

Leg.º 2º n.º 11

Mus 102-9

Leg.º 1º Leg.º 3º n.º 9

tercera y Pico

t

1795

102-9

Fonadilla

a Duo

El Poeta.

De Llerena.

9







hago al instante piezas diversas tragicas comicas

y en las sce nas mas intrincadas soy singular per.

ro q. importa el xaso de tanto ingenio si el

ambre me aniquila si el los pensa-

mientos los si el ambre me ani



quila los pensamientos

Mas  
All. Mas llamaron

esta abierto pero una Mujer sea entrado

ella sea usted muy bien hallado bien benida sea us-

ted que se ofrece tomad silla obedezco



ella

oiga usted

Mas Sentado

ella segun noticias  
pues es en casa tan

tenop facil

segun  
cia

sois gran Poeta  
para mi inge

ta nio

y encax garos ve nia  
que ofrezco egeu tarla



ya en una come dia  
que ofrezco en el momento

*p* tenga monos y Cuchi lladas mil mutas  
a mis razones ciudad a tanta vereis que

ciones y este arreglada mil mutas ciones.  
pronto salis de pena vereis



y este arreglada y este  
 salis de pena salis  
 de modo q. sus partes todas juntan do a  
 aung. mi ambre estanta que salen luego del  
 grade aun tiempo mismo Luneta y Patio lu  
 esto m ayo flaco mui malos versos mui



*Al mismo  
aire.*

*ella*  
*Pues-*

*el*  
*ella*

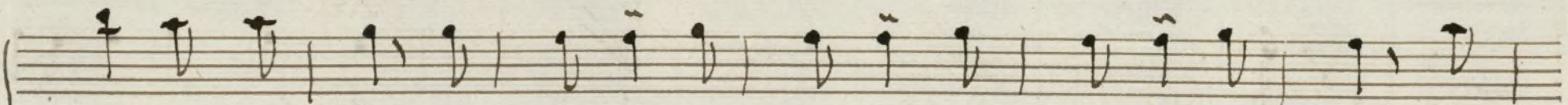
*como tan pronto de jarme y callar yo estoi atur-*

*el*

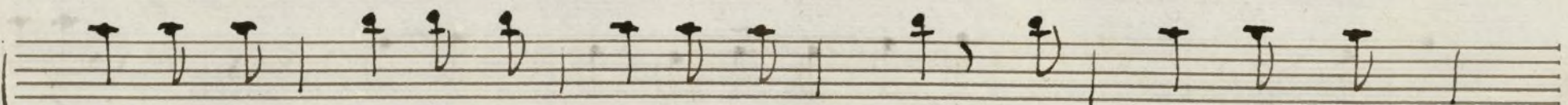
*vida pues no os atur dais*

*ve amos el caso en-*





*q.<sup>e</sup> parará veamos en q.<sup>e</sup> parará ve*



*amos el caso en q.<sup>e</sup> para rá en*

*(el) Vora usted varias comedias*

*que tengo aqui por si os gustan  
ella vamos empiece usted a leer*

*por ver si me agrada alguna*

*en*



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

ella.

Jual es aquesta pri  
 Jual es esta otra Co.  
 Jual es esta otra co.

el.

el ca.  
 gregui

mera q.<sup>e</sup> tiene mil perso naqes  
 media q.<sup>e</sup> mea benido ala mano  
 media q.<sup>e</sup> solo esta comen zada es las

samiento de Dido yel conde fernan Gonzalez  
 fote Ca pu chino y con quista del fandango  
 boleras en Londres y en Asturias la ti ranas



yel  
 y  
 y en

ella  
 disparate  
 que locura  
 sois un loco

el  
 no lo al.  
 cosas  
 y usted

tanto  
 bellas  
 necia

ella  
 no ve usted la dife  
 rencia de las  
 edades de en  
 no lo entiendo por mi vida ni puedo alcanzar la y  
 q. provecho a de sacar el publico de esta

el.  
 trampos  
 dea  
 fiesta

aung. usted dice mui bien muchos dias en el.  
 tampoco yo la comprendo pero se por cosas  
 la comedia sena rita se parece a todo o



