

Leg. 24. N.º 17.

Mus 75-14

Leg. 10. n.º 58

S.^{ra} Mayor

1778

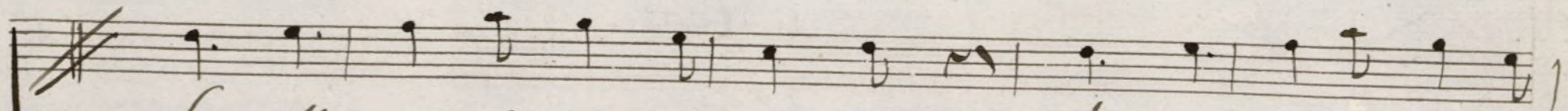
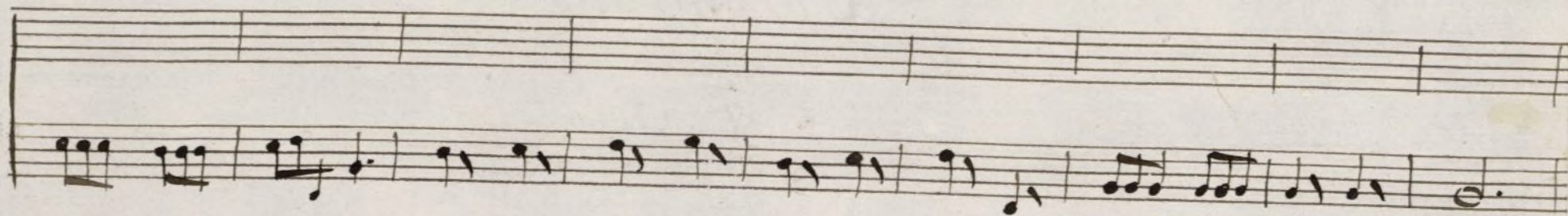
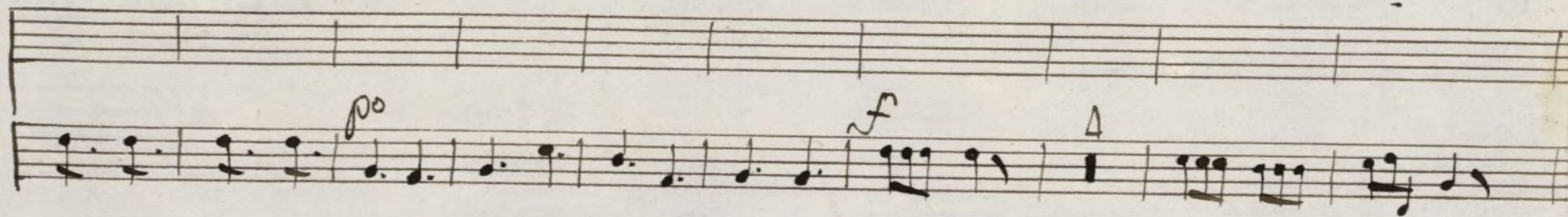
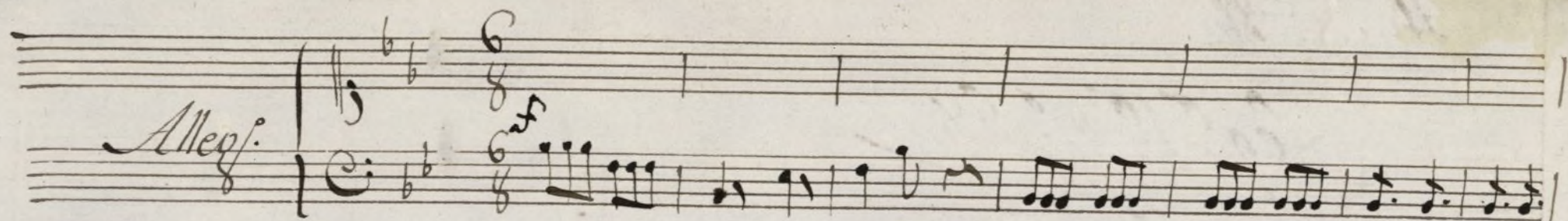
Conadilla

ã Solo

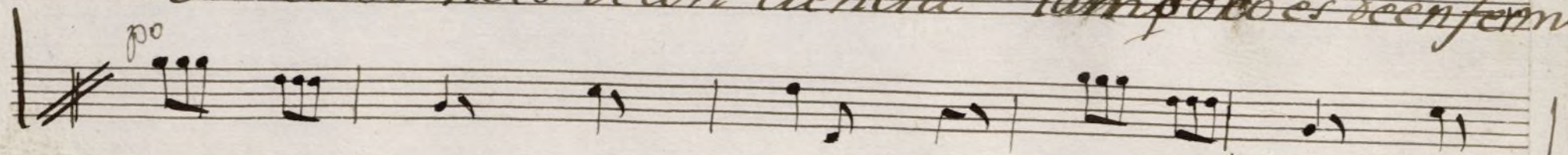
La Consulta

De D. Fern.º Texandiere

De



La Ma y o r i ta es ta ta r d e b i e n e u n c a s o a c o n s u l
E l c a s o n o e s d e c o n c i e n c i a t a m p o c o e s d e e n f e r m e



tar - - con to so nos mos q.^º te nos, q.^º soys
 dad ni son bi ñas ni ñoli bñes, que pre-
 m.º f
 los q.^º senten cias q.^º
 tendo yo ē xedar - yo
 f
 q.^º con sulta se ra ĩsta es ta reis pen sando
 que con sulta se ra ĩsta, La Mayora lo di-
 po f

que el ca so ve

ia, aciendo milal ma na que has ta q^e el caso se pais
 ra, q^e es entre lo serio y Mayo. la mucha de signal-

país has ta q^e el ca so has ta q^e el ca so se

has ta q^e el ca so se pais q^e el ca - so se
 dad. la mucha de signaldad. la mucha de signal-

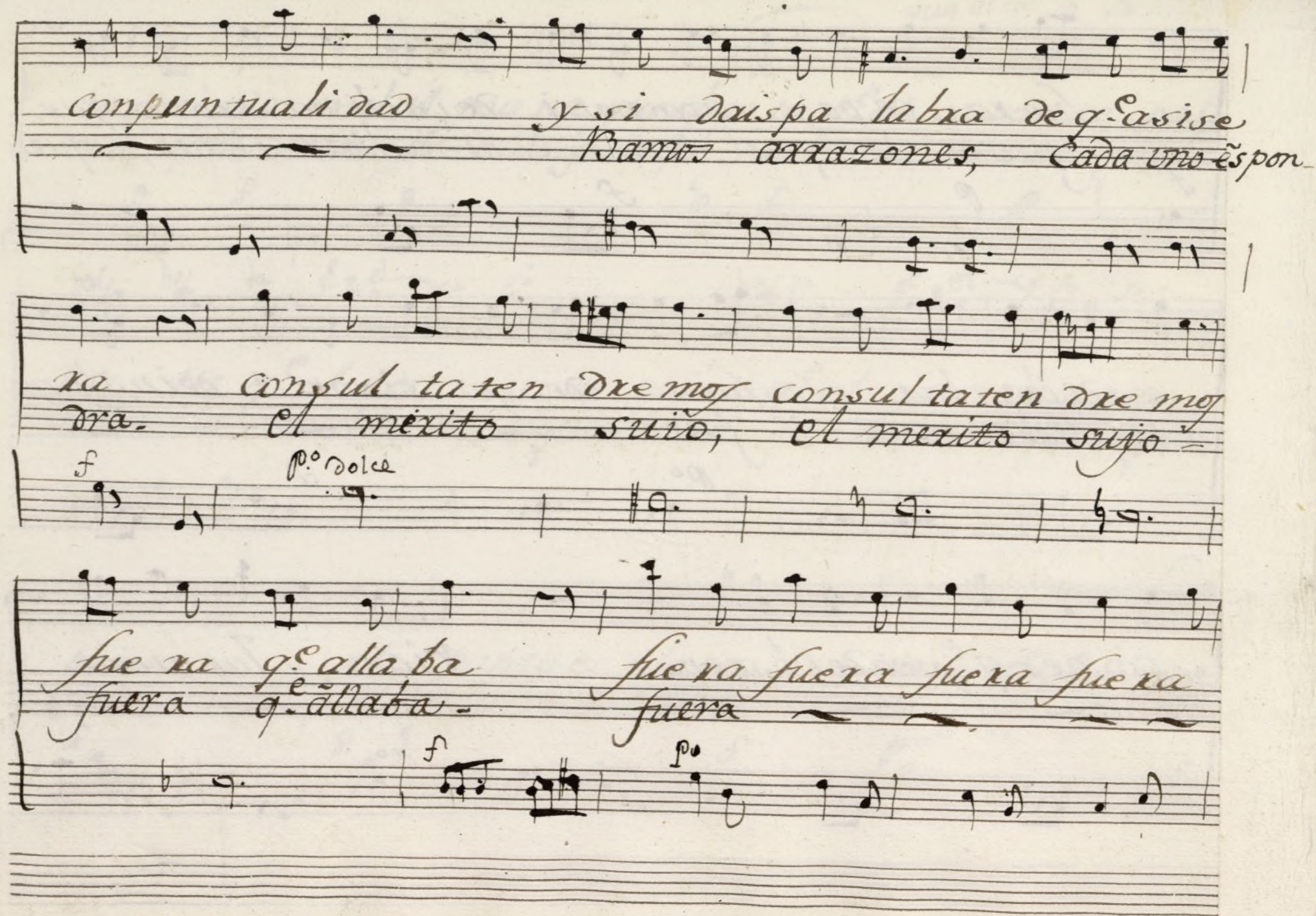
país= el punto es claro no ay q^e du dar
 dad- el Punto es claro no ay q^e du dar to

fuera de pa siones i de inclina ciones que
fuera de pasi ones - y de inclina ciones, que

se a de ob ser bar se a de ob ser bar. fuera de pa siones i de inclina

cio nes q. se a de ob ser var Ri gor y Jus ncia

Ri gor



compuntualidad y si dais pa labra de q. casise
Bamos arrazones, Cada uno es pon-
 ra consul taten dre mo^s consul taten dre mo^s
dra. El mérito suyo, El mérito suyo
f *p. dolce*
 fue ra q. alla ba fue ra fue ra fue ra fue ra
 fuera q. alla ba - fuera

g.^e alla ba
g.^e alla ba
f

fuera fuera fuera fuera
fuera
p

ba:
ba-

Al Segno:

Seg.^o
Alleg.^o

3
4

A
noi

g.^e muebo lo
duda que lo

Maso
Maso-

preguntar
tiene ora

quiero solo direis q.º gusta - Tanto sa
 cexo - Pero no meãco. moda - ~~Tanto~~
 Nies de mi -
 lexo --- Solo direis q.º gusta - tanto Sale-
 genio... Pero no meãco moda Ni es de mi ge
 zo - aj ó tra cosa - yes q.º amuchas les
 nio - Por q.º estas cosas - a las Majas les
 fmo p

justa - a q. esta broma y es q. a muchas las
 Paga - no ano sotas - a las Masas les
 justa - ya q. esta broma bamoralo serio
 pega - y no ano sotas Bamoralo serio
 - Bamos a lo fi - no - Que esto se irro duce
 Bamos

tiempo de minade
Poco Andte
f p

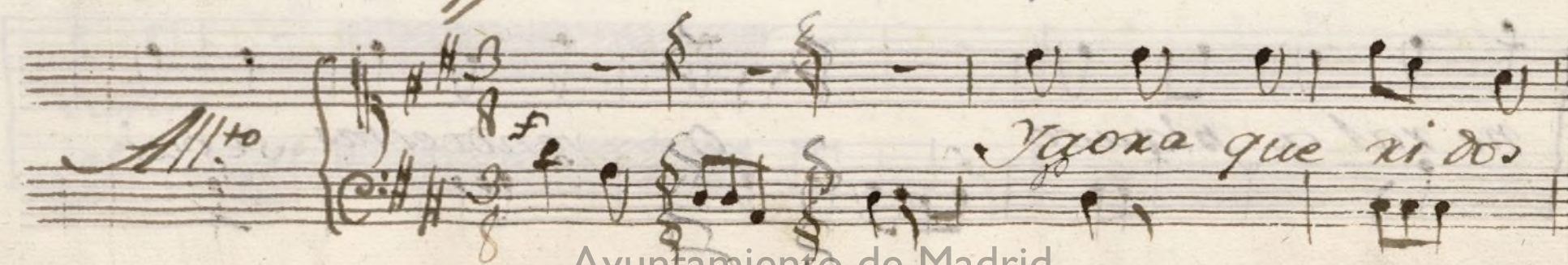
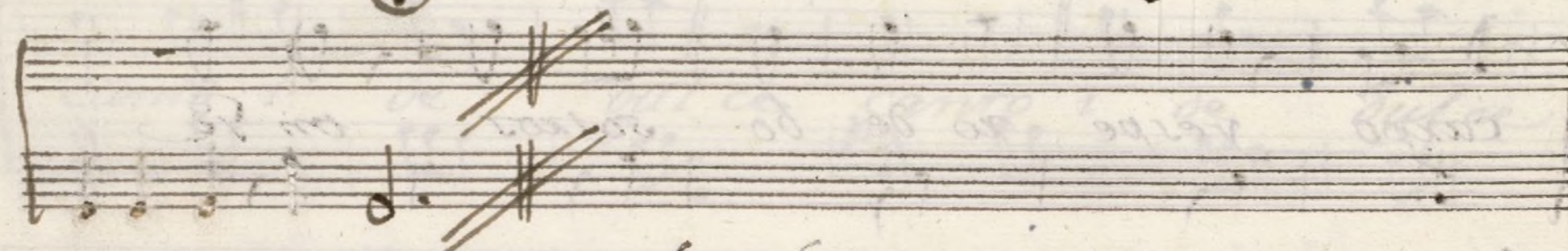
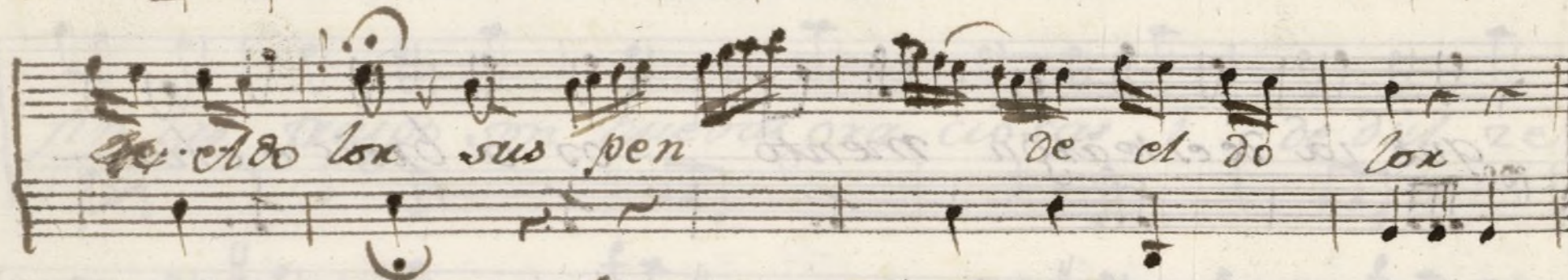
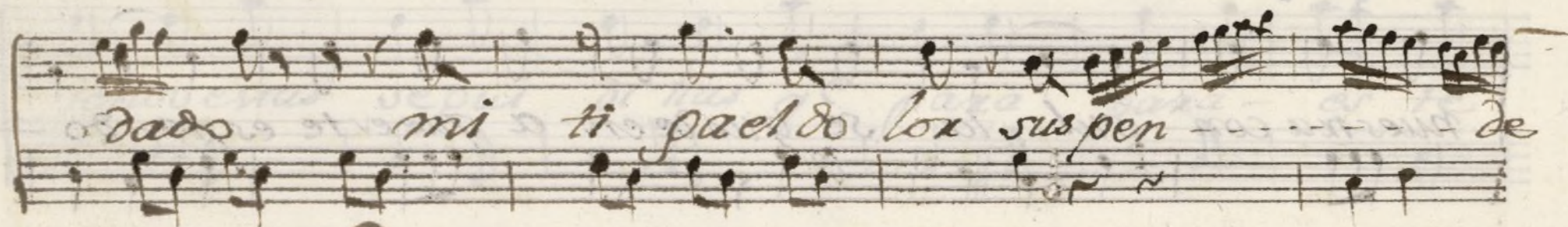
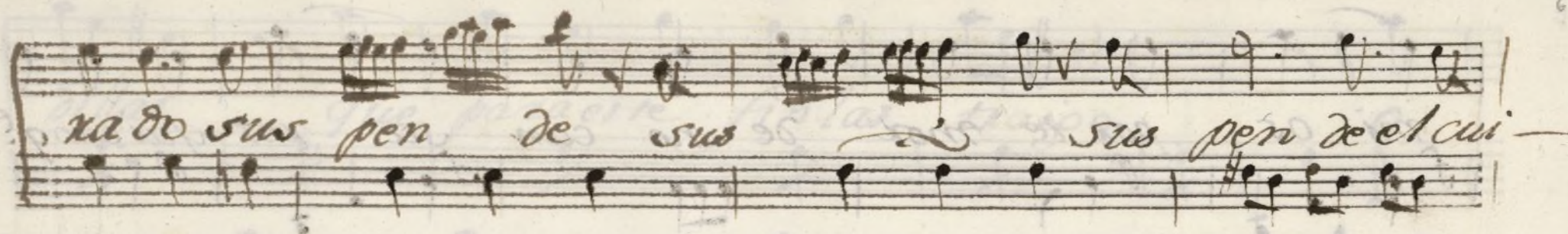
hasta el Corazon - - - q. esto
que esto

