

+
Conadilla a Dos

de los Amantes ;

//
J.^{va} Nicolara y Camas ;

180-4

lor 2.

clar me ha! que tormentos ha! que pesares quantos sus

piros quantos a fanes

Camara Ni.º d.

ay Cues - ta una larga au

ay

Cues - ta una larga au

lencia a los - a man res ay

lencia a los - a ~~man~~ man res

ay si

ma no es mi

ma no es mi

el que a fli g i d o
 Due ño mas no es mi amante la que a fli g i d a viene a esta
 ja
 par re Viene a esta par re yo lle go a
 clar - la
 as pa cio ma - les y no con
 as pa cio pe - nas y no con

so bre sal tos mi di cha cal mes si mi di cha cal

mes a ti ra nas los pe chas celos fa ta les

da
 All.
 A ma do vien
 si Celos fa ta les
 Sal^{te} Time dulce
 All.

Salⁿ ga

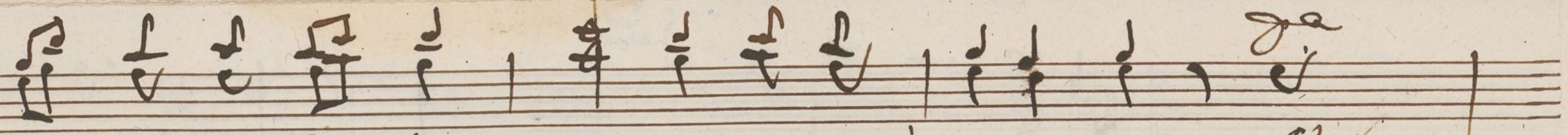
mis mi due ño a dorable no si blea se mi ro
 dueño to dos tus pe sa res Cuen ta me los tu os

Salⁿ lo 2^o

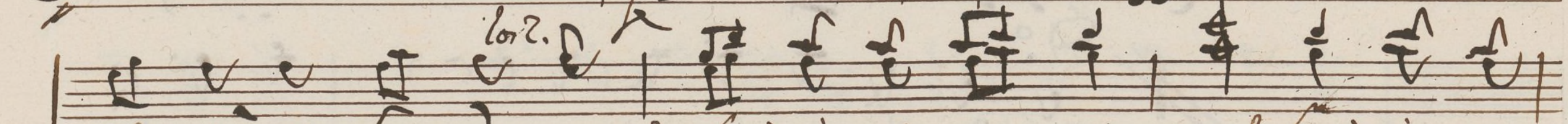
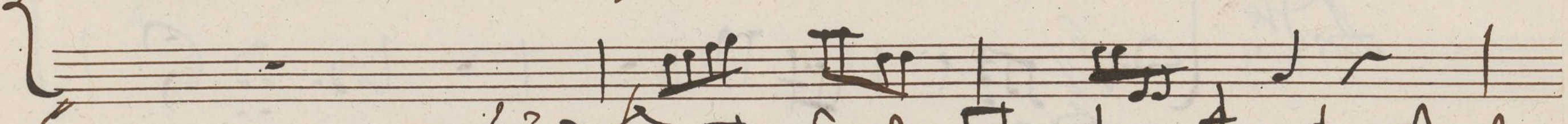
no si ble es que ha lle lo du do lo du do si es
 pue son mas fa ta les ay an da ay pen as ay

ga lo 2^o

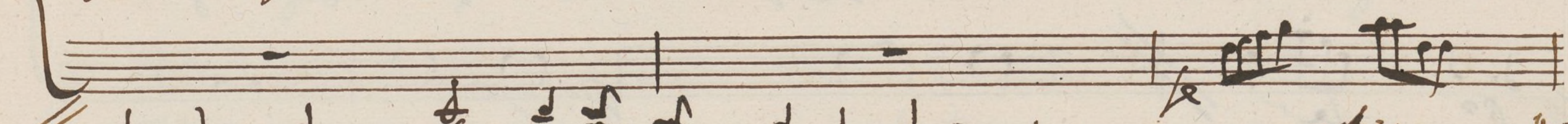
sue ño si es fa cil mas no que mi due ño mas
 sus to ay ma les a tien de bien mi lo 2^o a



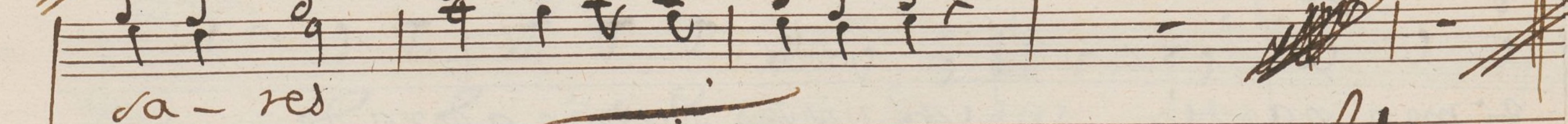
no quer mi dueño mas no quer mi amante; Al
 tiende bien mio pero no te espantes, que



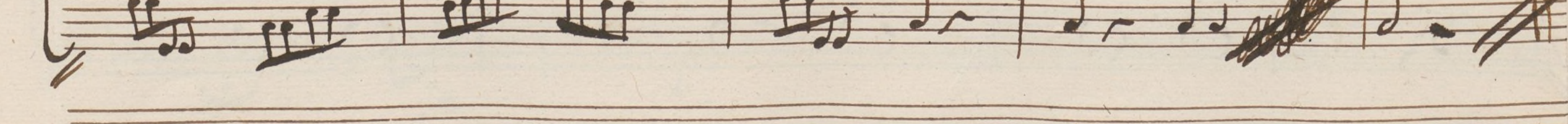
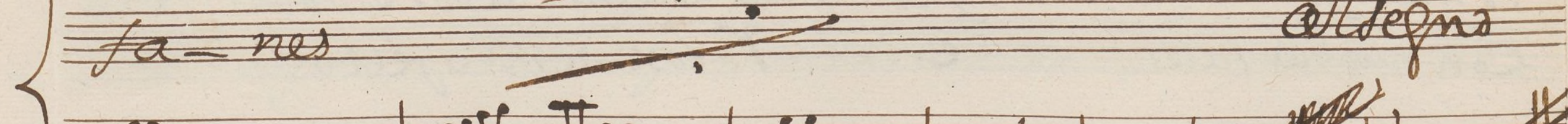
bricias tormentos al bricias tormentos al bricias pe
 pena que sus to ^{lor?} que pena que sus to que Cruela a



sa - res
 fa - nes



allegro



Coplas

Andte

De la tarde tirana que yo de
Al fin supe que venias ya alegre

Si me a par te
Con nuevas tales ya vires dueño adorado
en el Telox de mi afecto

Sal.ⁿ

Como en tu ausencia quedé. Calla Calla vién miso yo
 siglos eran los Instantes *Sal.ⁿ* Calla Calla vién miso no

pro seguiré que su fir mar no puedo ver se pa de
 no me enpañer que fuerza di fi cul te di ha san gran

Sal.ⁿ

2^a Zer; ay *Sal.ⁿ* Aparteme de sus ojos
de 2^a ay *Sal.ⁿ* apenas tomé la posta

se

y Como el Campo se ve - quedar Cuando el sol se
 para Venir a mirarte Cuando por llegar mas

falta asi sin time quede; Zera Zera bien
 presto Ave quiri era en Contrarme; Zera Zera bien

mis; Calla de ja me, no ma dar me pre tendas pro
 mis; Calla de ja me) temo rier que me en pañal, no

sigue tu pues
 lo temas pues
 ay que tormentos ay q.º pe
 ay que contento ay q.º ale
 sares Cuesta ados almas el reparar se oye vien
 pria y el amarse los que se estiman Vamos vien
 mio - oye vien mio - oye y no te afa - nes
 mio - Vamos vien mio - Vamos prenda queri - da

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics in Spanish. The score includes tempo markings such as *Allegro* and *allegno*.

The lyrics are:

ya to se ño res se fi na
liza porque le mate Con se qui di las
a ten ci on g? se em pie zan y son mui

Handwritten musical notation on two staves. The top staff has a double bar line. The bottom staff has a treble clef, a key signature of one flat (B-flat), and a double bar line.

