

Nico<sup>sa</sup> y Sarriido %

+

Conadilla à Duo

La Dama y el Abate  
o La usia y el Abate.

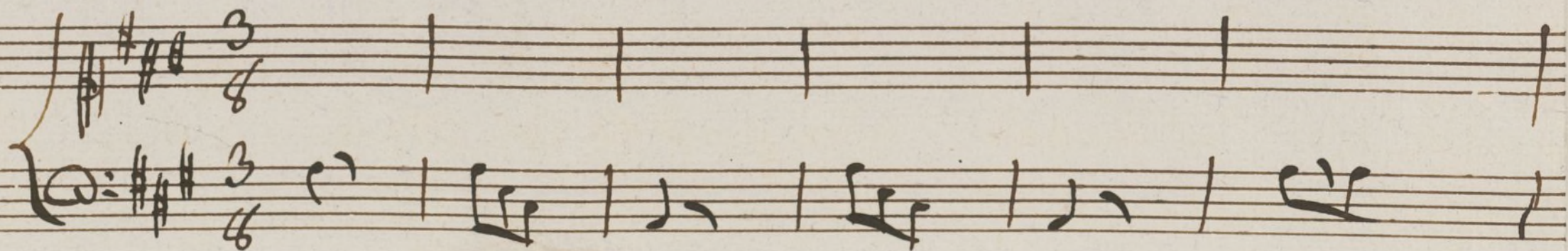
//

Del s.<sup>r</sup> Esteve;

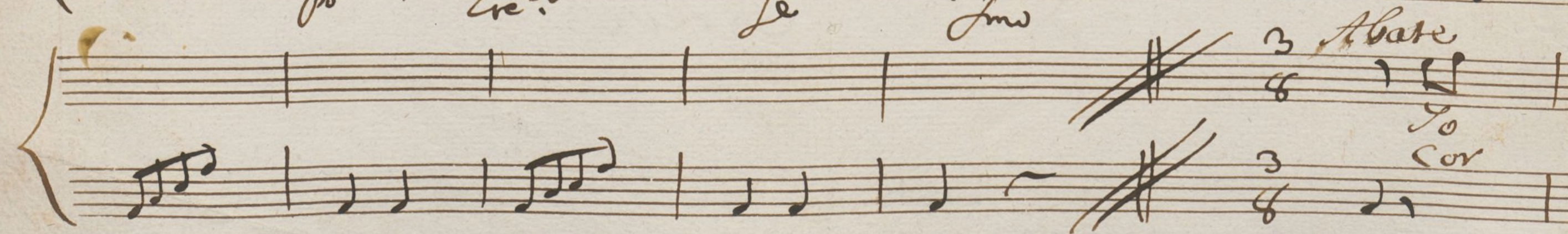
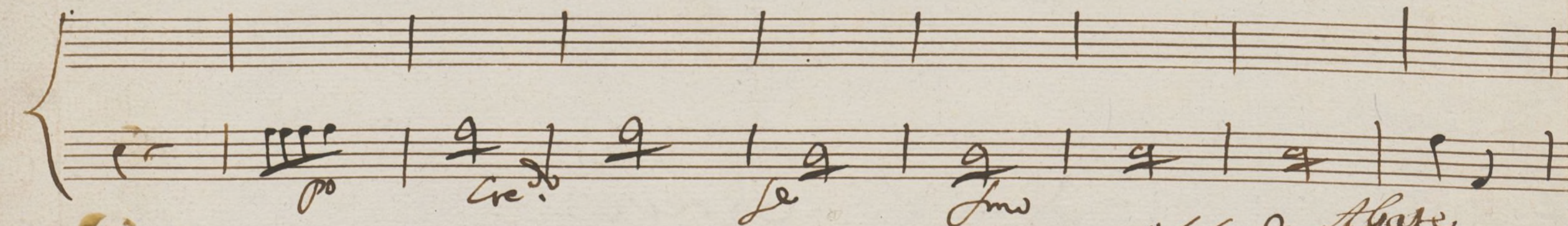
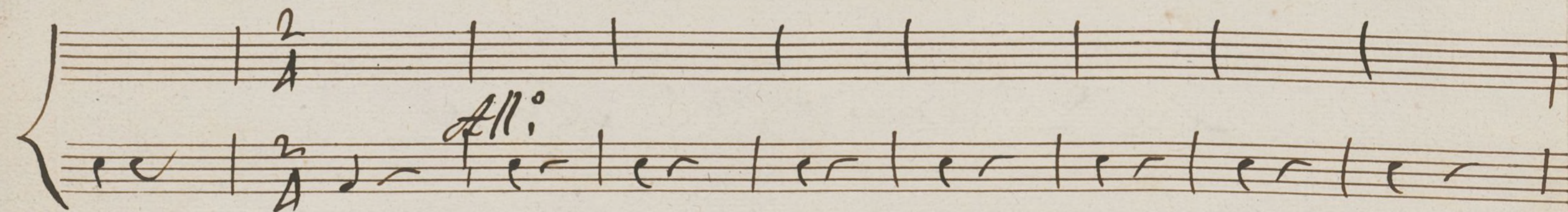
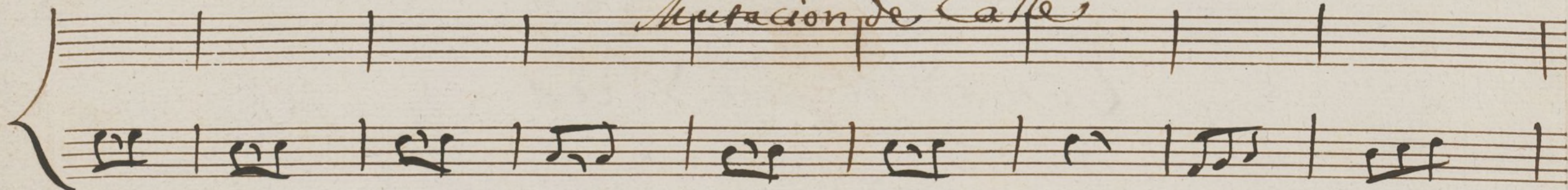
180-2



*Allegretto*



*Mutacion de Calle*



*Abate*  
*Jo*  
*Cor*



soy un Abate Inger to en Melon yen Bo lonia  
 te fo a una Niña lo mismo q. un vol ya Can tar la en

grados tengo de Doctor Yen Bo lonia grados ten  
 seño a la per feccion ya Can tar la en re no ya

go de Doctor *All.*  
 la per feccion soy a ris me tico soy Mate  
 yo soy gram a tico yo soy his



ma tico soy a ca de mi co soy Ca se da tico  
 to r i co yo soy Bo ta ni co yo soy Re to r i co

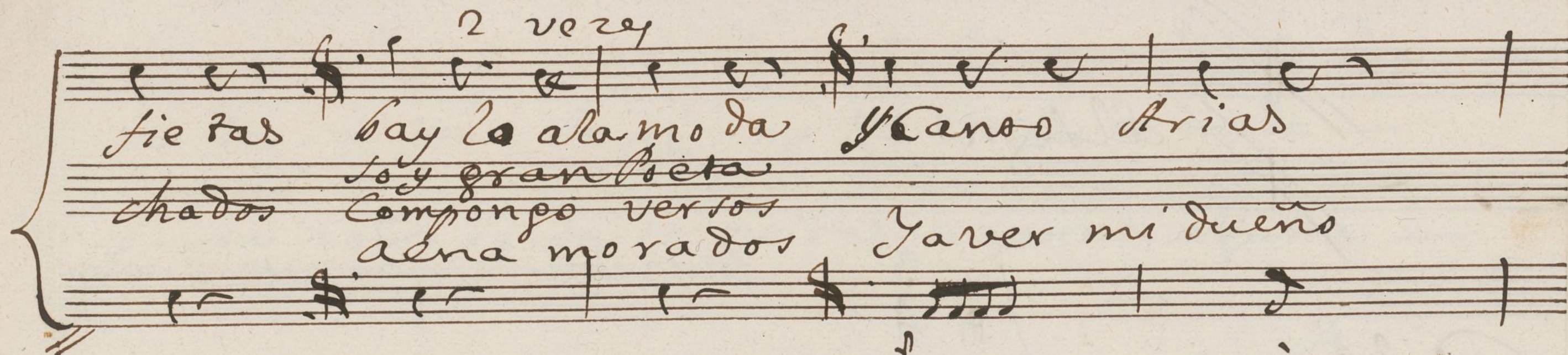
soy tam bien qui mi co y san gra dor soy tam bien  
 soy Se o me t r i co y gran Pin tor soy Se o

qui mi co y san gra dor se ha zer nu di to y ap pe co  
 me t r i co y gran Pin tor guar ne zo Pa tas ha po en to r

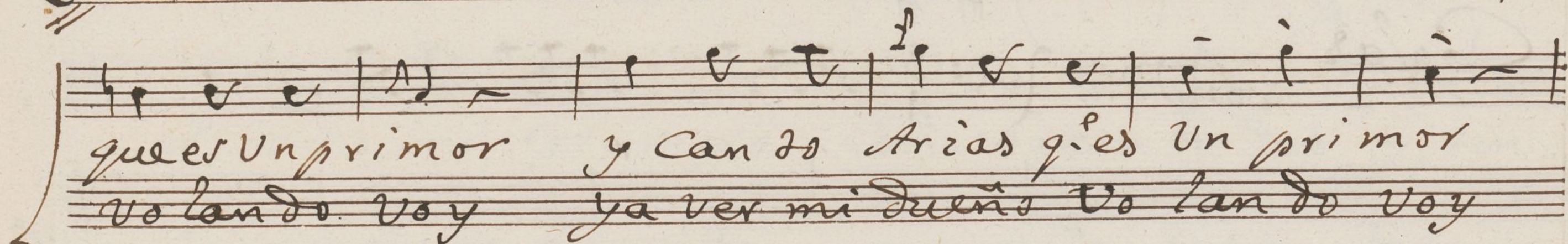
qui mi co y san gra dor se ha zer nu di to y ap pe co  
 me t r i co y gran Pin tor guar ne zo Pa tas ha po en to r



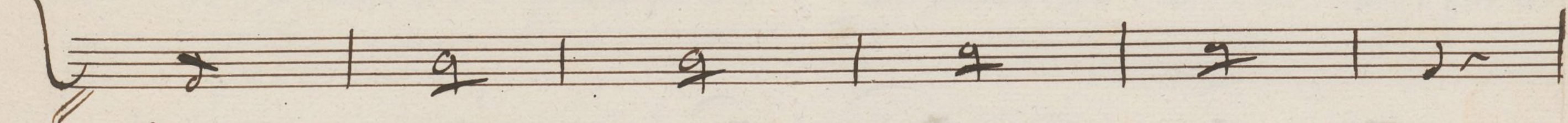
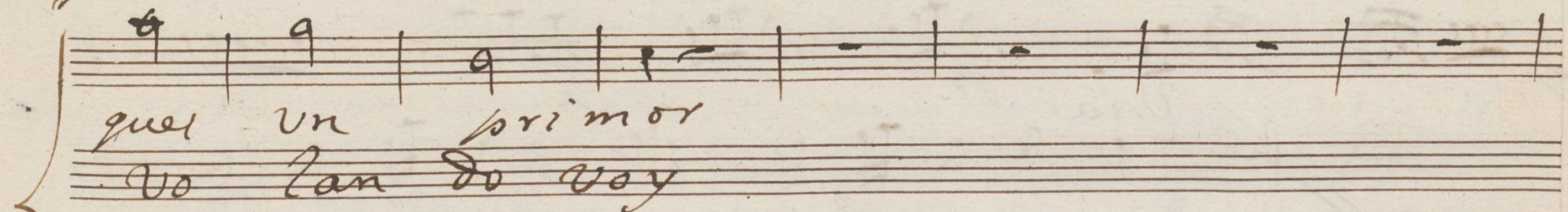
2 vez



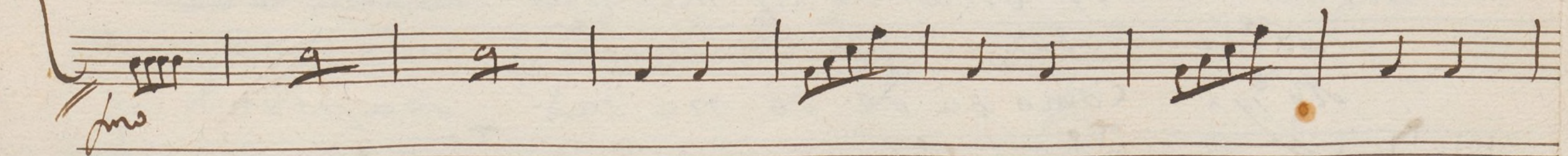
fie tas bay la alamo da Canoo Arias  
 chados soy gran poeta  
 compongo versos  
 aena morados Ya ver mi dueño



que es Un primor y Canoo Arias q. es Un primor  
 volando voy ya ver mi dueño volando voy

que un primor  
 vo lando voy



mo



*allegro*

*Coplas* *Andro* *3* *4* *Mutacion de Savinete o Salor*

*Via* *pe* *fe*

*Ab e* *Soy una Pe. ri me tra* *de la de*  
*Ab e* *A tus pies se rinde* *la cabeza*  
*pe* *Como bá de to na das* *sea prenda al*



mo da sy una pe ri me tra de la de moda —

seguis a tus <sup>ai te</sup> ~~pies~~ <sup>vinde</sup> ~~con la~~ <sup>mi</sup> a mante obre ~~quis~~ <sup>quis</sup> —  
guena Como ca de to nadad reaprende alguna —

J tengo mi cor re jo Como hazen to das y ten  
Uria y yoa ti te de di co mi tierno afecto y yoa  
Uria del gracioso garrido aprendo una del gra

go mi cor re jo Como hazen todas —  
ti te de di co mi tierno afecto — Ab<sup>e</sup> es Un A  
cioso garrido aprendo una — Ab<sup>e</sup> estas her  
Logue me



base  
mora  
se ca

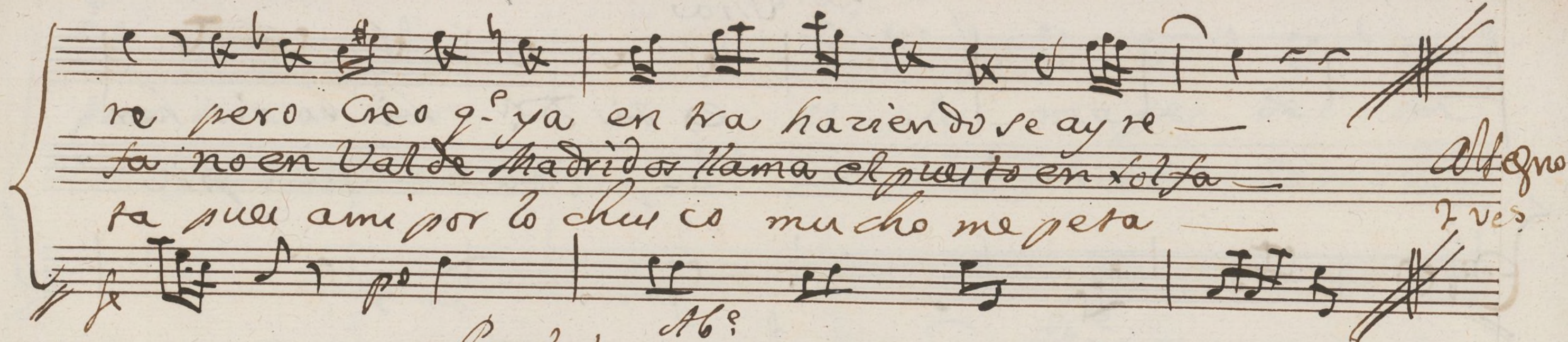
Con mas Ziencia q.<sup>a</sup> pan-za Con mas  
y tu hecho uncapi di - Ho y tu he  
nosabe en las tona - das nosa

