

Leg. 18. n. 22

Leg. 10. n. 2

Mus 72. 8

+

+ T<sup>c</sup>

Conadilla

à solo

Para empezar...

la s<sup>ra</sup> la Borda:

"Morquetens mios - si licencia das"

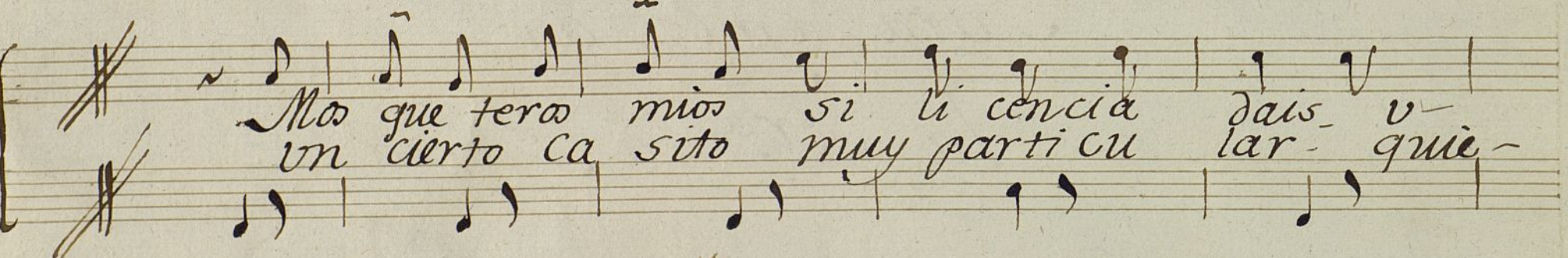
2

= De Rosales =

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72-8

All.<sup>o</sup>

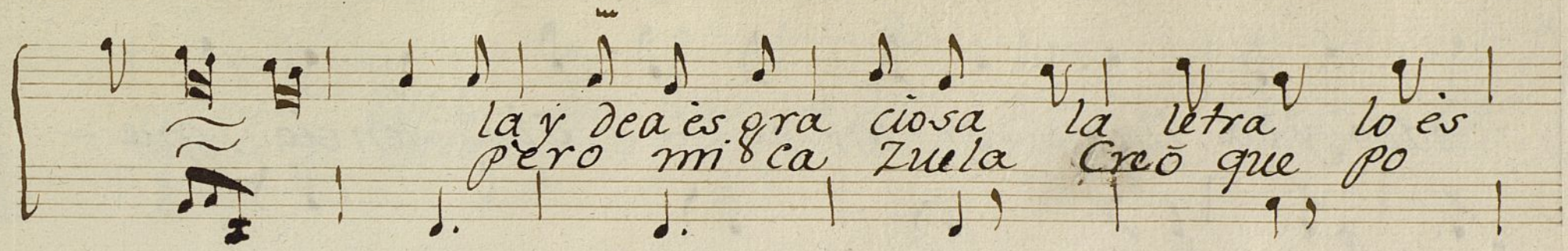


Mos que tero mis si licencia dais v-  
un cierto ca sito muy parti cu lar- que-

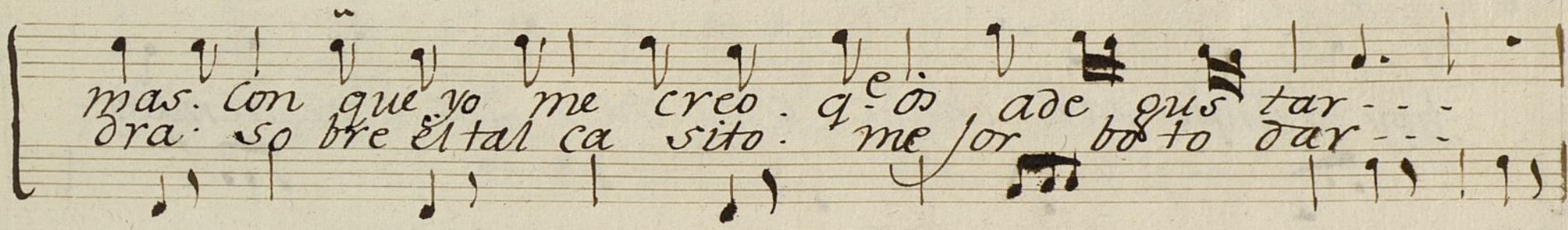


na tona dilla os boy a cantar... os  
ro oy con vs tedes- a qui con saltar- a

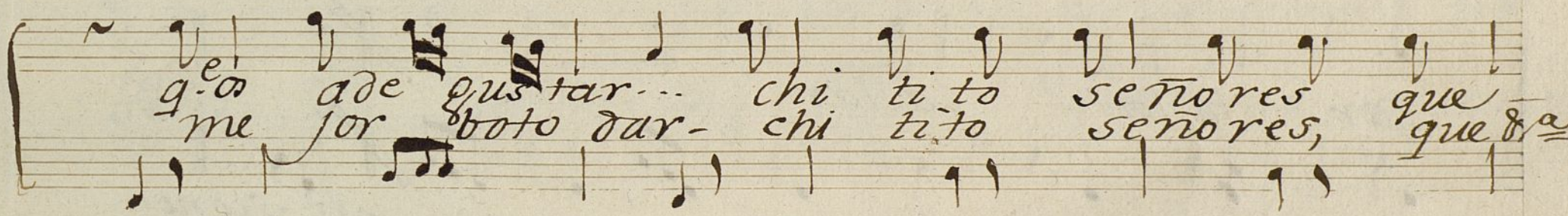
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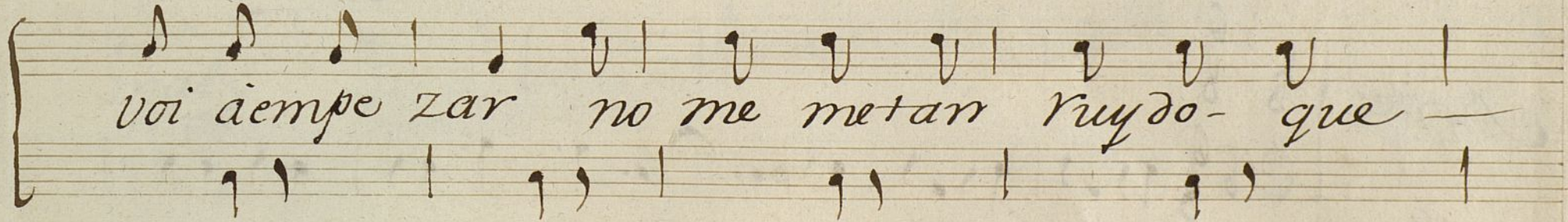
la y dea es gra ciosa la letra lo es  
pero mi ca Zuela Creõ que po



