

Leg<sup>o</sup> 21. N<sup>o</sup> 15

Mus 85-3

1

(Leg<sup>o</sup> 50. n<sup>o</sup> 50)

S<sup>ra</sup> Manuela Guerrero

La cratúe ladda Censura y eta en la casa

Conadillo

(En el mes 1778. Vv. Aquilino. f. 14)

à solo

Donde Voy. 5

Inacian à Dios q. C. gozo

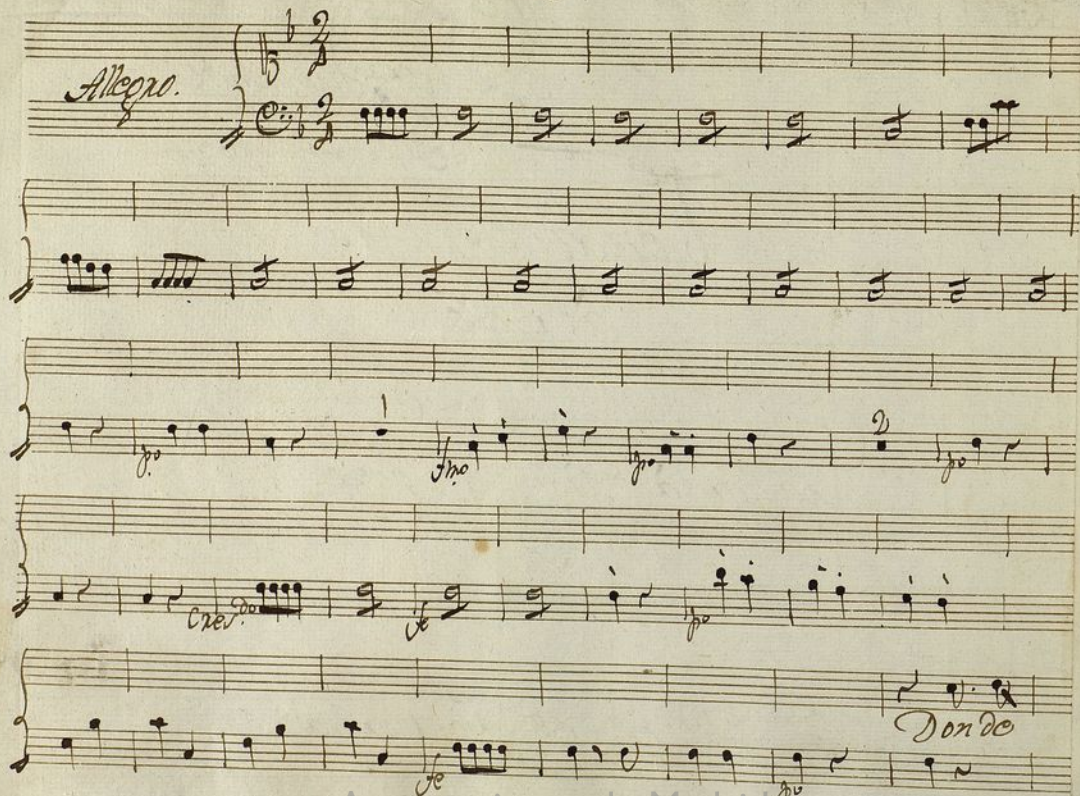
50

De el S.<sup>or</sup> La Vorma

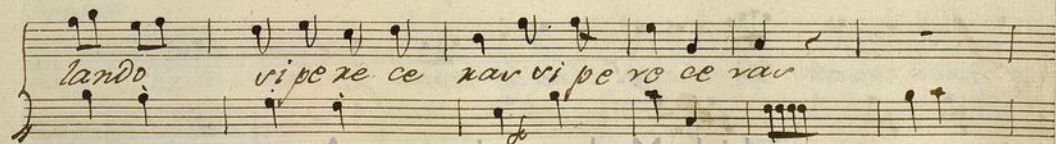
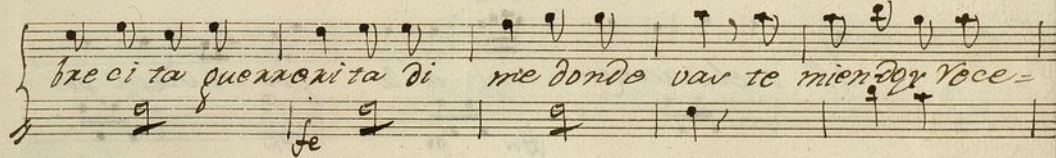
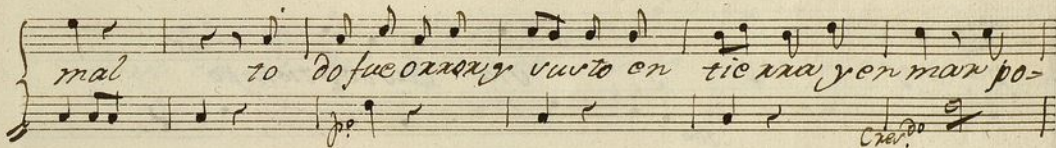
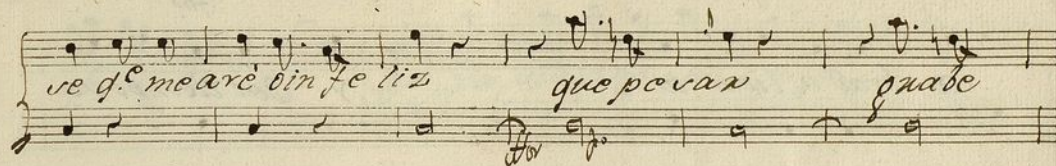
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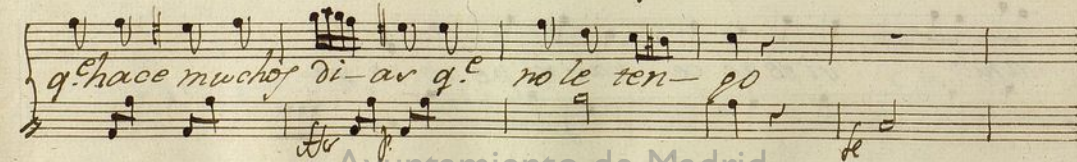
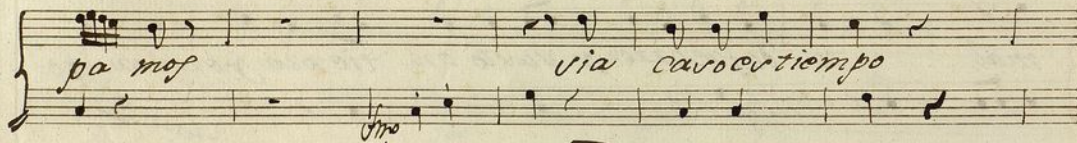
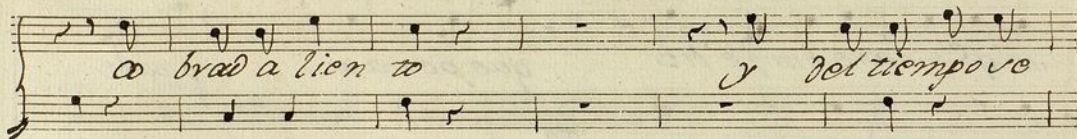
1200041121

*Allegro.*

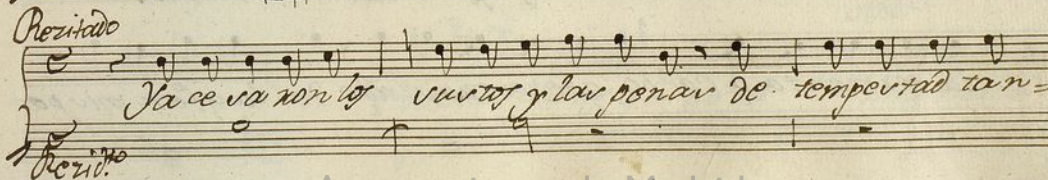
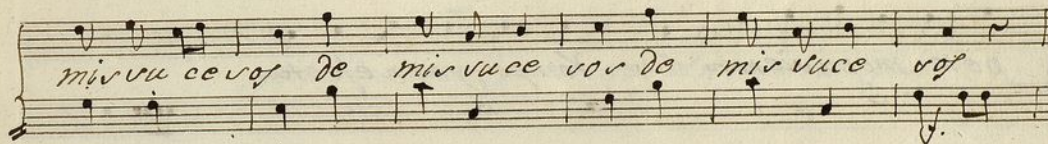
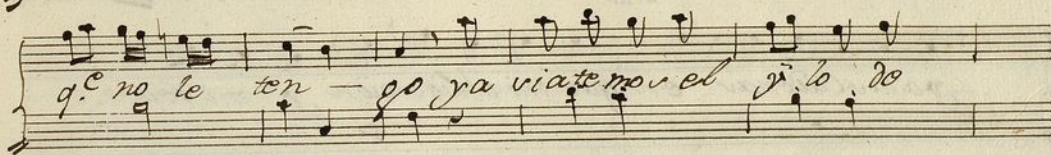
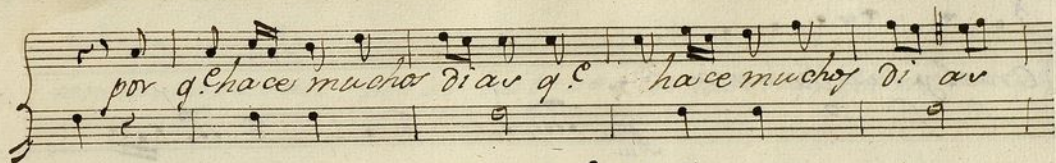












