

Leg. 16. n. 5. / Leg. 1. n. 36

Mus 97-11

97-11

⁺
Conadilla
à Duo

1776

{ Onde estoy ? Onde voy ?

De la Pl. y Aldobexa:

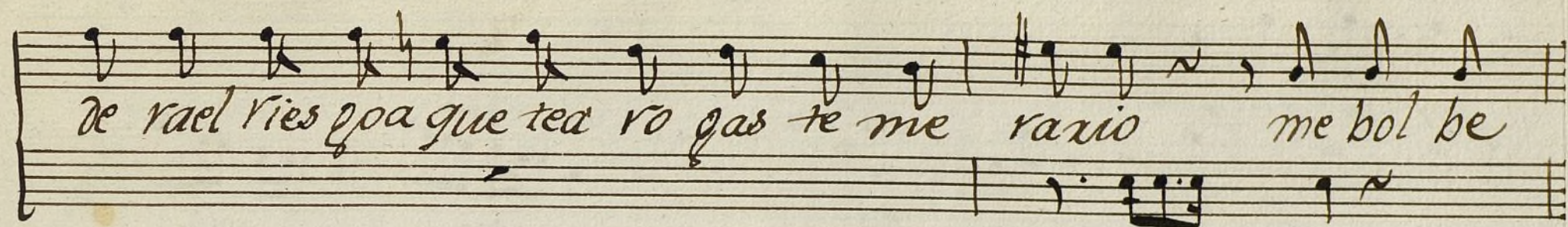
36

De Esteve:

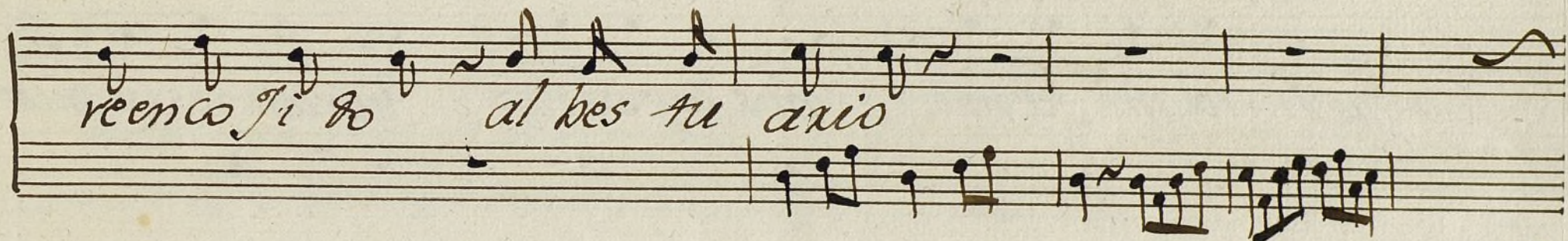
All.^o

Alouera
Donde es toy

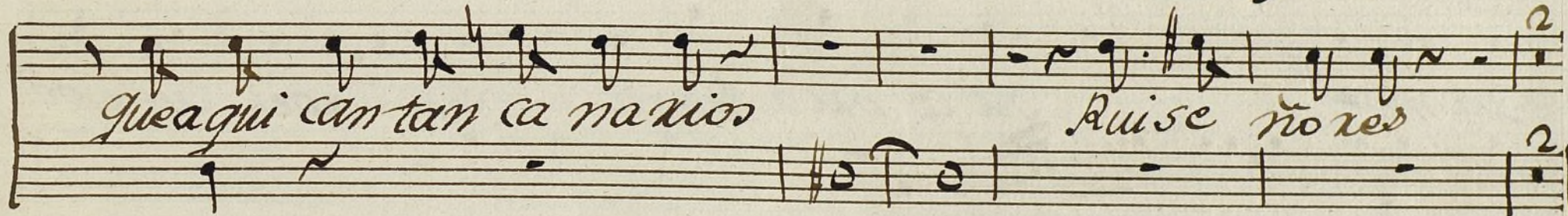
Donde voy triste al do ve ra Infe liz sa ban & la Consi



de rael vies ppa que tea ro gas te me rario me bol be

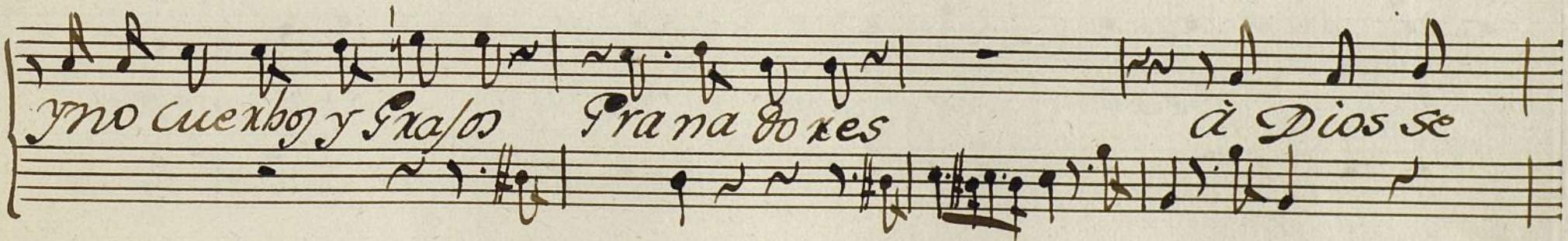


reenco Ji do al bes tu axio



Que aqui can tan ca na xio

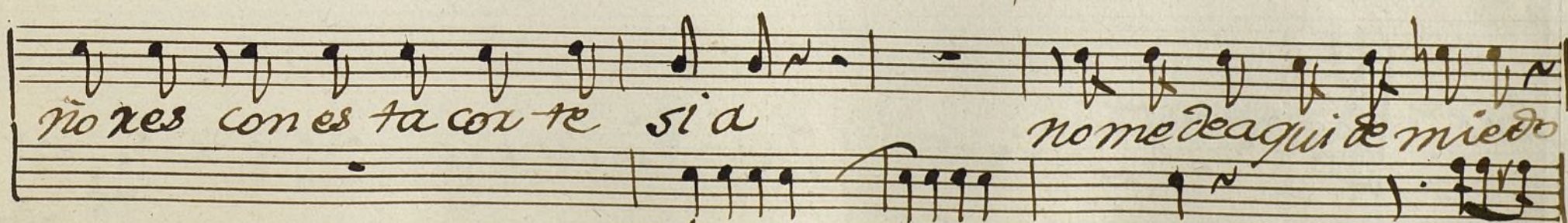
Rui se ño res



yno cuerbo y Fra / os

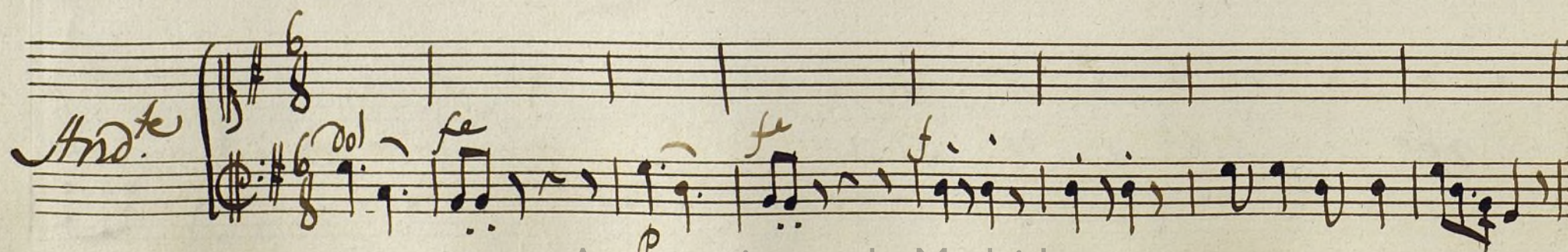
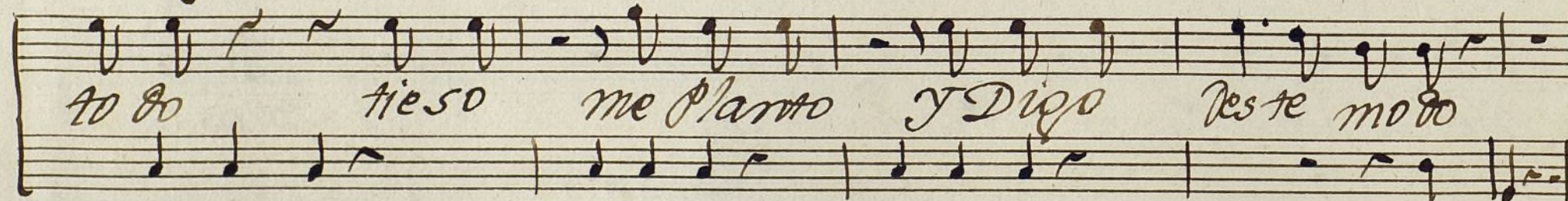
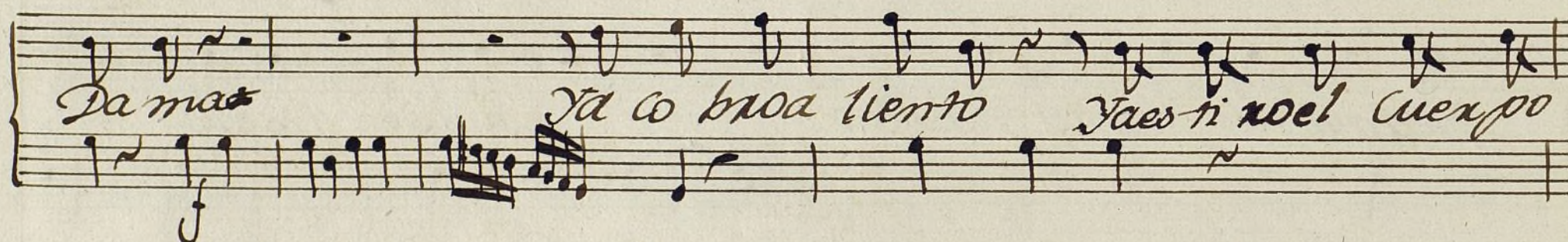
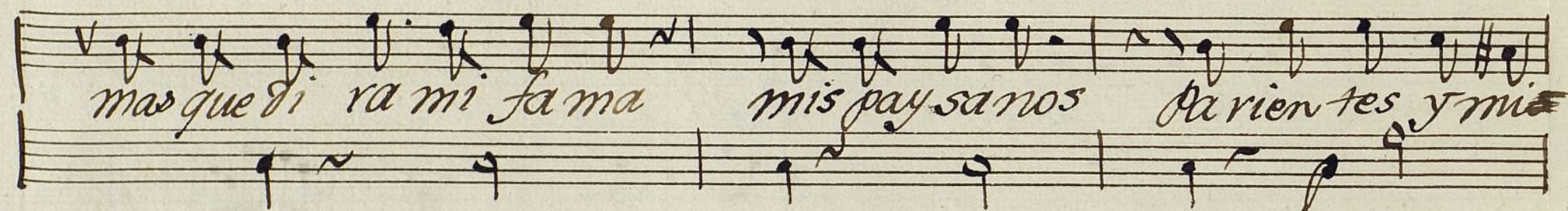
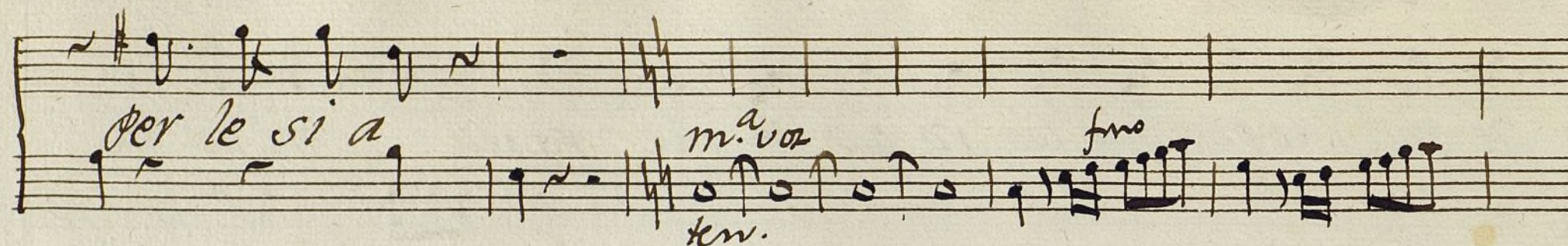
Fra na do res

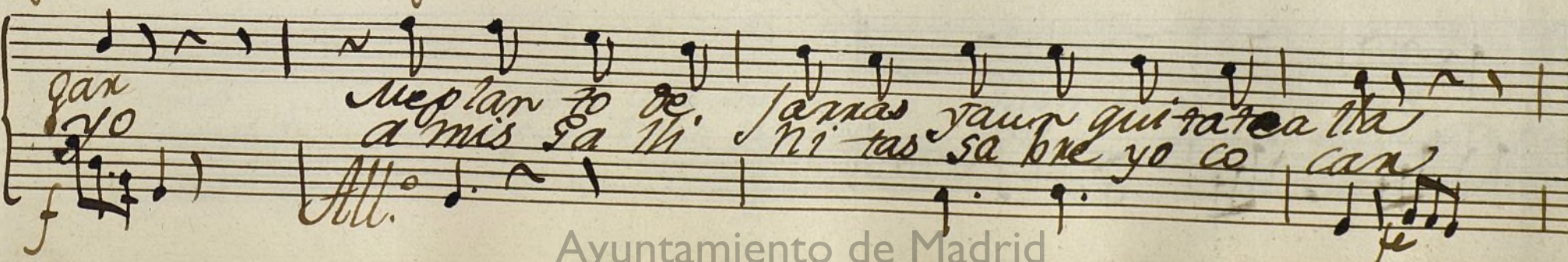
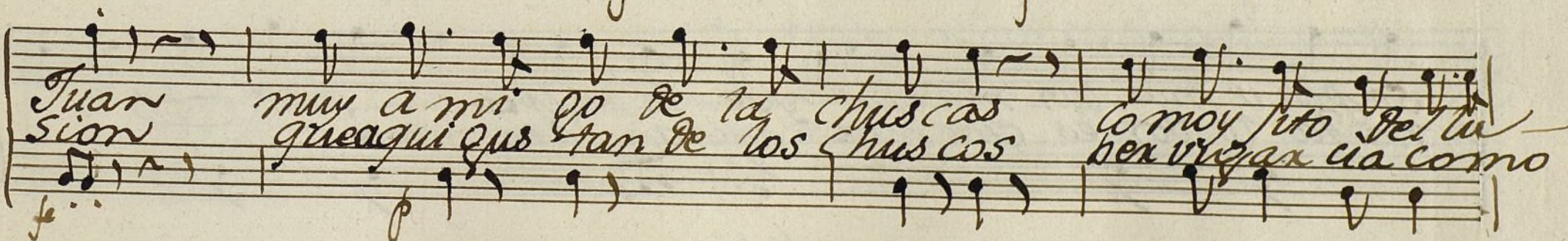
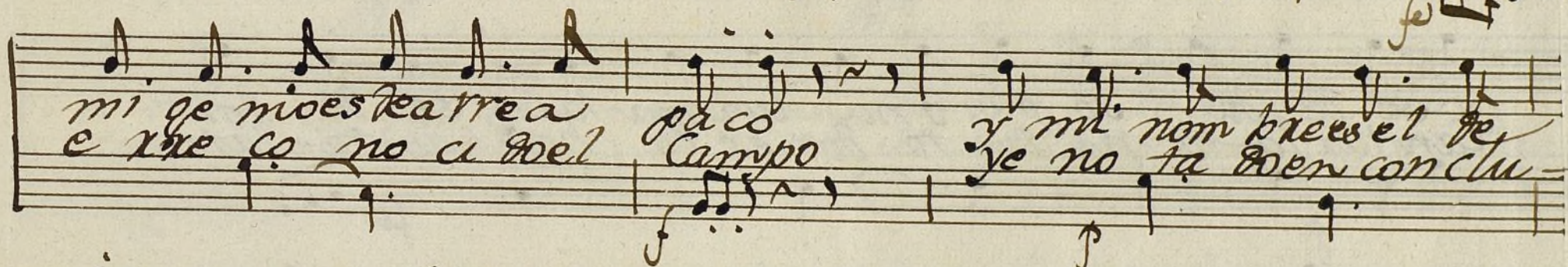
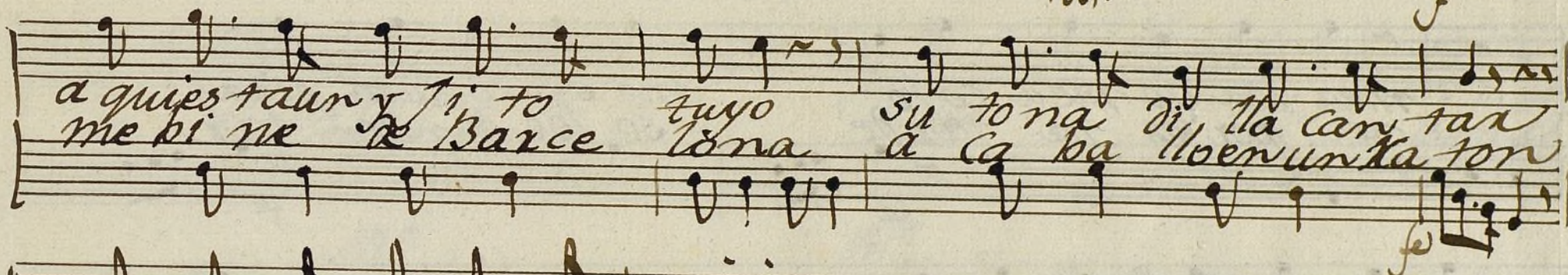
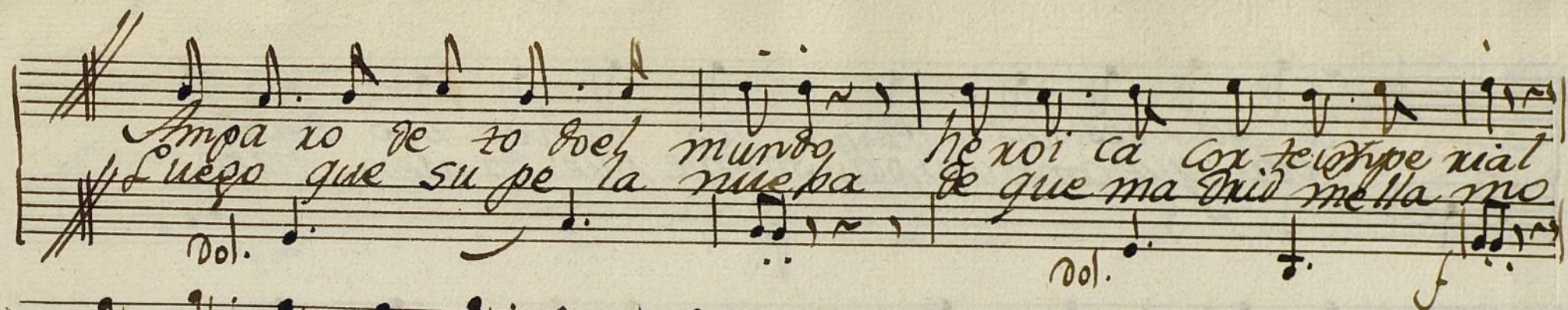
a Dios se

