

VALLEDOR, Jacinto.

los genios opuestos.

Tonodillo a 3.

Aplé ms. 1787

Retitwa

Violin primero

Violin segundo

Flauto primero

Flauto segundo

Trompa primero

Trompa segundo.



123-17

+  
Tonadilla â tre v: [Lep.<sup>o</sup> 24. arriba

Los Seniors ô puestos:

De Villedon:

1787

{ La Rosina:  
Paco Ramos  
y Romero





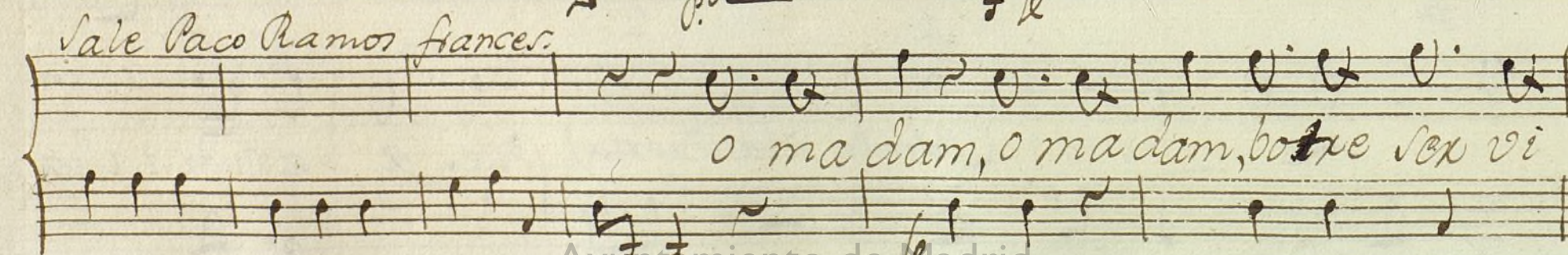
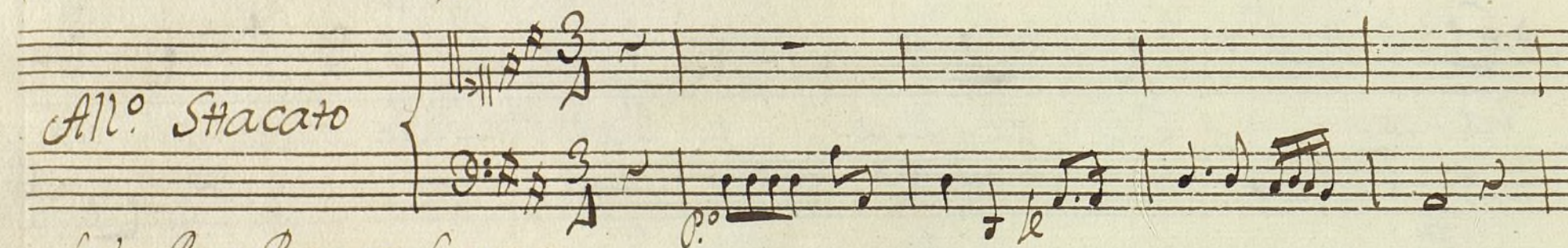
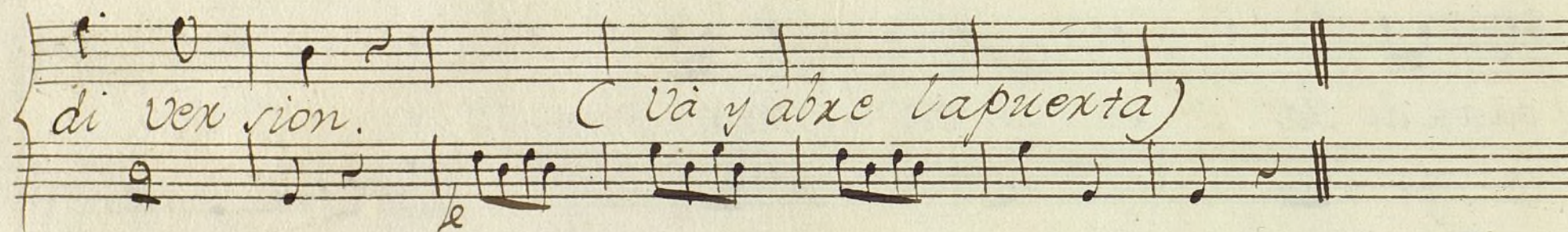
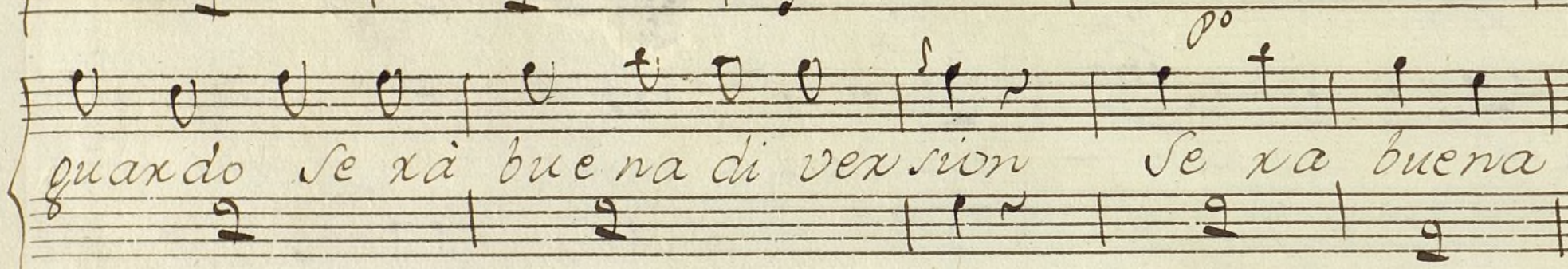
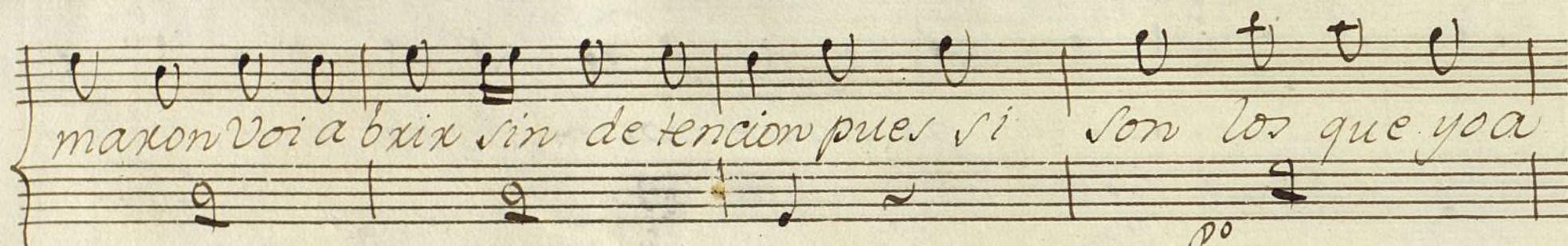


y to do es susto pe nayte mor ~ q' o pri men siempre  
 el Co xa Lon - el - Co xa Lon pe roa

quando dos vi si tas pa xa vex vi pue do yo Con a  
 la - gos y Ca xi - zia pi llax v no. de los dos pi llax

(llaman ala Puerta) Puer a la puer ta lla







tox bo tie sex vi tox. Ven tri blo (Sex ni co ton)

ur set' y na Ju li fa me v na Ju li

fa me Plus - a ma - ble que l' a mox

Plus - a ma - ble que l' a mox: oh ma

dam, o ma dam: bo tie sex vi tox bo tie sex vi



tox bo -- xe sex vi tox a sen

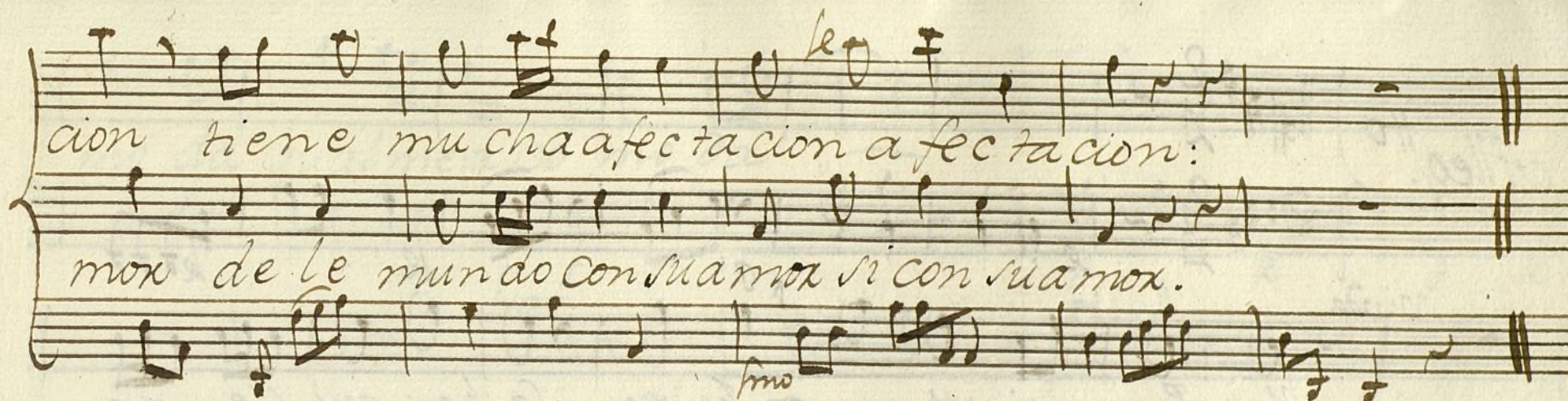
tax re. a la pax ~

han. Vui ma dam e san fa son

es te es vn gran de xo ne xa tie ne mu cha afecta

yo sex el mas ventu xos - de le mundo con sua





acabado el duo, llaman a la puerta y se levanta el frances  
 a sustado: la viuda abre la puerta: sale Romero de Ingles  
 sin ablar palabra y se sienta: el frances le haze  
 muchas contestas:

(Paxola). fran.) Mesix boner umble, èxes obexan,  
 servitor, butxobè à bon santè. quiexxe vsted  
 per parax le tamp' fax eleccion bien de  
 conberrex, o de enixetener a qualque un jueg?  
 (Serio el yno.) A Dyut sex.

