

118-3

+

Conadilla a Duo

La Aguardentera, y Volante

De Laverna.

La Brut y Garrido

All.^o

Handwritten musical notation for the first system, including a treble clef, a 6/8 time signature, and various notes and rests.

Handwritten musical notation for the second system, including a treble clef and various notes and rests.

Handwritten musical notation for the third system, including a treble clef and various notes and rests.

Handwritten musical notation for the fourth system, including a treble clef and various notes and rests.

3 Aguardenjera

3 Aquardiente y mis

Andte.

te la

vizcochos tiernos - vizcochos tiernos -

Viz cocheros tiernos — q.ⁿ veve el cho co

lase — de los cocheros —

Vamos llegando — que de lo super fino — mi ha pu

rado — que de lo super

fino — mi ha pu rado

All^o

- micha purrado -

Un Bolante e dueño

de la preionaza

y por otra chusca a mi me hace

falta

quien viene a enpercar - se

Con esta orcha - ta

porq^o la Aguarden te - ra es de mi

al - ma

porq^o la Aguarden tera ei de mi al - ma

ei de mia? - - ma

Alleg.

Bolante

le po le po le

Aguarden tera chusca mui buenos dias
de seno far te quiero fino ya fable

aguarden
de seno

te ra chusca mui buenos dias
far te quiero fino ya fable

Aguarden

mui buenos dias antes que tu bi nieras - an
fino ya fable de se usted que yo quiera - de

Bolante

ya lo sabia — Pare ce que me
 de se gojar me — se pa por que el tuen

Acelar. af

ha bla — con poco agrado — a Bolantes de viejo —
 fado — Duena que rido — poca pana se nia —

Bolan. e

a si los krato fia me el cha pu
 mo ya lo digo veras como me

ra do

Carra de Yora no fio yo a fi gu ras
 queres *Agu* ello y ma poco *loz* atencion a es te *Rato*

que hece ados rotas no fio yo a figurar
 quez mei chis ro so a ten cion a es te *Rato*

que aze ados botas
 que mui chis to ro
 que haze ados to far
 que mui chis to ro

allegro

Coplas
 Allegro

Aguar.
 don de con ma
 di si con ma

rica te fuisse ayer
 rica de quierel casar
 di di
 he nos
 ya es

ella el.

fui mos pa seando a cara canchel
 claro que quiero y la ede adorar

cierto? Deveras
 cierto? si po

ella
 que poco me gusta
 muy poco me agrada

lo que me cuenta
 aver lo oydo

que va le mas mi pels
 mai se ede en bocar anzes

que — no tu yella
 en un pre sidio

el
 si vieras que caminos
 me an dicho que mas maja

los dos me vamos
 queno tu eres

ella

fa bar ditto te si no venga por ^{alto} cuando la en Cuentres
ya lo veras si no so

er

meren damos ta jadas y un trapo bueno si huvie
tan bien el ^{ello} mal real moza que tu y mas bella,

ra sido plomo per o ve ne no
de mal real moza me repu dria ra

per o ve
me repa

er

neno
dria ra

luego aun san dango fuimos porq se
tiene para un em peño cua tro do

ella

mueras
o lo nei

no se ca yera un ra yo que se par
los tempo yo dea o cho a punti

2 *All.* ella el

tierra que ya no te quiero en te los me
 no nei vien se q? la quiera no se me da

er ella
 braso traga lo o rebienta quanto va que voy lo so ore du
 nada por ella te de so vere eno va mala que mai va

fansa sia un real fandango y luego avn
 le este chir de ya que ta planta queno cuan

Vadu se ro voy y te en ca so
 por vo lances ay en es paña

el. ella el ella
 que? y que no lo hare) naja de perspectiva va
 que? por que no sebe que te cha pu te ria y

2o 2.

lance re formado
 su majo sin blanca

aencion que prosigue a
 vaya en las segui dilla va

lo comen za do
 lo que a esto fal ta

lo comen
 lo que a esto

za - do
 fal - ta

allegro

Segui. Alleg. ^{to}

Barra ya de Ca morras pa tel ho gamos

baile ya de Ca morras pa es ha gamos
 - pa ze ha gamos - pa ze ha gamos y bol
 hasta la muerte mi co
 vamos de nuevo chuca a do rarnos
 ra zon a mante a de que per se
 ella que yo soy tu pa cho na y tu mi
 q'ami lo que me pe ta - ta ma i to l
 el se po
 Du eñs eres la sal del mundo - tu e chus car o de es paña
 vi do tu so la eres re ma ja - tu so lo eres gar bo so

lento

All. Comodo

o ve lo que se dice
tu sola mente eres
quien se ydo la tra
mi dueño her mo so

sinos ca samos
La super que no

pead vier ta
la pega
que mu
no sa

lay super - son falsas
de oy dia - vi vir
ya lo mejor dan - dos
pue la pegaron - al