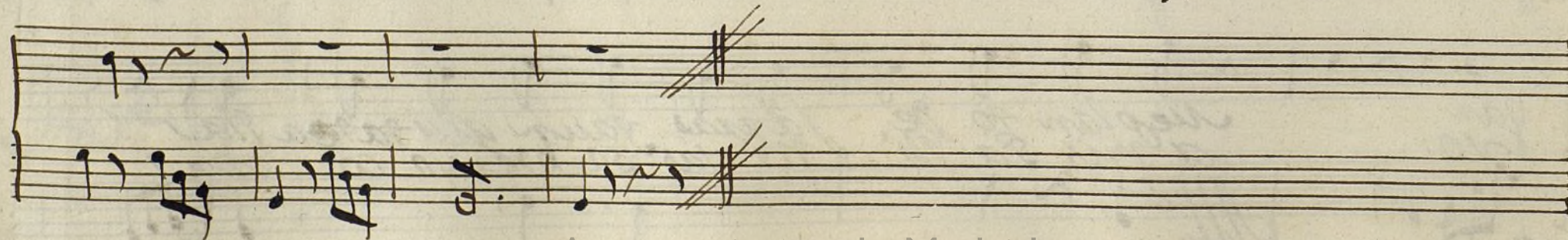
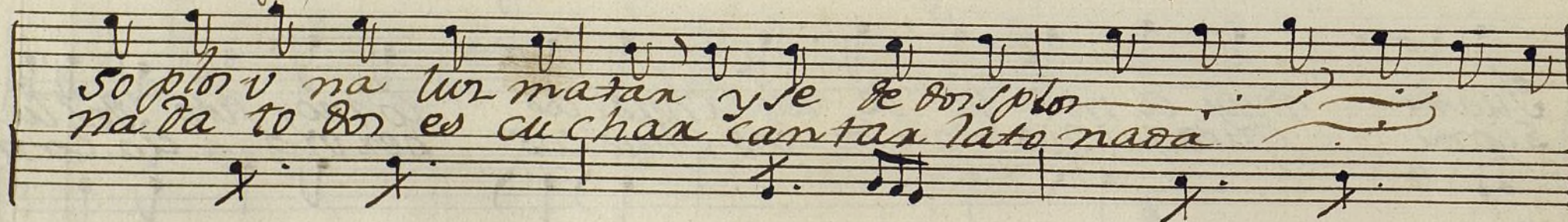
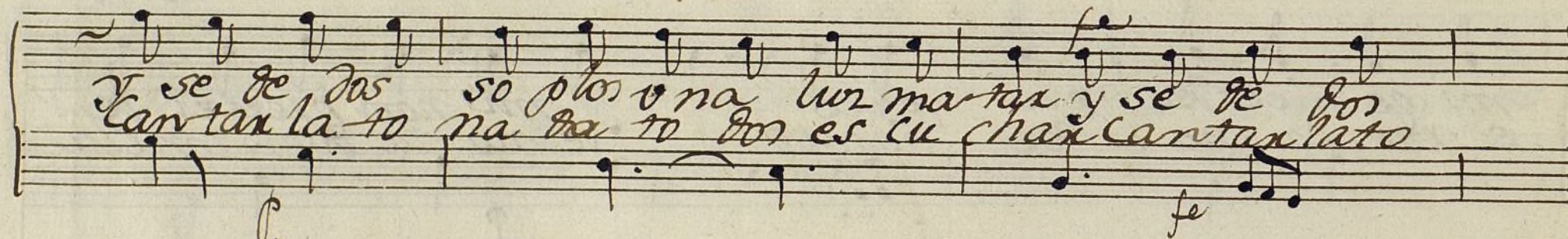
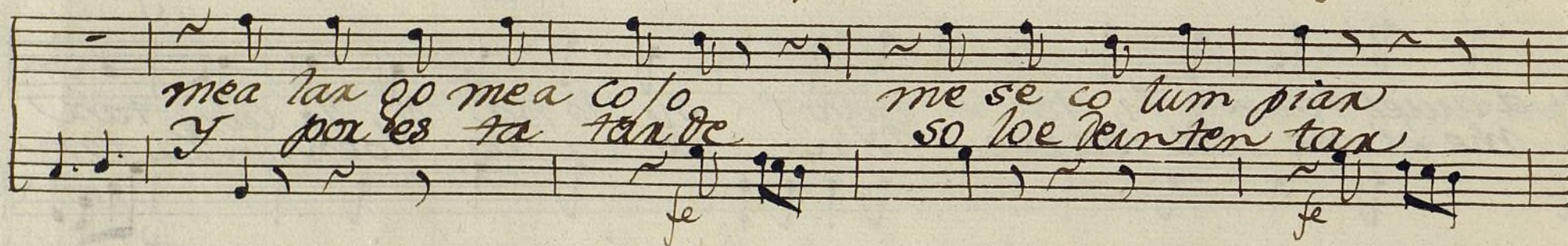
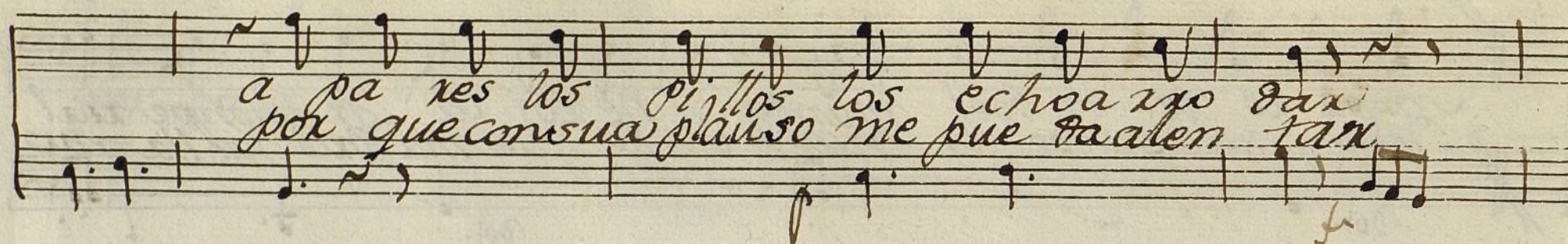


ño res con es ta cor te si a

no me de aqui de miedo







And. no

Despa ci to con eso
que fa chen da pa reces

And. no

De pa rra pa ta...
se gun se no ta...

And. no

que yo soy la man
so bre que as i das

And. no

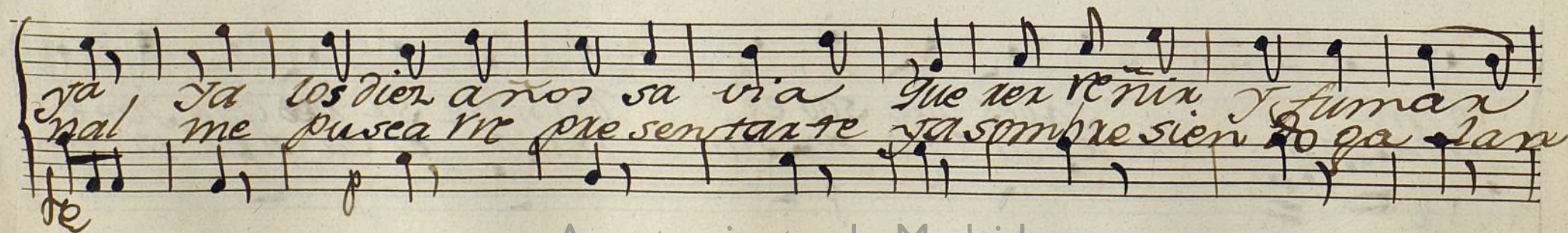
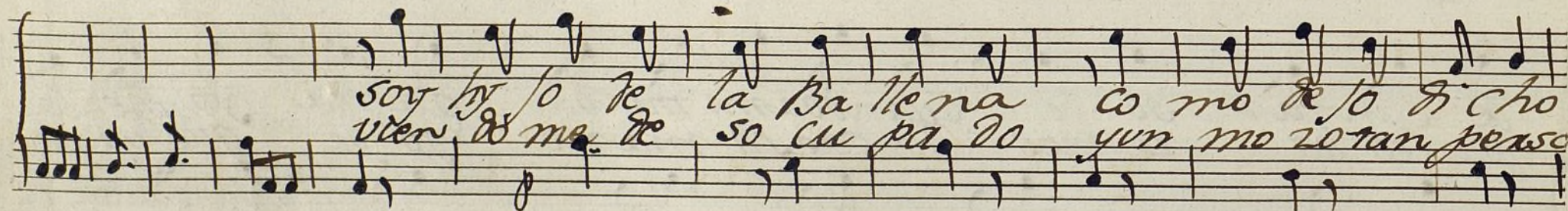
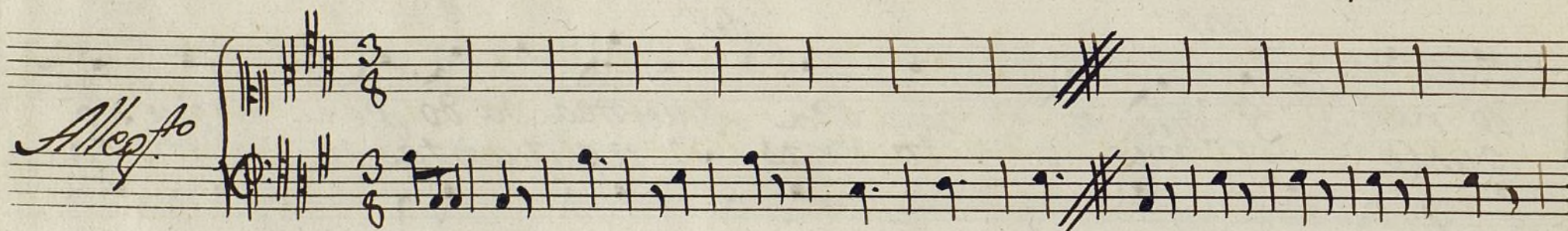
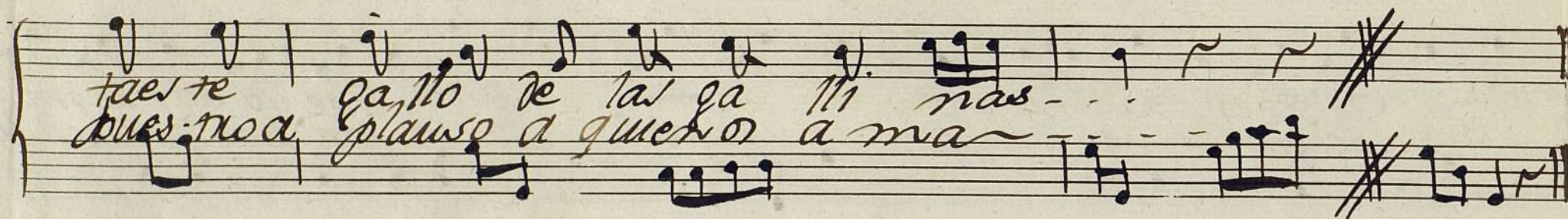
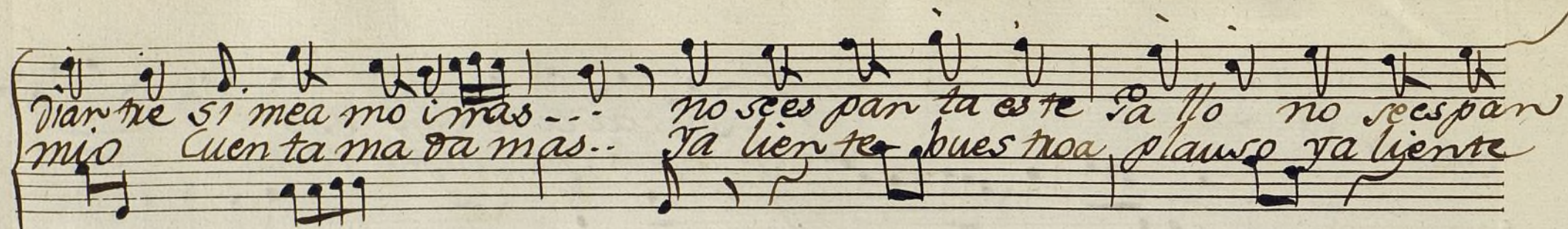
do na y que to na da quientea da do pen mi so
quisto a mis co to rras si me quientas tu vi da

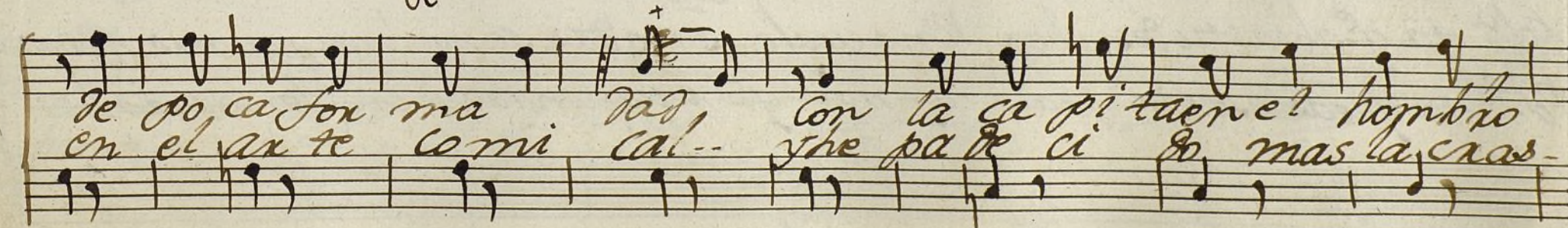
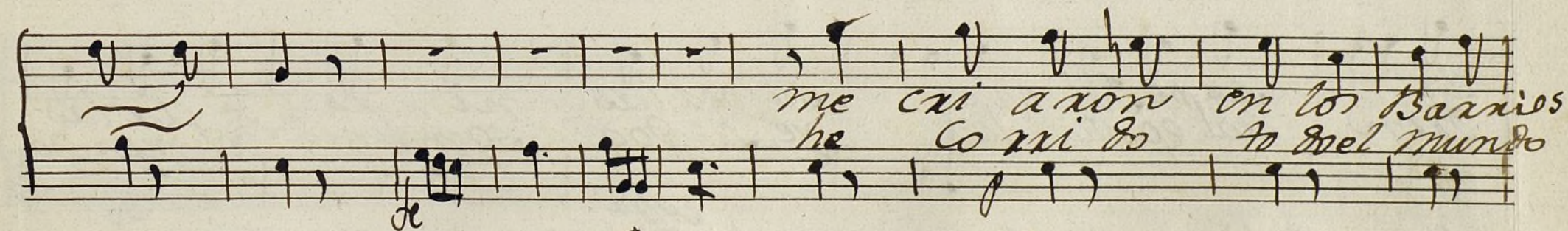
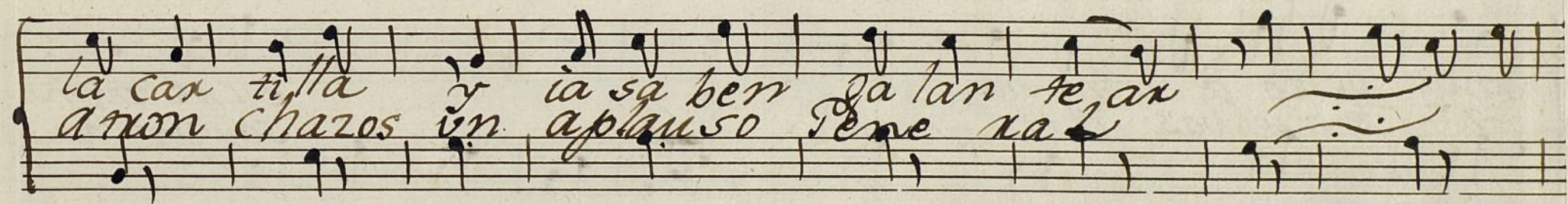
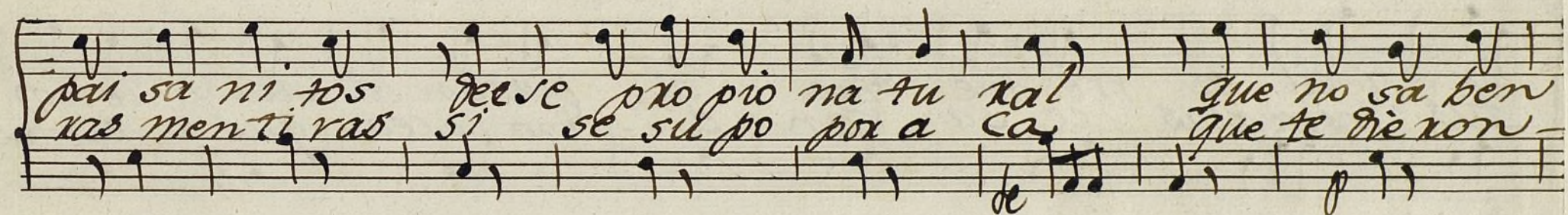
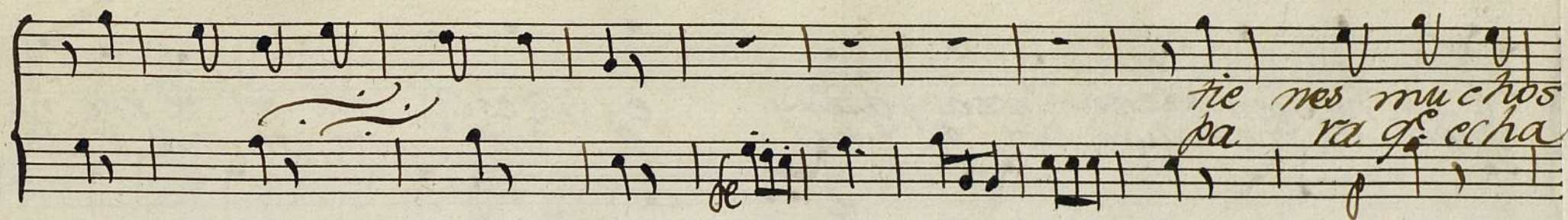
And. no

de can tar so lo quan do a mi me da ga na yo me la
pa ces ha re mos da cae sa ma no yo ye que ya co

