

Leg. 22 N.º 18

(Leg. 4.º N.º 30)

1779

+

Fadco y la Morale

Mus 104-24

Conadilla

30

a Duo

La Acerolera

Laserna

fol. 24

Allto

fmo

f

f

f

f

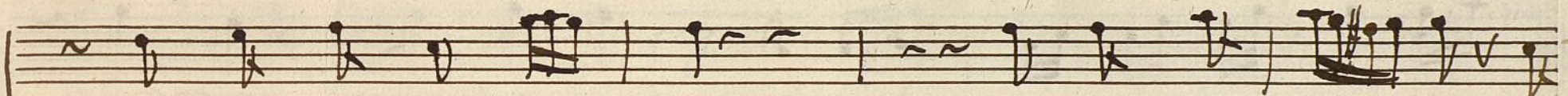
Tadeo

Una chusca en la Plaza me robo el alma
 De ver estas masotas nunca me arto



una chusca en la Plaza me robo el alma
de ver estas mafotas nunca me arto

Mus 104-24



me
nunca

me

yao-
ye-

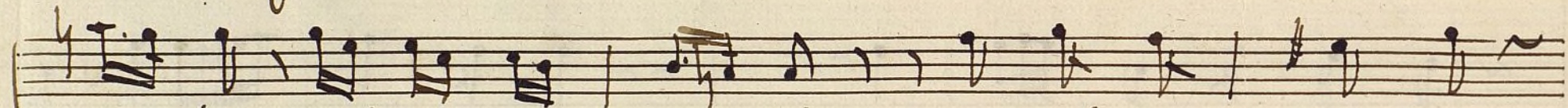
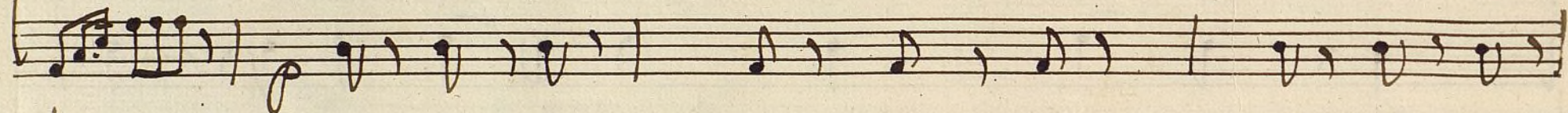


ra desde el ensayo boy a bus carla boy
na Usia al instante me lerra de asco me

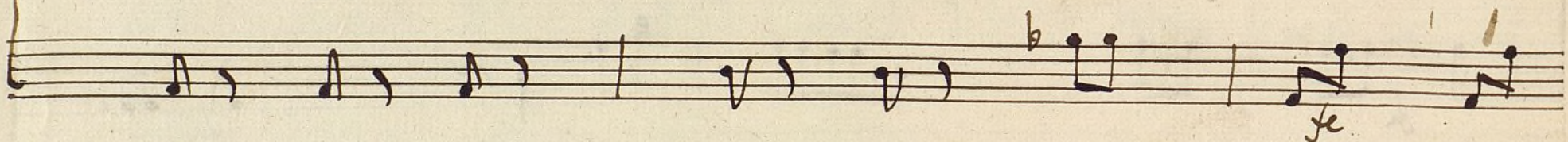




si ustes la vieran si ustes la hallaran vieran que
por q.^e aquel aire por que aquel genio los guarda



genio vieran que gracia que tacaon vaso
piases y los me neos aquella cofra



q.^e media blanca q.^e osajos nepros como ventanas
aquel real tueno y aquel so Saco de caramelo -



que no solo erir puederr todo un tadeo
echizaran al hombre de mas talento

q^e a otros Paxaros gordos tambien an muerto q^e a otros
ya buscar a mi chusca me voy corriendo ya buscar

Paxaros gordos tambien an muerto
a mi chusca me voy corriendo me

Al Segno.

And.^{no}

Morales

Acero litas uerdo -- como ca

Tad.^o Acero lera hermosa -- di si me

Tad.^o en la Vida una moza mea despre

muecas como como

quieres di di

cido me me

saladas y apizdulces como yo mesma
(Mor^s) mi real prosope a no quiere muebles
Mor^s tales an sido ellas vamos callando

ffr *p* *ffr* *p* *ffr*

saladas y apizdulces como yo mesma
mi real prosope a no quiere muebles
tales an sido ellas vamos callando

p *ffr*

como Vaya a mis Ace rolas va
no (tao) sabes que soy taao Mor^s se
tao vendes mucha Acerola Mor^s to

ya pues fanfarronas (animen se vistes) que por poco di
 que es vete un babo (con poca salud) y que no ay naran
 ditas a buen precio ^{tao} cada una a doblon, es si un y con

nero las daxe todas las
 pera que no haya cocos que
 forme son los sujetos son

Amis Acerolitas q. las doi varatas
 tao. Si me gustan. Mor. (de veras) tao. me muero por ellas
 (tao. y a se conoce: Mor. por la pinta)

Al seño dos mas

Coplas

All.^o

tabeo

Si tu quieres real
Como estas tan ma

moza que te prote ja que
jota y reclus cona y

te dare diez realitos quando yo pueda quando

Mer. es que vendo acerolas alas pro sonda alas

Mor.

que buerr potape que
tad. ya yo lo huelo ya

es uste garbo sote arre petate
Mor. a que viene esa mofa y este uste quieto

arre
y este

tad. con que no me
por que no me

Mor.^o *tad.^o*

quieres ya se ve que no mira q^e me muerdo
 quieres por que es un pez medrara con mios

Mor.^o *for* *tad.^o* *for*

quanto antes mejor quanto (ju) bombaymas
 para el ospital para ju

Mor.^o

bomba q^e eres buena pesca ju bombaymas
 trucha ju

Empty musical staves with some notes and rests.

bomba q.^{na} me compra un bestia q.^{na}
bomba q.^{na} compra un feopura q.^{na}

fad.
chai Salerosa mia por q.^e eres in
chai di q.^{na} tea ense nãdo todo ese des

Mor.
dina chai senor Don baboso por q.^e es uste
caro chai una tia tuerta q.^e esta en s.^{ta} fer

f *p*

tad.º *Mor.º* *tad.º*

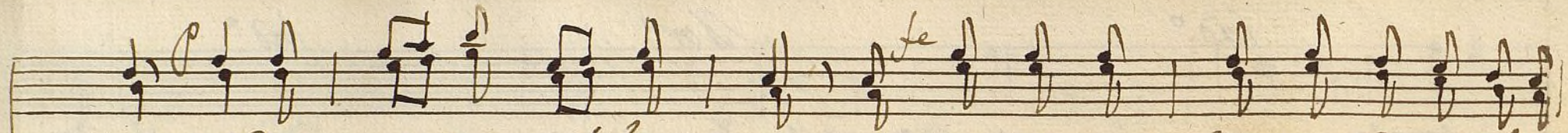
tonto Le q.º me cuenta uste: Lo aparta morcon, si eres la rei-
nando ya la tra unicornio: ya se ve q.º se le da a uste: Si eres tu la

na de la sal, ojala que tubiera para sazonar, prosiga la J

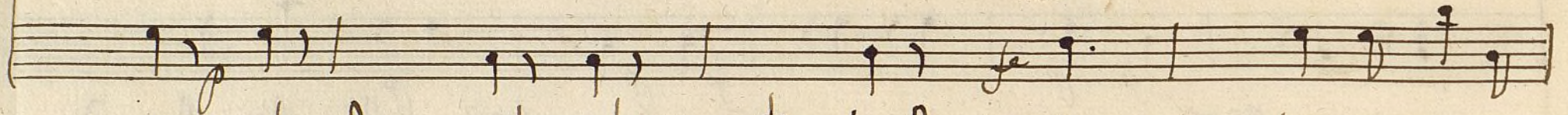
Utaja q.º ay: he! sino lo soy me pases como tal y acave la J