Quando dos Co - ra - zões si quando dos Co ra

zões quando dos Co ra zões

po-der se miran

Po se er re miran ay
 Po se er re miran assi' a legres ze
 si assi' a legres ze le bran ri' su dulce di cha
 le bran su dulce di cha
 assi' a legres ze le bran su dulce di cha

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Spanish. The lyrics are written in a cursive script.

Lyrics visible on the page:

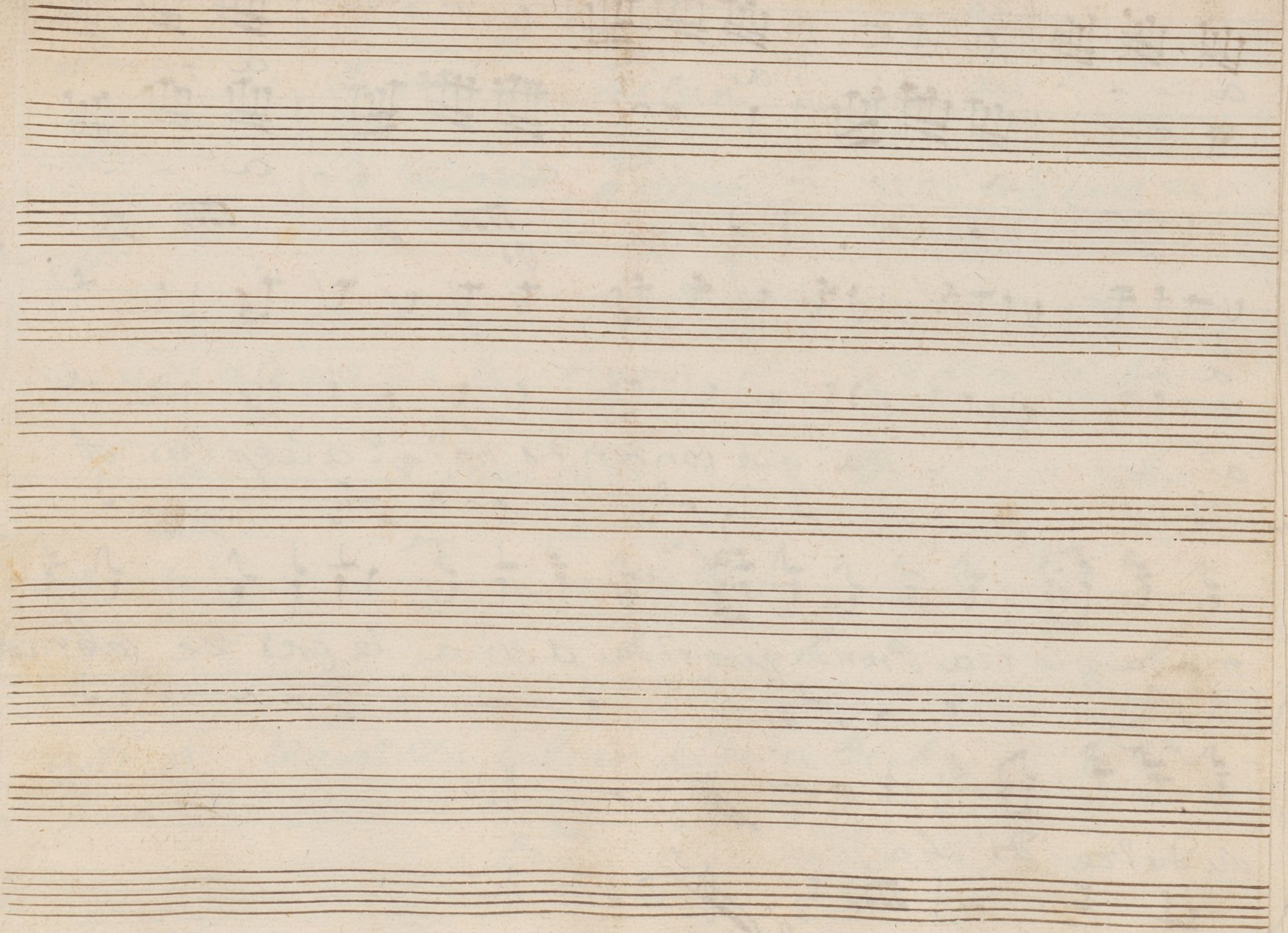
a - - - a - - - a - - - a - - -

a - - - ha! que contento ha! q? alegria A

ma da glo ria Prenda querida assi a le gres ze le bran

su dulce di cha;

allegro



+

Violin Primero.

Tonadilla. à Duo.

De los Amantes.

Violin 1.º 1.ª Duo.

De los Amantes.

A handwritten musical score on aged paper, consisting of 12 measures. The notation is in 3/4 time, indicated by the '3' over the '4' in the first measure. The music is written in a single staff with a treble clef. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are several dynamic markings in brown ink: 'And.' at the beginning, 'vol.' (volume) in the second measure, 'p' (piano) in the third, 'f' (forte) in the fourth, 'p' in the fifth, 'f' in the sixth, 'p' in the seventh, 'f' in the eighth, 'p' in the ninth, 'f' in the tenth, 'p' in the eleventh, and 'All.' (Allegro) in the twelfth. There are also some other markings like 'vo' (voice) and 'ke' (key). The paper shows signs of age, including some staining and wear.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in brown ink on aged, slightly yellowed paper. The first three staves show a complex melodic line with many beamed notes. The fourth staff begins with the tempo marking "And." and a 6/8 time signature. The fifth staff has a double bar line and a repeat sign. The sixth and seventh staves continue the melodic development. The eighth staff includes the instruction "arco" and a "Punt. do" marking. The ninth and tenth staves conclude the piece with the instruction "Al Segno." and a final double bar line.

And. $\frac{6}{8}$

arco

Punt. do

Al Segno.

Handwritten musical score for "Pavane" by Franz Liszt, Op. 10, No. 18. The score is written on ten staves in brown ink on aged paper. It begins with the title "Pavane" and the key signature of one flat (B-flat). The tempo is marked "Allegro". The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as "p" (piano) and "f" (forte). The piece concludes with the word "Allegro" written below the final staff.

t

*Violin Segundo.**tonadilla. a' Duo.**Delos Amantes.*

Violin 2.^o Ton. a Duo.

Veloc. Amantes.

Handwritten musical score for Violin 2, marked "Ton. a Duo." and "Veloc. Amantes." The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking "And.^{te}" is written above the first staff. The music is characterized by dense, rapid sixteenth-note passages, often beamed together in groups. Dynamic markings such as "p." (piano) and "f." (forte) are interspersed throughout the score. A "vol." (volume) marking appears above the second staff. The piece concludes with a double bar line and the tempo marking "All." (Allegro) written below the final staff.

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 brown ink on aged, slightly yellowed paper. The following annotations are present:

- po* (piano) on the second staff.
- fmo* (fortissimo) on the second staff.
- fmo* (fortissimo) on the third staff.
- Coplas* (Coplas) on the third staff.
- fmo* (fortissimo) on the fourth staff.
- f* (forte) on the fourth staff.
- Allegro* on the third staff, crossed out with a double slash.
- arco. p.* (arco. piano) on the eighth staff.
- Allegro* on the tenth staff.

Oboe 1.^o Ton.^a a Duo.

Delos Amantes. Mus 180-4

Handwritten musical score for Oboe 1. The score is written on ten staves. The first staff begins with the tempo marking *And.^{te}* and the key signature of one sharp (F#). The music features various note values, rests, and dynamic markings such as *f.* (forte) and *pp.* (pianissimo). A section of the score is marked *All.^o var.* (Allegro variation) and includes a double bar line with a repeat sign. The score concludes with a double bar line and a repeat sign.

Al Segno.

