

S.<sup>ra</sup> Maria Antonia.

~~—~~  
Tona dilla.

a solo.

La Loca de Amor Segunda P.<sup>te</sup>

Dueños queridos de el Alma.

S.<sup>or</sup> Castel.



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

*ten ten*

*ma te ned de mi Com pa rion*  
*ve o que a ca en mi i ma o i na cion*

*Por que el bien que yo ado ra va*  
*for so un Con fun to de es pe cie*



como ingrato me olbi do - como  
 gal fin y no es confu sion - gal fin

Jari no or ad mi re que con tal do -  
 por de sa ho par me a con tarar


lor es plique las an sias de mi Co ra zon con a ier con  
 voy a man ter de li rios de on per fecto a mor con penar con

a ier con ta bia y fu ror con ta bia y fu ror con  
 an sias lo cu ra y a mor lo cu ra y a mor lo


for

Al de no



*Coplas.* 

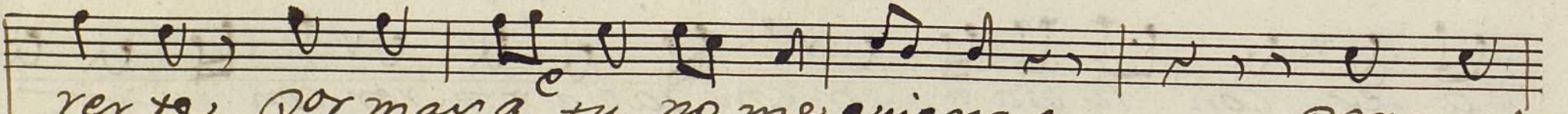
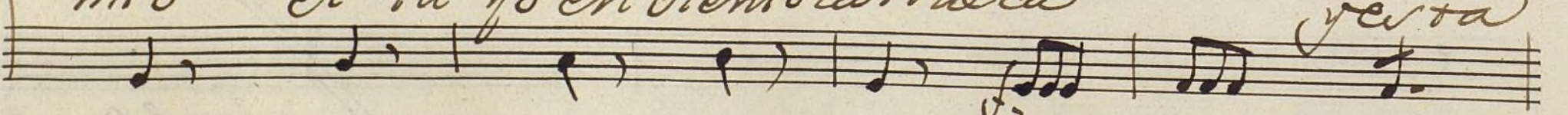
*Ar mi amor inorato a*  
*Jo no se lo que me*  
*Con si vera mi Ca*

*Al. 40* 

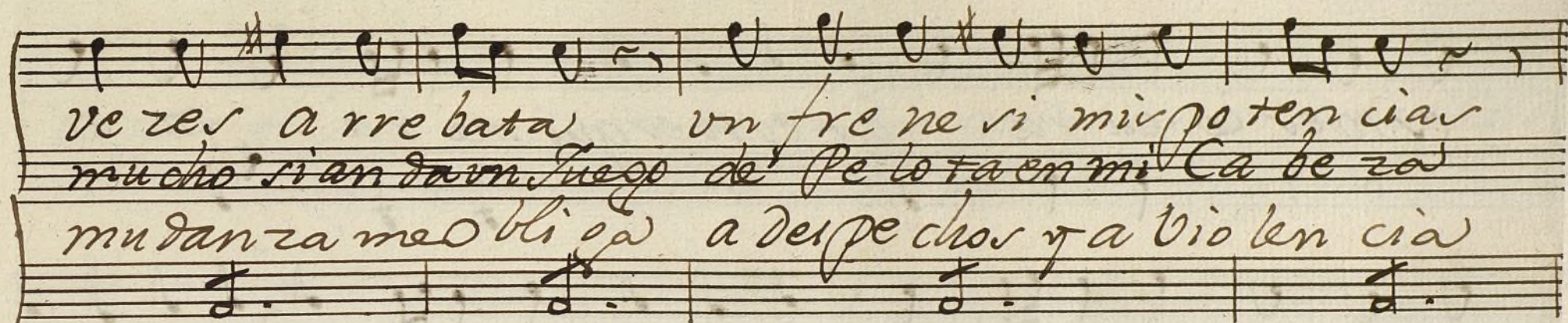
*manne tanfir me que no me de sa de per suadir a que*  
*ti go por que esta de amor la guerra q. en mi Co ra zon se*  
*ri no fal tar de Co rres pon diencia pue la Con stancia de*

*rer te por man q. tu no me quieras*  
*halla que a de li rior se a cre cien ta*  
*mio el tu yo en viento la true ca*