Coser a quien la da - la te ba da - a
gunas a la som bra - de un can dil - al

er
 las Mujeres y me
 mas como tu me la

lones
 pegues
 enganar al mar
 si de una piedra

pintado
 copias
 mas la que mejor
 yo seo fecco de
 pa seze me le repar
 las dos hazer te cosa

un per tardo
 de veras

er
 ella
 tu seras mi a do rada
 tu seras mi que

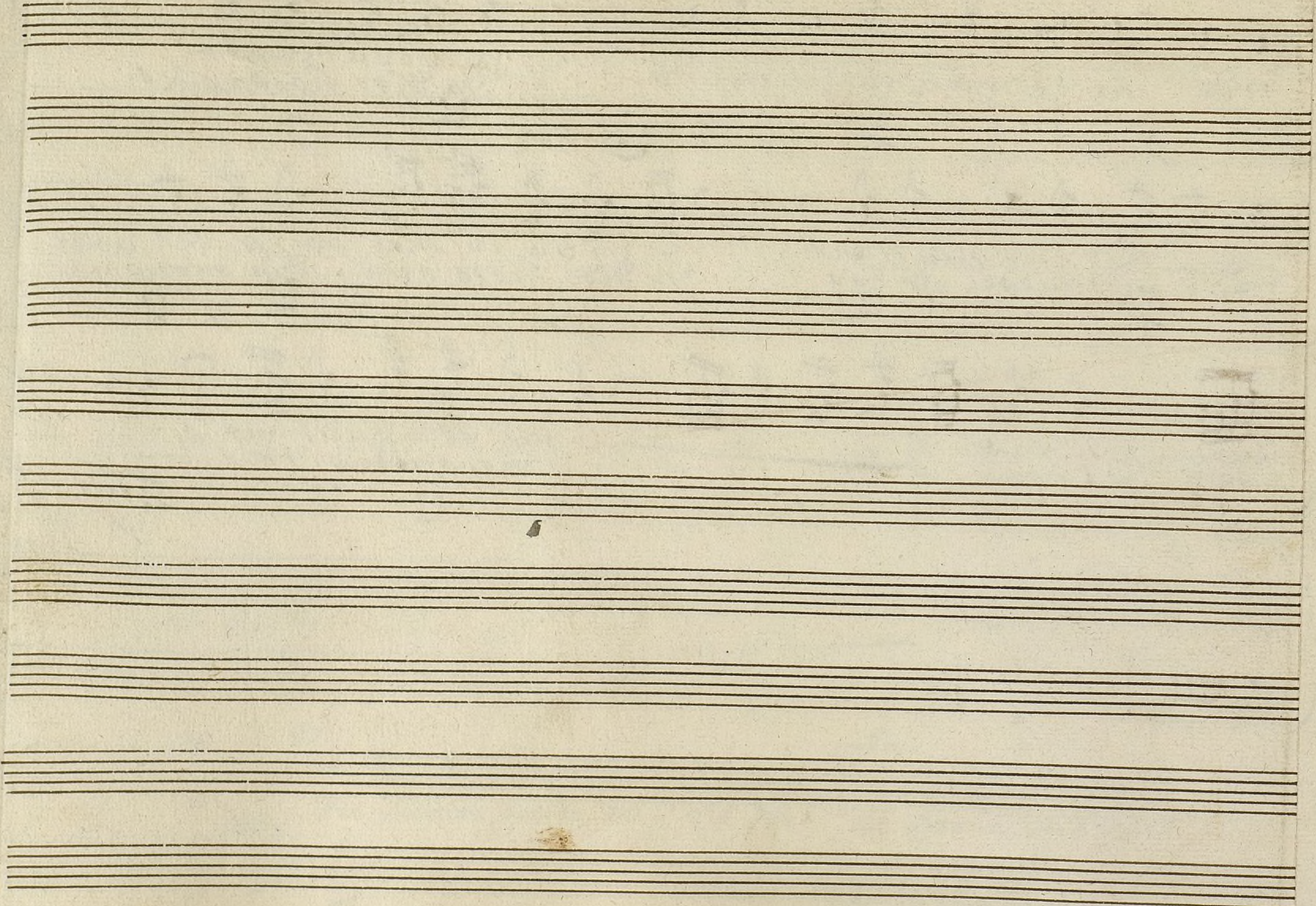
lento

rido tu se va mi querido
y viva la Ma
ya Dios hasta otro

fera del bien querido
dia mos que ri tos
y viva la Ma fera del vien
ya Dios hasta otro dia mos que

que - ri mos
de ri tos
del bien querido
mos que ri tos

allegro



Violin 1.º tonadilla a Duo. 1.

MUS 118-3

1

Handwritten musical score for Violin 1.º, tonadilla a Duo. 1. The score consists of 12 staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allo' and the dynamics include 'p', 'le', 'stacc', and 'Allto'. The music features intricate sixteenth-note passages and rests. The score concludes with a double bar line and a fermata.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p', 'le', and 'Allo'. The music is written in a single system across the staves.

Sequi. Alleg^{ro} $\frac{3}{4}$

Handwritten musical score on two staves. The first staff begins with the tempo marking 'Sequi. Allegro' and a 3/4 time signature. The notation continues with rhythmic patterns and dynamic markings like 'p' and 'le'.

A handwritten musical score on aged, yellowed paper, consisting of ten staves of music. The notation is in a single system, likely for a piano or similar instrument. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *po* (piano) and *le* (legato) are present throughout. Performance instructions include *staccato* (written as *stac*), *All. comodo* (Allegretto comodo), and *Allegro* (written as *Allegro* at the bottom). The score concludes with a double bar line and repeat dots. The paper shows signs of age, including some staining and wear at the edges.