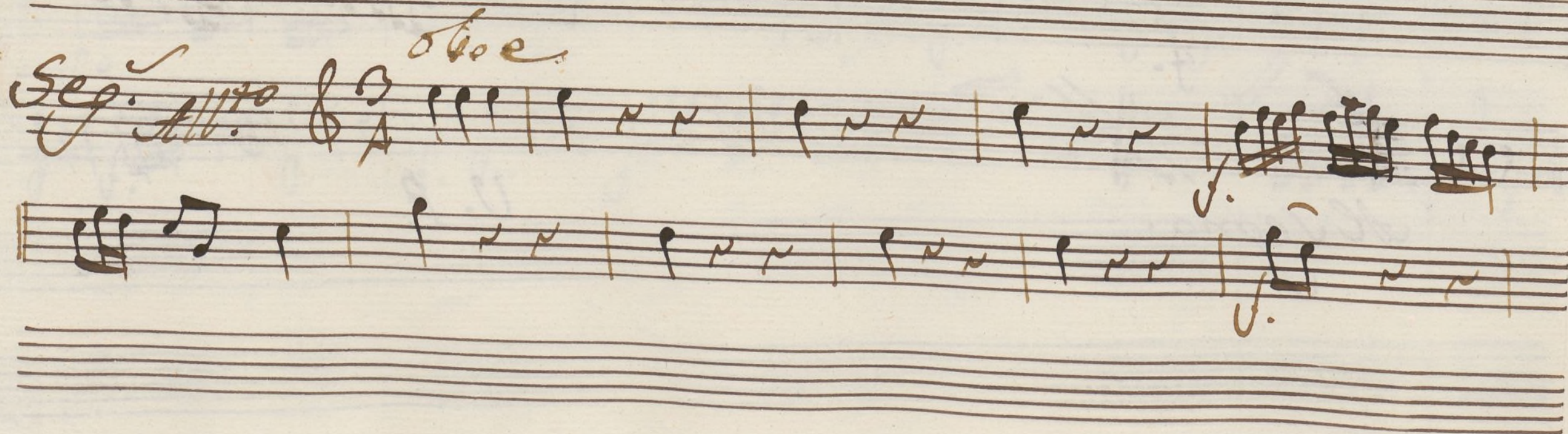
U. p.

Flauta

And. 

Allegro.

Presto. 3/4 tace.

Seg. All. 

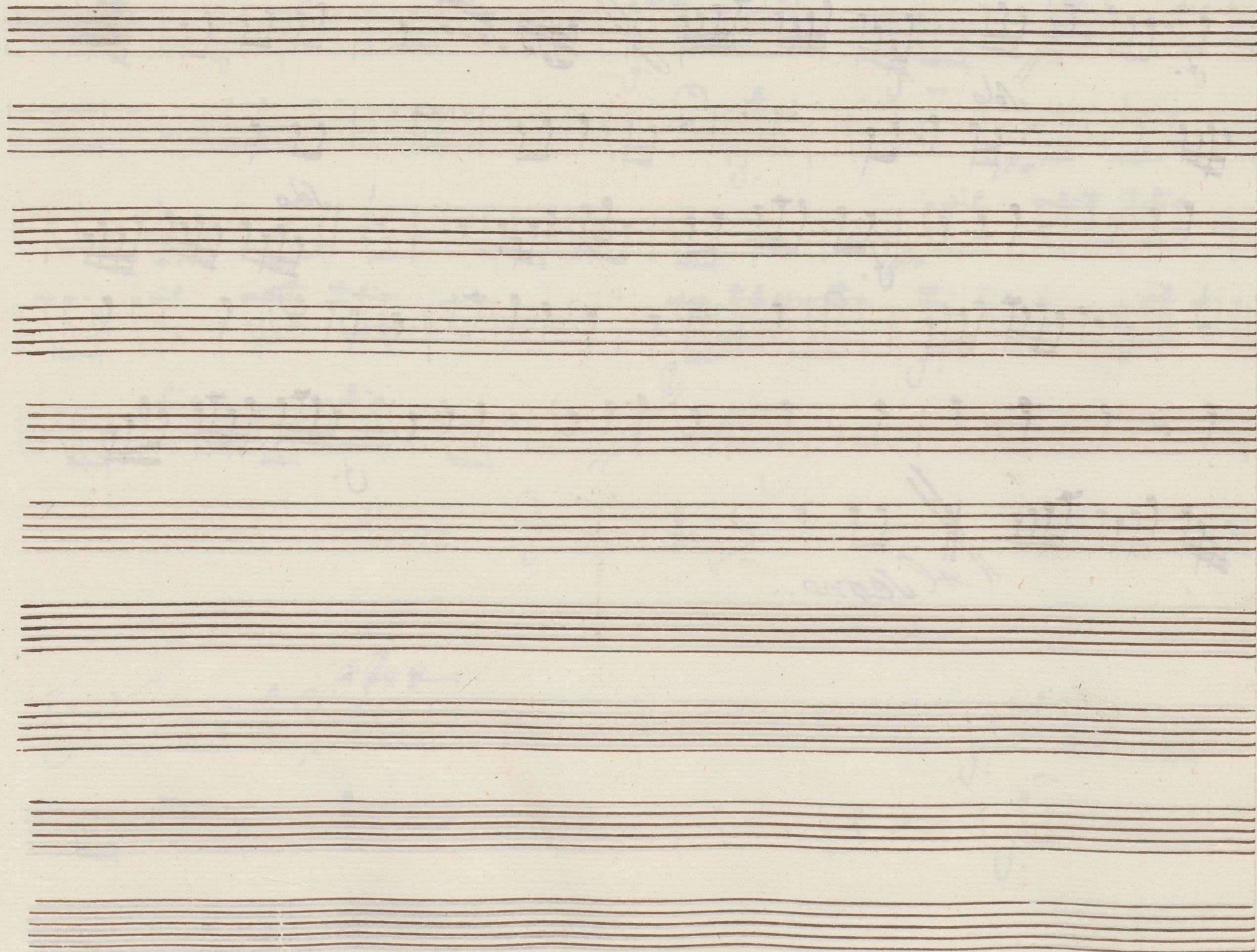
Oboe

Solo

Solo

Solo

Allegro.



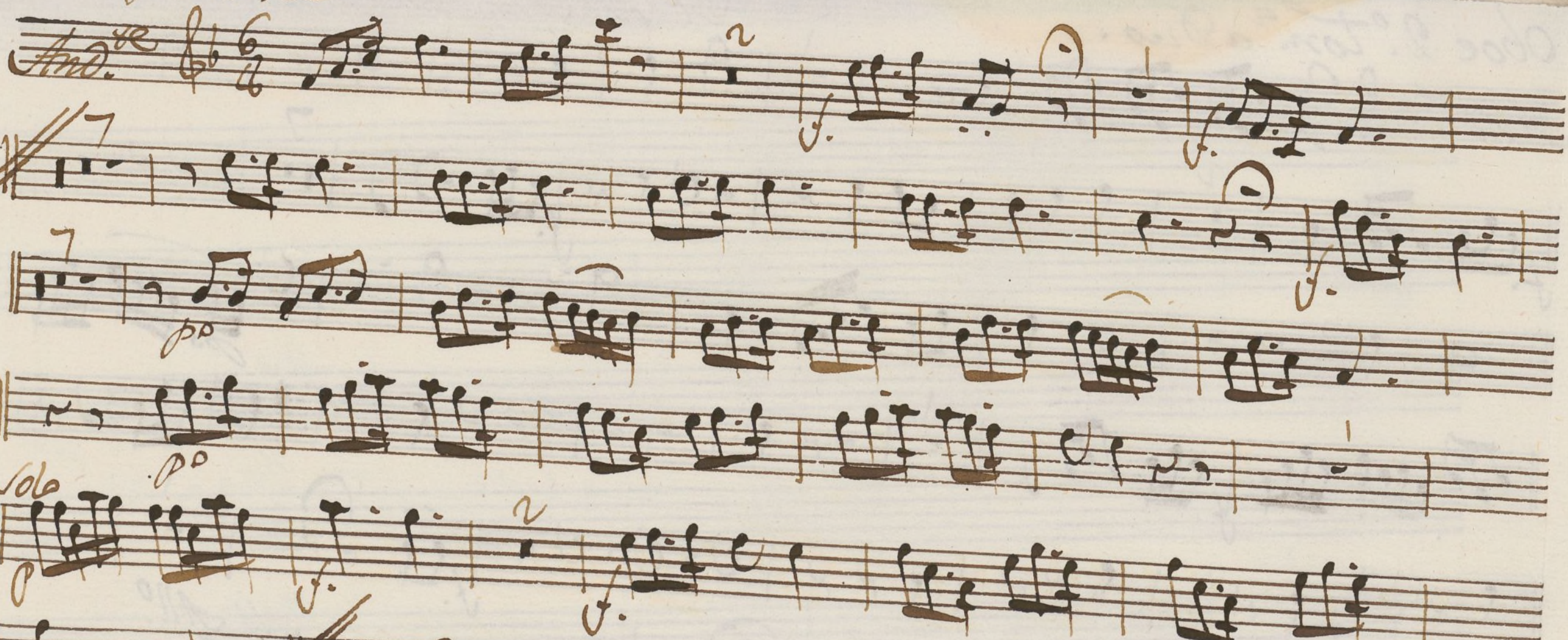
Oboe 2.^o ton.^a a Duo.

t Delo. Amantei.

