

La Prado

Mus 94-23

94-23

Conadilla a solo

De la Diversion

Resuene la orquesta

Del S.^r Larerna

S.^{ra} Maria Antonia

Rosa Perez

Ayuntamiento de Madrid

Allegro.

The musical score is written on ten staves. The first staff has a treble clef and a key signature of two sharps (F# and C#). The second staff has a bass clef and a key signature of two sharps. The music is written in 6/8 time. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'f. mo'. The paper is aged and shows some staining.

que sue ne laor
questa a le gre y Marcial que salga de guerra al
campo tea tral
Suenen los Cla xi nes
flautas y vio li nes

que ya mi Ca xi-ño gus
to soi ren di do-~~a~~ repre senta a echar su
to na di Mi-ta ba xia bley oo - ni ta a mi
pueblo ama-do a qⁿ y do la-~~tr~~o con fe
sin gu lar con f. fe sin gu lar.
p.

f. mo

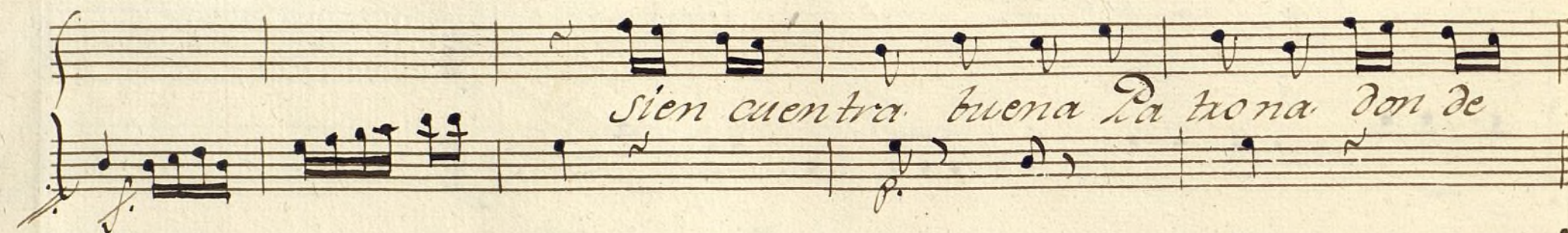
All.^o *Con mo*

chi la y cala bara la car tu chera y fu sil el buen sol da

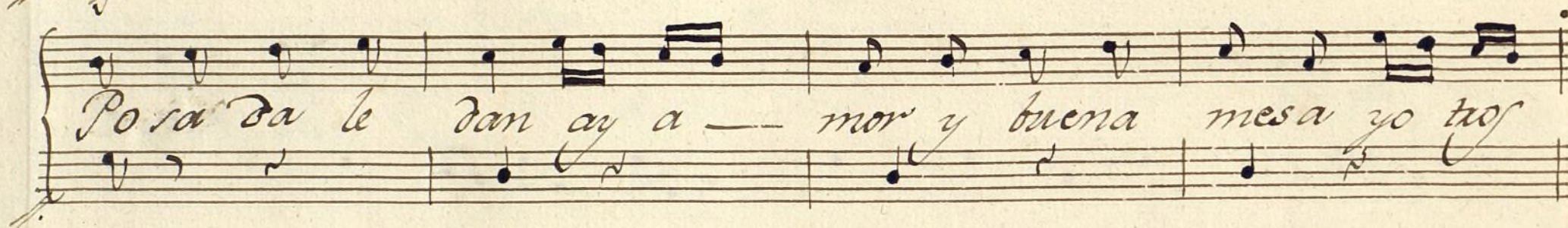
do Ca mi na a don de le mandan hir el buen soldado Ca

mi na a don de le mandan ir.

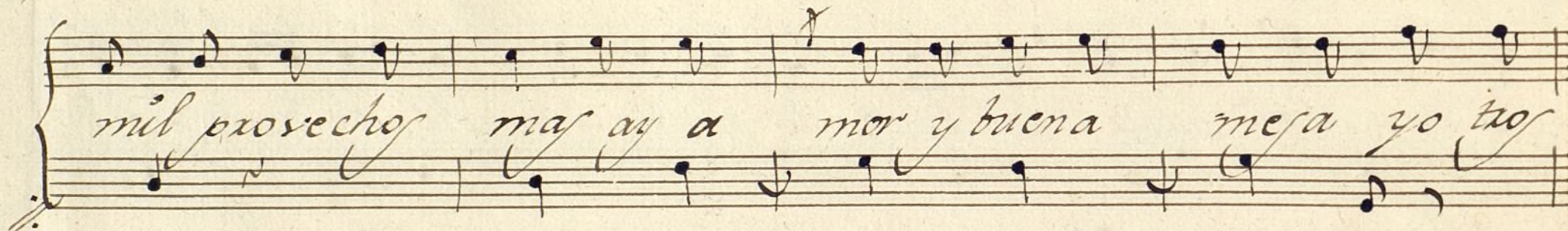
f. f.



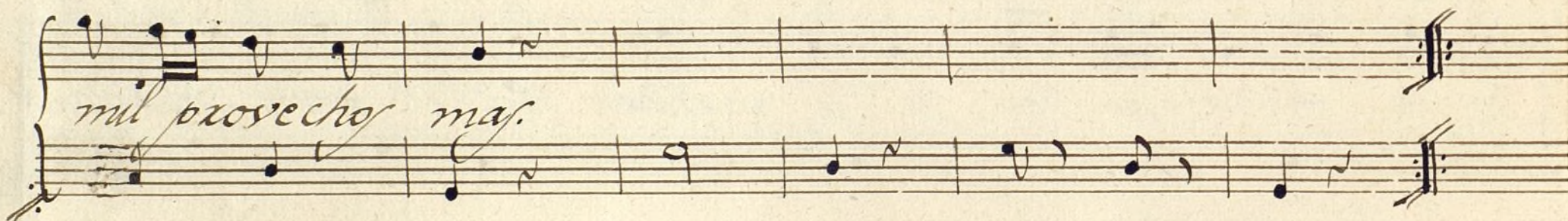
sien cuenta buena Pa trona don de



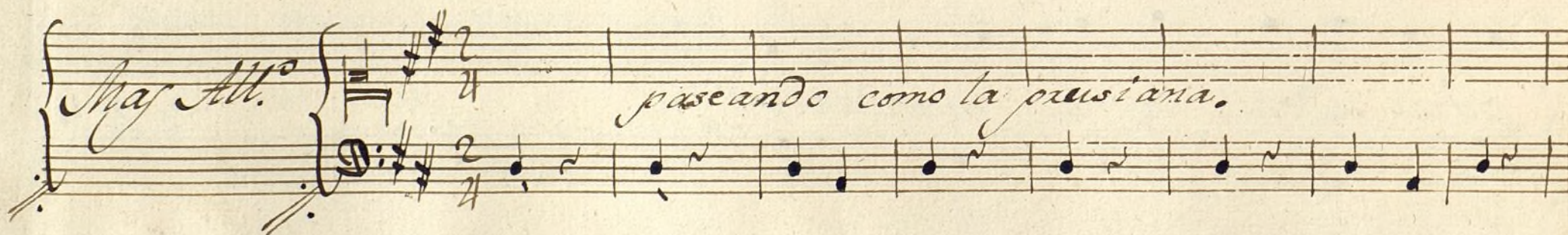
Po ra da le dan ay a — mor y buena mesa yo tros



mul provecho mas ay a mor y buena mesa yo tros



mul provecho mas.



Mas All. paseando como la prusiana.

The image shows a handwritten musical score on aged paper, consisting of five systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in a cursive script below the vocal line. The music includes various note values, rests, and dynamic markings such as *f.* (forte) and *p.* (piano). The lyrics are: "Pieso el cuerpo. paso grave", "brazo en Jarras y a lon don", "Con Zi-garro bro ma y visa se andan", "le quas a mon ton O que Musi", and "ca tan vella la del Rifa".

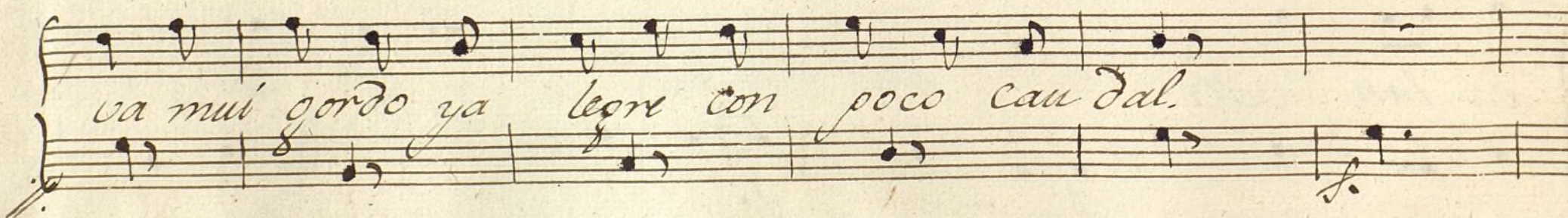
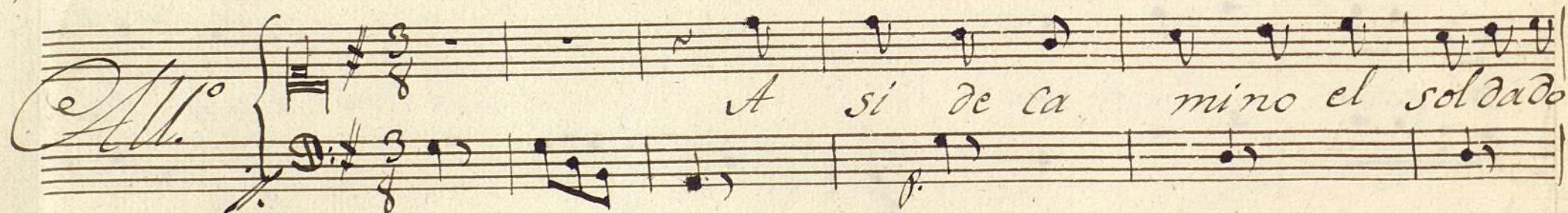
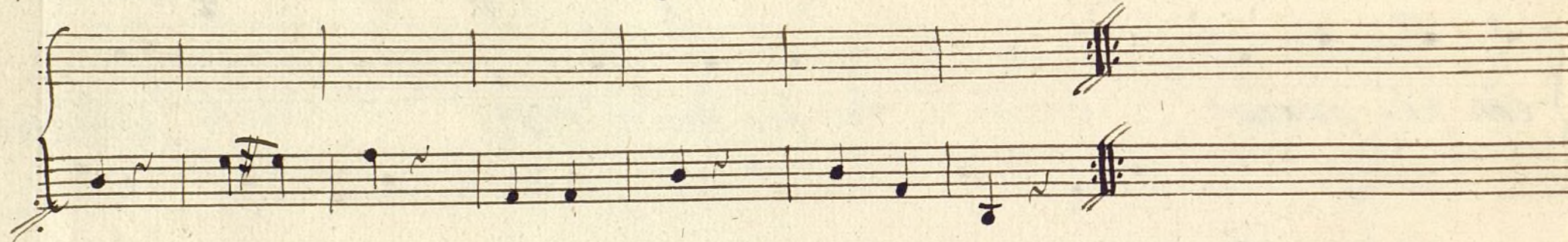
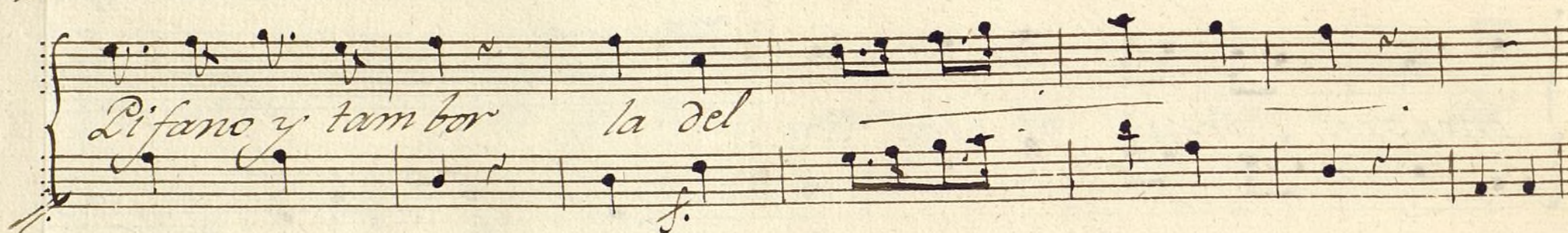
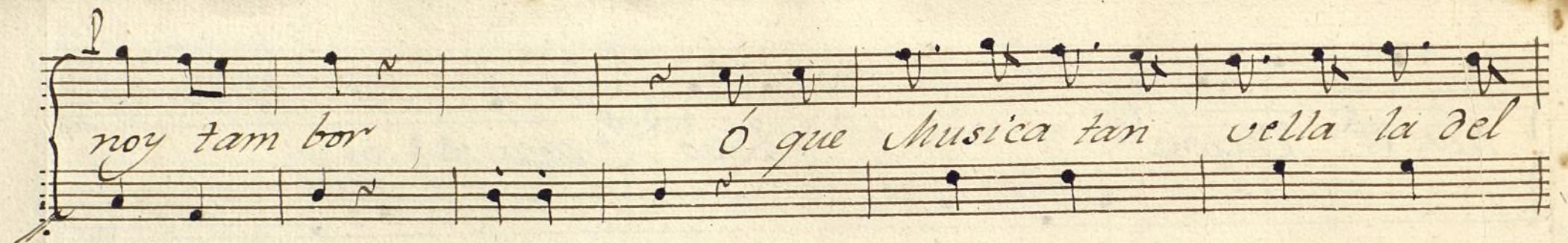
Pieso el cuerpo. paso grave

brazo en Jarras y a lon don

Con Zi-garro bro ma y visa se andan

le quas a mon ton O que Musi

ca tan vella la del Rifa



oro si go se ñores con mi di ces sion

a tended q.e ri dor de mi co ra zon,

de mi co ra Lon de mi co ra

Lon.

Andante.

Un sia mui fi nito desto

q.^e hay hecho de al corzar con son mui di mi - - nu

ti ba de cia a si avna - ga chona de ci

a asi avna - ga chona.

