

Leg. 2º. n.º 8.

Mus 79-4

Leg. 3º. n.º 27

t

1778

Conadilla

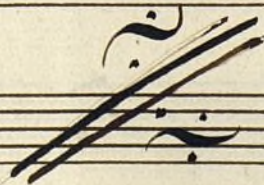
à Solo:

Gracias a Dios queridos

: Para empezar Temp.^{da}

27

: La Señora, Polonia Rochel.



And^{te}

p *cu^{do} f*

p *cu^{do} f*

Gracias a Dios que ridos. Gracias a Dios que
Al fin pues io que ridos. Al fin pues io que

ridos: Quál fin yal cavo q'ál fin yal cavo - - -
 ridos: Oy - - - éto mado oy éto mado - - -
 En contramos con cosa - En contra =
 Paxami tona dilla - Paxa mi -
 mo con cosa. De buestro áprado de buestro áprado -
 tonadilla - a que este caso - a q' este caso -

asi vierais que xidos - Quan con ten -
 Por que sia desex nuevo - Pues siãde -
 tos es - tamos - Queã lo menos un dia si - - -
 sex es extraño - Que mas extraño Y nuevo es -
 si un dia = hemos lo grado - - - - Con la fun -
 extraño Y nuevo = Quel espere sado - - - - No es verdad -

cion estraña = funcion estraña = El aporadaxos =
 quexi ditos = si quexi ditos = a pasionados =

Itó, que milagro ---- Itó, que milagro ----
 Feneo Ciudadó ---- Feneo Ciudadó ----

Allegro

Andante

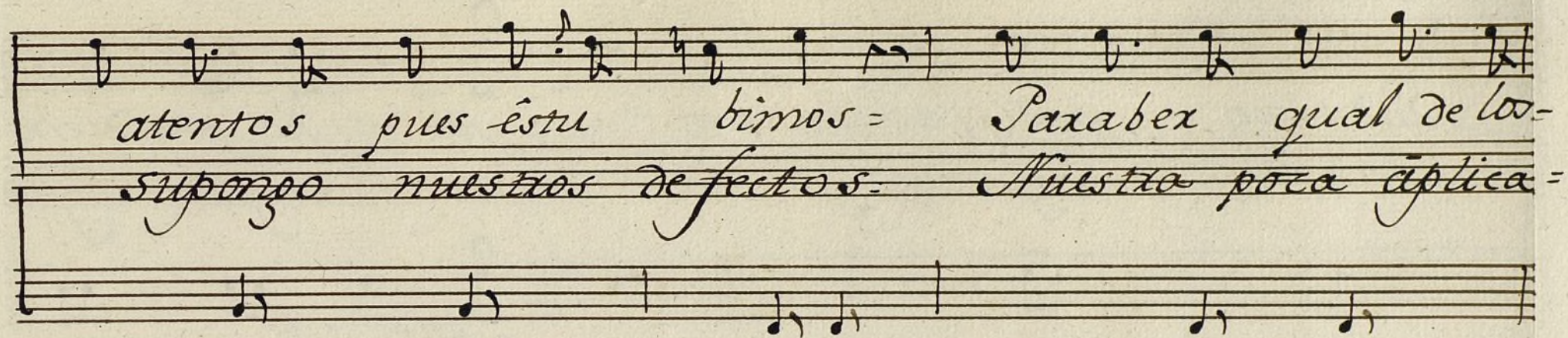
Despues que en Cortadas marchas
 vien pensaxeis loco baxos =

nuestras compañías dos = nuestras
Amantes mas sin Amor = amantes

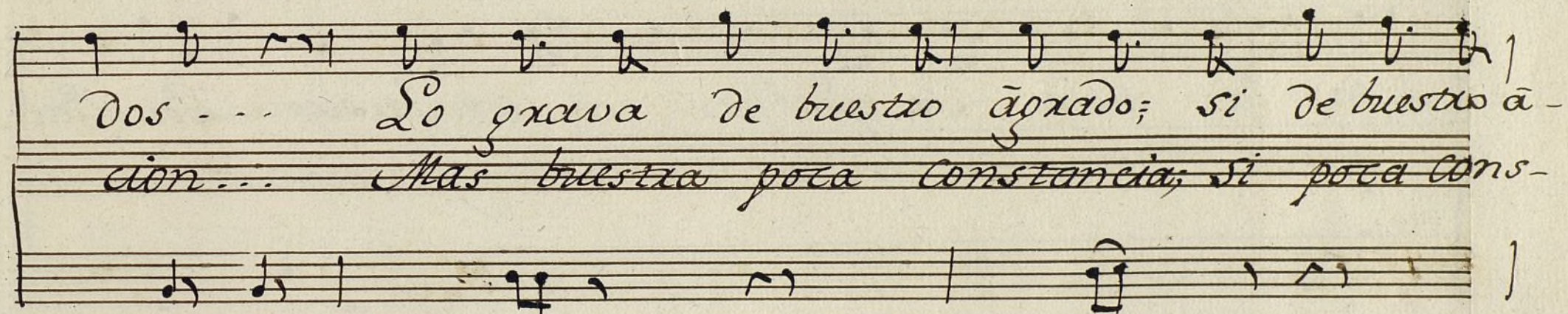
~ Ocupamos los dos Theatros - Entianguí=
~ Pues qⁿ no Ama los defectos - que puede =

la posesion ---- Entianguila posesion ---
decix que amo ---- que puede decix q^e Amo ---

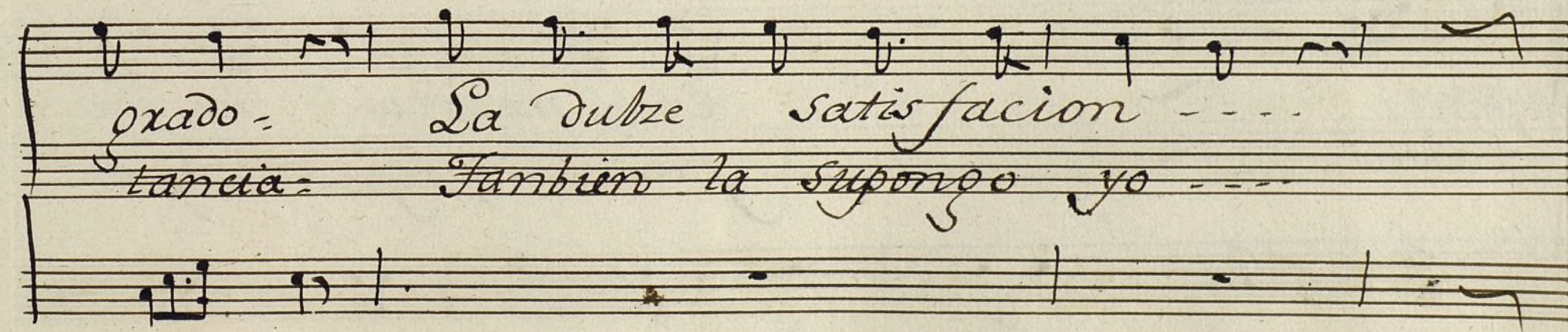
The image shows a handwritten musical score on aged paper. It consists of five systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written in Spanish and are partially obscured by the musical notation. The handwriting is in a cursive style typical of the 18th or 19th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



atentos pues ésta bimos = Paxabex qual de los-
supongo nuestros defectos. Nuestra poca aplica-



Dos ... Lo grava de buestro agraado; si de buestro a-
cion... Mas buestra poca constancia; si poca cons-



grado = La dubze satisfacion - - -
tancia = Tambien la supongo yo - - -

La dulce Satisfacion --- fue mas dicho-
Tambien la supongo yo --- Al fin Al fin-
sa la suia, Por q. al fin y en conclusion: Por q. al-
que si ditos, Pues la pasada funcion: Pues la-
fin pasada ~ El merito y la fox-
fuese porfas opox-

tuna, son dea quel que quiere (Dij- son
nefas, no bolvio buestro favox,-- nos

son Nomo =
no Conti =

tepo, buestro gusto: Pues beo teneis razon:
nuade, con ti nuade: Por que no sea razon-

tepo, buestro gusto: Pues beo teneis razon:
nuade, con ti nuade: Por que no sea razon-

Pero siés fuera q' estañe = Vuestra poca -
 Ten a questa Temporada = no trateis con -
 compasion = Vuestra Posi =
 mas rigor = no trateis Apa =
 ble es que vnos Polacos = detan fino coxaron =
 sionados Benignos = Prendas de mi coxaron =

Abandonen de ese modo a quien tanto los de-
 vien beis noës xazon pexerca q.º logro buestiofa-
 bio: a quien a q.º
 voz: quien logro quien logro
 noës xazon, no, no, no, Noës xazon, no, no, no, - -
 no es xazon, no, no, no Noës xazon, no, no, no,
 noës xazon, no, no, no, Noës xazon, no, no, no,
 noës xazon, no, no, no, Noës xazon, no, no, no,

p *Allegro*

All.^o *Questo que xidos mios Pase por=*
diver sion= Que con las seguidillas= adaxle
punto boi= dando á todos las gracias, si si las=
gracias- Por buestro gran favor= Por

