

+
Conadilla à Solo:

el Afecto de la Niolara:

La Niolara:

del Sr. Esteve:

~~Almuerzo~~

1791

MUS 95-11

Allegro no mucho

And.^{te}

3
4

Al ver me queridos en el te lu par el
 Al ver me queridos en el te lu par el
 pe cho de gozo me siento aue por ma que de ar puedo pues
 puedo explicar de al eun modo a todos mi amor sin ougar
 de al eun modo a todos mi amor sin ougar

The image shows a handwritten musical score on aged paper. It consists of five systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written in Spanish and are somewhat difficult to read due to the handwriting and some ink bleed-through. The score includes various musical notations such as clefs, time signatures (3/4 and 4/4), and dynamic markings like 'p' and 'ff'. The lyrics are: 'Al ver me queridos en el te lu par el', 'pe cho de gozo me siento aue por ma que de ar puedo pues', 'puedo explicar de al eun modo a todos mi amor sin ougar', and 'de al eun modo a todos mi amor sin ougar'. There are also some markings like 'And.^{te}' and '3/4' at the top right, and '4/4' in the first system.

me diante que el pueblo que yo yendo me el ta es
~~el alma mia~~ ~~es~~ ~~del alma~~ ~~que~~ ~~es~~ ~~del alma~~

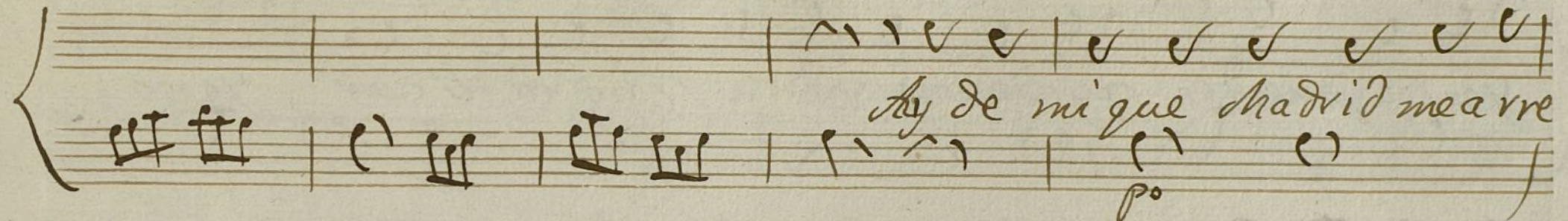
de el alma mia
~~del alma mia~~ dulce piedra y man — ~~que es~~ ~~del alma~~

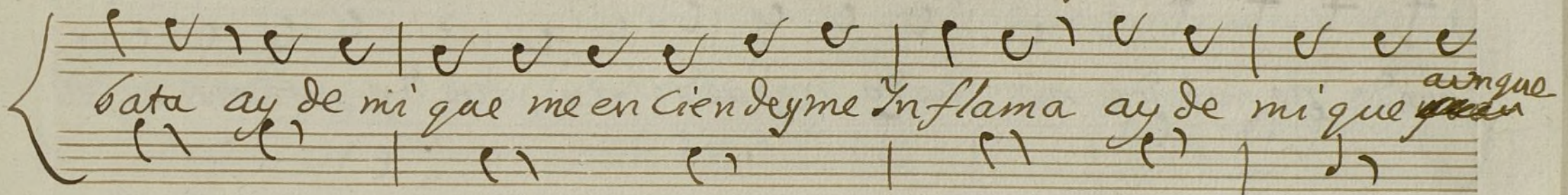
mia dulce piedra y man — no no no es men tira que

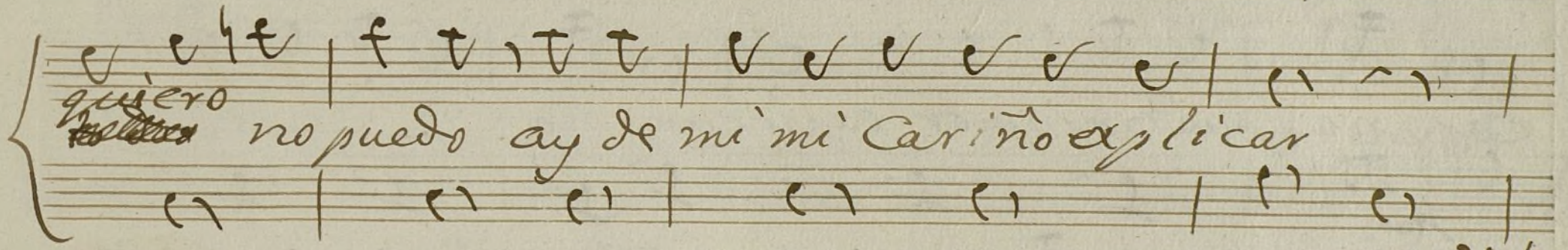
mucha verdad no no no es men tira que mucha verdad se no

