

112-15

Conadilla à duo

Los Celos de garrido

J.ª Rabeiro y Garrido



And.<sup>te</sup>

Pa tió gradas y Cazuela  
Ma tar la yo la ma tar a si

le *p*o Garrido *f* *p*o *f*



Handwritten musical score for a song, featuring vocal lines and piano accompaniment. The lyrics are in Spanish and describe a person's dilemma about their glasses and a consultation with others.

**Vocal Line 1:**

id oíd      mis Lunetas ya no son  
ay ay      pero no me de ter mi no

**Vocal Line 2:**

fe

**Piano Accompaniment:**

*pp* *le* *pp*

**Vocal Line 3:**

a Consultar Con vosotros si  
por que es Capaz de una ofeada si

**Vocal Line 4:**

si Con vosotros oíd      vengo un lan  
si de una ofeada ay      de jar me a

**Piano Accompaniment:**

*le* *pp*



ze en ~~que~~ me ~~me~~ <sup>bea</sup> ya sabeis to  
mientes morido ma tar al mu

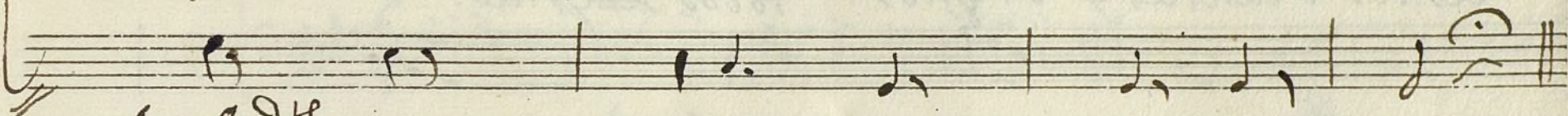
fe po fe po  
ditos Como la Ravoro al nombrarla el anarse  
hacho mas facil lo miro mas siella le quiere q. a

sab a los ojos ya sabeis Repito Como es k año y otro e  
de azer el di co a posen tor gradas mi Patio y Cubillo dad





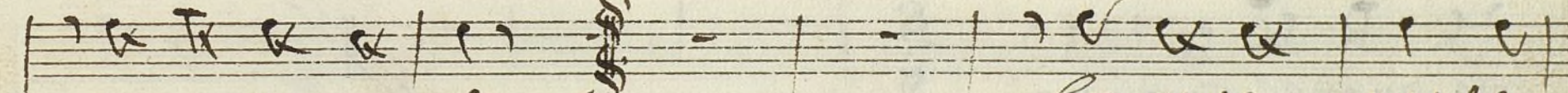
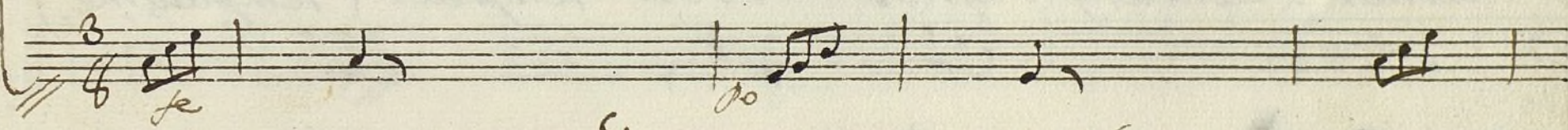
ramos para Uno el uno y el otro si si si  
 me algun Con suelo dame algun al bitris si si si



*Ma Andte*



pues ya vivis queridos  
 mas pues ninguno me habla



en este puesto  
 ay ansias mias

en este puesto  
 alebe fieras  
 ay ansias mias  
 mas ella sale





Como ala bista buestra me puso el Cuer:: (buñue los )  
 quien pudiera plantarte una do ze :: (marrente lengua)  
 voime puer esta Cerca a la osteri:: (Cagonia)  
 astros Plantas y signos todos templad::

Como a la vista buestra me puso el Cue: (el querno en suma)  
 quien pudiera plantarte una do ze: (unadozena en suma)  
 voime puer esta Cerca a la osteri:: (ala osteria)  
 astros Plantas y signos todos templa: (templadme)

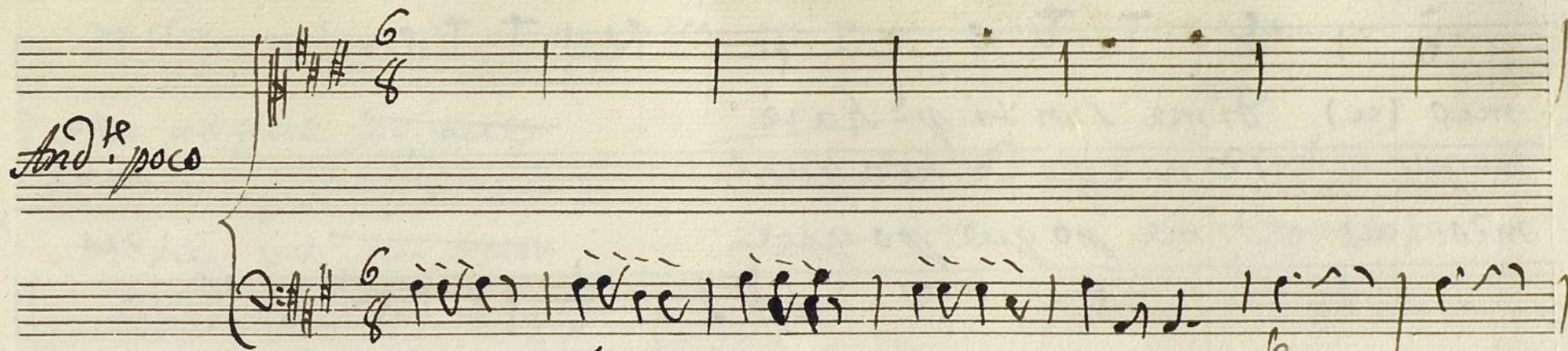
me puso el Cuerdo  
 unadozena  
 a la osteria  
 todos templadme