And. no

to mo sabes que soy el dian tre sa bes que soy el
mies ro es cu cha pa tio mi o es cu cha pa tio





e-cho siempre un pa-xa-gan e- rescli ma del terre no
quea vi ven un ho pi tal a- qui Juani to que ri do

vi si cil de rre me diax ge quitan los mañi le nos
tus miserias ce sa ran co- mo na sea que a pes tes

muy po co de na ba Jan su pe men
te vuel bas a tu na x soy va la

rix su pe tu pa x su pea las ni nas de ci x las
non sea go vay la x ye si do a sombro del mundo

Ala
Po/a ta q' abias tu de abex Kna cu a so. si to das se morian por mis peccar o
Po/a ta que das de x tu peal, ay mas q' preguntan lo en fone car na l

Cien to queeres Real mo so
Cuenta con la fa chen da

pa ra que xer te
no ay q. a blan rre cio
y pa
quea qui

re ces a - - - box to Real pu na tien me
Caen de co ti. llas los mas ma es nos

y que po ta se sien mi tie rra na
e. to so chan za que so loa puen den

ee. mor po co sy pan tes sien mi
ben go y noa es ha plantas q. lo wa

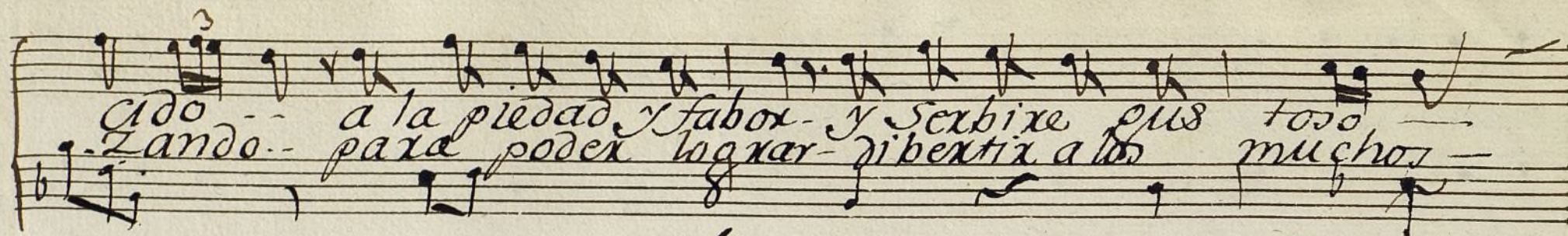
cierta áser
 lo 2. Prosigael cuento, por la ~~conciencia~~
 ya hora que xido, con las Sepu di

bixos nuestro de seo por
 lutas nos des pe dimos, con

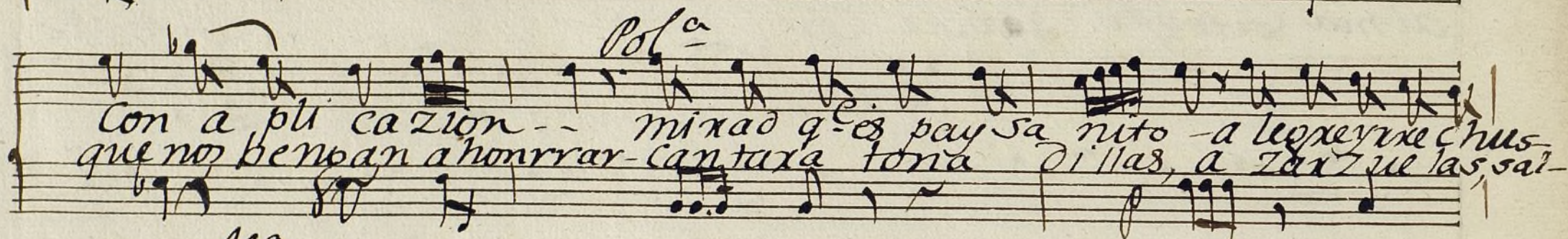
nuestro de seo
 nos des pe dimos

Alleg.^{to}
 Madrid & to drel

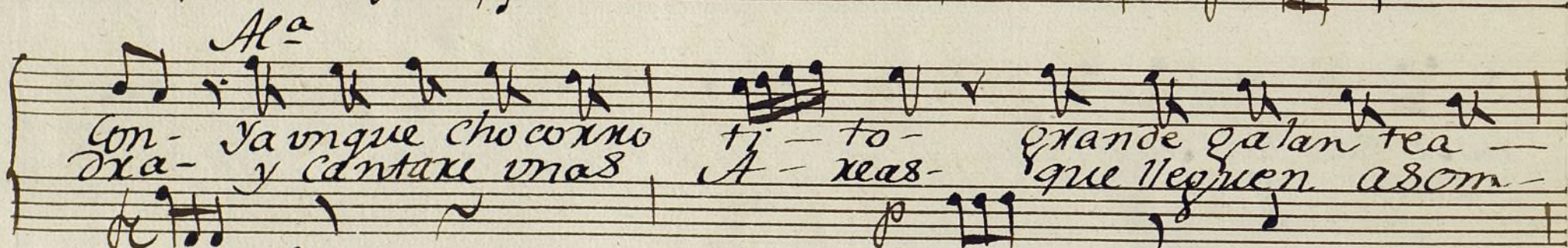
alma con gusto rayosa con
 no ra nua na suplicas o ve si na y gu so sa si na y gu so
 mencia d' este poble que canta la brez pxi me la brez pxi me
 Pol^a con vida y coxa -
 sa. yopi so a mi a di no nio -- ~~pa nta pa nta~~
 xa. xer otras oca siones -- mejor se porta
 Al^a
 zon. para este pobre chico, amparoy proteccion Yo se xre agra de
 xa y todo lo de fechos procura xa en mendax, meire cibili



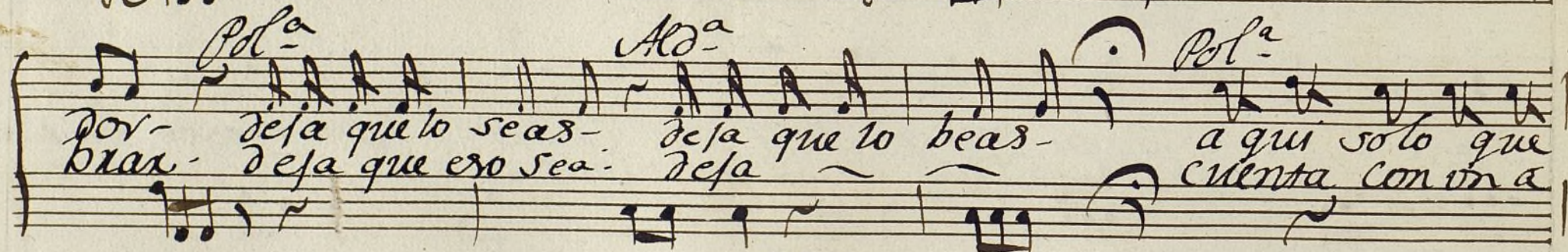
Cido -- a la piedad y fabor -- y se bixe plus toso
Zando -- para poder lograr -- y bextia a los muchos --



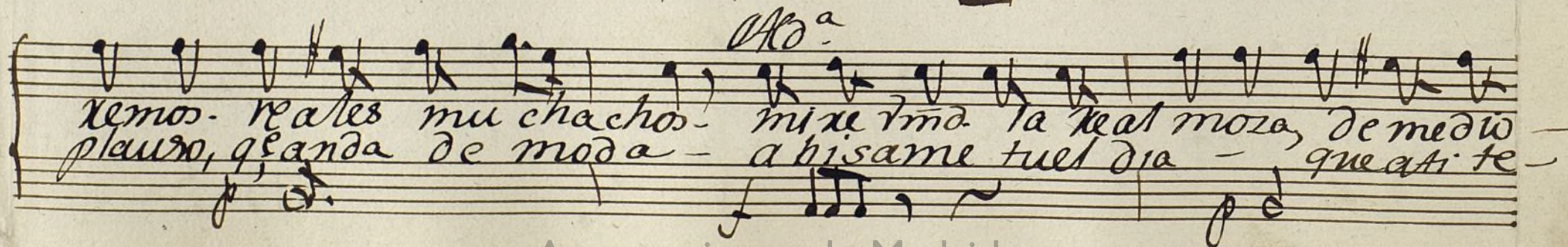
Con a pli cazon -- mirad q' es pay sa nito -- a lo pexre chus
que no benpan a honrrar -- cantaxa tona dillas, a zar que las sal --



Con -- Ya unque cho como ti -- to -- grande galan tea --
dra -- y cantaxa unas A -- xas -- que lleguen a som --



Por -- de sa que lo seas -- de sa que lo beas -- a qui solo que
dra -- de sa que ero sea -- de sa -- cuenta con una



remos -- Reales mu chachos -- mixe una la real mozo, de medio --
plauzo, q' anda de moda -- a bisame tuel dia -- que ati te --

Pol^a *Al^a*

Palmo - Carro lita que rida - Mos que te xos a
 co la - Carro lita que rida - Amados mos que

los 2

mados - alentad aun co barde - Con buestro aplauro -
 texos - aplaudix la to nada - y viva el nuevo -

alentad aun co barde. alen Con buestro a
 aplaudix la to nada. apla y viva el

plauzo
 nuevo

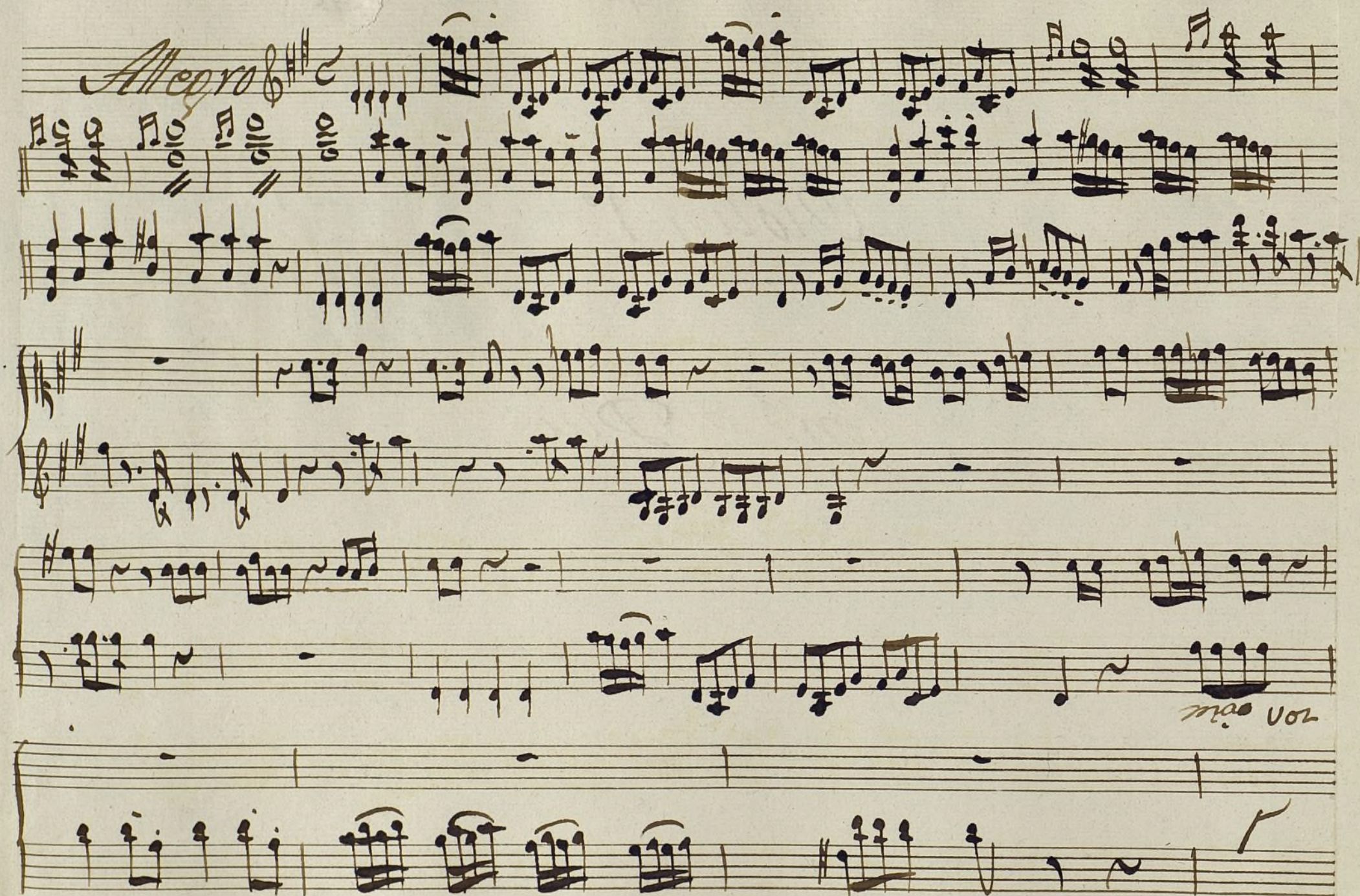
Al Segno:

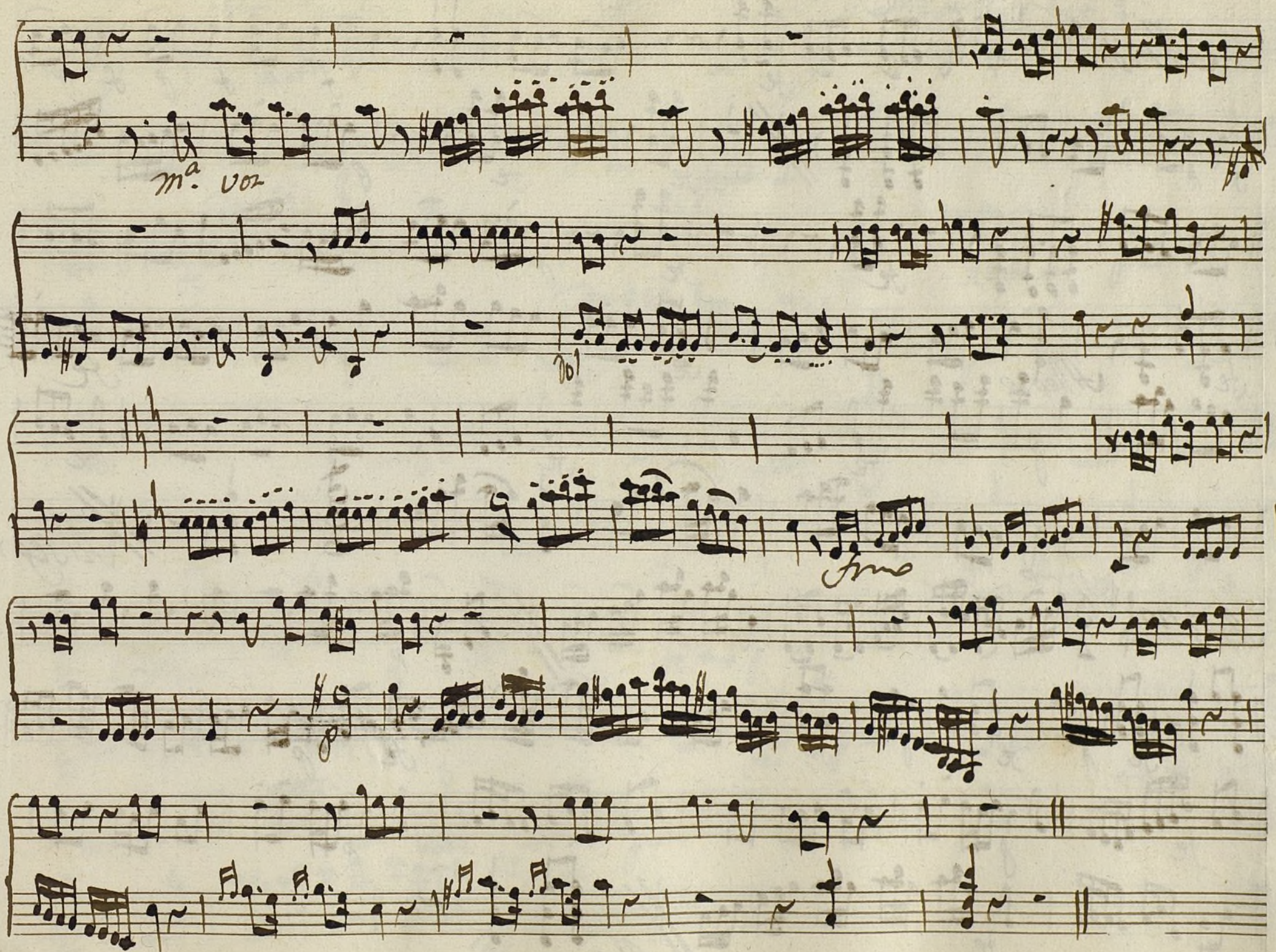
Ayuntamiento de Madrid

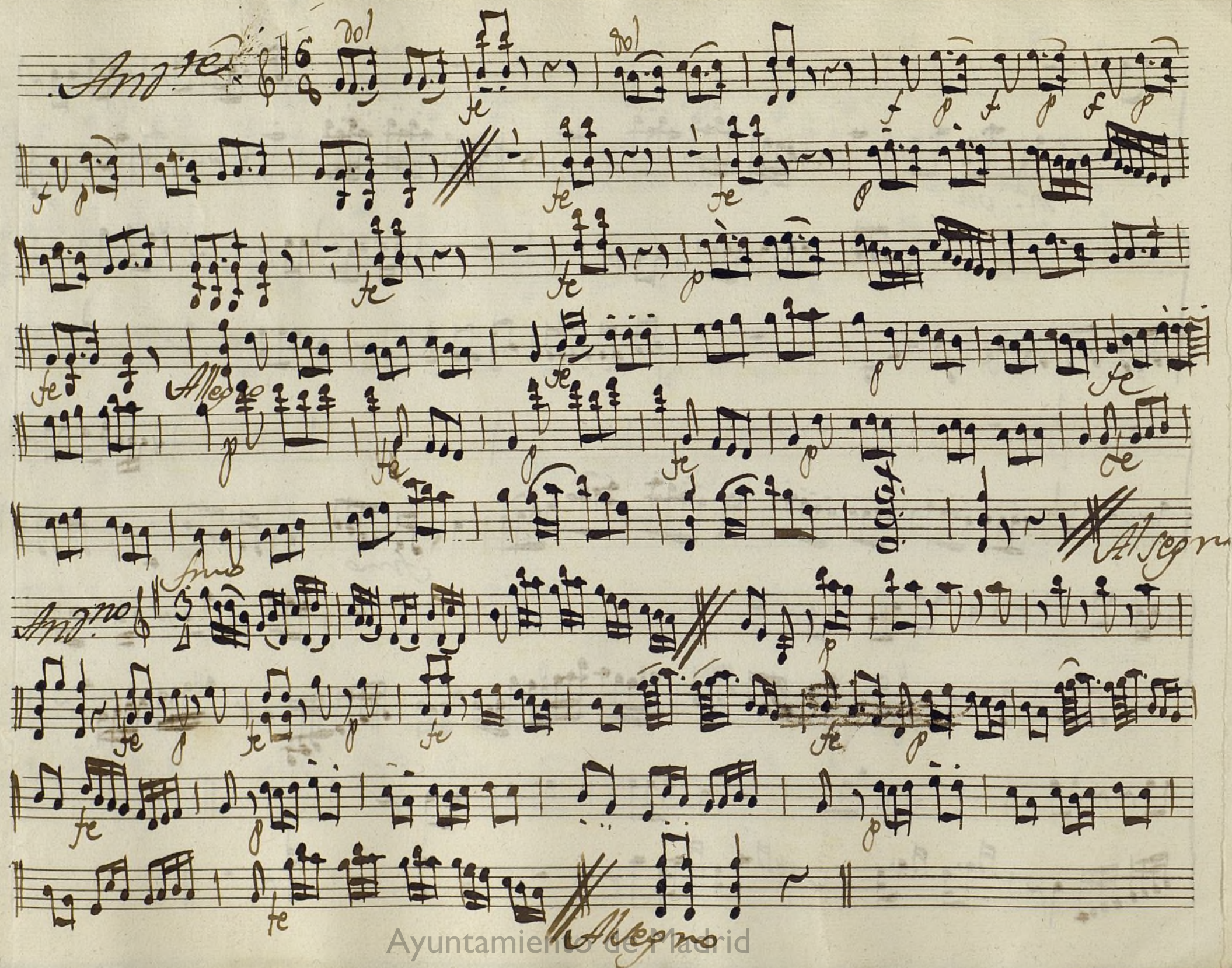
+

Violin 1^o

1^a a Duo



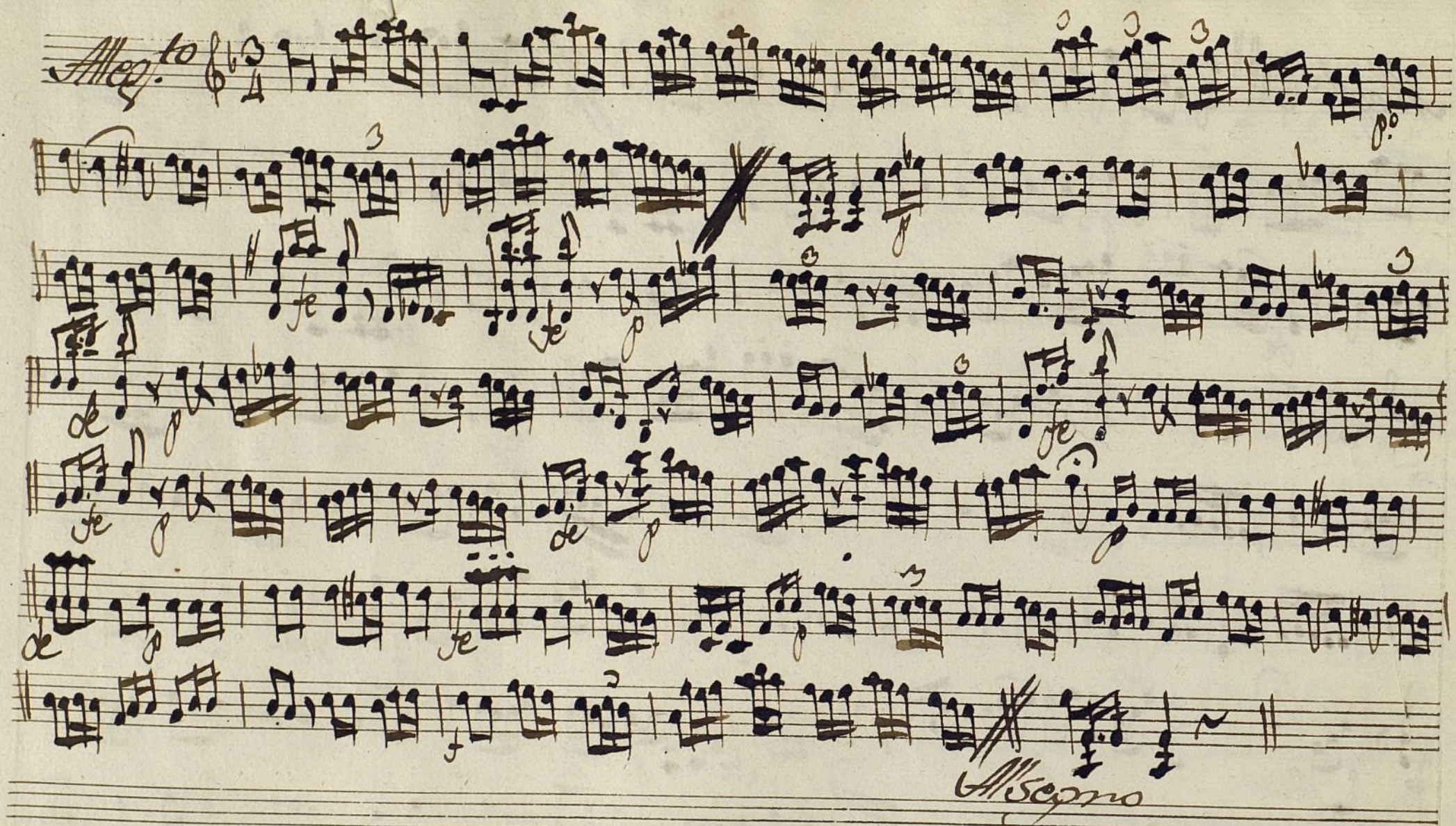




Allegro

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *fe* (forte) and *p* (piano). The piece concludes with a double bar line.

Adesso



Violin 1.º Ton.ª a Duo.

t

Non vi-

Allegro.

Handwritten musical score for Violin 1.º, Ton.ª a Duo, in G major (one sharp). The score is written on ten staves. The first staff begins with the tempo marking 'Allegro.' and the key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The second staff has a 't' above it. The third staff has a 'Non vi-' above it. The fourth staff has a 'm.º vol.' below it. The score is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

Solo

m.a. voz

dol.

m.a. voz.

fmo

p

se

p

p

p

p

And.^{te} *do!* *do!*

All.^o *po* *fmo* *Allegro*

Sigue.

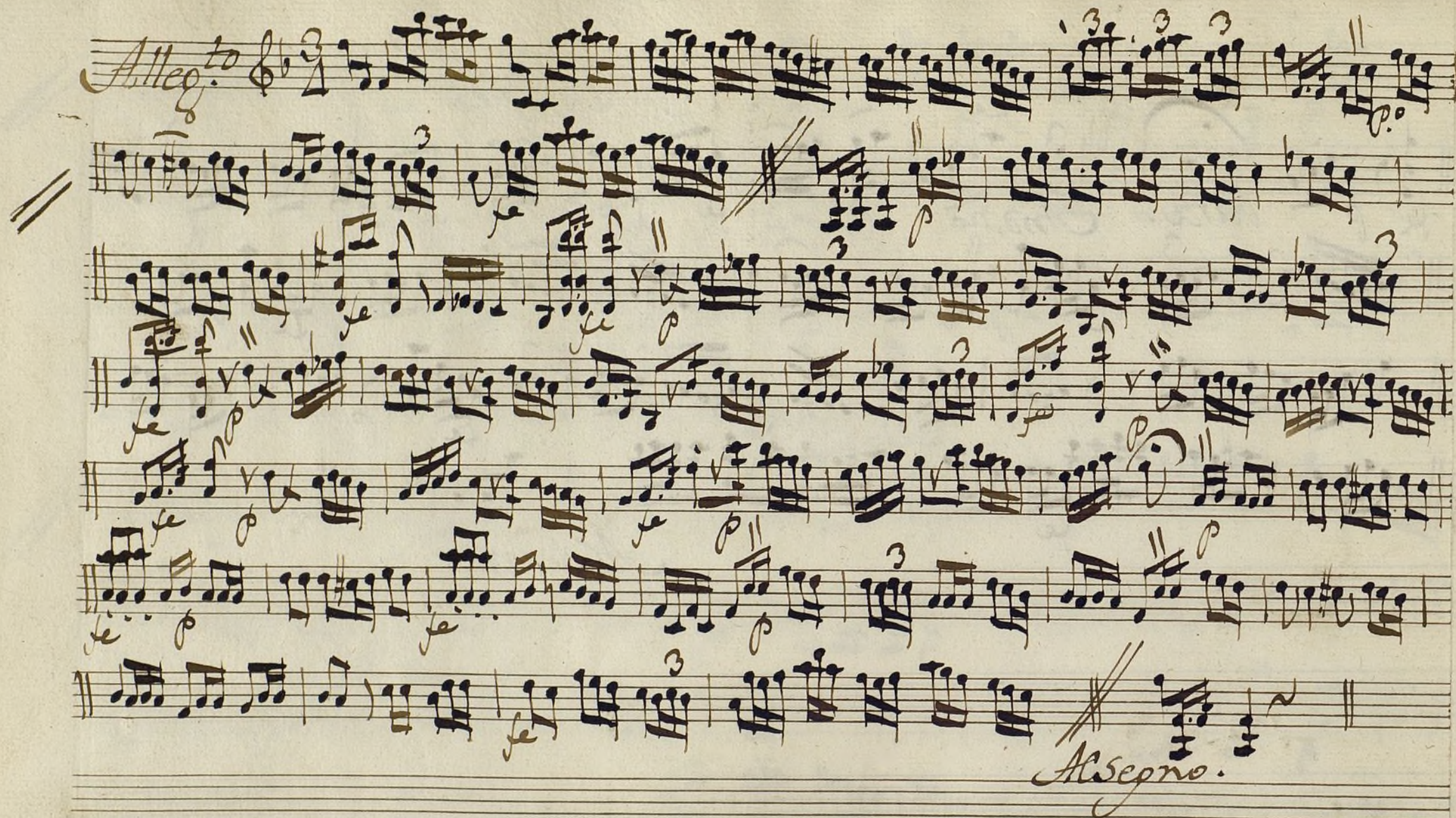
And. no. 8 $\text{F}\sharp$ 3/4

Handwritten musical score for the first system, marked "And. no." and "8". It consists of four staves of music in F major and 3/4 time. The notation includes various note values, rests, and dynamic markings like "p" and "f". The first staff begins with a double bar line and a repeat sign. The fourth staff ends with a double bar line and a repeat sign.

Alleg. to 8 $\text{F}\sharp$ 3/4

Handwritten musical score for the second system, marked "Alleg. to" and "8". It consists of six staves of music in F major and 3/4 time. The notation includes various note values, rests, and dynamic markings like "p" and "f". The first staff begins with a double bar line and a repeat sign. The sixth staff ends with a double bar line and a repeat sign.

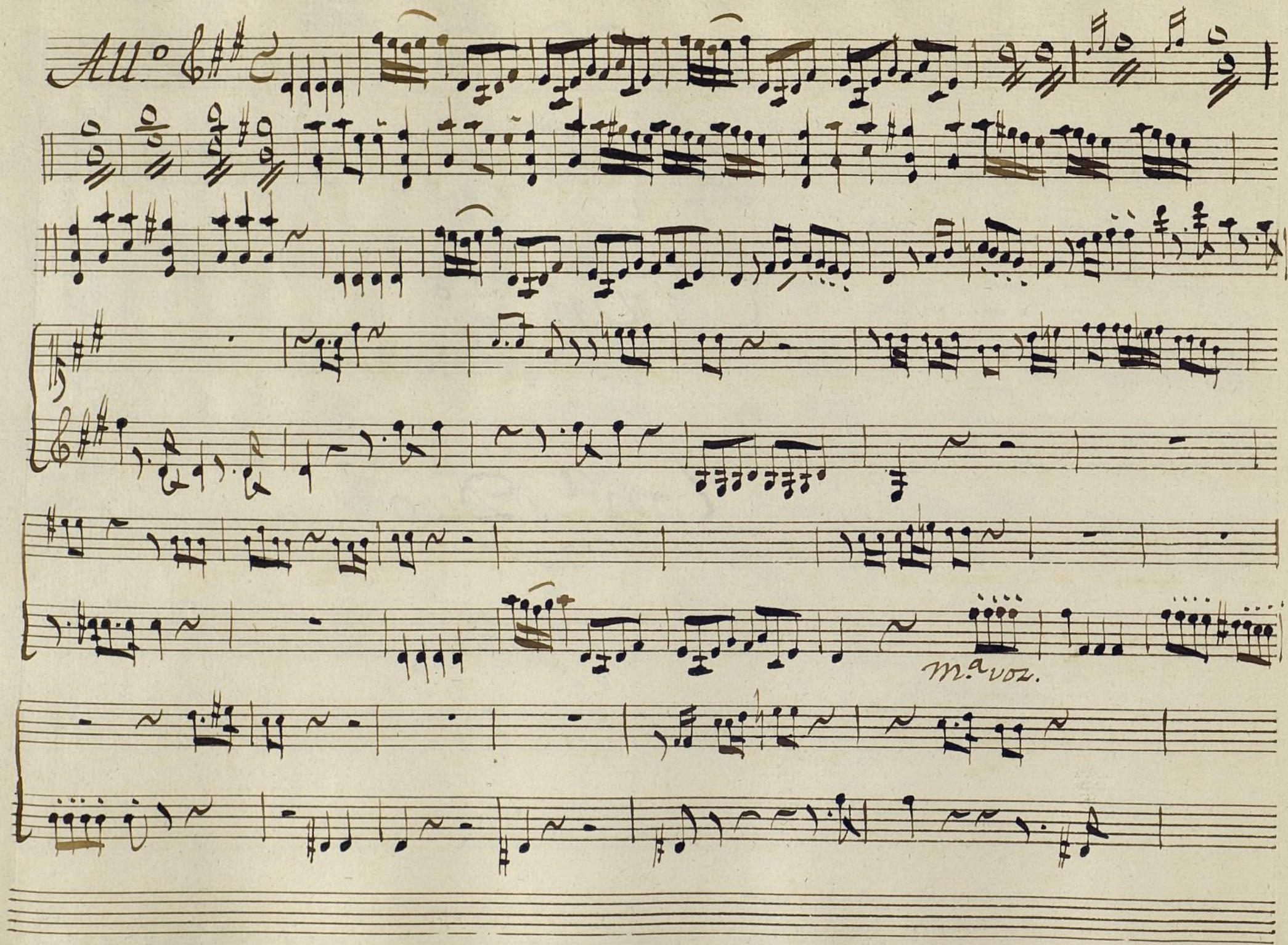
Handwritten musical score on four staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo marking "Para. And. no" is written above the first staff. The piece concludes with the word "Allegro." written below the fourth staff. The manuscript is written in dark ink on aged, slightly discolored paper.

