

Leg. 18. n. 18.

Mus 81-1

(Leg. 4. n. 13)

Señoragar por San 101, quiza

+

11/178

Conadilla

à solo

Para empezar temporada

S.^{ra} Faustina, Silva.

Aquí teneis a la Silva.

13

De Laserna.

And^{te}

A qui teneis a la silva... Dueños de toda mi
para de saxos qj rosos... Y gustaros discul

al ma- que in escalon asu bido - ya llega
riag... a noche en mi Savi nete - de q me

do a quinta Dama --- a qui me teneis pos-
dio mebal dixia --- y porfin yo me con-
trada --- y qui siera dueños mios - el sex oy-
puse --- una semi tona dilla - con forme -
buesta texcexa --- en las tablas solo digo ---
mis textu liantes --- Cada uno discu xia ---

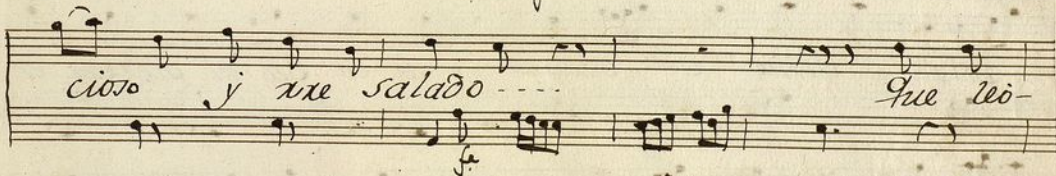
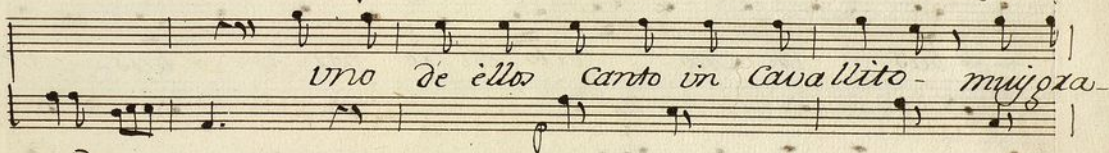
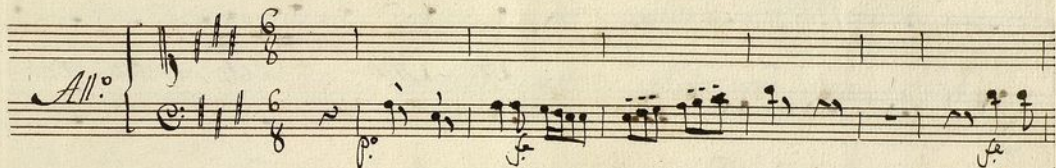
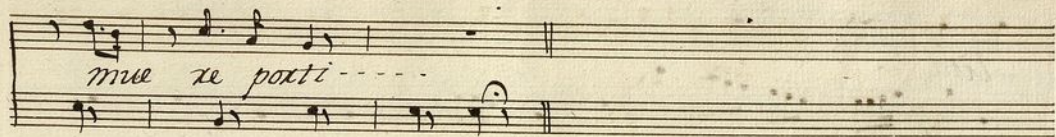
por que fuera de aquí tiene malas quiebras este
Conforme mis letras lientes Cada uno discu-

ficio: - ma las quiebras este oficio - - - - - aten-
ria Cada uno discen ria - - - - -

Al Seño:

cion que xidi - - - - - oye mosquea xi - - - - -

que tu fausti nita - - - - - se muere por ti, se - - - - -



Handwritten musical score on aged paper. The score consists of six staves of music. The lyrics are written below the staves. The music is in a 3/8 time signature, indicated by a '3' over a '8' at the beginning of the first staff. The lyrics are in Spanish and appear to be a song or a piece of music with a specific theme. The handwriting is in ink and is somewhat cursive. The paper shows signs of age, including discoloration and some wear.

lita ---
un Mo- - cito entro por u-
--- bas- un Mo- - cito entro por v- - - bas- en-
una Viña ve Dada- le co gio el guarda en el
huxto- y le pego una so tana- y--

le pego u--- na Sotana --- cuenta que-

Alleg.^{ro}
 xidos--- q.^e ay muchos de estos.. q.^e entran por uñas---

en los Mapuelos--- y con las humedades q.^e coxex-

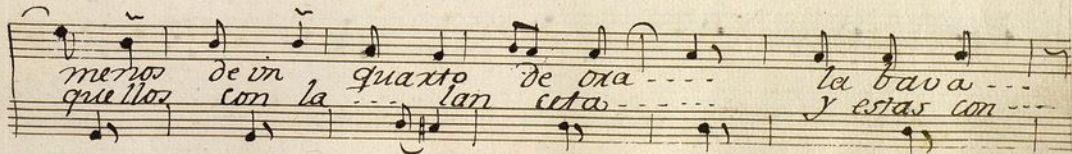
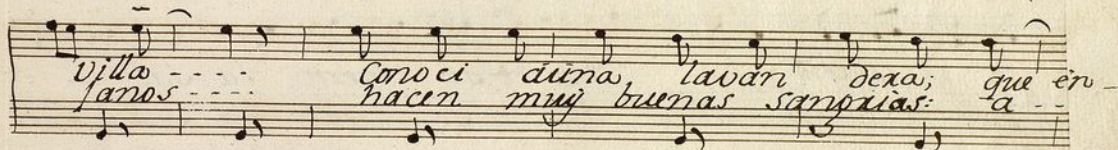
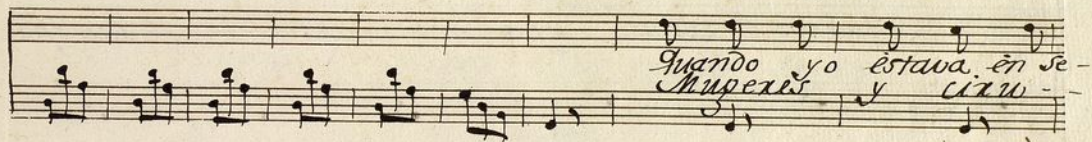
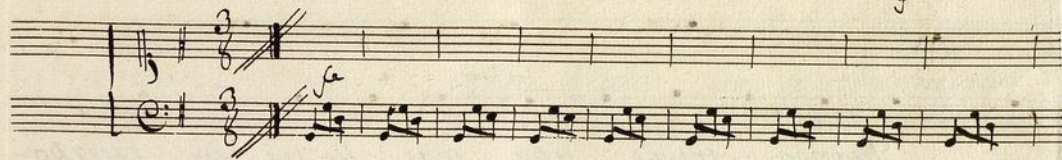
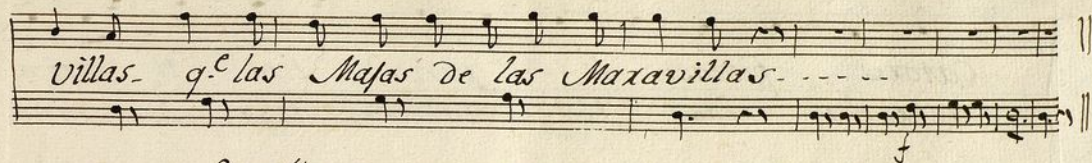
suelen----- tienen q.^e acex los pobres por muchos-

