

Leg.^o 2^o N.^o 2^o

Mus 86-18

(Leg.^o 4.^o N.^o 58)

Sonora para un ton, *etc.*

6

1779

Conadilla

à solo

silencio por un rato.
Para Empezar Temporada

58

La S.^{ma} fausrina, Situa.

: De Laserna:

Ayuntamiento de Madrid

All.^o

po cu^o

Si lencio por un rato Mosquetexitos - geos -
Ja soi la que solia En otro tiempo - po

Ayuntamiento de Madrid

Handwritten musical score on aged paper. The score consists of three systems of music, each with a vocal line and a basso continuo line. The lyrics are written in Spanish. The first system has two lines of lyrics. The second system has two lines of lyrics. The third system has two lines of lyrics. The music is written in a style typical of 18th or 19th-century manuscript notation.

lo pide y suplica -- mi fiel cariño -- --
zar vuestras piedad -- mis mosqueteros --

Faigo un mundo señores tan fuerte i-
Si estoy en vuestra gracia saber qué

grande q.^e el corazón palpita bulle y me =
sierra que sierto lo consigo vivo con

late Yo meielo ymea-
 tenta Badenuevo mia

braso con tanta gracia que segun lo que-
 nelo- a diver tiros de chova lo si-

tiemblo tengo texciana- tengo texciana
 logro El conseguirlo- El conse guirlo-

Handwritten musical score on aged paper. The score consists of three systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in Spanish. The first system has two lines of lyrics. The second system has two lines of lyrics. The third system has two lines of lyrics. The music is written in a cursive style, typical of 18th or 19th-century manuscripts. There are some markings like 'pp' (pianissimo) and 'f' (forte) in the piano part. The paper shows signs of age, including discoloration and some wear.

No nose que sea lo que tengo -
No nose que sea lo que tengo -

io - meänimo yno puedo templar el tem -
io - meänimo yno puedo templar el tem -

blor - Nonose que sea lo que tengo io = meä -
blor, Nonose que sea lo que tengo io = meä -

nimo yno puedo templar el temblor- ay de-
 nimo yno puedo templar el temblor- ay de-

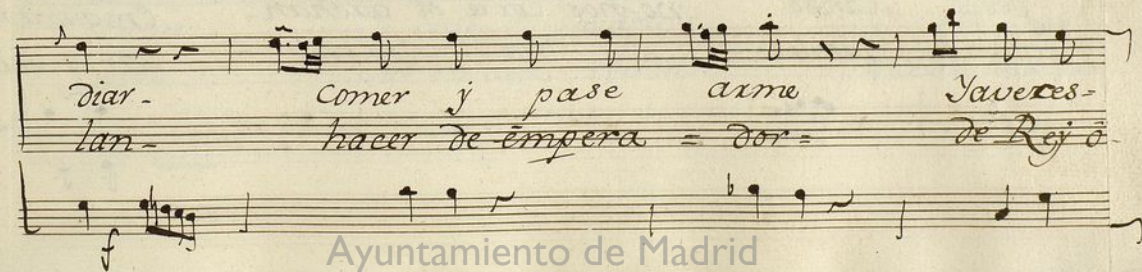
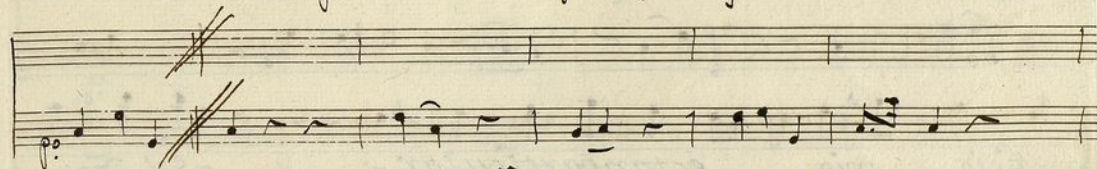
mi ai demi ai demi- Muerta estoy que xi-
 mi ai demi ai demi- Allavoi aten-

gex quexigex -
 eion atencion -

Allegro-

Allegro-

Allegro-



ayunar = Por q.^e este o-
gran sultan. Pensara

ficio mio - estan particular - g.^e el dia -
que su xenta - sera mui singular pues solos -

dedes canso no nos coxe el archan - En quaxe n-
quince xtales cada dia ledan - con un suel-

p. f.

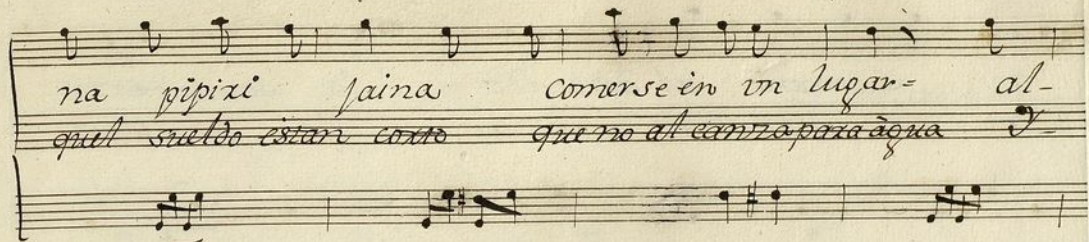
Handwritten musical score on aged paper, featuring three systems of music. Each system consists of a vocal line with lyrics and a piano accompaniment line. The lyrics are in Spanish and appear to be a song or a set of verses. The handwriting is in a cursive style typical of the 18th or 19th century. The first system has lyrics: "ta y seis dias - que descansado - me ecomido seis - do tan corto - tanta mafera - vienveis q' es im-po =". The second system has lyrics: "batas y cinco quadros - me ecomido - seis sible que no aya deudas vienveis que es im-po". The third system has lyrics: "batas y cinco quadros - y cinco qua - sible que no aya deudas - que no ayadei -". The piano accompaniment is written in a simple, functional style, often using chords and single notes.

ta y seis dias - que descansado - me ecomido seis -
do tan corto - tanta mafera - vienveis q' es im-po =

