

Leg<sup>o</sup> 1<sup>o</sup>. n. b.

Mus 103-7

1

Leg<sup>o</sup> 3<sup>o</sup> n. 47

1775

+  
Conadilla

à Duo.

El Tuno. y la Maja.

o la Santos

47

103-7

t

*And. no*

*tuno.*

*Yo voi un tu no po bre pero tan  
 boy a bu car mi chur ca pue sin cui.*

*ma so -  
 da do -*

*pero tan  
 pue sin cui.*

Mafo q<sup>e</sup> las mozar me andan siempre bu-  
da do me de tube esta tarde en el fan..

can do yo fino que las quiero con ellas para un  
dango me boy me boy corriendo q<sup>e</sup> tiene unoe nio

trato y si algun dia tengo las doy el chapu..  
trato por q<sup>e</sup> me bien la Capa y boy me halla bo..

vreao la mtoen esta bro ma la  
 lan do no ay de da q. la en cuentre no ay  
 y al punto marcho.  
 a po cor pa cor.  
 Al seors.  
 Stafa:  
 Vengo que ri dar mi or  
 Heche aumtado lo tri-a  
 Desp.

tan charanquera - que no compi te,  
y ya voi mafa - ya la ley me pa

na die er ta majencia -  
seo tarde y ma ña na -

mi garbo e levalado . mi plantita entre...  
luego conoran frescura se buelve una a su

ma da  
Ca sa

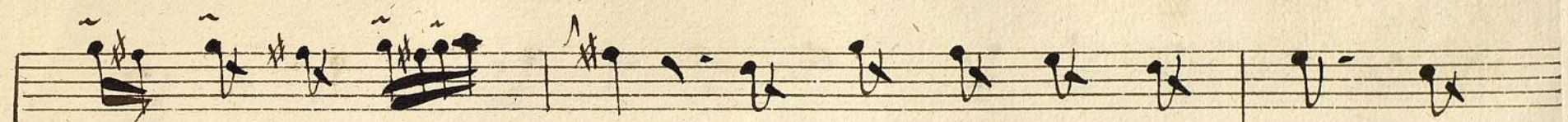
g.<sup>n</sup> habra q.<sup>e</sup> compita à mi  
no de ja receta li da tan

per so na za a mi  
Te sa la da tan

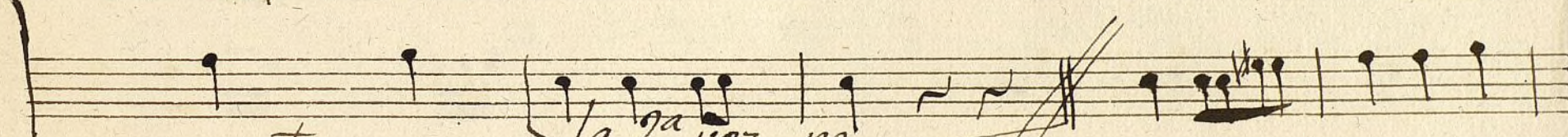
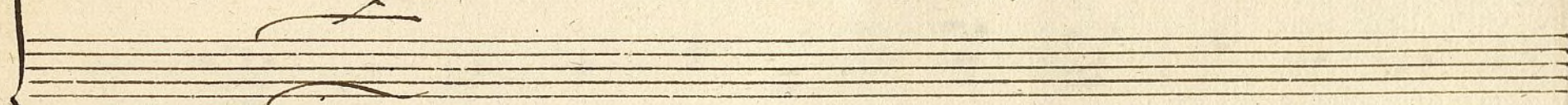
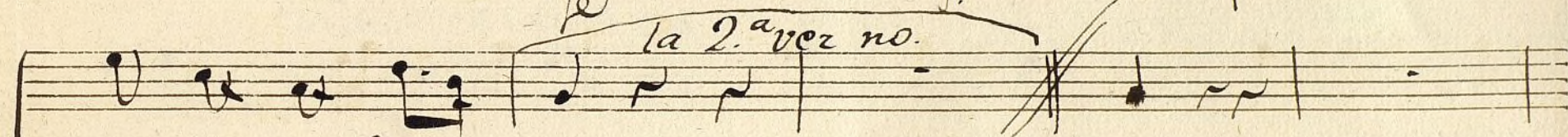
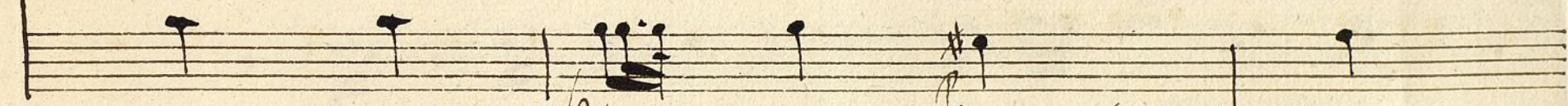
te

