

Leg.^o 1.^o n.^o 22 Leg.^o 3.^o n.^o ~~24~~ 33

t

Mus 119-2

119-2
Tonadilla

a 3

del Desafio

Con Viol.^o y Trompas

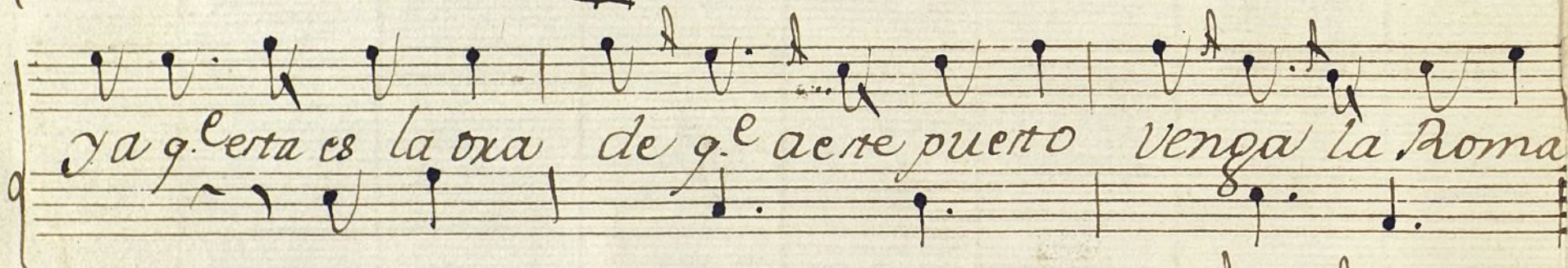
N65 -



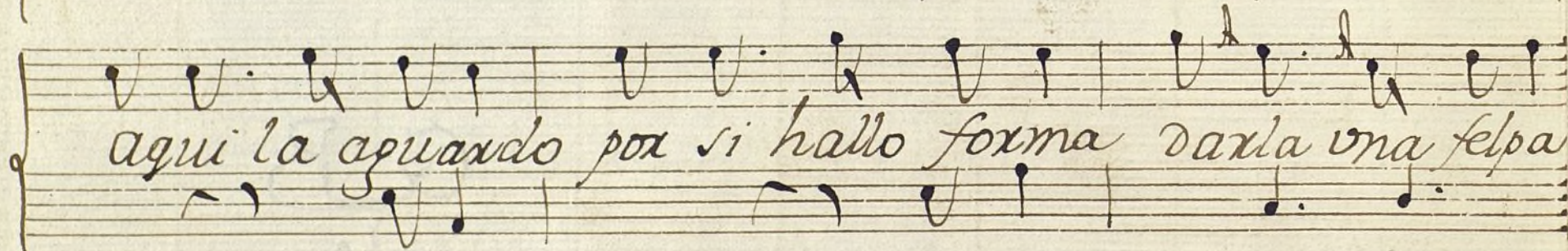
Manco.



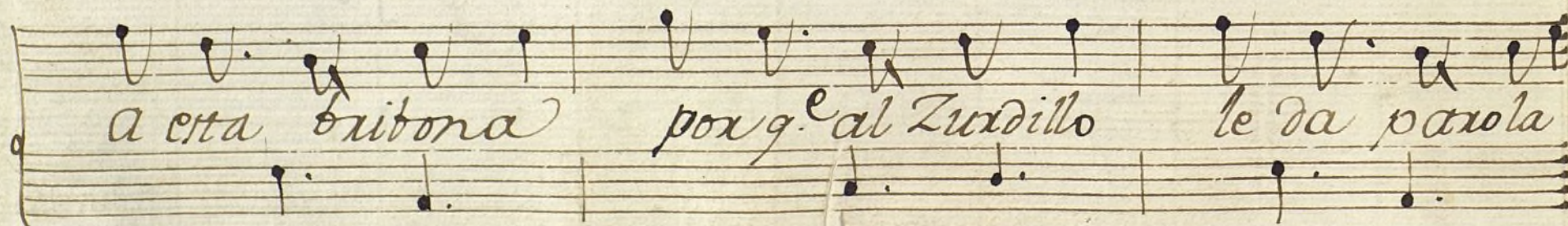
Ya son las doce



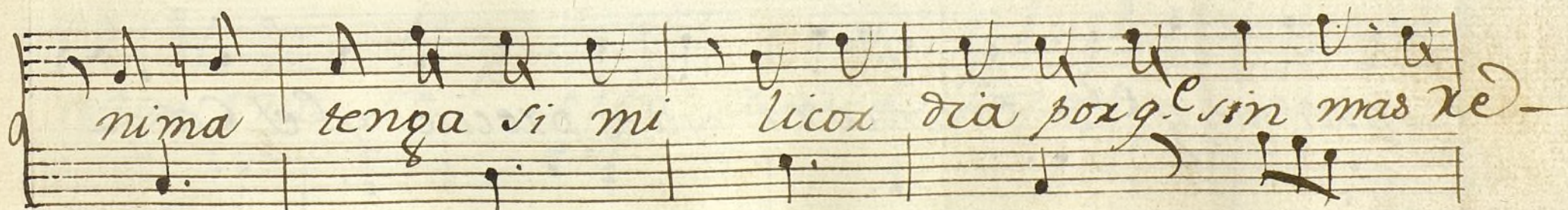
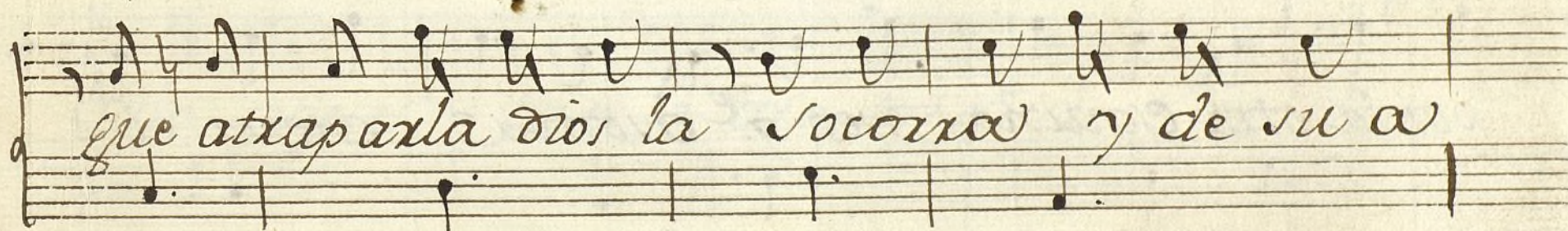
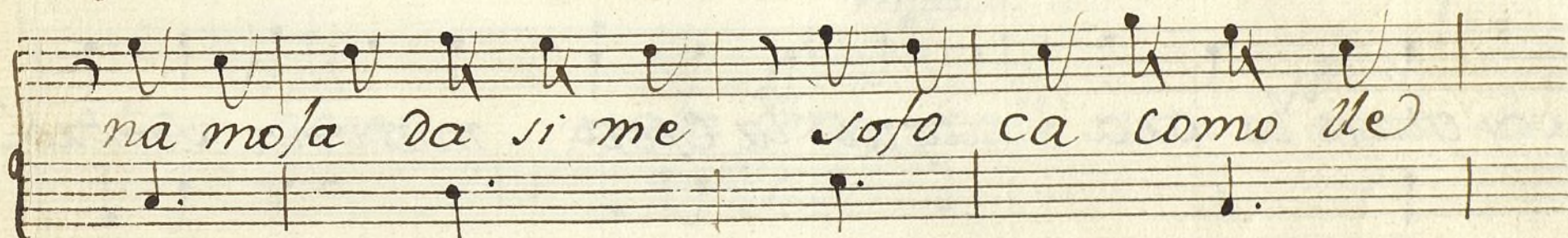
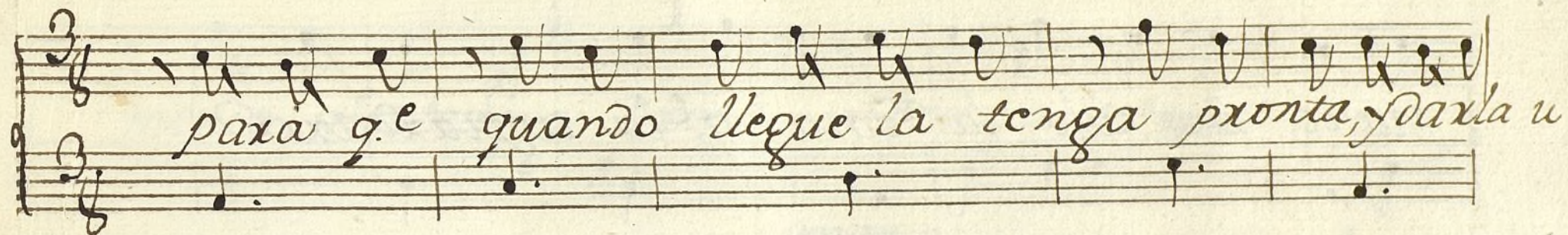
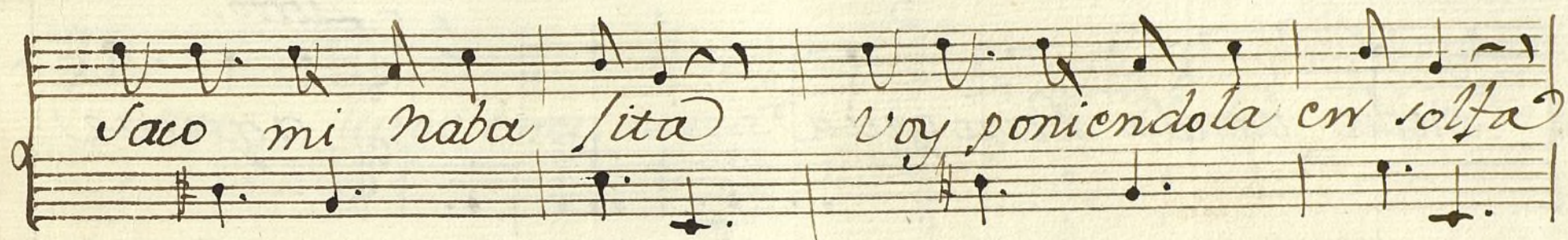
ya q.erta es la ora de q. acere puerto venga la Roma