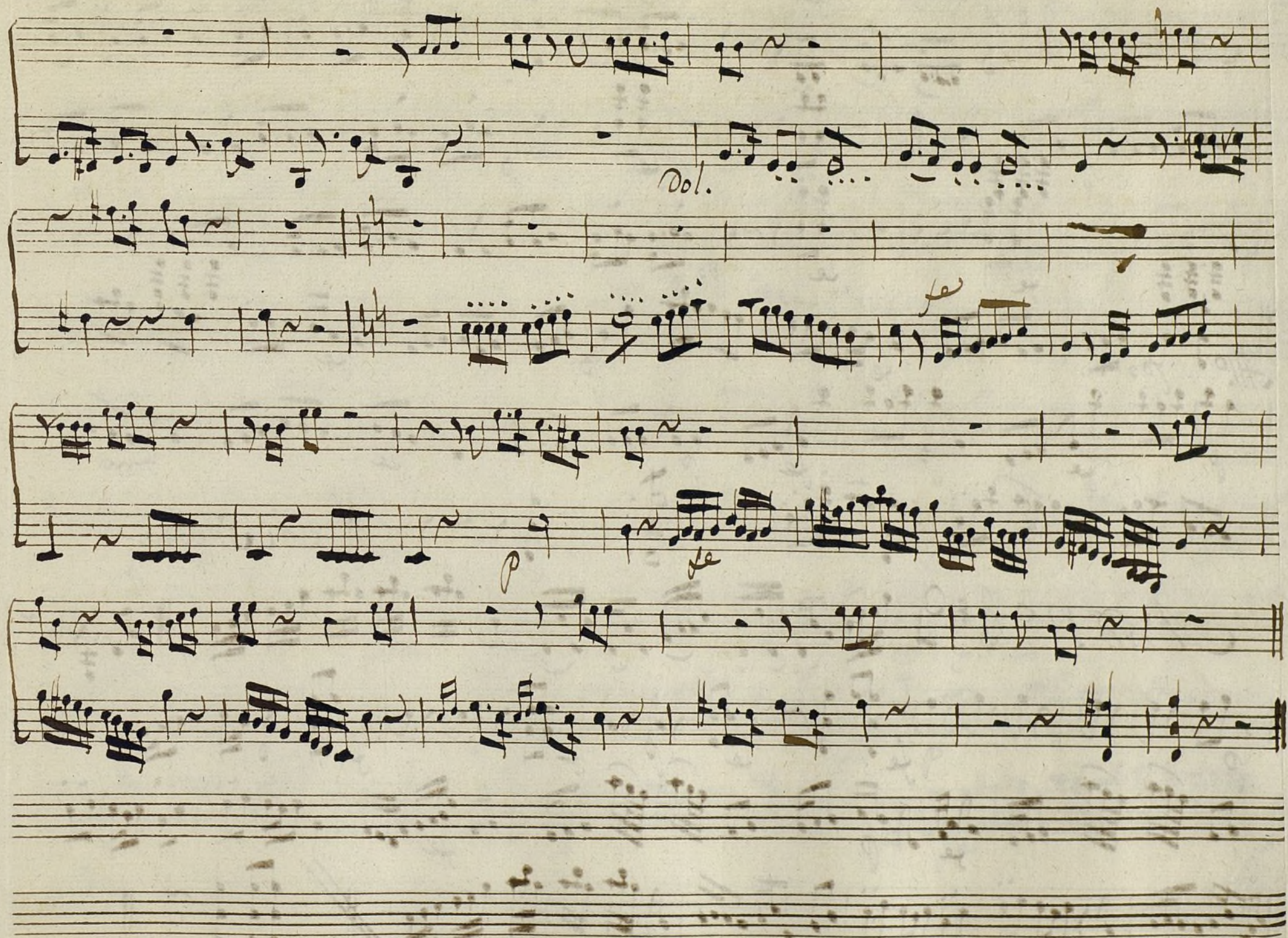


t

Violin 2.º

Con.^a a Duo





And.te 8 \sharp 6 *dol* *fe* *dol* *fe* *fe p* *fe p* *fe p* *fe p*

All.o *fmo* *Al Segno.*

And.no 6 \sharp 2

Al Segno

Alleg.^{ro}

Para. And.^{te} no p

Alleg.^{ro}

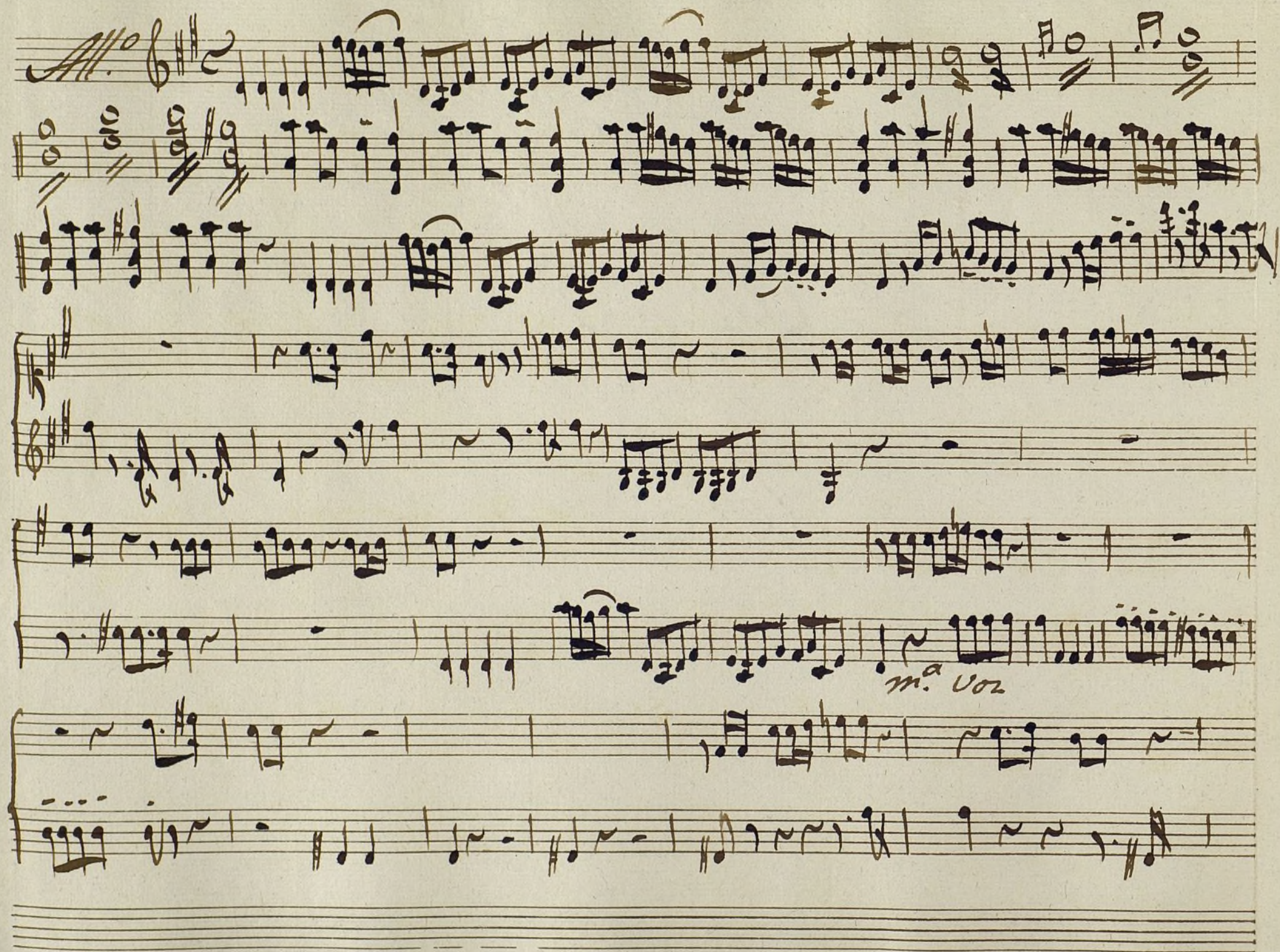
Alleg.^{to}

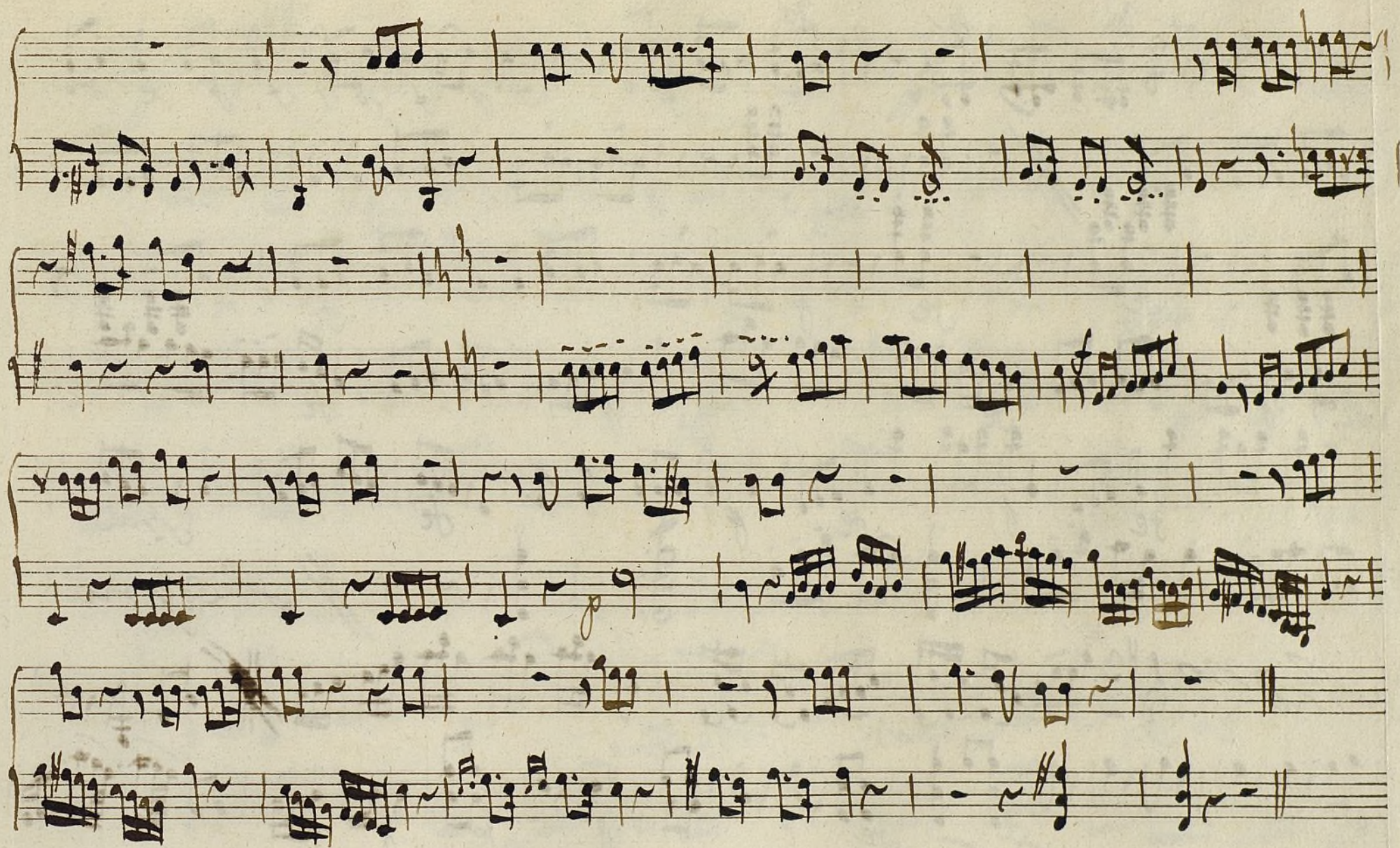
Allegro

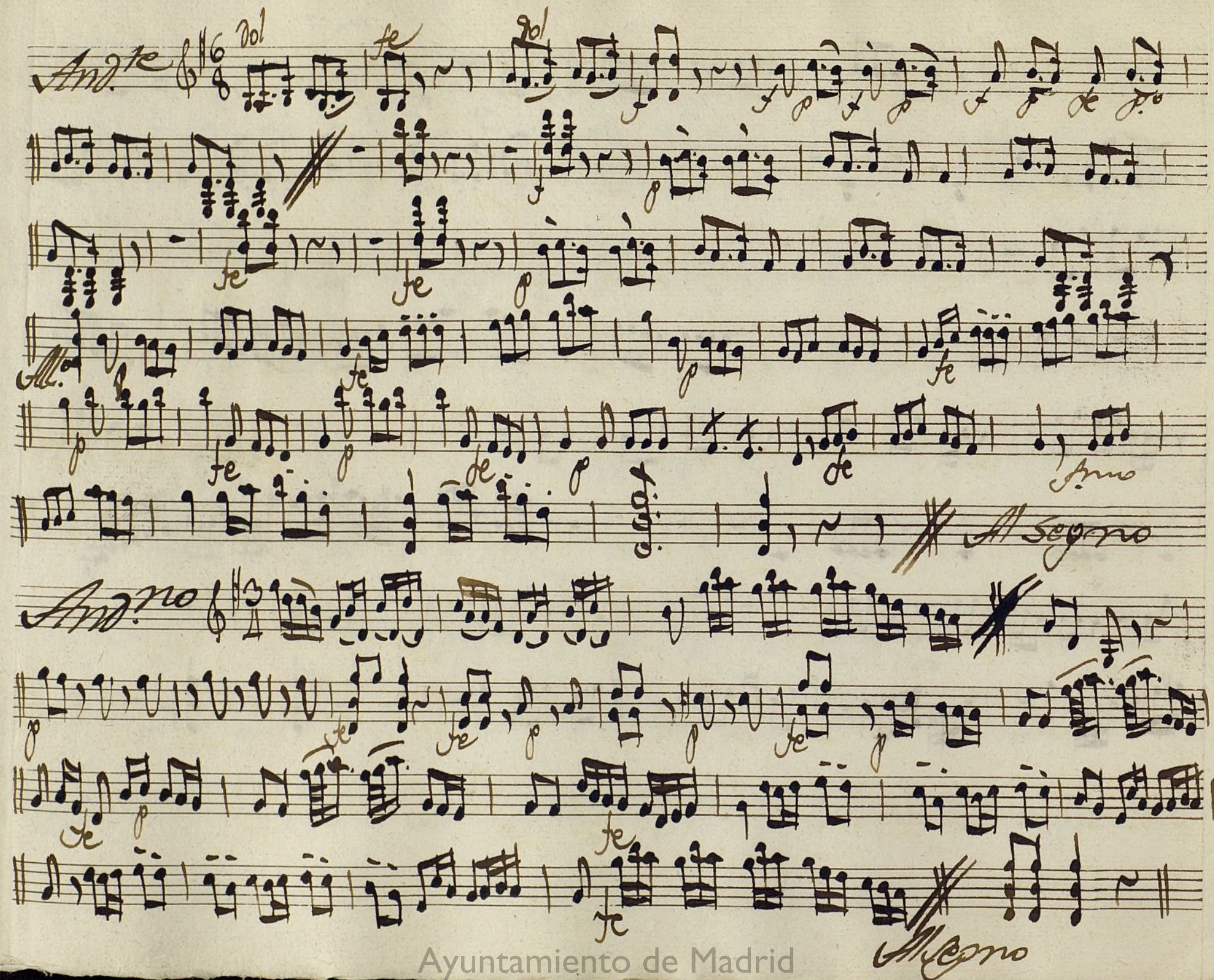
7

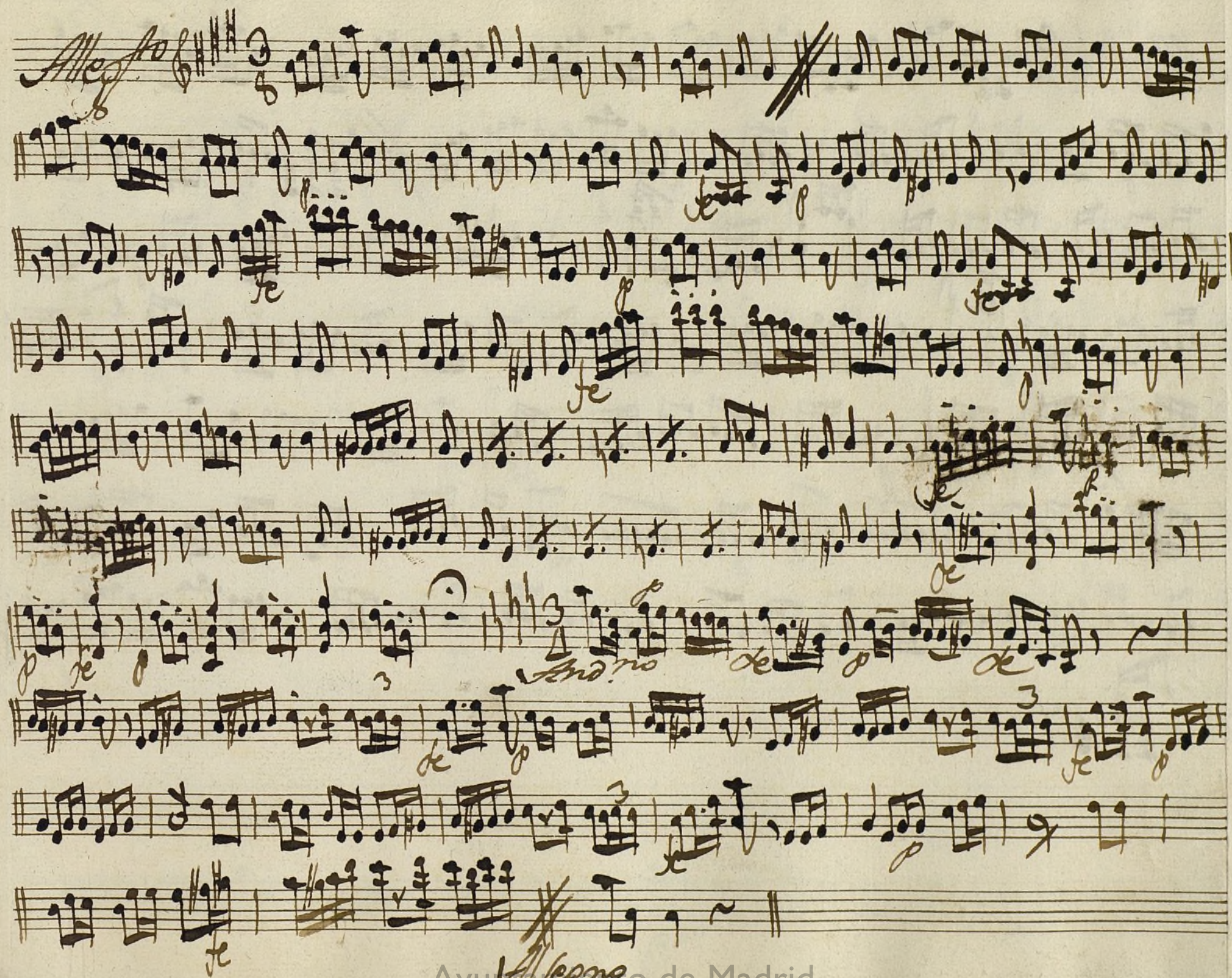
Violon 2^o

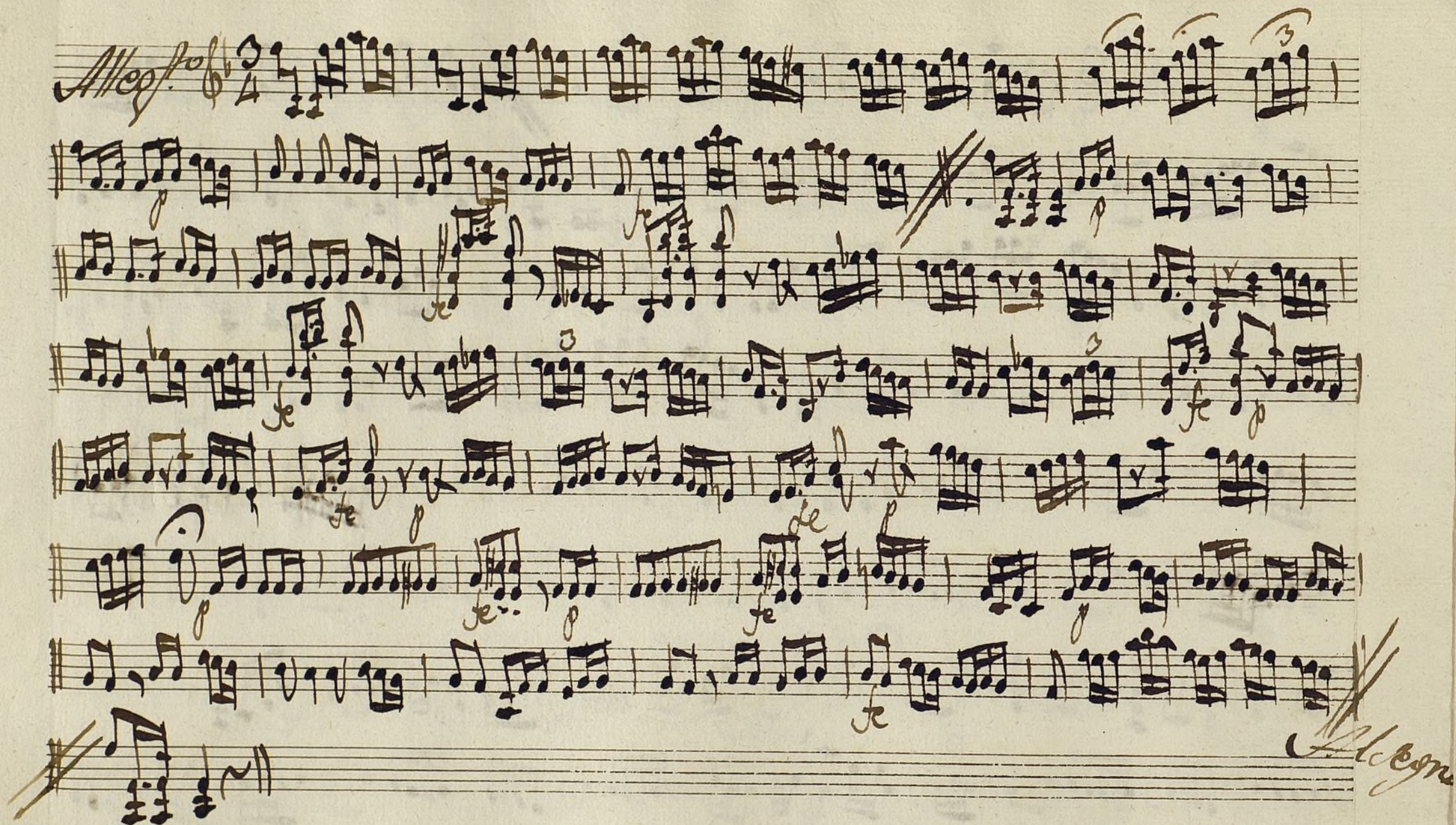
1^a
Tom. a Duo









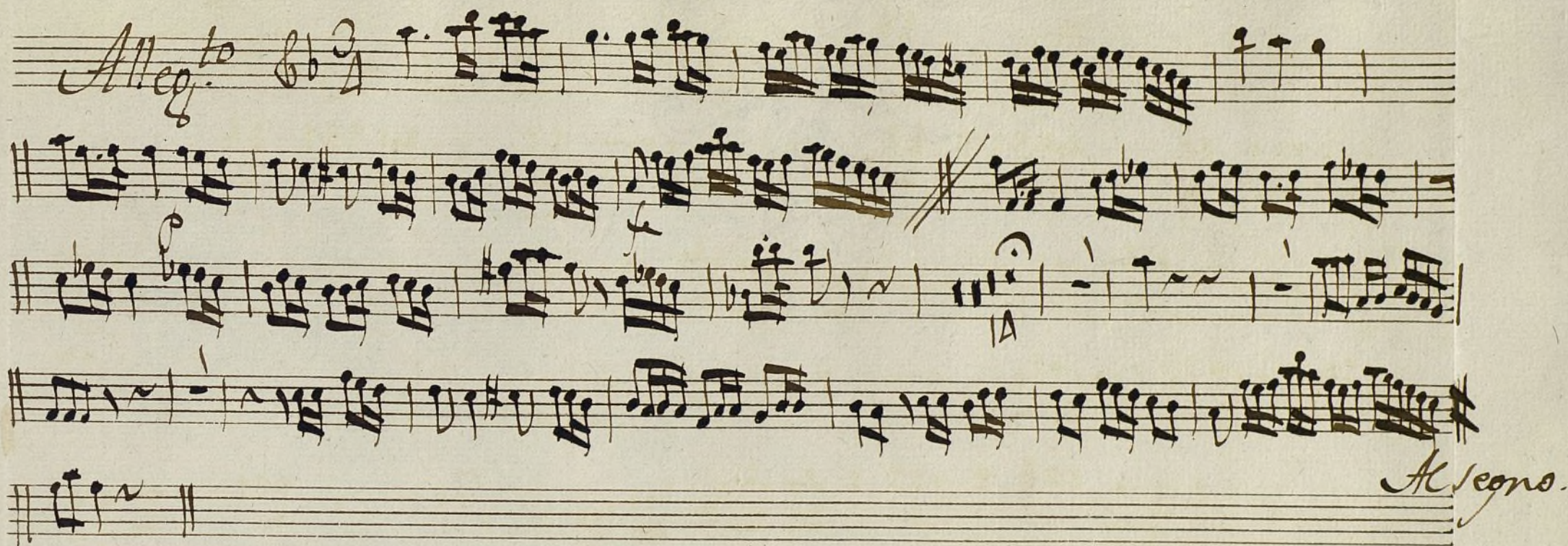


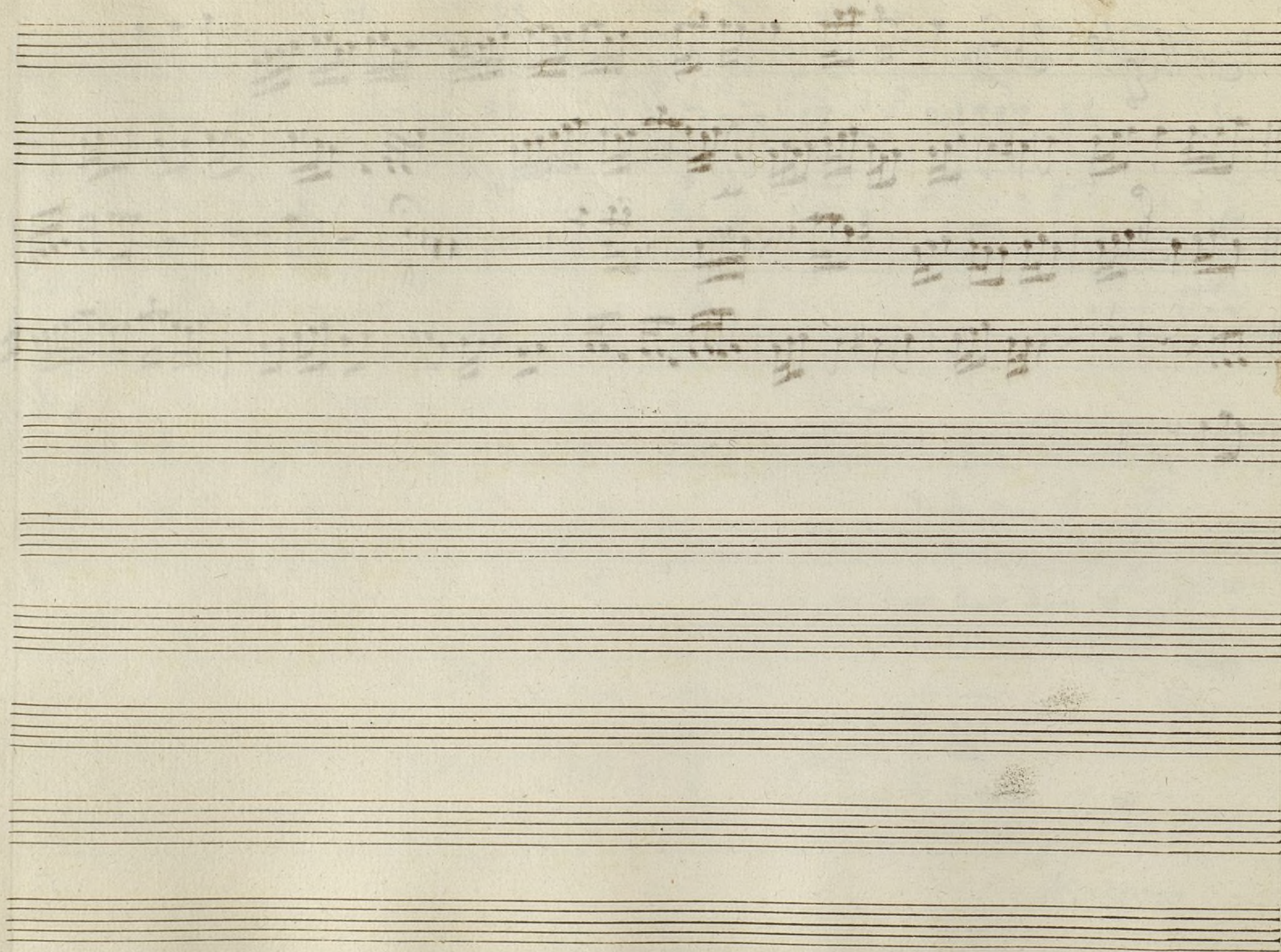
Oboe 1.º Ton.ª a Duo.

Mus 97-11

All.º

The musical score is written for Oboe 1.º, Ton.ª a Duo. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'All.º' (Allegretto). The notation includes various note values, rests, and dynamic markings. The piece concludes with a 'Tace.' marking on the 11th staff.





t