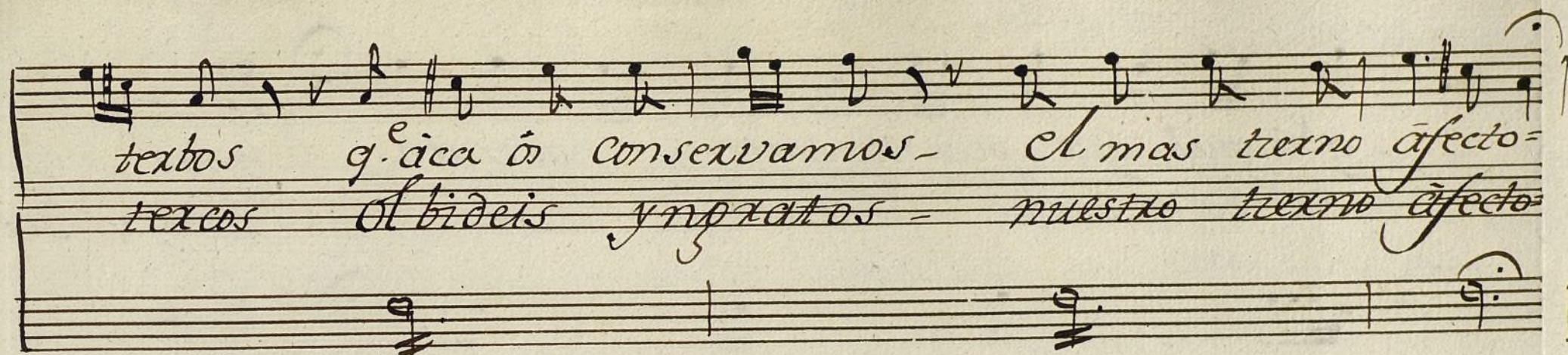
Sep.⁵

Somos todas las Hembras —

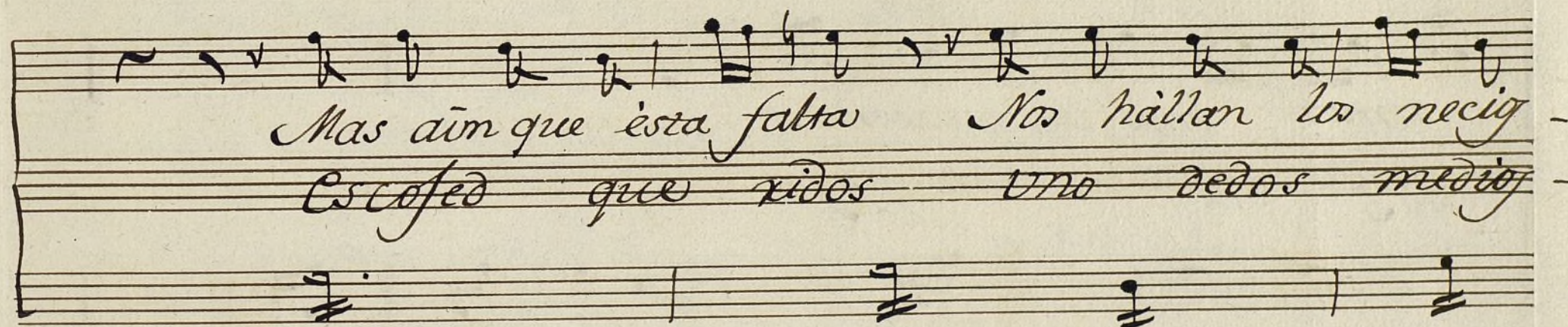
de tan mal genio — — — Somos todas las Hembras las —

Hembras — — de tan mal genio; de tan mal genio — —

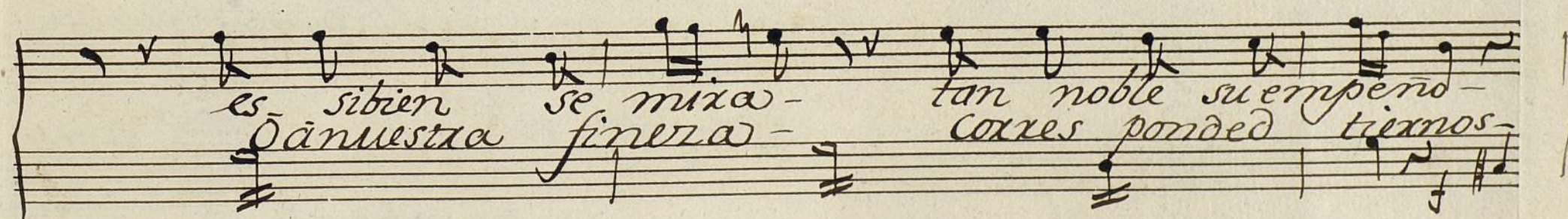
Detan mal genio, q.^a quel q.^e peor no-
Yasi mis dueños, siempre mas y mas-
trata- q.^a quel que peor nos trata --- mas le que xemoj-
finas- siempre mas y mas finas... Os Amaremos
Yasi Ya esta dicho- Si fuisreis pro-
Yauñ que desde nosos- es equibos y-



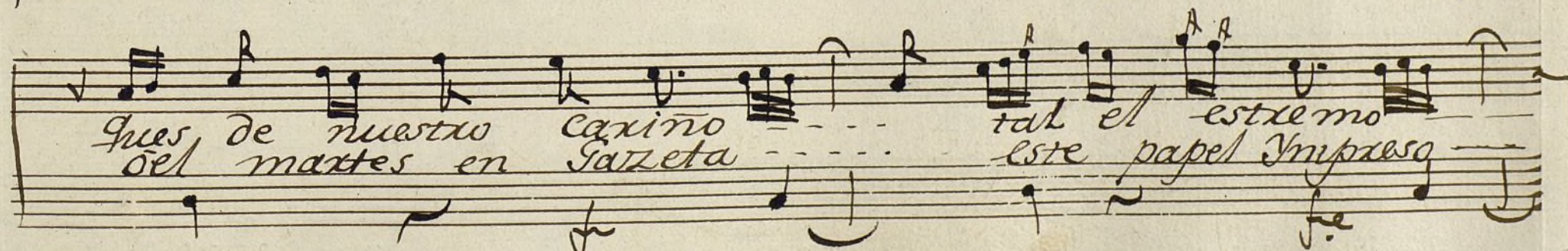
textos q.^aica ò conseruamos - el mas tierno afecto -
 textos Olvideis y no os - nuestro tierno afecto -



Mas aùn que esta falta Nos hallan los necios -
 Escofed que ridos uno dedos medios -



es, sibien se mixa - tan noble su empeño -
 O a nuestra finera - corras pondeo tiernos -



Pues de nuestro caxino tal el extremo
 del martes en la zeta este papel impreso

Handwritten musical score on aged paper. The score consists of several staves with musical notation and lyrics in Spanish. The lyrics are written in a cursive hand. The first line of music is followed by the lyrics: "q. á quel que peor nos trata no trata: mas le que-". The second line of music is followed by the lyrics: "saldra donde sevea sevea: nuestro des-". The third line of music is followed by the lyrics: "remos: mas le quexemos". The fourth line of music is followed by the lyrics: "pepo: nuestro des pepo". The fifth line of music is followed by the lyrics: "Al segno:". The score ends with several empty staves.

q. á quel que peor nos trata no trata: mas le que-
saldra donde sevea sevea: nuestro des-
remos: mas le quexemos
pepo: nuestro des pepo
Al segno:

Violin 1.º Con. a solo: ff

Sra Pol.ª

Monja =

Mus 79-4

And.º

ff *p* *f* *cresc.º* *decresc.º* *eco.* *tr.* *Allegro:*

And.^{te} 6/8

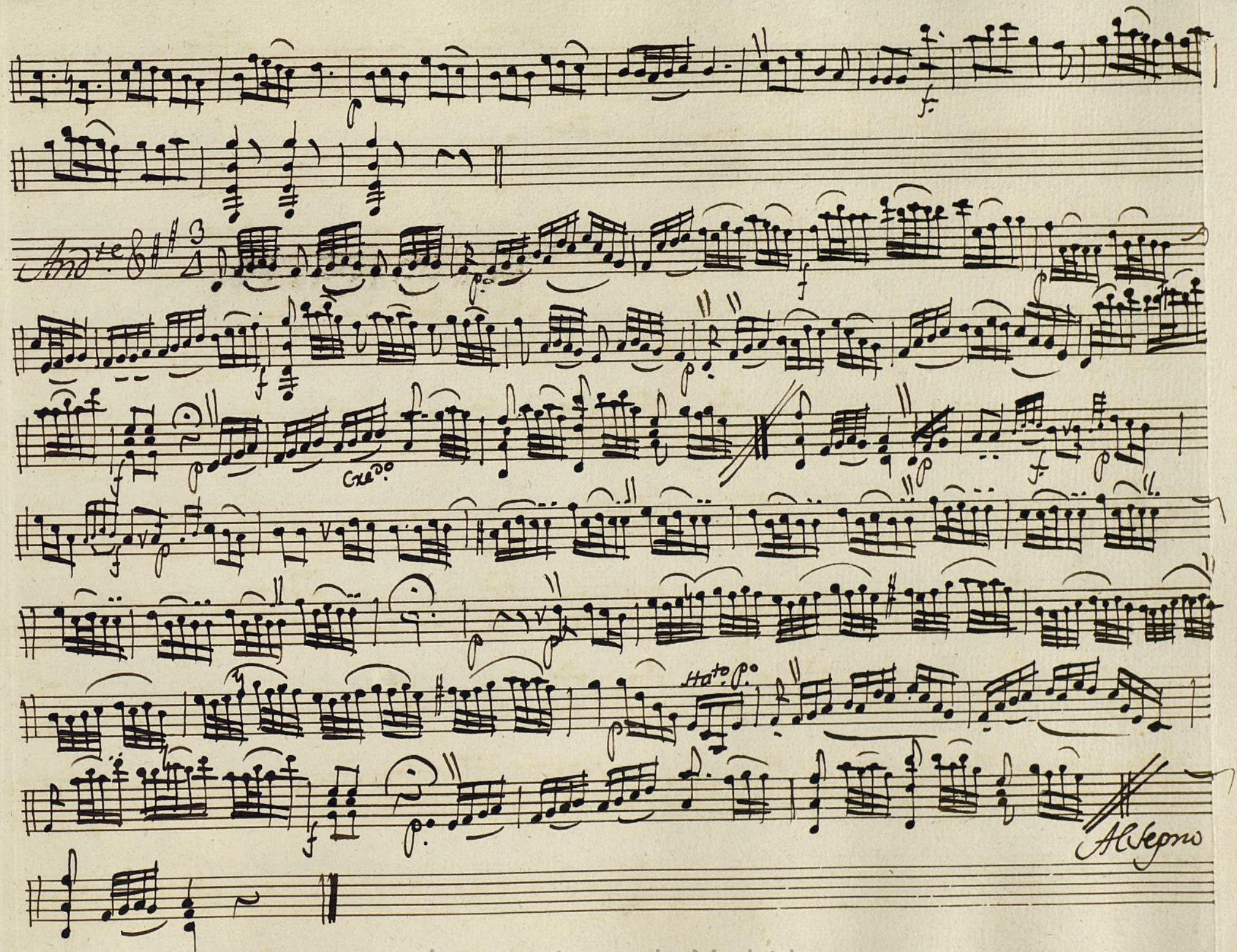
All.^o no mucho =

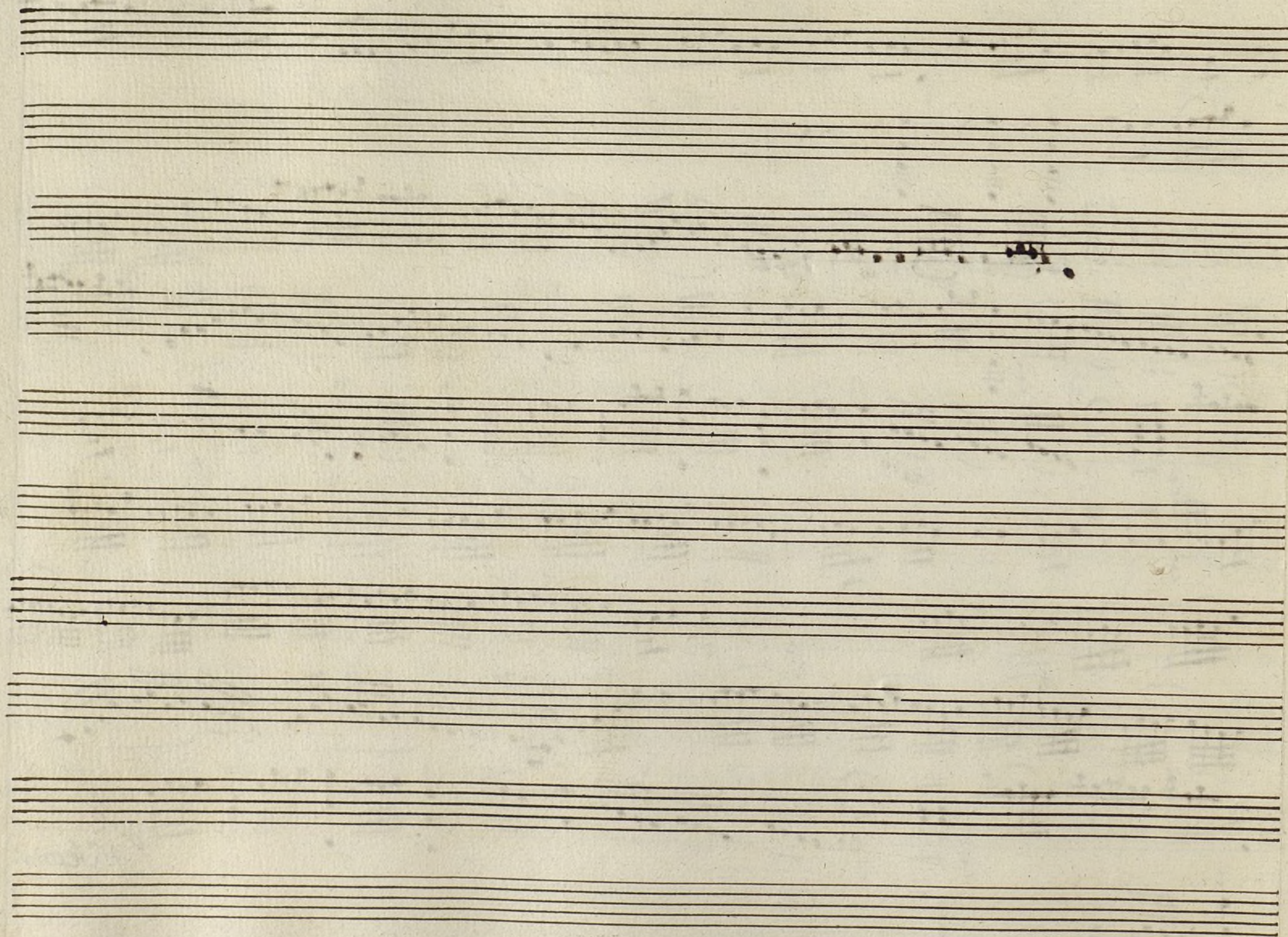
Allegro:

Cre.^{do}

Allegro:

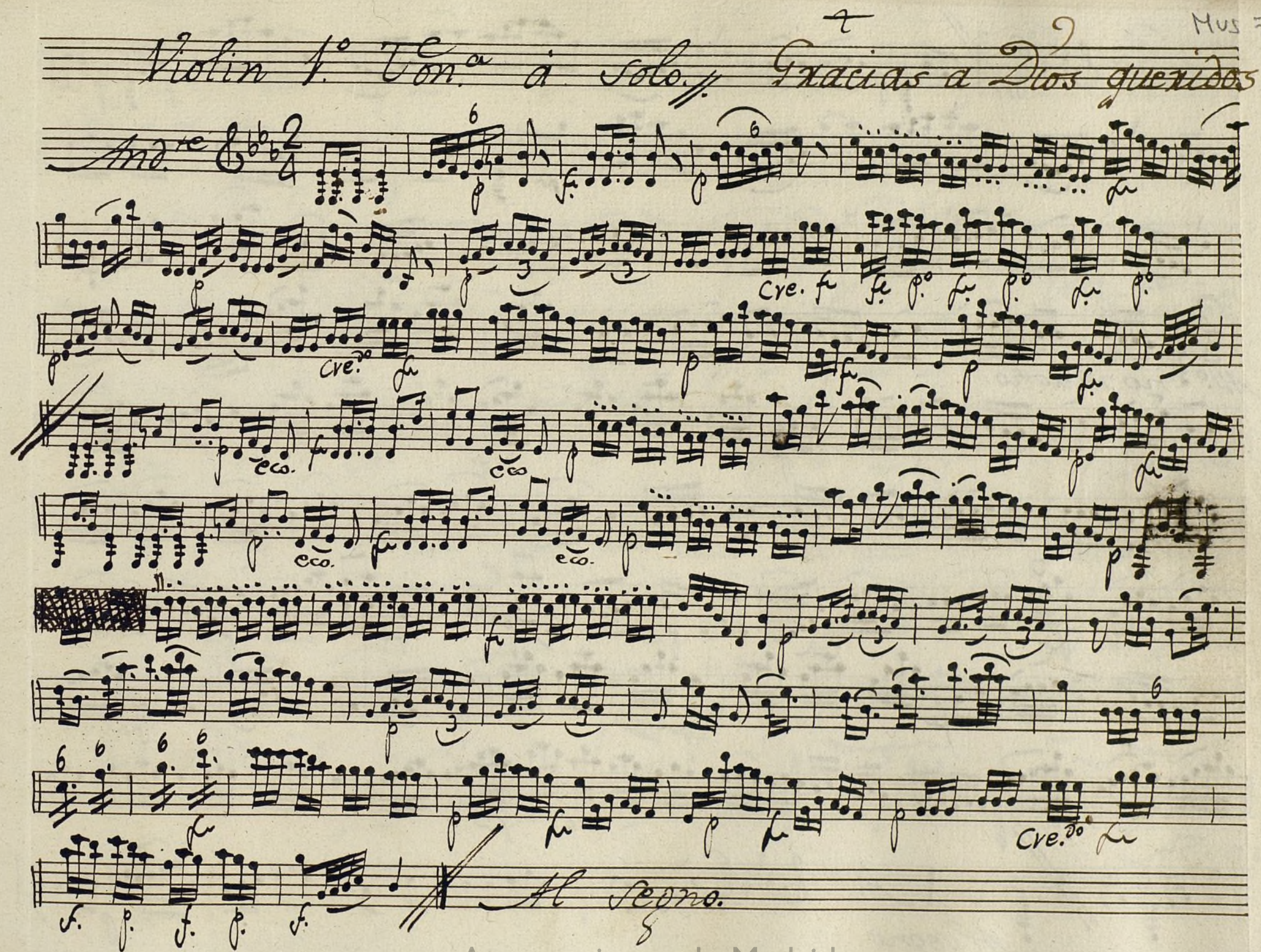
A handwritten musical score consisting of ten staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The tempo markings are 'And.te' at the beginning, 'All.o no mucho =' on the fourth staff, 'Allegro:' on the ninth staff, and 'Cre.do' on the eighth staff. The music is written in a single system across the staves, with some staves containing multiple measures of music. The paper is aged and shows some staining.





