

LÓPEZ, Félix

Los audolues.

Tonadilla. a duo.

Apte ms. 1761.

Partitura

violin 1^a oboe

violin 1^a

violin 2^a

Trompa 1^a

Trompa 2^a

Contrabajo.

Contrabajo.

t

Tonadilla a Duo

De Los Andaluces

Con Viol^o y Trompas.

Acor y Coronado

De D.ⁿ Felix Lopez.

1161.

And.^{te}

Cor. do

Dela Jandalu cia jar

dalucia soi soi morqueteron Y traigo tona

dilla tona dilla q. es q. es mucho quento

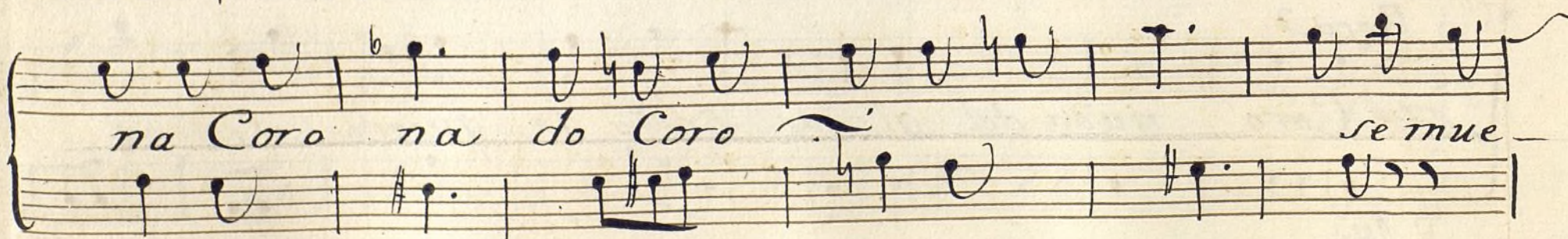
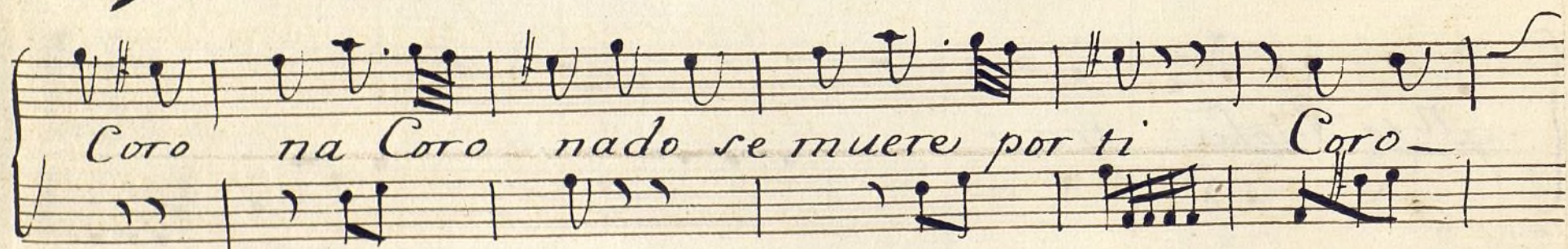
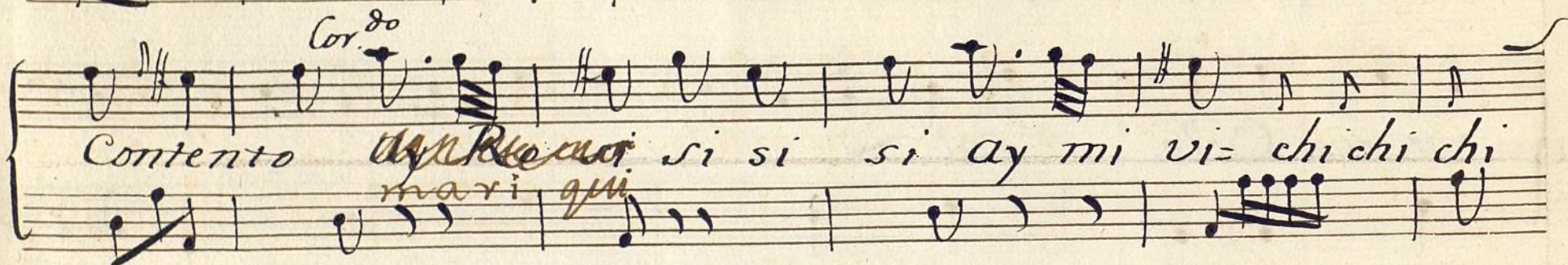
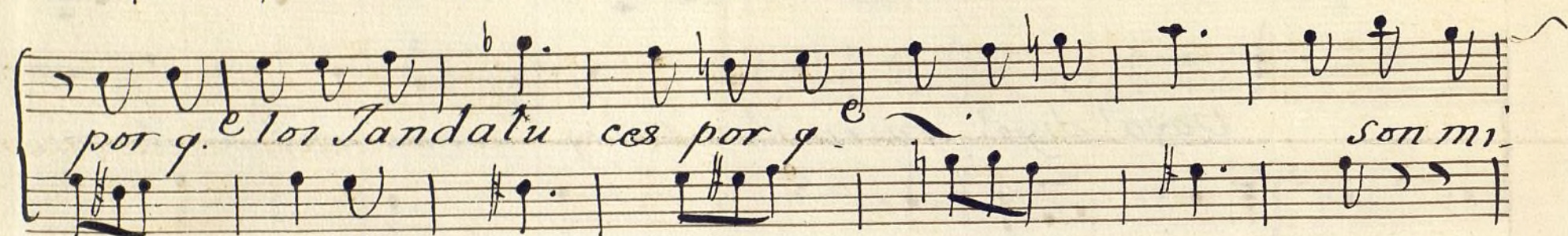
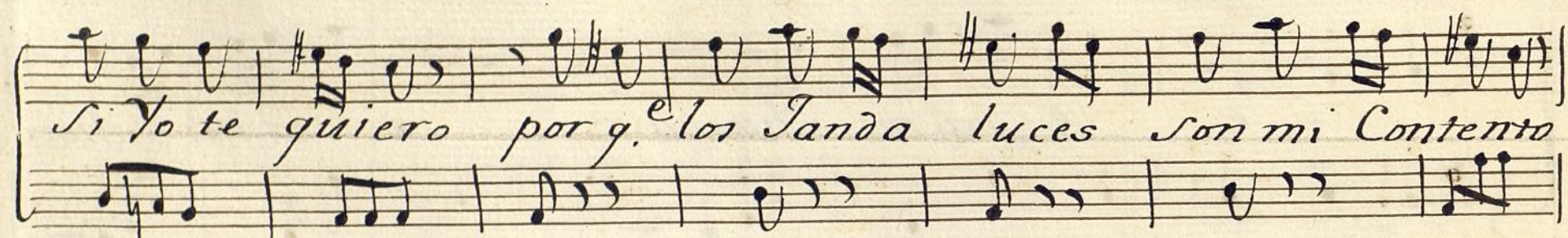
e e sal mi Chusca e e sal mi jalma

Uaya! digo? mira! sal y veras mi Cielo y ve-

ras mi Cielo sal

q. N te Ydola tra

Alt.º Rosa
Alt.º Coro nado del alma si Yo te quiero si si
Alt.º



re por ti se ~

ay

Cor.^{do} La mitayta del
Corazon seme aido
derechito ala Cazuela
Jesus q.^e susto!