Mus 97-11

Oboe 2.^o Ton.^a a Duo.

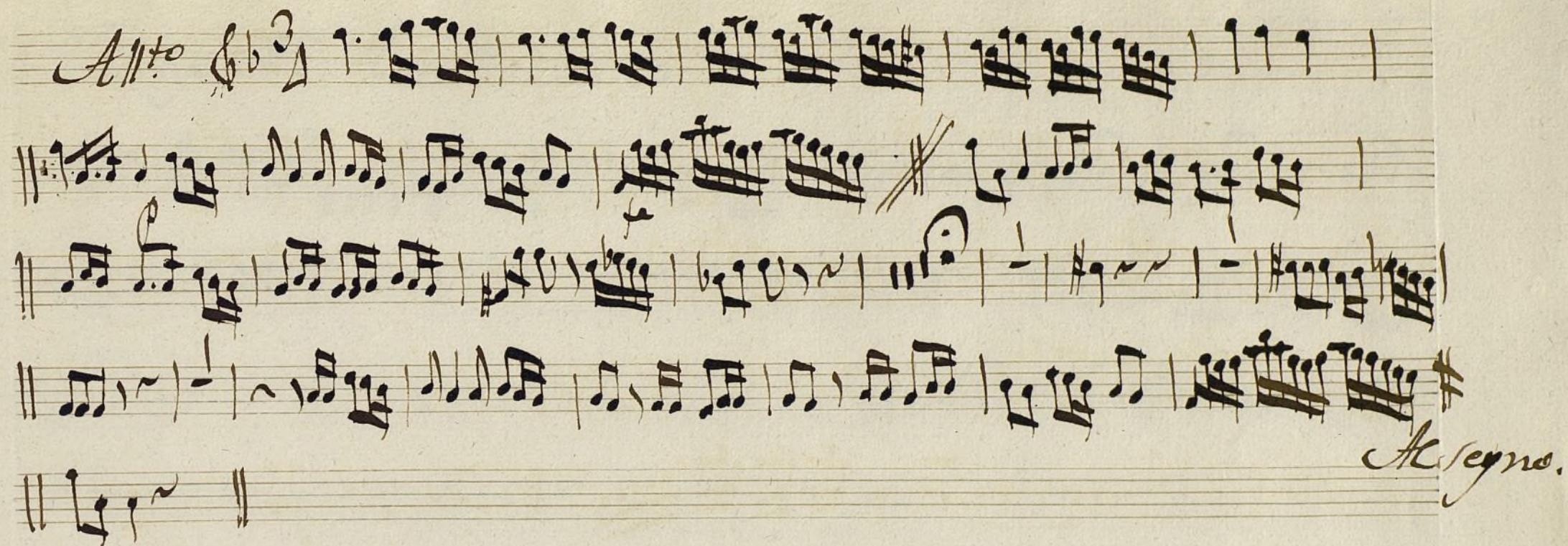
All.^o

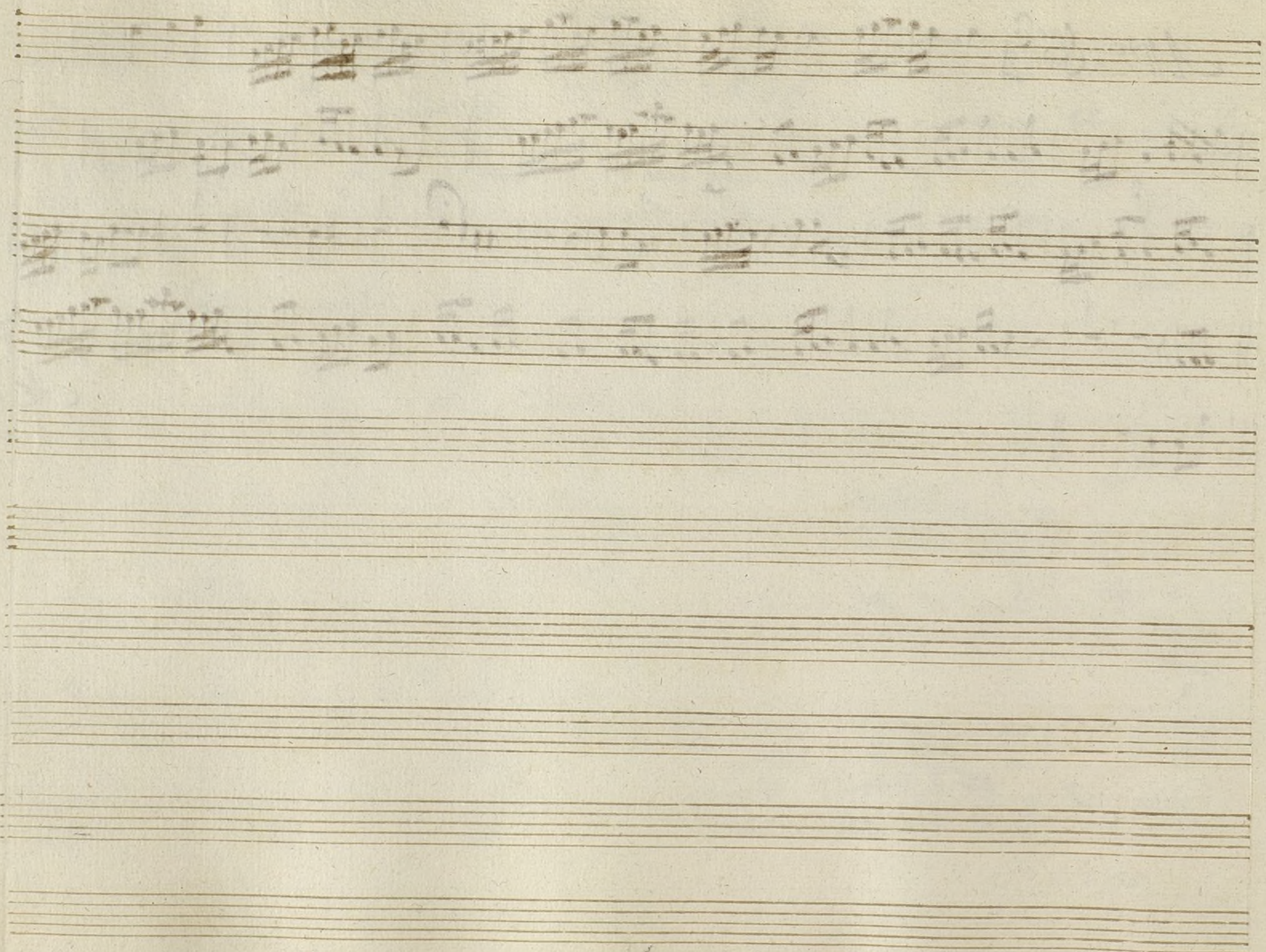
Tace lo demas.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and tempo markings.

The score is organized into systems of staves. The first system begins with the tempo marking *And.^{te}* (Andante) in 6/8 time. The second system includes the tempo marking *All.* (Allegro). The third system features the tempo marking *Allegro*. The fourth system includes the tempo marking *And. no* (Andantino). The fifth system includes the tempo marking *All.^{to}* (Allegretto). The sixth system includes the tempo marking *And. no* (Andantino). The seventh system includes the tempo marking *Allegro*. The eighth system includes the tempo marking *Allegro*.

The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The paper shows signs of age, including discoloration and wear along the edges.





