

Mus 110-21

MORAL. Poble del
los deseos opuestos.

Tonadilla a duo.

Apte ms. 1790.

Partitura.

violín 1^o

violín 1^o duplicado.

violín 2^o

oboe 1^o

oboe 2^o

Trompa 1^a

Trompa 2^a

contrabajo.

110-21

Seq. 6.

+
Conadilla à Deus

Los deseos opuestos;

//
Del Sr. Moral;

{ La Pretola
y Vizente

1790
//

Alleg^{ro}

Sala Condos Silla

2
4 4
2
A

Viz?

Una y cien mil vezes Teniego de
 Pretola... yo yala paciencia del todo per

mi Una y cien mil vezes Teniego de mi
 di Yo yala paciencia del todo perdi

lo que me su re de no puedo sufrir
me faltan las fuerzas para Veris tir

no puedo sufrir me Casé me ca sé
pa ra Veris tir me Casé me Ca sé

para que? pa ra pe mir
para que? pa ra pe mir

Andte

pa - ra ge mir A Con tar mis Cui dados
 pa - ra ge mir Si mi hermano Vini era

po siempre

Vengo ami hermana A Con tar mis Cui dados Vengo ami herma - na
~~Venga mi~~ Si mi hermano ~~andte~~ oy ami Ca - sa
 oy ami Casa Vini era

Vengo ami herma - na a fin que me Con suele - en mis de
 oy ami Ca - sa Con el a li bia ria - mi fuer tea

gra cias en mis des gra - cias a fin q' me con suele en mis des gra
 marga mi suerte amar - ga con el a li bi a r i a mi suerte amar

cia, en mis des gra cia,
 ga mi suerte a marga

*Parola
 y Allegro*

Parola 1^a viz^o unavez quemoreve, sentadola esperarè.) *allegro*

Parola 2^a ella, pues viene temprano o tarde aqui me siento a esperarle.)

sigue

oboes y trompas

Mineur

1^{or} 2.

Suerte y por fortuna del tino in ~~buena~~ ^{buena} cuando del gusto

Cuando del gusto podré probar

que a tantos males no ay resistencia

y la paciencia le go a faltar le go a fal

tar a lle gò - a fal tar a

- lle gò a fal tar;

All. Vivo

ella er ella
ay her mano ay her mana ay her
er
mano ay her mana ay her ma no na el do lor quea

mi mea fana Voi Con zipo a Con sul tar Voi Con

Tigo a con sul tor a con sul tor - - - ella
 chado yael casero yael guisado yael Barbero yael to
 cado yael burrero yael fegado yael car zero los chi
 quillos los or zero los criados los cos zero los ve
 cinos los doctores Comadrones Zirujanos yel cru

el del Comprador del Comprador Todos

Contra los Casados manifiestan su Ripor no se

Como ay q.ª se cae al oir tanto Clamor no se

Como ay q.ª se cae no se al o

ir tan to clamor tanto Clamor

Parola, ella que yo naciere super para padecer todo esto? el que yo huviere naci do
 ombre, para verme en tal agrieto? ella que yo quisiera ser ombre; el que yo quisiera ser muger;
 ella que yo a cierto? el no lo hade ser? ella si supiera a quanto Contratiempo esta expuesta la muger,
 no apeteceria su sexo; el si supiera el ombre a lo que esta expuesto, su sexo no apeteceria;
 ella que yo quisiera ser ombre de eso; el yo muger; ella tiene mal gusto; el a examinarlo sale moi;

Coplas

Andro

ella

~~no no (para) super hermano
 ella si fueres muger hermano~~

~~eres poco liberal y para ser oy que
 verias que en el querer lo que es donaire en el~~

~~ri da tiene la mujer que dar tiene
ombre es de lizo en la mujer es de~~

~~el 1^o
si fueras ombre ve
el si fueras ombreyta~~

~~ria
bieras~~ Como en qualquiera ocasion
~~Una loca por mujer~~ sabe el
~~ten dri~~

om bre es Ca la grado en la materia de amor - en las
 as dos mil quimeras si om rado qui si era ser - si om tra
 ella 2^a
 en la Caruela den dria viendo Muger q^a aguan
 ella si fue ran Muger drian sien traban en el Bi

tor que te llama sen pa llina sin oir te caca
 bac aunque fueses el Co rreo que ibas porel ofi

rear sin oir te
 cial - q. y bas

el 3.^a
 si fueras ombre y tu bieran
 el si fueres ombre y te bieran

una mujer como un sol saldria muchos go
 salir de S. Juan de Dios aunque se de oir

losos en aecha de tu honor — en e zecha
 nisa no creeran tu de vocion — no creeran tu

de tu honor
 de vocion

de tu honor
 de vocion

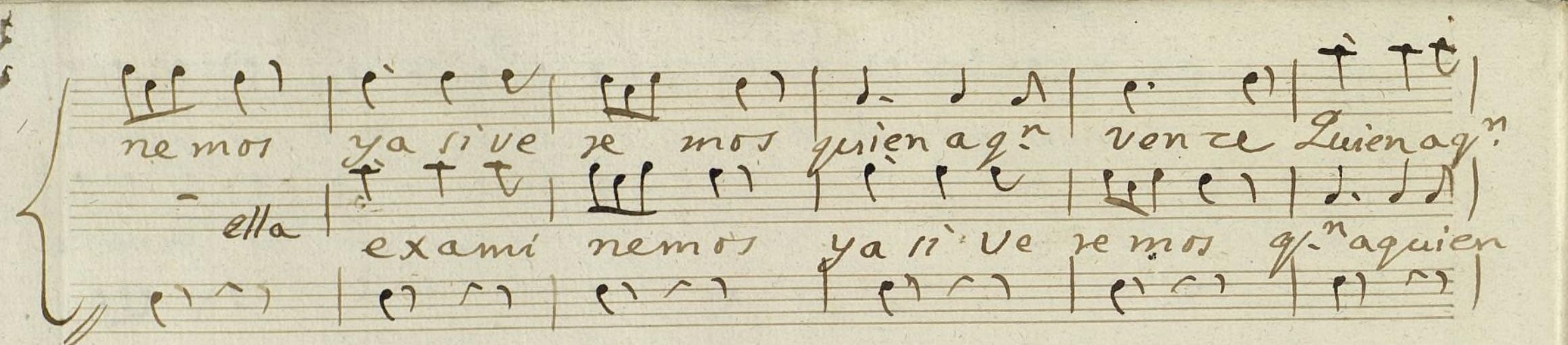
el 1^{or} 2.

