

Leg.^o 7.^o N.^o 123.

Lunes y Martes-

Mus 123-15

+

Con.^a a 3 (Leg.^o 3.^o N.^o 166.)

Del Pajaro

o Cazador.

Con Viol.^o Oboes y

Trompas

166.

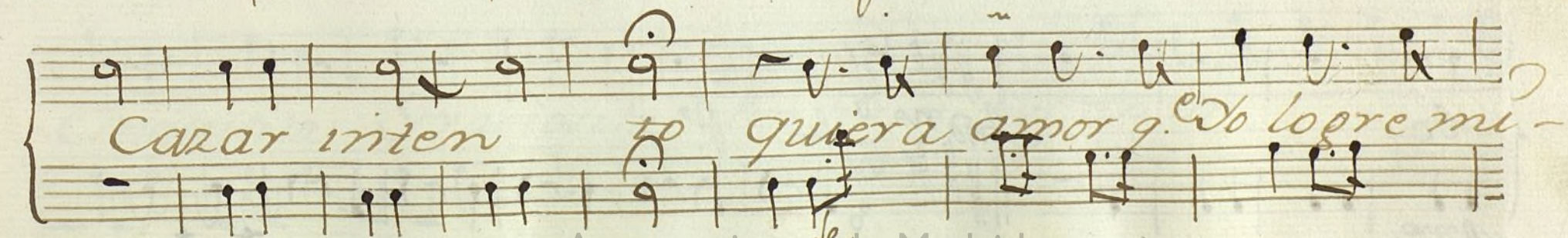
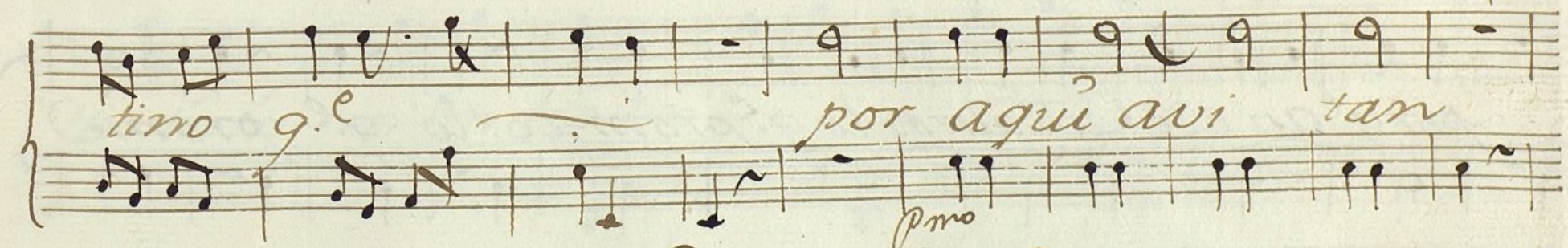
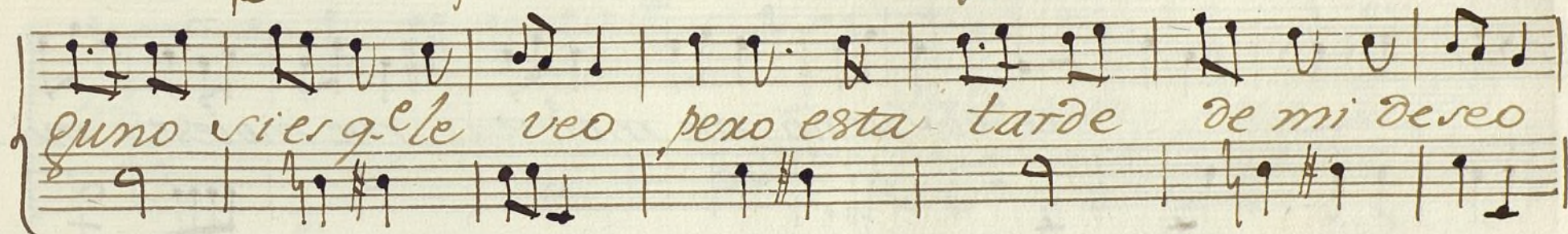
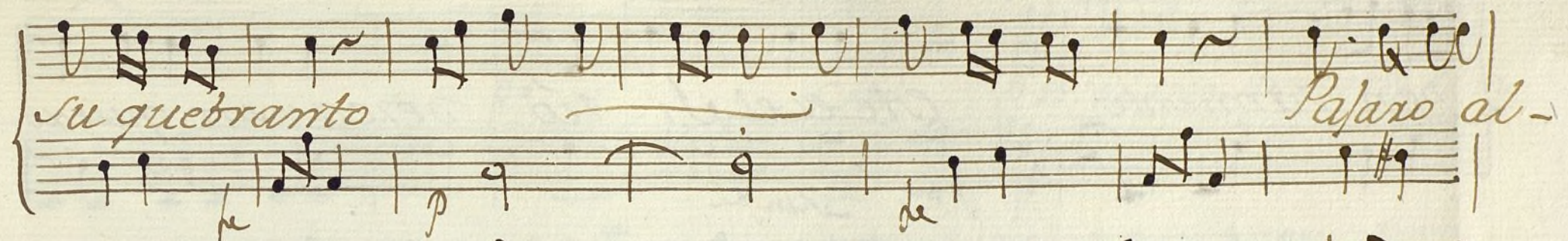
And. no

hombre.

Yo soi un chusco de tal Calaña

q. e por mas drogas nadie me engaña

Vivo en un bosque Carando tanto q. e por se libra de



pen samiento *Este es el si tío de cantar quiero*
p^{mo} Ben fe

q.^e el sueño me molesta me molesta mi-

Mosquetero. q.^e nadie me despierte Silencio pido
p^o

por q.^e así es de Cumpliros lo q.^e prometo. lo q.^e prome

to.
p^{mo} And^{no} fe p^o

Muger 1.^a

chi tin tirin tin tin tin

tin

Pala xita puli dita

M^{2.}

tin tirin puli dita chi-

tin tin tin tin tin tin

Chiquitita Graciosita tin tirin tin tin tin

The musical score is written on ten staves. The first two staves are for the first voice (Muger 1.a), the next two for the second voice (M 2.), and the last two for the piano accompaniment. The lyrics are written in a cursive hand, with some words in italics. The piano part features a rhythmic pattern of eighth and sixteenth notes, often beamed together. The overall style is that of a 19th-century manuscript.

que saltas q.^e brincas q.^e Corre, q.^e buelas que
graciosa que saltas que brincas q.^e Corre, que
Corre q.^e buelas que buelas dime q.^e es.
buelas q.^e Corre q.^e buelas dime q.^e es lo q.^e buscas por
lo q.^e buscas por estas Selvas por estas Selvas
estas Selvas por estas Selvas por

Rez.º
g.º lo g.º veo. Anono
1.ª 2.ª 1.ª
g.º lindo Paja rito ai g.º Silquero Do e de Co -
2.ª 1.ª
Sexle Cofexle quiero Pajara tente g.º esta dur -
2.ª 1.ª 2.ª
miendo. Despertemosle si juguemor con el no -
1.ª 2.ª
no toma tu esa Pajita Salata tom -

1.^a 2.^a 1a 2.