ay q.^e pena ay

es impo sible q.^e haya di Zicatera

es impo sible q.^e haya imposible q.^e haya si q.ⁿ mas te

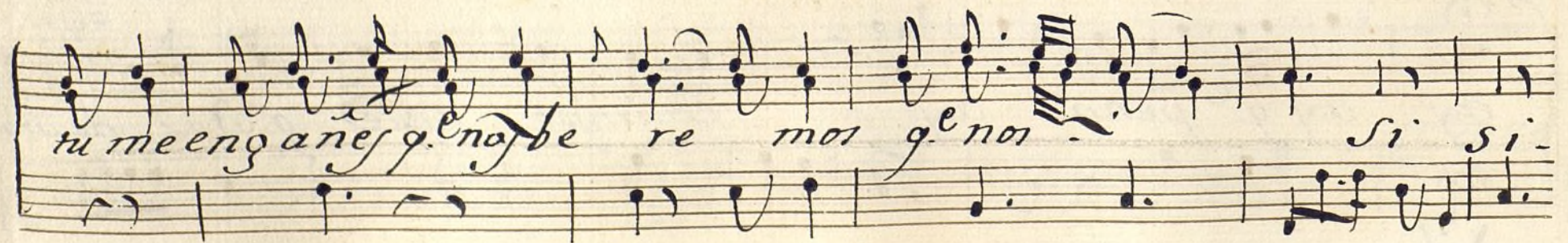
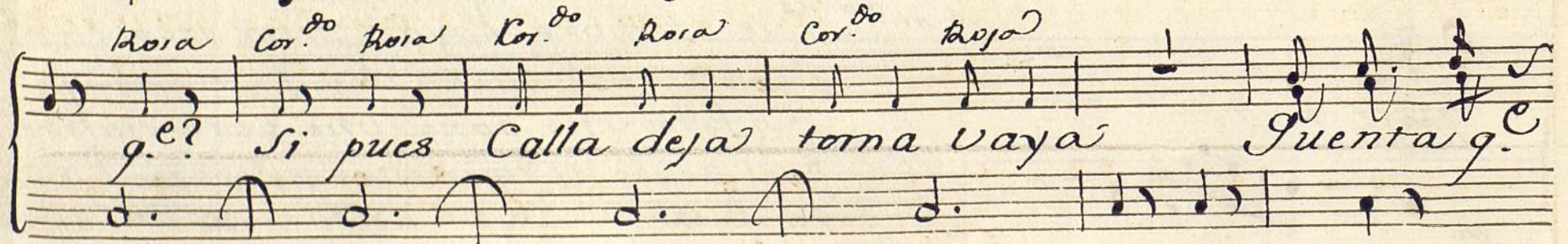
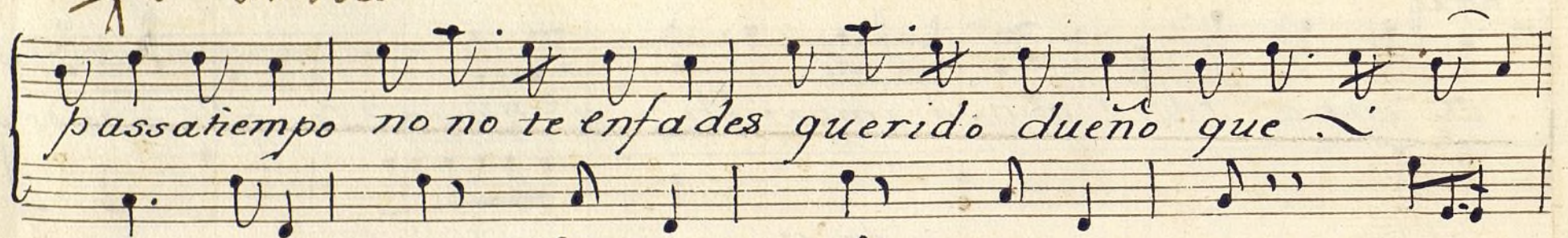
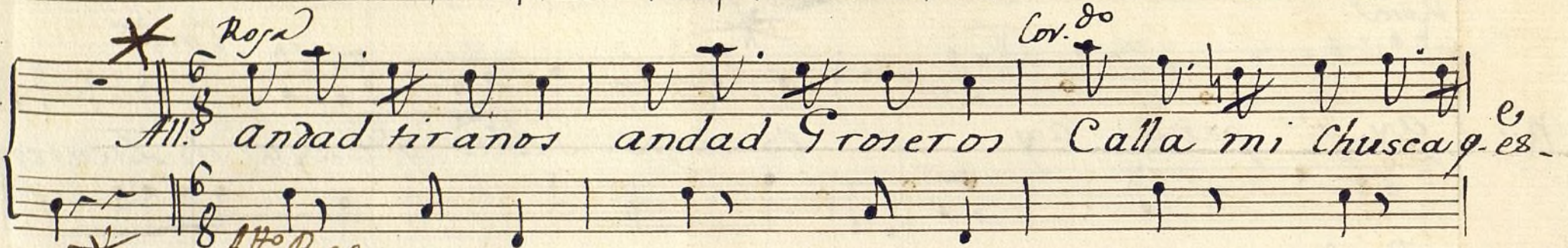
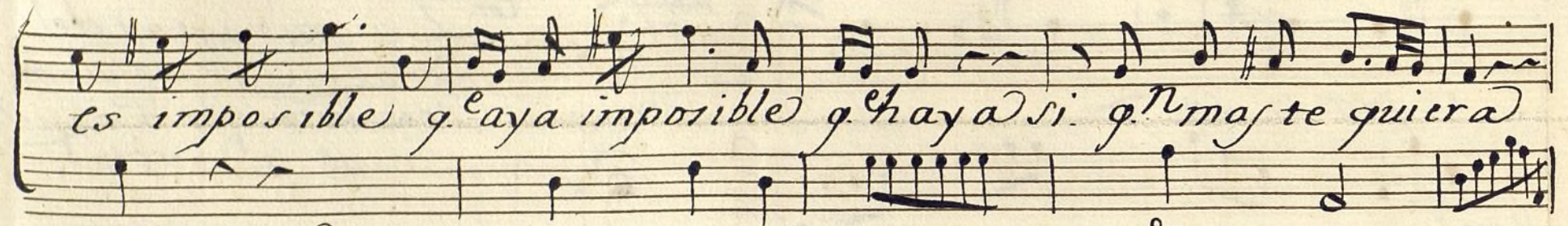
guiera.

Cor.^{do} Sue siempre hayais de ser tóo tan
Zalameras! mas Caro Cuesta el ojo
q.^e el Pollo, y no gana uno para su tío.
pues acaso es menester andar con telendones
pa leix eno? y no andar con aquello de -

ay ay q.^e pena ay

es impo sible q.^e aya de veras?

no



guenta q. tu me engañes si q. nos beremos

guenta q. tu me en ga nes si q. nos bere mos.

Cor.ºº

Al.º

Y assi por diver tirnos en Corto tiempo Cantemos tonas

Solo.

dilla y acave a questo Yo traigo una si gurtas esta mea

tento

Corita de Chupete

Cor. do Rosa. *Cor. do Rosa*

muy del intento e si muy del intento Certo si muy.

