

Leg. 23. N. 22.

Mus. 167-18

t

Tonadilla a solo.

Aqui teneis a la Silva

(Leg. 5.º n.º 26)

De Laserna.

167-18

And.^{te}

f

fmo

f

f

p

f

p

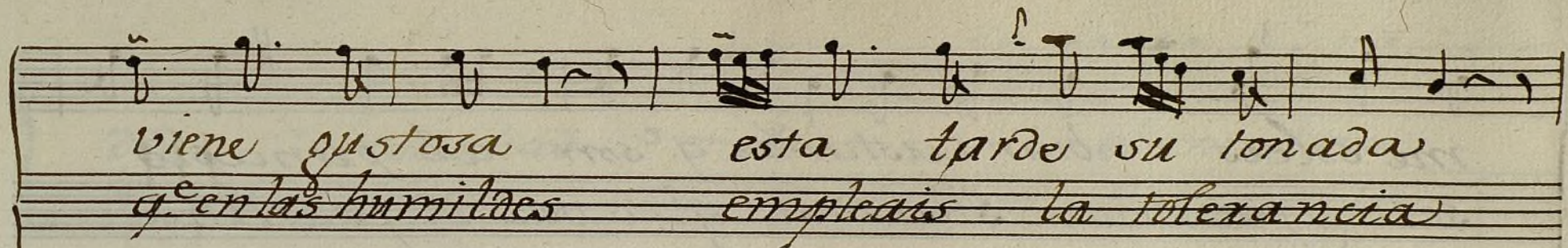
~~_____~~

*Aqui tenéis a la silva
sin embargo de todo esto*

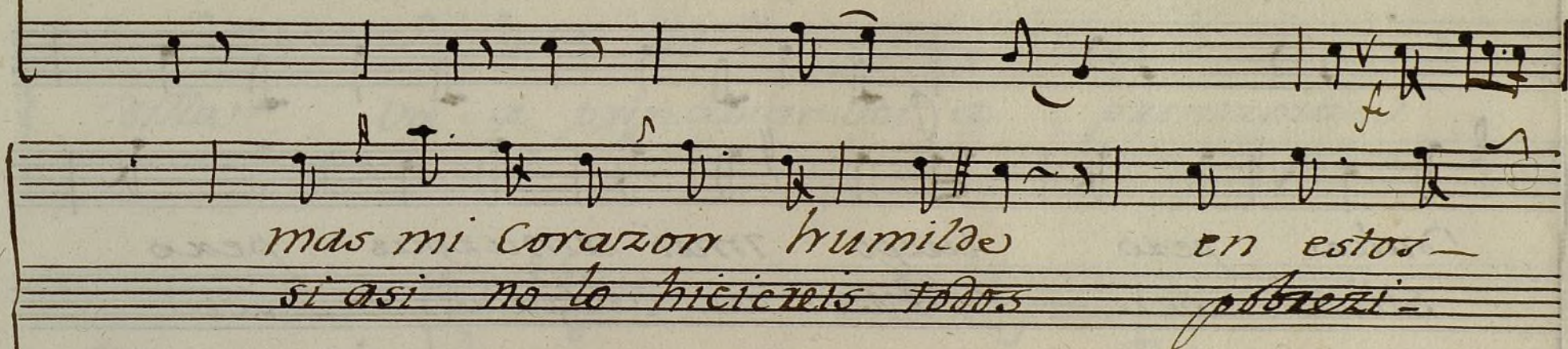
*dueños de toda mi alma
me alienta la confianza
que a cantar
de saber*

f

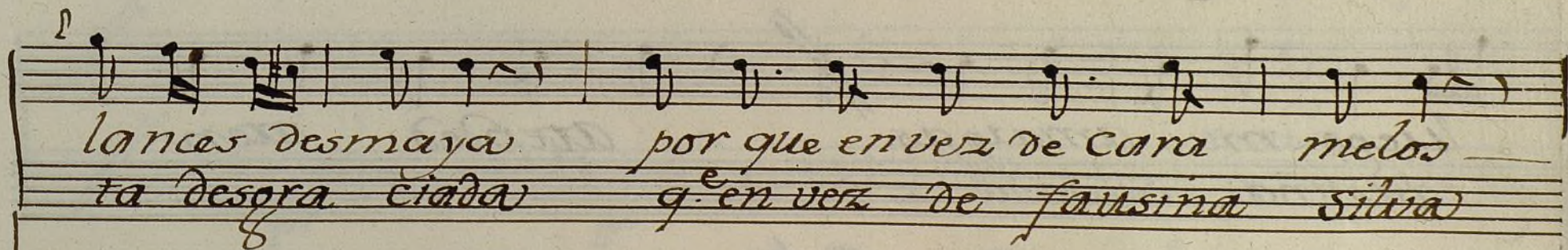
p



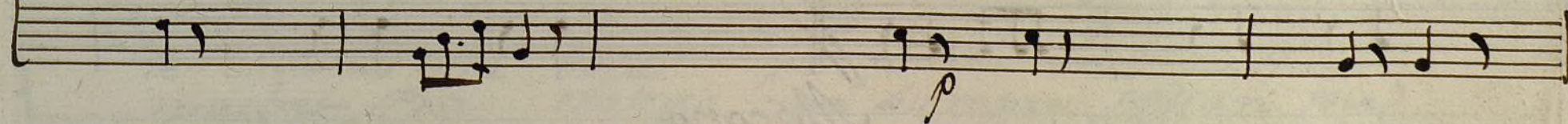
viene gustosa esta tarde su tonada
q^e en las humildes empleais la tolerancia

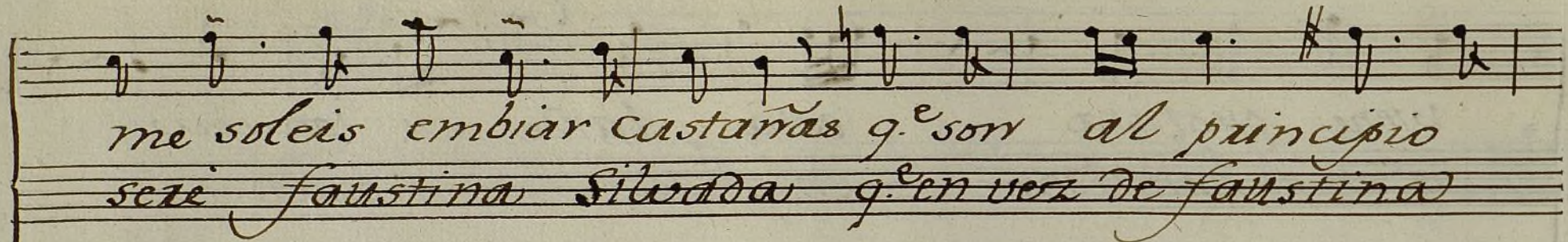


mas mi Corazon humilde en estos
si asi no lo hicieris todos pobrezi-

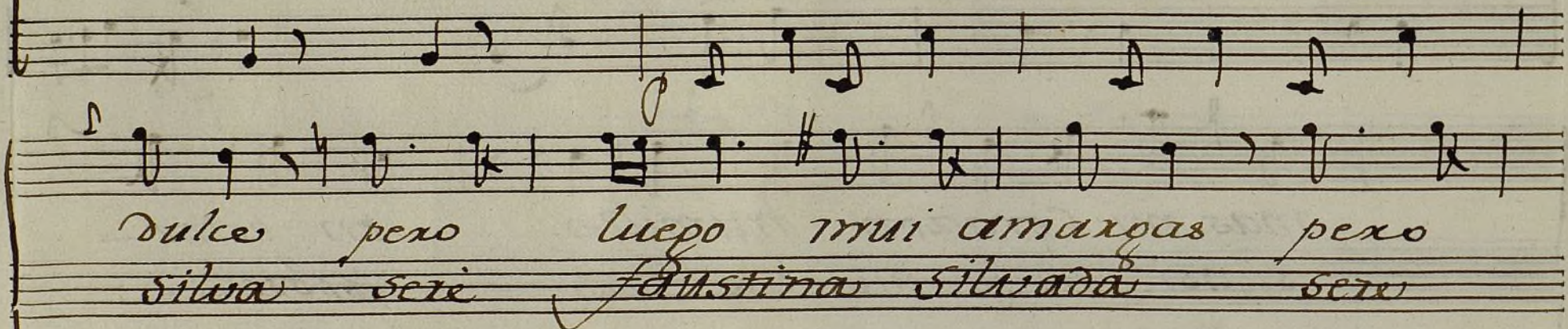


lances desmaya por que en vez de cara melos
ta desora ciada q^e en vez de fausina silva

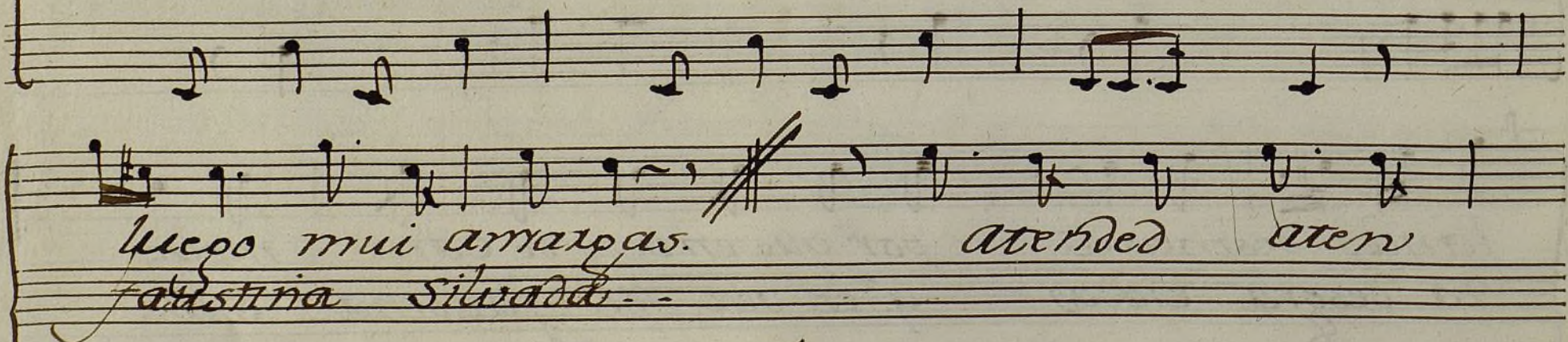




me soleis embiar castañas q.^e son al principio
seré faustina silvada q.^e en vez de faustina



dulce pero luego mui amargas pero
silva seré faustina silvada seré



luego mui amargas. ~~atended~~ aten
faustina silvada.



