

+

Conadilla à Deus

Ninguno Con su suerte esta contento;

Del Sr. Buitos:

{ La Concha
y Vizente

1790

179-4

And.^{te} Pastoral

Le
Mutacion de Jardin, sale Viz.^a con Una Regadera
y una azada

Jardinero Viz.^e

Bien dijo el que dijo que la suerte es
salud Señora; Concha. Bien dijo el que dijo que no ay en el

Vaya y que dà los premios Con ex-tra ba gan cia
 mundo des ti no q! al ombre sa tu fa ga el gusto

Con Vagar Con ca bar nunca lle go à dis fru tar e
 Con Vairar Con Cantar no è lle gado a dis fru tar tran

ti li dad y los Vicos que ay so
 qui li dad y la Ma jas sien do

rricos tienen vienes sin pa sar ^{ne se si} ~~ya~~ ^{de} ~~Madrid~~ ^{Madrid} ~~dad~~ ^{dad}
majas gozan siempre sin cesar fe ~~li~~ ^{vi} ~~dad~~ ^{dad}

o quien des de Tardinegro pudie sea se
des de ~~Quena~~ ^{Quena} a Naranjera o quien pudie
via

nor pasar o quien des de Tardinegro pudie sea se
se pasar des de ~~Quena~~ ^{Quena} a Naranjera o quien pudie
via

ñor pa sar pu die sea a ñor pa sar pu die sea se
 se pa sar ò quien pu die se pa sar ò quien pu die

ñor pa sar;
 de pa sar; *Allegro*

3/4 4/4

And
 3/4 *p* *f*

Viz.^e

Mari po sa vella que copiando es tai — el
 Concha... (A be — jilla aguda que el to millo bai — a

Jugo a la Rosa que te gusta mas — el Jugo a
 bañar la alar para trabajar — a banar

la Rosa que te gusta mas su
 lar alar para trabajar su

so la la suerte no em bi dia Tama — no em
 bi dia Tama, de la que el o ficio te quiere usur
 par de la que el o ficio re quiere Usurpar te

Parola / viz^e graciorilla Mariposa, Cuanto en bi dia te fortuna; ^{con^a} Cuanto
 la boriosa Abeja te em bi dia el bien que disfruta; viz^e la que viene aqui mi amo.
 con^a mi Tardiner que buca? viz^e si como yo tendra penas, ^{con^a} si como yo tendra angustias
 viz^e que tien en lla Señora? con^a ya ti Juan que te atribula? viz^e yo me que so dema
 suerte, con^a ty yo dema adversa fortuna;

Alleg^{ro} $\text{H}\flat$ $\frac{2}{4}$

tro car de suer tes o quien

ora pu di e ra o quien tro car de

suer tes ora pu di e ra ora pu

diera — aorapu
 diera para gozar del mundo sea com be
 nien cia — viz: tan to tra vajo
 Con a tanta e ti que ra me haze que aita la
 vi da Ca ri a bo rrez ca me haze qd aita la

vi da Ca si a bo rrez ca —

Parola, ella, ha gueno saber mi suerte, el tiempo vited lamia, ella en la
 tuya que ay de malo? el que ay de malo en la de vria? ella, lo que re
 boi a decir como tu ami me lo digai,

Coplas

Allegretto

Concha.

si yo fuere mujer pobre fuera
 si yo fuere vna Arresana ~~fuera~~
 Ayu

Casa de del todo fuera
~~...~~
 nava por Cuarema Ayu

Pero Como soy Marguara ^{visia} lo sai de no m. bre tam
~~...~~
 pero Como soy Marguara ^{visia} no me deja lo sai

Solo to, soi
~~...~~
 que sa no me

Viz^e

si yo fuese ~~un noble~~ ^{mayo razgo} pidie
si fuese ~~noble~~ ^{ten dria} qⁿ mis
y dalg^o

ra y nunca pagara pidiera
de brios lo ara qⁿ mis

pero como soi un Pobre en de viendo un Real meem
pero como soi Plevies son mis dichos mata

Carpan en de
chadas son mis

Can^a
si yo fuese una qualquiera a mis
si fuera de baja es sera fuera

hijos diera en estudios a mis
mi Prole Robusta fuera

rem

pero como soi ~~de~~ ^{via} ~~la~~ los en hepo avn Ayo
~~perro como soi de la~~ ^{via} ~~la~~ e queda en a bre via
ma como soi Petimera

Barro, los en
tura seguida

^{viz. p}
si yo fuese Ca va llero no ten
si fuese ~~de~~ ^{via} ~~la~~ ten dria fa cul

^{p.}

dia pan de rilla no ten
 tad para ser vago la cultura

pero Como soi un pobre honpo u
 pero Como soi plebeyo me echan

na media al dia honpo
 Cuando guelgo al prado me

con a
 mi del fino es
 mi del fino es

viz p *3*
 fiero el mio Infeliz
 fiero el mio Infeliz

con a de *viz* *3*
 ha que es no es cierto ha
 mejor a de farlo me

3
 que no es a si
 for sera a si

for 2. *3*
 tal repugnar tal arquir quien
 tal disputar tal arquir quien

Alleg^{ro}

Jama vio con tal ardor;

es to a Conprovar

Jama vio con tal ardor;

es to a Conprovar

biene - - - - q^{ue} en este mundo

biene - - - - q^{ue} en este mundo

q^{ue} en este mundo

Con su suerte con

q^{ue} en este mundo

Con su suerte con

ten to - - - no e i t a n i n g u n o - - - Con su suerte ~~can~~
ten to - - - no e i t a n i n g u n o - - - Con su suerte con

ten to - - - no e i t a n i n g u n o - - -
ten to - - - no e i t a n i n g u n o - - -

ten to di ma na - - - de que el pecho del
 a to fin ten pa - - - con una seguir

om bre - - - nunca se sa cia - - - - - de que el pecho del
 dilai - - - - por si mo leta - - - - - con una seguir

om bre - - - - nunca se sa cia - - - -
 dilai - - - - - por si mo leta - - - - -

Allegro

Segui!