ella piensa mui mal, Yomica pricho, no e de dejar yomica
 Vai mui errado Yomica pricho no e de dejar yomica

pricho no e de dejar ella a de livar y un im po
 pricho no e de dejar ello a donar y un im po

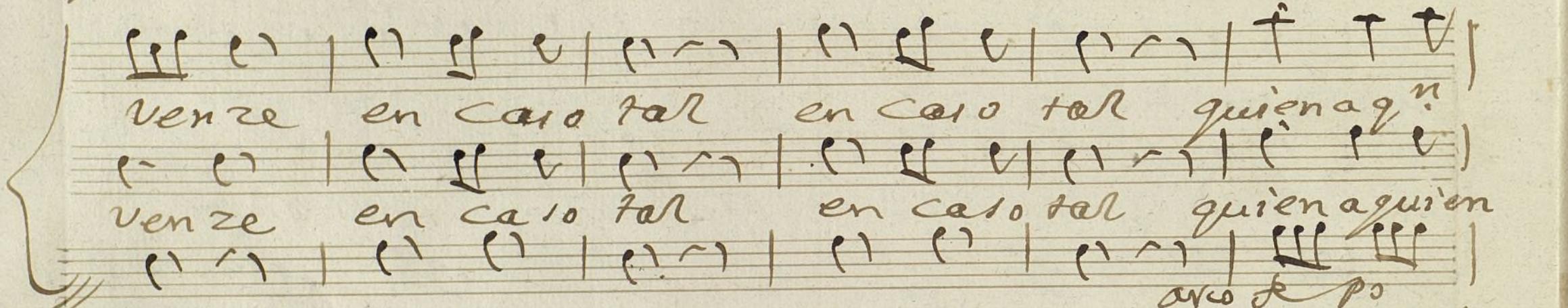
sible verificar verificar exami
 sible verificar verificar

Punteado



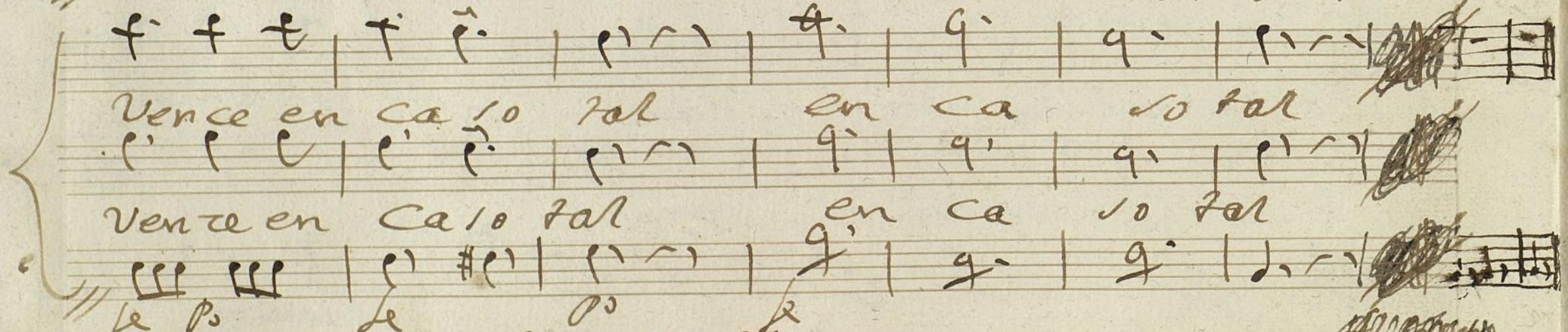
 ne mos ya si ve re mos quien a qⁿ vence Quien a qⁿ

 ella exami ne mos ya si ve re mos qⁿ a quien



 vence en caso tal en caso tal quien a qⁿ

 vence en caso tal en caso tal quien a quien



 vence en caso tal en caso tal

Roberto de la Higuera
 ella que *Ayuntamiento de Madrid*

Segui. *Andolera* *Alleg^{ro}* *1a 2.*

traitor nar pre ten de

mos con esta y de a

de - - - a el orden q^a a prescrip - - - to Na tura

va - - - mos Cada Uno Con ten - - - to Con nuestros

Can - - - se como nada segui di - - - llas en to sea

le - - - za el orden q^a a prescrip - - - to Na tura le

to - - - do Cada Uno Con ten - - - to Con nuestros

Ca - - ve con una segui di - - - llas en to sea ca

le - - - za el orden q^a a prescrip - - - to Na tura le

to - - - do Cada Uno Con ten - - - to Con nuestros

Ca - - ve con una segui di - - - llas en to sea ca

za
do
ve;

Allegro

D. C. a las Coplas
al Segno X

Seguei

All. moderato

4
3
1

f

el.

O quanto los de te os

ella al ombre en

O quanto los de

pañan al om bre en pañan o quanto los de se os

se os o quantos los de se os

al om bre en pañan si el Turcio no govier - - - na sus espe

ran - - - - - za o quanto los de se os al om bre en pañan al

ombre en pañan al om bre en pañan

al ombre en pañan
al ombre en pañan

siel Tuicio no govierna sus esperan-za; sus espe
siel Tuicio no govierna sus esperan-za; sus espe

ranza; de sea un pobre
ranza; de sea un Biejo

Vica la no bria y si la en Cuentra haze gran voda y si la en
 Casar Con Moza la halla y discurre q' haze gran Boda la halla y di

el. ^{valla} ^{valla} porque la Rica q' la pobre a
 el ^{valla} ^{valla} que todo viejo q' haze tal
 el ^{valla} ^{valla} era el bromo

dopta señal que tiene falta o sobras señal que
 Cosa bien condenado sale en las Costas bien conde

tiene falta o sobra —
 nado salen las Cortas —

ella
~~de sea un Toben~~
~~ella de sea un Niño~~

la Buena Moza y la alla piensa q' hazer gran Boda
 la Vieja chocha y yta en Cuenta hazer gran Boda y yta en

y la faldas

~~...~~
 el. vola vola porque la linda
 el vola vola que ariq' el Niño

Como la cocan pierde al marido si la in comoda
 la Vieja logra Con su dinero busca la Moza

pierde al marido si la en comoda
 Con su dinero busca la Moza

el
 el que azer tar qui tiere
 el que azer tar qui tiere

ella Con sus de seos
 el que hazer por qui riere

2da.

