

Leop. J. n. 16.

U

Mus 100-9

Conatilla a Duo la Madre y la Ojia.

no  
Vivo. *Seg. 2. n. 43.*

100-9

Ojia;

Noay em ple o en el-

Mundo de me - for lo gro noay

noay de me for lo gro-



de me-<sup>3</sup>or lo - gro que ser vir de Cri-  
 di go cri a - das bien sabeis que es a

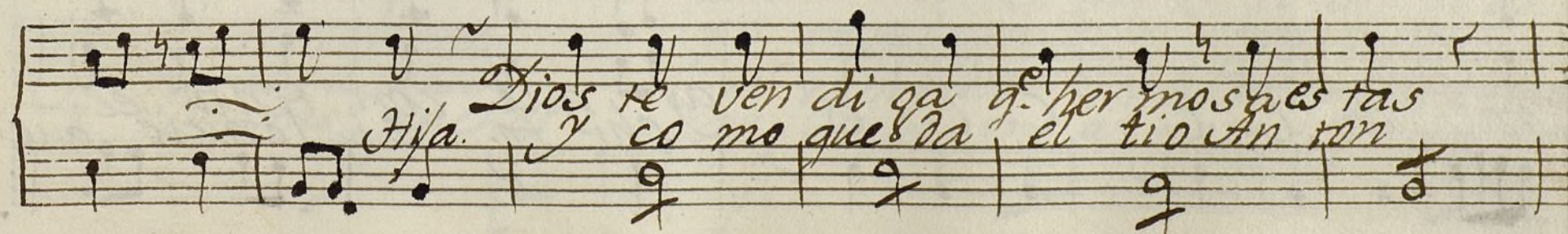
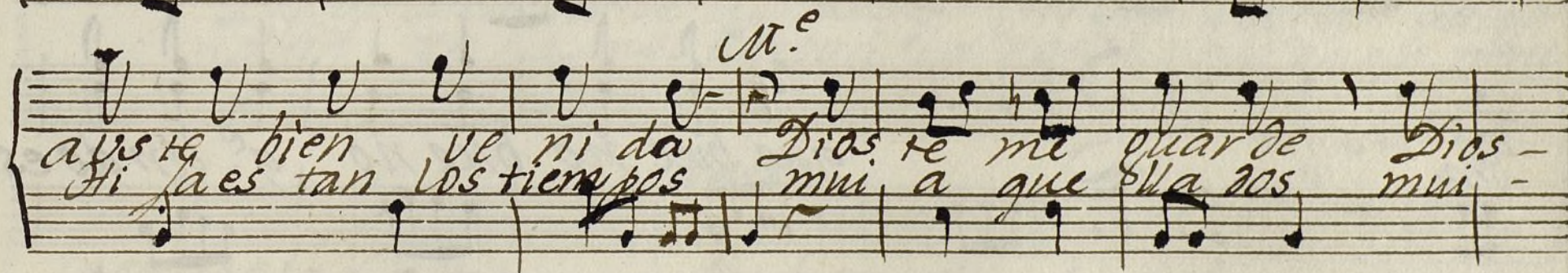
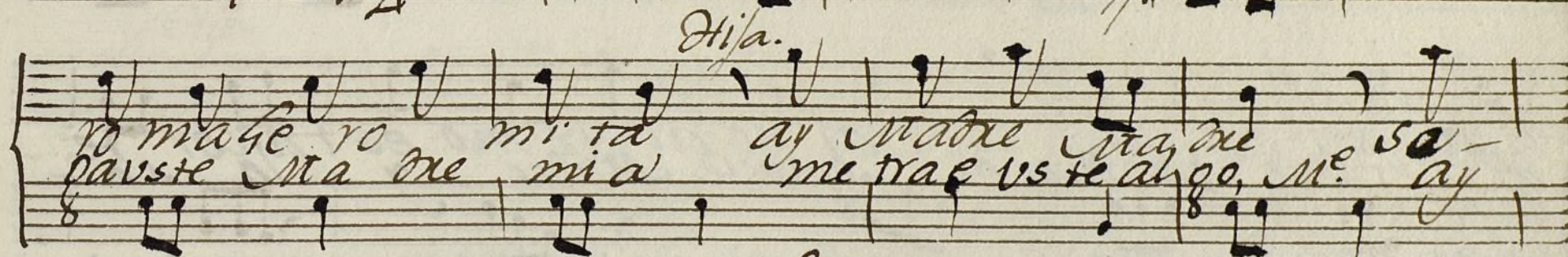
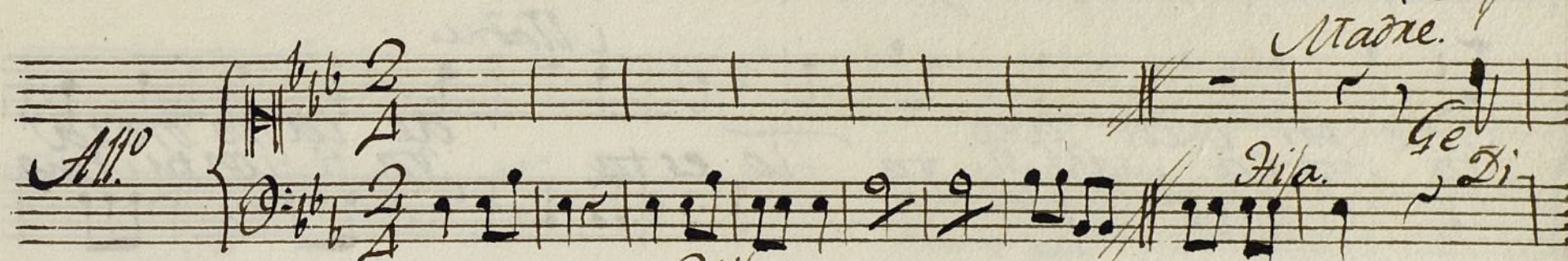
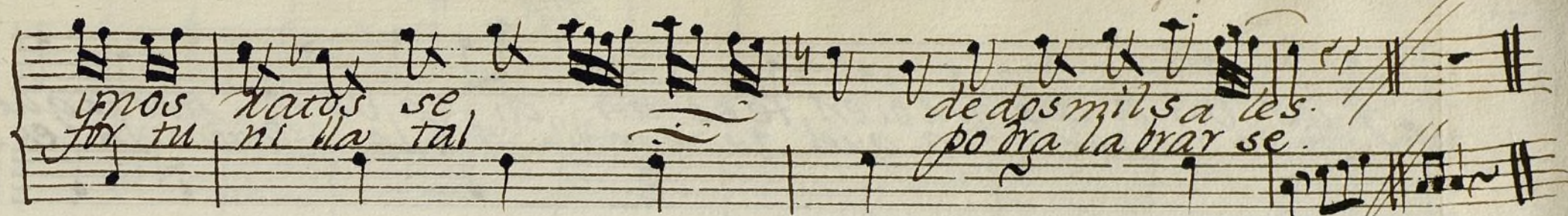
a<sup>3</sup> quer - to aun hom bre solo na - ma que  
 la ver - dad cla ra la mas son