(fran. ala viuda.) no tener miaca de politica  
 (viuda.) que quiexxe vsted Cada uno  
 tiene su serio: ff.



*Alleg. #0*

*vinda*

Ya q<sup>a</sup> quiesta mos Juntos Sa ben qui sie - xa -

el a mor de la fiancia y el de Ino la terra -

y de esta for ma - y de esta for ma -

ve xe pa xa ma xi do qual - ~ me a co -



mo da qual mea co mo da

fran. el a mox de lafrans set muia

Viuda ma - ble yel de Lon dres mi lox

Viuda Se xa agra da ble

ya



Viuda

fran.

Y no: Puer vamos lo abex

mas rich

p. k. p. k.

y si ga ca davno Su buen paxe zex: y si ga ca

mas rich mas rich: e mai li bri

p. k. p. k.



da vno subuenpa xezex;  
Jen e mai li bxi Jen;

*All.<sup>to</sup> vivo* )  $\text{3/4}$   
vioda.  $\text{3/4}$   
En fiancia de cid me co moes el a mon

*San.*  
Set v na de li zia q.<sup>o</sup> no lay me cor q.<sup>o</sup>  
Ayuntamiento de Madrid



no lay me cox      yendon dxe la Dama ha

tan con pri mox      Pit ynglès pit ynglès et

sem pex non fox      Puer va ya aexplicar se pa

xa eli si x yo      Se vò aexplicar me e

san de ten cion: Pit ynglès pit ynglès et sem pex non



*pmo* *fmo* 7

*Ya tiendan se*

*for: ya tiendan se ño xer tengon a tencion ya tiendan se*

*pmo* *fmo*

*Ño xer tengon a tencion tengon a tencion ten*

*gan a tencion.*

*paxola)*  
*Viuda: Vaya franzerito,*  
*empieze Usted*  
*fran... o madam abotxa*  
*obedian: atende*  
*atende.*



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

*fian.*

Bo - tie Coex - a ma ble av ro - xe

Set sen

si - - - ble, set sen si - - - ble set sen si - - - ble a mon - sur

pix - - - sex sen si - - - ble: sex sen si - - - ble sex sen

si - - - ble a mon sur pix - - -

Vũsa be, vũsa



8

ve vūs sa be' qº vūs a do - xe bus sa be

que bus a do - xe a - - - tan de bu a mon de

six a - tan de bu - a - mon de six.

*Parola)* *fran.* E vien qº le paxxece abusted señorrita  
tiene abundancia de expresion le  
a mor de la *fran.*

*Vivda.)* Si señor, pero ami no me acomoda  
*fran.)* - e por quae *Madam?*

*Vivda.)* por qº tiene mucha afectacion:)



*Alleg.<sup>ro</sup>*

*Viuda*  
y de la Inola te xxa qual es ma fi cion

*Ino les*  
est ve vex Bo te llas et Co mex me con et

*viuda*  
Co mex me con a bxa ypo con

*La!*  
dxi as y lo bor tam bien ya se ve ma



dam san dut per ma fu è, *vinda* Yo de a moxpre

gun to en es tao Ca sion *Yne.* Pit *Ynglis* pit

*San. yvinda* ynglis e sempex non fox: a quest ver bu x la x se: no te rex ma

*P.* puer vaya *le* *Yne.* *P.*

Puer vaya es pli Ca x se sin ma dila cion puer vaya es pli

Zon: yo ix a es pli Ca x me et sempex non fox yo ix a es pli *mo*



Can se sin mar dila cion sin mar dila cion sin mar dila  
 Can me et sempex non fox et sempex non fox et sempex no

Yngles) En Ytalien me esplan  
 los 2.) mubien, mubien:)  
 cion.  
 fox:

All. No



Yngles

mi bo le te di te si nom bo le te

di He no, mi bo le He Xes to qui

nom bo le He me ne vo (azeq. seba) *All.<sup>o</sup>* vivda *A*

quando se vs ted que yo e le ji xe: sien do de esta *Yngles*

for ma yo me aquaxda xe: e vien ma da mit, qual e li jevs. *fran.*



*Viuda* *Yne.*  
 ted: al Ingles yo quiero q' es mi amado vien: e yo se ño

*Viuda*  
 xita vos tro esposo lex es ta e sta x m i m a n o: la m i a e s t a

*los 2.*  
 es o q' dulce glo x i a o que buen que x e x

*po*  
 que buen que x e x o que buen que x e x o q' buen que  
 que buen que x e x o que buen que x e x o q' buen que



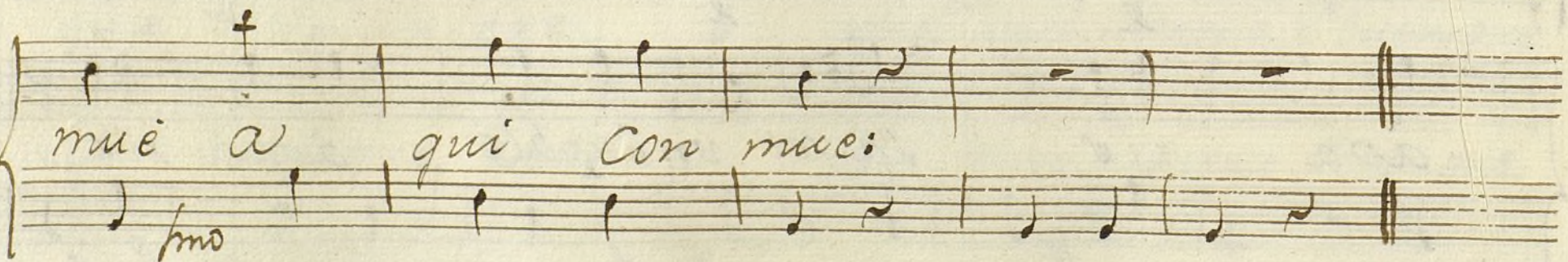
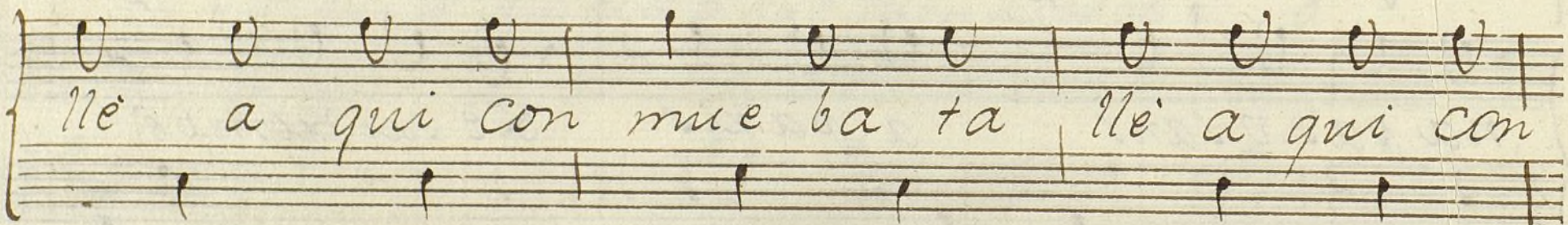
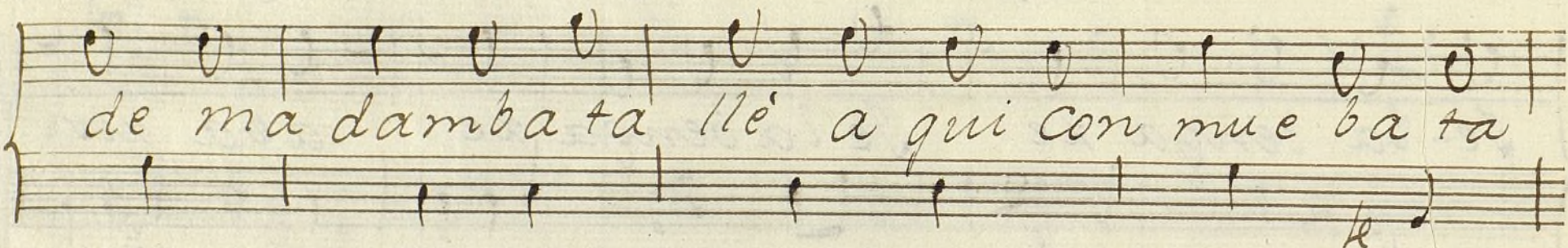
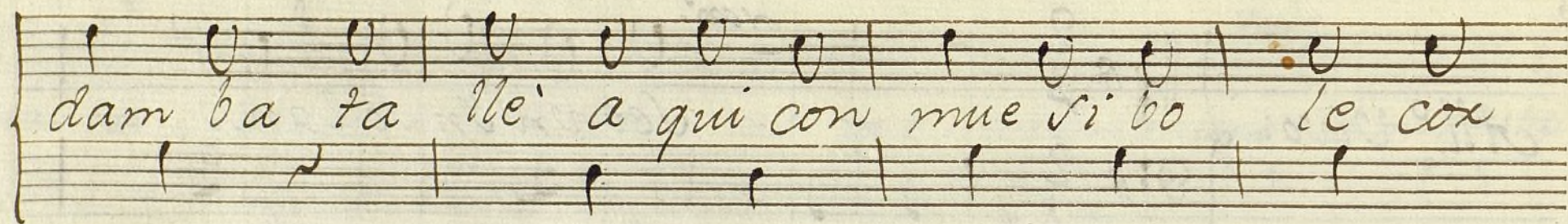
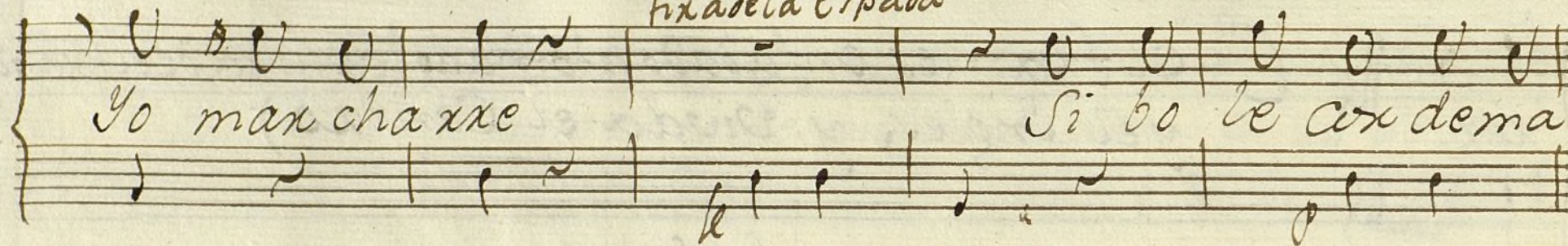
rex: C El franzer enfadado a tomado la punta de el tablado.)  
y el Ingles, y Viva el Centxo)