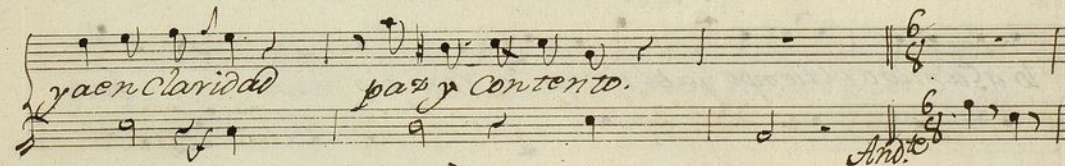
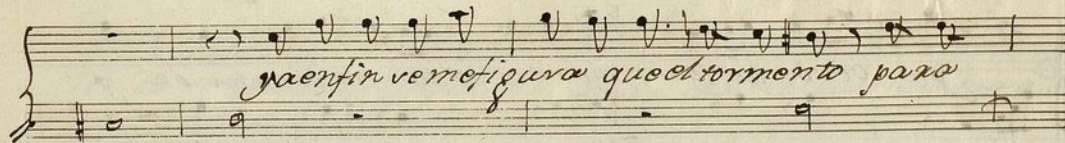
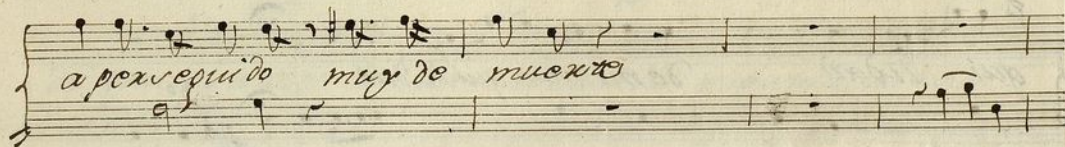
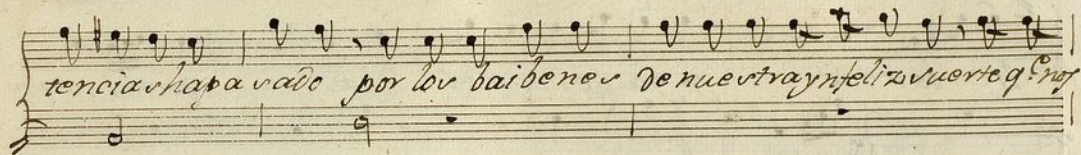
*Cruel y tan Violenta*

*ya la Cadenar en que mi obligacion y mi Ver*

*pero me privaron las Tormentas ya en efecto*

*la tormenta á cabo q. era traslado de la q. en mi po-*





li-ber tad y ya ve llega el dia de mi tran-  
qui-lidad de mi tran-qui-li-dad  
ya cerò la tou menta de tanta diversion y  
lo q' canudo el tiempo ya el tiempo lo rompio bon  
di to el señor sea q' e bam y ya acabar y mar a =



cuchi Na-dor q. e tab de pi car

doi gracias a todos o corte de Madrid puer tal qual e va

li do de aña tan ynfeliz no mau ver quarta dama q. ev

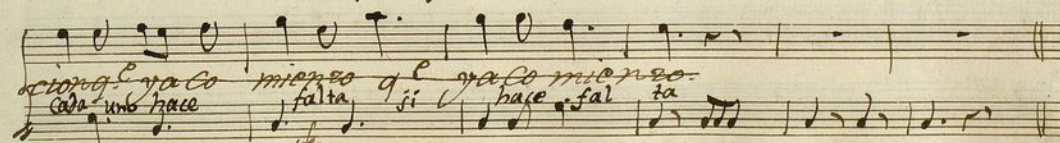
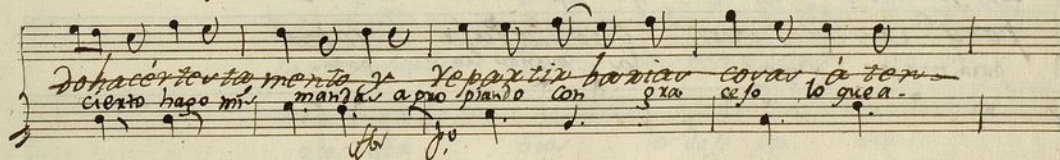
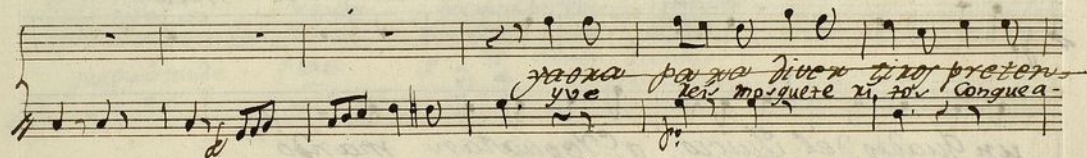
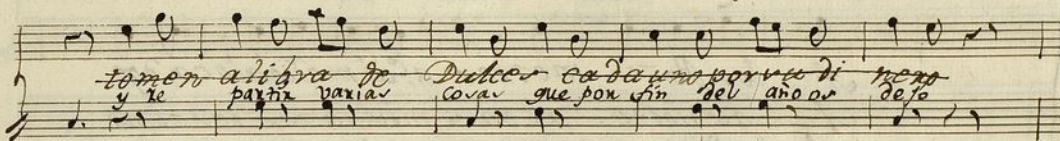
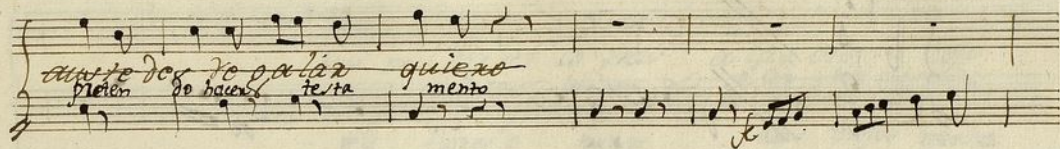
cargp muy fatal y me apuerto en estado de ir a v. n. vebav-

tian de ir a v. n. vebav tian no veñõ ritoz no morque

teror y de buscante des mi puerto ver bira Madrid  
 siempre pe ro no en e- to q- el ser medio gracio- va er  
 medio en ple- o y traba lo y die que- to y vo lo ayen te-  
 ro y vo lo ayen te- ros.

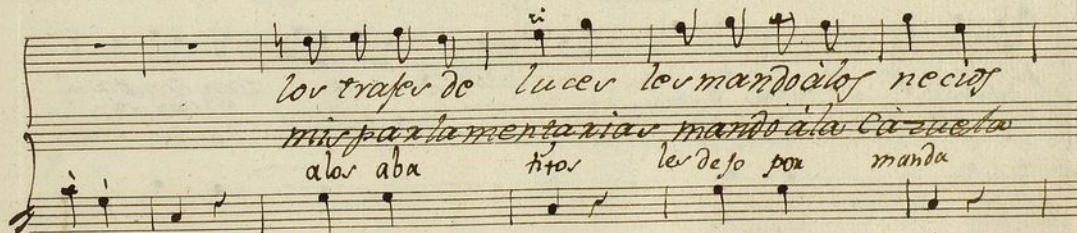
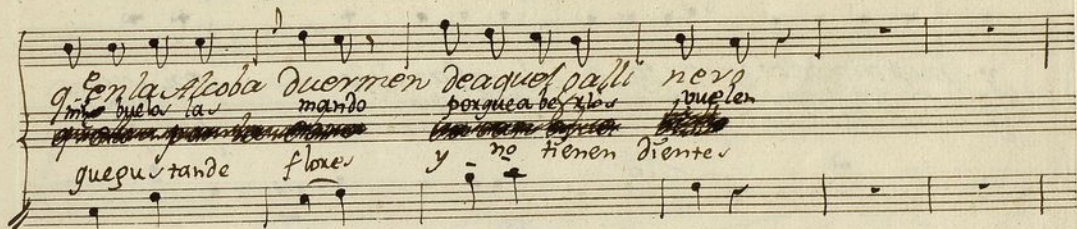
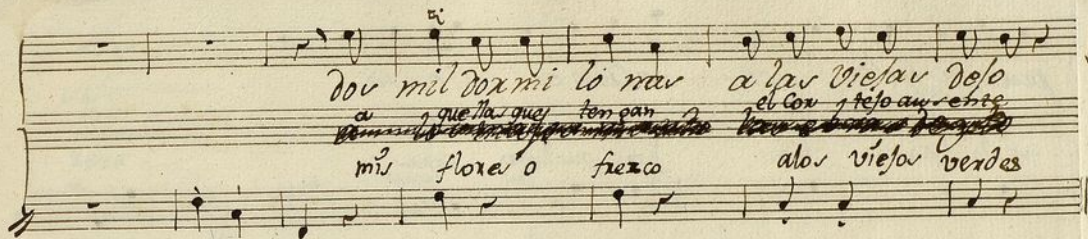
All.  
 no se ar por tado to do y to do  
 ya ora pa ra di ven ti zo





