

—
Tonadilla a 3.

Con Viol.^o y Tromp.^o

2^a P^{te} delos Zagales

o del Pozo.

De D.ⁿ Pablo Esteve.

1861.

All.^o *con Spirito*

And.^{te} *Guz.^a*

Alar quatro elle gado de Barcelo na

de ver a mi La gala no hallo la o ra Sierta en

Carra Sierta en el Campo a tener quenta de su Ganado

de su y puer hacia esta parte tiene la Cas.

sa por si la encuentro dentro quiero llamar la.

Rora. *Quz. a*
Y nes qⁿ llama responde luego es qⁿ te estima

tu Chusco Striero tu

All.^o

Ro. a. hermoño dueño mio dime etai bueno di
 Guz.ª Abre la puerta y vaya dueño adorado dueño
 Guz.ª Cuantos suspiros cuenta un amor fino un
 Ro. a. Dime como te a ido en Barce lona en

Guz.ª en es.
 Ro. a. Con el
 Ro. a. mira
 Guz.ª Contra-

tando a tu virta bueno y Contento en citando a tu
 Alma y la vida espera un rato Con el Alma y la
 me ya tu lado dueño que rido mirame ya tu
 ti el quento dejalo a ora Contra ti es el

la 2.ª vez repasa
 este Compas.

Ro. a.

bueno bueno y Contento
 pera espera un Ra to
 rame dueño queri do.
 jalo dejalo a o

ra Ingrato falso quiero sa-

Guz.^a *Rez.^{do}*

verlo Ingrato falso no no te lojes querido dueño no no querido

And.^{te} *Rora.*

dueño Contra mi tu me as dicho dime lo preito

Guz.^a *Guz.^a* *Rora*

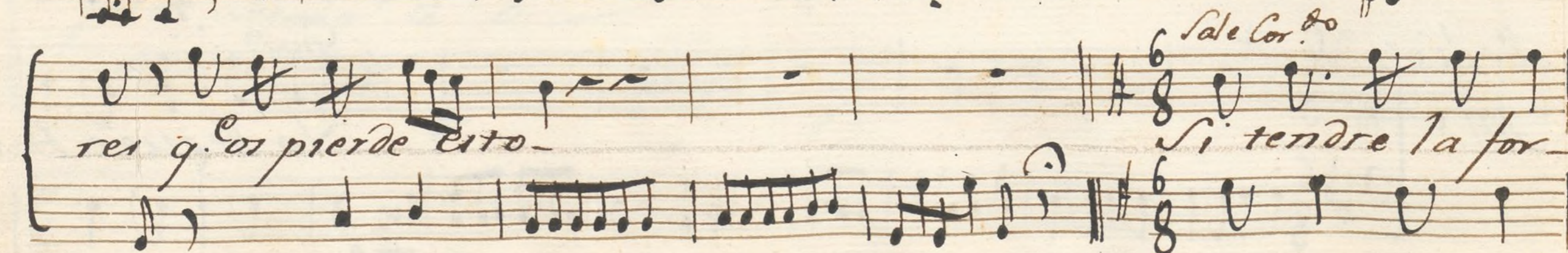
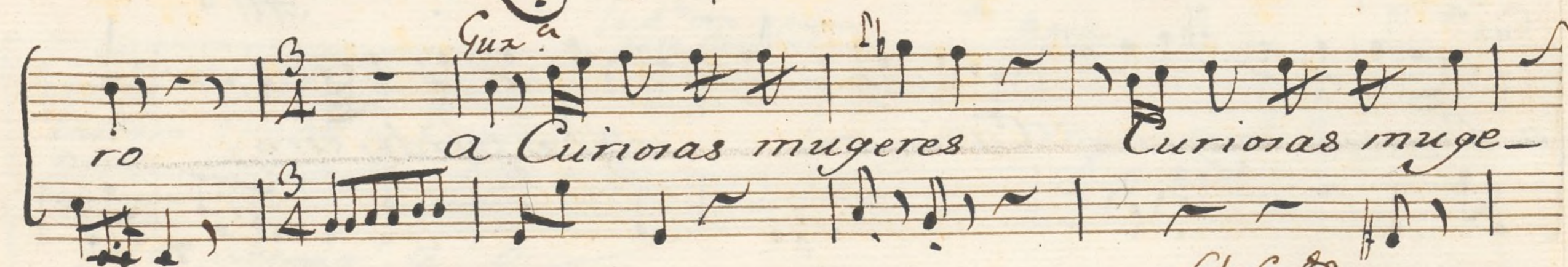
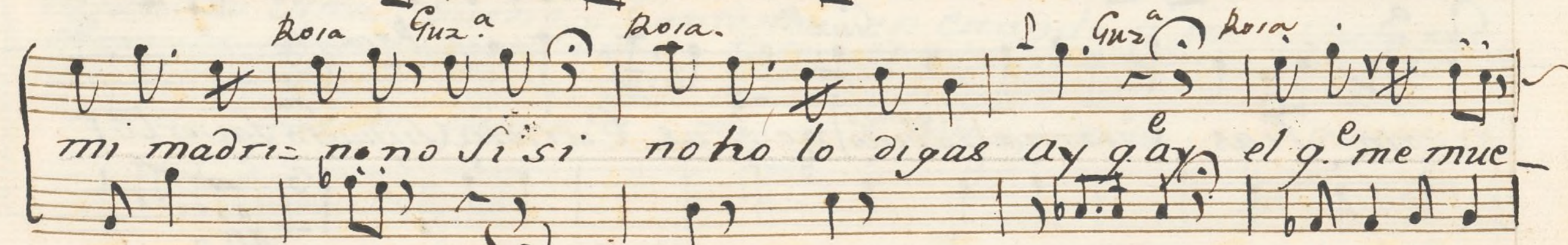
a no seas Curiosa (saverlo) no seas Curiosa (siquiero saverlo)

