

117-4

Sonadilla à Duo

Los Gallegos de la Siega;

Del S.<sup>r</sup> Esteve;

{ La Sanz.  
{ y Garrido



*Alleg.<sup>ro</sup>*

The musical score is written on five systems of staves. The first system includes a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation is in a cursive, handwritten style. The first system has a brace grouping the first two staves. The second system has a brace grouping the first two staves. The third system has a brace grouping the first two staves. The fourth system has a brace grouping the first two staves. The fifth system has a brace grouping the first two staves. The paper shows signs of age, including yellowing and foxing.



Sallega Sanz.

Mari di ña

Sallega gar Con el fus Car  
sanz ~~gar~~ sia la Corte

mid yan te mus par diot al gu na cu  
ti nus que ay en el Zarron po de mas fus  
ba mus yo te nu ei cuzor diz que alli se

siña en el Meison por que te ña una  
farnus con Callot de Boy y dos o tres tra  
perden la fen bra de ño nor yo que ru que me



lor 2.

fame lu mis mu que dos  
 qui ñus de tinta li cor  
 digas alguna lición

lor 2. ala  
 lor 2. ala  
 lor 2. ~~mu~~ es

sepa ala sepa ala sepa  
 sepa ala sepa ala sepa  
 Cucha fa rru qui ña mia

oi Ca  
 oi Ca  
 oja a

mina fa rruca y Antoni;  
 mina fa rruca y Antoni;  
 ler ta a tin cion a tin cion;

Le



Handwritten musical score on aged paper. The score is written in a cursive style and includes the following elements:

- Top Staff:** A series of vertical lines, possibly indicating a rest or a specific musical notation.
- Second Staff:** Musical notation with notes and rests, ending with a double bar line and a sharp sign.
- Third Staff:** Musical notation with notes and rests, ending with a double bar line and a sharp sign.
- Fourth Staff:** Musical notation with notes and rests, ending with a double bar line and a sharp sign.
- Fifth Staff:** Musical notation with notes and rests, ending with a double bar line and a sharp sign.
- Sixth Staff:** Musical notation with notes and rests, ending with a double bar line and a sharp sign.
- Seventh Staff:** Musical notation with notes and rests, ending with a double bar line and a sharp sign.
- Eighth Staff:** Musical notation with notes and rests, ending with a double bar line and a sharp sign.
- Ninth Staff:** Musical notation with notes and rests, ending with a double bar line and a sharp sign.
- Tenth Staff:** Musical notation with notes and rests, ending with a double bar line and a sharp sign.

The lyrics are written in Spanish and are repeated twice:

non te fiei de los homes llenos  
Muitos osia su pladus son co



de oro pra ta y seda pur quea que tus  
mo la Manzanina que pur a fo

enlla Corte son Lobos en piel de oveja  
ra Vellucen mai pur dentra etan pudrida

2<sup>o</sup> All.  
A

Sanz

An ton la que fa las  
Sanz Mal Lo Gu lu Co ma

2<sup>o</sup>  
A  
All.



es esu de beras  
 en Vna merienda *pardo* bien a

po des cre er lu in da te falta en mia Cun sa ber lu que

cencia rreta *Sanz* Repe u de mo a los bona er Colla es la



homes q<sup>l</sup> aman las fen bras q<sup>l</sup> aman las  
 Corte para Dun ze las para Dun

fen bras  
 ce las

tam bien  
 gar<sup>do</sup> no tea

ay mui tus La drones q<sup>l</sup> Cun cara de cu  
 priques a lus homes que marru lleros se

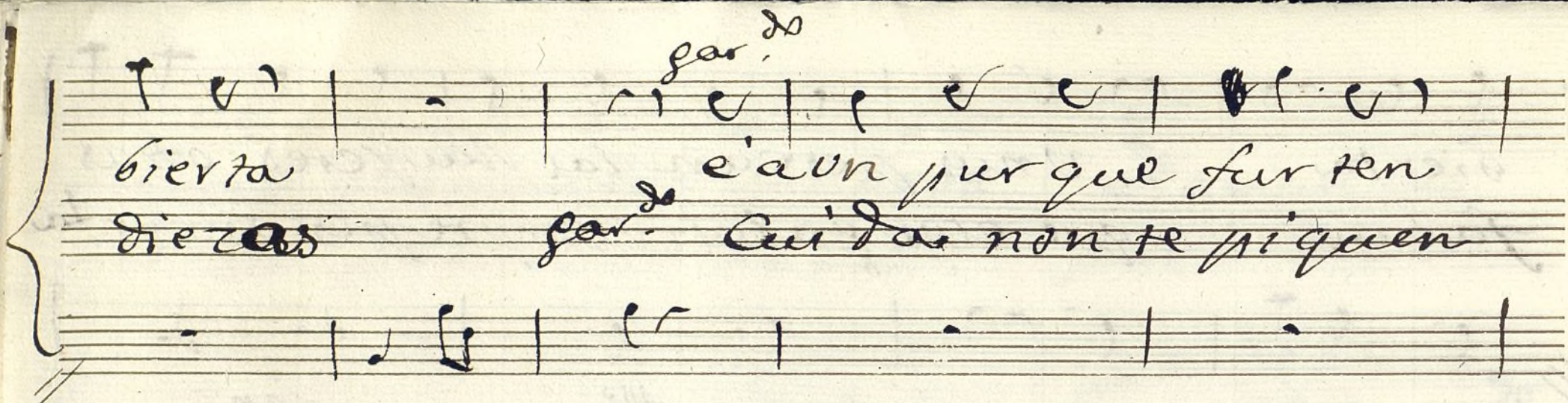


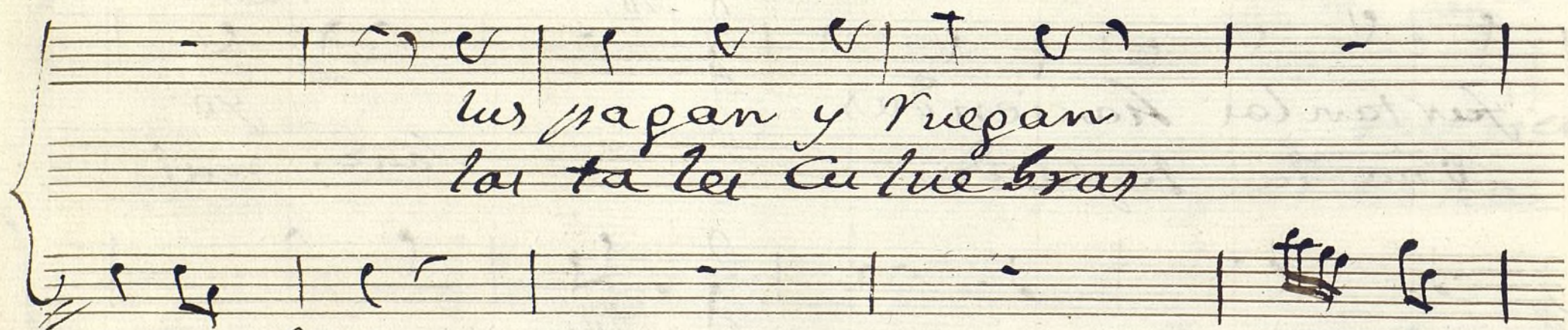
Gier ta      Unu per can la mu jeres o th us  
 fa lan      que esu ga to siem pre per can en ta