And^{te} Poco *Jonadilla*

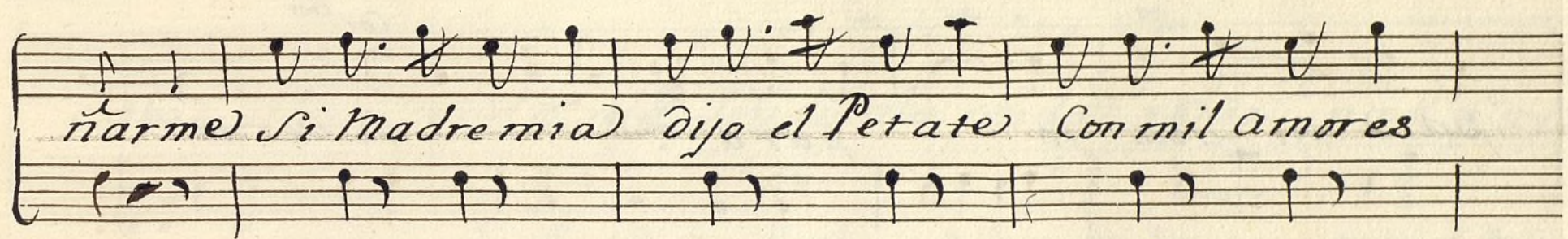
Rosa

Vendo Yo ala Florida ala ~ Encontre on ti

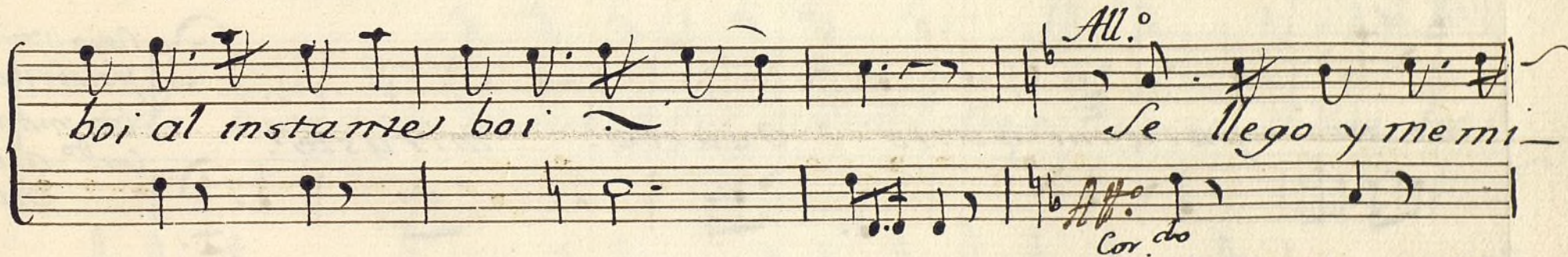
9.º *y sin mas cere monias mas ~ Certo le*



dije e e digo Compadre aze vited el gurso de acompa-



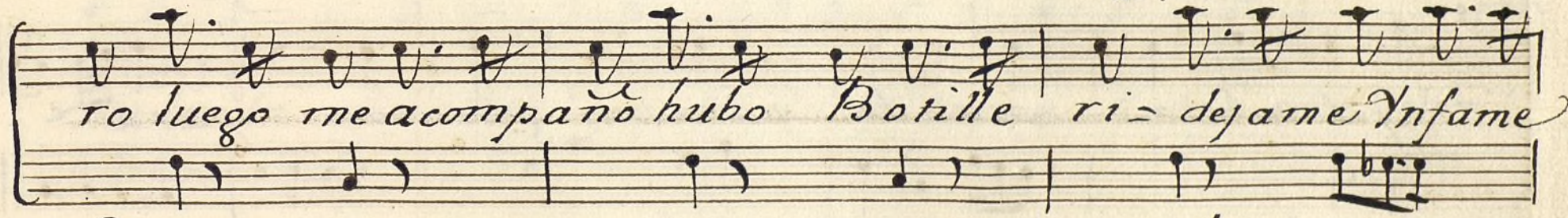
ñarme si Madre mia dijo el Petate Con mil amores



boi al instante boi ~ Se llego y me mi-

All.

Cor. do



ro luego me acompañò hubo Botille ri- dejame Infame



Si dejame falso amor calla mira deja chusco?

Rosa Cor. do Rosa

Cor. do Rosa Cor. do Rosa

quita escucha? escucho? no ay otro Coro na do

Cor. do

para mi Gus to para de veras

no no para mi gusto Oyuste? miruste?

Oiga Vite una palabrita vir un instante
Cor. do atento
Erecho.

Rosa

no ay otro Coro na do para mi gus to para

Cor. do Rosa Cor. do Rosa

me alegro no no Viva Viva para mi gui to

1^{or}?

ala janda la janda la janda g.^e la tonadilla se a-

mar All.^o

caba ala jonda ala Jonda ala jonda perdo nad g.^e aya

Sido pesada morqueteros muy del alma segui dillas tie

ne la to nada Segui dillas tiene la tonada fina

liza con ellas pi diendo fina

palma di palma di tas palma
das palma di palma di palma di tas palma das.
Segui.
And.
Quenta con estos Chascos quenta
g. e aqui se pintan
g. e con g. e no son for

7

Voz

males g.^e no son menti ra

Coro

g.^e avn g.^e no son formales no son menti ra

Si g.^e Ya Si eres mi Vi da Si eres mi al-

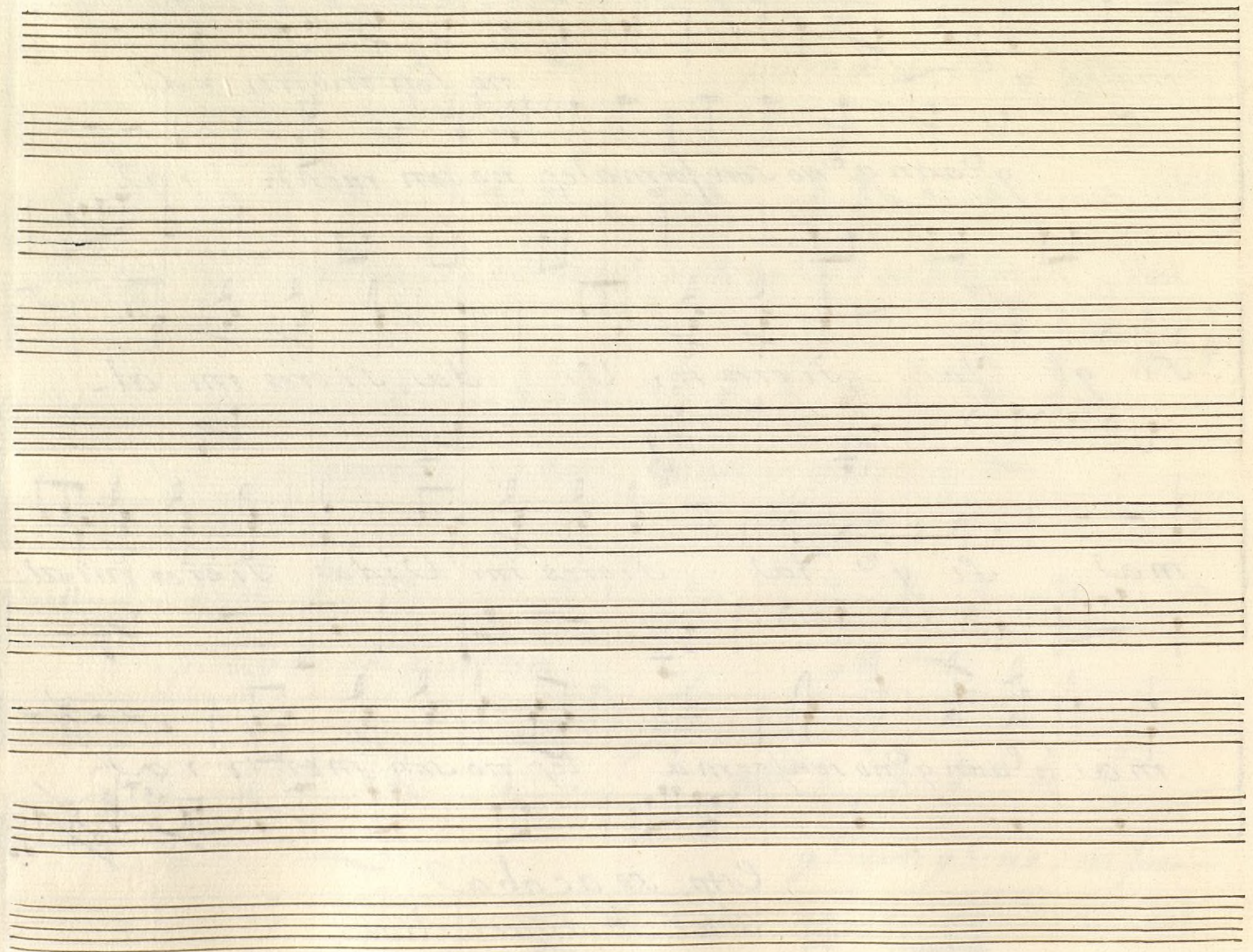
ma Si g.^e Ya Si eres mi Vida Si eres mi al-

