

179-3

+

Sonadilla a Duo

Una Gitana

y Un Indiano.

del Sr. Guerrero. 1764.

179-3

And.^{te}

Je p f p Je
Vitana
And.^{te} oy - he lle ga do chuz coz
 de Ca diz he lle ga do
 que me quiere Mucha cha
 a quez ta cor te a Ca zar bo lun
 mui pla zen te ro no me so bra o tra
 he chizo her mo so *Vitana* Zoi u na Ji ta
 Je

ta der de bo te en bo te a ca zar bo lun
 Cosa si no ~~de blancas~~ si nero no me sobra otra
 nilla yo te conozco Zoi Una Jita

ta der de bo te en bo te de bo te en bo - te
 Cosa si no ~~de blancas~~ si nero si no ~~de blancas~~ si nero
 nilla yo te conozco yo te conoz - co.

oy gan el quente
 y puei sei foras
 puei dime mi ven

Allegro

zillo
 tero
 tura
 miren el zebo
 a questo es llano
 que aora hellepado

que aun que zoi Jitanilla
 el empleo me falta
 Jita^a puez ez cucha ya tiende

mui bien loz pezco — mui bien loz pezco —
 de aquesta mano — de aquesta mano —
 dame esa mano — dame esa mano —
 D.C.
 dos vezes mas

Coplas

Itana

a questa Taya te en
tu ditzaz aora en la

And.^{te}

La en pañaz se ala
ez ta ez la buena ven

dica zia carzo yo no men paño
Corte quen barraz traez tu caudal

pobre ò ella ze de po en pañaz
tura que te dize la berdad.

A
que azeria niña en la Corte la diz te pala bra y...
que a guar dar mucho dinero y tu no ten dras un...
y tu la pi llas te el gato y ella el perro lle va
y puez no me az cono zi do luego me conoze

Allegro. Cap.^o
30
la diz te pa la bra y ma - no es to es lo
(real) y tu no ten dras un - real es to es to
ra, y ella el pe rro lle - va - ra es to es lo
raz luego me co - no ze raz es to es lo

Allegro
zier to no ay que du dar lo por que ya lo adi

vi - nas por que ~~yo~~ lo a di vi - nas

por esos as - tros

2do. chula No te co nozco ni

yo nunca te e bisto,

Allegro yo zoi pa corra la de be

nito y se quien eres dame los
 yo soi Me llizo dame los
 brazos dueño que rido yo soi tuel posa yo tu Ma
 ya ca be seito Con Tego zigo Con segui
 rido

dillas de Nuevo es tilo ya cabe ve esto

 tilo Consegui dillas

Con Negro zixo Consegui dillas de nuebo es

 Con Negro zixo Consegui

tilo Consegui dillas de nuebo es tilo,

Handwritten musical notation for the first system, including a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo marking "Alleg.^{ro}" is written in the center. The notation includes a double bar line and a repeat sign.

Segue
Alleg.^{ro}

Handwritten musical notation for the second system, featuring a treble clef and a 3/4 time signature. The lyrics "quando sa len a" are written below the notes. The notation includes a double bar line and a repeat sign.

quando sa len a

Handwritten musical notation for the third system, featuring a treble clef and a 3/4 time signature. The lyrics "Caza ban mui - Con tentos si si si si si ban mui Contentos" are written below the notes. The notation includes a double bar line and a repeat sign.