 el que hazer por qui riere Con sus de seos ha
 el que hazer por qui riere Con sus de seos ha

pa que los di ri - - - - - ja suen ten di mien
 pa que los di ri - - - - - ja suen ten di mien

to haga que los di' rija suen ten di mien to suen ten di mien
 to haga que los di rija suen tendimiento suen tendimien

Cres.
 suen ten di mien to
 suen ten di mien to

Allegro

Ayuntamiento de Madrid



Ayuntamiento de Madrid

t

Violin 1.º Opus 1.º

Son.º a Duo

Los deseos opuestos

Alleg.^{to} *fe*

p *Stac.^{to}* *3^{fe}* *And.^{te}* *p^o spre*

*Parola y al segno
y Parola:*

Minuetto & 2 Face //

All. vivo $\frac{2}{4}$ *f*

Parola:

o no

Cop. *And. no* 6/8 *no*

voz

allos
Parrr.

Segue

Seq. Voleras //

And^{te} *fe.*

The musical score consists of six staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The tempo marking 'And^{te}' and the dynamic marking 'fe.' are written above the first few notes. The music is characterized by dense, rapid sixteenth-note passages, often with slurs and accents. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The piece concludes with a double bar line.

~~Allegro~~
 de las Coplas;

27
Segunda Voz

All.^o Mod^{to}

p.

f.

p.

f.

p.

f.

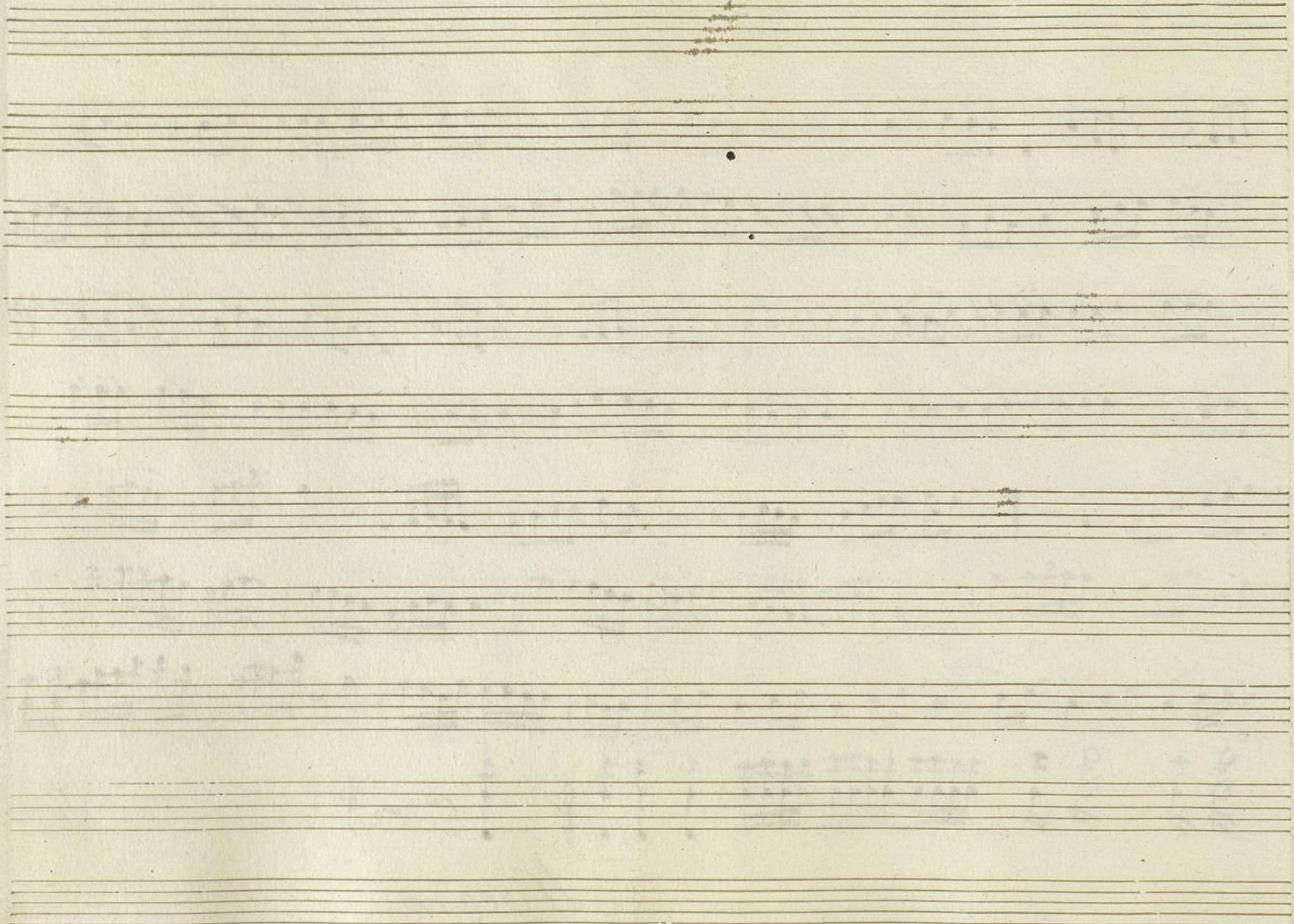
p.

f.

2/4

Handwritten musical score on ten staves. The notation includes various rhythmic values, slurs, and dynamic markings. The first staff has a treble clef and a common time signature. The second and third staves feature dense, rapid passages. The fourth staff has a treble clef and a common time signature. The fifth staff is marked "Primo tempo." and has a treble clef and a common time signature. The sixth and seventh staves have treble clefs and common time signatures. The eighth staff has a treble clef and a common time signature. The ninth staff has a bass clef and a common time signature. The piece concludes with a double bar line and a fermata on the final note.

