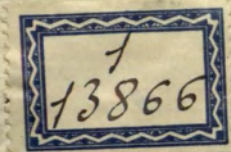


2<sup>a</sup>

431

f



Fonadilla <sup>u</sup> a. Solo

//

El Moquetero de la Silla y la Espuexa

//

Quera Dio mis Moqueteros

//

de el S.<sup>or</sup> Nisson.

//

A. 12923

22-3-61.

Andantino

que ra Dios mismos que re-

ros que qu te mi to na di Ua que qu te mi to na di Ua

si quiera por que la can ta bues tra ama da ma ri qui ta

vuestra amada mari qui ta a teni dex la es cu char

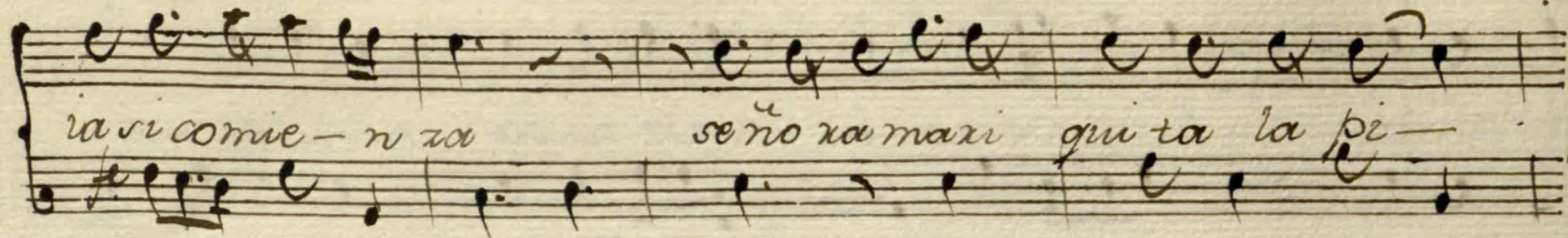
la no dis curro se ño res que se ra mala mi po co de vex

quien ra mi po co de vex quien ra tengo en la - ca - - ra yo to davos

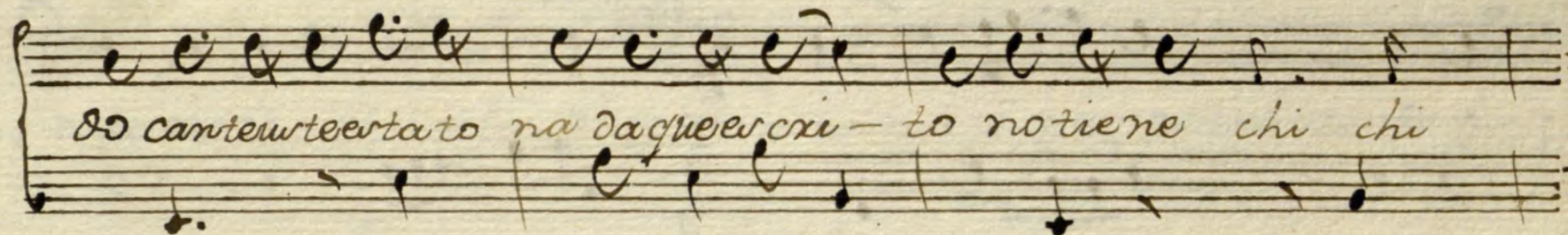
toi tem blando no se que ha - ga mosquete xi to - mio

