

Mus 183-9

J. v. a. Perez  
meta

672

Conadilla à solo

De la Conversacion

Del S.<sup>r</sup> Felis Lopez

«Aparcionado, mio», en los papeles de su inventa

Ayuntamiento de Madrid

1200041298

1831



Punto bajo +

Andte

6/8

p f p f p f p f

f p f p f p f p

p f

f

Apasionados míos si sabéis con so

p f p f



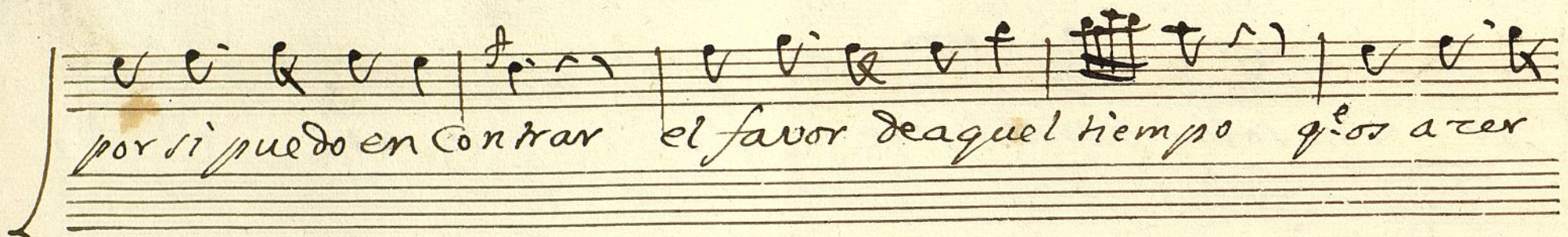
lar Con solar a una triste q' aflagridita esta

es a caso rigor la fuerza del do

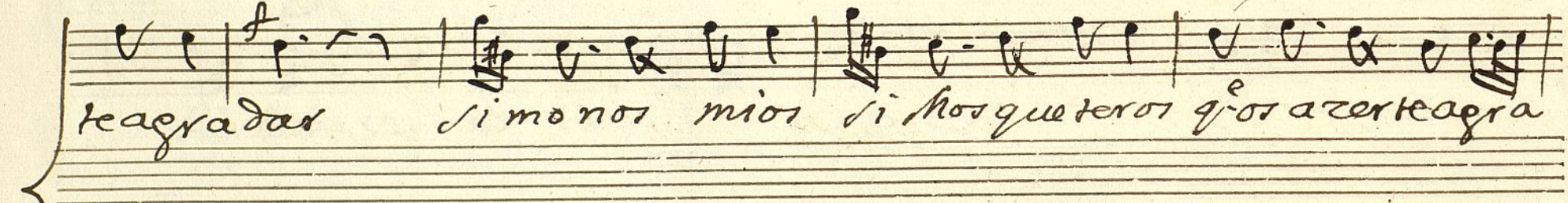
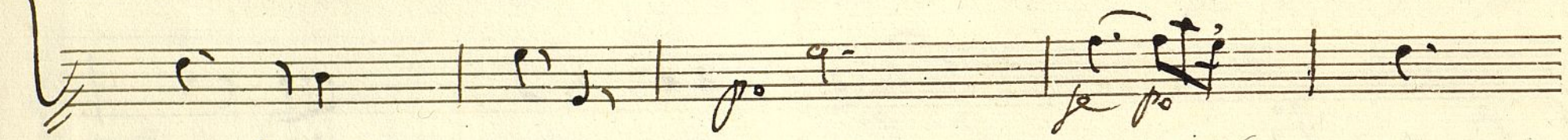
lor Cualquiera lo dirà por esto salgo sola