Ziencia q.<sup>a</sup> pan-za yo lo que grande  
cho Uncapi di - Ho y tu su Diota  
been en las tona - das ~~pero se pesca~~

pero creo que ya entra haciendo se ay  
noen Valde Madrid os llama el puerto en sol  
Pues ami por lo chusco mucho me pe

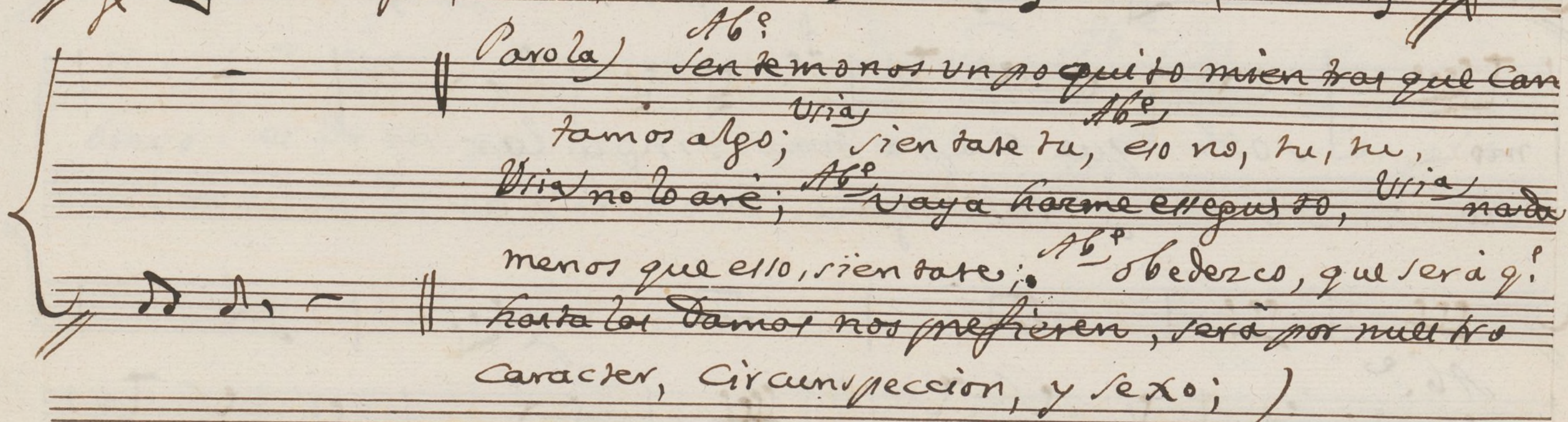


mas  
he



re pero creo q. ya en tra haciendo se ay re —  
fa no en Val de Madrid llama el guito en sol fa —  
ta sue ami por lo chus co mucho me peta —

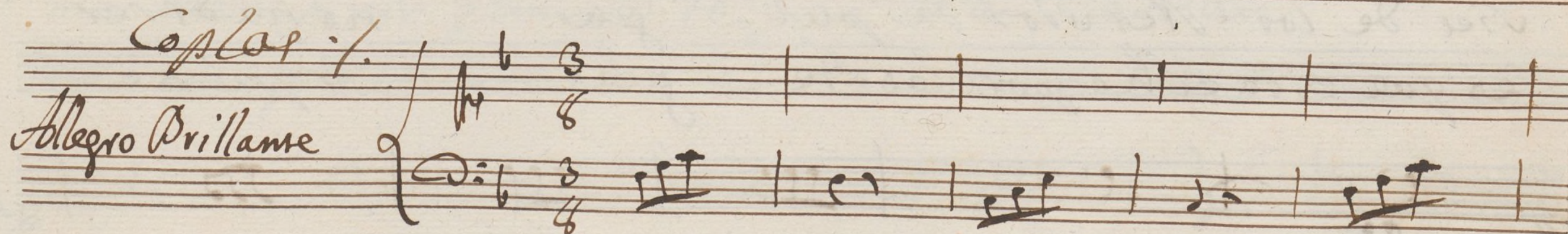
*Allegro*  
2 ves.



*Parola* *Ab.* Sen remanos un poquito mien tra que can  
tamos algo; *Via* sien tate tu, ei no, tu, tu,  
*Via* no lo are; *Ab.* Waya hombre el guito, *Via* nada  
menos que ello, sien tate; *Ab.* Obedezco, que sera q.  
hasta los damas nos prefieren, sera por nuel tro  
Caracter, Circunspeccion, y sexo; )

*Coplas.*

*Allegro Brillante*





Via

es tar en Li bo rio her  
Lue peina do tan pre

mo — so que Capa tan sin pu lar  
cio — so y tan digno de em bi diar

Ab.<sup>e</sup>

vici de los Nervios de pul — ga no ha de ser  
es que esta echo por las re — glas Ar qui tee



*Via*

par ti cu lar er plu - maje del som  
 tos ya Compas que La pa tor tan pu

brevos ei de un puz to es pe cial - ei de las plu  
 tidos son de Ca bra ò Cor do ban *Ab<sup>e</sup>* de piel de zis

mas devn fenir q' emuer to y en do a Ca zar  
 ne los pa to Con sue la - de ta fe tan

*fe*



*Via* *la 2.*

e re mi venus tu mi Cupido ay Como

e re mi venus

*Via*

bay lan ellos o jillos pero de jemos de

pero de jemos de

*Ab.*

jemos aora cariños

jemos aora Carinos *Via* *pues* Cantad algo

*pues* Cantad algo

*Parola 2<sup>a</sup>* *Ab.* oye una Arie Dufa Italiana, y en ella te Contare quando me Case  
 lo que hare; *Via* vaya Emperad; *Ab.* mira si ves que me dezo llevar de ma  
 riado, de los afectos comicos, de tenme no me caiga; *Via* esta bien; / *Aria* %.



*Uria*

bueno por di ver tir nos voy a ser vi-ros  
 bueno por di ver tir nos <sup>16<sup>a</sup></sup> voy a ser vi-ros

*Parola 1<sup>a</sup>*

{ Voi - a ser vi-ros  
 por - di ver tir - nos

*Uria*

*Parola 1<sup>a</sup>* Vayan estas seguidillas de Pichini, fuidado que a su  
 tiempo me digais, bravo, Bravissimo, <sup>16<sup>a</sup></sup> Bravissimo, *Uria* y lle  
 vadme el compas, <sup>16<sup>a</sup></sup> Bravissimo.

*Parola 2<sup>a</sup>*

*Segui*

*And<sup>te</sup>*

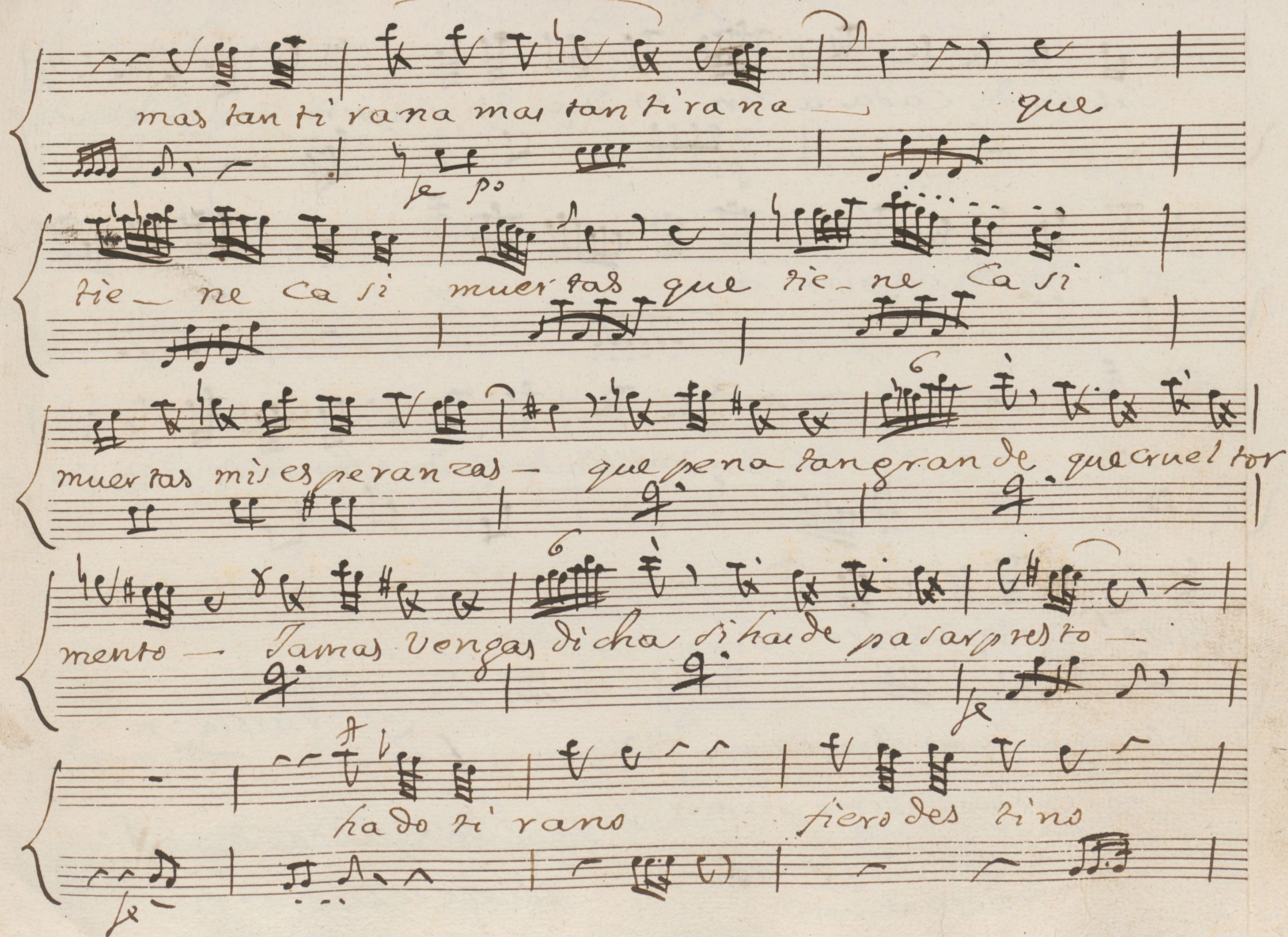
*1<sup>a</sup> Nica<sup>1a</sup> Uria*



This is a handwritten musical score on aged paper, featuring multiple systems of staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in Spanish and are interspersed between the musical staves. The handwriting is in a cursive style typical of the 18th or 19th century. The score is organized into several systems, each containing multiple staves. The lyrics are: 'Una ausencia padezco', 'Una ausencia padezco mas tan tirana a', 'Una ausencia pa', and 'dezo mas tan ti ra na mas'. The music appears to be a vocal or instrumental piece, possibly a song or a short opera.

200.  
 Una ausencia padezco  
 Una ausencia padezco  
 Co Una ausencia padezco mas tan tirana a  
 a  
 Una ausencia pa  
 dezo mas tan ti ra na mas




  
mas tan ti' rana ma tan ti' rana — que  
le po  
tie — ne Ca si muer tas que tie — ne Ca si  
muer tas mi es peranzas — que pena tan gran de que cruel tor  
mento — Jamas vengas di cha si ha de pa sar pre sto —  
ha do ti' rano fiero des ti no



Y al fin de cada a cen to doy Un suspiro y al fin de cada a

cen to doy Un suspiro a - - - y a - - -

y y al fin de cada a cen to doy Un sus

piro doy Un suspiro

Ab.<sup>e</sup> Bravissimo Bravissimo, *Uria* gueta! lo echo? Parola:

Ab.<sup>e</sup> hō, con muchissimo primor;)

Sigue al 3  
después adelante

~~Después de la 1.<sup>a</sup> al 2.<sup>o</sup>~~  
y después telaria p.



Aria Bufo

Albarran Garrido

And.<sup>te</sup> Con molto

en el día que me care. es co es re a loco de a le  
gría loco loco de a le gría y el contento de aquel  
día a toda de a le grar a toda de a le



erar Comeré has pag? te biente de beré no senta  
 mente Sal sol grande de Instrumentos he de saltar he de  
 saltar y baylar he de saltar he de saltar y bai  
 lar Baila como Mique - luego al son de  
 las trompetas quea Compañía van o



boes en el dia que me care lo co es

tarè de a la gria y el contento de aquel dia a to

dos ha de alegrar be be re po ten ta mente po

ten de mente; al di. pa rar el co petas

Sal ba de Artille ria



por la Calle y por la plaza ami esposa he de lle

bar en el dia que me Case Come re a sta que re

biente bebe re <sup>poter pa</sup> ~~casar~~ <sup>mente</sup> ~~de casar~~ he de saltar y vay

lar por la Calle y por la Plaza ami esposa he de lle

bar ami esposa he de lle bar ami esposa he de lle



bar amies para he de lle bar,

Parola

2ª Parola Unia, eviva Bravissimo;

Al.<sup>o</sup> Será mia? Unia tuya seré hasta morir ) sigue el 3.<sup>o</sup>

Al.<sup>o</sup> Pues siga siga y la to nada

Al.<sup>o</sup> pues siga siga es la di version pues siga y la to nada aqui tenga fin y la to



*D. C. alas Coplas*

*Viga es ta diversion;*  
*nada a qui sea cabo;* *Allegro de las Coplas*

*Segui.* *Allegro*

*Usia* *lorder*

*ay tan grande Co se cha ay tan grande Co se cha*

*de se no menos*



de fe no menos q. hasta la Corte llena de sus e  
y estos efectos el que los exprimenta la siente

sectos q. hasta la Corte llena de sus e sectores de  
mentos el q. los exprimenta la siente menos los

sus e sectores  
siente menos

ay Cor rejos tan bonitos, que  
ay Abate, sacienda, quea



*Uria* *Ab<sup>e</sup>*

pagan para o tros, ay Madamas tan bobas, que quieren  
 blande los pan dectas, *Uria* ay Uria bien puestos, *Ab<sup>e</sup>* y tal vez

*Uria* *Ab<sup>e</sup>*

ir de moda, ay Maridos tan nervios, q.<sup>a</sup> no benen de  
 deambre llenos, *Uria* ay Mozas en el prado, *Ab<sup>e</sup>* q.<sup>a</sup> can tra de ga

*Uria* *lados*

fectos y en fin ay tanto de esto y en fin ay tanto de esto  
 zaps, y en fin



que lo ò mi timos *Uria* por temor de que y ría caído ora

*londos* Canse por temor de que Canse Duñños que ridos Duñños que  
grada y ría caído ora grada dañnos Un Victor dañnos Un

*Uria* rido — por temor de que Canse por temor de que Can —  
Victor — y ría caído ora grada y ría caído ora



se dueños queridos  
dadnos un Victor

*allegro*











Violin. Primero.

t

Mus 180-2

Conadilla a Dos.