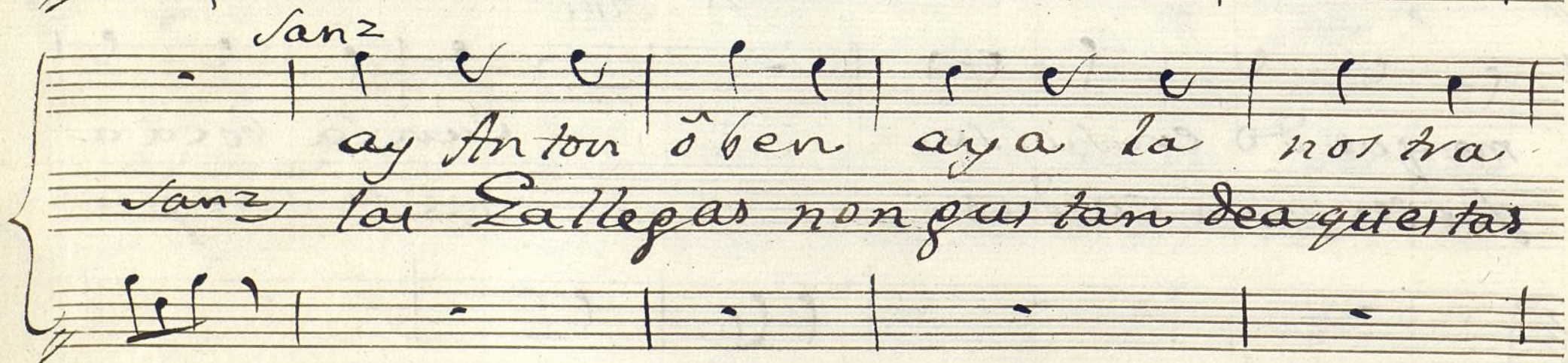
fur tan la ha ci en das      *All.<sup>o</sup>*      Sanz  
 V na la ta ja da      yo      Sanz, mai

me que do en sul sa      *All.<sup>o</sup>*      Cuen la boca a  
 for ter ran ca das      me re zen par




 T u' | - | r i e | r e e | r e | r e |  
 bierta e' a un pur que fur ten  
 diez <sup>gar.<sup>do</sup></sup> Cui da non te pi quen


 - | r e | r e e | T u' | - |  
 lus papan y Ruepan  
 lai ta lei Cu lue bras


 - | <sup>Sanz</sup> r e | r e | r e e | r e | r e |  
 ay Anton õ ben aya la nos tra  
<sup>Sanz</sup> lai Sallegas non gu tan de a que tas



Handwritten musical score on aged paper, featuring lyrics in Spanish and various musical notations.

The score is organized into systems, with lyrics written below the notes:

- System 1:** *te rra la nos tra te rra*  
*festas de a guer tas festas*
- System 2:** *rinke*
- System 3:** *Allegro*
- System 4:** *Coplas*
- System 5:** *Allegretto*

The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a stylized, handwritten font. The paper shows signs of age, including discoloration and some staining.



par.<sup>do</sup>



cheban las Mujeres en la Cave

tambien cheban todas su Manterva

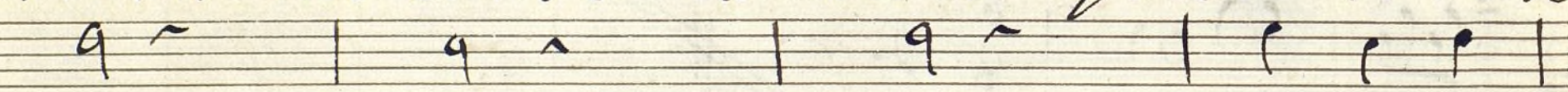
Van las señu ronas en sus Ca



leyra Una qui si cosa mer cada en las

letra o Bata a rra trandu con Cola de

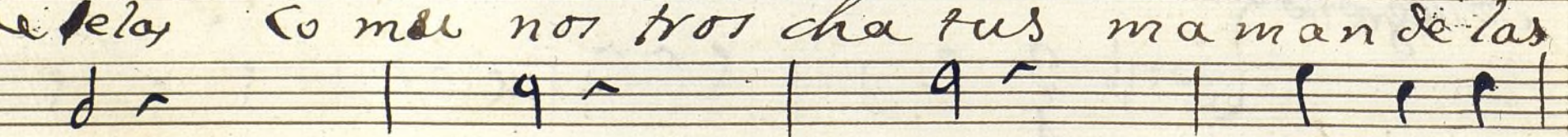
rretas Con Catro o seis mulas glasi tiran



rendas que la chaman todos Una e curru

reda glaiinda non vimos en la mia

de lela Coma nos tros cha tus ma man de las





gallega Parolas

gallego

fe ta; (Dime y que es ella segura: ella es como una  
terra; gallega) quea ~~dimana~~ <sup>mañana</sup> es ella Anton? el etude Man tu  
tetar; gallega (espricame era mar craru el) los señuronas

5 Parola

Mun teira, õ Cyperuca mai alta, tirada hasta las viegas,  
rruleta, e una Capriña Corta que por los chonollos <sup>chepa</sup>  
de beras ban sobre una Carretiña, de catro Rodas ligeras, con sus

gallega.

parezera taleguiña, de algun Vayazinde tetar;) ||  
La Data un sayon Baqueliru anfla como una talega: ella  
bon respiradoiru para que caminen fercas;) sera  
burros que parecen la Cirigona que ~~se~~ buela, ella  
de fortuna tendran alla en la corte los Vestias; gran ||  
Ellas y a me cuido que estó en ela. D.C.  
dos vers



lodos, yalli nu fare muu Vicus, purque el Uru y Prata Vueda;  
(salen los Saltegos y saltegos muu contentos, haciendo admiracion y etiemos  
de alegria)

Ellos) ay farruca que alegria, ellos) ay que Curaza Anton;  
ellos) que praceres ellos) que contentos, todos) vivierais Valamus dius;  
sard) galleguinas que os sucede para etas pascadas; Rom) Des,  
nu andichu que ay des, farruca, san) mai que des? un des  
Cumidas, des Cenar, des Dieru, a Cada des, vdu Meridus para  
cada farruca de nu; Rom) nada de eu, mai Curaza Salgu que  
viva des; galegría y Vailuteu, todos) e viva nuestro Senor,  
sard) Viva pero parlarnus lo que sucede; Rom) Atencion, un señarato  
guapiña Vinu a Cabalo a Vmerson, y diu Nuestra Princesa saber  
aparidu des, des Infantinu, y am bus mai vonitinu que vol.  
sard) Supla, des pariu, Rom) Des si, y el señorazo digio, llamase  
el Primeru Carlos, Felipe el Otro, y lodos otros mil y quinientu nom-  
bres, todos) que viva quien les paria, sard) Avistis pue etta Cerca  
camine mai en muntón, a cantar la tirana a su Alteza;  
todos) Alen, y vamusla en sayunandu para saber la mejor; )



# Tirana

*Alleg<sup>ro</sup> Moderado*

6/8

los dos

Si la morte su pi ta ña a  
 A le gre se to du v mundo de un  
 San ti a g ui ñ u lu de vi da y

po co lle b o ñ un In fan te Va bie la mor  
 su cei su tan di cho roa ques de un clavel  
 lu v a ya a Cuen pa ñ an du pa ra ir Ar gel



te gl. a go ra dos à pa ri du sua  
y una vo ta han Na ci du du Pin  
quan do gran des a que mar lu que a que

Ma dre dos à pa ri du sua Ma dre; <sup>todos</sup> que  
mol lus han Na ci du dos Pin po ~~los~~; que  
da du a que mar lu que a que da du; que

cun gl. cun ten tu si que cun ten tu



ea que se chama esta ti rana es

ta ti rana de u par tu de la Prin

cera de u par tu de la Prin cesa



que la ti que la ta que ~~ta~~ la ti ra ti

ra ~~que~~ ta ti ra ti ra na de

Deus In fan ti Bus es ta deus In fan

The musical score is handwritten on aged paper. It consists of three systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are in Spanish and appear to be a hymn. The first system contains the lyrics 'que la ti que la ta que ~~ta~~ la ti ra ti'. The second system contains 'ra ~~que~~ ta ti ra ti ra na de'. The third system contains 'Deus In fan ti Bus es ta deus In fan'. The piano part includes various chords and single notes, with some measures marked with a double bar line and repeat signs. The handwriting is in dark ink, and the paper shows signs of age and wear.



