

+
Conadilla a 4.

El Amor Une los genios:

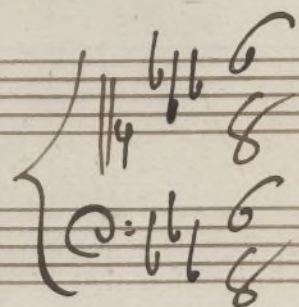
{ La Nica, in horn.
victly Alf^o,

del S.^r Bustos:

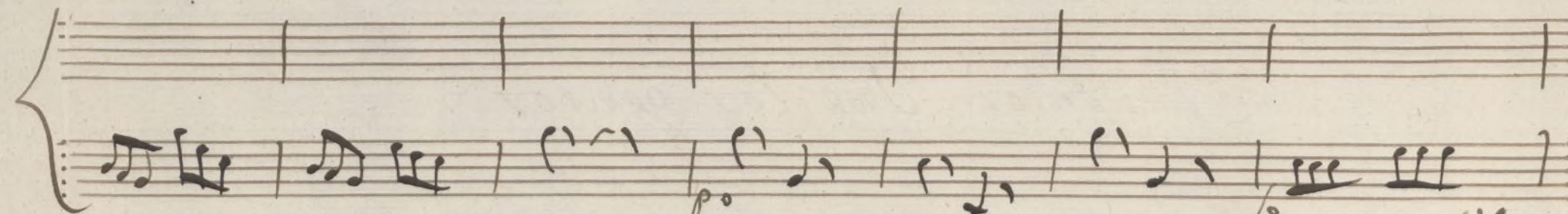
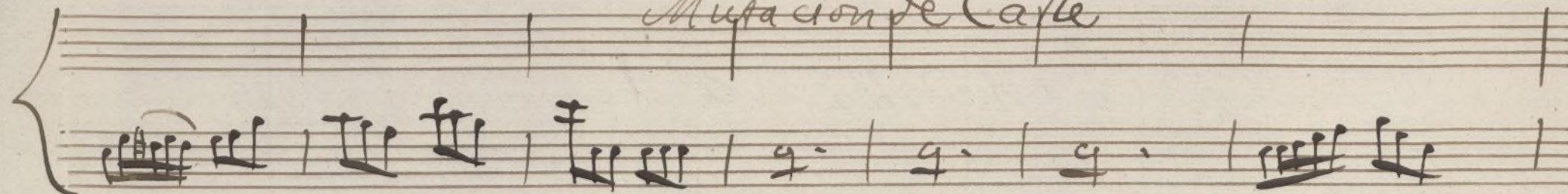
1790

172-4

All.^o Moderado

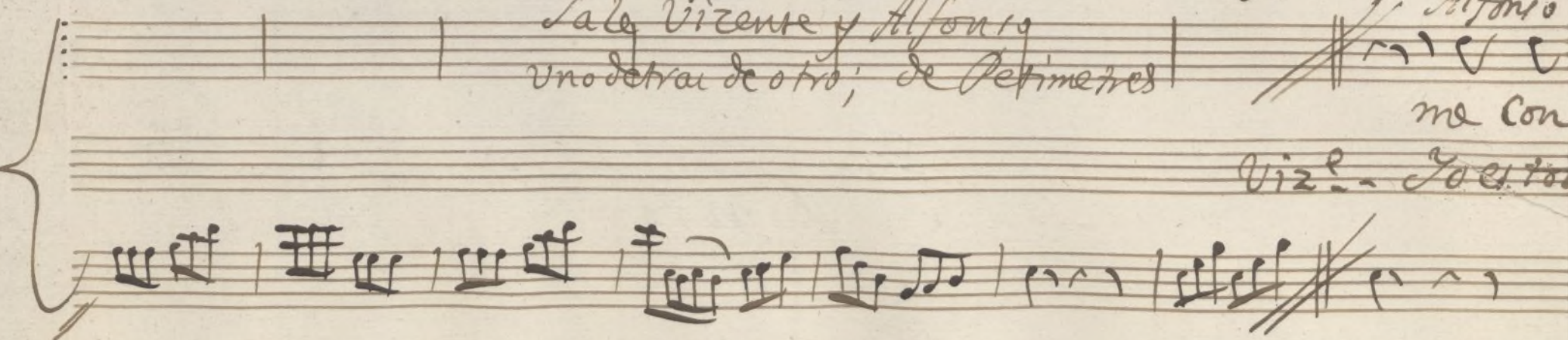


Mutación de Calle



*Salé Vizense y Alfonso
uno de tra de otro; de Petimenes*

*Alfonso
me con
Viz. - Goetod*



su me ya ni quila de mi No via
Amigo a bra sa do Con la No via

la al ti vez quan do la a lo mai a fa ble
que ele gi pue su ge nio tan al ti bo

se me mues tra mai Cruel se me
a mi mea de Con su mir a mi

Handwritten musical score on aged paper, featuring a vocal line and a piano accompaniment line. The lyrics are written in Spanish.

Vocal Line:

se me muestra mas cruel se me
a mi me a de Consumir a mi
me so
Yo al con
foca y precipita
trario Con la mia
de mi dueño
es hoy dada

Piano Line:

The piano line consists of two staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef and a key signature of one flat (B-flat). The music is written in a style typical of 19th-century manuscript notation.

la in sul rez quando yo mai mal la trato ella
sa rra bar puei supenio tan pacato ella
le p.
me trata mai bien ella ella
vida mea de costar la vida la vi
me trata mai bien ella
da mea de costar la vida
me le tem

lor 2.

que con trario algenio mio es el dea que ta mu
vize Dios la de mu cha vi ve za Alfio Dios la de mejor hu
per a el me so foca
mor lor 2 Dios la ver la intento
me pro voca me so foca me pro voca
vamo: pre to ver la intento vamo: pre to

pero ahora solo me toca ver callar yo
 porque aunque de penio puesto dueño e de mi

be de zer ver callar yo ve de zer ver callar yo
 Corazon dueño e de mi Corazon dueño e de mi

be de zer
 Corazon

Ciel.
Allegro

Mutación de salon largo; y salen los dos hermanas;

The musical score is written on six systems, each with a vocal line and a piano accompaniment line. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal lines.

Nico:
Me rre muebe toda el
alma
tu Ca chaza y Con di cion
yo no se Como Dn Diego te hizo dueño de su a
mor te hizo te hizo dueño de su a

mor hizo dueño de su amor
 rriendo la penancia
 su que ver
 en tierra con el darà
 en tierra con el darà

no lea
 mal en lea
 porque con tu so sería darà
 darà

her.^a

si Jo no Era ci do viva Como lo ten go de ha

zer Como

me so foca

her.^a

Calla hermana me so foca

Calla hermana

Con su Con mi genio me con su me sin po der me

Con de ner sin po der me

Con de ner sin po der me

Con te ner

All. poco

te en ga ñas
viz - - sia ma ra

--- si pre su mes te enpa ñas --- si pre su mes
 --- tu de vera si amara --- tu de vera

que rida hermana que rida hermana —
 al dueño tu yo al dueño tu yo —

te enpa ñas si pre su mes que rida hermana — que —
 si amara tu de vera al dueño tu yo — al ---

ff *pp* *mf*

Handwritten musical score on aged paper. The score consists of two systems, each with a vocal line and a piano accompaniment line. The lyrics are in Spanish. The first system contains the lyrics: "querida hermana" and "dueño tu yo". The second system contains the lyrics: "que a plauden tu vive za" and "en nada pro cura ra". The third system contains the lyrics: "Cuan tos te tra tan" and "dar le dis gu to". The fourth system contains the lyrics: "Cuan tos te tra tan" and "dar le dis gu to". The score is written in a cursive style with various musical notations including notes, rests, and dynamic markings like "p" and "le".

querida hermana
dueño tu yo

que a plauden tu vive za
en nada pro cura ra

Cuan tos te tra tan — Cuan tos te tra tan —
dar le dis gu to — dar le dis gu to —

años le o bli - ga a nos le en
 te guis tava el ver - le a moroso y
 fa - - da pero a tu D. Bru - no le que ma ya
 gra - - to y sin tiéras mu - - cho que te fue re in
 gra - - da da pero a tu D. Bru no le
 gra - - to y sin tiéras mu cho que

que mai ya brasa - si tu fue -
re fue re ingra to - ya si due -
ra a fa ble si tu fue - ra a fa ble
- no del alma ya si due - no del alma
bie ra bien claro
por Dios te pi do

que el Imán de los ze los el nuestro agrado
 que tra te con agrado a mi Ca ri ño

el nue - - - - -stro agrado
 a - - - - - mi Ca ri ño

Parola 1ª

Parola 2^a

9

Allegro *1^{or} A.*

Aunque de Con tra rio ge nio so mos

oy al pa re zer so mos a len

temos no du demos a len temos no du demos

A handwritten musical score on aged paper. The title 'Parola 2a' is written in the top left. The score is for a piece in 6/8 time, marked 'Allegro'. It features a single melodic line with lyrics in Spanish. The lyrics are: 'Aunque de Con tra rio ge nio so mos', 'oy al pa re zer so mos a len', and 'temos no du demos a len temos no du demos'. The music is written in a cursive, handwritten style with various note values and rests. There are some corrections or additions in the notation, such as a sharp sign and a '1or A.' marking.

Handwritten musical score on aged paper. The score is written in a single system with five staves. The first staff contains a treble clef and a key signature of one flat (B-flat). The lyrics are written in Spanish. The music is in a common time signature (C). The score is written in a cursive, handwritten style. The lyrics are: "gl. im po si ble mas su pre mos el a", "mor sue le ven zer el a mor sue le ven zer el a mor sue", "le ven zer el". The score ends with a double bar line. There are some corrections and erasures in the handwriting.

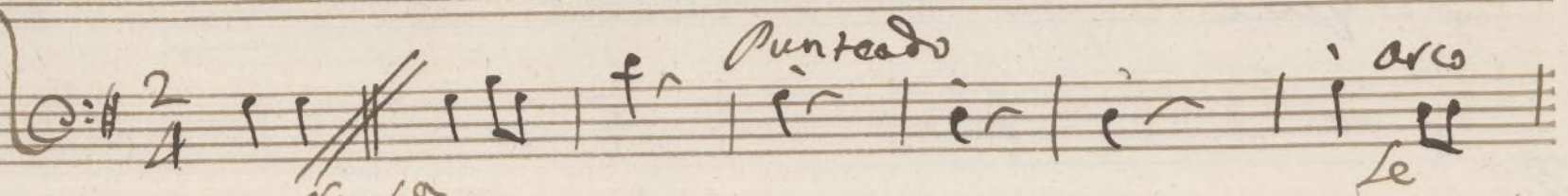
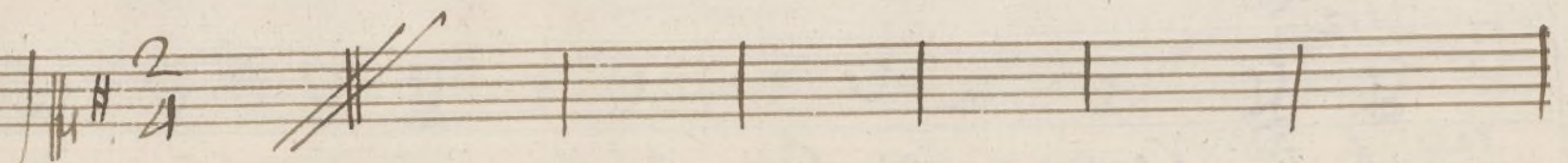
gl. im po si ble mas su pre mos el a

mor sue le ven zer el a mor sue le ven zer el a mor sue

le ven zer el

Coplas

Alleg^{ro}



Nico^{la}

que fru to de vn ombre humilde saca v
Por que nuel tray al ti ve zep ~~mucho~~
un o m

na mu ger feroz saca
~~un ombre feroz saca~~ ~~mucho~~
Gra sue le su frir un ombre

Viz.^e

que le rompa la cor tilla si sea cuerda que el Ba
Viz.^p por que el a pre tar amuchas tiene verul to al

ron si sea
fin tiene

Alf.^{1.º} que con sigue la en tereza del om bre Con la Mu
Alf.^{1.º} Como os por tais las Mujeres Con las que os tratamos

her.^a
ger del
mal con los *her.^a* que Cuan
de ello

toma el se irrita peor lo suele ella hacer - peor
se darán noticia en frente del hospital - enfren

po.^o

Viz?

de la blandura de un ombre q. Juicio haze buetro hu.
la que logra un ombre humilde mucho le deve que
mor q. Juicio
rer mucho
mor q. Juicio
rer mucho
mor buena, mui malo si so mor malas peor si so
buen medio ano otras no o bliza a buen querer no o

Como el amor es todo de igualdad de - -
Cada uno y otros en nuestros genios - -
de igualdad de - - de dos ge
en nuestros genios - - y no ha

nios o pue rto s - - - for ma vn en la ze - - - de dos
 ra fe li za - - - el amor nue tro - - - y nos
 de dos pen ior o pue rto s for ma vn en la ze - - -
 y nos hara fe li za el amor nue tro - - -
 pero el ca so - - - que ri sa le vno
 tuya el mi ma no - - - y con la se qui
 y con la se qui

bueno — sa len diez ma los — — — que li que li sa
~~se guí di llas a ca ve el caso~~
di llas — a ca ve el caso — — — y con y con la

bueno bueno sa len diez ma los — — —
~~se guí di llas a ca ve el caso~~
se guí di llas a ca ve el caso — — —

— — —

Segu.

