

GUERRERO, Antonio.

Dos chuscos, un soldado y un vejete.

Tonadilla nueva a 4^{ta}.

Apte ms. 1761.

Portitura.

Violin 1^o

Violin 2^o

Trompa 2^o

Contrabajo.

Contrabajo.

Mus 178-9

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Tonadilla Nueva

ã 1º

Dos chuscas, Un soldado, y
Velete

Rosa
Guerrero
Pereira
Cortés

Del Sr. Luerrero

1761

//
Ayuntamiento de Madrid

178-9

tonadilla a 1º

And. Allegretto

Vosa p f p f p f p fe

señor la Vo si ta Viene cantando

ya vie ne can tando ya ya zia el pardo Cami no

q.ª me ve co je ra q.ª me ve co xera

ay ay ay ay ay que soi niña y sola — que de mi se

ra y puei siento Ruído - - yo quiero escuchar
guzmana
tonadas la guz ma — na de mo da canta
ra de mo da Cantara y puei que uoi al
par — do q.ⁿ me re co xera q.ⁿ me re co xe
ra ay ay ay ay ay que perdiel ca

mino — ay dei graciatal don de el tare cielos —
 Vota guz.^a Vota guz.^a Vota
 ya con migo es tas Pues Voi ta, pues guzmanana que se passa que te a
 Guz.^a Vota Guz.^a Vota 1a 2.
 quexa amina da buena es ena pues cantemos pues cantemos Una se qui
 And.^{te} se qui.[!] guz.^a
 di llas nue — bas Ca mi ni to del pardo voy per
 And.^{te}
 di di ta voy per di di
 ay mos que te

3

ta en con pa - ñia a le pre de mi ro si ta en con pa - ñia a
 ro no me pa - paras nunca lo que te quie - ro no me pa - paras

le pre de mi ro si ta en con pa ñia a le
 nunca lo que te quie - ro no me pa paras nun

gre de mi ro si ta ala señal
 ca lo que te quiero oravez, y luego sigue

Tota
 Ca mi ñi to del par do va mi es per an za va mi es per an

za
 va mi es per an za en con pa - ñia a
 va mos an dan do por que ai mu - chas fi

4

la guerra i la paz nunca falto un Ziga rro

ni va las que tragar ni va las que tragar masque

veo masque miro y ome lle go ba Con brio Sale Uefete se ño res

aunque vie — lo — no se me ol bi da ra no

se me ol bi da ra aquella maña an ti — gua

en mi de galan tear en mi de ga lan tear api chi
chi es ami a Currucu abrata? digan lo que quieren
no puedo arrancar a a a a a no puedo arrancar
quieme me chusca mia vellayermo sa vella yer
mosa le quere como traiga llena la bolsa la bol

Voz *Coro?* *quz.* *la 2.*
Coro? vivo *vivo quz.*

viejo.

sa mira ante viejo ni ña que por ti

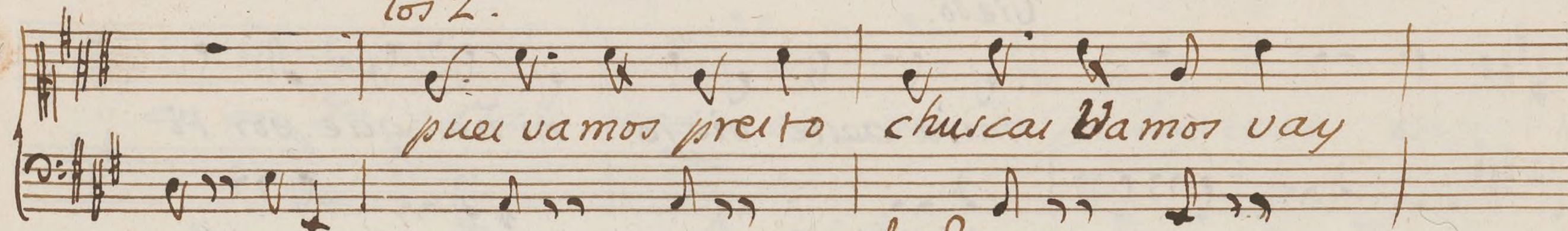
Tosa muero que por ti muero la li sonja le ei ti mo ven