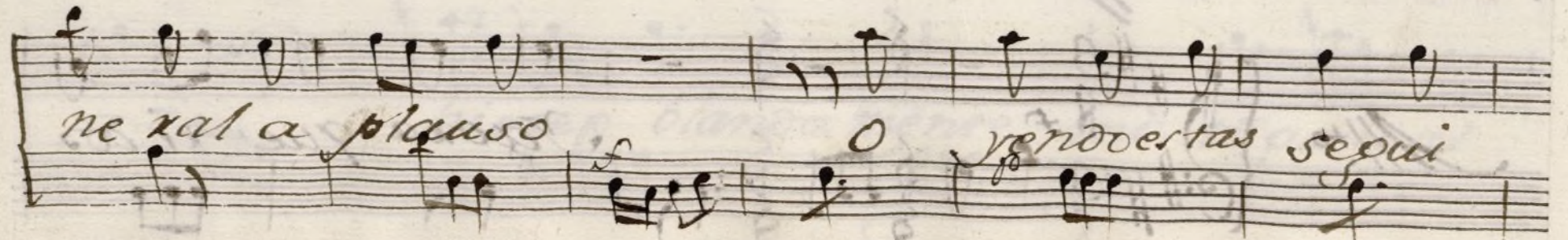
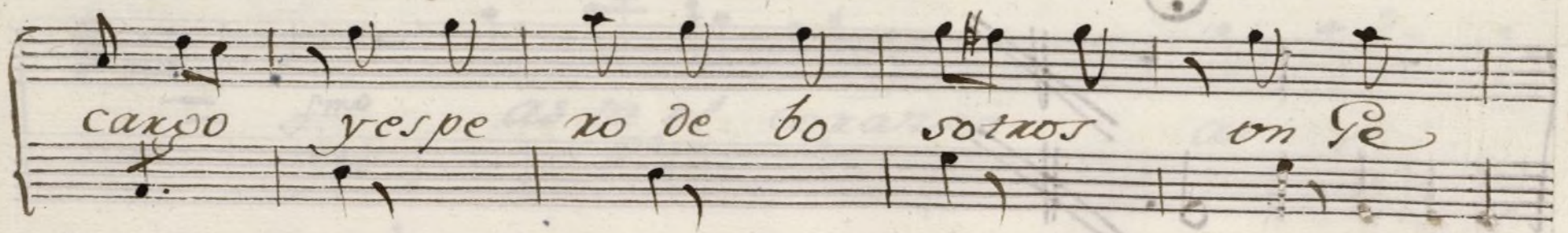
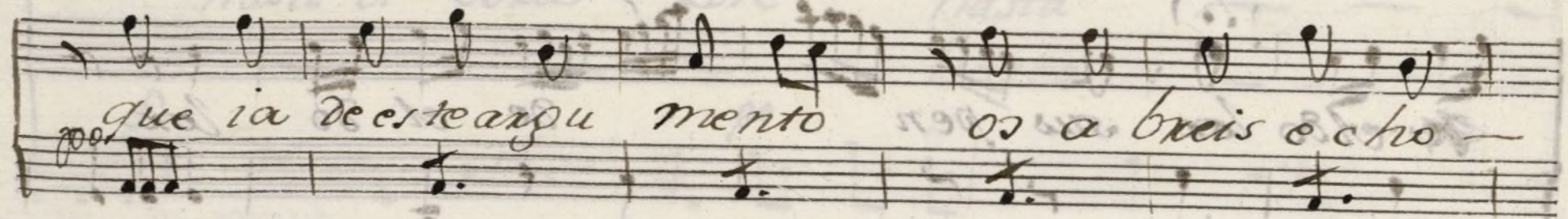
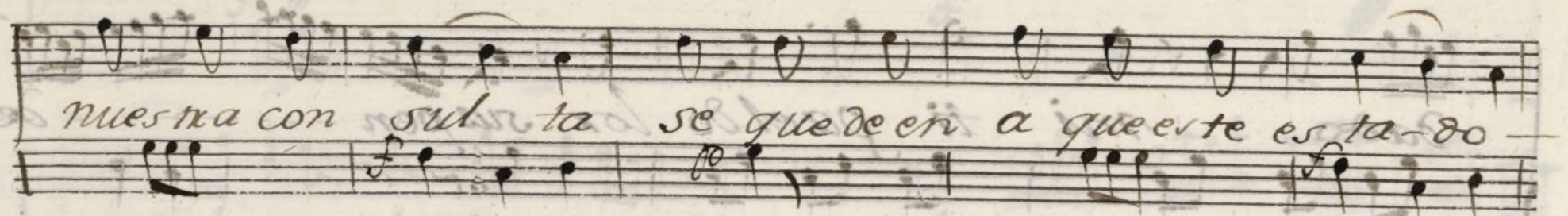
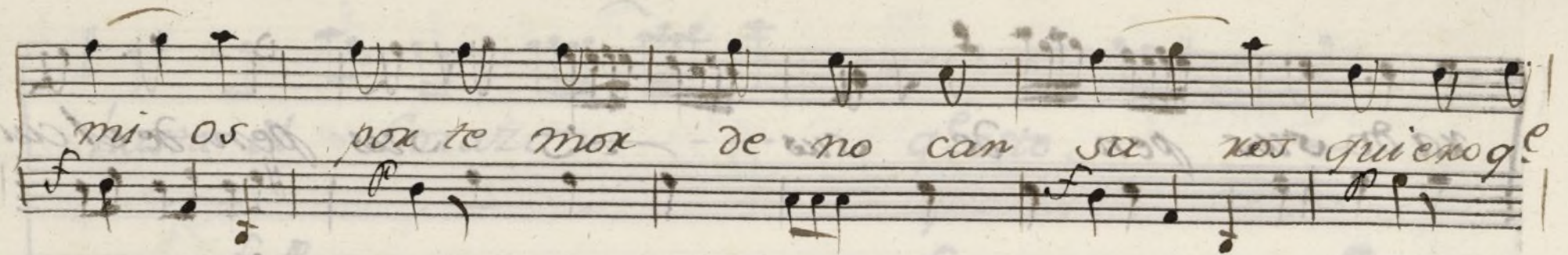
hasta el Coxa Lon hasta
hasta

as ta el coraron as

hierep blanda mente mi ti pa lo ai

The musical score is written on five systems of staves. The first system has two staves with lyrics 'hasta el Corazon - - - q. esto' and 'que esto'. The second system has two staves with lyrics 'hasta el Coxa Lon hasta' and 'hasta'. The third system has two staves with lyrics 'as ta el coraron as'. The fourth system has two staves with lyrics 'hierep blanda mente mi ti pa lo ai'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f', 'p', 'fmo', and 'p.o'.





dillas que para este fin las traigo

iendo estas seguí dillas q.º para para-este

fin las traigo son nuevas gracias i de dulce

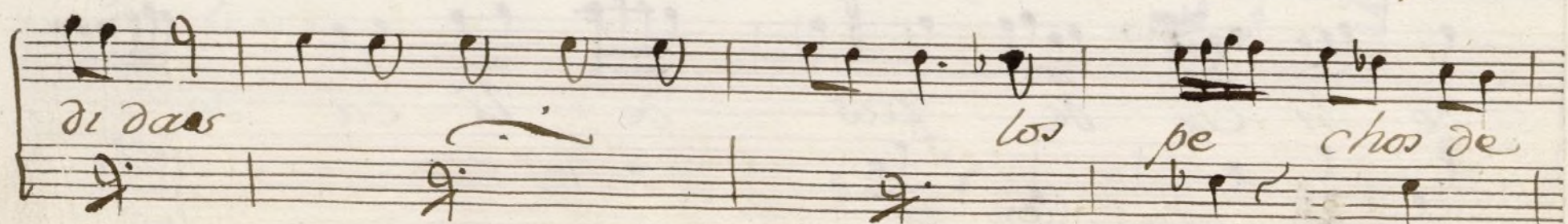
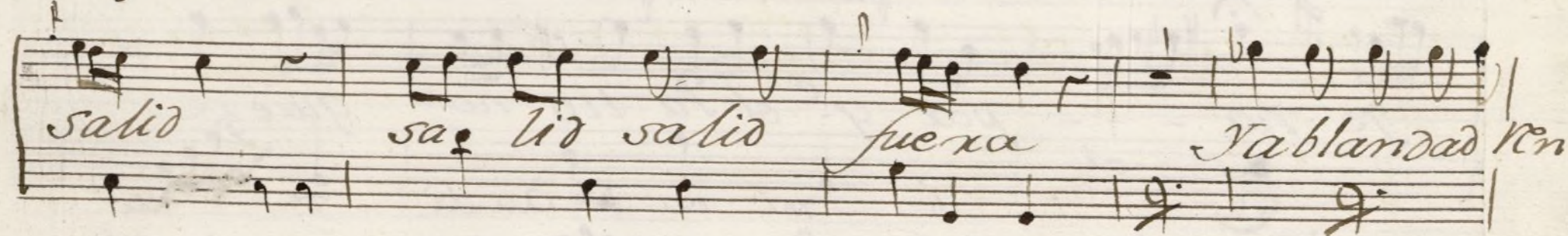
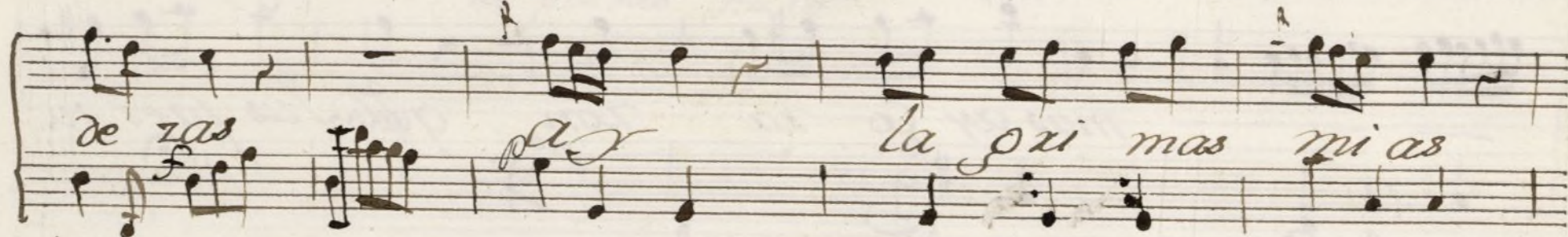
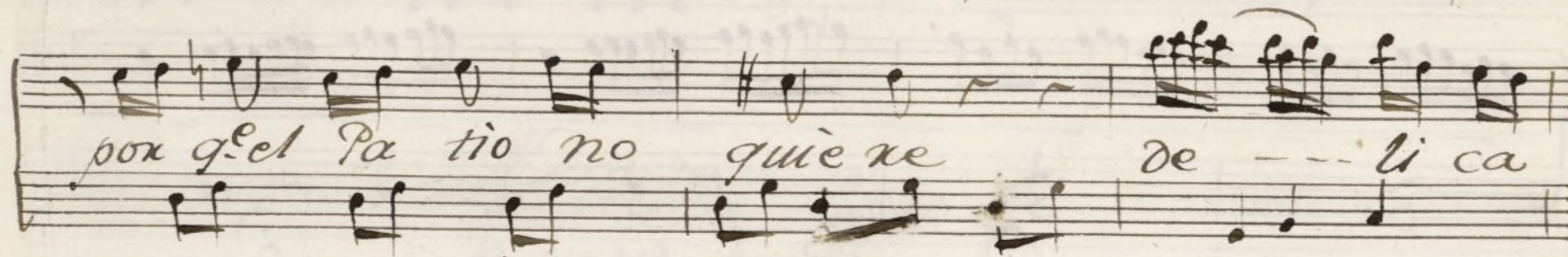
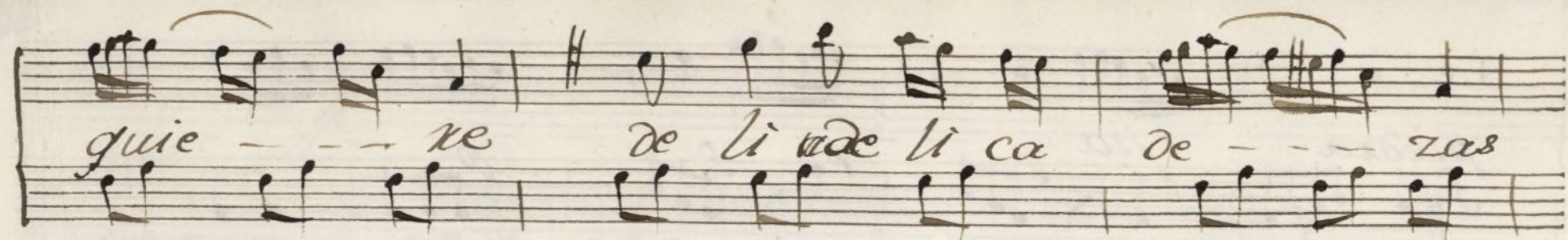
canto i de dulce canto i de dulce