Mus 180-4

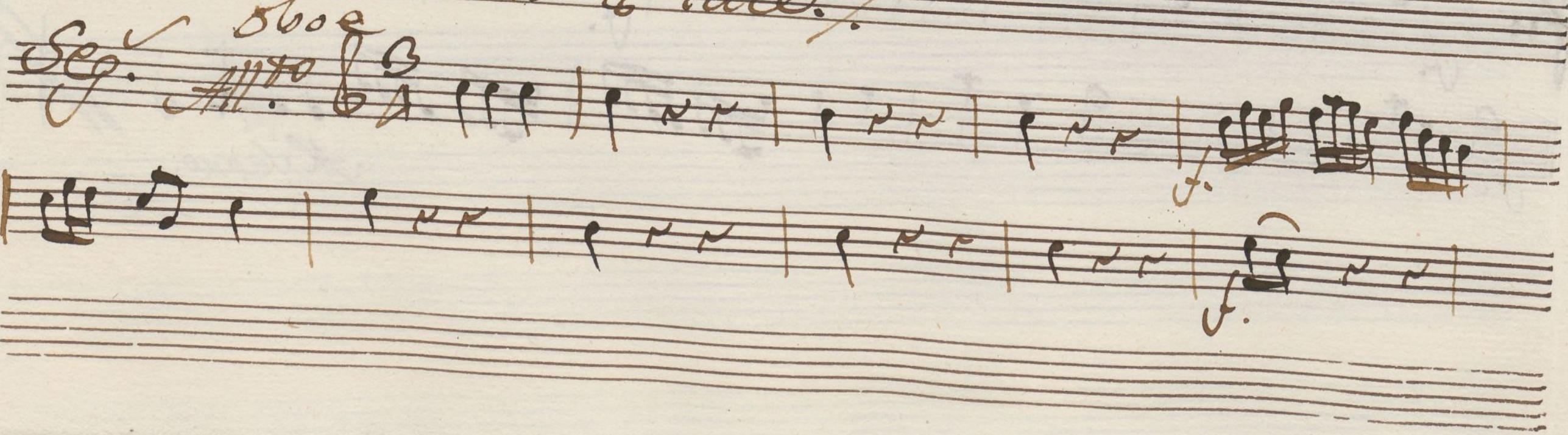
Handwritten musical score for Oboe 2.^o ton.^a a Duo. The score is written on ten staves. The first staff begins with the tempo marking "And." and the time signature "3/4". The notation includes various musical symbols such as notes, rests, and dynamic markings like "f." (forte) and "p." (piano). The score concludes with a double bar line and the tempo marking "Allegro." followed by "Allegro." and a final double bar line.

Flauta

And. $\frac{6}{8}$ 

Allegro.

Presto 3
tace.

Sep. 5608
All. 6/8 

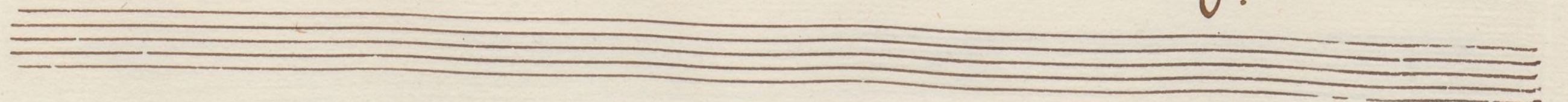
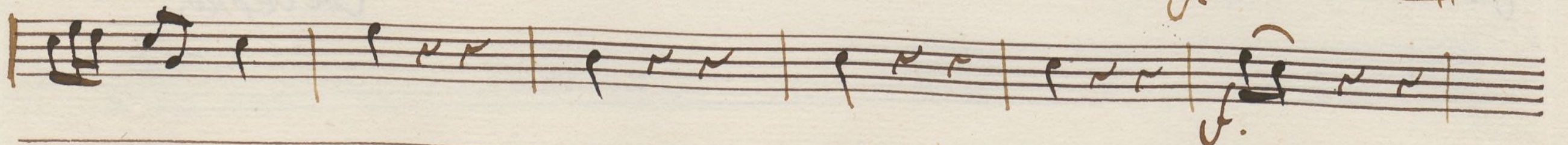
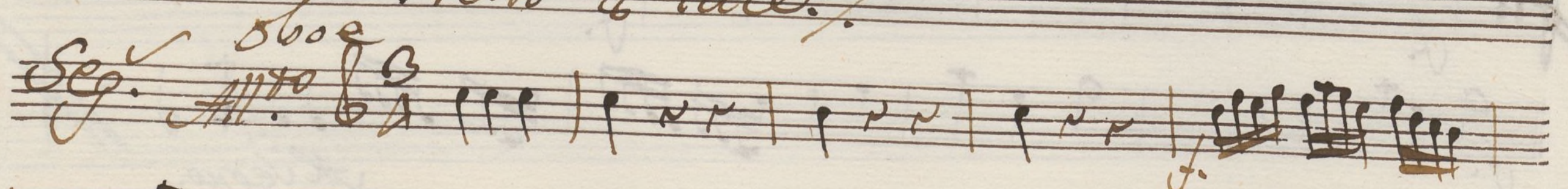
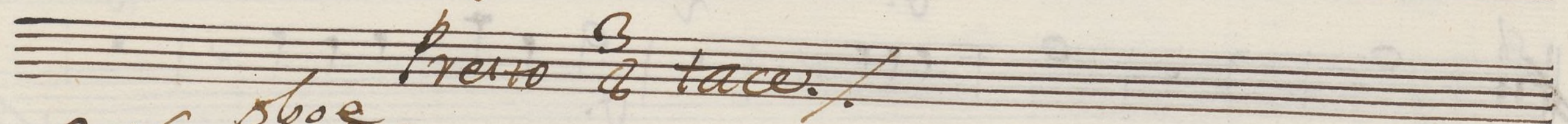
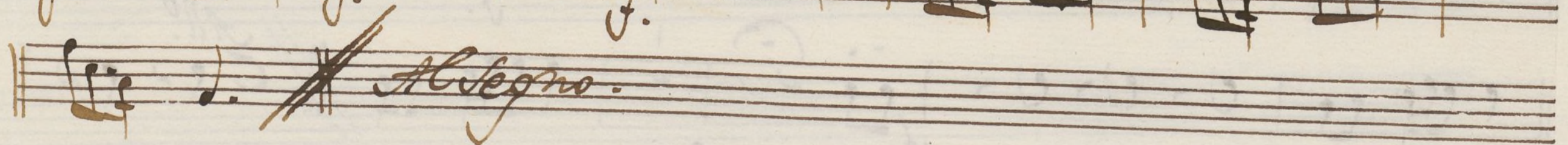
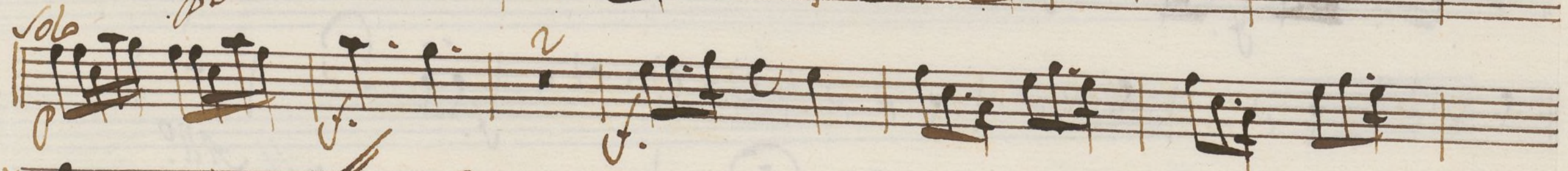
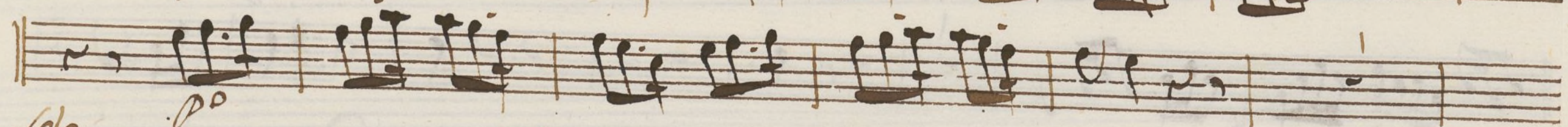
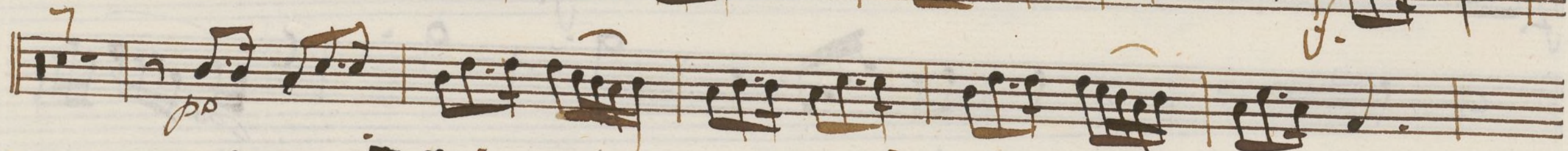
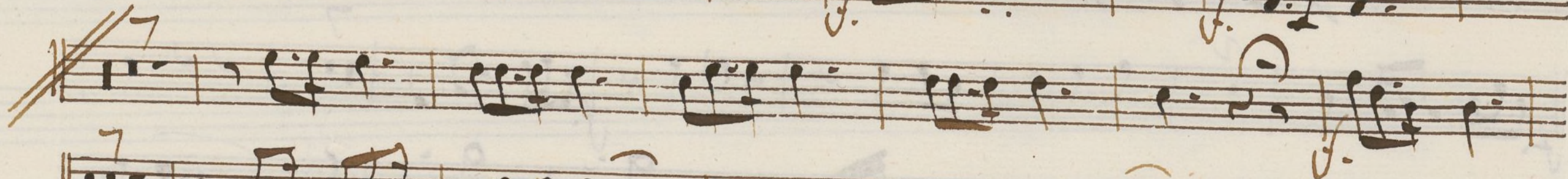
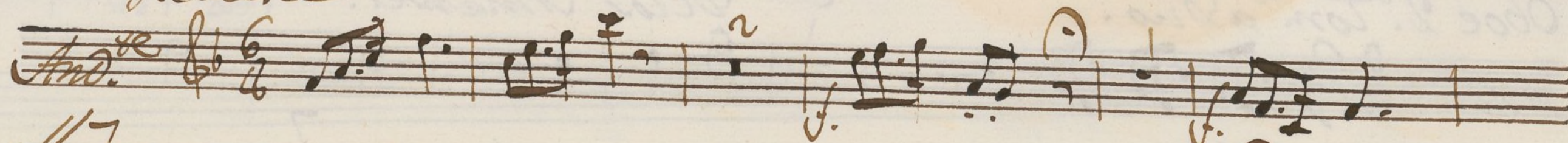
Solo