*Allegro*

*alos parrafos*



*And.<sup>te</sup> poco*



Mariana - *fe*  
Man dicho que se bas (u) y yo no  
par do Cielos no estoi en mi yo siento  
Mar a el Pappa y la Mama (u) man dicho  
*no*

se porque (u) ay garri di to mio garri di to  
no se que a malaya tu es tam pa malaya tu es  
yo no se (u) ay garri di to mio garri di to  
*se do se po*



mis (u) dime sin ti q<sup>e</sup> haré  
 tanta te niego de tu aquel  
 mis (u) dime po que po que no

che ro ya lo sa bes y tu me che res è:  
 aqui de mi es fuer zo la daré on no daré  
 che ro que te vayas (u) <sup>fardo</sup> no no llo ves mi bien

ay par ri di so mis par ri di so mis di  
 ay que o so ay que Cara q<sup>e</sup> o so y que Cara no  
 ama la ya ma la ya ma la ya ma la ya tu



me po que po que  
se lo dije a vste  
si tu ya tu pue

*Allegro*  
dos veces

*Coplas 11.º*

*Carri do*  
Yo ingrata Mariana es  
Al fin pues me matan ya



to hecho un perro por que Con Camitas me pusi'se el  
 grata tus Celos Neve se Cuia eres yan da be aon

*Mar.<sup>a</sup>*  
 Cuer: (quedo) no por ello engas ga rri' di to  
 Cue: (quedo) no no que Con tigo hazer migas

Celos pues sabe que solo eres tu mi dueño pues —  
 quiero ~~que el otro es muy alto y me causa miedo que el~~  
 que el otro es muy alto y me causa miedo que el —



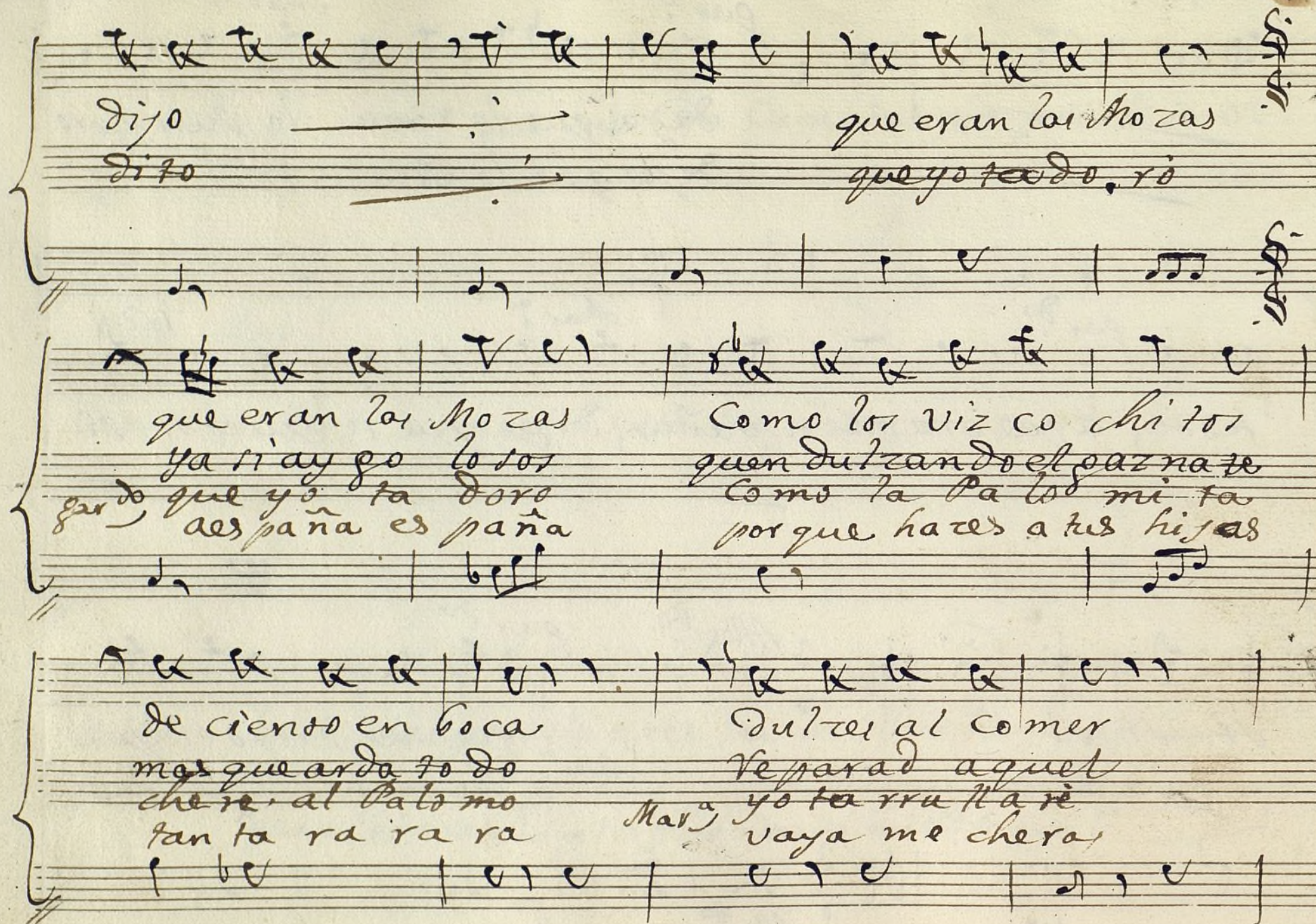
*par. do* *Mar. 2*  
 de ja que lo Crea lo Juro y pro  
 de ja que lo Crea,

*par. do* *Mar. 2* *102.*  
 ted to, a que ora me en gañas, digo que requiero, si.