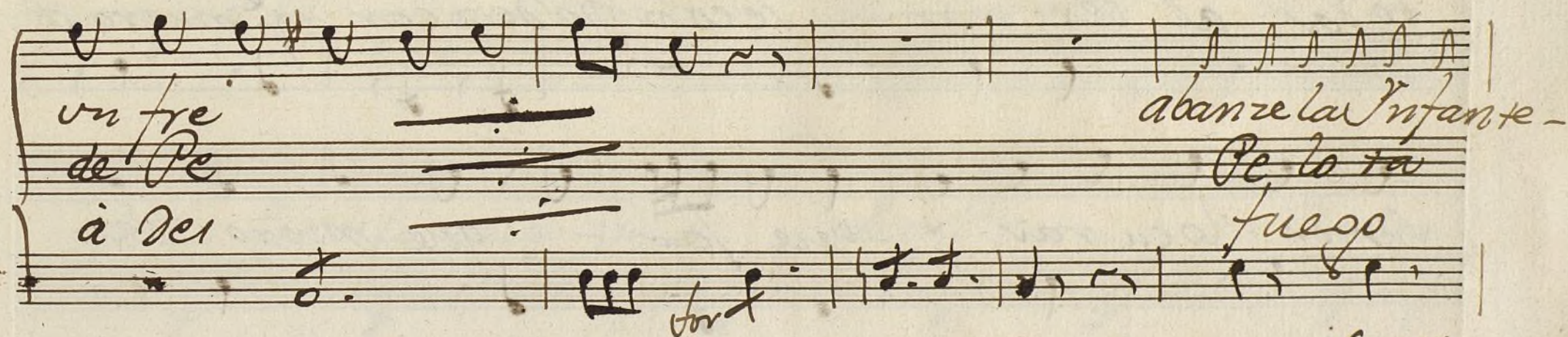
*pero a*  
*mas que*  
*esta*



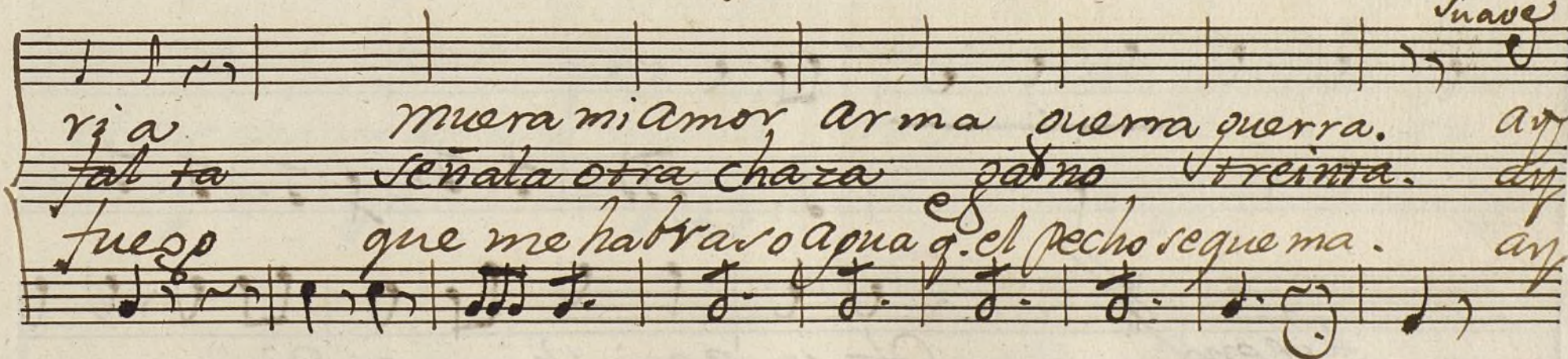


ve res a rre bata un fre ne si mi po ten cia  
mu cho si an dan fue go de Pe lo ta en mi Ca be za  
mu dan za me obli ga a dei pe chor ya vio len cia



un fre  
de Pe  
a dei

aban ze la In fan te -  
Pe lo ta  
fue go

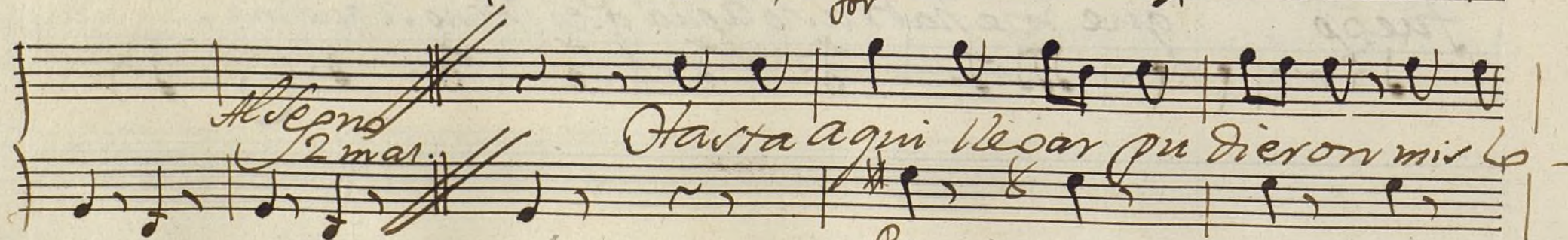
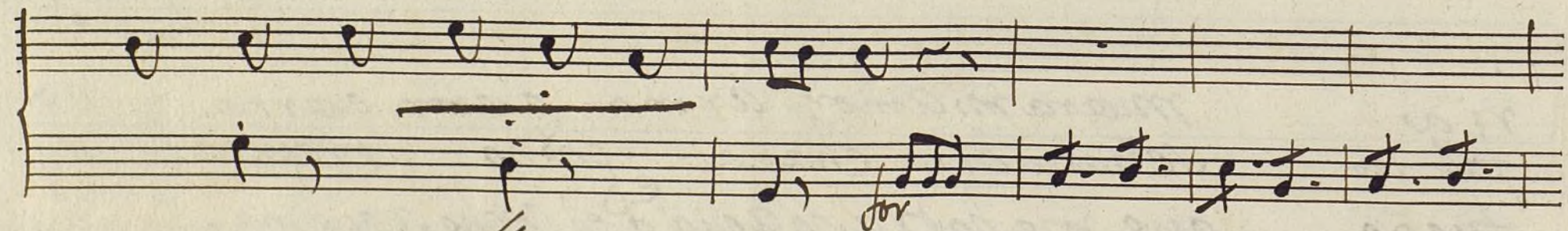
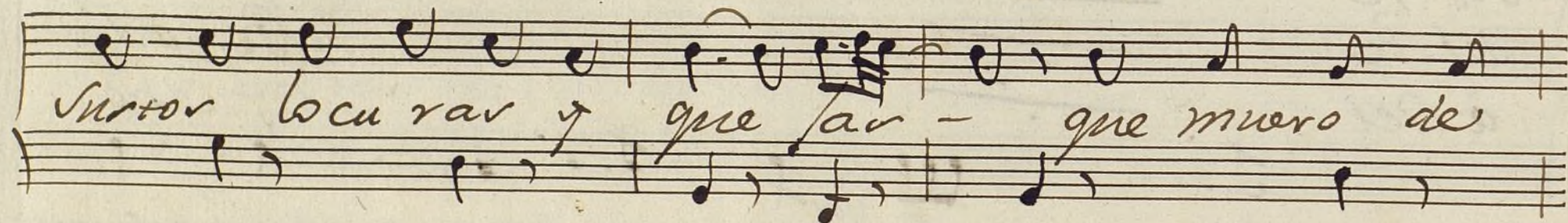
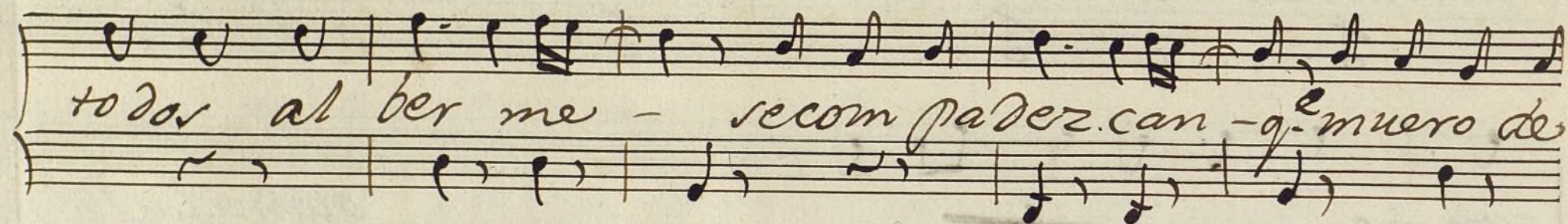
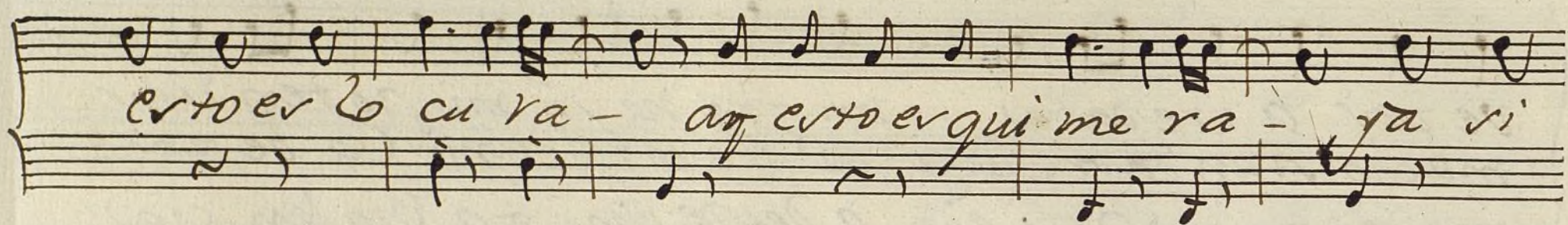


