

Leg.^o 16. N.º 25.

Leg.^o 8.º n.º 44

MUS 85-44

Mrz:

S.^{ra} Raboso

Conadilla à Solo

La Titanera 1.

45.

Del S.^o Rosales;

Handwritten musical score for "Marcha de la Cadiz" by Juan Valverde. The score is written on ten staves. The first staff is marked "All." and has a key signature of one sharp (F#) and a time signature of 2/4. The music is in a 2/4 time signature. The lyrics are written below the staves. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The lyrics are: "Nos que se ritos del al- ma si que reis pa sar el tiem- po ba en el tiempo que yo e- ta a ten ded y ba por".

a esta to na — da Congueos di bierre miafec — to
 plazas y Ca — lles Una pu li da si ta — na

Congueos di bierre miafec — to
 Una pu li da si ta — na

es un caso bonito si si si si no es historia ni
 y con mucho donaire si si si si y sin fallar le

Cuento no no no no es dea guellas co sitas e e e
 gracia no no no no Canta ba deste modo e e e

e Congue se que os a beiro si si si si a sen
 e con muchissima de alma si si si si a sen

ded a ten ded monos mi os
ded a ten ded que ri di tos tened si ten
ber ei que gra

cia que ba la Maria ni Maria ni
cia y suplid y suplid mi de pec ta aen
cia si

re ne - ros
no a gra - das

allegro

Coplas And. poco

que é de fazer probede mi si tengo ami gachò au
oyes gachò igo chaimi chiquis que rio Juan

senre de aqui mal de cia sea el alma que lo tiene allí yo
jue de aqui no sea que pique el mosco Aguairil ay

me moriré. ay triste de mi Pe lanchon amao a
ay que pesar ay ay que sentir Zi zo bre el Mojino se

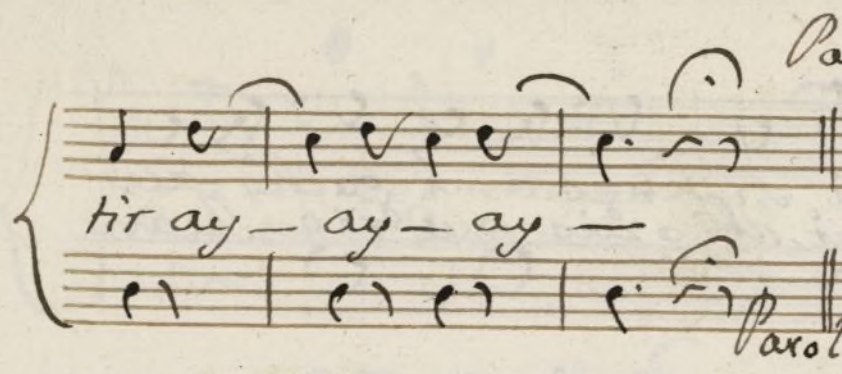
donde estas di no fijas no gimples que se cheroati ay
beo subir ha zer corre dias con la fente allí ay

ay que pesar ay ay que sentir esto es amar es to es sen

Parola 1ª Mas supachò que la oye tan triste y
de pa litcha à, la canta de aquesa modo
al compas de sus Cachaa; ;

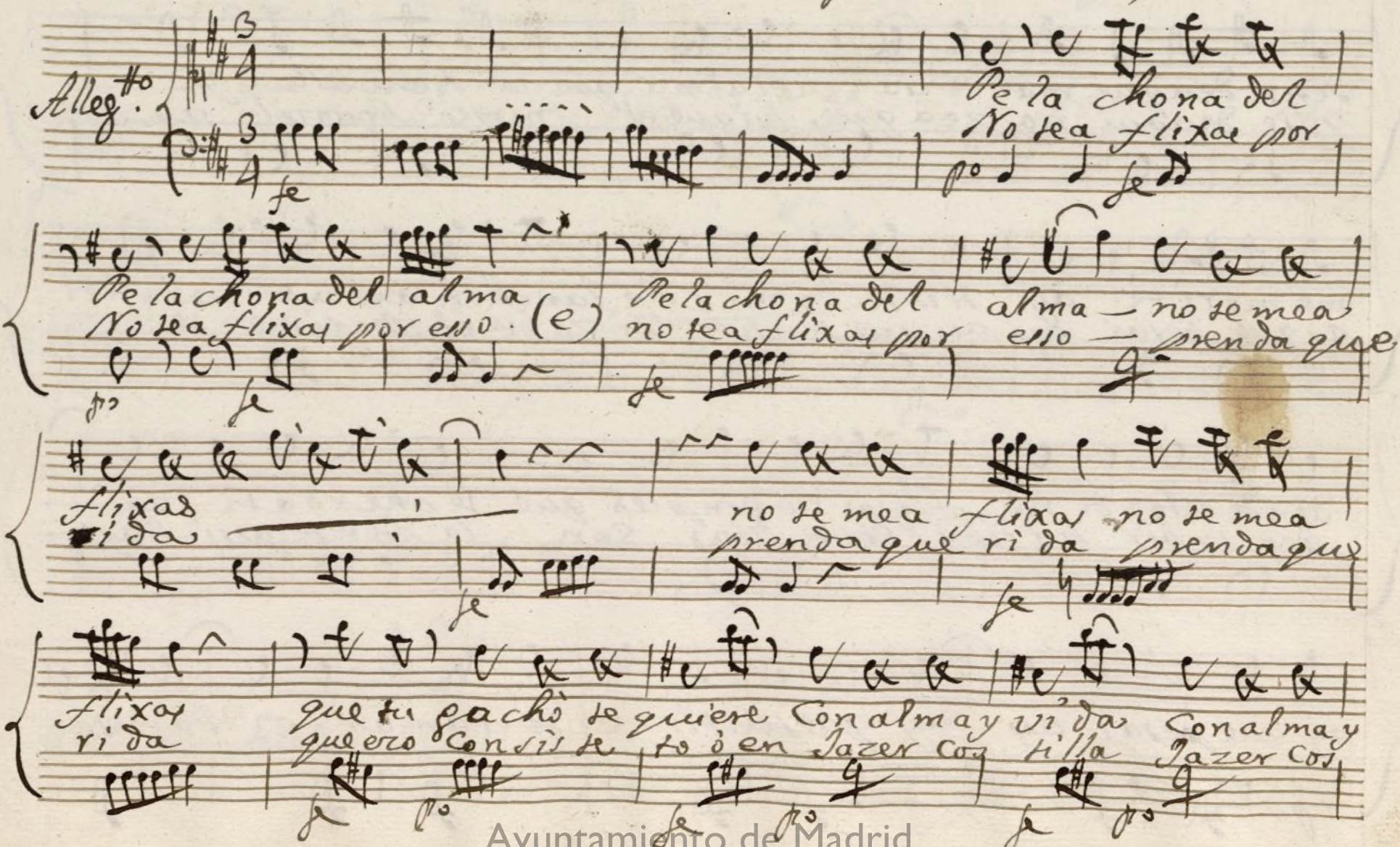
Parola 2ª Pero el la responde alegre, para
mejor Con solarla;