*si si si* *Alleg. Ho* *gar. do*  
 que vien di jo el que  
 he re me ga rri

*Alleg. Ho*





dijo que eran las Mozas  
 dijo que yo todo, ro

que eran las Mozas  
 ya riaygo losos  
 gar, que yo ta dorro  
 a España es paña

Como los viz co chi tor  
 quen dulzando el paxna re  
 Como la Pa los mi ta  
 porque haces a tus hijas

de ciento en boca  
 mas que arda todo  
 chere al Palo mo  
 tanta ra ra ra

Dulce al comer  
 Ve parad aquel  
 yo terru llare  
 vaya me chera

Mar



Tiernas al mas car  
 mirad el de alla  
 y teme ze re  
 de fa me mu ger

pero al di ge rir  
 pue el que es ta alli.  
 y al ir te ador mir  
 vaya mi ga chon

de je me vi en rar  
 digo y el de a ca  
 yo te can ta re  
 a bra tal mo ler

le sue le le sue le la ca  
 re nie go re nie go de pa  
 y cuan do es ta cuan do es ta ma  
 pero aun que pero aun que mas a

nela aun ombre abra sar;  
 nado tan per Ju di cial;  
 li to (que) yo te cui da re;  
 prietes (que) no me a de ven zer;

es to es mo  
 Ma ri a  
 Ma ri a ve te a es car  
 All.  
 Alor parrafos



<sup>par<sup>do</sup></sup> <sup>Mar<sup>a</sup></sup> <sup>par<sup>do</sup></sup>  
 vir esto e rabiar. esto e sentir. esto e me nar-  
 dar, ~~este e o~~ <sup>M<sup>a</sup></sup> <sup>ere</sup> un tal <sup>par<sup>do</sup></sup> y tu tam bien  
 ve te a co ser -  
 1<sup>o</sup> 2.  
 as pacis ce los as pacis ce los  
 yo te pro me to yo te pro me to  
 mas no apretar as pacis ce los mas no apretar  
 me Vengare yo te pro me to me Vengare



Handwritten musical score for "Adios a la bella fiera" by J. P. Arago. The score is written on ten staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a bass clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a bass clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a bass clef and a key signature of one sharp. The lyrics "Adios a la bella fiera" are written below the staves. The word "fiera" is written above the eighth staff. The word "Adios" is written above the ninth staff. The word "a" is written above the tenth staff. The word "la" is written above the eleventh staff. The word "bella" is written above the twelfth staff. The word "fiera" is written above the thirteenth staff.



*Si ano mas ver nos* *anomas*  
*bernos -* *y Cuen ta q.º al gun dia*  
*me ha de echar me nos* *grato tirano*  
*ya Dios a le be Ingra ta tirano*



Mar.<sup>a</sup>

el al fin se es

Queño

largo

Mar.<sup>a</sup>

Curre ella seba al cabo llama de ga

largo

llinas de se ned la gallos

Oye mira toma



*And.<sup>te</sup>* *Mar.<sup>a</sup>*

puerto q.<sup>ue</sup> al fin me dejas mi pa  
 puerto q.<sup>ue</sup> al fin ya al Cabo te bas

daca (que que)

*And.<sup>te</sup>*

rrido to mi pa rrido to  
 ansina te bas an si na

dame ~~me~~ por  
 de jame

*Mar.<sup>a</sup>* *And.<sup>te</sup>* *Mar.<sup>a</sup>*

des pe di da ~~me~~ <sup>eve</sup> de di (to to to to) este di di  
 por Con suelo tu mon te ri (ta ta ta ta) tu Monteri



*par. do*

to es to ba malo  
 ta toma enemigo

*lon 2.*

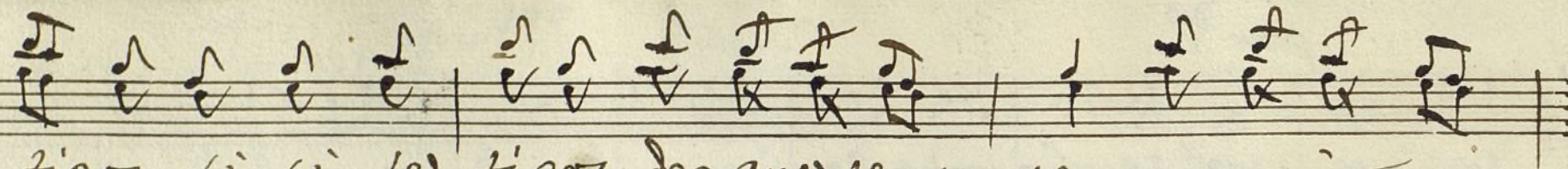
toma y be & Corriendo mala ya el Diablo (u u)  
 el pelo la montera ya mi to di to (u u)