teatro a visto yo aun Genoves q<sup>e</sup> se parece a este Dia-  
cierta que en quisiendose la gente nunca es mala una come  
ficio sino da dinero malo y si le da es un prodi

ella  
blo. Vaya q<sup>e</sup> es el traño  
dia *Allegro*  
*dal mas*

gio-  
el  
quanto usted me enseña ya no son el trañas

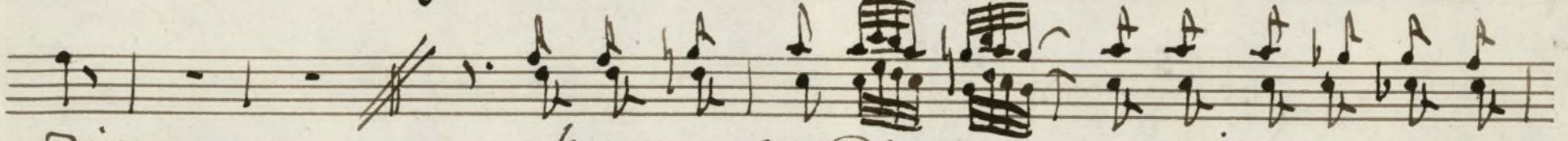
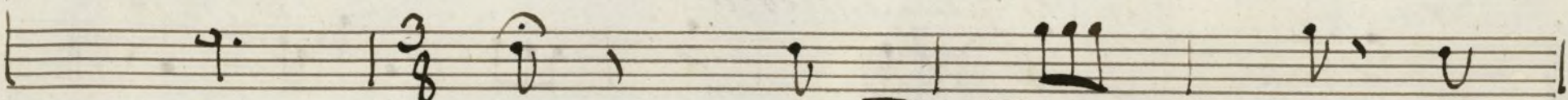
ella  
iguales co me dias y por q<sup>e</sup> señor



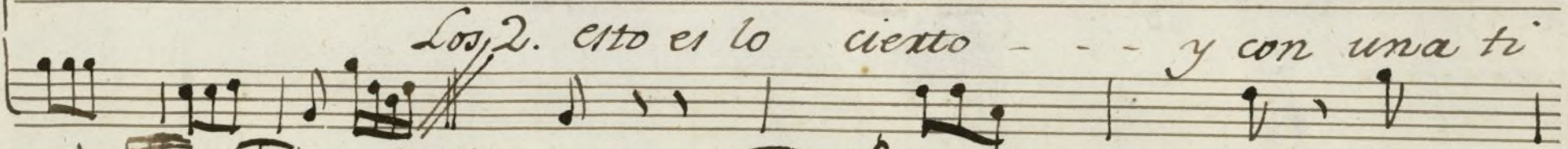
*el.*



mirad la razon Por q. mil q. en el dia --- hacen come.



dias hacen comedias --- miran mas su pro-  
Y asi el tea tro --- se hace una escuela



Los 2. esto es lo cierto --- y con una ti



vecho --- q. el q. sean bue nas miran mas su pro-  
propia --- de mente ca --- tof se hace escuelas



rana --- de fin a ques --- to y con una ti-



ve - - - cho q'el q' sean buenas. *Al se no*  
 pio de menteca los. *do' mas*  
 ra na de fin a questo.

*All. Poco.*

*Muchos*

se ven en la Corte con su gran Capa de grana y de.