And.<sup>te</sup>

y q.<sup>e</sup> no es cuento quantar en este mundo  
por q.<sup>e</sup> hasta ahora como bien me pa seo

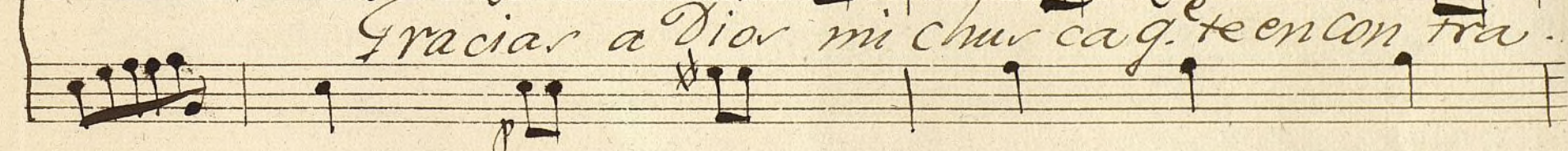


haran lo me mo quantar  
y anda la bro ma como biero

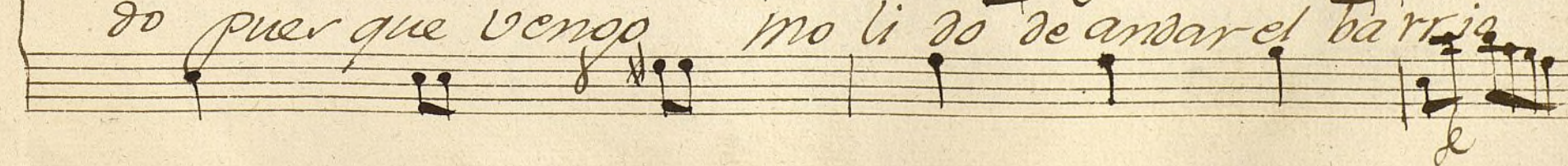


tuno.

Gracias a Dios mi churca g. te en con tra.



do puer que venop mo li do de andar el barrja



*mafa*

Sorie que vrted mi Alma des canre un rato -

noe mala la Chula a no baerto malo.

*tuno.*

si me po ner o zi co: luego me mar..

cho, puer a mi tur Camorra no me anou ta..

*mafa.*

do a que fue la entra dita a que



tuno

oy en el Vay le. entre aver a de.

ro ma entre que es mi Co..

ma dre - entre aver

Parola.  
 (Uafa.) Anda fuera Comadre.  
 tuno. } aquevi me enfara te toco un fan...  
 tango de patada.

Uafa. } que vi que patada, como me rio.

tuno. si mar en el a vunto  
 Maja. Pues digo la na baja  
 tuno. Ceven ya tuw ki corev  
 me habla chiquilla - lle barar oy de  
 no esta en punto - para ~~di~~ finiv  
 mar no ki namo - maja.) sie por mi en la  
 ja lor una to lli na. una  
 pronta qualquier a vunto.  
 hora ya esta a cabado

y que no es Chanza  
 y que no es cuento  
 la 3.ª vez no.

puer que  
 que al pri.  
 puer va.

saber mi ma nor co mo te tra tan  
 mer Na ba fa zo que da ras muer to.  
 yan se ou di - lar para ale grar na

puer que  
 que al pri

co mo te tra tan.  
 que da ras muer to  
 y a tan no ble Au di to rio per don pi da mo.

(Cabal.) como  
(de fa.) que  
per  
la 3.<sup>a</sup> vez no

la 3.<sup>a</sup> vez no.

Seq.  
And.<sup>te</sup>

Vaya una sequi di Mar que von muy linda

Uayavnar Uayavnar

que von mui lin dar que von mui lin...  
sie quea apra

dar devna mafa devna mafa y un map de vna  
da dar al tu no dar al tu no y la mafa dar al

que es tan de  
quatro pal.