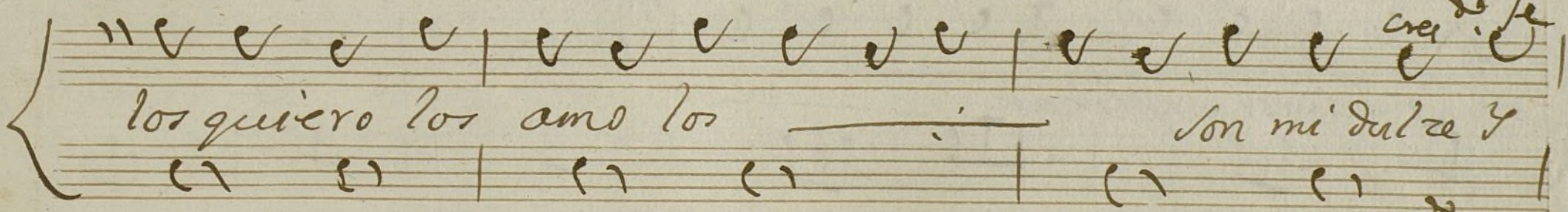
no no es men

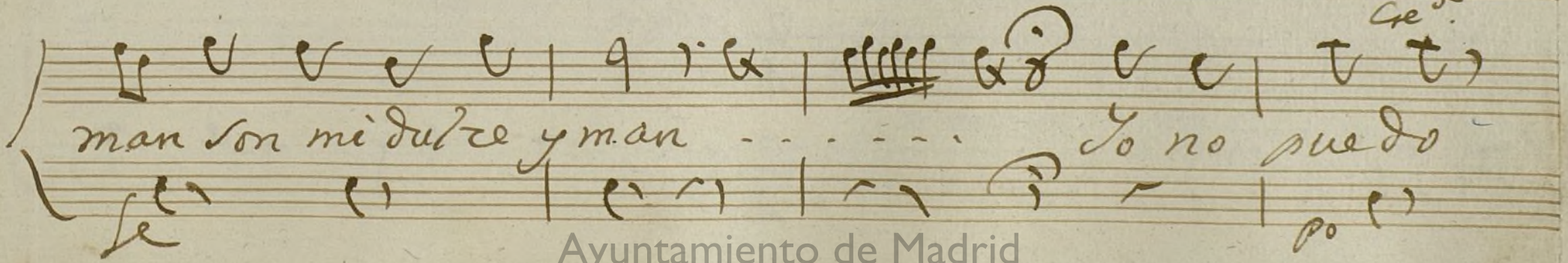
Como Prima


 Ay de mi que Madrid me arre


 bata ay de mi que me enciende y me inflama ay de mi que


~~quiero~~ no puedo ay de mi mi Carriño explicar


 los quiero los amo los son mi dulce y


 man son mi dulce y man Yo no puedo

yo no puedo ay de mi mi ca riño explicar yo no

puedo no puedo no puedo no puedo no puedo mi amor expli

car no puedo mi amor explicar no

mi amor explicar

Allegro

Pero *De re* *vi se de riv* *lo que en mille*
lo que cuenta *reced a la guerra*

Go a ser fir *La guerra* *La* *ria* *tended* *La* *ria* *escuchad* *que no*

Como *Veritad* *Como* *Veritad*
Vengo a cri'ticar *si no a espli*

Caros a *Do* *Do* *mi memoria y volun*

ad *atiempo* *ga* *tended* *es* *uchad* *aper*

Handwritten musical notation on a single staff. The lyrics are "ded e cuchad" and "asen ded e cuchad asen". The notes are mostly quarter and eighth notes with stems.

Handwritten musical notation on a single staff. The lyrics are "ded e cuchad" and "e cuchad". The notes are mostly quarter and eighth notes with stems.

Coplas

Allegretto

Handwritten musical notation for the Coplas section. It starts with a treble clef and a 2/4 time signature. The notes are mostly quarter notes with stems.

Handwritten musical notation on a single staff. It begins with a double bar line and a double sharp sign. The notes are mostly quarter and eighth notes with stems. The word "Fino" is written below the staff.

A mi Lu net a que ri da nunca
siemprea Corredor y Eradas tertulias

la puedo ol bi dar que es a ve ces nuestro a plauso yo tras
lia y Patio he de amar q. son om bres q. man tienen es ta

nuestra U ti li dad;
po bre fa cul tad;

fmo

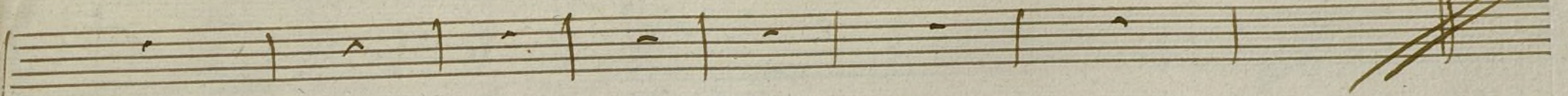
la Pro feso à mi Ca
mi a mor e grande al

dolce tenu

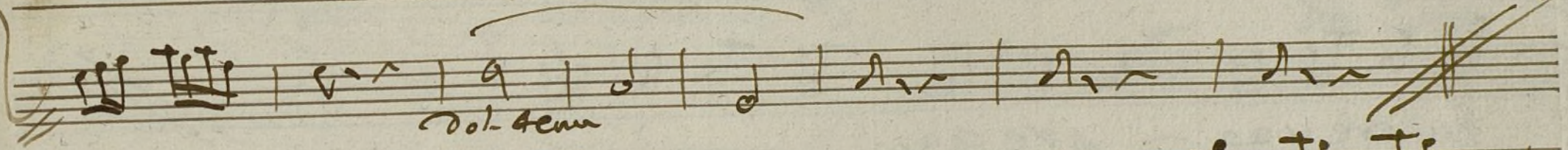
uella Constante fina à mi tad gl'avnq'ay Abes de ra
Palcos porque son de Uti lidad Yen el Uno de zer