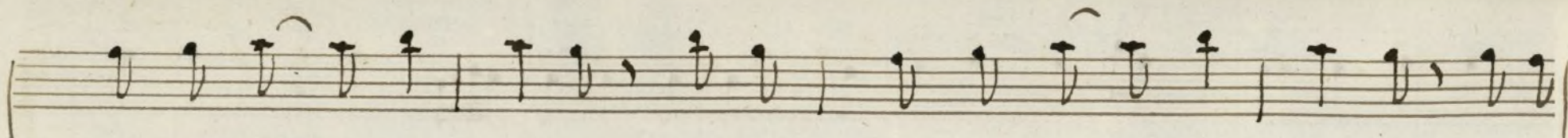


tras lleban un Page -- diciendo quando se paga y de

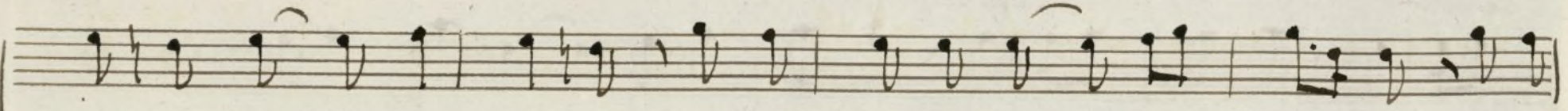
tras lleban un Page. diciendo quando se paga

ai tirana tirana mia no me tiranices mas por q.<sup>e</sup>

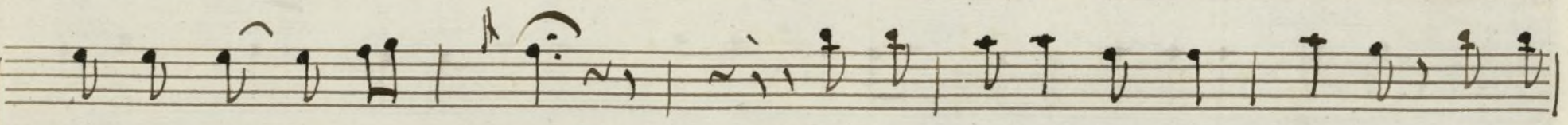




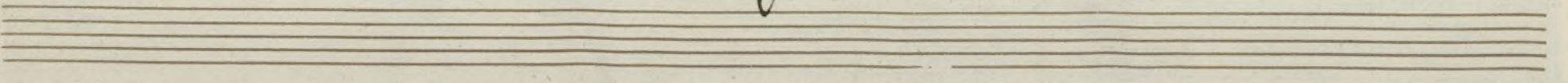
tu gracia y aseo son cosquillas del deseo q<sup>e</sup> no



me dejan parar ai tirana de mi vida tendre



mi inquietud piedad pues q<sup>e</sup> tantas tiranias no es po-





sible tole rar por q. tantas tiranias no es posible tole.  
 rar tirani tirana ai tirani tirani tirani ay tira  
 na tirana tirana ay -- ay --



All. vivo

y este pensamiento Po lacos a mados pedimos por

trados merezca perdon pedimos postrados me.

rezca perdon me rezca perdon



Handwritten musical notation on three staves. The first two staves contain rhythmic notation with stems and flags. The third staff contains a vocal line with lyrics "el perdon" and a fermata over the final note.







Violin 1.º *Jon. a Duo el Poeta*

MUS 102-9

*All.*

The musical score is written on ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'All.' (Allegretto). The music is characterized by frequent sixteenth-note passages and dynamic contrasts. Dynamic markings include 'fe' (forte), 'p.o.' (piano), and 'cres.' (crescendo). The notation includes various note values, rests, and slurs. The piece concludes with a double bar line and a fermata.



*Mas All.*  $\text{2/4}$  *fe* *p<sup>o</sup>*

*Mas sentido*  $\text{2/4}$  *p<sup>o</sup>* *fe* *p<sup>o</sup>* *fe* *p<sup>o</sup>* *fe* *p<sup>o</sup>* *fe* *p<sup>o</sup>*

*Al mismo aire*  $\text{2/4}$  *p<sup>o</sup>* *fe*



Parola

*Alteono  
dor mas.*

*A los Parr.  
dor mas.*



*All. Poco.* 6 *fe*

*fe* *p.*

*fe* *p.*

*fe* *p.*

*fe* *p.*

*fe* *p.*

*fe* *p.*

*fe* *p.*

*fe* *p.*

*fe* *p.*

*fe* *p.*

*Allegro.* *All. vivo*

*crej.*



Violin 1.º Fon.<sup>a</sup> a Duo el Poeta. <sup>t</sup>

Handwritten musical score for Violin 1.º, titled "Fon.<sup>a</sup> a Duo el Poeta." The score is written on ten staves. The first staff includes the tempo marking "All." and the time signature "2/4". The music is in G major (one sharp) and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings such as *fe* (forte), *po* (piano), and *crec.* (crescendo) are used throughout. The notation includes slurs, accents, and repeat signs. The piece concludes with a double bar line on the tenth staff.