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Violin 1^o Con^a a solo. Gracias a Dios queridos

And.^{te} 

Cre. f f p f p f p

Cre.^{do} f

eco. eco. eco.

Allegro.

Cre.^{do} f

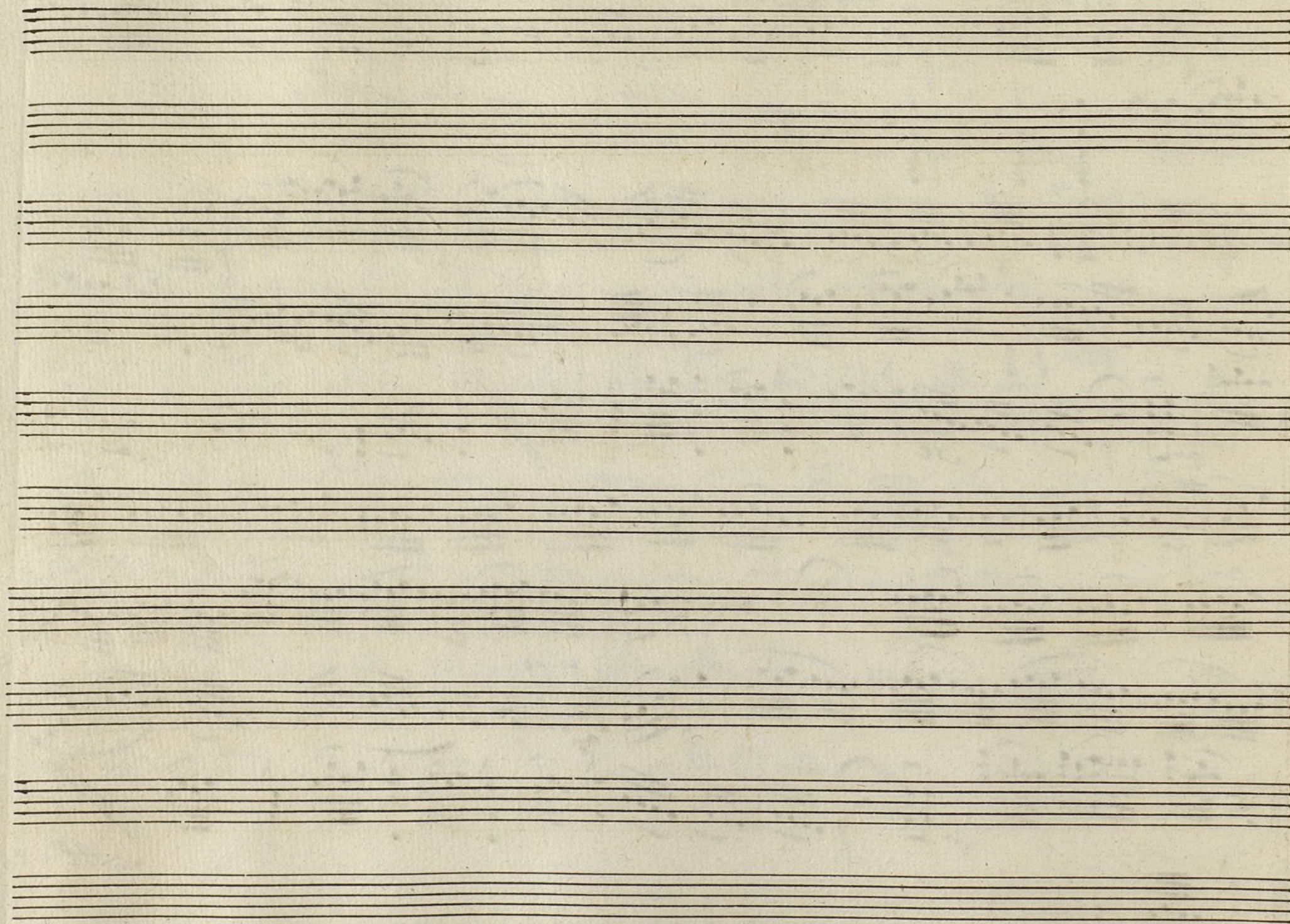
And.^{te}

All.^o no mucho.

cre.^{do}

Allegro. Ayuntamiento de Madrid

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains a double bar line and a fermata. The third staff is marked with 'And.^{te}' and a 2/4 time signature. The fourth staff features a 'Cre.' (Crescendo) marking. The fifth staff has a 'Stato po' (Stato piano) marking. The sixth staff ends with a double bar line and a fermata. The seventh staff is marked with 'Al regno'. The eighth staff ends with a double bar line and a fermata. The ninth staff is marked with 'Al regno'. The tenth staff ends with a double bar line and a fermata.



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Violin 2.^o Ton.^a à solo.

And.^{te} 2/4

Crc.^o

Al segno.

And.^{te} 6/8

Allo. no mucho.

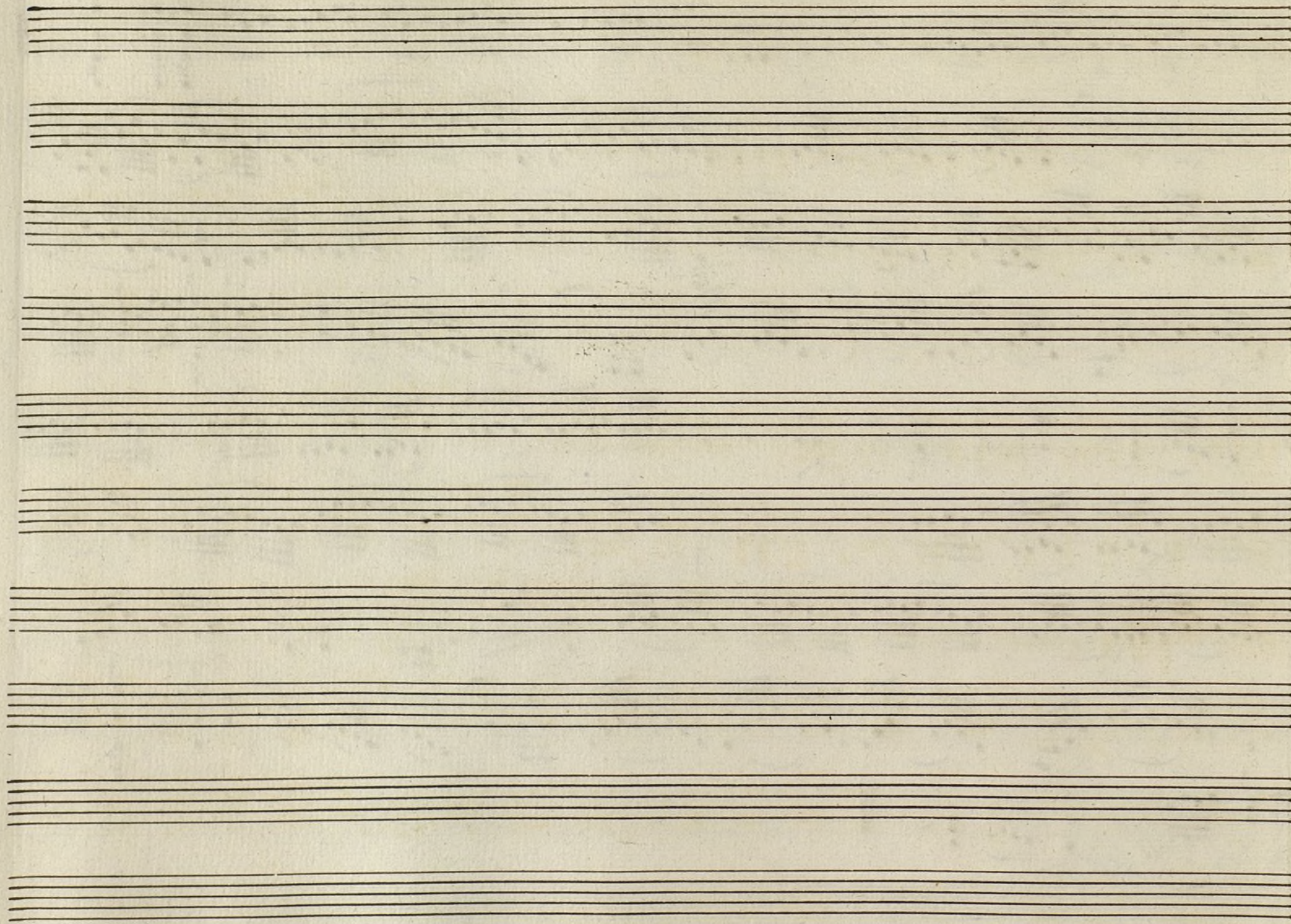
Cre.^{do} *f*

Al. Segna

Allo. 6/8

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a tempo marking 'Allegro' and a time signature of 3/4. The fourth staff includes the marking 'Cres.' (Crescendo). The fifth staff is crossed out with a large diagonal slash. The sixth staff has a marking 'F. G. G. G.' written vertically. The eighth staff ends with a double bar line and a fermata. The bottom of the page features the text 'Allegro.' written in a cursive hand.

