

(4) *p p f p f p f p f p f p*

Mus 174-4

*Fondita Nueva*

*Como por un Pezuello*

*Vepte Disfrazado*

*Con Violines y Baxo*

*Impresor  
Juan Manuel  
Klein*

*Del S. XVIII*

*M. S. O.*

4-11-11

Tonadilla a B.

And.<sup>te</sup>

En Viquez

Como soi un be le tillo y un be le tillo andado en que i no

Came por vida de mari blanca de mari blanca que è de aturdir

los Corrales Con mi <sup>Yonqui di</sup> ~~que~~ <sup>Yonqui di</sup>, Con mi <sup>Yonqui di</sup> ~~que~~ <sup>Yonqui</sup>

di tome en sien do no le enfado no almosque te ro me fin di

re I.<sup>º</sup> manuel i engañar a todos quiero a todos quie

ro I.<sup>º</sup> manuel del alma mia del alma mia Como desta

suerre sales sabiendo que tu the res a que tu the res a sin

ti nunca puede hallarse con mi guitarrari con mi guitarrari con

mi guitarrarita me entiendo no len fado al mosque te ro

Como io te tenga a ti venga todo el mundo entero to

*p. M.*  
do ente - ro vo to a bríos que me - la pega a

quel maxo churrutero llego me mui poco a poco mui poco a

poco para poder entenderlos con mi guitarrari con

mi guitarrari con mi guitarrari to mentien - do tener cuenta

mos - que te - ros ve re mo i q.º es el ma xo que

le ban ta tal en Ve do tal en - ve - do *Sigue*

*the.* J.º Manuel de mi vi da no me Respon - des. vive di or que the

*Allegro* ve sa di xo mi nom - bre mi ra que tu si lencio mi muerte bus

*Entiq.* ca tu Cariño the ve sa ya no me pas ta

*the.<sup>a</sup>* *pp!*  
Esso en tu boca es cucho perro tira — no es te a de

*the.<sup>a</sup>*  
ser en riquez si no men pa — ño dime que causa

*En Riq.<sup>2</sup>*  
tienes para esse en fado no te pantes soi hombre ia

*pp?*  
me è cansado Como estas desta suerte biedo potri — Na

*En ti.<sup>e</sup>* *pp!*  
cantar tambien yo quiero mi tona di — Nas Veremos

the<sup>a</sup> los 3.

Como lo azes sea yuda re mos atencion todo el mundo quen pieza el cuento atenzion todo el mun do - to do el mun do que va de en re do atenzion todo el mundo - to do el mundo que va de en po re do.

*Segue*

And<sup>no</sup>

Enlignez

Punteado

¿Quién no quiera ser casado

que no engañe a la mu Jer ai ala mitos si ai ala me

si am amor no corres ponde sin ber las me bol bere ai ala

mitos si ai ala me mira los Cuetes, mira los ca

ballos, mira la Jente mira las Carro zitas mira los

diablos que no me a cuerdo

Parola

1<sup>o</sup> hombre sino eres Capataz tu  
 aunde Cantar a solo.  
 then siquieres lucir canta estas segun.  
 Con nosotros.  
 Enrig<sup>e</sup>. Pues vamos alla

