

Leg. 18. n. 22

Leg. 10. n. 2

Mus 72. 8

+

+ T^c

Conadilla

à solo

Para empezar...

la s^{ra} la Borda:

"Morquetens mios - si licencia das"

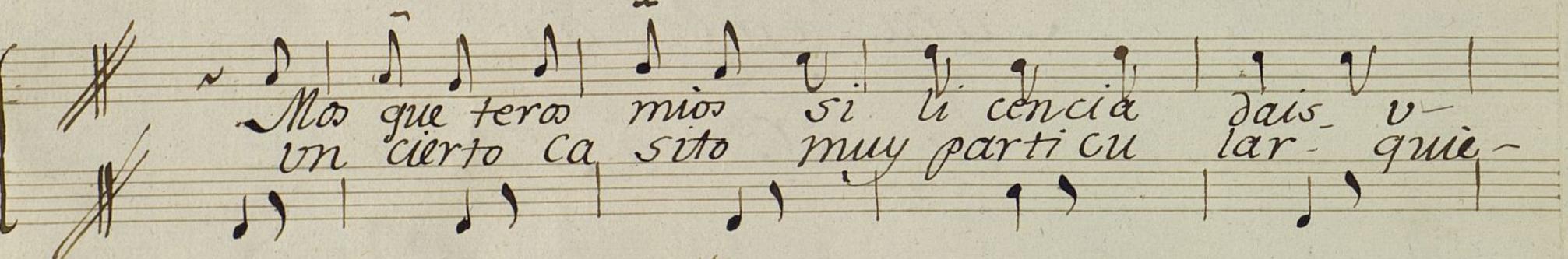
2

= De Rosales =

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72-8

All.^o

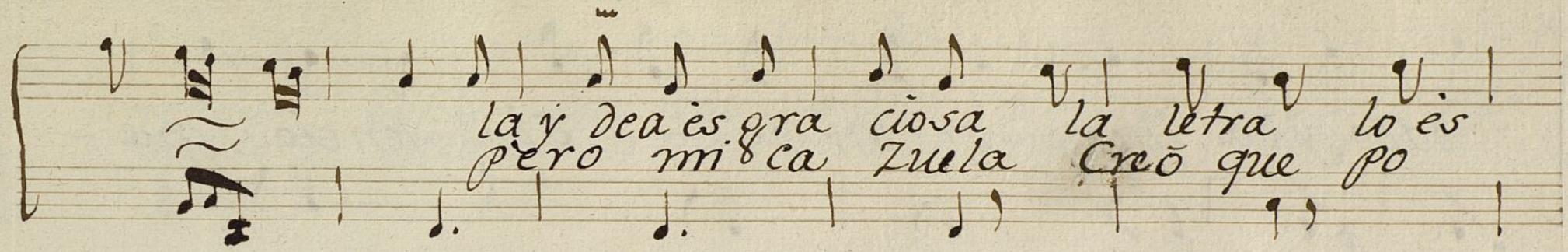


Mos que tero miso si licencia dais v-
un cierto ca sito muy parti cu lar- que-

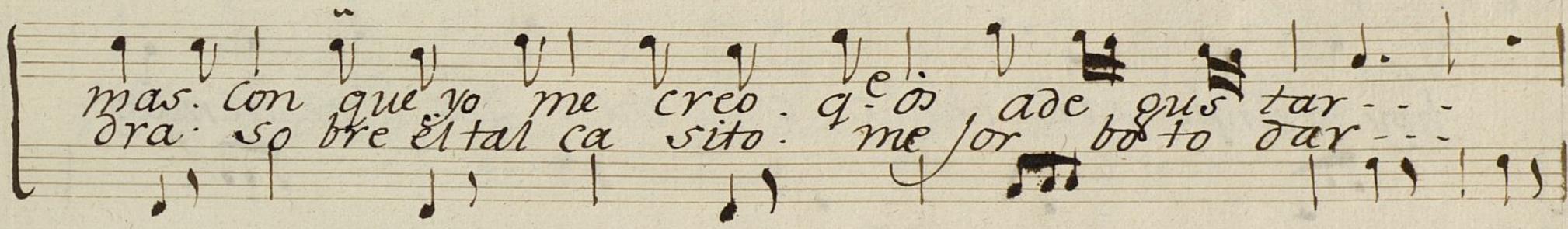


na tona dilla os boy a cantar... os
ro oy con vs tedes- a qui con saltar- a

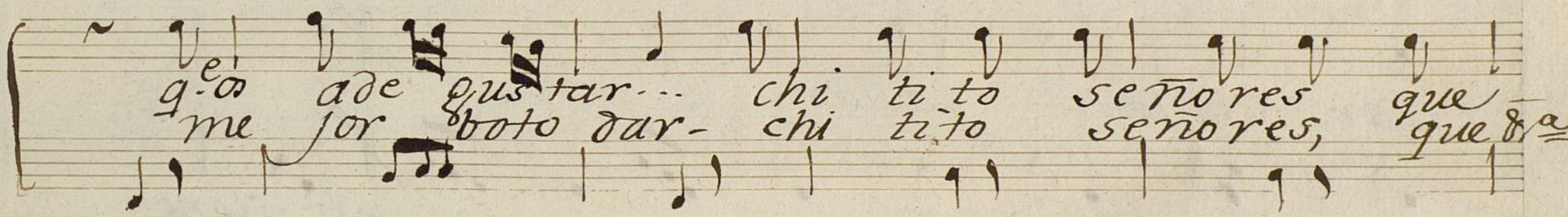
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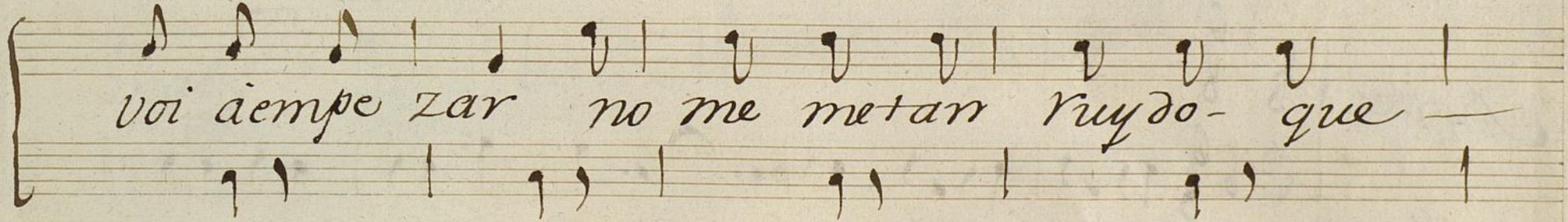
la y dea es graciosa la letra lo es
pero mi ca Zuela Creó que po



