

Leg.^o 2.^o 43

Conadilla

a Solo

La Valentonar
Para la S.^{ra} Maria

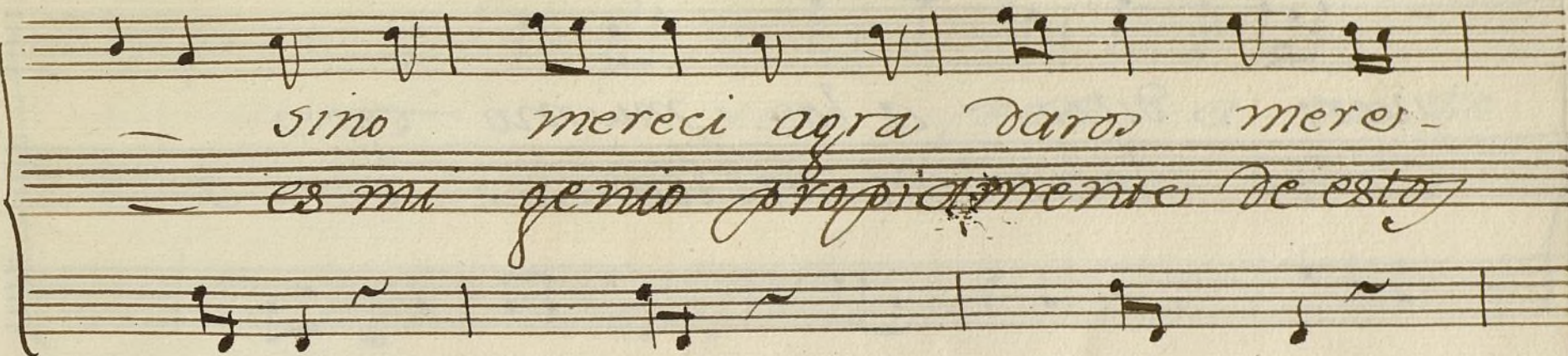
L'advenant.

43

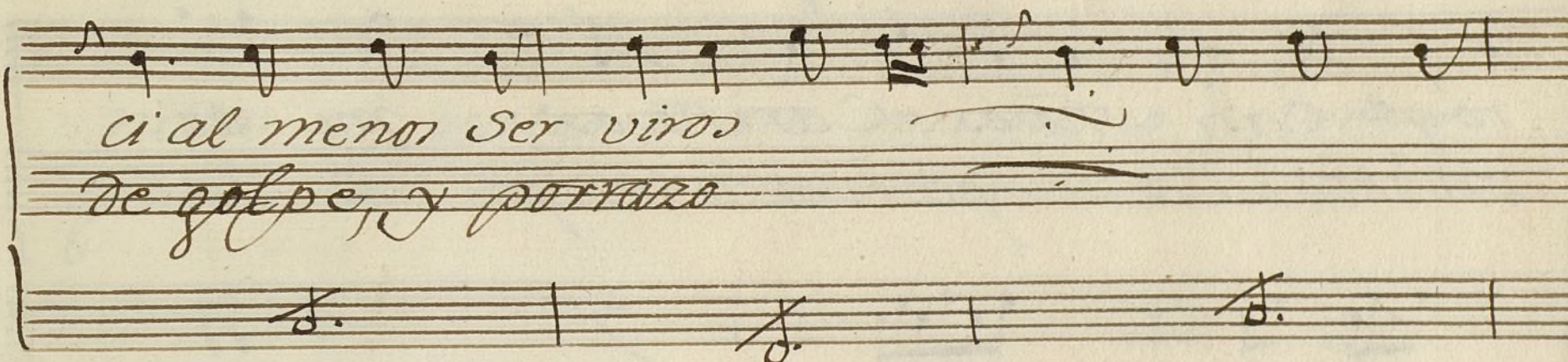
1770

All.^o

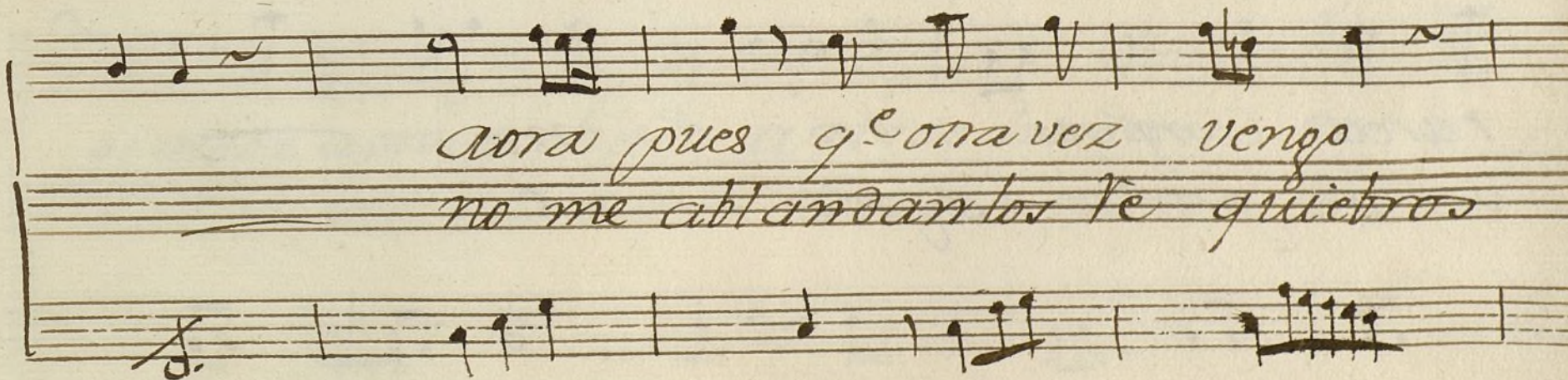
Seis años a Morquetos q. en a
An de saber pues Señores que co-
queste mismo sitio q. e
mo dice el Adagio que
mo dice el Adagio que
mo dice el Adagio que
mo dice el Adagio que



sino mereci agra daros mere-
es mi genio propiamente de esto



ci al menor Ser viros
de golpe, y porrazo



ahora pues q. otra vez vengo
no me ablandan los te quiebros

queri ditos a lo mismo espe
Zorro clacos ni arrumacos sino es

ro q.e Cari ñoros Carinoros me mi-
un boto ba a tiempo si si a tiempo o tal

rarcis Compasi bos me
vez un par de la pos o

y así pues a mi to
con q^e en esta inteli

nada si gustan dare principio veran
gencia les contare un cierto caso q^e me

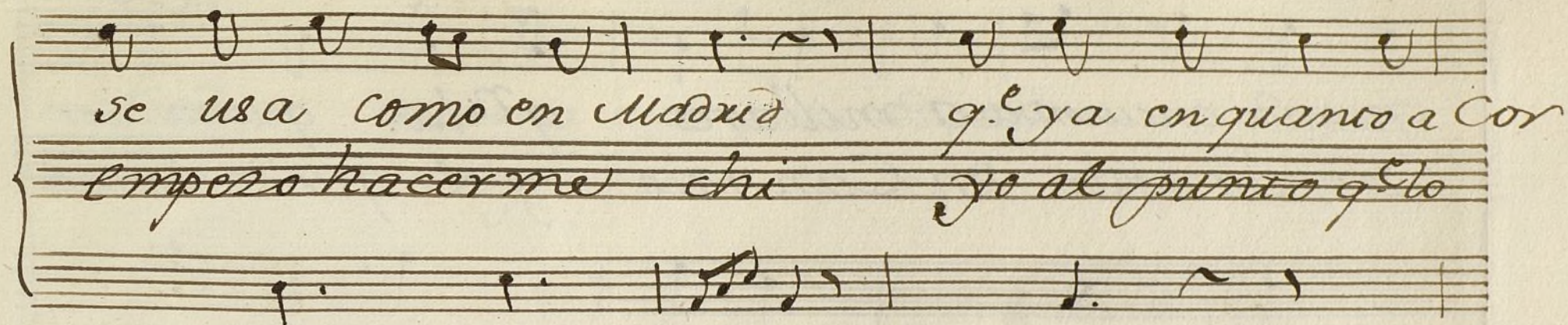
si algo e aprove chado a provechado en lo -
sucedió alla en Cadiz alla en Cadiz con un

q.ª q.ª no me an visto en lo
Cierto Señor quapo

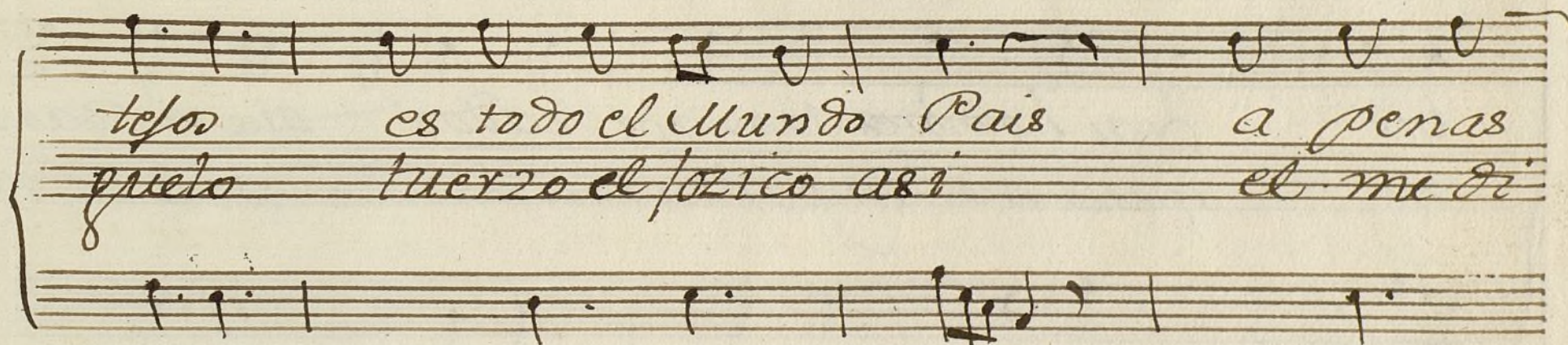
organ Cuidado silencio chito
organ silencio chito Cuidado Allegro.