All^o

2/4

Handwritten musical score consisting of several systems of staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a 2/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The lyrics are written in a cursive hand below the staves.

Lyrics:

- Lo mismo que la oruga
- Lo mismo que la oruga
- haze en las Pantas
- haze en las Plantas
- haze en las plantas

haze en las plantas
 el amor exequia en nuestras
 almas en nuestras almas
 ve la memoria desparta el sen
 fi do la razon te suelbe

Detailed description: This is a handwritten musical score on aged paper. It consists of six systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written in Spanish. The first system has a double bar line with a slash through it. The second system has a 'p' dynamic marking. The third system has a 'p' dynamic marking. The fourth system has a 'p' dynamic marking. The fifth system has a 'p' dynamic marking. The sixth system has a 'p' dynamic marking. The handwriting is in dark ink, and the paper shows signs of age and wear.

q. ama el Albedrío la Raçon se vuelbe
 q. ama el Albedrío: y Cuando los Amanes
 y Cuando los amanes su mar se
 paran su mar se paran — No
 ida en zera mente tienen el Alma tienen el

alma

Allegro

Ayuntamiento de Madrid

Violin 1.º Jon.ª à Duo Ninguno con suseuente era Contento. Mus 179-4

And.^{te} Pastorale G 6 *fe*

All. segno

And^{no}

p *f* *p* *f* *p* *f* *p* *f* *cres.* *fin*

Parola.

A handwritten musical score consisting of eight staves. The top staff features a melodic line with dynamic markings *f.*, *po*, *fe.*, *fe.*, *fe.*, and *po*. The second staff begins with a 3/8 time signature and includes the marking *All.^o*. The remaining staves contain dense chordal textures and melodic fragments, with various dynamic markings and articulation symbols throughout.

D. C. alas
Coplas.

Segno. 5

All.

The musical score consists of ten staves. The first staff is a treble clef with a 3/4 time signature. The music is written in a style characteristic of 18th or 19th-century manuscript notation. It features a variety of rhythmic values, including eighth and sixteenth notes, often beamed together in groups. There are numerous slurs and phrasing marks throughout. Dynamic markings such as *ff*, *po*, *mf*, and *sfz* are used to indicate volume changes. Performance instructions like *rit.* and *el fr.* are also present. The notation includes many accidentals and complex rhythmic patterns, particularly in the lower staves. The paper shows signs of age, with some staining and wear.

Handwritten musical score on four staves. The notation includes various note values, rests, and dynamic markings such as *crec.*, *f*, *pp*, and *fe*. A double bar line is present in the first staff. The music concludes with a double bar line and a diagonal slash on the fourth staff.

Allegro

Ayuntamiento de Madrid

Violin 1.ª Ton.ª a Duo Ninguno con suavete e ma contento.

And. Pastorale.

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The music is written in a cursive, historical style. Dynamics include *se* (forte), *po* (piano), *esp.* (espressivo), and *je.* (mezzo-forte). There are several double bar lines with repeat signs and some staves are crossed out with diagonal lines. The piece concludes with a double bar line and a fermata.

Allegro

A handwritten musical score on aged paper, consisting of ten staves. The first staff begins with the tempo marking 'Allegro' in a cursive hand, followed by a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is written in a single melodic line with various dynamics including *ff*, *f*, *mf*, *p*, and *pp*. The melody is characterized by frequent sixteenth-note runs and rests. The piece concludes with a double bar line and the word 'fin' written below the staff.

Parola.

Coplay

Alleg.^{ro}

A handwritten musical score for a piece titled "Coplay". The score is written on ten staves. The first staff includes the title "Coplay" and the tempo marking "Alleg.^{ro}". The key signature is one flat (B-flat) and the time signature is 2/4. The music is written in a cursive hand and includes various dynamic markings such as "p^{mo}", "p^o", "esp. p^o", and "f^e". There are also articulation marks like slurs and accents. The piece concludes with a double bar line and the instruction "S. a los Paris". The final staff features a triplet of eighth notes.

Handwritten musical score on seven staves. The notation includes various note values, rests, and dynamic markings such as *ff*, *p*, and *f*. The music is written in a single system across the staves.

