

106-13

Leg.^o 7.^o

Mus 106-13

Conadilla a Dios;

Querer, y no querer;

Del S.^r Moral

{ J.^{va} Morales
J.^r Garcia //

1708

Allegretto

Salaj, un taburete, y una Cestita Con calzeta,
y una cinta en cornada, para hacer una escarapela;

horalel

Ja an
Co

da do las once
mo el ombre oy dia

te rri ble impa ciencia
es tan Inconstante

tan penosa au sen cia
quiere de mi Amante

no puedo a quan tar
mi amor o cul tar

boi hazer calzeta en tanto que biene na
 de aquesta manera lo gro su fa bo res sin
 da me en tre tiene te rri ble pe sar te —
 que mis a mo res lle gue a pe ne trar lle —
 rri ble pe sar ha sta
 que a pe ne trar que la

Musical notation includes a vocal line with lyrics and a piano accompaniment with various notes, rests, and dynamic markings such as *ps* (pianissimo) and *le* (forte).

que - venga - mi dueño hasta que - venga - mi
 Mu - ger con - el om bre que la mu - ger con - el

no

Dueño yo no puedo so segar yo no pue do so se
 om bre Cautela lo sa debe andar Cautela lo sa debe an

le

gar
 dar

Allegro

Parola / La onzey Cuatro minutos,
 no puedo ver ni firma, Como no venga
 a la media, yo misma le hire a bucar,
 pero llamaron: sin duda que mi querido
 será; para lograr mis intentos,
 esta atutia me valdrá;

(serienta, y se pone a hacer
 una escarapela;

And. po w *sale Garcia*

violon *tutti*

par. a

Al- li es ta mi dueño her

hora

mo so mi dueño her mo so ya sea Cerca el bien querido ya sea

For *par. a*

el bien queri do Ven a mo ro so - Cu

pi do Ven a mo ro so - Cupi do mi Cari- ño a Con- so

For

lar a - Con - so lar Nomea Zerco Reze

lando sus des denes y rigores sus des de nes

y - rigo - res: A mi Alfe rez mi amo - rei a - si

quiero de mostrar a si quiero de mostrar

Con mas Zelos fementida no me vuel bay ain sul

tar nome

Con mai Ze los fe men

Aida nome buel bay ain - sultar no - me buel bay

ain - sultar no - me buel bay ain sultar

Con mai Ze - los fe men ti - da no - me buel bay

a - in su l tar

no me vuel bay: a - - in sultar

tar no me vuel bay ain sultar no me vuel bay

ain sultar - - ain sultar - - ain sultar

Parola / ella / de que vendra este espantajo; ^{vale} el / Asipagar mis obsequios?
 Como conoce el dominio que tiene sobre mi pecho; ~~teburta de mi finera~~;
~~teburta de mi afecto~~; Malaya amen mi Carino, malaya amen...; margue beo?
 esta a una el carapela, y señal de mis desprecios: Voi ha cerla mil pedacot...
 Y si se enoja de nuevo! Et tanta mi ceguedad, tal mi amor, y tal mi afecto,
 que fuera su suple faltas, en ausencia del corsejo;

Segui!

And^{te} Moderado

Mora.

Aqui de jé sin

car. - tome usted reñó

duda la escarape la la escarape la
rita loque busca ba loque busca ba

la escara pela sintiria en el alma sintiria en el
loque busca ba quiera el Cielo que el dueño quiera el Cielo que el

alma que se perdie - ra sin tibia en el alma que se perdie...
 dueño sepa estimar - la quiera el cielo que el dueño sepa el tina.

ra;
 la;

a la parrales All.
 de este gar. Pues no

modo la ve uio por venir de vuestra mano
 puedo darme muerte matame con tu Vigor

por venir matame a do. por tan hora! Ya no puedo

in humano yo me siento fa lle zer yo me mis a more, de sus ojos o cul tar de su

siento fa lle zer Ingrata que vi o jos o cul tar por me mira hor que pe

por.^a
 sa a lebe que ton — to por piedad mata — me
por.^a
 na *por.^a* suspira *hora.^a* yo mue — ro *por.^a* quien probó dolor — mas
 pronto bar taya de pa — — de cer bar taya de
 fiero ni Cruel Duro — pe sar ni Cruel du
 Todo el fue — go de — Cu pi do en mi
 el In cen — dio en que me a bra so ya no
 pa de cer
 ro pe sar
 Todo el fue go de Cu pi do
 el In cen dio en que me a bra so

re-cho sien-to ar der to do el fuego de cu
pue-do to-le rar el In cen-dio en que mea

en mi pecho siento arder todo el
yano puedo to-le rar el In

rido en mi pecho siento arder en mi en mi
brao yano puedo to-le rar yano yano

pecho siento arder siento arder
puedo to-le rar to-le rar

Parola 1^a el / es posible que millanto, mis suspiros, y mis Ruegos
 han de excitar vuestra Ira, para alivio de mi afecto, dadme una
 dulce mirada; Con si en poco me contento; ella / que pene ^{volviendo} ^{la espada}
 el / dolor tirano; Jome falta el sufrimiento; si no me miras,
 me mato; ella / Con eso habrá un tanto menos;
 el / que yo no tenga una espada, un Daga, un Puñal fiero!
 ella / quitele vsted un zapato, que para el caso es lo mismo;)
 J.C. al segno ~~X~~ del 2.

Parola 2^a el / de turpiet no me levanto, si que me digno, te quiero;
 ella / que no pueda contenerme! el / que me Responde vsted, ella / esto; ^{ledálamano} ^{para le batarlo;}
 ahora te tiende mis brazos, quieretmay de mis afectos; no celebra tu ventura;
 el / si Señora: Puer no es bueno, que deide que ella me quiere
 me he quedado como un hielo.)

Ahora!

And. Con moto

es ex
tu te as

traña de tu afecto la ti bieza que en ti miro la - ti
de Casar con migo para bolber por mi fama pa - ra

bieza q. en si miro; Como alque en tra en cièr tu Casar
bolber por - mi fama; ^{cor.} no ay mas fama que el di nero

mea - su re - di - do - Con tigo que al entrar entra fo
 yes - te ya - tan bien se acaba sial Amor jugar pre
 goso yal salir sa le mui ti bio yal la lir - sa le mui
 tender sea buscar otra Baraja sea buscar - o tra Ba
 ri - - - bio;
 ra - - - ja;
 Marcha luego de mi Ca - sa no pro
~~Marcha luego de mi Ca - sa no pro~~

Coque mi eno - jos La flecha de sus ojos
buelbe à herir me el Co - ra - zon buelbe à herir me el
Co - ra - zon vaya se sin mar for dan
za el villano el Insolente surdespre cios nue - ba mente
dan fo men to a mi - pa sion dan fo men to a mi -

na - sion er to se llama del om bre
 Conozer el Corazon Conozer el Co ra
 zon Conozer el Corazon;

Parola / el / Mea borrezei? ella / te a bominio, el / deberai?
 ella / Con mucho estremo, toma mi mano, no sea que mude de pensa miento;
 tomala, Vamos, despacha; el / La tomo, mas:: no te quiero;)

Segui ^{*Allegretto*} *Mirando que es el*
par... No mostreis Niñs
om... bre todo Capri... chos todo Capri...
Ve... Has amor al om... bre amor al om...
chos todo Capri... chos aprenda el Vello
bre amor al om... bre sino que reñ ser

se - - - - - xo a corregir - - - - - los: aprenda el vello
blan - - - - - co de su traicio - - - - - nes: sino quereis ser

se - - - - - xo a corregir - - - - - los a corregir - - - - -
blan - - - - - co de su traicio - - - - - nes de su traicio - - - - -

los: *Andor* *sfz* *sfz* *sfz*
Vivan los pe - - - - - chos que tienen
nes; *Allegro*

Handwritten musical notation for the first system. The top staff contains a melody with notes and rests. The bottom staff contains a bass line with notes and rests. The lyrics "para amar - - - se Cono ci mien - - - to" are written between the staves.

Handwritten musical notation for the second system. The top staff contains a melody with notes and rests. The bottom staff contains a bass line with notes and rests. The lyrics "quetienen para amar - - - se Cono ci mien - - - to co" are written between the staves.

Handwritten musical notation for the third system. The top staff contains a melody with notes and rests. The bottom staff contains a bass line with notes and rests. The lyrics "no ci mien - - to;" are written between the staves.

Handwritten musical notation for the final section. The top staff is labeled "final" and contains a melody. The bottom staff is labeled "Allegro" and contains a bass line. The lyrics "Moral es Com pla" are written to the right of the staves.

cer pla cer di fru ta re mos del Amor Amor la
 Con pla cer di fru ta re mos del Amor la

Dul ce Cal ma Com pla cer di fru ta re mos
 Dul ce Cal ma Con pla cer di fru ta re mos

del Amor la Dul ce Cal ma del Amor la Dul ce
 del Amor la Dul ce Cal ma del Amor la Dul ce

Handwritten musical score for a song, featuring vocal and piano parts. The lyrics are in Spanish and describe a calm, sweet atmosphere.

Vocal Part (Soprano/Alto):

- Calma la dulce Calma la dulce Calma
- Y con Tu brio del alma da te rremos el pe
- Y con Tu brio del Alma da te rremos el pe
- dar de te
- el pe sar

Piano Part:

- Accompaniment for the vocal lines, featuring chords and melodic lines.
- Includes a section labeled "rinle" (likely a typo for "rinle" or "rinle").

The score is written on five systems of staves, with the vocal part on the upper staff and the piano part on the lower staff. The lyrics are written below the vocal staff.

Handwritten musical score for a vocal piece, featuring three systems of staves. The lyrics are in Spanish and are written below the staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* and *f*.

System 1:
Lyrics: *Y con Tu orí lo del alma*

System 2:
Lyrics: *y con Tu orí lo - del alma de re re - mos -*

System 3:
Lyrics: *el - pesar del - re re mos - el pesar*

Handwritten musical score on three systems. The first system consists of two staves with complex rhythmic notation, including many beamed sixteenth and thirty-second notes. The second system also has two staves; the lower staff contains the lyrics "de - se rre mos — el pe sar" with dynamic markings "f" and "ff". The third system has three staves. The middle staff contains the lyrics "Con placer, placer di fru ta se mor" and the bottom staff contains "Con placer di fru ta se mor", with a "p." marking at the end. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

del Amor Amor la dulce calma Con pla
del Amor la dulce calma Con pla

cer dir fru za re mor del Amor la dulce
cer dir fru za re mor del Amor la dulce

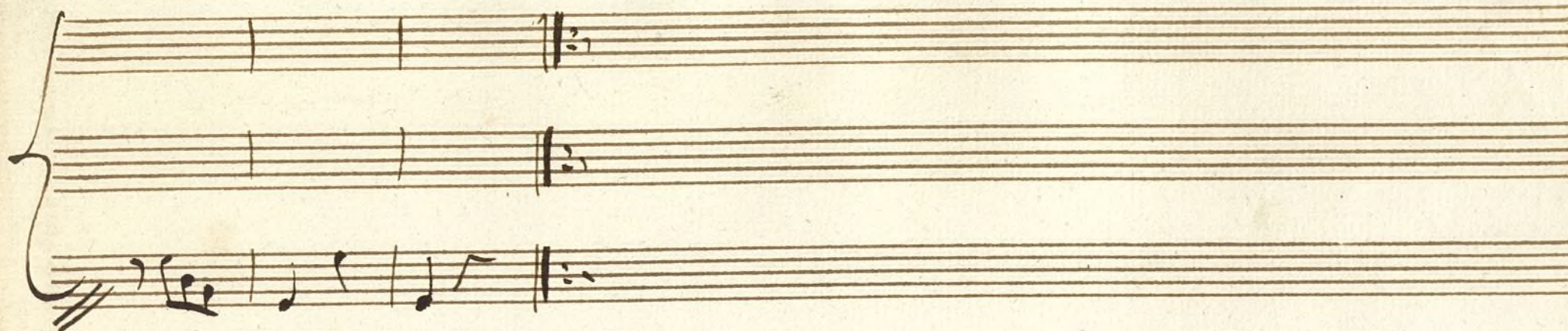
calma del Amor la dulce calma la dulce
calma del

Handwritten musical score for "Calma la dulce Calma" by J. L. Arriaga. The score is written on ten staves, with lyrics in Spanish. The music is in 2/4 time and features a melody with various notes, rests, and dynamic markings like "p" and "f". The lyrics are: "Calma la dulce Calma y con tu bi", "lo del alma de rremos el pesar des de", and "el pesar des de".

Handwritten musical score for the first system. The treble staff contains the melody with lyrics "rre mor el pe sar des rre mor el pe sar". The bass staff provides a simple accompaniment. The system concludes with a double bar line and a fermata over the final note.

Handwritten musical score for the second system. The treble staff continues the melody with lyrics "des rre mor el pe sar des rre mor el". The bass staff continues the accompaniment. The system concludes with a double bar line and a fermata over the final note.

Handwritten musical score for the third system. The treble staff continues the melody with lyrics "pe sar el pe sar el pe sar". The bass staff continues the accompaniment. The system concludes with a double bar line and a fermata over the final note.



Ayuntamiento de Madrid

Violin 1^o

Mus 106-13

tonadilla a Duo; Querer, y no querer,

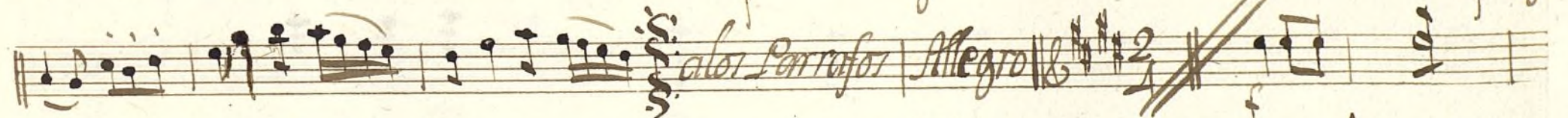
Allegretto

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegretto'. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. Dynamic markings such as 'f' (forte) and 'p' (piano) are interspersed throughout the piece. The score concludes with a double bar line.