Allegretto

Pa tio del alma mi

a aqui sea ca va

a aqui sea cava aques

tona di

ta tona di lla - a questa tona che ele, c. Parre

ru tiroli ru tiroli

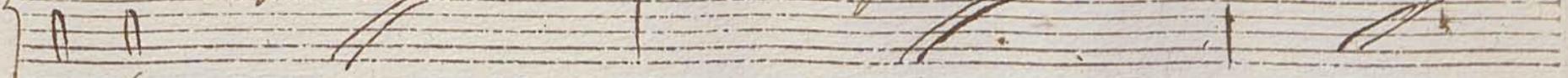
lla tona di lla tumba de tumba

che ele, c. Iorio c. ele c, Iole Pum

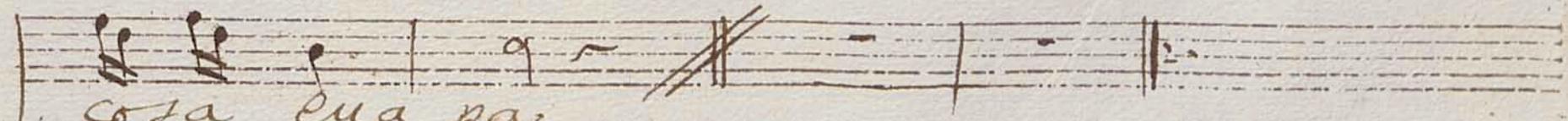