All.^o Brillante

Handwritten musical score for a piece titled "Segu." in "All.^o Brillante" tempo. The score is written on multiple staves with various musical notations including notes, rests, and dynamic markings. The lyrics are written below the staves.

Perdieron se en un Monte

Le via y Anfriso

~~Perdieron se en un Monte~~ Le via y Anfriso

perdieron se

Le via y An friso y de aques
 ta ma nera de cian fi nos de cian
 fi nos de aiam fi nos
 de cid Claras fuentes de cid flores
 velloi donde era el e chizo q. a mi al ma en be

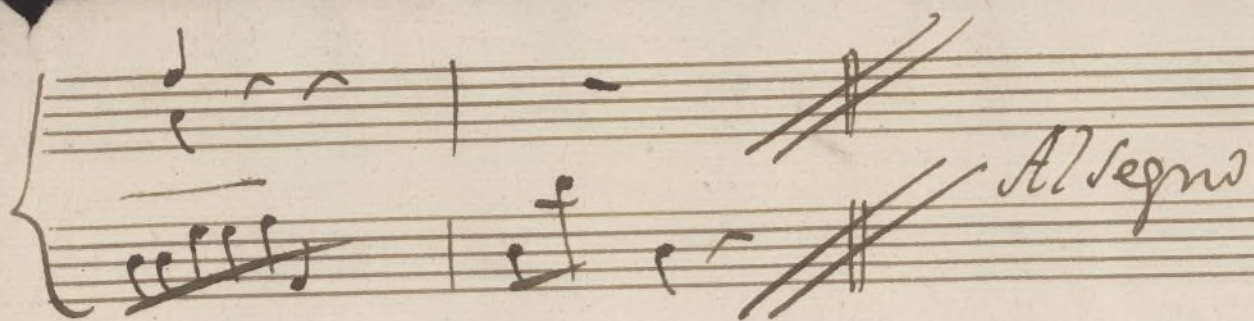
le ya o kiste por tida o fu nel ta au

sen cia o fu nel ta au sen cia ~~triste do~~ ~~triste do~~

ha llaron se go zo so

y mui hu fa nos

ce le braron su di cha con mil ha la gos



Ayuntamiento de Madrid

Violin Primero

Tonadilla a 4.

El Amor une los genios

All. Moderato

Handwritten musical score for a piece titled "All. Moderato". The score consists of ten staves of music. The first staff begins with the tempo marking "All. Moderato" and a treble clef. 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 "p" (piano), "f" (forte), and "m. f." (mezzo-forte). There are also some markings that look like "le" or "se". The notation includes many beamed notes, suggesting a fast or lively tempo despite the "Moderato" marking. The paper is aged and slightly discolored, with some staining visible on the right side.

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. 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 other annotations visible in the score include:

- m.^o fe* (first measure, first staff)
- Le* (first measure, second staff)
- segno* (third measure, second staff)
- vo* (fourth measure, third staff)
- Le* (fifth measure, third staff)
- Le* (sixth measure, third staff)
- Le* (seventh measure, third staff)
- Le* (eighth measure, third staff)
- Le* (ninth measure, third staff)
- Le* (tenth measure, third staff)
- Le* (eleventh measure, third staff)
- Le* (twelfth measure, third staff)
- Le* (thirteenth measure, third staff)
- Le* (fourteenth measure, third staff)
- Le* (fifteenth measure, third staff)
- Le* (sixteenth measure, third staff)
- Le* (seventeenth measure, third staff)
- Le* (eighteenth measure, third staff)
- Le* (nineteenth measure, third staff)
- Le* (twentieth measure, third staff)
- Le* (twenty-first measure, third staff)
- Le* (twenty-second measure, third staff)
- Le* (twenty-third measure, third staff)
- Le* (twenty-fourth measure, third staff)
- Le* (twenty-fifth measure, third staff)
- Le* (twenty-sixth measure, third staff)
- Le* (twenty-seventh measure, third staff)
- Le* (twenty-eighth measure, third staff)
- Le* (twenty-ninth measure, third staff)
- Le* (thirtieth measure, third staff)
- Le* (thirty-first measure, third staff)
- Le* (thirty-second measure, third staff)
- Le* (thirty-third measure, third staff)
- Le* (thirty-fourth measure, third staff)
- Le* (thirty-fifth measure, third staff)
- Le* (thirty-sixth measure, third staff)
- Le* (thirty-seventh measure, third staff)
- Le* (thirty-eighth measure, third staff)
- Le* (thirty-ninth measure, third staff)
- Le* (fortieth measure, third staff)
- Le* (forty-first measure, third staff)
- Le* (forty-second measure, third staff)
- Le* (forty-third measure, third staff)
- Le* (forty-fourth measure, third staff)
- Le* (forty-fifth measure, third staff)
- Le* (forty-sixth measure, third staff)
- Le* (forty-seventh measure, third staff)
- Le* (forty-eighth measure, third staff)
- Le* (forty-ninth measure, third staff)
- Le* (fiftieth measure, third staff)
- Le* (fifty-first measure, third staff)
- Le* (fifty-second measure, third staff)
- Le* (fifty-third measure, third staff)
- Le* (fifty-fourth measure, third staff)
- Le* (fifty-fifth measure, third staff)
- Le* (fifty-sixth measure, third staff)
- Le* (fifty-seventh measure, third staff)
- Le* (fifty-eighth measure, third staff)
- Le* (fifty-ninth measure, third staff)
- Le* (sixtieth measure, third staff)
- Le* (sixty-first measure, third staff)
- Le* (sixty-second measure, third staff)
- Le* (sixty-third measure, third staff)
- Le* (sixty-fourth measure, third staff)
- Le* (sixty-fifth measure, third staff)
- Le* (sixty-sixth measure, third staff)
- Le* (sixty-seventh measure, third staff)
- Le* (sixty-eighth measure, third staff)
- Le* (sixty-ninth measure, third staff)
- Le* (seventieth measure, third staff)
- Le* (seventy-first measure, third staff)
- Le* (seventy-second measure, third staff)
- Le* (seventy-third measure, third staff)
- Le* (seventy-fourth measure, third staff)
- Le* (seventy-fifth measure, third staff)
- Le* (seventy-sixth measure, third staff)
- Le* (seventy-seventh measure, third staff)
- Le* (seventy-eighth measure, third staff)
- Le* (seventy-ninth measure, third staff)
- Le* (eightieth measure, third staff)
- Le* (eighty-first measure, third staff)
- Le* (eighty-second measure, third staff)
- Le* (eighty-third measure, third staff)
- Le* (eighty-fourth measure, third staff)
- Le* (eighty-fifth measure, third staff)
- Le* (eighty-sixth measure, third staff)
- Le* (eighty-seventh measure, third staff)
- Le* (eighty-eighth measure, third staff)
- Le* (eighty-ninth measure, third staff)
- Le* (ninetieth measure, third staff)
- Le* (ninety-first measure, third staff)
- Le* (ninety-second measure, third staff)
- Le* (ninety-third measure, third staff)
- Le* (ninety-fourth measure, third staff)
- Le* (ninety-fifth measure, third staff)
- Le* (ninety-sixth measure, third staff)
- Le* (ninety-seventh measure, third staff)
- Le* (ninety-eighth measure, third staff)
- Le* (ninety-ninth measure, third staff)
- Le* (one hundred measure, third staff)

All. poco & 2/4

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The manuscript is written in brown ink on aged, slightly torn paper. The first staff begins with the tempo marking *All. poco* and the time signature $\frac{2}{4}$. The score is organized into five systems of two staves each. The notation is dense, with many beamed notes and rests. There are some corrections and erasures visible, particularly in the second and third staves. The paper shows signs of age, including discoloration and small tears at the bottom edge.



The image shows a page from an old music manuscript book. It features ten horizontal musical staves, each consisting of five lines. The staves are arranged vertically and are currently blank. The paper is aged and slightly discolored, with some faint smudges and a wavy texture. The text 'Ayuntamiento de Madrid' is printed at the bottom center of the page.

Ayuntamiento de Madrid

Mus 172-4

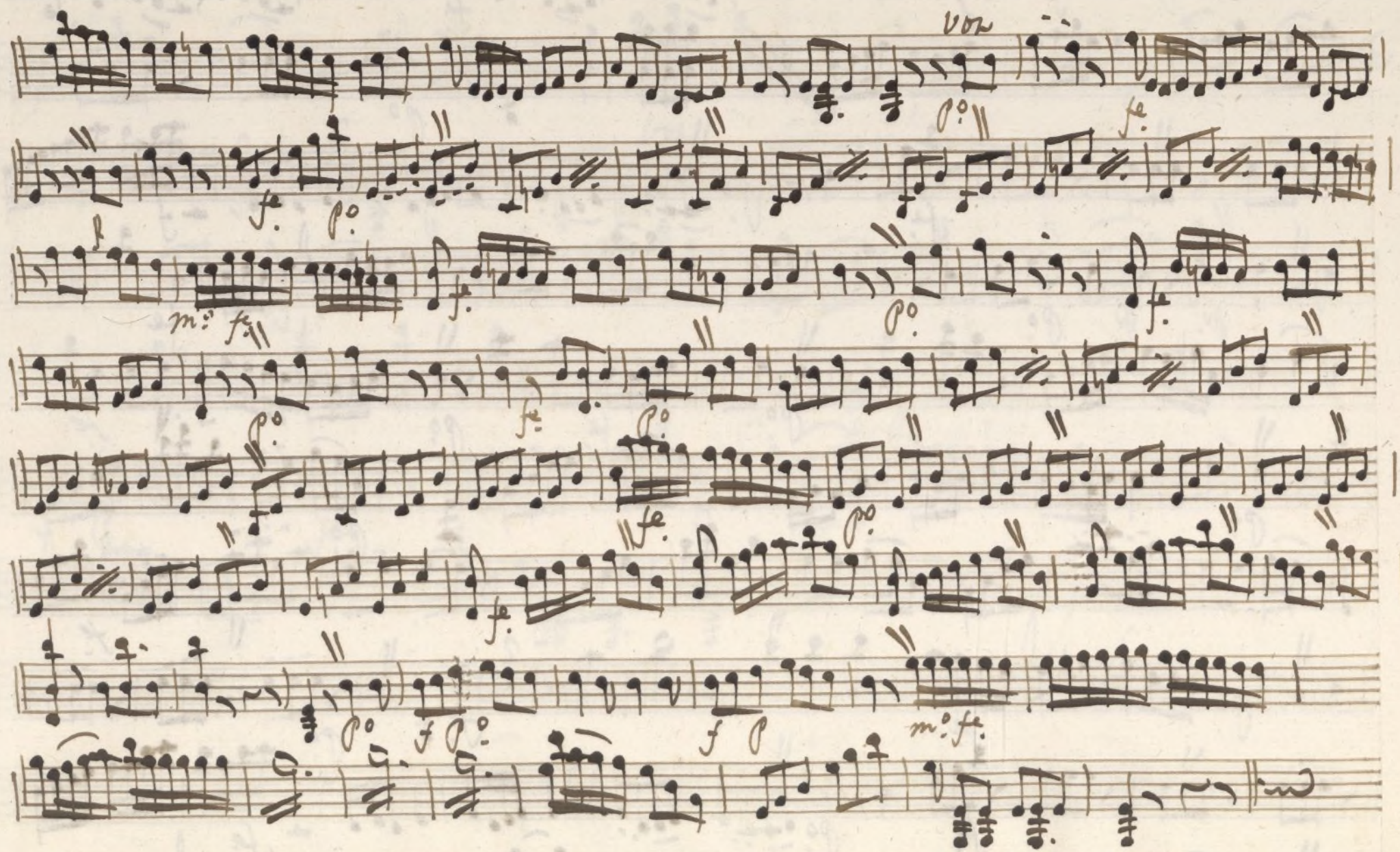
t

Violin Primero

Fon. a Quatro


Amor une los genios

//



All. poco 2

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *All. poco* and the number 2. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* and *f*. The manuscript is written in brown ink on aged paper. A watermark "Ayuntamiento de Madrid" is visible at the bottom center.