Si na.  
ma dar. se encuentra el uno al otro

y con mucho garbo se dicen desta.

The image shows a page of handwritten musical notation on aged paper. It consists of six systems of staves. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in Spanish and are interspersed between the musical lines. The handwriting is in a cursive style typical of the 18th or 19th century. The paper shows signs of age, including some staining and discoloration.

suer te ten gan Cui da do  
 ma pa.  
 Dio te guar de Peri co Dio  
 tu no.  
 bi en er mi u ma pa er ver dad no ay tra  
 pe ro er  
 q.º me he che el.

par chos. *mafa* Uaya que bien es lin do

*tuno* y muy gar bo so con po qui ta tra pi to -

pero cu rio so - mar di me a que sta

*mafa* tar de don de a ver ta go en a mor y com.

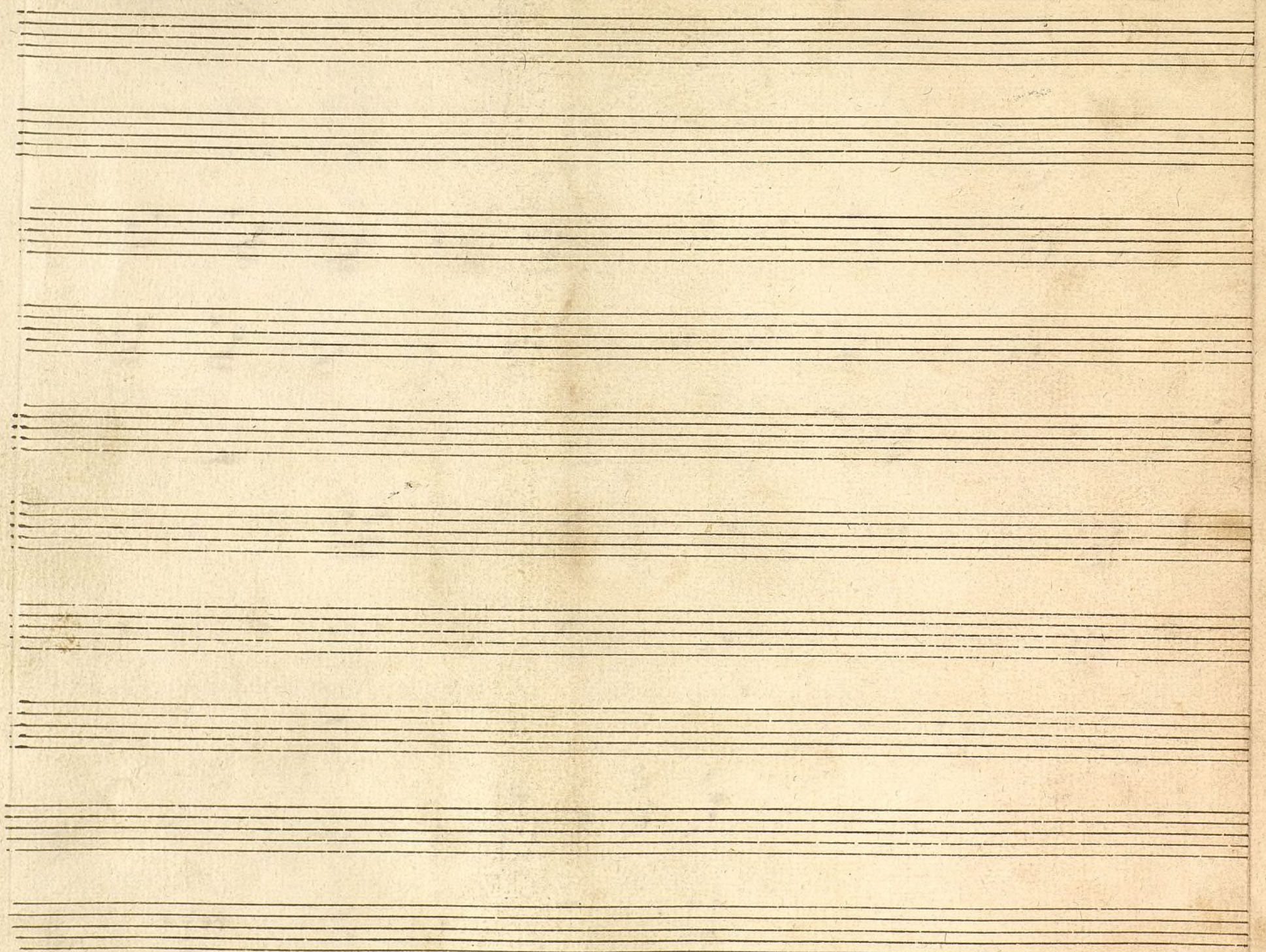
pa ña en a mor con el pe la.