dea silencio escuchad y nuestros defectos todos tobe-

dea por no molestar y las sequi dillas todos escu-

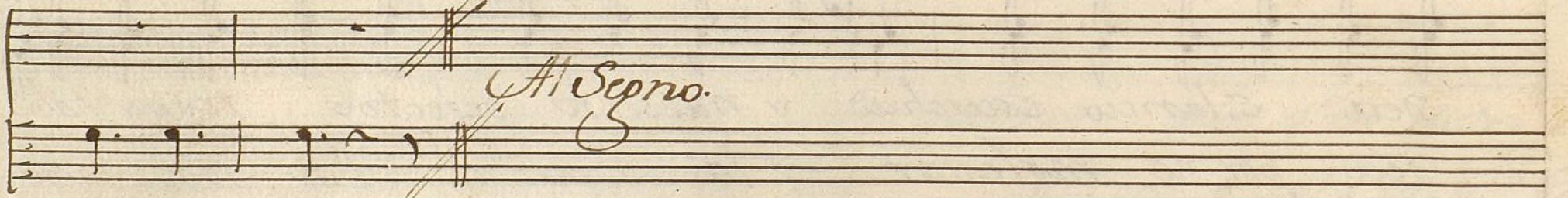


rar todos todos tole rar y nuestros defectos todas tole
char todos todos escuchar y las segun dillas todos esen



rar todos tole rar todos

char todos esen char todos



Al Segno.



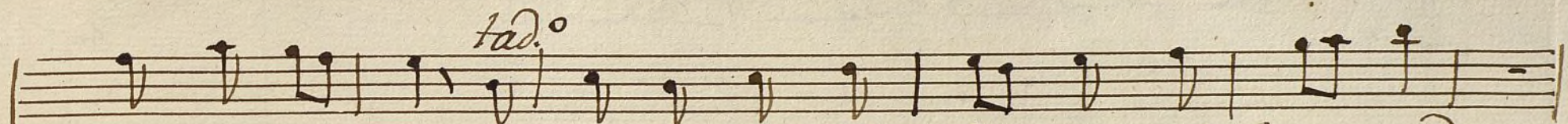
All. no mucho

A handwritten musical score on aged paper, consisting of ten staves. The lyrics are written in cursive below the notes. The text includes:

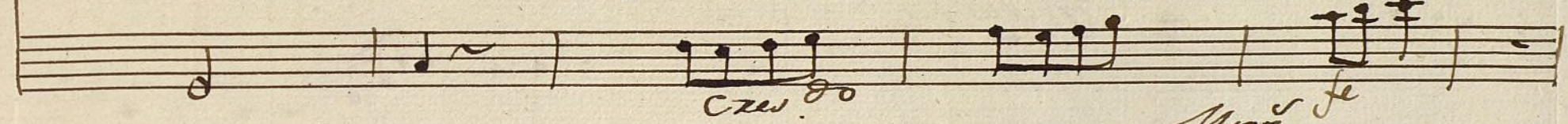
- Staff 1: *tratemos sobre asuntos*
- Staff 2: *de Compañía*
- Staff 3: *tratemos*
- Staff 4: *tratemos sobre asun-*
- Staff 5: *tratemos sobre a*
- Staff 6: *untos de compañía de*

The score includes various musical notations such as notes, rests, and dynamic markings like *fe* and *Apr.*. There are also some decorative flourishes and a double bar line on the sixth staff.

Handwritten musical score on aged paper. The score consists of several staves of music with lyrics written in cursive. The lyrics are: "de compaña para concluir del todo", "Corte adorada sufre disimulando", "las seguidillas las", "las muchas faltas las", "Mor.º", "Por que la compañía ya", "que se accho La Carreras y". The music includes various notes, rests, and dynamic markings such as *p*, *f*, and *Alto*. There are also some crossed-out staves at the beginning of the page.

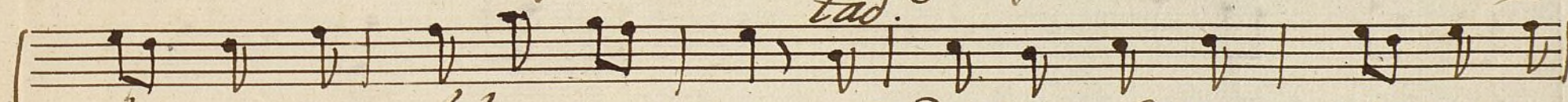


no esta en auge por q^a perras le banta le banta
Luis Navarro de repente se hicieron se hicieron

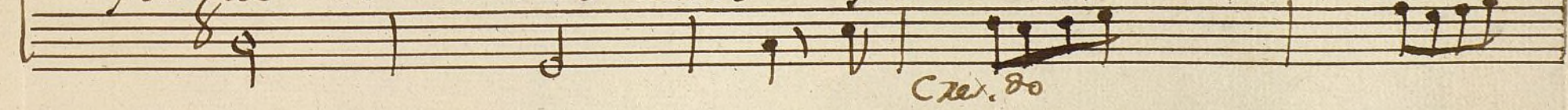


quando se cae
al tra montanos.

puede ser q^e al mi-
que te parece
Dime q^e es lo que



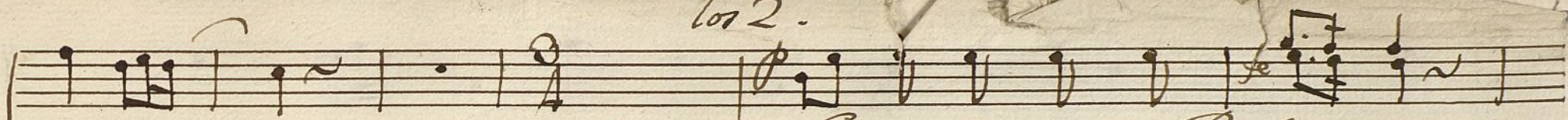
bierno nos lebanemos cada vez sepurr vamos
~~Robles con los Sepuradas~~ que sera Roble en ellas es
Juzgas de todo el resto que si asi conti nua conti-



Mor.
 Vamos mas caere mos
 ellos seoun da gusto
 nua malo ba dello
 doo medio ~~grapios~~ noo quedare — mos ^{tao.} pregunta
 noo otros ~~Amigos~~
 quea concepto ~~haces~~ de ~~Mexi~~ ~~ri~~ ~~to~~ si estudia ~~trao~~
 si acaso sucede q' es lo q' e haxe mos. tomar pi.
 lo ala gente) de aquel congreso de
 ra comedias como ~~Mejino~~ como
 pa y que cierran el coli seo el

los 2.