Parola



Allegro

Pe la chona del
No sea flixar por
Pe la chona del alma
No sea flixar por esso (e) no sea flixar por
Pe la chona del alma - no se mea
No sea flixar por esso - prenda que
flixar
vida
no se mea flixar no se mea
prenda que vida prenda que
flixar
vida
que tu gachò se quiere Con almay vida Con almay
que ero Con si se to è en Jazer con hilla Jazer con



vida (si) ya de ser siempre tuis mien tras que viva
 zilla y el fuerza con travasos pasar la vida

vaya no Jimas
 en sancha el pecho

quel co
 y el que

razon y el alma me lo la rrinca
 miedo su biere que compre un perro

echa penas avn lado yancha Ca zilla
 ya Dios que nada a su ta a tu mo reris

~~Parola)~~ Pero ella buelbe llorosa
 a de tir mui afligi da?

~~D.C.~~
 al segno

Le

All.^o The musical score is written on six systems, each with a vocal line and a lute line. The key signature is one sharp (F#) and the time signature is 3/8. The lyrics are written in a cursive hand below the vocal lines. The piece concludes with a double bar line.

Es to queri ditos solo a di bersion perdonad a
 migos sino os, agra dō y porque pia dosos me dei el per
 don vnas segui dillas canpor Conclusion chi si to Cui da
 do chi si to Cui dado y despues a Dios chi si to Cui dado y
 despues a Dios chi si to Cui dado y despues a Dios 3

Segui. Alleg. #0

Pues tanto debo a todos oye lo Zicate oye lo monomico
 mo Tisana Como si
 Tana oye la buena ventura lei dire en
 paga lei dire en paga oye lo queri

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And^{te}

Didicicic. oyelo zicare chic.

Punteado

oygan las de la Cazuela sin en señarme las manos
 A los señores vecinos parece cosa curada
 A los del patio les digo cuando buelben las cabezas

que solo con ver los ojos sus intenciones de claro
 decir la buena ventura por que la tiene quien paga
 nose fien de los ayres que se ñalan la ve letas

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Violoncello.

Violin 1^o

MVJ 85-17

Tonadilla; a Solo; La Titinora

Handwritten musical score for Violin 1, titled "Tonadilla; a Solo; La Titinora". The score is written on ten staves, beginning with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *fmo* (finito). The piece concludes with a double bar line and a sharp sign.

Al Seor

Coplas.

And.^{te} 6/8

Voz

parola.