su plemis fa - l tas al arma al a - x ma è allavamial

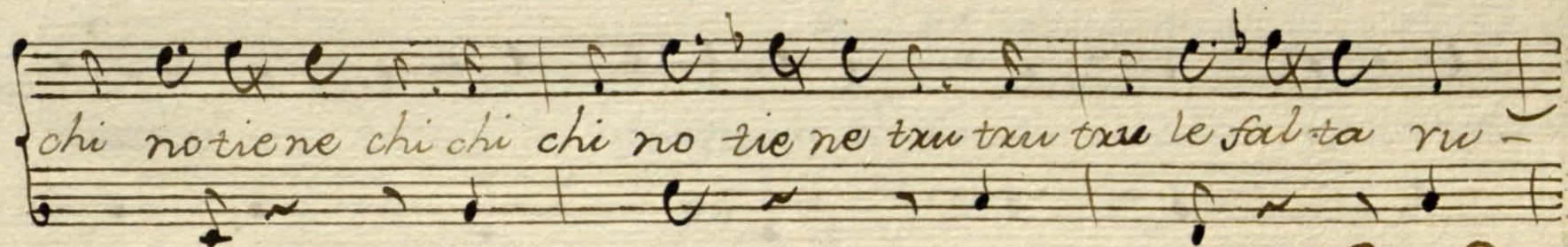
ma a la vami al si len cio por gome en plan  
ta *Andantino* una tar de sa  
liendo de la co me dia more ni to mi g de mi  
vi da de la co me dia se llegounqami si - lla ya -  
si co - mienza more ni to mi g de mi vi da



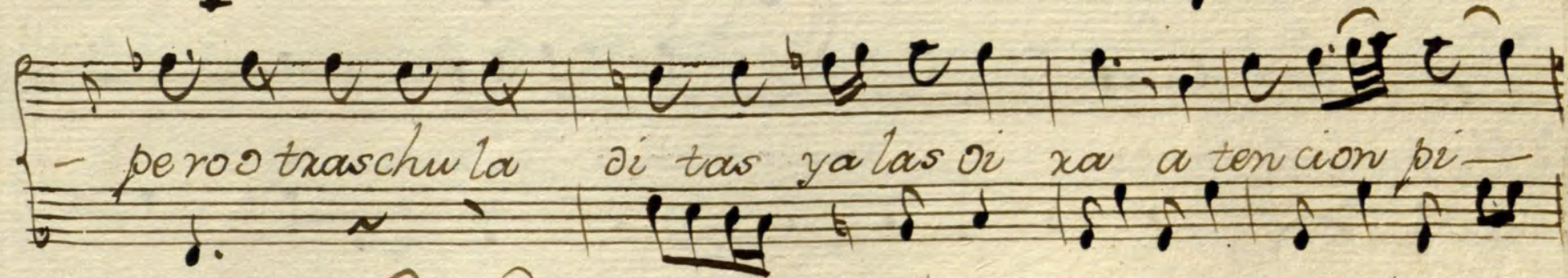
ra si come - n za se ño ra ma ri qui ta la pi -



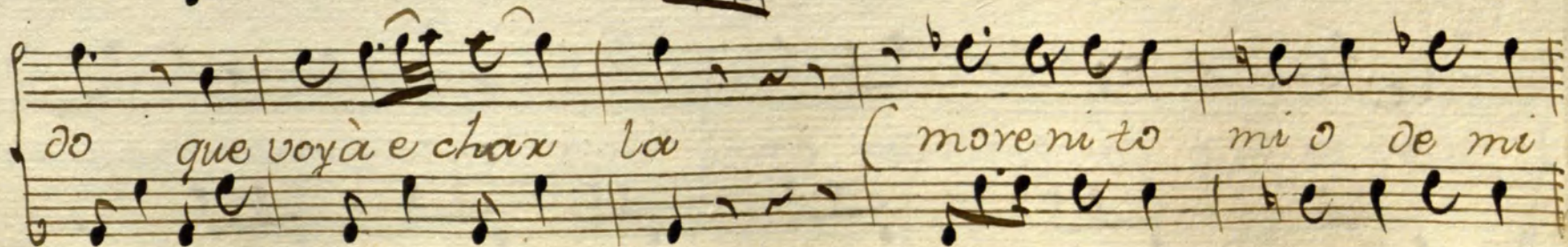
do can teur teer ta to na da que er cri - to no tie ne chi chi