Alla en Cadix se nore
un dn mlor de aquellos

Alla en Cadix se nore
un dn mlor de aquellos



se usa como en Madrid q.^{ta} ya en quanto a Cor
 Empeso hacer me chi yo al punto q.^{to}



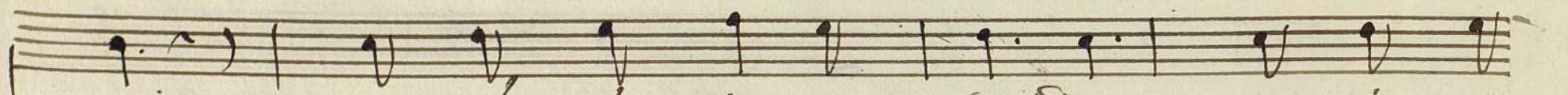
telos es todo el Mundo Pais a penas
 guelo buerzo el forico asi el me di



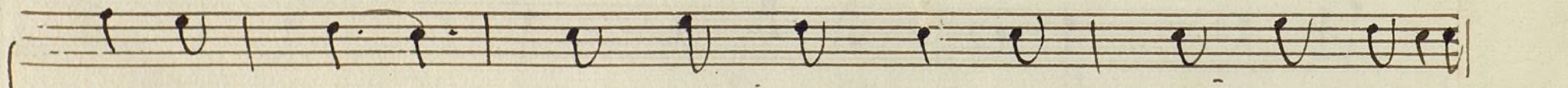
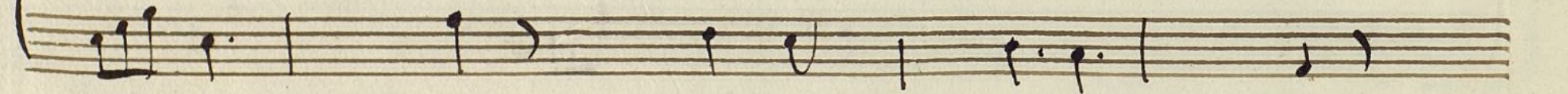
una chusca de Casa ba a Sa lir -
 ce Caramba es boste mui chusque



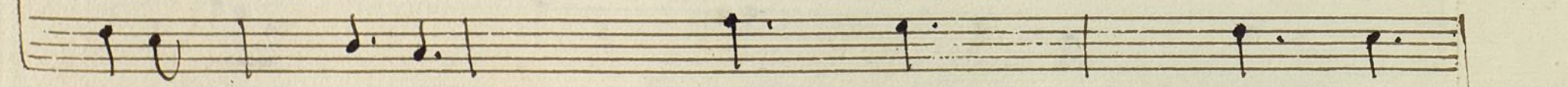
quando encuentra a millares q.ⁿ la quiera ser
Joembanasto in Canario y el que do tana



vir yai hombres tan porfiados que si dan
ni quiso me importunar mas como



en seguir — Seguiran a una niña si si a una
soy asi — con aquestas fazones niña



Niña *quanto aya que Seguir*
zones *lo espabile de Allí*

And. no

Sepa Uste Señor mio q' esu perso

na que

que su per
I asi le ad
Guio ser

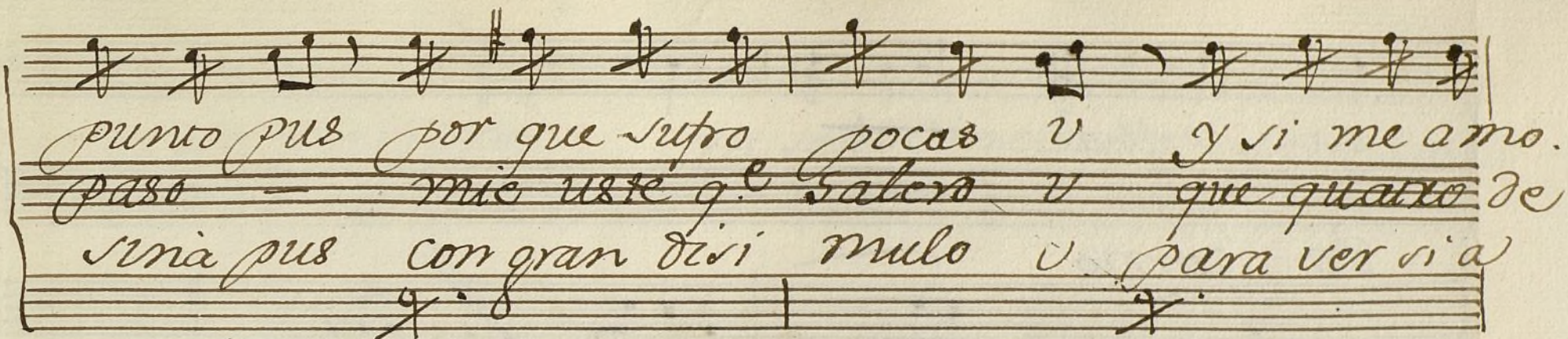
sona me esta se corrom piendo ya mas de v.
uerto que ya quasi me pide Camorra el
tuno mas yo le quite un bucle de un Estor.

na ora ya

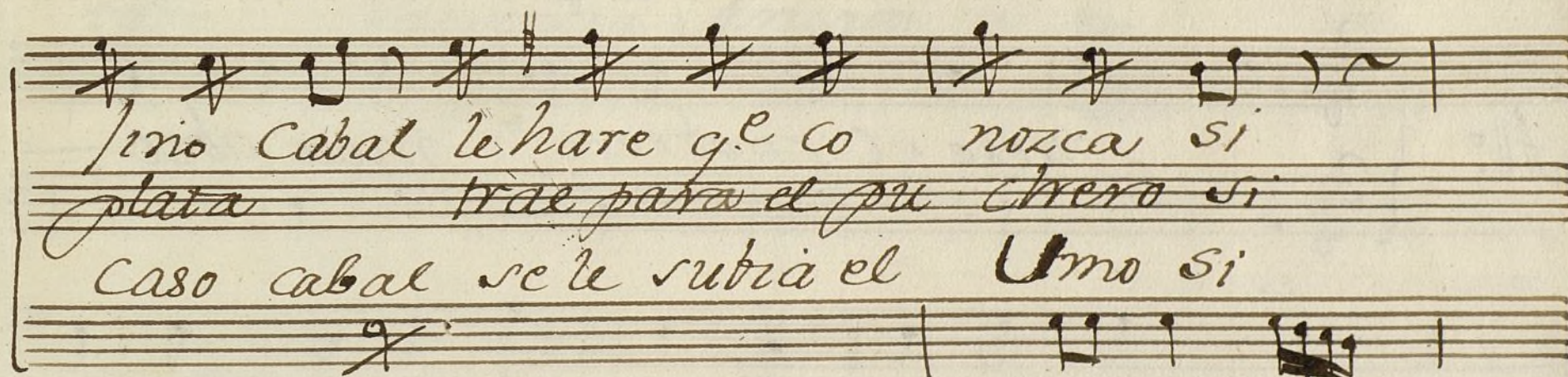
Cuerpo

nuo de

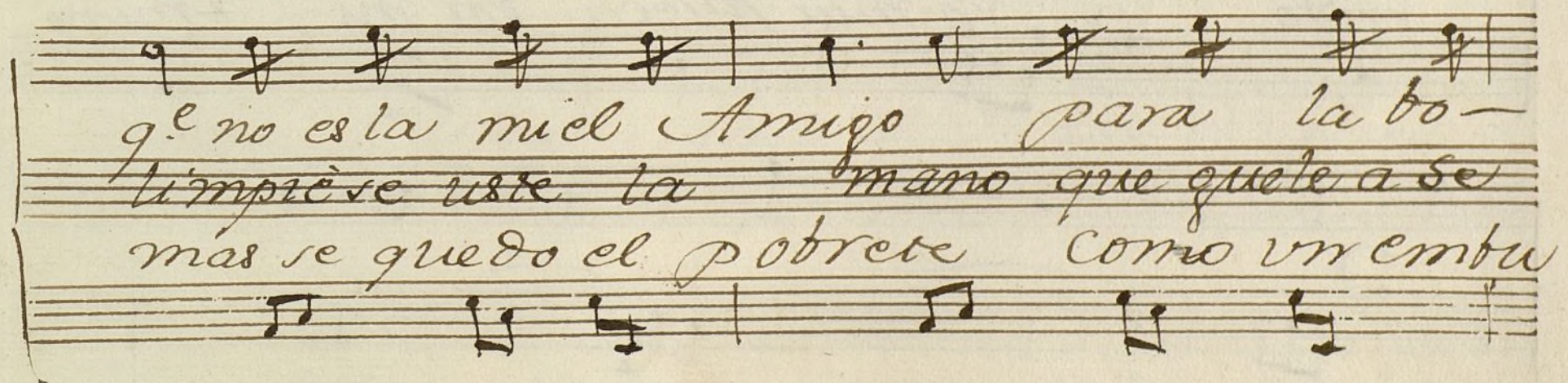
u, mudese usk al.
u mire usk que
u, y quedeme an



punto pus por que supro pocas v y si me amo.
 Paso — me uste q.º Salero v que quatto de
 una pus con gran divi mulo v para ver si a



ino Cabal le hare q.º co nozca si
 plata trae para el pu chero si
 caso cabal se le subia el Umo si