ria  
fal ta  
fue go

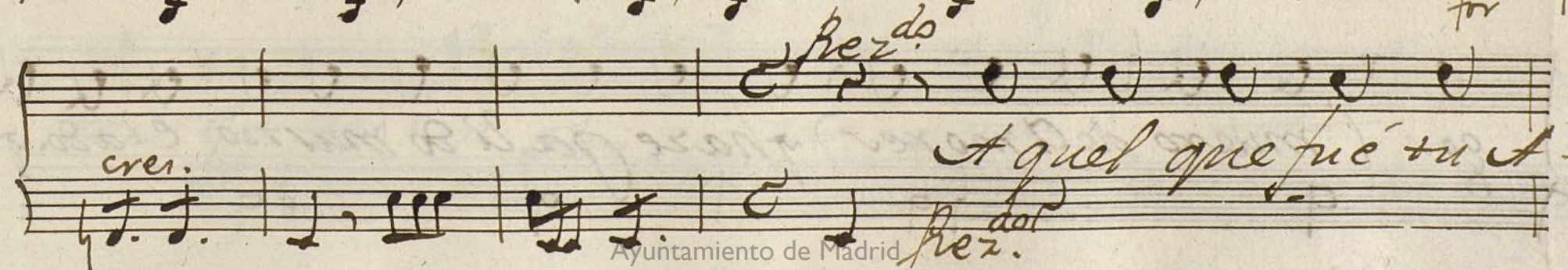
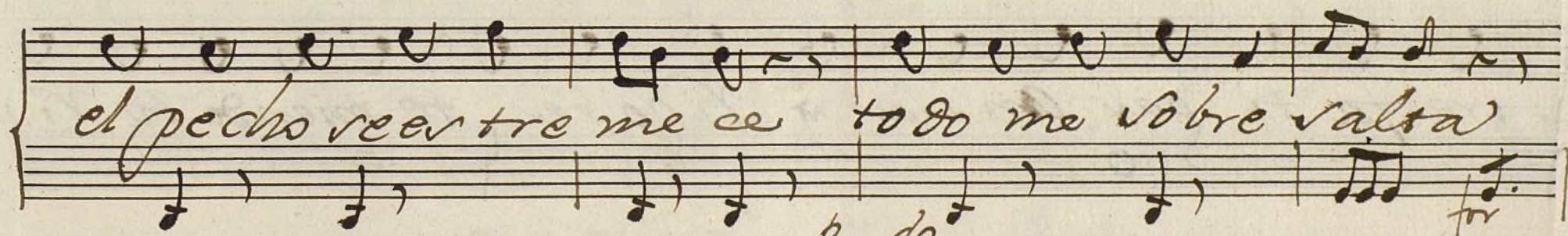
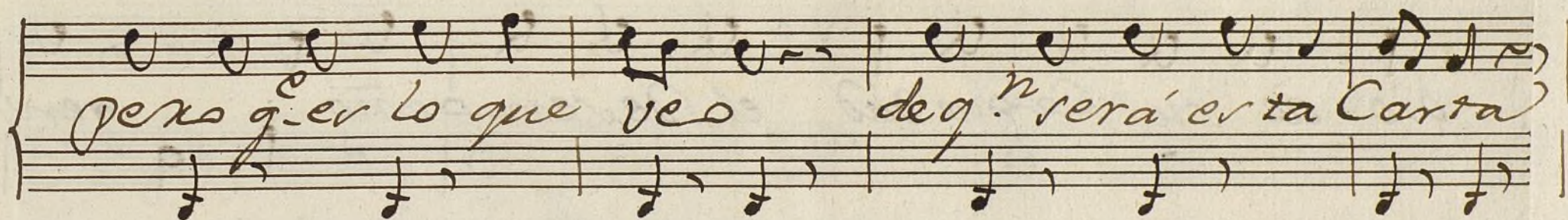
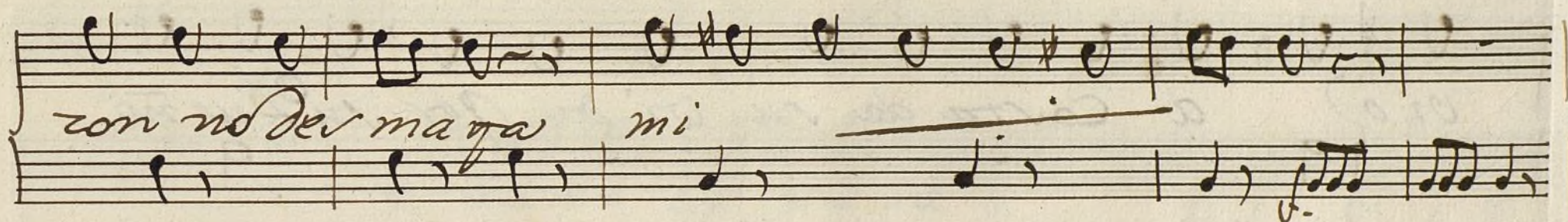
mu era mi amor ar ma ou er ra ou er ra.  
se ña la o tra cha za ga no tre cin ta.  
que me ha br a so a gua q. el pe cho se que ma.