chi no tie ne chi chi chi no tie ne tru tru tru le fal ta ru -



- pe ro o tras chu la di tas ya las oi xa a ten cion pi -



do que voy a e cha x la ( more ni to mi o de mi

vi da oíey que ma fa more ni ta mi a de mi

vi da o ye que ma — — — — — fa io no pue

*Allegro*

does cu cha — — — — — a la mi ma ri — qui ta ve —

Ua por que estoy traba jando e — n o bras nue vas

des de mi o yo te di — go con la tierra en la espuer ta

*pp*

queatus a pasio na dos me lo - s di viex tas queatura -  
- pasio na dos me lo - s di viex tas Cantae sas se qui  
di llas y de la la mi cuenta ve ras que  
to doel pa tis se la - - pal me a ve ras que - to doel pa riote la  
- pal me - a o ye las mono mio o ye las

zi ca te-xo o ye las que co mienzan o ye

las que co mie-n ran o ye las mono mio o ye

las zi ca te xo o ye las que co mienzan o ye

las que Co mie-n ran o ye las que comienzan

*Allegretto*

*Seguidillas*

en u na noche os



Cu rame halleenun monte me halleenun monte me halleenun

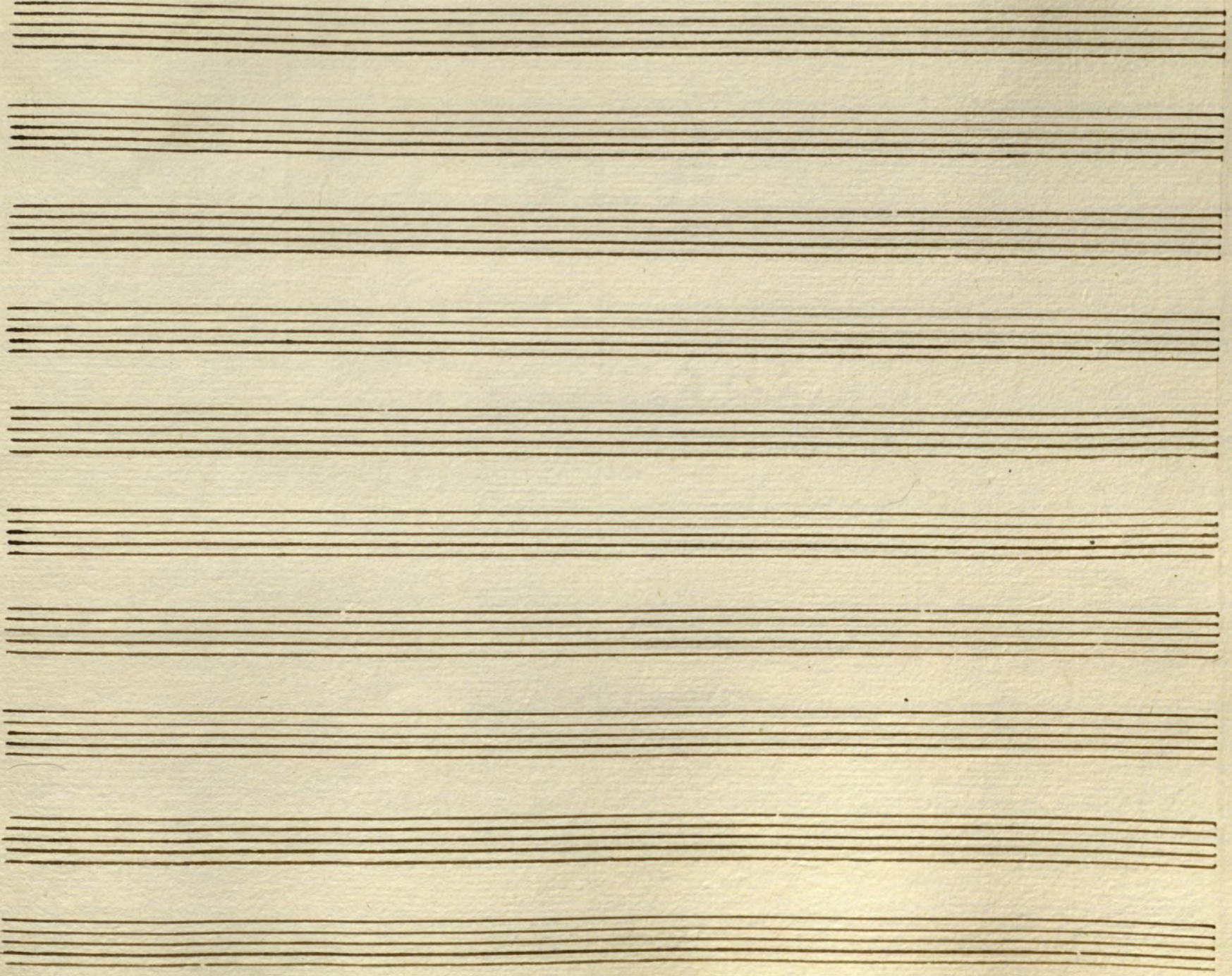
mon te to da llena de mie dos lle na deo xos res

