

leg. 24. N.º 11.

t

Mus 100-21

100-21

Jonadilla

Almora y Fado

à Duo

Los deseos contrarios

Laser na



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

*po* *ola* *po*

*Ad.<sup>o</sup>* *Al se* *Ay ter*

*ñores* *ay señoras* *ay cubillos* *y Apo sento*  
*tulia* *ay Caruela* *ay Doncellas* *ay Doncellos*

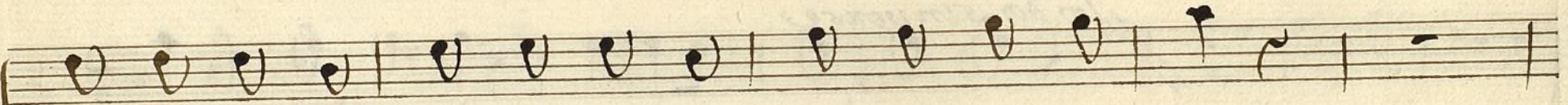
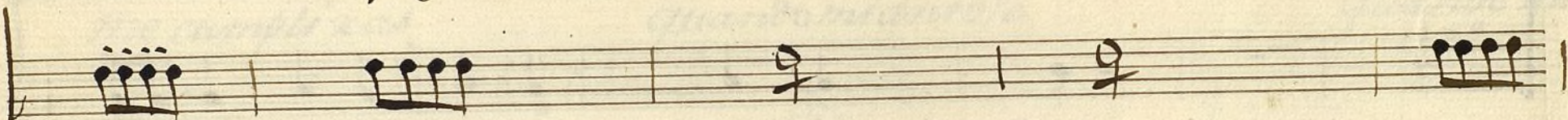
*pmo*



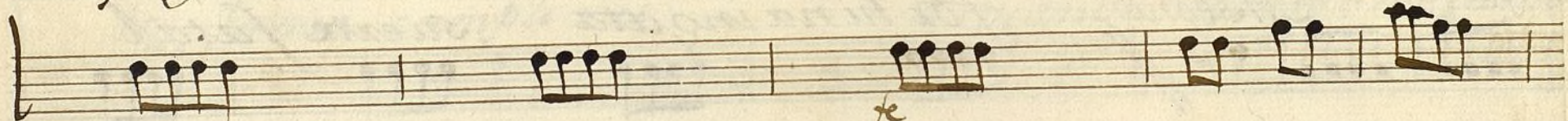
pmo



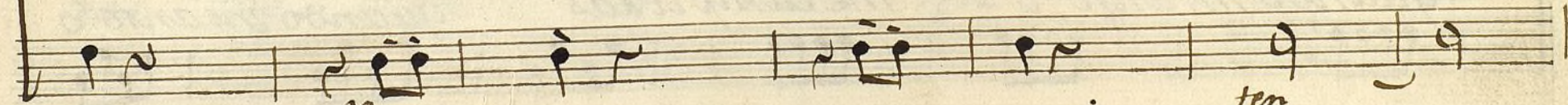
un ca pricho extraño y nuevo mede voxa el cora zon un ca  
un an tofo y unde seo metie nensin ton ni son un an



pricho extraño y nuevo mede voxa el cora zon  
tofo y unde seo metie nensin ton ni son



un ca pricho extraño y nuevo mede voxa el cora  
un an tofo y unde seo metie nensin ton ni



po

ten



2on mede boxa el coraron el coraron  
 son me tie nen sin tun nison sinton nison  
 los do sin verse  
 p. mo *Allegro* for tuna ingata suerte fatal  
 quando mi anto / o me cum plixas quando mi anto / o



Handwritten musical score on aged paper, featuring three systems of staves. The lyrics are written in a cursive script, often placed above or below the notes. The paper shows signs of age, including discoloration and some staining.

me cumpli xas quando mian to so quando mian

to so me cumpli xas quando mian to so me cumpli

xas me cum pli xas me cum pli xas

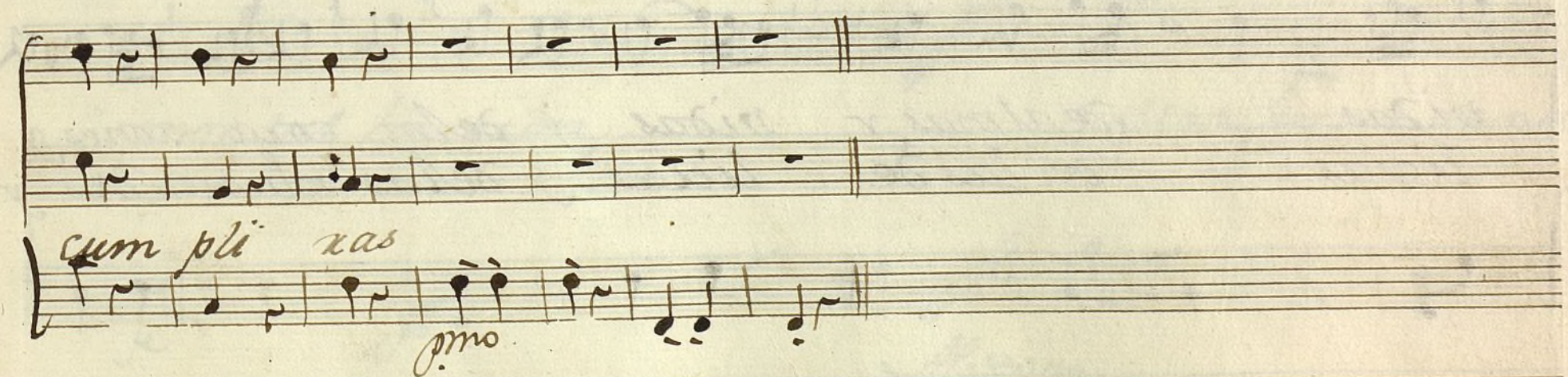
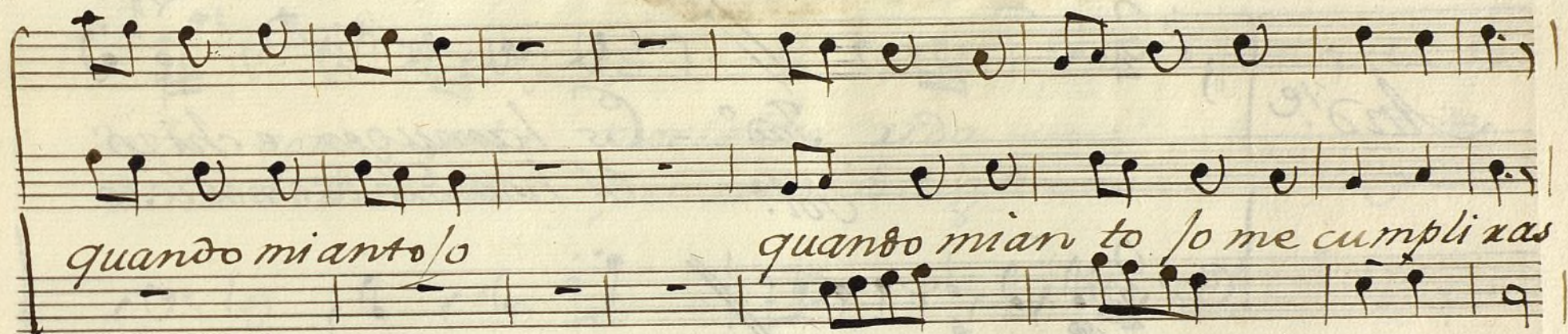


*Parola: 7.º Porg. Suspiras Polonia*

*Pol.ª* por un deseo fatal, y tu porq. estas tan triste  
*Pol.ª* Por un antojo nomas qual estu deseo amiga  
*Pol.ª* y tu antojo qual sera  
*Pol.ª* yo deseo ser muger  
*Pol.ª* yo ser hombre de verdad

*for tuna inoxata* *suerte fatal* *quando mian tojo*  
*me cumpliras* *quando* *me cumpliras*







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

*Fad<sup>o</sup>...* *Es lamugex e chizo*  
*pot.<sup>a</sup>* *El hombre es embeleso*

*Es lamugex*  *de almas y vidas de al mas y*  
*el hombre*  *de las de licias de las de*

*vidas* *de almas y* *vidas y de los coxa zones y*  
*licias* *de las de* *licias y de las voluntades y*



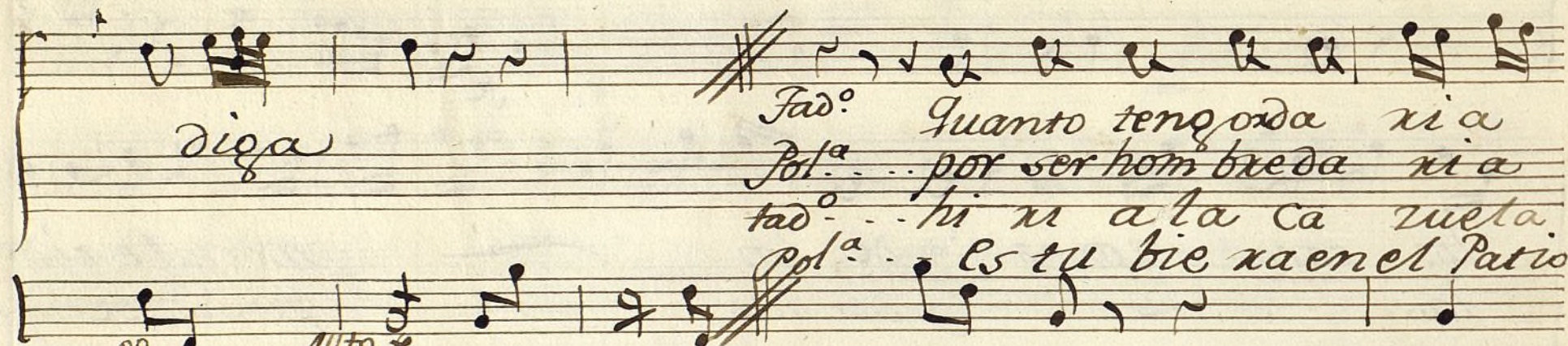
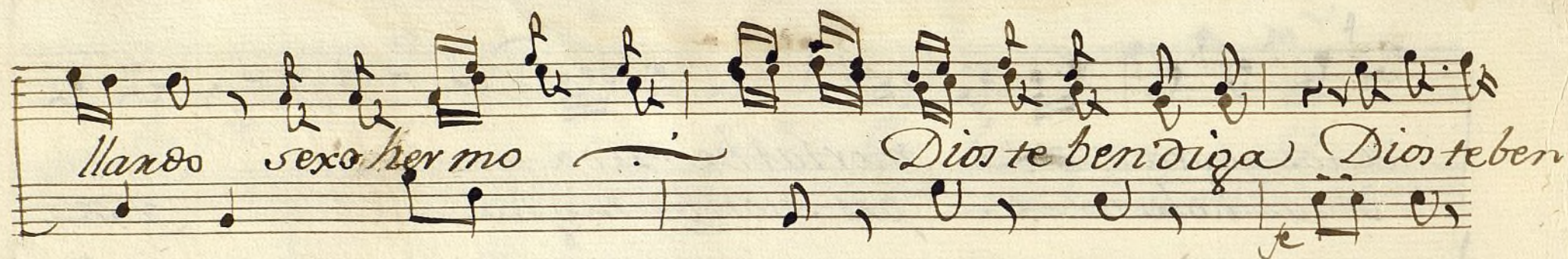
de los cora mortal he rida y de  
de las bolun prision benigna y de

los cora zones y de los mortal e rida  
las y de las prision benigna

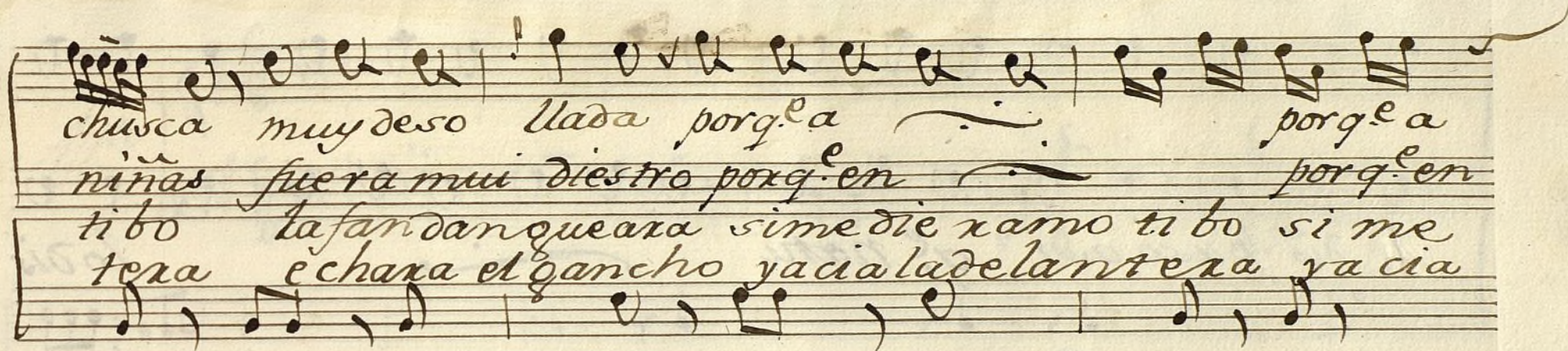
mor tal he rida - - - Pol.<sup>a</sup> Sexo hermo soy ga  
prision be

