

Leg.<sup>o</sup> N.<sup>o</sup> N.<sup>o</sup> VII.

Leg.<sup>o</sup> 2.<sup>o</sup> n.<sup>o</sup> 63

Tonadilla

a Solo

el Consejo de la

Amiga.

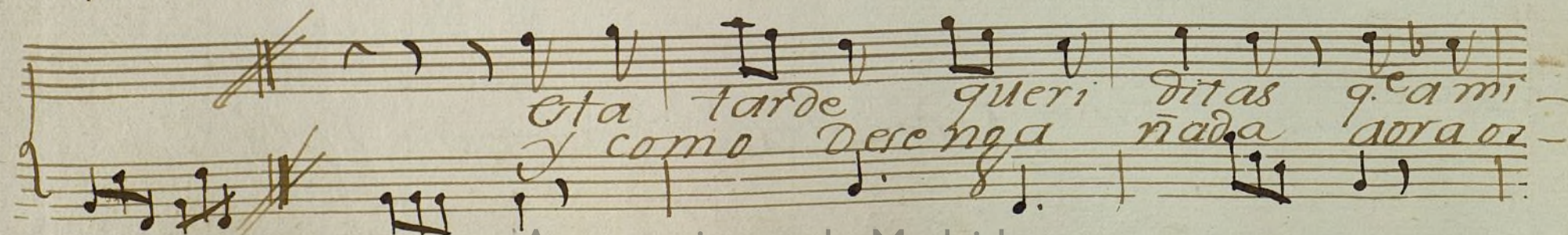
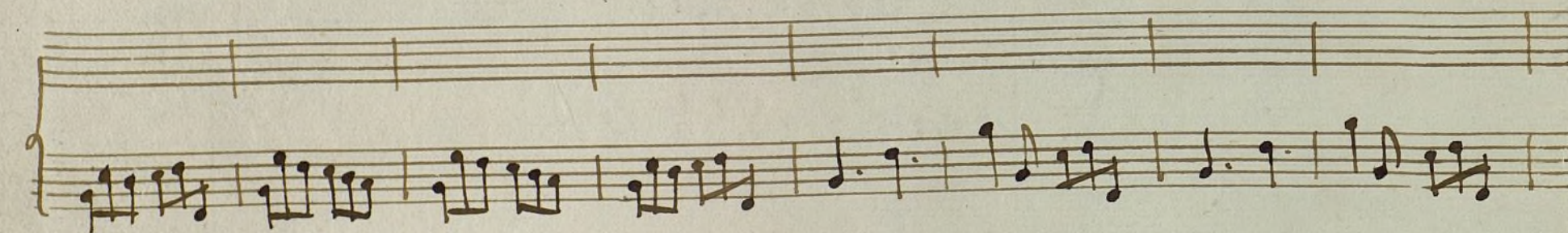
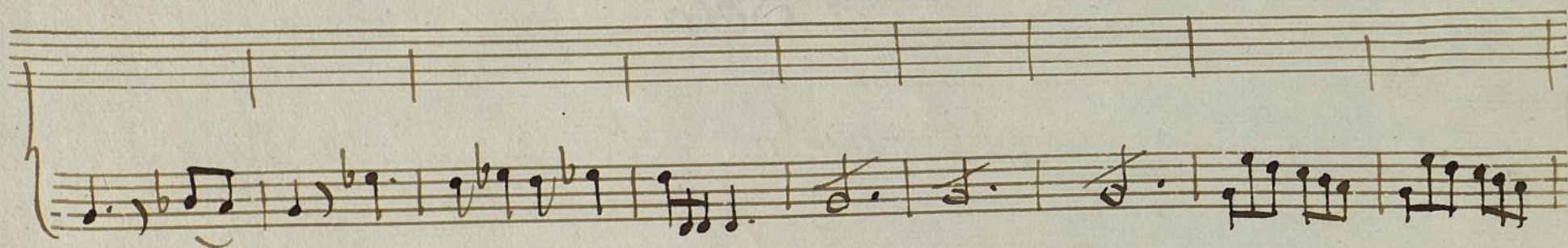
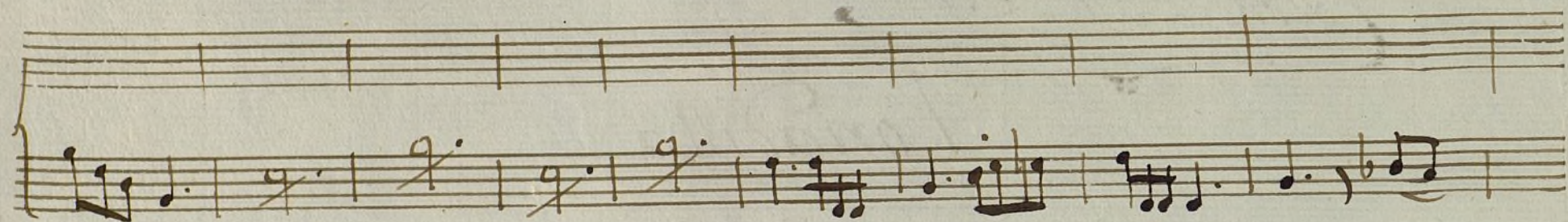
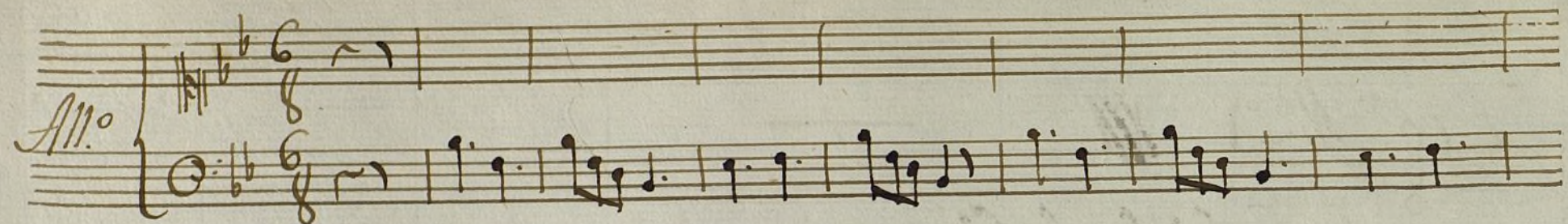
Para la S.<sup>ra</sup> Mayor.

De Anti.<sup>o</sup> Palomino

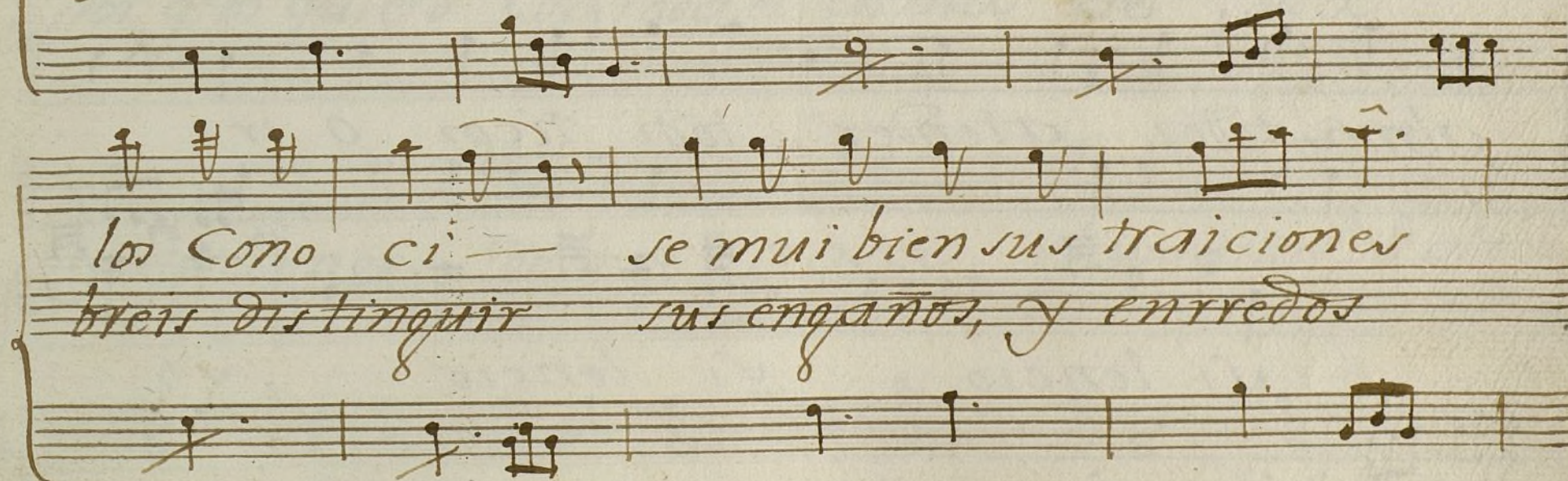
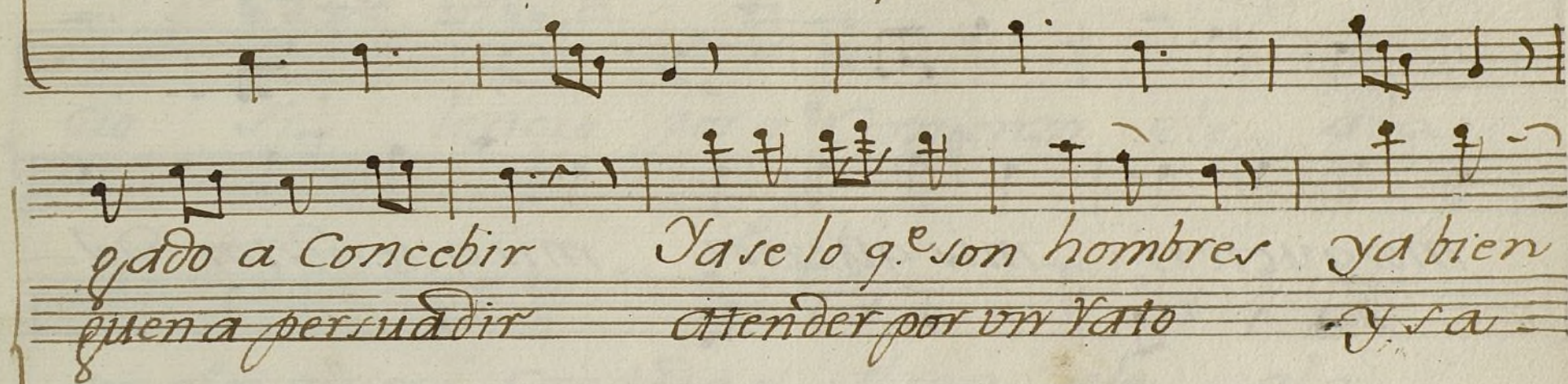
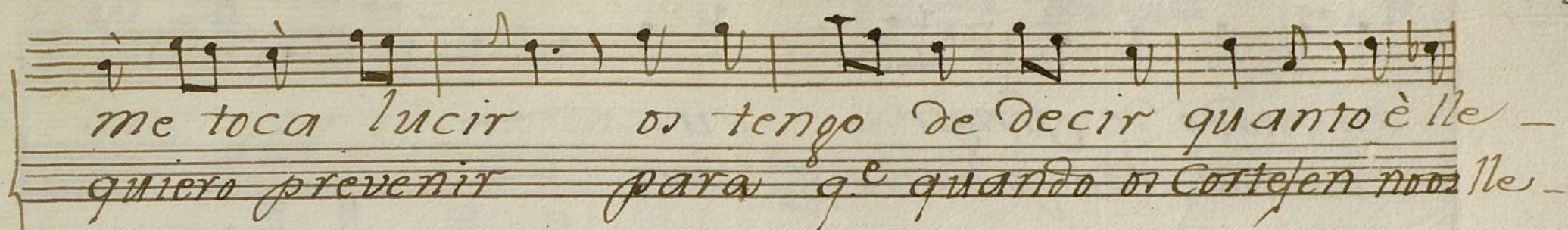
1769.

