

Mus 185-3

+

Tomadilla

à Duo.

Thomasa. y Colas.



para Babero y Camas

Ayuntamiento de Madrid

25591



All.<sup>o</sup>  $\frac{3}{4}$

Thomasa.

En la Carzel est preso mi que xi o Ne culas  
 A hecharle y ban a Presito pero yo por Ca, xi o  
 Al fin el perdon le llebo pero no se le he de dar  
~~Al fin voy ha la cora i endo por espe rando esta ta~~

por quatro fui o le xi llas he chas por fiappeli a  
 le pe di que por li mo rna no le de faron de a horca  
~~Alta ven si a casa de la cha et al ma non un dylan~~  
 puert ro sere mas pia do sa como se a Vi qu lar



hechas a la li la li lai le a la la  
 no le a la li  
 el Alma a la li  
 Como el a la li

li la li lai la que malditas quiebras tiene si si quiebra tiene  
 que en los casos que preta os si si que preta os  
~~que al punto se hecha de ven. si se hecha de ven.~~  
 que las penas de esta vida si si de esta vida

a que te trte li ve x al.  
 se muertra la Ca x i a  
 qualqui era buen mairal  
 a tria qps se han de pasax



*Allegro 3 mas.*

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

*Colas.*

*Triste fortuna mia donde me beo  
 (Tomasa) Mi culas de mis ojos muy buenos dias*

*Colas) Dime dime en q. estado estan mis cosas*

*sin moza sin tabaco y sin di:: (Muñuelos)*

*Colas) bien venida Thomasa del Alma:: (ay.)  
 (Tom.) la semana que viene iz que te aor:: (Sopa)*



All.<sup>o</sup>

y sin di ne xo por quanto Chi lindu nas de conxenos Cor  
 del Alma mi a di me donde as esta o q. aqui mas apoe  
 tom.<sup>a</sup>) iz quete a ox can. Colas.) Mujer de las W morios con aque so te

All.<sup>o</sup> Punteado.

ti nas y quanto fui le xas de limpiar faltri que xas  
 ta o tom.) he esta o mi ocupaa en vendar mi Chafa a  
 bienes tom.) por queta Cola si to tan rebolto so cres

te bes Co las po bre te puasto en la tre na a ma xado con  
 Colas.) quanto ba que te to co si gastar chanzas. tom.<sup>a</sup>) Escupa vsted D.  
 Colas.) pobre Gar mate mio vaya pre ven te. tom.<sup>a</sup>) oye y no tan li

arco.



quillar y con Ca de nas a manado  
 Diabolo que sea traoganta Es cupavsted  
 geno te des con suelesoye y no tan

Al Segno 2 mas.

Coplas

All.<sup>to</sup>

Thomasa.

fui a blan al cuer y al vex me llo xax quedo en + ex ne  
 Al fin el buen Juez al vex me llo xax me con ce dio  
 Mandó mas des pues (olas) pues auro falta mas <sup>3</sup>/<sub>om</sub> que te lleber



Colas.

tom.<sup>a</sup>

Colas.

ci o (Cra ri qu lan) que do enten ne ci o (Cra ri qu lan.)  
 too (q.<sup>a</sup> habia que du da) me con ce dio too (q.<sup>a</sup> habia que du da)  
 luego (a des cuan tiza) que te lle ven luego (a des cuan tiza)

tom.<sup>a</sup>

ro que y mas to que lle que a im por tu na para que quan to antes  
 me con ce dio pues que por Ca xi da pue sto so bre un Bu no  
 pero si me o fre ces q.<sup>a</sup> te has de en men dar. que te de el per don que a

Colas. tom.<sup>a</sup>

Colas.

te man da se (ya. para  
 te lle ven a or (ya) pue sto  
 qui es on to esta que te

ya)  
 ya)  
 ya)



tom.<sup>a</sup>

Colar.