Guz.^a *All.^o*

a Curiosas mugeres Curiosa q. los pierde esto

Medio *All.^o* *Guz.^a*

Yo llegue a Parce

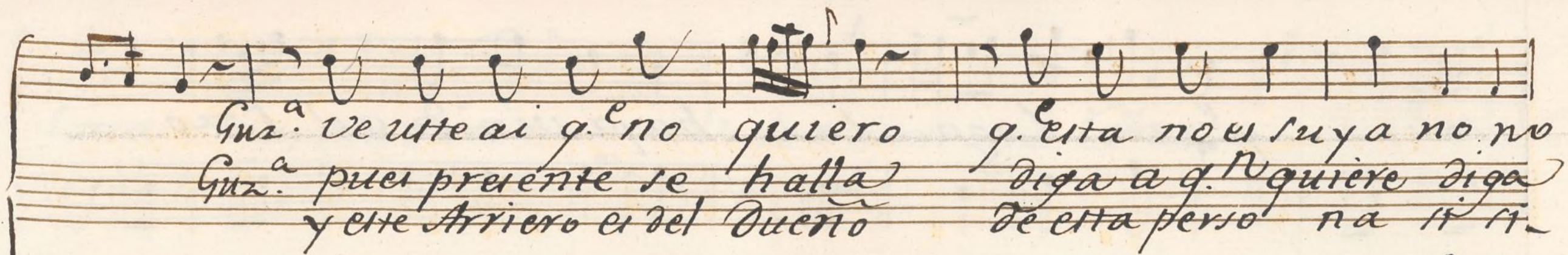


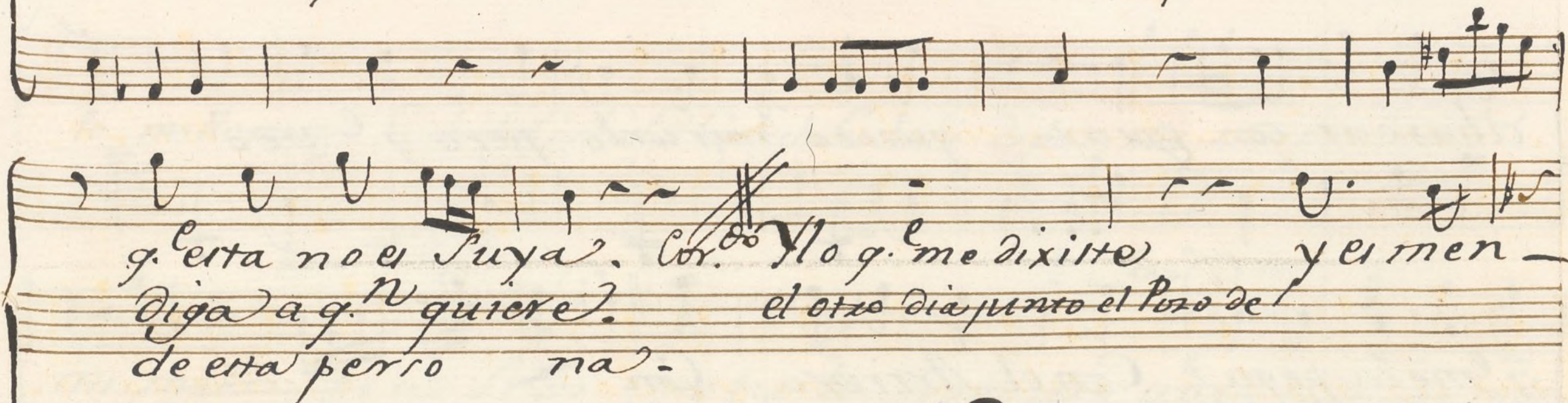
toma q. el mi Zaga la haya venido a el Pozo

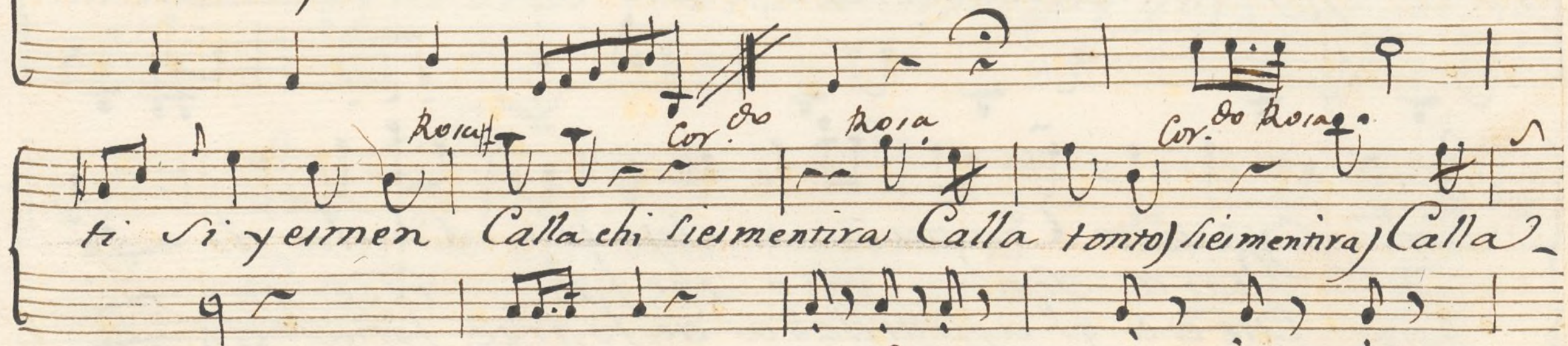
abuscar a gua quiero mirarlo pero q. el veo

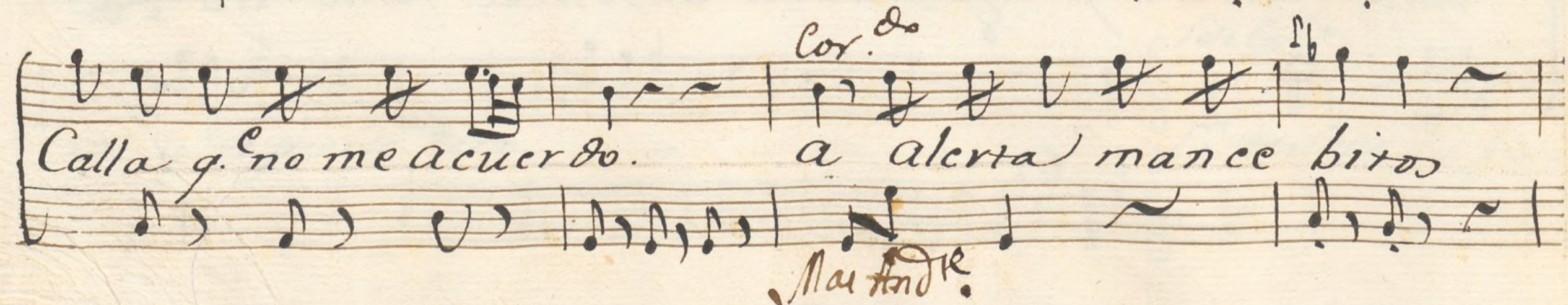
q. el me la pega Con el Arriero Con

Cor. Oye uste Compa drito deje cia Chula de
 Cor. Píala Señor mio me sabo rece me
 hora. Este es el q. el aguardaba de Barce lona de


 Guz.^a ve utte ai q.^e no quiero q.^e esta no es suya no no
 Guz.^a puei presente se halla diga a q.^e quiere diga
 y este Arriero es del Dueño de esta perro na it it.


 q.^e esta no es suya. Cor.^{do} No q.^e me dixiste y ei men -
 diga a q.^e quiere. el otro dia junto el Pozo de
 de esta perro na.