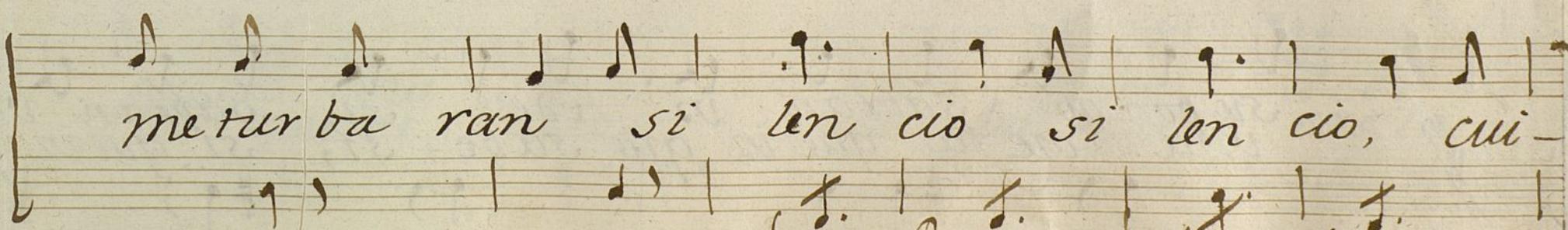
mas. con que yo me creo q. es ade gustar...
dra. so bre el tal ca sito. me jor boto dar...



q. es ade gustar... chi tito señores que
me jor boto dar- chi tito señores, que dra



voi aempzar no me metan ruydo- que



me turba ran si len cio si len cio, cui

دادو y ca llar- si len cio — si len cio que-

boy a empe zar- chi c c chi, que boy a empe-

zar. chi ton callar - - -

Al segno.

And. te

su pon go sabian vs tedes- si, sabian vs-
una vie ja que iz que sabe- si, si que iz que-

tedes- Como gracias a Dios ya - - Como gra-
 save- tanto & como el dia blo omas- - tanto sco-

cias a Dios ya - - sali dea quel perro es -
 mo el dia blo omas- - me dio unos ciertos con - -

tado- si, si perro es tado- que a todos nos sienta -
 sejos, si, ciertos con sejos- que no me sentaron -

mal- que a todos - esto su -
 mal- que no me - atended -

puesto qui siera- para poder acer- -
 los que ri ditos- que os los quiero rrela - -

tar - - - que vñtedes mea con se Jaran - - -
tar - - - y sia caso no son buenos - - -

Como me devo portar - - - Como me -
vñtedes me lo diran - - - vñtedes -

devo portar -
me lo diran - *Al segno.*

All.^o *Sia caso Pa quita - -*
Sia caso fuere ta - - -
Sia caso fuere ce - - -

mia... das con algun peri llan... das-
 caño... dea que estos de por un rreal... dea
 loso... no te tienes que a purar... no

Con algun perillan... dea q' estos q' a todas -
 q' estos de por un real... ven deran la e e cu ---
 te tienes q' apurar... q' el celoso y el men ---

oras, ... van ha ciendo la za la... van
 toria, - o se de ja ran a or car... o se de
 brillo... el sol los sue le a blandar... el sol

no te fies nunca de ellos, q' este panado fa-
 sa belle bar le el co rriente, pro cura lea cari-
 pro cura po quito a poco - ^{su confianza} ~~en la muerte~~ ^{ca...} ~~la car la em~~

tal, el que parece mo chuelo - se suele bolber zor-
 clar. q' un Clavo con otro clavo. duz que se suele sa-
^{nar} ~~bram~~ mas si es terco y tiene Celos darselos y sana -

zal, se suele ~ no te descuides al-
 car - duz que se ~ y beras como tu-
 ra darselos ~ estos seran los con-

cabo, pues creo que ya sabras, que de las fiestas del-
logras, saberle el genio llevar- que quanto el aorra ayu-
sotos - digo que ridoo quetal- pero buian segui-

año, -- no todas son de guardar- no todas --
nando. te sirve para en guardar. te sirve --
dillas. por q. es razon a acabar --- por q. es ---

Al segno dos mas-

Alleg.^{to}

Rez.^{do}

Valga me Dios del Cielo

y que mudanza

Valga me Dios del Cielo y

g.^e mudanza y

y que mu.

danza que da qualquiera

pobre.

quando se

Casa que da qualquiera

pobre

quando se casa

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elo

All.^o

Quando una es soltera siempre diu ex
 tix cortesax la todos saltar y rein
 todo la diuiente nada la da enfado. co
 me con gran gana duermo sin cuidado mas
 quando una carga con el tal hombre - el

solo es q.^{na} manda y to do ácaro

Andante
muchachas solteritas que estais de saca

All.^{to}
mixad que estos tra bajos por las mas

pasan por

Mas en que xeros
en mi no habia mudanza
mis Mosqueteros.

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Violin 1.ª Ton.ª à solo.