Violin 2.º tonadilla à Duo +

Nº 118-3

Handwritten musical score for Violin 2.º, titled "tonadilla à Duo +". The score is written on ten staves. The first staff begins with the tempo marking "All.º" and the time signature "6/8". The music is in G major, indicated by one sharp (F#). The score contains various musical notations including notes, rests, and dynamic markings such as "p", "le", "All.º", "sto", and "sto". There are also some handwritten annotations like "heff" and "le" above the notes. The piece concludes with a double bar line on the tenth staff.

Voln'

Handwritten musical score on aged paper, featuring ten staves of music. The score is written in G major (one sharp) and 3/4 time. The first staff is marked *All.^{mo}*. The music consists of a vocal line with lyrics and a piano accompaniment. The lyrics include "le po le" and "le po". A double bar line with a slash is followed by the tempo change *allegro*. The second section is marked *Allegro* and continues with the piano accompaniment. The lyrics "le po le" are repeated throughout. The score concludes with a double bar line and a slash.

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *p*, *le*, *Allegro*, and *allegro*. The score is written in a historical style with a treble clef and a key signature of one sharp (F#). The music features complex rhythmic patterns and melodic lines across the staves.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, slurs, and dynamic markings such as *le*, *stov*, *All comodo*, *fmo*, and *allegro*. The paper shows signs of wear and discoloration.

