

Leg. 16 n. 18.

Leg. 3.º a. 6.º

Mus 81-14

1

Sra. Santos:

t

1776

Conadilla

ã solo

60.

Viendo mis queriditos.

De Laserna:



And^{te}

Viendo mis quexi ditos - que xi ditos ---

las ansias y fatigas -- q^{da} cada qual co -

Cuesta... O Cuesta... de la Muxex... la dicha-
Y que engañados todos... sa crucifia la...
vida... por lo que es ensuto tancia oro fal-
so de al quimia... oro
El foxado esta nueva tonadi lita...

The image shows a handwritten musical score on aged paper. It consists of five staves of music, each with a vocal line and a piano accompaniment line. The lyrics are written in Spanish and are partially obscured by the musical notation. The handwriting is in a cursive style typical of the 18th or 19th century. The paper is yellowed and shows signs of wear.

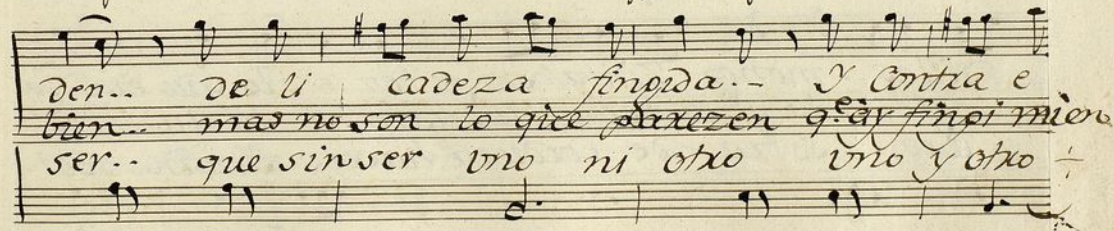
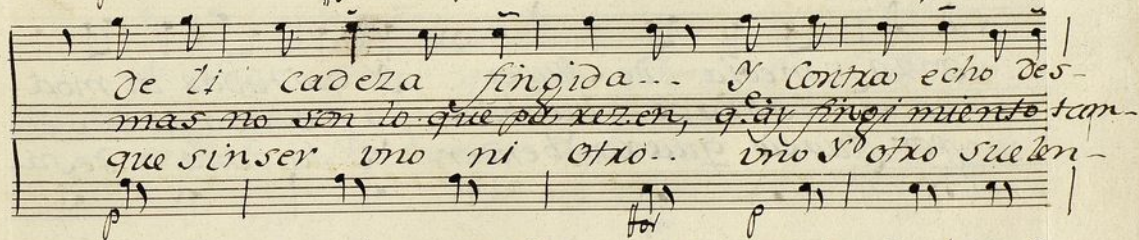
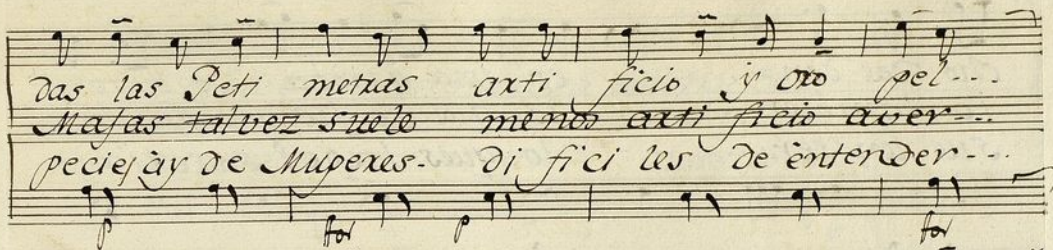
tona di lita Para de sença. naxos, com-