los 2. ga el di nero el dine - ro si con migo te

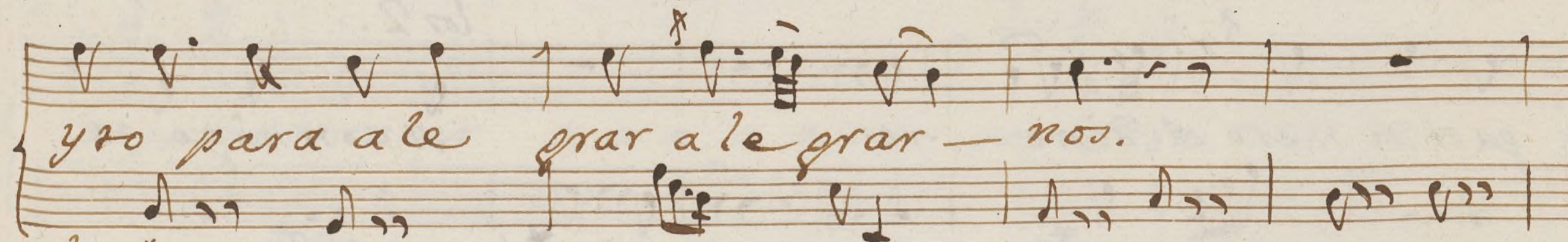
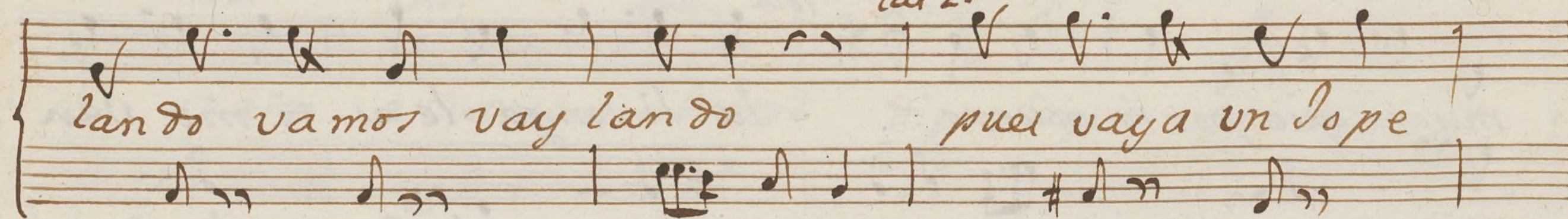
los 2. vienes a bra mo rusa yolo ace