~~atended~~
Al Sepno

ded escuchad q.ª mi tonar

dilla voi a principiar voi a principiar

All. no mucho. kw f p

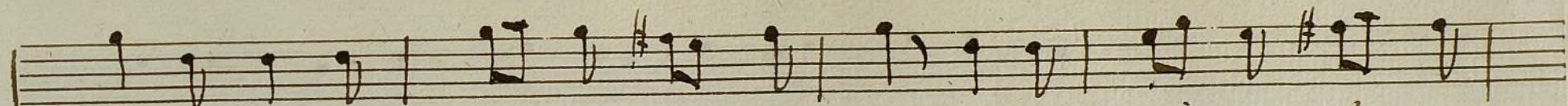
for for es es piensan

te Mundo una bola que quaxo mil bueltas
muchas Peti metras que siempre pdran me

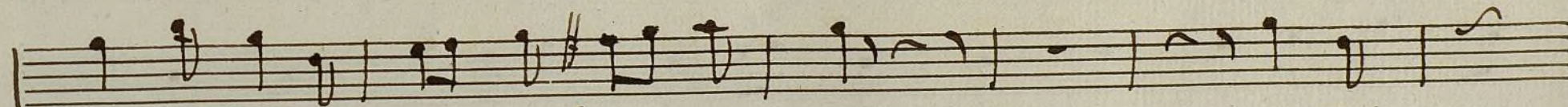
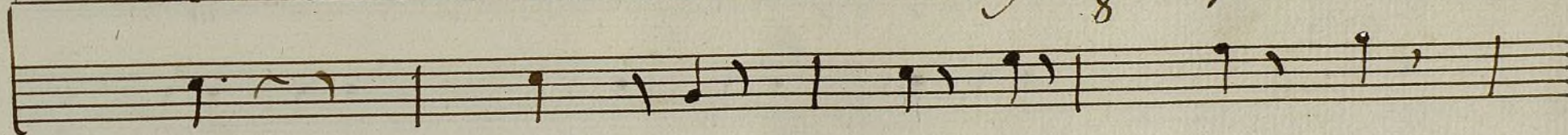
da que y nadie de
drar que y en teniendo

sus mudanzas se eximen en particu lar se
cuarenta años solo sirven de estarvar solo

piensan un tanto q'anda
piensan muchos q'erran



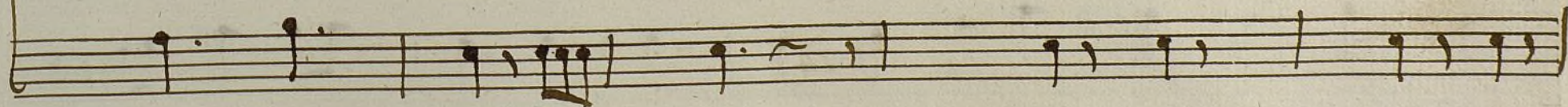
firme y es el que tropieza mas y otro piensa abarcar
Corta a todos les sobra un real y digo q^{da} muchos

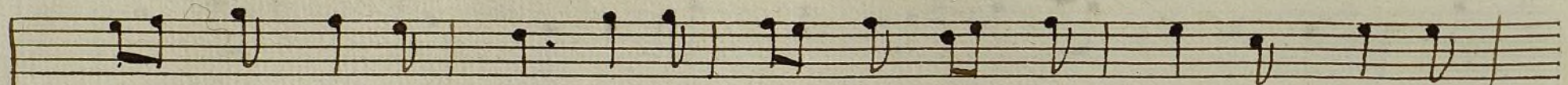


mucha y nada suele apretar y
falda y sobra la vanidad y

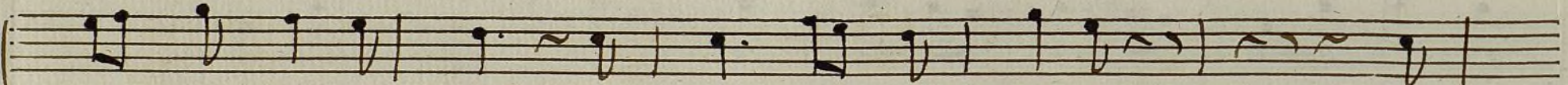


piensa un Abate ser hombre de cien-
piensa en mil proyectos uno y otro

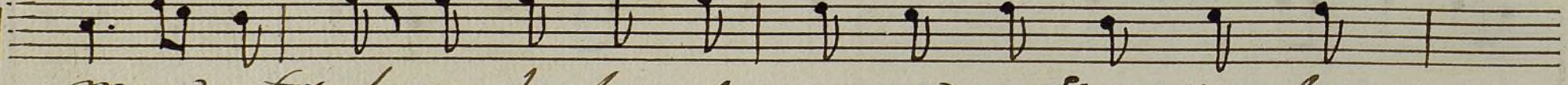
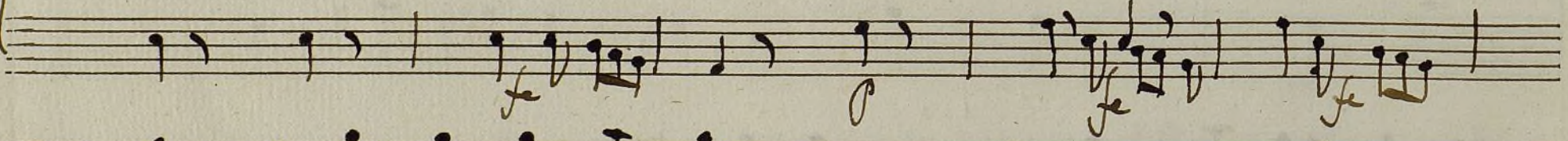




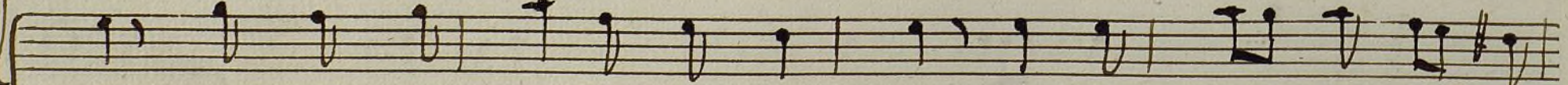
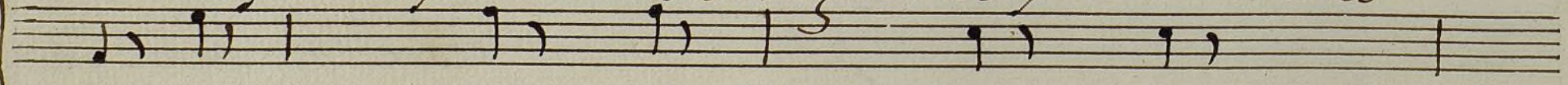
cia y formalidad y todos los que le miran le gra
piensa en Cortesar y proyectos y Cortesos a mu



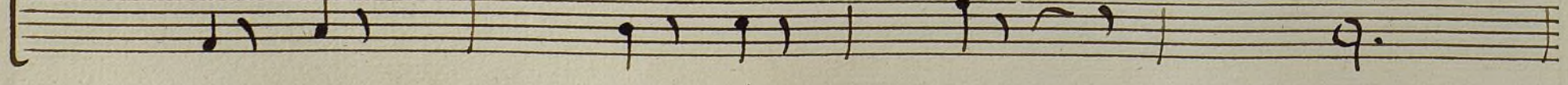
duan de animal que mundo que mundo que
chos tienen sin parir que