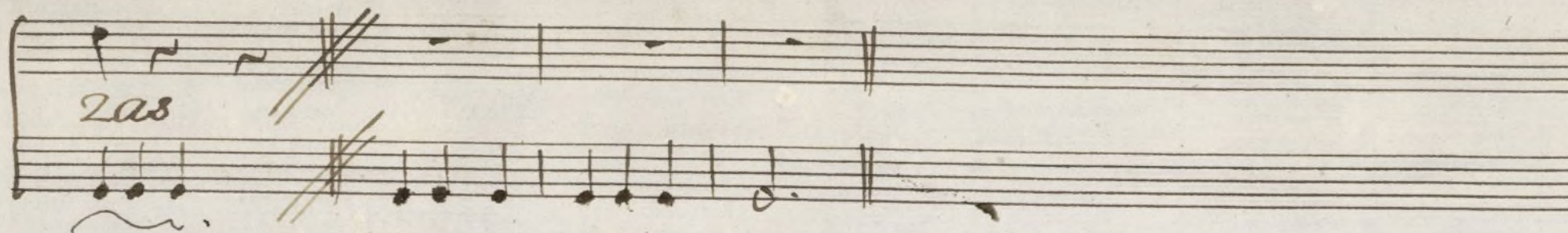
canto

And.^{te}

oy | buena | mayo | ri ta
La sobre Mayo ri ta
fiel se la menta fiel - - se la men ta
fiel se la menta porq. el Patio no

p^o
cresc^{do}





Mas no del mayo
por q. seg. en boro no
la piedad hallo



Ayuntamiento de Madrid

t

Violin 1.^o

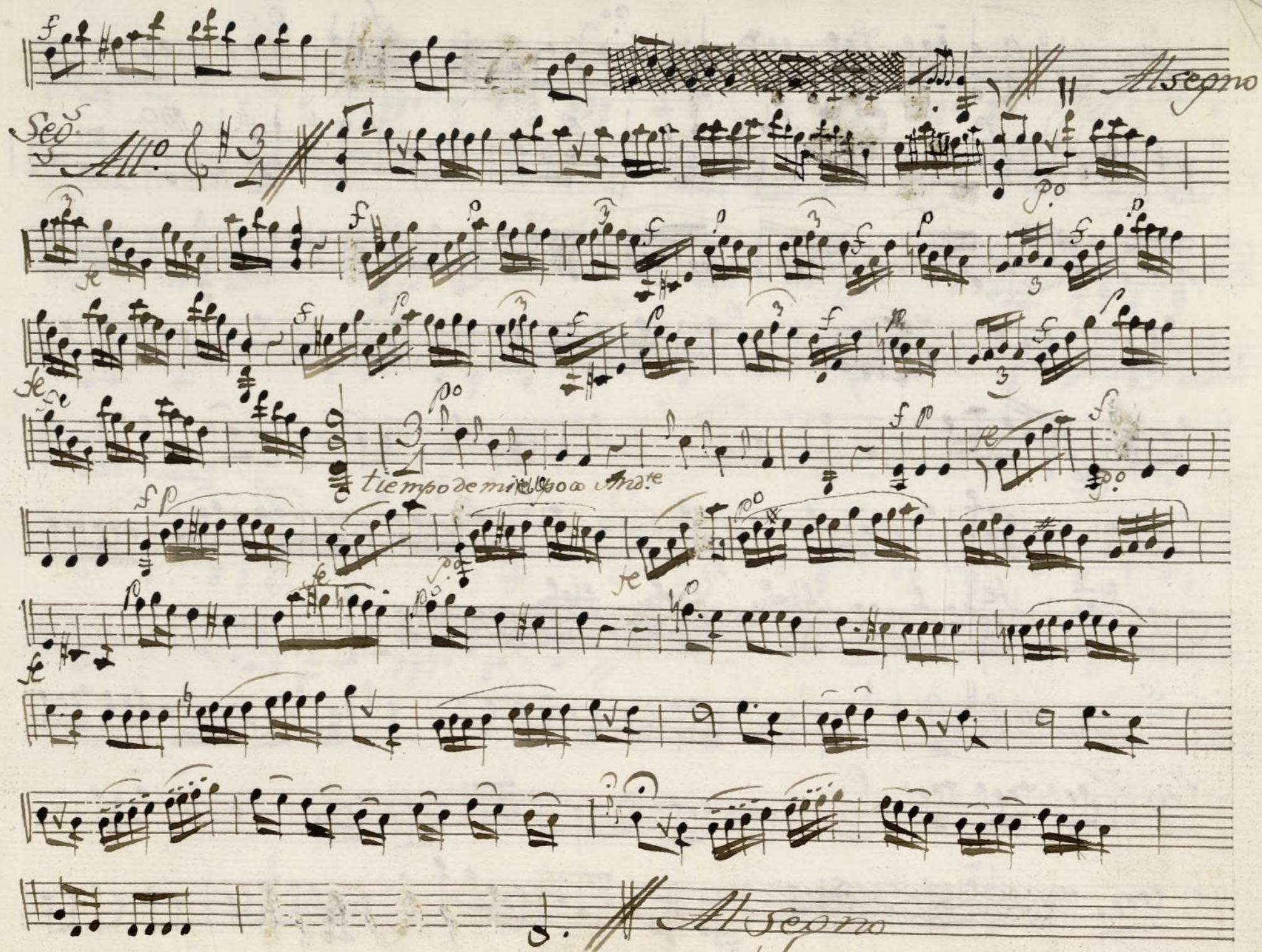
Lon.^a a solo

la Consulta

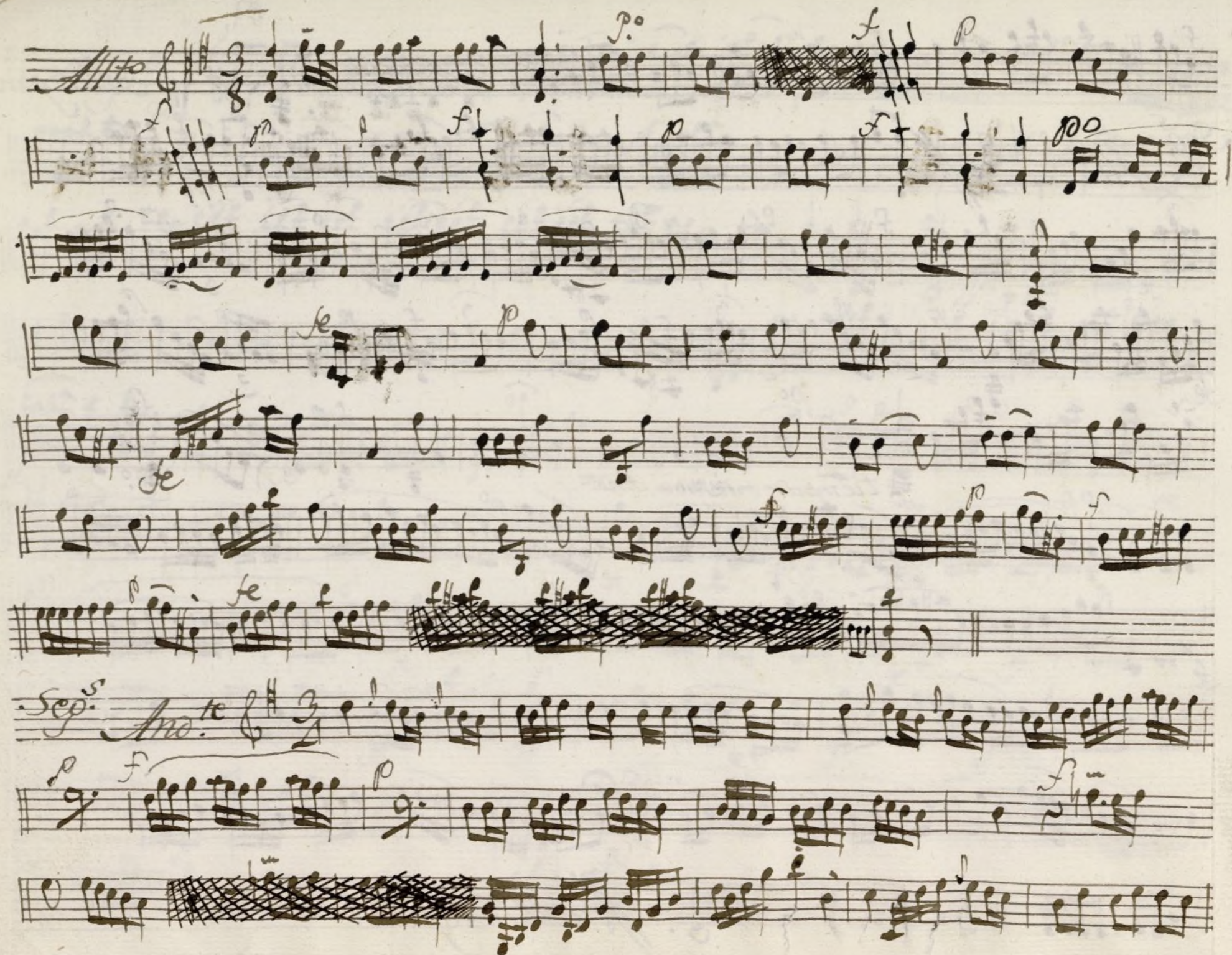
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo marking *Alleg.* is visible at the top left. The key signature is one flat (B-flat). The score concludes with a double bar line and a cross-hatched ending symbol. The manuscript is written in brown ink on aged, slightly stained paper.

