

Leg. 22. N.º 15

MUS 76-11

Leg. 22. n.º 15  
t

Conadilla

A solo

Para la Paca Borda.

la Anonima

15

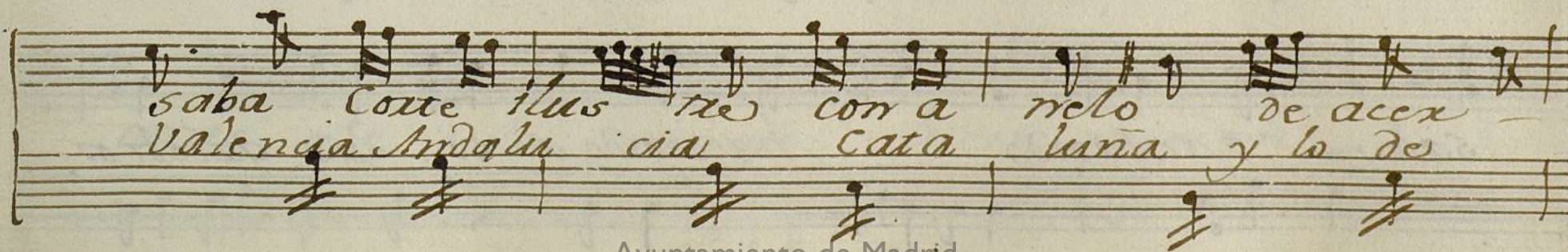
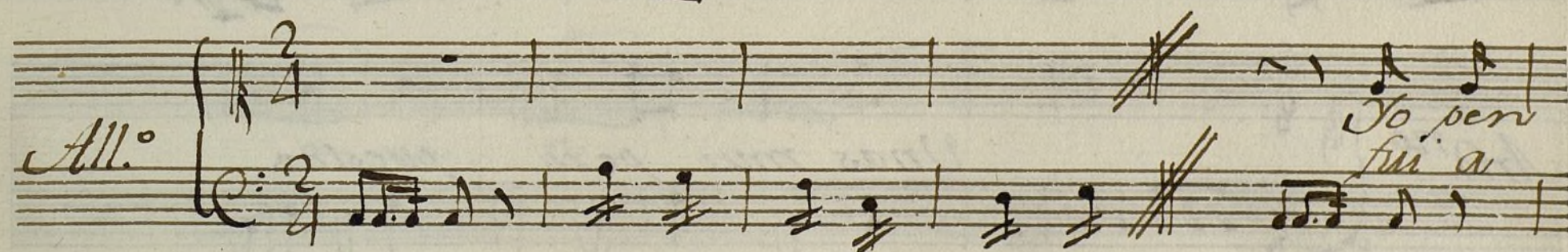
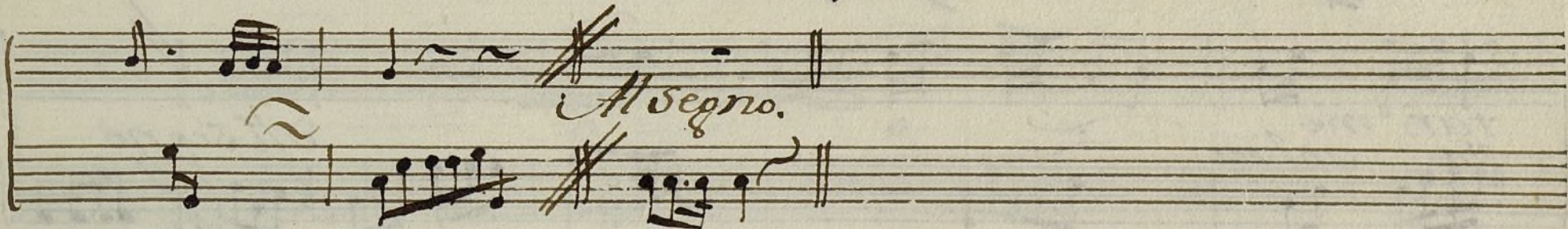
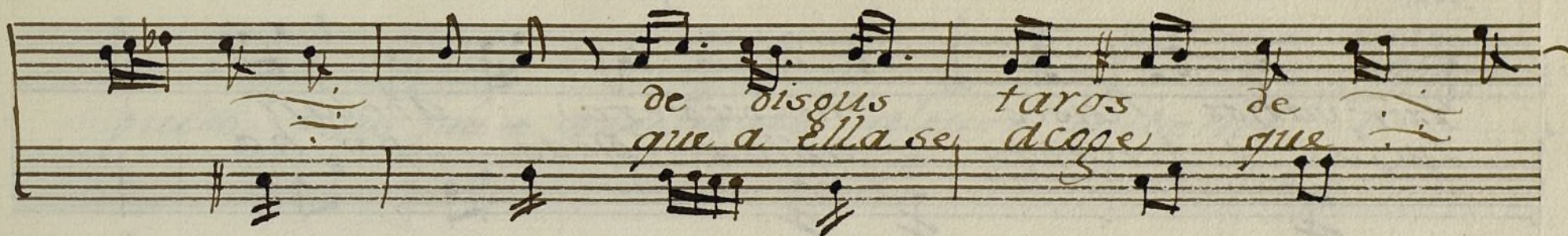
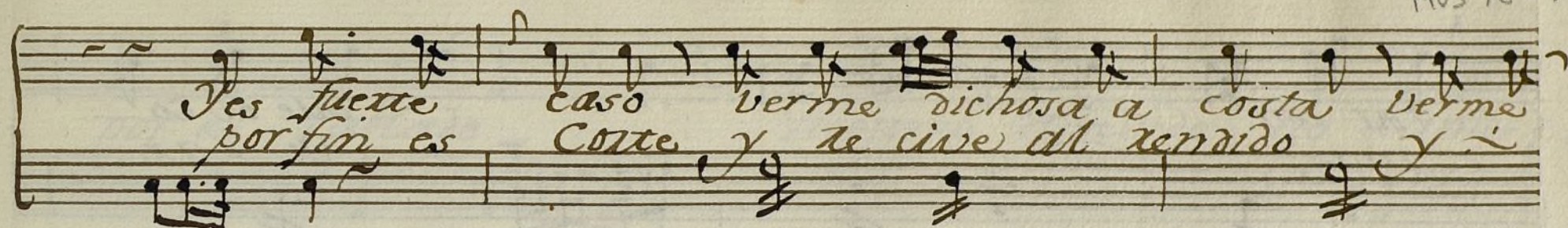
De Abul.



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

que me importa — que lo pre, verme en mi —  
Pero Como te celo de la no —  
centro verme verme en mi, centro —  
bleza de la de la nobleza —  
si conozco lo grande si  
ni el caracter pia doso ni  
de mis de fechos de mis  
de su grandeza de su







tar con  
mas que el co-  
vi Lax.

ner varios Paisés me pudieran adelan-  
zuelas y tonadas aplau didas por ha

tar me  
lla aplau *Allegro*

*And.<sup>no</sup>* Unas muy pezo puestas

salen cantando. haciendo a si sus quiebras



por el tablado.

Gilquero atrevido no cantes ex

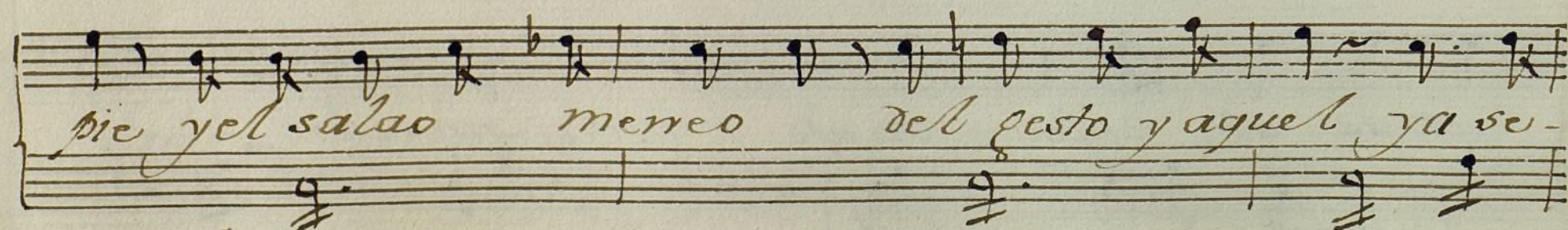
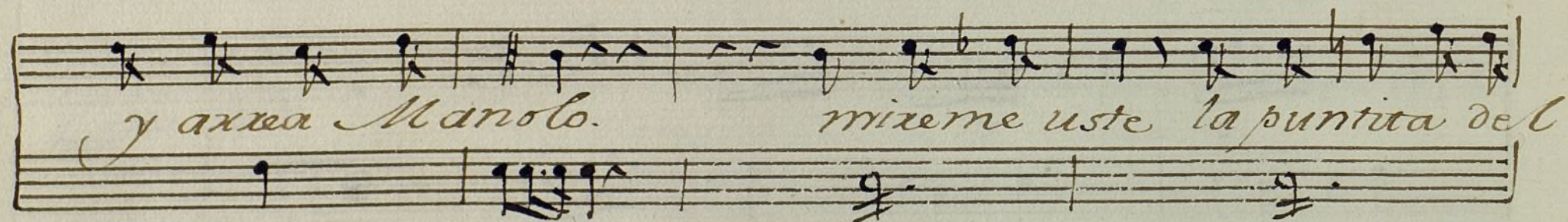
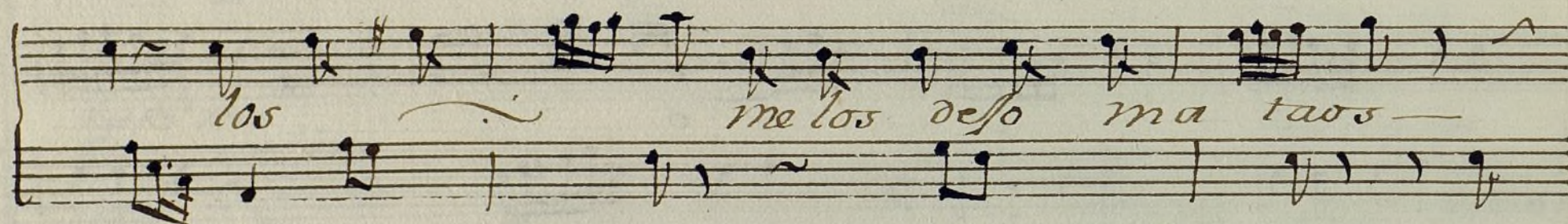
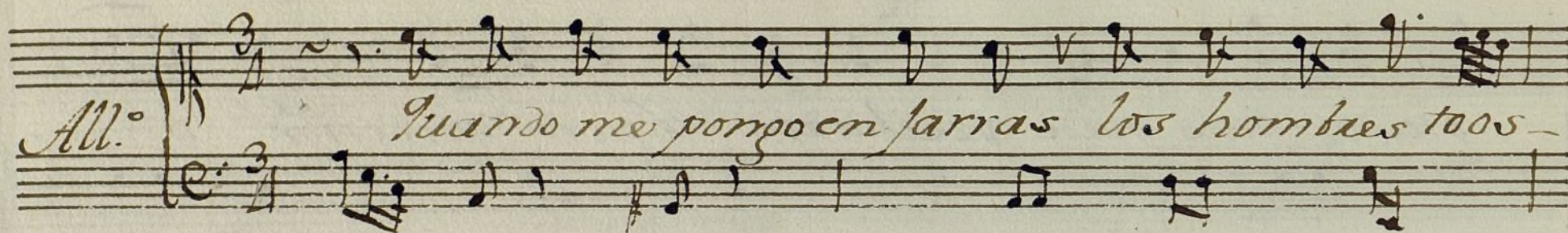
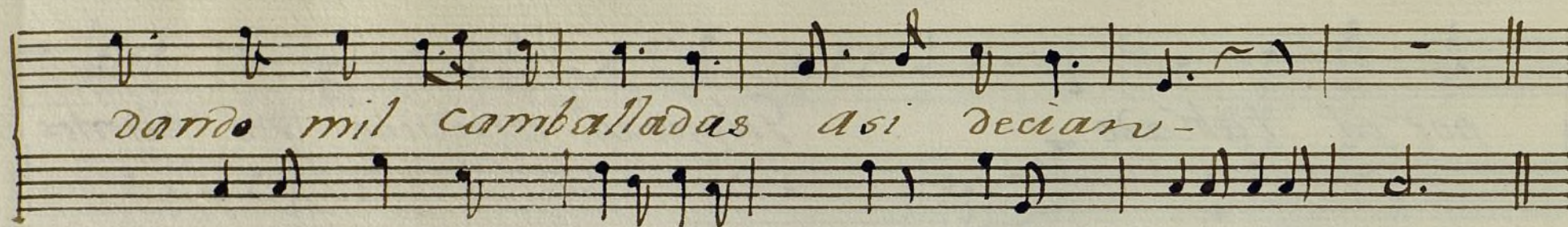
quido pues puede arrecharte algun miserror

Otras q.<sup>o</sup> de lo

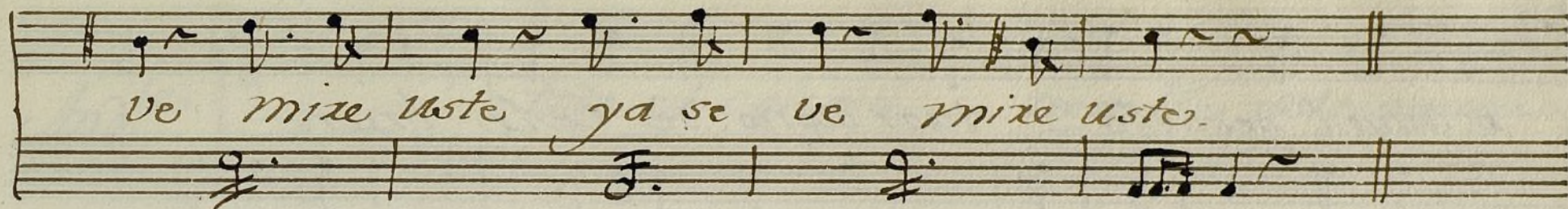
maso

lucir querian

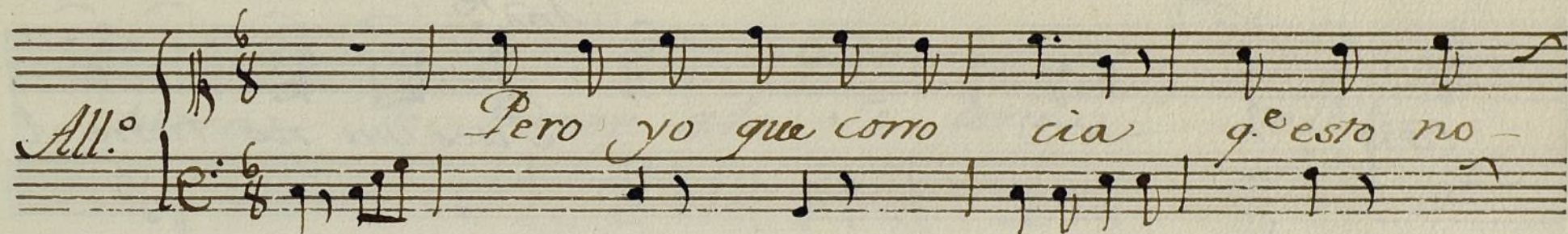








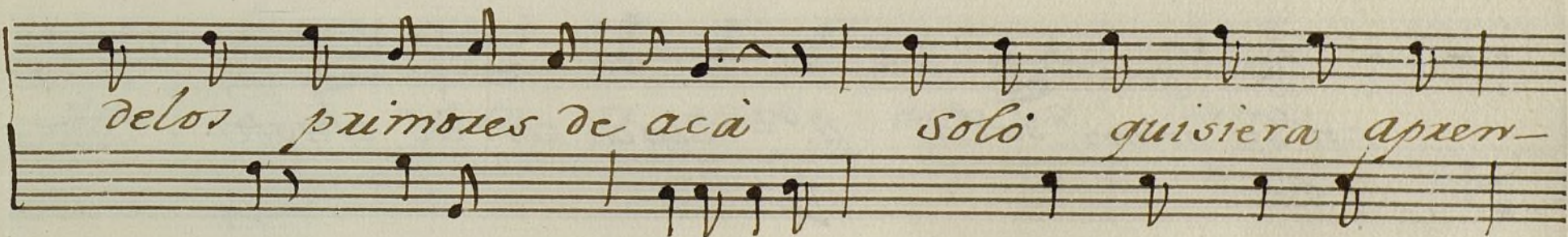
ve mire uste ya se ve mire uste.



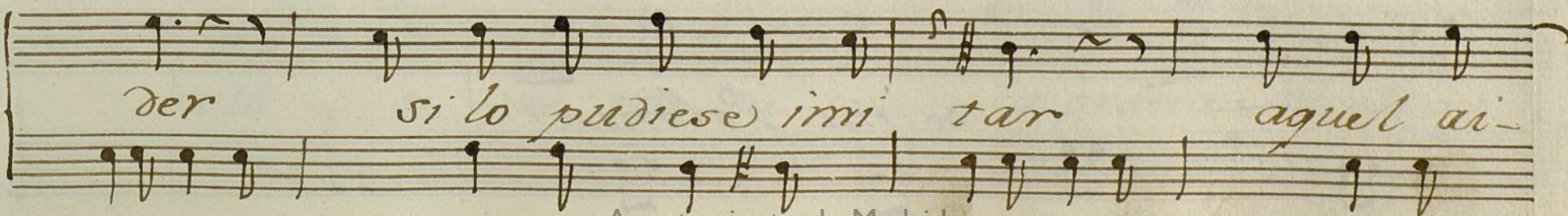
*All.<sup>o</sup>* Pero yo que corro cia q<sup>e</sup> esto no