gru na ni ni nos que par len si una tie ne No bio  
 to das mui imper ti nen tes los A mas son hom bres

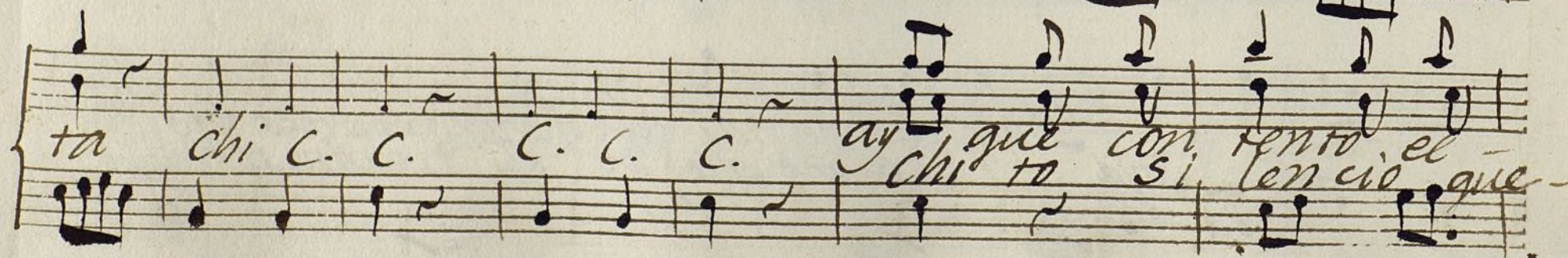
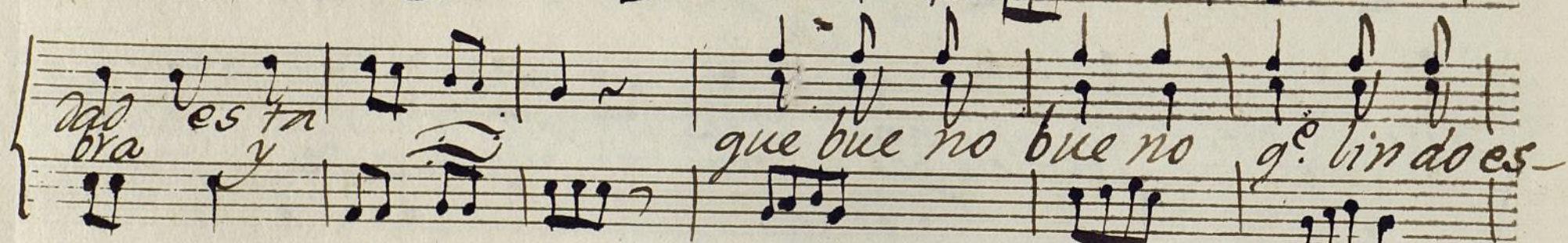
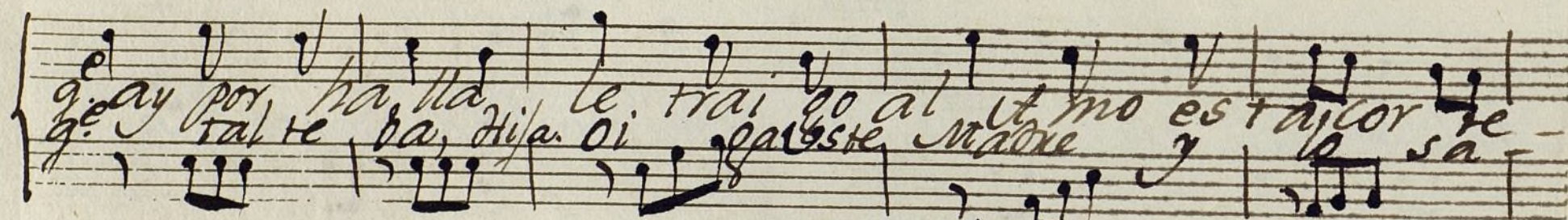
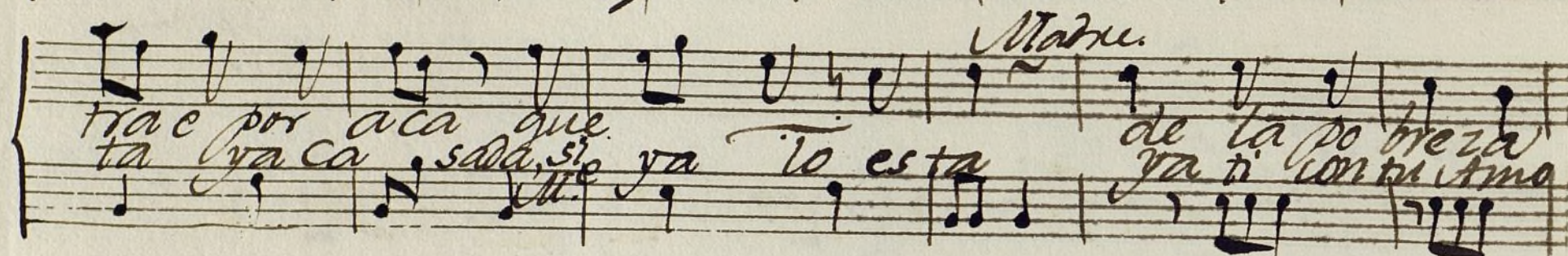
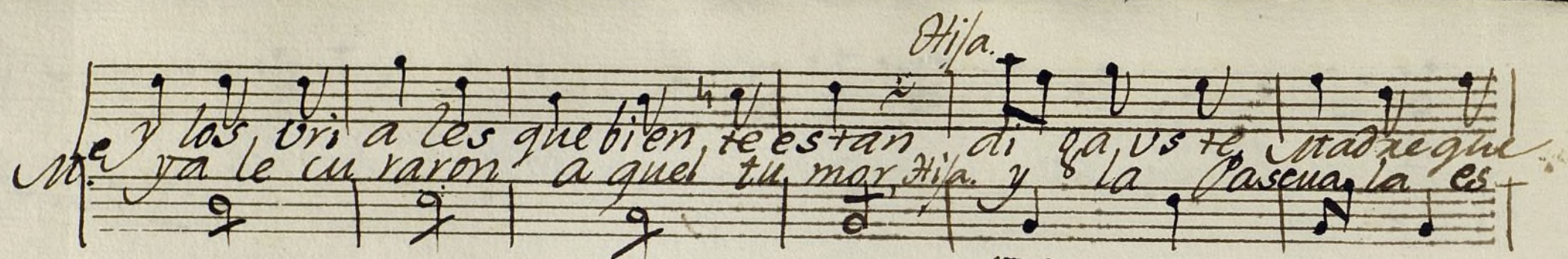
ay lu gar de ha blar le y si el A - mo es chan -  
 y son mas pru den tes y co - mo - la Cri -