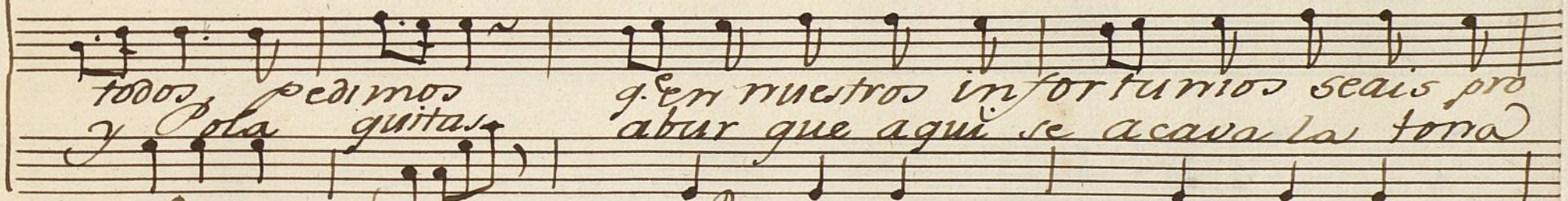
16-24



All.^o

Generosos Polacos

Mus 104-24

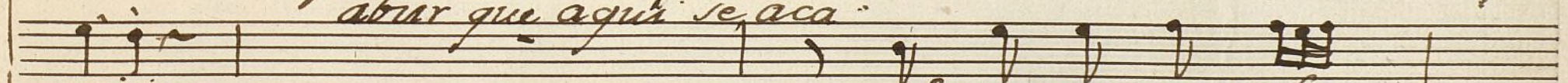


todos pedimos
y Pola quitas

q. en nuestros infortunios seais pro
abur que aqui se acaba la tonad



q. en nuestros infortu.
abur que aqui se aca



picios
y illas

q. en nuestros infor
abur q. e aqui se a



*funios seas propicio seas
cava la tona dilla. la*

Al sepro

Mus 104-24

t

na ci re

chusca na ci re

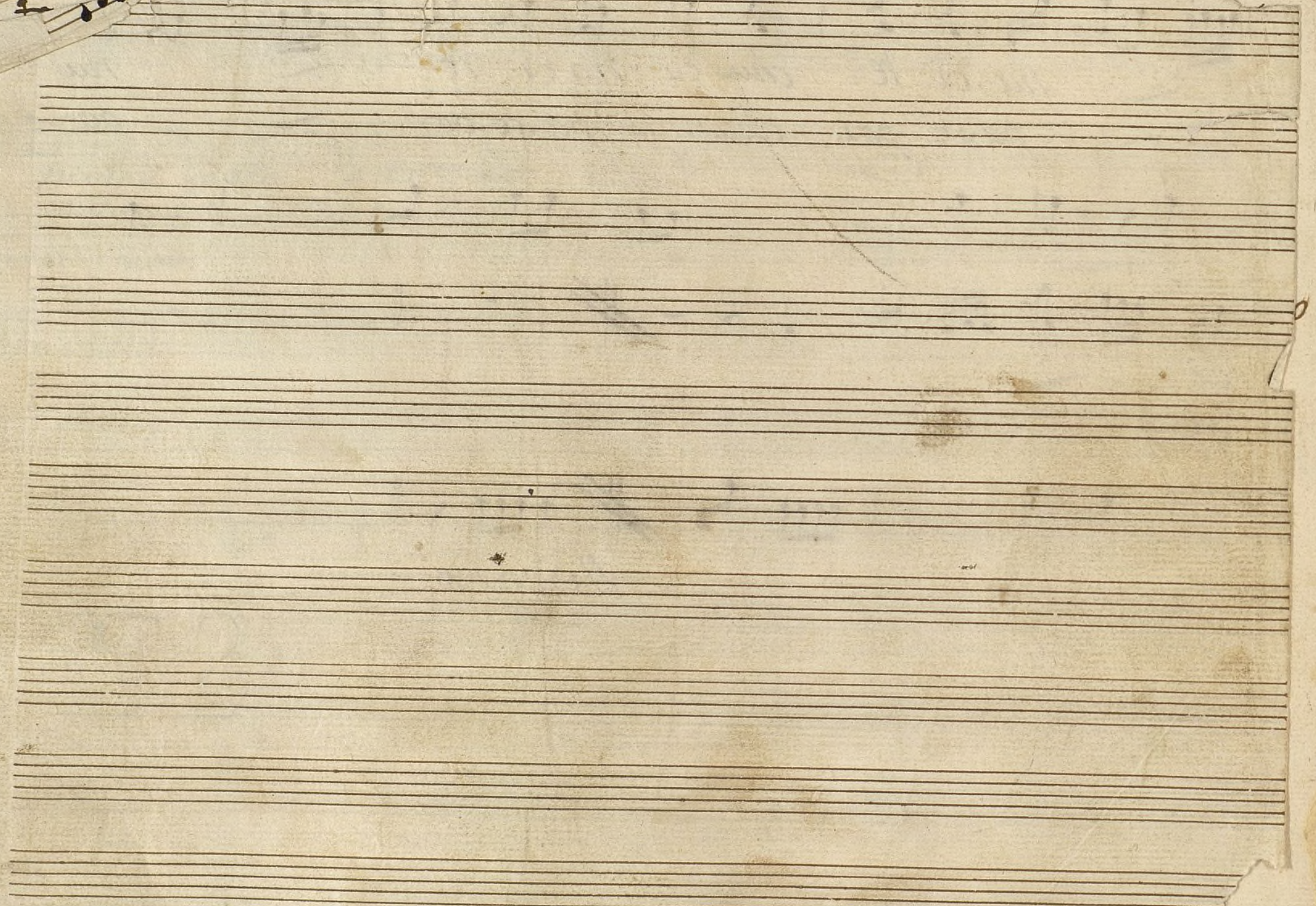
pase por chunga pase por

Mus 104-24

ci

se

Allegro



t

Violin 1.º Ton. a Duo La Accelerata.

Alleg. to

p

pp

f

ff

cres.

for

for 3

Al Segno.