1
Fra Borda: *S. Monjui* =

Mus 72-8

Alleg. 3/8

Al segno:

And^{te}

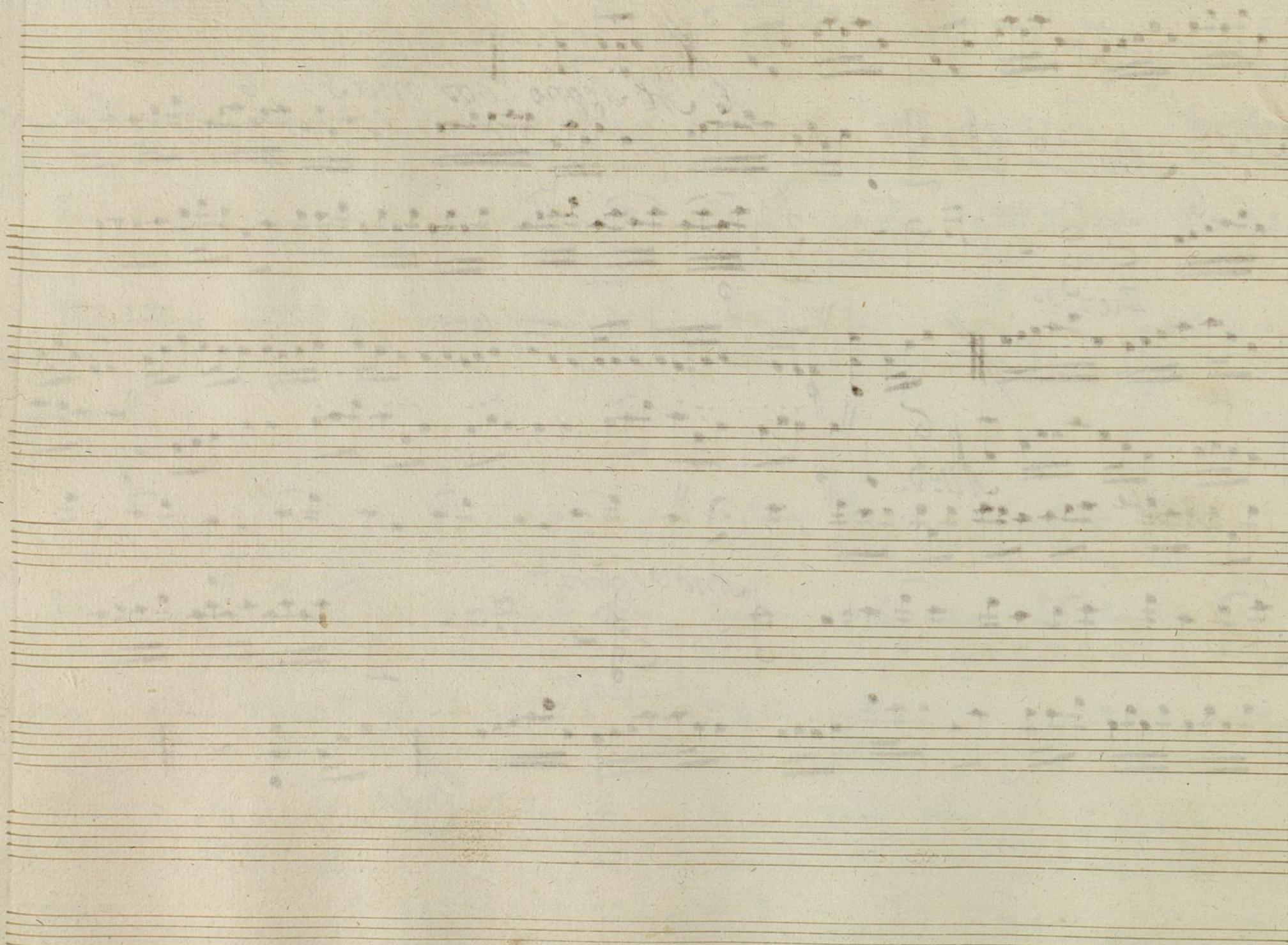
Al sepro.

Alleg^{ro}

Handwritten musical score for guitar, consisting of ten staves. The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. The score is annotated with several performance instructions and dynamics:

- Al segno dos mas = 6* (written above the first staff)
- Seg. Mod.º* (written above the second staff)
- Ber.º* (written above the third staff)
- le* (written below the fourth staff)
- And.º* (written above the fifth staff)
- And.º esforz.º* (written above the sixth staff)
- Ber.º* (written above the seventh staff)
- Al segno* (written below the eighth staff)

The score concludes with a double bar line and a fermata on the eighth staff. Below the eighth staff, there are three empty staves.



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Violin. forte a solo.

Sra Borda =

Mus 72-8 1

Allegro 3/8

The musical score consists of eight staves of handwritten notation. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The tempo is marked 'Allegro'. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings, including 'le' (likely for 'forte') and 'p' (piano). The piece concludes with a double bar line and repeat dots.