lor Cualquiera lo dirà por esto salgo sola

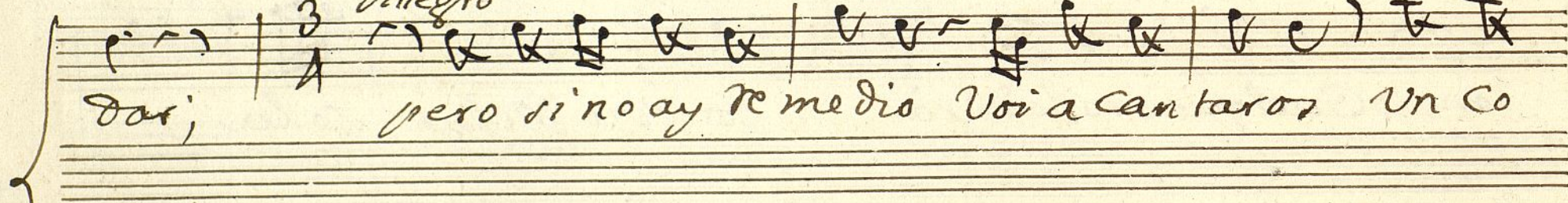




por si puedo en contrar el favor de aquel tiempo q<sup>o</sup> os azer



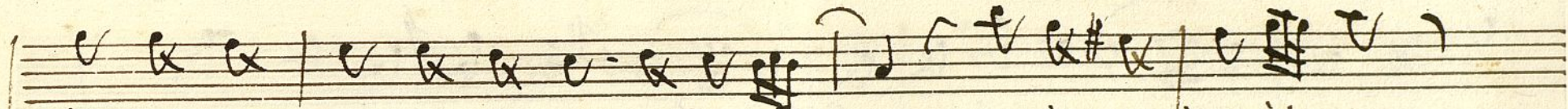
te agrada si me nos mios si nos que teros q<sup>o</sup> os azer te agrada



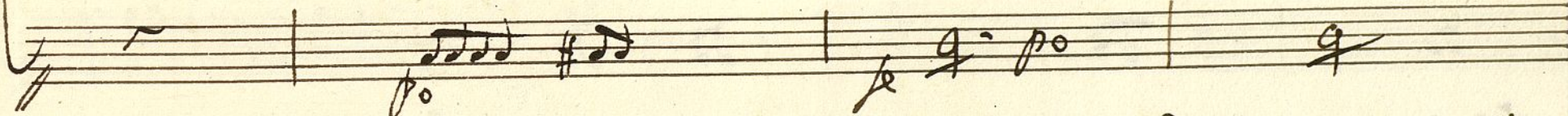
dar; pero si no ay remedio Voi a cantaros un co