aqui la aguardo por si hallo forma darla una felpa



a esta tribuna por q. al Zurdillo le da parola



Lento.

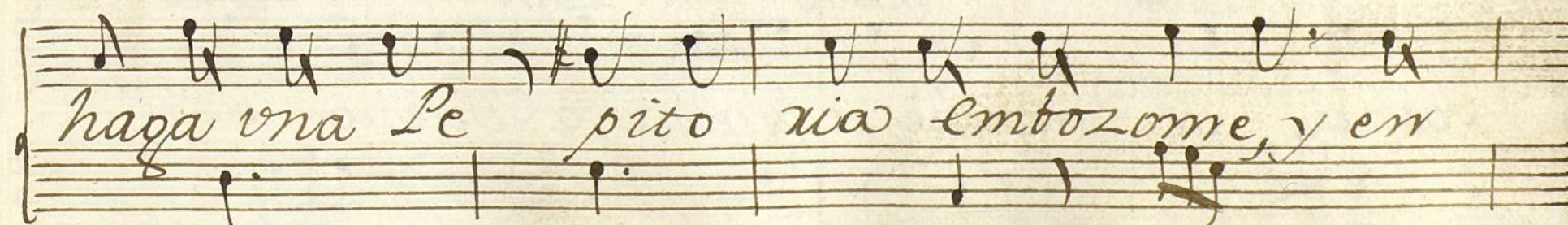
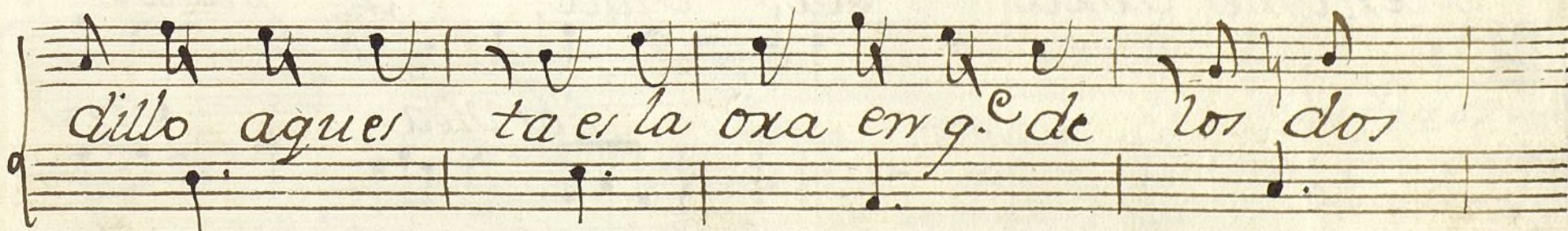
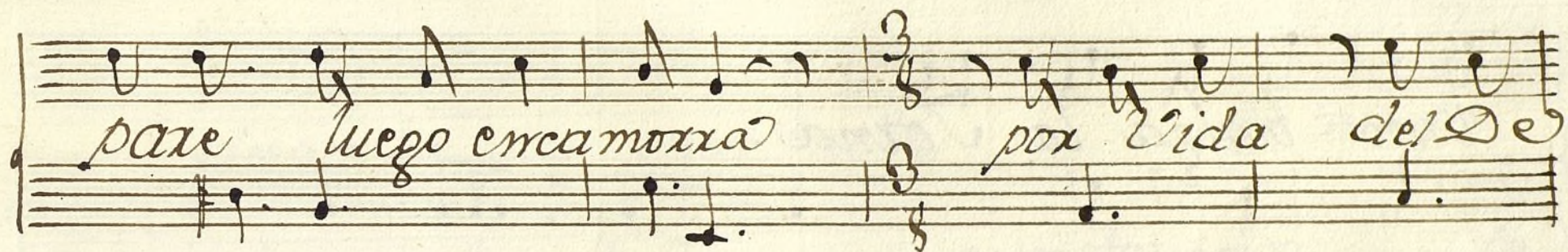
medio ba ala Pirroquia aqueite

puerto ~~de~~ di/o la Voma q.^{la} aguardara

y esta es la ora aqui la Cpero mas una sombra

por la otra Esquina veo q.^{la} aroma este ei el-

manco q.^{la} enamora ya es preciso q.^{el} Caso-



despache aun vuelbe le mato

droga despache aun torna le

Pues toma Chinita de Maza.

mato Pues toma.

Seg. Alto

chinita

Vayanle e noxa mala los Potajeros -

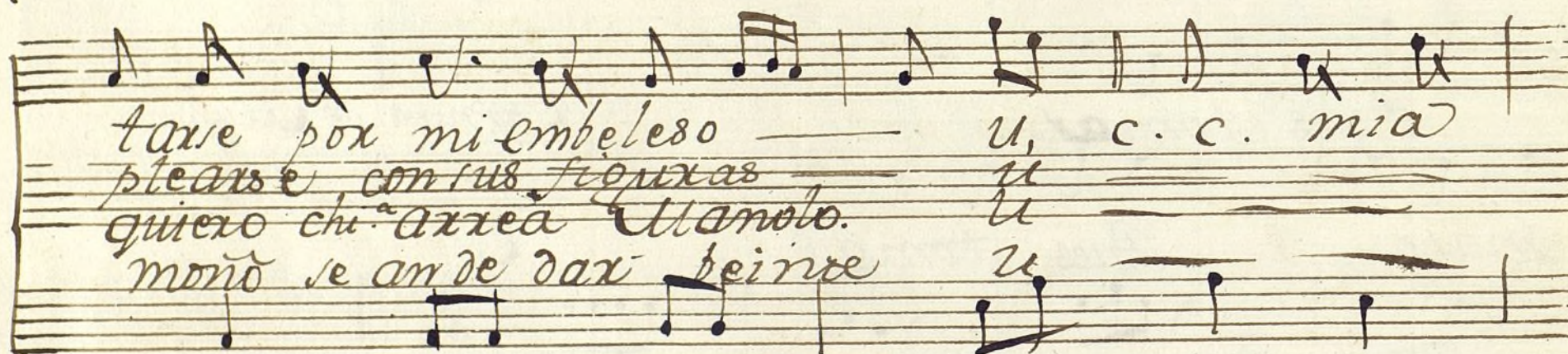
Pienzan q. a queste egro ni eta emoruxa.

Manco. Por Dios q. no te enfades q. lo te adoro.