*par. do* *3 All.º* *lon 2.*

u) mala ya el dia blo; sed todos puentes  
 u) ya mi to di to; y de aora para

*All.º* *se po*





tigos si si les tigos de a queste paso

siempre si para siempre leamos amigos

le ps

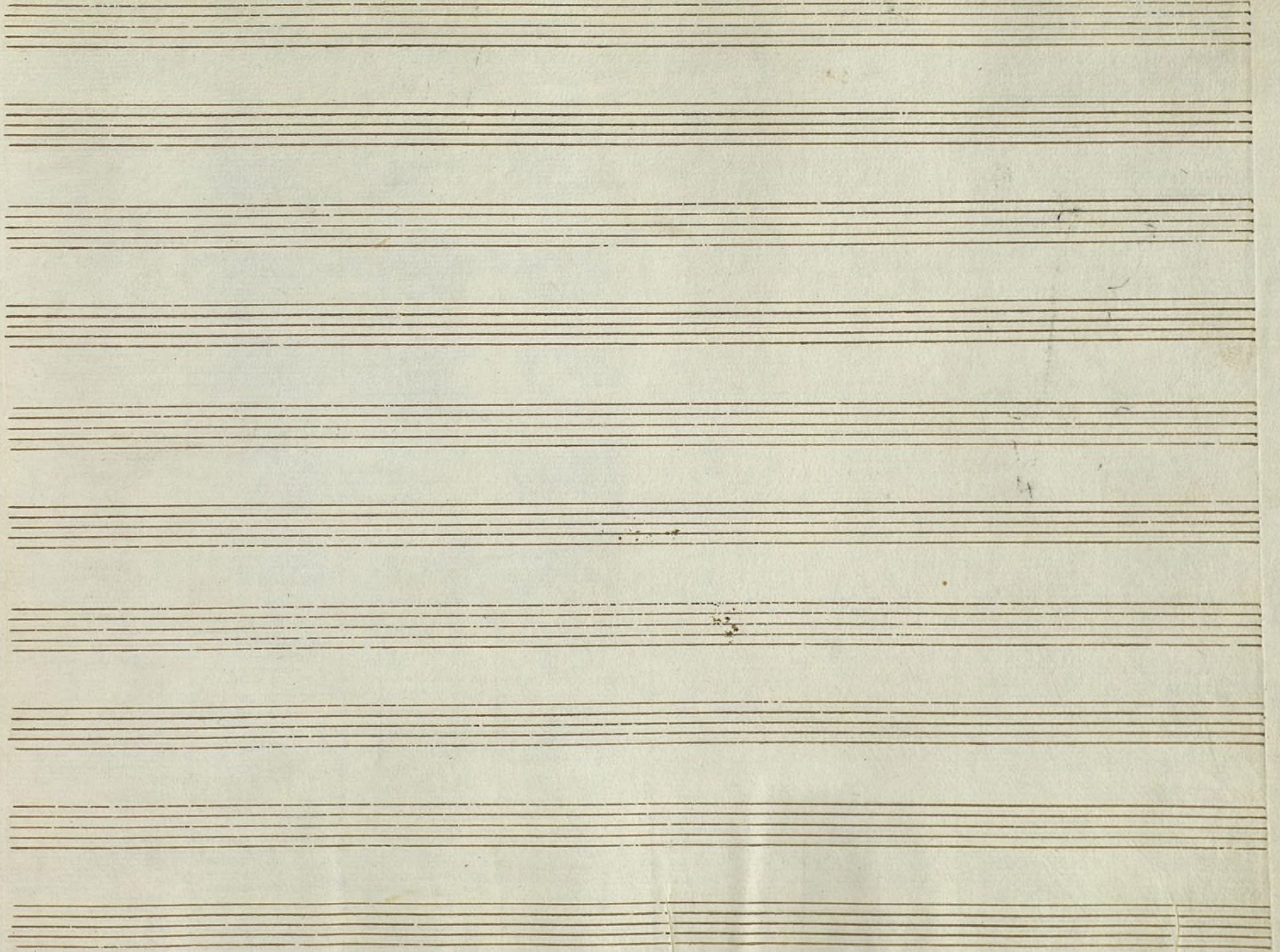
le os le

le os le

*Allegro*

*And*





Ayuntamiento de Madrid







Violin Primo.

+ tonad.<sup>a</sup> adus: Los cetos de garrido.

MOJ 112-15

Handwritten musical score for a piece titled "Allegro". The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and a 3/4 time signature. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings, including "p" (piano) and "f" (forte), and some performance instructions like "arco" (arco) and "a los parratos". The score includes a triplet of eighth notes in the sixth staff. The piece concludes with a double bar line and the word "Allegro" written below the final staff.

volk











Handwritten musical score on eight staves. The notation includes various musical symbols such as clefs, time signatures (e.g., 3/4, 4/4), notes, rests, and dynamic markings like *le*, *po*, and *Andro*. The score is written in a historical style, possibly from the 18th or 19th century. The word *Andro* is written above the fourth staff, and *allegro* is written below the eighth staff. The manuscript shows signs of age, including staining and wear.



Violin Segundo.

Mus 112-15

Conadilla à duo; Los Celos de garrido.

