

Leg. 11. n. 8.

Mus 86-15

Leg. 5. n. 61

1775

+

Tonadilla

a solo

5^{ta} Borda.

G. J.

Donde Vie toda turbada.

And.^{te}

*Donde ire.
yo veni*

toda turbada a poco a poco o pobre zita de mi casa astra aqui des

de la suerte abandono nada quando bi que un embudo zado

por un aca so me lizo por se me lleve aza a mi se

que piedad a reco serme se desti para sen.
 asus teme un tanto quanto pero recobreme en
 til a mi patio me di xfo que es compasivo x en
 fin por que no teme ni deto como se sule de
 fin cia ya estoi puesta a vuestras plantas pueblo piado
 el lige mas queda tito yo la corri
 so ren ti si la esperanza no miente de hallar puen
 pa corri y vi que era el catalan qe halla en to po
 to fe liz e
 sada vi que

Allegro

Allto
p. todo
todo
yo me ei

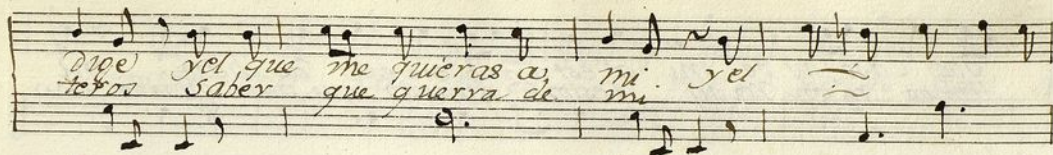
tiemblo
capo
sudo y
Coraxo y
femo
buolo
viendq. me asi. perse
y llego al instante a

quix.
equi
viendo
el suspiria
ellos
quitan

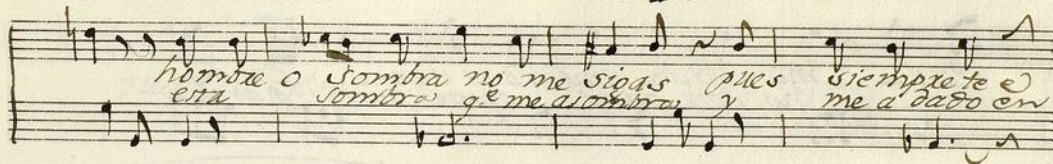
flora y mira
hablan mira
y nada acierta a decir. y na
y nada hacen en fin. y na

que me quierres yo le
yo qui stera moque

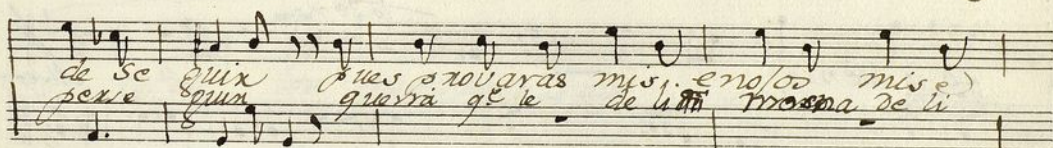
dice yel que me quieras a mi yel
tepos saber que guerra de mi



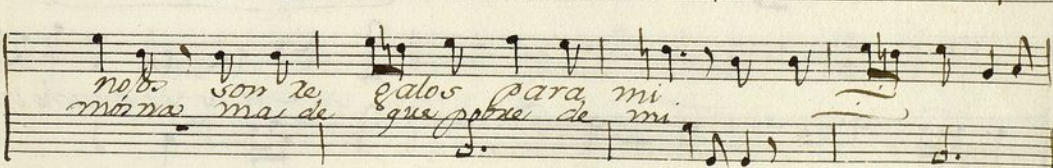
hombre o sombra no me sigas pues siempre te e
esta sombra qe me asombra y me a dado en



de se quix pues probaras mis en los mis e
perve quix guerra qe le de una sombra de li



nob son re galos para mi
móna ma de que pñe de mi



Vete aquaxda tente vete tente vete pero
jo soi nija de fa milia de familia y no



que caso ay de mi q'estando en este de bate mi
tenga ni en mi ay y estan guardos que aqui guardo no

Padre mi Padre empezò a venir. Empe
son no son para gente para

zo a venir
gente
la 2^a no
Migro.