ru tiroli, ru tiroli ru - - - Pum



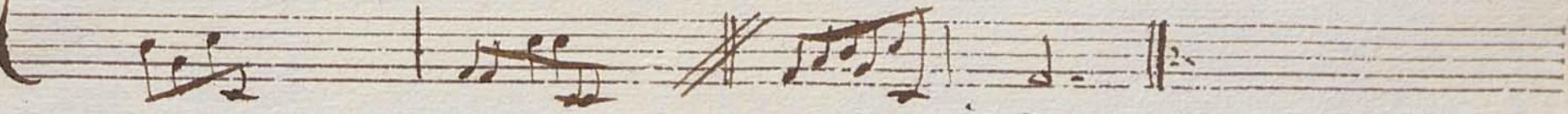
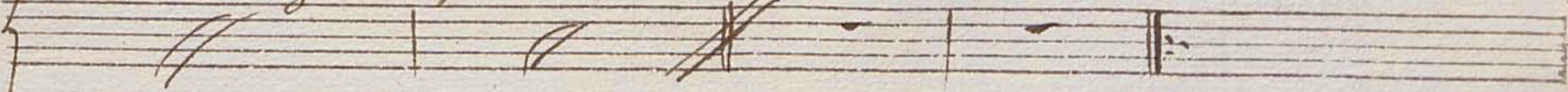
tamba a questa tona di lla a questa tona di lla ques



tamba



cosa gua pa





+

V P  
Violin Primero

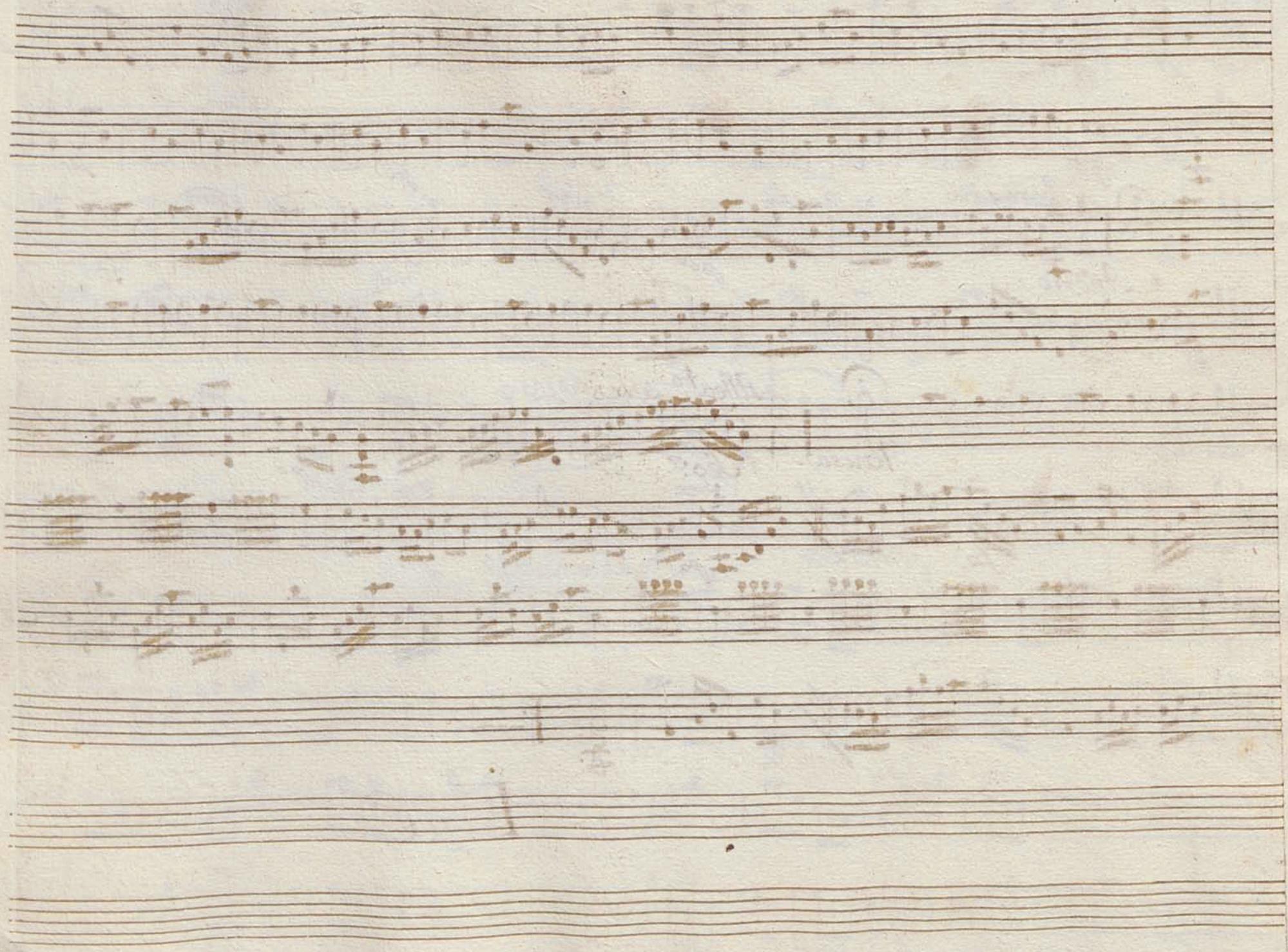
T  
Tonadilla à 3.

