

Leg. 1^o N.º 21.

t

MUS 80-21

Leg. 3^o al n.º 36

t

S^{ra} Silva:

Conadilla.

1779

à solo.

La Ramilletea Chusca

42.

[Con un cestita y persona]

De D.^{no} Josef Castel.

Ayuntamiento de Madrid

80-21

All.

for *vol.* *fe*

for *p.* *po.*

for

3 *3* *Mod.*

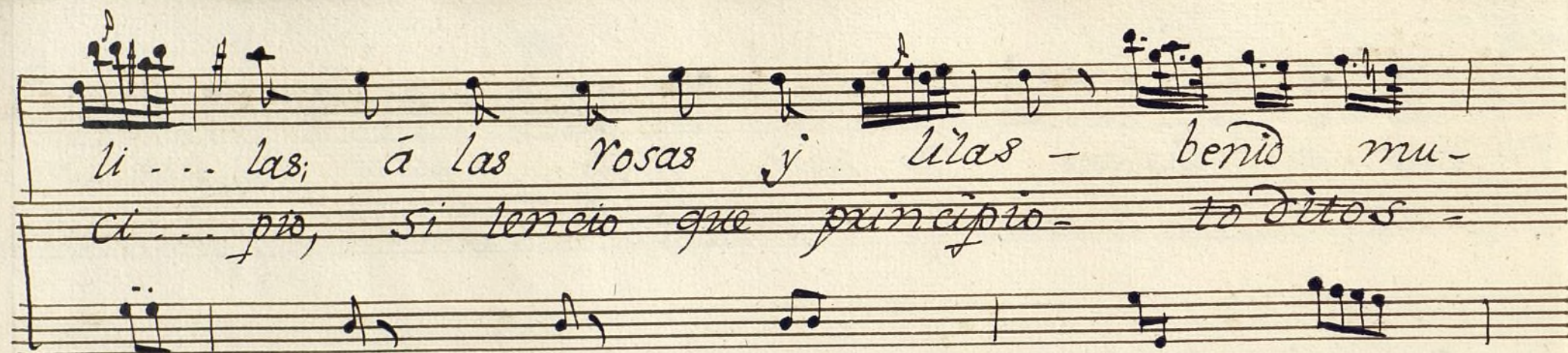
con mi cestita y persona - con
las tiendas de comexcio - las

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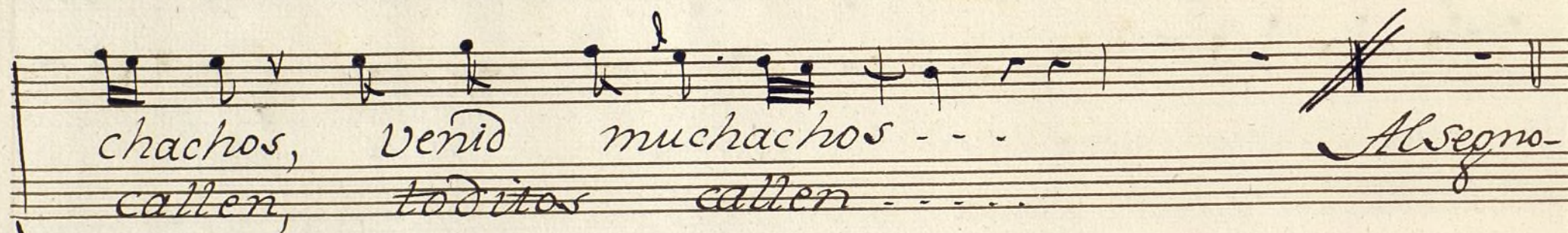
ando señores. bendiendo con chu =
Ja éxreco xido - I por mas q^e é por -
lada - de todas flores - de
fiado ... nada é bendido - nada
Vendiendo con chula = da, vendiendo
I por mas q^e é por fia = do, I por mas

— de todas flores — — — Para las Peti-
 — nada eberrido — — — Allí ay muchas v-
 metras... traigo hermosas violetas — — — Para los Seño-
 sias... fachenda y corte sia — — — mil tales mozas-
 (no) metras... traigo hermosas violetas — — — Para los)
 xitos... claveles muy bonitos — — — y para las ma-
 entran... aver si algo sepega — — — Hablar los estan-

