

Seg 5º N 31

MUS 103-2

4º N.º 34

+

Tonadilla

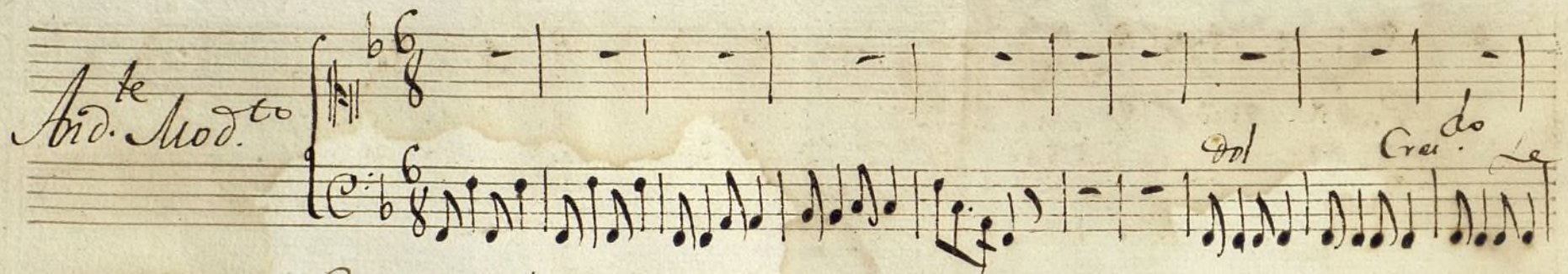
a Duo

el Chasco de la Botilla 34
una botillería

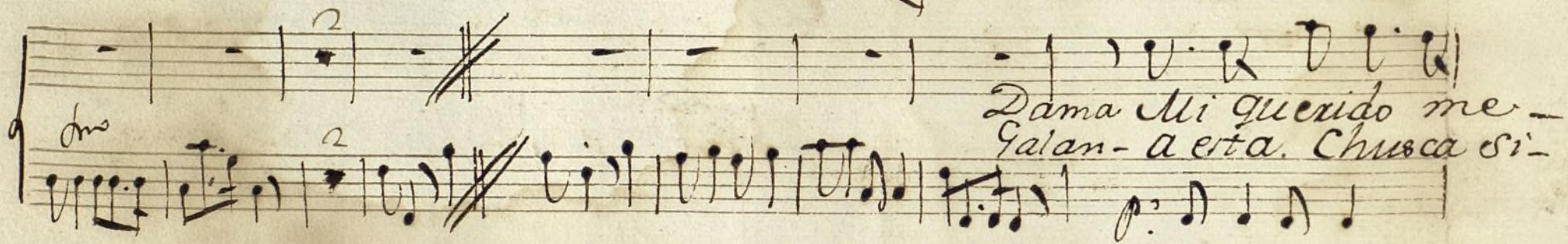
Con Viol. y Tromp.