Ayuntamiento de Madrid











Handwritten musical score on aged paper. The score consists of six staves. The first two staves are a vocal line with lyrics. The next two staves are a piano accompaniment. The final two staves are a vocal line with lyrics. The lyrics are in Spanish and appear to be from a song or opera. The handwriting is in cursive, and the paper shows signs of age and wear.

su modo de fingir — su  
su modo de partir — su

moquetari mis queridi mis queriditos del —

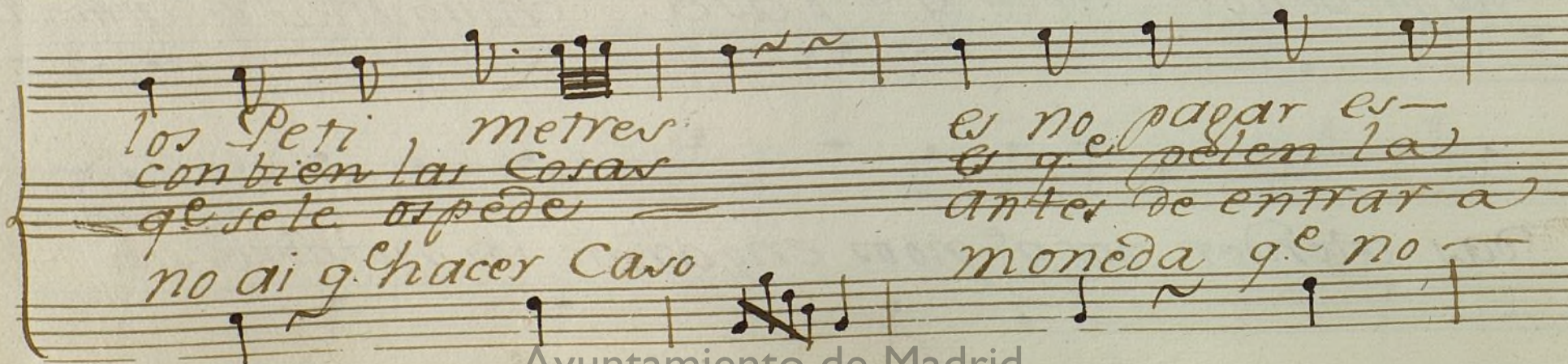
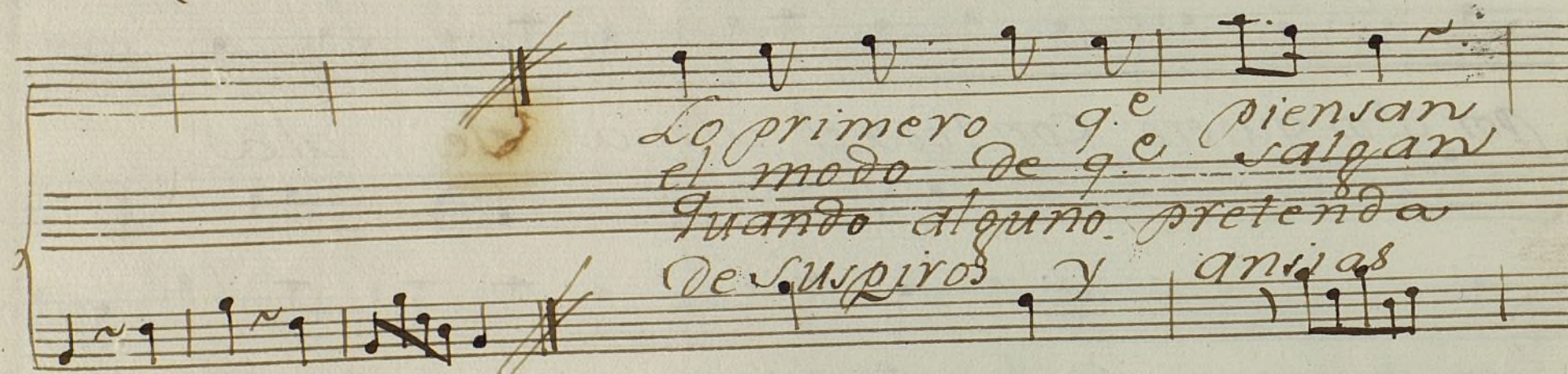
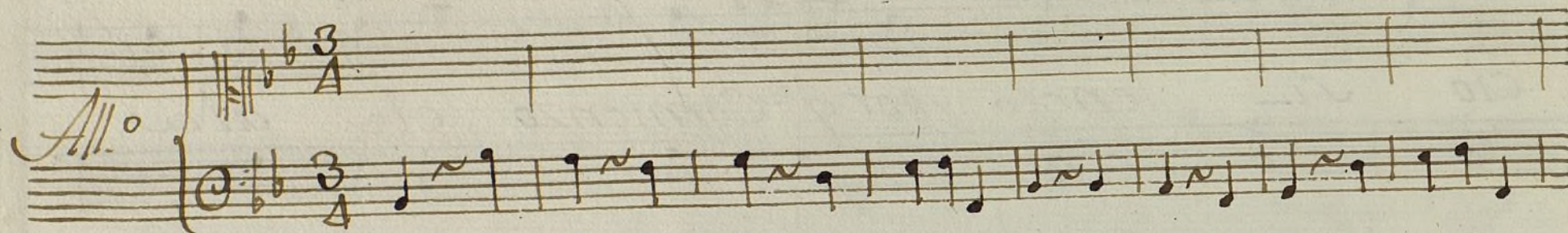
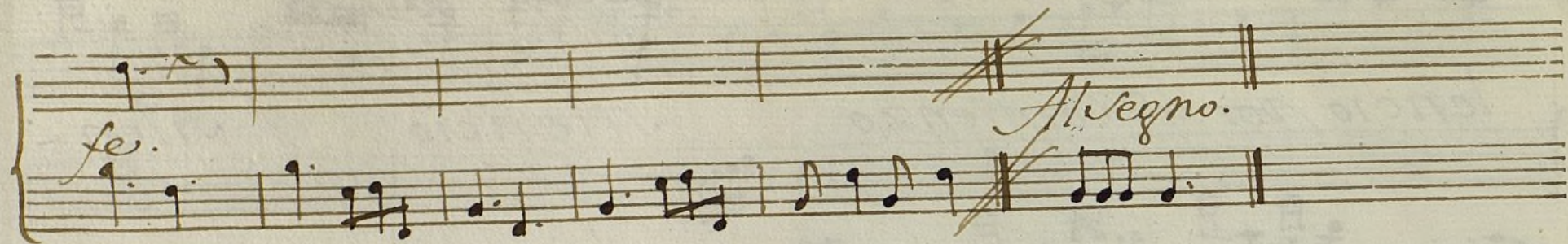
alma todos atender todi tiempo o ir

Si lencio Si lencio Si



lencio por q.<sup>e</sup> Comienzo silencio silen-  
cio si lencio por q.<sup>e</sup> Comienzo ele ala  
por q.<sup>e</sup> os quiero con toda el alma ele ala  
yo prevengo de lo q.<sup>e</sup> para chusquitar del alma to-  
da atender por q.<sup>e</sup> no os engañen los hombres sin







4

cote y comer Siempre esto lo  
 paba y no la Coman por q.<sup>e</sup> si-  
 bordo q.<sup>e</sup> pague el flete. q.<sup>e</sup> en estos  
 para llebela el Diabolo Solo que

desp por q.<sup>e</sup> bien se q.<sup>e</sup> el q.<sup>e</sup> mas hace e prome-  
 llegan a parecer juap el de precio nos lo afe-  
 tiempo si no se ve fe de Contado no se halla  
 ridas a pedirè q.<sup>e</sup> estas Registas las obser-

ter -- y asi queridas no ai q.<sup>e</sup> Creer descubrir  
 ver y asi Amiguillas darles cordel y de esta  
 fe si alguien embida de bien a bien ver con q.<sup>e</sup>  
 veis si sus in famias no quereis ver y sus en-



uepp pero no querer.      esto Combienne q<sup>e</sup> egecu-  
 modo no di q<sup>e</sup> temer      esto  
 Cartas sea de querer      esto  
 gaños y mal proceder      esto es lo cierto y aora o di

All.<sup>o</sup>  
 teis y otras mil aduer-      tencias q<sup>e</sup> doo da-

re' unas segundi      llitas mui ala

re' esto Combienne q<sup>e</sup> egecu      teis y otras mil aduer-

ley esto es lo cierto y aora os dire' unas segundi-



tencias q.<sup>e</sup> Vos dare y otras muchas cosas  
llitas mui ala ley unas segund llitas  
q.<sup>e</sup> Vos dire -

*Allegro*  
3 mal.

mui ala ley

*And.<sup>te</sup>*

*P*



De /ame vil memoria De /ame vil me-  
moria De/ame vil memo — — ria mas no me a-  
cuerdes me — — mas no me acuerdes  
De un tirano inconstante los proce de res  
los proce deres de un tirano inconstante



los proce deres No le adoraba pero el a-  
 leve pagaba mis fine zas con esqui-  
 vecer a i q.<sup>e</sup> Cruel marti rio ai.  
 q.<sup>e</sup> tirana suerte es amar Devn ingra to su-  
 alti vecer. solo de pen sarlo-



Handwritten musical score on aged paper. The score consists of three systems, each with a vocal line and a lute line. The lyrics are written in a cursive script. The first system contains the lyrics: "el pecho se estremece ai de mi q.<sup>e</sup> pena siente el-". The second system contains: "alma ai de mi q.<sup>e</sup> fuego siente el pecho ai de mi por-". The third system contains: "Dios busquen Remedio ai de mi q.<sup>e</sup> Cuerte lo q.<sup>e</sup> Cuerte lo q.<sup>e</sup> Cuerte- pero para q.<sup>e</sup> me la-". The fourth system contains: "mento- tirana fiera suerte sino tiene re-". The musical notation includes various note values, rests, and accidentals, typical of 17th-century manuscript notation.

el pecho se estremece ai de mi q.<sup>e</sup> pena siente el-

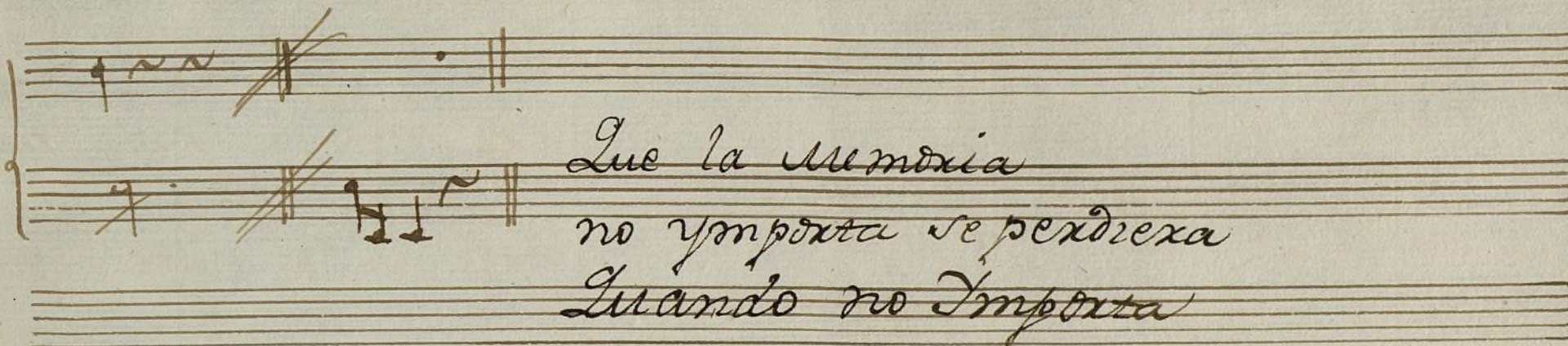
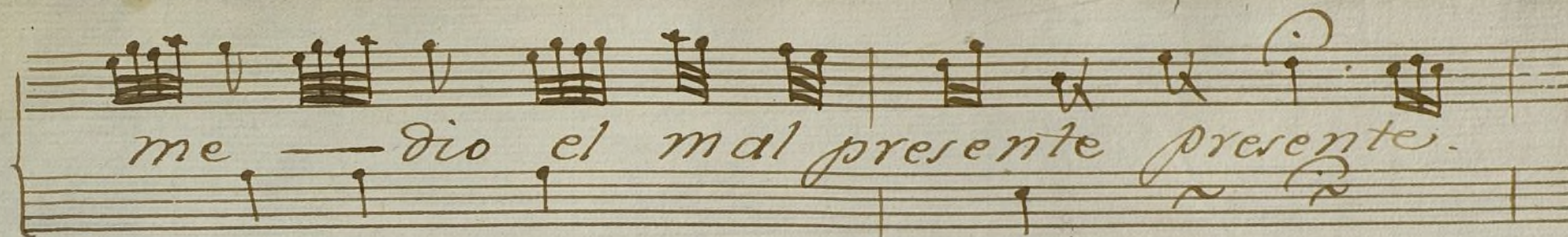
alma ai de mi q.<sup>e</sup> fuego siente el pecho ai de mi por-