La Vira y el Abarre.

180-2

Handwritten musical score for Violin I. The score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive, handwritten style. The first staff contains a series of eighth and sixteenth notes, followed by a rest. The second staff continues the melody with similar note values. The third staff features a series of eighth notes, followed by a rest. The fourth staff contains a series of eighth notes, followed by a rest. The fifth staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive, handwritten style. The fifth staff contains a series of eighth notes, followed by a rest. The sixth staff continues the melody with similar note values. The seventh staff features a series of eighth notes, followed by a rest. The eighth staff contains a series of eighth notes, followed by a rest. The ninth staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive, handwritten style. The ninth staff contains a series of eighth notes, followed by a rest. The tenth staff continues the melody with similar note values. The score includes several dynamic markings: 'Allo' (Allegro) at the beginning of the first staff, 'cres.' (crescendo) above the fifth staff, 'fmo' (finito) below the fifth staff, 'vor' (vivo) above the sixth staff, and 'fmo' (finito) below the ninth staff. The score also includes several rests and repeat signs.

~~Al Segno.~~



*And<sup>te</sup>* 3/4

*Allegro 2 mar.*  
*Parola.*

*Coplar.*  
*Allegro Brillante*



Handwritten musical notation on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f.* (forte) and *pl.* (pianissimo). The word *Parola.* is written at the end of the fifth staff.

V. p.<sup>to</sup>



*Seg.<sup>o</sup>*  
*And.<sup>te</sup>* *3* *mol.*

*mol.*

*fmo*

*mol.* *segue* *poco.* *fmo* *mol.*

*Carola.* *All.<sup>ro</sup>* *Brill.<sup>te</sup>*





v. p.



Aria Bufo.

And.<sup>te</sup> con moto.

Handwritten musical score for 'Aria Bufo.' The score is written on ten staves. The first staff is the vocal line, marked 'And.<sup>te</sup> con moto.' and features a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The subsequent staves are for the piano accompaniment, showing dense chordal textures and arpeggiated figures. Performance markings include 'cres' (crescendo), 'for' (forte), 'p' (piano), 'f' (forte), 'fmo' (finito), and 'And' (Andante). The score concludes with a double bar line and a repeat sign.

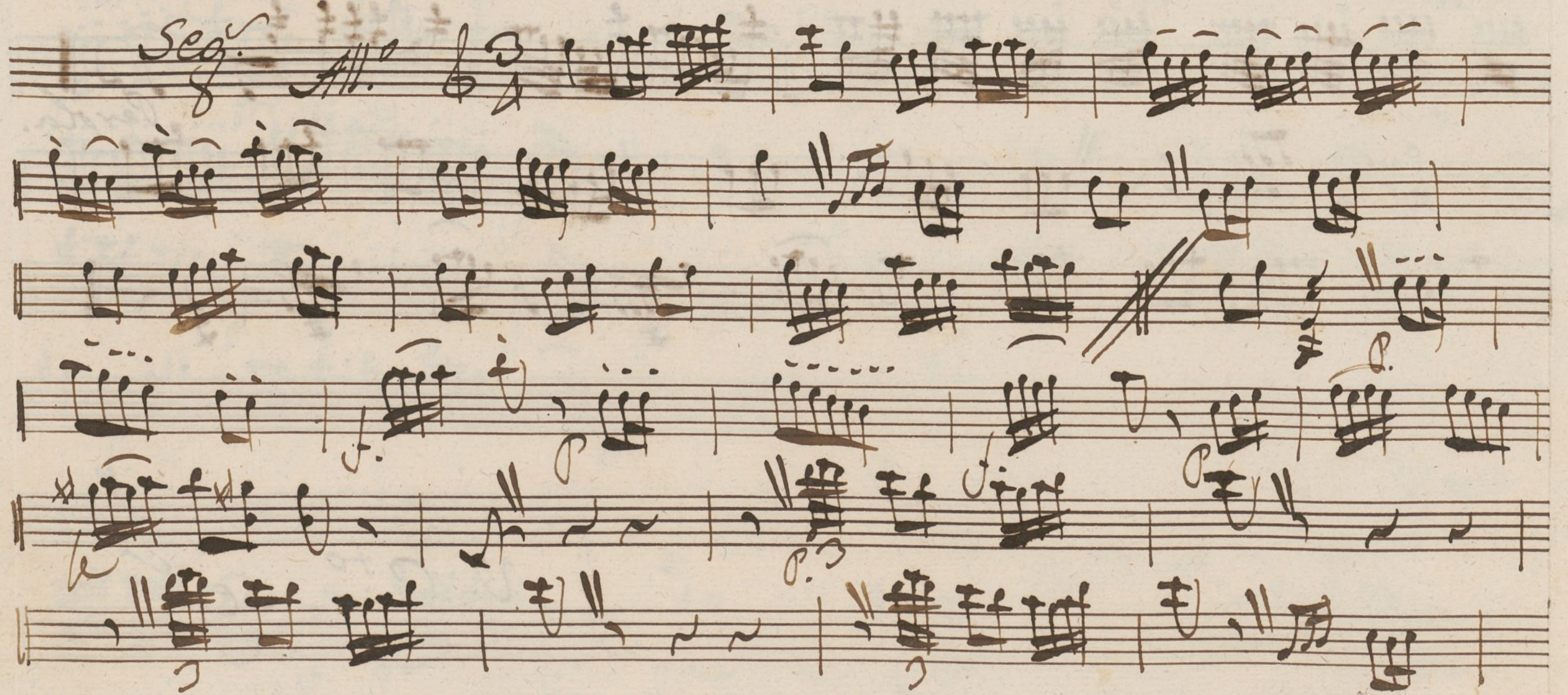


Handwritten musical score on four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Parola." is written in the right margin of the third staff.

*cre*  
*f.*  
*mo*  
*Parola.*

V. P.<sup>to</sup> Sep.

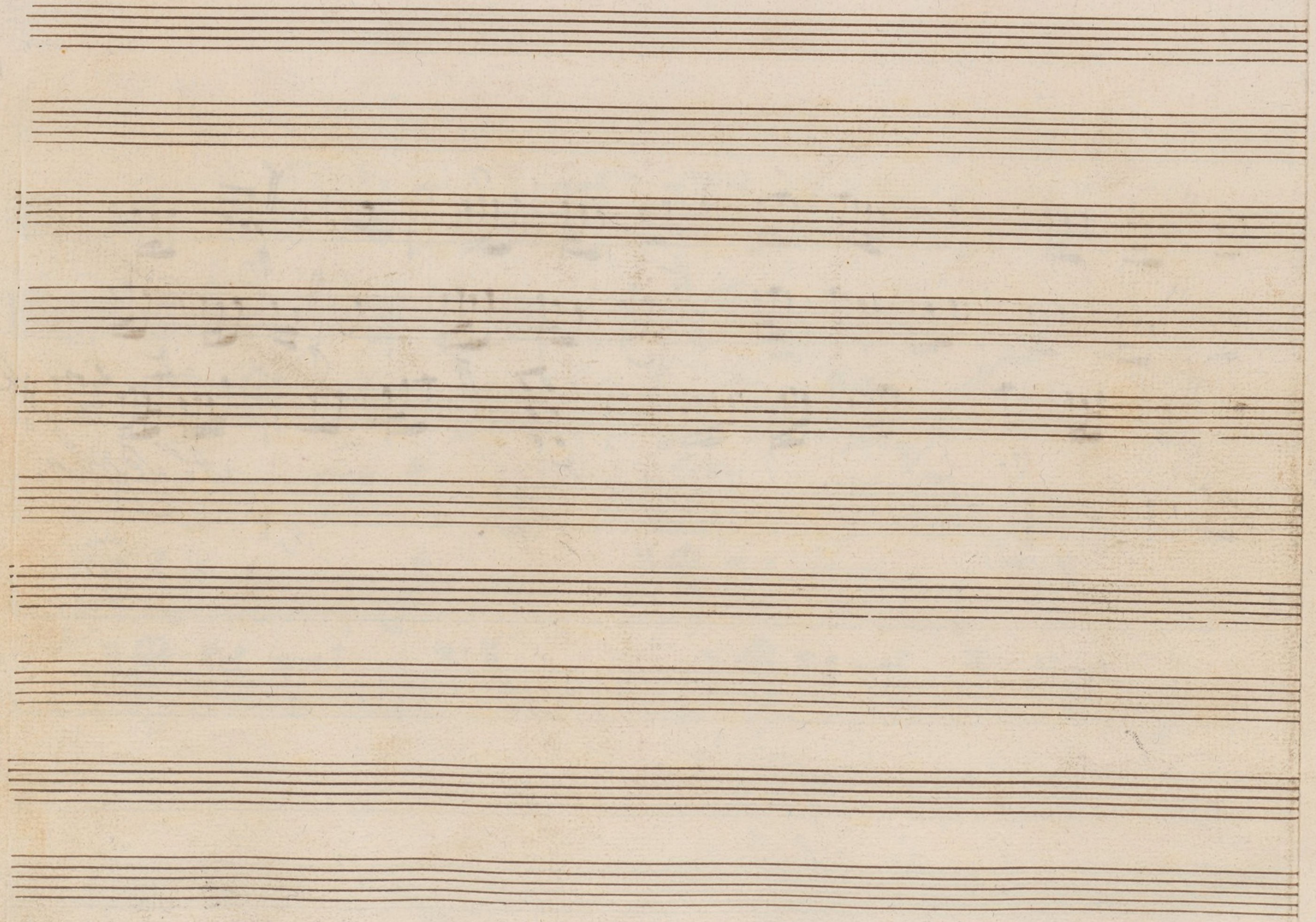














Violin Segundo.

+

Mus 180-2

Con<sup>a</sup> a duo.

La Orca y el Mare.

Handwritten musical score for Violin II, titled "La Orca y el Mare." The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo marking "Allo" is present at the beginning. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several dynamic markings: "cres." (crescendo) and "f." (forte) on the fourth staff, and "pno" (piano) on the eighth staff. The score concludes with a double bar line and the word "Adagio." written below the final staff.



*And<sup>te</sup>* 3/4

*Allegro 2<sup>da</sup> mar. Parola.*

*Copia. All. Brill<sup>te</sup>*



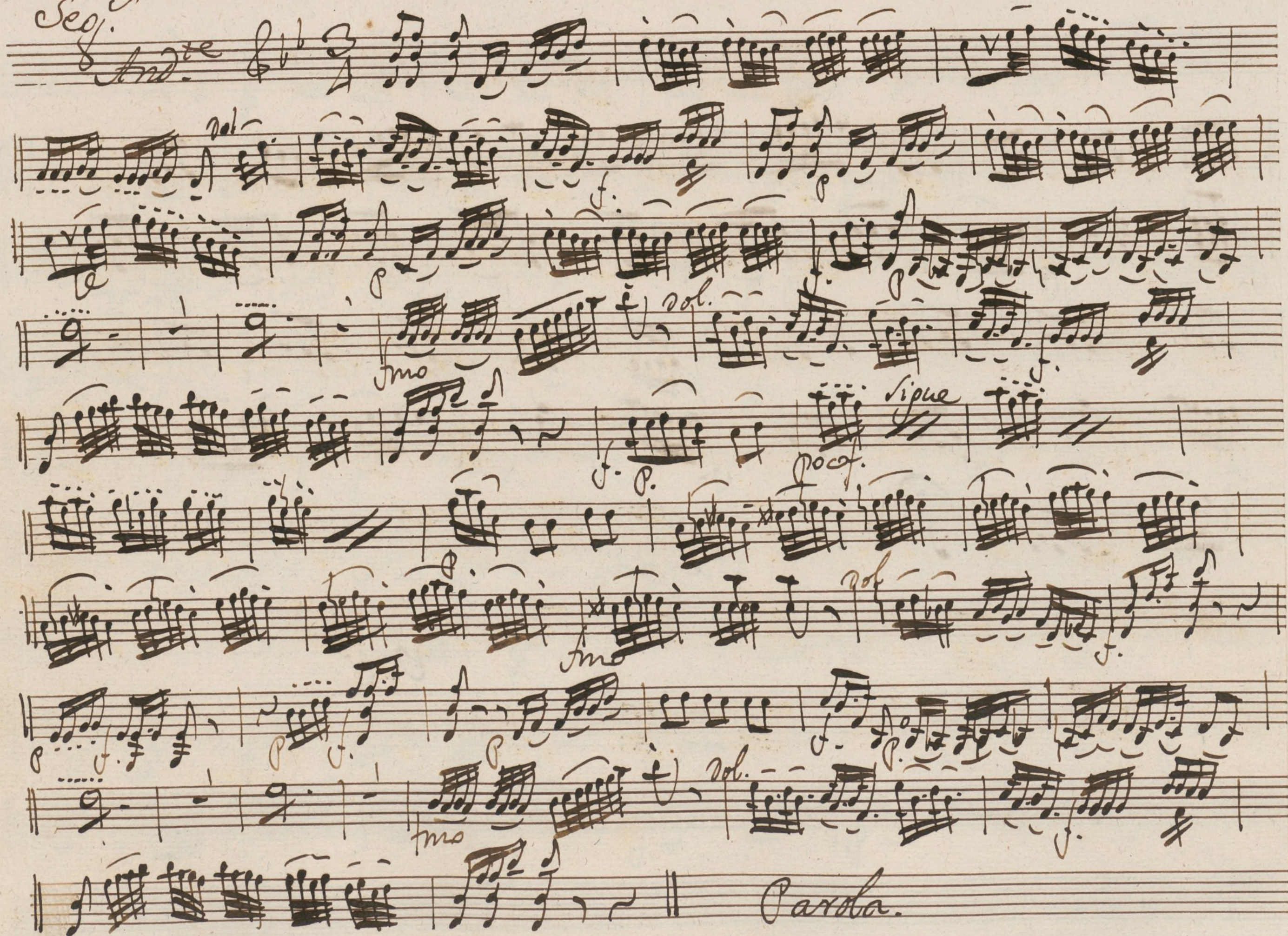
Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *p*. The piece concludes with the word *Parda.* written in cursive.

