

Mus 180-3

✦  
Conadilla a Dios

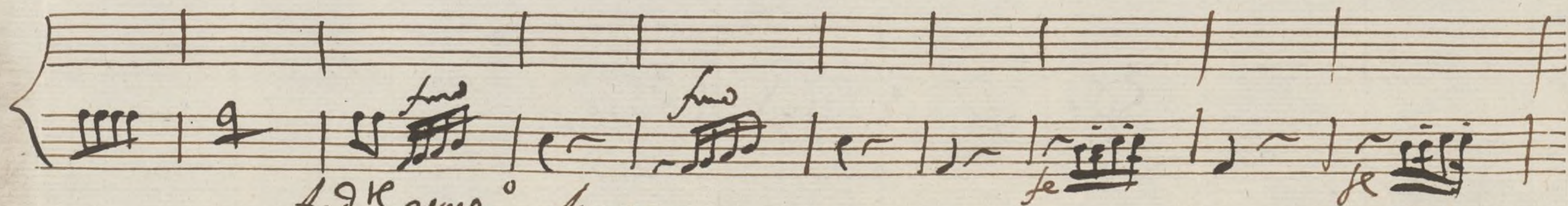
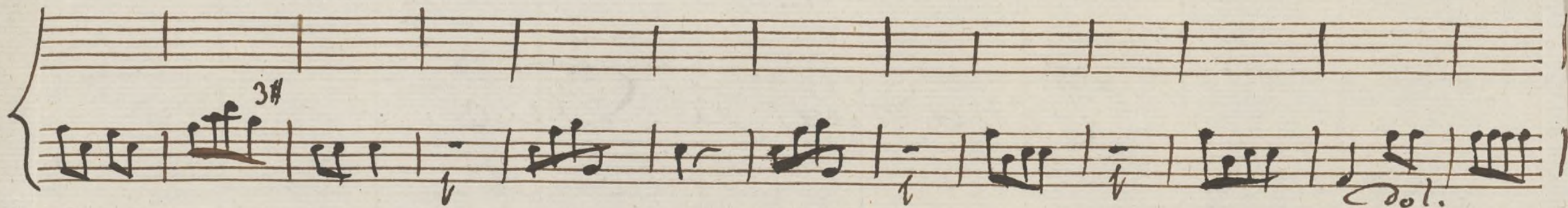
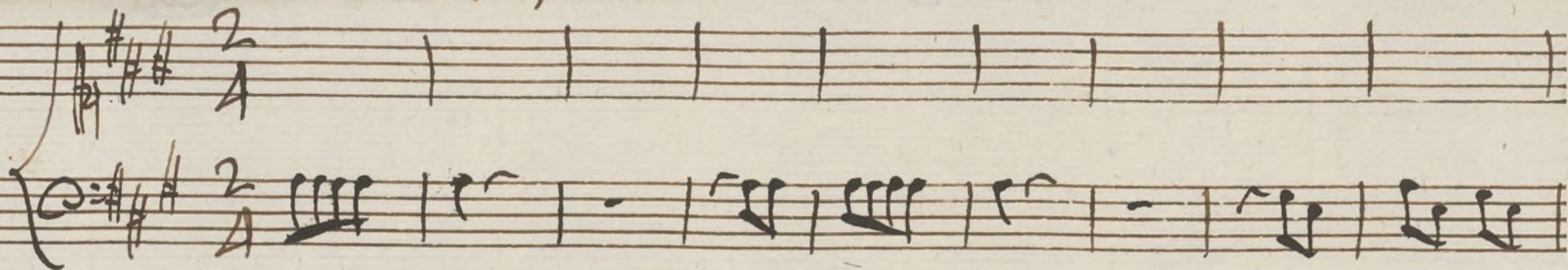
De el Desdénso;

Del S.<sup>o</sup> Rosales;

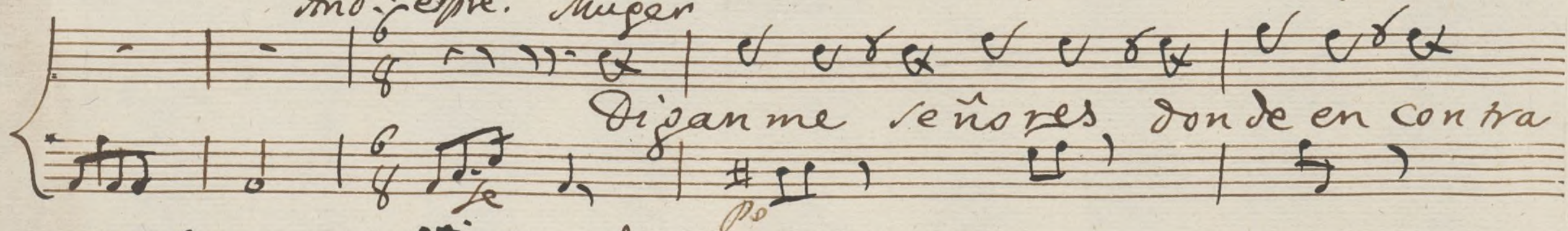
1.<sup>a</sup> Cavanba  
y garrido.



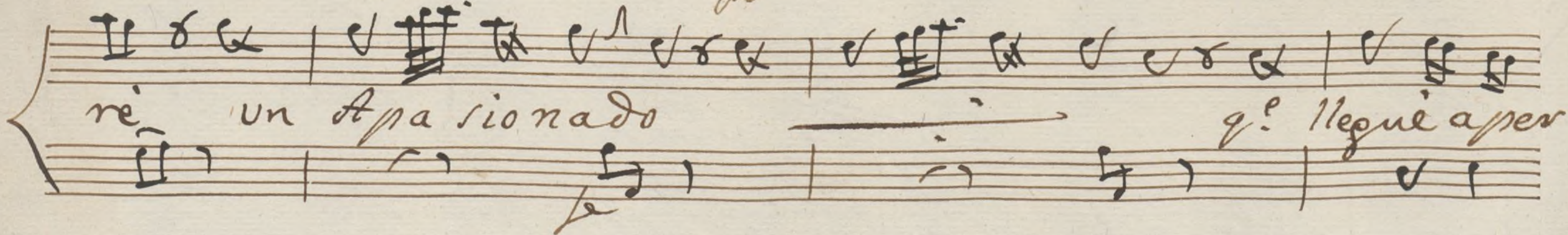
*Allegretto*



*And. e spre. super*



*Digan me señores, donde en contra*



*re, un Apasionado*

*9.º Llegué a ver*



der *si alguno le tiene, vuelvame a*

*pues, que soy muerte ci'ra* de

*pena por el* *mas por irian bi' to las*

*señor da re -* *el cu'hen a tiendan las explica re' las*

*se* *sigue*



*Allegretto*

es un hombre chiqui  
es un hijo de ve  
es puer en una pa

rito ama nera de un Ne pollo que como una cata  
ci no g<sup>l</sup>avng<sup>l</sup> de esta tura Corto una alma tiene mas  
labra parri do parri do so lo g<sup>l</sup>avng<sup>l</sup> en Castellano an

vaza esta Ne don d'ito y por do  
grande g<sup>l</sup> de Todas el Co loro  
tiguos de sem peña el nombre propio



— díganme si le conocen por aquellas señas  
 — díganme si le conocen ni por aquellas tan  
 — díganme pues si lo han visto no me retarden el

so ~~lo~~ vaya pues si dare' otras por si con ellas lo  
 poco vaya pues si dare' otras por si con ellas lo  
 gozo mas pues q' va con no en quanto voy a ver si a llorar le

lo pro  
 lo pro  
 lo pro

chito chito poco a poco chito



*chiso poco poco;*

*Allegro*

*Andro*

*hom.<sup>e</sup>*

*sed me todos res tipos chuscos y chuscas*

*sed - me - todos res ti - gos chuscos y chuscas chuscos y*

*bre do*



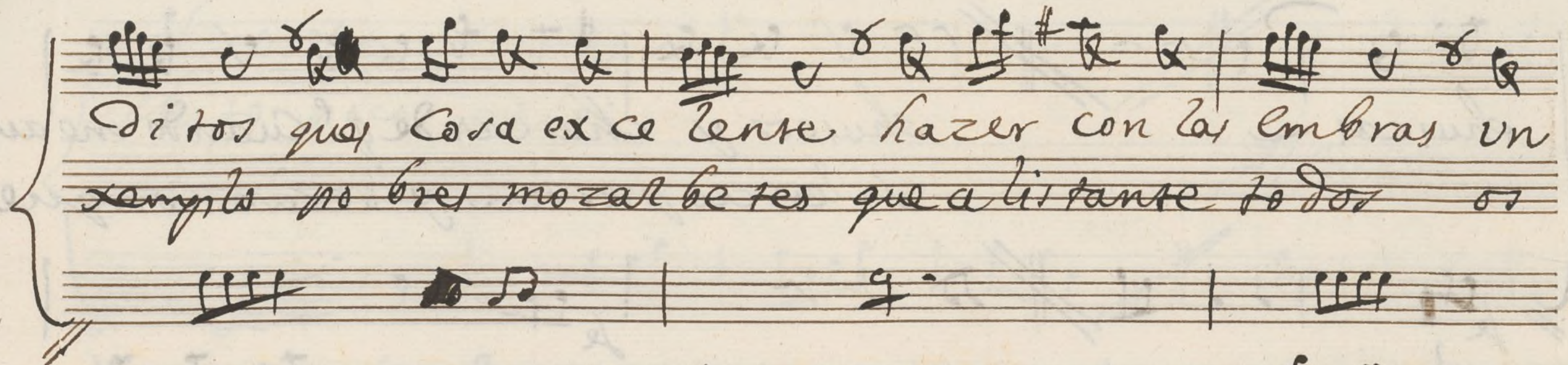
chuscos y chuscos de g.<sup>o</sup> Cuando me au  
 silencio presten y verán Congue

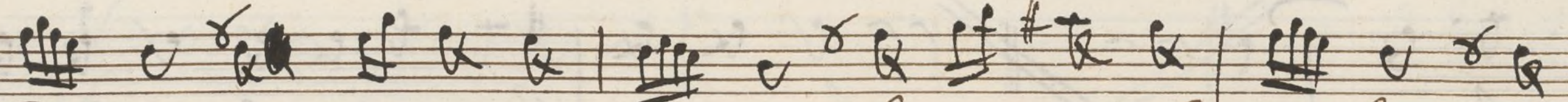
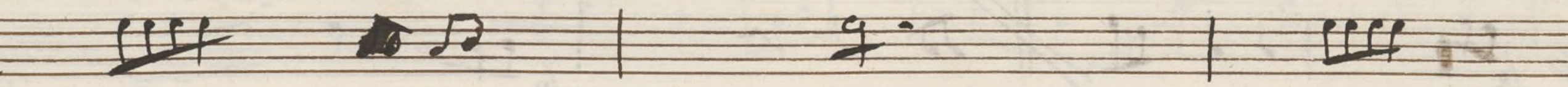
seno  
 gracia