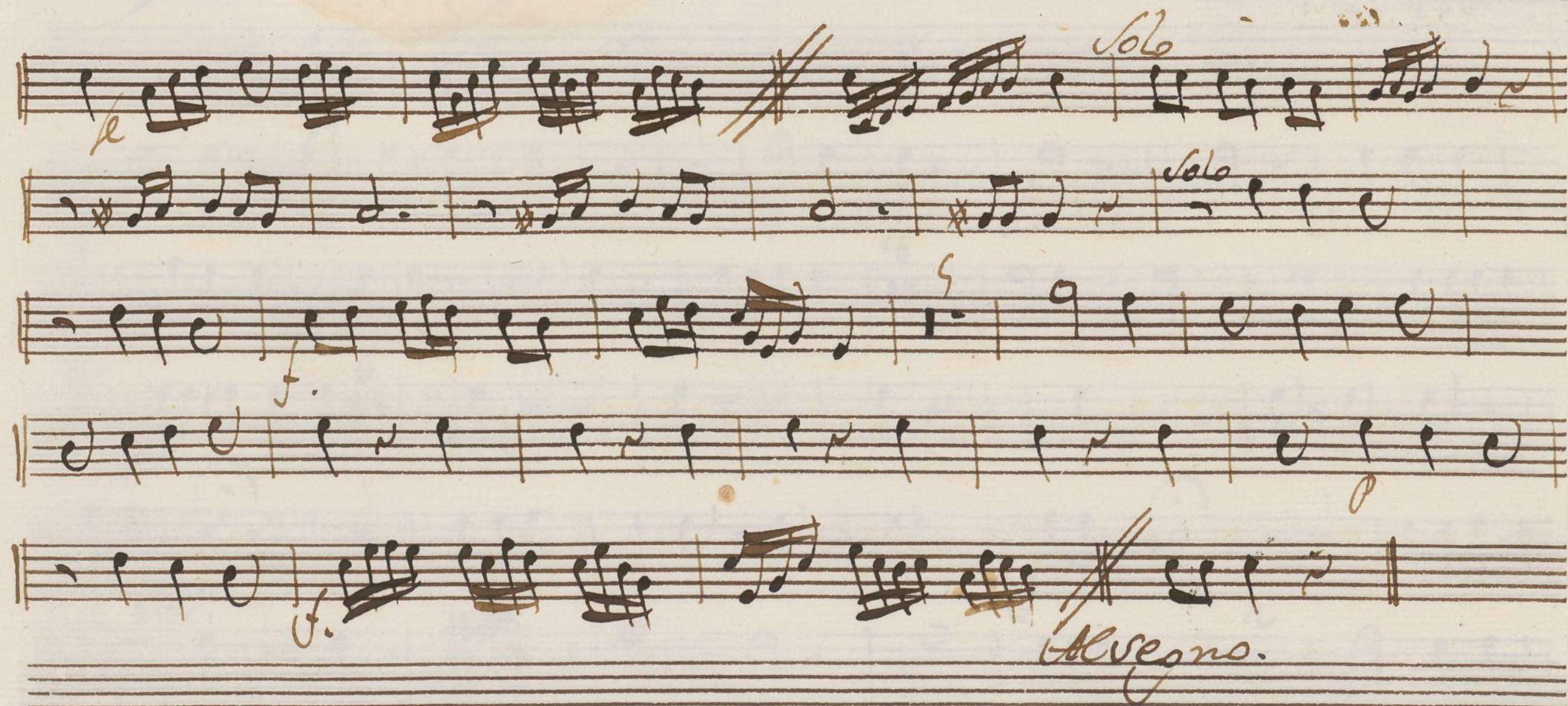
f.