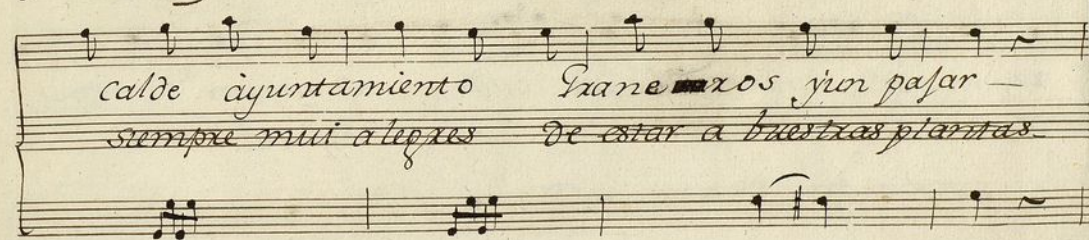
batas y cinco quadros - me ecomido - seis
sible que no aya deudas vienveis que es im-po

batas y cinco quadros - y cinco qua -
sible que no aya deudas - que no ayadei -

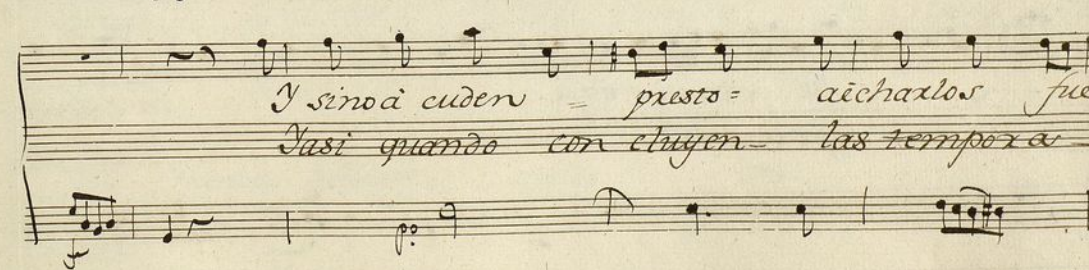
Dios das tal el ambre aguda q. a los faxsantes da quan
 partes de por medio como io vexi q. a cia, gas
 do no xepresentan que sea bisto exemplar de u-
 tamos muchos polvos y vacia la panza por-



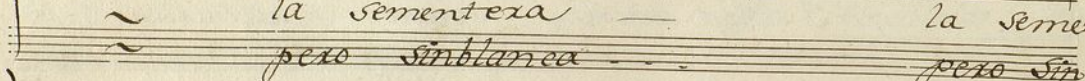
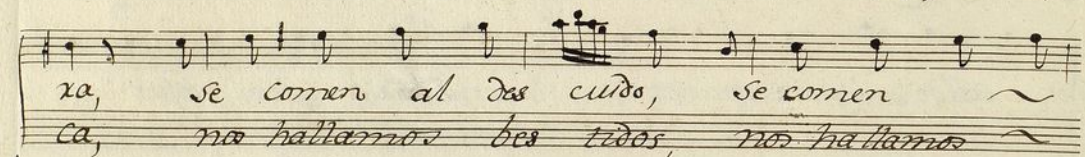
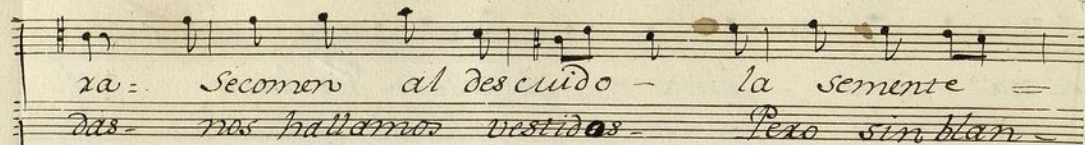
na pipixi paina Comerse en un lugar = al-
quel sueldo estan como que no al canzo para agua y-



calde ayuntamiento Frane ~~me~~ xos y un pasar -
siempre muy alegres de estar a vuestras plantas.



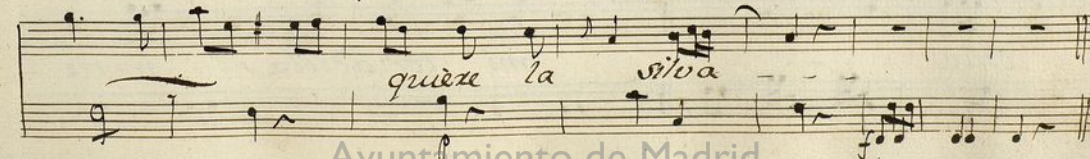
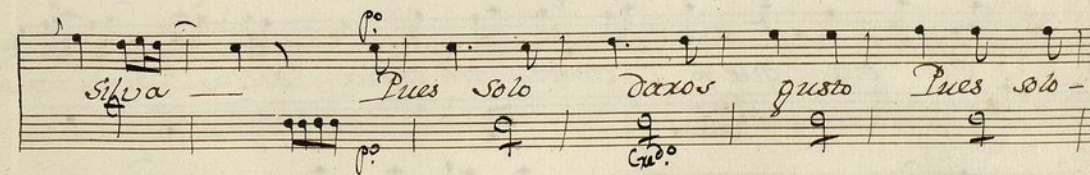
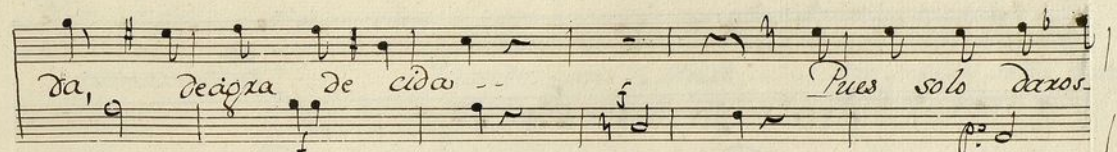
y sino a cuden = presto = a echarlos fue
asi quando con eluyen las tempora



texa - - - -
 blanca - - - - *Allegro*

Att.º $\frac{2}{4}$ $\frac{2}{4}$ *Ya baste Mosqueteros, de-*
querer explicar - del Comico la vida, q- es
un nunca acabar = que es

por ques estraña - por ques confusa es apa -
rente y siempre es una - dofin ami to -
nada mos quete ritos - con unas segui -
dillas como es estilo - suplidme los de -
fectos prendas que xidas = que are por apli =



Ses⁹

And^{mo}

El dia que yo canto mi tonca = dilla

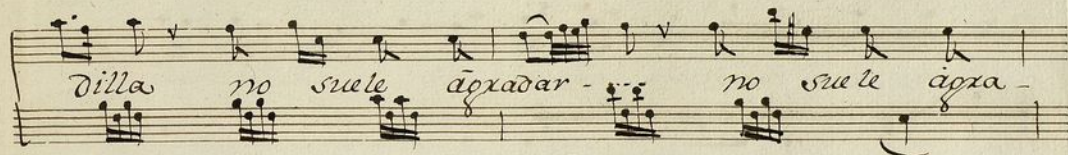
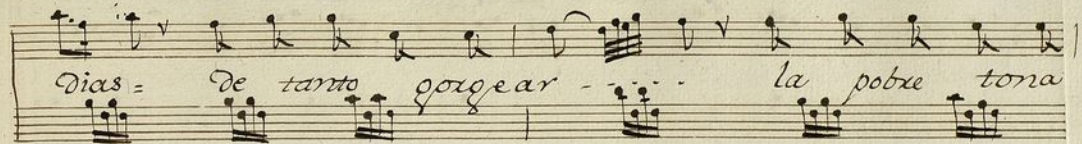
El dia que yo canto mi tonca dilla - mi = tonca

dilla - mi tonca dilla - metie -

ne el mudo y susto, me tiene el miedo y susto, tan-
tamanita - Cuando mi Maes - - tio - me en seña acan-
tar - - - a el lado del clave - le pongo a mi -
tar - - - le pongo a imitar - - -

N. P.

Handwritten musical score on aged paper, featuring ten staves. The notation includes treble and bass clefs, common time signatures, and various musical symbols like notes, rests, and accidentals. The word "Clave:" is written on the second staff. The piece concludes with a double bar line and a 3/2 time signature. The text "Valse de seis=" is written on the eighth staff.