// Coplas //

Allegro

A handwritten musical score on aged paper, featuring ten staves of music. The title 'Coplas' is written at the top. The tempo 'Allegro' is marked at the beginning. The music is in 2/4 time, indicated by a '2' over the first staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p.' (piano) and 'f.' (forte). There are also some handwritten annotations, including 'von' and 'f.'. The score concludes with the signature 'Moj Part.' and a final time signature change to 3/8.

Moj Part.



Allegro

V. I.

Segunda

Handwritten musical score for a piece titled "Allegretto". The score is written on ten staves. The first staff begins with the tempo marking "Allegretto" in a large, flowing script. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is written in a single melodic line. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like "p" (piano), "f" (forte), and "mf" (mezzo-forte). There are also articulation marks, including slurs and accents. The handwriting is elegant and characteristic of the 18th or 19th century. The paper shows signs of age, with some staining and wear.



Ayuntamiento de Madrid

Mus 172-4

t

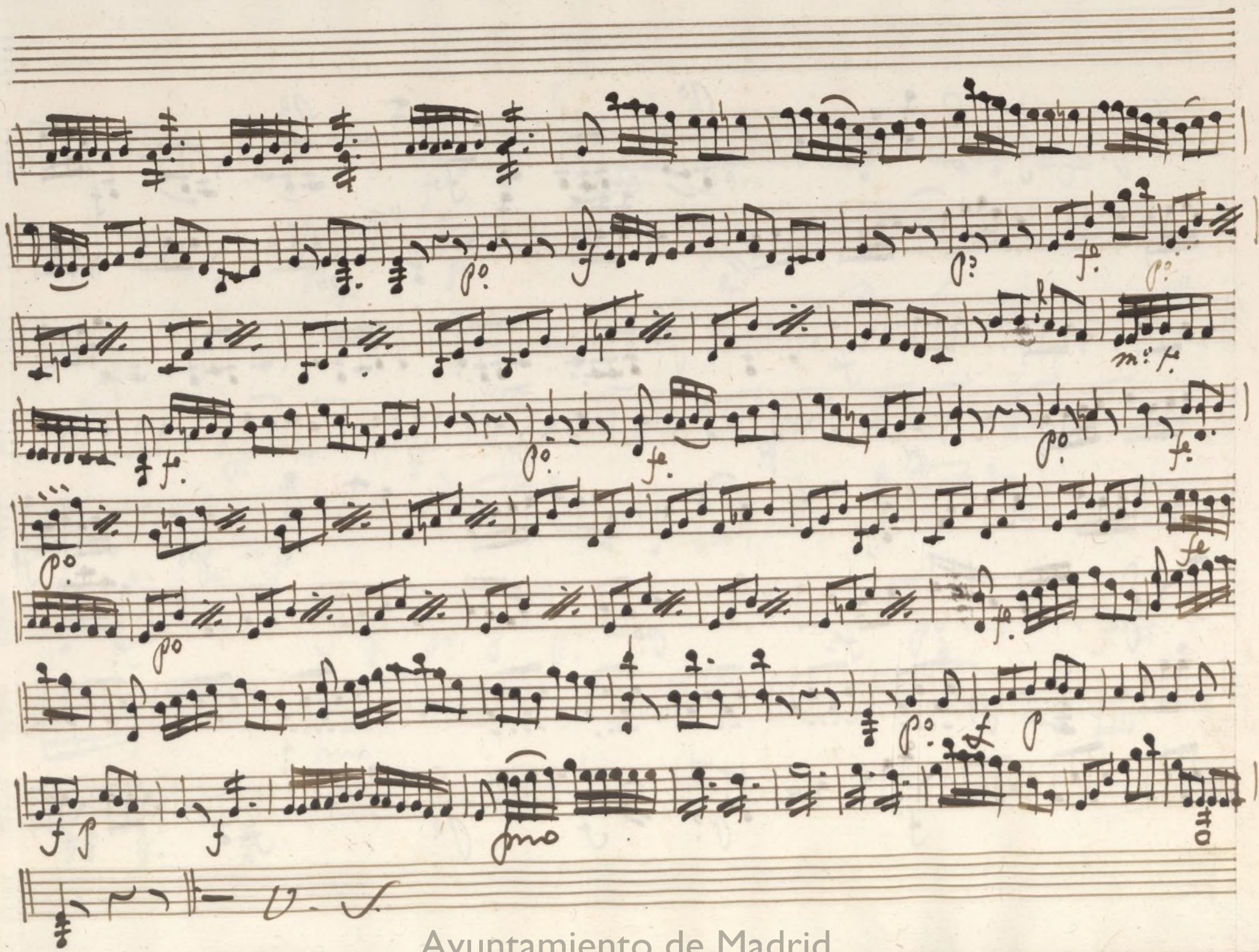
Violin Segundo

Jon^a à Quatro

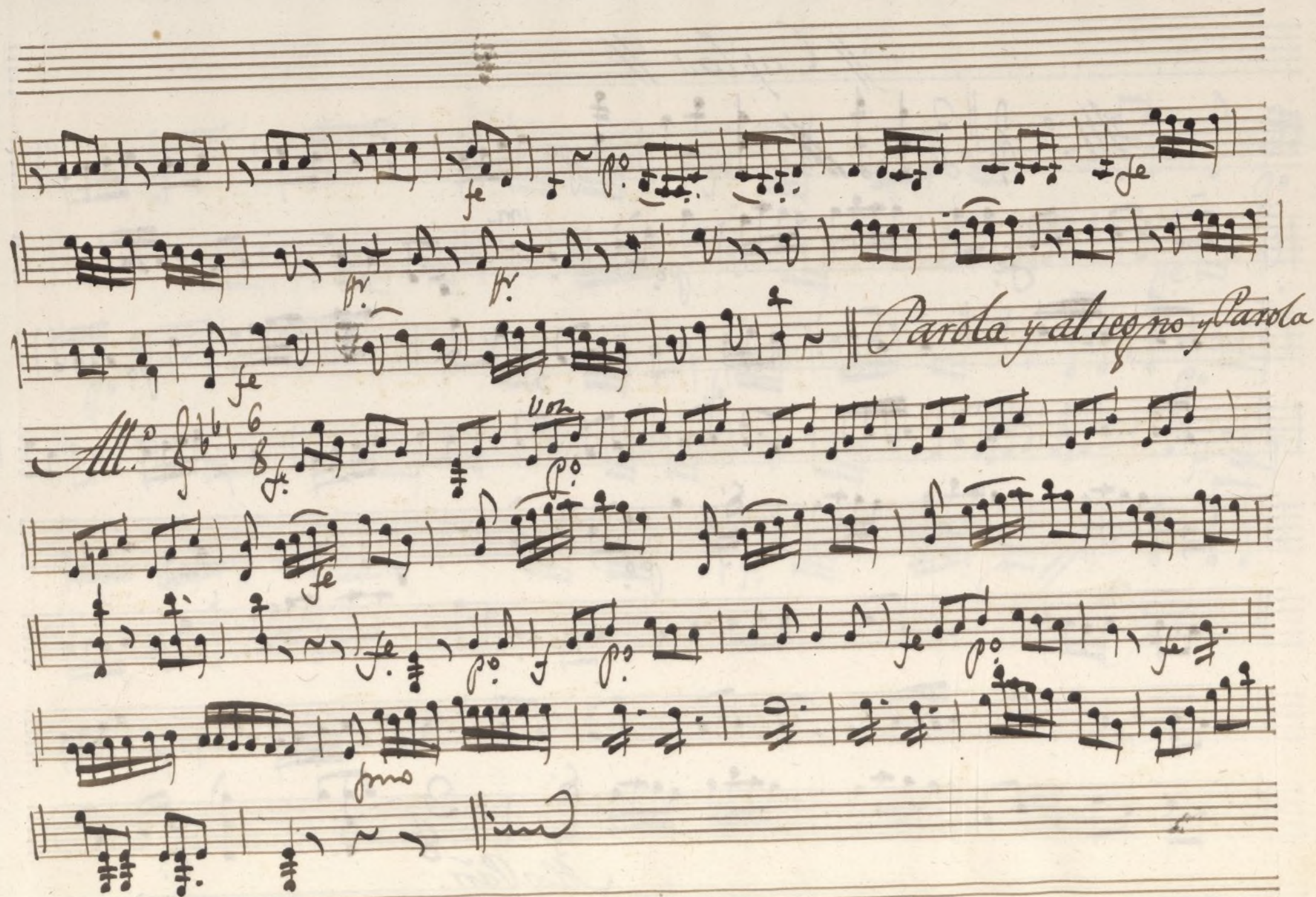
Amor une los genios

All. Moderato

fe. von
p.
fe.
p.
fe.
p.
m. f.
fe.
p.
fe.
p.
m. f.
fe.
p.
f.
p.
fe.
p.
m. f.
Allegro