*Ti'ra e' la;*

*Al Segno*  
*3 veces*







Ayuntamiento de Madrid



Ayuntamiento de Madrid



Violin Primero

Mus 117-4

Sonadilla à Deux; Los Salteos de la Siega;

Handwritten musical score for Violin I, featuring multiple staves with notes, rests, and dynamic markings such as *Allegro*, *p*, *f*, *vo*, and *se*. The score includes a section marked *Allegro* and a section marked *Allegro doo veres*.

Volti







*Coplas Allegretto* &  $\text{b}\flat$   $\frac{3}{4}$

*voz*

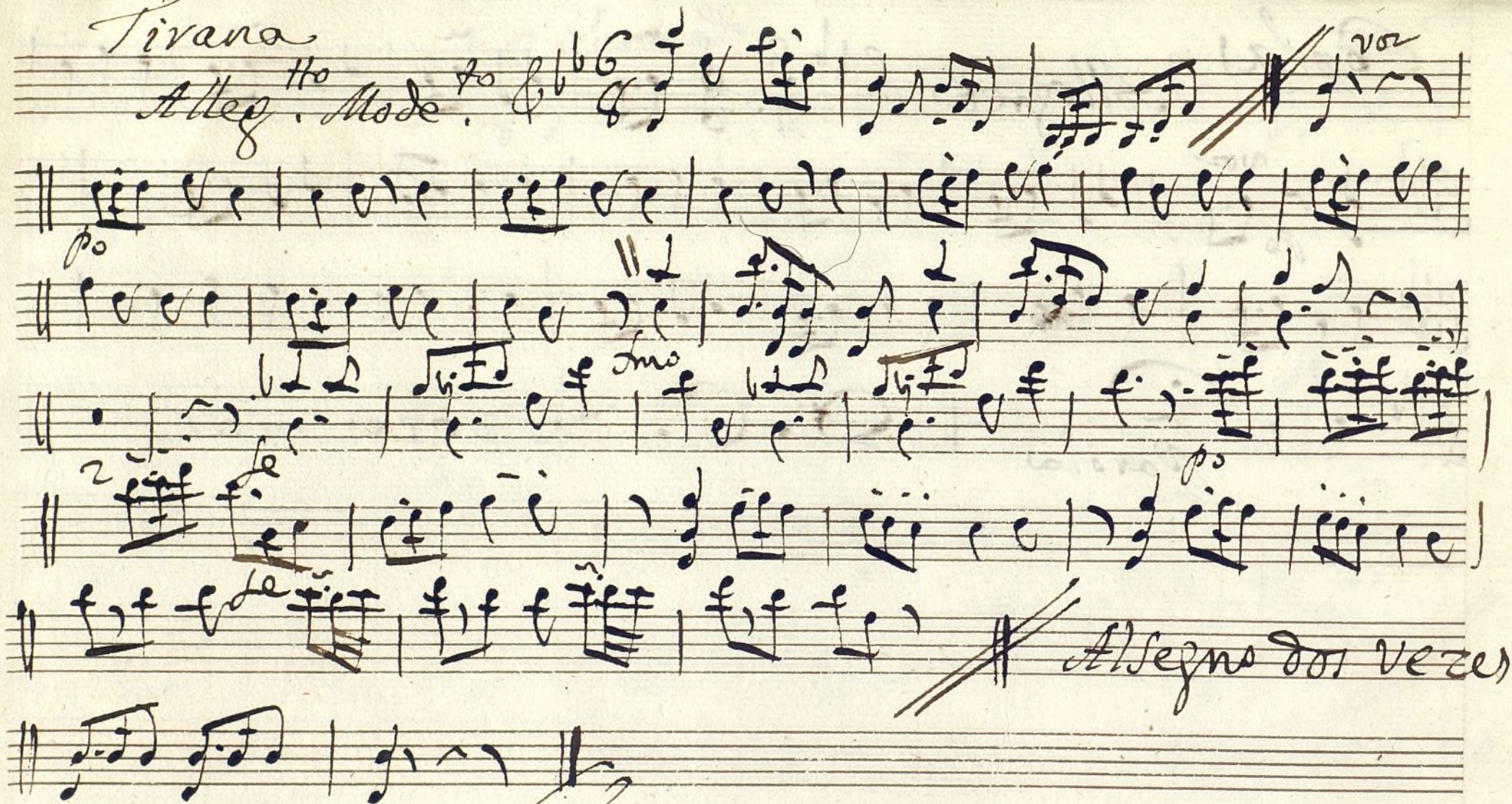
*Parola* || *D.C. do vezei mai;*



# Tirana

*Alleg.<sup>ro</sup>*

*Mode.*

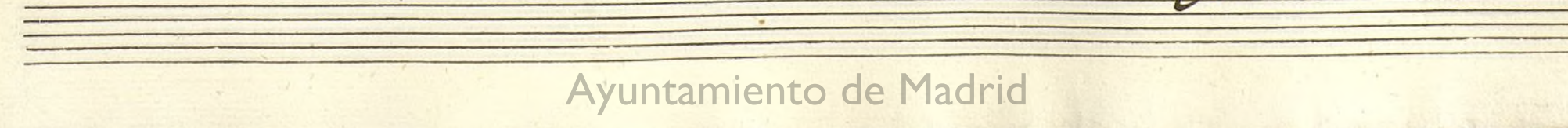
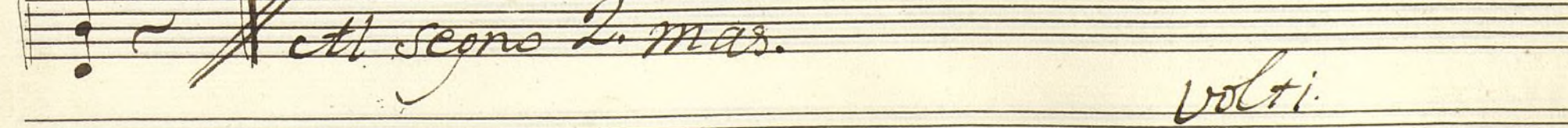
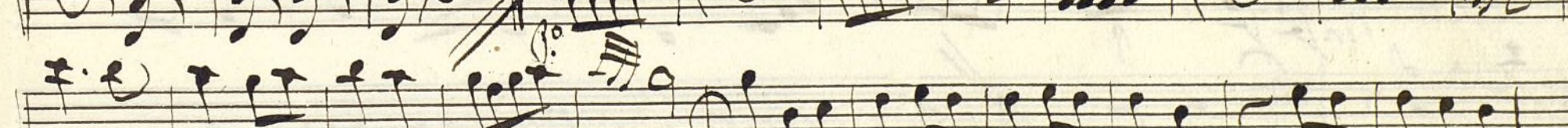
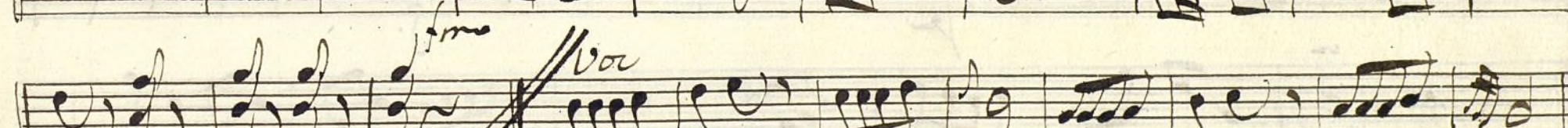
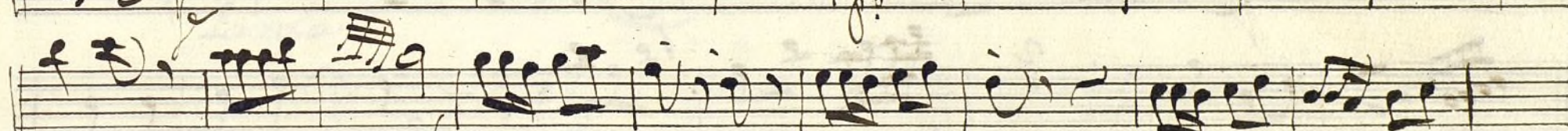
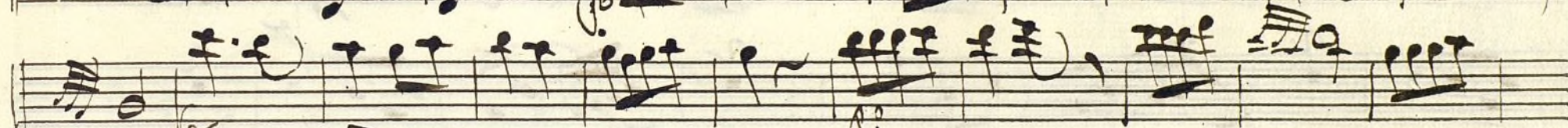
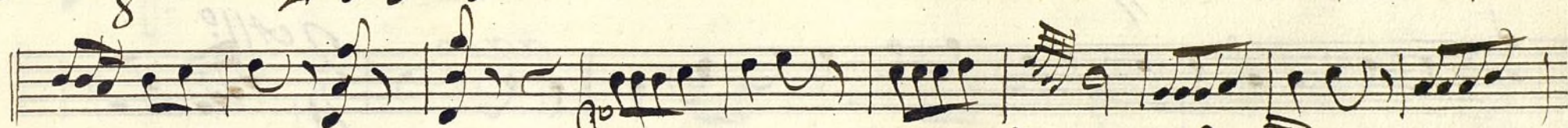