A los Poti metreu q' ai me dio al oca do  
 A las volte xitar miu la zo de u ti no  
 A quello que ponen atodo de fecto  
 un quadro del Juicio q' No paxtan mando  
 por q' con los la zo caen los pafa vitor  
 para vex los ruyos los mando un e peso





pues le faltan luces de Conoci miento  
 a un q. muchas veces ay aitar en ella  
 mis de tanta lito para que hagan capar

y mi prade ci miento a lo q. can vido en su  
 mi y vida po tenian a todo quantos en nue-  
 y mi Cora zon ci to a la di ne ra por q.

por mis de fo c to, en su tan Com pa-  
 no infor tuio en nue e no con ro  
 nunca sea bi den, por q. de la fue



vigo  
 la con  
~~vera -~~  
 vera -

pro vigo  
 la pan va

con mi manda, pro  
 Con mi manda pro  
 qui di li ta, va

or oar to di -  
 la paño na  
 por to fin tem -

tot or  
 ga paño na dor.

Alegro. Do. mar.

*Seg.<sup>va</sup>*

*All.<sup>to</sup>*

*Per.<sup>do</sup>*

*Per.<sup>do</sup>*

Óaño de vete cientos, setenta y ocho

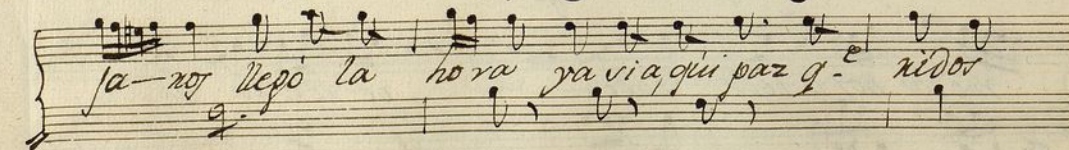
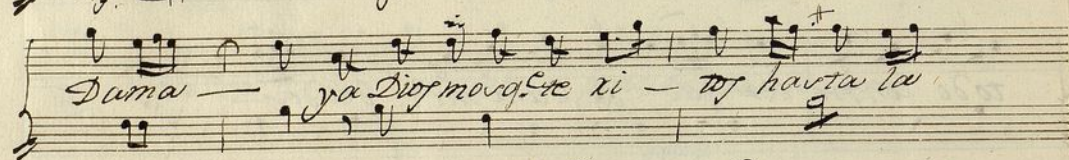
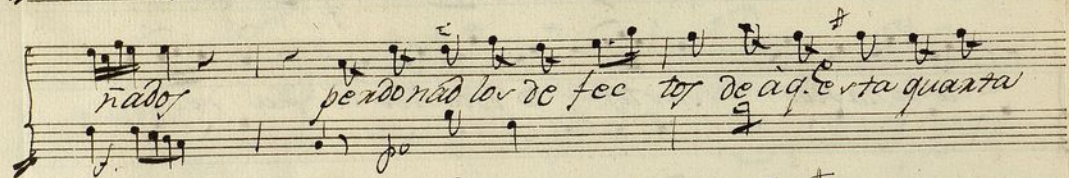
gracia te ca - bar al cielo gracias óaño de vete

cientos óaño de vete cientos setenta y ocho

Setenta y ocho bien quedar en me moria



bien entre no vótroz  
 to do havido vótroz - to do havido a la nev -  
 todo contra ben viar - y Cala mi da der -  
 bo vótroz tenri - blez fie rox po la cof - qe pal mada v de -  
 moda nox a boi dado - pe ro ca el







*Le  
Finis*

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*Violin Primero.*

*Concavilla à solo*

*Gracias à Dios q.<sup>e</sup> gozo*

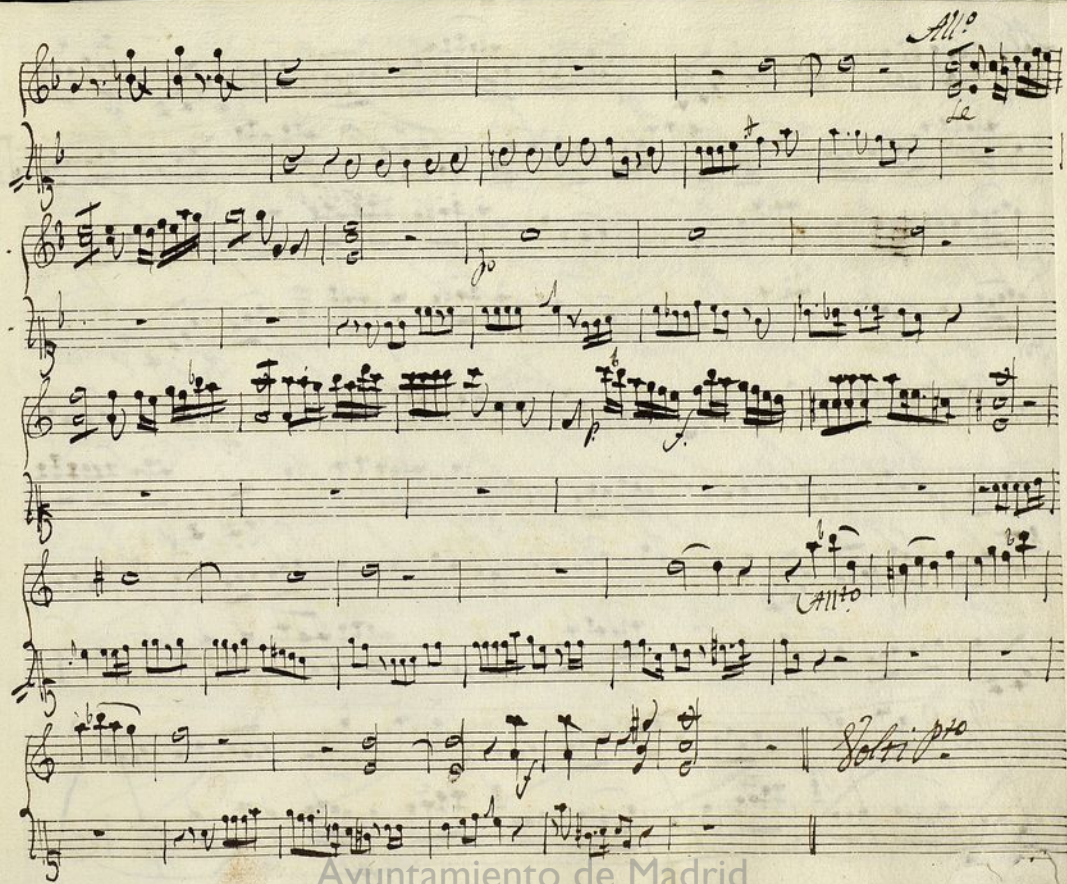


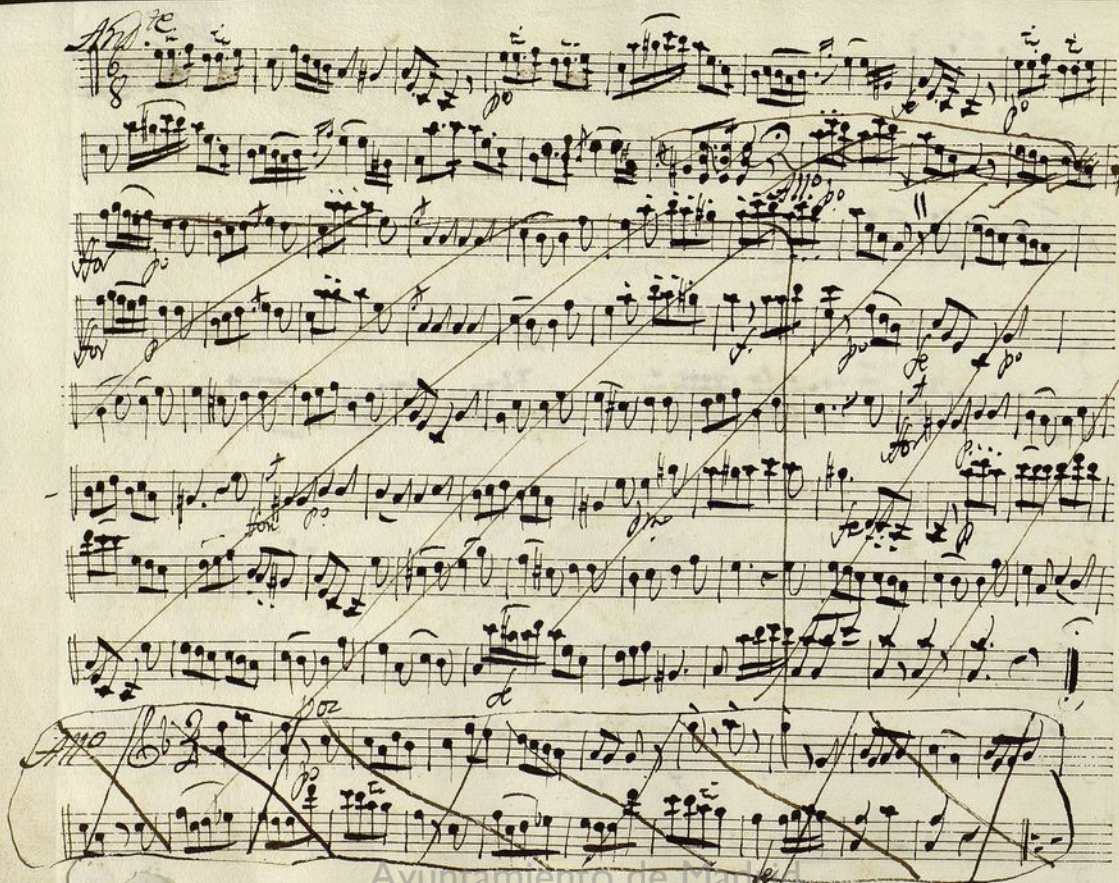
Violin I.