Mas ya escucho unos

ecos. dulces y suaves que me sacan de a

questas dificultades. y me dicen pa'

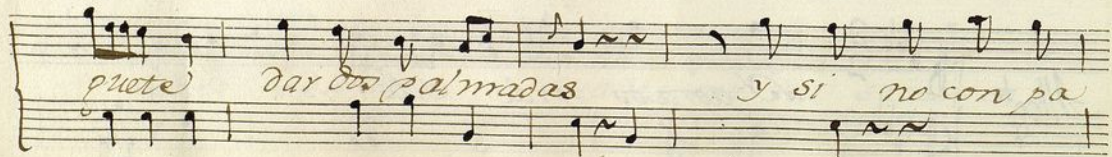
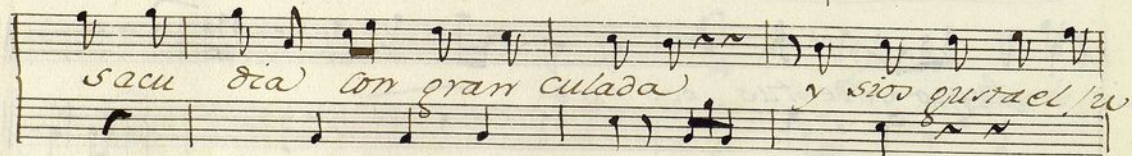
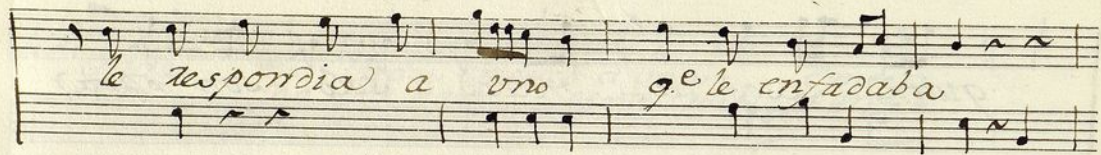
quita esos afectos solo son para

tácor fia los mosqueteros en ellos
y en sus honrras y se van el se

fugio de tus pesares

Alleg^{to}
D aora os pido solo por fiesta

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cien cia chito chito y cacha za

y sino chito y cachaza

Allegro vivo.

Una maja que con maja la requetra

ba una la requebraba

la la reque

braba la la de cia muy

tierno es tas pa labras estas

oye gran demonio o traeme di

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Detailed description: This is a page of handwritten musical notation on aged paper. It features six systems of music, each consisting of a vocal line and a guitar accompaniment line. The lyrics are written in a cursive hand below the vocal lines. The first system has the lyrics 'ba una' and 'la requebraba'. The second system has 'la' and 'la reque'. The third system has 'braba la' and 'la de cia muy'. The fourth system has 'tierno es' and 'tas pa labras estas'. The fifth system has 'oye gran demonio' and 'o traeme di'. The guitar accompaniment includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some markings on the guitar lines, such as a large 'X' and a double slash, which likely indicate specific techniques or where the guitar should be muted. The paper shows signs of age, including some staining and a slightly uneven texture.

nero o con tus a mores vete a los In

ficinos que prove por prove toma quiero mi pu

chero vaya pues sola lo gano toma yo sola co

Dep.
mealo y el que quiera po tage vayave avr.

Quedo: eso mas blando Señora Paquita
no sea que alguno tome la cuchillada por su cuenta
pues si es así no se hable mas palabra

por que lo mejor siempre lo que se

calle. por que lo mejor siempre

lo que se calle.

S. ra Borda.

Mus 86.19

Violin 1.º Ton.ª a solo

And. te

Handwritten musical score for Violin 1st part, solo, in G major, by Sara Borda. The score consists of eight staves of music in treble clef with a key signature of one sharp (F#). The tempo is marked 'And. te'. The piece concludes with a double bar line and the instruction 'Allegro'.