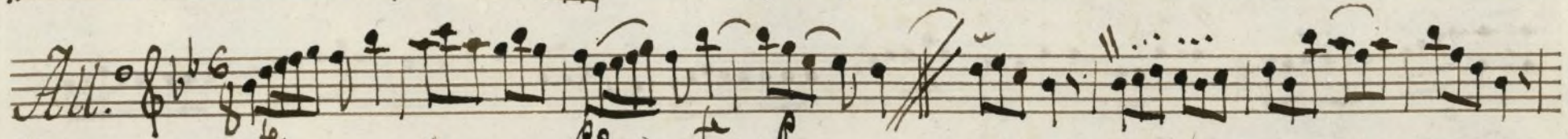
*Mas All.*  $\text{2/4}$  *fe* *po*

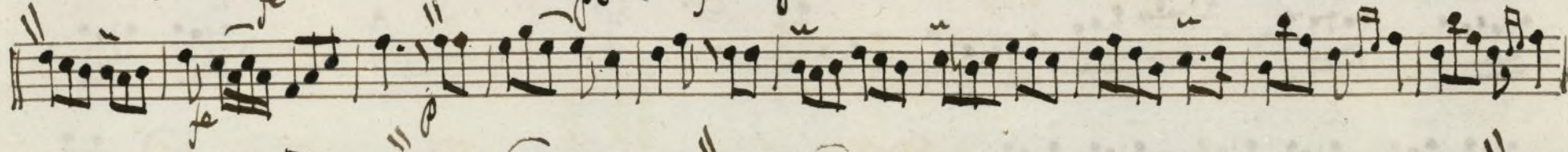
*Mas sentido.*  $\text{2/4}$

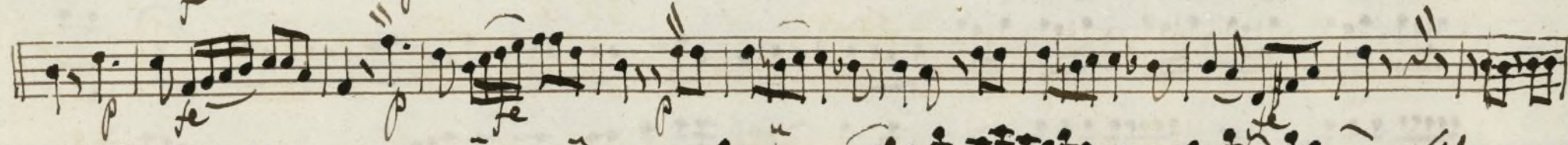
*al mismo*  
*aire.*  $\text{2/4}$

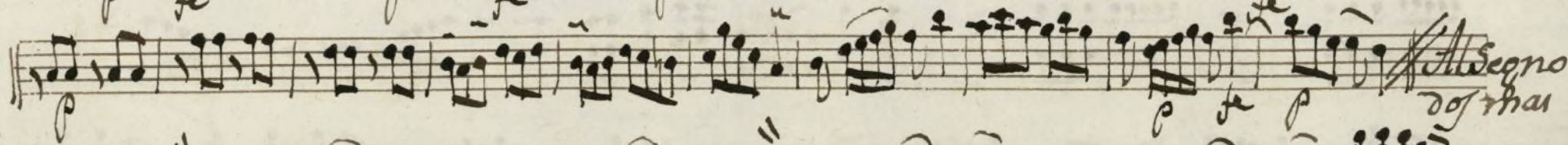


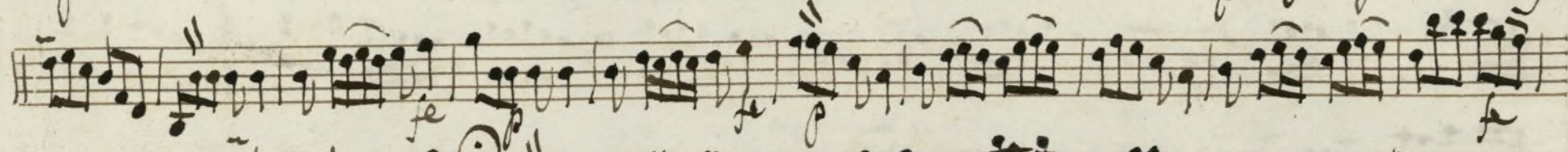
Parola.

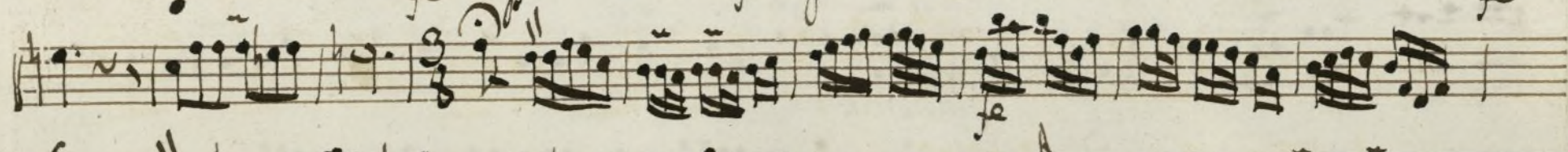
All. 