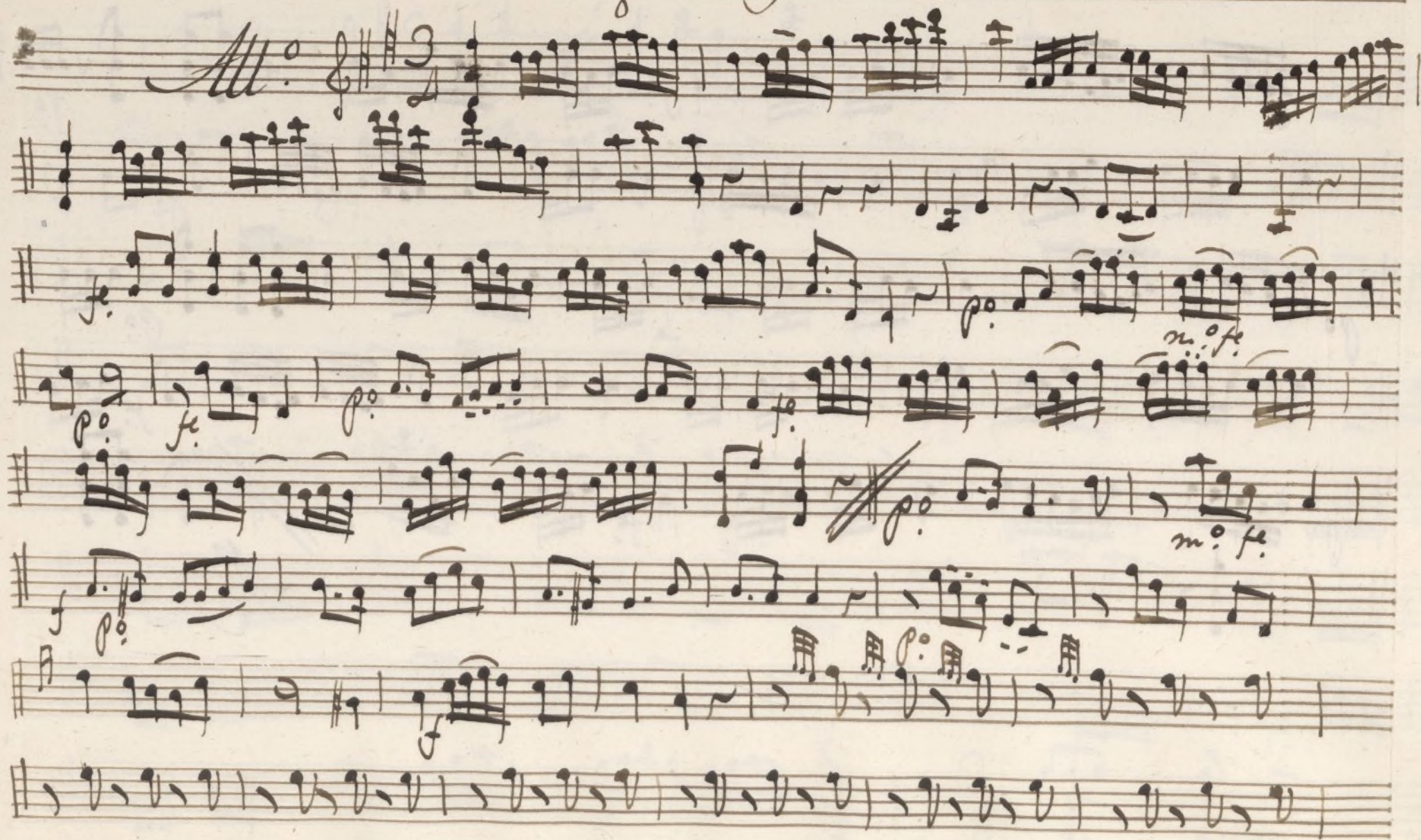
// Coplas //

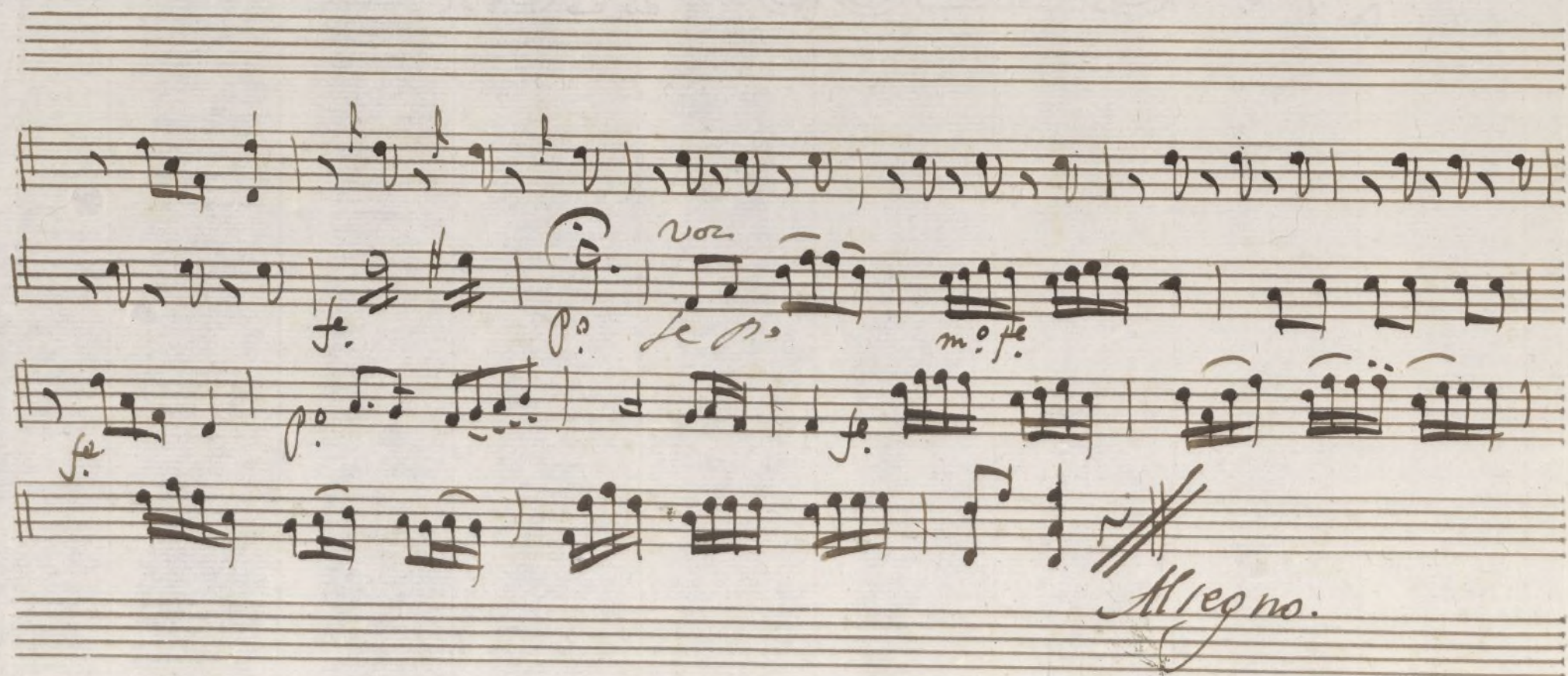
A handwritten musical score on aged, yellowed paper. The score is written in dark ink and consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo marking 'Allegro' is written in a large, flowing script at the beginning. The music is characterized by complex rhythmic patterns, including many beamed sixteenth and thirty-second notes, and frequent rests. Dynamic markings such as 'p' (piano) and 'f' (forte) are scattered throughout the score. The notation is dense and expressive, typical of a composer's fair copy. The paper shows signs of age, with some staining and a slightly uneven texture. The handwriting is elegant and fluid, suggesting a professional or highly skilled composer. The overall impression is one of a well-crafted, historical musical manuscript.

Moř Pán.



Seguillo





Ayuntamiento de Madrid

+

Violin Segundo

Conadilla à 4.º

El Amor Vne los genios;

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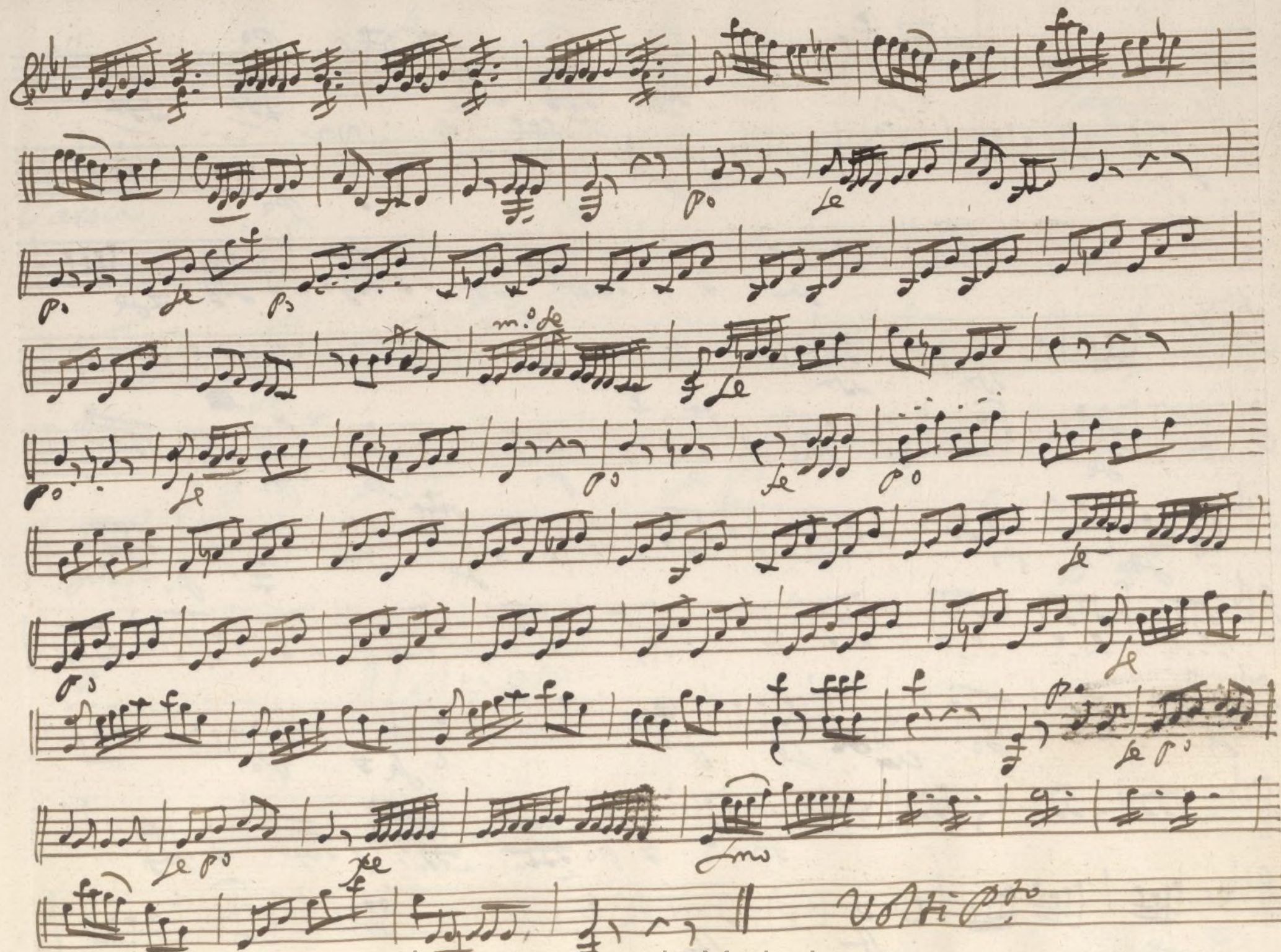
All. Moderado