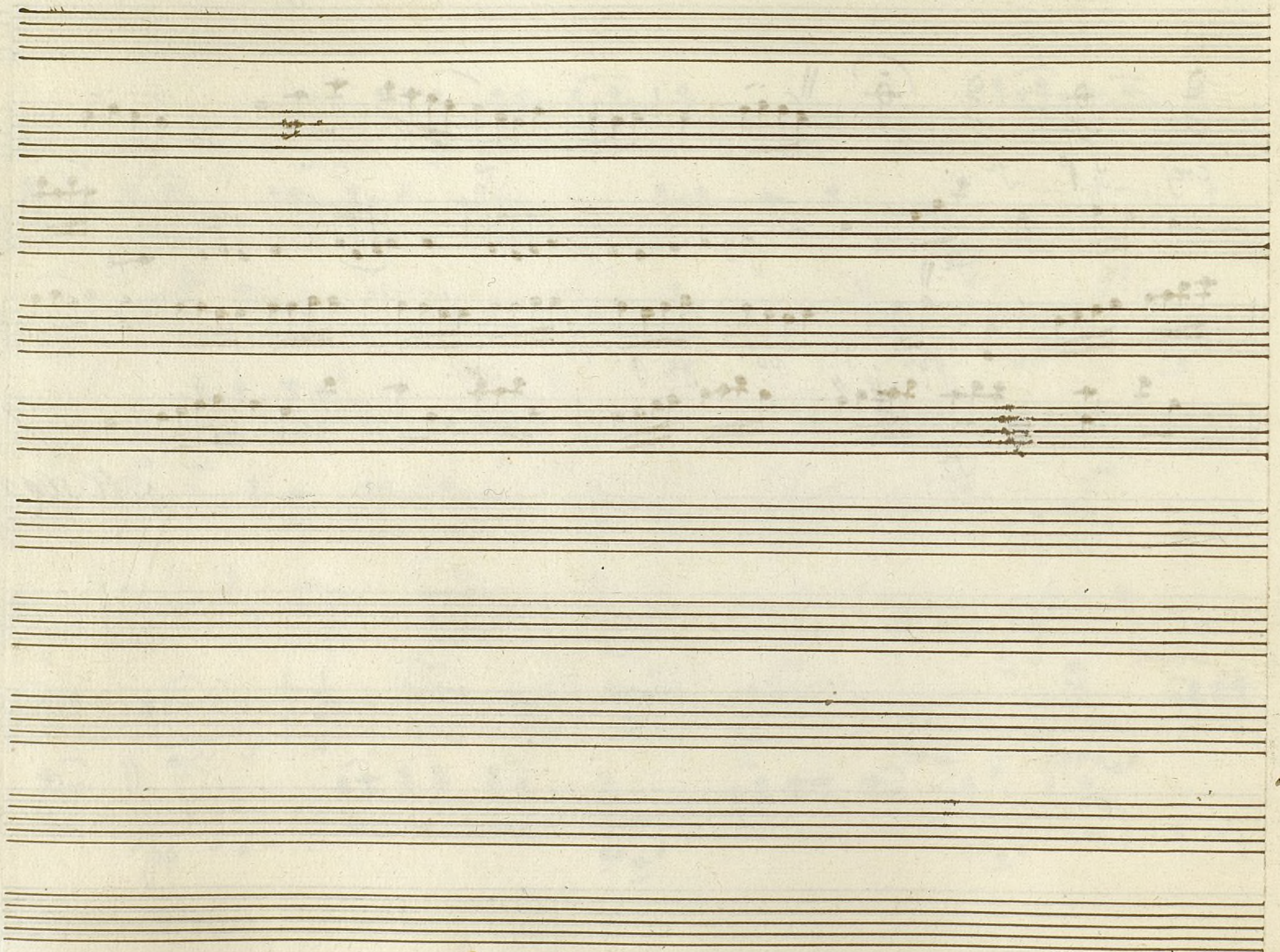
D. C.
aly coplas

25
Seguid.

Alleg. 2/4

Handwritten musical score on four staves. The notation includes various notes, rests, and dynamic markings such as *cres.*, *f*, *p*, *fe*, and *po.*. The music is written in a cursive, historical style.

Allegro.



Violin 2^o Fon. a Duo: Ninguno con su suerte esta contento

And^{te} Pastoral:

The musical score consists of ten staves. The first staff is the title line. The second staff begins the 'And^{te} Pastoral' section in 6/8 time with a key signature of one sharp (F#). The music is written in a cursive hand. Dynamics include *pp* (pianissimo) at the start, *fe* (forte) in the middle, and *f* (forte) later. The piece concludes with a double bar line and a diagonal slash. The final staff is labeled *Allegro*.

And^{te} 3^{ta}

p *f* *f* *cres.* *Parola.*

A handwritten musical score on aged paper, consisting of eight staves. The music is written in a single system. The first staff begins with the tempo marking *All.^o*, a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. Dynamic markings are used throughout, including *f*, *p*, *mf*, and *pp*. The piece concludes with a double bar line and the word *Parola* written in a cursive hand at the bottom right of the eighth staff.

Coplas.

A handwritten musical score for a piece titled "Coplas". 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 style characteristic of 18th or 19th-century manuscript notation, featuring various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). The notation includes slurs, ties, and some decorative flourishes. The piece concludes with a double bar line and the handwritten text "a los Paes." written in a cursive hand.

Allto

Al Segno: D. C.

a las Coplas:

Seg.
All.

Handwritten musical score for a piece titled "Seg." and "All." in 2/4 time. The score consists of eight staves of music. 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 first staff contains a series of chords and a melodic line. The second staff continues the melodic line with various note values and rests. The third staff features a more complex rhythmic pattern with many beamed notes. The fourth staff continues this pattern. The fifth staff includes dynamic markings "f" and "p" and a "cresc." marking. The sixth staff has a double bar line with a slash through it, indicating a section change or a repeat. The seventh and eighth staves continue the piece with various rhythmic and melodic elements. The paper is aged and shows some wear at the edges.

Handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings such as 'cresc.', 'f. p.', and 'f'. The music concludes with a double bar line and a diagonal slash.

Allegro

Violin 1.º Jon. a. Solo: f.ilar le que mal parece

Ayuntamiento de Madrid

Oboe 1.^o Ton.^a a Duo Ninguno con susuete esta contento.

Allegro

And.^{te} Pastoral.

Allegro

Lauta

And^{no}

Handwritten musical score for a harp, consisting of ten staves. The notation includes various note values, rests, and dynamic markings such as *fe* and *p.o.*. The music is written in a single system across the staves.

Parola.

no
Oboe

Allegro

2/4

solo po

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music is written in a cursive hand. Dynamic markings include *f* (forte) and *p* (piano). There are also markings for *solo* and *po* (poco). Some notes have a '2' above them, possibly indicating a second ending or a specific fingering. The notation includes eighth and sixteenth notes, rests, and slurs.

