

+ Leg.^o 6.^o
Conadilla a Duo

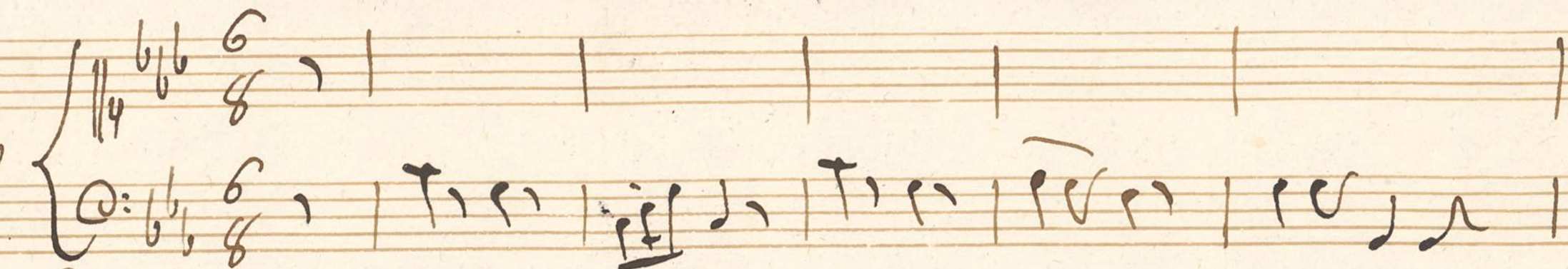
La Viuda

// } La Nicolara
y Vizente

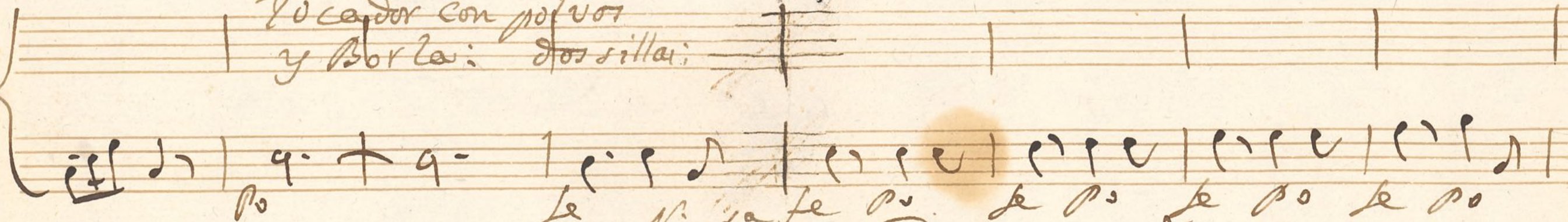
Del S.^r Moral;

1791.
//

Allegretto

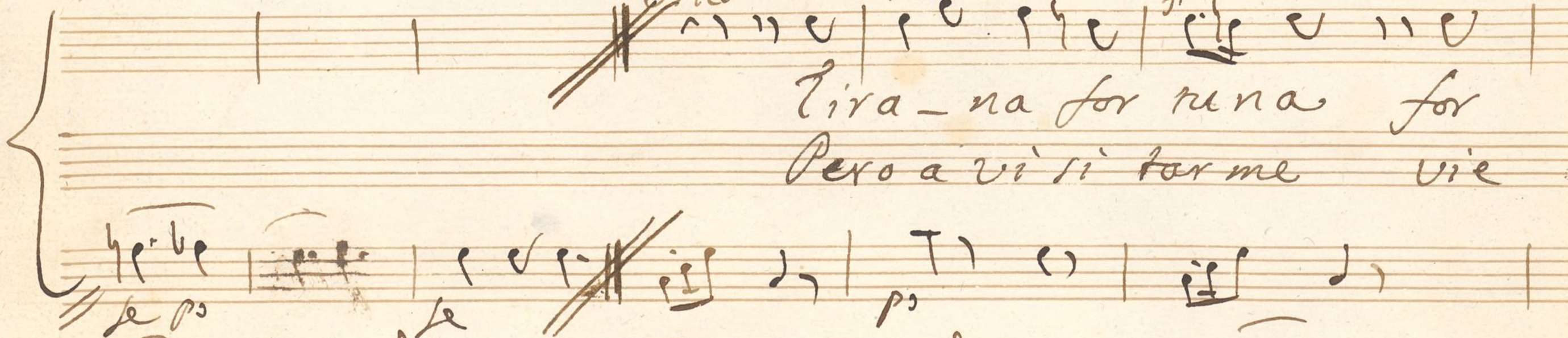


Locador con populos
y Borla: dos sillai:



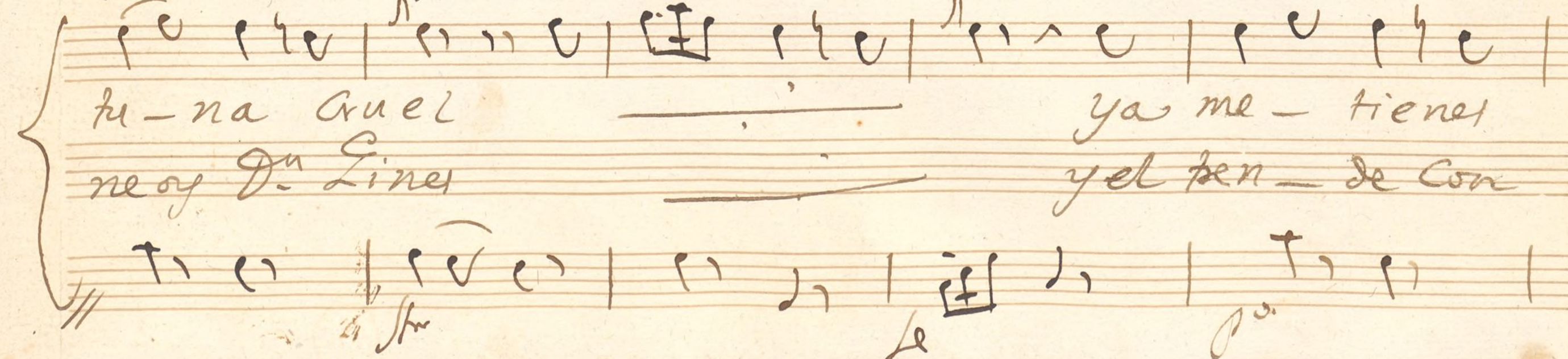
Le *Nico* se po le po le po le po

~~Tira-na for runa for~~
Pero a vi si for me vie



tu-na cruel
ne oy D^a Line

ya me-tienes
yel ten-de con



Bienda por ter- zera vez del
 quita Voi a - dis po ner los
 pri- mer Mari- do dos años go zè del se- gun do un
 pot- los al Tor- tro le den pa li der y tam- bien del
 a- ño del ter zero un Mes ti
 la- vio borre el To ricler pe

ra-na for tu - na for tu na Cru el di
ro - ya llama - ron for tu na Cru el mue

si ha llar el Cuarto a Ca-so podré a
tra-te Con mi go pro pi- cia esta vez pro

Ay de mi que no se sial mirar guardar
Ay de mi si sabré por el muerto fin

Ay de mi que no se sial mirar guardar
Ay de mi si sabré por el muerto fin

pacho Mari dos
 gir sentimiento
 mi Marido que rra alguno ser
 Cuando el vivo me exci te pla zer
 mi Marido que rra alguno ser
 Cuando el vivo me exci te pla zer
 que
 me ex
 Como Prima
 Allegro
 le po le po le po

Viz?

Ala brime la criada que a qui
 defe usted me lan cotias y de

Nico^{ra}

venpa me amandado, ya Dⁿ Sines halla ga do yo le
 tugar al Reposo, esta la voz de mi et por o o que

Viz?

Voi a Con quir tar Berro austed los pies se
 dicha ringular Con la pena ya &

le po le po le po le po

Nico^{1a}

*n*ora, la ficcion empiere aora dulce espora donde estàs?
 tira, Viente barto no es mentira y no te me es Caparà

le viz^o po *le po* *Nico^{1a}* *po* *viz^o*

no me a barto de tu espora esta triste
 ved se ñdra mar que no to me la tina

le Nico^{1a} *to?* *le* *fe*

no te a Cuerdas; quien Consuelo ^{me} darà quien Consuelo
 no es mi espora; que Cruel fa ta lida que Cruel fa

le *po*

me da ra
sa li dad; ve des pa o ya A los parrafos

Vivo ^{Viz?} Cielos que sea des mayado por un
Vase Nio ra selebanta
Vaso de agua voy por un ^{si no}
miente mi experiencia ya e lo grado mi in tencion ya e lo grado

mi in ten cion *A* pero el buelbe

ale *A* viz^e *p* que vo ni ta *A* si mea mara ay Bie

Nico^{so} dita yo te di era el cora con, puer era el mi pre ten sion

A viz^e puer era el que a questo

Nico^{so} nada a sido *A* viz^e y el des

Ni^{so}

mayo fue un Bai do produ ci do de tu Amor produ ci do

de tu amor produ ci o que di cha

Viz^e

que a le gría que fe li ze si tu a cion si tu a
o que di cha que a le gría que fe li ze si tu a

le
cion que fe li ze si tu a cion o que di cha que a le gría
cion que fe li ze si tu a cion o que di cha
le

que fe lize si tuacion si tuacion que fe
que ale gria que fe lize si tuacion que fe

lize si tuacion si tuacion
lize si tuacion si tuacion

Parola ^{Viz^e} Conque vos me amais, ^{Nic^a} si, ^{Viz^e} y yo abor tambien;
^{Nic^a} bien esta, dadme la mano, ^{Viz^e} tomadla, ^{Nic^a} y ano renemos que
 ablar; ^(se queda en suspensio) ma que ei ello que os adado? lo sentir? ^{Viz^e} lleo a pensar
 que el llanto por el difunto pronto se lleo a enjugar: ^{Nic^a} las lagri
 ma de la Biuda, Vara vez duraron mas; ^{Viz^e} Retardemos nuestra Boda,
^{Nic^a} mañana se hade acabar, ^{Viz^e} puei Respondeed me primero, a lo
 que os pregunte, ^{Nic^a} hablad;

Coplas

Allegro

Viz.