ay  
ay  
ay

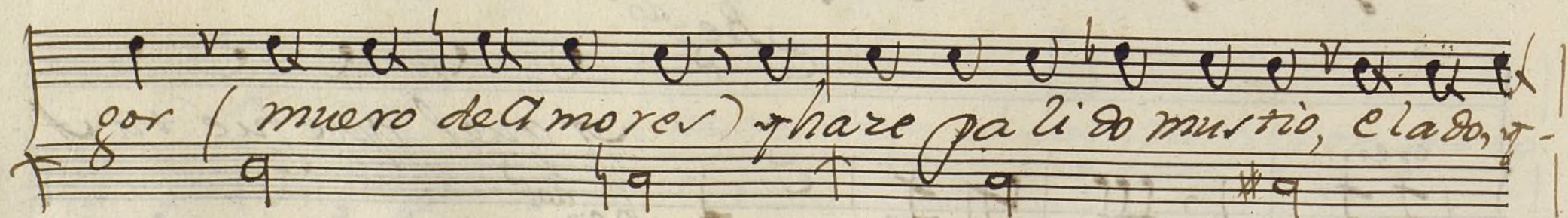
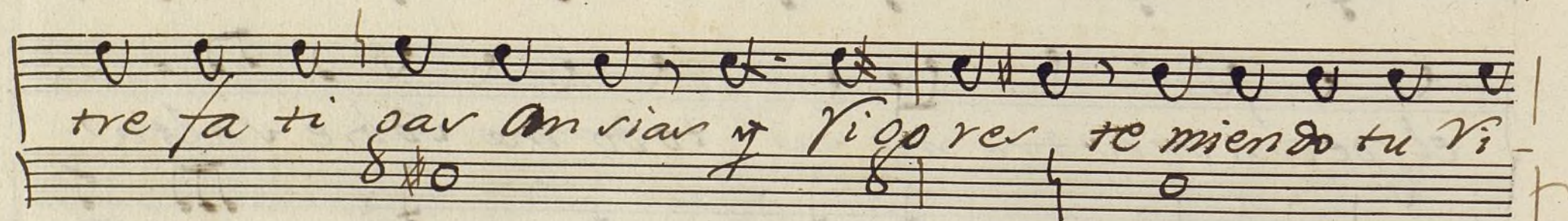
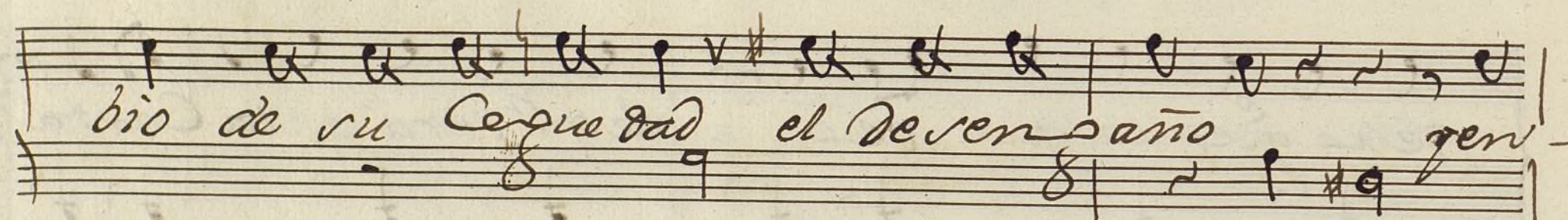
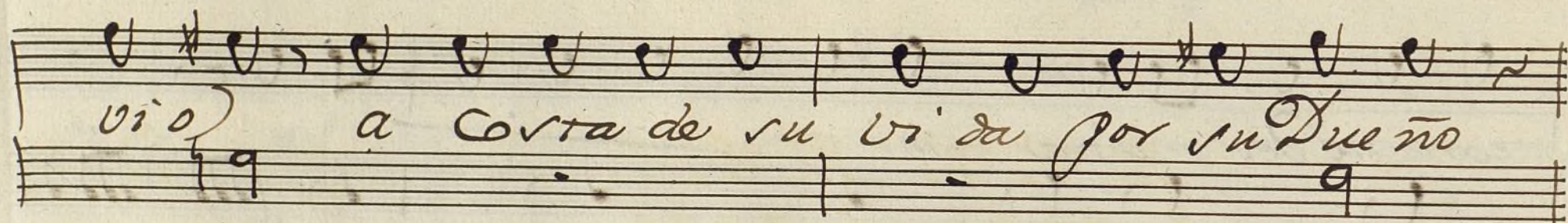
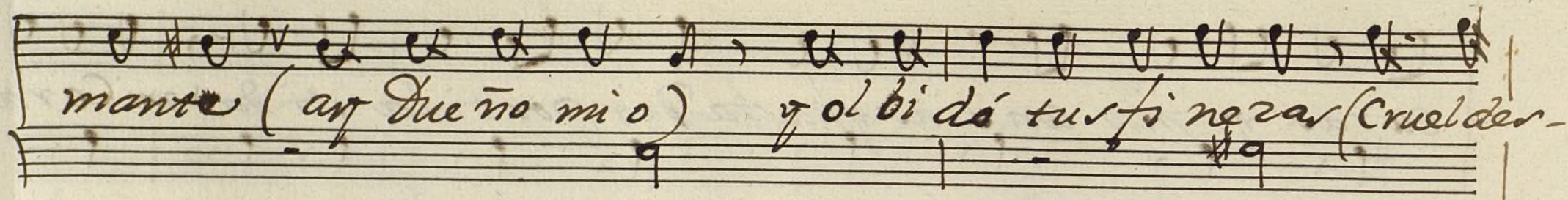














ver to Cadaver; ay de mi mi amante es muerto.

Seg.  
And.<sup>mo</sup>

Ya fa lle-cieron  
to dar ya fa lle-cieron to dar mir Er ge ran zar

mir Er ge ran- zar mir



mis es pe ran zas pue la luz de mis  
 o por pue la Esta eclip-  
 sa da - ya se  
 mu rió mi Aman te - ra mi fin ha llega do  
 ya to do se rá pen a - ya no



ten dre der can so - como yo que do vi va  
 con me va tan fu ner ta to do me can sa o -  
 vro ver sobre sal tor y pe nar so bre  
 y a el pe cho sea  
 ho pa y i a el Co ra con pal pi tar no



que de contanto do lor, ya el aji mo falta  
 ya mi fin de es pera bien mio que con  
 se desmaya. va volbiendo  
 ti es voy Pero q. es lo que  
 Puntado arco. Rezdo 2/4  
 digo de y ra Vabio yo mo vir por un hombre tan a  
 le ve. Va ya fuera el do lor... q. asi me tiene.  
 And.



