

Ando

MUS 169-9

I.^o Manuel.

La lle go la for tu na ia Van do nar me ia van do

nar me Voi me con mis traste los a zia otra parte a zia otra

Par te Juan Manuel ia se parte ia se au

sen sa La Dios Ca tu la mia La Dios te re sa ya Dios te re

169-9

Coronado

sa ai ai a dios te re sa Por vida del ge

monio que me la pegan En coliendo una es

taca sal dre alla fuera I.ⁿ Manuel ia se

Par te I.ⁿ Manuel ia sea senta ia dios ca tu la mi a la

ia dios te re sa ia dios te re sa
Una una buena obra una buena ai ai

ia dios te re *Alto* *J. n. M.!*
la brava un a bhe un a *sa* *la causa e eta (de zirla*

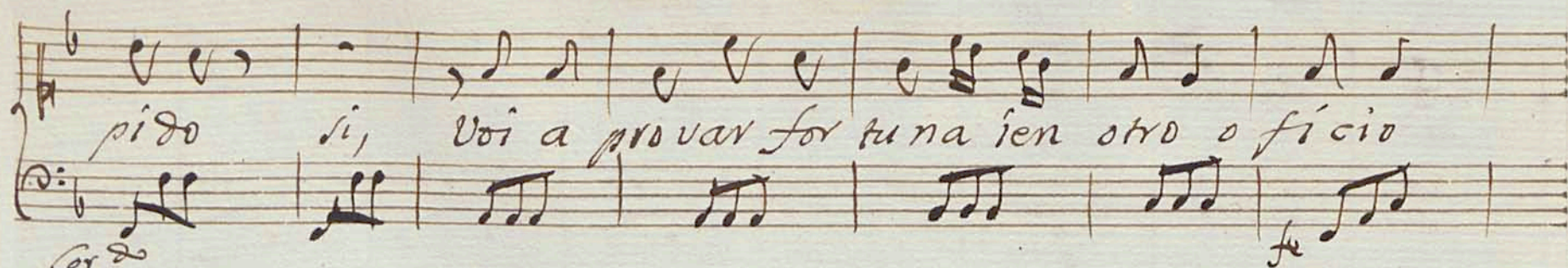
quiero) ies, de que me avando na do mi mo que tero, diga el tras

tuelo vaya el Pe tate (vaya) por la puerta vo lando sal

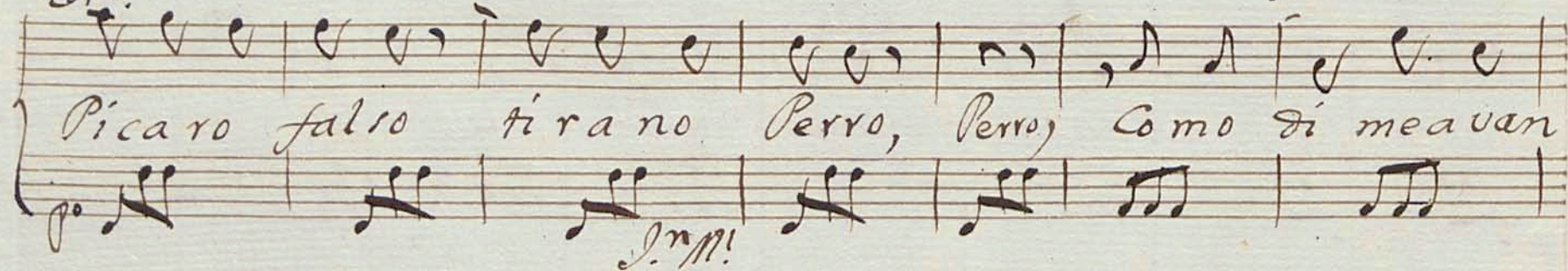
pa a la calle, zese el e no lo de que ten fadas di de ques