Zurd. Ya nos emor pe gado quatro Cachetes



g.^e no saben ma
mexece a caso em.
Zurdo: y do tambien te
chu.^a solo por vex mi.



tave por mi embeleso — u, c. c. mia
plearse con tus figuras — u
quiero chu.^a arreá Manolo. u
monõ se an de dax beirre u



tu u, c. c. g.^e Churxus g.^e no saben ma
mexece a caso em.
y do tambien te
solo por vex mi.

tarase por mi Embeleso — g.^e par de Peales no ai g.
 plearse con sus figuras, Vella menestra paraña
 quero darte Manolo. no me molesten g.^e mien
 monõ se ande dar beinse lo. 2. Exe ti xana ch.^a exmo.

lo. eche el gancho por los Portales — u, c.
 cer un Cumplio en la Quaresma — u
 tras no re maten no me merecen u
 ura como esta se vende Caza

c. mia tu u, c. c. g.^e Churxus. no ai g.^e lo. eche el —
 para facer un Cumplio g.^e mientras no se
 Exmoruxa co —

gancho por los Portales —
 plio en la Guaresma —
 mater no me merecen.
 mo esta se vende Caja —

3/4

All.^o

Vamos adentro por q'ya es tarde y la to-

3/4

nada puede q'le Canse a Dios Señores

3/4

y todos manden q' la Tona da llevo aca-

3/4

base

con unas segui-di-las

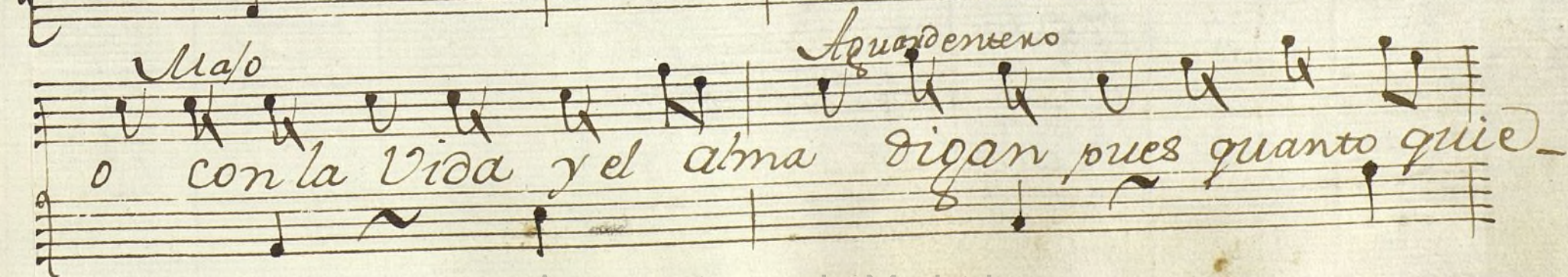
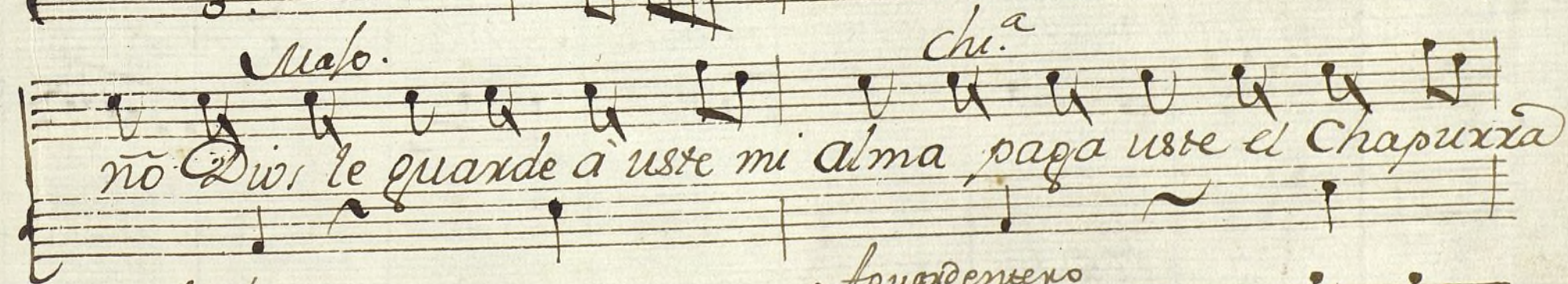
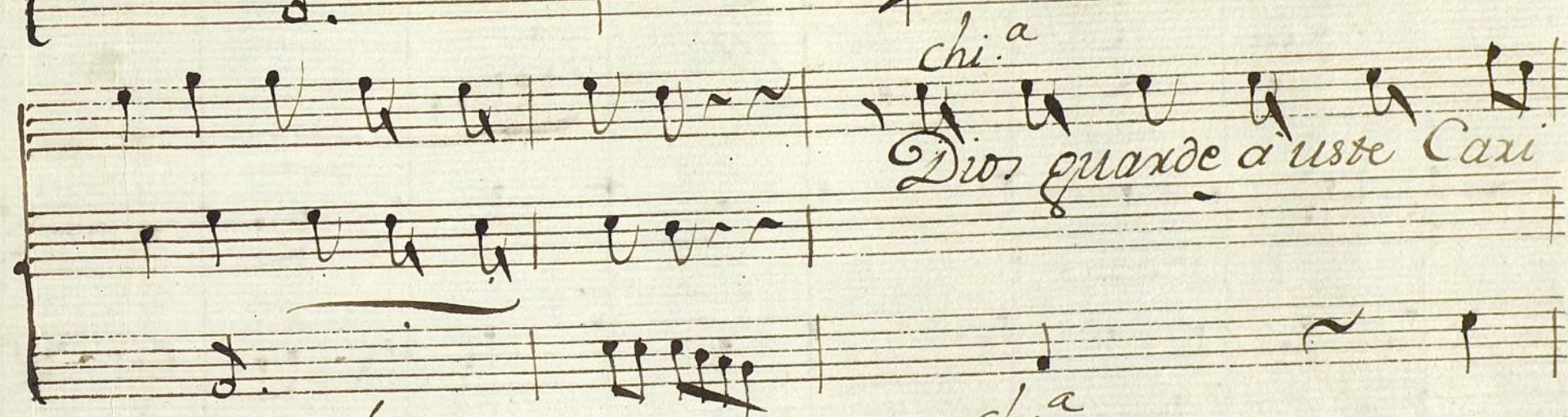
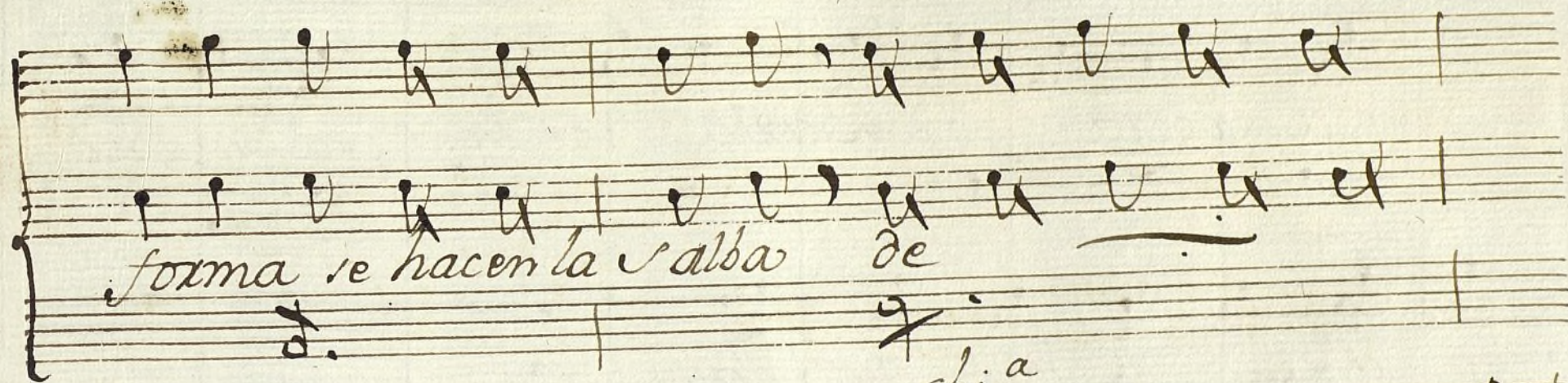
g.lay al Xema se g.lay al Xema se.

Alto Seg.

vi se enuentran dos

maior por la mañana

por la mañana de aquesta misma



chu.^a *Mafo*
xen a Copita por Barba por la tuya mano

chu.^a
la g.^e del Cuerpo no sal ga.

de aquesta misma forma se hacen la Salba.

hasta mañana
g.^e la Repetiremos
si acaso agrada.