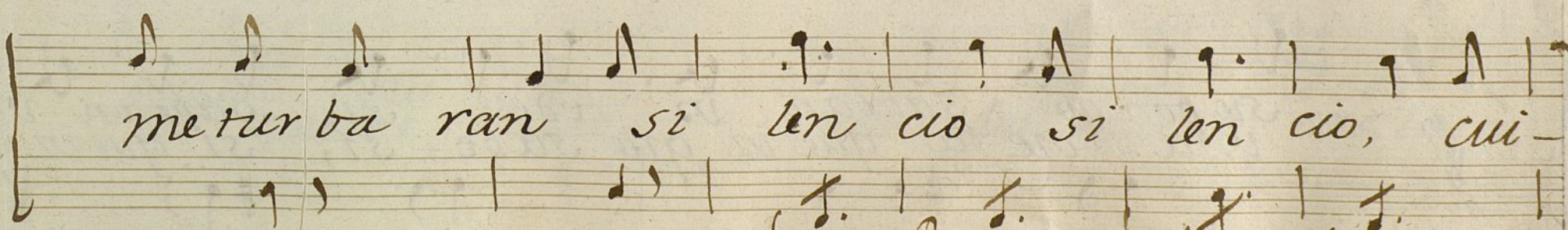
mas. Con que yo me creo q. e. o. ade gustar...  
dra. so bre el tal ca sito. me for boto dar...



q. e. o. ade gustar... chi ti to se ño res que  
me for boto dar- chi ti to se ño res, que dra



voi a empe zar 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*

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.<sup>o</sup>* *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 jaran a or car... o sede  
 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 - <sup>su confianza</sup> ~~en la muerte~~ <sup>pa...</sup> ~~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-  
<sup>nar</sup> ~~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-  
sajos - 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 acabar --- por q. es ---

Al segno dos mas-

*Alleg.<sup>to</sup>*

*Rez do*

*Valga me Dios del Cielo*

*y que mudanza*

*Valga me Dios del Cielo y*

*g.<sup>e</sup> mudanza y*

*y que mu.*

*danza que da qualquiera*

*pobre.*

*quando se*

*Casa que da qualquiera*

*pobre*

*quando se casa*

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*All.<sup>o</sup>*

Quando una es soltera siempre diuex

tix cortesax la todos saltar y rein

todo la diuiente nada la da enfado. co-

me con gran gana duerme sin cuidado mas-

*And.<sup>te</sup>*

quando una carga con el tal hombre - el

solo es q.<sup>na</sup> manda y to do ácaro

*Ando*  
muchachas solteritas que estais de saca

*All.<sup>to</sup>*  
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<sup>o</sup> Ton. a à solo.

Ma Borda: *S. Monjui* =

Mus 72-8

*Alleg.<sup>o</sup>*

*Al segno:*

*And<sup>te</sup>*

*Al sepro.*

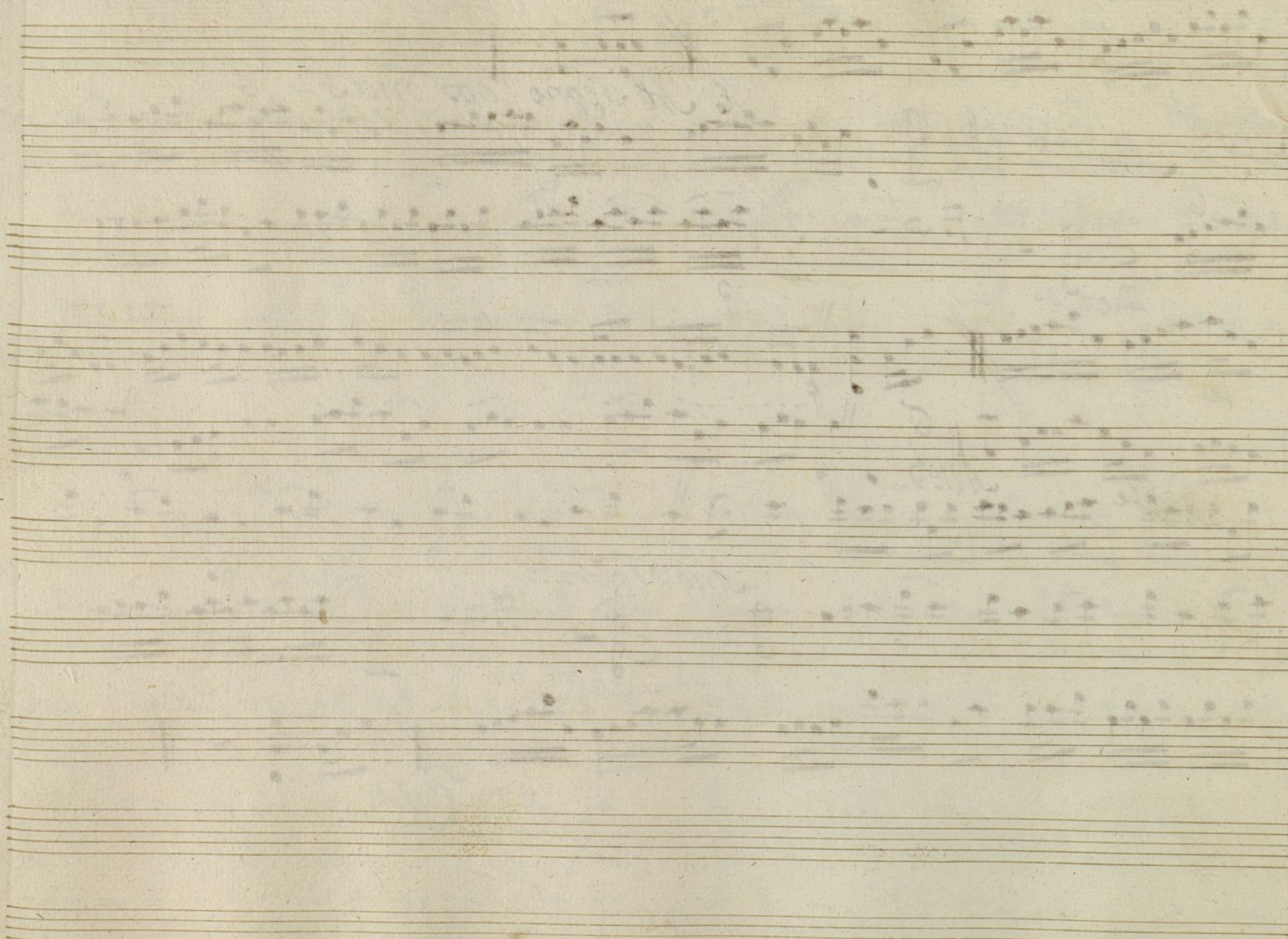
*Alleg<sup>ro</sup>*



Handwritten musical score for guitar, consisting of ten staves. The notation includes various rhythmic patterns, accidentals, and dynamic markings. Key annotations include:

- 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 features complex rhythmic figures, including triplets and sixteenth-note runs, and concludes with a double bar line and a fermata on the eighth staff.