*Como prima*

*Cecar mentad que ri dar conto dar ha blo noa fi-*

*e ir de los hombres q. son mui malos noa fi e ir de los*

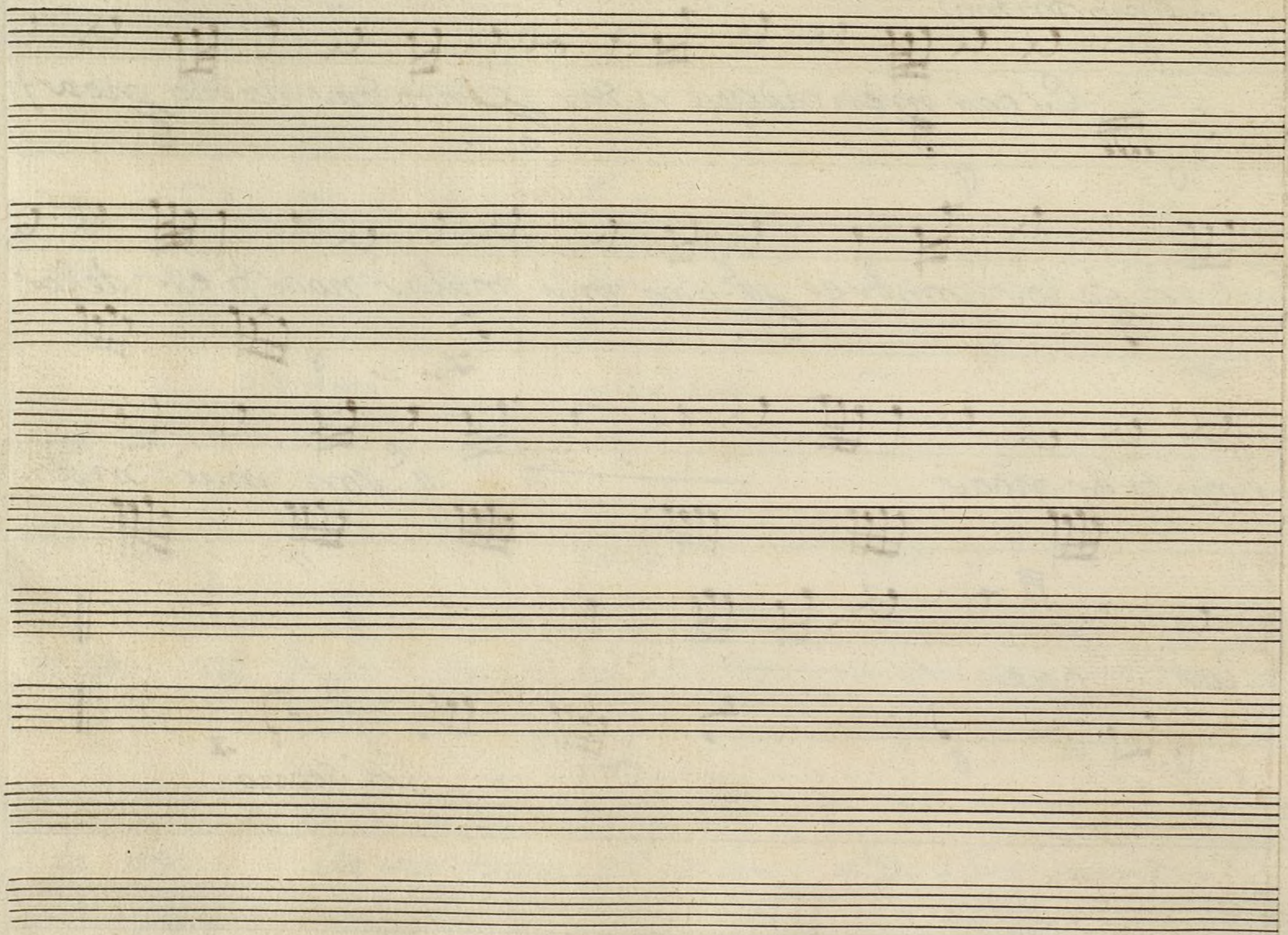
*hombres noa*

*q. son mui ma-*

*los que*

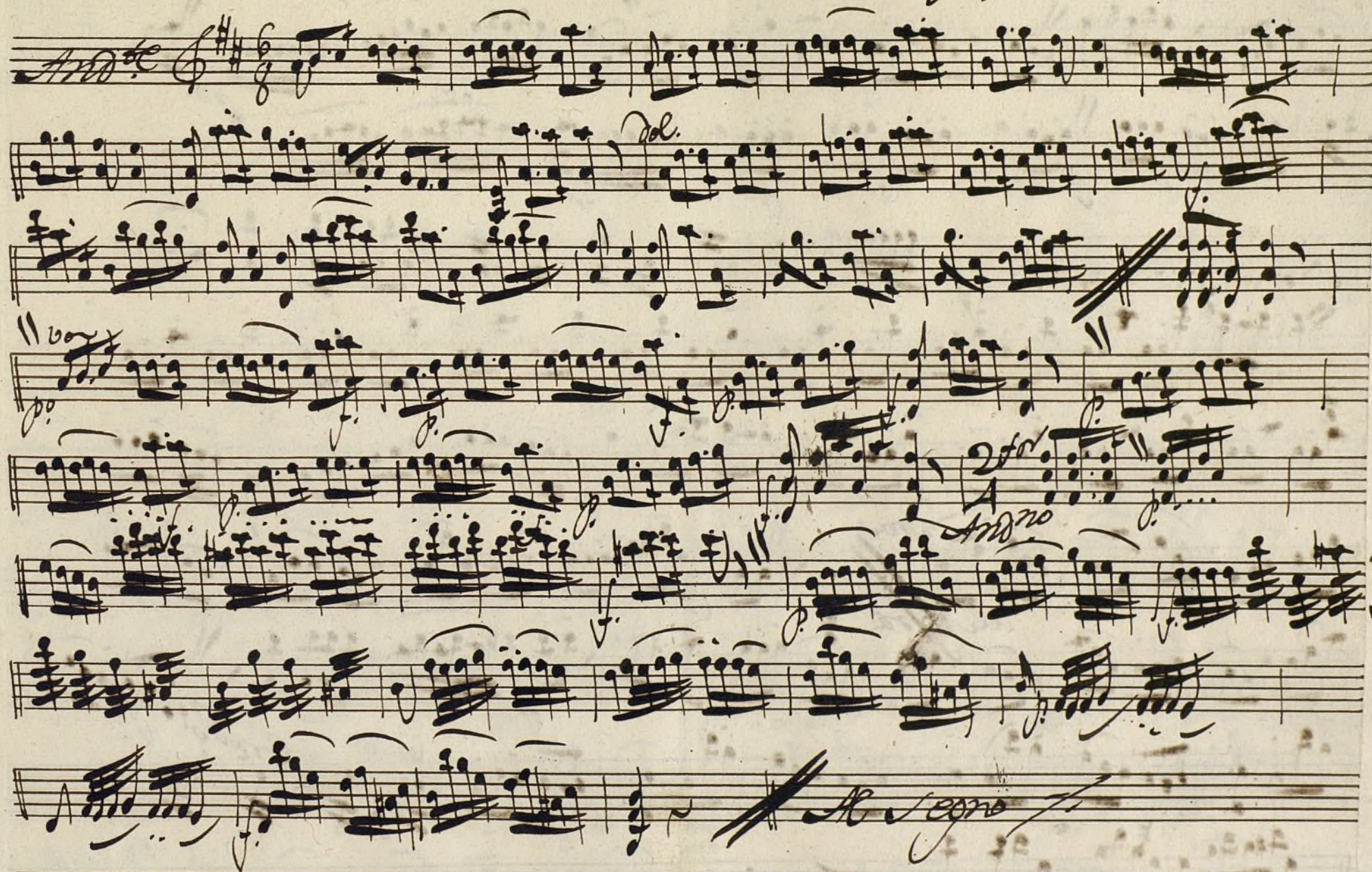
*Al segno.*







Violin Prim.<sup>o</sup> Conad<sup>a</sup> a solo / Suena q.<sup>ue</sup> vidos del Alma



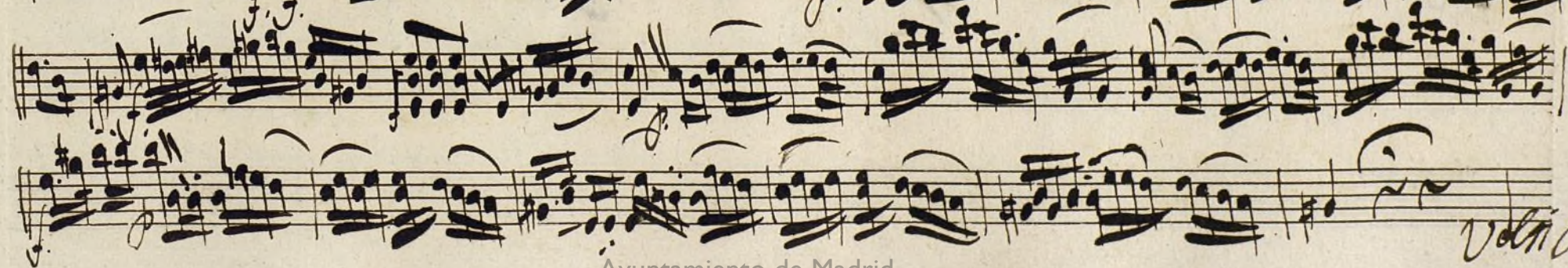
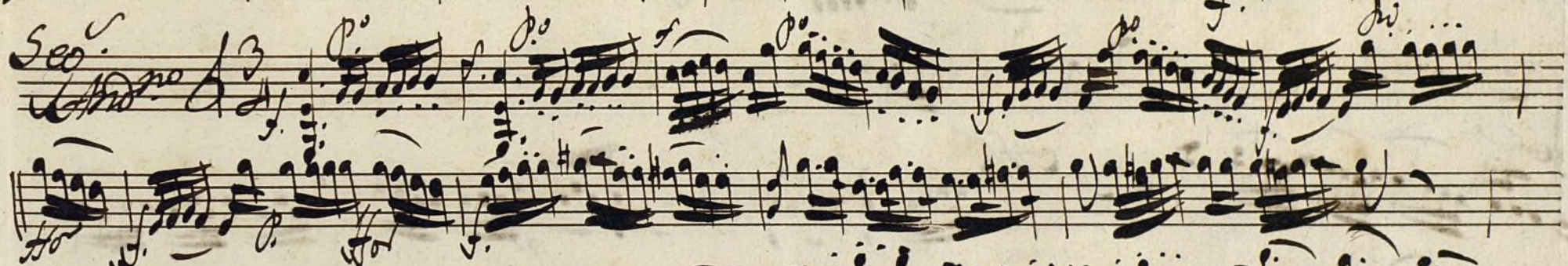
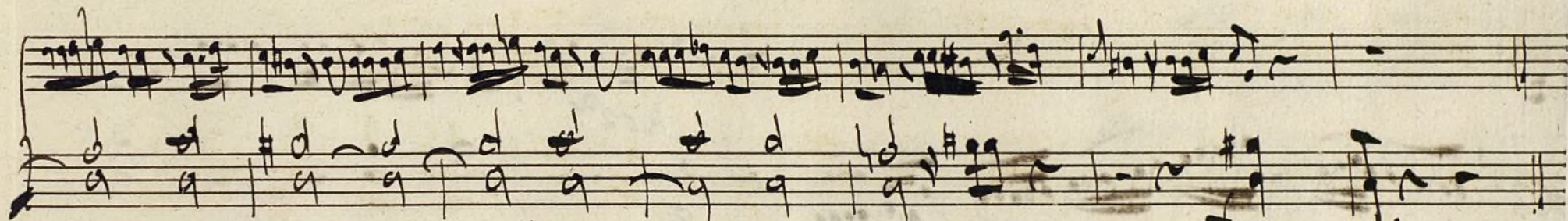
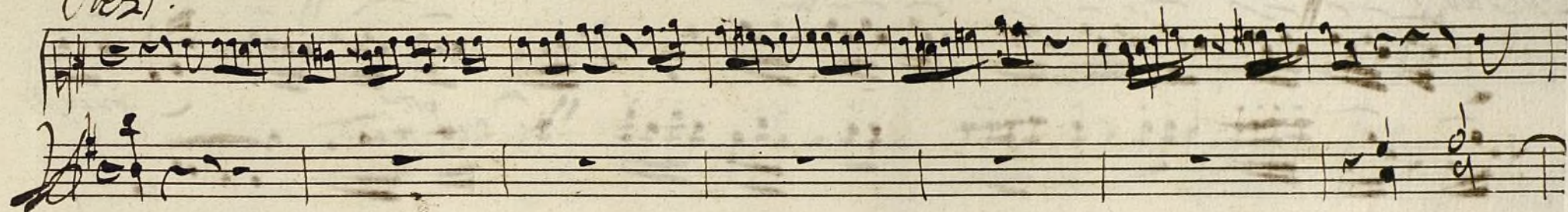


*Coplas* *All.<sup>ro</sup>* *6* *Vo* *mo* *ma* *allegro* *Credo* *6* *Some Recitado*

This is a handwritten musical score on aged paper. The title 'Coplas' is written in the top left. The music is in 6/8 time, indicated by the '6' and the eighth-note patterns. The score consists of ten staves. The first staff begins with 'All.<sup>ro</sup>' and '6'. There are various performance markings throughout, including 'Vo' (voice), 'mo', 'ma', 'allegro', and 'Credo'. The notation includes many beamed eighth and sixteenth notes, suggesting a fast and intricate melody. A double bar line with repeat dots appears on the first staff. The piece concludes with 'Some Recitado' on the tenth staff, followed by a final double bar line.