Allegro

Parola

Handwritten musical score for "Marcha de la Guardia Civil" by Juan José Rodríguez. The score is written on ten staves. It begins with the tempo marking "And.º poco" and the key signature of one flat (B-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as "f" (forte) and "p" (piano) are used throughout. The score includes a section marked "Allo." and a final section marked "pmo". The manuscript is signed "Juan José Rodríguez" at the bottom right.



And. no Con moto || 2/4

p *p* *p* *p* *p* *p* *p* *p* *p* *p*

Parola

Seguidillas Allegretto 2/3

Allegretto

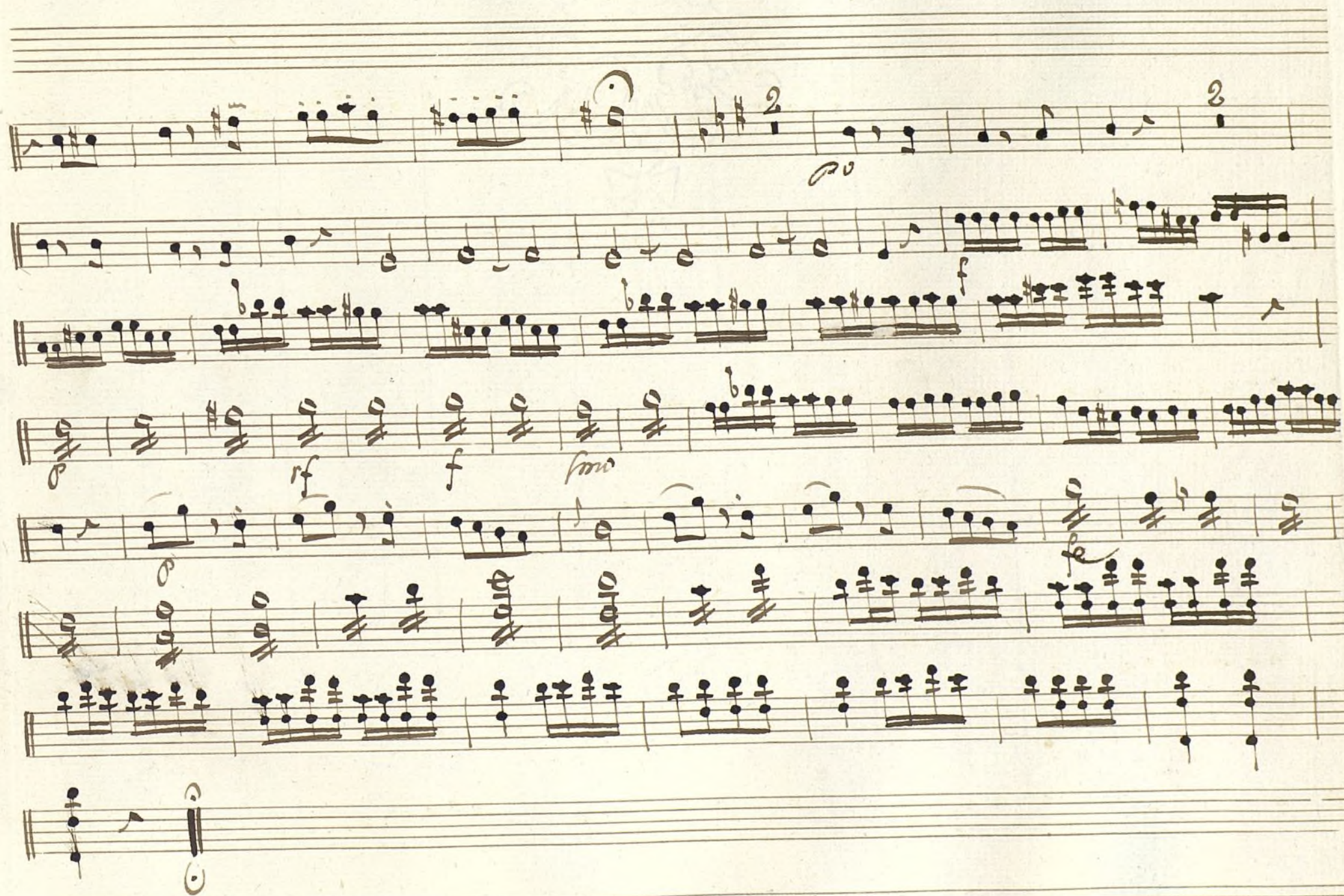
fe

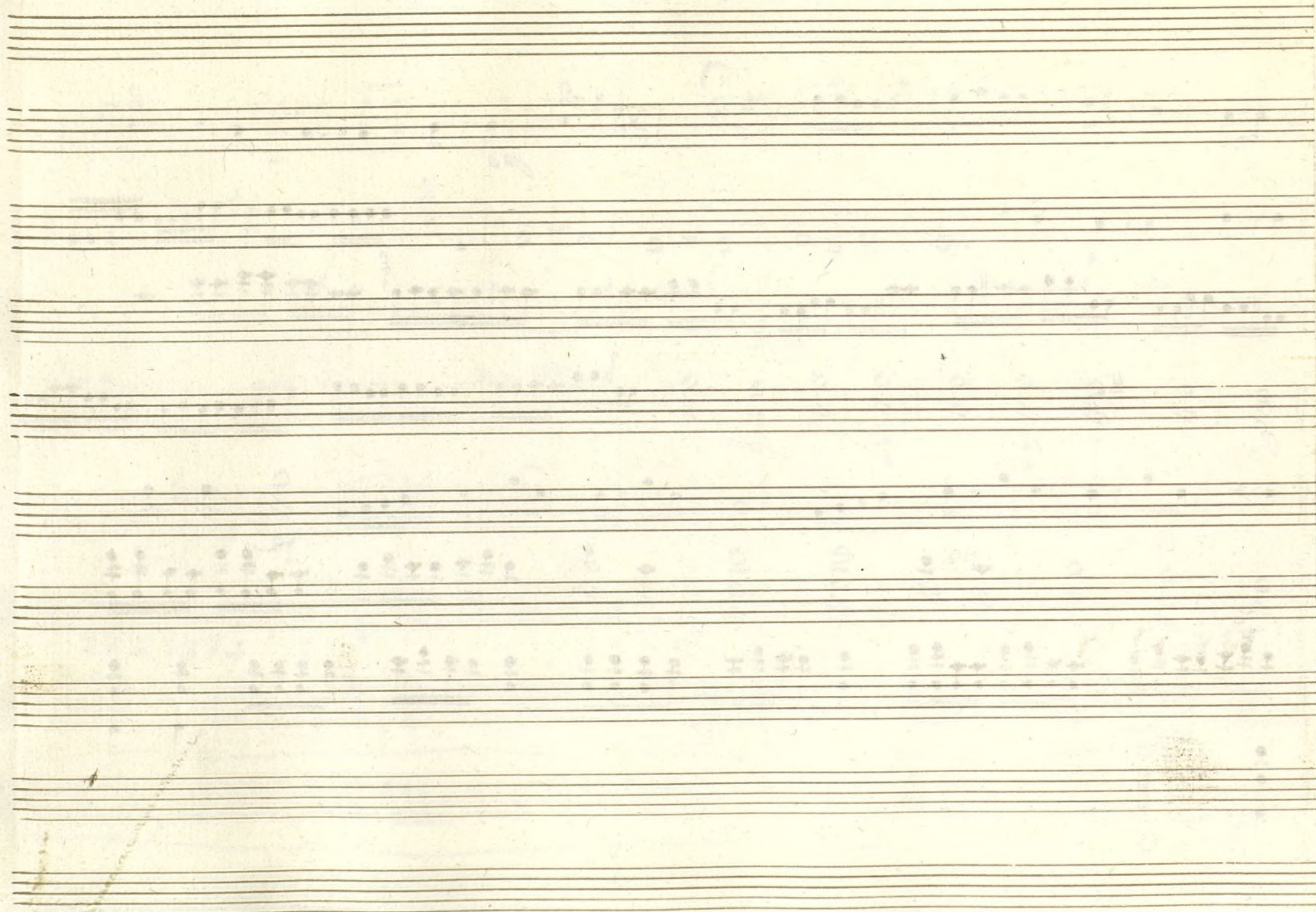
V. S.

final.

Allegro $\text{8}^{\text{va}} \frac{2}{4}$

The musical score is written on nine staves. The first staff is marked *Allegro* and $\text{8}^{\text{va}} \frac{2}{4}$. The notation is handwritten and includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a double bar line and a final *ff* marking.





Violin Primero

Mus 106-13

Conadilla à Duo; Querer, y no querer;

Allegretto 2/4

fe p fe p fe p
fe p fe p
fe p
ff p
p
p
Allegro

Parola

Handwritten musical score on ten staves, featuring various musical notations, clefs, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Staff 1: *And. poco* *le* *po* *le* *dolce*

Staff 2: *no* *le* *po*

Staff 3: *le* *po*

Staff 4: *le* *po* *1* *2* *for* *le*

Staff 5: *for* *All.*

Staff 6: *for* *All.*

Staff 7: *po* *le* *po* *for* *po*

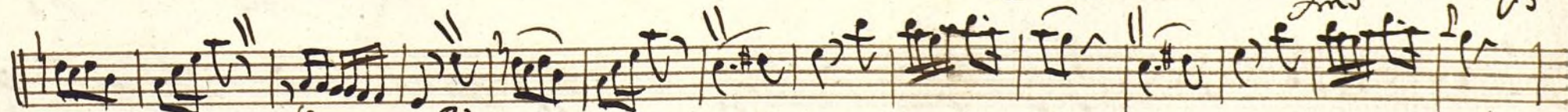
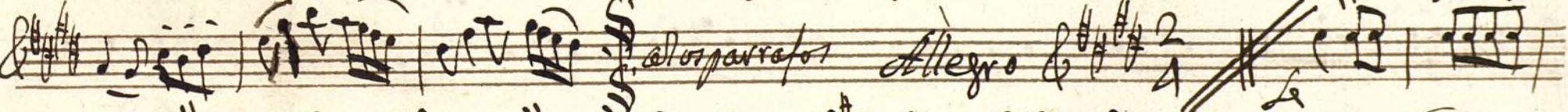
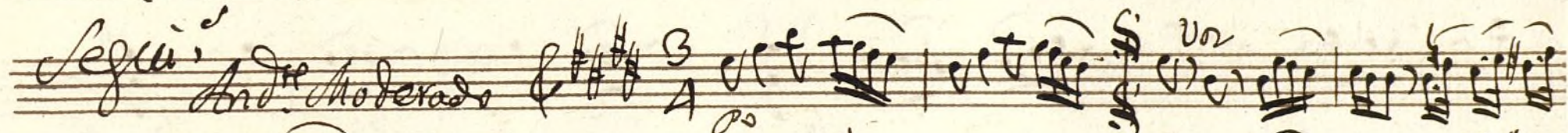
Staff 8: *le* *po* *for* *po*

