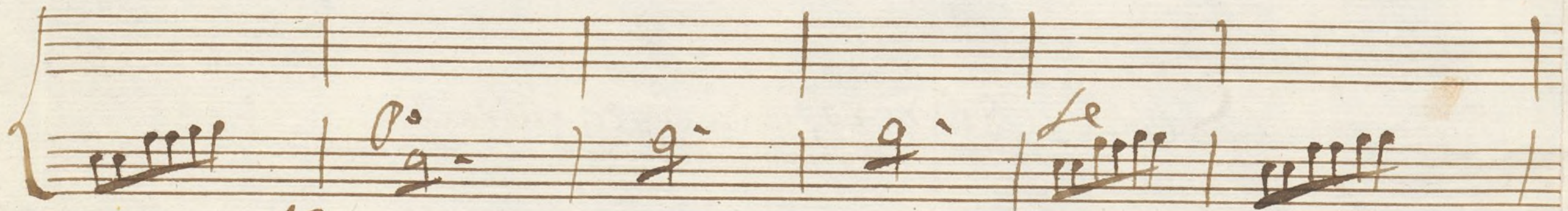
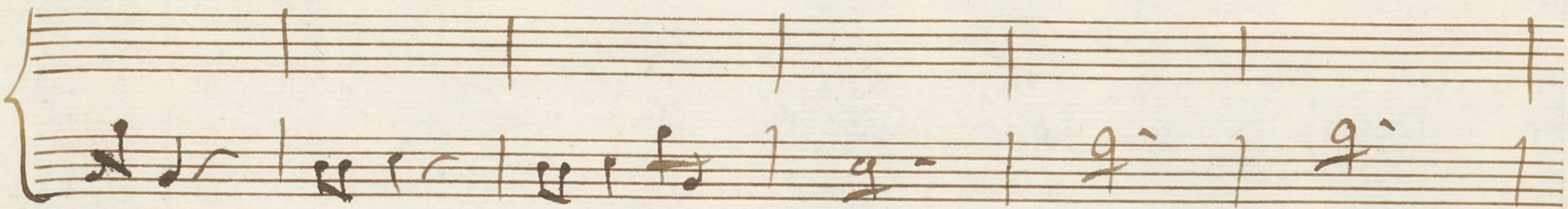
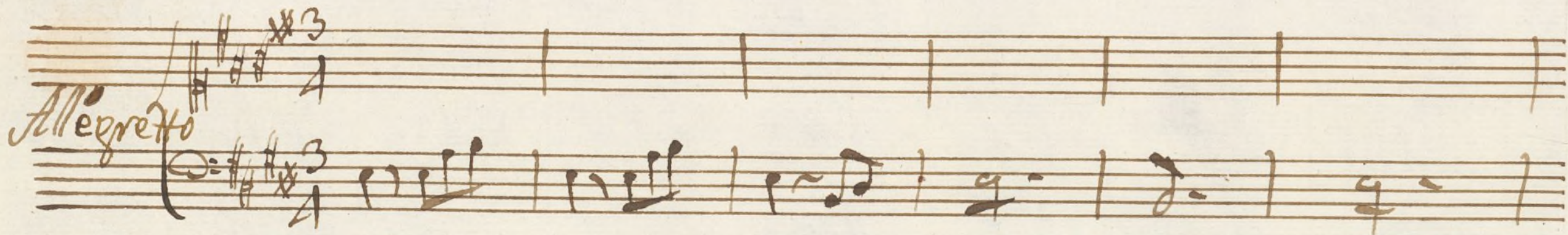


Lonadilla a 3.

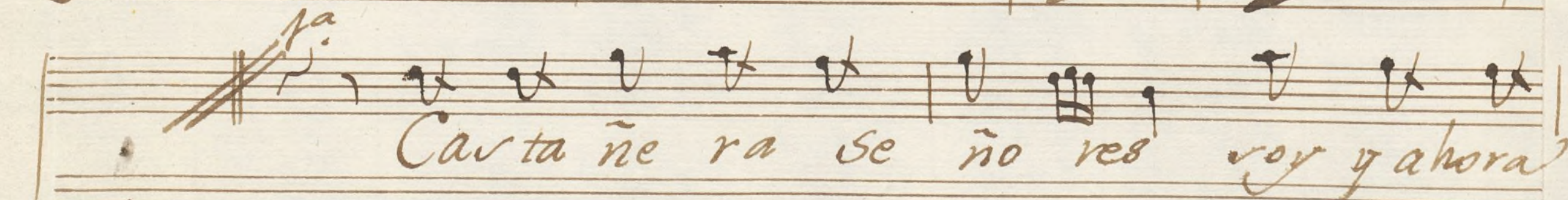
Del estereero, y Castañeras

172-20

Allegretto




1^a



Carta ñe ra se ño res voy y ahora

2^a



Carta ñe ra se ño rei soy de chu...

vengo soy
 soy y ahora
 Va mos ma...
 pete soy
 soy de chu...
 Mas mi ve...

ven go en a que sta es qui ni ta po ner mi...
 chacho a las gor dai ca lientes que es tan bu...
 pete que con mi gar bo a traigo to da la...
 ci na a ma du ga do mu cho que gran par

Puesto pon go me en mi me sa ax mo mis tre...
 meando mas mi ve ci ni ta Oi no a ma du...
 gente ponggo me en mi puesto ax mo mis tre...
 tia Va ya se ño ri tas Va ya Ca va...

Allegro.

All.o

Esterero.

La vida de los Manchegos tie...
 Buenos dias Guir go ri ta 1.^a Dios...

2.^a La Co le ra den tro el cuerpo ya...

ne po co q.^e es tu diar Ven den Me lo nes yes pliego
 te guar de Sa bas tian el me das para el Cho co late
 Re to zan do me esta y Co mo yo me a le van te

1^a/ *en este tiempo es ^{terrar} ~~tan~~ ~~mucho~~*
ve te halli a la vecindad
que brava fiesta q.^e habra

— *pero mis Carta ñe zitas am...*
 — *el. que no ves esta ma ña na pro...*
 — *el. esto ya se va tra man do vo...*

bar en un puer to estan va ya q. aun q.^e oi notra...
e zi ta mal te da 1^a la probeza a mi qe...
me quiero halli a paxtan no sea que so bre...