Violín 1.º

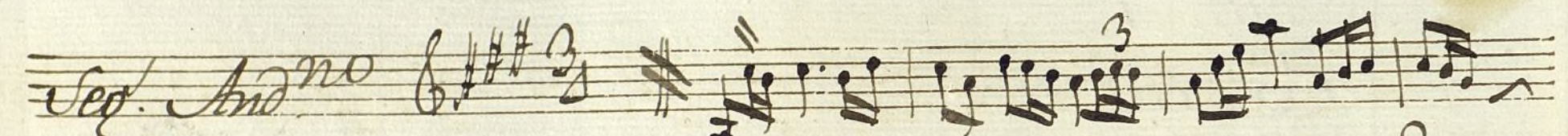









Mus 119-2

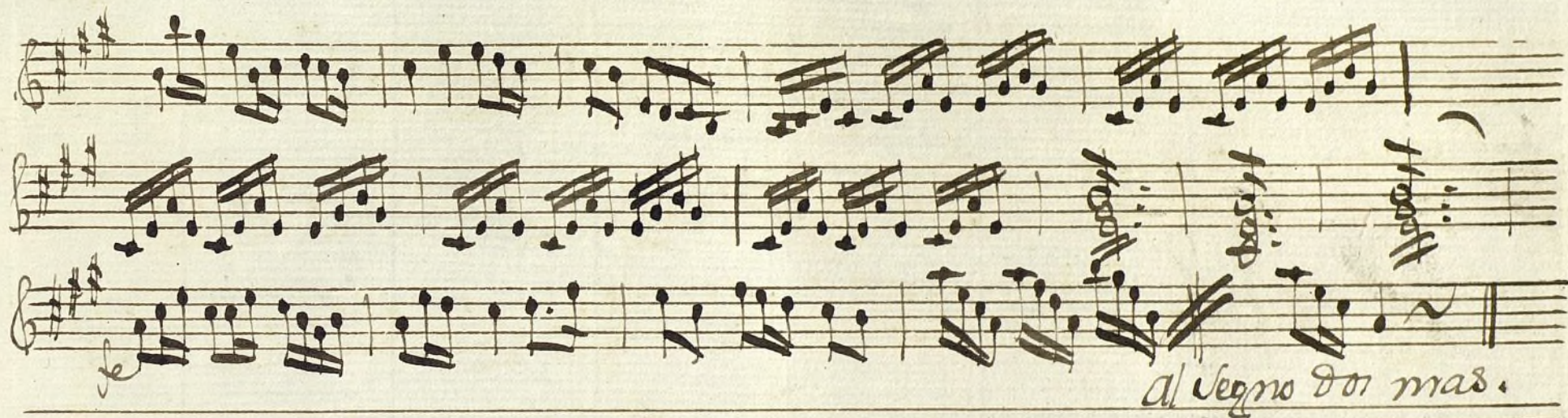
Con.^a a 3 de el Oratorio.

Dep.^o

And.º no

Segue

Seq. And^{no} 6/8 3/4 #     *Allegro* 3 *mas.*     *Seq. All.^{to}* 6/8 3/4 #  



al Segno di mas.

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+

Violin 1.^o

Ton.^a 3

el Desafio.

And.^{te} 6/8

allegro presto

Rez.^{do} *And.^{no}*

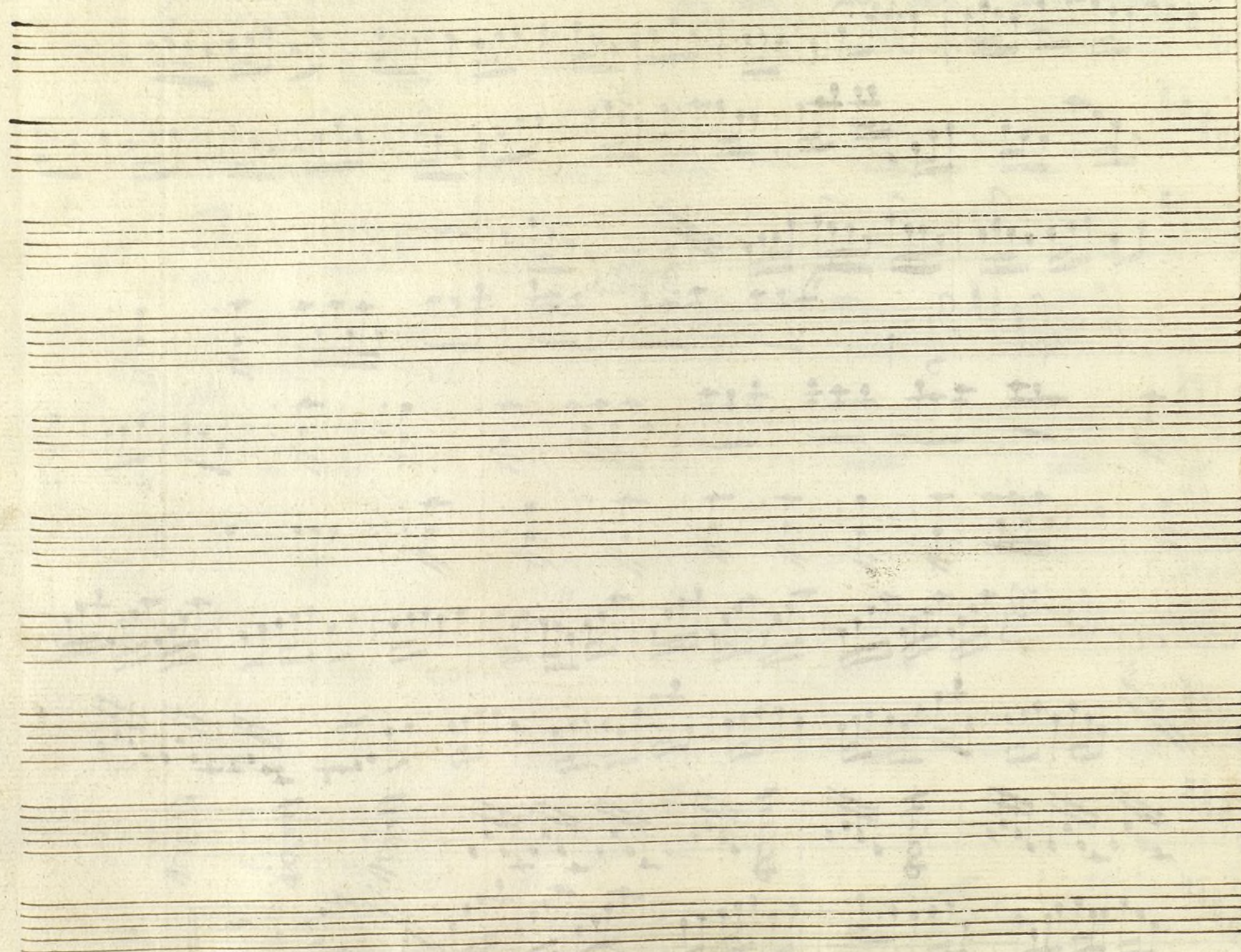
Seq. And.^{no} 3

Handwritten musical score on ten staves, featuring treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. 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 tempo markings.

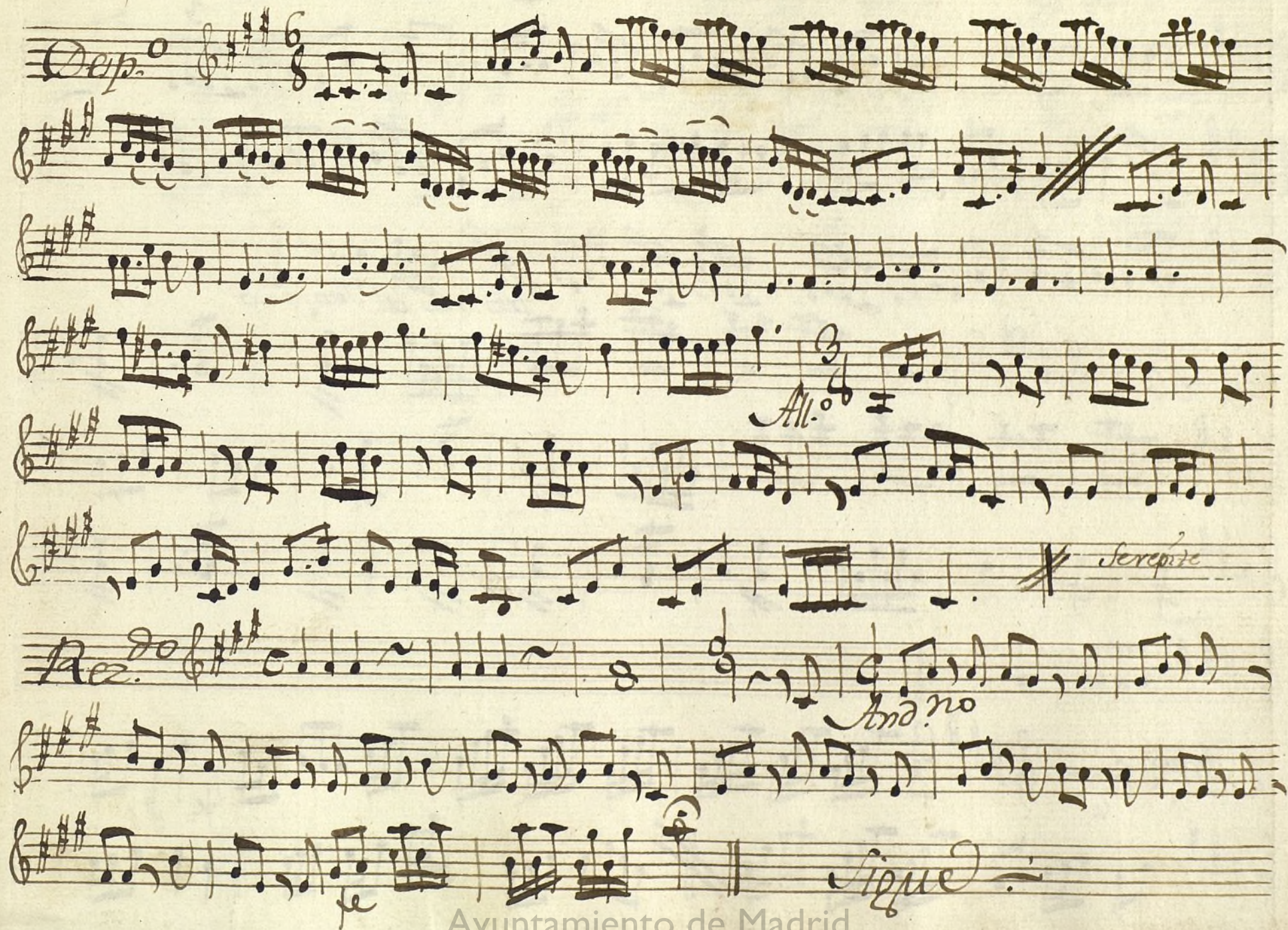
Tempo markings include *allegro* and *3 mas.* (three measures).

