

Conadilla a solo;

La Burla del vicio;

J. Márquez

Del S.^{to} Lorenzo Bruzoni.

1795

87-20.

Handwritten musical score on aged, torn paper. The score is written in 2/4 time and features a key signature of three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *A* (Allegro). The lyrics are written below the bottom staff.

All.

En el día nos co me mor ya de es crito res — las

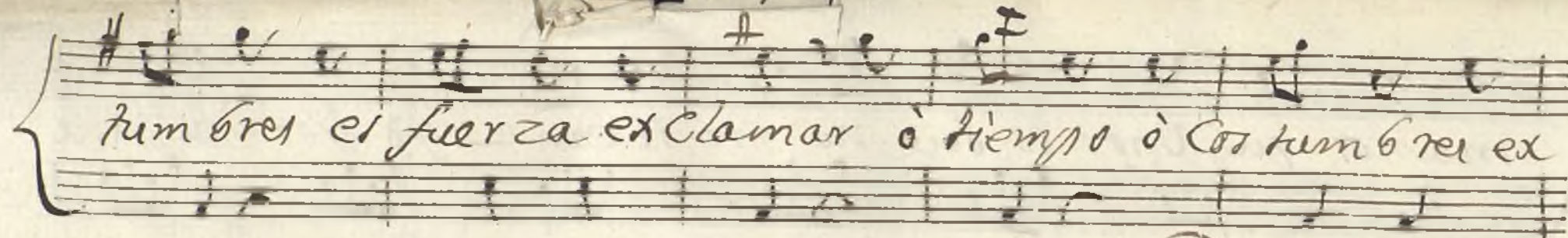
ma nos que Unos lo bue no Cri ti can — yo tros a prue

gan lo ma lo y Unos lo bue no Cri ti can

yo tros **A** prue ban lo ma lo

Perido *de*
al ver de los om bres

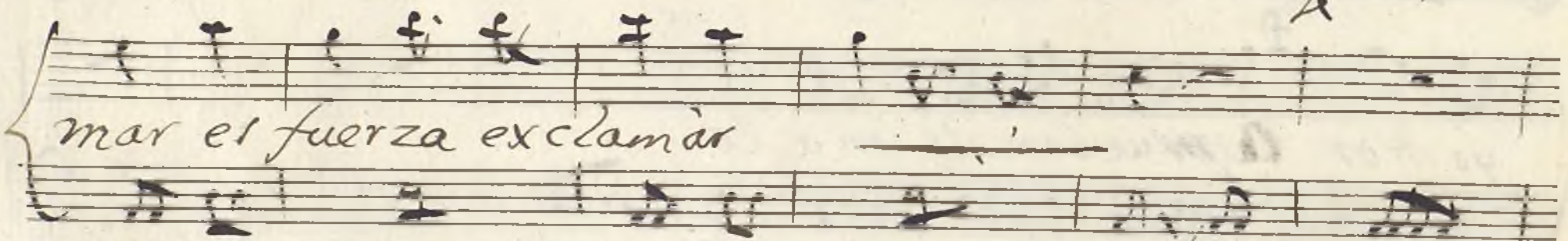
Peri *atiempo*
la con tra riè dad — *atiempo* ò tiempo ò cor



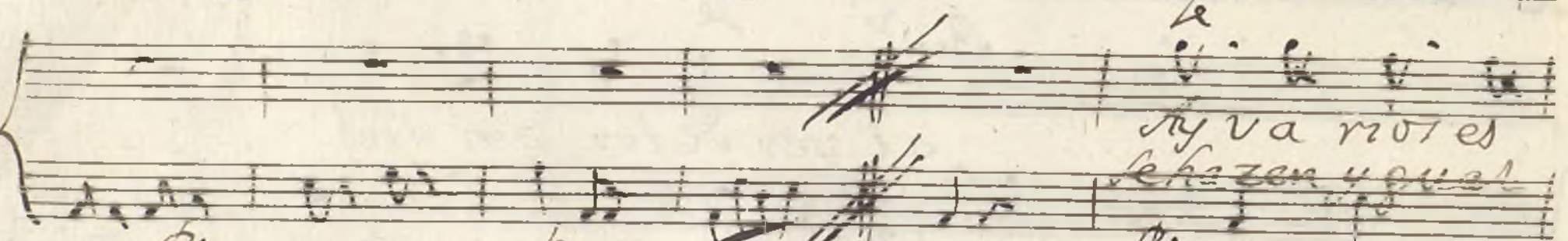
tumores el fuerza exclamar o tiempo o costumbres ex



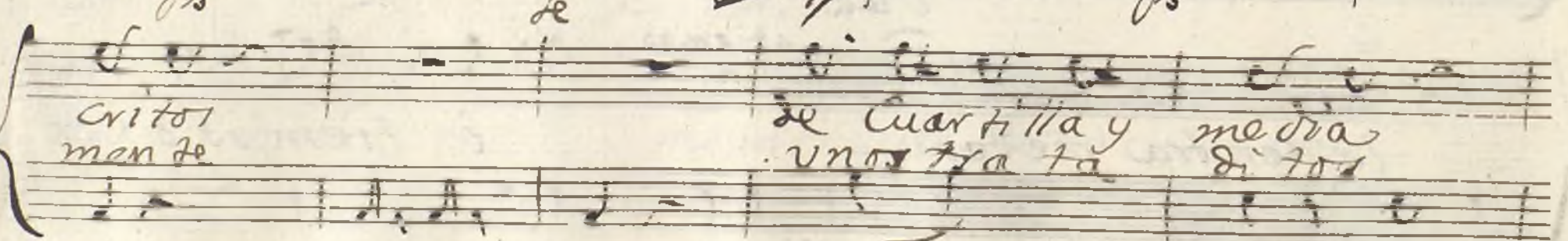
fuer - - - - - za excla



mar el fuerza exclamar



My va riotes
 se hacen y guel



Critos
 men de

de Cuartilla y media
 un tra ta di tos

Handwritten musical score on aged paper, featuring vocal lines and lyrics in Italian. The score is written on ten staves, with the first two staves containing the lyrics "Con mai di parates que contienon lettra y" and "Con mucha vanbolla en el frontispicio y". The third staff begins with the tempo marking "adagio" and the lyrics "de lo per ni' cio - - so na diè sea cuerda". The fourth staff contains the lyrics "A la gloria de la Santa Cruz". The fifth staff begins with the tempo marking "adagio" and the lyrics "A la gloria de la Santa Cruz". The sixth staff contains the lyrics "A la gloria de la Santa Cruz". The seventh staff contains the lyrics "A la gloria de la Santa Cruz". The eighth staff contains the lyrics "A la gloria de la Santa Cruz". The ninth staff contains the lyrics "A la gloria de la Santa Cruz". The tenth staff contains the lyrics "A la gloria de la Santa Cruz".

Alleg^{ro}

En mi to na dilla

to

dos repara rá quien lo — que de fiendo lo que de

fiendo la crítica está la crítica es tá a sen

ded es cuchad a — ten ded er — cu

chad;

Segu Boleay

no es mi Intento en las

que el padre de la

no es mi Intento en las

que el padre de la

temu

de madre en
fiar a

el que se

na die — sino a bajar del vi' cio — las liver

que se — tanquiere si la pi sa — don de la

te

Handwritten musical score on aged paper, featuring multiple staves with lyrics in Spanish. The lyrics include:

ta... des... sino a tajar del vicio
que... lo... Tar que se si la pica

sino a tajar del vicio las livera de
Tar que se si la pica don de se que se

sema

Alto

Coplas

Allegro

$\frac{2}{4}$

$\frac{2}{4}$

Porque sea de Cri' ti' car

~~Porque sea de Cri' ti' car~~

sea de Cri' ti' car

que las

~~que las~~

que el cor

muje re ~~de~~ honay
~~de~~ honay
 rezo no con viene
 reze mas bien lugar que otra cosa
 rido la car rezo la man bre men
 por que
 por que

sean de Cri'ticar

sean de Cri'ticar

dellos de los

que el comer cio es

el challo
la flaqueza

ta aca bado

dellos de los
si con la
si ay Niña que en el ad

conca de, Cienzo de, Cienzo de, Cienzo de

quieren un Millon con quatro Cuartos

Boleto

3/8 Andte

al que sin causa à

~~Marque~~ ~~re~~ ~~viu~~ ~~la~~

3 ~~Molto~~

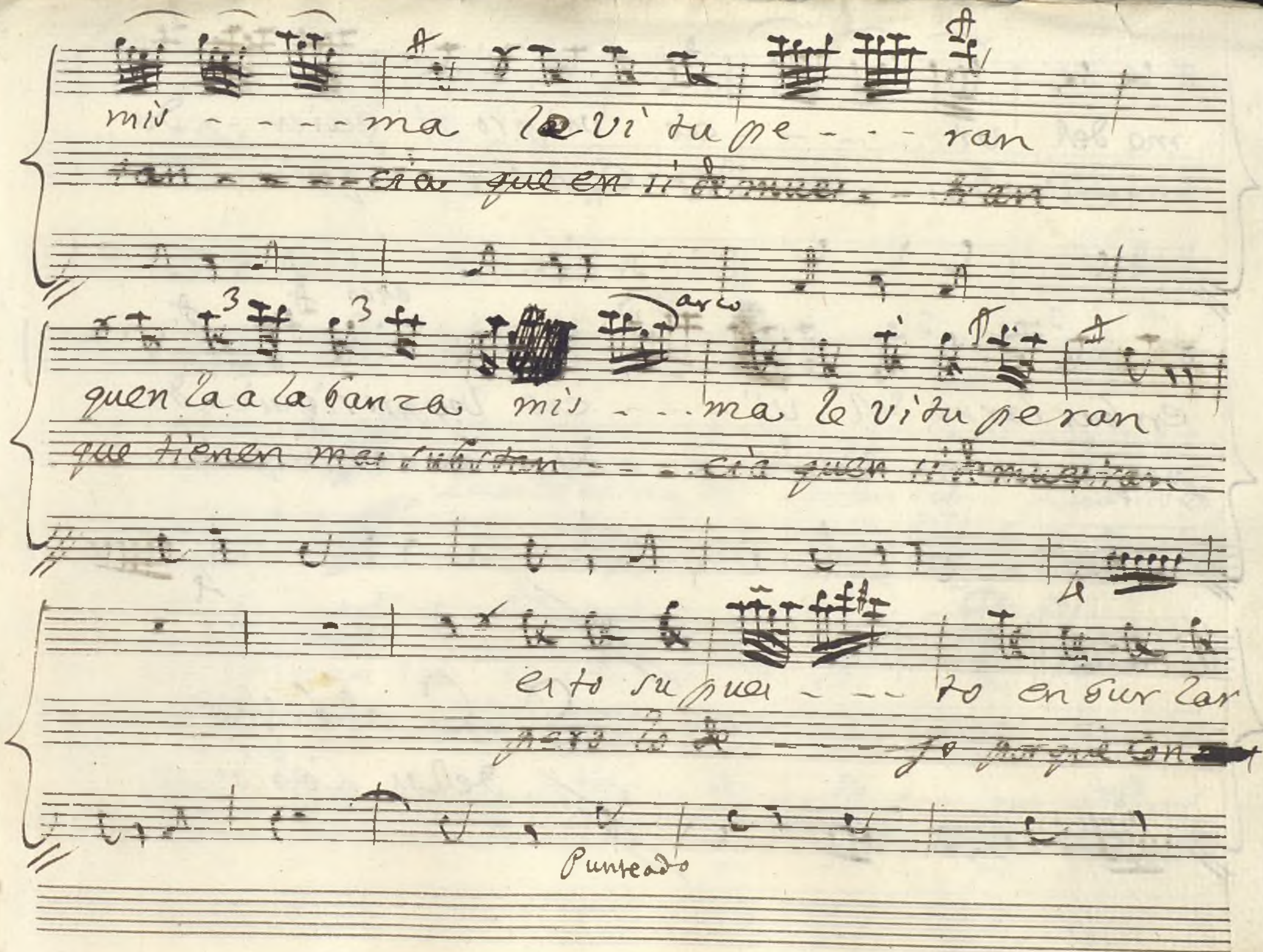
la - - - - - san por cierto tenpa

~~Ca~~ ~~plai~~ ~~veran~~ ~~en~~ ~~ella~~

por cierto ten - - - - - pa quen la à la Vanca

Veran en e - - - - - Hay que tienen mas suer

Punteado



mi - - - ma la vi' tu pe - - - ran
 tan - - - cia que en si' de muer - - - ran

quen la a la banza mi - - - ma la vi' tu pe ran
 que tienen ma' subitan - - - cia quen si' de muer ran

esto su puer - - - to en sur car
 pero lo de - - - jo por que con

Punteado

me del vi - - - - - cio voi pro si quien - - do
ma Ver - - - - - de Can sar no que - - ra