tas galanteando ia mis muchachas, no ai nada de eso io me des

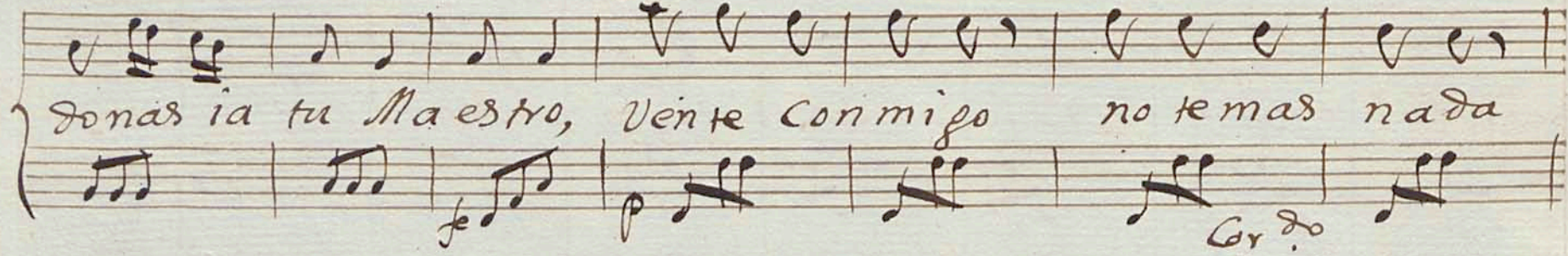
Cor.^{2o}
pido si, Voi a provar fortuna ien otro oficio



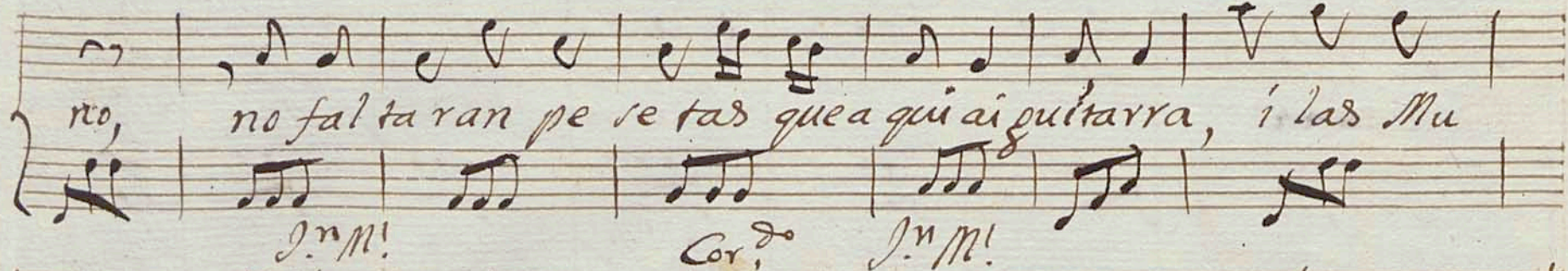
Picaro falso tirano Perro, Perro, Como di me a van



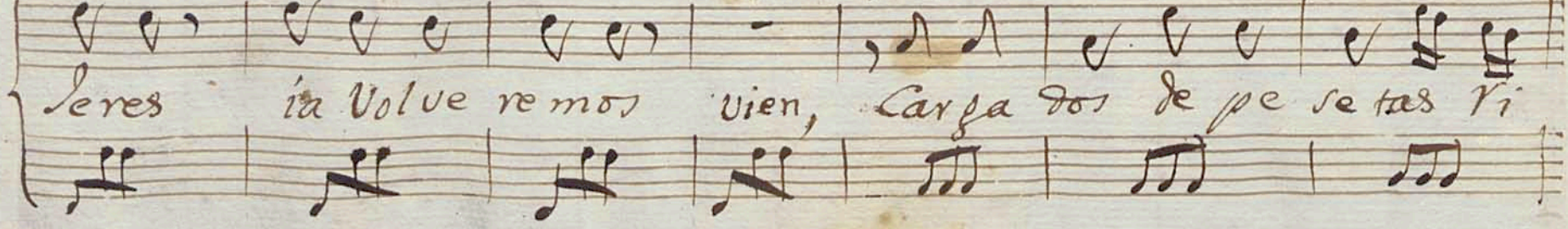
donas ia tu Maestro, Vente con migo no temas nada



no, no faltaran pesetas que a qui ai guitarra, i las Mu



leres ia Volve remos vien, Carga dos de pesetas Vi



Cor. 2. y 3. m!

Cor. 1. Bello, vamos a priesa i que sea luego

Cor. 2.