Dynamic markings include *se p* (sempre piano) and *f* (forte).

The score concludes with a double bar line and a final note.



Violin 2.º Ton.ª a 3 el Oeráfio.

Dep.º 

All.º

Serepice

Rez.º

And.º no

Sigue

And.^{no} Seq. &#;#;#; 3/4

3

3

tres mas al Seq.^{no}

All.^o &#;#;#; 3/4

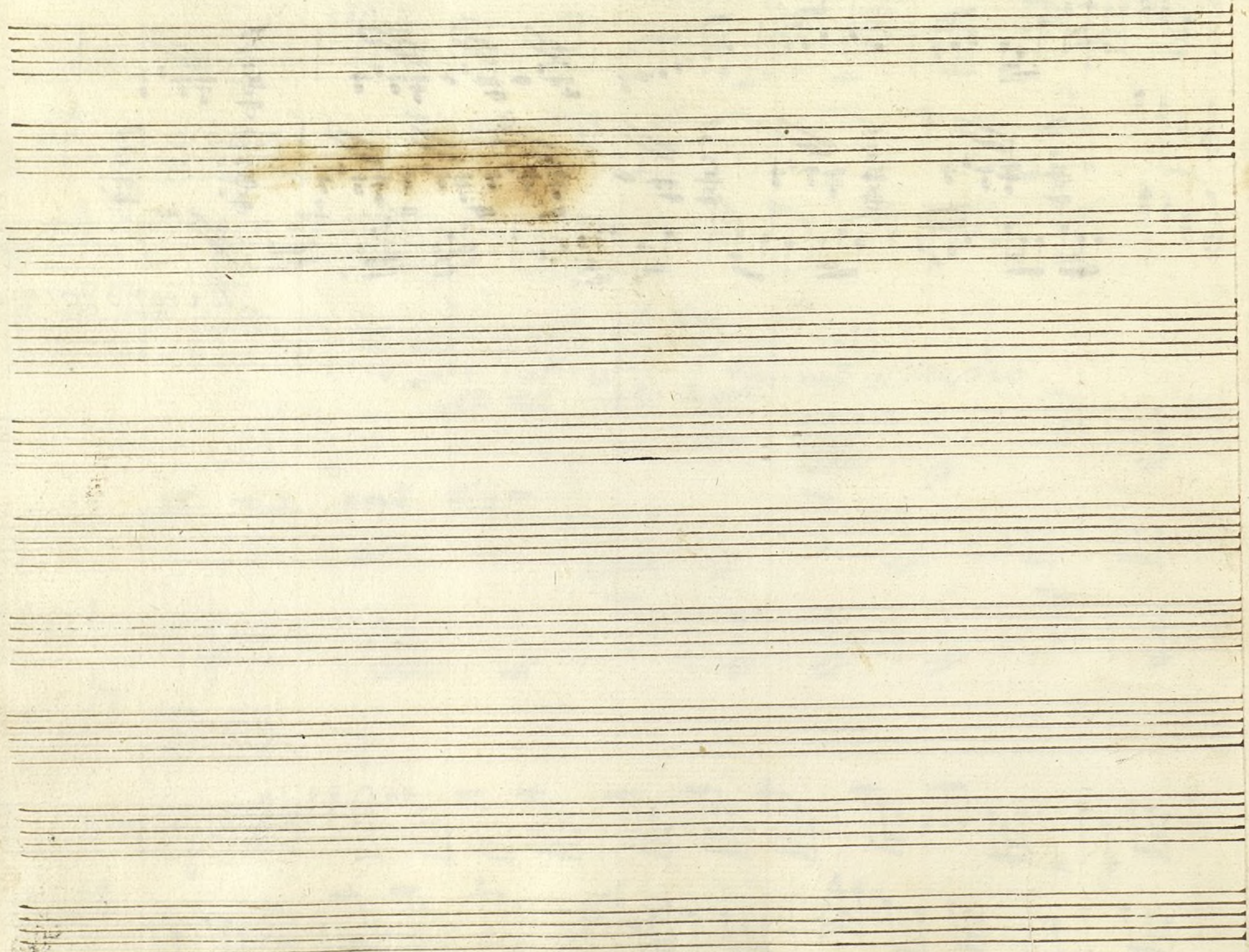
||

All.^o Seq. &#;#;#; 3/4

||



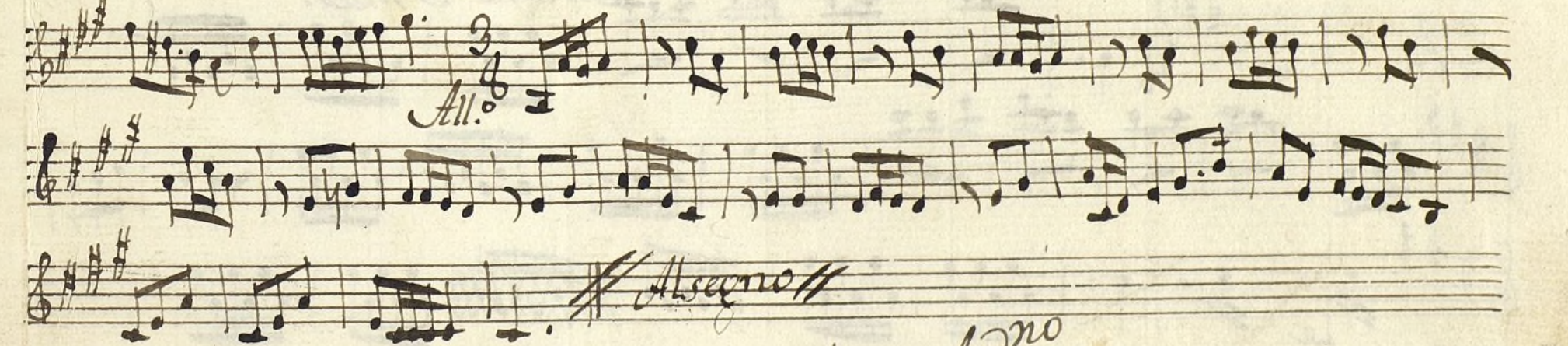
al vegno dormas



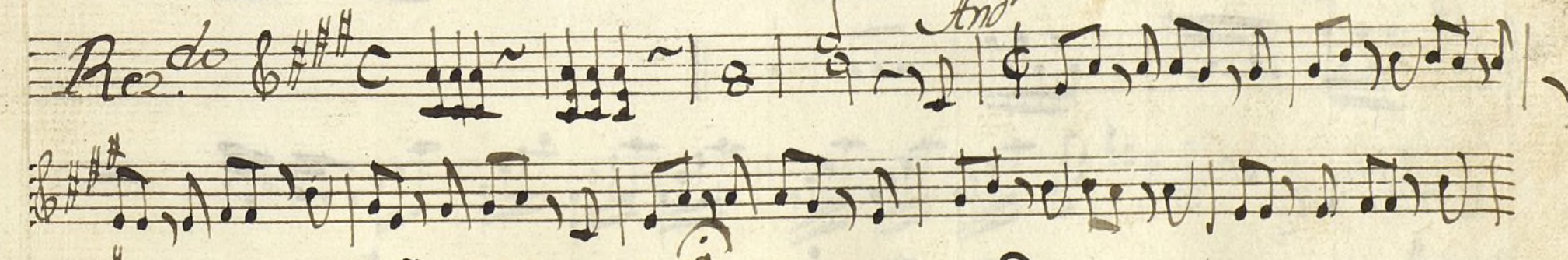
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Violin 2.º Ton.ª a 3 el Deratio