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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 music is characterized by rapid sixteenth-note passages and frequent triplets. Dynamic markings include 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and repeat dots.

*Allegro*

*And.<sup>te</sup>* 6/8

*Allegro* 6/8

*Al segno*

*Al segno: do mas=*

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

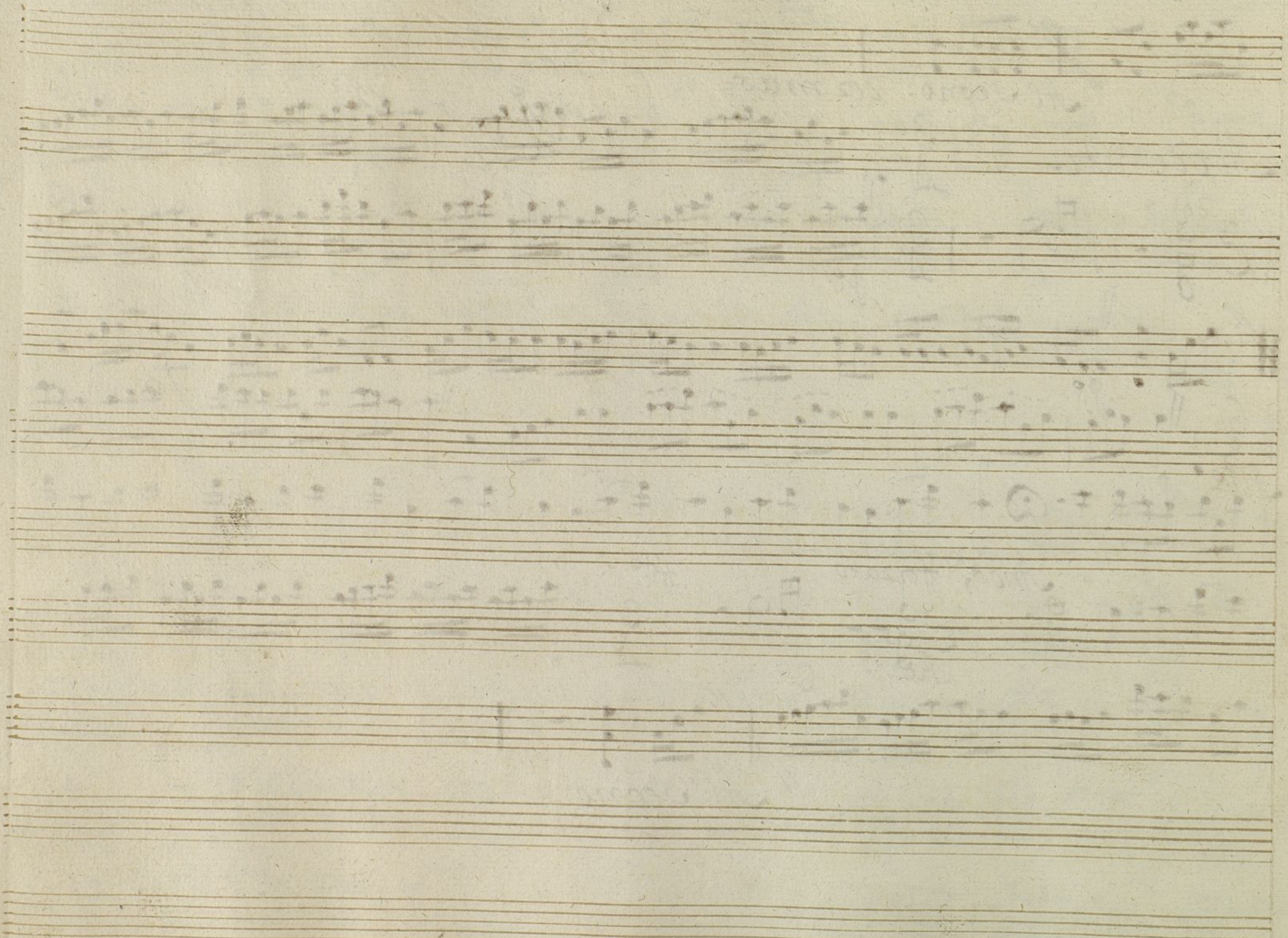
*Rez<sup>do</sup>*  $\text{C}$  *p<sup>o</sup>* *le*

*All<sup>o</sup>* *le* *p*

*And<sup>te</sup> forzato* *ff<sup>o</sup>* *p<sup>o</sup>*

*Rez<sup>do</sup>*  $\text{C}$  *p*

*Al segno:*



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Violin 2.<sup>o</sup> Ton.<sup>a</sup> à solo.

5.<sup>a</sup> Borda.