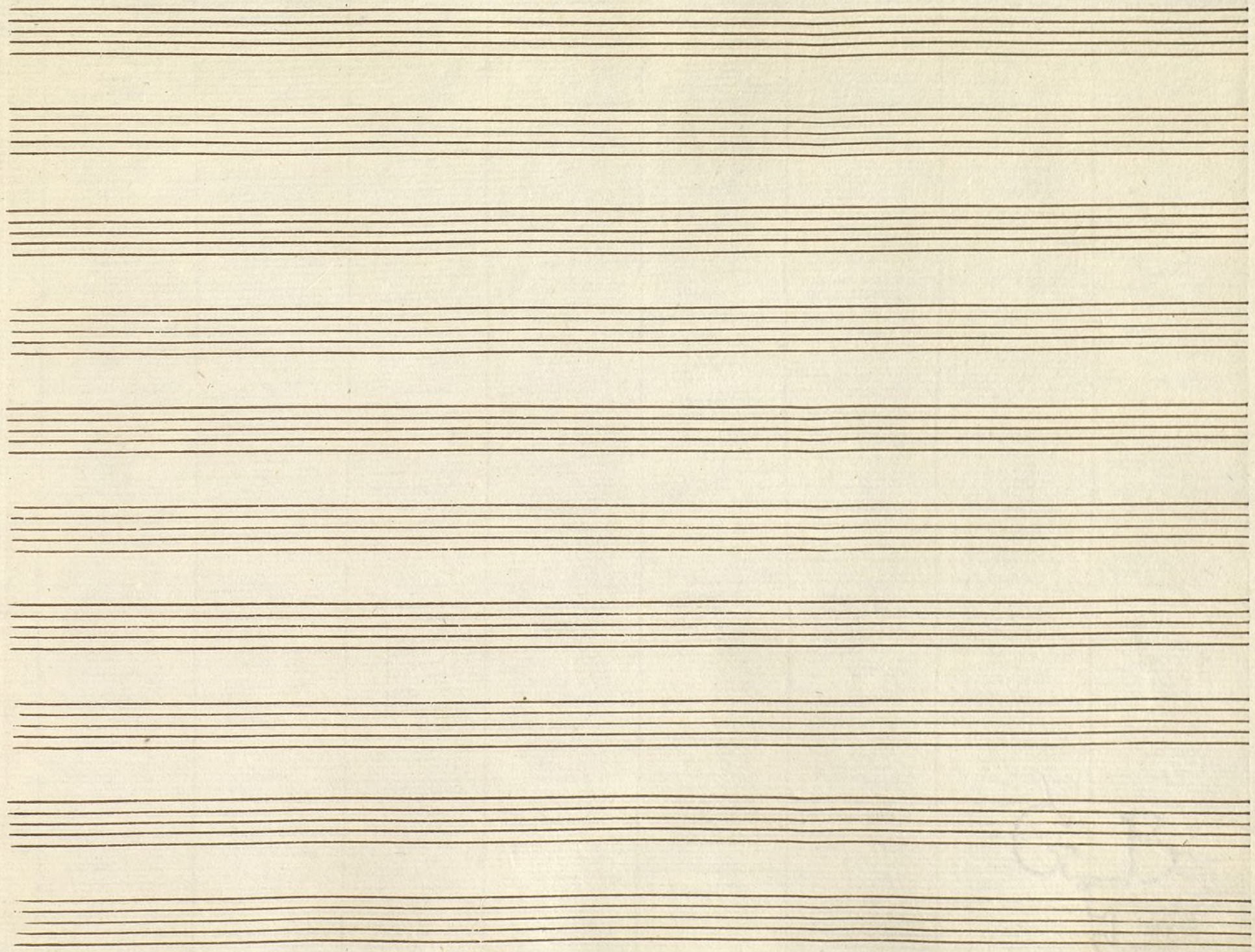
ma g.^e avn g.^e no son forma les no son menti ra