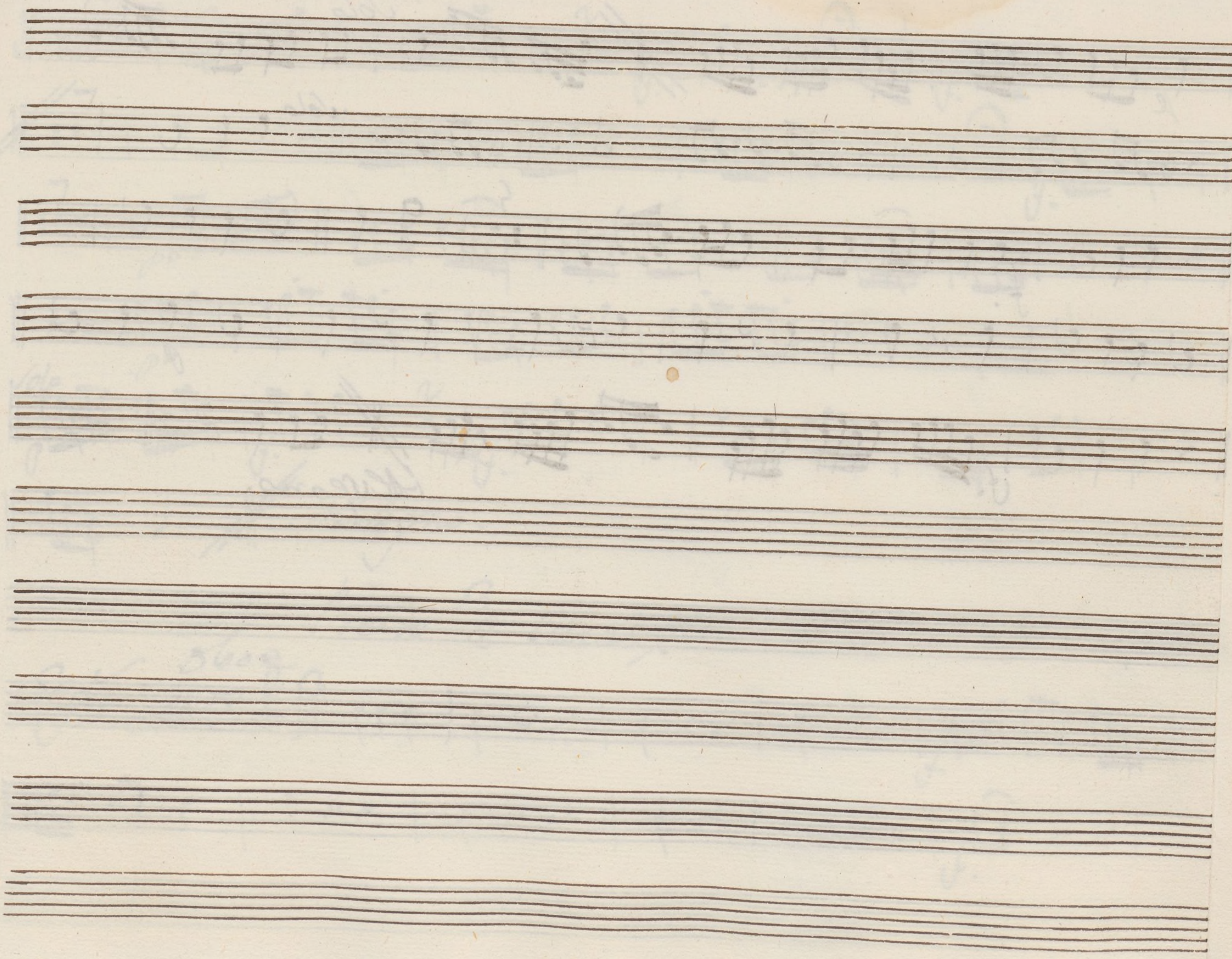
p

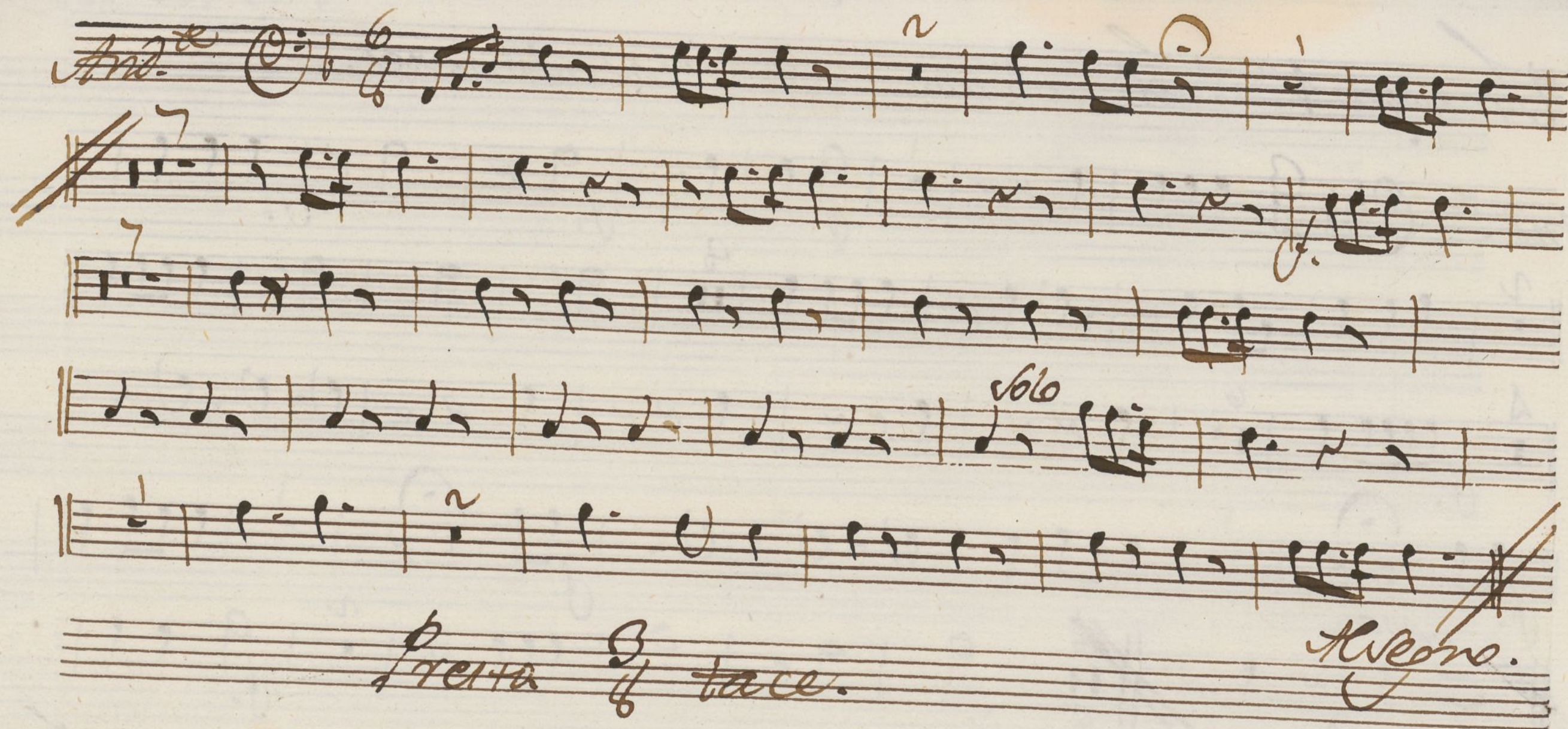
Allegro.