Alleg.^{to}

remendando on Via Zalamero.

se, chis,

mi, do

te chuy qui ta Dios te loa da do Dios —

fof lean muerto pa ciencia amigo pa —

Dios te loa da do — para ser

Paciencia amigo — que el q.^e

a se si na — de Mayo raz gof para ser a se

Dios le perdo ne ya yo le pido q.^e el q.^e Dios le per

Handwritten musical score on aged paper, featuring six staves of music. The lyrics are written in Spanish and are aligned with the musical notes. The notation includes various note values, rests, and bar lines. The lyrics are as follows:

si na de Mayo vargos
done ya yo le pido
y yo soi uno de los q.^e ya tu O jos- tie
y andan O sias tan finitos que muertos ya es
nen di' funtos de las que tienen di'
tan en vida tan fi ya estan en

funto ————— (natural) y la Ga cho na —

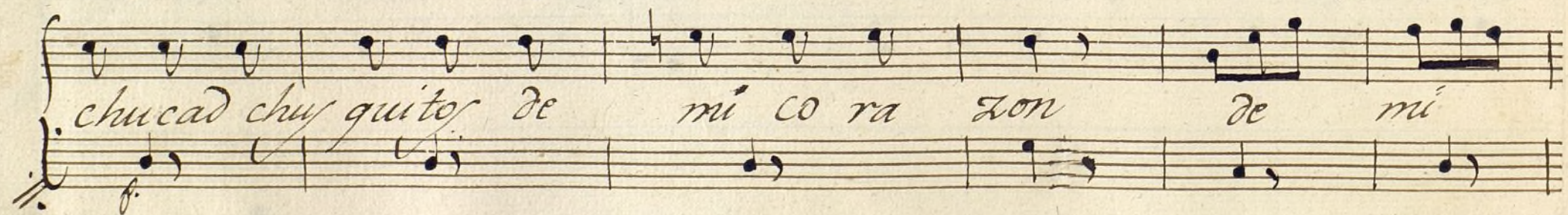
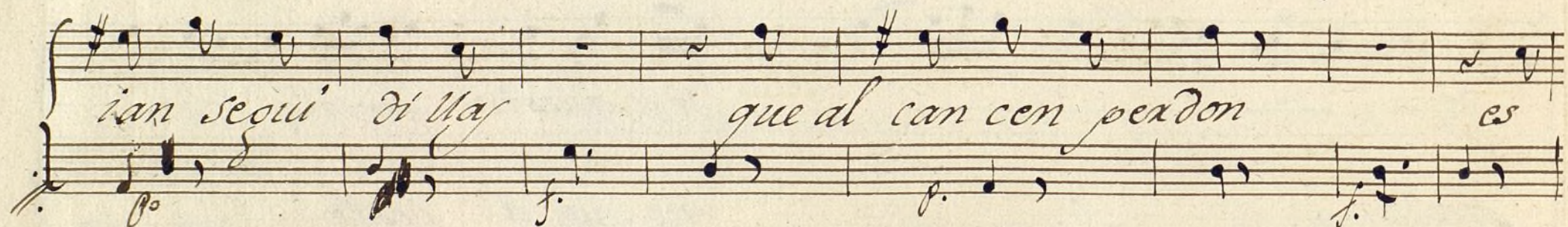
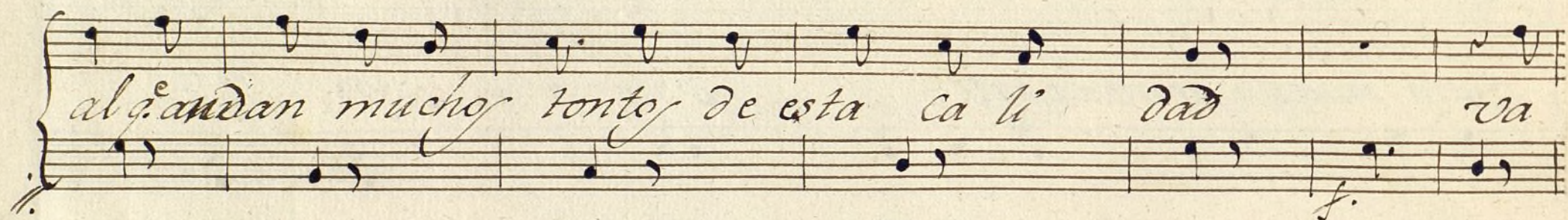
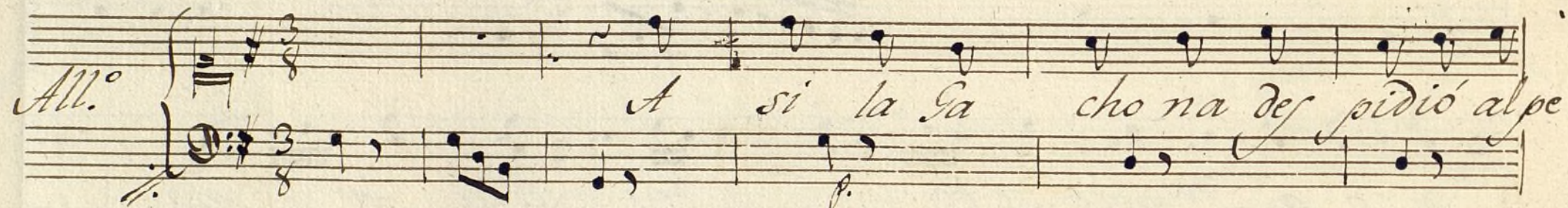
rida ————— y marche brese —

dijo al D^{no} poco se bo — dea questa for — ma

siesta muerto aenterrarse no no a — peste —

dijo ————— de a questa forma —

siesta no no a peste —



Co ra zon de

Sequid.

And.^{te}

Se queja cierta Ni ña de que se

muere se que fa cierta Ni ña de que se muere

de de que se muere sing.^{er}

se pa rún gu no el mal q^e tiene —. aveze sea

flú ge da ro ces sus pi ra y el co ra zon zú

to la bu lle y pal pi ta re — *All^o* pi te ay de mí ay de mí

ay de mí que se ra que se rá que se ra es

te gusa ni to es — q^ea qui me roe

ra siente que se ye la dice que se ha brasa a
poco f.
vez se rie yo tras se des ma — — ya re
poco f.
pi te ay de mi ay de mi ay de mi que se ra —
es te gusa ri to es
q.^e en mi pecho esta dice yo me muevo
poco f.

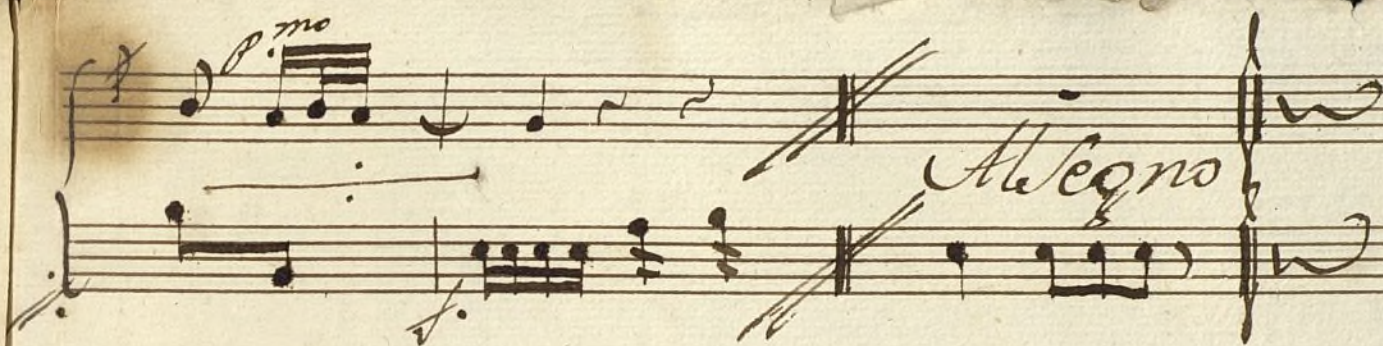
ay Señor Doctor y este dice ri ña tu mal

es a mor tu *f.* *Primo tempo.* ya si cui da do

ya *f.* que el q.^e cu ra se

suele que dar mas malo que el que cu

ra ve sue le que dar mas ma lo q.^e *f.* Do



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94-23

Mus. 94-23

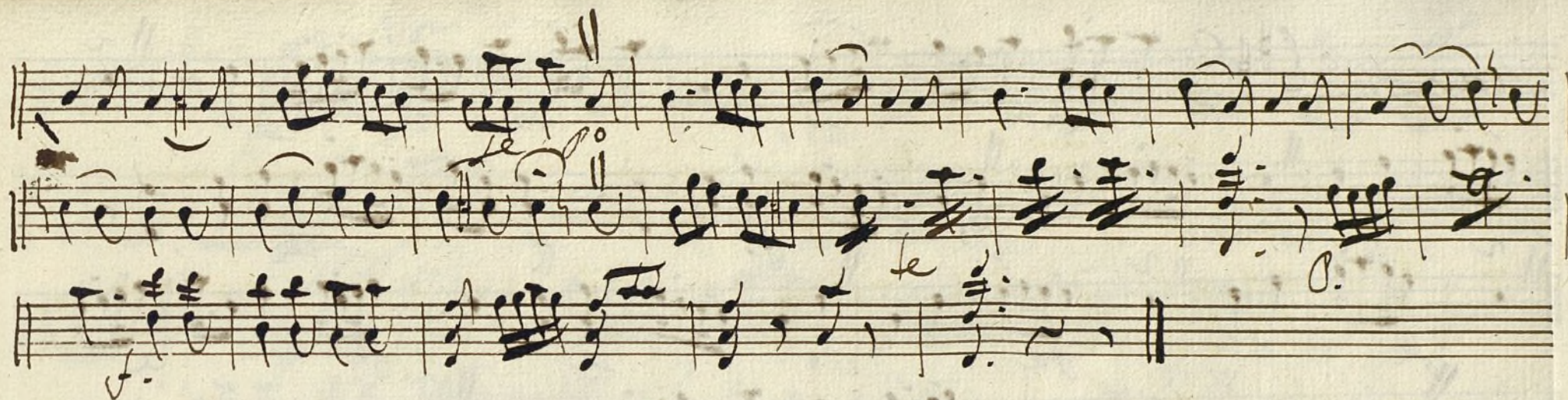
Violin Primero.

ton.^a à solo.

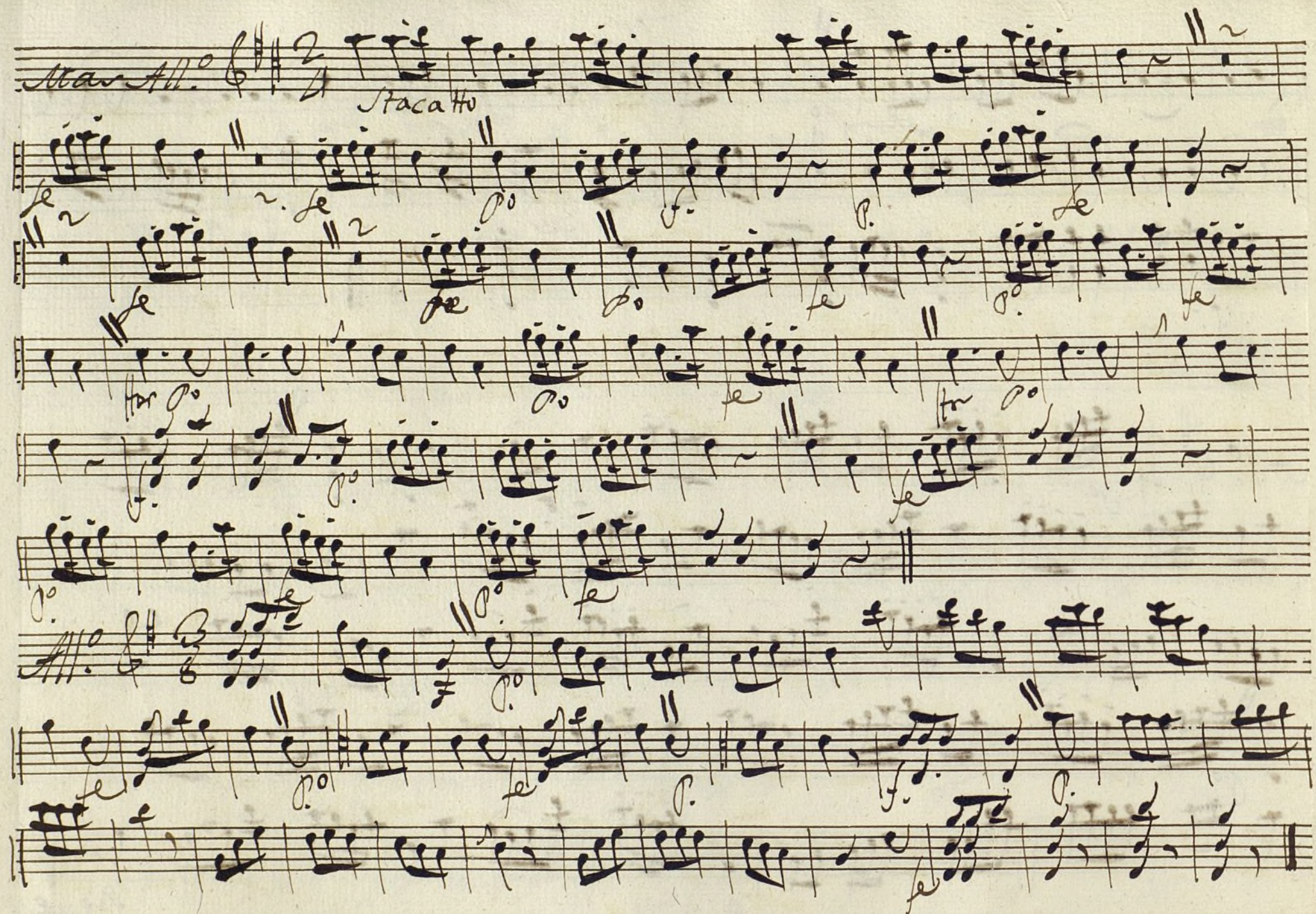
De la Diversion

Violin Primero.