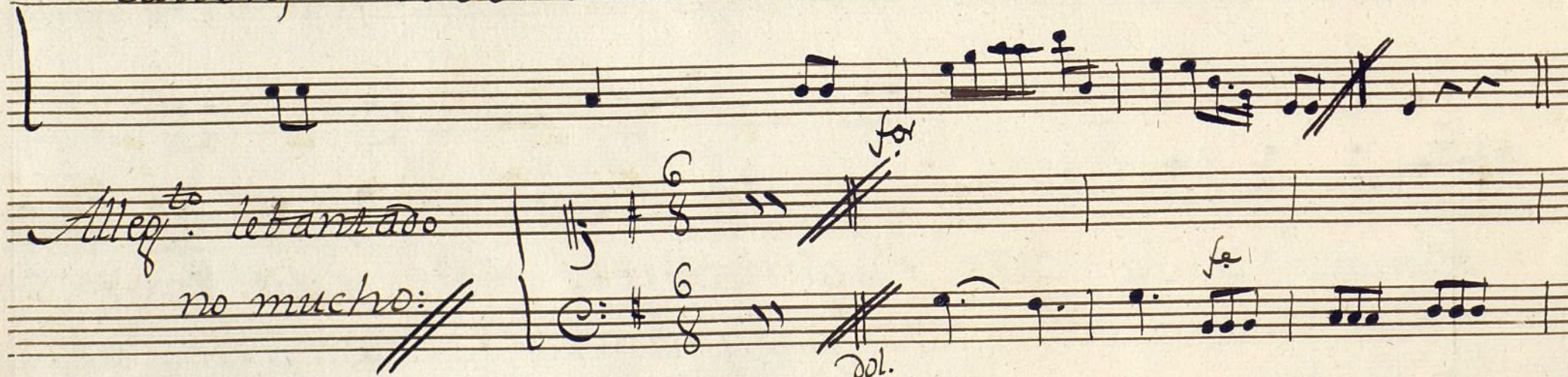
Jotas - - - Rositas de cien ôlas - - - amis Ramille -
 jeros - - - de Guerras y Comercio - - - organ todos q.
 titos, que se venden baratos. lilas frescas y
 trato, referir dos pasajes... que bendiendo mis
 buenas, de la casa del campo. a las rosas y -
 flores, a cavan de pasarme. si silencio q. prin -



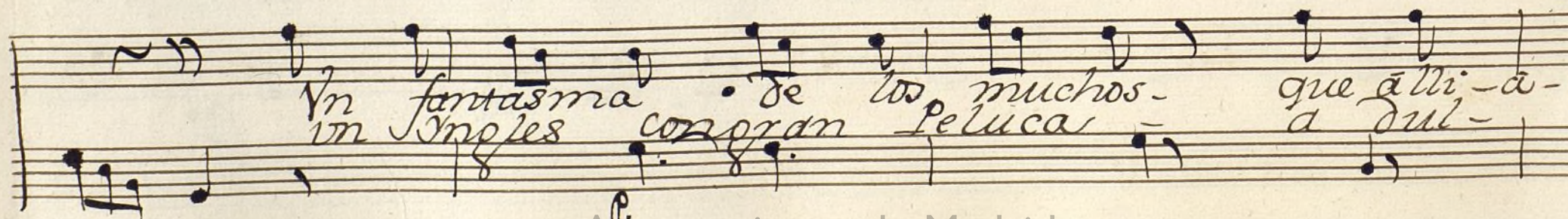
li - ... las; á las rosas y lilas - venid mu-
 chachos, si tencio que principio - toditos -



chachos, venid muchachos - - - Al segno
 callen, toditos callen - - -



Allegro lebrantao
 no mucho: //



p. Un fantasma de los muchos - que allí a -
 un ingles compran peluca a dul -

sisten de planton, me convidabas = aès Cofietas -
ces me comido, y con cariñosa = risa -

