

—+—
Tonadilla à Solo

El Cuento del Prado, Con el Italiano;

//
Del S.^r Esteve;

(La Sanz

168-16

And.^{te} Poco.

Mosqueteros del Alma oyó atento y les con

taxe chuscos un cierto guen to silencio oprimido

mis Mosqueteros ve xis su gustu q.assi como mien to

si lencio si lencio chichig. Casi co mienzo Co mien-
zo q. Casi co mienzo co mien - zo.
Salí me una tarde al
Atis vome en Fra
ren vino
Prado de las bocas q. e yo suelo di una buelta en
liano y Puerto aló cha cha re lo me crebro entre
tre las si-las yal boxo re el ga Mi nexo Cazuela
cupa ro la es te monton de ve quiebron dize Ma

mia cuenta con ello q. amas de cuatro para lo
 danna cuenta con ello que amas de cuatro para lo

mesmo Mosquete x. ten a ten tor
 mesmo
 vidon se p.

ya tencion nada mitas q. e bai de cuento q. e bai de
 ya tencion caballeros q. e va de cuento que va de
 arco tutti.

cuento
 cuento
 Allegro.

Recitado. finge el Italiano. ella el Italiano
 senti mio ben mio que senti mia cara

g. esto del mio martir funesta fiamma.

Andro

To tuerto la Sta viz — co mo bu fe na

ya Escuchame pa xè — muy de per

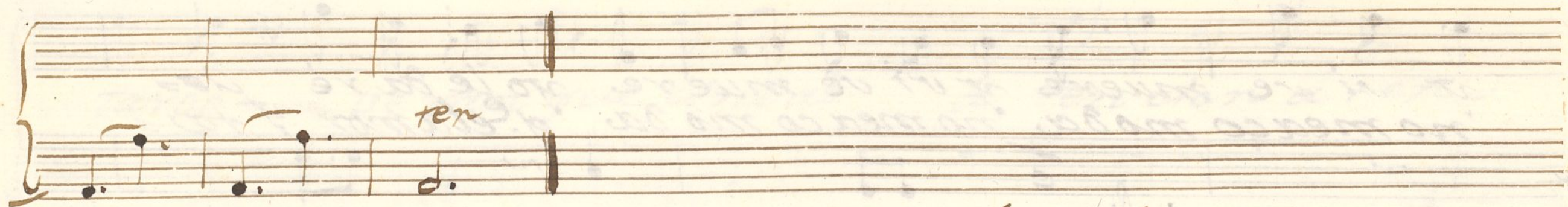
sona

Dolce amabile oggi — #0

Cantabile.

caro bel y dol mio yo moro anqui fi no

per la tua belta Yamo riv sonori volto perue
Allo *pp*
dexe il tuo vel volto perue dexe il tuo vel volto mave
nexo eri be xisco la tua ympia crudel ta la tua
ympia crudel ta la tua ympia crudel ta crudel
ta crudel ta.



alo Mafo.

All^o

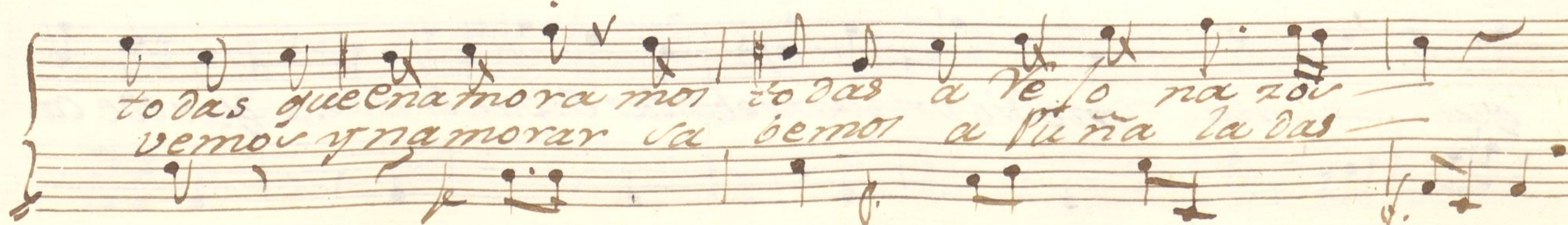
*Somos las
Si enora*



*Er ga no las tande porrazo tande porrazo
Uada mi sa en tutti Italia en tutti Ita lia*



*tande porrazo tande porrazo. d. Enamora moi
En tutti Italia en tutti Ita lia y namorax sa =*



*todas que enamora moi todas a ve so na zoi
vemos y namorax sa bemor a puña la das*

y si se muere y si se muere yo le da re li-
no me aco moda no me aco moda q. el amor y ta-

mos na ro le da re li mo na pa q. lo entie - ren.
liano que el amor y ta liano todo es pa ro — la. Allegro.