pade cida Com

Compade cida

All.^o *for p* *for p*

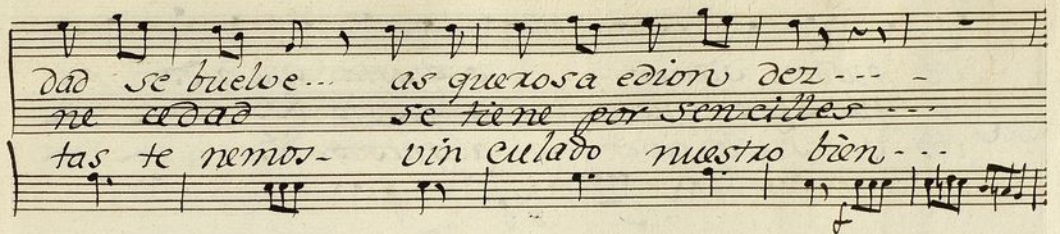
fmo *son to*
no en las
oixas es



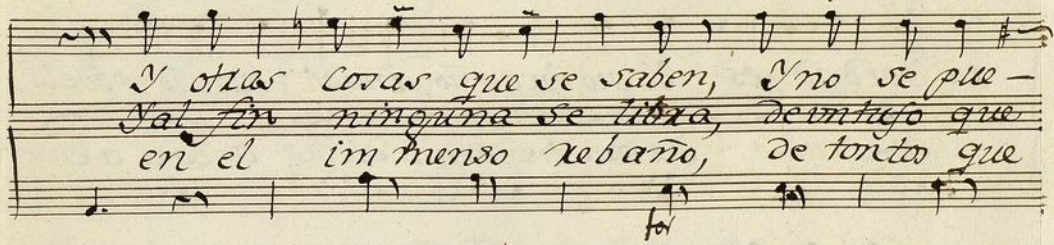
cho des den... en una axroba de bullo...
 to tambien... lo que se forza salero
 sue len ser... lo ques torpe soseria...

onza y media de Muxex-- Y quitadas al moã-
 es es tudiado baybién afectado de sen
 por fuycio quixer bender. Y la falta de sa-

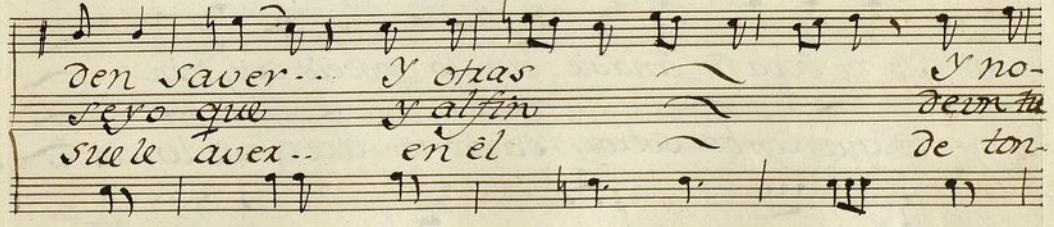
dillas.. moños Zintafos y tez. lo que era per-
 cafe, la q.º on tenta robustez. la mottica-
 lero, sobra de Cordura hacer. Venfin todi-



dad se buelue... as querosa edion dez ---
ne cedad se tiene por sencillas ---
tas te nemos- vin culado nuestro bien ---



Y otras cosas que se saben, Y no se pue-
dal fin ninguna se libra, de mudo que
en el im menso rebaño, de tonto que



den saver... Y otras Y no-
sere que y al fin de mudo
suele aver... en el de ton-

se pueden saver-- a questo que rido pu-
fo que seyo que a questo &c.
tos que suele aver-- a questo &c.

ra berdad es No no engaño anadi bien lo podeis

Na ora en seguidillas, os daxe a enten-

der, No no engaño anadie, bien lo podeis cax, bien

der, lo que Corbo soxos, so temos a cax, si len cio es cu-

gmo

bien lo podeis exer...