Conquevn

no [Puer al

Baido Amoroso fue la Causa del desmayo fue
morir el Marido porque muchas llorantando porque

Nico^{1a}

los mar quedan a las Biudas
por ver si alguno las saca

suelen ser por otro tanto suelen
 de tan miserable estado de tan

vize
 sera el
 y pa

Amor al difunto el que cause tal estrago el que
 ra que sirve el Luto que os poneis en Enviudando que os

Nico¹⁴

muertos
~~los muertos~~

Dios los per

para publicar que

done por los vivos suspiramos por los
se halla de sal que lado a quel Cuarto de sal

Siguen

Allegro

~~Breve~~

Viz.º

Y porque nuestro Carriño ha taoy me haveis o cul
 Y que haceis con los Maridos que he haveis de pa
 rado ha taoy
 chado que he

Nico.º
 porque as
 Los de

taoy no sea Ca baba de Cumplir el No venario de Cum
 so hazer Cuanto quieren yari de ellos preito algo yari

p.º

plirel Nouena rio —
de ellos presto salgo —

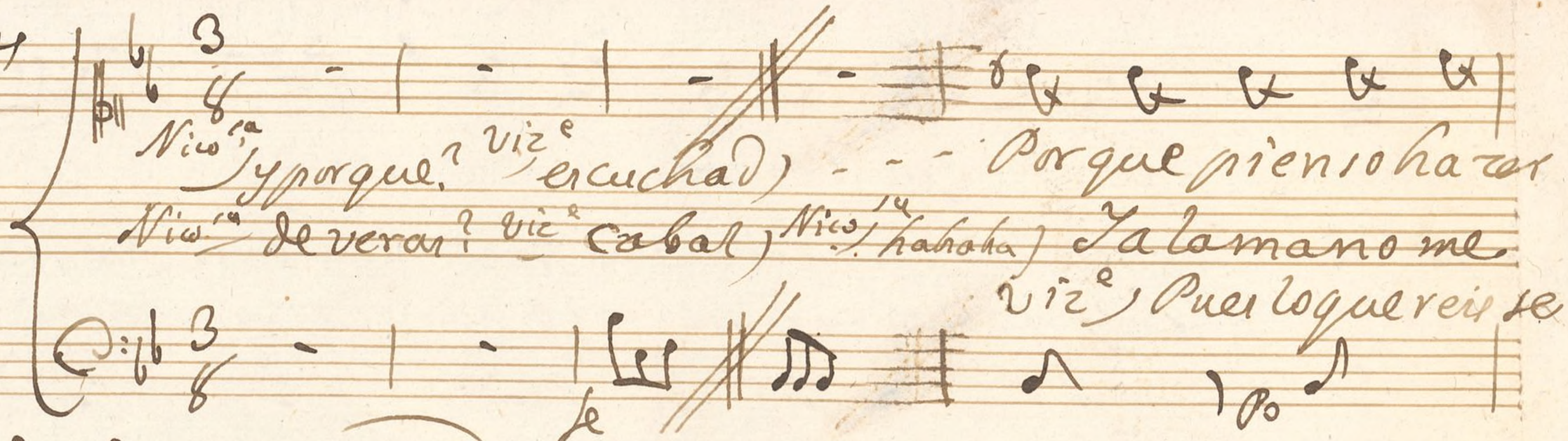
Allo parrot *All.^o* *viz* *p.* *Nico^{ra}*
mui buena receta es

fe *viz*
particular puer con migo orjuro no

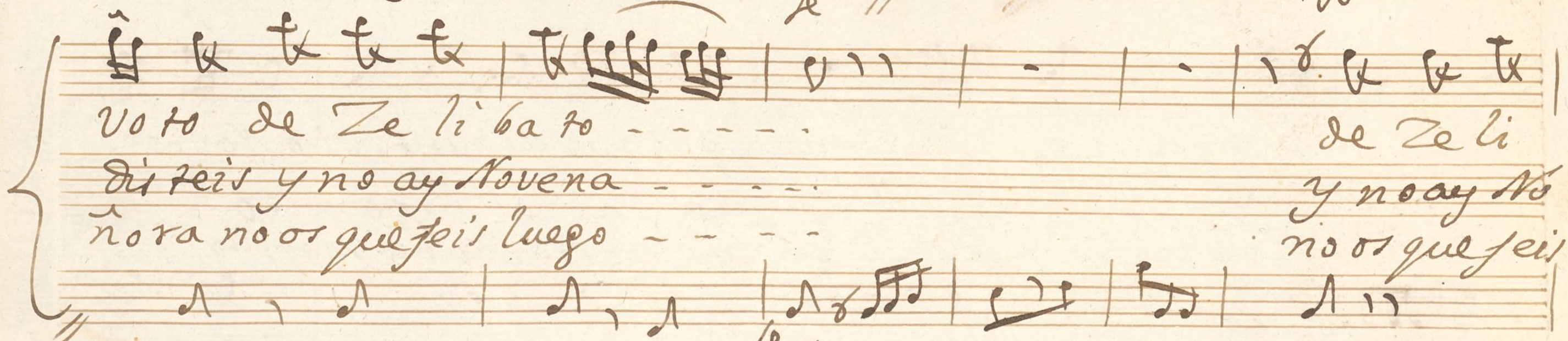
laabei de usar no
fe

Segu^o Boleros

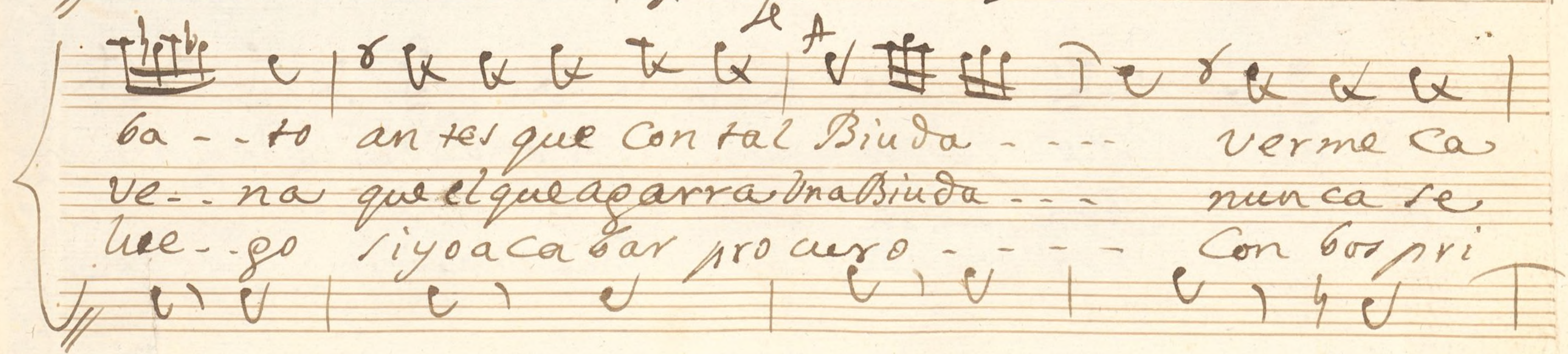
And^{te}



 Nio^{ra} y porque[?] viz^e encuchad, - - - Porque pienso ha ver
 Nio^{ra} de veras? viz^e cabal, Nio^{ra} habaha, Y a la mano me
 viz^e, Pue lo quereis se



 vo to de Ze li ba to - - - de Ze li
 di te is y no ay No ven a - - - y no ay No
 ño ra no os que fe is lue go - - - no os que fe is



 ba - - to an tes que Con tal Bi u da - - - ver me ca
 ve - - na que el que agarra una Bi u da - - - nunca se
 lue - go si yo a ca bar pro cu ro - - - Con vos pri

sado — an te que Con tal Biuda verme Casado — — — —
 Suelta — que el que agarra una Biuda nunca se suelta — — — —
 mero — si yo aca bar pro uero Con vos primero — — — —

yari se ño — ra busque al punto otro Novio — — —
 y si sois ter — co la Carzel hizo mio — — — —
 Nico^a no me da mie — do que en siendo mi marido — — — —

— de quien ser Novia — busque al punto otro Novio de quien ser
 — dona al mal fiero — la Carzel hizo mio dona al mal
 — ya lo ve remos — que en siendo mi marido ya lo ve

Novia - - - - - *Allegro* *doce veces* *todos* *no ay verme - Dio*
fiero - - - - -
remos - - - - -
a Disponer la Boda - - - - - *vamos nos luego*
y Con las segui dillas de fina gueto - - - - -
 y Con las segui dillas de fina gueto - - - - -
 y Con las segui dillas de fina gueto - - - - -

Sequi.