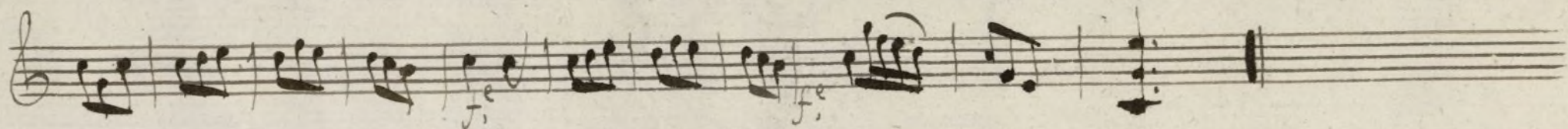
All.^o 3/4

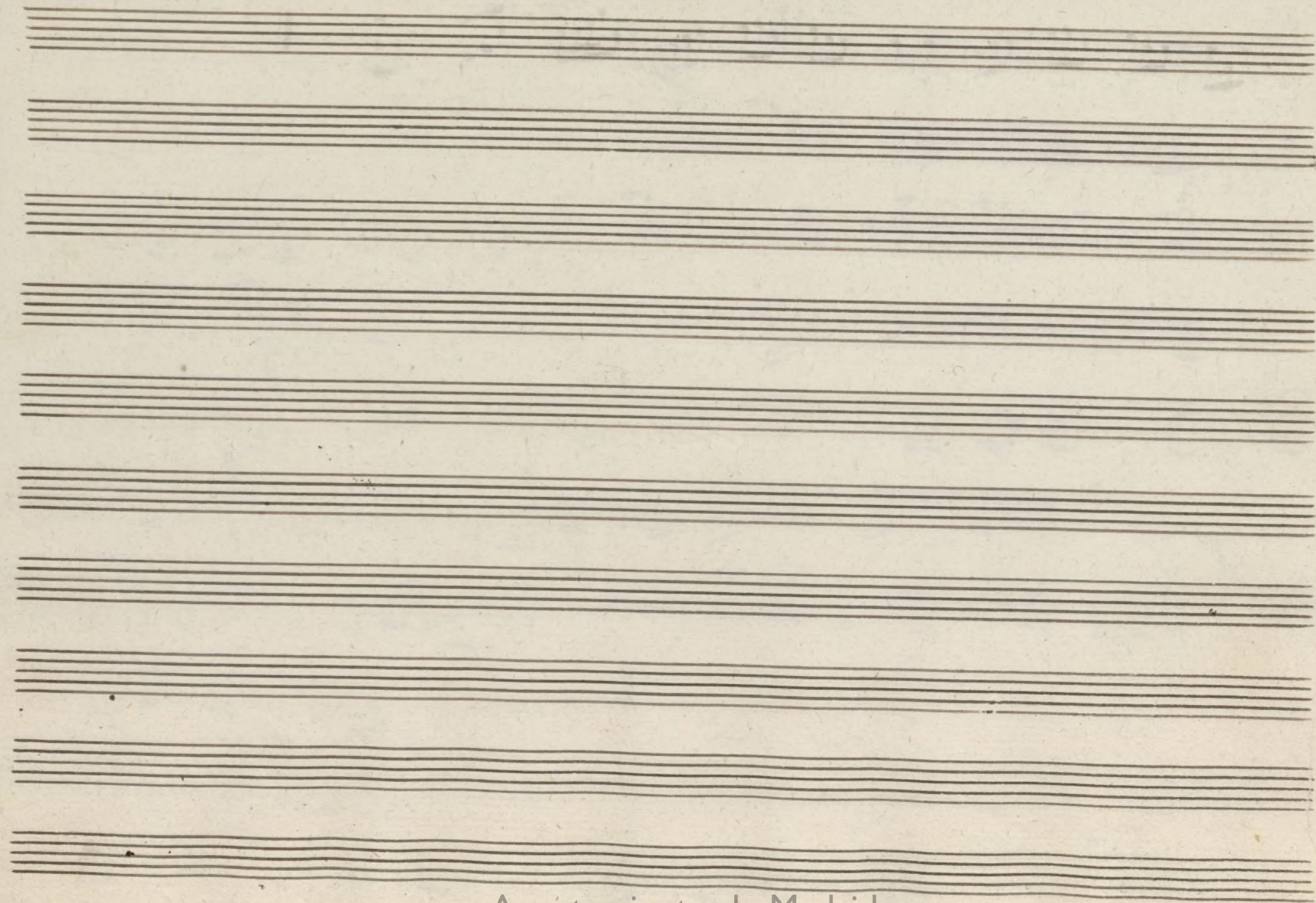
al Segno 6/8

D. C.

All.^o Vivo. 8/8

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Tonadilla; à solo; La Jitanera!

Puntobajo

Handwritten musical score for Violin Primo, titled "Tonadilla; à solo; La Jitanera!". The score is written on ten staves in G major (one sharp) and 2/4 time. It features various musical notations including notes, rests, and dynamic markings such as "p" (piano), "f" (forte), and "ff" (fortissimo). The piece concludes with a double bar line and the tempo marking "Allegro".

Coplas Puntos bajo

Handwritten musical score for a piece titled "Coplas Puntos bajo". The score is written on ten staves, featuring complex rhythmic patterns and multiple clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- And.^{te}* (Andante) at the beginning.
- vo* (voice) above the second staff.
- Parola* (Parola) written above the fifth staff.
- allegro* (allegro) written above the sixth staff.
- Parola* (Parola) written above the eighth staff.
- allegro* (allegro) written above the ninth staff.
- Puntos bajo* (Puntos bajo) written below the first staff of the bottom section.
- vivo* (vivo) written above the first staff of the bottom section.
- allegro* (allegro) written above the second staff of the bottom section.