Handwritten musical score for Violin I, featuring ten staves of music. The notation includes various dynamics such as *ff*, *fmo*, *for*, *vo*, *po*, and *le*, along with articulations like accents and slurs. The music is written in a single system across ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The notation is dense, with many beamed notes and rests. The score concludes with a double bar line and a repeat sign.



sigue.
U. p.^{ro}



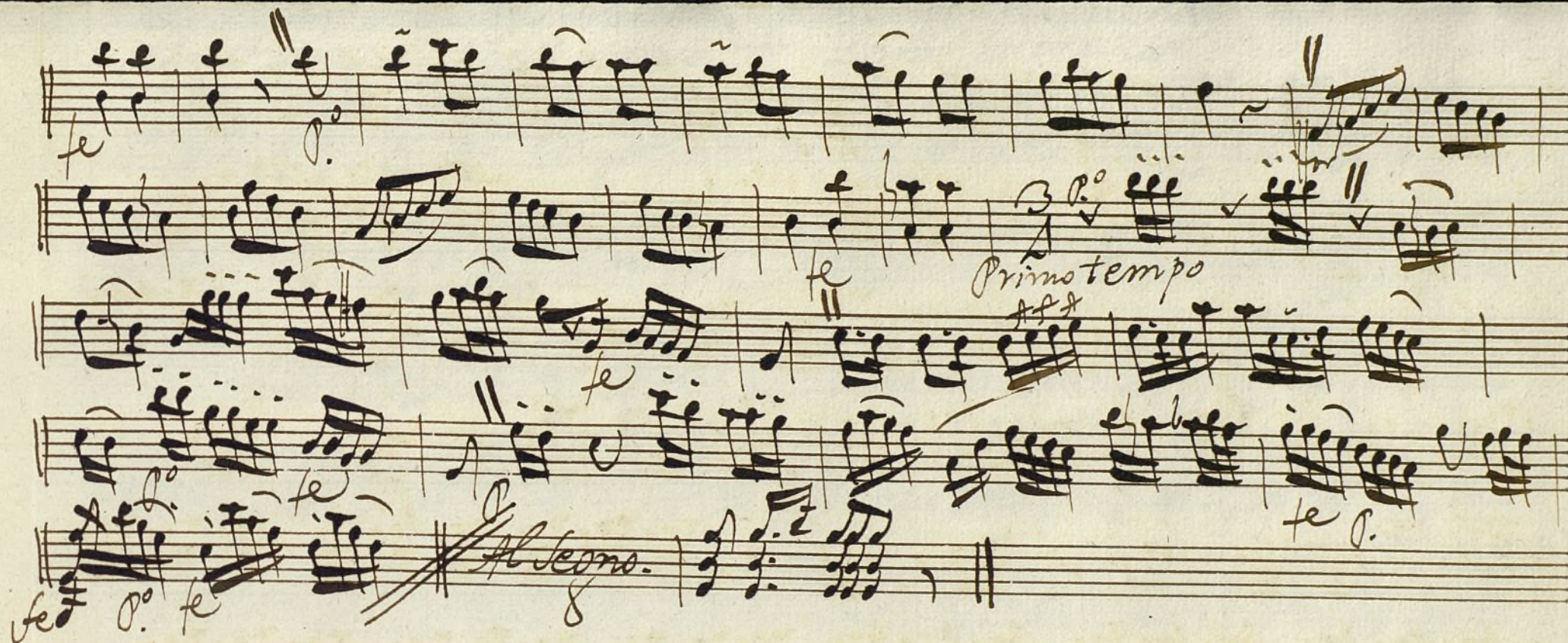
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

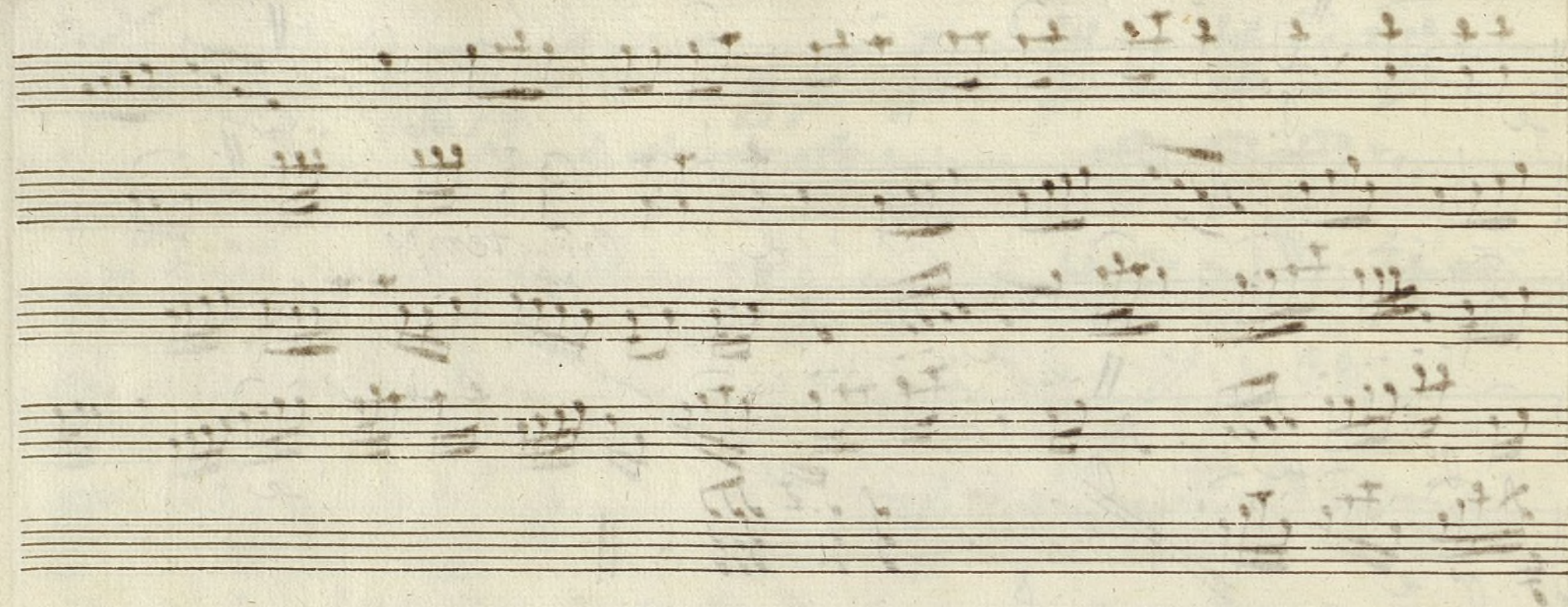
Key markings and features include:

- And.te* (Andante) at the beginning.
- Voz* (Voice) marking above the first staff.
- Al.to* (Allegretto) marking above the third staff.
- Allegro* marking above the eighth staff.
- Dynamic markings such as *po* (piano) and *le* (forte) are scattered throughout.
- Rehearsal marks (double bar lines with repeat dots) are present on several staves.
- The score concludes with a double bar line and the marking *V. po* (V. piano) at the bottom right.

Seq. And.^{te}

The musical score consists of ten staves. The first staff is marked 'Seq. And.^{te}' and begins with a treble clef. The notation is dense, featuring many beamed notes and rests. Dynamic markings such as 'p' (piano) and 'f' (forte) are used throughout. A double bar line with repeat dots is present in the middle of the score. The notation is written in a historical style, possibly from the 18th or 19th century. The paper shows signs of age, including staining and wear.

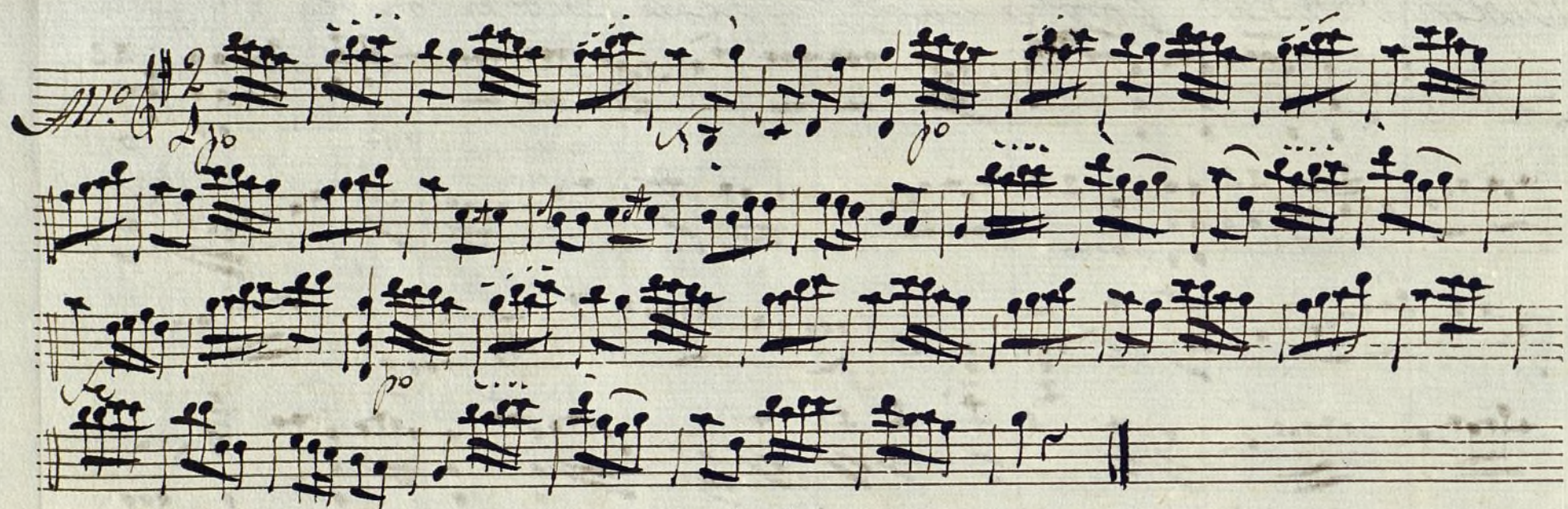




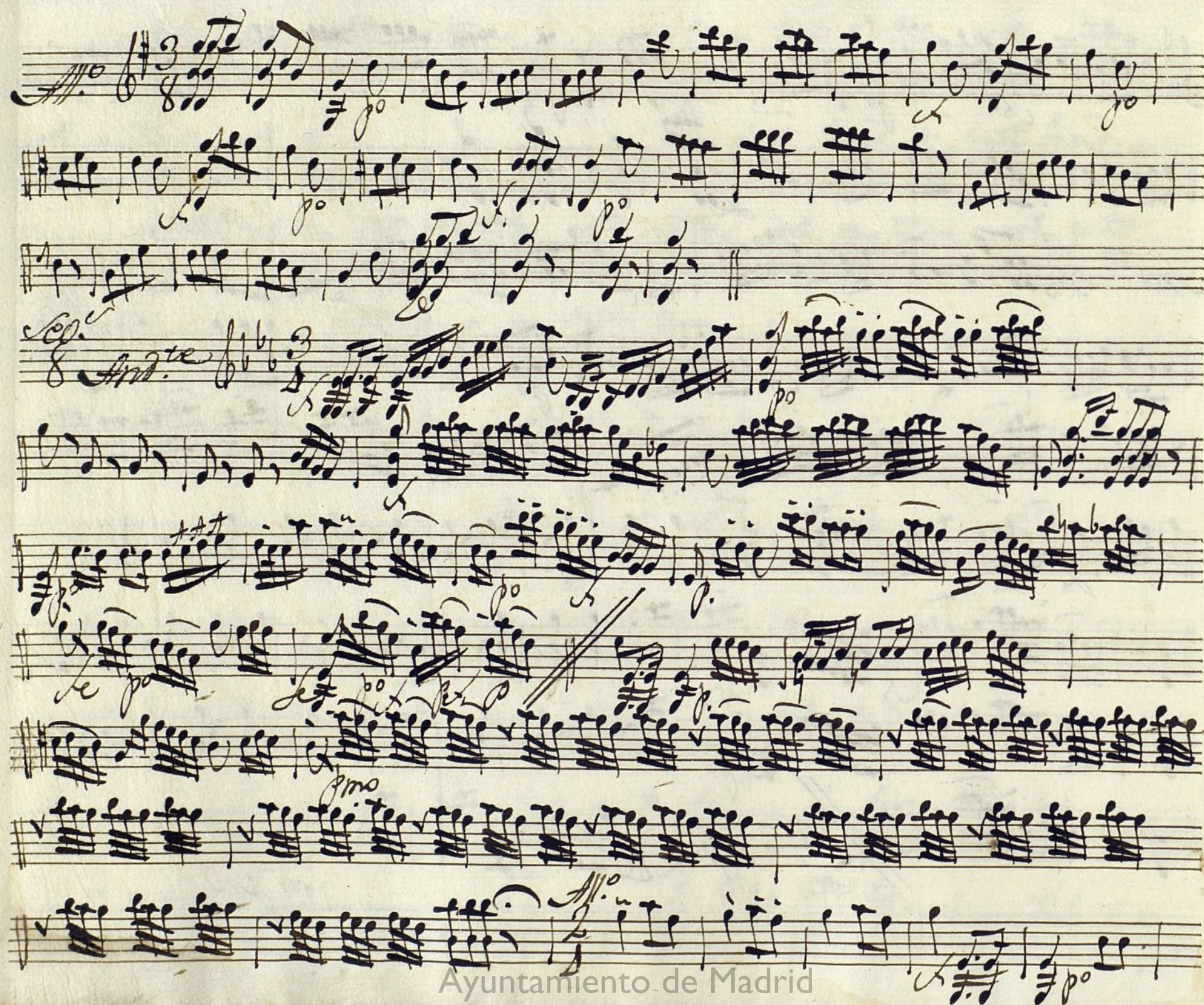
Violin Primeras Ton^a a solo e Dela Diberxión

Mus 94-23

Handwritten musical score for Violin Primeras, Ton^a a solo e Dela Diberxión. The score consists of 12 staves of music in 6/8 time, featuring various musical notations including notes, rests, and dynamic markings such as 'mo', 'p', 'f', 'cres', and 'dim'. The notation is in a historical style with some ligatures and specific clefs. The piece concludes with a double bar line and the word 'Vale' written below the final staff.









Violin Secundo.
8

1ª Oradilla à Solo.

2da Diversion

6

Violin Secondo.

Handwritten musical score for Violin Secondo, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *mp*, *fmo*, and *for*. The score is written in a single system across ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 6/8. The music is characterized by frequent sixteenth and thirty-second note patterns, suggesting a fast tempo. The notation is fluid and expressive, typical of a working draft or a composer's sketch. The paper is aged and slightly discolored, with some visible wear and tear at the edges.

