

Leg. *M. n. M.*

Mus 76-7

1

Leg. 2^a n. 19

t

*Conadilla
à solo*

Para empezar temporada

1774

La S.^{ra} Borda.

[Con qui alegría, con qui contento]

19

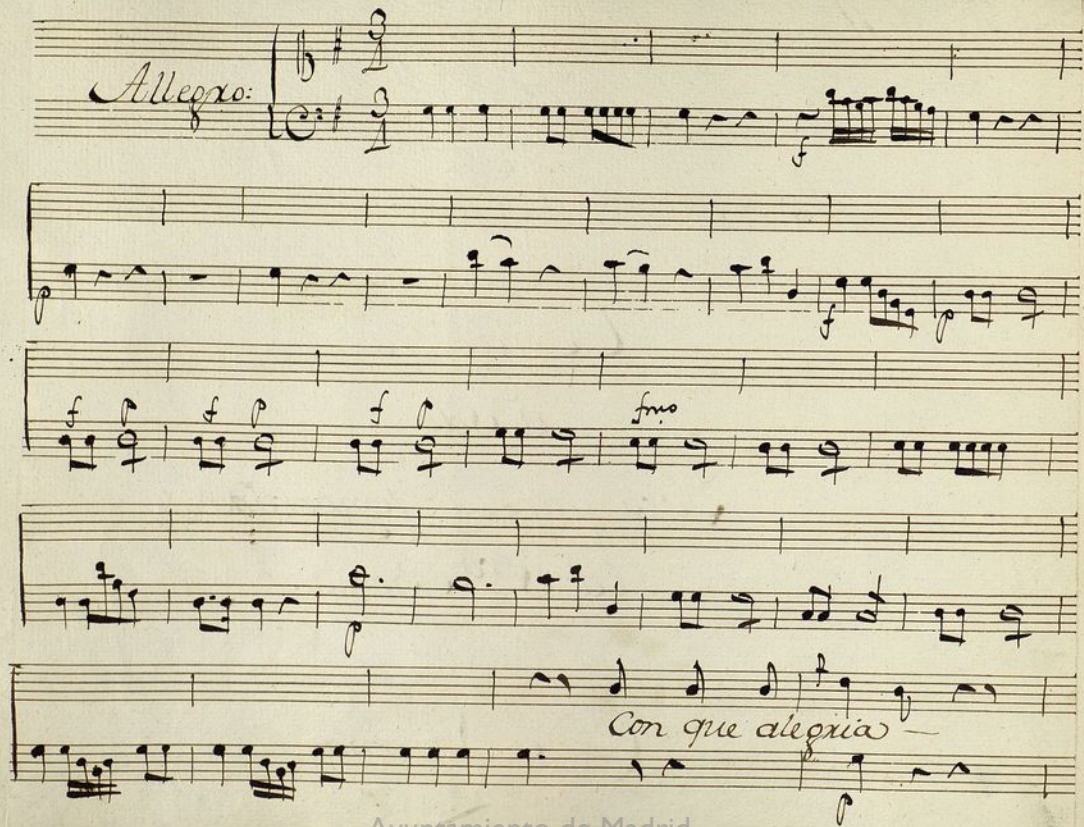
(De Laserna.

Maria de elcarmen

Ayuntamiento de Madrid

1000026702

Allegro:



Con que con tento. oy me presente- oy.
me presente- a buestror pies-
pues que logro- mis Morque texos- vol-
vex a vexos- volver a vexos- bñlle el pla-
cex: Y pues que logro mis Morque-

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teros, volver á veros, brille el placex -
 brille el placex - volver a be - ro
 brille el placex - brille el placex -
 Mas donde vas - o Paca Placen -
 tera - sino sabes la suerte, que te es -

Pocf. *f* *Pocf.* *f* *fmo*
Rezdo

Pera: *Alleg.^{to}* *83* *Subt.^{do}*

sivo auno amo, aunque nobb-
uno me quiere chica-

De tal ca pricho, de tal - - ca pricho - -
Y el otro grande, Y el otro - - grande

De tal ca pricho - - q. e siempre que le -
Y el otro grande.. el uno modes

Handwritten musical score on aged paper. The score consists of four systems of music, each with a vocal line and a basso continuo line. The lyrics are written in Spanish. The notation includes various musical symbols such as notes, rests, and bar lines. The paper shows signs of age, including discoloration and a small stain on the left margin.

veo... que siempre que le veo, le álo-
tita... el uno modes tita, y otro-
dis - tinto - - - y con un cuerpo - - -
(a de lante y cada uno - - -
tiene tantas la beza - - - Como de -
quisiera á cada una - - - echa á su

seos... Como de seos... y muchas
gusto... echa a gusto... Pues como
manos - y muchas manos - q^e mas dan -
puedo - Pues como puedo... atan va
q^e mas dan (casta netas) q^e mas dan, q^e mas dan
atan baxio ca pichos, atan ba atan va

Castas netas y otras a Plauso
nicio caprichos de gusto a un tiempo

Al Segno:

Rezdo Mas que dudo Por que meago impos-

tuna; Cumpla yo bien; y quede la for-

tuna

Allegro

Ya si, amis lunetas - *Pa se hi*
mas si algun monuelo -

dades dis cietos - *oy* humil de -
ciere el chulito me le ponore *en*

mente, me atrevo apedix - mea mea -
frente, *Nasi* le dixen *Nasi* Ya -

tuvo apedix -
si le dixes

Ven los apo sentos -
vmd, Señorito -

no blas sufis mientos
es de ligar cito,

Por muchas la
Que a qual quier

Zones, Yo devo infexix... Yo devo infexix; No -
sita, De muesa suaguel, De muesa suaguel, de

devo *ixferir* -

muñstra *suã* *quel*..

Pues *mi* *Patio* *y*

Pues *señ* *fi* -

oxadas, *alvex* *mis* *tonadas*, *al* *gun* *defec* -

gura *usteo* *seaven* *tuxa* *si* *no* *tiene*

tillo *me* *querra* - *suplix* - *al* *gun* *al*

modo *aquato* *oye* *yve*, *usteo* *seabentuxa*, *si*

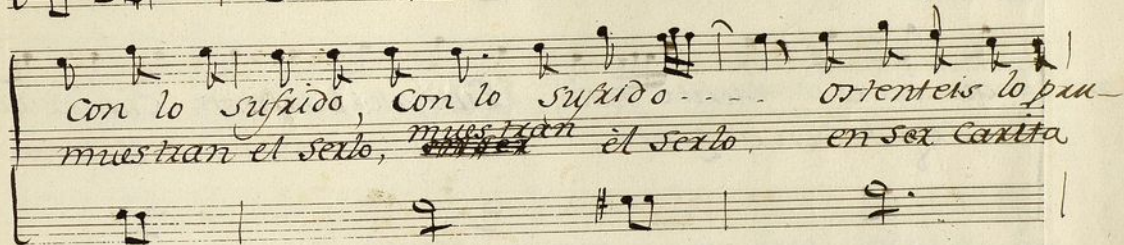
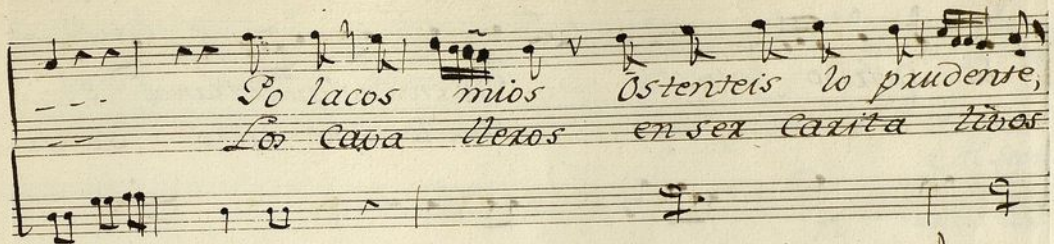
ten

gun defec tillo, me quexa suplix - me
no tiene modo a quanto oye y ve a

quexa suplix - Nasi o en cargo a
quato oye y ve que aca en la corte

Allegro

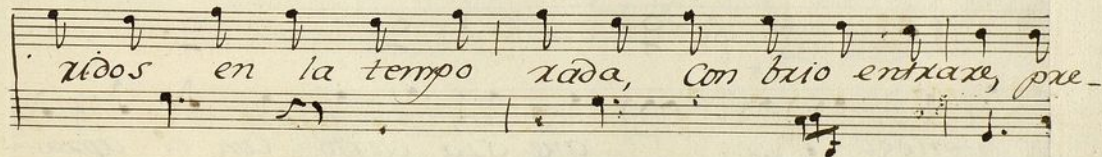
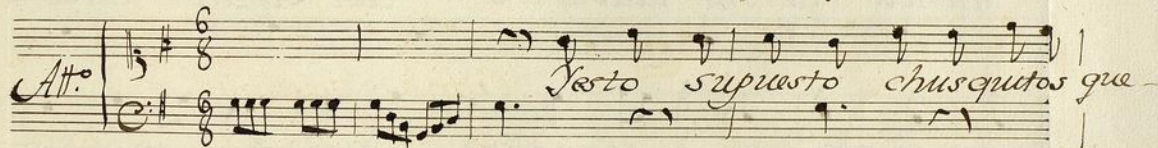
todos Nasi o en cargo a todas, Po lacos mira
todos q'aca en la corte todos los cava lleros



lo sufrido -- -- -- Que en qualquex tranca el-
 tran el serlo. -- -- -- Que lo espe tado se en

que ácer -- junto puede, Cumple bastante, Cumple bas-
 cargo Don quixote, de refoz marlo, de refoz-

tante -- -- el q. ácer junto puede -- cumple bas-
 marlo -- se en cargo Don quixote, de refoz



gusto en quanto pòdre, Na oxa este a
nuncio de mi trabafito - Con Seguidi Uitas, le
xe mata xe, escuchad, atended escuchad,
atended - que sia cierto Con el agxa -
daxos, mas premio no quiere mi pechito fiel -

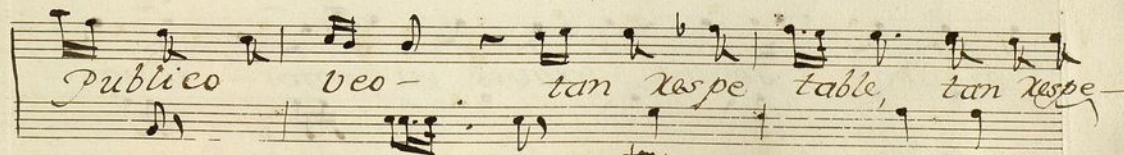
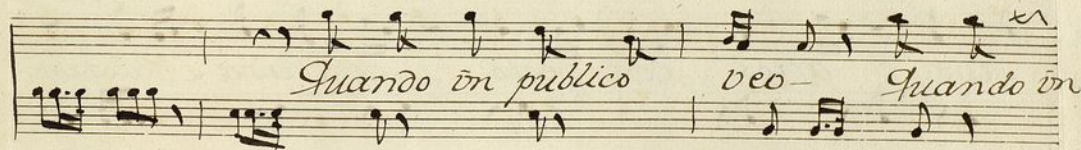
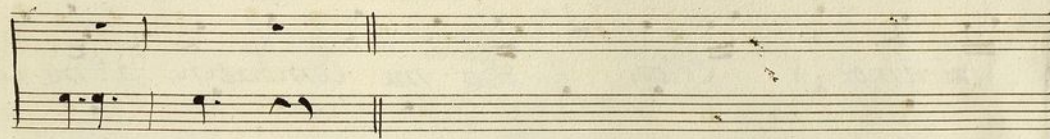
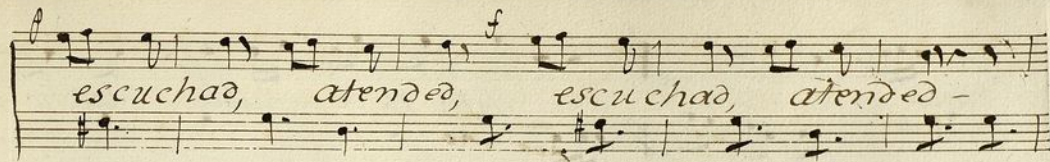


table - - - - - Tan respe table, lucho en
tu amor y celos, que me Combaten; q^e me Com
baten - - - - - alguno mio muy Compa
sivo, otros con gesto de Padre Maestro -
los apo sentos, oxaves ya tentos - Pero el -

Patio y cazuela - si se amo inan, aqui si son las -
 ansias - y las fa tipas, por Dios polacos - y Pa -
 quitas -- dadme asu tiempo - las Palma ditas --
 ved que me a sustan, buestrios semblantes, buestrios sem -
 blantes - ô que ôrra ô que susto, ô que miedo que a -
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fanal, no des caqueis el rayo, ay ay ay yaq. en mis
males- lucho entre Amor y miedo lucho en
te Amor y miedo; que me combaten, q.^e me com-
baten que me combaten
Allegro.