Dep.º 

All.º 

Allegro 

And.º 

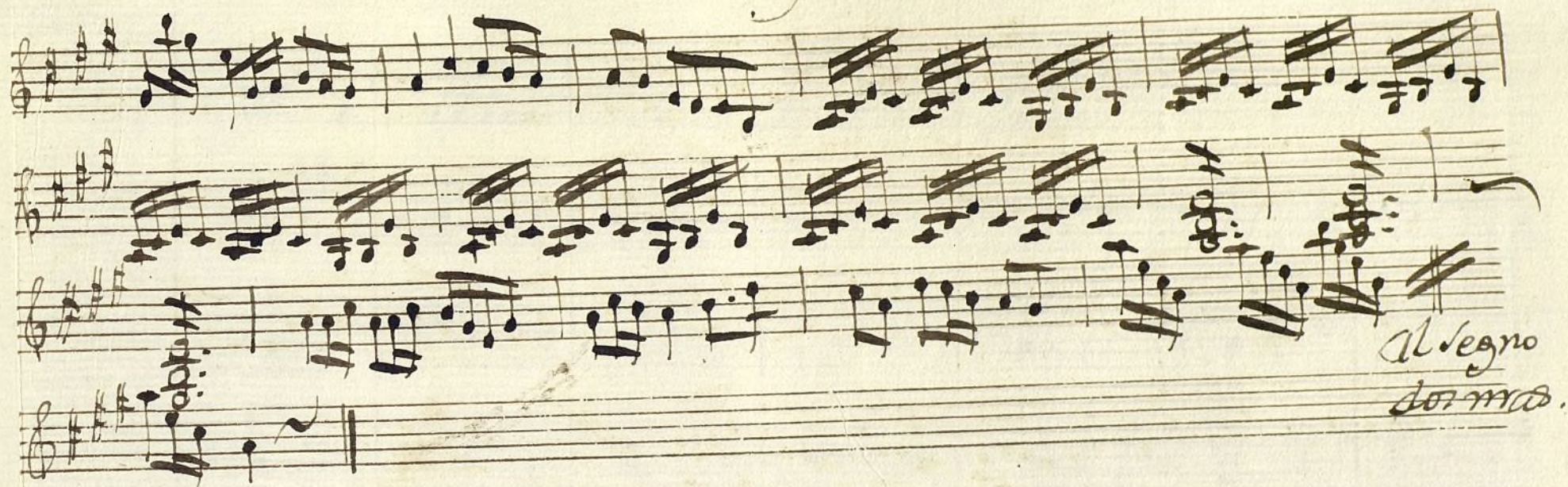
Segue 

And^{no} Seq.^o 

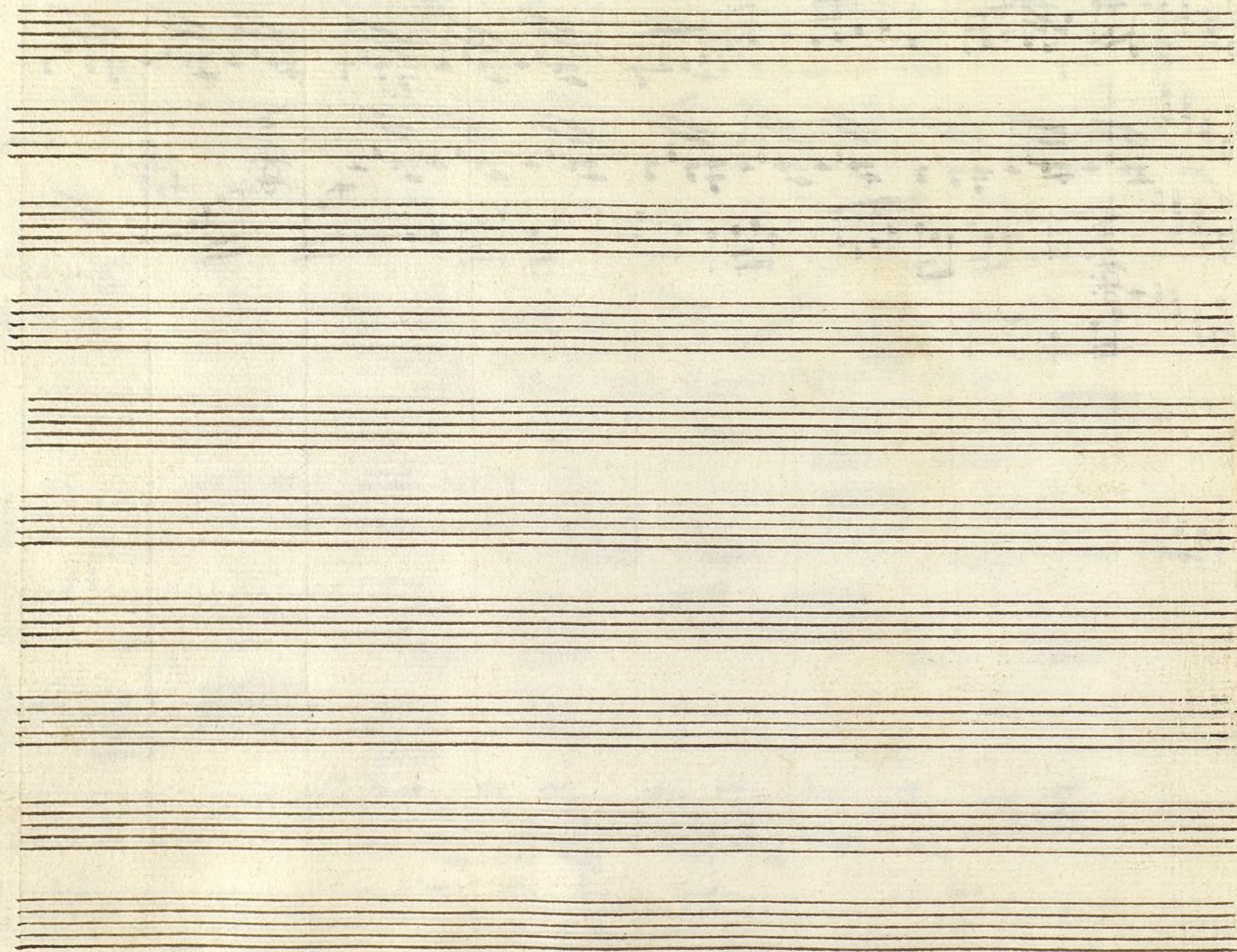
Allegro 3 mas.