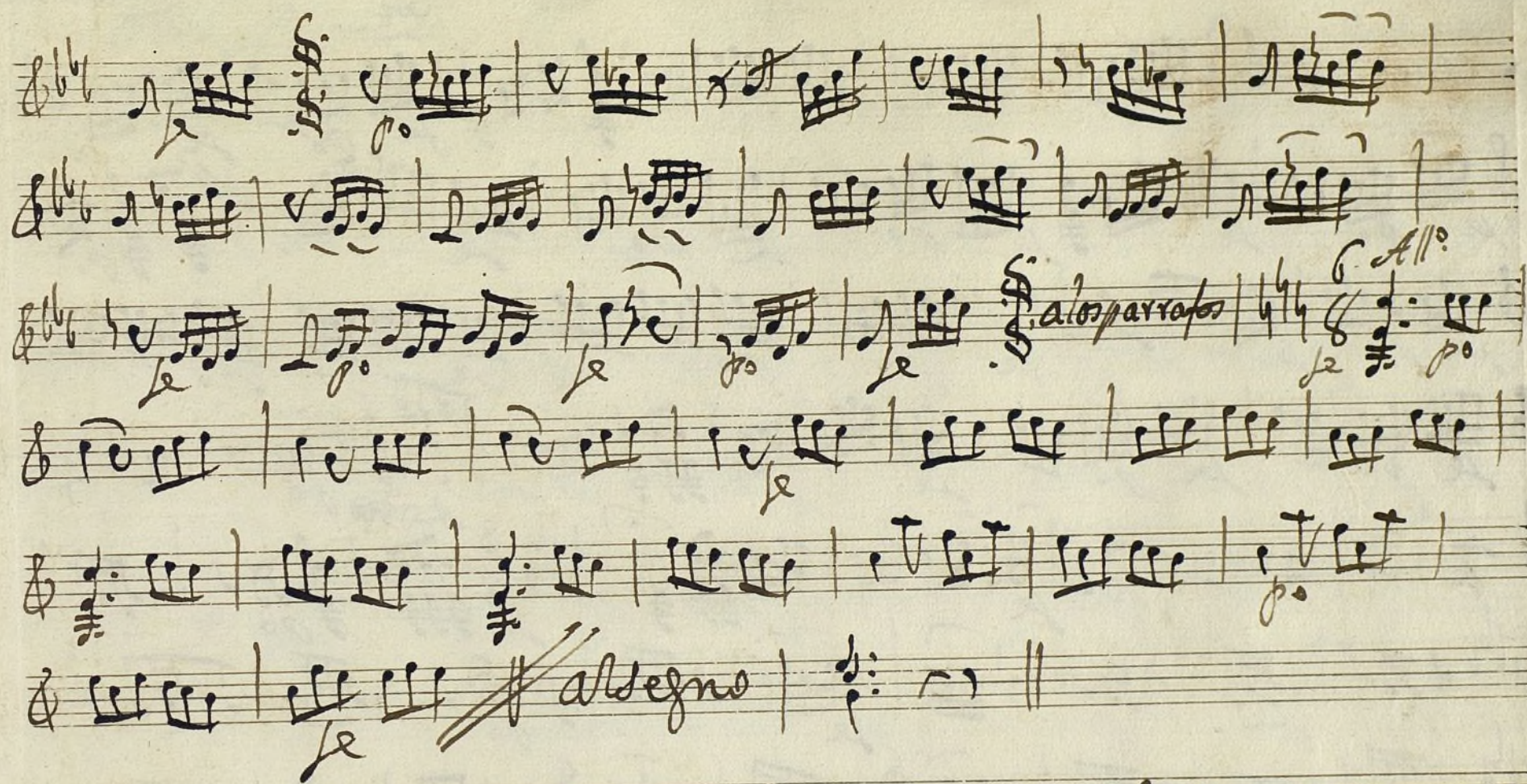
Handwritten musical score for Violin Segundo, featuring ten staves of music. The score includes various musical notations, including notes, rests, and dynamic markings. Key markings include:

- And.<sup>te</sup>* (Andante) at the beginning.
- arco* (arco) marking.
- Punteado* (punteado) marking.
- 3<sup>ma</sup> And.<sup>te</sup>* (3<sup>ma</sup> Andante) marking.
- allegro* marking.
- allos parrafos* (allos parrafos) marking.









Vol. 11



Handwritten musical score on ten 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 "Sequi. All." and a 3/4 time signature. The score features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings like "p" (piano) and "f" (forte) are present throughout. The piece concludes with the word "allegro" written below the final staff.



Oboe Primero

+

Mus 112-15

sonadilla à Duo; Los Celos de garrido.

Andte. 6/8

Handwritten musical score for Oboe Primero, measures 1-15. The score is in 6/8 time and includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'f'. The notation is in a cursive style typical of 19th-century manuscripts. The first measure is marked 'Andte. 6/8'. The score ends with a double bar line and the word 'allegro' written below it.