Vio re a burrito el lopo pi la fue re de
Allegro

ome muerta de Viva Vine ami ca — va ven una es =

qui — na medio un lance bo las Segui di llas que e de car =

taros ve van que lindas a ten cion a ten s

cion a ten cion que a vi de ci

an ge

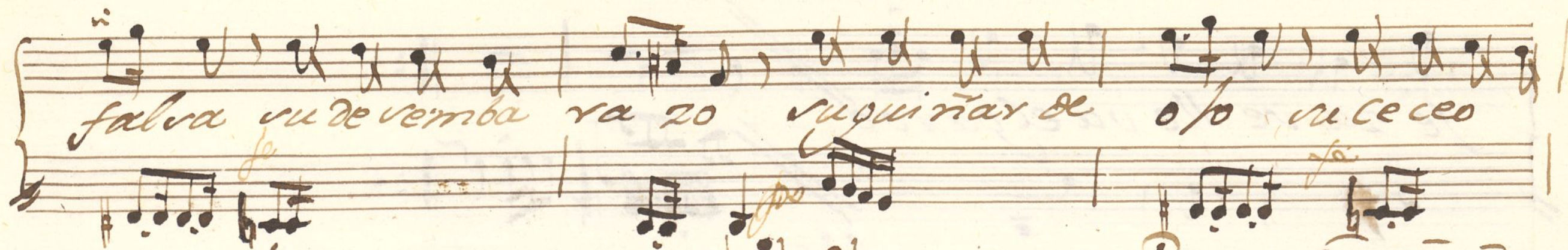
Seg.
And.te vivo

Para ver una Ma sa Para ver una

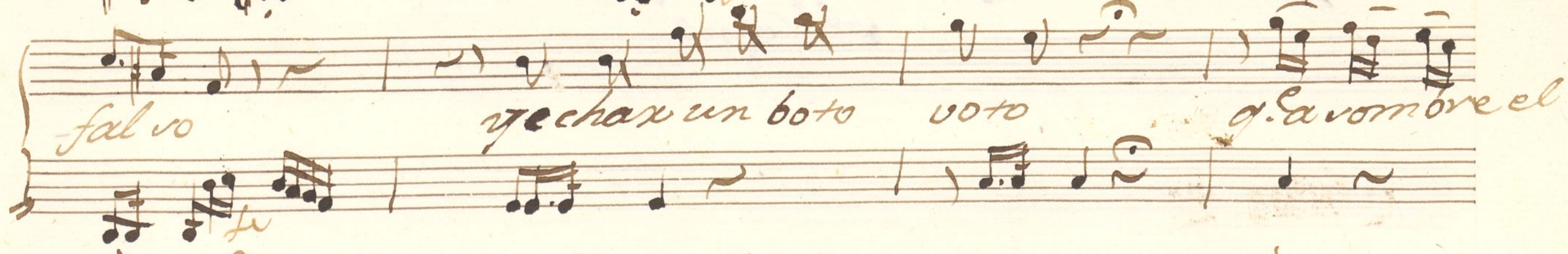
masa quea sobre el Mundo quea sobre el
 Mundo en po mienno ^{en farra} ~~ve en farra~~ ve lo gra al punto ve
 lo gra al punto ~~to~~ mucha gacho nada
 mucho ayre de ta co Mucho de Ca ramba Mucho de La
 pa to ~~Arda~~ Con grace so e cupix de la o