niña tam bien Pa lo mi tad ay i.
zeros suelen muchos Conquistar,

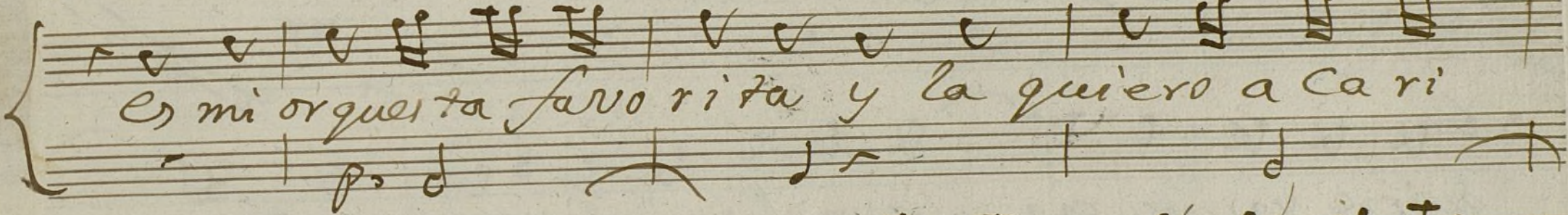
fmo



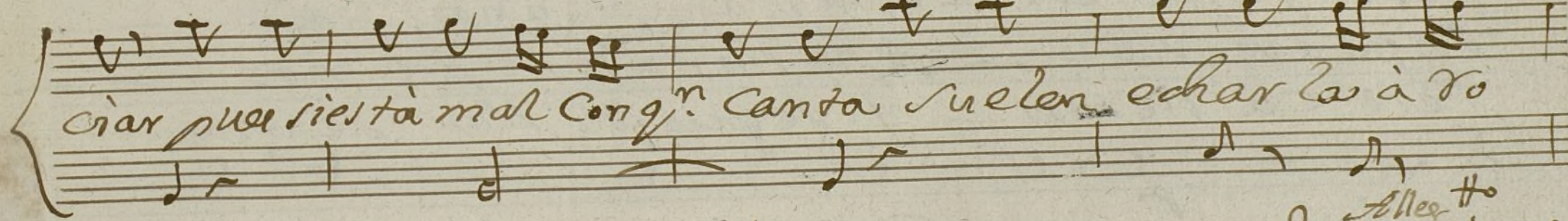
Allegro



dol. ten

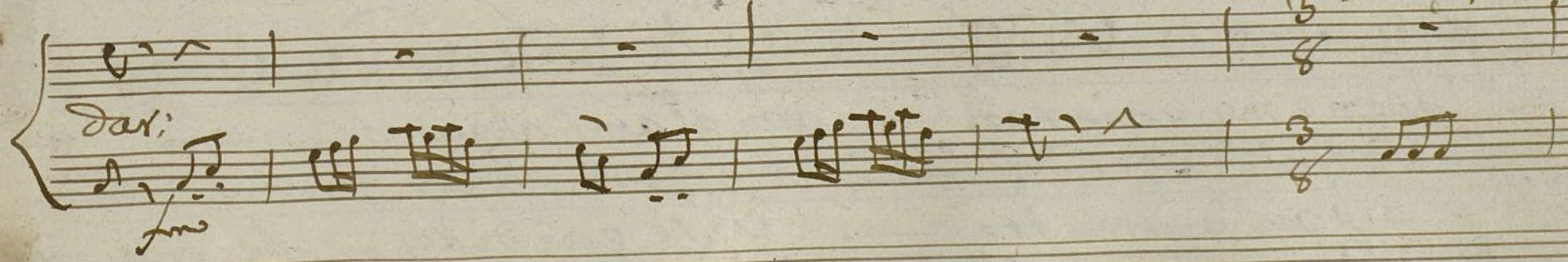


Es mi orquesta favorita y la quiero a cari



ciar pue si está mal Cong.ª canta suelen echar la à ro

Alleg.º



dar: me

Asi a todos mi alma

quiere ya — pre - cia

quiere ya pre - cia — aunq. ami algunos puede

Porque a ver me le — Apasionados si nos

Pero ca llemos — y se guí di lla y se rias

— que no me quie ran — aunq. ami algunos — puede

yo tros Rebel de — Apasionados si nos

oigan a ten tos — y se guí di lla y se rias

me quieran
 que no se
 del de
 a ten
Allegro
 dos veces

Segue!

Allegro

Devn Tardin — en la estancia
po.

Handwritten musical notation for the first system. The lyrics are "seca y flo - ri da" and "de un Jardin en la es". The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff with a grand staff brace on the left. The lyrics are written below the notes.

Handwritten musical notation for the second system. The lyrics are "tancia" and "seca y flo ri da" and "de un Jar din en". The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff with a grand staff brace on the left. The lyrics are written below the notes.

Handwritten musical notation for the third system. The lyrics are "ta e tancia" and "seca y flo - ri da". The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff with a grand staff brace on the left. The lyrics are written below the notes.

Handwritten musical notation for the fourth system. The lyrics are "seca y florida" and "se - cay". The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff with a grand staff brace on the left. The lyrics are written below the notes.

Handwritten musical notation for the fifth system. The lyrics are "florida". The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff with a grand staff brace on the left. The lyrics are written below the notes.

Sei cay florida
Cosa es sa vida

rosa
rosa gl'amor

me llegué un
muy pa - - re

dia
vida

Violon

Er^{an} sus ro^{sa}s do^{ble} y her^{mo}sa^s de ol^{fa}to y
 Am^{or} ad^{mi}ra al^{que} le^{mi}ra ya^l que^{la}

Tutti
 Punteado

vis^{ta} ad^{mi}ra^{cion} — por lo^q al^{ver} las qui^{se} co
 Co^{ge} Causa^ofl^{iccion} — por ex^{pe}riencia se^{yo}esta

Musical notation for the first system of the second system.

per^{las} pero^{una} esp^{ina} mi^{mano} hir^{io}
 Ciencia^puede^{uno} y o^{tro} su^{fri}el^{dol}or

Musical notation for the second system of the second system.

Violon

e e # e r | - | v v e r | - | v v e r | - |
 me que je suspiré lamen té
 ya se bé que lo sé puei probé
 (e e e) | - | (e e e) | - | (e e e) | - |

e e e r | - | e e | e e & | e e | e e | e r |
 no sir vio ya si dije opri mi da del do lor
 su Vigor y en el dia le prueba el Co razor
 (e e e) | - ^{tutti} (e e e e) | 7 | # 7 | 7 | 7 7 |

- | e e | e e & | F # e | e e | e r | - |
 ya si dije opri mi da del do lor
 y en el dia le prueba el Co razor
 7 | 7 | 7 | 7 7 | 7 | 7 | 7 |
 Cres. f me

el amor — y las cosas
que vendi — do yaman de

tienen el — — — pinal
se sa — — — crifica

yei mui ton do quien
avna Cor te a quien

quiere lo gran sus dichas
se me ya quien se humilla

yei — mui ton do —
avna Cor tea

quien quere lo prar su... di cha
 quien teme ya quien se hu... milla

lo prar su di cha lo prar su di cha
 ya quien se hu... milla ya... quien se hu... milla

me g g g

g g g g

Adagio

Ayuntamiento de Madrid

1200055564

+

Violin Primero

Conadilla à Solo

el Afecto de la Niolera;

//

All. non molto & $\sharp\sharp$ $\frac{6}{8}$

The musical score is written on ten staves. The first staff begins with the tempo and dynamics marking *All. non molto* and the key signature of two sharps (G major) and a 6/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *p* (piano), *f* (forte), and *Le* (legato). There are also performance instructions like *Andno* (Andantino) and *Voz* (voice). The manuscript is written in brown ink on aged paper.