Parola.

do. *(Tuno.)* Arrea Petao. Pues si fuera ero verdad  
 la fequrita no te habia de Retocar.  
*(Maja.)* Deja que si quiere Retocar.

ya vi querido mi or - en esto  
 pa ran - lar Camorra que tienen lar.  
 major y major. *Allegro.*



Violin 1.<sup>o</sup> Ton.<sup>a</sup> à Duo.

*And. no*

*Allegro.*

*Desp.<sup>o</sup>* 12/8

The score consists of ten staves. The first staff is the melody, starting with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The second staff continues the melody. The third staff begins the guitar accompaniment with a bass clef and a 'p' dynamic marking. The fourth staff contains a section of the accompaniment that has been heavily scribbled out with black ink. The fifth staff continues the accompaniment, with the instruction 'la 2.ª vez no.' written below it. The sixth staff has 'Allegro' written below it. The seventh and eighth staves continue the accompaniment with various rhythmic patterns and dynamics like 'f' and 'p'. The ninth staff ends with a double bar line and the word 'Parola.' written below it. The tenth staff is empty.

la 3.ª vez no.  
la 3.ª vez no.  
la 3.ª vez no.  
la 3.ª vez no.  
Al segno. 2. ma.  
Seg. And.  
v. p.

Handwritten musical score on two staves. The top staff contains a complex melodic line with many beamed notes and rests. The bottom staff contains a similar melodic line. The word "Carola." is written above the second staff, and "Allegro." is written below the second staff. There are various musical notations including clefs, time signatures, and dynamic markings like "p" and "f".

Violin 2.º Ton.ª a Duo.

*And. no*  $\text{3/4}$   $\text{F}\sharp$

*Allegro.*

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 12/8 time signature. The score is marked with various dynamics and performance instructions:

- Desp.* (Ad libitum)
- And.* (Andante)
- la 2.ª vez no. Allegro.* (Second time through, no. Allegro)
- Pardas.* (Curtain)

The music consists of a single melodic line with a complex rhythmic pattern of eighth and sixteenth notes. The score concludes with a double bar line and a fermata.