Caza ban mui - Con tentos si si si si si ban mui Contentos

ban mui Contentos y empieza el alboroto

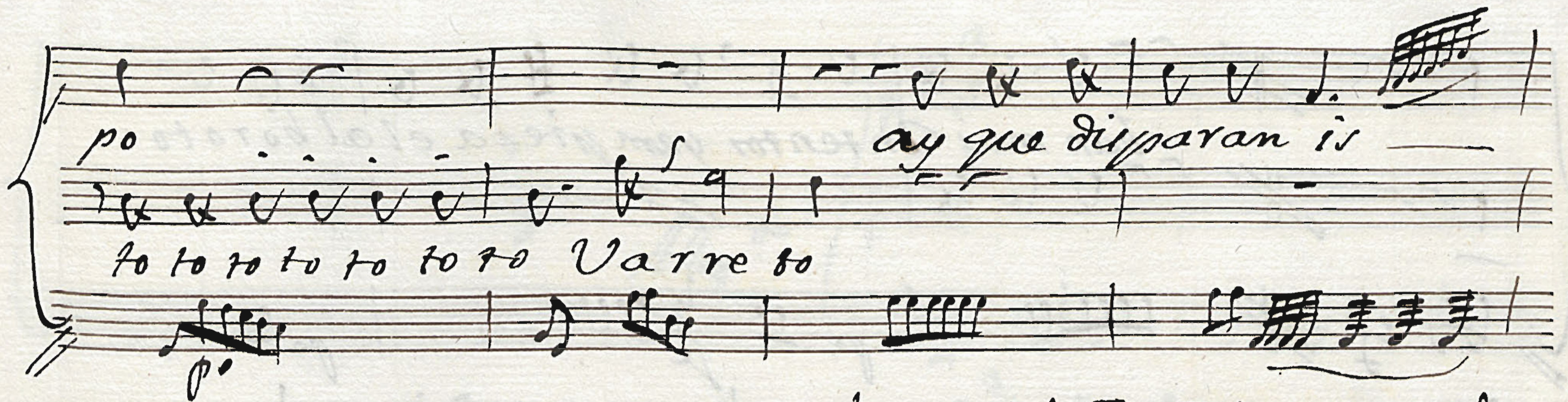
de los monteros y empieza el alboroto de los mon