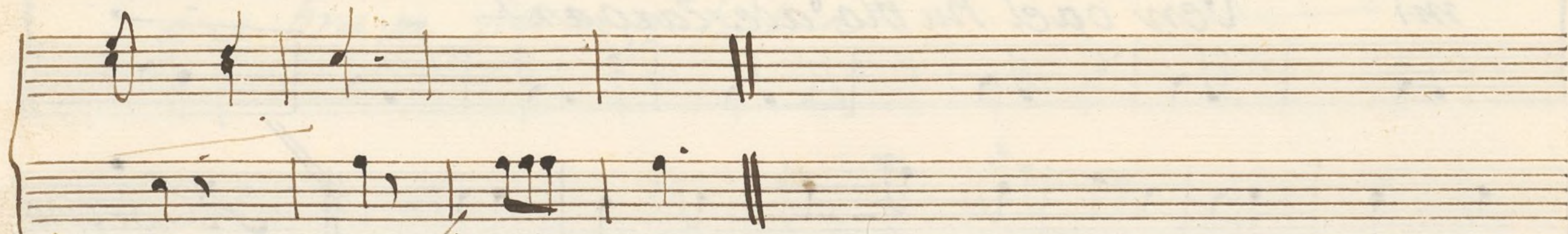
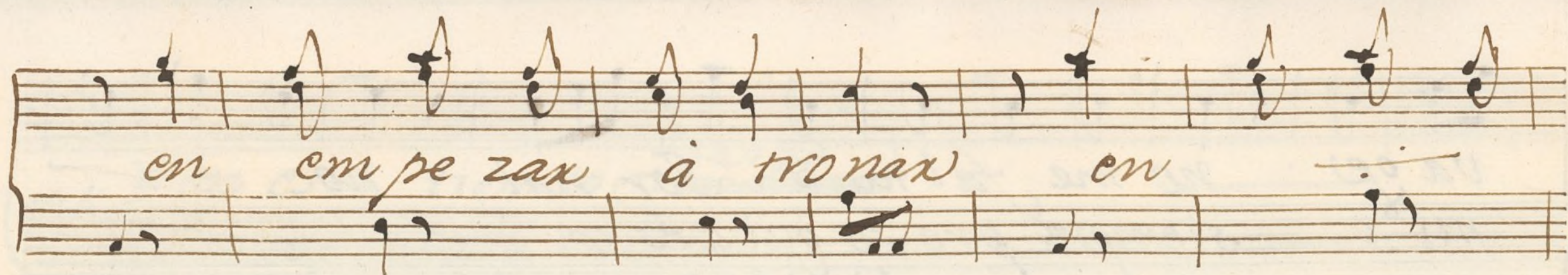
va ge no me falta xa Tor na! no
 mi o sempre pre se qui a es ta
 mi ven o a el nu blo a de car gar

no

Allegro

a ten cion pues y si len cio que se gun a..

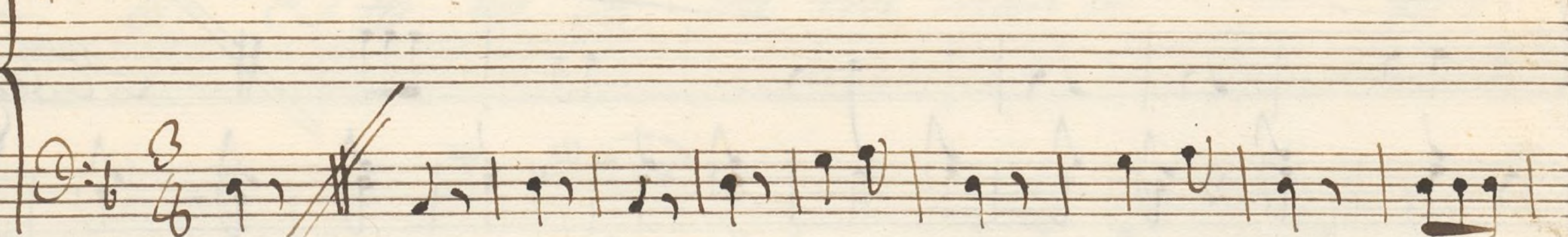
que to va no tar da xa mu chas ho ras



Coplas



Alleg.



1^a



Cl. ha cen de fe ouxa cuer ta do.

Cl. La Julia na a fu rado que si la en

1^a Las preso nas en di nas luego dan.



2^a

Realer cuenta por reales
 prescas que si la enprescas
 muestra luego dan muestra

2^a / mi xe y...

y el hazer
 y tal vez
 te ha de dan...

de fa chen da quatro ca ba ler quatro..
 v na sol fa va braba su ge ta braba..
 que su ge to q^e er su ce len cia que er su ..

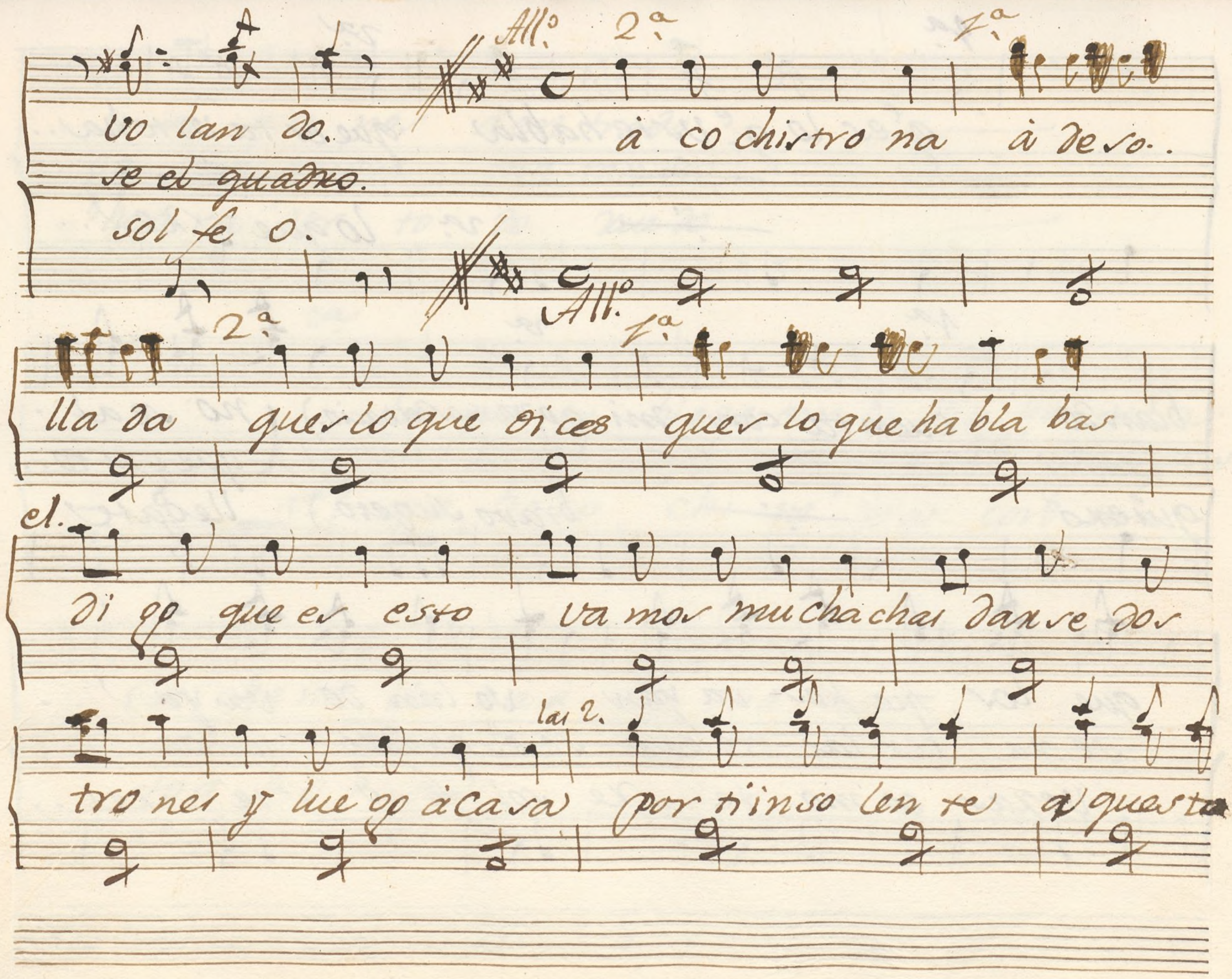
1^a

ca va ler mu cha es la fan ta..
 su geta el. mi ra que la Guir...
 ce len cia 1^a me xe ro bra la..
 2^a

si a que no a en trado
 go ria quiere ma tar te
 hon ra por to do que do
 ra
 la que tu biere em bi dia lla me a...
 por la on a com pra o va gran pre...
 ra que re co chi ne xia con ran..
 Ca cha no lla me a Ca cha no.
 sona de gran
 to a ve o con

^{ra}
 q' es lo q' ute habla ^{ra} que es ta ute ha..
 lo que re..
^{ra} blando ^{ra} cuenta con mi q' vamos de pacio.) no se a..
 el que qui to..
 quiero bravo sugero.) llegate
 que los fue lle va yan vo lan do va yan..
 se na ber la to can se el quadro to can..
ve xas co mo re re vol fe o re re..