Do llega tu por un lado llequemos las dos lle-

quemor las dos. 12 or 12 or 12 or que

hom.^e 1a 2. hombre

Alto

Diablos es esto ai que

despexto Pafaxi Pafaxi Pafaxi

ai g.^e despextò Pafaxi Pafaxi Pafaxi

se p se p se p se p

chiquiti chiquiti chiquitito chiquitito

xito chiquiti chiquiti chiqui' tito

disi me quieres

gual es tu nido si es

que quereis saverle venid con migo

Vamor al -

punto ya lo te sigo

Ya las tengo Ca -

hom^e

2a 2.

las 2. *Re2do*

2adas Jame exxendi do. Vayan las Segui -

dillas por fin i quito 3 un Pañal no amo -

no se lamentava un Pañal amoroso se lamen -

tava se lamentaba. se lamen -

tava por q. e del dulce nido por q. e del dulce

Amoroso

modo su Dueño falta. Sale a buscarle luego le -

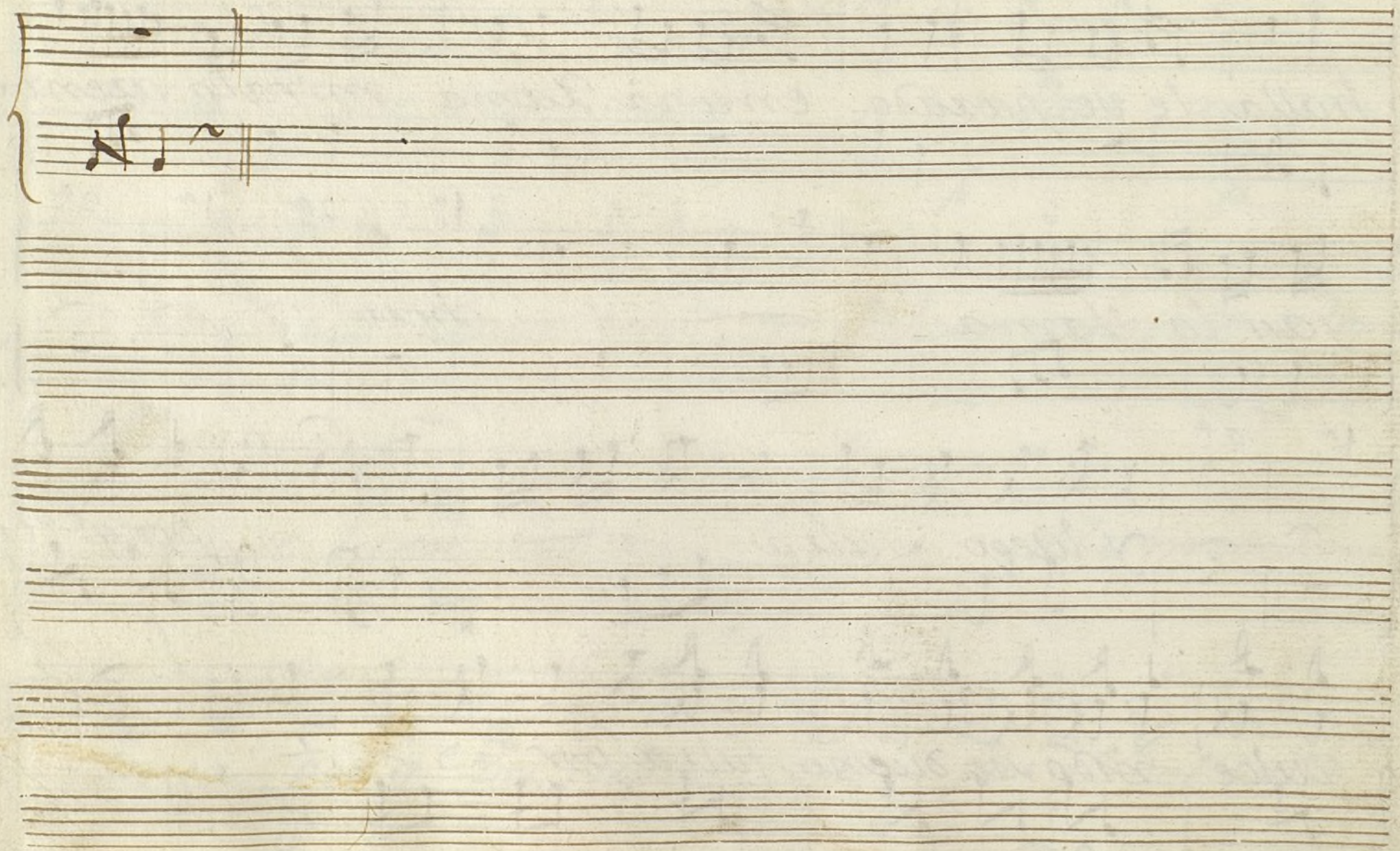
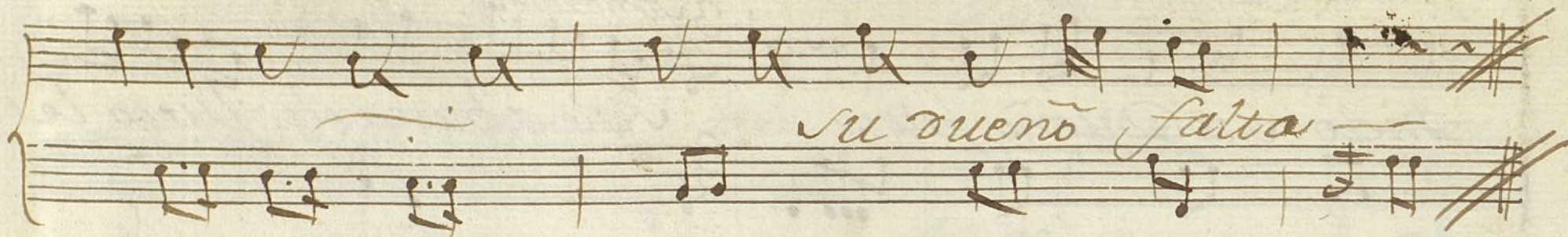
halla le ve parado en una Rama mirala atento