Mus 72-8 1

*Alleg.<sup>o</sup>* 8<sup>va</sup> 3/8

*Al segno:*

*And<sup>te</sup>* 6/8

*Allego* 6/8

*Allego*

Allego Ayuntamiento de Madrid



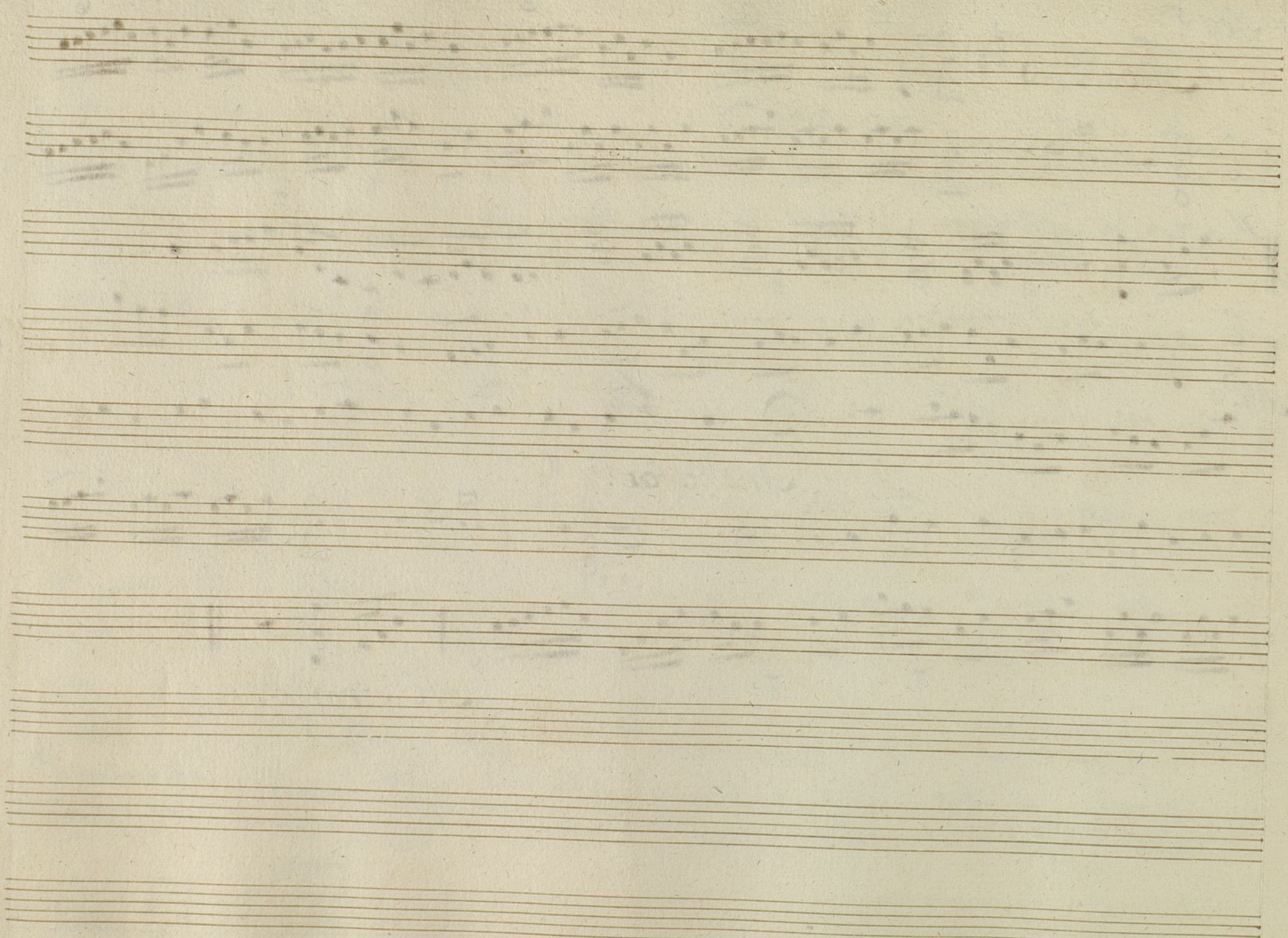
Seg<sup>5</sup>

Mod<sup>to</sup>

*And<sup>te</sup> esfor<sup>to</sup>*

*Al segno:*

ono-



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Violin: 2<sup>o</sup> Tona à solo:

S<sup>ra</sup> Borda

Mus 72-8

*Alleg<sup>o</sup>* & 3/8

*Allegro*



Seo-

Handwritten musical score on seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff is marked *Mod<sup>to</sup>* and features sixteenth-note patterns with a '6' above. The second staff is marked *Rez<sup>do</sup>* and includes a *p.* dynamic. The third staff has a double bar line and a *le* marking. The fourth staff is marked *Att.<sup>o</sup>*. The fifth staff has a *le* marking. The sixth staff is marked *Ande* and *esff<sup>to</sup>*. The seventh staff is marked *Rez<sup>do</sup>* and *le*. The piece concludes with the instruction *Al segno:* written across the bottom of the staves.

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Santa. 1.<sup>a</sup> Ton.<sup>a</sup> à solo

Sra Borda

Mus 72-8<sup>1</sup>

Alleg.<sup>o</sup>

Handwritten musical score for Santa. 1.<sup>a</sup> Ton.<sup>a</sup> 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.<sup>o</sup>'. 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.

Al segno:

*Andte* 6/8

*Allegro* 6/8

*Al Segno dos mas=*



*Seg.<sup>o</sup> Mod.<sup>to</sup>*  $\text{G}\sharp\text{A}$   $\frac{3}{4}$  

*Rez.<sup>o</sup>*  $\text{G}\sharp\text{A}$   $\frac{3}{4}$  

*Alleg.<sup>o</sup>*  $\text{G}\sharp\text{A}$   $\frac{3}{4}$  

*Andate*  $\text{G}\sharp\text{A}$   $\frac{3}{4}$  

*Allegro*  $\text{G}\sharp\text{A}$   $\frac{3}{4}$  

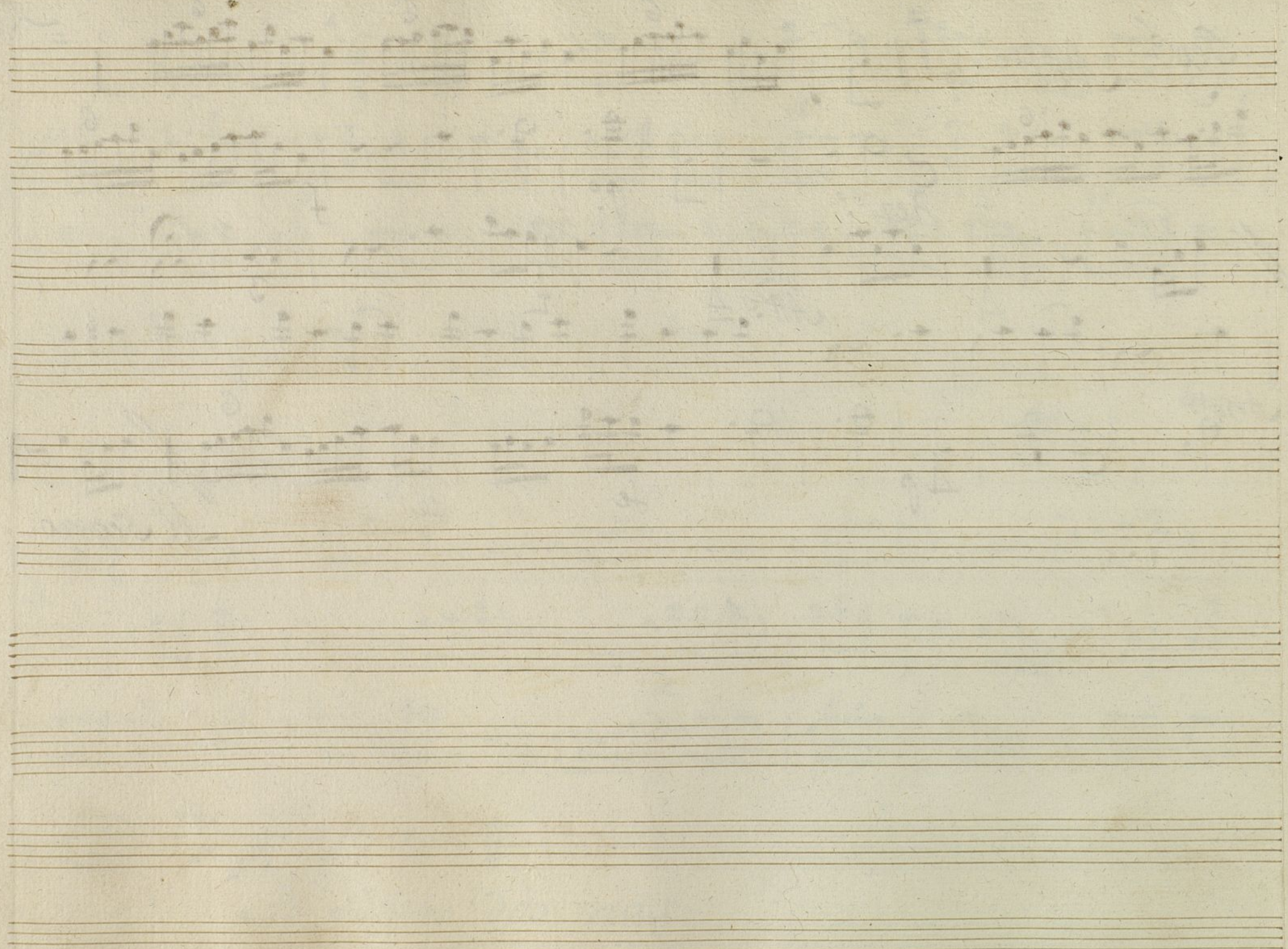
*Allegro*  $\text{G}\sharp\text{A}$   $\frac{3}{4}$  

*Allegro*  $\text{G}\sharp\text{A}$   $\frac{3}{4}$  

*Allegro*  $\text{G}\sharp\text{A}$   $\frac{3}{4}$  

*Allegro*  $\text{G}\sharp\text{A}$   $\frac{3}{4}$  

*Allegro*  $\text{G}\sharp\text{A}$   $\frac{3}{4}$  



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*Flauta. 2<sup>a</sup> Ton<sup>a</sup> à solo:*