Violin 1<sup>o</sup>

Mus 117-4

Conadilla a Duo. Los Gallegos de la Siega.





2

*And<sup>te</sup> Con Moto.*  $\text{8}^{\text{va}} \text{6}^{\text{va}} \text{8}$

*vor*

*arco* *2<sup>da</sup> All.<sup>o</sup>*  $\text{4}$

*vin* *p.*

*et segno 3. vezes mas*



*Coplas* *Allegro*  $\frac{3}{4}$  *von*

The first four staves of the manuscript contain handwritten musical notation. The notation is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The music consists of a single melodic line with various note values including eighth and sixteenth notes, and rests. The first staff begins with a large, ornate initial 'C' for 'Coplas'. The word 'Allegro' is written above the first few notes, and 'von' is written below the first staff. The notation continues across the four staves, ending with a double bar line and a repeat sign.

*Laxda* || *Do* *vezes* *mar.*

*Leoloi*



*Finana.*

*All.<sup>ro</sup> mod.<sup>to</sup>*

*p*

*2*

*fmo*

*At segno 2. ma.*

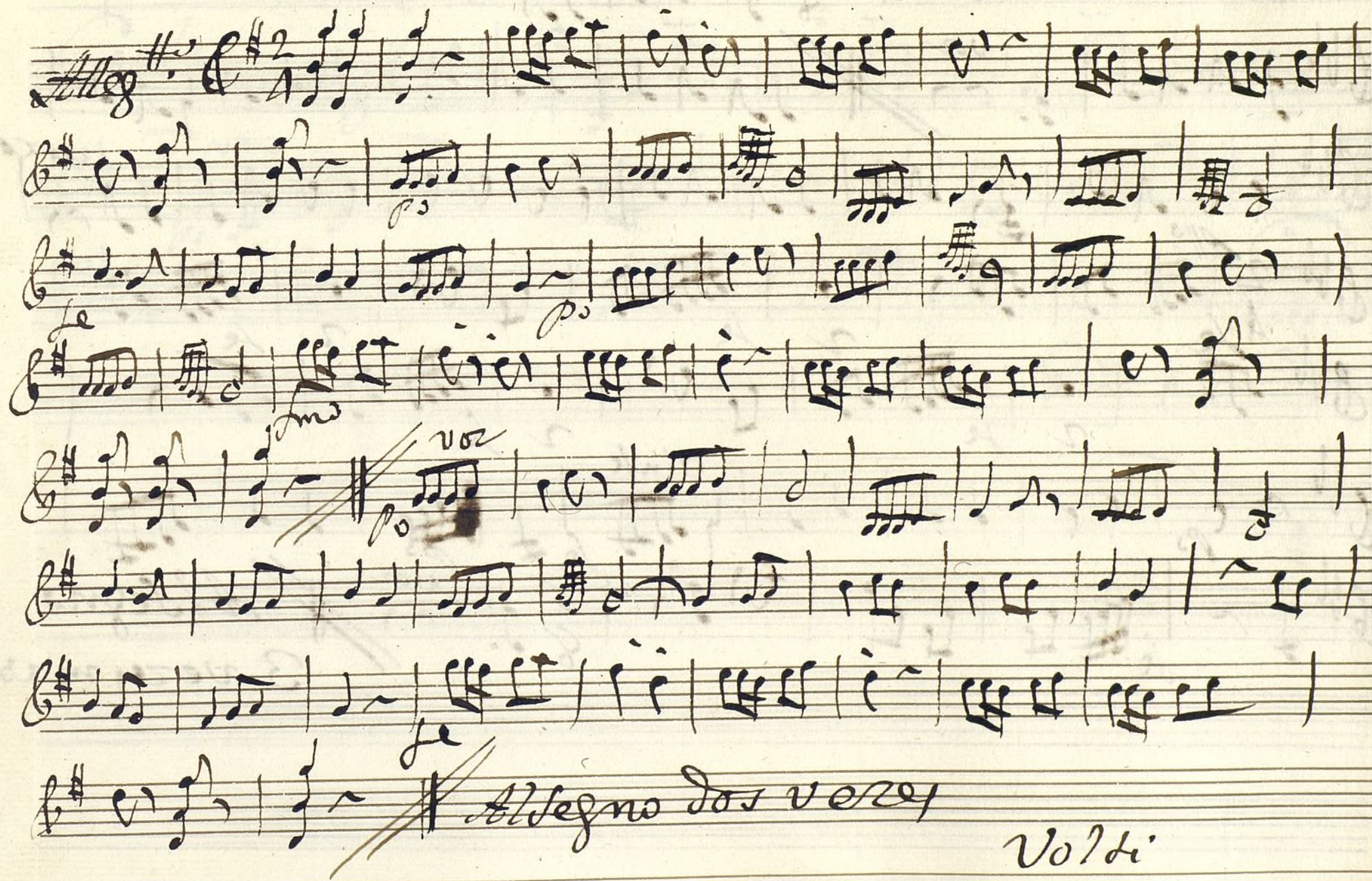


Violin Segundo.

Mus 117-4

Tonadilla à Quers; Los Salteos de la Siega;

Handwritten musical score for Violin Segundo, titled "Tonadilla à Quers; Los Salteos de la Siega;". The score is written on ten staves, with the first nine staves containing musical notation and the tenth staff containing the instruction "Allegro dos veces". The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The tempo marking "Allegro" is present at the beginning. The score is marked with various performance instructions such as "p", "f", "cresc", "dim", "vz", and "Allegro dos veces". The word "Volte" is written at the end of the score.