Sordina

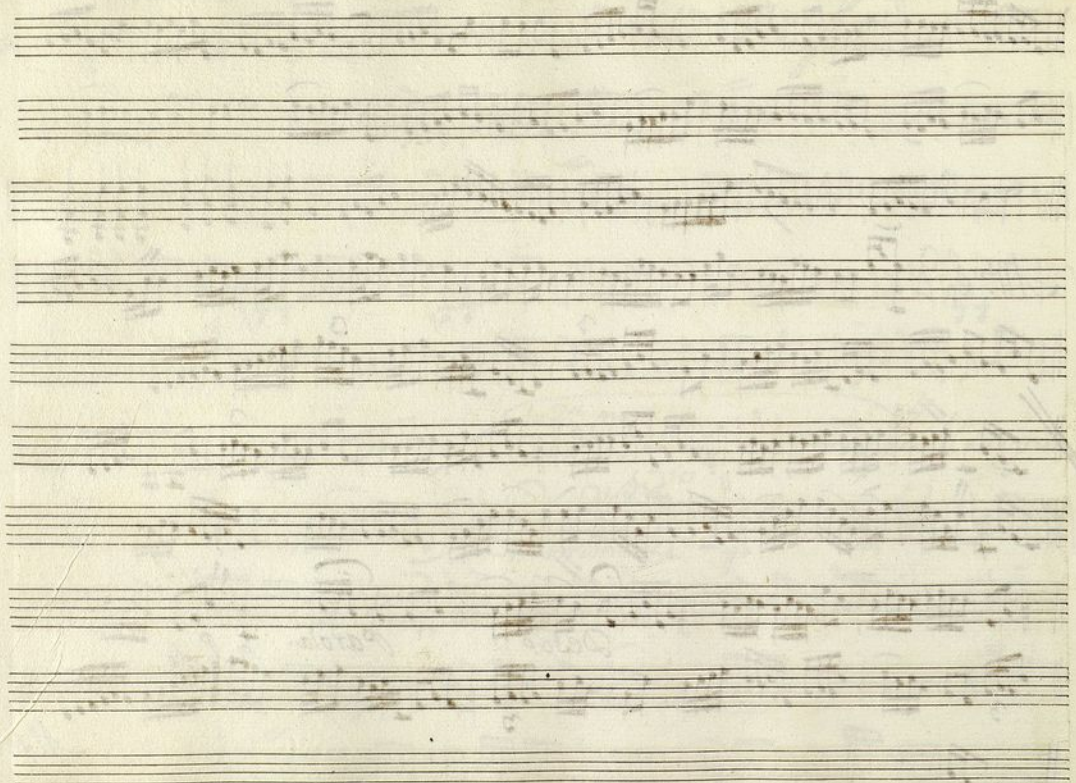
Alleg.^{to}
fe
la 2a no
And.^{to}
Sim Sordina: fe
Al Segno.
Alleg.^{to}

A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The music is written in a style characteristic of the 18th or 19th century. The paper shows signs of wear, including creases and discoloration. The word "Allegro" is written in the bottom right corner of the page.

1

Despo. *Parola.*

Allegro



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t. gra Borda.

Mus 86-15

Violin 2.º Ton.ª a solo

Desp.º

Allegro.

Sordina.

Alleg.^{to}

1a 2a no

allegro

Sin Sordina. And.te

Allo

Allegro

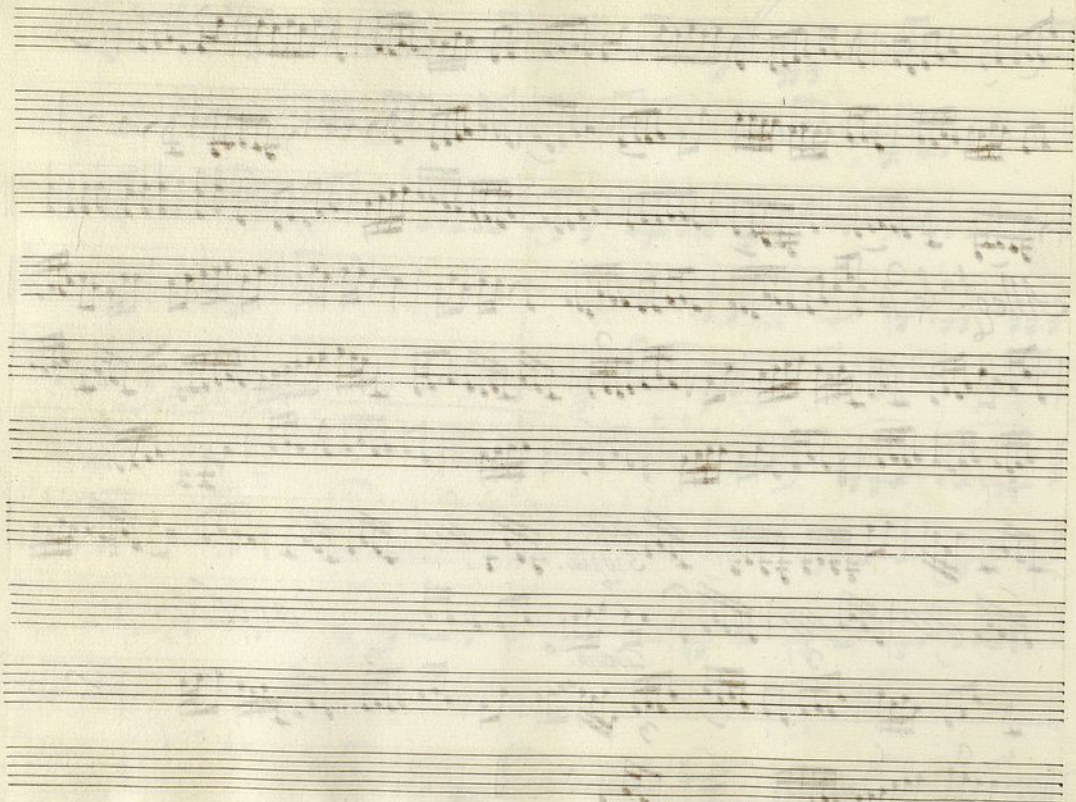
Segue.