y así la llama chixi

1^a 2^a y luego salta por g^c pel -

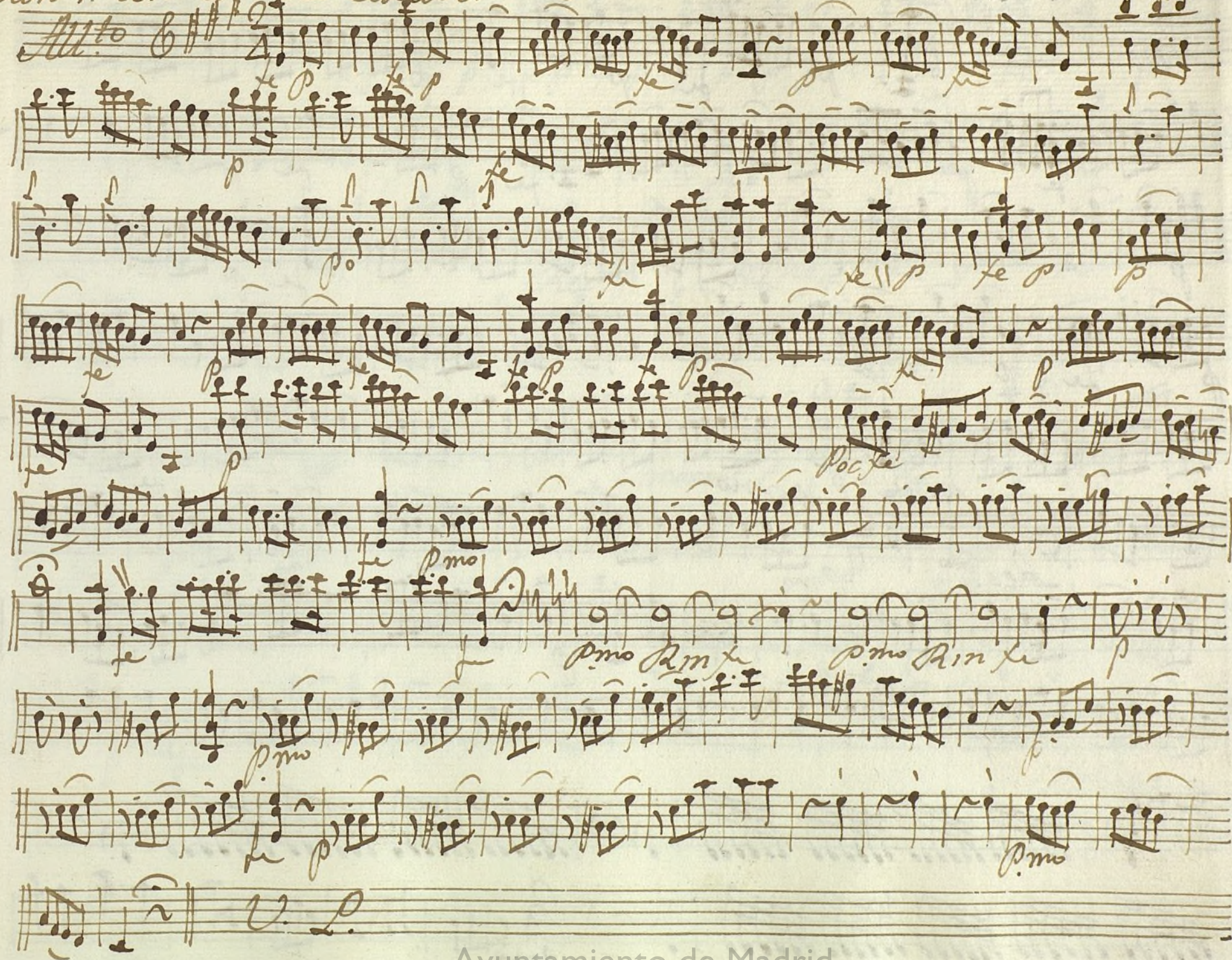
dulce modo su dueño falta por

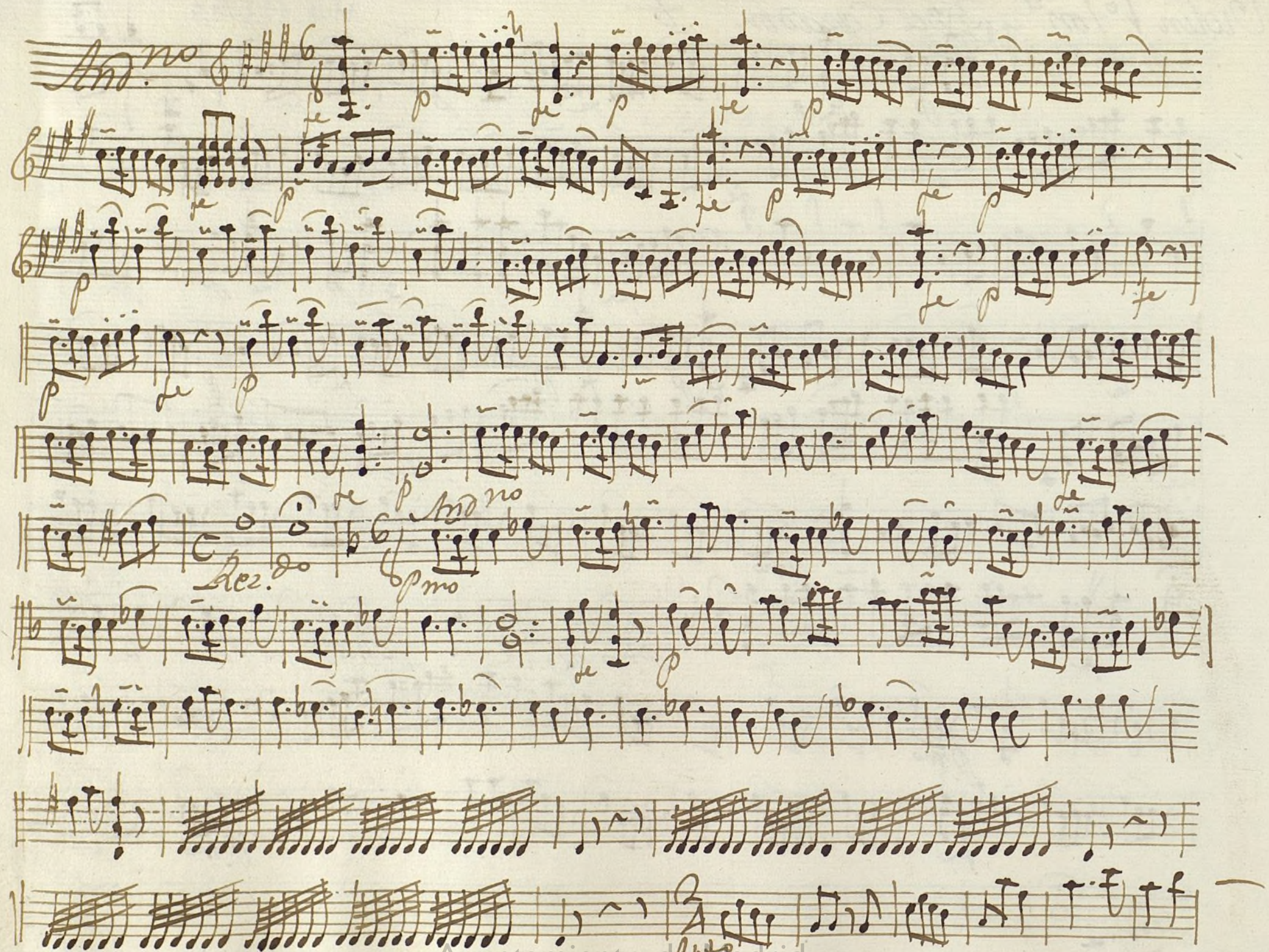
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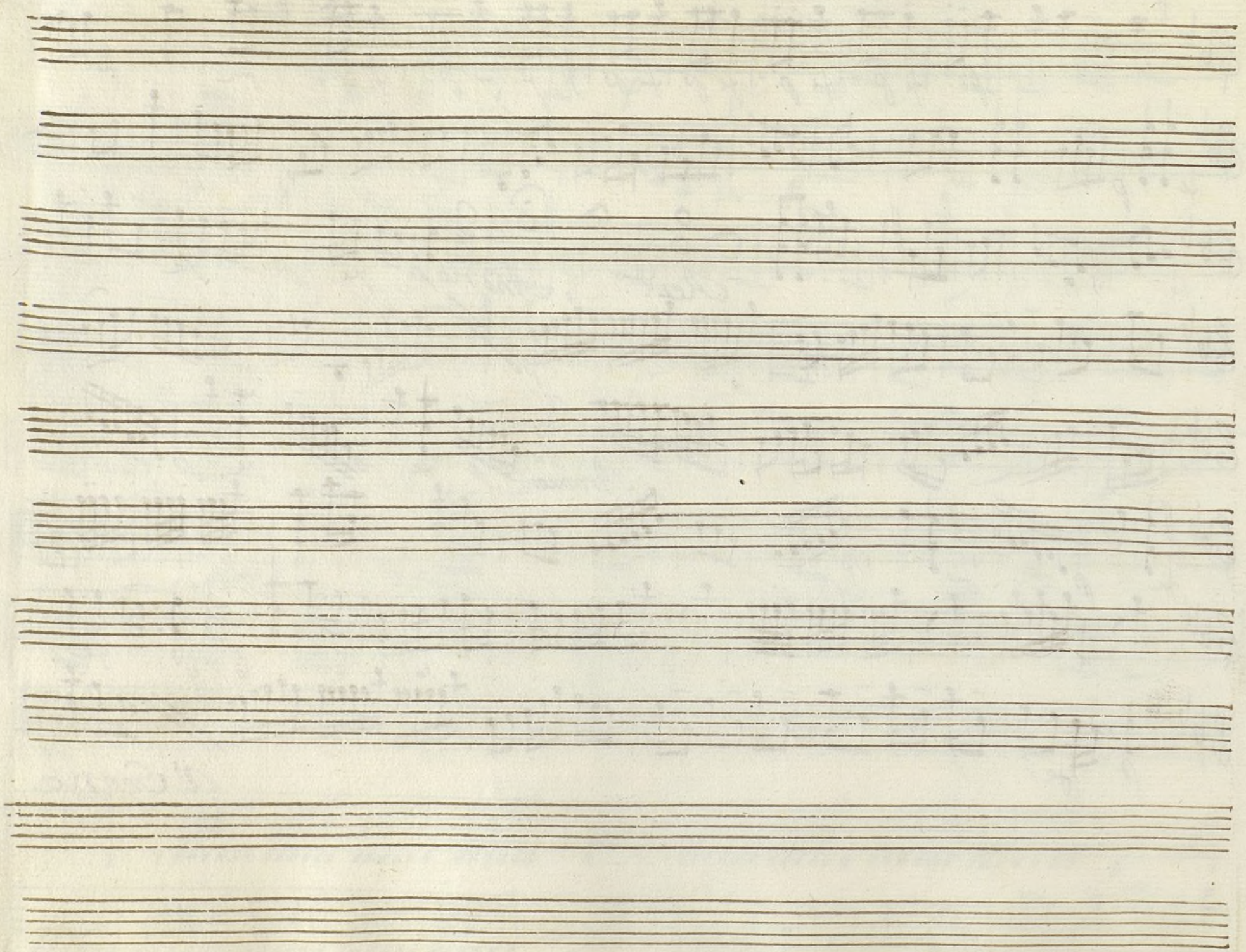