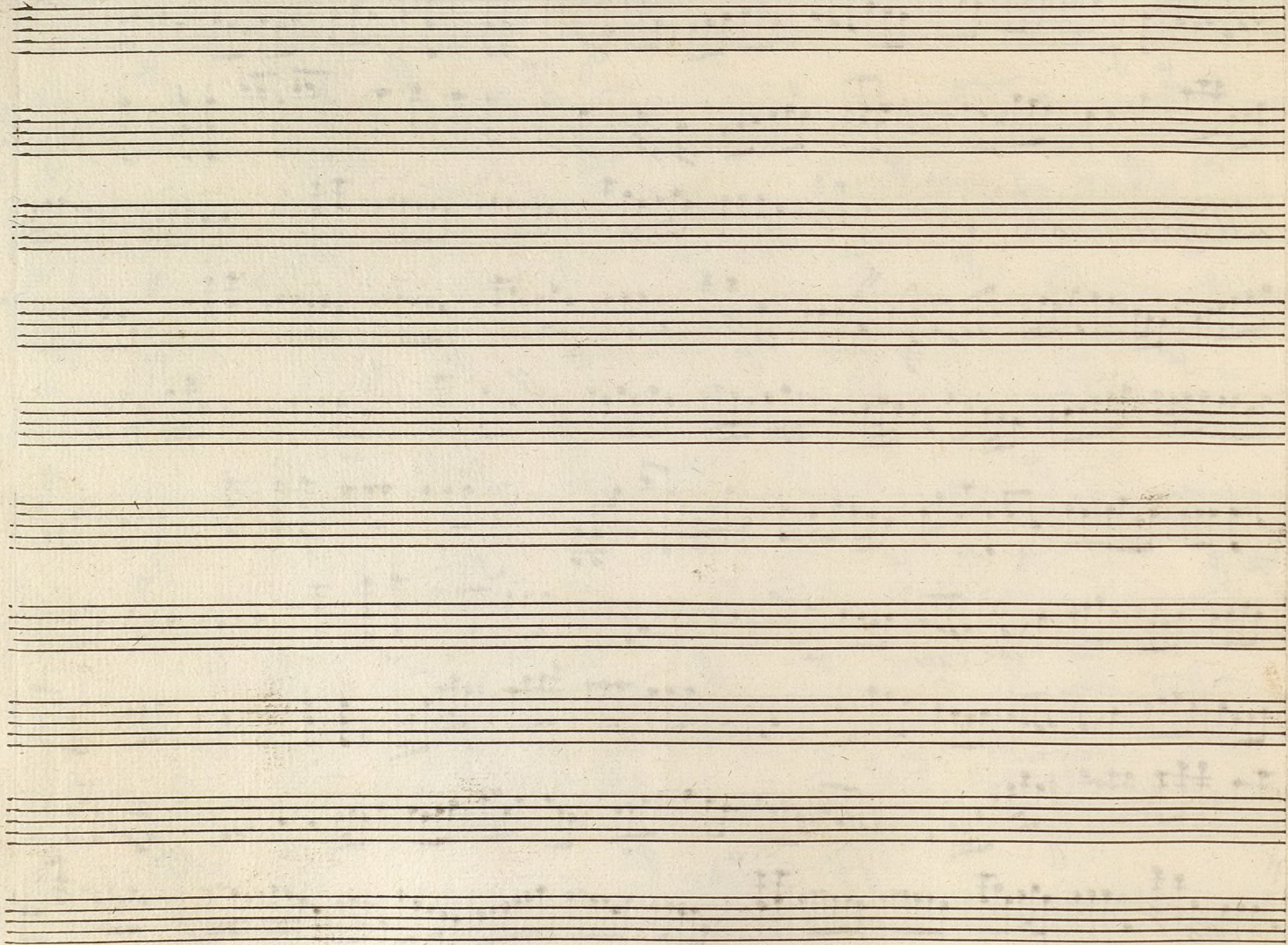
And. no 3

Handwritten musical score for the first section, consisting of five staves. The music is in 3/4 time and features complex rhythmic patterns with many beamed notes. Dynamics include 'p' (piano) and 'ffor' (fortissimo). There are several slurs and accents throughout the piece.

Al Segno
dos mas.

All.

Handwritten musical score for the second section, consisting of seven staves. The music is in 6/8 time and features complex rhythmic patterns with many beamed notes. Dynamics include 'p' (piano), 'ffor' (fortissimo), and 'se' (sforzando). There are several slurs and accents throughout the piece.



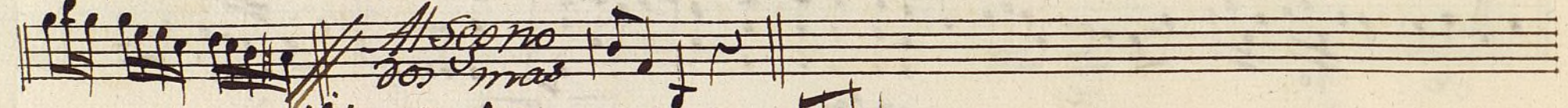
Violin 1^o Ton. a Duo la Scerolera

All^o & 3/4

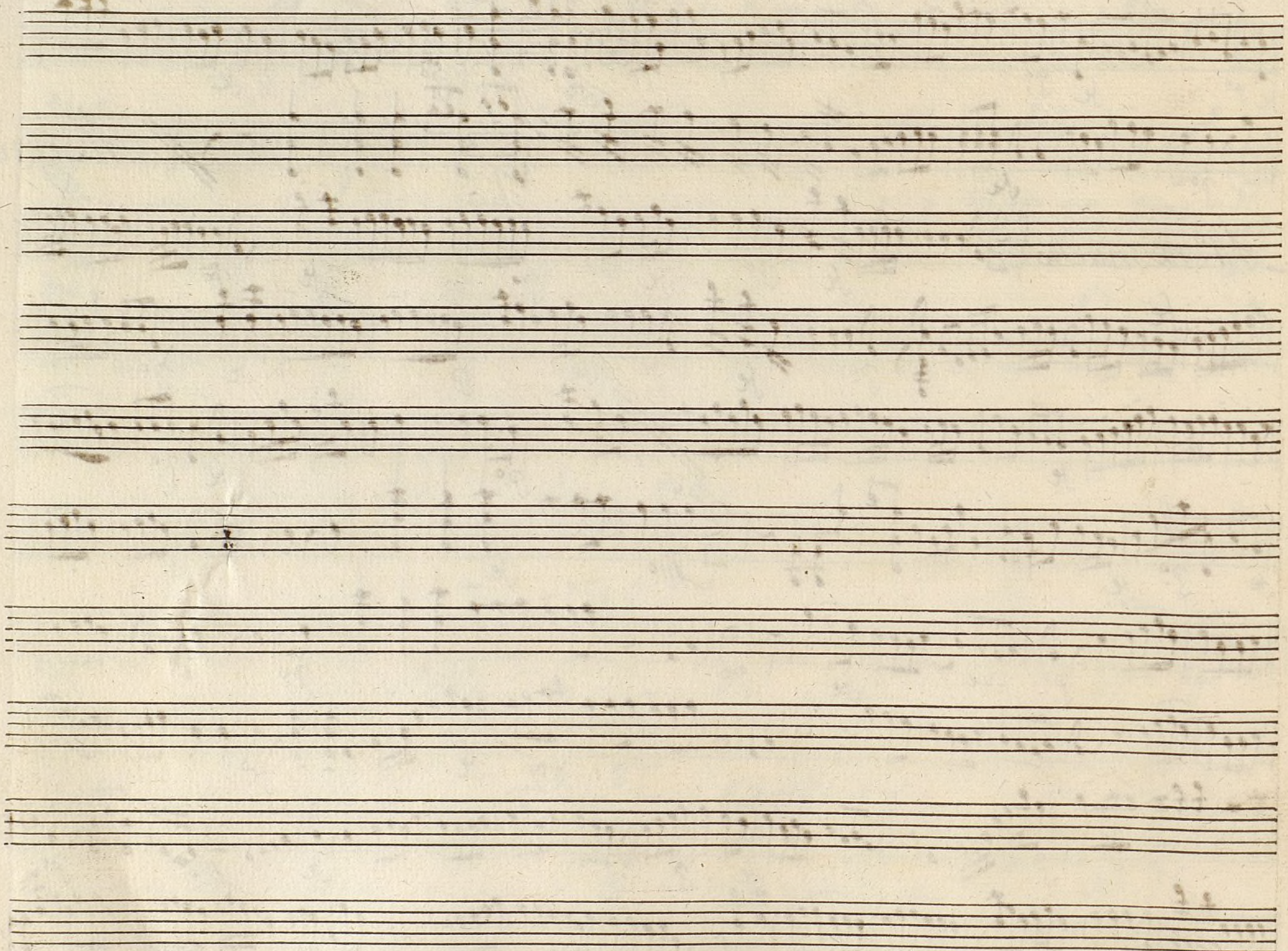
Handwritten musical score for Violin 1 in G major, 3/4 time, titled "Duo la Scerolera". The score consists of 11 staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "All^o". The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *se*, *pp*, *f*, and *mo* are used throughout. There are also performance markings like *cr.* and *ce.* above some notes. The piece concludes with a double bar line.

Al segno

And. no 

Al secondo
dos mas 





Violin 2.ª Tona a Duo La Acerolera.