Allegro

chad. si lencio atended ... *fmo* *no mas.*

Seg.º *Allegro*

f

La Mujer que á su amante, mas favor

deve, la Muger la Muger q^e a sua
mante, la Muger mas fabox deve--
mas fabox deve-- sue le--
pues o lo a lexta-- y antes
decir a solas, sue le
que a des pidan, y antes
da que esta suerte... que fasti dioso a el hom-
tomad la puerta... se gio... mi consejo chus-

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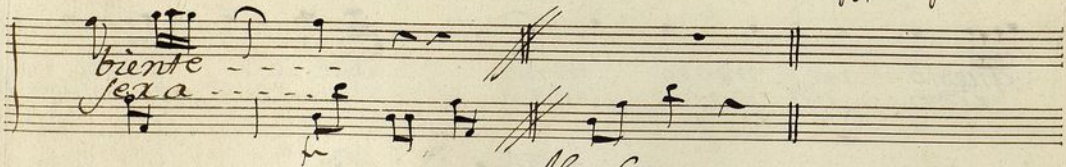
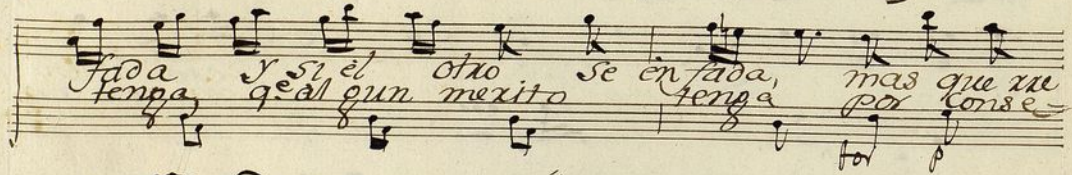
bre, a feé que és un lindo mueble, quanto mejor es fu-
 cor, que así a salaxa bien la Cuenta, y echad a es pulgar on-

lano - que yo tal bicho admi tiase -- que -
 galep - a toy titas -- las embrias a -

yo pero abien -
 toy ya oxa que

questo me medio tiene --- aze le Caxa Si -
 ridu, mi pago sea --- qua tro pal mada, mas -

me pre tende --- Si --- me pre tende ---
 de las nuevas mas - de las nuevas ---



Al Sepno:

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t

sra Santos.