Allegro

Handwritten musical score for Violin I, featuring ten staves of music. The tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, and dynamic markings like 'mo', 'cresc', and 'p'. The music is written in a single system across ten staves.







V. ala  
cop. 1.



Uoz







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*Por el con. sup.*

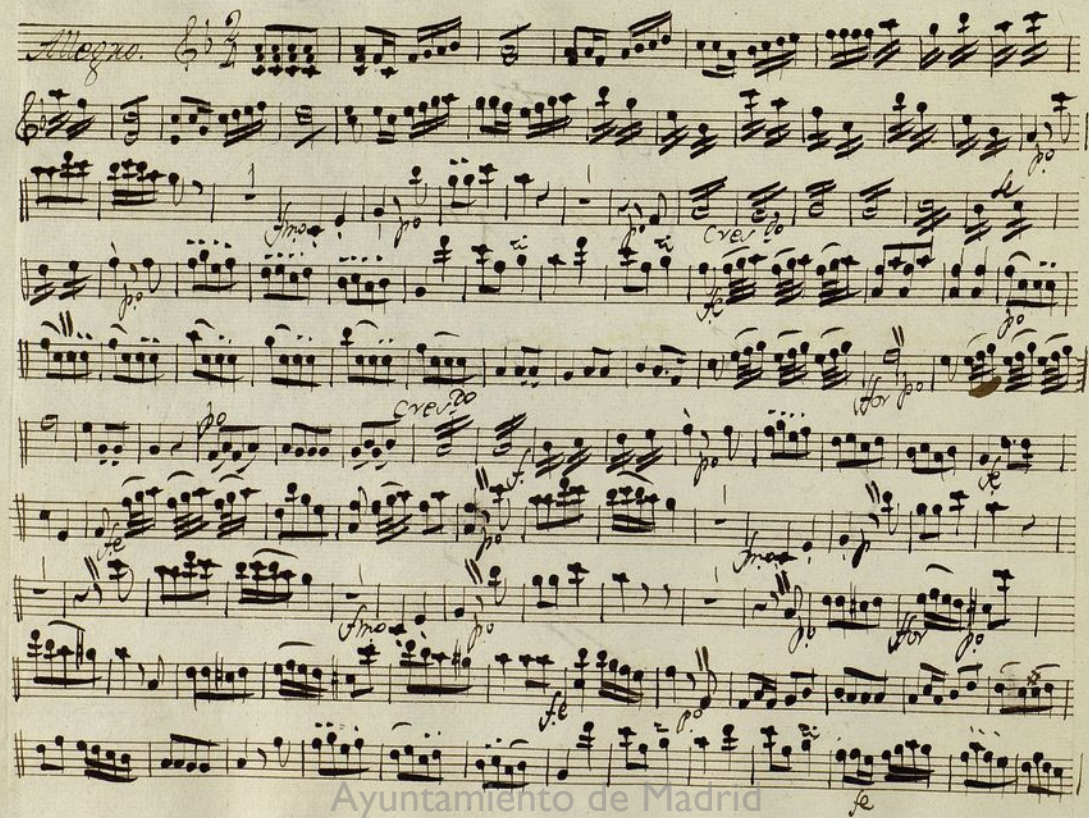
*Mus 85-3*

*Violin 1.º*

*Conadilla a solo,*

*Gracias a Dios que goza*







*Reviz<sup>do</sup>* *Al.<sup>o</sup>*

*Allegretto.* *Vatti*

*And.te*

*volnialas  
coplar.*

*fmo*

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A single line of handwritten musical notation on a five-line staff. The notation includes several notes with stems and flags, suggesting eighth or sixteenth notes, and some rests. The ink is dark and the paper shows signs of age and staining.

A handwritten musical score on aged paper, featuring five staves of music. The title 'Allegretto' is written in the top left corner. The music is written in 3/4 time, indicated by the 'C' time signature. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'Voz' (voice), 'Fmo' (first movement), and 'Alto' (alto). The score is written in a cursive, handwritten style, typical of 18th or 19th-century manuscripts. The paper shows signs of age, including discoloration and some wear.

~~Volti~~

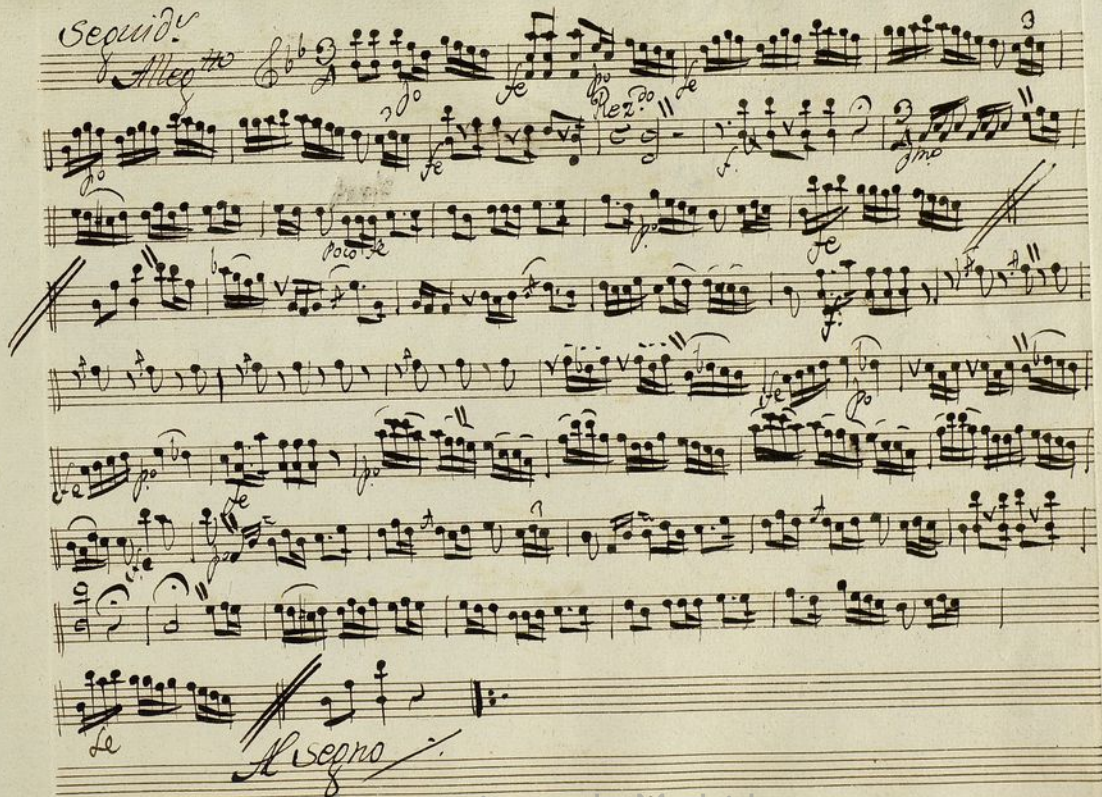
Coplas  
Andr





Сермид.