Dios busquen Remedio ai de mi q.<sup>e</sup> Cuerte lo q.<sup>e</sup>

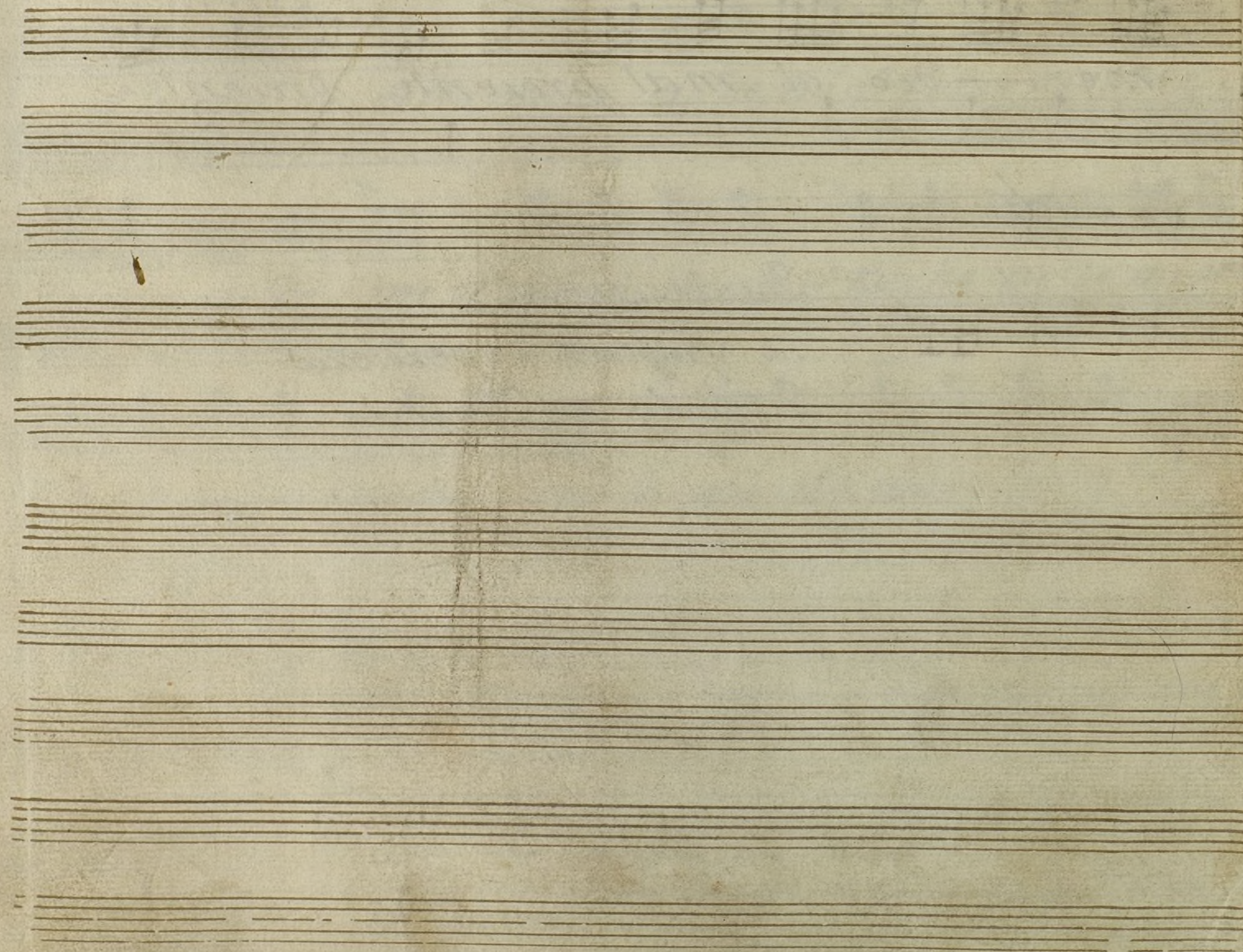
Cuerte lo q.<sup>e</sup> Cuerte- pero para q.<sup>e</sup> me la-

mento- tirana fiera suerte sino tiene re-









Ayuntamiento de Madrid

78. 11. 81

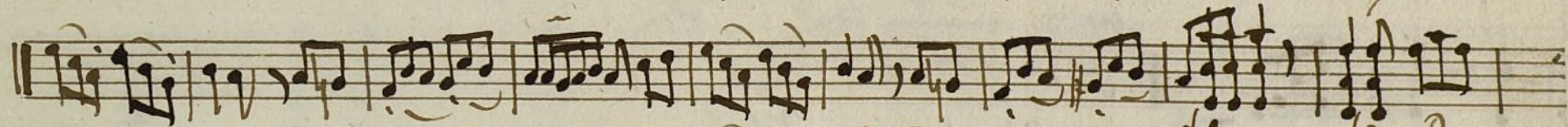
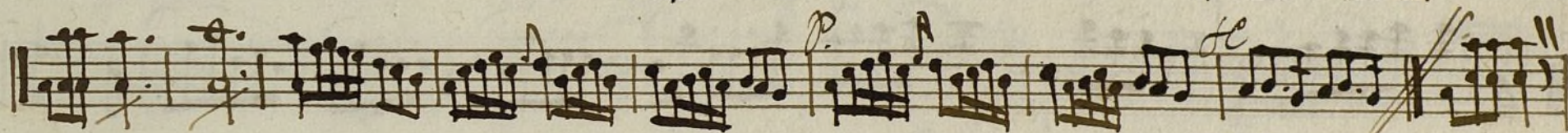
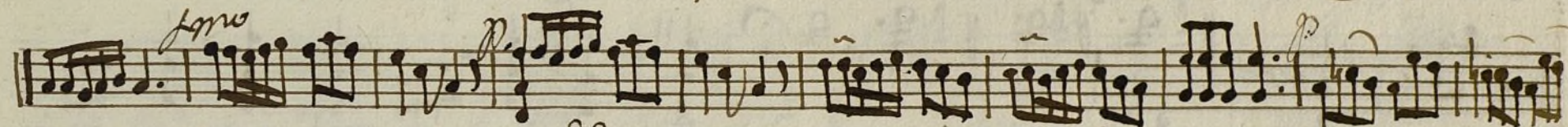
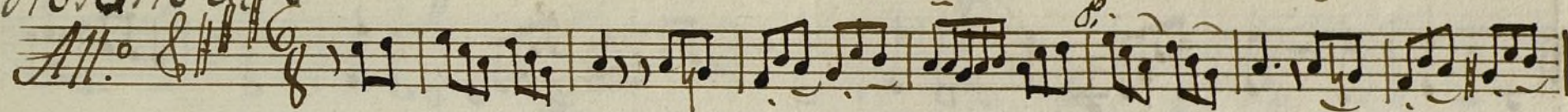


Violin 1<sup>o</sup>

MUS 78-11

Con.<sup>a</sup> a Solo el Consejo de la Amiga.

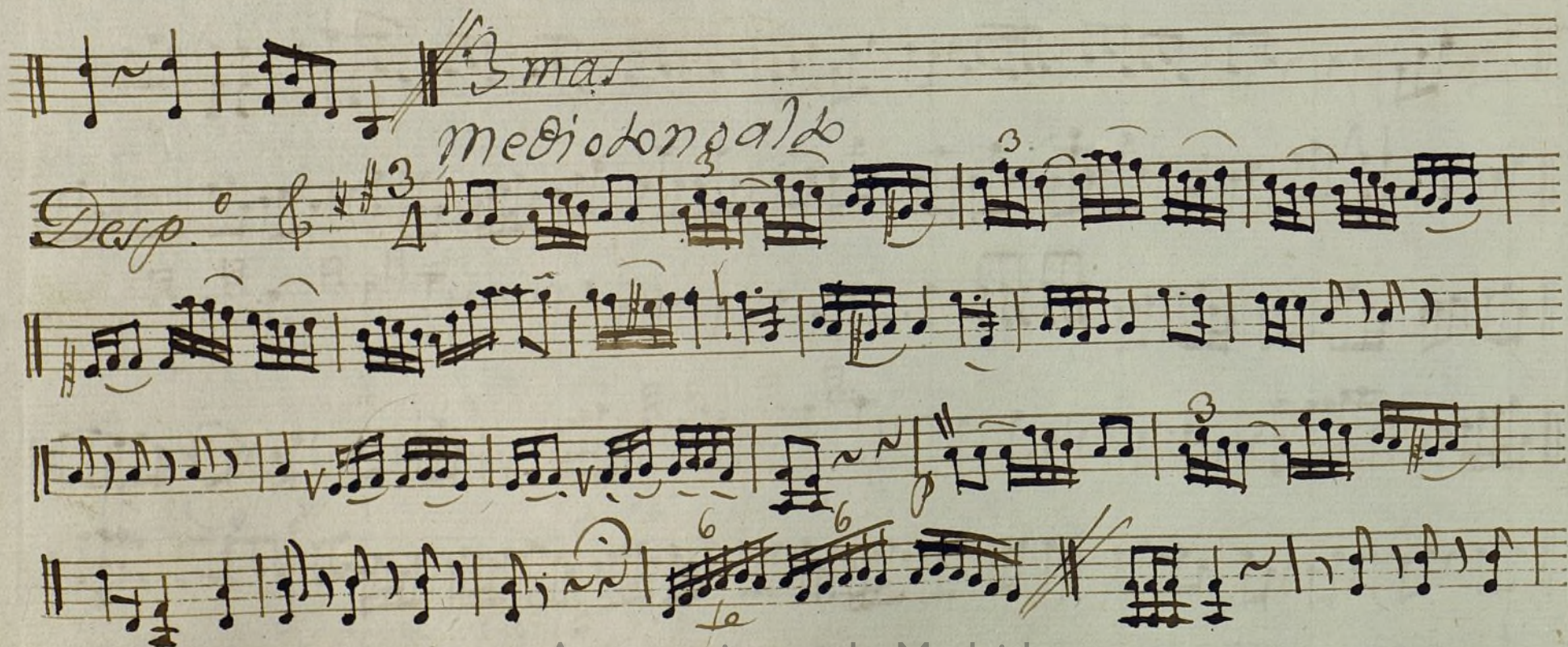
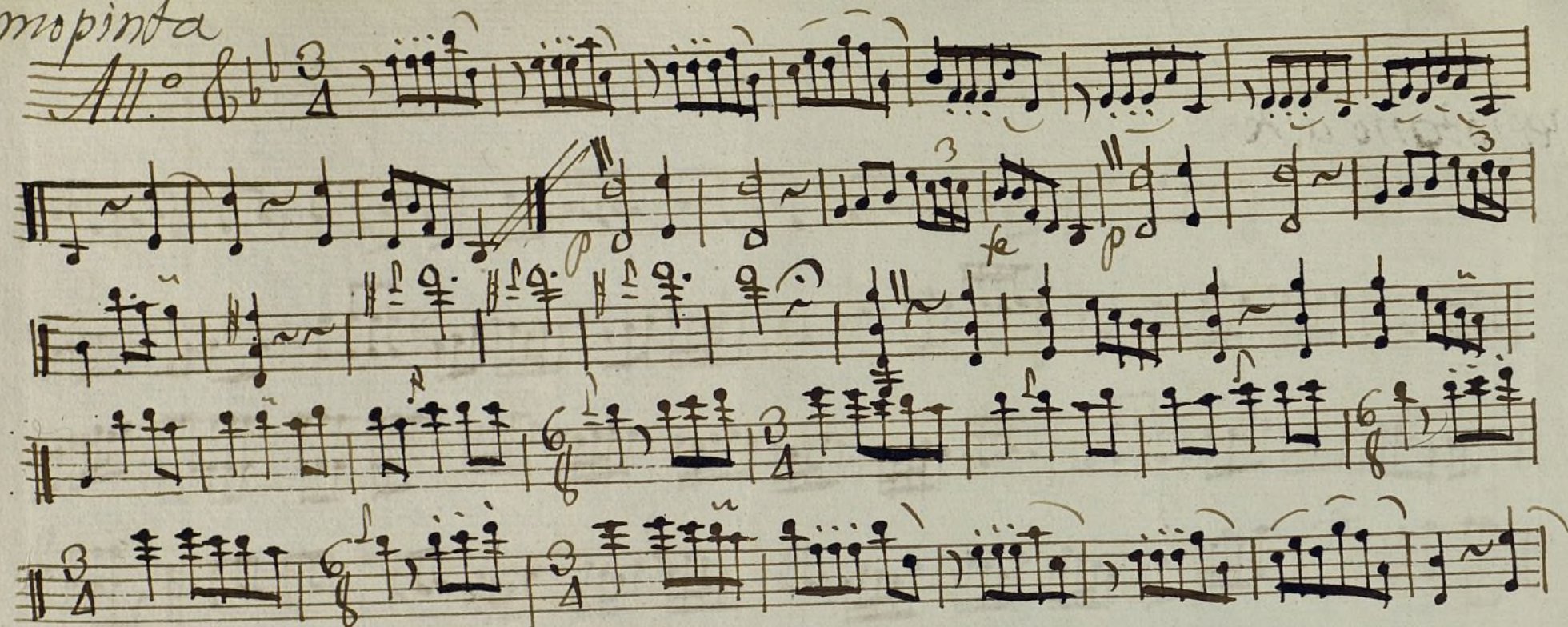
Medio tano a 2<sup>o</sup>



Al segno.