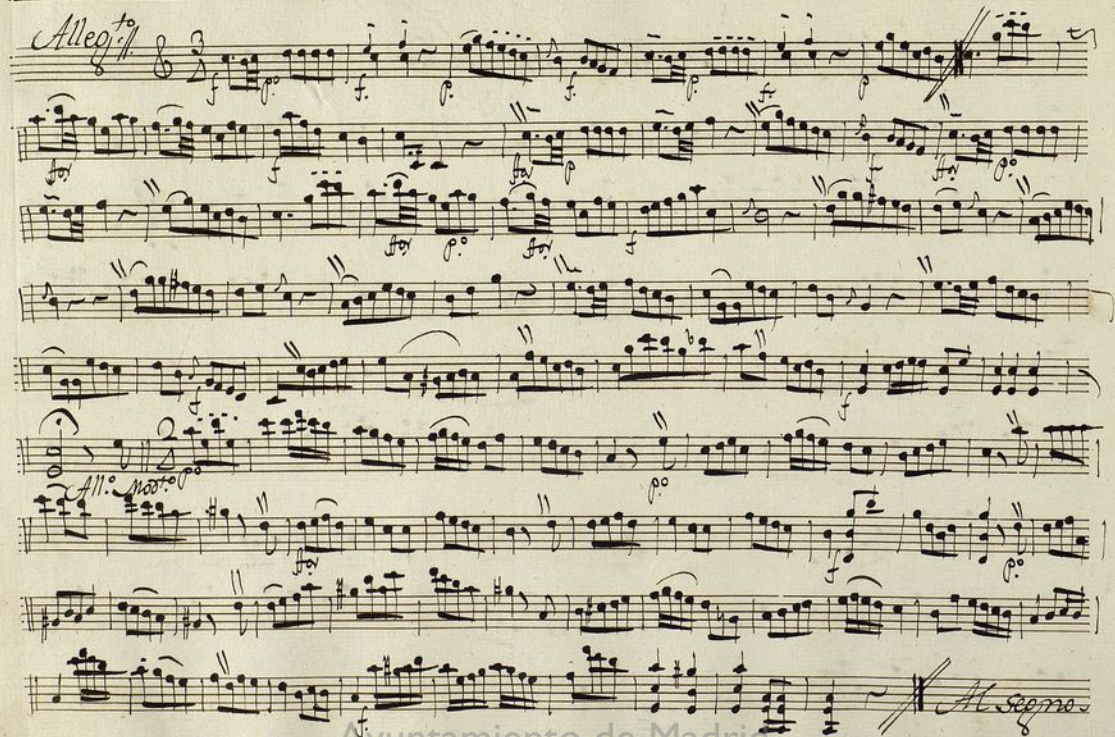
Handwritten musical score on aged paper. The score consists of three systems of staves. The first system has a vocal line and a piano accompaniment line. The second system has a vocal line and a piano accompaniment line. The third system has a vocal line and a piano accompaniment line. The lyrics are written below the vocal lines. The music is in a minor key, indicated by the key signature of one flat. The tempo is marked 'Allegro'.

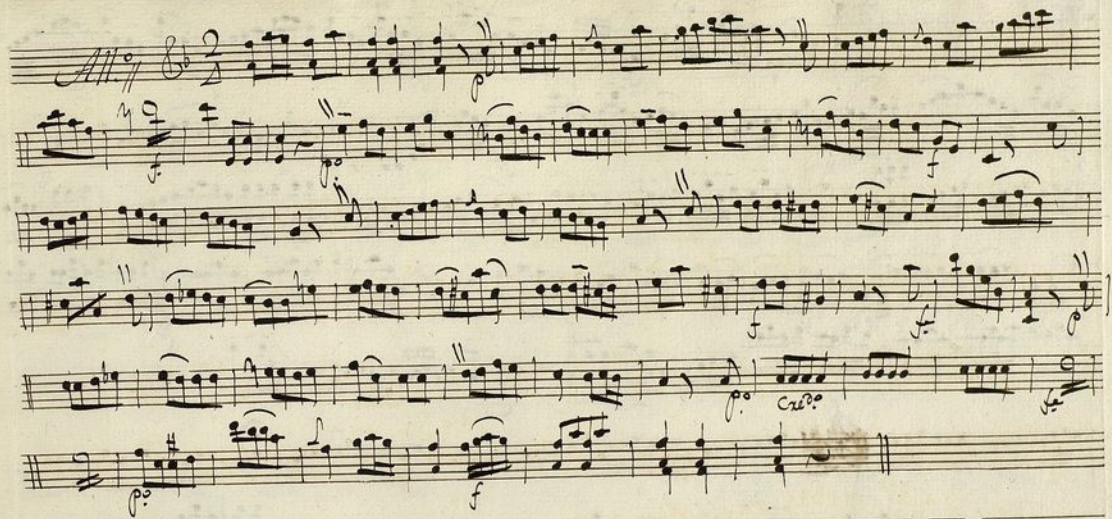
metiene el miedo y Susto, tan ta - mañita -

metiene el mudo y susto, tan tamañita -

tan - tama ñita -

Allegro:





Seq.⁸
And.^{mo} 8/13

ff

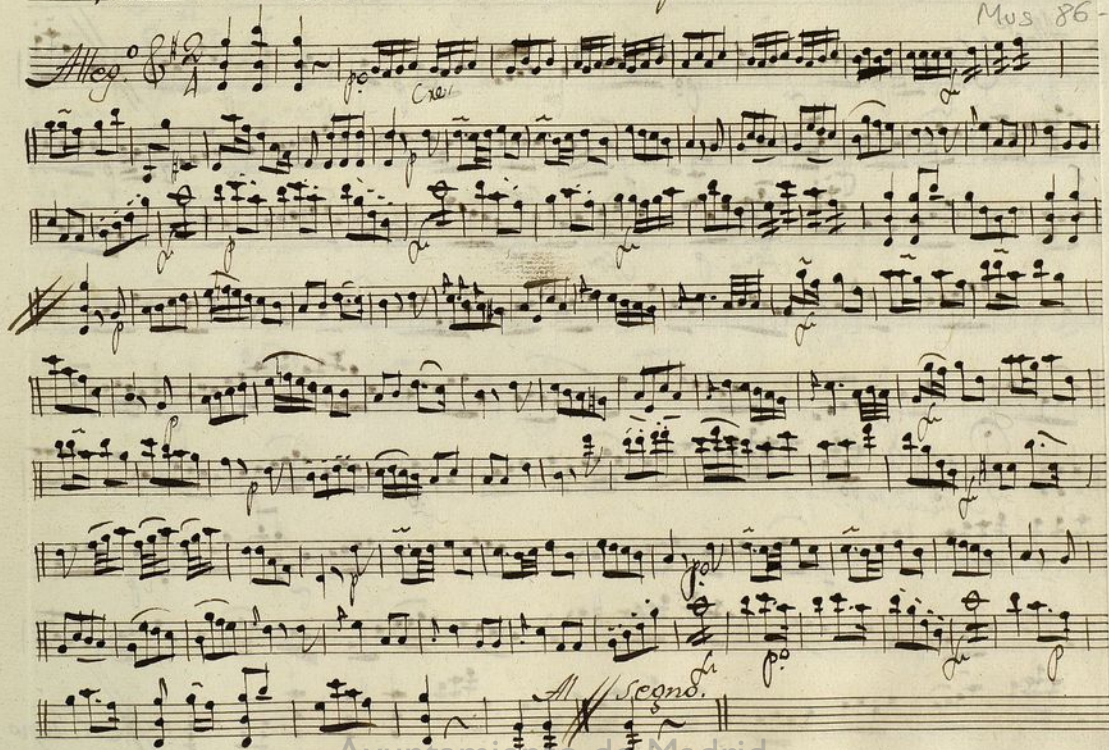
Al Segno =

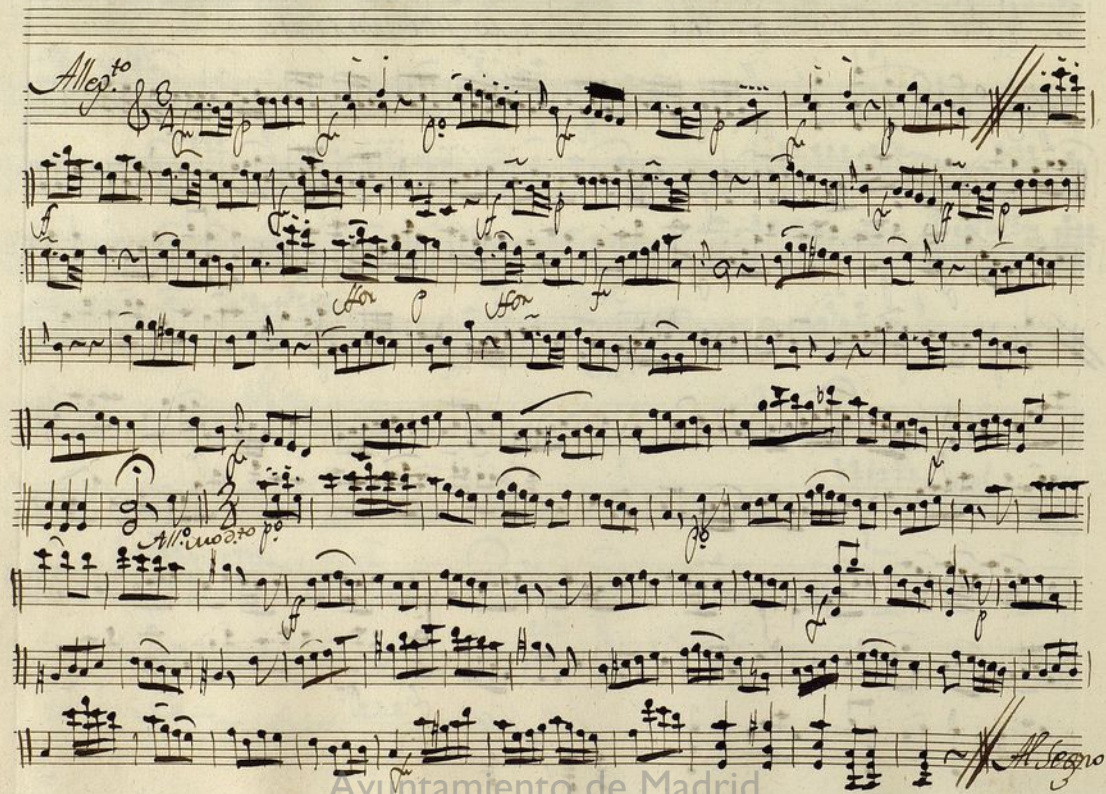
2

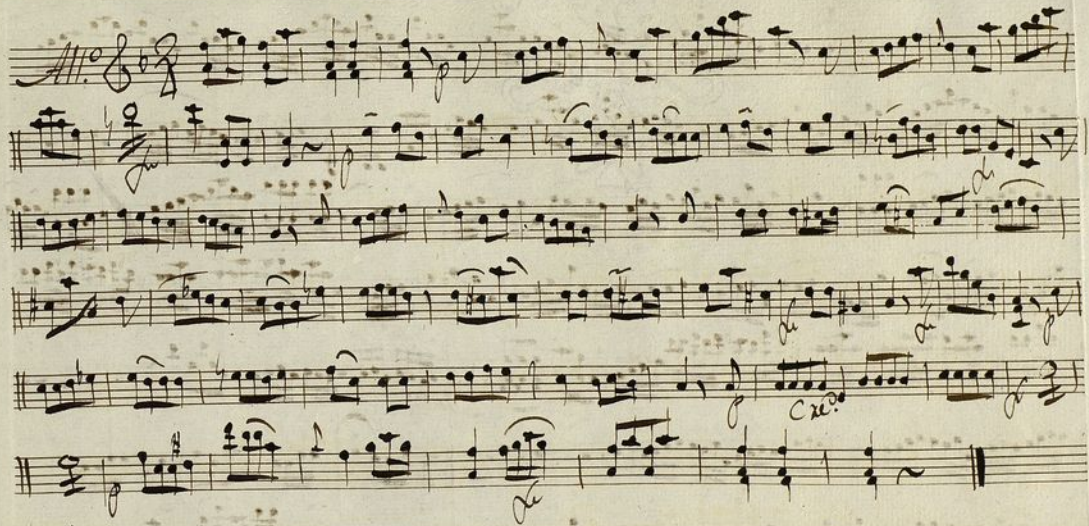
S^{ra} Silva

Violin 1. Ten.^a à Solo. Silencio per un muto.