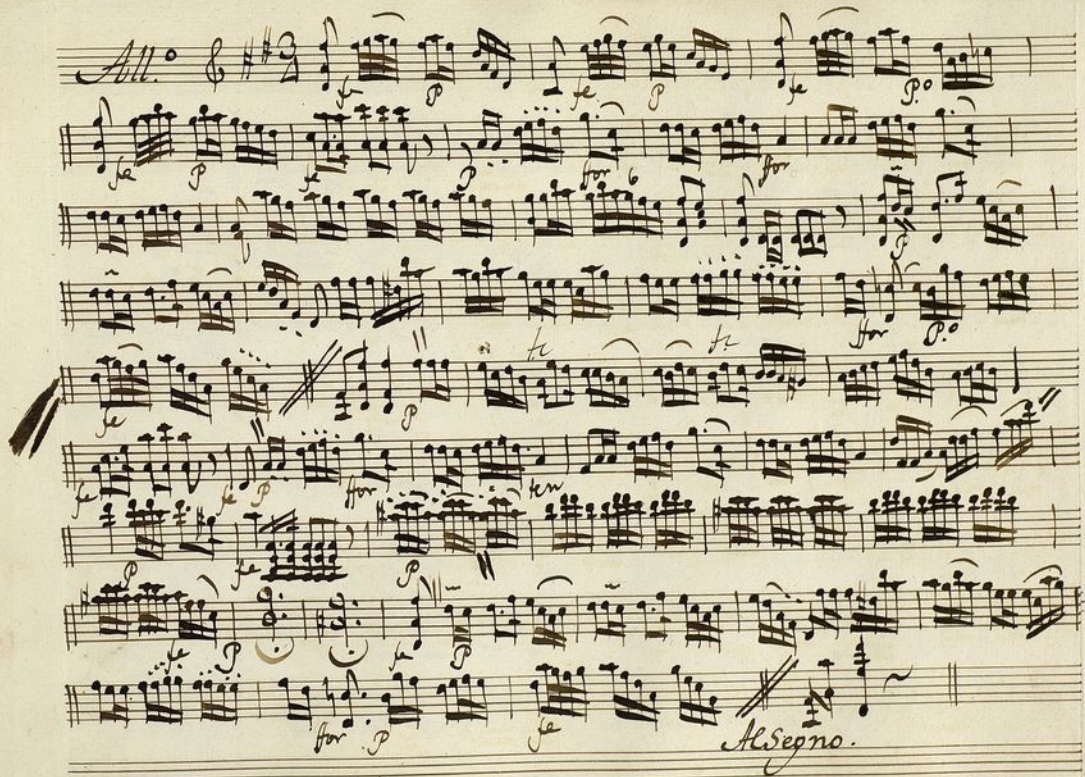
Mus 81-14

Violin 1.^o Ton.^a a solo.

And.^{te}

Segue

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (three sharps), time signatures (6/8), and dynamic markings like *for*, *f*, *no*, *P*, *ten.*, *je*, *P^{mo}*, and *P*. The score is written in a cursive, handwritten style. At the bottom of the page, there are two lines of text: *Allegro moderato* and *Allegro moderato una*, both crossed out with a large 'X'.



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Violin 2.^o Ton.^a a soloS.^{ra} Santos.

And.^{te}

p

f

for

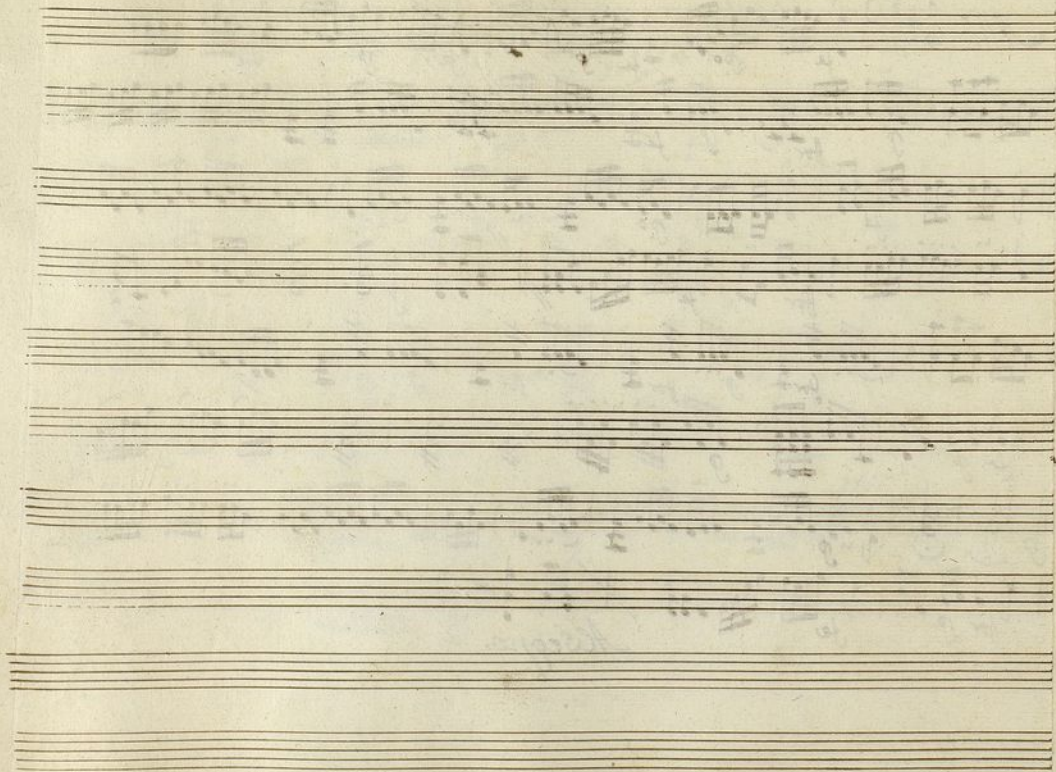
A. Segno

All. 