to por que a ello na die se ei cura reer cu - sa

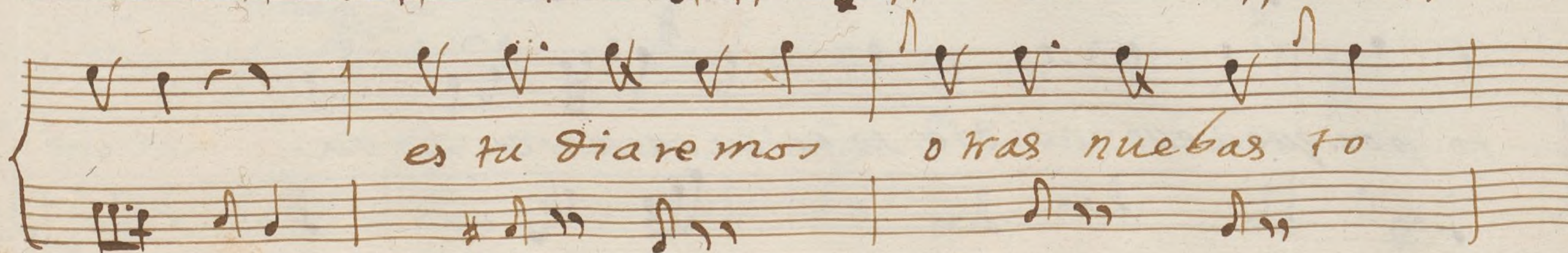
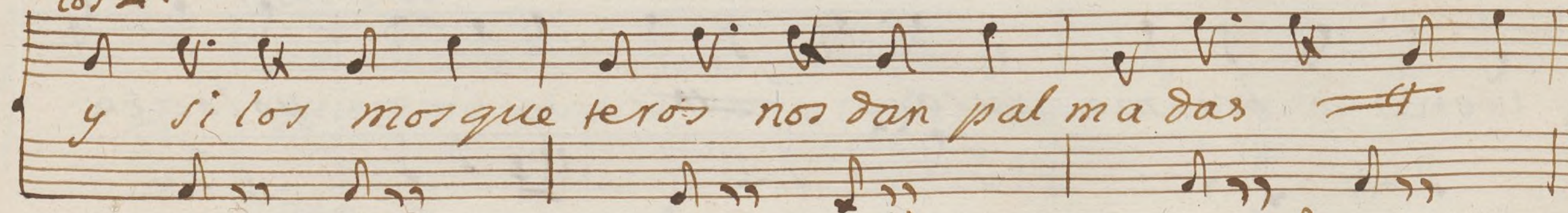
los 2.



los 2.



los 4.



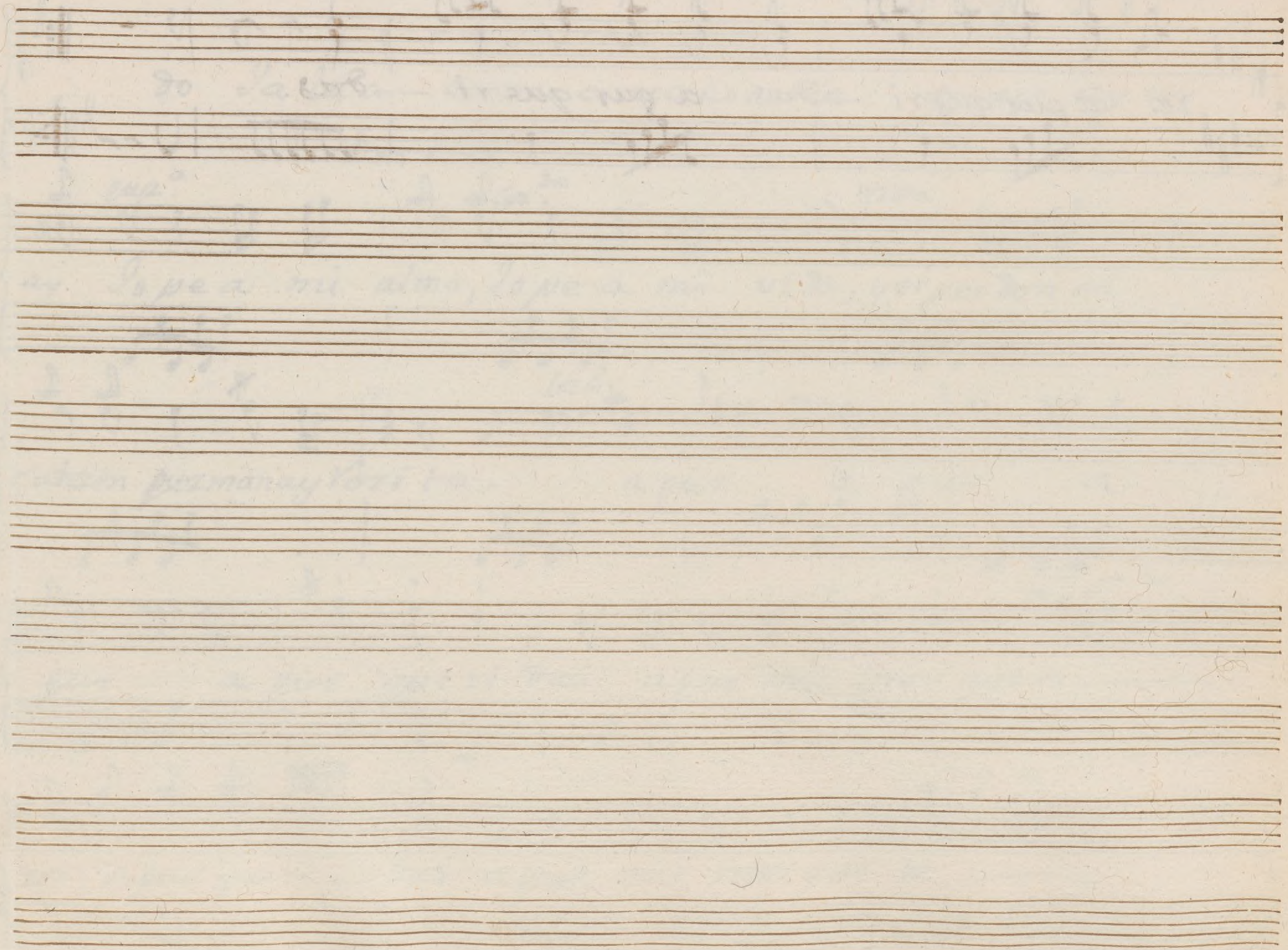
nada das tona — das
 puz. Vaylando
 Vayla sol da do mio ei te do
 pes chi chi chi chi dale tu al ta con zillo mi dulce
 Tota
 Dueño chi chi chi chi Vayla tu viejo mio vay la pue
 Veyete
 ea Corroco corroco Corroco Vaylare aunque me vuelba to