Allegro

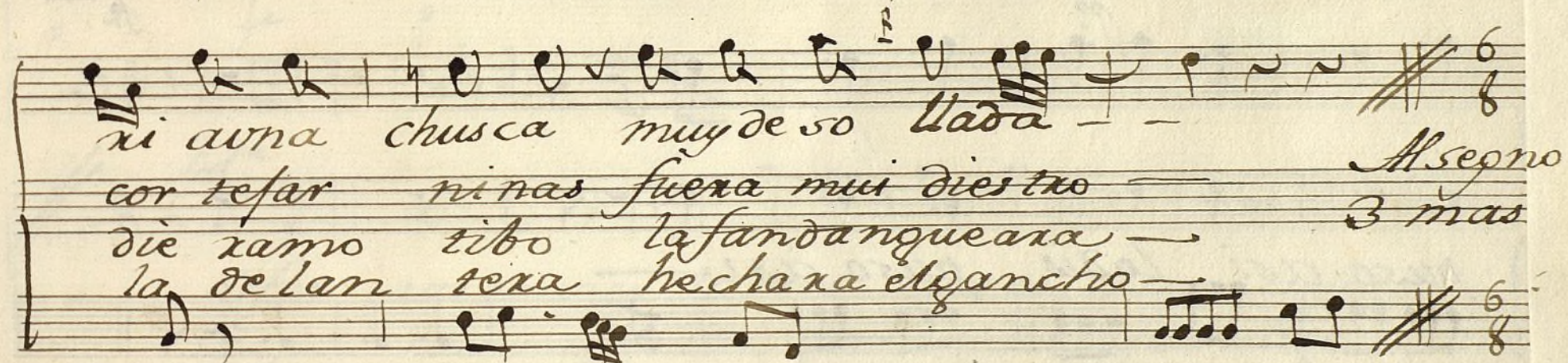








chusca muy de so llada porq.<sup>a</sup> porq.<sup>a</sup>  
 niñas fuera mui diestro porq.<sup>e</sup> en porq.<sup>e</sup> en  
 tibo la fandangueara si me die xamo tibo si me  
 tera echara el gancho yacia la delantera yacia



xi una chusca muy de so llada — — — — —  
 cor tefar niñas fuera mui diestro — — — — —  
 die xamo tibo la fandangueara — — — — —  
 la de lan tera hechara el gancho — — — — —

Allegro  
3 mas



los 2  
 mas no puede ser pa ciencia y su fin q.<sup>e</sup> natura lerato  
 se po

Alto



lo diu puso asi qe natu lo diu

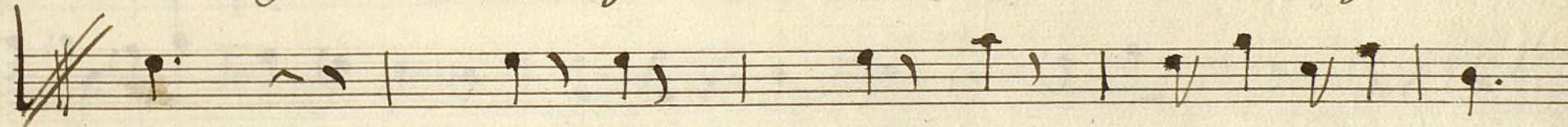
puso asi lo diu puso asi

*Parola* tad.<sup>o</sup> // lo que dices es de veras? // Pol.<sup>a</sup> // y lo que tu ablas es cierto.  
 tad.<sup>o</sup> // no lo aderes // Pol.<sup>a</sup> // si supieras a quando grandes contra tiempo  
 esta expuesta la muger no apeteceiras suro.  
 tad.<sup>o</sup> // y si supieras el ombre a los males qe esta expuesto  
 (sin tener en su desgracia de vos otras el provecho) no lo deeara ser  
 Pol.<sup>a</sup> pues yo ser hombre deseo  
 tad.<sup>o</sup> - no te arriendo la ganancia  
 Pol.<sup>a</sup> lo veremos  
 tad.<sup>o</sup> ... lo veremos





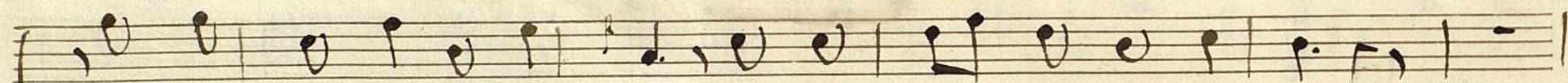
*Si fue xas muger tadeo por tu desgracia fatal  
Si fue xas muger tendrás al cortejo sujecion*



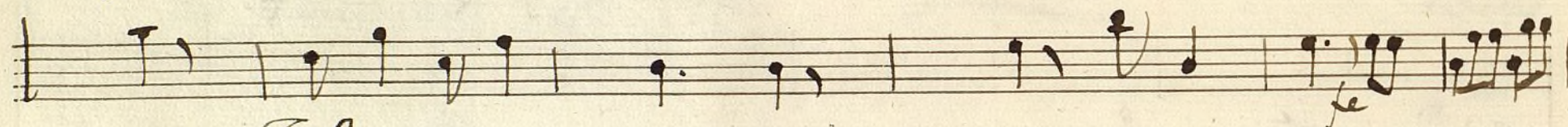
*por tu desgracia fatal vieras como en nuestro sexo  
al cortejo sujecion y que pasar mil trabajos*



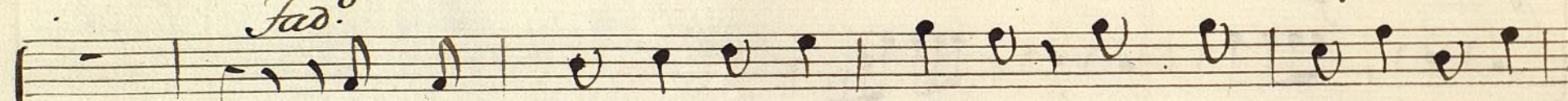




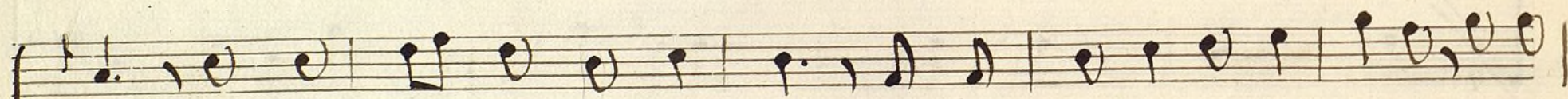
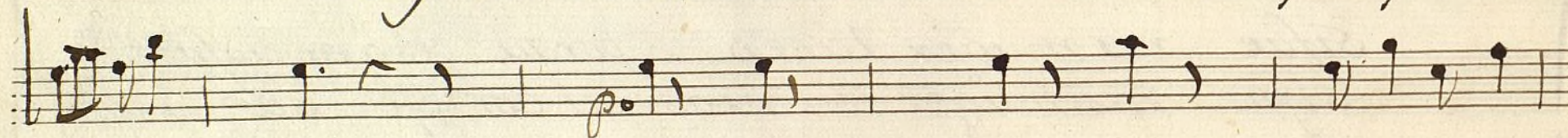
ai mil cosas q.<sup>e</sup> a quantar ay mil  
queda de si el mal de amor queda de si el mal de amor



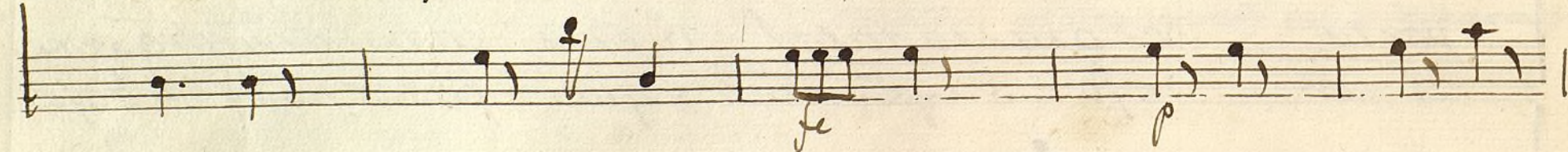
*Fad.<sup>o</sup>*



si fueras hombre Polonia quiza hubieras de pa  
si fueras hombre verias como en qualquiera ca



sar quiza hubie Lon tra basos q.<sup>e</sup> io paso por mi  
sion como en qual sale el hombre escalabrado de las





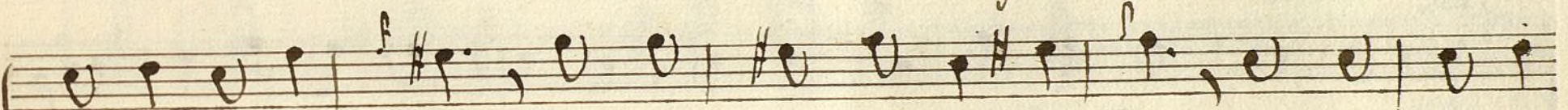
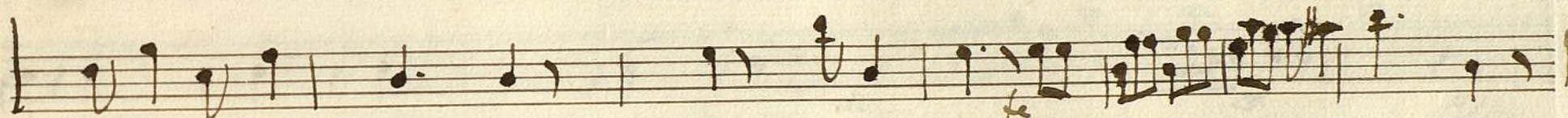
*Pol. a*



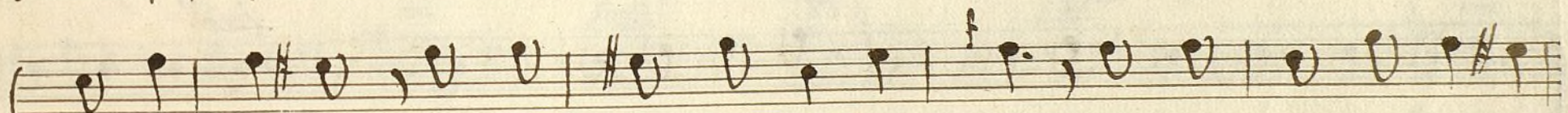
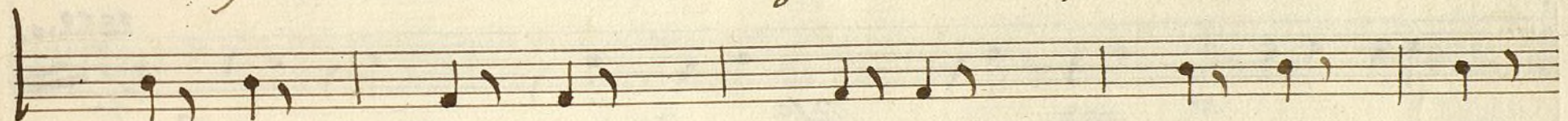
gran fatalidad por mi gran  
malas de amor delas mate

*tutic*

*manca a*



nes para muger vnq. nio mui liberal y en el comer  
rias tu fortuna porq. e gustas de lo peor y asi soloas



cio del mundo presto havi'as de quebrar presto  
cende rias asex moza de un tambor asex mo