re ro mien tras que ba a cos tar se se pa san -  
 ada sea de ge - nio tra ta ble tal vez su











ver nos do  
ba a empezar el que

*Al Segno.*

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

*Hija.*

Lo pri me ri to por la ma ñana el Cho colare  
 Luego me marché a mis q. hacer es hasta la hora  
 Luego a la tarde des pues q. friego al bal con saloo  
 Al fin ze na mos luego a la noche nos xeco e mos

*Madre.*

Le entro a la Cama tambien el Amo q. yo ser vi a  
 que mi Amo biene yo tambien Hija lo mismo hacia  
 y ro mo el fresco yo tambien Hija hacia lo mismo  
 y buenas noches ay Hija mi a no me lo acuerdes



te ni a siem pre e sa ma ni a  
 hasta la ho ra del me dio dia  
 pe ro si el Amo sa lia lue go.  
 por que de ve ras q. me en triste ces.

y al gu nas ve zes que me dor mi a me be nia a dar le  
 la mas el Amo dor mi a Siesta con q. se es ta ba  
 tu Pa dre ci to q. es te en el Cielo be nia y me da ba  
 pues co mo el Amo e ra tan be llo con lo que di ces

el ala mi a  
 con mi go en fi esta  
 un Xaro bu eno.  
 le he cho mas me nos.

Hija. ay Ma dre Ma dre ay hi ja.  
 ay  
 ay  
 ay



*Hija.*  
hija q.<sup>da</sup> amos tan bellos *me* son cosa linda bien me re zen me  
va mos a dentro va mos a pisa por q.<sup>da</sup> empiezen con  
re cen me re zen que se les sir va que  
es to con esto las se qui di llas las  
*Al segno.*