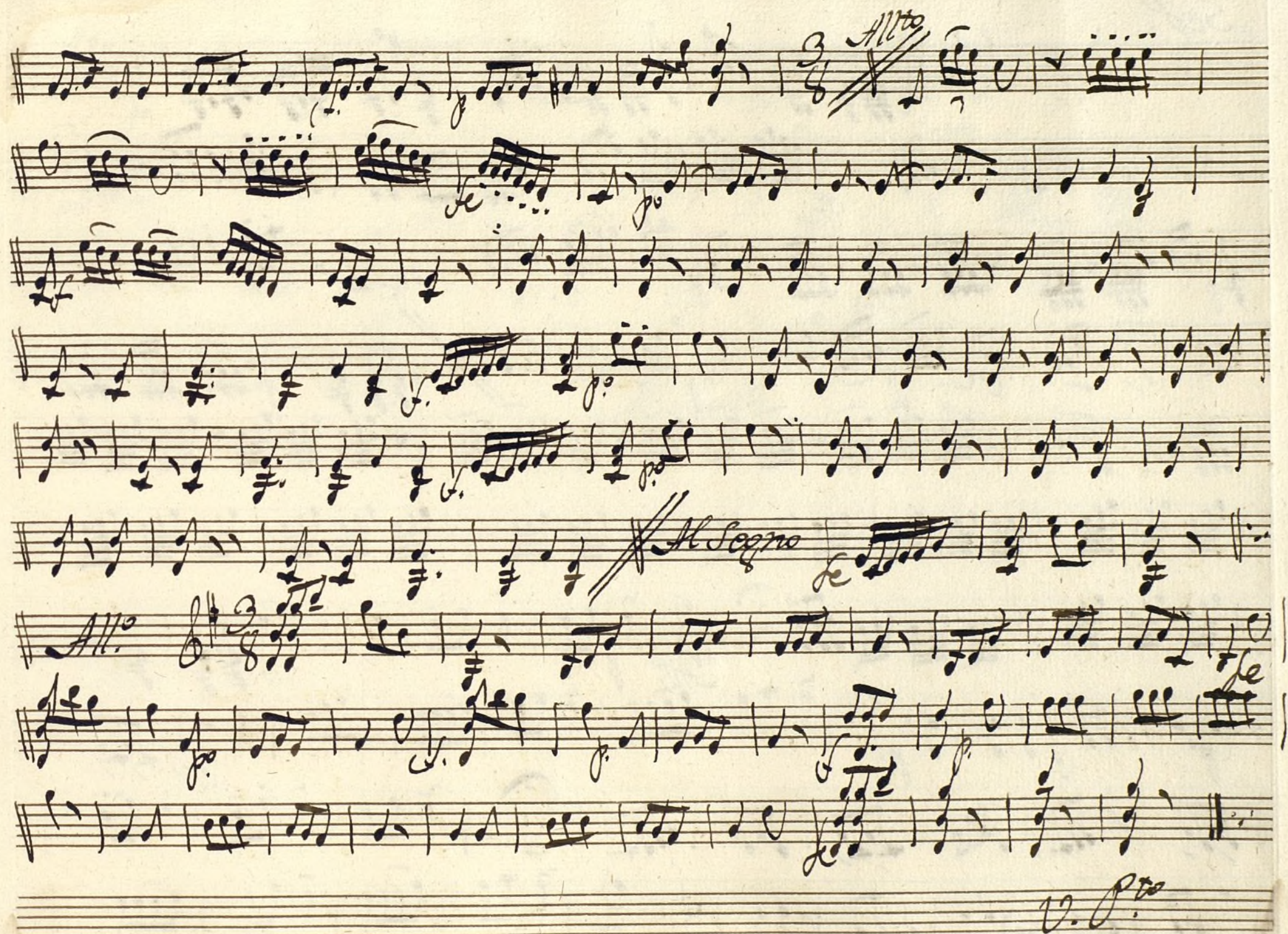


Mar. All.

The musical score is written on ten staves. The first staff begins with the title 'Mar. All.' and a treble clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some handwritten annotations, including a '2' above a note in the first staff and a '2' above a note in the second staff. The score concludes with a double bar line on the sixth staff. Below the sixth staff, the tempo marking 'All.' is written. The seventh staff continues the music with a treble clef and a 3/4 time signature. The eighth staff has a treble clef and a 3/4 time signature. The ninth staff has a treble clef and a 3/4 time signature. The tenth staff begins with the tempo marking 'Ande' and a treble clef, with a 6/8 time signature. The notation continues with various note values and rests.

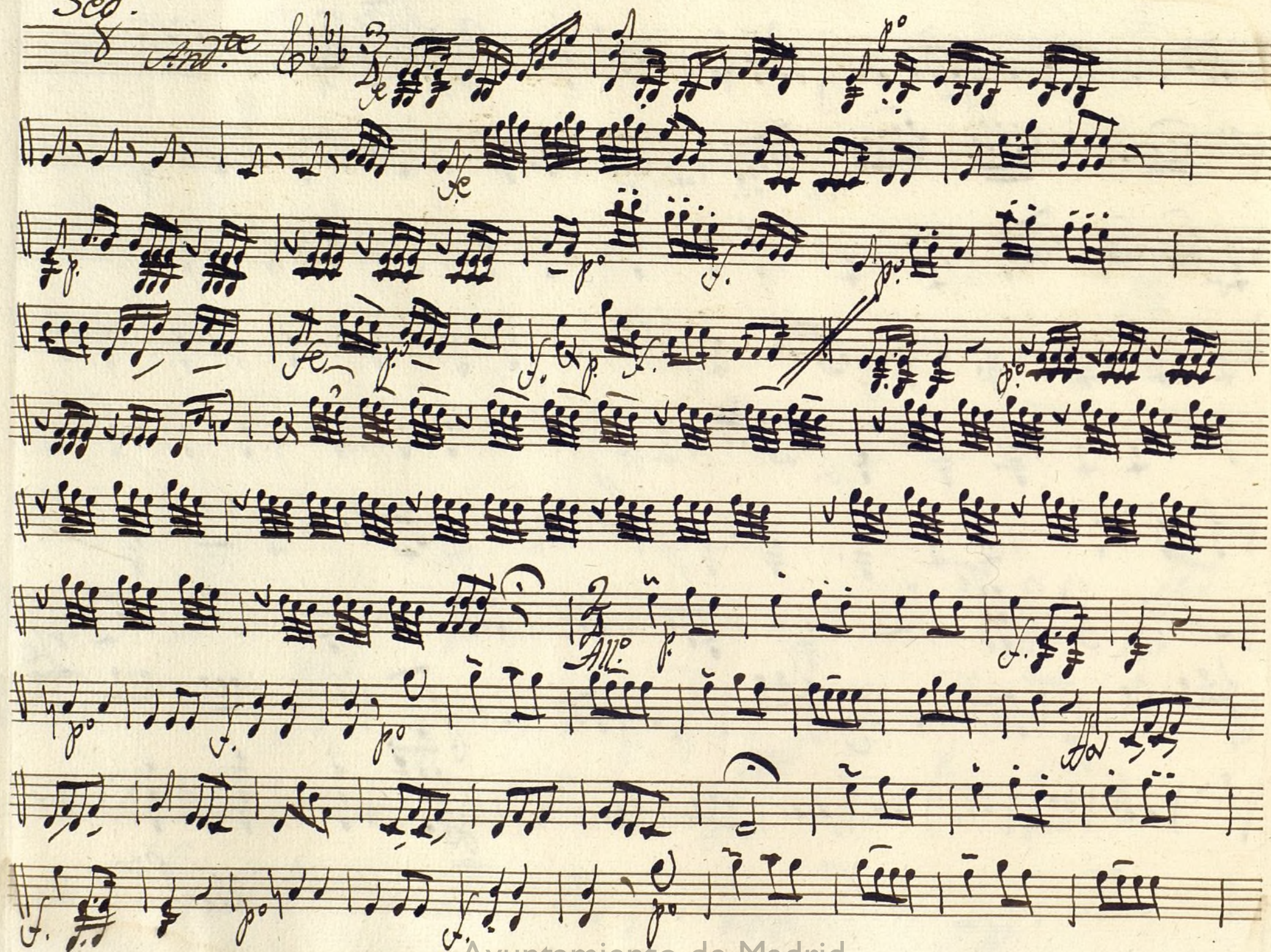
All.

Ande



Seg.^a

And.^{te}





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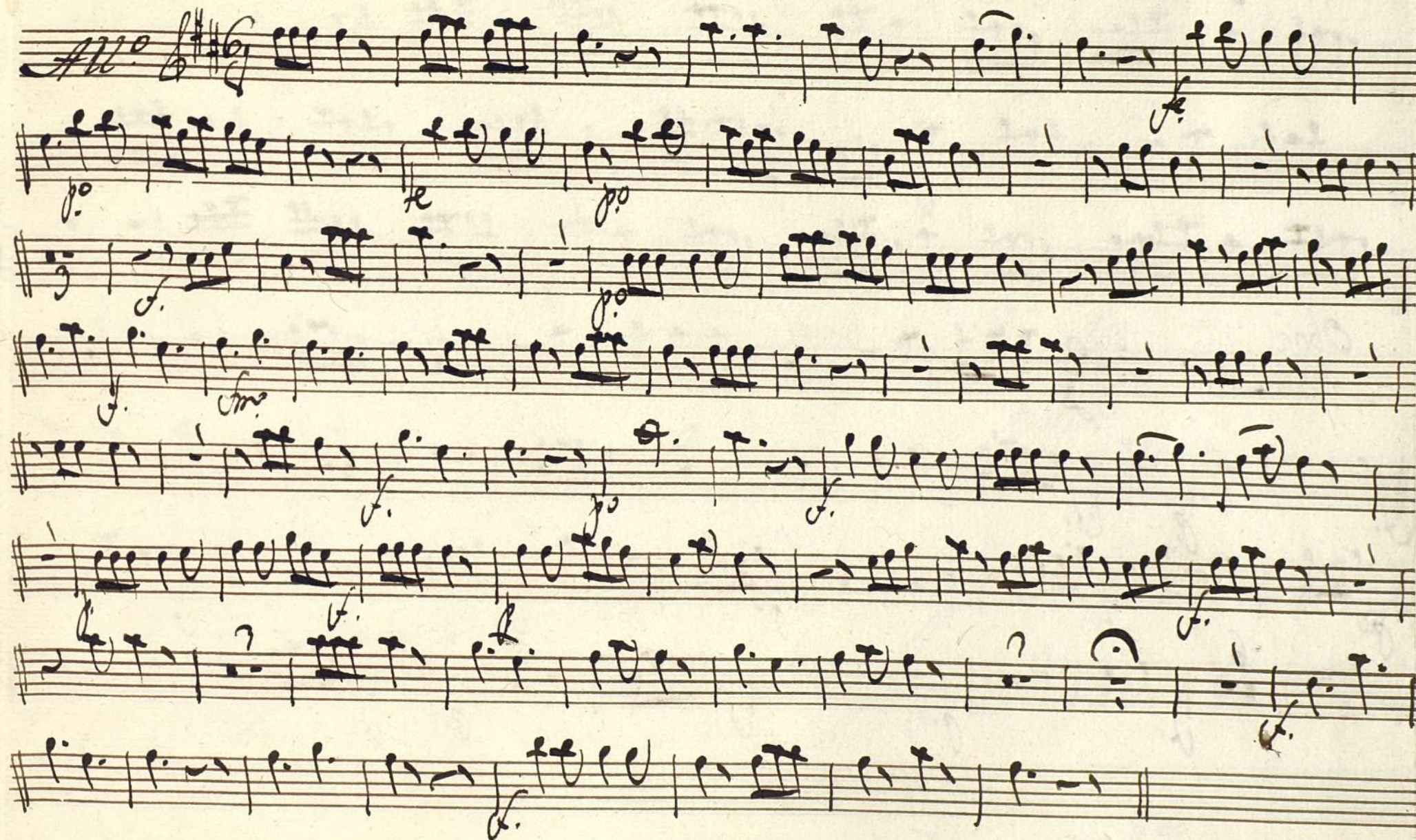
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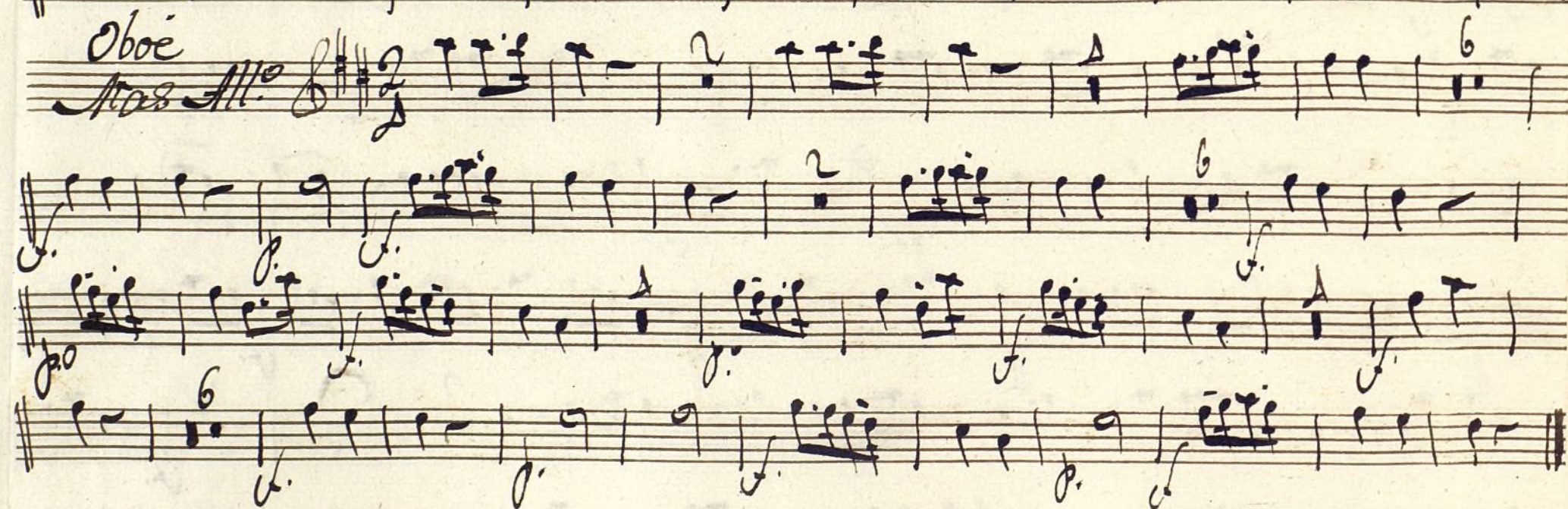
Santa Prisca