Mus 86-18







V. Seg.

Seq?
And.^{te} *Subito* 4

All.^{to}

Allegro

Violin 2.º Ton.ª a Solo: Silencio por unrrato.

Allegro $\frac{2}{4}$

Segno

Allegro $\text{♩} = 120$

f

p

f

p

f

p

f

p

Allegro

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Seo⁸
And^{no} 8/16

f *pmo* *pmo*

Allegro

Violin 2.^o ton^a a Solo Silencio por un Tuto.

Allegro

The musical score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and trills. A large trill (Tuto) is marked in the fifth measure of the first staff. The piece concludes with a 'Segno' marking in the final measure of the tenth staff.

Allegro

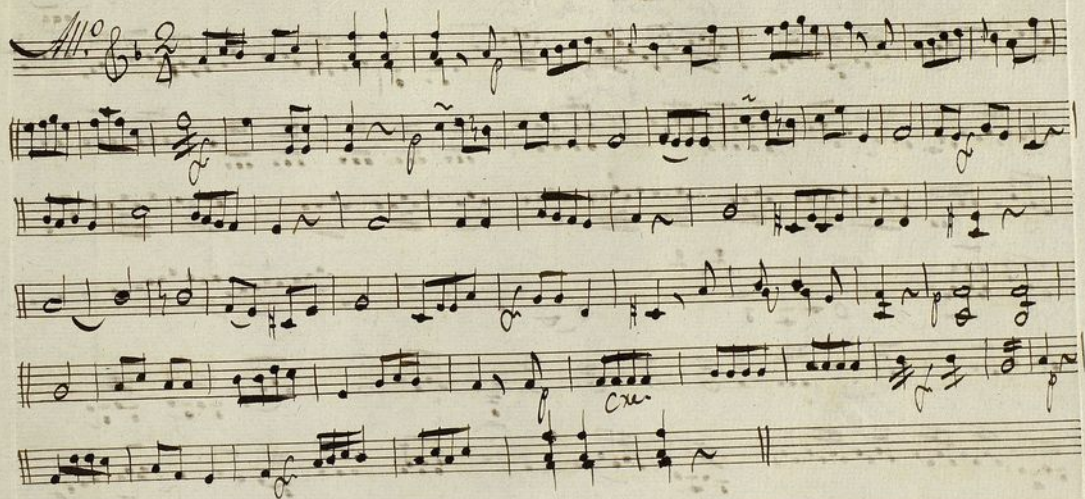
Allegro

for p

Allegro modº

pº

Allegro



V. Vec.

Segno

Al Segno.

+

S^{ra} Silva:

Mus 86-18

Oboe 1^o Ton.^a a Solo: silencio perimixato //

Handwritten musical score for Oboe 1. The score is written on seven staves. The first staff is a title line. The second staff begins with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The music consists of various note values, rests, and dynamic markings. The third staff has a *p^o cu^{do}* marking. The fourth staff has a *f* marking. The fifth staff has a *f* marking. The sixth staff has a *f* marking. The seventh staff ends with a double bar line and the instruction *Allegro:*. The score is written in ink on aged paper.