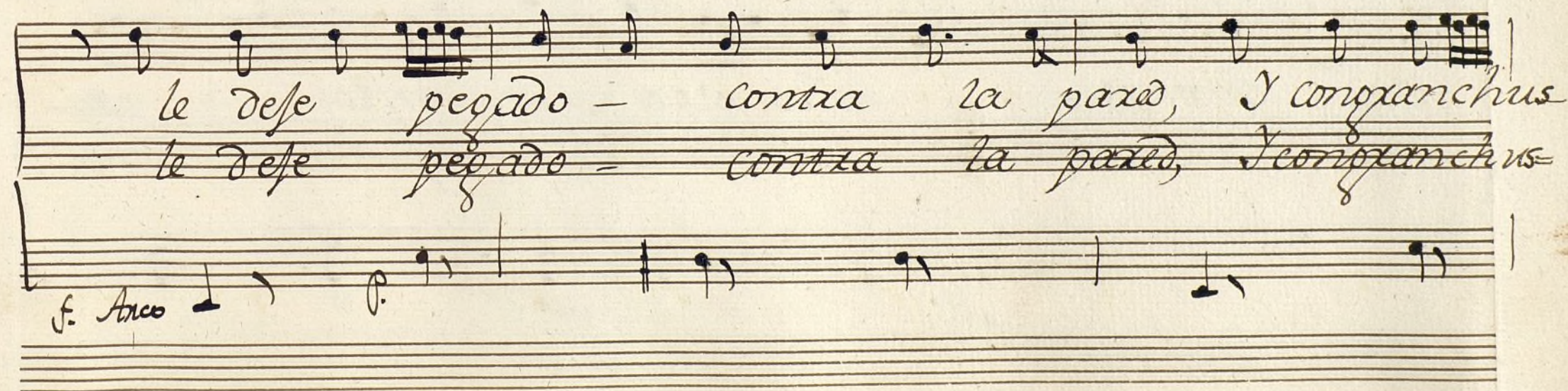
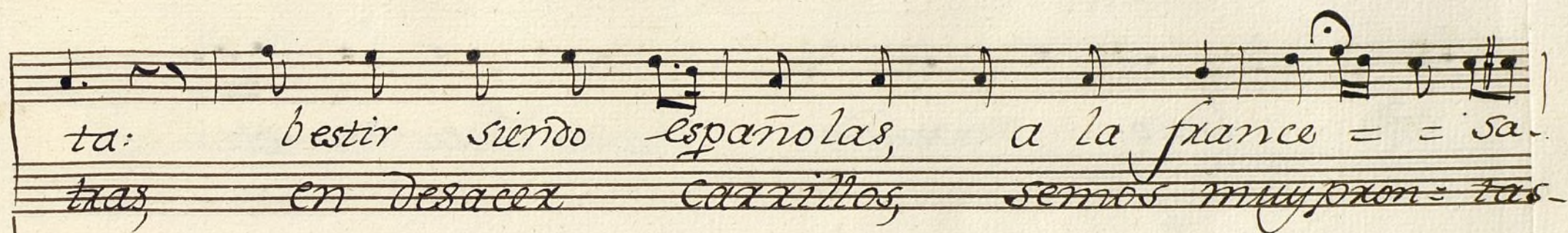
Yasi le respondi io - Yasi le respondi -
amis flores se aximo, amis flores se axi-

io = no gastamos las Masas, esas co-
mo - Yo le dije des vie, dos ciéntras,

Punt.

rozas. Sino tueno montexa cofiarza y -
 leguas, que no gustan de Ingleses, las Madri-
 boxla: Por que este traje es el pro-
 teñas, me agaxo un brazo - y io di
 pio de España. Se ox petate - - - Y no nos pe -
 se desvie oixa xrodando - - Por que noso -

Se Arco. *Punt.*



cada luego memude - Entre en otra -
 cada luego memude - Jabra seño -

tienda flores avender, yalli medi Jaxon, lo-
 xitos fina uzaxe con següidi Nitaz que-

que contaxe - Ixo sigo micuerto - to-
 les cantaxe, si leneto q'empiezo to-

dos atended, Prosigo mi cuento, pro
dos atended, si silencio que empiezo silencio

todas atended - todos to
todas atended, todas to

dos todos
dos todos

- todos *atended* - *Al Segno =*
 - todos *atended* -

Seg. 8
~~*Alleg. 10*~~

Pola quitos quexidos oy no su =
plico - Pola quitos quexidos - oy no su -

plico, oj osuplico - - - - - Oj ho su
plico - q. en buestros corazones - q. en bue-
tros corazones - alle io alivio - - - - - Pues no pre-
tendo - sino servixos - Yallaxos -
siempre; muy compasivos - Que si a'

Handwritten musical score on five staves. The lyrics are in Spanish and are written below the notes. The music is written in a cursive style with various note values and rests. The lyrics are: "dar gusto ácierto: con mis tonadas, con", "les suplico por premio, den dos palma", "das; Isia caso lo yciexen, nos quetexos y-", "gradas; mo les cantaxe gus-", "tosa buenas tonadas - - - - - Ya Dio mis Pola -".