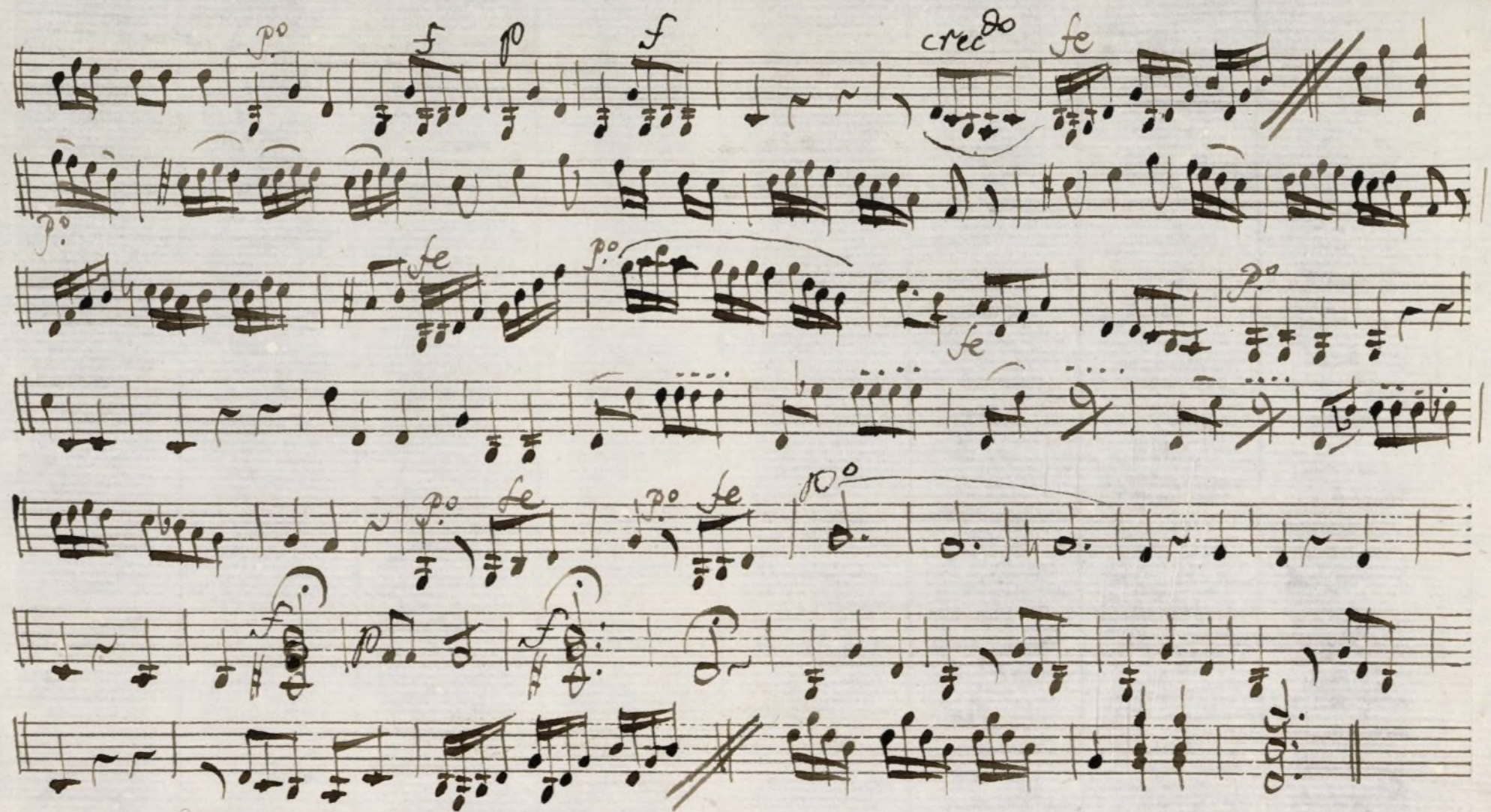
Dynamic markings and other annotations include:

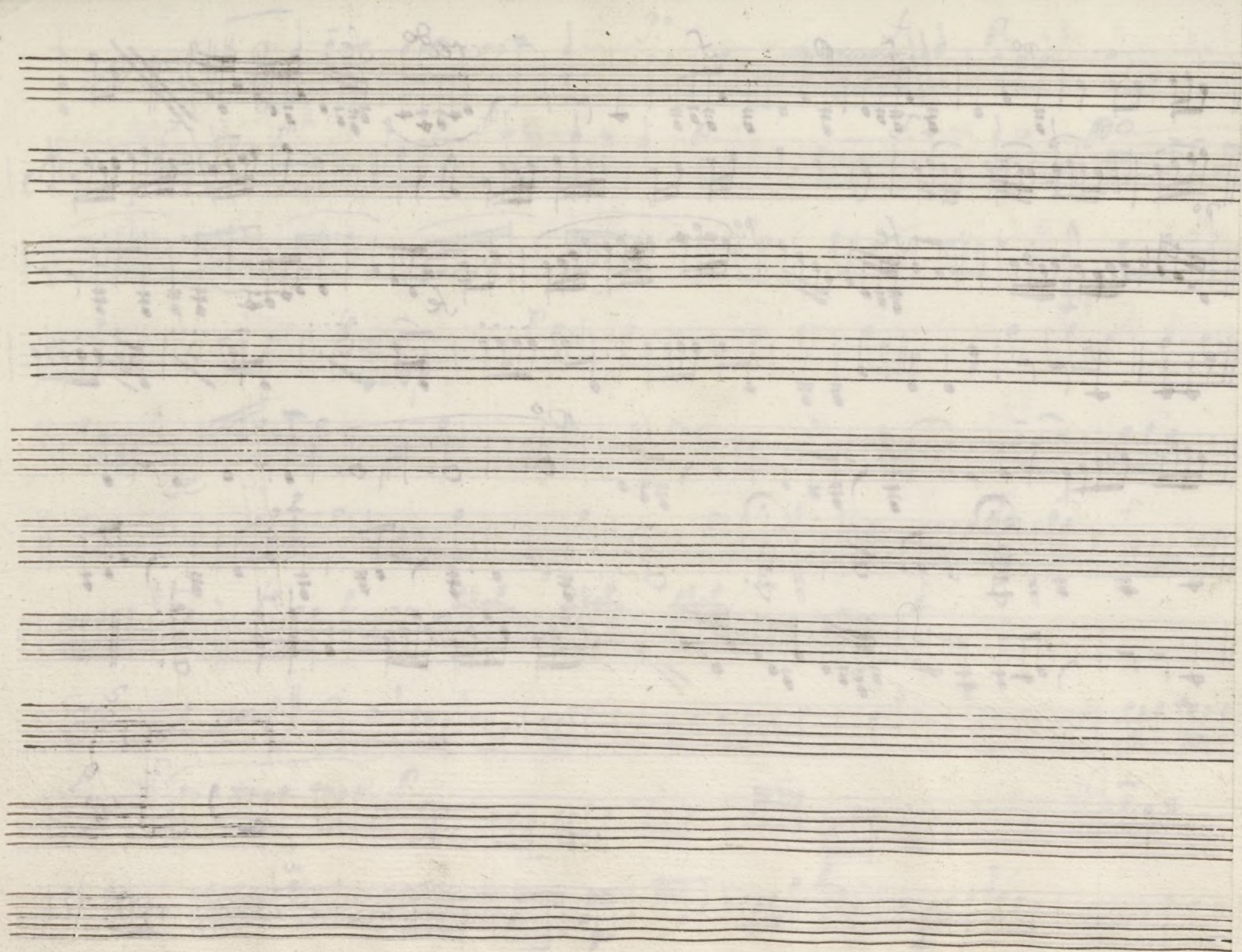
- fe* (first ending) at the top.
- Doce* (twelve) below the first staff.
- p* (piano) and *ff* (fortissimo) markings throughout.
- Doce* (twelve) above the eighth staff.
- Doce* (twelve) above the ninth staff.
- Doce* (twelve) above the tenth staff.
- Doce* (twelve) above the eleventh staff.
- Doce* (twelve) above the twelfth staff.
- Doce* (twelve) above the thirteenth staff.
- Doce* (twelve) above the fourteenth staff.
- Doce* (twelve) above the fifteenth staff.
- Doce* (twelve) above the sixteenth staff.
- Doce* (twelve) above the seventeenth staff.
- Doce* (twelve) above the eighteenth staff.
- Doce* (twelve) above the nineteenth staff.
- Doce* (twelve) above the twentieth staff.
- Doce* (twelve) above the twenty-first staff.
- Doce* (twelve) above the twenty-second staff.
- Doce* (twelve) above the twenty-third staff.
- Doce* (twelve) above the twenty-fourth staff.
- Doce* (twelve) above the twenty-fifth staff.
- Doce* (twelve) above the twenty-sixth staff.
- Doce* (twelve) above the twenty-seventh staff.
- Doce* (twelve) above the twenty-eighth staff.
- Doce* (twelve) above the twenty-ninth staff.
- Doce* (twelve) above the thirtieth staff.
- Doce* (twelve) above the thirty-first staff.
- Doce* (twelve) above the thirty-second staff.
- Doce* (twelve) above the thirty-third staff.
- Doce* (twelve) above the thirty-fourth staff.
- Doce* (twelve) above the thirty-fifth staff.
- Doce* (twelve) above the thirty-sixth staff.
- Doce* (twelve) above the thirty-seventh staff.
- Doce* (twelve) above the thirty-eighth staff.
- Doce* (twelve) above the thirty-ninth staff.
- Doce* (twelve) above the fortieth staff.
- Doce* (twelve) above the forty-first staff.
- Doce* (twelve) above the forty-second staff.
- Doce* (twelve) above the forty-third staff.
- Doce* (twelve) above the forty-fourth staff.
- Doce* (twelve) above the forty-fifth staff.
- Doce* (twelve) above the forty-sixth staff.
- Doce* (twelve) above the forty-seventh staff.
- Doce* (twelve) above the forty-eighth staff.
- Doce* (twelve) above the forty-ninth staff.
- Doce* (twelve) above the fiftieth staff.
- Doce* (twelve) above the fifty-first staff.
- Doce* (twelve) above the fifty-second staff.
- Doce* (twelve) above the fifty-third staff.
- Doce* (twelve) above the fifty-fourth staff.
- Doce* (twelve) above the fifty-fifth staff.
- Doce* (twelve) above the fifty-sixth staff.
- Doce* (twelve) above the fifty-seventh staff.
- Doce* (twelve) above the fifty-eighth staff.
- Doce* (twelve) above the fifty-ninth staff.
- Doce* (twelve) above the sixtieth staff.
- Doce* (twelve) above the sixty-first staff.
- Doce* (twelve) above the sixty-second staff.
- Doce* (twelve) above the sixty-third staff.
- Doce* (twelve) above the sixty-fourth staff.
- Doce* (twelve) above the sixty-fifth staff.
- Doce* (twelve) above the sixty-sixth staff.
- Doce* (twelve) above the sixty-seventh staff.
- Doce* (twelve) above the sixty-eighth staff.
- Doce* (twelve) above the sixty-ninth staff.
- Doce* (twelve) above the seventieth staff.
- Doce* (twelve) above the seventy-first staff.
- Doce* (twelve) above the seventy-second staff.
- Doce* (twelve) above the seventy-third staff.
- Doce* (twelve) above the seventy-fourth staff.
- Doce* (twelve) above the seventy-fifth staff.
- Doce* (twelve) above the seventy-sixth staff.
- Doce* (twelve) above the seventy-seventh staff.
- Doce* (twelve) above the seventy-eighth staff.
- Doce* (twelve) above the seventy-ninth staff.
- Doce* (twelve) above the eightieth staff.
- Doce* (twelve) above the eighty-first staff.
- Doce* (twelve) above the eighty-second staff.
- Doce* (twelve) above the eighty-third staff.
- Doce* (twelve) above the eighty-fourth staff.
- Doce* (twelve) above the eighty-fifth staff.
- Doce* (twelve) above the eighty-sixth staff.
- Doce* (twelve) above the eighty-seventh staff.
- Doce* (twelve) above the eighty-eighth staff.
- Doce* (twelve) above the eighty-ninth staff.
- Doce* (twelve) above the ninetieth staff.
- Doce* (twelve) above the ninety-first staff.
- Doce* (twelve) above the ninety-second staff.
- Doce* (twelve) above the ninety-third staff.
- Doce* (twelve) above the ninety-fourth staff.
- Doce* (twelve) above the ninety-fifth staff.
- Doce* (twelve) above the ninety-sixth staff.
- Doce* (twelve) above the ninety-seventh staff.
- Doce* (twelve) above the ninety-eighth staff.
- Doce* (twelve) above the ninety-ninth staff.
- Doce* (twelve) above the one hundredth staff.