De D. Pablo Esteve: 1863 -

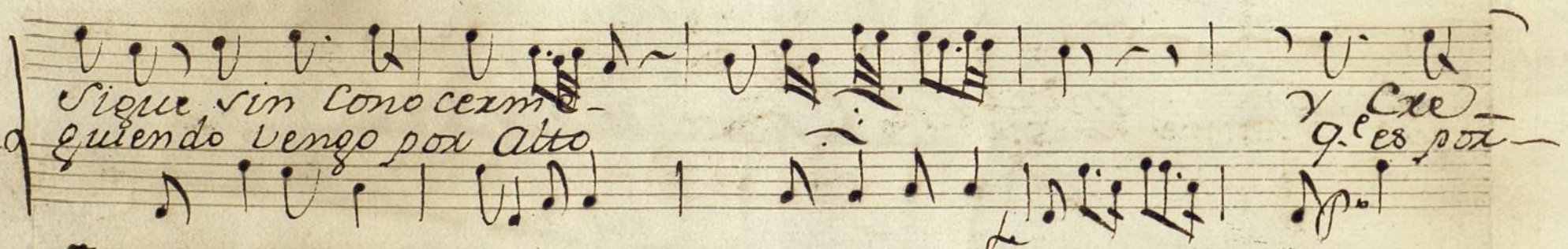
And. Mod. to



And

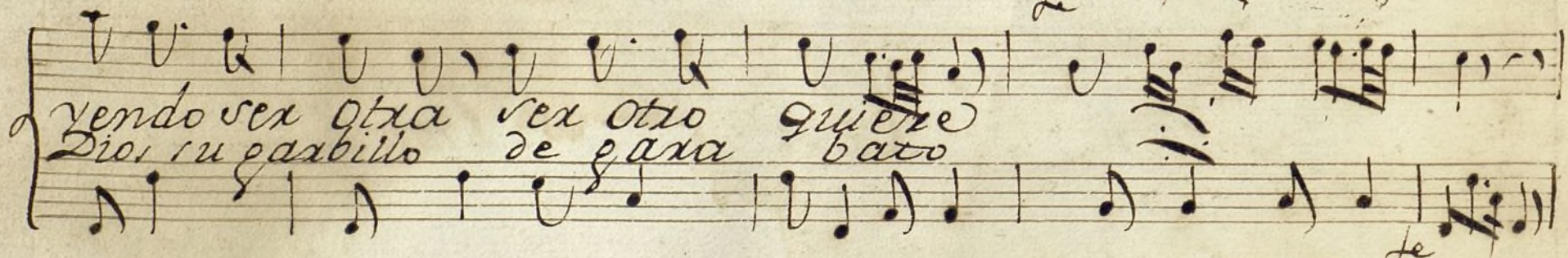


Dama Mi querido me-
Galán - a esta Chusca si-




Sigue sin conocerme -
quiendo vengo por Alto

y Cre-
q. es por -



vendo sex otra sex otro quiere
Dios en garbillo de gaza bato



mas. Yo con dii mulo deo q. lleque por si un Chas-
la q. adoro no es dable q. a questo sepa y dii pues -

co del suyo vengarme puede
 voi seguro vaya de a renga

Esto es Carriño
 ay ay q. e brabo

Malos Lobos merienden
 e paxala de puño

a quanto, mudo
 de quando en quando

And. e

Galan. La ocasion nada mita, sea disculpa -
 Dama a pobre q. e te clabas aceto el feis -
 Botilleros Que se ofrece Señores Galan. Vevidas vengam
 Galan. De China trae dor Vaso Dama si q. loy en dia
 Galan. Diego traiga lo apaña Prot. - Aquier ta todo

del Combite q. ofrece
 Galan o q. e dicha muchachos
 Proti- quales quereis q. la China-
 loi coxeos me soxes
 Damame pagara la burla

la Coyuntura
 ola q. r. siibe -
 fresa, y Canela -
 son loi de China -
 con lindo como -

And.

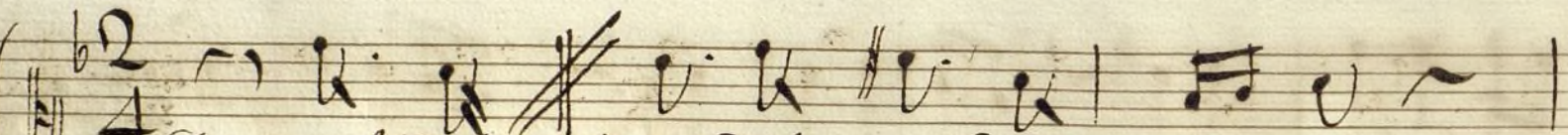
Galan. ai dueño mio como te adoro -
 loi 2. quantos nos miran q. hacen lo propio -
 Galan. lo es el cusa - y ahi amoroso

Pama - a falso injusto ya te conocco me quieres mucho bien de mis.
Pama - a viles homb! q^e ya os conocco qⁿ por q^e te ocultas si te enar-
quite D.^a detente qⁿ ya no ai embargo. pero q^e miro yo etoi ab-