Allegro

3
4
3
4
3
4

Publicuen nuestras vo- zes Con de sen fa - do

Pu blicuen nuestras vo- - zes Con de sen fa - do

Con de sen fado que no son la ma
Con de sen fado
Co sa que no son la ma co sa lo que pen
que no son la ma co sa lo que pen
sa mos su bi quen nue tras vo - - - re Con de sen fa
sa mos Con de sen fa

do Con de sen fa - - do
do Con de sen fa - - do

Con de sen
er ca so
Con de sen
er ca so

fa - - - do que no son las mai cosas lo que pen
cla - - - ro que
fa - - - do que no son las mai cosas lo que pen
cla - - - ro que

sa - - - mos que no son las mai cosas lo que pensa - -
sa - - - mos que no son las mai cosas lo que pensa - -

Allº *Viz*

mos —
mos —

Vemos por las
- la nos y no

le *po*

Calle muchos mei sopladors y quiza las tripas es tan ayu
buto Vemos yn finitos y adtro dia lleban el cuello tor

nando es tan ayu nan... do
zido el cuello tor ti... do;

ff *q.* *le*

Nico^{la}

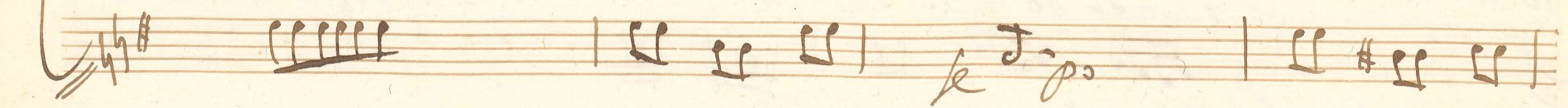
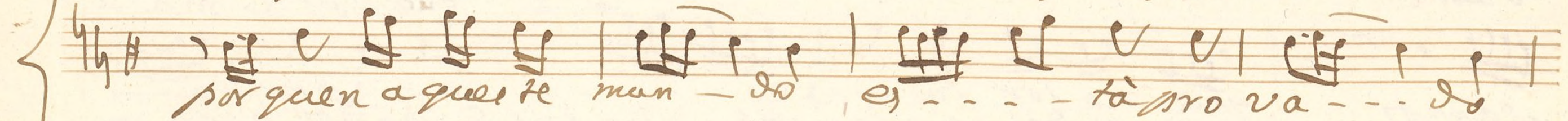
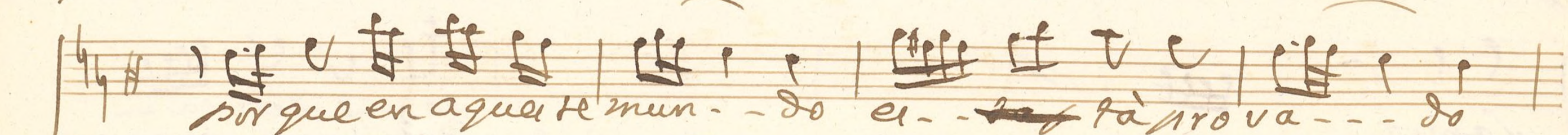
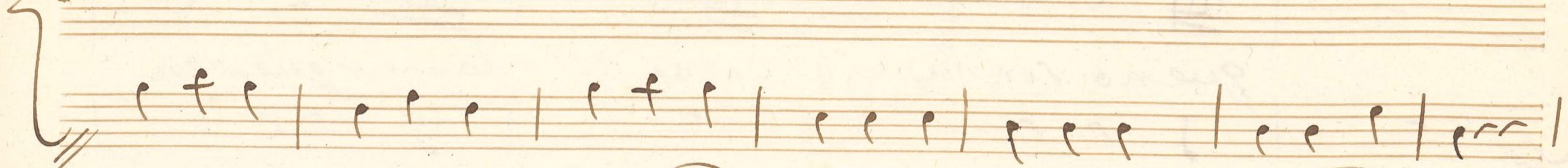
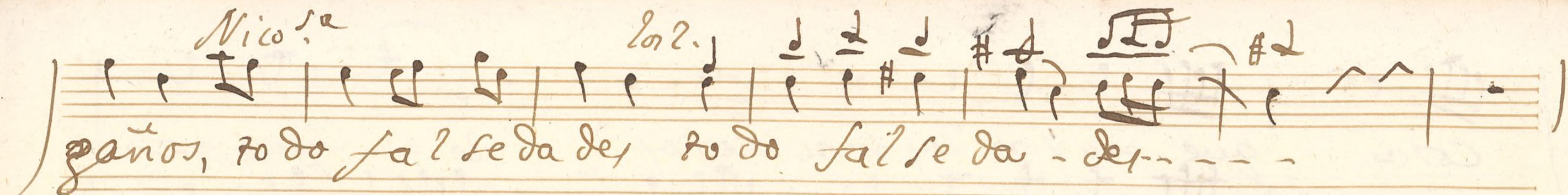
Vemos muchas Mozas guapas por las Calles y quiza en sus
Vemos por las Calles solas muchas Niñas que nunca k

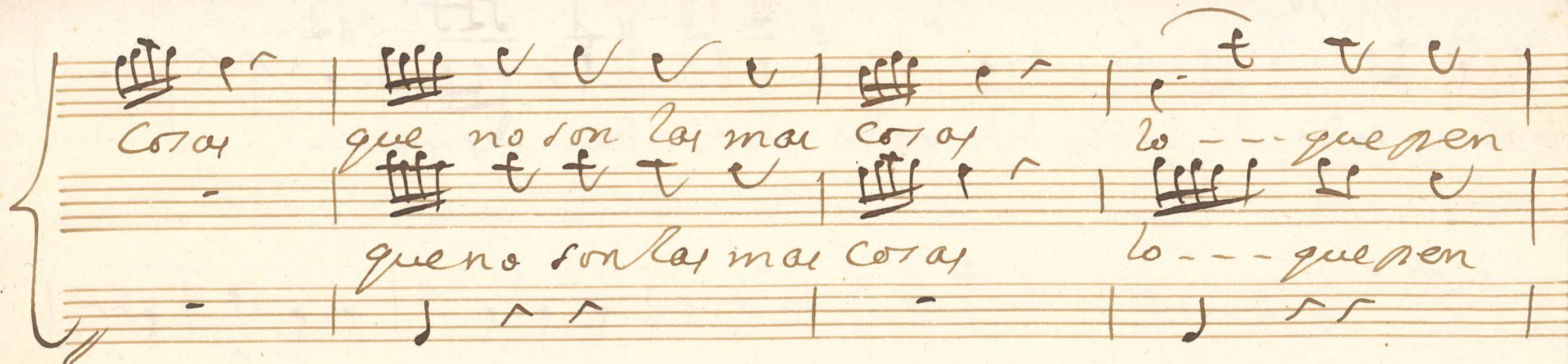
Casas no habrá eng^o sentarse no habrá
mierden de puro perdidas de puro

Vize^o Nico^{la} Vize^o
Todo son ficciones, todo son maldades, todo son en
Todo son ficciones