Parola.

Adagio

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Allegro.



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2

Sra Borda.

Mus 86-15

Oboc 1.^o Ton.^a a Solo

Handwritten musical score for Oboe 1, first movement, solo. The score is written on eight staves. The first staff is the title line. The second staff begins with the tempo marking "Dopp.^o" and the time signature "6/8". The music is in G major (one sharp) and 6/8 time. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line on the seventh staff.

M segno

Handwritten musical score on ten staves. The notation includes treble clef, key signature of two flats, and a 6/8 time signature. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several annotations: "Allegro" written above the sixth staff, "And.te" written below the seventh staff, and "1a 2a no" written above the fifth staff. The manuscript shows signs of age, with some ink bleed-through and a small tear on the left edge.

Alleg.^{to} $\frac{3}{4}$

Parola.

Adesino

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Oboe 2.^o Ton.^a di Solo

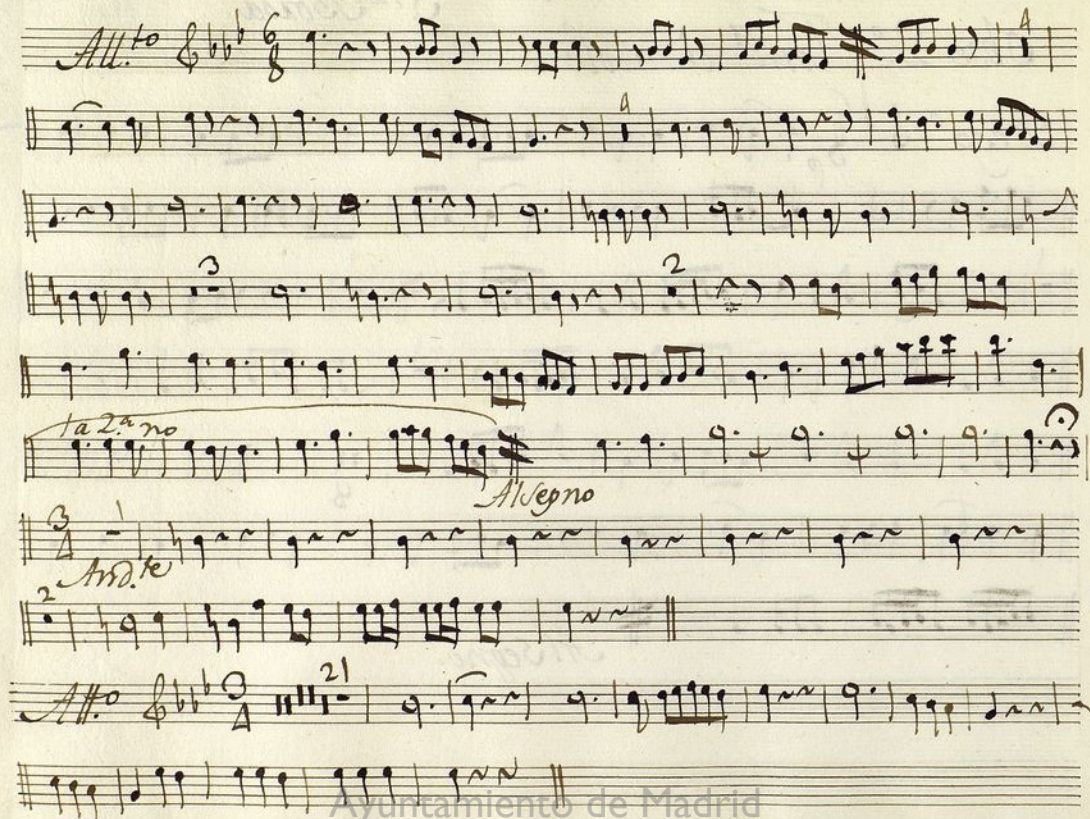
†

Sra. Borda.

Mus 86-15

Desp.^o

Al Segno.

All.^{to} $\text{G} \flat \flat$ $\frac{6}{8}$ 

1a 2a no

Allegro

And.te

21

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Alleg.^{to} $\frac{3}{4}$

6

1

2

Parola

Adagio.