puede llenar aquel delicado gusto

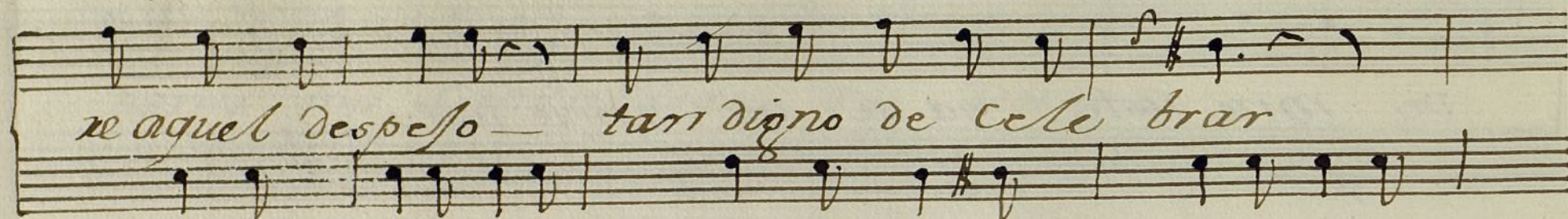


de los primores de acá solo quisiera apren-

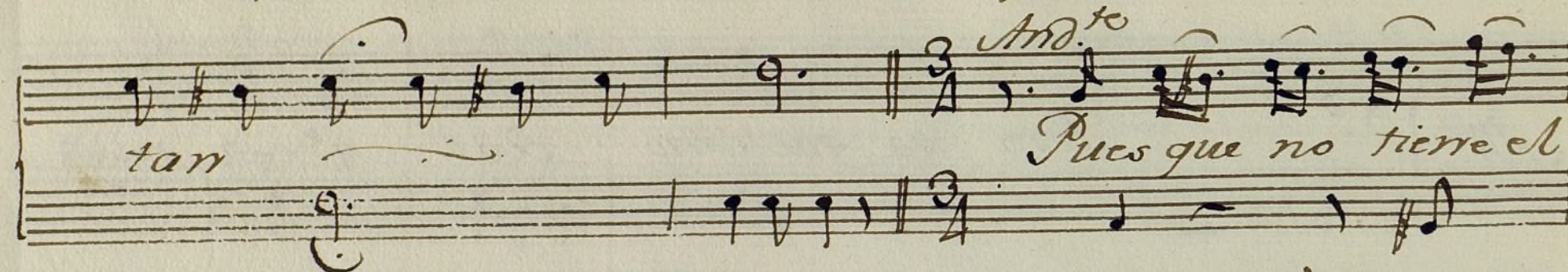


der si lo pudiese imi tar aquel ai-



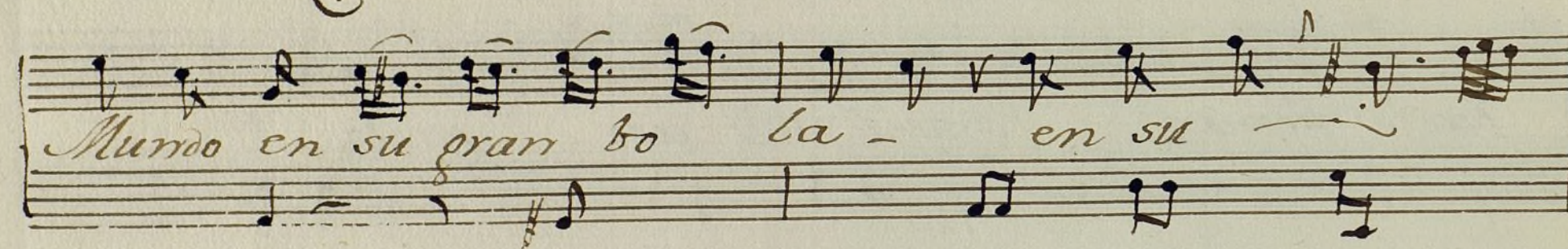


re aquel despeso - tan digno de cele brar

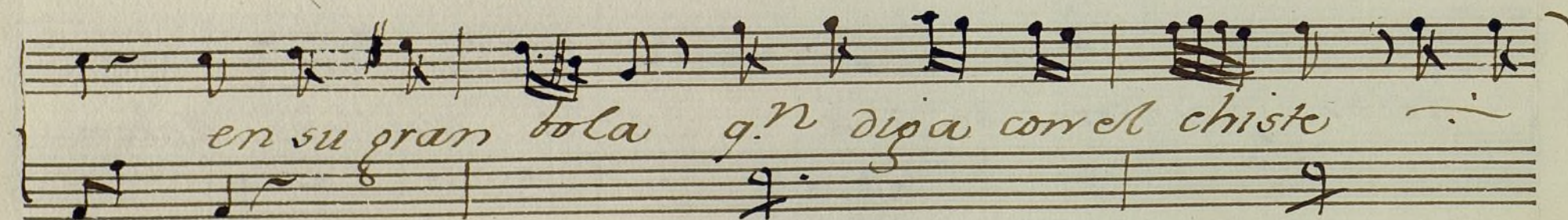


tan

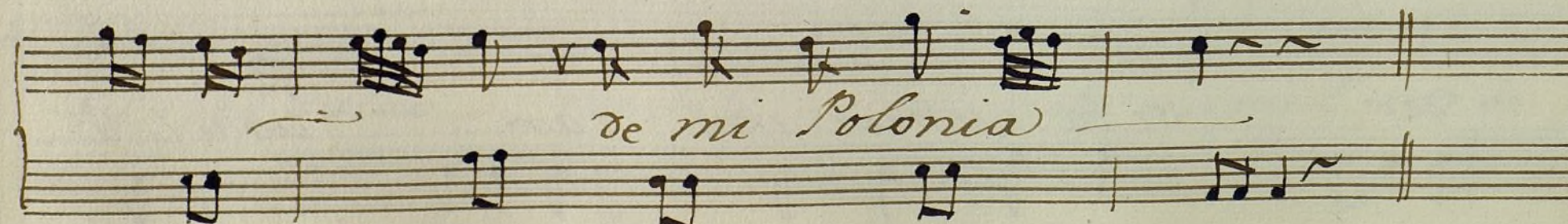
Pues que no tierre el



Mundo en su gran bo la - en su




en su gran bola q.<sup>ra</sup> diga con el chiste



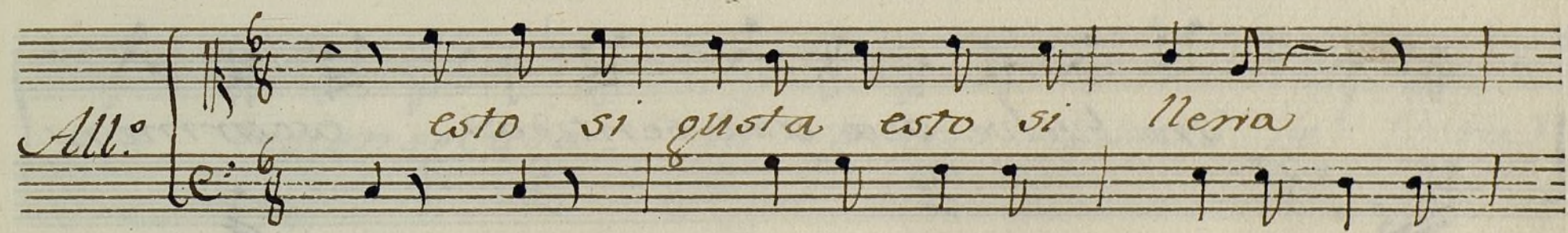
de mi Polonia



*And.<sup>te</sup>*  todo el coliseo tiembles estremecase la

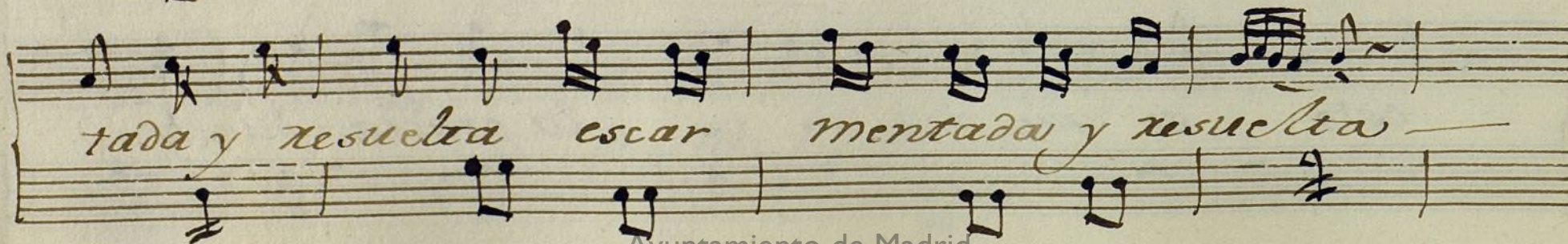
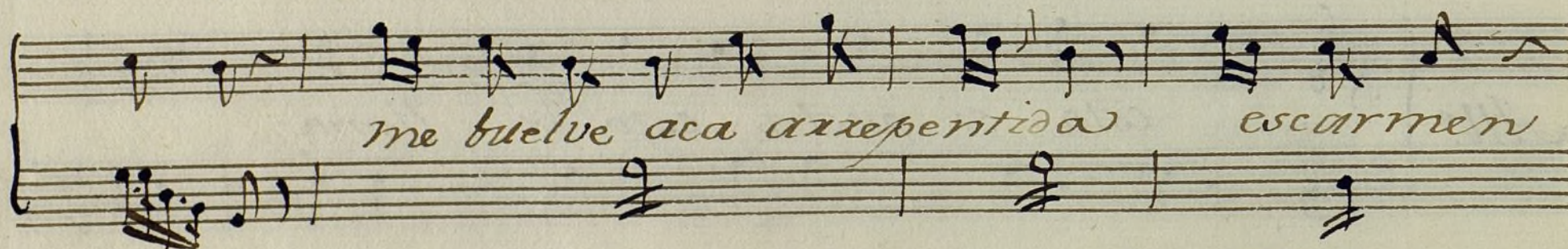
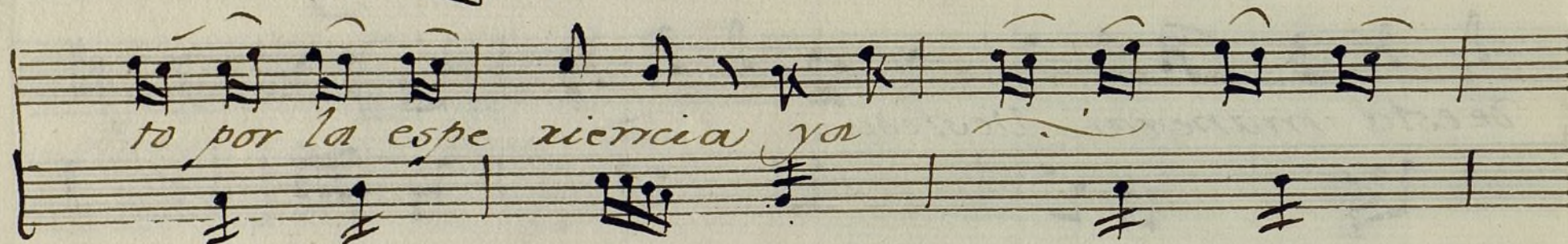
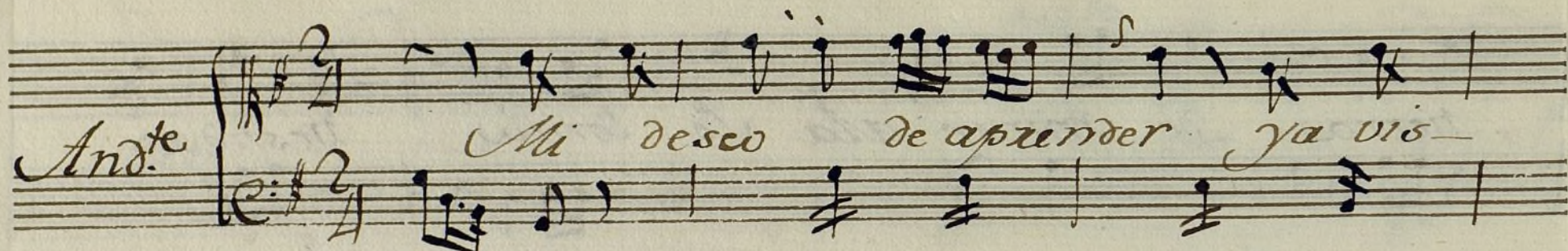
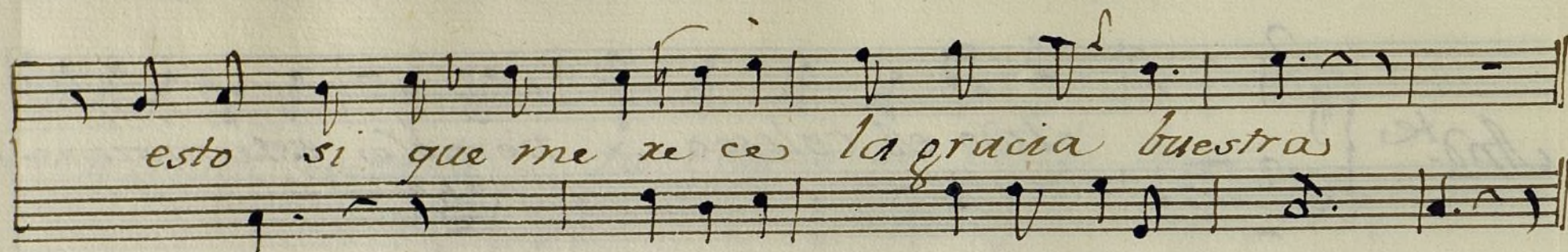
tierra de mirar ala Polonia Vestida

de esta manera Vestida

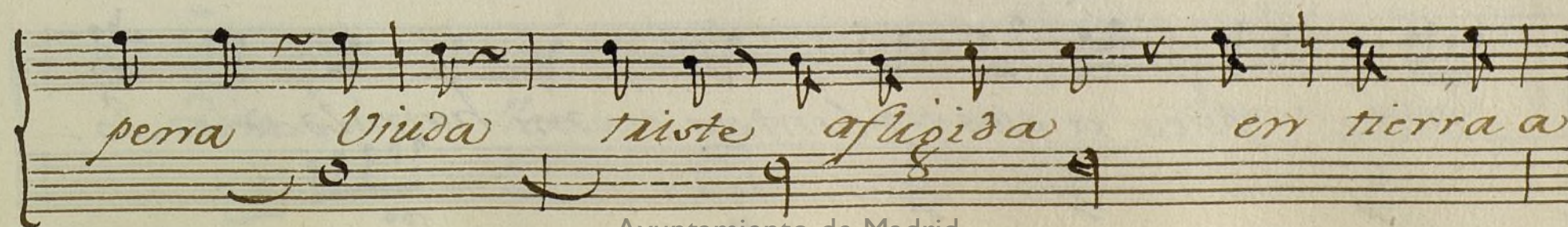
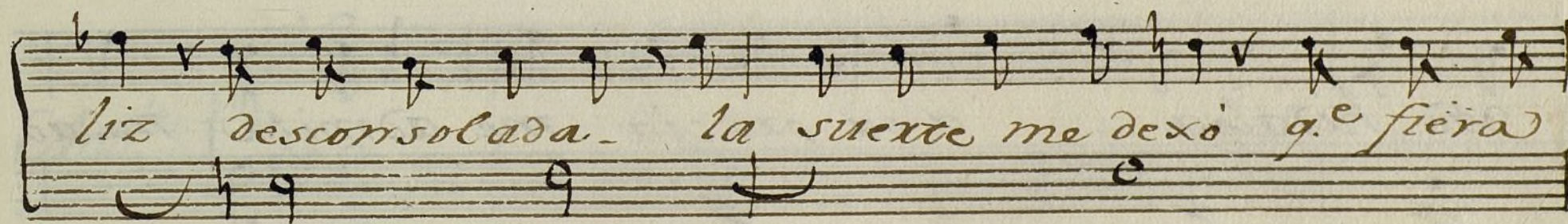
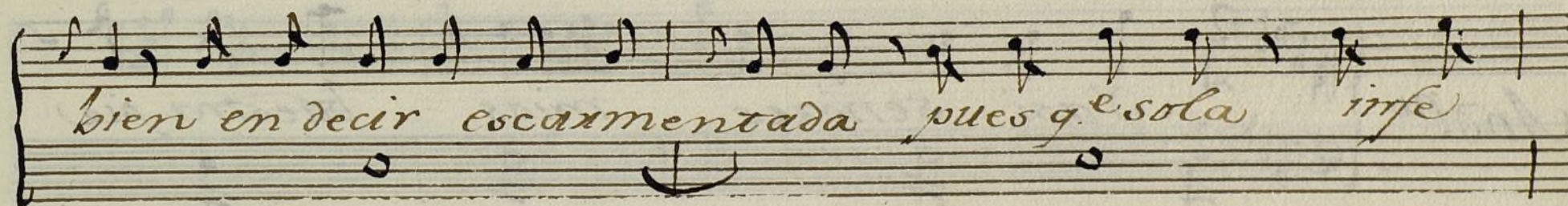
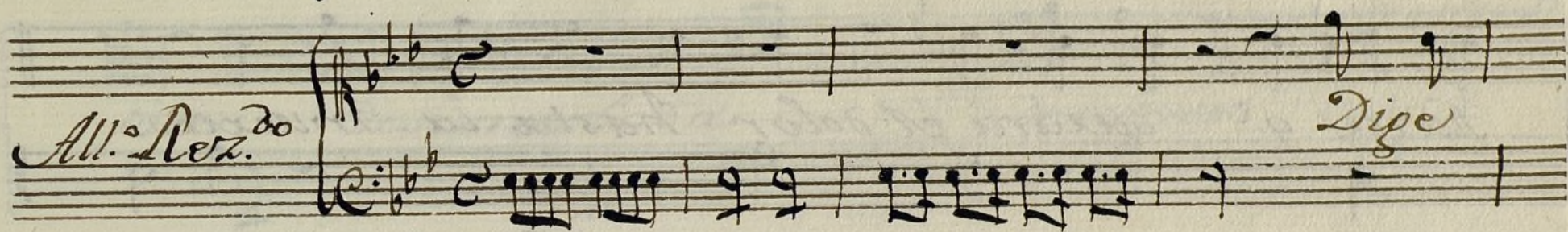
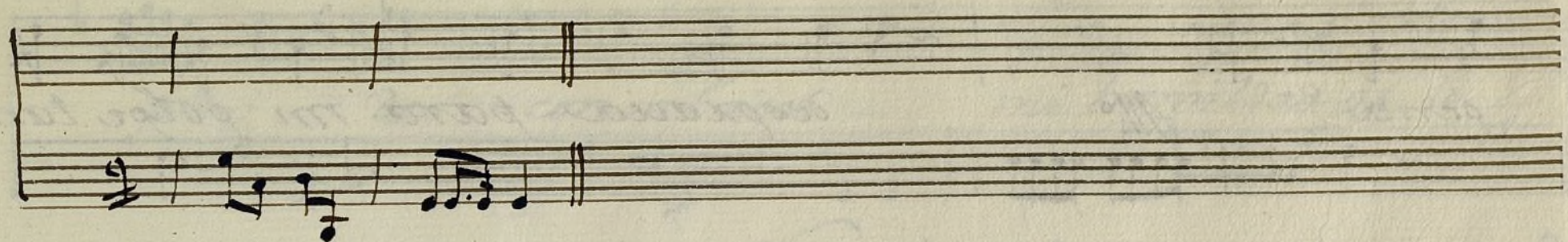
*All.<sup>o</sup>*  esto si gusta esto si Neria