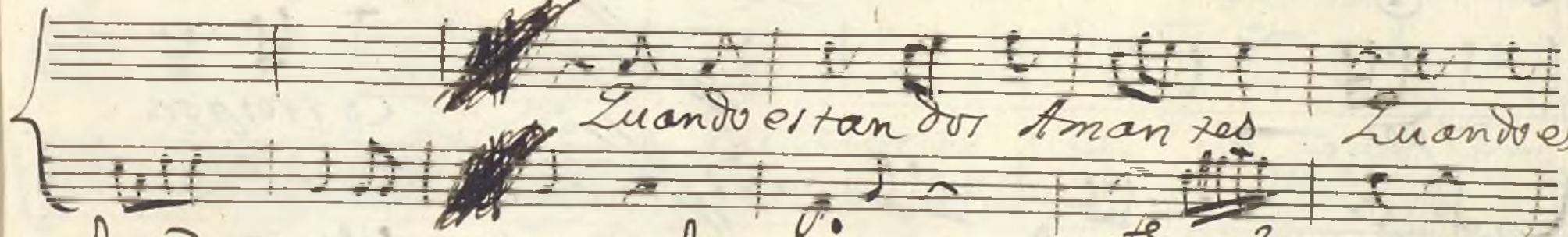
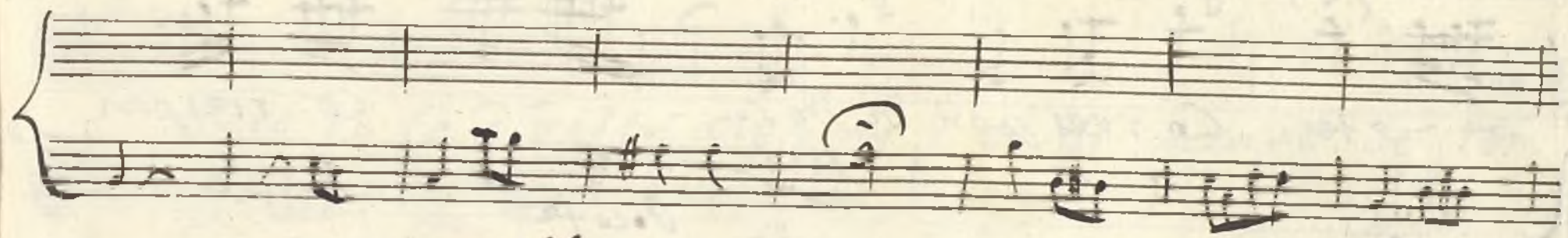
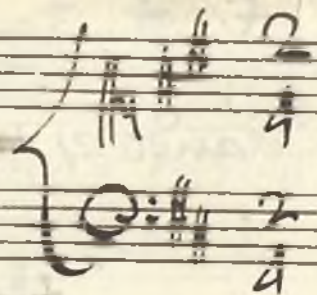
En bar larme del vi - - - - - cio voy pro si quien do
por que con ma Ver - - - - - de Can sar no que ra

arco

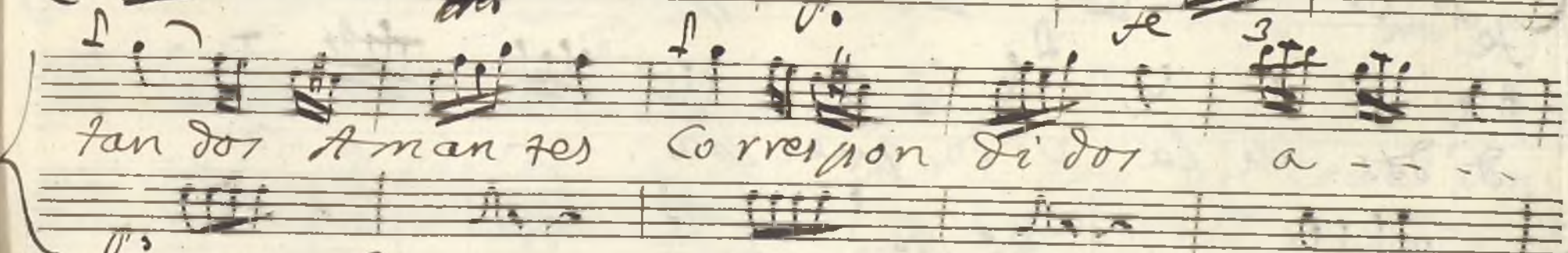
Q. C. al Legno
de las Coplas

Segui

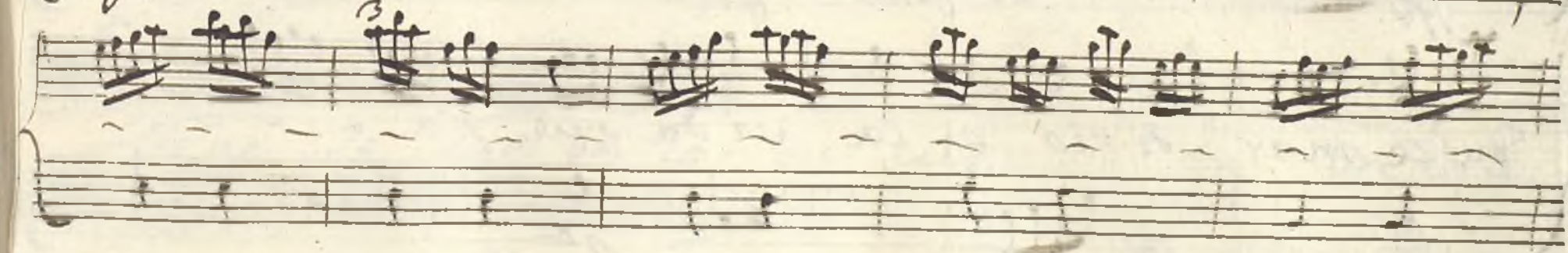
Ande presto



Quando eitan dos Aman tes Quando es



tan dos Aman tes Correspon di dos a



3

Quando es ~~tan~~ tan dor a man - - -

- - - tes Co rreí pon di' dor - - - Co rreí pon

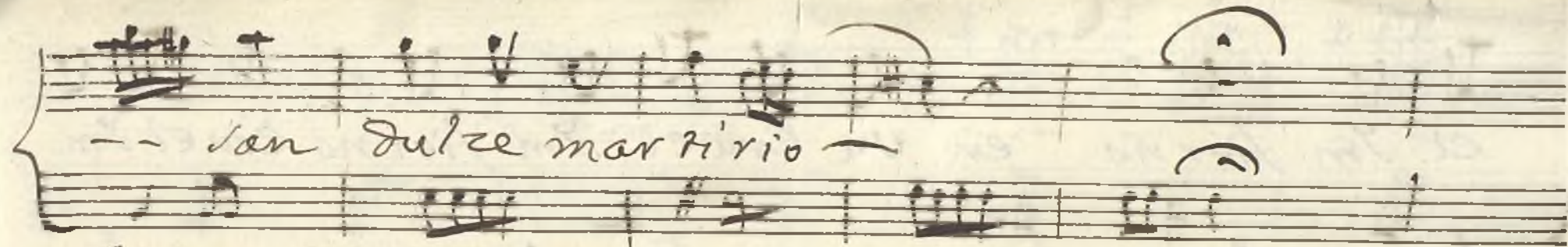
di' dor - - - Co rreí pon

te

di' dor e la vida que pa - - - san

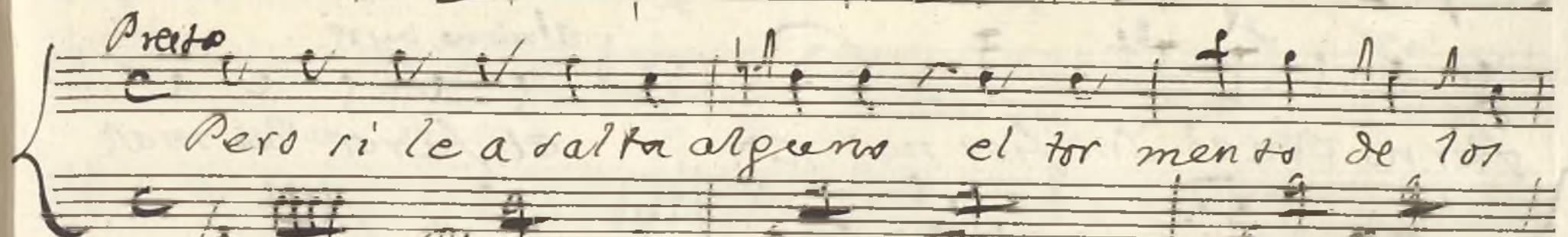
sfz dulce mar t'rio e la vida que pa - - -