3. m!

luego, Pero cantando a legres, pues comen zemos.

los dos

Andro De del alto del Puerto

Se ve el Pala cio ai le le la la ai la la lo lo - ai lo lo

le le se del cu bre la cor - te iel Pardo. to

do, ai le le lala, ai lala lo lo - ai lo lo le le

se del cuore la Corteiel Pardo to do ai le le lala

ai lala le le ai le le lolo, ai lala le le ai le le

lo lo, to ca la gui ta rri lla - to ca Vamos

Vamos Vailando - Vamos, Sai lan Vemedandoze

ien a plau ros fei ti — vos Ye — pi — tan

Bailan

que viva que vi va — — la tona di — lla Juan Ma

fmo arco

nuel Coronado se Pos — tran a los piei de la Corte — to

po
da se pos — tran se pos — tran, *se* iotra tar — *se no* de otra tar

res otra tar — de otra tarde se can — tara otra, iotra tar
se no res
— de ~~otra tarde~~ otra tar — de otra tarde se can — tara o

tra, a bur, a bur,, *fin*

+

Violin Primero

oboe

Sonadilla adus

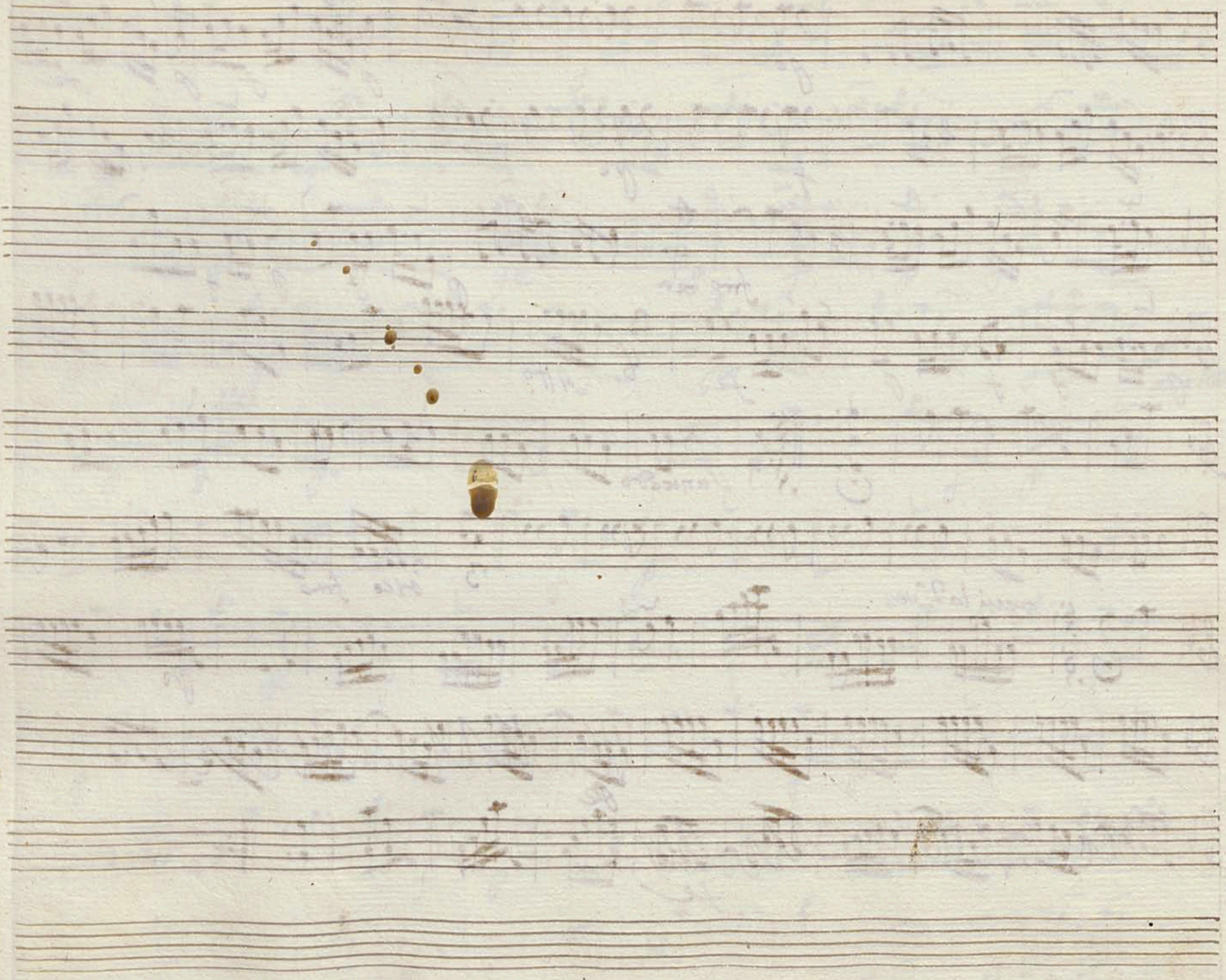
Allego mi fortuna

J. M. Misson

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values. Dynamics and performance instructions are written throughout the score:

- Staff 1: *ten.*, *p*, *f*, *p*, *f*, *p*, *f*
- Staff 2: *f*, *p*
- Staff 3: *fmo ten*, *f*, *p*, *f*
- Staff 4: *f*, *f*, *p*, *f*, *Alto*, *f*
- Staff 5: *punteado*
- Staff 6: *2* (over a 3/8 time signature), *arco fmo*
- Staff 7: *aquí la 2ª vez*, *p*
- Staff 8: *f*
- Staff 9: *f*

The score concludes with a double bar line and repeat dots. There are some corrections and scribbles in the final two staves.



+

Violin Primero

Tonadilla adu

Y luego la fortuna

Mission

Tonadilla aduo.

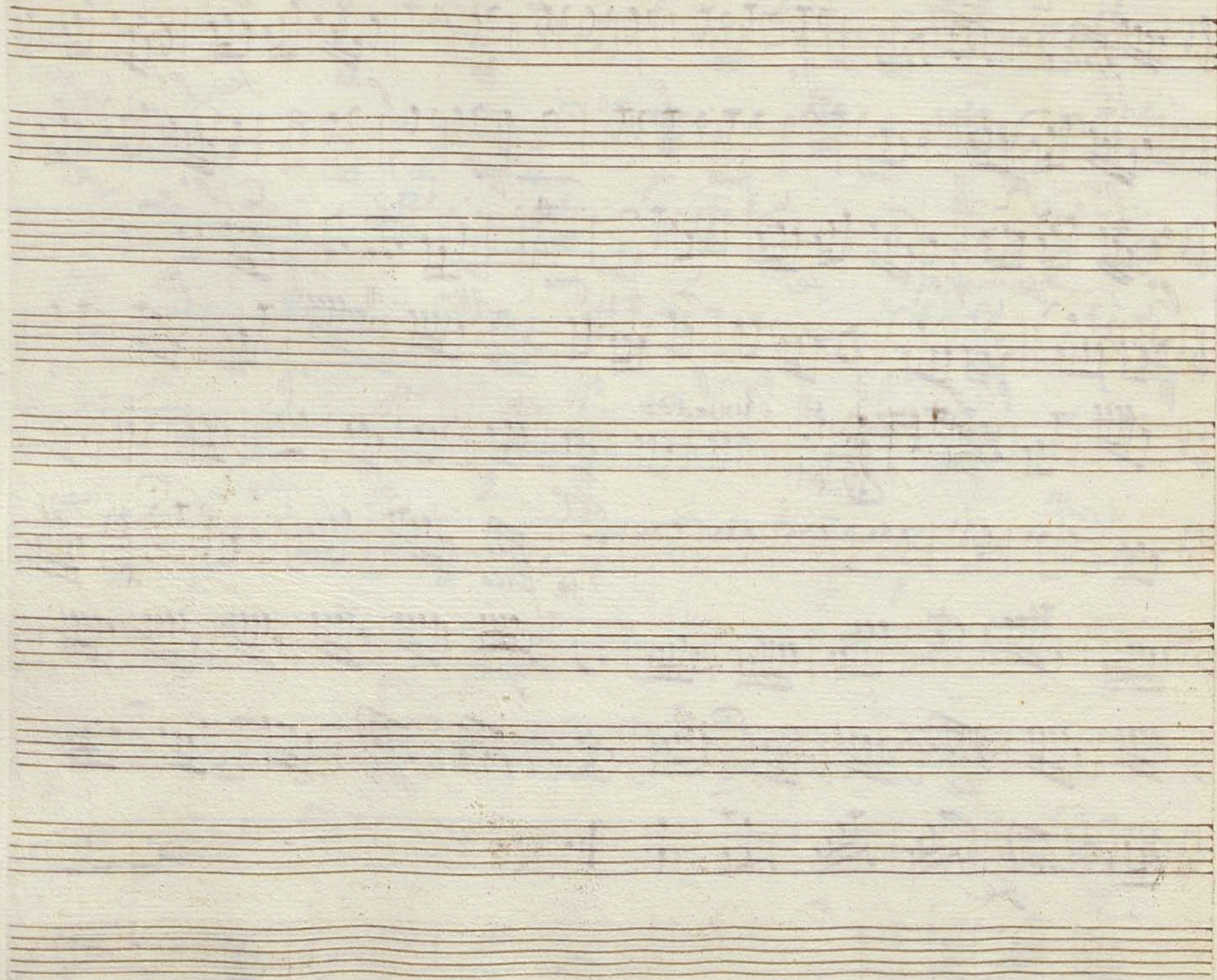
And. no 3/4

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'And. no' and the time signature '3/4'. The music is written in a single system with a treble clef and a key signature of one flat. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings such as 'p' (piano), 'f' (forte), 'fmo' (fortissimo), and 'p. tenu.' (piano tenuto). There are also some performance instructions like 'Alto' and 'Voz' written above the notes. The score concludes with a double bar line and a '3/4' time signature, followed by the text 'And. no Come Prima'.

A handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 9/8 time signature. The score is annotated with various performance markings and dynamics:

- Staff 1: *tenue*, *po*, *le*, *po*, *le*, *po*, *le*
- Staff 2: *po*, *le*, *fmo*, *po*, *le*, *po*, *le*
- Staff 3: *po*, *le*, *po*, *le*, *fmo*, *po*, *le*
- Staff 4: *po*, *le*, *fmo*, *Att.^o*, *le*
- Staff 5: *Punteado*, *po*, *le*
- Staff 6: *coll^{do}*, *al²o*, *3 fe arco*, *aquí la 2^a vez*
- Staff 7: *po*
- Staff 8: *le*, *po*
- Staff 9: *le*

The score concludes with a double bar line and repeat dots on the ninth staff. The final two staves are empty.