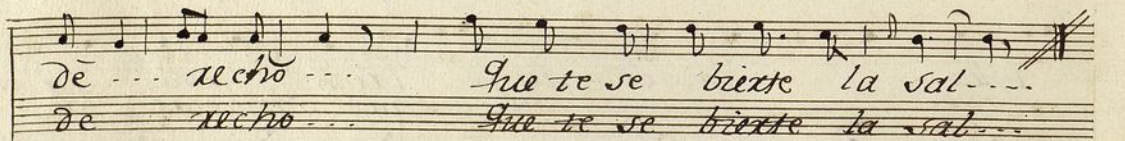
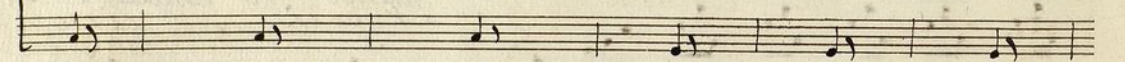
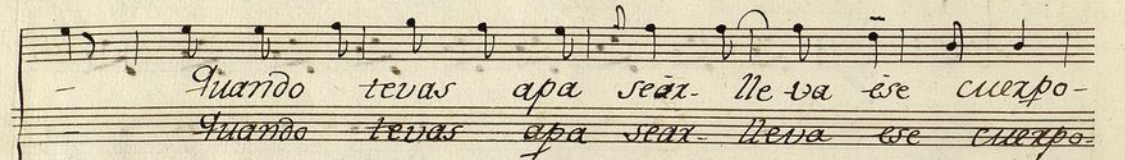
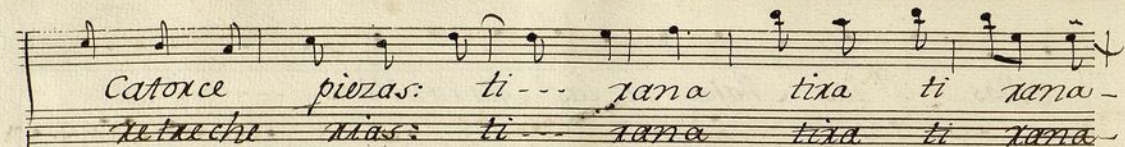
meses ---

Fin *Jo:*

Allegro *Salio-*

otio a la Texe Zana- Y canto una Co-
pla de texana- Con sus quiebro sal y fanta sia-
que las Masas de las Maxavillas- Con sus-
quiebro sal y fanta sia- que las Masas de las Maxa-





Alleg.^{ro} *Un Abate que*

q.^o tambien estava- canto luego con muchachulada -

dos Coplitas. con mucho salexo - -

De una Maja de así me lo quiero - -

De una Maja- De así me lo quiero - -

3 Alleg.^{to}

Sali un dia apa Seo - - -

Sali Seo de las de licias - - -

de las de licias ven contre una Mapota -

ven de fan - - - ta sia - - -

llevava el mere - - o Como la mas cruda - - -

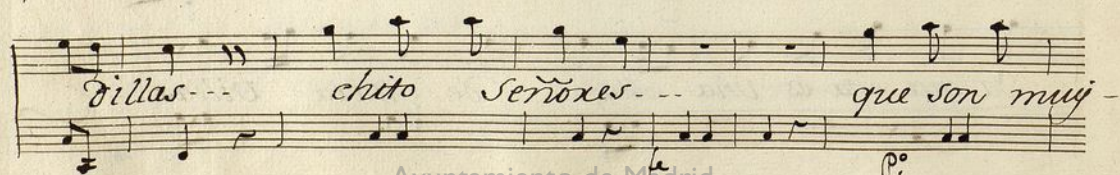
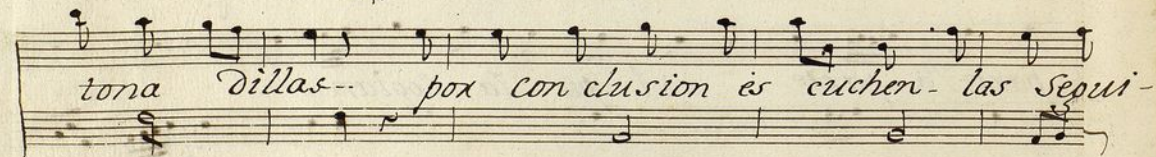
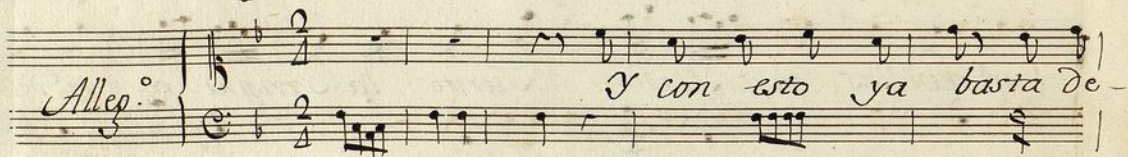
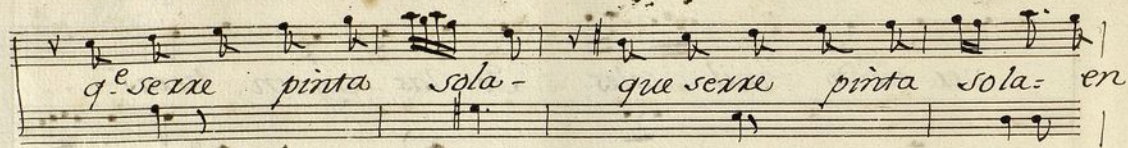
7
Vea tiendo mil sales Por las coyun tuas---

Que cofia que mono- y que prespecti-... va-

q.^e villas de Plata-- Junto la sangxi-a- q.^e de-

parte a parte- El pie la cogian - - -

Va que esta es una Mapa- De Mapa Villas--



lindas-- si si si si si si si si q.^e son muy lin--

das: si si si si si si si si q.^e son muy lindas; q.^e

Son muy lindas---

Sep.^o

And.^{te}

V. P.

La Pena quedá --- mi pecho- la pena-
quedá -- mi pecho- Causa pe sares. ca- - - -
usa pesares --- Causa pesares- nose-
No hédís curado- si se-
Como se llama ni de que nace- no se-
ra amor a caso el duende cito- si se-
Como se llama- ni de que nace- ni de que-
ra amor a caso el duende cito el duende-

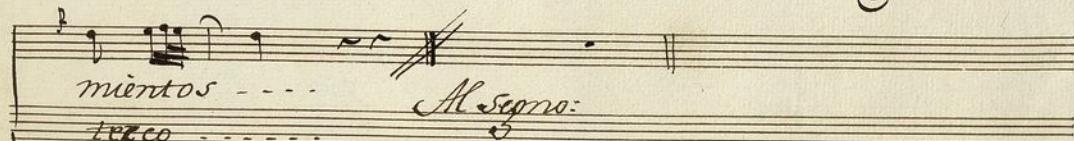
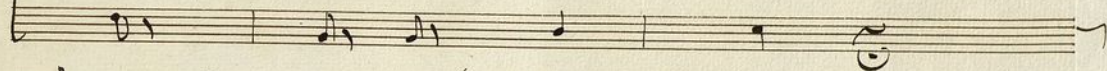
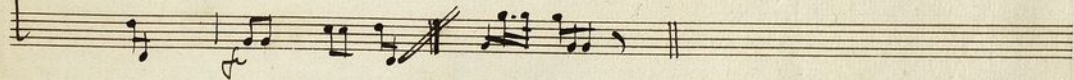
p
p
f
f
p


nace - Yo muero yo vi --- do- No sufro yo
cito - Por que aun que suspi --- ro a veces me a-

pe --- no Ven ansias y angus --- tias, Sean pa mi-
le --- go me pica infi ni --- to, no tengo so-

pecho. Y tan opri mida --- a veces me -
sigo. Si quiera el vi darlo --- mas sea viva el