sfz *pp*

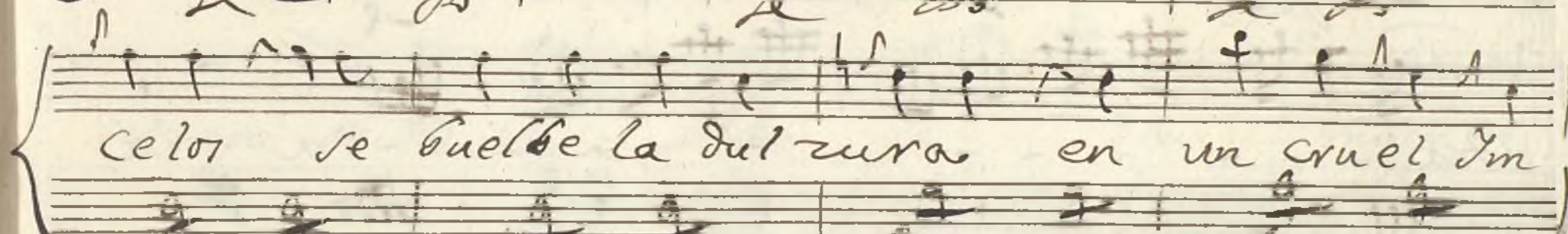


-- san dulce martirio --

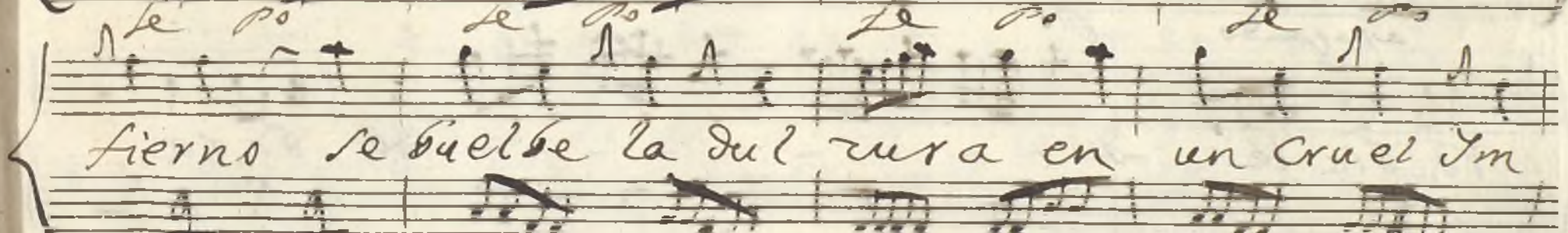
Prato



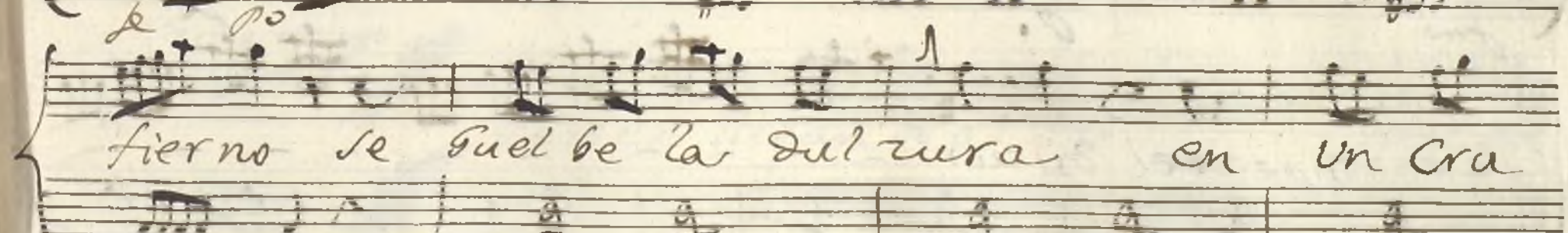
Pero ri le a salta alguno el tor mento de tor



celor se buelbe la dulzura en un cruel Im

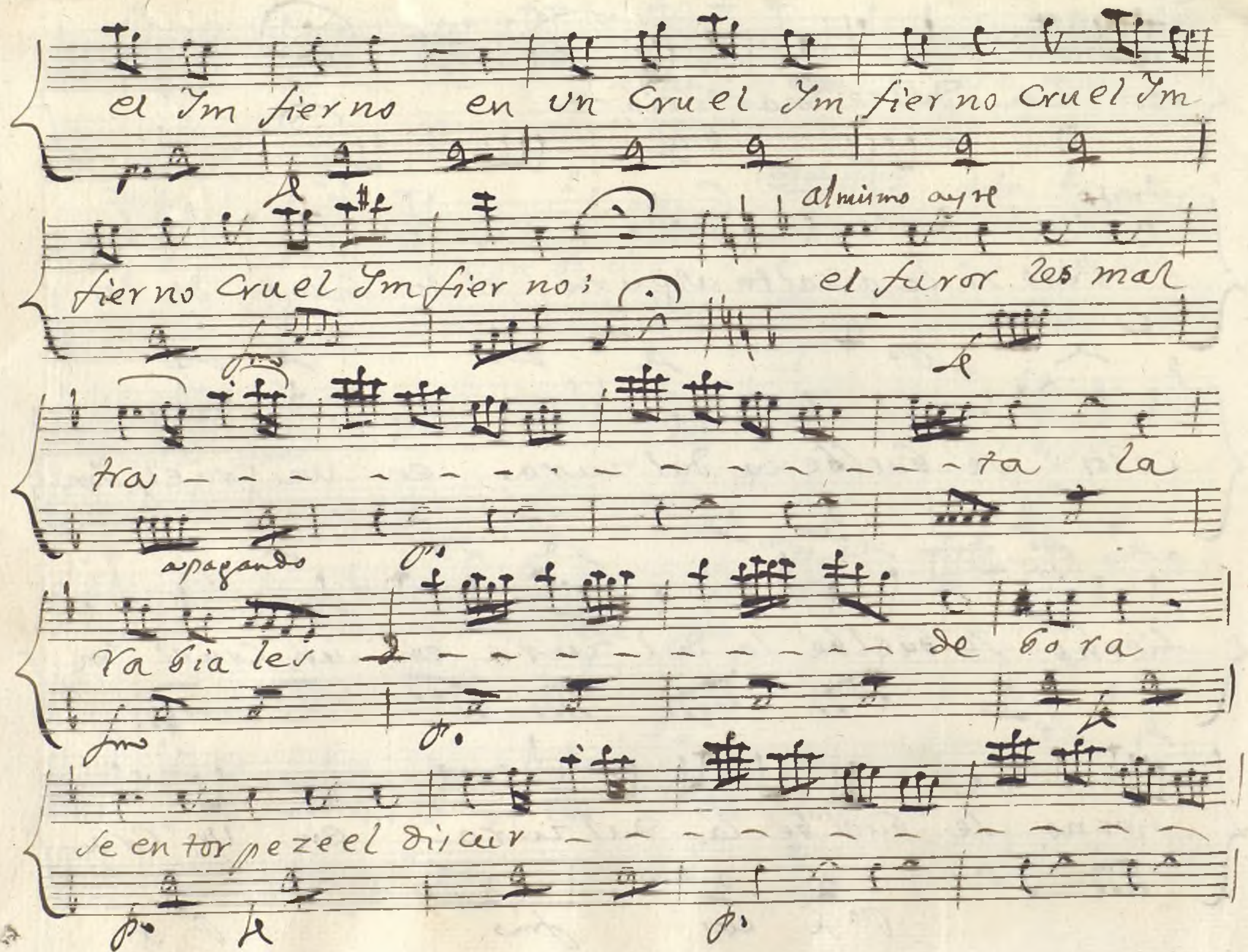


fierno se buelbe la dulzura en un cruel Im



fierno se buelbe la dulzura en un Cra

po le ces Im p. f.


 el Im fier no en un Cru el Im fier no Cru el Im
 fier no Cru el Im fier no; *al mismo ayte* el furor les mal
 tra - - - - - ta la
apagando Va bia les *p.o.* de bo ra
fmo se en tor pe ze el di car *p.o.*

So la rra zon te a - - - - -
 Se p.
 San do na se se pa - - ran sea a do
 Ifu p.
 Ifu p.
 Ifu p.
 rezen se de pe - - - - - dan se - - - - - dan muer te
 Le
 y todo el error error error error
 Le