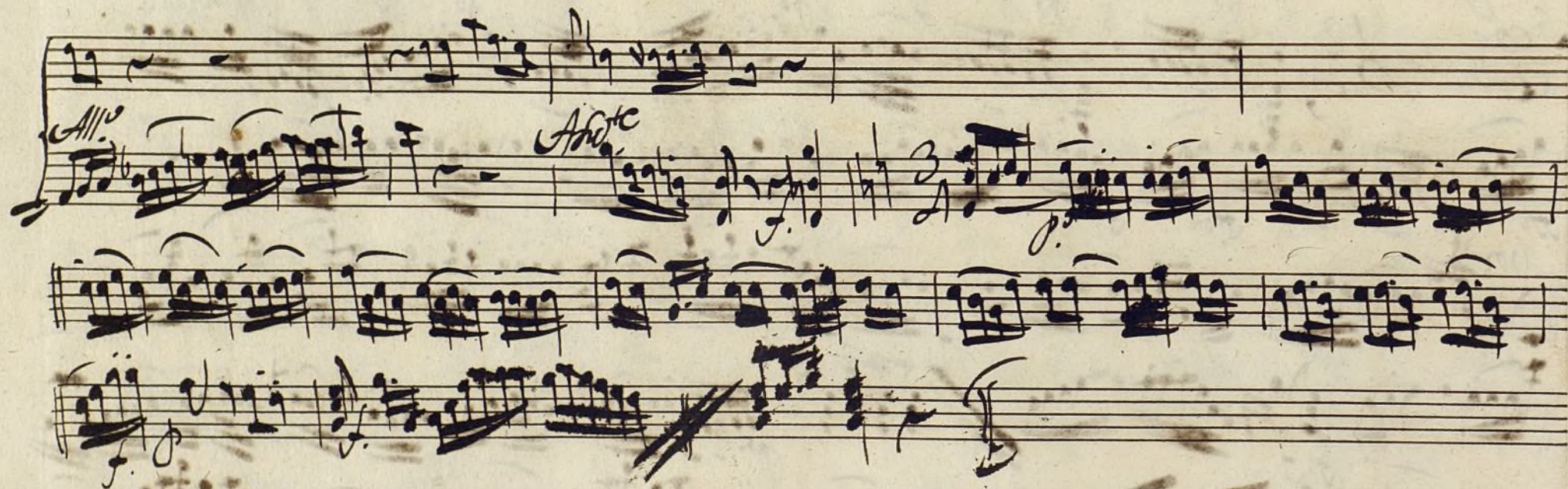
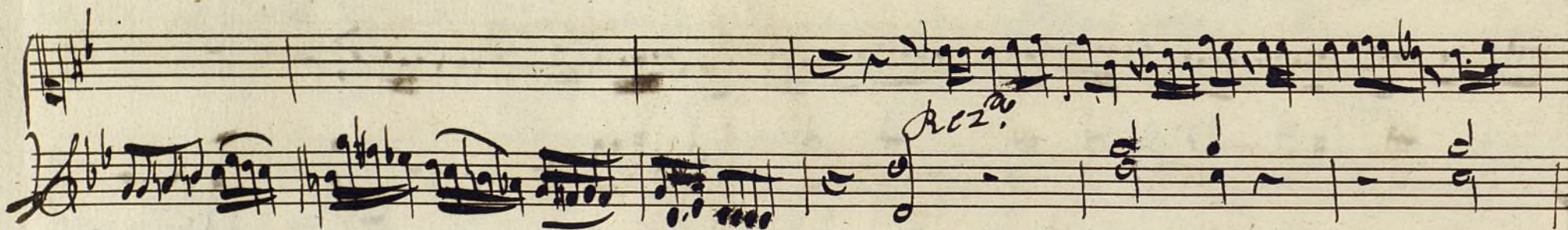
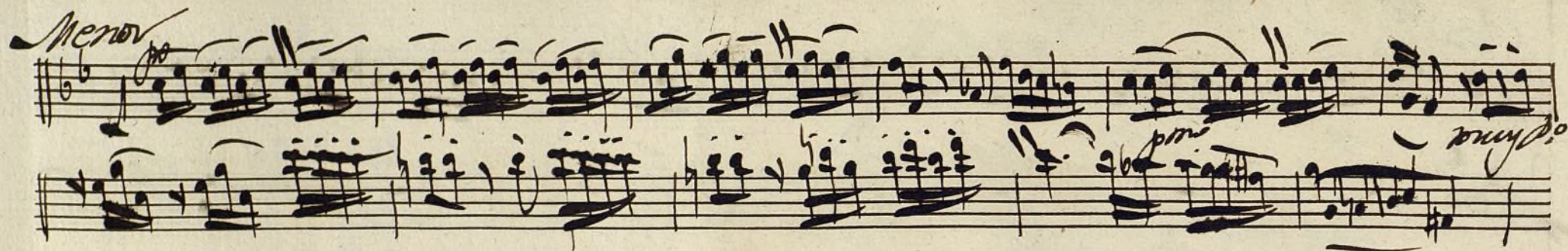


Perzi<sup>80</sup>



Volti<sup>80</sup>







Violin 2.<sup>o</sup> Tomada à solo // Dueros querido del Amor.

Handwritten musical score for Violin 2.<sup>o</sup>, titled "La Loca de Amor 2.<sup>a</sup> P.<sup>te</sup> Muz 168-2". The score is written on ten staves. The first staff is the title line. The second staff begins with the tempo marking "And.<sup>te</sup>". The music is in 6/8 time and G major (one sharp). The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as "p" (piano), "f" (forte), "2.<sup>for</sup>" (second forte), "And.<sup>no</sup>" (Andantino), and "for" (forte). The piece concludes with the instruction "al Segno" on the tenth staff.