Nico^{la}

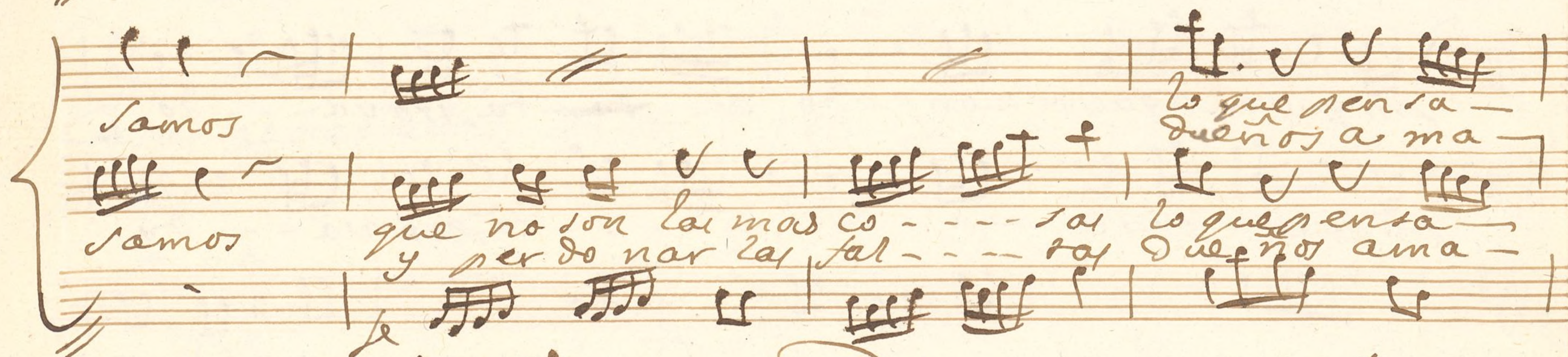
2.^a





 Cora que no son las mai cora lo --- que pen

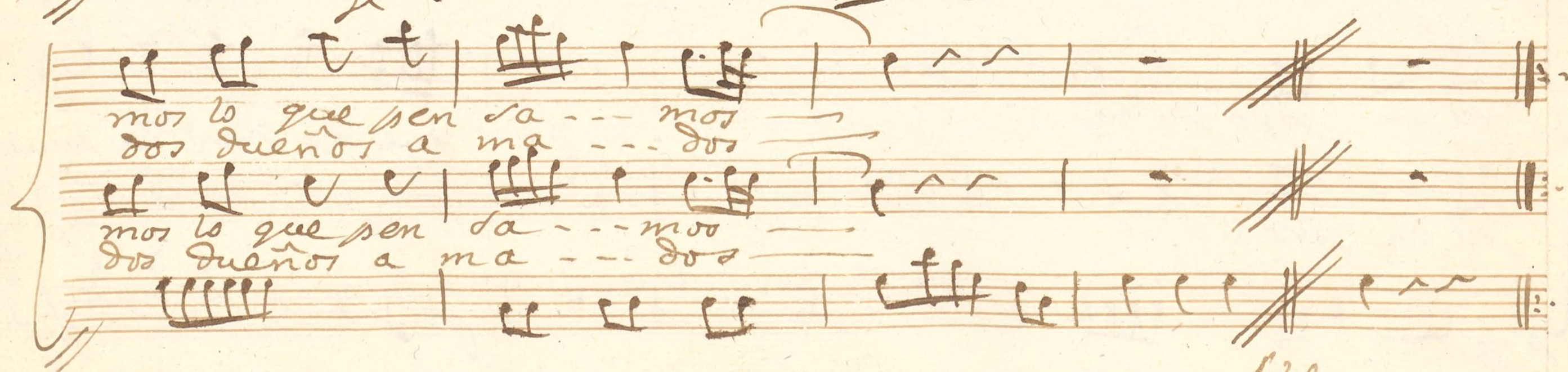
 que no son las mai cora lo --- que pen



 Somos lo que pensa ---

 Somos que no son las mas co --- sa lo que pensa ---

 y perdo nar la fal --- ta Dueños ama ---



 mos lo que pensa --- mos

 dos Dueños a ma --- dos

 mos lo que pensa --- mos

 dos Dueños a ma --- dos

Adelgo

Violin Primo

Mus 166-16

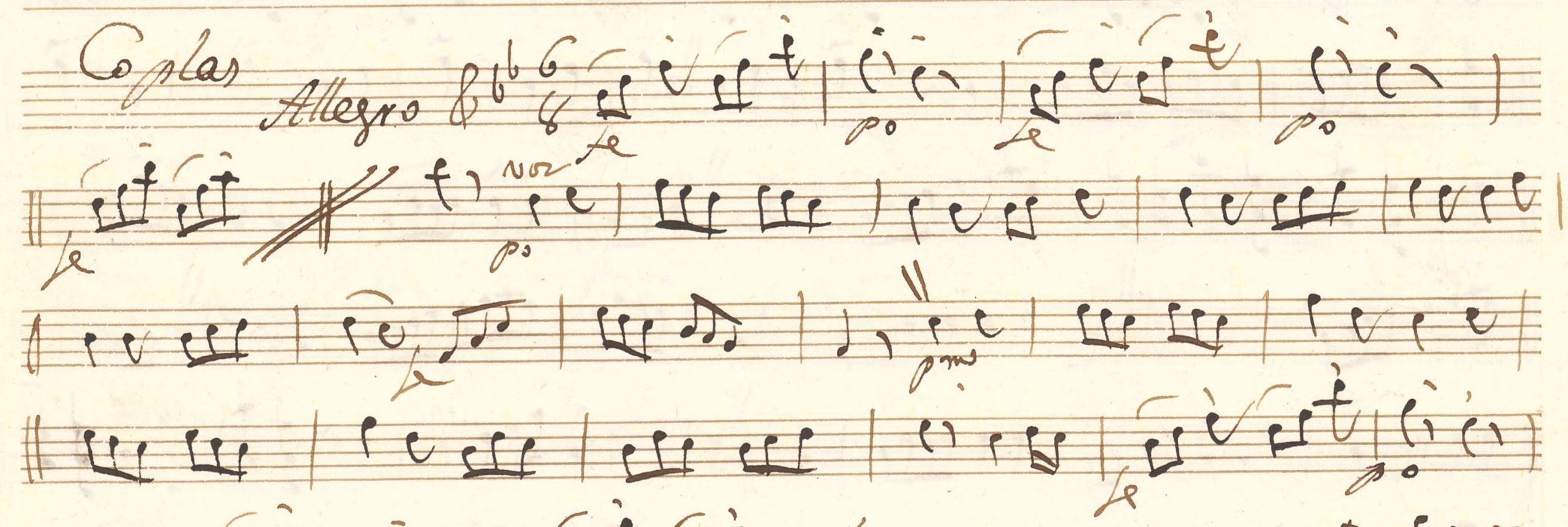
Conadilla a Duo; La Biuda;

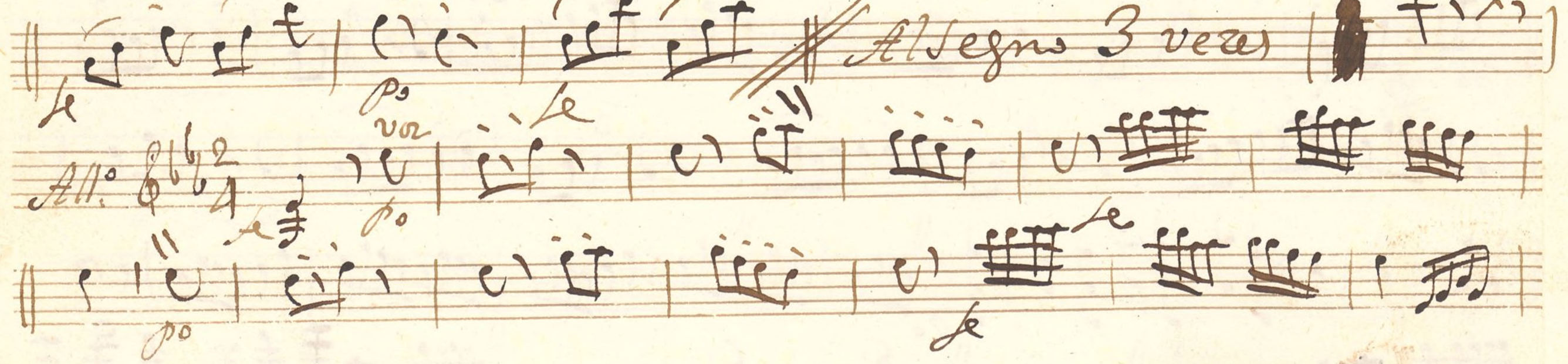
Handwritten musical score for Violin Primo, titled "Conadilla a Duo; La Biuda;". The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also some handwritten annotations in the margins, including "for" and "p". The score concludes with a double bar line and the word "Allegro" written below the staff, followed by a key signature change to one sharp and the tempo marking "Allegro".



Vivo $\text{G} \# \#$

Parola

Coplas *Allegro* 6/8 

Allegro 3 veces 

Sequi. Bolera

Andno $\frac{3}{4}$

vo

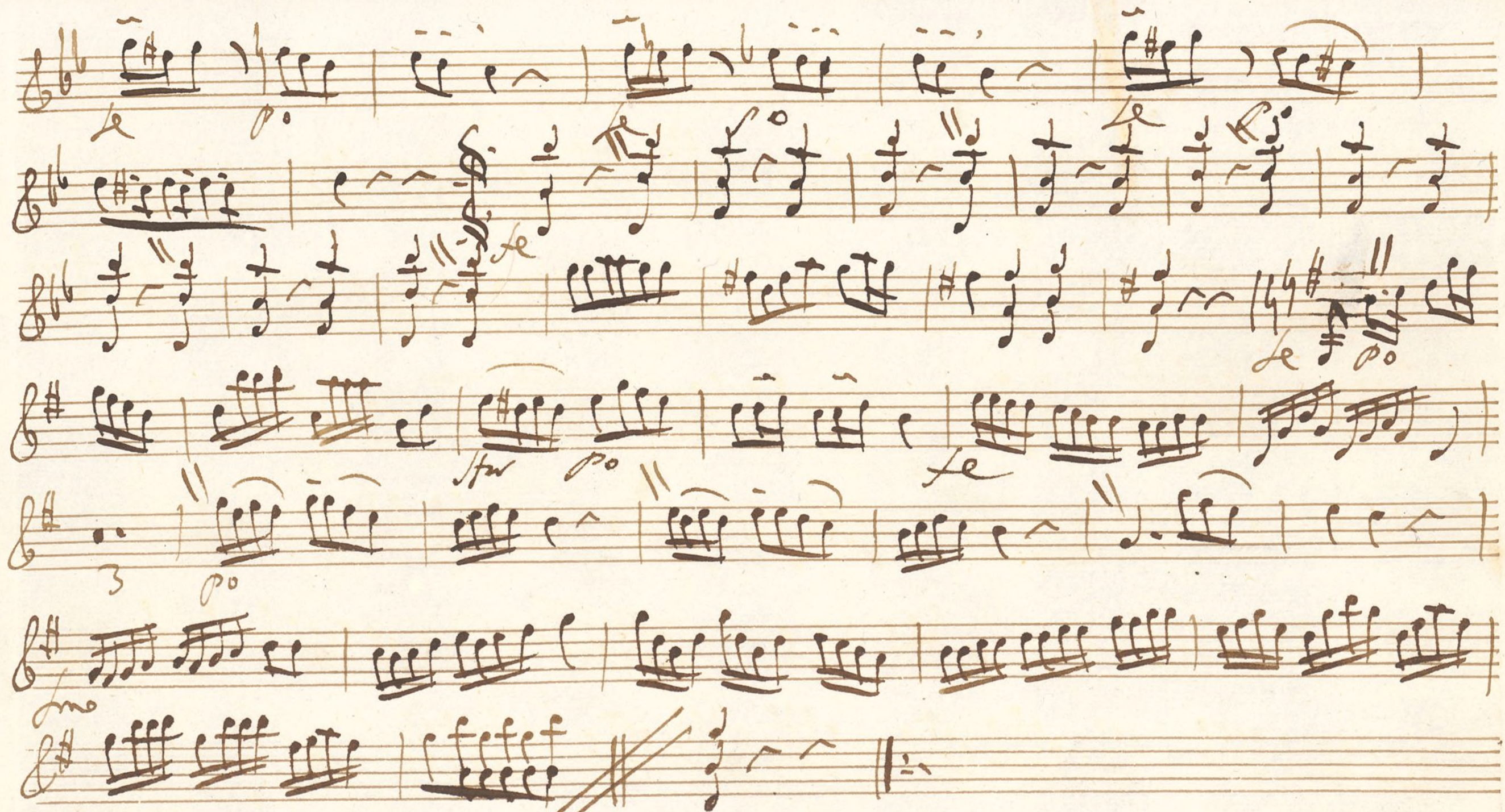
Allegro

dos veces

volli

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

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some performance instructions like 'Se' and 'Ma. All.' (Maestros All). The score is written on aged, slightly stained paper. The bottom of the page features a printed text 'Ayuntamiento de Madrid'.





Violin Primero

Mus 166-16

Conadilla a duo La Bruja

Handwritten musical score for Violin I, titled "Conadilla a duo La Bruja". The score is written on ten staves. The tempo is marked "Allegro" at the beginning and "Allegro" at the end. The key signature is B-flat major (two flats). The time signature is 6/8. 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 number "73".



Vivo

Parola

Copla *Allegro* 6/8

je *voz* *p* *p.mo*

Allegro 3/8

III.º 6/8 *2/4* *je* *voz* *p* *p.mo*

Segar. Botera

And.