Primo tiempo
 4
 Pero en lle gan do a dar se pero en
 4
 Allegro p.
 Le

1 *1* *3*
 llepando a darse sa tis fac cio nes a - - -

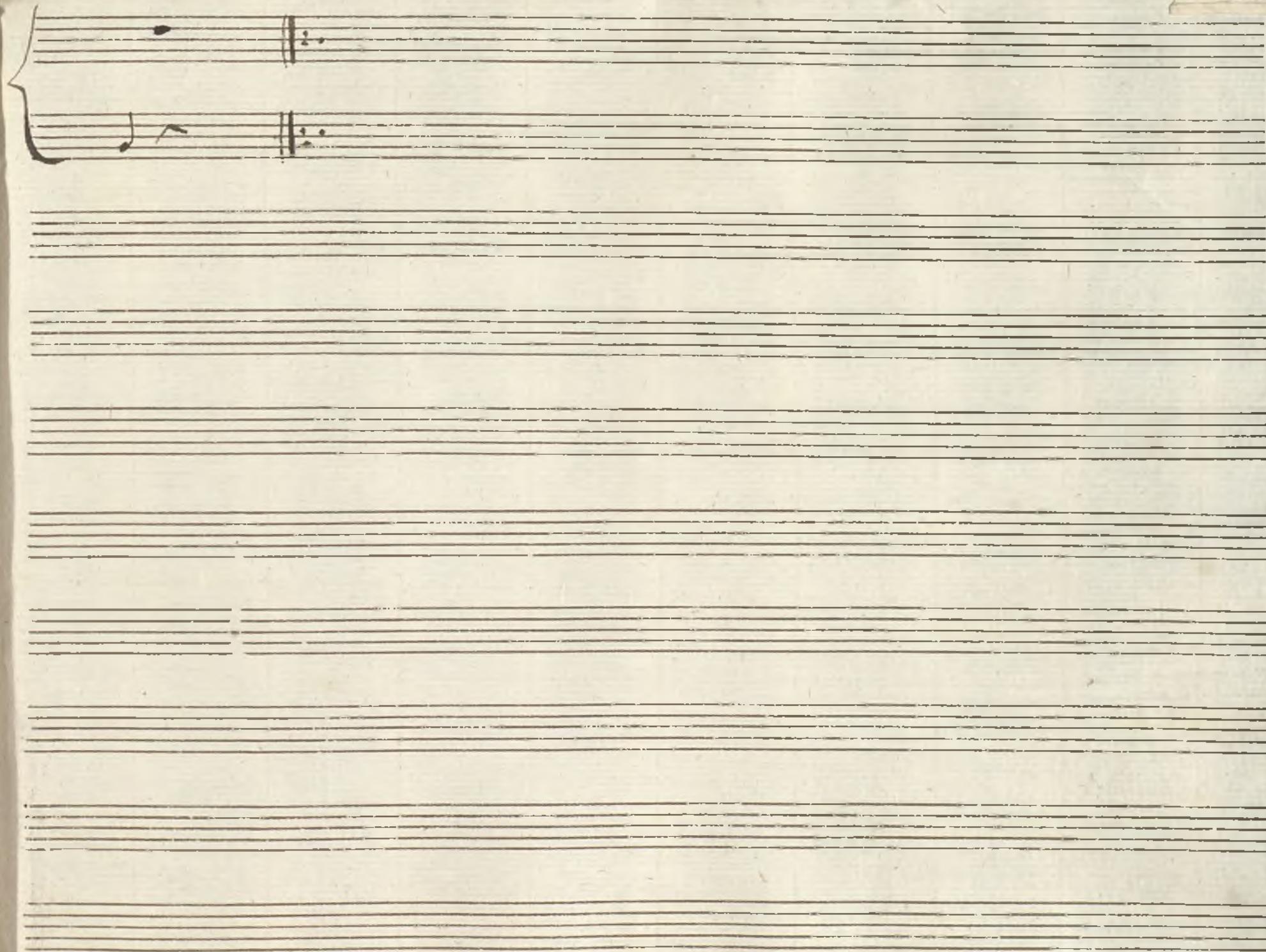
que don aun mas tran -

quei - - - los sul Co ra zo nes

sul Co ra zo nes

le le

Allegro



7

Violin Primero

Tonada a Solo

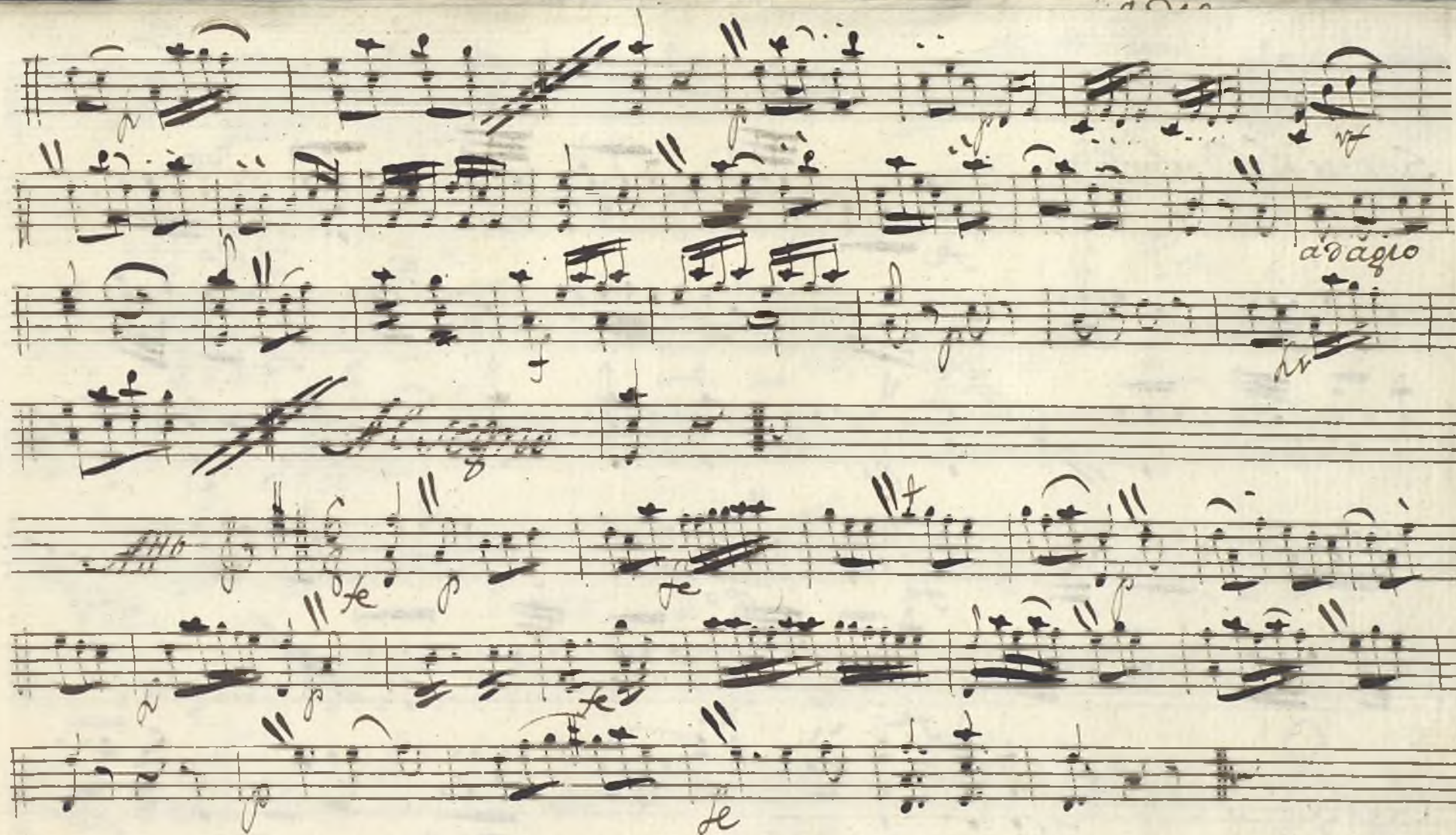
La Burla del Vicio;

//

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, likely from the 18th or 19th century.

Key markings and annotations include:

- Allegro* (top left)
- 2* (top left, above the first staff)
- pp* (top left, below the first staff)
- p* (middle left, below the fourth staff)
- mp* (middle left, below the fifth staff)
- mf* (middle left, below the sixth staff)
- ff* (middle left, below the seventh staff)
- Adagio* (middle left, below the eighth staff)
- Andante* (middle left, below the ninth staff)
- Recdo* (middle right, below the seventh staff)
- pp* (middle right, below the eighth staff)
- mf* (middle right, below the ninth staff)
- ff* (middle right, below the tenth staff)



V. Mas. Segus. Bolera.

Segunda Bolera

Voz

Capla

Voz

rinfe

This is a handwritten musical score on aged paper. The first section, titled 'Segunda Bolera', consists of six staves of music. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including triplets marked with a '3' and dynamic markings such as 'p' (piano) and 'f' (forte). The second section, titled 'Capla', also consists of six staves. It begins with a treble clef and a key signature of one sharp. This section includes vocal lines, indicated by the 'Voz' marking, and features more complex rhythmic patterns and dynamic markings. The handwriting is in dark ink, and the paper shows signs of age and wear.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

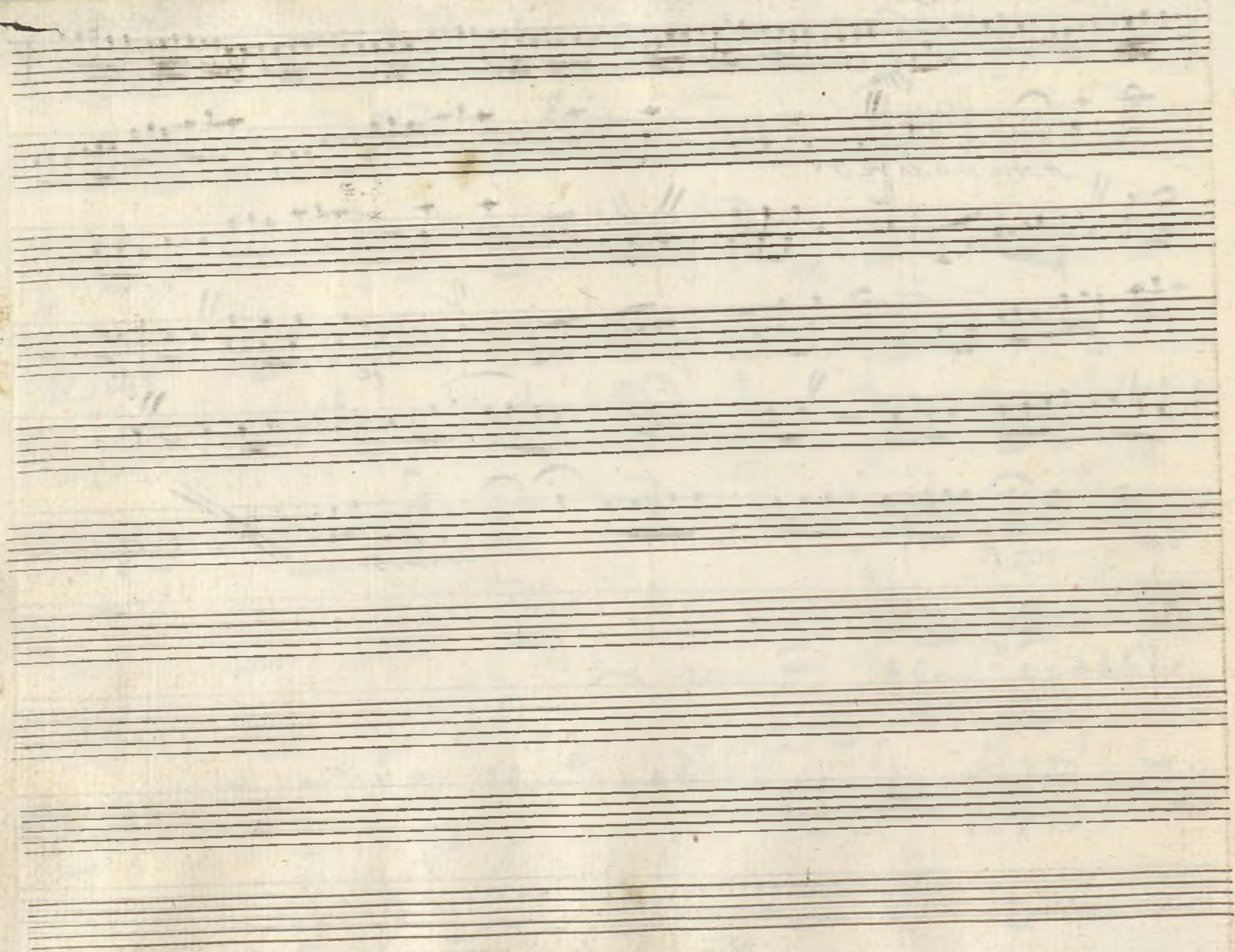
- And.te* (Andante) at the top right.
- alo Parr. Vor.* (Allo Parr. Vor.) on the second staff.
- fe* (forte) markings on the second, third, fourth, and sixth staves.
- arco* (arco) on the fourth staff.
- Prima* (Prima) on the third and fifth staves.
- ala coplas* (ala coplas) on the sixth staff.
- A large, stylized signature or flourish at the bottom right of the sixth staff.

The score concludes with a double bar line and a large 'C' time signature on the sixth staff.

Segunda

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:
- *mo* (mezzo-forte) on the third staff.
- *ff* (fortissimo) on the fourth staff.
- *fin* (fine) on the fifth staff.
- *vo* (vocal) on the seventh staff.
- *Allo* (Allegro) on the eighth staff.
- *cre* (crescendo) on the tenth staff.
The score is written in a cursive, handwritten style with some ink bleed-through from the reverse side.

A handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has the tempo marking *Almo mo ar pe* written above it. The third staff has a *mo* marking above it. The fourth staff has a *2* marking above it. The fifth staff has a *fe* marking above it. The sixth staff has a *crey* marking below it, a *mo tempo* marking below it, and a *Moigno* marking at the end. The score is written in a cursive, handwritten style.



7

Violin Primero Duplicado

Tonad. a solo

La Buita del vicio

Allegro

le p le

V. Mas Seguido.

The image shows a handwritten musical score on aged, yellowed paper. The score is written in ink and consists of two main sections: 'Soprano Bolero' and 'Cantata'.

Soprano Bolero: This section is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is written in a cursive, handwritten style. There are several measures of music, including some with triplets (indicated by a '3' over a group of notes) and some with a '3' over a single note. The word 'Soprano' is written in a large, elegant script at the beginning of the section.

Cantata: This section is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a cursive, handwritten style. There are several measures of music, including some with triplets (indicated by a '3' over a group of notes) and some with a '3' over a single note. The word 'Cantata' is written in a large, elegant script at the beginning of the section.

The handwriting is fluid and expressive, with many slurs and ties. The paper shows signs of age, including discoloration and some staining.

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Prima" is written above the second and fourth staves. The word "Cala Coplas" is written in large cursive at the end of the fifth staff. The sixth staff is empty.

19.