 Ritmo Cor.^{do} Ritmo
 ti si y ei men Calla chi si es mentira Calla tonto si es mentira Calla -


 Cor.^{do}
 Calla q.^e no me acuerdo. a alerta mance bitos
 Ma Andte.

aler — *g.º os pierde esto.* *All.º* *Cor.º* *Abur.*

y mandar y muy buen provecho y — *no se.*

me da nada Soltero me quedo *Cuidado se.*

ñores Sirva de escarmiento fuego en todas e —

Nas de todas venie go y ari abur queridos *g.º*

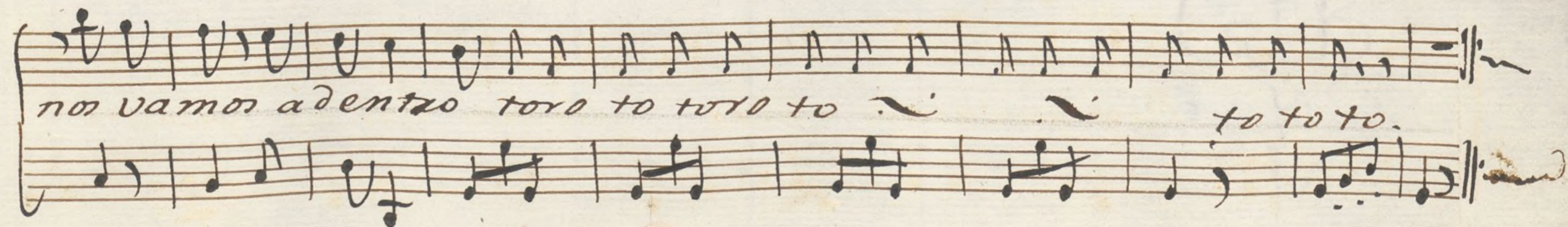
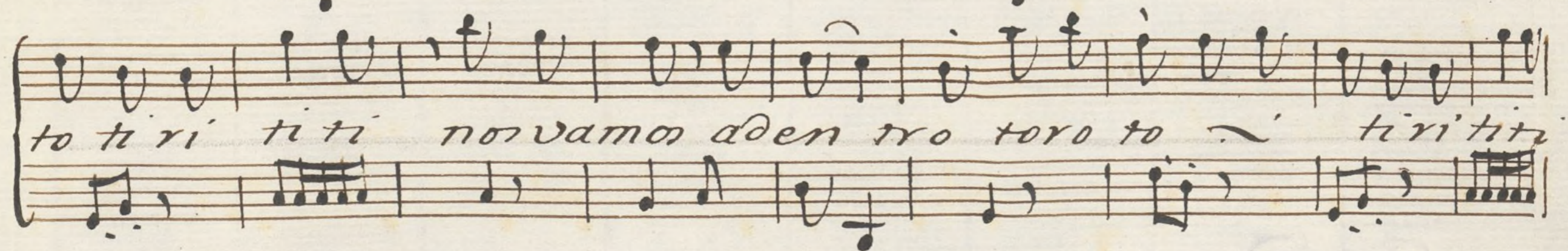
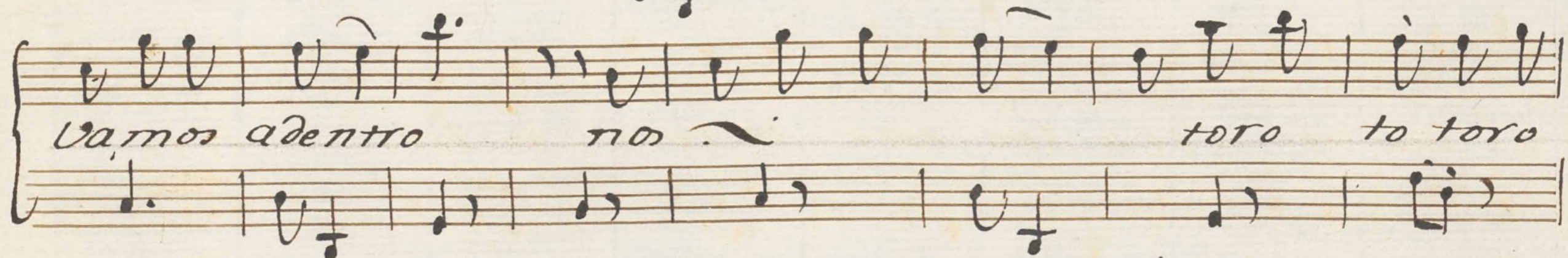
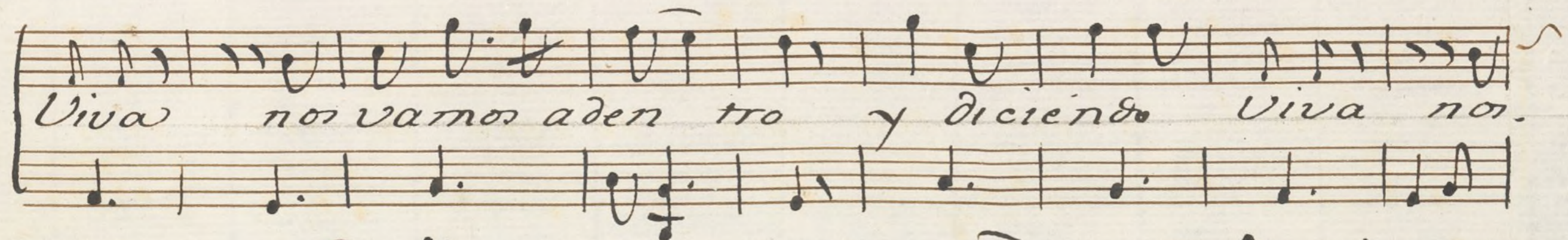
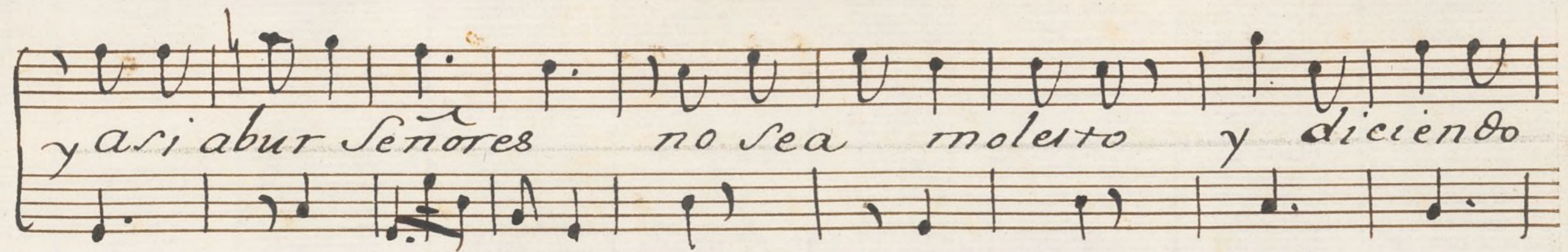
me boi a den tro q. e me voi a den = y asi abur queri-