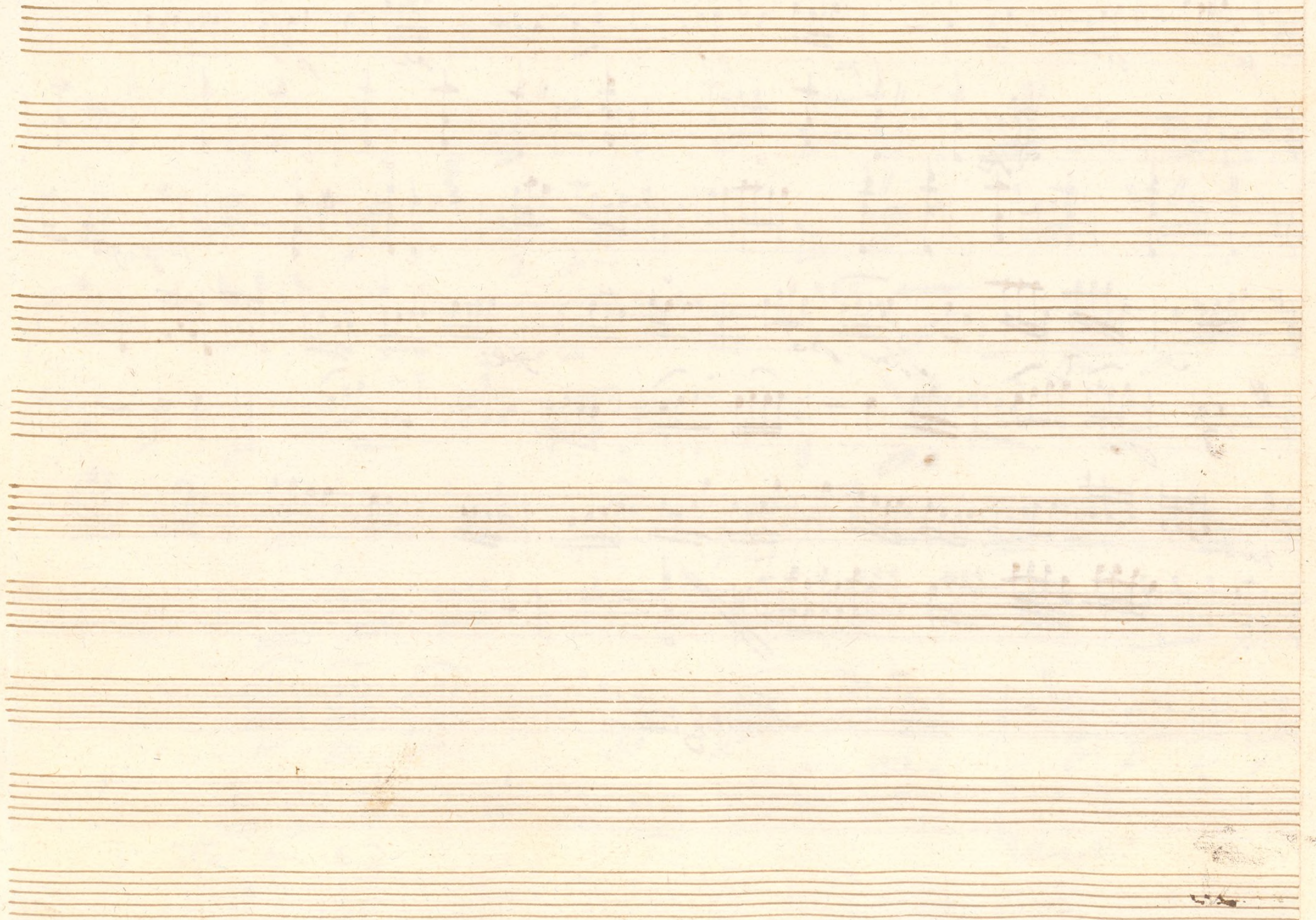
The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The tempo marking 'And.' is written above the first few measures. The notation is dense, featuring many beamed eighth and sixteenth notes, often grouped in triplets. 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 fourth measure. On the left side, there is a large, dark, scribbled-out section of the manuscript. Near the end of the piece, the tempo changes to 'Allegro mosser' and the word 'Volte' is written at the bottom right.

Allegro mosser

Volte



Allegro



Violin Segundo

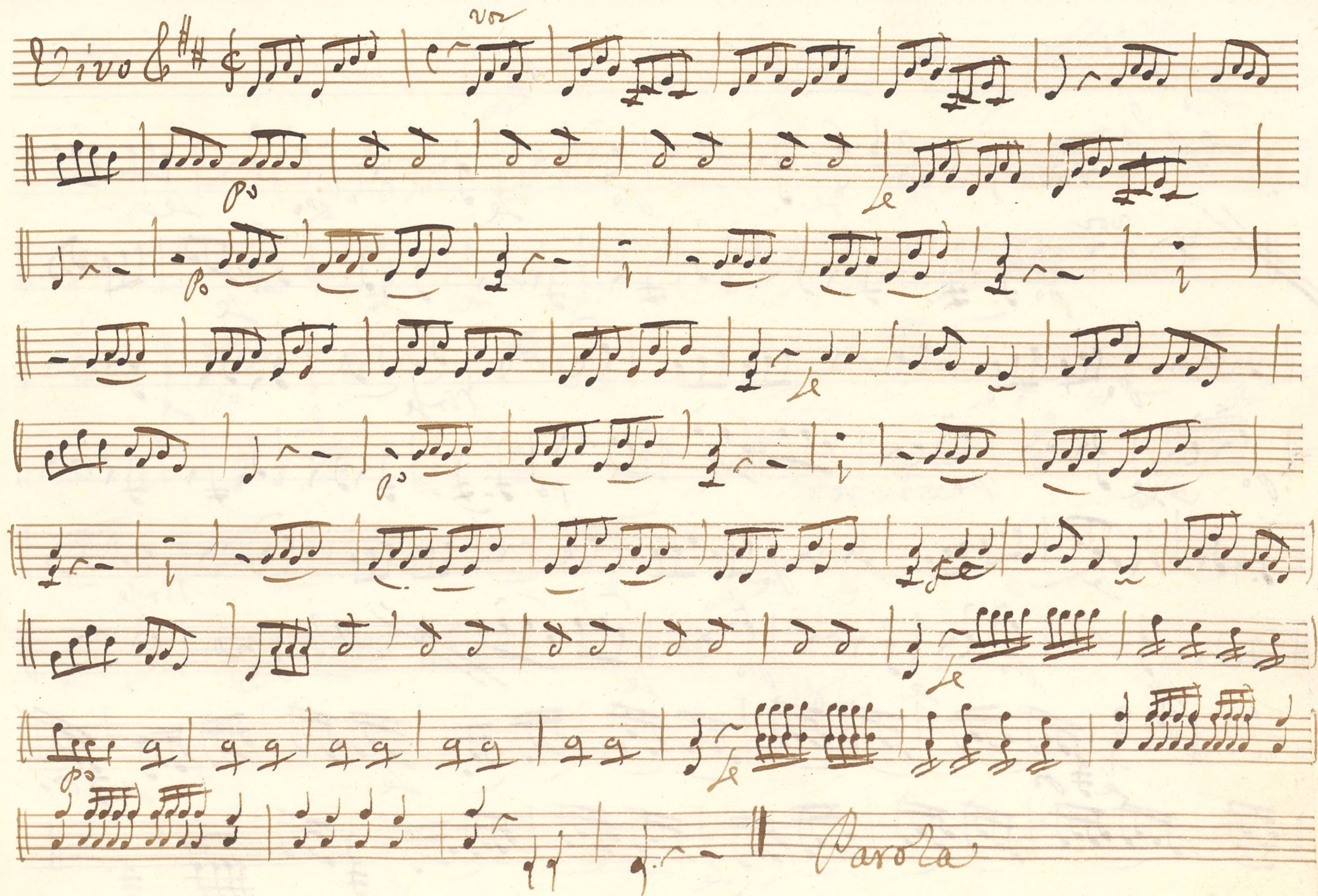
Mus 166-16

Conadilla a Duo; La Bruda

Handwritten musical score for Violin Segundo, titled "Conadilla a Duo; La Bruda". The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and a key signature of one sharp (F#). The music is in 6/8 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). A double bar line is present on the third staff. The score concludes with the tempo marking "Allegro" and a key signature of one sharp (F#). The manuscript is written in brown ink on aged paper.

Allegretto

Handwritten musical score for a piece titled "Allegretto". The score is written on six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 8/8. The notation is in a cursive, handwritten style. The first staff contains a melodic line with various note values and rests. The second staff continues the melody. The third staff introduces a new melodic line. The fourth staff features a series of chords or sustained notes, with the word "fz" (forzando) written below the staff. The fifth staff continues this pattern, also with "fz" markings. The sixth staff concludes the piece with a double bar line. Below the sixth staff, there are four additional empty staves.