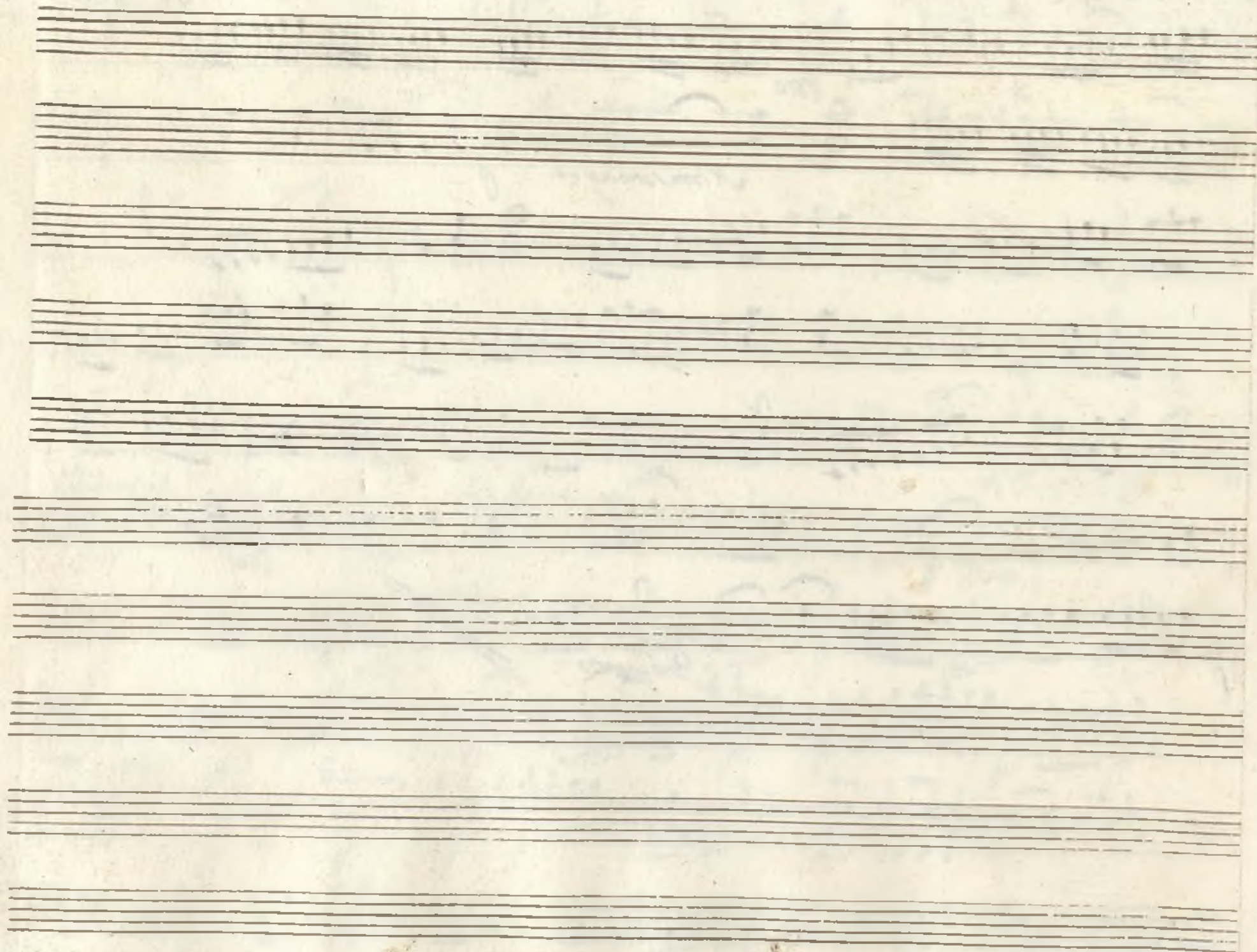
Soprano

Handwritten musical score for Soprano, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff is marked with a treble clef and a key signature of one sharp (F#). The music is written in a single system, with the notes and rests connected by lines. The score includes several dynamic markings: *le* (first staff), *pm* (second staff), *pm* (third staff), *fine* (fourth staff), *pm* (fifth staff), *le* (sixth staff), *pm* (seventh staff), *le* (eighth staff), *pm* (ninth staff), and *crey* (tenth staff). The score is written in a cursive, handwritten style, with the notes and rests connected by lines. The first staff is marked with a treble clef and a key signature of one sharp (F#). The music is written in a single system, with the notes and rests connected by lines. The score includes several dynamic markings: *le* (first staff), *pm* (second staff), *pm* (third staff), *fine* (fourth staff), *pm* (fifth staff), *le* (sixth staff), *pm* (seventh staff), *le* (eighth staff), *pm* (ninth staff), and *crey* (tenth staff).

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- fmo* (first movement)
- Alm / moayre* (Alm / moayre)
- 2* (second movement)
- 3* (third movement)
- 4* (fourth movement)
- 5* (fifth movement)
- 6* (sixth movement)
- 7* (seventh movement)
- 8* (eighth movement)
- 9* (ninth movement)
- 10* (tenth movement)
- 11* (eleventh movement)
- 12* (twelfth movement)
- 13* (thirteenth movement)
- 14* (fourteenth movement)
- 15* (fifteenth movement)
- 16* (sixteenth movement)
- 17* (seventeenth movement)
- 18* (eighteenth movement)
- 19* (nineteenth movement)
- 20* (twentieth movement)
- 21* (twenty-first movement)
- 22* (twenty-second movement)
- 23* (twenty-third movement)
- 24* (twenty-fourth movement)
- 25* (twenty-fifth movement)
- 26* (twenty-sixth movement)
- 27* (twenty-seventh movement)
- 28* (twenty-eighth movement)
- 29* (twenty-ninth movement)
- 30* (thirtieth movement)
- 31* (thirty-first movement)
- 32* (thirty-second movement)
- 33* (thirty-third movement)
- 34* (thirty-fourth movement)
- 35* (thirty-fifth movement)
- 36* (thirty-sixth movement)
- 37* (thirty-seventh movement)
- 38* (thirty-eighth movement)
- 39* (thirty-ninth movement)
- 40* (fortieth movement)
- 41* (forty-first movement)
- 42* (forty-second movement)
- 43* (forty-third movement)
- 44* (forty-fourth movement)
- 45* (forty-fifth movement)
- 46* (forty-sixth movement)
- 47* (forty-seventh movement)
- 48* (forty-eighth movement)
- 49* (forty-ninth movement)
- 50* (fiftieth movement)



— 2 —

Violin Segundo

Montefano

Tonadilla a Solo

La Burla del Vicio

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, likely from the 18th or 19th century.

Dynamic markings and performance instructions visible on the staves include:

- se* (sforzando)
- po* (piano)
- atempo* (ad libitum)
- cres* (crescendo)
- Rezzo* (mezzo)

The score concludes with a double bar line and a final note on the tenth staff.

A handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Olivitum" is written above the second staff. The word "Allegro" is written above the third staff. The word "All." is written above the fourth staff. The word "2vece" is written above the fifth staff. The word "Allegro" is written above the sixth staff. The score is written in a cursive, handwritten style.

Seguís Boleas.

Handwritten musical score for 'Seguís Boleas'. The score is written on eight staves. The first four staves contain the main melody and accompaniment. The fifth staff is a repeat sign. The sixth staff is a repeat sign. The seventh staff is a repeat sign. The eighth staff is a repeat sign. The score is written in a single system. The notation includes various musical symbols such as notes, rests, and accidentals. The handwriting is in a cursive style.

Allegro.

Figura Caplas

Caplas

Handwritten musical score for 'Figura Caplas'. The score is written on eight staves. The first four staves contain the main melody and accompaniment. The fifth staff is a repeat sign. The sixth staff is a repeat sign. The seventh staff is a repeat sign. The eighth staff is a repeat sign. The score is written in a single system. The notation includes various musical symbols such as notes, rests, and accidentals. The handwriting is in a cursive style.

alo parrapos. se

gno.

Pizi *arvo*

Pizi

arvo

D. c. alas Coplas.

Volti Andte

Sequitur

Capriccio

2. vera

fin

Segue

ves


mo

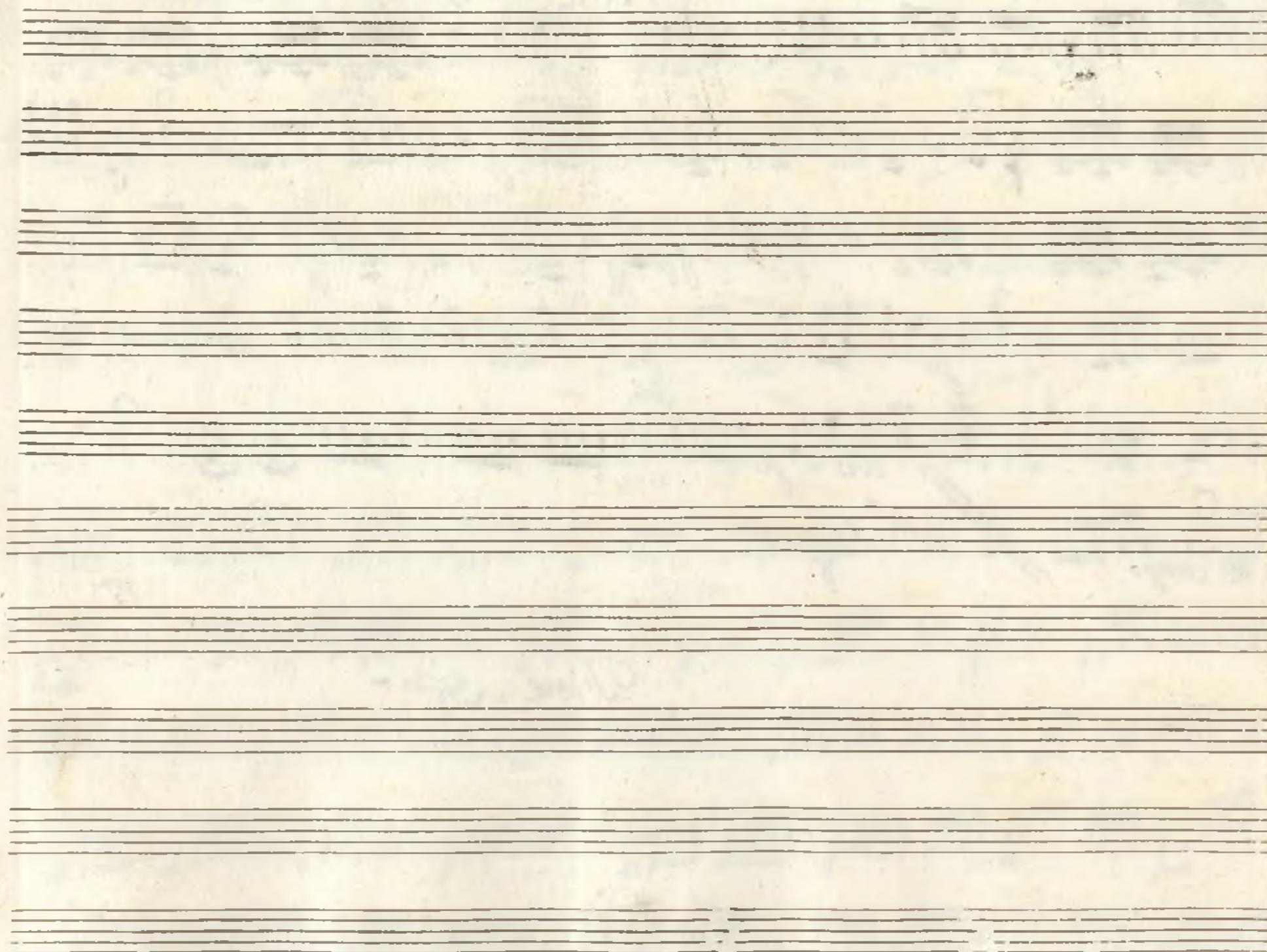
fe

mo

mismo ayre.