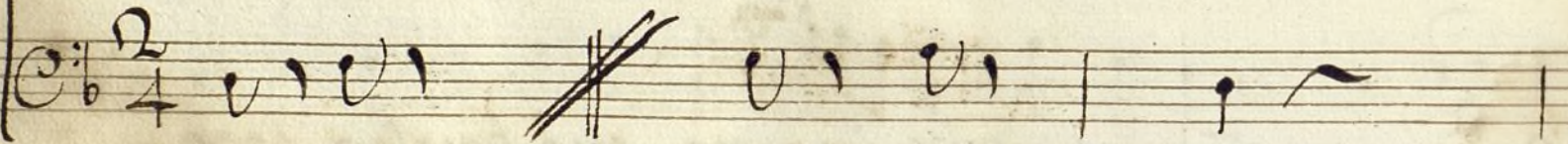
O / os Galan. por ti al mixarte me buelbo loco.
moro D.^a por q^e no quiero no darte eno/or.
sotto paciencia Cielos q^e eto es forzoso - -



Ande



Dama. Vive el Cielo infiel amante
D^a Por otada infame me dejas.
En mi vida hablarte quiero
Galⁿ Vuelbe a mi pecho, y confia
Bot^o - Diego diez mis Señores



g. Exes injusto traidos g. Exes g. Exes injusto tra
con declarada intencion si si
Pues g. hare de mi pasion si si
mi dueño en g. tuyo soi si si
la vida se acabe aqui si si



dox y vengarme qⁿ no mi Cielo no te enojes
 no lo niegues qⁿ no mi Cielo no te vayas
 D^a olvi dala qⁿ no mi Cielo D^a no te acerq.
 has de acerlo D^a no tirano no q^e finjes
 qⁿ si mi Cielo D^a a ti rano (todo) acabemos

no no no
 no no no
 no no no
 no no no
 si si si

All.º Seg.º

Cuidos de los Celos dos Corazones

dos

Asi son de sus Yras las Expreiones

muero de

peno padecco a Noxo y siento a.

pena padece Noxa y sienze Dale vna.

fe

Celos dame un abrazo

mirame v, v, v, Ama

brazo tuuu c-c-c. tuu

me v, v, v, quiereme v, v, v, estimame v, v, v,
 c.c.c. tu — c.c.c. tu c.c.c.

Asi son de sus bras las Expresiones

ay no quieteos
 no hagais por vuestra alien^a
 digan mis Celos — —

a
m.

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Violin 1.ª tonadilla a 3. el Chasco de una Botilleria:

And.^{te} Mod.^{to}

dol. *Credo* *f* *p* *f* *p* *dol.* *dol.* *a modo de Rec.*

Repite al Segno

Sigue :-

And.^{te} 3/4 $\text{C}\flat$ *pp*
Musical notation on a single staff with treble clef, key signature of two flats, and 3/4 time signature. The piece begins with a treble clef and a key signature of two flats. The tempo is marked *And.^{te}* and the dynamics are *pp*. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

Maas 3/4 $\text{C}\flat$ *pp*
Rep.^o
Musical notation on a single staff with treble clef, key signature of two flats, and 3/4 time signature. The piece begins with a treble clef and a key signature of two flats. The tempo is marked *Maas* and the dynamics are *pp*. The piece is marked *Rep.^o* (repeated). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and the word *fin*.