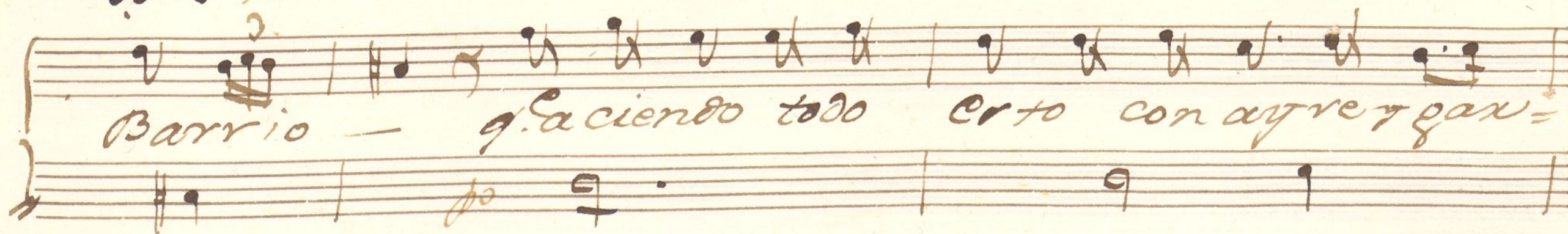
Responder con voz na mixar con a grado ou Visita



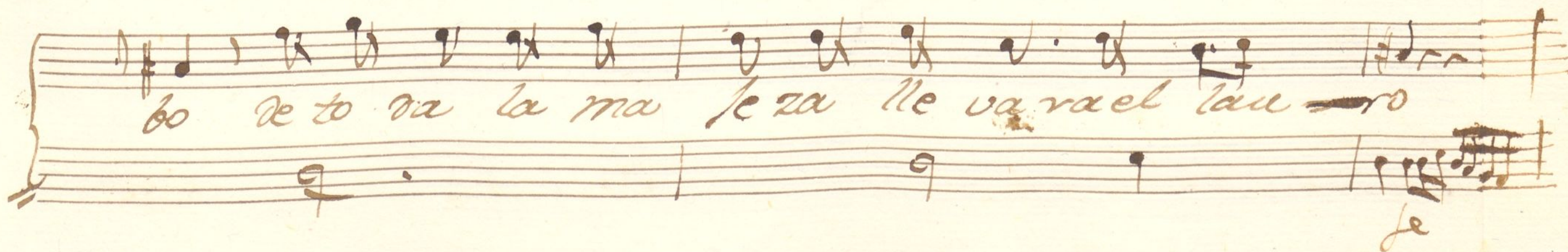
falva ou de remba ra zo suquiñar de o po ou ce ceo



fal vo yechar un boto voto q. la vomore el



Barrio q. haciendo todo Certo con ayre y gan=



bo de to va la ma le za lle va rael lau ro

de to da la Ma se ra — de to da la Ma

se ra ve lle va el garro

Allegro





Ayuntamiento de Madrid

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Sidlin 8.º Tonadilla à Solo El Cuervo del Prado Con el Italiano.

And.^{te} Poco.