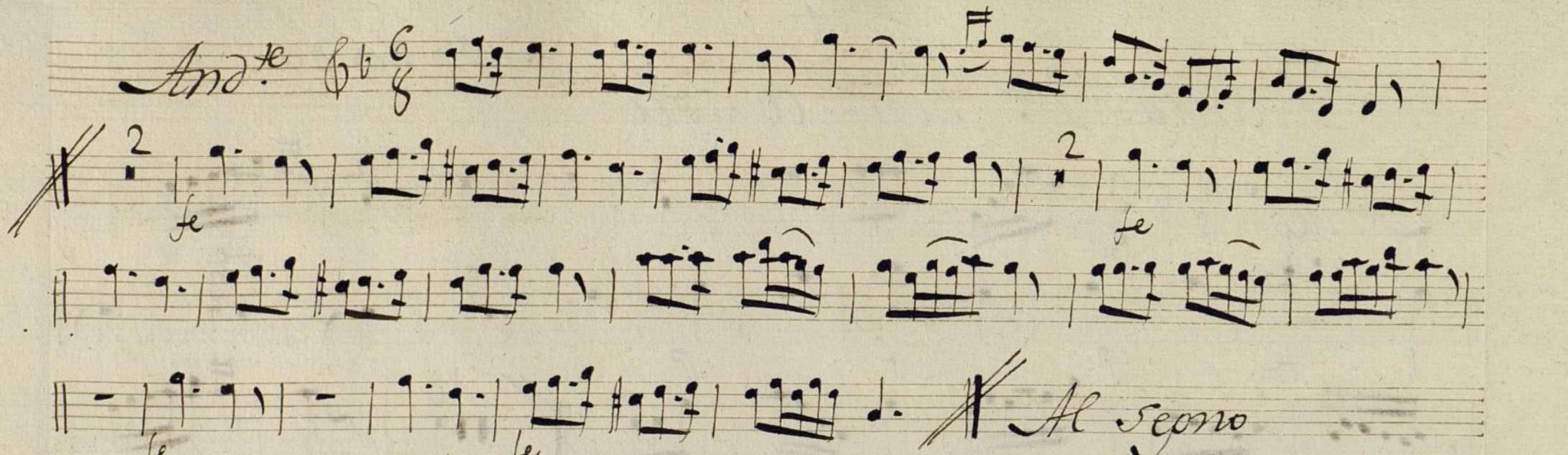
*3<sup>ra</sup> Borda*

*Mus 72-8*

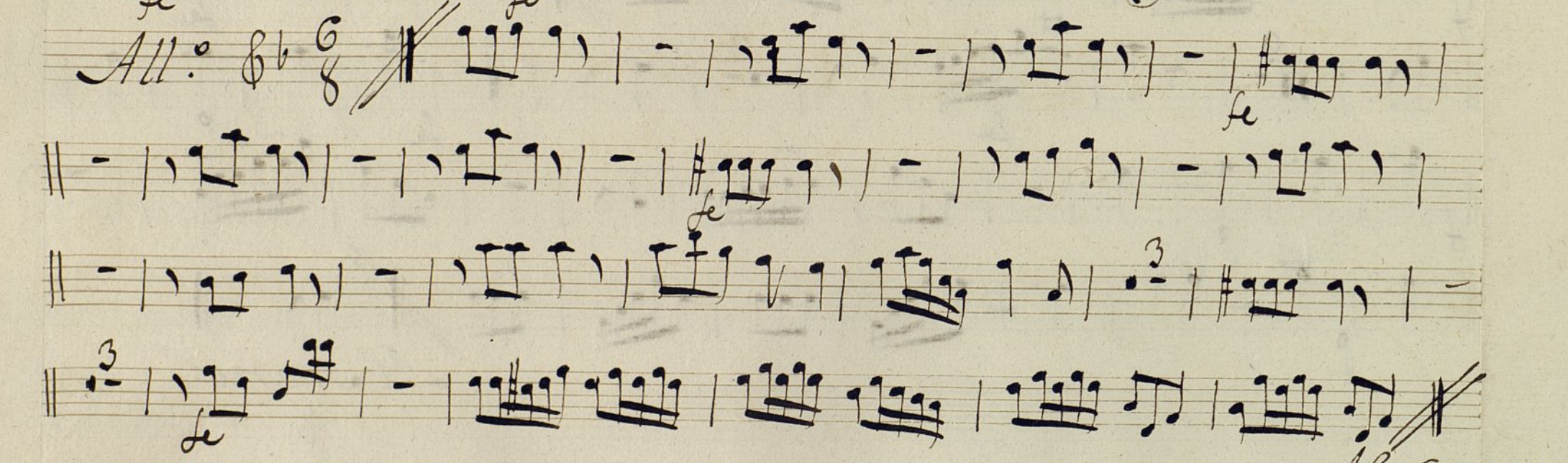
*Alleg<sup>o</sup>* 6/8

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

*Al Segno:*

*And.<sup>te</sup>*  $\text{F} \text{ } \frac{6}{8}$  

*Al segno*

*All.<sup>o</sup>*  $\text{F} \text{ } \frac{6}{8}$  

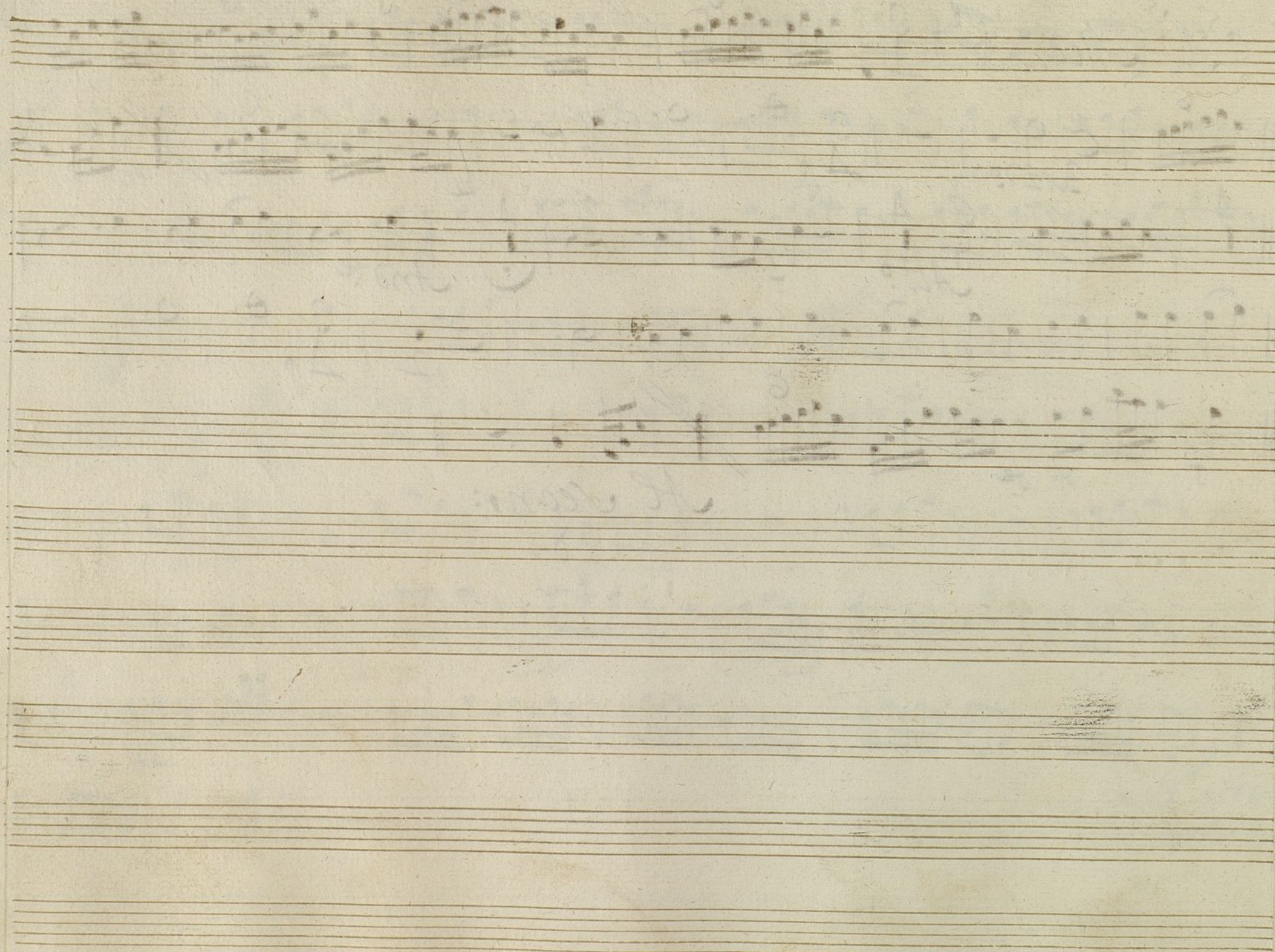
*Al segno*  
*dos mas-*

*Seg.<sup>5</sup> Mod.<sup>to</sup>*  $\text{G}\sharp\text{G}$   $\frac{3}{4}$  

*Rezo.*  $\Delta p$  *f* *le*

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

*Al Segno:*



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Trompa. 1.<sup>a</sup> Ton.<sup>a</sup> à solo

Joaquín Borda

Mus 72-8<sup>1</sup>

*All.<sup>o</sup>*  $\Phi: 6/8$   $3/8$

*mf.*

*f*

*p*

*f*

*f*

*p*

*Allegro:*

*And.<sup>te</sup>*  $\Phi: 6/8$   $6/8$

*f*

*f*

*Allegro:* *f. p.<sup>o</sup>*

*Alleg.<sup>o</sup>*  $\Phi$ :  $\frac{6}{8}$    
*le*  
*Allegro 2. mas*  
*Seq.<sup>o</sup> Mod.<sup>o</sup>*  $\Phi$ :  $\frac{3}{4}$    
*And.* *Mez.* *Allo*  
*And.te*  
*Allegro:*