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Violin 2º Ton.ª a solo.

la + con sulta

MUS 75-14

dolce

p

se p

p

se

se

se

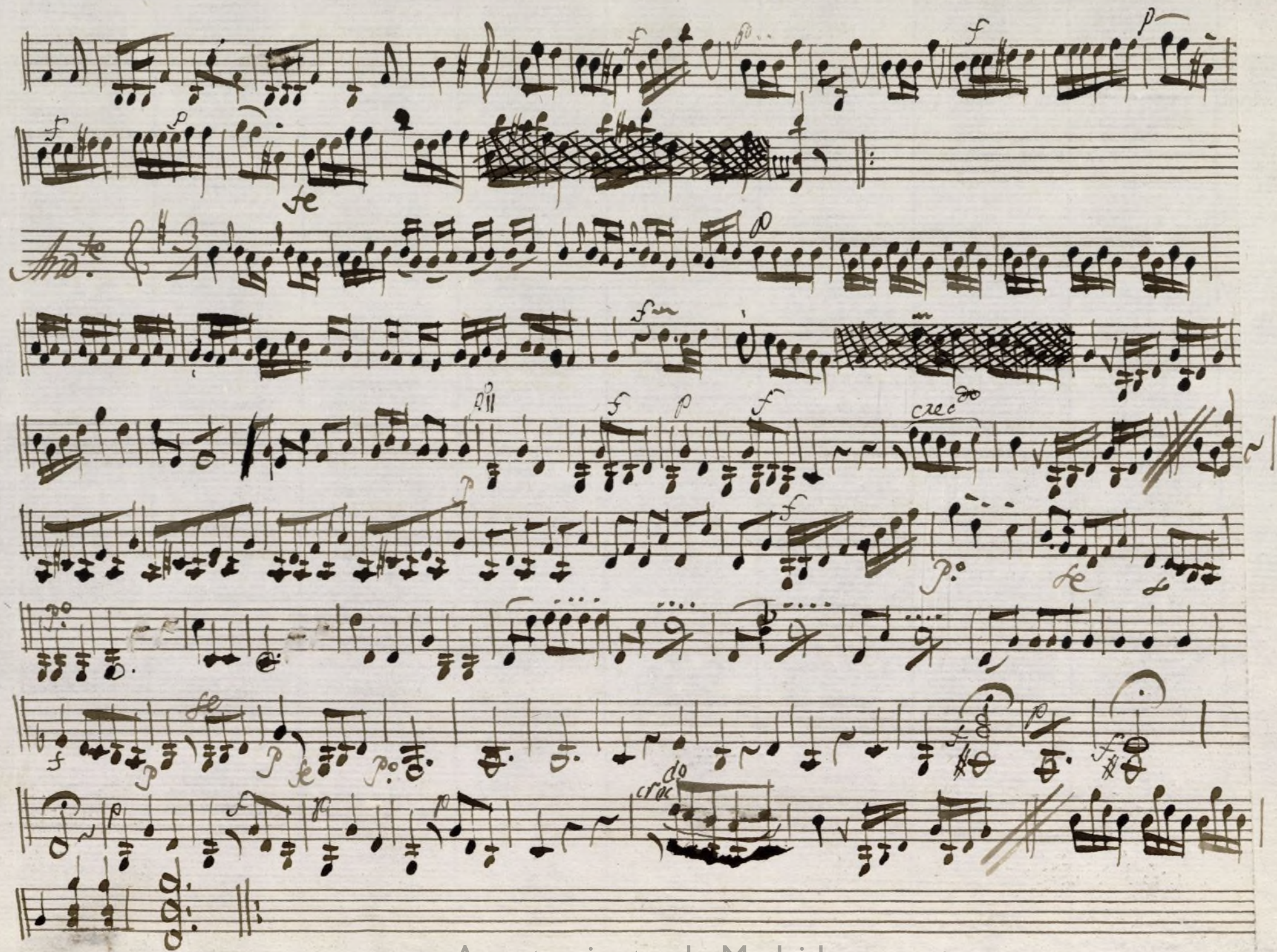
se dolce

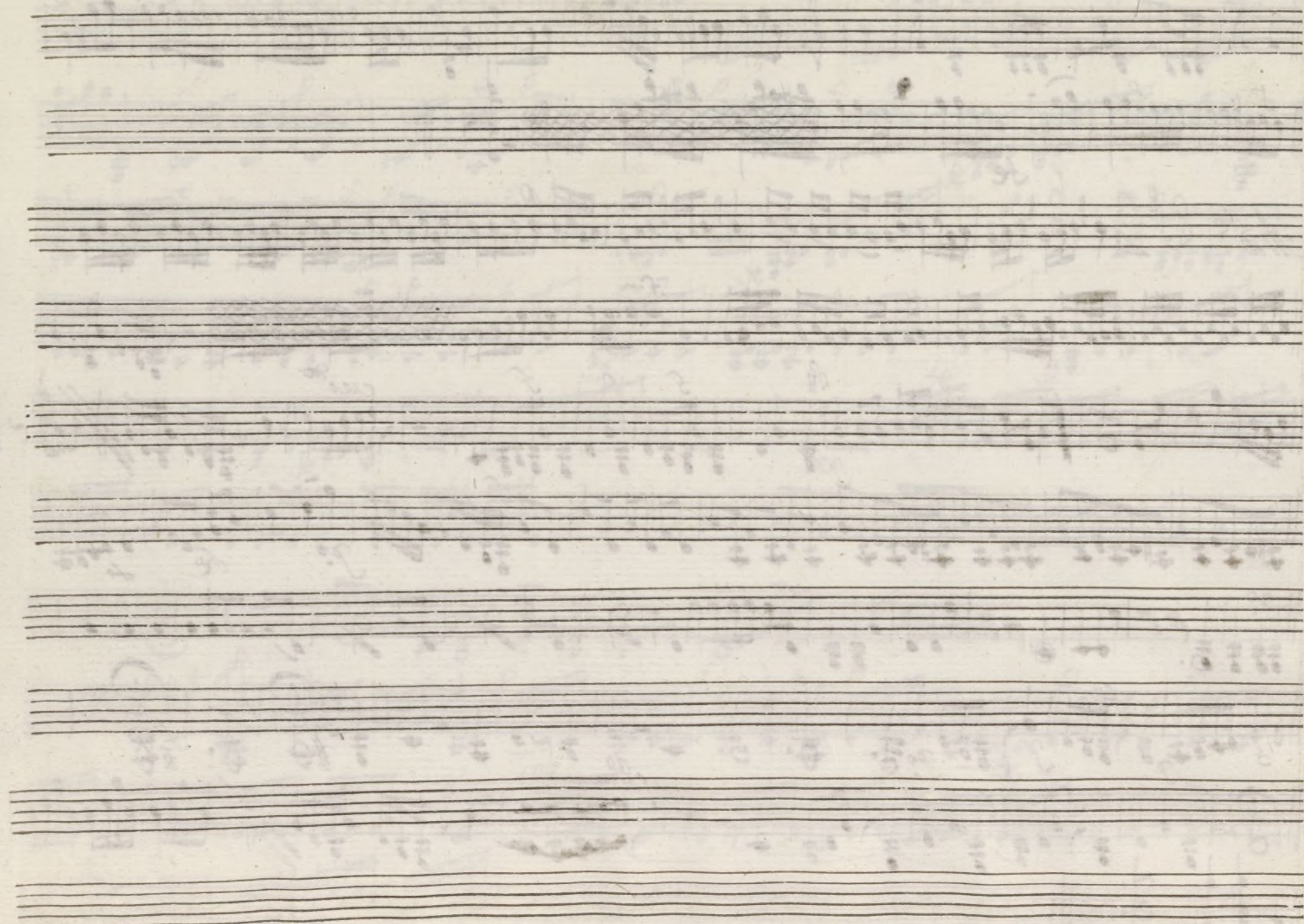
se

Allegro

Sep.