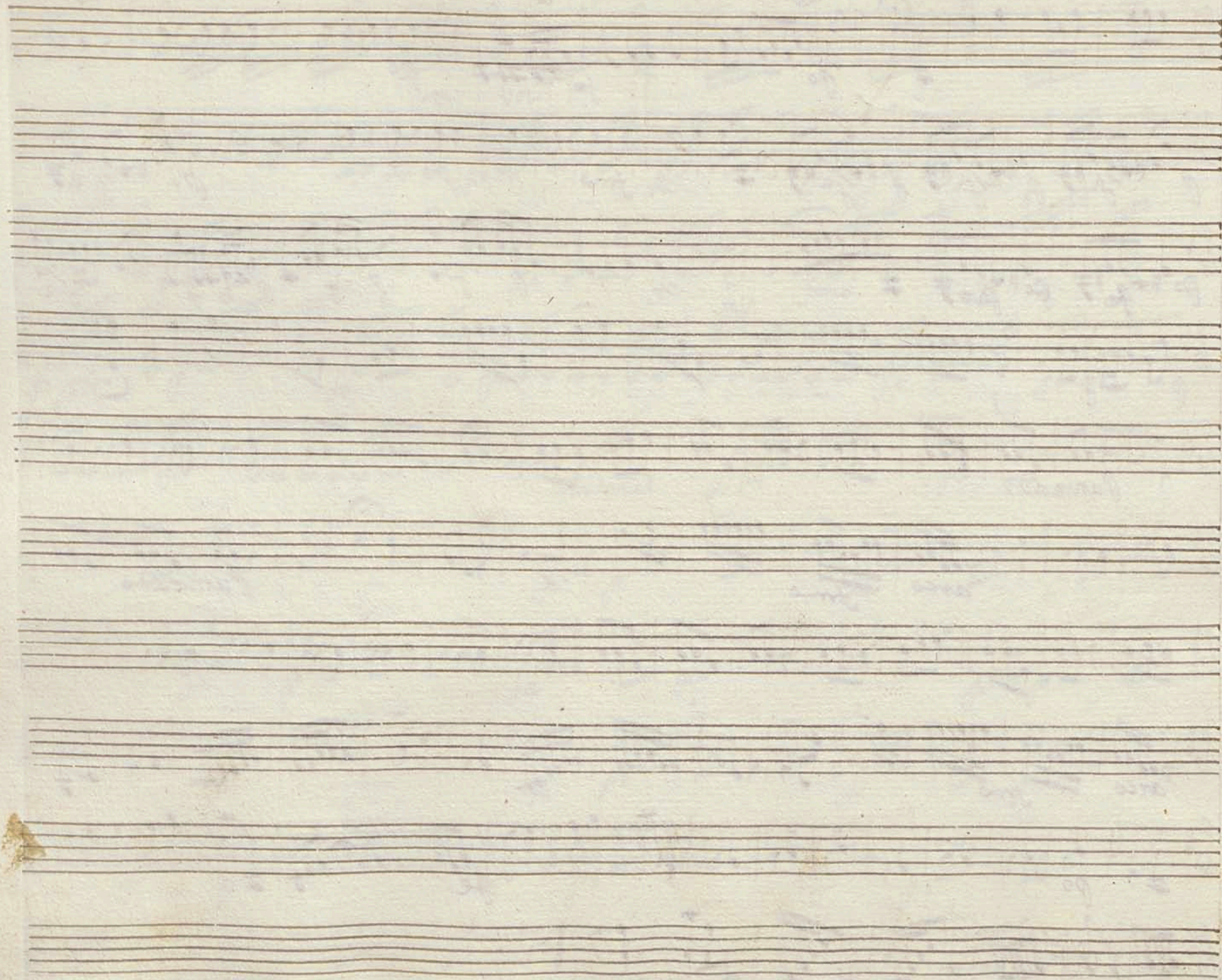
+

Violin Segundo

Tonadilla aduo

Misson

Handwritten musical score on ten staves. The notation includes various dynamics such as *Andante*, *temu*, *pp*, *f*, *arco*, *fmo*, *voz*, and *Punteado*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and some sections are written in brown ink.