Staff 9: *le* *po* *for* *le*

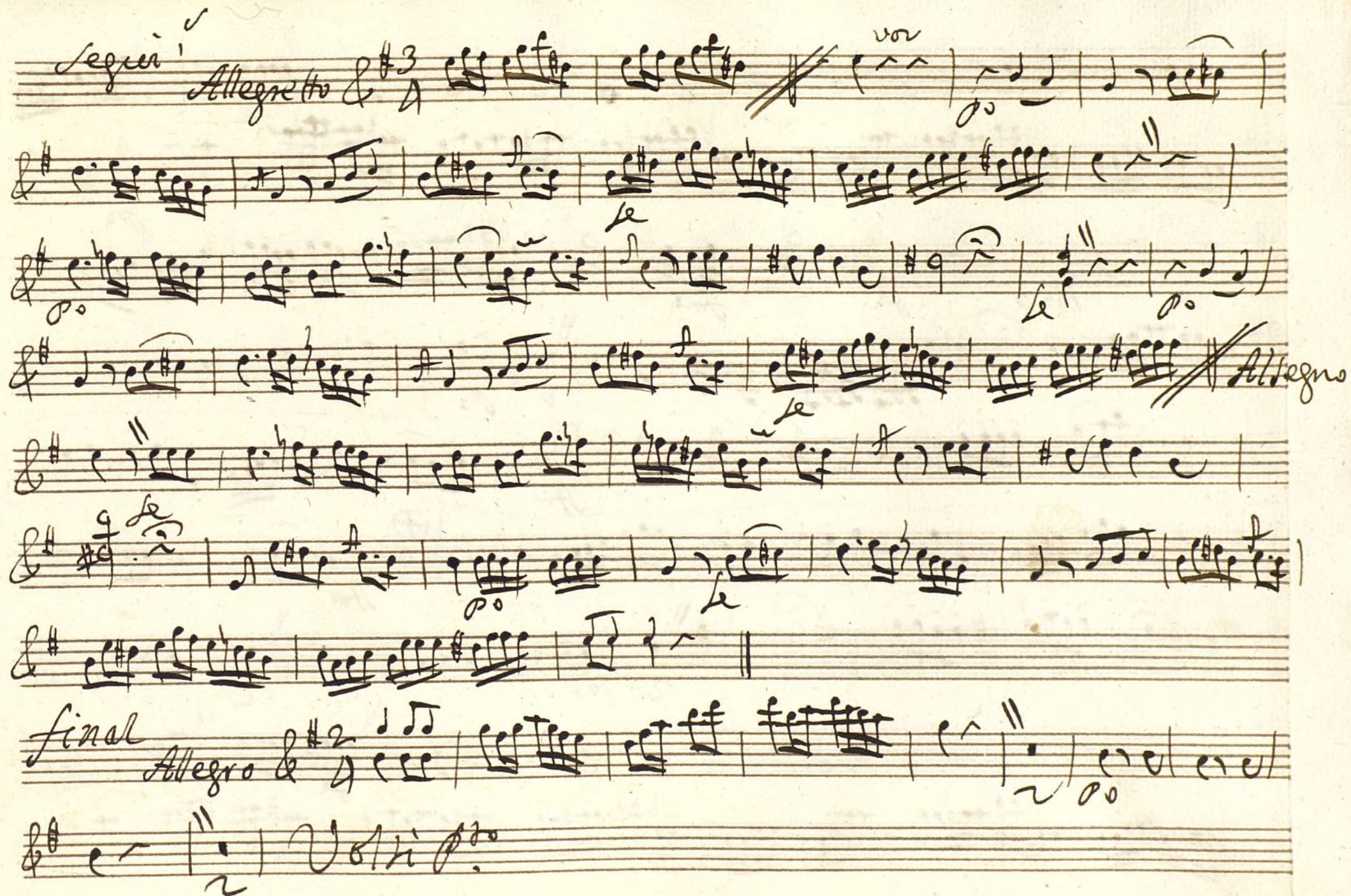
Staff 10: *le* *po* *for* *le*

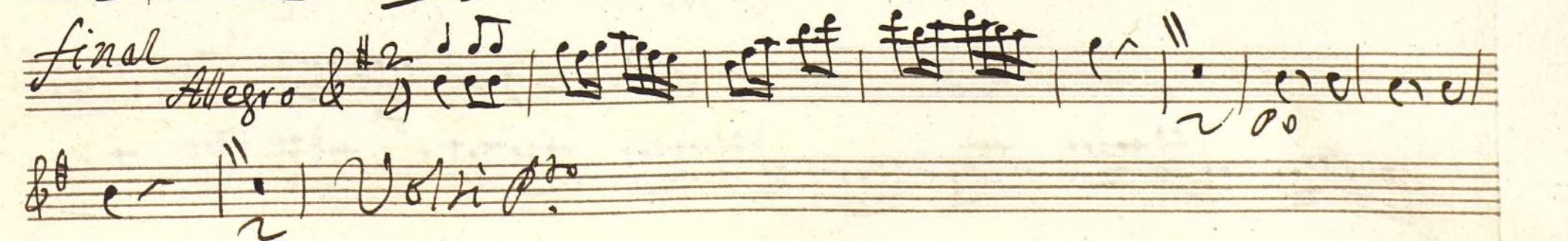


Parola



Parola Zaldeño y Parola

Segui *Allegretto* & $\frac{3}{4}$ 

final *Allegro* & $\frac{2}{4}$ 

Handwritten musical score on ten staves, featuring complex rhythmic patterns and dynamic markings. The notation includes various note values, rests, and articulation marks. Key markings include *rinke*, *le*, *fmo*, *sfz*, and *ff*. The score is written in a single system across the page.



Ayuntamiento de Madrid

violin 2^o

tonadilla a Duo; Querer y no Querer

Allegretto

Allegretto

Allegretto || *Parola.*

Seguidillas And. e Moderato

A los páraos All^o

Don

fmo

Parola y al segno y Parola

Seguidillas Allegretto $\text{G} \# \frac{3}{4}$ *von*

Allegretto

v. s.

final.

Allegro $\text{B}^{\sharp} 2/4$

Handwritten musical score for a piece titled "final." in B major, 2/4 time, marked "Allegro". The score consists of nine staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo "Allegro" is written in a cursive hand. The notation includes various note values, rests, and dynamic markings such as "p" (piano), "f" (forte), and "fmo" (fortissimo). There are also some handwritten annotations like "vov" and "p" below the first staff. The score is written on aged, slightly yellowed paper with some visible staining and wear at the edges. The final staff ends with a double bar line and a repeat sign.

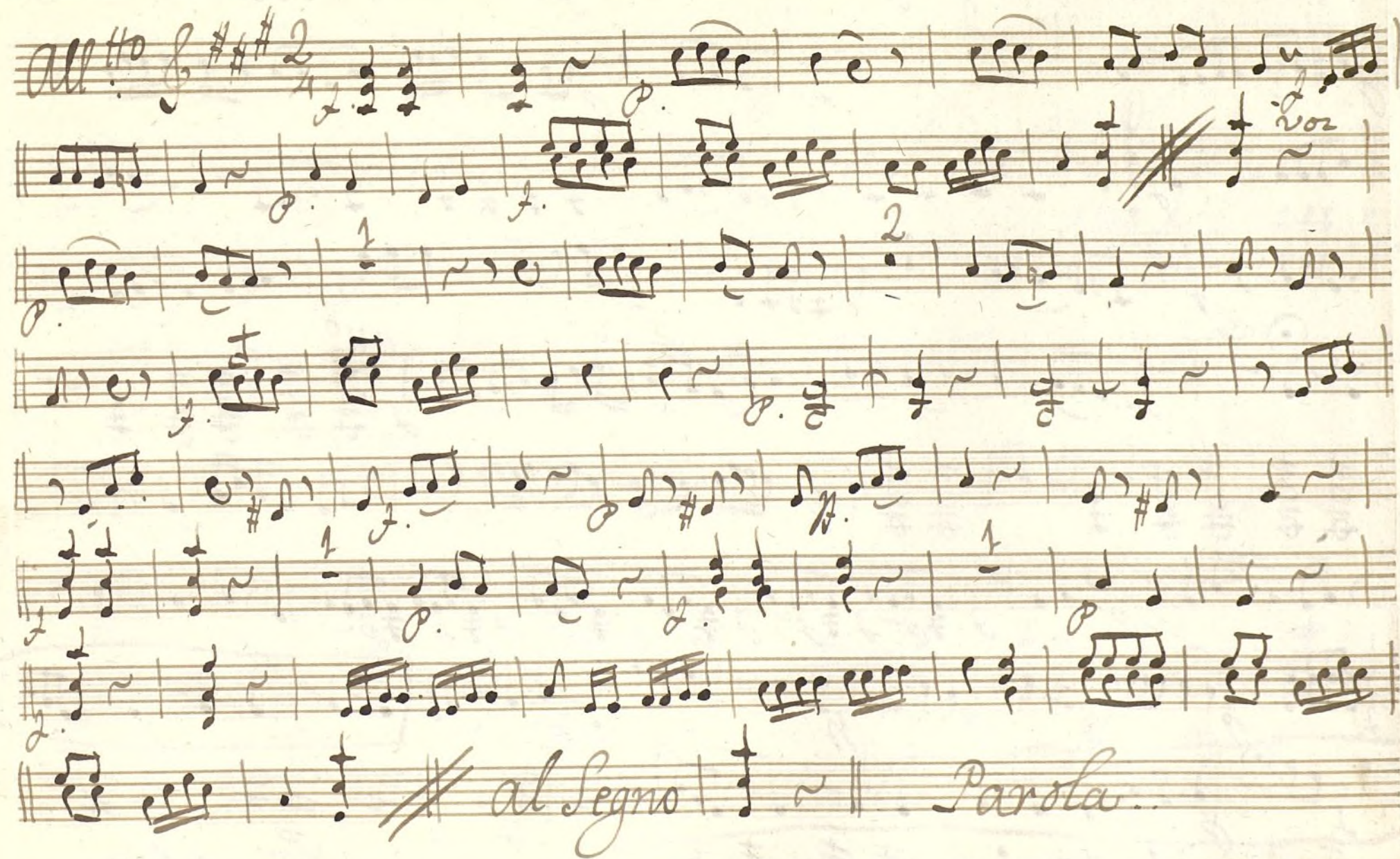


Ayuntamiento de Madrid

Violin Segundo ^{*Capli do*} *Ton. a a Duo.. Querer y no Querer*

Mus 106-13

Handwritten musical score for Violin Segundo, featuring a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The score is written on ten staves. The first staff begins with the tempo marking "Allegro". The music consists of various note values, rests, and dynamic markings. The piece concludes with the instruction "al Segno" and the word "Parola..".

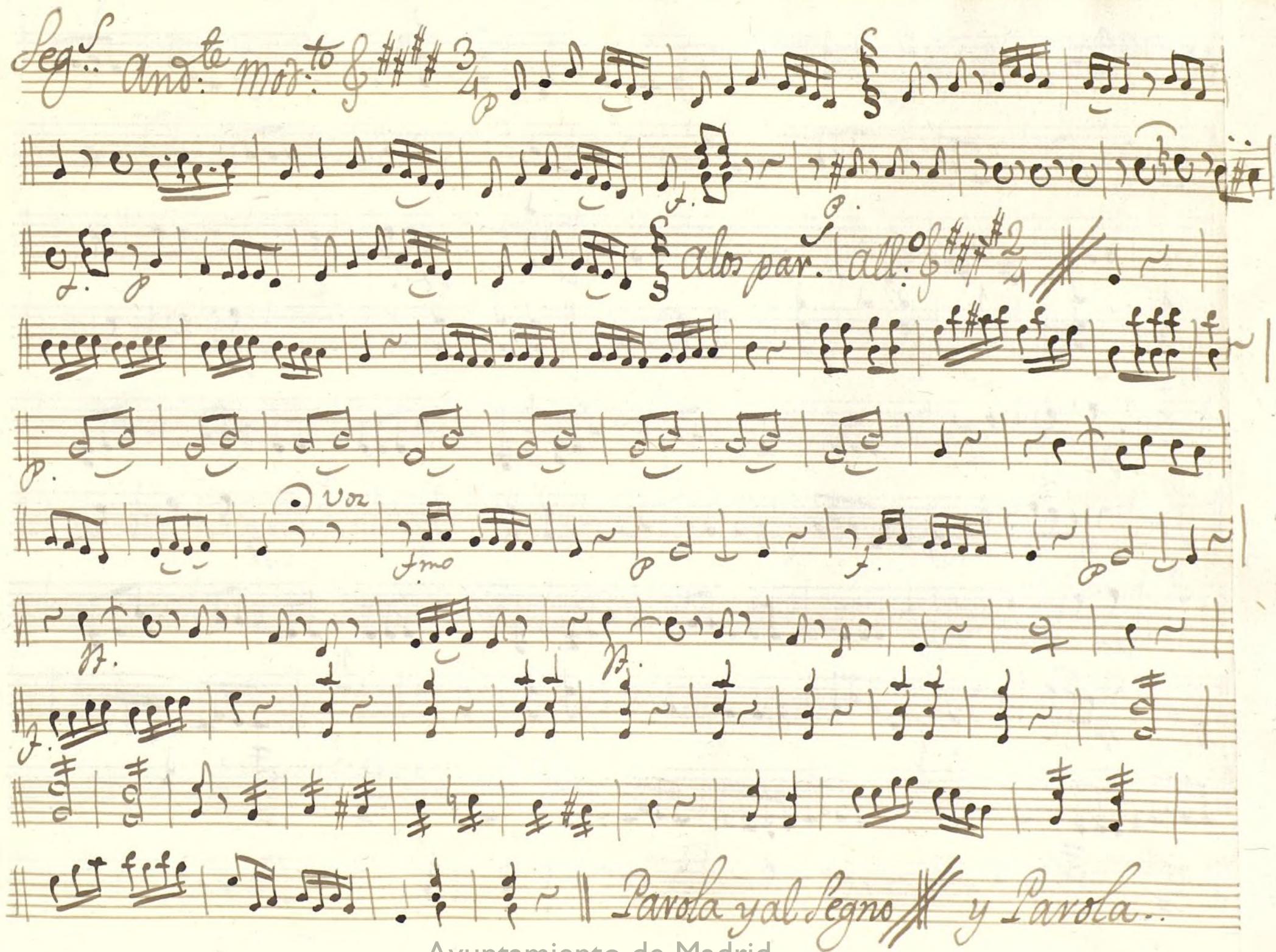
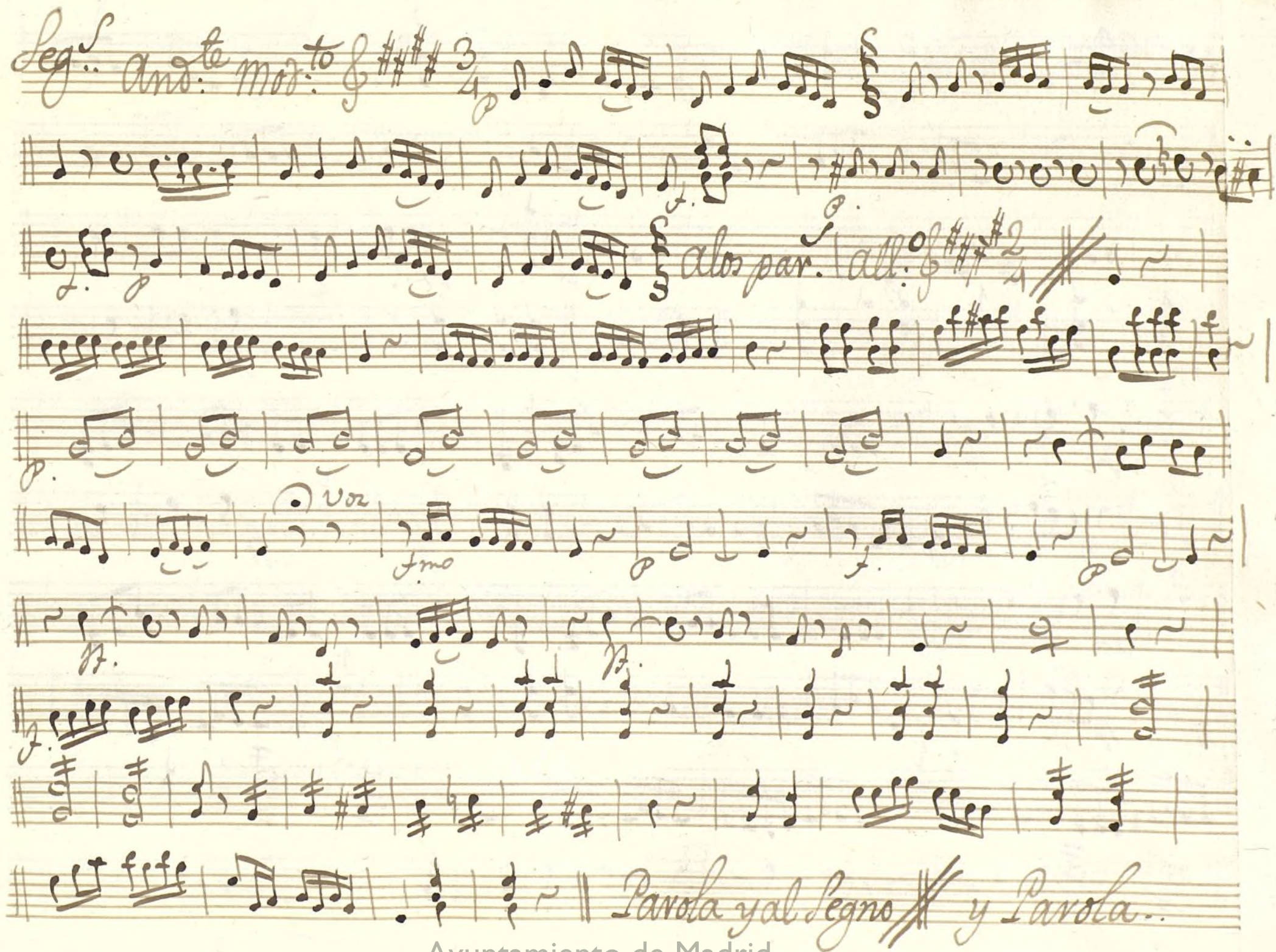


And: poco:

Vor 2

Vor *all.*

Parola.