no

m. 10

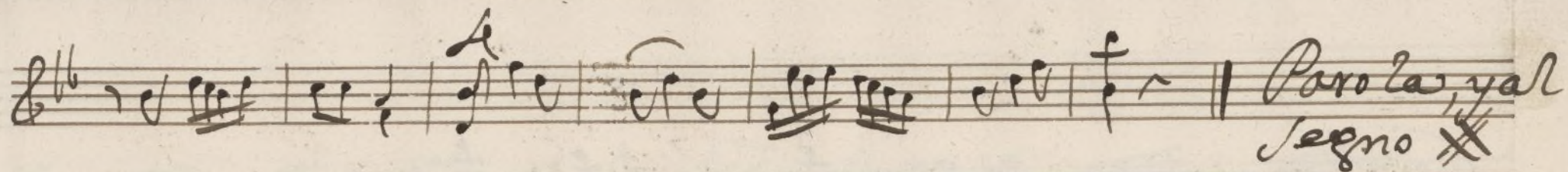
no

Regno



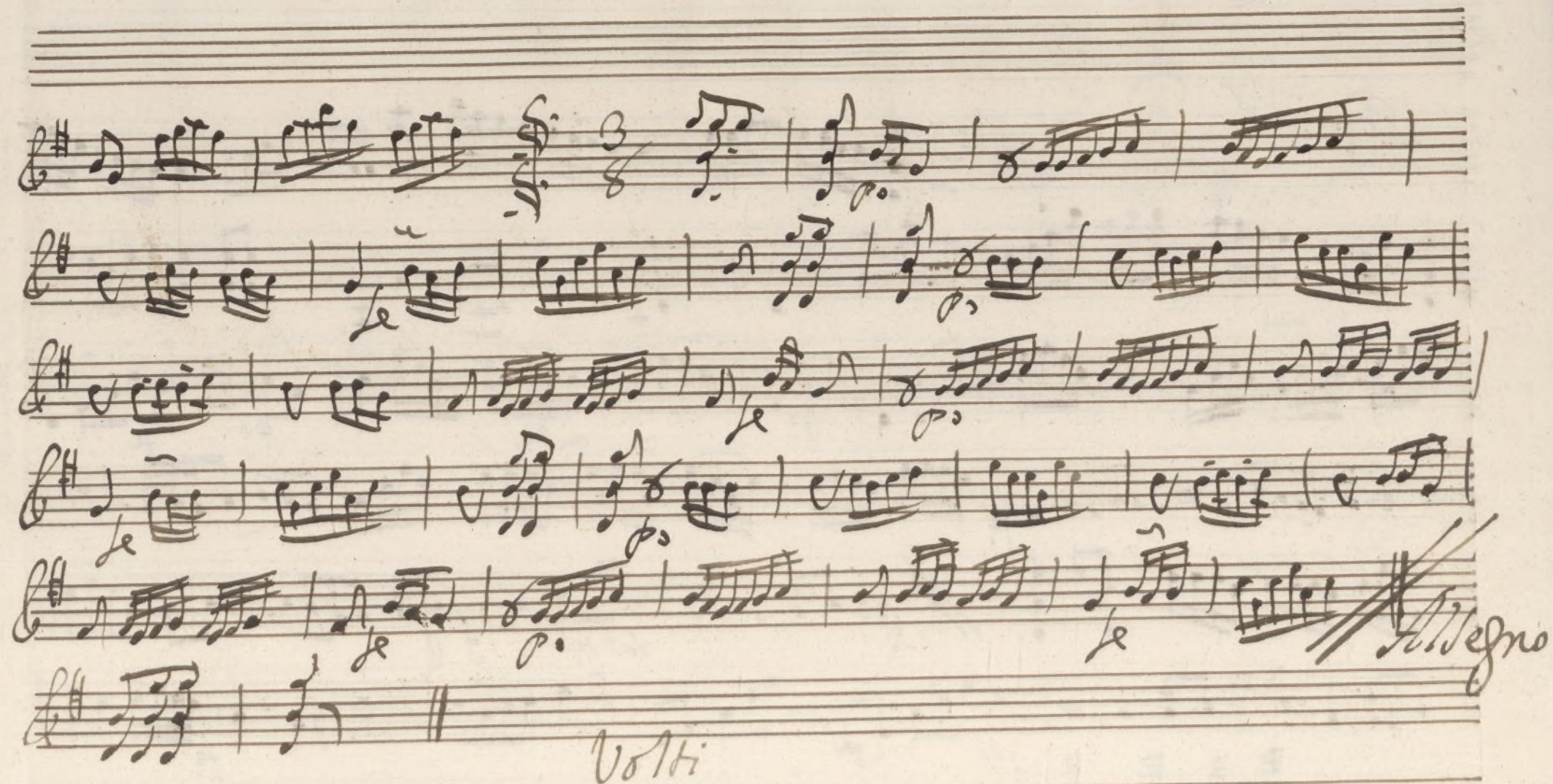
Allegro poco 2/4

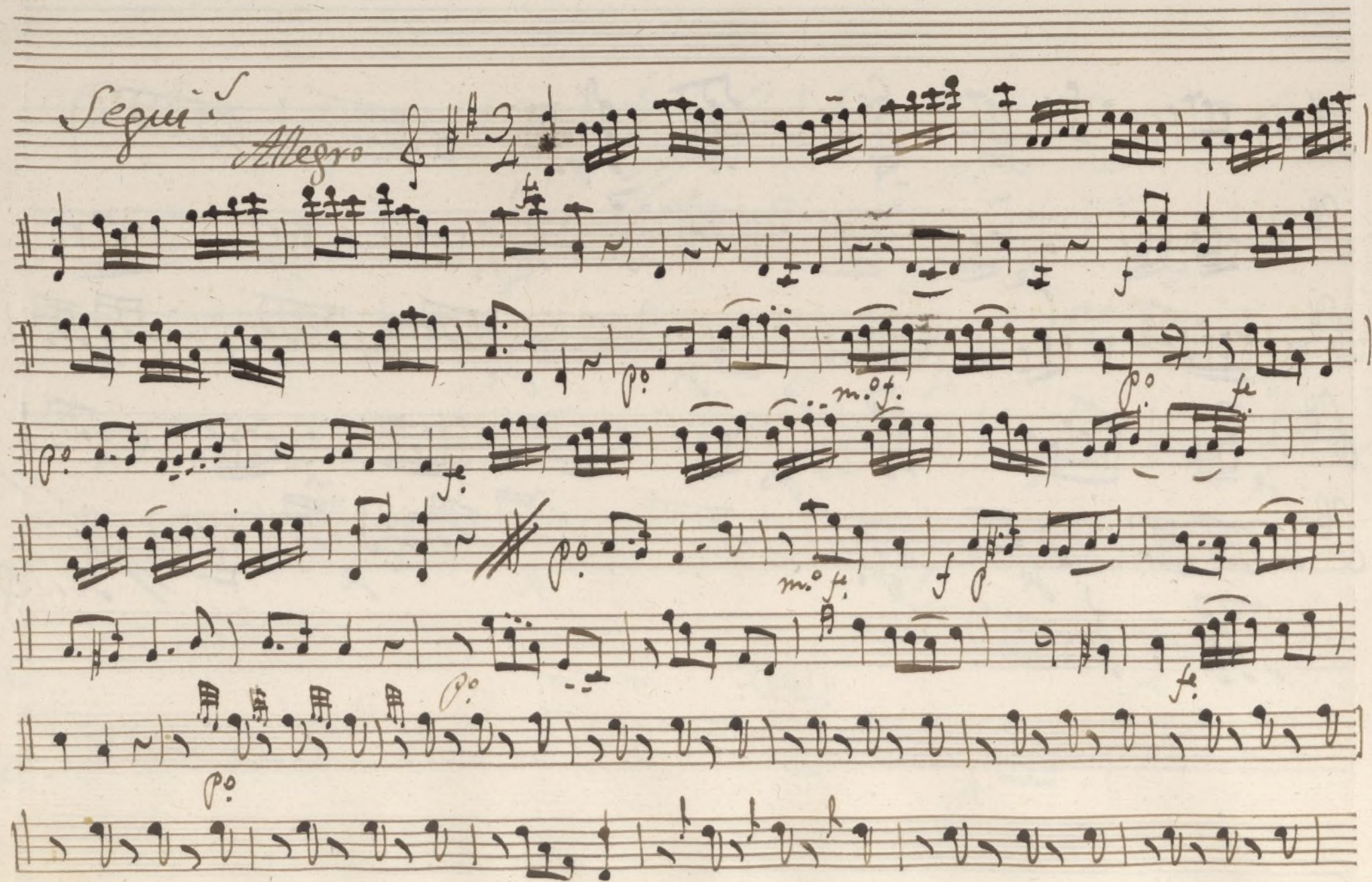
A handwritten musical score on aged paper, featuring 11 staves of music. The tempo is marked "Allegro poco" and the time signature is 2/4. The key signature has two flats. The notation includes various rhythmic values, rests, and dynamic markings such as *p* and *f*. The manuscript is written in dark ink.