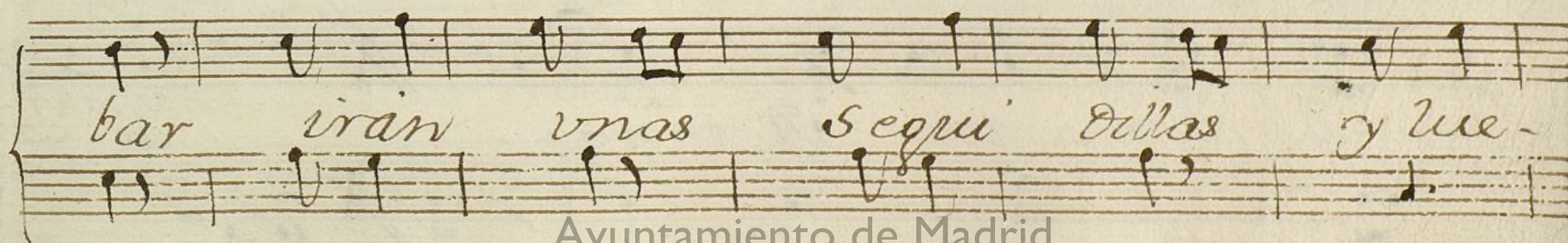
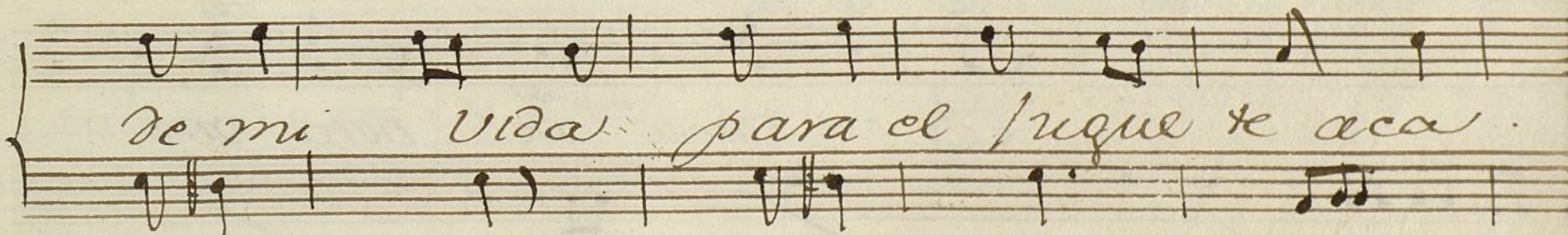
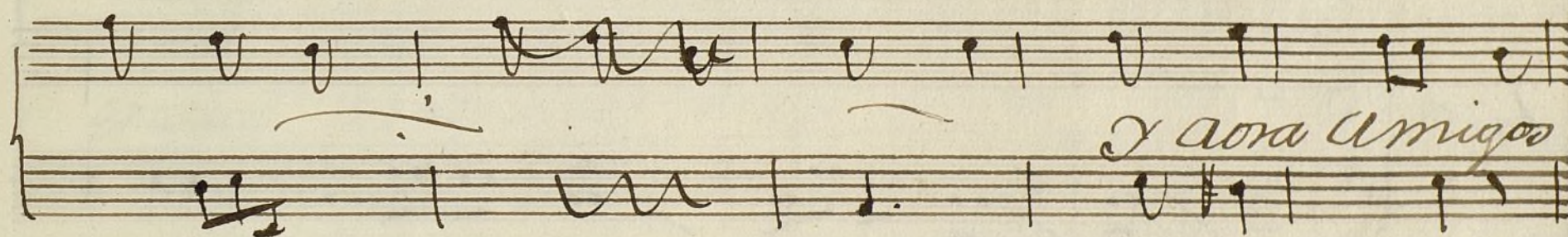
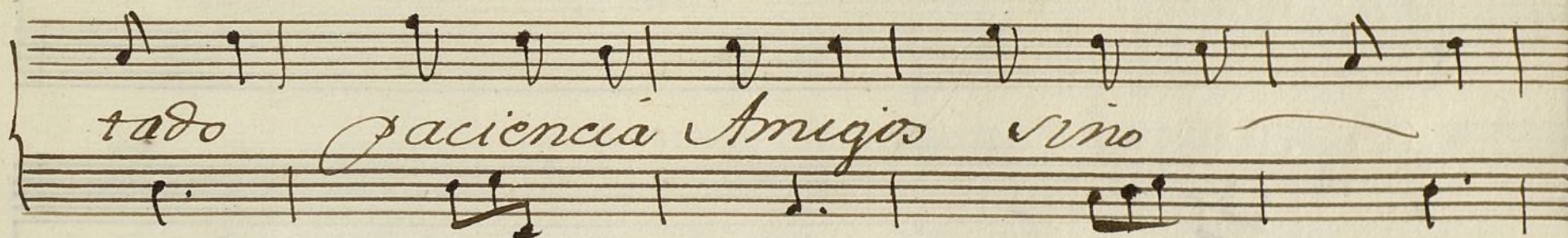
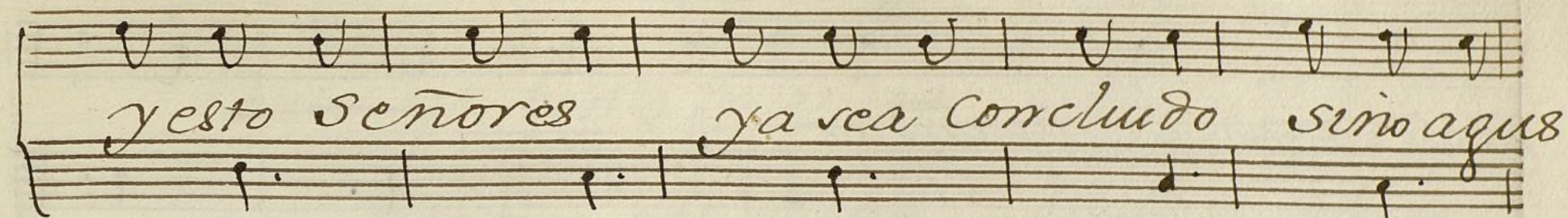


q.º no es la miel Amigo para la bo-
 limpiere uste la mano que quele a se
 mas se quedo el pobrete como un embu

ca para
bo que
do como

All.^o fuese el pobrete mui abu

rrido y yo mui hueca toi mi Camino



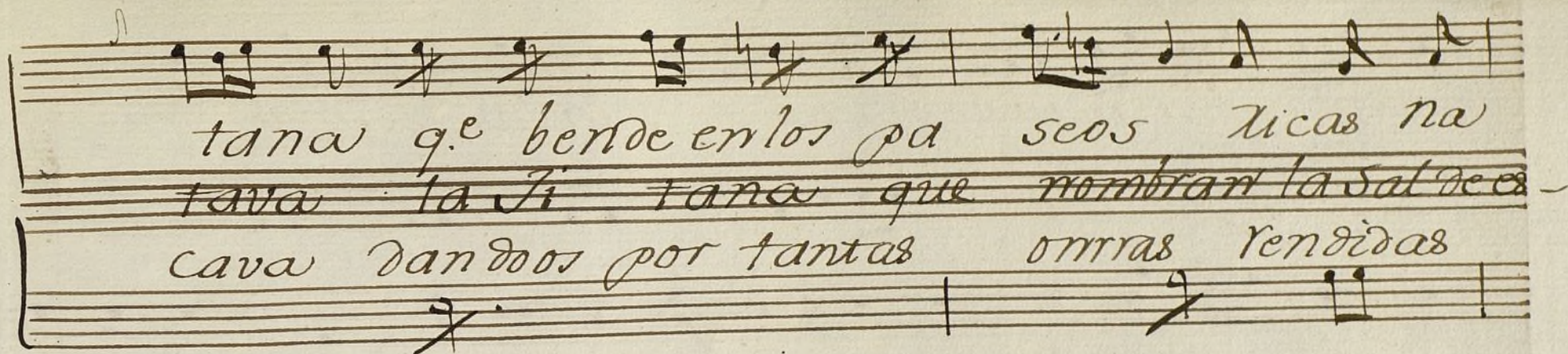
go agur y mandar

And.

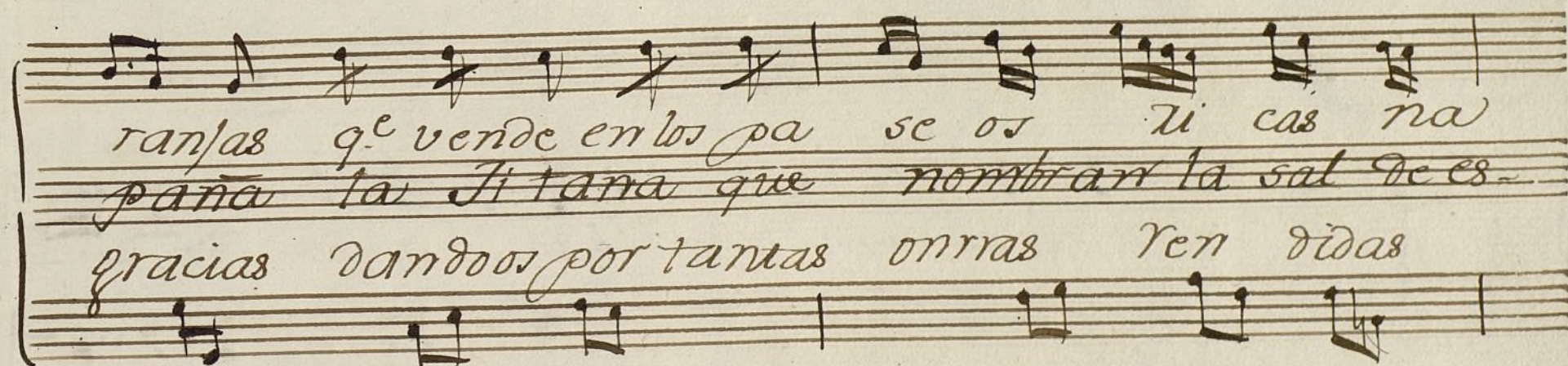
Ay en Cadiz se notes una v-

na Si tana una Si tana

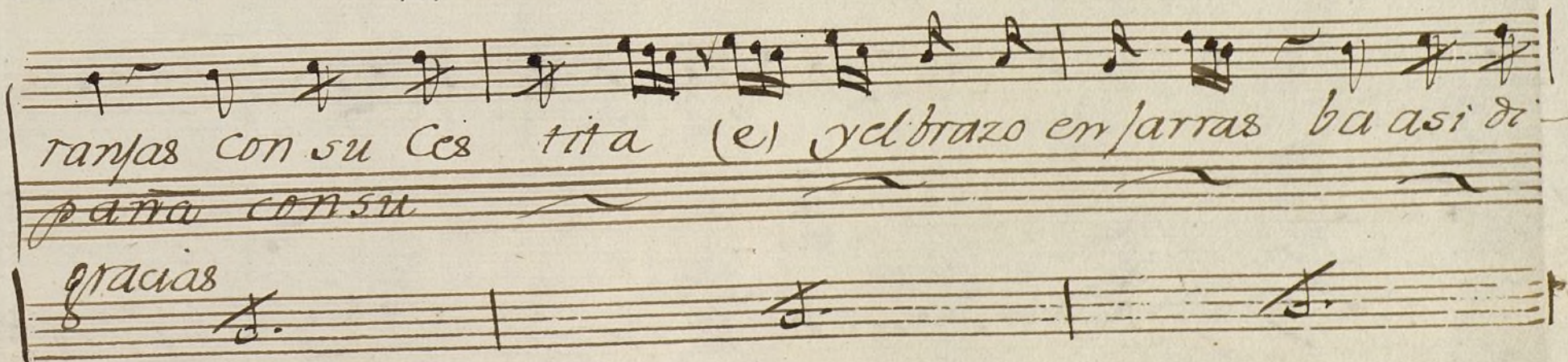
una vi-
asi can
esto sea-



tana q^e vende en los pa seos licas na
 tava la Si tana que nombran la sal de es-
 cava dandoos por tantas onrras vendidas