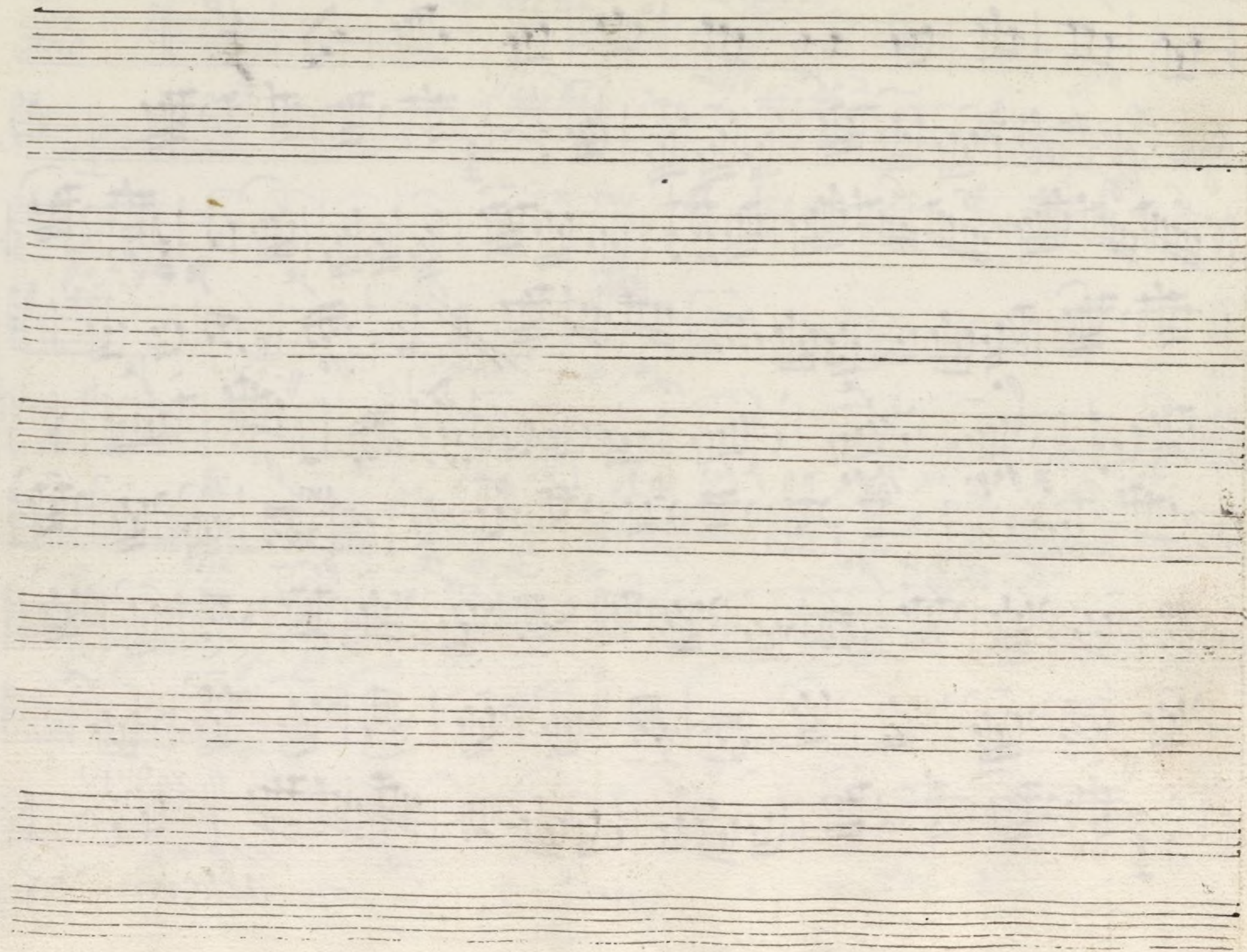
The score is written in a historical style, likely from the 18th or 19th century, and shows signs of age and wear.

no

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 historical style, likely from the 18th or 19th century. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into sections by repeat signs and includes the following markings:

- Segue* (written above the second staff)
- Andte* (written above the sixth staff)
- allegro* (written below the tenth staff)

The notation is dense, with many notes and rests, and includes various musical symbols such as *se*, *vo*, and *po*.



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Violin Segundo. *fe* + Sonadilla à solo. La Titanera. MUS 85-11

Punto bajo

Handwritten musical score for Violin Segundo, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fe*, *p*, *f*, *cresc*, and *dim*. The piece concludes with a double bar line and the tempo change *allegro*.