dar gusto ácierto: con mis tonadas, con

les suplico por premio, den dos palma

das; Isia caso lo yciexen, nos quetexos y-

gradas; mo les cantaxe gus-

tosa buenas tonadas - - - - - Ya Dio mis Pola -

quitos, Que faustinita os ama: Vas-

tiene á qui to ditos = dentro del Al =

ma; Vas tiene á qui toditos = dentro del Alma - - -

Allegro =

The image shows a handwritten musical score on aged, slightly torn paper. The score is written in ink and consists of four staves. The first staff has a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The second staff continues the melody. The third staff also continues the melody and includes a double bar line. The fourth staff begins with a double bar line and then continues with a few more notes. The paper has a yellowish tint and some foxing. The handwriting is in a cursive style typical of the 19th or early 20th century.

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Violin 1.º Ton.^a a solo: la Ramilleteira, chusca: 5.^{ra} Silva:

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Handwritten musical score for Violin 1.º, Ton.^a a solo. The score is written on ten staves. The first staff begins with the tempo marking *All.^o* and the key signature of one flat (B-flat). The music is in 8/8 time. The score includes various musical notations such as notes, rests, and slurs. There are several performance instructions written in the margins: *8.^a bafa.* (under the second staff), *suave* (above the second staff), *2.º vez:* (under the second staff), *Mod.to* (above the fourth staff), and *Al segno-* (below the eighth staff). The score concludes with a double bar line and a repeat sign.

Alleg^{to}
Lebando no muchoff

dol. *f* *p* *Stor.* *f.e.*

f *Alleg^{to}*

Seq. 8 *Alleg^{to}*

f *p*



Al Segno.

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Violin 2.^o Ton.^a a solo la Ramituelera chusca:

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Allegro

trawe.