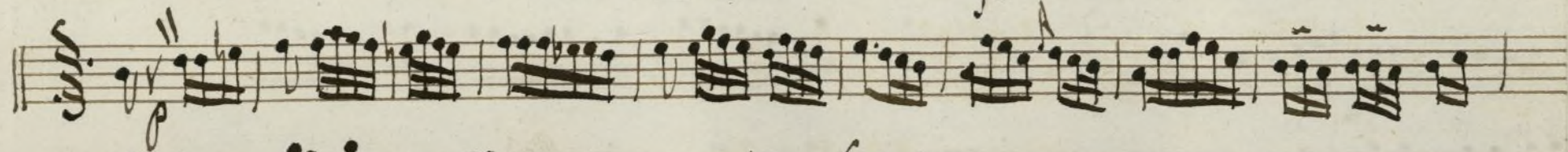


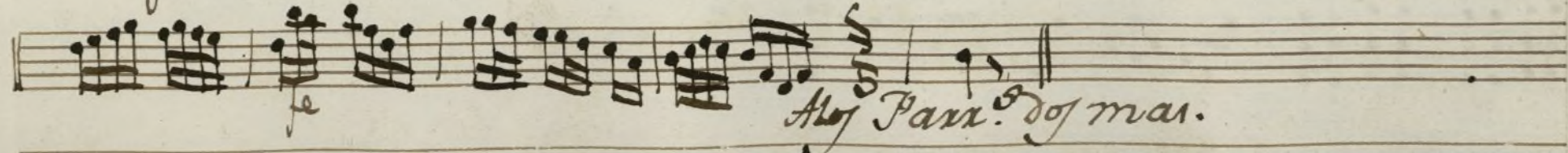


 *Allegro*

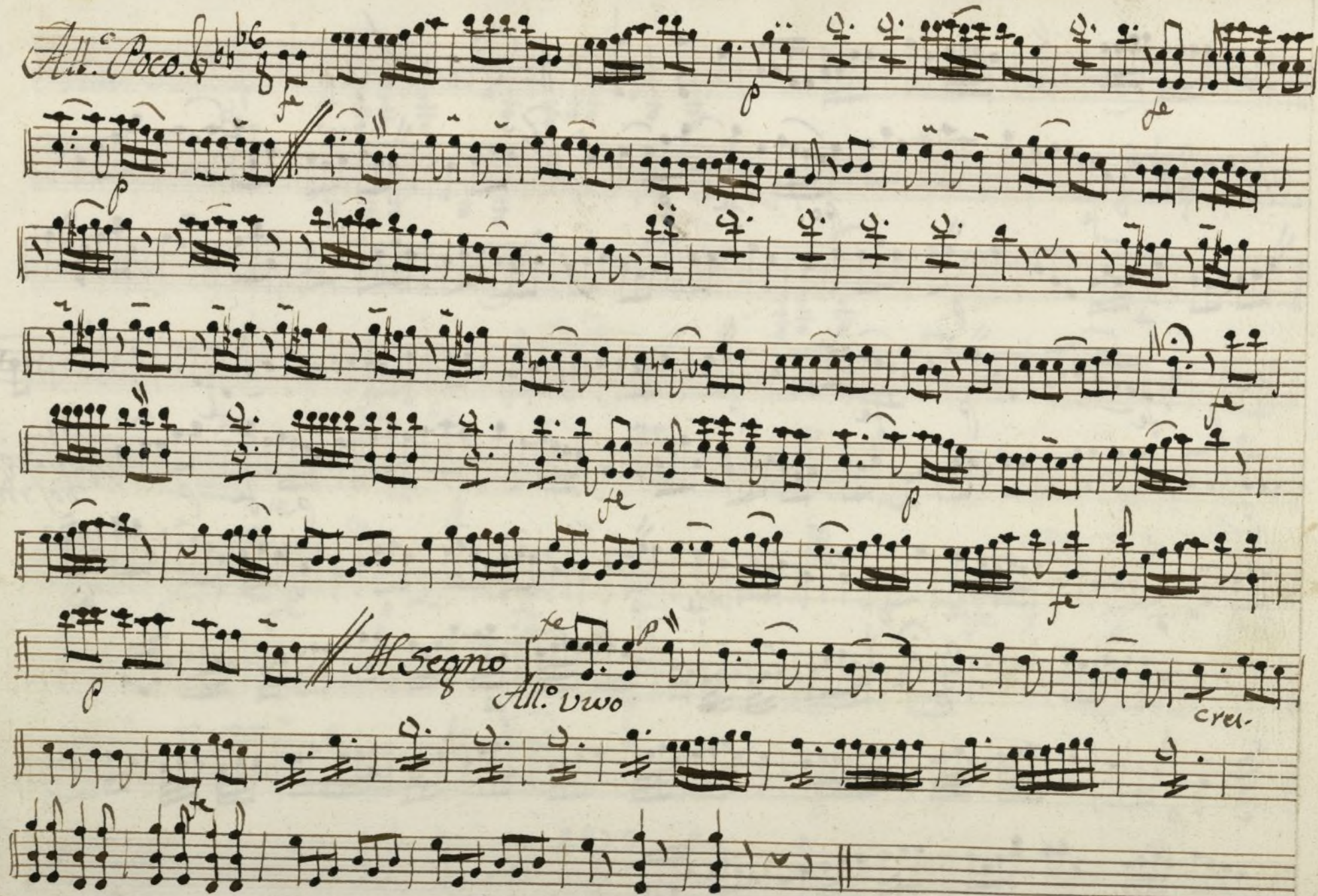






 *Allegro*



*All. Poco.* 

*Al Segno*  
*All. vivo*  
*cres.*



*Violin 2.ª Fon.ª a Duo el Poeta.*

*All.*



*Mas All.*

*Mas  
sontado.*

*Al mismo  
aire.*



*All.*

*Allegro*  
*dog mas*

*Allegro Parr. dog mas.*







Violin 2.º *For. a. Duo el Poeta*

Mus 102-9

1

*p.* *f.* *cres.* *f.* *p.* *f.* *p.* *f.* *cres.*



*Mas Alleg.*  $2^{te}$   $p^o$

*Mas Sentado.*  $p^o$

*Al mismo arie*  $2^{te}$   $p^o$

*Allegro.*

*Parola*















*Al mismo*  
*ave.*

*je*

*Pardas*

*All.*

*je*

*Allegro*  
*2/4 mod.*

*je*

*All. Poco.*

*je*

27.