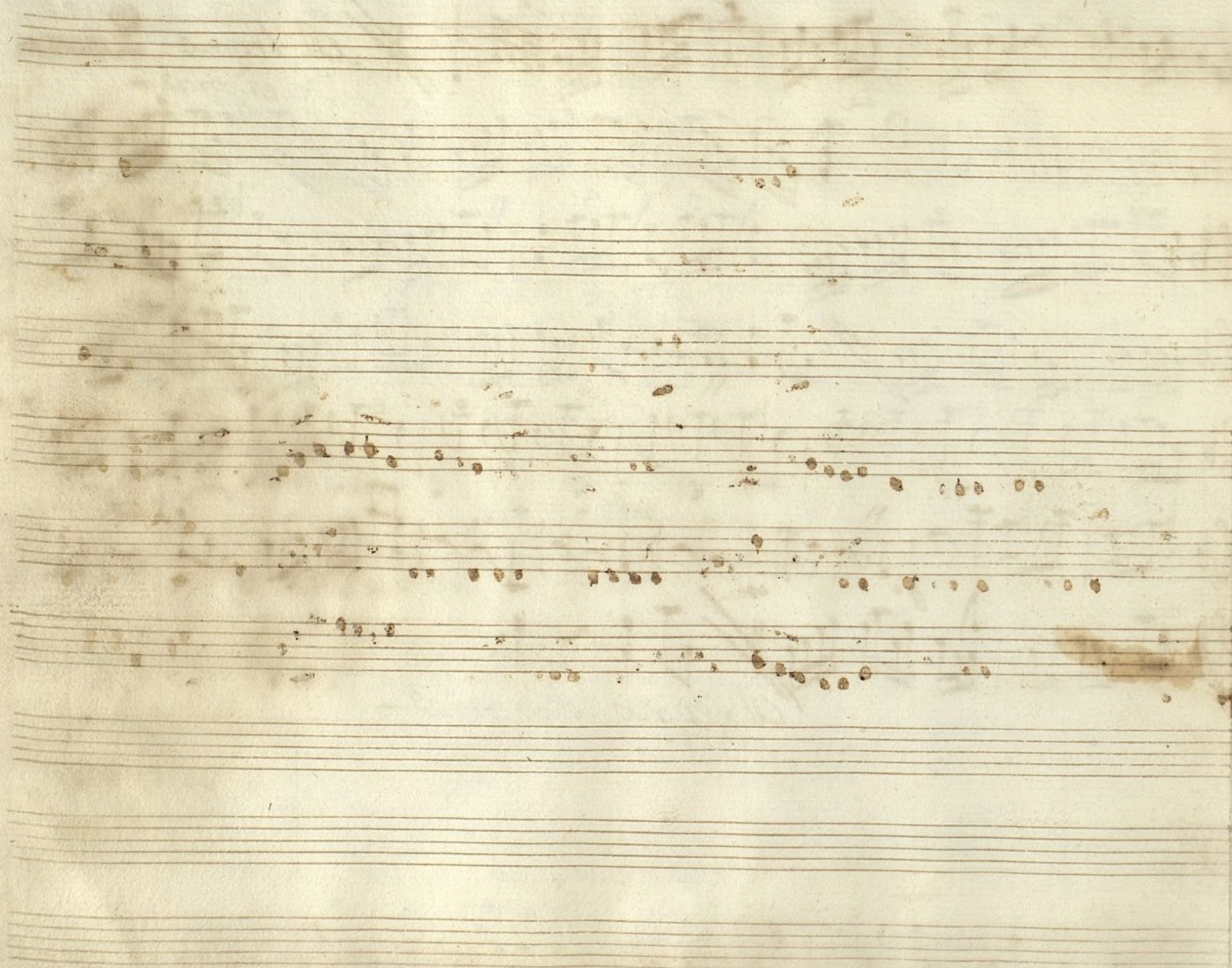
aqui *And.^{te}* 2/4 $\text{C}\flat$
Musical notation on a single staff with treble clef, key signature of two flats, and 2/4 time signature. The piece begins with a treble clef and a key signature of two flats. The tempo is marked *And.^{te}*. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

*Al legno ^{tres} ~~moderato~~
Veces mas -*

Seq. All.^{to}

Al legno dos mas -

The musical score consists of seven staves of handwritten notation. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). It contains several measures of music, including a double bar line with a slash through it. The second staff starts with the tempo marking 'Seq. All.^{to}' and a 3/4 time signature. The subsequent staves continue the musical notation with various rhythmic values, including triplets and sixteenth notes. The final staff concludes with a double bar line and the instruction 'Al legno dos mas -'. The paper is aged and shows some staining.



