

Leg. 16. n. 2

Leg. 5. n. 38

MUS 85-14

Sra Borda.

+

1776

Lonadilla

à solo

El Sueño de las Compasas

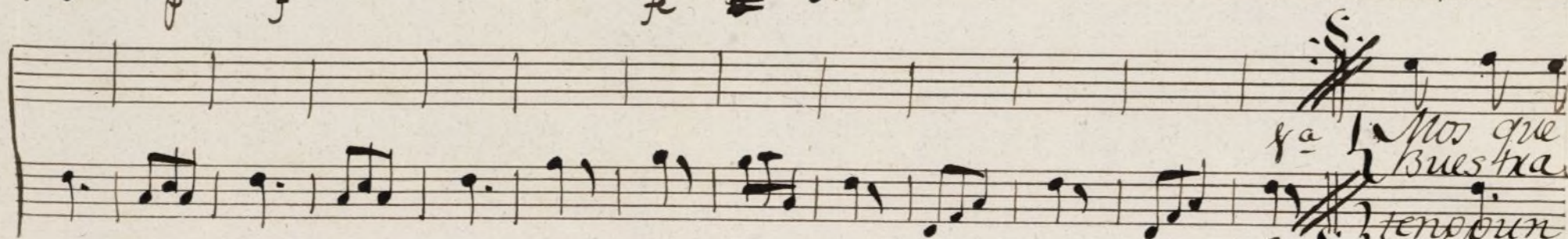
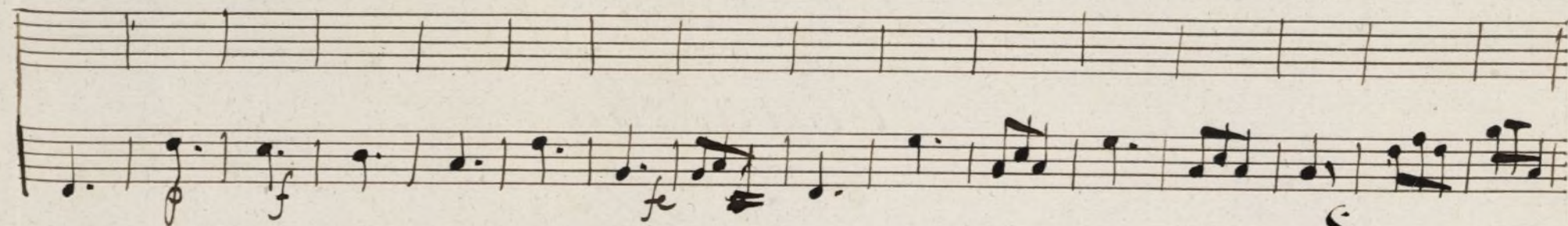
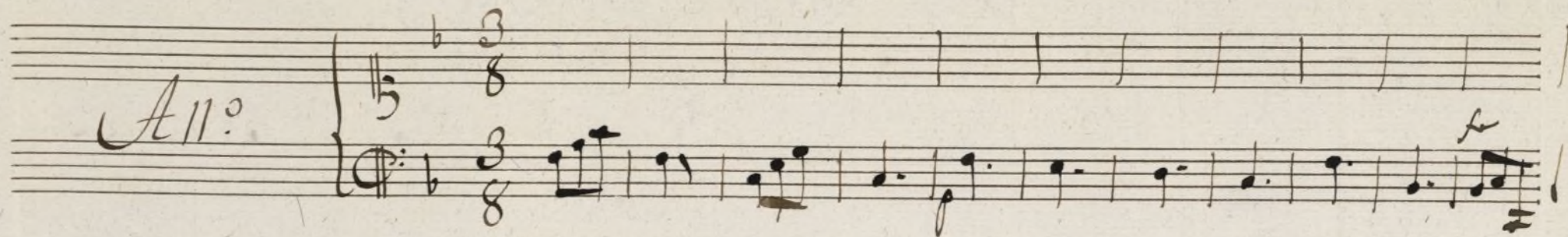
38.

Rosales.

Ayuntamiento de Madrid

85-14

Allo



1^a Mos que te-
Buestra Pa
2^a S. tengoun Ma
Piensa en fun-

1^a } Uttoz oio a tentos mi tona di lla que boy a e
quita a cude fina sus traba sito a con su

2^a } xi do me dio. Jo eta- Con que lo pobre dicho se es
cioc nes. Piensa en co medias mas en to nadas Dios las da

1^a } chax (no) Buestra a quita a cude fina sus traba
tar- Pues sois lo solos. quien la con suela, y quien su

2^a } ta- No Pobre P eta Antami como he de al celo Por duros

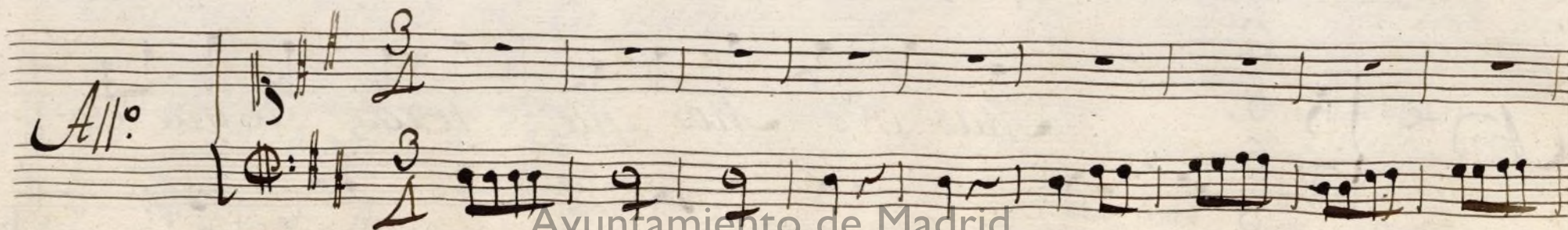
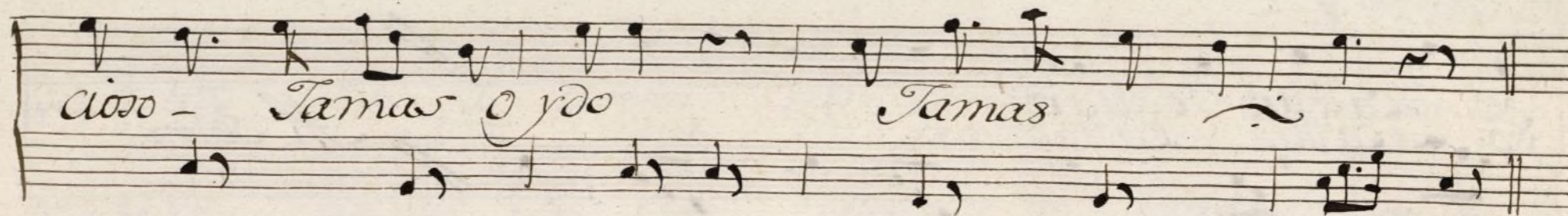
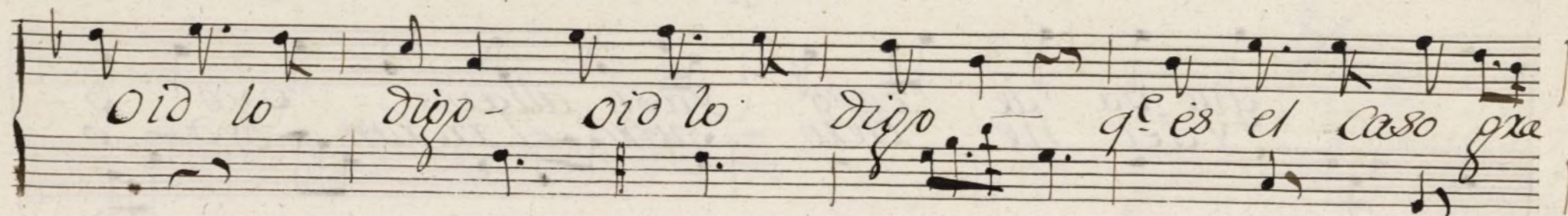
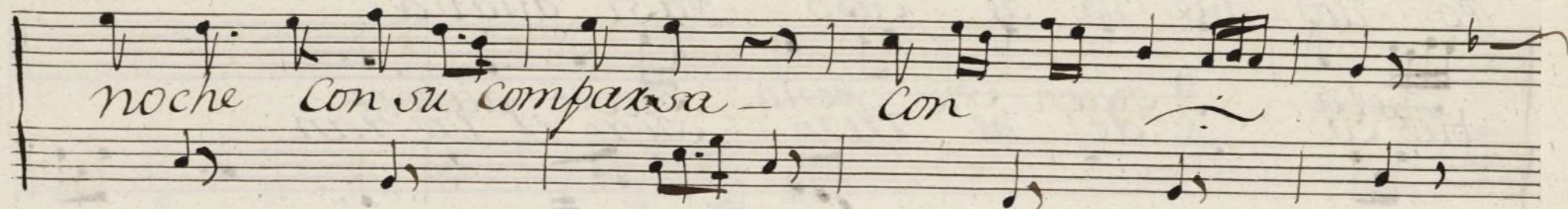
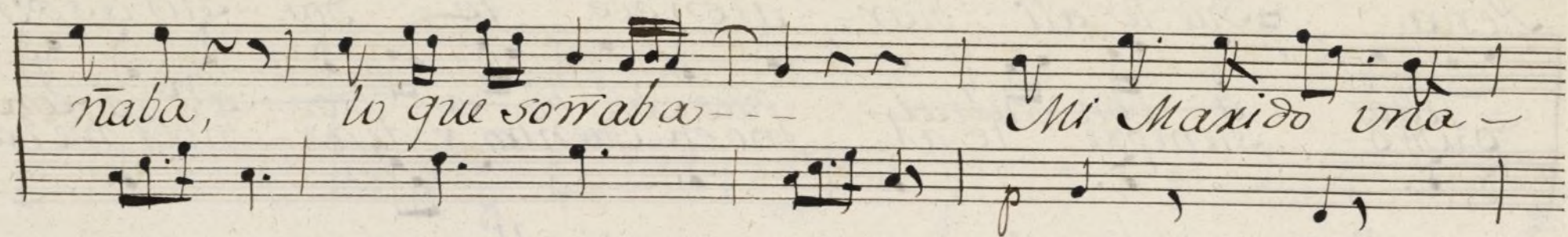
Pena Sue le ali biar- atended to--- do- dul ces pin-
 fijos a con Sultax- pues sois bo so- tior- qn la con
 gusto- siempre le al- no en Cuento y deas- ni el melas-

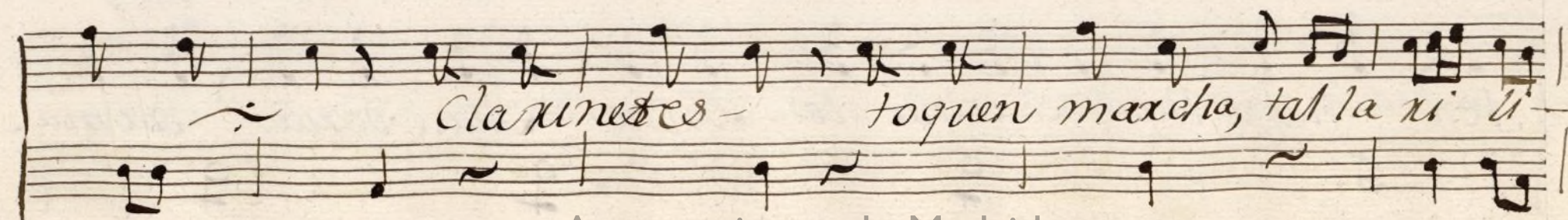
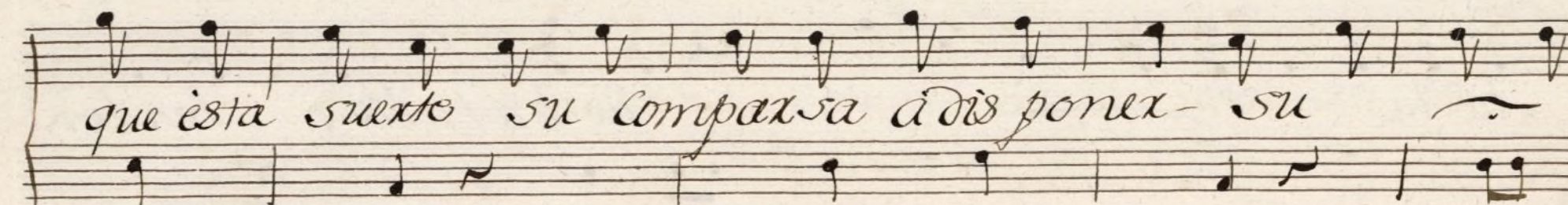
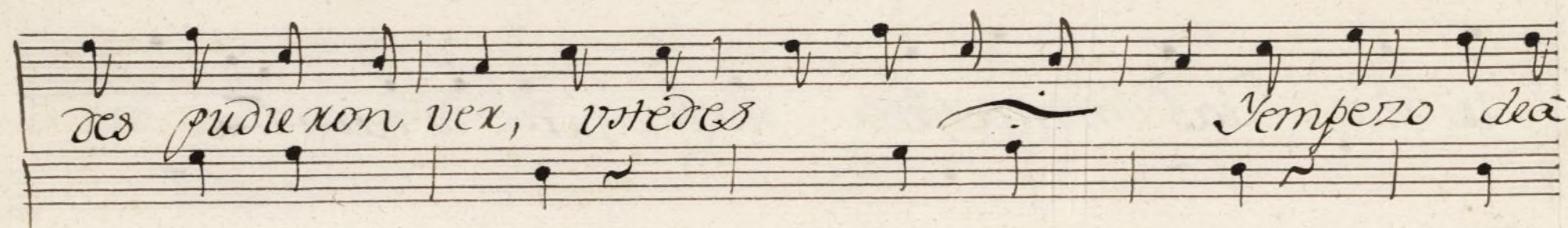
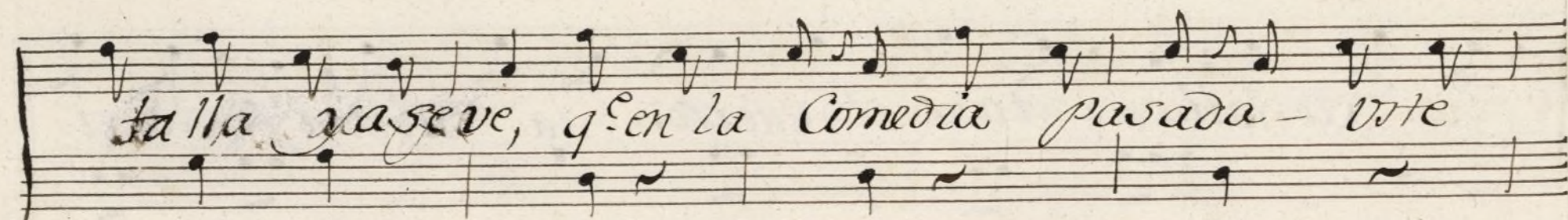
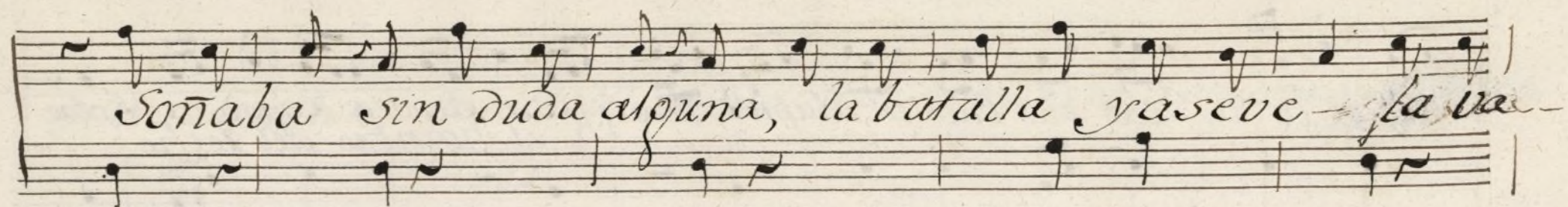
po--- llo- que va de caso- yasi allava--
 suele- y quien su pena suele alibiar--
 bus ca y del he xero sufre el xexian--