Allegro

Allegro Parma





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t

Mus 81-14

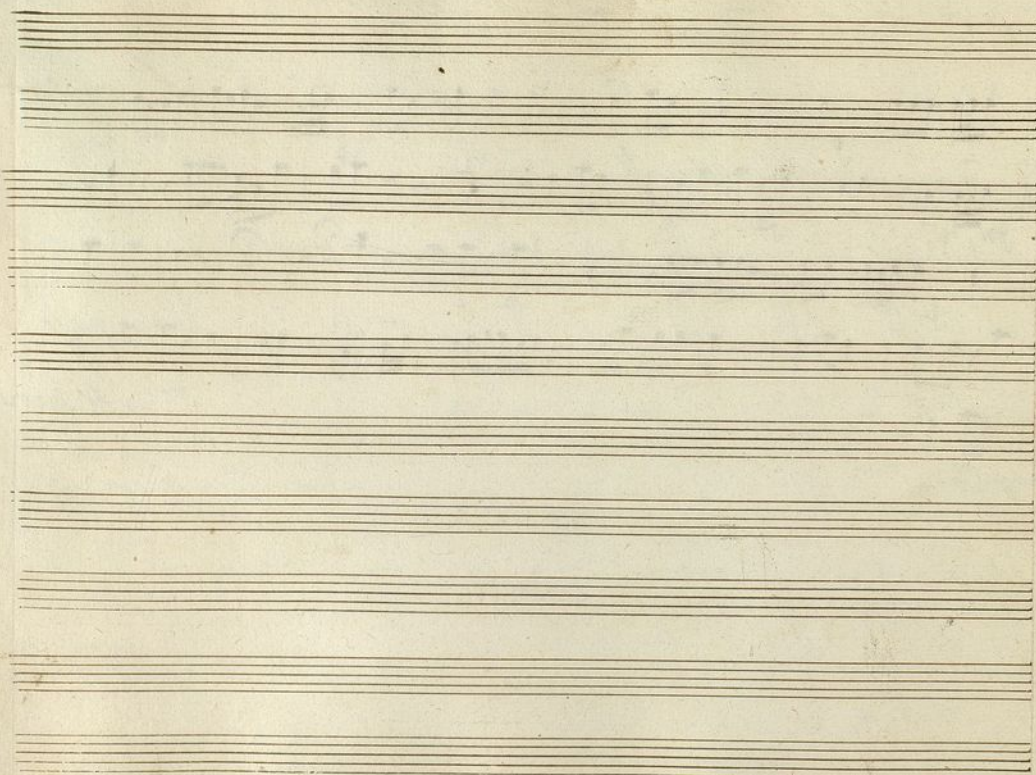
Oboe 1.^o Ton.^a a Solo S.^{ra} Santos.

And.^{te}

Adsegno.

Handwritten musical score on ten staves. The notation is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The score begins with the tempo marking *All.^o*. The first staff contains a whole rest followed by a series of eighth and sixteenth notes. The second staff starts with a *fmo* marking and a double bar line. The third staff has a *je* marking. The fourth staff has a *je* marking and a *p* marking. The fifth staff has a *je* marking. The sixth staff has a *je* marking. The seventh staff has a *je* marking and a *fmo* marking. The eighth staff has a *fmo* marking and a *je* marking. The ninth staff has a *je* marking. The tenth staff has a *je* marking. The score concludes with the tempo marking *All.^o* and a 3/4 time signature. The text *Al Segno d'orma* is written across the eighth and ninth staves. The word *Allegro.* is written at the end of the seventh staff.



The image shows a page from an old manuscript or notebook. It features ten horizontal musical staves, each consisting of five lines. The staves are arranged vertically and are completely blank, with no notes or markings. The paper is aged, with a yellowish-tan color and some visible texture and minor stains. At the bottom center of the page, the text "Ayuntamiento de Madrid" is printed in a simple, dark font.