*Allo*

3/4

una madre q. a

su Hi ja a servir po ne a servir

po ne estos son los Con sejos es tos



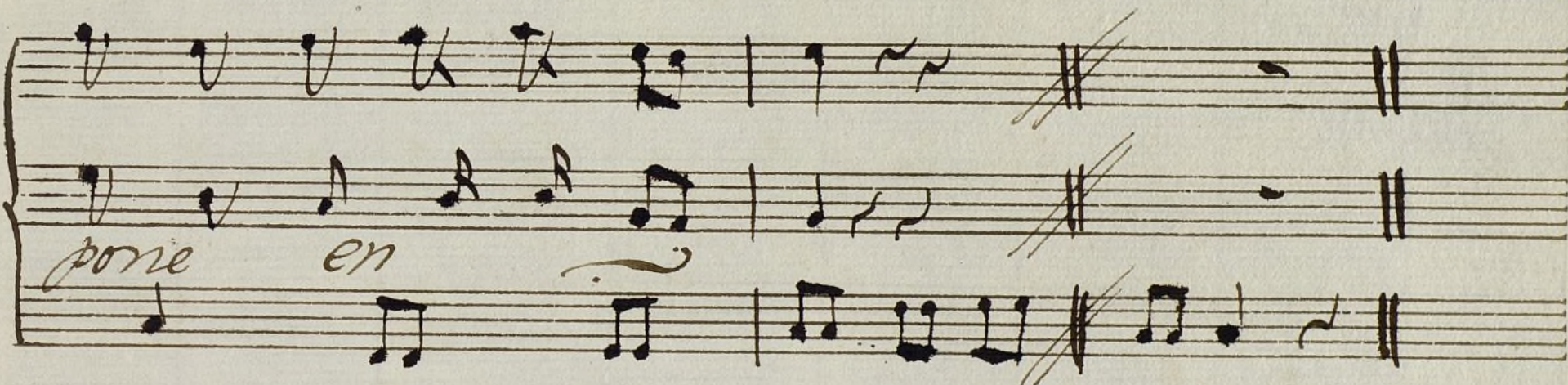
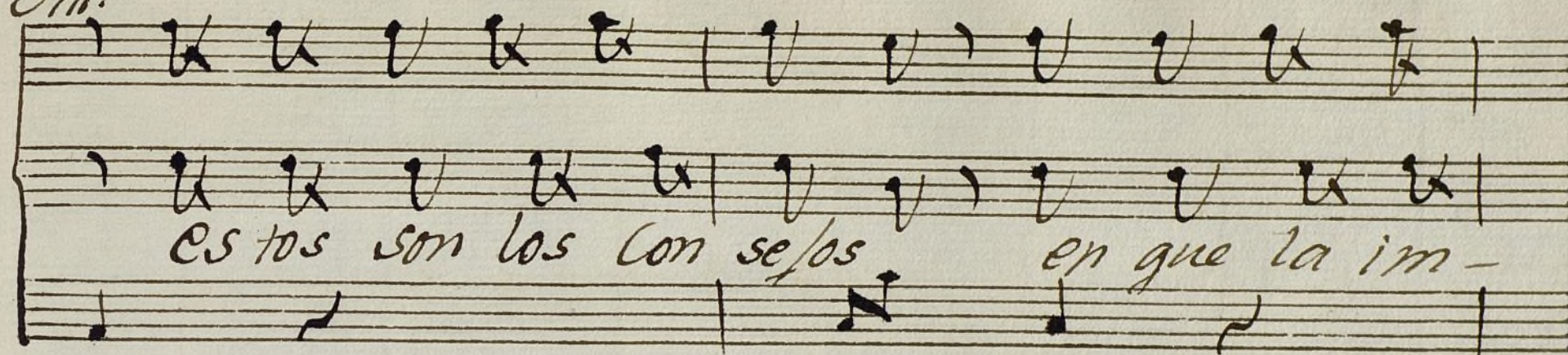
*Madre.*  
*Lo pri me*  
*con que la im po ne*  
*ri to q. has de observar es comer mucho y no traba*  
*lar en lo que pue das haver a mano que que se*  
*Siem pre tu bra zo sano si tu Ama gusta pe lar la*



Pa ba pro cura nun ca que dar te en Za ga  
las 2.  
y ella res ponde con mucha gracia  
Hija  
ay Madre mi a ay Madre amada  
And. te  
ya veraste si salgo ya  
si salgo si bien a pli ca da