Leg. And. mos. to 
alor par. all. 
Parola y al Legno y Parola..

And^{no} Con moto

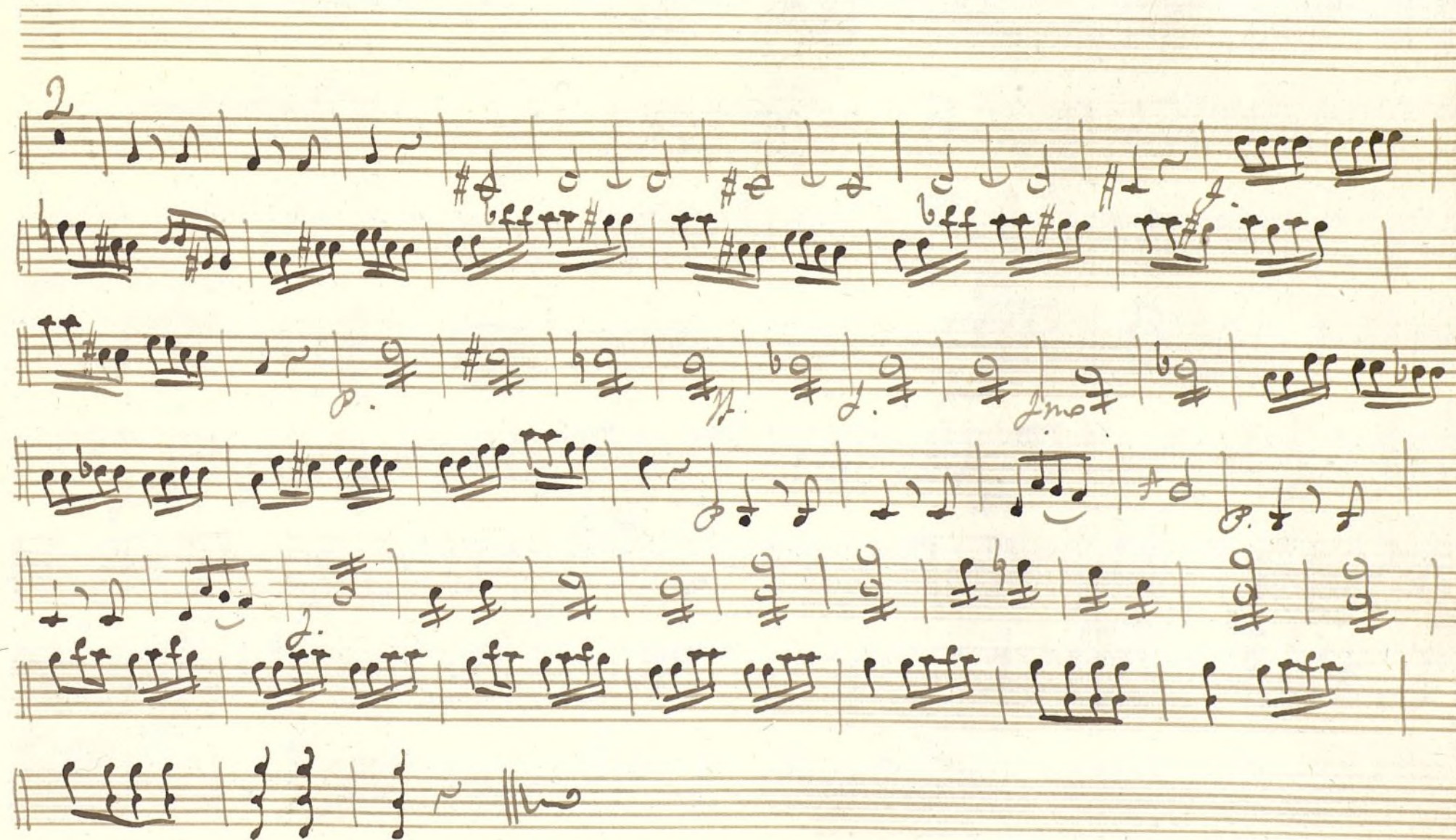
leg. all. #0 $\frac{3}{4}$ *Vo*

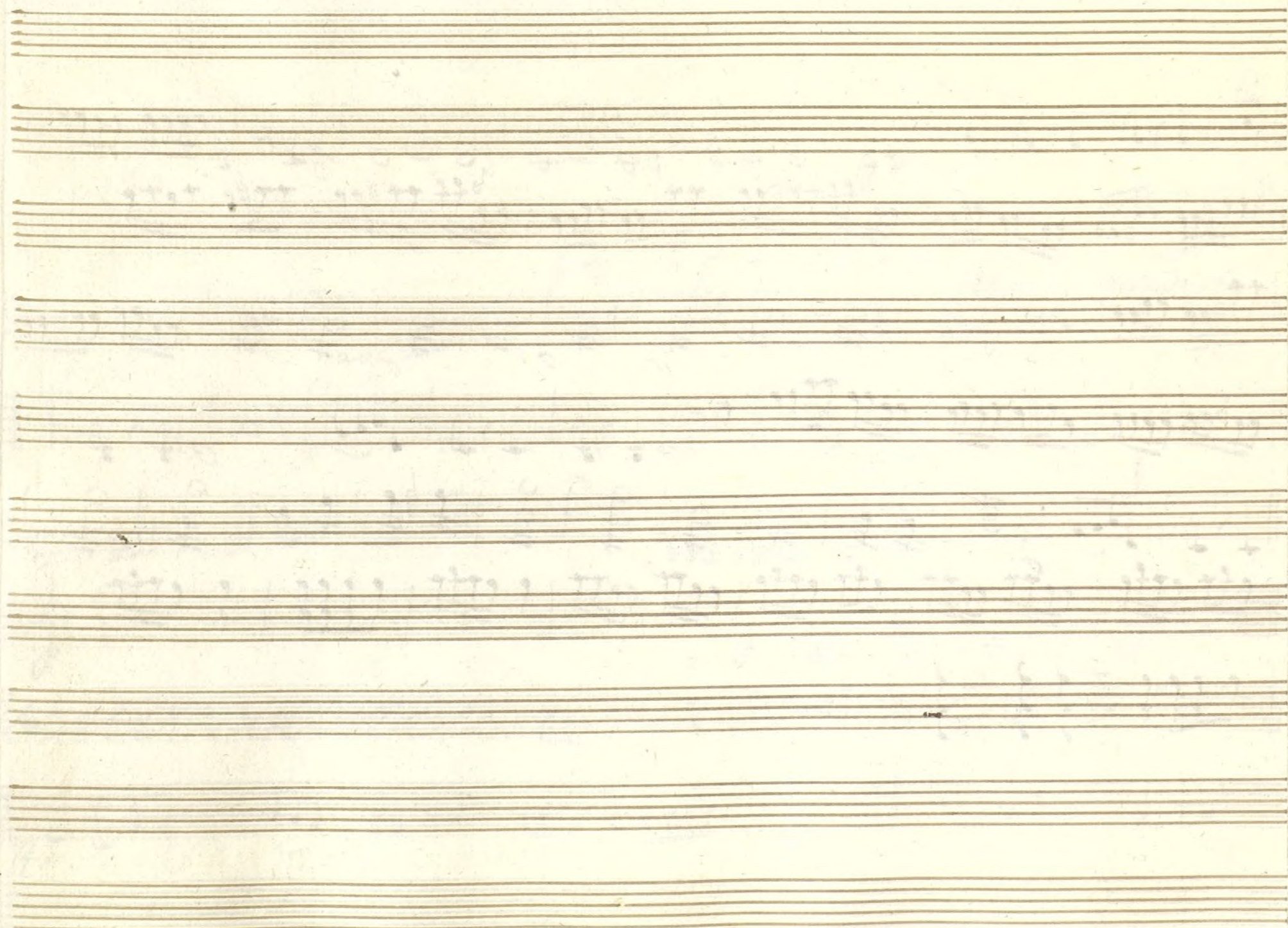
allegro

Volte

Final.

Handwritten musical score for a piece titled "Final." The score is written on ten staves. The first staff begins with the tempo marking "All." and the time signature "2/4". The notation includes various musical symbols such as notes, rests, and accidentals. There are several dynamic markings, including "2" and "voz". The score concludes with a final cadence on the tenth staff.





Violin Segundo

Mus 106-13

Conadilla a Quis; Querer, y no querer;

Allegro $\#0$ $8\#$ 2^{da}

The musical score is written on eight staves. The first staff begins with the tempo 'Allegro' and a key signature of one sharp (F#). The music is in 2/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with the word 'Parola'.

Segue
And. Moderado & *Allegro* 3/4

Allegro 2/4

Parola y al segno
y Parola

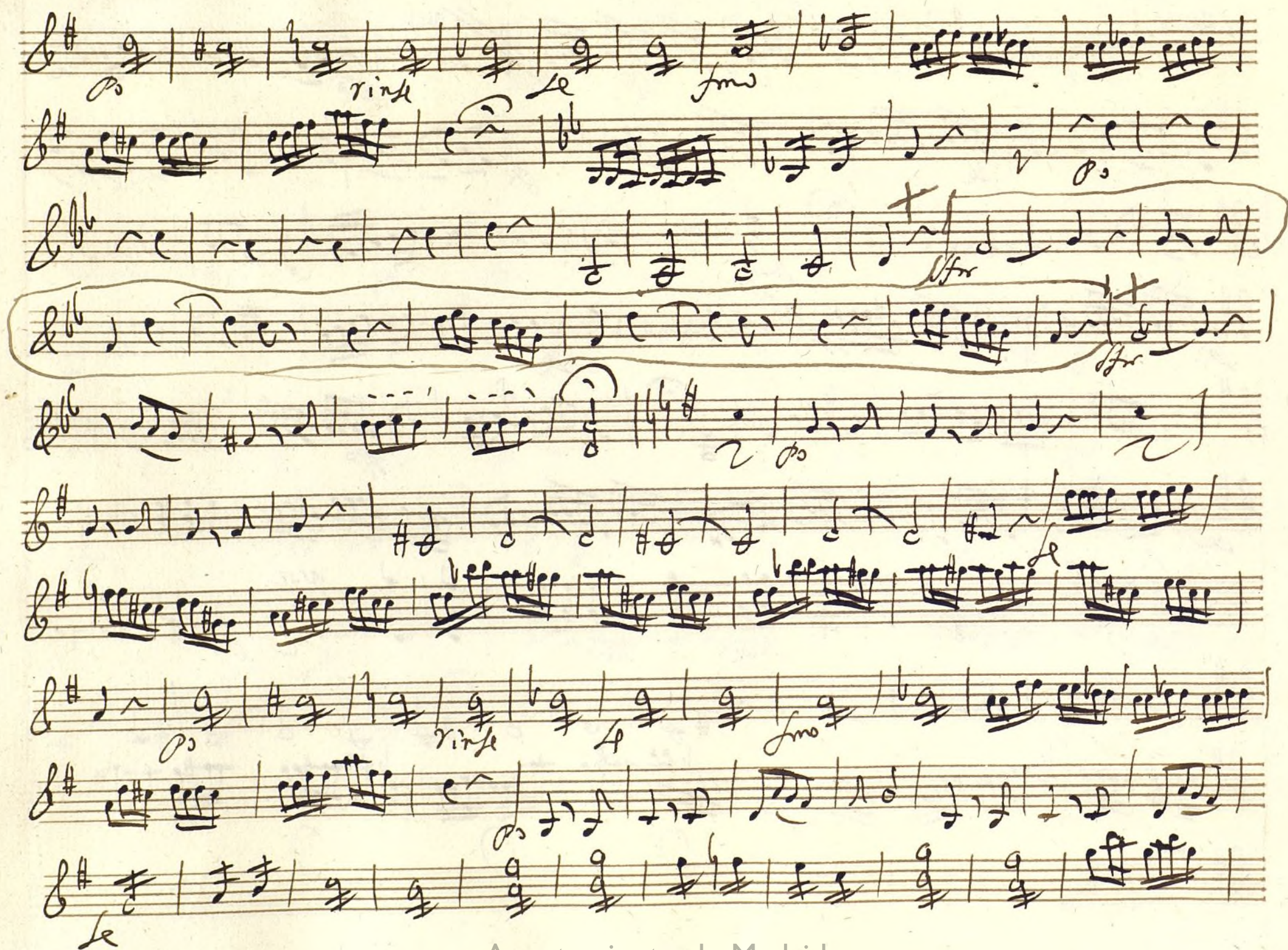
Handwritten musical score for a piece titled "And. Con moto" in 2/4 time. The score is written on eight staves. The first staff begins with the tempo marking "And. Con moto" and the time signature "2/4". The music is written in a single melodic line. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as "p" (piano), "f" (forte), "ff" (fortissimo), "poco" (poco), "tenuto" (tenuto), and "Parola" (Parola). The score concludes with a double bar line and the word "Parola".