esto si que me re ce la gracia vuestra

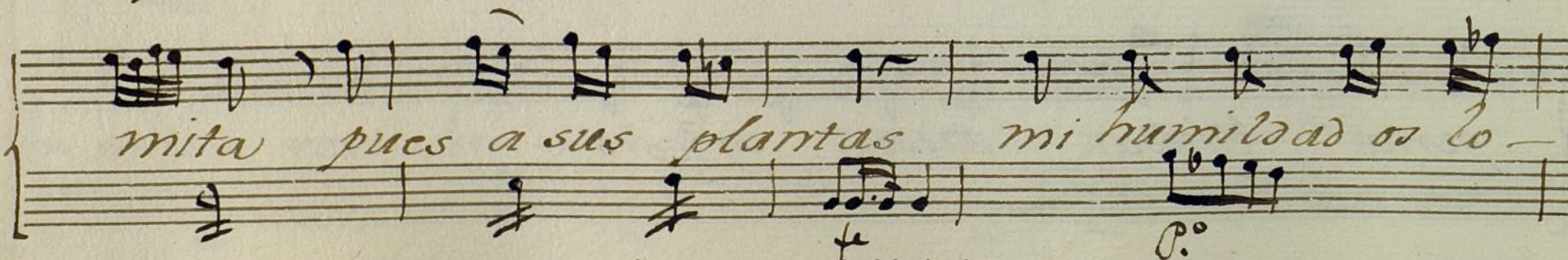
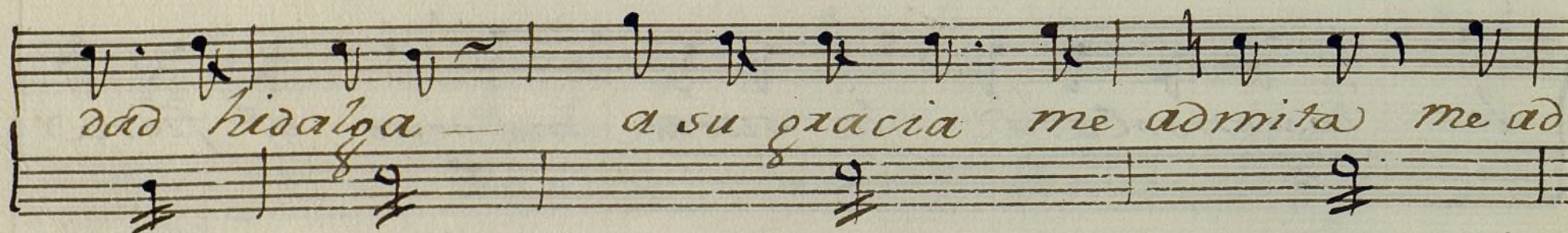
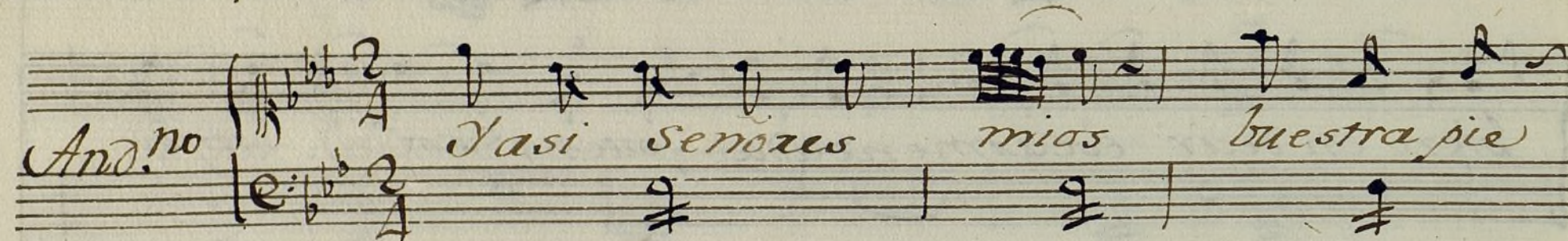
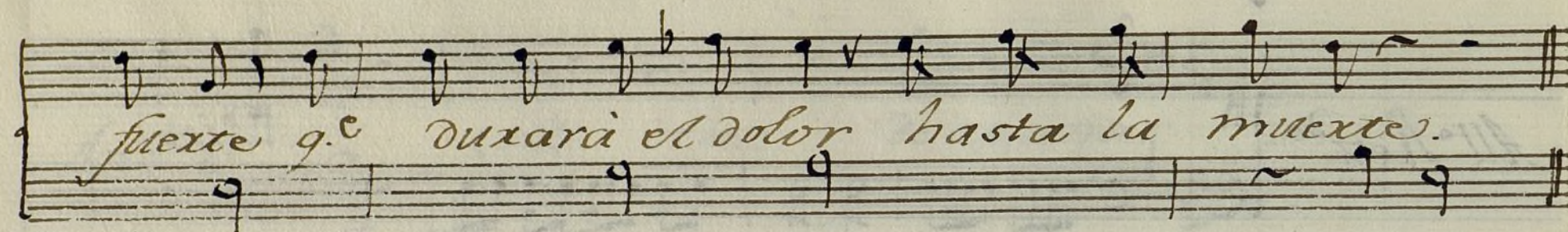
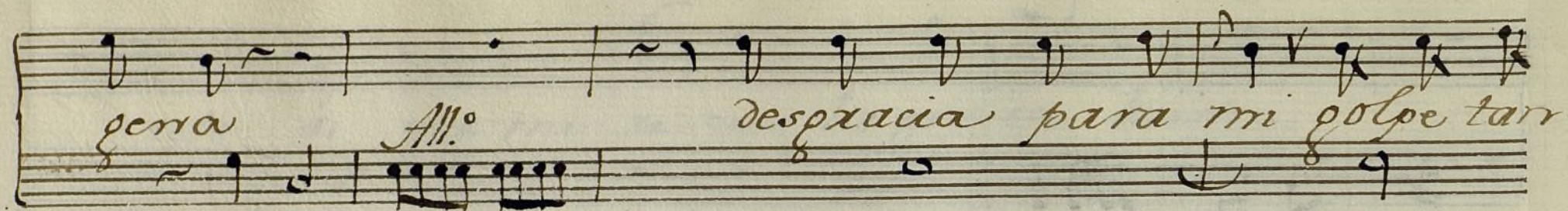














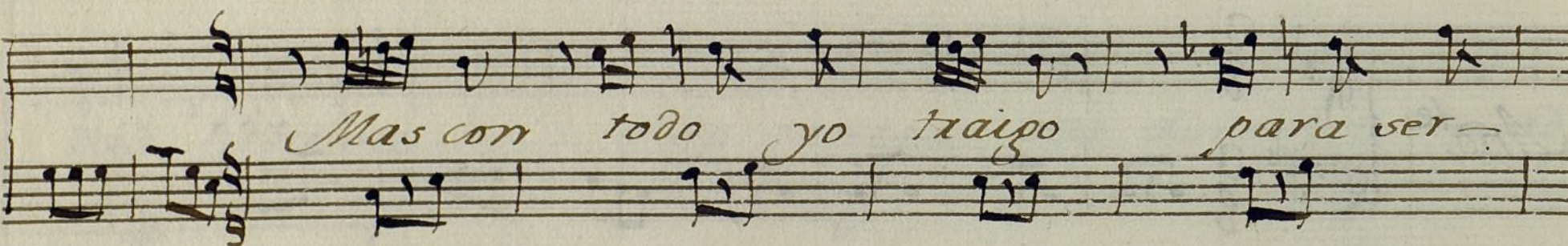
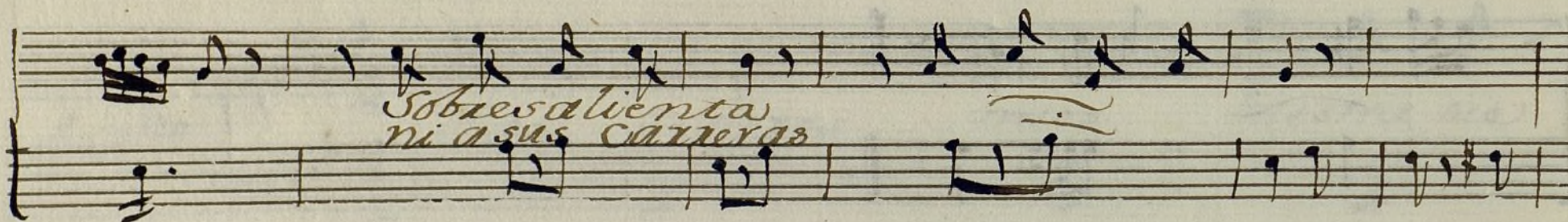
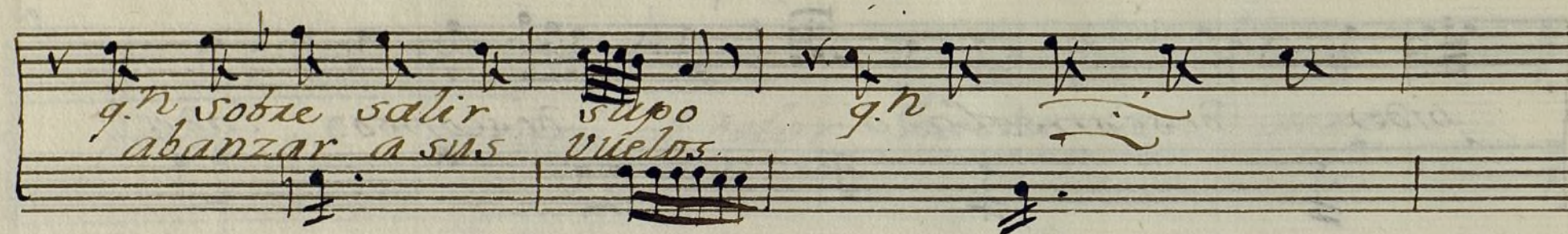
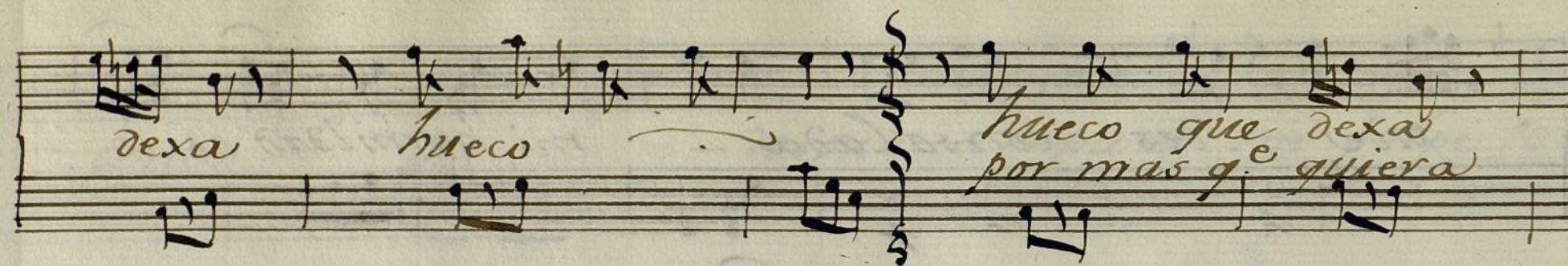
*pide desconsolada - mi humildad os lo*

*pide desconsolada - desconsolada*

*And.te*

*Bien se llenar no puedo hueco que*







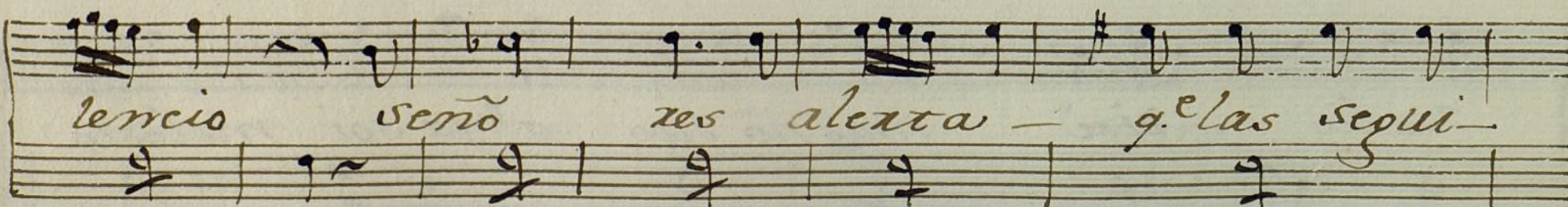
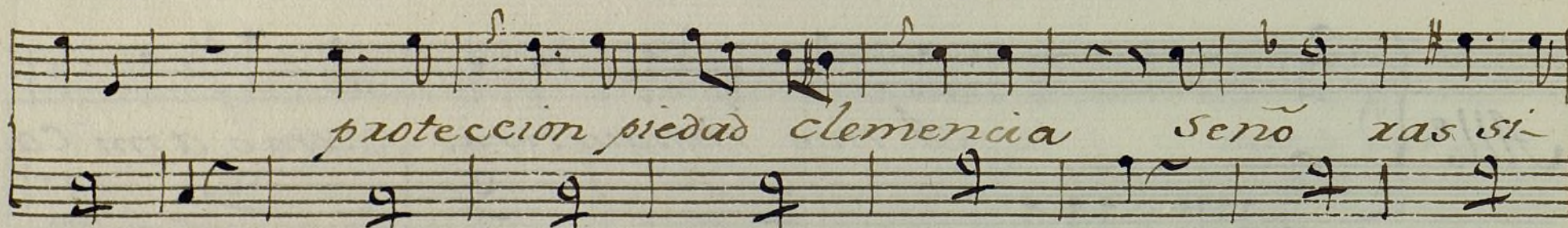
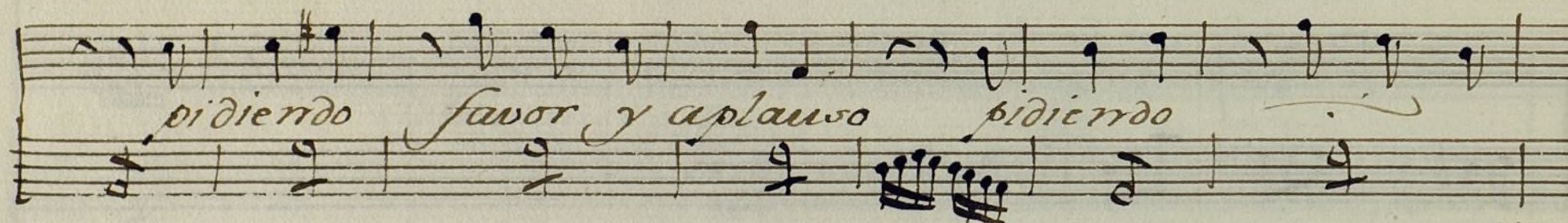
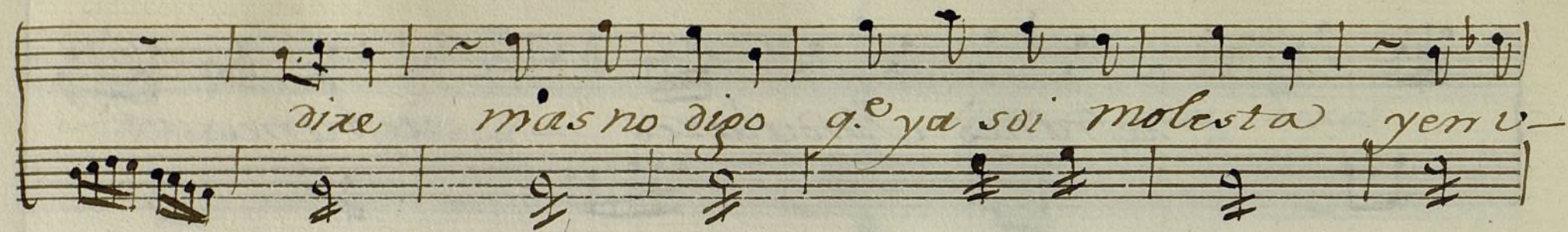
refranes Andaluces

salados dichos

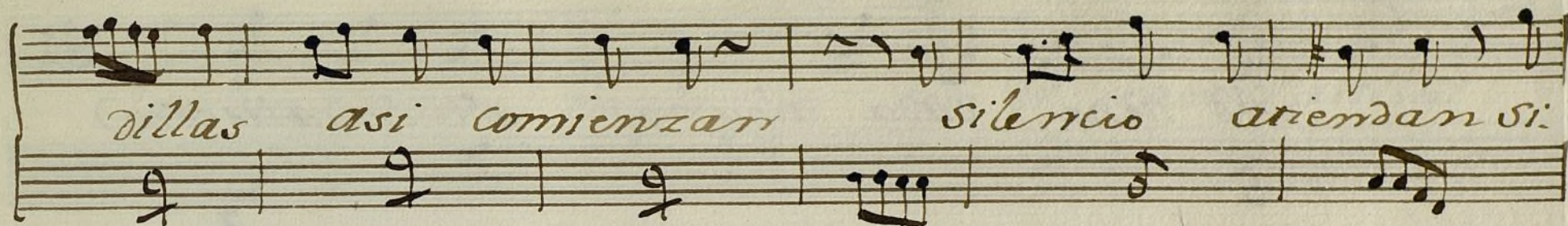
All. A mis morqueteros como a mi ca-

Zuela dixè mas no digo q.ª ya soi molesta

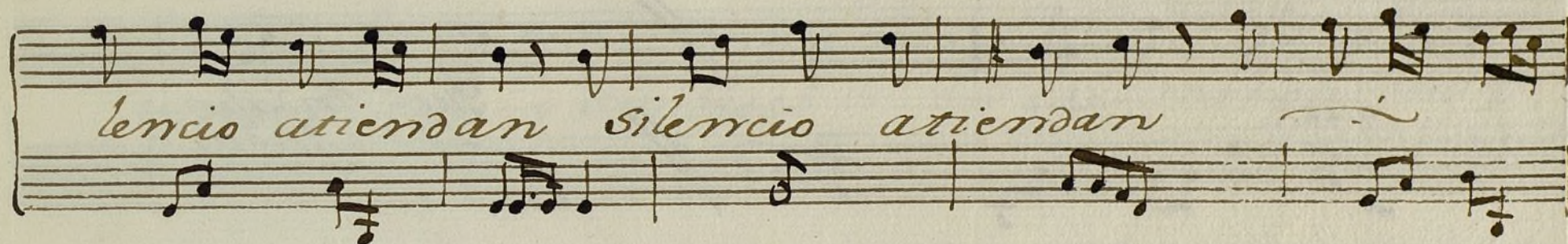




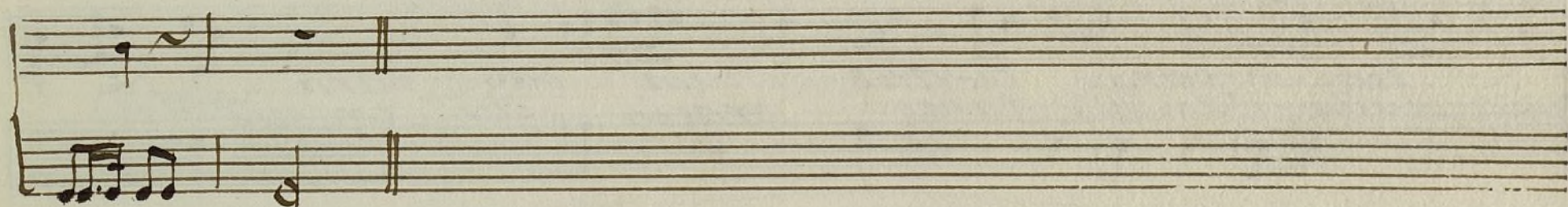




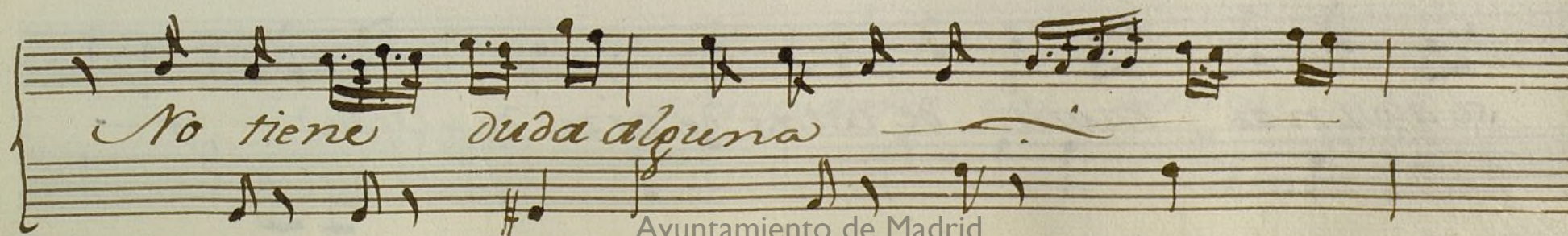
*villas así comienzan silencio atiendan si*