Al segno



t

V

Violin 1^o ~~Violin 1^o~~

Fon.^a di Duo

Los deseos opuestos

//

Allegretto: $\frac{2}{4}$ *fe*

Stac.to

And. fe P.º siempre:

Parola y Al segno: y Parola:

Minuetto $\frac{3}{4}$ *Tacet:*

All.º vivo 2/4

Parola

Coplas

And no

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 6/8 time signature. The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are also some annotations in Spanish, including 'Voz' (voice) and 'A los Parr.' (to the Parrs.). The piece concludes with a double bar line and the word 'Basta' (Enough) written in a large, decorative script. The paper shows signs of age, including some staining and a small tear on the right edge.

Basta
Sigue

Seg.⁵ voleras ||

And.^{te} 13/8

Allegro de las Coplas

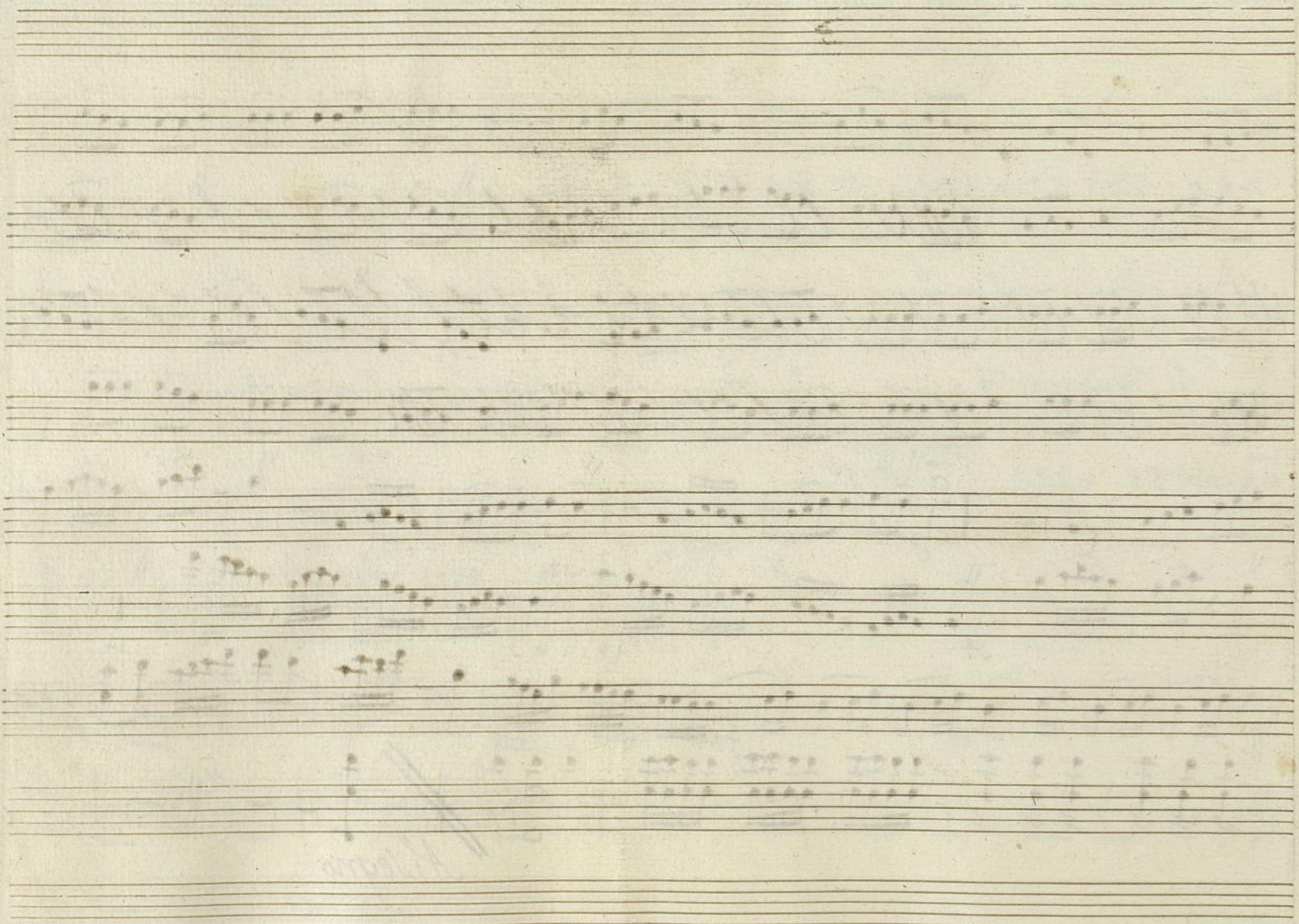
S. Seg.

Seguidillas: ||

Alleg.^o Mod.^{to}

A handwritten musical score for a piece titled "Seguidillas". The score is written on eight staves. The first staff contains the title and tempo markings "Alleg.^o Mod.^{to}". The music is in 3/4 time, indicated by a treble clef and a "3" above the first measure. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as "p^o" (piano) and "f^e" (forte) are used throughout. There are also accents and slurs. A double bar line with repeat dots appears in the middle of the score. The piece concludes with a 2/4 time signature and a final cadence. The paper is aged and shows some staining.

Handwritten musical score on eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings. A '3' with a 'Trio' marking is present in the fifth staff. The piece concludes with a double bar line and the instruction 'Allegro'.



Ayuntamiento de Madrid

t

Violin 2^o

Fon^a à Duo

Los deseos opuestos.

||

Alleg.^{to} $\frac{2}{4}$ *f*

f *Stacatto:* *p. sempre.* *p* *Parola // y Al segno // y Parola*

Minuet. Facet:
Ayuntamiento de Madrid

All. vivo: 2/4 *ff* *po* *ff* *po*

Parolau

Coplas: And^{no}

Galos Parr.

Ayuntamiento de Madrid

Seg. Voleras

Handwritten musical score for 'Seg. Voleras'. The score is written on six staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The music consists of sixteenth and thirty-second notes, often beamed together in groups. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and articulation marks like slurs and accents. A double bar line with repeat dots appears after the first measure of the first staff. A triplet of eighth notes is marked with a '3' above it in the second measure of the first staff. The piece concludes with a double bar line and repeat dots at the end of the sixth staff.