V. P.

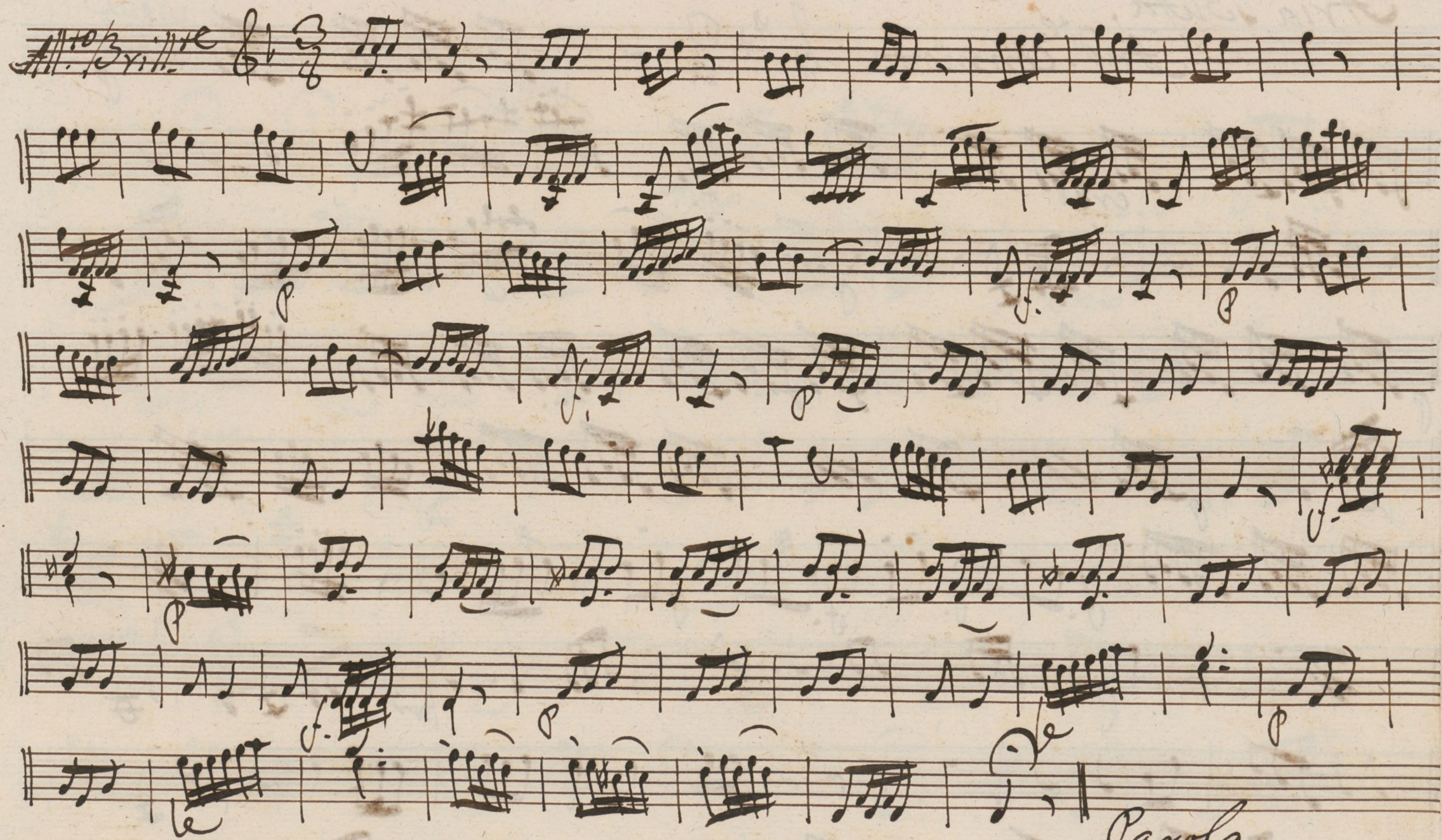


Seo.

And<sup>te</sup>.







Parola.

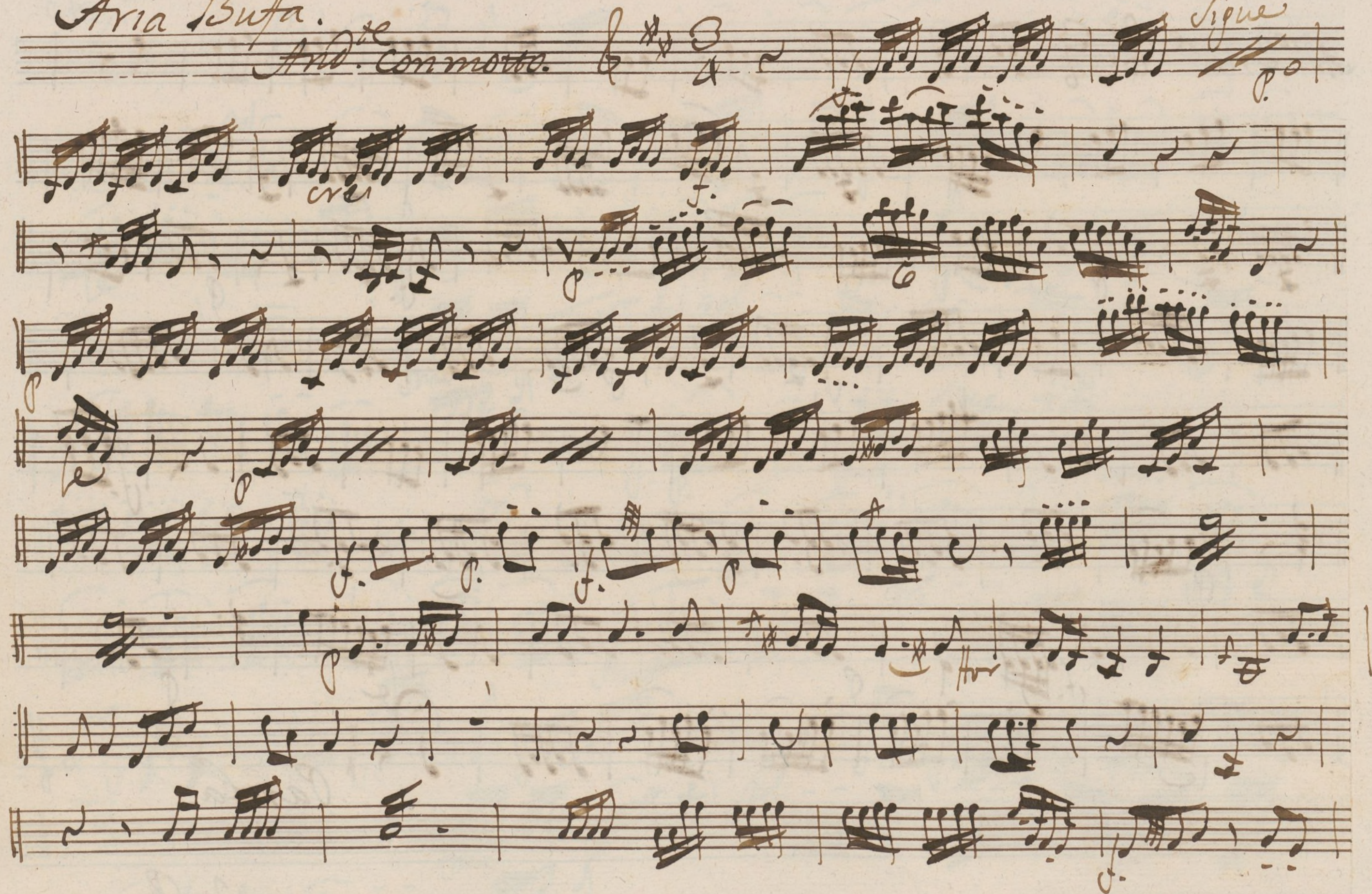
v. P.



Aria Bufo.

And.<sup>te</sup> Con moto.

Segue



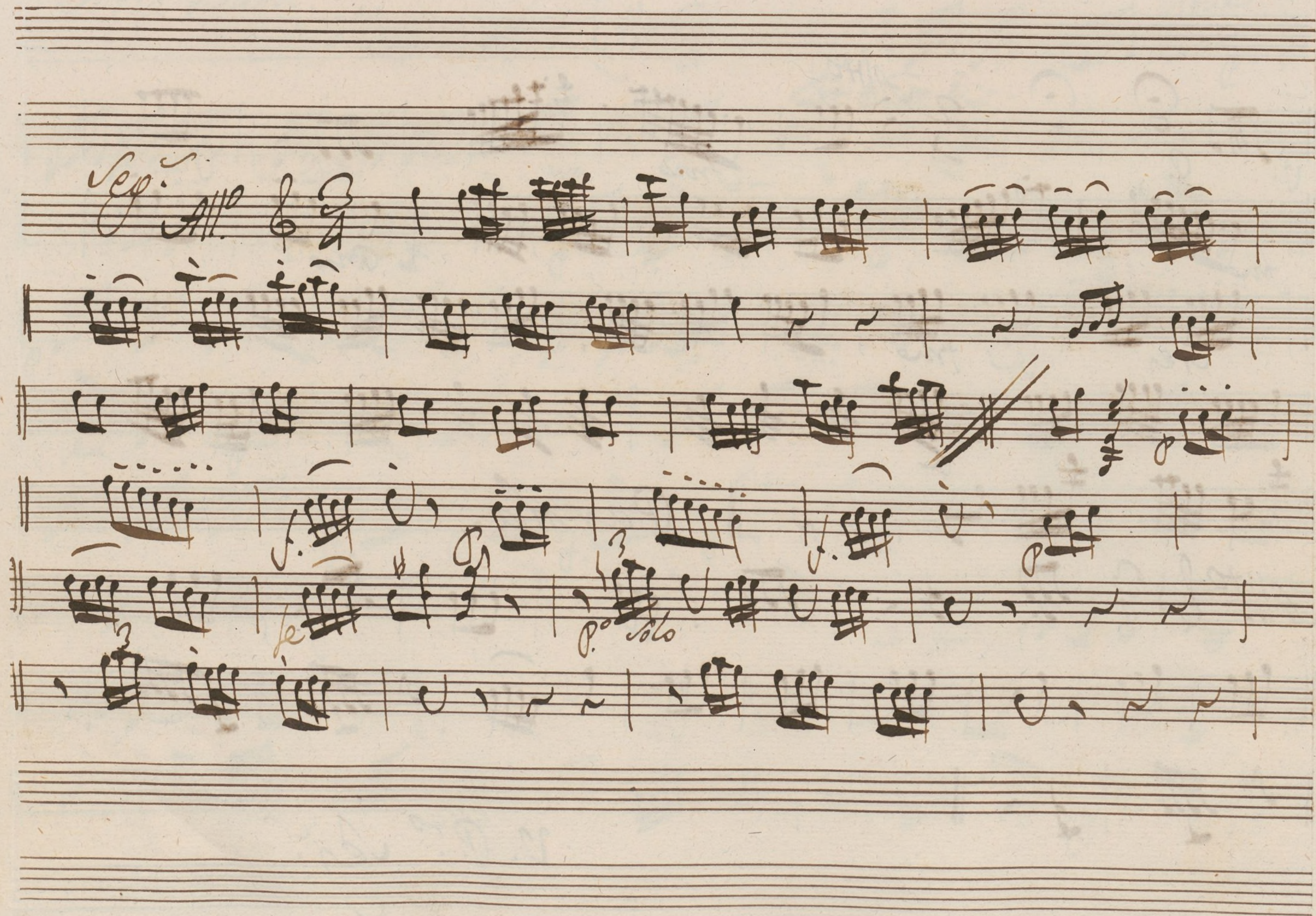


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in brown ink on aged, slightly stained paper.

Key markings and features include:

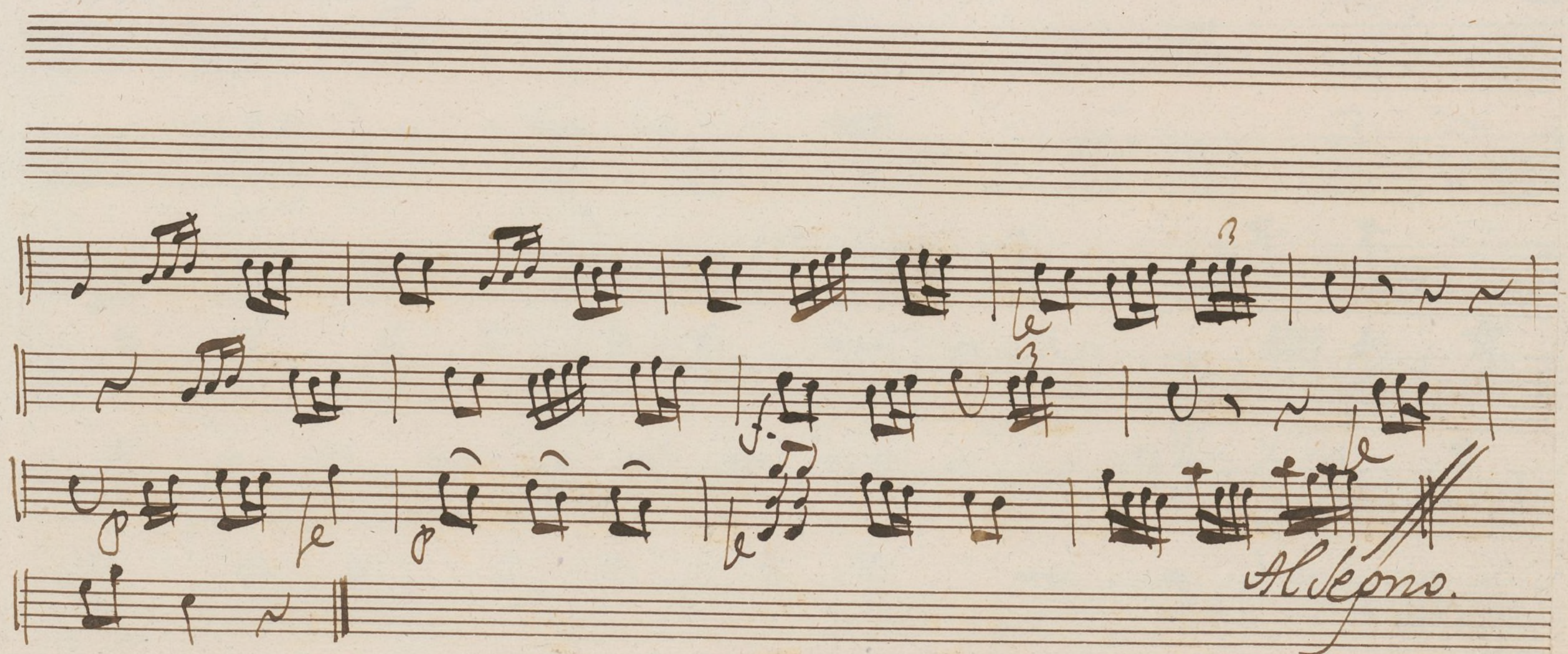
- Alto* (written above the first staff)
- fmo* (written below the first and second staves)
- Pmo* (written below the second staff)
- cre* (written below the third staff)
- Parola.* (written on the sixth staff, indicating a vocal entry)
- Alto* (written above the seventh staff)
- V. P.<sup>to</sup> Ag.* (written at the bottom right of the page)







Handwritten musical score on four staves. The notation includes various notes, rests, and dynamic markings. The word "Allegro." is written in cursive at the end of the fourth staff. The manuscript is on aged, slightly stained paper.