ran/as q^e vende en los pa se os licas na
 paña la Si tana que nombran la sal de es-
 gracias dandoos por tantas onrras ven didas



ran/as con su Ces tita (e) y el brazo en /arras ba asi di-
 paña con su
 gracias

ciendo con mucha gracia si las Limas que

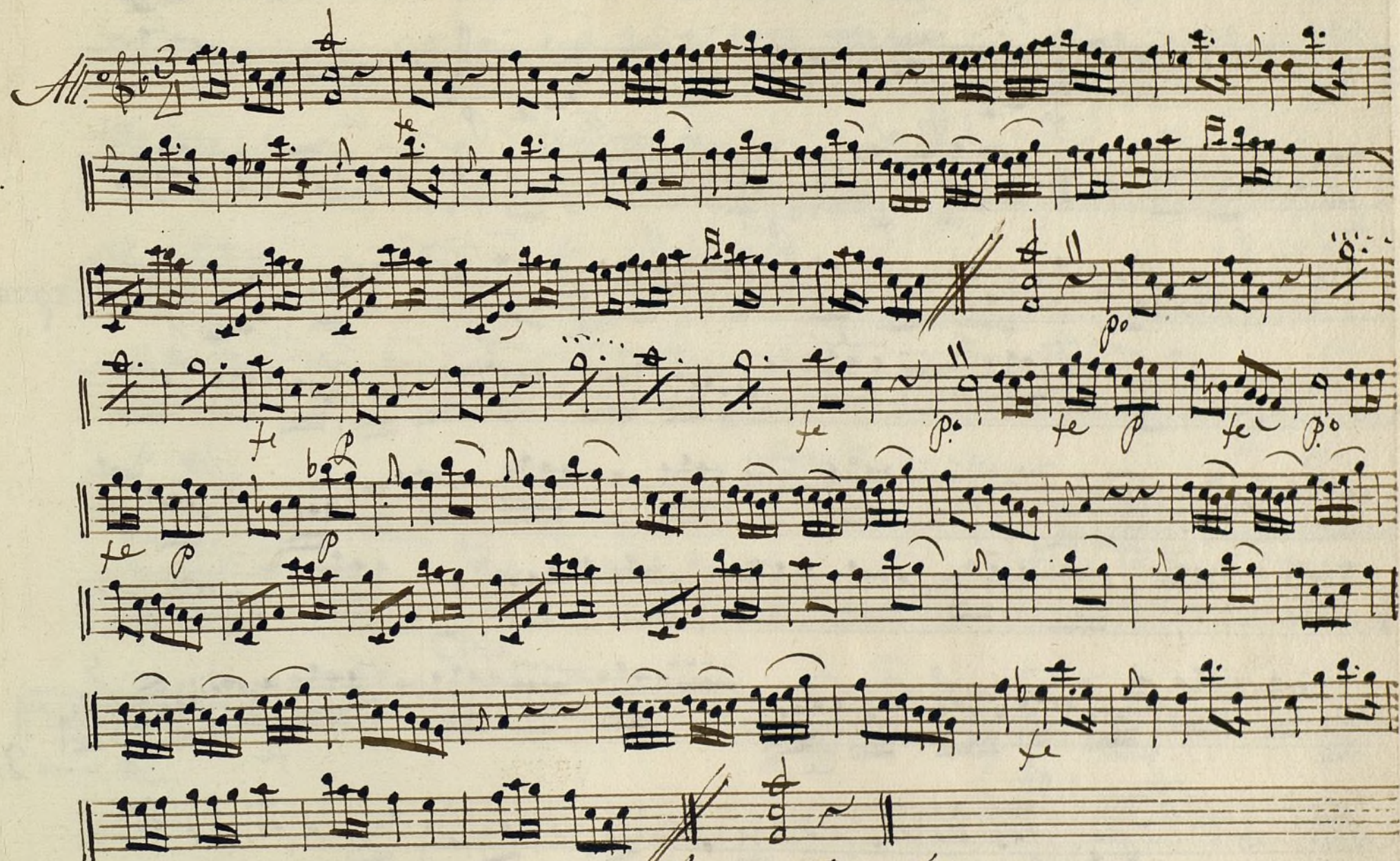
vendo dulces no fueren dulces no

para eso es como almi bar la q.^e las ven

de (Cabaluco) vaia Cava lleros q.ⁿ a comprar tiene q.^e en aquesta

tienda de todo se vende y tambien al q.^e compra y

Violin 1.ª Ton.ª a solo la Valenciana.



Allegro Repite.

Handwritten musical score on aged paper, featuring four systems of staves. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 6/8 time signature for the first system, and a 3/8 time signature for the second and fourth systems. The music is written in a cursive, handwritten style.

The first system (top) is marked *All.^o* and contains five staves of music. The second system contains three staves of music. The third system contains three staves of music. The fourth system (bottom) is marked *All.^o* and contains two staves of music.

Dynamic markings include *fe* (forte) and *p* (piano). The tempo/mood markings are *Allegro* (appearing at the end of the first system) and *Allegro 2^{ma}* (appearing at the end of the third system).

A watermark at the bottom center reads: Ayuntamiento de Madrid

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive style, characteristic of 18th or 19th-century manuscript notation.

Key markings and annotations include:

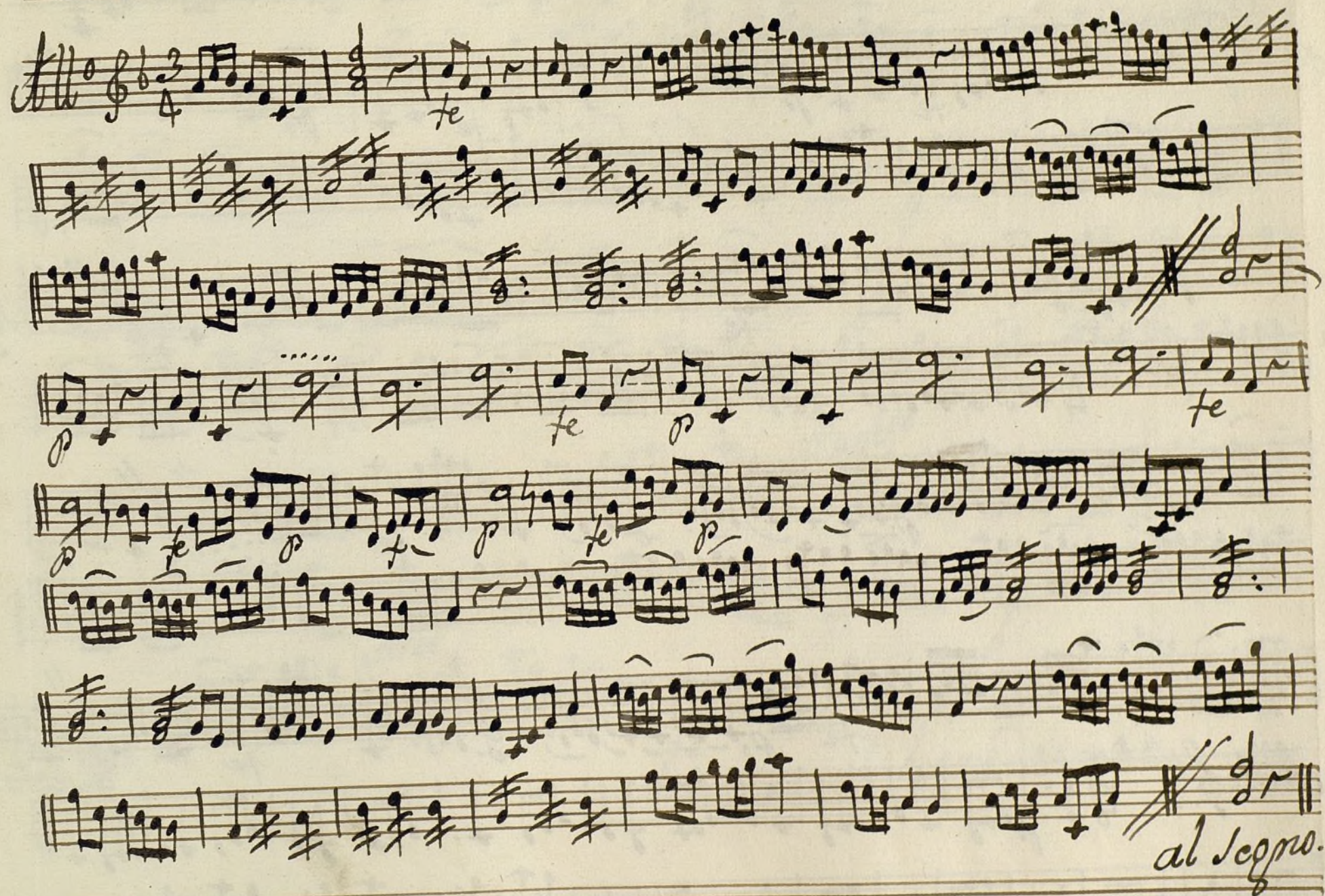
- And.^{te} Vivo.* (Andantino Vivace) at the beginning of the second staff.
- po* (piano) markings on the third, fourth, and sixth staves.
- Pura do* (Pura do) marking on the sixth staff.
- Arco.* (Arco) marking on the seventh staff.
- Allegro.* (Allegro) marking on the eighth staff.
- do mas.* (do mas) marking on the eighth staff.