Coplas Punto a bajo

And.^{te} 6/8

Parola

All.³

Parola

allegro 8

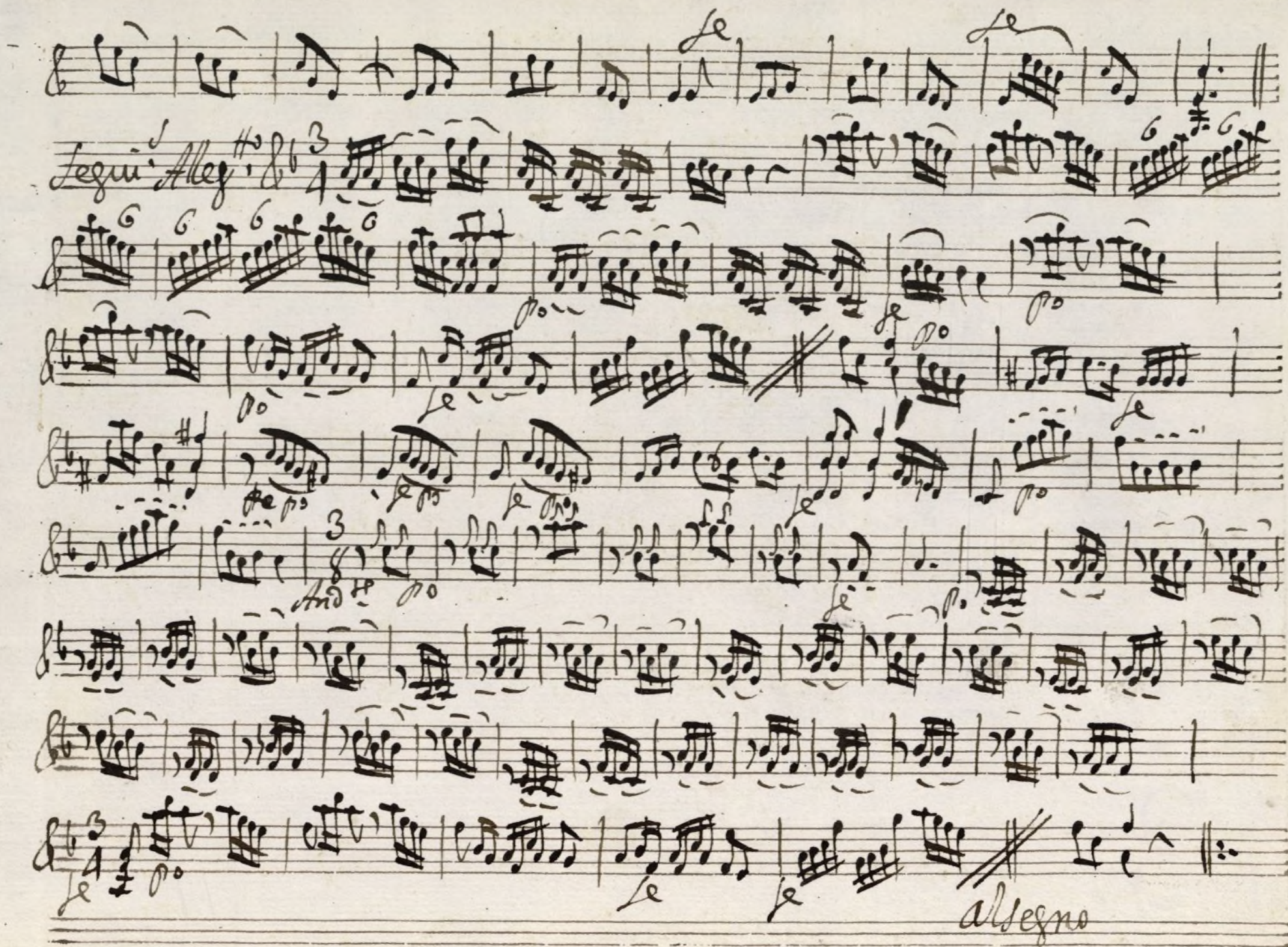
D.C.

All.³ vivo 8

Punto a bajo

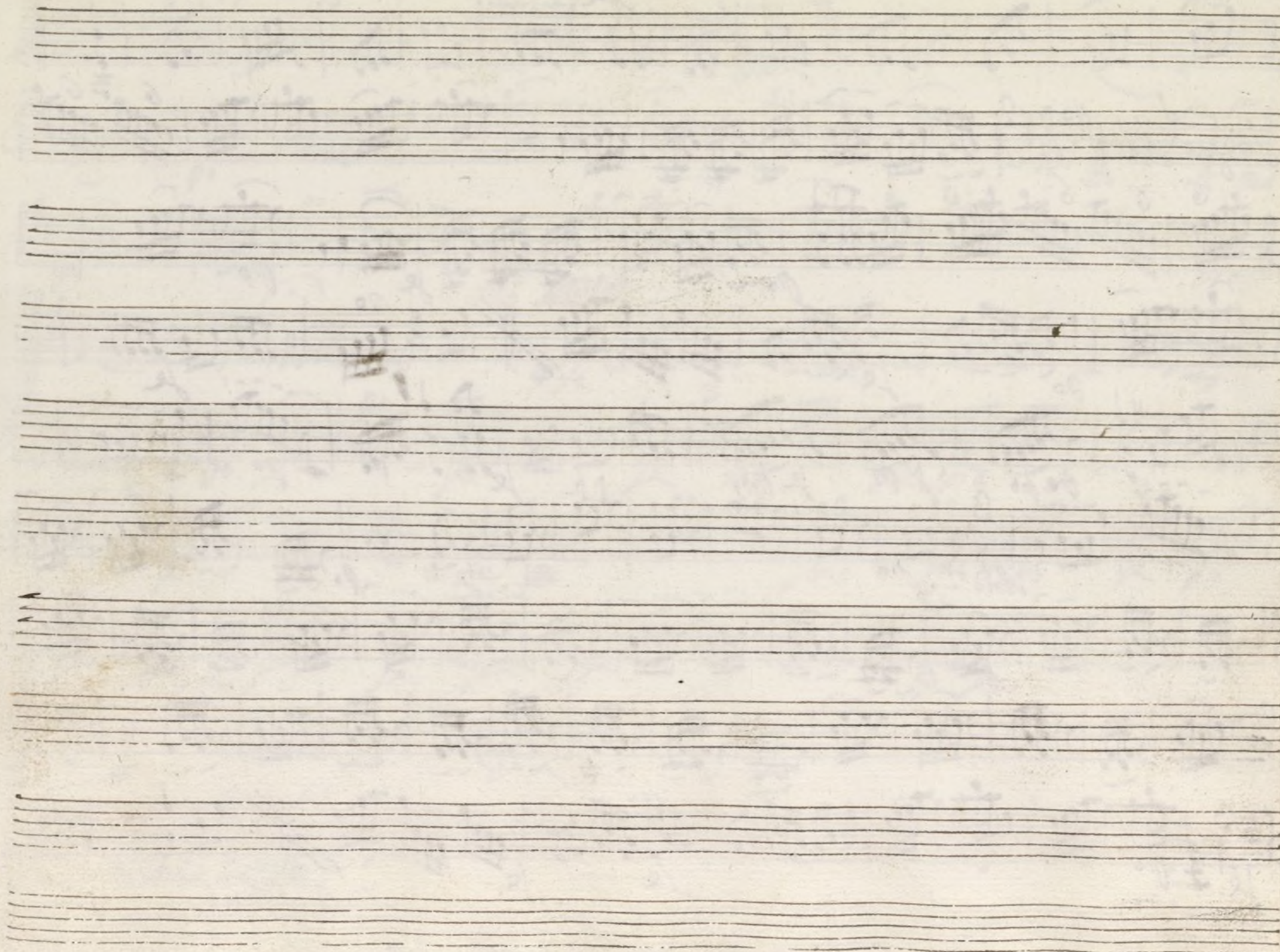
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Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo marking "Segue Allegro" is visible at the beginning of the second staff. The piece concludes with the word "allegro" written below the final staff.