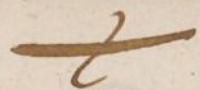








Oboe Primero.



Mus 180-2

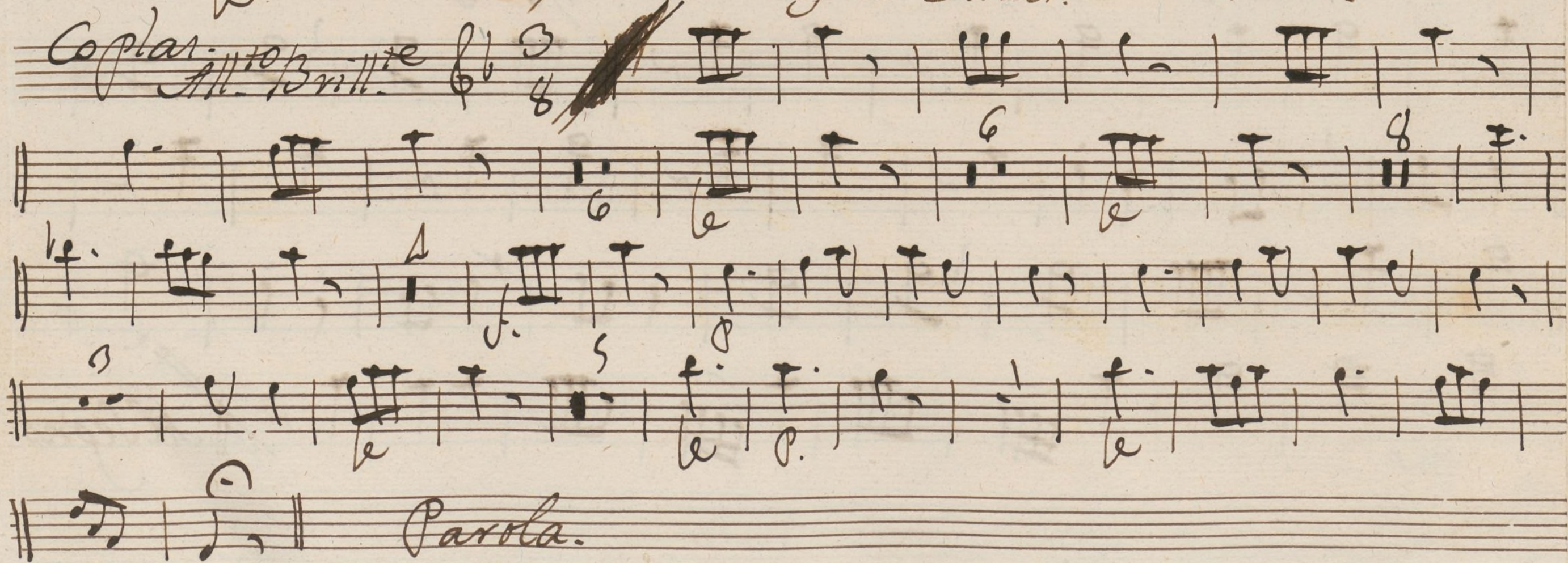
1<sup>a</sup> à Duo.

La Oria y el Abare.

Handwritten musical score for Oboe Primero, featuring multiple staves with notes, rests, and dynamic markings such as *Allegro*, *cre.*, *fmo*, and *Allegro*. The score includes various musical notations including clefs, key signatures, and time signatures.



*And.<sup>te</sup>* 

*Coplas* 

*Allegro 2 mas.* *Parola.*



*Sep. And.* *10* *4* *9*

*morzo*

*solo.*

*po cof.*

*solo*

*Parola. y Volti p.<sup>to</sup>*



*All.<sup>to</sup> Br. II<sup>te</sup>*

Parola.

*Aria Bufo.*  
*And.<sup>te</sup> con moto.*

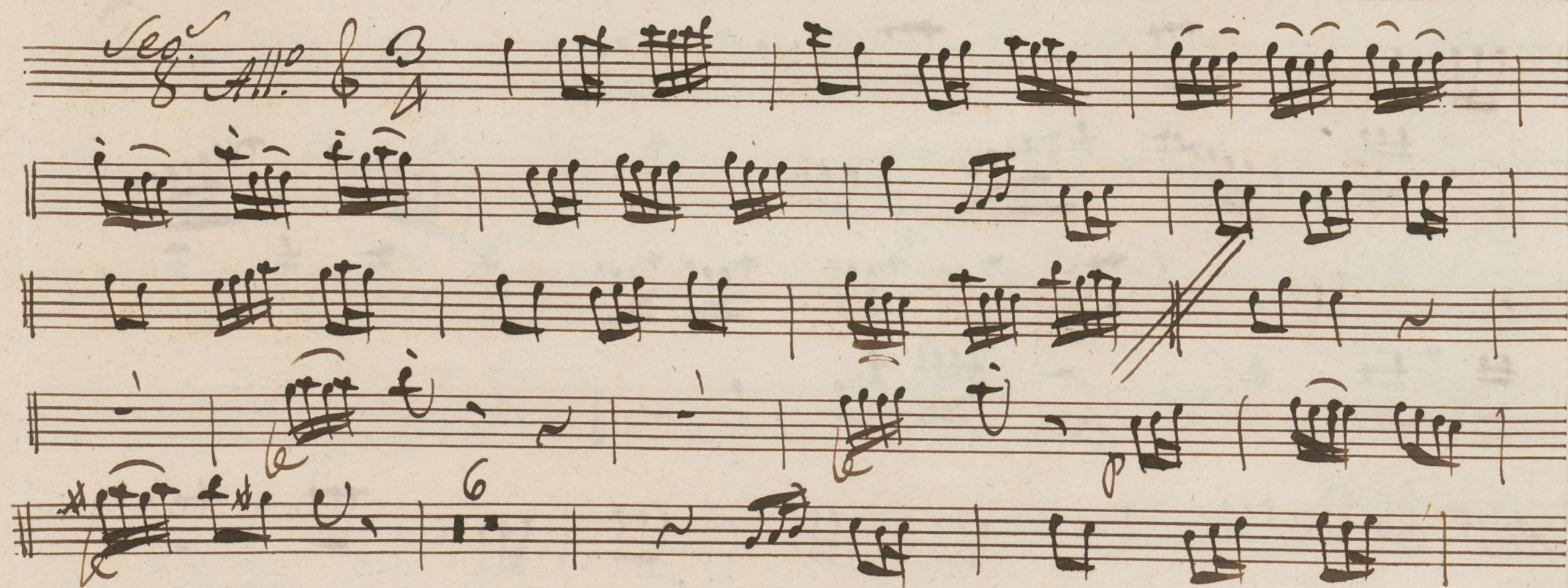


Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *fmo* (fornito) and *Parola*. The score is written in a historical style, likely from the 18th or 19th century.

Handwritten musical score on two staves. The notation includes various notes, rests, and dynamic markings such as *fmo* (fornito) and *Parola*. The score is written in a historical style, likely from the 18th or 19th century.

V. P.<sup>to</sup> Sep.

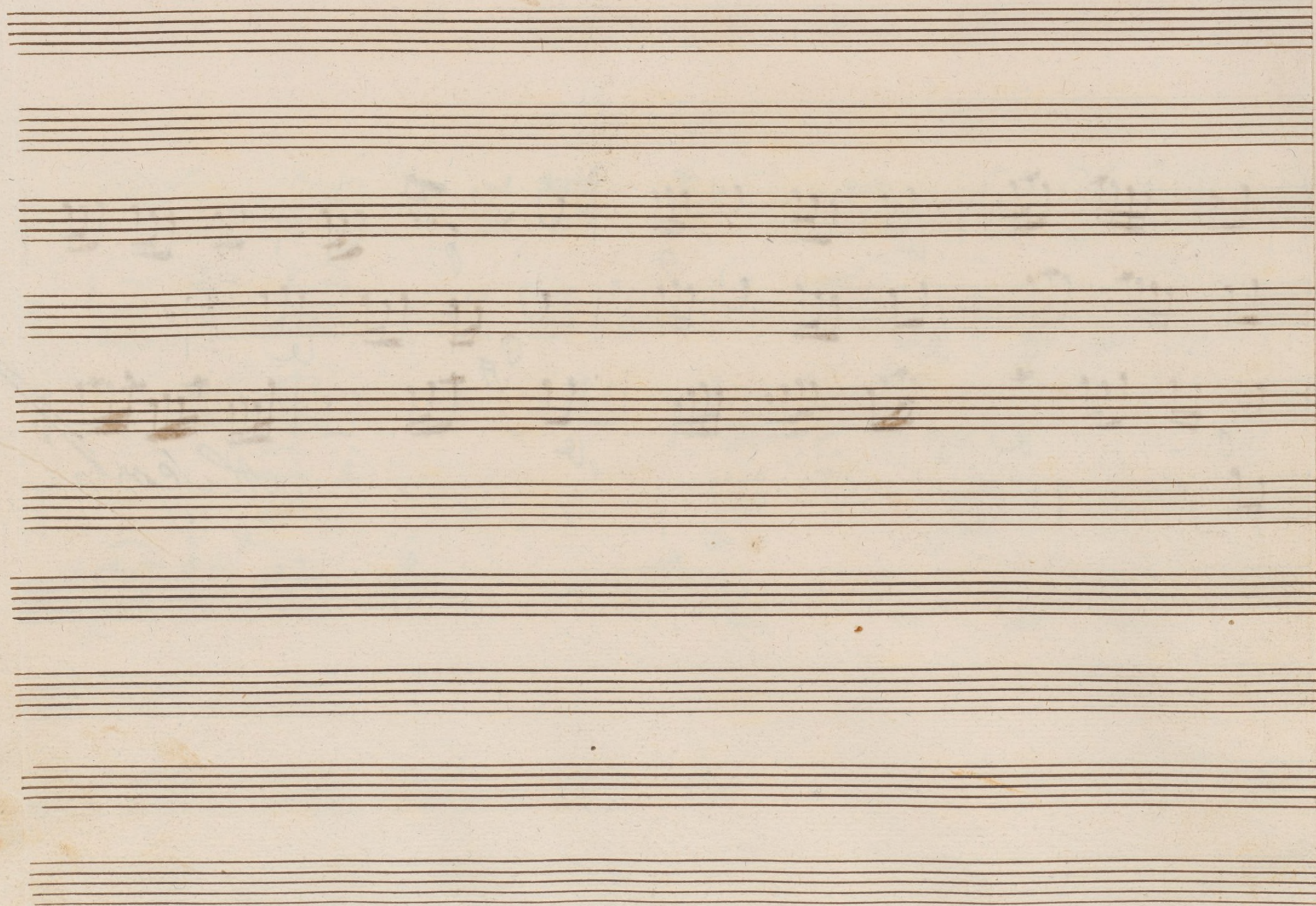














Oboe Segundo.

*t*

Mus 180-2

*ton. a Duo.*

*La Vía y el Abate.*

Handwritten musical score for Oboe Segundo, featuring ten staves of music. The notation includes various rests, notes, and dynamic markings such as *fmo* (finito) and *Allegro*. The score is written in a cursive style, typical of 19th-century manuscript notation. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system, with the final staff ending with a double bar line and the word *Allegro* written below it.



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

Staff 1: *And.<sup>te</sup>* 3/4

Staff 2: *Solo*

Staff 3: *3*

Staff 4: *Solo*

Staff 5: *2* *6*

Staff 6: *Coplas.* *All.<sup>ro</sup> Brill.<sup>te</sup>* *Allegro 2 mar.* *Parola.*

Staff 7: *6* *8*

Staff 8: *4* *3* *5* *1*

Staff 9: *Parola.*



*Sep. And.<sup>te</sup>*

*morzo.*

*poco f.*

*Parola. y Voltig.<sup>to</sup>*



*All. Brill.*

Parola.

*Aria Bufo.*  
*And.<sup>te</sup> Con moto.*



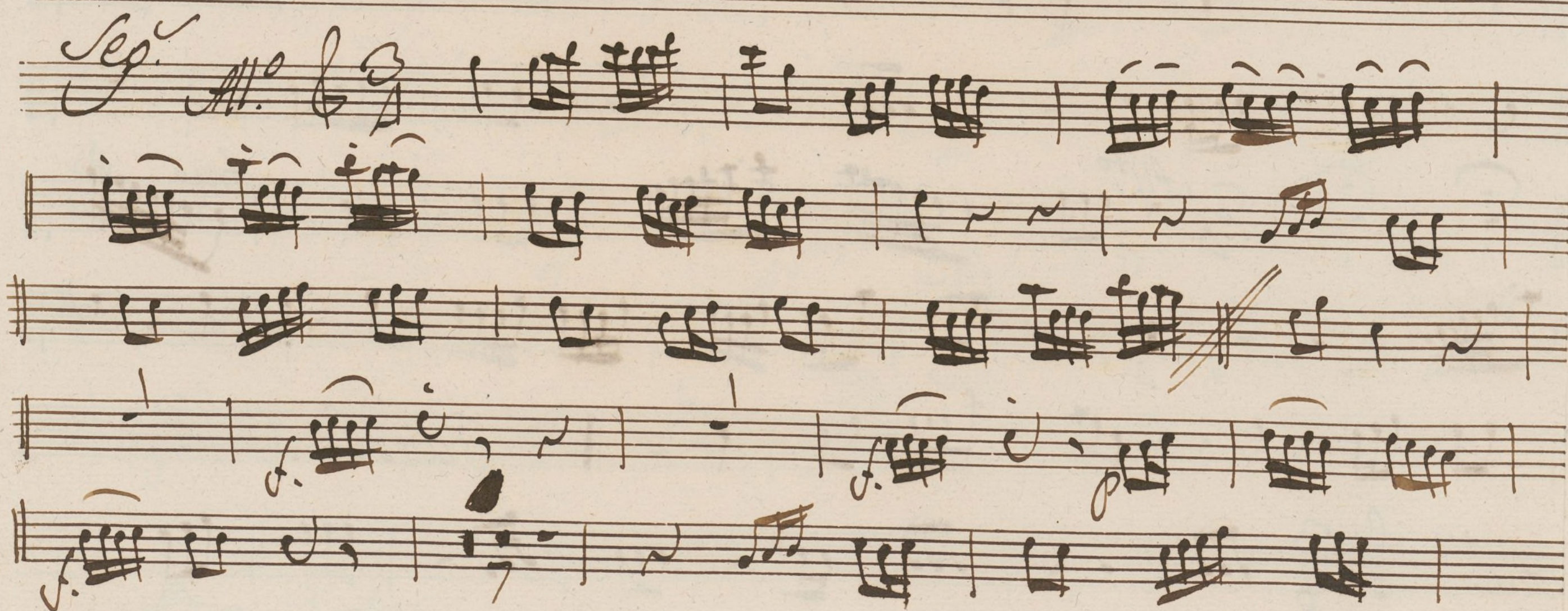
Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The word "Parola." is written in the sixth staff. The score concludes with a double bar line in the eighth staff.