Como Prima

Le

Voz

p^o

cresc.

Le

fmo

p

All.

Le

p^o

Voz

p^o

Como Rezitativo

a tempo

Le

Le

Le

p^o

Le

p^o

Volti

2

Coplas Violin solo

Allegretto & 2/4

p *f* *tutti* *fmo* *Nor* *p* *solo* *tutti* *fmo* *dolce tenu* *Allegro* *3 veces* *|| Solo* *p* *tutti* *fmo*

Segu' Bolera

Allegretto $\frac{3}{8}$ *se.*

pp. *se.* *pp.*

Allegro
dos veces

No! hi

Sequi' Allegro $\text{G} \# \text{A} \# \text{B} \# \text{C} \# \text{D} \# \text{E} \# \text{F} \# \text{G} \#$ $\frac{2}{4}$

Handwritten musical score for a piece titled "Sequi' Allegro". The score is written on ten staves. It begins with a treble clef, a key signature of three sharps (G#, A#, B#), and a 2/4 time signature. The music is characterized by dense, rapid sixteenth-note passages, often with slurs and accents. Various dynamic markings are present, including "p" (piano), "f" (forte), "cresc." (crescendo), and "dim." (diminuendo). There are also markings for "arco" and "pizz." (pizzicato). The piece concludes with a double bar line and a final "p" marking.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *f*, *mf*, *ff*, *cresc*, and *Allegro*. The score concludes with a double bar line and a fermata on the final note of the tenth staff.

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Violin 1.º Dupli.º

Fon.º a solo

el Afecto de la Nicolasa
//.

All. no mucho 6/8

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

And. no

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

come Prima

f *p* *p.o.* *cres.* *f* *p.o.* *Allo.* *f* *p.o.* *Como Rec. 80* *atiempo* *f* *p.o.* *f* *p.o.*

Coplas *Allegretto* & $\frac{2}{4}$

p *f* *voz* *p* *f* *Dolce tenu* *Allegro* *3 veze* *p* *f* *Segue*

Boleros. *Alleg.^{ro}* $\frac{3}{8}$

Allegro
doz. ritad.

A handwritten musical score on aged paper, consisting of ten staves. The music is written in a single system with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are several instances of crossed-out or heavily scribbled-out passages, particularly in the second and third staves. Dynamic markings such as *p*, *pp*, *f*, *ff*, *crec.*, and *smo* are scattered throughout the score. The handwriting is in dark ink, and the paper shows signs of age and wear.

A handwritten musical score on ten staves. The notation includes various rhythmic values, slurs, and dynamic markings. The dynamics include *br.*, *po.*, *mol*, *cr.*, *fe*, and *fmo*. The score concludes with a double bar line and the tempo marking *Allegro*.

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Violin Segundo

Tonadilla à Solo;

el Afecto de la Nicolasa;

Allegro molto $\text{C}\sharp\text{C}\sharp$ $\frac{6}{8}$

p *p* *r* *p* *r* *Andte* *ff* *p* *p* *ff* *p*

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Como Prima

Handwritten musical score consisting of ten staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and various time signatures including 6/8, 2/4, and 3/4. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *p*, *cre.*, *Le*, *f*, and *ritempo* are present. The piece is marked *Como Prima* at the beginning and *Como Terzo* in the seventh staff. The score ends with a double bar line and the number 2, followed by the word *Volte*.

Coplas Allegretto $\frac{2}{4}$

fmo *p* *fmo* *p* *dol. tenu* *fmo* *p*

Allegro 3 vezes *fmo*

Según Bolero Allegro

p

f

Allegro

dos veces

Volti

Sequi *Allegro* G major $\frac{2}{4}$

Voz

Har

Cae

~~...~~

re re re re re re re re re re

Handwritten musical score on seven staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and various musical notations such as notes, rests, and dynamic markings. The piece concludes with a double bar line and the tempo marking "Allegro".

Dynamic markings and performance instructions visible in the score include:

- me* (mezzo)
- dot.* (crescendo)
- po* (piano)
- fu* (forte)
- me* (mezzo)
- Allegro*

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t

Violin 2^o

Ton^a-a solo

el Afecto de la Nicolasa

//

All. no mucho. G major $\frac{6}{8}$

The score consists of ten staves of handwritten musical notation. The first staff begins with the tempo marking *All. no mucho.*, the key signature of G major (two sharps), and the time signature of 6/8. The music is primarily composed of eighth and sixteenth notes, often beamed together in groups. Dynamics such as *p*, *pp*, and *ff* are used throughout. A section in the fifth staff is marked *And. re* and has a 3/8 time signature. A large, dark scribble obscures some of the notation in the fifth staff. The piece concludes with a final cadence on the tenth staff.

como prima

ex. f.

mf

All.^o

como Rec.^{do}

al tempo.

f

p.

f

2

Coplas.

Handwritten musical score for 'Coplas'. The score is written on seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked 'Alto' and 'p.' (piano). The second staff is marked 'fmo' (finito). The third staff has a double bar line at the beginning and is marked 'fmo' at the end. The fourth staff is marked 'ad. ten' (ad libitum tenuto) and 'ff.' (fortissimo). The fifth staff begins with a double bar line and is marked 'Allegro, tres mas.' (Allegro, three more). The sixth staff is marked 'p.' and 'fmo'. The seventh staff is marked 'fmo'. The score concludes with several empty staves.