Allegro

p

f

cresc

dim

vz

Allegro dos veces

Volte



*And.<sup>te</sup> Con moto* *Puntado*

*vo*

*arco*

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

*rinke*

*vo*

*Allegro*

*3 veces mas*



*Coplas* *Allegro* *va*

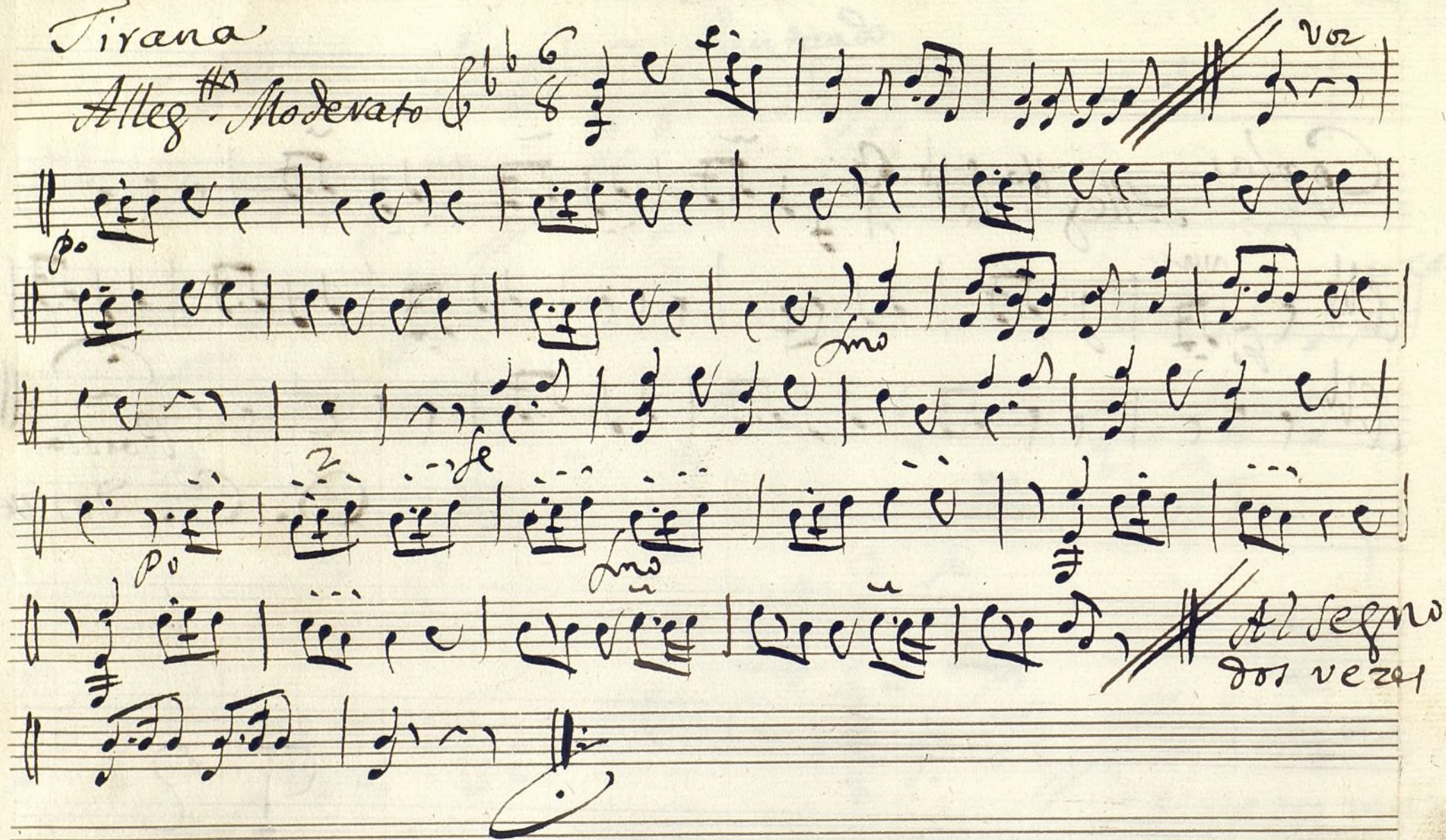
Handwritten musical score for 'Coplas' in 3/4 time, marked 'Allegro' and 'va'. The score is written on three staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The melody is written in eighth and sixteenth notes. The second and third staves continue the melody, with the third staff ending with a double bar line and the word 'Parola' written below it. The word 'D. C. doo veru' is written below the third staff.

*Parola*  
*D. C. doo veru*



# Tirana

*Alleg.<sup>ro</sup> Moderato*





Violin segundo.

Mus 117-4

Tonadilla à Duo; Los Callejeros de la siega

*Allegro*

*p.o.*

*fmo*

*Voz*

*p.o.*

A segno del mas.

Voltri.



*And.<sup>te</sup> con moto. 6/8 Punteado.*

*vor*

*arco. 2. All.<sup>o</sup>*

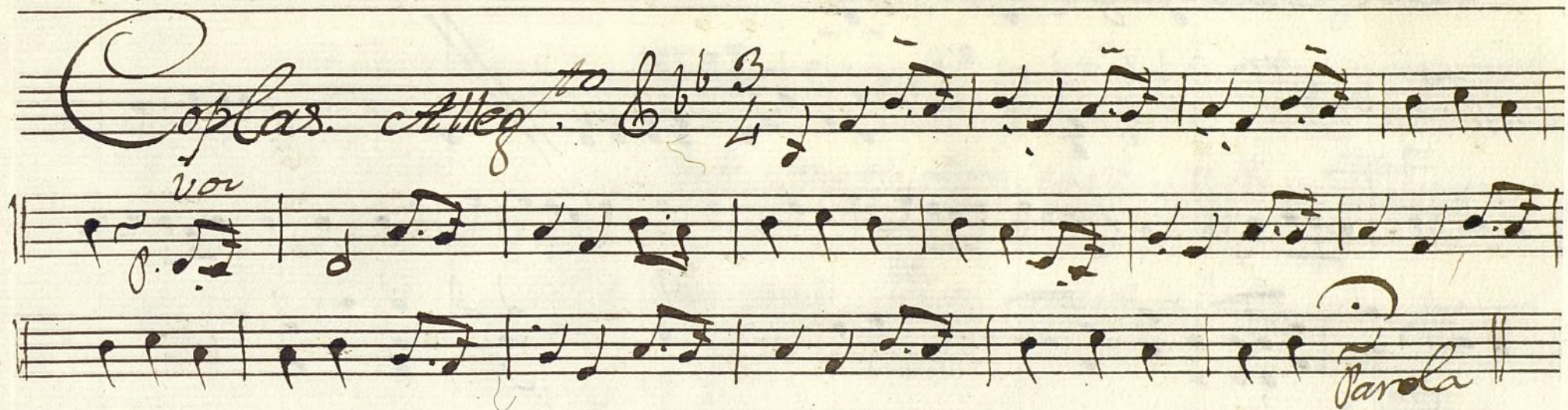
*Rinfe*

*po.*

*vor*

*Allegro 3. vezes mar.*





D. C. dos vezes.

Volvi



*Tirana.*

Handwritten musical score for 'Tirana'. The score is written on seven staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/8 time signature. The notation is dense, featuring many beamed sixteenth and thirty-second notes. The second staff starts with a double bar line, followed by the tempo marking 'Allegro mod.' and a 6/8 time signature. The music continues with various note values and rests. The third staff has a 'mo' marking above it. The fourth staff has a '2' above it. The fifth staff has a 'mo' marking below it. The sixth staff has a 'mo' marking below it. The seventh staff ends with a double bar line and the tempo marking 'Allegro 2. mas'. The paper is aged and shows some staining.