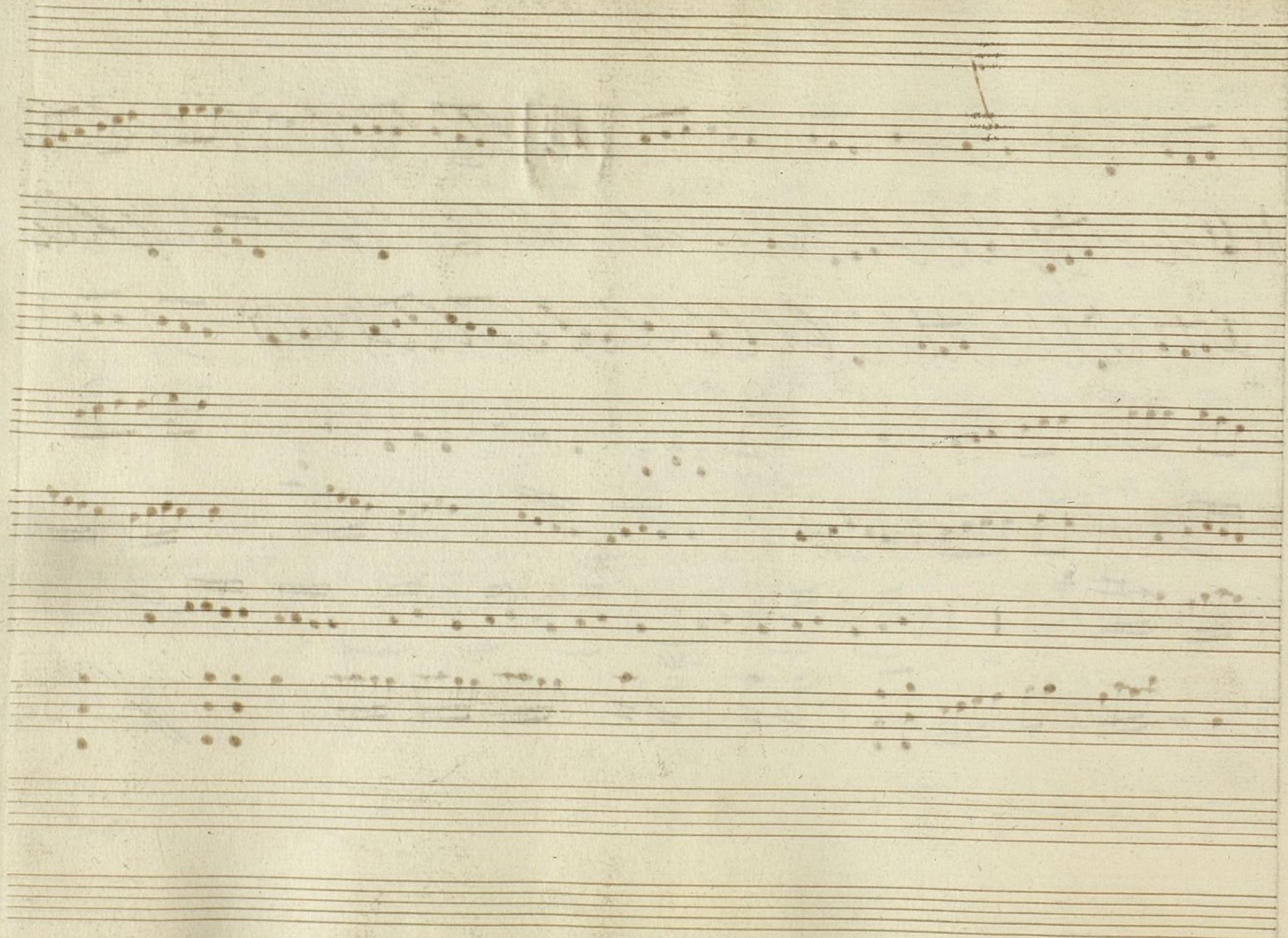
~~Allegro de las Coplas~~

Seg.

Seguid.

All. mod. to || G major 3/4

The image shows a page of handwritten musical notation on seven staves. The notation is dense and includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The music is written in a cursive, handwritten style. The second and third staves contain complex, fast-moving passages. The fourth staff has a double bar line and a tempo marking 'Pmo Tempo.' with a 3/4 time signature. The fifth staff has a dynamic marking 'f'. The sixth staff has a dynamic marking 'Cres.'. The seventh staff ends with a double bar line and a fermata. The paper is aged and shows some staining.



Ayuntamiento de Madrid

Oboe Primero

Canadilla a Duo: Los deseos opuestos:

Allegro $\frac{2}{4}$ *A*

Andte $\frac{3}{4}$ *po*

Allegro $\frac{3}{4}$ *A* *solos*

Allegro *forte*

Parola
Allegro

The musical score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro' and the dynamic is 'A'. The second staff continues the melody with similar markings. The third staff introduces a 'Parola' section, marked 'Andte' with a 3/4 time signature and dynamic 'po'. The fourth staff continues this section, marked 'Allegro' with a 3/4 time signature and 'solos'. The fifth and sixth staves show a return to a 2/4 time signature with 'Allegro' tempo and 'A' dynamic. The seventh and eighth staves continue with 'Allegro' tempo and 'A' dynamic. The ninth staff concludes with 'Allegro' tempo and 'forte' dynamic. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Coplas *And. no* 6/8 6/8