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





Ayuntamiento de Madrid



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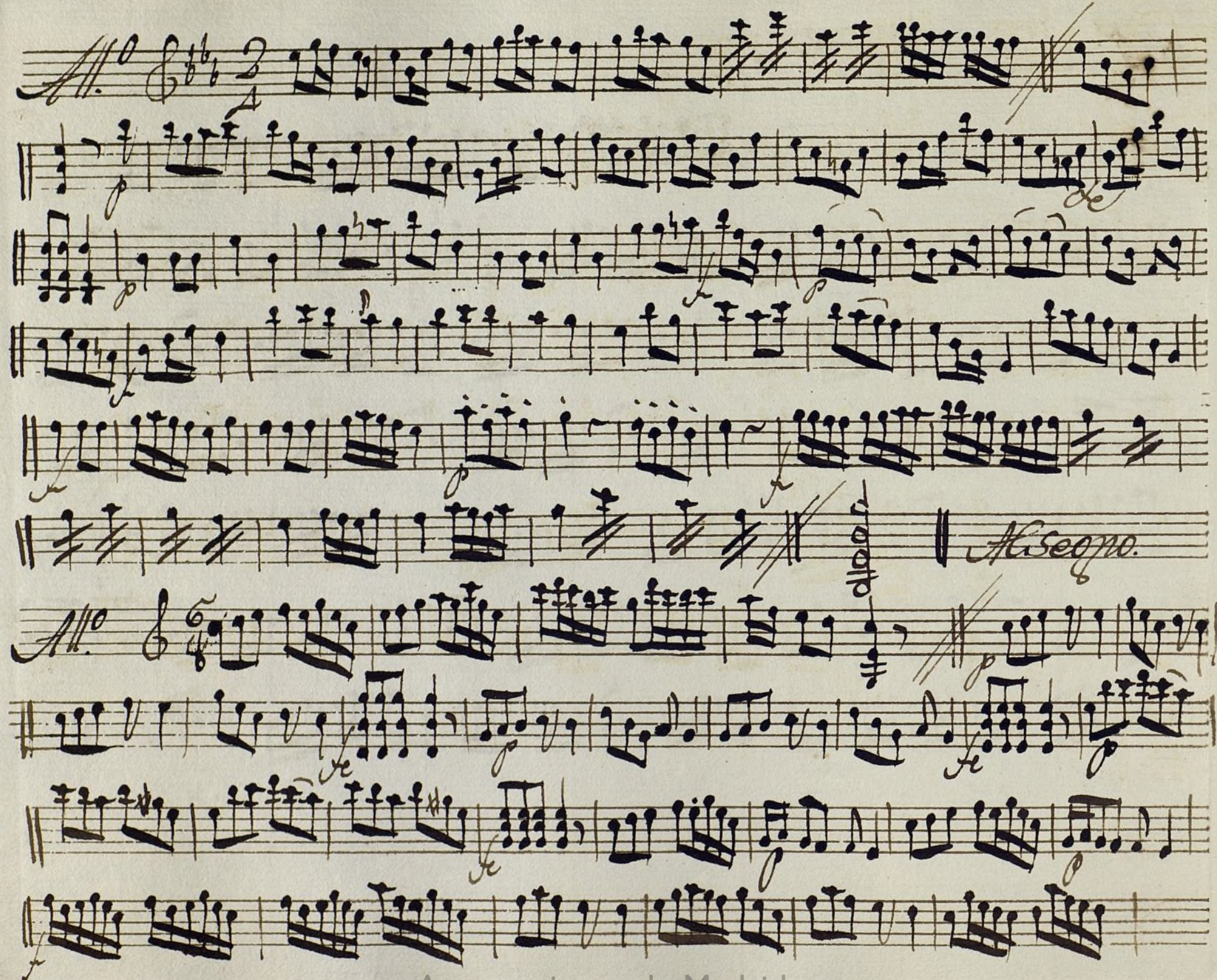
Mus 100-9

Violin 1.<sup>o</sup> Ton.<sup>a</sup> à Duo. la Madre y la Hija.

And.<sup>te</sup> vivo.  $\text{F}^{\flat}\text{ major}$  3/4

Al Segno.

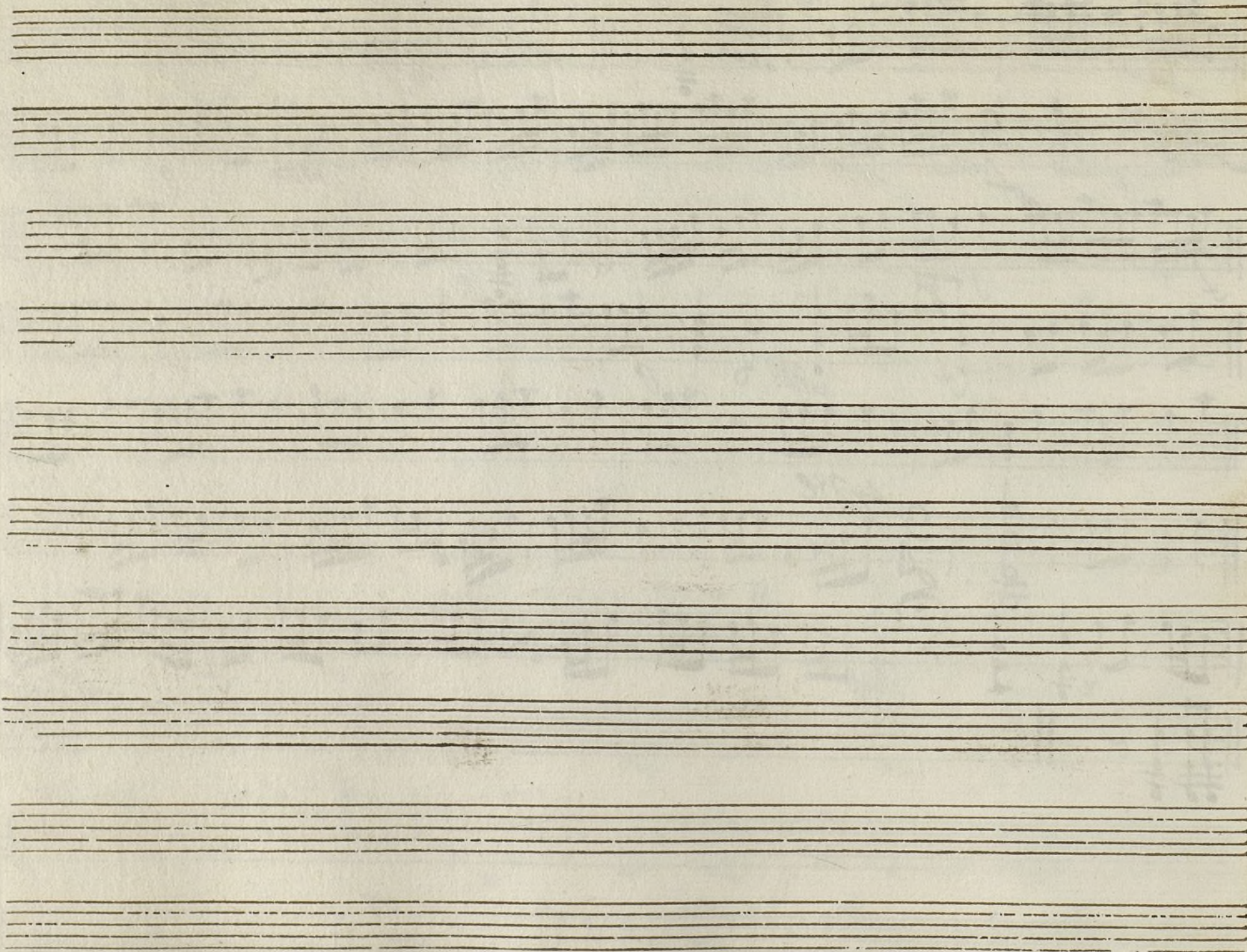














Violin 2<sup>o</sup> Tona<sup>a</sup> a Duo la Madre y la Hija.