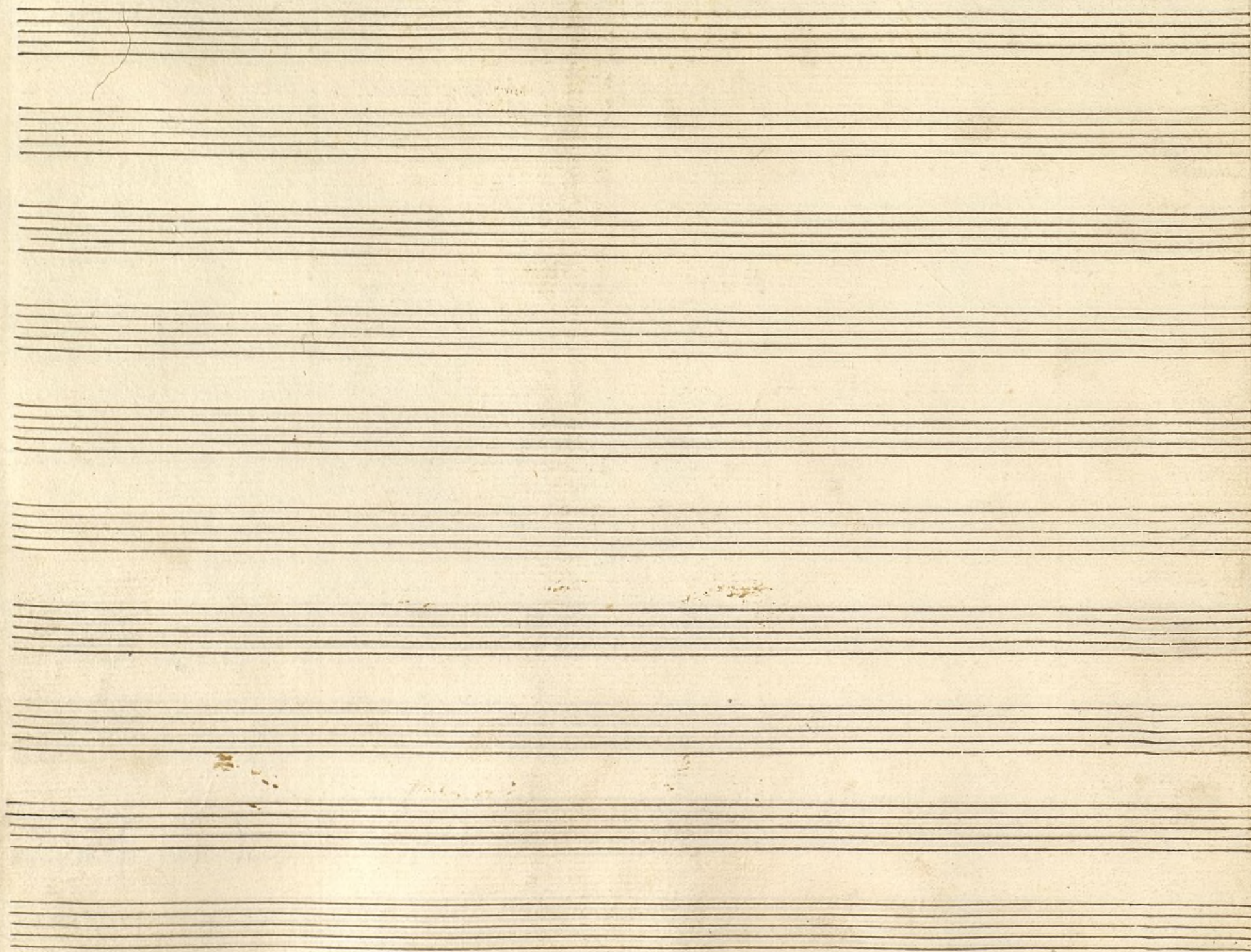
Esto se acaba

abur Mosqueteritos

esta mañana







Ayuntamiento de Madrid

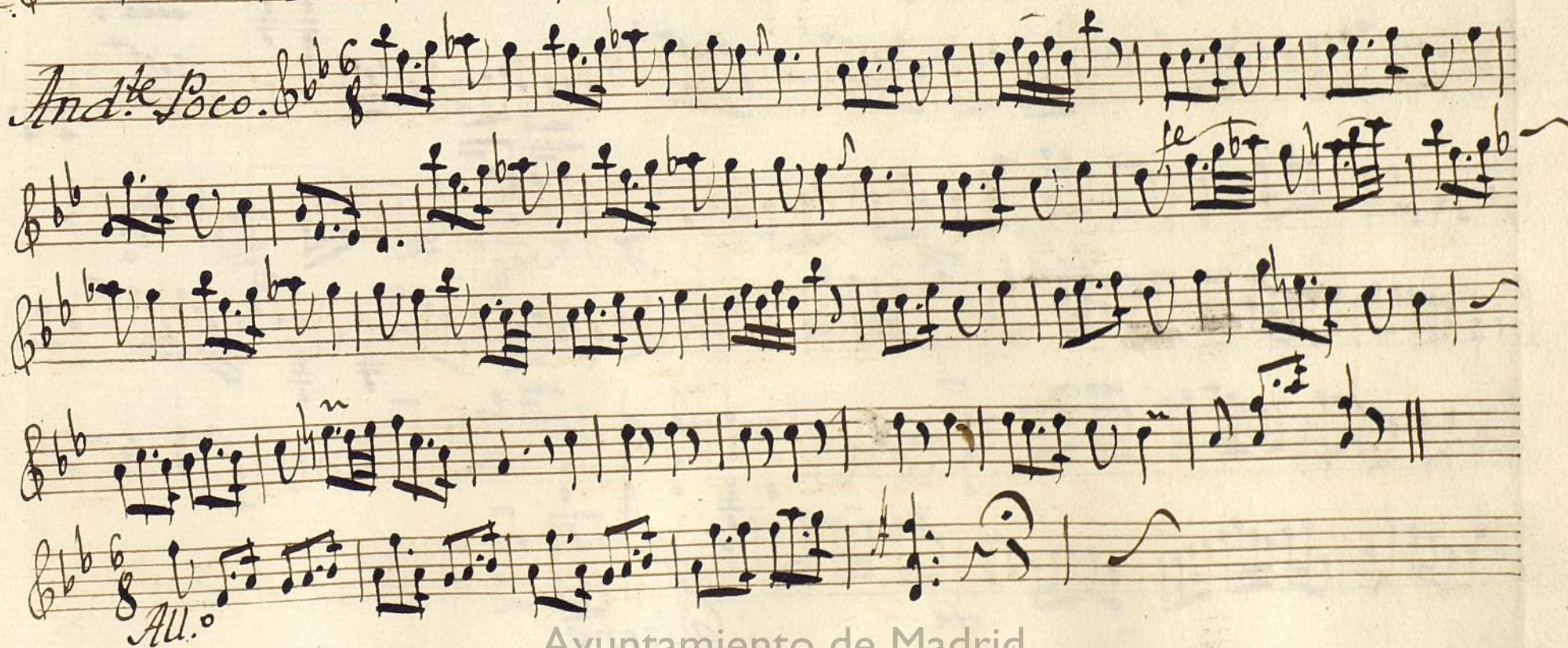
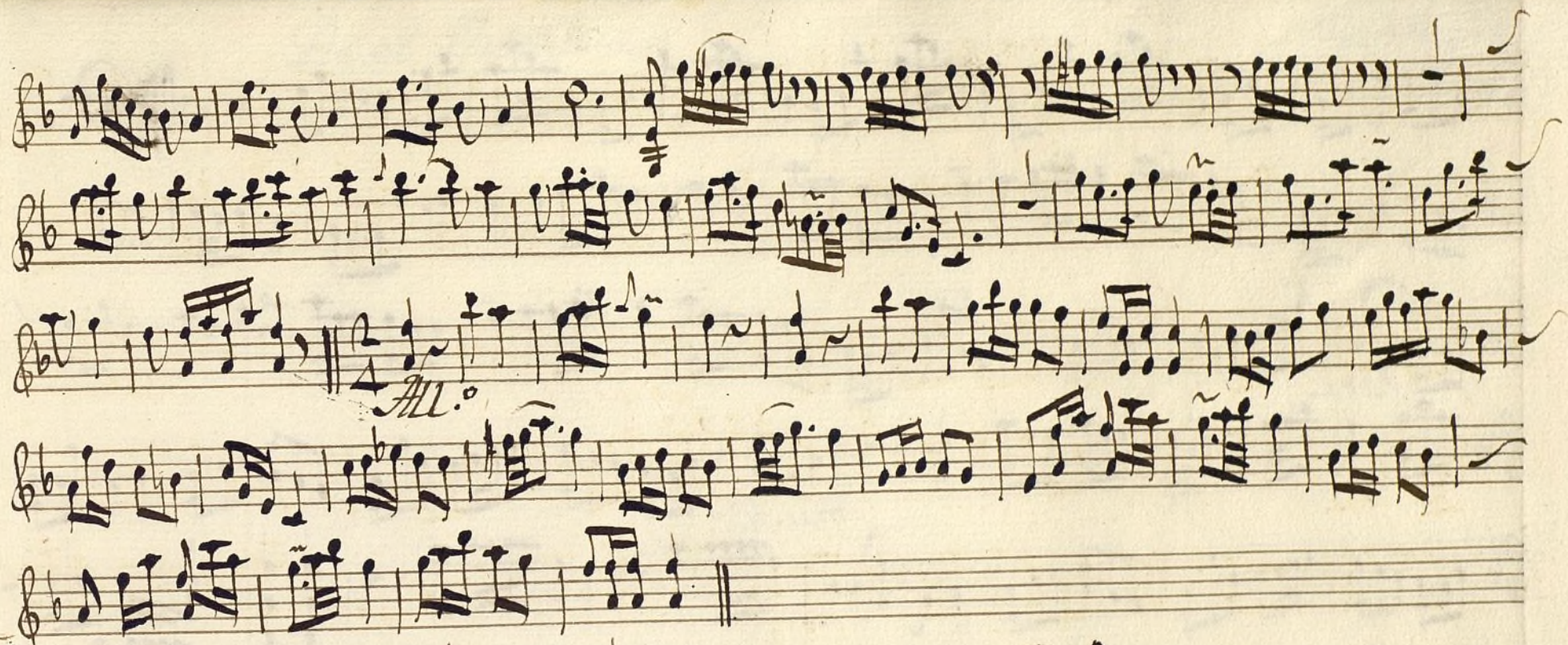
t

*Violin 1.º Oboe**tonadilla à duo*

And.^{te} 6/8

All.^o

All.^o Poco.



Handwritten musical score on ten staves, featuring complex rhythmic patterns and various musical notations. The score includes several tempo and performance markings:

- 3^o* (third time)
- Para.* (Presto)
- mai All.^o* (mai Allegro)
- And.^{te} Seq.* (Andante Sequenza)
- Le* (Lento)
- allegro*
- 2^o Vec.* (second time)

The manuscript is written in a historical style, likely from the 18th or 19th century, and is held by the Ayuntamiento de Madrid.

De el Andatur

Mus 112-20

1

+

Violin Primero

tonadilla à duo

Andte 6/8

p *f*

3. All.

pauza

Paura.