Flauta

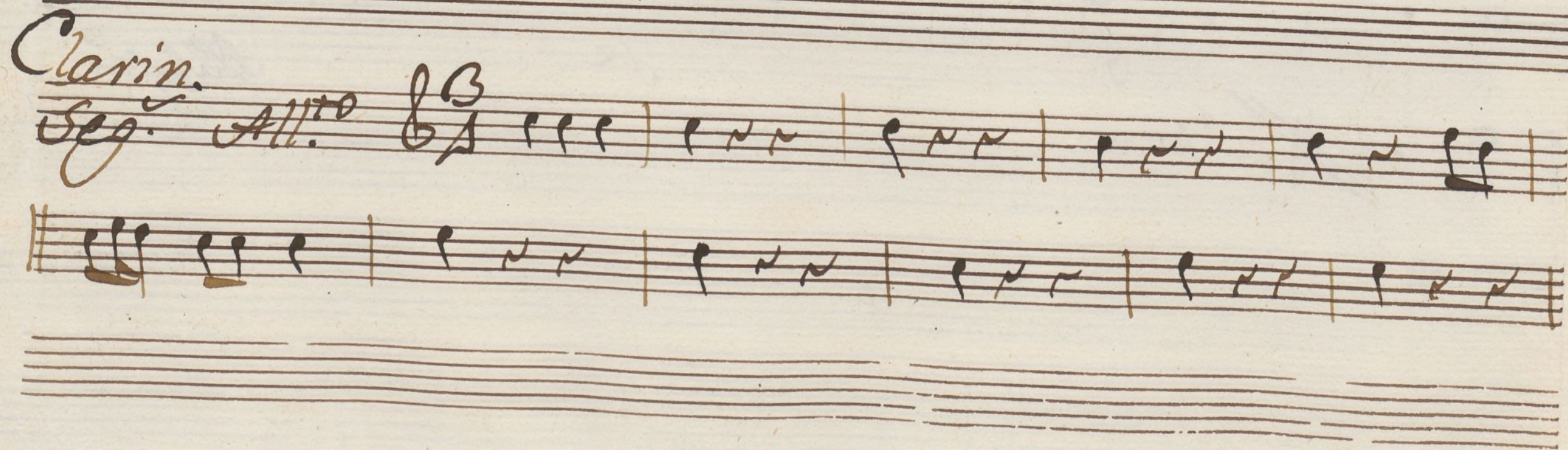






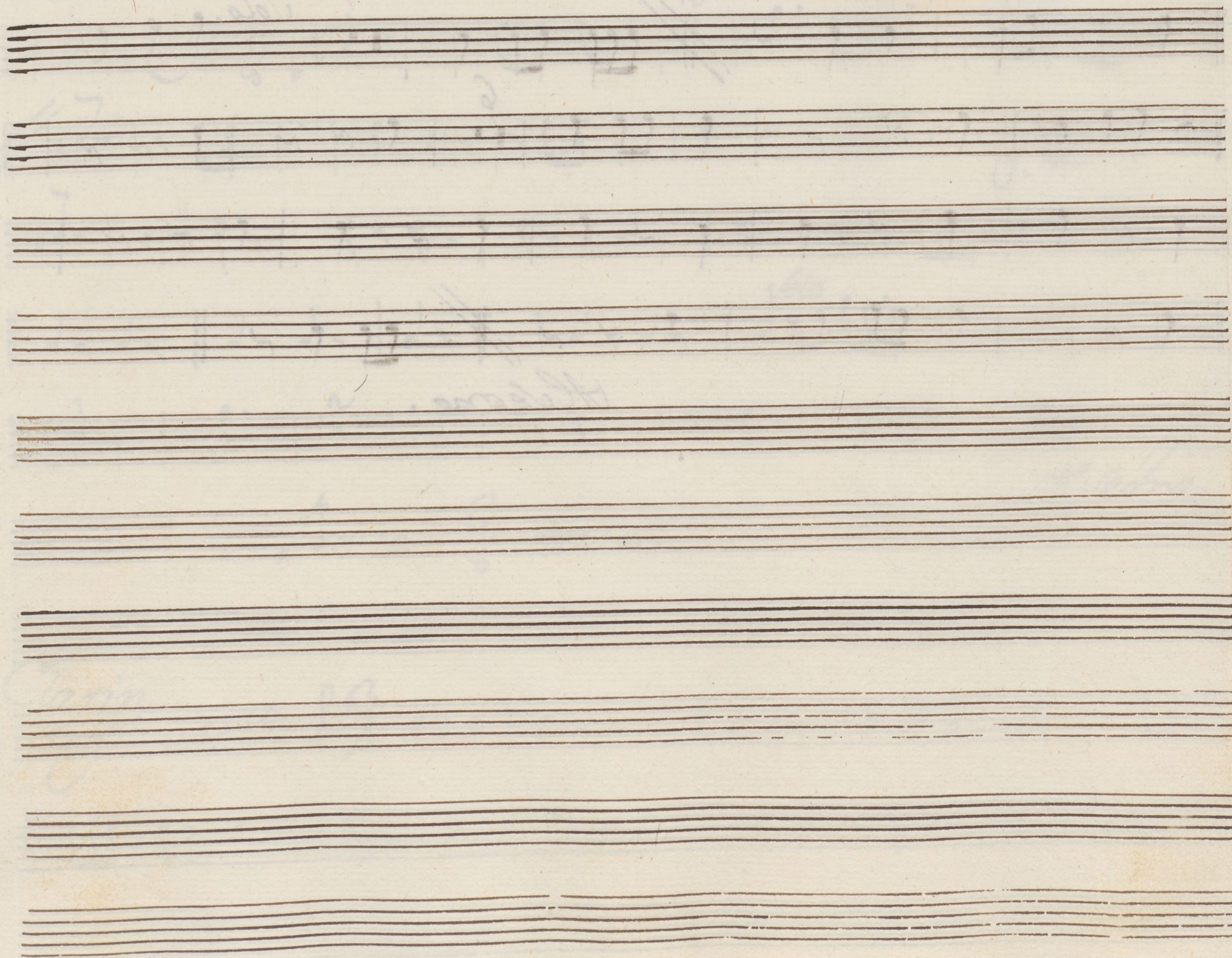
And.^{te} 

P *tace.* *Allegro.*

Clarín.
Seg. Alto 



Allegro.



Trompa 2.^a Ton. à Duo.

Delos Amantes.

And.^{te}

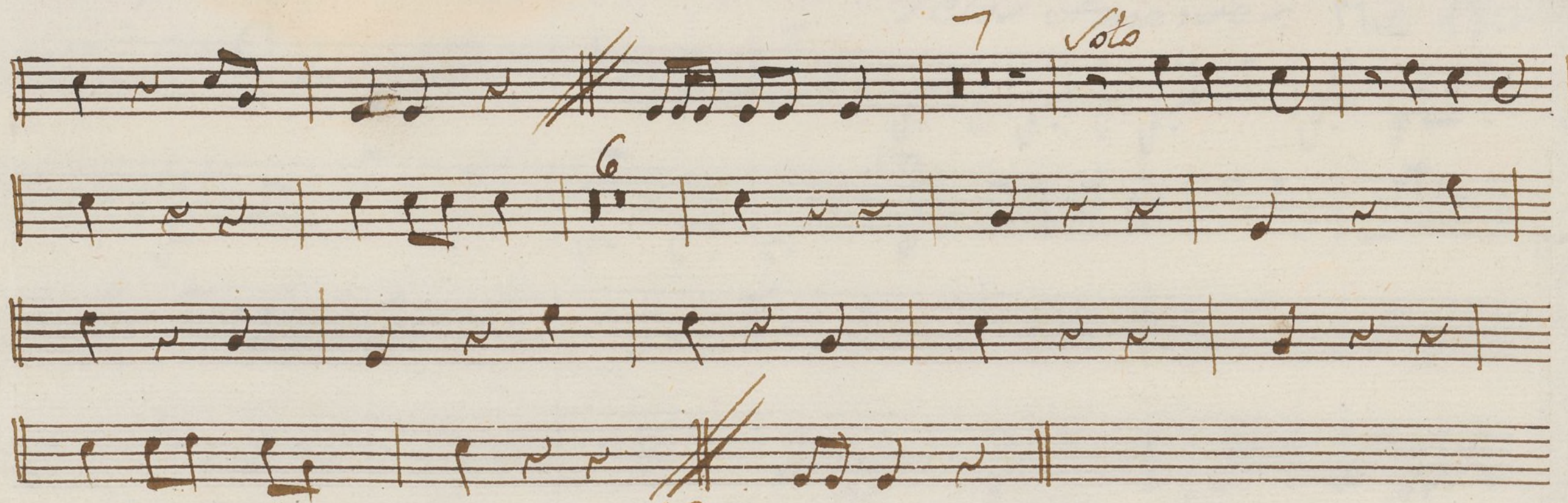
f. *2* *6* *8* *ff.* *Allegro.* *Allegro.* *se*

And.

