

Leg.<sup>o</sup> 2.<sup>o</sup> n.<sup>o</sup> 11.

mus 118-17

(Leg.<sup>o</sup> 3.<sup>o</sup> n.<sup>o</sup> 4)

1778

+

S.<sup>ra</sup> Polonia.

Fado y Soriano

Conadilla

4

ã 3.

La Criada y dos Ursias.





*And<sup>te</sup>*

*los 3:*

*Atencion si lencio Oyo escuchad Oyo es-*



*tao.*  
*los 3.*  
*Pa. la*  
*Que es el Asunto = nuevo*  
*cuchad:*  
*Sox no nuevo. Y particu =*  
*lar = Y Particular: Atencion Si silencio =*  
*ojo es cuchad, ojo es cuchad, ojo es cu-*  
*po*



3<sup>no</sup> And: P<sup>o</sup>la

No ay Mapa

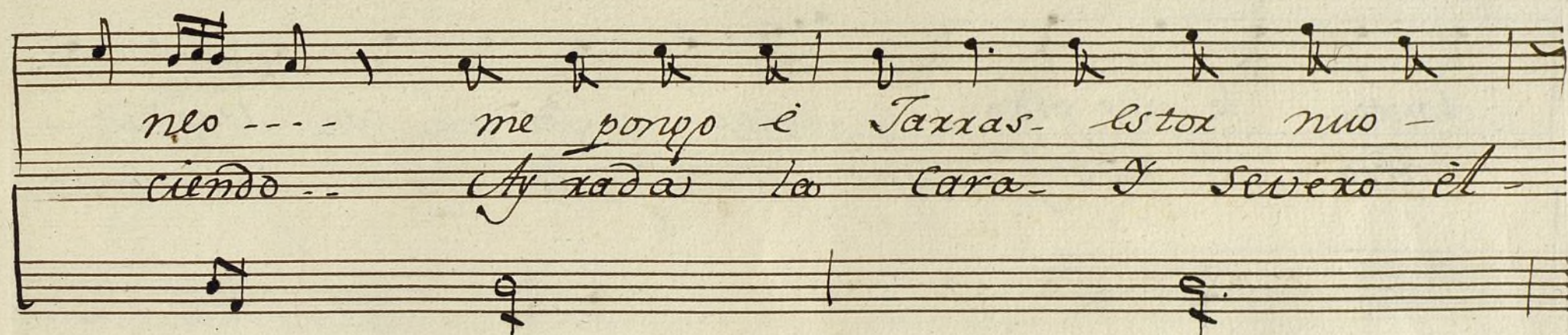
ni Anda luza - que me con - pita - que me conpita -

A cantar el cavallo A cantar el ca -

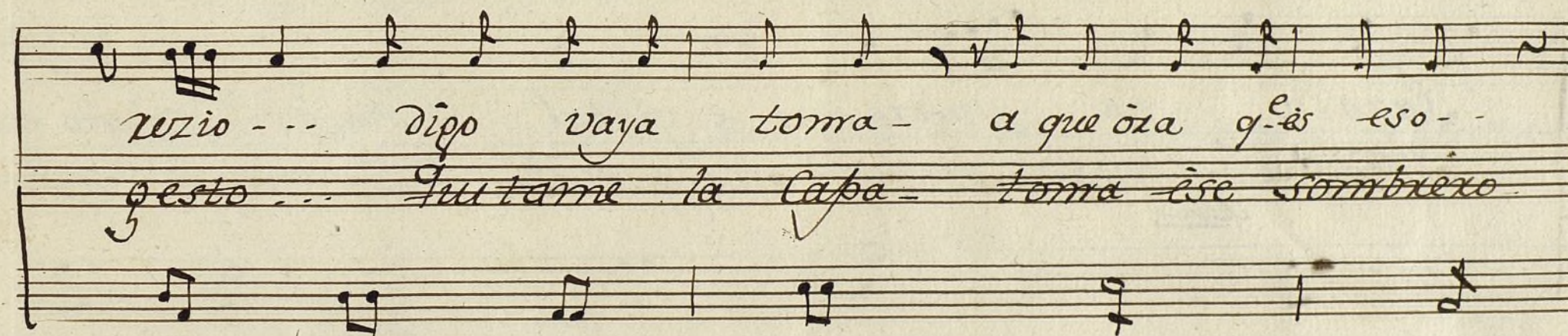
Callo (So emonio) Y Segui dillas -

Yo tuexo el Toxico - Yo me canto -  
 Mas quiero yo in Mapa - que bença di -

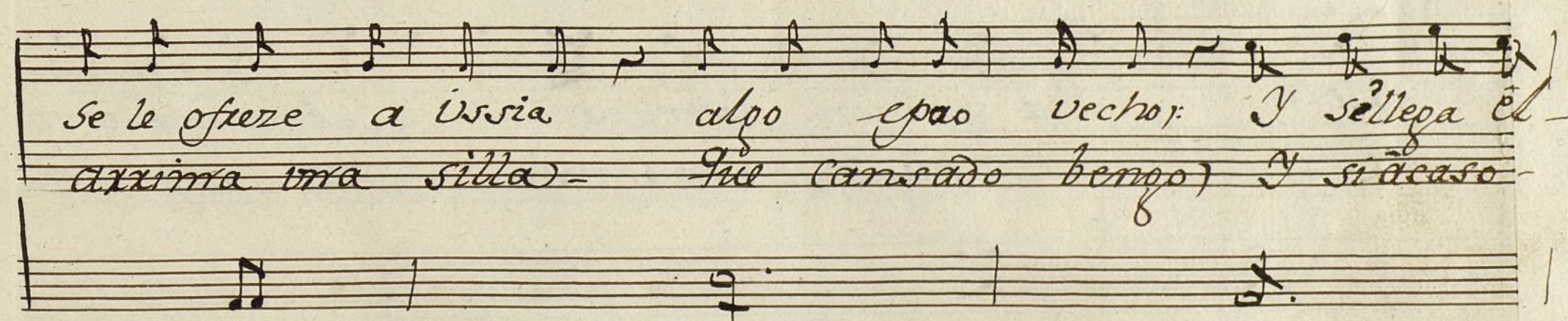




neo --- me porro e Taxxas. Estox nuo -  
 ciendo -- Ay xada la cara y severo el -



rezio --- digo vaya toma - a que ora q' es eso - -  
 gesto ... Quitame la capa - toma ese sombrero.



Se le ofrezee a ussia algo epao vechor. Y sellega el -  
 axxima una silla - Fue cansado bengo y si acaso -



tonto le des pido luego - Por que con Ussias -  
tardo y no boy tan presto - le bante la mano -

Paxola no quiero - ( e quetal Señores es esto enten -  
y diga, : ayva eso , ( e quetal Señores es esto enten -  
*Ablado*

dexlo - ) Que quixen ustedes — Aque este es mi -  
dexlo, e no ay que can sarse — Que es mas esta -



Temo - Sea bueno o malo - Sea malo o -  
 gracia - Fue quanto Petimetas - ay en es -

bueno - Por que son los Ussias - Por que son -  
 Paña - desde fi nibus texe - desde fi -

los Ussias - muy maza exos - - - Al segno.  
 nibus texe - Hasta tu ara - - -



*All.<sup>o</sup>* *tad.<sup>o</sup>* *Sox.<sup>o</sup>* *Sigue Pepita Sigue mu-*

*tad.<sup>o</sup>* *Sox.<sup>o</sup>* *chacha: Pox que tuchiste - Pox que tu gracia -*

*tad.<sup>o</sup>* *Sox.<sup>o</sup>* *los 2.<sup>os</sup>* *Fiene una fuerza una efi cacia: Que á todos -*

*los Sentidos = Que á todos los Sentidos = Los -*



deja en cal = ma - los deja en cal = ma =

*Pola* Con que gusto aústedes = Con que les agrada = ( mucho) *los 2:*

*Pola* Pues es cuhen sin hablar palabra - y les dire

Como la aúnda lura Can = ta: la an-



da luz a can = ta =

*Cavallo:*

(sol.)

*Pol.º*

No es mu = cho que en estos tiempos = Itaya-  
Como = quieren = que ten gamos = Con e

= Muge = res mudables = Itaya = muge  
= Nos co = res pon diencia = Con e = Nos co



= res mudables =      Por que = tanpo = co los-  
 = res por diencia =      No co- no ciên = do loj-

Hombrës =      Sortan      finos      Como      antes =      Sortan-  
 Hombrës =      lo que      vale      esta      moneda =      lo que-

finos      Como antes =  
 vale      esta      moneda =      Al seño:



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

*Sigue Pepita - sigue mu-*

*chacha. Por que tuchiste = Por que tuzpacia = Tiene una =*

*Sox.<sup>o</sup>* *los 2:*

*fuexza: una eficazia =*

*Que á todas los sentidos: Que á*

*todos los sentidos = Los de sa en cal = ma: Los-*



*Fad.º* *Fad.º*  
*Pexo arcu: Sox.º Queboy-*  
 Deja en cal = mra = cha atiende  
*Sox.º Fad.º Sox.º los 2:*  
 que pxtendo = Que sepas. Que mixes. El Juicio quea  
*Fad.º Sox.º*  
 Zemos = De tus expre siones = De tus senti-  
*los 2:*  
 mientos -  
 De tus senti mien = tos =



*Cavalló:*

*Fad.º*

*sox.º*

*Abri = no mead = mixa no =*  
*Niña = con es = sa Instru cion =*

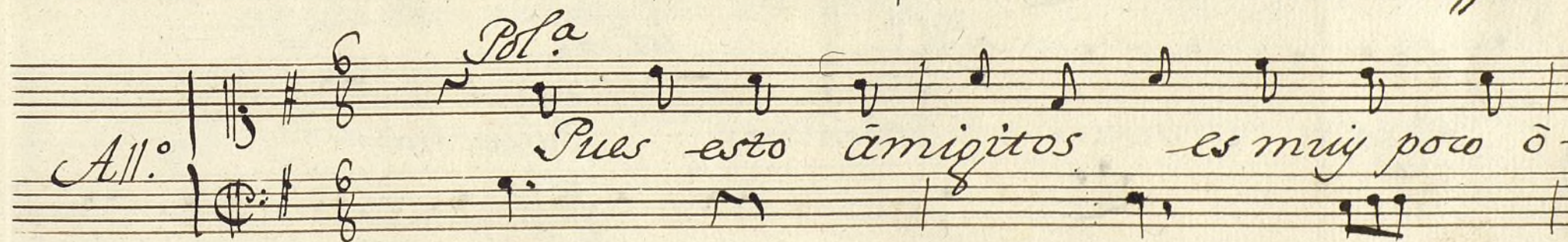
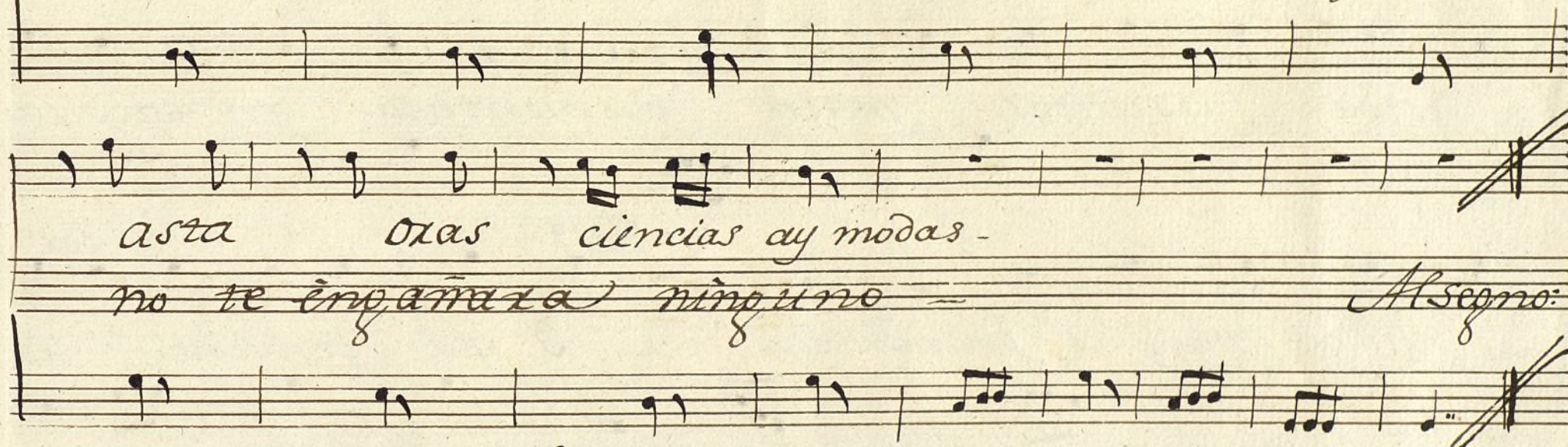
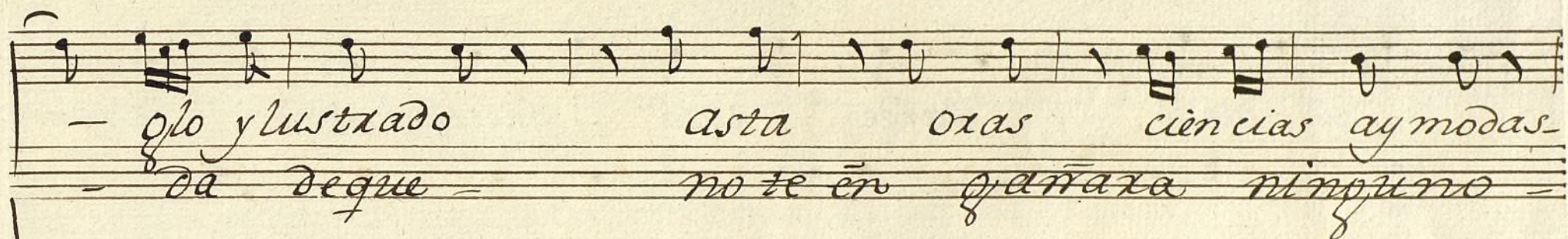
*Que se = as Pe pa tandocta -*  
*Puedes - andar - por el mundo*