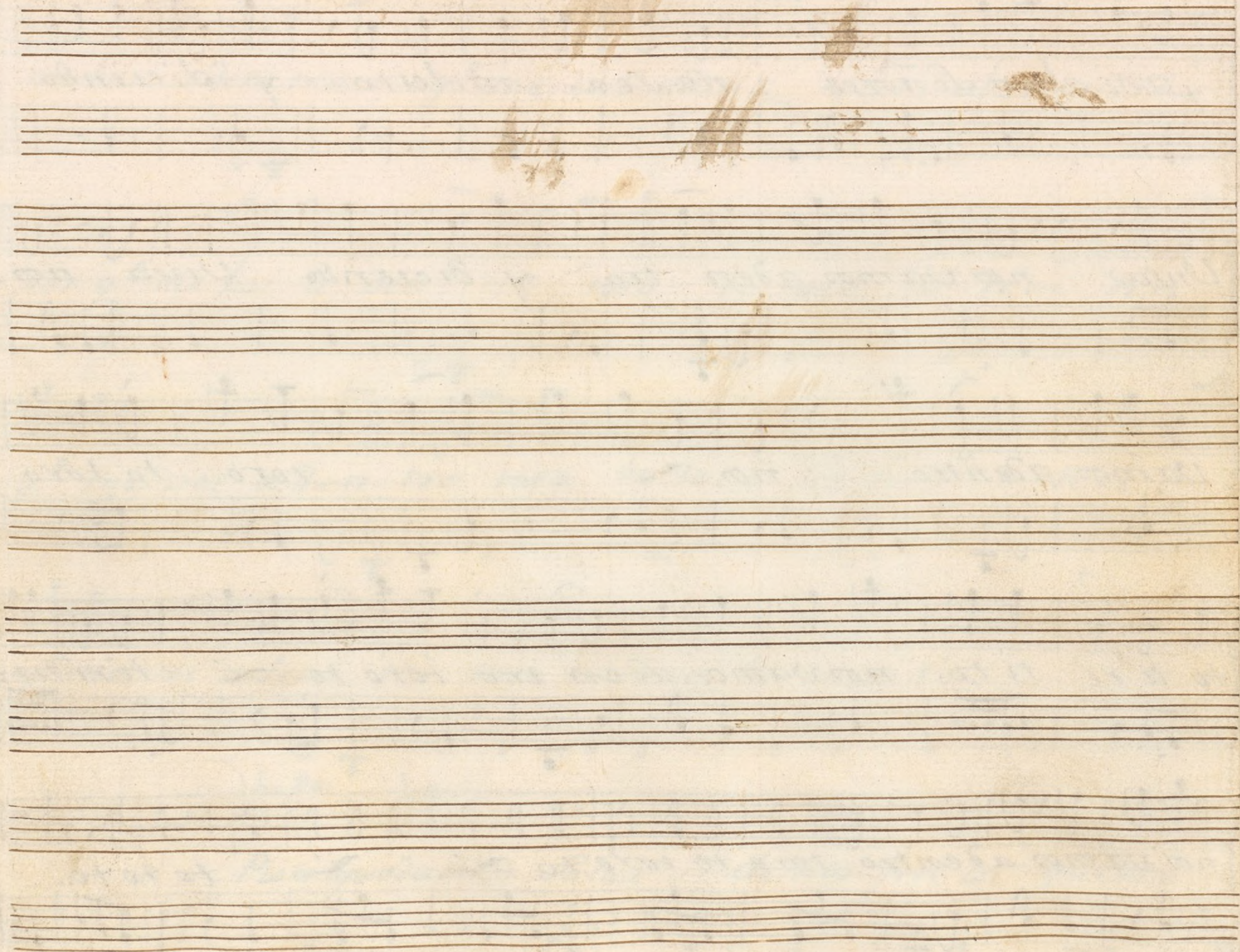
dos q. e me boi a den tro to to to to to ti ti ti ti

q. e me voi a den tro to to to to to ti ti ti ti

q. e me voi a den tro to to to to to to to to.