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Trompa 1^a de la Tomad. 1^a a Solo

Mus 86.15

Handwritten musical score for Trompa 1^a de la Tomad. 1^a a Solo. The score consists of ten staves of music. The first staff is the title. The second staff begins with the tempo marking *Tempo* and the key signature of one flat (B-flat) and the time signature of 6/8. The music is written in a single melodic line. There are several dynamic markings: *Allegro* appears at the beginning of the fifth staff, *Allegro* again at the beginning of the tenth staff, and *Allegro* written below the staff at the end of the tenth staff. There are also markings for *2^a voce* and *Segno*. The score includes various musical notations such as notes, rests, slurs, and bar lines.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various rhythmic values, rests, and dynamic markings. Key annotations include:

- And* (written above the first staff)
- Allegro* (written below the sixth staff)
- Parola* (written above the sixth staff)
- A *3/4* time signature at the end of the sixth staff.

The score is written in a cursive hand and includes several measures with rests and dynamic markings such as *Allegro* and *Parola*. The paper shows signs of age, including yellowing and some staining.

Trompa 2.^a de la *Sonad.^a à Solo*

Deso. C^{\flat} $\frac{6}{8}$

Allegro

Ayuntamien *la 2.^a vez no* *Allegro*

And.te $\text{C} \frac{3}{4}$

Seo.

Canola

Vegno

Bajo Tona a Solo

^t Sra Borda.

Mus 86-15

Handwritten musical notation for a solo bass part. The notation is written on seven staves. The first staff begins with the tempo marking "Dap." and the time signature "6/8". The music consists of a single melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The notation is in a single system, with a double bar line at the end of the seventh staff.

Allegro.

All.^o *6^o*

Allegro

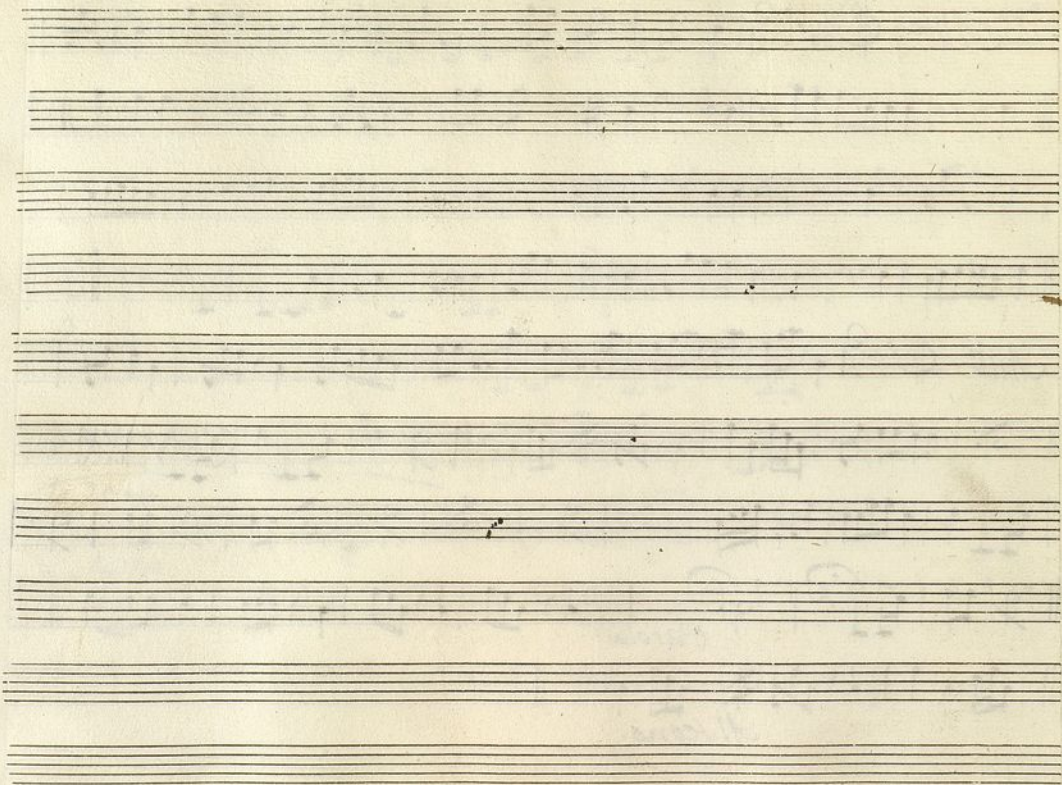
Allegro

Allegro

Allegro

Parola.

Allegro.



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