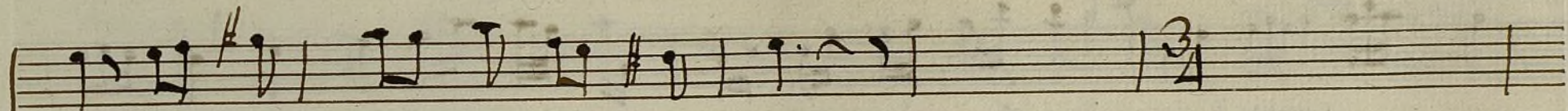


mundo fatal que bueltas tan grandes q.º acostumbras

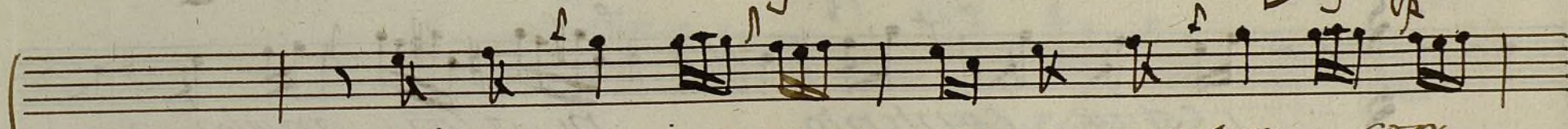


dar escarmentad y tomad esta lee-

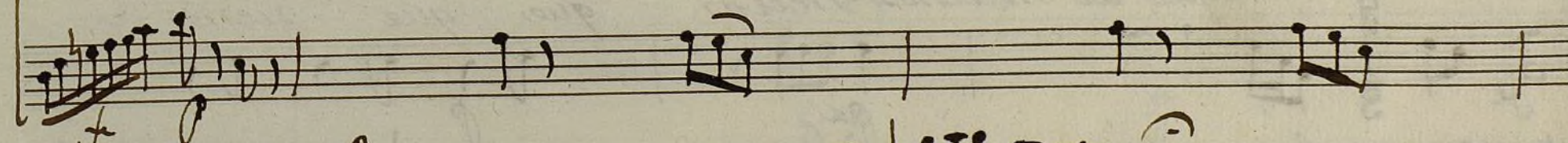




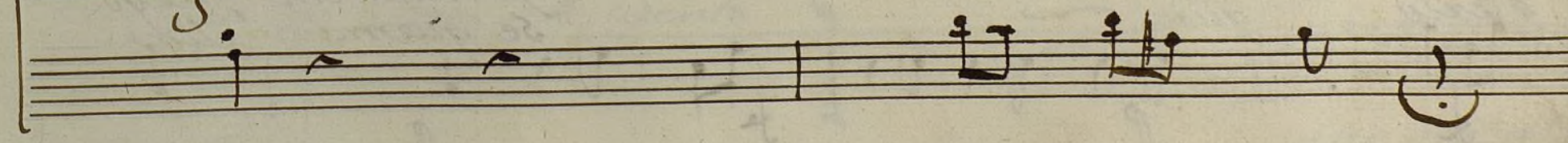
cion y tomad



*el que quiera en su suerte estar - con -
el que quiera en el mundo vivir - sin*



*terro el
riesgos el el*



el *estar contento*
el *vivir sin mesura*
estar contento *ni a los males y*
que estan impia *que a q. n. hizo esto*
vivir sin mesura *depe que todo*
que ai muchos recios *que que riendo apa*
bienes *mude su aspecto*
fante *luego hace Damiga*
se arda *y truxa del fuego*
garlo *se quemar ellos*
que

mude *ni a los males y bienes*

y *dege* *y con sequidi* *Mitas*

ni *ni a los*

dege *y*

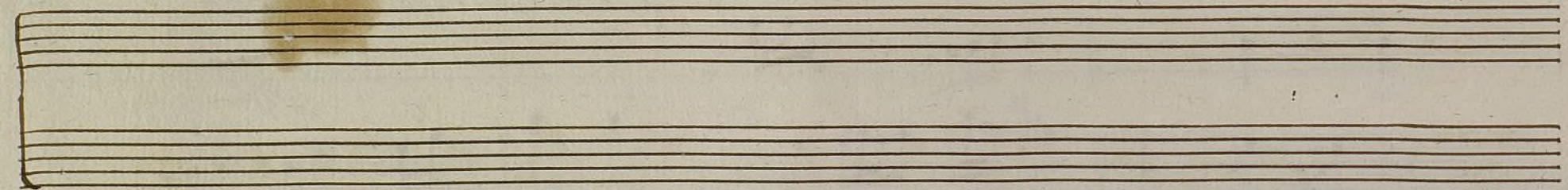
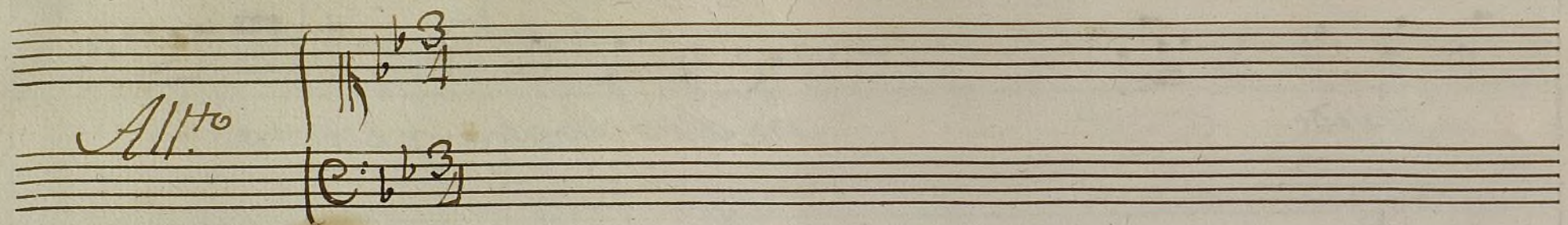
mude su aspecto *Al Seprio*

y huya del fuego *A los Part.*

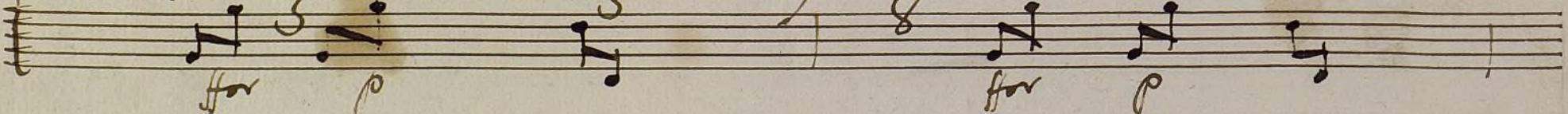
se acavo el cuento

Las Seq. ala otra
tonadilla

Allto

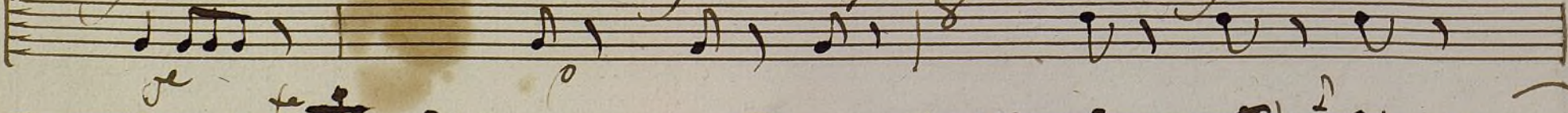


Noai Muger noai Muger aunque quiste delos con



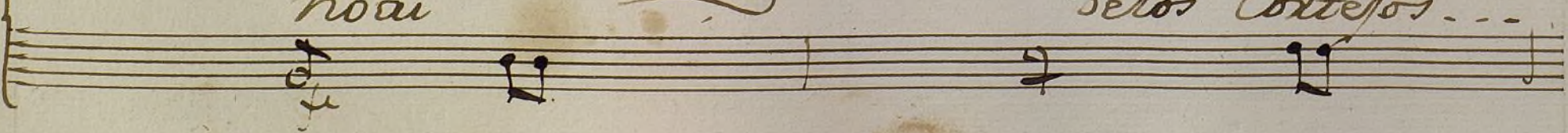
for p for p

tejos no ai Muger avnq. quiste no ay



de fe p

noai delos Cortijos...



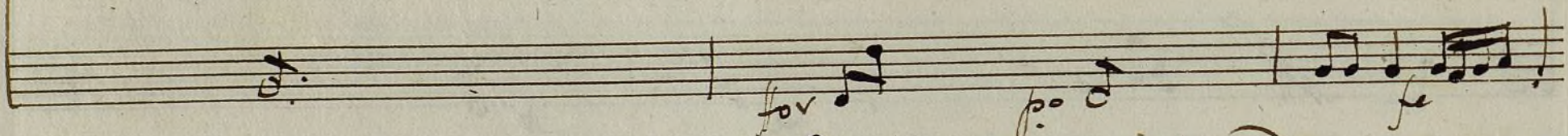
De los cortesos que no diga mil
Cuenta con ello que el cortejar oy

males que de todos ellos
dia que es mi espuesto

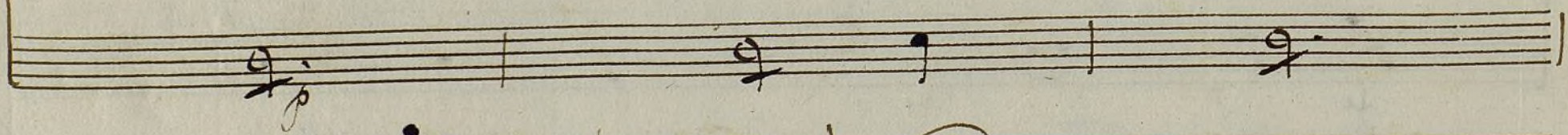
si el cortejo es Viejo dicen q. es un
si el cortejo es vivo dicen que es un



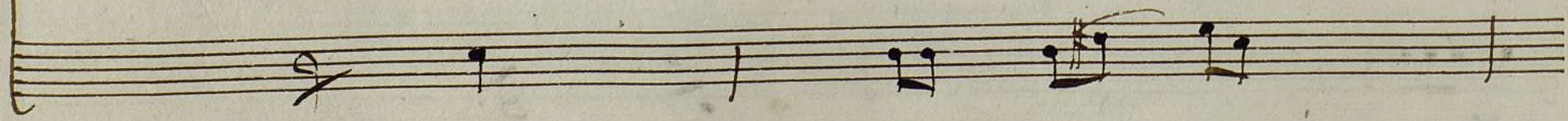
chocho si es mozo el cortejo dicen q. es un mono
 Diabla si el cortejo es solo dicen q. es pelmarzo

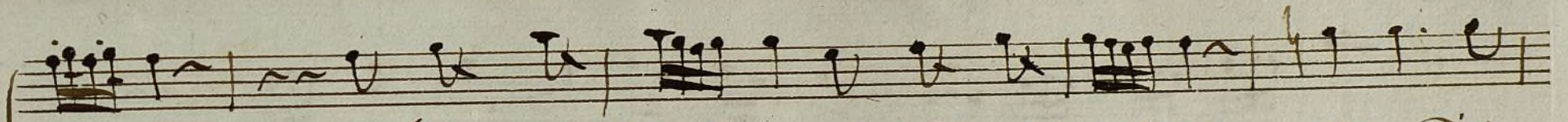


si no da es tacano si pasta es un loco si canta es tzo
 si habla es un parlero si calla es Zamorro si es gordo es un