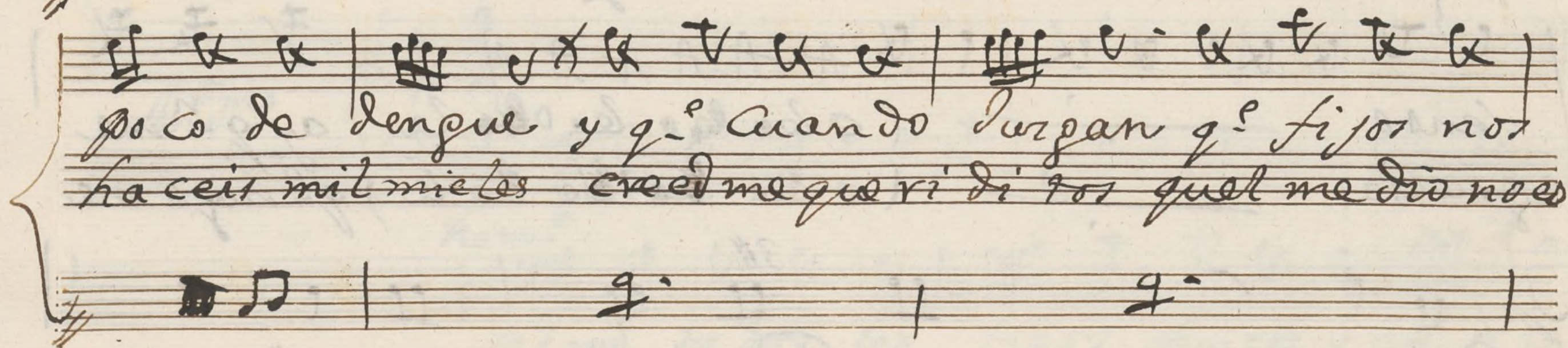
busca (cabal)  
 fueque (cabal)

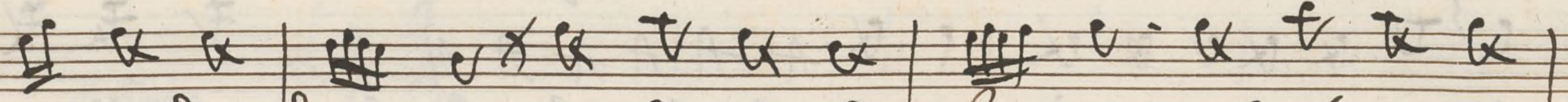
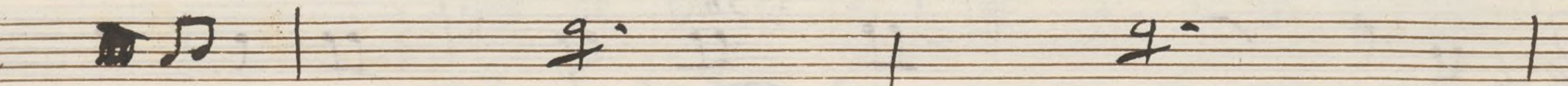
Creedme queri  
 to mad puer e

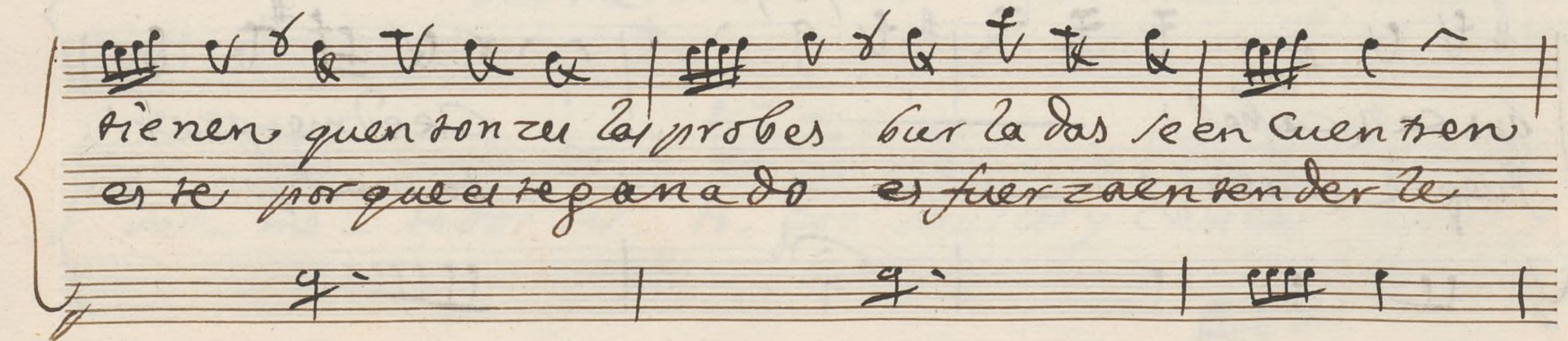


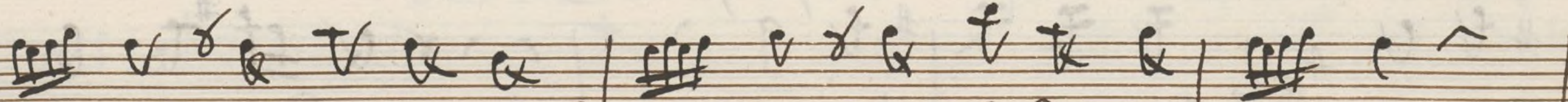
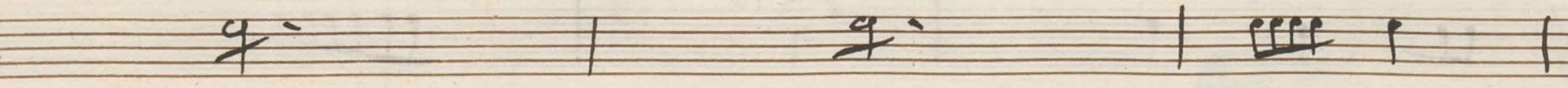



  
 Di tos quei Cosa ex ce lente hazer con la Embras un  
 xemplo no brei mozar be tes que a li tante to dos os  





  
 po co de dengue y q.<sup>o</sup> quando surgan q.<sup>o</sup> fijos nos  
 ha ceis mil mieles creed me que ri di tos quel me dio nos  





  
 tienen quen ton ze la probes bur la das se en Cuen ten  
 er te por que el re pa na do es fuer za en ren der se  




y si no ver vi gracia si ver vi gracia  
y si no ver vi gracia

y si no ver vi gracia - si ver vi gracia y ame Conprenden -  
y si no ver vi gracia - si ver vi gracia y ame Conprenden -

Allegro  
Volte



*Andr<sup>e</sup>* *Super*

arri di so mis mia

mor y mi bien po si ble es q.<sup>a</sup> te a llo

que no lo bea

*Super*

Dime Dueño mio por

q.<sup>a</sup> me quie rez de ti me des bria

se yo por que

*Super*

Vaya Dueño mio buel

*hom.<sup>e</sup>* *pues* *que*



hom.<sup>e</sup>  
 be me a guerrer ~~aprie~~ ta macha ~~de~~ de jame mager de

se  
 jame mager;  
 se

Coplas Allegretto  
 Super  
 Dime  
 Vaya  
 no te

por q.<sup>o</sup> mo tivo  
 mo re no mis  
 muebe e re llanto  
 a si me de ja  
 ha pa mo pa za  
 q.<sup>o</sup> por ti bier to



hom?

ari me de ja por lo  
 hagamos para no el do  
 ge por ti bier so no por ~~ge~~

que dejan otros  
 ra tiempo de esto  
 que ayo en juto

a la que dejan  
 ge Reyna Marte  
 Como el del perro

Super hom? Super

te can sates (qui) mea  
 si te o lips (de a) si  
 pue lo quiere (si) yo



*rom.º* *dup.º* *rom.º* *dup.º*  
 borre zel (pues) vaya buelbe (ya) q<sup>l</sup> deador o  
 te llamo (e) si te quiero (anda) si te busco  
 mi ma hare: (que?) en te Azero (ya) a cabe mi  
 e - - - fe) en te si que a el terno  
 e - - - fe) hasta don de for tuna  
 se - - - ten) viva viva el cariño  
 de fi no que ter  
 repará esto pues  
 que sabe ven zer  
*Allegro*  
 dos ve z



*Allegro*

y puei el so se

no se el solo diversion Con el tor sepiu

dilloi nor darei el per

don atencion aten

cion;



*Sequi* *All.*

3  
4

3  
4

3  
4

oygan la sequi dillas para remate oigan la sequi

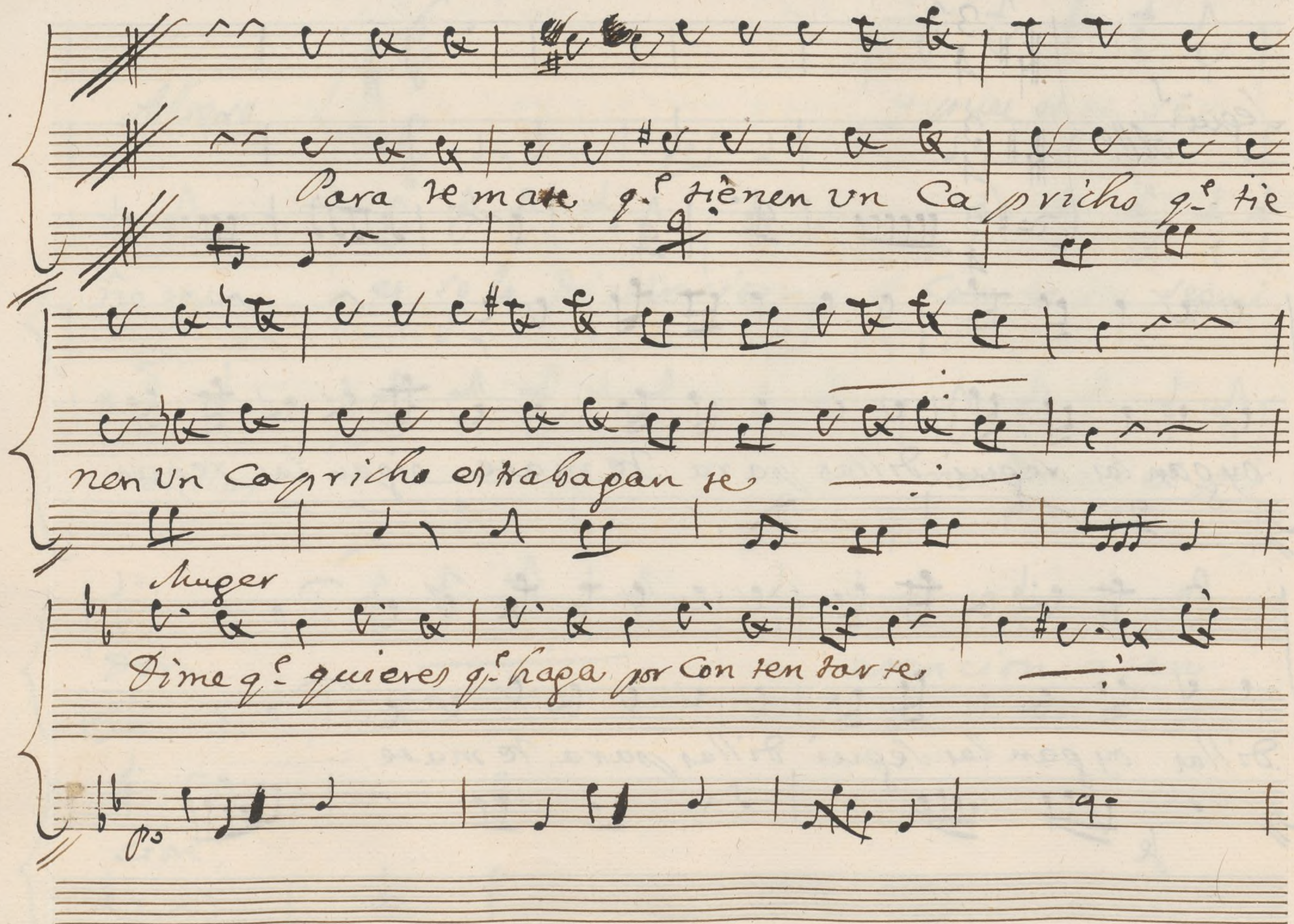
dillas oygan la sequi dillas para remate