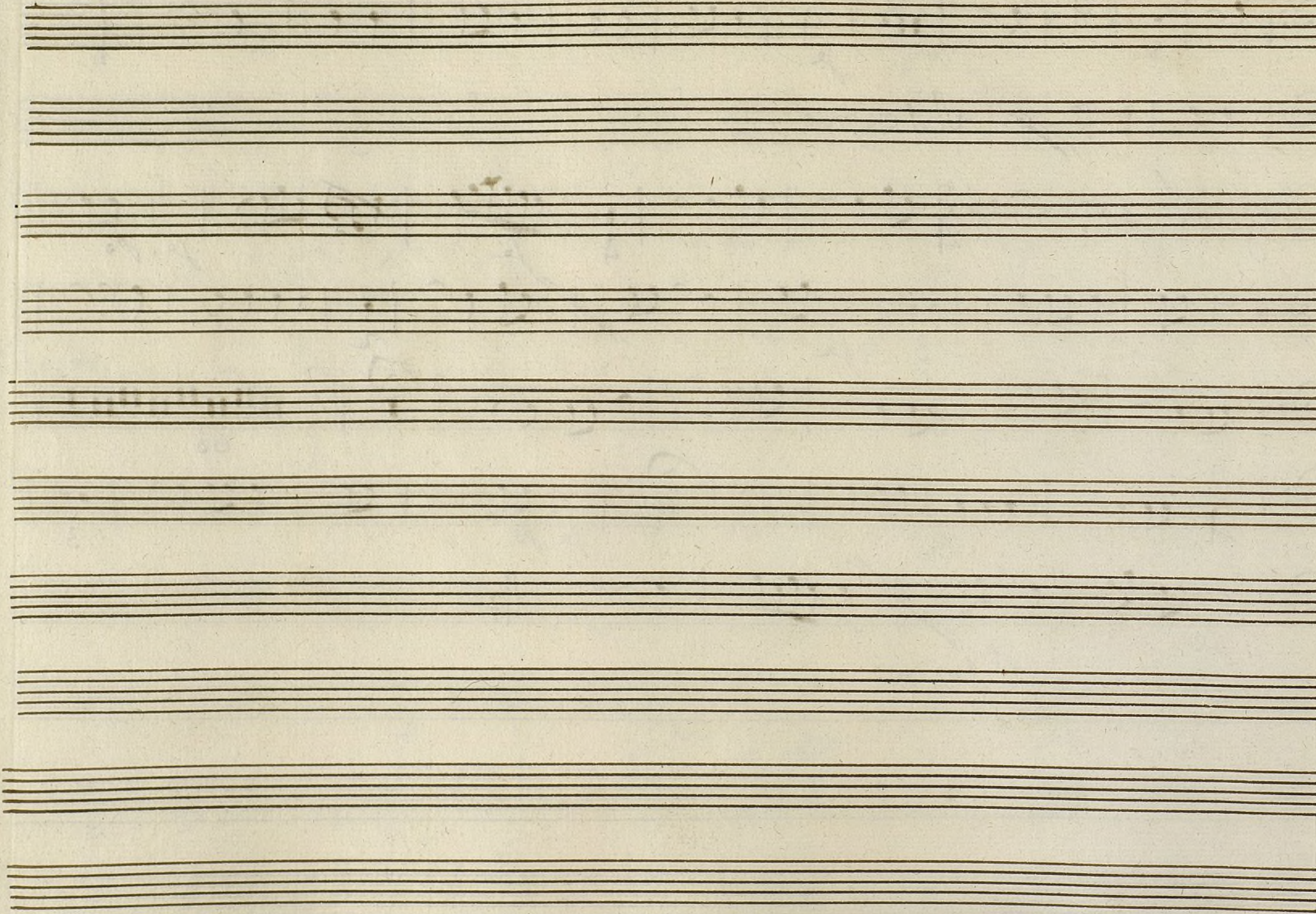
Grampa Primera

Mus 118-3

tonadilla à Duo; del Bolero, y Aguas dentera

Handwritten musical score for 'Grampa Primera'. The score consists of ten staves of music. The first staff begins with the tempo marking 'Allo' and a 6/8 time signature. The music is written in a single system. The score includes various musical notations such as notes, rests, and dynamic markings like 'je' and 'Alloy. 3'. There are also some performance instructions like 'A V' and 'Allo.' written below the staves. The piece concludes with a double bar line on the tenth staff.