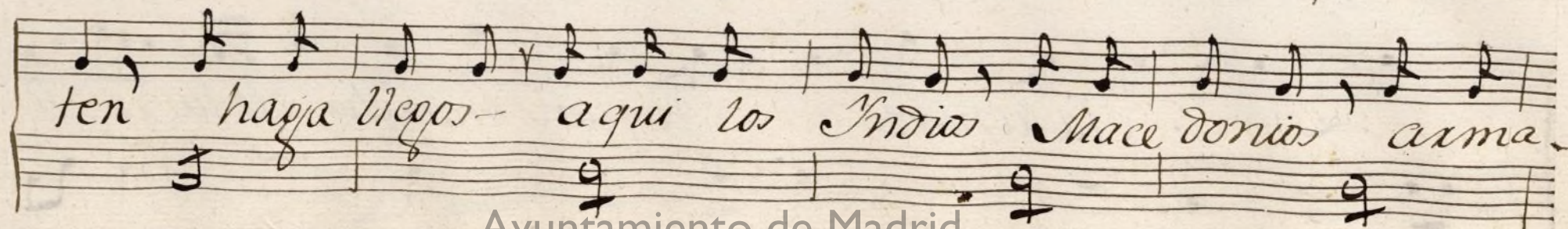
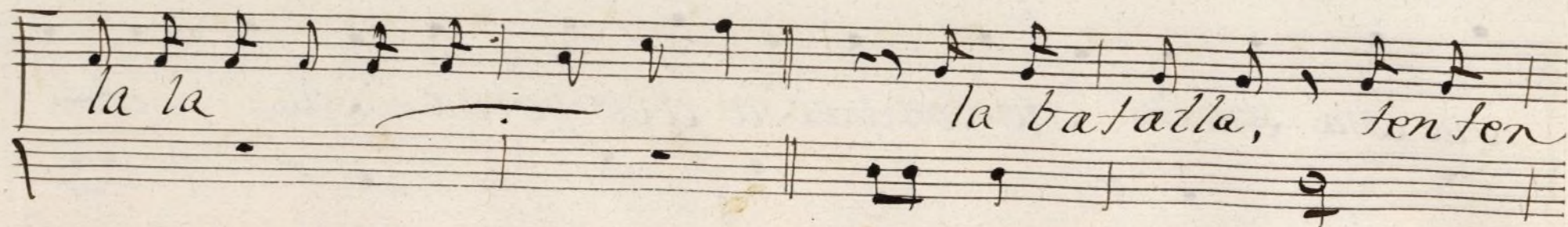
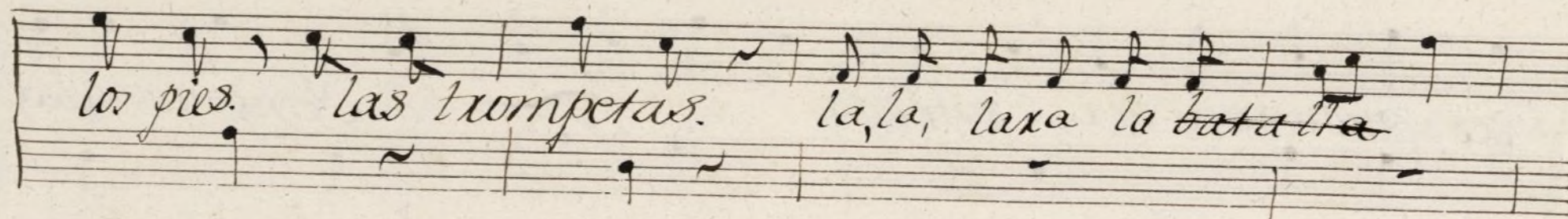
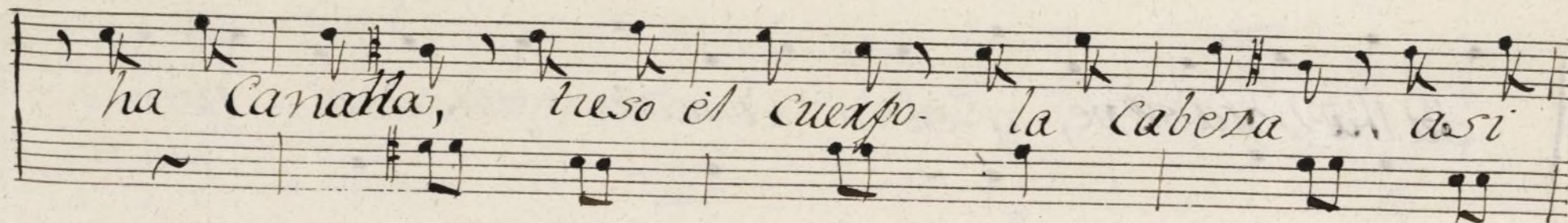
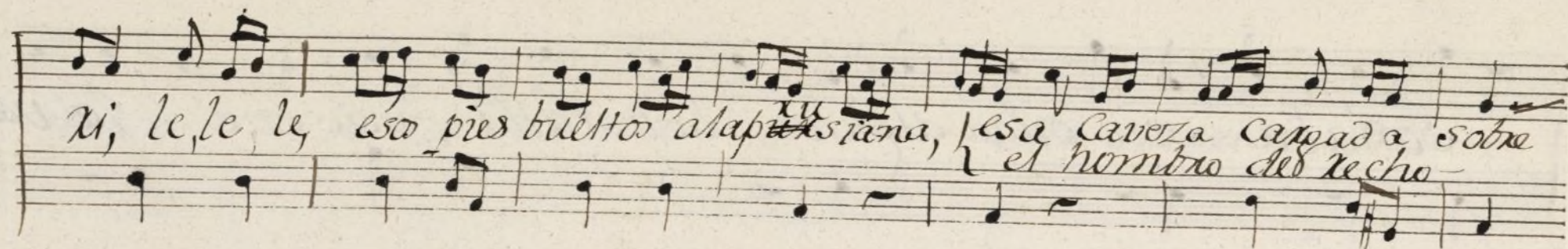
que va de caso yasi allava-- oyd o-
 y del he xero sufre el xexian-- oyd o-

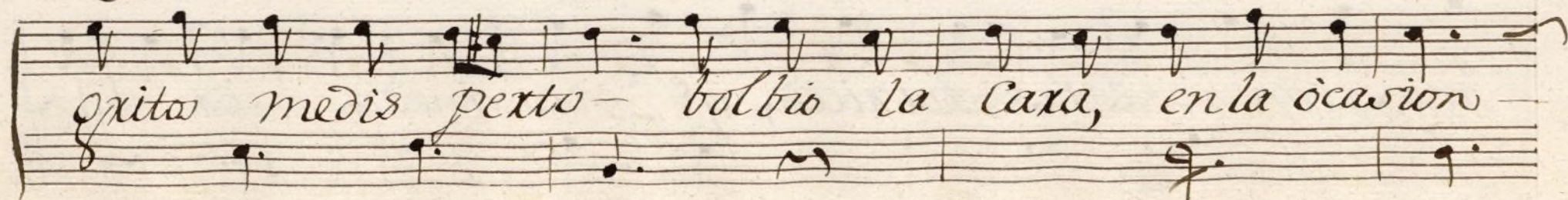
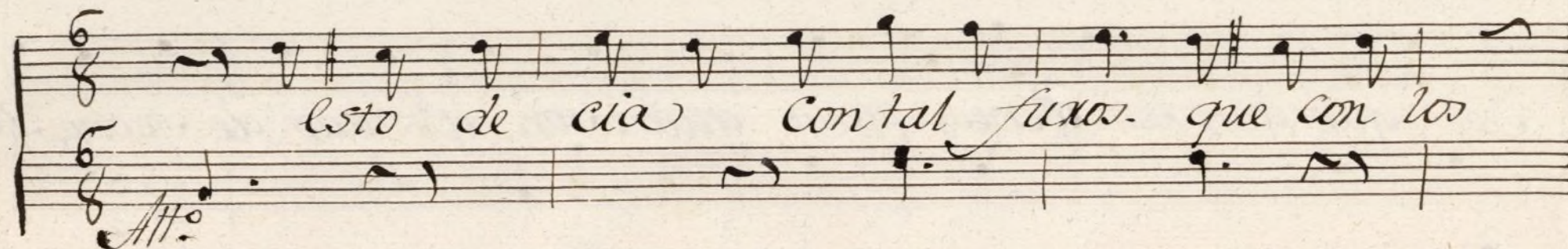
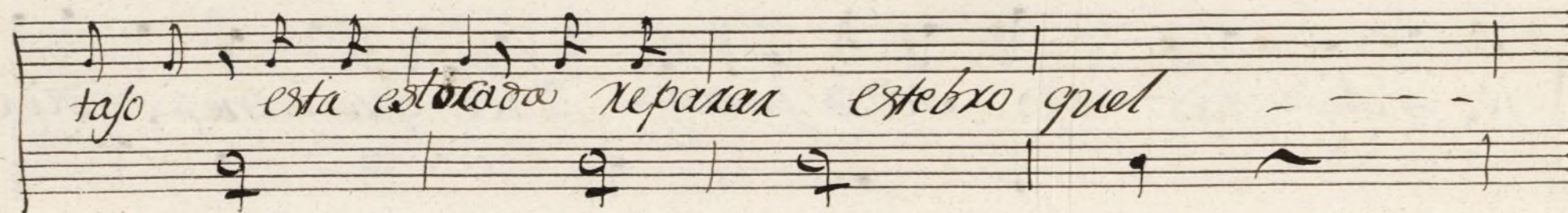
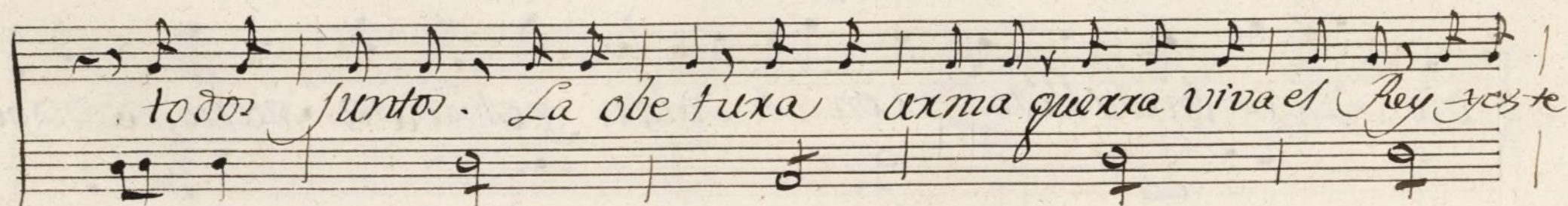
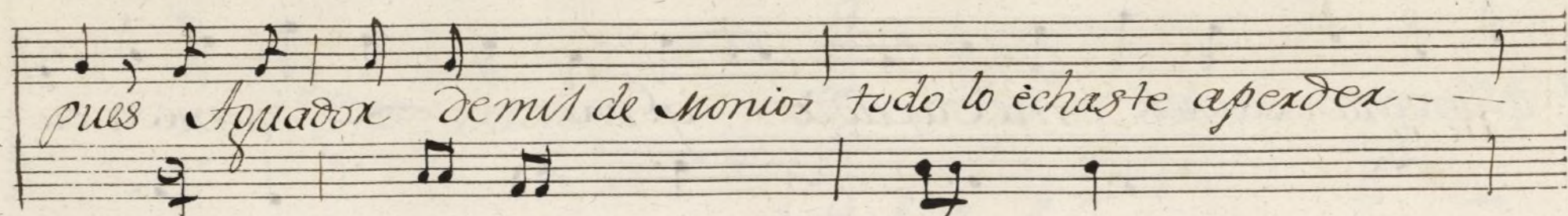
yo callad callad--
 yo callad callad-- Al segno:

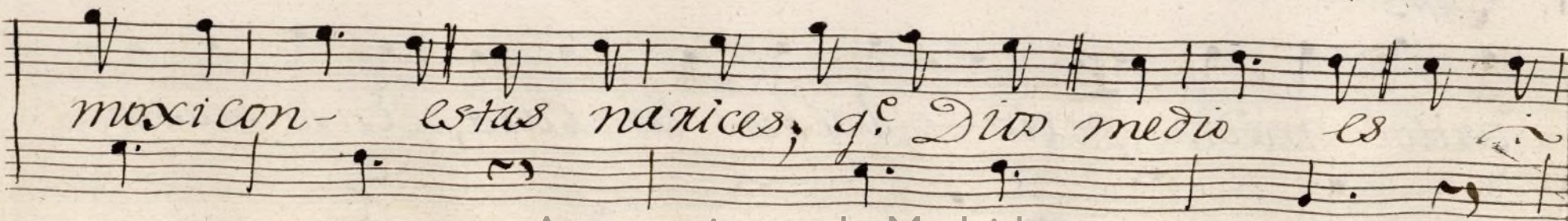
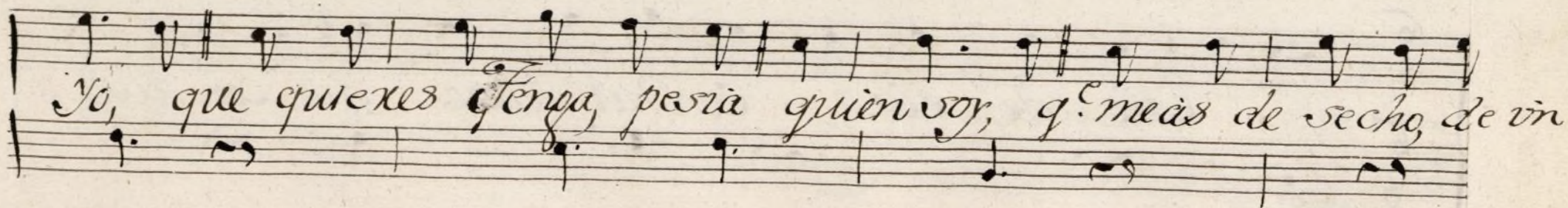
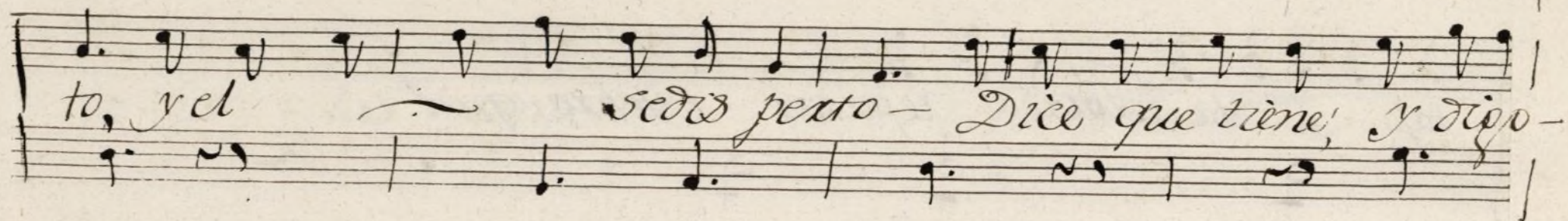
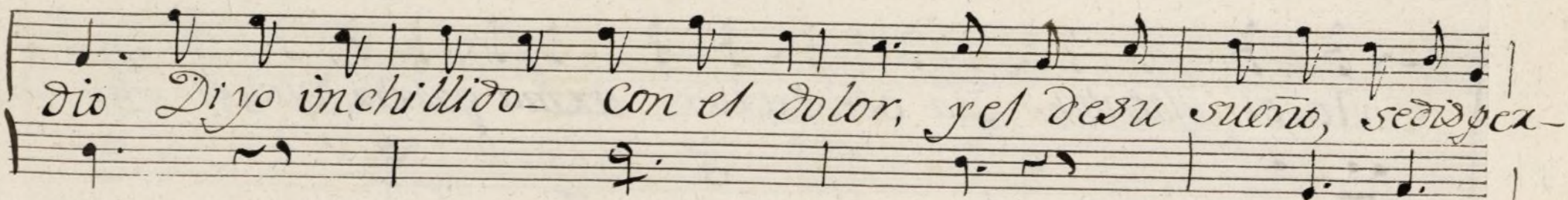
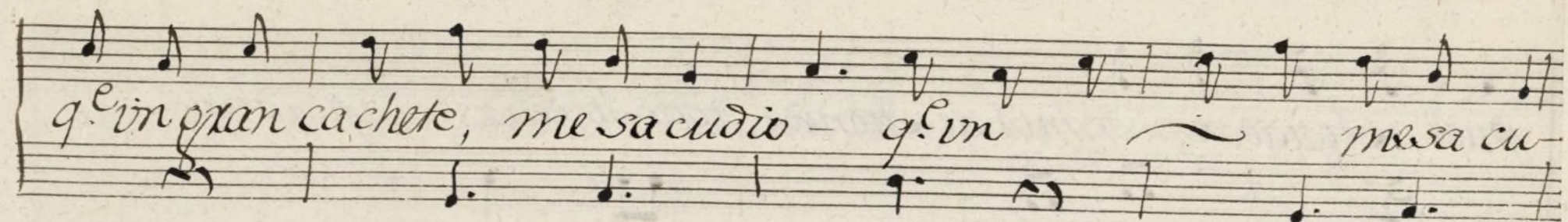
And^{te} Mas oyd Mas que texos, lo que so-



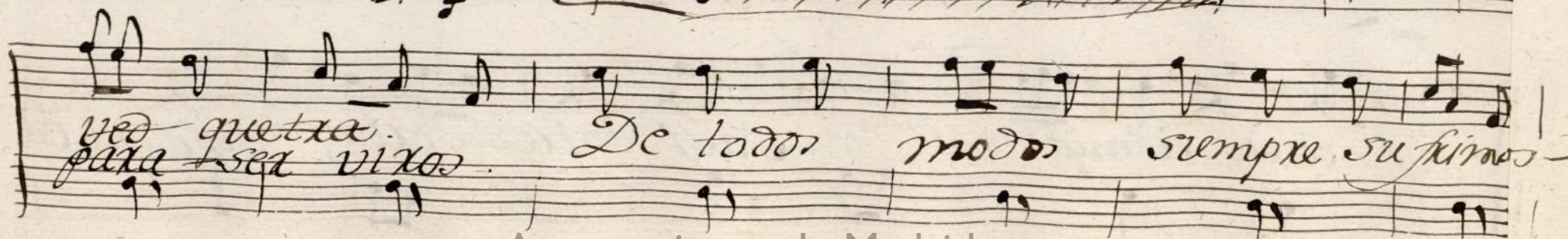
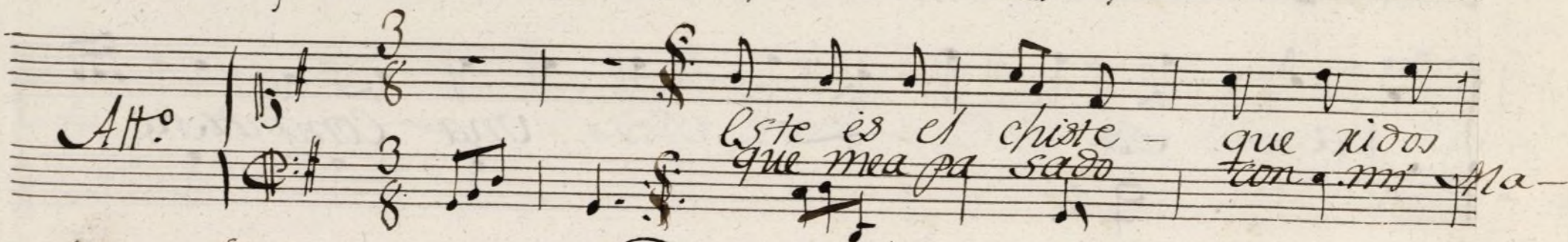
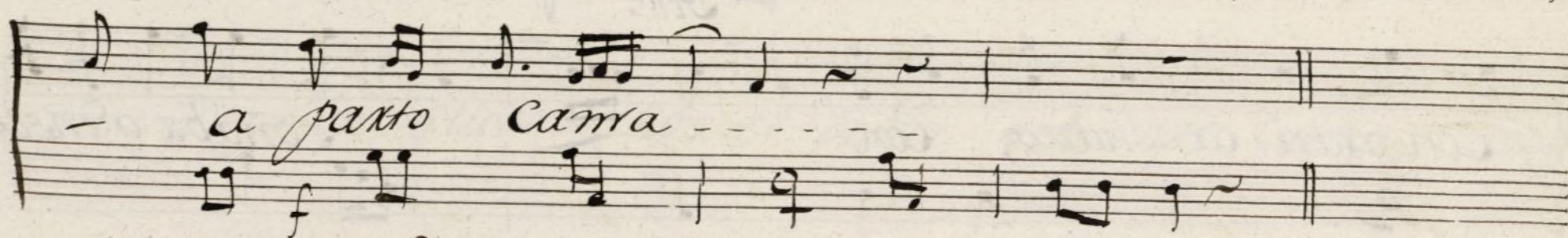
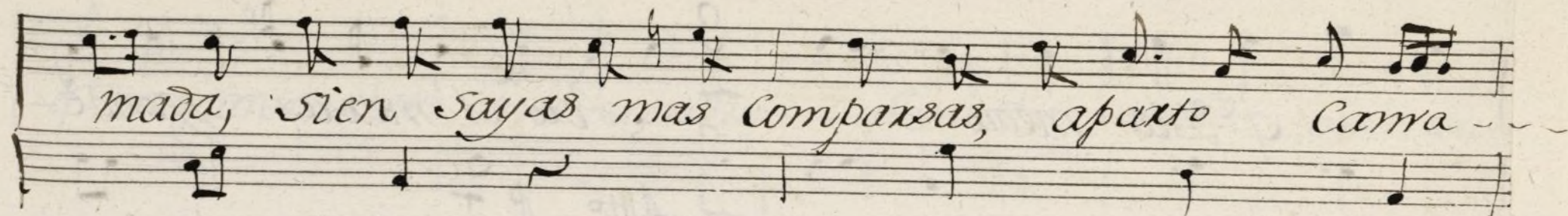


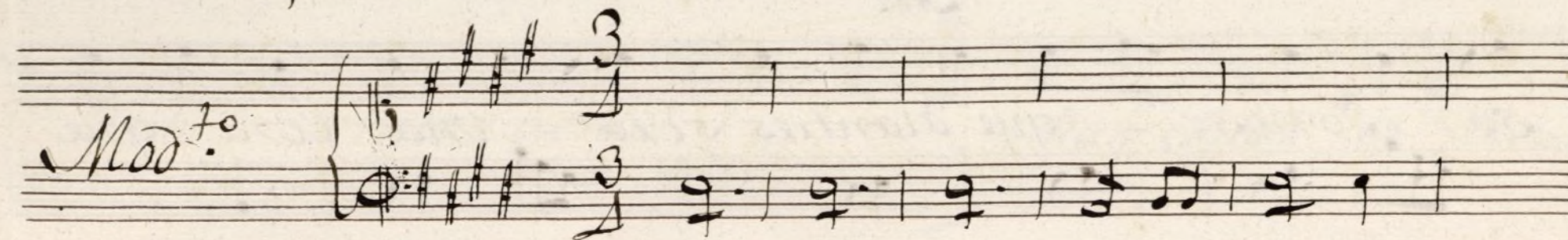
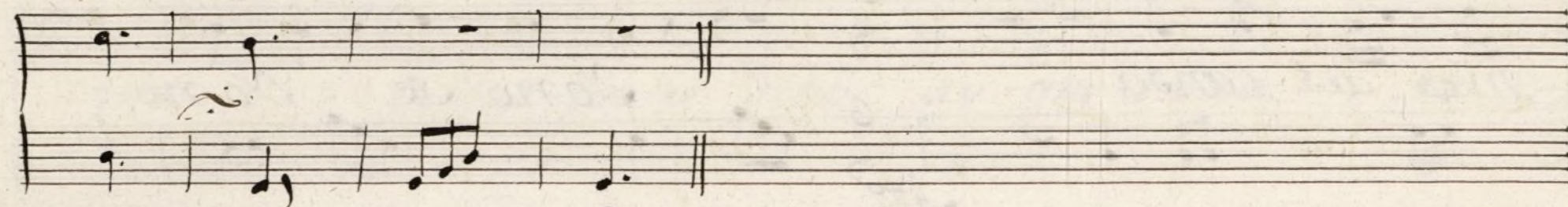
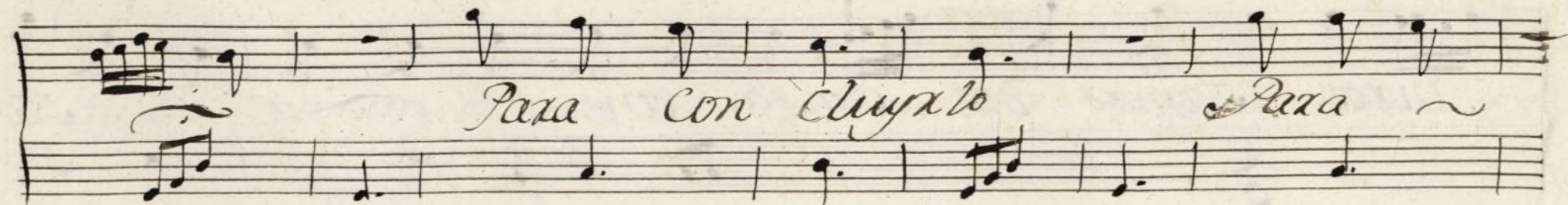
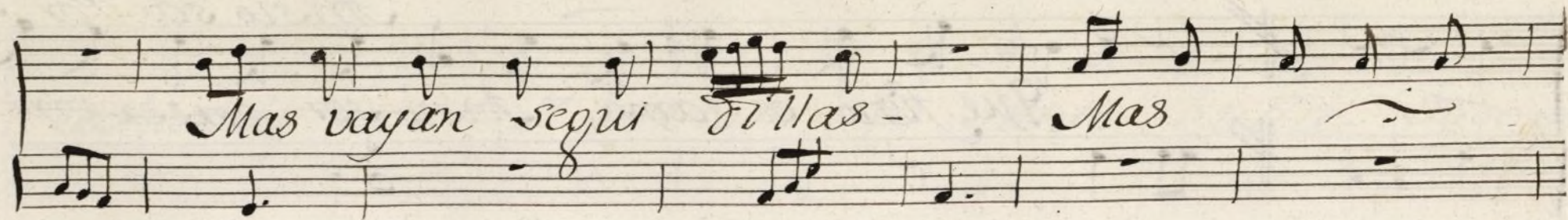