Violin 1.º ton.ª a 3 del Carador. *t*

Mus 123-15





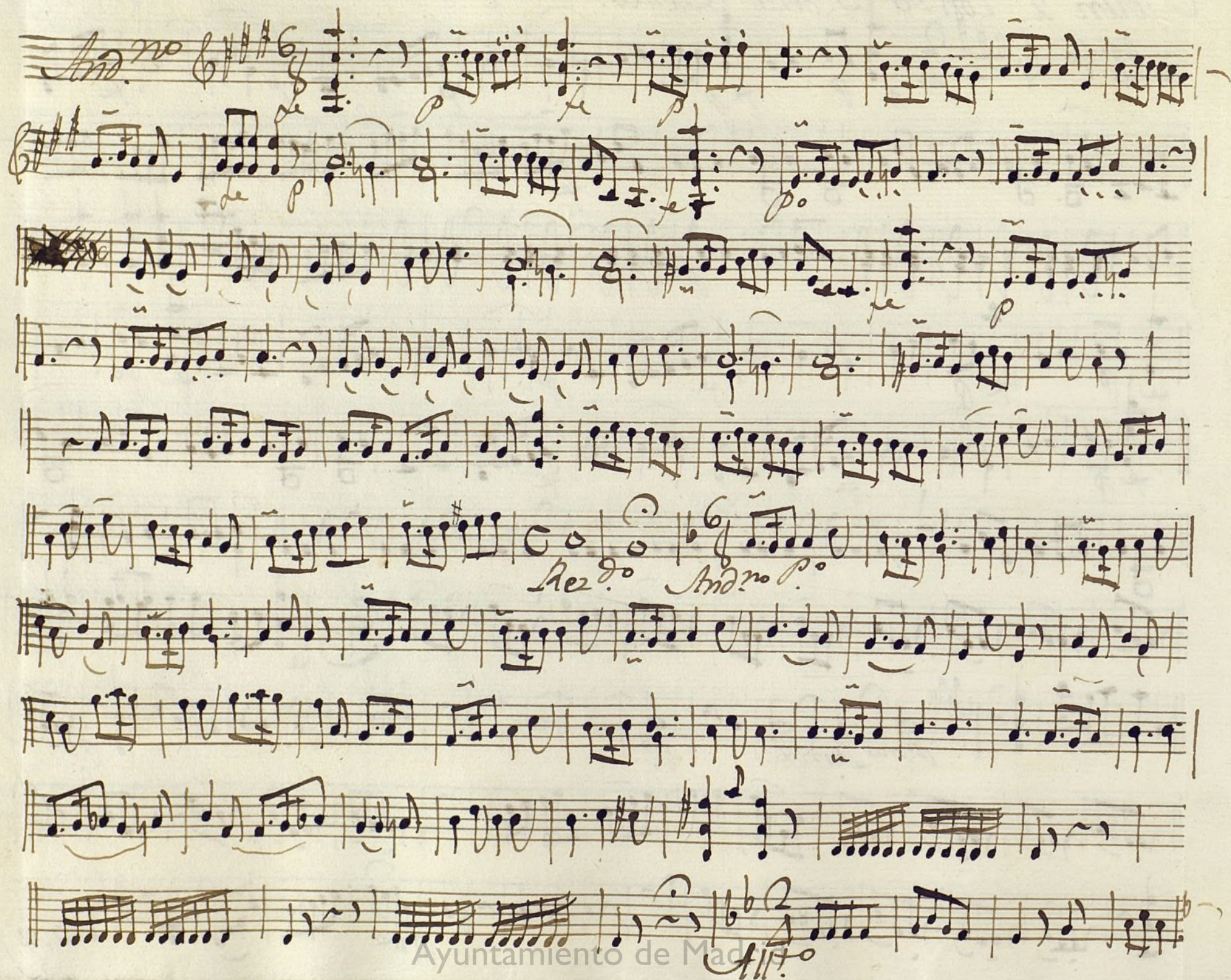


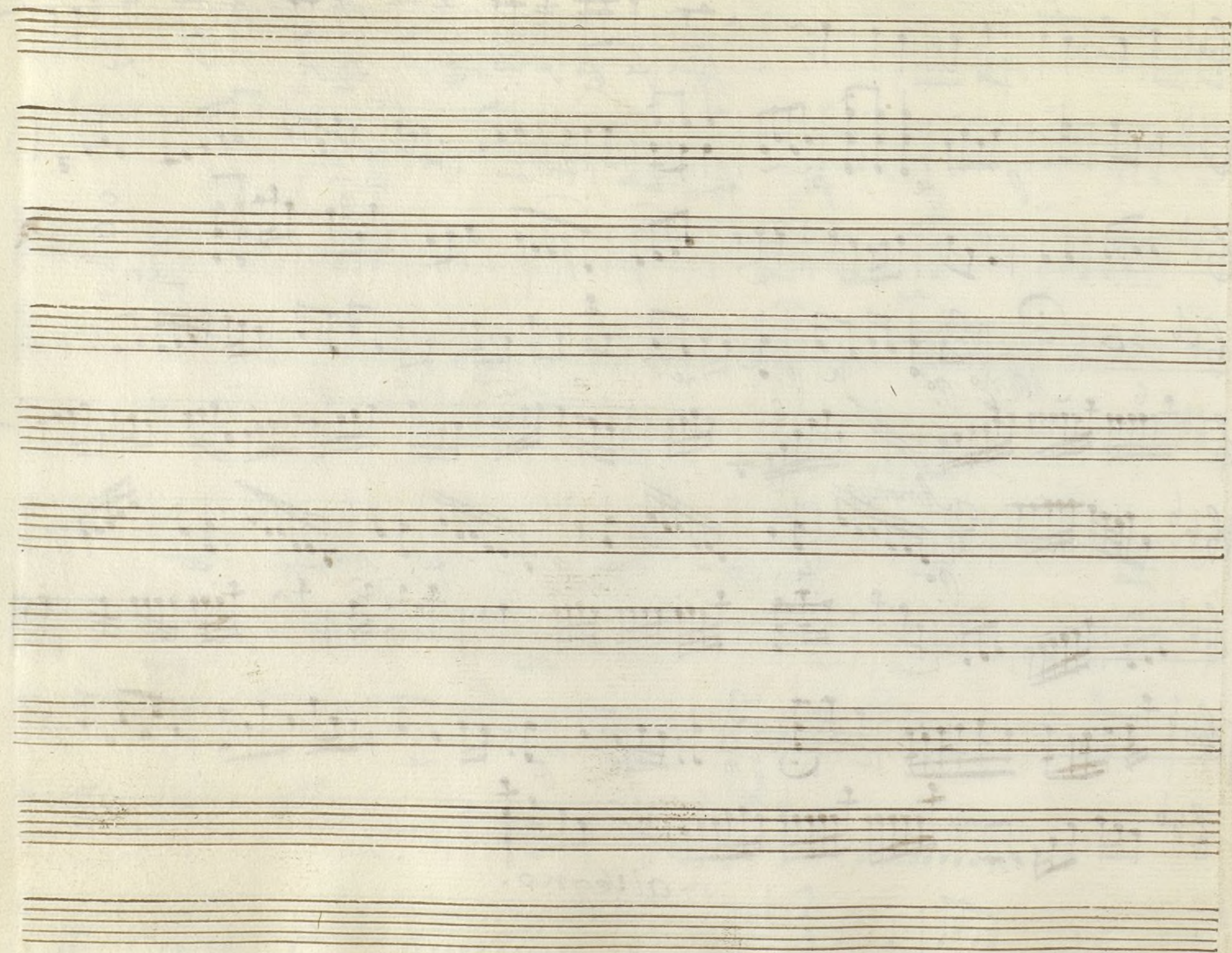
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Violini 2.^o Ton.^a 3^a dela Caza. t

Mus 123-15

Handwritten musical score for Violini 2.^o (Violin 2nd). The score is written on ten staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo marking is *Alto*. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The piece concludes with the instruction *Vol. 2^o*.





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Oboe 1.^o Ton.^a a 3 # la Cora.

All.^o 6/8

Tacet asta el Pastoral.

Flauta *p^o*

Pastoral. $\text{G}\flat\text{G}$ $\frac{6}{8}$

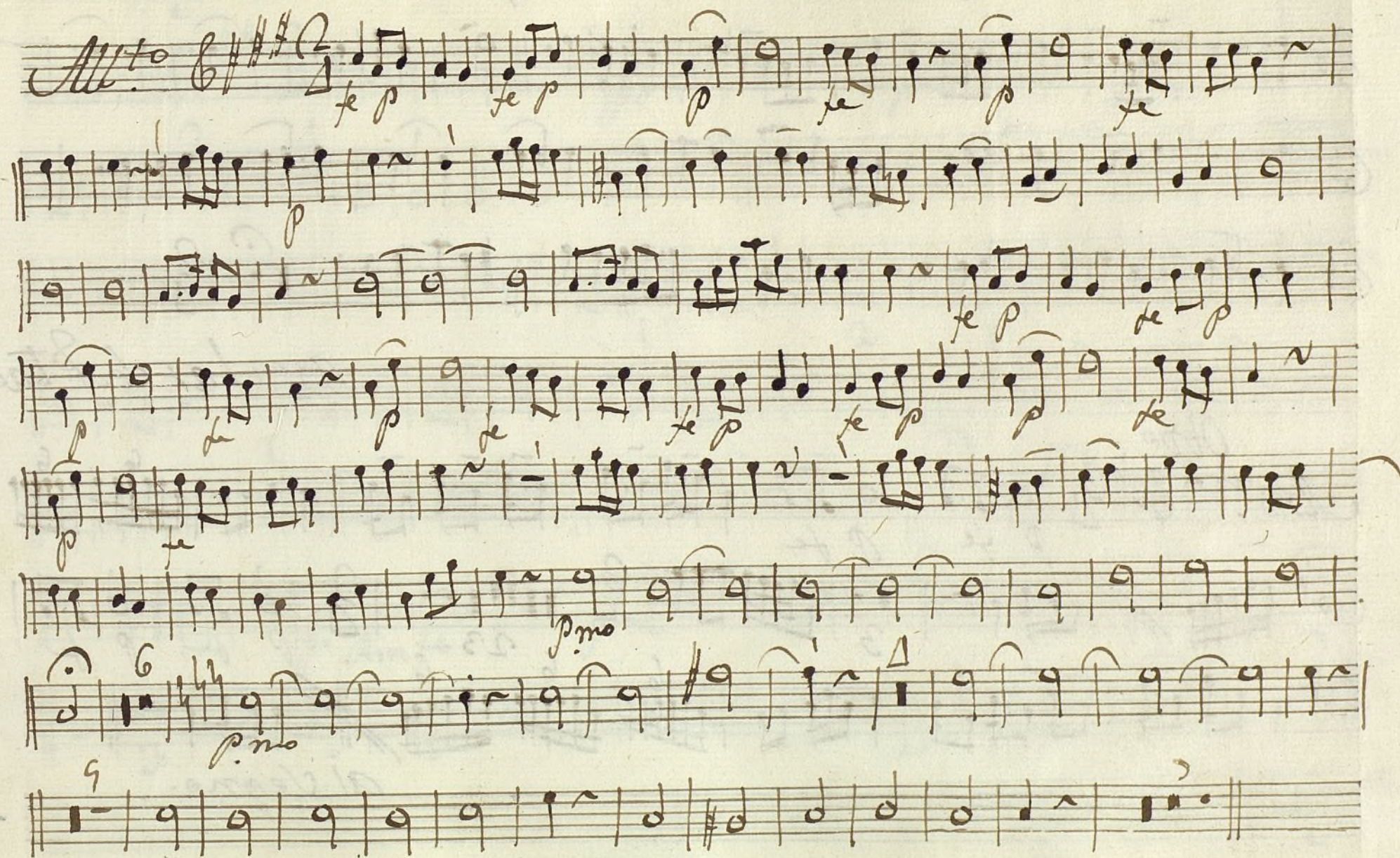
Tacet asta las Seg.

oboe.

And.^{no} $\text{G}\flat\text{G}$ $\frac{3}{4}$

Amoroso Solo.

Allegro.

Oboe 2.ª Ton.ª a 3.ª del a Caza.*Tacer hasta el Pastoral.*

Flauta
And. no

así la des. tacet.

Oboe.
And. no

al segno.

Trompa 1.^a Ton.^a a 3.^a de la Casa.

Handwritten musical score for "Chrysanthemum" by Franz Schubert, Op. 96, No. 1. The score is in 6/8 time, key of D major (two sharps), and consists of 32 measures. It features a single melodic line with various ornaments, including grace notes, mordents, and trills. The notation includes dynamic markings such as "p" (piano) and "pmo" (pianissimo), and articulation marks like slurs and accents. The piece concludes with a final cadence in the 32nd measure.