Comopinta

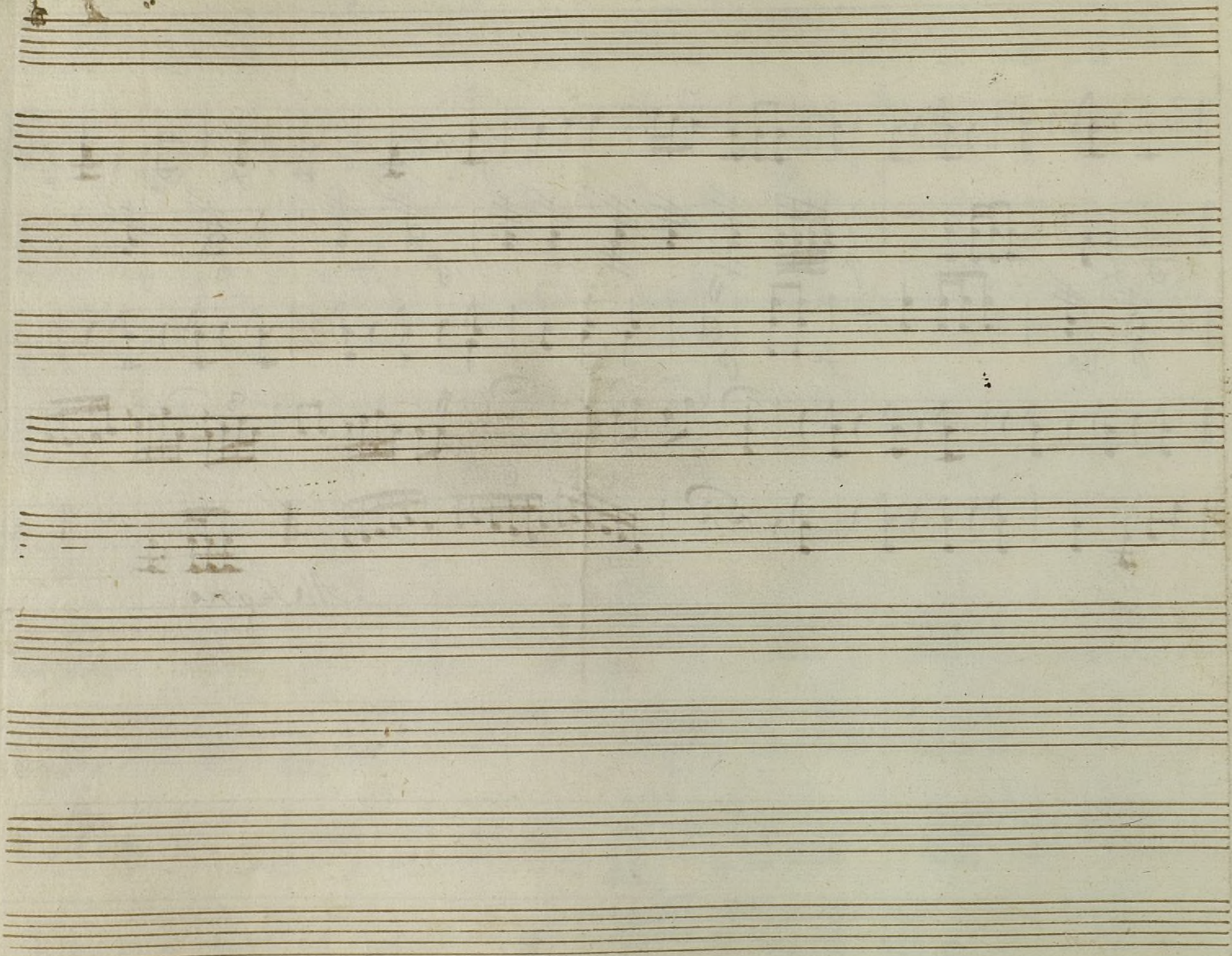




A handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a double bar line and a key signature of one sharp (F#). The second staff contains several measures with dense, rapid notes, some marked with 'p' (piano) and 'fe' (forte). The third staff continues the melodic line with similar notation. The fourth staff features a triplet of eighth notes. The fifth staff concludes with a double bar line and a final measure. The word 'Allegro.' is written in cursive below the fifth staff.



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# Violin 2.

Mus 78-11

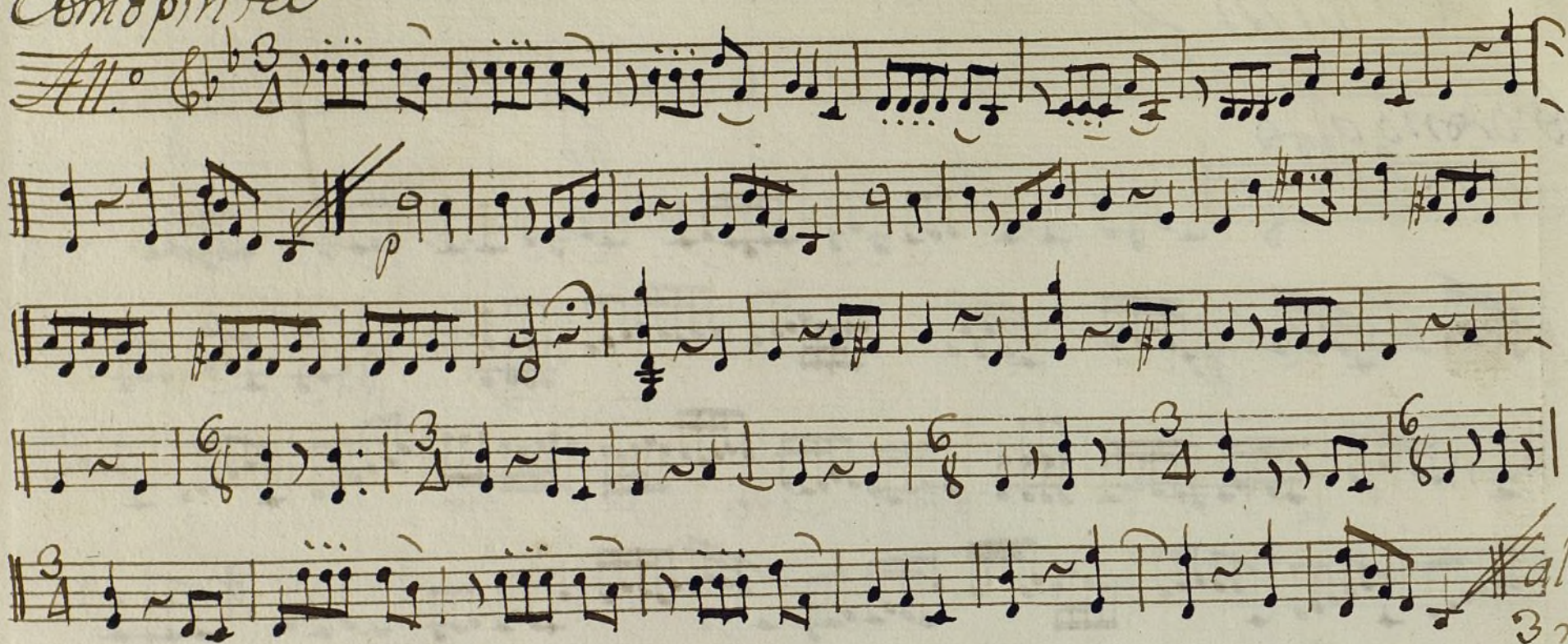
Mediolano a 2<sup>o</sup>

Con.<sup>a</sup> a Solo el Consejo de la Amiga

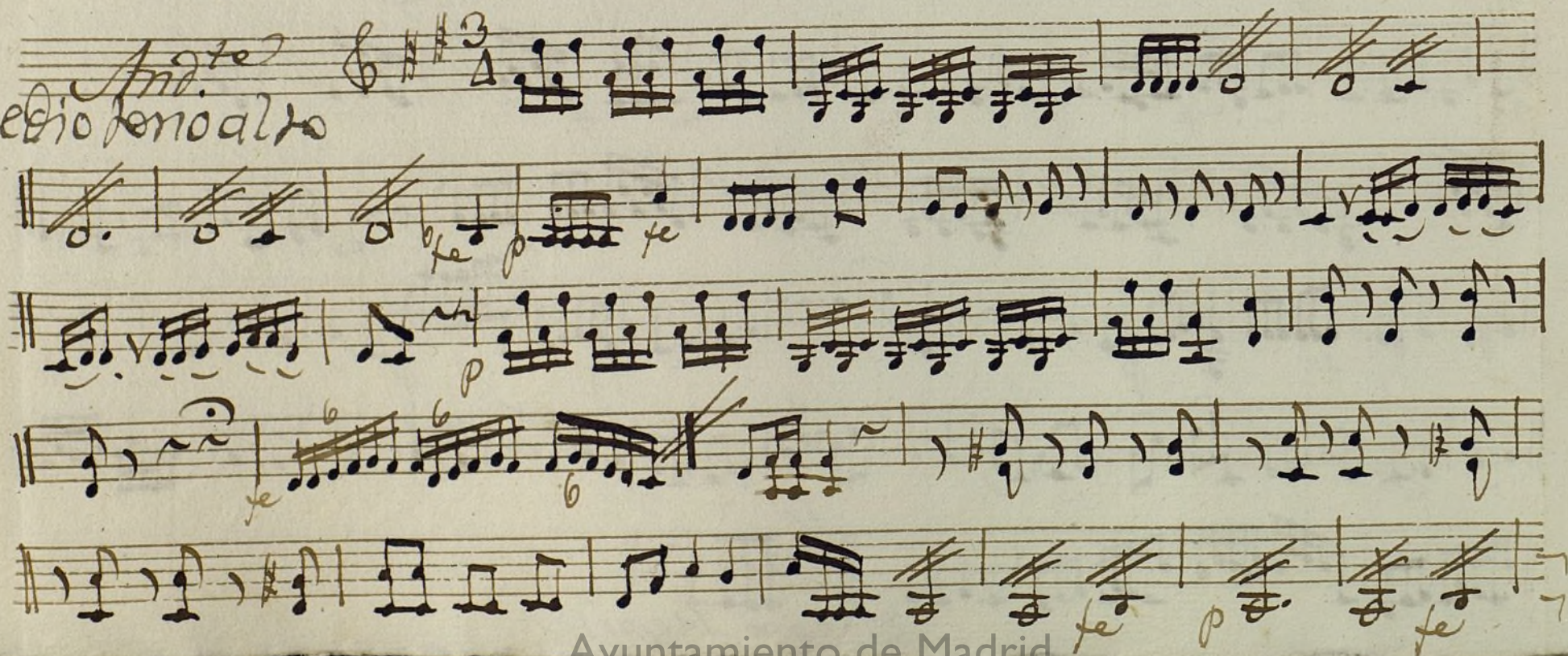
Handwritten musical score for Violin 2, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *fe*, *p*, *cre.*, *fmo*). The score is written in a cursive style, typical of historical musical manuscripts. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system across ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *fe*, *p*, *cre.*, *fmo*). The score is written in a cursive style, typical of historical musical manuscripts.