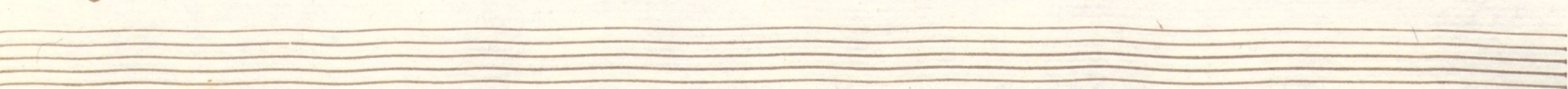
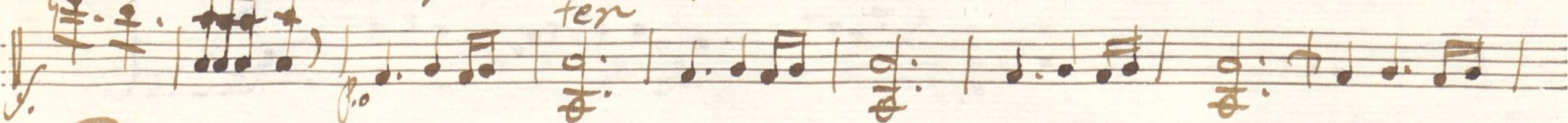
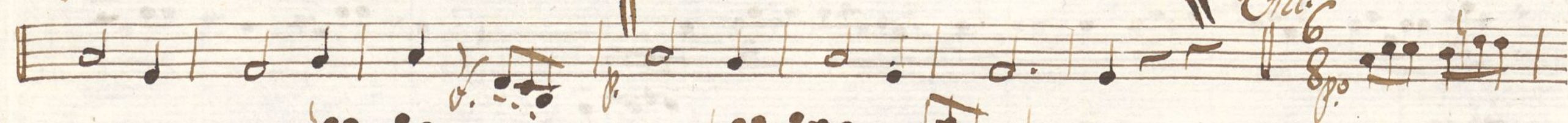
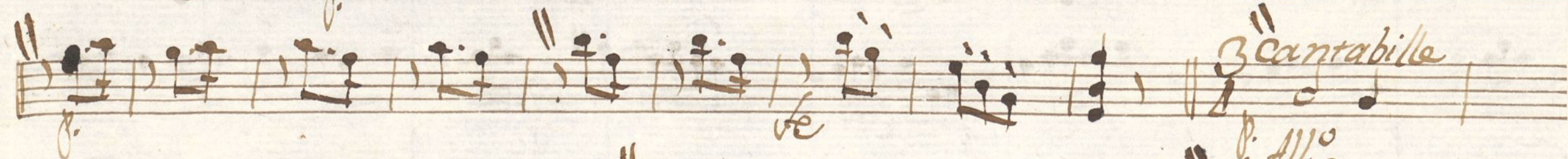
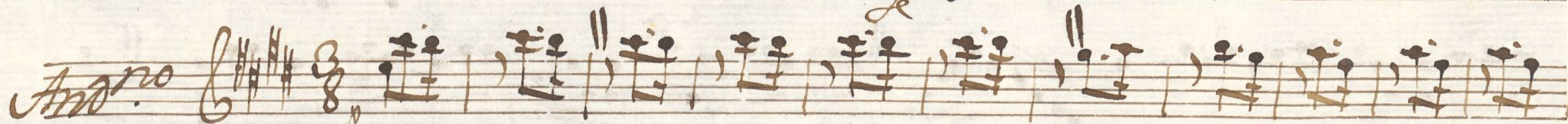
And.^{te} Poco.

Asegno

V. P.^{ro}

Mus 168-16

Rec.^{do}



All.^{to} 3/4

Vor

le

le

le

le

le

le

le

le

le

3

Volte Seguit.

Violin Secondo.

Ms 168-16

Tonadilla à Solo: El Cuento del Prado con el Italiano.

Handwritten musical score for a piano piece, featuring ten staves of music in G major and 6/8 time. The score includes dynamic markings like "And. Poco.", "p.", "le p.", "p.o.", "Alto 3", and "Al Seono. V. p.o.".

Recitativo.

The musical score is written on ten staves. The first two staves are for a recitative section, marked 'Recitativo.' in the top left. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature 'C'. It contains a series of eighth and sixteenth notes. The second staff is for a lower voice or instrument, starting with a bass clef and a key signature of three sharps. The third staff is marked 'And^{te}' and begins with a treble clef, a key signature of three sharps, and a 3/8 time signature. It features a series of eighth notes. The fourth staff continues the melody. The fifth staff is marked 'cantabile.' and begins with a treble clef, a key signature of three sharps, and a 3/8 time signature. The sixth staff is marked 'Alleg^{ro}' and begins with a treble clef, a key signature of three sharps, and a 6/8 time signature. The seventh and eighth staves continue the melody. The ninth staff is marked 'cresc^{do}' and begins with a treble clef, a key signature of three sharps, and a 6/8 time signature. The tenth staff concludes the piece with a final chord and a double bar line.