Mus 104-24

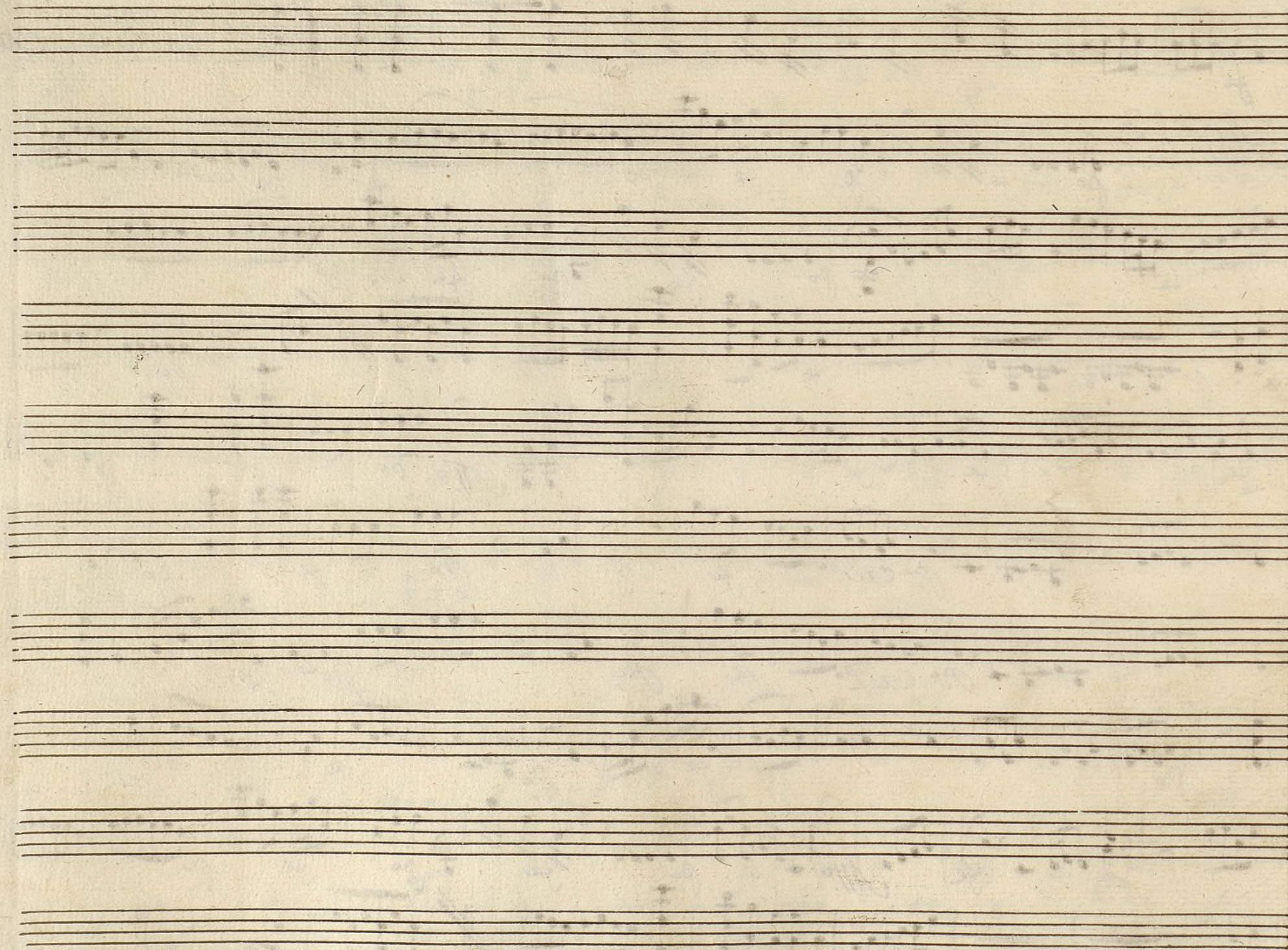
Alleg.^{ro}

Allegro.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 12 staves of music. The notation is written in black ink and includes various musical symbols such as notes, rests, beams, and dynamic markings. The first staff begins with the tempo marking "And. no" and a treble clef. The music is written in a key with one sharp (F#) and a 3/4 time signature. Dynamic markings include "ffor p", "p.o", and "ffor". A section of the music is marked with a double bar line and the instruction "Al sepro dos mais." in a larger, bolder script. The paper shows signs of wear, including some staining and a small tear at the bottom right corner.

Al Sepno.

A handwritten musical score for guitar, consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff is marked *All.^o* and has a 3/4 time signature. The score features numerous slurs, ties, and dynamic markings such as *p^o*, *Cres.^o*, and *for^{te}*. The piece concludes with a double bar line and a repeat sign. The text *Al Sepno.* is written at the end of the score.



And no

Je po

Je

for po

for

p.o

Je p

Je p.o

Je

for

de

for

p.o

Je p.o

Je p.o

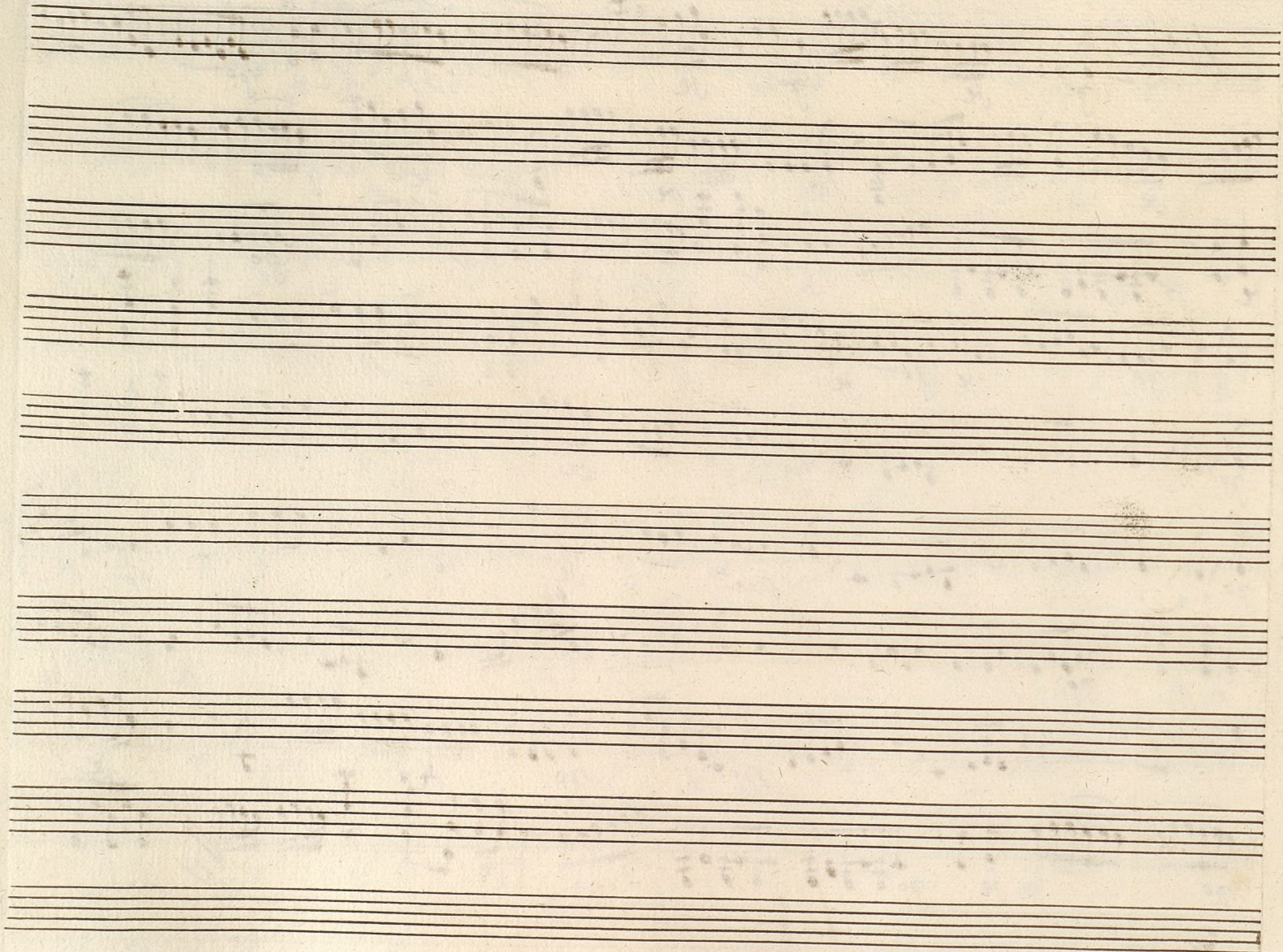
Je p.o

Je p.o

de

Allegro

A handwritten musical score on aged paper, consisting of ten staves. The music is written in a single system with a treble clef and a 3/2 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together in groups. Dynamics are indicated by 'p.' (piano) and 'All.' (Allegro). The lyrics 'Je de' are written below the notes on several staves. The piece concludes with the instruction 'Al segno' written in a large, decorative hand at the bottom right of the page.