The score concludes with a double bar line on the eighth staff, followed by empty staves at the bottom of the page.



Ayuntamiento de Madrid

Violín 2º Ton.ª a Solo la Valentonera.



Handwritten musical score on aged paper, featuring three systems of music. Each system consists of multiple staves with notes, rests, and dynamic markings.

System 1: Marked *All.^o* in 6/8 time, key of D major (two sharps). It includes dynamic markings *p* and *fe*. The system concludes with the instruction *Allegro.*

System 2: Marked *All.^{to}* in 3/4 time, key of D major. It includes dynamic markings *p* and *fe*. A section of the music is crossed out with a large 'X'.

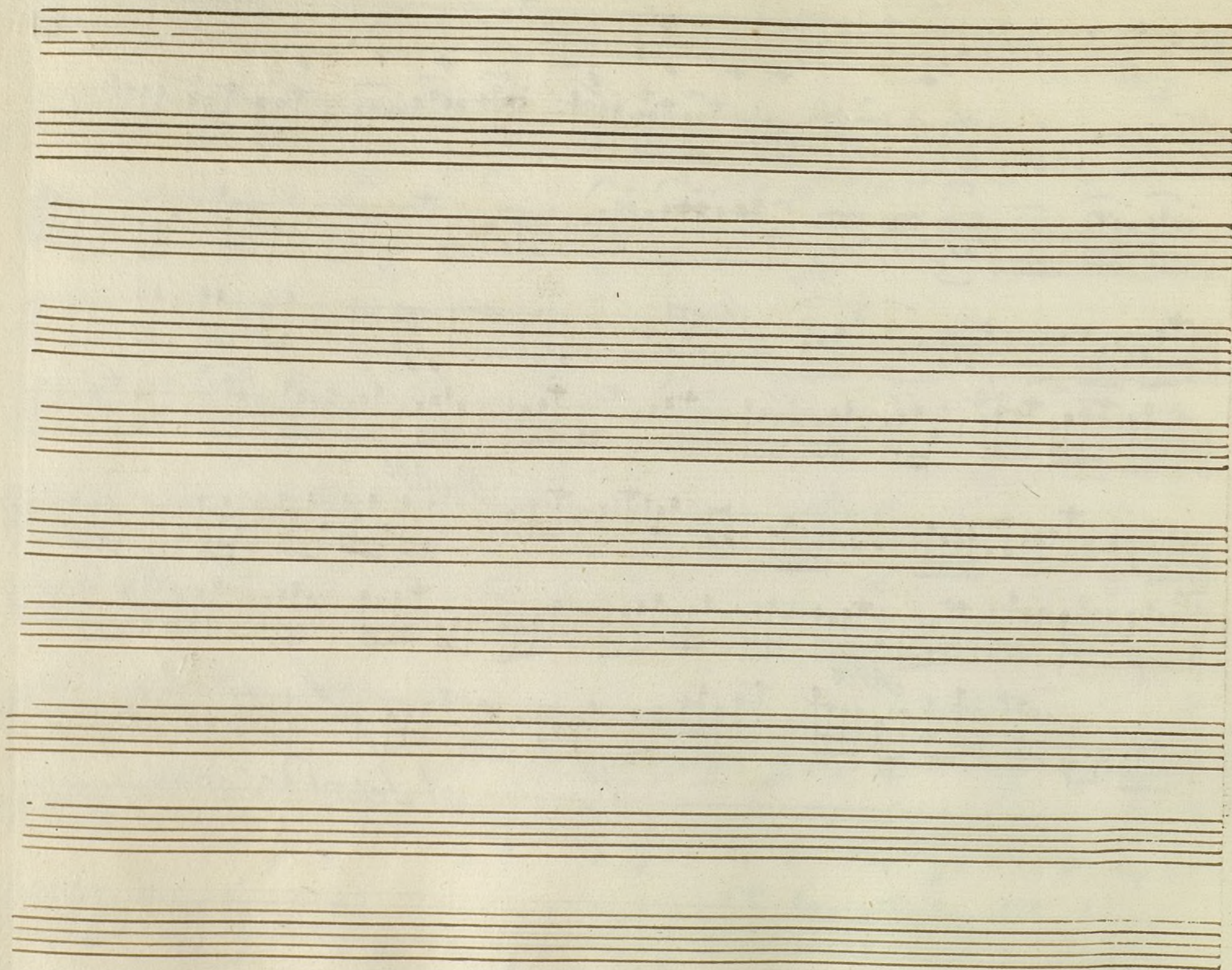
System 3: Marked *All.^o* in 3/4 time, key of D major. It includes dynamic markings *p* and *fe*. The system concludes with the instruction *allegro dorma*.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a style characteristic of 18th or 19th-century manuscript notation.

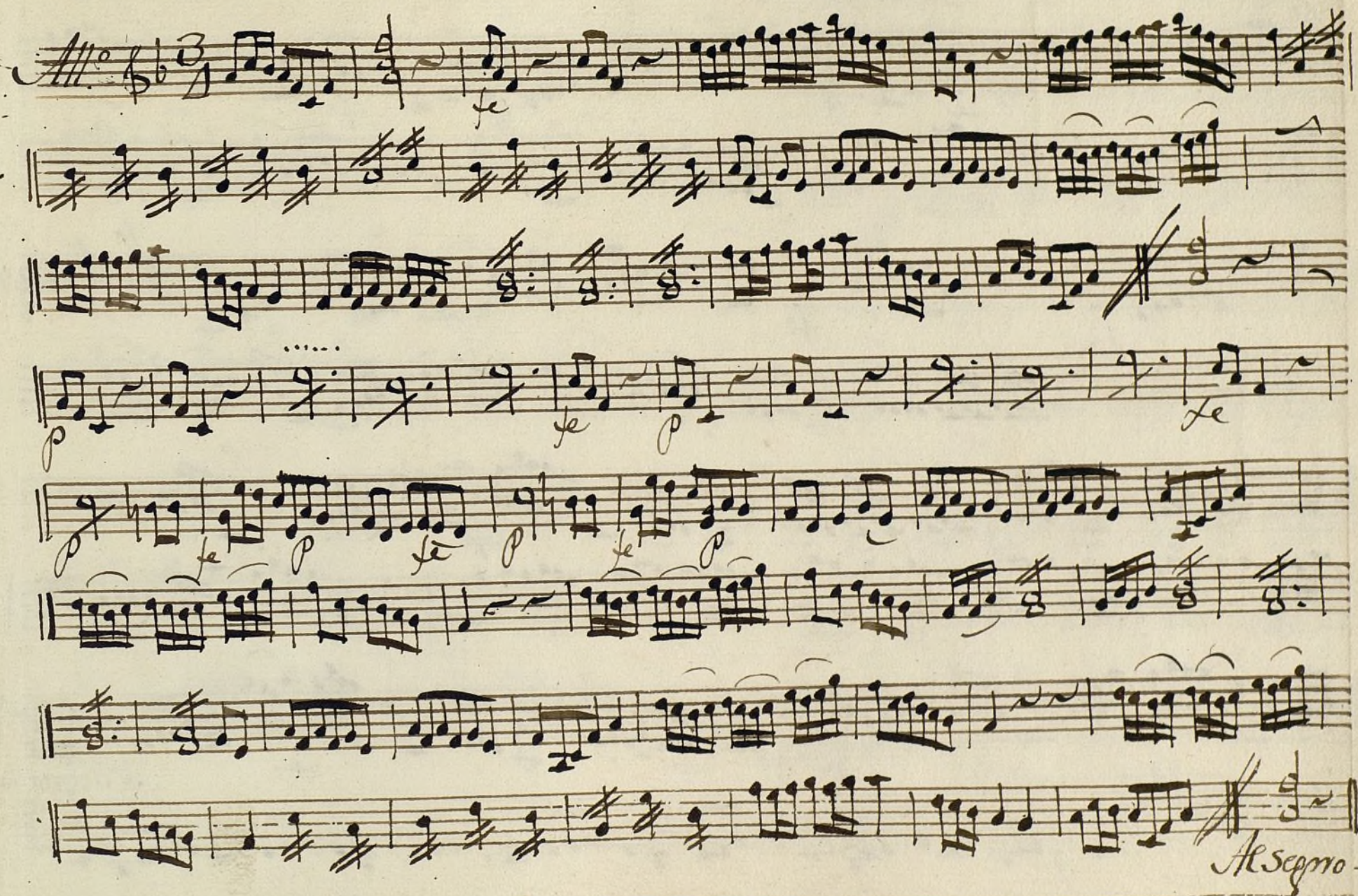
Key markings and annotations include:

- And. no vivo.* (Andante non vivo) at the beginning of the second staff.
- te* (likely *forte*) marking below the first staff.
- Punt. do* (Punctum do) marking above the fifth staff.
- Arco* (Arco) marking above the sixth staff.
- fe* (likely *forte*) marking below the sixth staff.
- al segno dos mas.* (al segno dos mas.) at the end of the sixth staff.

The score concludes with a double bar line and a repeat sign at the end of the sixth staff.



Ayuntamiento de Madrid

Violin 2.º Tonda Solo la Valerona.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble clefs, key signatures of three sharps (F#, C#, G#), and time signatures of 6/8 and 3/4. The music is written in a cursive, historical style.

The score is organized into several systems, each beginning with a tempo marking: *All.^o* (Allegro). The first system is in 6/8 time. The second system is in 3/4 time and includes the instruction *Allegro.* at the end. The third system is in 3/4 time and includes the instruction *Allegro* at the end. The fourth system is in 3/4 time and includes the instruction *Allegro* at the end. The fifth system is in 3/4 time and includes the instruction *Allegro* at the end.