Oboe Primero

Mus 117-4

Tonadilla à duo: Los Salteadores de la Siega

Flauta

*Allegretto*  $\frac{2}{4}$

*Allegro dor vero*

*And. x. fare*

Vol 2i



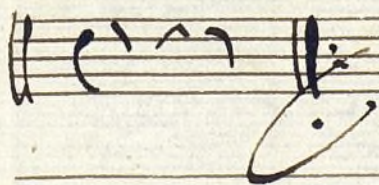
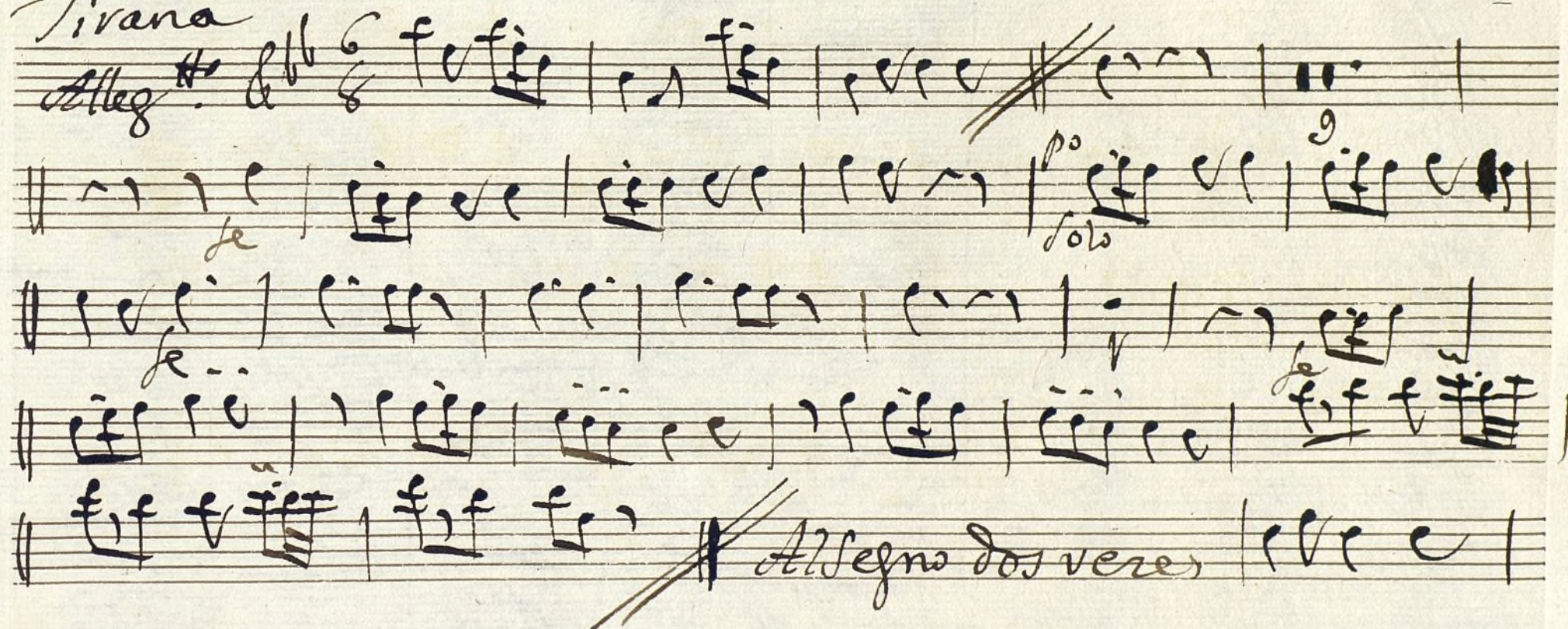
*Coplas Flauta*  
*Allegro*

Parola || D. C. dos veces mas



*Tirana*

*Alleg.*









Oboe Segundo

Mus 117-4

Tonadilla à Duo: Los Salteadores de la Siega

Marta

Allegretto

Handwritten musical score for Oboe Segundo, featuring a Tonadilla à Duo titled "Los Salteadores de la Siega". The score is written on seven staves. The first six staves contain the main melody and accompaniment, with various musical notations including notes, rests, and dynamic markings like "f" and "le". The seventh staff is a double bar line followed by the text "Allegro dos veces".