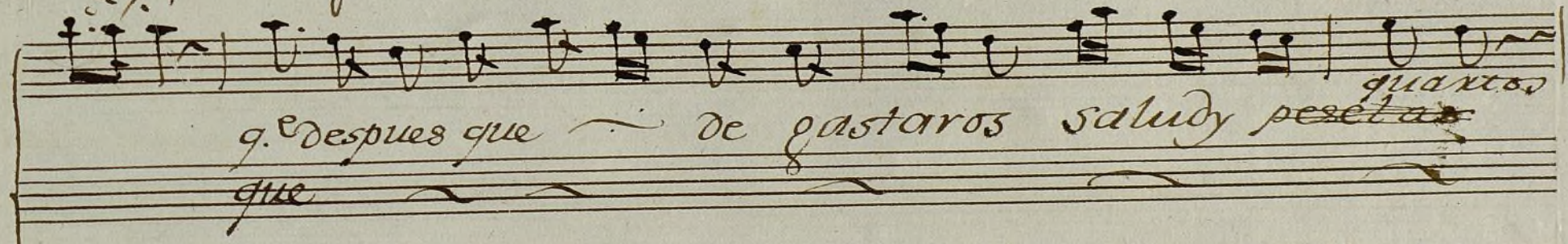
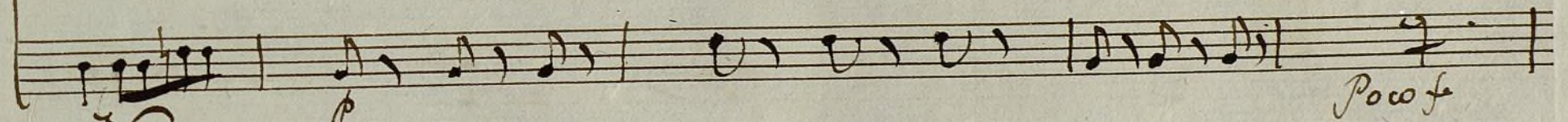


nera si Mora es un tonto si
 bruto si flaco es pescado si

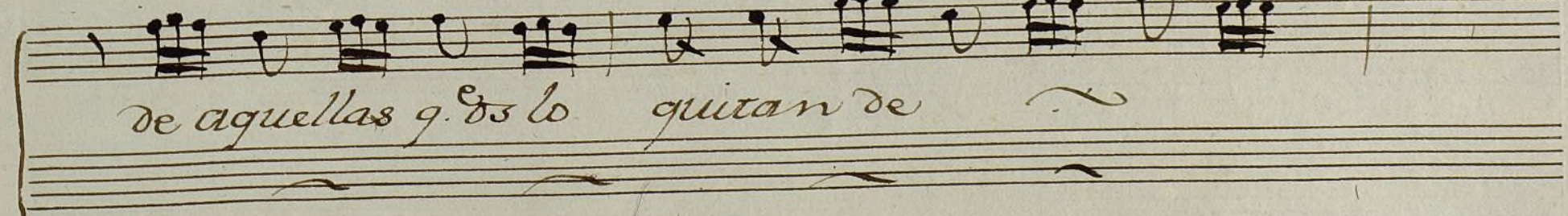




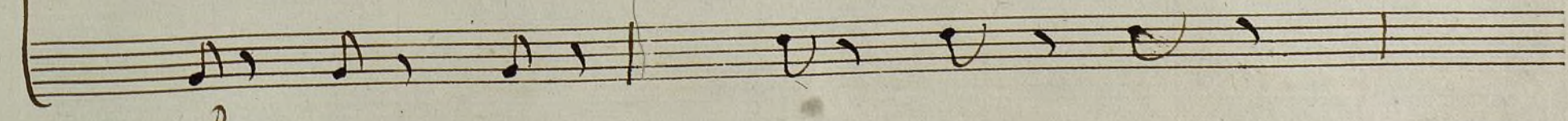
pobres cortesos ay de vosotros, ay
pobres cortesos ay desdichados ay



que despues que de gastaros salud y pesetas
que

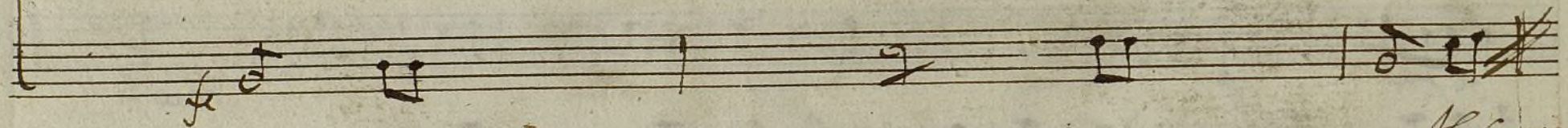


de aquellas q. os lo quitan de

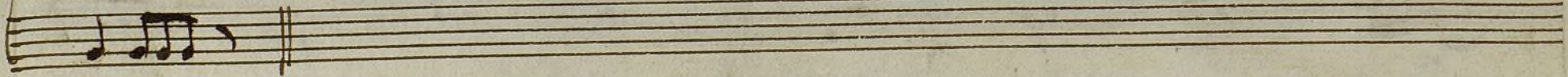
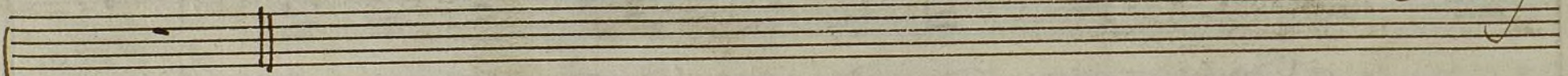




qui. de aquellas q. os lo quitan sois mormurados



Allegro



t
Violin 1.^o Ton.^a a solo *Silva*

And.te

p.o *f* *fmo* *for* *Al Segno.* *for* *p* *f*

All. no mucho. & # # # 6

p for for p for

for p se p for se p

se p for se p for se p

se p

se p

se p

se p

And. no

for se for se se p

se p. se p. se p.

se p. se p.

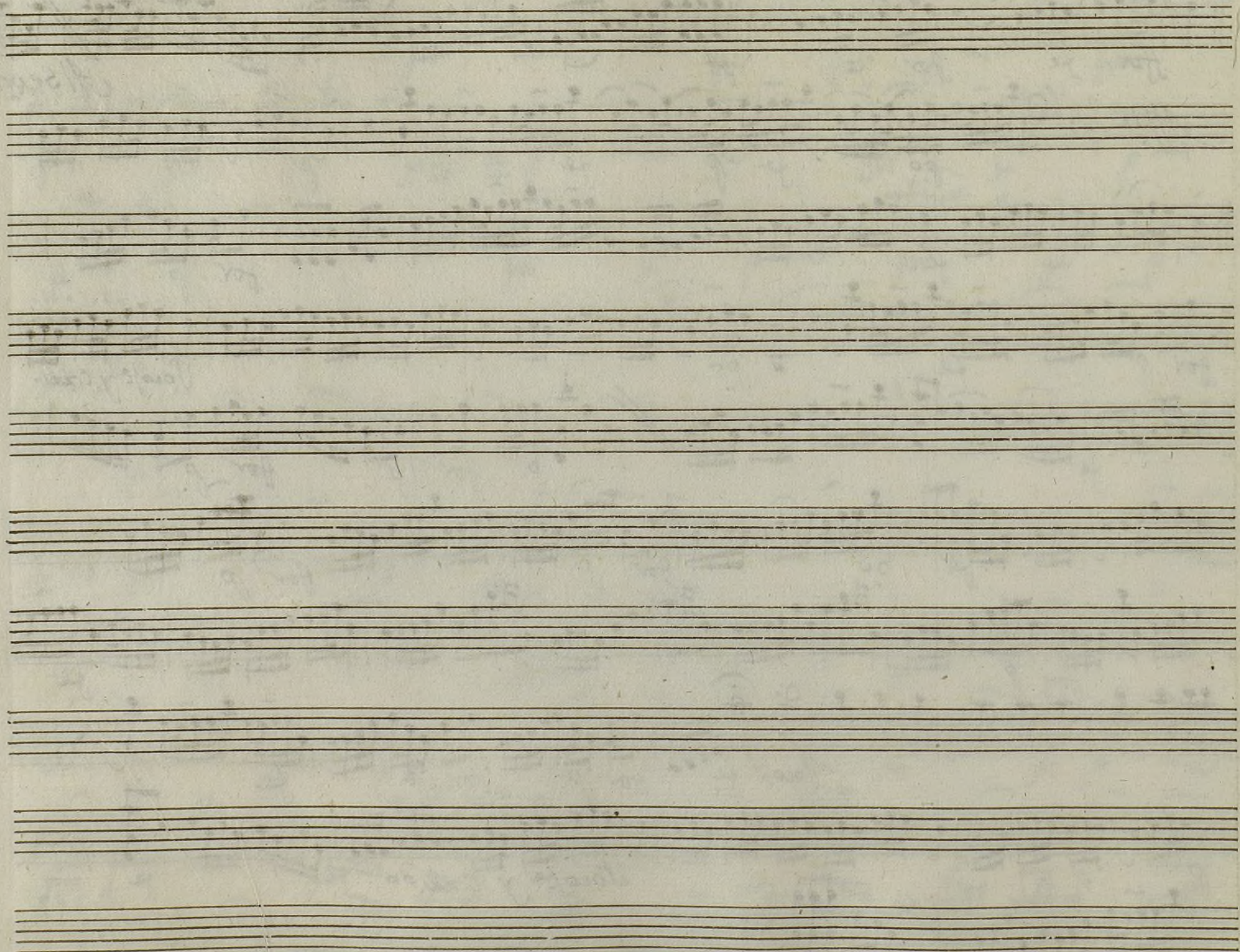
Alor Parr.^o

Allegro

Poco a y cres.