Dios te pague a montanta Caridad de sa me de ciu, no es menester  
 Mujer de lo diablo q. llegas a hablar por que mil de monia me quisieron tan  
 condo, mil demonios a cabaxas ya q. erraba sin sangre en el Carca

tom.<sup>a</sup>

mas. de sa ta me puer vamos a pasear o que gusto  
 mal. tom.<sup>a</sup>) Esto es Compasion. (colaf.) en es rebentax. tom.<sup>a</sup>) Oye que mal  
 ñal. tom.<sup>a</sup>) dime has de que rex (colaf.) con a fecto y qual. tom.<sup>a</sup>) puer ya que das

colas.

que es o que gran piedad esto si es que rex esto si es a man  
 falta Colaf. que bueno sera esto  
 libre Colaf. es en mora Real. esto



Y esto es lo que corre la necesidad y esto es lo que corre la necesidad  
 y con seguidillas se llega a acabar y con seguidillas se llega a acabar

a  
 bar

*Allegro 2 vezes*

Seguidilla  
 Allegro  
 todos

se  
 se  
 se

serva de seguidillas  
 serva de seguidillas

se  
 se



dillas y de humorada — y de humorada

Un son sonete a legre q. en Cadiz Cantan — q. en Cadiz

*Andante*  
Cantan — los dias de fiesta las Senterom

rradas suelen congregar se Con muchas Titanas

yasi con sus Pan de ros Cantan y Vai — lan Cantan y



All.<sup>o</sup>

Vai - - can

ella

si mi madre - mea parido - señal q. soy -

hija suia - a otras las cri - an sus padres

The musical score is written on six systems of staves. The first system contains the vocal line and the first two staves of the piano accompaniment. The second system contains the vocal line and the next two staves of the piano accompaniment. The third system contains the vocal line and the final two staves of the piano accompaniment. The lyrics are written below the vocal line in a cursive hand. The tempo marking 'All.<sup>o</sup>' is at the top right, and the page number '42' is in the top right corner.



todos (vairando)

— y son hijas — de la In Clesia, toma que to ma

dame que dame tu sa le rito q' tempo lam bre

Viva el garbo — Viva el garbo — Viva el arte —



ella)

del Titano q' esta en buenos ayres --

Zeta! bo! buen  
 el ~~pues~~ ha digna  
 sieres la sal de la vida

todos

Y con esto sea legran

po

po

y con

es to sea legran chucay y laques

Poco se

Allegro



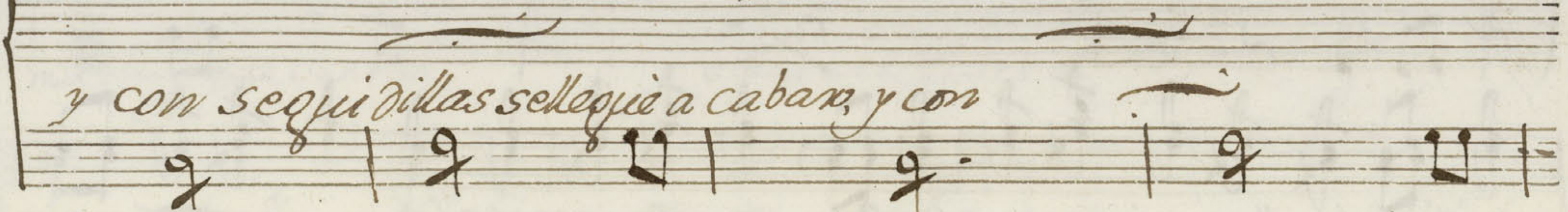
lodo (vairando)

The image shows a page from a handwritten musical manuscript. The page is filled with approximately 15 horizontal staves. The top two staves contain faint, illegible handwritten text, likely lyrics, which appear to be mirrored or bleed-through from the reverse side of the paper. The rest of the page is mostly blank, with some very faint, ghostly impressions of musical notation and notes visible through the paper. The paper is aged and shows signs of wear, including yellowing and some staining.