teros de los monteros —

to to to to to to to me lan

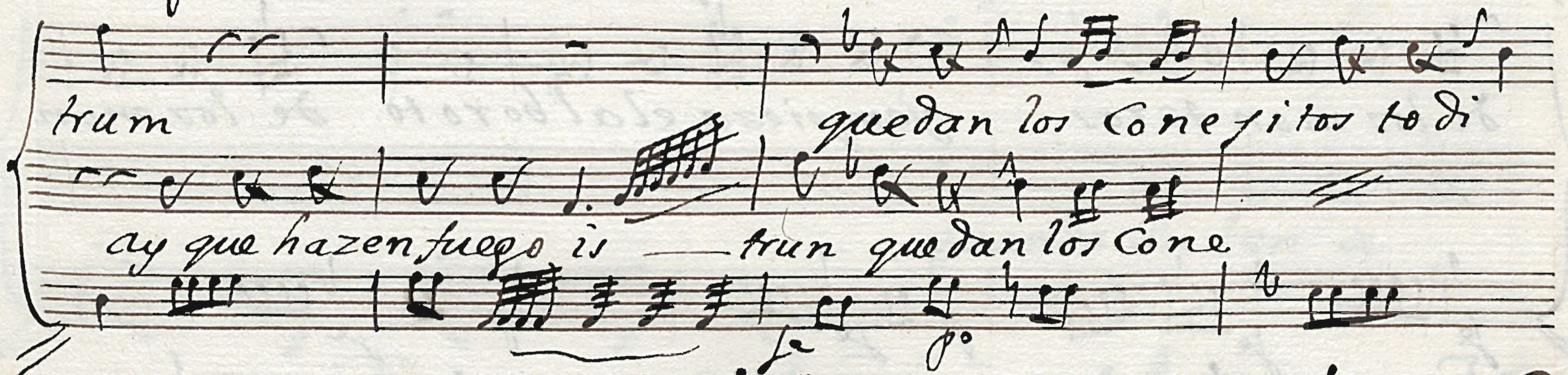
po ay que disparan is

to to to to to to to Varre to



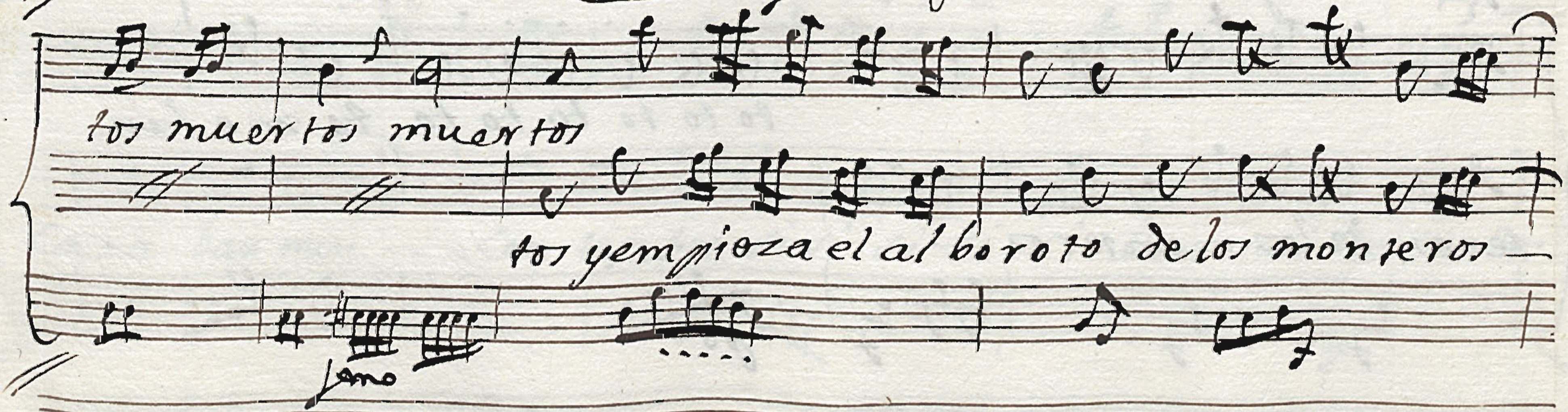