Fin

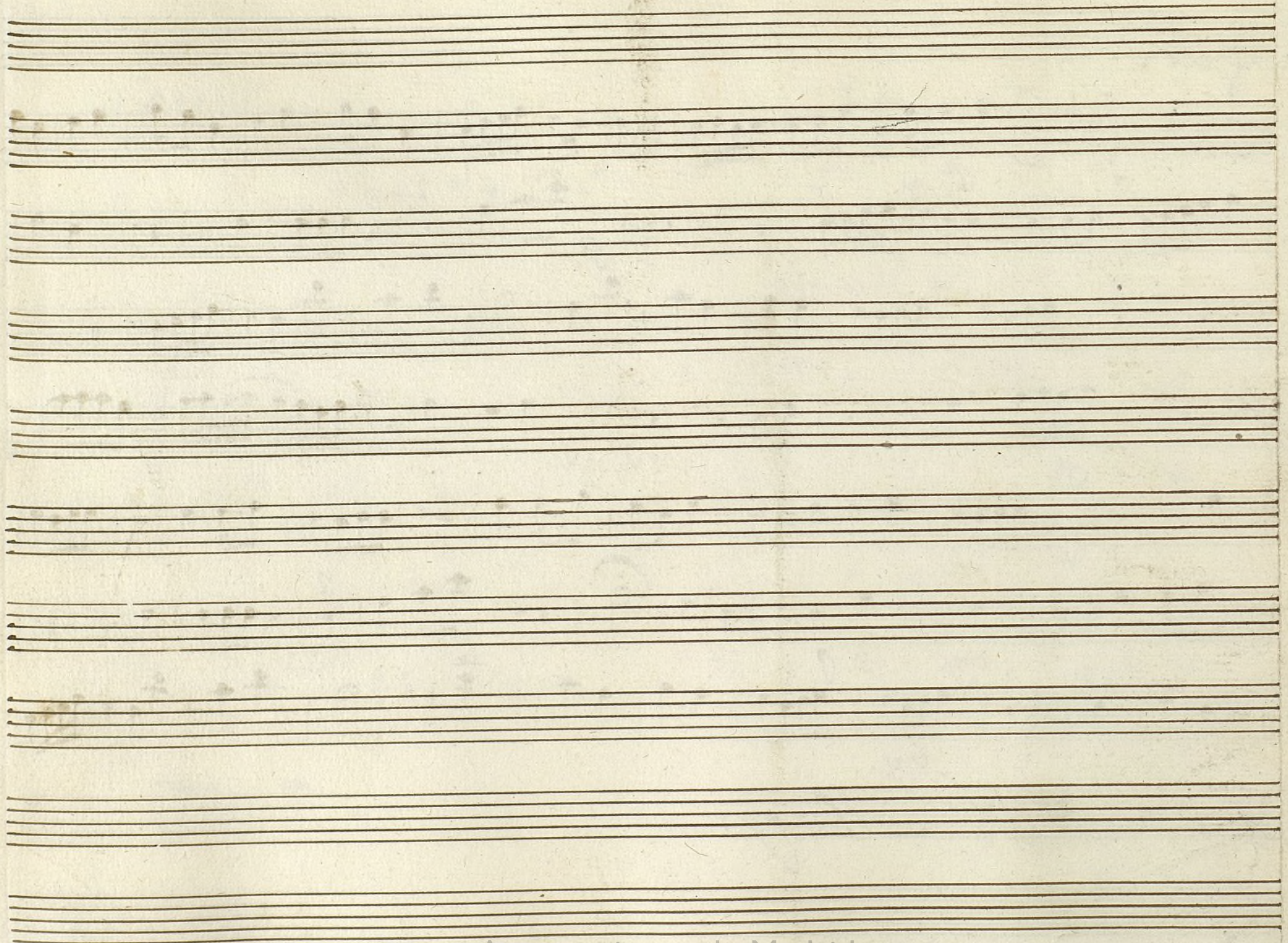
Parola.

Segue,

All.^o 2/4 *f*

f *cres.* *f* *f* *cres.* *f* *cres.*

~~*Allegro*~~



Ayuntamiento de Madrid

t.

Nº 179-4

Oboe 2.^o Ton.^a à duo Ninguno con susuerre esta contento

And.^{te} Pastorale. *Ritard.^o a//*

The musical score is written on seven staves. The first staff contains the title and tempo markings. The subsequent staves contain the musical notation, including notes, rests, and dynamic markings. The piece ends with a double bar line and repeat signs.

Al segno.

no *Oboe* *Alleg^{ro}*

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

3 *2* *4* *8*

Fine

Parola.