Violin 2^o Tonadilla a 3 el Chasco de una Botilleria

And. Mod.

Cresc. do *fe* *fmo* *dol.*

fe *p.º*

dol. *fe* *dol.*

p.º *a modo de Rez.º*

Repite al Segno-

Segue-

And.^{te} $\text{G}\flat$ $\frac{3}{4}$ *p.o.*

Moderesp. $\text{G}\flat$ $\frac{3}{4}$ *mol.*

$\text{G}\flat$

$\text{G}\flat$

$\text{G}\flat$

$\text{G}\flat$

$\text{G}\flat$

acqu. And.^{te} $\text{G}\flat$ $\frac{2}{4}$

$\text{G}\flat$

Seg.º All.º

p.º

Je

Al Segno dos mas-

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Oboe 1.º Tonadilla à 3, de la Botilleria.

And.^{te} Mod.^{to}

Cres. *fmo*

Repite al segno.

Sigue ~

And. $\text{G}\flat$ $\frac{3}{4}$ *se* *se* *Quatro*
Veces mas.

Mas Desp. $\text{G}\flat$ $\frac{3}{4}$

Con forza

se

se

se

se

se

se

allegro $\text{G}\flat$ $\frac{2}{4}$ *se* *se* *se* *se* *se* *se*

Handwritten musical score on six staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various rhythmic values and rests. A double bar line with a diagonal slash follows, with the instruction "al Segno Quatro veces mas" written in cursive above it. The second staff starts with "Seg. All.^o" and a 3/4 time signature. The third and fourth staves contain complex rhythmic patterns with triplets and sixteenth notes. The fifth staff has a "Solo" marking below it. The sixth staff concludes with a double bar line and the instruction "al Segno dos mas" written below it.

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Oboe 2. Tonadilla a 3. el Chasco de la Botilleria -

And.^{te} Mod.^{to}

fe *Pol.*

*Reprise
al Segno.*

Sigue ~

And.^{te} *Con Flauta.* *Mas Desp.^o* *Quatro veces mas.*

And.^{te} *al Segno Quatro*

Seg. 5 All. to $\text{G}\flat$ $\frac{3}{4}$

al segno dos mas

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Trompa 1.^{ta} Tona. ^{lla} a 3 de la Botilleria :

And. Mod. to

dol Cres Le fmo dol Le p. 2 2

Repite al segno.