Handwritten musical score on aged paper, featuring lyrics in Spanish and musical notation. The score is organized into systems, with lyrics written below the notes. The lyrics are: "vo lan do. se el quadro. sol fe o. lla da que lo que oices que lo que ha bla bas el. di go que es esto va mor mu cha chas dan se do tro nes y fue go a casa por ti in so len te a que sta". The musical notation includes various notes, rests, and bar lines. There are also handwritten annotations such as "All. 2a" and "1a" above the staff, and "2a" and "1a" below the staff. The paper shows signs of age, including discoloration and some staining.



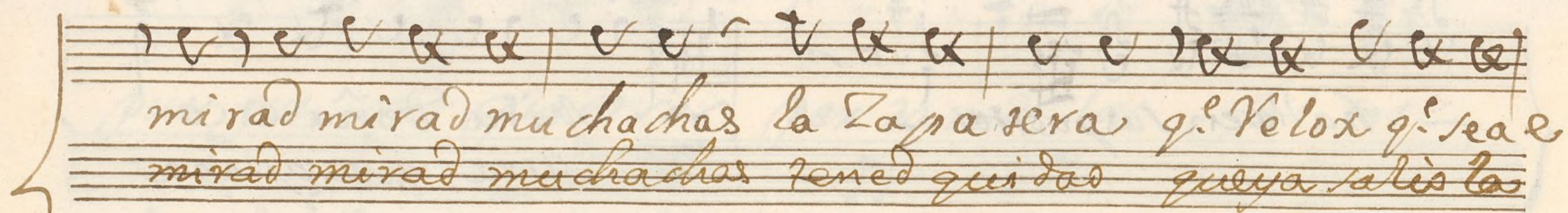
vo lan do. se el quadro. sol fe o. lla da que lo que oices que lo que ha bla bas el. di go que es esto va mor mu cha chas dan se do tro nes y fue go a casa por ti in so len te a que sta

pa ya de a questei cosas tu exer la can va
to dai a qui suntas las paga ras ahora
el. ay ay ay ay ay ay
el. la 2. la 2. la 2. la 2. la 2. la 2. la 2. la 2. la 2.
la tur ti cia viene puer di ri mi lan za
todo. ya qui puer ve ño res a questo se a ca va

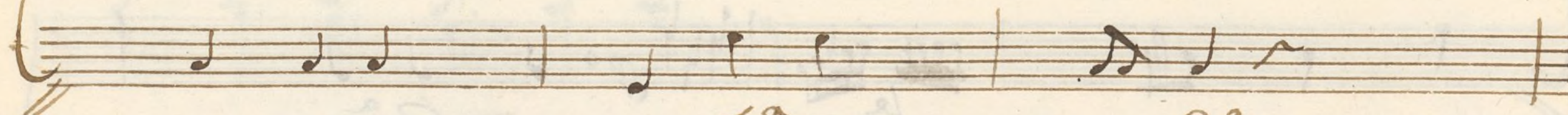
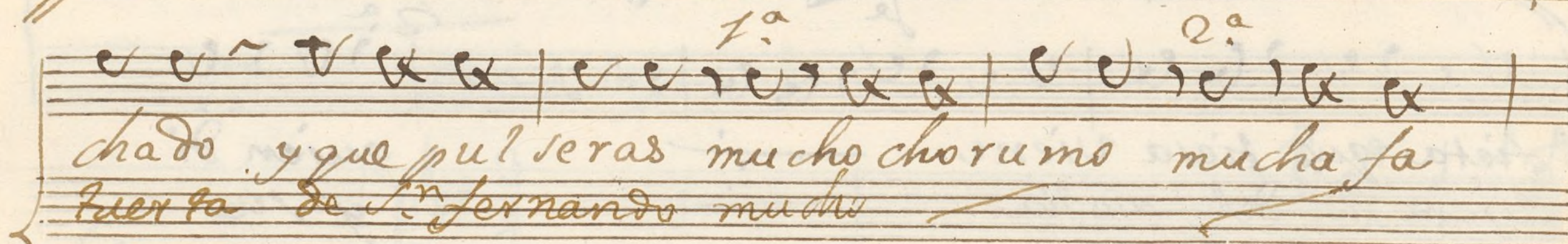
puer que voi piado ser pex do nad lai fal tai
 Segui All.
 ñe ras yel es te re ro
 oigan las Casta
 yel es te re ro de la forma q^a ha bla ban

The musical score is written on aged, yellowed paper. It consists of several staves. The first system has two staves with lyrics. The second system has two staves, with the first staff starting with 'Segui All.' and the second staff with 'oigan las Casta'. The third system has two staves with lyrics 'ñe ras' and 'yel es te re ro'. The fourth system has two staves with lyrics 'yel es te re ro de la forma q^a ha bla ban'. The notation includes various musical symbols such as notes, rests, and bar lines. There are some corrections and markings throughout the score, including a large 'X' over a section of the third system.

halla en sus pueitos
 Mira Doña es co
 Mira que guapa
 fieta que tieta viene
 viene la del mellao
 quien di
 y su
 este?
 ra q. a quel garbo ba por a Zeire
 pro be marido que estien el Prado
 (digo digo)
 (vigo digo)



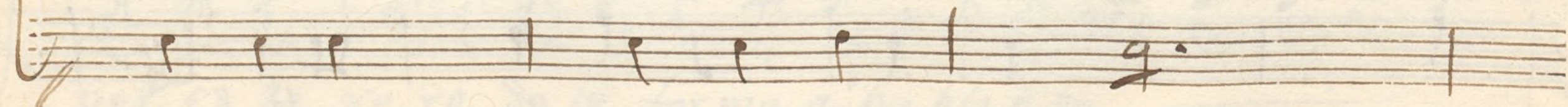
mirad mirad muchachas la Zapatera q.^a Velox q.^a sea e
mirad mirad muchachas tened quidas queya salis la

chado y que pul seras mucho chorumo mucha fa
Puer to de S.ⁿ fernando mucho




chenda echeme vi reagrío Arriba Pepa; (Aoralo vera vai lenze
aora lobera) tiñoro



1a 2.

1a 3.

Con Un quarto de aguardiente) de la forma q^a hablaban
porquena sea goloso) y perdonar los fallos

de sus puer - tos;
fino agurado

allegro

Violin Primero

+

Mus 172-20

Sonadilla à 3 el estereero y Castañeras

Allegretto

col. le vol. le

col. le po

le po

le po

le po

le po

le po

le po

le po

le po

allegro voln

Allegro no 3

vo
po

rin
rin

allegro
do
vez

Coplas Allegro no 3

vo
po

je
po

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *se*, *po*, and *no*. The score concludes with a double bar line on the sixth staff.