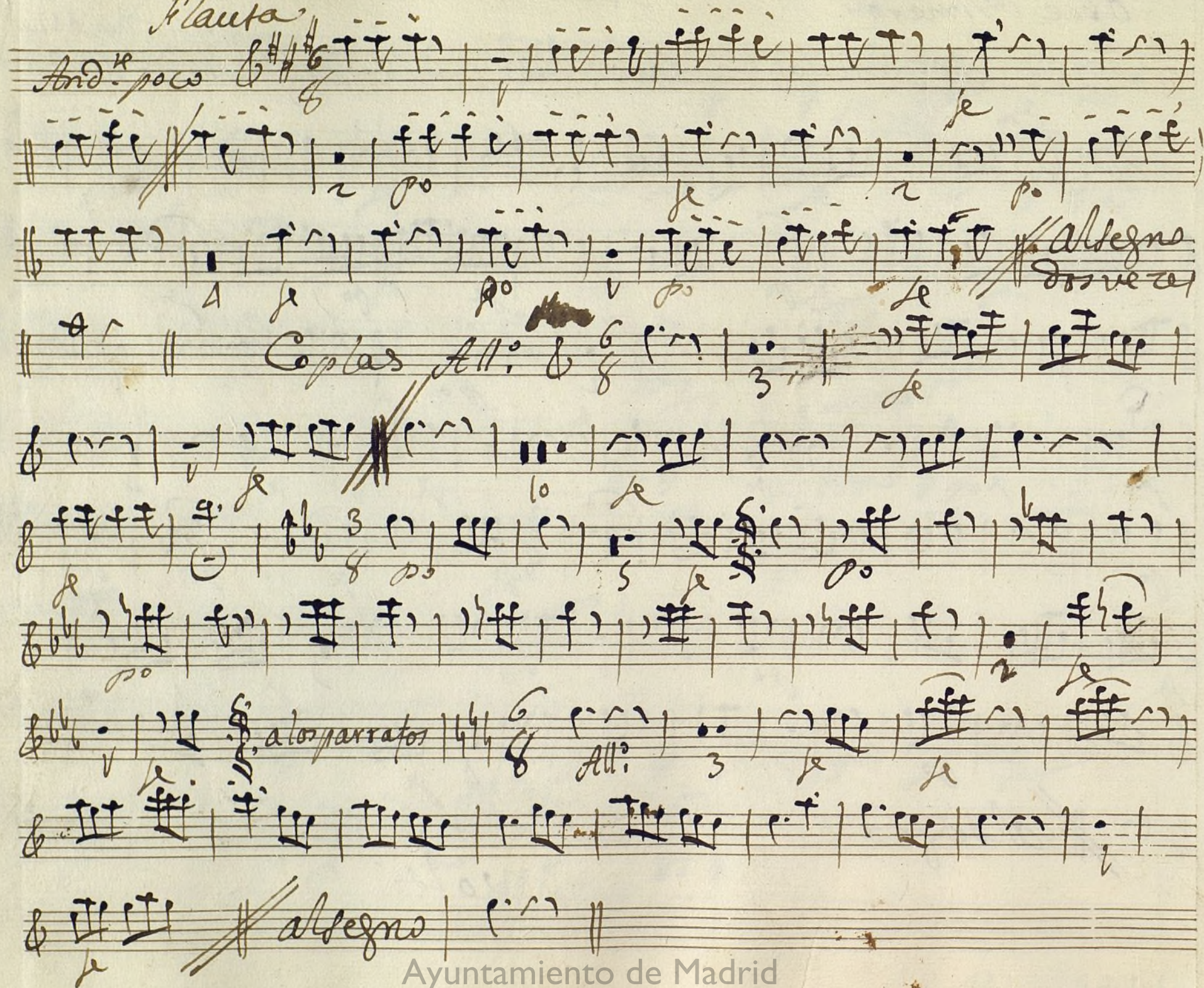
allegro

volti



Flauta

And. pow





*oboe*

*Sequi. All.<sup>o</sup>*  $\frac{3}{4}$

*allegro*



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Oboe segundo

+

Mus 112-15

Sonadilla à Duo; Los Celos de garriido.

And.<sup>te</sup>  $\text{G}\frac{6}{8}$

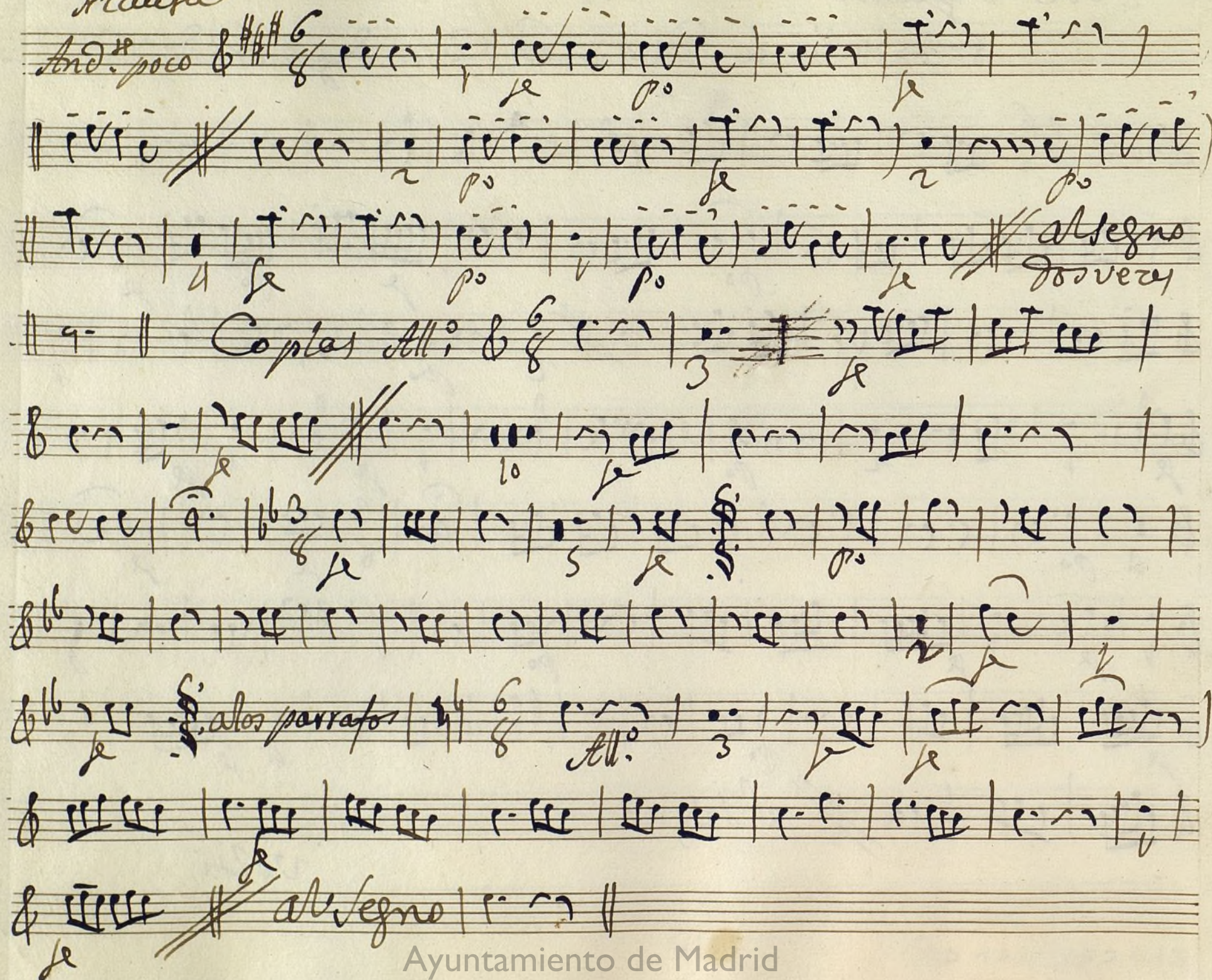
allegro

volvi



Клава

And. poco





oboe

seguir! All.<sup>o</sup> & 3/4

The musical score is written for oboe and consists of seven staves. The first staff begins with the tempo marking 'All.<sup>o</sup>' and the time signature '3/4'. The music is written in a key with one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as 'se' (sempre) and 'p' (piano). The score concludes with a double bar line and a repeat sign. Below the seventh staff, the word 'allegro' is written.

allegro



Ayuntamiento de Madrid

2D 1200062013



*Trompa Primera*

+

Mus 112-15

*Sonadita à Duo; Los Celos de Garrido*

Handwritten musical score for Trompa Primera, titled "Sonadita à Duo; Los Celos de Garrido". The score is written on ten staves, with the first staff marked "And." and the last staff marked "Allegro". The music is in 6/8 time and features various musical notations, including notes, rests, and dynamic markings such as *ff*, *se*, and *po*. The score includes a key signature change from one sharp to two sharps, indicated by a double bar line with a sharp sign. The notation is in a cursive, handwritten style.