No.
No.*Al Segno:*



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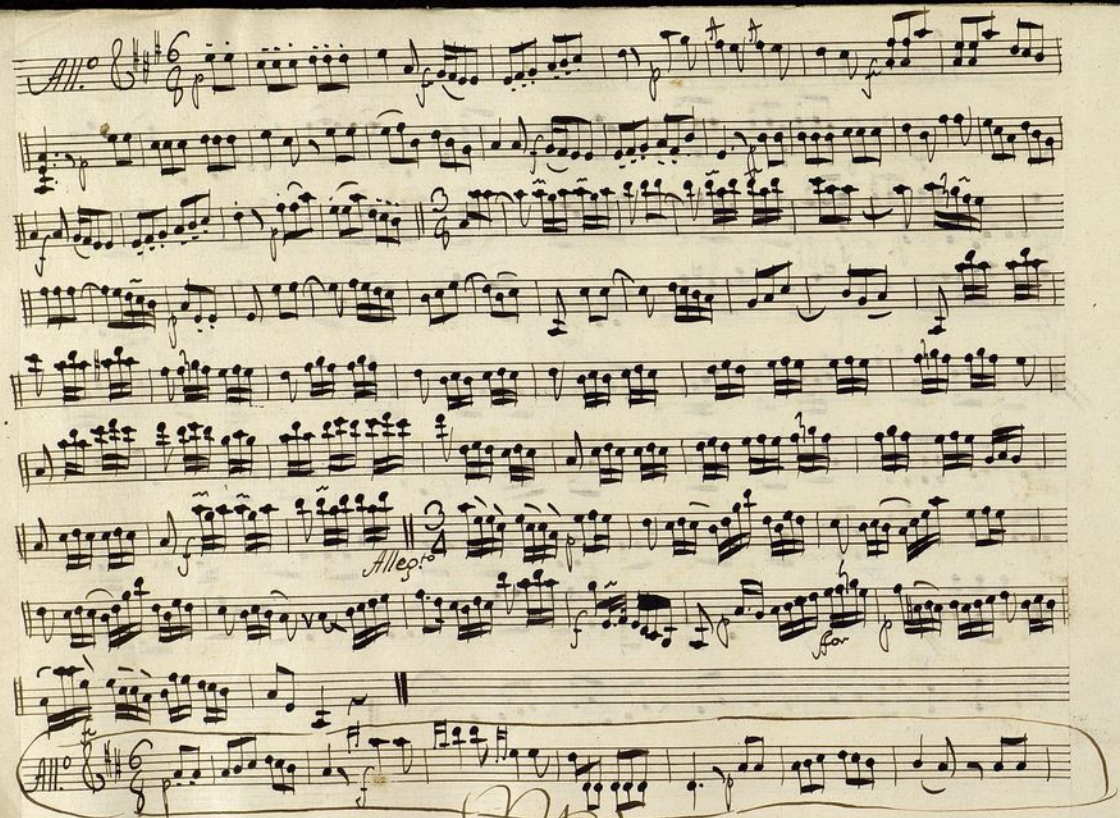
Violin 1.º Ton.ª a Solo.

Mus 81-1

And.

Al regno.