Segue Allegro

allegro



Trompa 1.^a

+

Mus 85-11

Conadilla à Solo; La Titanera 1.

In Cerol,

Handwritten musical score for Trompa 1.^a, titled "Conadilla à Solo; La Titanera 1." and "In Cerol,". The score is written on ten staves with a key signature of two sharps (F# and C#) and a 2/4 time signature. It includes various musical notations such as notes, rests, and dynamic markings like "Solo", "p", "f", and "allegro". The piece concludes with a double bar line and the word "allegro" written below the staff.

In Cevol.

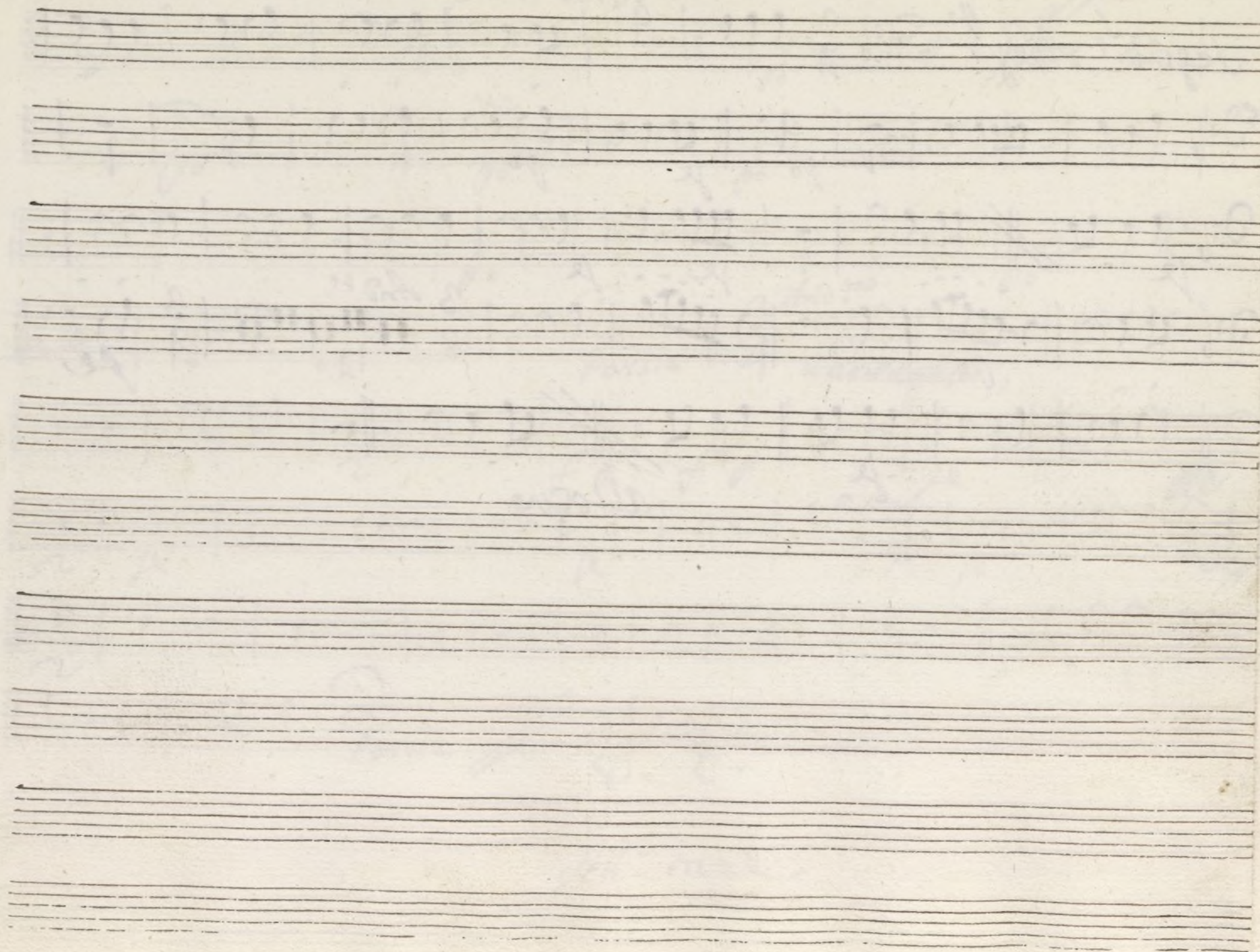
Coplas And.^{te} $\text{D}:\sharp\text{F}$ $\frac{6}{8}$