*lencio atiendan silencio atiendan*

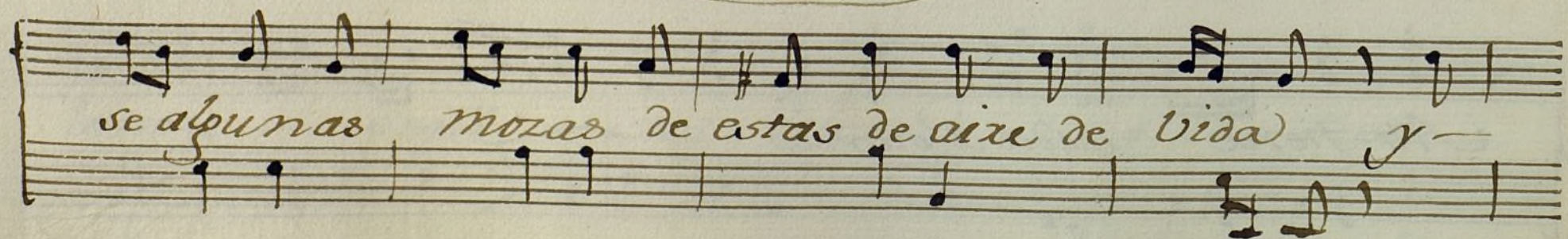
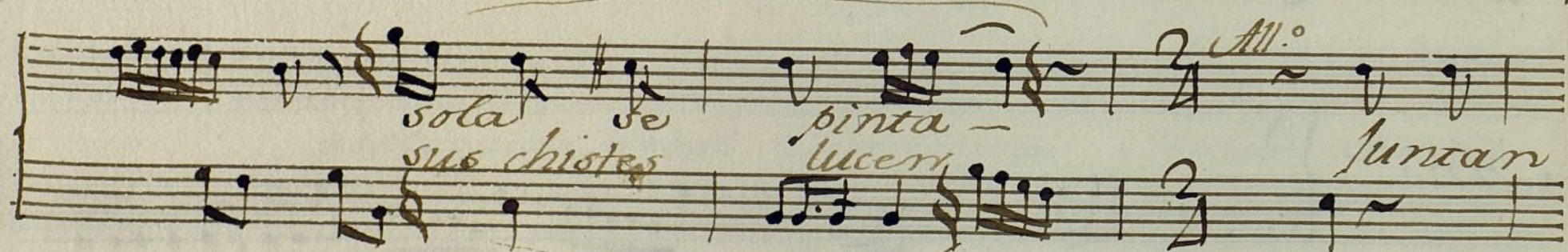
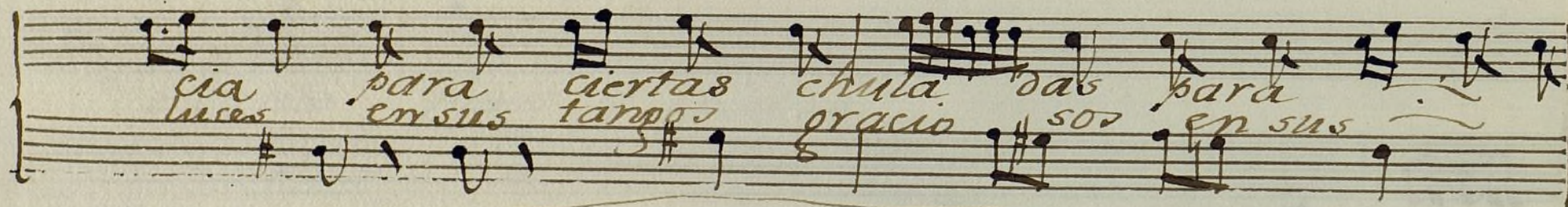
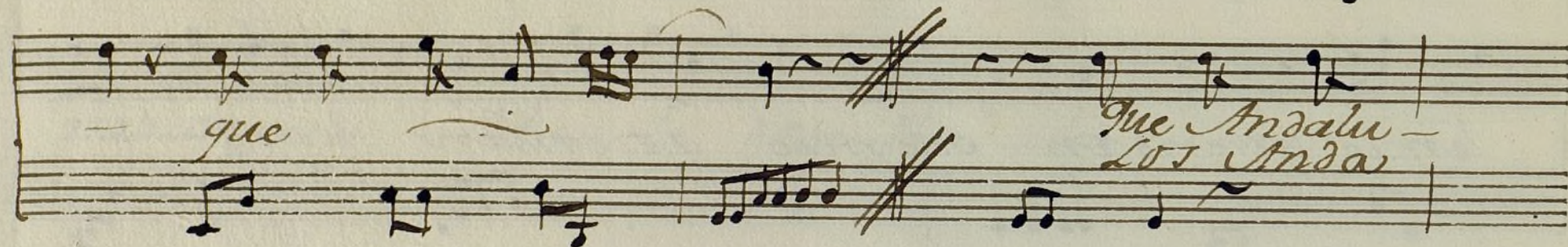
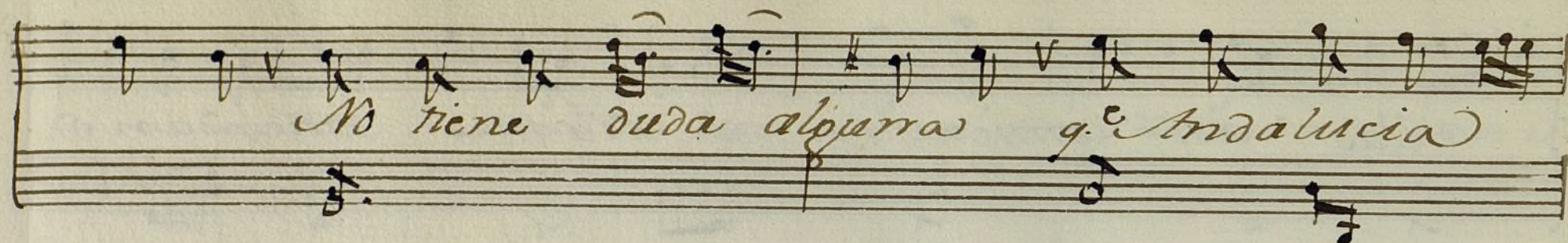


*And.<sup>te</sup>*

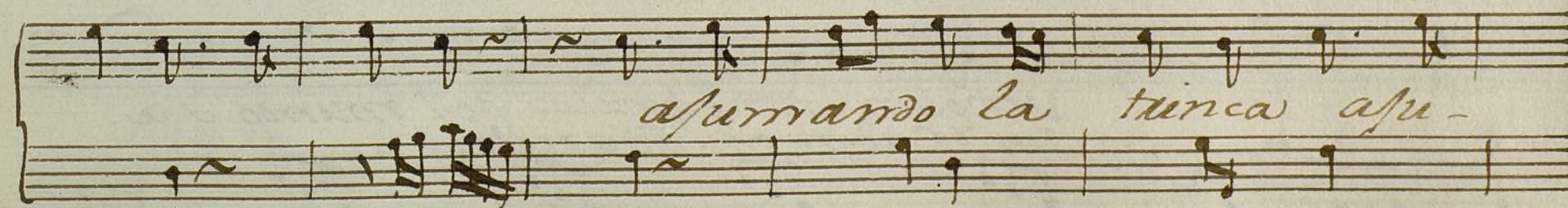
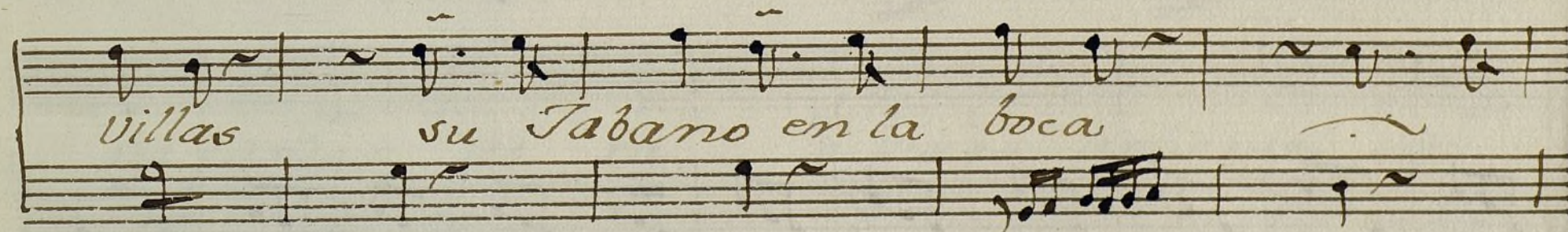
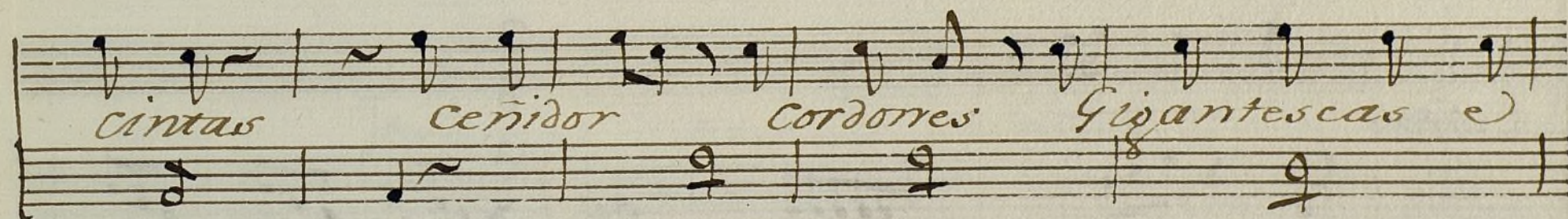
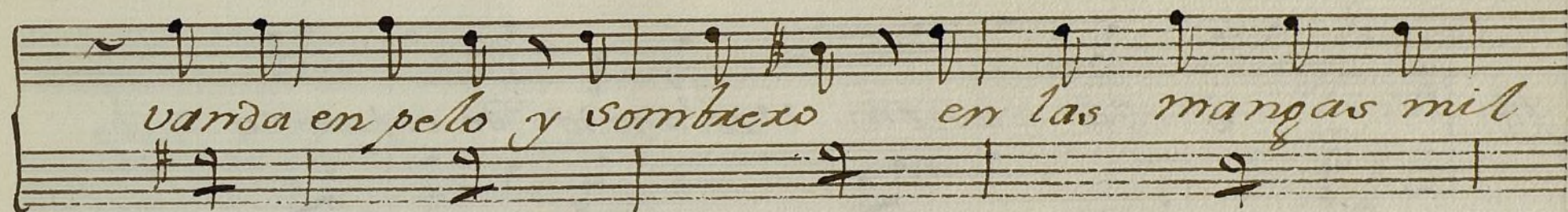
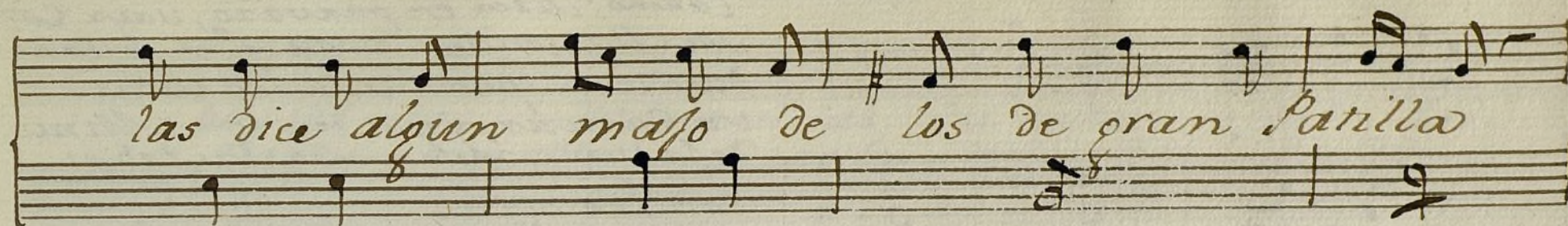


*No tiene duda alguna*



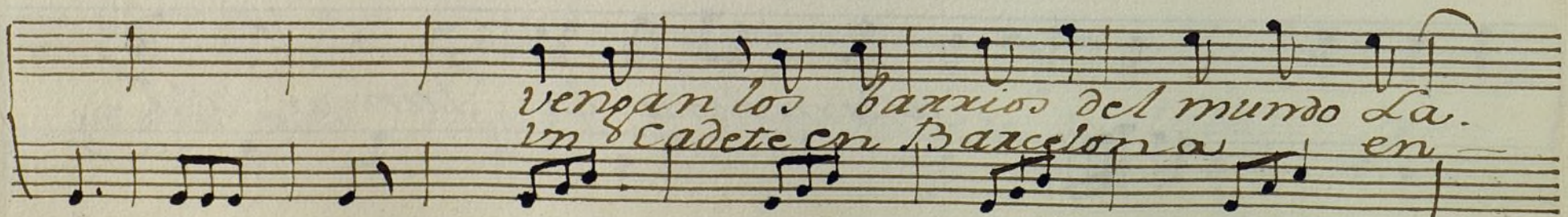
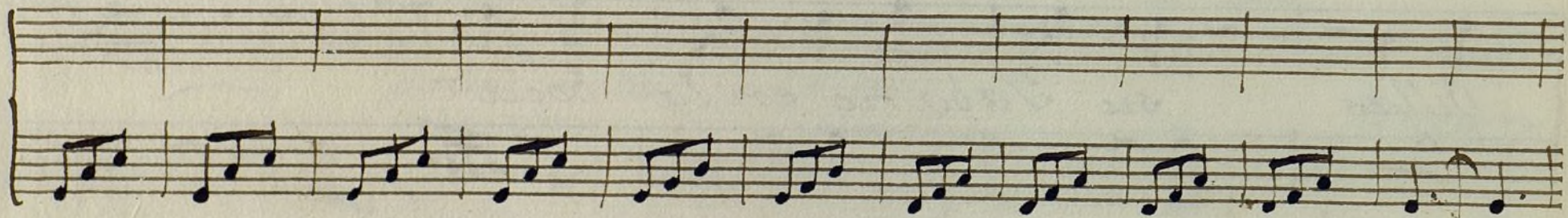
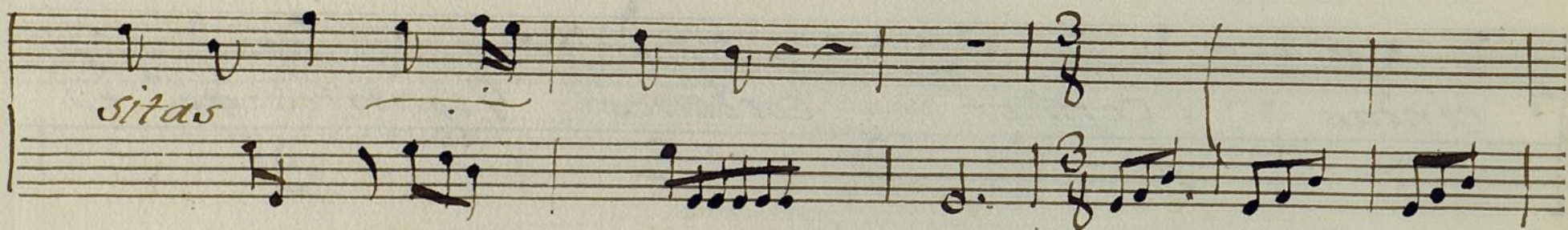
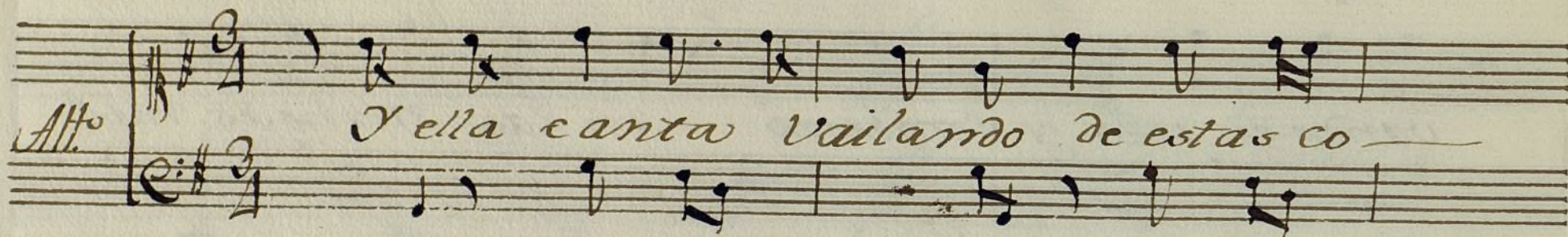
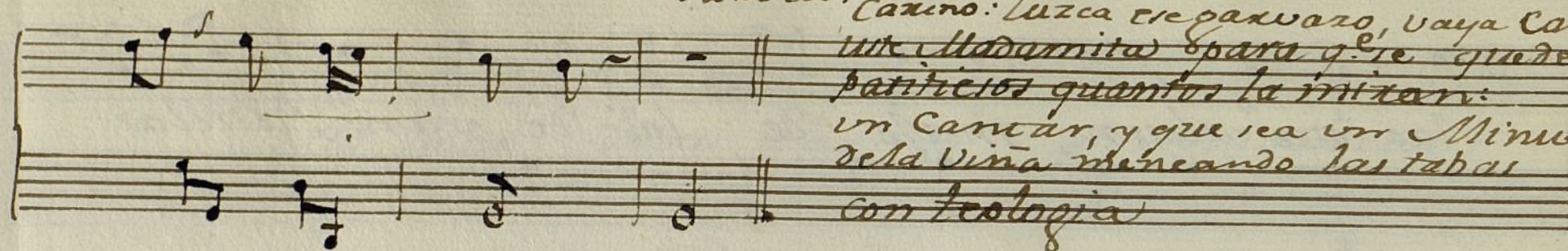






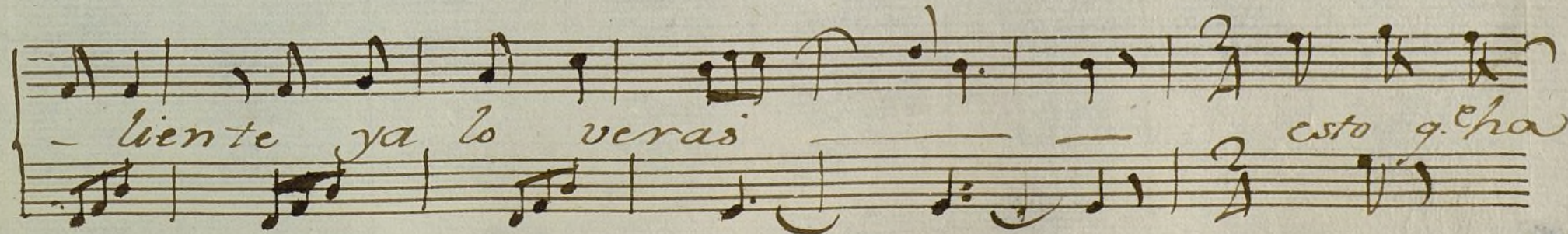
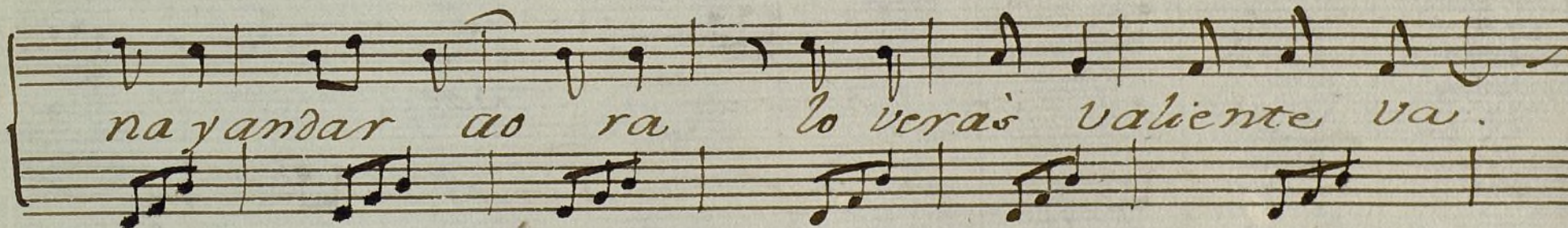
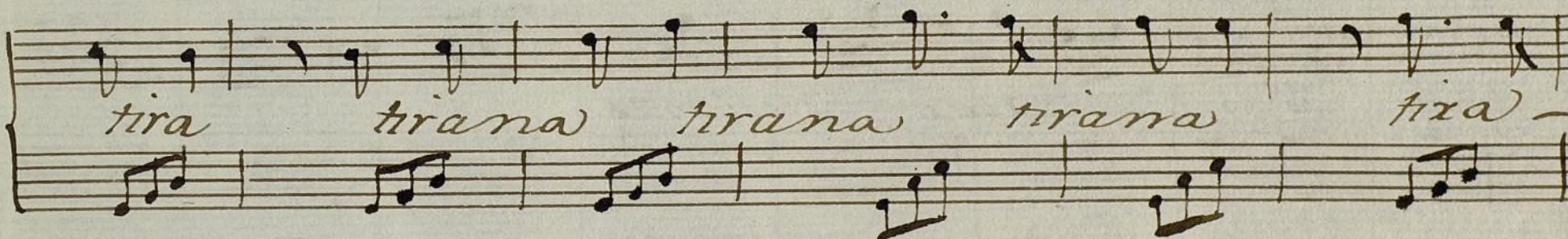
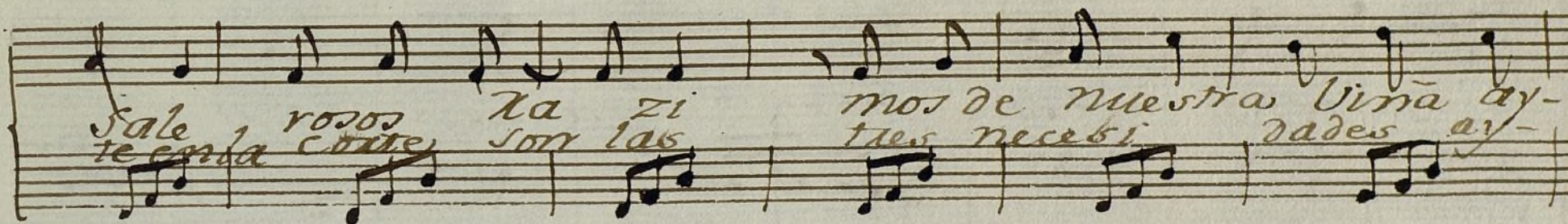
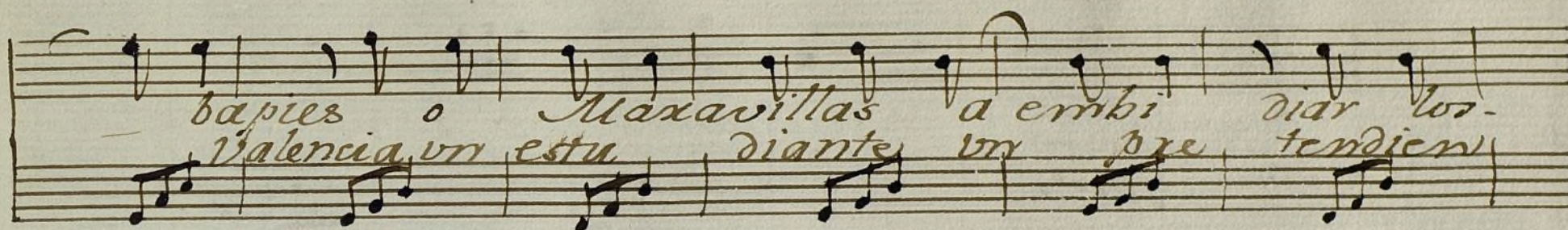


Parola. *Canino: luzca e regarvaro, vaya Cance  
un Madamita para q. se quede n  
partidos quantos la imitan:  
un Canar, y que sea un Minu  
de la Vina meneando las tabas  
con teologia*



*vengan los barrios del mundo La.  
un Cadete en Barcelona en*







lla, yo e visto en lances vaxios

aprendi por si logro aqui agradaros

para ciertas chuladas para

sola se punta — sola

The musical score is written on five systems of staves. The first system has two staves with lyrics 'lla, yo e visto' and 'en lances vaxios'. The second system also has two staves with lyrics 'aprendi por si logro' and 'aqui agradaros'. The third system has two staves with lyrics 'para ciertas chuladas' and 'para'. The fourth system has two staves with lyrics 'sola se punta' and '— sola'. The fifth system consists of two empty staves with a double bar line at the end of the first staff.



