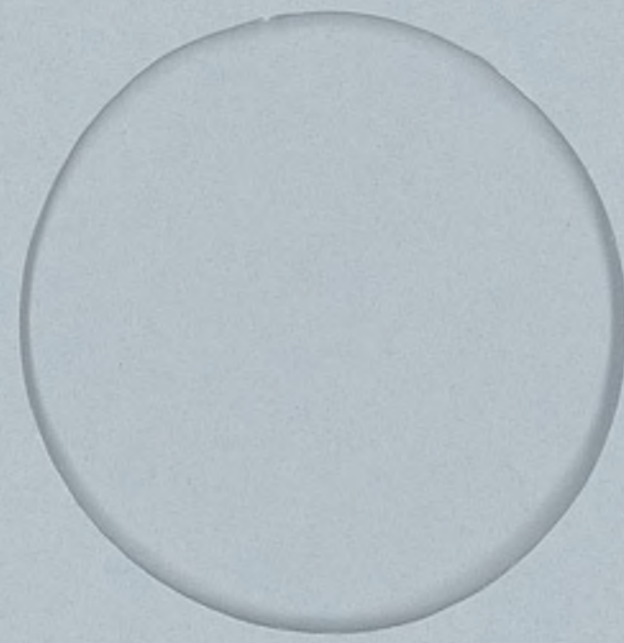


Mus 62-6

El gusto de la Moda, segunda parte
Sainete . 1762



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Ley.º 5.º + Num.º 14. En del Sr. Mission 1762 1/2
Musica del Sarnete Nuevo de Navidad.

2.ª P.ª del Gusto de la Moda //

MUS 62-6

La Luz //

Seguidi. And.º

The musical score is written on five staves. The first staff shows the guitar accompaniment with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Seguidi. And.º'. The second staff contains the vocal line with the lyrics: 'Quando ami More ni ta yo quiero a blarla (mira oye)'. The third staff continues the vocal line with the lyrics: 'yo quiero a blarla yo quiero a blarla'. The fourth and fifth staves continue the vocal line with the lyrics: 'yo quiero a blarla yei cucha de unpe'. The guitar accompaniment consists of rhythmic patterns and chords that support the vocal melody.

62-6

rrito y el cucha pu li das gra cias que pu

li das gra cias su bõ por la ei ca lera

el me puele la capa le ago fiestas iel a ni ma

li to iu mil de iu mil de mea la ga (y dize) en tre us

te u - u - sola esta u - u - en tre viste u - u -

puede entrar u - u - en trompe de cui dado ya blo con e

lla, pero siento un ruido un rui - do por alla fuera

e... es el Ma ri do y el perro en pieza ru - va - ru -

ra - guag.g. ru - g.g.g. ru - mien tras tan to me marcho me

marcho por la ca le - ra
fmo ala señal

3

Canzion. y Italiana

Pa Maria

en el Sainete

Maria

And.^{te} Poco

Musical notation for the first system, including a treble clef, a key signature of one flat, and a common time signature. The melody consists of several whole notes.

Musical notation for the second system, featuring a treble clef and a key signature change to one sharp. The lyrics "Eia Viede gia Viede prima" are written below the notes.

Musical notation for the third system, with a treble clef and a key signature of one sharp. The lyrics "bera Col suo Col suo flo ri toas pec-to" are written below the notes.

Musical notation for the fourth system, with a treble clef and a key signature of one sharp. The lyrics "el gra to ze se ri to el gra to ze fe re to scher" are written below the notes.

Musical notation for the fifth system, with a treble clef and a key signature of one sharp. The lyrics "za - tra e le erbe e fior el gra to ze se ri to se si" are written below the notes. The system includes triplets and a fermata.

re to scher za tra e le er be e fior e fior scher

za le er be e fior e fior

sigue la tonadilla a solo

y para fin la de todos.

Handwritten musical notation on ten staves. The notation is extremely faint and illegible, appearing as light brown or greyish marks on the aged paper. The staves are evenly spaced and run horizontally across the page.

Violin Primero

En el Sainete Nuevo

Del Sr. Misson. 1762.