The notation includes various musical symbols such as notes, rests, and dynamic markings like *fe* (forte) and *po* (piano). The paper shows signs of age, including discoloration and some staining.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The text "Ano no Vivo." is written across the second staff. The word "Arco" is written below the sixth staff. The word "Punt.^{do}" is written above the seventh staff. The phrase "Al Segno dos mas." is written below the eighth staff. The score concludes with a double bar line and a fermata.

Ano no Vivo.

Arco

Punt.^{do}

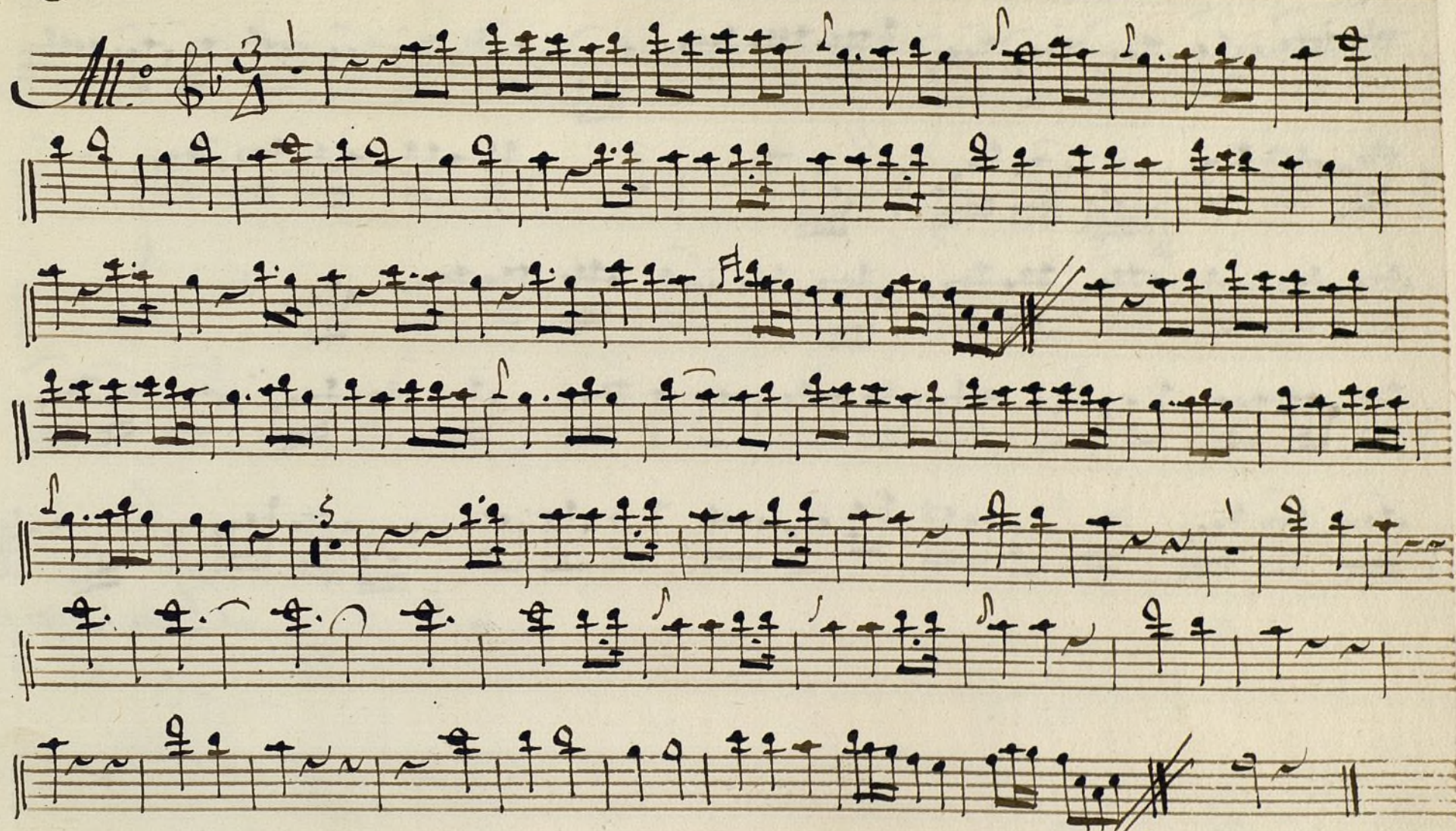
Al Segno dos mas.



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Flauta 1.^a Ton. a Solo la Valentona.

Mus 77-11



Allegro.

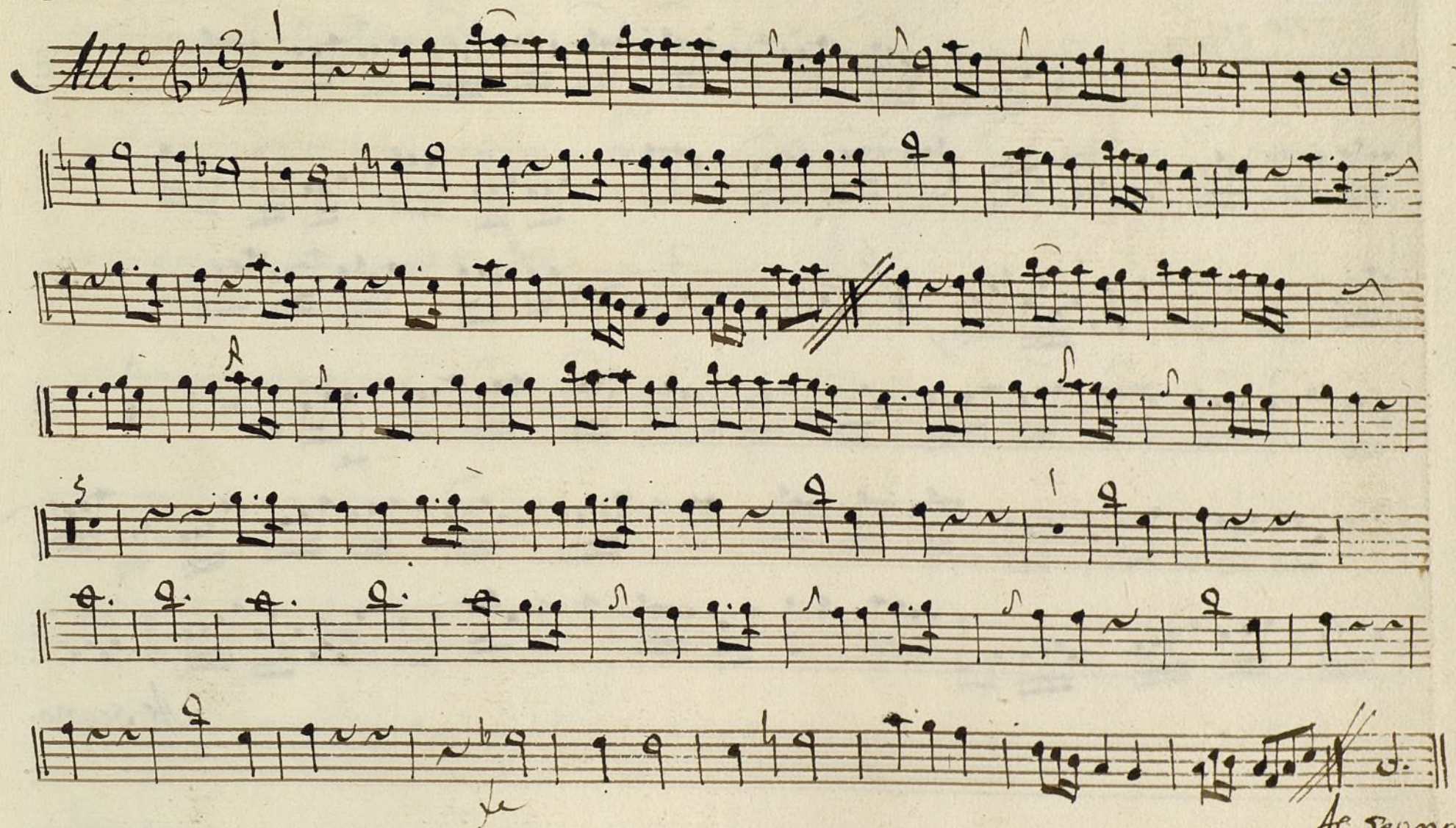
Tacet hasta las Seguidillas.

And^{no} Vivo. 3/4

A seg no 27 mas.

flauta 2^a Ton^a Solo la Valentona.