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

The lyrics are:

Para remate q<sup>o</sup> tienen un Capricho q<sup>o</sup> tie  
nen un Capricho es habapan se  
Muger  
Dime q<sup>o</sup> quieres q<sup>o</sup> haga por Con ten dor te





hom. e

Hebar á las Fallinas este mensaje

atiendan q. empieza el can

hom. e

zei, dílas q. son a leber dílas q. son mu

dílas q. su Garrido dílas q. está chovn



dable      dilas q'son trai' doras      dilas que  
 Aspid      dilas que si que Cuando      dilas que  
 son Infames      dilas ~ ~ ~      dilas ~ ~ ~  
 no me enfaden dilas ~ ~ ~      dilas ~ ~ ~  
 dilas ~ ~ ~      q.e Como yo pu diera Ce lo so ayra  
 dilas ~ ~ ~      y que Como no fuera por di para



*Aug?* *Hom?*

do (yo haria q.<sup>e</sup>... q.<sup>e</sup> las haria q.<sup>e</sup>) las pagara la en  
 te (yo haria q.<sup>e</sup>... q.<sup>e</sup> que haria?) Conbidar las ma  
 trada si si la en trada mas no ay un quarto  
 na na si si ma nana a cho co la te  
 yapur hasta otra noche  
 y perdonar que rido

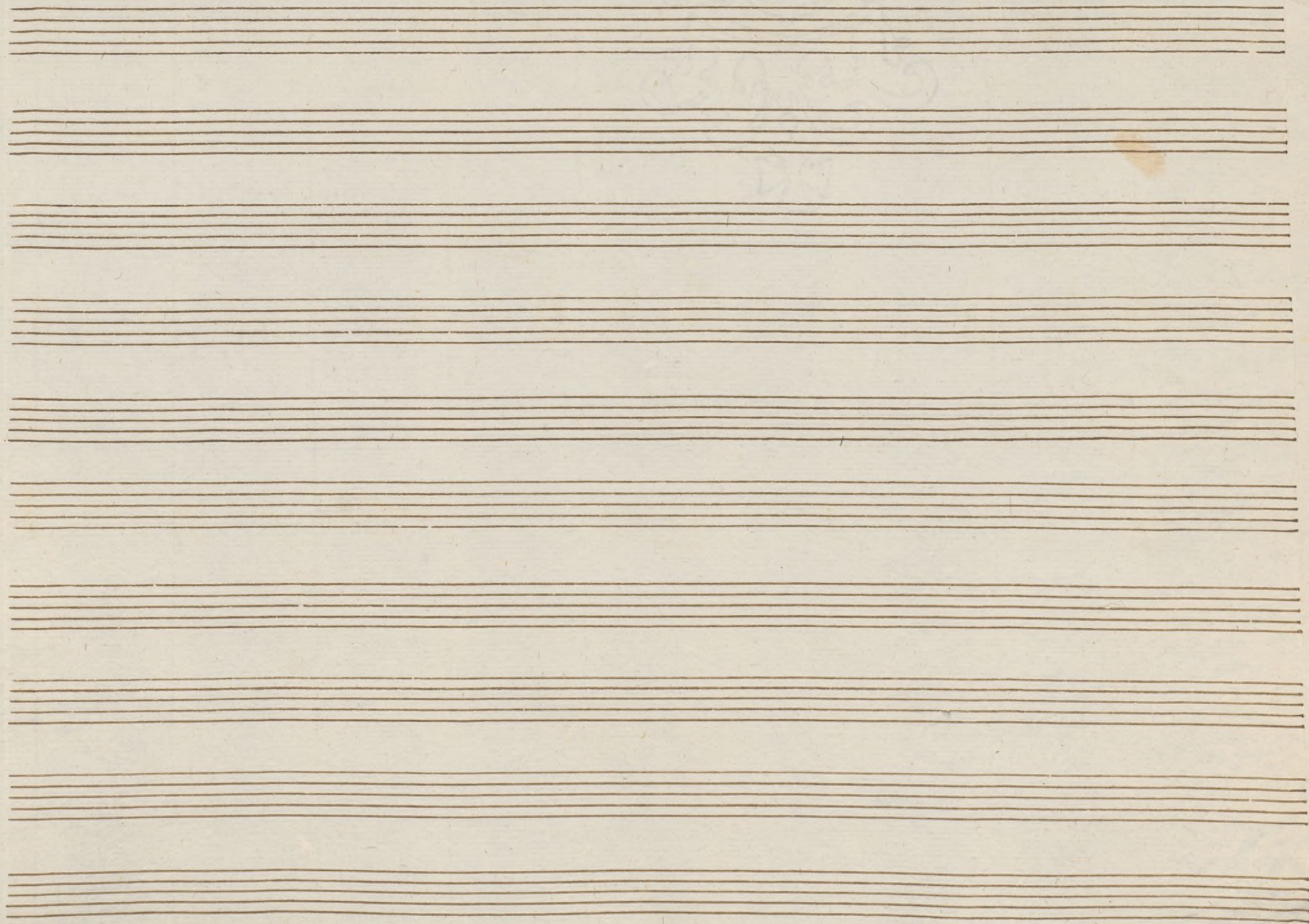


el.

yapur hasta o trano che  
y perdonar queridos  
apasionados  
el disparate te

*Allegro*











+

Violin Primero

tonadilla a Duo

De el Desdñoso ;

//



Allegretto

2/4

Handwritten musical score for a piece titled "Allegretto". The score is written on ten staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked "Allegretto". The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics such as "p" (piano), "f" (forte), "sfz" (sforzando), and "dol." (dolce) are indicated throughout. The score concludes with a double bar line and the word "Segue" written below the final staff.



*Allegretto* 8  $\sharp\sharp$  2

*Allegro*  
*dos veces*

*Volte*



This image shows a handwritten musical score on aged paper. The first section, labeled 'And. no 3', is in 3/4 time and consists of ten staves of music. It features dense, rapid sixteenth-note passages, often written in block notation. Dynamic markings such as 'p' (piano) and 'f' (forte) are interspersed throughout. The second section, labeled 'And. no 4', is in 6/8 time and consists of four staves. It also contains rapid sixteenth-note figures. The notation is fluid and characteristic of 19th-century manuscript practices. The paper shows signs of age, including slight discoloration and some ink bleed-through from the reverse side.



Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *fr.* (forzando), *po* (piano), *le* (legato), and *no* (no) are present. The piece is titled "Coplas Allegretto" and concludes with the instruction "Allegro dos vezes".

Volhi



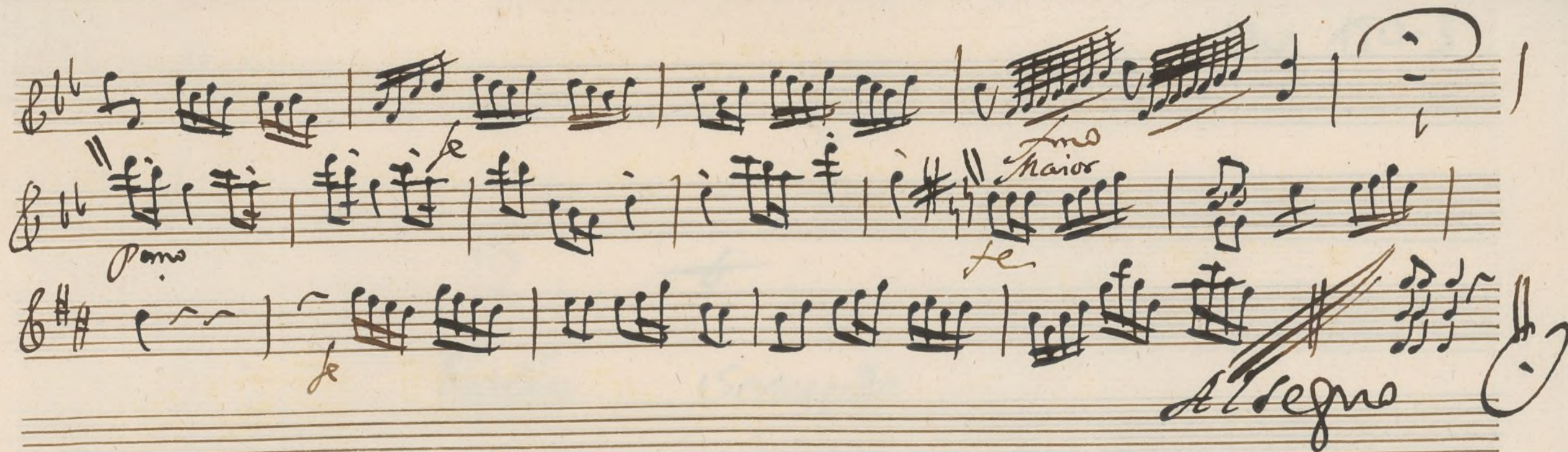
*Allegro* 6/8

Handwritten musical score for the first system, labeled "Allegro 6/8". It consists of three staves. The top staff has a treble clef and contains several measures of music with eighth and sixteenth notes. The middle staff has a treble clef and contains similar notation. The bottom staff has a treble clef and contains fewer notes, ending with a double bar line. There are some handwritten annotations like "p" and "f" below the staves.