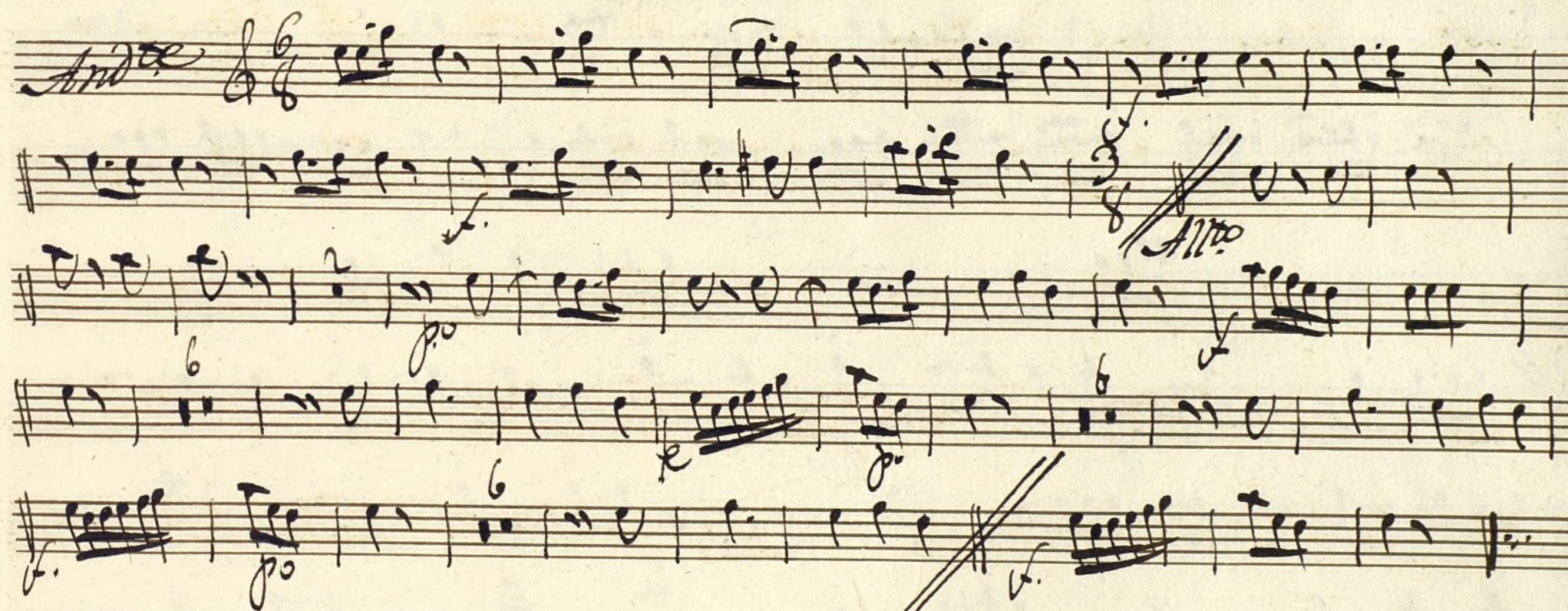
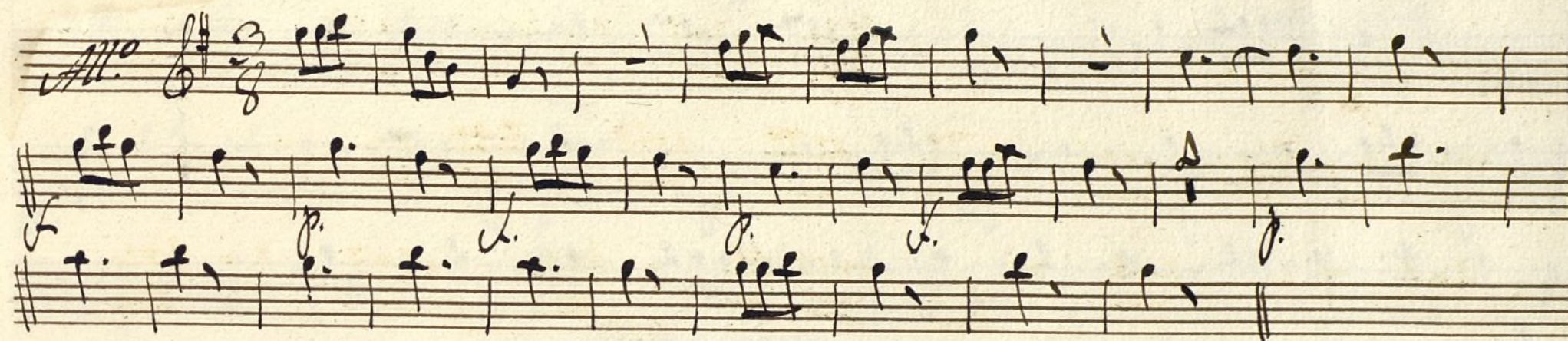
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Mus 94-23

Conadilla à solo; de la diversion

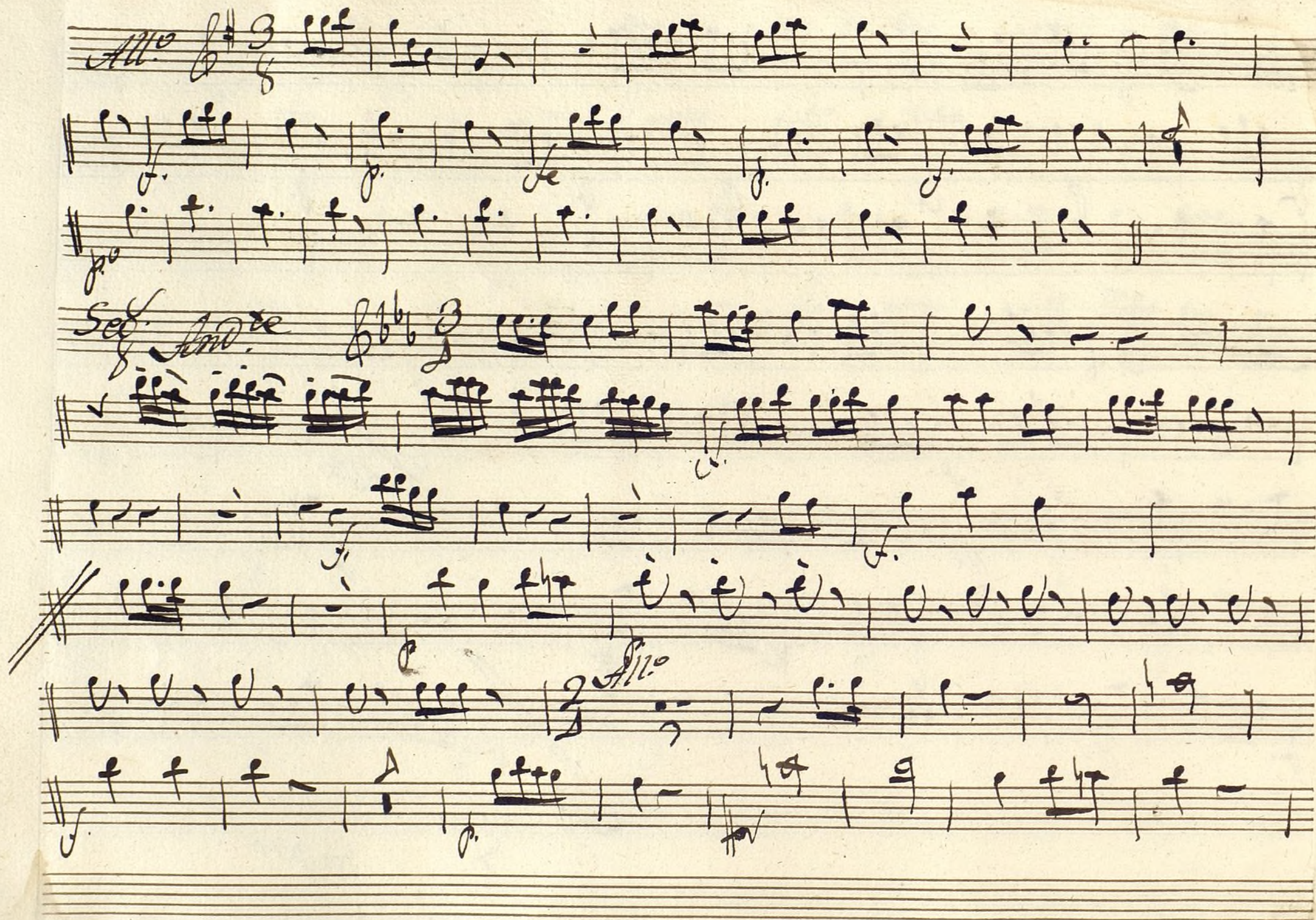


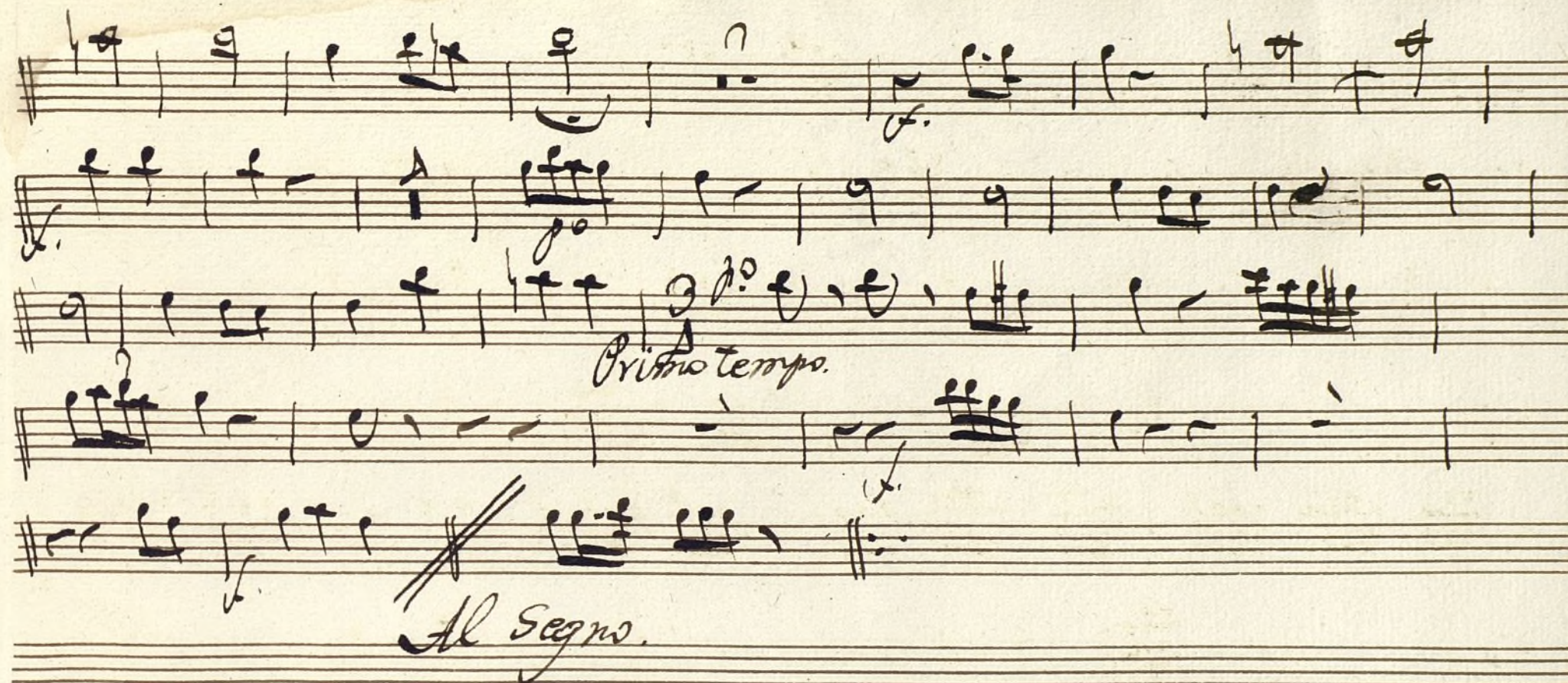




Al Segno.

W. P. to





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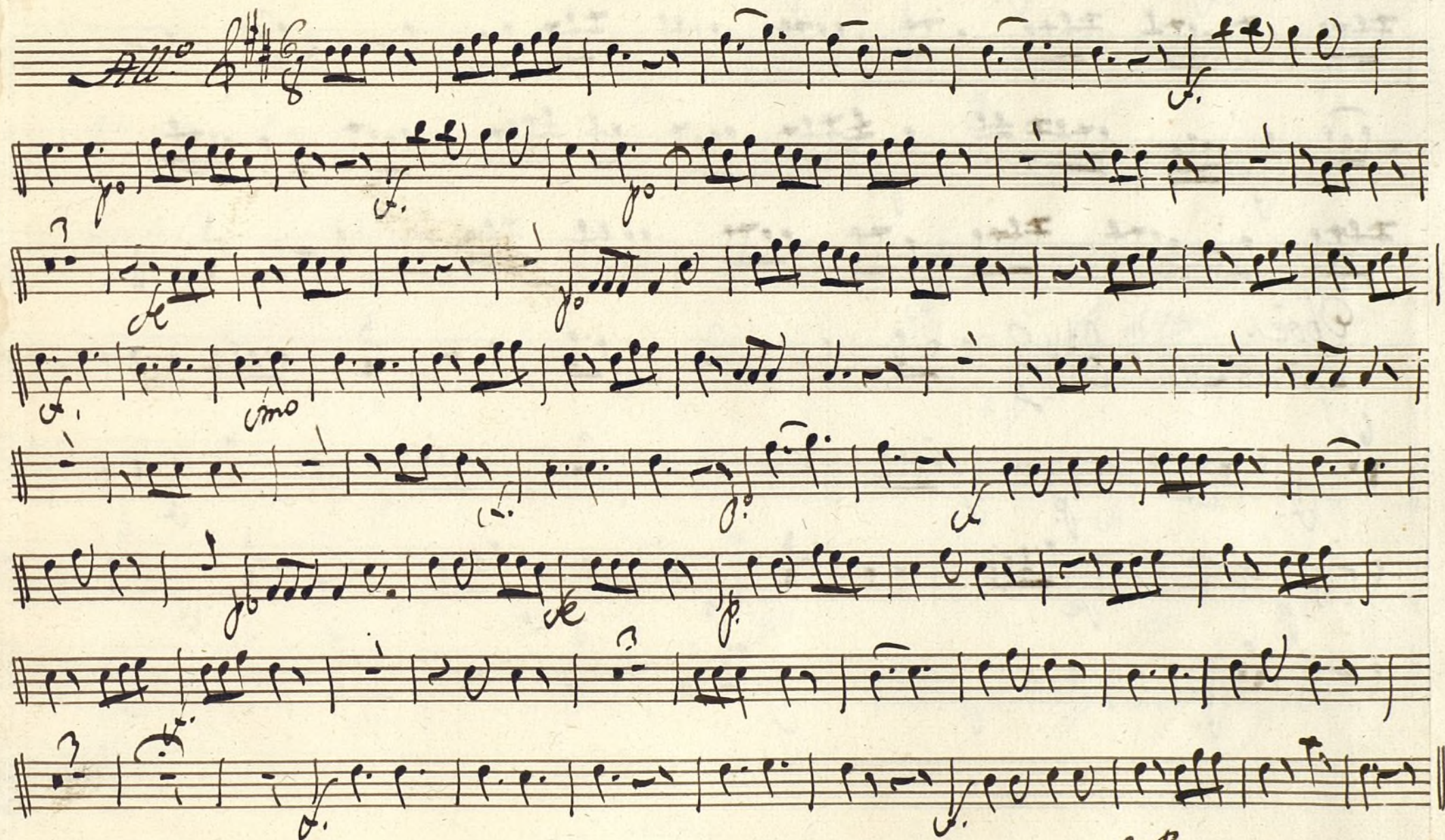
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Flauta Segunda