*Que se -*  
*Puedes -*

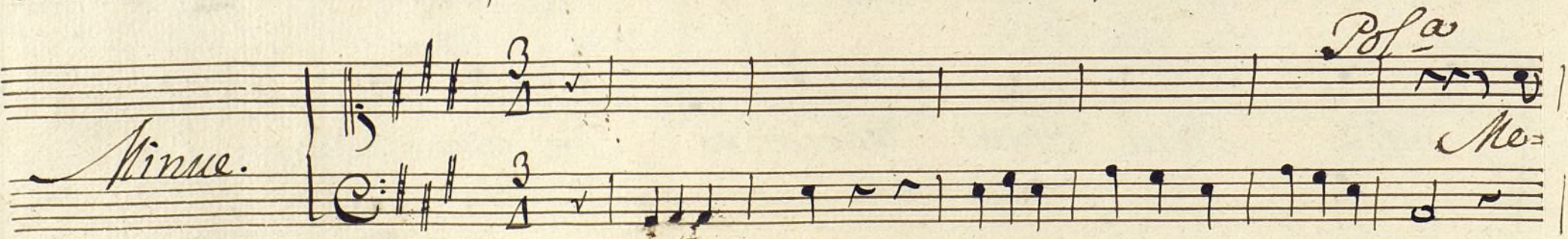
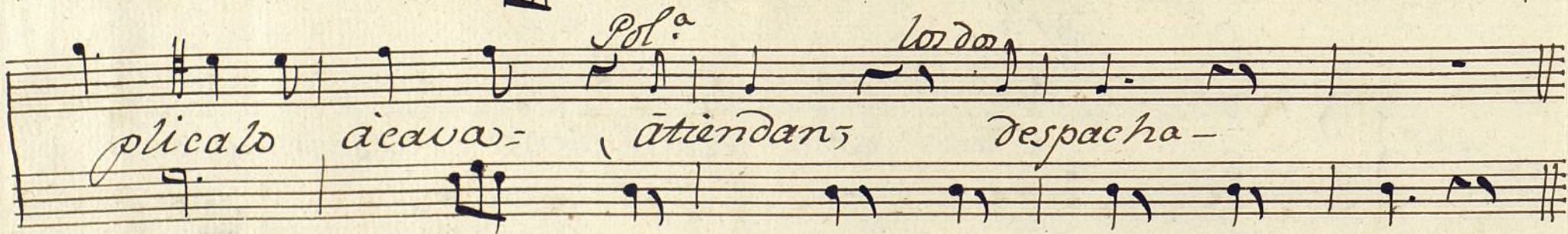
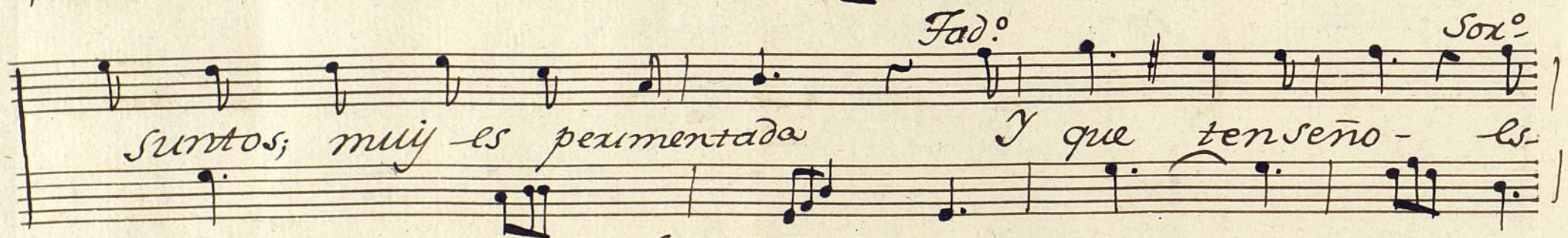
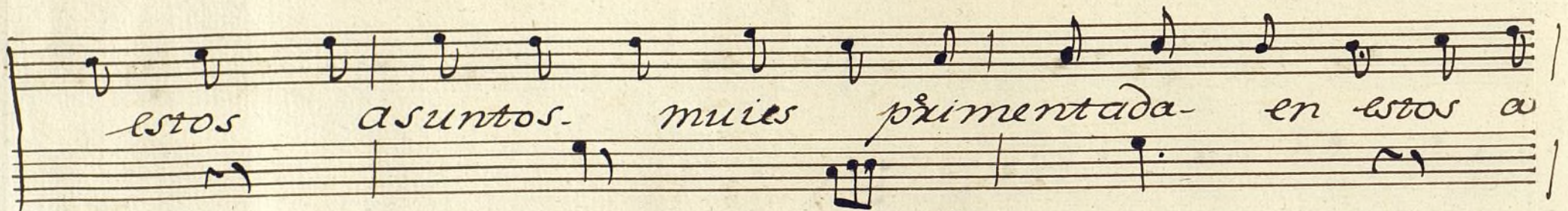
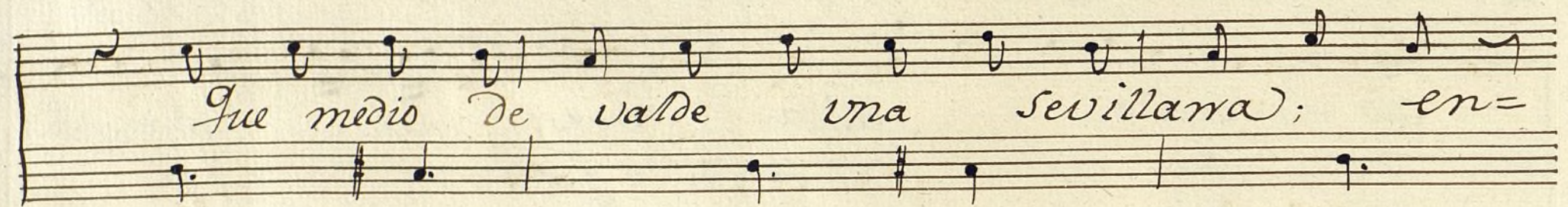
*- as Pe - pa tandocta -*  
*andar - por el mundo*

*Pox que en el si =*  
*Ase = gura =*

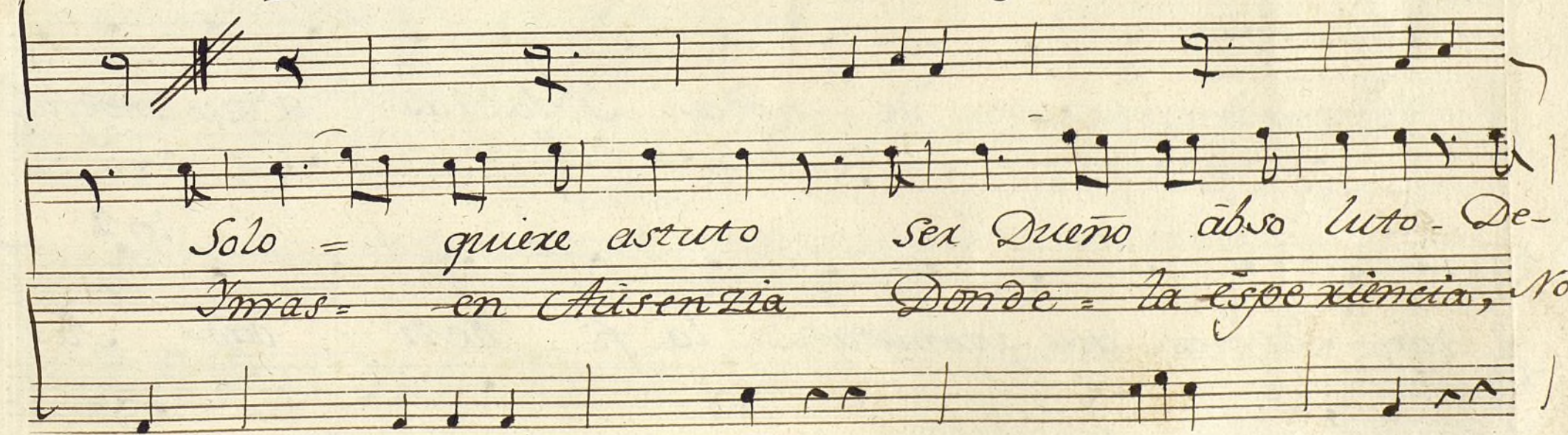
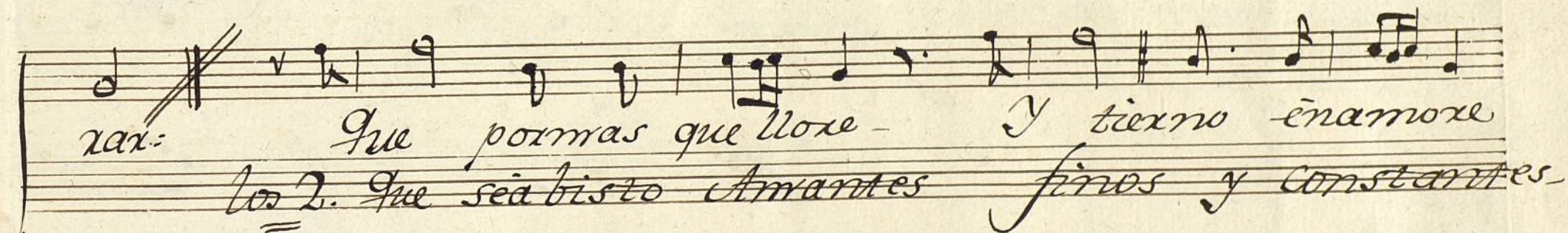
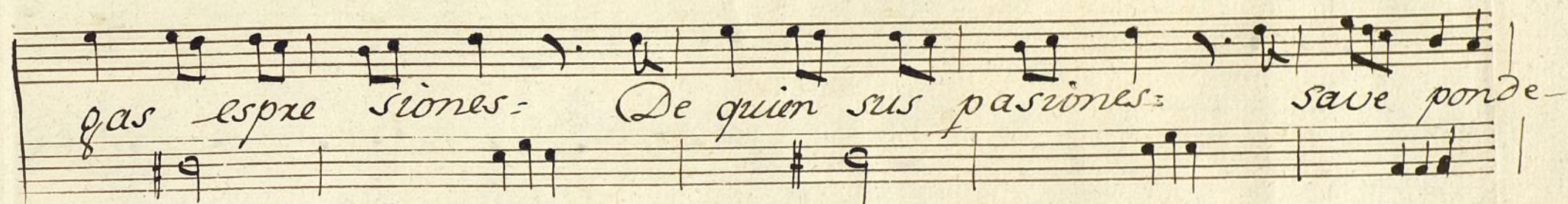
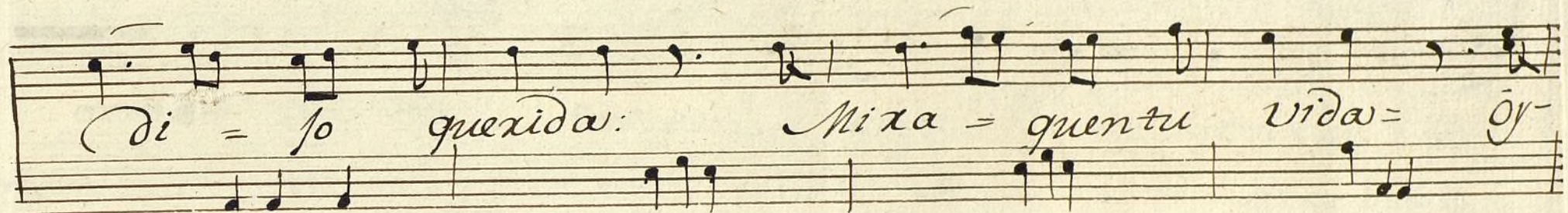














*Fad.º*  
 tu libertad - Detu libertad - (eso no es cierto -  
 puede engañar - *No puede engañar* *Sol.º* eso han visto ustedes -

*Sol.º*  
 eso no es verdad - *Al Seg.º* *Sol.º* Y con el exemplo -  
 Pues ya lo vexan //

es calmentaxan - de nodax Palabras - a que ande fal-  
 tar;

*1.º 2.º*  
 tar; Por mas que prometan - la fi deli dard - Pa-



*Pla*

reze Imposible = alla Seveza -

*lo 3:*

Yaqui esta toda; Yaqui esta toda: la difficul =

tad; la difficul tad:

*Alleg.to*

*U. P.to*

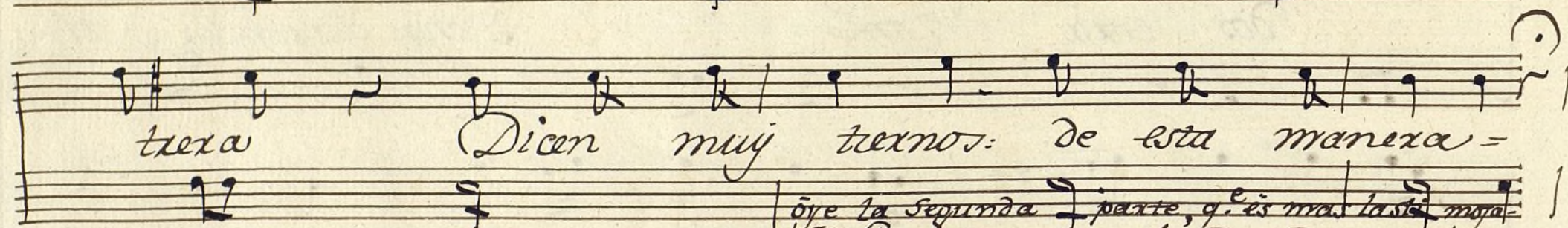
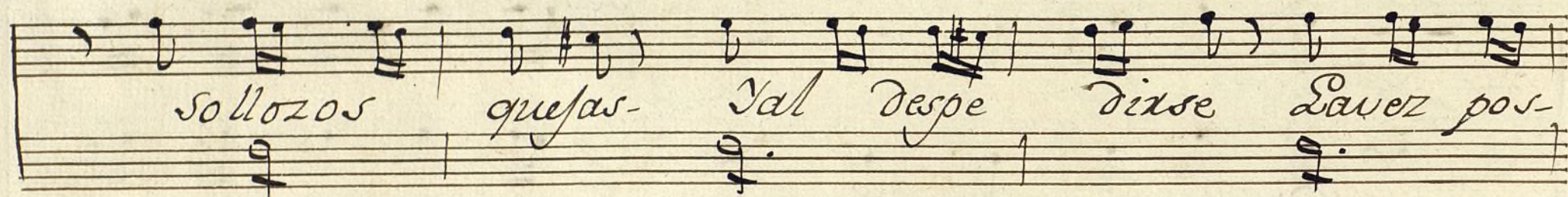


Handwritten musical score for a piece titled "Los 3: Quando estan mas unidos". The score is written on ten staves, with the first three staves labeled "Alto" (Alto). The music is in 3/4 time, indicated by the "3" over the first staff. The key signature is one sharp (F#), indicated by the sharp sign on the first line of the first staff. The lyrics are written in Spanish and are repeated across the staves. The lyrics are: "Quando estan mas unidos", "Quando estan mas unidos", "Quando estan mas unidos", "Quando estan mas unidos", "Quando estan mas unidos", "Quando estan mas unidos", "Quando estan mas unidos", "Quando estan mas unidos", "Quando estan mas unidos", "Quando estan mas unidos". The score is written in a cursive style, typical of handwritten musical notation.