Sopno





Oboe 1^o Ton.^a a solo

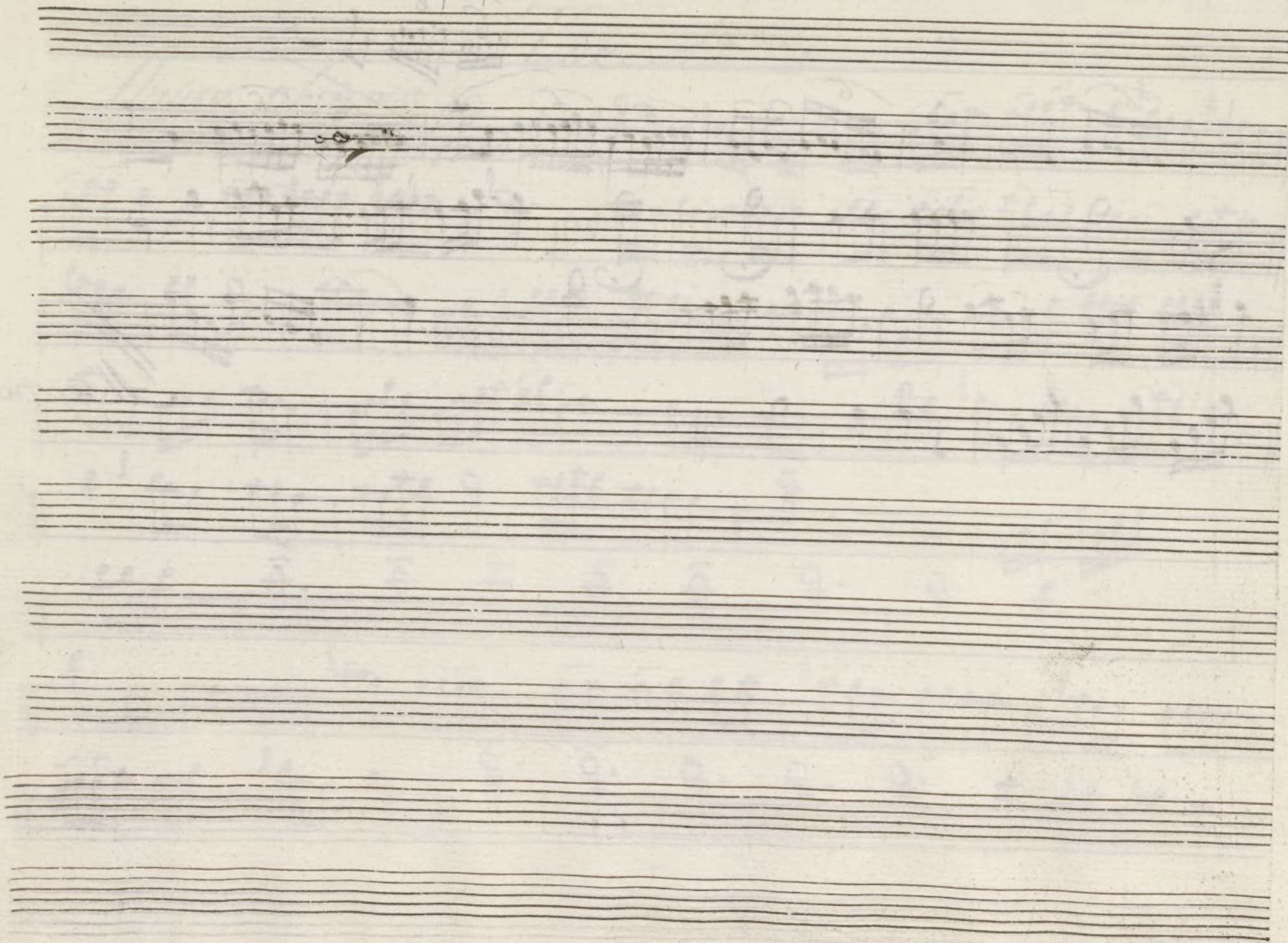
Handwritten musical score for Oboe 1, featuring various musical notations including notes, rests, and dynamic markings. The score is written on ten staves. The first staff is the title line. The second staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music includes various note values, rests, and dynamic markings such as *p* (piano), *f* (forte), and *so* (solo). The score concludes with a double bar line and the instruction *A segno*.

Flauta obligada *Tace M^o 3*

And^{te}

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andte'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A large section of the third staff is crossed out with diagonal lines. The notation is in a historical style, with some ink bleed-through from the reverse side of the page.





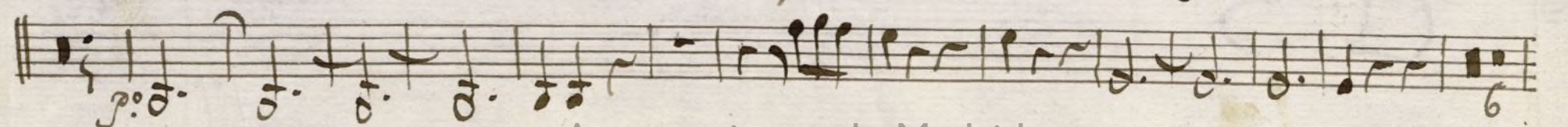
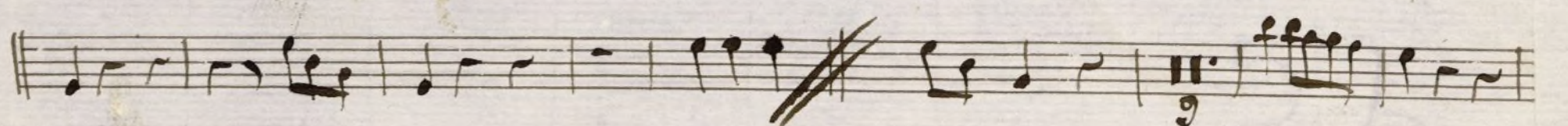
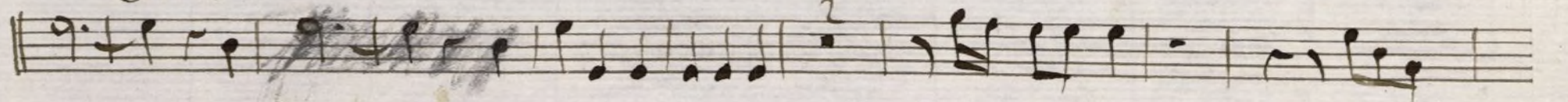
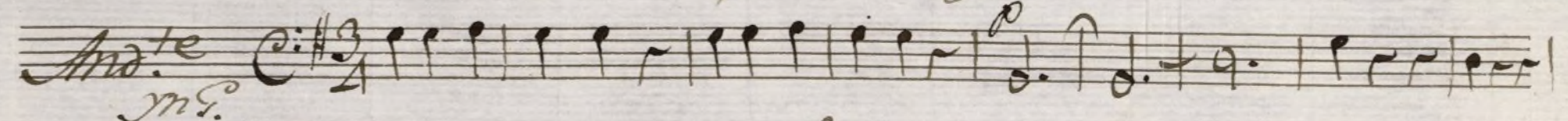
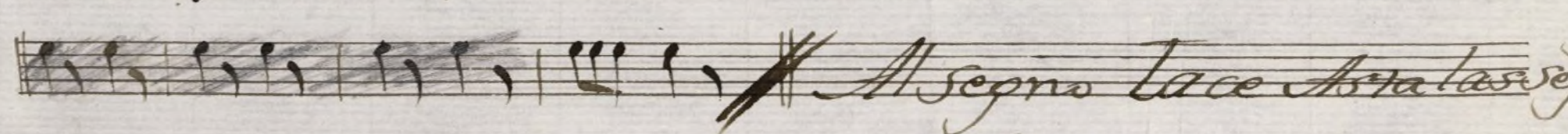
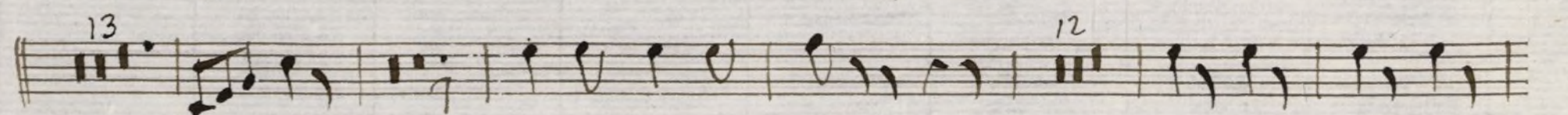
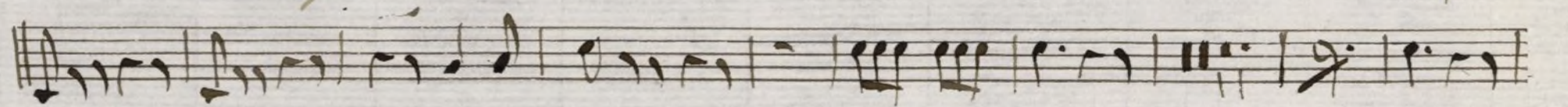
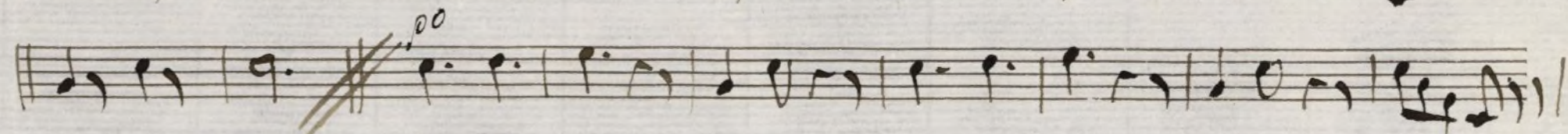
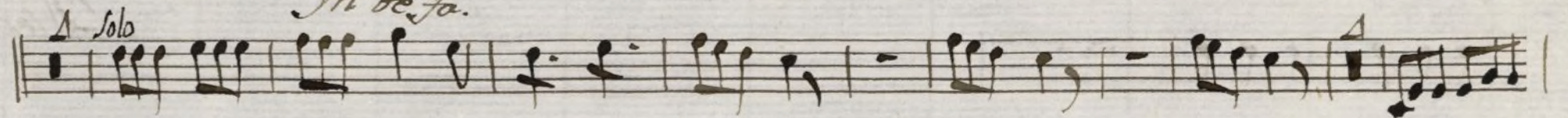
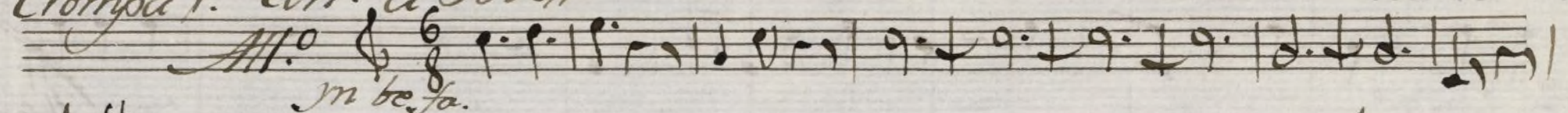
Oboe 2.^o Ton.^a a solo:

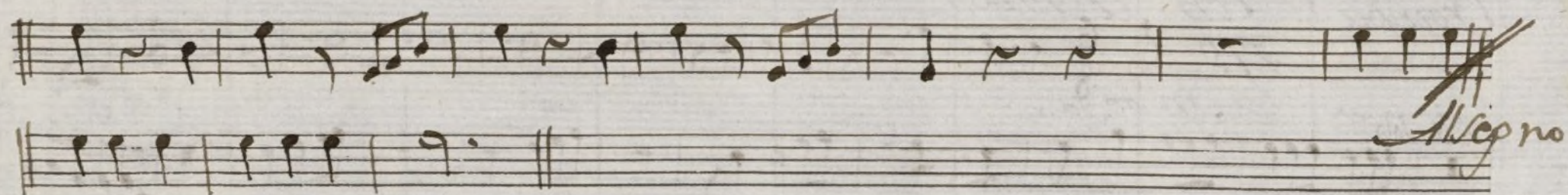
Handwritten musical score for Oboe 2. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music is written in a cursive, handwritten style. The second staff has a 'p' (piano) dynamic marking. The third staff has a 'Solo' marking. The fourth staff has a 'p' marking. The fifth staff has a 'p' marking. The sixth staff has a 'p' marking. The seventh staff has a 'p' marking. The eighth staff has a 'p' marking. The ninth staff has a 'p' marking. The tenth staff has a 'p' marking. The score ends with a double bar line and a 'Tacet' marking.