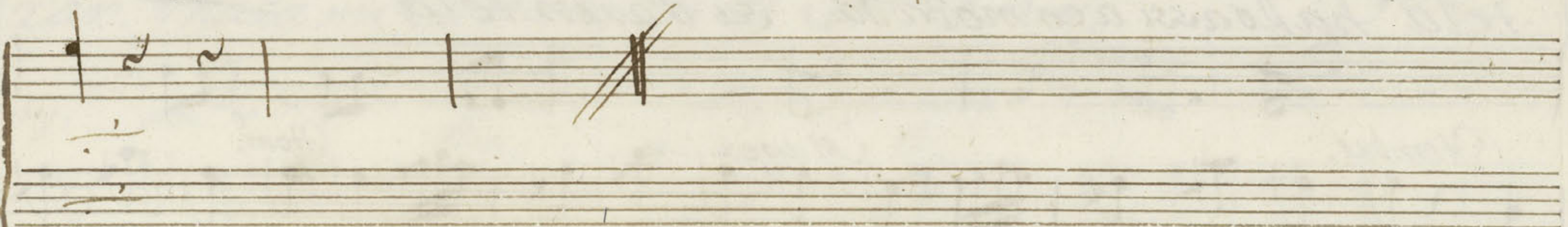




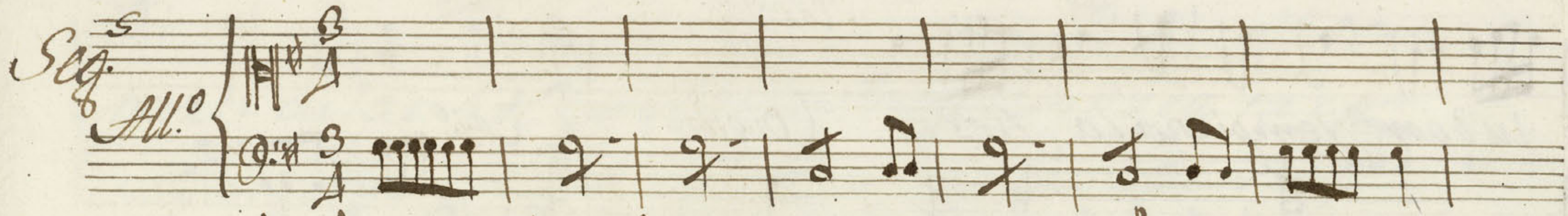
y esto e socorren la nece si a yesto



y con sequivillas sellegue a caban, y con



*Al Segno 2 mas.*



Uno que de Presi dio dioicala buelta



Dio á ca la buelta á lo asia como da de su Pa ren  
 tela ha lo assi a co moda da su Pa ren tela

*Hombre.* Encorrio su moza a le gra se *Muger.* ella tienos se sa

lu dan y empi era la fiesta. (Oigan)

*Hombre.* Donde esta mi madre en 5.<sup>ta</sup> Ni co las, mi hermana la Roma  
 1.<sup>a</sup> oyer cuenta me a los *ella.* es cu da Co las, dime q.<sup>o</sup> ay de nue bo



ella el ella.

Junto al Hospital. y si mi Padreastro, lo Embiaxon a O-

múcho que contar, a traparte quieren el mes que caera

el ella el.

xan. y halla mi Cuñao, en el Arsenal. ya

ay, ella por lo de alla marras el. Jes esto no mas ella Cuen

ella el.

fin nuestro Abuelo, lo acabando a horcar, que genealogia tan

tano se pellen, y o sabré escaylar, puer ya caatro veces es

ella.

particular. Al calde Hips Dalop sin duda ta ran.

tado en oran ella y con esta cinco tria cao alla bar;

hallo assi a comoda da su Parentela su

Allegro

2a  
Ya qui sea cabe  
dando pal madas toda  
la ce...







Violin Primero

tonadilla; a Dns Tomasa y Colas

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive hand and includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamic markings like 'p' (piano) and 'f' (forte) are interspersed throughout the score. The notation is dense, with many beamed notes and slurs. The piece concludes with a double bar line and the instruction 'Adesno dos voces'.

Adesno dos voces

Quisitas

Voln'



*Despacio* &  $\frac{6}{8}$  *Despacio* is a handwritten musical score in G major and 6/8 time. It consists of six staves. The first staff begins with the title and time signature. The second staff has a double bar line with a repeat sign and the word *voce* above it. The third staff has *p<sup>o</sup>* and *Alleg<sup>ro</sup>* above it. The fourth staff has *p<sup>o</sup>* and *arco* below it. The fifth staff has *allegro* and *2 vezes* to the right. The sixth staff begins with the title *Coplas Alleg<sup>ro</sup>* and a 3/4 time signature. The score is filled with complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings like *p<sup>o</sup>* and *se* are used throughout.

*Coplas Alleg<sup>ro</sup>*  $\frac{3}{4}$  *Coplas Allegro* is a handwritten musical score in G major and 3/4 time. It consists of five staves. The first staff begins with the title and time signature. The second staff has a double bar line with a repeat sign and the word *voce* above it. The third staff has *p<sup>o</sup>* above it. The fourth staff has *p<sup>o</sup>* above it. The fifth staff has *p<sup>o</sup>* above it. The score is filled with complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings like *p<sup>o</sup>* and *se* are used throughout.