8 Alleg<sup>ro</sup>



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*Violin Segundo.*

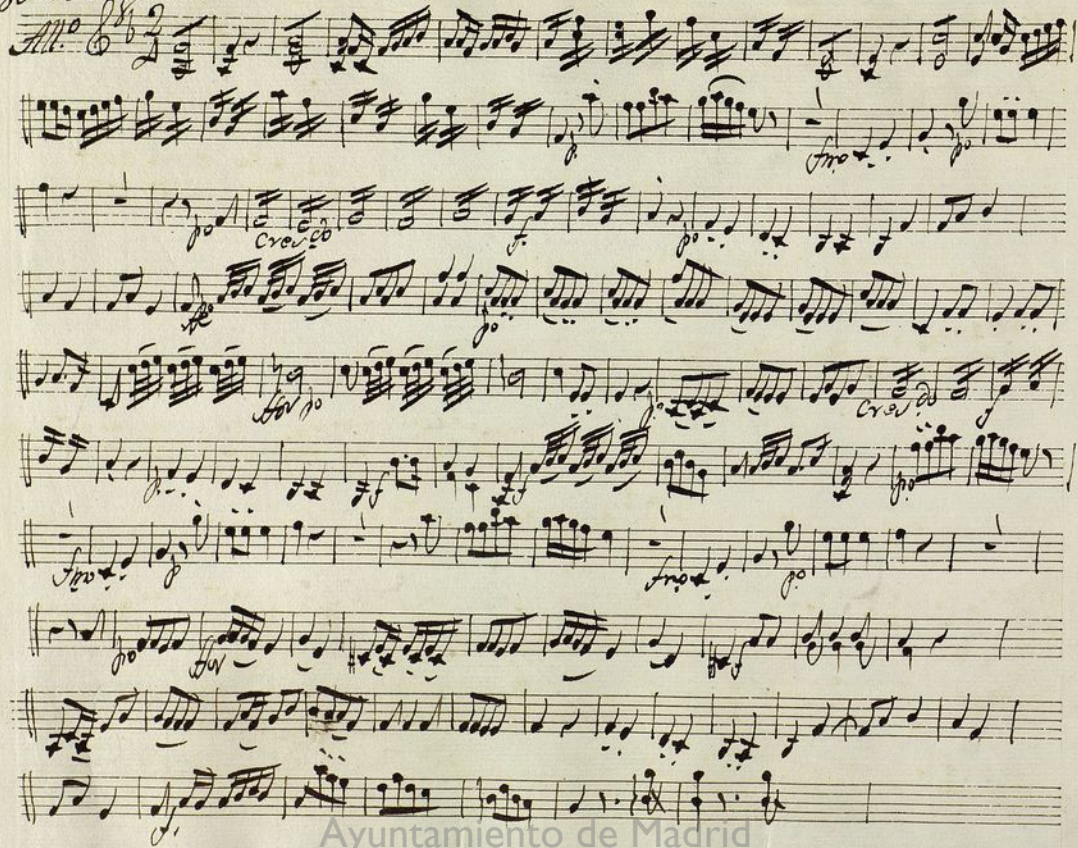
*Conadilla à volo.*

*Gracias à Dios q. gozo*



Solín Segundo.

7



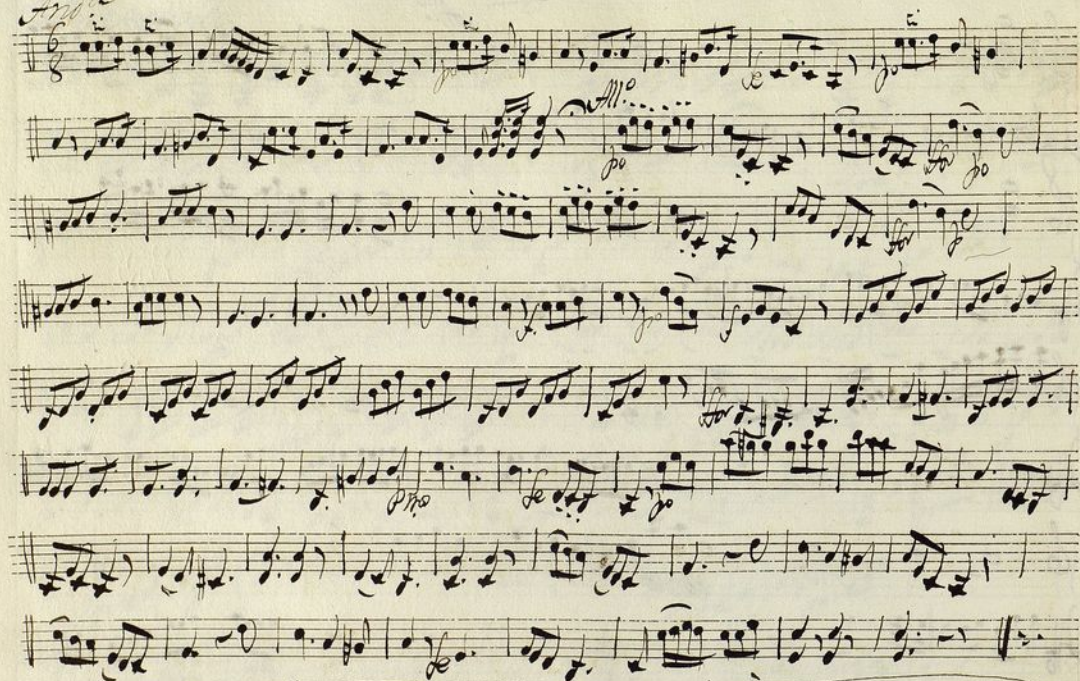


Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The score is written in a historical style, likely from the 18th or 19th century. The manuscript is signed "Alto" at the top right and "Salti pro" at the bottom right. There is a small, dark, irregular mark on the seventh staff.