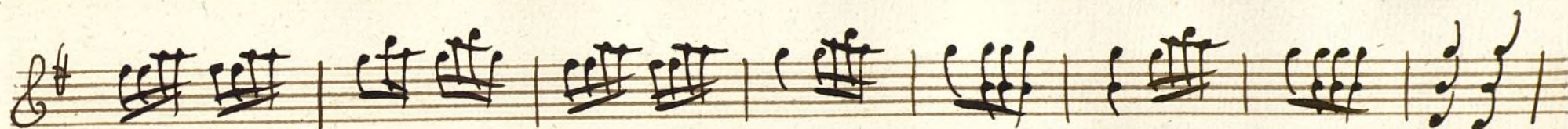
Sequi Allegretto & # 3/4

Allegro & # 2/4

final Allegro & # 2/4

Handwritten musical score on aged paper. The score is written in treble clef with a key signature of one sharp (F#). It consists of three systems of staves. The first system is labeled 'Sequi' and 'Allegretto' with a 3/4 time signature. The second system is labeled 'Allegro' with a 2/4 time signature. The third system is labeled 'final' and 'Allegro' with a 2/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'p' and 'f'. There are also some handwritten annotations and a large '2' written below the first staff of the third system.





Ayuntamiento de Madrid

Oboe Primero

+

Mus 106-13

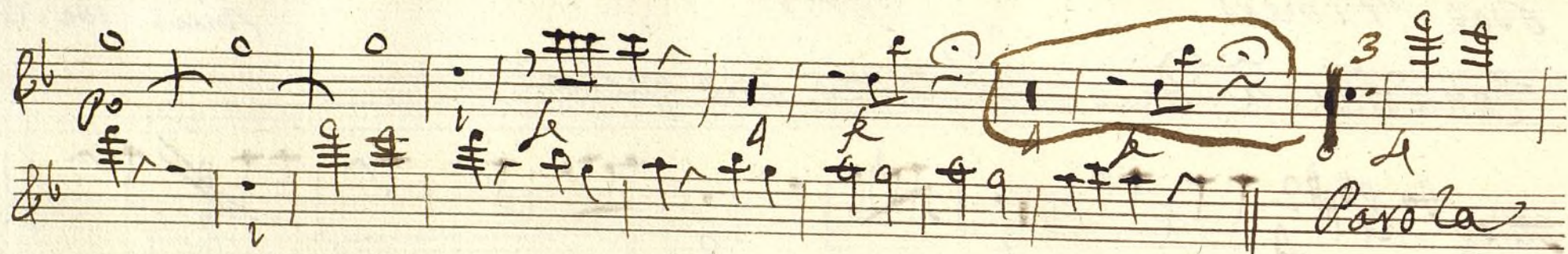
Conadilla a Duo; Luerer, y no querer

Allegro & $\sharp\sharp$ 2/4

Allegro

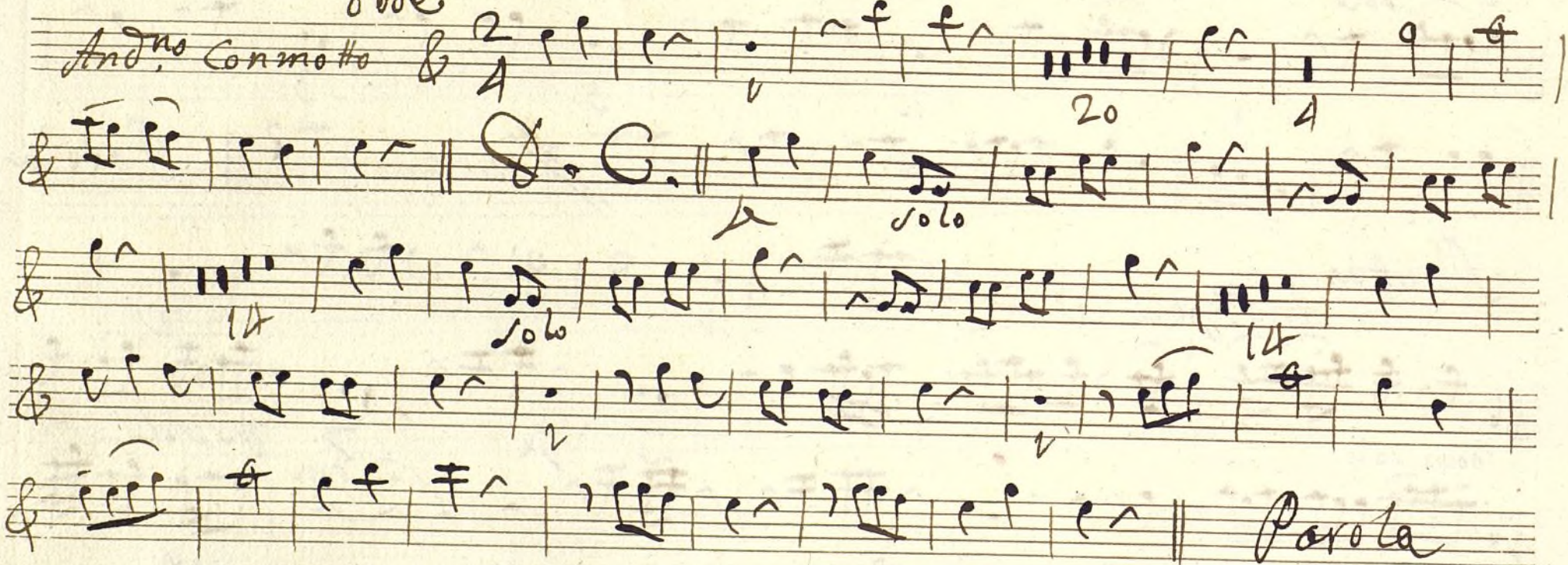
Allegro *And. poco* & \flat C

Allegro *And. poco*

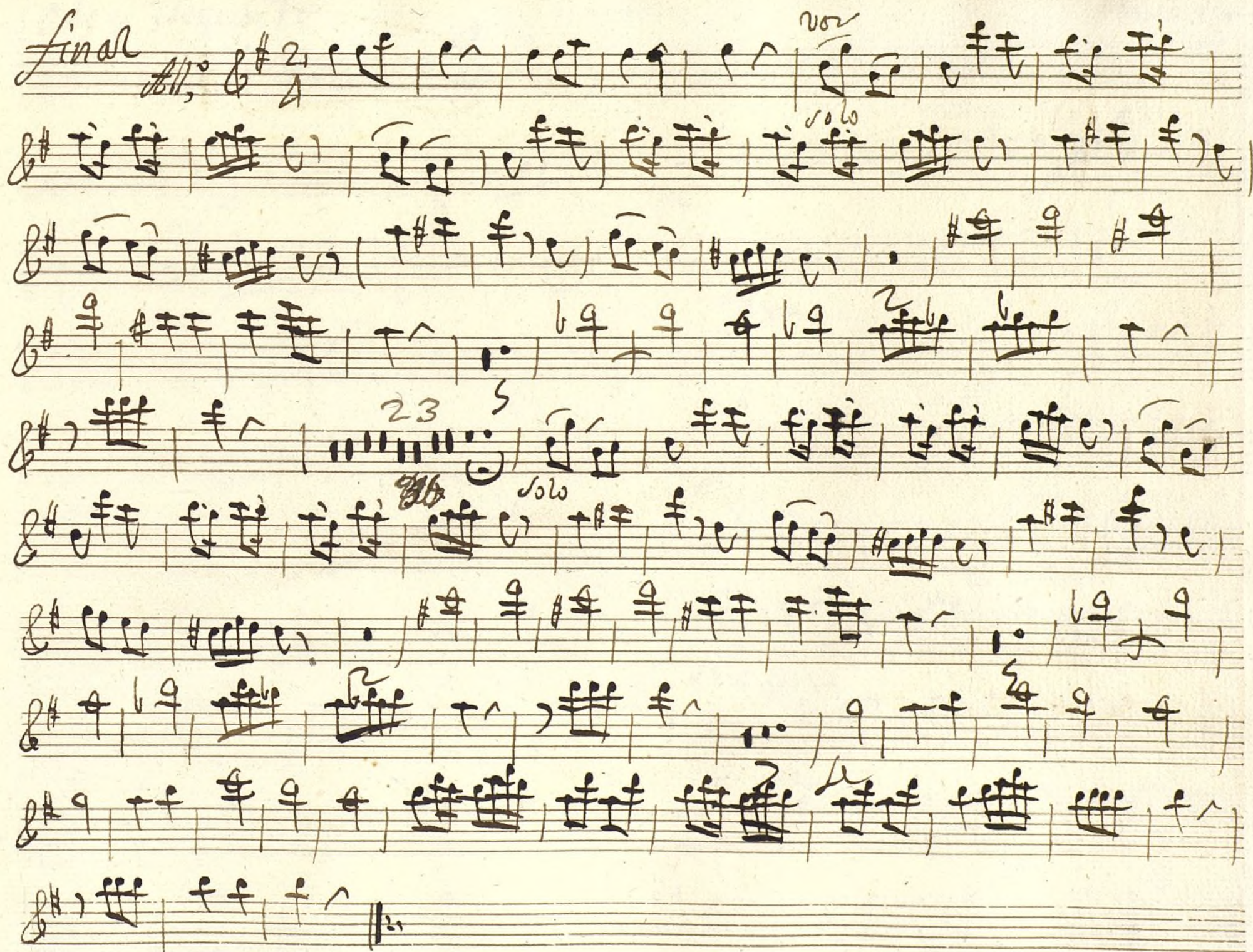


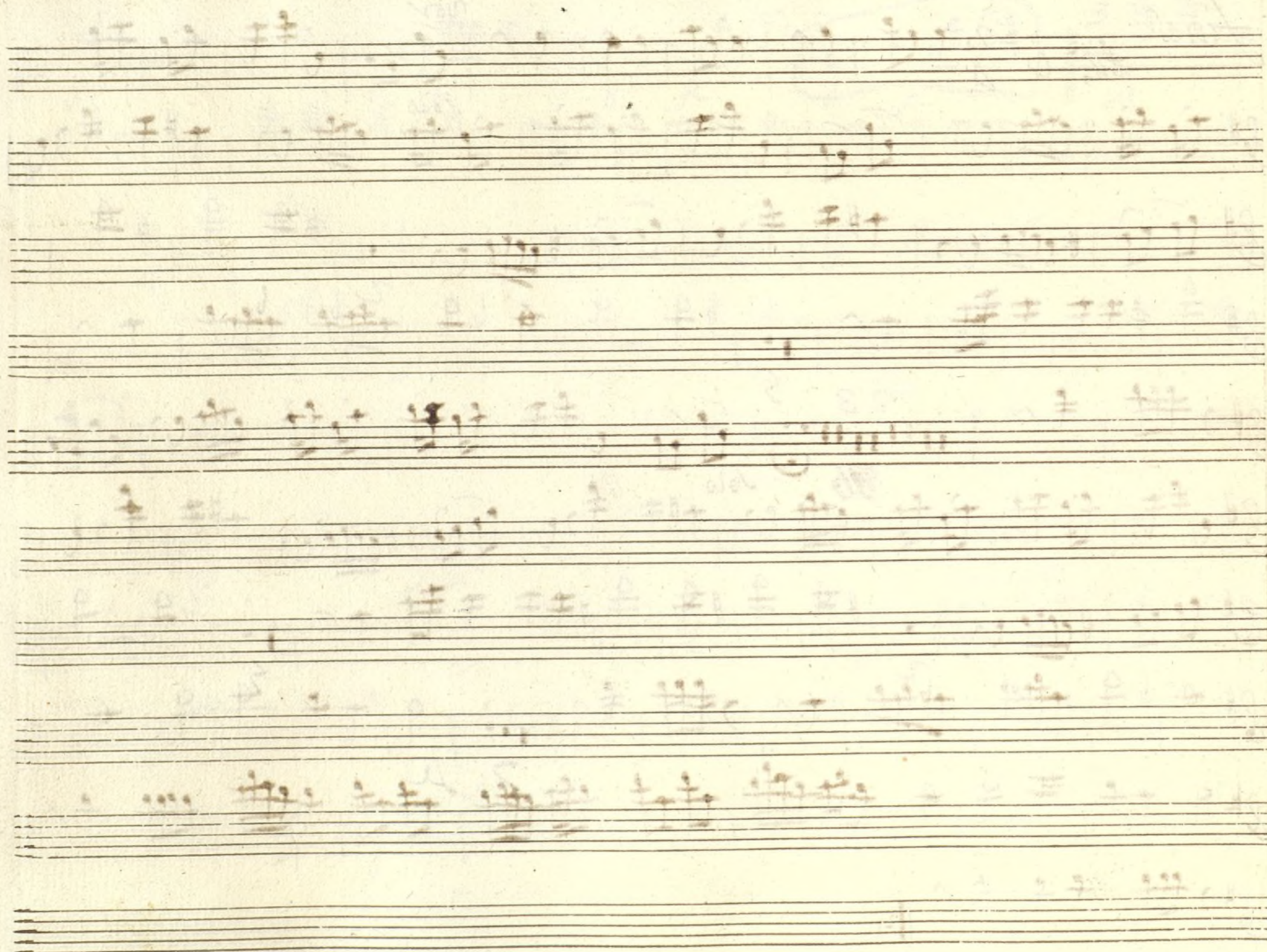
$\frac{3}{4}$ Segui. taze // $\text{Al}^o \frac{2}{4}$ taze // Parola

oboe



$\frac{3}{4}$ Segui. taze //





Oboe Segundo

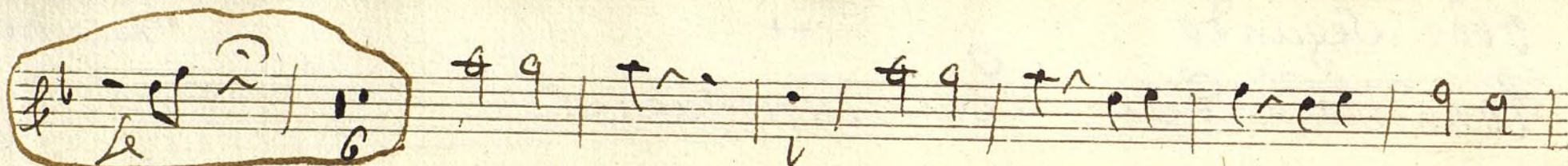
Mus 106-13

Conadilla a Duo; Querer, y no querer;

The musical score is written on ten staves. The first four staves are for the Oboe Segundo, and the last six staves are for the Flauta. The Oboe part begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. It is marked 'Alleg.' and includes a 'solo' section. The Flauta part begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. It is marked 'And. poco' and includes a 'solo' section. The score contains various musical notations, including notes, rests, beams, and dynamic markings. There are also some handwritten annotations and corrections throughout the score.