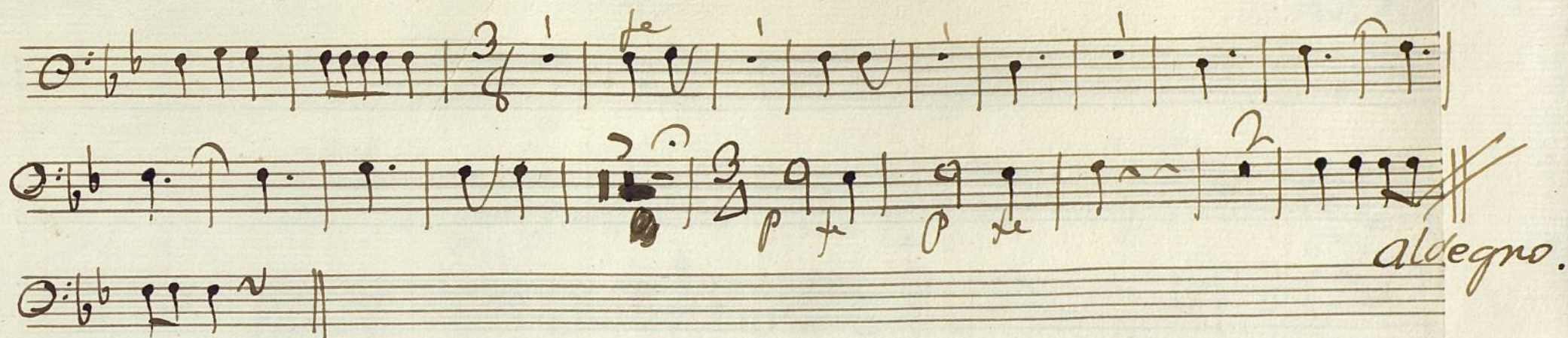
Vol. 10

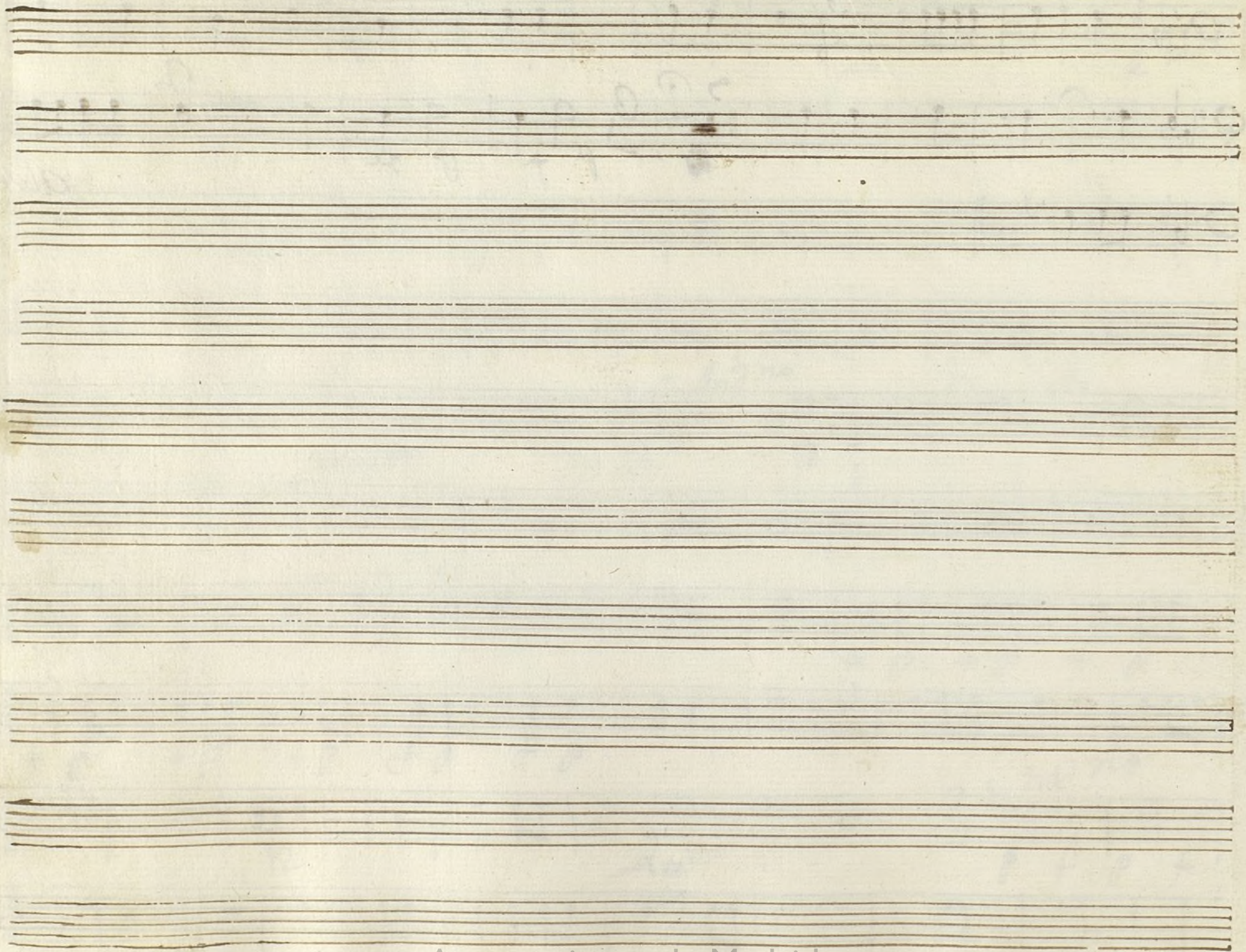
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

Key markings and annotations include:

- And. no* (Andante no) at the beginning of the first staff.
- And. no* above the fifth staff.
- And. no* above the eighth staff.
- Redo* (Redo) written below the fifth and eighth staves.
- Yn B.* (Yn B.) written below the fifth staff.
- 12* written below the eighth staff.
- And. no* written above the eighth staff.
- Redo* written below the eighth staff.
- And. no* written above the ninth staff.
- Redo* written below the ninth staff.
- And. no* written above the tenth staff.
- Redo* written below the tenth staff.

The score is written in a cursive, handwritten style on aged paper.