trun quedan los Conejitos to di

ay que hazen fuego is trun quedan los Cone



tos muertos muertos

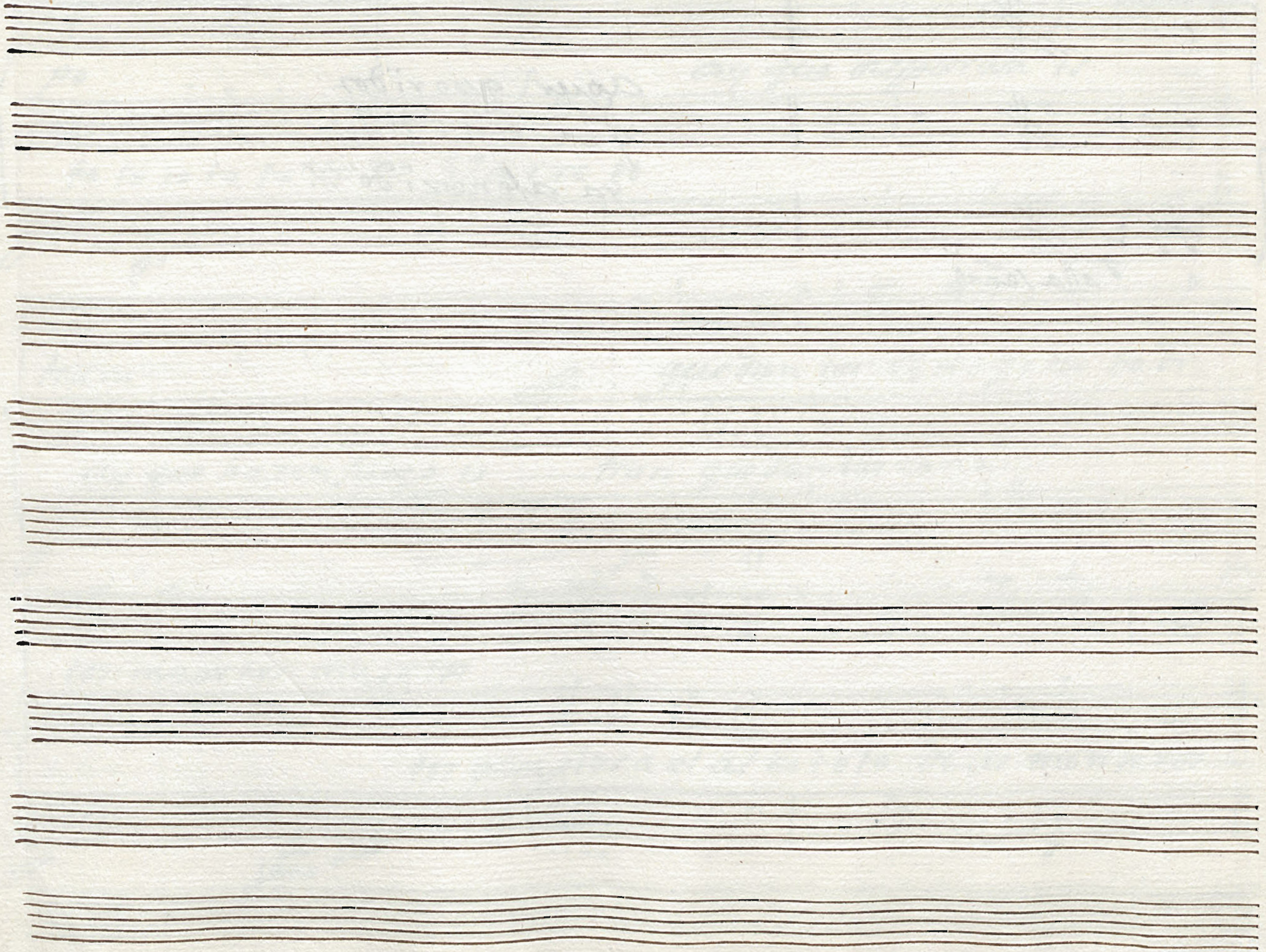
tos yem pioza el alboroto de los monteros