Allegro.



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Violin 2.^o Ton.^a a Solo^t Sra Pol.^a Leon^{ff}

Sra Pol:

Leon.

MUS 79-4

Handwritten musical score for a piece titled "Allegretto". The score is written on ten staves. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo marking "And." is written at the top left. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as "p" (piano), "f" (forte), and "cresc." (crescendo). The piece concludes with a double bar line and the instruction "Allegretto" written in a cursive hand.

Allegro:

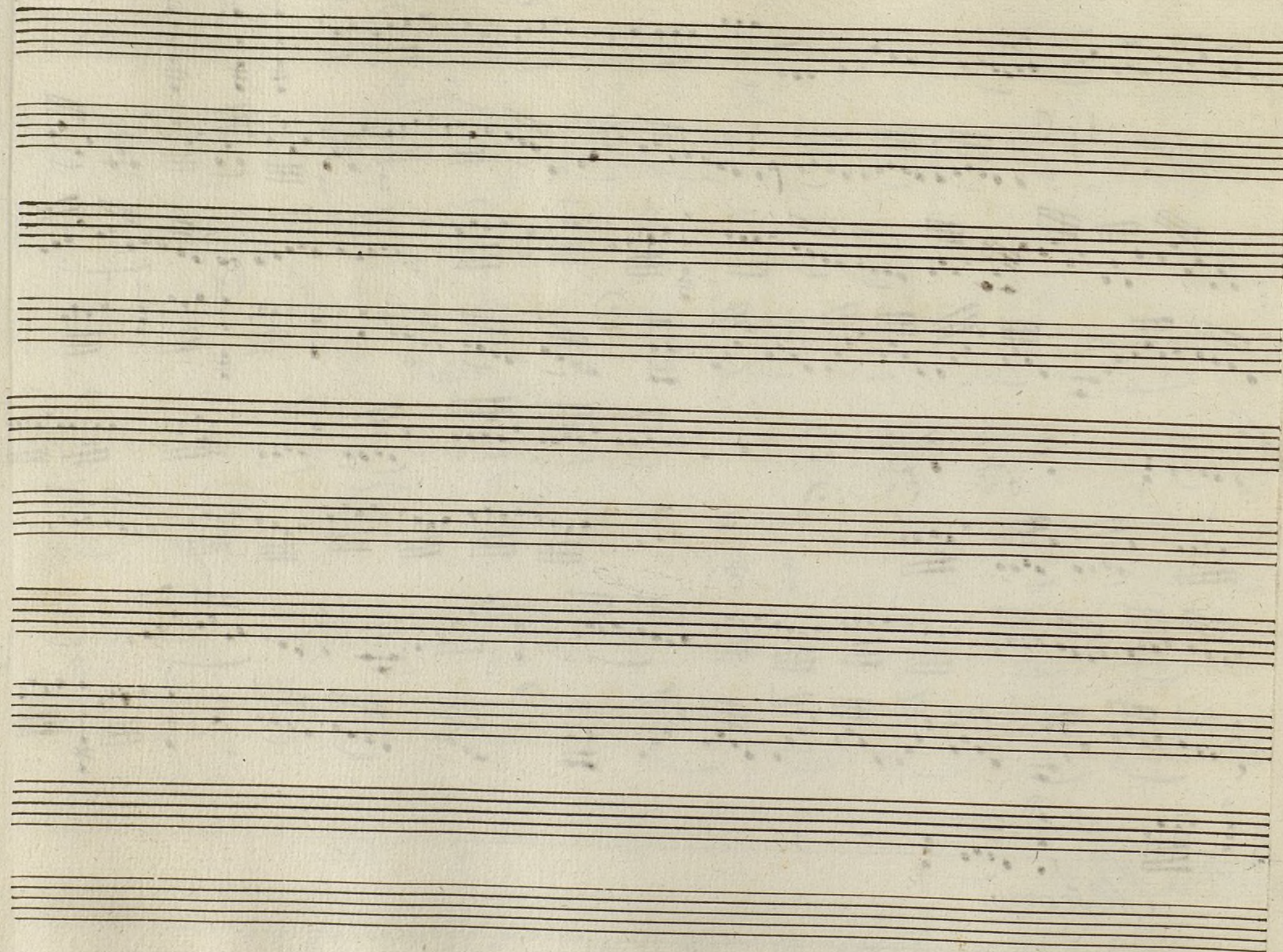
And^{te} 6/8

All.^o no mucho:

cre^{do}

Allegro

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff is marked *Andte* and has a 3/8 time signature. The fourth staff has a *Credo* marking. The eighth staff has a *Credo* marking. The tenth staff is marked *Al Segno:*. The manuscript is written in dark ink on aged, slightly yellowed paper.



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Oboe: 1^o Ton. a[~] Solo^{ff} *Sra. P. S. a*

And^{te}



Allegro:

Flauto:

And.^{te}

Al. no 2 mucho

Solo

Solo

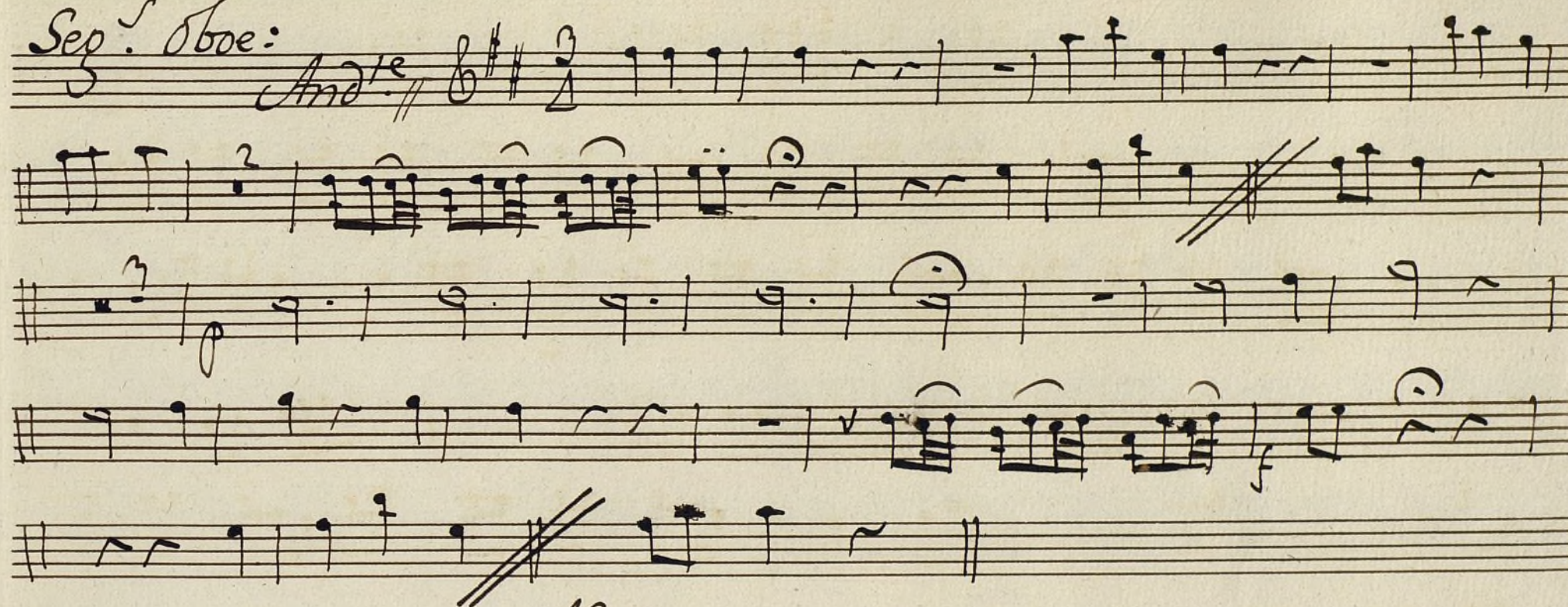
Allegro

Al. no 2

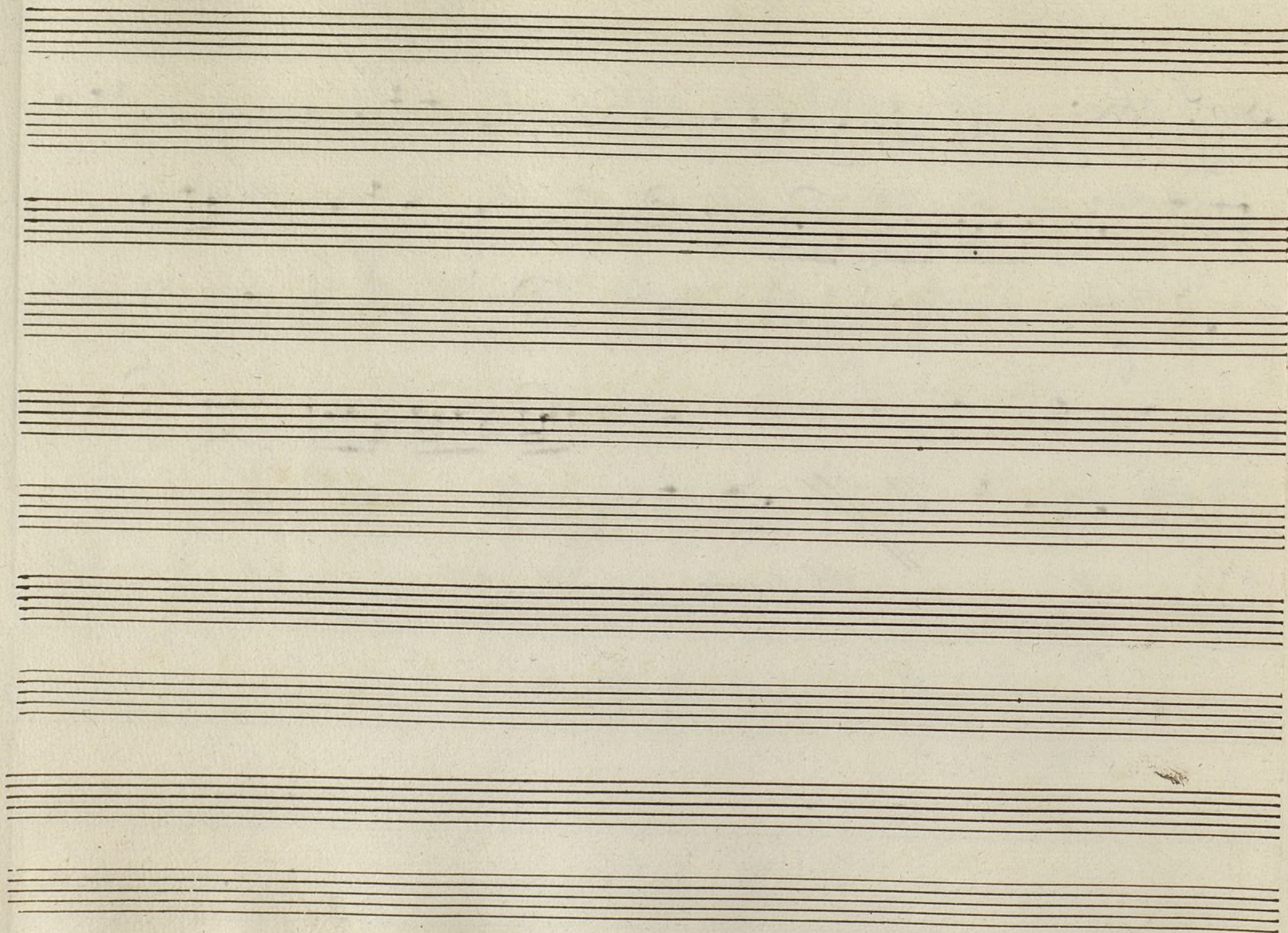
Face

Sop.^o Oboe:

And.^{te}



Al. Sopra:



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Oboe 2.^o *Con^{ta} a Solo* *Gra Pol^a* Mus 79-4



Allegro:

Flauta:

Andte 6/8

All.º no mucho

Solo

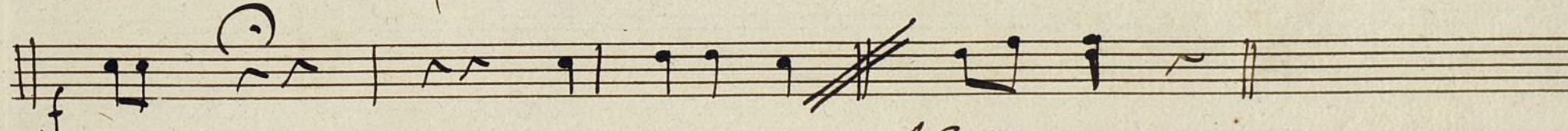
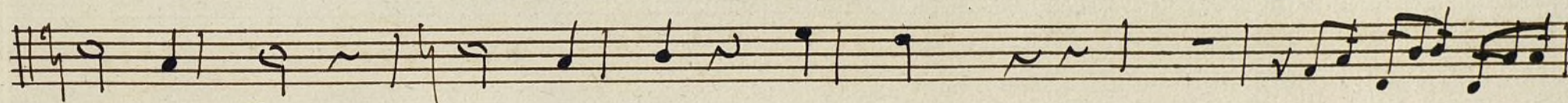
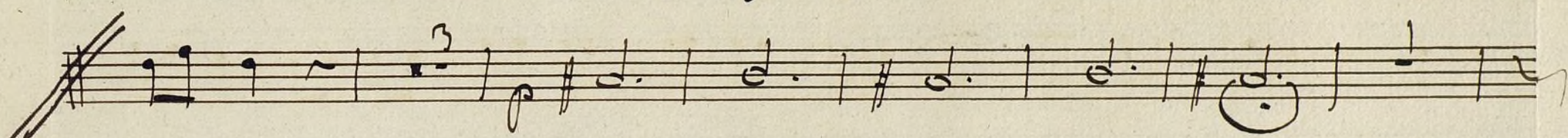
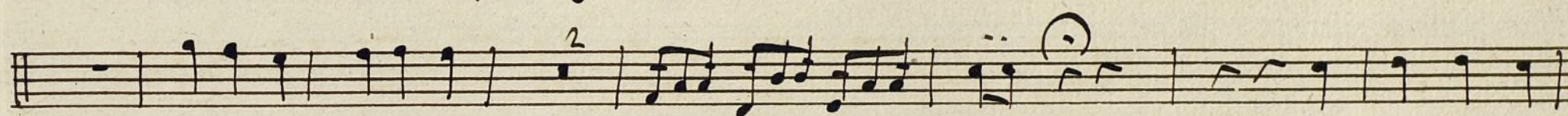
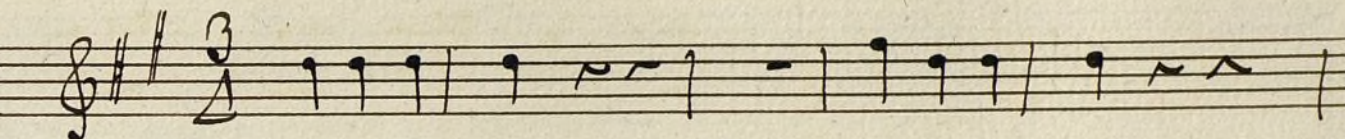
Solo

Al Sep no

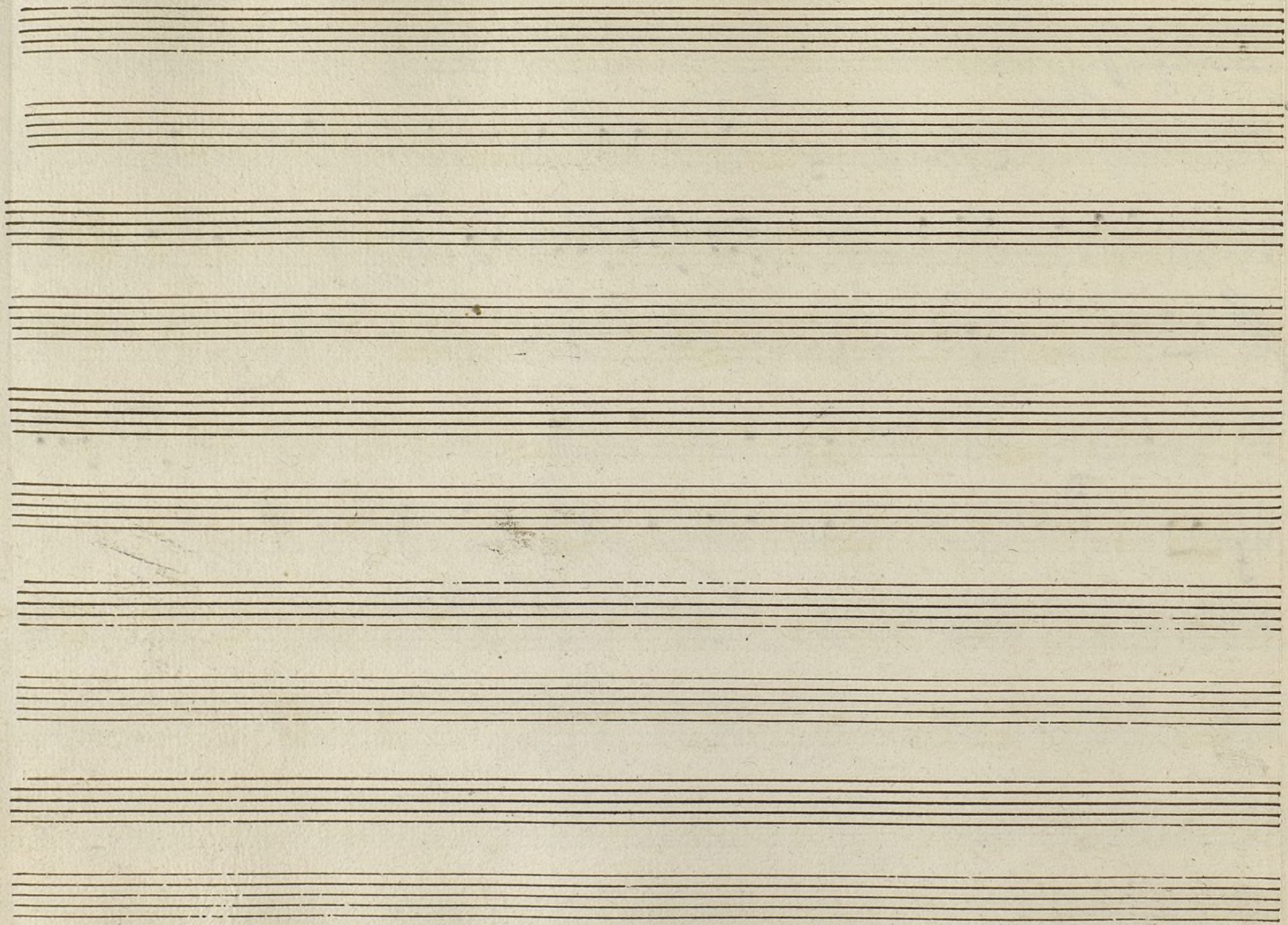
Tace 6/8

Seg. 5/
Oboe:

And.^{te}



Allegro:



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Trompa 1^a Ton^a a solo^t *Sra Pola*

And^{te} *In elaf.*

Alsepro:

And.^{te} $\text{C}^{\flat} \text{b}^{\flat} \frac{6}{8}$

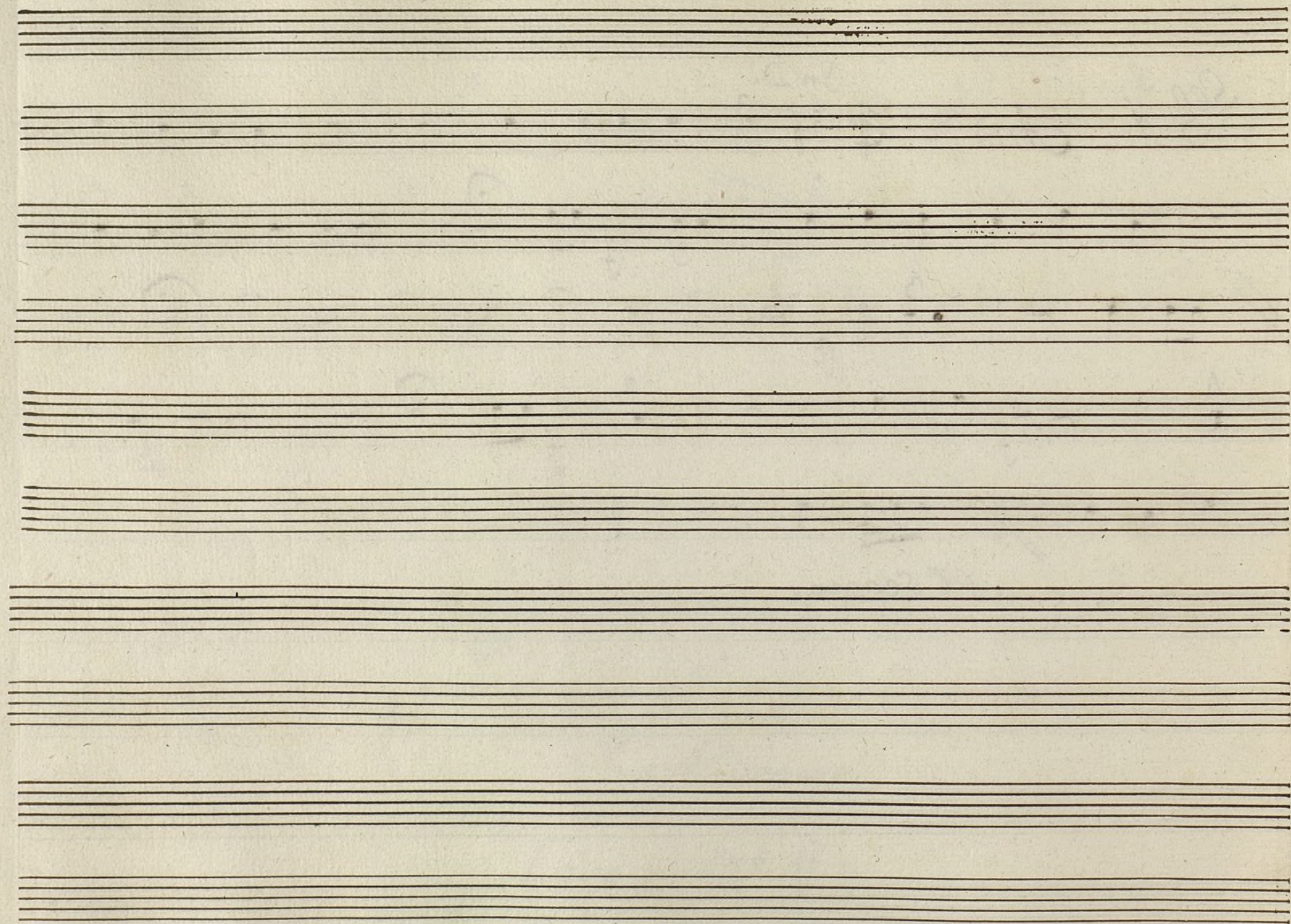
Al Segno

Tace All.^o 6.

Sep s // *And te* *In D.*

Handwritten musical score on five staves. The first staff begins with "Sep s //" and "And te". The second staff has "In D." above it. The music consists of various notes, rests, and ornaments. There are triplets marked with a "3" and a "3" over a group of notes. A "f" (forte) marking is present. A double bar line with a slash is on the third staff. A "2" is written above a note on the fourth staff. A "di" is written below a note on the fourth staff. The fifth staff ends with a double bar line and a slash.

Al Segno:



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*Trompa 2.^a Ton.^a a Sol^o ^{1.} *S^{ra} Pola**

Sua Pola

Mus 79-4

And ^{fe} //

In elaf.

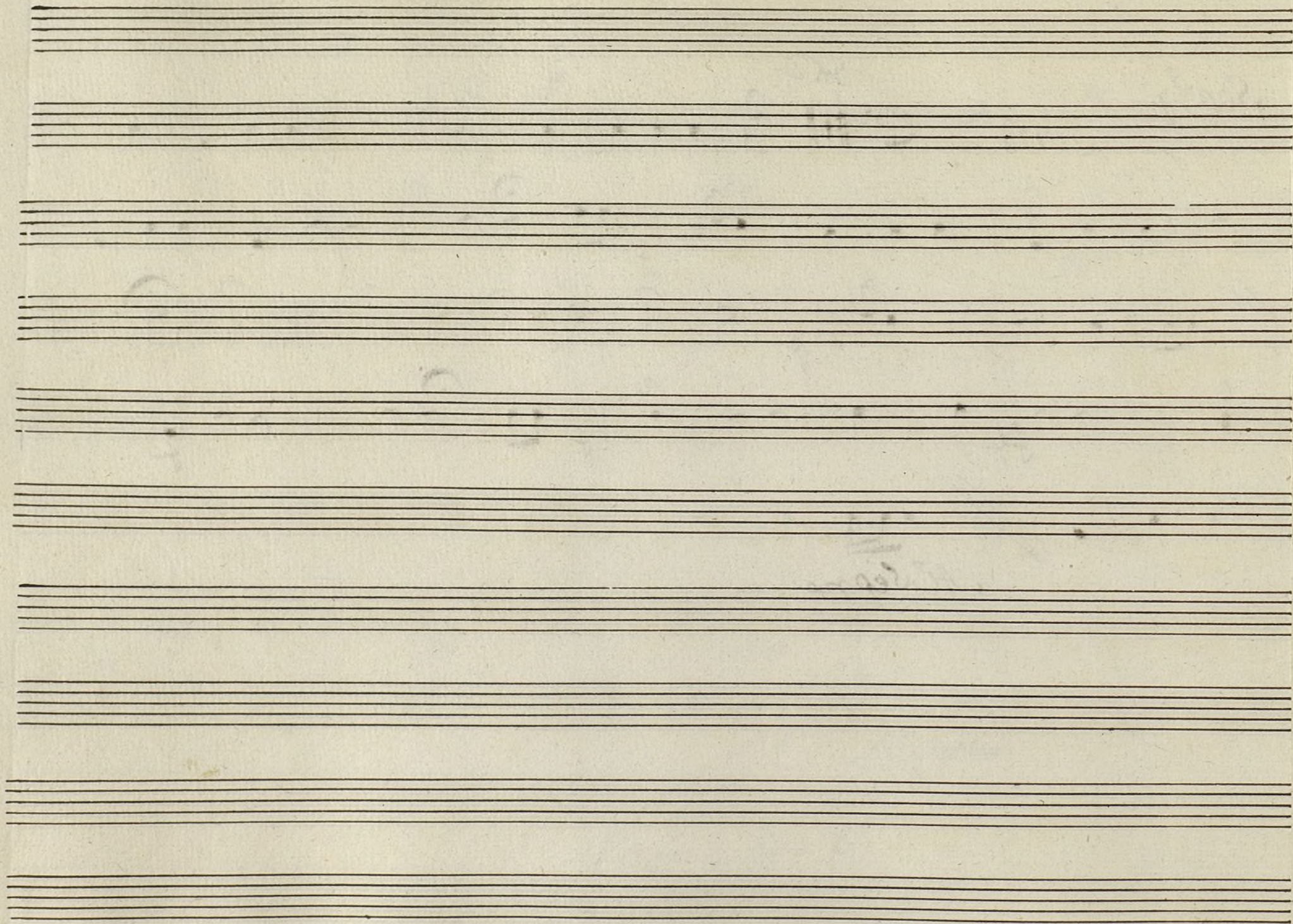
Alseono:

Handwritten musical score on eight staves. The notation includes various musical symbols such as clefs, key signatures (three flats), time signatures (6/8, 2/4, 4/8), and dynamic markings (And.^{te}, All.^o, f, Solo, Al Sepno). The score features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with numerous slurs and accidentals. The piece concludes with a double bar line and a final note.