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

tutic nes para ser hombre muchas cosas q.<sup>a</sup> a re  
 tanto co tu medra xias sino y cierras lo q.<sup>e</sup>

*se po*

glar tienes q.<sup>e</sup> a re glar el genio i tam bien en la voluntad  
 io q.<sup>e</sup> voy a lo baxa tillo despues q.<sup>e</sup> se a puesto el sol

*Pol.<sup>a</sup> tad.<sup>o</sup> fu*

la muger es gloria ya veces infierno del hombre es tri  
 la muger es dulce y tambien amargo da de licia el

*fu p*



*Pol.ª* *los 2.*

aca y tambien vene no note canses ha la  
 hombre tambien malor Vator es mejor tu sexo

*Pol.ª*

q. es mejor tu sexo q. es me y  
 no ai que disputarlo no ay *fad.º* y

*lad.º* *Pol.ª* *te*

si fue kas ca sada tendria amaxido ya los nueve odier meras  
 si fue kas ca sado tendria dueño y te arian ser padre qui

*Pol.ª* *Hor.* *Hor.*



*tad.<sup>o</sup>* *tad.<sup>o</sup>*  
 quiza un chiquillo quiza un ~ (caracoles) si gamos pue o  
 za sin ser lo qui za sin ~ *1.<sup>a</sup> (Zape)* a cave se el ca  
 pue to si gamos ~ nuestro capri cho  
 pri cho a cave ~ por si mole sta  
*tad.<sup>o</sup>* *cres.<sup>do</sup>* *re* *mo*  
 pue si gamos o pue to nuestro ca { pri cho o pue to  
 pue a cave se el ca pri cho por si mole sta { pue si gamos o pue to  
 pue a cave se el ca pri cho { pue a cave se el ca pri cho



nuestro capricho  
nuestro capricho  
por simo lesta  
por simo lesta

nuer tro capricho nuer  
por simo lesta por

tro capricho nuer  
simo lesta por

*Allegro*

*Coro final*

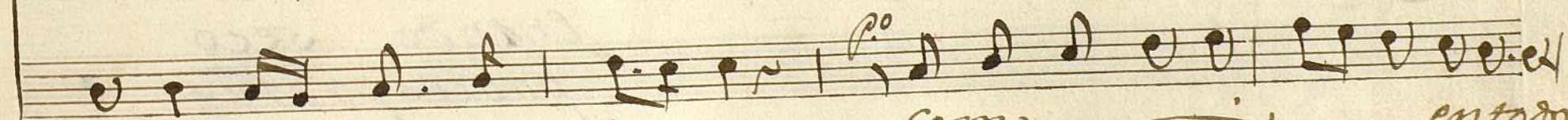
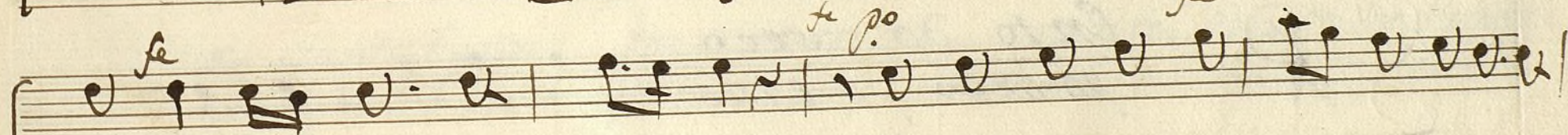
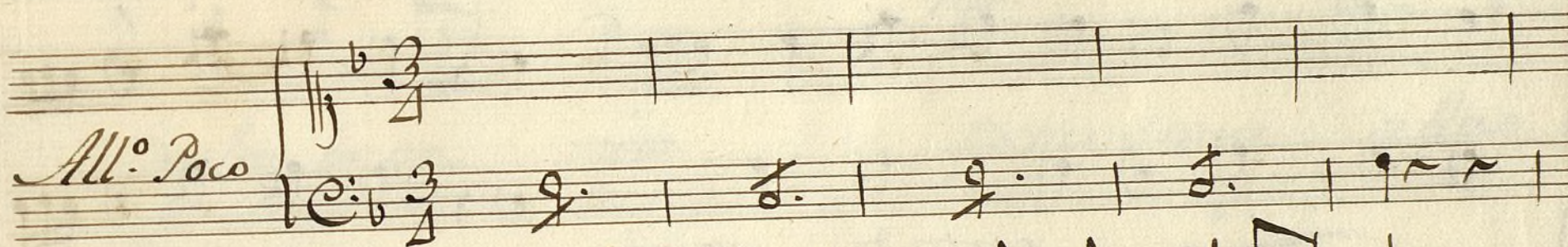
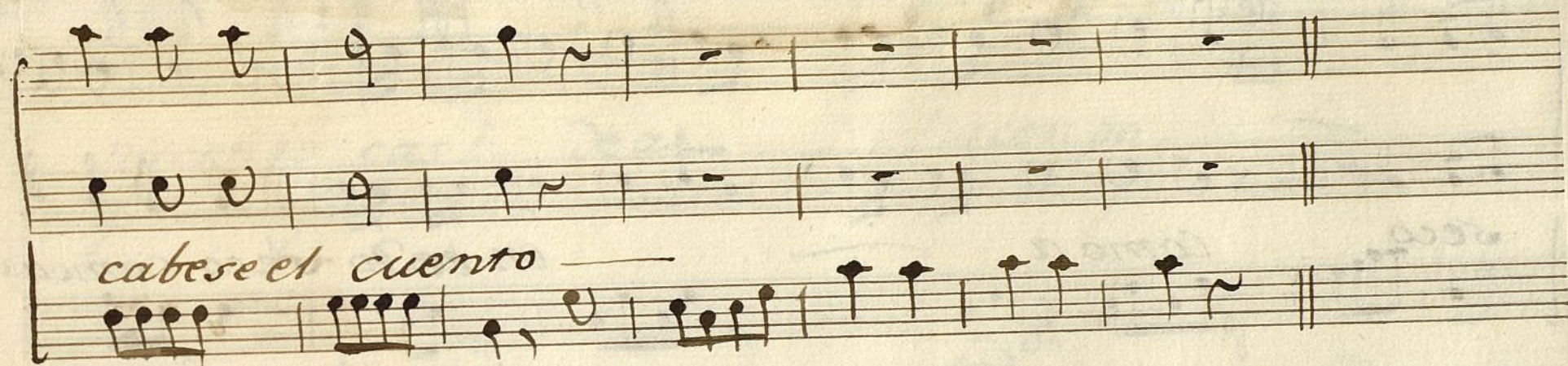
*All.<sup>o</sup>*

y Con nuestra suerte vivamos con



tentos pues nuestro tanto / or lo que no podemos lo que no po  
 demos y conseguí dillas acabese el  
 cuento y conseguí dillas acabese el cuento a







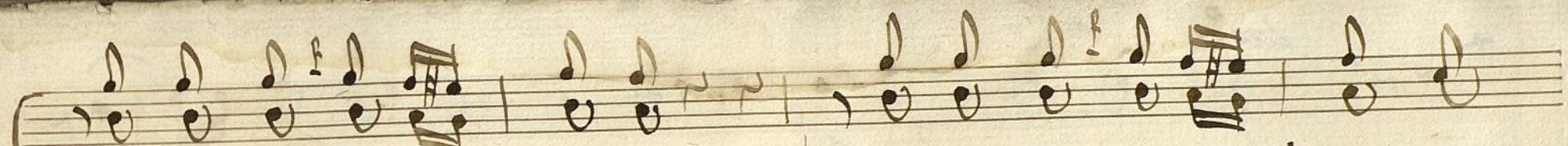
*seco* *como a* *en todo seco como asi*

*ento do seco* *ento*

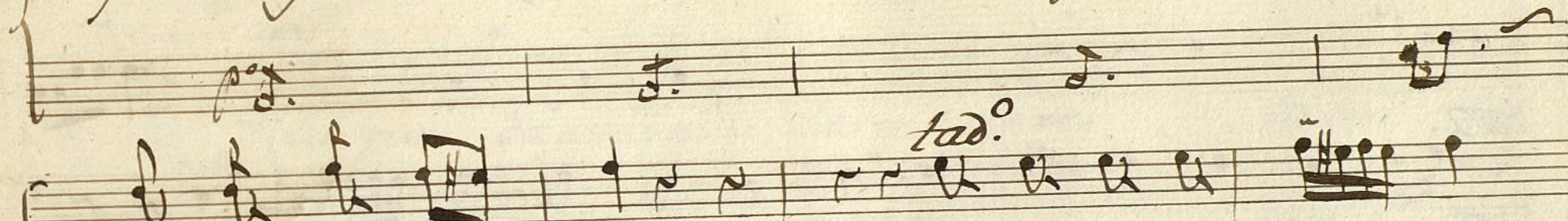
*ento do seco*  
*po bres po etas*

*ento do seco*  
*po bres po etas*

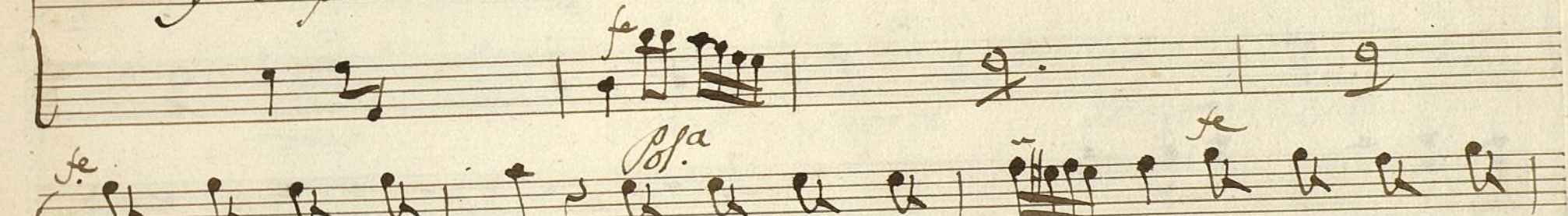




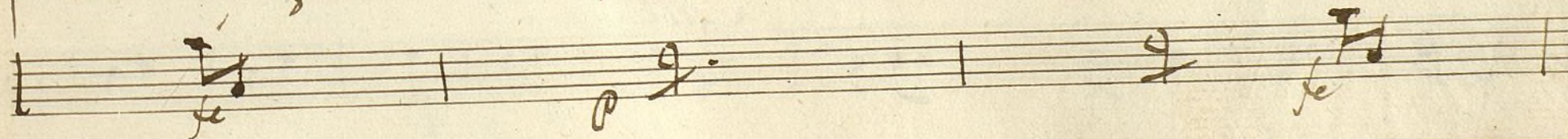
*nacen po casi de as*      *nacen po*  
*q.º estan fal to de asuntos*      *q.º estan fal*



*de los inge nios*      *Estas segui villas*  
*y de pese tas*      *estas segui dillas*



*dime quetal son*      *no tienen a*      *sunto nison de imben*  
*dime aq xadaxan*      *pronto lapan*      *dilla lo responde*





*tad.*

cion  
 na

pues sea lo q.<sup>e</sup> sea vaya unca ballo  
 pues sea lo q.<sup>e</sup> sea siga el caballo

*for 2.*

ya tencion todo el mundo para empezar lo  
 ya tencion todo el mundo q.<sup>e</sup> a seguir vamos

para  
 q.<sup>e</sup> a se

*All.<sup>to</sup>*



*tad.*  
*Pol.* Llamo da a quien las muqeres la mo  
 el cuchillo y el ma xido el cu  
*tad.* quise casar me el otro año quise  
*Pol.* no cor te/en Madri leñor no cor  
 de tal suerte se a en di do  
 tienen el cor te de a cexo  
 por de sa o gar mi con ciencia  
 a mu qeres de es cri banos




g.ª ana Doña — maxi blanca — yase a puesto  
 pero el mangoy — laca bera — suele a veces  
 y me daba en — dote el Diabolo — una muger  
 por q.ª os de/a — ran sin plumas — y tal vez bien

som bre xillo — yase a puerto  
 ser de hueso — suele a veces  
 pobre y fea — una muger  
 a ta ñador — y tal vez bien

la 2.ª no




22




Estas coplitas sirban estas copli  
estas coplitas

*Comprimos*



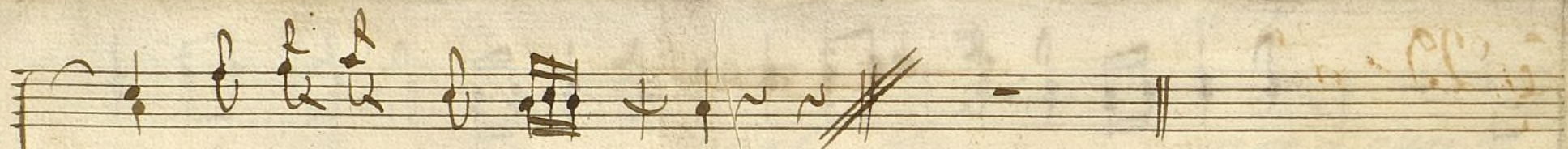
estas co depasa tiempo ya lentad compa  
estas co depasa tiempo y perdonad el



sibon nuestros defectos ya lentad compa sibon nuestros defectos  
chasco mis mor que tener y perdonad el chasco mis mor que







*nues*

*mis*



*Allegro*



Leg.<sup>o</sup> 2.<sup>o</sup> n.<sup>o</sup> 10

Mus 100-21

t

Violin 1.<sup>o</sup>

For.<sup>a</sup> a Duo.