^{las dos}
Pues quedamos Solas demos fin al guento





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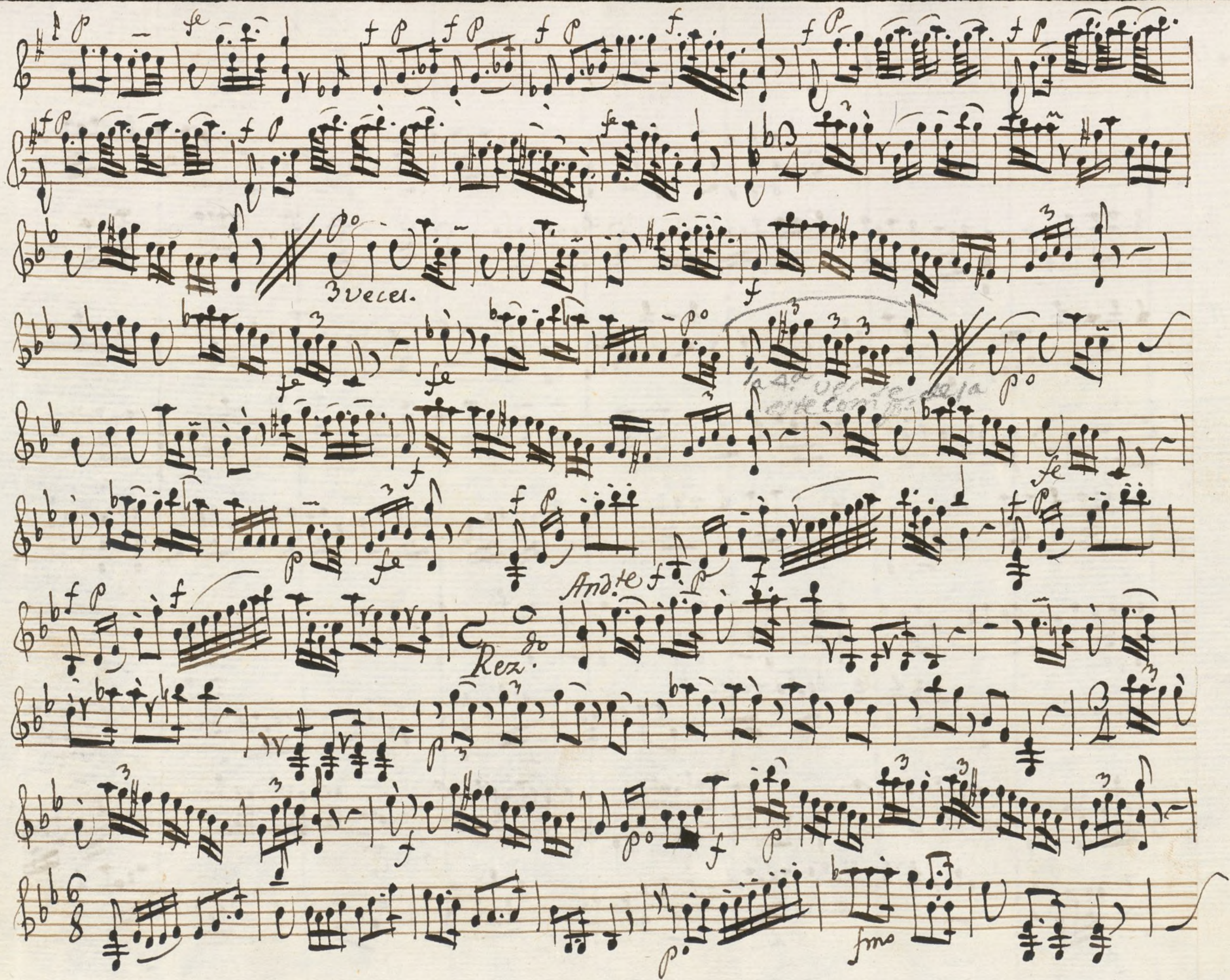
Boe

Violin Primero para el Entremes.

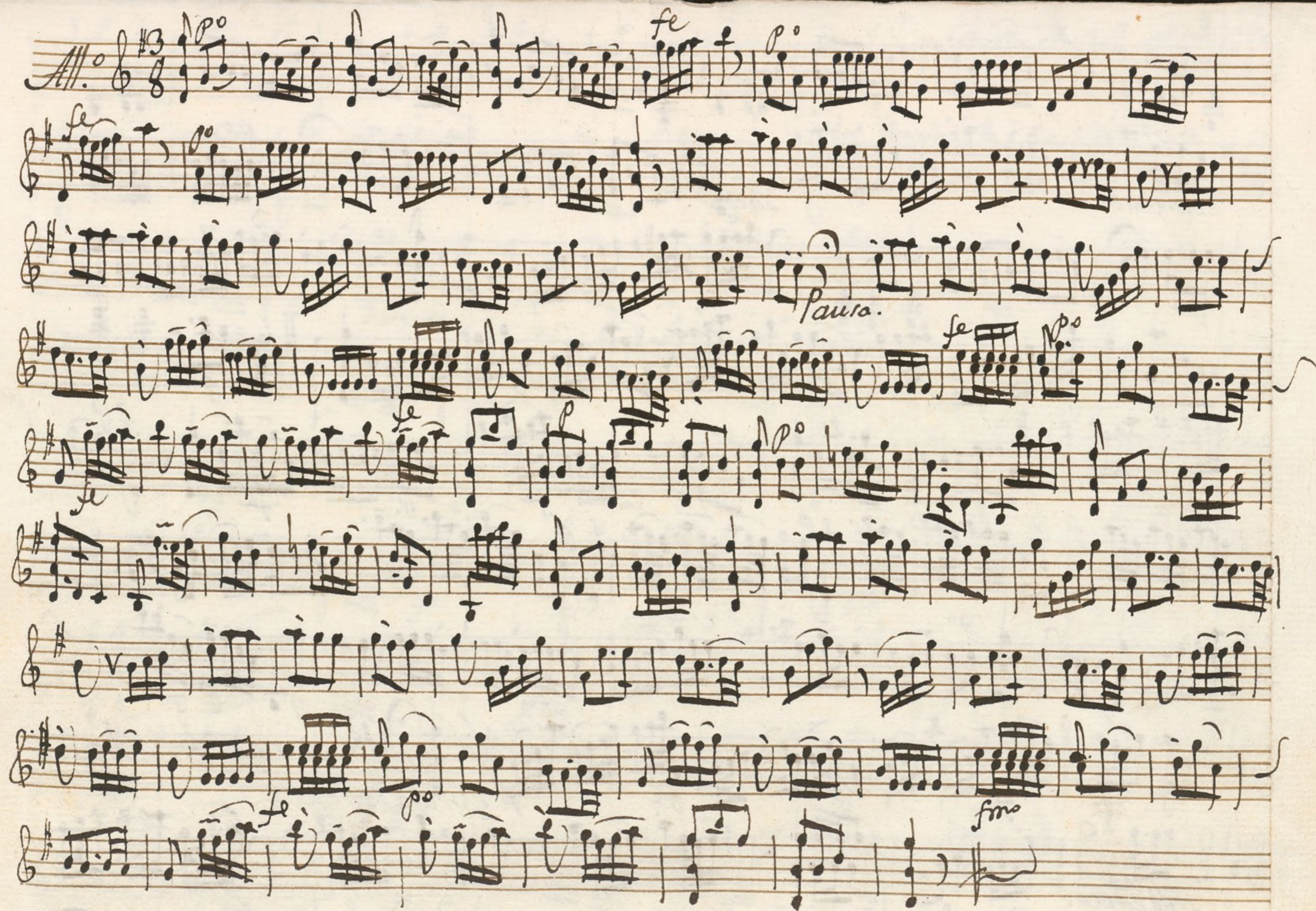
2.^a P.^{te} del Pozo. MS 175-6 1

All.^o Con Spirito





Handwritten musical score for a piece titled "Punteado". The score is written on ten staves, featuring complex rhythmic patterns, including triplets and sixteenth notes. The key signature is one flat (B-flat). The score includes various performance instructions such as "Punteado", "Arco", "fmo", "p", "fe", "And. loco", "mai And. fe", "paura. Volti p.", and "Representado. 2v. ala señal.". The manuscript is on aged, slightly stained paper.