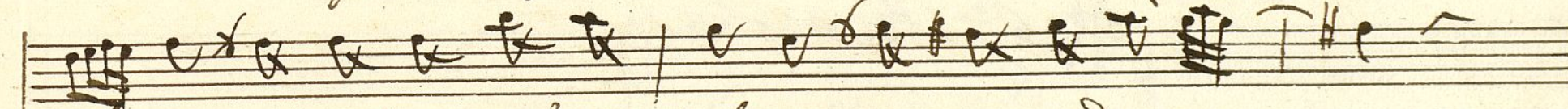




lo quis gustoso q'oy en el prado — mui gracioso —



mui resaca lado — sino gusta husquitos suplid el

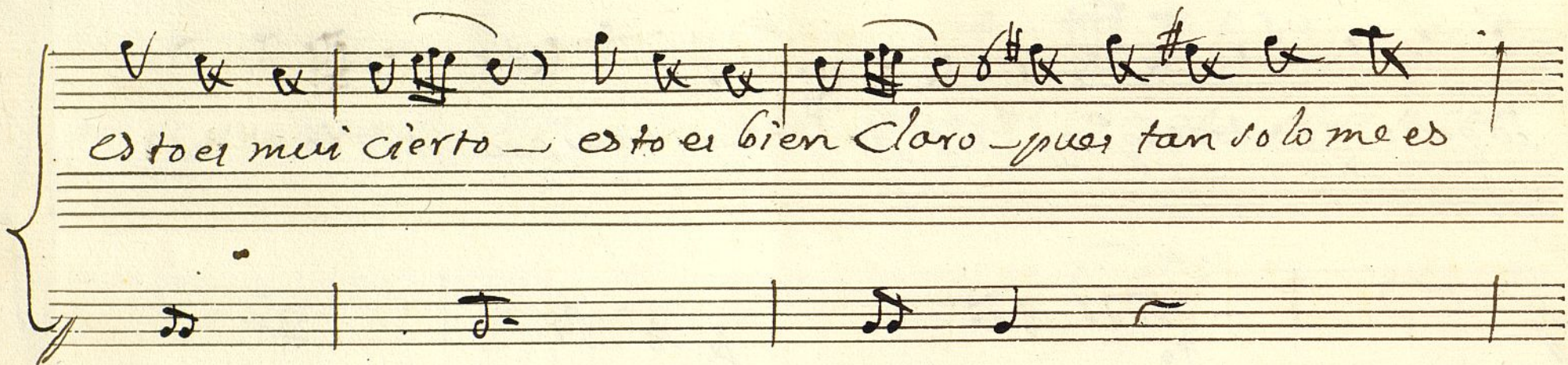


coharco pues tan solo me es fuerza por agradaos —

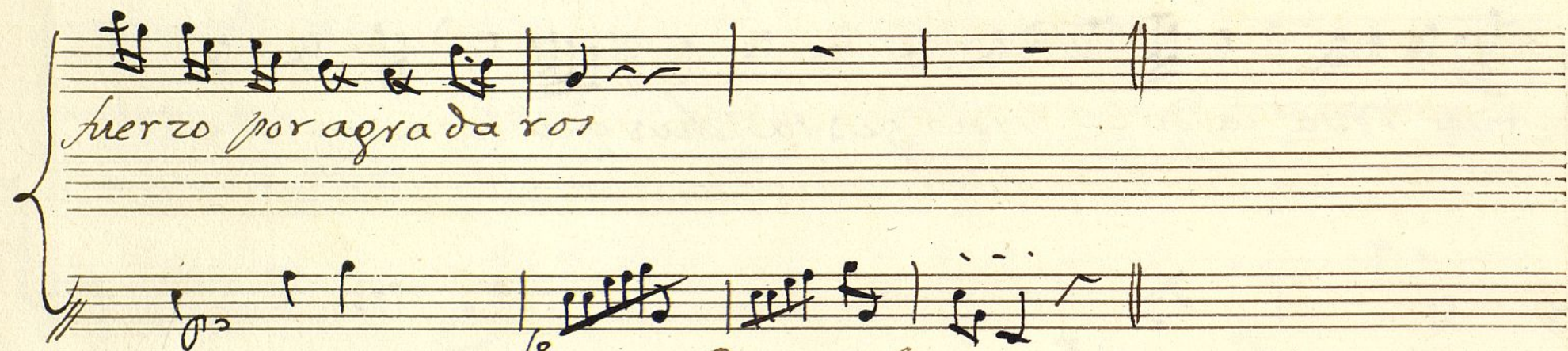




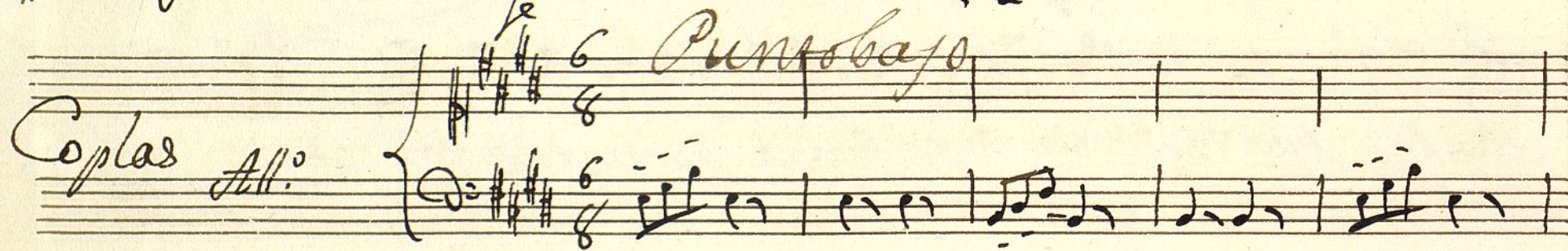
estoes muy cierto — esto es bien claro — pues tan solo me es