+

Violin Segundo

Tonadilla a duo

La llego mi fortuna

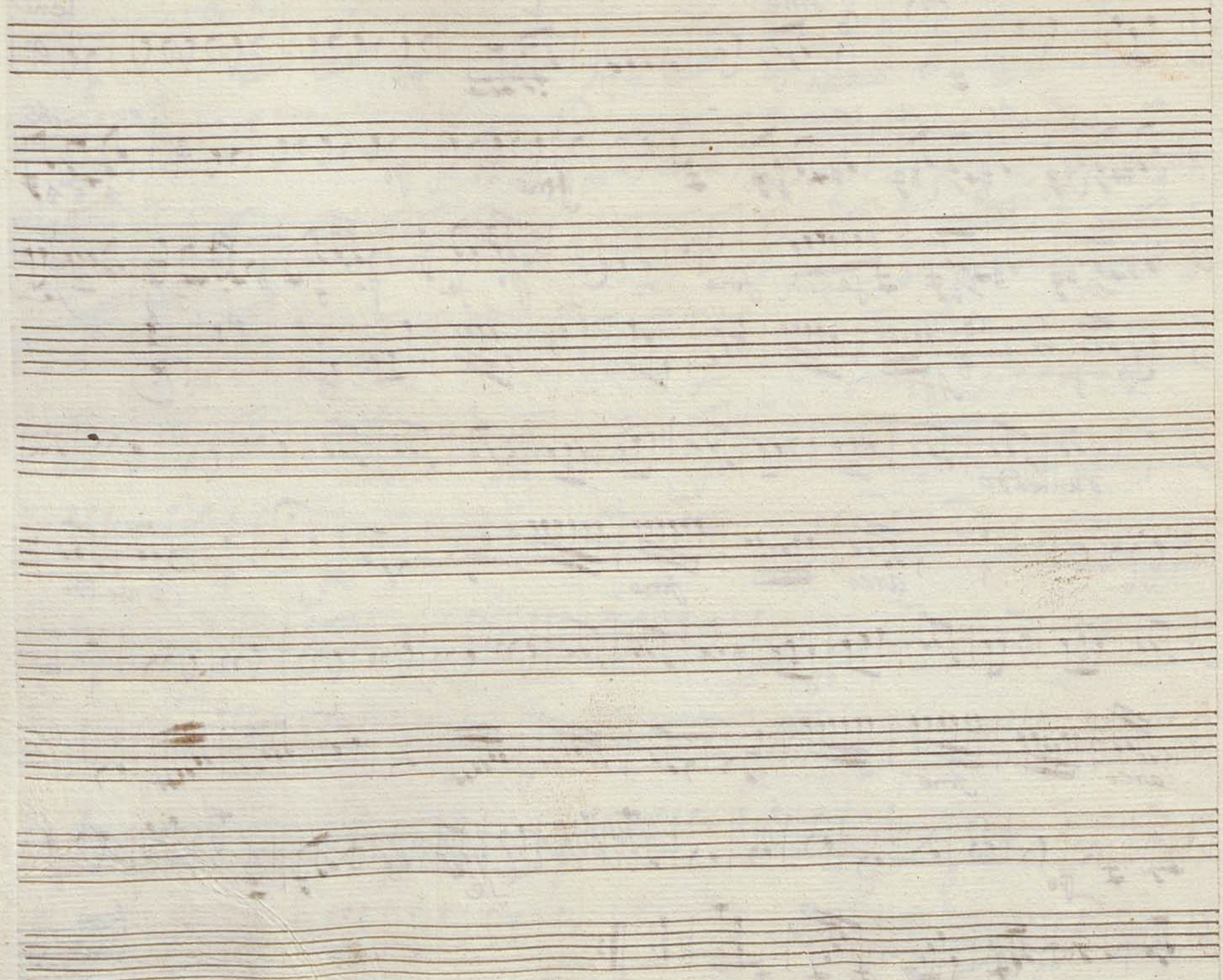
Misson

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 single system across ten staves.

Key markings and annotations include:

- And^{no}* (Andante) at the top.
- tem* (tempo) at the top right.
- po* (piano) in several places.
- fe* (forte) in several places.
- fmo* (finito) in several places.
- arco* (arco) in several places.
- Punteado* (punteado) in several places.
- Att^o* (Adatto) in the fourth staff.
- Uoz* (Voz) in the fourth staff.
- lu* (lento) in the eighth staff.

The score shows a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some scribbled-out sections in the lower staves.



Andro

Handwritten musical score for a piece titled "Andro". The score consists of ten staves of music. The first staff is in treble clef with a 3/4 time signature. The second staff has dynamics markings "fmo" and "fmo". The third staff has dynamics markings "p", "p", "f", "p", "f". The fourth staff is in treble clef with a 4/6 time signature, marked "Att.", and contains "Pausa" markings. The fifth staff has a "Pausa" marking. The sixth staff has a "Pausa" marking. The seventh staff has a "3" marking. The eighth staff has a "p" marking and a "fmo" marking. The ninth staff has a "4" marking. The tenth staff is empty.

Trompa 2.^a Sonadilla aduo + Enñemes

Nus 169-9

And.^{no} *La llego mi fortuna*