And<sup>no</sup> vivo

Allegro



Handwritten musical score on aged paper, featuring two systems of music. The first system begins with the tempo marking "Allo" and the time signature 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The second system begins with the tempo marking "Allegro" and the time signature 6/8. The notation continues with similar musical symbols and dynamic markings. The paper shows signs of age, including discoloration and wear along the edges.

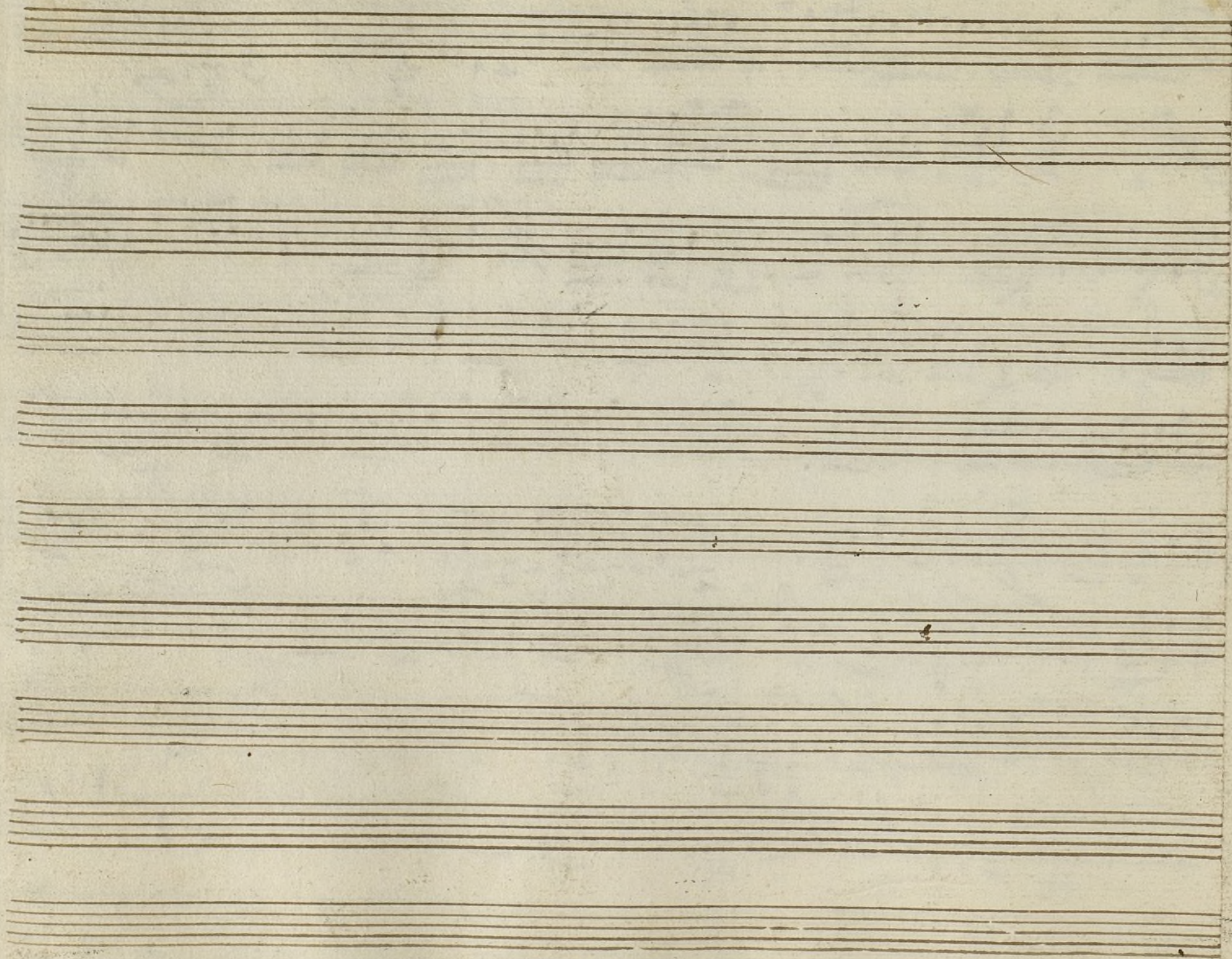


Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings. Key annotations include:

- Allegro* and *3 mas.* (3 measures) at the top right.
- All.<sup>o</sup>* (Allegretto) and *3* (triple) markings.
- And.<sup>te</sup>* (Andante) and *4* (quadruple) markings.
- Allegro* at the bottom.

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts.





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Oboe 1.º Ton. a Duo - la Madre y la Hija.

And. no vivo. 3/4

Allegro. 2/4

Allegro. Ayuntamiento de Madrid



*All.<sup>o</sup>* 6/8

*p* *f*

*Allegro 3 mas.*

*All.<sup>o</sup>* 3/4

*Andte*

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

*Allegro.*



Oboe 2.<sup>o</sup> Ton. a Duo la Madre y la Hija.