fuerzo por agrada ros



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



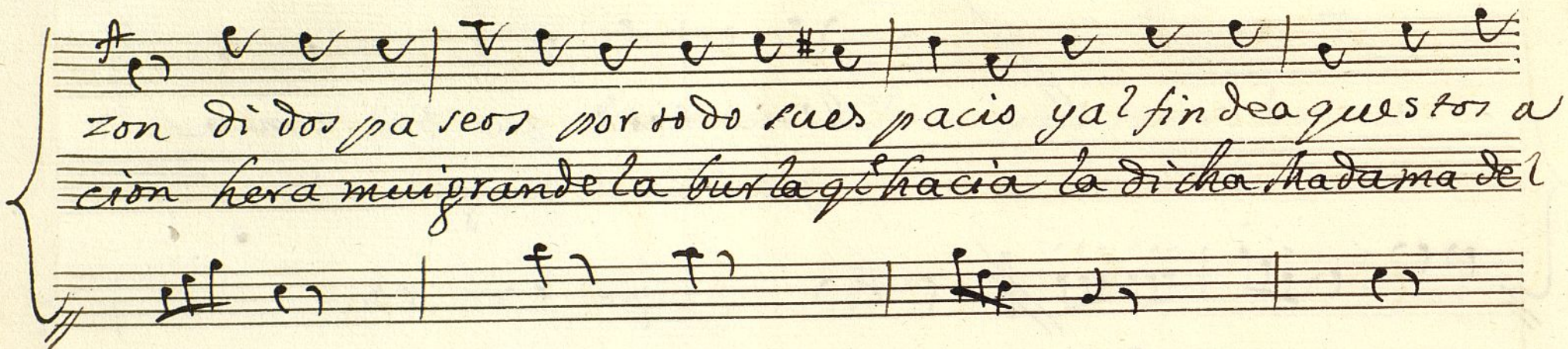


Una tarde que tris te mea  
yo veia con gran di'si

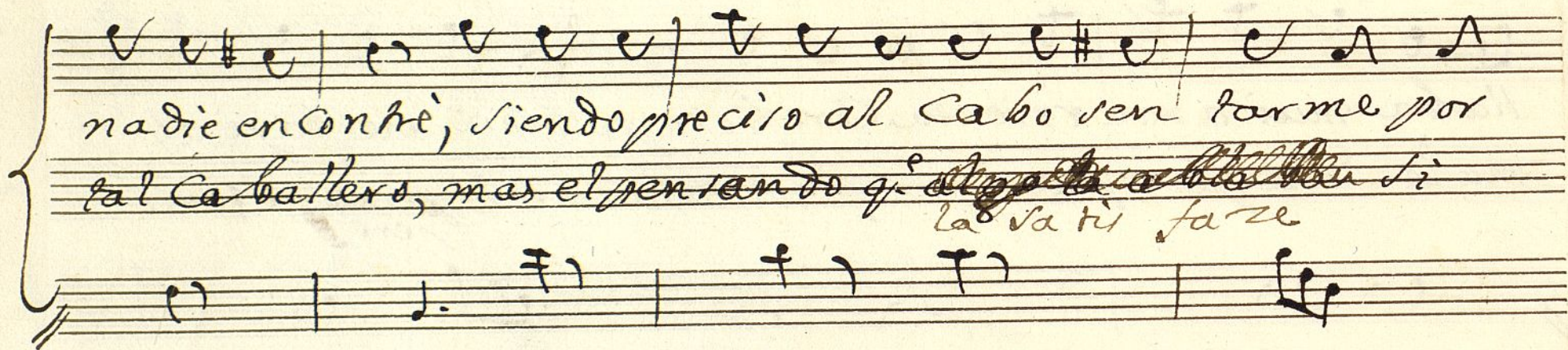
Haba mui a marrienta con fiera passion me baje al  
mu lo de a que te para se q' contandoo estoi ~~pero~~ a ten  
~~pero~~

Prado por ber sien con traba q'm a legrara mi cora  
diendo q' hablabamos bajo pure con Cuidado mayor a ten'

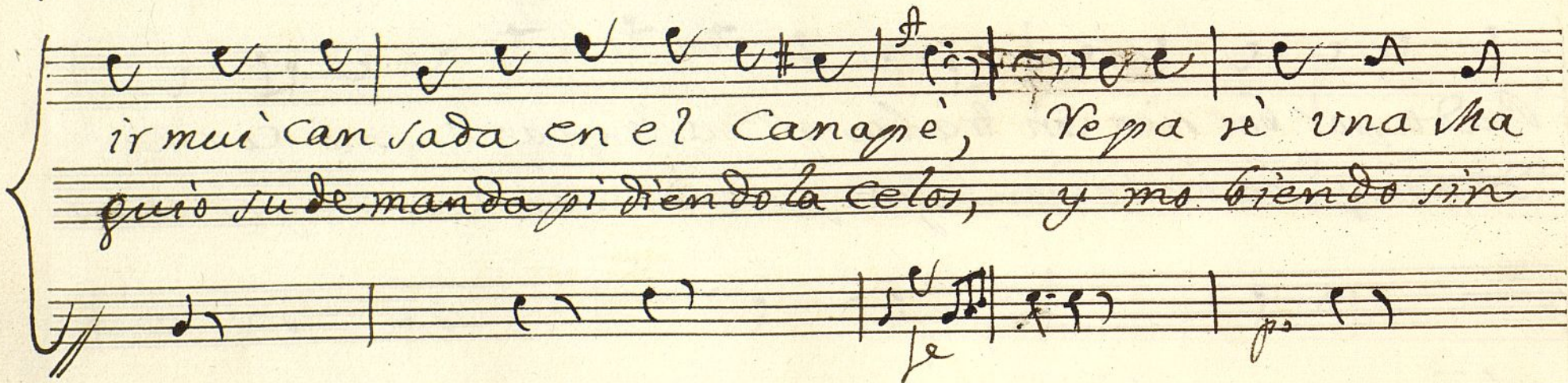




zon di dos pa ses por todo pues pacis ya l fin de a que sto a  
cion hera mui grande la bur la q<sup>h</sup> hacia la di cha Ma da ma de l



nadie en Con tre, siendo pre cio al Cabo sen tar me por  
tal Ca ba llero, mas el pen san do q<sup>o</sup> ~~de p a r a~~ ~~ca b a l l e r o~~ ~~si~~  
la va ri fa ze



ir mui can sa da en el Ca na pe, Ve pa re una Ma  
guis su de man da pi dien do la ce los, y no vien do sin



dama que estaba con un Petri me he de mucho pri  
 cesar las manos con terribles gestos la daba denton

nor - me arrime con mi grande destreza y lo gre o  
 der - q' aunque pobre tendido ya manta en peores

ir les su con ver sación - muy sen  
 manos podia caer; muy a



*f* *f* *f* *f*

hido la mos tra-ba aspectos de su pa sion — y <sup>ya</sup> ~~con~~  
 ten to la mira-ba por ver si se son re-i-a y no ob-