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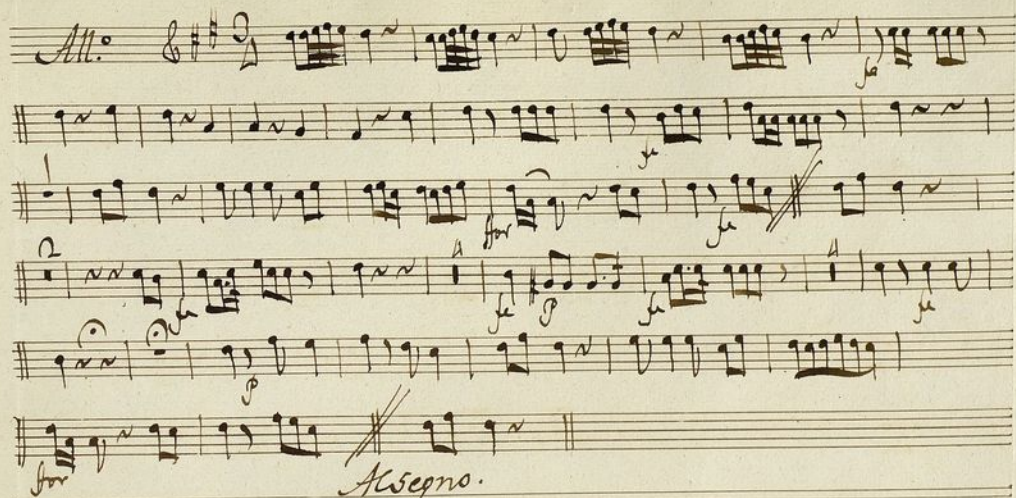
Oboe 2.^o Ton. a Solo S.^{ra} Santos.