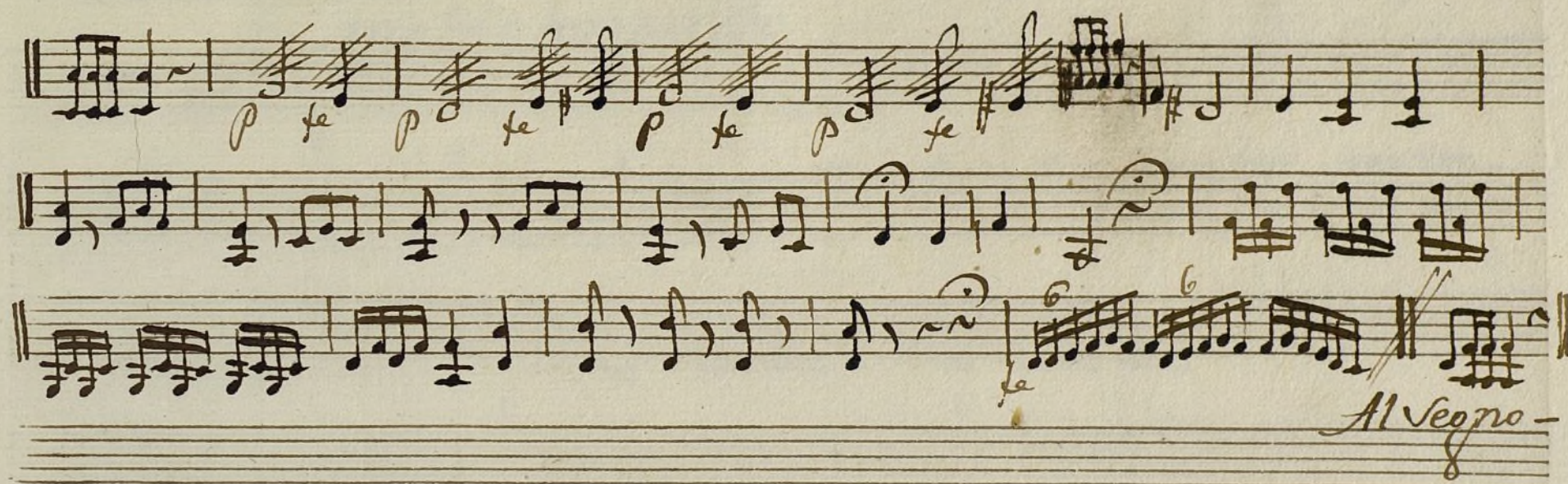
Como pinta



And.  
Medio tenor alto













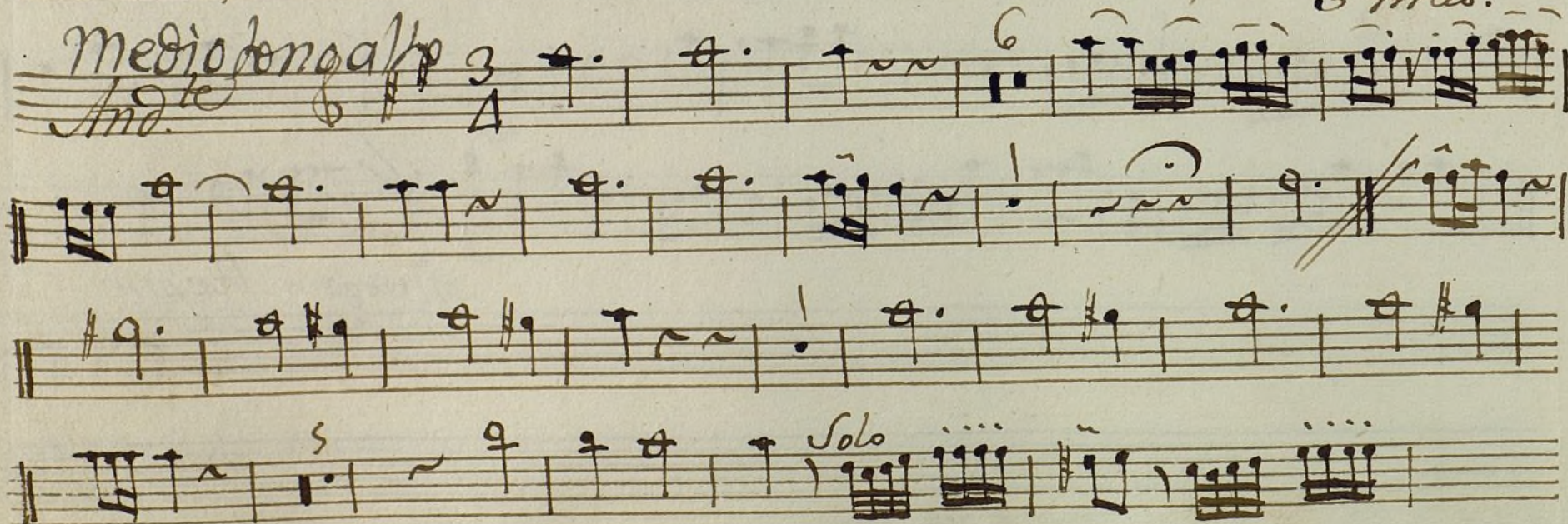
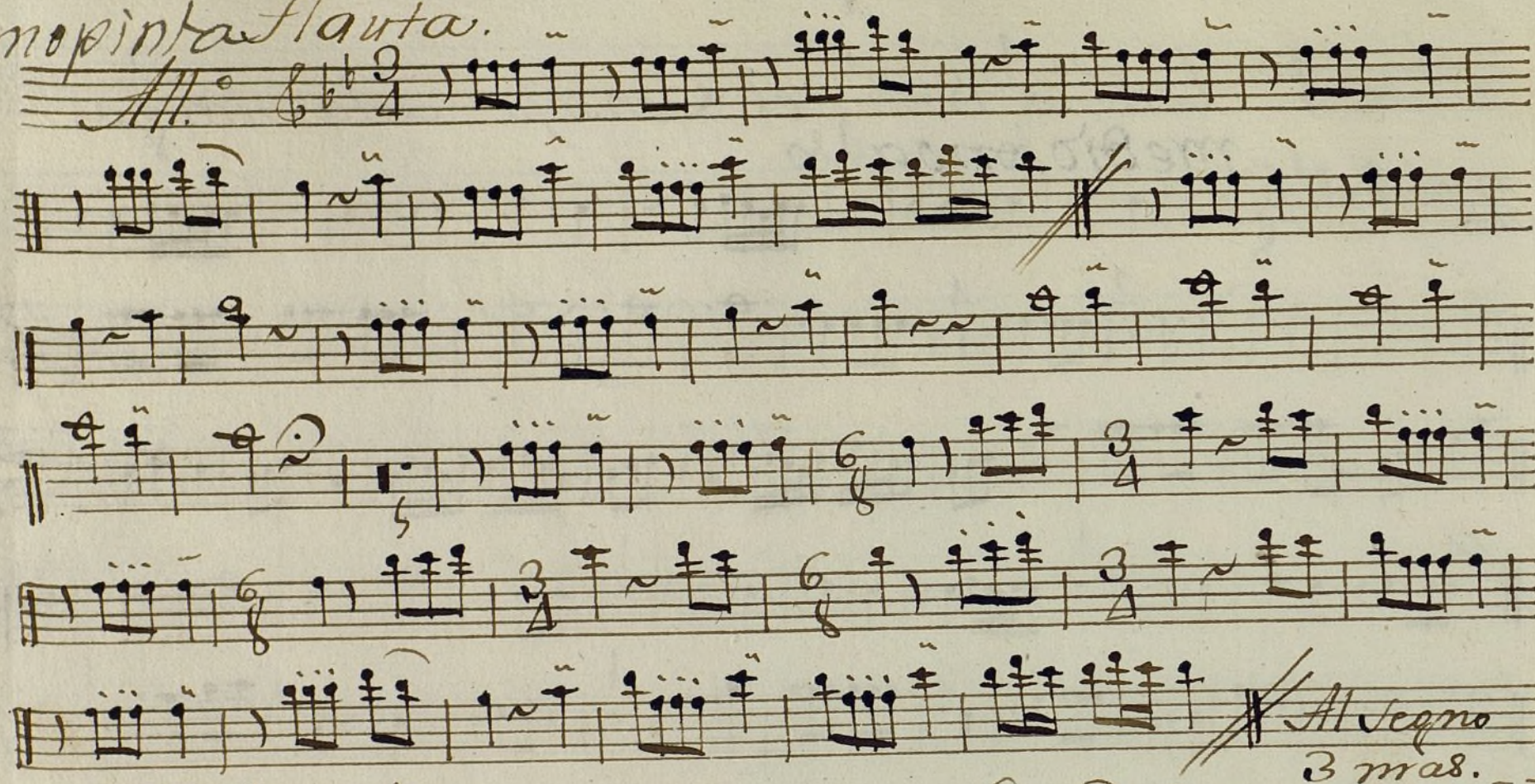
Obre 1.<sup>o</sup> Ton. a Solo el Consejo de la Amiga.

medio tono alto

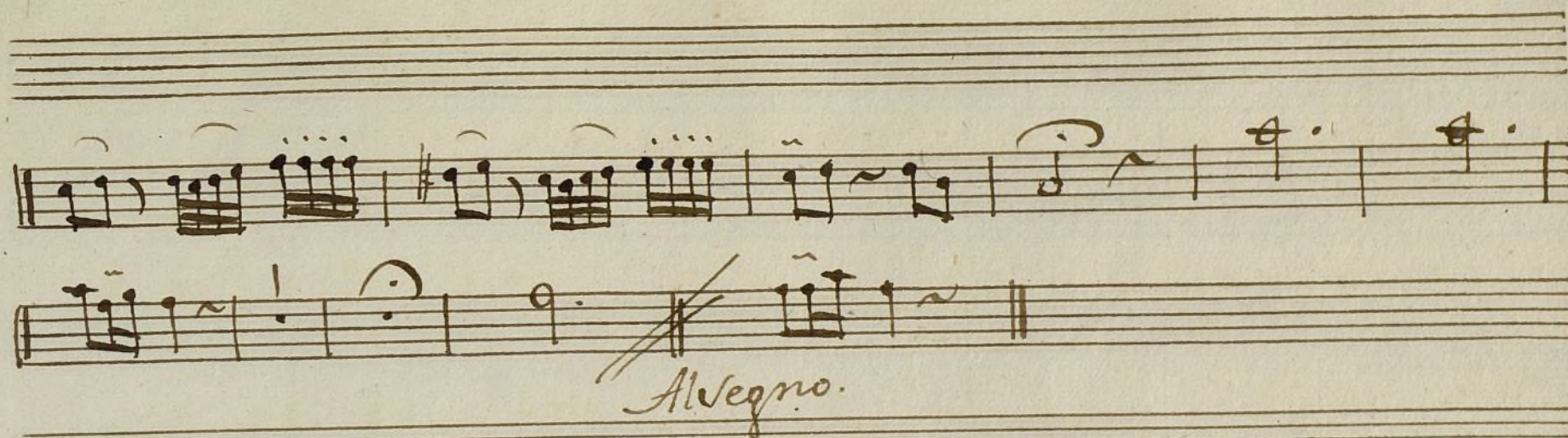
Allegro Repre v. p.



*Comopinta flauta.*







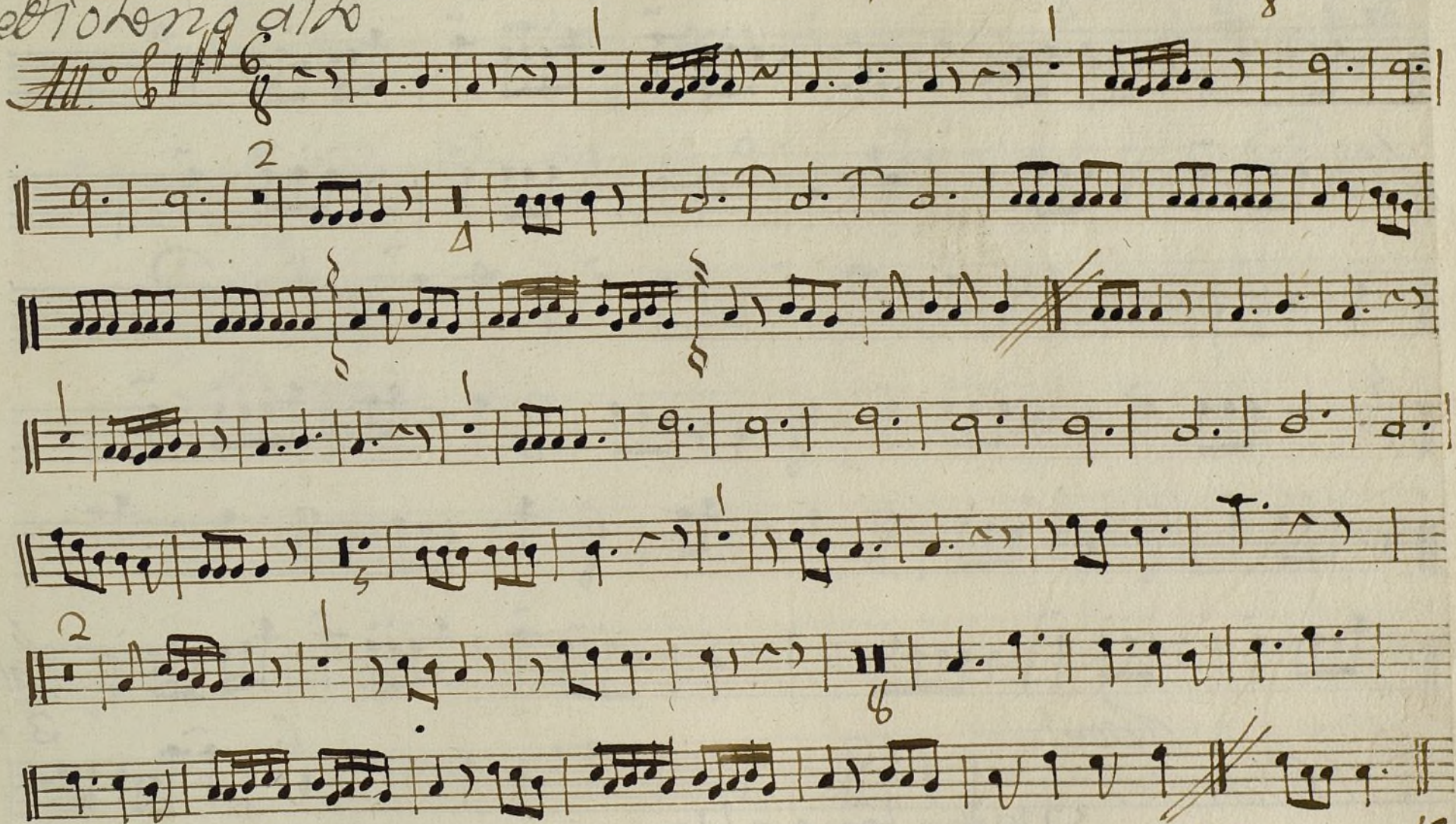
*Allegro.*



m



*Abre 2.<sup>o</sup> Ton.<sup>a</sup> a Solo el Consejo de la Amiga.*  
*mediocris alto*