All.<sup>o</sup> Vivo: 2 - - - - - Lan.<sup>o</sup> Set un In so lan.<sup>o</sup>

Je la bença xe Je la bença xe apa xis  
na pa v sans a pa xis xe sui trompe  
à pa xis la set un diable a pa xis



*fixadela espada*





Separa la orquesta y el Ingles, le dice por señas no espaxa  
aquel para Xénix, saca dos Pistolas, le a larga una  
(que no la Xezibe) y le dice por señas q' le siga:  
todo esto con mucha parsimonia:

*Alleg.<sup>ro</sup>* *fran. aciendo muchas contesias*

no mon siva señ v na

bux le es cu se es cu - se mué: siendo a

si, yoes tan con fox mi yv na se abrazan  
bxa chi le da xe:



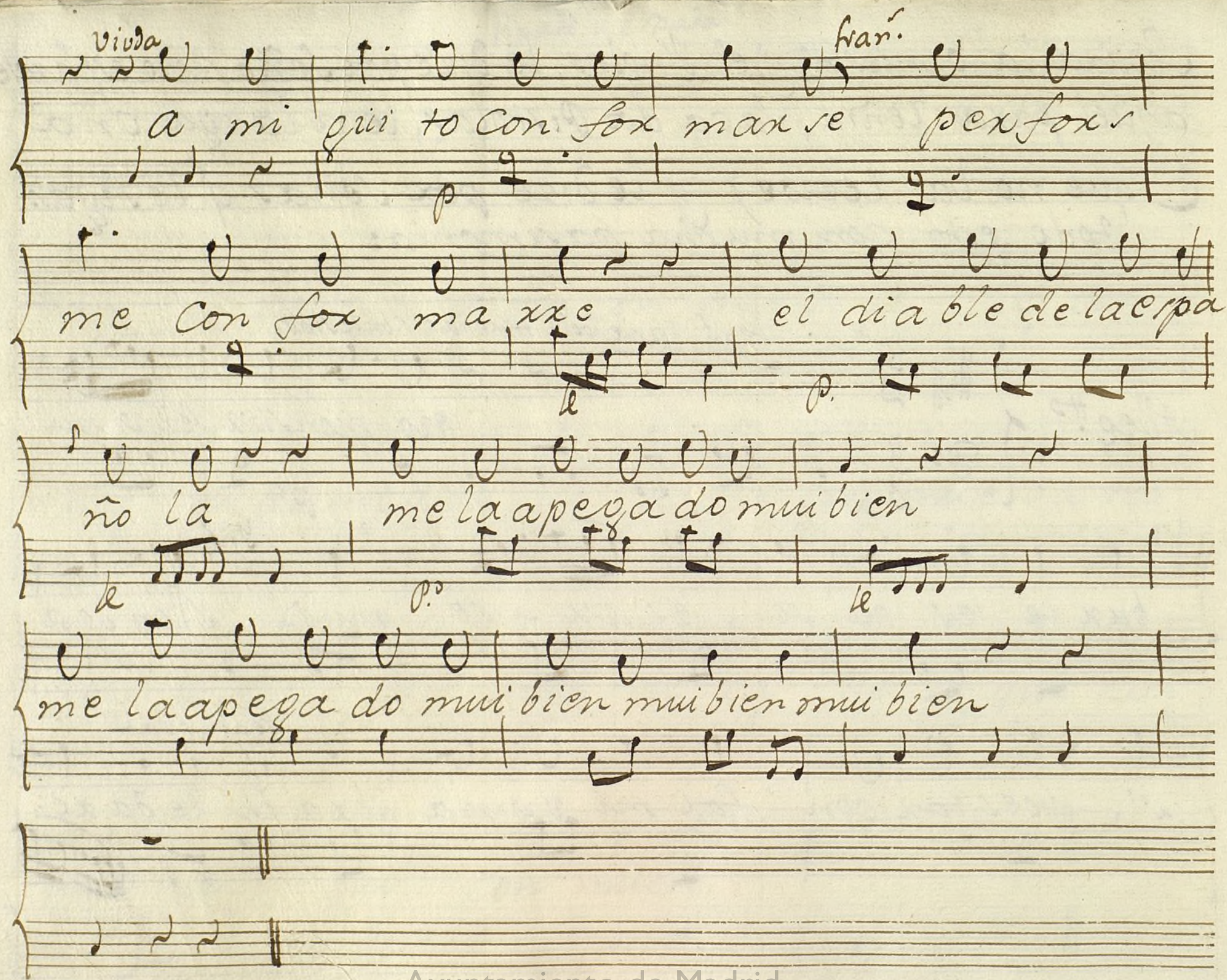
*Viuda* *fran.*

a mi giii to Con fox max se pex fox

me Con fox ma xxe el dia ble de la cpa

ño la me la a pe ga do mui bien

me la a pe ga do mui bien mui bien mui bien





*Final*

13

*All.<sup>o</sup> Vivo*

*Ya qui quexi di tos*

*Pxe mias oy nuesta fa*

*mios la to nada vaacabax*

*Premiax*



ti gar yel de se o de agra da x ri de agra da x *Premian*

oy nue stra fa ti gar yel de se o de a gra da x *Premian*

oy nue stra fa ti gar yel de se o de agra da x yel de



Mus 123-17

14

*Sion*

50  
50  
50  
50  
50  
250

250  
250  
500  
60  
20  
20  
30  
20  
150



Handwritten musical notation on a five-line staff, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation consists of a single melodic line with several notes and rests, ending with a double bar line.



Violin Primero:

Leg. 3.º n.º 52

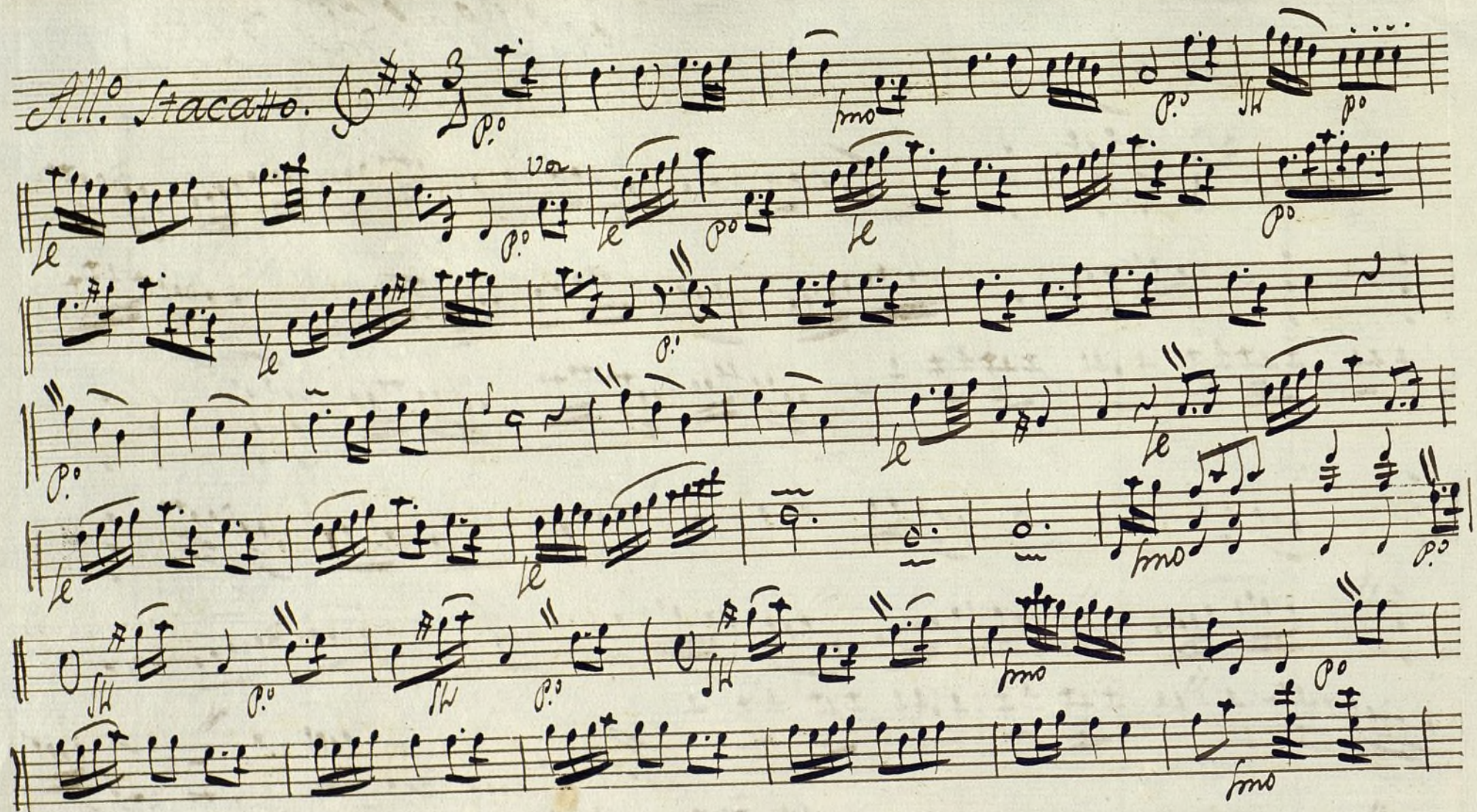
Mus 123-17

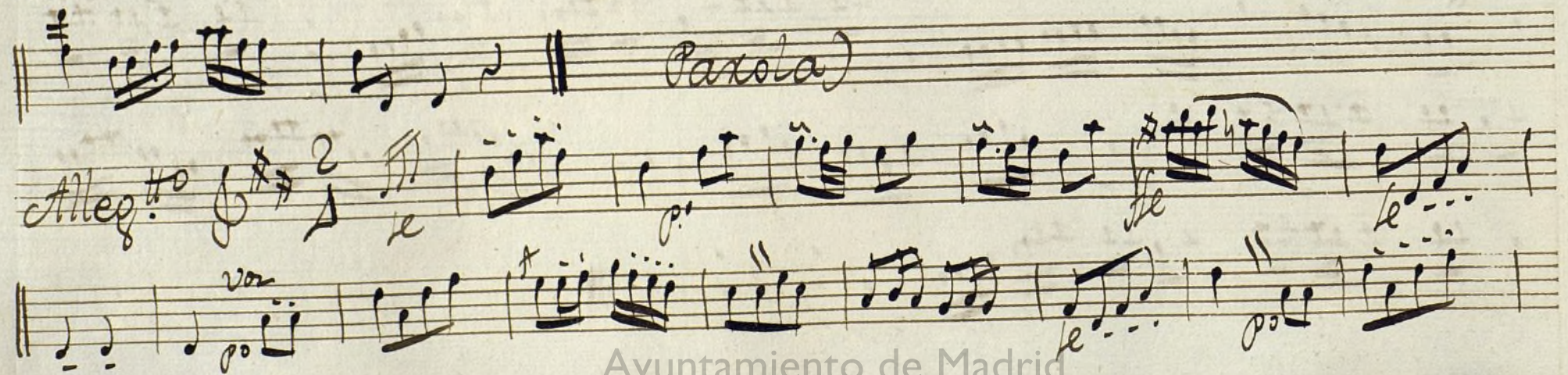
Canadilla à 3. los Tenios ó puerros.

*Allegro.*

The musical score is written on ten staves. The first staff begins with the tempo marking 'Allegro.' and a key signature of one sharp (F#). The melody is characterized by frequent use of ornaments, including mordents and grace notes. The accompaniment consists of dense chords and rhythmic patterns, including triplets. Dynamic markings such as 'p' (piano) and 'f' (forte) are used throughout. The piece ends with a double bar line and the instruction 'V. p'.



*All.<sup>o</sup> Staccato.* 

  
*Alleg.<sup>o</sup>*





v. pto



*Coplas* Alleg.<sup>ro</sup> 3/8

Handwritten musical score for "Coplas" in 3/8 time, marked Allegro. The score consists of eight staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings such as "p.o." (piano) and "fmo" (forte) are present throughout. The piece concludes with a double bar line and the word "Parola" in parentheses.

*And.<sup>te</sup> Con Sordina:* 3/8

Handwritten musical score for "And.te Con Sordina" in 3/8 time. The score consists of three staves. The first staff begins with a treble clef and a key signature of one flat (Bb). The music is characterized by a slower tempo and the use of sordina (mutes). Dynamic markings include "p.o." (piano) and "fmo" (forte). The piece concludes with a double bar line.



Sequitan las Sordinas

3

[illegible]







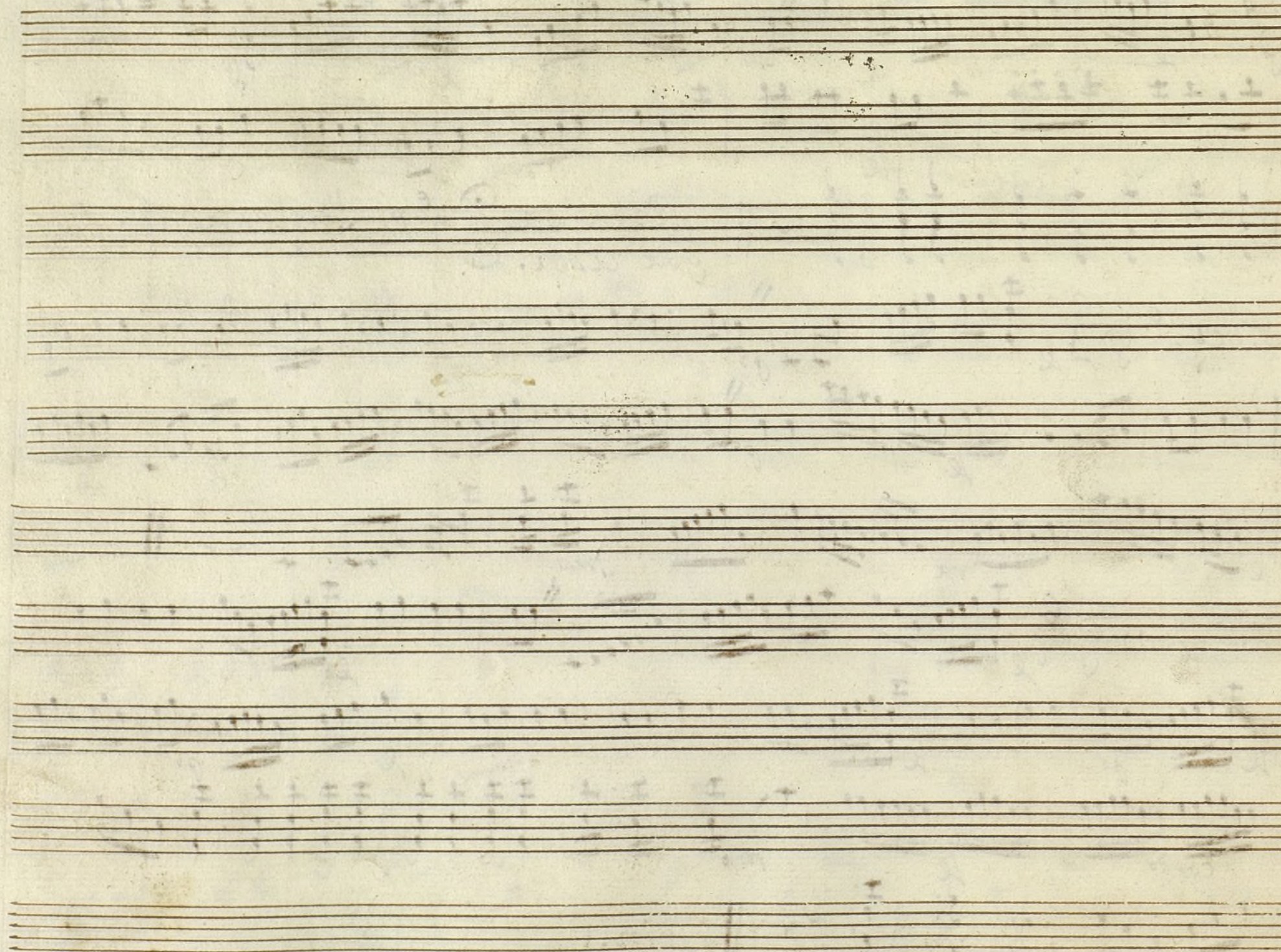
Handwritten musical score on two staves. The notation includes various notes, rests, and dynamic markings such as *le* and *p.*. The second staff contains the handwritten text: *Para hasta q. el Yngles acaba su que azor: C*

Handwritten musical score on two staves. The first staff begins with the tempo marking *Alleg.<sup>ro</sup>* and a 3/4 time signature. The notation includes various notes, rests, and dynamic markings such as *le*, *p.*, and *fmo*.

Handwritten musical score on two staves. The first staff begins with the tempo marking *All.<sup>o</sup> Vivo:* and a 6/8 time signature. The notation includes various notes, rests, and dynamic markings such as *le*, *p.*, and *fmo*.

Handwritten musical score on two staves. The notation includes various notes, rests, and dynamic markings such as *le* and *fmo*. The piece concludes with the word *fin.* followed by a double bar line.