for

mod.^o

Al Segno

Alleg.^{to}
levantado, no mucho //

Allegro //

Allegro //

Allegro //

Allegro //

Allegro //

Allegro //

Allegro //

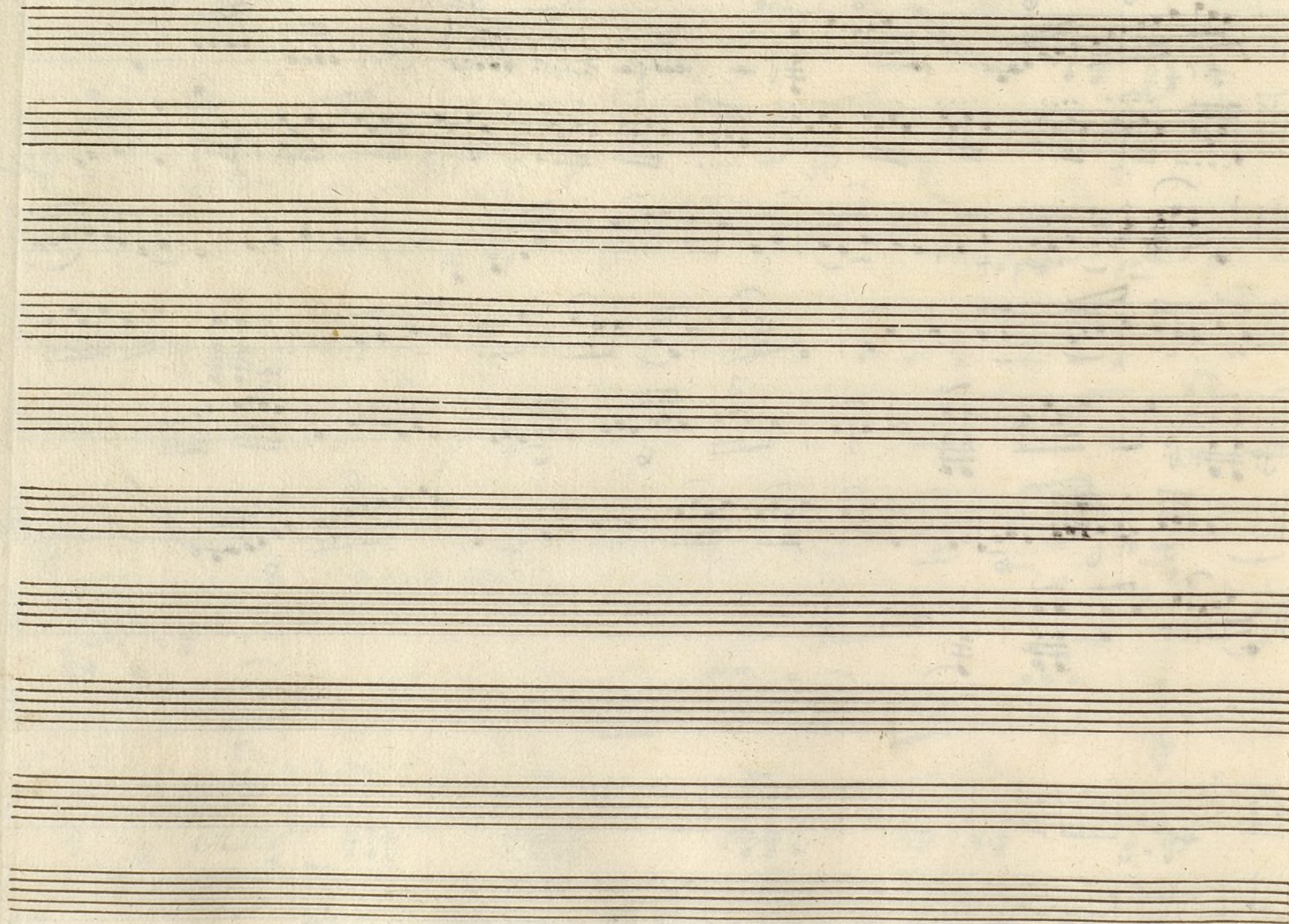
Allegro //

Allegro //

Allegro //

Allegro //





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Oboe 1.º Ton. a Solo; la Ramilletea chusca

All.º

Vol.

Mod.º

Allegro=

MUJ 80-21

Oboe 2.^o Con.^a Solo: la Ramblatera chusca

A handwritten musical score on aged paper, consisting of ten staves. The notation is in a single system, likely for a piano. 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 fluid, cursive style. Dynamic markings include 'f' (forte) and 'mol.' (molto). There are several slurs and ties throughout the piece. The score concludes with a double bar line and the tempo marking 'Allegro.' written below the final staff.

Alleg^{ro} levantado
no mucho //

Allegro

Seg. S. Lace.

Trompa 1.^a Ton.^a Solo la Ramillettera Chusca:

Handwritten musical score for Trompa 1.^a in G major, featuring various musical notations, dynamics (p, f, p^o), and tempo markings (All.^o, Mod.^o, Al Segno).

The score consists of ten staves. The first staff is the title line. The second staff begins with 'All.^o' and a treble clef. The third staff has a key signature change to G major (one sharp) and a common time signature. The fourth staff has a key signature change to D major (two sharps). The fifth staff has a key signature change to A major (three sharps). The sixth staff has a key signature change to E major (four sharps). The seventh staff has a key signature change to B major (five sharps). The eighth staff has a key signature change to F# major (six sharps). The ninth staff has a key signature change to C# major (seven sharps). The tenth staff has a key signature change to G major (one sharp). The score ends with a double bar line and a repeat sign.