Handwritten musical score on ten staves, featuring lyrics in Spanish and musical notation. The lyrics are:

do la lea Corroco corroco Corroco ay ay ay ay
ay Iopea mi alma, Iopea mi vida, y el perdon al
catzen puzmanay Vori ta a pur a pur a
pur a pur queri das a pur mi mor que te
ros a pur queri das a pur mi mor que te

The score includes various musical notations such as notes, rests, and dynamic markings like *luz.*, *Cor.*, and *luz.*. The notation is written in brown ink on aged paper.

ros a pur que ri - das a pur que ri - das.





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Violin Primero

Sonadilla à quatre

Señores la Visita

tonadilla a 1.^o

Bar 28.

Allegretto & 6/8

Handwritten musical score for a tonadilla. The score consists of 12 staves of music in G major (one sharp) and 6/8 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). There are also handwritten lyrics in Spanish interspersed with the musical staves. The paper is aged and shows some staining.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 6/8 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano), *f* (forte), and *pp* (pianissimo) are present throughout. Performance instructions include *mar vivo* (marked on the fourth staff) and *3 vivo* (marked on the eighth staff). The lyrics "fe" are written below several staves, and "vaya" is written above the eighth staff. The score concludes with a double bar line on the tenth staff.

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Violin Segundo

tonadilla a quatro

Señores la Vorita

tonadilla a 1º

tonadilla a 4.^o

And. *Allegro*

te fe

voz

And. *seguí*

se repiten a la voz travez ala ena

Come Prima

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Handwritten musical score on ten staves. The notation is in treble clef with a key signature of two sharps (F# and C#). The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as 'f' (forte) and 'Vivo' are present. The manuscript is written in brown ink on aged paper.