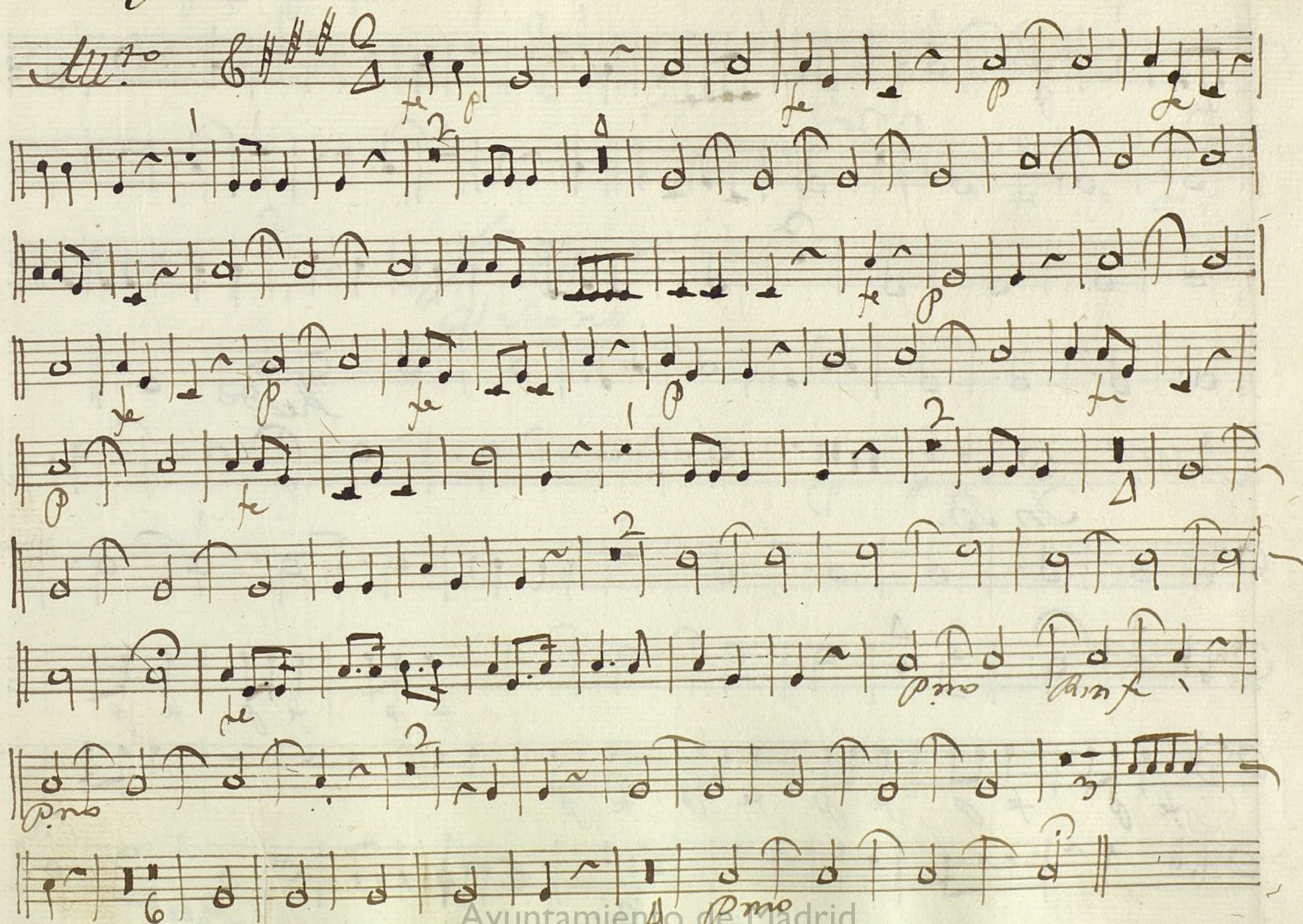


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MUS 123-15

Trompa 2.^a Ton.^a a 3. de la Caza

Al.^{ro} 

And.^{no} $\text{G}\#\#\text{6}$

fe

And.^{no}

Res.^{do}

And.^{no} $\text{C}\flat\flat\text{6}$

In B.