Base

Violin 1.ª Tona d'illa a 3.ª

2.ª p.ª del 1.º 20

All.º Con Spirito.

Mus 175-5

Sigue

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp and one flat), time signatures (6/8, 3/4, 3/8), and dynamic markings (p, f, p^o, f^e). The score is divided into sections by repeat signs and includes tempo markings like "And." and "Al.^o".

Key markings and annotations include:

- And.* (Allegretto) at the beginning.
- Al.^o* (Allegretto) appearing twice.
- 3* (triplets) marked above several groups of notes.
- Rez do* (Credo) written below the eighth staff.
- 3 veces al segno.* (Three times to the repeat sign) written at the end of the piece.
- la 2.ª vez repa. este Compas.* (the 2nd time repeat this measure) written in a bracketed note.
- B.* (Basso) written below the ninth staff.

The manuscript is written in a cursive style on aged paper.

Medio All.^o

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (mostly two flats), time signatures (including 3/4, 6/8, and 4/4), and dynamic markings like *ff*, *fe*, *p*, *fmo*, and *pp*. There are also performance instructions such as *Arco*, *Punt.*, and *Allegro*. The score concludes with the text "dos veces al segno." and "Segue." written across the final staff.

veces
al segno.

And. e Poco

Mai And.

Al.

para.

Pausa

Violin 2.^o tonadilla a 3. 2.^a P.^{te} delos Zagales.

ms. 6

All.^o e con Spirito.

Rinfe fe fmo p.º

Segue 2

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.

Key markings and annotations include:

- Medio All.^o* (top right)
- 2* (top right)
- Arco* (middle left)
- fmo* (middle left)
- Punt.* (middle right)
- All.^o* (middle right)
- Don vecer al segno.* (bottom right)
- Segue* (bottom right)

The score concludes with a double bar line and the word *Segue* written below the final staff.

And.^{te} Poco *Mas And.^{te}*

para.

Violin 2º, tonadilla a 3 2ª Pte de los Lagales

All. Con Spirito

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo/mood is indicated as 'All. Con Spirito'. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'p' (piano) and 'f' (forte). There are also some handwritten annotations above the notes, possibly indicating phrasing or performance instructions. The score ends with a double bar line and a repeat sign.

Handwritten musical score on ten staves, featuring various musical notations, clefs, and tempo markings. The score is written in a single system across the page.

Key markings and annotations include:

- Allo* (Allegro) at the beginning of the first staff.
- 3* (triple) marking above the first staff.
- 3 veces mas* (3 times more) written across the third and fourth staves.
- la 4^a vez se pasa este compas* (the 4th time this measure is passed) written across the third and fourth staves.
- And^{te}* (Andante) marking below the fifth staff.
- Allo* (Allegro) marking below the sixth staff.
- Medio Allo* (Moderato Allegro) marking below the seventh staff.
- Puntado* (Punctuated) marking below the eighth staff.
- Allo* (Allegro) marking below the tenth staff.

The notation includes various note values, rests, and dynamic markings such as *se* (forte) and *f* (forte).

Handwritten musical score on ten staves. The notation includes treble clefs, key signatures (one flat and two sharps), and time signatures (3/4, 6/8, 3/4). Dynamic markings such as *p*, *f*, *sf*, and *ff* are present. The score includes a section marked "Dos veces al segno" and ends with the instruction "Para Volar Presto".

Andte Poco

Mas andante

Al.º

Dos veces al segno

Para Volar Presto



2^a P^{te} del P^{ro} Oboe V^o

Mus 175-6

1

Handwritten musical score for Oboe V and Flautas. The score is written on seven staves. The first staff is for Oboe V, marked with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including triplets and sixteenth-note runs. The second staff continues the Oboe V part. The third staff is for Flautas, marked with a treble clef and a key signature of one flat (Bb). It also contains several measures of music, including triplets and sixteenth-note runs. The fourth staff continues the Flautas part. The fifth staff is for Flautas, marked with a treble clef and a key signature of one flat (Bb). It contains several measures of music, including triplets and sixteenth-note runs. The sixth staff continues the Flautas part. The seventh staff is for Flautas, marked with a treble clef and a key signature of one flat (Bb). It contains several measures of music, including triplets and sixteenth-note runs. The score is written in a clear, legible hand, with many accidentals and dynamic markings.