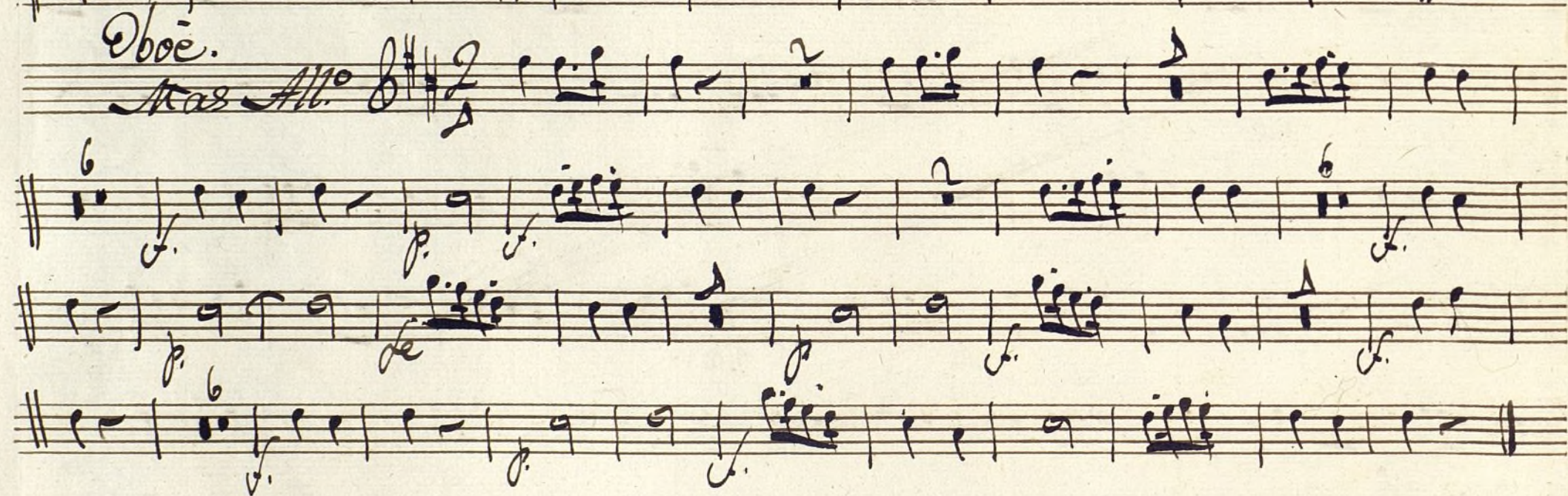
♩

Mus 94-23

Conadillo à Solo. de la diversion



V.P.



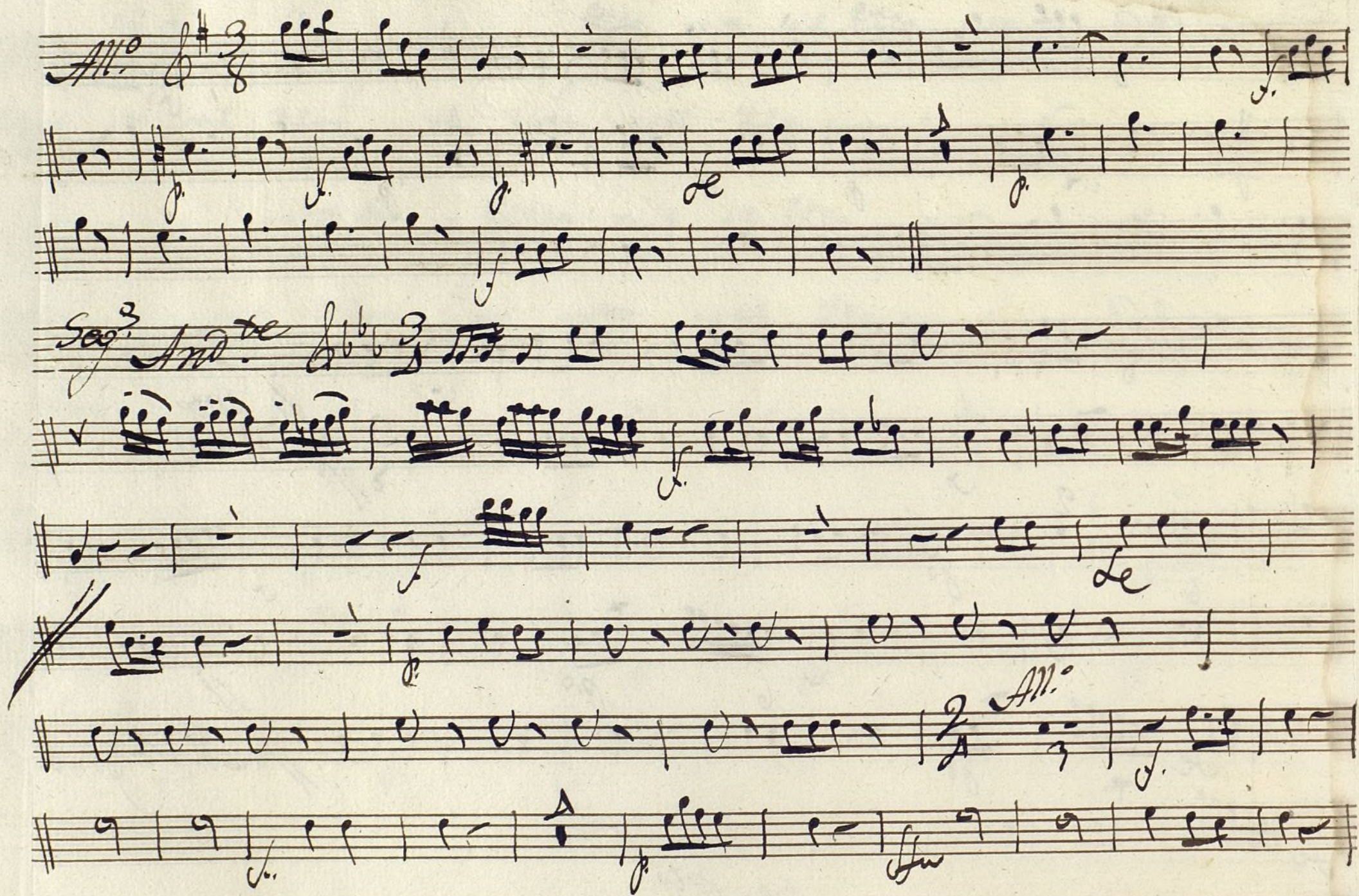
All.^o 3/8

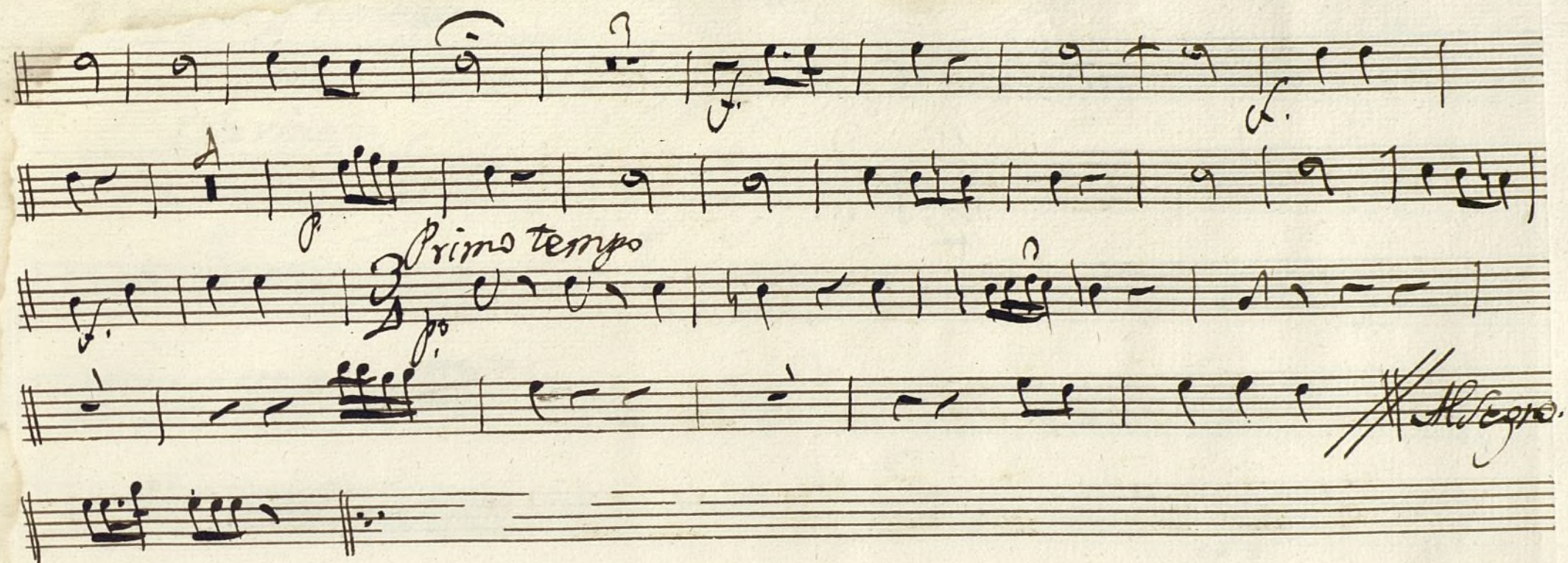
And.^{te} 6/8

All.^o 3/8

Allegro

U. p^{to}





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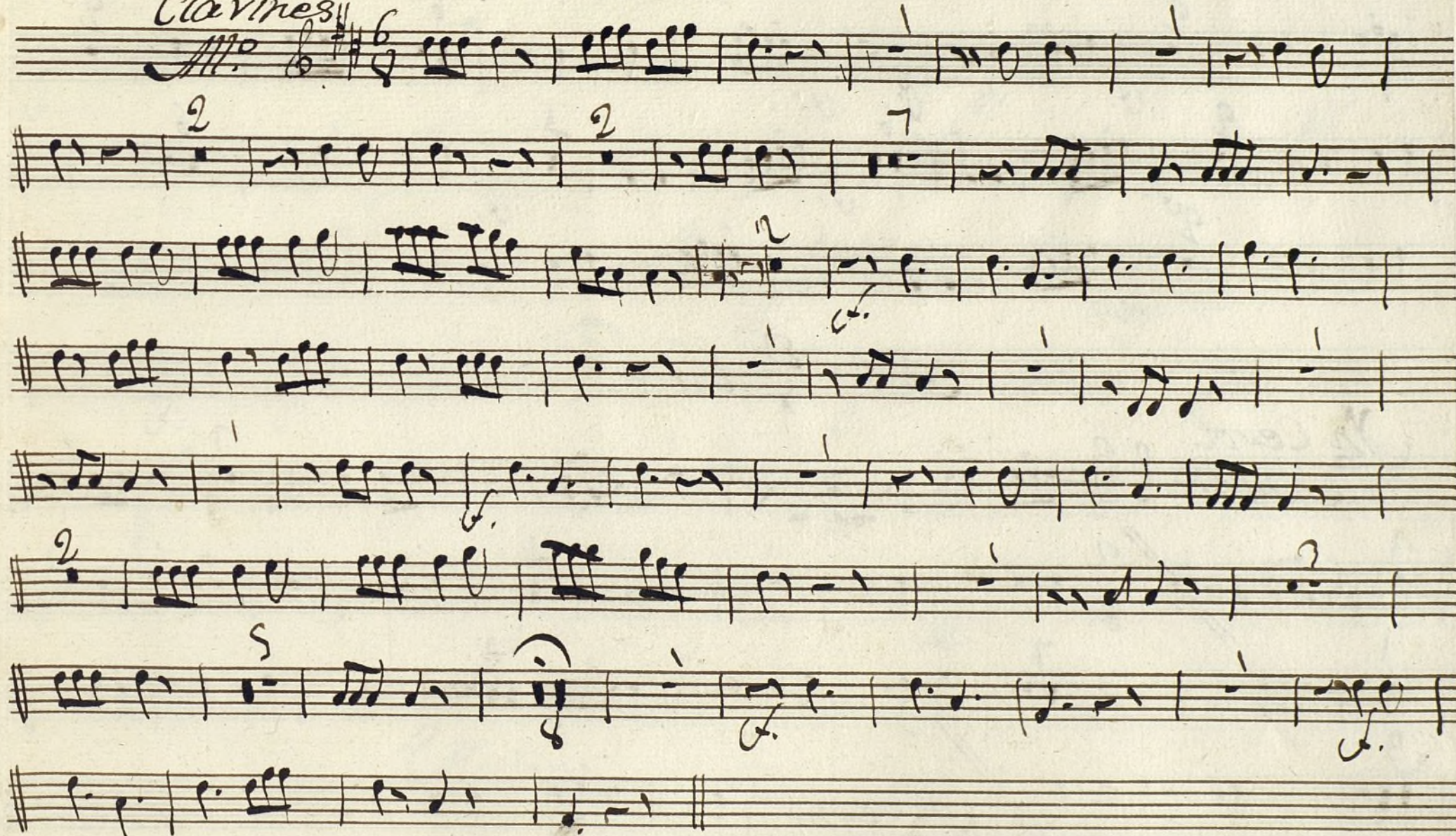
Trompa Primera