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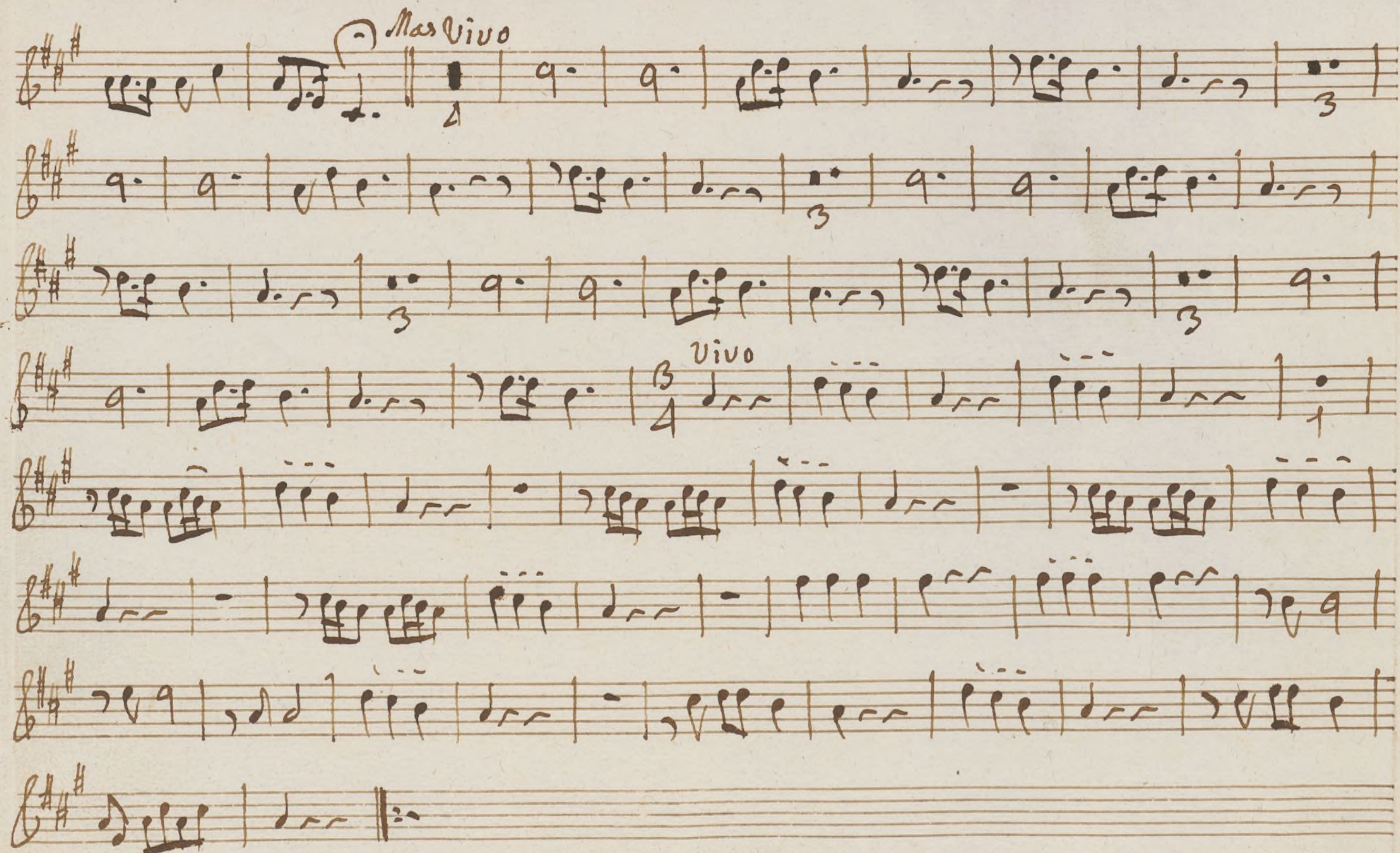
Trompa Segunda

tonadilla à quatro

tonadilla a 4º

tenute

Handwritten musical score for a tonadilla in G major (two sharps) and 4/8 time. The score consists of ten staves. The first staff is marked "And. Al. 6" and "tenute". The second staff is marked "po". The third staff is marked "8". The fourth staff is marked "4". The fifth staff is marked "And. segui!" and "voz". The sixth staff is marked "po". The seventh staff is marked "al a leñal". The eighth staff is marked "al a leñal" and "And. 6". The ninth staff is marked "4". The tenth staff is marked "2". The score includes various musical notations such as notes, rests, and bar lines.