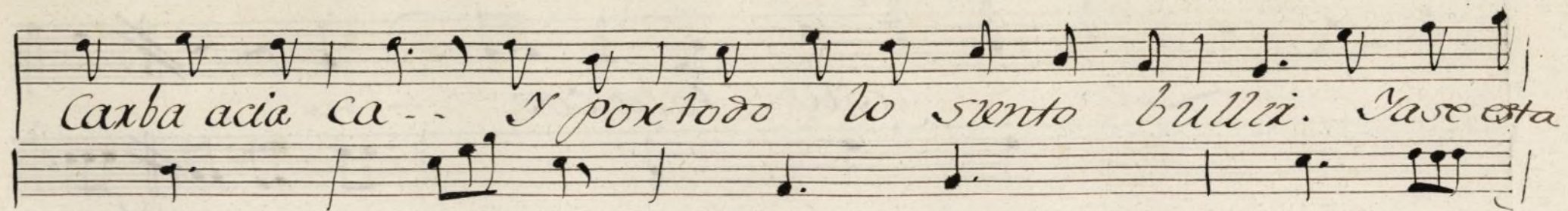
q.^e Dios medio — Pero el mexres ponde —
Att.^o p q.
Con gran ca chaza, Con sonaba q.^e insinu
ya -- so una Comparsa --
No en tonces digo, Ya se cumplio el Agrexo —
de cierto a miop — Yasi entre sexia, digo es ca —



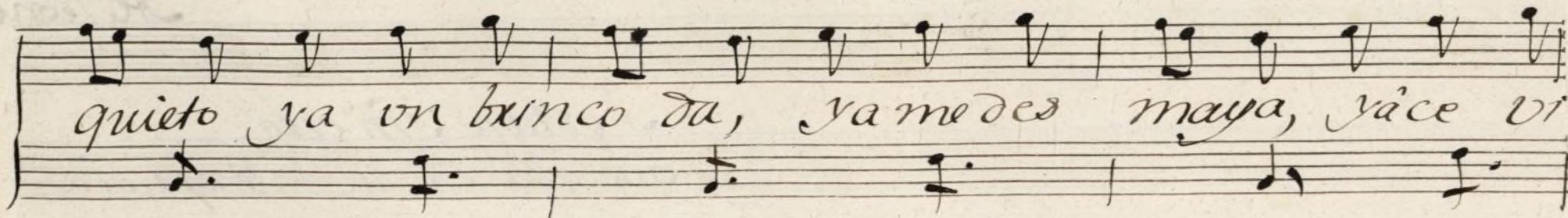


Handwritten musical score on aged paper, featuring two staves per system. The lyrics are in Galician. The notation includes various note values, rests, and a key signature change to one sharp (F#) in the third system. The lyrics are as follows:

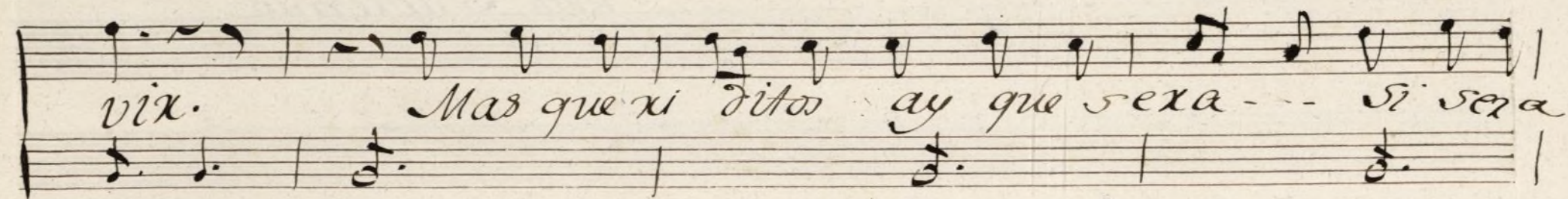
Ansioso por ser -
que fino ó ama, Ansioso por ser vivo
Vivo, Tamas des cansa, an
mas des cansa - - -
se, Non se Non se
que diantres sexa, una coxa que
pica a cla aqui tamien sien, tamien sien, tamien siento q' es



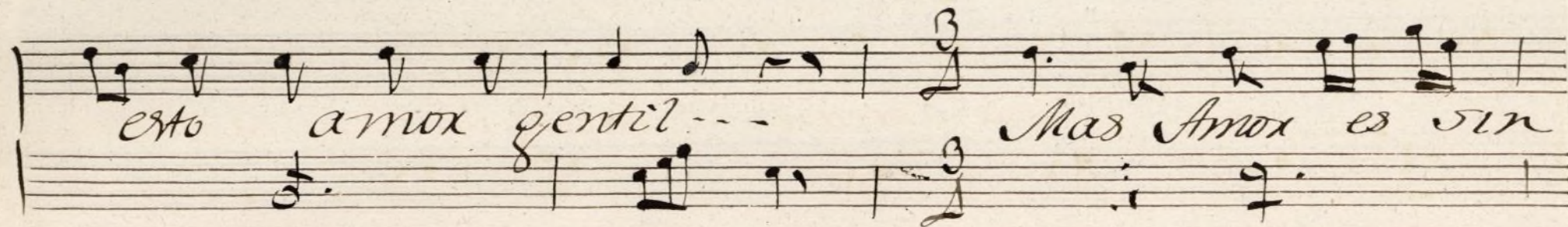
Carba acia ca... y por todo lo suento bulli. Sase esta



quieto ya un bunico da, ya medes maya, yace vi

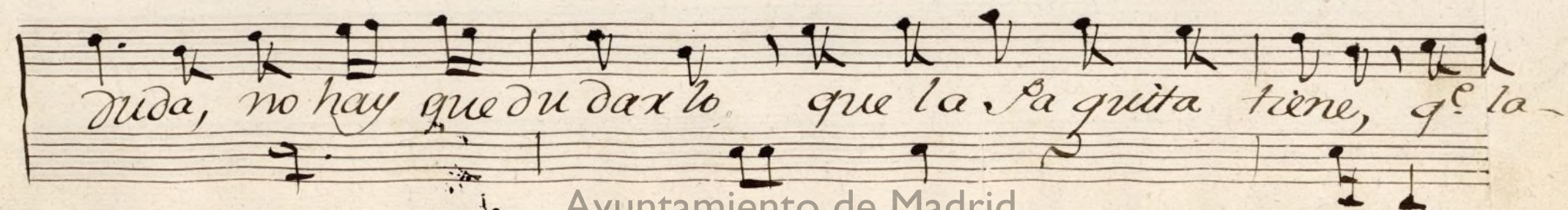


vix. Mas que xi ditos ay que sexa... si sera

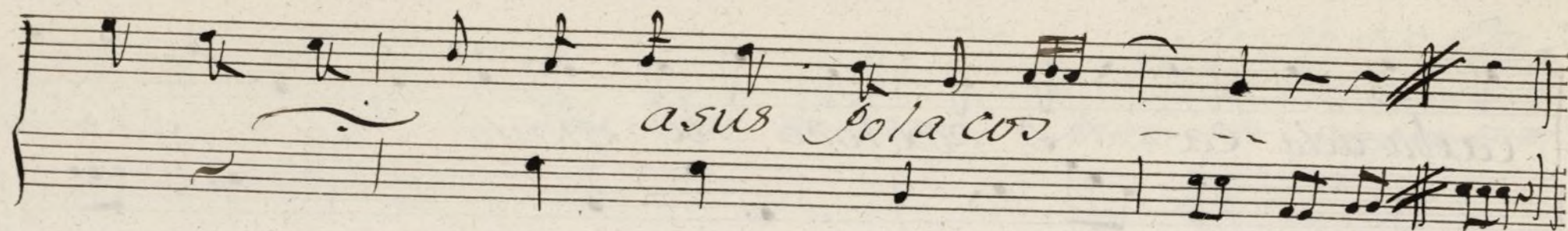


esto amox gentil...