Ayuntamiento de Madrid

2.^a pte
del Pozo

Oboe 2^{do}

Mus 175-6

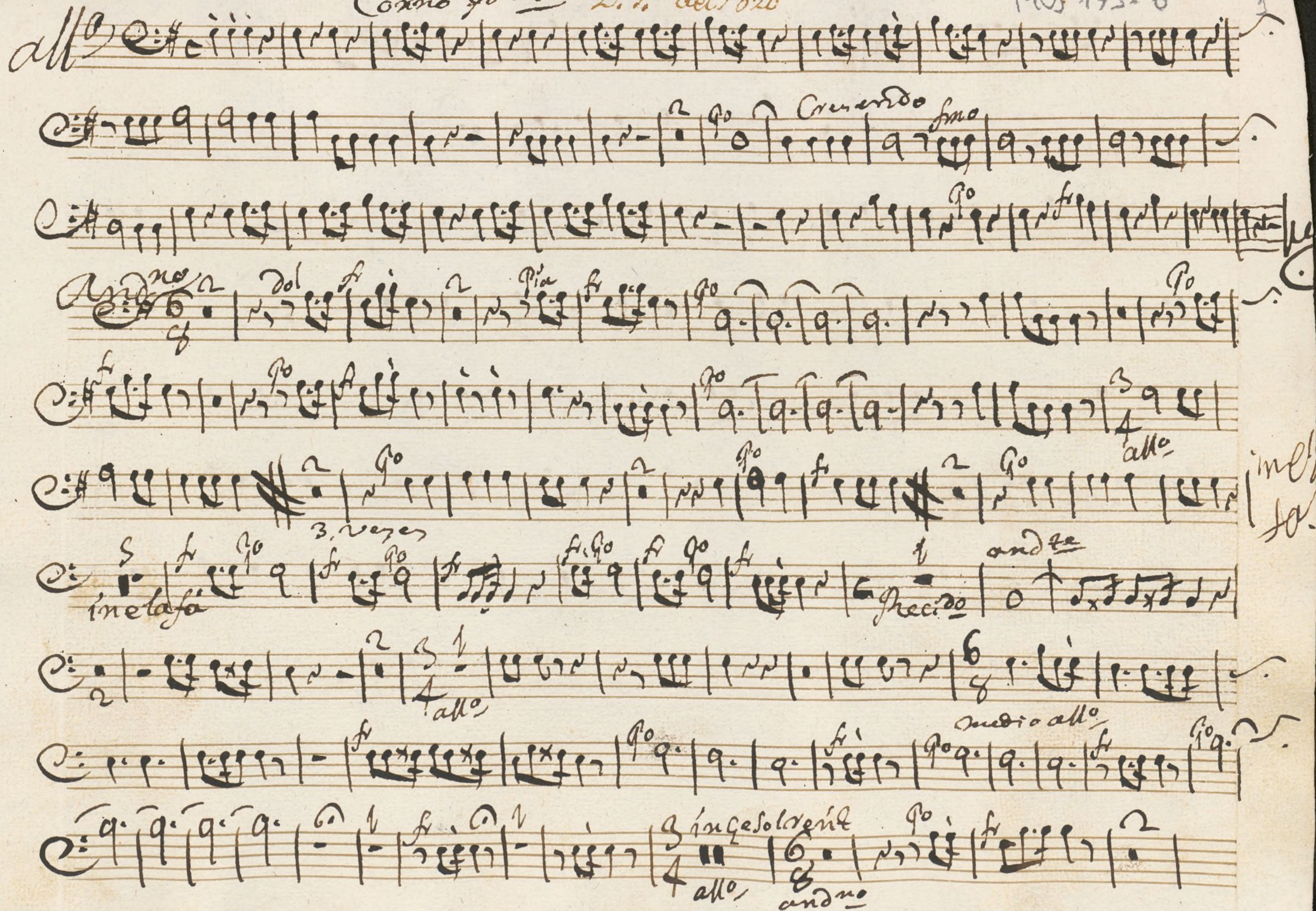
1

Handwritten musical score for Oboe 2^{do} and Flute. The score is written on six staves. The first five staves are for the Oboe 2^{do} and the sixth staff is for the Flute. The music is in G major (one sharp) and 3/4 time. The Oboe part features complex passages with many beamed sixteenth and thirty-second notes, often with slurs and accents. The Flute part is more melodic, with some grace notes and slurs. The score includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings like 'p' (piano). There are also some handwritten annotations and corrections throughout the score.

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Coxno gd mo 2.^a pte del Pozo

Mus 175-6



Seguidilla au tacer

And^{no} *Al^{ro}*

fin

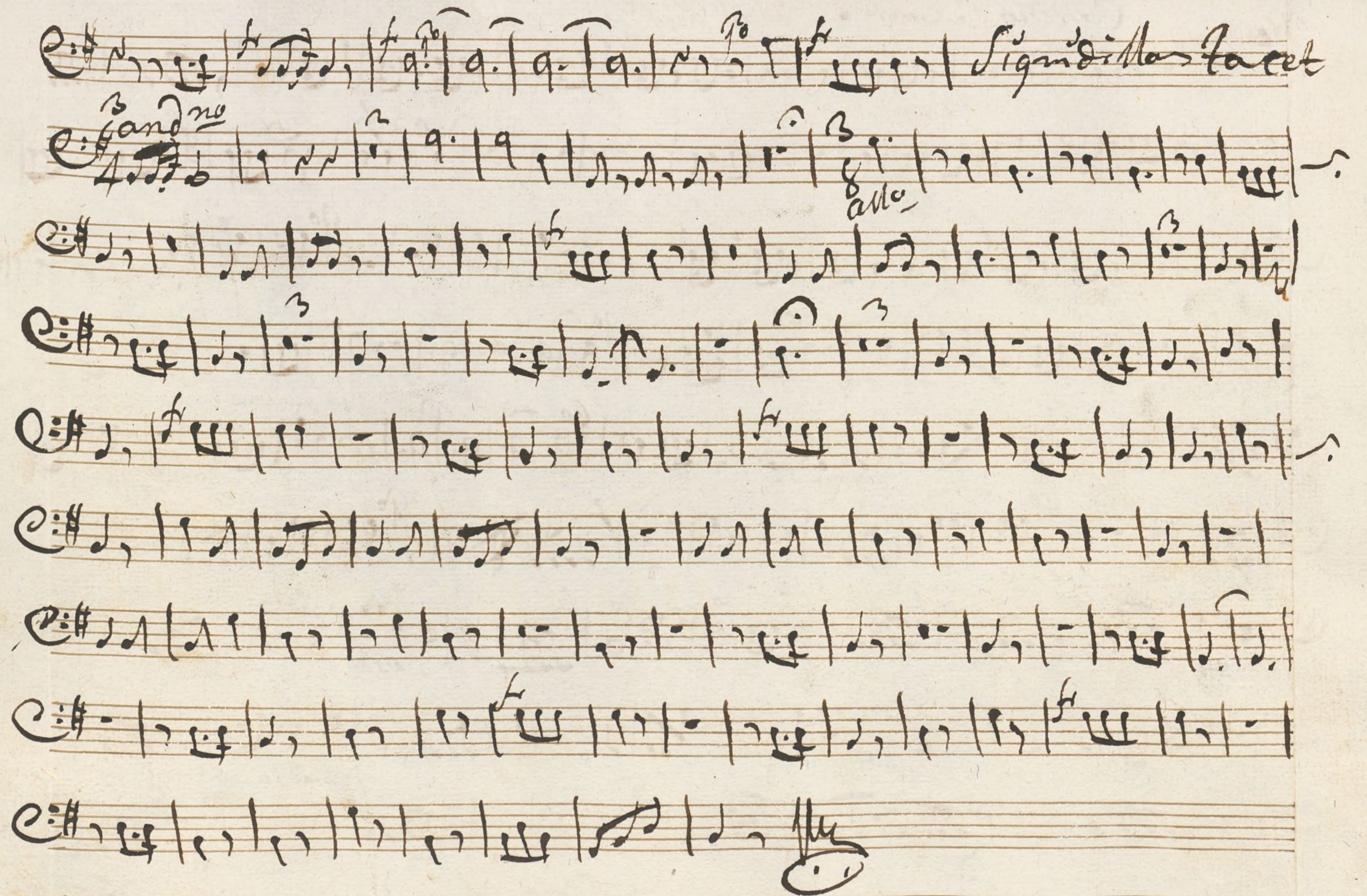
Corno Secondo. 2.^a del Pozzo

Mus 175-6

Handwritten musical score for Corno Secondo, 2.^a del Pozzo. The score is written on 10 staves. The key signature is G major (one sharp) and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a double bar line and a fermata.