+

Mus 94-23

Conadillo a solo; de la Diversion

Clavines



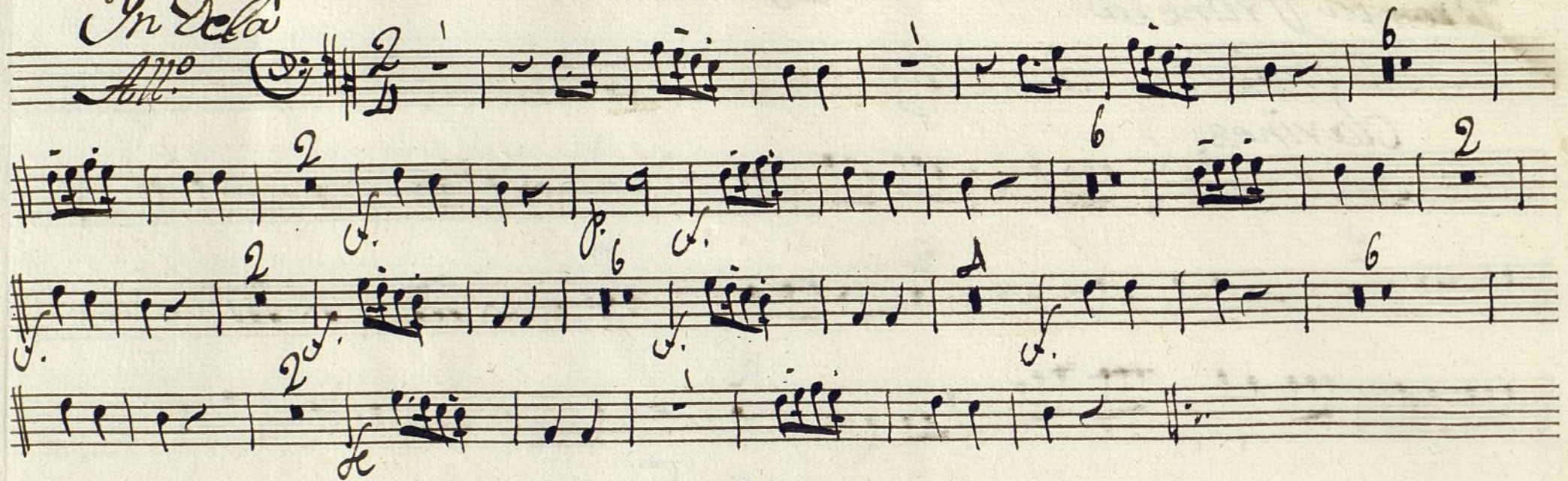
Allegro 2 tacet

Vol. II.

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In Delai

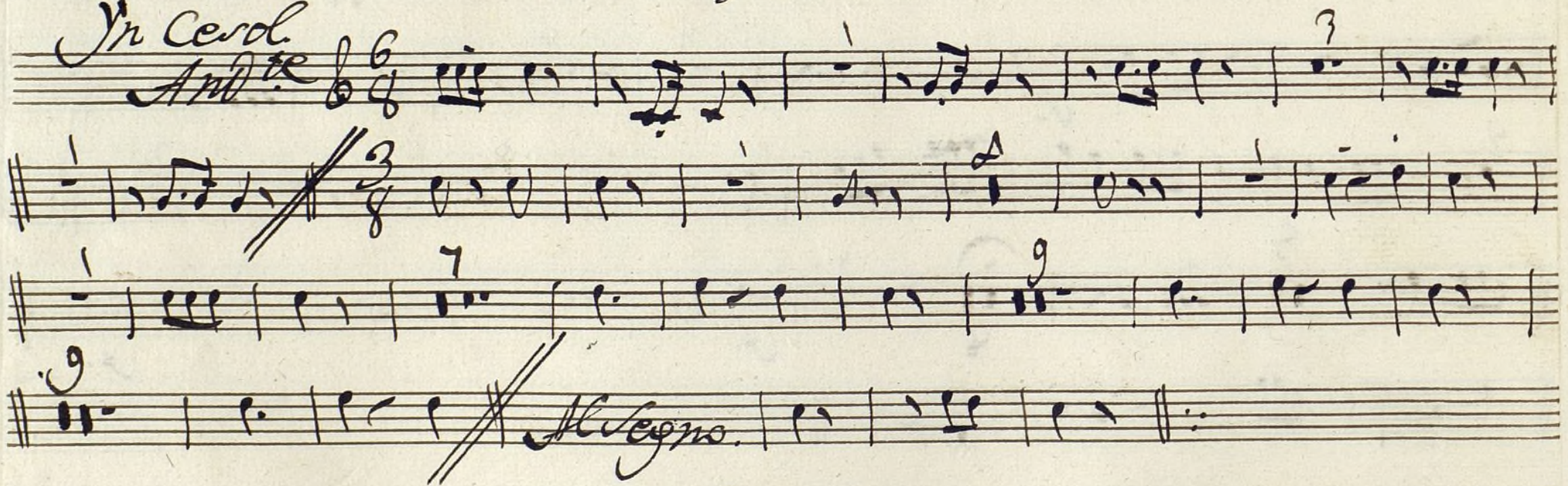
All.^o



All.^o 3 tace.

In Cerol

And.^{te}



All.^o 3 tace.

Inclara
Servio And.^{te}

2 All.^o

venot. p.

p.

venot. p.

3

Allegro.

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Trompa second.

t

Mus 94-23

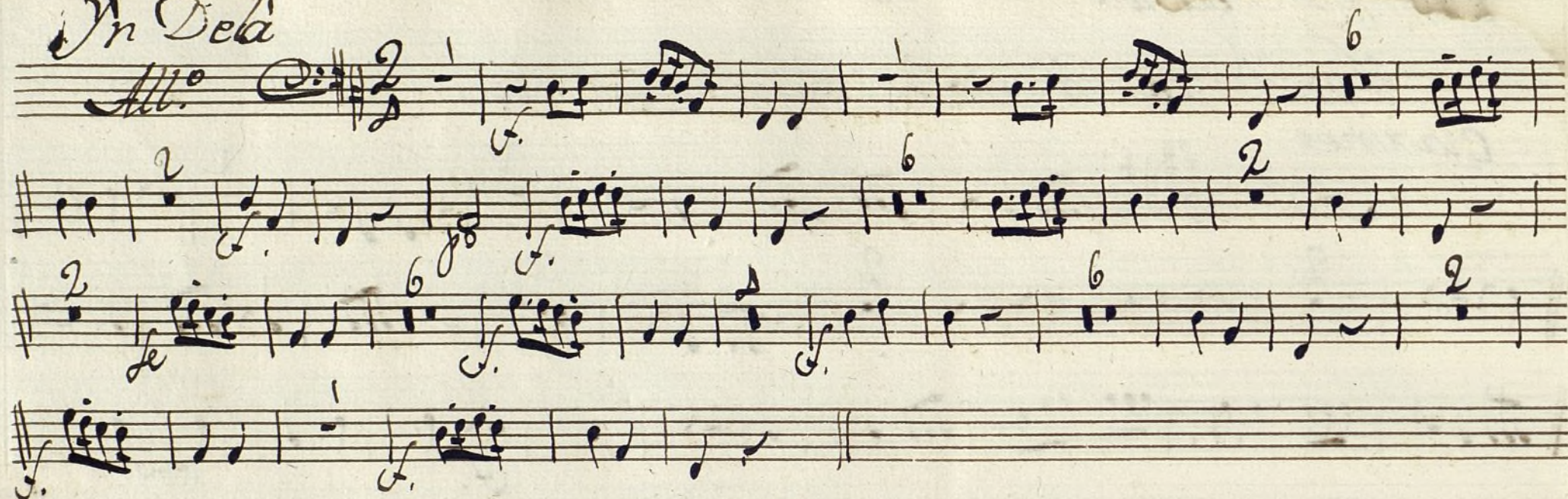
Flonadilla a solo; de la diversion
claxines.

All.^o

Allegro 2/4 tacet.

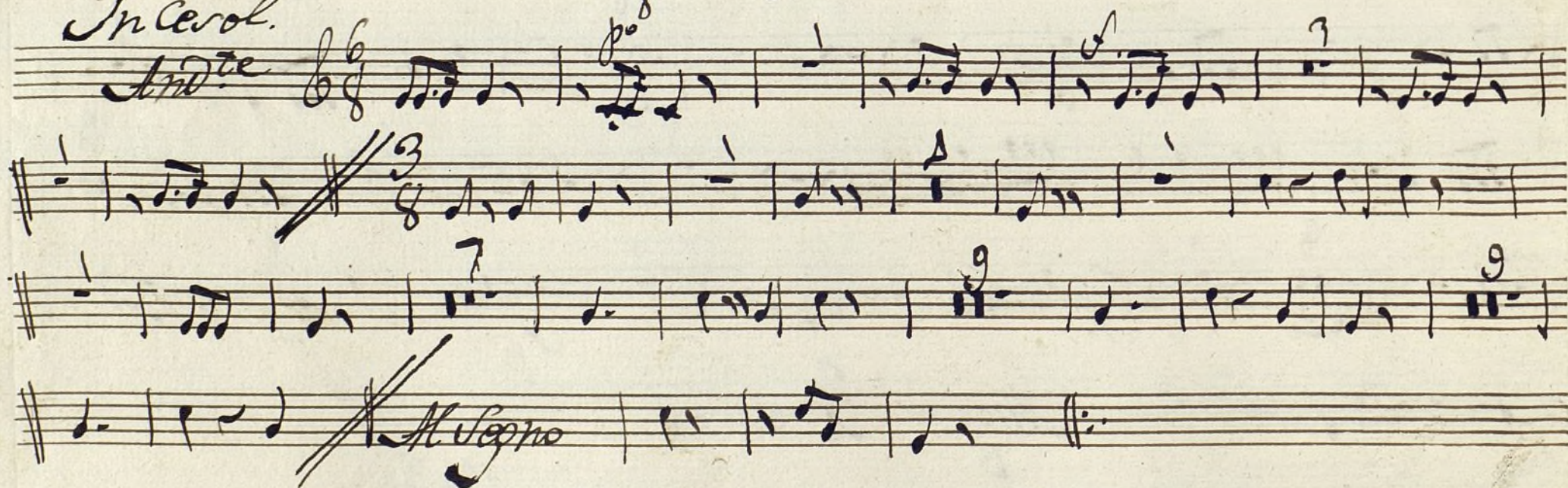
Colti

In Delà



Allegro 3/4 tace.

In Carol.

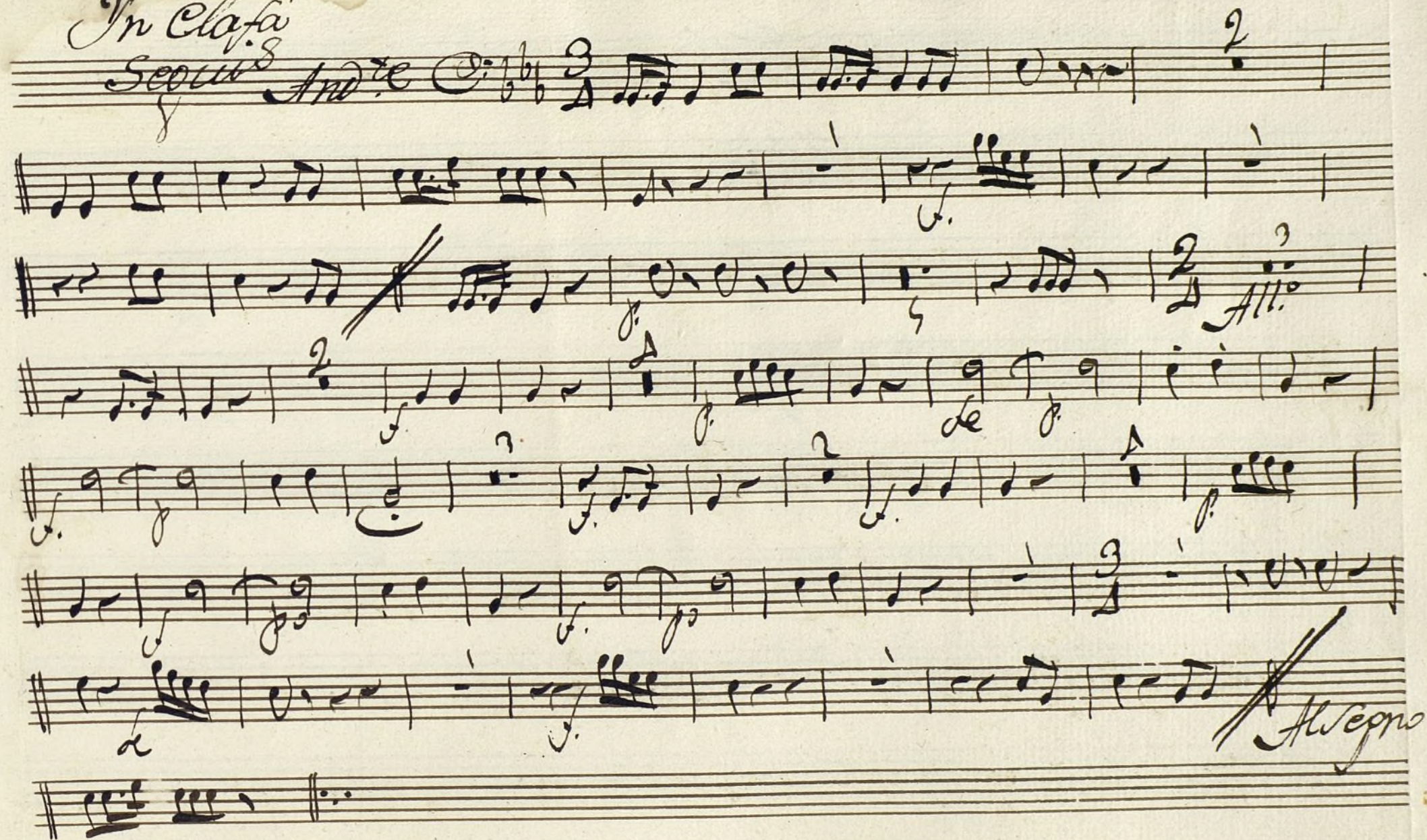


All.^o 3/4 tace.