Volte

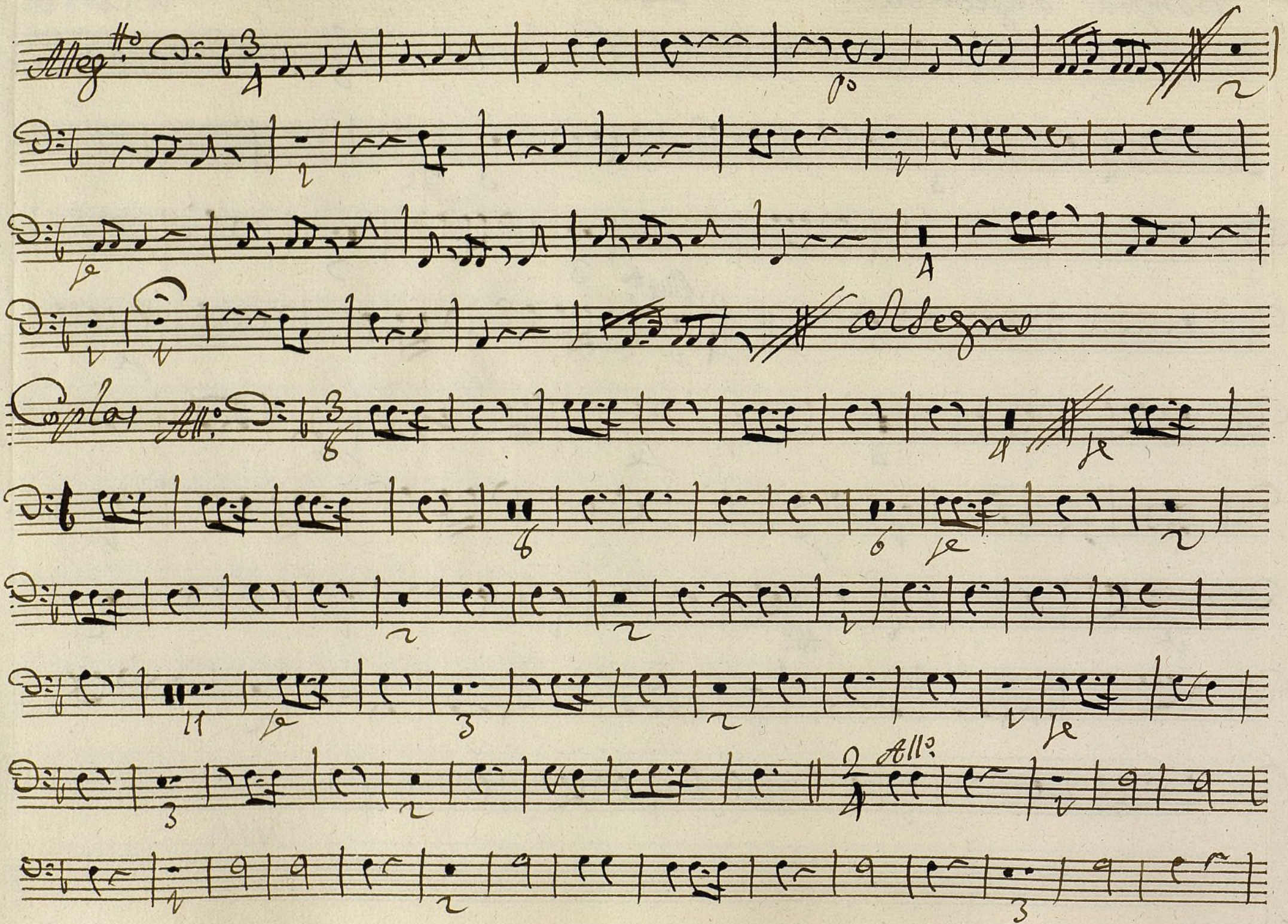


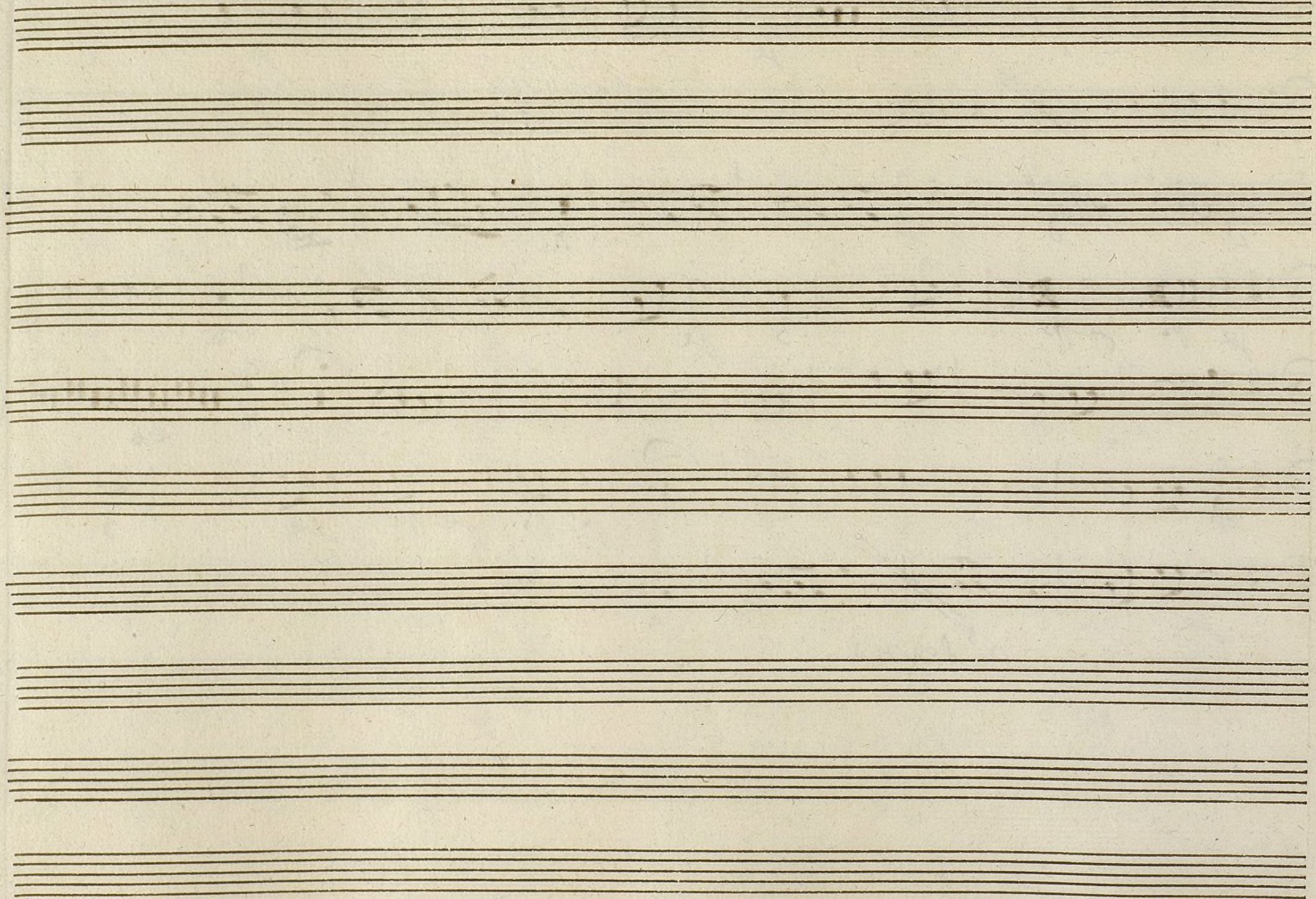
Trompa segunda

MUS 118-3

Sonadilla a Dios; del Bolame y Aguardiente.

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *All.* and a treble clef. The second staff contains a triplet of eighth notes marked with a '3' and a dynamic marking 'le'. The third staff features a section marked *Allegro* with a '3' above it and a dynamic marking 'le'. The fourth staff has a '4' below it and a dynamic marking 'le'. The fifth staff has a dynamic marking 'le'. The sixth staff has a dynamic marking 'le'. The seventh staff has a dynamic marking 'le' and a tempo marking *All.*. The eighth staff has a dynamic marking 'le'. The ninth staff has a dynamic marking 'le'. The tenth staff ends with the word *Volta* written below the staff.

Allegro $\#$ $\frac{3}{4}$ 



t

5^{ta} Brutt:

Mus 118-3

1

Bajo. Ton. a^u Duo //

Handwritten musical score for Bass (Bajo) in a minor key, marked "Duo". The score consists of ten staves of music. The first staff begins with the tempo marking "All.^o" and a 6/8 time signature. The music is written in a single system with various dynamics such as *f*, *ff*, *ffoy*, and *fuo*. There are several trills and slurs throughout the piece. The score concludes with a double bar line on the tenth staff.

Musical staff with notes and dynamics *f* and *p*.

Musical staff with notes and the instruction *Al Segno:*.

Musical staff starting with *Seg^o* and *All^o*, in 3/8 time, with dynamics *f* and *p*.

Musical staff with notes and dynamics *f* and *p*.

Musical staff with notes and the instruction *All^o comodo.*

Musical staff with notes.

Musical staff with notes.

Musical staff with notes.

Musical staff with notes and dynamics *f* and *p*.

Musical staff with notes and dynamics *f* and *p*.

Al Segno: Ayuntamiento de Madrid

Ayuntamiento de Madrid 10

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