U. 2.









Ayuntamiento de Madrid

Violin 1.º *ton a solo*

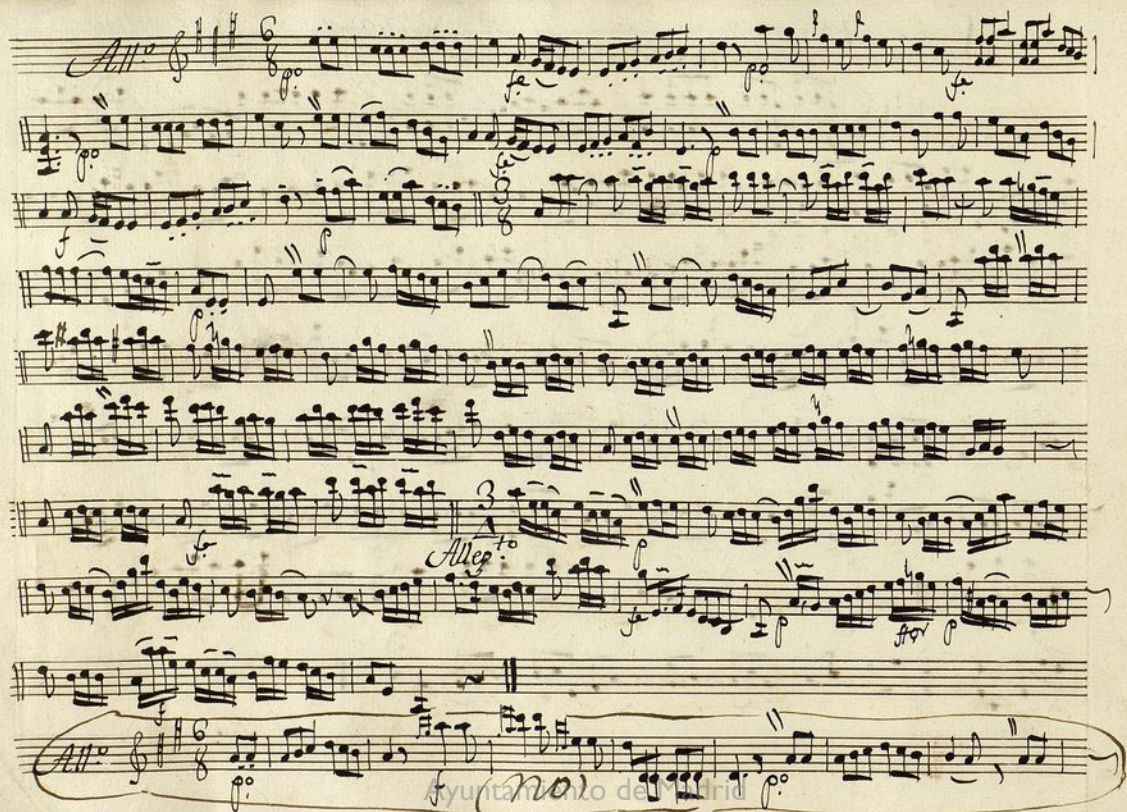
S.^{ra} Silva

Morphy No. 81-1

And.^{te}

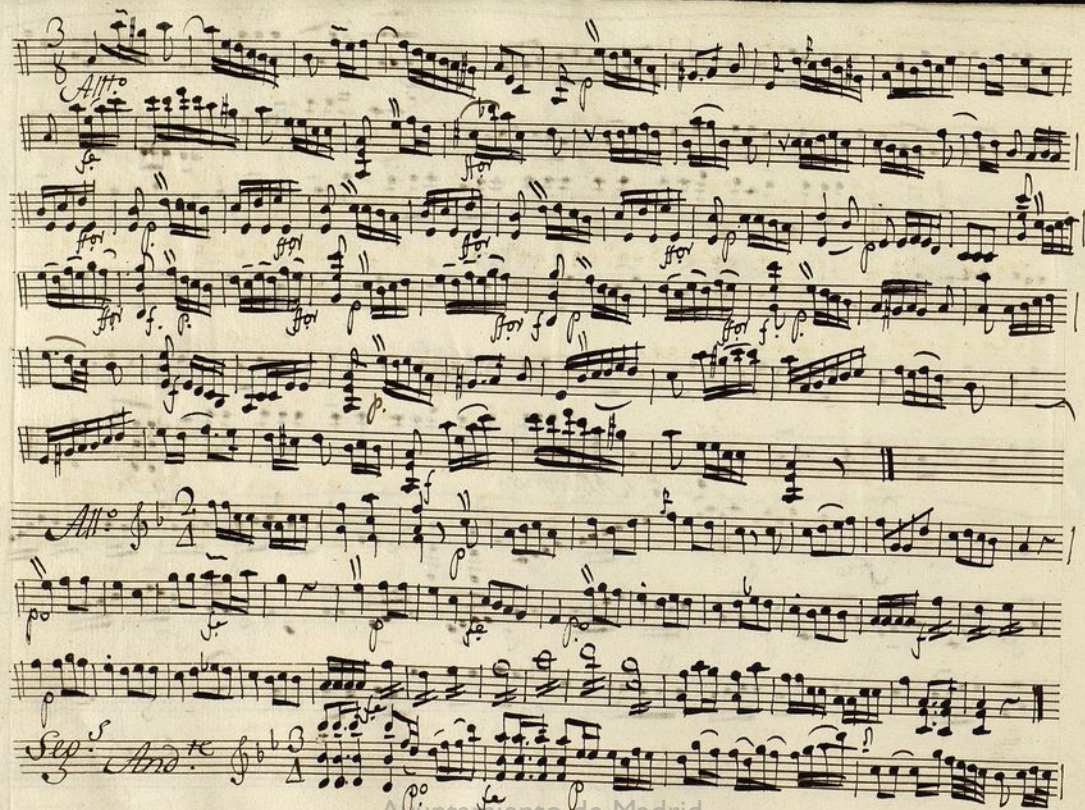
Allegro

U. P.



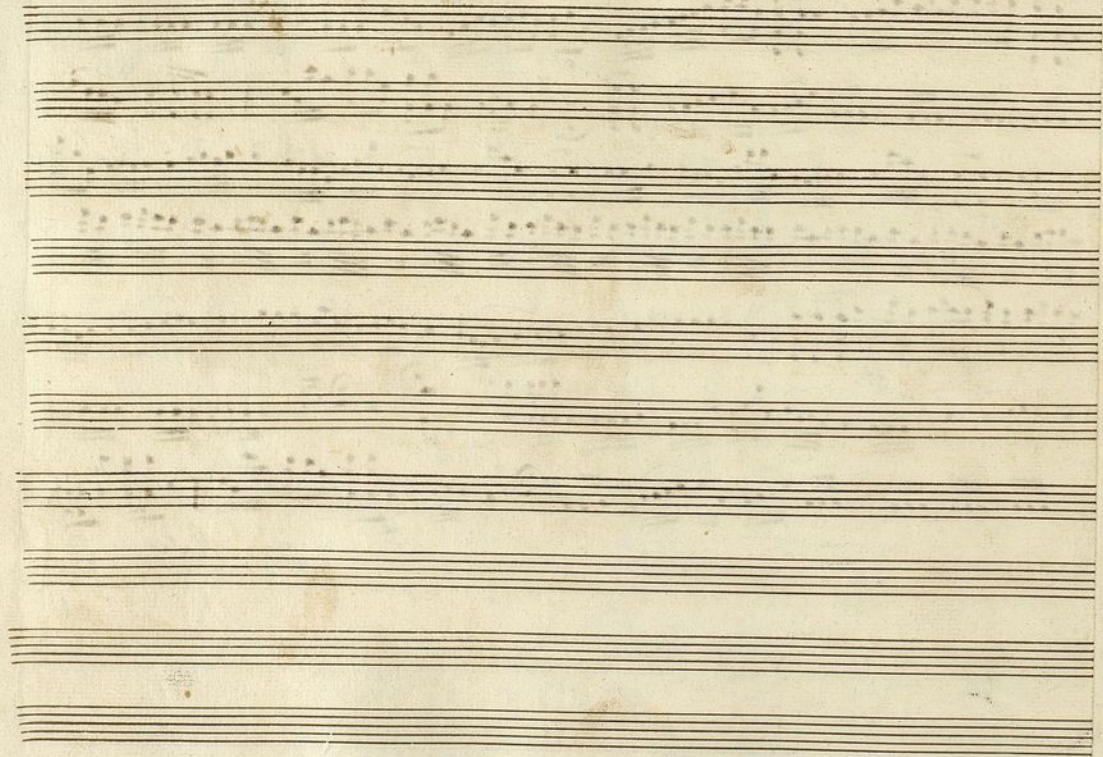


Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Allegro*, *Andante*, and *Sepp*. The score is written in a historical style, likely from the 18th or 19th century. The manuscript is signed "Ayuntamiento de Madrid" at the bottom.



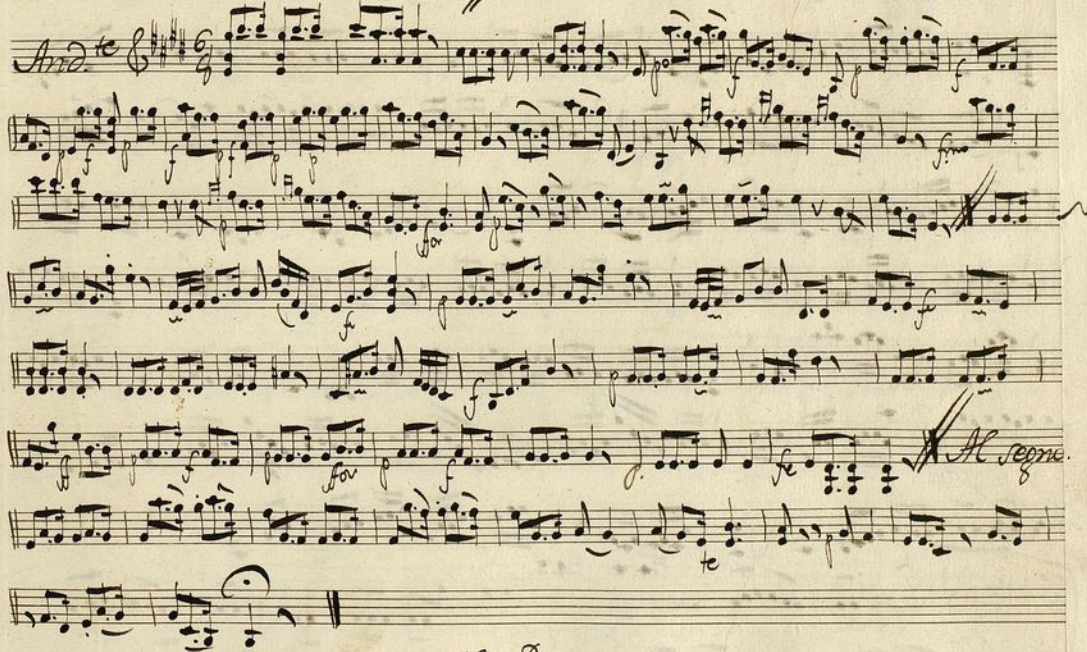


Al Segno:

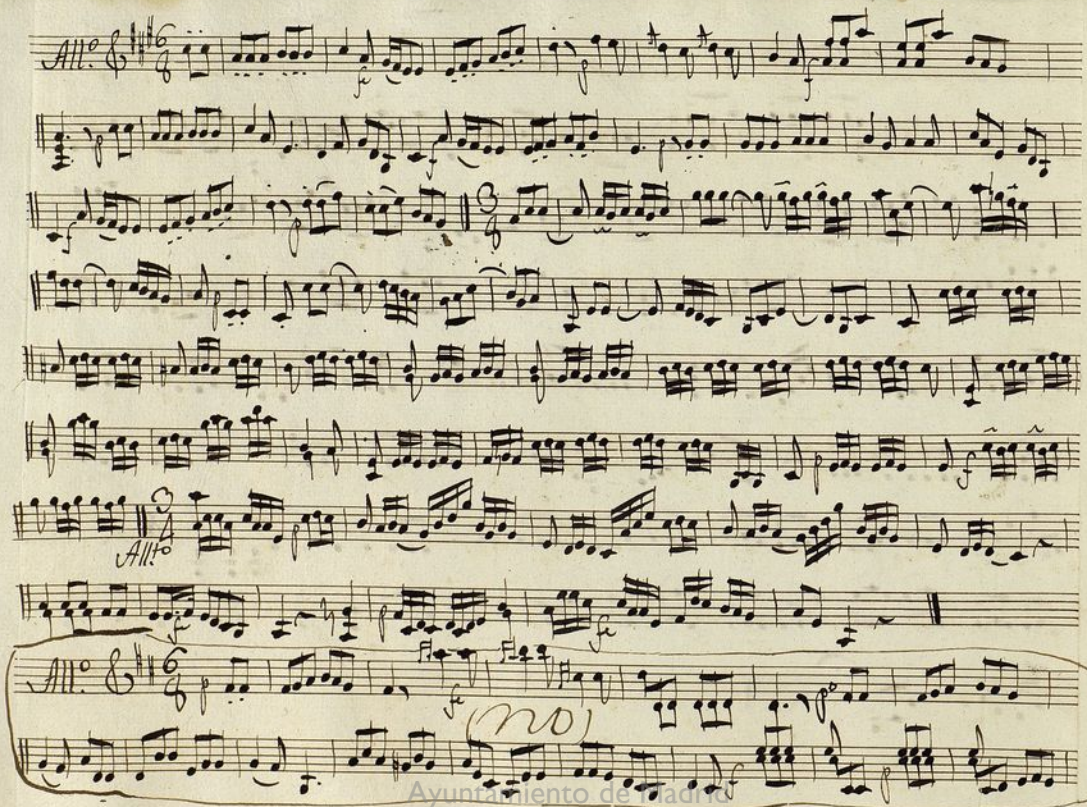


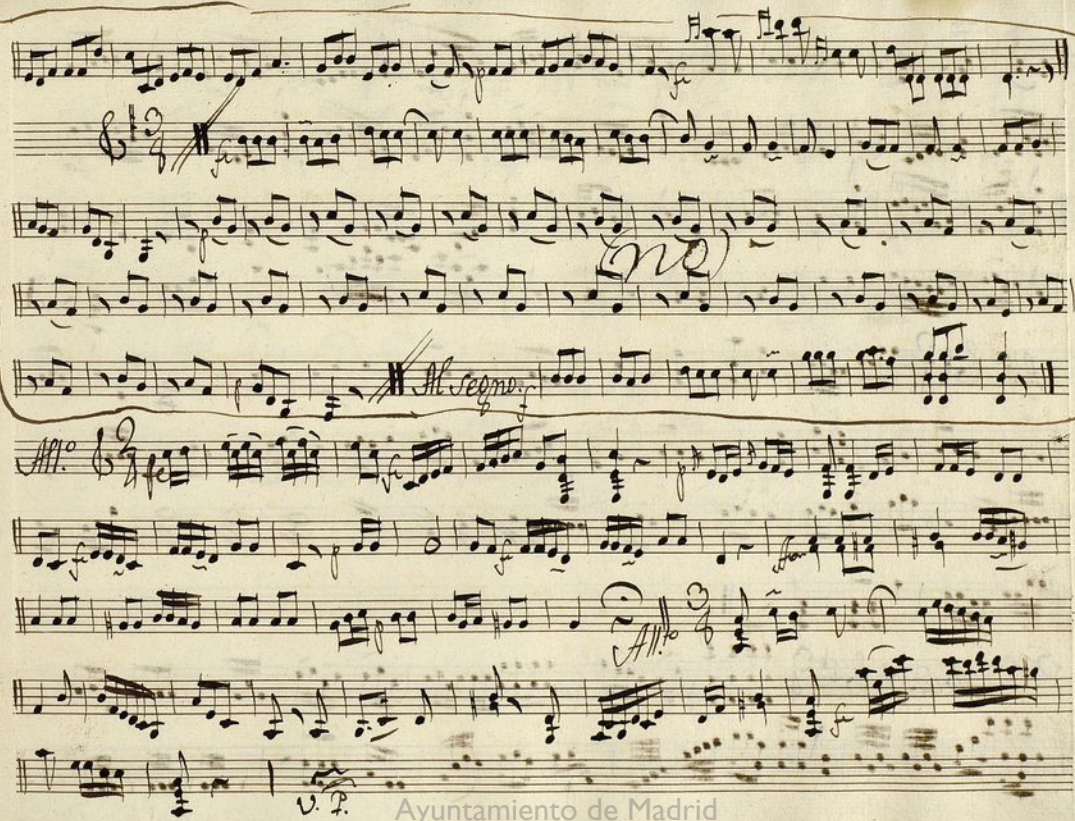
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Mus 81-1

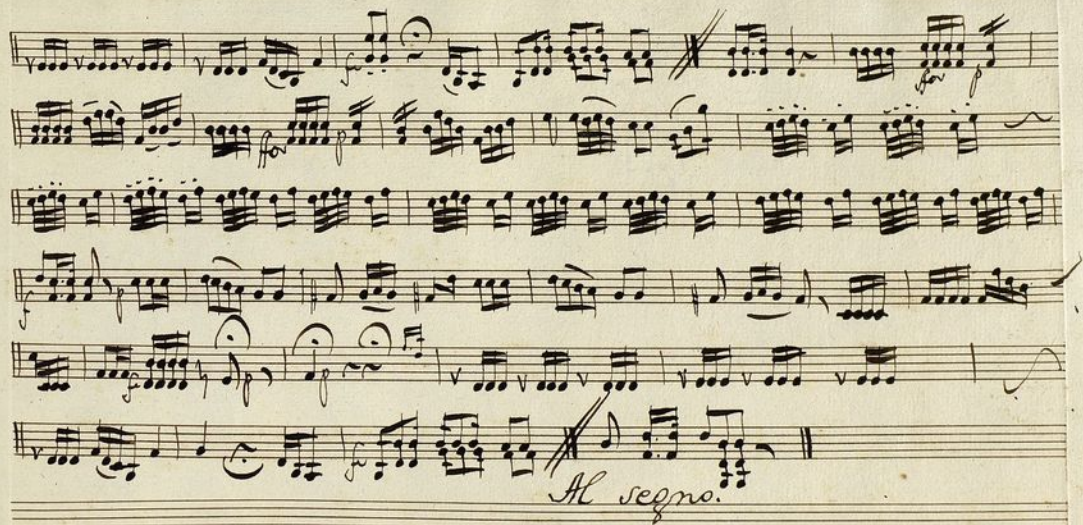
Violin 2.^o Ton.^a a solo.