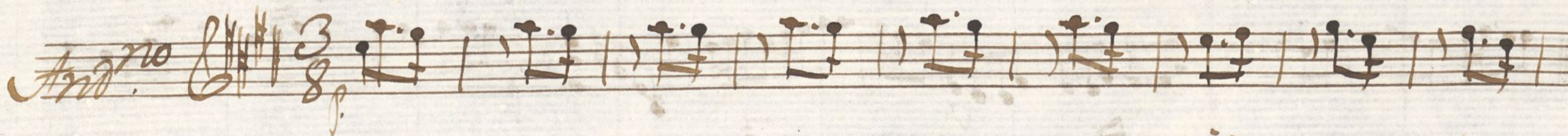
Seq.^o
And.^{te} 8 3 6 6 9 6

siore

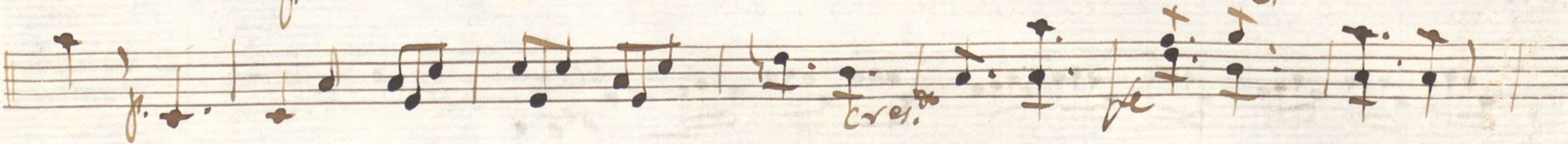
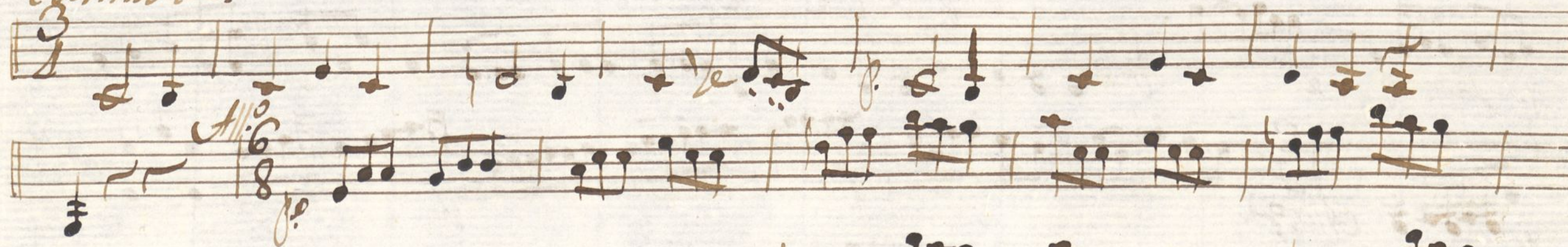
Poco fe

Al segno.

Recdo.



Cantabile.



Alleg.^{ro} $\frac{3}{8}$

Allegro!

3
8

V. Seg.^o

seq. *And.^{te}* G major 3/8

Segue

Alcorno

Oboè Primero.

Mus 168-16

Tonadilla à solo: El Quento del Prado con el Italiano.

And.^{te} Bco. 