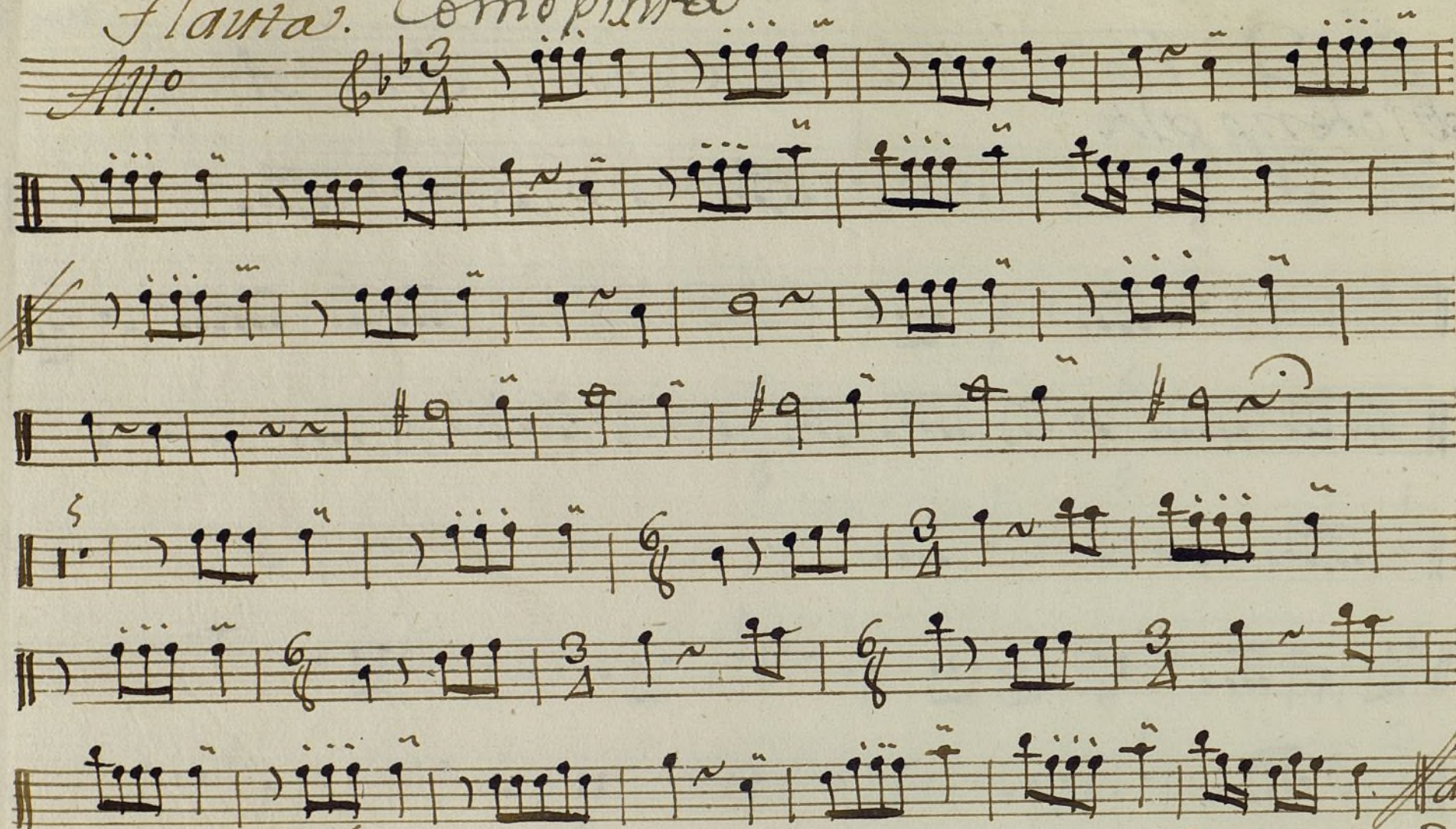


*Al Segno. U. P.*



Flauta. Cornopinta...

All.<sup>o</sup>

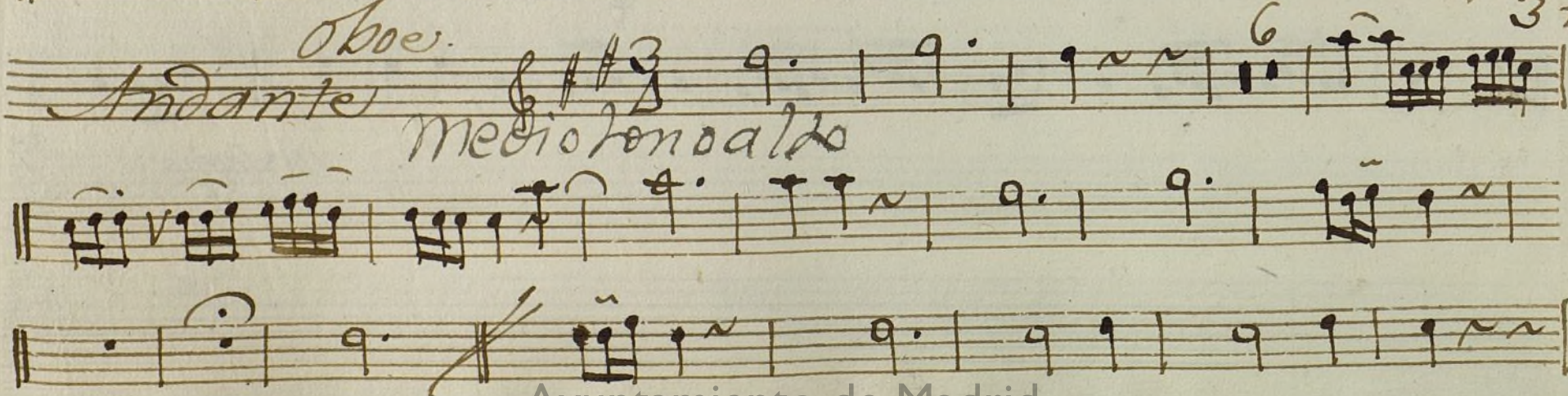


Al Segno  
3 mas.

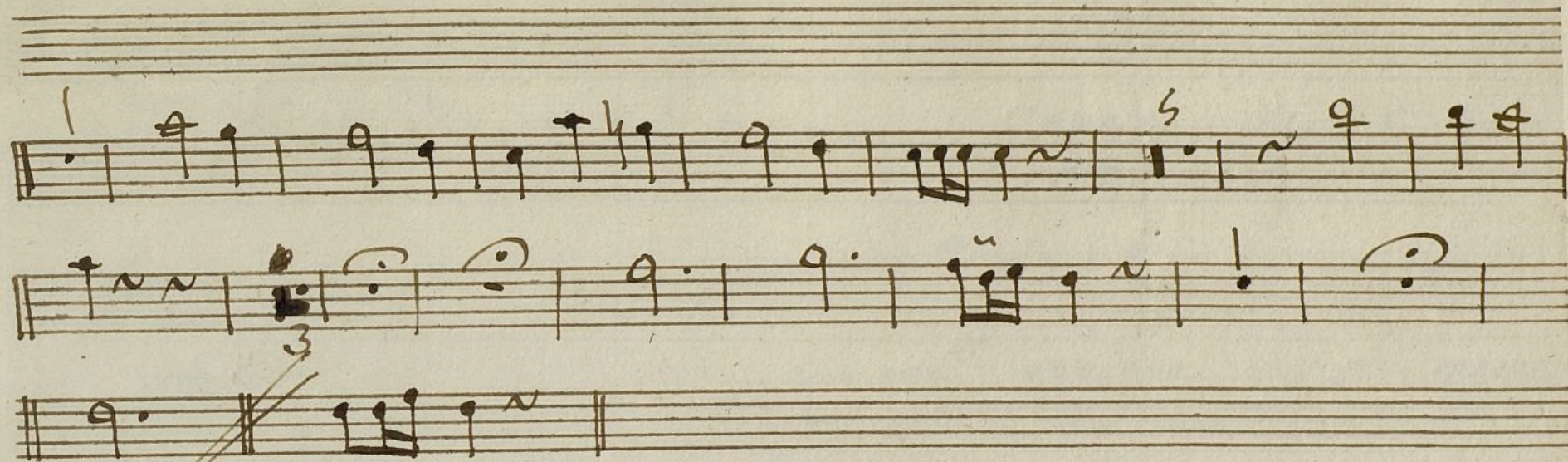
Oboe.