Trompa. 2.<sup>a</sup> Ton.<sup>a</sup> à solo. <sup>+</sup> *Sra. Borda.*

Mus 72-8

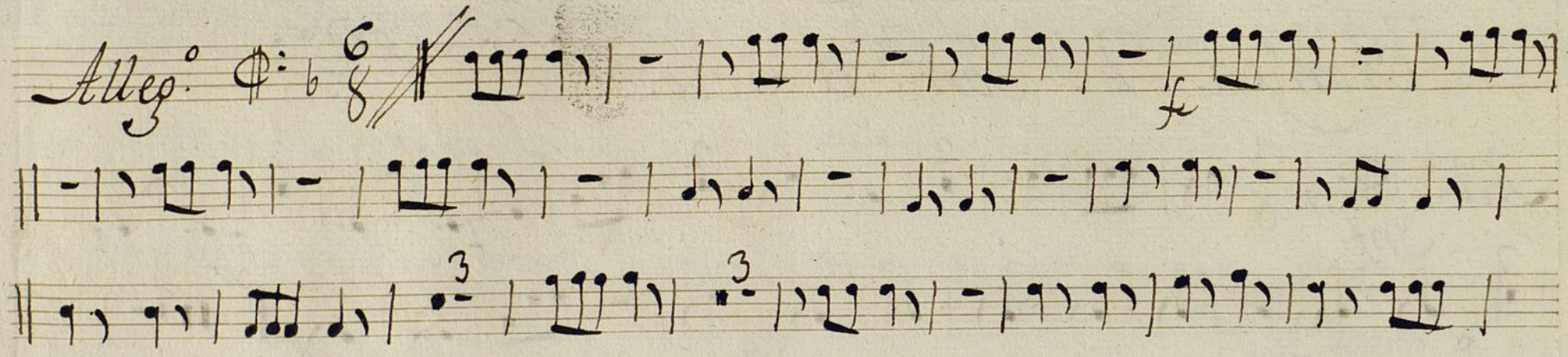
*All.<sup>o</sup>*  $\text{♩} = \text{♩}$   $\frac{3}{8}$  *Inf.*

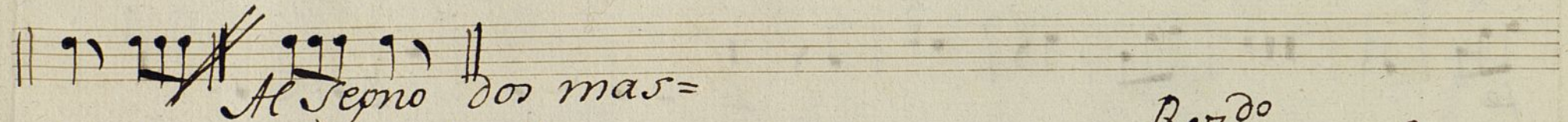
*p* *fe* *10* *3* *2* *4* *Al Segno*

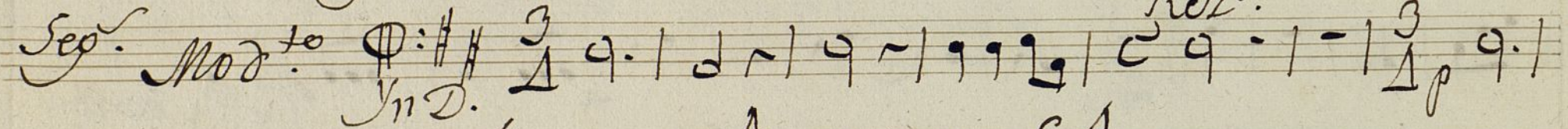
*And.<sup>te</sup>*  $\text{♩} = \text{♩}$   $\frac{6}{8}$  *2* *fe*

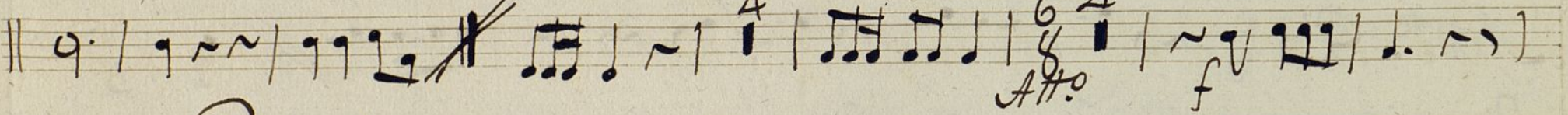
*2* *fe* *2* *2* *Al Segno*

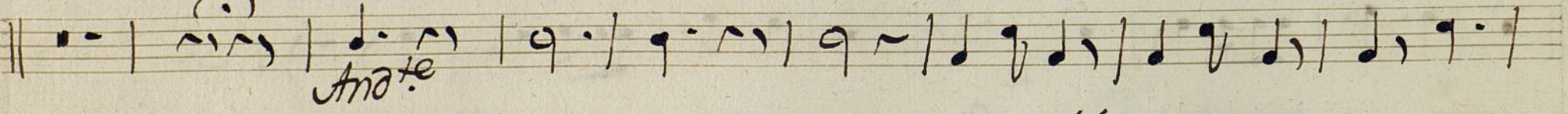
*fe* *2* *f* *Al Segno* *V. p.º*

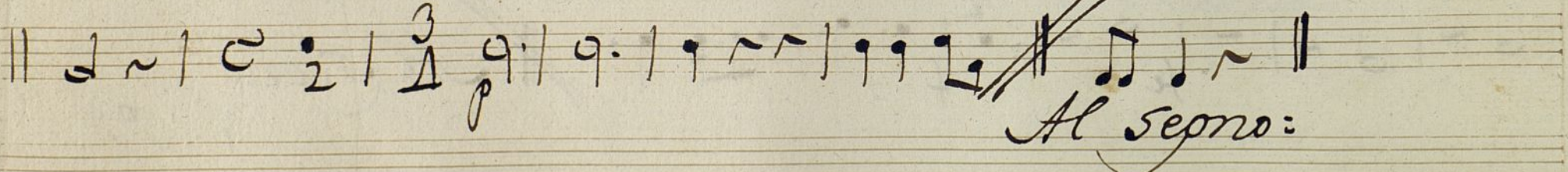
*Alleg.<sup>o</sup>*  $\Phi: 6/8$   $\text{f}$  

*Alleg.<sup>o</sup>*  $\Phi: 6/8$   $\text{f}$  

*Alleg.<sup>o</sup>*  $\Phi: 6/8$   $\text{f}$  

*Alleg.<sup>o</sup>*  $\Phi: 6/8$   $\text{f}$  

*Alleg.<sup>o</sup>*  $\Phi: 6/8$   $\text{f}$  

*Alleg.<sup>o</sup>*  $\Phi: 6/8$   $\text{f}$  

*Alleg.<sup>o</sup>*  $\Phi: 6/8$   $\text{f}$

*Sep.<sup>o</sup>*

*Mod.<sup>to</sup>*

*In D.*

*Rez.<sup>do</sup>*

*Att.<sup>o</sup>*

*And.<sup>te</sup>*

*Alleg.<sup>o</sup>*  $\Phi: 6/8$   $\text{f}$

Bajo Ton.<sup>a</sup> a Solo. la Borda.