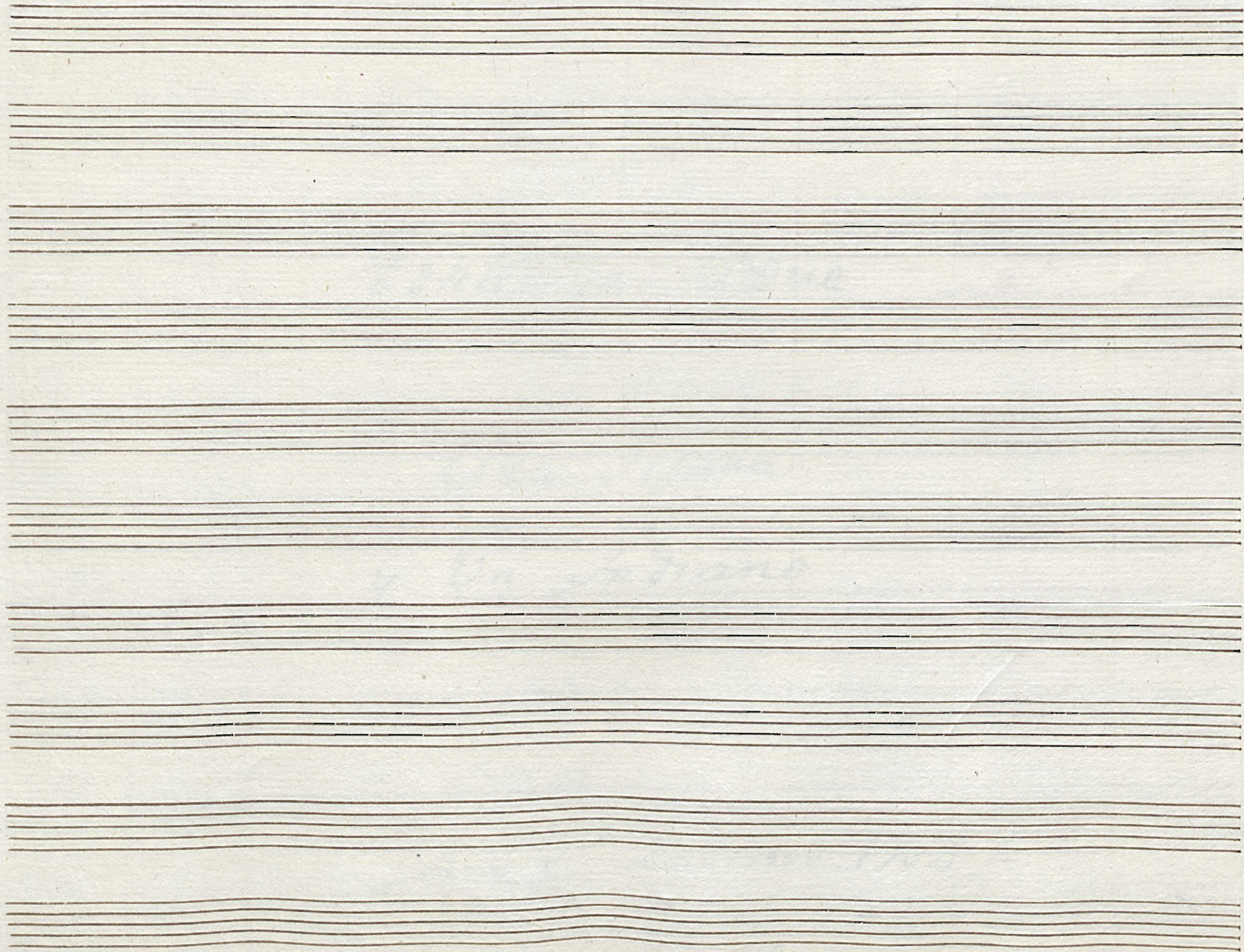


Handwritten musical notation on three staves. The first two staves have a treble clef and a key signature of one sharp (F#). The third staff has a bass clef and the same key signature. The notation includes notes, rests, and bar lines.

aquer queridos
 y la tona dillita
 ya afeozido //

ala señal





Violin Primero tonadilla a Duo la Titana y el Cavallero

Vivo

Allegretto

The musical score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegretto' and the mood is 'Vivo'. The music is written in a single system. Dynamic markings include 'se' (sforzando), 'p' (piano), and 'f' (forte). There are several slurs and accents throughout the piece. The piece concludes with a double bar line and the instruction 'D.C. dos vezes.' (Da Capo, two times).

Voln'

Handwritten musical score on ten staves. The notation includes various dynamics such as *And.*, *All.*, *Rez.º*, *Allegro*, and *Sequid.*. It features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings like *p.o.*, *f.*, and *ff.*. The score concludes with the instruction "D.C. 3 veces mas".

Handwritten musical score for voice and piano, consisting of seven staves. The music is written in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and ornaments. Dynamic markings include *p.o.* (piano), *f* (forte), and *fmo* (fortissimo). Performance instructions include *al señal* (at the signal) and *voz* (voice). The score features several triplet markings (indicated by a '3' over a group of notes) and a *Picato* marking. The piece concludes with a double bar line and a fermata.

Violin Primero. tonadilla + a Duo la Jitanayel Caballero

MUS 179-3

1

Allegro vivo

Handwritten musical score for Violin I. The score consists of eight staves of music. The first staff begins with the tempo marking 'Allegro vivo'. The music is written in treble clef with a key signature of one sharp (F#). It features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as 'p' (piano) and 'f' (forte) are used throughout. The piece concludes with a double bar line. Below the final staff, the instruction 'Voln pto' is written.

D. C.
dos veces mas

Voln pto

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and various time signatures: 6/8, 3/8, and 3/4. The score is divided into sections: *And.^{te}* (Andante), *Allegro*, *Adri.* (Adriatico), and *Sequi.* (Sequitur). The *Adri.* section is marked *Allegro* and includes the instruction *3 vez en ma* (three times in measure). The *Sequi.* section is marked *Allegro*. The manuscript features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *p* (piano) and *pp* (pianissimo). A double bar line with repeat dots is present in the first staff. The word *voz* is written above the first staff. The initials *D.C.* are written at the end of the fourth staff.