And.<sup>te</sup> tarce

Volte



*Coplas Alta*  
*Allegretto* 3/4

Parola

Do. C.  
do, vezei ma

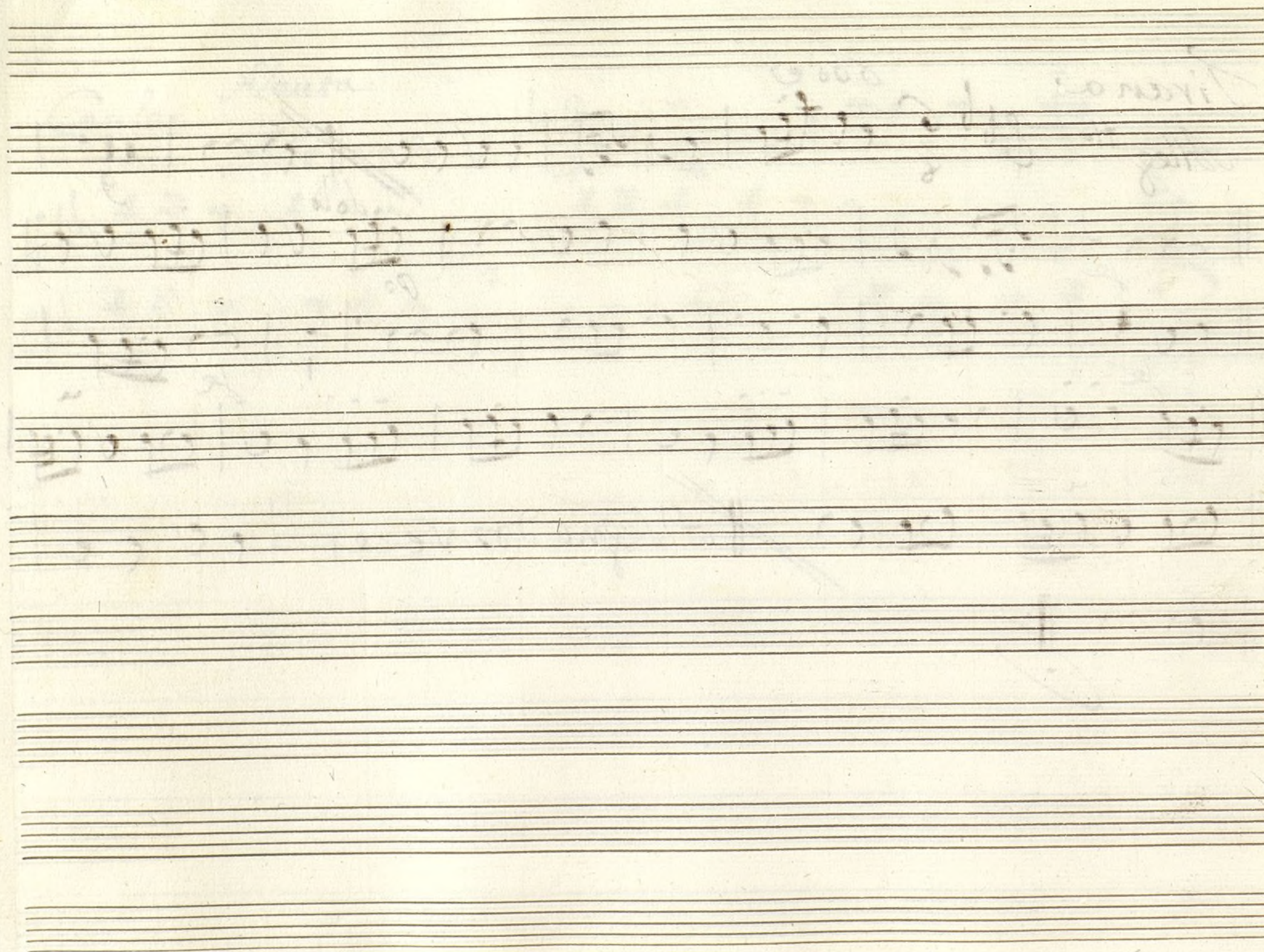


*Tirana*  
*Allegro* *Oboe*

*f* *p* *dolo*

*Allegro* *do ve ze*







*Trompa Primera*

Miss 117-4

*Trompa Primera* Mus 1  
*Tonadilla à Duo; Los Sallegos de la Siega*

Allegretto

10

3

5

4

~~Allegretto~~  
dos vezes



In Befa

Coplas

Allegro #

&bb

3/4

Parola

Parola

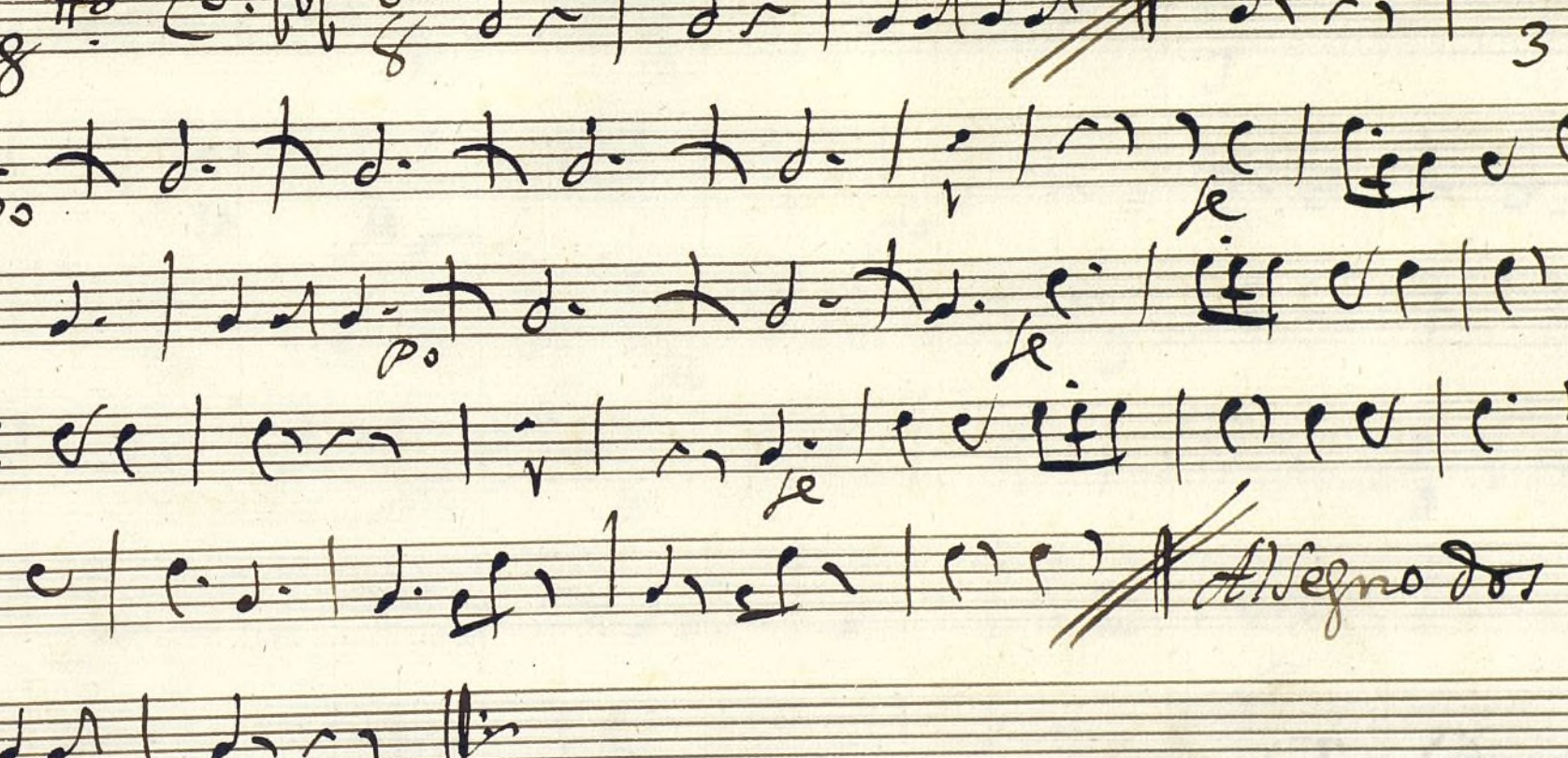
Parola



2  
Sirona

Aleg

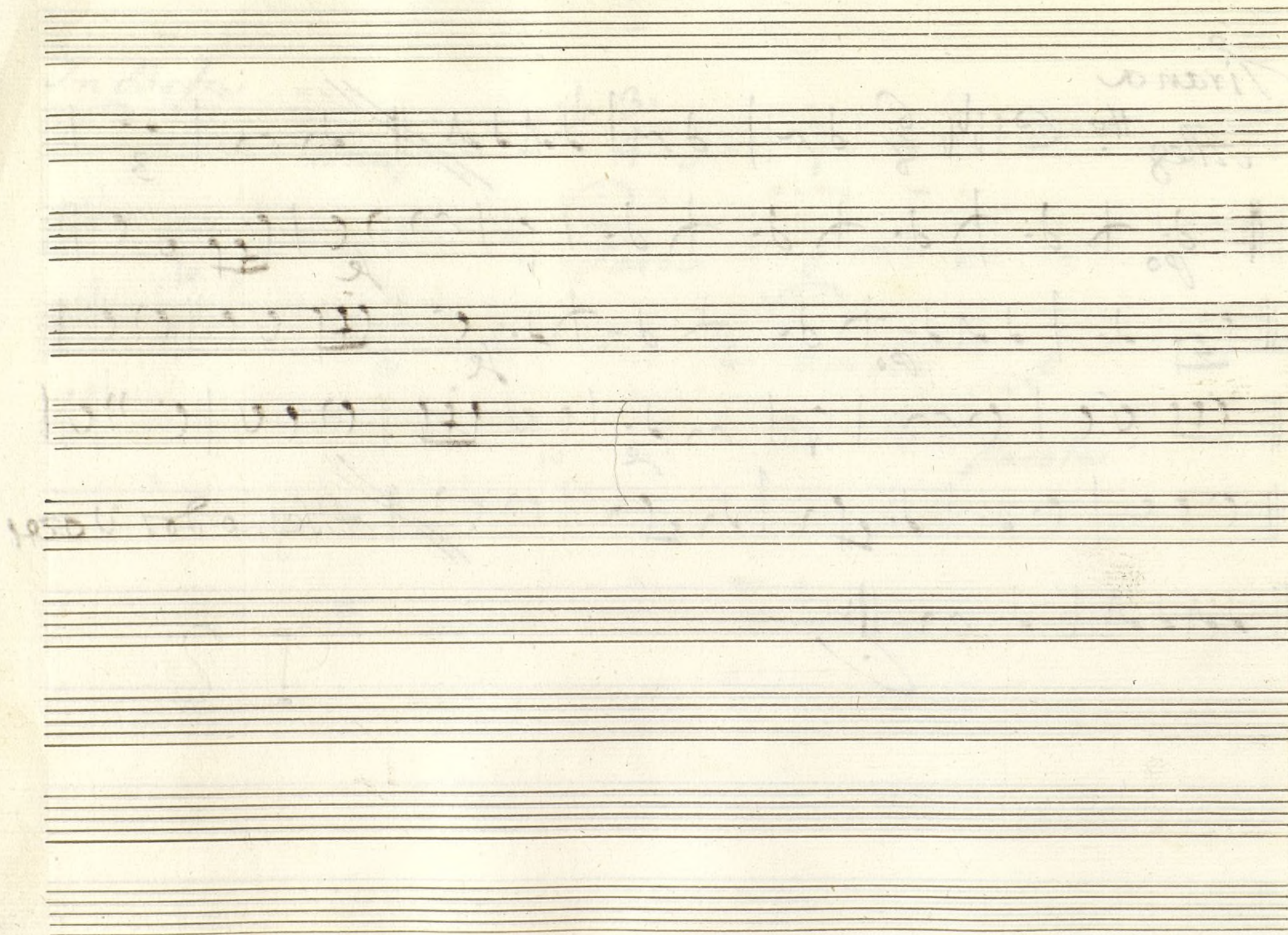
*Tirana*  
*Alleg*  $\text{H}^\circ$   $\text{C}:\flat\flat$   $\frac{6}{8}$