Vivo 

Parola

Coplas *Allegro* 6/8

rinke

rinke

Allegro

Sequi: Boleray

And no

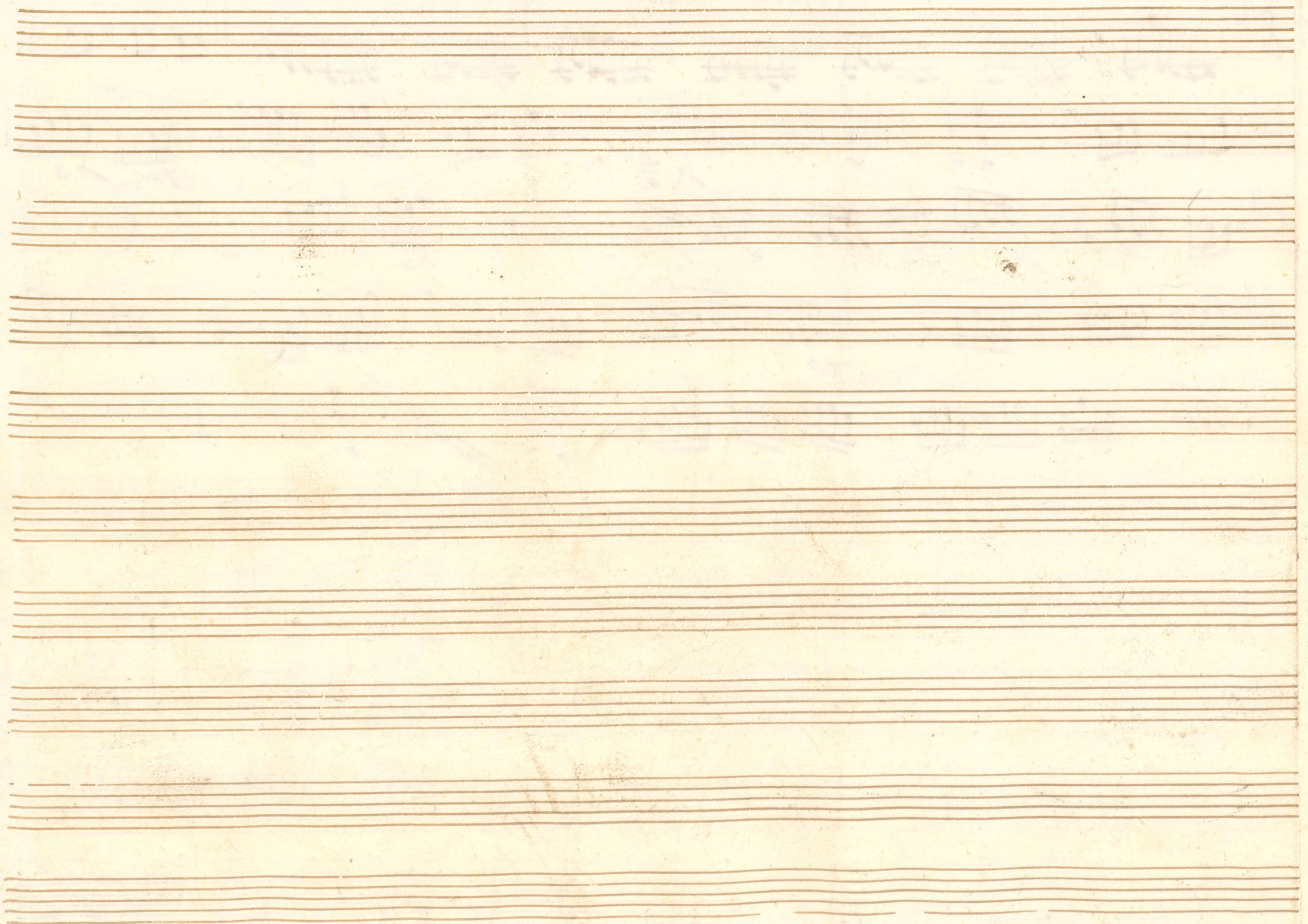
Sequi: Bolera
And no 3/8

Allegro
doo veze

volte

[illegible]

Handwritten musical score on five staves. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings like *mo* and *Allegro*. The score concludes with a double bar line and a repeat sign.



Violin Segundo Duplicado: +

Nus 166-16

tonadilla à Duo; La Bruda;

Alleg.^{ro} 6/8

1^o

2^o

3^o

4^o

5^o

6^o

7^o

8^o

9^o

10^o

Allegro

Volte

Allegro trio

Handwritten musical score on six staves. The notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The music features various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *fe*, *p*, *f*, and *pmo*. The first staff begins with a treble clef and a key signature change to two flats. The second staff continues the melody. The third staff introduces a bass clef and includes the marking *pmo*. The fourth staff features a treble clef and the marking *Sh*. The fifth staff continues the melody with a bass clef and the marking *pmo*. The sixth staff concludes the piece with a double bar line.

Vivo: *vor*

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

Parola

[illegible]



Al Segno

Oboe Primero

Mus 166-16

Conadilla a Duo;

La Biuda

Alleg.^{ro} 6/8

Handwritten musical notation for the first system, featuring various notes, rests, and dynamic markings such as *Allo* and *f*.

~~Allegro~~

Alleg.^{ro} 6/8

Handwritten musical notation for the second system, featuring various notes, rests, and dynamic markings such as *p* and *f*.

Volte

Vivo $\text{G}^{\#} \text{f}$; | - e T | e f e l | e r e T | e f e l | e ~ ~ |

|| - 9 | T ~ ~ | | - e T | e f e l | e ~ ~ | || 14 | ~ e T | e f f f |

|| f ~ ~ | || 14 | ~ e T | e f f f | f ~ e ~ | e ~ e ~ | e ~ e ~ |

|| e ~ e ~ | e ~ e ~ | e ~ 9 | T e e e | e ~ e e e | e e e e e |

|| e e e e | e e e e | e e e e | e ~ 9 | T e e e | e f f f | f f f f |

|| f f f f | f ~ e ~ | e ~ ~ || *Parola*

Copla *Allegro* 8^{va} 6/8

Segui *And.^{te}* 8^{va} 3/8

Allegro d'aver

Volte

Segu. All.^o 3/4

Solo

6

32

Adagio

Oboe Segundo

Mus 166-16

Conadilla a Duo; La Brinda

Allegretto $\text{F}\flat\flat$ $\frac{6}{8}$

Allegro

Visti

Coplas Allegro 8^{va} 6/8

Allegro 2/4

Sequi And.^{te} 8^{va} 3/8

Allegro dos vezes 3/8

Noli

Sequi *Allegro* $\text{C}^{\#} 3$

Handwritten musical score for a piece titled "Sequi Allegro" in 3/4 time with a key signature of one sharp (F#). The score consists of ten staves of music. The notation includes various rhythmic values, slurs, and dynamic markings such as "le", "Solo", and "Allegro". The piece concludes with a double bar line and a repeat sign. The manuscript is on aged, slightly stained paper.

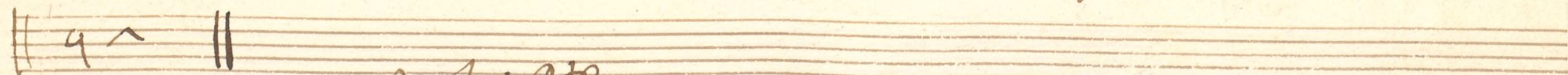
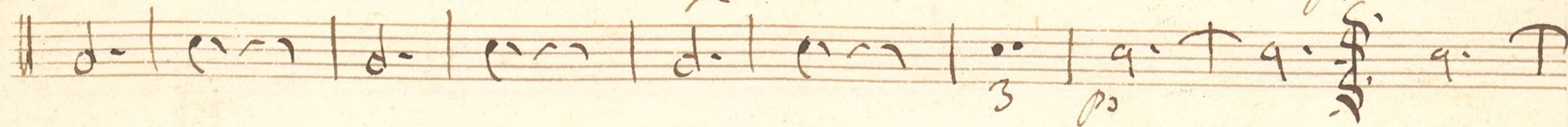
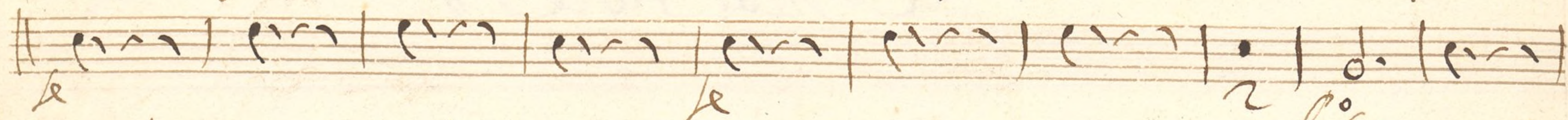
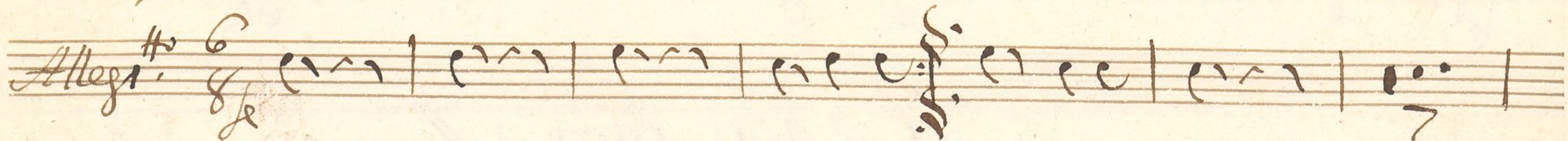
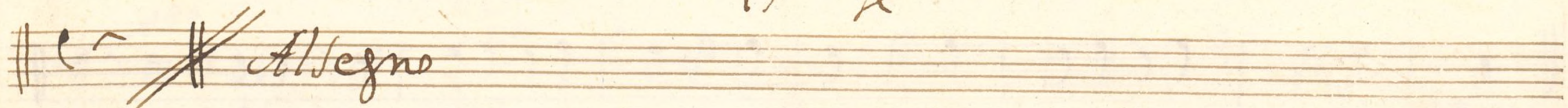
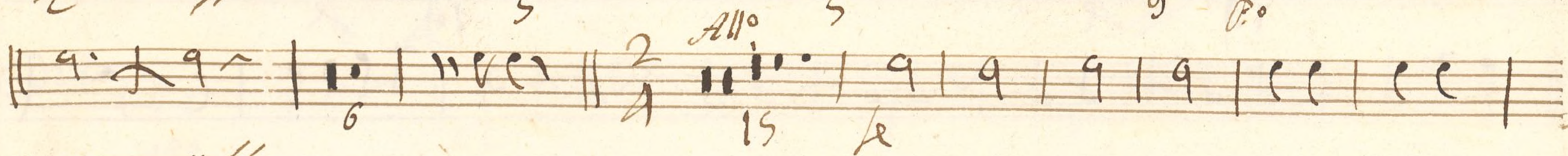
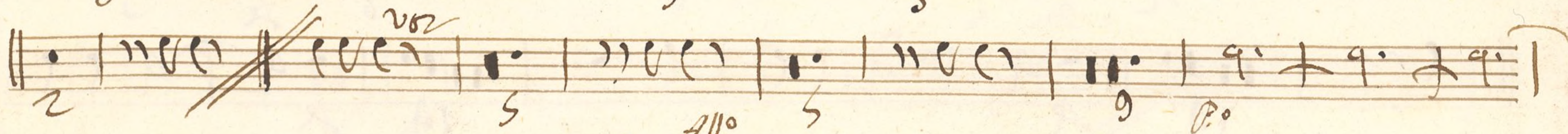
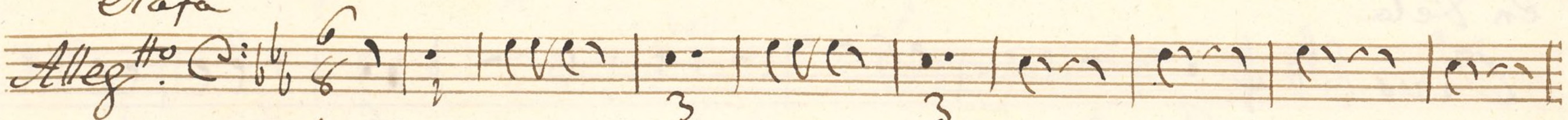
Trompa Primera