Del charco del Bexese

*And.te* A handwritten musical score for 'Avuntamiento de Madrid'. The score is written on ten staves in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The tempo is marked 'And.te'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'p' (piano) and 'f' (forte) are used throughout. There are also performance instructions like 'La 2.ª. no.ª dice este Comp.' and 'Mas Vivo'. The notation includes slurs, accents, and other musical symbols typical of 18th or 19th-century manuscripts.

Handwritten musical score on eight staves. The notation includes various notes, rests, and dynamic markings such as *p*, *f*, *pizz*, *arco*, and *vivo*. There are also tempo markings like *Andrto* and *Alleg.to arco vivo*. The score concludes with a double bar line and the word *Fine* written below the final staff.

*Fine*



*t*

*Violin 2.º*

*Tonadilla à 3.*

*En el Dayle*

*Vegete desparado*



Handwritten musical score on eight staves. The notation includes treble clefs, a key signature of three sharps (F#, C#, G#), and various musical symbols such as slurs, accents, and dynamic markings. The score is written in a cursive, historical style.

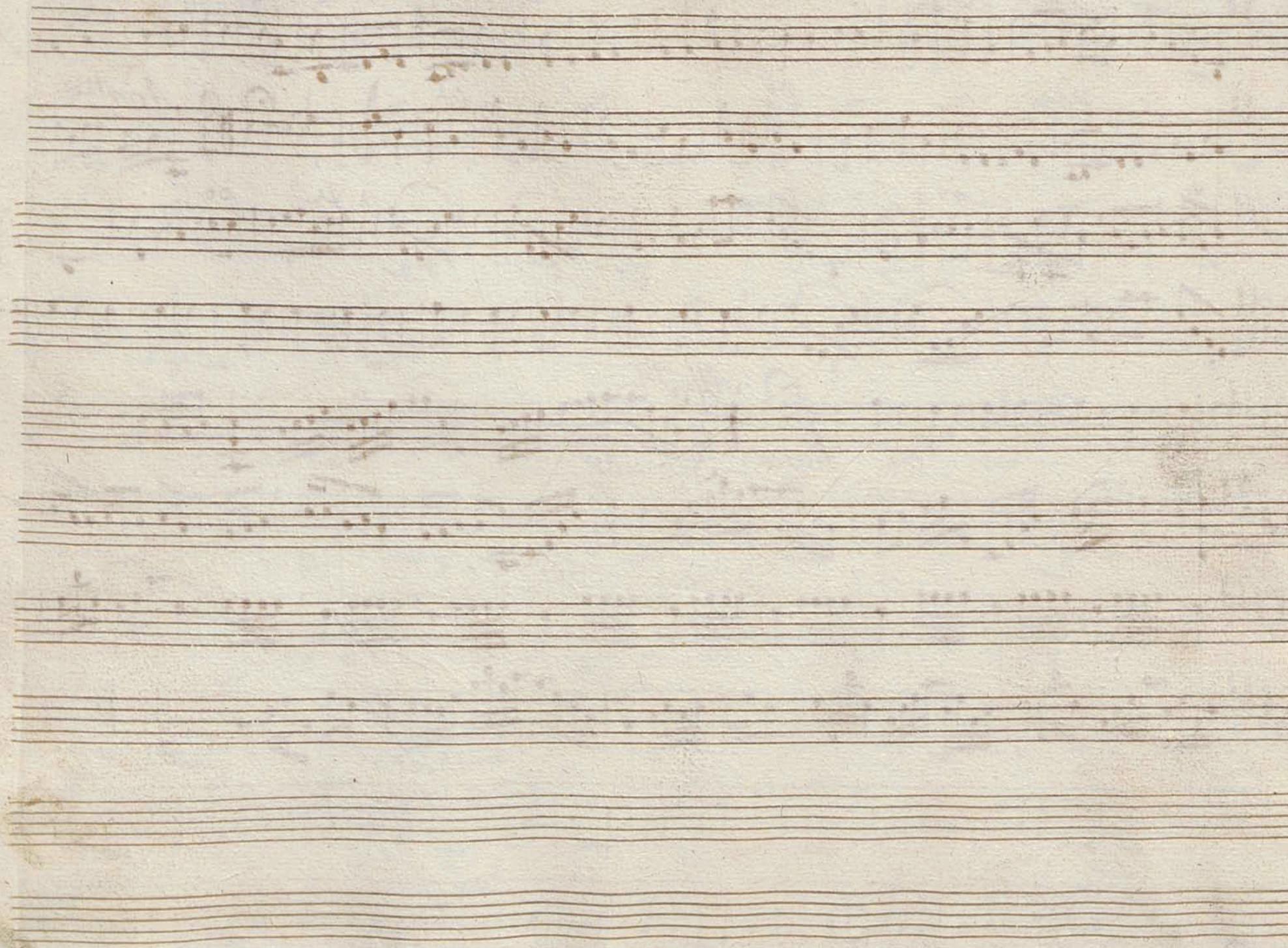
*And<sup>no</sup>*

*Alleg<sup>to</sup>*

*Paura. Seguid<sup>o</sup>*

*ala señal  
2 vezes*

*Fine.*



+

Violin Segundo

Sonadilla a D<sup>ma</sup>

En el Vayle

Vegete disfrazado

Tonadilla à 3.

And.<sup>te</sup> 6/8

Handwritten musical score for a three-part setting of "Quevezi mas". The score is written on ten staves. The first staff is the vocal line, marked "And.<sup>te</sup>" and "6/8". The second staff is the first instrumental part, marked "Viol.". The third staff is the second instrumental part. The fourth staff contains the lyrics "Quevezi mas" and a section marked "2<sup>a</sup> noia dice". The score includes various musical notations such as notes, rests, and dynamic markings like "p", "f", and "fmo".

Viol.

Quevezi  
mas

2<sup>a</sup> noia dice

f

p

f

fmo

Tonadilla a 3.