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Mus 76-7

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S^{ra} Borda.

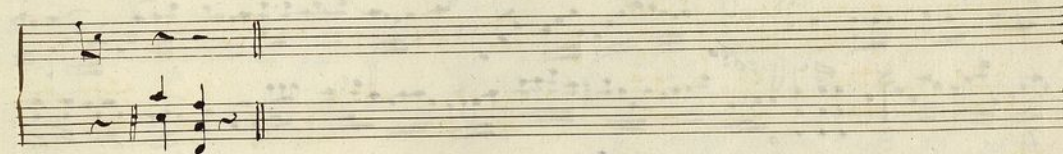
Violin 1^o

Ton.^a à Solo

Con gr^a allegria:

ff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#). The tempo/mood is marked *All.^o* at the beginning and bottom left. The score includes several dynamic markings: *f*, *fmo*, *p*, *ff*, *pp*, *ppoco f*, and *Res.^o*. The notation is dense, featuring many beamed notes and complex rhythmic patterns. The bottom left corner shows a large, stylized signature or initial, possibly "A. V.", followed by the tempo marking *All.^o*.

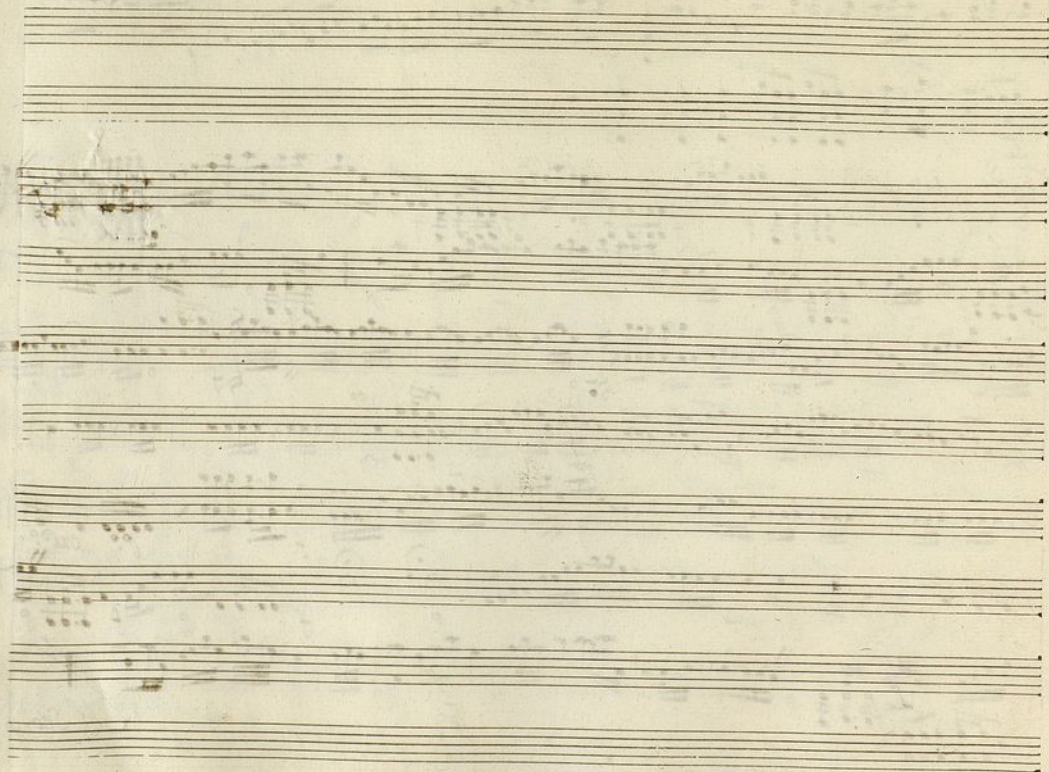


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- 5^{ta}* (5th staff)
- no.* (numbered, 6th staff)
- f* (forte, 7th staff)
- no.* (numbered, 8th staff)
- Al Segno* (9th staff)

The score concludes with a double bar line on the 10th staff.



Monpui-

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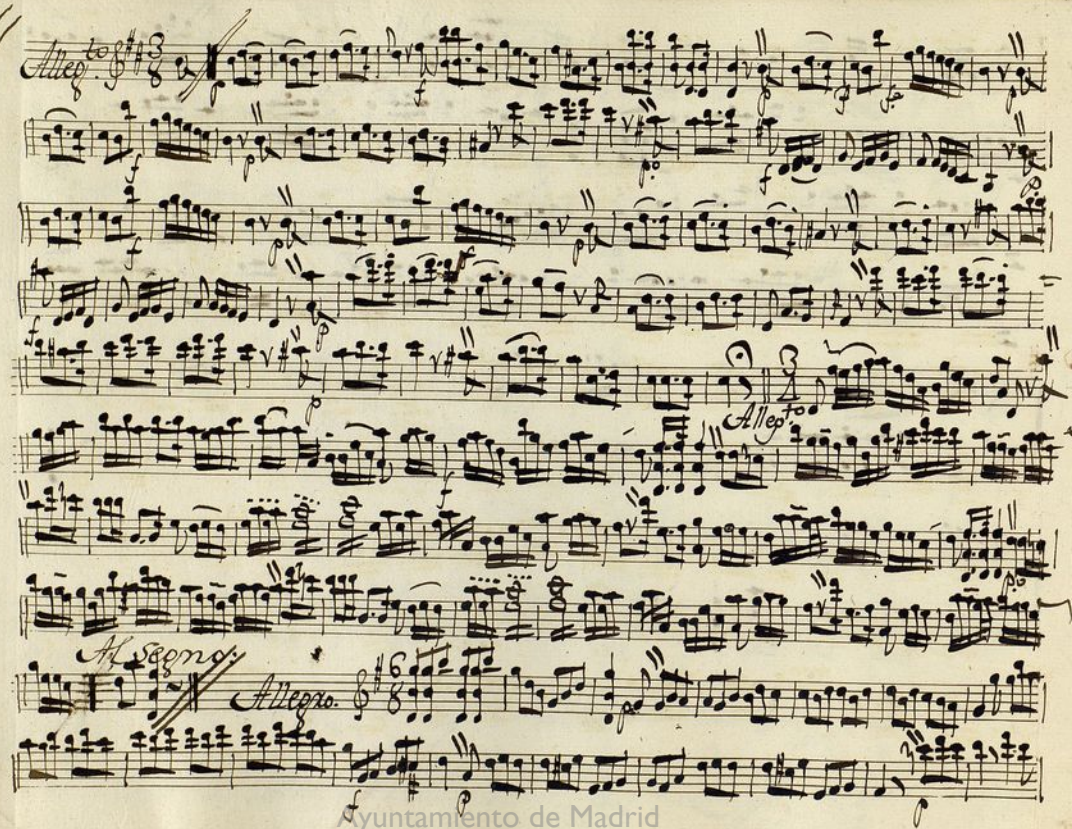
*Sra. Borda.**Violin 1.º**Ton.º a solo**Con que a legría*