Clarinet

*Sequi: All.<sup>o</sup>*

Handwritten musical score for Clarinet, measures 1-10. The score is in treble clef with a 3/4 time signature. It includes various musical notations such as eighth notes, quarter notes, and rests, with some measures crossed out. There are handwritten 'f' and 'fe' markings.

*allegro*



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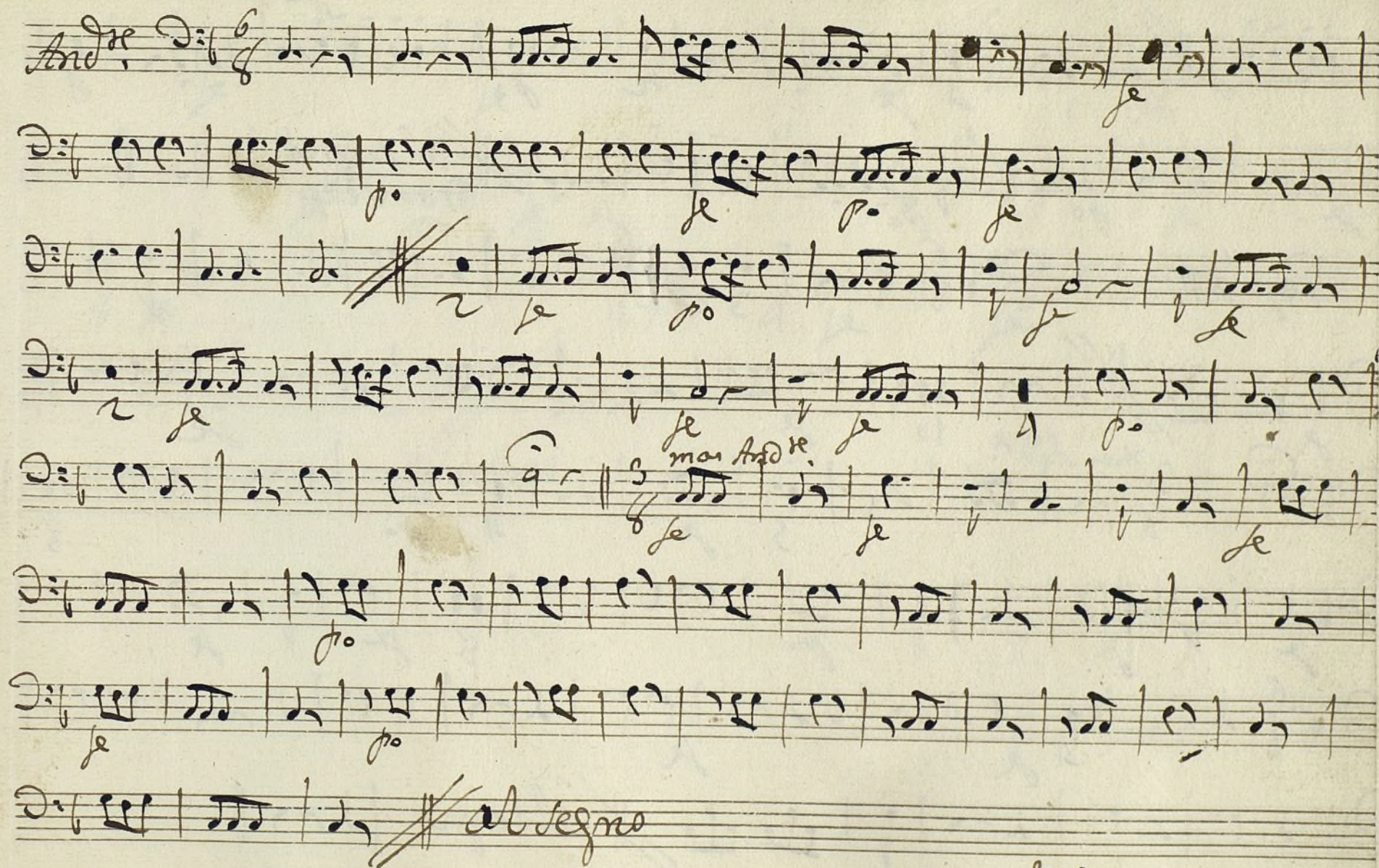


*Trompa segunda*

*A*

Mus 112-15

*Conadilla à duo; Los Celos de Garrido.*

*Andte* 

*voliti*



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.

Key markings and annotations include:

- Andte* (Andante) at the beginning of the first staff.
- Allegro* (Allegro) written across the third staff.
- Coplas All.* (Coplas Allegro) at the beginning of the fourth staff.
- mai Andte* (mai Andante) written above the sixth staff.
- Allegro* (Allegro) written across the ninth staff.

The score is divided into sections by double bar lines and includes various musical notations such as notes, rests, and dynamic markings.