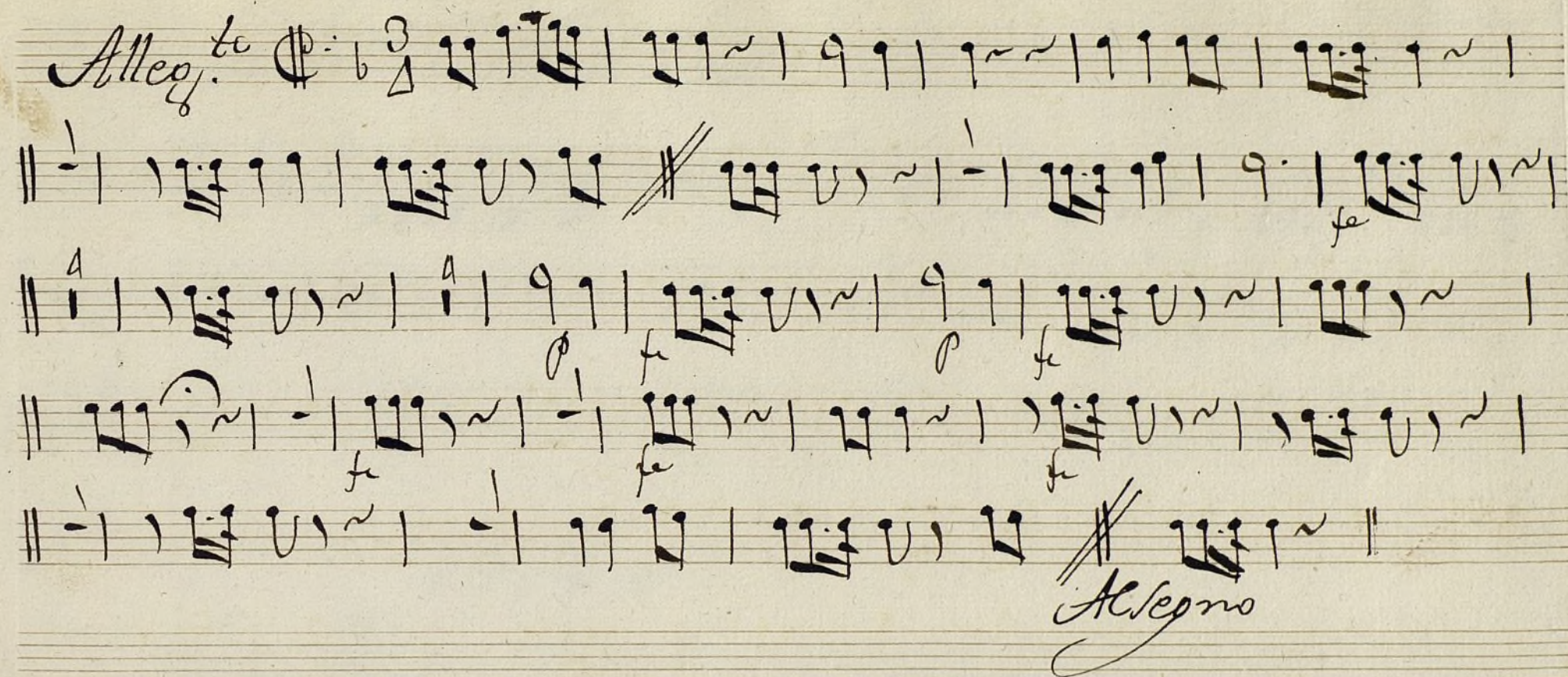
t

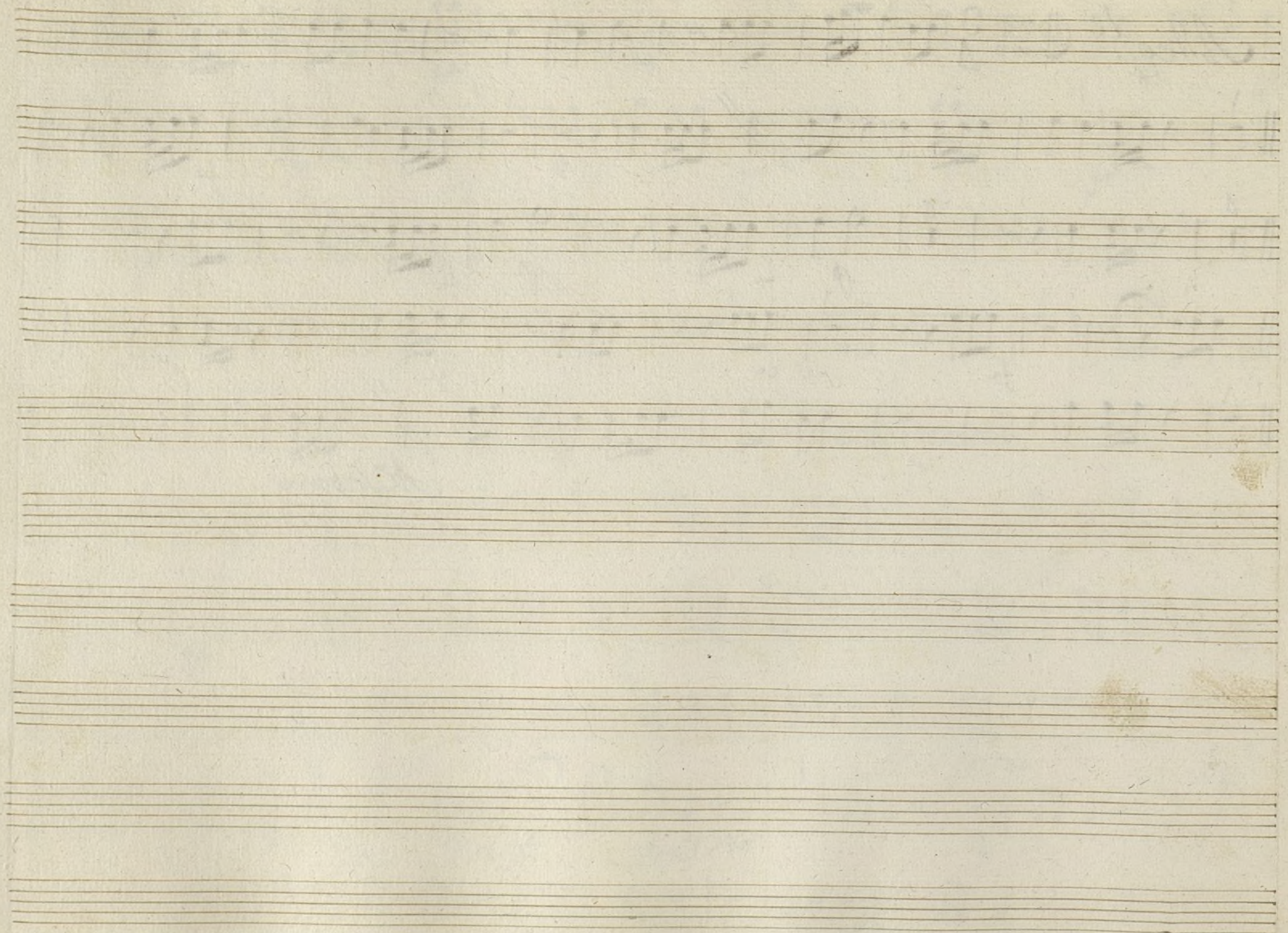
Mus 97-11

Trompa 1.^a Ton.^a a Duo

All.^o

Tace lo demás



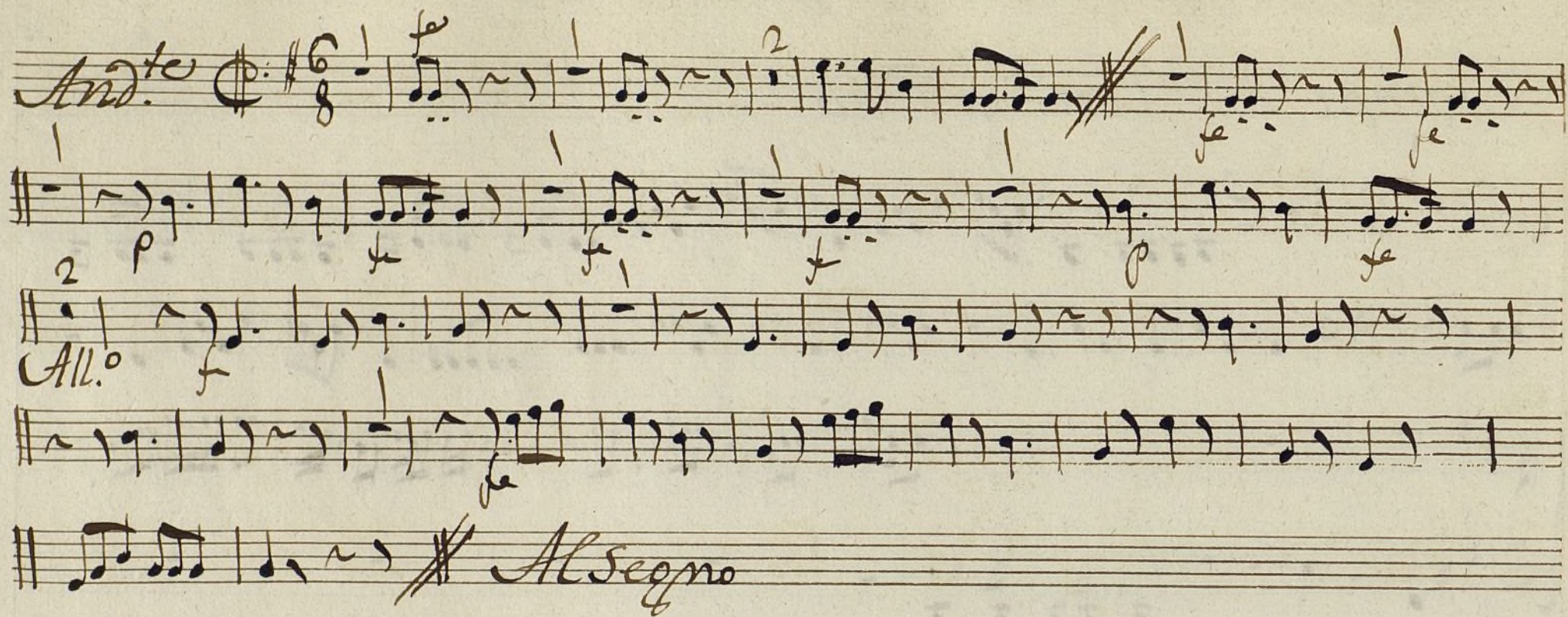


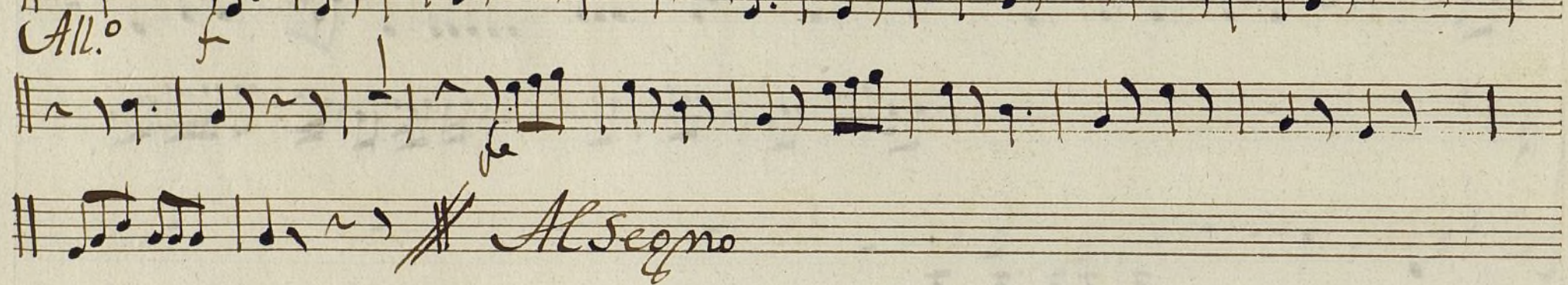
Trompa 2.^a Ton.^a a Duo

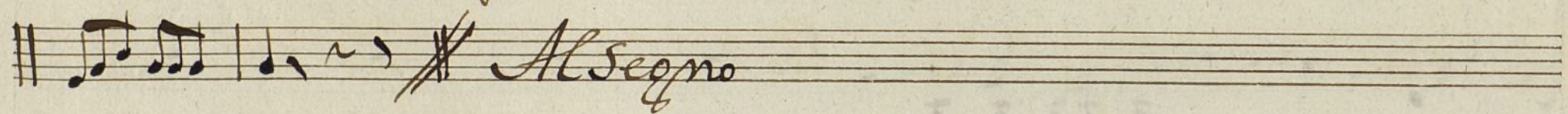
All.^o

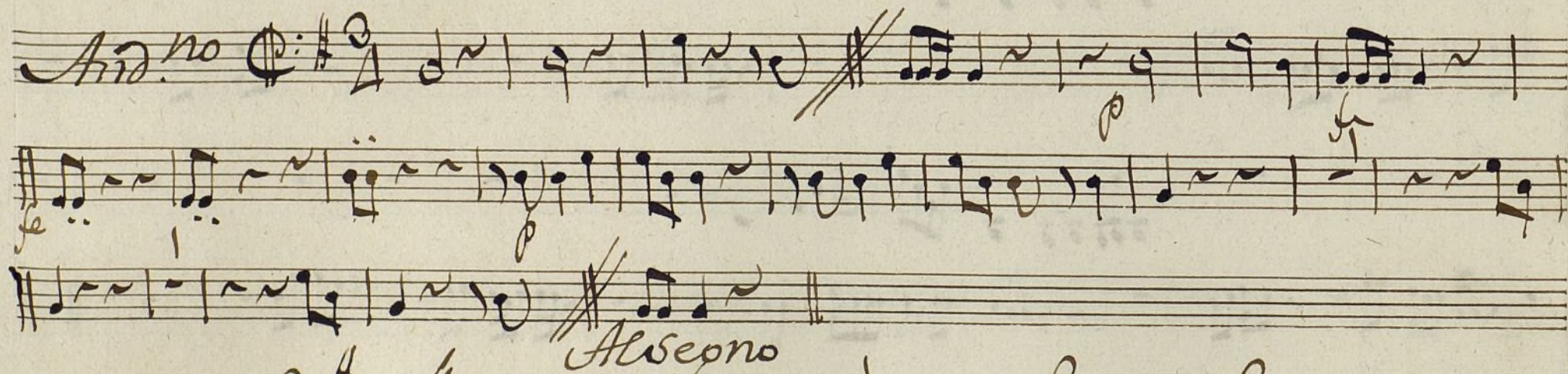
The musical score is written in G major (one sharp) and 2/4 time. It begins with a tempo marking of *All.^o* (Allegretto). The melody is written on a single staff, while the piano accompaniment is written on grand staves (treble and bass clef). The score concludes with a double bar line and a fermata on the final note of the left hand.

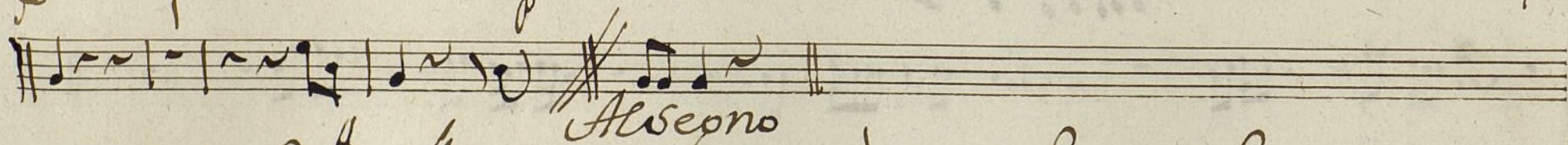
Tace lo demas.