La

Handwritten musical score on four staves. The first staff contains a melodic line with various note values and rests. The second staff begins with a 5-measure rest, followed by a double bar line and the tempo marking "Al Segno." in a large, decorative script. Above this marking is the tempo "All. vivo" in a smaller, cursive script. The second staff continues with a melodic line. The third staff contains a series of quarter notes, some with stems pointing up and some down. The fourth staff continues the melodic line from the first staff. The rest of the page contains seven empty musical staves.



A page of handwritten musical notation on ten staves. The notation is very faint and difficult to read, but it appears to be a single melodic line. The first few staves contain some legible notes and stems, while the remaining staves are mostly blank or contain very light, ghostly impressions of the same notation. There are some faint markings that could be clefs or time signatures, but they are not clearly identifiable.



Oboe 2<sup>o</sup> Fon.<sup>a</sup> a Duo el Poeta.

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Handwritten musical score for Oboe 2<sup>o</sup> part, titled "Fon. a Duo el Poeta". The score is written on ten staves. The first system consists of five staves. The second system consists of two staves. The first staff of the first system is marked "All.<sup>o</sup>" and "2/4". The key signature has two flats. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like "f" and "Solo". The second system ends with a double bar line and the number "32".



*Mas sentado.*

*Allegro*

*Allegro*

*Allegro*

*Parola.*

*All.*

*Allegro*

*Allegro*

*Allegro*

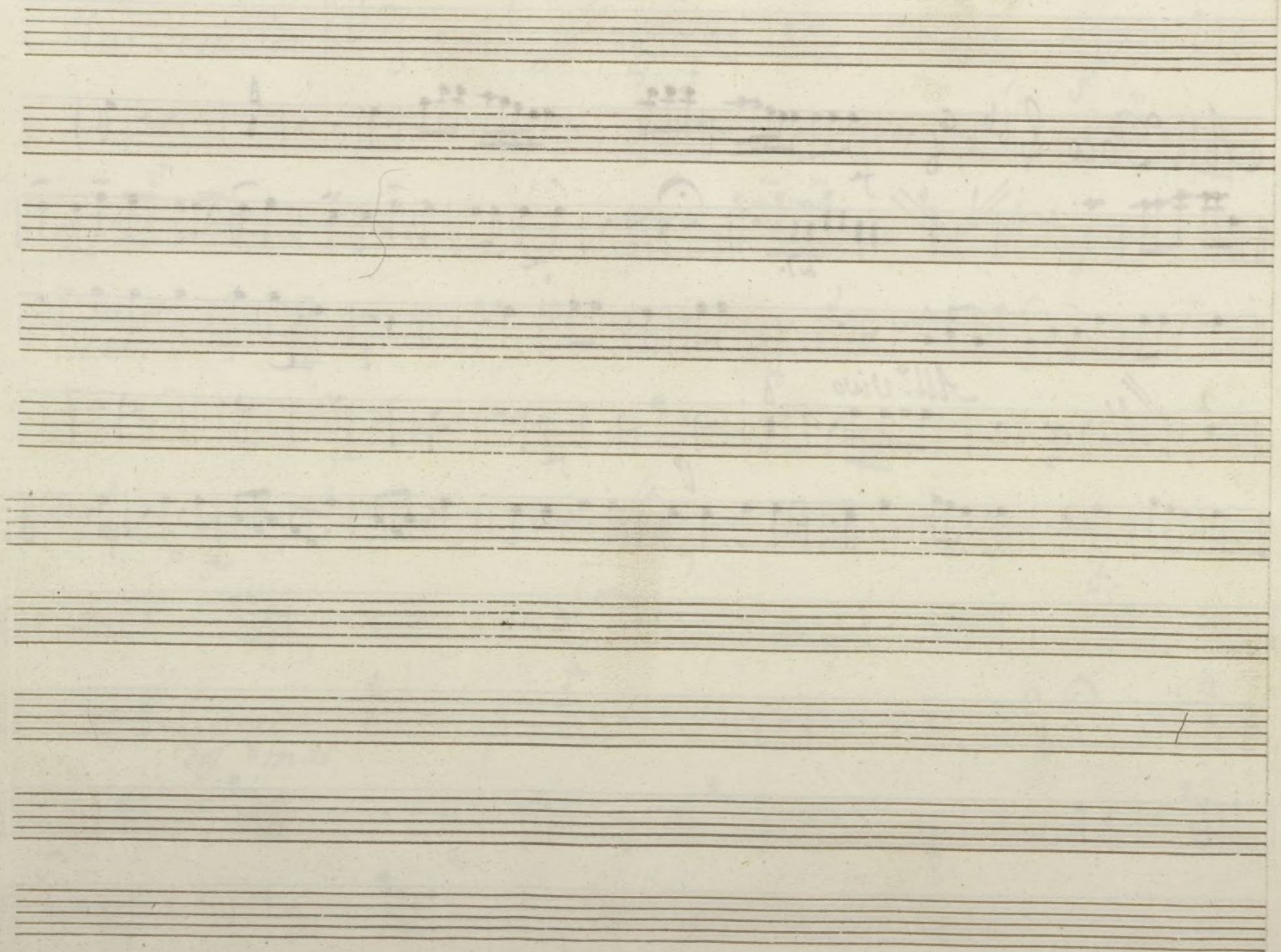
*Allegro*

*Allegro*