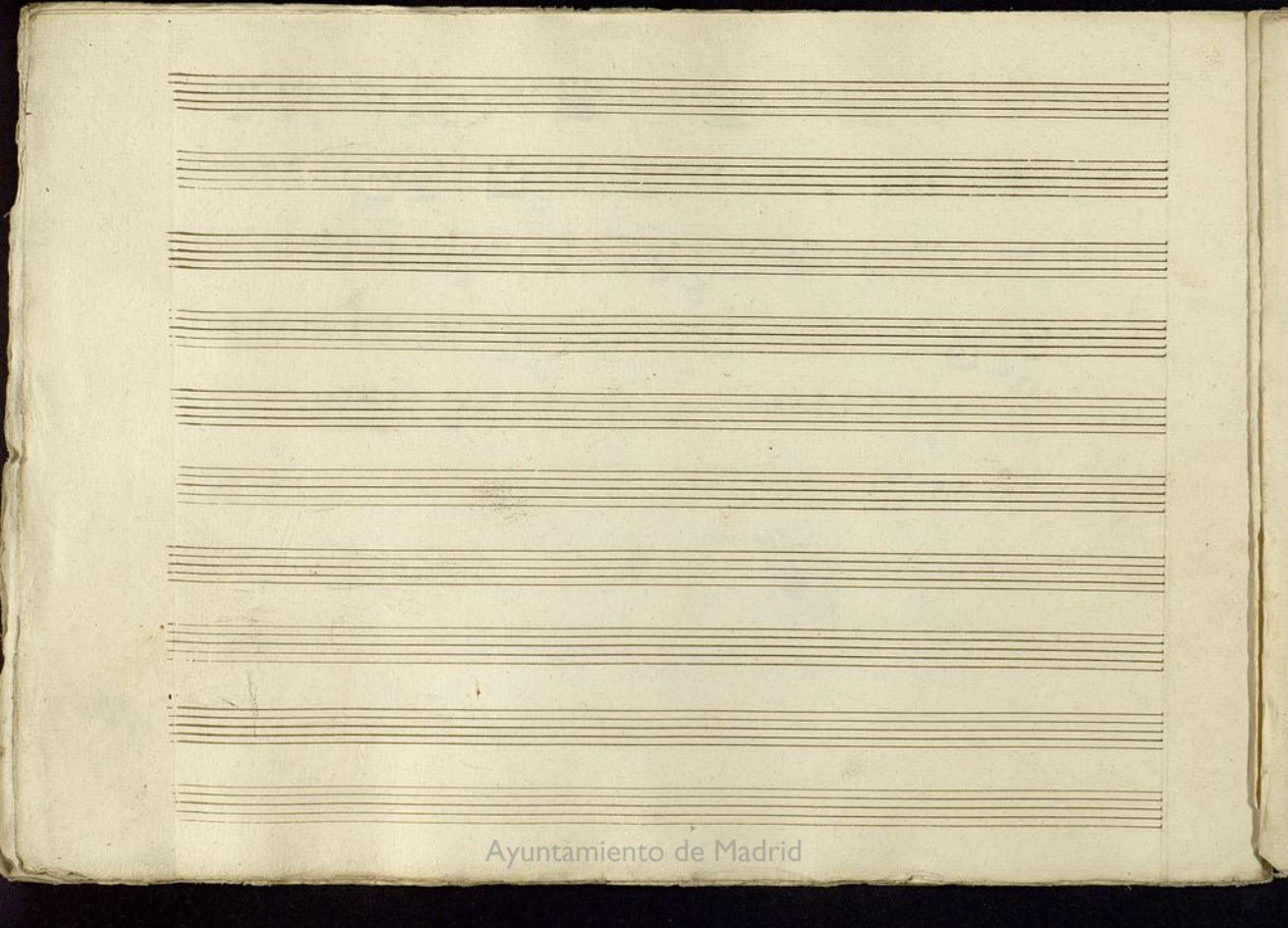
And.te

2

Allegro.

Handwritten musical score on ten staves. The notation is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mo*, *fu*, and *mo* are present. A section of the score is crossed out with a large, dark ink scribble. Below the eighth staff, the text "di Segno do rmas" is written. The bottom of the page shows several empty staves.





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Trompa 1.^a Ton.^a a Solo [†] S^{ra} Santos.

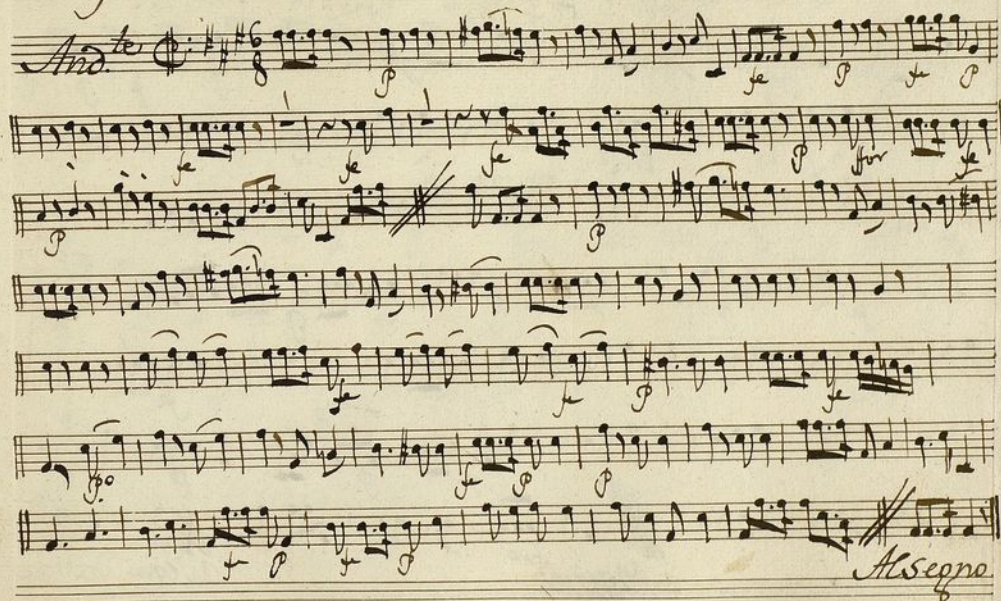


Trompa 2.^a Ton. a Solo.S.^{ra} Santos.

And.^{te} C: \sharp $\frac{6}{8}$

Allegro.

Baſo Lon.^a à ſolo S^{ra} Santos.





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