*Con*  
~~mu~~ tiernas pa labras le dijo a que sta expresion;  
 tane sus desprecios ~~no digna de tal expresion~~  
 le res-ponde mui la dina;

*Andr<sup>te</sup> poco*

Lo mue ro por lo que a — mo vi vo penan —  
 Comien do esta ba en la fon — da mui me lan co —



do por hi - yo a do rar te he - a gli  
 li con dia - ma qui nan - do que - heraa  
 girme dime que queie - - - rei de mi  
 mor - y a lle que era - - - tira na  
*All.<sup>o</sup>*  
 mas ella con gran arte - a que tas que jas - sa ti  
 ella sa tiendo al paso - con grande sorna - le cor  
 fe



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

Hace diciendo de esta manera  
 lo el Rebelino con esta floja

Sepa vs  
 no [no mien

*Punteado*

te Caballero q' el Juego de Cruz y pila siempre  
 no [la vste se pe late q' no falta q' le abisto ir con

me agrada mucho aplique vste la doctrina  
 no [era fantaria a la sopa a San Francisco



All.<sup>o</sup>

aplique vste la doctrina — el Res  
no [a] la sopa a S.<sup>n</sup> Francisco — no [es] te

arco

ponde Corriendo y turbado todo Cuanto tube mi  
[qu]ento a muchos aprovecha si por la experiencia quie

bien tuyo fue pues te di el cora zon que te nia no  
[en] Conocer que se estima aquello que se estima y en



tengo mas prenda q<sup>e</sup> darte mi bien que ri ditos mi  
 [a]questos Juegos ganar es perder que ri ditos mi

[ra]d Chusquitos a tended q<sup>e</sup> ay muchos q<sup>e</sup> ay muchos que el ca  
 rad Chusquitos a tended, aques tas aques tas segui

sito puede Com prender q<sup>e</sup> ay muchos q<sup>e</sup> el ca  
 dillas con q<sup>e</sup> acabare aques tas segui



sito puede Comprendre ;  
 dillas Congua Cabare ;

*Allegro*

*Segui.*

*And.*

*Devn*

Aspid no se ido seha - Namí pecho (oque fatal des



gracia) o que Cruel tormento, devin Aspid pose idos

sehalla mi pecho, a

sen tir lo <sup>meo</sup> que obliga mor no a creer lo

All.  
entre dudas temores ansias fatigas

triste y sin - esperanza halla el fin de mi vida



si mis pasadas dichas hago recuer-do Verdugo de mi  
 9 9 | 0 | 1 9 9 | 9 9 | 7 9