Allegro

V. pro

Rec^{do} tacet. #

And^{no} 3/8 Tacet. #

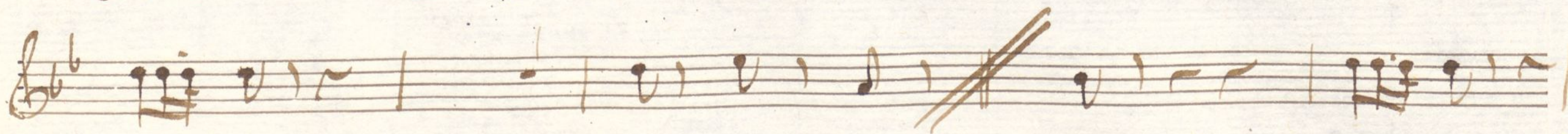
Flauta

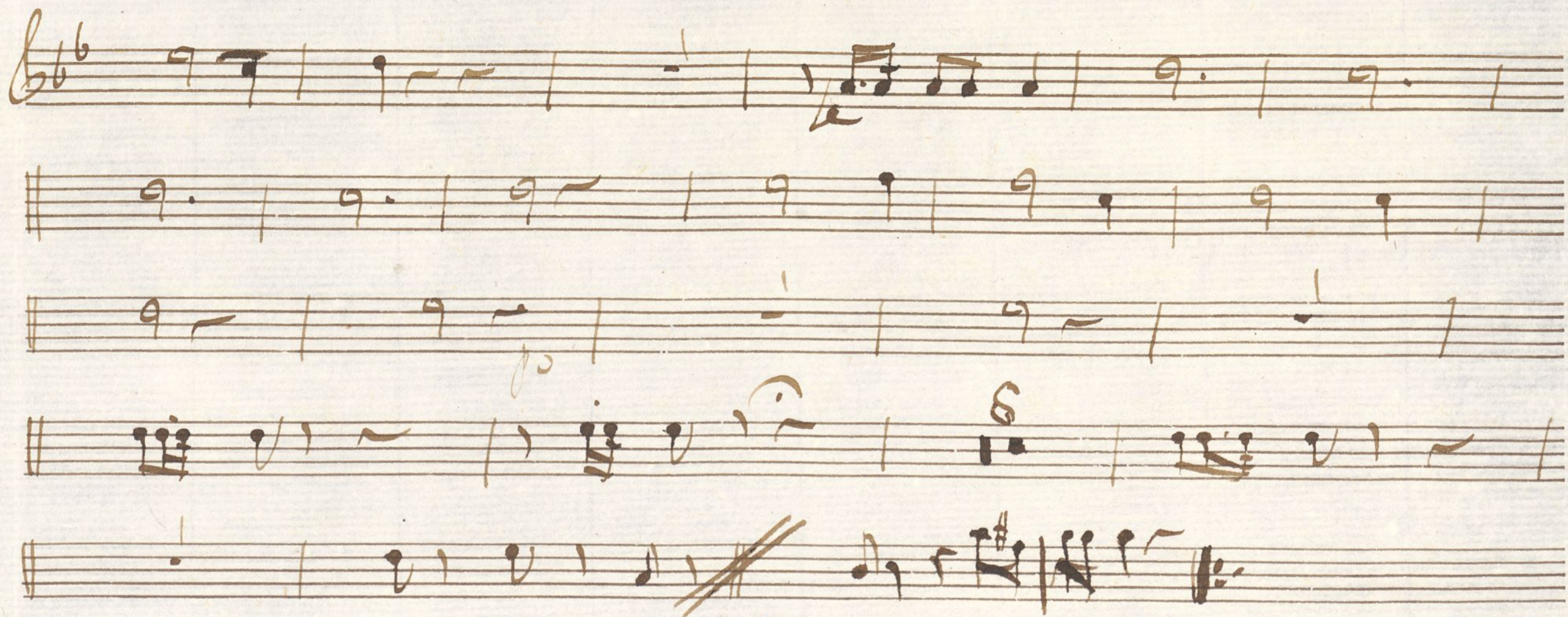
Cantabile.



Alleg^{ro} 3/8 tacet.

Sequit^r
And^{te} 3/8





Allegro.



Oboe Secondo.

Mus 168-16

Tonadilla a solo: El Cuento del Prado con el Italiano.

And.^{te} poco.

3

3

3

3

12

Allegro.