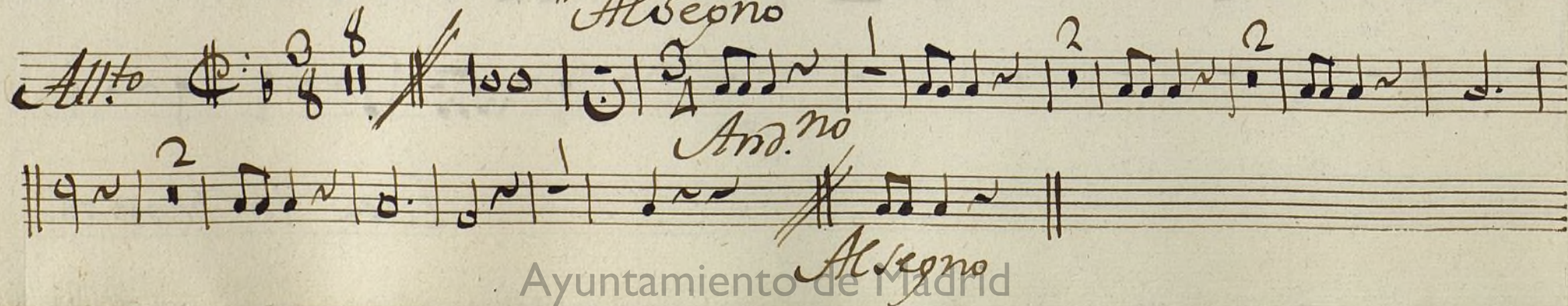
And.^{te} $\text{C}:\#$ $\frac{6}{8}$ 

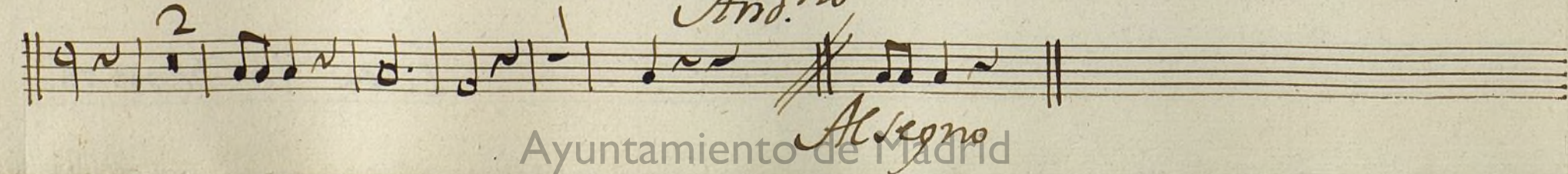
All.^o 


Allegro 

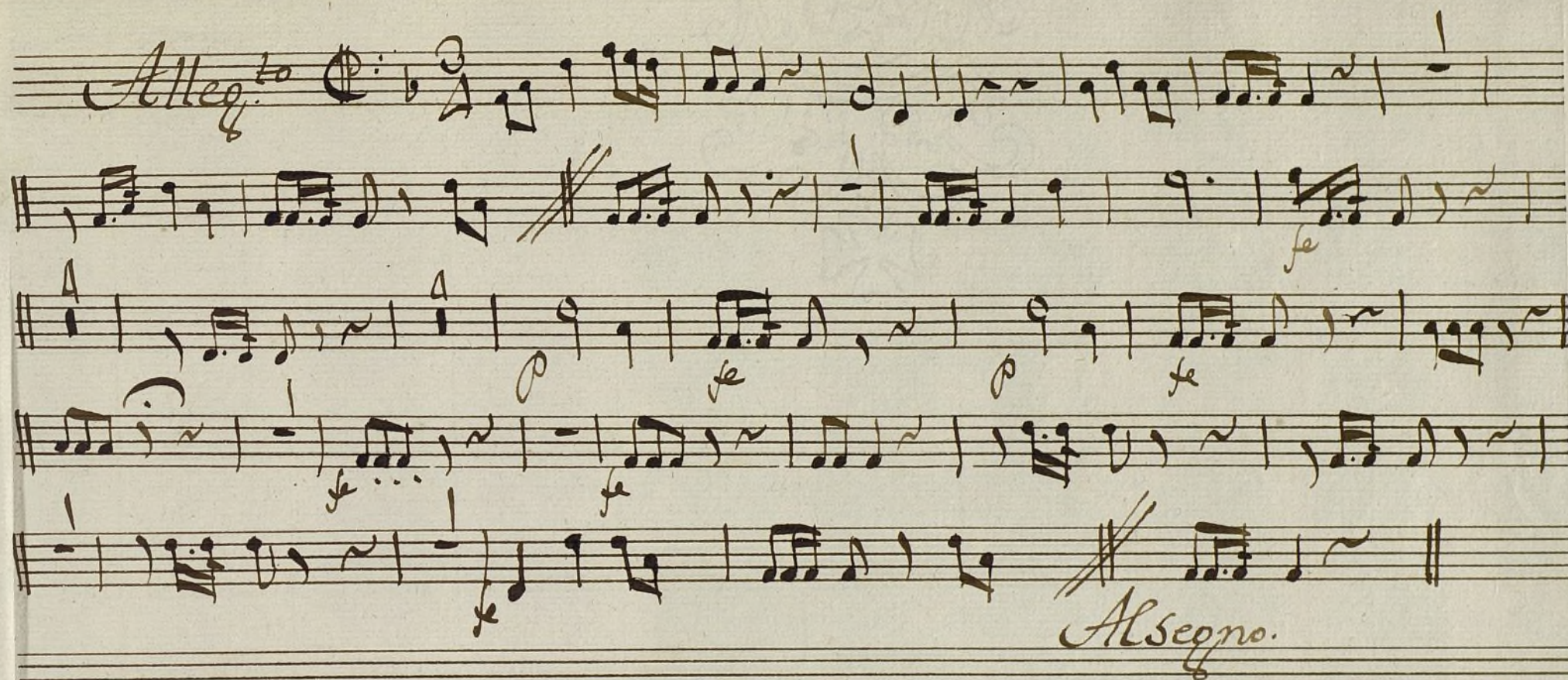
And.^{no} $\text{C}:\#$ $\frac{3}{4}$ 

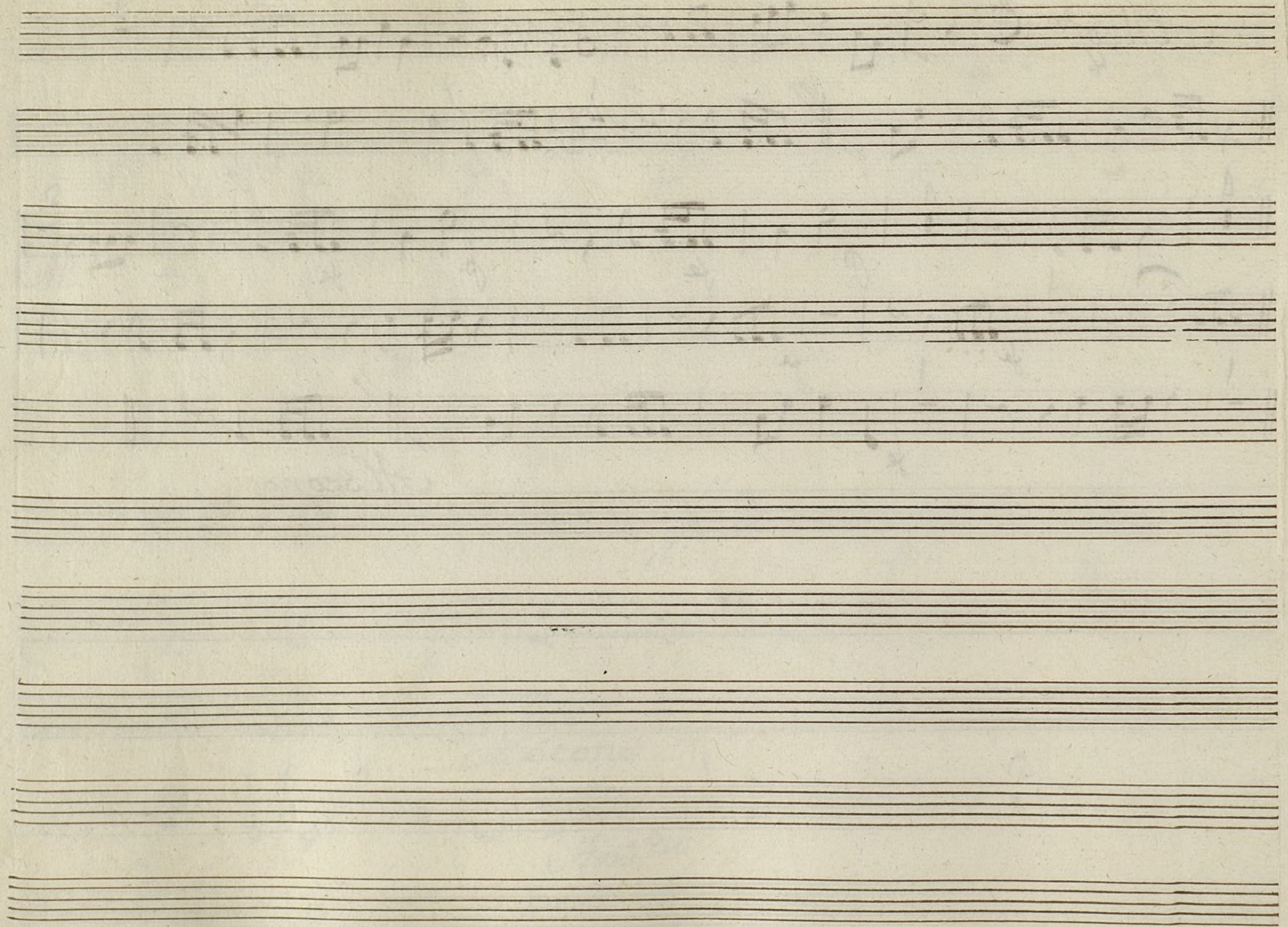
Allegro 

All.^{to} $\text{C}:\flat$ $\frac{8}{8}$ 

And.^{no} 

Allegro 



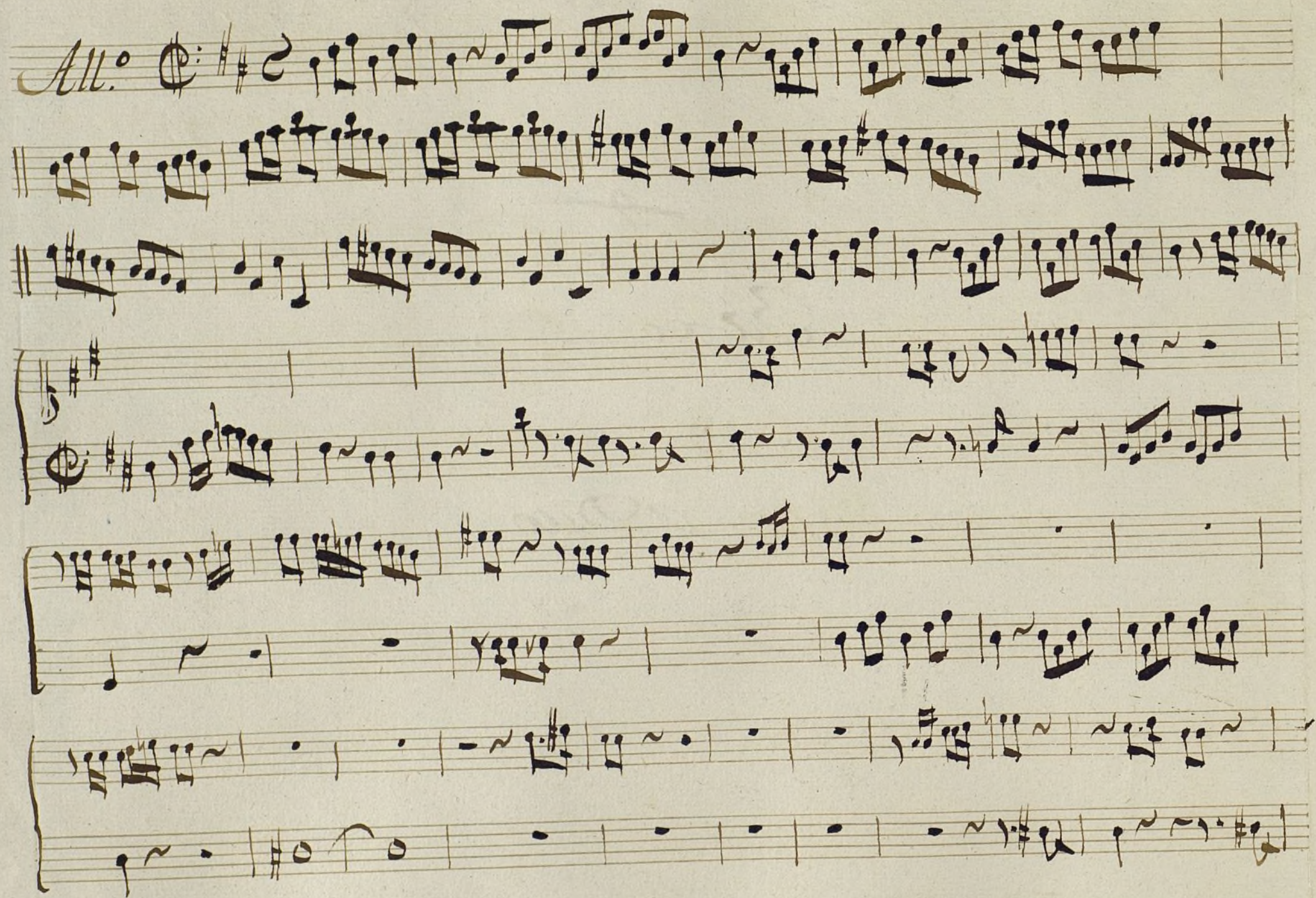


Mus 97-1)

7

Bapo

1.
Ton. a Duo



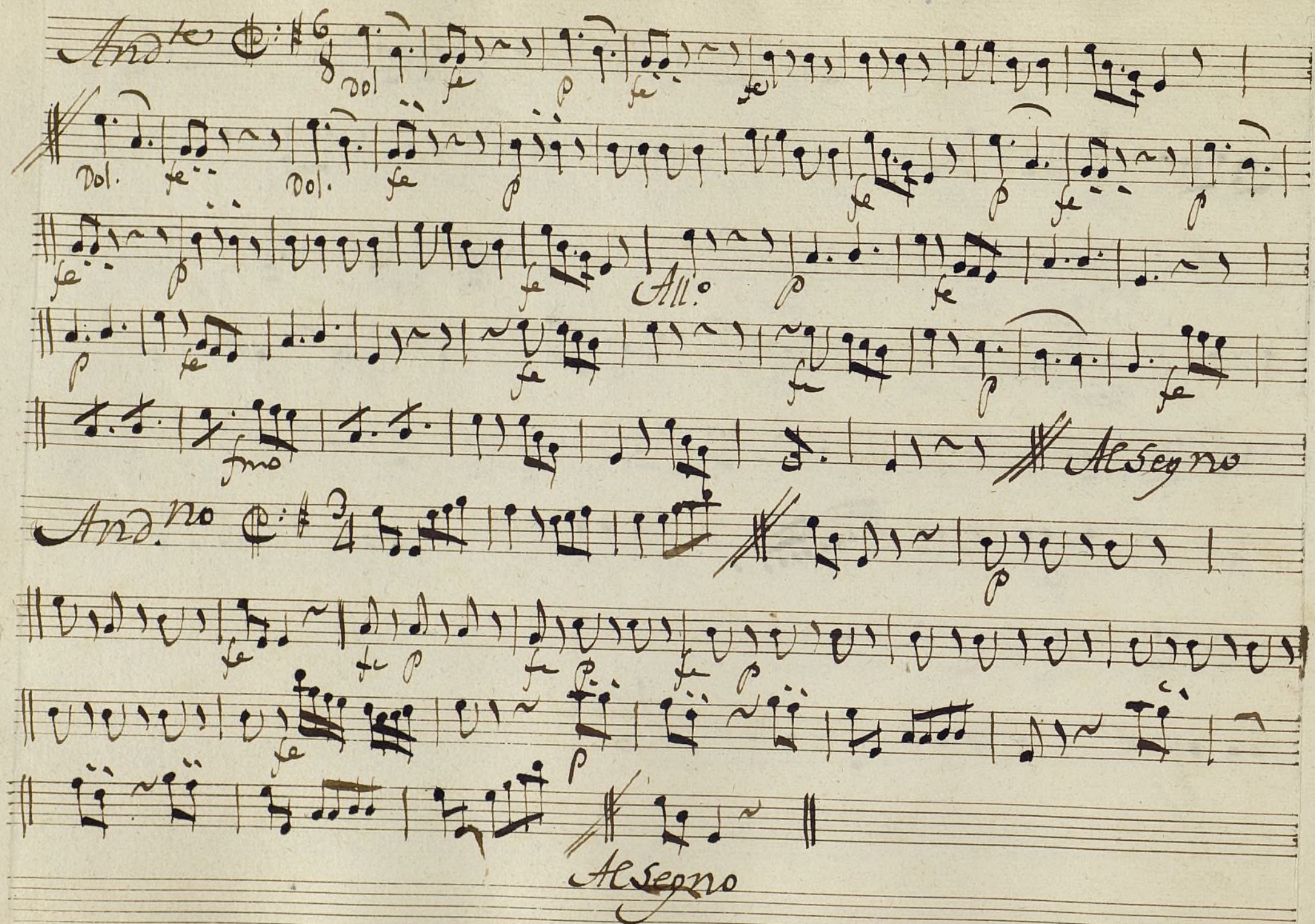
vol.

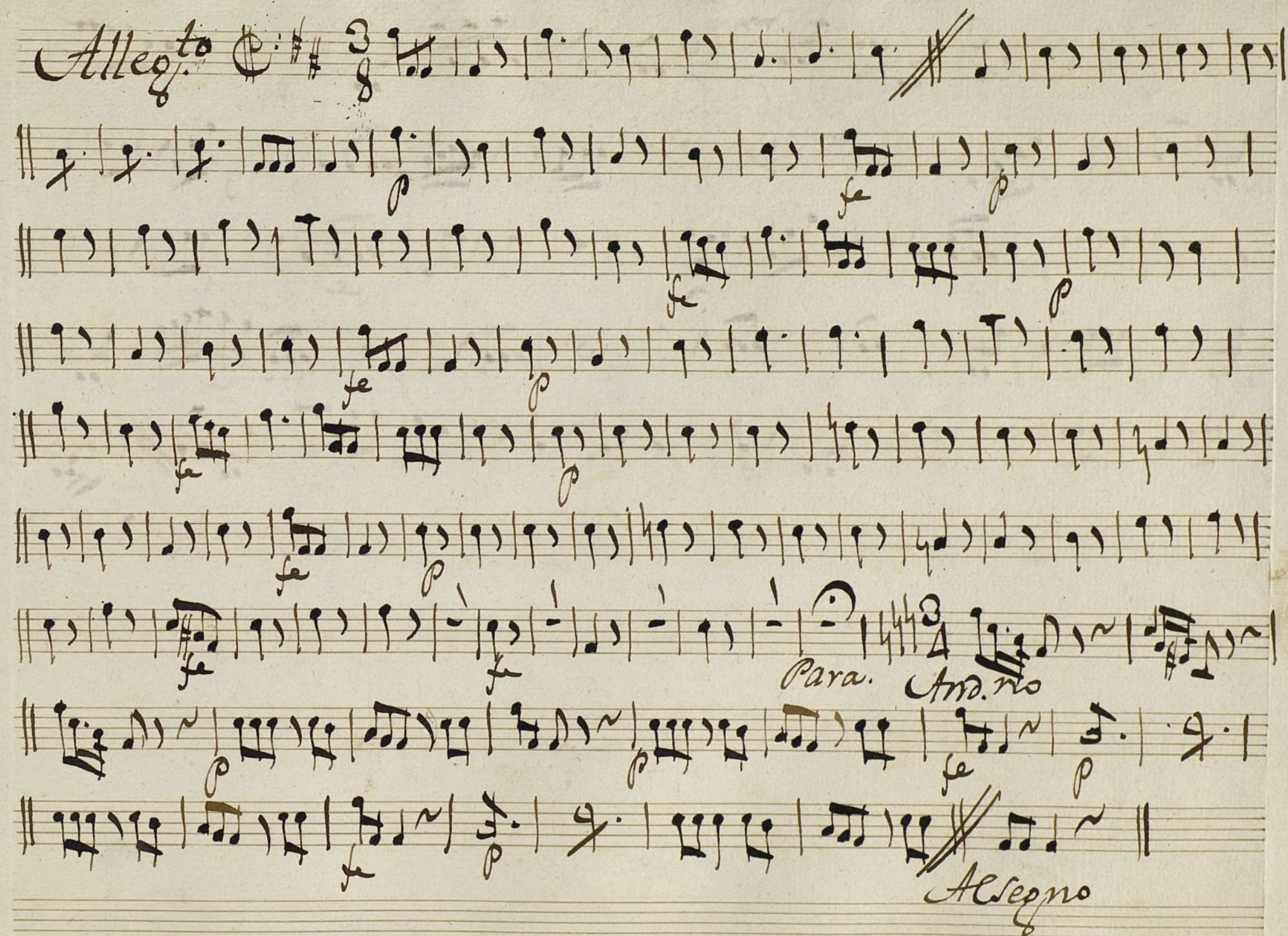
m.^a voz
ten.

fmo

Segue

Handwritten musical score on aged paper, featuring two systems of music. The first system is marked *And.te* and the second system is marked *And.no*. Both systems are in 6/8 time and key of D major. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Vol.*, *f*, *ff*, *fmo*, and *All.*. The score concludes with the instruction *Allegro* written twice.



Allegro 

Para. And. no

Allegro