Coplas *All^{to}*

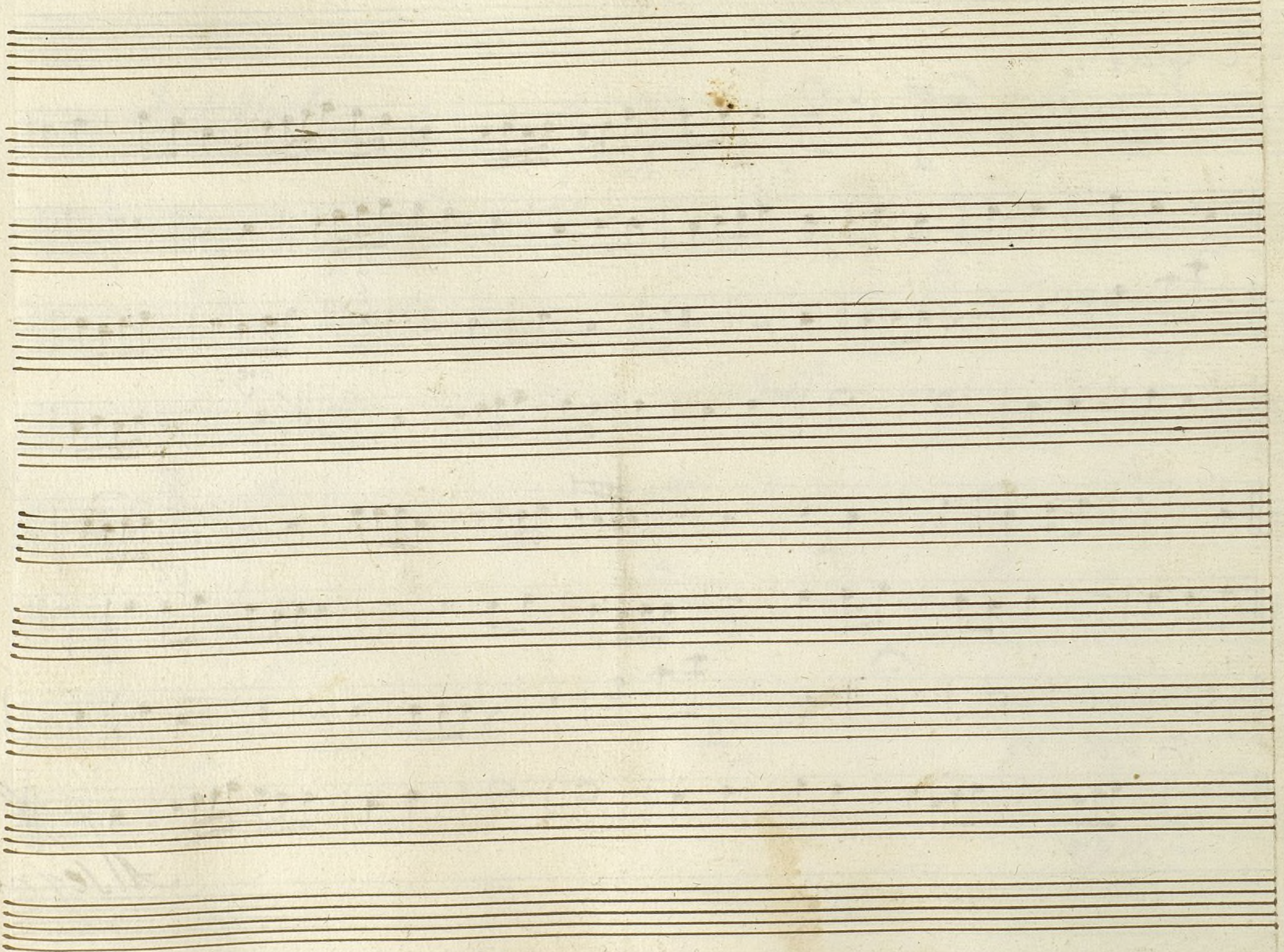
f. *f.* *f.* *f.* *f.* *f.* *f.* *f.* *f.* *f.*

All^{to}

f.

adagio
Pato

D. Calas
Coplas



Trompa Primera

Mus 179-4

Sonadilla à Duo; Ninguno Con su suerte está contento;

En Solo

Allegro $\text{C} = \text{D}\sharp$ $\frac{6}{8}$

voz

pp

Allegro

And. $\text{C} = \text{B}$ $\frac{3}{4}$

Parola

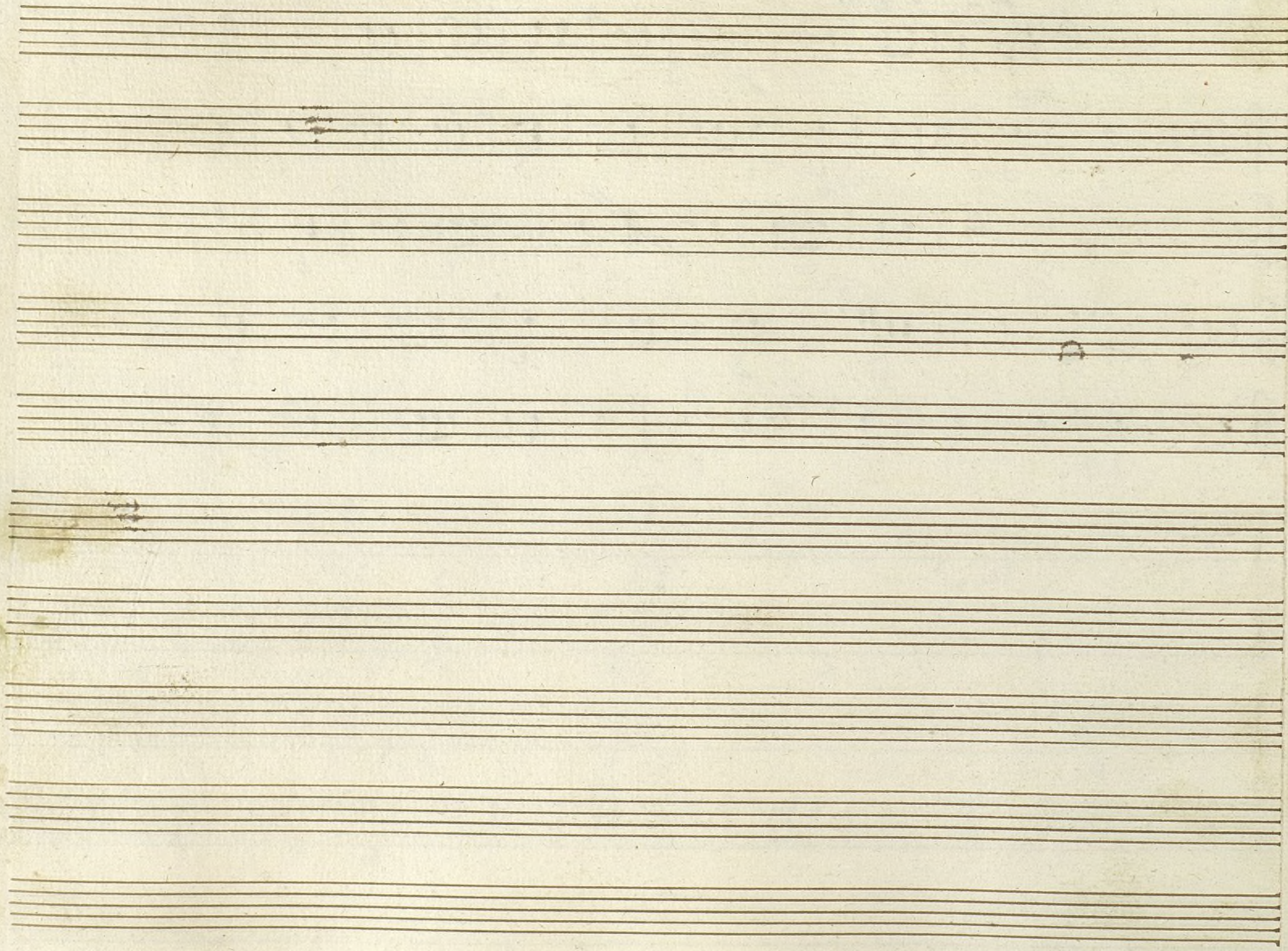
Handwritten musical score on aged paper, featuring multiple staves of music. The score is written in a style characteristic of 18th or 19th-century manuscript notation. The tempo is marked "Allegro" and the time signature is 2/4. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and ornaments. A section is labeled "Parola" and another section is labeled "Coplas". The notation includes many slurs, ties, and dynamic markings like "p" and "f". There are also some numerical markings like "2", "3", "6", "9", "17" under the notes. The score ends with a double bar line and a repeat sign.