Jo

Los deseos contrarios



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score concludes with the instruction "Parola." written in large, elegant cursive.

Dynamic markings and performance instructions include:

- fmo* (first movement)
- for.* (forte)
- po* (piano)
- ten.* (tension)
- Al Segno.* (Al Segno)
- Parola.*







*Coplas* *Allegro*

This is a handwritten musical score for a piece titled "Coplas" in 6/8 time, marked "Allegro". The score is written on ten staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *p* (piano), *f* (forte), and *ff* (fortissimo) are used throughout. There are also articulation marks like accents and slurs. The paper is aged and shows some wear, with a small piece missing from the top left corner. The handwriting is in dark ink, and the overall style is characteristic of 18th or 19th-century musical notation.







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

*p fe* *for* *for*

*Alleg.<sup>to</sup>*



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

*ten*

*po*

*ten.*

*3*

*All.*

*for*

*for*

*for*

*Allegro.*



Ayuntamiento de Madrid

1200055013



*t*

Mus 100-21

*Violin 1.º*

*Jon.<sup>a</sup> à Duo*

*Los deseos Contrarios*

*~*



A handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The music is written in a single system across the ten staves. The score includes several dynamic markings: *fmo* (first movement), *for* (forte), *po* (piano), *ten* (tension), *And.<sup>te</sup>* (Andante), and *Parola* (word). The score is divided into sections by double bar lines and repeat signs. The final staff begins with the marking *And.<sup>te</sup>* and a 2/4 time signature. The score is written in a single system across the ten staves.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style with some ink bleed-through from the reverse side.

Key markings and annotations include:

- And.te* (Andante) on the third staff.
- pmo* (primo) on the second staff.
- Allegro* (Allegro) on the fifth staff.
- Dejo.* (Dejo) on the sixth staff.
- Alor Parr. trer mai* (Alor Parr. trer mai) on the eighth staff.
- Parola* (Parola) on the tenth staff.



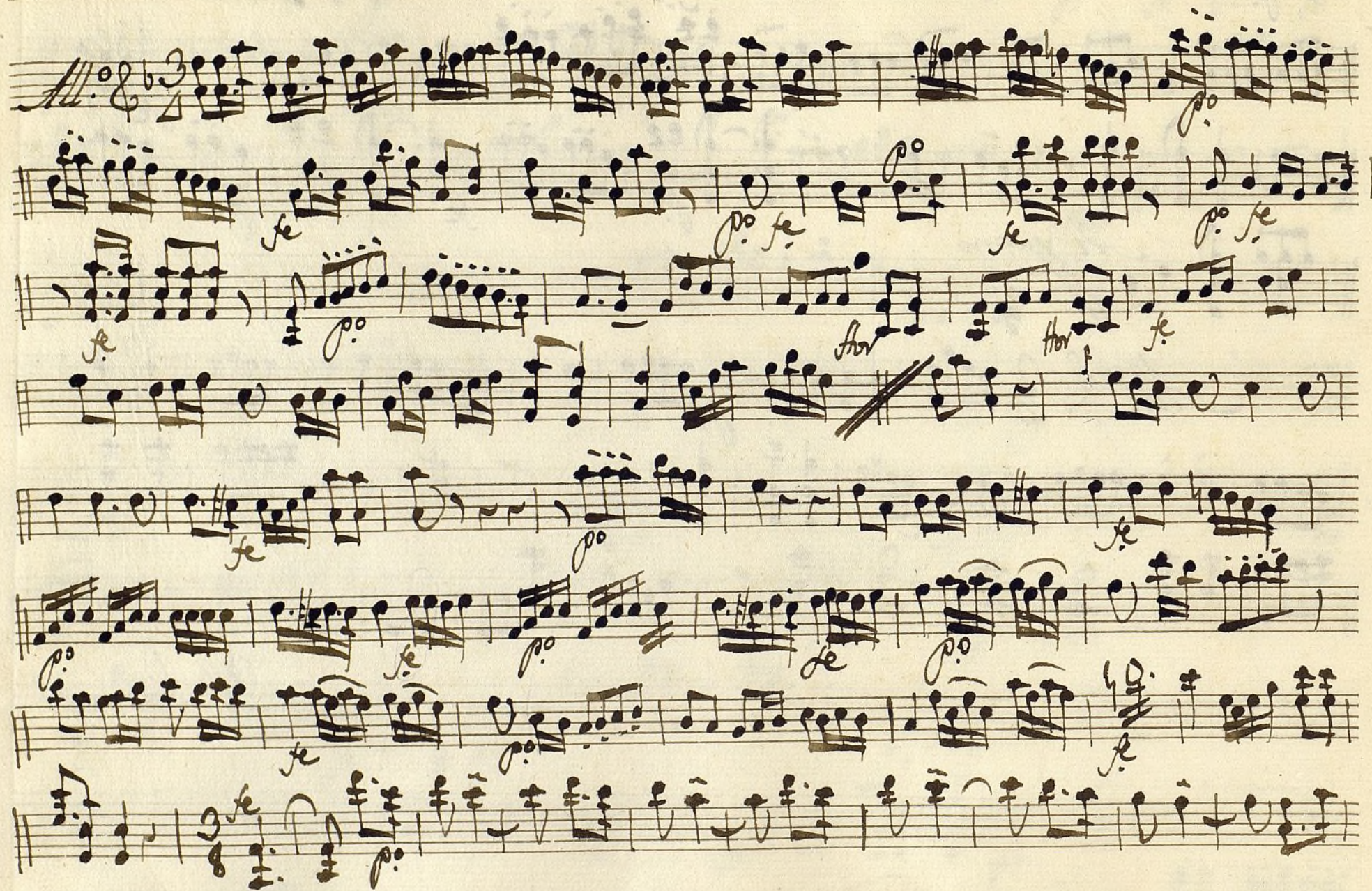
*Coplas* *All.<sup>o</sup>* *8* *6*

This is a handwritten musical score for a piece titled "Coplas". The notation is in 6/8 time, indicated by the "6" over the "8" and the "All.<sup>o</sup>" (Allegretto) tempo marking. The score consists of ten staves of music, written in a single system. The notation includes various note values, rests, and dynamic markings such as *p<sup>o</sup>* (piano) and *f<sup>mo</sup>* (forte). There are also some handwritten annotations like "je" and "for" (for). The music is written in a style characteristic of 18th or 19th-century manuscript notation. The paper is aged and shows some staining.











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

*ten p p p ten p*

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

*f ff f f*

*Adagio*







Mos 100-21

t

Violin 2.<sup>o</sup>

For.<sup>a</sup> a Duo.

Los Descor Contrarios



A handwritten musical score on ten staves. The notation includes treble and bass clefs, a 2/4 time signature, and various musical symbols such as notes, rests, and accidentals. Dynamics like *fmo*, *po*, *for*, *ten.*, and *Al Segno.* are present. A section is marked *Parola.* The manuscript is written in brown ink on aged, slightly stained paper.



Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by tempo and performance instructions.

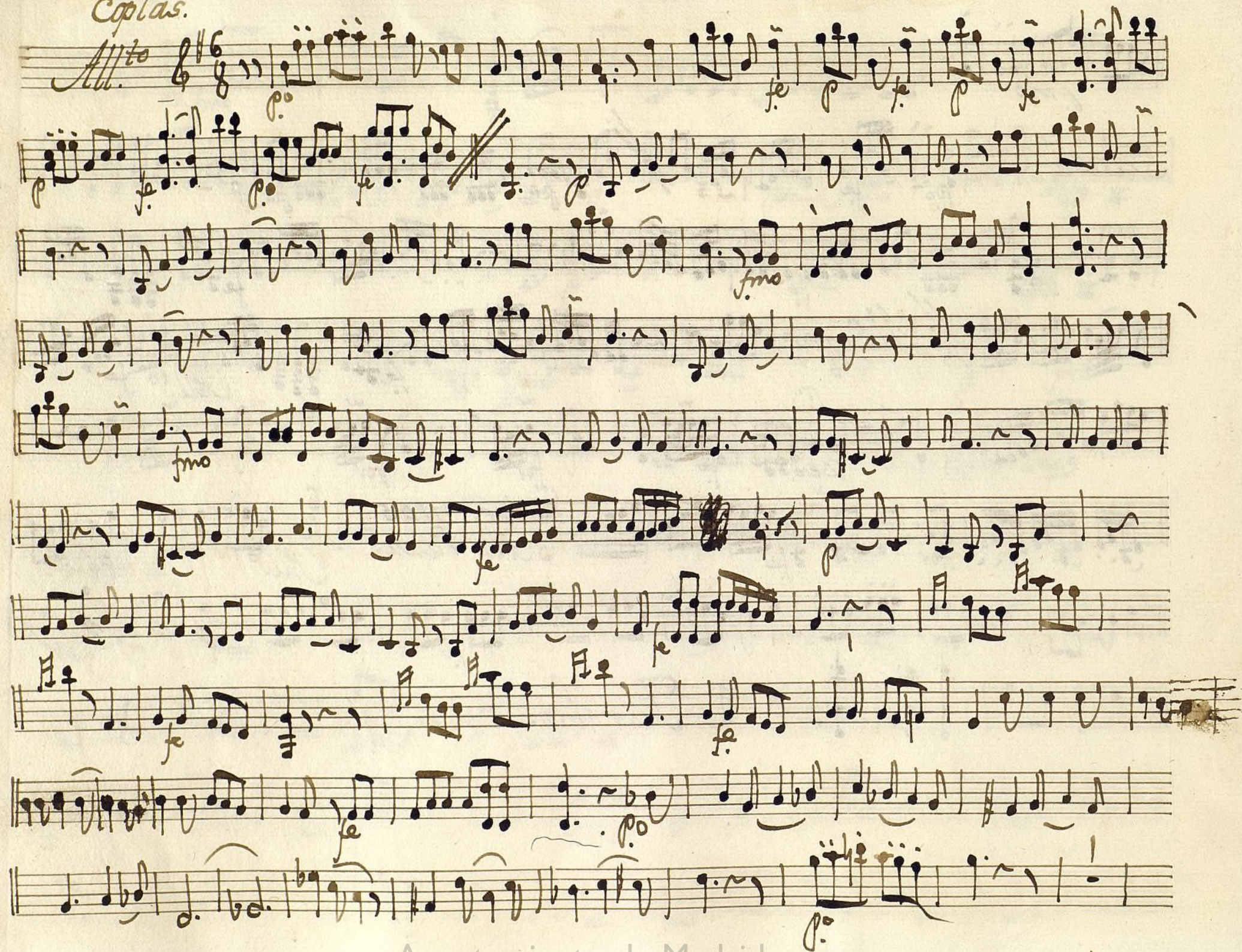
Key markings and sections include:

- And.<sup>te</sup>* (Andante) at the beginning of the second staff.
- Al Segno* marking on the fourth staff.
- Dep.<sup>o</sup>* (Dopo) marking on the fifth staff.
- tres mas* (three more) and *Ahor Parr.<sup>o</sup>* (Now Dance) markings on the sixth staff.
- Parola.* (Word) marking at the end of the eighth staff.

The manuscript is written in brown ink on aged, slightly stained paper. The notation is a mix of treble and bass clefs, with various note values and rests. The overall style is characteristic of 18th or 19th-century handwritten musical notation.