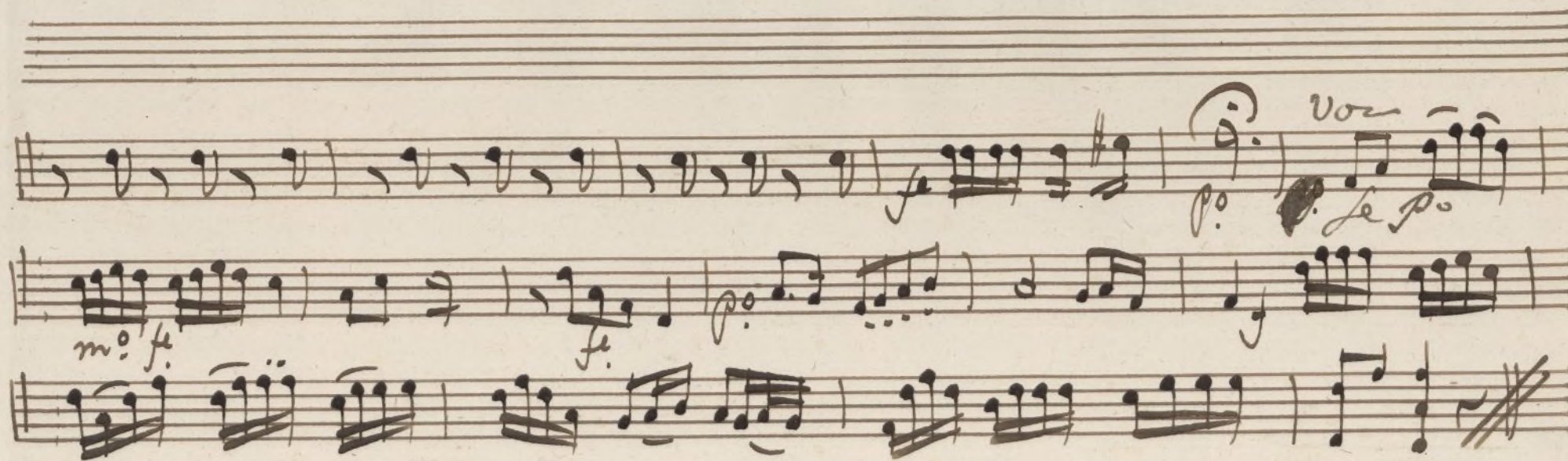


Parola

Noli pto







Allegro

Ayuntamiento de Madrid

Oboe Primero

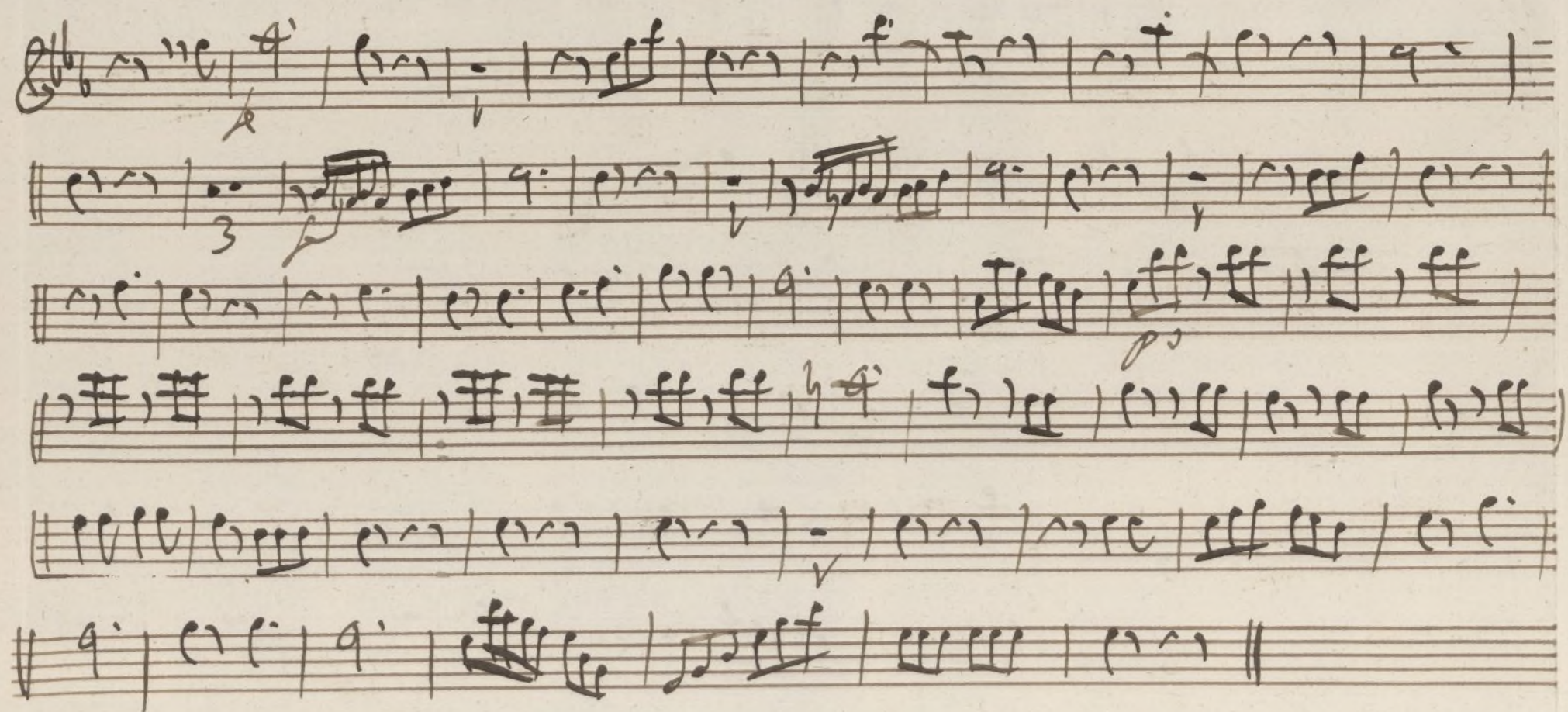
Mus 172-4

Canadilla à 4.º El Amor une los cerros

Allegro

Segno

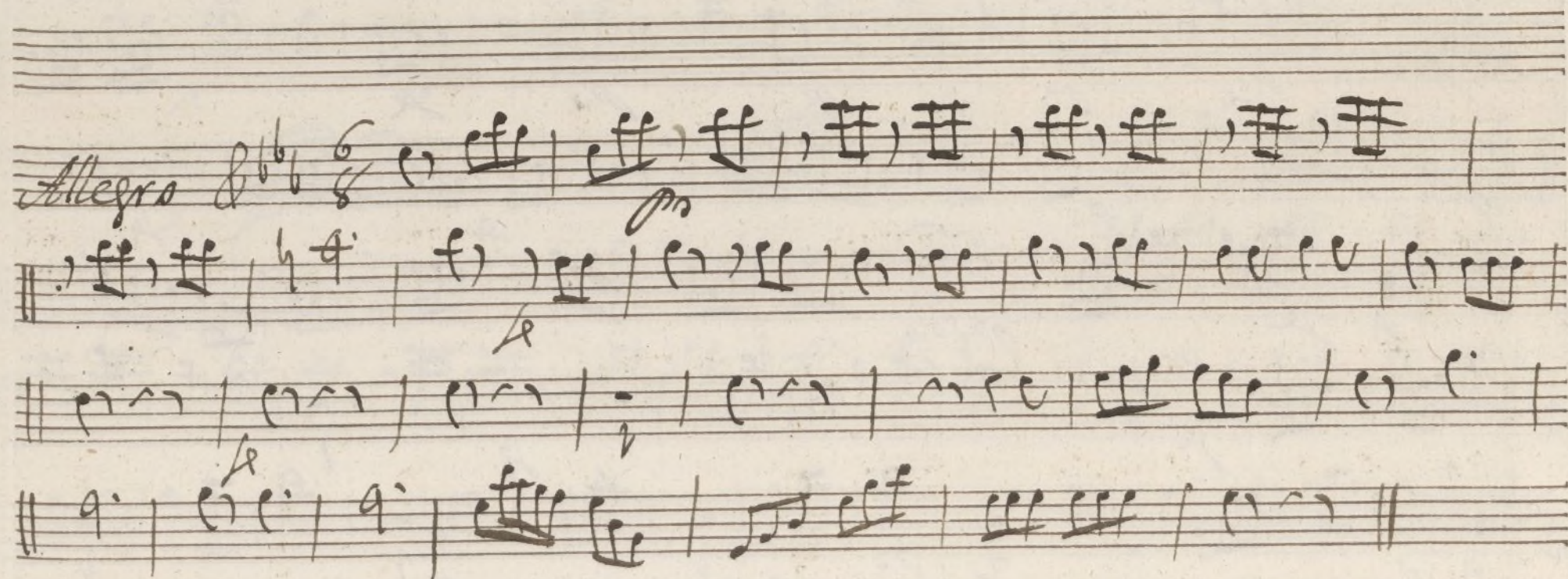
Volte



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score concludes with the instruction "Parola, y se repite al segno" followed by a double bar line and a sharp symbol.

Parola, y se
 repite al segno

Parola



Copla *Alleg.^{ro}* $\text{G}\sharp$ $\frac{2}{4}$

Voz

Allegro

Volti

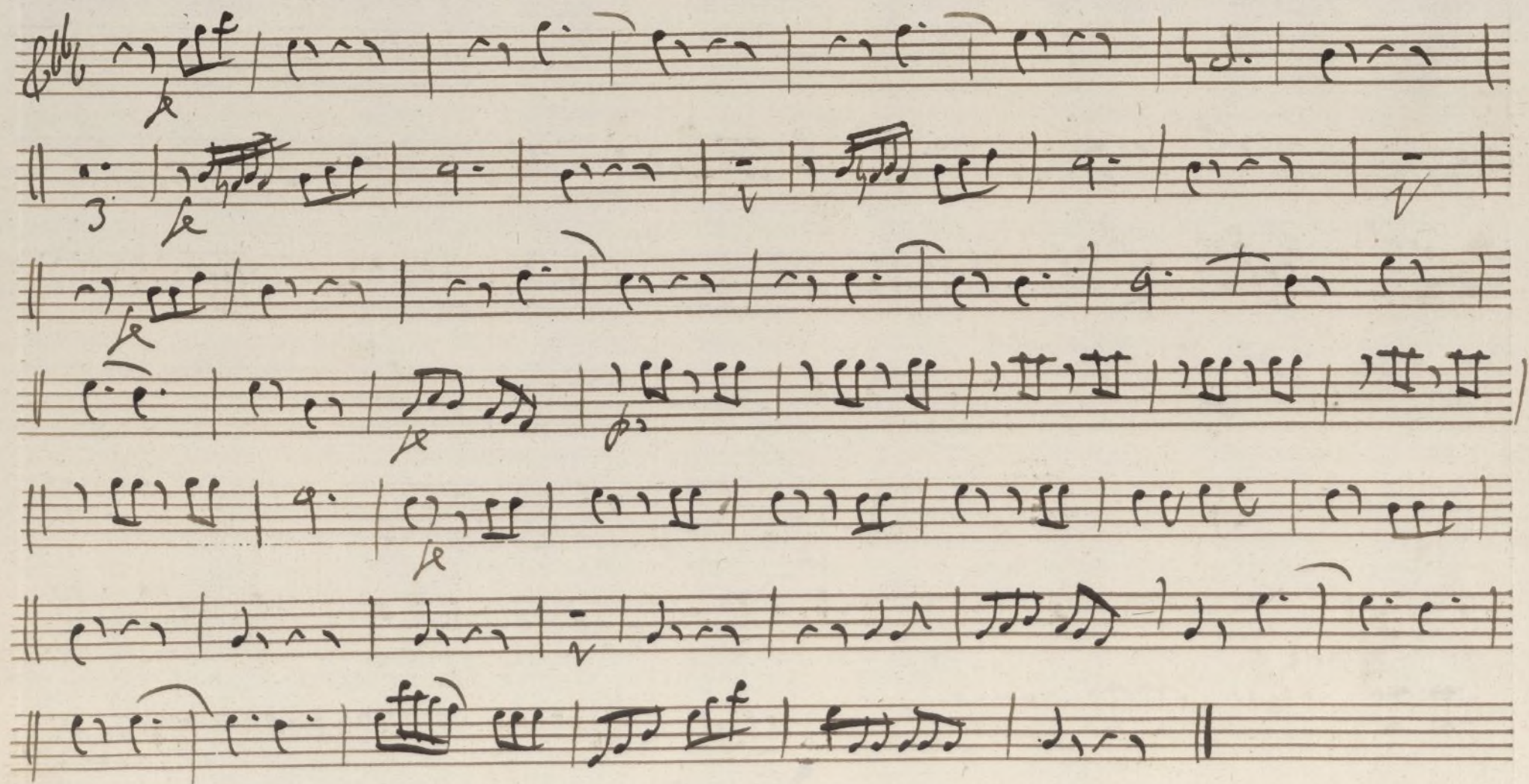
Handwritten musical score for "Segno" by Franz Schubert. The score is written on ten staves, with the first staff labeled "Segno" and "Allegro". The key signature is one sharp (F#) and the time signature is 3/4. The score includes piano (p) and vocal (Voz) parts. The piano part is written in the lower staves, and the vocal part is written in the upper staves. The score is marked with various dynamics such as *p*, *f*, and *pp*, and includes a section marked "Solo". The piece concludes with a double bar line and the word "Segno" written below the final staff.

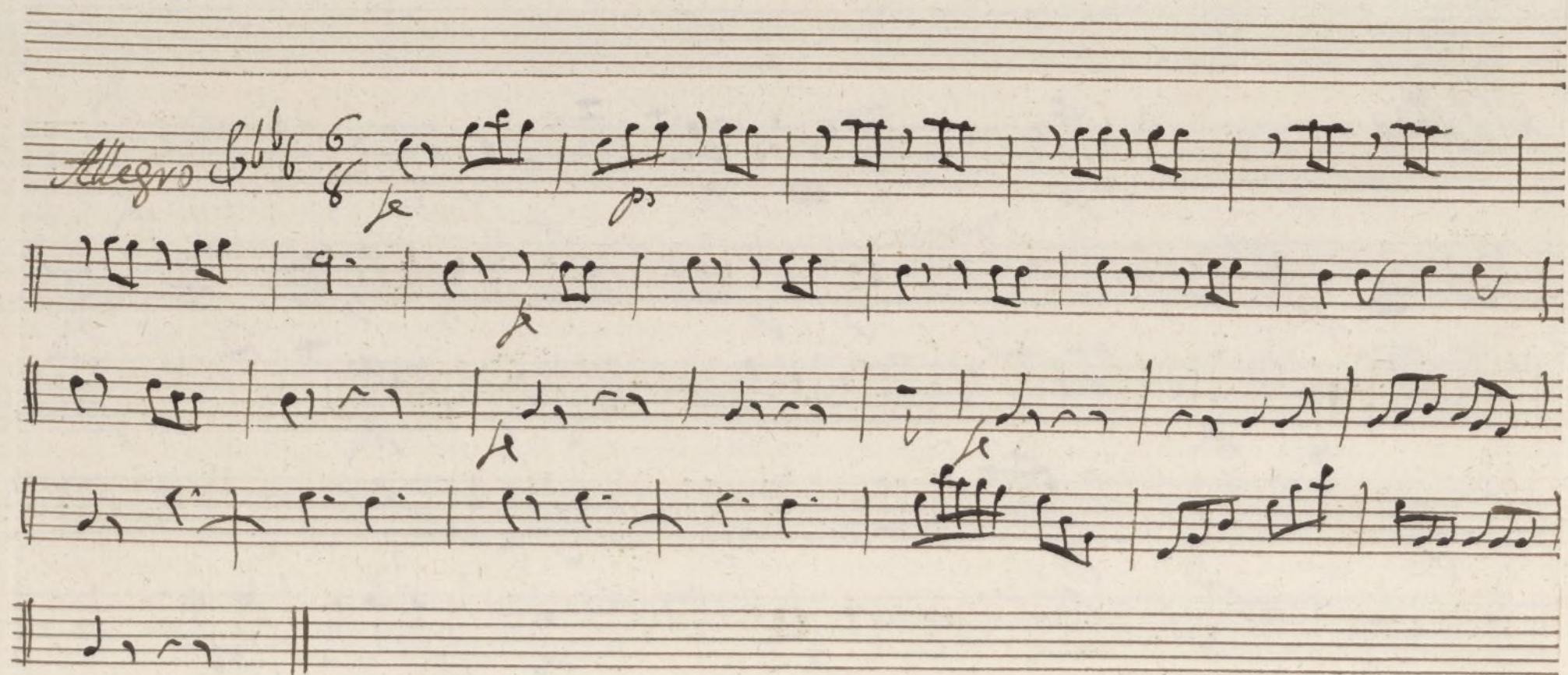
Oboe Segundo

Mus 172-4

Canadilla a 1.º el Amor Une los genios;

Handwritten musical score for Oboe Segundo, 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 style, typical of 18th or 19th-century manuscripts. The first staff begins with the tempo marking "Allegro". The second staff has a "Volta" marking. The third staff has a "Volta" marking. The fourth staff has a "Volta" marking. The fifth staff has a "Volta" marking. The sixth staff has a "Volta" marking. The seventh staff has a "Volta" marking. The eighth staff has a "Volta" marking. The ninth staff has a "Volta" marking. The tenth staff has a "Volta" marking.