Alto

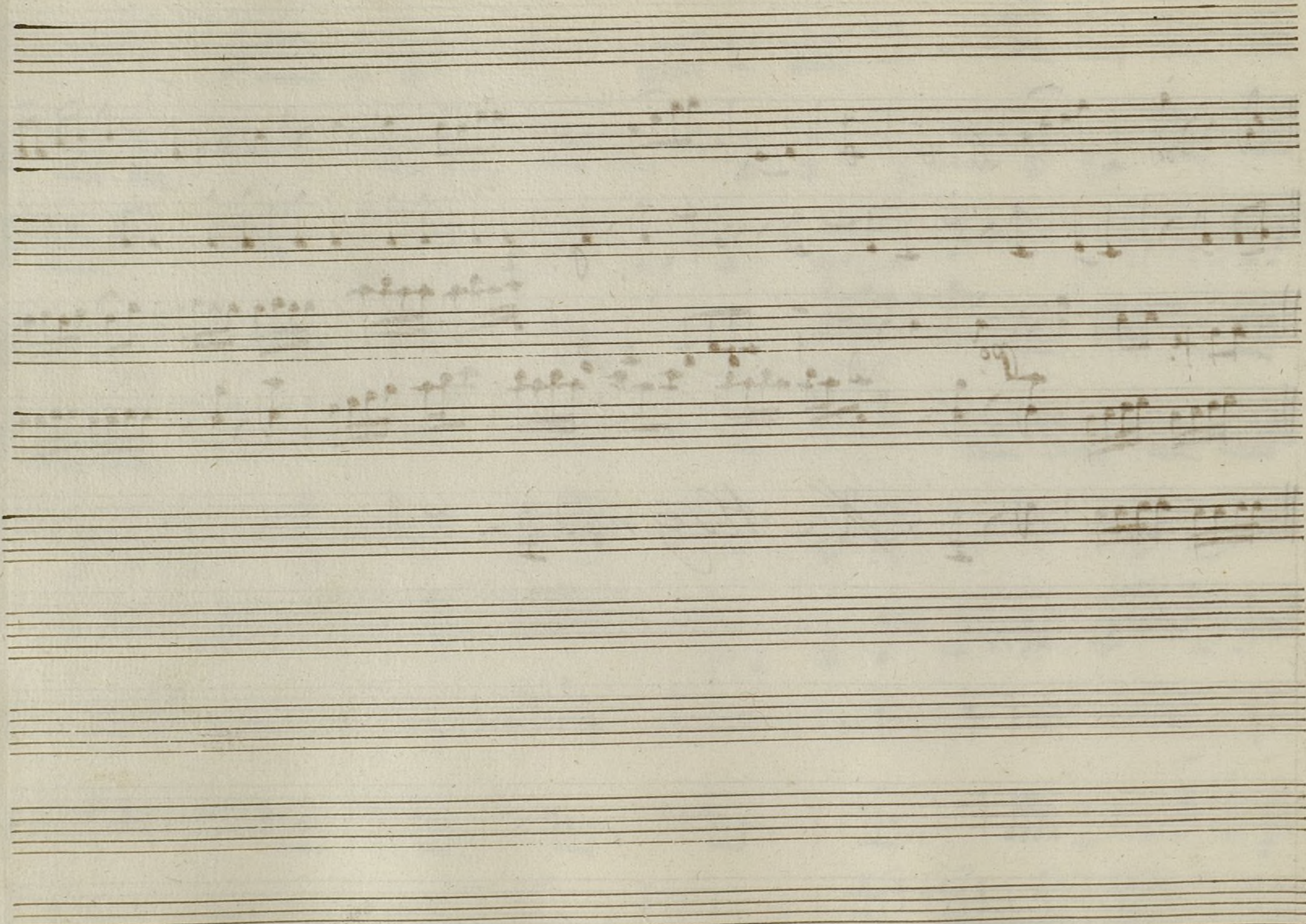
p.

Allegro
mod. maj.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Performance markings such as *Al.*, *crec.*, *fe*, *pp*, and *fmo* are present throughout the score. The manuscript is written in dark ink on aged, slightly yellowed paper.

dol *p.* *p.* *cres.*

Allegro



Oboe Primero

MUS 95-11

Sonadilla a Solo; el Afecto de la Nicotiana;

