth staff.
- And.^{te}* (Andante) above the seventh staff.
- Contrabajo.* (Double Bass) written above the eighth staff.
- Res. do* (Respiración) below the eighth staff.
- Al Segno.* below the eighth staff.

The score is written in a historical style, likely from the 18th or 19th century, and shows signs of age and wear.