Violin Segundo:

+

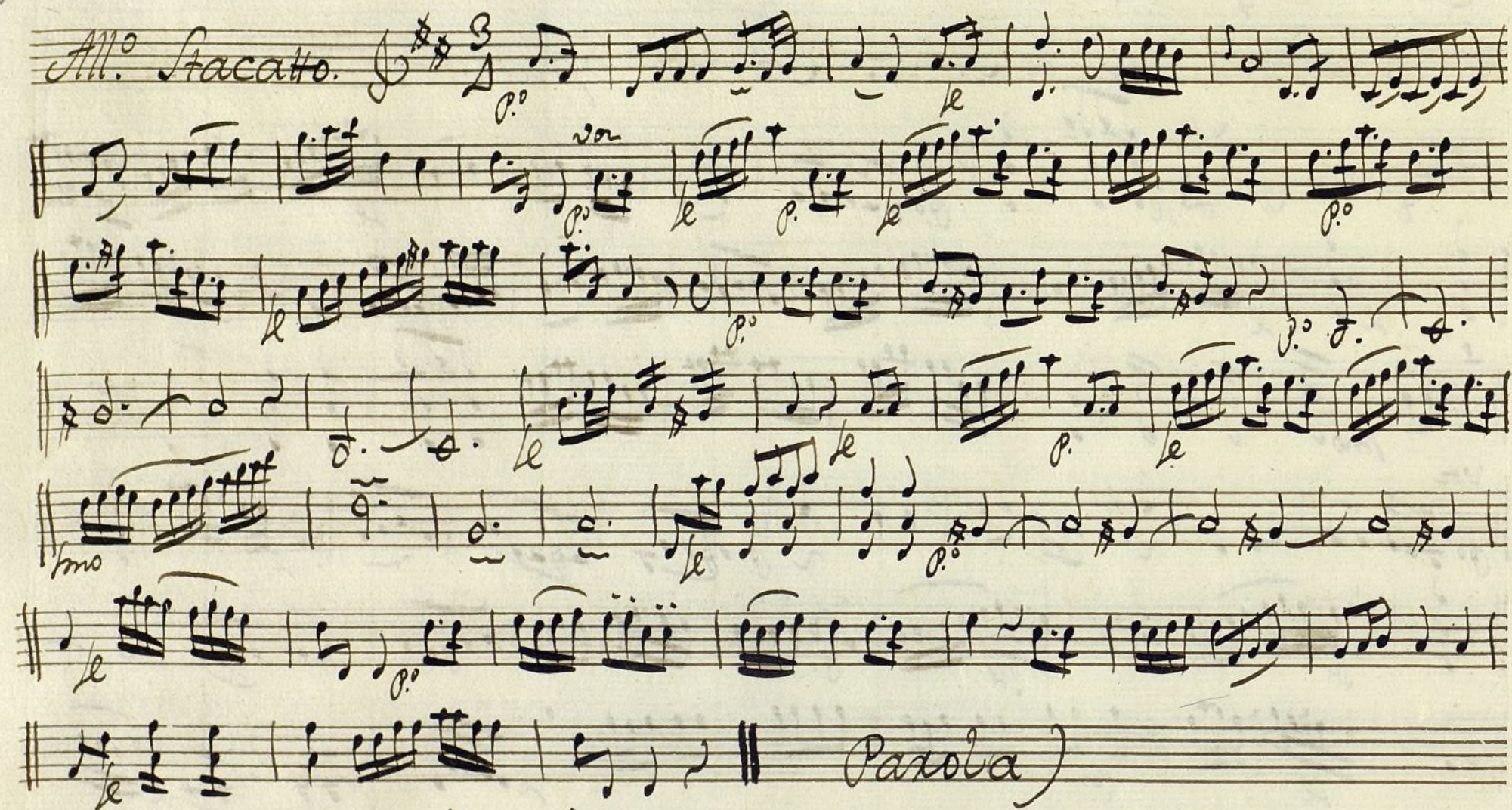
Mus 123-17

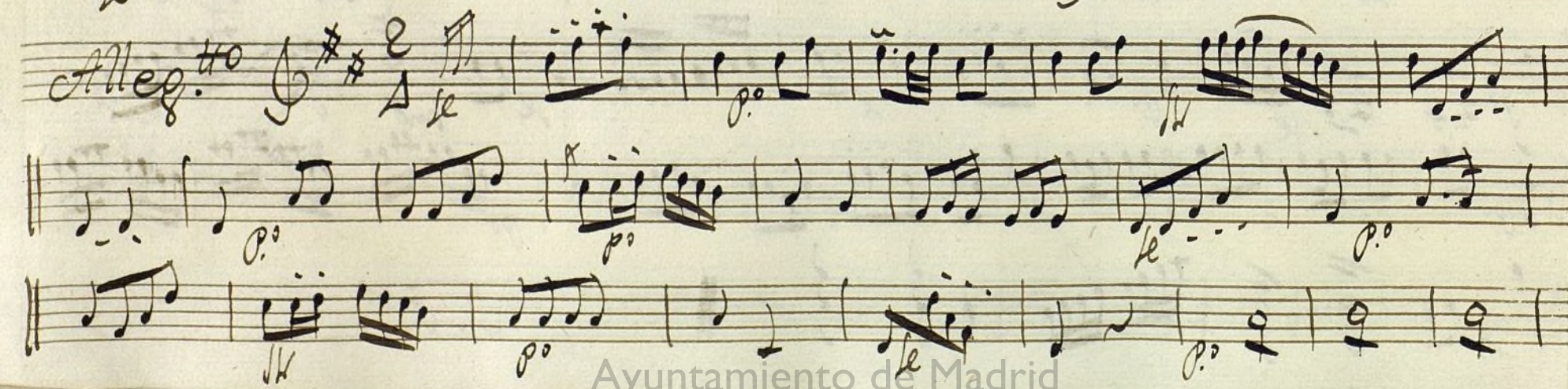
Varadilla a 3. los Tenios opuestos;

*Allegro.*  $\frac{2}{4}$

The musical score is written on ten staves. The first staff begins with the tempo marking 'Allegro.' and the time signature  $\frac{2}{4}$ . The music is in a key with one sharp (F#). The notation includes a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as 'p.o.' (piano), 'le' (forte), 'mo' (mezzo-forte), and 'V. p.o.' (very piano) are interspersed throughout the score. There are also performance instructions like 'voz' (voice) and 'f' (forte) written above the staves. The score concludes with a double bar line and the marking 'V. p.o.'.



*All.<sup>o</sup> Staccato.* 

*Alleg.<sup>ro</sup>* 



A handwritten musical score on six 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 score is written in a cursive, handwritten style. Dynamic markings include *le*, *p.*, *p<sup>o</sup>*, and *fmo*. The music features a mix of single notes, beamed sixteenth notes, and longer melodic lines. The staves are numbered 1 through 6 from top to bottom.

V. P.to



*Coplas.*

*Allegro*

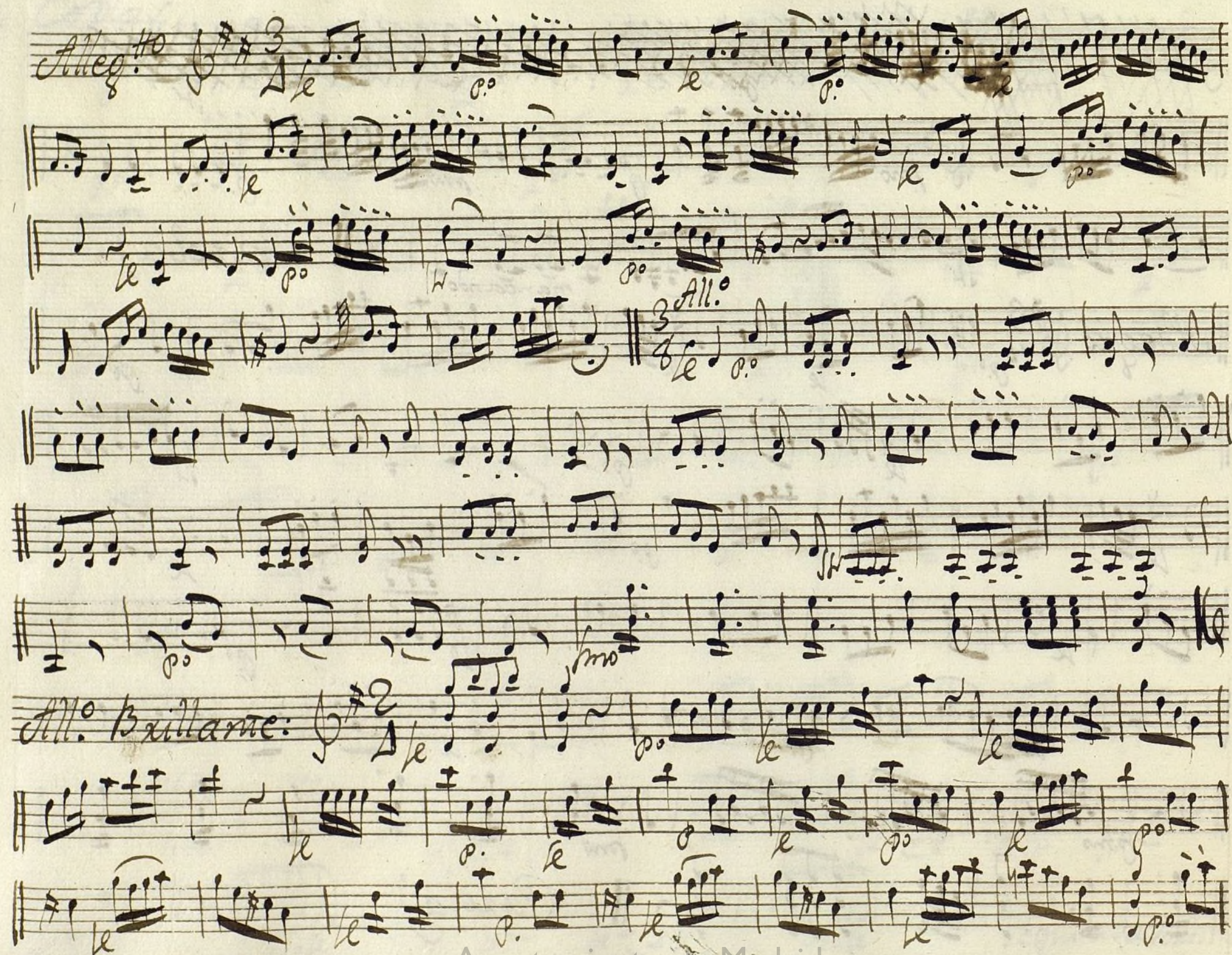
*And.<sup>te</sup>*

*Con sordina:*



Handwritten musical score on ten staves. The first staff is heavily crossed out with diagonal lines. The second staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It includes dynamic markings such as *fmo* and *p*. The third staff contains the word *Paxola* in parentheses. The fourth staff is marked *Allegro* in 3/4 time, with a key signature of one sharp (F-sharp), and includes the word *marcando*. The remaining staves continue the musical notation with various notes, rests, and dynamic markings like *p*, *f*, and *fmo*. The final staff concludes with the word *Paxola* in parentheses and the signature *V. p. 10*.







Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p.o.*, *le*, *mo*, and *Cres*. The text "Separa la Orquesta asta q. el Yngles acabe la accion muda." is written across the second and third staves. The piece concludes with "fin:" on the tenth staff.







flauta Primera:

7

Mus 123-17

tonadilla á tres; los Tenios opuestos:

3

Handwritten musical score for Flute 1, titled "tonadilla á tres; los Tenios opuestos:". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *Al.º*, *le*, *p.º*, and *U. p.º*. There are also numerical markings like 2, 3, and 4. The score concludes with a double bar line.

U. p.º



Oboe: *All.<sup>o</sup> Staccato.*

*Alleg.<sup>ro</sup>*

Paxola):



Coplar: *All.<sup>o</sup>*  $\frac{3}{4}$  2

Handwritten musical score for Coplar. The score is written on five 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 is *All.<sup>o</sup>*. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several triplets indicated by a '3' over the notes. Dynamic markings include *le* (likely *forte*) and *po* (likely *piano*). The piece concludes with a double bar line.

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

Handwritten musical score for flauta. The score is written on five staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 3/4 time signature. The tempo marking is *And.<sup>te</sup>*. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several triplets indicated by a '3' over the notes. Dynamic markings include *po* (likely *piano*) and *fmo* (likely *fornito*). The piece concludes with a double bar line.

mancando. Ayuntamiento de Madrid



Oboe: //

*All.<sup>o</sup>*  $\frac{3}{4}$

*Alleg.<sup>ro</sup>*  $\frac{3}{4}$

*All.<sup>o</sup>*  $\frac{2}{4}$

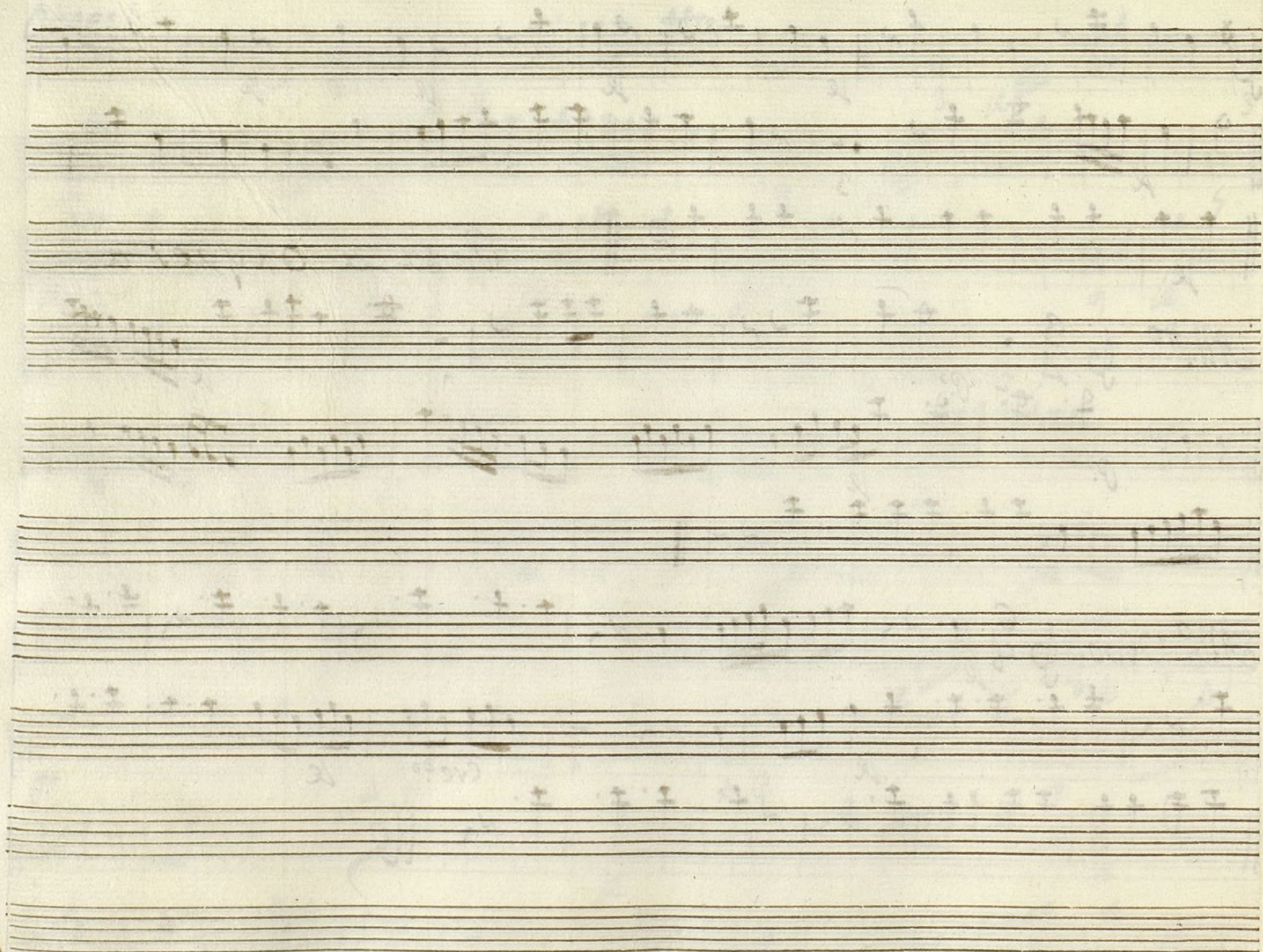


Handwritten musical score for three staves. The first staff is in G major (one sharp) and 3/4 time. The second and third staves are in C major (no sharps or flats) and 3/4 time. The music features various rhythmic values including eighth and sixteenth notes, and rests. There are several 'le' markings (likely for 'le' or 'le') and a '3' marking. The third staff ends with a double bar line. The text 'Para la Orquesta' is written in cursive to the right of the third staff.

Handwritten musical score for three staves. The first staff is in G major (one sharp) and 3/4 time. The second and third staves are in C major (no sharps or flats) and 3/4 time. The music features various rhythmic values including eighth and sixteenth notes, and rests. There are several 'le' markings (likely for 'le' or 'le') and a '3' marking. The text 'All. no' is written in cursive to the left of the first staff. The third staff ends with a double bar line.

Handwritten musical score for three staves. The first staff is in G major (one sharp) and 6/8 time. The second and third staves are in C major (no sharps or flats) and 6/8 time. The music features various rhythmic values including eighth and sixteenth notes, and rests. There are several 'le' markings (likely for 'le' or 'le') and a 'Cre<sup>do</sup>' marking. The text 'All. Vivo.' is written in cursive to the left of the first staff. The third staff ends with a double bar line.







flauta segunda;

+

Mus 123-17

tonadilla à tres; los Tenios opuestos;

Flute 2 part (flauta segunda) and Oboe part (Oboe:). The score is written for two staves, Flute 2 and Oboe, in 3/4 time. The key signature is one sharp (F#). The Flute 2 part begins with a treble clef and a key signature of one sharp. The Oboe part begins with a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pp*, *f*, *pp*). The Flute 2 part ends with a double bar line and the word "Parola" followed by "V. pto".



*Alleg.<sup>ro</sup>*  $\text{G}^{\sharp} \text{2}$

*Coplas All.<sup>o</sup>*  $\text{G}^{\sharp} \text{3}$

*Flauta. And.<sup>te</sup>*  $\text{G}^{\flat} \text{3}$



Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *mo p.o*. A measure rest with the number 2 is present.

Handwritten musical notation on a single staff, concluding with the word *Paxola* in parentheses.

Handwritten musical notation on a single staff, starting with the instruction *Oboe* and *All.o*, followed by a 3/4 time signature.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *le* and *p.o*.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *le* and *p.o*.

Handwritten musical notation on a single staff, concluding with the word *Paxola* in parentheses.