Allegro no mucho

Andte

f

p

pp

ppp

All^o

Bare

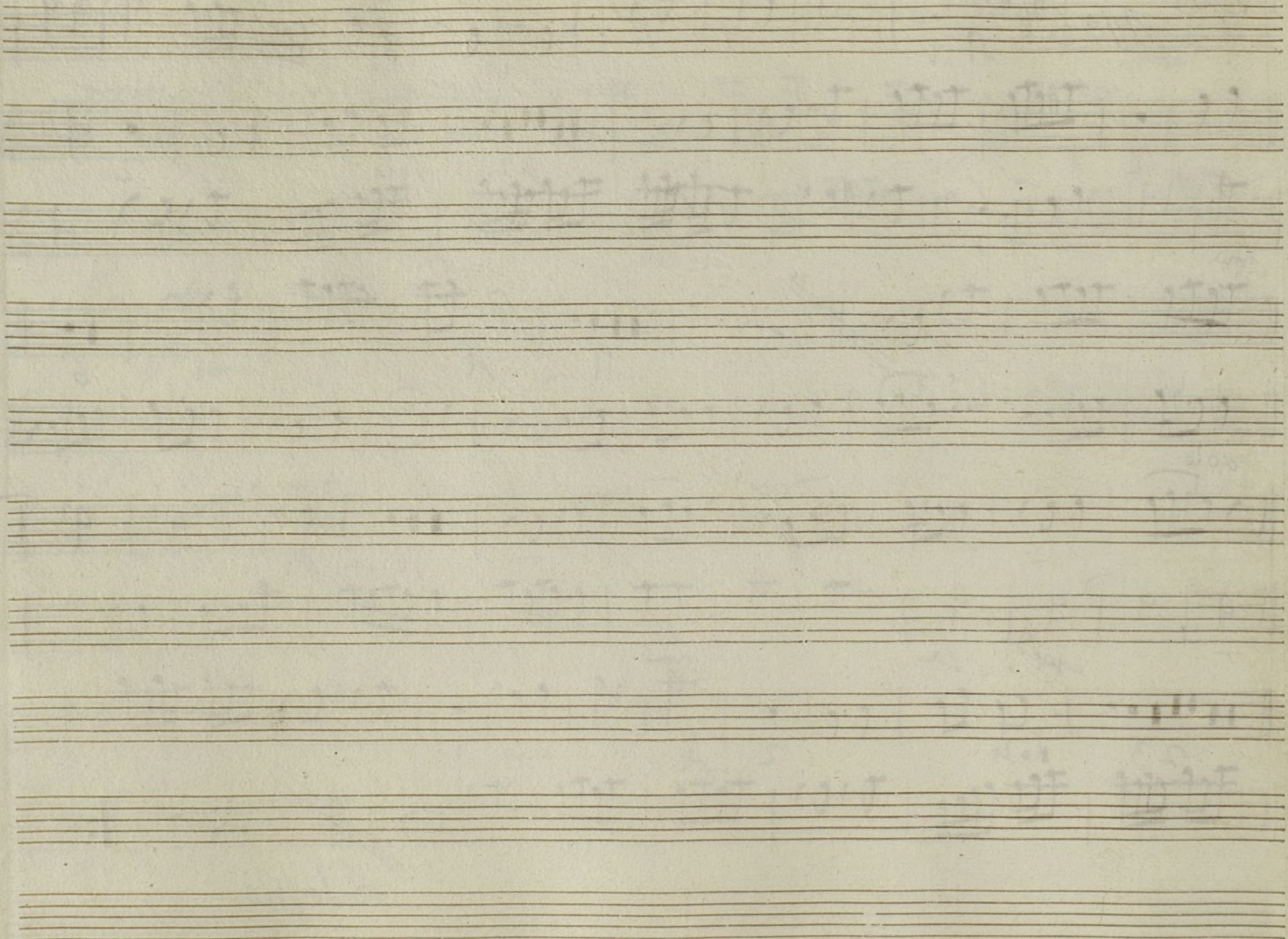
Coplas voce

Allegretto

2/4

Handwritten musical score for voice and piano. The score consists of six staves. The first four staves contain the main piece, marked "Allegretto" in 2/4 time. The fifth staff marks a section "Allegro 3 vezes" in 3/8 time, which concludes with "faze" on the sixth staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics like "p", "p.o", "f.p.", and "fmo" are indicated. The piece ends with a double bar line and repeat signs.

Seguir ^o
All.
2
4/4
Solo
22
Solo
6
Solo
10
Solo
23
Solo
Allegro



Oboe Segundo

MUS 95-11

Conadilla a Solo: el Afecto de la Nicolasa;

All. no macho 6/8 $\text{A} \text{A}$

Andte 3/8 A A 16 p 2

All. 6/8 12 p 4 13 f 13

Andte 2/4 f fin

Coplas Klavira

Allegretto

$\frac{2}{4}$ *po*

Handwritten musical score for 'Coplas Klavira' in 2/4 time, marked Allegretto. The score consists of six systems of two staves each. The first system begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamics such as *po* (piano) and *me* (mezzo) are indicated. A double bar line with a sharp sign is used to separate sections. The fourth system includes the instruction 'Allegro 3 vezes' and a 3/8 time signature. The piece concludes with a double bar line and the word 'fate'.