*Segue. All.* 6/8

Handwritten musical score for the second system, labeled "Segue. All. 6/8". It consists of seven staves. The top staff has a treble clef and contains several measures of music with eighth and sixteenth notes. The middle staves have treble clefs and contain similar notation. The bottom staves have treble clefs and contain fewer notes, ending with a double bar line. There are some handwritten annotations like "p" and "f" below the staves.

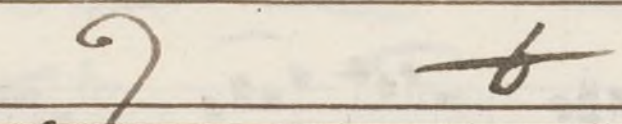






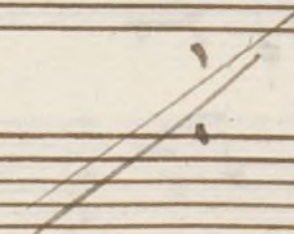




  
Violin Segundo

Conadilla à Duo

De, el Verdadero;



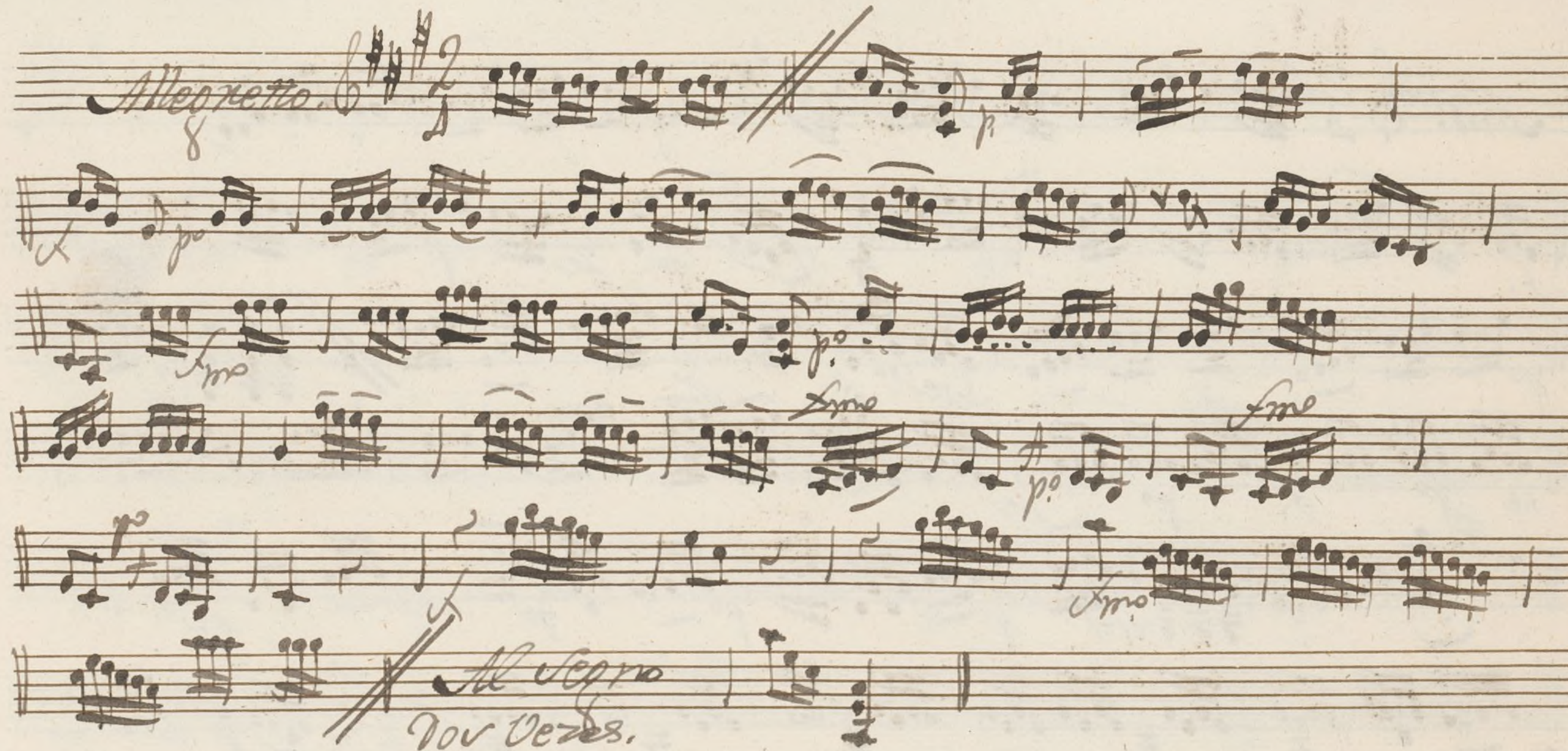


Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music features complex rhythmic patterns, including triplets and sixteenth notes, and is heavily annotated with dynamic markings and performance instructions.

Annotations and markings include:

- Allegro* (top left)
- 3* (triplet marking)
- po* (piano)
- fe* (forte)
- 6* (sixteenth note marking)
- for* (forzando)
- f* (forte)
- mo* (more)
- del.* (delicate)
- André Expressivo* (middle left)
- for* (forzando)
- po* (piano)
- for* (forzando)
- po* (piano)



*Allegretto.* 8 

*Allegro*  
*Per Vezes.*

*Vols.*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by tempo and meter changes.

**Section 1 (Staves 1-8):** *And. mol* 3/4. This section features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Dynamic markings include *po* (piano), *f* (forte), *Cres.* (crescendo), and *Har* (harmonic). A double bar line with a repeat sign appears on the third staff. The key signature changes to one sharp (F#) on the fourth staff.

**Section 2 (Staves 9-10):** *Allegro*. This section is in 6/8 time and features a more rhythmic, dance-like feel. It begins with a double bar line and the tempo marking *Allegro*. The key signature remains one sharp (F#).



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *for*, *po*, *le*, *f*, and *p*. The score is divided into sections by slanted lines. The first section is marked *Coplas* and *Allegro*. The second section is marked *Allegro* and *2. vez.*. The third section is marked *Voltri*.