All.° Poco

All.°

And.° Poco

f

p

6

8

6

8

Uoltip. 4

All.^o

Se po

para

Mai All.^o

Alto

Seguid

fe

The image shows a page of handwritten musical notation on ten staves. The notation is in a historical style, likely from the 18th or 19th century. It features various musical symbols including clefs, time signatures, notes, rests, and dynamic markings. The piece is marked 'All.^o' at the beginning and 'Seguid' in the middle. There are also some handwritten notes like 'Se po' and 'para'. The manuscript is written in a historical style with some ink bleed-through and staining.

Violin 2^o

Concédilla a' duo

And.^{te}

Allo

Para *

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- Para* (written above the first staff)
- All.^o* (written above the third staff, with a star symbol to its left)
- All.^o* (written above the fifth staff)
- And.^{te}* (written above the seventh staff)
- All.^o* (written above the ninth staff)

The manuscript is numbered "2" in the top right corner.

Para

Mas All.^o

Seg. And.^{te}

Ala Señal
dos veces.

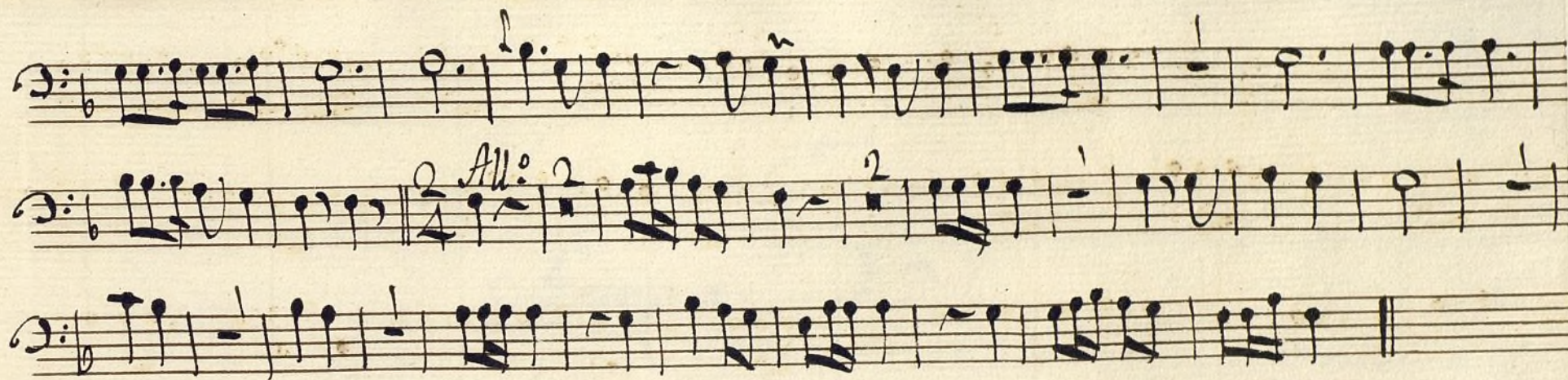
+

*Trompa Primera**tonadilla à deux.*

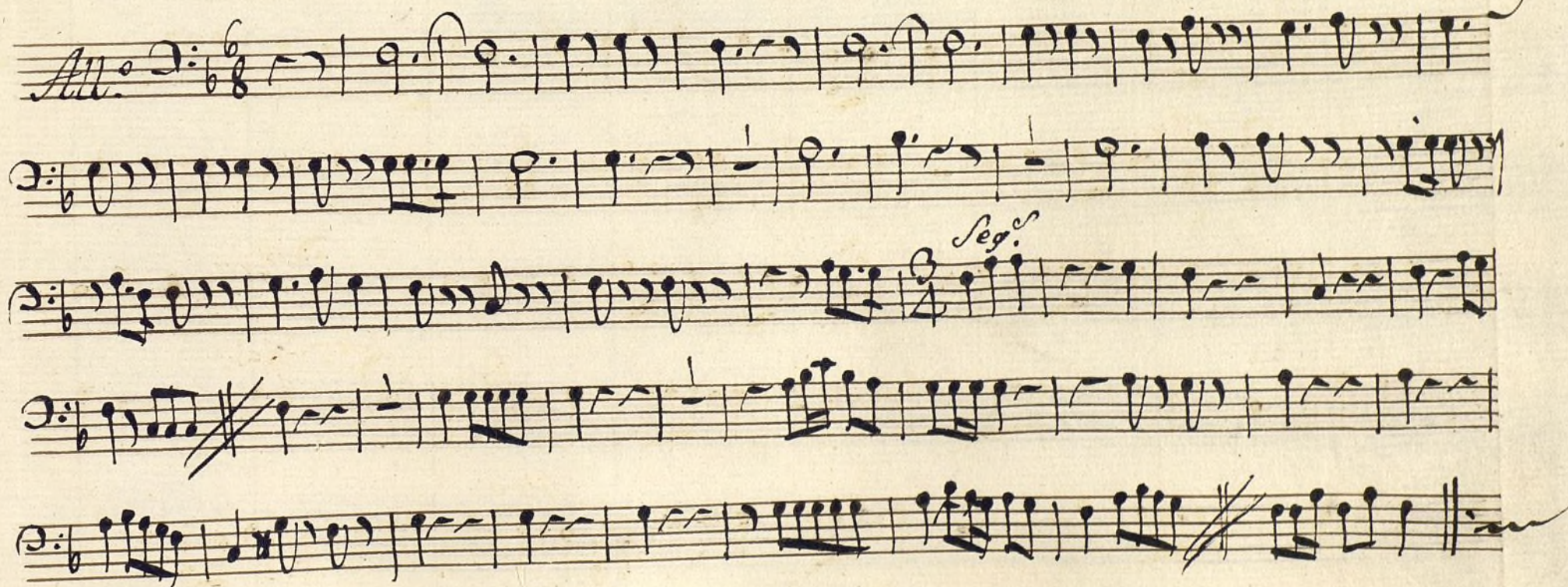
Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a time signature of 6/8. The score is marked with various performance instructions and dynamics:

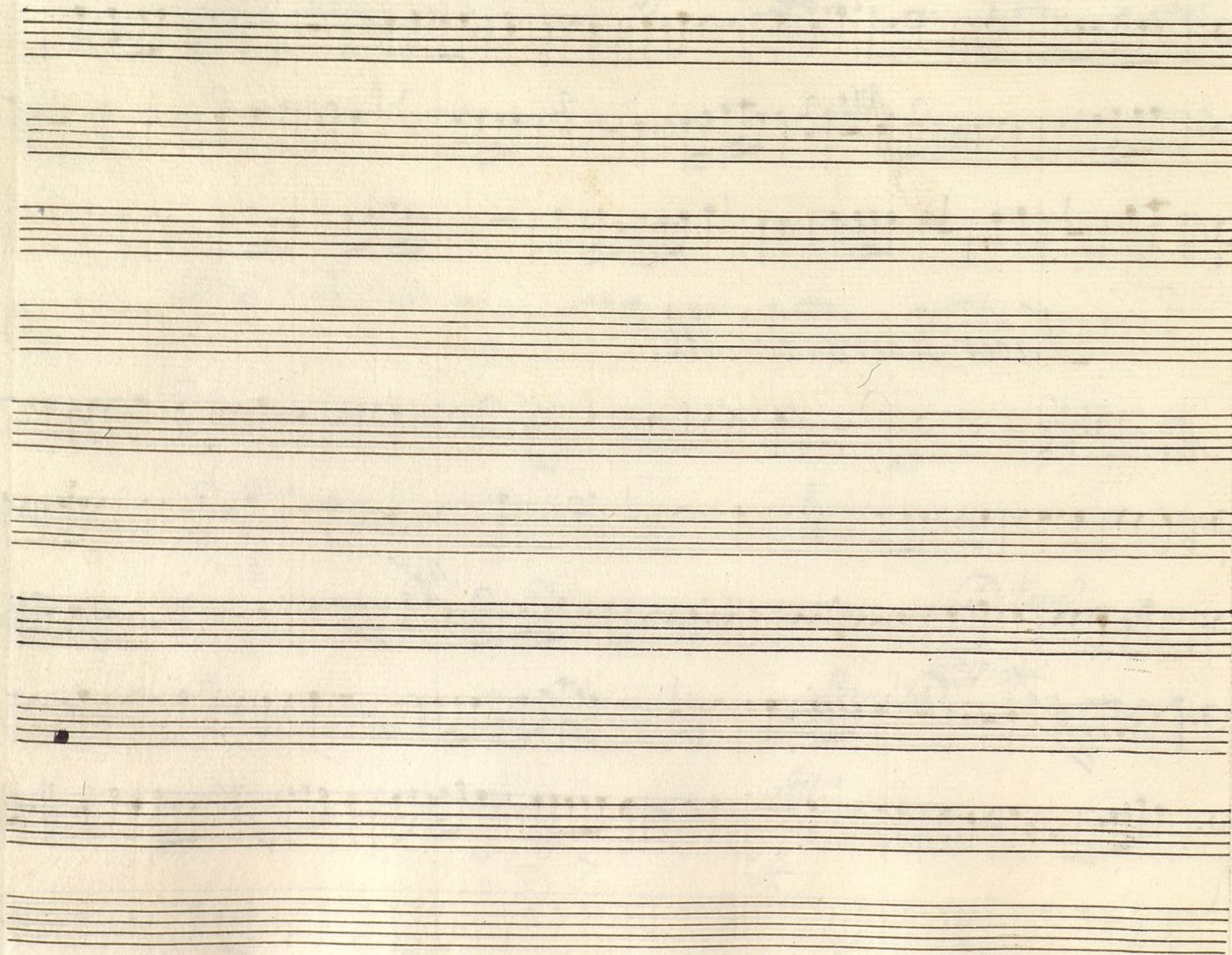
- And.^{te}**: Marked at the beginning of the first staff.
- 3**: Triplet markings above the first and second staves.
- p^o**: *piano* dynamic marking above the first staff.
- fe**: *forte* dynamic marking above the first staff.
- All.^o**: *Allargando* marking above the sixth staff.
- Para**: Markings above the seventh and eighth staves.
- Dej.^o**: *Dejando* marking above the eighth staff, accompanied by a star symbol.
- All.^o**: *Allargando* marking above the ninth staff, accompanied by a star symbol.

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Some sections of the music are crossed out with diagonal lines, particularly in the lower half of the page.



Tacet hasta el All.





Ayuntamiento de Madrid

+

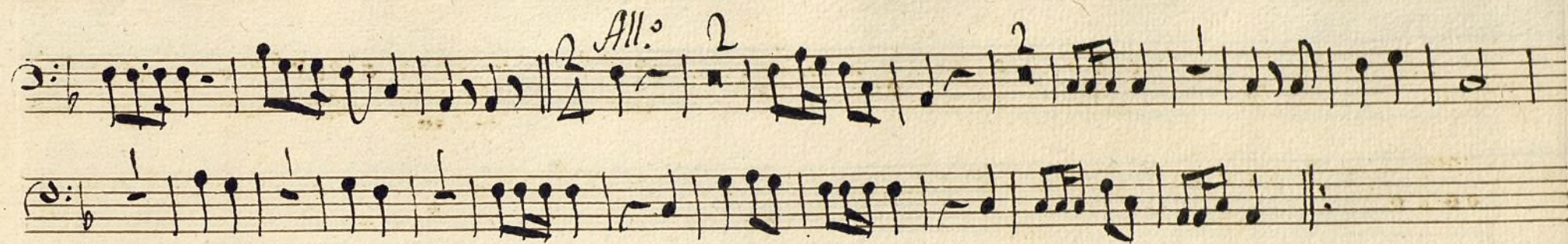
*Trompa 2^a**tonadilla a Duo.*

Handwritten musical score on ten staves, featuring various musical notations, including notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

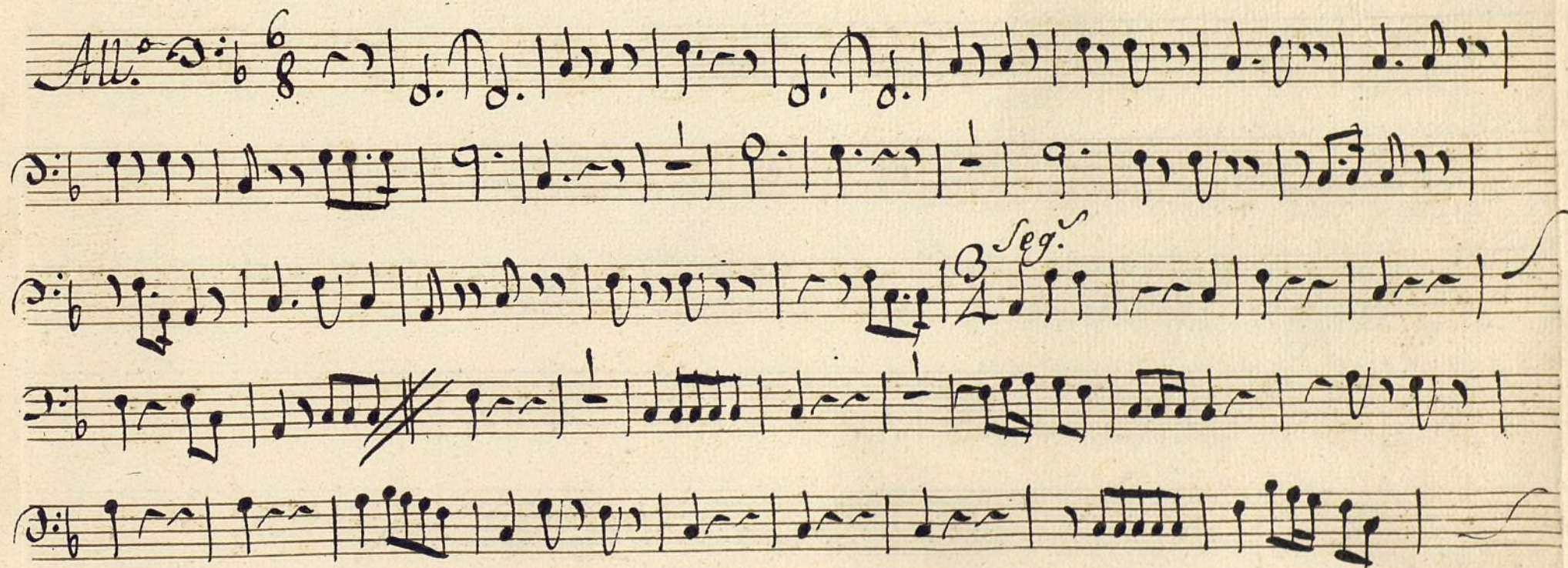
The notation includes:

- Tempo/Character markings:** *And.^{te}* (Andante) at the beginning, and *All.^o* (Allegro) appearing twice.
- Dynamic markings:** *Para* (For) and *Desp.^o* (Ad libitum) are used, often with a star symbol.
- Figured Bass:** Numbers (1, 2, 3, 4, 5, 6, 7, 8) are placed above or below notes, indicating figured bass notation.
- Ornamentation:** A *se* (secco) marking is present above a note in the first staff.
- Handwritten Annotations:** A large star symbol is written in the left margin next to the first *All.^o* marking. Another star symbol is written in the right margin next to the *Desp.^o* marking.

The score is written in a single system, with ten staves. The notation is in a historical style, likely from the 18th or 19th century.



Tacet hasta el 2.º All.º



*Ala Señal
Dos veces.*

Ayuntamiento de Madrid

Contrabaxo.

tonadilla à duo.