V. P.









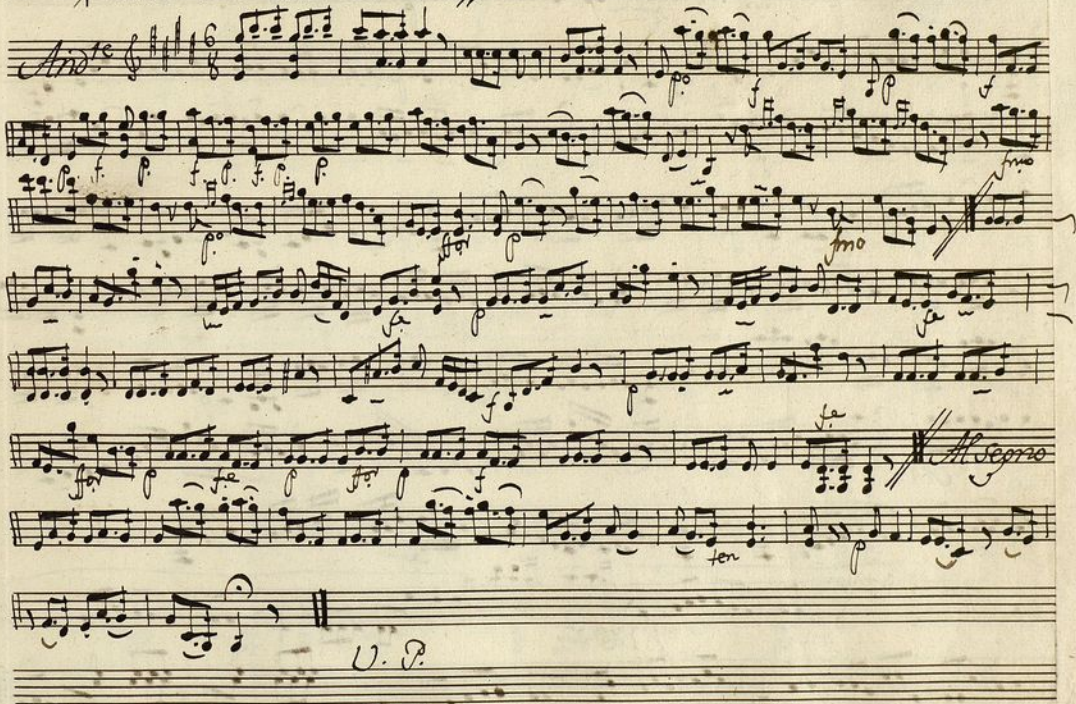
Ayuntamiento de Madrid

Violin 2.º *Non a Solo* //

Sra Silva.

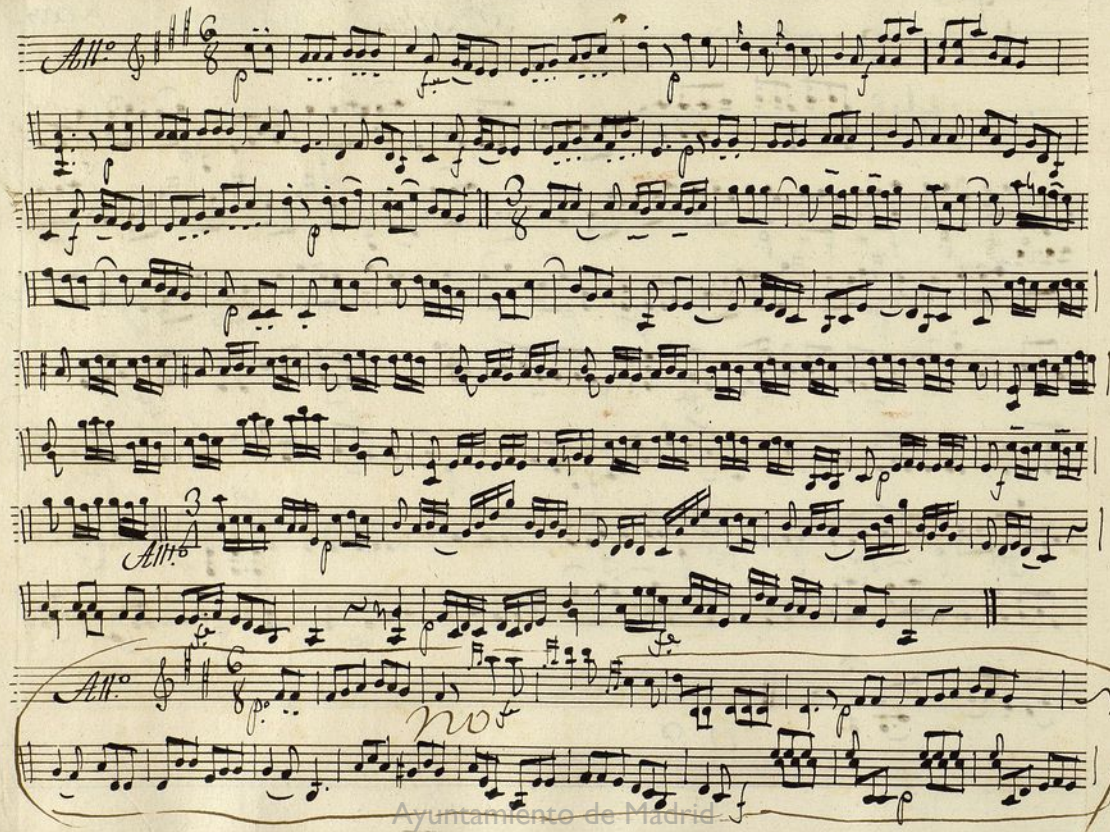
Mus 81-1

Leon.

Andte 

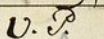
U. P.