Alleg. *solo*

Flauta *And. poco* *solo* *Alleg.*



Handwritten musical notation on a single staff, continuing from the previous staff. It includes a key signature of one flat, a common time signature, and various note values and rests.

$\frac{3}{4}$ seguir: *tarce* // $\frac{2}{4}$ *All.^o tarce* // *Parola*

Oboe
And.^{no} con molto & $\frac{2}{4}$ Handwritten musical notation on a single staff, including a key signature of one flat, a common time signature, and various note values and rests.

Handwritten musical notation on a single staff, including a key signature of one flat, a common time signature, and various note values and rests. The word "solo" is written below the staff.

Handwritten musical notation on a single staff, including a key signature of one flat, a common time signature, and various note values and rests. The word "solo" is written below the staff.

Handwritten musical notation on a single staff, including a key signature of one flat, a common time signature, and various note values and rests. The word "solo" is written below the staff.

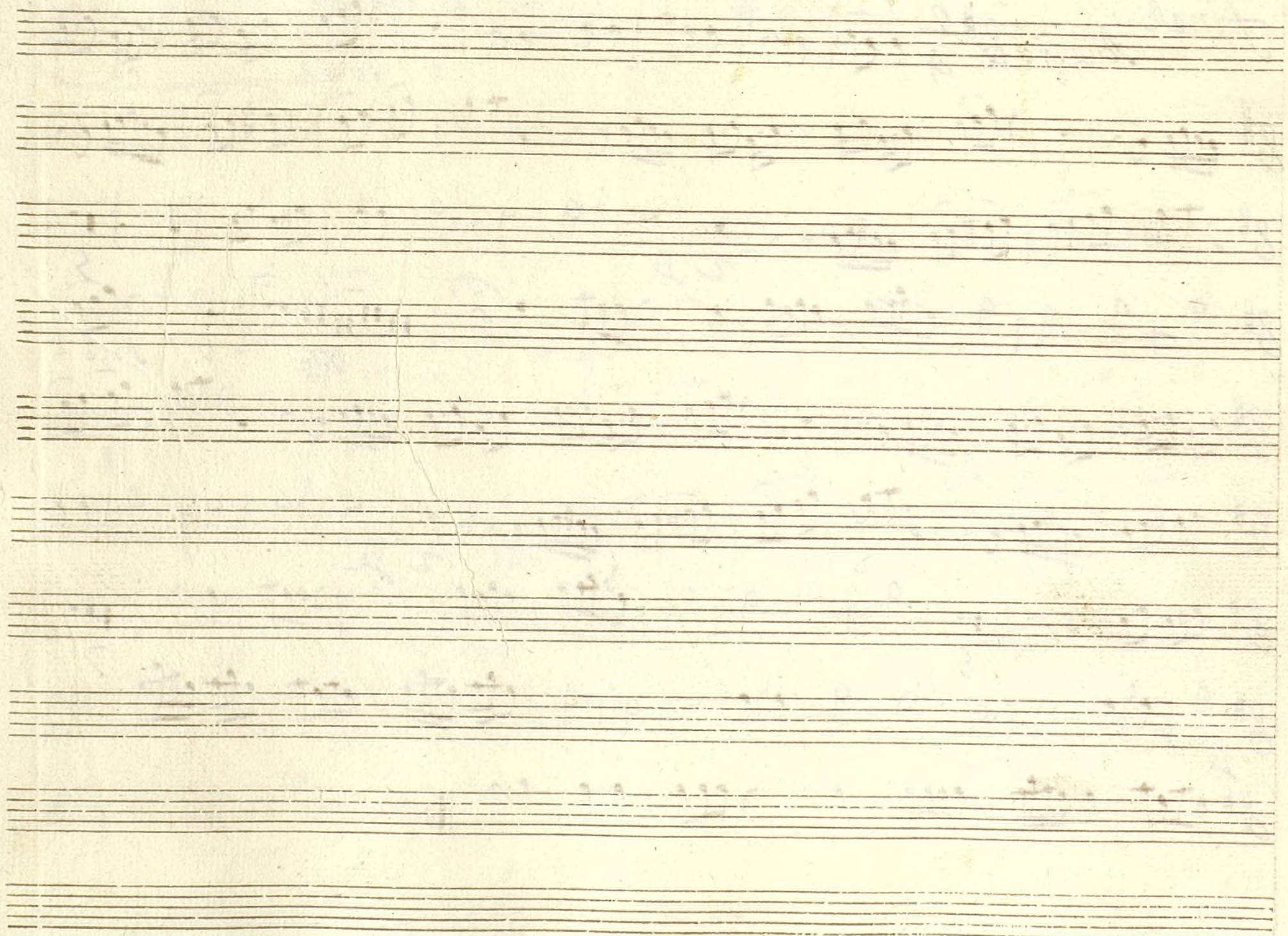
Handwritten musical notation on a single staff, including a key signature of one flat, a common time signature, and various note values and rests. The word "solo" is written below the staff.

Handwritten musical notation on a single staff, including a key signature of one flat, a common time signature, and various note values and rests. The word "Parola" is written below the staff.

$\frac{3}{4}$ seguir: *tarce* //

final *Allegro* & $\frac{2}{4}$ \sharp

The musical score is written on ten staves. The first staff begins with the word "final" and the tempo marking "Allegro". The time signature is 2/4, and the key signature has one sharp (F#). The notation includes various note values, rests, and dynamic markings. There are some handwritten annotations like "2 4", "2 3", and "3" above certain notes. The music is written in a cursive, handwritten style typical of 19th-century manuscripts.



Clarinet

Mus 106-13

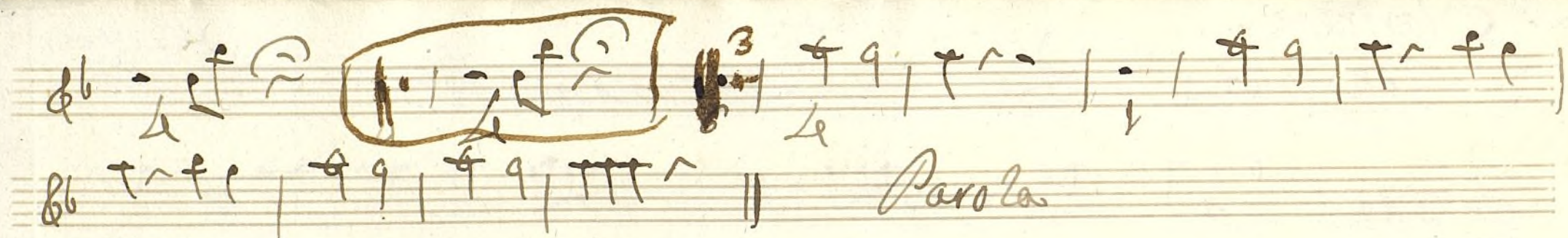
Sonadilla a Duo; Querer, y no querer;