*allegro 2 vezes* *Segui: ala buelta*

*No* *Segui: All.<sup>o</sup>*  $\frac{3}{4}$



*No*  $\frac{3}{4}$



*No*  $\frac{6}{8}$



*No*  $\frac{3}{4}$

*allegro*



Septu. 3

le po le po le

vo

Poco

And.

ff-poco

poco

poco

poco

poco

poco

poco

Parola

le po le po

poco

le

Allegro



Violin Segundo,

7

tonadilla a Duo Tomasa y Colas.

All.<sup>o</sup> 3/4

f

fmo

f

al segno due volte

Bmas Volta



Despacio  $\frac{6}{8}$



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various note values, rests, and dynamic markings such as *pp* and *le*.

*All<sup>o</sup>*  
Punteado



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various note values, rests, and dynamic markings such as *pp* and *le*.

arco



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various note values, rests, and dynamic markings such as *pp* and *le*.

*le* *allegro*  
2 mas



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various note values, rests, and dynamic markings such as *le* and *allegro*.

Coplas *All.<sup>to</sup>*  $\frac{3}{4}$



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *pp* and *fmo*.

*pp* *fmo*



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *pp* and *fmo*.



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *pp* and *fmo*.



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *pp* and *fmo*.



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *pp* and *fmo*.



Musical staff with notes and dynamics like *pp* and *le*.

Musical staff with notes and the instruction *allegro 2 mas*.

Musical staff starting with *Sequi. All.* and a 3/4 time signature.

Musical staff with notes and dynamics like *pp* and *le*.

Musical staff with notes and dynamics like *le*.

Musical staff with notes and dynamics like *le*.

Musical staff with notes and dynamics like *pp* and *le*.

Musical staff with notes and dynamics like *pp* and *le*.

Musical staff with notes and dynamics like *le* and *pp*.

Musical staff with notes and the instruction *allegro*.



*Spiu. All. 3/4* *le* *je po*

*voz* *poco*

*And. no*

*All.*

*Parola* *poco*

*Allegro*



Violin Segundo

Sonadilla a Duo Tomara y Colas

The image shows a page of handwritten musical notation for a Violin II part. The score is written on ten staves. The first staff begins with the tempo marking 'Allegro' and a 3/8 time signature. The music consists of various rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several dynamic markings such as 'p' (piano) and 'f' (forte) scattered throughout. The notation includes slurs, ties, and some corrections or cancellations. At the bottom of the page, there is a double bar line followed by the instruction 'Allegro dos vezes' and the word 'Volta' written below it. The paper shows signs of age, with some staining and foxing.



Despacio  $\#6$

Handwritten musical notation for the first section, consisting of five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *arco* and *allegro*. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The music is written in a cursive, historical style.

Handwritten musical notation for the second section, consisting of five staves. The section is titled "Coplas" and marked "Allegro". It features complex rhythmic patterns and dynamic markings like *no* and *arco*. The notation continues in the same historical style as the first section.