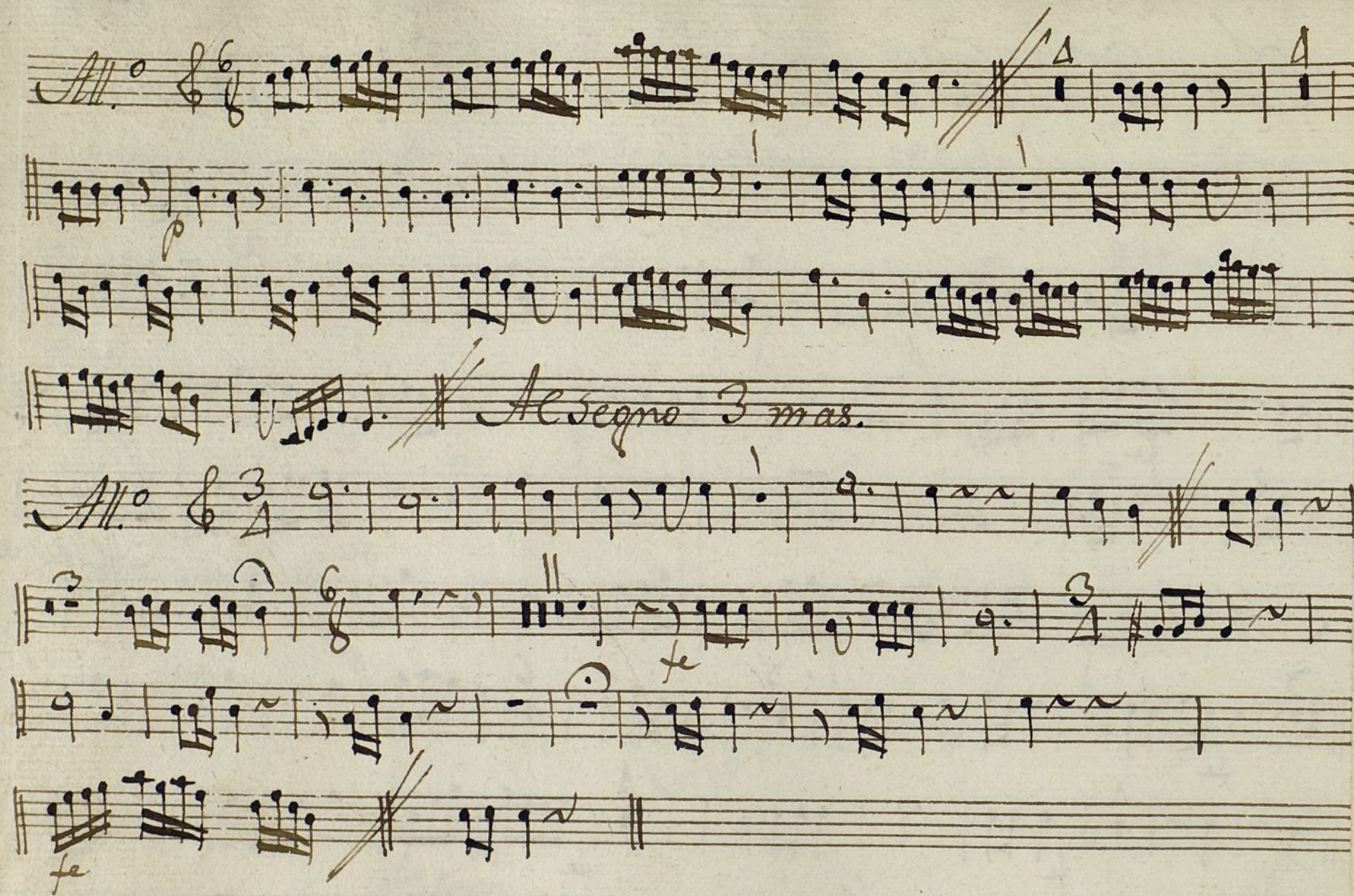
And. no vivo. 3

2

Asegno

Asegno.







Mus 100 - 6

*Trompa 1.<sup>a</sup> Ton. a Duo da Mãe, y la Iteja*

Handwritten musical score for a violin part, consisting of two systems of music. The first system is marked "And. no. Vno." and the second system is marked "Allo.".

The first system, "And. no. Vno.", is in 3/4 time and consists of six staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and slurs. There are dynamic markings "f" (forte) and "p" (piano) throughout. The system concludes with a double bar line and the word "Allegro" written above it.

The second system, "Allo.", is in 2/4 time and consists of six staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and slurs. There are dynamic markings "f" (forte) and "p" (piano) throughout. The system concludes with a double bar line and the word "Allegro" written below it.

Adorno

Allegro.



Clarín.

Handwritten musical score for Clarín. The score is written on five staves. The first staff begins with the tempo marking *All.<sup>o</sup>* and the key signature of one flat (B-flat). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The second staff continues the melody. The third staff features a double bar line followed by the tempo marking *Allegro 3 ma.*. The fourth staff begins with a new tempo marking *All.<sup>o</sup>* and a key signature change to three flats (E-flat major). The notation includes triplets and other rhythmic figures. The fifth staff concludes with a double bar line and the tempo marking *Allegro*.