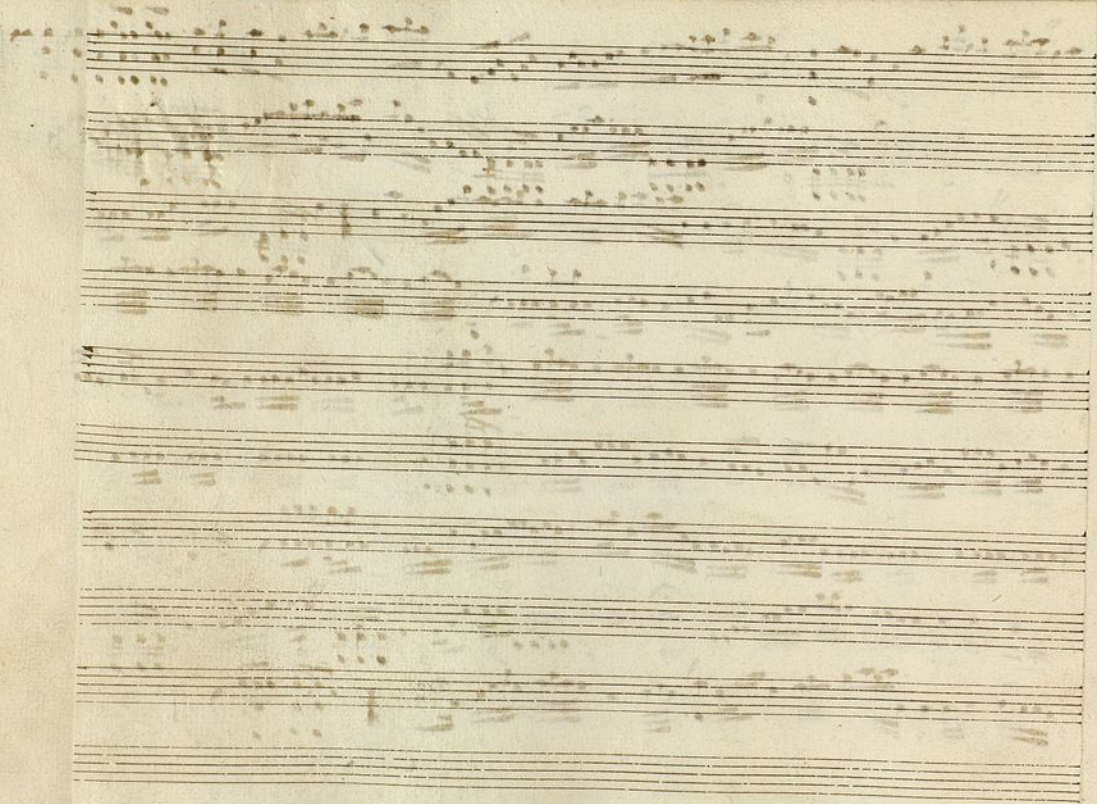
Allegro $\text{G}^{\#} 3/4$

f *cresc.* *dim.* *poco* *fmo* *Allegro*

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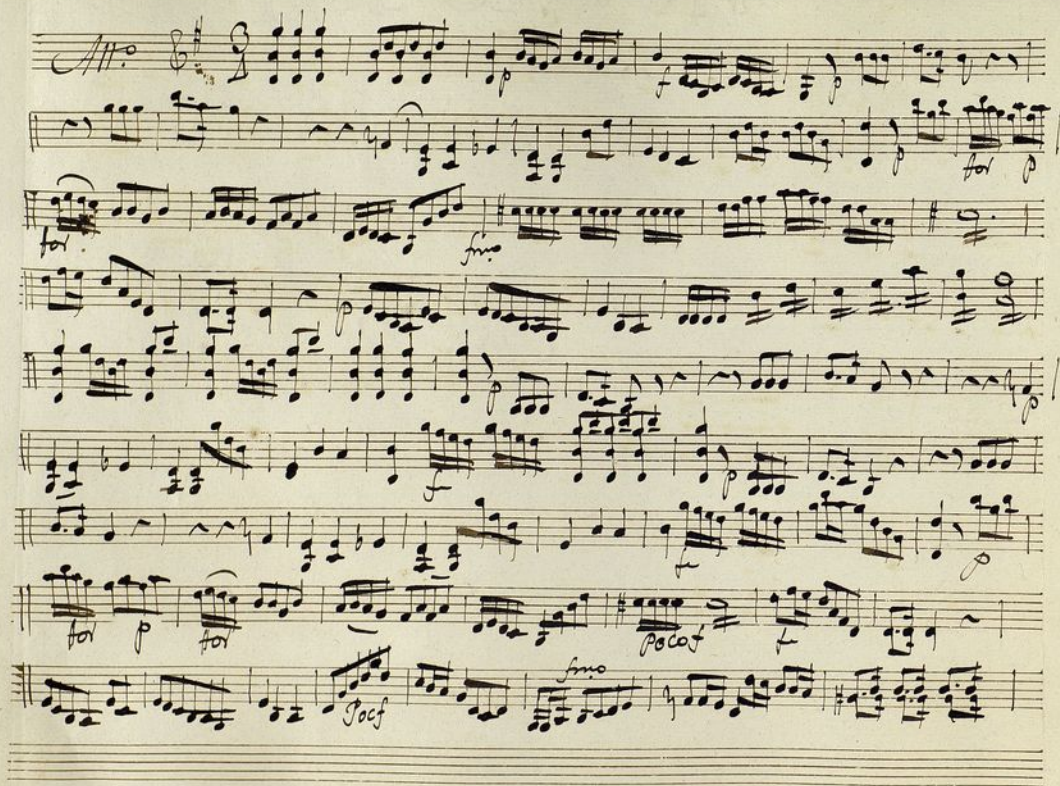
Leon

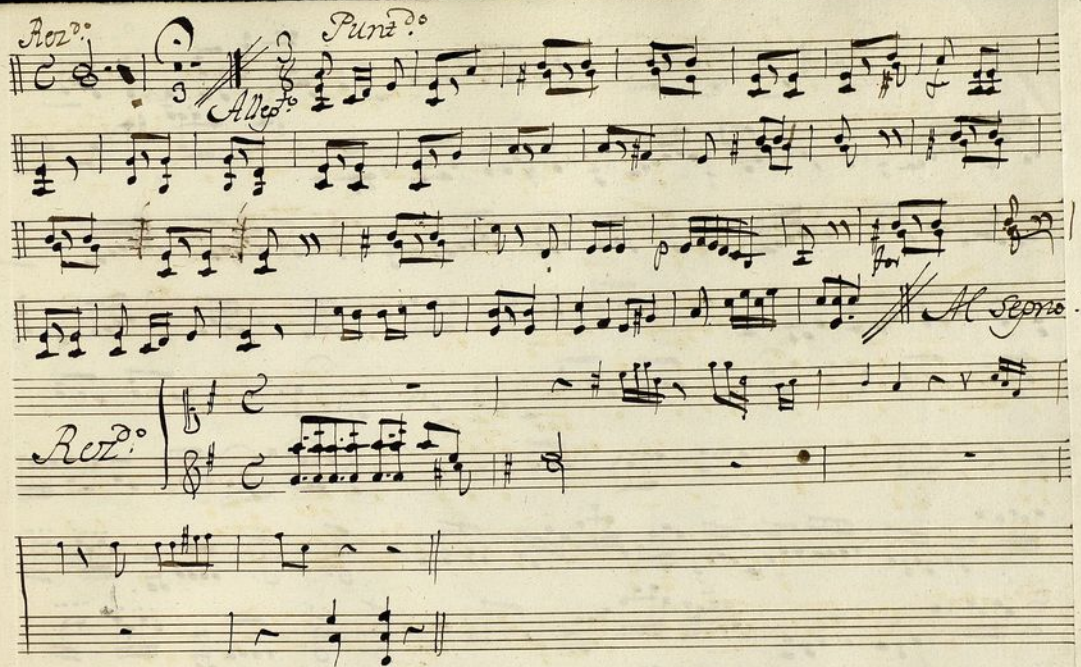
t

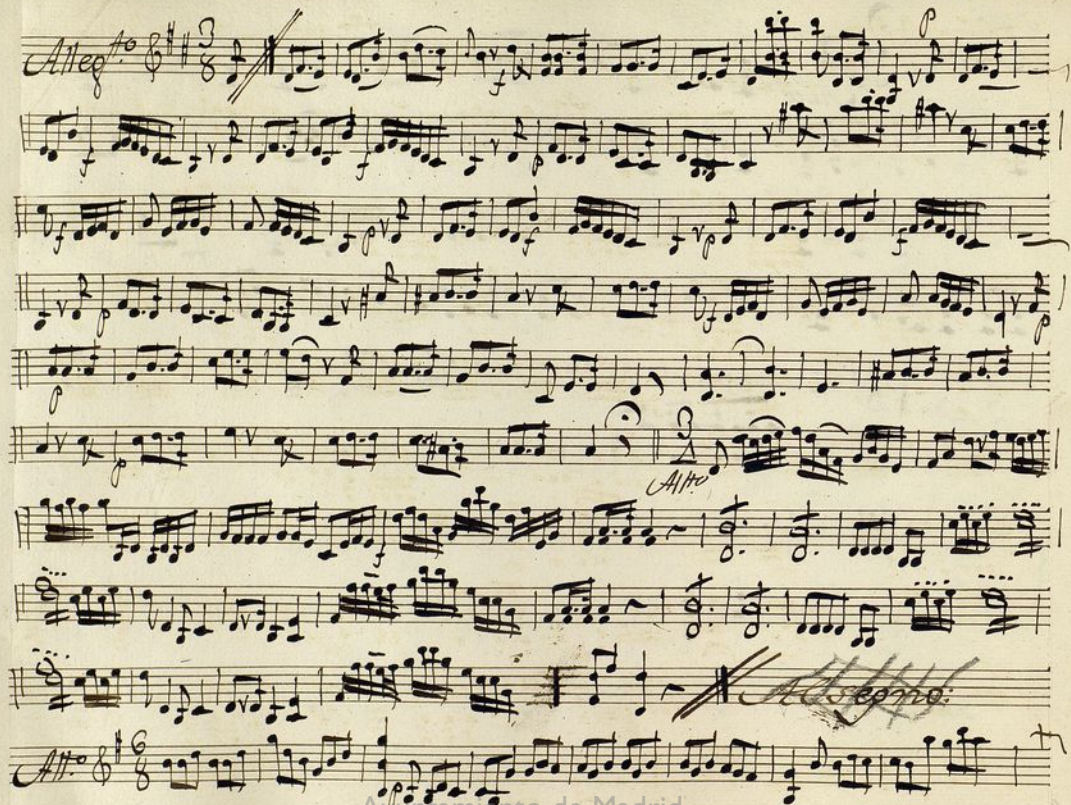
Sr.^a Borda.Violin 2.^oTon.^a a solo

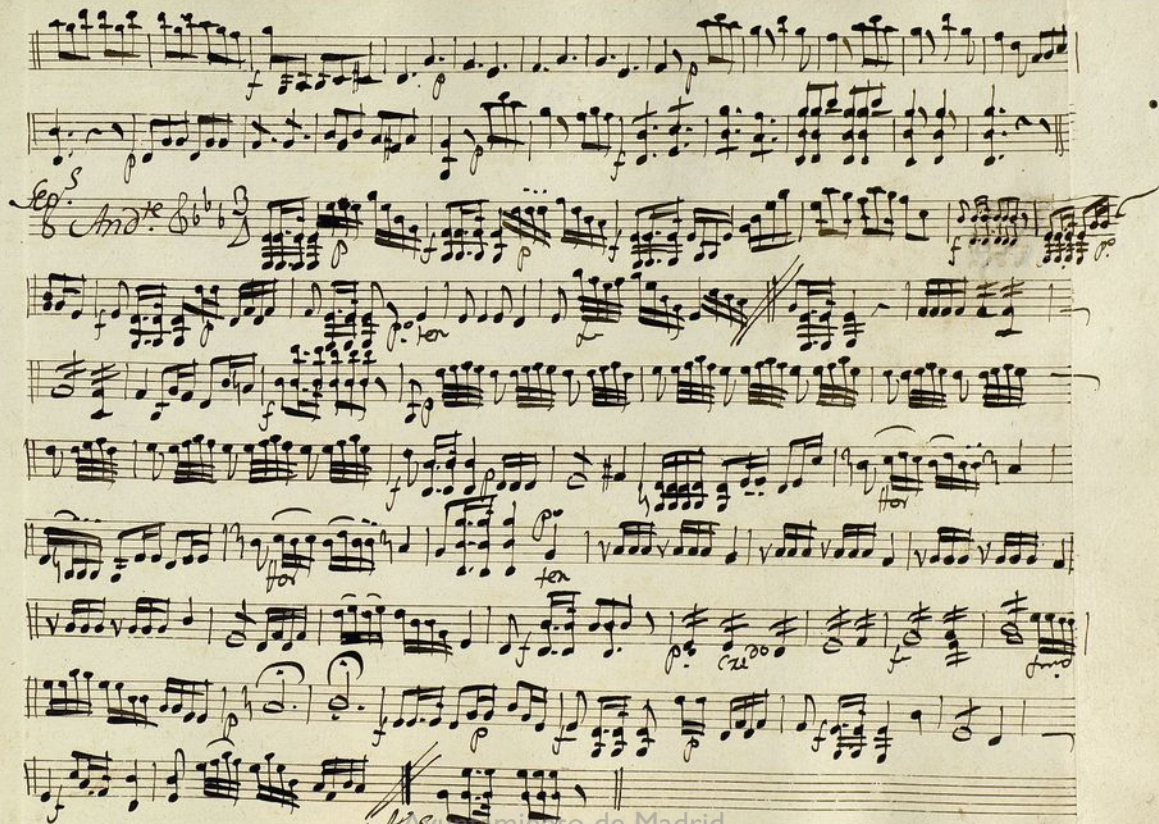
Con que alegria

ff.