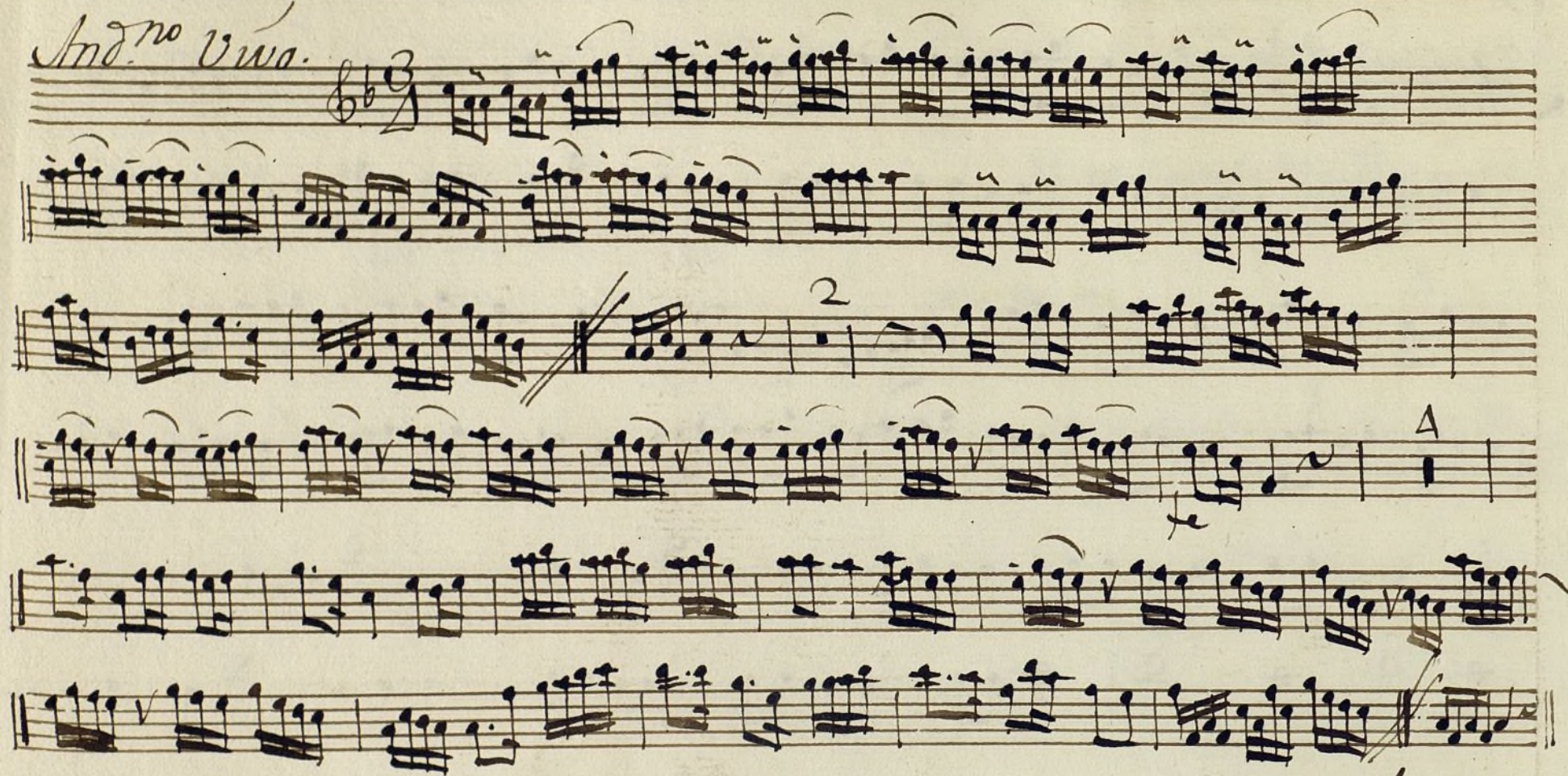
MUS 77-11



Allegro

Tacer hasta las Seg.^o

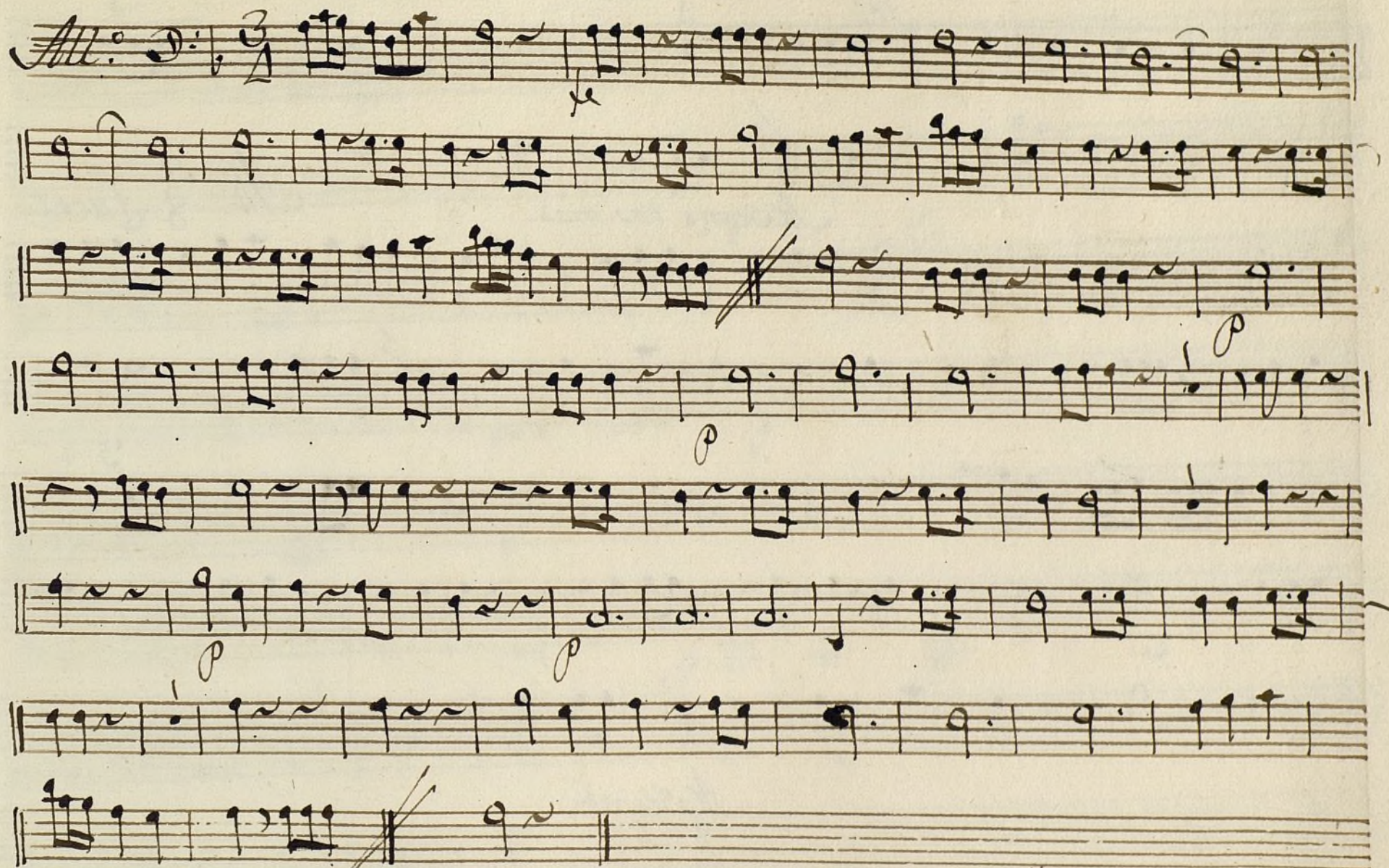
And.^{no} V^{ivo}.



Al segno.

Trompa 1.^a Ton. a Solo la Valentina.

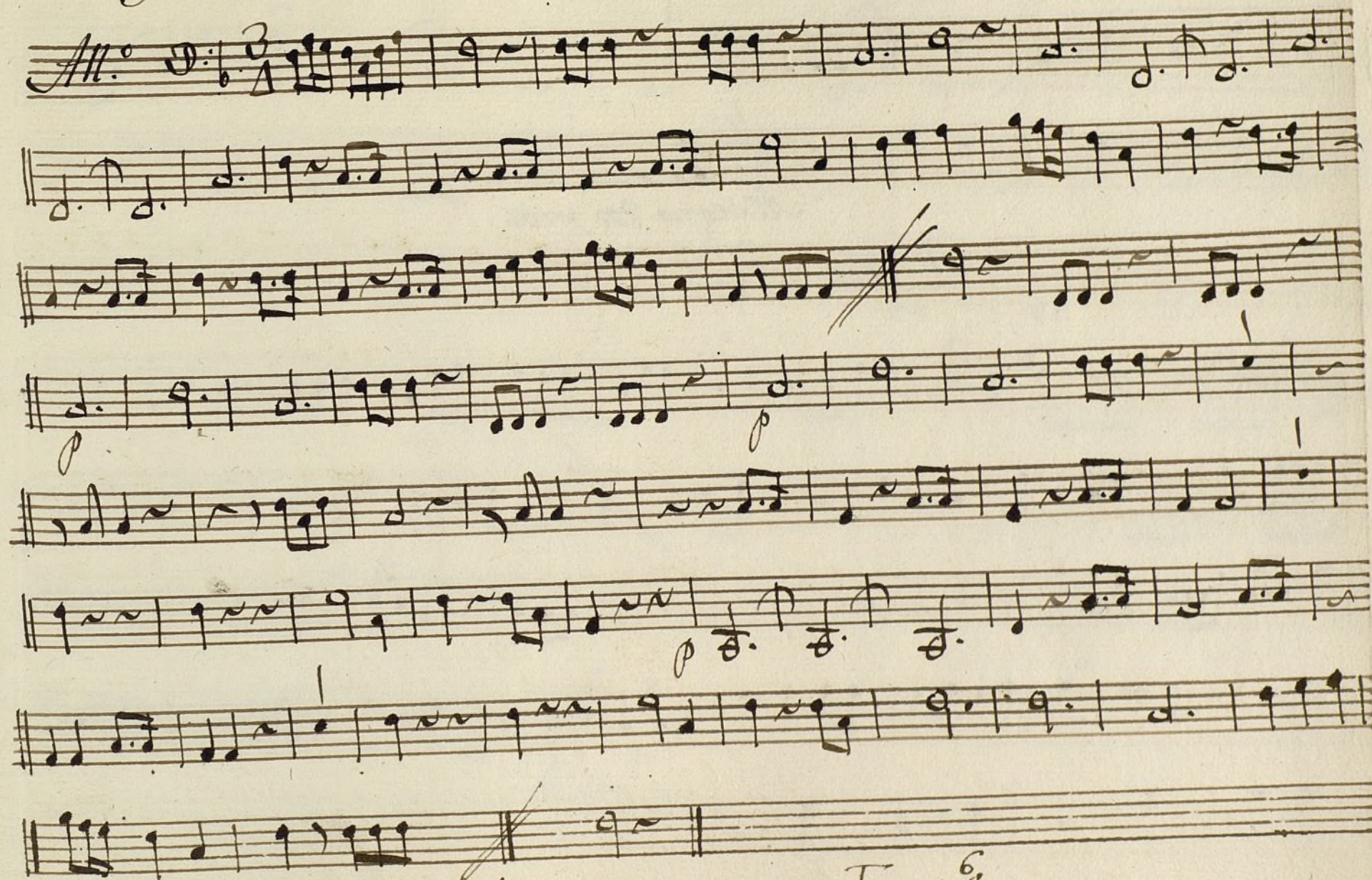
Mus 77-11



Allegro.