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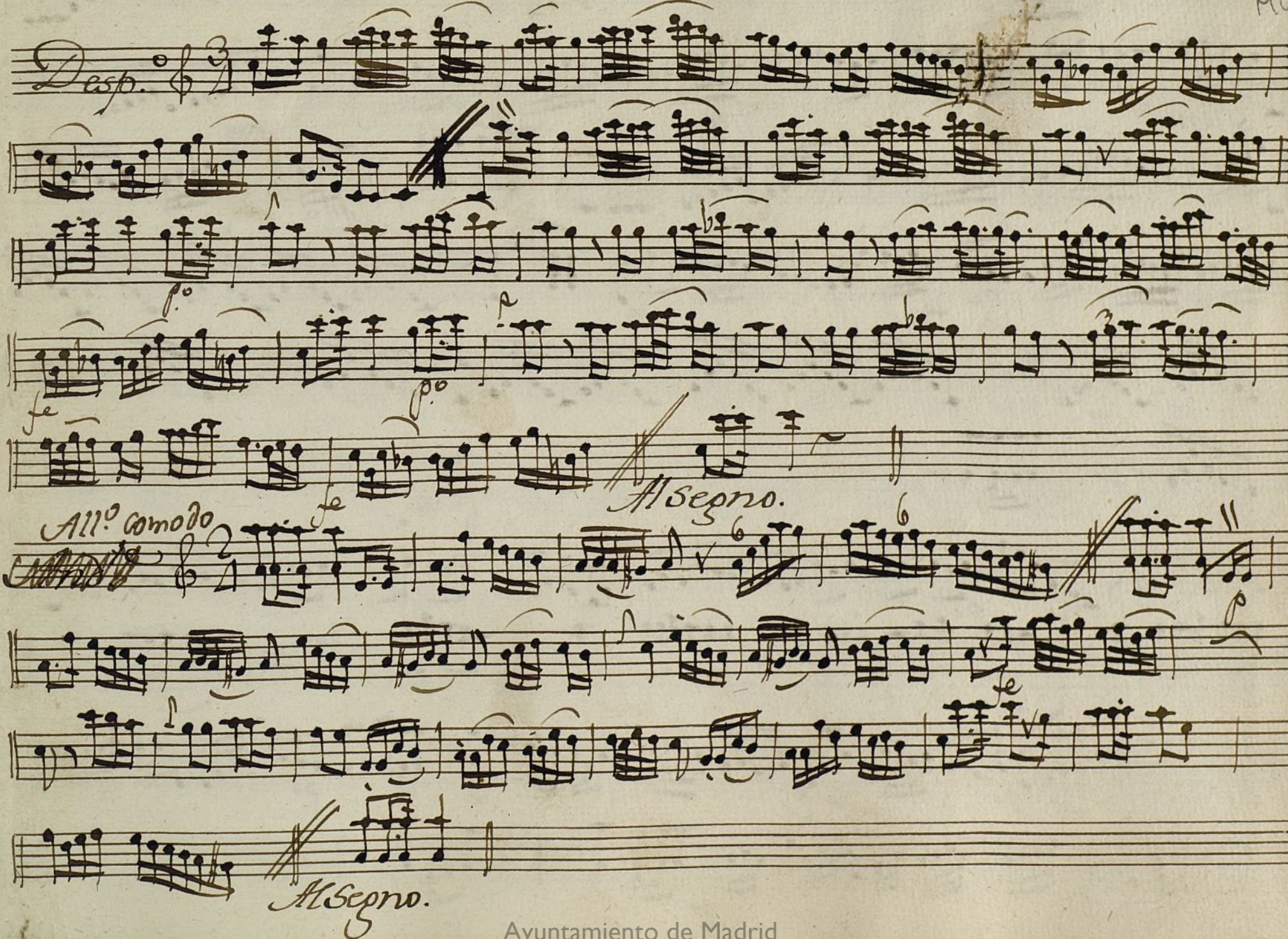


11. 26



*Violin 1.<sup>o</sup> Ton.<sup>a</sup> a solo Para la Borda.* *Monfuy*

MUS 76-11

*Desp.<sup>o</sup>* 

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

*Allegro.*



*And.<sup>te</sup>* *Punt.<sup>do</sup>* *Arco.*

*And.<sup>te</sup>* *Punt.<sup>do</sup>* *Arco.*

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

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

The image shows a page of handwritten musical notation on aged, slightly discolored paper. The notation is written in dark ink and consists of several systems of staves. The first system at the top is marked 'And.<sup>te</sup>' and 'Punt.<sup>do</sup>'. It features a treble clef and a key signature of one sharp (F#). The music is written in a style typical of 18th or 19th-century manuscript notation, with many beamed sixteenth and thirty-second notes. A double bar line with repeat dots is present. The second system continues the music, with 'Punt.<sup>do</sup>' and 'Arco.' markings. The third system also has 'Punt.<sup>do</sup>' and 'Arco.' markings. The fourth system is marked 'And.<sup>te</sup>' and 'Punt.<sup>do</sup>'. The fifth system is marked 'All.<sup>o</sup>' and features a treble clef and a key signature of one sharp. The sixth system is marked 'And.<sup>te</sup>' and features a treble clef and a key signature of one sharp. The seventh system is marked 'And.<sup>te</sup>' and features a treble clef and a key signature of one sharp. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'p.' and 'f.'. The paper shows signs of age, including some staining and wear at the edges.







*Roz<sup>do</sup>*

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

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

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

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

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

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

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. It is marked 'Roz<sup>do</sup>'. The second staff is marked 'All.<sup>o</sup>' and contains a series of eighth and sixteenth notes. The third and fourth staves continue the melodic line with various rests and notes. The fifth staff has a section that is heavily crossed out with diagonal lines. The sixth staff is marked 'All.<sup>o</sup>' and features a key signature change to two flats (B-flat, E-flat) and a time signature change to 2/4. The seventh and eighth staves continue with dense notation, including many beamed notes. The ninth staff is marked 'And.<sup>te</sup>' and has a key signature of three flats and a 3/8 time signature. The tenth staff concludes the piece with a final cadence. Various dynamic markings such as 'fe' (forte), 'p' (piano), and 'ff' (fortissimo) are interspersed throughout the score.



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings. Handwritten annotations in brown ink are present above several staves:

- Staff 2: *la 2.<sup>a</sup> no*
- Staff 3: *Punto de vista*
- Staff 4: *Allegro*
- Staff 5: *Allegro*
- Staff 6: *Allegro*
- Staff 7: *Allegro*
- Staff 8: *Allegro*
- Staff 9: *Allegro*
- Staff 10: *Allegro*

The music is written in a single system, with the first staff starting with a treble clef and a key signature of one sharp (F#). The notation is dense, with many beamed notes and rests. The paper shows signs of age, including discoloration and some staining.



*And.te* 6/8 3/4

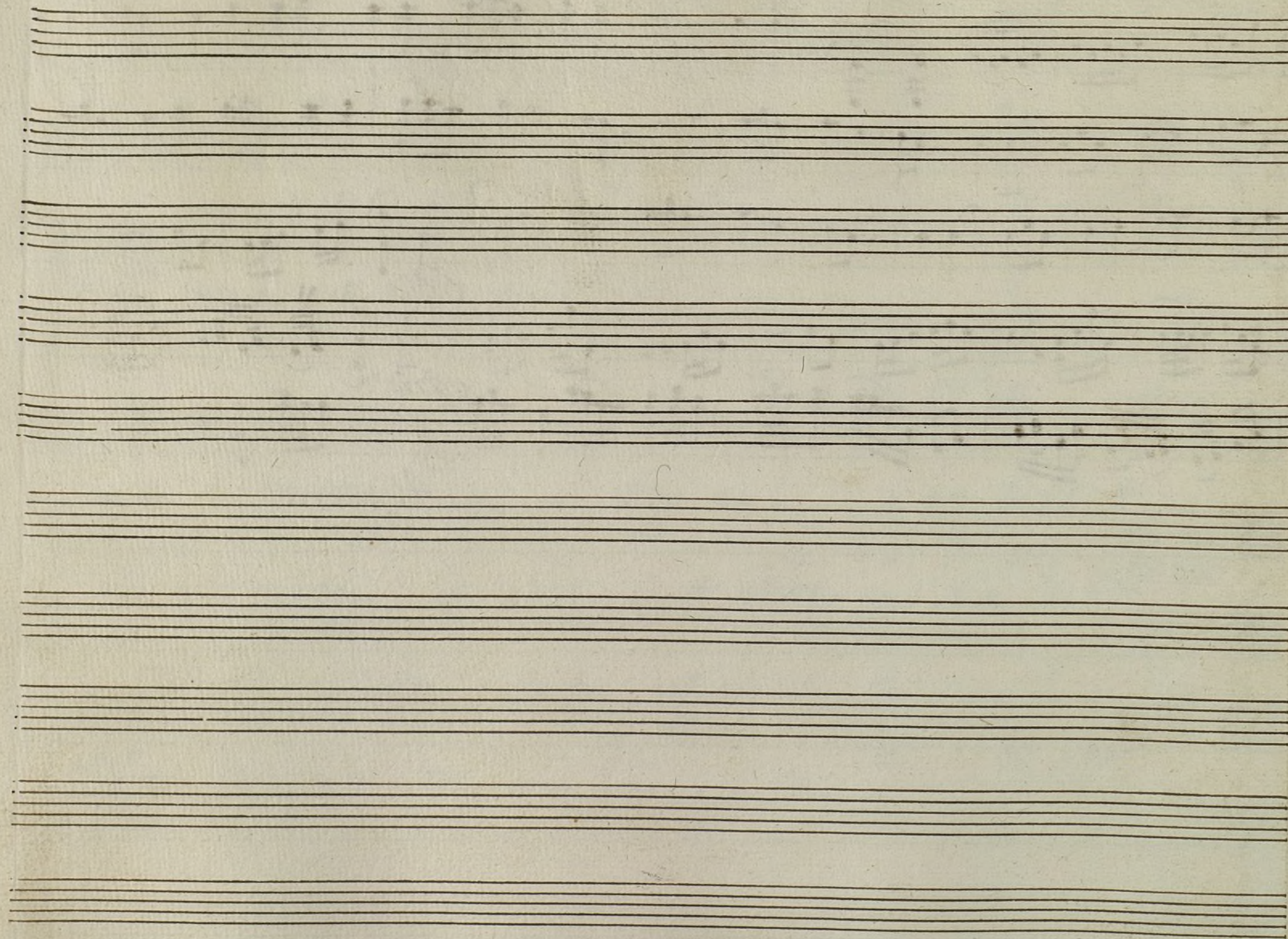
*f* *p* *All.* *Parola* *All.* *Alto*



Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score concludes with the instruction "Al segno." written in cursive below the fifth staff.

*All.<sup>o</sup>*  
*And.<sup>te</sup>*  
*Al segno.*







Violin 1<sup>o</sup> Ton. a Solo Para la Borda.

Handwritten musical score for Violin 1<sup>o</sup> in A major, Solo, for the Borda. The score is written on ten staves. The first staff is the title line. The second staff begins with the tempo marking "Desp." and a 3/4 time signature. The music is written in A major (three sharps: F#, C#, G#). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are two "Al Segno" markings: one at the end of the sixth staff and another at the end of the tenth staff. The tempo marking "All. comodo" is written above the seventh staff, which also has a 2/4 time signature. The score concludes with a double bar line and repeat dots at the end of the tenth staff.



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and tempo indications include:

- And.<sup>te</sup>* (Andante)
- Punt.<sup>o</sup>* (Puntilloso)
- All.<sup>o</sup>* (Allegro)
- Alto*
- f.* (forte)
- p.* (piano)

The score is organized into several systems, with some staves containing complex rhythmic patterns and others featuring more melodic lines. The paper shows signs of age, including staining and wear along the edges.



The musical score on page 2 consists of three systems of staves. The first system has a treble clef and a 2/4 time signature, with a tempo marking of *All. proc.* and a dynamic marking of *p*. The second system has a treble clef and a 3/8 time signature, also marked *All.*. The third system has a treble clef and a 2/4 time signature, marked *And.*. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

*Sigue.*



*Rev.* <sup>2<sup>o</sup></sup>

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

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

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

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

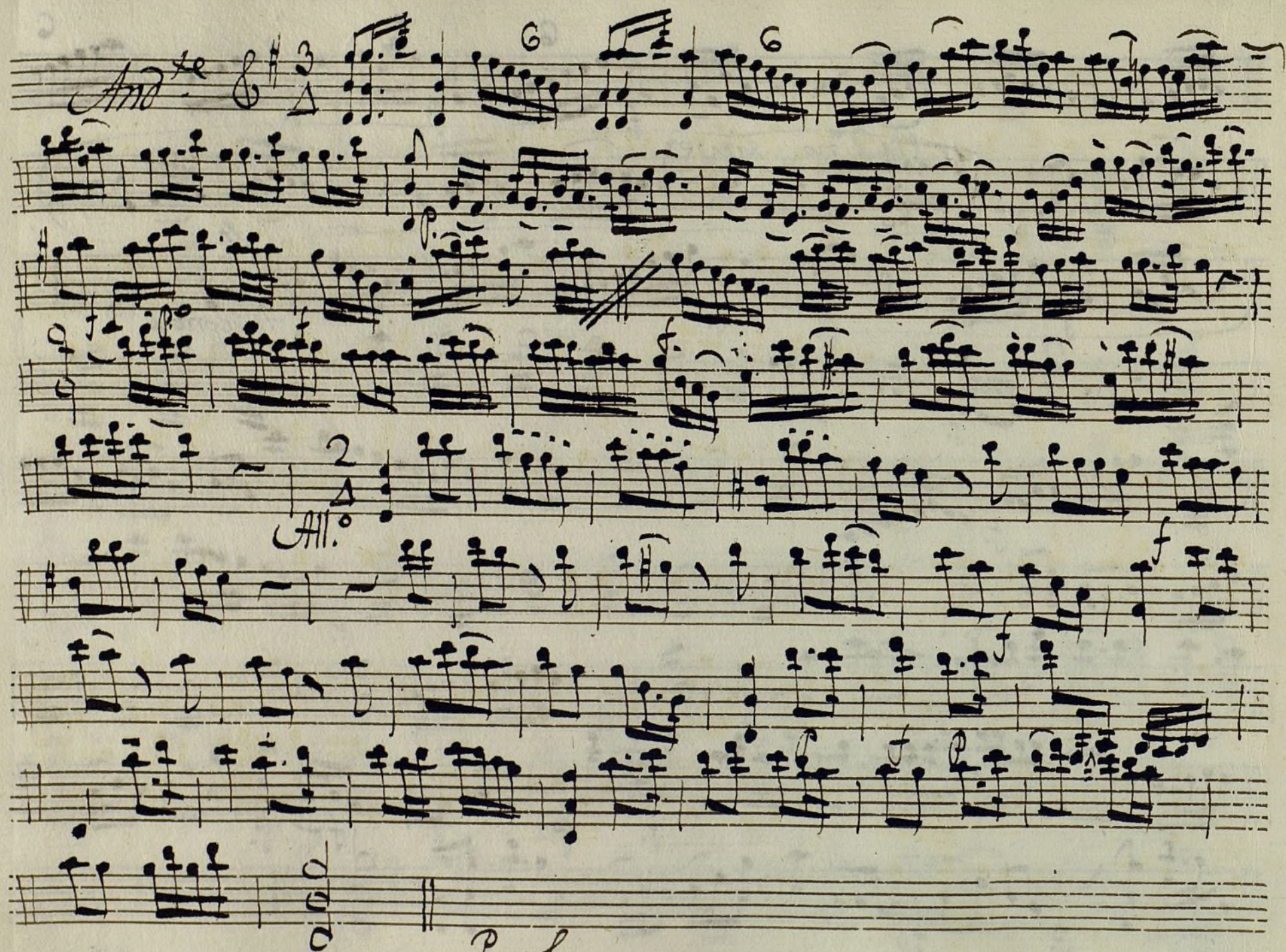
*All.<sup>o</sup>*

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



A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a handwritten annotation "Ha 2.ª no siwe" above it. The third staff features a "Cresc." marking and a "p." dynamic. The fourth staff starts with a double bar line, a key signature change to two sharps (F# and C#), and a "2" marking. The fifth staff has an "Allegro" tempo marking. The sixth staff includes a "p." dynamic. The seventh staff has a "p." dynamic. The eighth staff has a "p." dynamic. The ninth staff has a "p." dynamic. The tenth staff has a "p." dynamic. The score is written in a cursive, handwritten style.





Parola.