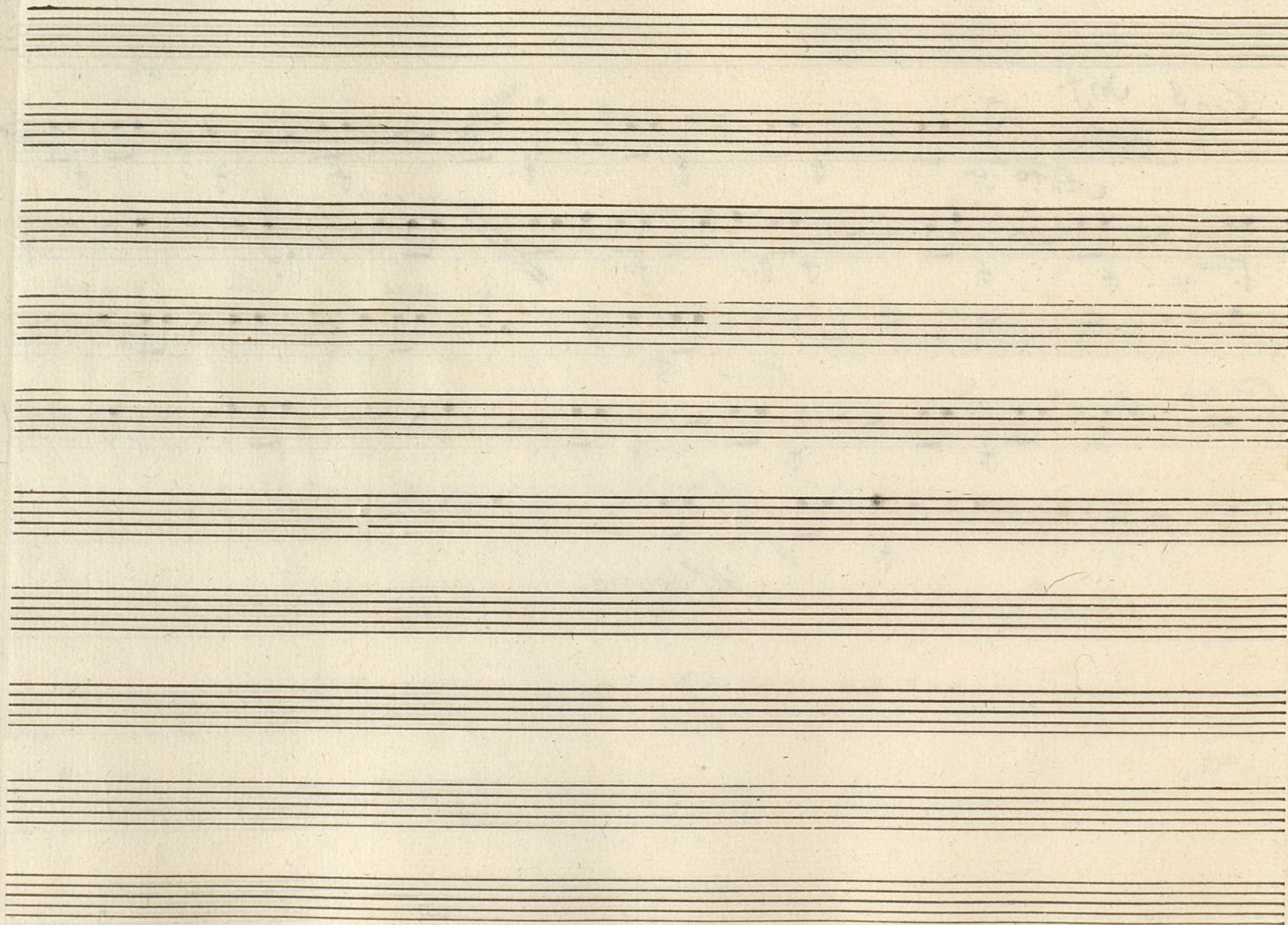
Key markings and dynamics include: *All.^o*, *In B.*, *p.*, *f.*, *p^o*, *Mod.^o*, *Al Segno*, and *f*.

Alleg.^{ro}

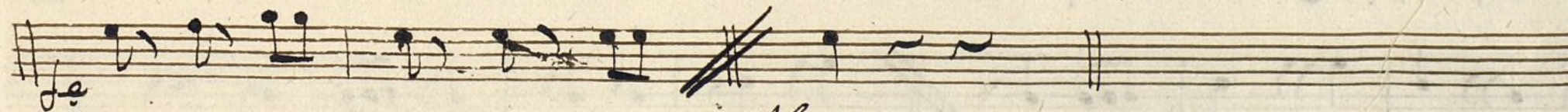
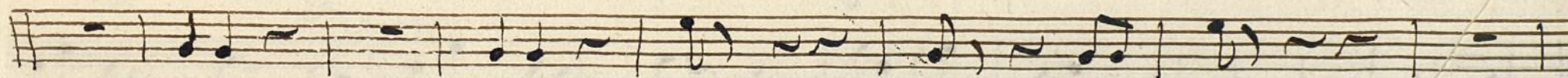
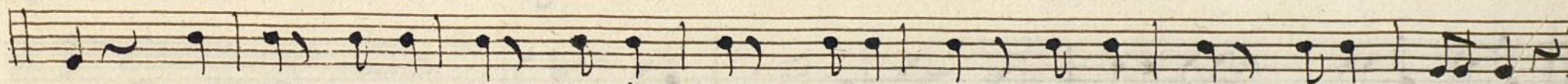
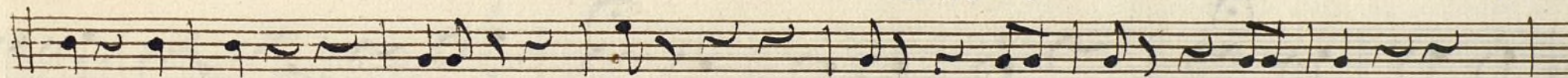
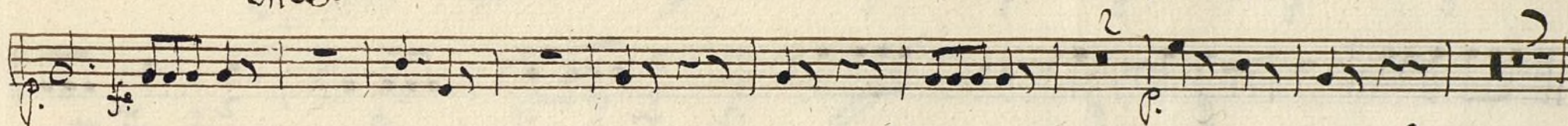
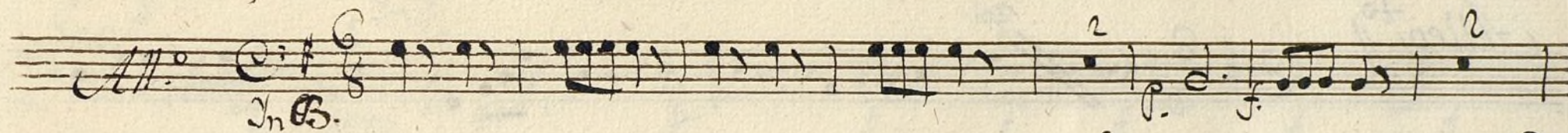
Allegro