Oboe 1.º ^t *Ton. a Duo la Acerstera.*

Mus 104-24

All.^o 3/4

Allegro.

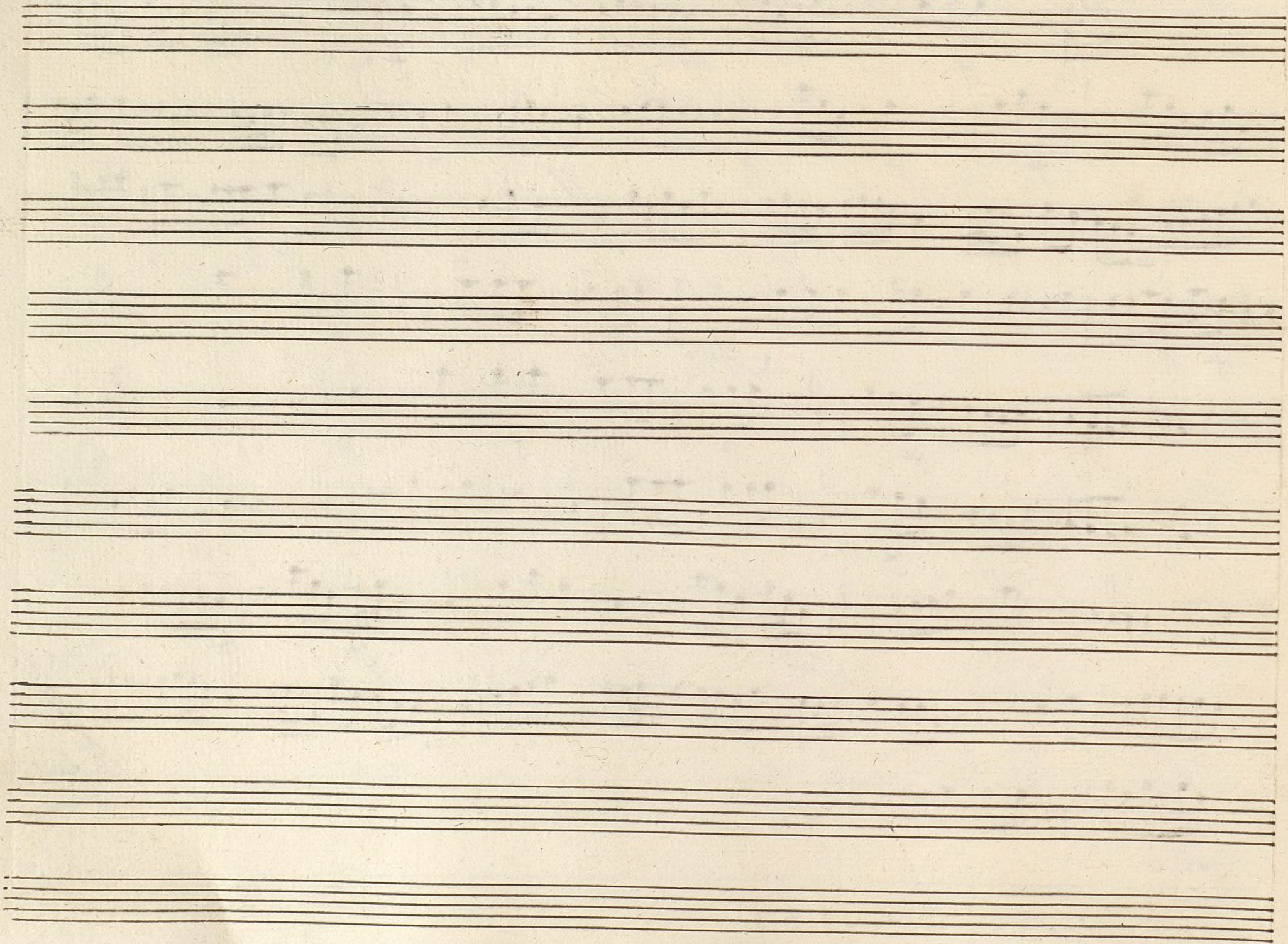
And.^{no} 8/8 3/4

for

Allegro.

Allegro.

Allegro.



And. no G major 3/4

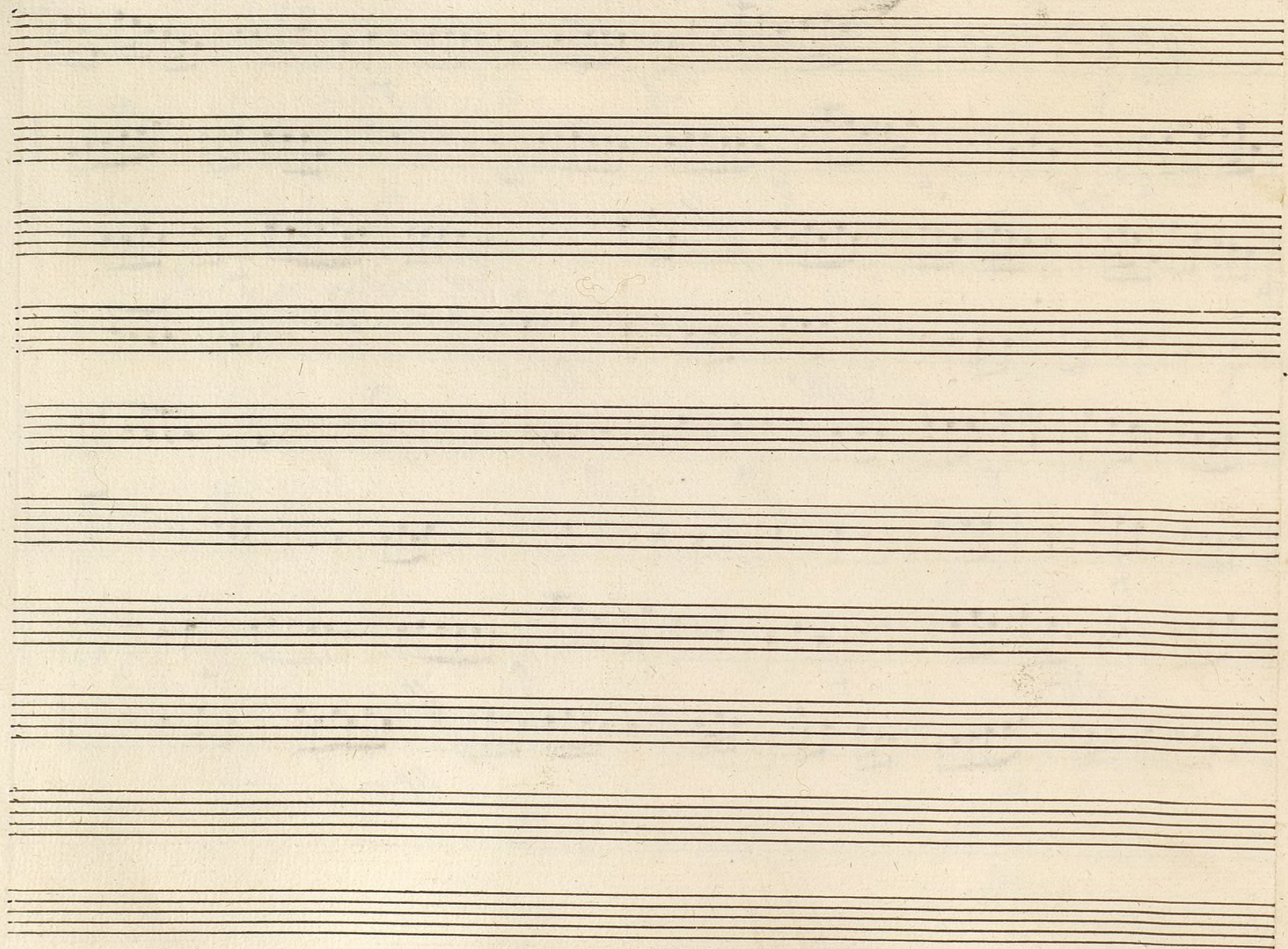
f *ff* *for f*

Allegro 6/8

f *ff*

Allegro.