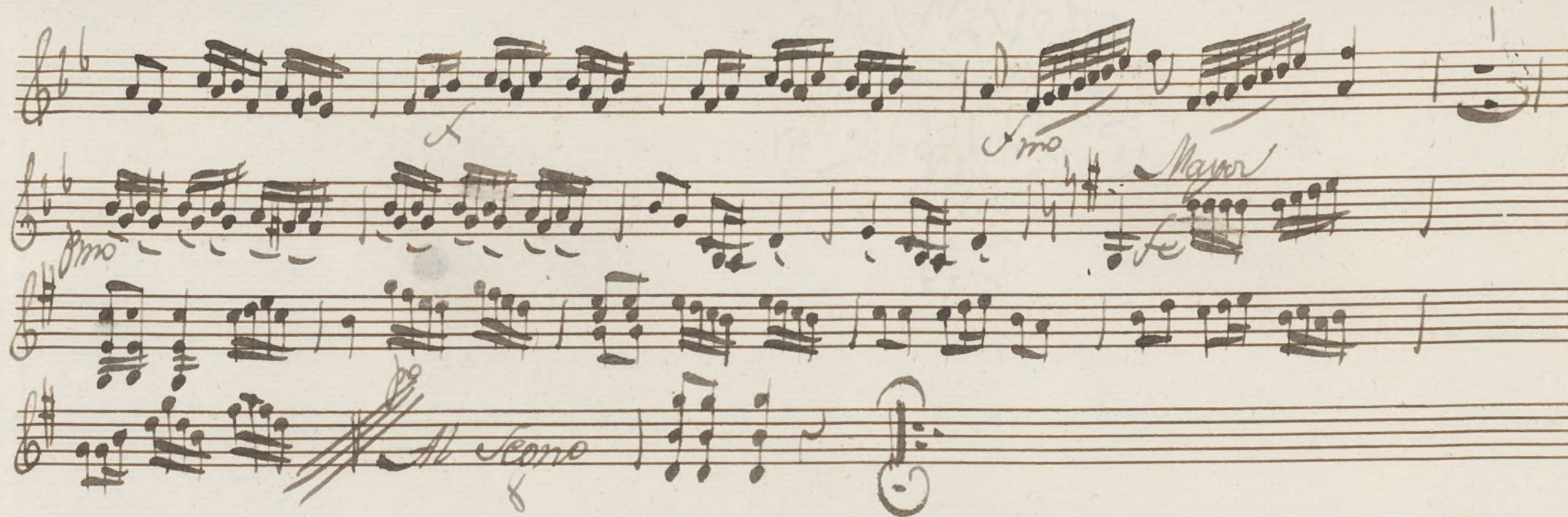
*M<sup>o</sup>* 6/8

*cres.*

*Sequit<sup>r</sup>* *M<sup>o</sup>* 6/8

*Meno*







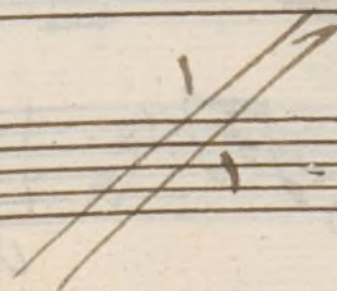




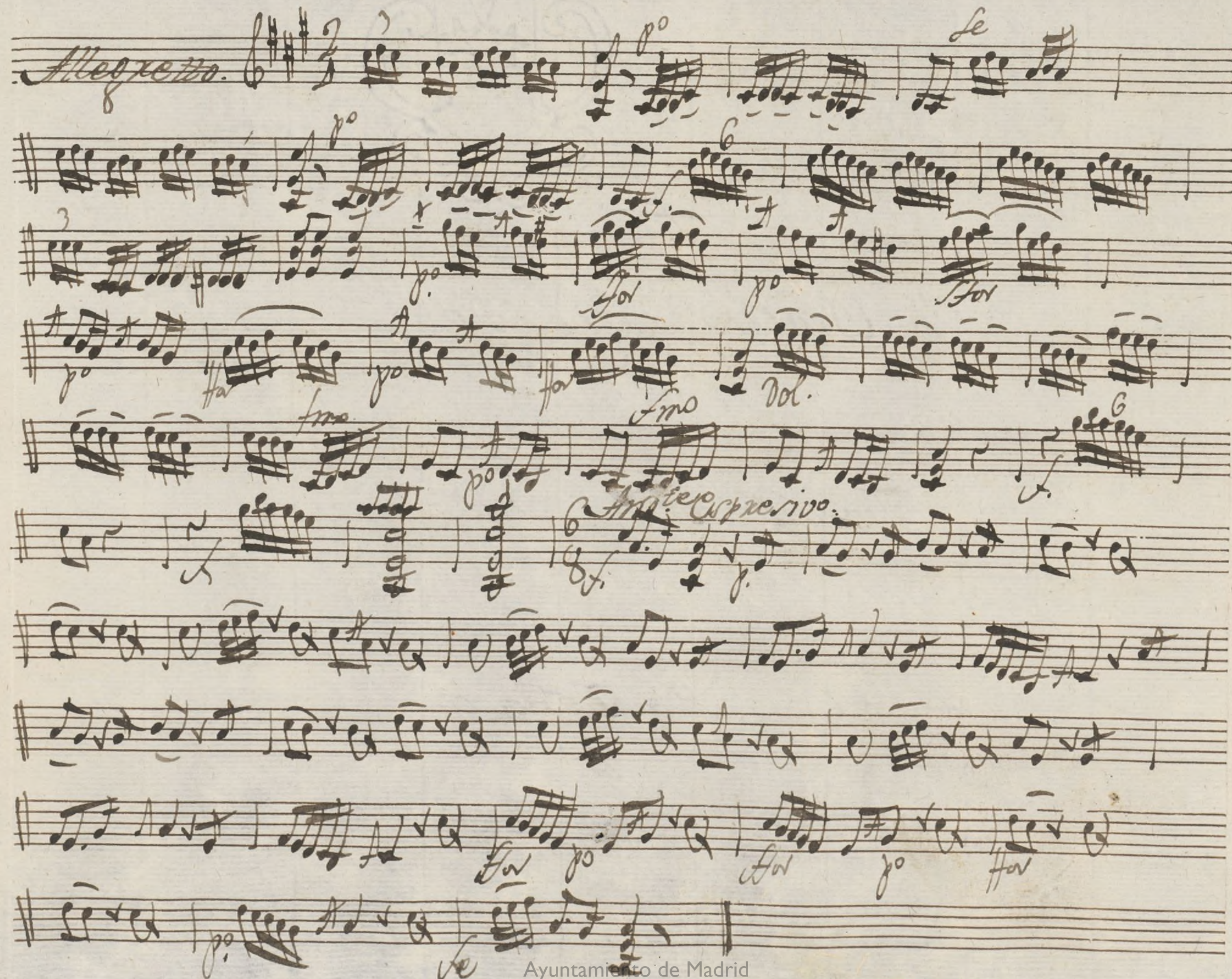
*Violin segundo.*

*Tonadilla a' Duo.*

*De el Perdonero,*





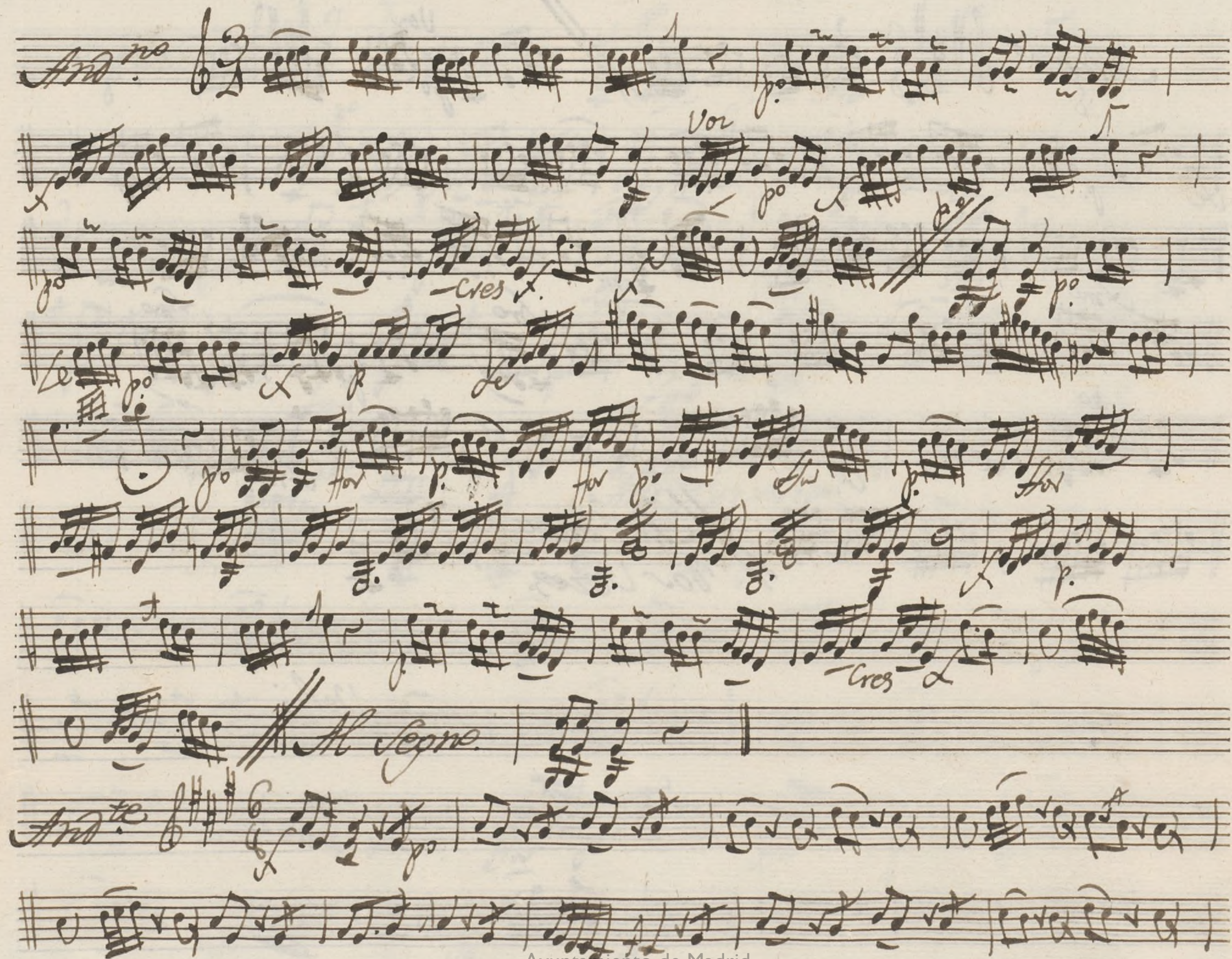




A handwritten musical score on aged paper, featuring six staves of music. The first staff begins with the tempo marking 'Allegro' and a key signature of three sharps (F#, C#, G#). The time signature is 2/4. The music is written in a style characteristic of 19th-century manuscript notation, with many beamed sixteenth and thirty-second notes. Dynamics such as 'p.' (piano), 'mo' (molto), and 'f' (forte) are written above the staves. A double bar line with a diagonal slash appears after the second staff. The third staff has a 'Vor' (Vorzeichen) marking above it. The sixth staff concludes with the tempo change 'Al Segno' and the text 'Vor Veres.' below it. The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side.

Voltz.



*And<sup>te</sup>* 



Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- For* (written above the first staff)
- Coplas* (written below the second staff)
- Allegro* (written below the second staff)
- Voz* (written above the third staff)
- 2. Vezes* (written below the sixth staff)
- Allegro* (written below the sixth staff)

The score concludes with several empty staves at the bottom of the page.

*Volte*



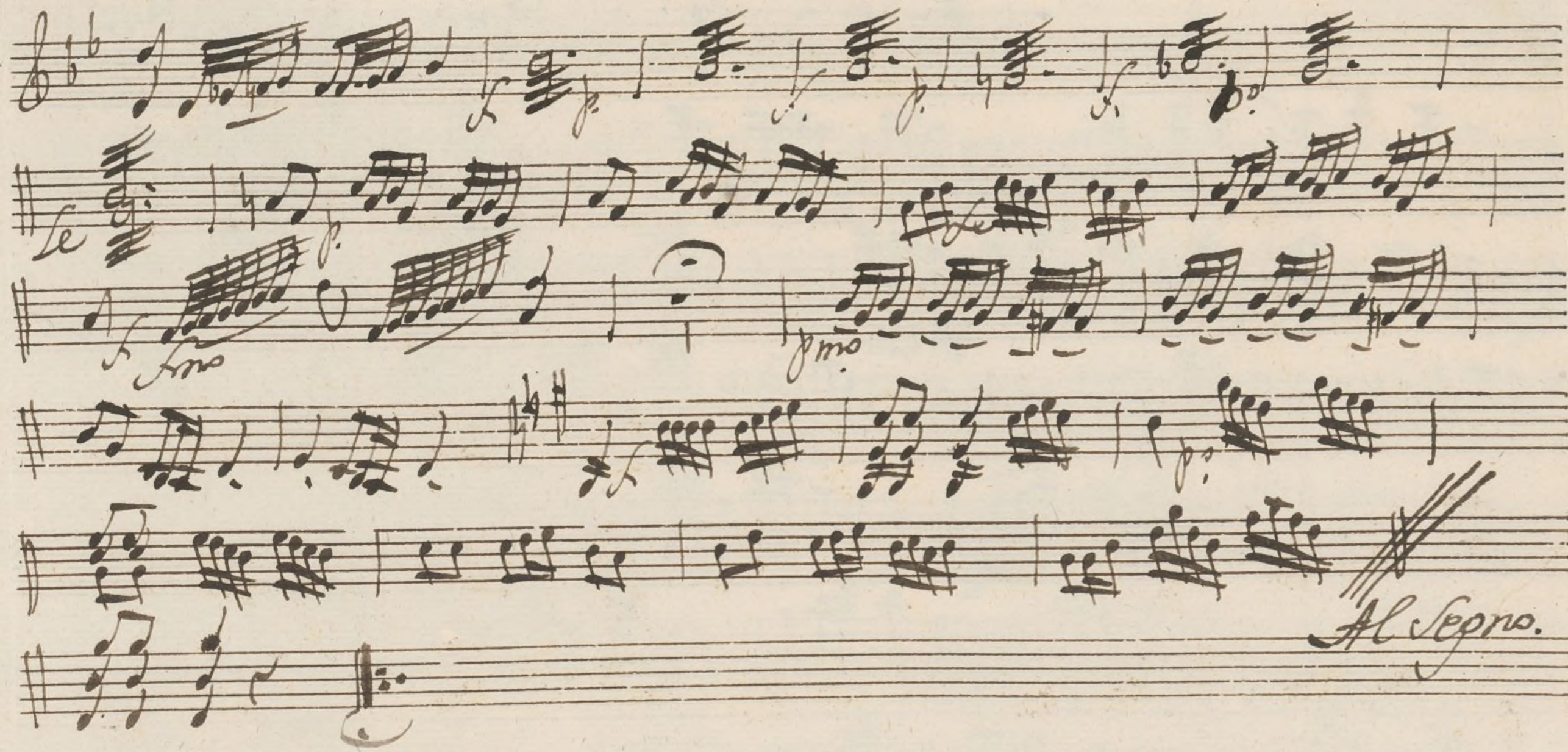
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

Key markings and features include:

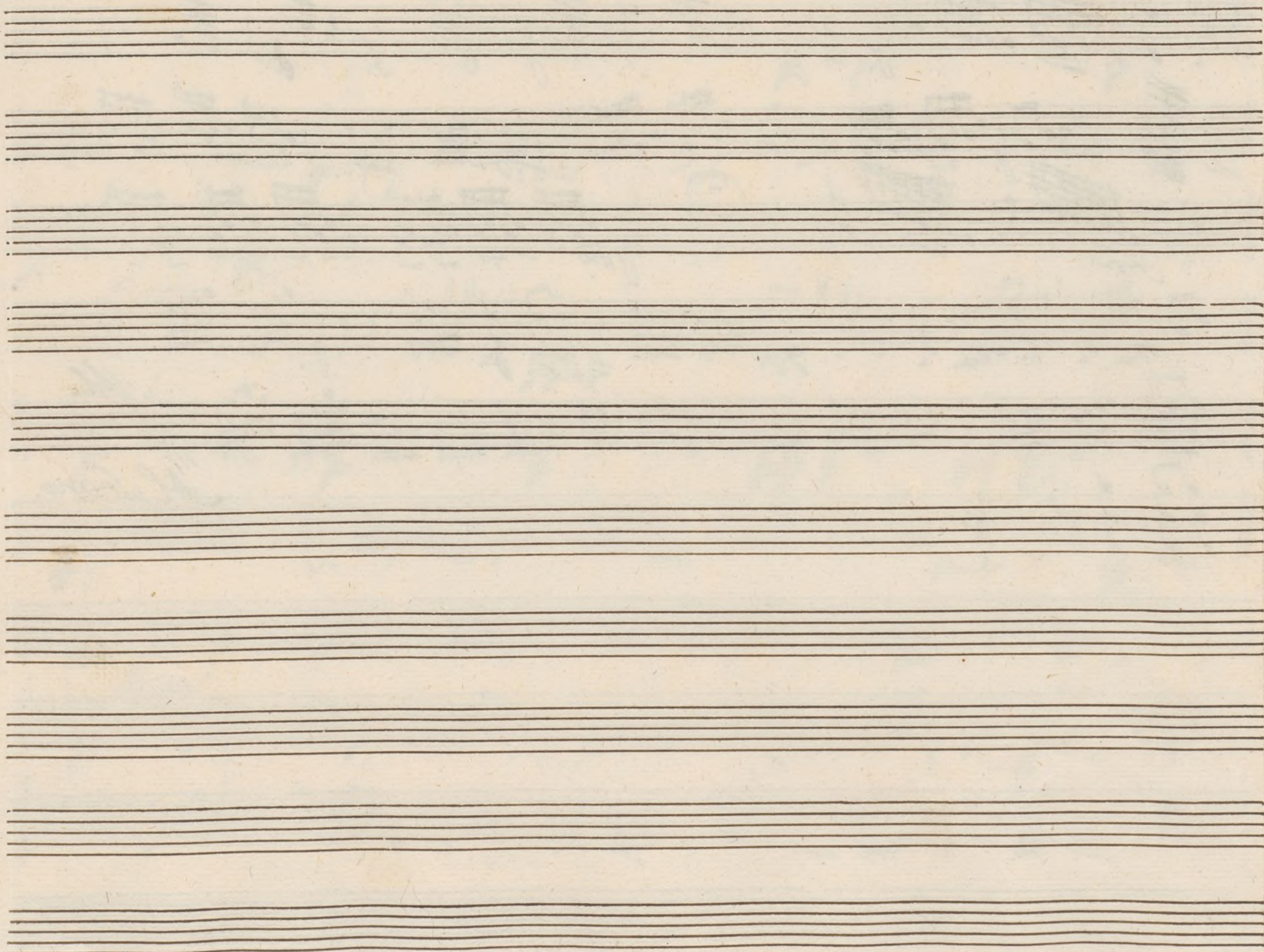
- All.<sup>o</sup>* (Allegro) at the beginning of the first system.
- Cres.* (Crescendo) marking above the second staff.
- Segui.* (Segue) marking below the third staff.
- Menor* (Minor) marking above the seventh staff.
- po* (piano) markings appearing in several staves.

The score is written in a cursive, handwritten style on aged paper.















• oboe

*And<sup>te</sup>*  $\frac{3}{4}$  9- | 9- | 9- | . | | | | |

| | | |

| | | |

| | | |

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

*Coplas Alleg<sup>ro</sup>*  $\frac{3}{4}$  T, T | T, T | T, T | T, T | T, T | T, T | T, T | T, T |

| | | |

| | | |

| | | |

*Allegro*  
*dos vezes*

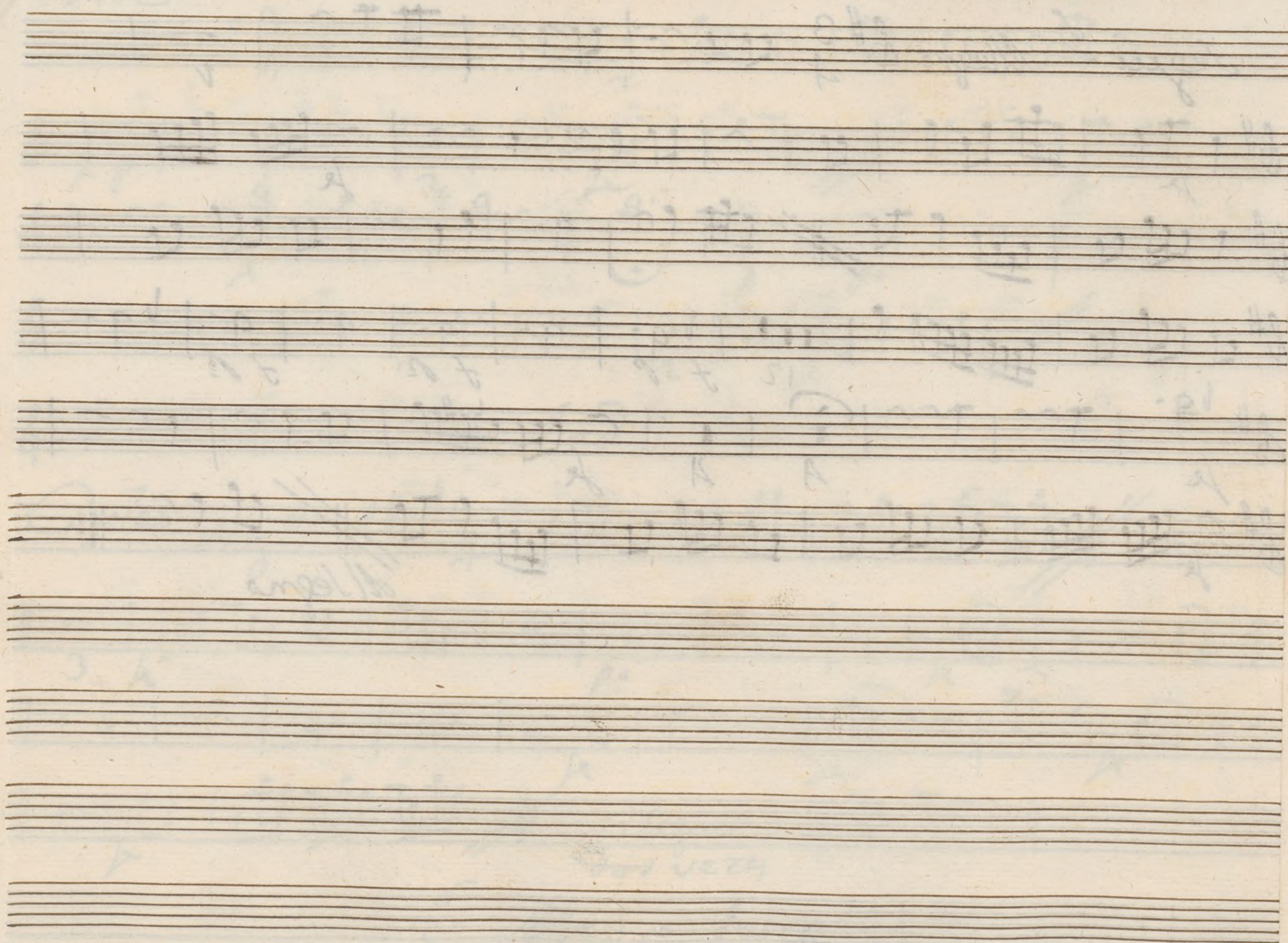
*Allegro fare*



*Segui- Allegro*  $\text{G}\sharp 3/4$

*Allegro*







Oboe Segundo.

Gloria ditta à Deus: et Deo dñro. /

*Alta*

*Alleg.*  $\text{G} \# \# \# \frac{2}{4}$

*And.*  $\text{G} \# \# \# \frac{6}{8}$

*Alleg.*  $\text{G} \# \# \# \frac{2}{4}$

*Allegro*  
due volte

*Volte*



oboe

*Andro*  $\frac{3}{4}$  9- | 9- | 9- | 2 | | | | | 9- | *f. p.*

| 9- | 9- | 2 | | | | | | |

| | 9- | 9- | 9- | | | | 9- | | 9- |

| 9- | 9- | 9- | 2 | | | | | *Allegro* |

|| *Andte farce* /.