And.<sup>te</sup>

voz

2. vez  
mas

la 2a no se dice

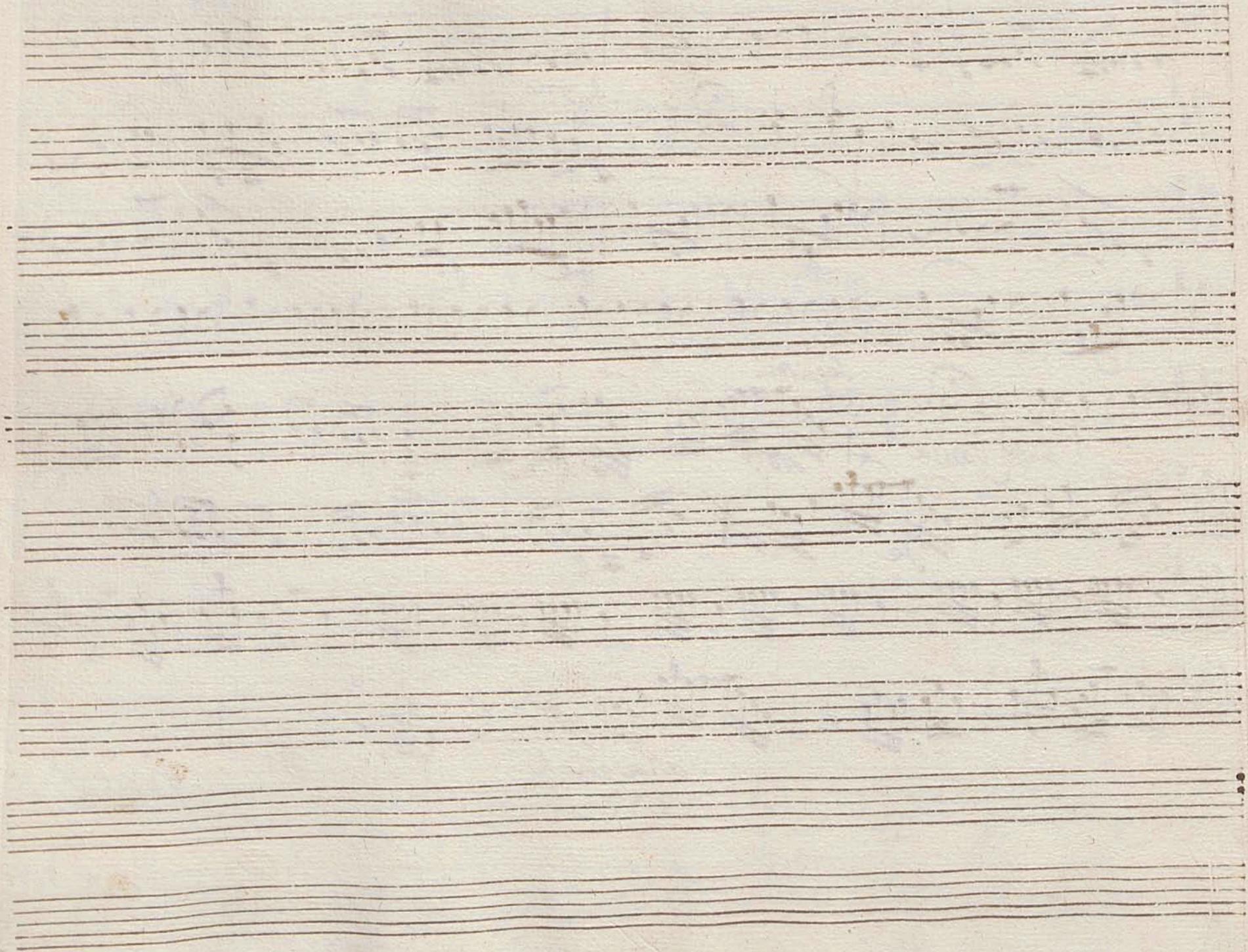
fe

p

fmo

Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include:

- p0* (piano)
- fe* (forte)
- And.no* (Andante)
- Sequidi.* (Sequidi)
- Pausa* (Pause)
- Alto* (Alto)
- Luz* (Luz)
- arsenal* (arsenal)
- 2 voces* (2 voices)
- fine* (fine)



+

oboe

sonadilla a 3

Vezete *risp* *rag* *ad*



Handwritten musical score on ten staves. The music is in G major (one sharp) and 3/4 time. It features various dynamics (p, f, t, pmo, po, fe), articulations (accents, slurs), and performance instructions like "Punteado", "And. no.", "Allegro", and "arco". The piece concludes with a double bar line and the word "fine".



Trompa 1<sup>a</sup> Sonadilla a 3 de Vejete

leyete dis. trazad. 1  
Mus 174-4

And.  
Musical notation: Treble clef, key signature of two sharps (F# and C#), 6/8 time signature. The first measure contains a whole note chord (F#4, C#5, G4).