f *fmo* *po*

f *fmo* *pod.* *f* *po*

fmo *Ala señal*

f *po*

f *po*

f *po* *f*

f *po*

f *po* *3*
4 *Volni Pto*

And^{no}.

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *p*, *f*, *p^o*, *fmo*, and *A^{ff}*. There are also tempo changes to 3/8 and 2/2, and sections marked "Pausa".

+

Violon

Tonadilla a duo

Allegro mi fortuna

Misson

Tonadilla aduo

1

Handwritten musical score for a piece titled "Tonadilla aduo". The score consists of ten staves of music, primarily in treble clef with a key signature of one flat (B-flat). The tempo is marked "And." (Andante) at the beginning and "And.no" (Andantino) near the end. The time signature is 3/4.

The notation includes various musical symbols such as notes, rests, and dynamic markings like *se*, *fmo*, *ma*, and *po*. A section of the score is crossed out with a large 'X' and labeled "ala señal". A change in time signature to 3/8 is indicated by "3/8 Att." (Allegretto). The piece concludes with a key signature change to one sharp (F#).

Handwritten musical score consisting of ten staves. The notation includes various rhythmic patterns, dynamic markings, and performance instructions.

- Staff 1: *fmo*, *po*
- Staff 2: *fmo*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *Alto*
- Staff 3: *Punteado*
- Staff 4: *arco*
- Staff 5: *arco Punteado*
- Staff 6: *arco fmo*
- Staff 7: *po*
- Staff 8: *fmo*