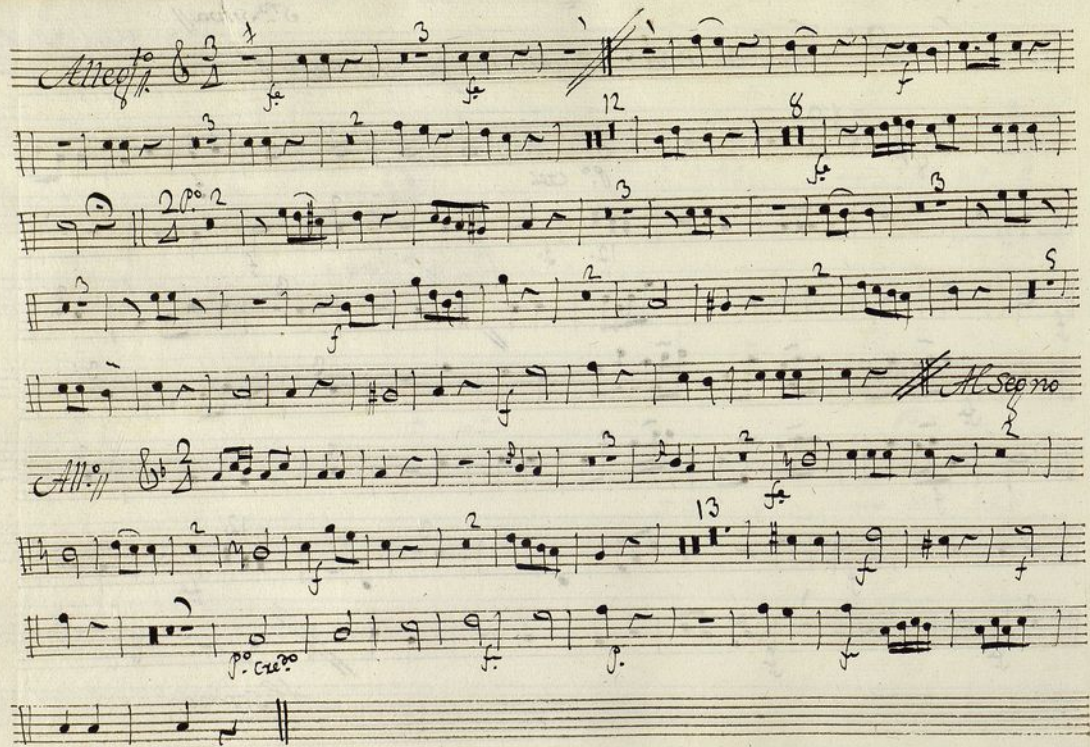
Seg.^o And.^{no}

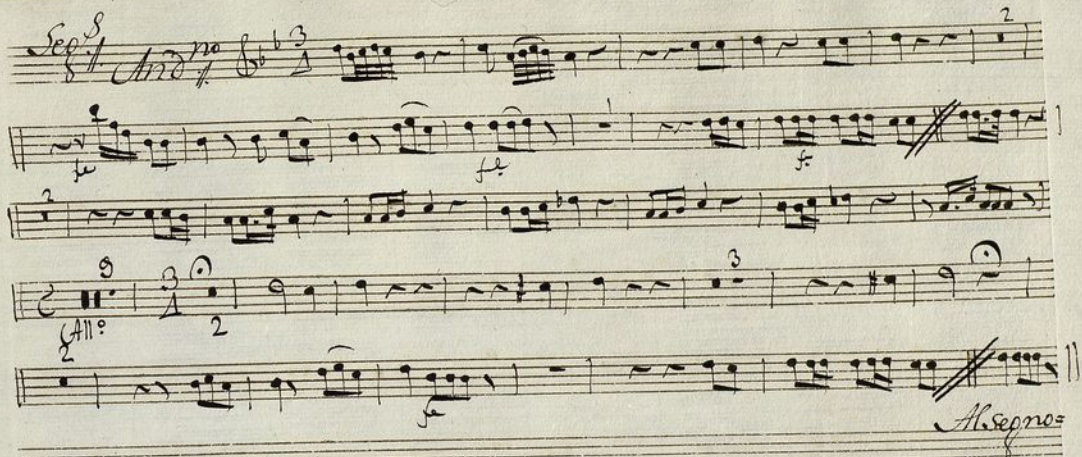
All.^o

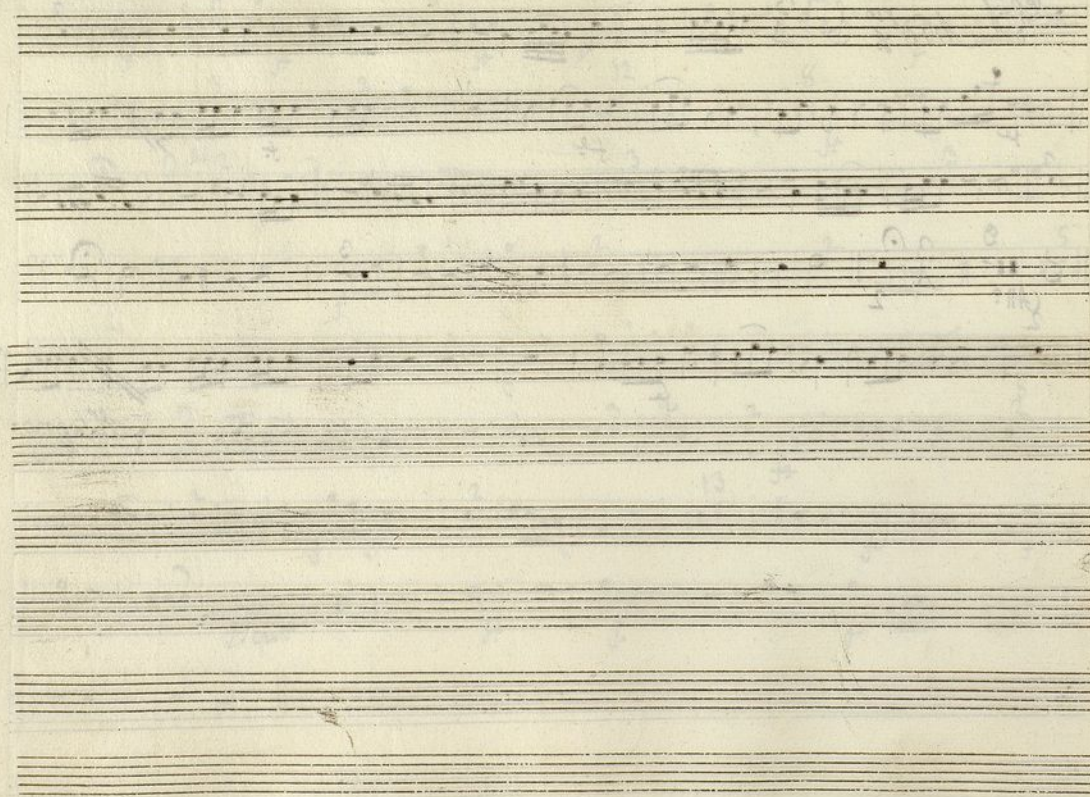
Al Segno:

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1200055489







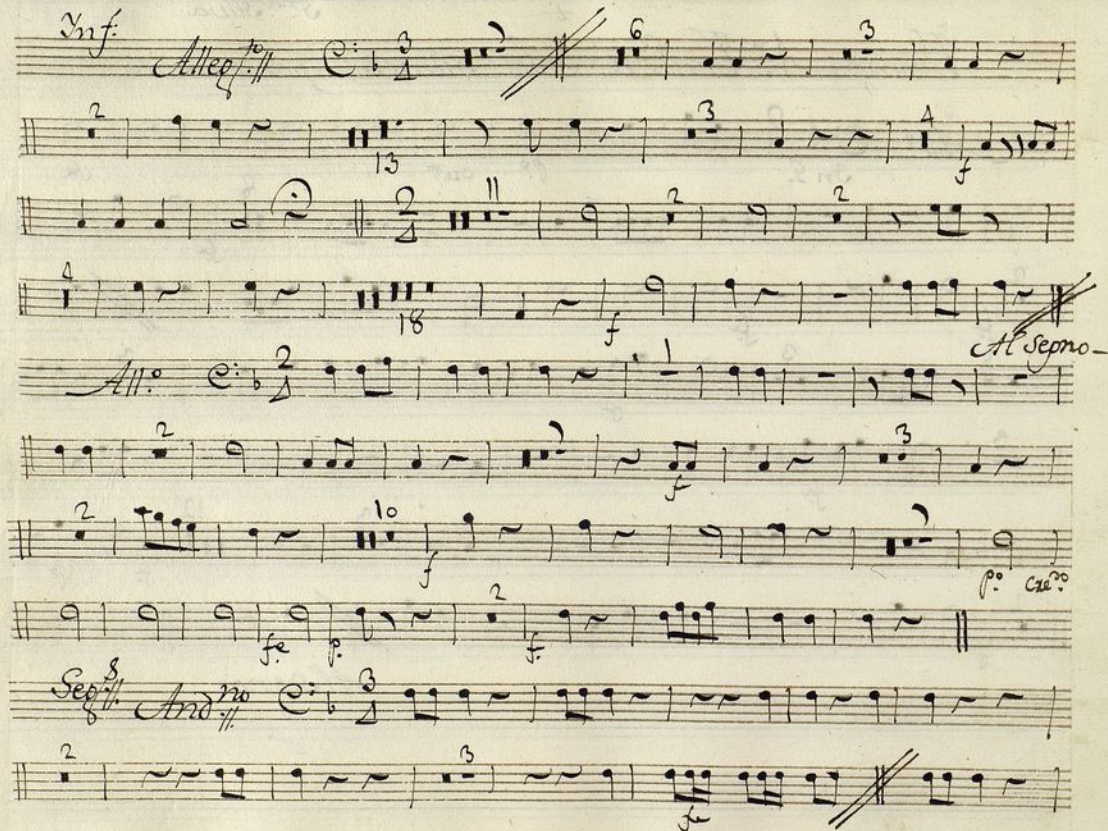
Ayuntamiento de Madrid

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t
Trompa 4.^a Ton. a Solo: Silencio; poverrato