Andante

Medio lento aldo







*Allegro.*

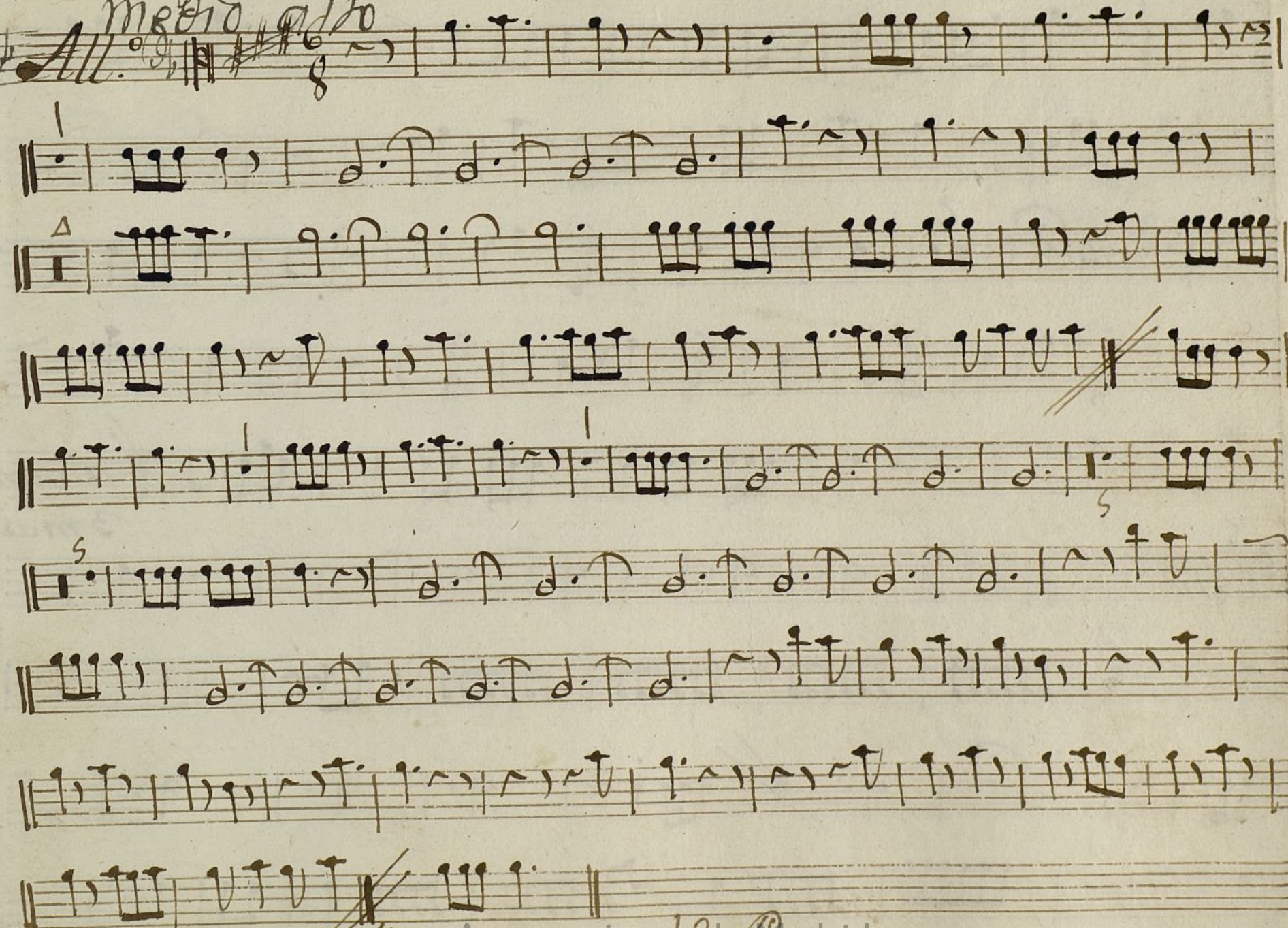


M  
③



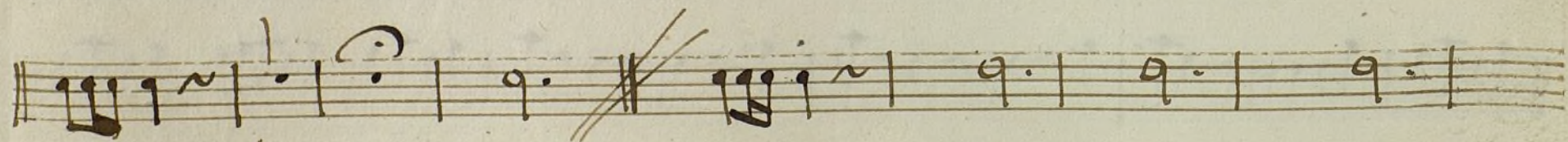
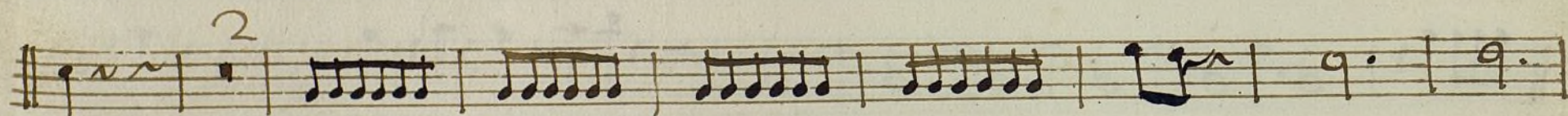
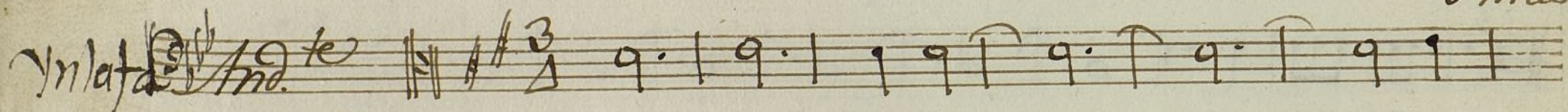
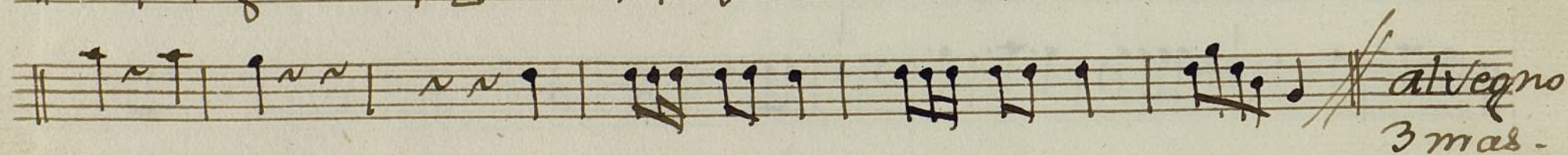
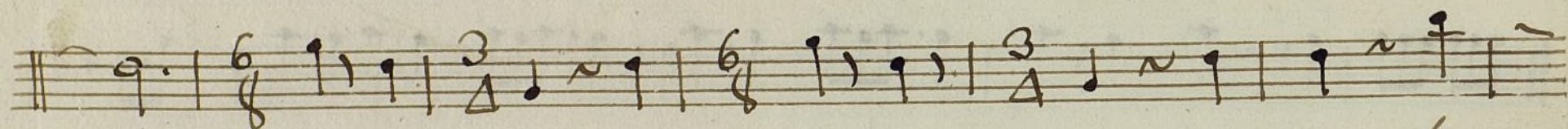
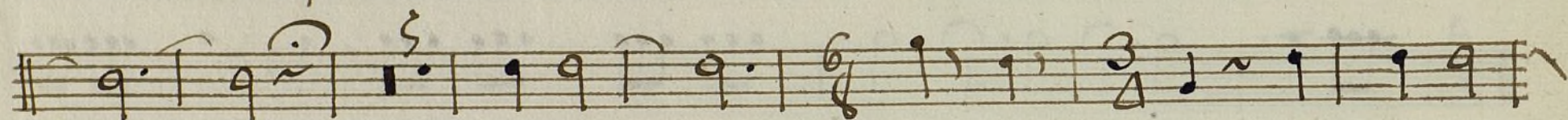
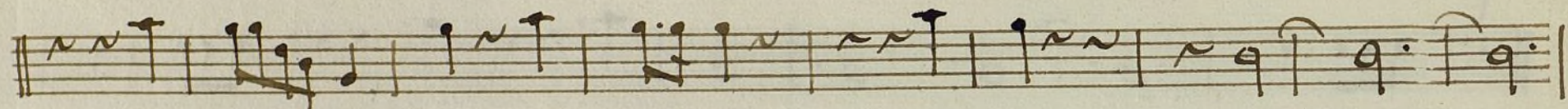
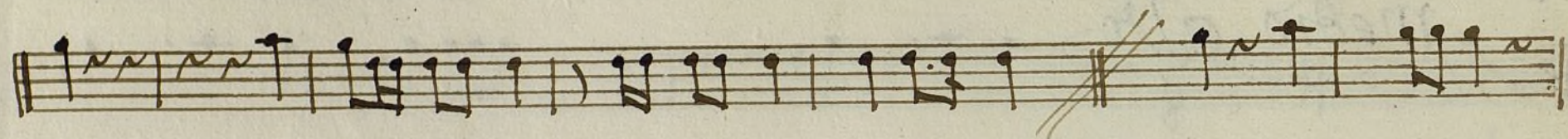
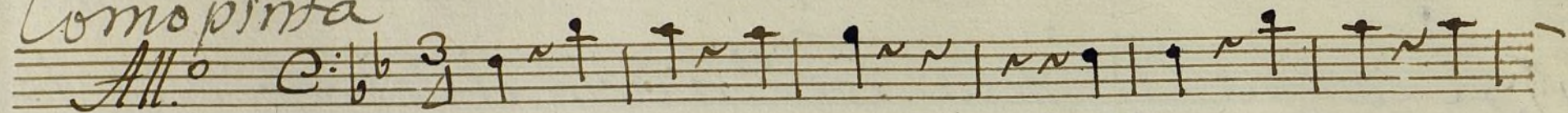
In Trompa Primera Ton.<sup>a</sup> a Solo el Consejo de la Amiga.