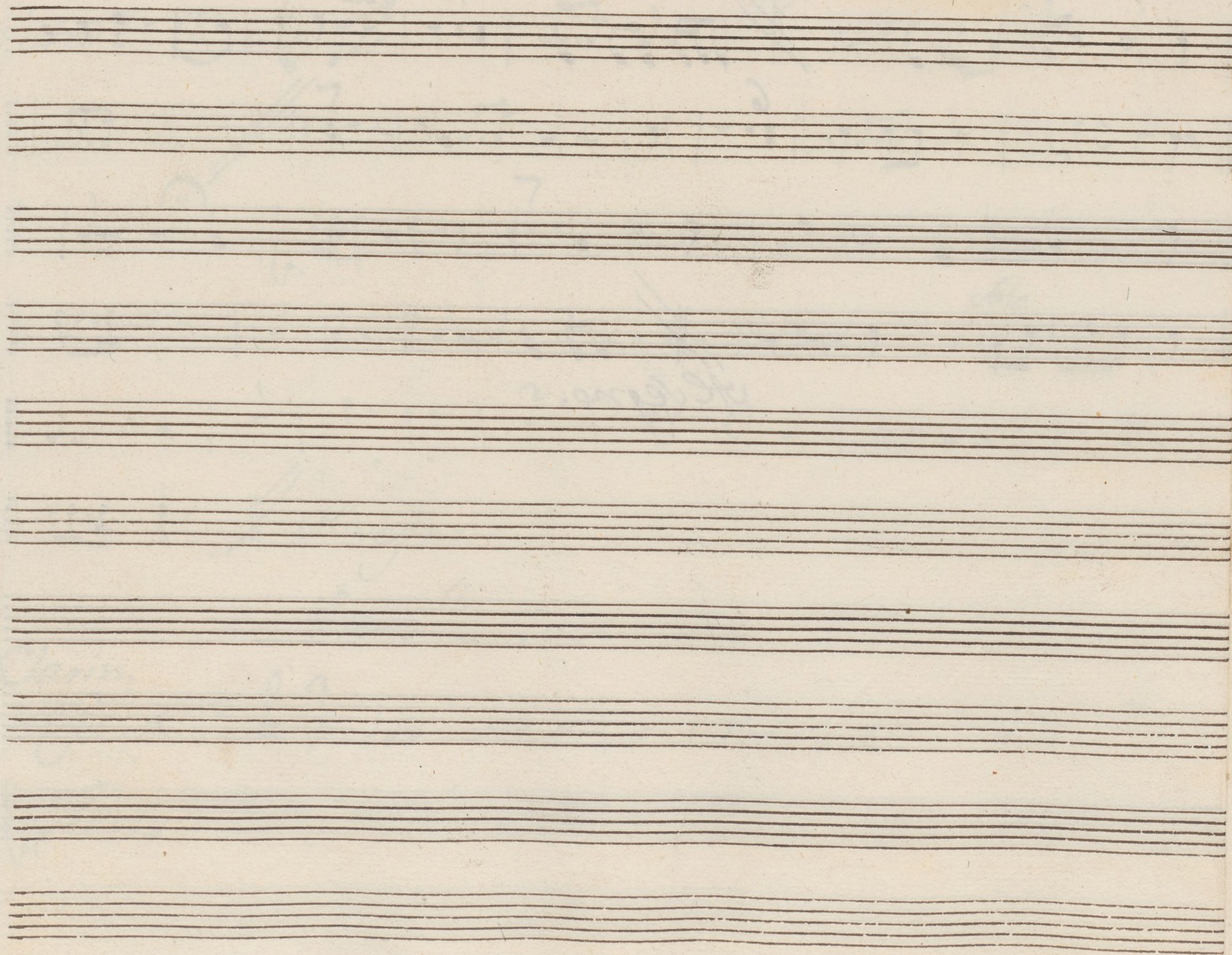
Allegro.
Presto 3/4 tace.

Clarinet.
Seg. And.

Contra 1. + a. 1. a.



Allegro.



Contravap. Ton.^a a'Duo.

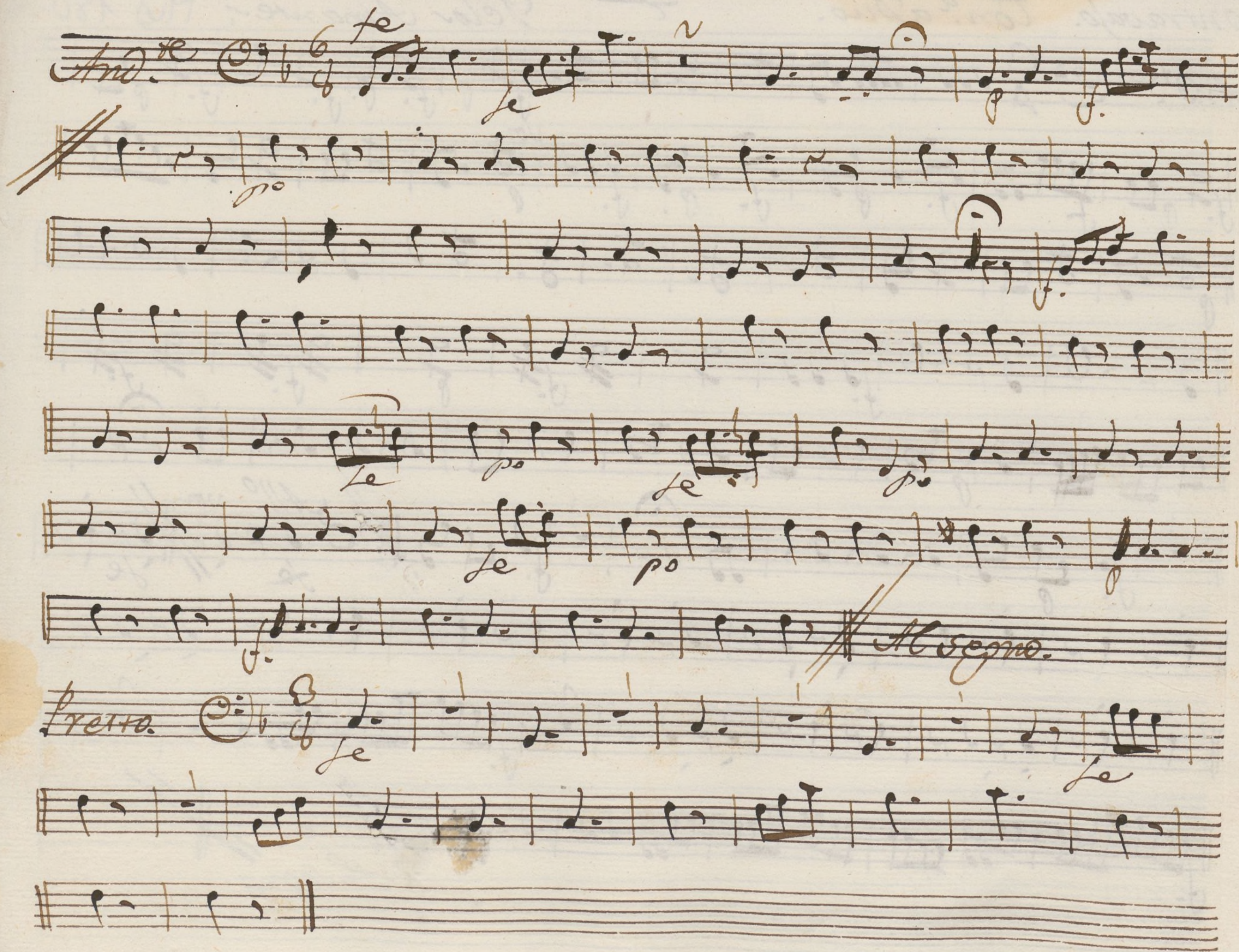
Jelos Amante. No 180-4

And.^{te}

Vor

All.ª vor

Allegro.

And. 

Allegro.