*Coplas.*







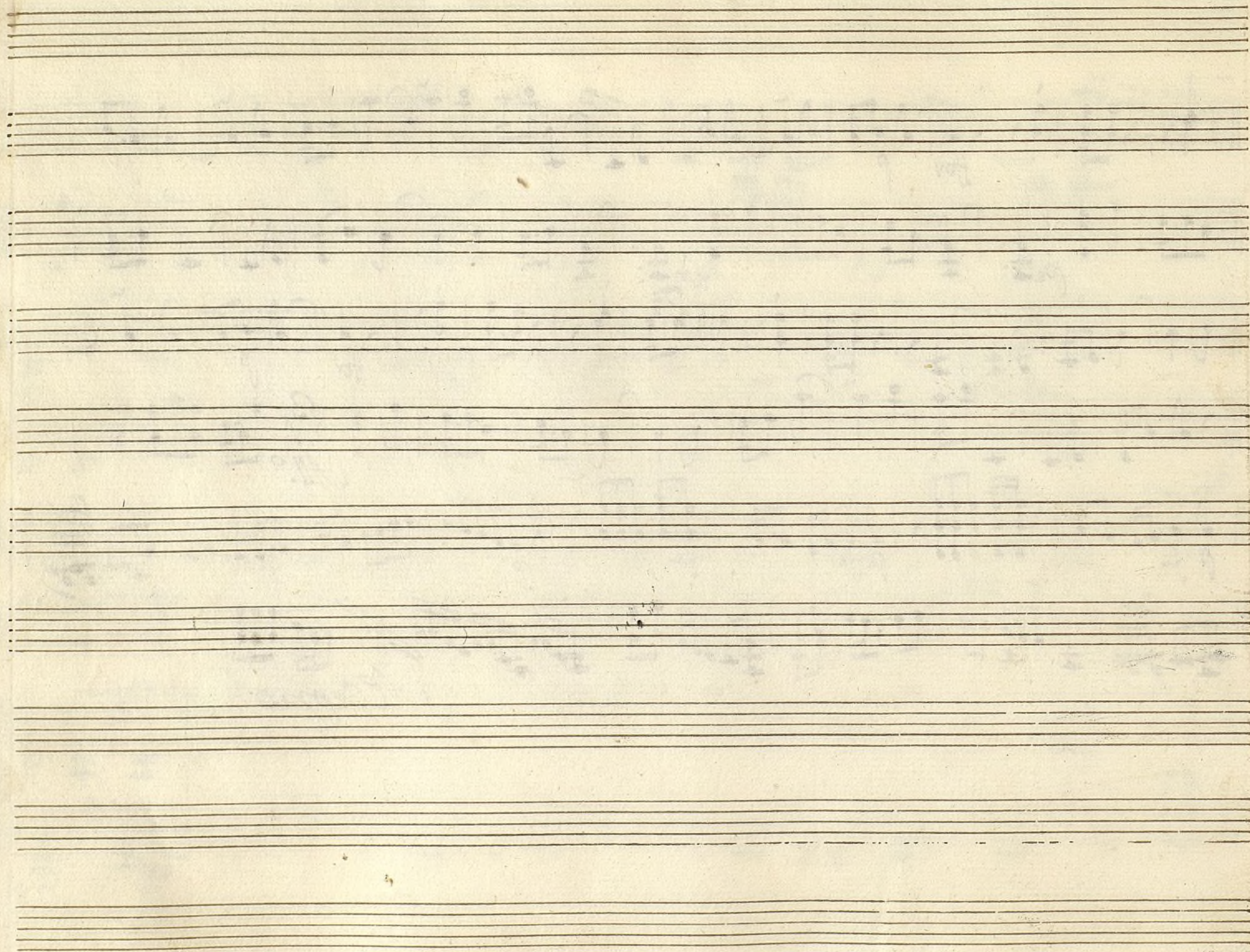












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t

Mus 100-21

Violin 2.<sup>o</sup>

Fon.<sup>a</sup> à Duo

Los deses Contrarios



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

*ten*

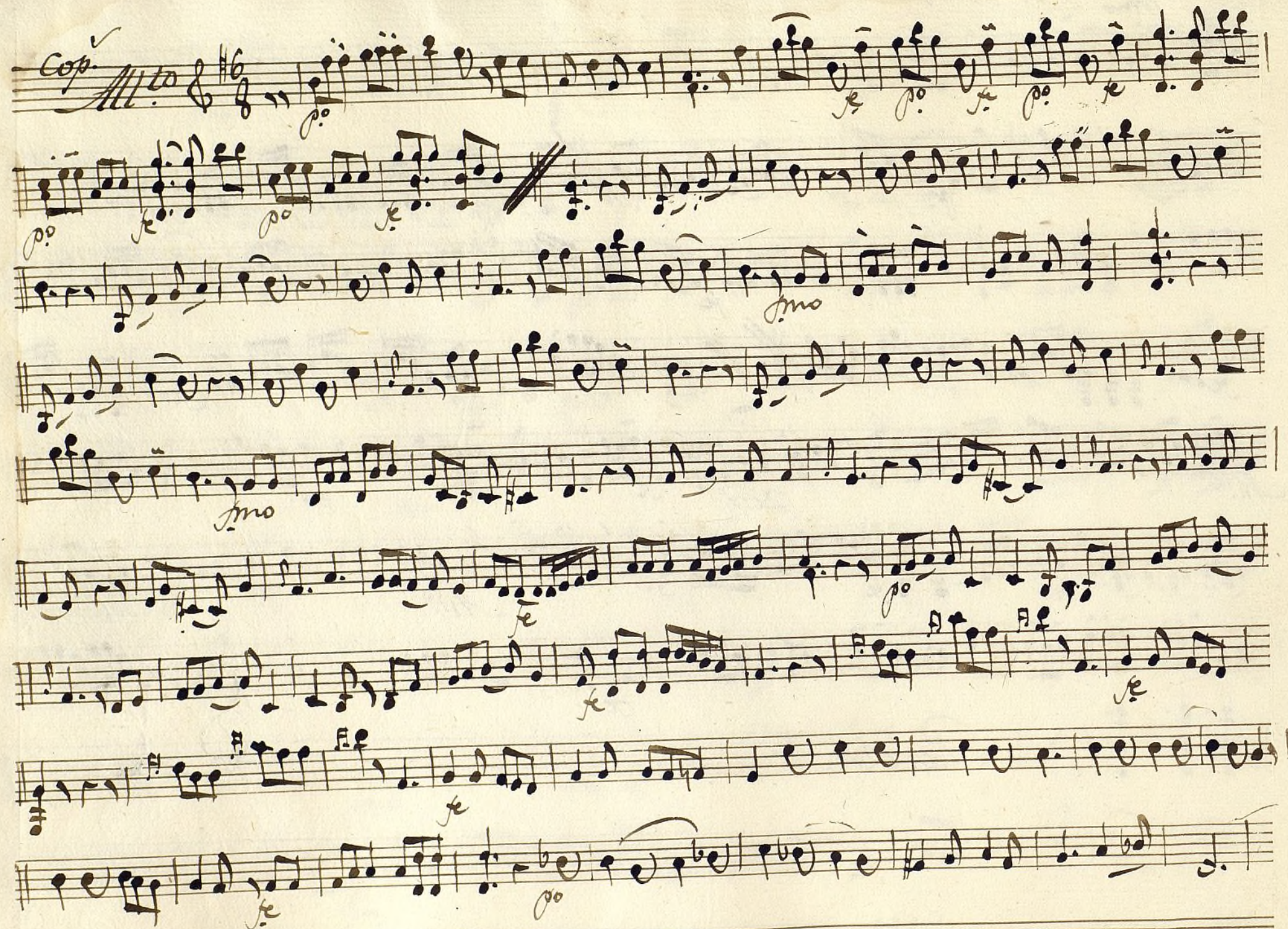
*Allegro*

*Parola* *pmo*

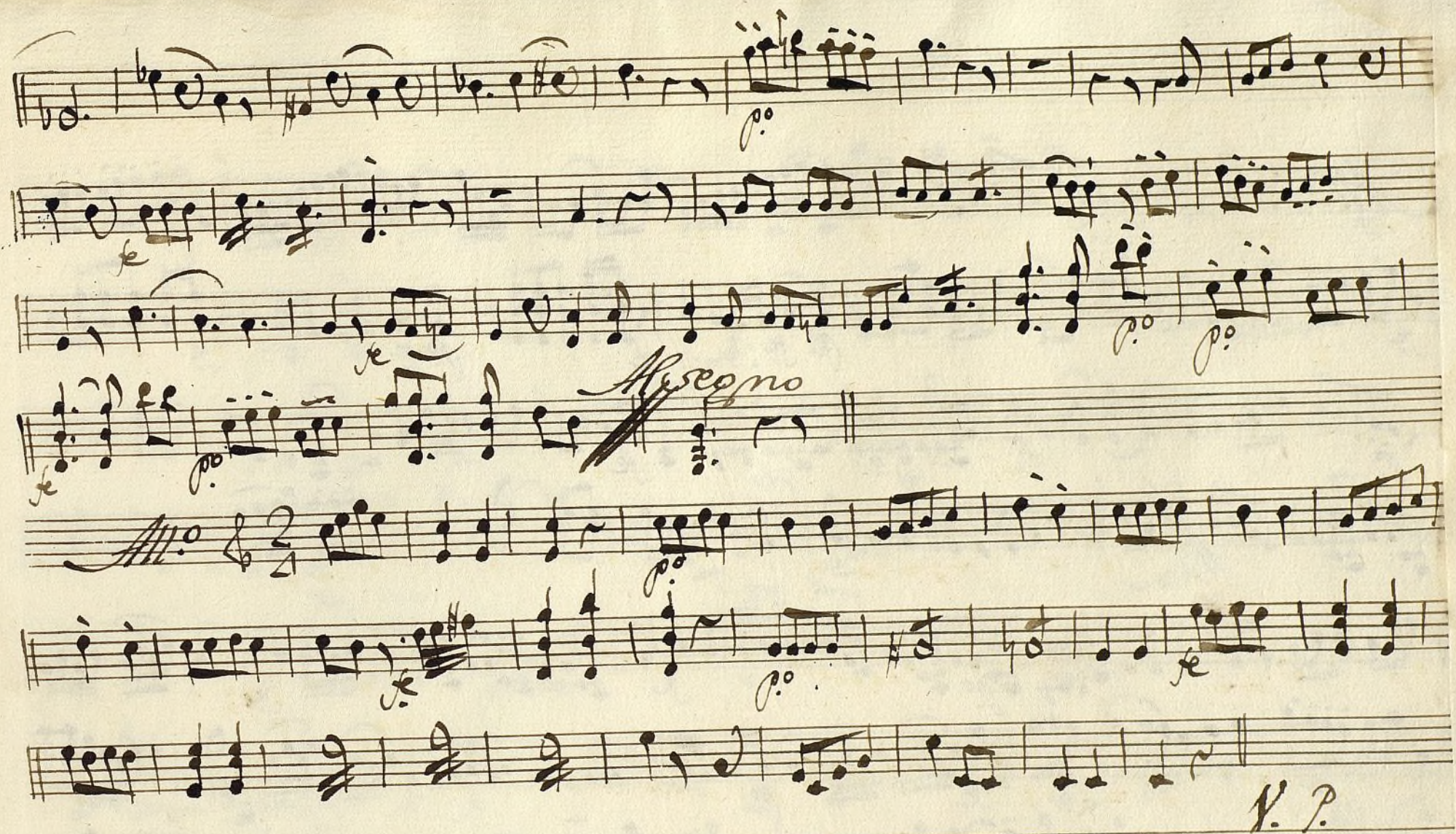




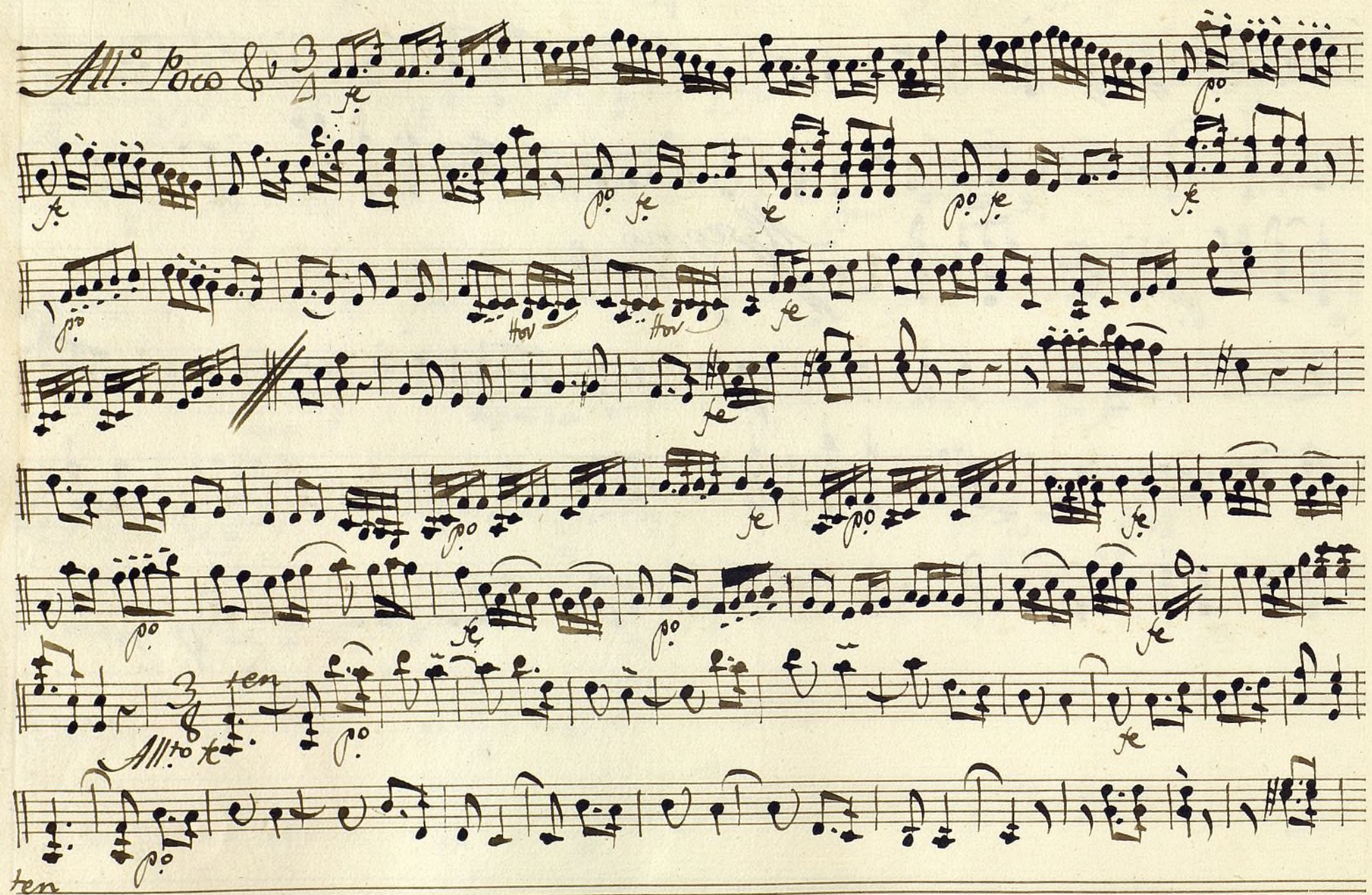




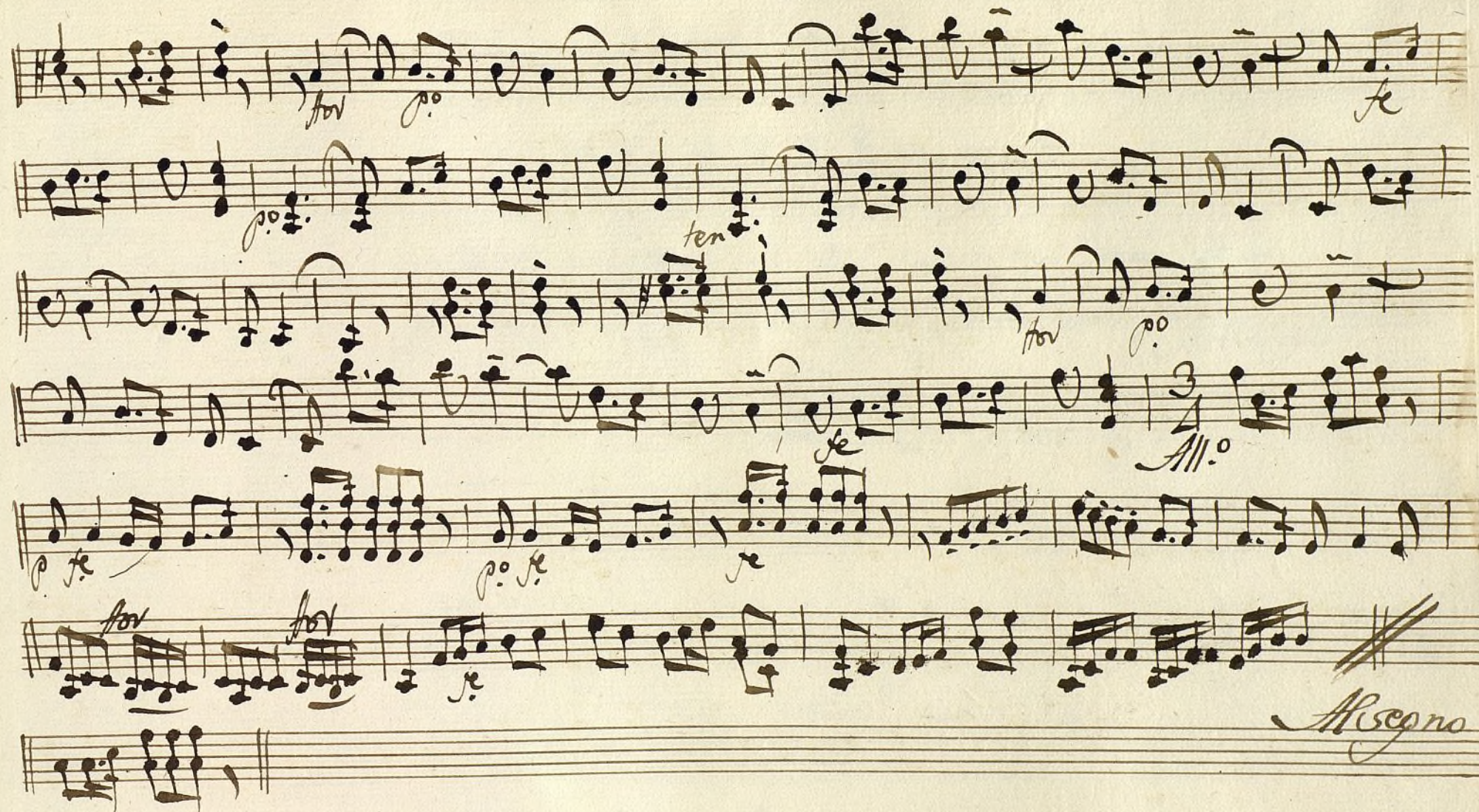














Ayuntamiento de Madrid

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## Oboe 1.ª Ton.ª a Duo Los deseos Contrarios

*Allegro*

*p* *f* *fmo*

*Allegro*

*Parola.*



*And.te* 3/4   
  
  
  
  
*Al Segno*   
*Parola.*

*All.to*   
  
  
  




Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. Dynamics like *fe* (forte) and *p* (piano) are used throughout. Tempo markings include *Allegro*, *Allegro Poco*, and *Allegro*. The score is divided