Tace All.^o 6/8

Sep.⁵ *And.^{te}* *in D.*

Al Sepno:



Bajo Vn.^a a Solo ^t *Sra Pol. ay*

Mus 79-4

And.te $\text{C} \flat$ $\text{D} \flat$ $\frac{2}{4}$

Cresc. f

Cresc. f

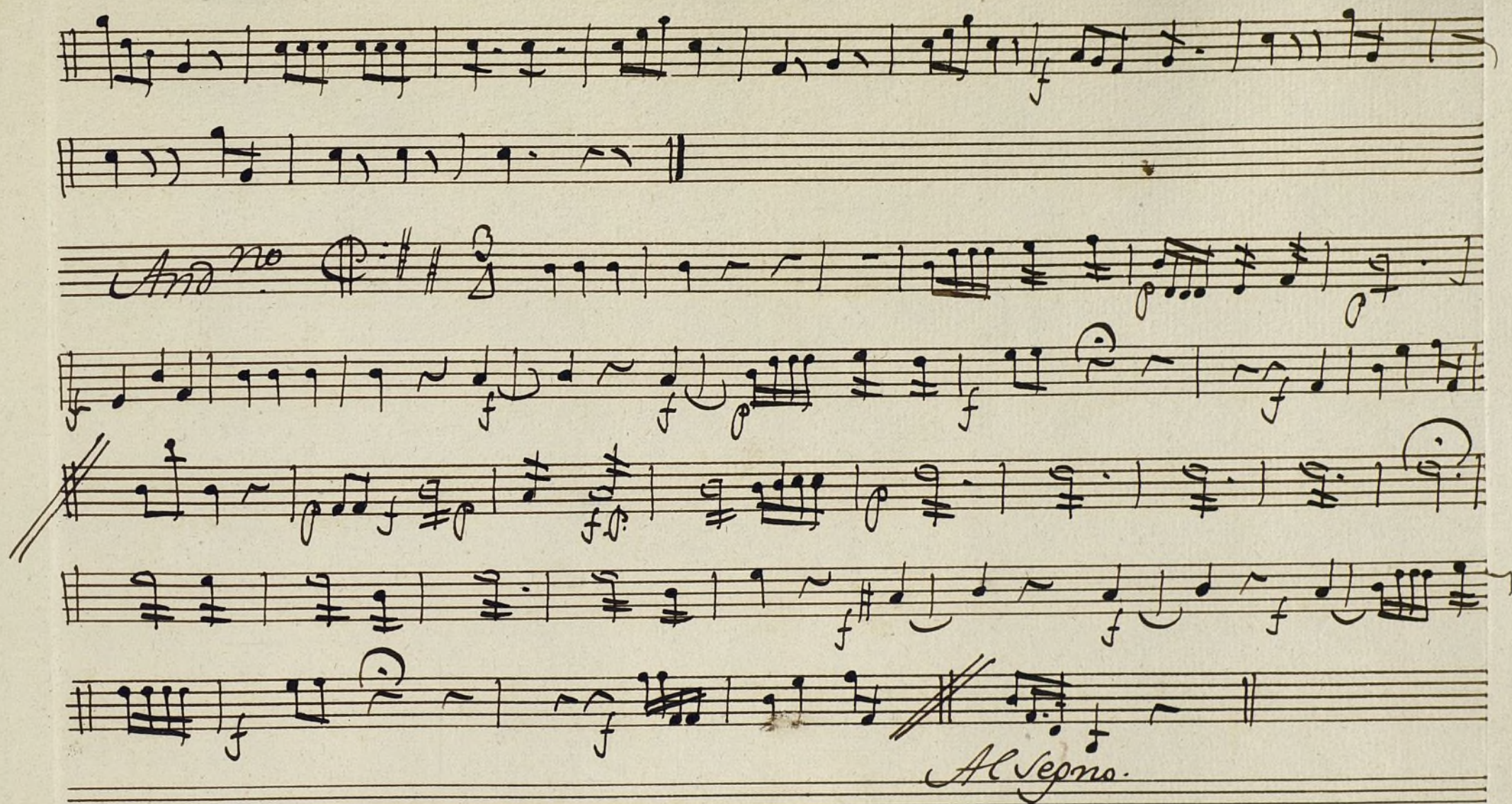
Al Segno:

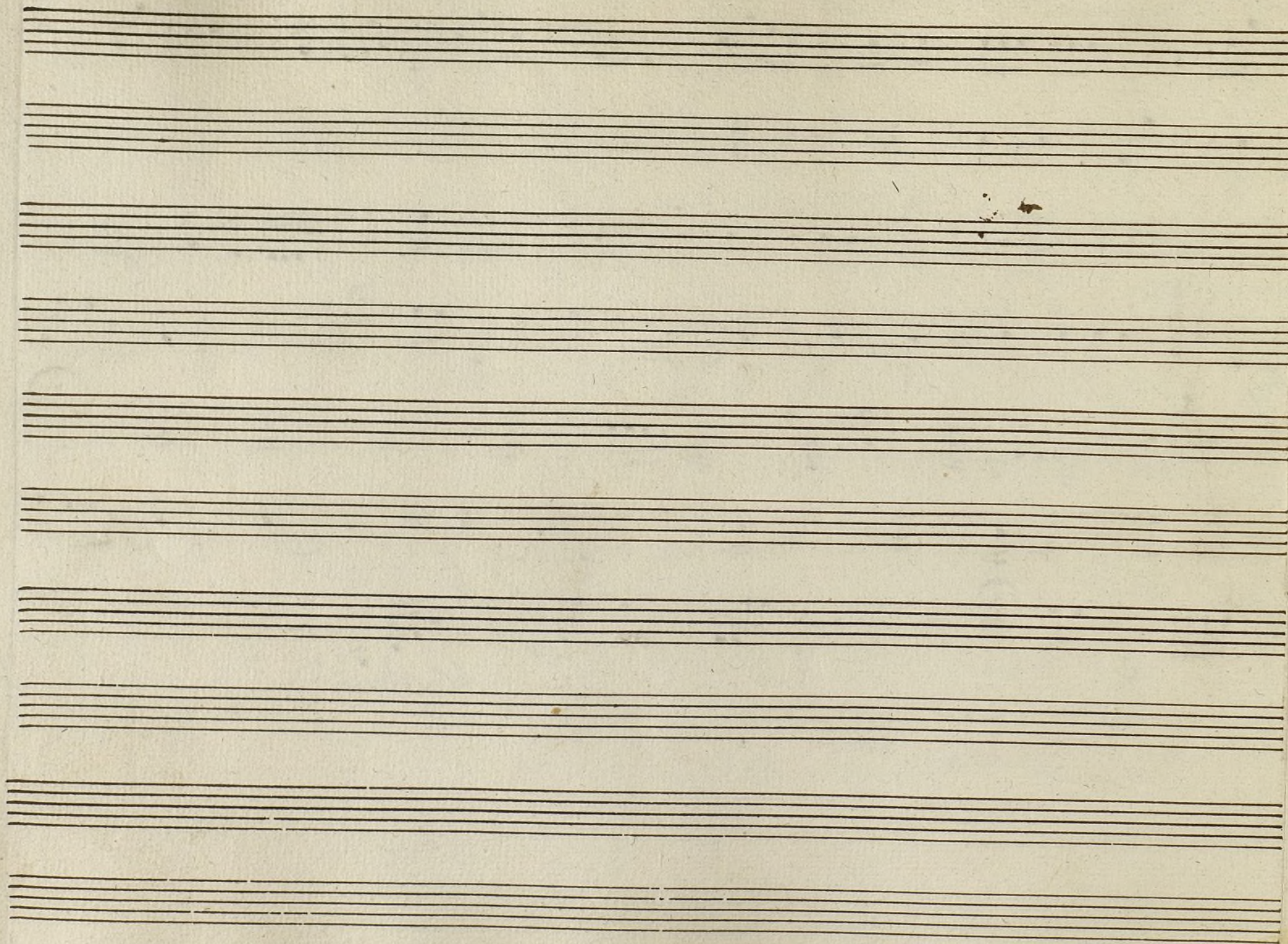
And^{te} $\text{C}^{\flat} \text{F}^{\flat} \text{B}^{\flat} 6/8$

All.^o no mucho =

Al Segno:

All.^o $\text{C}^{\flat} \text{F}^{\flat} \text{B}^{\flat} 6/8$





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