Infant

Segue!

All.

Handwritten musical score for 'Infant' in 2/4 time. The score consists of five 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 style with various note values and rests. The second staff includes a 'no' marking above a triplet of notes. The third staff features a double bar line with a slash through it, indicating a section change. The fourth staff contains a measure with a circled '17' below it. The fifth staff concludes with the tempo marking 'Allegro' written in a large, flowing script.



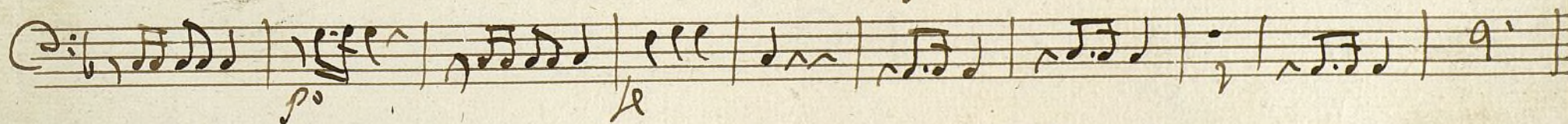
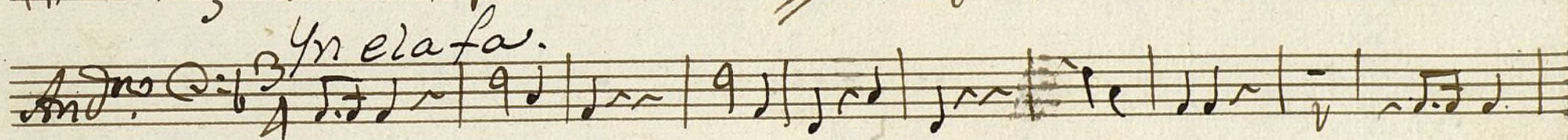
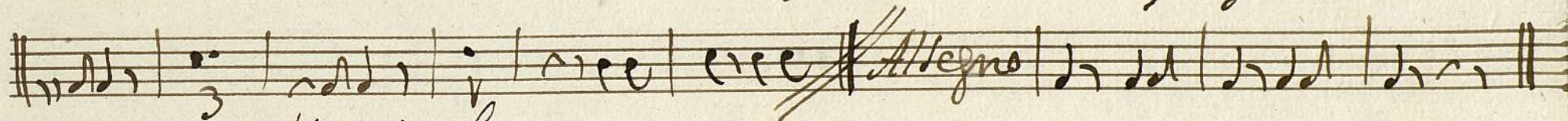
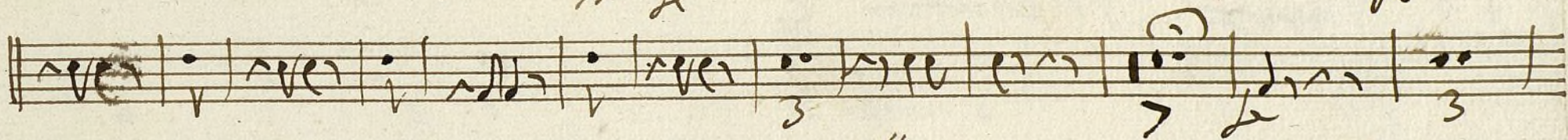
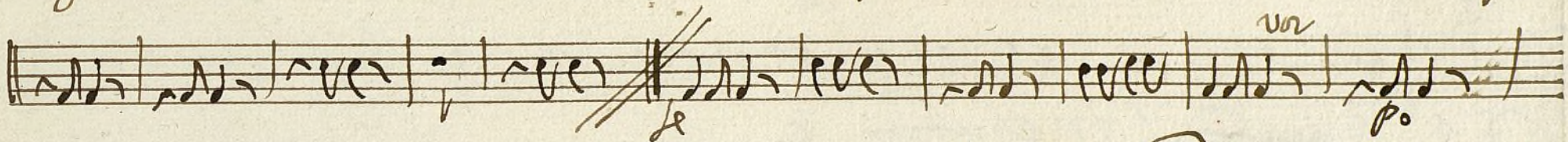
Ayuntamiento de Madrid

Trompa Segunda

Mus 179-4

Sonadilla à Duo: Ninguno Con su suerte está contento;

En Sol a 4/4 y n G.