medio alto  
All.<sup>o</sup>

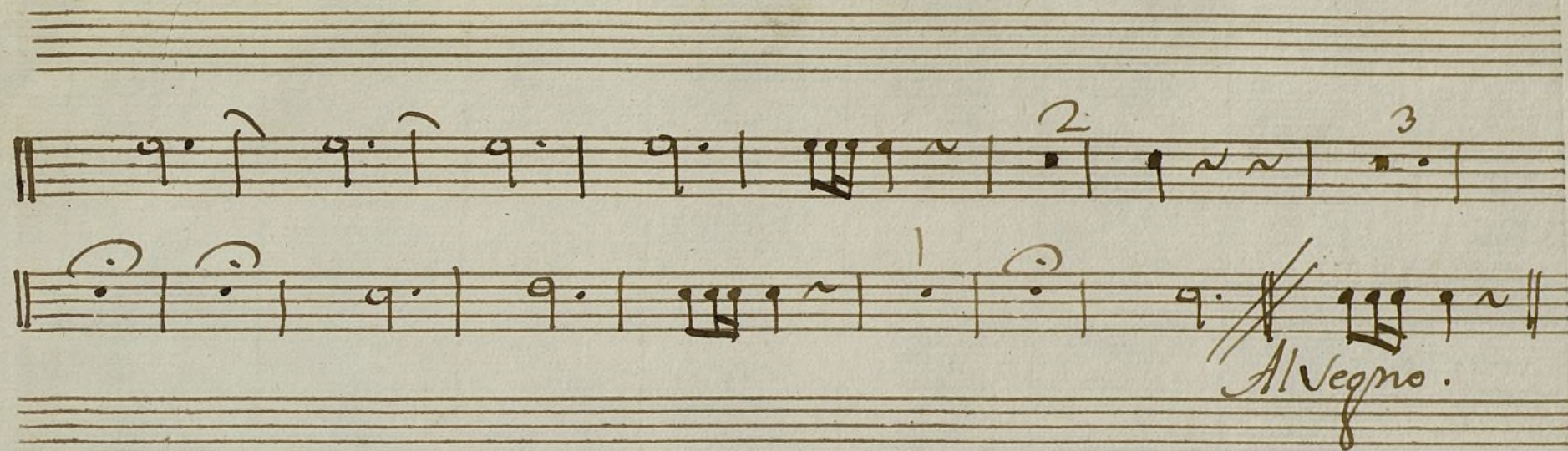




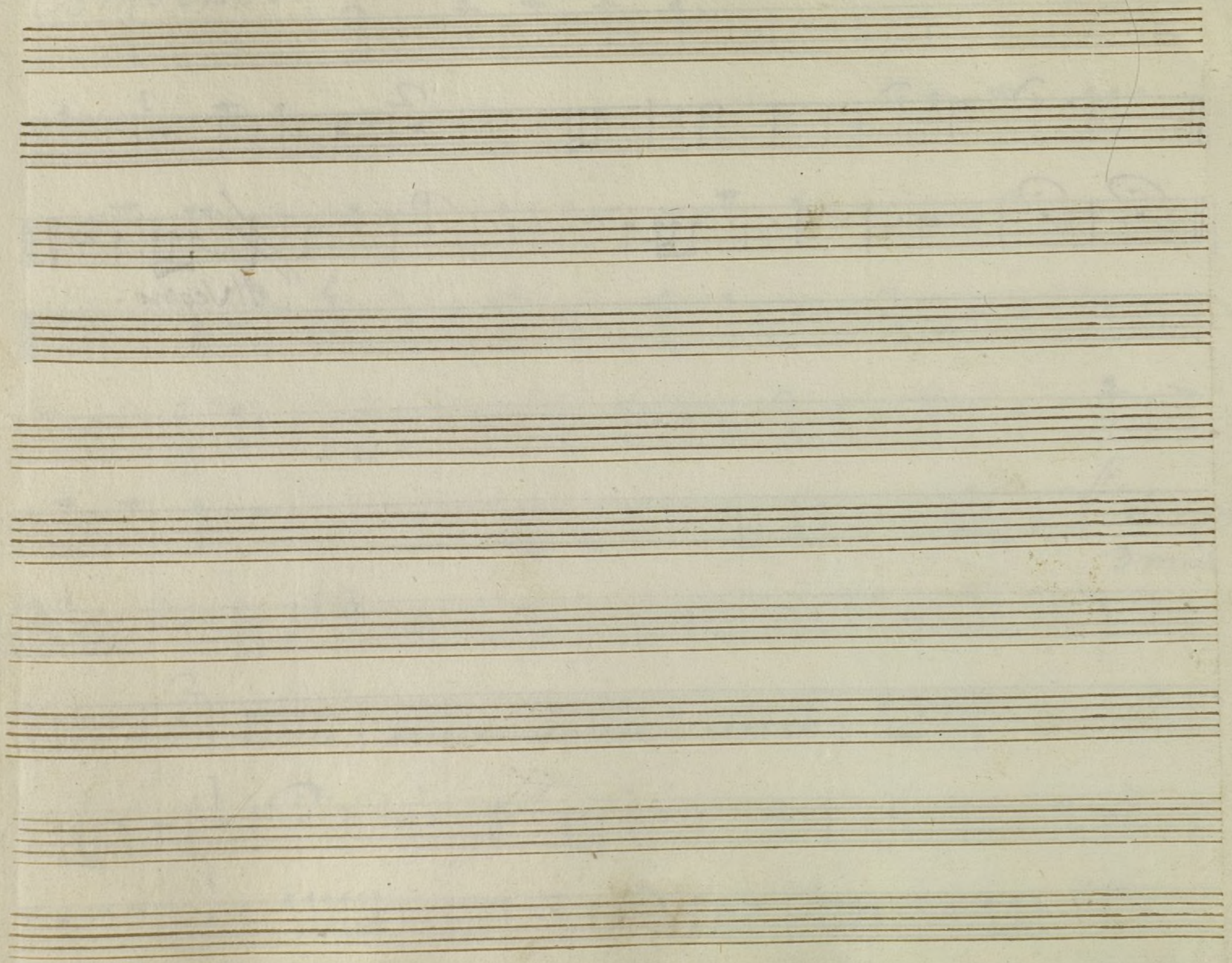
Cornopinta









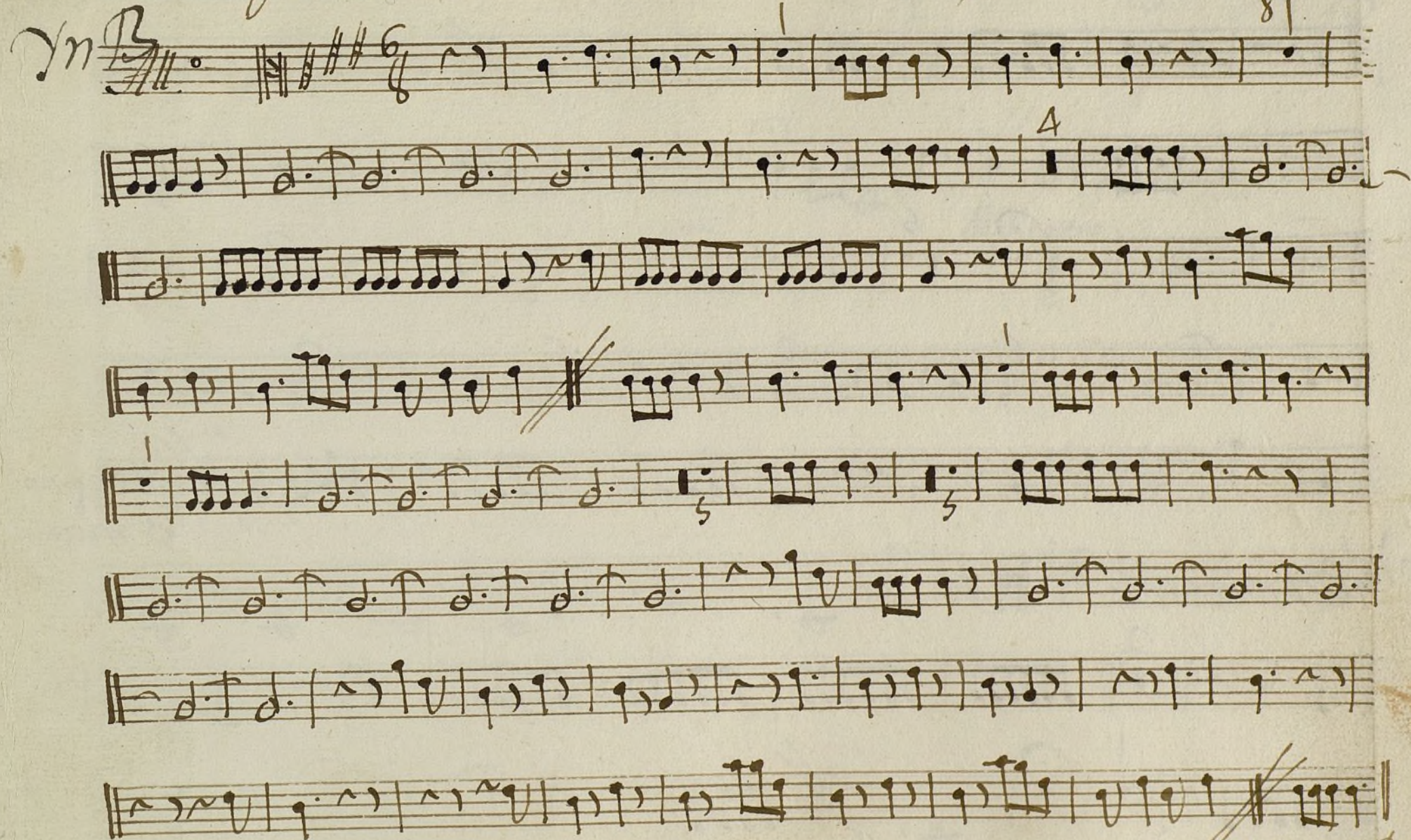




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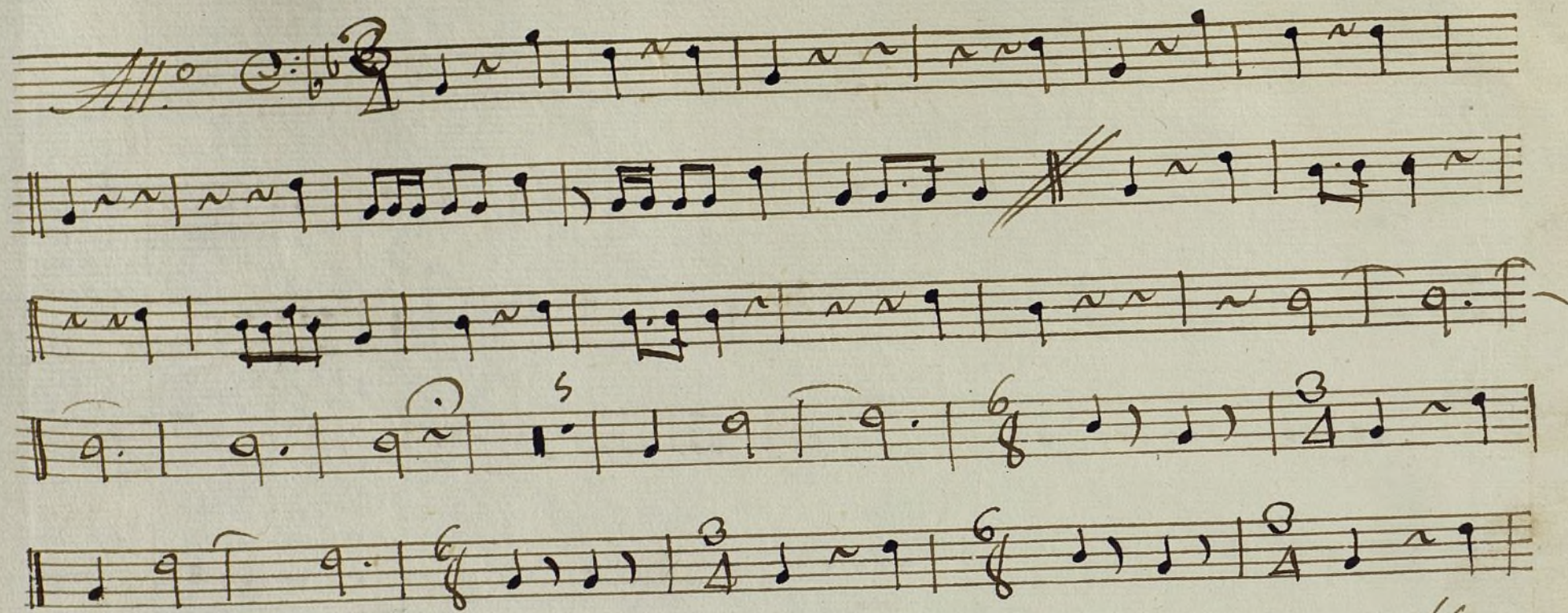
MUS 78-11

*Trompa 2.<sup>a</sup> Ton.<sup>a</sup> a Solo el Consejo de la Amiga*

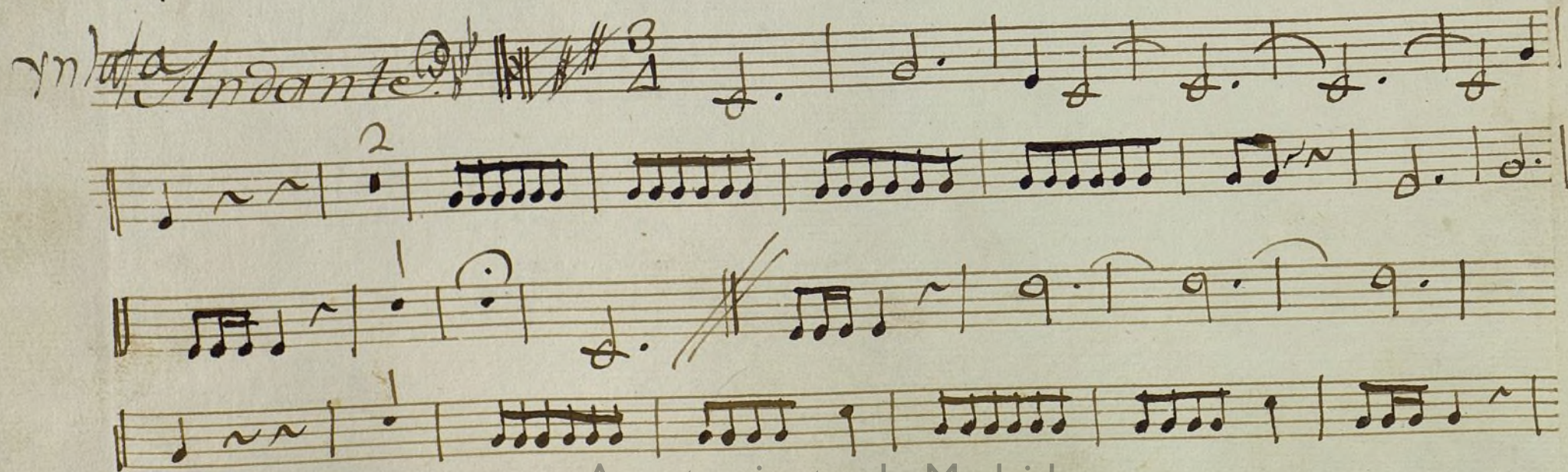


*allegro Adante.*

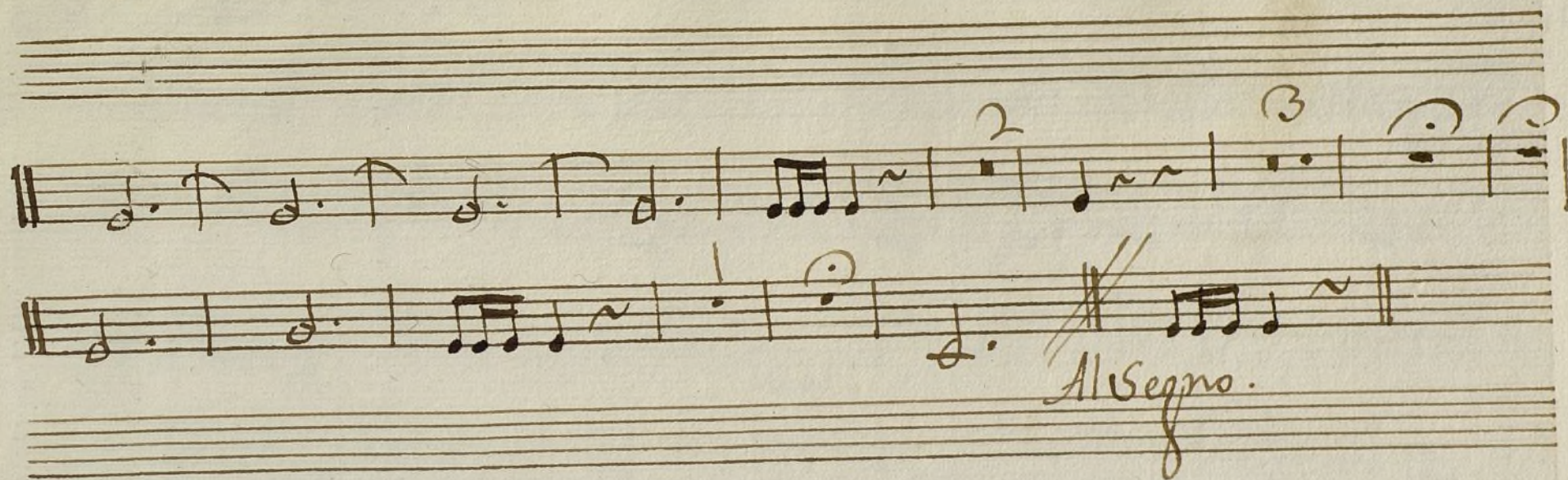




*Al Segno*  
3 mas.













mediano o alto

—t

MUS 78-11

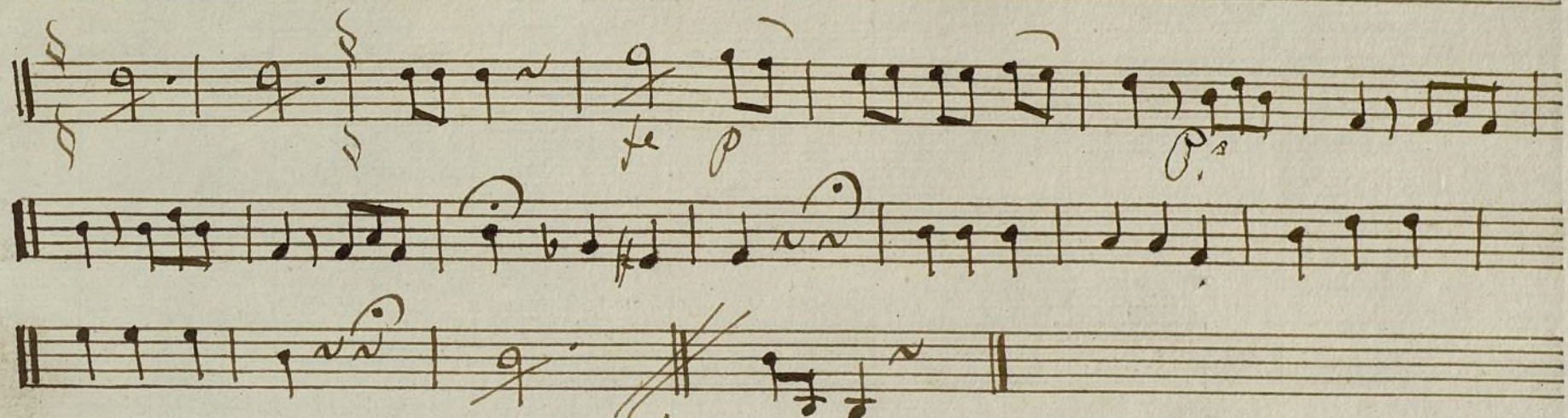
Bajo Ton.<sup>a</sup> Solo el Consejo de la Amiga.



Handwritten musical score on five staves. The first staff begins with the tempo marking *All.<sup>o</sup>* and the time signature  $\frac{3}{4}$ . The notation includes various note values, rests, and bar lines. The sixth staff concludes with the instruction *Al Segno* and *3 mas.* (three more).

Handwritten musical score on four staves. The first staff is marked *And.<sup>te</sup> moderato* and features a key signature of one sharp (F#) and a time signature of  $\frac{3}{4}$ . The notation continues with various musical symbols and rests. The final staff ends with a fermata-like symbol.





*Allegro.*