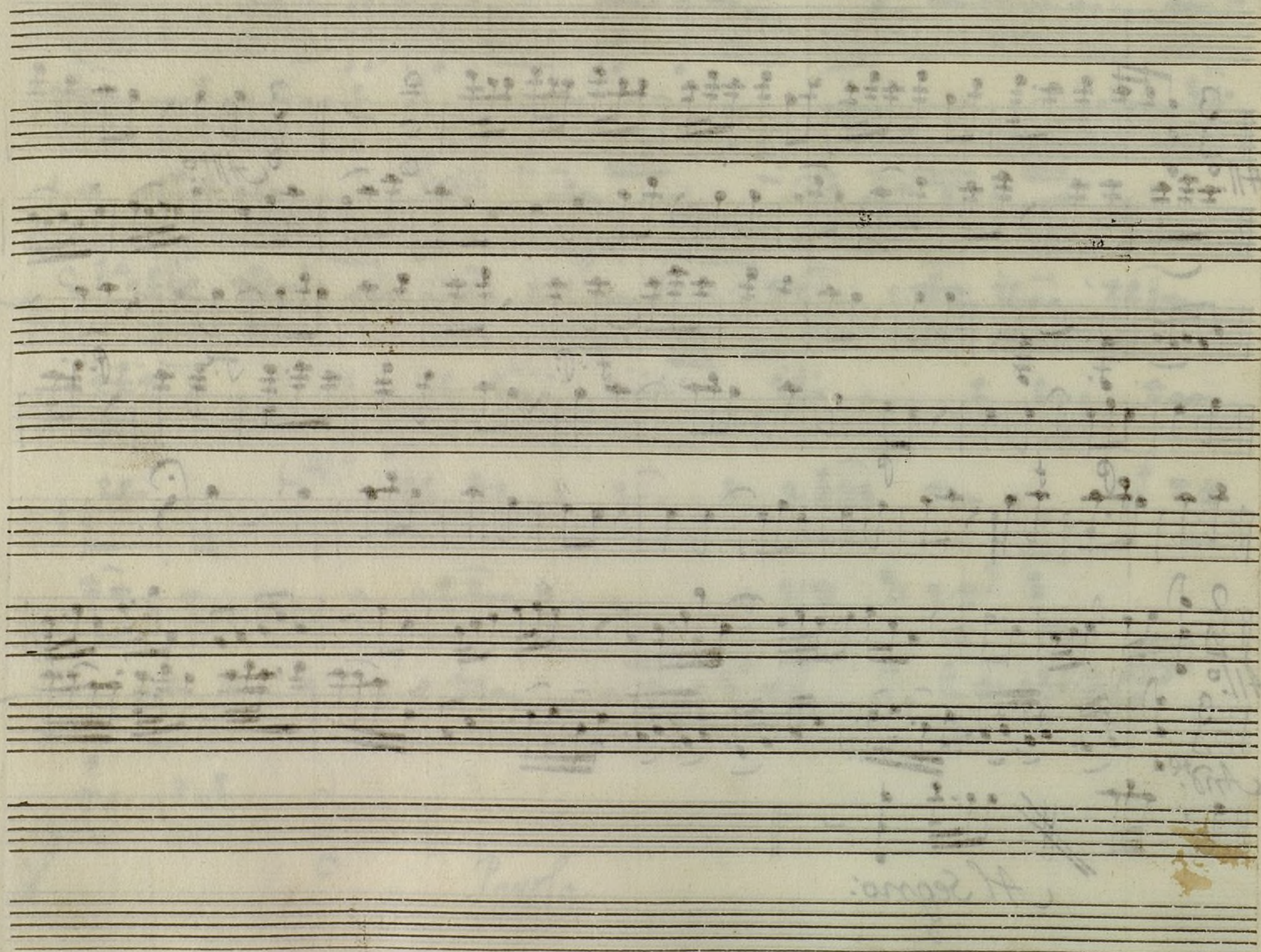
Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into systems, with some sections marked by a double bar line and a repeat sign.

Key markings and annotations include:

- All.<sup>o</sup>* (Allegro) at the beginning of the first system.
- All.<sup>o</sup>* (Allegro) at the beginning of the second system.
- All.<sup>o</sup>* (Allegro) at the beginning of the third system.
- And.<sup>te</sup>* (Andante) at the beginning of the fourth system.
- Al Segno:* at the end of the fourth system, indicating a change in tempo or mood.

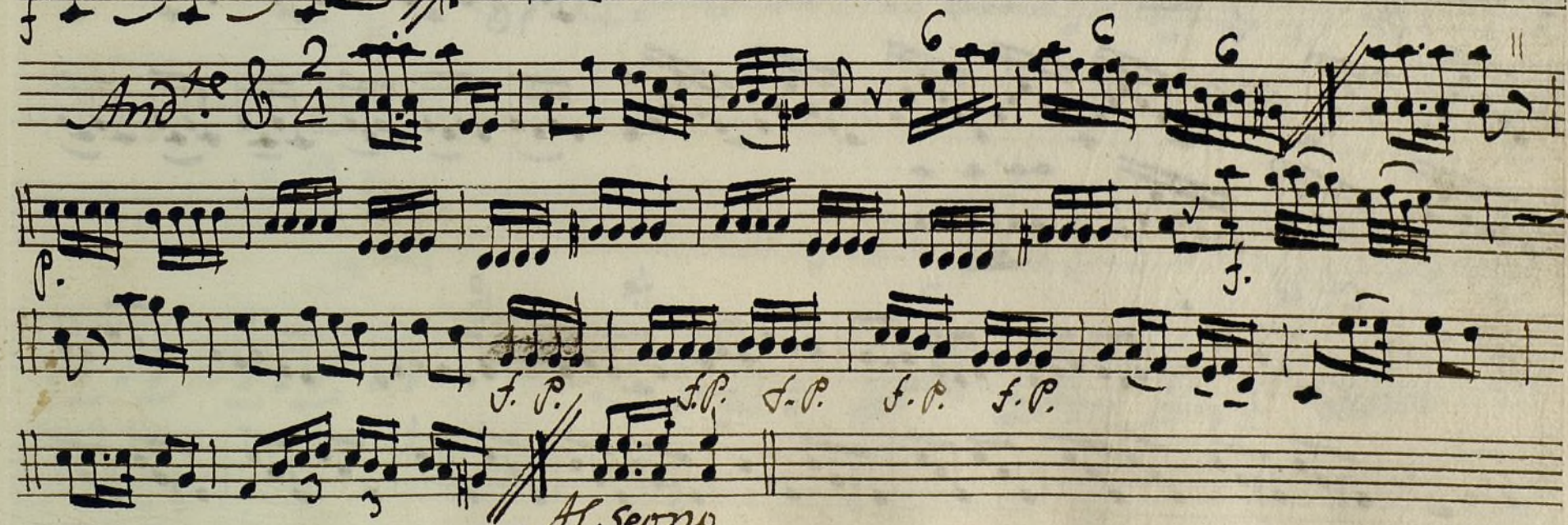
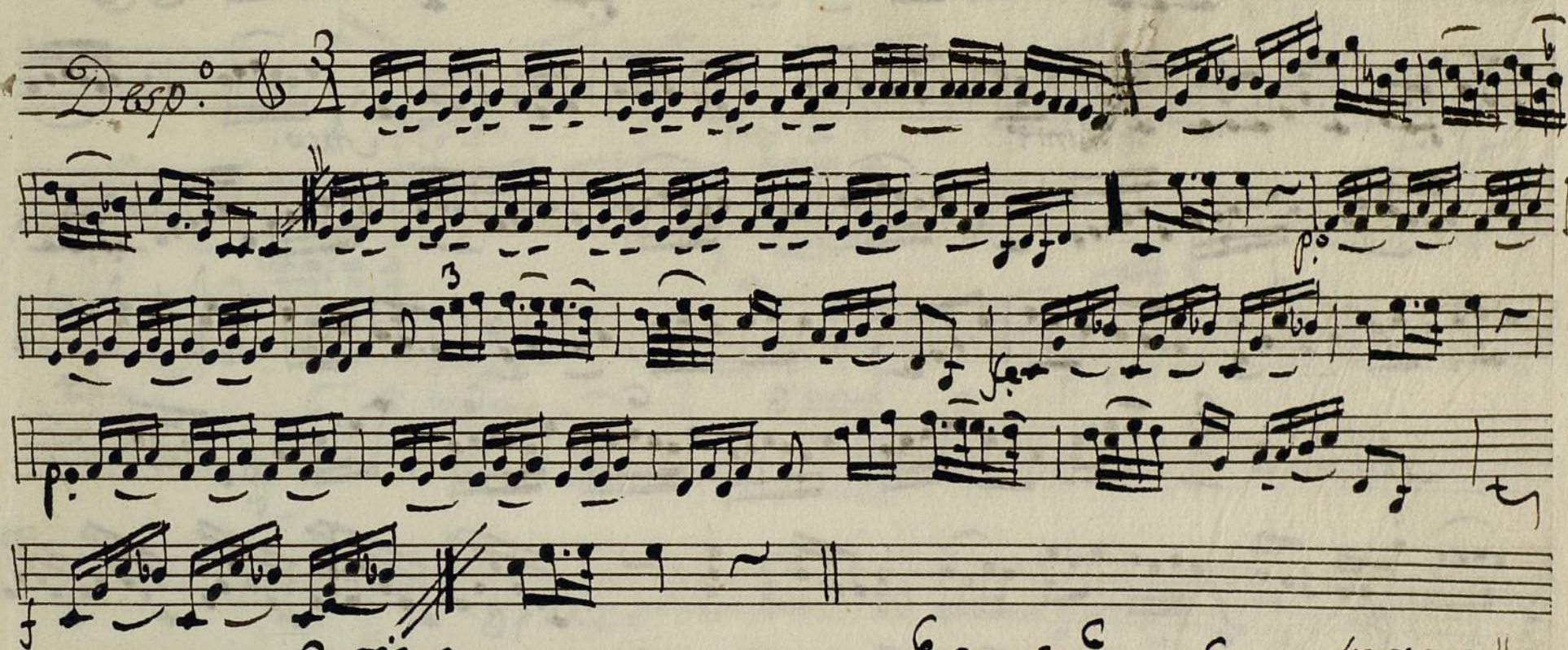
The manuscript is written in a cursive style, characteristic of 18th or 19th-century musical notation. The paper shows signs of age, including discoloration and wear along the edges.







Violin 2<sup>o</sup> Lon.<sup>a</sup> a Solo Para la Borda.



Al Sepno



Handwritten musical score on aged paper, featuring three systems of staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

**System 1:** Labeled *And.<sup>te</sup>* and *Punt.<sup>o</sup>*. It consists of four staves of music.

**System 2:** Labeled *All.<sup>o</sup>*. It consists of four staves of music, including a section with a 3/8 time signature.

**System 3:** Labeled *All.<sup>o</sup>*. It consists of two staves of music.

Other markings include *Punt.<sup>o</sup>*, *Arco.*, and various musical notations such as notes, rests, and bar lines.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is organized into several systems, with some sections marked with tempo or mood indicators.

Key markings and features include:

- And<sup>te</sup>* (Andante) marking on the second staff.
- All.<sup>o</sup>* (Allegro) marking on the fourth staff.
- poco* (poco) marking on the fourth staff.
- And<sup>te</sup>* (Andante) marking on the seventh staff.
- simile* marking on the eighth staff.
- Dynamic markings such as *f* (forte) and *p* (piano) are present throughout the score.
- Rehearsal marks (double bar lines with dots) are used to divide the music into measures.
- Some staves contain complex rhythmic patterns, including sixteenth and thirty-second notes.



*Rez<sup>do</sup>*

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

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

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

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

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



*la 2.<sup>a</sup> no. sirve:*

*Allegro*

*Allegro*

*Allegro*

*Allegro*

*Allegro*

*Allegro*

*Allegro*

*Allegro*



*Seq. 5.*

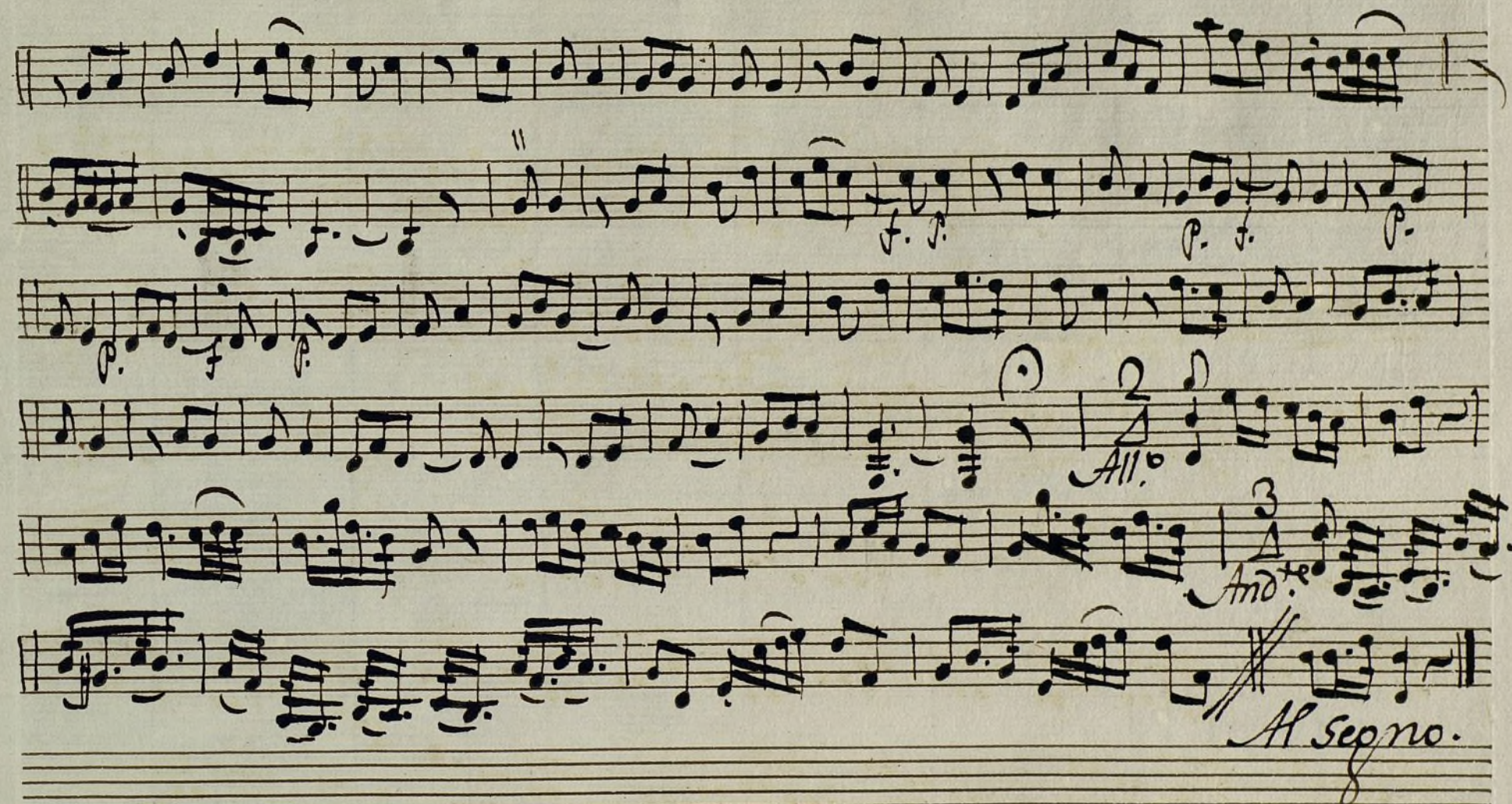
*And.<sup>te</sup>*

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

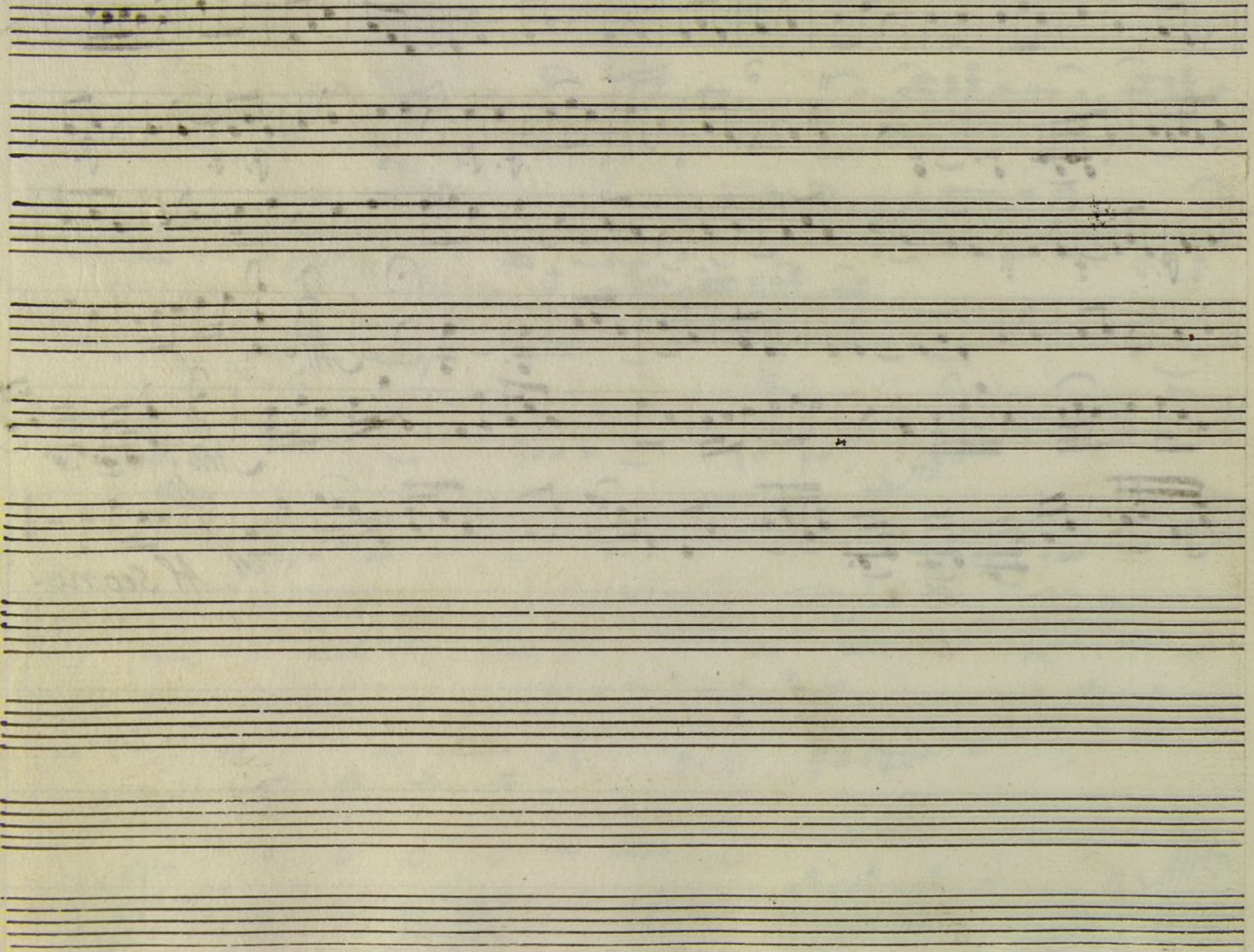
*Parola.*

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











Violin 2<sup>o</sup> Ton.<sup>a</sup> a Solo Para la Borda.

Handwritten musical score for Violin 2<sup>o</sup> in G major, marked "Solo Para la Borda". The score is written on ten staves. The first system is marked "Desp.<sup>o</sup>" and "3/4". The second system is marked "p.<sup>o</sup>". The third system is marked "f." and "Alleg.<sup>ro</sup>". The fourth system is marked "Alleg.<sup>ro</sup>" and "2/4". The fifth system is marked "Alleg.<sup>ro</sup>" and "2/4". The sixth system is marked "Alleg.<sup>ro</sup>" and "2/4". The seventh system is marked "Alleg.<sup>ro</sup>" and "2/4". The eighth system is marked "Alleg.<sup>ro</sup>" and "2/4". The ninth system is marked "Alleg.<sup>ro</sup>" and "2/4". The tenth system is marked "Alleg.<sup>ro</sup>" and "2/4". The score includes various musical notations such as notes, rests, and dynamic markings.



Handwritten musical score on ten staves, featuring various musical notations and tempo markings.