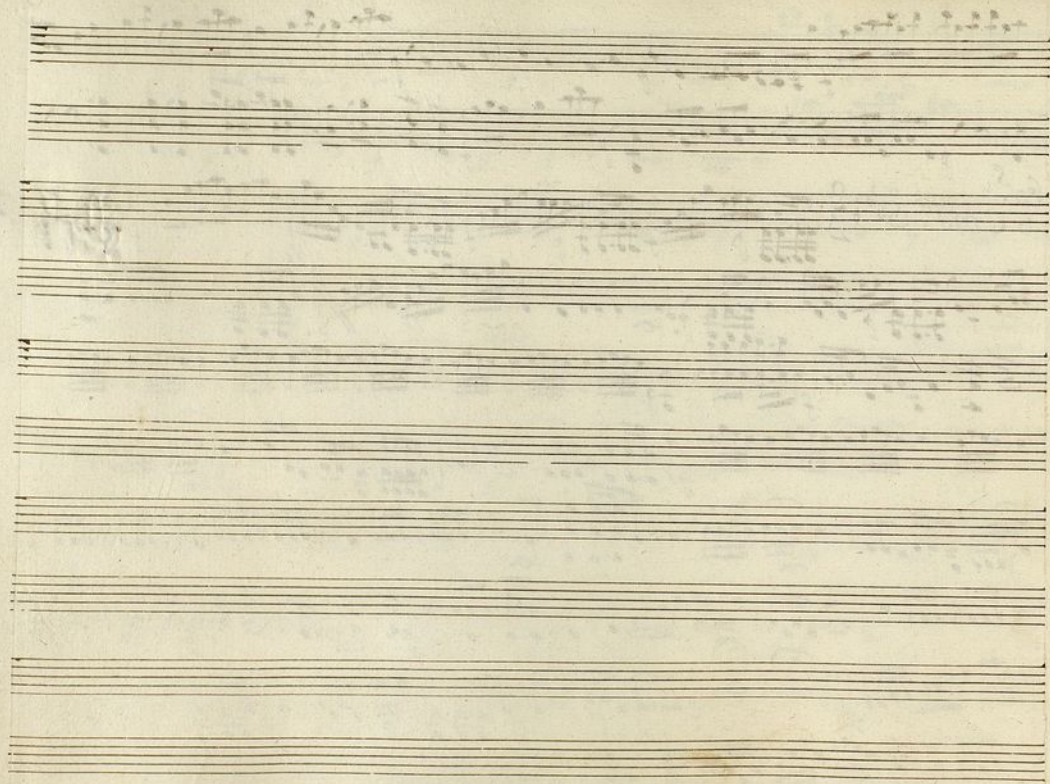








Al Segundo. miento de Madrid



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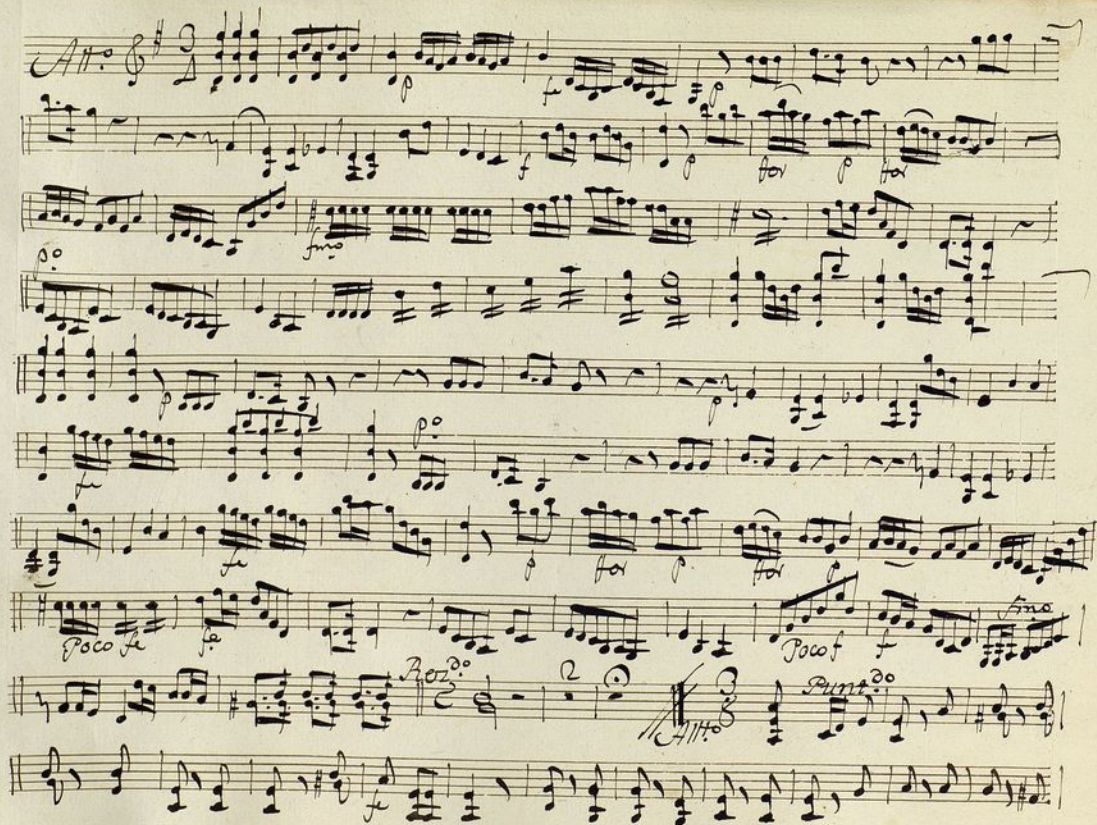
5^{ra} Borda

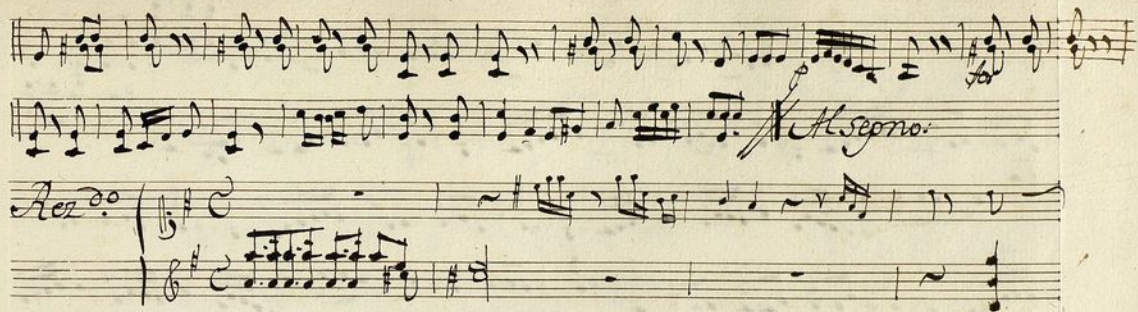
Violin 2:

Ton.^a a Solo.

Con que a lexxia

//.





V. Pto

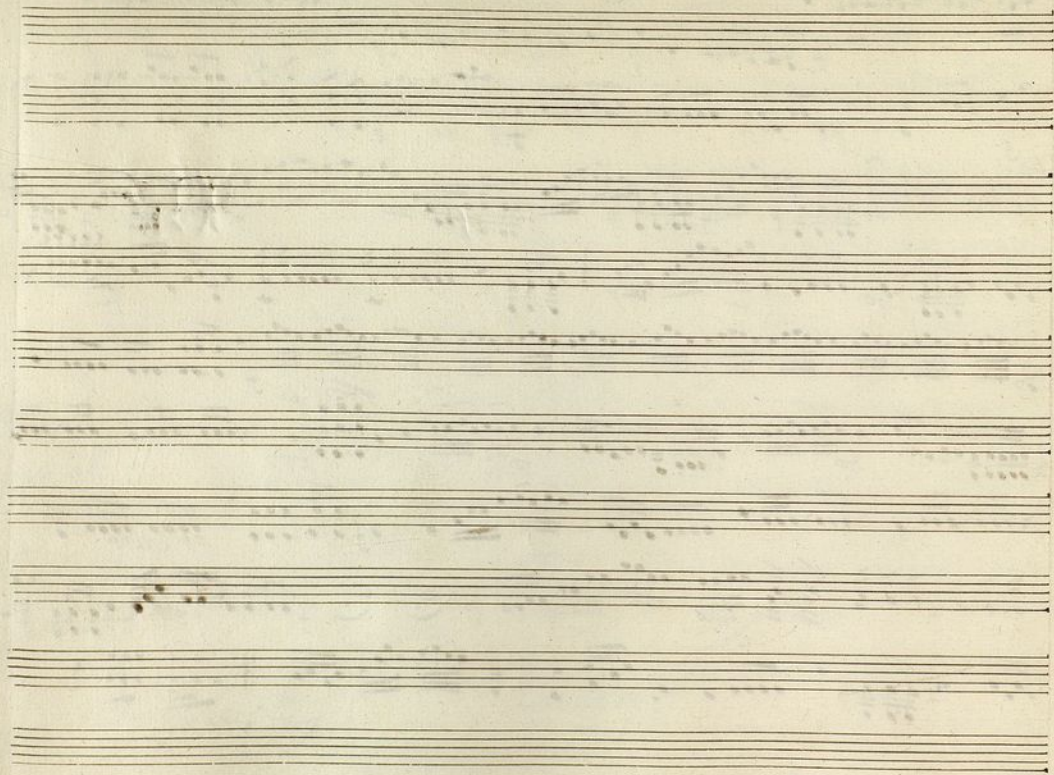
Allegro G major $\frac{3}{8}$

Allegro D major $\frac{3}{8}$

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- Sep. 5.* (Staff 3)
- And.* (Staff 3)
- ten* (Staff 4)
- ten* (Staff 6)
- cr.* (Staff 7)
- frio* (Staff 8)
- Al Seprio.* (Staff 10)



Ayuntamiento de Madrid

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Mv 76-7

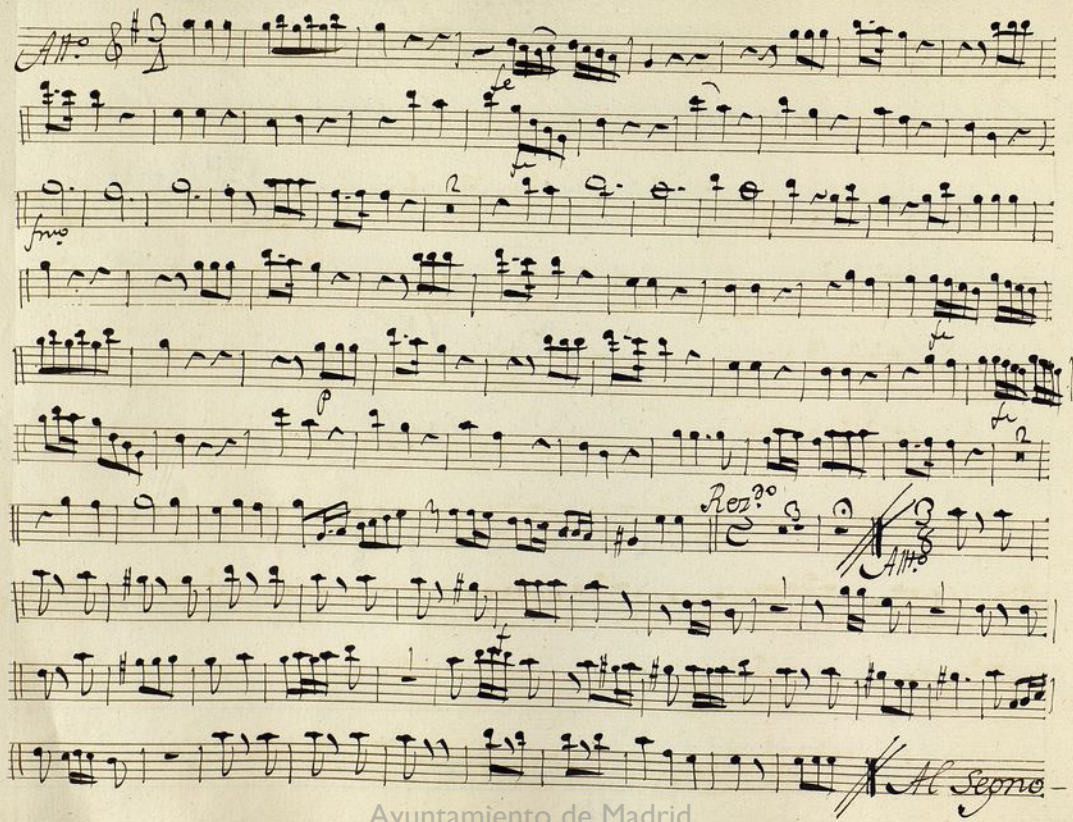
S^{ma} Borda:

t

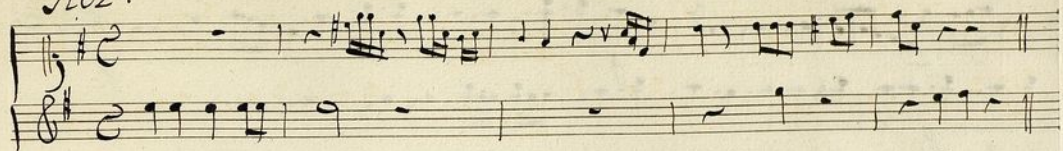
Oboe 1.^o

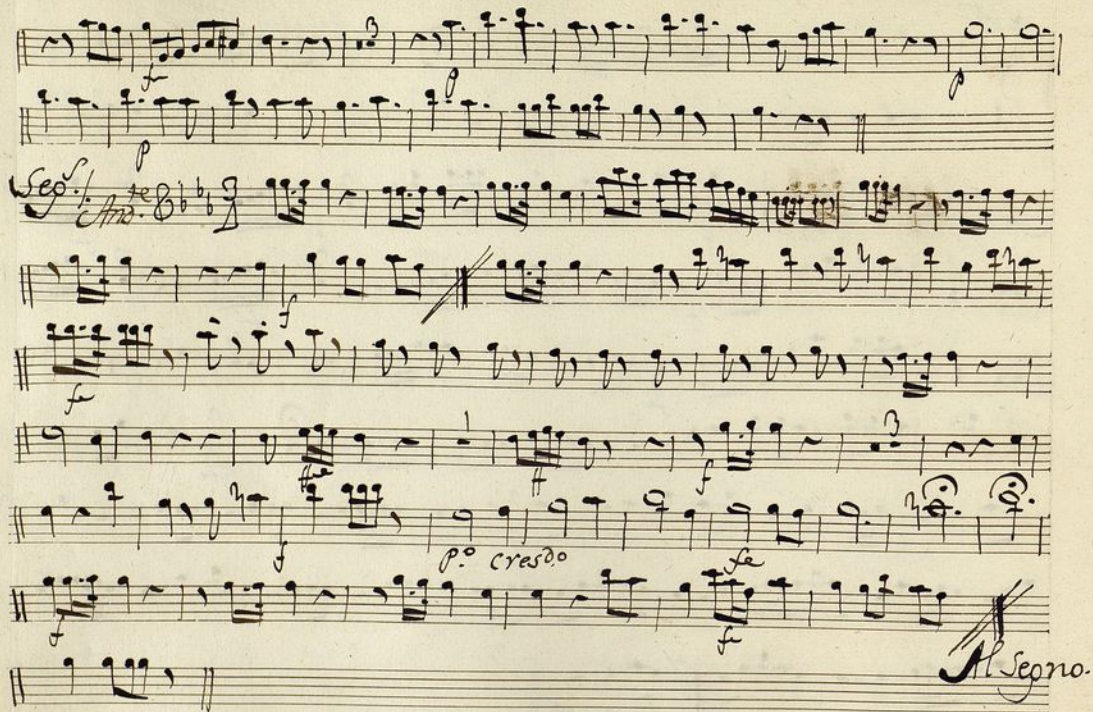
Ton.^a a solo

Con que alegría
//



Rez^{do}



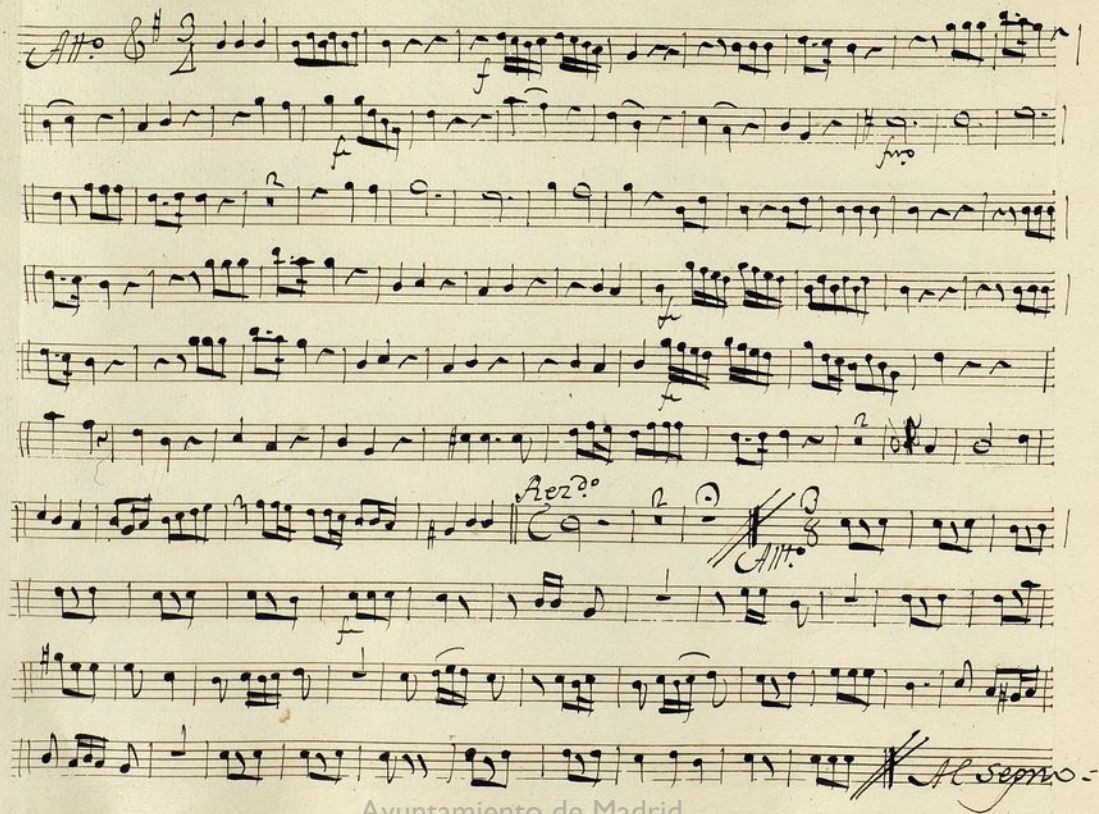


t

S^{ra} Borda.Oboe 2^oTon.^a à solo.

Con que a legia.

//



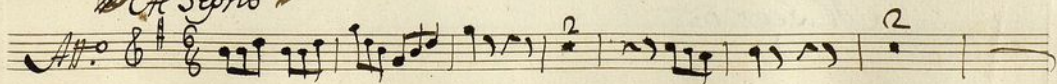
And.^{te}

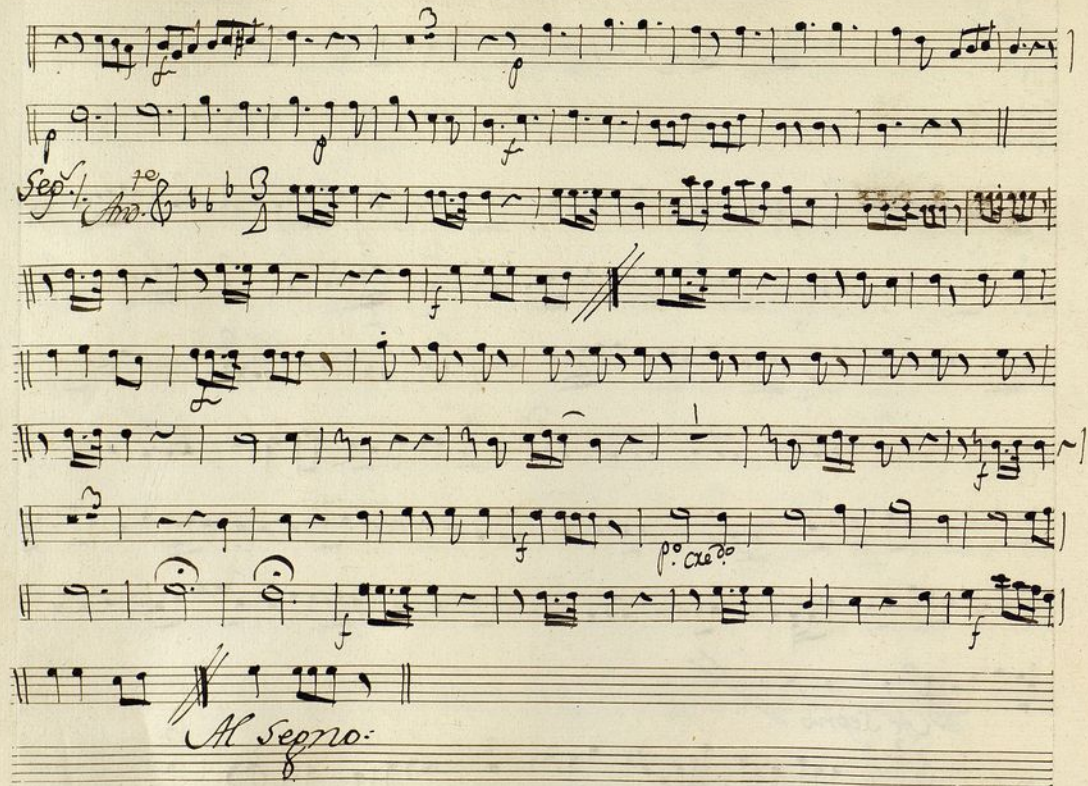


Alleg.^{ro}



Alleg.^{ro}





Trompa 1.^a Ton.^a a solo

S^{ra} Borda.

MVJ 76-7

Handwritten musical score for Trompa 1.^a (Trombone 1st). The score is written on ten staves. The key signature is one sharp (F#), and the time signature is 3/4. The music is marked "a solo". The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *ff* (fortissimo). The piece concludes with a double bar line and the instruction *Rez^{do}*.

: Tace, 3. y Rez^{do}

Allegro *In D.* $\frac{3}{8}$ $\frac{4}{4}$

Allegro

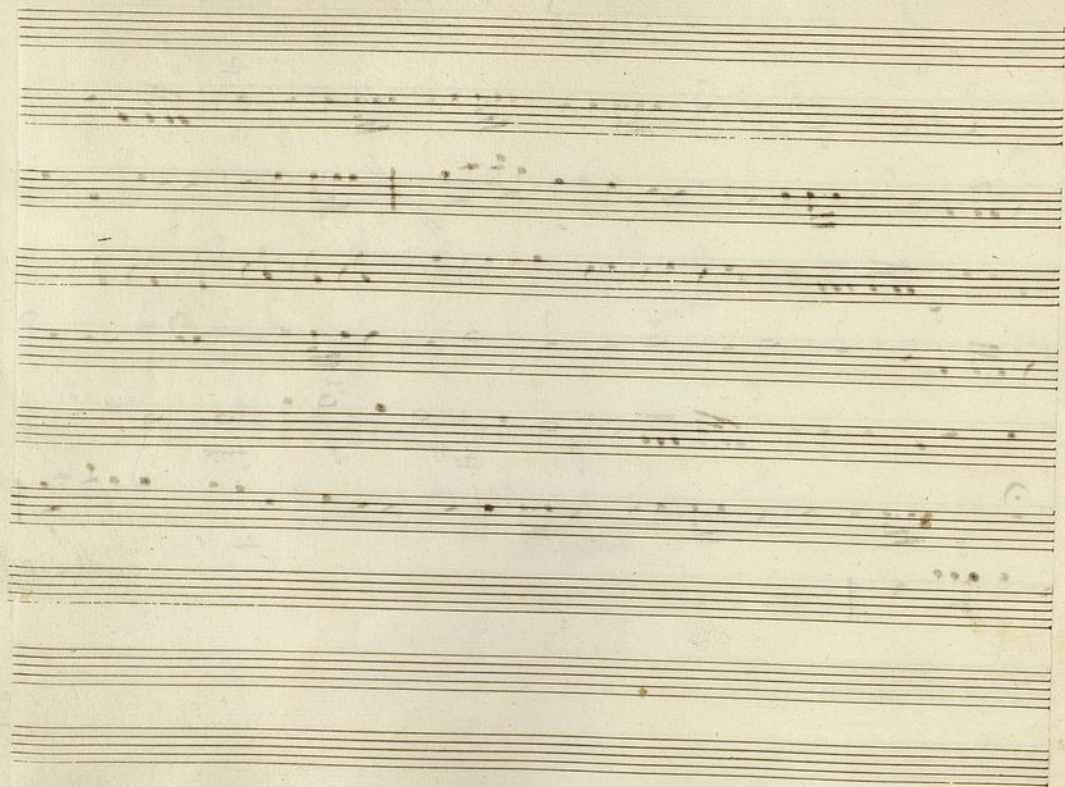
Allegro

Allegro *tace:*

Seg.