Mas Amox es sin

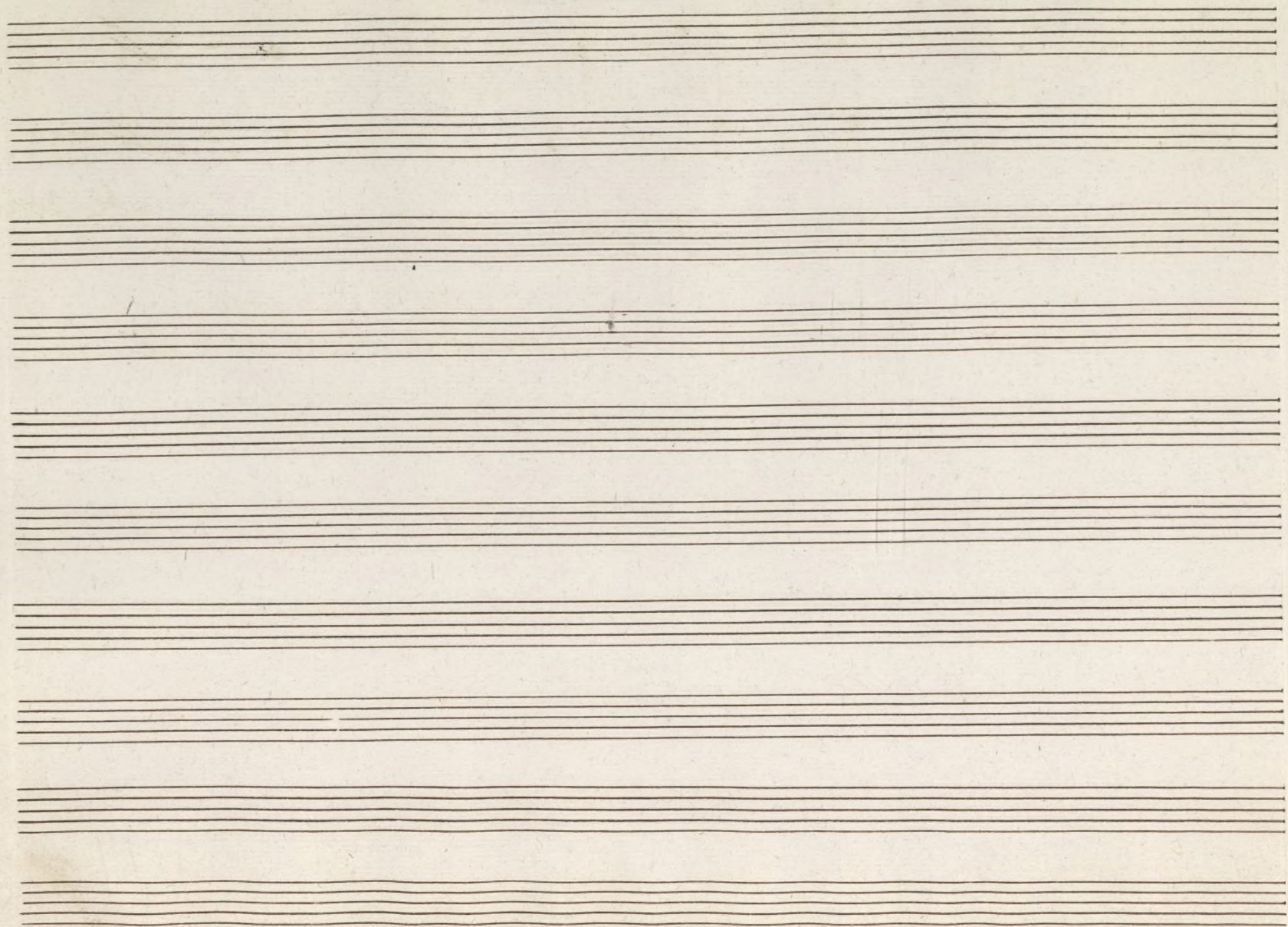


duda, no hay que du dar lo que la Pa quita tiene, q' la-

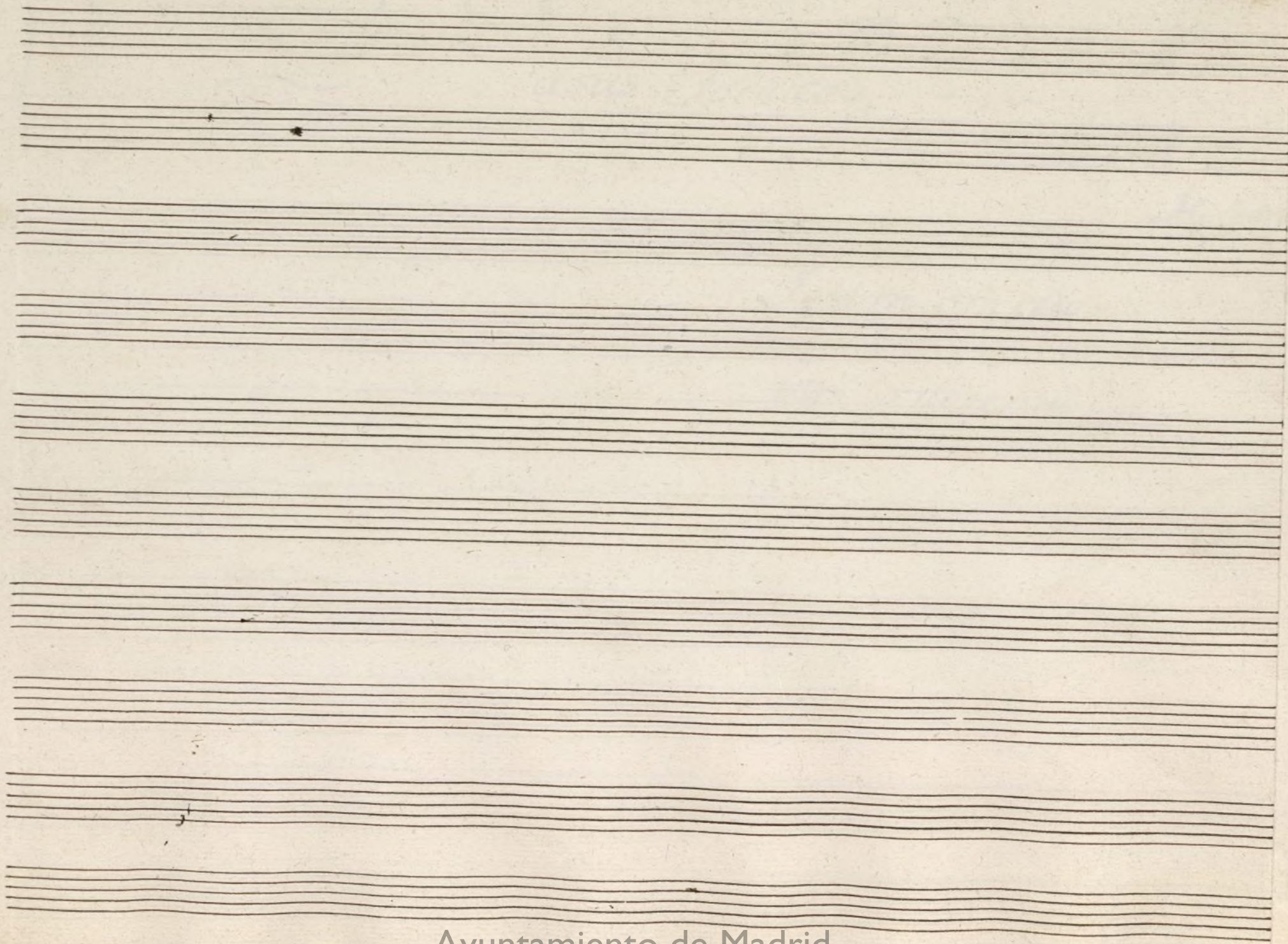


Allegro

*Y están sin cesar
que allá en la tolerancia
todo supremo*



Ayuntamiento de Madrid



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Violin 1^o Ton^a à Solo. la Borda.

MUS 85-14

Handwritten musical score for Violin 1^o in G major, titled "Ton^a à Solo. la Borda." The score is written on ten staves. The first staff begins with the tempo marking "All^o" and a 3/8 time signature. The music is characterized by rapid sixteenth-note passages and triplets. A key signature change to one flat (F major) occurs in the second staff. The score includes various dynamic markings such as *p* (piano), *le* (leggero), and *Allegro*. A section marked "Allegro" begins in the seventh staff, featuring a 6/8 time signature and a key signature change to two flats (B-flat major). The piece concludes with a double bar line on the tenth staff.

All. 8 \sharp 2

p.

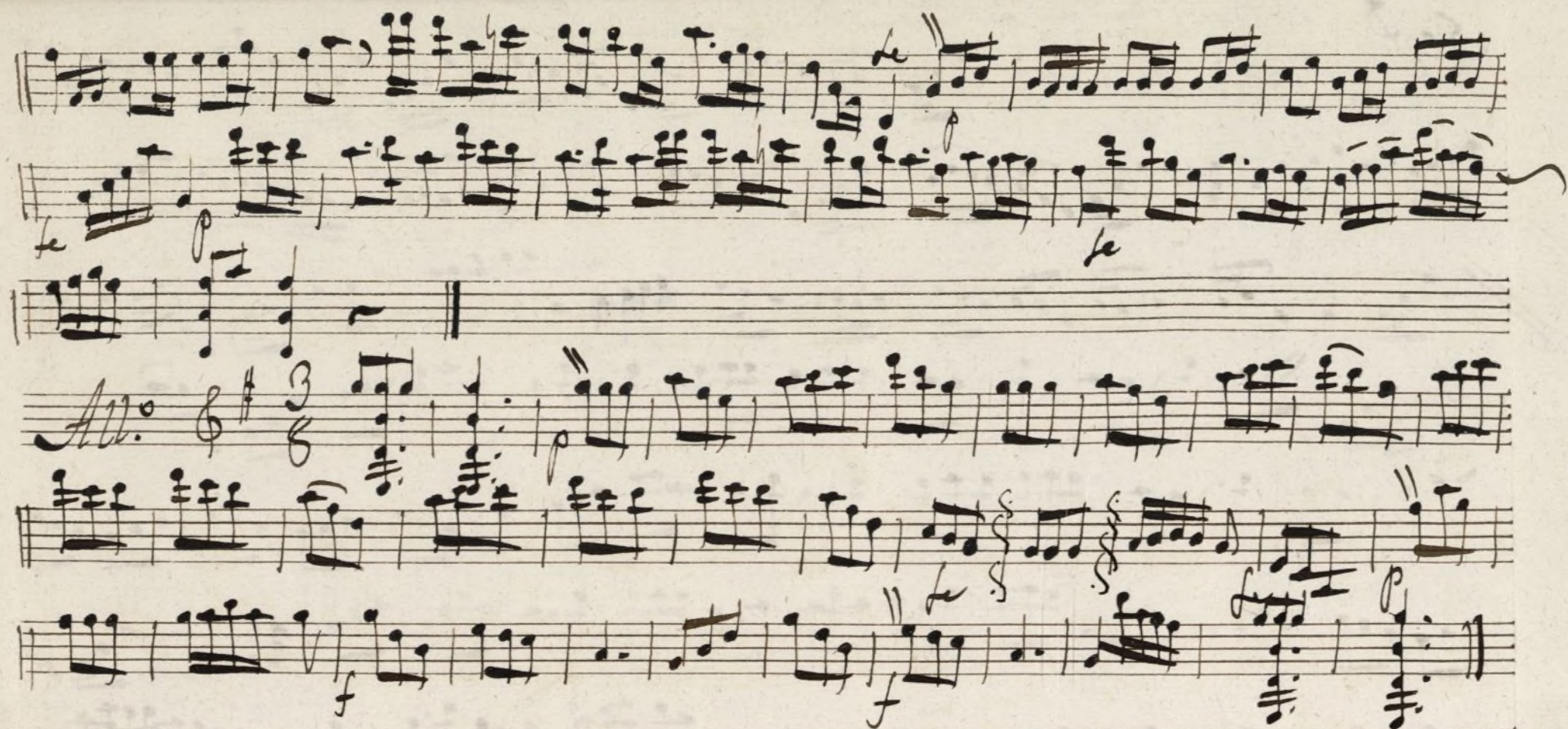
primo tempo.

All.

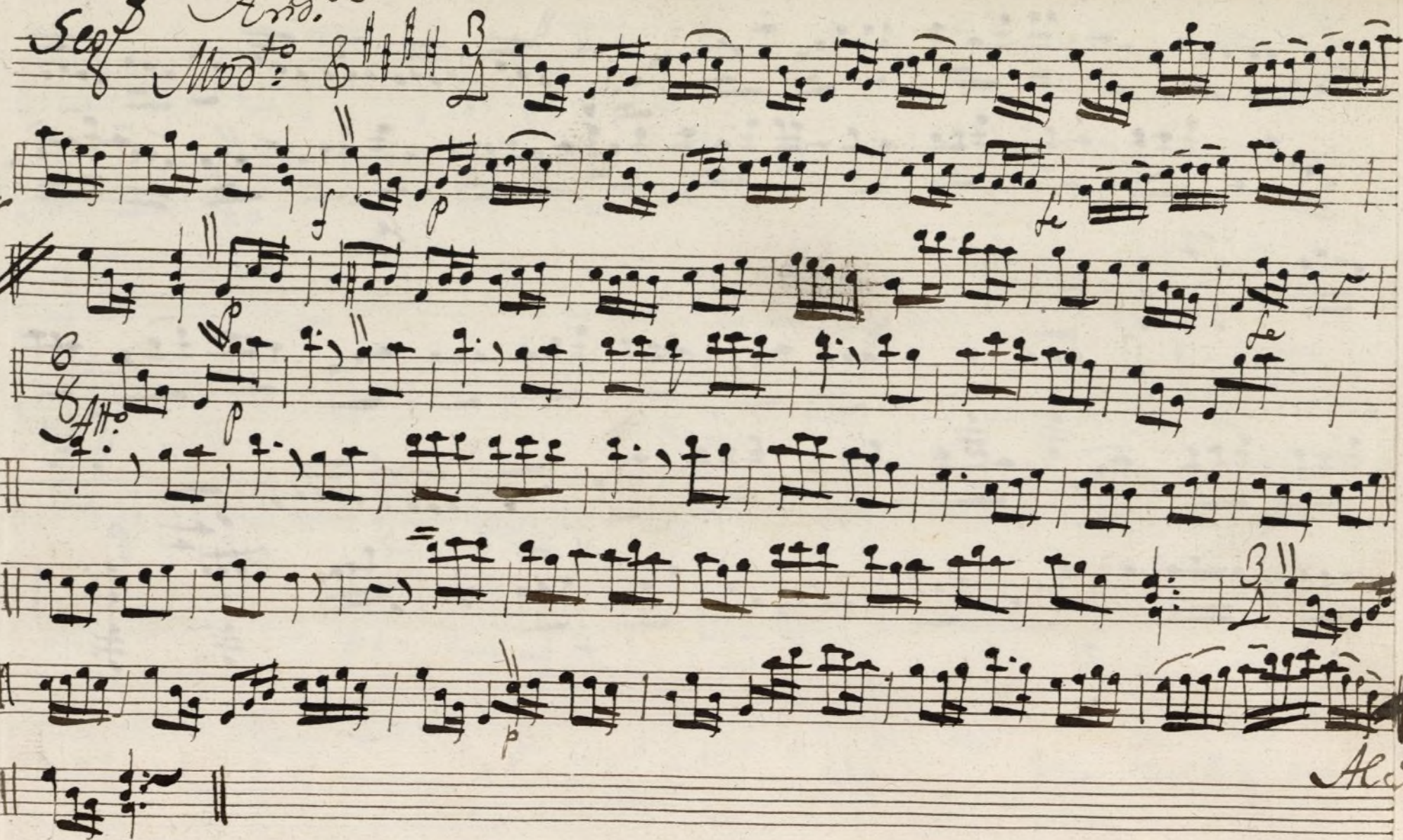
p.

All.

p.