Seguei *oboe* *Allegro* $\& \# \# 2$ 4

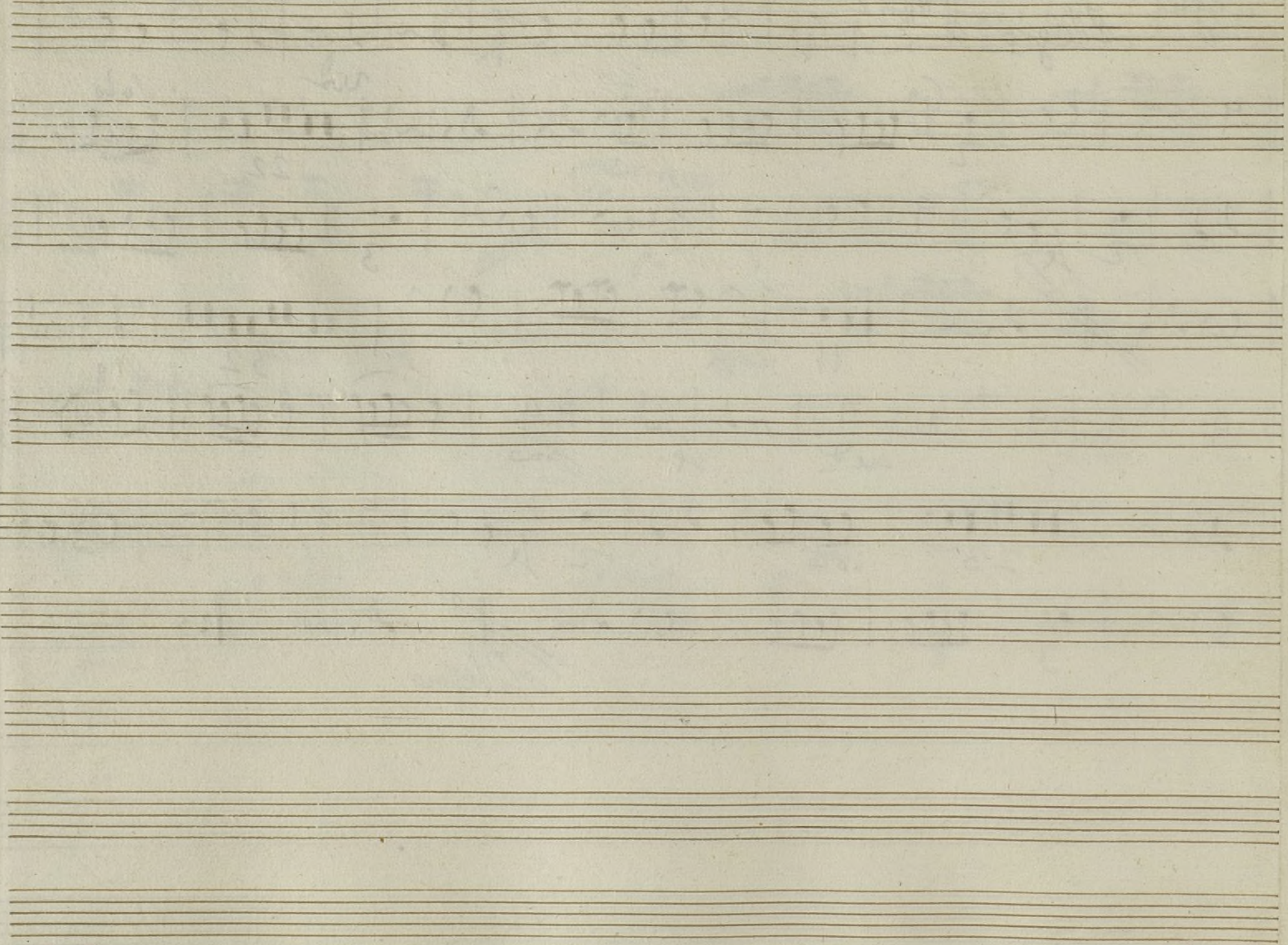
22 *no* *solo*

23 *solo*

32 *p*

3

Allegro



Trompa Primera

+

Mus 95-11

Zonadilla à solo; el Afecto de la Nicolara;

In Se

All. no mucho C# F# 6/8

Musical notation on a staff with notes and rests.

Musical notation on a staff with notes and rests.

Musical notation on a staff with notes and rests.

Musical notation on a staff with notes and rests.

Musical notation on a staff with notes and rests.

Musical notation on a staff with notes and rests.

Musical notation on a staff with notes and rests.

Musical notation on a staff with notes and rests.

Alti Coplas tarze

Sequitur In de

Allegro

2/4

Handwritten musical score on ten staves. The notation includes various rhythmic values (e.g., quarter notes, eighth notes, sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also numerical annotations like '6', '12', '38', and '4' placed below the notes. The score concludes with a double bar line and repeat dots.

Allegro

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Ayuntamiento de Madrid

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Trompa Segunda

Zonadilla à solo; et Afecto de la Nicolasa;

In de

Allegro non molto

Handwritten musical notation on a staff, starting with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various rhythmic values and rests.

Handwritten musical notation on a staff, continuing the piece with various rhythmic patterns and rests.

Handwritten musical notation on a staff, including dynamic markings such as 'p' (piano) and 'f' (forte) below the notes.

Handwritten musical notation on a staff, featuring a section marked 'Andte' (Andante) and dynamic markings like 'p' and 'f'.

Handwritten musical notation on a staff, including a section marked 'p' (piano) and 'f' (forte).

Handwritten musical notation on a staff, featuring a section marked 'All.' (Allegro) and dynamic markings like 'p' and 'f'.

Handwritten musical notation on a staff, including a section marked 'Andte' (Andante) and dynamic markings like 'p' and 'f'.

Handwritten musical notation on a staff, continuing the piece with various rhythmic patterns and rests.

Handwritten musical notation on a staff, ending with a double bar line and the word 'tace' (silence).

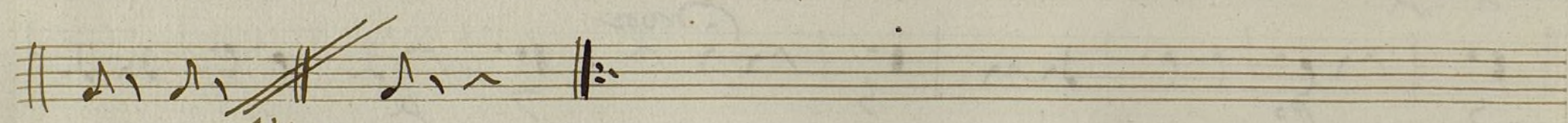
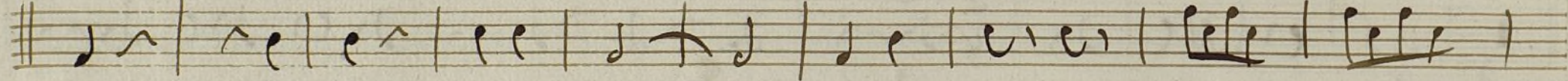
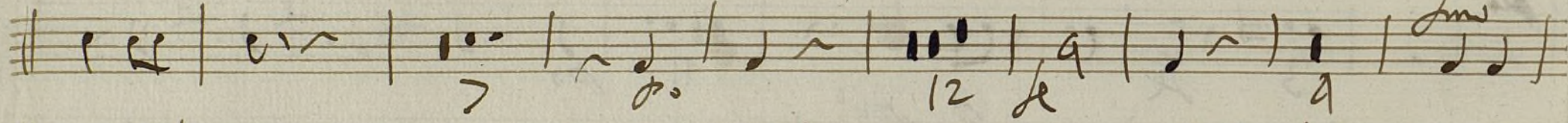
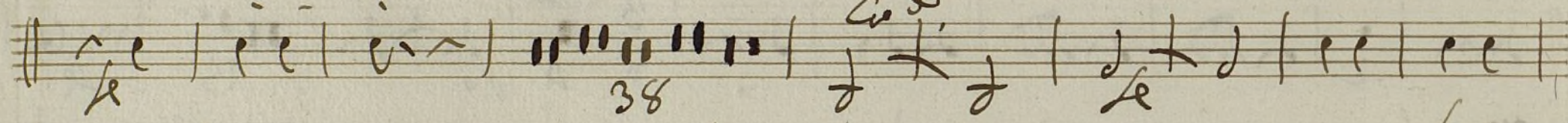
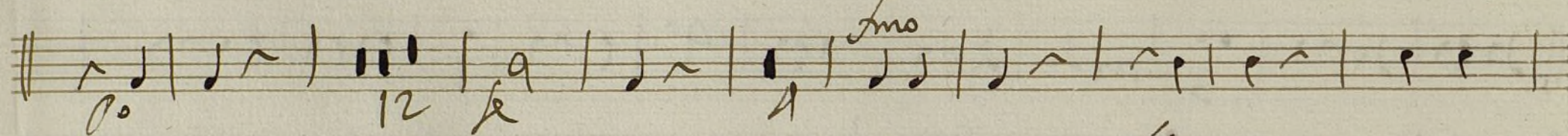
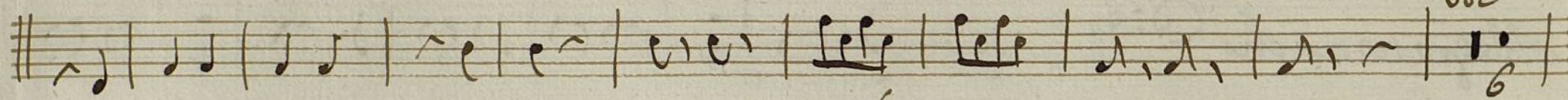
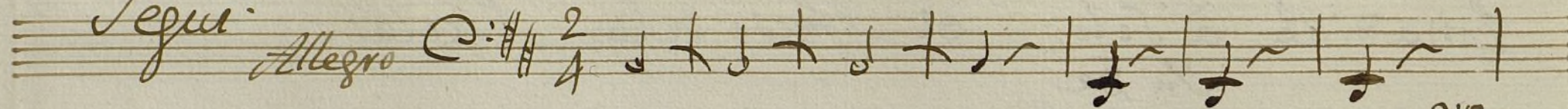
Coplas ^{Vallé} tace