Musical notation: Treble clef, key signature of two sharps, 6/8 time signature. The first measure contains a whole note chord (F#4, C#5, G4). A double bar line with a slash follows, then a new section begins with a piano (*po*) dynamic.

Musical notation: Treble clef, key signature of two sharps, 6/8 time signature. The first measure contains a whole note chord (F#4, C#5, G4). A first ending bracket (1) spans the final two measures.

Musical notation: Treble clef, key signature of two sharps, 6/8 time signature. The first measure contains a whole note chord (F#4, C#5, G4). Dynamics include *fmo* and *po*.

Musical notation: Treble clef, key signature of two sharps, 6/8 time signature. The first measure contains a whole note chord (F#4, C#5, G4). A first ending bracket (1) spans the final two measures.

Musical notation: Treble clef, key signature of two sharps, 6/8 time signature. The first measure contains a whole note chord (F#4, C#5, G4). Dynamics include *fmo* and *mau vivo*. A triplet of eighth notes is marked with a '3' and a first ending bracket (1).

Musical notation: Treble clef, key signature of two sharps, 6/8 time signature. The first measure contains a whole note chord (F#4, C#5, G4). Dynamics include *po*. A triplet of eighth notes is marked with a '3' and a first ending bracket (1).

Musical notation: Treble clef, key signature of two sharps, 6/8 time signature. The first measure contains a whole note chord (F#4, C#5, G4). Dynamics include *po*. A triplet of eighth notes is marked with a '3' and a first ending bracket (1).

Musical notation: Treble clef, key signature of two sharps, 6/8 time signature. The first measure contains a whole note chord (F#4, C#5, G4). Dynamics include *po*. A triplet of eighth notes is marked with a '3' and a first ending bracket (1). The word *Ullti* is written below the staff.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings. Key annotations include:

- Staff 1: *p*, *2*, *3*
- Staff 2: *p*, *4*
- Staff 3: *Andro*, *2*, *9.*, *2*, *9.*, *2*, *9.*, *2*, *9.*, *2*, *9.*
- Staff 4: *Mawivo*, *Paula*, *Sequidi.*, *tenu*
- Staff 5: *te*
- Staff 6: *alazenal*

Trompa 2<sup>a</sup> Tonadilla a 3/4 del Vezete

And.  
 Musical score for Trompa 2<sup>a</sup> in A major, 6/8 time. The score consists of ten staves of music. It includes various dynamics such as *p<sup>o</sup>*, *fe*, *mo*, and *vivo*. There are also markings for triplets (3) and a fermata. The piece concludes with the word *vivo* written below the final staff.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- Staff 1: Rhythmic markings '3' and '3'.
- Staff 2: Rhythmic markings '2', 'p', '3', and '4'.
- Staff 3: Dynamic markings 'p' and 'f'.
- Staff 4: Rhythmic markings '3', '4', '2', and 'f'.
- Staff 5: Rhythmic markings '2', '4', '3', and 'f'.
- Staff 6: Dynamic marking 'f'.
- Staff 7: Dynamic marking 'f'.
- Staff 8: Dynamic marking 'f'.
- Staff 9: Dynamic marking 'f'.
- Staff 10: Dynamic marking 'alareñab'.

Other annotations include 'Ando', 'leguidi', 'Alto', and 'Pausa'.

*t*  
Baxo.

*J*  
Tonadilla à 3.

Del charco del Bexete

*And.te* *Como Soi un Pejerillo.*

This is a handwritten musical score for a piece titled "Como Soi un Pejerillo". The score is written on ten staves, with the first staff starting with the tempo marking "And.te" and the title. The music is in a key with three sharps (F#, C#, G#) and a 6/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The score is divided into two sections: the first section is marked "And.te" and the second section is marked "Al Vivo". The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

Handwritten musical score consisting of seven staves. The notation includes various notes, rests, and dynamic markings such as *p*, *f*, and *fmo*. There are also tempo markings like *And. no* and *Alleg. to*. The score is written in a historical style with a treble clef and a key signature of two sharps.

*And. no*  
*Punteado.*

*Alleg. to*  
*Pausa.*  
*Seg.º*

*ala señal 2 vezes*

*Fine*