Dynamic markings and annotations include:

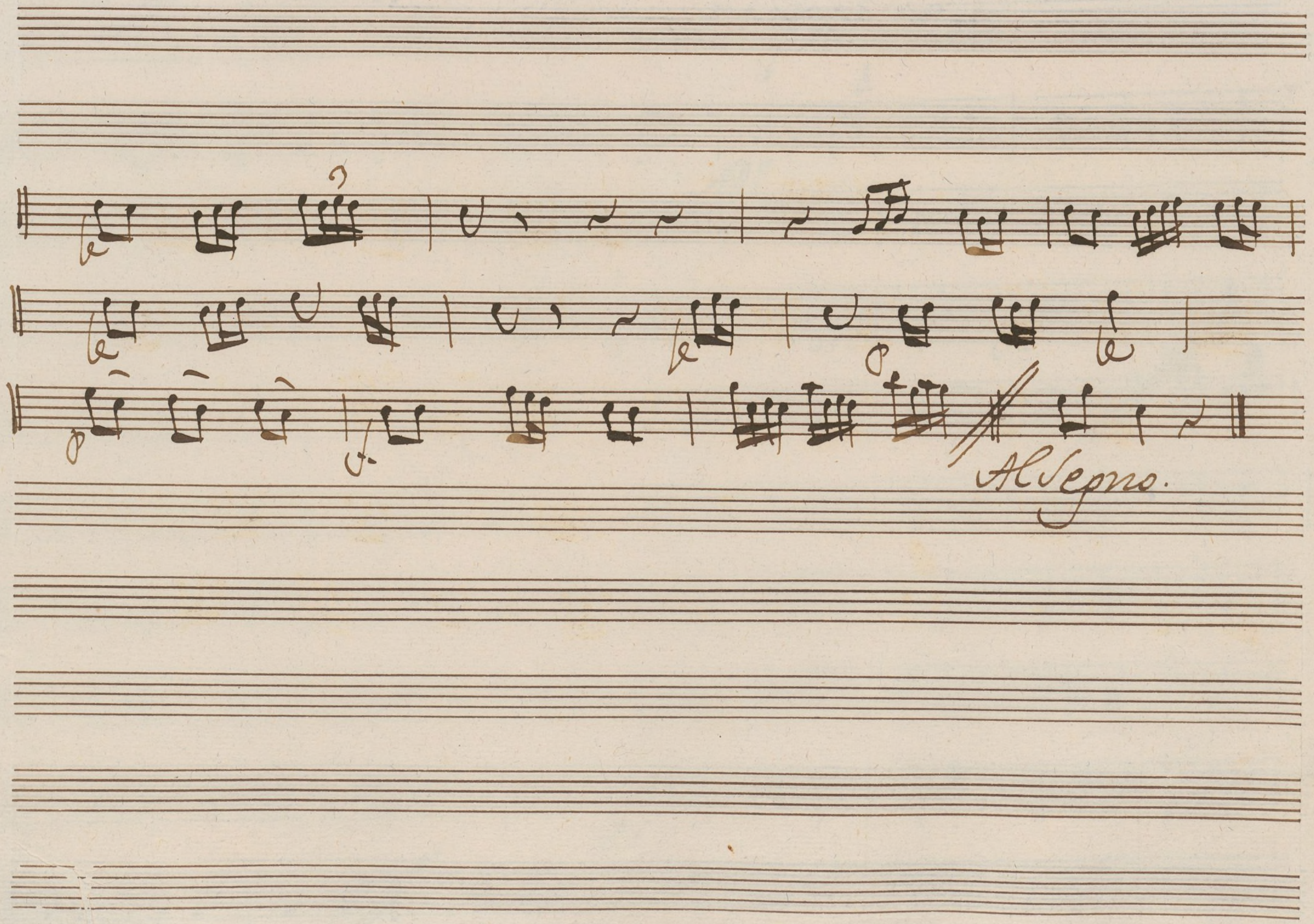
- 2* (second staff)
- 5* (second staff)
- 2* (third staff)
- All.<sup>to</sup>* (third staff)
- fmo* (third staff)
- fmo* (fourth staff)
- fmo* (fifth staff)
- fmo* (sixth staff)
- Parola.* (sixth staff)
- All.<sup>to</sup>* (seventh staff)

V. P. Sep.



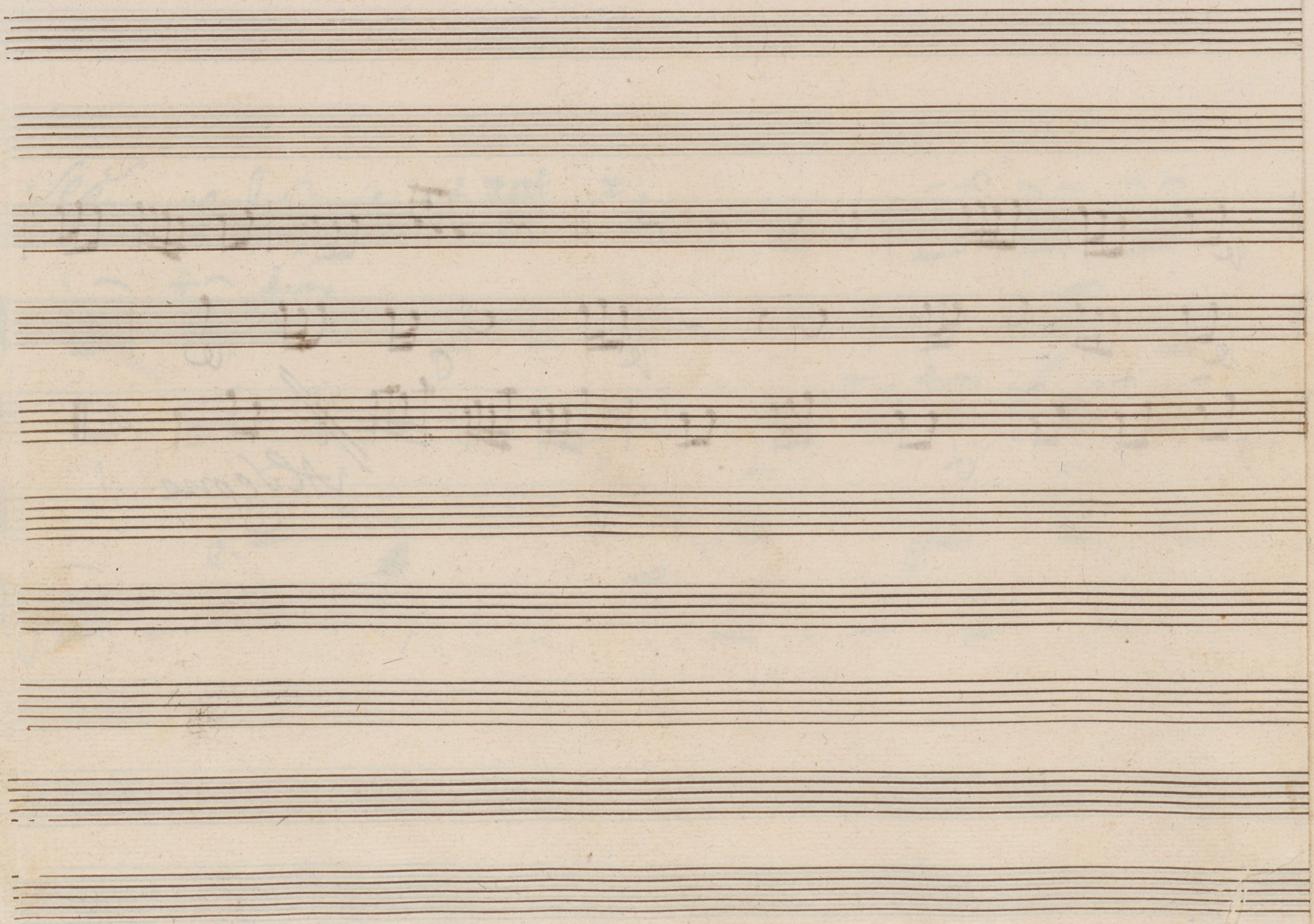






*Al Sepno.*







*Trompa Primera.*

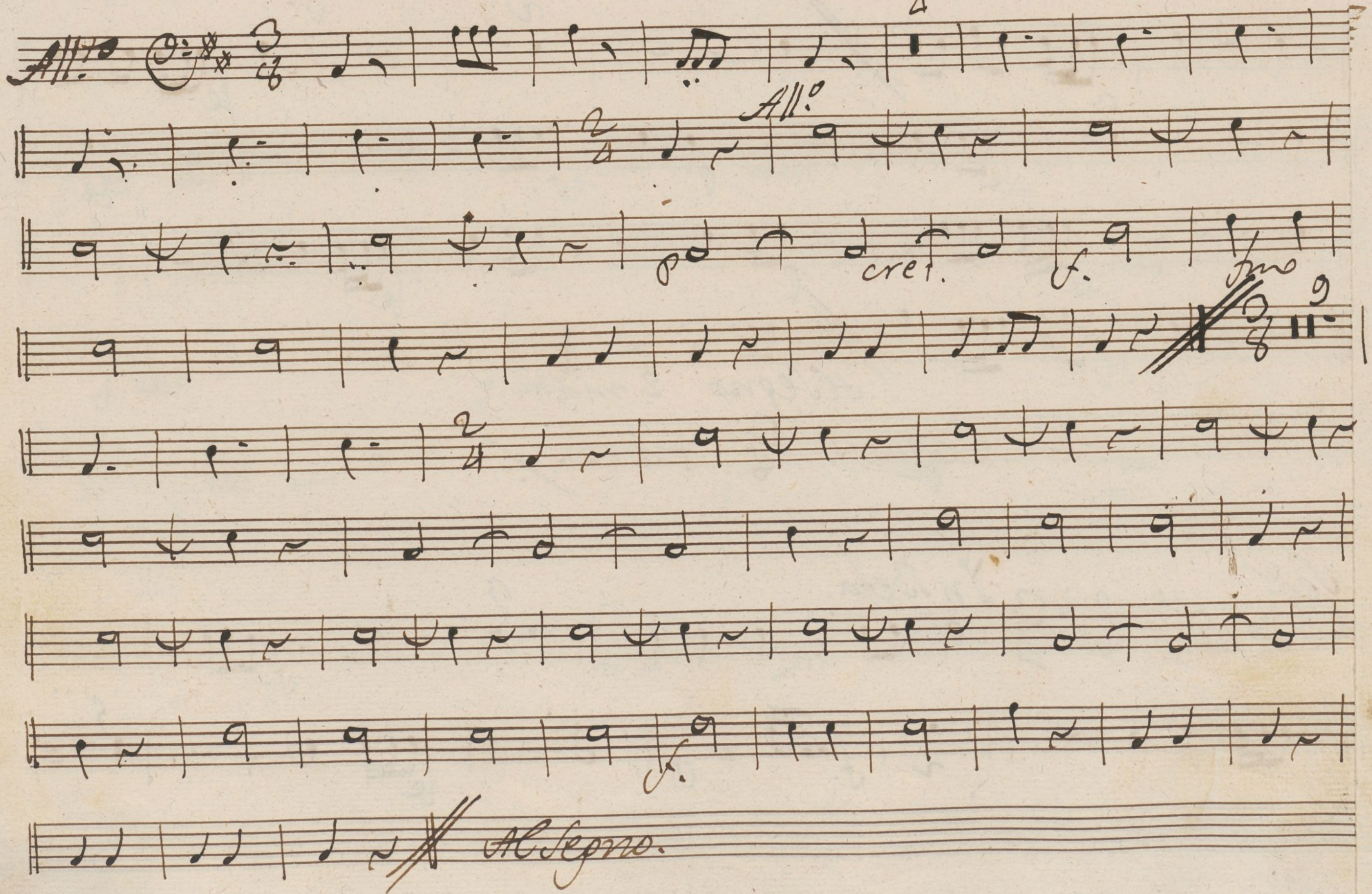
2

Mus 180-2

*Con a. Duo.*

*Lancia y el Abate.*

Handwritten musical score for Trompa Primera, featuring ten staves of music. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked *All.<sup>o</sup>* at the beginning and *Allegro.* at the end. The key signature is one sharp (F#) and the time signature is 3/4. The score concludes with a double bar line and a final note.