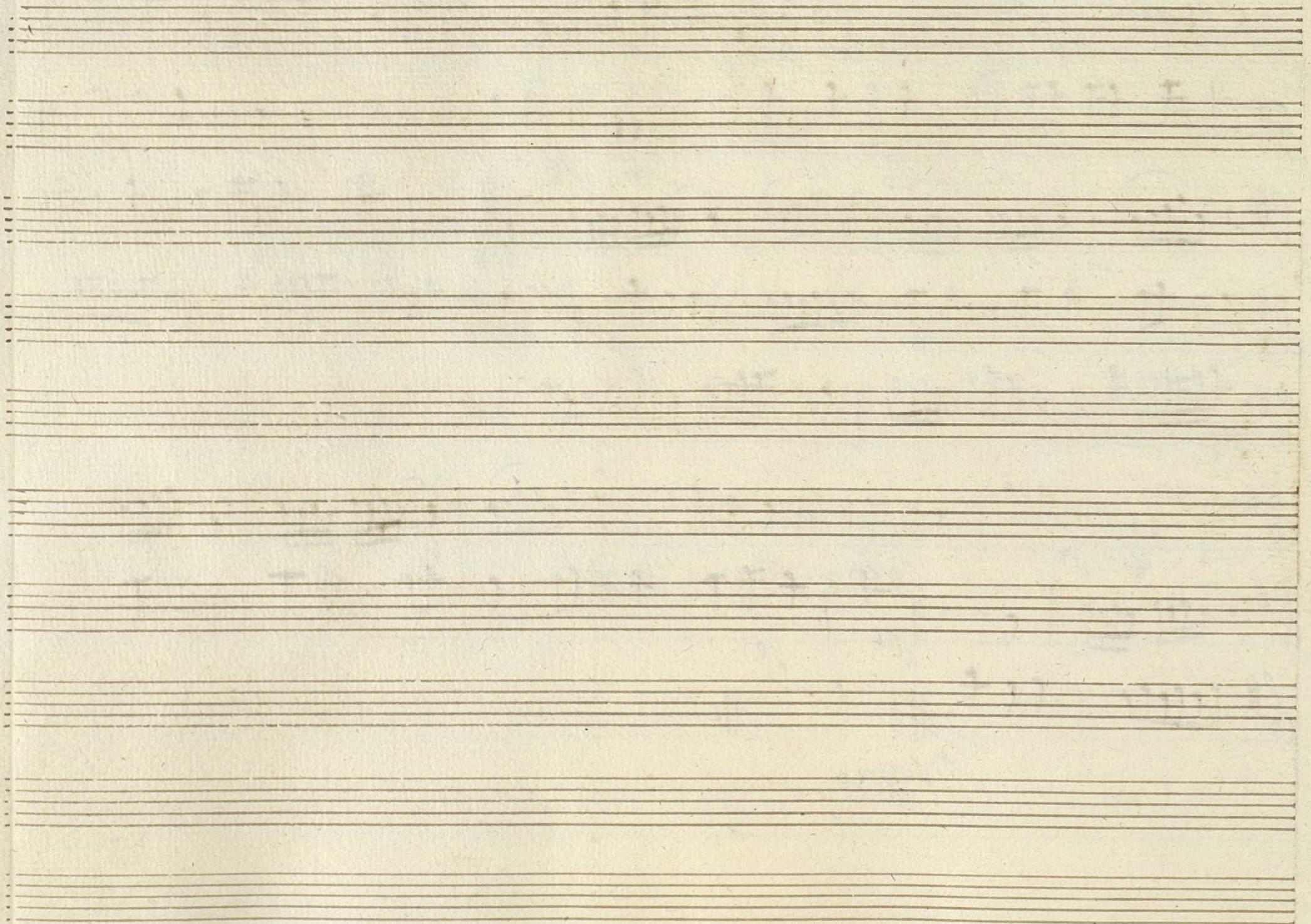
14

12

tace 3/4 *Allegro*
Moderato

Segui! *All. Moderado* & #3/4

Allegro



Ayuntamiento de Madrid

Oboe Segundo

MUS 110-21

Conadilla a Duo; Los deseos opuestos;