*All.<sup>o</sup>*  $\text{C}$   $\text{3/8}$  Musical notation on a staff.

Musical notation on a staff.

Musical notation on a staff.

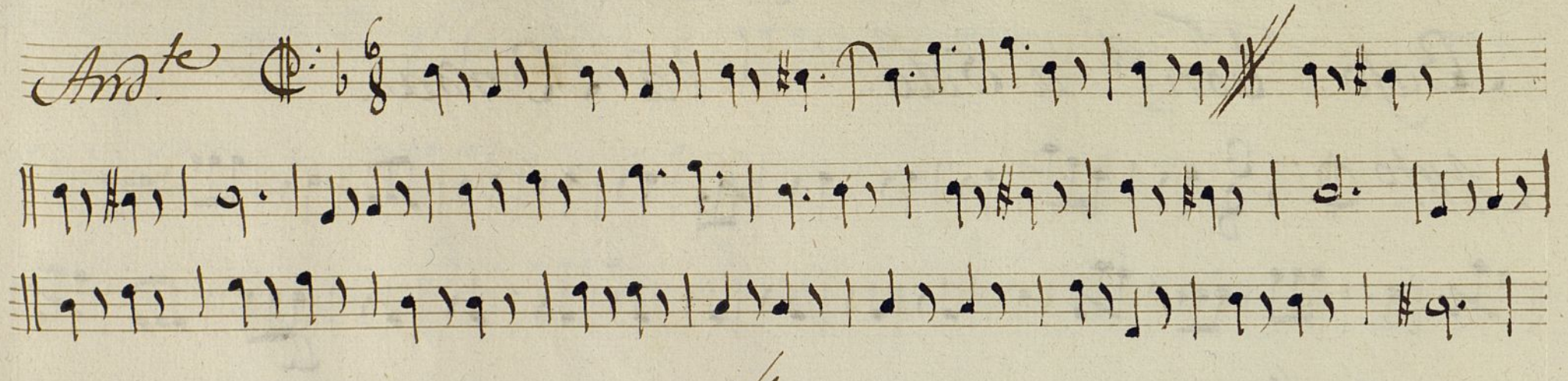
Musical notation on a staff.

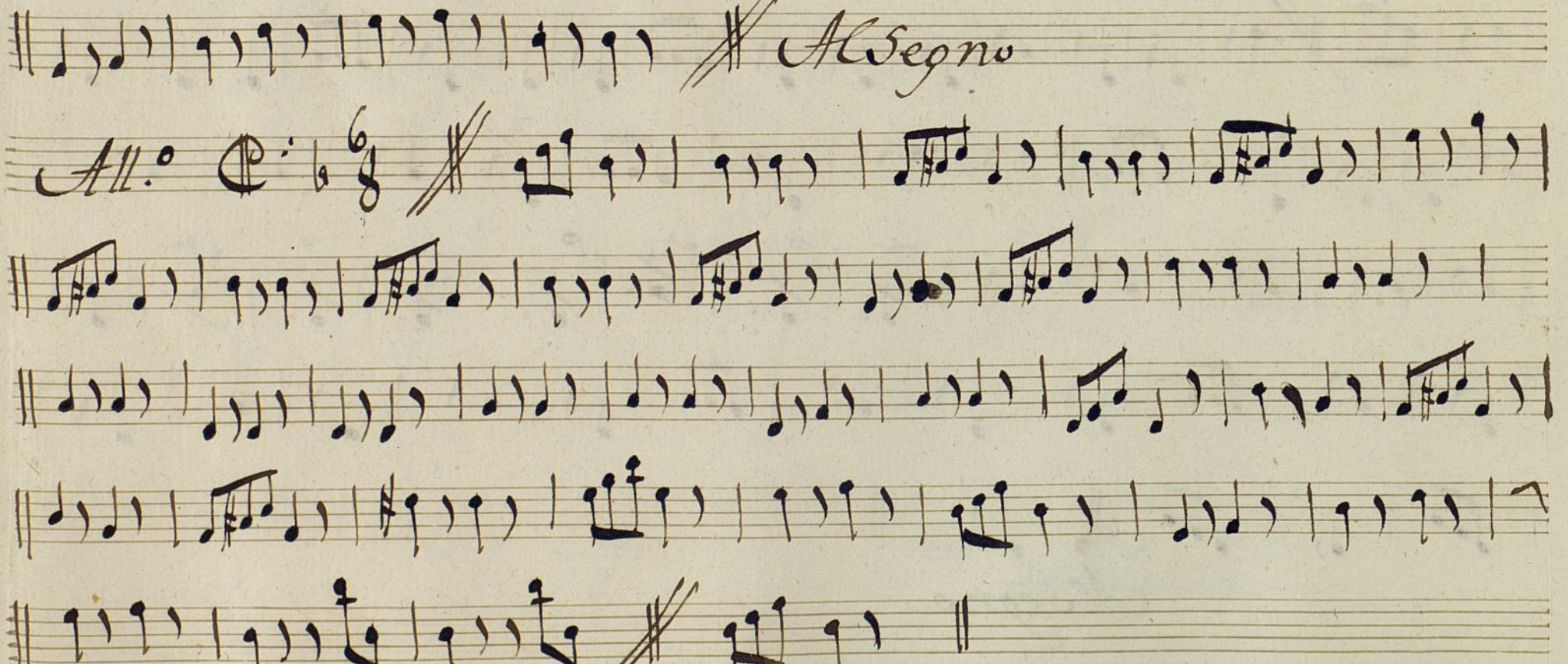
Musical notation on a staff.

Musical notation on a staff.

Musical notation on a staff.

*Allegro*

*And.<sup>te</sup>* 

*Allegro* 

*Allegro do mas.*

Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings. The first staff begins with *All.<sup>to</sup>* and a treble clef with a key signature of two sharps (F# and C#). The second staff contains a double bar line and a slash through the staff. The third staff starts with a 6/8 time signature and *All.<sup>o</sup>*. The fourth staff has *And.<sup>te</sup>* written below it. The fifth staff includes *Rec.<sup>do</sup>* at the beginning, *All.<sup>to</sup>* in the middle, and *Allegro* at the end. The piece concludes with a double bar line.

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