Handwritten musical score on seven staves. The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols such as slurs, accents, and dynamic markings. The score is densely written with complex rhythmic patterns, including triplets and sixteenth-note runs. The word "Voz" is written above the first staff. The word "Picato" is written above the fourth staff. The word "fmo" (finito) is written below the fifth staff. The word "ala señal" is written below the sixth staff. The number "2" is written in the top right corner. The paper shows signs of age and wear.

Violin Segundo, tonadilla a Duo, la Gitana y Cavallero.

Viv
 Allegro C

Allegretto C $\frac{3}{4}$

D. C. dos vezes mas

Voli.

And.^{te}

voz

fmo

Alto

ala señal 3 vezes mas.

Rezi.

Allegro

Seguid.^o

Allegro

Handwritten musical score on six staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *ff*, *po*, and *fmo* are used throughout. Performance instructions include *Piccato* and *ala señal*. A double bar line with a slash is present in the first staff, and another similar mark is in the sixth staff. The bottom three staves are empty.

Violin Segundo. tonadilla + aduo la litana y Caba^o

MUJ 179-3

Allegro vivo

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'Allegro vivo' and a treble clef with a key signature of one sharp (F#). The music is written in a style characteristic of 18th-century manuscript notation, featuring a variety of rhythmic values, including eighth and sixteenth notes, and rests. The notation includes many slurs and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with the instruction 'D.C. Douze fois' followed by a double bar line. The signature 'Volto' is written at the bottom right of the page.

The image displays a handwritten musical score on aged paper, featuring multiple systems of music. Each system typically includes a vocal line (marked 'Voz') and a piano accompaniment. The notation includes notes, rests, and various dynamic markings such as 'p' (piano) and 'pp' (pianissimo). The score is divided into several sections, each with its own tempo and mood instructions: 'Andate' (slowly), 'Allegro' (lively), and 'Segui' (followed by 'Allegro'). The key signature is G major (one sharp). The time signatures vary, including 6/8, 3/4, and 3/8. The lyrics 'ala tenal 3 veze mas' are written across the middle of the score. The handwriting is in a cursive style, characteristic of 18th or 19th-century manuscript notation.

Handwritten musical score on six staves. The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings like 'p', 'pico', and 'al señal'. The music is dense with many notes and rests, suggesting a complex piece. The first staff begins with a treble clef and a sharp sign. The second staff has a 'p' marking. The third staff has a 'pico p.' marking. The fourth staff has a 'p' marking. The fifth staff has a 'p' marking. The sixth staff ends with 'al señal' and a double bar line.

trumpeta Primera. Sonadilla + adieu la Litana, y Caba^{llo} No. 179-3

Allegro H° $\text{D}:\#$ C

ala señal 2 veces mas

Volklied

Coplas And.^{te} $\text{G}\#\#\text{F}$ $\frac{6}{8}$; ~~1~~ no po 9. | 9. F

$\text{G}\#\#\text{F}$ 9. | je p 9. | 9. F 9. | je p 9. | je p 9. | je p 9. |

$\text{G}\#\#\text{F}$ je | 3 Allegro je | je je je je | je je je je | je je je je |

$\text{G}\#\#\text{F}$; | je je je je | ; | je je je je | je je je je | je je je je |

$\text{G}\#\#\text{F}$ je je je je | je je je je | je je je je | je je je je | je je je je | ~~1~~ D.C.
 3 vezes mas

Rerzi. face Allegro $\text{G}\#\#\text{F}$ $\frac{6}{8}$ | je je je je | je je je je | je je je je | je je je je | je je je je |

$\text{G}\#\#\text{F}$ je je je je | je je je je | je je je je | je je je je | je je je je | je je je je |

$\text{G}\#\#\text{F}$ je je je je | je je je je | je je je je | je je je je | je je je je | je je je je |

Segui. Allegro $\text{G}\#\#\text{F}$ $\frac{3}{4}$ | je je je je | je je je je | je je je je | je je je je | je je je je |

Handwritten musical score on six staves. The notation includes various notes, rests, and dynamic markings such as *p*, *f*, and *allegro*. The key signature is one sharp (F#). The score concludes with a double bar line and repeat dots. The bottom three staves are empty.