Sequi
All.
3/4

Solo

p

p

p

p

p

p

p

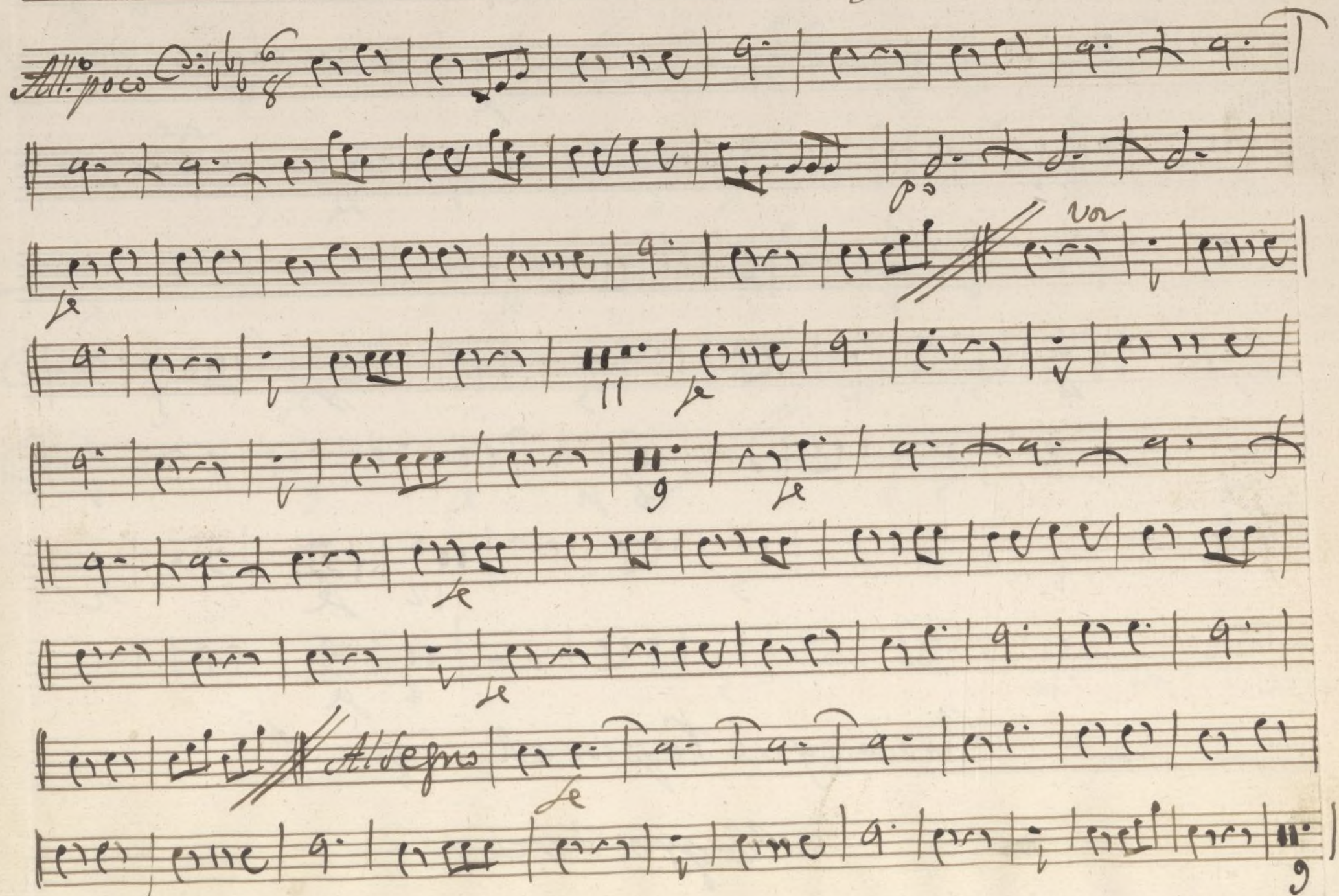
p

Allegro

Trompa Primera

Mus 172-4

Conadilla a 1.º El Amor une los genios;

All. poco 

Handwritten musical score on a single page, featuring ten staves of music. The notation is in a historical style, likely 18th or 19th century, with a key signature of one flat (B-flat) and a common time signature (C). The music is written in a single system, with the first staff beginning with a treble clef and a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as *pp* (pianissimo) and *ff* (fortissimo). The score concludes with the instruction *Parola, y se repite al segno* followed by a double bar line and a cross symbol.

Allegro marc.

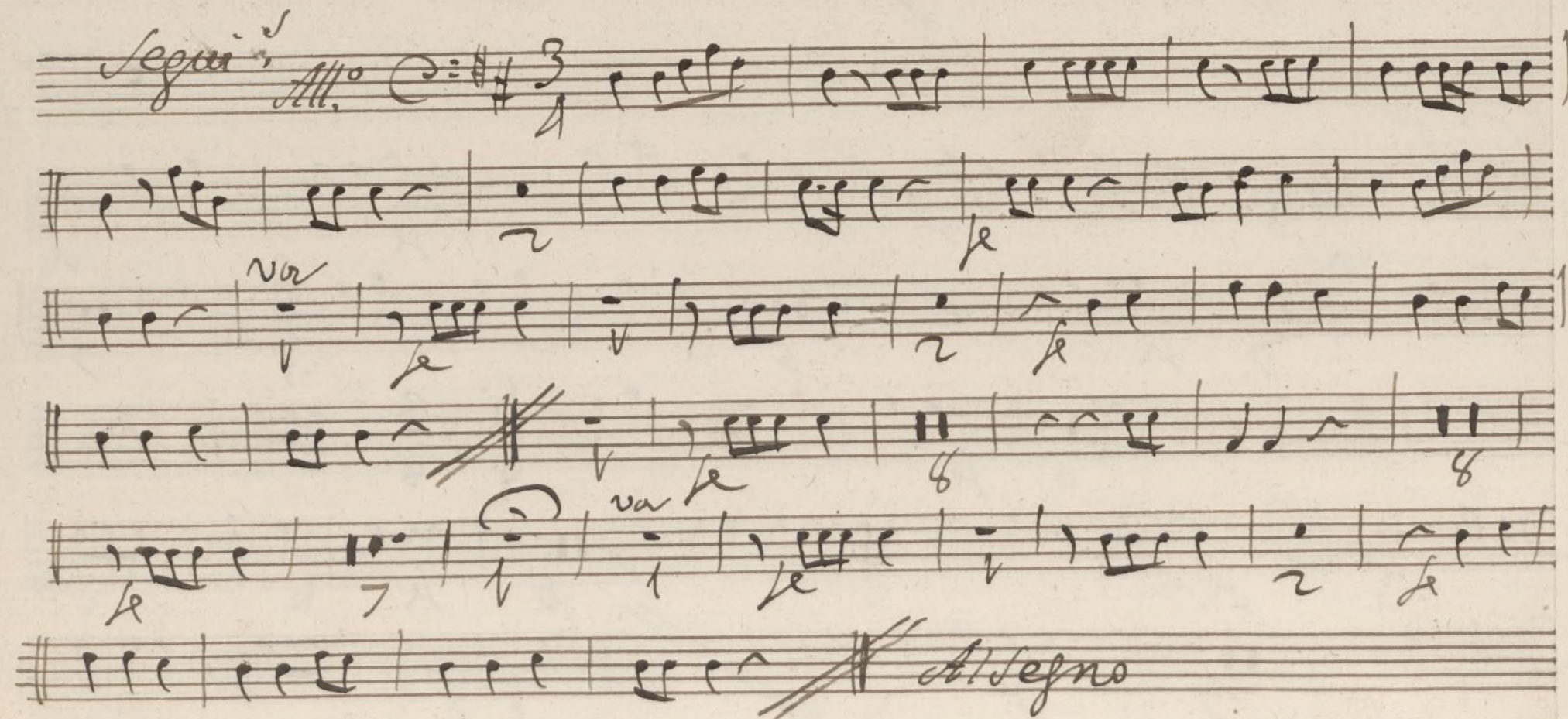
Ayuntamiento de Madrid

Coplas *Allegro* $\text{C} = \text{H}$ $\frac{2}{4}$

vor

Allegro

Vol. II



Trompa Segunda

Mus 172-4

Conadilla a 4.º El Amor Une los genios:

All. poco

Allegro

Volte

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef and a key signature of one flat. The third staff begins with a treble clef and a key signature of one flat. The fourth staff begins with a treble clef and a key signature of one flat. The fifth staff begins with the word "Allegro" and a 2/4 time signature. The sixth staff begins with a treble clef and a key signature of one flat. The seventh staff begins with a treble clef and a key signature of one flat. The eighth staff begins with a treble clef and a key signature of one flat. The ninth staff begins with a treble clef and a key signature of one flat. The tenth staff ends with the text "Parola, y se Repite al Segno X".

All. fare

Copla *Allegro* $\text{C}=\text{H}$ $\frac{2}{4}$

Allegro *pianissimo*

Allegro

No 1/2

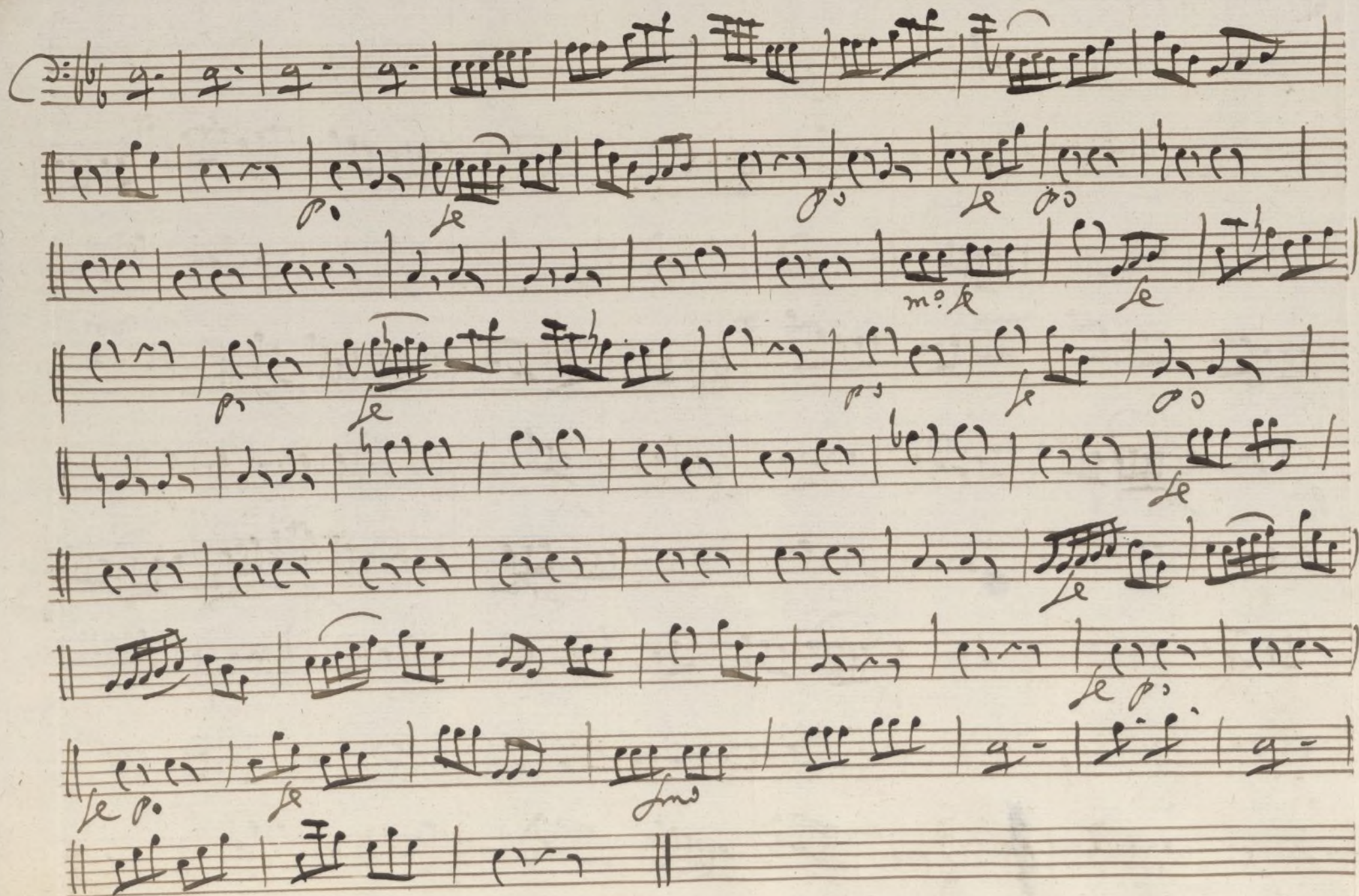
Contrabajo

Mus 172-4

Conadilla à 1.º El Amor Une los genios;