into sections by double bar lines and includes a section marked *Allegro* with a *tarant* marking. The manuscript is on aged, slightly stained paper.

*Allegro*

*Allegro Poco*

*Allegro*

*Allegro*

*Allegro*

*Allegro*

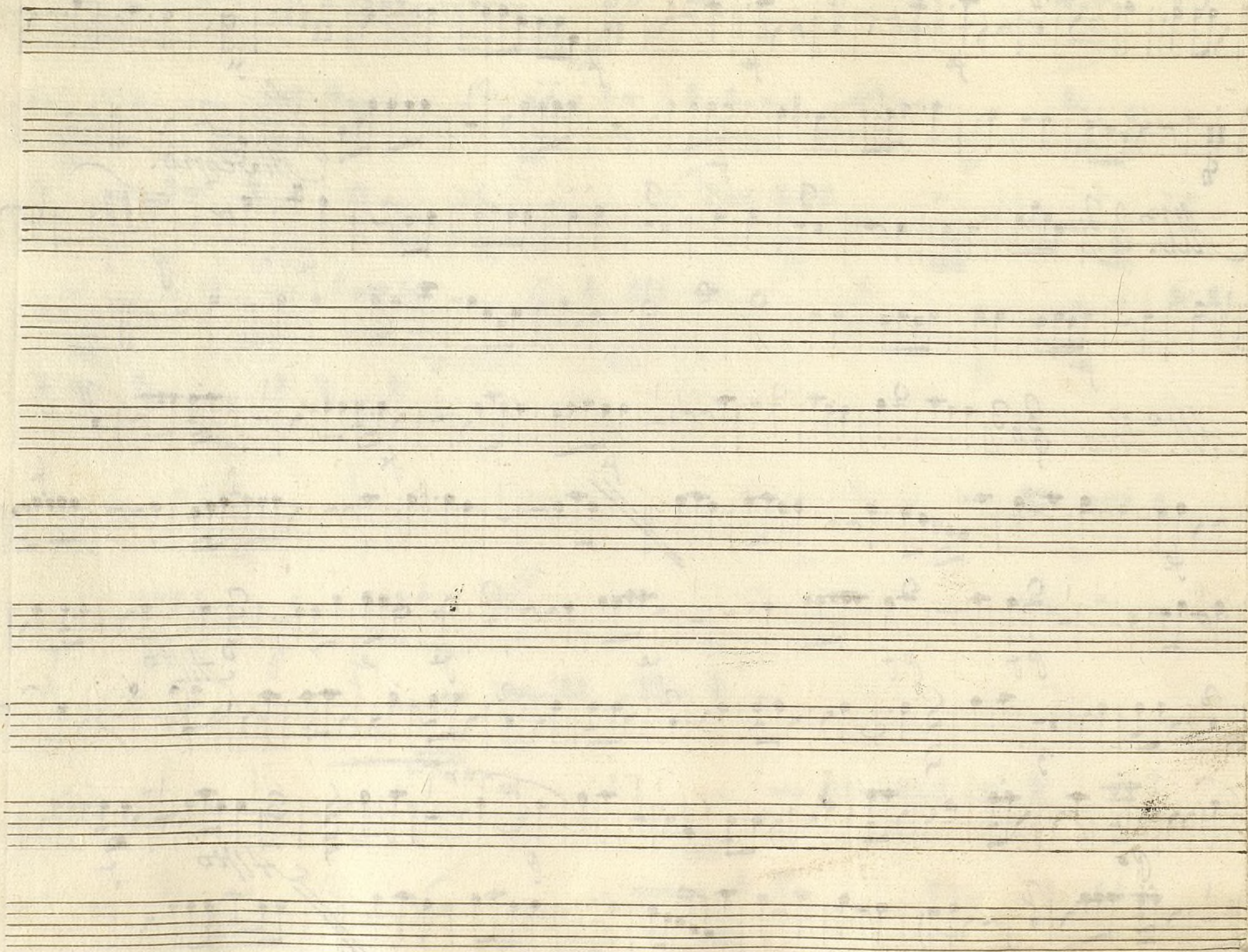
*Allegro*

*Allegro*

*Allegro*

*Allegro*





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12.000.55013

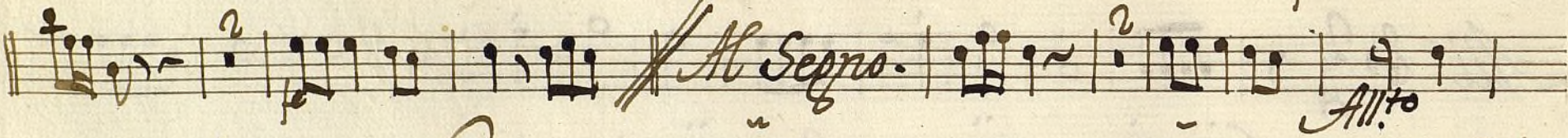


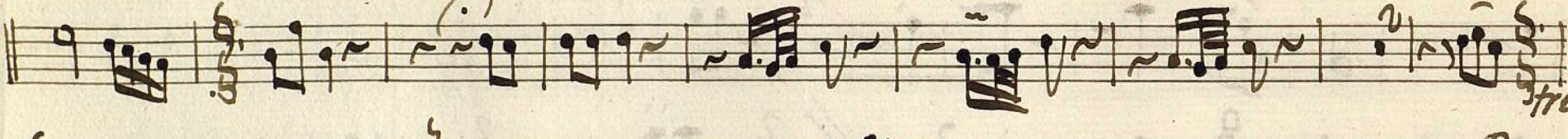
Oboe 2.<sup>o</sup> Ton.<sup>a</sup> a Duo Los Descos Contrarios

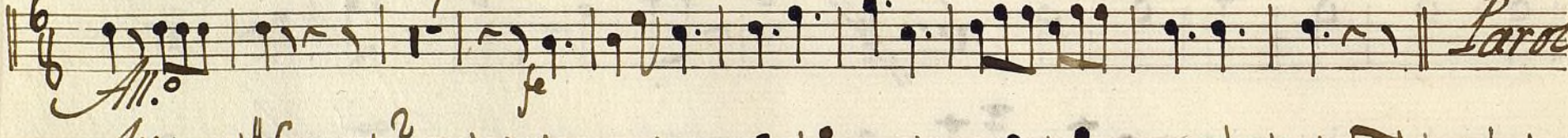
Handwritten musical score for Oboe 2. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, and dynamic markings. The word "Allegro" is written at the beginning of the first staff. The word "Allegro" is written at the beginning of the fourth staff. The word "Parola." is written at the beginning of the sixth staff. The score ends with a double bar line on the tenth staff.