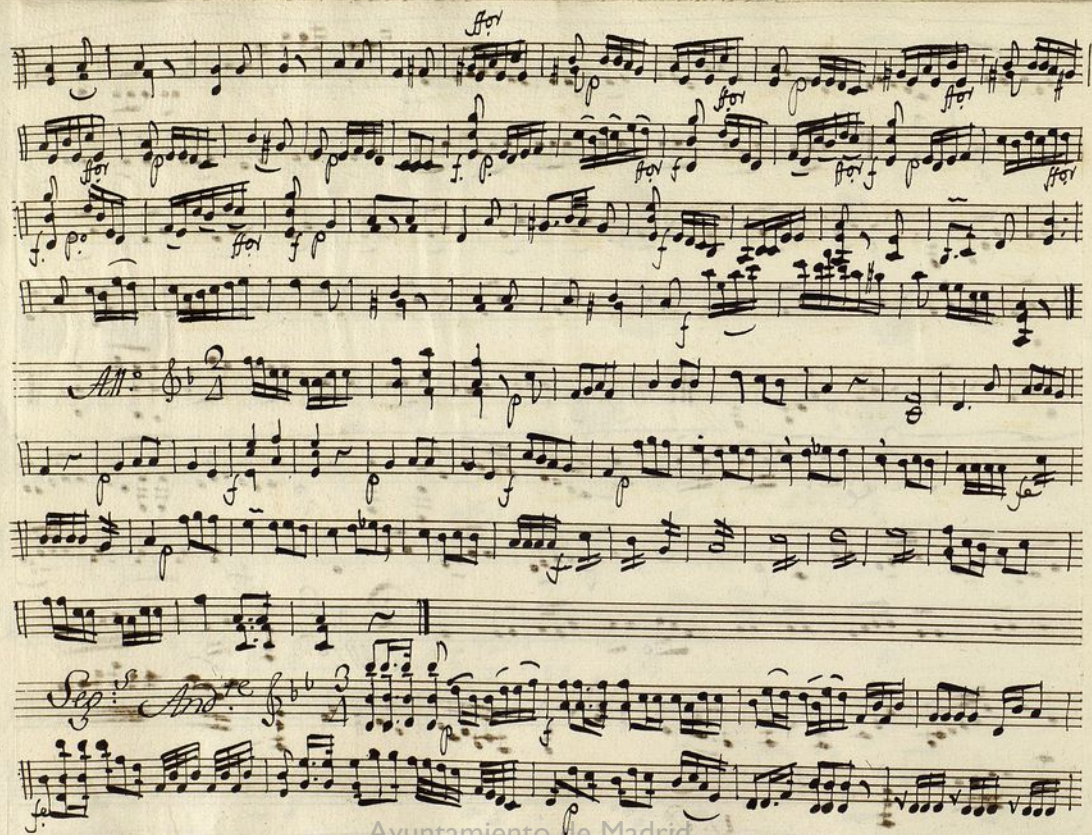
Handwritten musical score on ten staves, featuring various musical notations including treble and bass clefs, key signatures (one sharp), and time signatures (6/8, 3/8, 4/4). The score includes dynamic markings such as *All.^o* and *no*, and a section marked with a triple repeat sign (3). The notation is dense, with many beamed notes and rests. A large, stylized bracket or flourish is drawn around the bottom two staves. The word "Ayuntamiento de Madrid" is printed at the bottom center of the page.



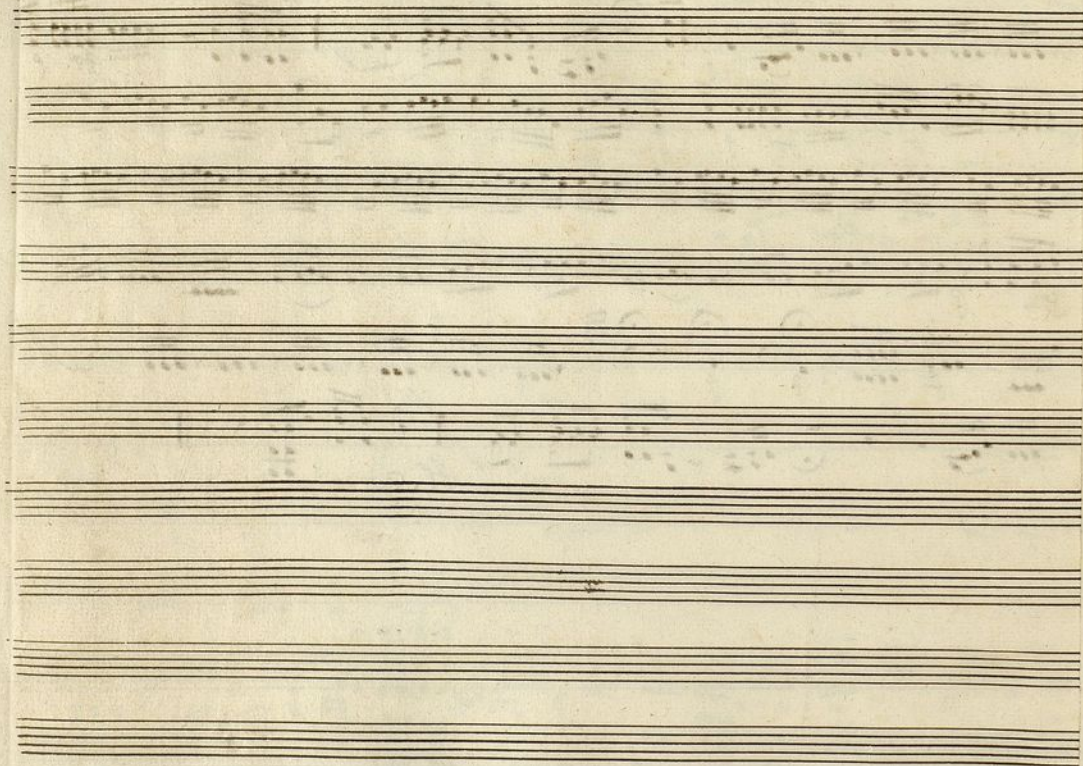
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U. 