Allegro

And.^{te} 6/8

Allegro 6/8

Al segno

Al segno: do mas=

Moderato. $\text{G} \# \# \frac{3}{4}$

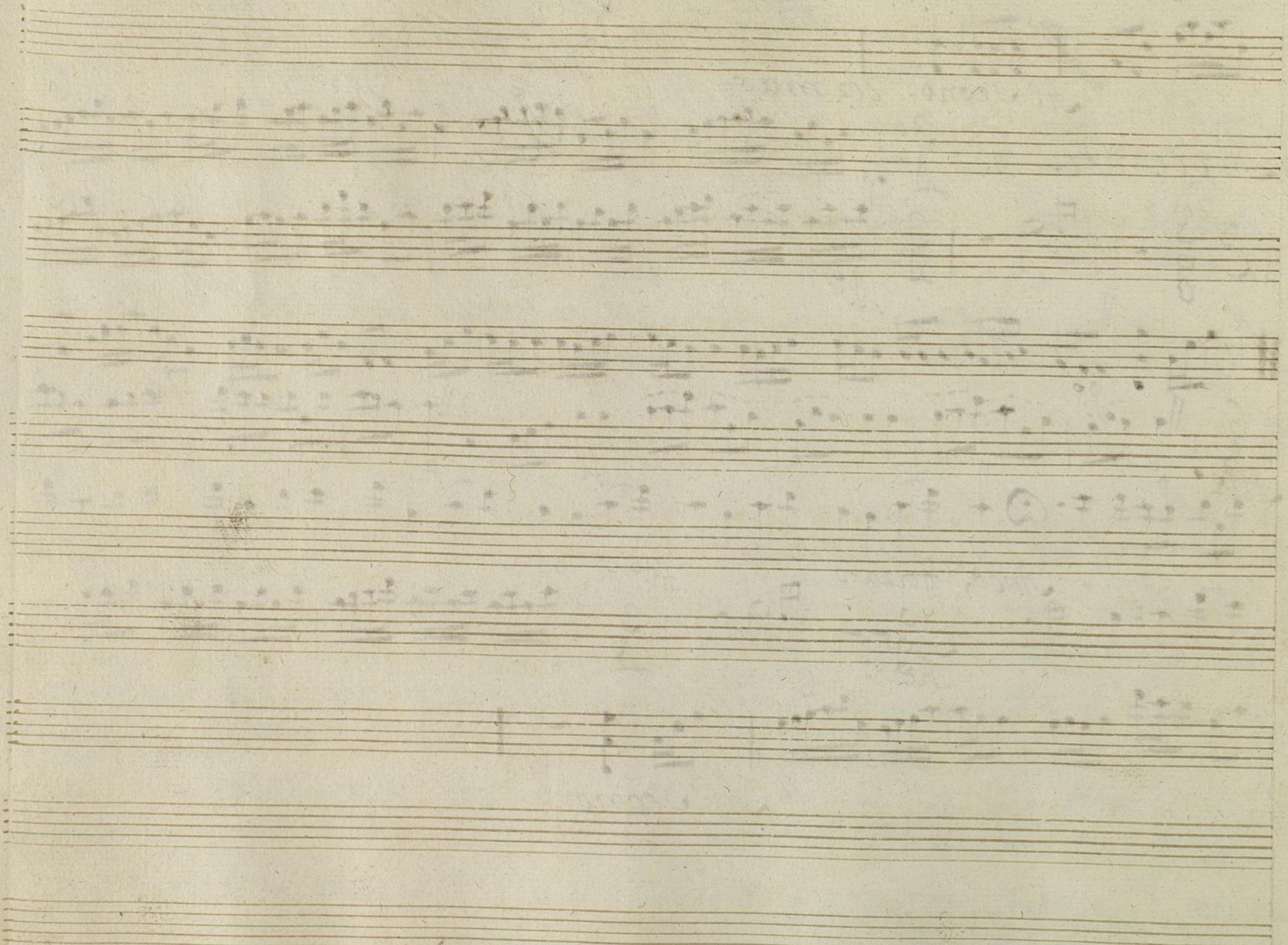
Rez^{do} C *p.* *le*

All^o *le* *p.*

And^{te} forzato $\text{G} \# \# \frac{3}{4}$ *ff^o* *p*

Rez^{do} C *p*

Al segno:



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Violin 2.º Ton^a a' solo.

5^{ta} Borda.

Mus 72-8 1

Alleg.^o 8^{va} 3/8

The musical score consists of ten staves of handwritten notation. It begins with the tempo marking 'Alleg.^o' and the time signature '3/8'. The key signature has one flat (B-flat). The notation includes a variety of rhythmic patterns, such as eighth and sixteenth notes, often beamed together. There are several dynamic markings, including 'f' (forte) and 'fz' (forzando), and articulation marks like accents and slurs. The piece concludes with a double bar line and repeat dots.

Al segno:

And.^{te} 6/8

Alleg. 6/8

Al sepro-

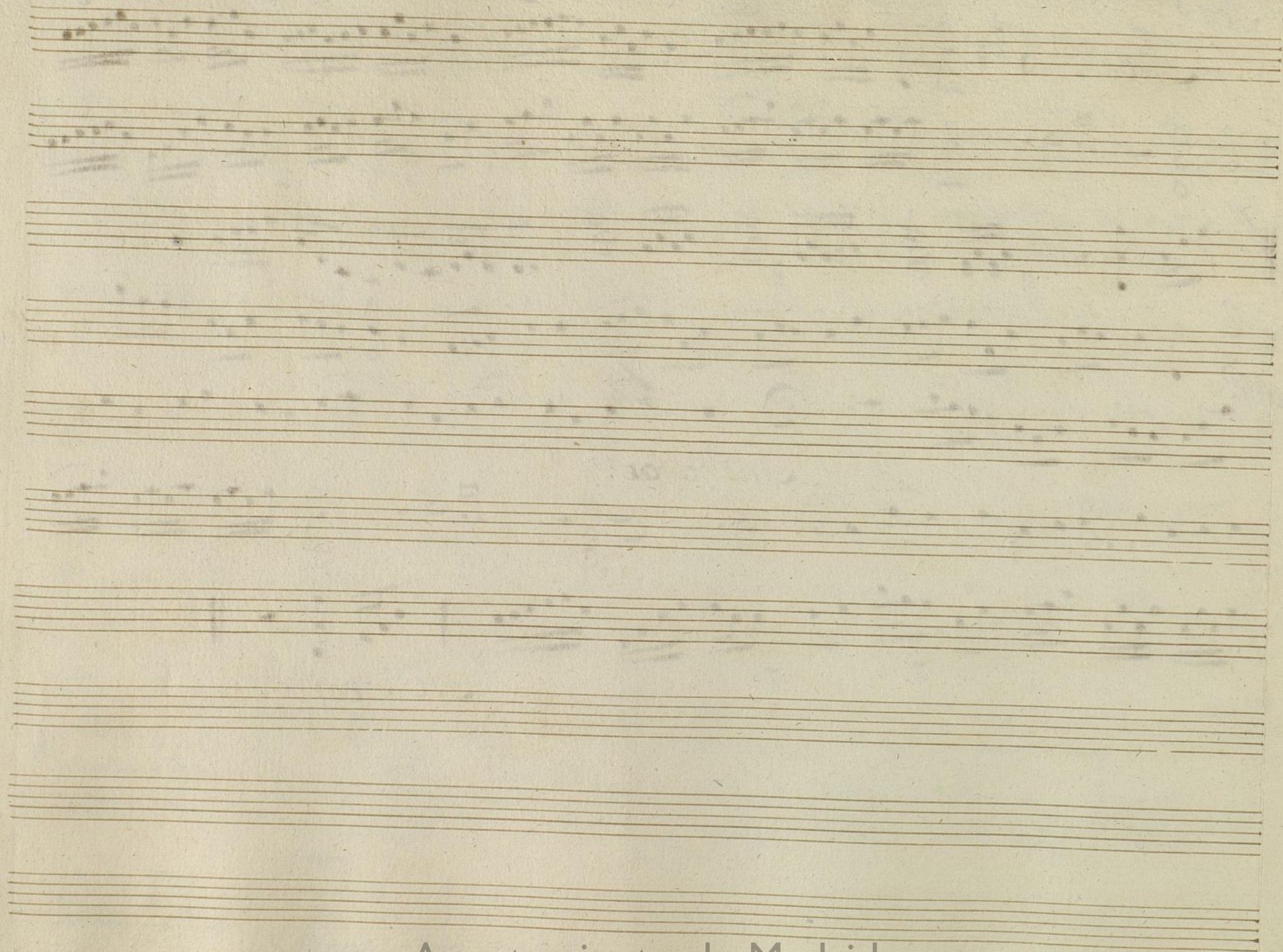
Al sepro

Seg⁵

Mod^{to}

And^{te} esfor^{to}

Al segno:



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Violin: 2^o Tona à solo:

S^{ra} Borda

Mus 72-8

Alleg^o & 3/8

Allegro

Seo-

Handwritten musical score consisting of seven staves. The first staff is marked *Mod.to* and features a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. It contains several measures of music with sixteenth-note runs, some marked with a '6' above the staff. The second staff is marked *Rez.to* and begins with a common time signature. The third staff starts with a double bar line and a treble clef, followed by music in 3/4 time, with an *Allegro* marking. The fourth and fifth staves continue the melodic line with various dynamics and articulations. The sixth staff is marked *Allegro* and contains a section with a common time signature and a *Rez.to* marking. The seventh staff concludes with a double bar line and the instruction *Allegro*.

