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Jonadilla à Solo //

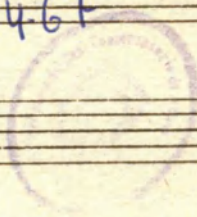
o la Borzda

La Peregrina Viajante

•|| española •||
•||

R^o 24216

26-467



•|| Del S.^o Esteve •||
•||

And^{no} Gra.^{do}

pizz^{to}

f
arco

f. p^o

Peregrina de la suerte encajada la piedad
 e corrido media espana i enun yo tra ciudad

bengo buscan do la fecho qui adade la humil dad de
 etra tado baxia lentes en penos y en calidad y en

f. *p^o*

lahumil da de lahumil da de lahumil da
calidad y en cali dad y en ca li dad

ya esta pobre pexe orina den la timor na por Dios g'en pa
lo su na ca zita tie bos el oro no con ambi cion ma to

f. p.

gode la fi neza oda xe mi Coxa zon mi Coxa zon mi
dos sun tova una de hallax premio en el amor en el amor en

f. p.

Coxa zon mi
el amor en el a mor

Allegro

si si la hallaxe no faltara no que la pedi xe con
si si lo dixen no callaxe no atiendan me pue que a-

pueto ya mox una limos nita para la pa
 contaxlo bo? y lo que enotado vis to yobrex

guita u na limos nita para la pa guita por amor de
 bado lo qe yo eno tado visto yobrex bado chitito aten

Dios por amor por amor de Dios por amor por amor de Dios
 cion chiti to Chitito atencion chiti to chiti to atencion

allegro.

All. to

en
en

dolce

Barcelona un mocito se me quiso enamorar con una fan vizca
 Cadiz llepo un cadete mucha planta y sin un real es te guiso pora -

p^o

y no y un amor de portu gal de cía que me que ría por
 salto el baluarte Conquistax pare sento subate ría de

quererme y nada mas sin interer m'co d'cía q' es mucho enuncata
 parolay nada m' au q' en ellos son contra bando mu nición de me-

lan
 tal para probarle yo te cre
 de mil suspiros puro pa trulla

abierta mano y yo admiti
 que ban y bien en zondan y buwan
 al otro esfuerzo pa
 ofrecio toda su-

gapi gto
 a asistencia
 mas dije no he y se como
 g. estanga a cada anteg. mega

abrio el bolri no para enganchar
 pero era lindo ime inchi naba
 bio g. no pe pa bol bio a cen
 mar toco pre to la reti-

xax
 xada
 All.^{to}

g. amox encata
 g. el amox del volada da
 luña
 g. amox
 que
 fue-
 box.

- go erde fragua fue
 - marg^e quite por
 g. enno soplando el fuele luego sea
 enguexiando estrecharle senaver

papa luego
 curre senos
 que enno soplando el fuepo luego sea
 engue xiendo estrecharle senos es

papa luego seapapa
 curre se
 yentodos puertos elg.^e siembra yno
 yelg.^e malloza entocando la

coje muda terreno muda
 caja adios señora adios
 elque siembra no
 ento cando la

coje muda terreno muda terreno,
 caja adios señora a
 yaviera ca-

miento y con las sepi di llas doy final cuento doy final cuento

y con las sepi di llas doy final cuento doy final cuento

seg. And.

no quiere yama suerte probar paguita no quiere yama suerte probar pa-

guitar probar paguita - Pro - pueren volover

bixos p. constante y fina con

si al puntaí mado me pide amor díxe no chexo no puedo no g.e

todo este chiguito Corazon tierno envolopaxa todos mis margue-

tero ayayay ay que Churros ayayayay que bello g.e mi Corazon

Handwritten musical notation on a five-line staff. The lyrics are written below the notes: *fierno ay ay ay* *er solo para todos los mosqueteros los mosqueteros.*

Handwritten musical notation on a five-line staff. The lyrics are written below the notes: *al segno.*





Violin 1^o ton^a a solo = la peregrina viajante en España t

Adagio
Gracioso

poi sempre

inf. f.

p.o

inf. f.

f. p.o

f.

all^o

p.o f.p. f.p. f.p.

f.p. p.o

al segno

Allegretto

dolce.

apuntade arco

Gusto

The image shows a page of handwritten musical notation for guitar. It consists of ten staves of music. The first staff begins with the tempo marking "Allegretto" and a treble clef. The music is written in a 6/8 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte), *pp* (pianissimo), and *f. p.* (forzando piano) are used throughout. There are also articulation marks like accents and slurs. A specific instruction "apuntade arco" is written below the sixth staff, indicating a technique where the bow is used to play the strings. The word "Gusto" is written above the sixth staff, likely referring to the phrasing or style of the passage. The handwriting is in dark ink on aged, slightly yellowed paper.

The image shows a page of handwritten musical notation on ten staves. The notation is dense and includes various rhythmic values, dynamic markings, and tempo markings. The first staff begins with a treble clef and a common time signature. The tempo marking "allegro" is written above the first staff. The second staff has a dynamic marking "f". The third staff has a dynamic marking "fmo". The fourth staff has a dynamic marking "p". The fifth staff has a dynamic marking "f". The sixth staff has a dynamic marking "p". The seventh staff has a dynamic marking "f". The eighth staff has a dynamic marking "fmo". The ninth staff has a dynamic marking "f". The tenth staff has a dynamic marking "fmo" and a tempo marking "allegro". The notation is written in a cursive, historical style. There are also some markings like "segno" and "p.p." scattered throughout the score.





Violin 2.º ton. à solo la peregrina viajante en españa t.

And.º gracioso p.º siempre.

xinf. f.

p.º

xinf. f. p.º

xinf. f.

xinf. f.

f.º

f.º

f.º

f.º

al segno:

A page of handwritten musical notation on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The word "dolce." is written above the first staff. The word "apuntado claro" is written below the eighth staff. The manuscript shows signs of age, with some ink bleed-through and slight discoloration of the paper.

Handwritten musical score on ten staves. The notation includes various rhythmic values, dynamic markings (p, f, pmo, fmo), and articulation marks. The word "allegro" is written at the beginning and end of the piece. A purple circular stamp is visible in the lower right area.

A page of ten blank musical staves on aged, yellowish paper. Each staff consists of five horizontal lines. The paper shows signs of wear, including faint smudges and discoloration. The staves are arranged vertically down the page.