*se* *po*

*allegro 2 veze*

*no* *segu* *All.* *3*

*no*

*no*

*no*

*allegro*







Sonadilla a' Duo: Tomara y Colas

All.<sup>o</sup> 3/8

adagio 2 vezes

Dep. 6/8

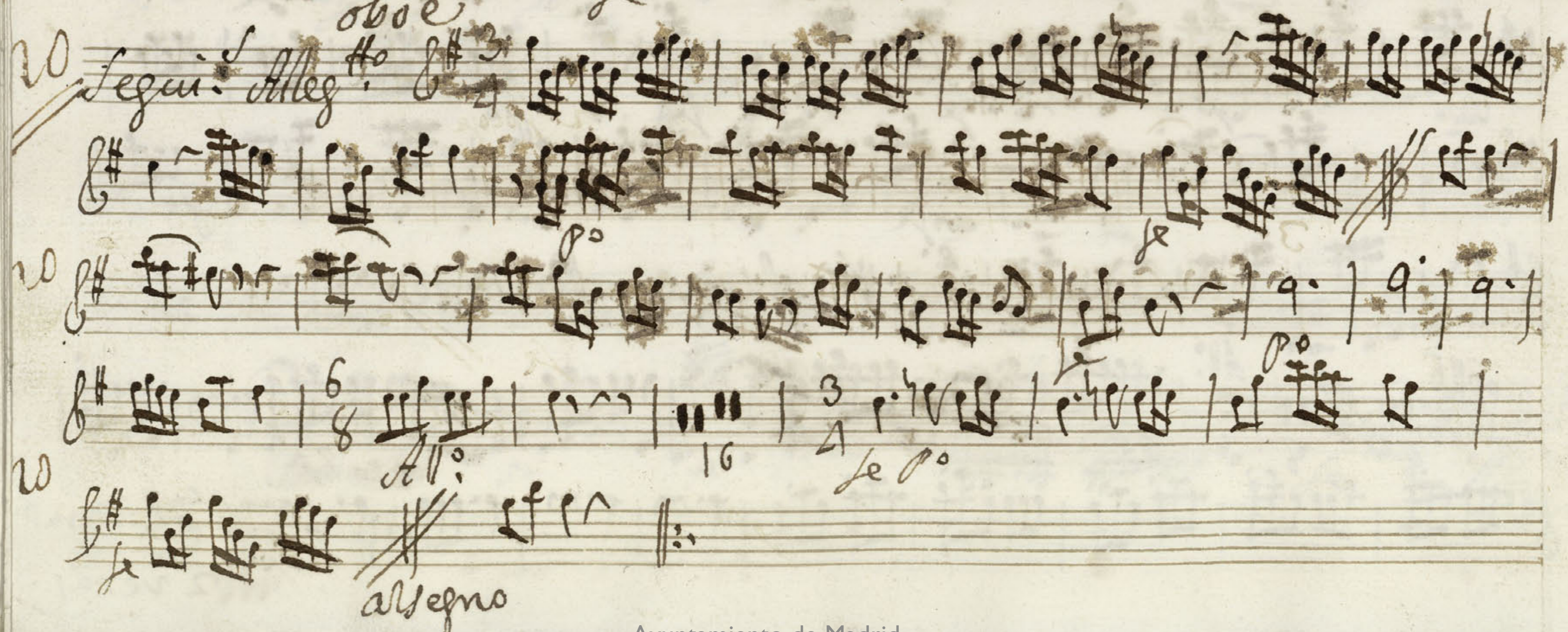
All.<sup>o</sup>

adagio 2 vezes



*Coplas Alleg.*  $\text{3/4}$  

*allegro 2 veze*

*20 Segui. Alleg.* <sup>oboe</sup>  $\text{3/4}$  



*Segue* *All.<sup>o</sup>*  $\frac{3}{4}$

*Allegro*



This page contains ten staves of handwritten musical notation. The notation is dense and includes various symbols such as clefs, notes, rests, and bar lines. There are several annotations in blue ink, including the word "Cofa" at the top left and "Cofa" written vertically on the left side of the staves. The paper shows signs of age, with some staining and discoloration. The handwriting is in dark ink, and the overall appearance is that of a historical manuscript.



Sonadilla à Duo; Tomasa y Cobas;

Handwritten musical score for Flute 2, consisting of ten staves. The score is written in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The first staff begins with the tempo marking 'All.' and the time signature '3/8'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'p' (piano) and 'f' (forte) are used throughout. The score concludes with a double bar line and the tempo marking 'Allegro 2 vez'. A second section, marked 'Dop.' and 'All.', begins on the eighth staff with a new time signature of 6/8. This section also includes dynamic markings and concludes with 'Allegro 2 vez'. The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side.



*Coplas Allegro*  $\text{G}^{\#}$   $\frac{3}{4}$

*allegro 2 vezes*

*No. 2 oboe*  
*Segu. Allegro*  $\text{G}^{\#}$   $\frac{3}{4}$

*p*

*f*

*All.*

*p*

*allegro*



*Segue* *All.<sup>o</sup>* & 3/4

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff, including the marking *Andro*.

Handwritten musical notation on a five-line staff, including the marking *All.<sup>o</sup>*.

Handwritten musical notation on a five-line staff, including the marking *Poco*.

Handwritten musical notation on a five-line staff, including the marking *Poco*.

Handwritten musical notation on a five-line staff, including the marking *Parola*.

Handwritten musical notation on a five-line staff, including the marking *Allegro*.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.