v. pro

Recitado Tacet //

And.^{mo} $\frac{3}{8}$ Tacet //

Cantabile $\frac{3}{8}$ *Alta*



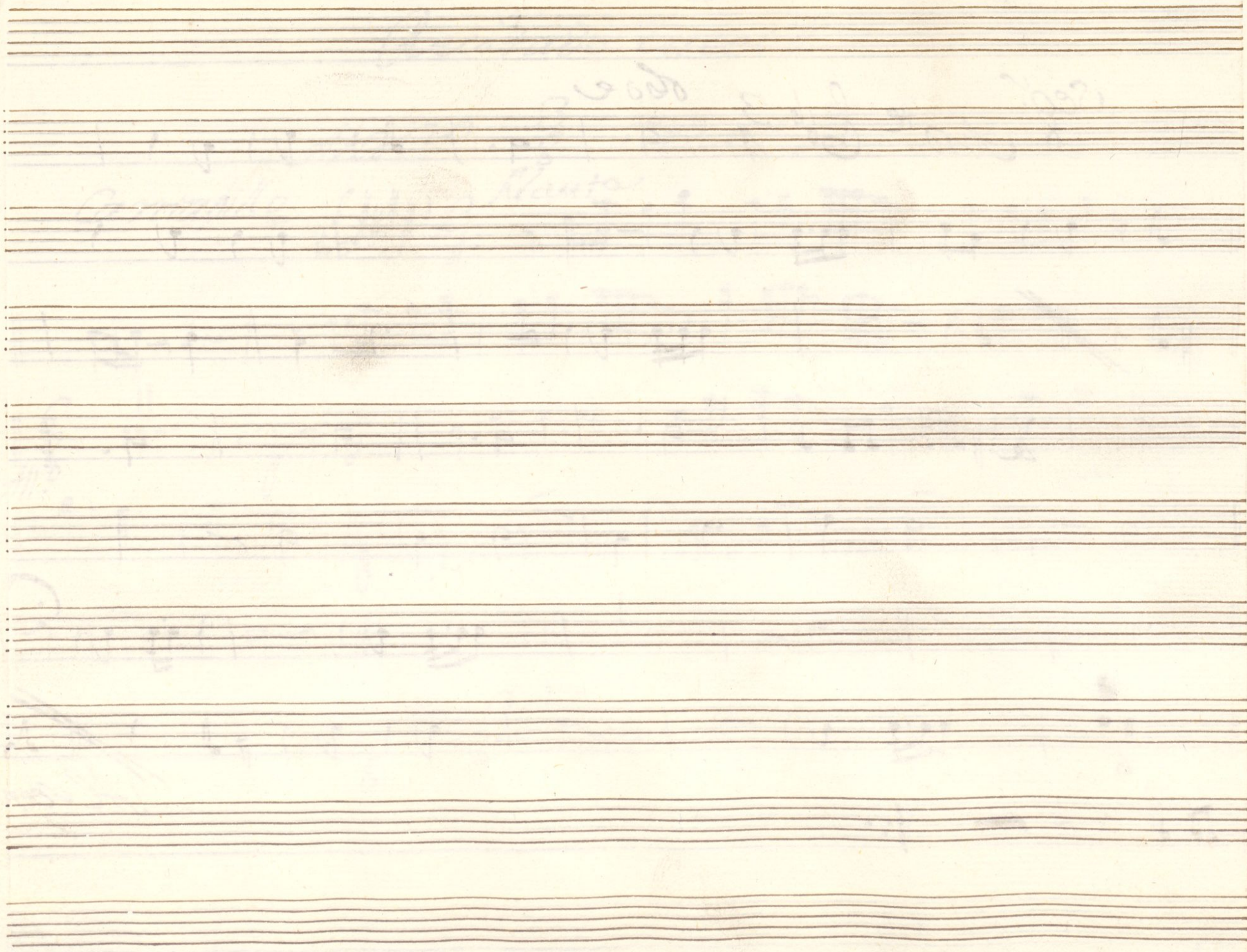
Alleg.^{ro} $\frac{3}{4}$ Tacet //

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in brown ink on aged paper.

Annotations at the top of the first staff include:

- Seq.*
- And.^{te}*
- 3/4*
- oboe*

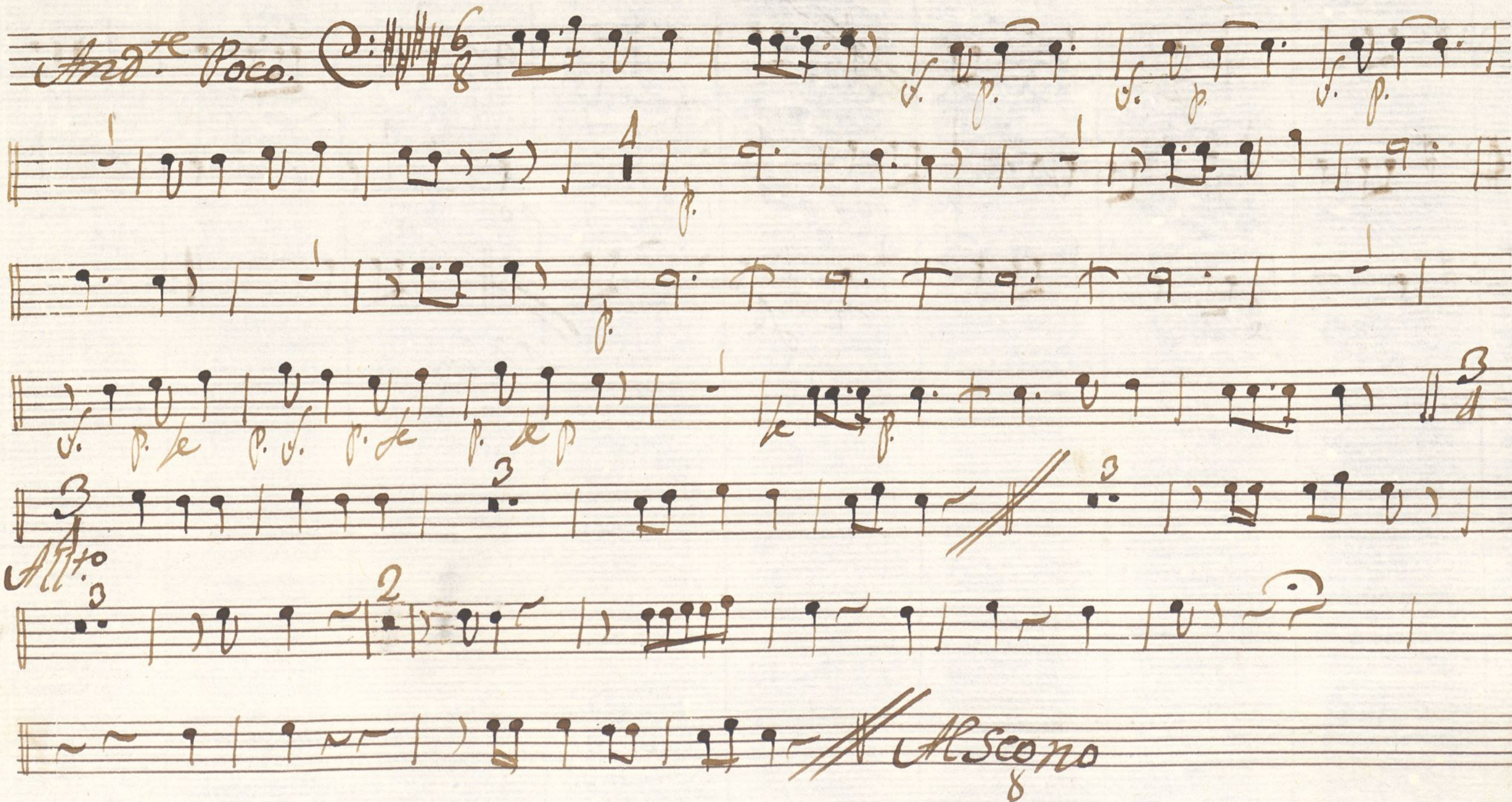
The score concludes with the word *Allegro* written in a decorative script at the bottom right of the eighth staff.