*La 3.<sup>a</sup> vez no.*

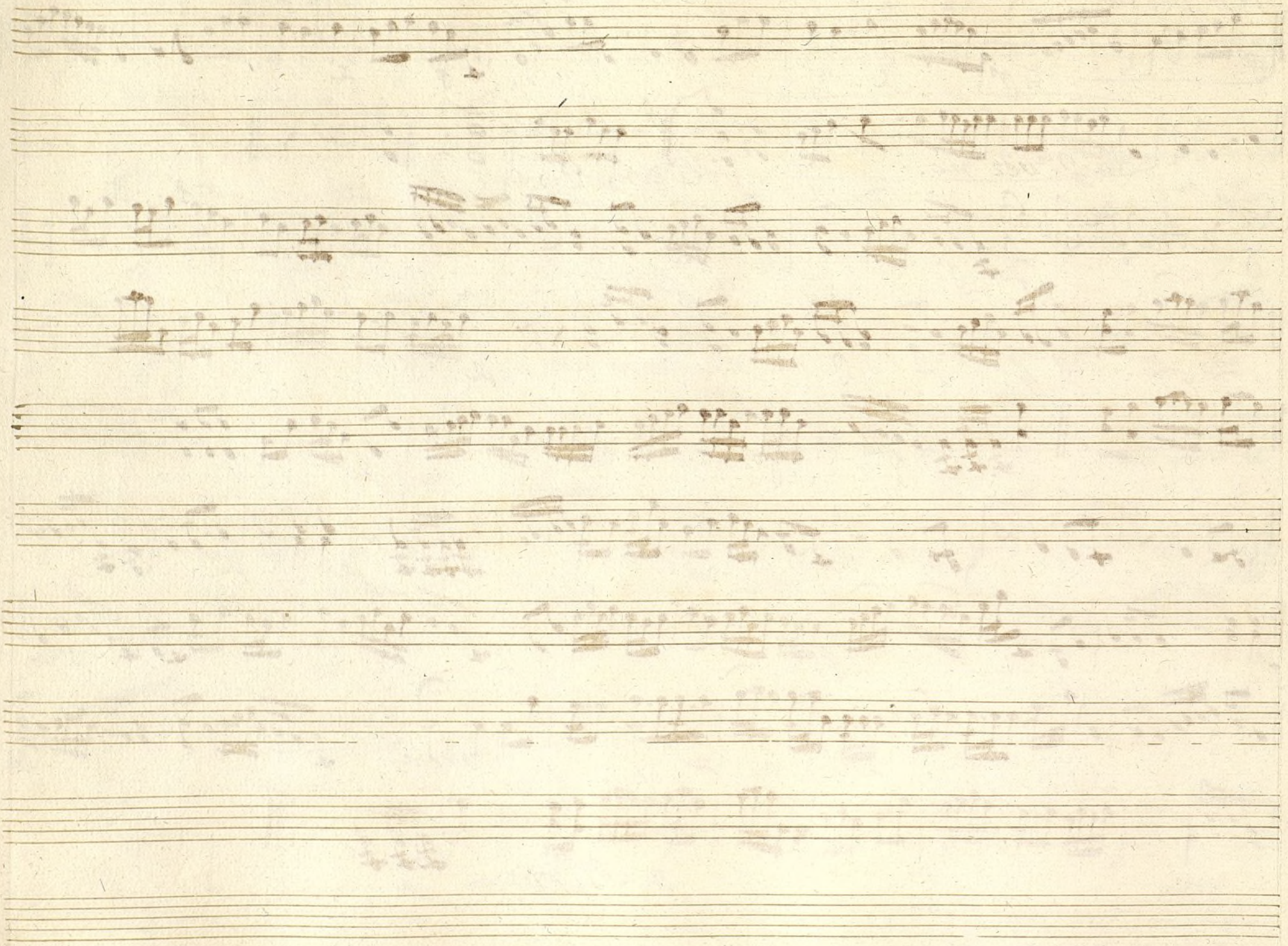
*La 3.<sup>a</sup> vez no.*

*Alceono 2. ma.*

*Sec. And.*

*parola.*

*Alceono*



*Trompa 1.<sup>a</sup> Ton.<sup>a</sup> à Duo.*

*And.<sup>no</sup>*  $\text{C} \# \frac{3}{4}$

*Allegro.*

*U. p.*

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

*Solo*

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

*la 2.<sup>a</sup> vez no. ~~Allegro~~*

*Parola. 6/8. tacet.*



A page of musical manuscript paper with 12 staves. The top six staves contain faint, handwritten musical notation in brown ink, including notes, stems, and bar lines. The bottom six staves are empty.

*Trompa 2.<sup>a</sup> Ton.<sup>a</sup> a Duo.*

*And.<sup>no</sup>*

*Al segno.*

*U. P.*

Handwritten musical score on ten staves. The notation includes various rhythmic values, rests, and dynamic markings. The score begins with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The first staff is marked "Desp." (Adespresso) and "Solo". The second staff has a "p" (piano) dynamic marking. The third staff has a "p" marking. The fourth staff has a "p" marking and a "3<sup>o</sup> And<sup>te</sup>" marking. The fifth staff has a "p" marking and a circled section labeled "la 2.<sup>a</sup> vez no." followed by "Allegro." The sixth staff has a "p" marking. The seventh staff has a "p" marking. The eighth staff has a "p" marking. The ninth staff has a "p" marking. The tenth staff ends with "Parola." and "tacet." with a treble clef and a 6/8 time signature.