Mus 166-16

Conadilla a Duo;

La Biuda

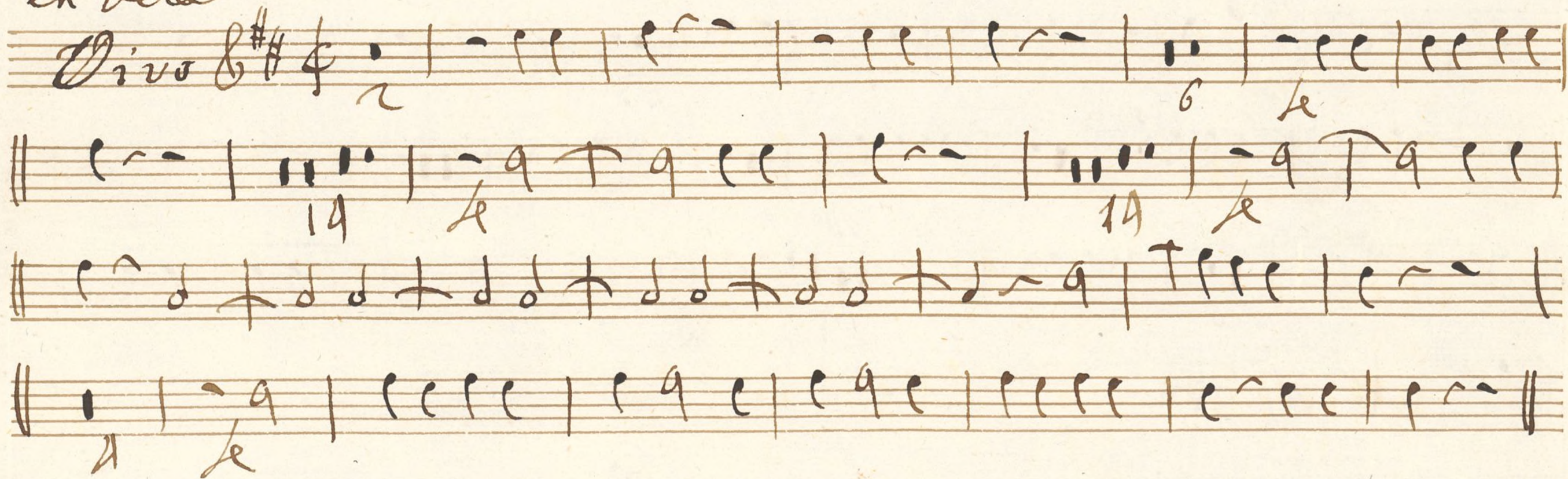
Clara



Voltejo

En Dela

Divo & # 4



Copla fare //

Sequi! *Allegro* $\text{C}=\sharp$ 3/4

2

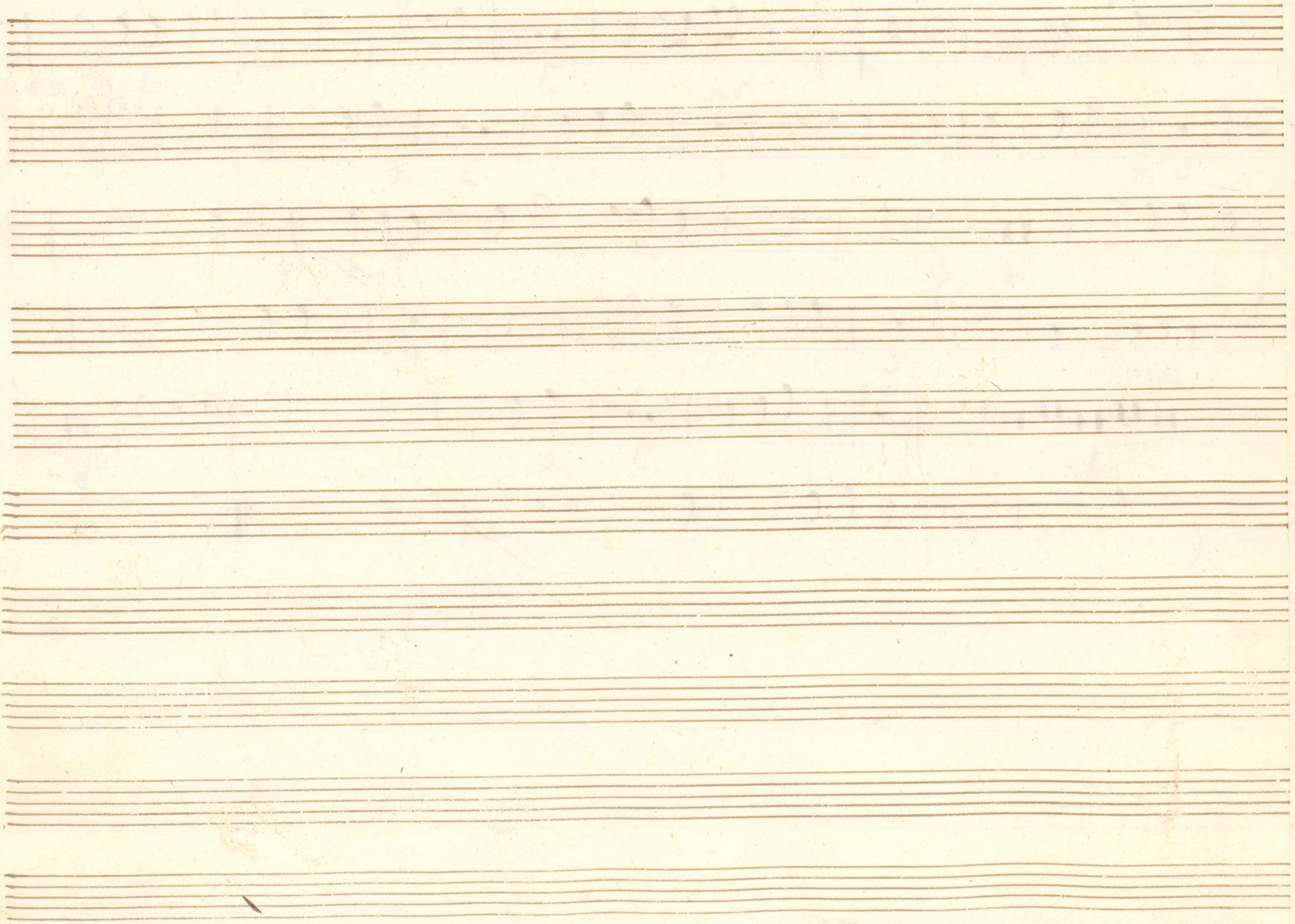
8 k

2

All. 15

k 8

Allegro



Trompa Segunda

Sonadilla a Duo;

Clasa

La Biuda

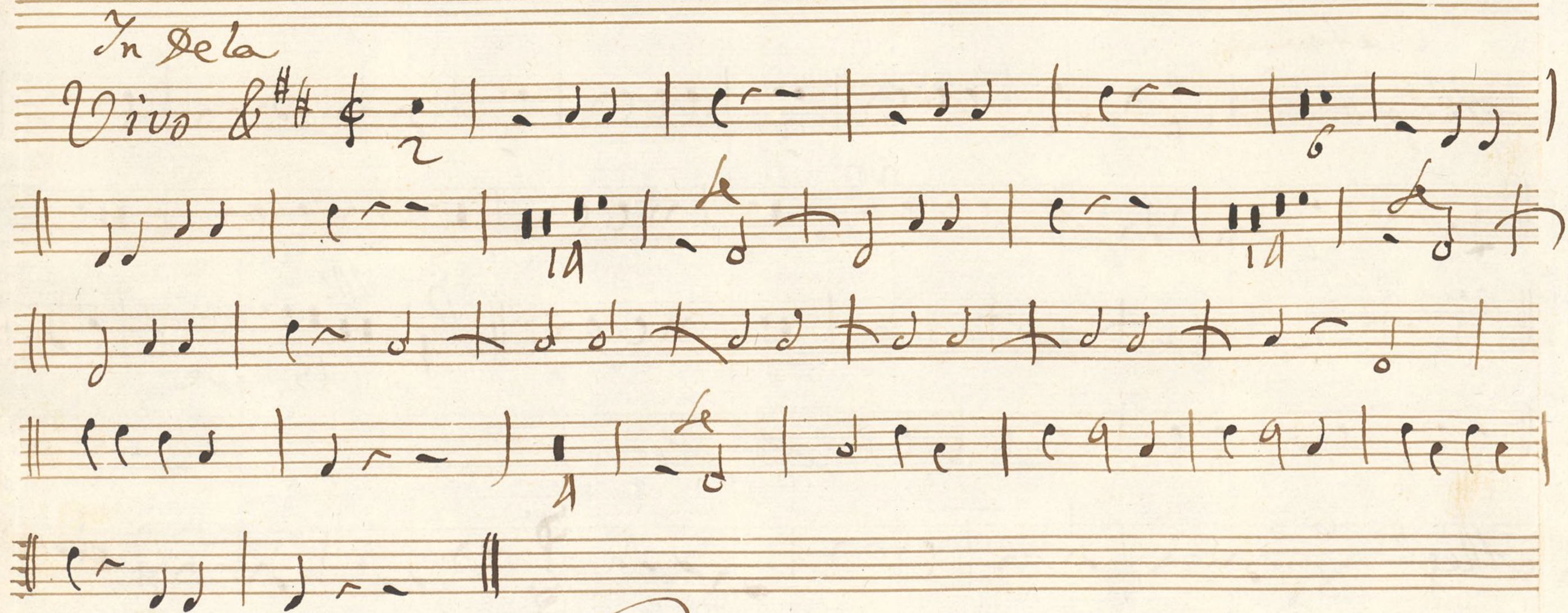
Mus 166-16

Allegretto

Allegretto

Allegro

Voli



Coplas Barre //

Segui! *Allegro* C: # 3/4

Handwritten musical score for a piece titled "Segui!" in Allegro tempo. The score is written on six staves in G major (one sharp) and 3/4 time. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp. The tempo is marked "Allegro". The score includes several measures of music, with some measures crossed out with a double slash. The piece concludes with a double bar line. Below the sixth staff, the tempo changes to "Allegro".