*Coplas Allegro*  $\frac{3}{4}$  | | | | |

| | | | | | | |

| | | | | | | |

| | | | *Allegro* | | ||

*dos vers*

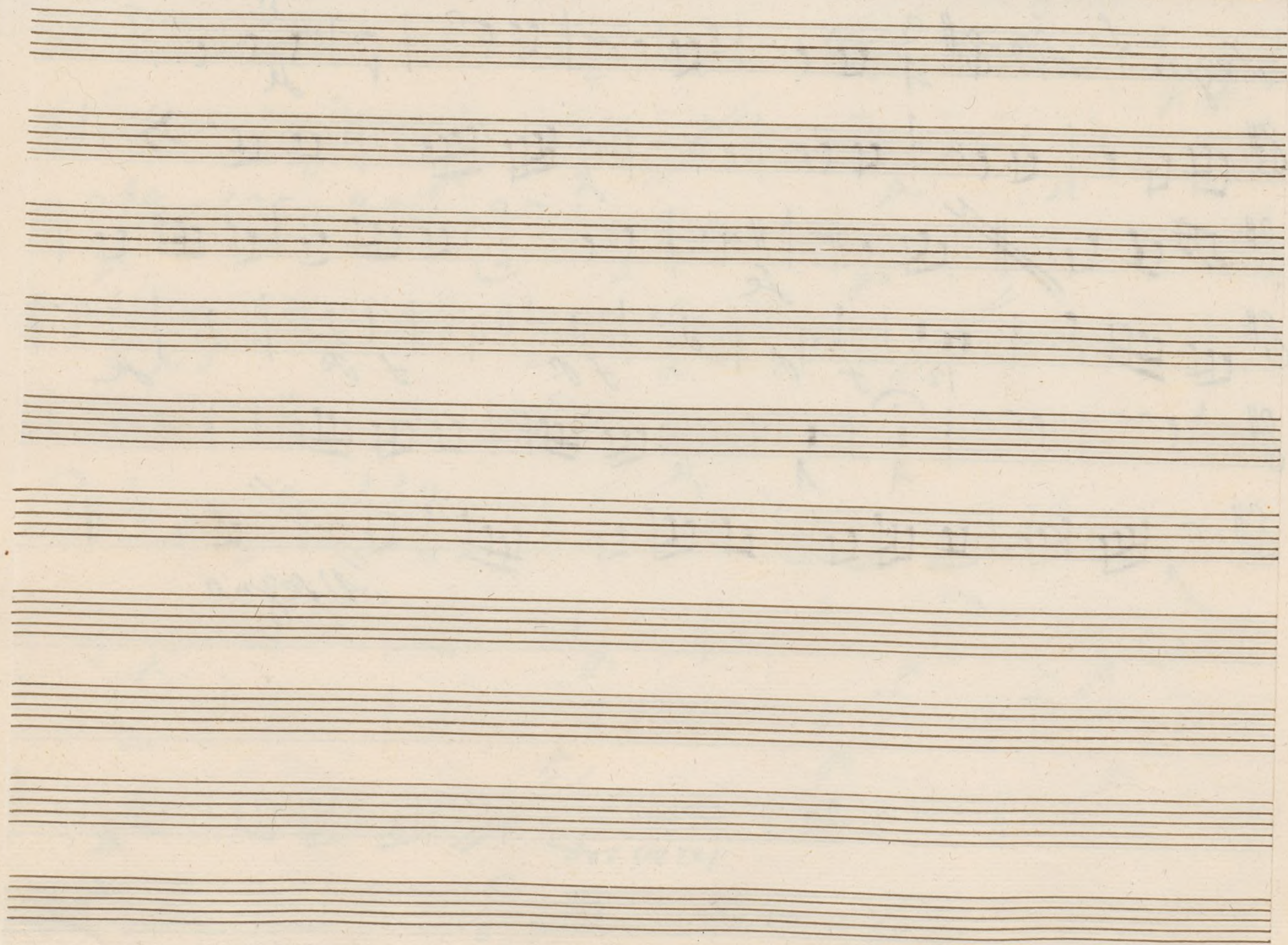
$\frac{6}{8}$  *All.º farce* /.



*Segue* *Allegro*  $\text{G}\sharp$   $\frac{3}{4}$

*Allegro*







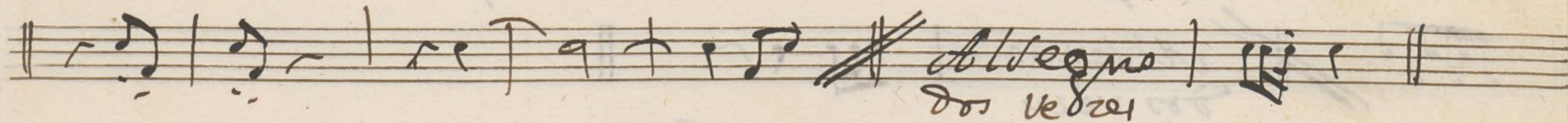
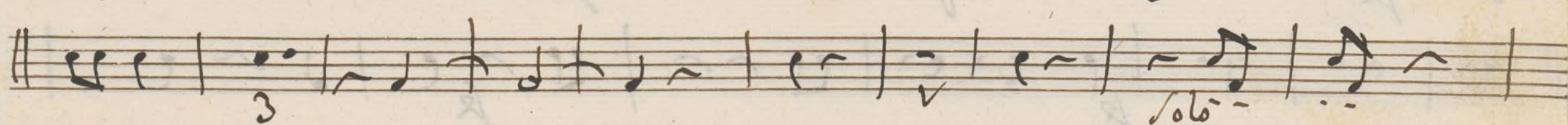
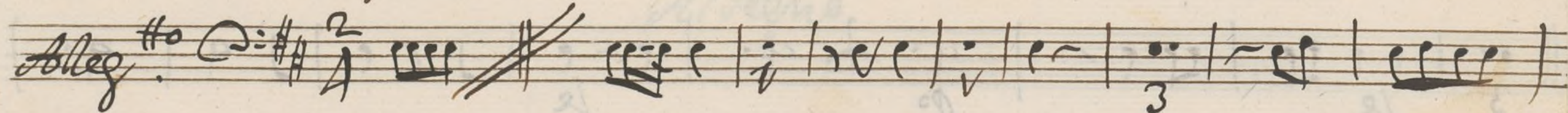
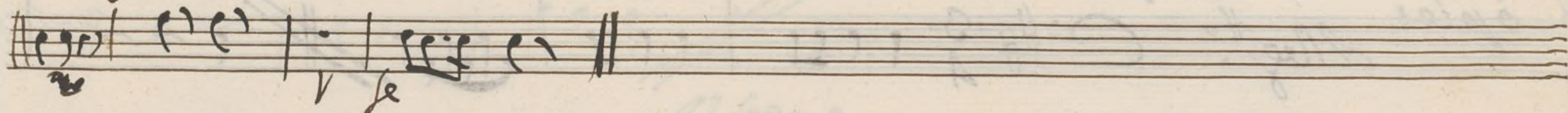
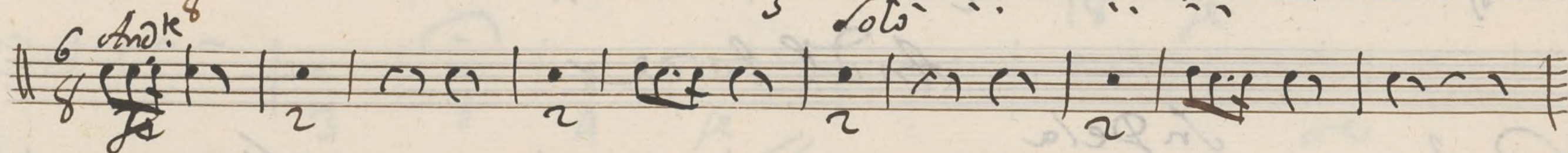
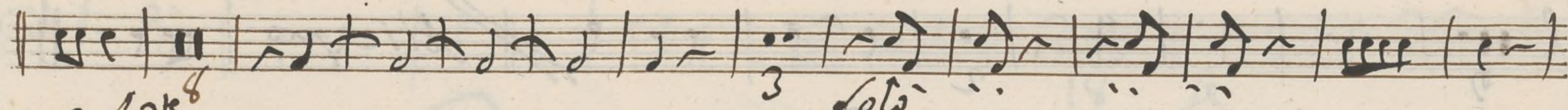
*Tronpa, Primera*

+

Nu 180-3

*Conadilla a Duo; De el Desdenoso.*

*In Dela*



*Volte*



In Cesol.

And no

And I love

Coplas

In Dela

Alleg

Ad/Segno  
dos verez

All.º 6 fare



In Zerol.

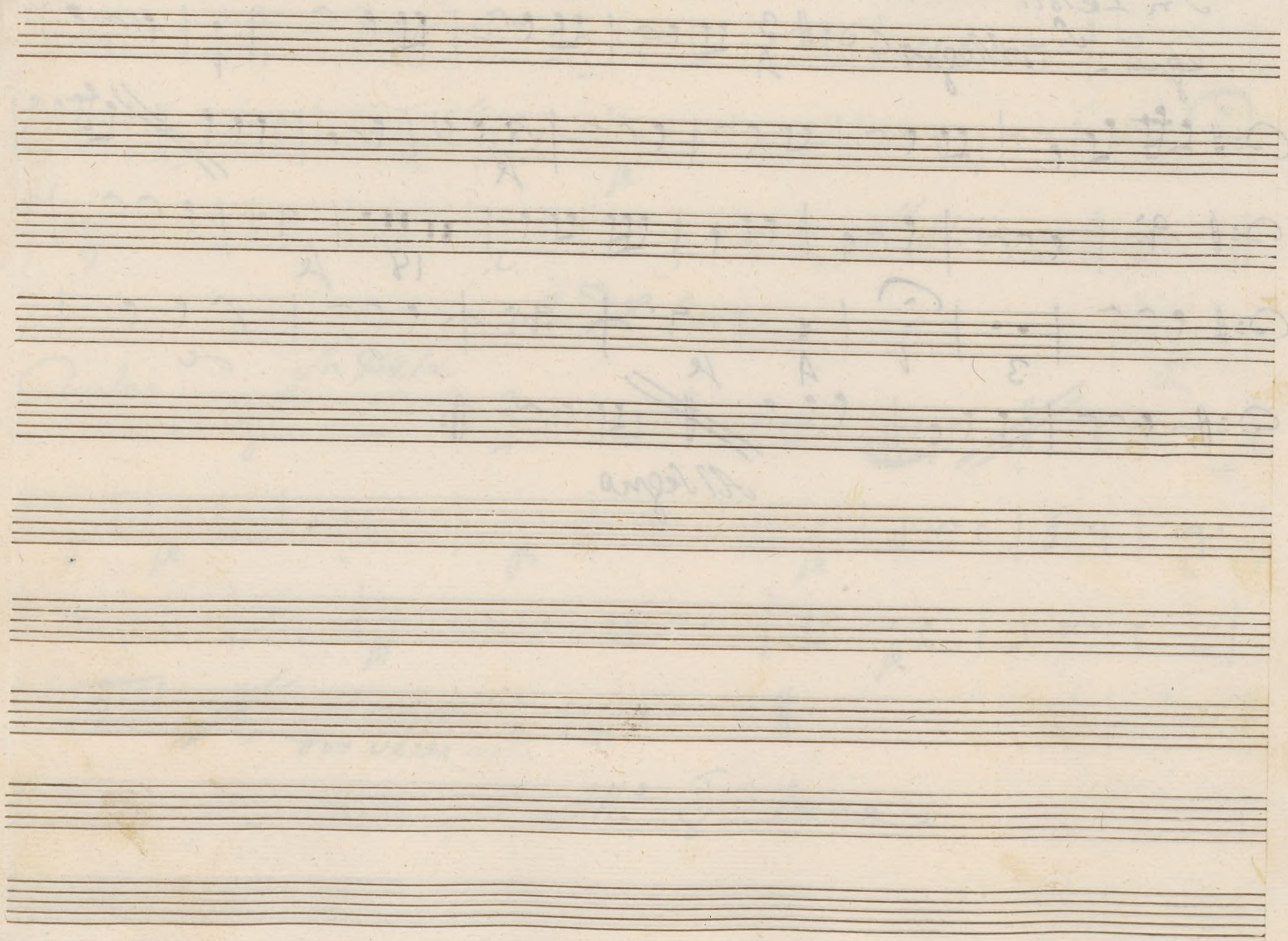
Segui.