Dos coxa Zones = Y una ausencia ti-  
 xana: sus lazos Rompe: sus lazos Rompe -  
*Fad.º* *Pol.º* *Sor.º*  
 Todo es suspiros = Todo es ternuras - Elantos ge  
*Pol.º*  
 midos Sustos y penas - Con gozas ayes -



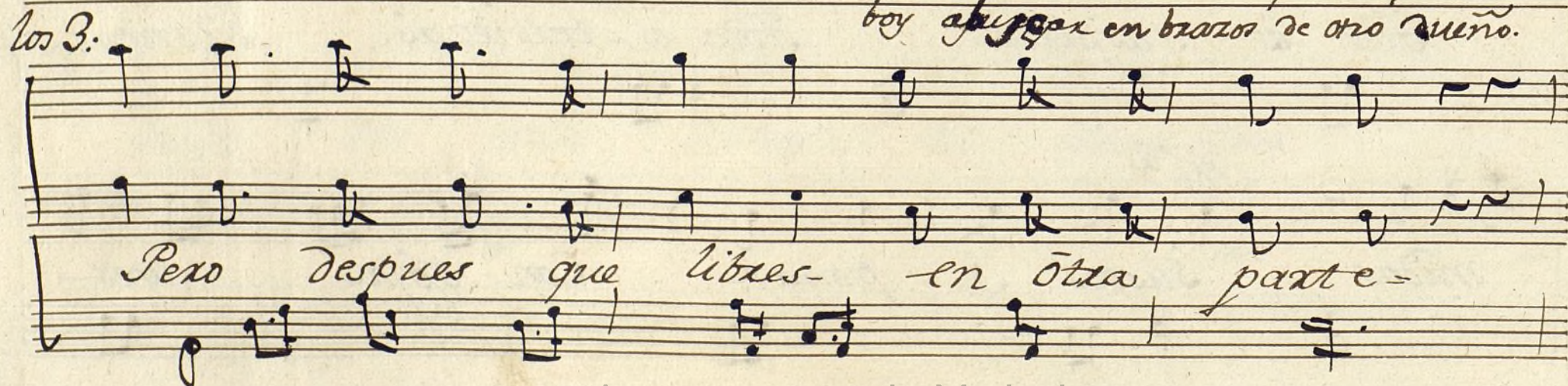


Parolaff

Pola Acave con mi vida amarga, y tuiste.  
ā impulsos de in cuchullo, ô de un veneno.  
parada un exemplo de firmara  
la de sspexacion, de mi pecho.,

en sus ôultos retixados senos.  
si te falta a lafêe que te refuxado.  
y quaxda imbiolable teprometo:  
no  
Soy: baya la tercera parte.

Niegueme el dia las exmoras luzes:  
con que ilumina todo el uniberso =  
si el alivio al dolor que me penetra  
boy apuxa en brazos de otro dueño.





Hallan Lugar y modo: de colo caxse: de colo-  
 caxse: *Fad.* *Pola* Ya no ay disgustos: Ya no ay Martirios  
*Sox.* *Pola* *Sox.* Ya no ay con ojjas: Ya no ay suspiros: Todo es pla-  
*Fad.* *Sox.* Texes: y Negro Zifos: y Cada uno: bus

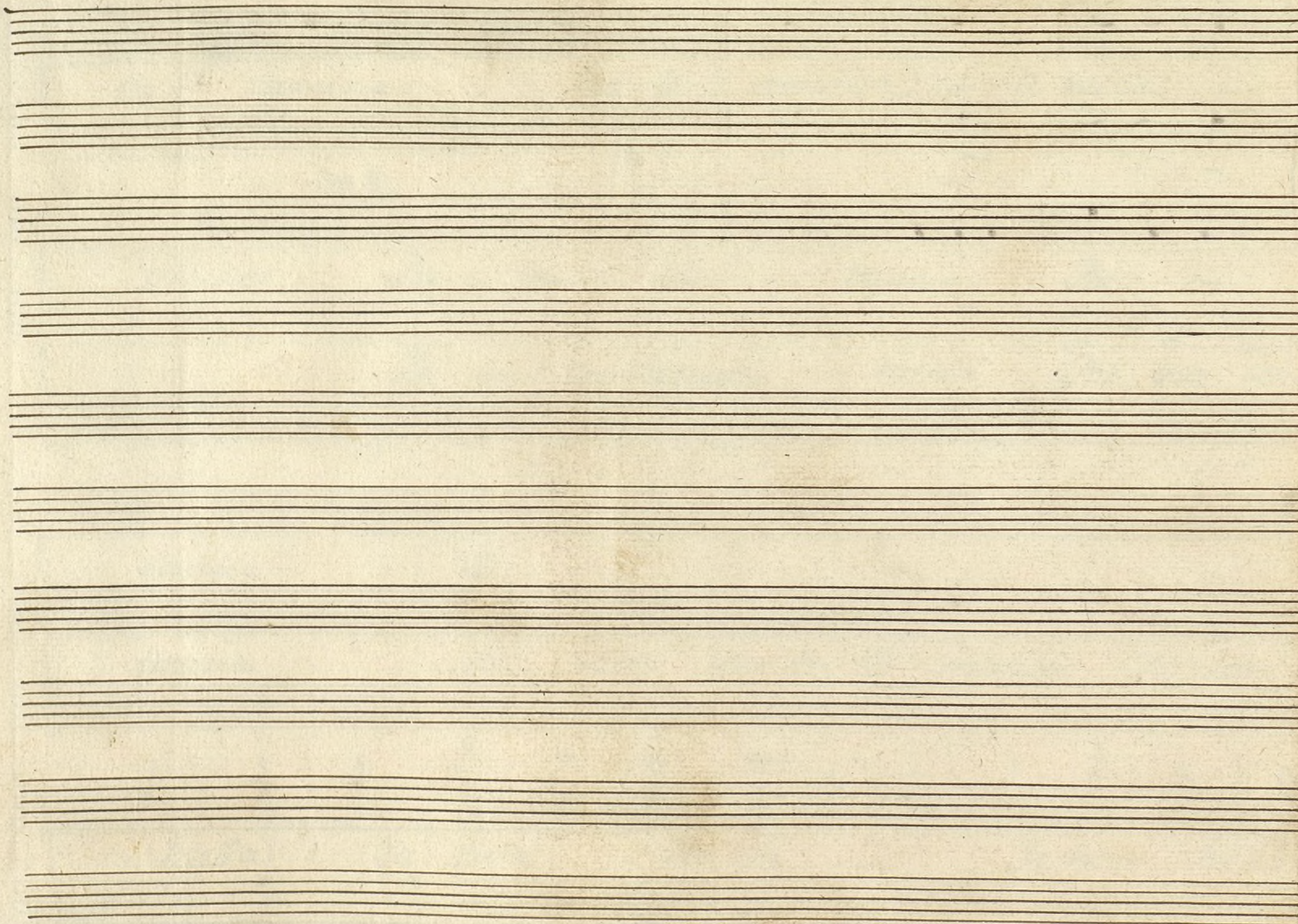


ca el camino = que le à comoda a suca  
 pricho: Pox = que cons tancia Pox  
 Pox que cons tancia Pox que cons  
 tancia es  
 tancia es cosa que en el mundo; Ya nose-  
 halla: Ya nose halla - - - Ya nose halla-









Ayuntamiento de Madrid



Mus 118-17

+

Sra. M<sup>a</sup>

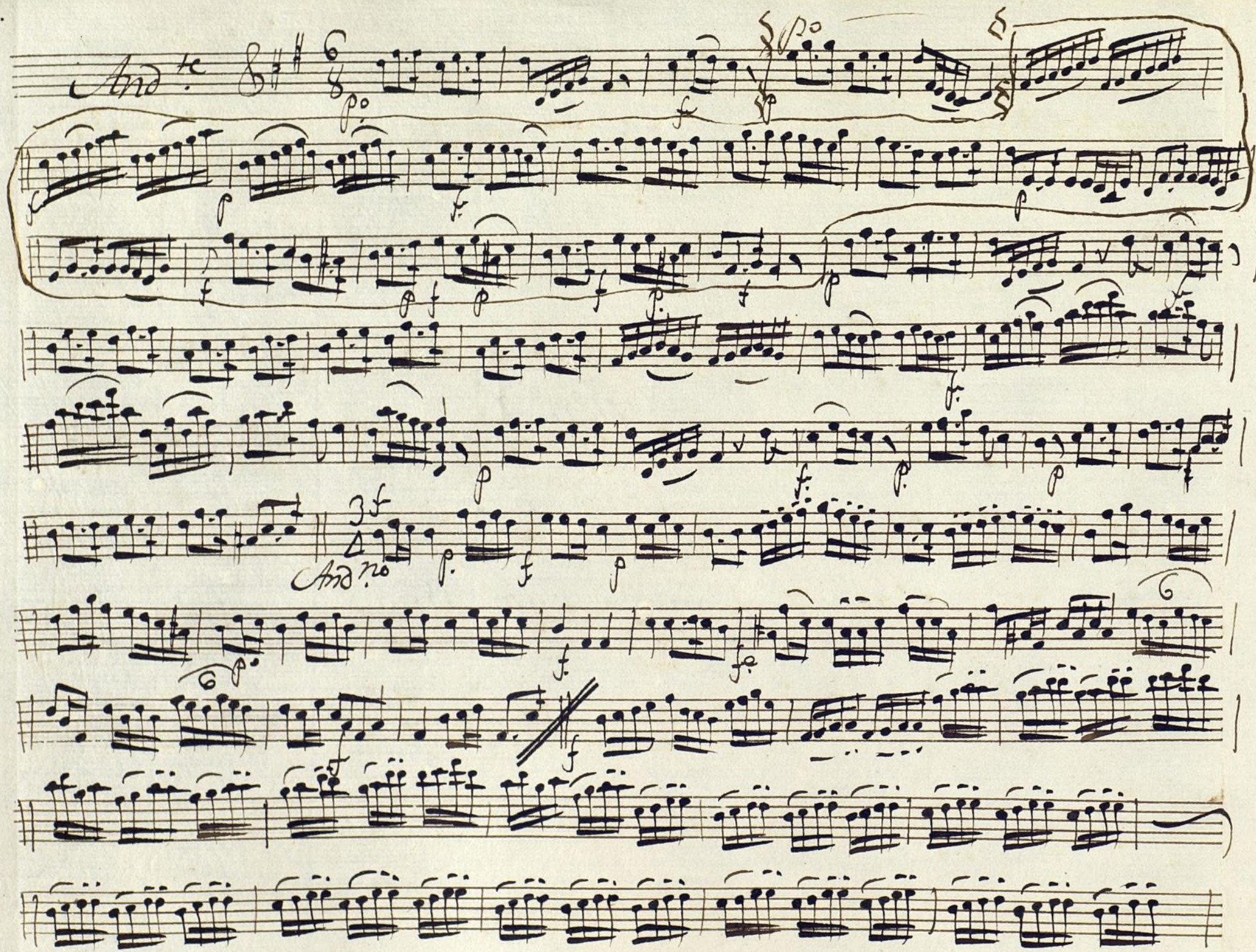
Violin 1<sup>o</sup>

Tonad.<sup>a</sup> a 3

La Cuada y los vsias

~







Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* and *p.o.*. A section is marked *Al Segno.* with a double bar line and a sharp sign. The manuscript is written in a historical style with some ink bleed-through from the reverse side.



*Cavallo.*  
*And.<sup>te</sup>* 3/8

*Al Segno*

*All.o* 2/2



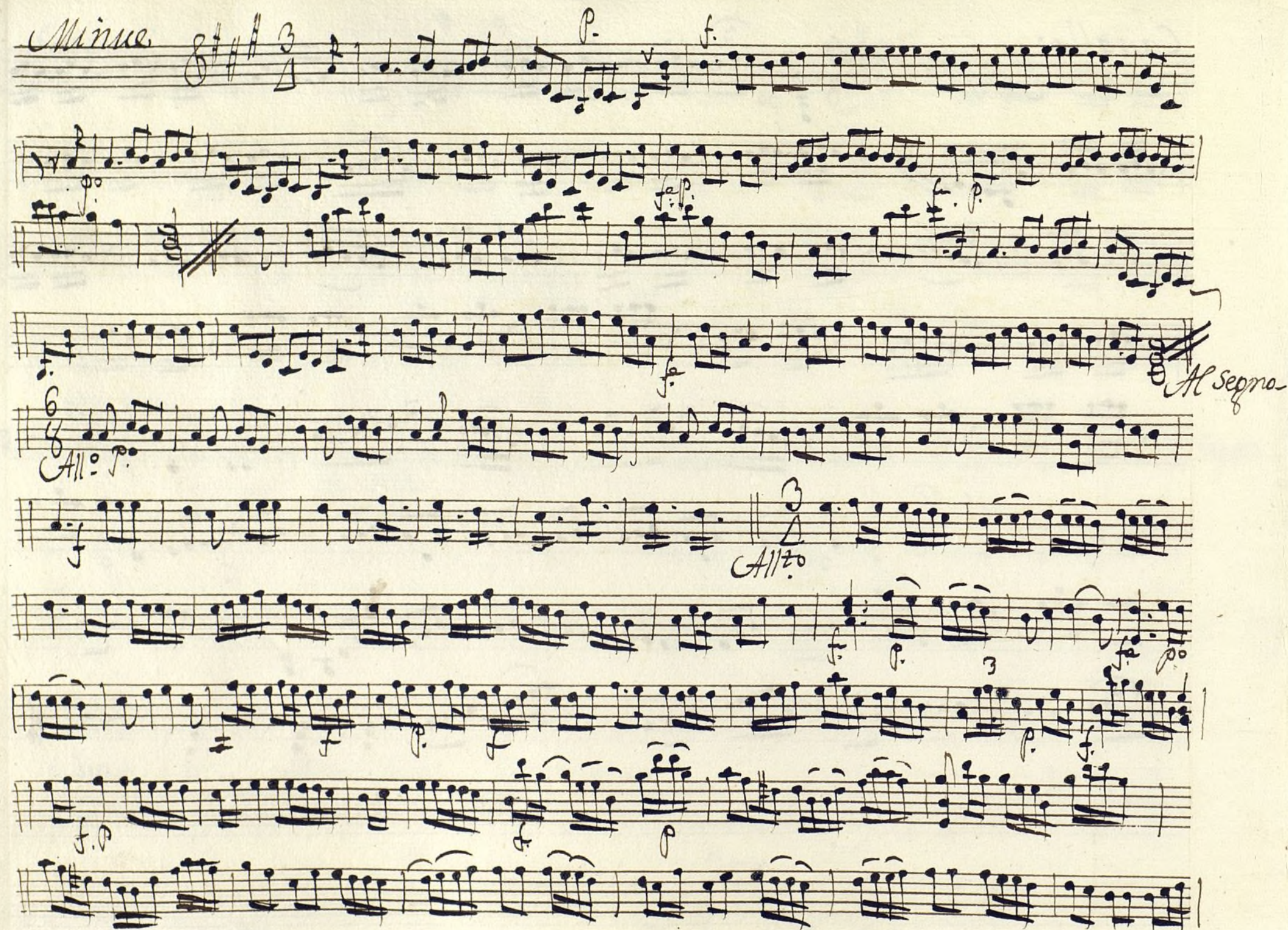
*Cavallo:*

*And.<sup>te</sup>* 8# 3/8 *p<sup>o</sup>*

The musical score is written on two systems, each with three staves. The first system is marked 'And.te' and the second 'Allegro'. The key signature is one sharp (F#) and the time signature is 3/8. The first system begins with a dynamic marking of *p<sup>o</sup>* (piano). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are also some triplets indicated by a '3' over a group of notes. The second system is marked 'Allegro' and begins with a dynamic marking of *p* (piano). The music continues with similar notation, including some slurs and accents. The score ends with a double bar line and a repeat sign.