Seg. And.^{te}
Mod.^{to}



Al Seg.^o

Violin 2: *Ton^a à solo* + *la Borda:*

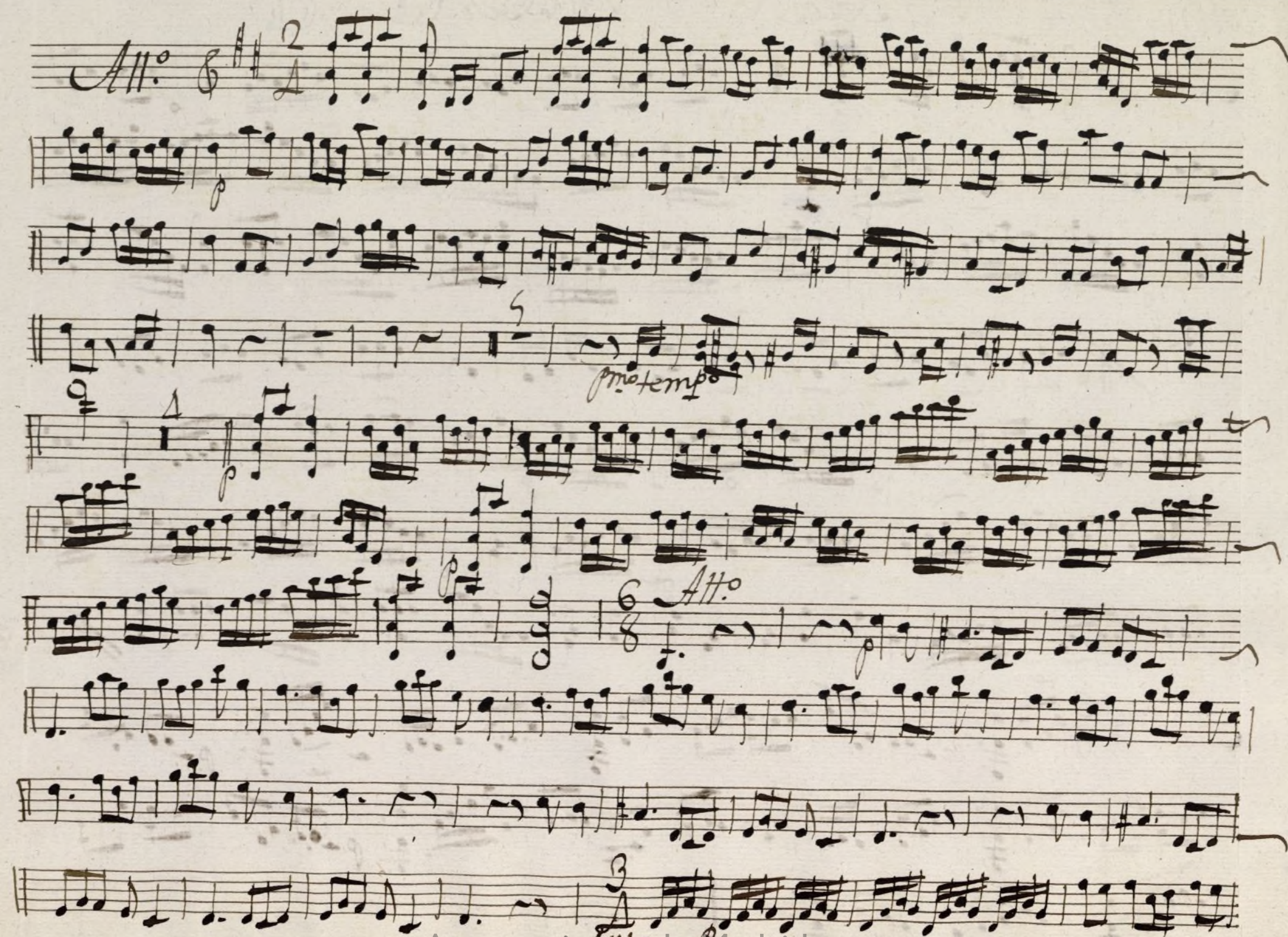
MUS 85-14

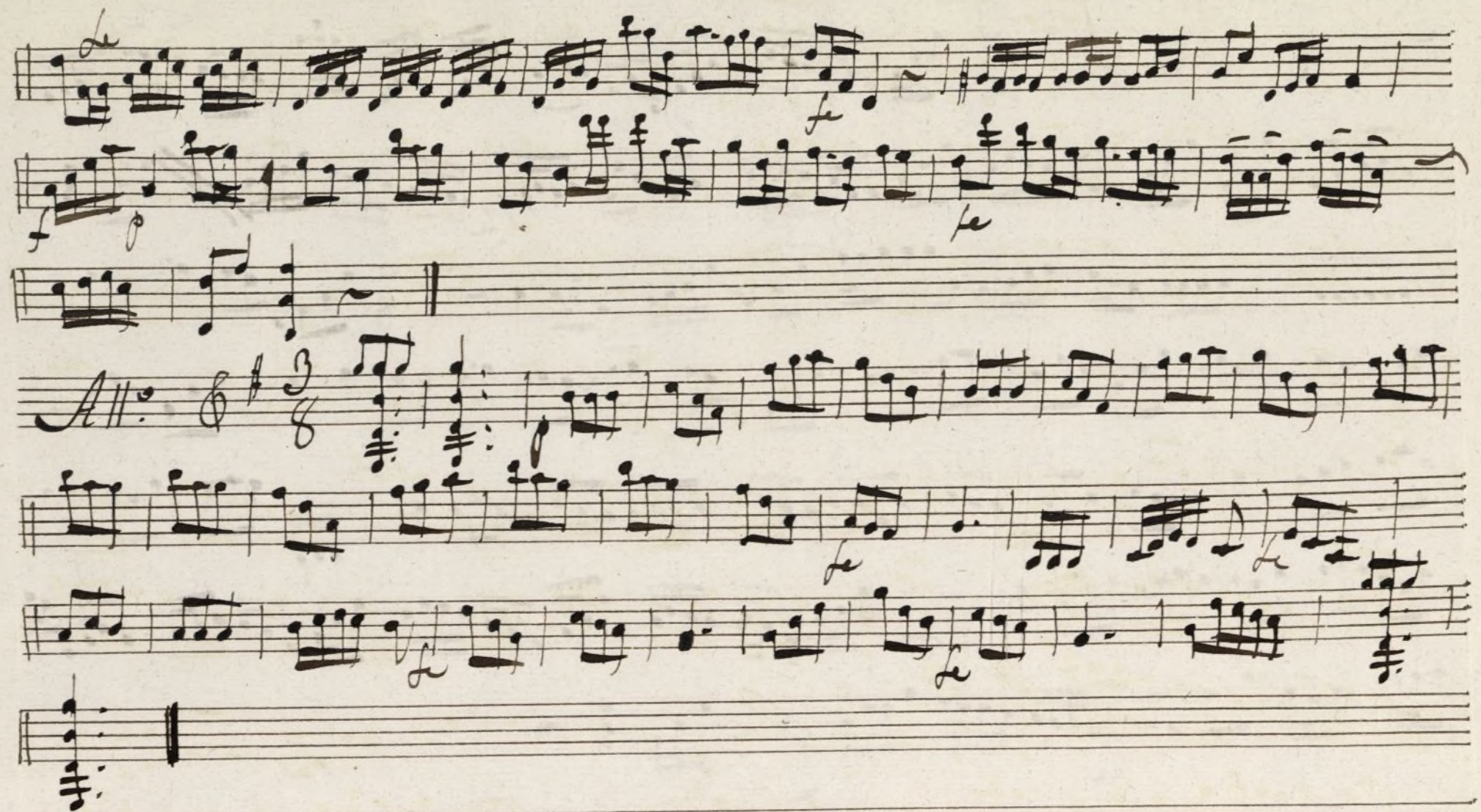
Allo

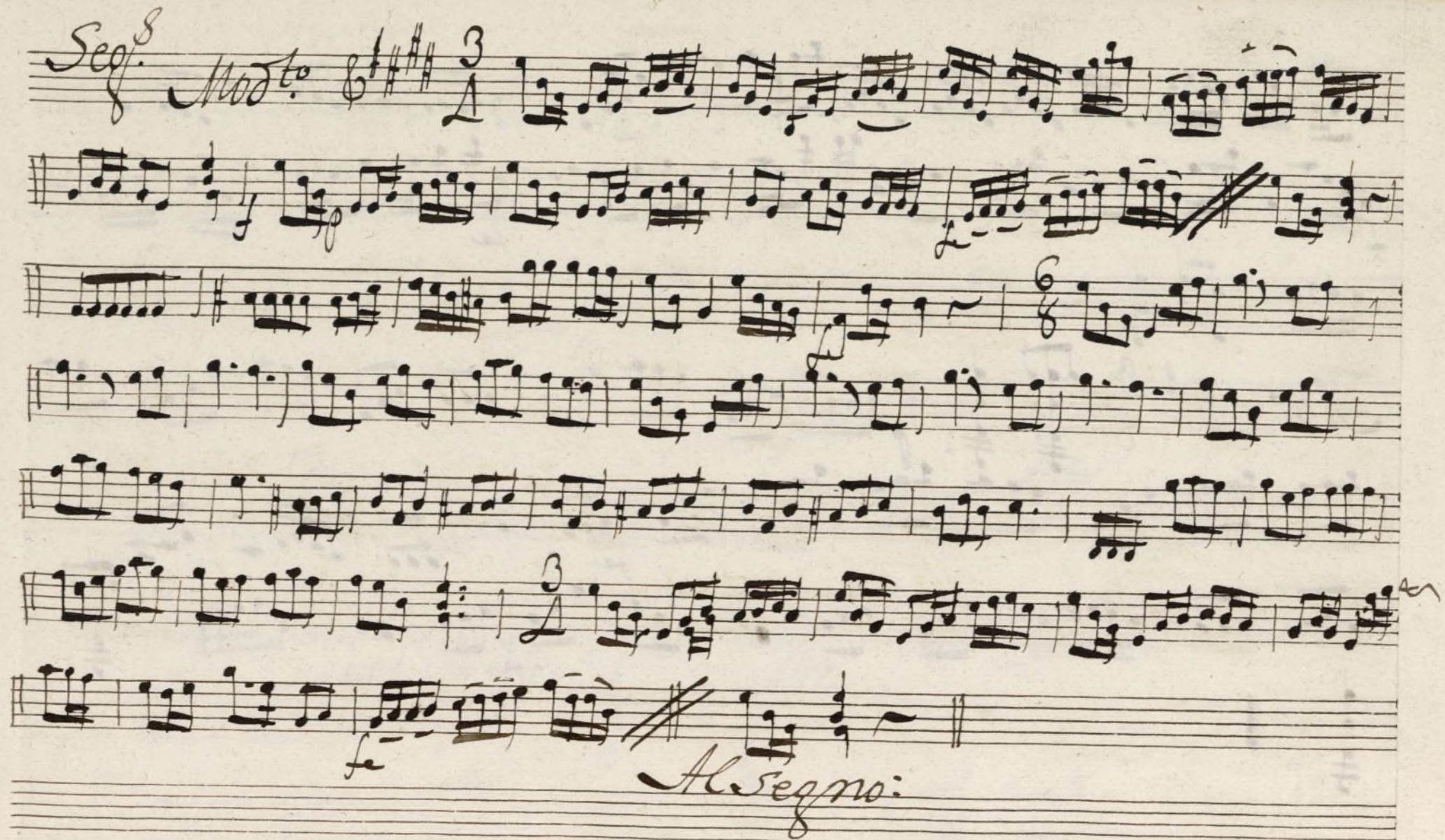
And^{te}

Al Segno.

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Seq.⁸ Modto  *Al Segno:*

Flauta

+

MUS 85-14

Oboe

4.^o Tona à solo: Borda

All.^o 

And^{te} Tace

Oboe:

All.^o & $\sharp\sharp$ $\frac{2}{4}$

Solo
mas desp.^o

19

25.

All.^o

3

3

2

3

All.^o

3

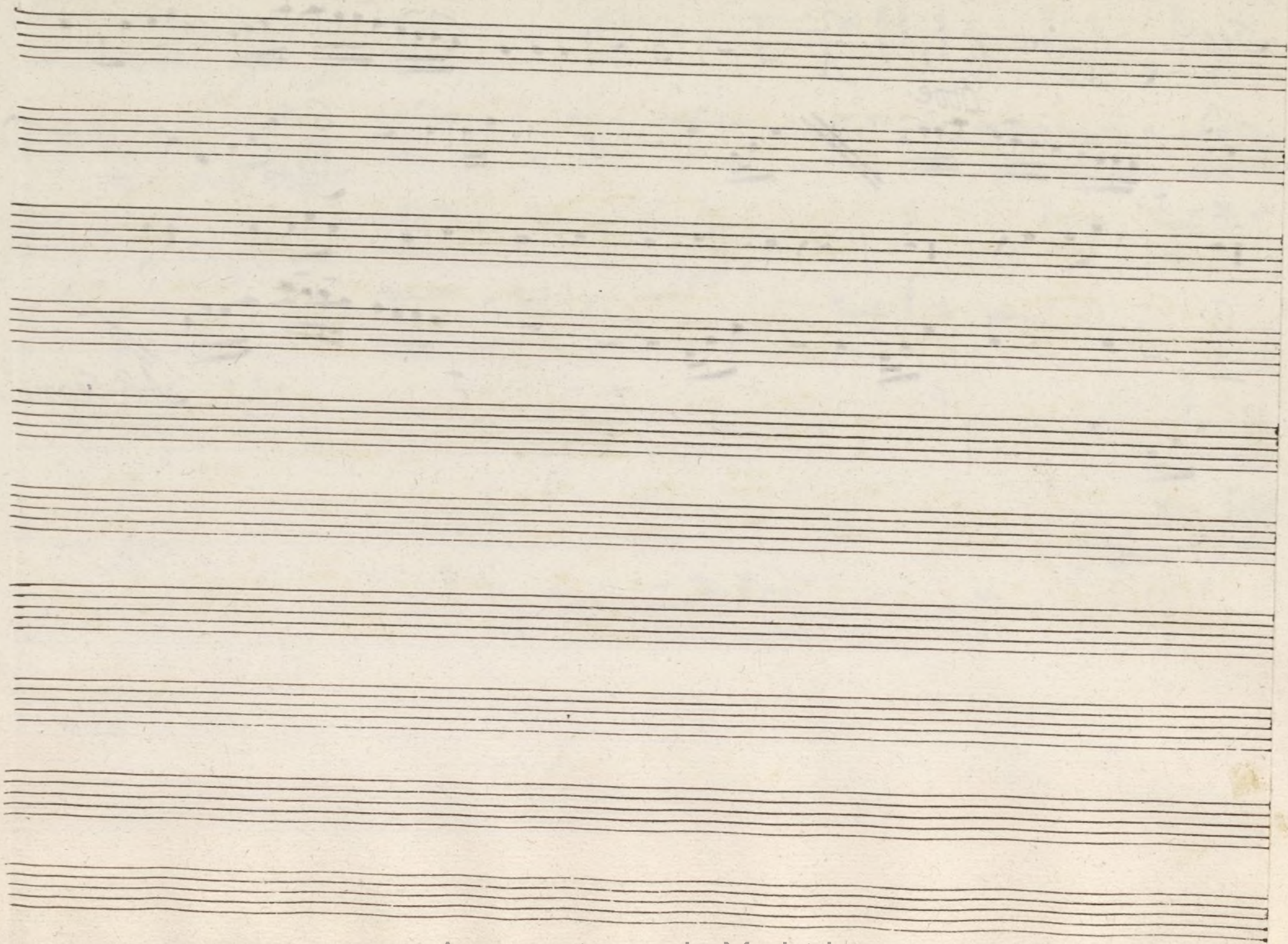
6

tace:

Segno *Mod.* *Oboe.*

3 4

Al Segno



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+
Fauta 2^a Lon^a a solo Borda