Parola And.^{no} $\frac{3}{4}$ ~~*Allegretto*~~

Parola ~~*allegro*~~ D. C.

All.^o fare.

Handwritten musical score on five staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The first staff begins with the tempo marking "Segui. Alleg." and a key signature of one sharp (F#). The score includes several measures of music, some with slurs and ties. Dynamic markings like "p" (piano) and "f" (forte) are present. A section of the score is marked "And.te" (Andante) and "A.o" (Adagio). The word "allegro" is written below the fifth staff, indicating a change in tempo. The notation is in a cursive, handwritten style typical of 18th or 19th-century manuscripts.



Trompa Segunda

MUS 85-11

Lonadilla à Sol; la Litanera

In C. solfaut

Handwritten musical score for a piece titled "In der Ferne" (In the Distance). The score is written on ten staves, with the first staff starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like "Solo", "p", "f", and "allegro". The score concludes with a double bar line and the word "allegro" written below the staff.

In Cesoltant

Coplas And.^{te} 6/8

no

no

Parola

3 And.^{te}

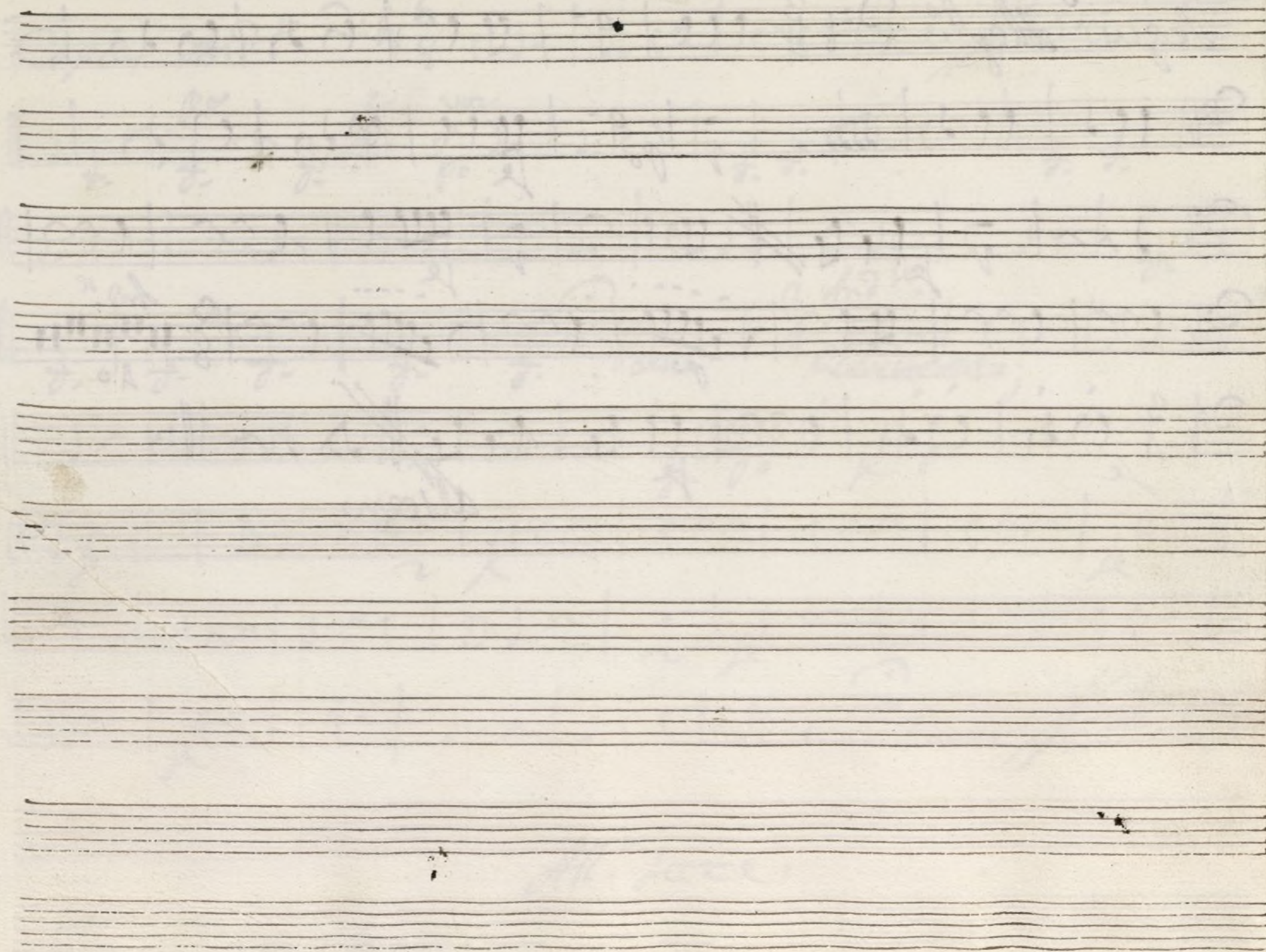
Parola

allegro

Parola

allegro

All.^o Jaze



Contrabajo.

Mus 85-11

Conadilla à solo; La Titanera

Punto bajo

Handwritten musical score for Contrabajo (Double Bass). The score is written on ten staves in 2/4 time with a key signature of one sharp (F#). It includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and the word 'Allegro' written above it.

Voltri

5 Punto bajo

Cybas And.

Punto bajo

Coplas And.

Parola

And. no

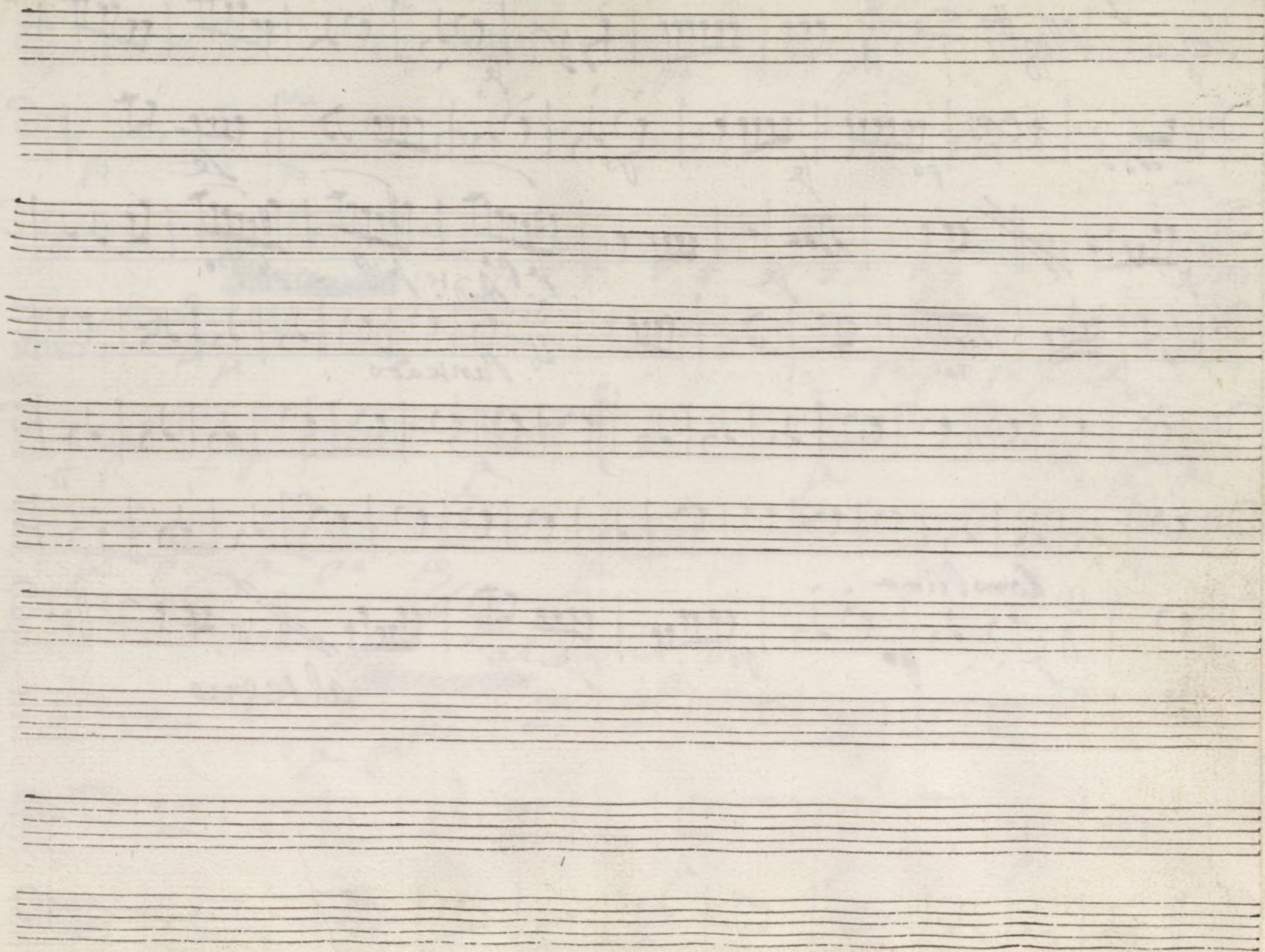
Alor parafos

Parola

Allegro vivo

D. C.

D. C.



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