Poco a y cres.^{do}

Allegro.



t

Mus 167-18

Silva

Violin 1.º Con a Solo // Aquí tenéis

Handwritten musical score for Violin 1.º, titled "Silva". The score is written on ten staves. The first staff contains the title and the instruction "Con a Solo // Aquí tenéis". The second staff begins with the tempo marking "And." and the key signature of two sharps (F# and C#). The music is written in treble clef with a 6/8 time signature. The score includes various dynamic markings such as *se*, *po*, *f*, *for*, and *fmo*. There are several repeat signs (double bar lines with dots) and a section marked "Al Segno." on the eighth staff. The piece concludes with a final double bar line on the tenth staff.

All. no
mucho.

All. to
Mod.

A handwritten musical score consisting of six staves. The notation is dense and complex, featuring many beamed notes, slurs, and dynamic markings. The markings include 'for' (forte), 'p.o.' (piano), and 'se' (sforzando). The music is written in a style characteristic of 18th or 19th-century manuscript notation. The first five staves contain the main body of the piece, while the sixth staff begins with a few notes and ends with a double bar line. The paper is aged and shows some wear.

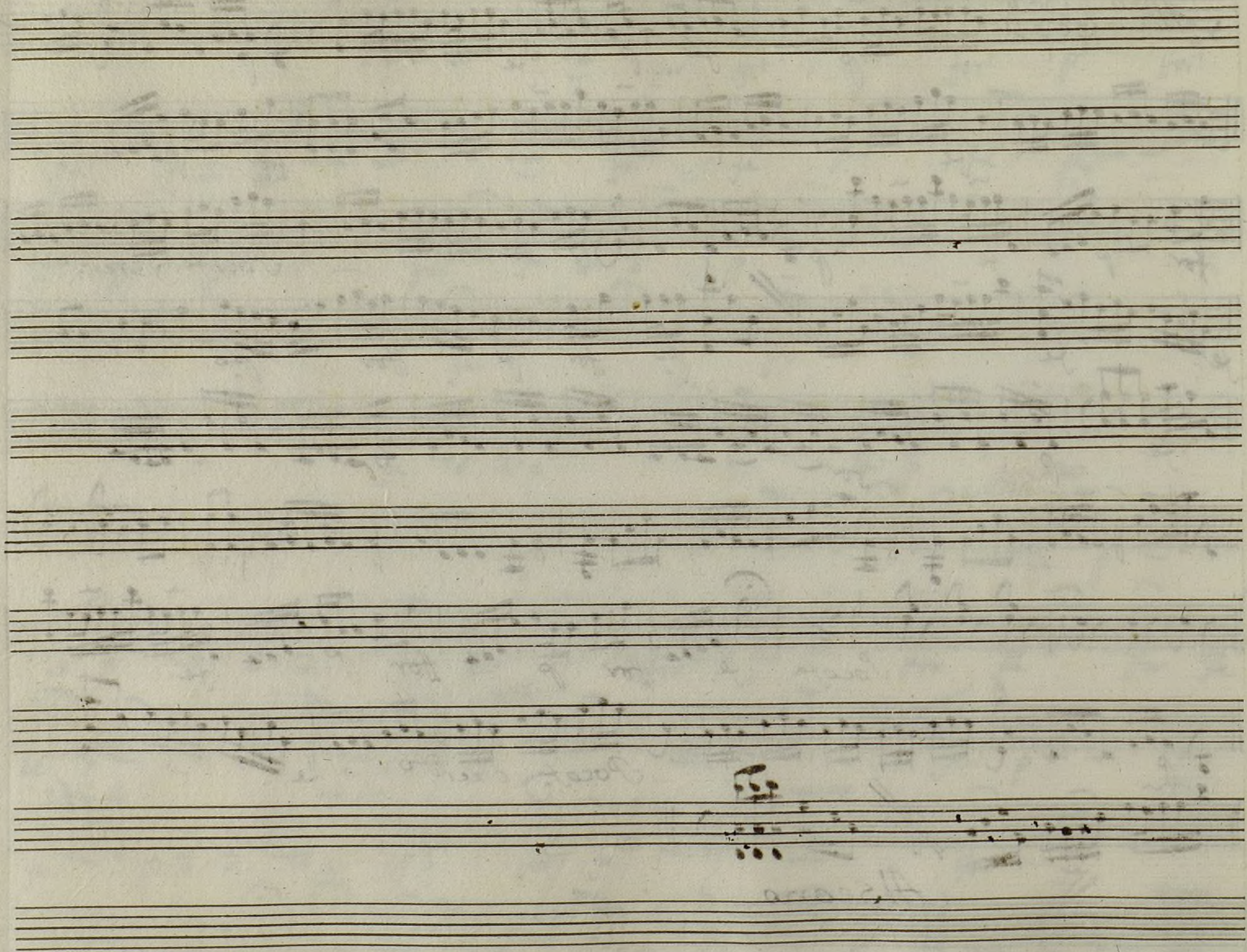
Al Segno.

Violin 2.ª Tona a Solo Silva

Handwritten musical score for Violin 2.ª Tona a Solo Silva. The score is written on ten staves. The first staff includes the tempo marking "And.^{te}" and the key signature of three sharps (F#, C#, G#). The music features various dynamics such as *p*, *pp*, *f*, *ff*, *mf*, and *ffor*. There are also markings for *u* (accents) and *tr* (trills). A section marked "Al Segno" begins on the eighth staff, indicated by a double bar line and a diagonal slash. The score concludes with a double bar line on the tenth staff.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings such as *for*, *p*, *fe*, and *po* are scattered throughout. Performance instructions include *Poco fe y cre.º* (twice) and *Poco fe*. The piece concludes with a double bar line on the tenth staff.

Allegro



Violin 2^o Ton^a a Solo Aquil Tenens ala Silva

And.^{te}

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'And.^{te}' and a treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The music is written in a single melodic line. Dynamics include *p^o*, *f^e*, *f^{mo}*, *ffor*, and *Al Sep.^o*. There are several slanted lines through the staves, likely indicating corrections or deletions. The piece concludes with a double bar line on the tenth staff.

All. no mucho G major 6/8 *po*

f *pp* *f* *p* *f* *pp* *f* *pp* *f* *pp*

f *p* *f* *p* *f* *pp* *f* *pp* *f* *pp*

f *p* *f* *p* *f* *pp* *f* *pp* *f* *pp*

f *p* *f* *p* *f* *pp* *f* *pp* *f* *pp*

f *p* *f* *p* *f* *pp* *f* *pp* *f* *pp*

f *p* *f* *p* *f* *pp* *f* *pp* *f* *pp*

f *p* *f* *p* *f* *pp* *f* *pp* *f* *pp*

f *p* *f* *p* *f* *pp* *f* *pp* *f* *pp*

f *p* *f* *p* *f* *pp* *f* *pp* *f* *pp*

f *p* *f* *p* *f* *pp* *f* *pp* *f* *pp*

Handwritten musical score on six staves. The notation includes various note values, rests, and dynamic markings such as 'f', 'p', and 'for'. The music concludes with a double bar line on the sixth staff.

Al Segno.

All.

Je p.o. Je p.o. Je p.o. Je p.o.