*Trompa 2.<sup>a</sup> Ton. a Duo la Madre, y la Hija*

*And.<sup>no</sup> Vuo.*

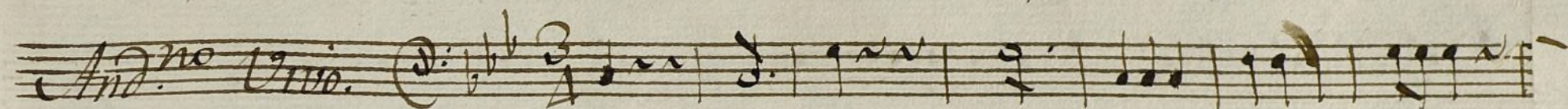


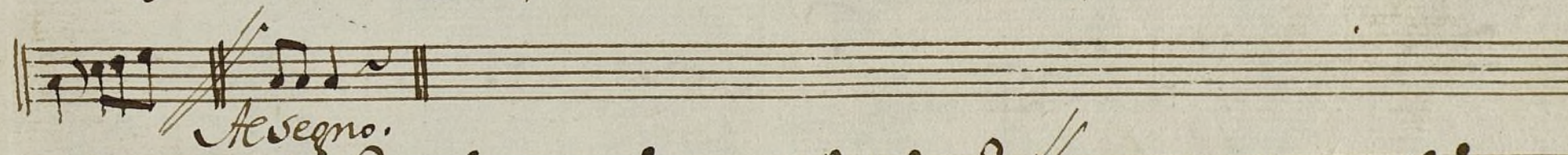
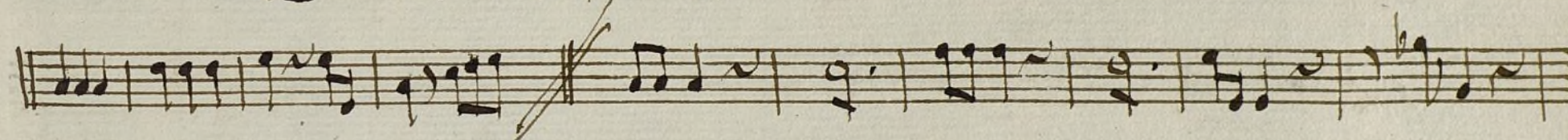
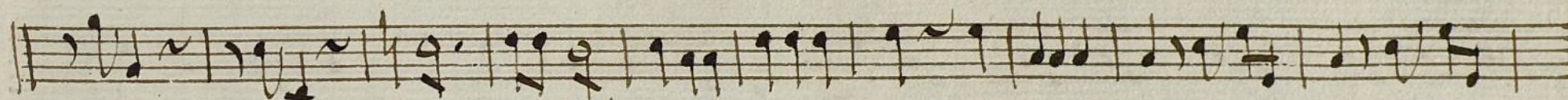
Clarín.

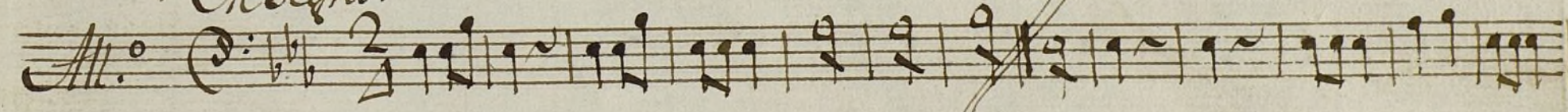
Handwritten musical score for Clarín. The score is written on ten staves. The first system consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo marking "Allo." is written at the beginning. The second system also consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking "Allo." is written at the beginning. The third system consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking "Allo." is written at the beginning. The score includes various musical notations, including notes, rests, and dynamic markings such as "p" (piano) and "f" (forte). The piece concludes with the tempo marking "Allo." and the instruction "Allegro." written on the final staff.

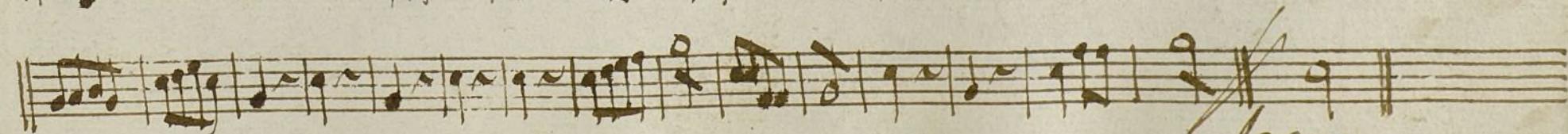
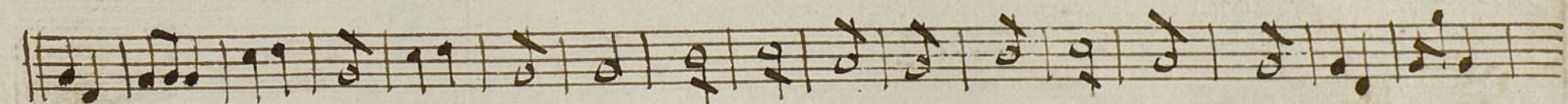


Bajo Ton. a Duo la Madre y la Hija.

And. no Vivo. 



Allegro. 





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

- All.<sup>o</sup>* (Allegro) at the beginning of the first staff.
- Allegro* written below the staff between the fourth and fifth staves.
- And<sup>te</sup>* (Andante) written above the staff between the seventh and eighth staves.
- All.<sup>o</sup>* (Allegro) written below the staff between the eighth and ninth staves.
- Asegno tres mas.* (Asegno three more) written across the fourth staff.
- Asegno.* (Asegno) written below the ninth staff.