Vol. 1.º

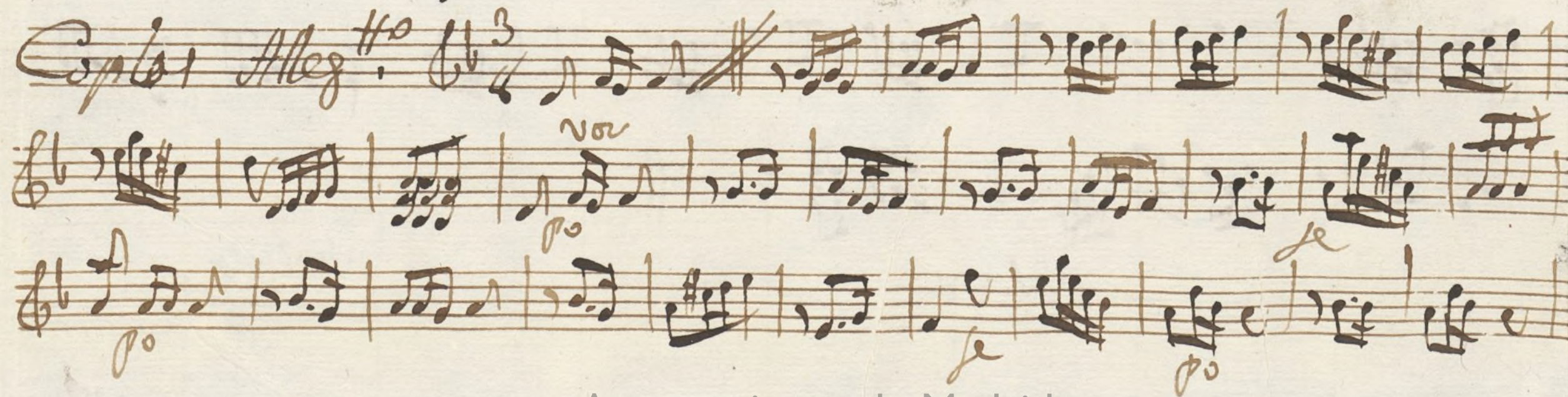
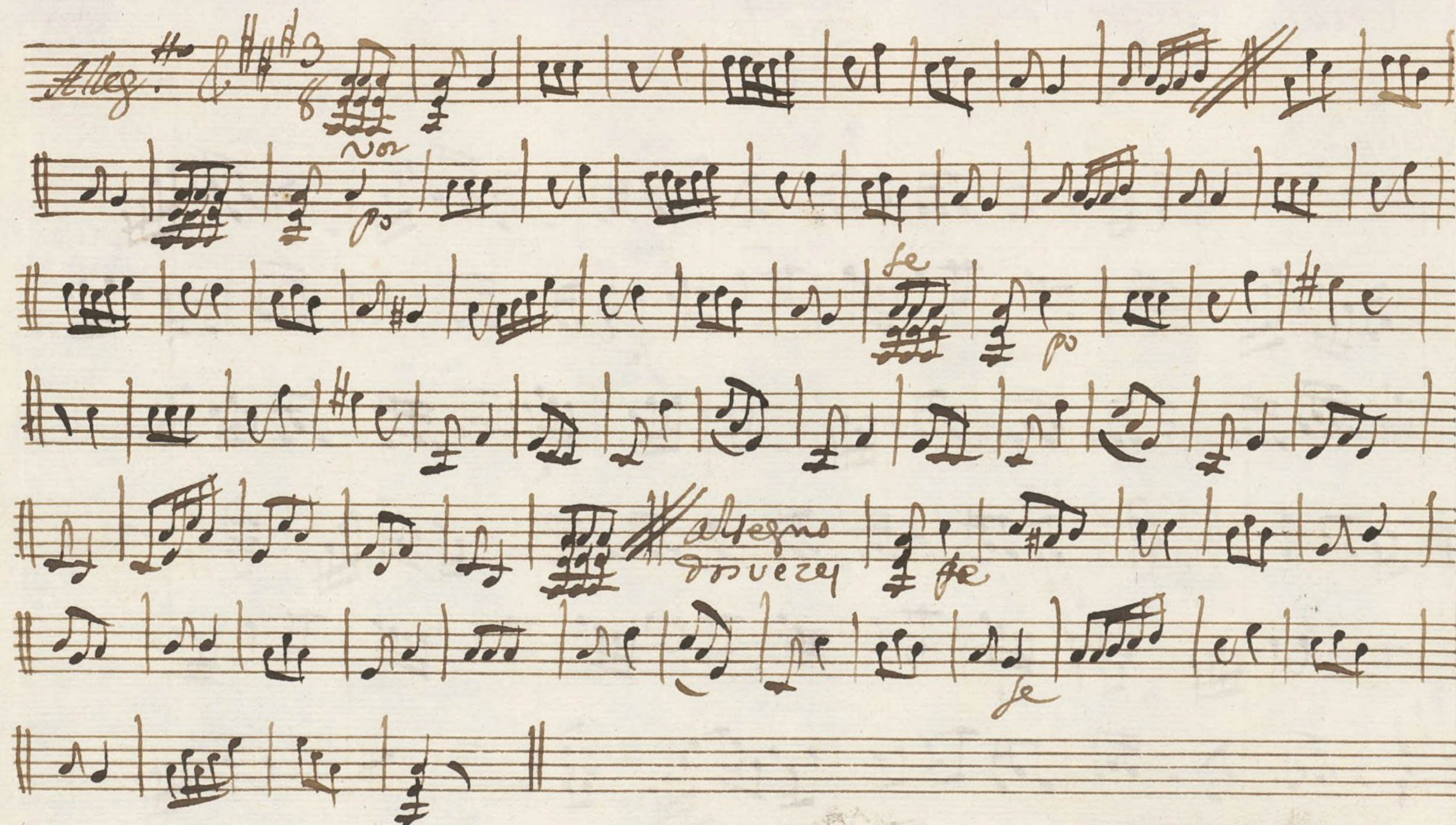
Violin Segundo