Handwritten musical score on five staves. The first staff begins with the tempo marking *All. Poco.* and a treble clef with a key signature of two flats. The second staff contains a measure with a double bar line and a slash, followed by a measure with a fermata and the number *27.* below it. The third staff continues the melody. The fourth staff begins with a second ending bracket labeled *2* and the tempo marking *All. vivo*, followed by the marking *Allegro.* The fifth staff continues the piece. Dynamics markings *fe* and *p* are present throughout the score.











*All. mismo*  
*vive.*  $\text{C} \flat \flat 2/4$  *je* *Solo.*

*je* *Parola*

*All.º*  $\text{C} \flat \flat 6/8$

*Al Segno*  
*2*  
*2 of mas*

*9* *3* *2*

*4*

*All. Poco.*  $\text{C} \flat \flat 6/8$  *4* *2*

*16* *3* *5*

*All. vivo*  
*Al Segno.*  $\text{C} \flat \flat 6/8$  *f* *p* *f*

*f*



*Fronpa 2<sup>a</sup> Fon.<sup>a</sup> a Duo el Poeta.*

*Alta.*

*All.<sup>o</sup>* *C:* *b b*  $\frac{2}{4}$

*Mai* *All.<sup>o</sup>* *C:* *b b*  $\frac{2}{4}$  *Solo*

*Mai Sentado.* *C:* *b b*  $\frac{2}{4}$

*Al mismo aire* *C:* *b b*  $\frac{2}{4}$  *Solo*

*Pada.*







t

Bajo Fon.<sup>a</sup> a Solo el Poeta.

Handwritten musical score for Bass (Bajo) on a single staff. The piece is titled "Bajo Fon.<sup>a</sup> a Solo el Poeta." and is marked "All.<sup>o</sup>" (Allegretto). The time signature is 2/4, and the key signature has one flat (B-flat). The score consists of eight staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *fe* (forte), *p* (piano), and *f* (forte). The music concludes with a double bar line on the eighth staff.



*Mas All.*  $\text{C} \flat$   $\frac{2}{4}$

*Mas sentado.*  $\text{C} \flat$   $\frac{2}{4}$

*Al segno.*

*al mismo*  
*aire.*  $\text{C} \flat$   $\frac{2}{4}$

*Parola.*

*All.*  $\text{C} \flat$   $\frac{6}{8}$







111  
111

A page of ten blank musical staves, each consisting of five horizontal lines. The paper is aged and yellowed. Faint, ghostly impressions of handwriting are visible across the page, likely from the reverse side or a previous page. The staves are arranged vertically, with a small gap between each one.