fe *p* *fe* *p* *fe* *p*

Res.^{do}

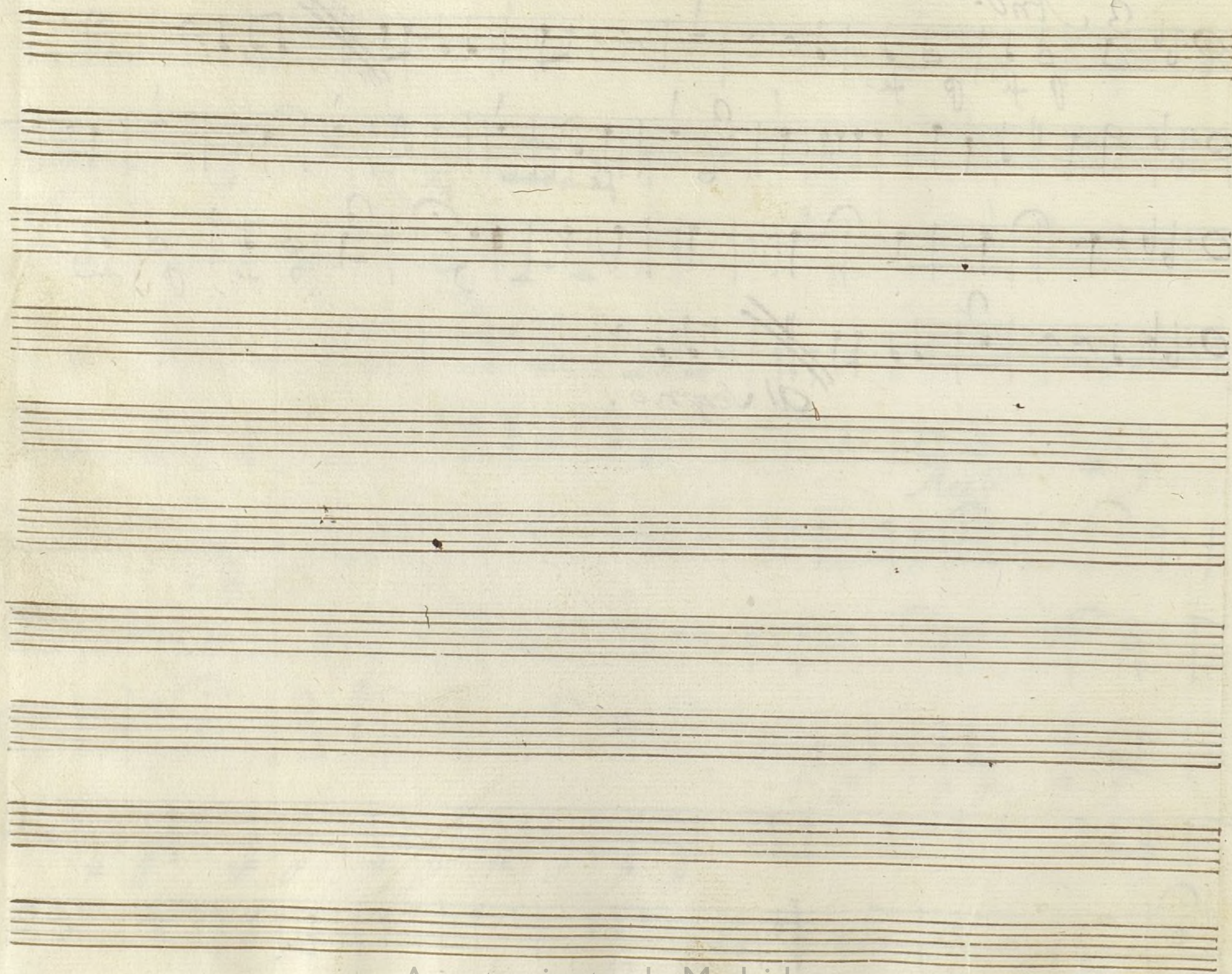
And. no

p fe p fe

fe fe

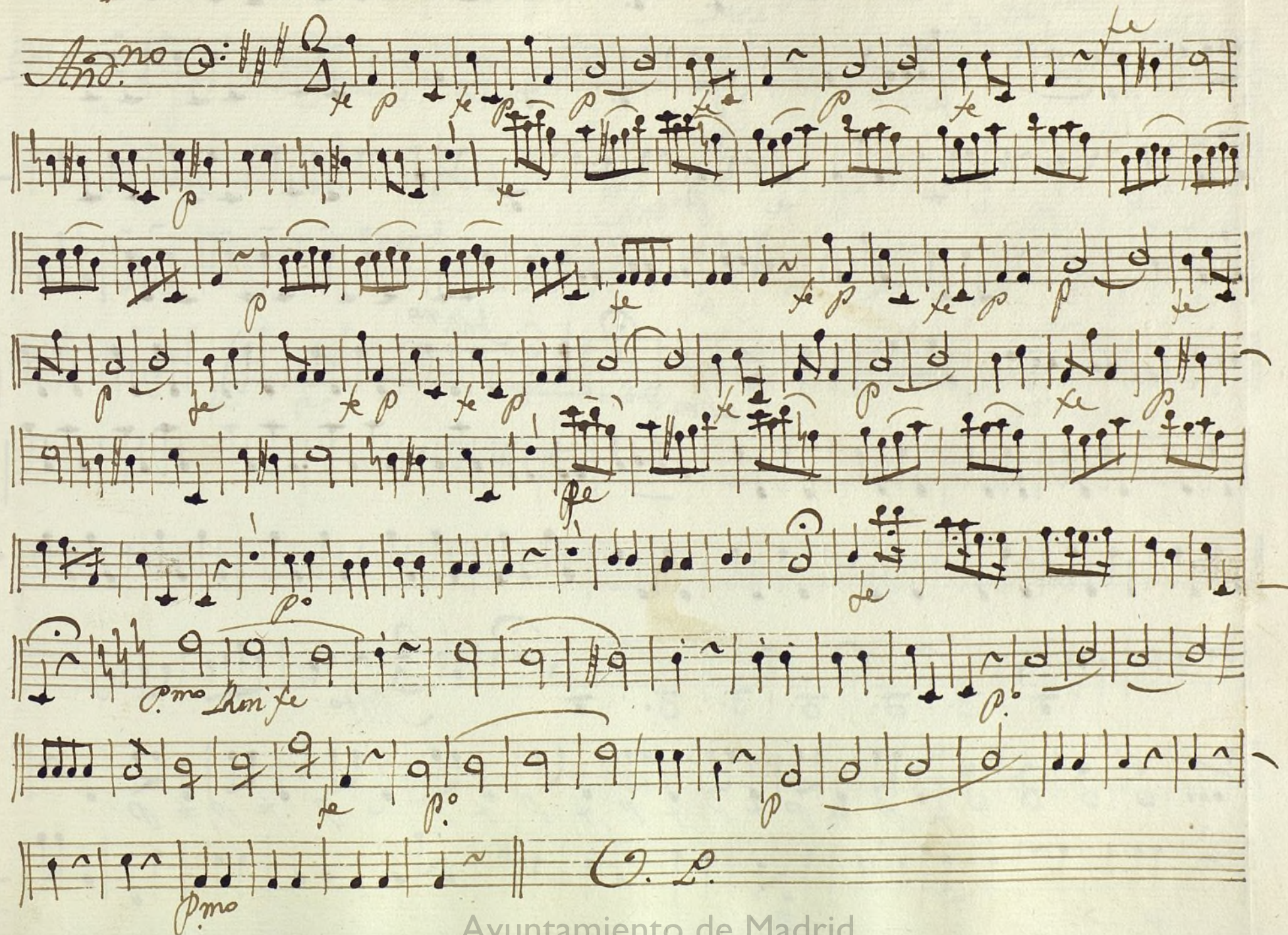
p fe p fe

Al Segno.



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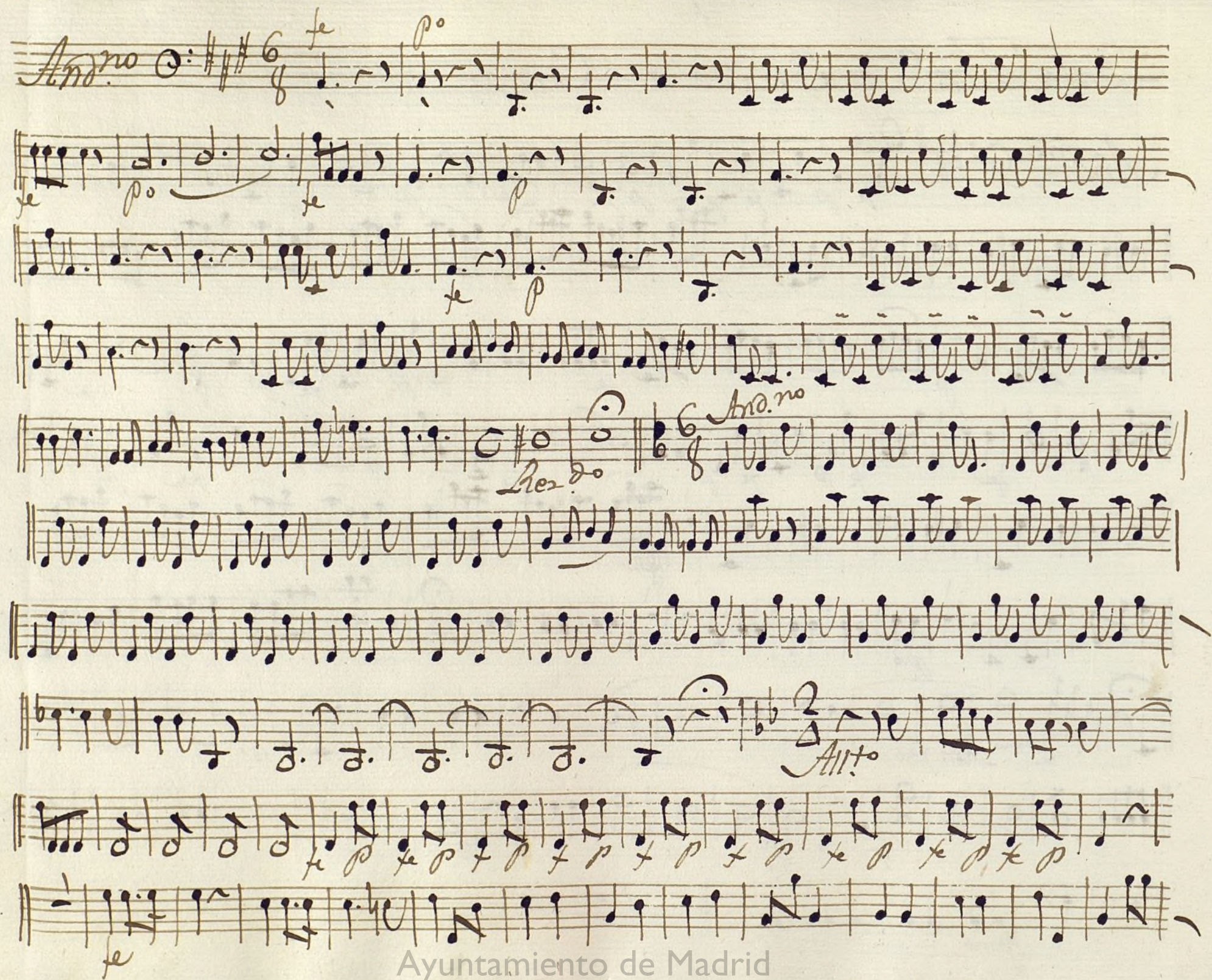
Bajo Tona a 3: vela Carra.

And. no 3: || 

p. mo *ben fe*

p. mo

C. P.



Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across five staves. The first staff begins with a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings. The second staff features a treble clef and a key signature of one flat. The third staff includes a treble clef and a key signature of one flat. The fourth staff features a treble clef and a key signature of one flat. The fifth staff includes a treble clef and a key signature of one flat. The score concludes with a double bar line and a fermata. Below the staves, there are several empty staves.

And. no
And. no
Allegro.

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