Sep. 8 *mf.*
All. to *f.*

Al Segno-



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Trompa 2^a Ton.^a a solo: la Ramilleteira chusca:

Allegro =

Allegro ²⁰ *sol.*

Allegro

Allegro

Seg. 8 *Int.* *All. to 3*

f *f* *f* *f* *f* *f* *f* *f*

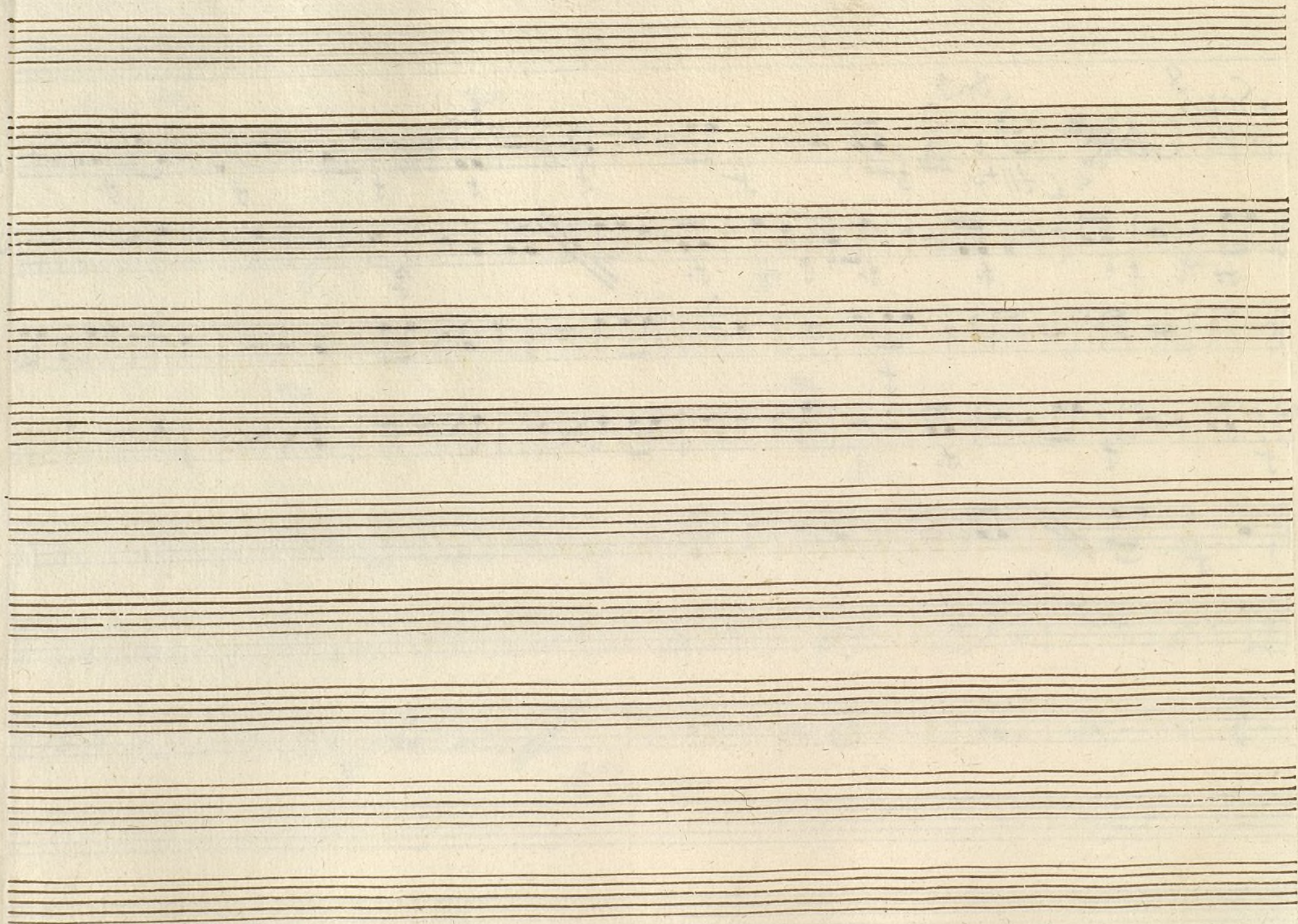
f *f* *f* *f* *p* *f* *p*

f

f *f* *f*

f

Al Segno.



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Baſo.

7