Handwritten musical score on six staves. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and the instruction 'A Segue'.

Fine 



Violin ~~Primero~~ Segundo Duplo

Conadilla a solo;

La Burza del viño;

A 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 cursive, handwritten style. The following annotations are present:

- pp* (pianissimo) on the second staff.
- ff* (fortissimo) on the sixth staff.
- sf* (sforzando) on the seventh staff.
- deciso* (decisive) on the eighth staff.
- atempo* (ad libitum) on the eighth staff.
- cres.* (crescendo) on the ninth staff.
- ff* (fortissimo) on the tenth staff.

The score is written on aged, slightly stained paper. The handwriting is fluid and expressive, typical of a composer's draft.

ad vivitum.

Al segno:

po

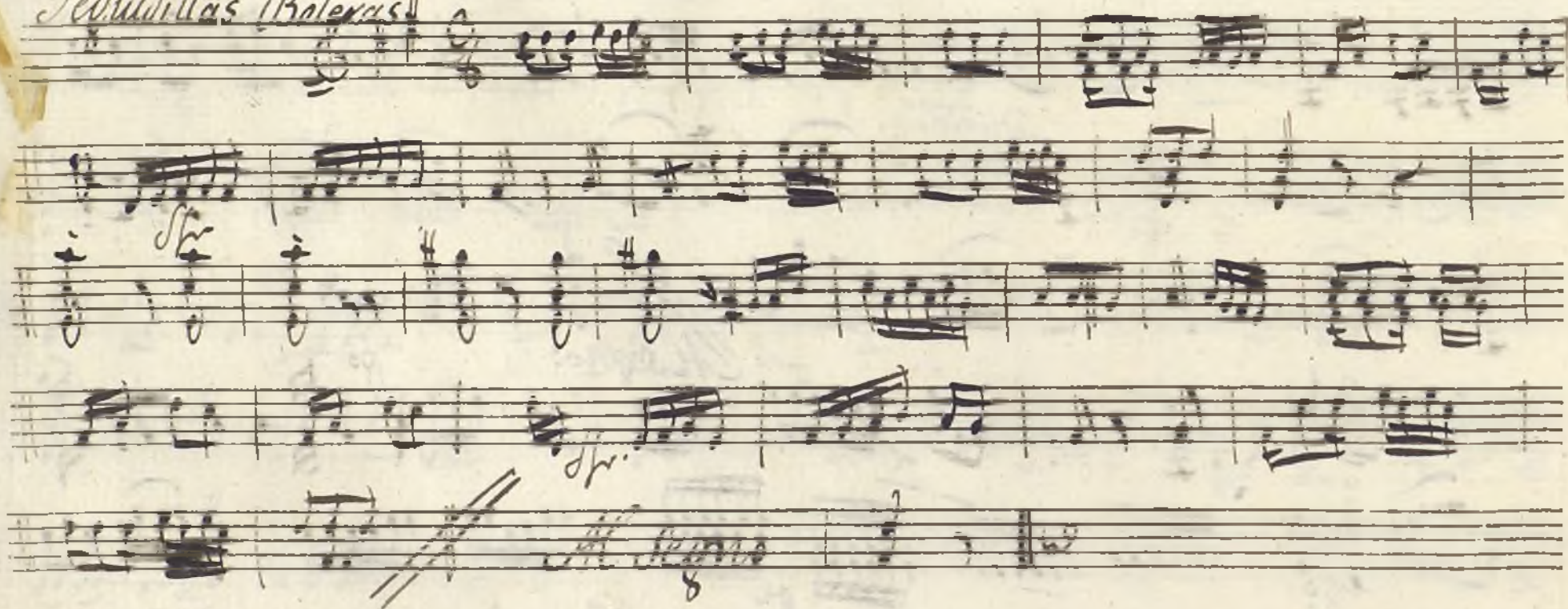
se

se

se

Solti Segs

Seguidillas Boleros



Coplas



arco

Pizi

Pizi.

D. C. todo alar Coplas

Sequi

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Sequi" is written at the top. The word "2 vece" is written above the third staff. The word "Sigue" is written above the seventh staff. Dynamic markings include "p", "f", "cres", and "mo". The word "All." is written above the sixth staff. The word "Sfr." is written above the seventh staff. The word "cres" is written below the eighth staff. The word "mo" is written below the eighth staff.

mo

misma ayre

2

2

cres *fe*

2

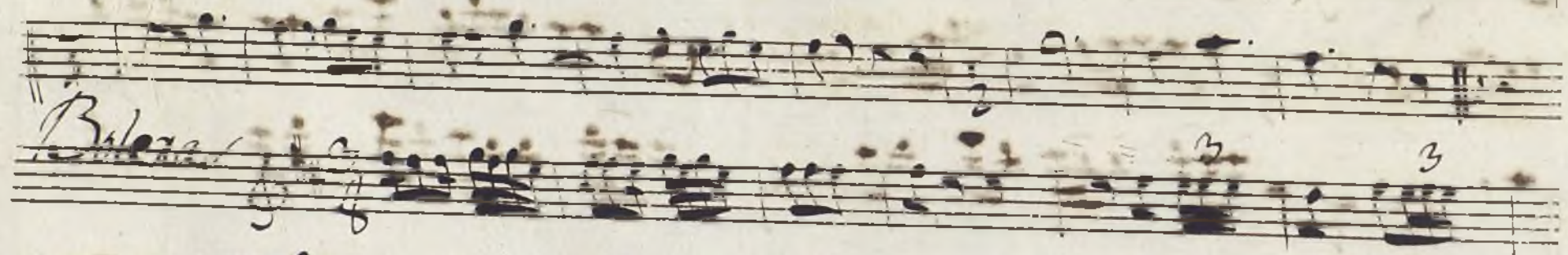
mo tempo

Al segno ~~*Handwritten text*~~

Flautin Primero de la tonadilla a solo La Buxla del vicio.

MUS 87-20

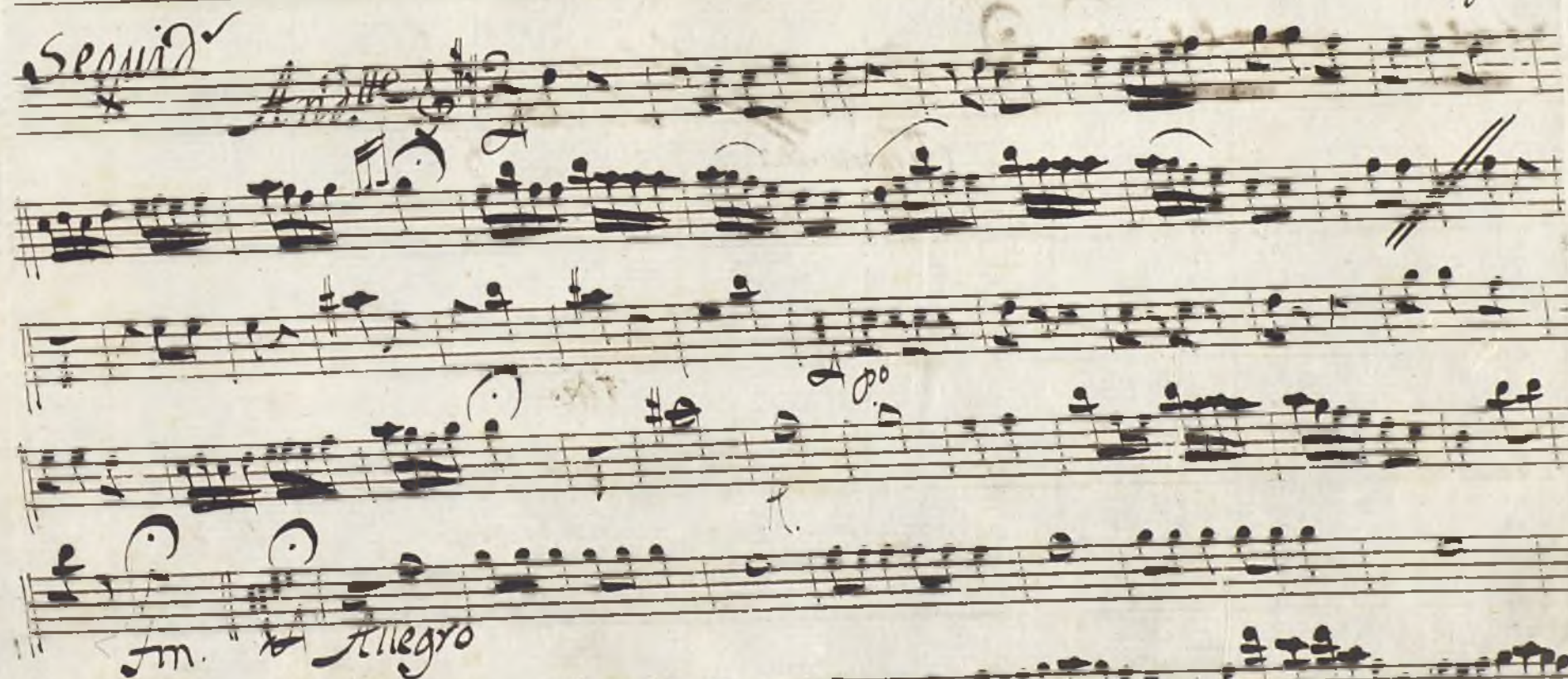
The musical score consists of ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and slurs. The word 'solo' is written above the sixth staff. The word 'Allegro' is written below the eighth staff, crossed out with a diagonal line. The word 'volti.' is written at the end of the eighth staff. The score is written in a cursive, handwritten style.



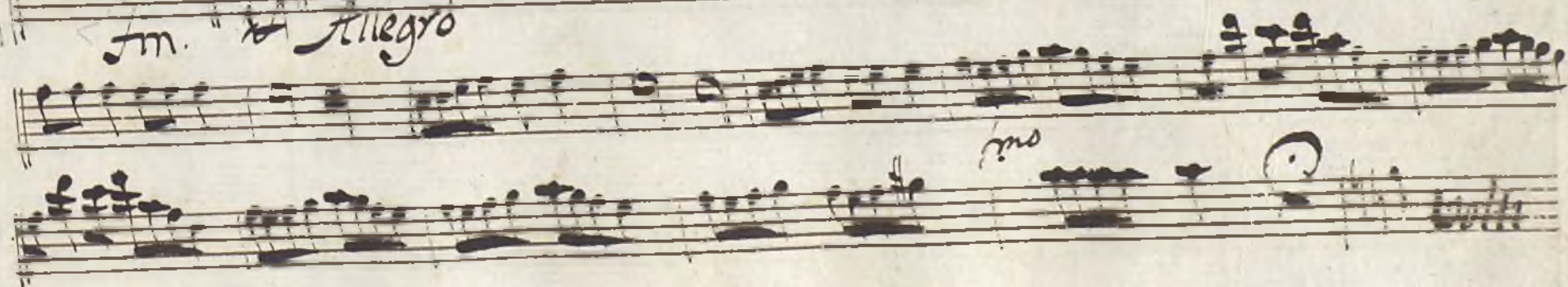


Allegro
De la Capas.