Allegretto $\text{G}\sharp\text{F}\sharp$ $\frac{2}{4}$

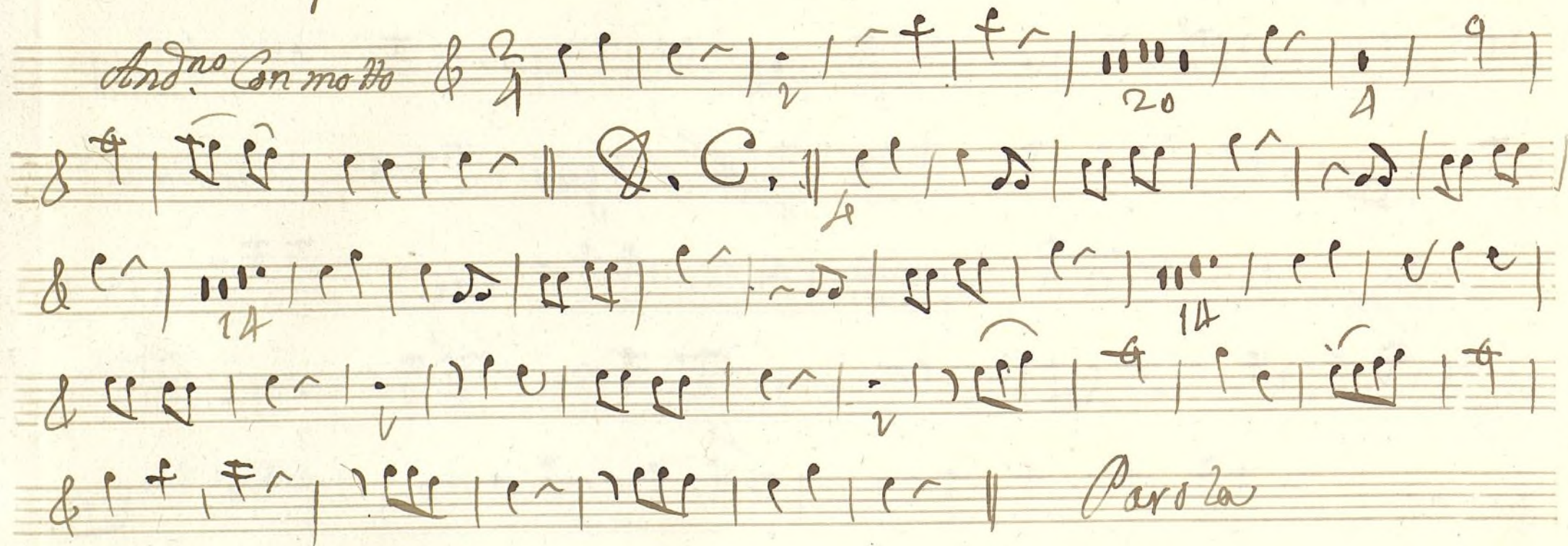
And. poco $\text{F}\flat$ C

Allo $\text{F}\flat$

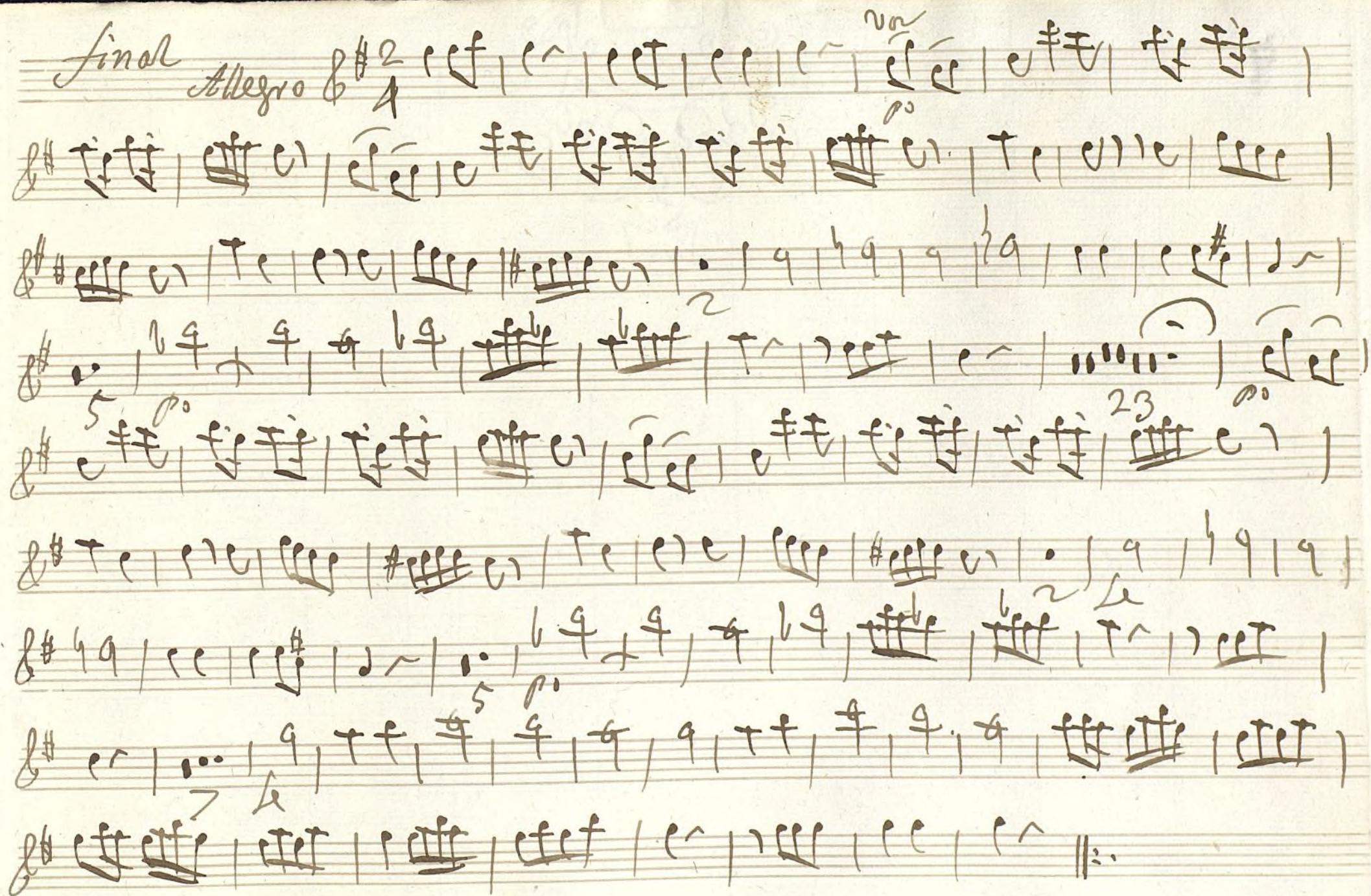
Volte

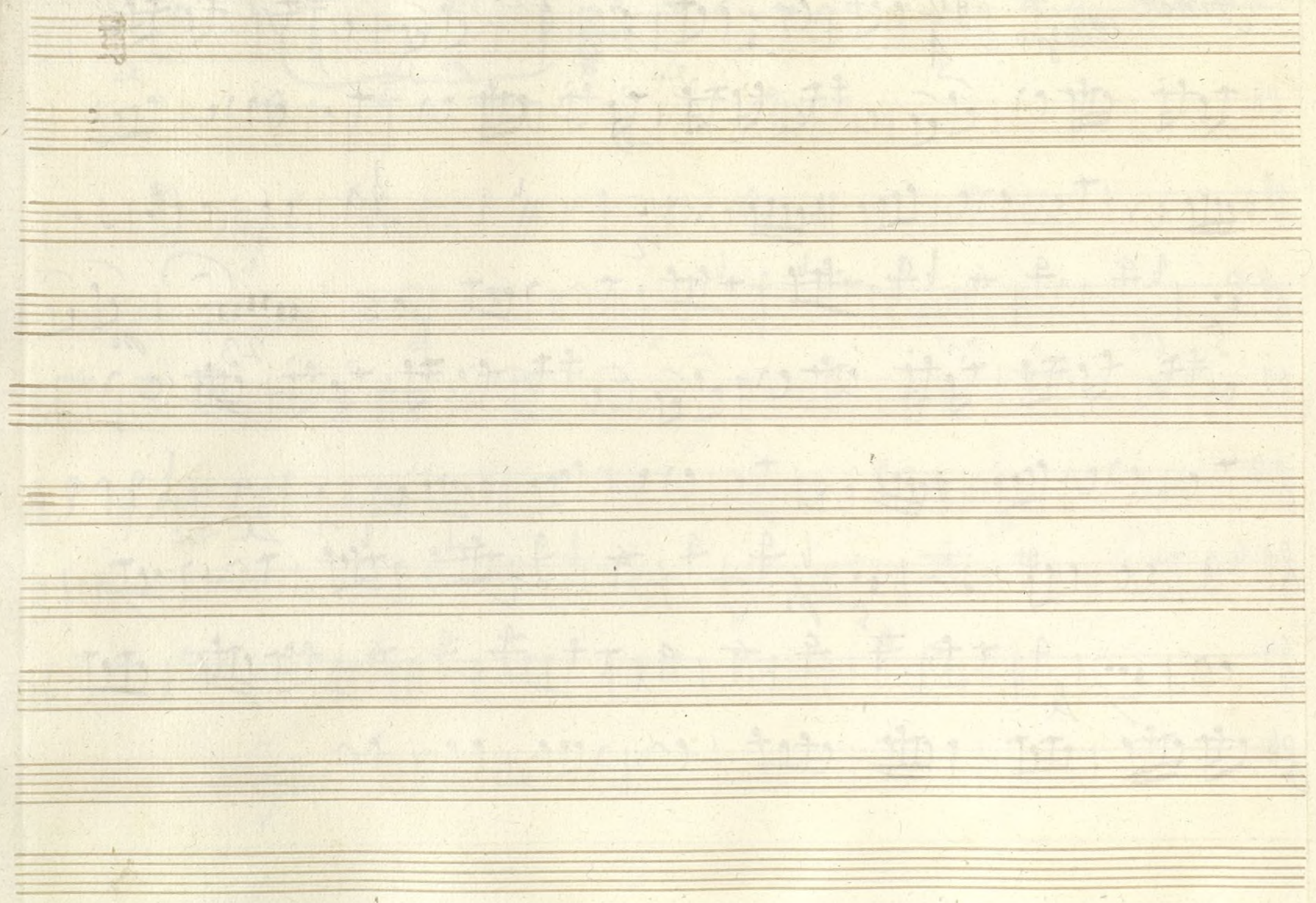


$\frac{3}{4}$ Segui. *Parce* // $\frac{2}{4}$ All. *Parce* // *Parola*



Segui. Parce //





Trompa Primera

+

Mus 106-13

Conadilla à Duo; Querer, y no querer

In de

Allegretto & 2/4

In fe

And. poco

& C

Volvi

$\&$ 9 9 | e ~ | : | 9 9 | e ~ e | e ~ e | o ~ o | e e e ~ || Parola

$\frac{3}{4}$ Segui. *tace* || $\frac{2}{4}$ All. *tace* || Parola

Ince *And. poco* $\&$ $\frac{2}{4}$ e e | e ~ | : | e e | e ~ | $\frac{20}{4}$ | e ~ | $\frac{4}{4}$ | 9 T 9 |

$\&$: | e e | e ~ || D. C. || e e | e ~ | : | d | e ~ | : | d | e ~ | $\frac{13}{4}$ |

$\&$ e e | e ~ | : | d | e ~ | : | d | e ~ | $\frac{13}{4}$ | e e | e ~ | : |

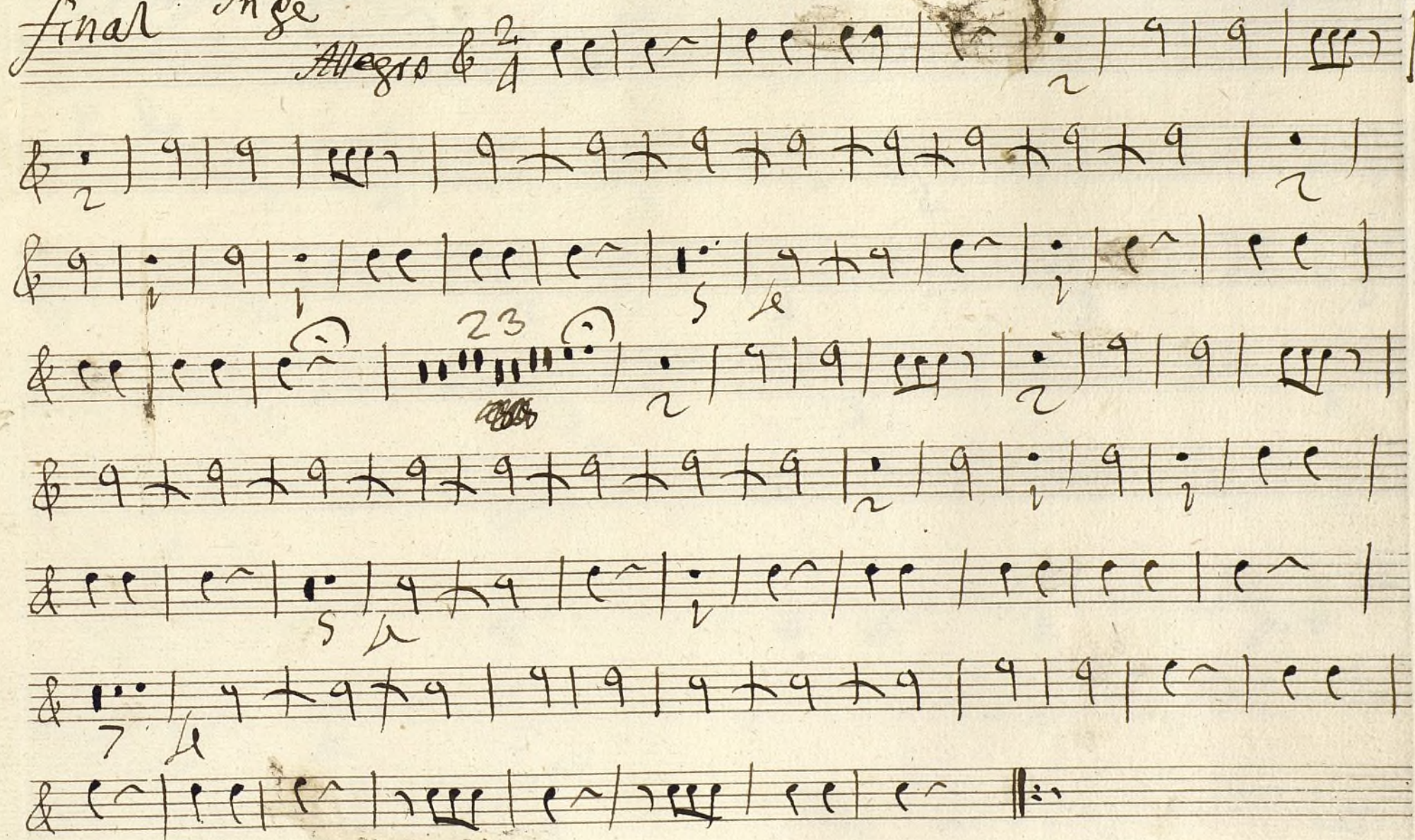
$\&$ e e | e ~ | : | e e | e ~ | e ~ | : | e e | e ~ | : |

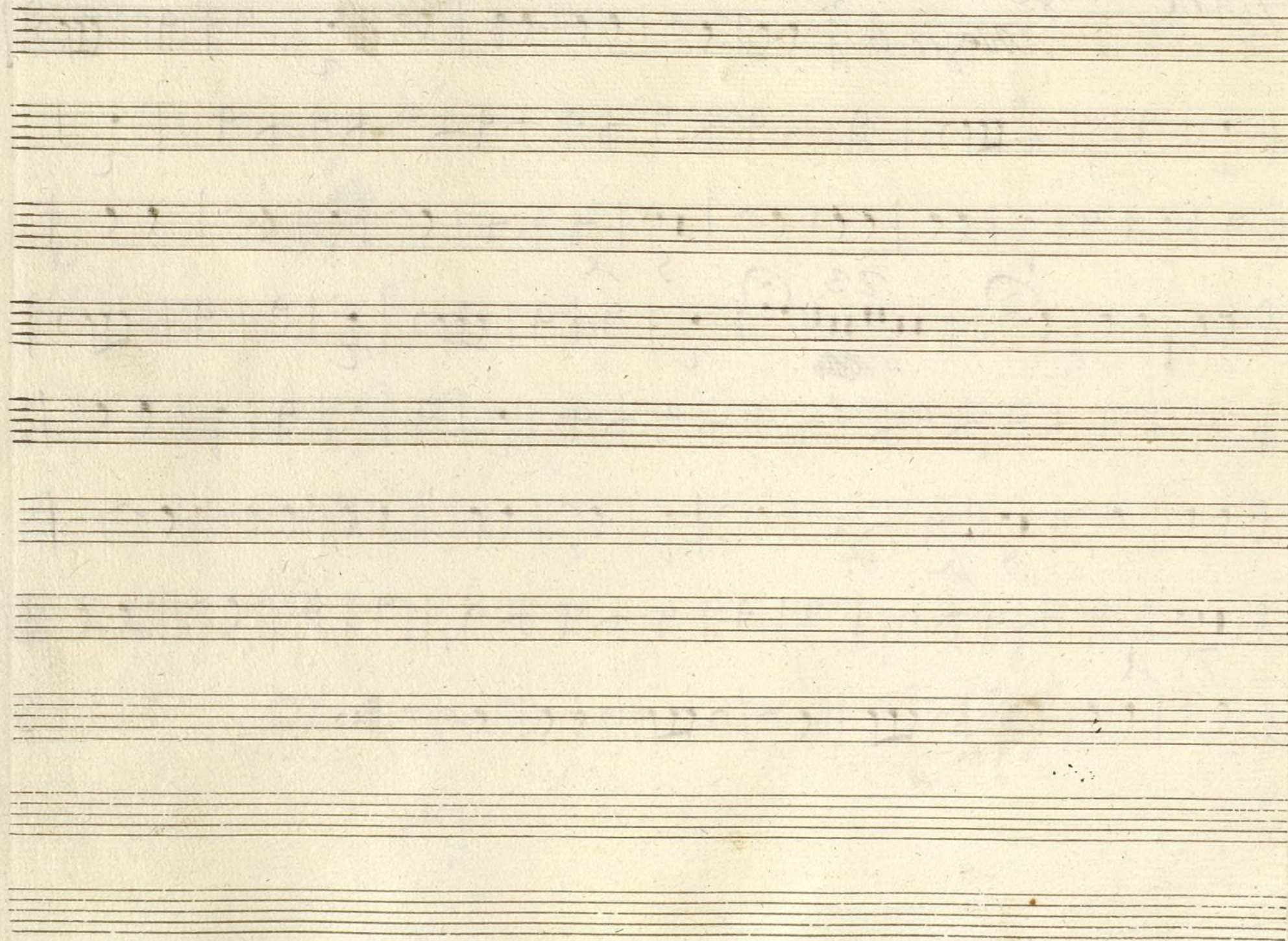
$\&$ e e | e ~ | , e e | e ~ | , e e | e e | e ~ || Parola

Segui. *tace* ||

final Inge

Allegro & $\frac{2}{4}$





Crompa segunda

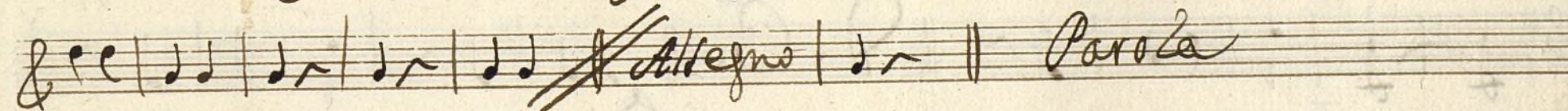
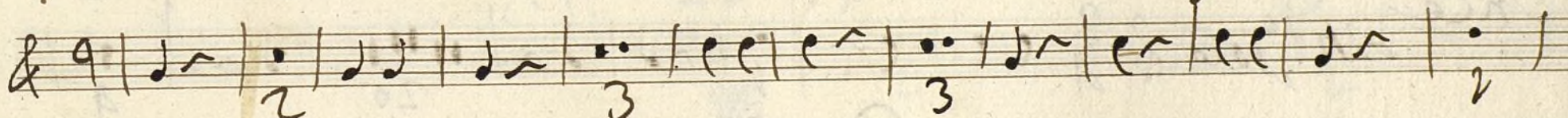
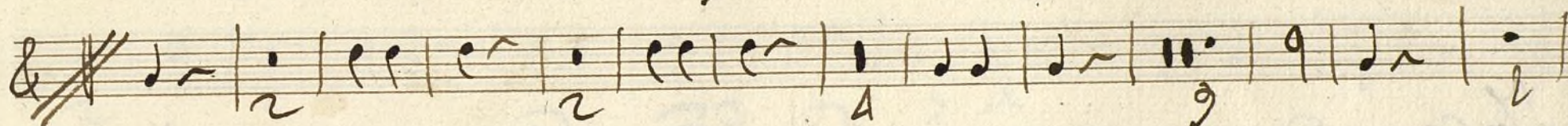
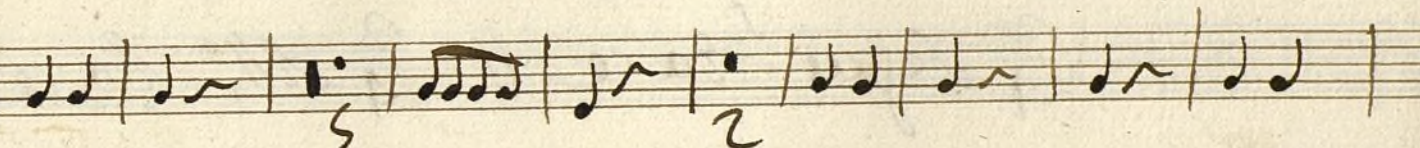
Mus 106-13