Je for p.o. for p.o. Je

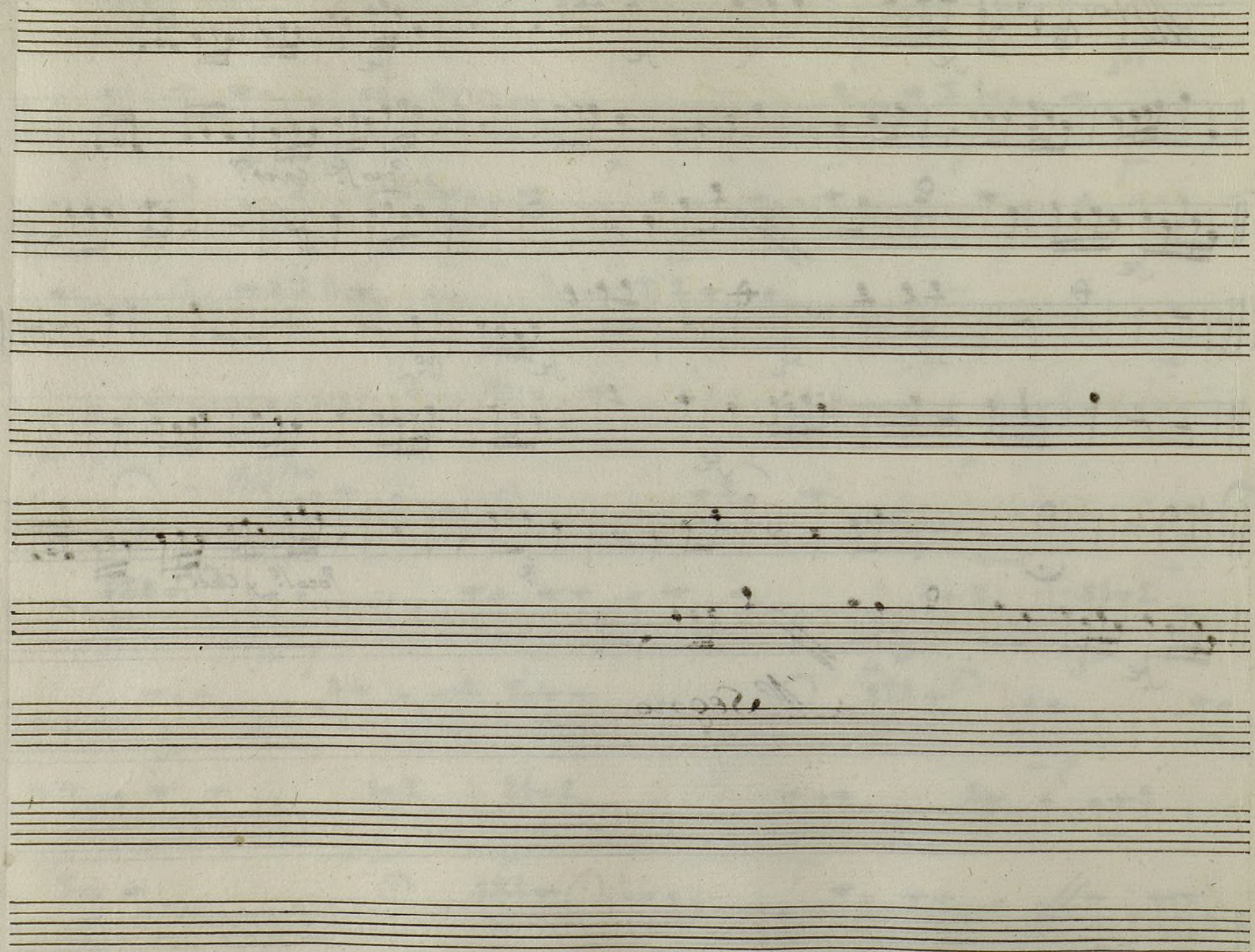
Poco fe y Cres.^{do} Je

p.o. for p.o. for p.o. Je p.o. for

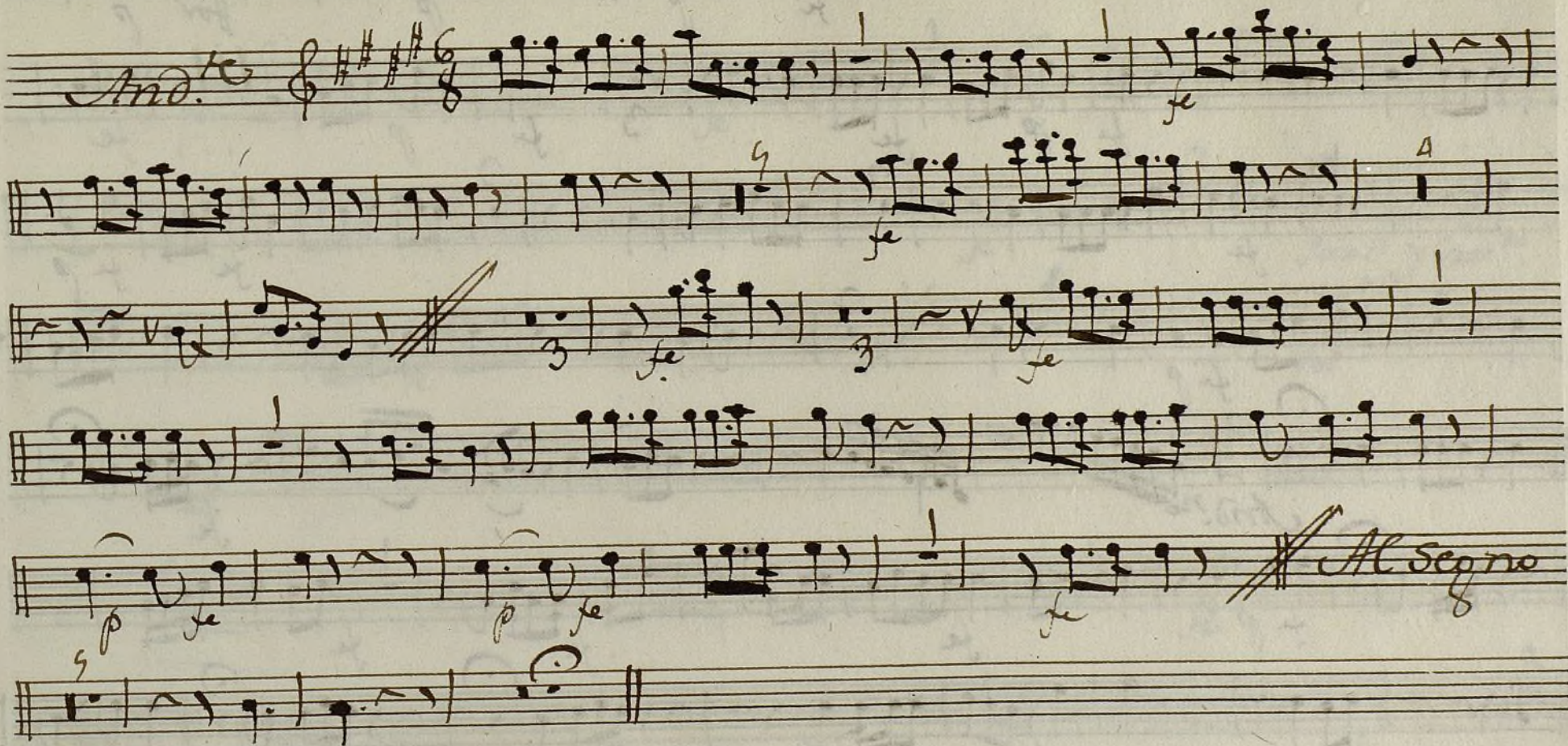
Je for p.o. for p.o. Je p.o.

Je for p.o. for p.o. Je p.o. Poco fe

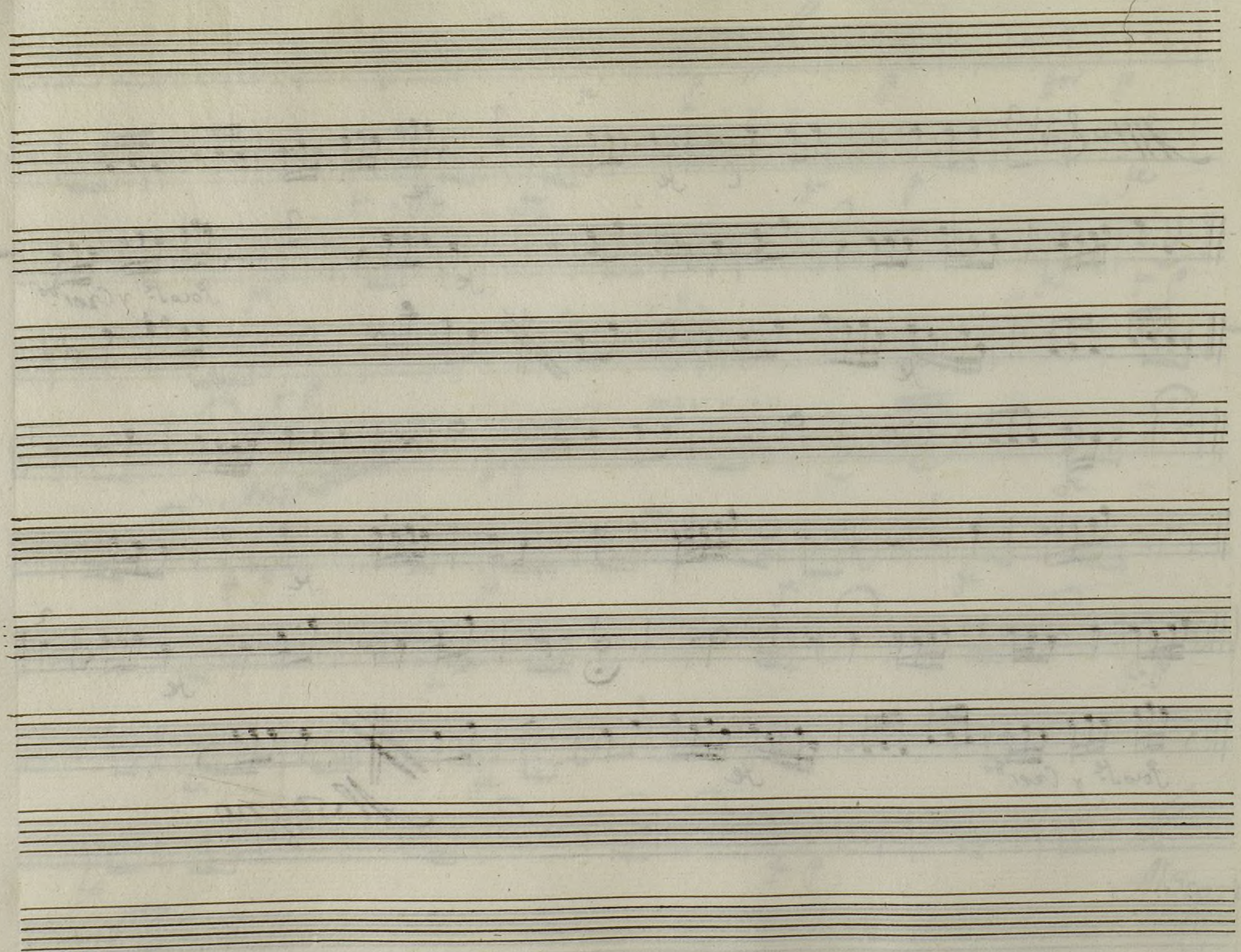
Je for p.o. for p.o. Je p.o. Poco fe y Cres.^{do} Al segno



Oboe 2^o Ton.^a a solo *Aqui tenéis alla Silvia*

And.^{te} 

Handwritten musical score on seven staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, and *2*. Performance instructions like *Poco f. y Cres. do* and *Allegro* are written in cursive. A double bar line with a slash is used to indicate a section change. The bottom of the page features empty staves and a library stamp.