Mus 172-20

Rondalla à 3. El Esterero, y Costañeras

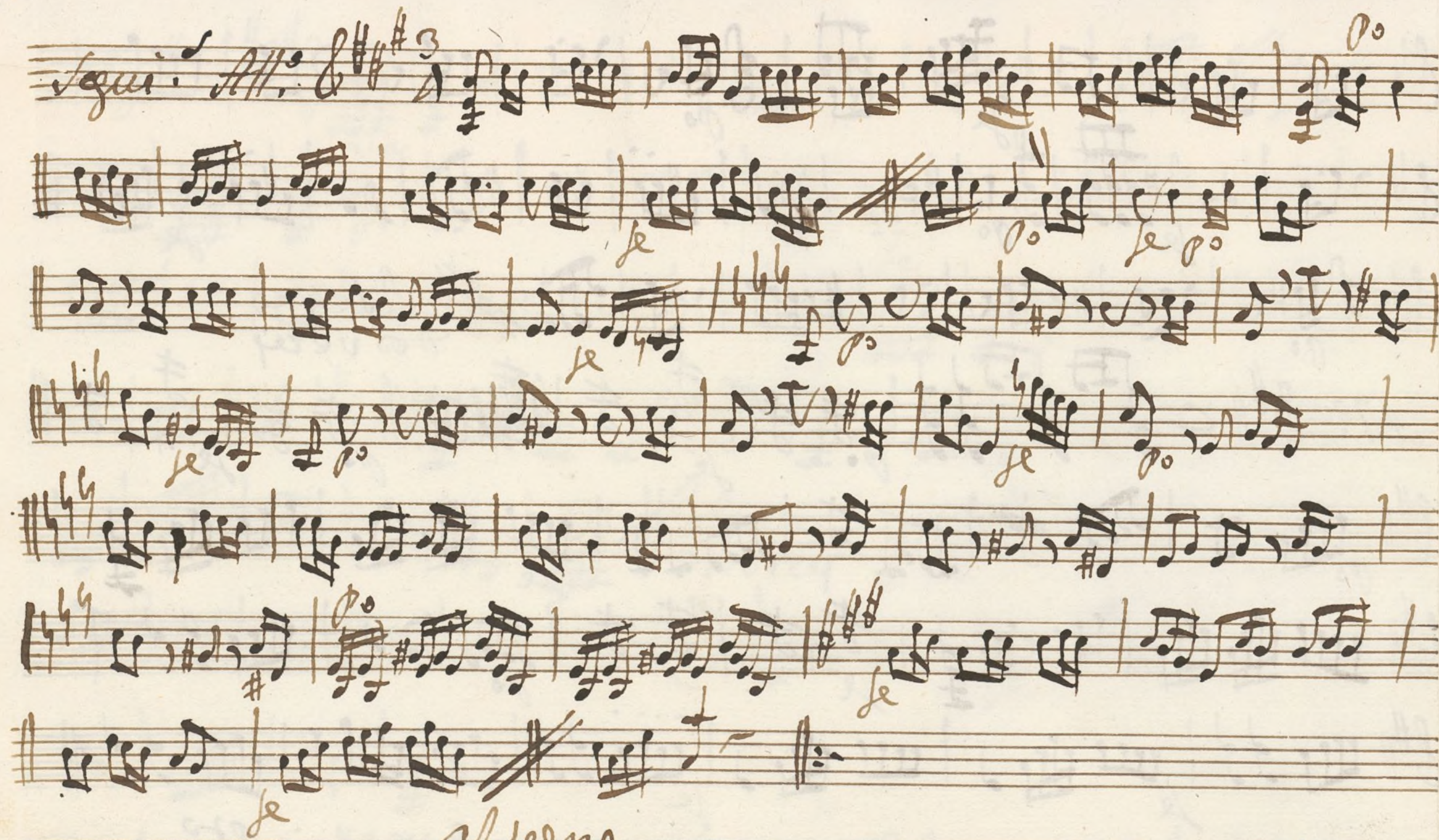
Allegretto

Handwritten musical score for Violin Second, featuring a Rondalla à 3. El Esterero, y Costañeras. The score is in 3/4 time, key of D major, and includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'. The tempo is marked 'Allegretto'. The score consists of 10 staves of music, with a double bar line at the end of the 10th staff. The word 'allegro' is written below the 10th staff, and 'voltri' is written below the 11th staff.



Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *se* and *po*. The score is written in a historical style, likely from the 18th or 19th century.

Volri po



allegro

Oboe Primero

+

Mus 172-20

tonadilla à 3. el Esterero y Castañera

Handwritten musical score for Oboe Primero, titled "tonadilla à 3. el Esterero y Castañera". The score is written on five staves. The first staff begins with the tempo marking "Allegro" and the key signature of three sharps (F#, C#, G#). The music consists of various note values, rests, and dynamic markings such as *se* and *z*. The piece concludes with the instruction "Allegro" and "dos veces" (two times).