Sequi.

In de

Allegro

$\text{C}:\sharp\sharp \frac{2}{4}$



Allegro

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Fagot Obligado

Conadilla a Solo

El Afecto de la Nicolasa;

//

Allegro non molto $\text{C}=\text{D}\text{E}\text{F}\text{G}\text{A}\text{B}$ $\frac{6}{8}$

Andte $\frac{3}{8}$ *p*

Como Prima $\frac{6}{8}$ *f* *p*

Voz

12

13

Handwritten musical notation on a single staff, featuring rhythmic patterns and notes.

Handwritten musical notation on a single staff, including a fermata and the word "tace" followed by a double bar line.

Coplas Allegretto C: 2/4 *po* Handwritten musical notation on a single staff, starting with the tempo marking "Allegretto" and the time signature "C: 2/4".

Handwritten musical notation on a single staff, including a fermata and a dynamic marking *vo po*.

Handwritten musical notation on a single staff, including a dynamic marking *fmo*.

Handwritten musical notation on a single staff, including a dynamic marking *po tenu* and the instruction "Allegro 3 vezes".

Handwritten musical notation on a single staff, including a dynamic marking *fmo*.

Handwritten musical notation on a single staff, including a fermata and the word "tace" followed by a double bar line.

volti

Segui, *Allergro* $\text{C} = \text{A} \frac{2}{4}$

ffw ps Solo f

6 Solo

10 ps

14 f w ps cresc.

Solo

Allegro

Ayuntamiento de Madrid

1200055564

~~Alm. 1841~~

MUJ 95-71

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Contrabajo

Conadilla à Solo;

el Afecto de la Nicotiana;

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Allegro non molto 6/8 $\sharp\sharp$ *Andate* *Como Prima*

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *pp*, *le*, *Andate*, *ff*, *pp*, and *le*. The piece is marked *Allegro non molto* in 6/8 time with a key signature of two sharps. The score concludes with the instruction *Como Prima*.

Handwritten musical score on seven staves. The notation includes notes, rests, and dynamic markings such as *le*, *po*, *ff*, *f*, *sfz*, and *sf*. Performance instructions include *And*, *All^o*, and *Como Ritardo*. The score concludes with a double bar line and the number '2'.

Volti

Coplas

Allegretto

$\text{C} = \frac{2}{4}$

pp

fmo *voz*

dolce tenu *fmo*

fmo *pp*

Handwritten musical score on six staves. The notation is in a historical style, possibly for a keyboard instrument. It includes various note values, rests, and dynamic markings such as "Allegro", "p", "pp", "Allegro", and "Volti". The piece concludes with a double bar line and the word "Volti".

Segue!

Allegro

2/4 $\text{C}=\text{D}\text{E}\text{F}\text{G}\text{A}\text{B}$

Musical staff 1: Treble clef, 2/4 time signature, key signature of one sharp (F#). Contains rhythmic notation including eighth and sixteenth notes.

Musical staff 2: Treble clef, contains rhythmic notation including eighth and sixteenth notes.

Musical staff 3: Treble clef, contains rhythmic notation including eighth and sixteenth notes. Includes dynamic markings *vo* and *no*.

Musical staff 4: Treble clef, contains rhythmic notation including eighth and sixteenth notes. Includes dynamic markings *credo* and *fmo*.

Musical staff 5: Treble clef, contains rhythmic notation including eighth and sixteenth notes.

Musical staff 6: Treble clef, contains rhythmic notation including eighth and sixteenth notes. Includes dynamic marking *no*.

Musical staff 7: Treble clef, contains rhythmic notation including eighth and sixteenth notes. Includes dynamic marking *no*.

Musical staff 8: Treble clef, contains rhythmic notation including eighth and sixteenth notes. Includes dynamic marking *ritti*.

Musical staff 9: Treble clef, contains rhythmic notation including eighth and sixteenth notes. Includes dynamic marking *2 Punteado*.

Musical staff 10: Treble clef, contains rhythmic notation including eighth and sixteenth notes. Includes dynamic marking *no*.

Handwritten musical score on a page with six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1: *tutti*, *po*

Staff 2: *Cre. 8^{va} le*, *fmo*

Staff 3: *po*, *5*, *po*

Staff 4: *Cre. 8^{va} le*, *fmo*

Staff 5: *Allegro*

Staff 6: Empty staff with a few notes at the beginning.

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