Alto

Salti pro

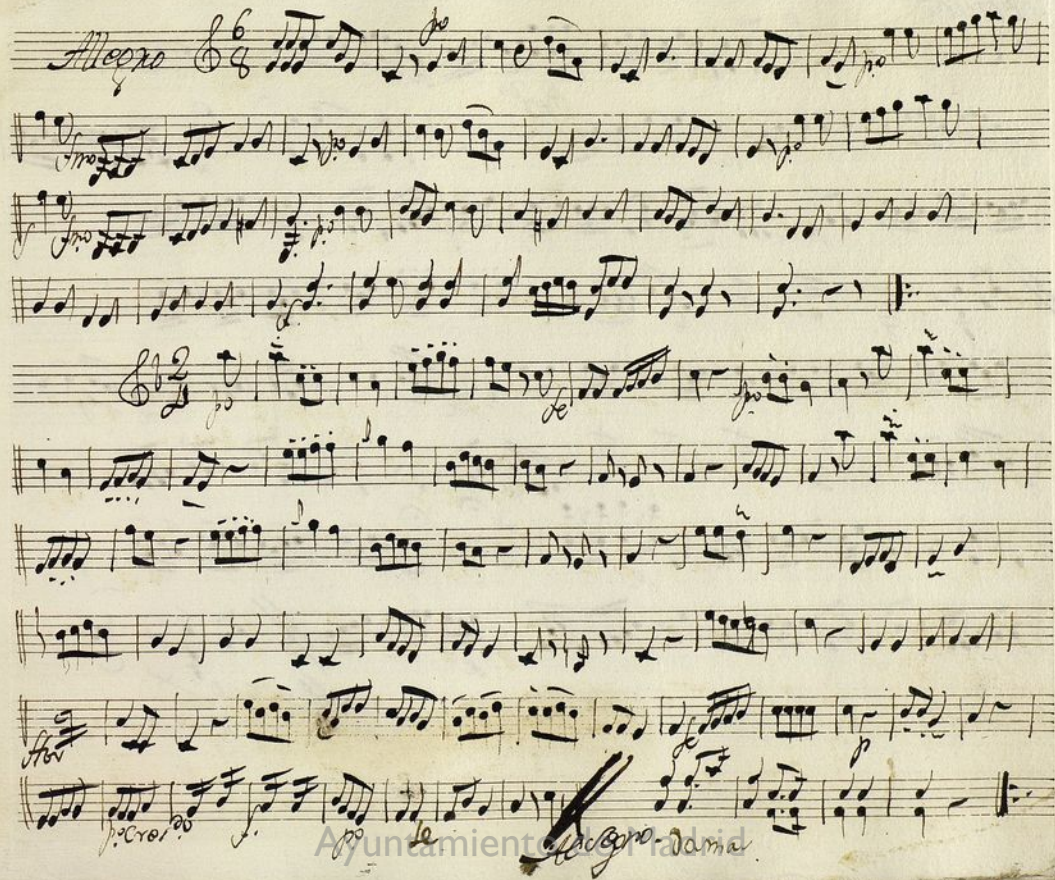
*And.te*



no











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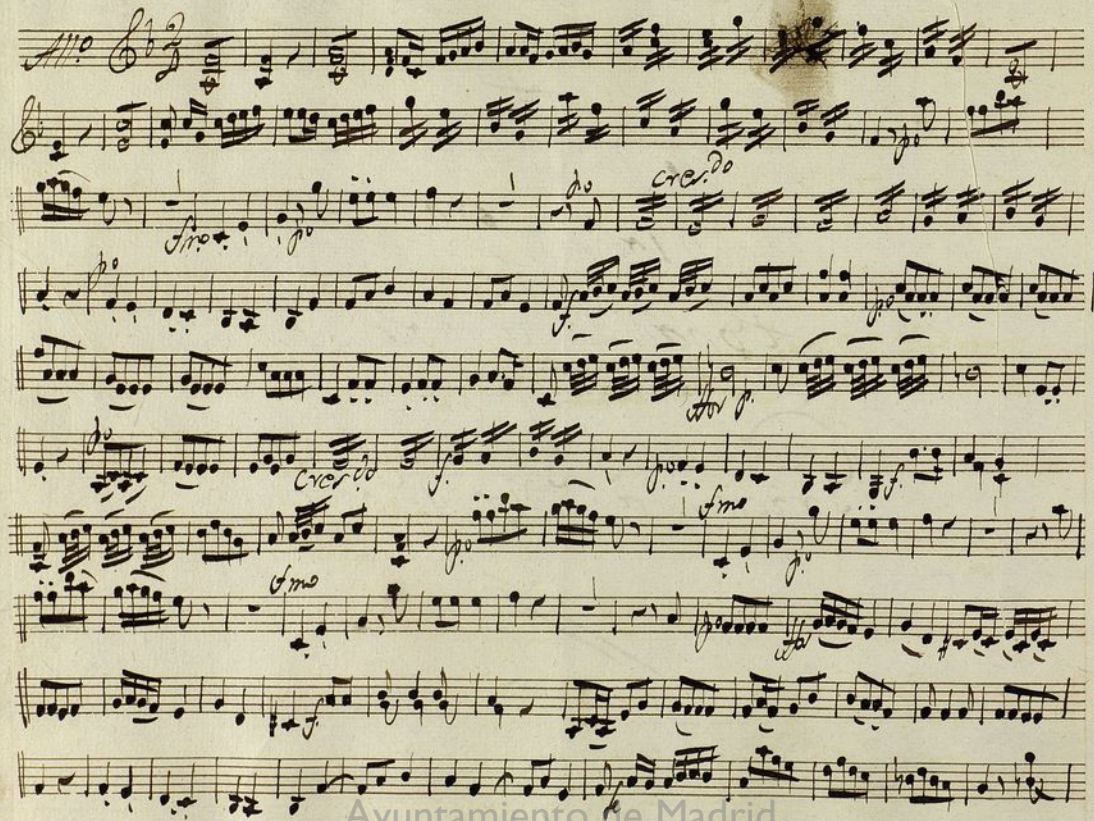
Ayuntamiento de Madrid



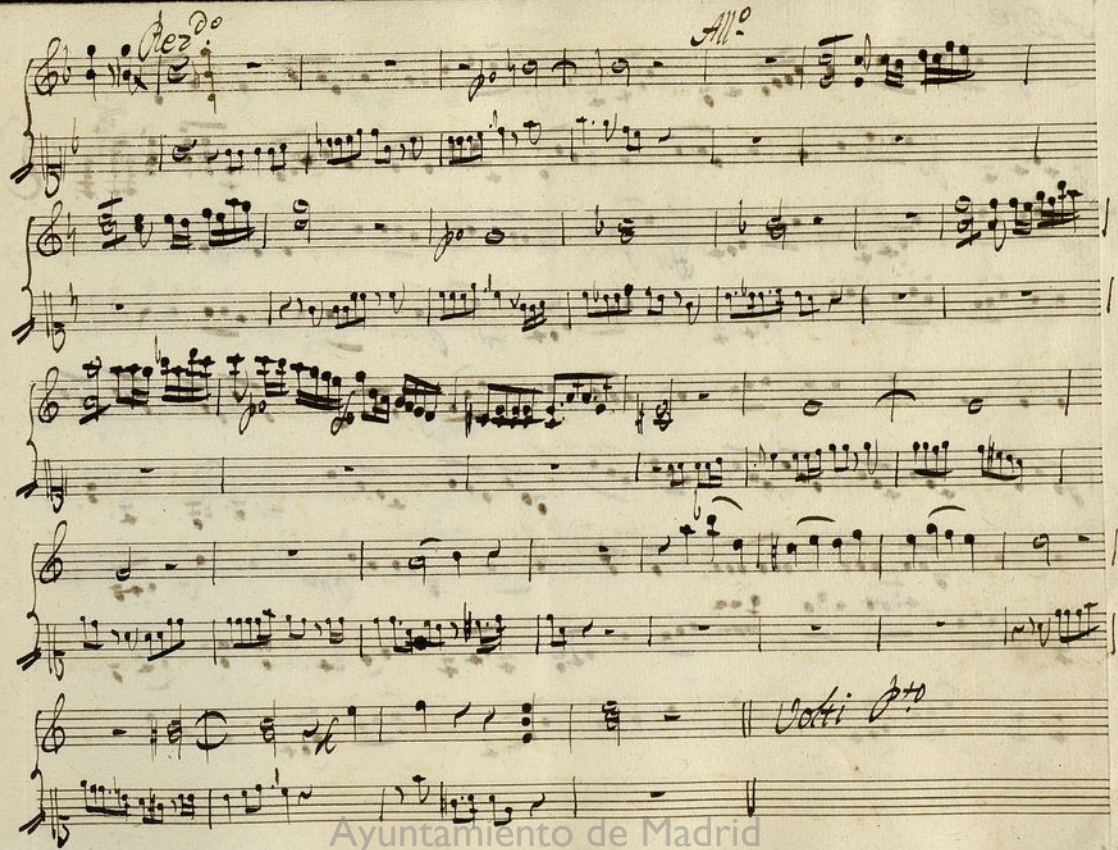
*Violin 2<sup>o</sup>*

*Enadilla à solo*

*Gracias à Dios q. Egozo*



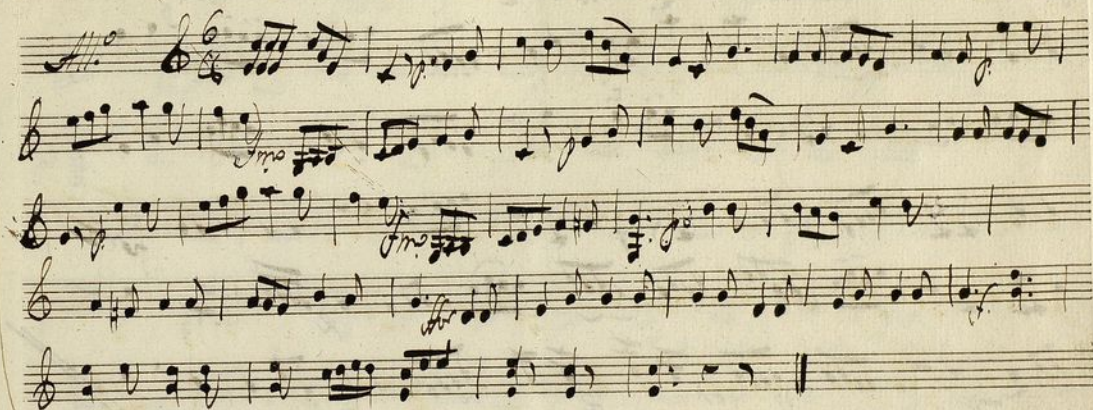




*Andte*

*volar alas coplas*





*Volte*

Coplar  
Andro



*Allegro*  
Dormar



*Seguidilla*  
*Allegro*

*Pezzi. do*  
*pape*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*Finir*

*Allegro*

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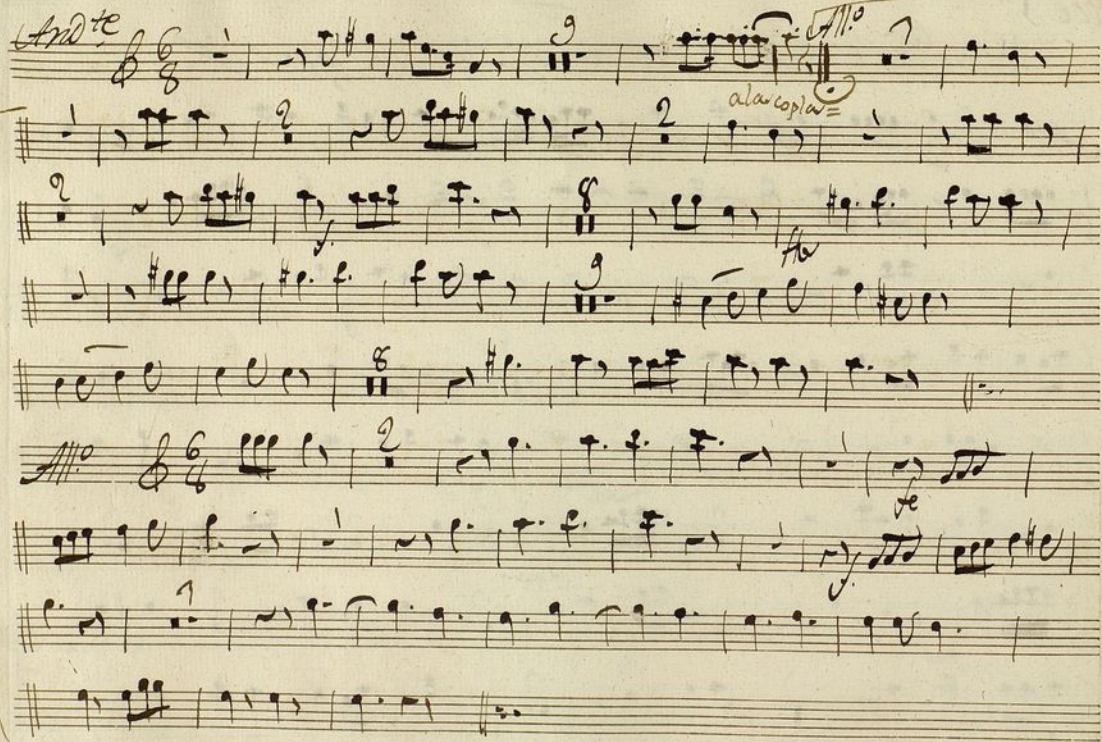
Oboè 1.<sup>o</sup>

t

Mus 85-3

*And.<sup>a</sup> à vol. / Gracias à Dieu que j'ose //*

Handwritten musical score for Oboe 1. The score is written on ten staves. The first staff begins with the tempo and dynamics marking *And.<sup>a</sup> à vol.* and the title *Gracias à Dieu que j'ose //*. The music is in 2/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like *fmo* (finito) and *And.<sup>do</sup>* (Andante). The piece concludes with the instruction *Per.<sup>do</sup> tacer / voltri*.