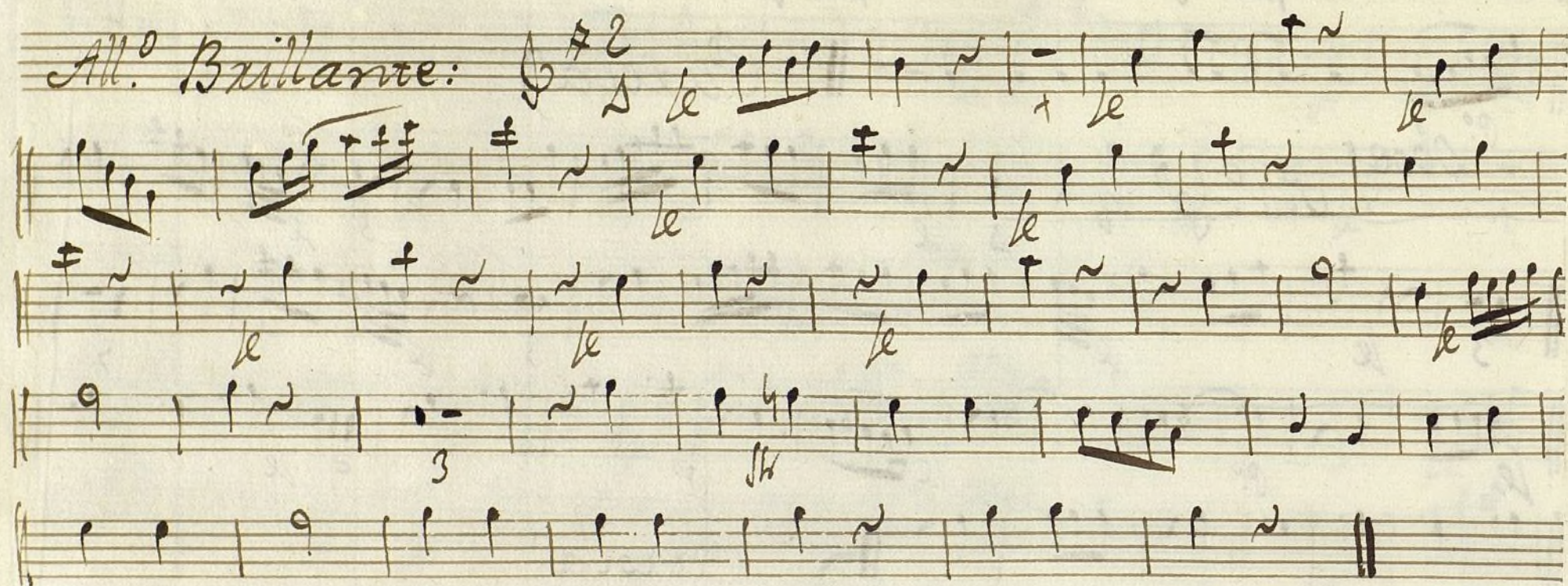
Handwritten musical notation on a single staff, starting with the tempo marking *Alleg.to*.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *p.o*.

Handwritten musical notation on a single staff, featuring various notes, rests, and dynamic markings such as *le* and *p.o*.

Handwritten musical notation on a single staff, concluding with the tempo marking *V. p.to*.





*Separa la orquesta hasta que  
acaba el Inglés: ||:*



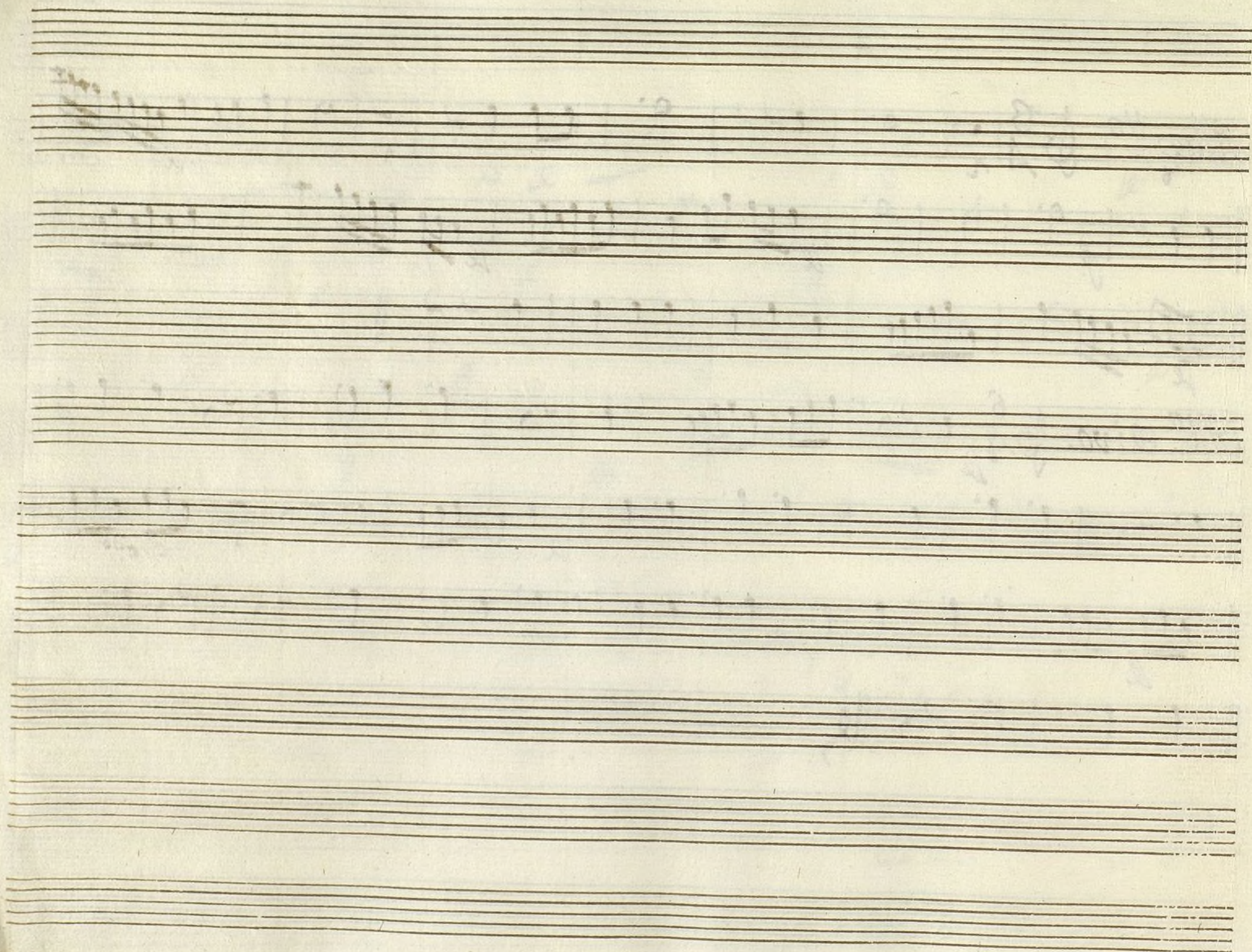
*Allegro*  $\text{No. 1}$   $\frac{3}{2}$

*All. Vivo:*  $\frac{6}{8}$

*credo*

The musical score is written in brown ink on aged, slightly yellowed paper. The first system, labeled 'Allegro No. 1' with a 3/2 time signature, spans three staves. The second system, labeled 'All. Vivo:' with a 6/8 time signature, spans four staves. The word 'credo' is written below the third staff of the second system. The notation includes various note values, rests, and dynamic markings like 'p' and 'le'. The paper has visible creases and some staining, particularly along the left edge.







*trampa Primera:*

Mus 123-17

*tonadilla a 3. Los Senos opuestos;*

*Un 9. All. 3/4*

*Paxola*



*Yn 2. All. Ho*

*Coplas. All. Yn 9.*

*Parola*



*Ynf. And.<sup>te</sup>*  $\text{D:} \flat \frac{3}{4}$   $\Delta$  *p.<sup>o</sup>*

*p.<sup>o</sup>* *f* *p.<sup>o</sup>* *f* *p.<sup>o</sup>* *f* *p.<sup>o</sup>* *f* *p.<sup>o</sup>* *f*