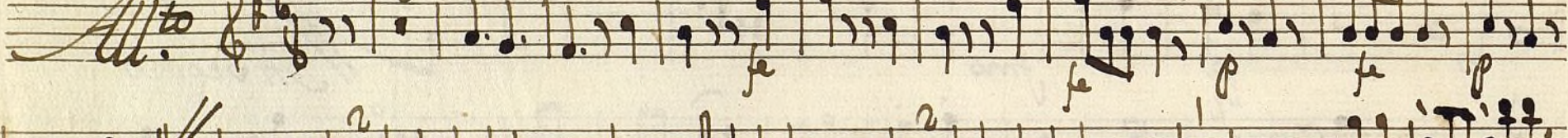


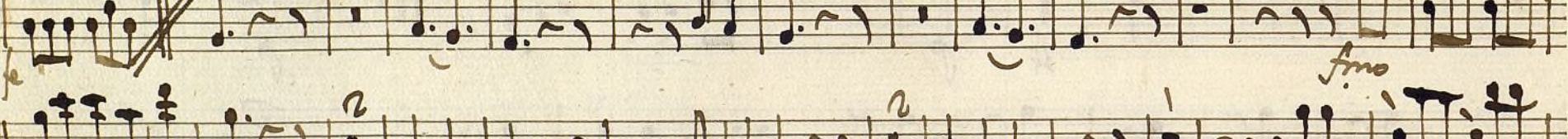
*And.<sup>te</sup>* 2/4 


*Al Segno.* 

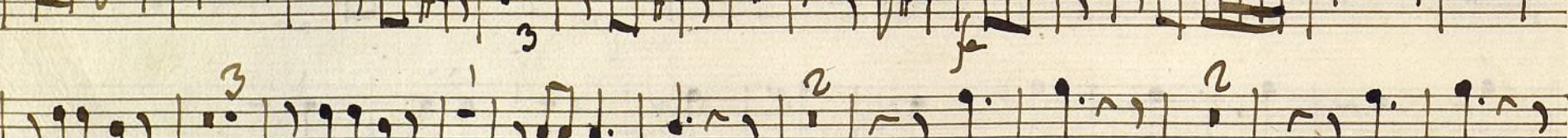
*All.<sup>to</sup>* 


*tré mas.* 


*Parola.* 

*All.<sup>to</sup>* 

*fmo* 

*fmo* 

*fmo* 

*fmo* 



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *f*, *ff*, *p*, and *ff*. The score is divided into sections by double bar lines and includes tempo markings such as *All.<sup>o</sup>*, *All.<sup>o</sup> Bco.*, and *Allegro*. The piece concludes with the marking *Allegro*.

*Allegro*

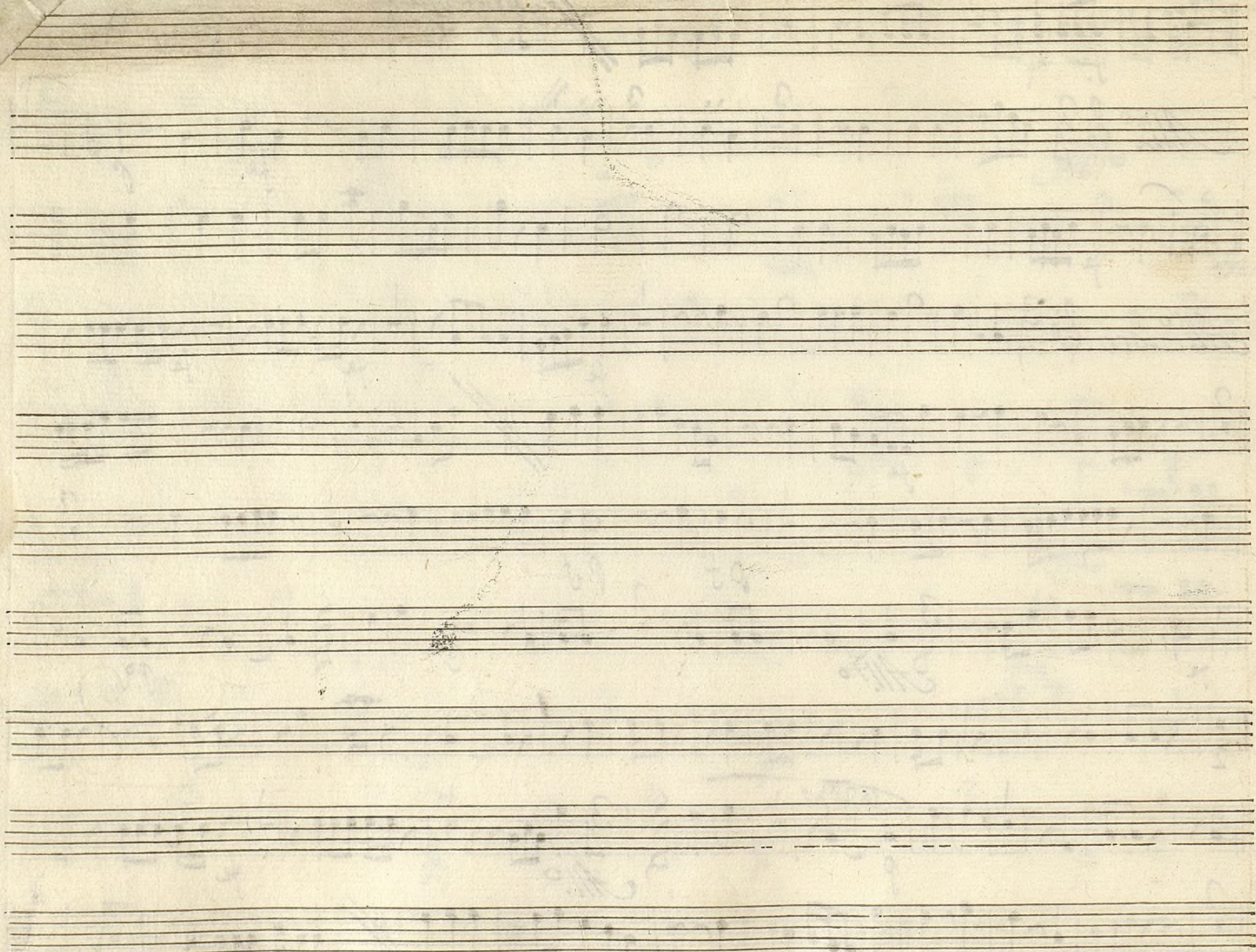
*All.<sup>o</sup>*

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

*Allegro*

*Allegro*



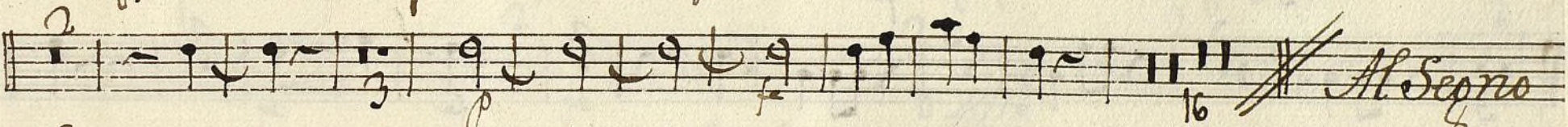





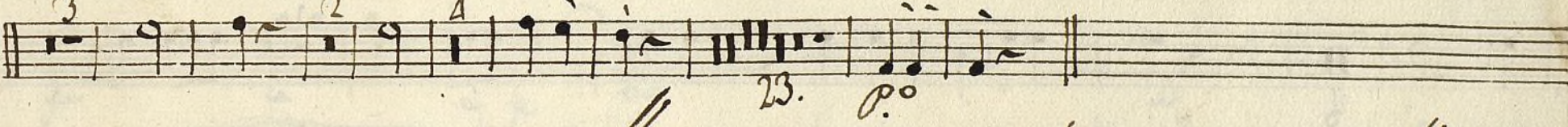
*Trompa 1<sup>a</sup> Ton.<sup>a</sup> a Duo. los deseos contrarios* Mus. 100-21