The score is divided into three main sections:

- Section 1 (Staves 1-4):** Marked *And<sup>mo</sup>* and *6*. The first staff includes the marking *Punt<sup>do</sup>*. The second staff includes *Punt<sup>do</sup>* and *Alto*. The section concludes with a double bar line.
- Section 2 (Staves 5-7):** Marked *All.<sup>o</sup>* and *3*. The first staff includes *6* and *6*. The section concludes with a double bar line.
- Section 3 (Staves 8-10):** Marked *All.<sup>o</sup>* and *6*. The first staff includes *f*, *P.*, *Se*, and *P<sup>o</sup>*. The section concludes with a double bar line.

The notation includes treble clefs, time signatures (6/8, 3/8), and various musical symbols such as notes, rests, and dynamic markings.



Handwritten musical score on aged paper, featuring multiple staves with various musical notations. The score includes treble clefs, time signatures (3/4, 2/4, 6/8), and dynamic markings such as *Andante* and *All.<sup>o</sup>*. The notation includes complex rhythmic patterns, accidentals, and a *simile.* instruction. The paper shows signs of age, including discoloration and wear along the edges.



Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings.

The score is organized into systems, each containing multiple staves. The notation includes various musical symbols such as clefs, key signatures (flats), time signatures, and dynamic markings like *Perz.*, *All.*, *f*, *for*, and *And.*.

Key markings and tempo changes include:

- Perz.* (Pezzo) at the beginning.
- All.* (Allegro) markings appearing multiple times.
- f* (forte) dynamic markings.
- for* (forzando) markings.
- And.* (Andante) marking at the bottom.

The notation is dense, with many sixteenth and thirty-second notes, suggesting a fast tempo. The paper shows signs of age, including staining and wear along the edges.



Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The score is written in a historical style, possibly from the 18th or 19th century.

Annotations in the score include:

- la 2<sup>a</sup> no siue* (written above the first staff, circled)
- Al segno* (written below the second staff, after a double bar line)
- All.<sup>o</sup>* (written at the beginning of the third staff)
- 2/4* (time signature on the third staff)
- f.* (dynamic marking, appearing multiple times)
- p.* (dynamic marking, appearing multiple times)



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

*f* *ff* *Allo.* *Parla.* *Allegro* *Allegro*

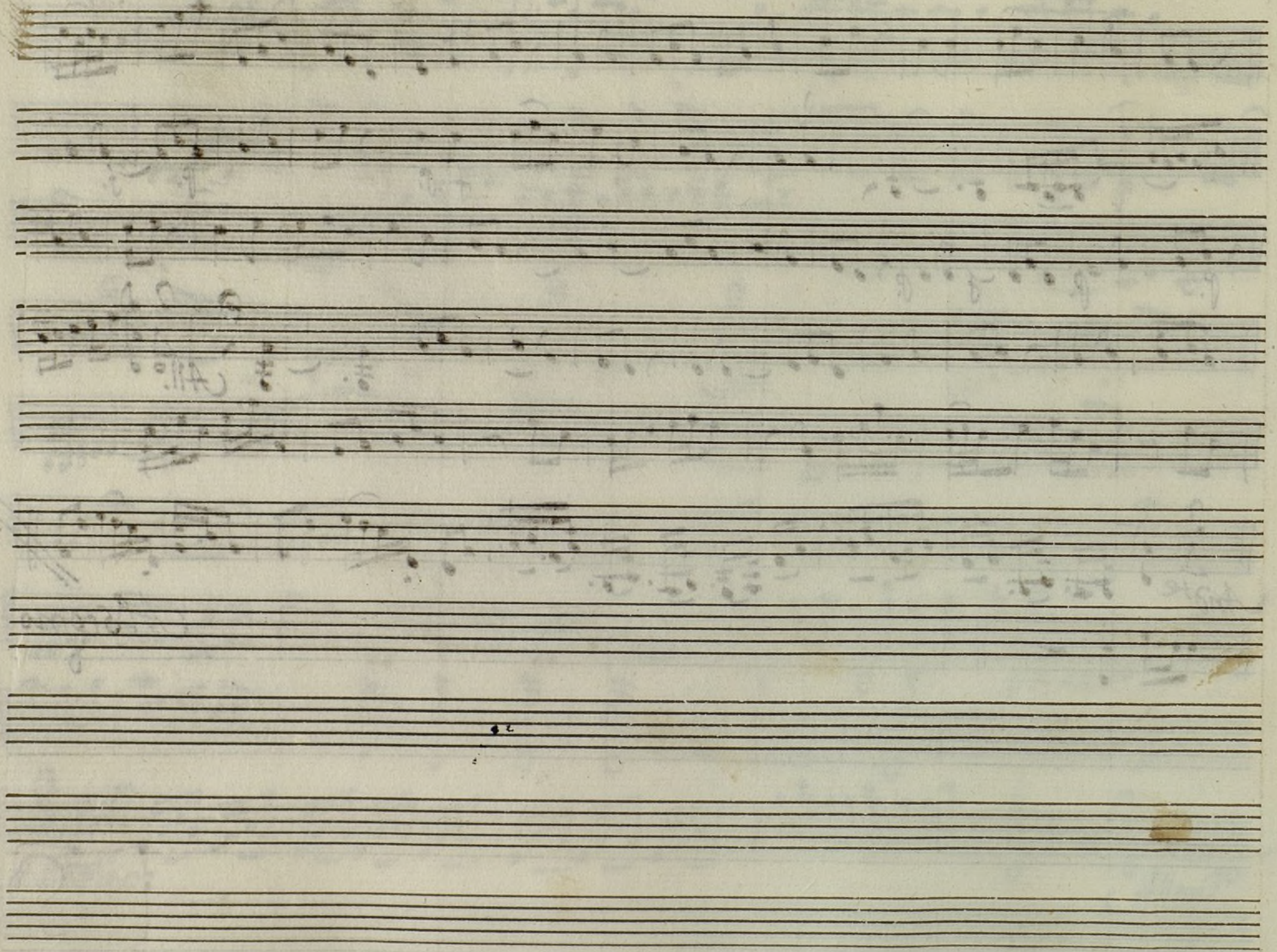


Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score concludes with a double bar line and a fermata on the sixth staff.

Dynamic markings include *p.* (piano) and *f.* (forte). A tempo marking *All.* (Allegro) is present on the fourth staff. The piece ends with the tempo marking *Allegro* on the sixth staff.

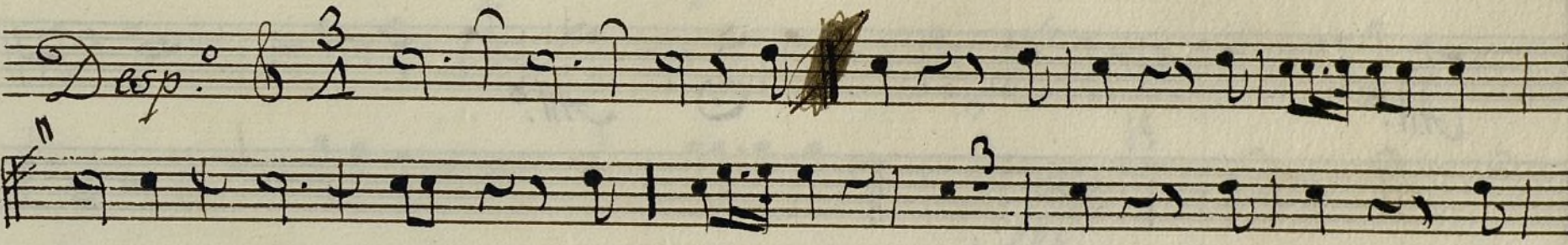
Below the musical notation, there are three empty staves.

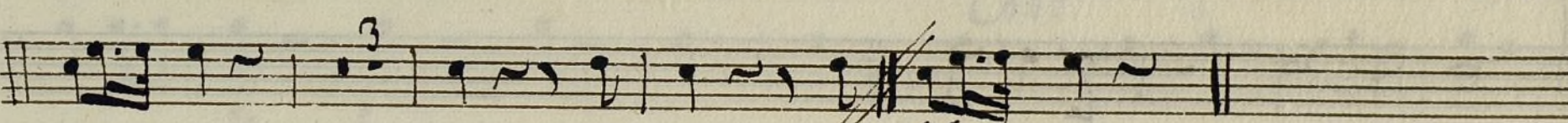




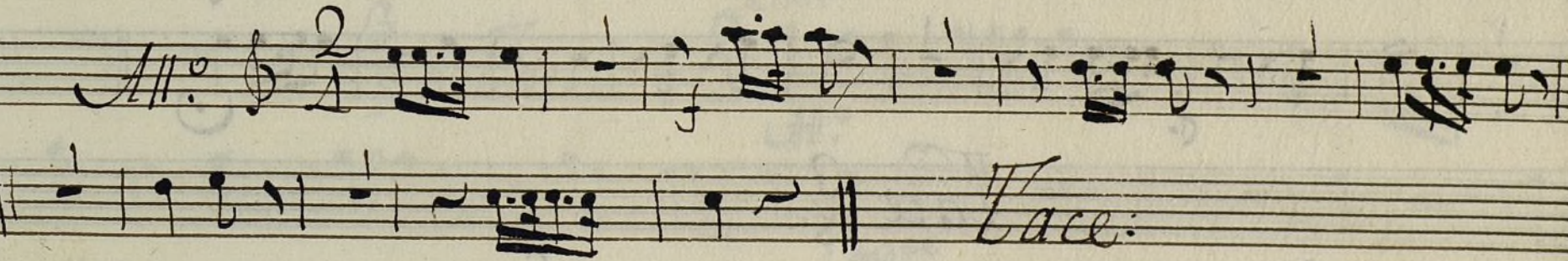


*Trompa 1.<sup>a</sup> Ton. a Solo: Para la Borda:*

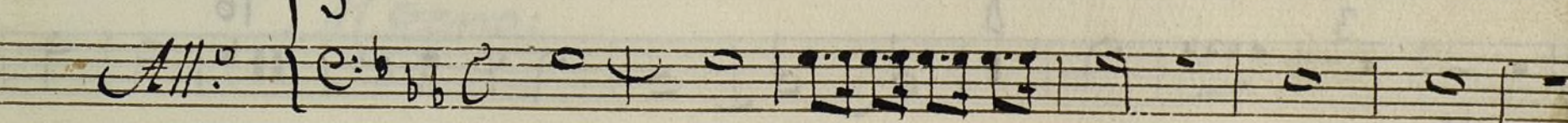
*Desp.<sup>o</sup>* 

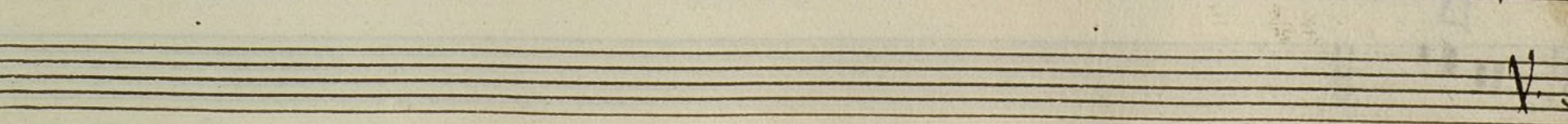
*Allegro.* 

*Tace*

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

*Tace:*

*Rex.<sup>o</sup>* 

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

*V. P.*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The word "All." (Allegro) is written in several places, indicating the tempo. The score is written in a historical style, likely from the 18th or 19th century. The notation includes various musical symbols such as notes, rests, and bar lines. The word "All." (Allegro) is written in several places, indicating the tempo. The score is written in a historical style, likely from the 18th or 19th century.

Staff 1: Empty staff.

Staff 2: *All.* followed by a series of notes and rests.

Staff 3: Empty staff.

Staff 4: Notes and rests, ending with a double bar line.

Staff 5: *All.* followed by a series of notes and rests, including a measure with a '2' above it.

Staff 6: Notes and rests, including a measure with a 'f' (forte) dynamic marking.

Staff 7: Notes and rests, including a measure with a 'f' (forte) dynamic marking.

Staff 8: *Tace 3.* (Tacet 3 measures).

Staff 9: *All.* followed by a series of notes and rests, including a measure with a '2' above it and a measure with a '6' above it.

Staff 10: Notes and rests, including a measure with a '3' above it and a measure with a '10' above it.

Staff 11: Notes and rests, including a measure with a '14' above it.

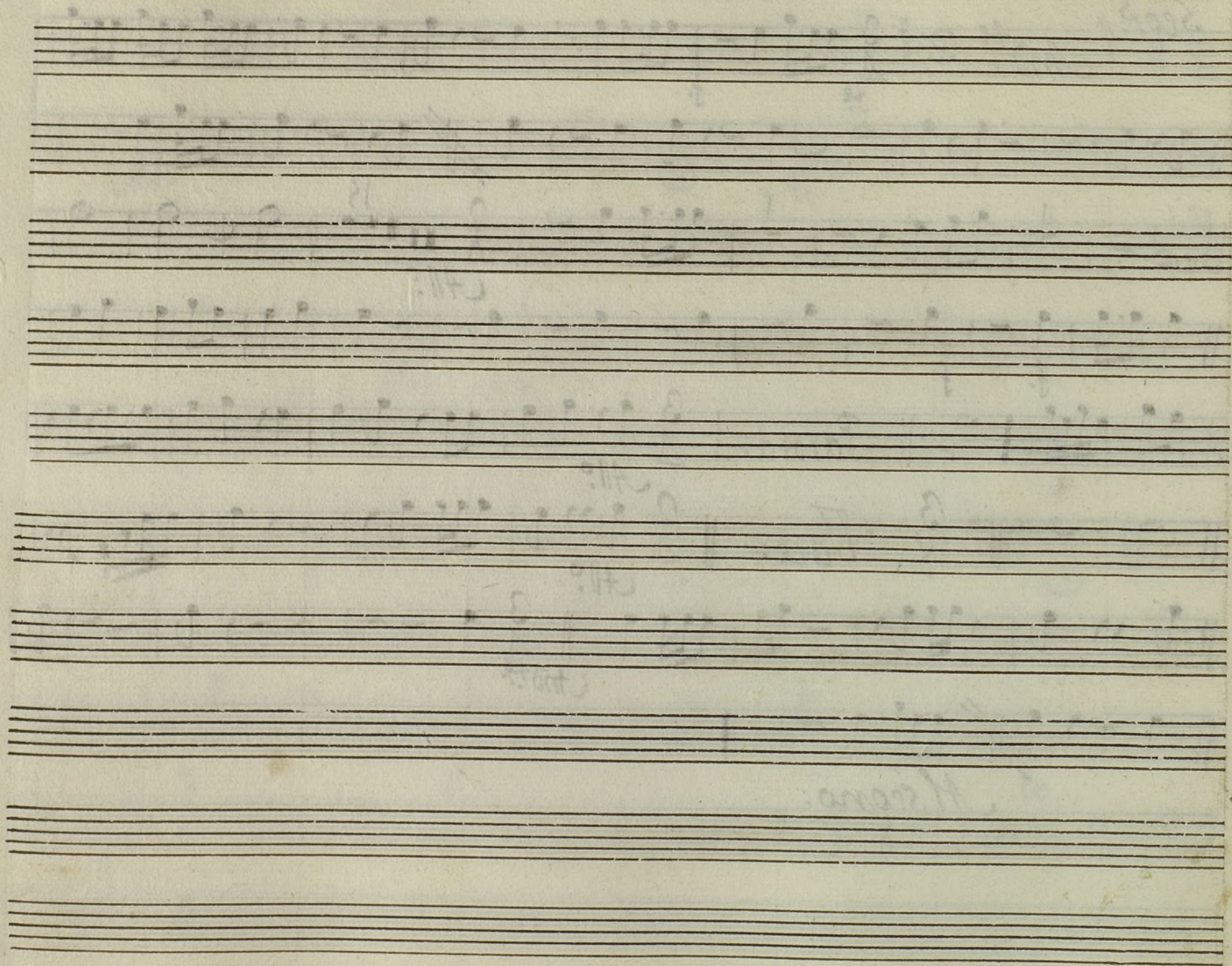
Staff 12: Notes and rests, including a measure with a '10' above it.



2

*Seg.<sup>o</sup>* *And.<sup>te</sup>* *3/4* *f* *f* *15* *All.<sup>o</sup>* *Parola.* *3/4* *All.<sup>o</sup>* *Face:* *3/4* *All.<sup>o</sup>* *And.<sup>te</sup>* *Allegro:*

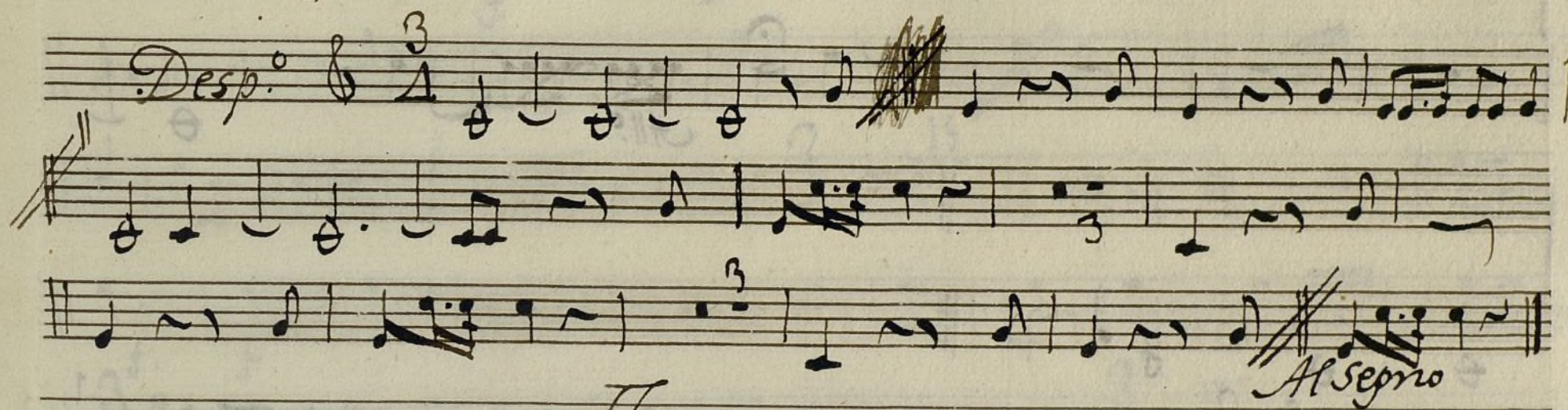




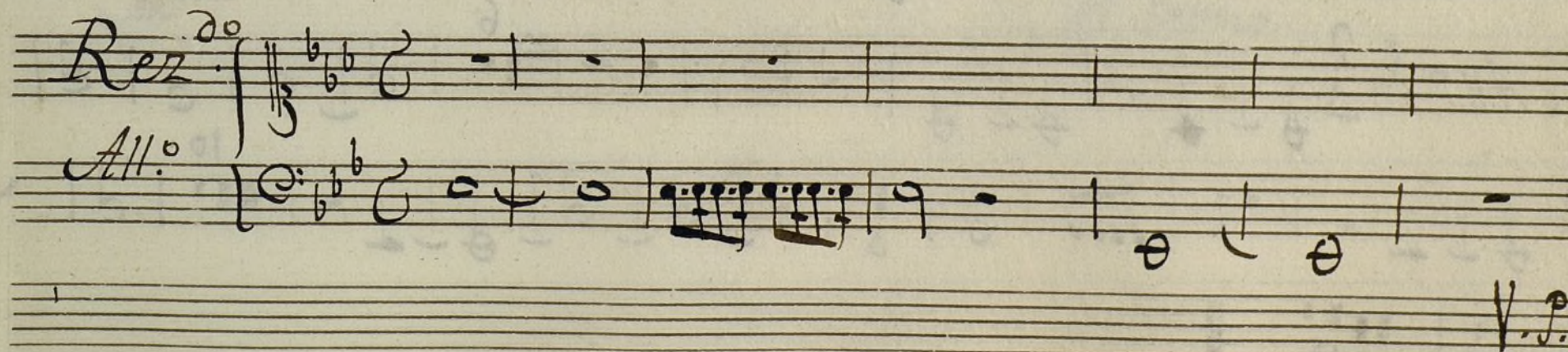
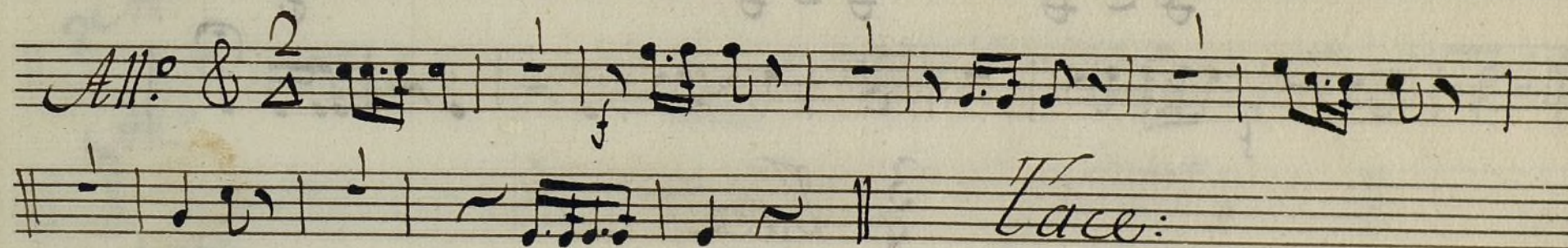