*Allegro*







Handwritten musical score on aged paper. The score is written on seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The word "Para:" is written above the first staff. The second staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The words "esta Musica se Xpiste Intexin duxo la Parola: y Xpiste =" are written above the second staff. The third staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The word "And.te" is written above the third staff. The fourth staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The word "Alto" is written above the fourth staff. The fifth staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The word "f. p." is written above the fifth staff. The sixth staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The word "f. p." is written above the sixth staff. The seventh staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The word "f. p." is written above the seventh staff. The score concludes with a double bar line and a repeat sign.





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S.<sup>or</sup> Monjui.

Mus 118-17

t

S.<sup>ra</sup> Polonia:

Violin 1.<sup>o</sup>

Tonad.<sup>o</sup> a 3.

La Criada y dos Yssias.

//



Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 6/8 time signature. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *p.o.* (piano) and *fe* (forte) are present. The tempo marking *And.<sup>no</sup>* (Andante) appears at the beginning and in the middle of the score. The manuscript is written in dark ink on aged, slightly discolored paper.







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

*Allegro:*



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

*Allegro*

*Allegro*

*Allegro*

*Allegro*



*Minuet* 8  $\sharp \sharp$  3

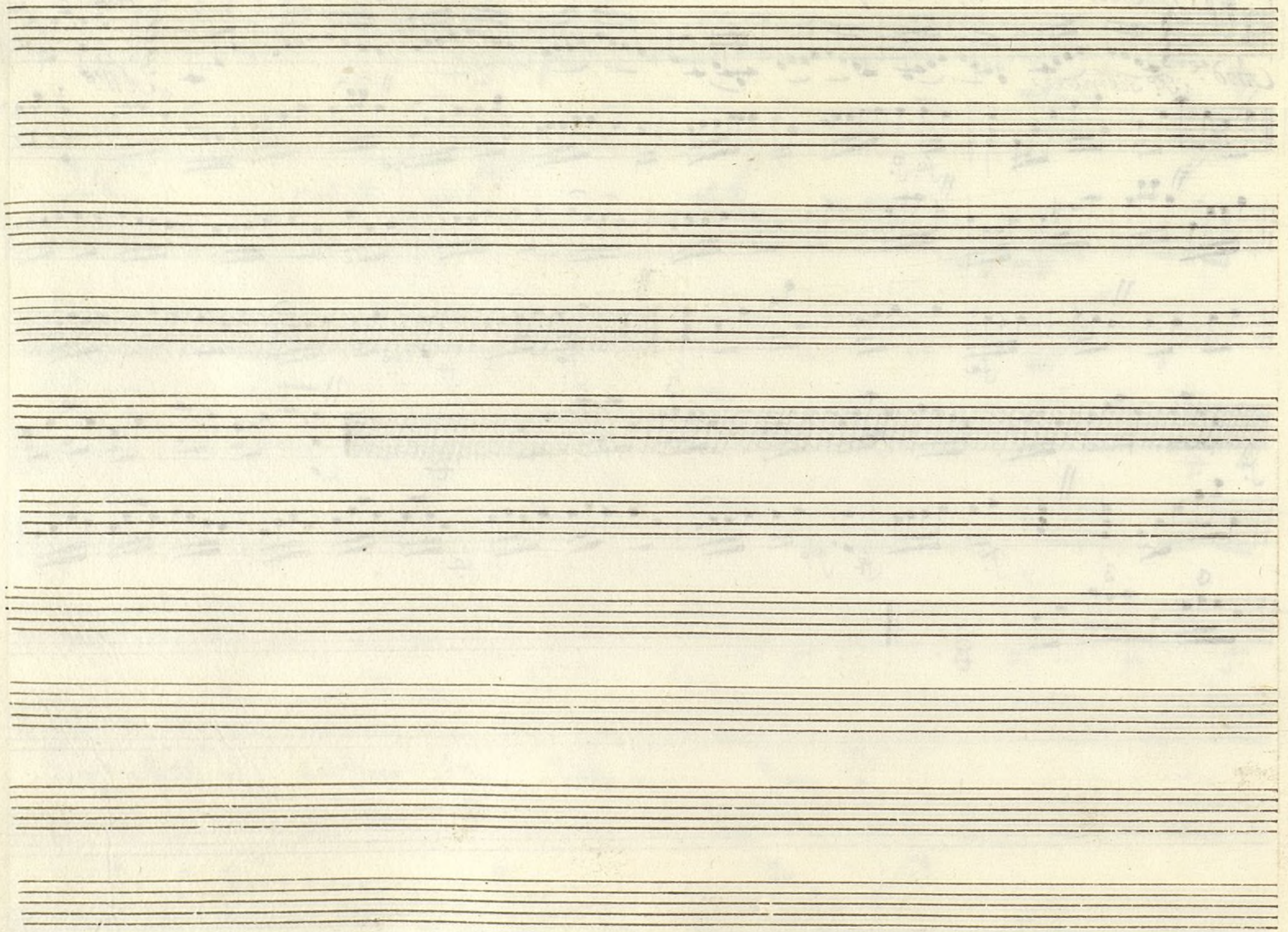
*p.* *f.* *p.* *f.* *p.* *f.* *p.* *f.* *p.* *f.*

*All.º P.* *Alleg.º* *Parola:*



[illegible]





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S.<sup>o</sup> Leon.