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Santa. 1.^a Ton.^a à solo

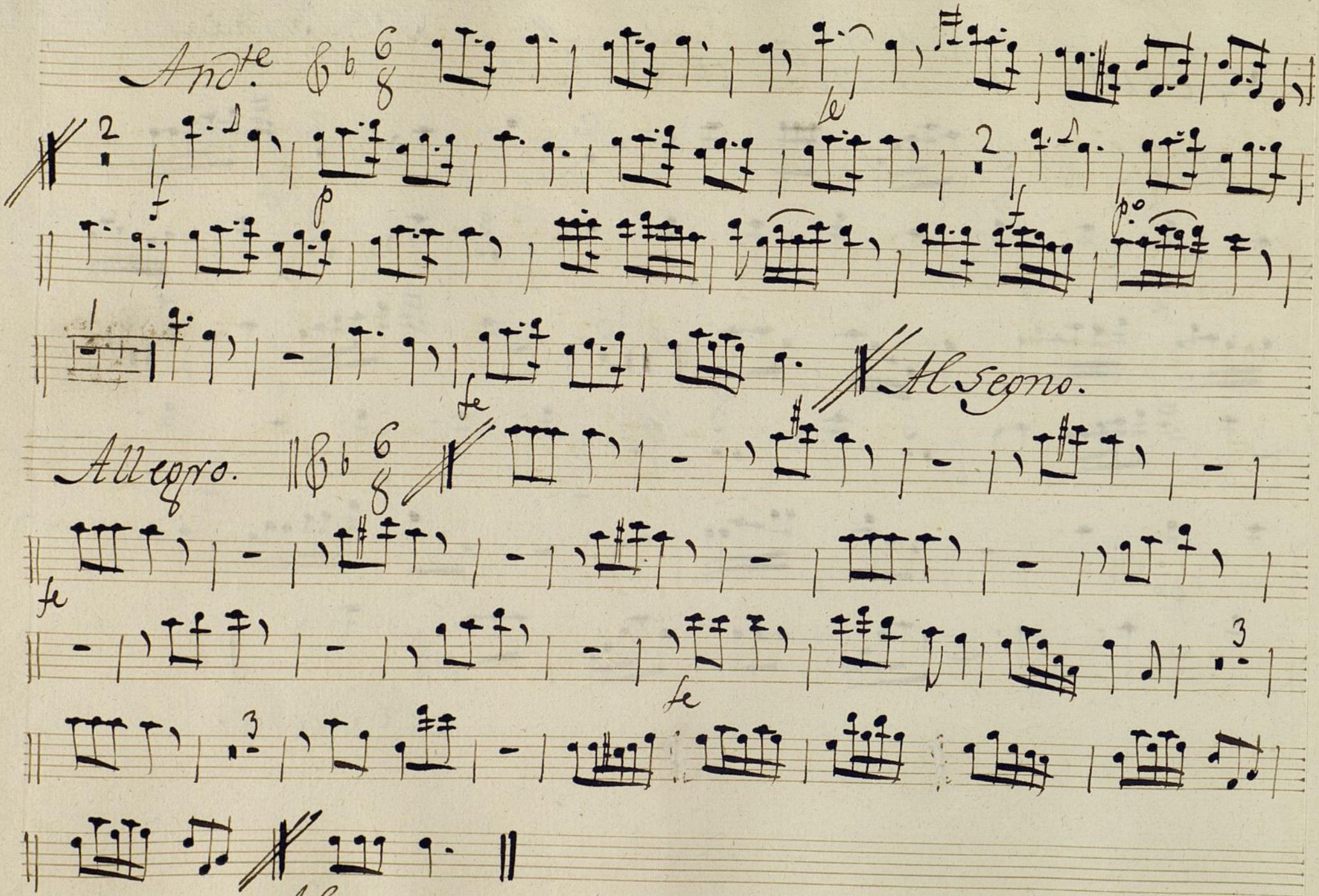
fra Borda

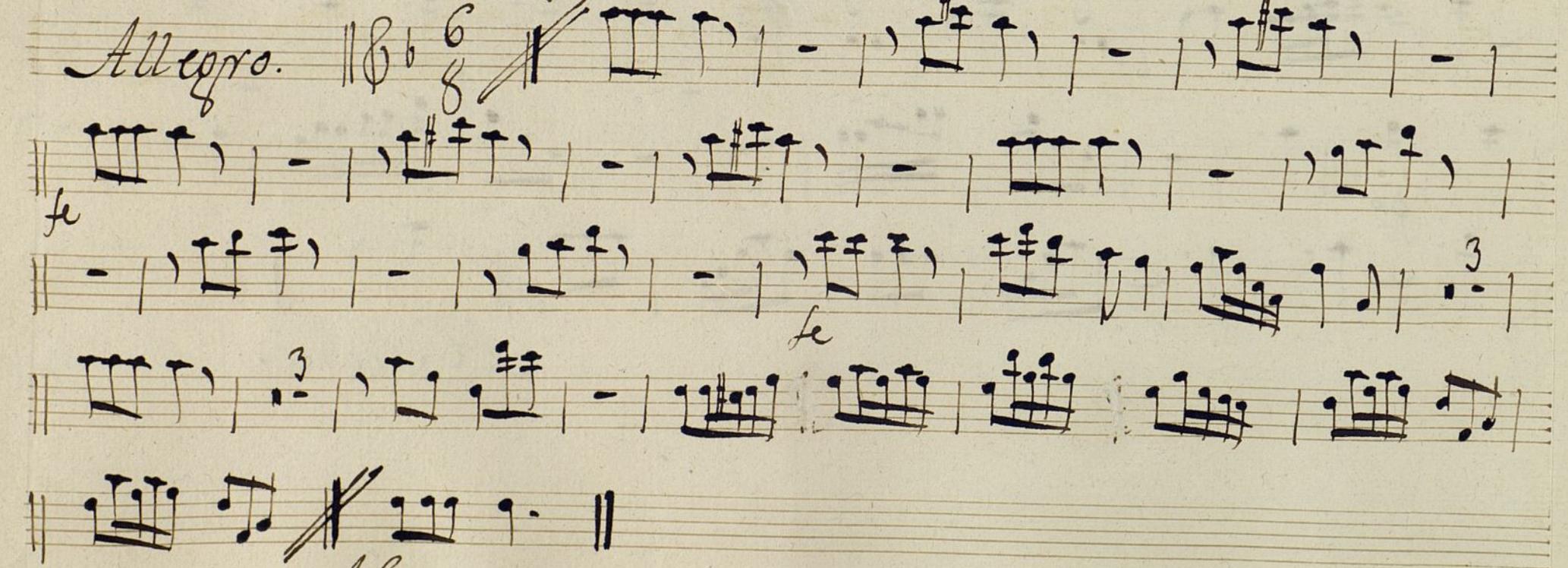
Mus 72-8¹

Alleg.^o

Handwritten musical score for Santa. 1.^a Ton.^a à solo. The score is written on seven staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The tempo is marked 'Alleg.^o'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: 'f' (forte) and 'p' (piano). The score includes fingerings (e.g., 2, 3) and articulation marks (accents). The piece concludes with a double bar line and a repeat sign. The final measure is marked with a '10' above it, indicating the end of the piece.

Al segno:

Andte 6/8 

Allegro 6/8 

Allegro dos mas=

Seg.^o Mod.^{to} $\text{G}\sharp\text{A}$ 3/4

Rez.^o

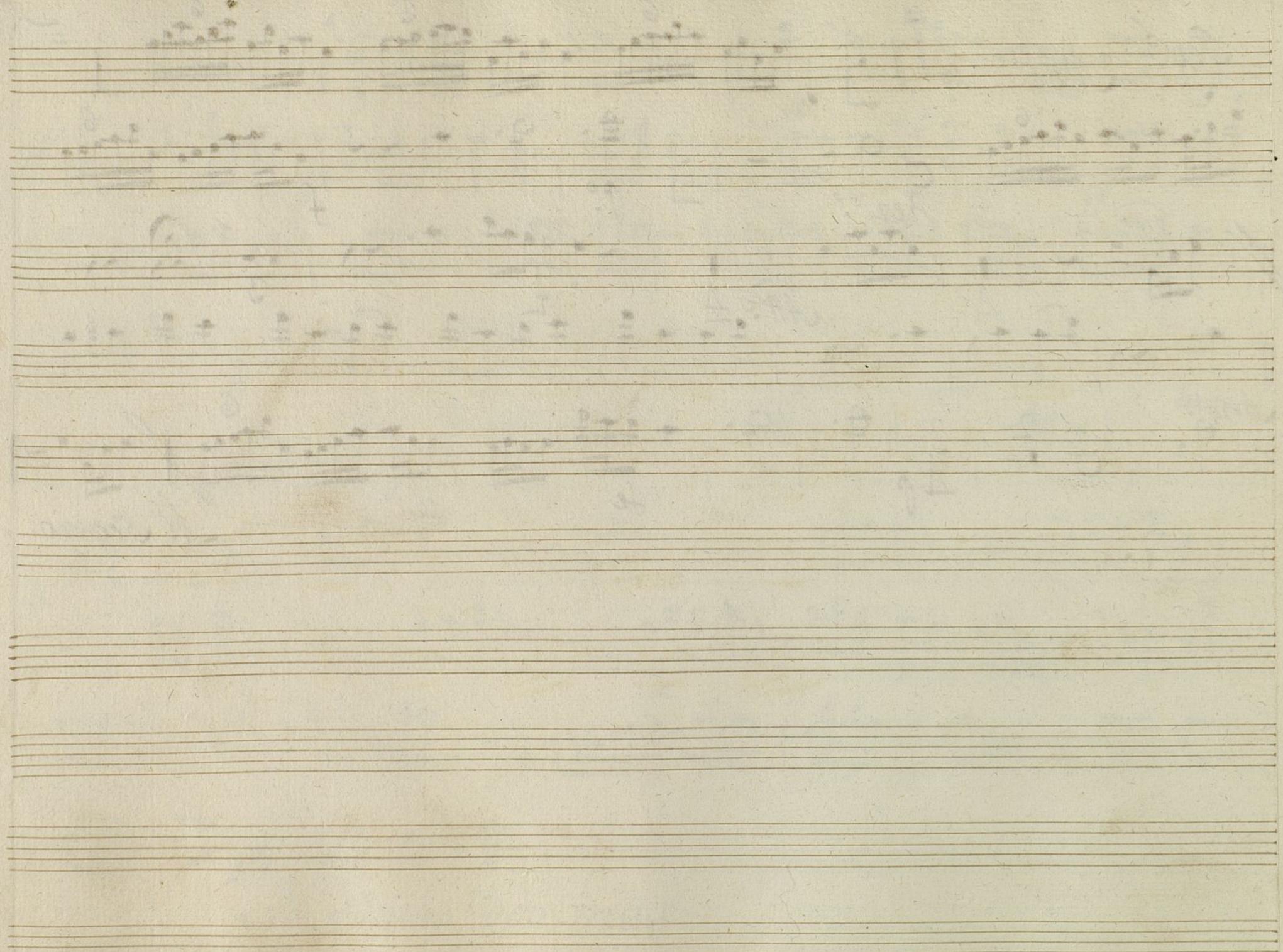
And.^{te}

Alleg.^{ro}

se se

Alleg.^{ro}

Al segno:



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Flauta. 2^a Ton^a à solo:

3^{ra} Borda

Mus 72-8

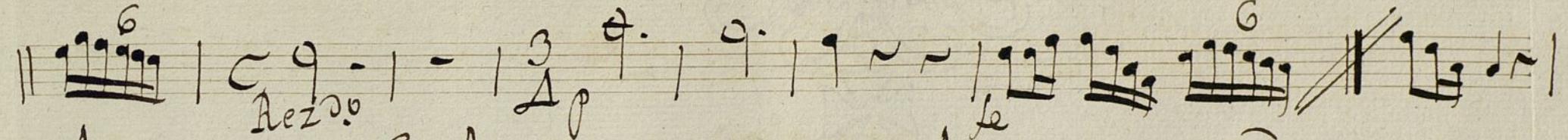
Alleg^o 6/8

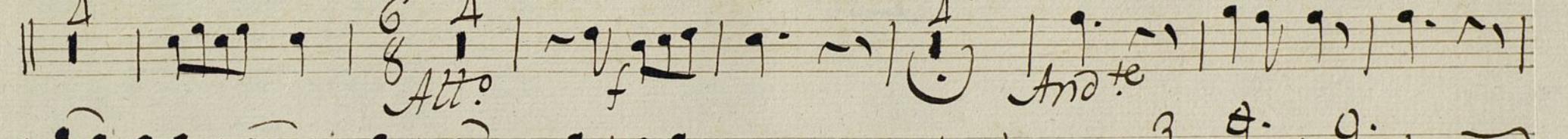
1 *se* *p* *f* *p* *se* *3* *3*

f *9* *se* *3* *4* *se* *p*

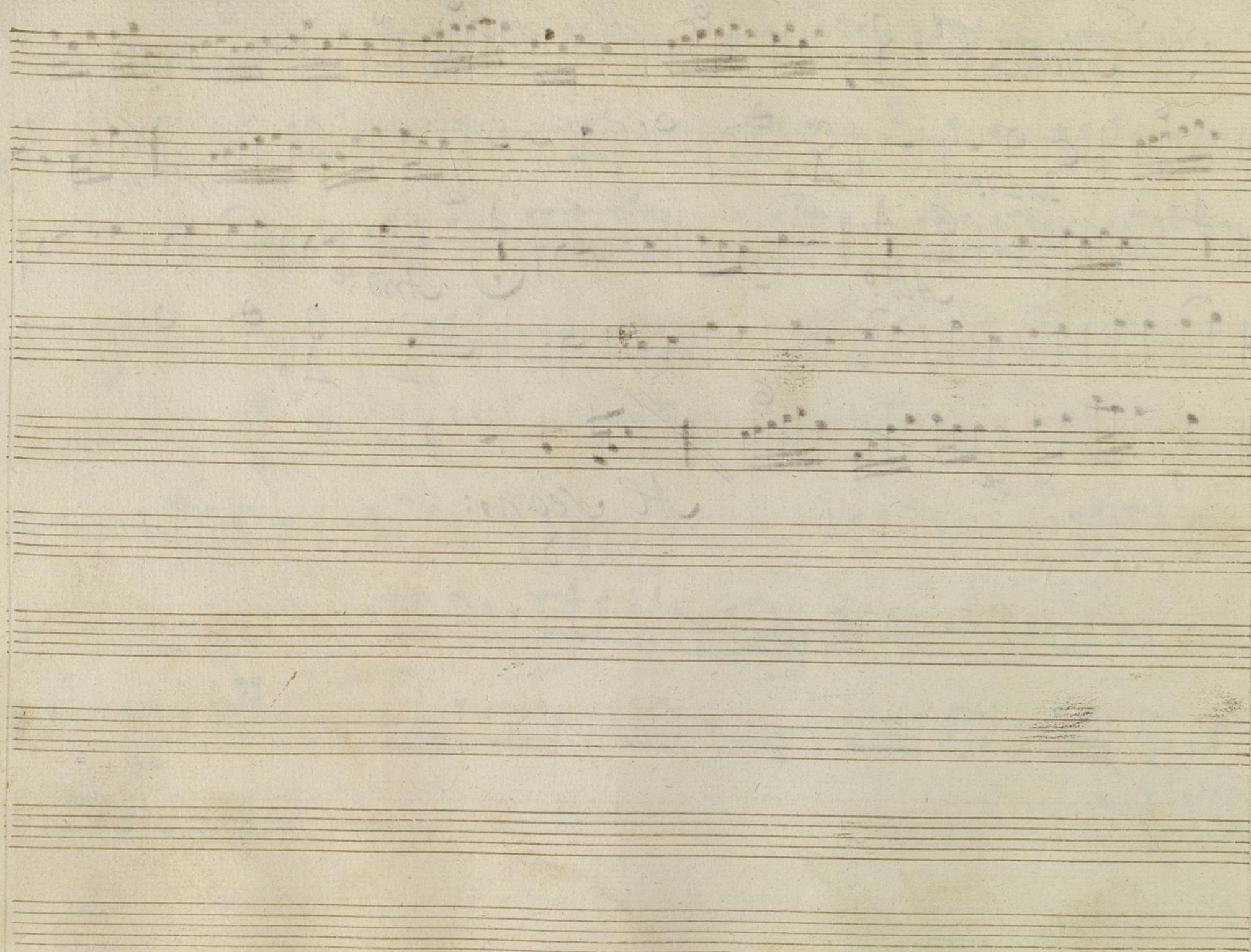
Al Segno:

Seg.⁵ Mod.^{to} $\text{G}\sharp\text{G}$ $\frac{3}{4}$ 

Rezo. Δp 

Att. f $\text{G}\sharp\text{G}$ $\frac{4}{8}$ *And.te* 

Al Segno: 



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Trompa. 1.^a Ton.^a à solo

ra Borda

Mus 72-8¹

Handwritten musical score for Trompa. 1.^a Ton.^a à solo. The score is written on ten staves. It begins with the tempo marking *All.^o* and the time signature $\Phi: 6/8$. The first staff contains the initial melody with dynamic markings *mf.* and *f*. The second staff continues the melody with *f* and *p* markings. The third staff features a double bar line with repeat signs, followed by a *f* marking. The fourth staff has a *f* marking and a 4-measure rest. The fifth staff includes a *p* marking and a *f* marking. The sixth staff is marked *Allegro:* and contains a 2-measure rest. The seventh staff is marked *And.^{te}* and $\Phi: 6/8$, with a *f* marking. The eighth staff continues with a *f* marking. The ninth staff is marked *Allegro:* and *f. p.*. The score concludes with a final double bar line.

Trompa. 2.^a Ton.^a à solo. ⁺ *Sra. Borda.*

Mus 72-8

All.^o $\text{♩} = \text{♩}$ $\frac{3}{8}$ *Inf.*

p *fe* *10* *3* *2* *4* *Al Segno*

And.º $\text{♩} = \text{♩}$ $\frac{6}{8}$ *2* *fe*

2 *fe* *2* *2* *Al Segno*

fe *2* *f* *Al Segno* *V. p.º*

Alleg.^o $\Phi: 6/8$

Allegro $\Phi: 6/8$

Sep.^o Mod.^{to} $\Phi: \#$ *In D.*

And.^{te}

And.^{te}

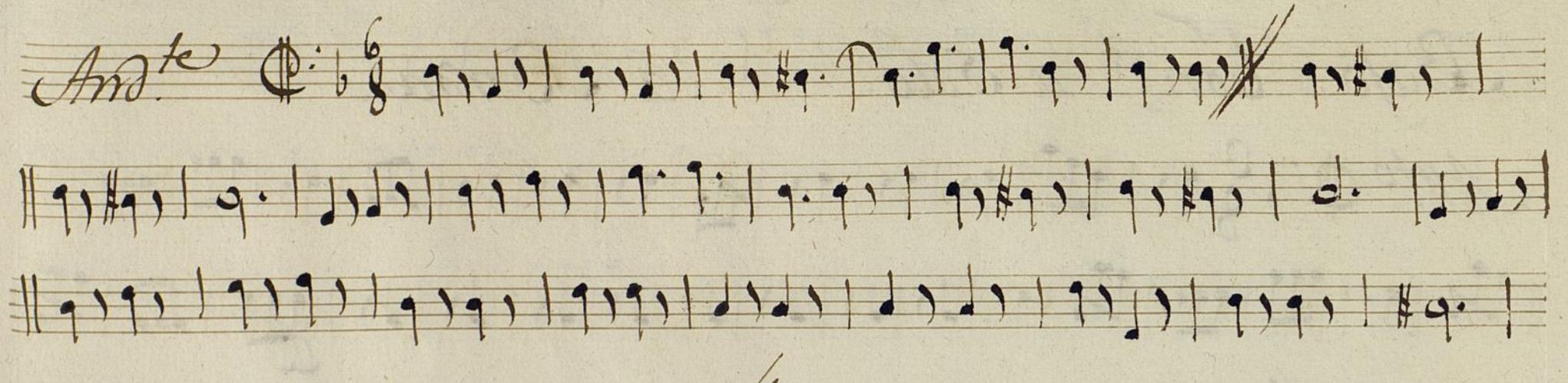
Allegro $\Phi: 6/8$

Bajo Ton.^a a Solo. la Borda.

All.^o C 3/8

The musical score consists of eight staves of music. The first staff begins with the tempo marking 'All.^o' and the time signature '3/8'. The key signature is one flat (F major or D minor). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several dynamic markings, including 'f' (forte) and 'p' (piano), and some phrasing slurs. A double bar line with repeat dots appears at the end of the eighth staff.

Allegro

And.^{te} 

Allegro 

Allegro do mas.

Handwritten musical score on five staves. The notation includes various time signatures (3/4, 6/8, 3/4), key signatures (one sharp), and dynamic markings: *All.^{to}*, *Rec.^{do}*, *All.^{to}*, *All.^o*, *And.^{te}*, *Rec.^{do}*, *All.^{to}*, and *Allegro*. The music features a variety of note values, rests, and articulation marks.

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