Segunda



Am. Allegro



solo

Almíma Ave.

solo

Primo tempo

Flautin secondo

NUJ 87-20

102
Londra a 10 La Piazza del Duca

1620

4

70

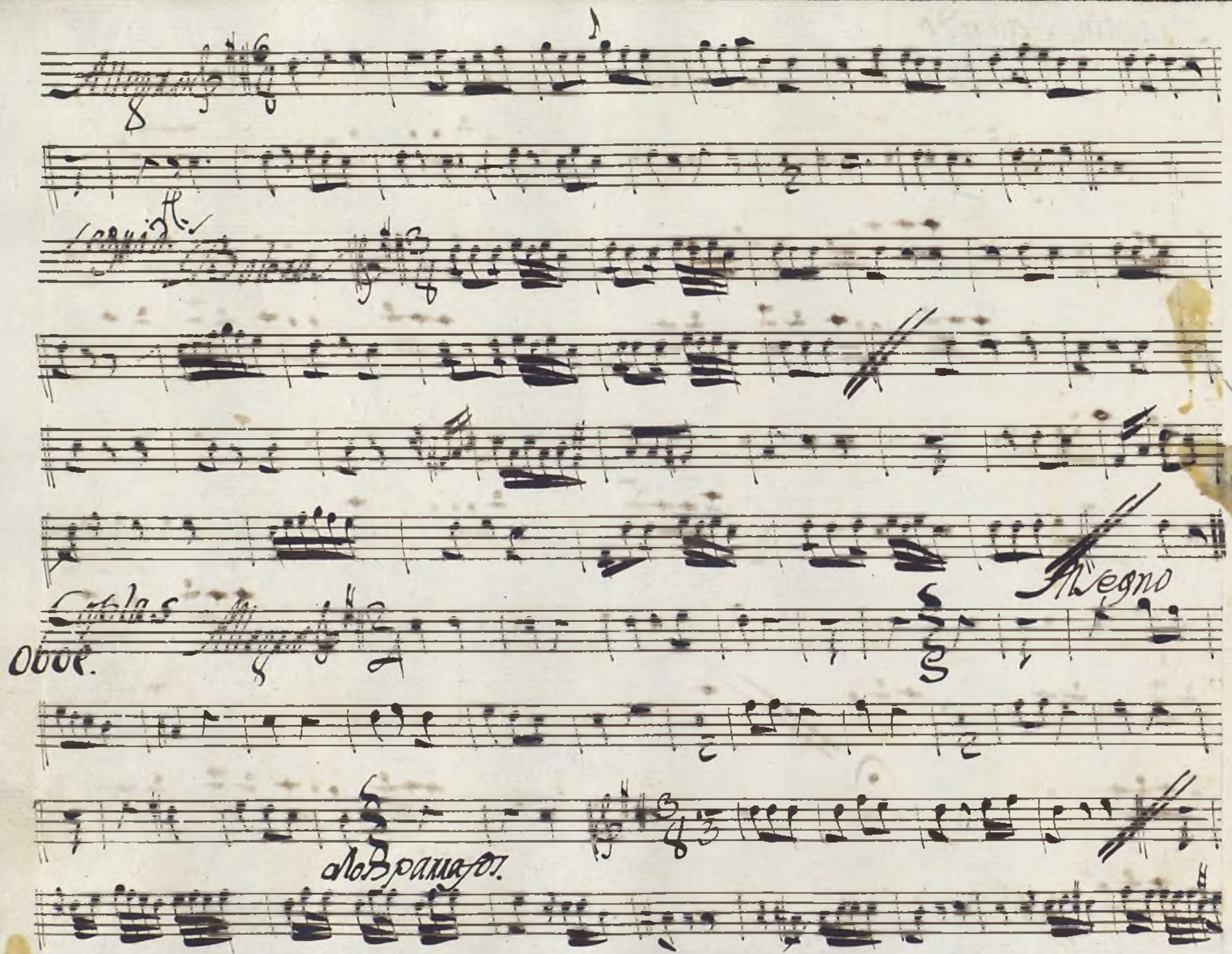
Solo

Al signor

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, likely from the 18th or 19th century.

Key markings and annotations include:

- Allong* (written on the first staff)
- Capitolo* (written on the second staff)
- Oboe.* (written on the sixth staff)
- Mezzo* (written on the sixth staff)
- Adagio* (written on the eighth staff)
- Adagio* (written on the ninth staff)



segunda *Allegro* *Alas coplas.*

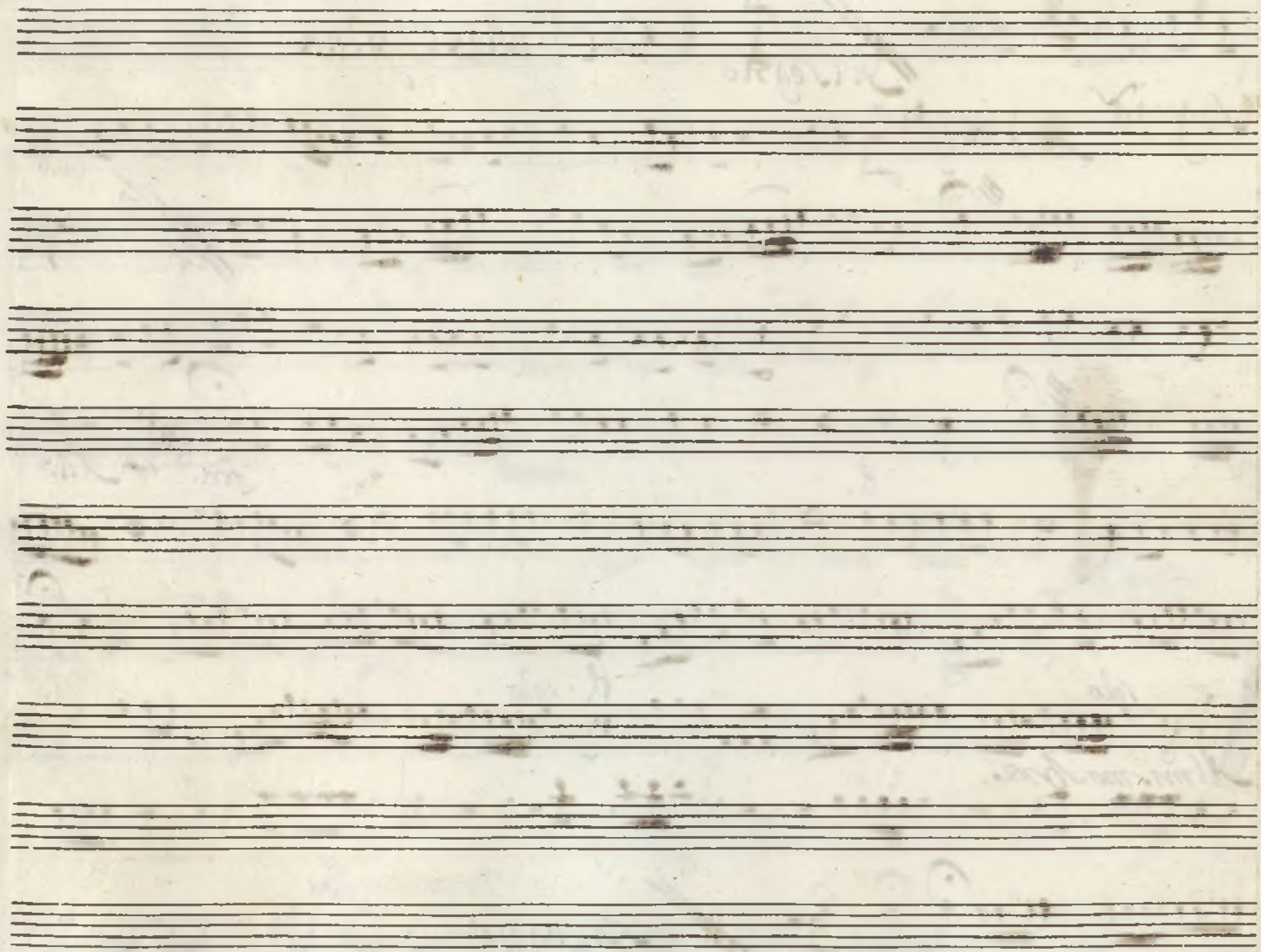
R. *fin. A III.º*

solo *R. solo*

Almismo Ayre.

R.

Primo tempo

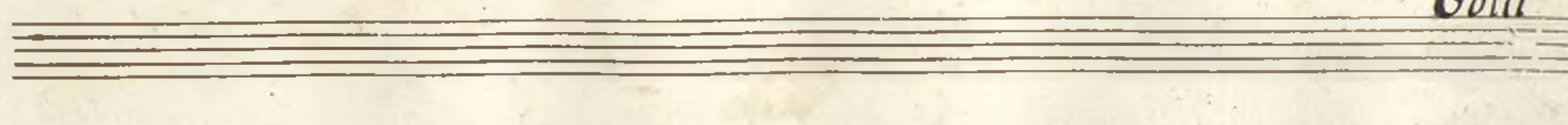
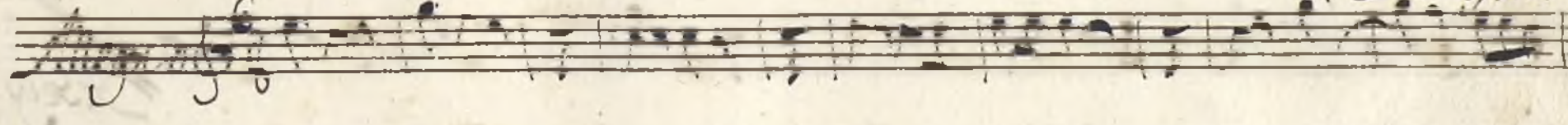
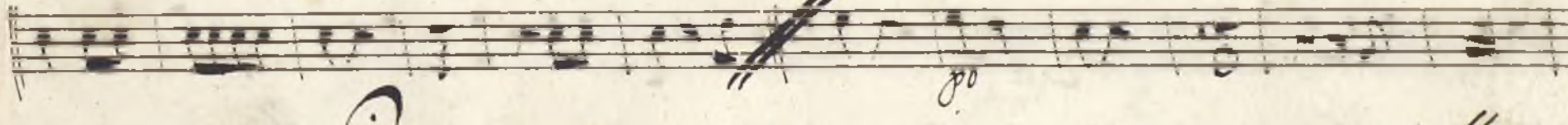
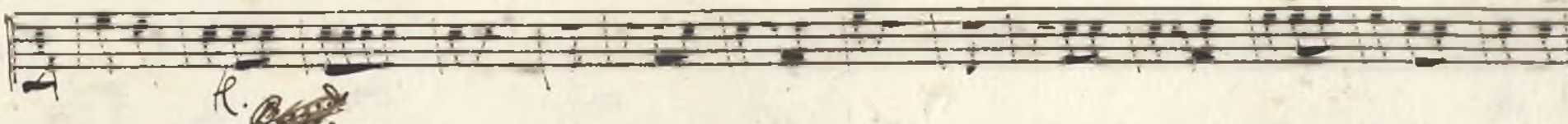


tromba Primera.

MUS 87-20

tandilla Solo La Buena del vino

In la



Allegro. 124

volti 18.

Bolero

Copla

Alto y profundo.

27

Allegro

25

Ala Copla

Allegro

Handwritten musical score on a single page, featuring eight staves of music. The notation includes various notes, rests, and dynamic markings. Key annotations include:

- And.* (Andante) at the top left.
- Allegro* written below the fourth staff.
- Primo tempo* written below the seventh staff.
- Dynamic markings such as *ff* (fortissimo), *f* (forte), *mo* (mezzo), *cres* (crescendo), and *dim* (diminuendo).
- Rehearsal marks indicated by the letter *R.*
- Section markers with circled numbers 1, 2, and 3.
- A double bar line is present at the end of the fourth staff.