Mus 118-17

t

S.<sup>na</sup> Polonia

Violin 2.<sup>o</sup>

Tonad.<sup>a</sup> a 3

La Criada y los Ussias

||







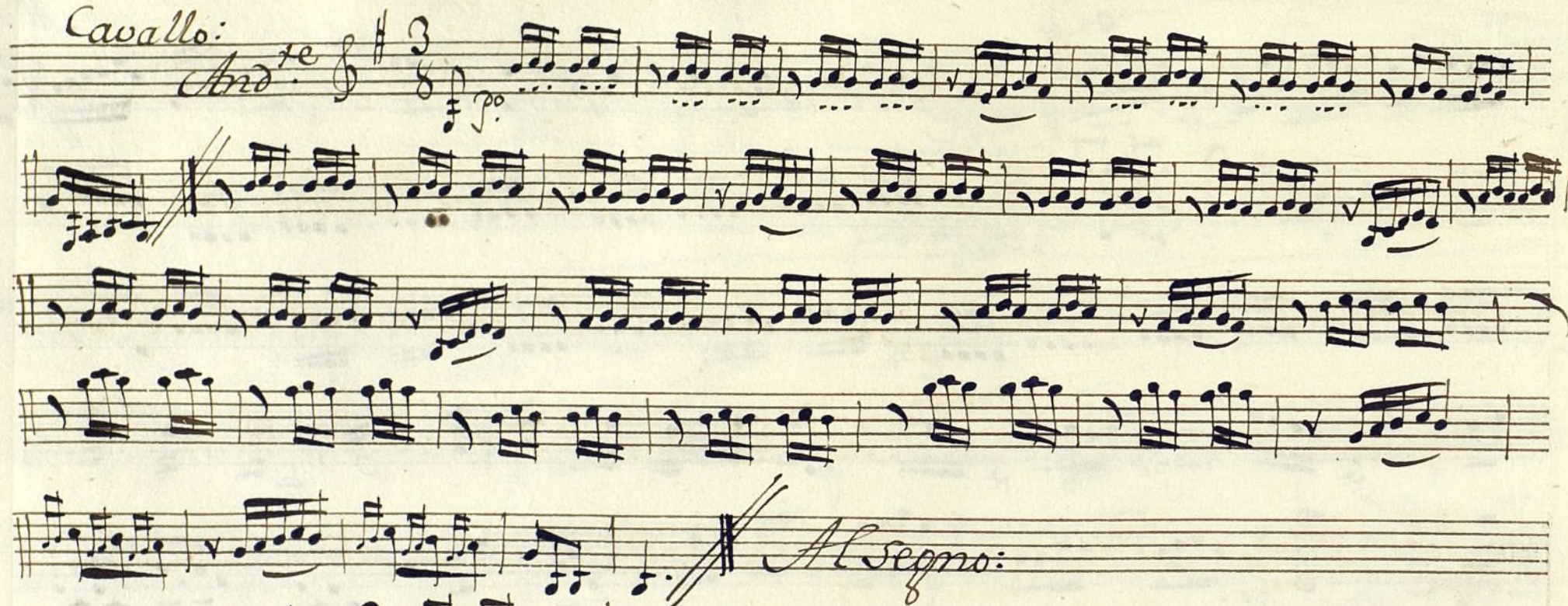
*Al Sepmo*





*Cavallo:*

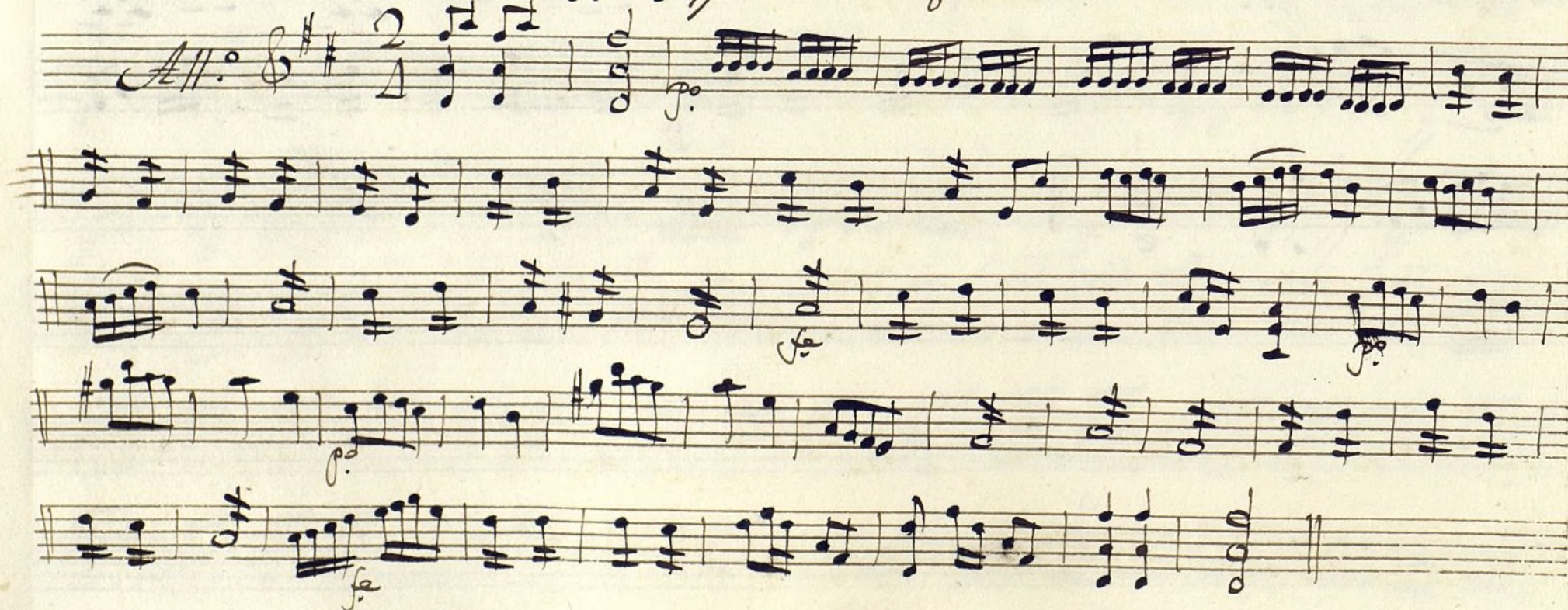
*And<sup>te</sup>*



*Allegro:*

*All<sup>o</sup>*

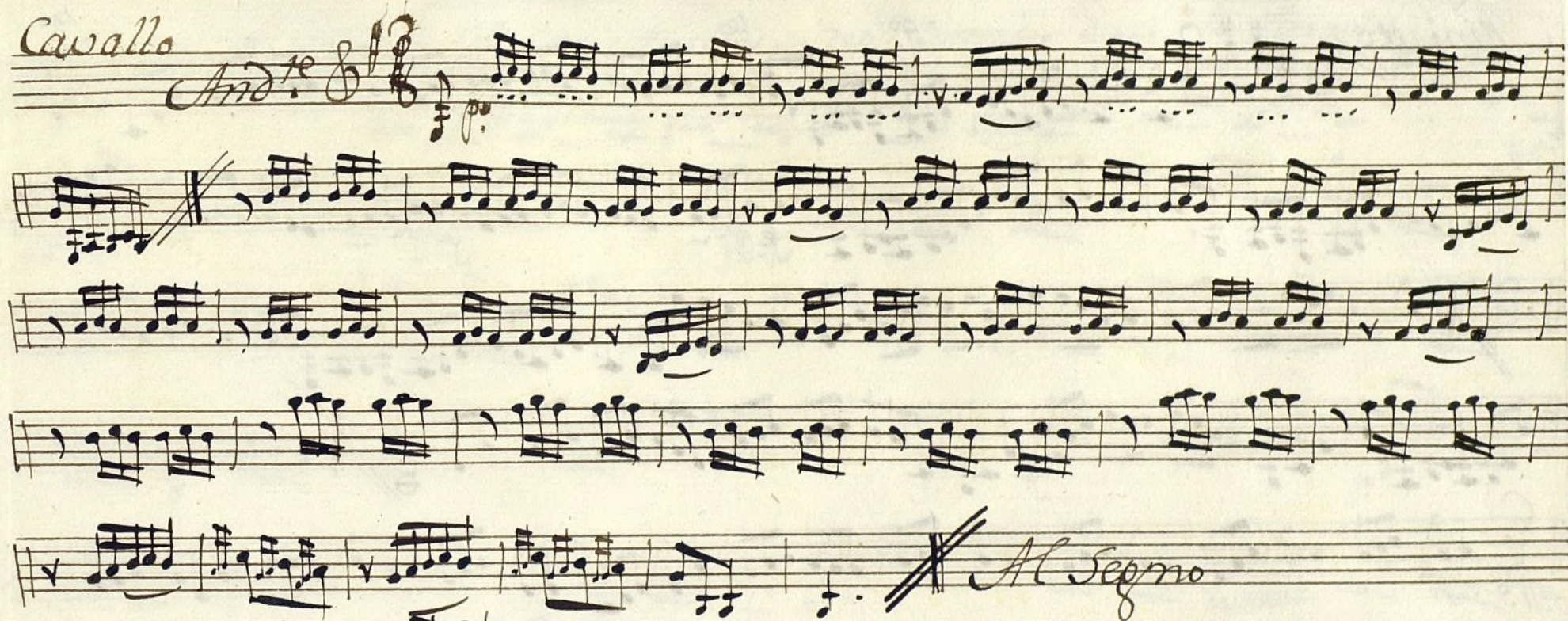
*2*



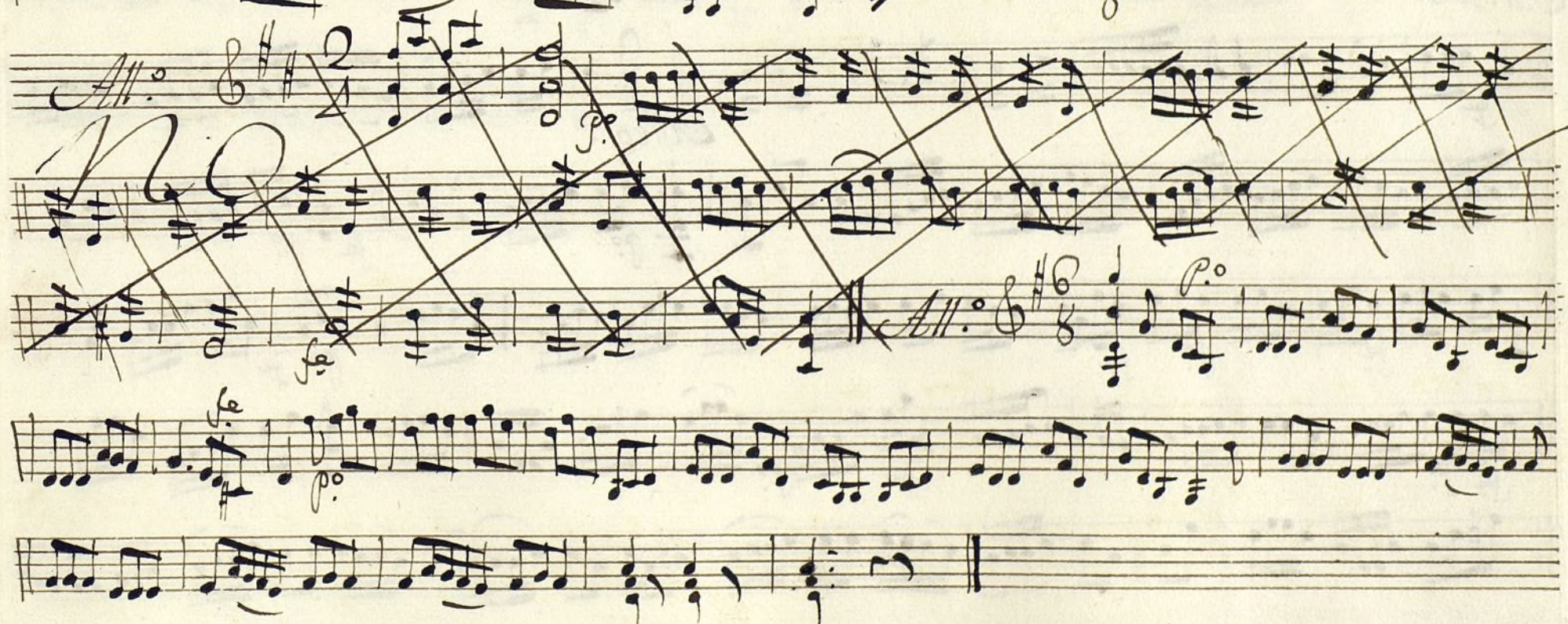


*Cavallero*

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



*Al Segno*









*P.<sup>o</sup> sempre:*

2<sup>a</sup> Esta Musica se rep.<sup>te</sup> Intexin duxe la Parrola:

*Esta Musica se Rep.<sup>te</sup> Intexin duxe la Parrola:*

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

*Je*

*Alto Je*

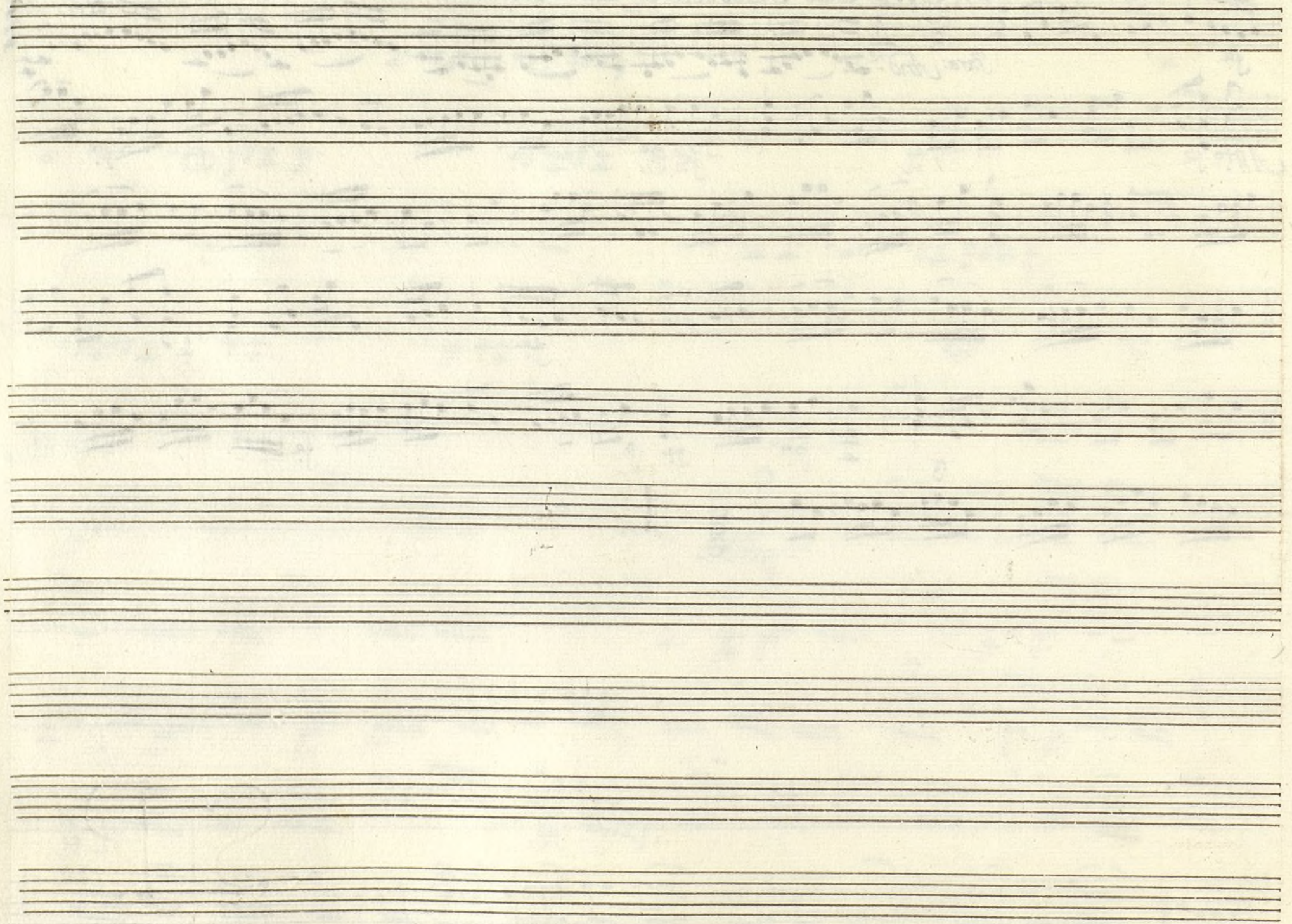
*Je p.*

*Je*

*Je*

*3*





Ayuntamiento de Madrid



Mus 118-17

t

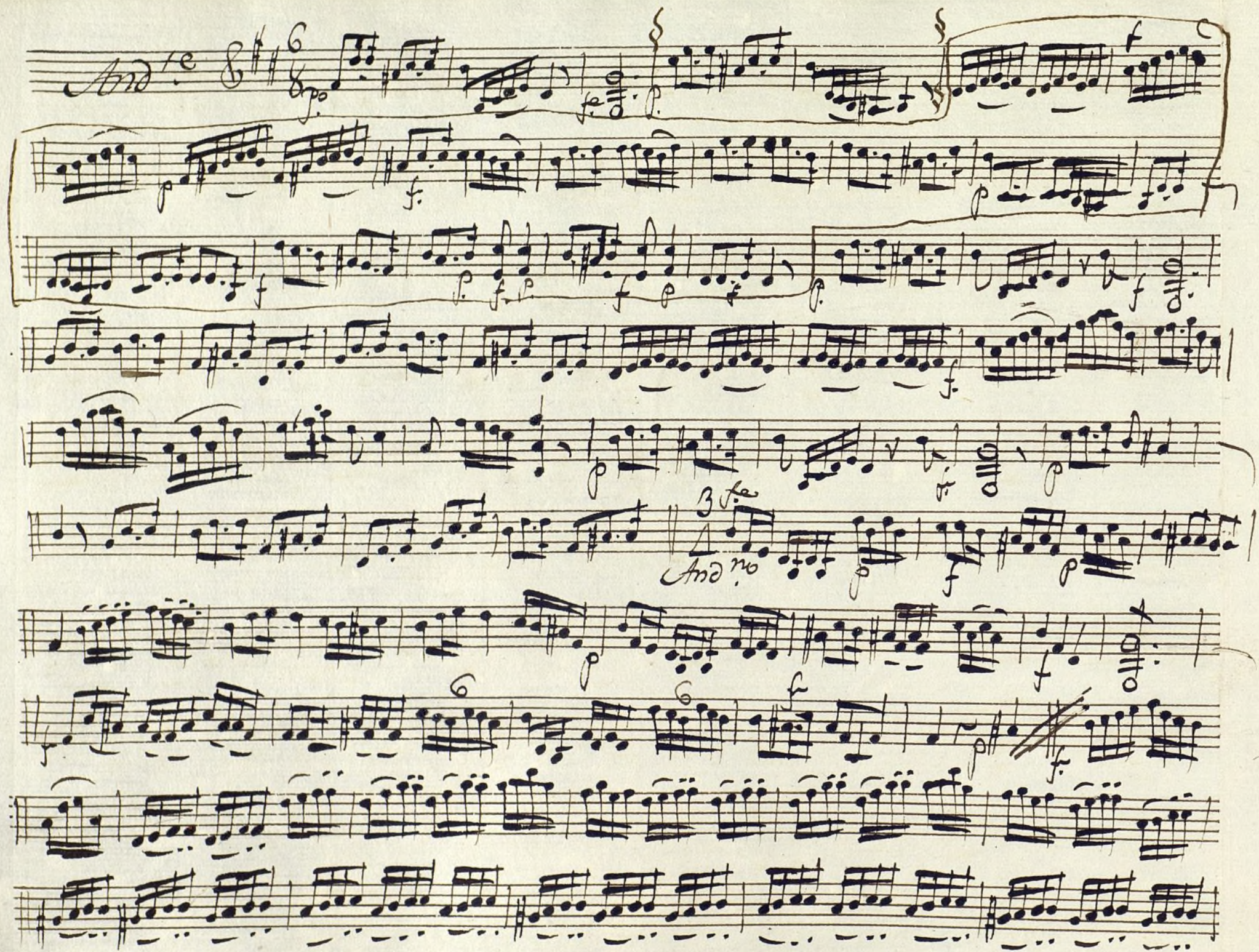
Sra. Pfla

<sup>9</sup>  
Violin 2<sup>o</sup>

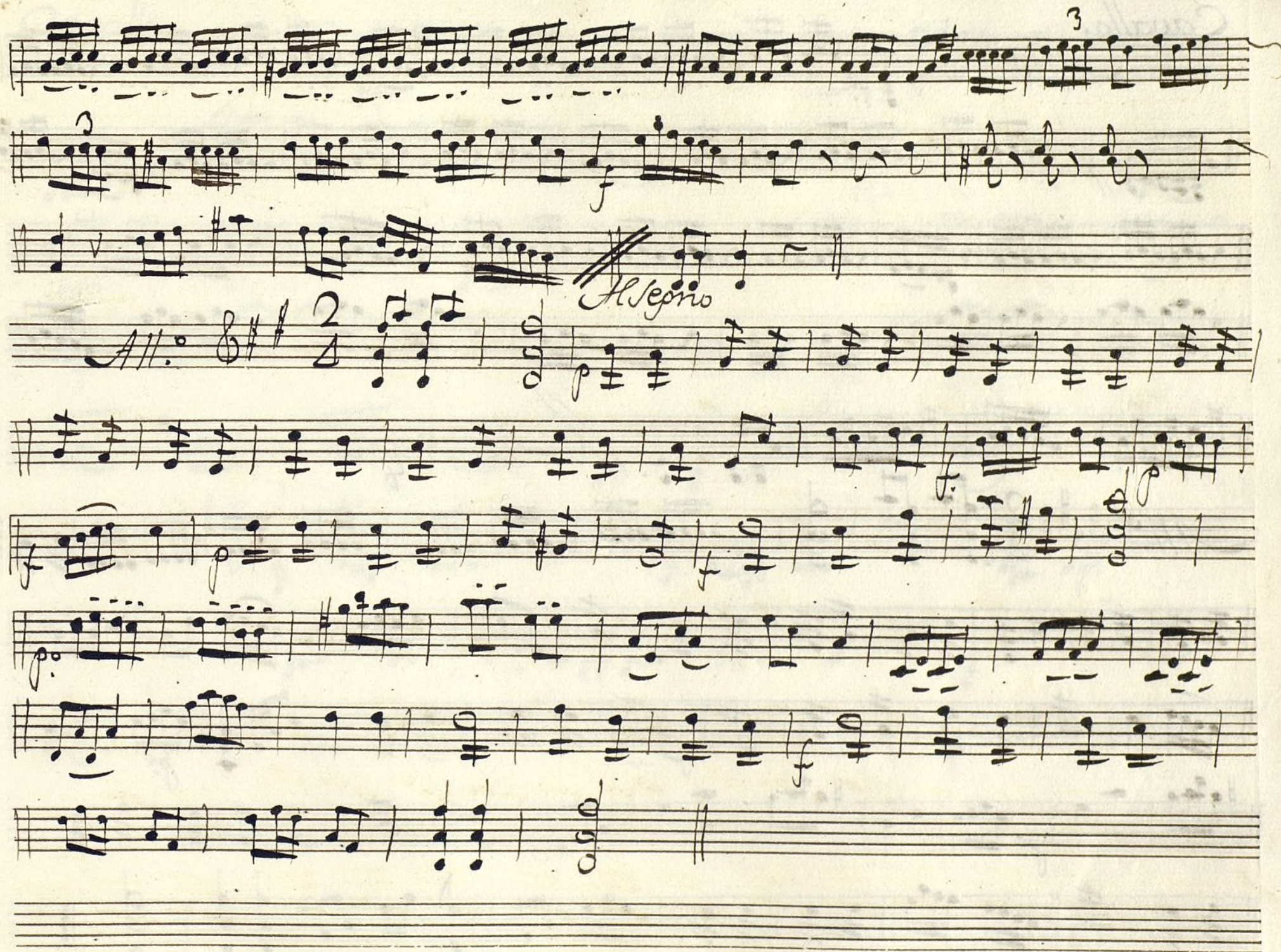
Ton.<sup>a</sup> a 3

la Cuada y do Ussias









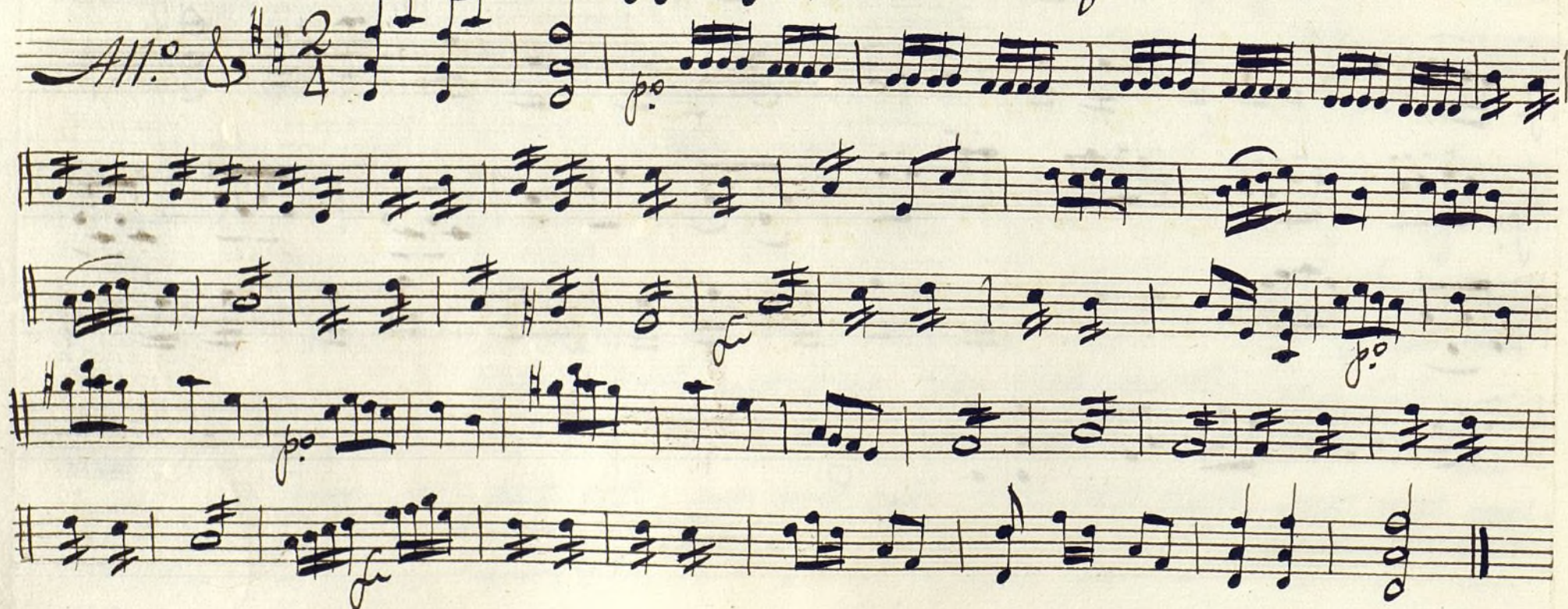


*Cavallo.*

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



*Al Segno.*





*Cavalle*  
*And.<sup>te</sup>* 3/8

*Al Segno.*

*All.o* 6/8



*Minuet* 8  $\sharp\sharp\sharp$  3  $p^o$   $f$

$p^o$   $f$   $f$   $p$   $p$   $p$   $p$   $p$   $p$   $p$   $p$

*All.* *3 All.* *A segno*



no=

*Para.*

*Esta Musica se rep.ª ynterundina la Parola*

*Andte p.*

*Alto f.*

*f.*

*f.*

*f.*

*f.*

*f.*

*f.*

*f.*





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t

Mus 118-17

Oboe 1.º Ton.ª a 3.ª la Criada y los Verrias: //

And.<sup>te</sup>

2

2

3

And.<sup>no</sup>

Al Segno:



All.<sup>o</sup> 2 13 16 9

Flauto:

And.<sup>te</sup> 3 8

Flauto:

And.<sup>te</sup> 3 8

Flauto:

And.<sup>te</sup> 3 8

Flauto:

And.<sup>te</sup> 3 8

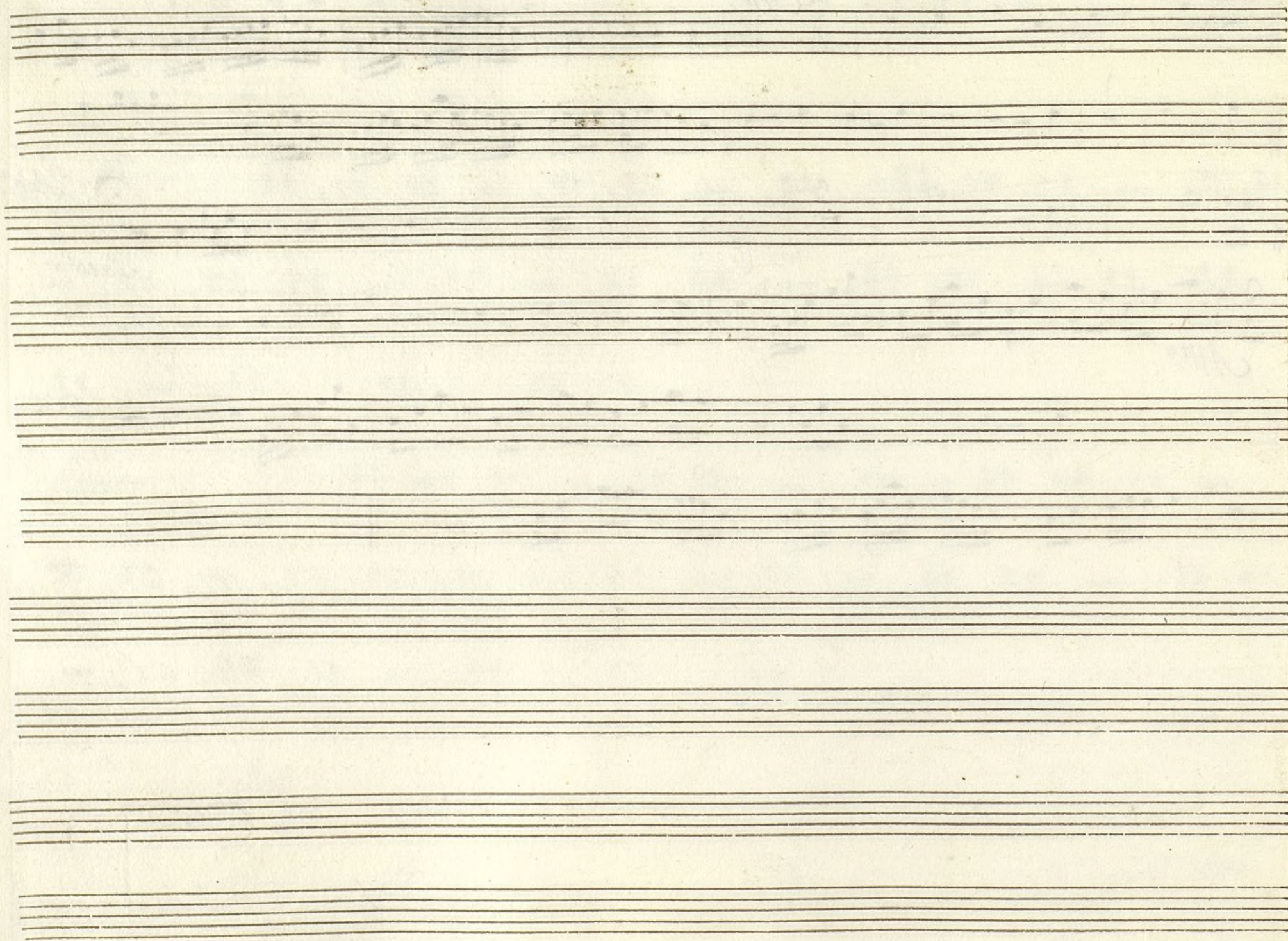
Alleg.<sup>ro</sup> 2 6 2 6

Alleg.<sup>ro</sup> 2 6









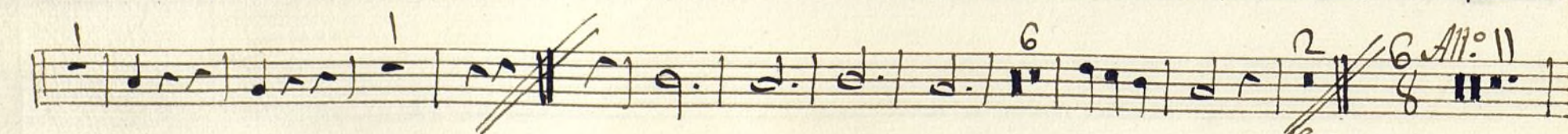
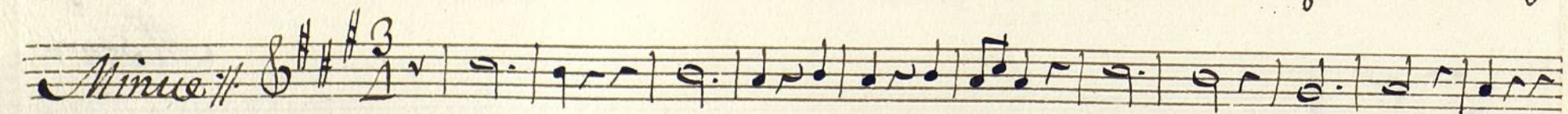
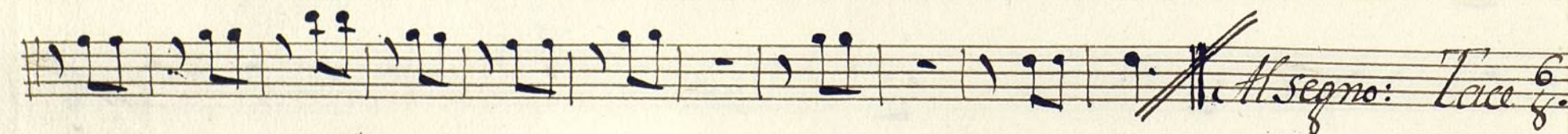
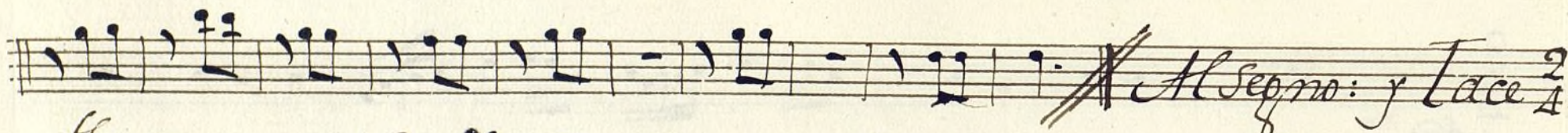
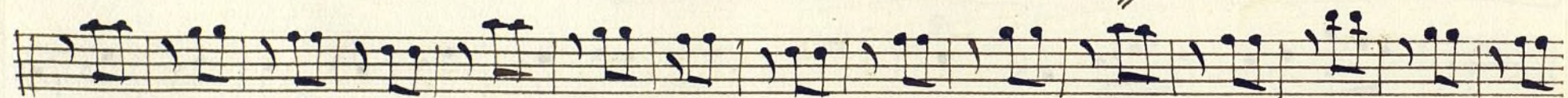
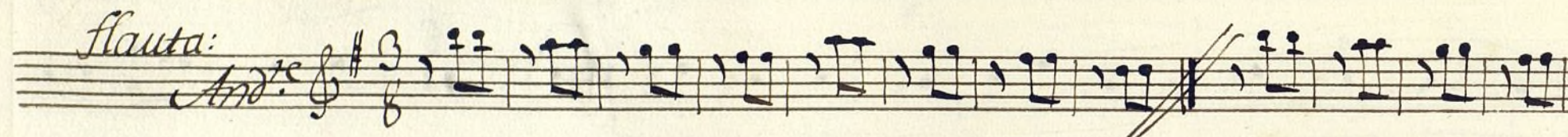
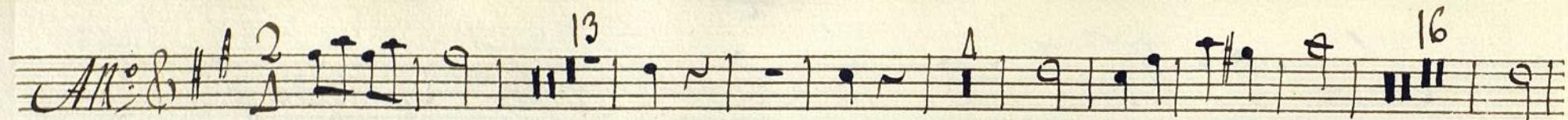
Ayuntamiento de Madrid