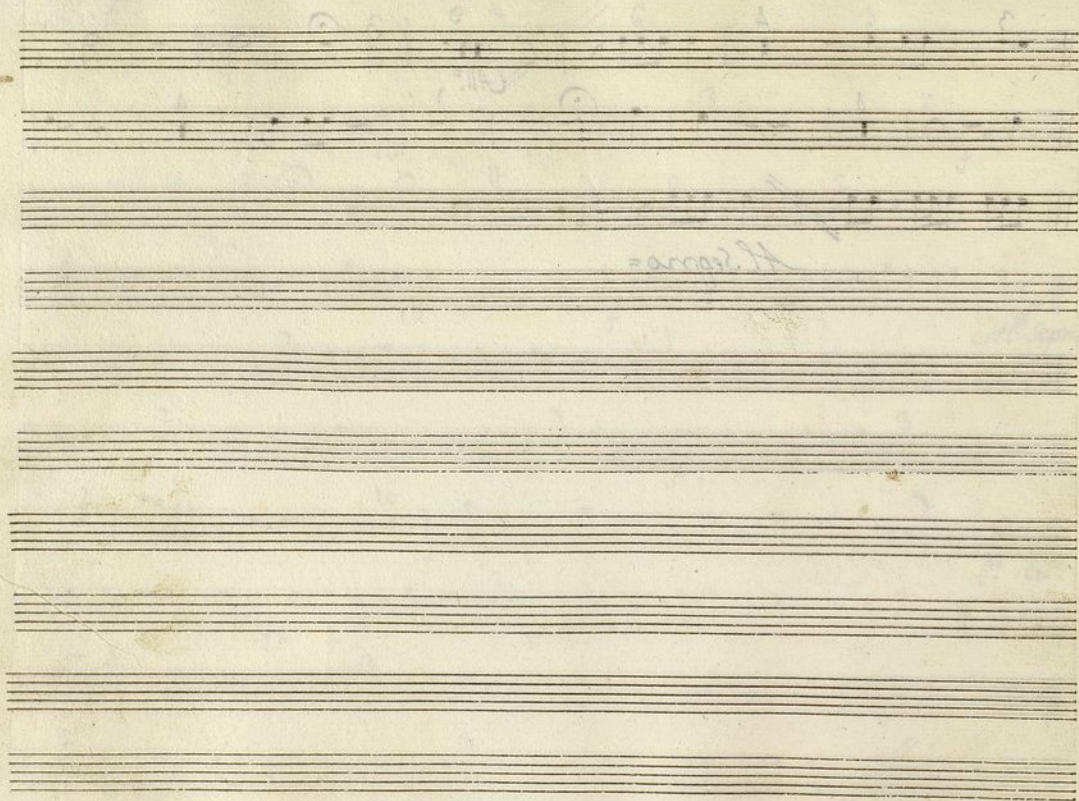
Allegro *2/2* *In G.* *p.^o* *cu^{do}* *8* *se*

Allegro





Al Segno =

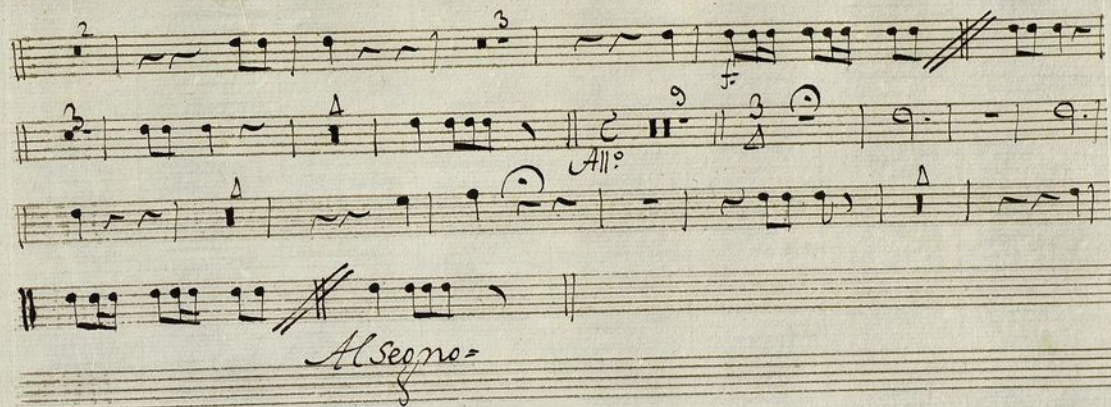


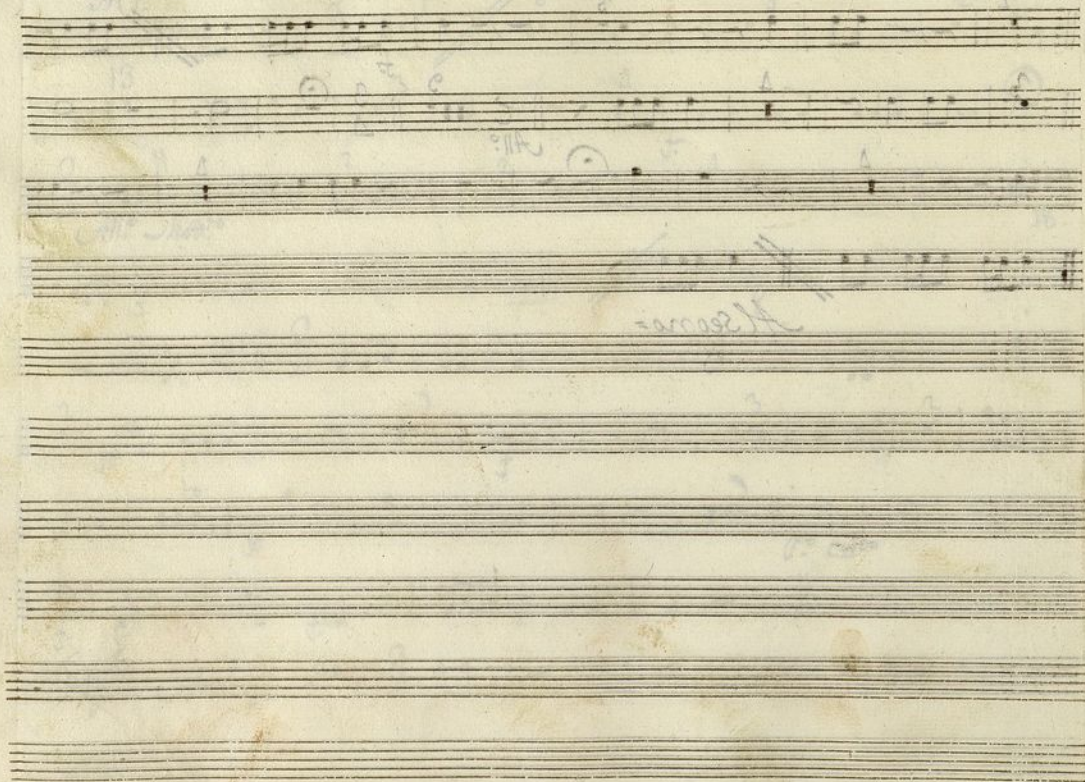
t
Trompa 2.^a Ton.^a à Solo: *silencio por un xato:*