Allegro H^{\flat} $\&$ $\frac{2}{4}$

Andte

Allegro $\&$ $\frac{3}{4}$

Allegro $\&$ $\frac{2}{4}$

Coplas *Andro* F^{\flat} $\frac{6}{8}$ A

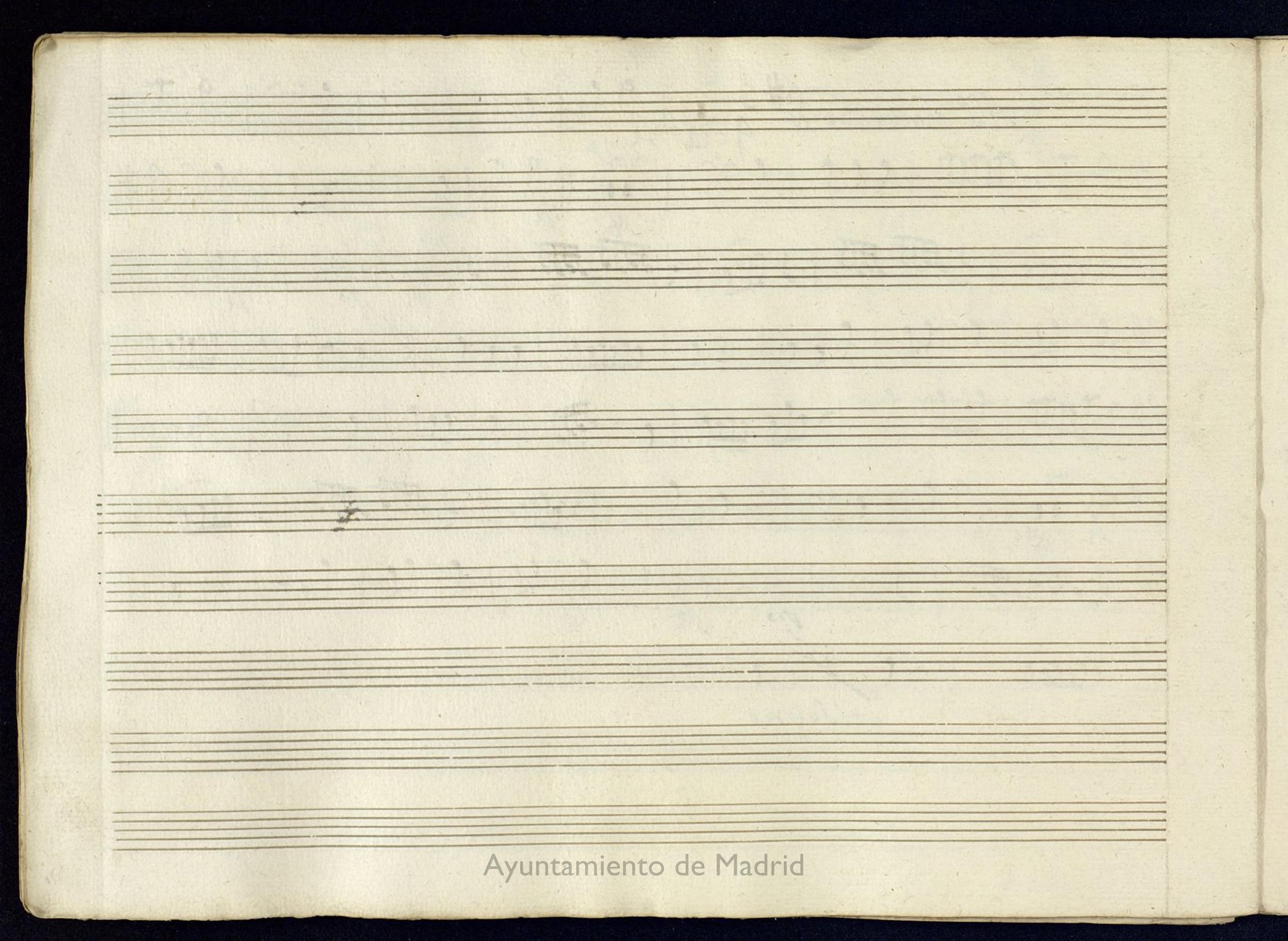
14 14 12 12

$\frac{3}{8}$ *Largo* *Allegro*

Mappa

Seguei^s *Moderado* $\text{G}\sharp$ 3/4

Allegro

A page of blank musical manuscript paper, featuring ten horizontal staves, each consisting of five lines. The paper is aged and slightly yellowed. The text "Ayuntamiento de Madrid" is printed at the bottom center.

Ayuntamiento de Madrid

Trompa Primera

Mus 110-21

Conadilla a Duo: Los Deseos Opuestos:

In C sol.

Allegretto & 2/4

Parola y al segno Parola

Minue & 3/4

All. Fine

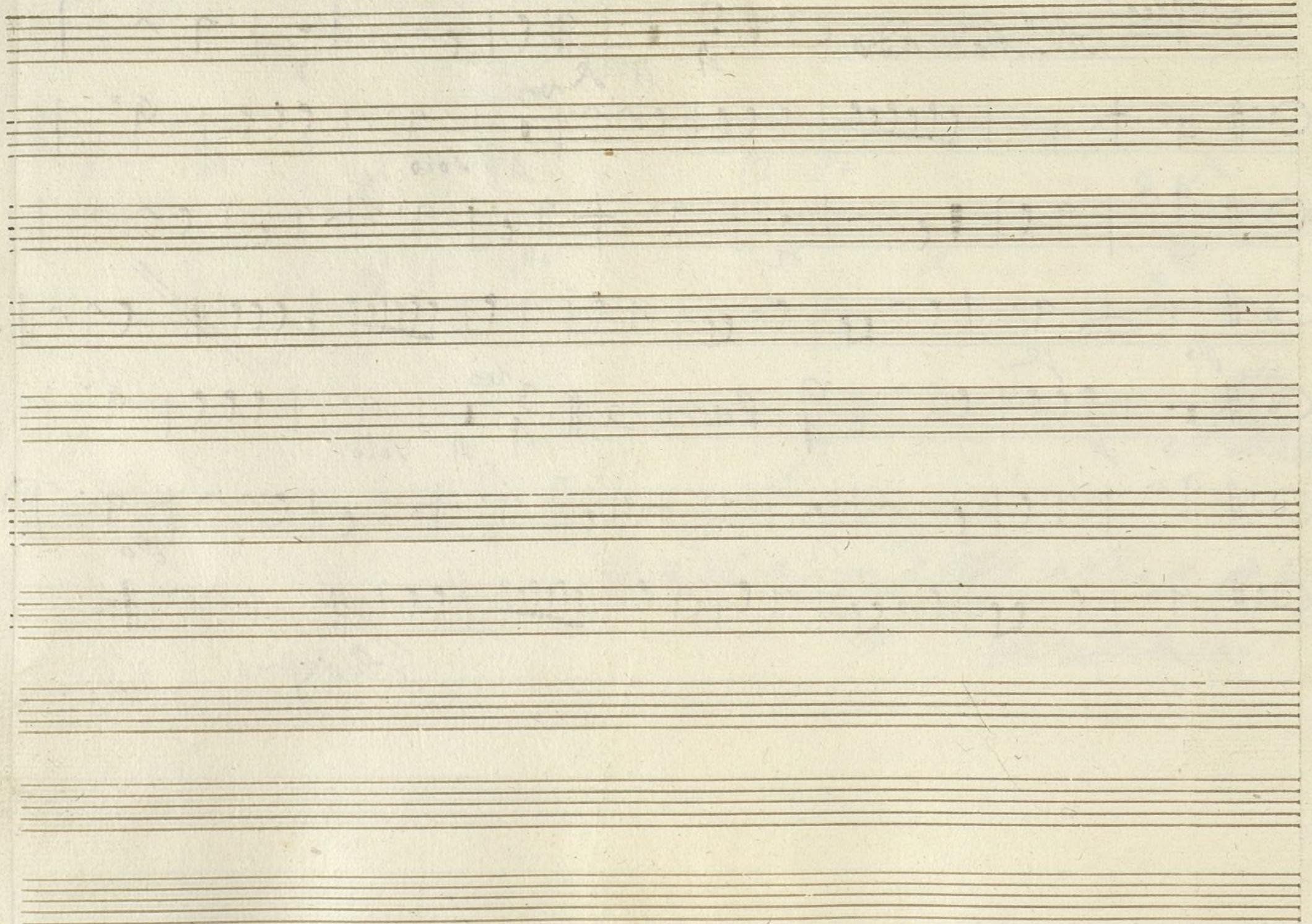
volti

Segui^d

All. Moderato

Handwritten musical score for guitar on a single page. The score consists of seven staves of music in treble clef with a key signature of one sharp (F#). The tempo is marked "All. Moderato". The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Performance markings include "A" (accents), "p" (piano), "f" (forte), "solo", and "rit" (ritardando). A section change is indicated by a double bar line with a "rit" marking and a new time signature of 3/4. The piece concludes with a double bar line and a repeat sign. The word "Allegro" is written below the final staff.

Allegro



Ayuntamiento de Madrid

Trompa Segunda +

MUS 110-21

Sonadilla a Duo; Los deseos o pueritos;

Ince sol.

Alleg^{ro}

Handwritten musical notation for the first system. It begins with a treble clef and a 2/4 time signature. The notation includes several measures with notes, rests, and dynamic markings such as 'A' and 'A'. There are also some handwritten annotations like '1A' and 'A'.

Andte

Parola, y al segno Parola

Alleg^{ro} solos

Handwritten musical notation for the second system. It starts with a treble clef and a 3/4 time signature. The notation consists of several staves of music with notes, rests, and dynamic markings like 'A' and '2'.

All.^o baze //

Volti

Coplas *Clara*

And.