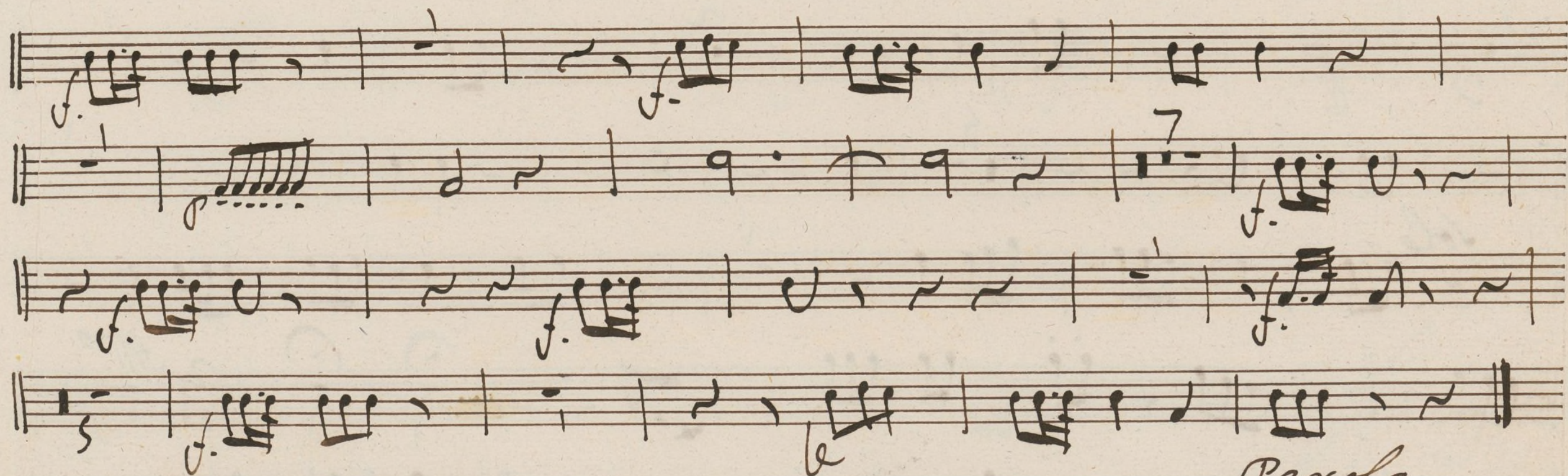


*no* *In Cesol.*  
*And.<sup>te</sup>*  $\frac{3}{4}$   $\text{A}$

*Allegro 2 mas.*  
*Coplas. 3/4 tace.*

*Seg.<sup>te</sup>* *In Betá.*  
*And.<sup>te</sup>*  $\frac{3}{4}$   $\text{A}$





*Parola.*

*All.<sup>ro</sup> & tace. / Parola.*

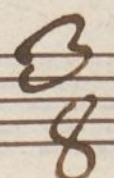


Aria Bufo.

And.<sup>te</sup> con moto.

In D.

Handwritten musical score for Aria Bufo. The score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings. The word "Solo" is written above the fifth staff, and "fmo" (finito) is written below the sixth and seventh staves. The word "Parola." is written at the end of the tenth staff.

 *tace.*



*Seg.* ~~Allegro~~ *In Cesol.*

Handwritten musical score on seven staves. The first staff begins with *Seg.* and a crossed-out *Allegro*, followed by *In Cesol.* and a treble clef with a 3/4 time signature. The notation includes various note values, rests, and some corrections. The sixth staff ends with a double bar line and the word *Allegro* written to the right. The seventh staff contains a few notes and a double bar line. The bottom of the page has three empty staves.







Trompa segunda.

7

Mus 180.2

ton. a duo.

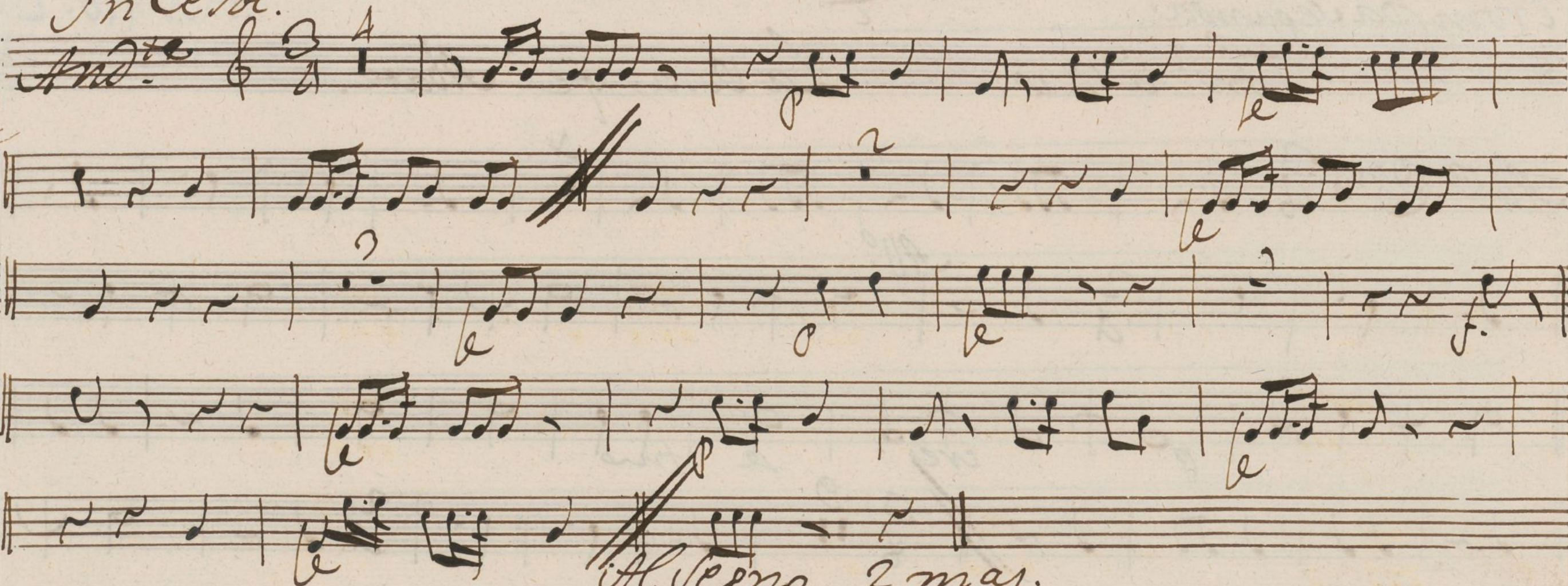
La Vra. y el Abate.

Handwritten musical score for Trompa segunda. The score is written on ten staves. The first staff begins with the tempo marking *All.<sup>to</sup>* and the key signature of one sharp (F#). The music is in 3/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like *cres.* and *fmo*. A double bar line with a repeat sign is present in the fifth staff. The score concludes with the tempo marking *Allegro.* on the tenth staff.



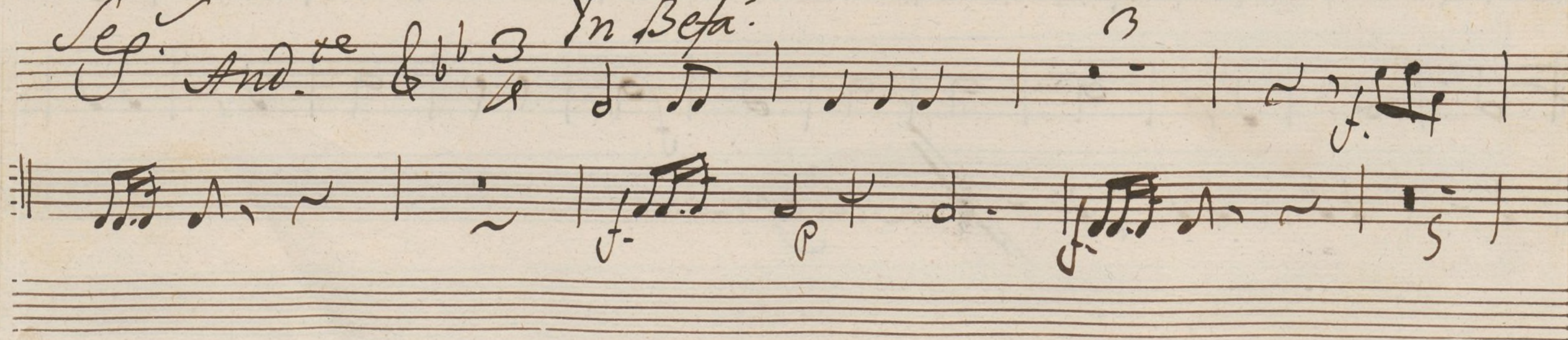
In C sol.

no

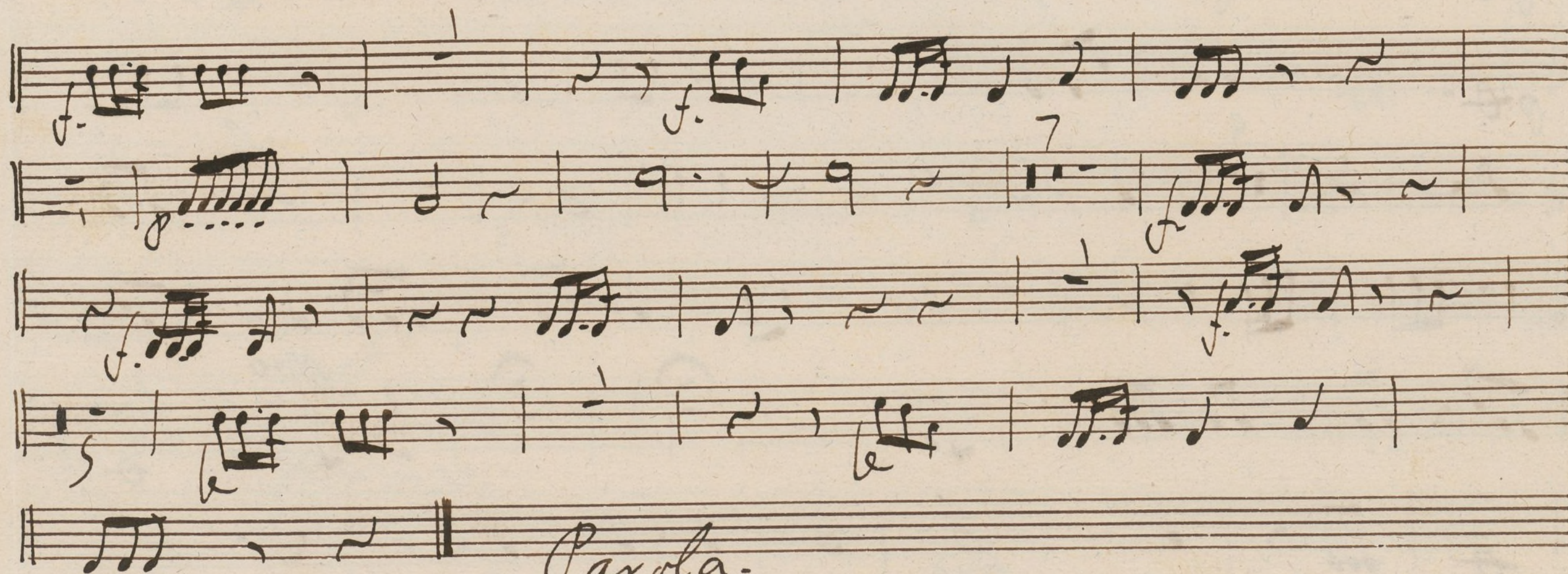


Allegro 2 mas.  
Copia 3 ta ce.

Sep. And.te In B sol.







Parola.

*All.<sup>ro</sup> 3/4* *tace.* / *Parola.* /



Aria Bufo.

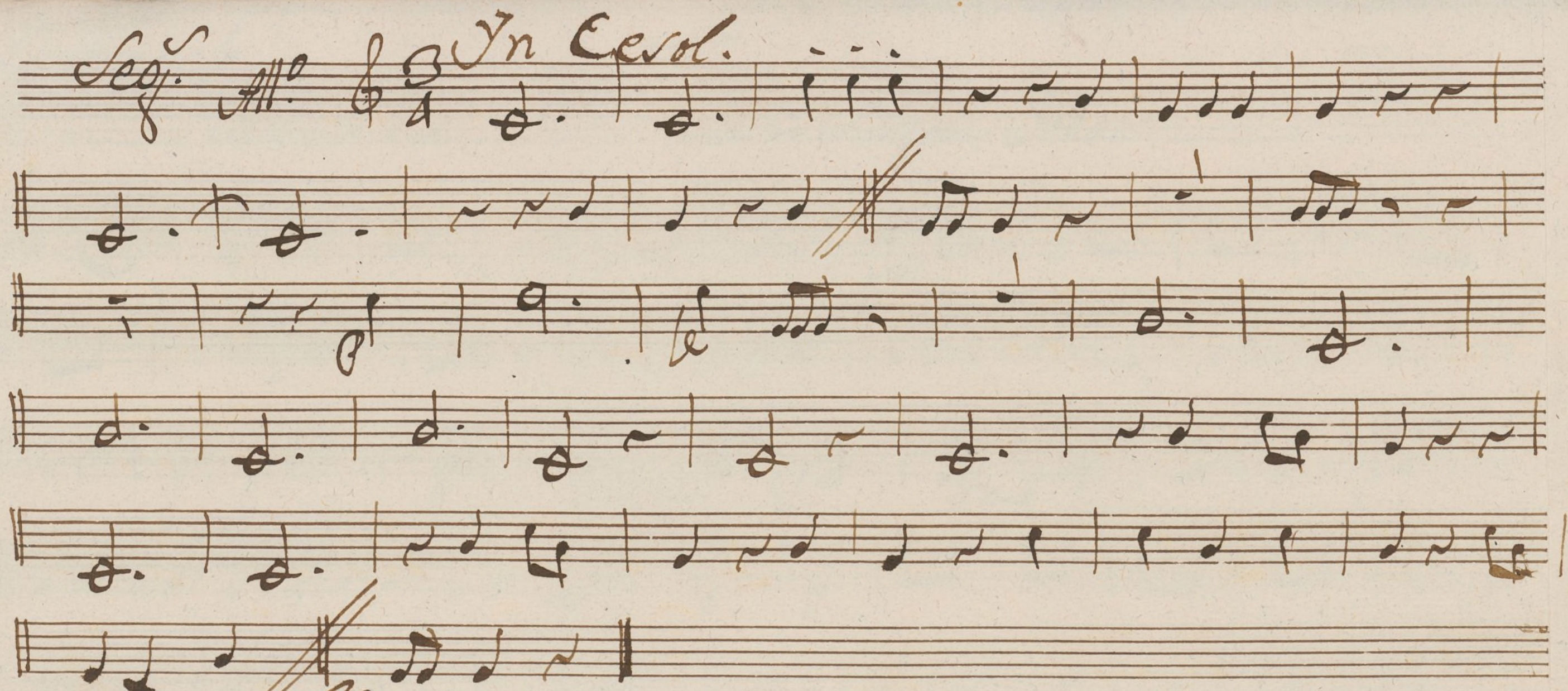
And.<sup>te</sup> con moto.

In D.

Handwritten musical score for Aria Bufo. The score consists of ten staves. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one sharp (F#). The tempo is marked 'And.<sup>te</sup> con moto.' and the key signature is 'In D.'. The notation includes various note values, rests, and dynamic markings such as 'p' (piano), 'f' (forte), 'Solo.', 'All.<sup>ro</sup>' (Allegro), and 'fmo' (finito). The piece concludes with the word 'Parda.' on the tenth staff.

3/8 tace.





*Allegro.*







Contravap.