trompa segunda, ~~la~~ tonadilla + aduo la gitana y caballero Mus 179-3

Allegro H^{p} $\text{D}=\text{F}$ C

3

2

vz

3

f

p

2

3

4

Allegro H^{p}

ala señal 2 veces mas

9 ~ ||

Voli p^{to}

Coplas And.^{te} $\text{G}^{\#}\text{A}^{\#}$ $\frac{6}{8}$ ~~1~~ ~~2~~ ~~3~~ ~~4~~ ~~5~~ ~~6~~ ~~7~~ ~~8~~ ~~9~~ ~~10~~ ~~11~~ ~~12~~ ~~13~~ ~~14~~ ~~15~~ ~~16~~ ~~17~~ ~~18~~ ~~19~~ ~~20~~ ~~21~~ ~~22~~ ~~23~~ ~~24~~ ~~25~~ ~~26~~ ~~27~~ ~~28~~ ~~29~~ ~~30~~ ~~31~~ ~~32~~ ~~33~~ ~~34~~ ~~35~~ ~~36~~ ~~37~~ ~~38~~ ~~39~~ ~~40~~ ~~41~~ ~~42~~ ~~43~~ ~~44~~ ~~45~~ ~~46~~ ~~47~~ ~~48~~ ~~49~~ ~~50~~ ~~51~~ ~~52~~ ~~53~~ ~~54~~ ~~55~~ ~~56~~ ~~57~~ ~~58~~ ~~59~~ ~~60~~ ~~61~~ ~~62~~ ~~63~~ ~~64~~ ~~65~~ ~~66~~ ~~67~~ ~~68~~ ~~69~~ ~~70~~ ~~71~~ ~~72~~ ~~73~~ ~~74~~ ~~75~~ ~~76~~ ~~77~~ ~~78~~ ~~79~~ ~~80~~ ~~81~~ ~~82~~ ~~83~~ ~~84~~ ~~85~~ ~~86~~ ~~87~~ ~~88~~ ~~89~~ ~~90~~ ~~91~~ ~~92~~ ~~93~~ ~~94~~ ~~95~~ ~~96~~ ~~97~~ ~~98~~ ~~99~~ ~~100~~ ~~101~~ ~~102~~ ~~103~~ ~~104~~ ~~105~~ ~~106~~ ~~107~~ ~~108~~ ~~109~~ ~~110~~ ~~111~~ ~~112~~ ~~113~~ ~~114~~ ~~115~~ ~~116~~ ~~117~~ ~~118~~ ~~119~~ ~~120~~ ~~121~~ ~~122~~ ~~123~~ ~~124~~ ~~125~~ ~~126~~ ~~127~~ ~~128~~ ~~129~~ ~~130~~ ~~131~~ 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Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes several measures with notes and rests.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes notes, rests, and dynamic markings such as *no*, *fe*, and *p*.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes notes, rests, and a triplet marking with the number 3.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes notes, rests, and dynamic markings such as *fe*.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes notes, rests, and dynamic markings such as *fe* and *fmo*.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes notes, rests, and dynamic markings such as *fe*. The piece concludes with a double bar line and the instruction *al segno*.

Four empty musical staves at the bottom of the page, consisting of five-line systems.

Contrabasso. tonadilla + aduo. la gitana y el Caball: MS 179-3

The musical score consists of seven staves of music. The first staff begins with the tempo marking 'Allegro vivo' and a key signature of one sharp (F#). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as 'f' (forte) and 'p' (piano) are used throughout. A '3' is written above a triplet of notes in the fifth staff. The sixth staff features a tempo change to 'Allegro' and a key signature change to two sharps (F# and C#). The piece concludes with a double bar line and a repeat sign.

This section of the page contains five empty musical staves. To the right of the second staff, the word 'Voltejo' is written in a cursive hand.

Andte $\text{D}:\sharp\sharp$ $\frac{6}{8}$ *voz*

$\text{D}:\sharp\sharp$ *Allegro* *3 veze mas*

Perzi $\text{D}:\sharp\sharp$ *Allegro*

Segue! Allegro *3*

allegro