III.º *And.^{te}* *p.º cu.º* *se*

Al Segno =

mf
13
2
3
6
3
2
4
f
2
4
16
All.^o Mod.^o
Allegro
2
3
2
3
2
10
p.^o cu.^o
f.
Seg.
And.^{no}
3





t

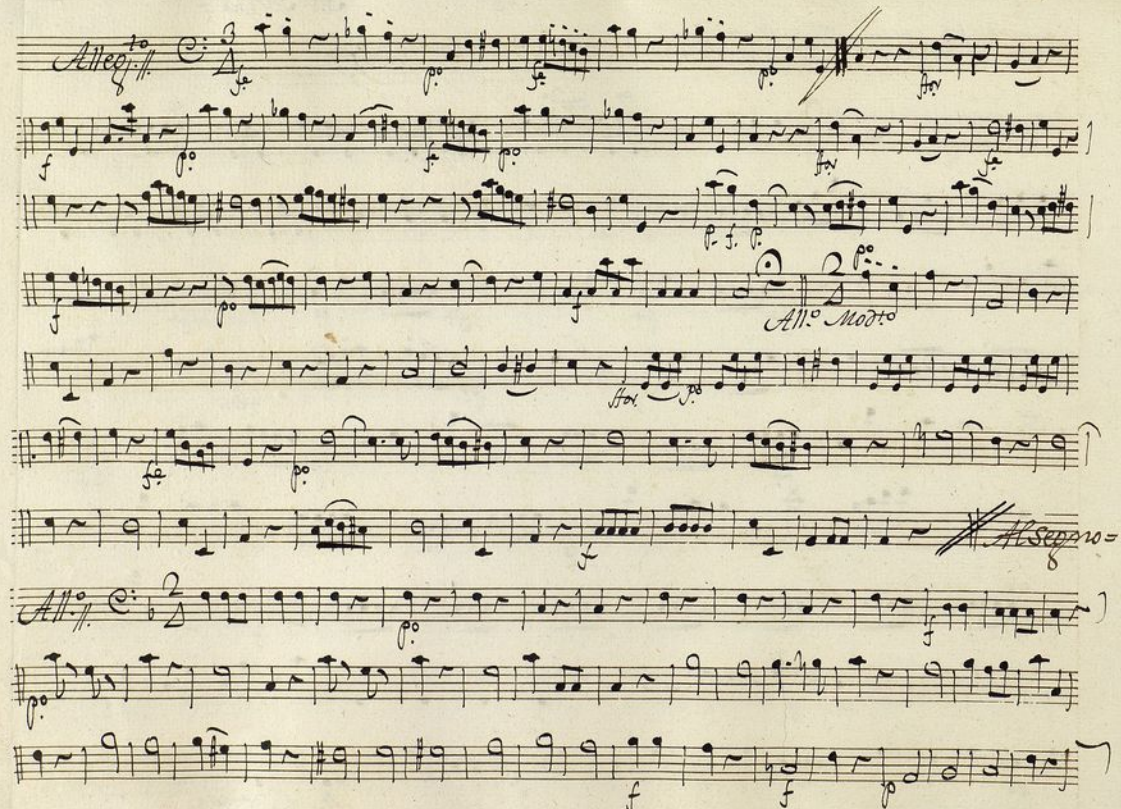
S.^{ra} Silva =

Mus 86-18

Bajo: Ton.^a a solo: Silencio por imitacio:

Allegro 2/4

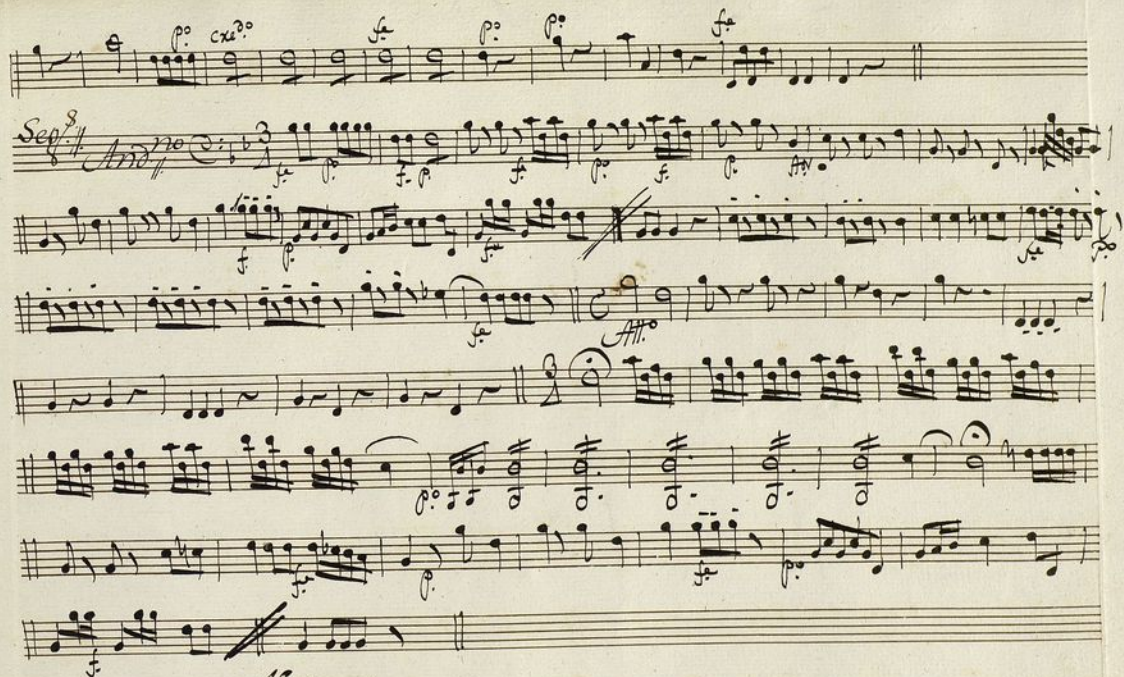
p. *cresc.* *f* *ten* *ten* *for* *Allegro*



All.^o Mod.^{to}

Allegro =

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