In Clafá

Sequitur

And^{te}



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Contrabajo;

+

Mus 94-23 La Prada

tonadilla a solo; Dela Divercion

Allo

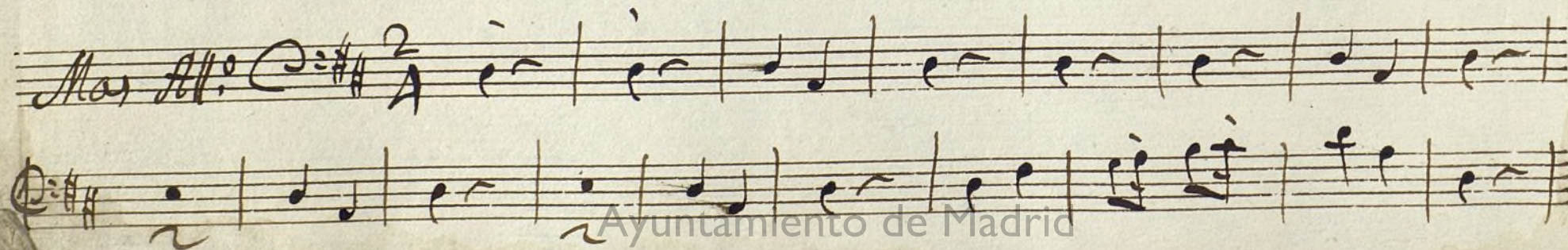
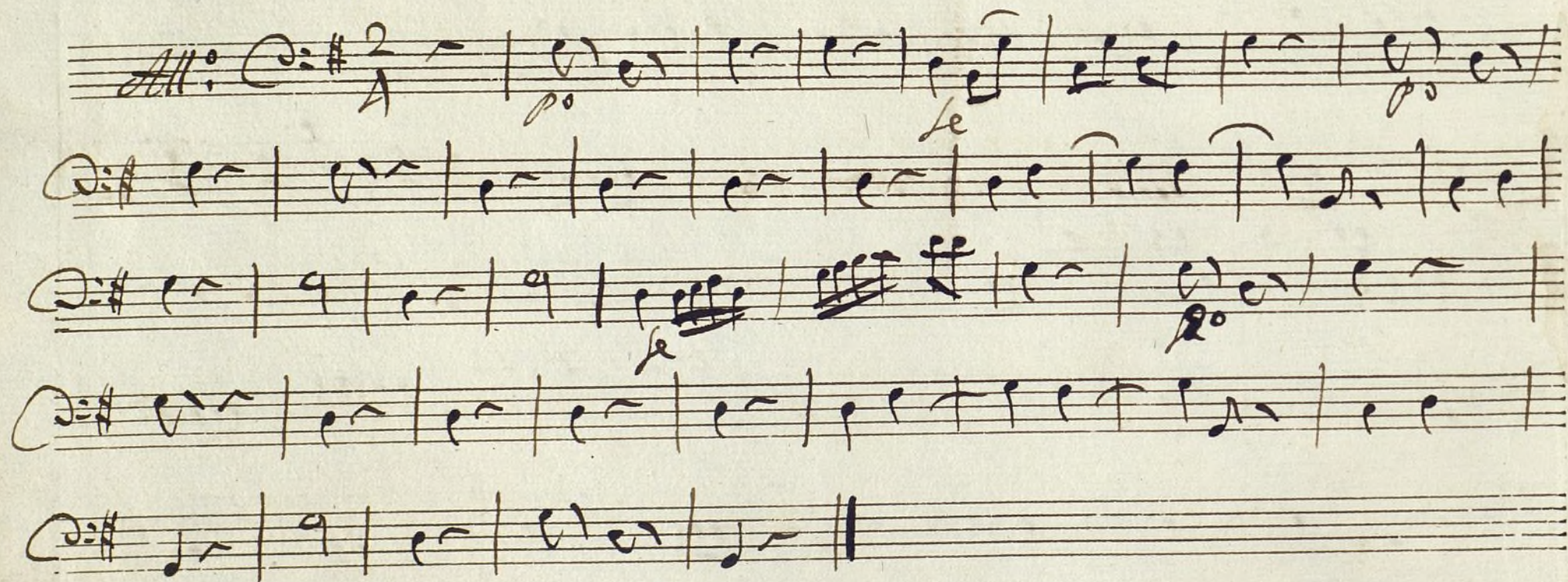
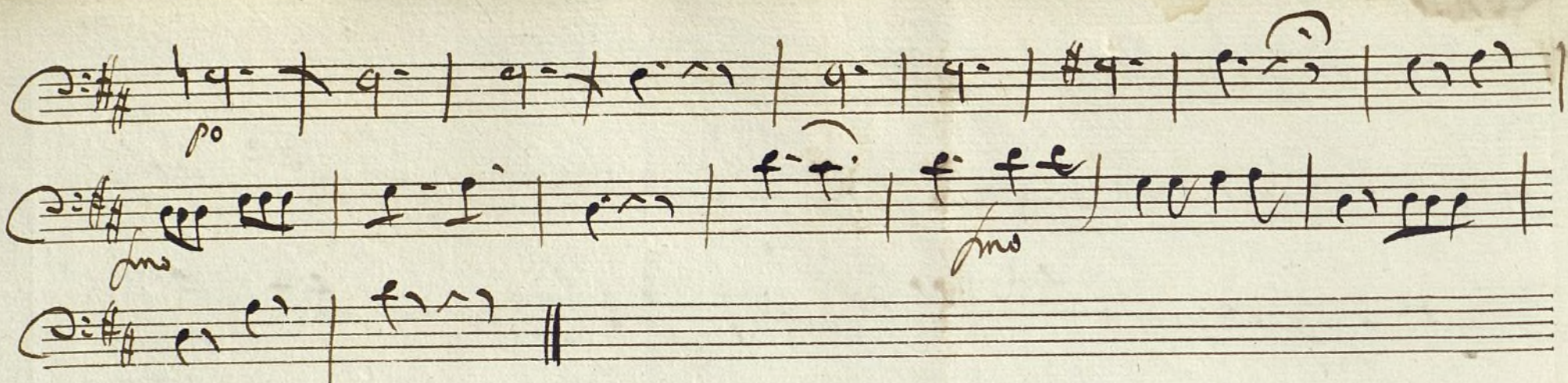
p

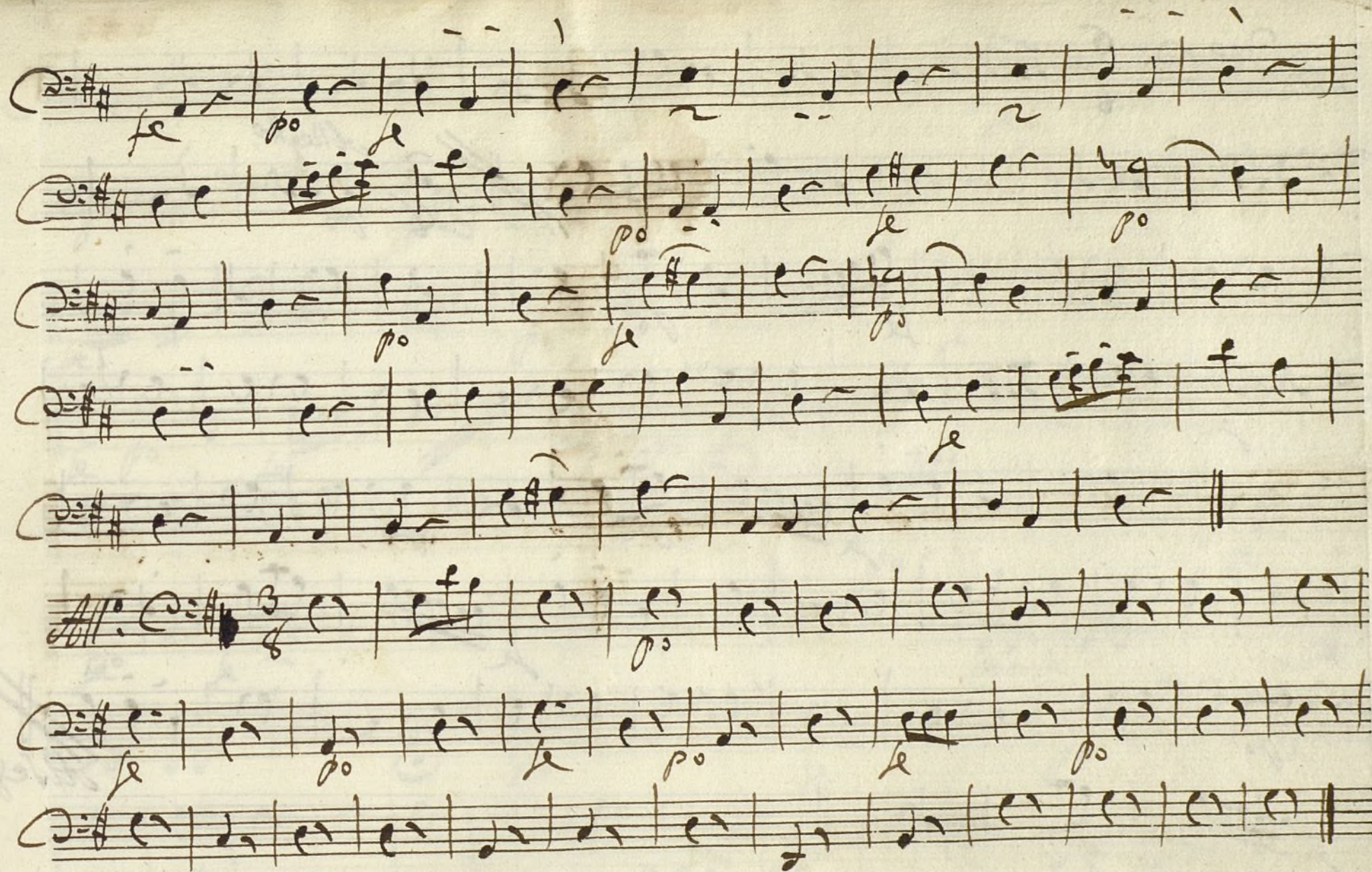
pp

f

sf

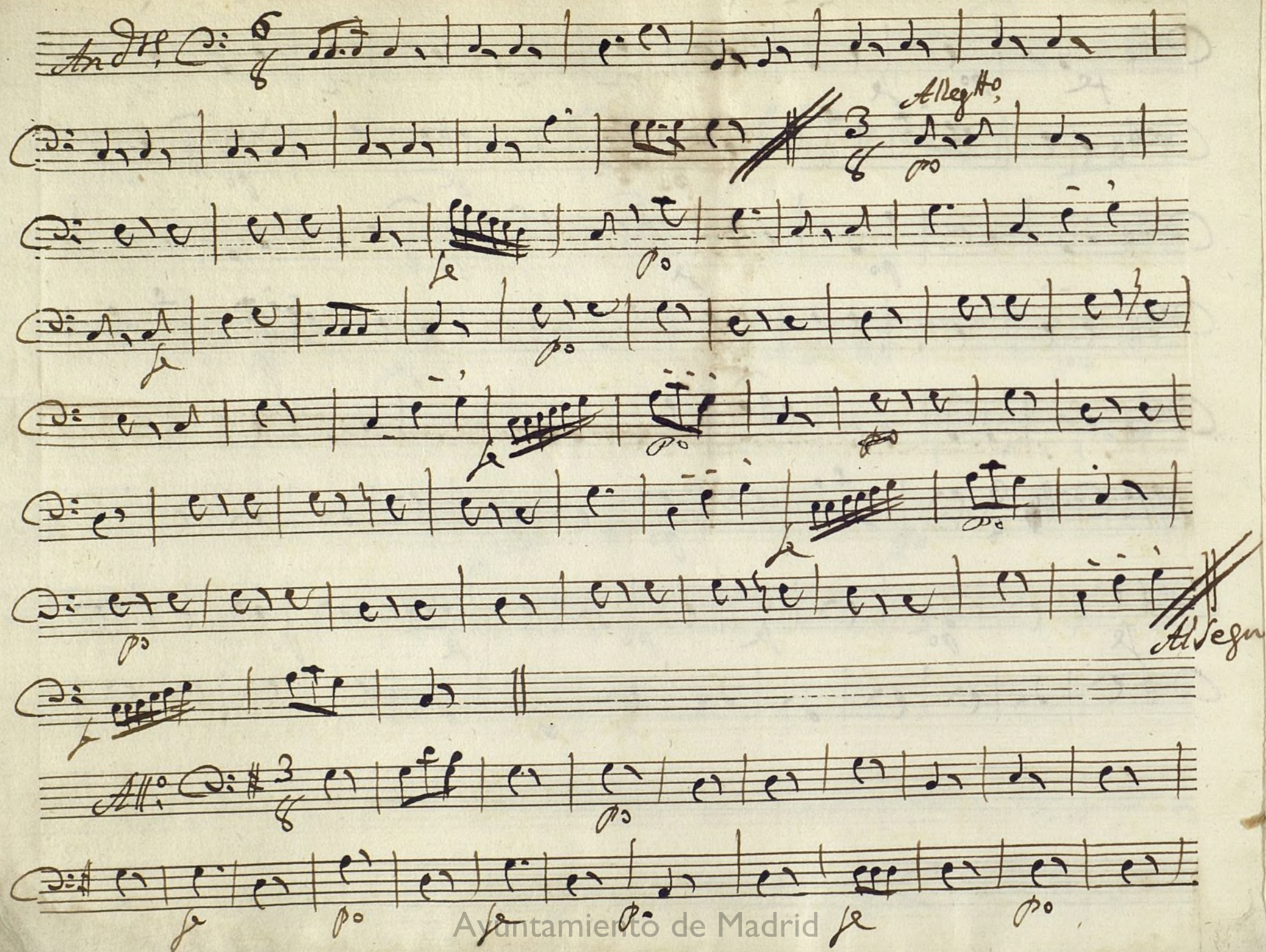
Volh





Volti

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Andte*, *Allegro*, *Allegro*, *Allegro*, and *Allegro*. 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.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Andte*, *Allegro*, *Allegro*, *Allegro*, and *Allegro*. 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.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *se*, *po*, *Poco se*, and *se po*. The score is written in a historical style, possibly from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff is marked *Segno* and features a 3/4 time signature. The third staff has a 9/8 time signature. The fourth staff has a 3/4 time signature. The fifth staff has a 2/4 time signature. The sixth staff has a 3/4 time signature. The seventh staff has a 3/4 time signature. The eighth staff has a 3/4 time signature. The ninth staff has a 3/4 time signature. The tenth staff has a 3/4 time signature. The score concludes with a double bar line and repeat dots.

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