~~de~~ ma mea tormen-to; daré, daré al ayre sus  
 misma 9 9 | 9 9 | 3 4 | 3 4

mi-ros me que me quejare a los cie-los me queja  
 9 9 | 9 9 | 9 9 | 9 9

rea los cielos mas en vano furgo sea to-do la  
 9 9 | 9 9 | 9 9 | 9 9

mento si; mas en vano furgo sea en vano furgo  
 9 9 | 9 9 | 9 9 | 9 9

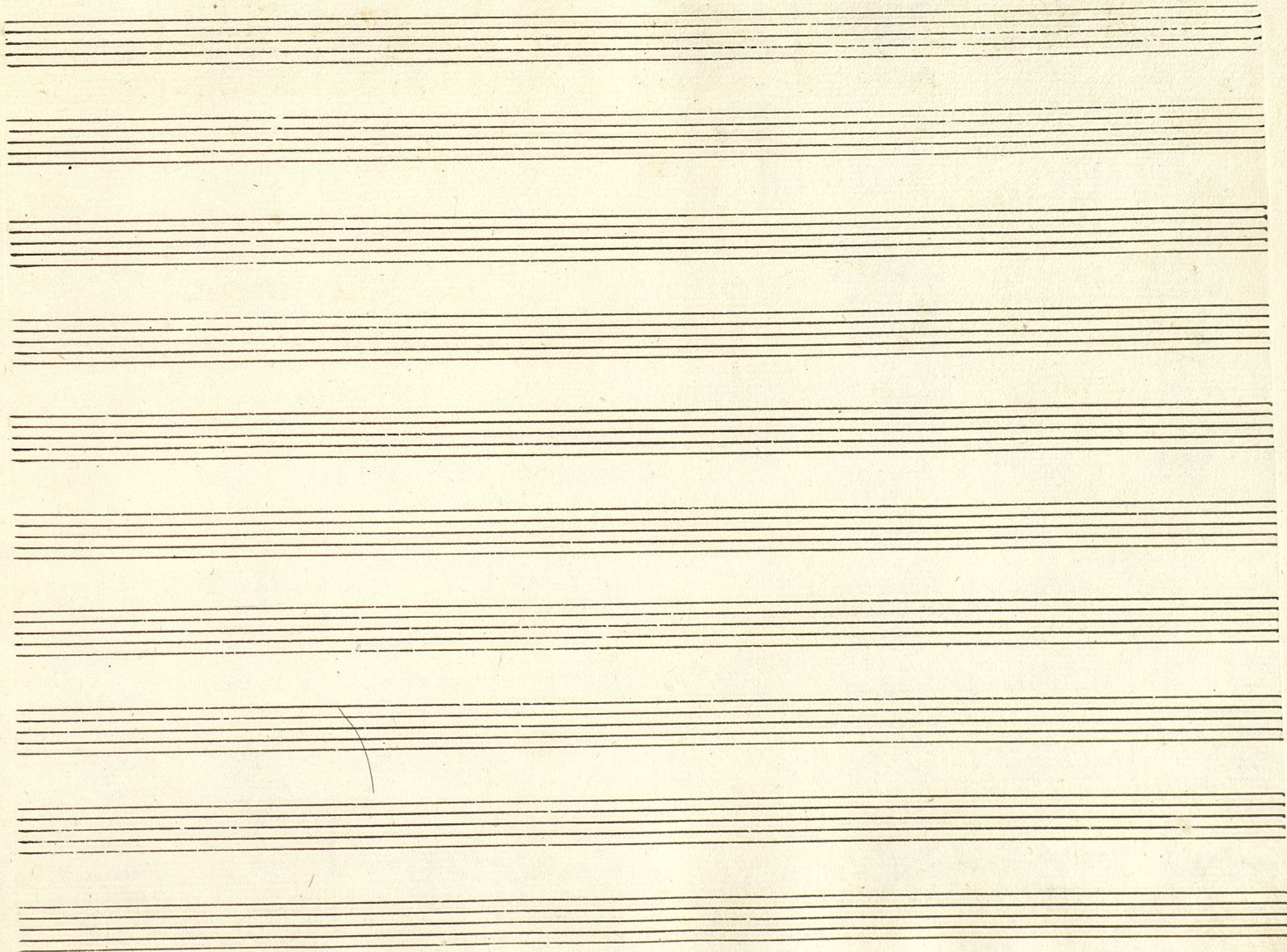


sea - - - - todo lo mento (ha) mento do la men

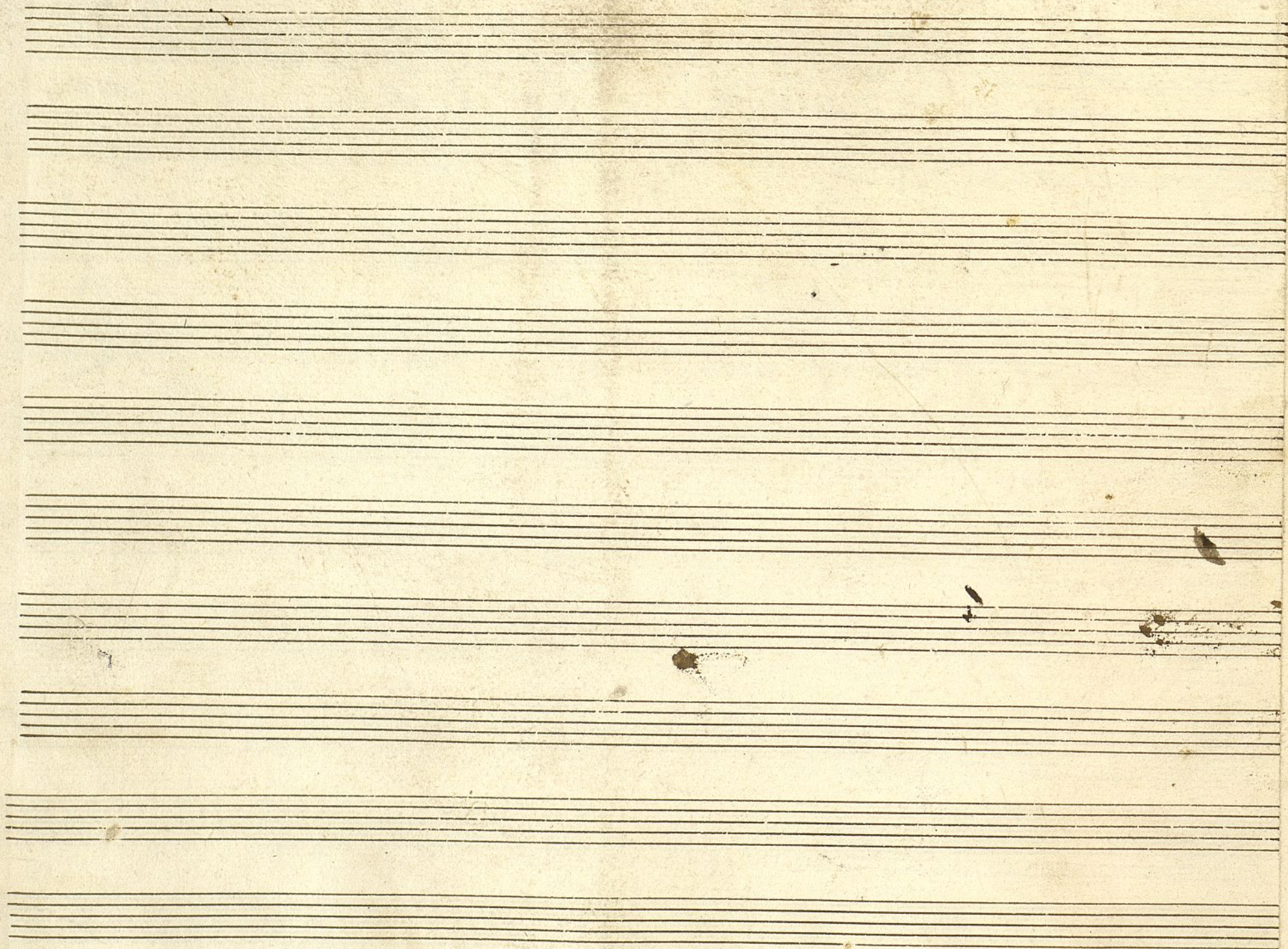
allegro

Quien así vive  
no pregunte la Causa  
si es yn felice;











Violin 1.º ton.ª a solo.

*Handwritten flourish*

Apasionado mio.

And.

All.

*Handwritten signature*



A handwritten musical score consisting of ten staves. The notation is in brown ink on aged paper. The score begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The first staff is marked *All.* and contains a melodic line with many slurs and ornaments. The second staff has a *te* marking below it. The third staff has a *po* marking above it. The fourth staff has a *te* marking above it. The fifth staff has a *te* marking above it. The sixth staff has a *te* marking above it. The seventh staff has a *te* marking above it. The eighth staff has a *tróantino* marking below it. The ninth staff has a *6* marking above it. The tenth staff has a *8* marking above it. The score ends with a double bar line and a repeat sign.



Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include "Allegro.", "And. poco", "All.", "And.", "a compas", and "Allegro.".