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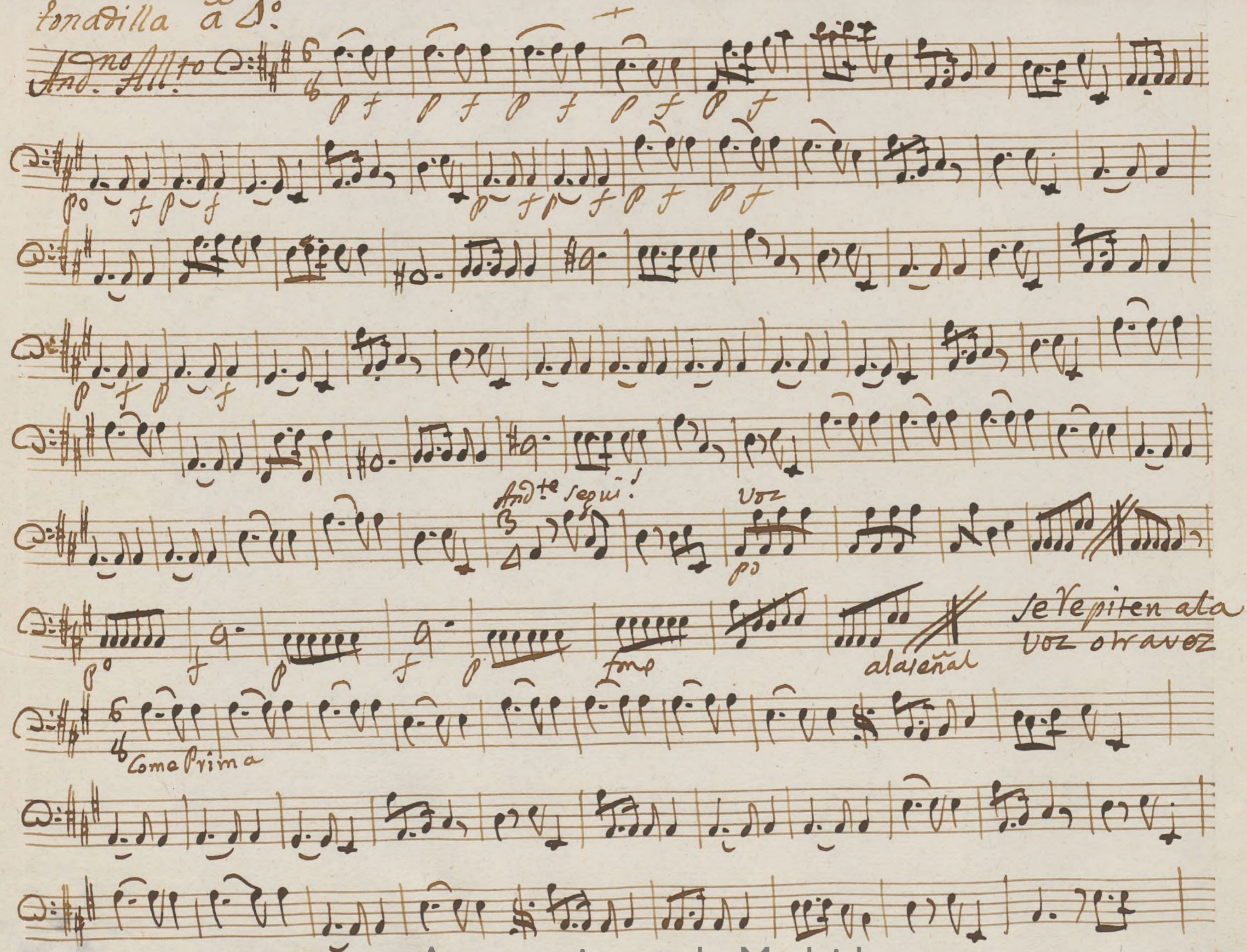
Contravaso