And.^{te} $\text{C}:\flat\flat$ $\frac{3}{4}$ $\overset{2}{\text{f}}$

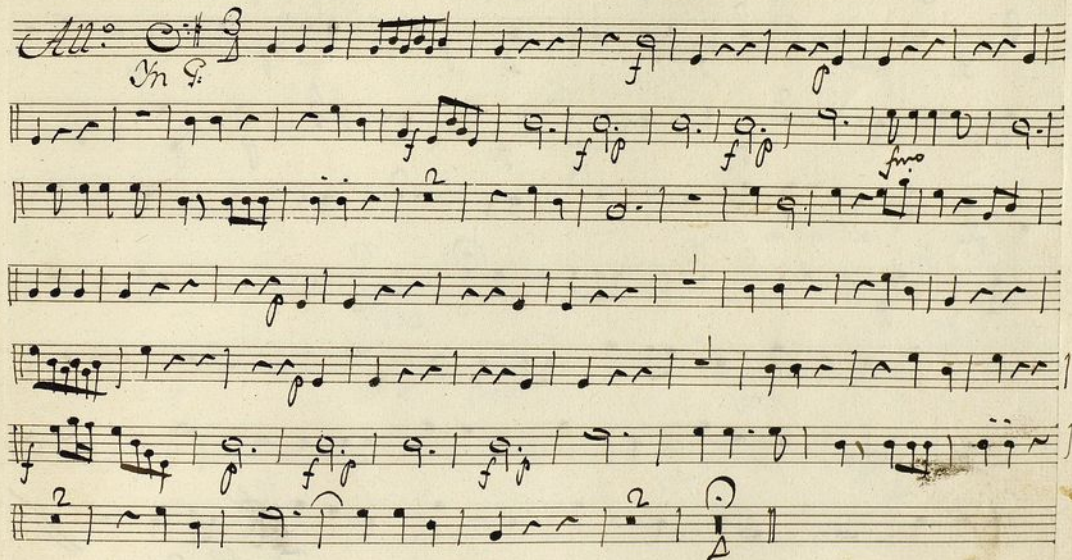
Al Segno.



Trompa 2.^a Ton.^a à solo:

Sra Borda

Mus 76-7



Tace 3. y Rez.º

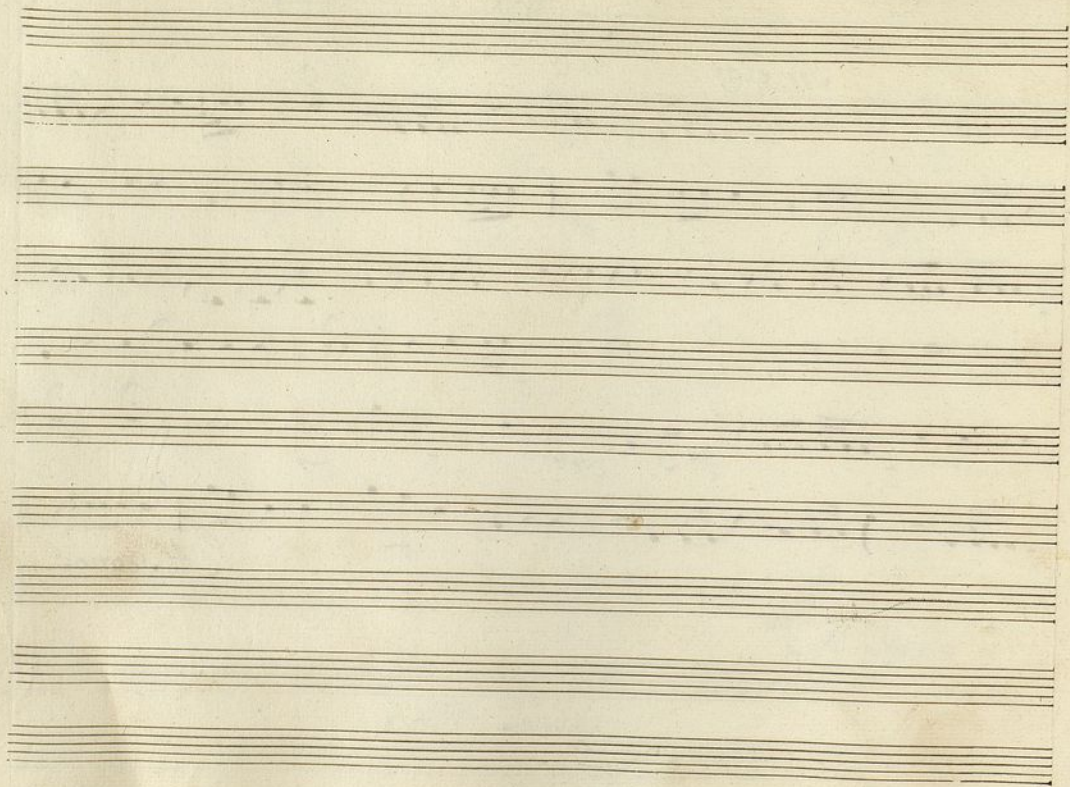
Allegro *In D.* $\frac{3}{8}$

Allegro

Allegro *Tace:*

And^{te} *In glaf* *Seg⁸*

The musical score is written on six staves. The first staff begins with the tempo marking 'And^{te}' and the instrument 'In glaf'. The second staff has a '2' above it, indicating a second ending. The third staff has a '3' above it, indicating a third ending. The fourth staff has 'Cres^{do}' and 'fmo' markings. The fifth staff ends with 'Al Segno:'. The sixth staff is empty.



t

Sra. Borda.

Bajo

Ton.^a a solo

Con que alegría

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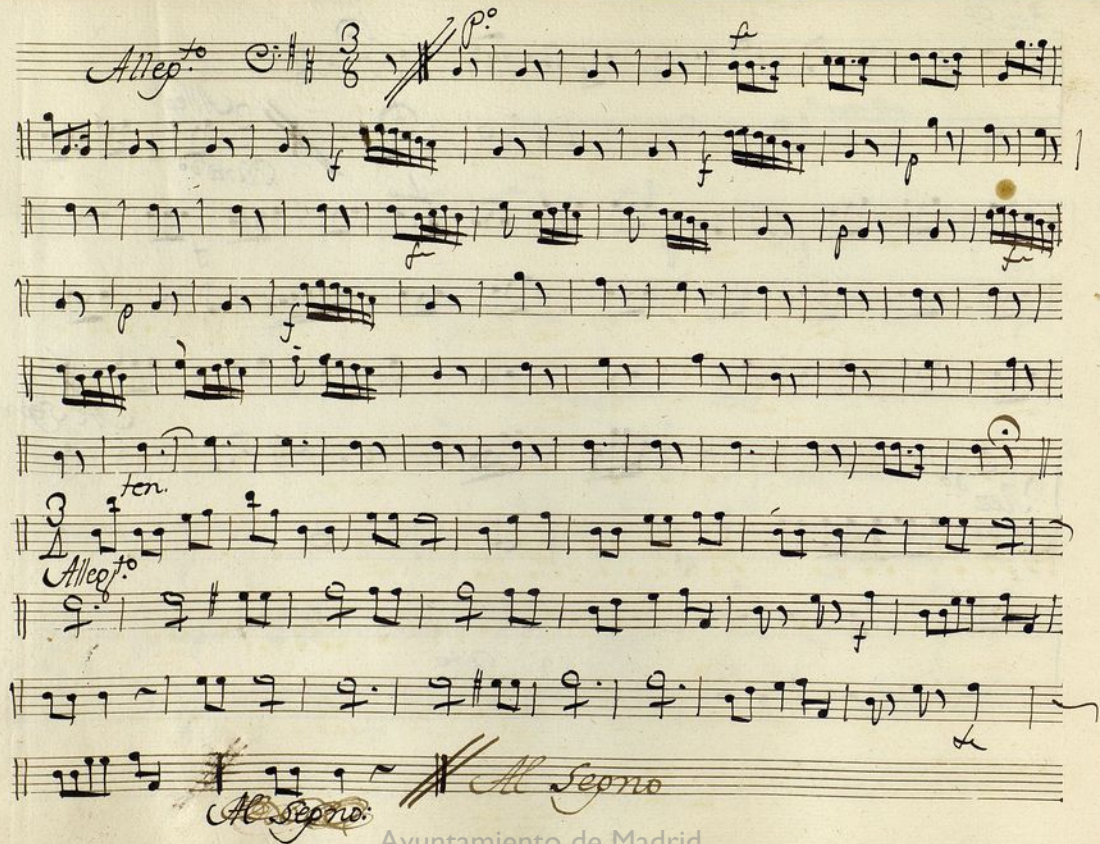
Rez^{do}

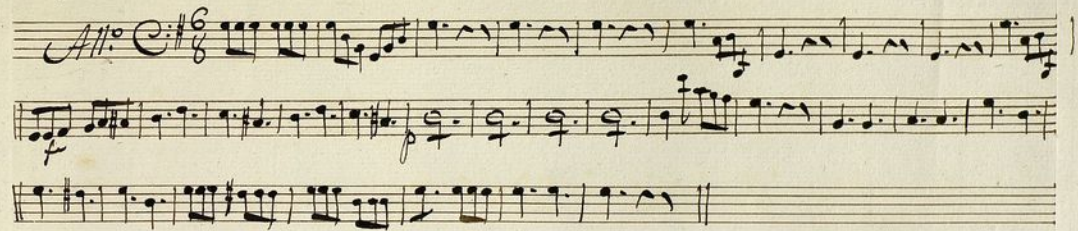
Alleg^{ro}
Punt^{do}

Alleg^{ro} no =

Rez^{do}

U. P^{to}

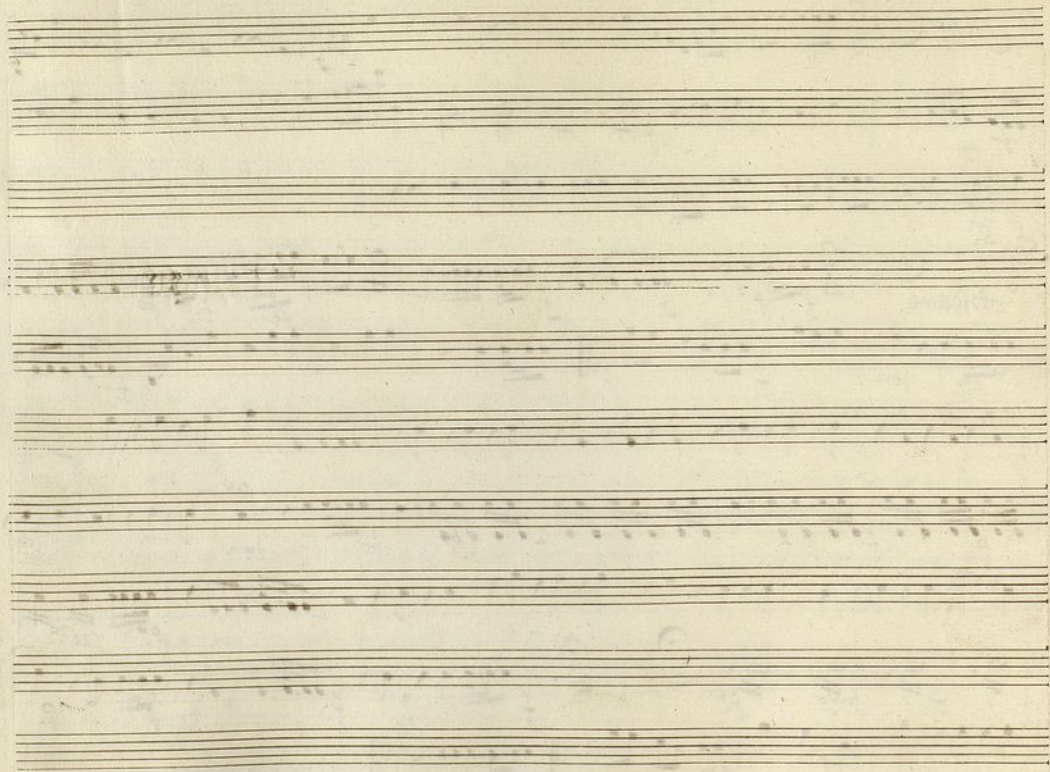




Sep.^{5.}
Andante

ten *ten* *Cresc.*

Al Segno:



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Mus 76-7 1

Seguías.