Sequi di.^s And.^{te} 6/4

p *p^o* *p^{mo}* *f* *f^{mo}* *quaque* *alacenaal rve s*

Canzion

~~Moz. No~~ Adagio

Sigue luego la tonadilla a solo,
y para a cavar, la Jeneral.

CANTATA

Handwritten musical notation on ten staves. The notation includes various notes, rests, and clefs, though it is somewhat faded and difficult to read precisely. The word "CANTATA" is written at the top right of the first staff.

Vigila luego la hora quinta a voz

Y para a Cantata, en cetera...

Violin Primero, y oboe

en el Sainete Nuevo.

del S.^r Misson. 1762.

Canzion

Mod.^{to}

Handwritten musical score for a song, consisting of six staves. The notation includes treble clefs, a key signature of one flat, and various musical symbols such as notes, rests, and dynamic markings like 'p' and 'pmo'. The score is written in a cursive, historical style.

sigue luego la tona dilla a solo

y para a cavar la ^{denovata} foncarrera

Handwritten musical score on aged paper, featuring multiple staves with faint notation and lyrics. The lyrics are written in Spanish and include the following phrases:

¡Venga a cantar la canción
¡Venga luego la forma bella a cantar

The page contains approximately 15 staves of music. The notation is very faint and difficult to read, but some notes and stems are visible. The lyrics are written in a cursive hand, and the paper shows signs of age and wear.

Violin Segundo

en el Sainete Nuevo.

del S.^o Misson. 176 VII.

Sequi d. And. 3/4

Alasñal

Canzion

Mod.^{to}

sigue la tonadilla a solo.

y luego la General para el fin

Handwritten musical notation on ten staves. The notation is extremely faint and illegible, appearing as light grey or blue ink. It includes various symbols such as notes, stems, and clefs, but they are too faded to be accurately transcribed. The paper shows signs of age, including yellowing and some foxing.

Violin Segundo

en el Sainete Nuevo.

del S.^r Misson. 1762 //.

Canzion

Mod. #

~~Andte~~

la tonadilla a Solo 4

y para a cavar la ~~General~~ ^{foncarralera}

Handwritten musical score on aged paper, consisting of 12 staves. The notation is in brown ink and includes various musical symbols such as notes, rests, and clefs. The handwriting is somewhat faded and difficult to read. The score is arranged in two systems of six staves each. The first system contains the main body of the music, while the second system appears to be a continuation or a separate section. The paper shows signs of age, including discoloration and some staining.

+
Trompa Primera

en el Sainete Nuevo.

del S.^r Misson. 1762 1/2.

Canzion

Mod^{to}

And^{te}

Sigue la tonadilla a solo //

y para a cantar la ~~tonadilla~~
toncarralera

Handwritten musical notation on ten staves. The notation is extremely faint and illegible, appearing as light brown or greyish marks on the paper. The word "CONTRALTO" is faintly visible in the upper right corner of the first staff. The paper shows signs of age, including yellowing and some foxing.

+
Trompa Segunda

en el Sainete Nuevo.

del S.^r Misson. 1762 1/2

+

Segui. And. $\frac{3}{4}$

ala señal

Canzion

Mod. #0

Sigue la tonadilla a Solo //

y para acabar la ~~tonadilla~~
foncarralera

Handwritten musical notation on ten staves. The notation is extremely faint and illegible, appearing as light grey or blue ink. It consists of various symbols, including what might be notes, stems, and rests, but they are too faded to be accurately transcribed. The paper is aged and shows some staining.

+

CONTRAVAXO.

en el Sainete Nuevo.

del S.^r Misson. 1762.

Seguiri. Andte. $\frac{3}{4}$

ala señal

Canzion

Mod^{to}
And^{te}

Sigue la tonadilla a Solo //

y para a Caval la ~~trancevinda~~
foncarralera

The image shows ten musical staves on aged, yellowed paper. The notation is extremely faint, appearing as light brown or grey marks. It consists of various note heads, stems, and beams, but the specific rhythmic values and clefs are nearly impossible to discern. The notation is spread across the first five staves, with the remaining five staves being mostly blank or containing very light, illegible markings. There is a significant amount of bleed-through from the reverse side of the page, which is visible as ghostly images of the original notation.