Trompa 1.^a Ton.^a a Solo

Mus 75-14





Allegro

Trompa 2.^a Ton.^a a Solo

Mus 75-14

All.^o
Solo m b e fa

p

13

Allegro

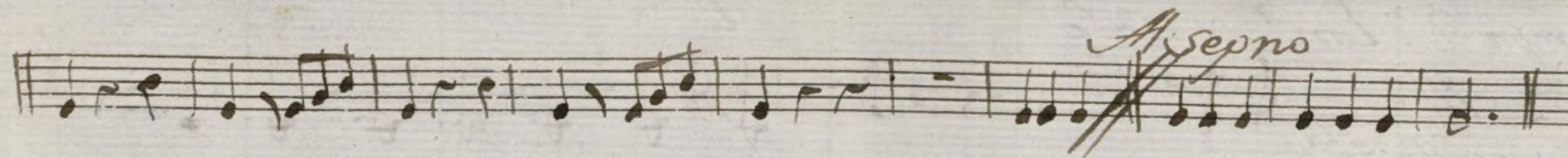
Tace asta las Sep.^{as}

And.^{te} m.^º

2

p

12

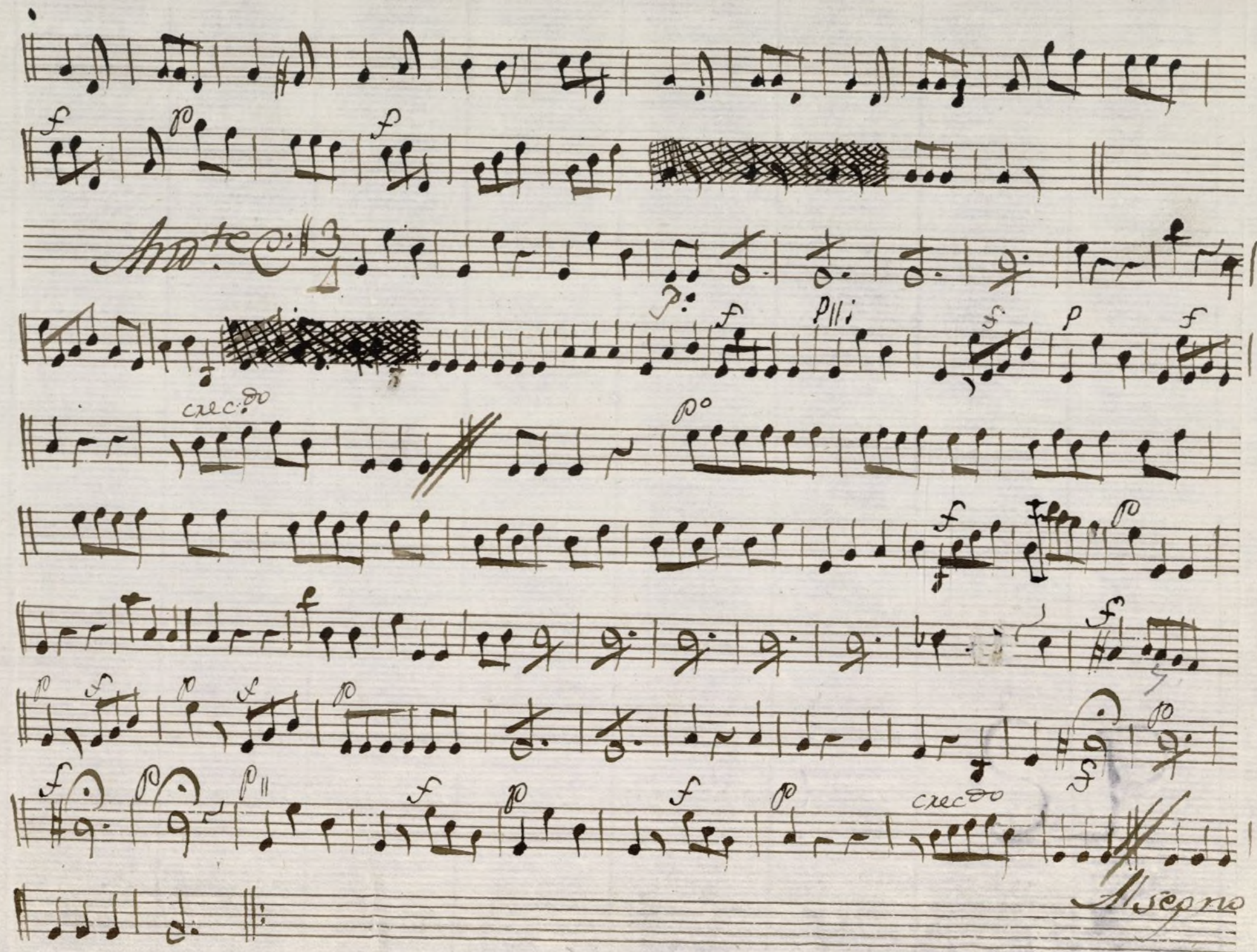


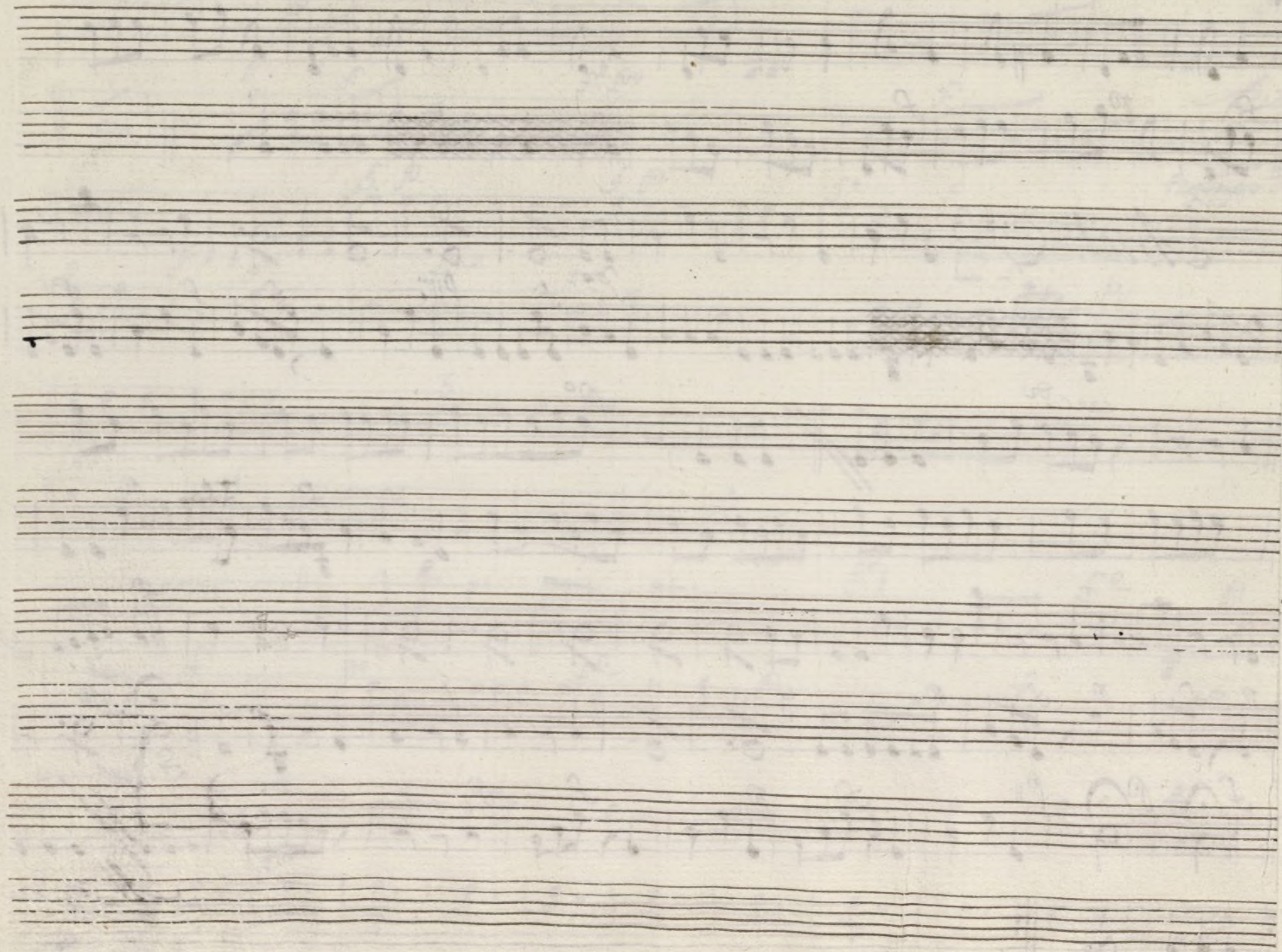
Bajo Ton.^a a Solo

Handwritten musical score for a single system, featuring ten staves of music. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings like 'f.e', 'dolce', 'p', 'f', and 'pp'. The score is written in a cursive, handwritten style.

Seo.

A handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as clefs, time signatures (3/4 and 3/8), and dynamic markings like *f*, *p*, *fmo*, and *And.te*. The score is divided into two sections by a double bar line and the word *Allegro*. The first section consists of five staves, and the second section consists of five staves. The handwriting is in brown ink, and the paper shows signs of age and wear.





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