The bottom of the page contains several empty staves.

trompa segunda.

Nº 83-20

In la.

Andante *fl.*

Alto.

Alto. *cresc. no*

And. *fl.*

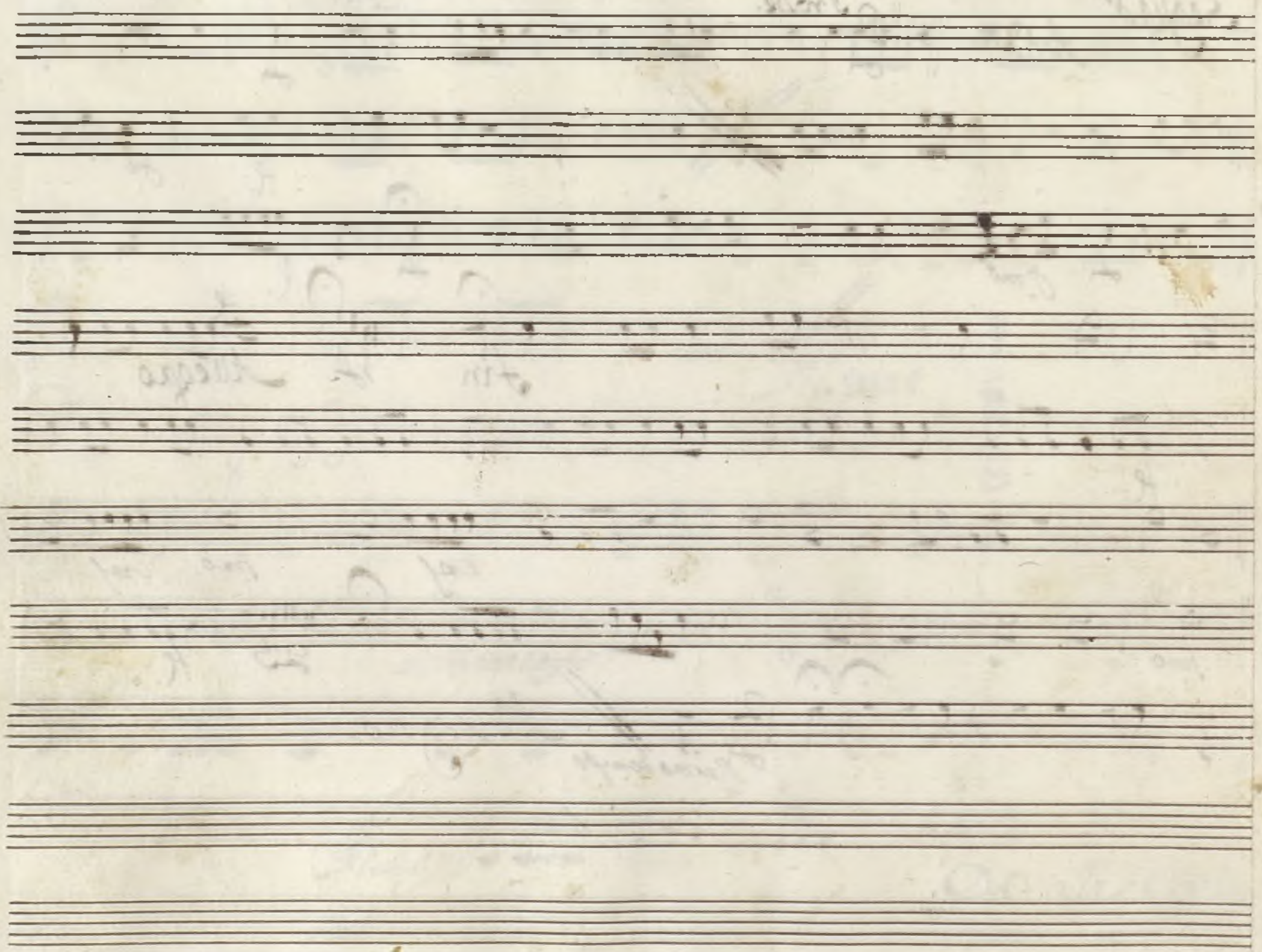
pp

Intr.

Allegro *fl.*

Allegro.

pp *fl.* *Alto.* *voltri*



Contrabajo

Conadilla a solo

La Vurla del Vicio;

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, likely from the 18th or 19th century.

Key markings and annotations include:

- Allegro* (top left)
- 2* (top left, above the staff)
- le* (multiple instances, likely indicating a repeat or a specific note)
- p* (multiple instances, indicating piano)
- 2 vezos* (middle section, indicating a repeat or a specific measure)
- Preli.* (middle section, indicating a prelude or a specific section)
- atiempo* (middle section, indicating a tempo change)
- le* (multiple instances, likely indicating a repeat or a specific note)
- p* (multiple instances, indicating piano)

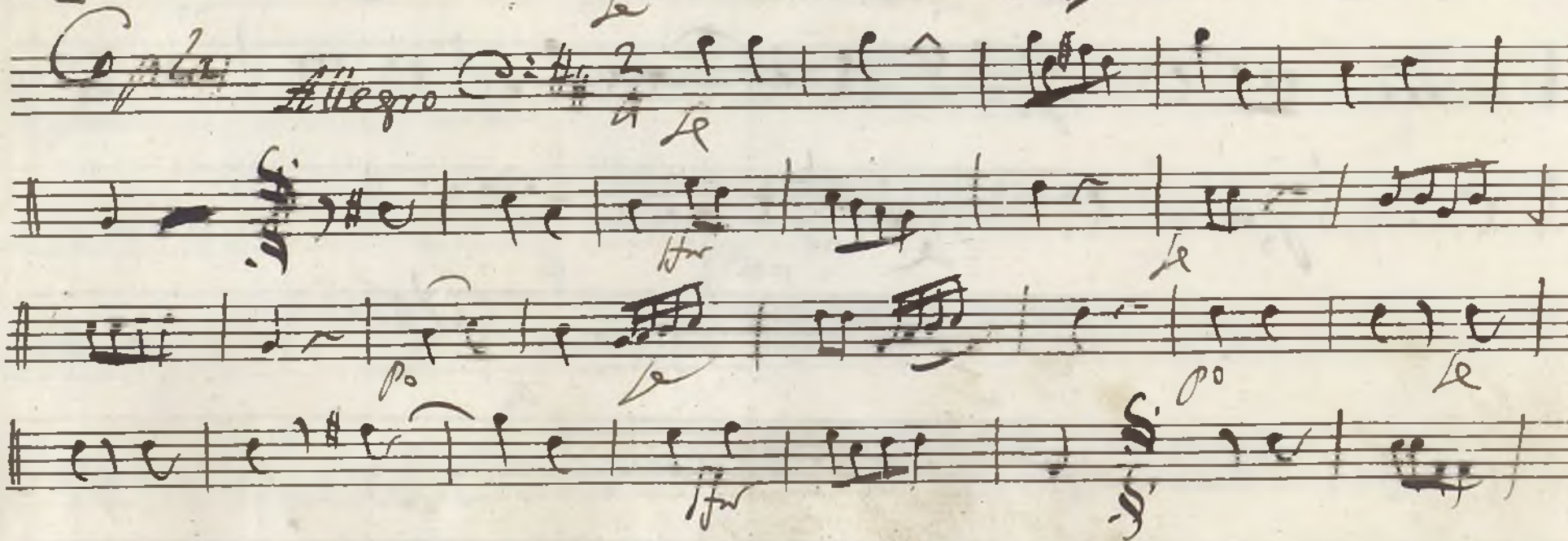
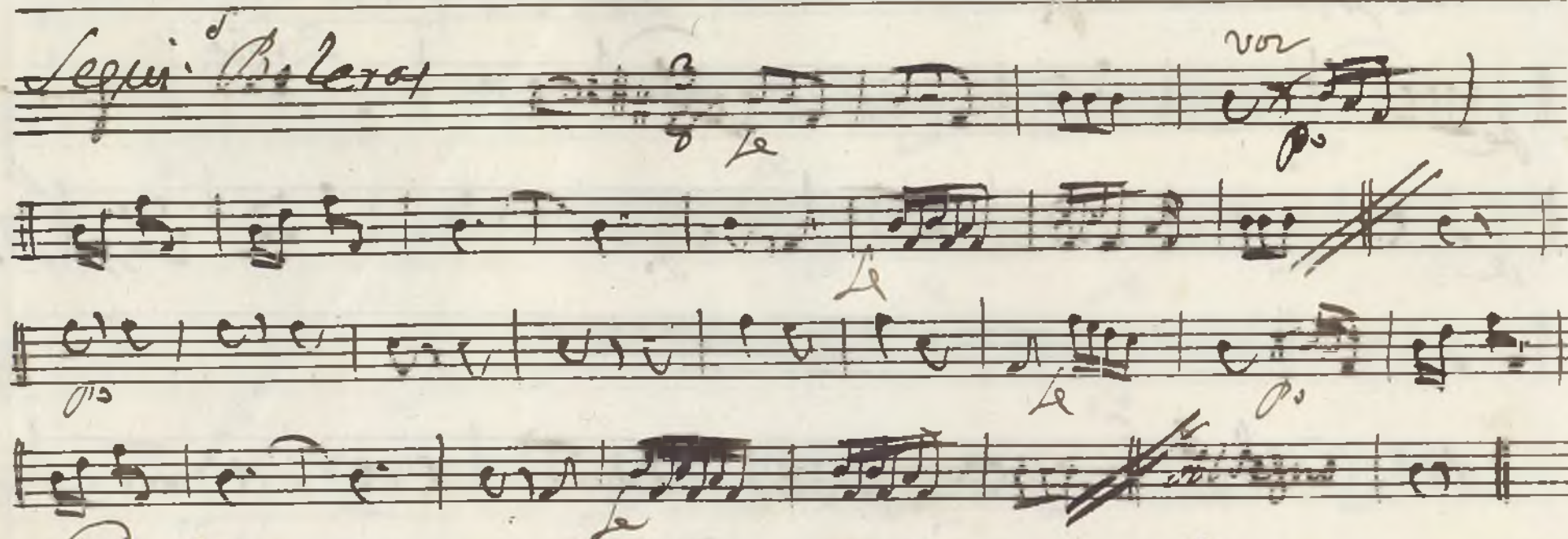
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- ps* (piano) markings on the first, third, fifth, and sixth staves.
- adagio* marking on the second staff.
- Allegro* marking on the third staff.
- Volli* marking on the seventh staff.

The score is divided into two systems of five staves each. The first system contains the first three staves, and the second system contains the remaining seven staves. The notation is dense and includes many slurs and ties.

Segu. Bolero



Bolero

Handwritten musical score for Bolero, featuring five staves with notes, rests, and dynamic markings. The notation includes various musical symbols such as clefs, time signatures, and notes with stems. Dynamic markings include *fe*, *p*, *arco*, and *punteado*. The score is written in a cursive, handwritten style.

D. C. al Capto

Volte

Legit. And. esp. Cant. 2

fin *Allo. f* *mo*

al mismo aire

Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a fluid, handwritten style. Dynamic markings include 'p' (piano), 'f' (forte), 'sfz' (sforzando), 'cres.' (crescendo), and 'L' (lento). The fifth staff contains the instruction 'Andte. espressivo' and is followed by a large diagonal slash indicating a section cut. Below the fifth staff are four empty staves.

Original copy