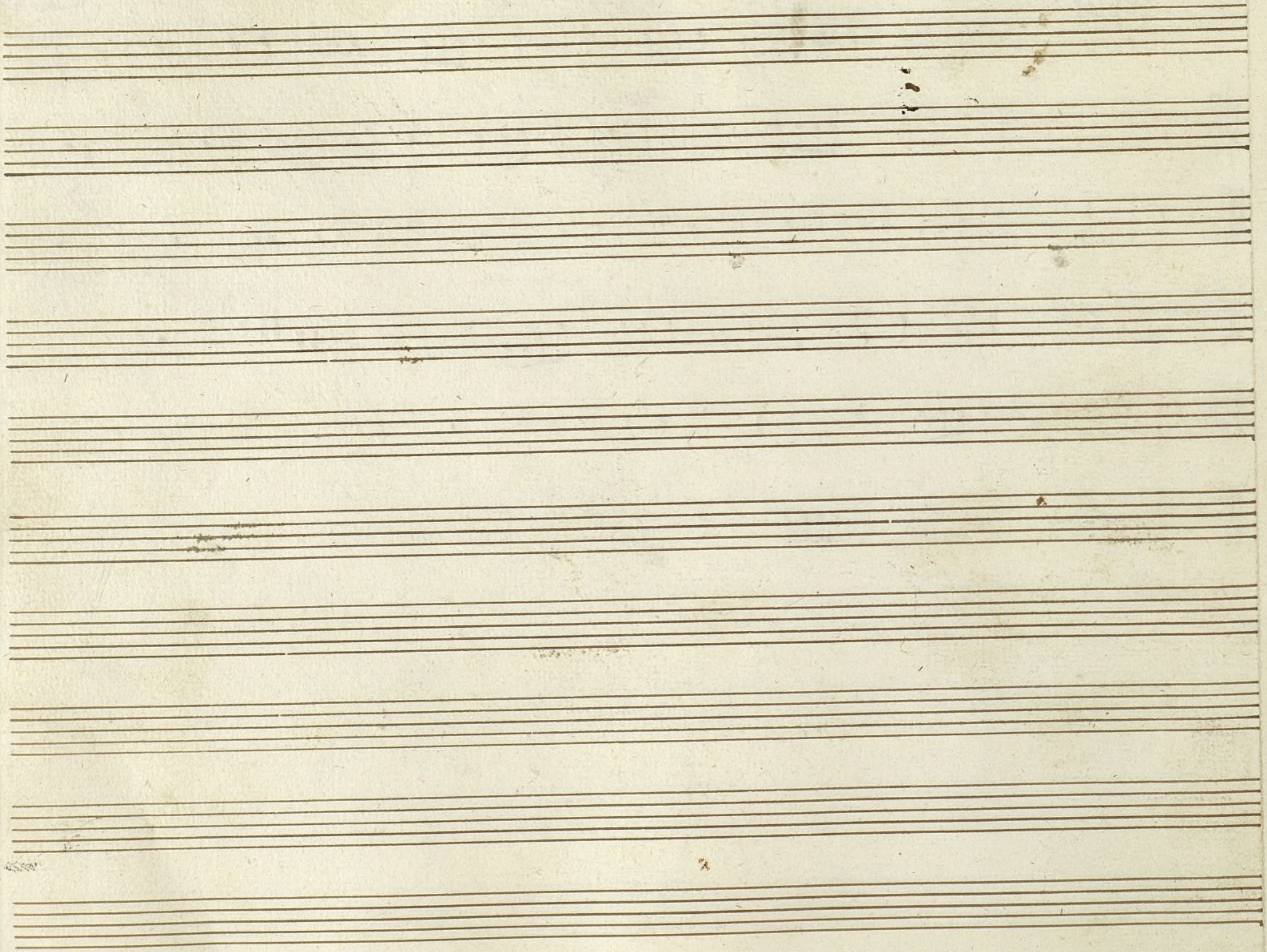
Volti

Segui: ~~Allegro~~ ~~Inferno~~ Gn D.

Allegro

~~2/4~~ ~~2/4~~

Handwritten musical score on six staves. The notation includes various rhythmic values (quarter, eighth, sixteenth notes), rests, and dynamic markings. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat. The score ends with a double bar line and the word 'Allegro' written below the staff.