2

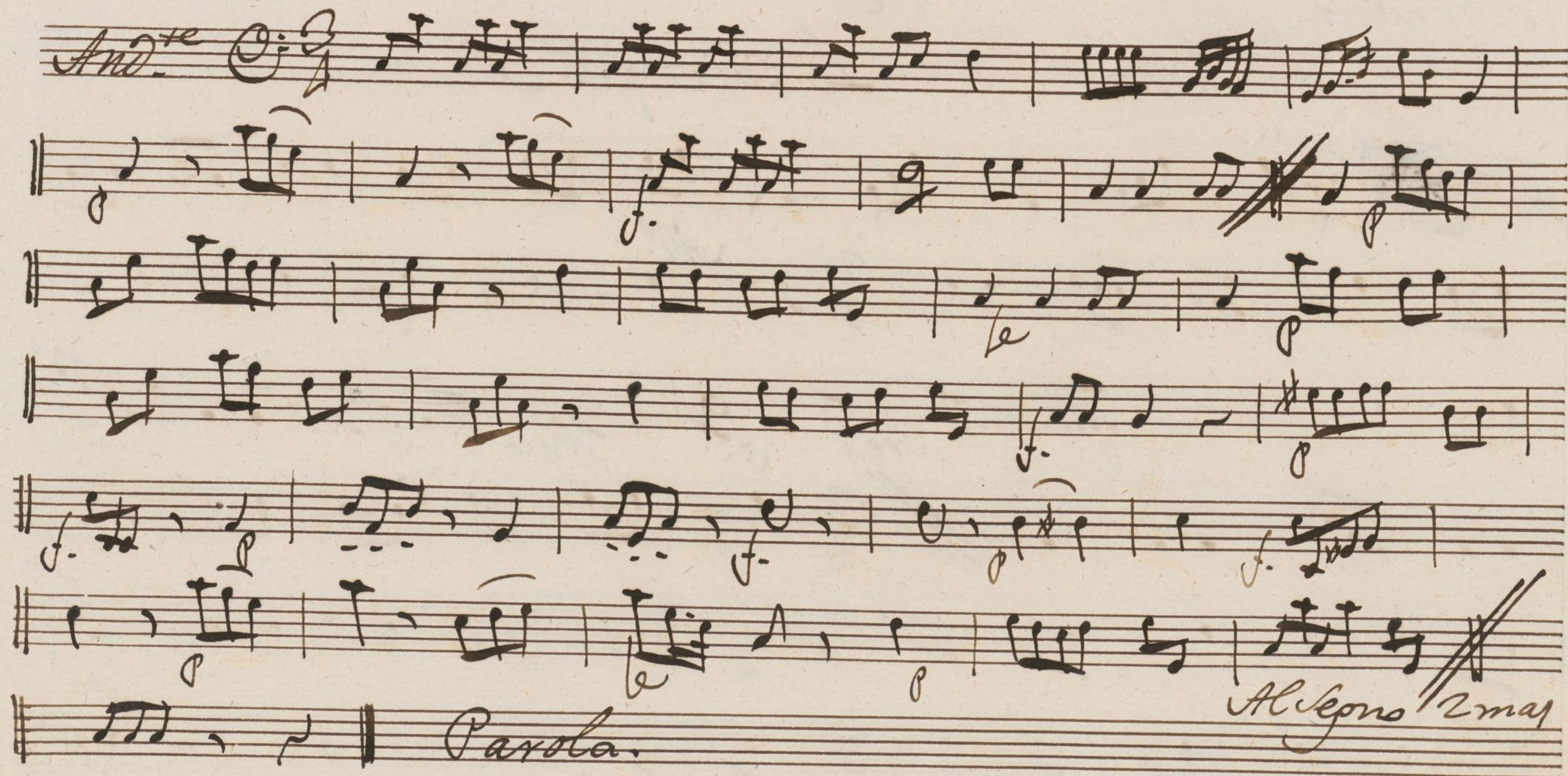
Mus 180-2

Con.<sup>a</sup> a' Duo.

La Oria. y el Abate.

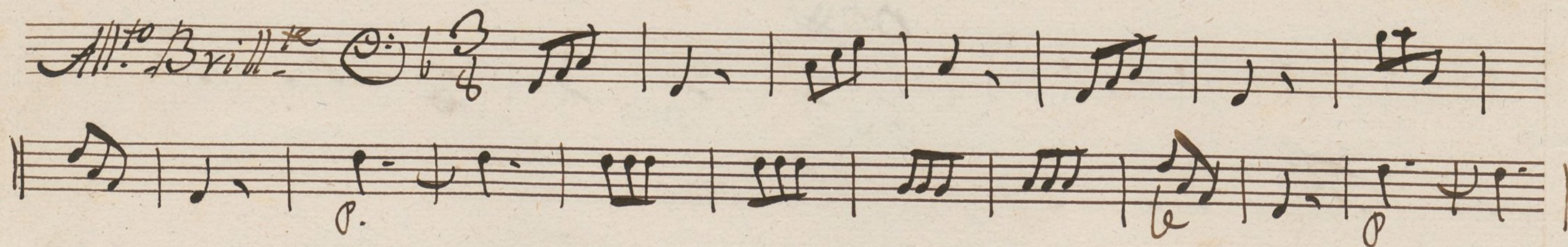
Handwritten musical score for Contravap. (Contravapora) in 3/8 time. The score is written on ten staves. The first staff begins with the tempo marking *All.<sup>o</sup>*. The second staff has a *2* marking above it. The third staff has a *crei* marking above it. The fourth staff has a *3* marking above it. The fifth staff has a *2* marking above it. The sixth staff has a *3* marking above it. The seventh staff has a *3* marking above it. The eighth staff has a *3* marking above it. The ninth staff has a *3* marking above it. The tenth staff has a *3* marking above it. The score includes various musical notations such as notes, rests, and bar lines. There are also some markings like *Al Sepno.* and *Al Sepno.* written across the staves.



*And.<sup>te</sup>*  $\text{C} \frac{3}{4}$  

*Allegro 2ma*

*Parola.*

*All.<sup>to</sup> Brill.<sup>te</sup>*  $\text{C} \frac{3}{4}$  



A handwritten musical score on six staves. The notation includes various note values (eighth, sixteenth, and quarter notes), rests, and dynamic markings such as 'f.' (forte) and 'p' (piano). The music is written in a single system across the six staves, with some notes beamed together. The paper shows signs of age and staining.

Parola.

V. P.



*Seq. And.<sup>te</sup>*

*Suorzo.*

*mol.*

*p*

*f*

*mol.*

*poco f.*

*fmo*

*Parola y Sigue.*

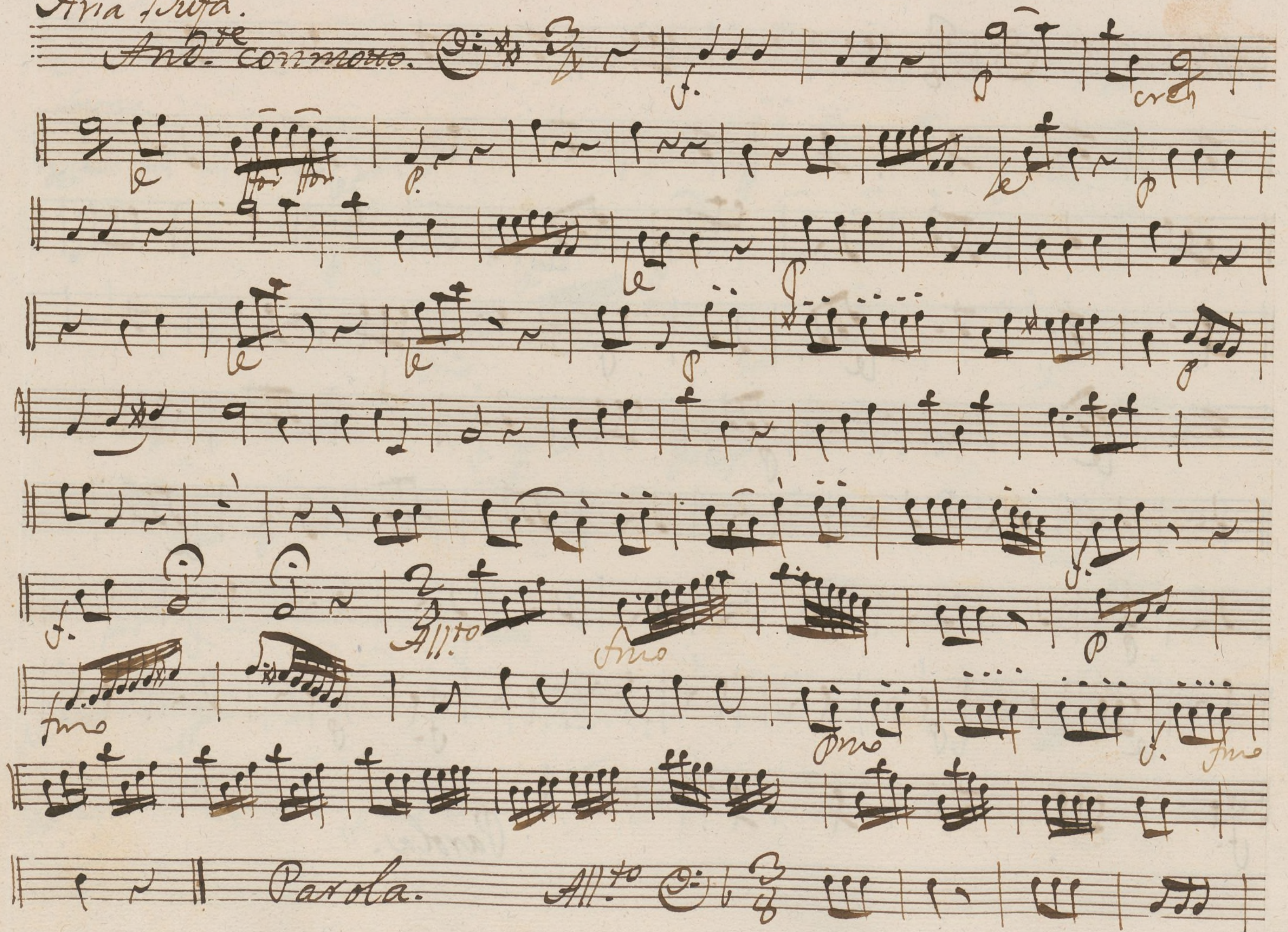


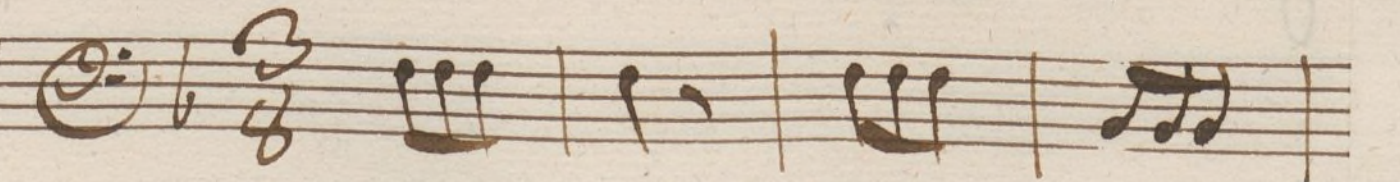
*Alto Brill.*  $\text{C} = \text{B}$   $\frac{3}{4}$

Parola.

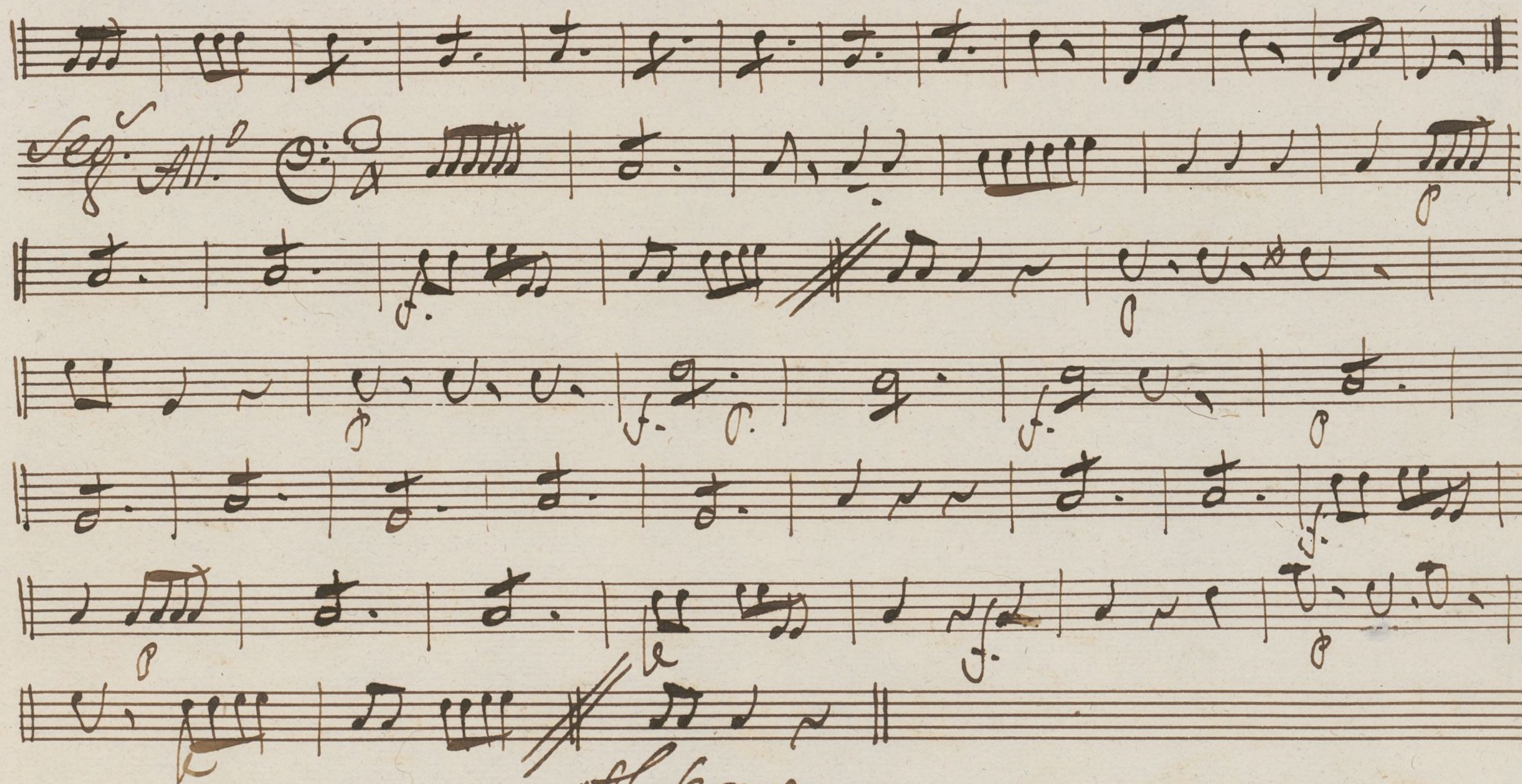


Aria Bufo.

And.<sup>te</sup> con moto. 

Parola. All.to 





*Al Segno.*