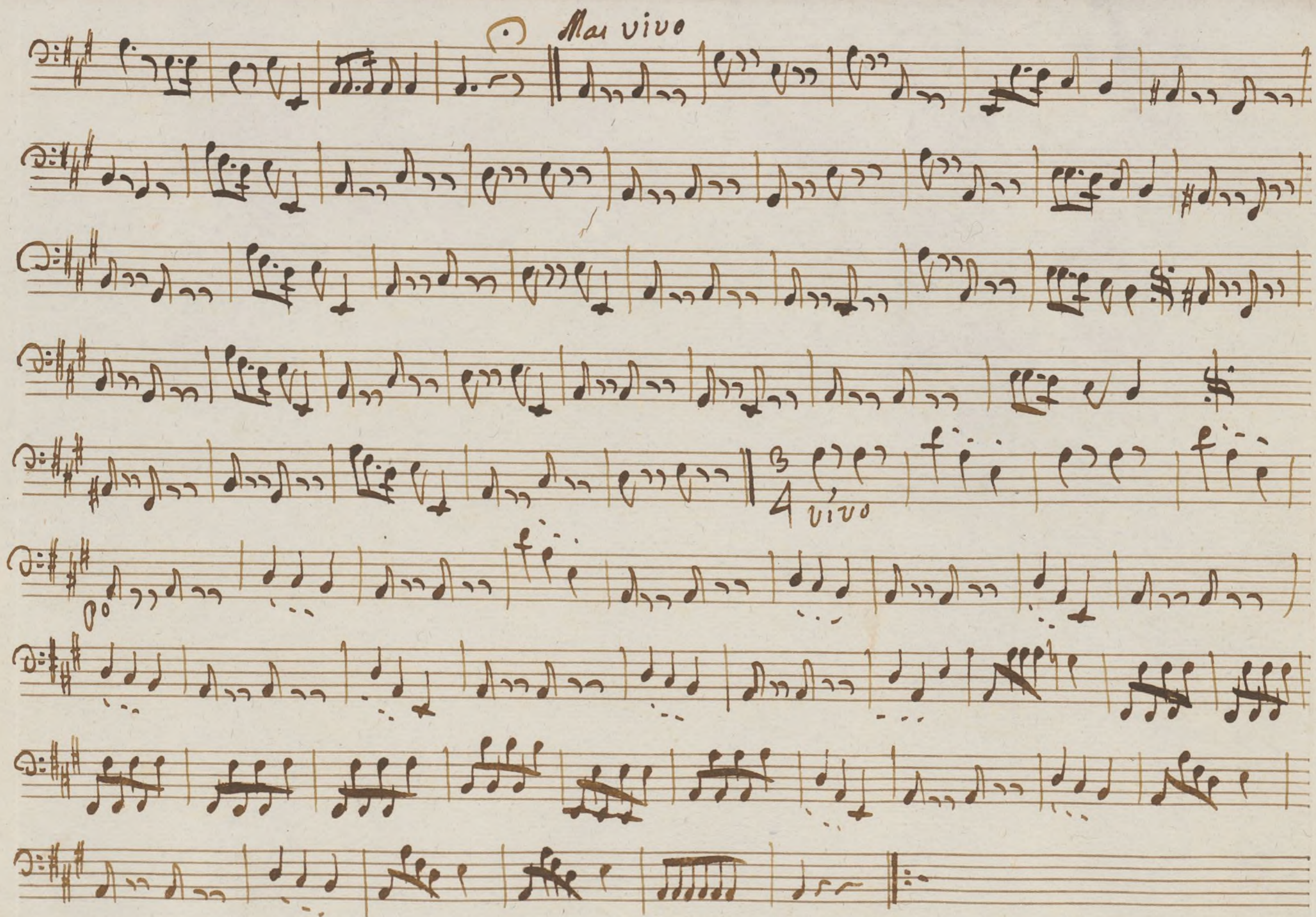
tonadilla á quatro

Señores la Vorita

tonadilla a 1º

And. All!





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1
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Contravaso

tonadilla á quatro

Señora la Yorita

2

Marvivo

4 vivo

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