Ton.^a à ſolo: la Ramilleteſera Chusca

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All.^o *C* *6/8*

vol. *f.* *p.* *Mod^{to}* *f.* *p.* *Al Segno*

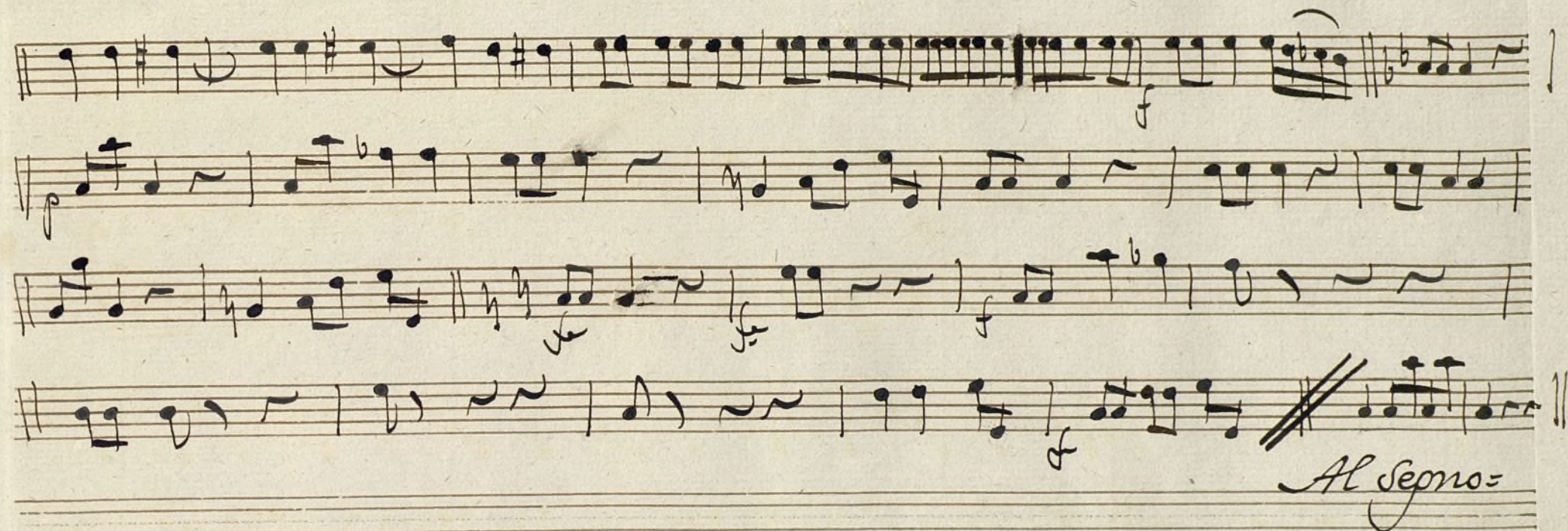
Alleg.^{to} lebantado
~~no~~ *no mucho* //

Punt.^o *f* *Arco.* *Punt.^o* *f* *Arco.*

Punt.^o *Arco.*

Al segno.

Seq.⁸ // *And.^{te} //* *Alleg.^{to}* *f.*



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