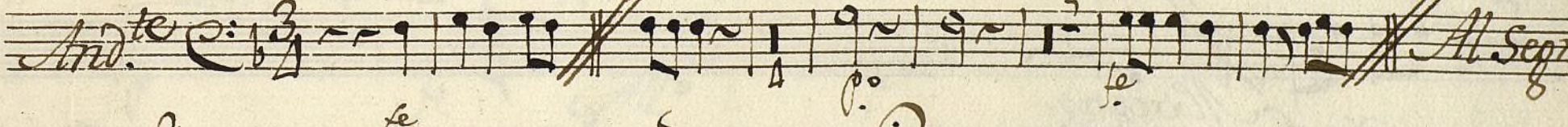
*All.<sup>o</sup>* 



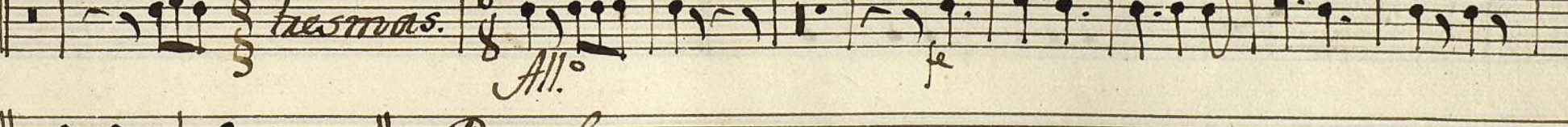






*And.<sup>te</sup>* 







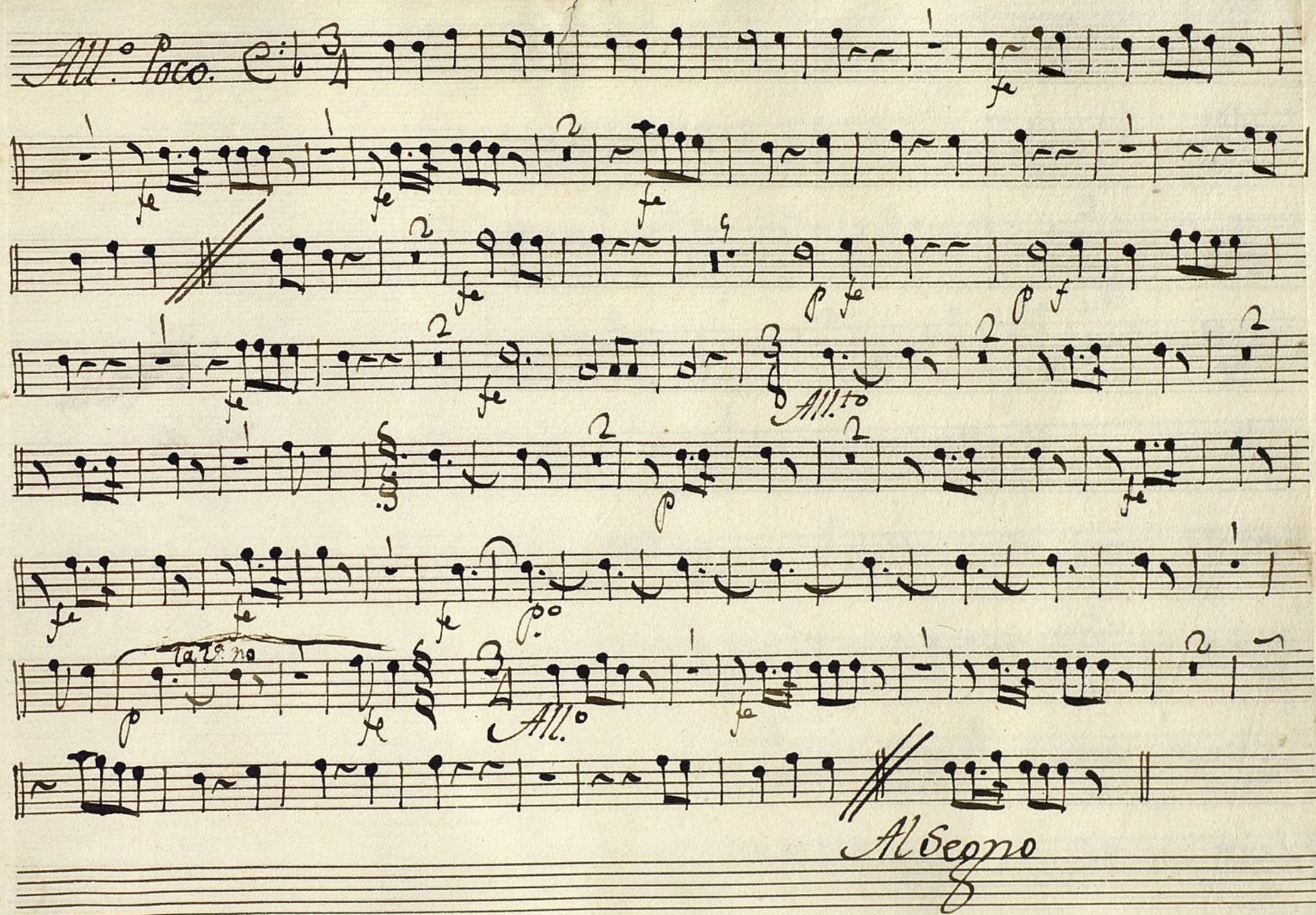
*Parola.*



*All.<sup>o</sup>*  $\text{C} \sharp$   $\frac{6}{8}$

*In f. Al Segno.*  $\text{C} \flat$   $\frac{2}{4}$



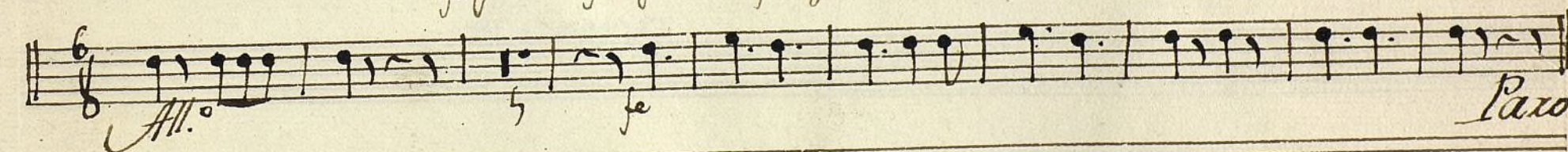
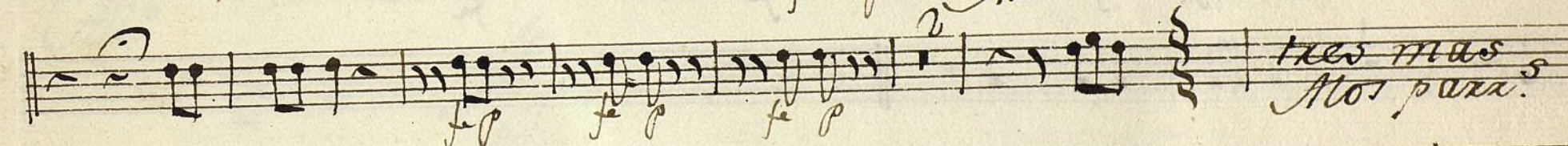
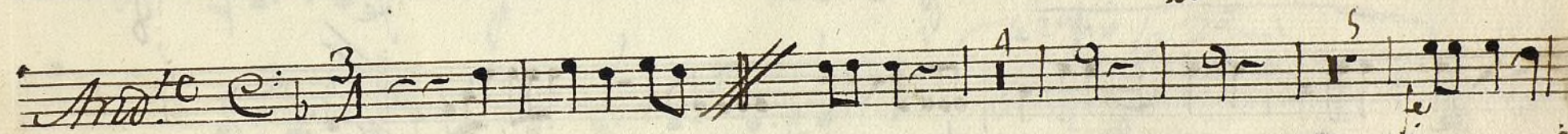
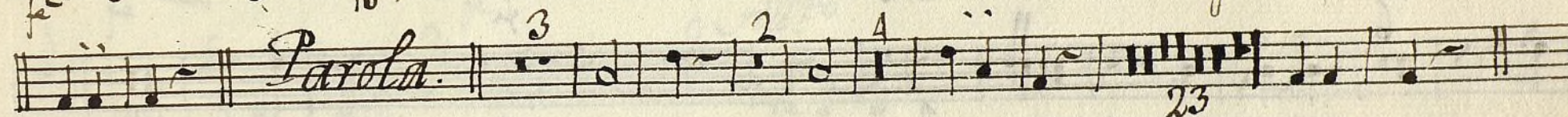
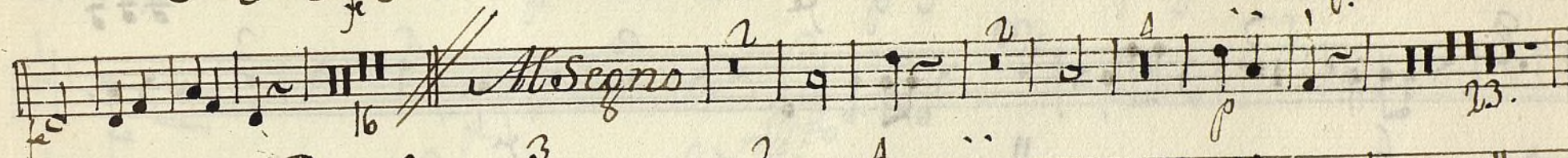
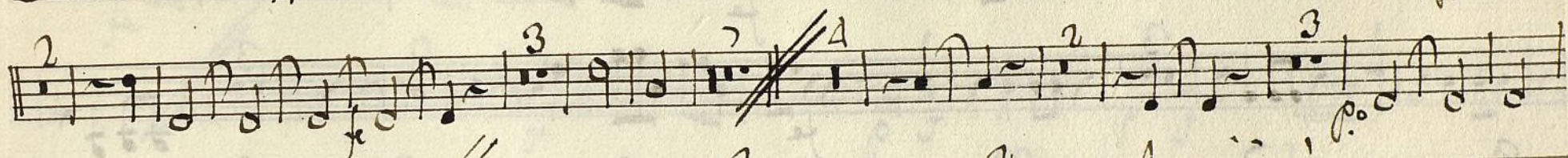








*Trompa 2<sup>a</sup> Inn.<sup>a</sup> a Duo los deseos contrarios*



*Parola.*



*In F*  
*All.<sup>o</sup>*  $\text{C} \#$   $\frac{6}{8}$

*Allegro*  
*Inf.*  $\frac{2}{4}$



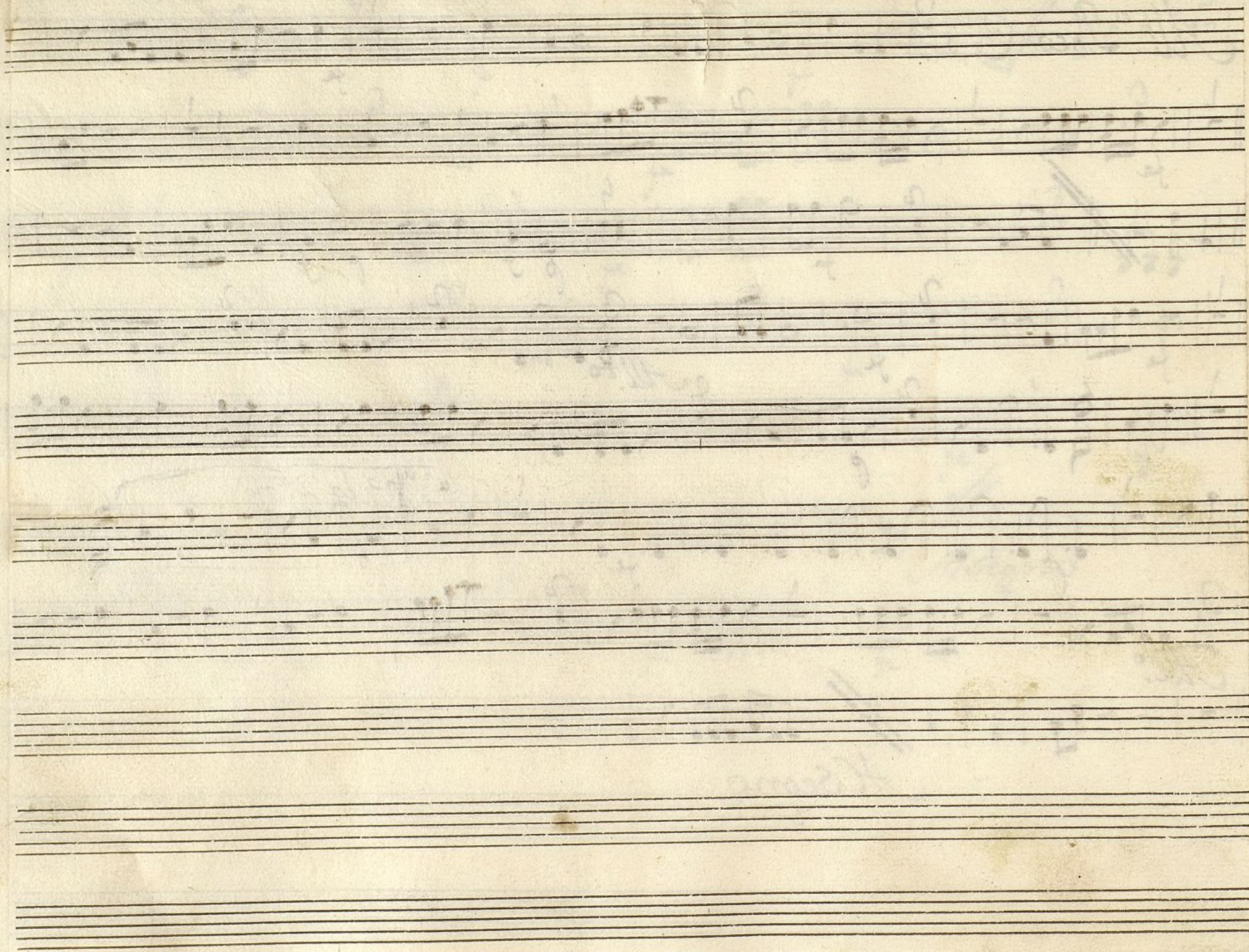
*All.<sup>o</sup> Poco* C: 3

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

*la 2<sup>a</sup> no la 2<sup>a</sup> no*

*Allegro*







Bajo Ten.<sup>a</sup> a Duo Los descos Contrarios

Mos 100-21

Handwritten musical score for a Duo. The notation is on ten staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is written in a single melodic line. Various performance markings are present throughout the score, including *mo*, *fe*, *mo*, *fe*, *mo*, *ten.*, *mo*, *mo*, *mo*, and *mo*. A section marked *Allegro* begins on the fourth staff. The word *Parola.* is written above the eighth staff. The score concludes on the tenth staff with a double bar line.







A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score includes several dynamic markings: *p<sup>o</sup>* (piano), *fe* (forte), *ffor* (fortissimo), *Cres.<sup>do</sup>* (crescendo), *fmo* (finito), and *Allegro*. The piece concludes with a double bar line and the word *Allegro* written below the staff. The paper is aged and shows signs of wear, including a large tear at the bottom center.