Desp. Solo

3<sup>o</sup> And<sup>te</sup>

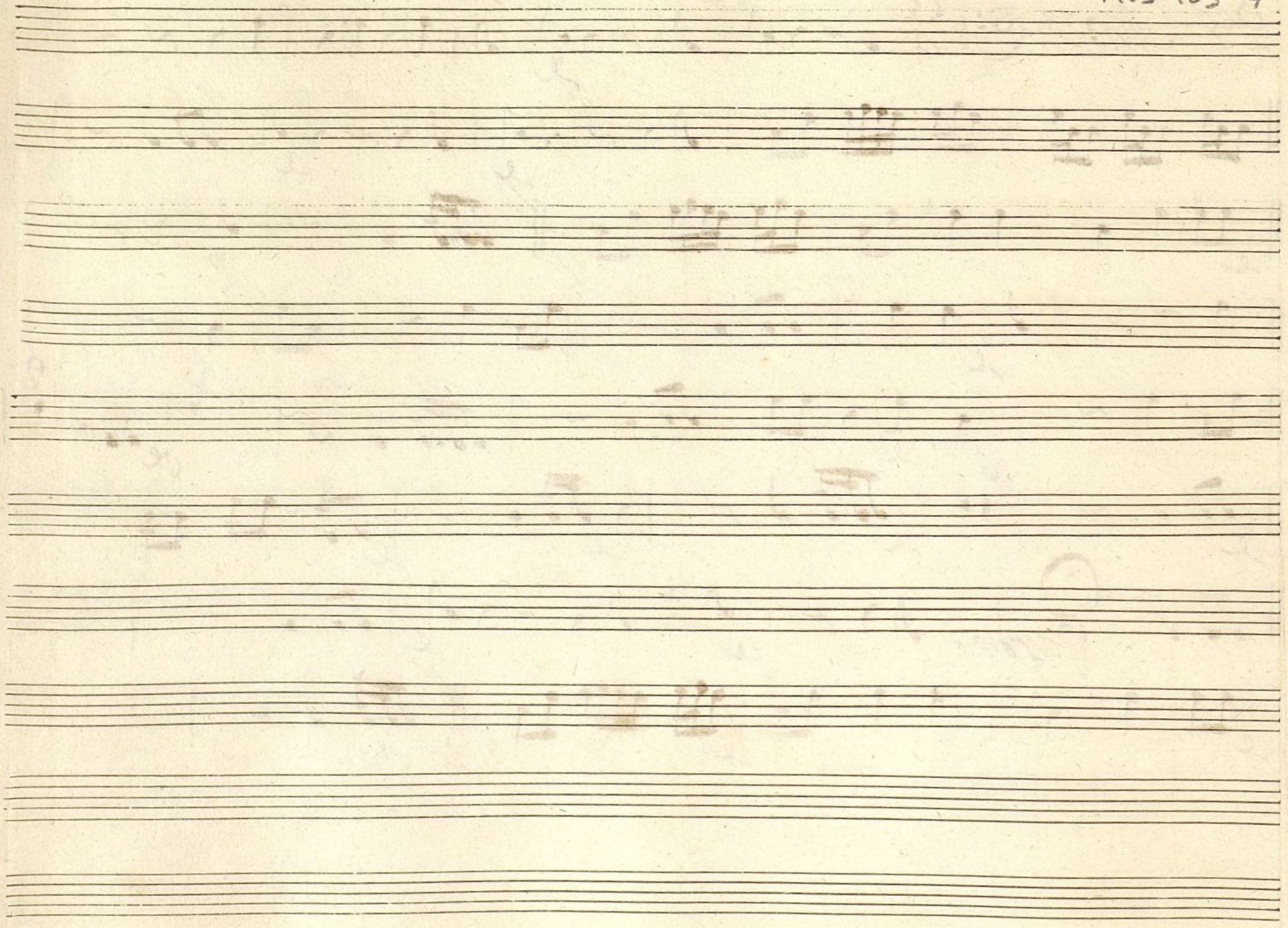
la 2.<sup>a</sup> vez no. Allegro.

Parola. tacet.





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Bajo Ton.<sup>a</sup> a Duo el Tuno y la Maja.

And.<sup>no</sup>

Allegro.

Handwritten musical score for a piece titled "Alegro dos mras." The score is written on ten staves. The first staff begins with the tempo marking "Desp." and a key signature of one sharp (F#). The music is in 12/8 time. The score includes various dynamics such as *f*, *p*, and *fz*. There are several performance markings: "And.<sup>te</sup>" on the third staff, "Taz. no" above the fourth staff, "Alleg." on the right side of the fourth staff, "Para." on the sixth staff, and "All.<sup>to</sup>" on the seventh staff. The piece concludes with a double bar line on the tenth staff. The text "la 3.<sup>a</sup> no" is written below the eighth and ninth staves. The title "Alegro dos mras." is written at the bottom of the page.

ep.<sup>o</sup>

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

*Para.*

*Allegro.*

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