*Alleg*  $\text{H}^\circ$   $\text{C}:\flat\flat$   $\frac{6}{8}$

*Allegro* *doz Vozey*







*Trompa Segunda*

Mus 117-4

*Tonadilla à Duo; Los Saltegos de la Siega;*

*Allegretto*  $\text{C}:\sharp$   $\frac{2}{4}$

*Allegro dos vezes*

$\text{C}$  *And.<sup>te</sup> Barce //*

*Volte*



*In Befa*  
*Coplas Allegretto*  $\text{G}\flat\text{B}\flat$   $\frac{3}{4}$

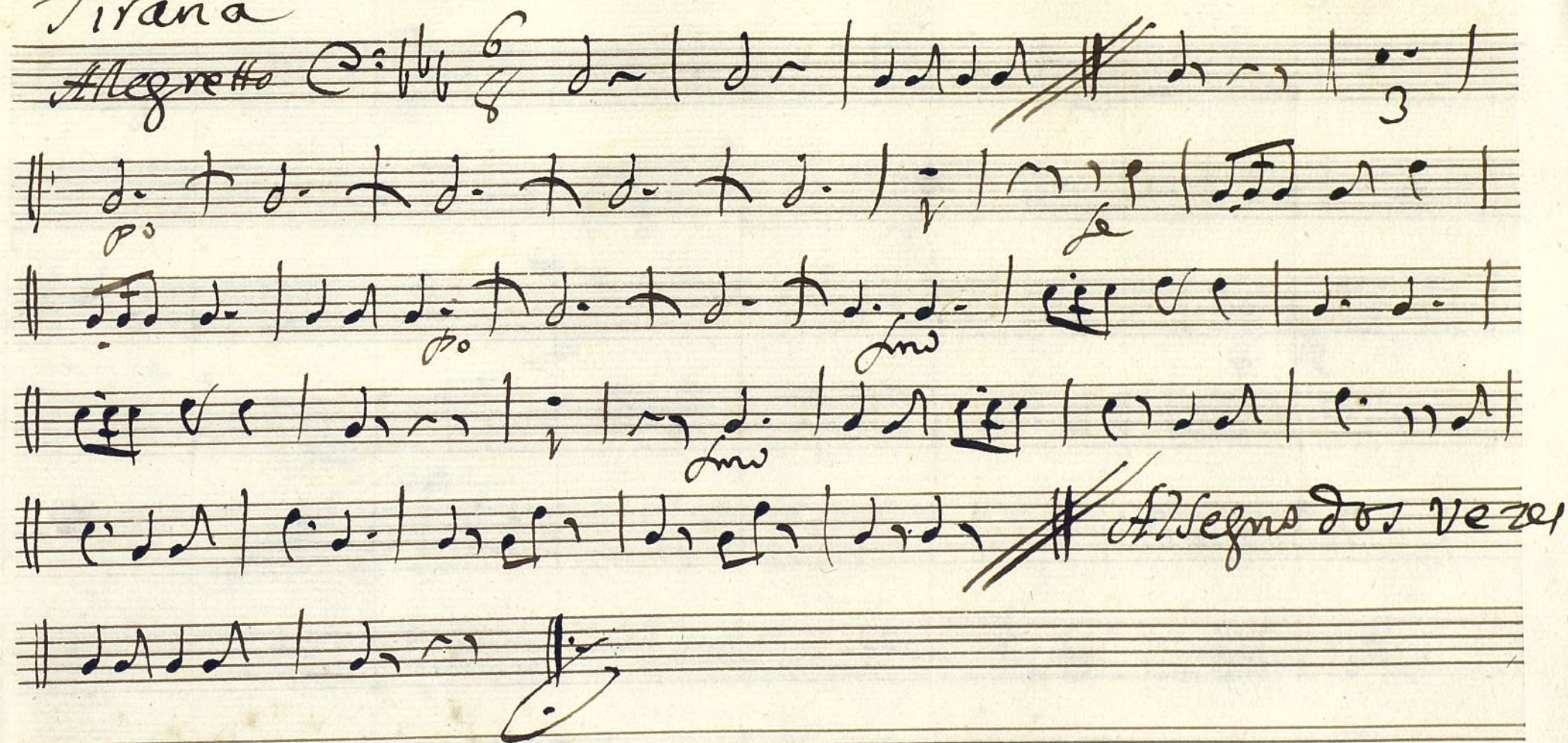
$\text{G}\flat\text{B}\flat$   $\frac{3}{4}$   $\text{G}\flat\text{B}\flat$   $\text{G}\flat\text{B}\flat$   $\text{G}\flat\text{B}\flat$

*Parola* *Parola* *Parola* *Parola*



# Sirana

*Alegretto*









Contrabajo:

Mus 117-4

Tonadilla à Duo: Los Sallegos de la siega;

*Allegretto* 2/4

First staff of music.

Second staff of music.

Third staff of music.

Fourth staff of music.

Fifth staff of music.

Sixth staff of music.

Seventh staff of music.

*Volti*



*And.<sup>te</sup> Con molto* *Punteado*

*vor*

*arco* *All.<sup>o</sup>*

*rinse* *po vor*

*Allegro*  
3 vez



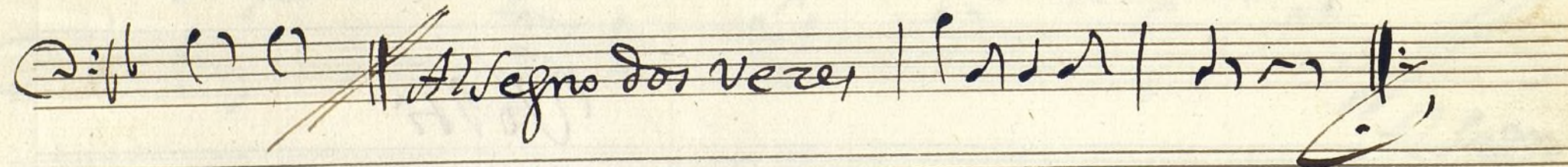
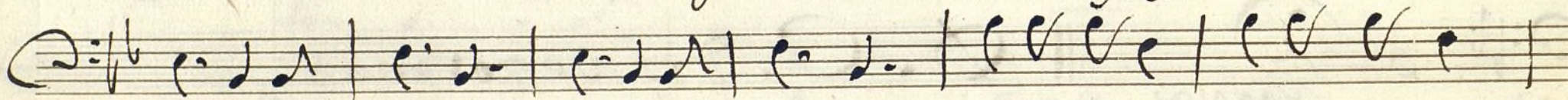
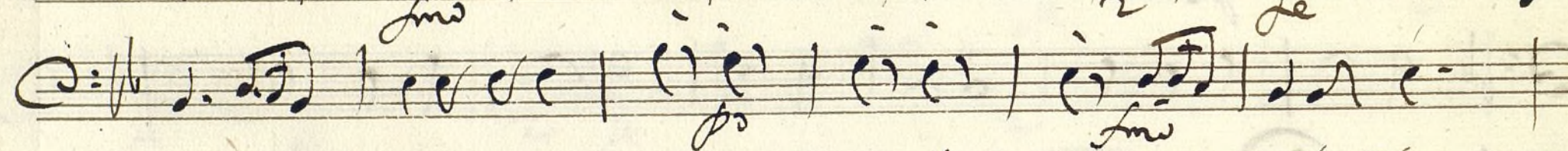
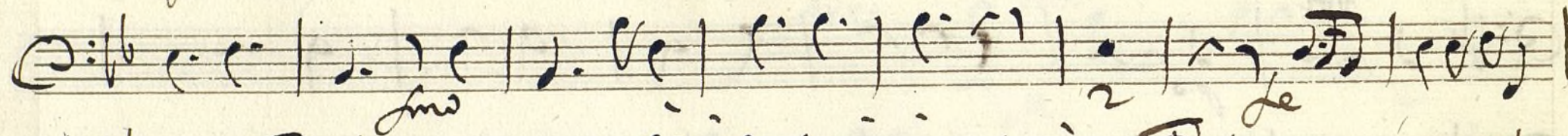
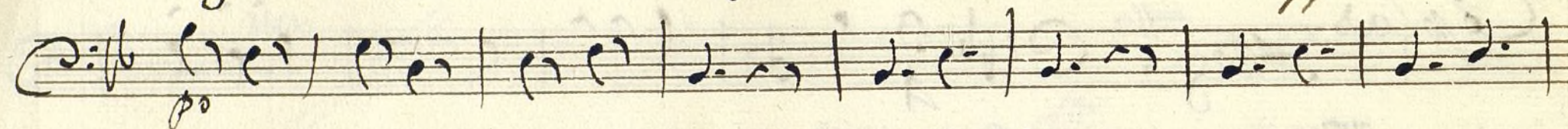
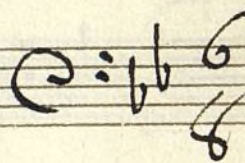




# Tirana

*Alleg.<sup>ro</sup>*

*Moderatto*



*Allegro dos vezes*