Conadilla a Duo; Luerer, y noquerer;

In de

Alleg^{ro}

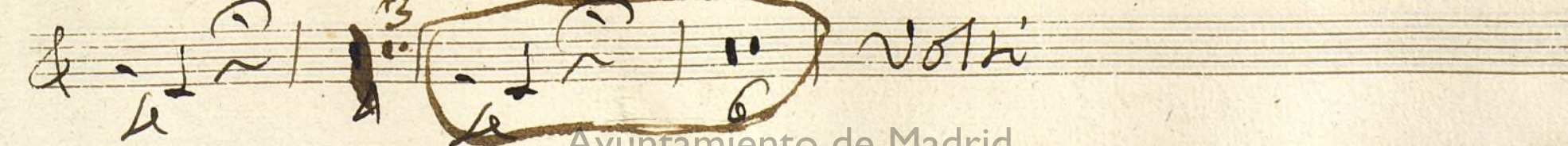
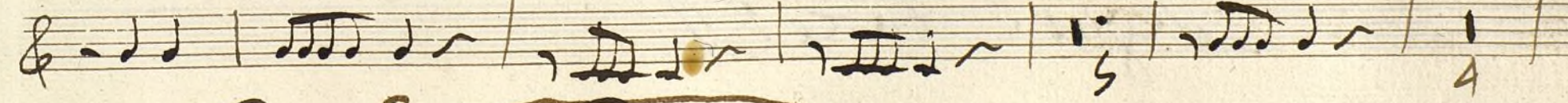
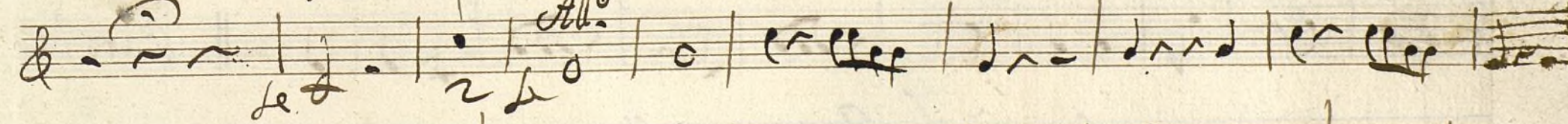
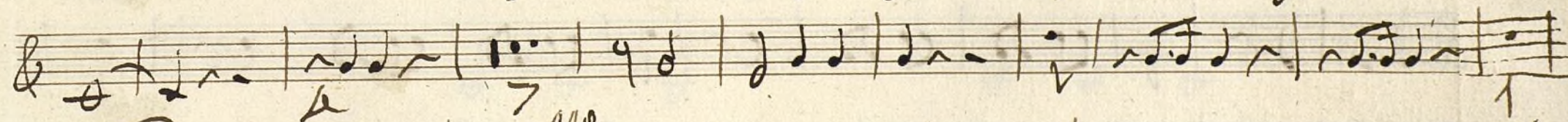
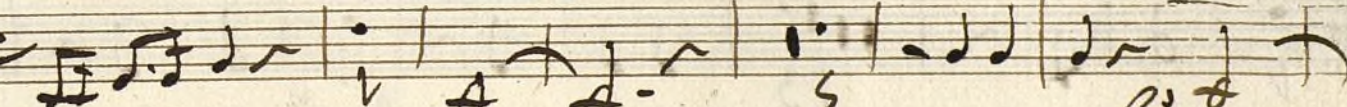
$\frac{2}{4}$



In fe

And.^{te} poco

$\frac{2}{4}$



Volvi

& 9 8 | J ~ J | e ~ J | J ~ J | J ~ J ~ || Parola

$\frac{3}{4}$ Segui. *tace* || $\frac{2}{4}$ All. *tace* || Parola

Ince *And. poco* & $\frac{2}{4}$ e e | e ~ | ; | ~ J | J ~ | $\frac{20}{4}$ | J ~ | J |

& J ~ J | ; | e J | J ~ || D. C. || J ~ J | J ~ | ; | J | J ~ |

& ; | J | J ~ | $\frac{13}{4}$ | J ~ J | J ~ | ; | J | J ~ | ; | J | J ~ | $\frac{13}{4}$ |

& J ~ J | J ~ | ; | J ~ J | J ~ J | e ~ | ; | J ~ J | J ~ J | e ~ | ; |

& J ~ J | e ~ | ; | J ~ J | e ~ | J ~ J | J ~ | J ~ J | J ~ J | J ~ || Parola

Segui. *tace* ||

Inge final *Allegro* & $\frac{2}{4}$

The musical score is written on eight staves. The first staff begins with the title 'Inge final' and the tempo 'Allegro' in a 2/4 time signature. The notation includes various note values, rests, and bar lines. There are some annotations in the score, such as 'voz' above a note on the first staff, and '23' above a group of notes on the fourth staff. The music is written in a single system, with the key signature being one flat (B-flat).



Fagot.

Donadilla a Juo; Querer, y no querer;

num 106-13

Allegretto $\text{C}:\sharp\sharp \frac{2}{4}$

Allegro

Parola

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with the tempo marking "And. poco". The score concludes with the instruction "Paro la".

And. poco

Paro la

Segno *And.^{te} poco* $\text{C} \sharp \sharp \sharp$ $\frac{3}{4}$ p^o

Allegro $\frac{2}{4}$ p^o ~~p^o~~

Parola, y al segno ~~p^o~~

y Parola

Segu.^o Allegretto C: # 3/4 *Le* e r d / e r d // e r r / e l e # e / e r r /

C: # *ff* e r r / e r # e T e r # e / e e e e e / e e e e e / e r r / e r r / e r r /

C: # e r e r e / # e r e r e / e r e # e / e r e r e / 9 e r r / e r r /

C: # e r e # e / e r r / e r r / e r # e T e r e / e e e e e / e e e e e // *Allegro*

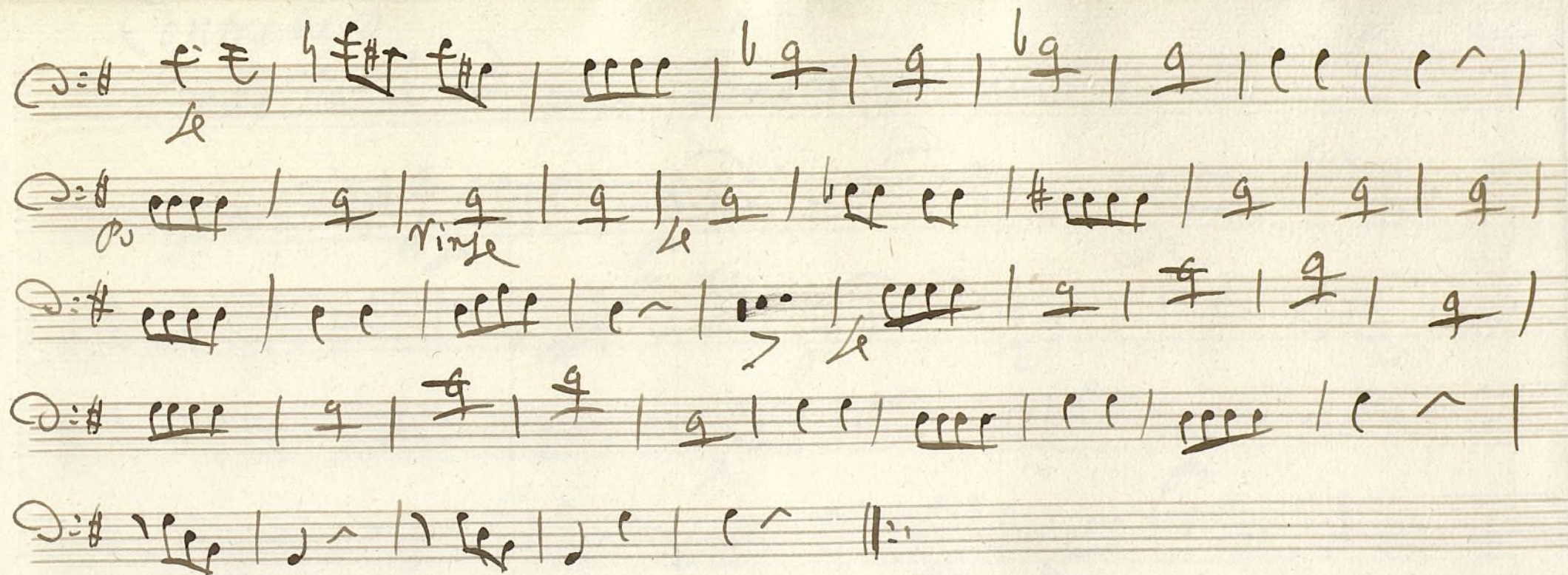
C: # e r r / e r r / 9 / # 9 / e e e e e / e e e / 9 e r r / e r r /

C: # e r e # e / e r r / e r r / e e e e e / e e e e e / 9 / e e e e e /

C: # e r e r // *Parolas*

final Allegro C# 2/4

Handwritten musical score for a final allegro piece in C# 2/4 time. The score consists of ten staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *ff*, *p*, *f*, *sfz*, and *rinc*. The piece concludes with a double bar line and a fermata. The manuscript is written on aged, slightly stained paper.



Ayuntamiento de Madrid

Contrabajo

Mus 106-13

Canadilla a Duo; Querer, y no querer;

Allegretto $\text{C}=\text{F}\sharp\text{F}\sharp$ $\frac{2}{4}$

Parola

Handwritten musical score for violin and tutti. The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings such as *And. poco*, *violon*, *tutti*, *vor*, *ff*, *ffr*, *Allo*, and *Parola*. The notation includes complex rhythmic patterns and phrasing, with some sections enclosed in brackets. The manuscript is on aged paper, showing signs of wear and discoloration.

And. Con moto $\text{C} = \frac{2}{4}$

Handwritten musical score for a piece titled "And. Con moto" in 2/4 time. The score is written on ten staves. The first staff begins with the tempo and time signature. The music is written in a single melodic line with various dynamics (p, f, sf, pp, mf, ff) and articulation (accents, slurs). The piece concludes with a double bar line and the word "Parola".

Seguì Allegretto $\text{C}=\sharp$ $\frac{3}{4}$ *fe*

ffr *ffr* *le*

p

fe *p* *ffr.* *le* *Allegro*

le *le*

p *le*

Volto

Final *Allegro* *no*

2 *p*

2 *p*

2 *p*

rinde *p*

rinde *p*

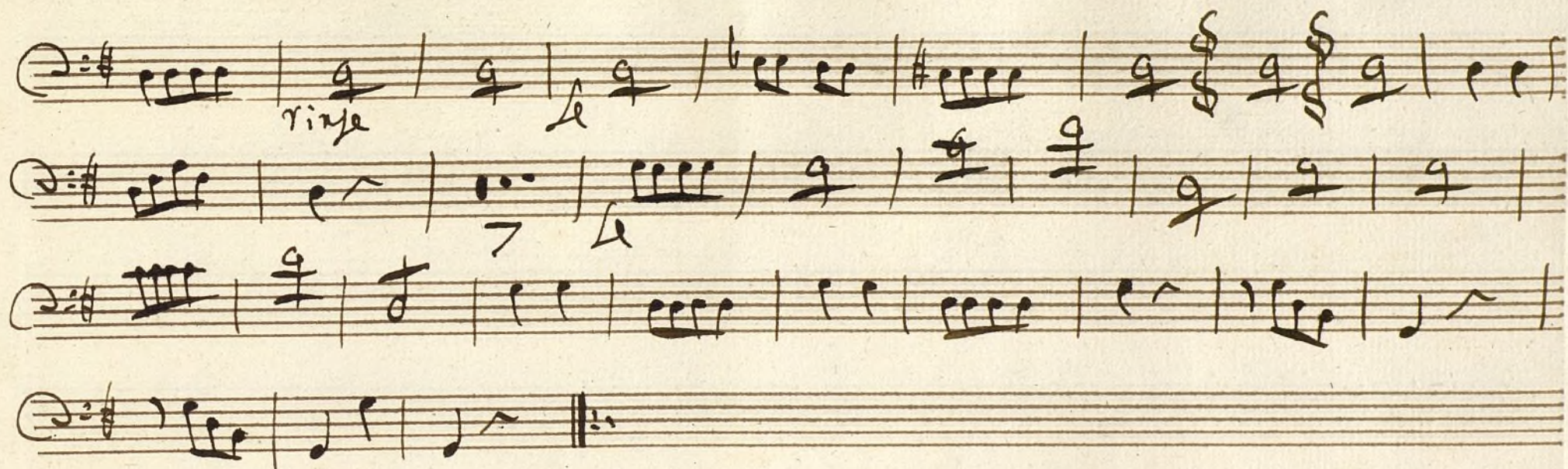
rinde *p*

rinde *p*

rinde *p*

rinde *p*

rinde *p*





Ayuntamiento de Madrid

Contrabajo Dupli.^{do}

srz Vicenta.

Conadilla à Duo; Querer, y no querer;

Mus. 106-13

Allegretto C: \sharp 2

Handwritten musical score for Contrabajo Dupli. The score is for a piece titled "Conadilla à Duo; Querer, y no querer;". It is in C major (one sharp) and 2/4 time. The tempo is "Allegretto". The score consists of six 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 19th-century manuscript notation, with many beamed eighth and sixteenth notes. There are various performance markings such as "p" (piano), "f" (forte), and "v" (vivace). The piece concludes with a double bar line and the word "All Segno" written below the staff. The manuscript is on aged, slightly stained paper.

Para la

[illegible]