Coplas  
Anno



Solsti requid.

*Segno*  
*Andte*  
*Per. 5<sup>to</sup>*  
*2*  
*Docte*  
*le*  
*Al Segno*  
*fin*

The musical score is written on six staves. The first staff begins with the tempo marking 'Andte' and the key signature of two flats. The second staff has a '2' above it, possibly indicating a second ending or a measure rest. The third staff has a double bar line and a 'le' marking. The fourth staff has a 'le' marking. The fifth staff has a double bar line and a 'le' marking. The sixth staff has a double bar line and a 'le' marking. The score concludes with the markings 'Al Segno' and 'fin'.



Oboè 2.<sup>o</sup>

t

Mus 85-3

*tonat.<sup>a</sup> à volé. Graciar à Dios que poro*

Handwritten musical score for Oboe 2, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *ff*, *f*, *mo*, and *deziendo tacet.* The score is written in a cursive style, typical of 18th or 19th-century manuscripts. The music is in a key with one flat (B-flat) and a 2/4 time signature. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast and intricate piece. The score ends with a double bar line and the instruction *deziendo tacet.*

Handwritten musical score on ten staves. The notation is in 6/8 time, indicated by the '6' over the '8' in the first staff. The score includes various musical symbols such as notes, rests, and bar lines. The word "Allegro" is written in the top left corner. The word "Allegro" is written in the top right corner. The word "Allegro" is written in the top right corner. The word "Allegro" is written in the top right corner. The word "Allegro" is written in the top right corner. The word "Allegro" is written in the top right corner. The word "Allegro" is written in the top right corner. The word "Allegro" is written in the top right corner. The word "Allegro" is written in the top right corner. The word "Allegro" is written in the top right corner.



Coplar  
Andrè



Soli seg.

Allegro.  
Sola

Seq.<sup>va</sup> Alleg<sup>ro</sup> #0

Rez<sup>do</sup>

Book

2

2

2

2

2

2

Adagio

fin



*Hrompa 1<sup>a</sup> /*

*Plus 85-3*

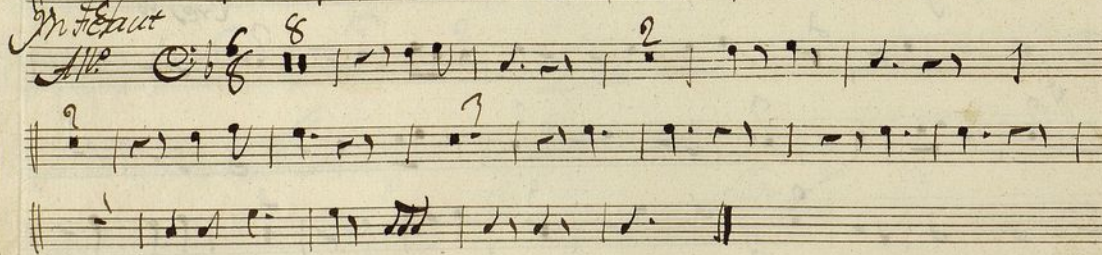
*Contra à vol / Gracia à Dieu que gozo /*

Handwritten musical score for Trompa 1<sup>a</sup>. The score consists of ten staves of music. The first staff is a single line with a treble clef and a 2/4 time signature. The subsequent staves are pairs of staves, each with a treble and bass clef. The music is written in a single system. The notation includes various notes, rests, and dynamic markings such as *6*, *7*, *8*, *9*, *10*, *11*, *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, *27*, *28*, *29*, *30*, *31*, *32*, *33*, *34*, *35*, *36*, *37*, *38*, *39*, *40*, *41*, *42*, *43*, *44*, *45*, *46*, *47*, *48*, *49*, *50*, *51*, *52*, *53*, *54*, *55*, *56*, *57*, *58*, *59*, *60*, *61*, *62*, *63*, *64*, *65*, *66*, *67*, *68*, *69*, *70*, *71*, *72*, *73*, *74*, *75*, *76*, *77*, *78*, *79*, *80*, *81*, *82*, *83*, *84*, *85*, *86*, *87*, *88*, *89*, *90*, *91*, *92*, *93*, *94*, *95*, *96*, *97*, *98*, *99*, *100*. The score ends with the instruction *Reit<sup>do</sup> tacet / Voltri /*.

*And.te M. Cer. a Sant.*



*M. Cer. a Sant.*





Coplas

And<sup>te</sup>



Voltri





*Trompa 2.a.*

*t*

*Mus 85-3*

*Grada. a solo. Gracia a Dio q. coro.*

Handwritten musical score for Trompa 2.a. The score consists of ten staves of music. The key signature is one sharp (F#), and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a double bar line and a fermata.

*Volte*

*In Carollant.*

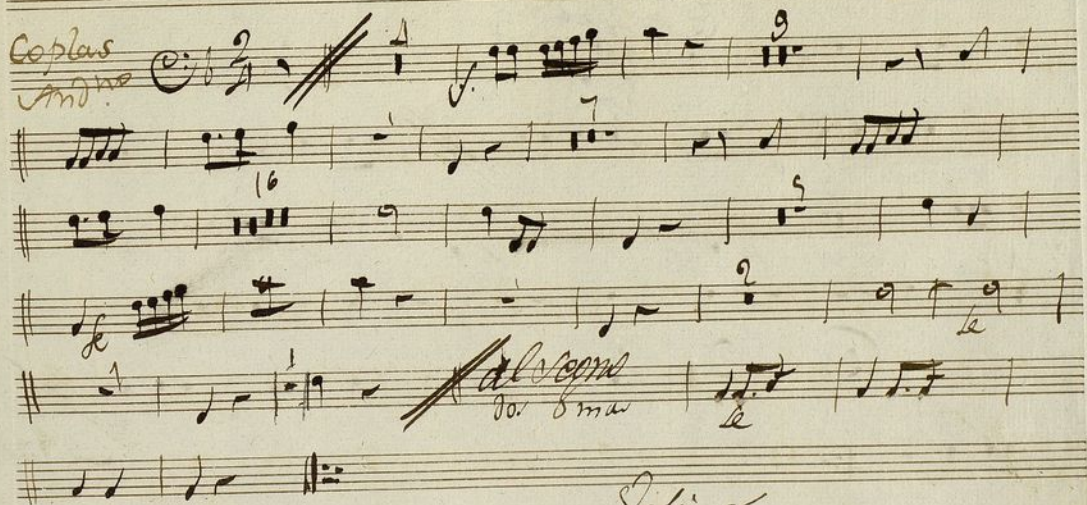
*Andte*   
1  
7  
2  
12  
6  
A ala copla =

*In Schuit.*

2  
9  
1



Coplas  
Andrè



Soliti

*Seq.<sup>va</sup>*  
*Alleg.<sup>ro</sup>*  
*And.<sup>te</sup>*  
*3*  
*3*  
*3*  
*5*  
*A*  
*2*  
*Allegro*