Copla

A handwritten musical score consisting of ten staves. The notation is in brown ink on aged paper. The first staff begins with a treble clef and a common time signature. The subsequent staves contain various musical notations, including notes, rests, and some markings that appear to be '999' or similar symbols. The handwriting is somewhat faded and there are some ink smudges throughout the page.

Allegro

Allegro

Allegro

Allegro

Allegro

Allegro



Trompa 1<sup>a</sup>

sonadilla à Duo; Tomara y Colas

Handwritten musical score for Trompa 1<sup>a</sup>. The score consists of seven staves of music. The first staff begins with the tempo marking "Allo" and the time signature "3/8". The key signature is one sharp (F#). The music is written in a cursive hand and includes various musical notations such as notes, rests, and dynamic markings like "lo", "fe", and "p". The sixth staff concludes with the tempo change "allegro" and the instruction "vivere". The seventh staff is empty.

Volta'



*Desp.*  $\text{D}:\# \frac{6}{8}$  | | | | | | | |  
 $\text{D}:\# \text{q.}$  ~~||~~ | | | | | | | |  
 $\text{D}:\# \text{q.}$  | *All:* | | | | | | | |  
 $\text{D}:\#$  | | | | | | | |  
 $\text{D}:\#$  | | | | | *allegro 2 vezes* | | | |

*In Cesolfaut*

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







In Cerol,

Sequi. <sup>S</sup> All.<sup>o</sup>  $\frac{3}{4}$

*All. Segno*



Trompa L.

Tona dilla à Deus, Tomara y Colas

Handwritten musical score for Trompa L. in 3/8 time, marked *All.* The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is written in a cursive hand with various dynamics and articulations. The eighth staff ends with a double bar line and the tempo change marking *Allegro*.

*Allegro*

*veze*







*No* *Segu.* *Alleg.*  $\text{D:}\sharp$   $\frac{3}{4}$

*No*  $\text{D:}\sharp$   $\frac{6}{8}$  *All.*

*allegro*



In Carol

Sequi. All.<sup>o</sup> & 3/4

Handwritten musical score for 'In Carol'. The score consists of six staves of music in treble clef with a 3/4 time signature. The first staff begins with the tempo marking 'Sequi. All.<sup>o</sup>' and the time signature '3/4'. The music is written in a cursive hand. The second staff contains a double bar line with a repeat sign. The third staff has a '3' written below the first measure. The fourth staff has a '6' written below the first measure. The fifth staff has a '2' below the first measure and '3' below the second measure. The sixth staff has a '3' below the first measure. The word 'Parola' is written above the sixth staff, and 'le' is written below it. The word 'Allegro' is written below the sixth staff. The score ends with a double bar line and repeat sign.

le

Parola le

le

Allegro



Con travaso;

La Vez

90

tonadilla a Dos; Tomara y Colas

Handwritten musical score for a two-part piece. The score consists of ten staves of music. The first staff is marked *All.<sup>o</sup>* and has a 3/4 time signature. The key signature is one sharp (F#). The notation includes various rhythmic values, rests, and dynamic markings such as *pp*, *mf*, *mo*, and *vo*. There are several slurs and phrasing marks throughout the piece. The piece concludes with a double bar line and the instruction *allegro dos vezes*.

~~allegro dos vezes~~  
vol'n



Dep.  $\text{D:}\sharp$   $\frac{6}{8}$

$\text{D:}\sharp$   $q.$

$\text{D:}\sharp$   $q.$  *Punteado*  
*All.*

$\text{D:}\sharp$

$\text{D:}\sharp$

Coplas *All.*  $\text{D:}$   $\frac{3}{4}$

$\text{D:}$

$\text{D:}$   $q.$

$\text{D:}$   $q.$

$\text{D:}$



No

*Legit Alleg*  $\text{No } \text{D:}\# \text{3}$

No

No

*All:*

No



Requi All.<sup>o</sup>  $\text{C}:\frac{3}{4}$  *pp* *f* *pp* *no*

*f* *pp* *Poco* *f* *And.<sup>no</sup>* *f*

*f* *And.<sup>no</sup>* *f* *All.<sup>o</sup>*

*pp* *f* *pp* *f* *All.<sup>o</sup>*

*pp*

*f*

*Parola*  $\text{C}:\frac{3}{4}$  *pp* *f* *pp*

*Poco* *f* *Allegro*