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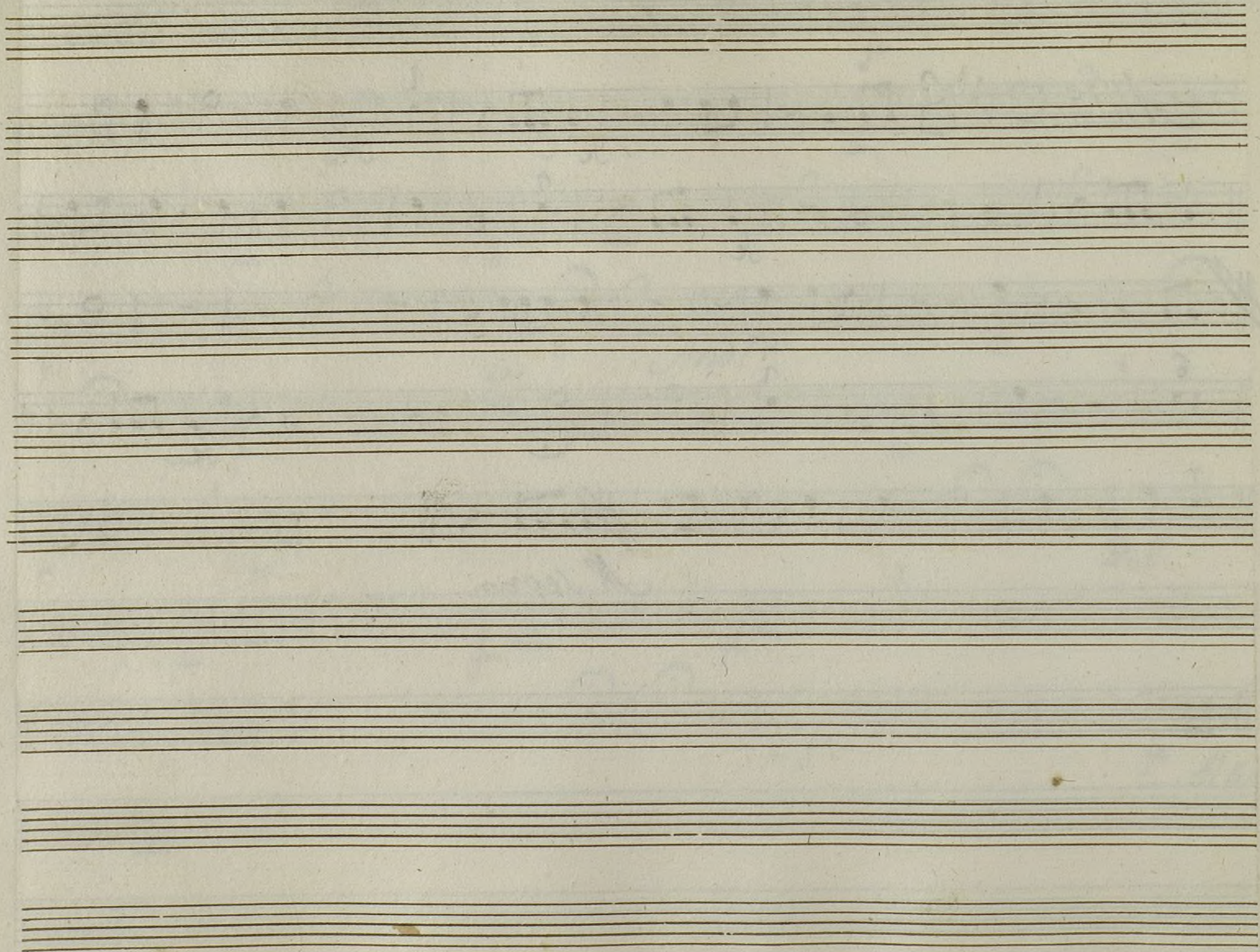
Trompa 1^o Ton. a solo Aquil tenors ala Silva

And.^{te}

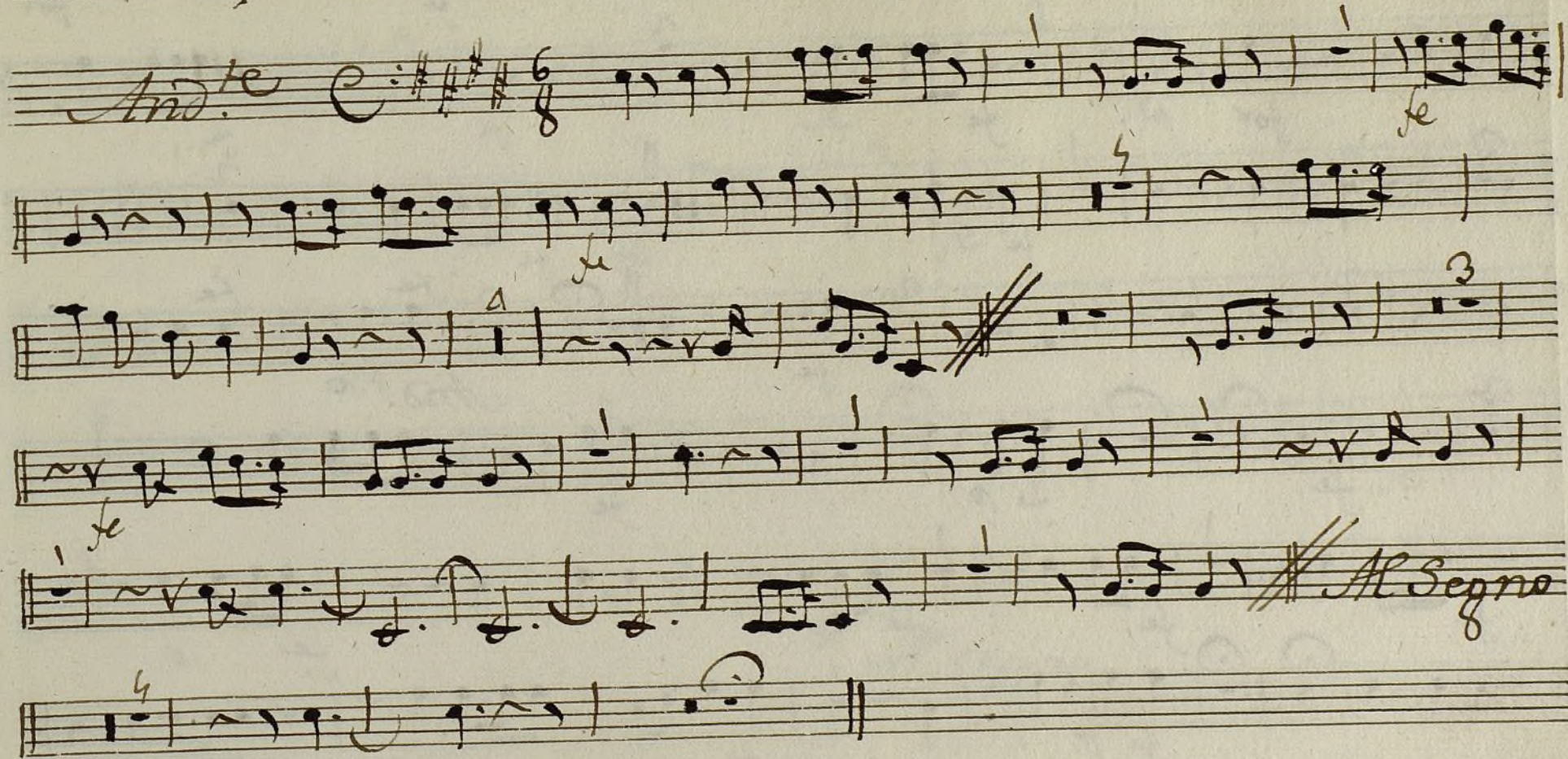
Al Segno

Handwritten musical score on five staves. The first staff begins with the tempo marking *All.^o* and a treble clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings such as *te* and *2*. A double bar line with a slash is present on the third staff. The piece concludes with the tempo marking *Allegro* written below the final staff.