*fin*



+

Basso

Conadilla a volo

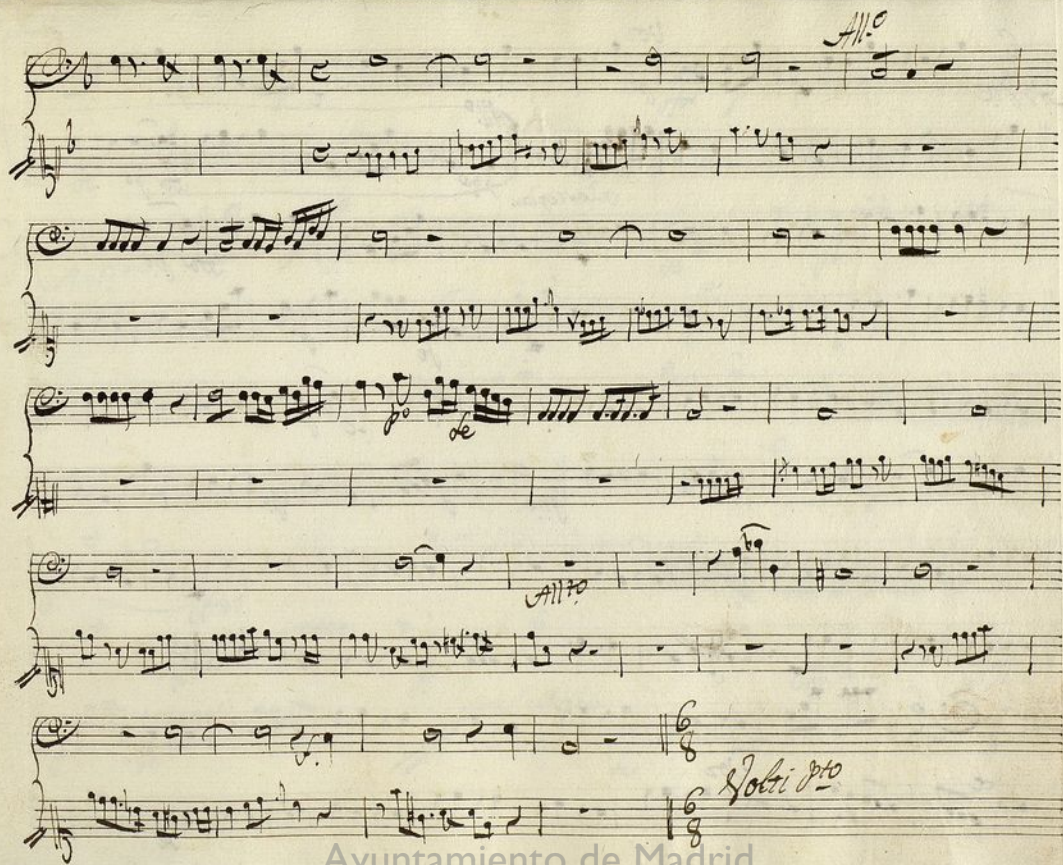
Gracias a Dios q' gozo.

//

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

The musical score is written on ten staves. The first staff begins with a treble clef and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' (piano), 'f' (forte), 'cresc.', 'dim.', 'fmo.', and 'ten'. There are also tempo markings 'All.º' and 'And'. The music is written in a style typical of 18th or 19th-century manuscript notation.



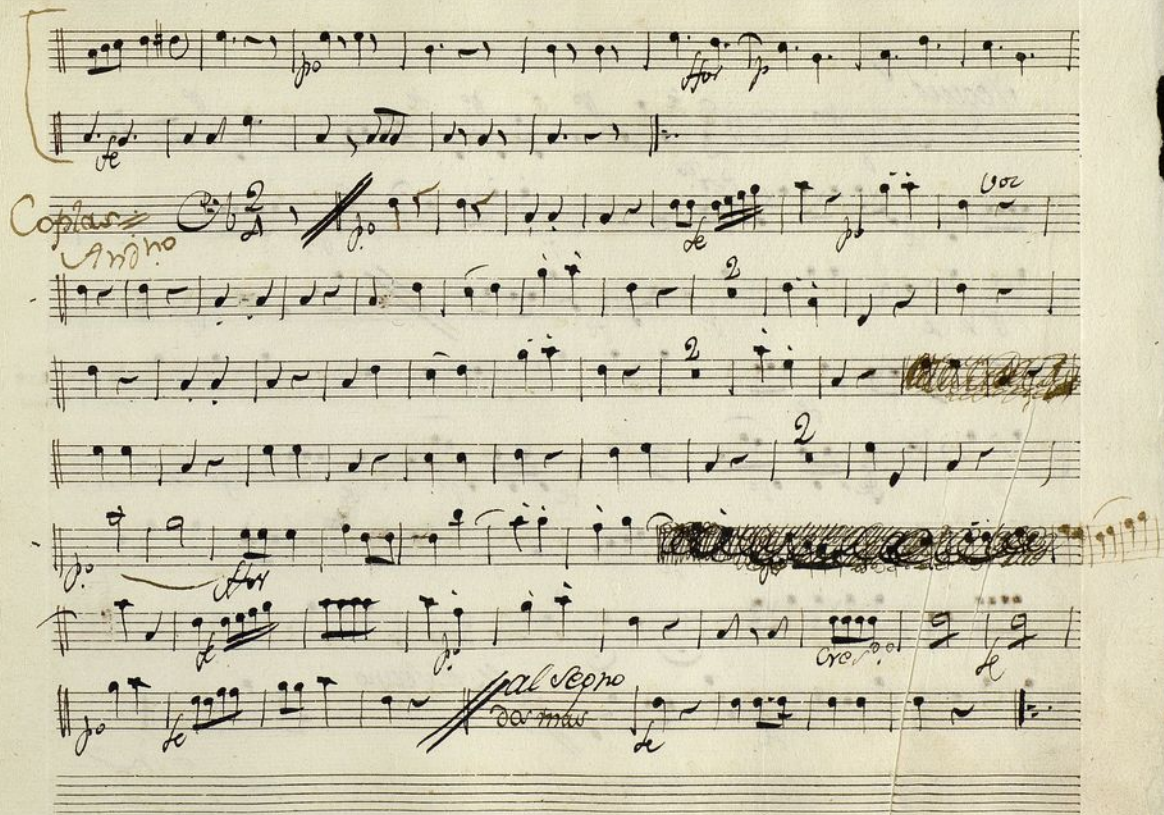


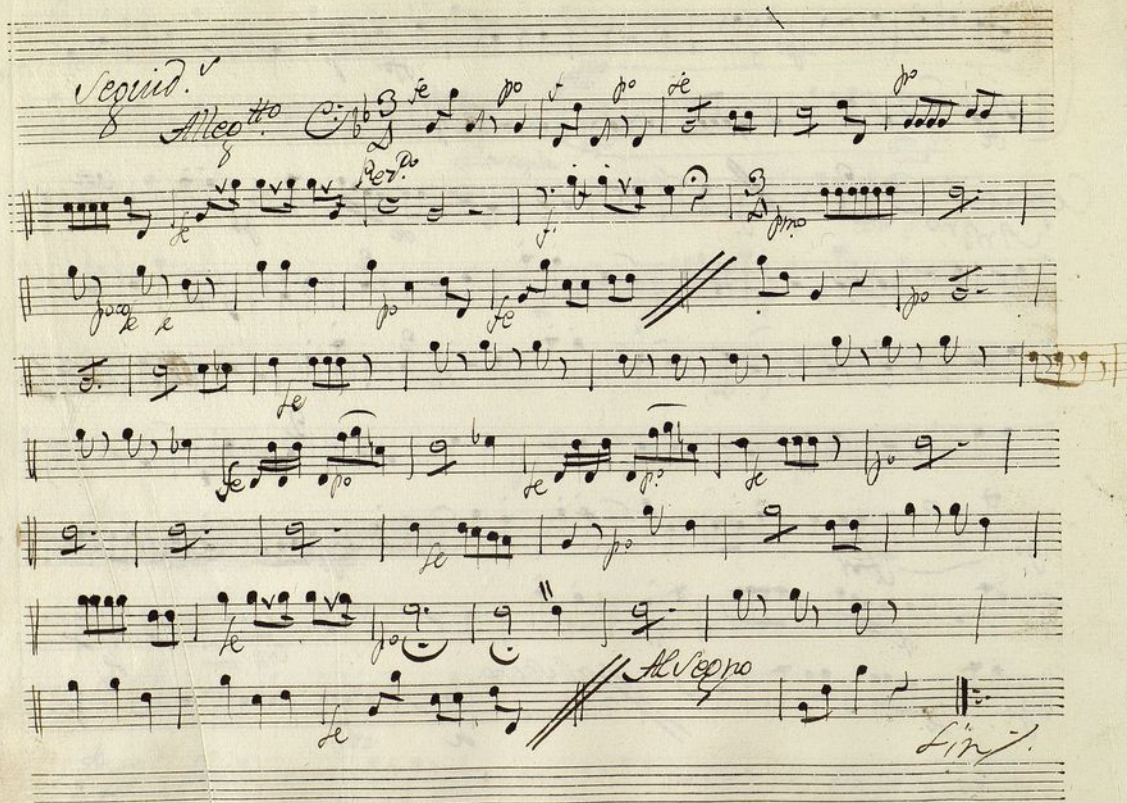
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. Key markings include:

- And.te* (Andante) at the beginning of the first staff.
- Voz* (Voice) above the first staff.
- All.<sup>o</sup>* (Allegro) above the second staff.
- alacoplar* (Alacoplar) written across the second and third staves.
- ff* (fortissimo) and *pp* (pianissimo) markings throughout the score.
- A double bar line with repeat dots at the end of the eighth staff.
- A new section starting on the ninth staff with a treble clef and a key signature change.
- Voz* (Voice) above the tenth staff.

The manuscript is written in dark ink on aged, slightly yellowed paper.











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