Para la S^{ra} Carmen.

Alto
Cuarto

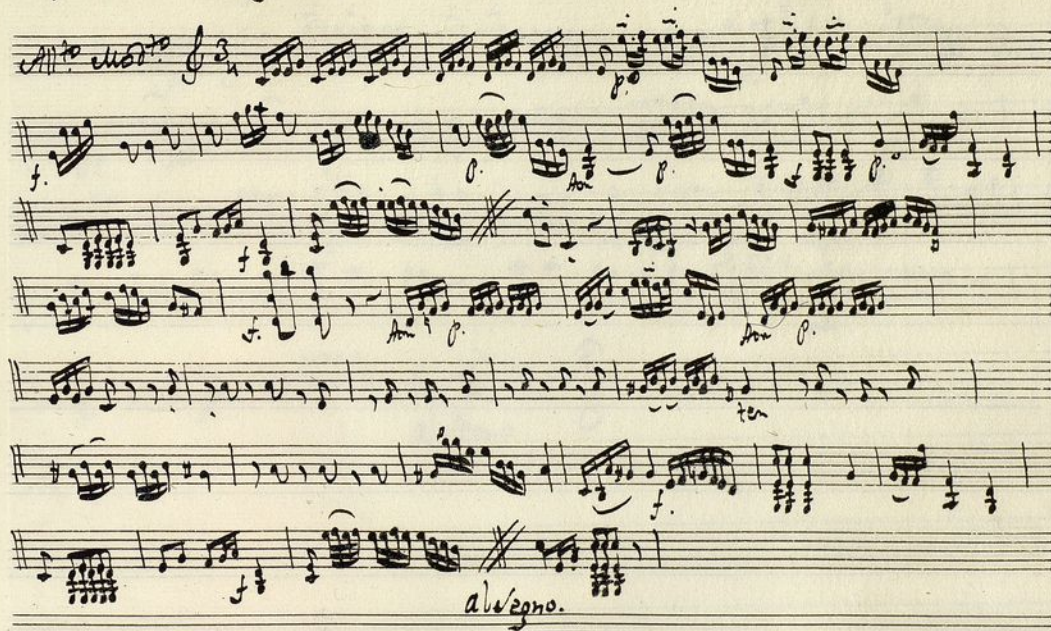
Una Ciésta Ma dama g.^a en Madrid vive - una Ciésta Ma -
dama que en - que - era de algui -
pero el lance que el alguilán la
lada esta noay quien laalgui te - guade con
quiere que e de esta clave. para sobre
tefor de bromay fiesta bayley pa reor y la recom-
todo pi pade ta baco e billar guadnadar para lorzar

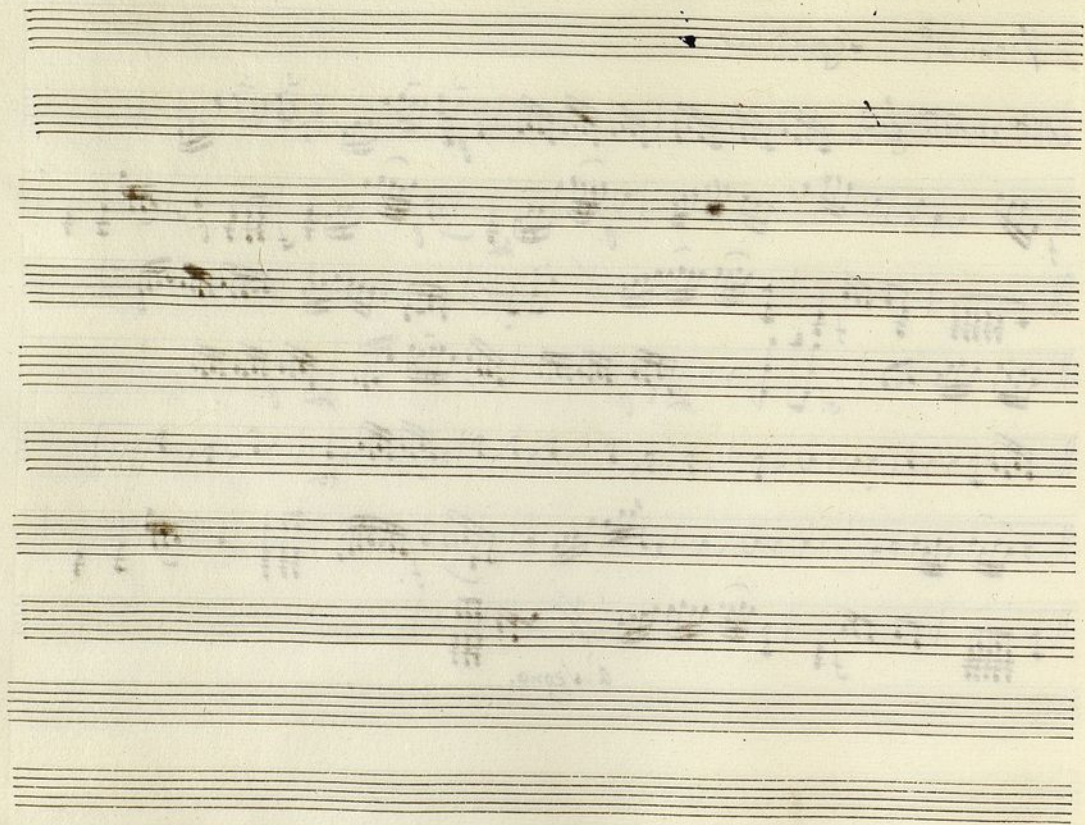
Box Mon/ni = MUS 76-7

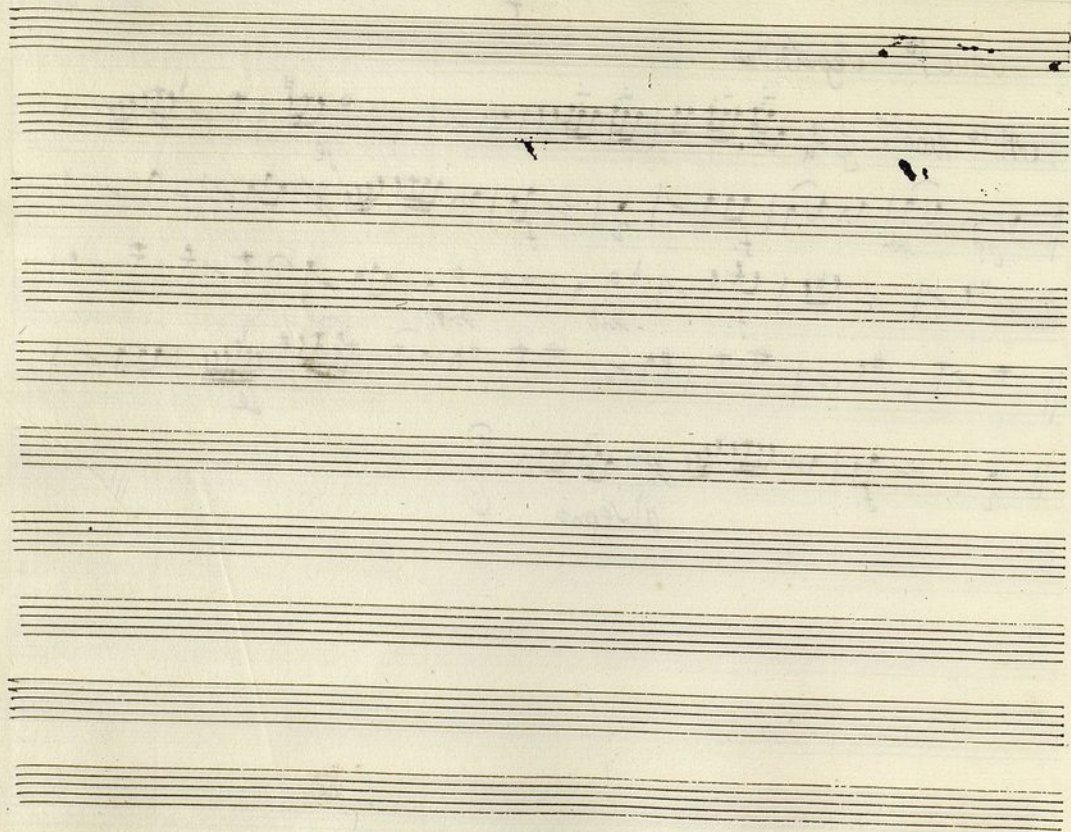
Violin 1^o Secondaria.

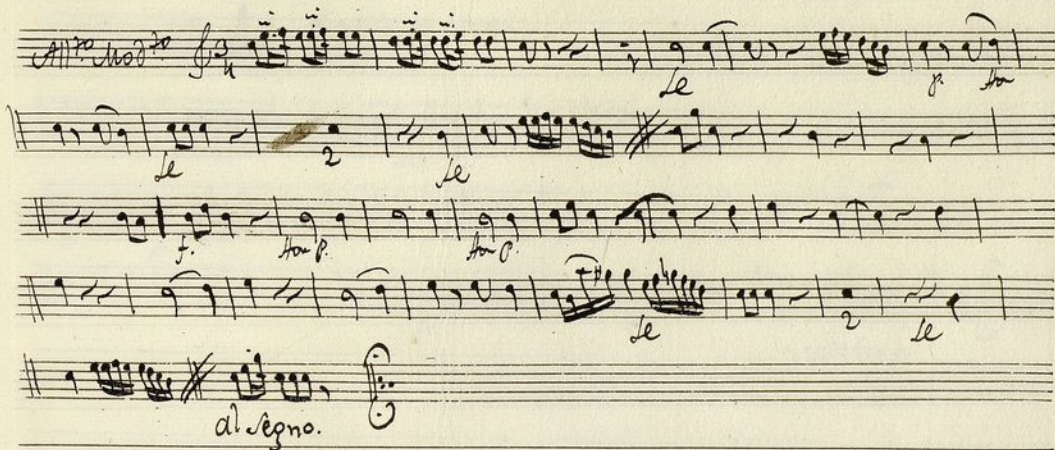
Handwritten musical score for "L'Espresso" by Franz Schubert, Op. 10, No. 1. The score is written on seven staves in 3/4 time, featuring a treble and bass clef. The music is in G major and consists of a single melodic line. The notation includes various musical symbols such as notes, rests, and dynamic markings like "f" and "p". The piece concludes with a double bar line and the tempo marking "allegro".