Allegro

Contravajo;

Contrabajo; +
Trompilla a Duo; La Bruja;

Mus 166-16

Handwritten musical score for a piece titled "Allegretto". The score is written on ten staves. The first staff begins with the tempo marking "Allegretto" and a key signature of one flat (B-flat). The melody is written in a soprano voice, with lyrics "Tien tien tien tien tien tien tien tien" written below the notes. The piano accompaniment is written in a bass voice, with notes and rests. The score includes a repeat sign after the first staff and a key signature change to D major (no sharps or flats) after the second staff. The piece concludes with a double bar line and the word "Allegro" written below the staff.

Allegretto $\text{C}:\flat\flat$ $\frac{6}{8}$

no

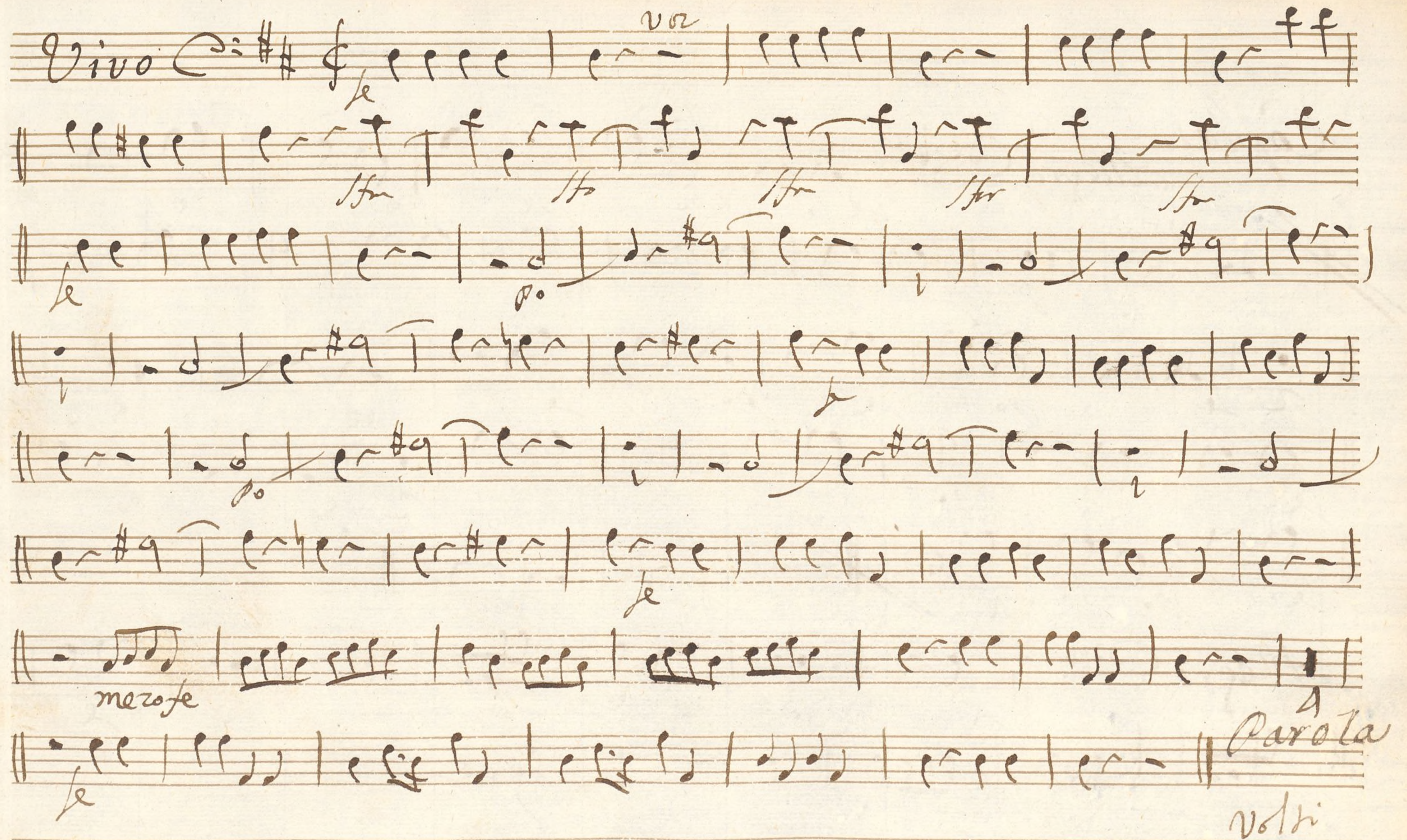
p.

p.

p.

p.

p.



Coplas

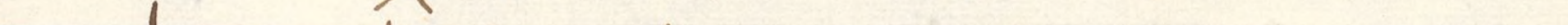
Allegro

A single staff of handwritten musical notation. The staff is a five-line system. The notation includes various note values (minims, crotchets, quavers), rests, and bar lines. There are also some decorative flourishes and a double bar line at the end. The handwriting is in a historical style, possibly from a 17th or 18th-century manuscript.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of several measures, with a double bar line and a repeat sign indicating a section. The word "Allegro" is written in cursive below the staff, indicating the tempo. The notation is written in brown ink on aged, yellowed paper.

Allegro

Allegro C: $\frac{2}{4}$ no

||  || *Sigue*

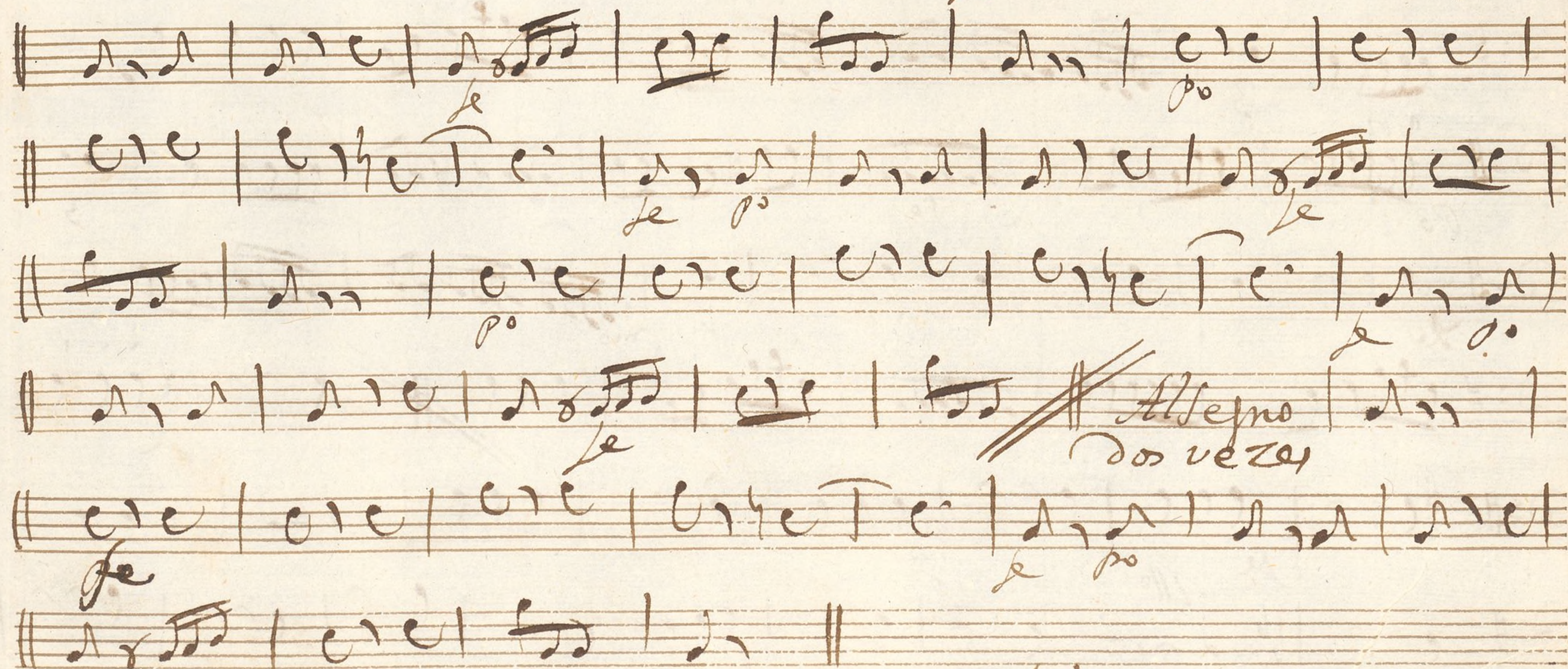
Sigue

Segui. Bolera

And.^{no}

3/8

Vol



Volta

Sequi ✓ *Allegro* $\text{C}=\text{H}$ $\frac{3}{4}$

Sequi ✓ *Allegro* $\text{C}=\text{H}$ $\frac{3}{4}$

Sequi ✓ *Allegro* $\text{C}=\text{H}$ $\frac{3}{4}$

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Sequi ✓ *Allegro* $\text{C}=\text{H}$ $\frac{3}{4}$

Sequi ✓ *Allegro* $\text{C}=\text{H}$ $\frac{3}{4}$

Handwritten musical score on four 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 includes the marking "le po". The third staff includes the marking "mo". The fourth staff ends with a double bar line and the marking "Allegro".