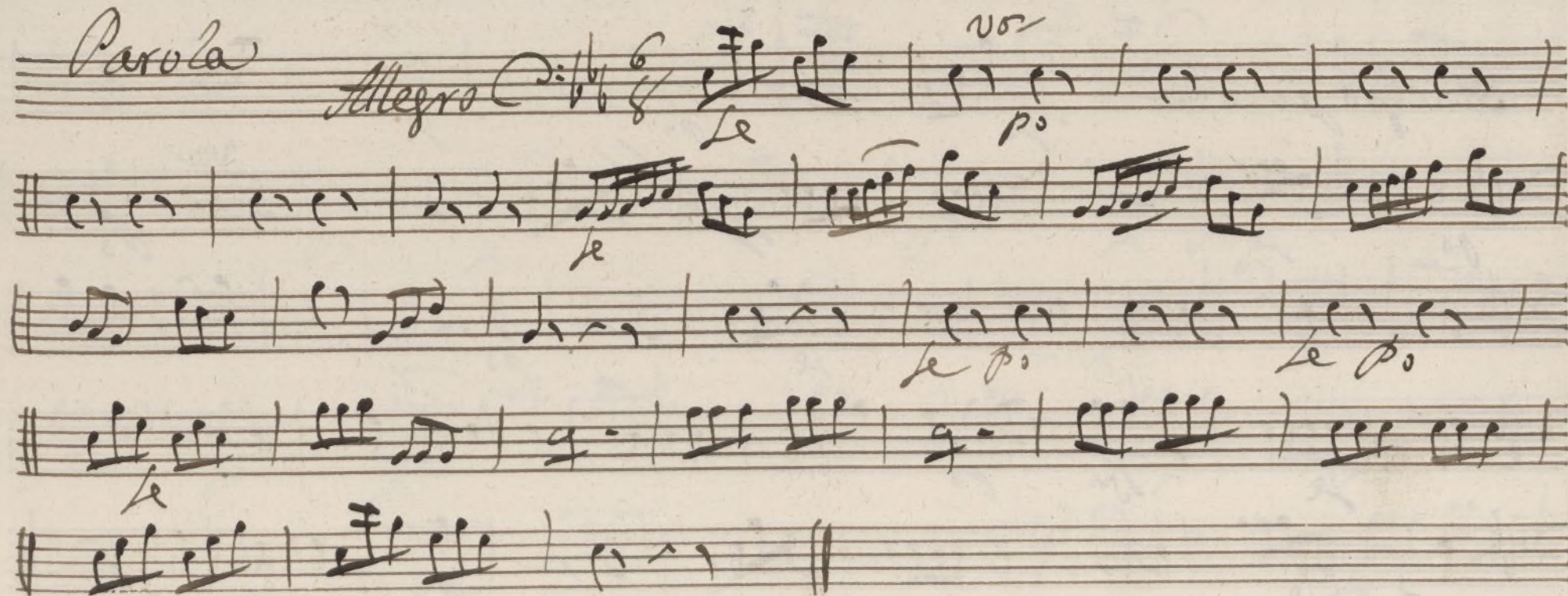
All.º poco

The musical score is written for a double bass (Contrabajo) in 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'All.º poco'. The score consists of 11 staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style typical of 18th-century manuscript notation. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and the tempo change 'Allegro'.



Parola

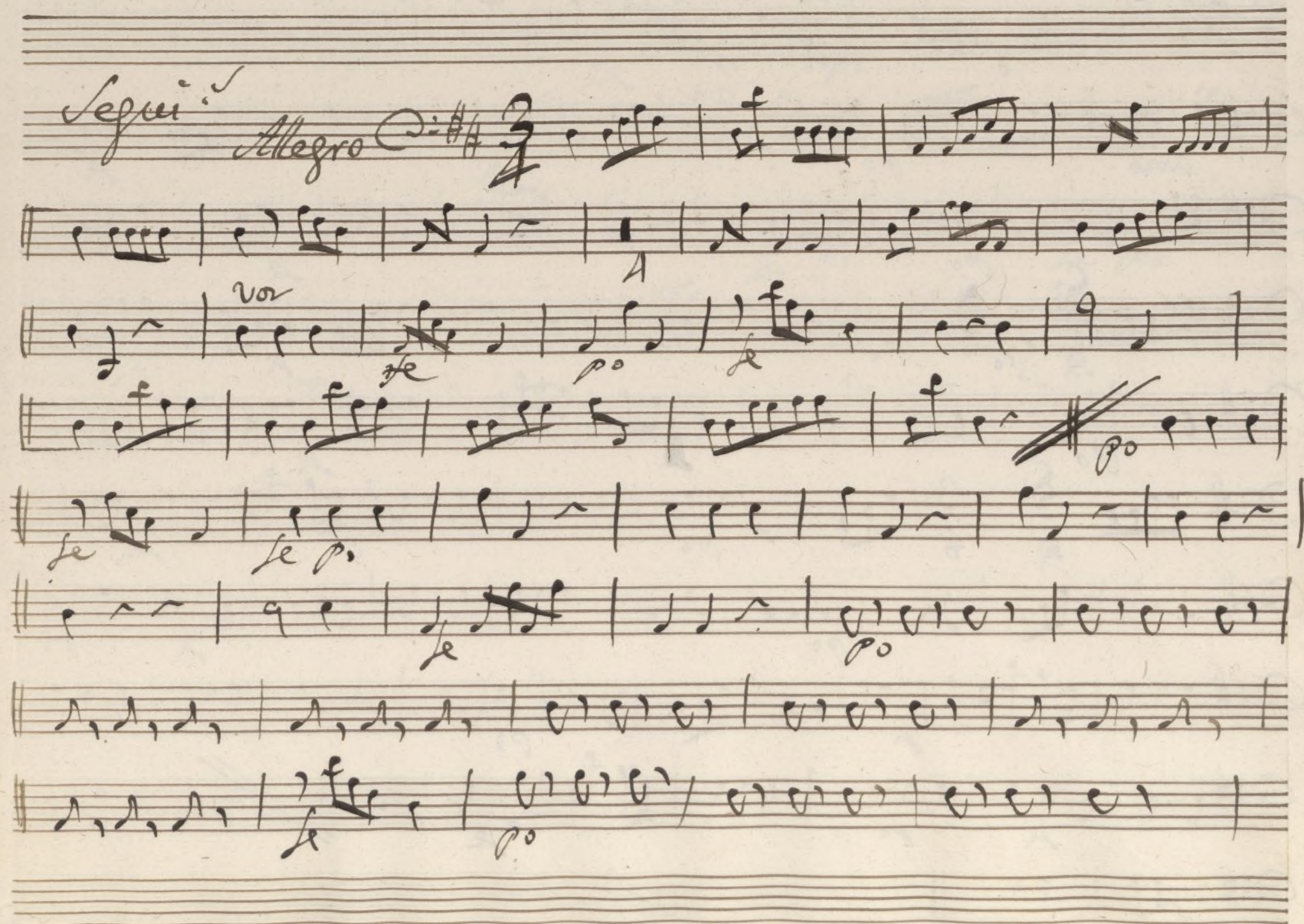
Allegro

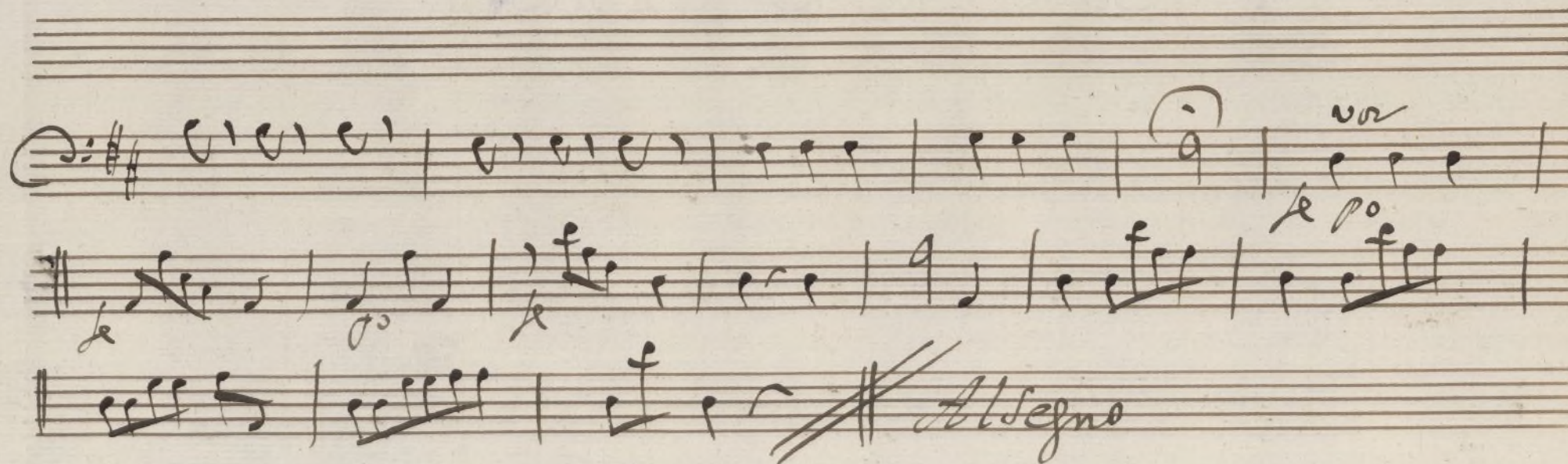


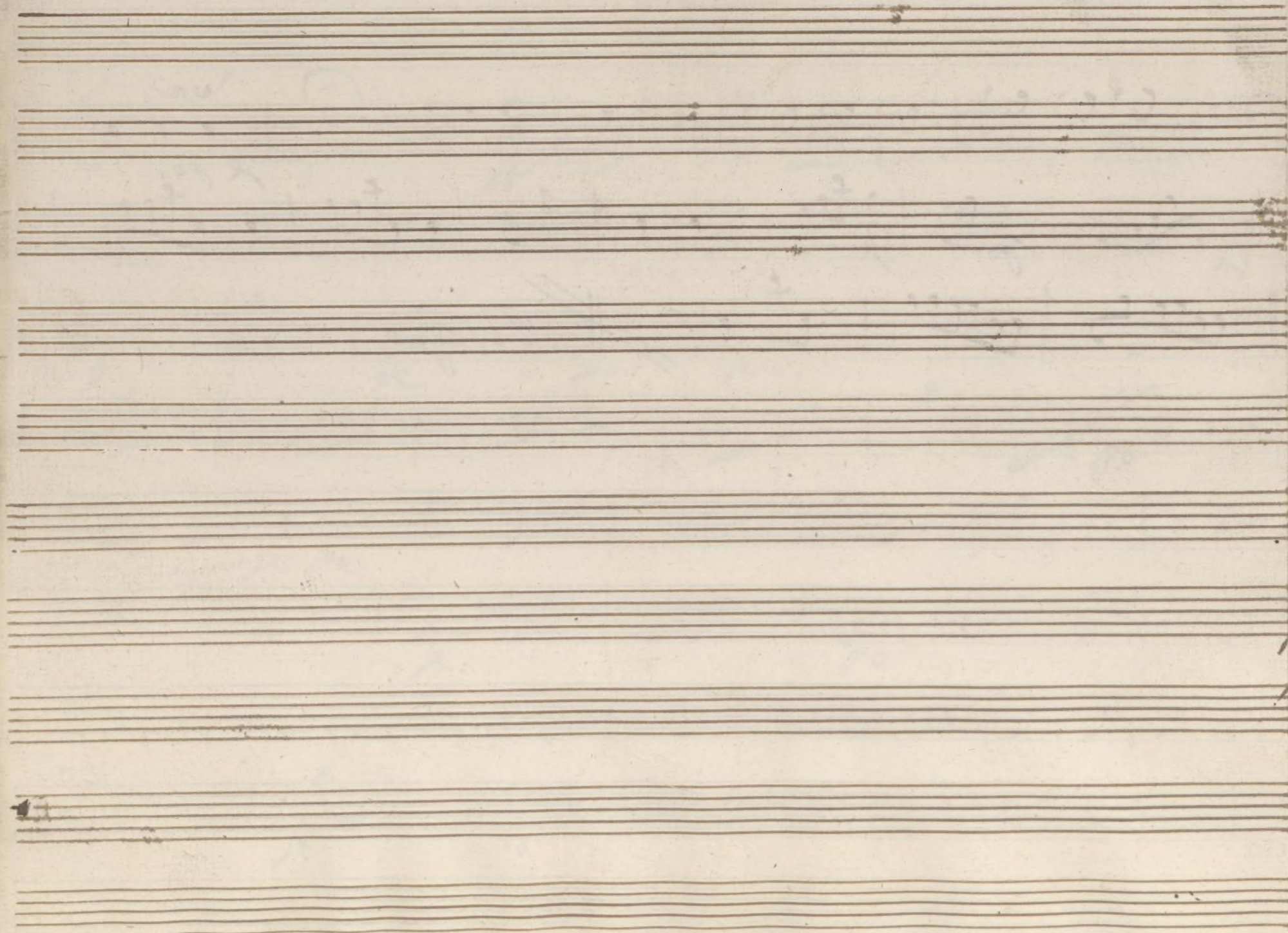
Coplas Allegretto $\text{C} \# \frac{2}{4}$ *Panorámico*

arco *vo* *p* *f*

3/8 *p* *f* *Allegro* *Volta*







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