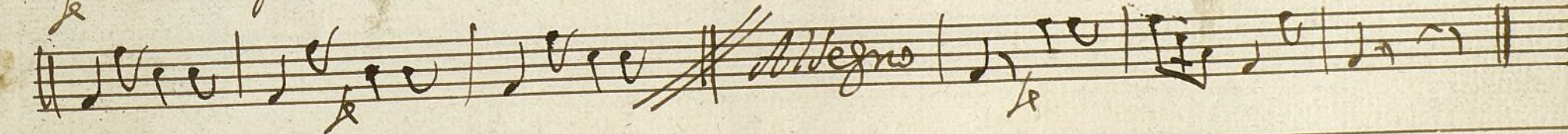
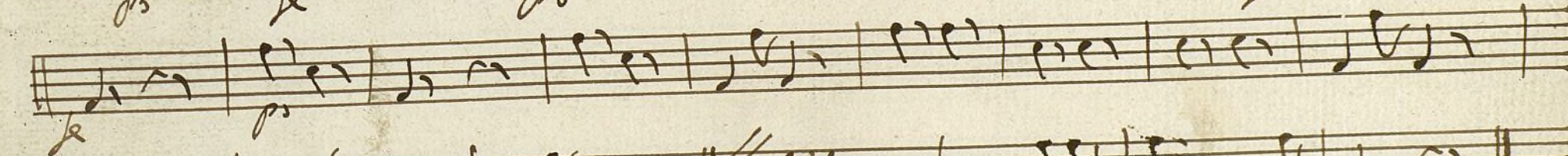
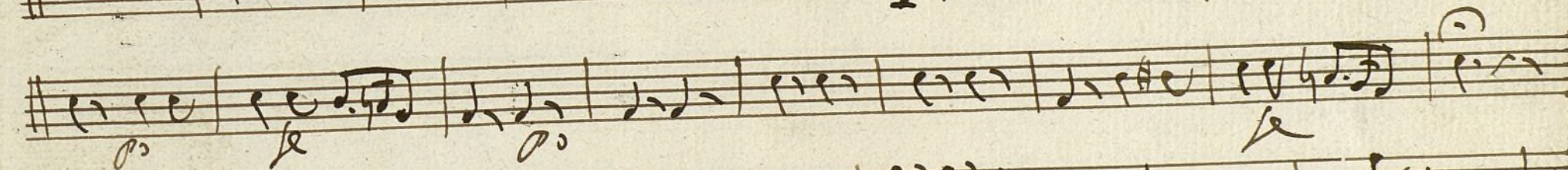
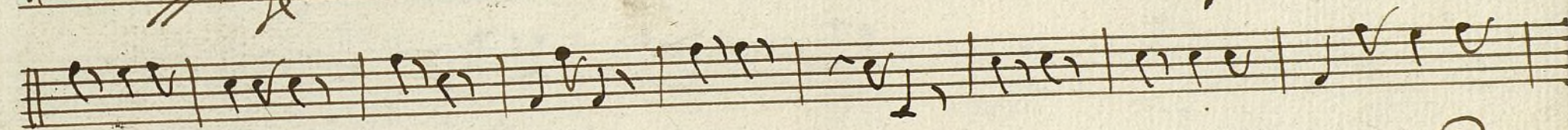
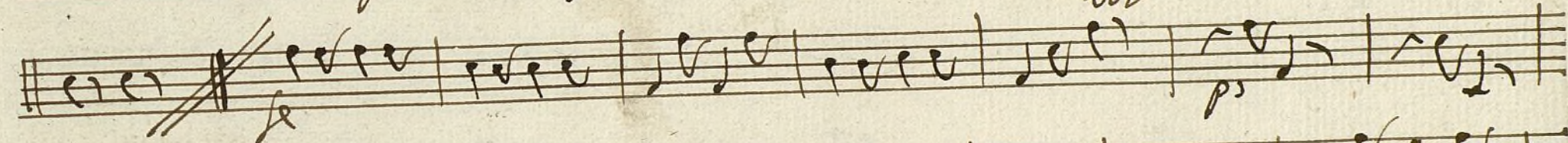
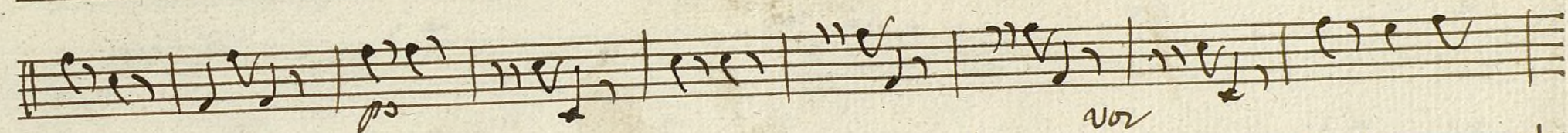
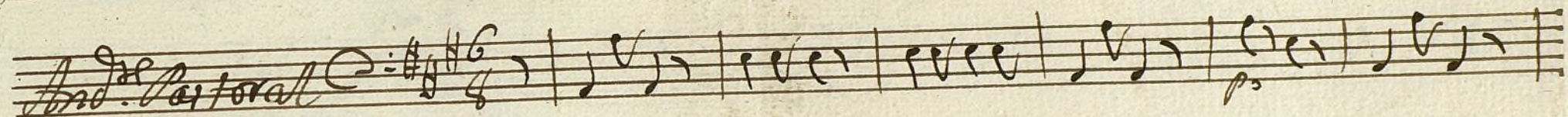


Ayuntamiento de Madrid

Contrabajo

Mus 179-4

Conadilla à Dios; Ninguno Con su suerte está Contento;



And.^{no} 3/4

Handwritten musical score on five staves. The first staff begins with "And.^{no}" and a 3/4 time signature. The music is written in a cursive style with various ornaments and dynamics like "p" and "v". The fifth staff ends with a double bar line and the word "Parola".

Allegro $\text{no} \text{ } \text{C} \text{ } \text{F} \text{ } \text{2} \text{ } \text{4}$

Handwritten musical score for seven staves. The first staff is marked "Allegro" and "no" with a 2/4 time signature. The music is in C major and F major. It features various rhythmic patterns including eighth and sixteenth notes, and rests. Dynamic markings like "p" and "m." are present. The notation includes slurs and accents.

$\text{C} \text{ } \text{F} \text{ } \text{2} \text{ } \text{4}$ || *Parola*
nostra

Handwritten musical score for three empty staves. The first staff begins with a double bar line and the text "Parola nostra" written in a cursive hand. The remaining two staves are empty.

Coplas *Allegretto* 2/4

Allegro

3
4

p

pp

p

pp

p

D.C.
alla Coplay

Volti

Segue *Allegro* $\text{C} = \text{F}$ $\frac{2}{4}$

Handwritten musical notation on two staves. The first staff contains a treble clef, a key signature of one flat, and a common time signature. It features a sequence of notes and rests, including a fermata. The second staff begins with a treble clef and a key signature of one flat, followed by a series of notes and rests. The word "Allegro" is written at the end of the second staff, crossed out with a double slash.

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