Handwritten musical notation on a single staff, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The notation includes several measures of music with notes and rests.

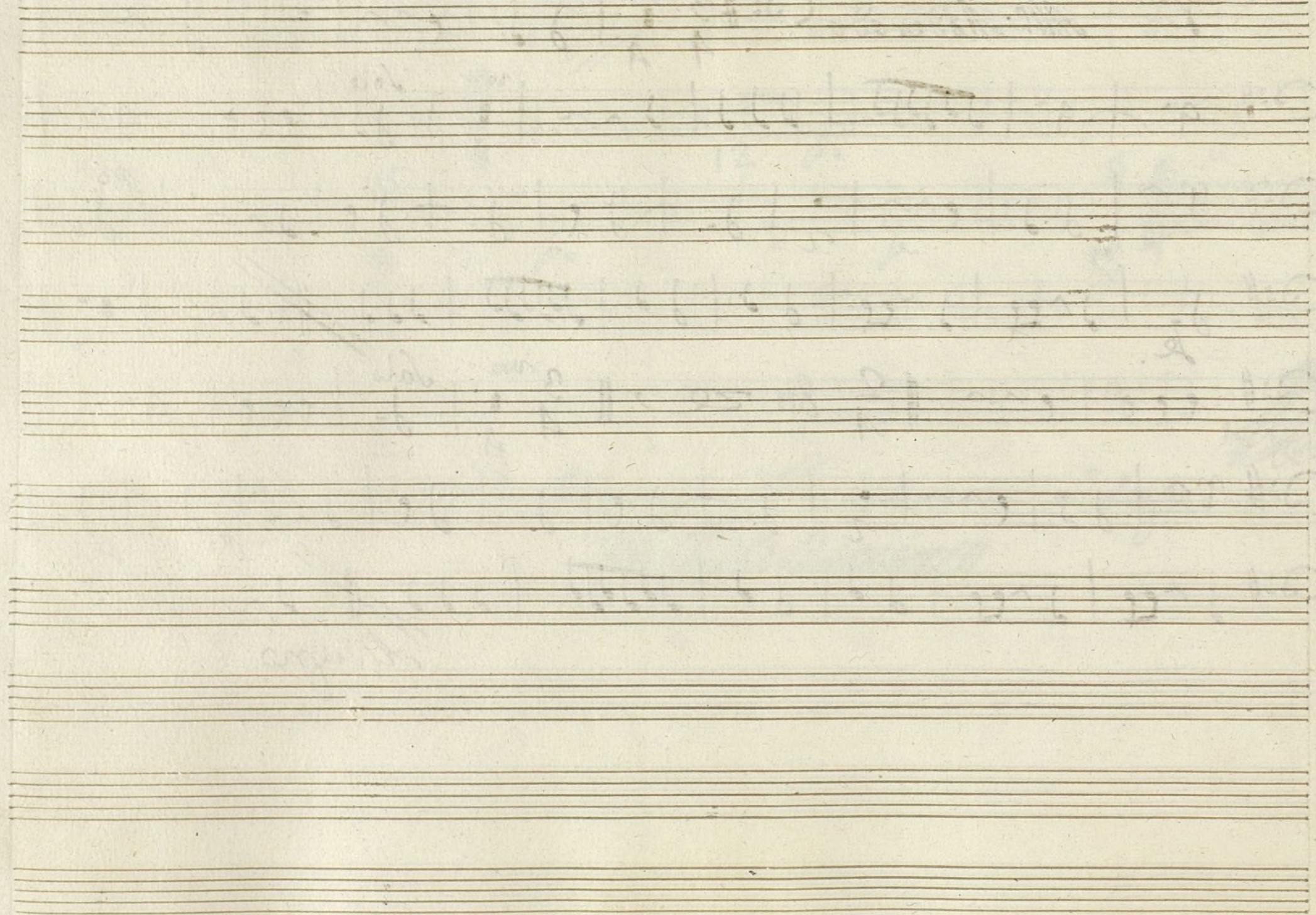
Handwritten musical notation on a single staff, continuing the piece. It features notes, rests, and dynamic markings such as *le* and *12 p.*

Handwritten musical notation on a single staff, including notes, rests, and dynamic markings like *le* and *12 p.*

Handwritten musical notation on a single staff, featuring notes, rests, and dynamic markings such as *le* and *12 p.*

Handwritten musical notation on a single staff, including notes, rests, and dynamic markings like *le* and *12 p.*

Handwritten musical notation on a single staff, concluding with the instruction *3/8 Tace // Se Nequite al segno;* followed by a large scribble.



Ayuntamiento de Madrid

+

Contrabajo

Conadilla a Dew:

Los deseos opuestos:

//

Alleg^{ro} *Ad se*

voce

se

voce

sempre

Parola

Parola

Finne, fare, //

Coplas Andno $\text{C}:\flat$ $\frac{6}{8}$ ~~6~~ p^o v^o

$\text{C}:\flat$ p^o v^o

$\text{C}:\flat$ p^o

$\text{C}:\flat$ p^o

$\text{C}:\flat$ p^o

$\text{C}:\flat$ p^o

$\text{C}:\flat$ p^o

$\text{C}:\flat$ p^o

Handwritten musical notation on five staves. The first staff begins with a treble clef and a common time signature. The notation includes various note values, rests, and dynamic markings such as *arco*, *le*, *pp*, and *le*. The second staff features a *Punteado* marking. The fifth staff contains a section of music that has been heavily scribbled out with dark ink.

Handwritten musical notation on three staves. The first staff is marked *Segue* and *Allegretto*, with a 3/4 time signature. It includes dynamic markings like *pp* and *le*. The second and third staves continue the musical piece with various note values and rests.

Allegro
della Copla
Volti

Sequi! *All. Moderato* $\text{C}=\sharp$ $\frac{3}{4}$

The musical score is written on eight staves. The first seven staves are for a single melodic line, and the eighth is for a keyboard accompaniment. The notation includes various rhythmic values, slurs, and dynamic markings such as 'f', 'p', and 'cresc.'.

Handwritten musical score on three staves. The notation includes various rhythmic figures, dynamic markings, and performance instructions.

Staff 1: *3^{ma}* *4* *6* *le* *f* *^* *^*

Staff 2: *1* *po* *crs* *le*

Staff 3: *Allegro*

Ayuntamiento de Madrid