Fronpa 1^a

Mus 168-16

Tonad.^a a solo: El Cuento del Prado con el Italiano.

And.^{te} Poco. 

Rec.^{do} Tacet // And.^{no} 3/8 Tacet //

Cantabile 3/4 Tacet // All.^{to} 3/4 Tacet. //

Segue *And. vivo* *C: #* $\frac{3}{4}$

Allegro

Trumpa 2^a

Mus 168-16

Tonadilla à solo: El Cuento del Prado con el Italiano.

And.^{te} Poco. *Allegro*

Allegro

Rec.^{do} tacet // *And.^{no} 3/4 tacet. //*

Cantabile 3/4 tacet // *All.^{to} 3/4 tacet //* *Volte.*

Segui. And. vivo $\text{C}=\sharp$ $\frac{3}{4}$

Allegro

Contravaso.

Mus 168-16

Conadilla à Solo; el Cuento del Prado Con el Italiano

And. poco C:##F#G 8 v v v v | v v v | v v v | v v v | v v v | v v v |

v v v | v v v | v v v | v v v | v v v | v v v | v v v |

v v v | v v v | v v v | v v v | v v v | v v v | v v v |

v v v | v v v | v v v | v v v | v v v | v v v | v v v |

v v v | v v v | v v v | v v v | v v v | v v v | v v v |

v v v | v v v | v v v | v v v | v v v | v v v | v v v |

v v v | v v v | v v v | v v v | v v v | v v v | v v v |

v v v | v v v | v v v | v v v | v v v | v v v | v v v |

v v v | v v v | v v v | v v v | v v v | v v v | v v v |

Peri.

Handwritten musical notation for the first system, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The notation includes various note values and rests, with a double bar line at the end of the first staff.

And.

Handwritten musical notation for the second system, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/8 time signature. The notation includes various note values and rests, with a double bar line at the end of the first staff.

Cantabile

Handwritten musical notation for the third system, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/8 time signature. The notation includes various note values and rests, with a double bar line at the end of the first staff.

Handwritten musical notation for the fourth system, featuring a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/8 time signature. The notation includes various note values and rests, with a double bar line at the end of the first staff.

Allegretto $\text{C}:\frac{3}{4}$

Allegro $\text{C}:\frac{3}{8}$

Volte

Segui. And. vivo $\text{C}:\flat$ $\frac{3}{4}$

Allegro