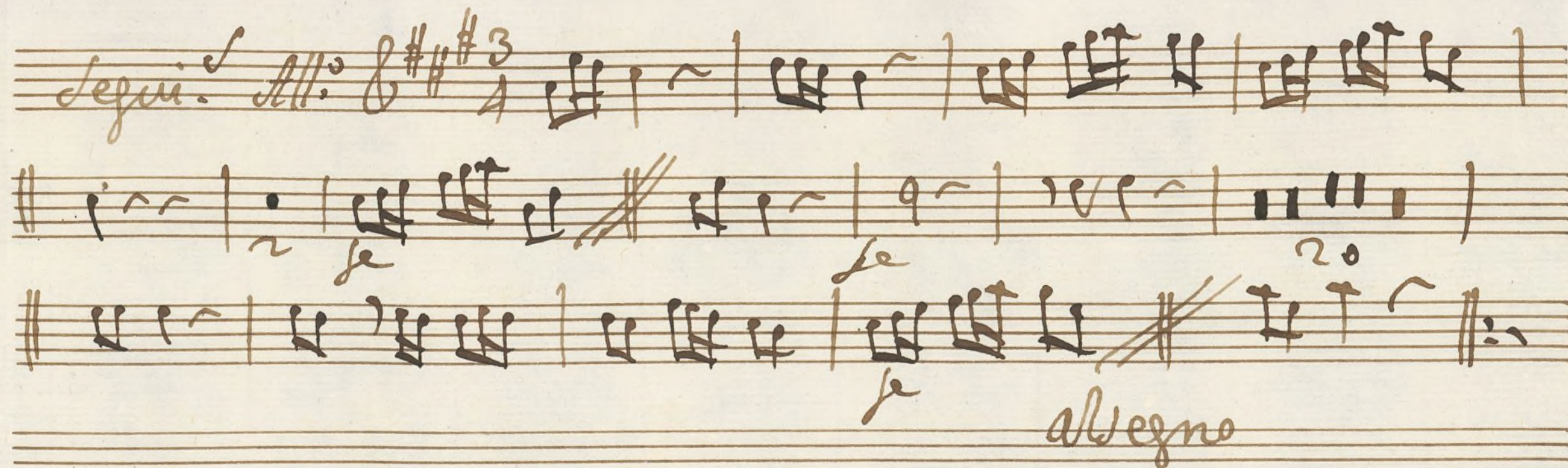
Allegro

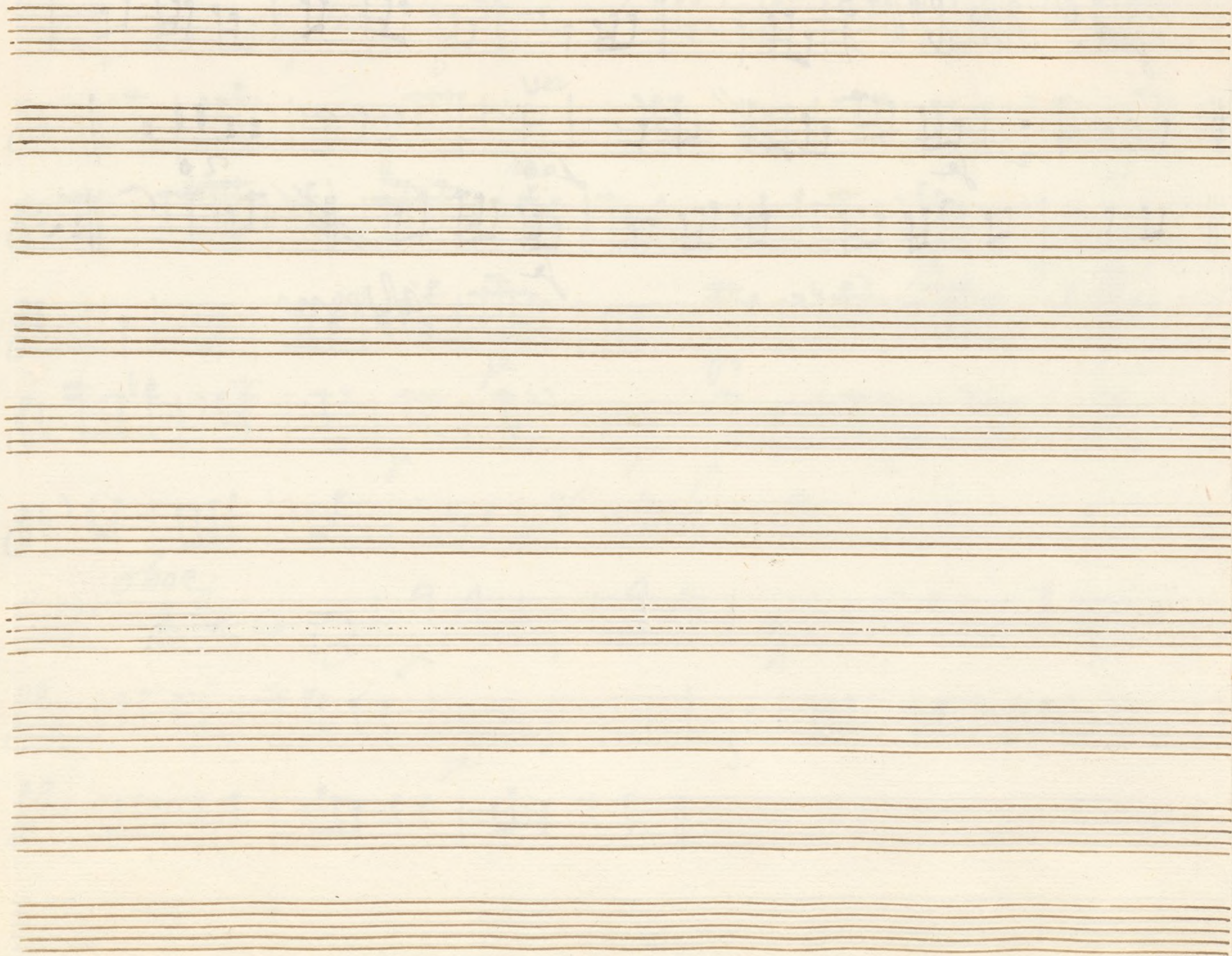
volte

Flauta

Coplas Alleg.^{ro} $\text{G}\flat$ $\frac{3}{8}$

Alleg. moderato $\text{G}\sharp$ C





Oboe Segundo

Mus 172-20

tonadilla à 3 el Otero y Castañera

Handwritten musical score for Oboe Segundo, titled "tonadilla à 3 el Otero y Castañera". The score is written on five staves. The first staff begins with the tempo marking "Al: 3" and the key signature of three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and accidentals. The piece concludes with the instruction "al segno" and "dos veces" (two times).