Handwritten text on the left margin, possibly a list or index, including characters like 'A', 'B', 'C', 'D', 'E', 'F', 'G', 'H', 'I', 'J', 'K', 'L', 'M', 'N', 'O', 'P', 'Q', 'R', 'S', 'T', 'U', 'V', 'W', 'X', 'Y', 'Z'.





Violin 2.<sup>o</sup> ton.<sup>a</sup> a volo.

*t* Apasionado mio

And.<sup>te</sup>

All.<sup>o</sup> fe

All.<sup>o</sup> presto

Ayuntamiento de Madrid

The image shows a page of handwritten musical notation for a violin part. The title is 'Violin 2.<sup>o</sup> ton.<sup>a</sup> a volo.' followed by 'Apasionado mio'. The score is written on ten staves. The first staff begins with the tempo marking 'And.<sup>te</sup>'. The notation is dense and expressive, featuring many slurs and dynamic markings. The piece concludes with the tempo marking 'All.<sup>o</sup> presto' and a double bar line. At the bottom of the page, there is a stamp that reads 'Ayuntamiento de Madrid'.



A handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 6/8 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: *pp* (pianissimo) at the beginning of the first staff, *pp* in the second staff, and *pp* in the sixth staff. A tempo marking *All.<sup>o</sup>* (Allegretto) is written above the eighth staff. A section marked *Andante* begins in the sixth staff and continues through the seventh and eighth staves. The piece concludes with a section marked *Allegro* in the tenth staff. The manuscript is written in dark ink on aged, slightly yellowed paper.