pe ro el due ño mi o me di xea vo zes me di xea vo

zes ai c. bexla c. ai c. cielo c. ay c. mono dabuelta por el

mon te to da lle na de mie dos lle na de o-

xres lle na deo xro - xes.





7

1  
13866

Violin 1.<sup>o</sup>

Fonacilla a Solo

de la Espuexeta.

Zonadilla

Andantino *pp* *fe*

*pp* *fe* *pp* *fe* *pp* *fe* *pp*

*pp* *fe* *pp* *fe* *pp* *fe* *pp*

*pp* *fe* *pp* *fe* *pp* *fe* *pp*

*pp* *fe* *pp* *fe* *pp* *fe* *pp*

*pp* *fe* *pp* *fe* *pp* *fe* *pp*

*pp* *fe* *pp* *fe* *pp* *fe* *pp*

*pp* *fmo* *pp* *fmo* *pp* *fmo* *pp*

Andantino *pp* *fe* *pp* *fe* *pp* *fe* *pp*

*pp* *fe* *pp* *fe* *pp* *fe* *pp*

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A handwritten musical score consisting of ten staves. The notation is in a single system, likely for a piano. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano) and *f* (forte) are used throughout. The tempo instruction *Allegro* is written in the middle of the score. The handwriting is in dark ink on aged paper.

Handwritten musical score on five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *pp*, *fe*, and *vo*. The score concludes with a double bar line and the word *fin*.

ala Señal //



8

Violin 2.<sup>o</sup>

Fonadilla <sup>v</sup> solo

de la Espueta.

*Sonadilla*

*Andantino*

Handwritten musical score for a *Sonadilla* in G major, *Andantino* tempo. The score consists of 12 staves of music. The first staff is the treble clef part, and the second staff is the bass clef part. The music is in 6/8 time and features various dynamics such as *p* (piano), *p<sup>o</sup>* (pianissimo), and *f<sup>e</sup>* (forte). The score includes numerous slurs, accents, and dynamic markings throughout.

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Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The score features various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *pp* (pianissimo) and *te* (tutti) are present throughout. A tempo marking *Alleg.<sup>ro</sup>* is written in the middle of the score. The manuscript shows signs of age, with some ink bleed-through and staining.

Annotations and markings include:

- Dynamic markings: *pp*, *te*
- Tempo marking: *Alleg.<sup>ro</sup>*
- Handwritten notes: *pp te pp te pp te* (top staff), *pp te pp te pp te* (second staff), *pp te pp te pp te* (third staff), *pp te pp te pp te* (fourth staff), *pp te pp te pp te* (fifth staff), *pp te pp te pp te* (sixth staff), *pp te pp te pp te* (seventh staff), *pp te pp te pp te* (eighth staff), *pp te pp te pp te* (ninth staff), *pp te pp te pp te* (tenth staff)

*fmo*

*Allegretto* 3

*Sequidillas*

*te* *po* *te* *po* *fmo* *po* *te* *po*

a la Señal