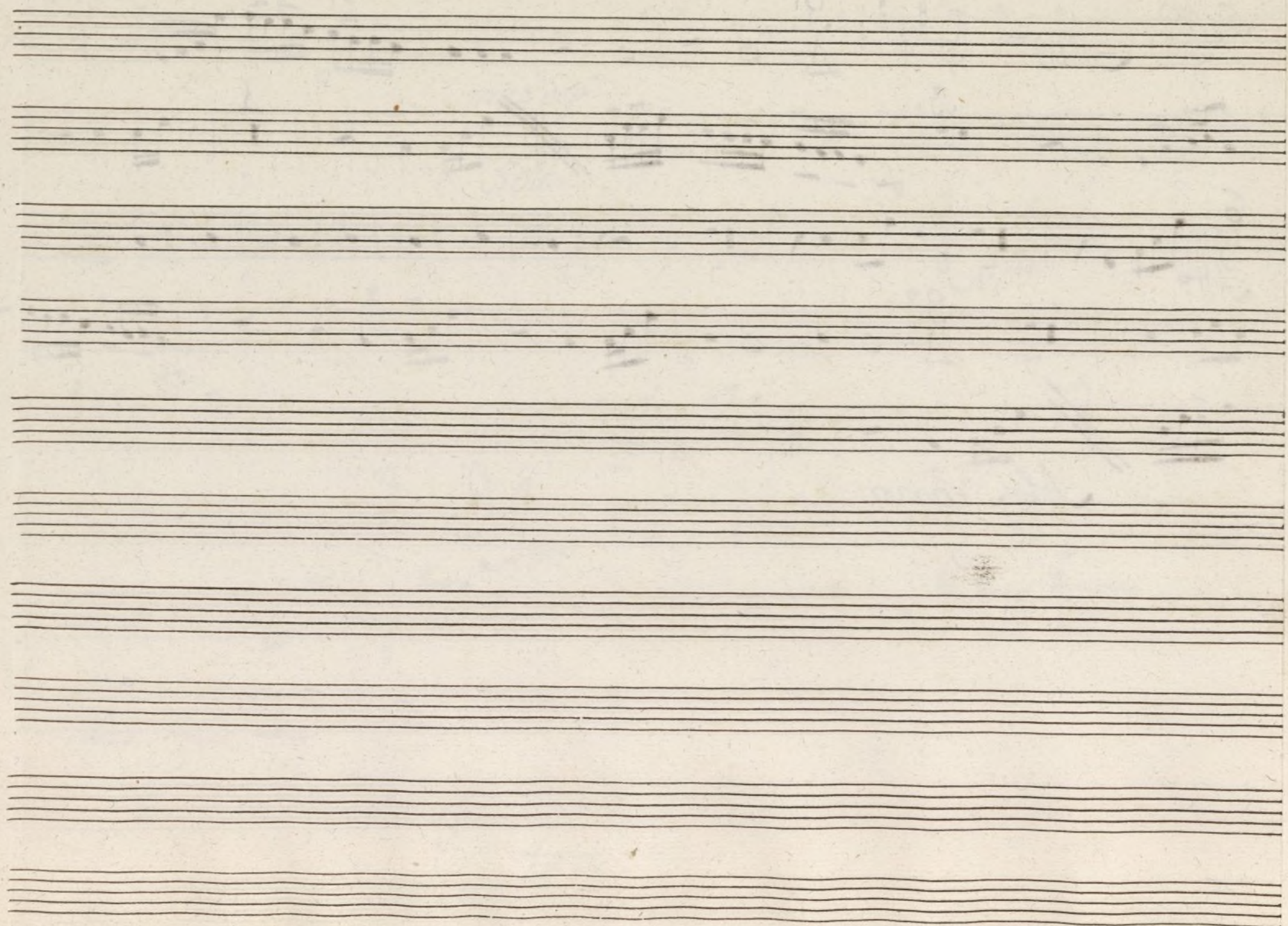
Allegro

And^{te} tace.

Oboe:

Handwritten musical score for Oboe, featuring multiple staves with notes, rests, and dynamic markings. The score includes a key signature of two sharps (F# and C#) and a 2/4 time signature. The tempo is marked *All.^o* (Allegro). The score includes a section marked *mas dep^o* (more deeply) and *Solo.* (Solo). The score concludes with a double bar line.

$\frac{3}{8}$ *tace:*



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+

Trompa. 1^a Ton. a Solo / Borda

All.^o E: 6/8

6

6

f

6

Al Segno:

And.^{te} 6/8. tace.

Clarín

Alleg.^o

trampa: solo.

mas desp.^o

clarín

solo.

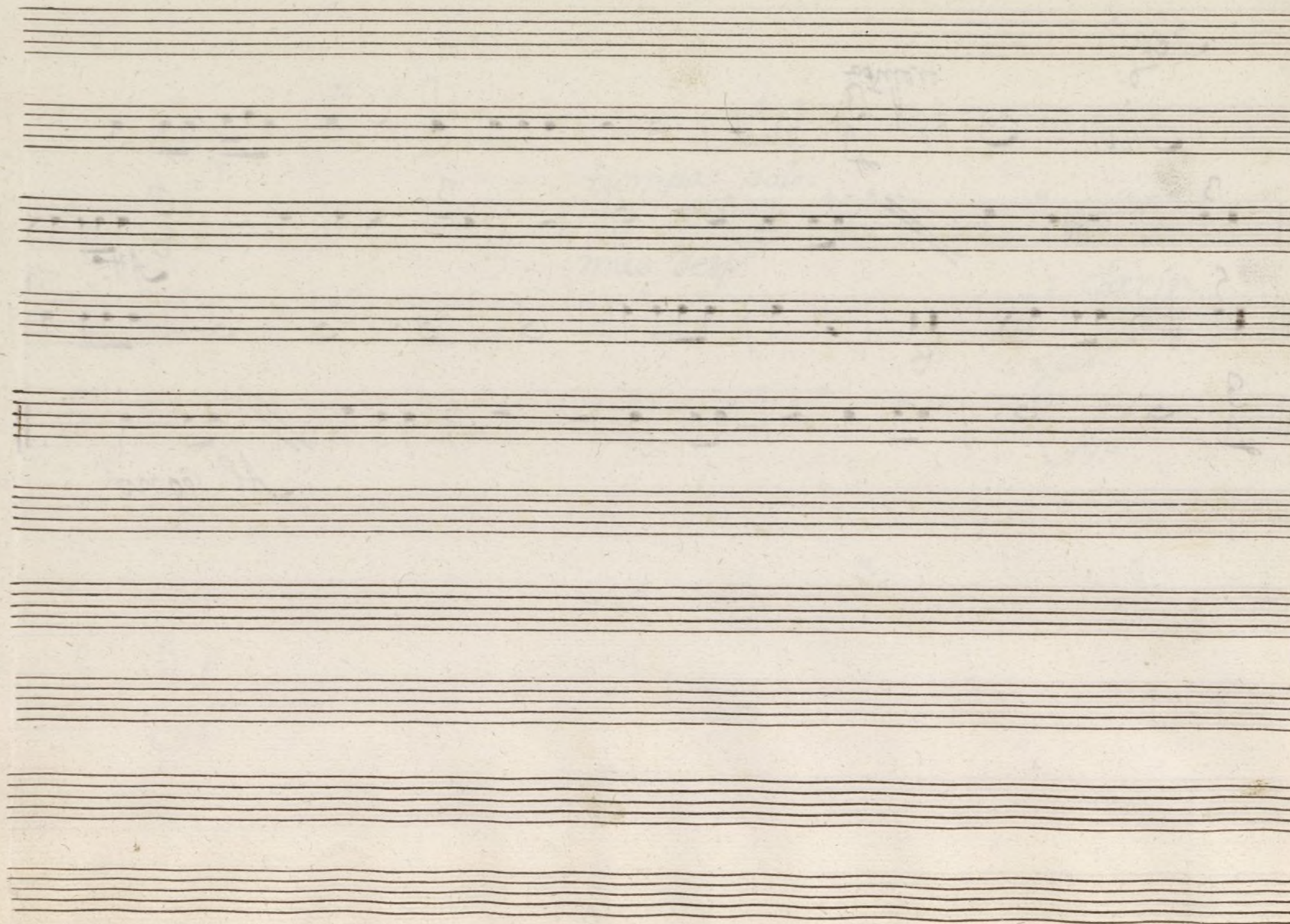
And.^{te}

And.^{te} 3/8 tace.

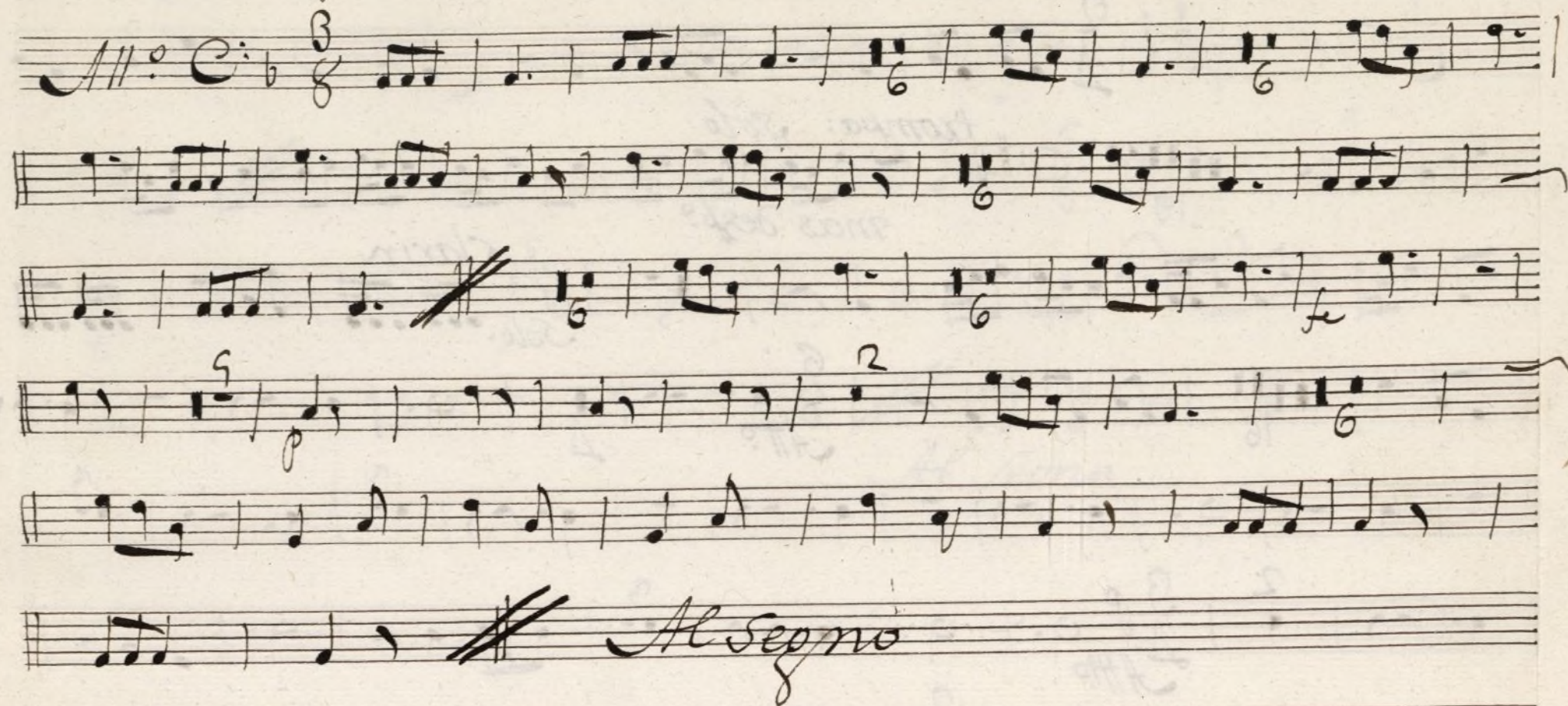
Segno:

Modto *trompa*

Al Segno

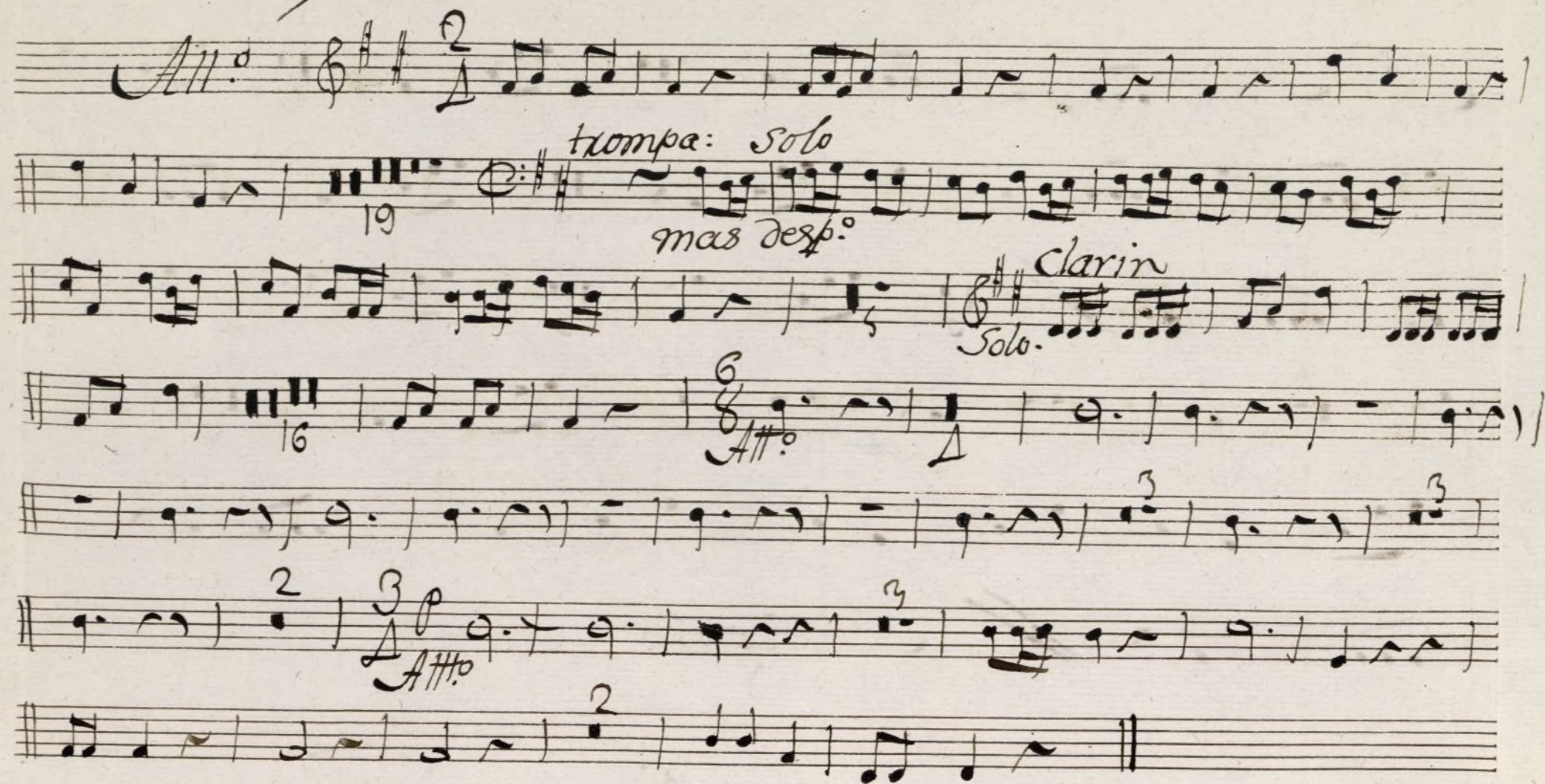


Trompa. 2.^a Lon.^a à solo. Borda.



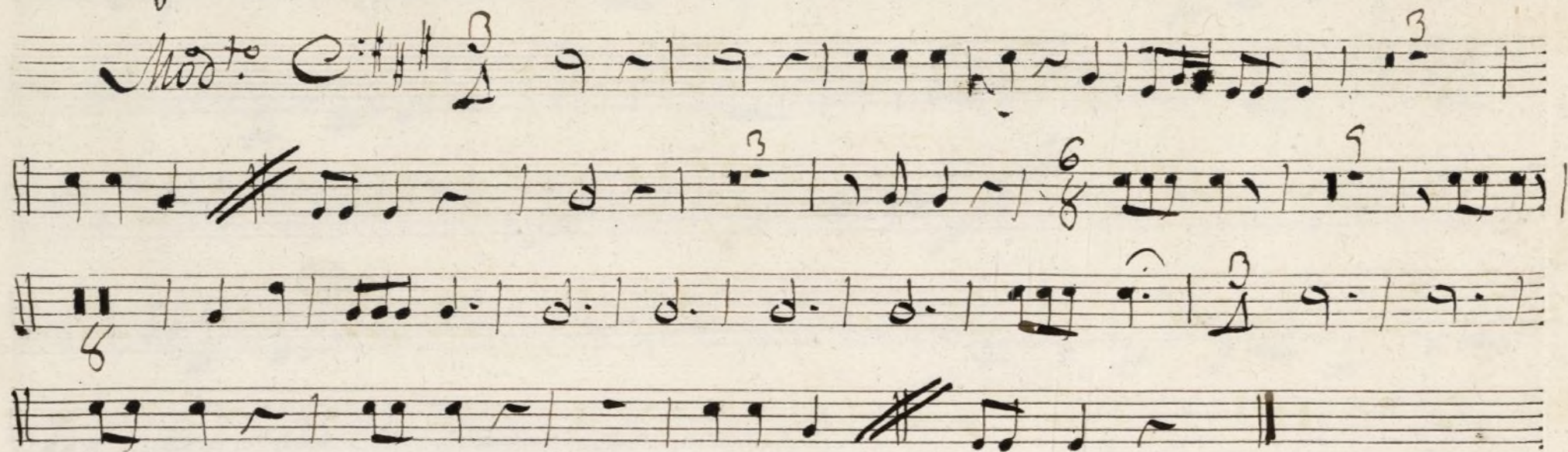
And.^{te} 3/8 tace.

Clarin.

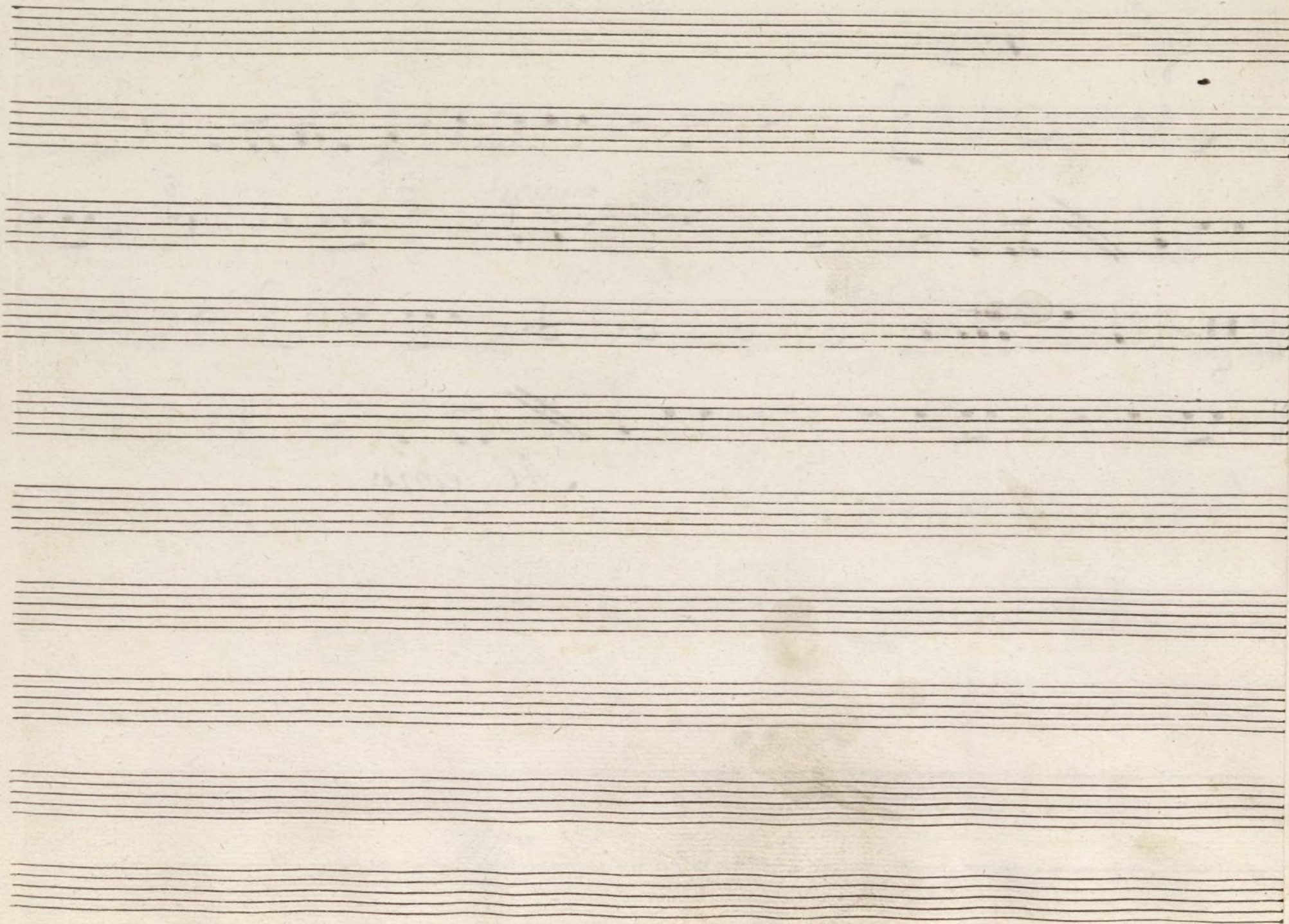
All.^o $\frac{2}{4}$ 

All.^o $\frac{3}{8}$ *tace.*

Seg.⁸ trompa



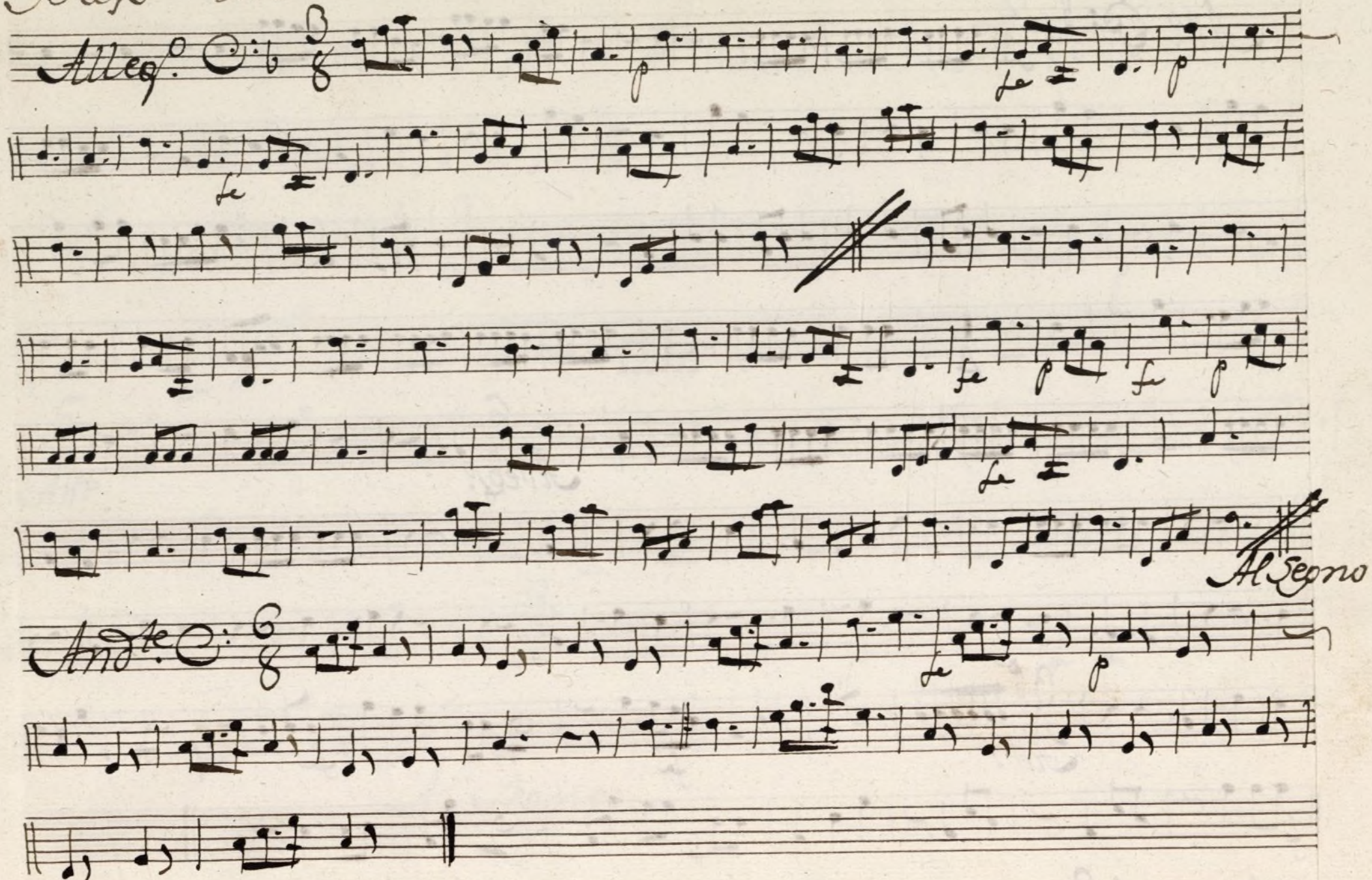
Al Segno:



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Bajo Ton.^a a solo + Borda -

Mus 85-14

Alleg.^o Handwritten musical score for 'Bajo Ton. a solo + Borda'. The score is written on ten staves. The first staff begins with the tempo marking 'Alleg.^o' and a 3/8 time signature. The music is in G major, indicated by one sharp (F#). The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). A double bar line with a diagonal slash appears on the third staff. The sixth staff ends with the tempo marking 'Alleg.^o' and a 3/8 time signature. The seventh staff begins with the tempo marking 'And.^{te}' and a 6/8 time signature. The music continues on the eighth and ninth staves, ending with a double bar line. The tenth staff is empty.

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

The score begins with the tempo marking *All.^o* (Allegro) and a 2/4 time signature. The first staff contains a treble clef and a key signature of one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests.

The tempo marking *Alleg.^o* appears again on the fifth staff, accompanied by a 6/8 time signature. The notation continues with complex rhythmic patterns and rests.

The tempo marking *All.^o* appears on the eighth staff, accompanied by a 3/8 time signature. The notation continues with complex rhythmic patterns and rests.

The score concludes with the tempo marking *All.^o* and a 3/8 time signature on the tenth staff. The notation continues with complex rhythmic patterns and rests.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, bar lines, and dynamic markings. The third staff begins with *Seg.* and *Mod.* followed by a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The fifth staff begins with a 6/8 time signature and *Allegro*. The eighth staff ends with a double bar line and the word *Allegro:* written below it. The paper is aged and shows some staining.