Handwritten musical score on ten staves. The notation includes treble clef, 3/4 time signature, and various musical symbols such as notes, rests, and dynamic markings like "All." and "Allegro". The score concludes with the instruction "Allegro" written in cursive.



Trompa 1.^a Ton.^a a ^tDuo la Acerolera.

Mus 104-
24

Alto

fmo

f

f

f

Allegro

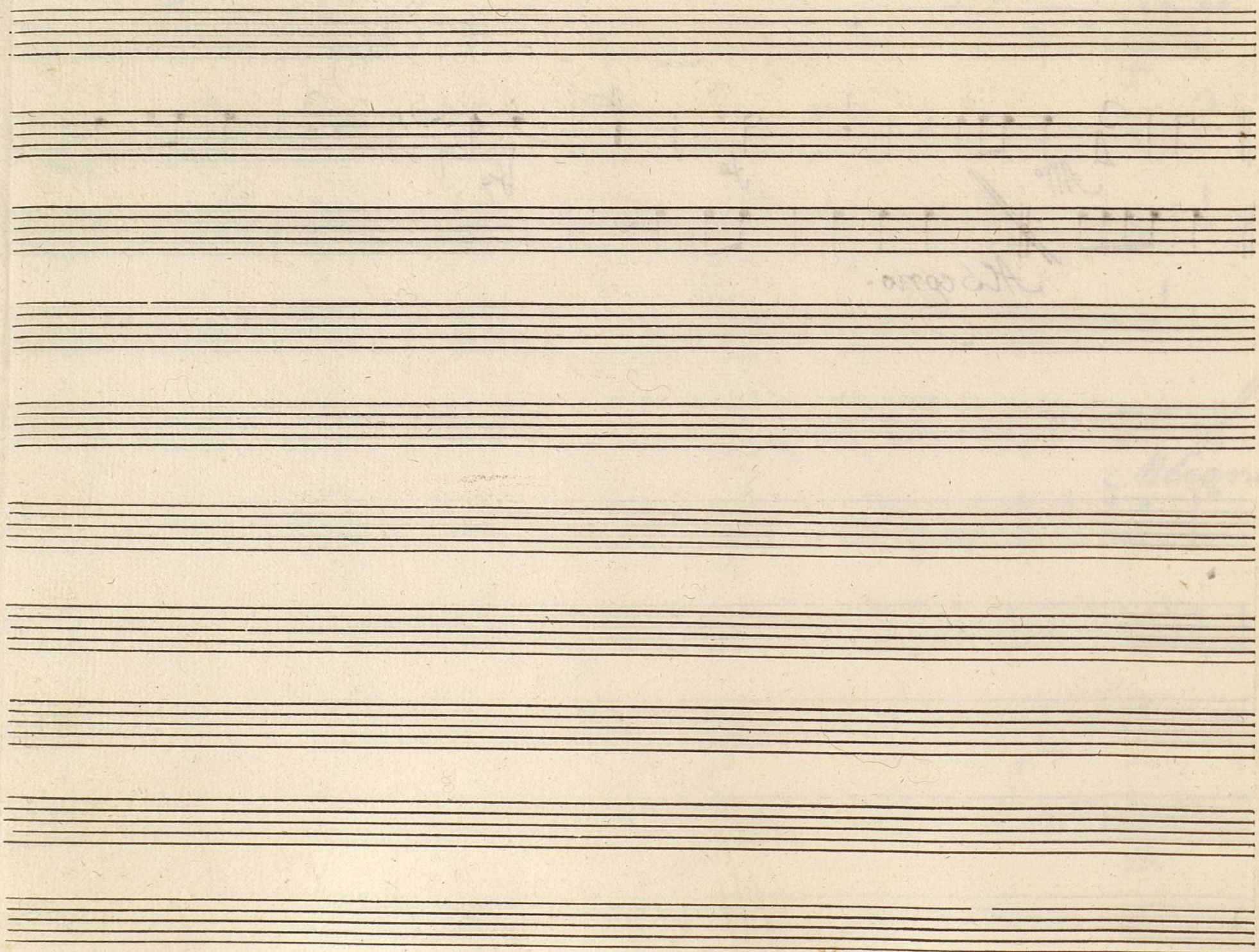
And

Allegro dos mras.

Tr G.
All.^o *C: # G* *8* *17* *3*

f *2* *3* *2* *3* *2* *3* *3* *2* *3* *3* *2* *3* *4* *f* *Allegro.* *3* *p* *2* *f* *2p* *p* *All.^o* *53.*

Handwritten musical notation on two staves. The top staff contains a melodic line with a 3/4 time signature, a first ending bracket, and lyrics "je je". The bottom staff contains a bass line with a double bar line and the tempo marking "Allegro.".