Oboe 2. *V. a ~ 3.* la Criada y los Ursias //

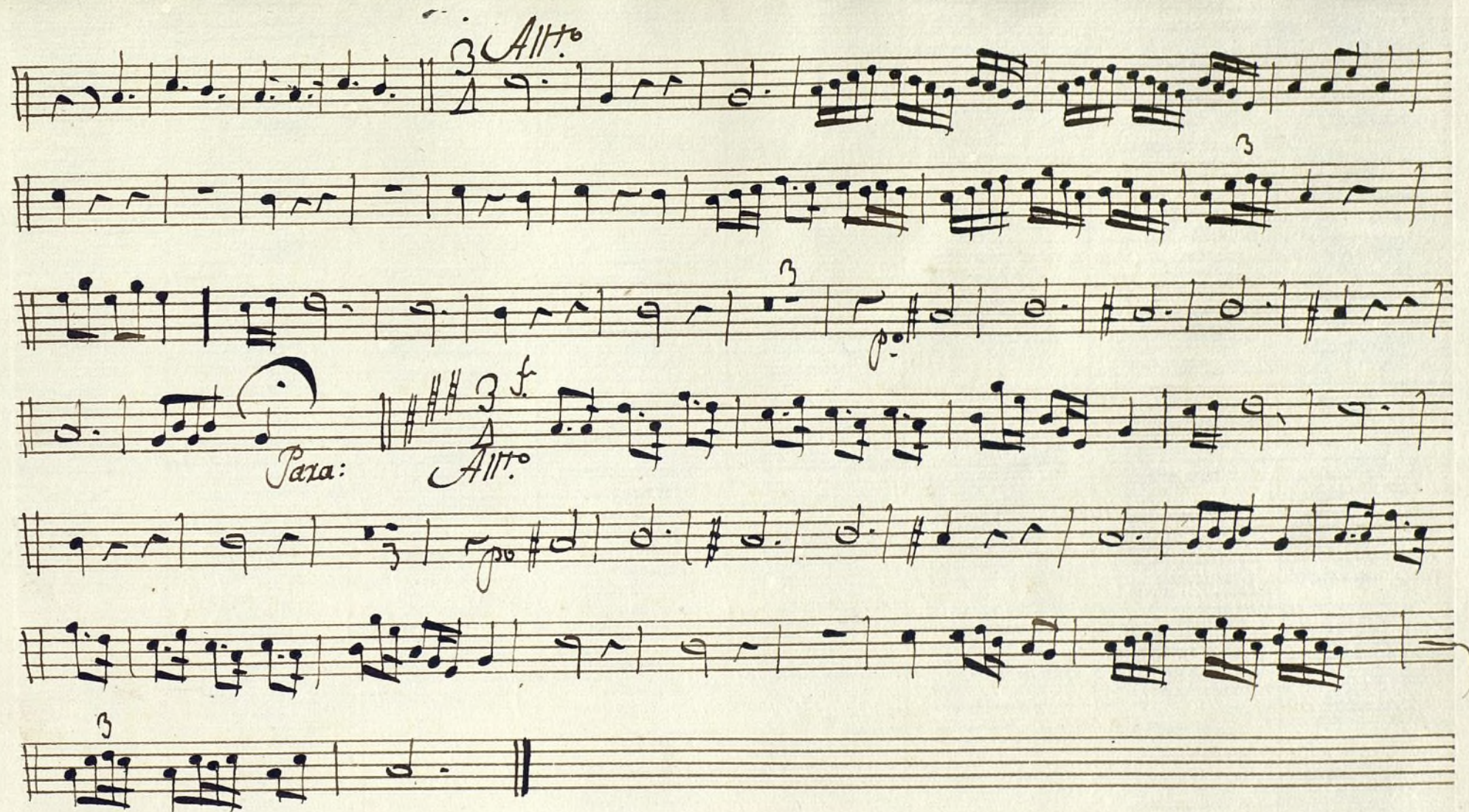
*And. te*



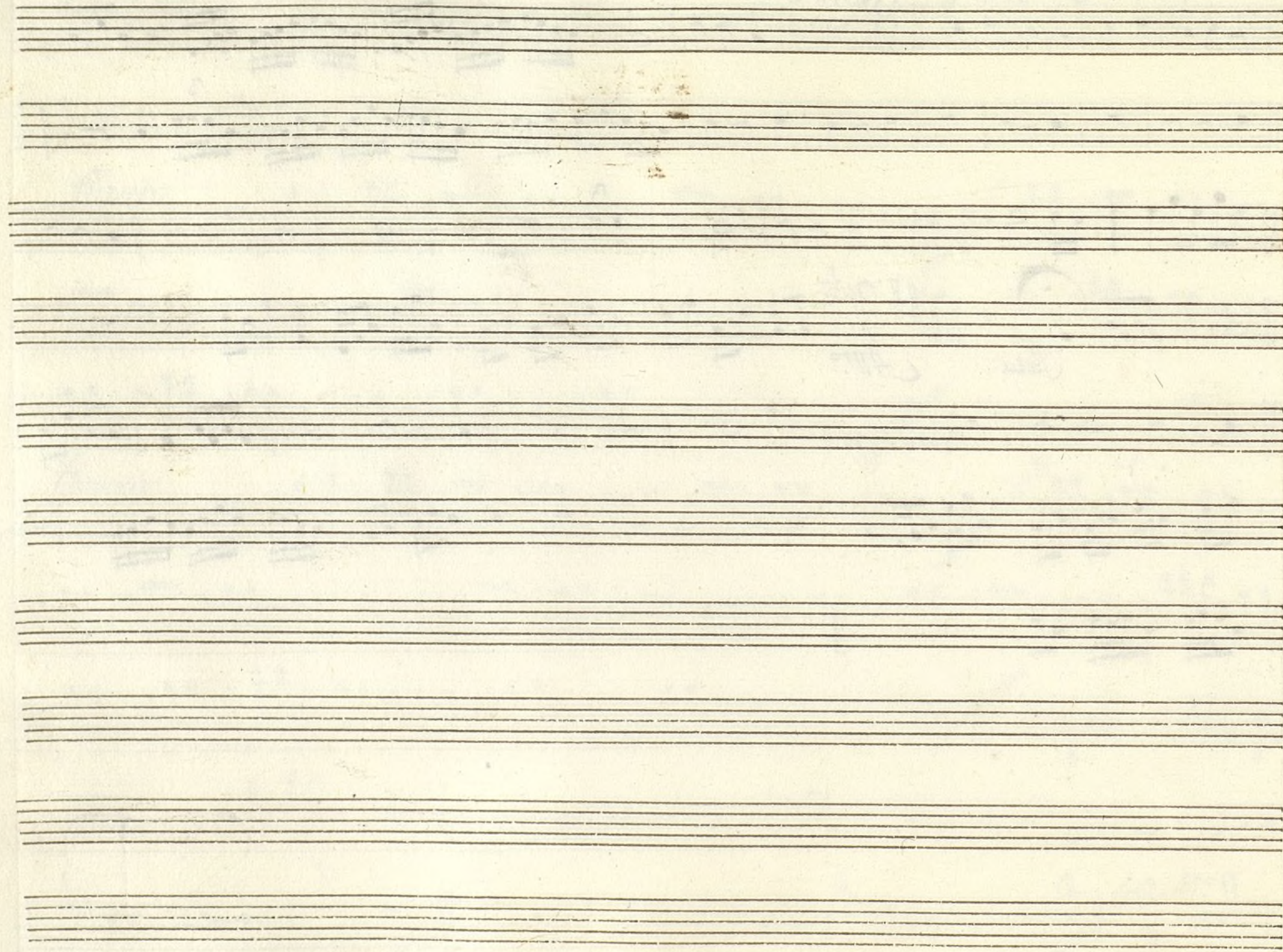


*Al segno:*









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t

*Trompa 1.<sup>a</sup> Ton.<sup>a</sup> a 3. la Criada y los Ursias //*

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

*Al Segno*



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

The score is divided into sections by tempo and key changes:

- Section 1:** *All.<sup>o</sup>* (Allegro), 2/4 time signature. Measures 13 and 16 are indicated above the staff.
- Section 2:** *And.<sup>te</sup>* (Andante), 3/8 time signature, *In G.* (In G major). This section includes a repeat sign and a double bar line.
- Section 3:** *Tace 2.* (Tacet 2).
- Section 4:** *And.<sup>te</sup>* (Andante), 3/8 time signature, *In G.* (In G major). This section includes a repeat sign and a double bar line.
- Section 5:** *Allegro* (Allegro), 2/4 time signature. This section includes a repeat sign and a double bar line.
- Section 6:** *All.<sup>o</sup>* (Allegro), 6/8 time signature, *Tace.* (Tacet).

The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *Allegro*, *Andante*, and *Tacet*.

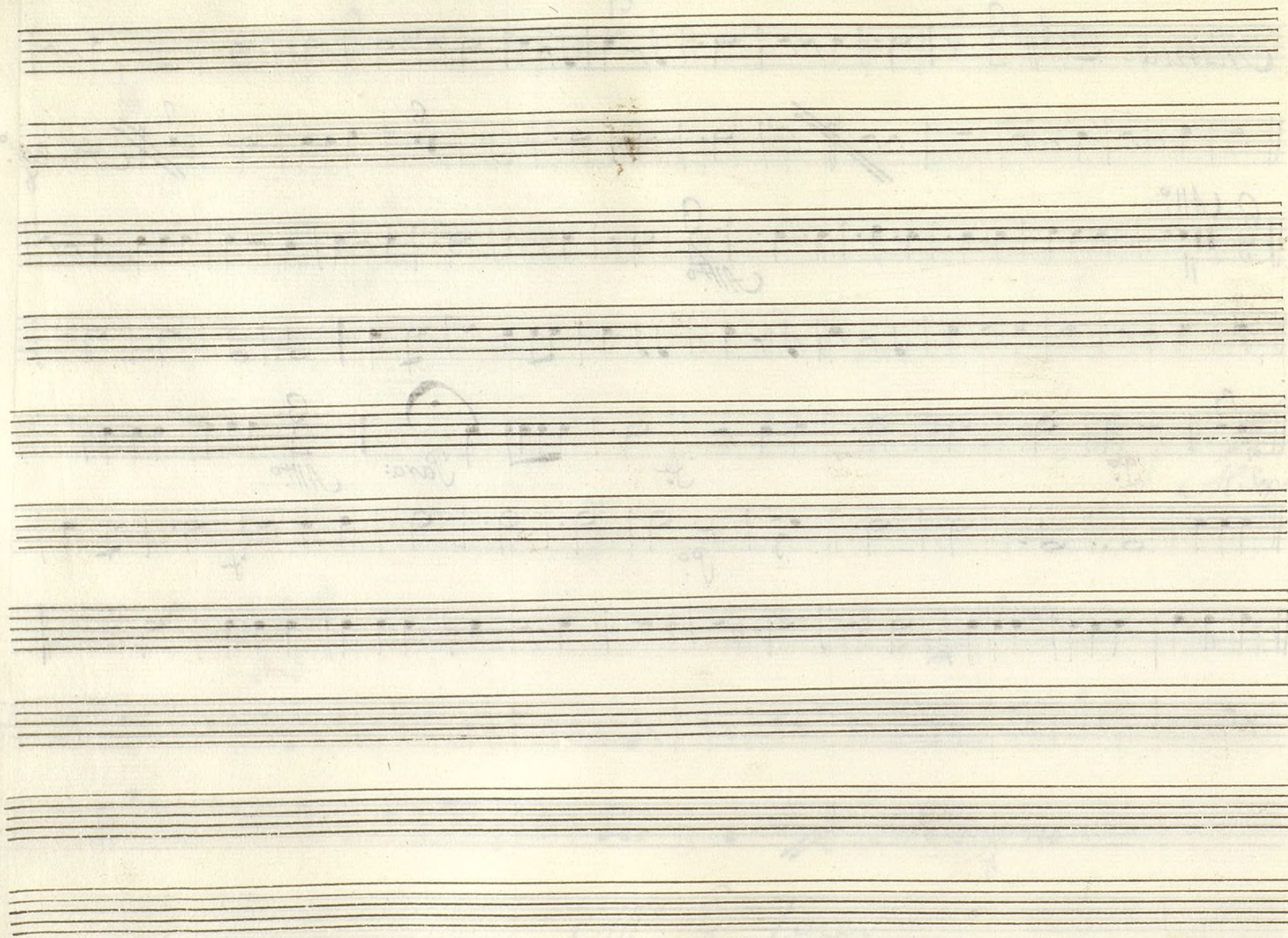


*Minue.*  $\text{C} \sharp \sharp \frac{3}{4}$

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

*no-*





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Handwritten musical score for "And.te" in G major, 6/8 time. The score is on a single staff with a treble clef. It begins with a key signature of one sharp (F#) and a time signature of 6/8. The tempo marking "And.te" is written in a large, flowing script. The music consists of a series of eighth and sixteenth notes, with some rests. There are handwritten annotations: "2" above the first measure, "4 3" above the second measure, and "f" below the third measure. The score ends with a double bar line and a repeat sign.

Handwritten musical notation on a single staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and a fermata. A small '2' is written above the staff, and a 'p.' (piano) marking is written below the staff.

Handwritten musical notation on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The first measure contains two eighth notes. The second measure is a 3/4 time signature. The third measure is a quarter note, followed by two measures of eighth notes. The piece concludes with a double bar line and a fermata. The tempo marking "And. no" is written below the staff.

[illegible]

A handwritten musical score on a single five-line staff. The key signature has one sharp (F#), indicating D major or B minor. The time signature is not explicitly written but appears to be common time (C). The melody consists of quarter notes, eighth notes, and rests. Above the first measure, there is a handwritten "fi". Above the final measure, there is a handwritten "2". The notation includes various note heads, stems, beams, and rests, all drawn by hand.

Allegro:



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

The score is organized into several systems, each consisting of multiple staves:

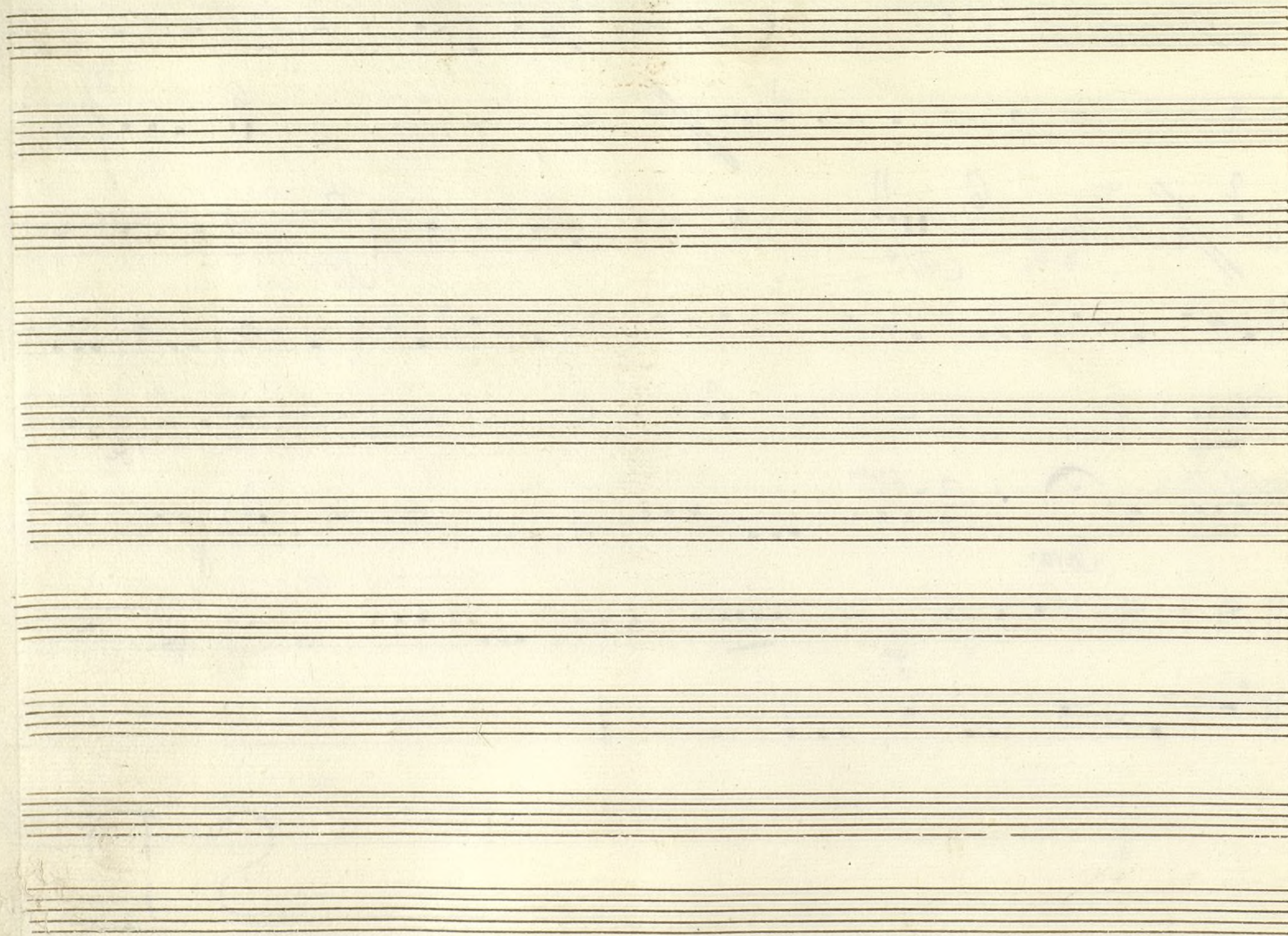
- System 1:** Starts with *All.<sup>o</sup>* in common time (C). The first staff contains measures 13 and 14. The second staff contains measures 15 and 16, marked with a *fz* (forzando) dynamic.
- System 2:** Marked *And.<sup>te</sup>* in 3/8 time. It consists of three staves of music.
- System 3:** Marked *All.<sup>o</sup> 2/4 Tace*. It consists of a single staff with the word *Tace* written across it.
- System 4:** Marked *And.<sup>te</sup>* in 3/8 time. It consists of three staves of music.
- System 5:** Marked *All.<sup>o</sup> 6/8 Tace.*. It consists of a single staff with the word *Tace.* written across it.