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (6/8), and dynamic markings. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- Allegro* (top left)
- Corpo* (top right)
- Adagio* (middle right)
- mar.* (bottom right)
- Credo* (bottom center)

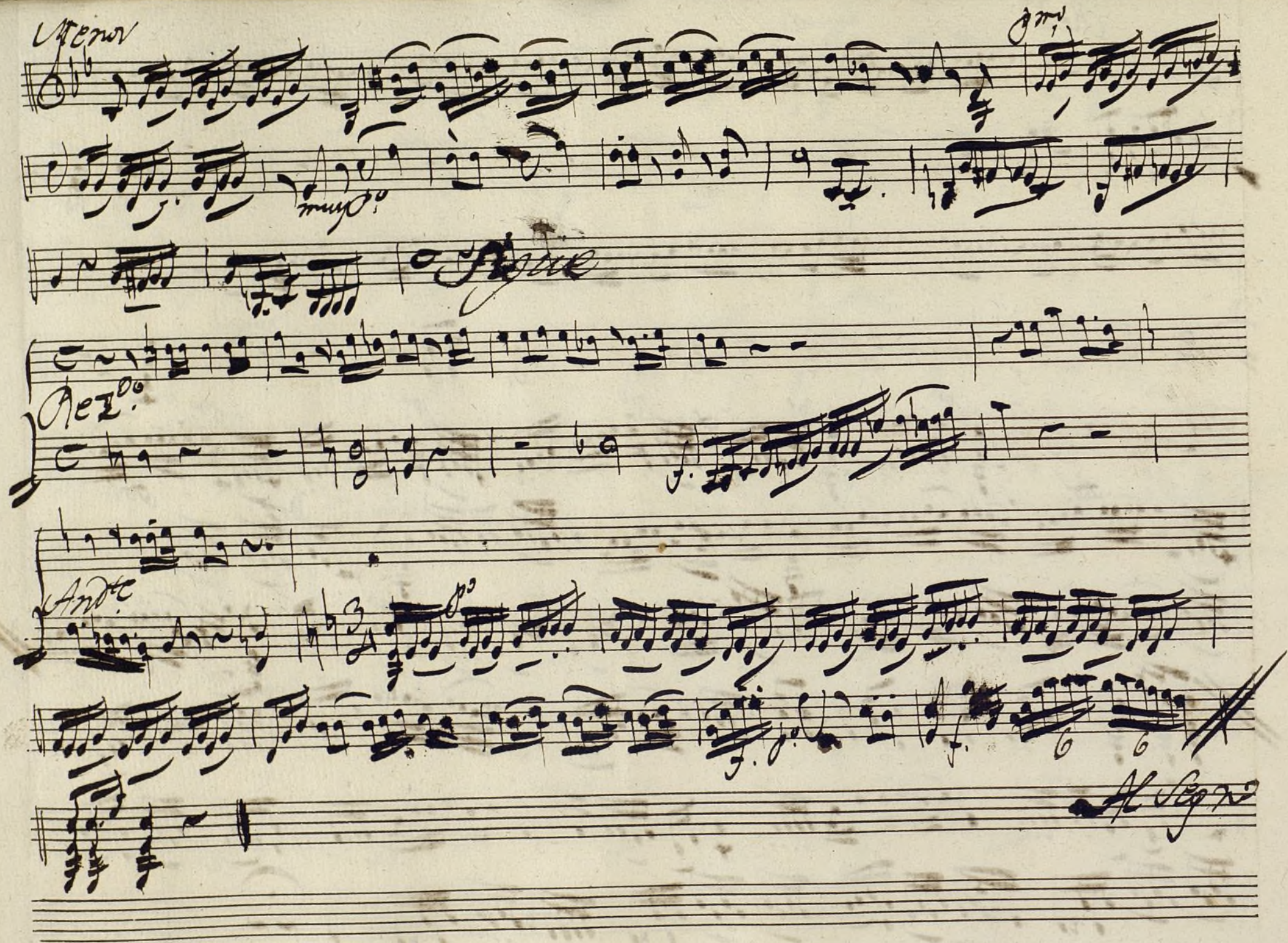
The score concludes with a double bar line and a final key signature change to one sharp.



Rez.<sup>do</sup>

A handwritten musical score on aged paper, featuring ten staves of music. The first staff is marked 'Rez.<sup>do</sup>' and contains a single melodic line. The second staff begins with a treble clef and a key signature of one sharp (F#), followed by a series of rests. The third staff continues the melodic line. The fourth staff features a series of chords, mostly triads. The fifth staff is marked 'Seq. And.<sup>te</sup>' and begins with a 3/4 time signature, followed by a series of eighth-note patterns. The sixth staff continues the eighth-note patterns. The seventh staff features a series of eighth-note patterns. The eighth staff features a series of eighth-note patterns. The ninth staff features a series of eighth-note patterns. The tenth staff features a series of eighth-note patterns. The score is written in black ink on aged, slightly stained paper.







*Trompa Primera.*

*+*

*La Loca de Amor 2.<sup>a</sup> Op.<sup>te</sup>*

*Mus 168-2*

*Tonadilla à Solo. Duños queridos del Alma //*

*And.<sup>te</sup>* *C: #* *6/8*

*And.<sup>te</sup>* *C: #* *6/8*

*And.no*

*allegro*

*Volti p.to*



In Gesol. Coplas

Handwritten musical score for "In Gesol. Coplas". The score is written on six staves. The first staff begins with "All.<sup>to</sup>" and a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The music features various rhythmic values, including eighth and sixteenth notes, and rests. There are several triplets marked with a "3" and a "voz" marking. A double bar line with a slash is present. The fourth staff has a section marked "allegro" and "dos mas" with a "5" above it. The sixth staff ends with a double bar line and the text "Rezi<sup>do</sup> taze" and a "14" above it.

In fefaut

Handwritten musical score for "In fefaut". The score is written on four staves. The first staff begins with "Sequi.<sup>o</sup> And.<sup>no</sup>" and a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The music features various rhythmic values, including eighth and sixteenth notes, and rests. There are several triplets marked with a "3" and a "voz" marking. A double bar line with a slash is present. The fourth staff has a section marked "allegro" and "dos mas" with a "5" above it. The sixth staff ends with a double bar line and the text "Rezi<sup>do</sup> taze" and a "14" above it.




*trompa segunda.*

La Loca de Amor 2.<sup>a</sup> pte

tonadilla à Solo, Dueños queridos del Alma

mus 168-2

And.<sup>te</sup>



And no

al regno

voti P.<sup>to</sup>



*Coplas. In Gesol.*

*All.<sup>o</sup> 6/8*

*3* *voz* *3* *3*

*1* *4* *1* *5*

*le* *allegro* *dos mas*

*3* *Rezi<sup>do</sup> le* *taze*

*14*

*Sequi.<sup>o</sup> And.<sup>o</sup> 3/4*

*In f. aut.*

*voz* *14* *Rezi<sup>do</sup> le*

*6* *3* *4* *6*

*allegro*