*Trompa 2.<sup>a</sup> Ton.<sup>a</sup> a Solo Para la Borda*

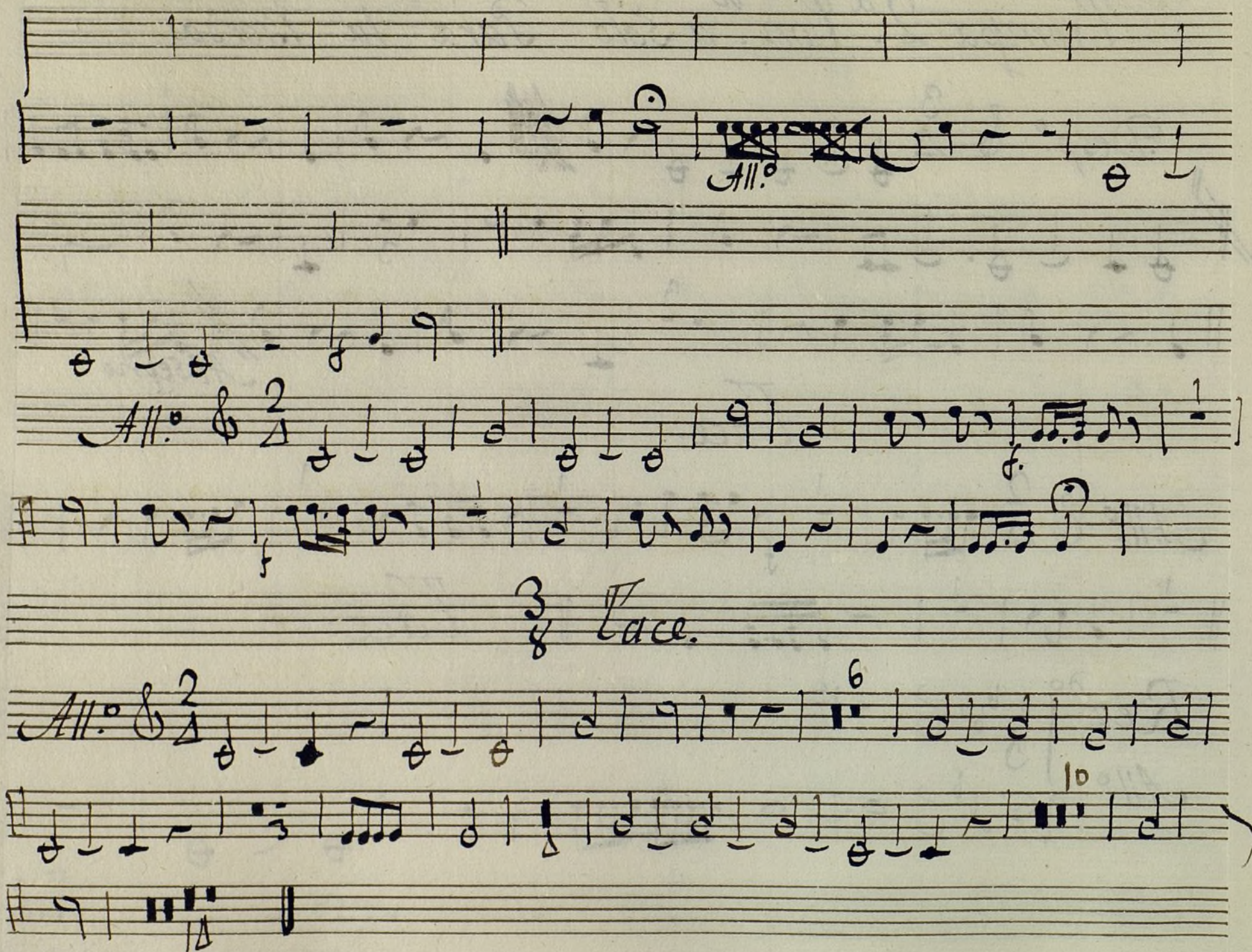
MUS 76-11



*Tace.*









2

*Segno*  $\frac{8}{8}$  *And<sup>te</sup>*  $\text{C} \frac{3}{4}$

*f.*

*f.*

*2* *15*

*Parola.*

*3* *8* *Tace.*

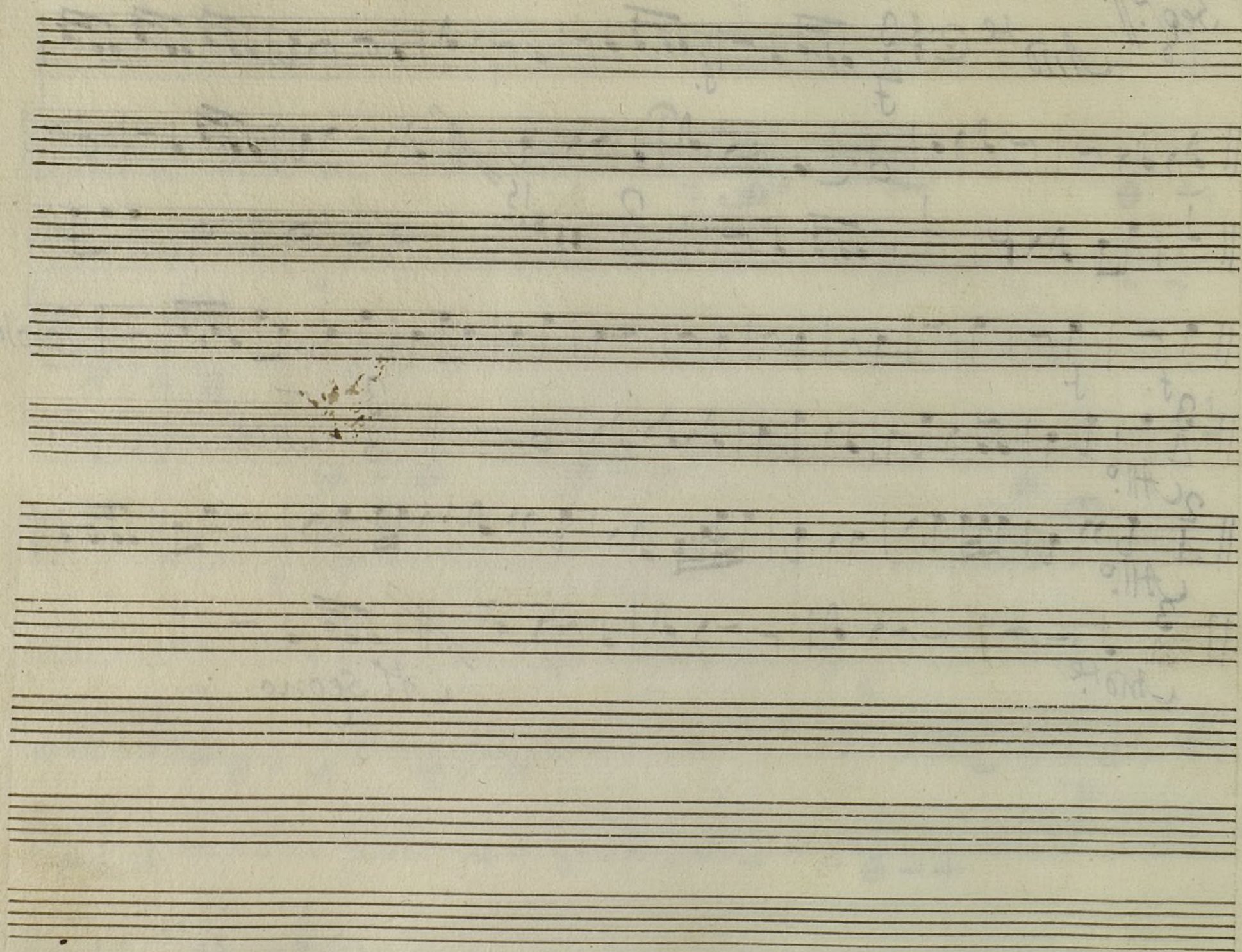
*2* *All.<sup>o</sup>*

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

*And<sup>te</sup>*

*Al Segno.*







Bajo Con.<sup>a</sup> Solo: Para la Borda:

Desp.<sup>o</sup> 3/4

f. f.

Al Segno:

Al Segno.



*And<sup>mo</sup>* *Punt<sup>do</sup>*

*p* *Allegro*

*Allegro*

*Allegro*

*Allegro*

*Allegro*

*Allegro*

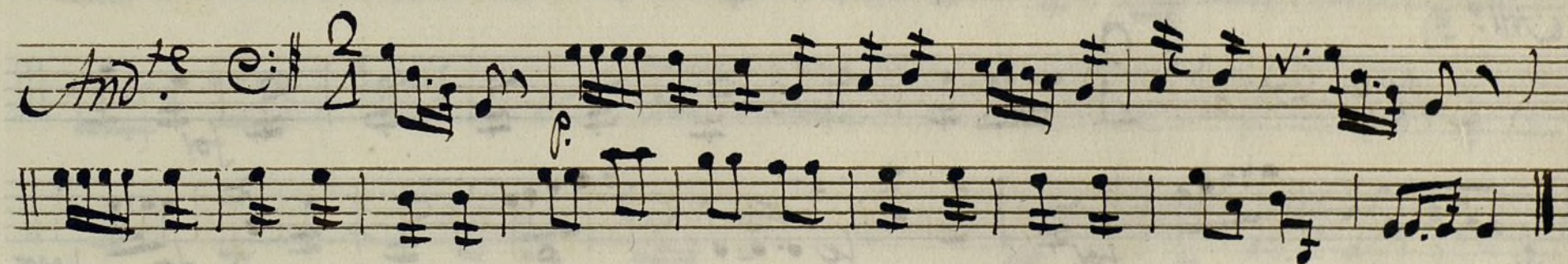
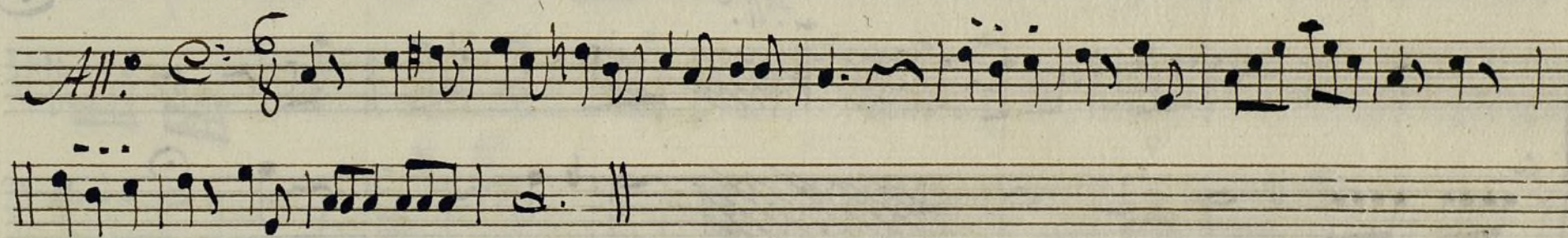
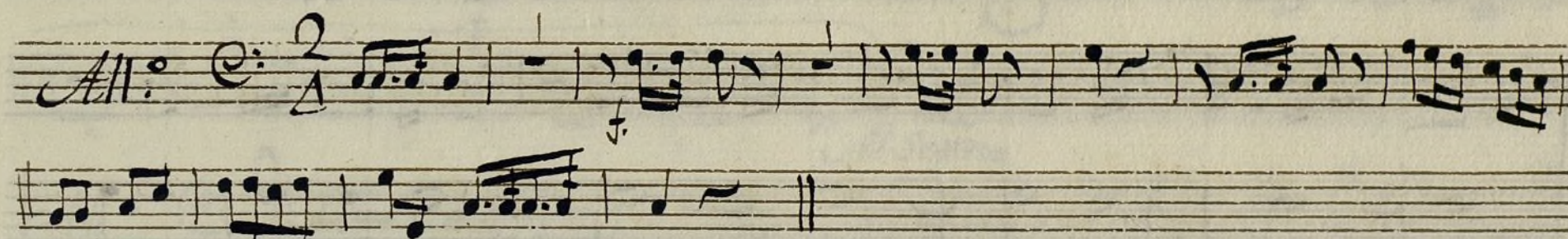
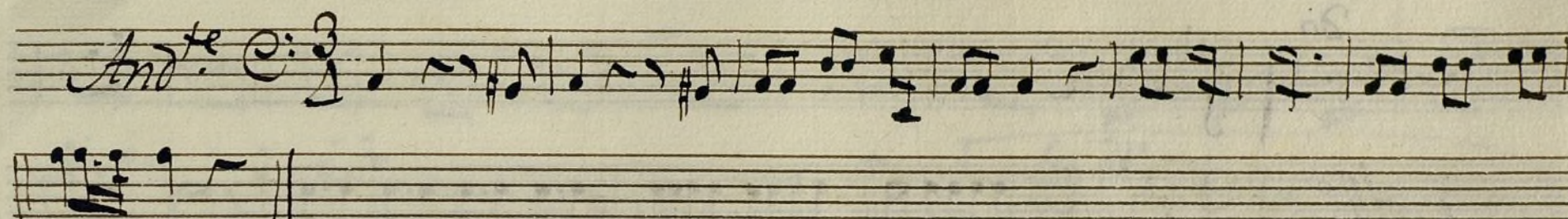
*Allegro*

*Allegro*

*Allegro*

*Allegro*







Handwritten musical score on ten staves, featuring various musical notations, clefs, and dynamic markings.

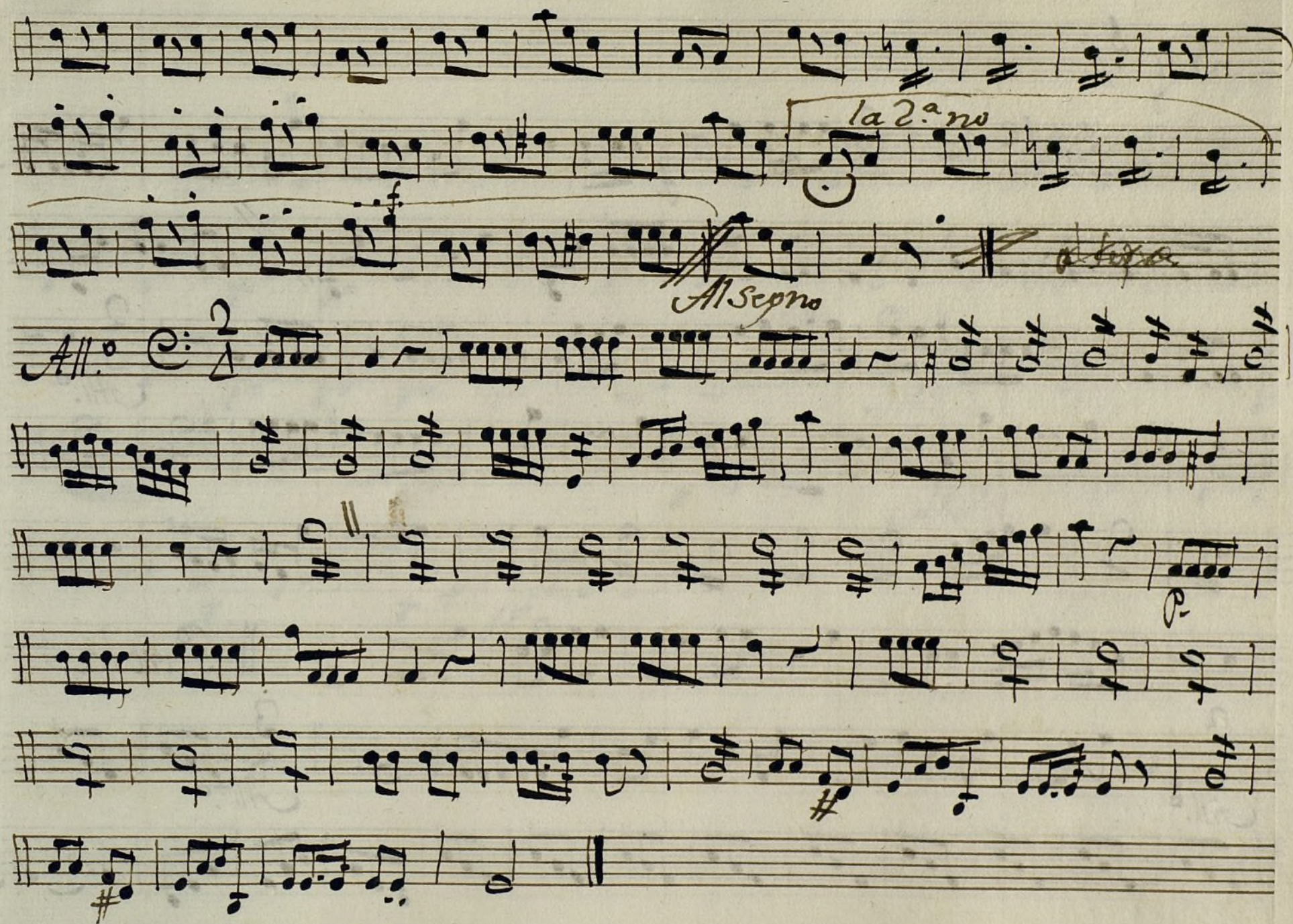
The score begins with the tempo marking *Rez.<sup>do</sup>* (Allegretto) on the first staff. The key signature is one flat (B-flat). The first staff contains a single note, followed by a series of rests and a final note. The second staff is marked *All.<sup>o</sup>* (Allegro) and features a series of eighth notes. The third and fourth staves continue the melodic line with various note values and rests. The fifth staff is marked *All.<sup>o</sup>* and contains a section of music that is heavily crossed out with diagonal lines. The sixth staff is marked *f* (forte) and *All.<sup>o</sup>*, and also contains a section of music that is heavily crossed out. The seventh staff is marked *All.<sup>o</sup>* and features a series of eighth notes. The eighth and ninth staves continue the melodic line with various note values and rests. The tenth staff is marked *And.<sup>te</sup>* (Andante) and features a series of eighth notes. The score concludes with a double bar line and a final note.

Key markings and dynamics include:

- Rez.<sup>do</sup>* (Allegretto)
- All.<sup>o</sup>* (Allegro)
- f* (forte)
- And.<sup>te</sup>* (Andante)

The notation includes various note values (quarter, eighth, sixteenth notes), rests, and clefs (treble and bass). There are also some handwritten annotations, such as "ter" and "f", and some crossed-out sections of music.







*Seg. //*

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

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

*Parola.*

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

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



Handwritten musical score on five staves. The first staff begins with a double bar line and a repeat sign. The second staff continues the melody. The third staff has a circled '2' above it and a '2' above the first measure of a new section. The fourth staff has a '3' above it and a 'And.te' marking. The fifth staff ends with a double bar line and a 'Allegro.' marking. The bottom three staves are empty.