*Allegro*

Handwritten musical score for five staves. The notation includes various musical symbols such as clefs, time signatures (3/4, 9/8), notes, rests, and dynamic markings like 'f' and 'le'. The score is written in brown ink on aged paper.

*Allegro*







*Trompa Segunda*

+

Ms 180-3

*Londilla A Duo; De el Desdenoso.*  
*In Dela*

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

*p* *Andte.* *Solo*

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

*Solo*

*Allegro* *dos veces*

*Volvi*



In C sol.

And<sup>no</sup>

Handwritten musical notation for the first section, marked *And<sup>no</sup>*. The notation is on four staves, featuring various note values, rests, and dynamic markings. The first staff begins with a treble clef and a 3/4 time signature. The notation includes many slurs and ties. The section concludes with a double bar line and the instruction *And<sup>te</sup> faze*.

*Allegro*

Coplas

Handwritten musical notation for the second section, marked *Coplas*. The notation is on four staves, featuring various note values, rests, and dynamic markings. The first staff begins with a treble clef and a 3/4 time signature. The notation includes many slurs and ties. The section concludes with a double bar line and the instruction *Allegro*.

*Allegro*  
dos veres

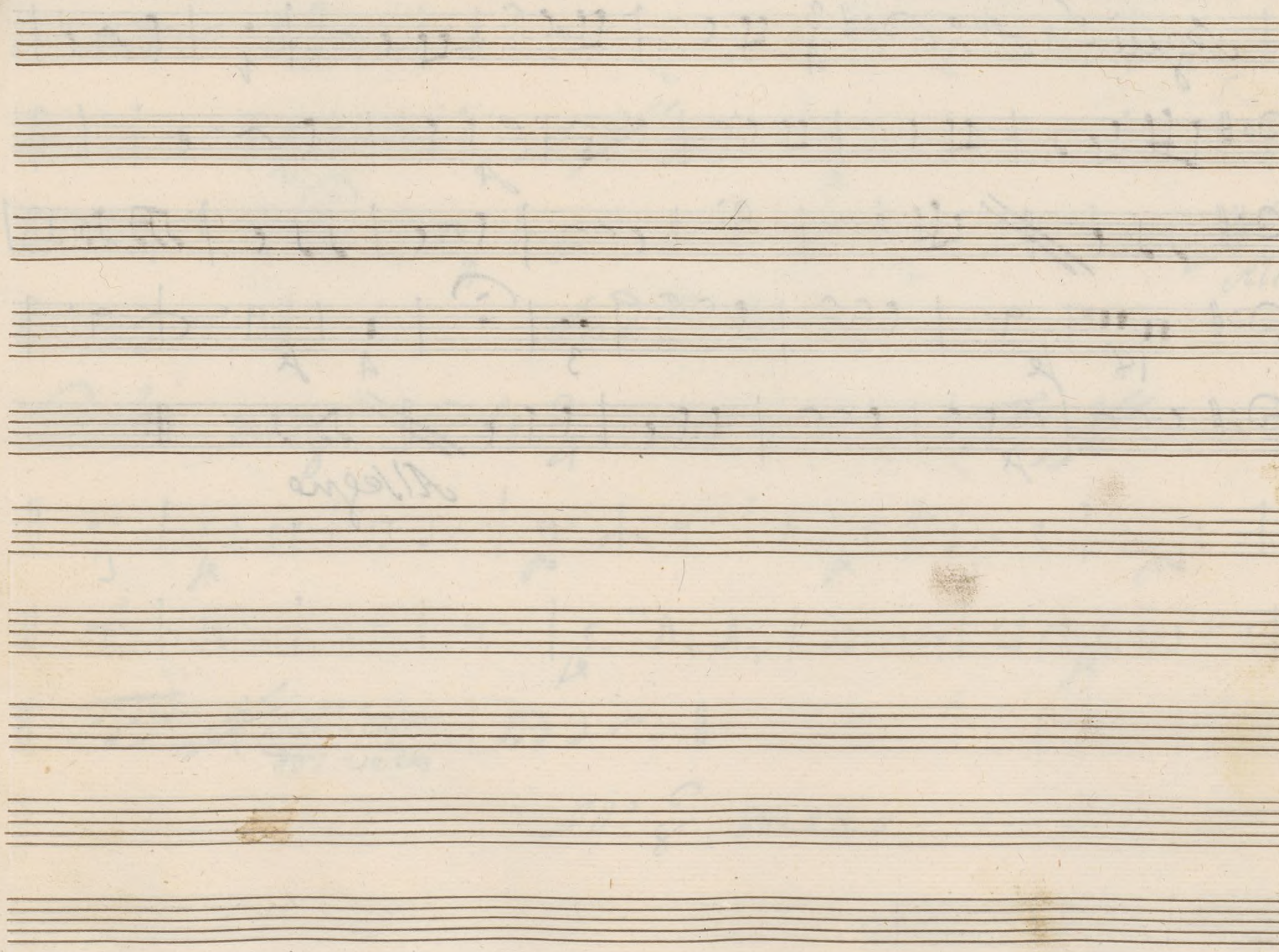
*All.<sup>o</sup> 6* *ba ze*



*Seguillo* *All.<sup>o</sup>*  $\text{C}:\sharp$   $\frac{3}{4}$

*Allegro*







Contrabajo;

Tonadilla a Duo: de el Desdeno 10.

Mus 180-3

Handwritten musical score for Contrabajo (Double Bass). The score is written on ten staves, organized into five systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked *Allegro* at the beginning and *Allegro* again later in the piece. The score includes various musical notations such as notes, rests, and dynamic markings like *molto*, *And.te*, *voce*, *le*, *po*, and *Allegro*. There are also some corrections and markings like *Str.* and *Allegro* written over the staff. The piece concludes with the word *Allegro* and the word *over* written below the final staff.



*Allegro*  $\text{C} = \text{D} \#$   $\frac{3}{4}$

*Credo. Le*

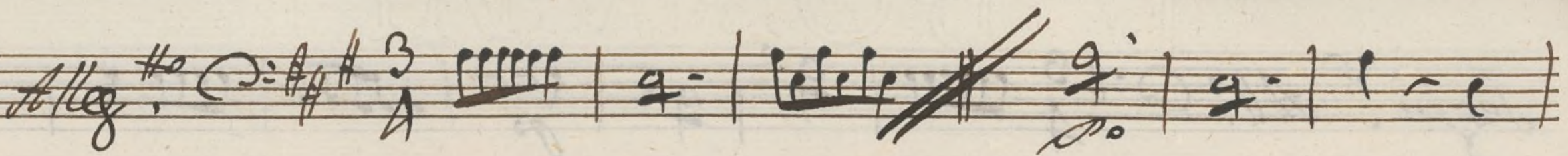
*Allegro*

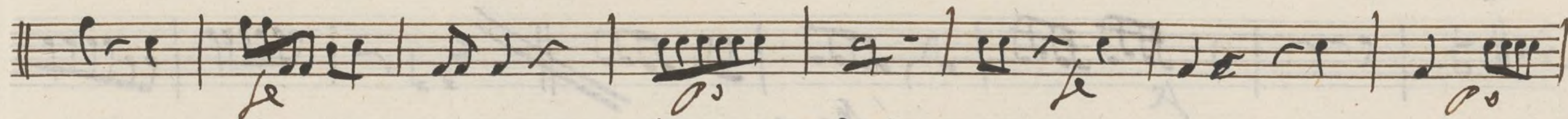
*Andre*  $\text{C} = \text{D} \#$   $\frac{6}{8}$

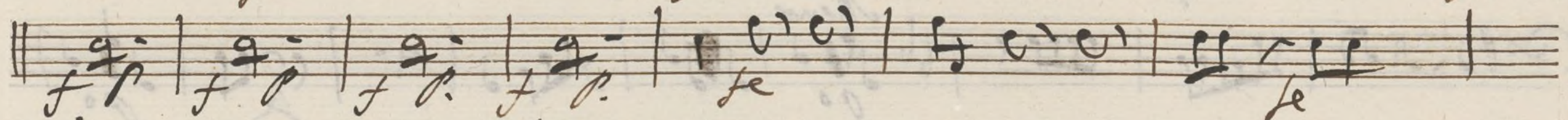
*Andre*

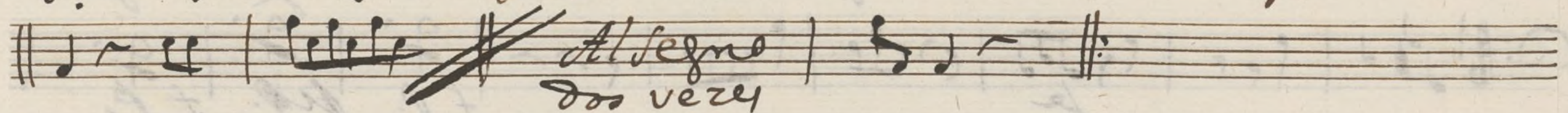


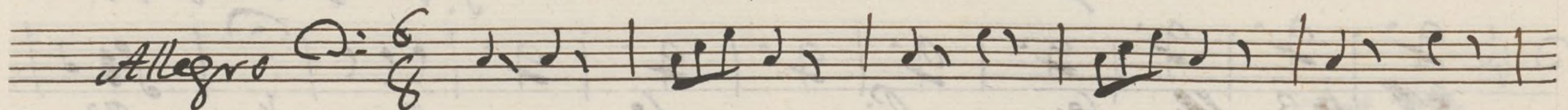
Coplas

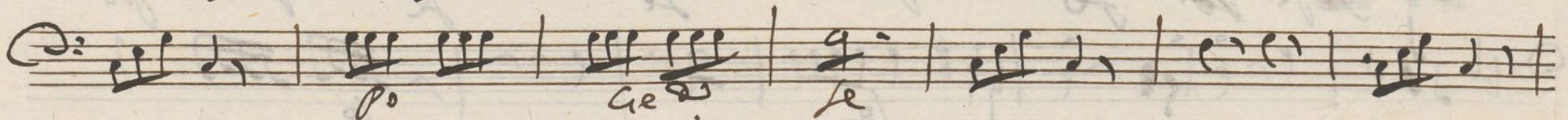
*Allegro*  $\text{C}:\sharp\text{F}\sharp$   $\frac{3}{4}$  

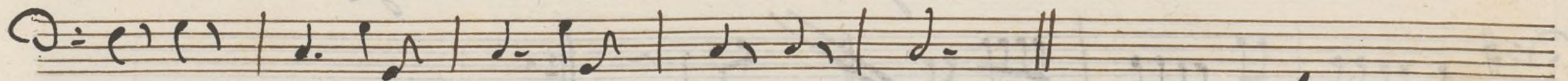






*Allegro*  $\text{C}:\frac{6}{8}$  





*Volh'*