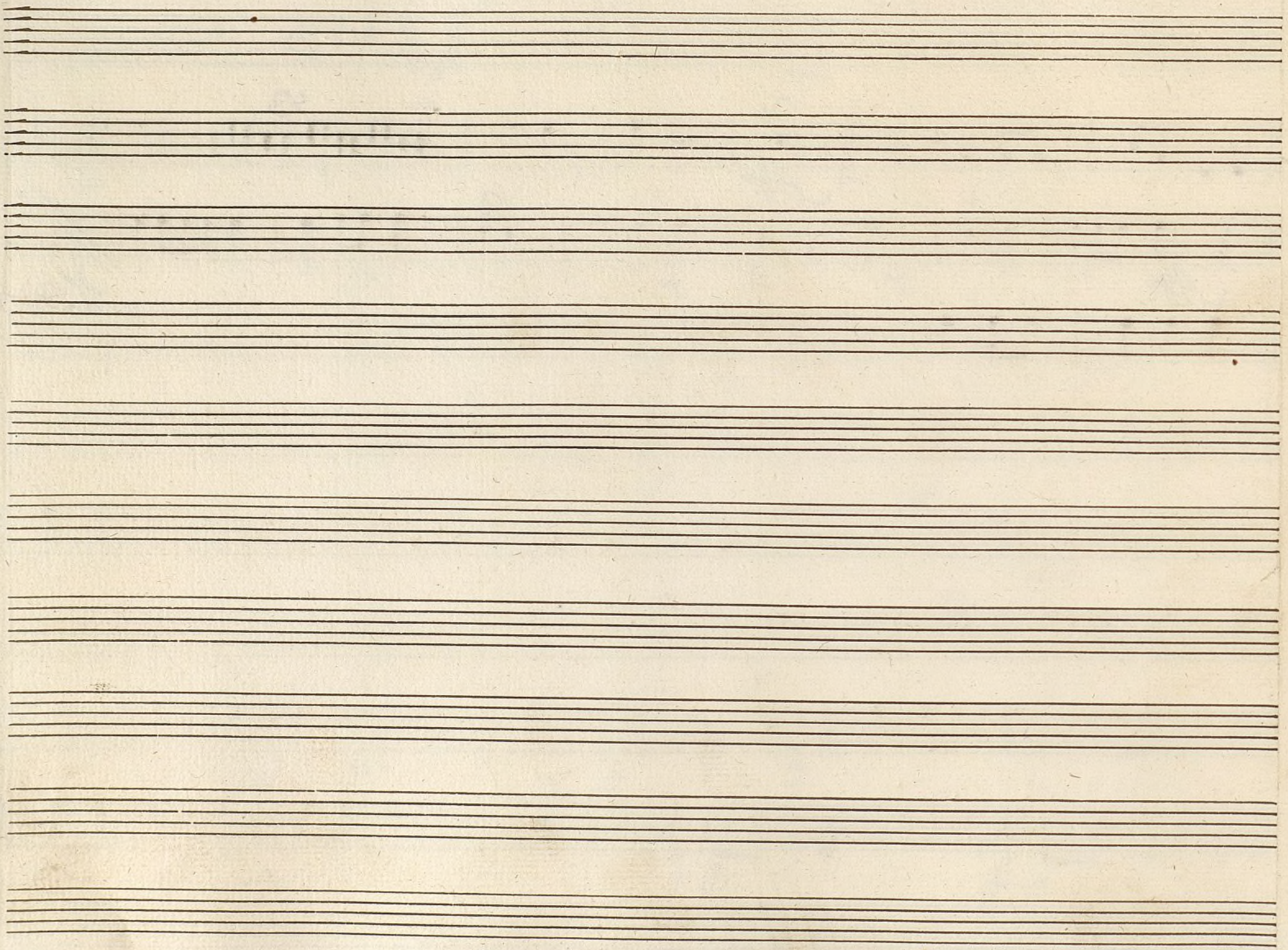


t
Trompa 2.^a Ton.^a a Duo La Acerolera.

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The musical score is written on seven staves. The first staff is the title line. The second staff begins with the tempo marking *All.^{to}* and the key signature of E major (one sharp). The time signature is 3/4. The music consists of eighth and sixteenth notes, with some rests. Dynamics include *f* and *ff*. A *1.^o Cres.^{do}* marking is present. The third staff continues the melody with various articulations and dynamics. The fourth staff has a *fmo* marking. The fifth staff ends with a double bar line. The sixth staff begins with a new tempo marking *And.^{no}* and a 3/4 time signature. It includes dynamics like *f* and *ff*, and a *3* marking. The seventh staff concludes with the tempo marking *Allegro dos mas.* and a *5* marking.

Handwritten musical score on three staves. The top staff contains a melodic line with various notes and rests, including a triplet of eighth notes. The middle staff contains a bass line with notes and rests, including a triplet of eighth notes. The bottom staff contains a few notes and rests. Handwritten annotations include "Att." (Ad libitum) in two places, "f" (forte) in two places, and "Allegro" at the end. There are also some numbers like "2", "3", and "53" written above the notes.



t

Bajo Ton.^a a Duo La Acerolera.

All.^o C: # 3/4

pº *Cresº* *fº* *fmo*

pº *ffº* *fº* *pº* *fº* *pº* *fº*

pº *fº*

fº *pº* *fº* *pº* *fº*

pº *fº* *pº* *fº*

fº *pº* *fº* *pº* *fº*

fº *pº* *fº* *pº* *fº*

fº

Al Segno.

And.^{no} $\text{C} \#$ $\frac{3}{4}$

p *f* *p* *f*

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

f *p* *f*

f

Al Segno dos mas.

All.^o $\text{C} \#$ $\frac{6}{8}$

p *f* *p*

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

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

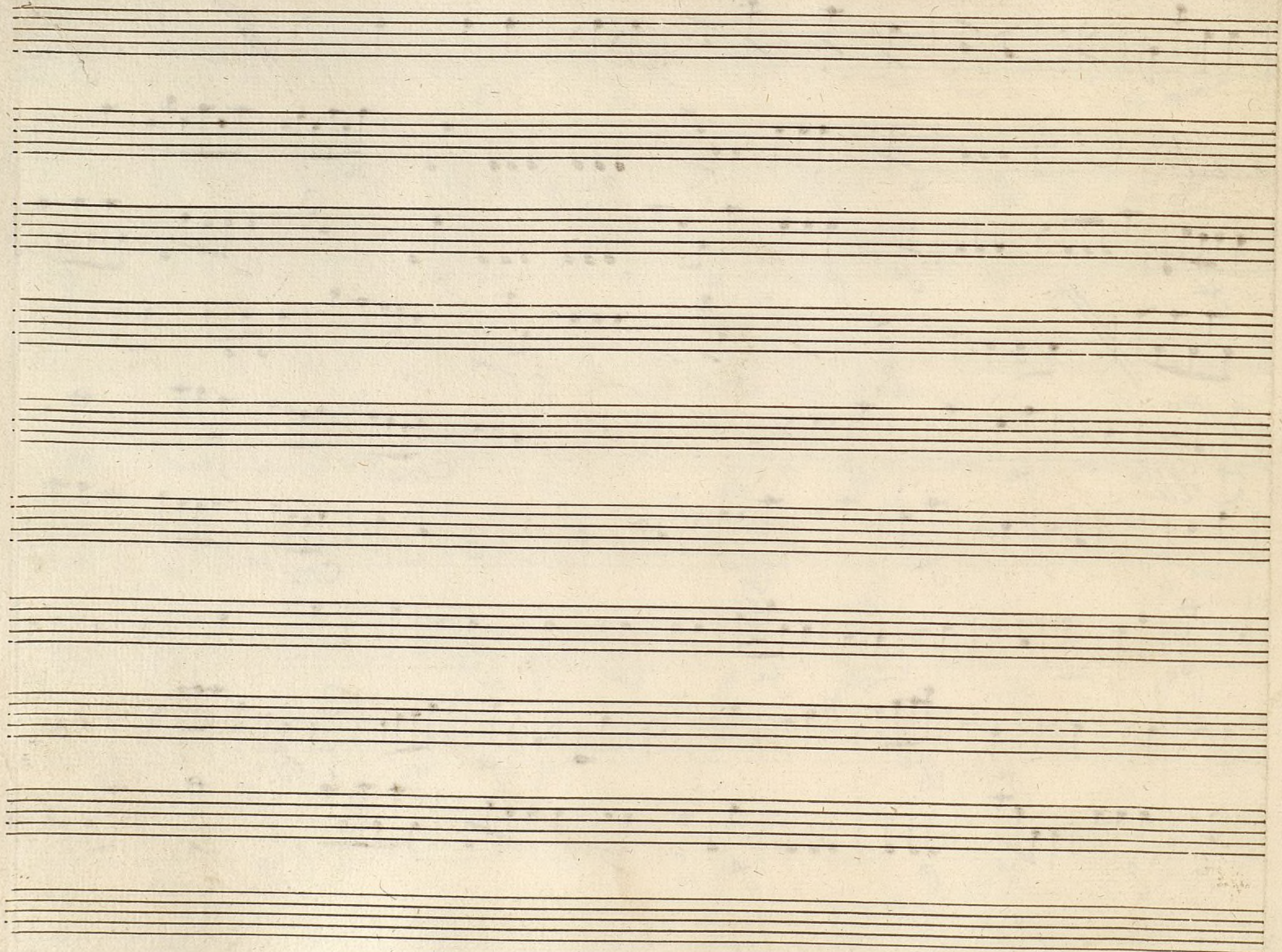
f *p* *f* *p* *f* *p* *f* *p*

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

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

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

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, dynamic markings (p, f, p.o, Cres.o), and tempo markings (All.o, Al Segno.). The score concludes with a double bar line and the instruction "Al Segno." written below the final staff.



Ayuntamiento de Madrid

(20005505)