Al: fare

volti

Naura

Coplas Alleg^{ro} $\text{G}^{\flat} \frac{3}{4}$

vo
po

je
po

je
po
je
po

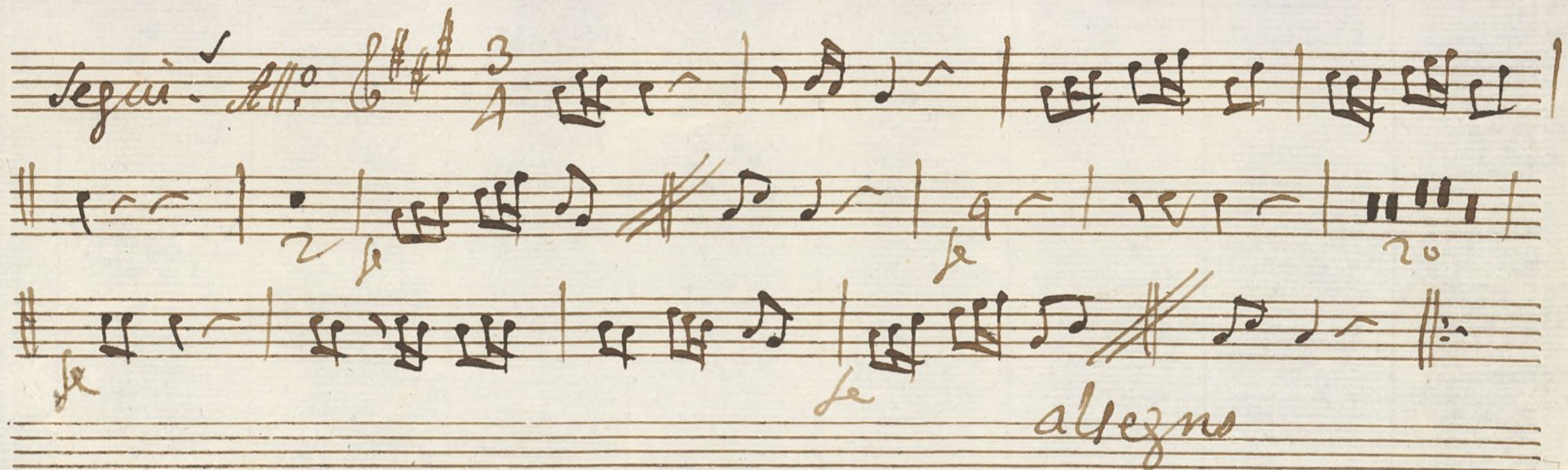
je
je

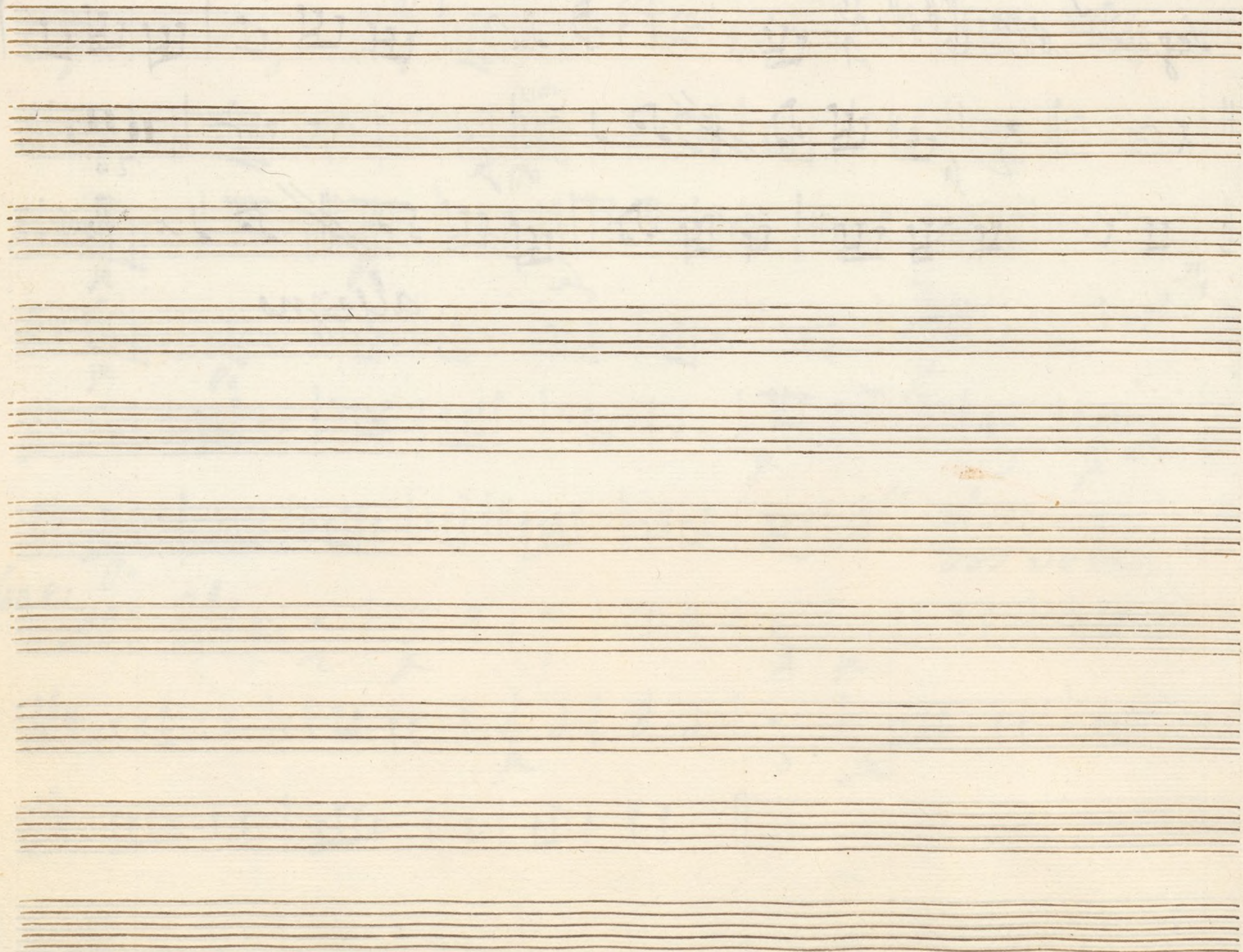
po
allegro
dos veces

Oboe
All. $\text{G}^{\sharp} \text{C}$

je
je

je





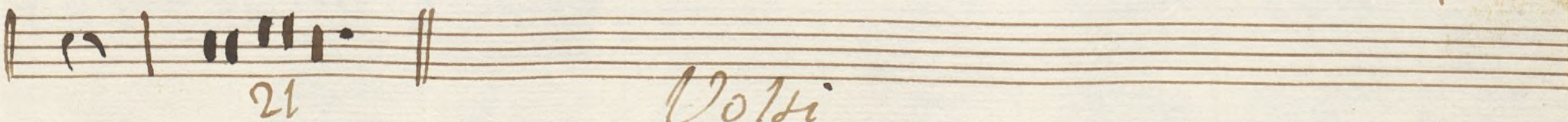
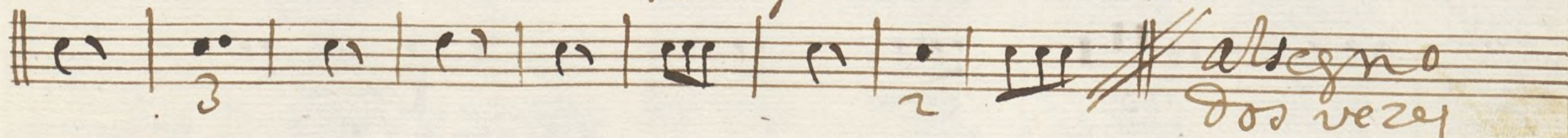
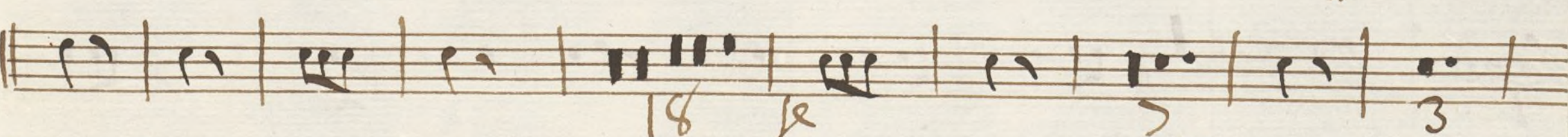
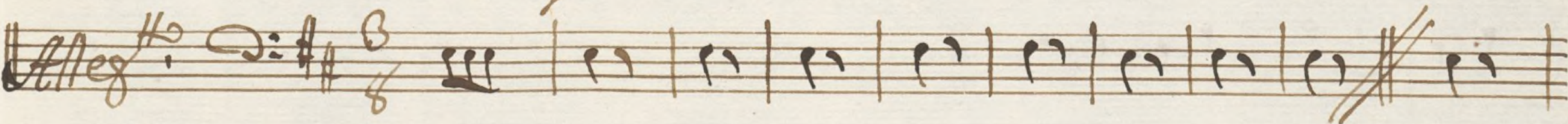
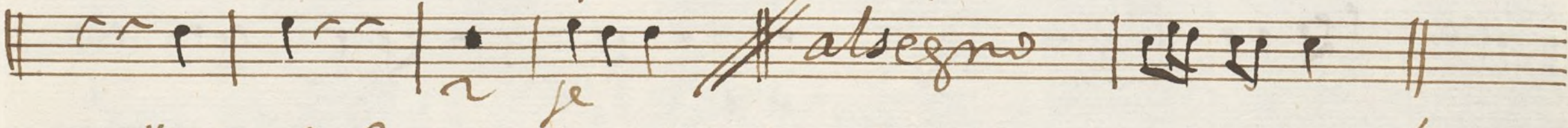
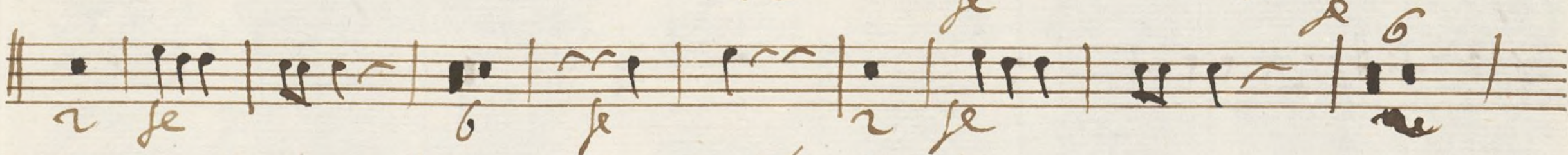
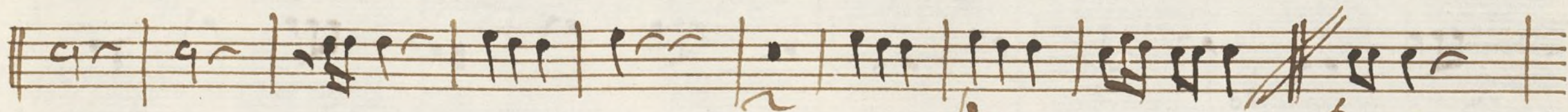
Trompa Primera

†

mus 172-20

tonadilla à 3. El esterero, y Castañera

In clami



Volte

Coplas Allegro 3/8 $\text{D:}\sharp$

Allegro *do, vez*

All. $\text{D:}\sharp\sharp$ C

Segu. *All.* $\text{D:}\sharp\sharp$ 3/4

allegro

The image shows a handwritten musical score on aged paper. The first section, titled 'Coplas Allegro', is in 3/8 time with a key signature of one sharp (F#). It consists of four staves of music. The first staff begins with a treble clef and a key signature change to one sharp. The second and third staves contain various musical notations, including notes, rests, and dynamic markings like 'f'. The fourth staff is marked 'All.' and features a key signature change to two sharps (F# and C#). The second section, titled 'Segu. All.', is in 3/4 time with a key signature of two sharps (F# and C#). It also consists of four staves of music, with the first staff marked 'Segu. All.' and the second staff marked 'allegro'. The score is written in a cursive, handwritten style.