And.^{te}

se

All.^o

Para?
Desp.^o

Para?

All.^o

Handwritten musical score on page 2, featuring ten staves of music. The notation includes various time signatures (e.g., 4/4, 3/4, 2/4, 6/8) and dynamic markings. The first staff begins with a *p^o* marking. The second staff ends with a fermata. The third staff concludes with a double bar line. The fourth staff is labeled *Jonadilla* and *And.^{te}*. The fifth staff ends with a fermata. The sixth staff begins with a *All.^o* marking. The seventh staff ends with a fermata. The eighth staff begins with a *Para* marking and ends with a fermata. The ninth staff is marked *Voln p.^{to}*. The tenth staff is empty.

p^o

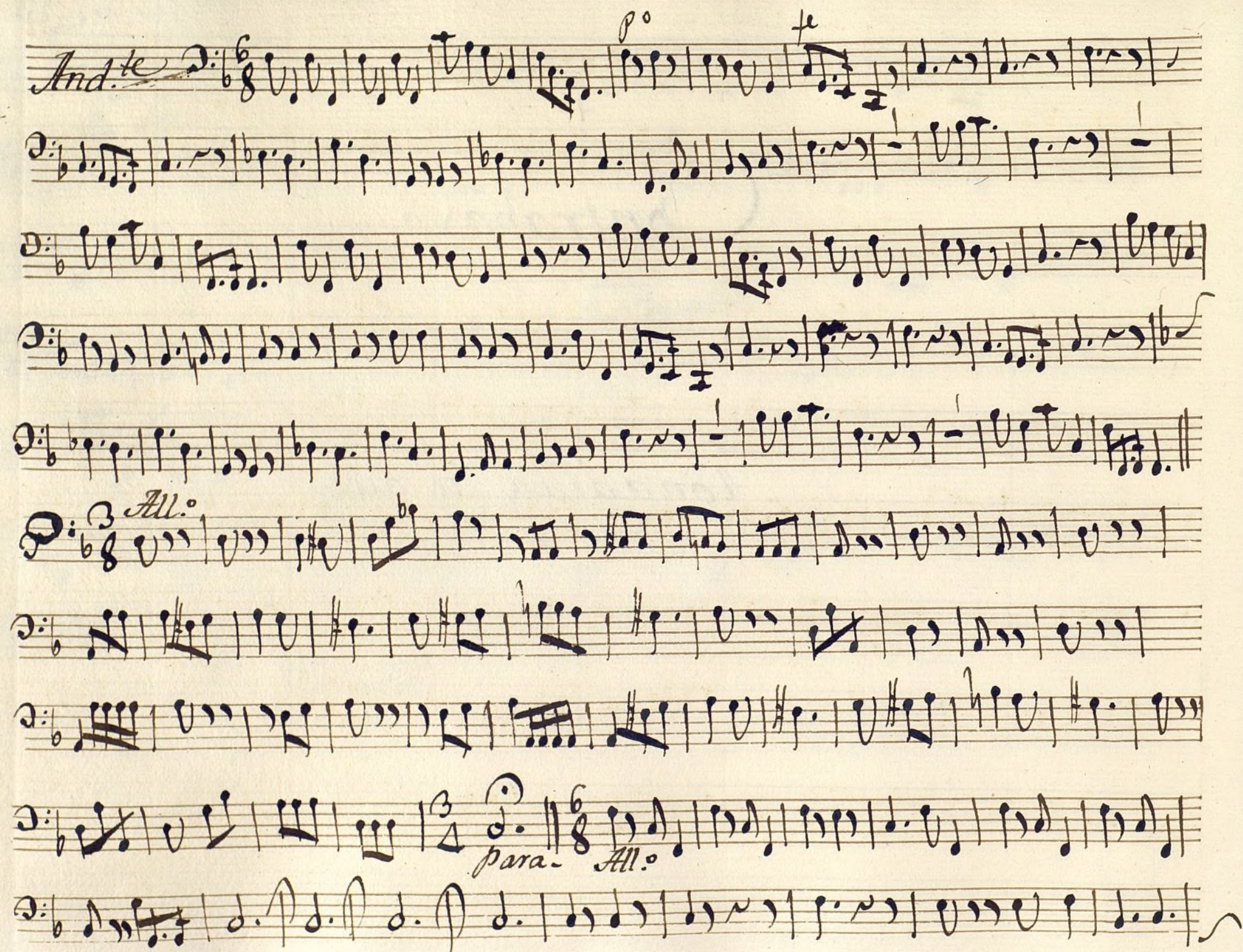
Ma. All.^o

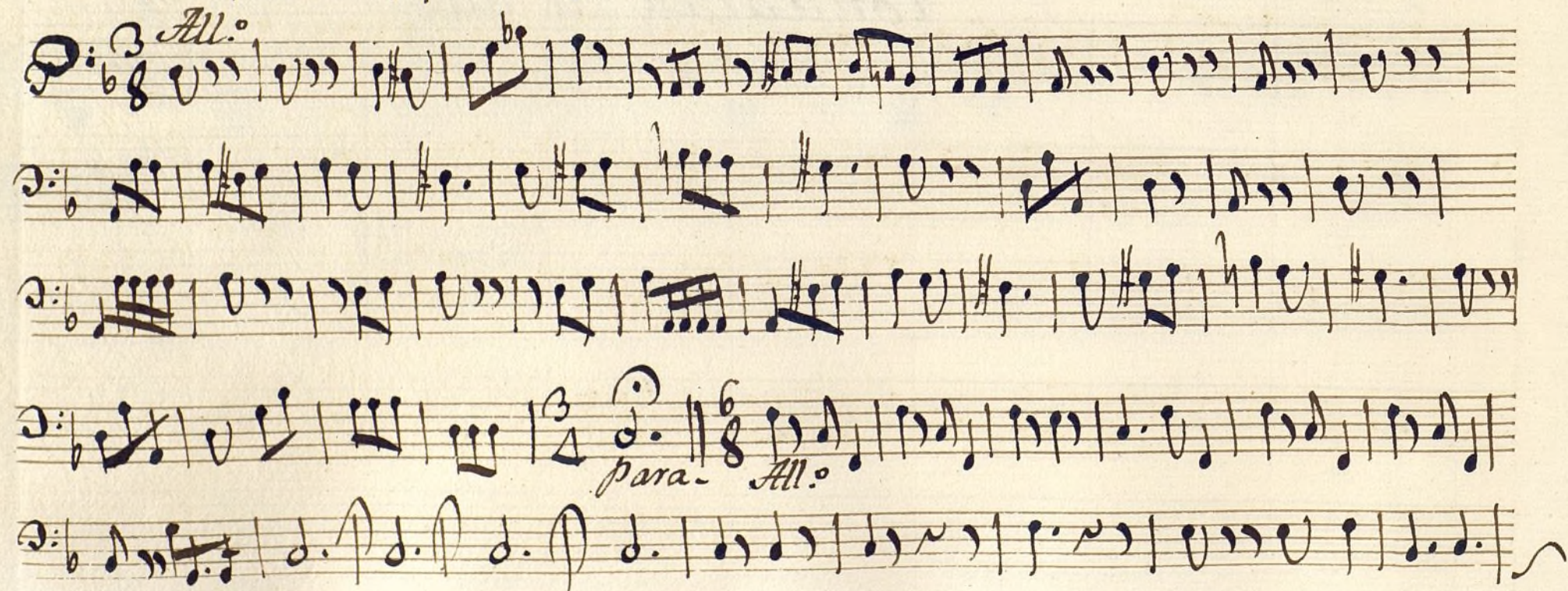
Seg. ~~And.~~
All.^{to}

A la Señal
dos veces.

+

*Contrabaxo.**tonadilla a duo.*

And.^{te} 

All.^o 

para. All.^o 