*Seq. And.*

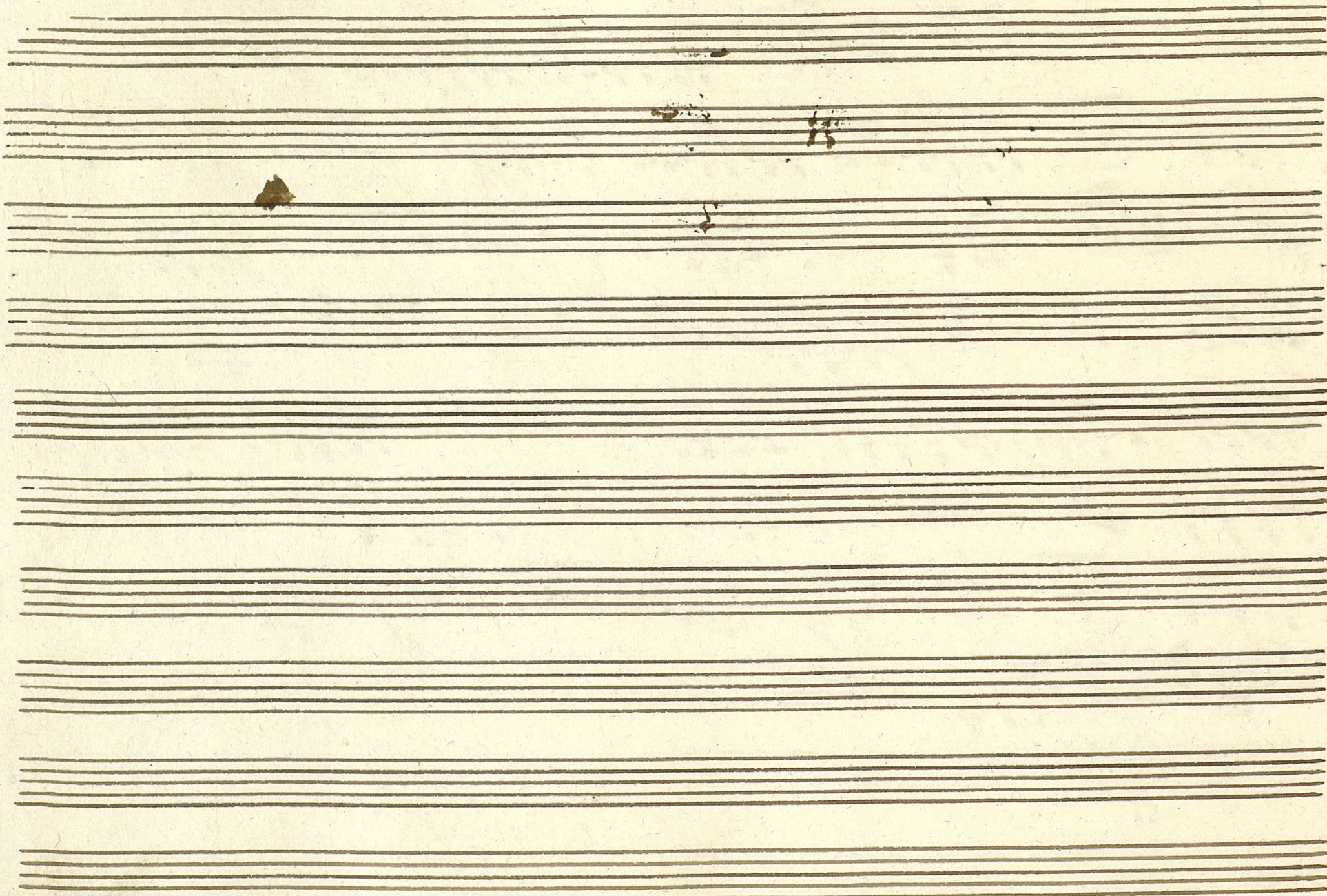
*And.*

*All.*

*And.*

*Allegro.*





Ca



Oboe

sonadilla à solo; de la Colección Conversacion

And. *p* *f* *no di.* *p* *f* *2 p.*

Coplas Barce



*Segue* *And. poco*  $\text{G} \# \text{3}$

*je*

*Allo.*

*je*

*pp*

*allegro*



*Trompa 1.<sup>a</sup> ton.<sup>a</sup> a solo.*

*t*

*Apasionado mio.*

1

*V. P.*



In D.

Handwritten musical score on ten staves. The score is written in brown ink on aged paper. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' and 'All.'. There are also some handwritten annotations like '3', '2', and '4' above notes. The piece concludes with a double bar line on the eighth staff.



*Allegro.*

*And.*

*All<sup>o</sup>*

*Allegro.*







*Trompa 2.<sup>a</sup> Ton.<sup>a</sup> a solo. e*

*Aparionada mis.*

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is written in a cursive hand. The second staff contains a section of music that is heavily scribbled over with dark ink. The third staff also features a scribbled section. The fourth staff has a 'p' dynamic marking. The fifth staff begins with a 'm' marking above the staff. The sixth staff has a 'p' marking. The seventh staff has a circled '1' above the staff. The eighth staff has a circled '3' above the staff and the word 'Allo' written above the staff. The ninth staff has a 'p' marking. The tenth staff has a 'p' marking. The score concludes with a double bar line.

*U. P.*



*And.*

*And. no*

*Allegro*



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

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

*Allegro.*







Bajo. Ton.<sup>a</sup> à solo.

—

Aparionada mior.

And.te

Fine



Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/8 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Performance markings include *All.<sup>o</sup>* at the beginning and *Pizzicato* on the sixth staff. The piece concludes with *arco* and *All.<sup>o</sup>* on the eighth staff.



Allegro.

Ved. And. te  $\frac{3}{4}$

All.

And.  $\frac{3}{4}$

Allegro.

Ayuntamiento de Madrid