Clarinet

Segu.º All.º & 3/4

allegro



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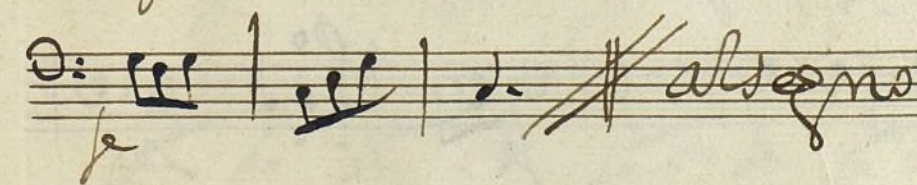
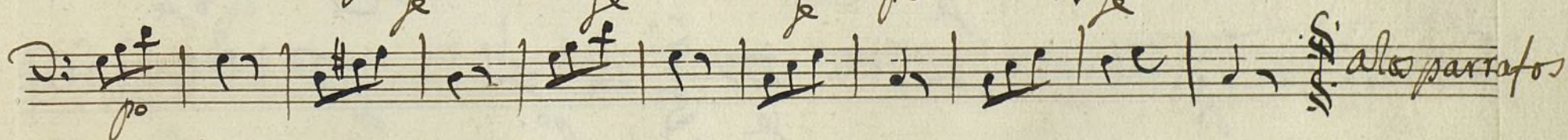
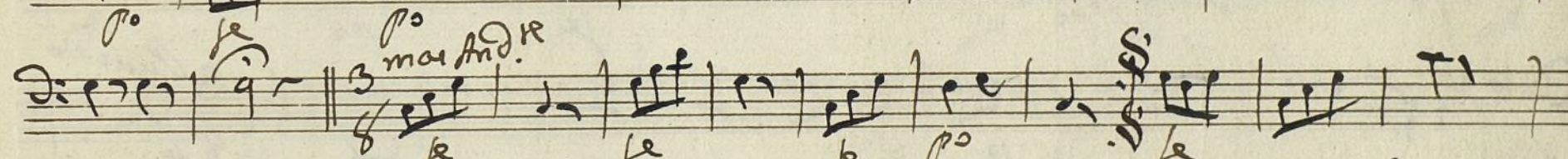
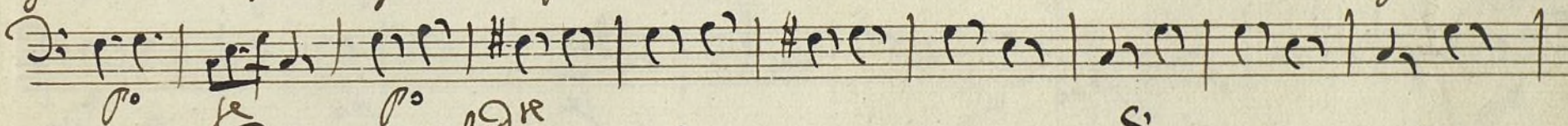
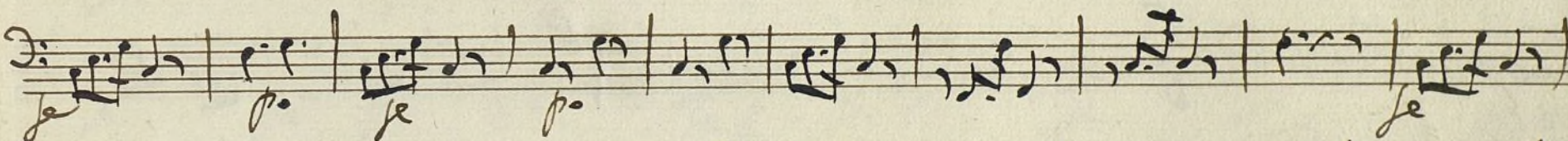
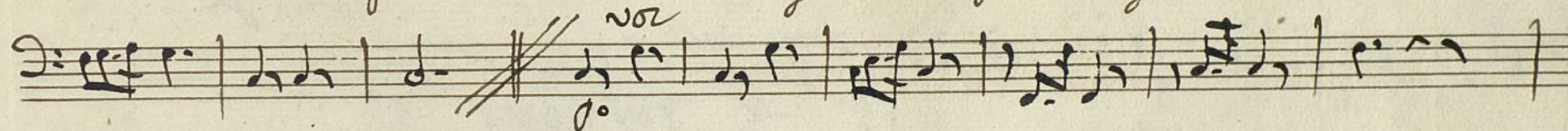
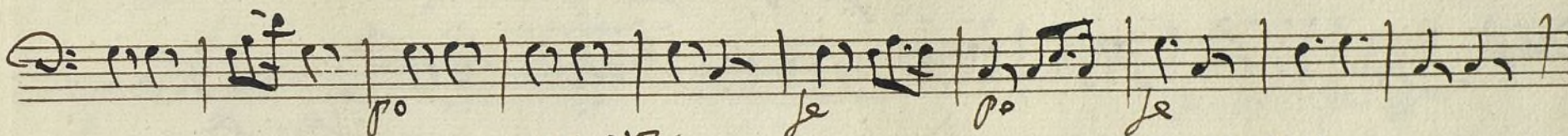
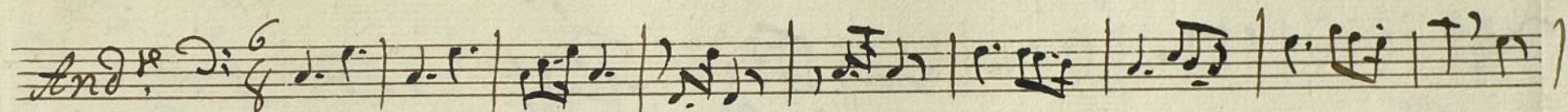
ZD 1200062013



Contrabajo

MW 112-15

Sonadilla à Duo; Los Celos de parrido /



Volte







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 ten staves.

Key markings and annotations include:

- Allegro* (written across the second staff)
- Segui. All.* (written across the third staff)
- Andte* (written across the sixth staff)
- All.* (written across the eighth staff)
- allegro* (written across the tenth staff)

The score concludes with a double bar line and a repeat sign on the tenth staff.