Tempo markings include *All.<sup>o</sup>* (Allegro), *And.<sup>te</sup>* (Andante), and *Allegro* (indicated by the word *Allegro* at the end of the fourth system). The notation includes various note values, rests, and dynamic markings like *fz*.









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Baſo Ton.<sup>a</sup> a 3 = la Criſta y los Urrias: //

ms 118-17

Basso Contr. a 3

And.te

And.no

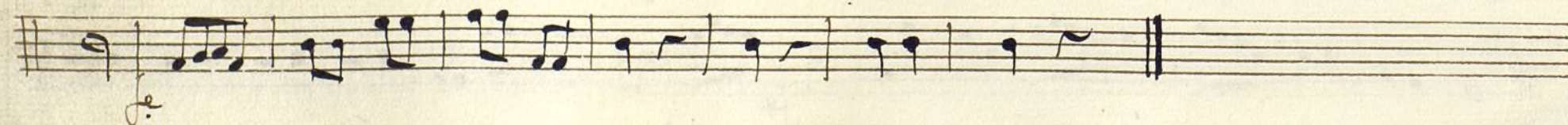
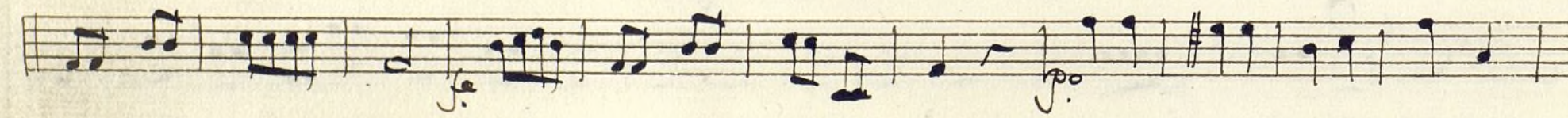
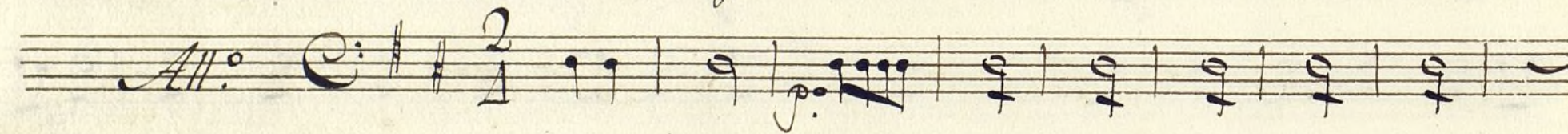
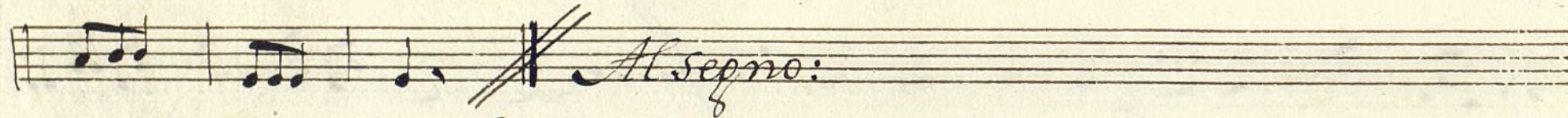
Allegro

Allegro

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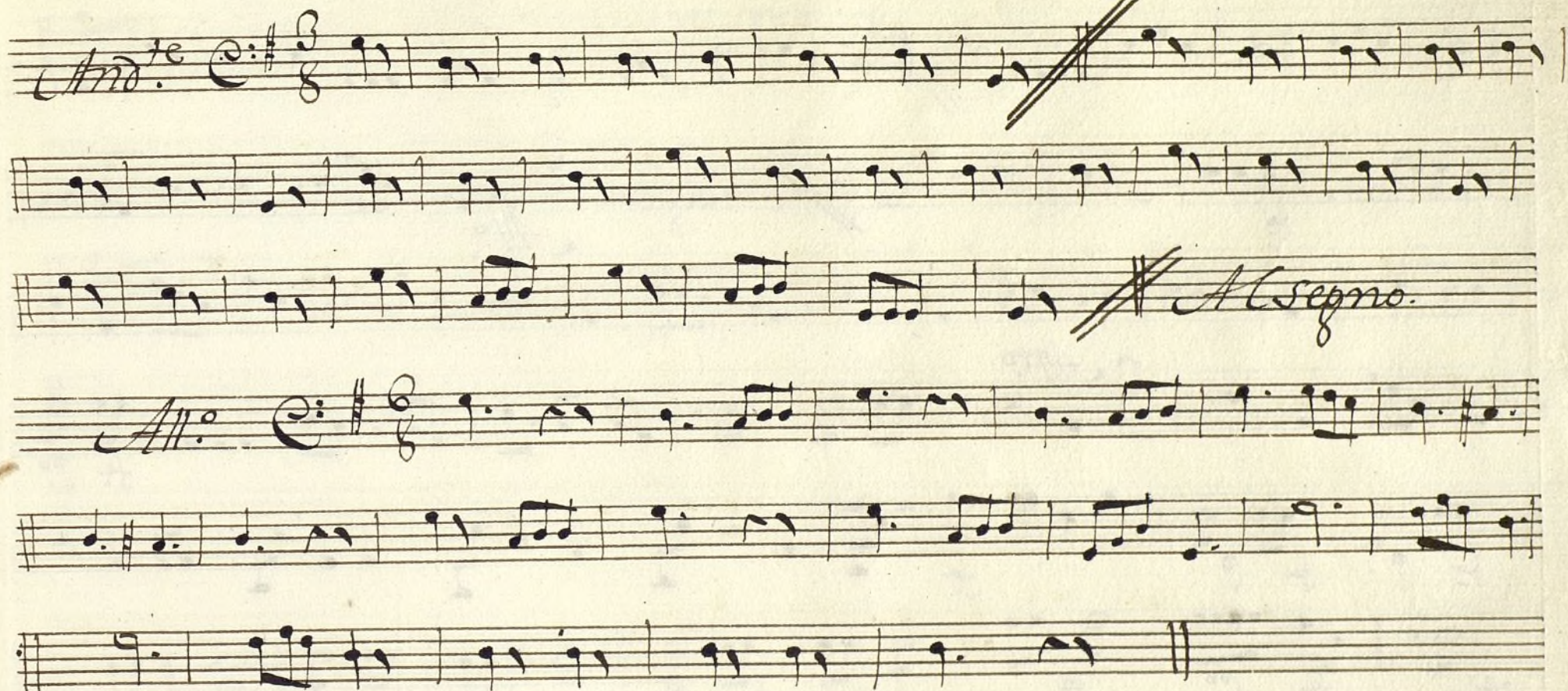


*Cavalloff*





*Cavalloff*



*U. P.*



*Minuet*  $\text{C}:\sharp$   $\frac{3}{4}$   $\text{ff}$

*Allegro*  $\frac{6}{8}$   $\text{ff}$

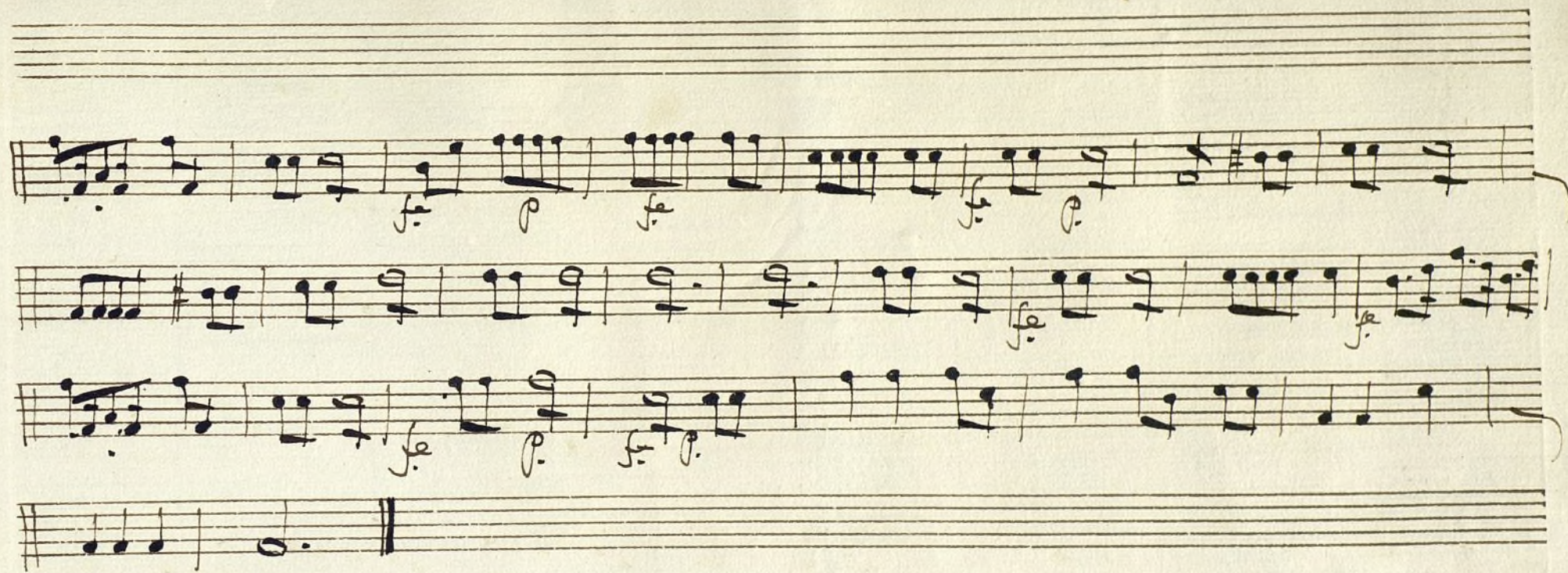
*Alto*  $\text{ff}$   $\text{p}^\circ$

*Paxola.*

*P. sempre:*

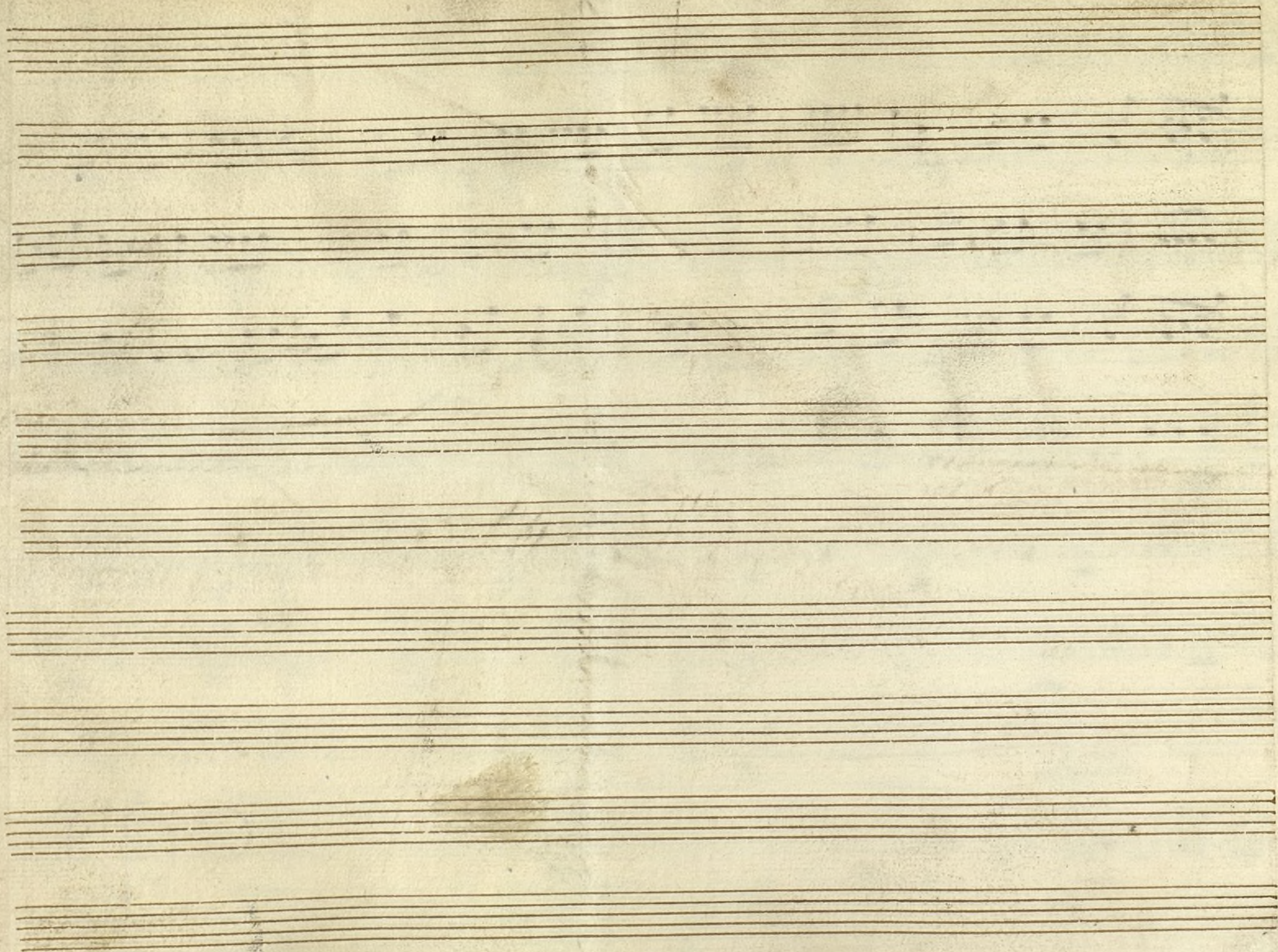
*And.<sup>te</sup>* *Esta Musica se rep.<sup>te</sup> Interin duxe la Paxola:* *Alto*





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