All.^o

All.^{to} Seq.^o



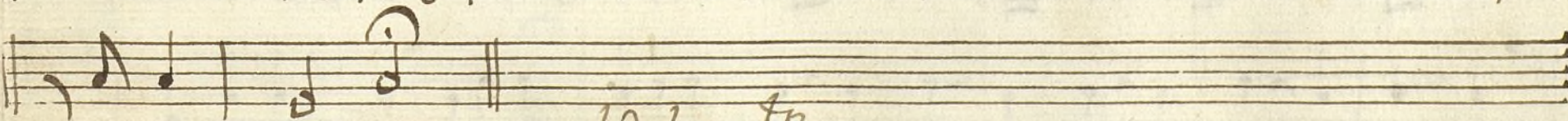
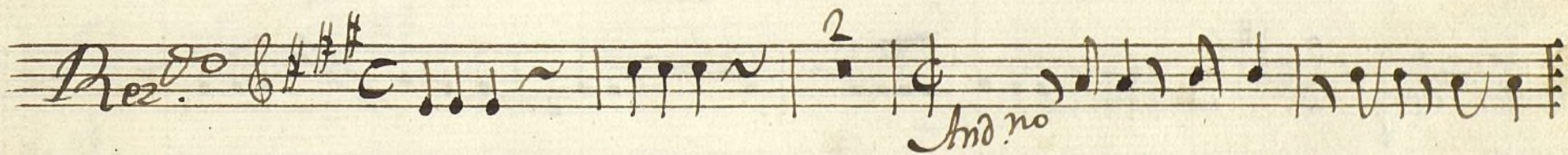
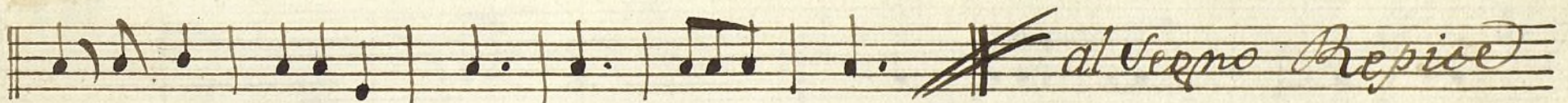
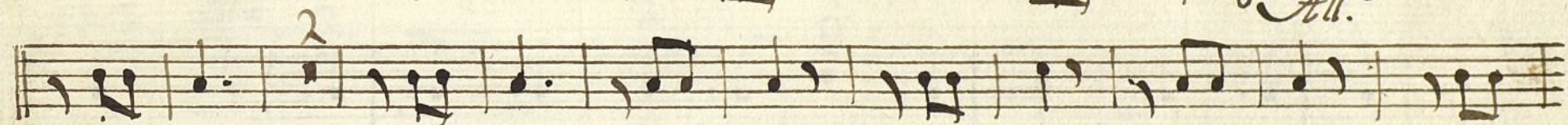
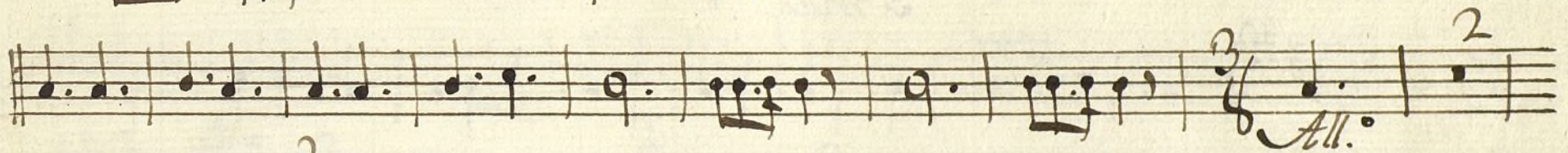
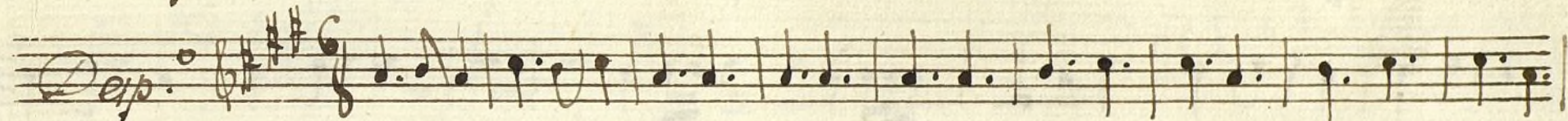
Allegro
dim.



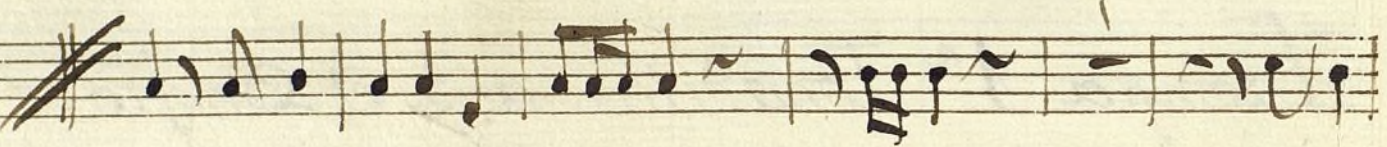
t

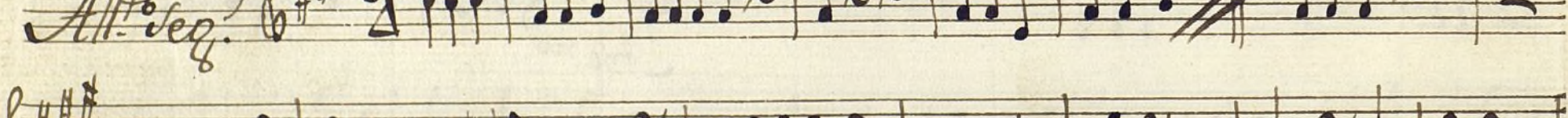
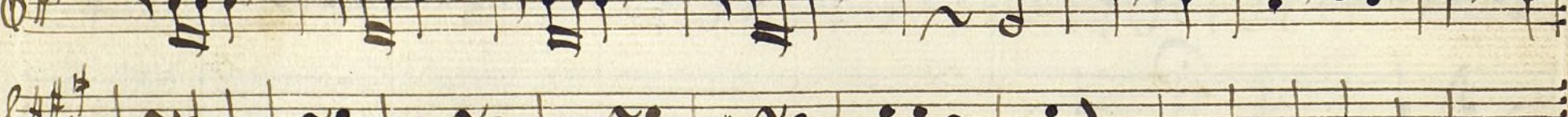
mus 119-2

Trompa 1^a Tonadilla a 3. et Derasio.



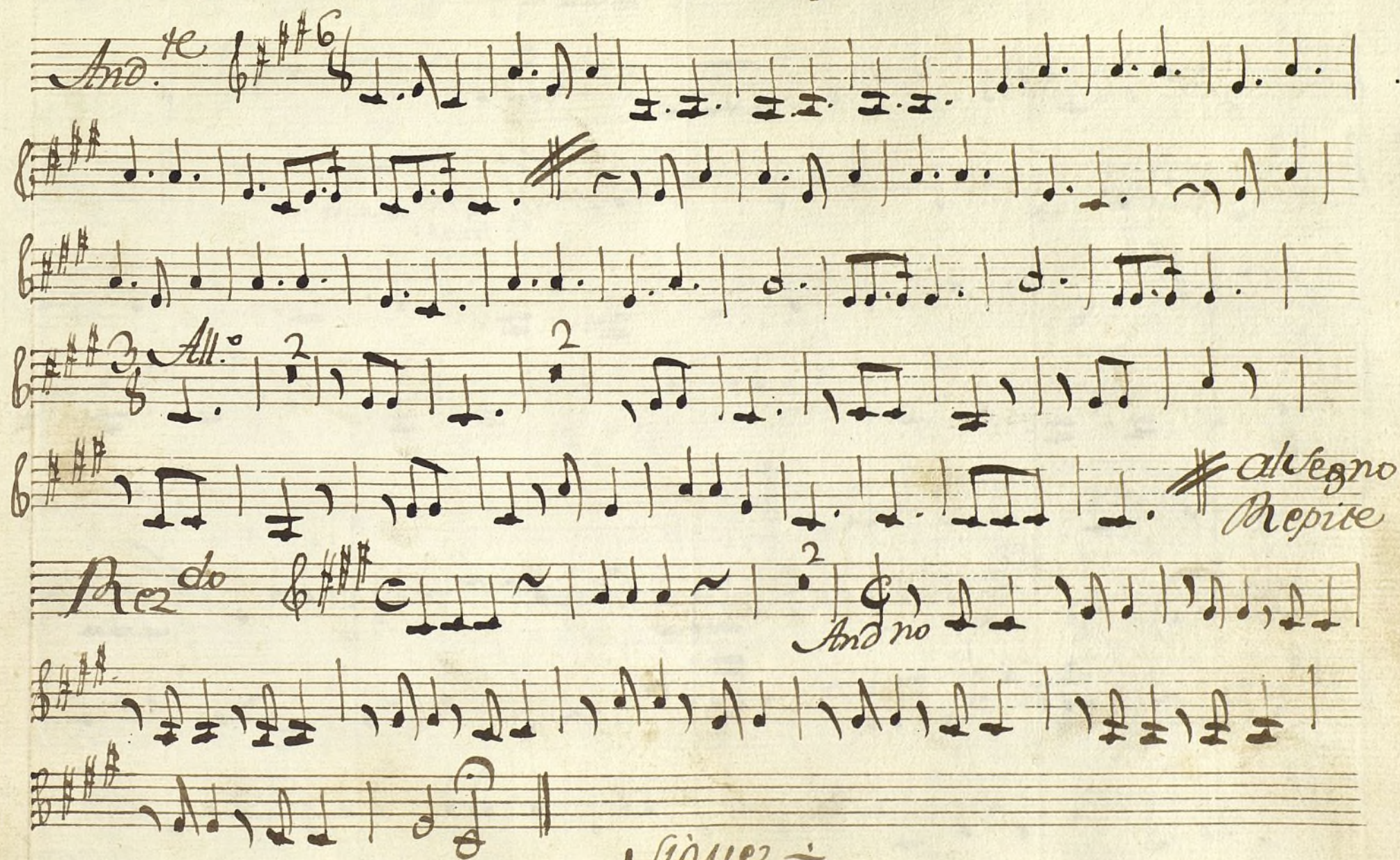
Volti p.^{to}

And. no seg. $\text{G}\sharp\text{A}\text{B}$ $\frac{3}{4}$ ~~///~~    *al segno*
3 mas.