Oboe 4.^o Ton. a^u Solo: *5^{ta} Silva.*

Mus 81-1

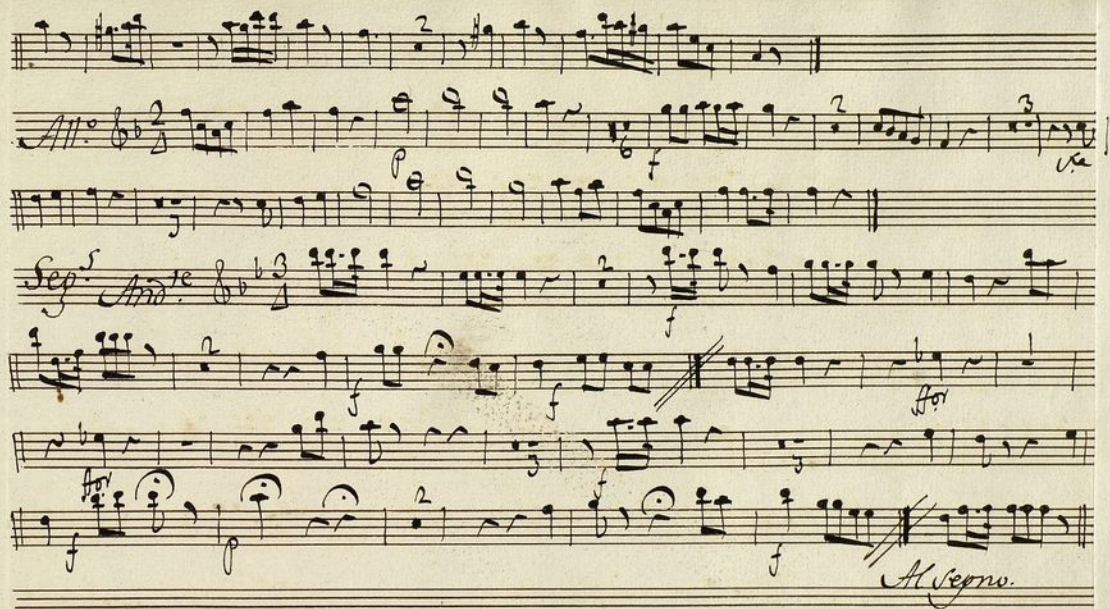
And.^{te}

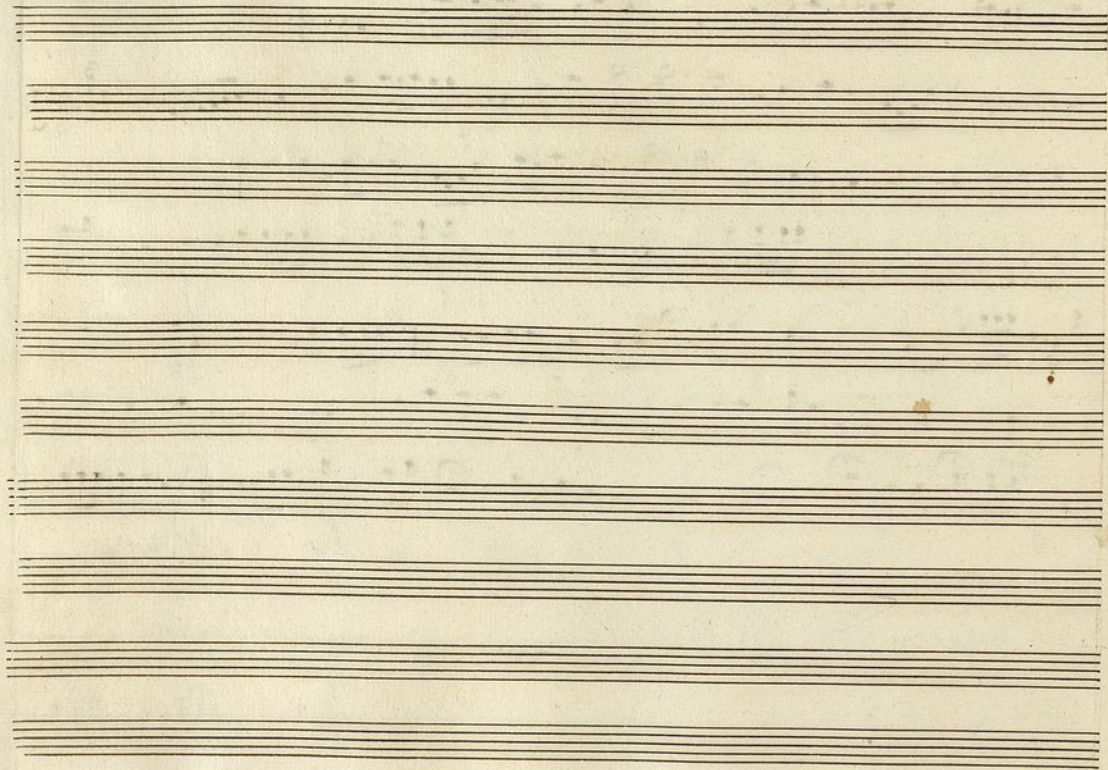
Allegro

Handwritten musical score for two staves, likely a violin and flute. The score is written in 6/8 time and features various musical notations including notes, rests, and dynamic markings.

The first staff is labeled *All.^o* and the second staff is labeled *Flauto*. The score includes a section marked *Allegro* and a section marked *Allegro* with a tempo change indicated by a double bar line and the word *Allegro*.

The score is written in 6/8 time and features various musical notations including notes, rests, and dynamic markings. The first staff is labeled *All.^o* and the second staff is labeled *Flauto*. The score includes a section marked *Allegro* and a section marked *Allegro* with a tempo change indicated by a double bar line and the word *Allegro*.





Ayuntamiento de Madrid

Oboe 2.ª Ton. a Solo. t *Sra Silva:* Nvs 81-1



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

The score is divided into sections by double bar lines and includes the following markings:

- All.^o* (Allegro) at the beginning of the first staff.
- Flauta* (Flute) at the beginning of the third staff.
- (NO)* written in the middle of the fourth staff.
- Allegro* at the beginning of the fifth staff.
- All.^o* (Allegro) at the beginning of the sixth staff.

The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is divided into sections by double bar lines and includes the following markings:

Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

Staff 1: Contains musical notation with a fermata and a double bar line.

Staff 2: Starts with *All.^o* and $\frac{2}{4}$ time signature. Includes dynamic markings *f* and *f*.

Staff 3: Continues the musical notation.

Staff 4: Starts with *Sep.^{te}* and $\frac{3}{4}$ time signature. Includes dynamic markings *f* and *f*.

Staff 5: Includes dynamic markings *f* and *f*. A double bar line is present.

Staff 6: Includes dynamic markings *f* and *f*. A double bar line is present.

Staff 7: Includes dynamic markings *f* and *f*. A double bar line is present.

Below the staves, the text *Al Segno.* is written in cursive.

-t

Trompa 1.^a Ton. a Solo: Sr. Silva.

And.^{te} In c.

All.^o

Alleg.^{ro}

In 6

Allegro

In C.

Allo

Allo

Allo

Sep.^{to} *And.^{te}* *3*

Allegro



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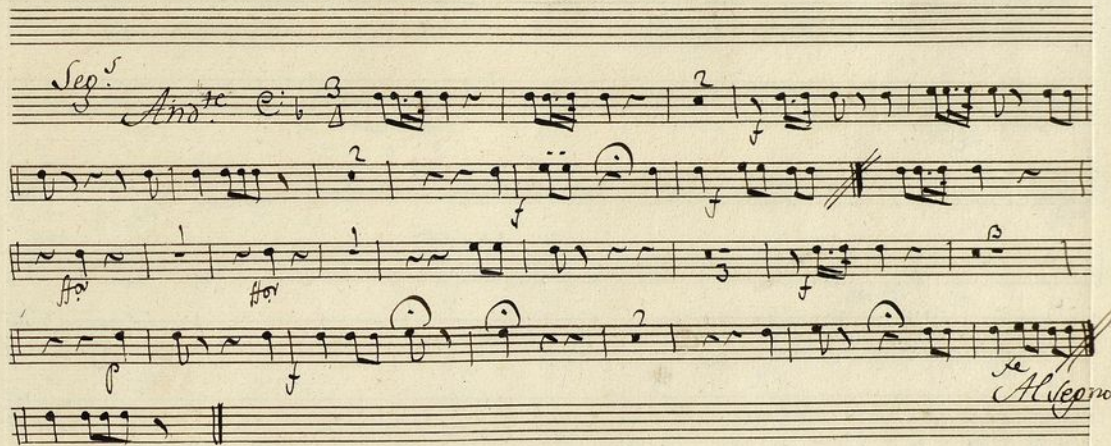
Trompa 2.^a Ten. d. Solo: S.^{ra} Silva


And ^{te}
In C

Al sepro.

Att.

Back 8





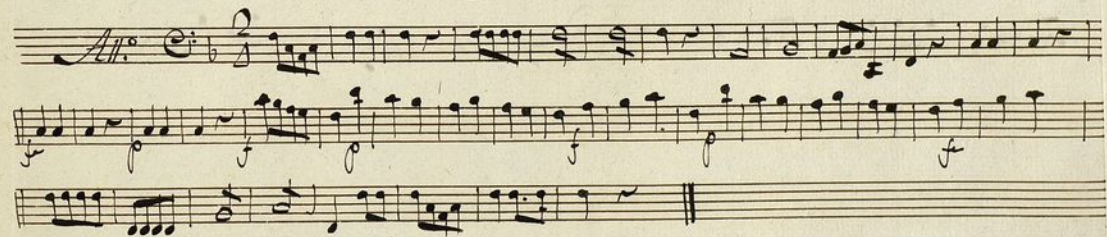
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Bap. Ten. a Solo. ^t S^{ro} Silva //

And^{te} 

Allegro





22. Sep. 5