Trompa Segunda

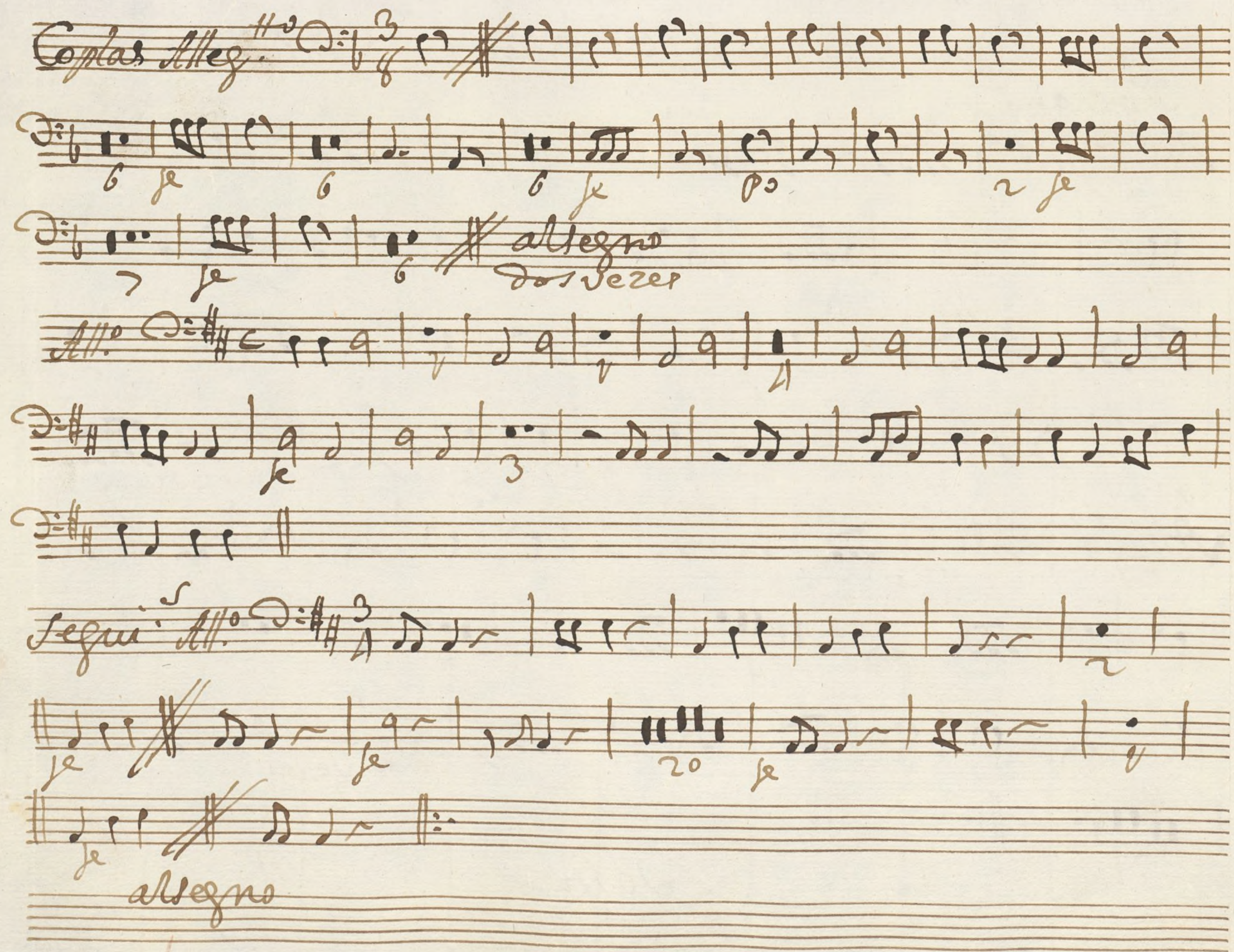
sonadilla à 3, El Esterero y Castañeras;

Inclami

Handwritten musical score for Trompa Segunda, featuring a sonadilla à 3, El Esterero y Castañeras. The score is written on ten staves. The first staff has a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, and bar lines. There are also some markings like 'se' and 'allegro' written in the margins. The score ends with a double bar line and the number 21 below it.

21

No hi



Contrabajo;

Mus 172-20

Tonadilla a 3. el esterezo, y Castañeras;

Allegretto

Handwritten musical score for Contrabajo, featuring a 3/4 time signature, key signature of two sharps (F# and C#), and various musical notations including notes, rests, and dynamic markings like 'p' and 'p0'. The score is written on a single staff with a treble clef. The tempo is marked 'Allegretto'. The piece is titled 'Tonadilla a 3. el esterezo, y Castañeras;'. The score includes a key signature change to two sharps (F# and C#) and a time signature change to 3/4. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'p0' (pianissimo). The piece concludes with a double bar line and the word 'Volvi'.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (3/8, 3/4), and dynamic markings (p, f). The score is divided into sections by repeat signs and tempo changes.

The first section begins with the tempo marking *Alleg* and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings *p* and *f*. A repeat sign is present after the first staff.

The second section begins with the tempo marking *Allegro* and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings *p* and *f*. A repeat sign is present after the second staff.

The third section begins with the tempo marking *Allegro* and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings *p* and *f*. A repeat sign is present after the third staff.

The fourth section begins with the tempo marking *Allegro* and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings *p* and *f*. A repeat sign is present after the fourth staff.

The fifth section begins with the tempo marking *Allegro* and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings *p* and *f*. A repeat sign is present after the fifth staff.

The sixth section begins with the tempo marking *Allegro* and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings *p* and *f*. A repeat sign is present after the sixth staff.

The seventh section begins with the tempo marking *Allegro* and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings *p* and *f*. A repeat sign is present after the seventh staff.

The eighth section begins with the tempo marking *Allegro* and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings *p* and *f*. A repeat sign is present after the eighth staff.

The ninth section begins with the tempo marking *Allegro* and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings *p* and *f*. A repeat sign is present after the ninth staff.

The tenth section begins with the tempo marking *Allegro* and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, rests, and dynamic markings *p* and *f*. A repeat sign is present after the tenth staff.

All.^o *D: #* *c* *f f* *r r* | *le* *p_o* *q* | *le* *q* *q* | *p_o* *q* *q* | *le* *q* *q* | *p_o* *q* *q* | *q* *q* | *q* *q* | *q* *q* |

le *q* *q* | *q* *q* | *q* *q* | *q* *q* | *q* *q* | *le* *#* *q* *q* | *#* *q* *q* | *p_o* *q* *q* | *q* *q* | *q* *q* | *q* *q* |

q *q* | *q* *q* | *le* *q* *q* | *q* *q* | *q* *q* | *q* *q* |

Segu.^o *All.^o* *D: #* *3* *q* *q* *q* *q* | *q* *q* | *q* *q* | *q* *q* | *p_o* *q* *q* | *q* *q* | *q* *q* |

le *q* *q* | *q* *q* | *q* *q* | *q* *q* | *q* *q* | *q* *q* | *q* *q* | *q* *q* | *q* *q* | *q* *q* | *q* *q* |

le *q* *q* | *q* *q* | *q* *q* | *q* *q* | *q* *q* | *q* *q* | *q* *q* | *q* *q* | *q* *q* | *q* *q* |

le *q* *q* | *q* *q* | *q* *q* | *q* *q* | *q* *q* | *q* *q* | *q* *q* | *q* *q* | *q* *q* | *q* *q* |

le *q* *q* | *q* *q* | *q* *q* | *q* *q* | *q* *q* | *q* *q* | *q* *q* | *q* *q* | *q* *q* | *q* *q* |

le *allegro*