All. $\text{G}\sharp\text{A}\text{B}$ $\frac{3}{8}$        *al segno dos mas.*

Alleg. seg. $\text{G}\sharp\text{A}\text{B}$ $\frac{3}{4}$    

Trompa 2^a Ton^a a 3. el Derasivo

And.^{te} 

And.^{te}

All.^o

Allegro
Repite

And no

Sigue :

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings.

The score is organized into two main systems, each containing four staves. The key signature is F# (one sharp).


First System:


- Staff 1: *And. no Seg.* (Andante, no Segno) with a 3/4 time signature.
- Staff 2: Continuation of the melody.
- Staff 3: Continuation of the melody, ending with a double bar line and the marking *allegro 3 mas.* (allegro 3 measures).
- Staff 4: Continuation of the melody.

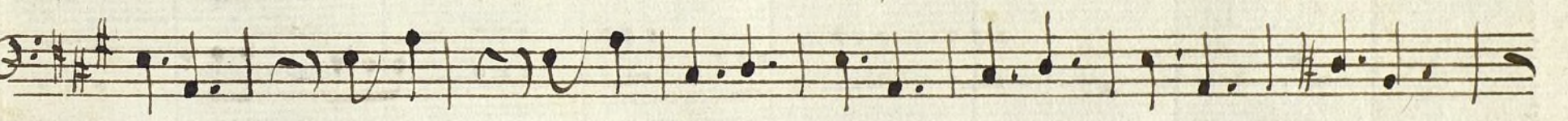
Second System:

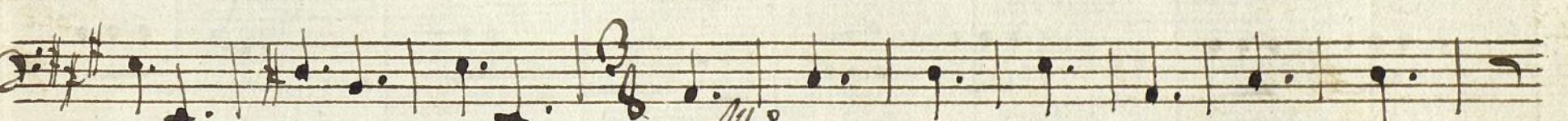
- Staff 5: Continuation of the melody.
- Staff 6: Continuation of the melody.
- Staff 7: Continuation of the melody, ending with a double bar line and the marking *allegro 20 mas.* (allegro 20 measures).
- Staff 8: Continuation of the melody.

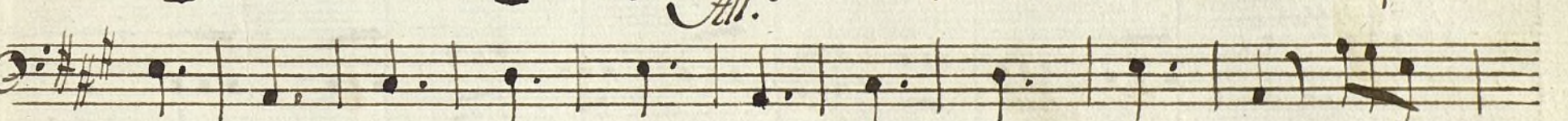
Contrabaxo Ton.^a a 3 et Deafio.

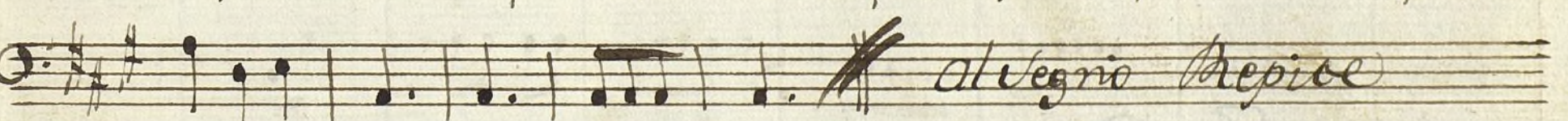
And.^{te} 

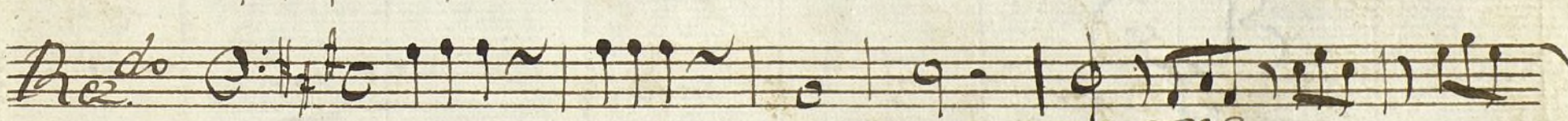








All.^o 



Pre.^{do} 

And.^{no} 



Volo 1.^º

And.^{no} Seq. O: # # # 3/4

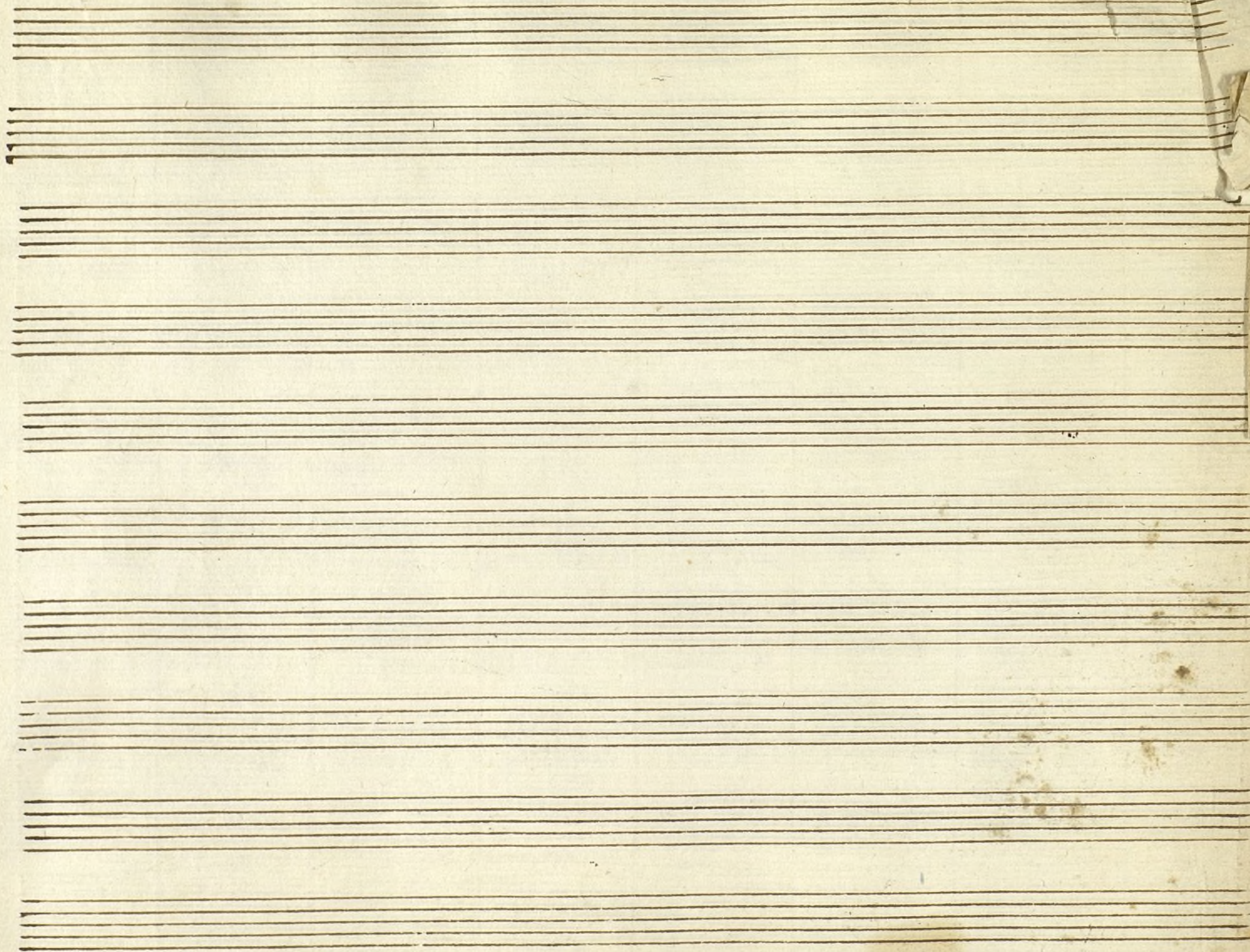
Allegro 3 mai.

All.^o O: # # # 3/4

All.^{to} Seq. O: # # # 3/4

allegro 8 mai.

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