*mancando* *Paxola*

*Ynf. All.<sup>o</sup>*  $\text{D:} \flat \frac{3}{4}$   $\Delta$  *f*

*f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

*Paxola*

*B. p.<sup>o</sup>*



*Yn D. Alleg.<sup>ro</sup>*  $\text{3/4}$   $\text{F\#}$

*p.* *All.<sup>ro</sup>* *p.* *2* *2* *p.*

*All.<sup>ro</sup> 2/4 tace || Para la orquesta:*

*All.<sup>ro</sup> Yn C.*  $\text{3/4}$   $\text{C}$

*p.* *All.<sup>ro</sup> vivo.* *6/8* *p.* *1 Cres* *p.*

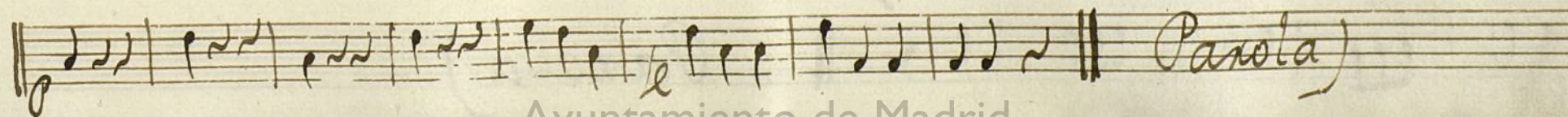
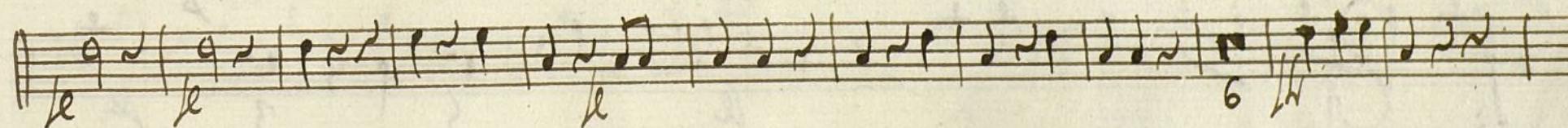
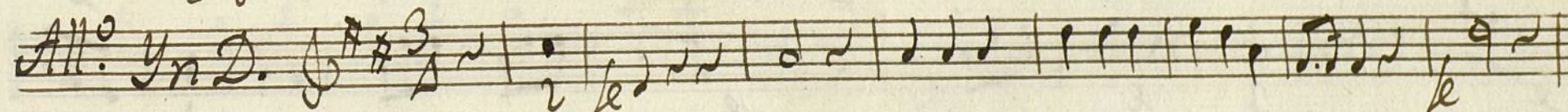
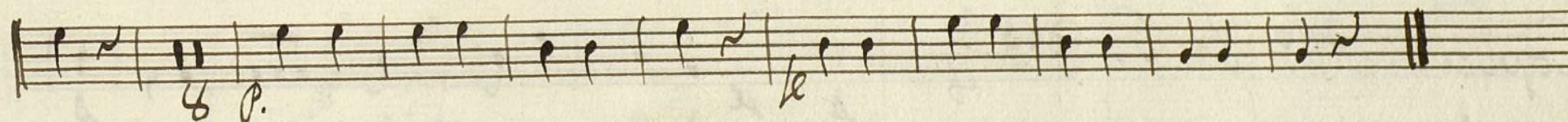
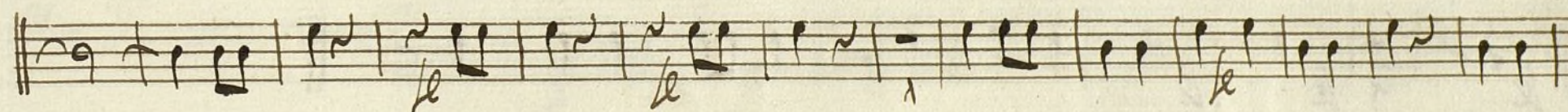
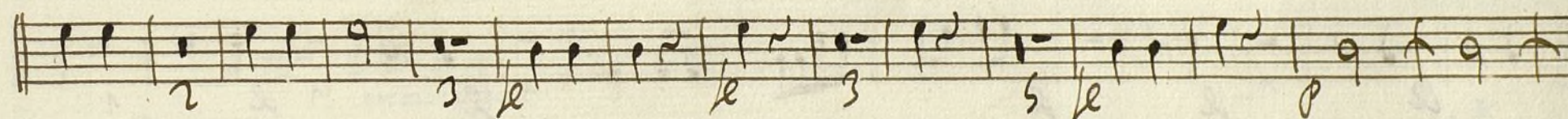
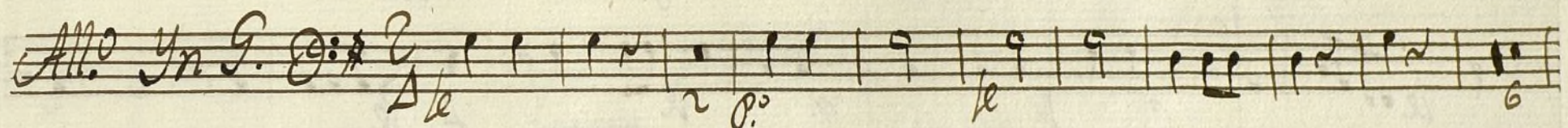


*trumpa segunda:*

*t*

Mus 123-17

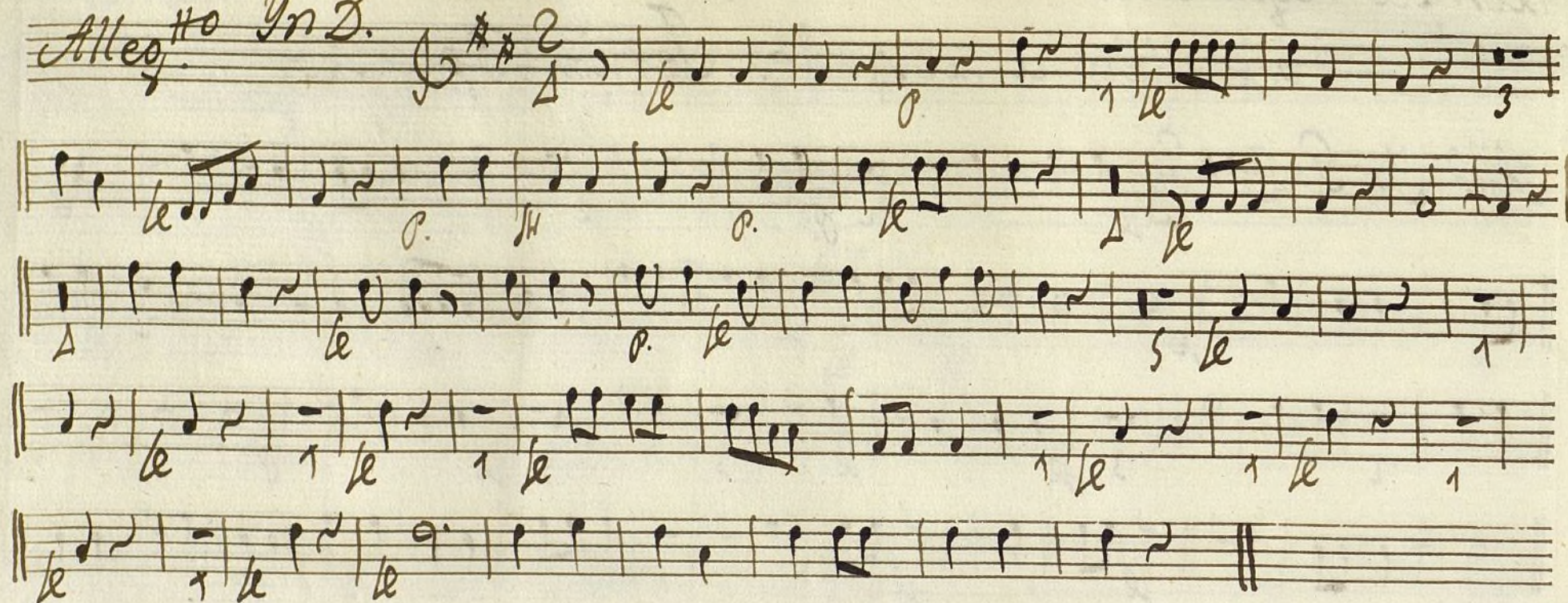
*tonadilla a tres: los Terros ô pueños*



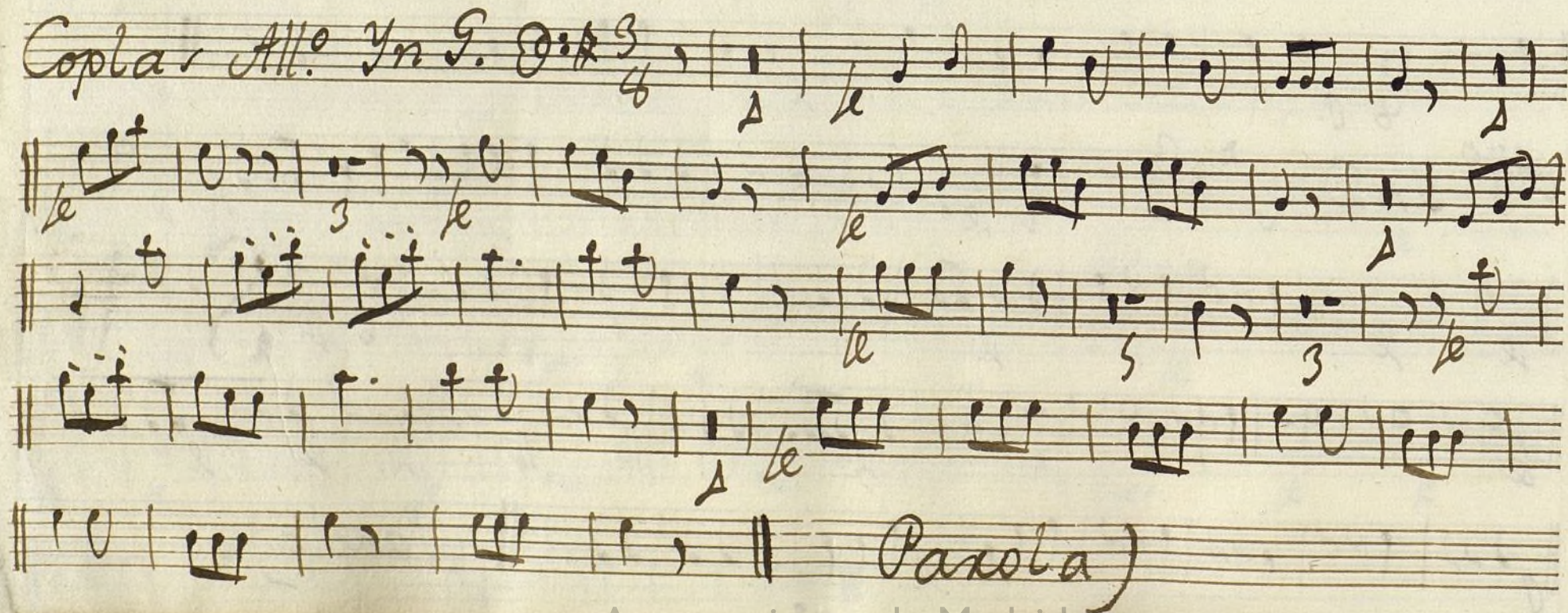
*Parola)*



*Allegro* No. 2.



*Copla* *All.* No. 3.



*Paxola*



Ynf. And.<sup>te</sup> 3/4 *p.* *remuta* *fmo* *p.* *remuta.* *fmo* *p.* *le* *manchado* Paxola)

Yn F. All.  $\text{C} \# \text{F} \frac{3}{4}$

*Paxola*

*v. p. to*



*Yn D. All.<sup>mo</sup> 3/4*

*p. All.<sup>mo</sup> 3/4*

*le*

*le*

*le*

*le*

*All.<sup>mo</sup> 2/4 tazell para la oxguerra: ||*

*Yn C. All.<sup>mo</sup> 3/4*

*All.<sup>mo</sup> vivo. p.*

*le*

*le*

*le*

*Cres.*

*fmo*