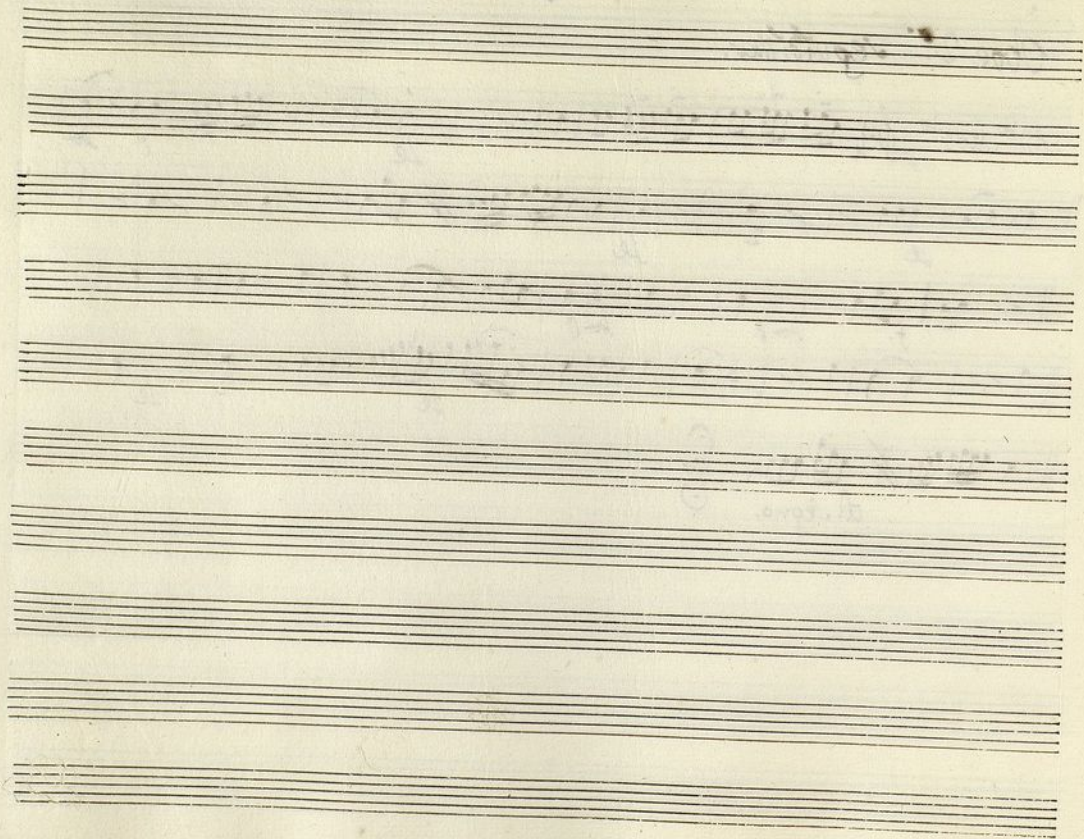
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Violin 2º *Seguimiento.*

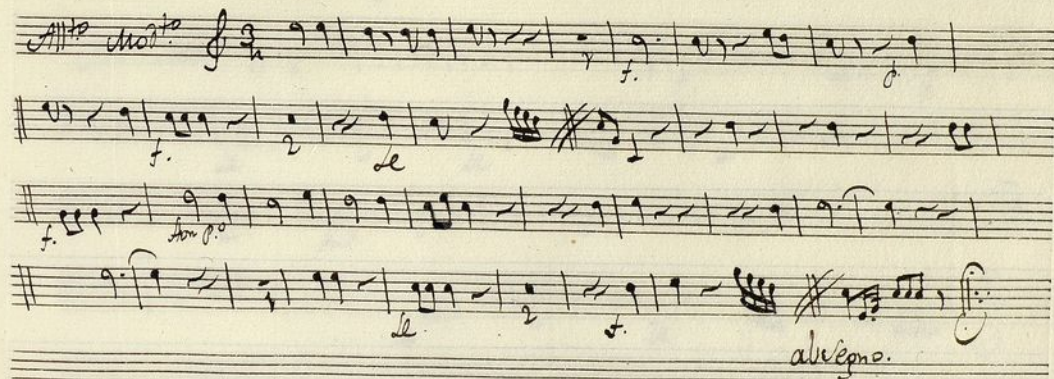


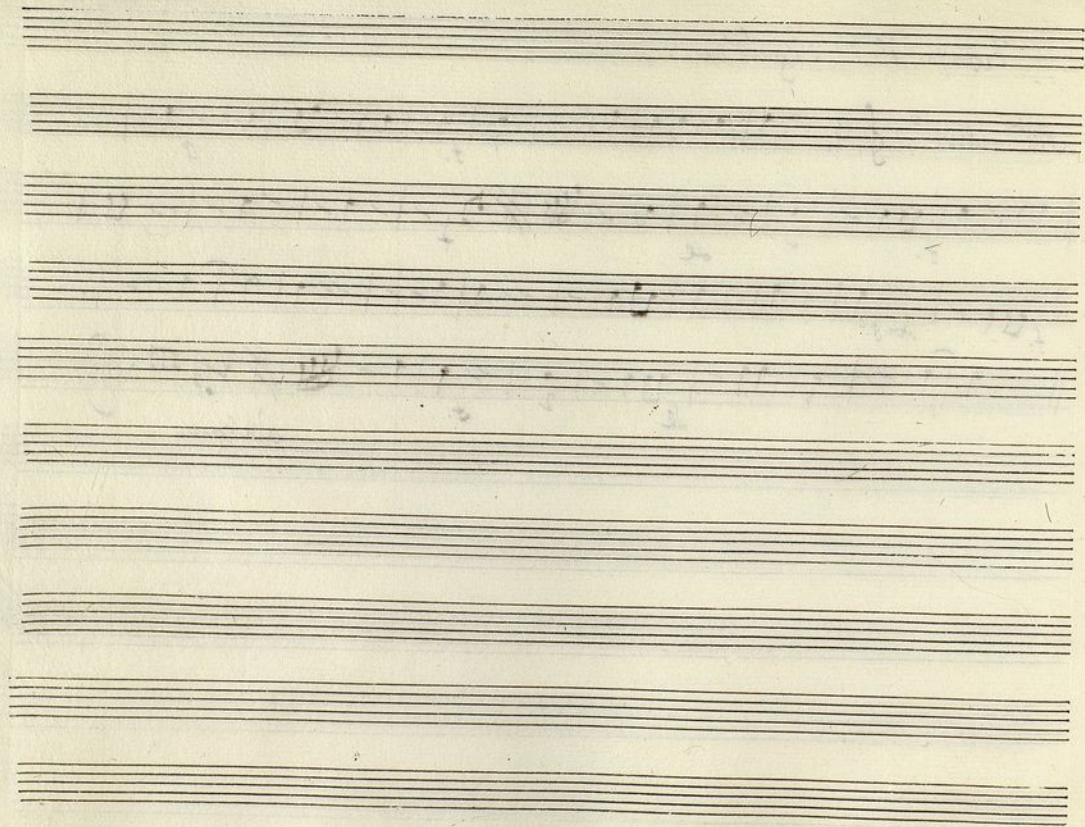


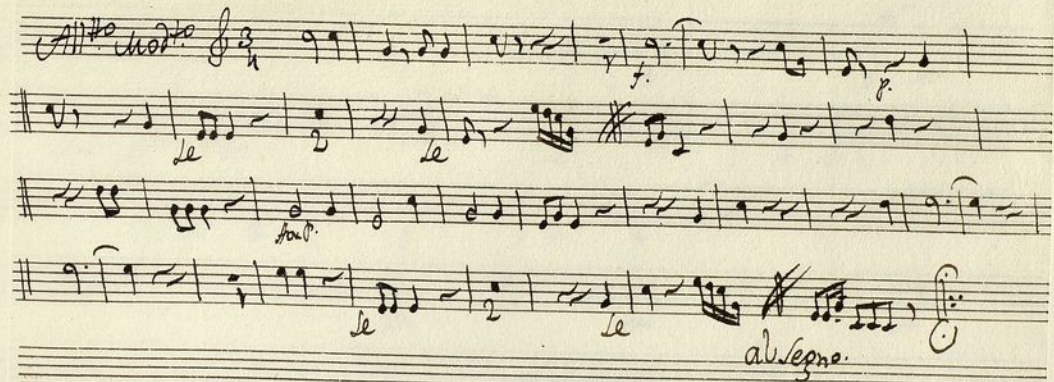
Oboe 2.^o *Segundo Flaut.*

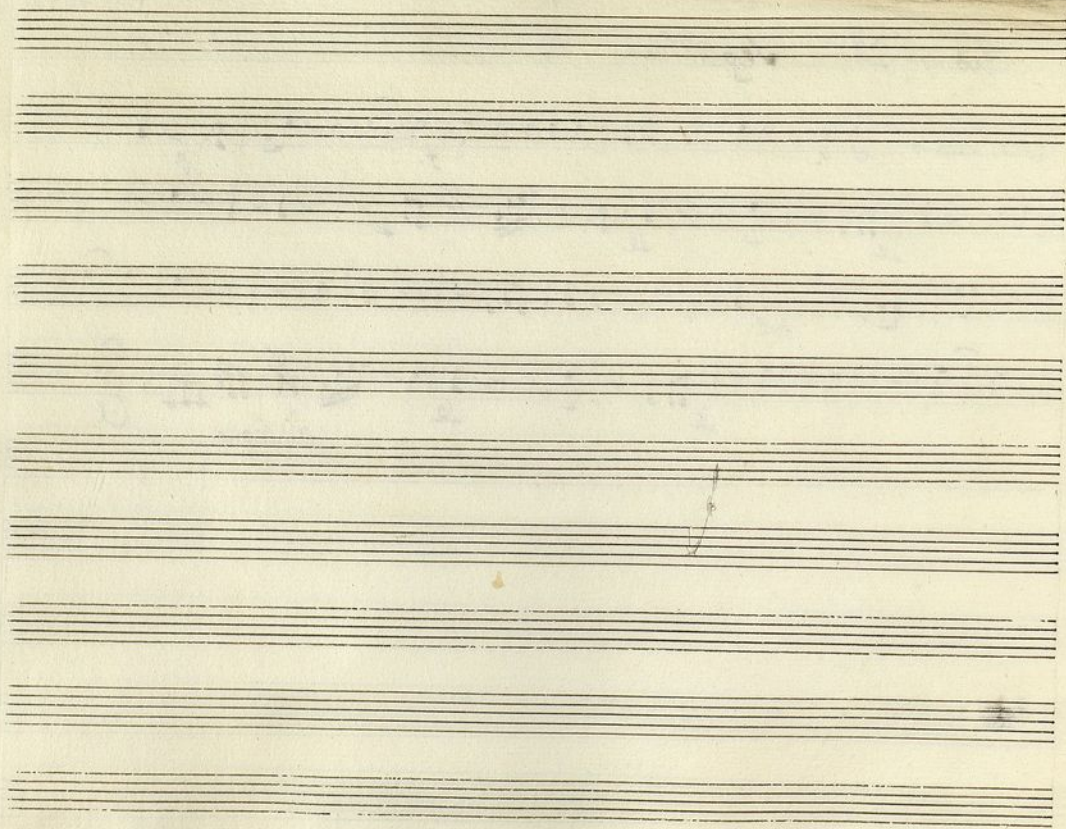


Trompa 1ª. Segundaria.





Trompa 2.^a *Seguiri Vlas.*



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Mus 76-7

Bajo. Leguillan.