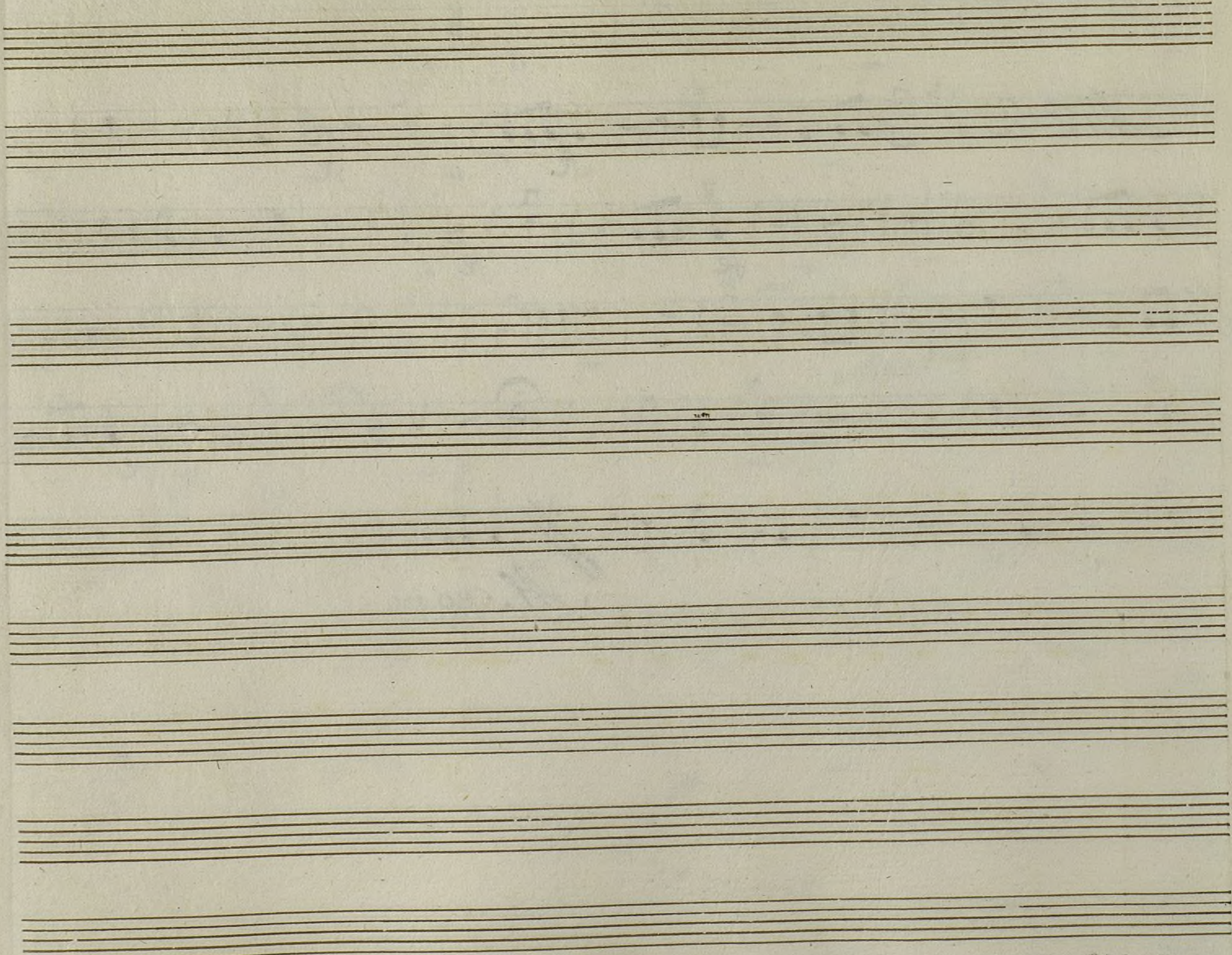
10



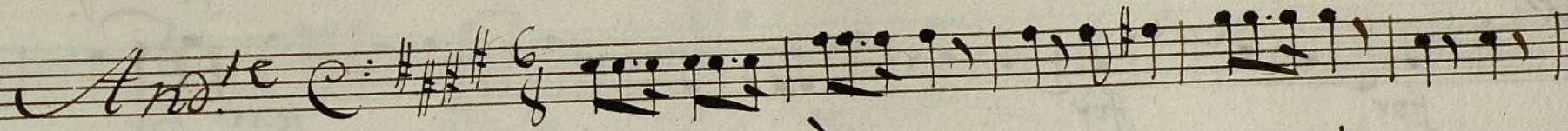
Trompa 2.^o Ton^a a solo Aqui teneis Ma Silva

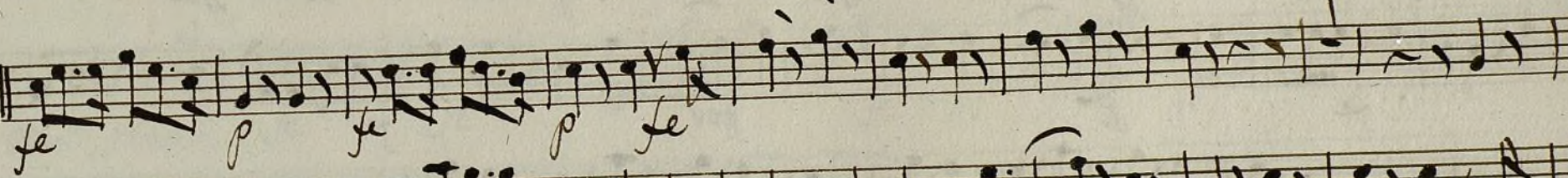
And.^{te} 

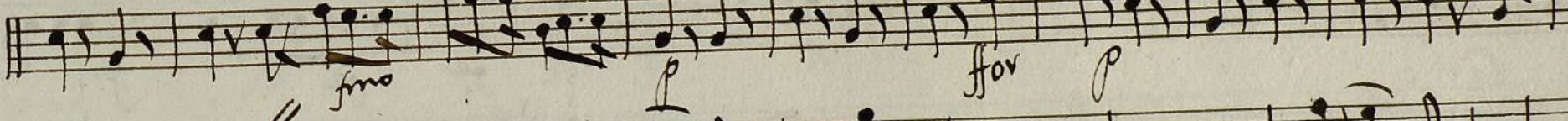
Handwritten musical score on five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of eighth and sixteenth notes with various ornaments and fingerings. The second staff continues the melody. The third staff has a double bar line at the beginning. The fourth staff features a sixteenth-note figure with a '6' above it. The fifth staff ends with a double bar line and the instruction 'Al segno' written below it.




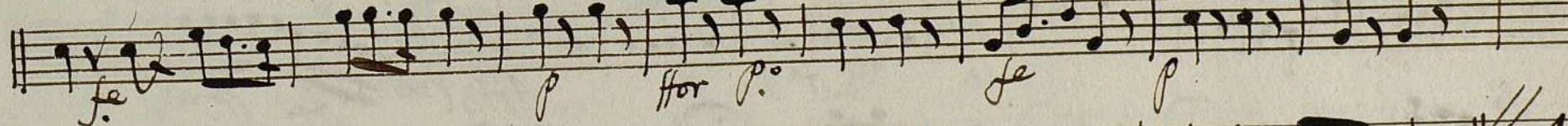
Baxo Ton^a a solo Aquil tenens ala Silva


And^{te} 

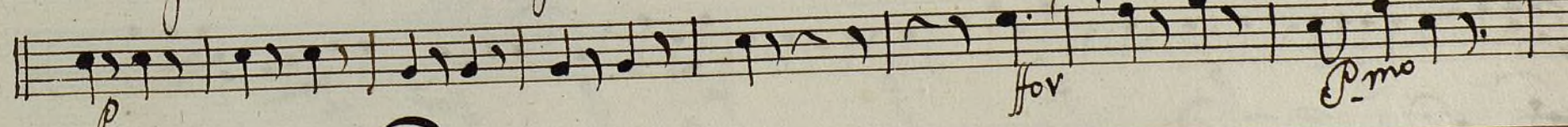
fe *p* *fe* *p* *fe* 


fmo *p* *for* *p* 

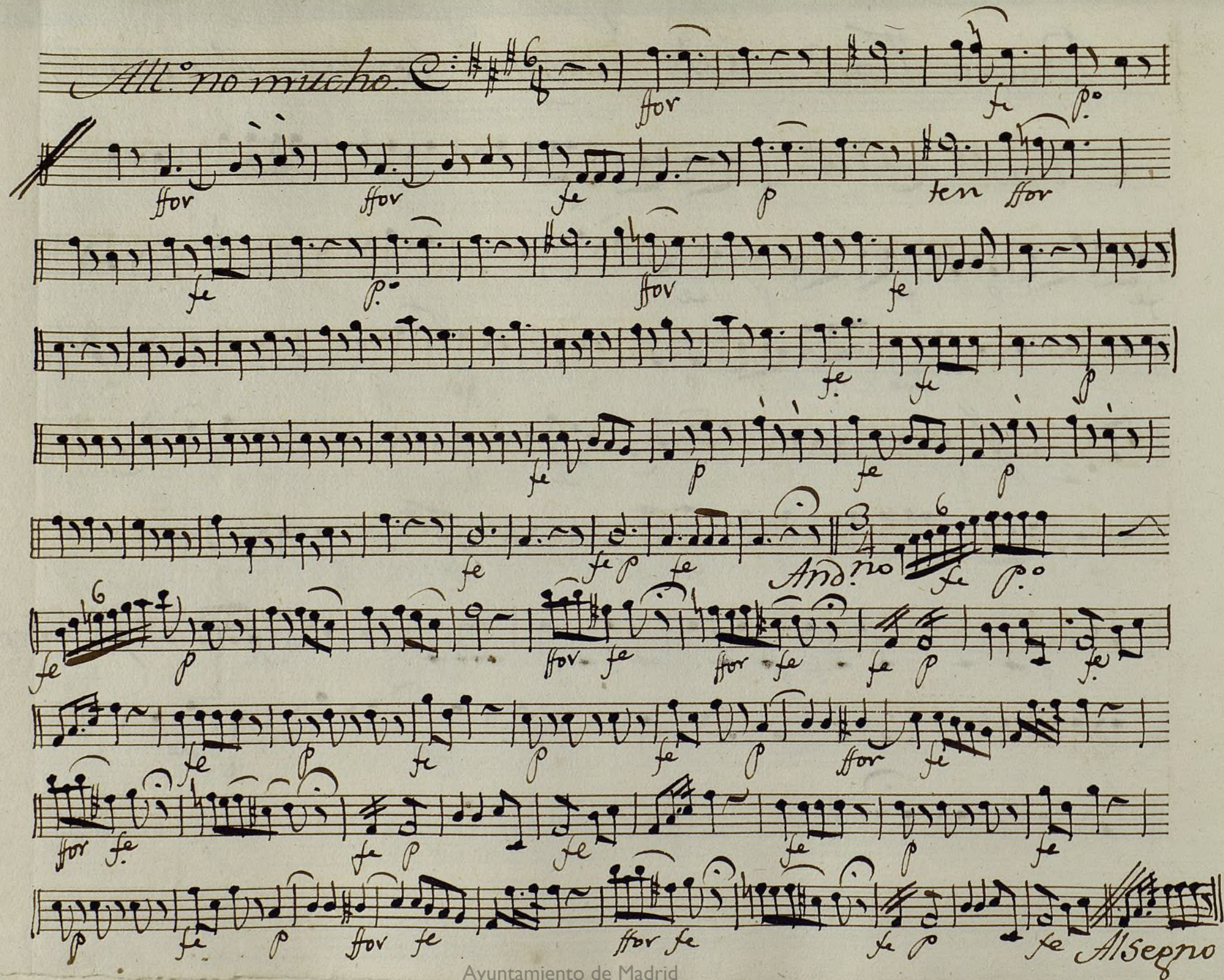
p *fe* *p* 

fe *p* *for p.* *fe* *p* 

p *fe* *p* *fe* *fe* *fe*  *Allegro*

p *for* *p^{mo}* 



All. no mucho. 

Seq. *All.^o* *3/4* *se p.^o*

for p.^o *for p.^o* *se p.^o*

Poco.º y Cres.º *se* *se* *se p.^o* *se p.^o* *se*

p.^o *for p.^o* *for p.^o* *se* *p.^o*

se p.^o *Poco.º* *se*

for p.^o *for p.^o* *se p.^o* *se*

Allegro