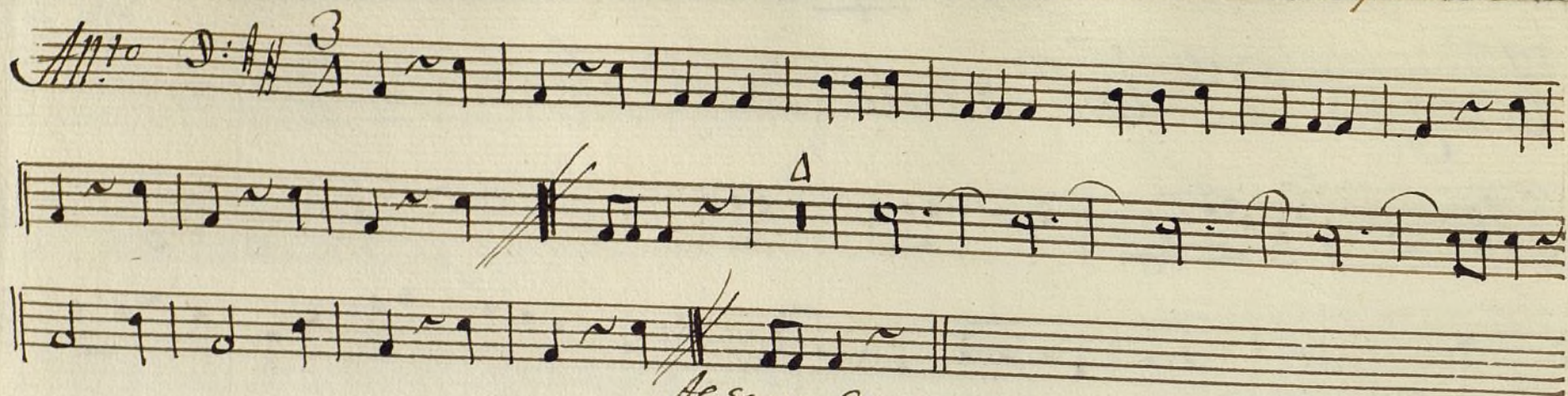
Tacet 6.

Trompa 2.^a Ton.^a a Solo la Valentonca.



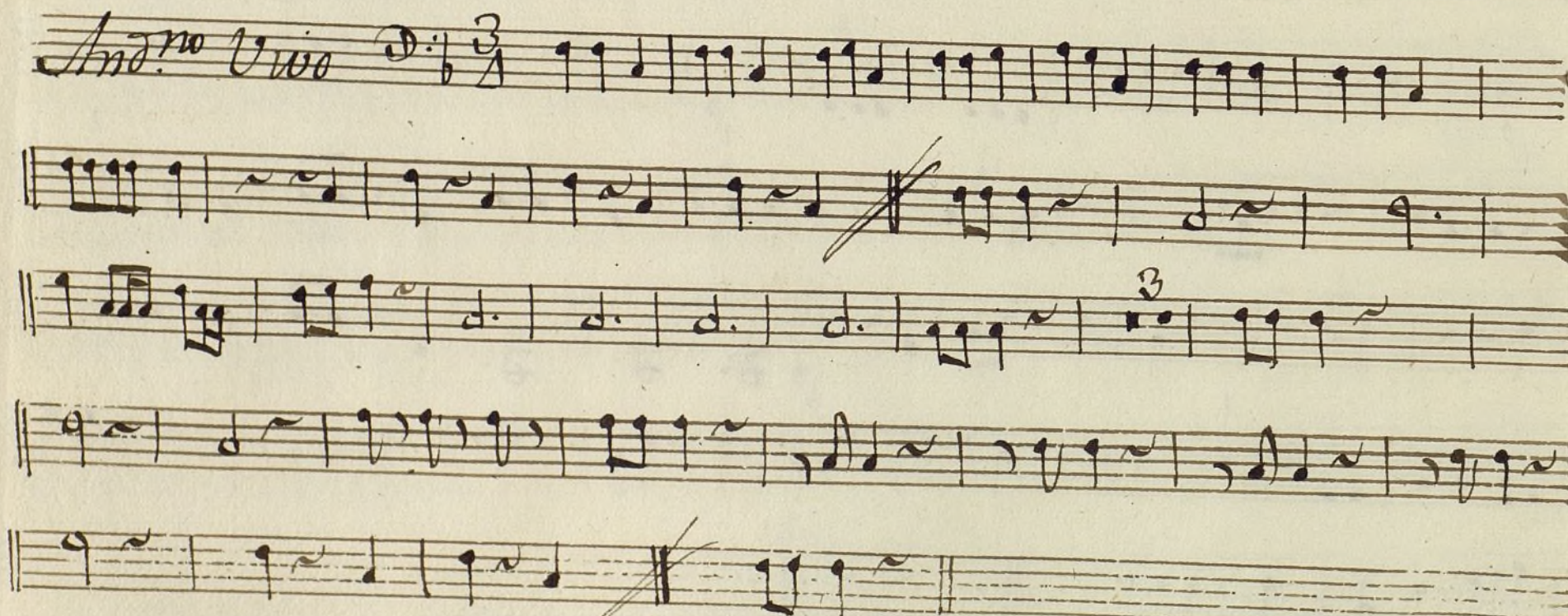
Allegro

Tacet 8.



Allegro dos mas

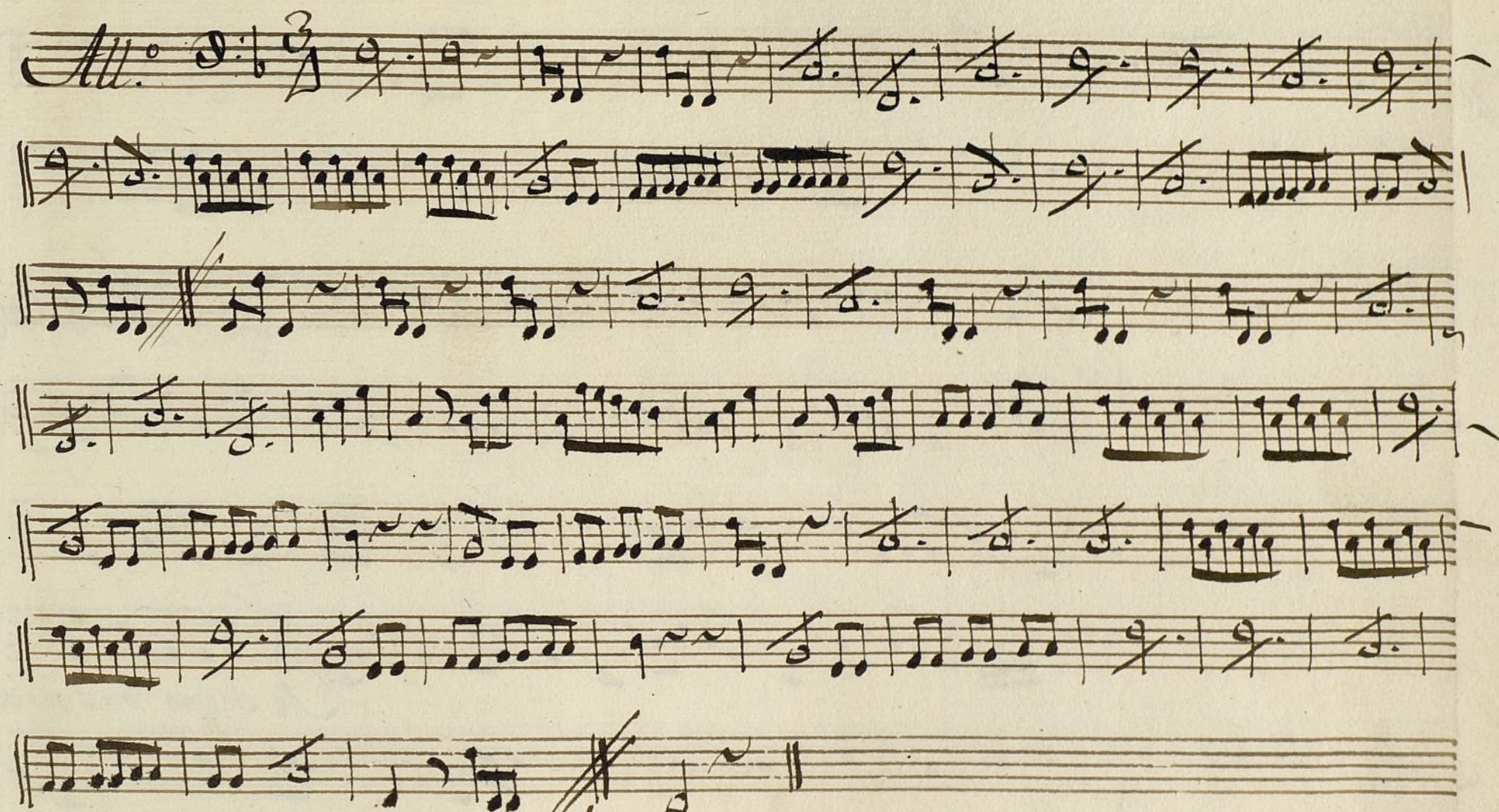
Tacet 3/8.



Allegro dos mas.

Bajo Ton.^a a solo // La Valentona.

Mus 77-11



Al Segno.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as clefs, time signatures, and notes.

The first staff begins with the tempo marking *All.^o* and the time signature $\frac{6}{8}$. The key signature consists of two sharps (F# and C#).

The fourth staff concludes with the instruction *Al Segno.*

The fifth staff begins with the tempo marking *And.^{no}* and the time signature $\frac{3}{4}$. The key signature remains two sharps.

The seventh staff concludes with the instruction *Al Segno dos mas.*

The eighth staff begins with the tempo marking *All.^o* and the time signature $\frac{3}{8}$. The key signature remains two sharps.

The manuscript is signed "Ayuntamiento de Madrid" at the bottom center.

And. no 3/4

Allegro o of mar.