Dynamic markings and tempo changes include:

- Andante* (marked on the 4th staff)
- Andte* (marked on the 7th staff)
- Andte* (marked on the 8th staff)
- Andte* (marked on the 9th staff)
- Andte* (marked on the 10th staff)
- Andte* (marked on the 11th staff)
- Andte* (marked on the 12th staff)
- Andte* (marked on the 13th staff)
- Andte* (marked on the 14th staff)
- Andte* (marked on the 15th staff)
- Andte* (marked on the 16th staff)
- Andte* (marked on the 17th staff)
- Andte* (marked on the 18th staff)
- Andte* (marked on the 19th staff)
- Andte* (marked on the 20th staff)
- Andte* (marked on the 21st staff)
- Andte* (marked on the 22nd staff)
- Andte* (marked on the 23rd staff)
- Andte* (marked on the 24th staff)
- Andte* (marked on the 25th staff)
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- Andte* (marked on the 52nd staff)
- Andte* (marked on the 53rd staff)
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- Andte* (marked on the 61st staff)
- Andte* (marked on the 62nd staff)
- Andte* (marked on the 63rd staff)
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- Andte* (marked on the 83rd staff)
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- Andte* (marked on the 90th staff)
- Andte* (marked on the 91st staff)
- Andte* (marked on the 92nd staff)
- Andte* (marked on the 93rd staff)
- Andte* (marked on the 94th staff)
- Andte* (marked on the 95th staff)
- Andte* (marked on the 96th staff)
- Andte* (marked on the 97th staff)
- Andte* (marked on the 98th staff)
- Andte* (marked on the 99th staff)
- Andte* (marked on the 100th staff)



Basso

2.^a P.^{te} del Pozo

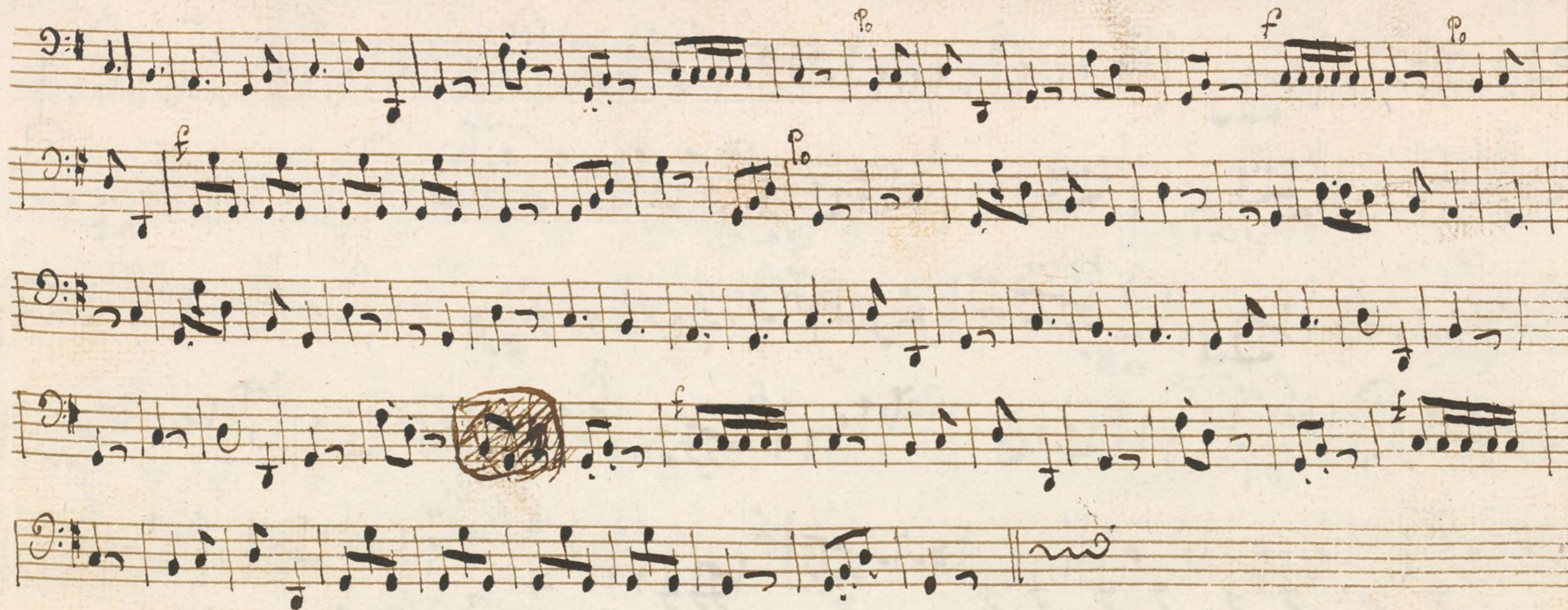
Handwritten musical score for Basso, 2.^a P.^{te} del Pozo. The score is written on six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of *Allegretto*. The notation includes various musical symbols such as notes, rests, and bar lines. The second staff continues the melody. The third staff features a *ritardando* marking. The fourth staff includes a *fzmo* marking. The fifth staff continues the melody. The sixth staff concludes the piece with a final cadence.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (6/8, 3/4, 4/4), and dynamic markings. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- Andante* (top left)
- 3 vez* (third staff)
- Recit. and te* (seventh staff)
- Pizzicato* (eighth staff)
- 6^{da}* (ninth staff)
- medio allo* (bottom of ninth staff)

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. Performance instructions are written in Italian: *Pizzicato*, *Arco*, *Pizz.*, *Arco*, *Andr.*, *all.*, *3*, *4*, *3*, *Repercutendo*, *and.*, *8*, *all.*. The score is written in a historical style, likely from the 18th or 19th century.



Básico Violon

2.^a P.^{te} del Pozo

Mo. Con Spirito

And.^{te}

3 *vozes.*

Recio *and.^{te}*

pizz.^{to}

Medio allo

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. Performance markings are written in brown ink above the staves, including *Arco*, *Pizz*, *And^{no}*, *all^o*, *Prep^{no}*, and *Mar^{ca} and^{no}*. A tempo marking *4 all^o 3 vez en* is also present. The manuscript is written in a cursive style typical of 18th or 19th-century musical notation.