Sigue -

Andante. C:6 3/4 *ff.* ² *fe* *pp* *fe* *pp*

Quatro veces mas-

Mas desp. C:6 3/4

Segue

And.^{te} C:6 2/4 *te* *p^o*

te

te

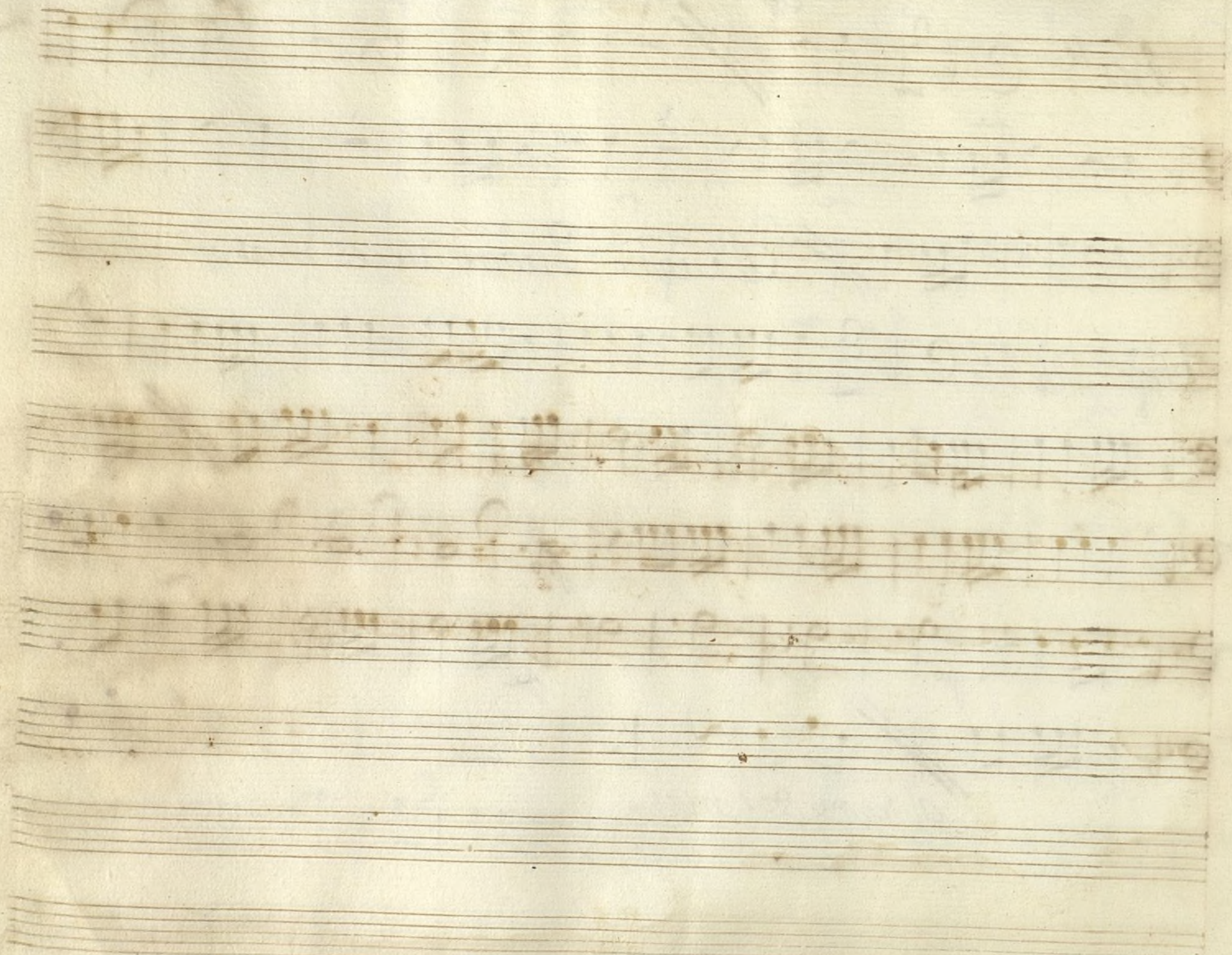
Al Segno Quatro veces mas.

Seg. All.^{to} C:6 3/4

p^o

te

Al legno doi mas.



Trompa 2.^a Tonad.^a a 3, de la Botilleria-

And.^{te} Mod.^{to}

Cresc. *Dimo.* *p.* *Leg.^{ro}*

Allegro dou mas una

And.^{te} $\text{C}:\flat$ $\frac{3}{4}$ ff 2 fe $p.$ 1 $p.$


Quatro beces mas


Mas desp. $\text{C}:\flat$ $\frac{3}{4}$

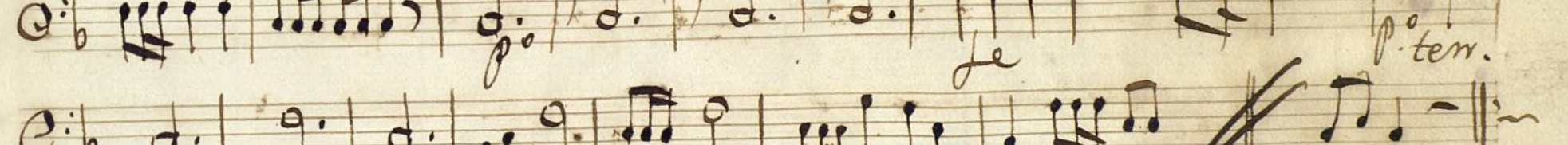
And.^{te} $\text{C}:\flat$ $\frac{2}{4}$  *po*




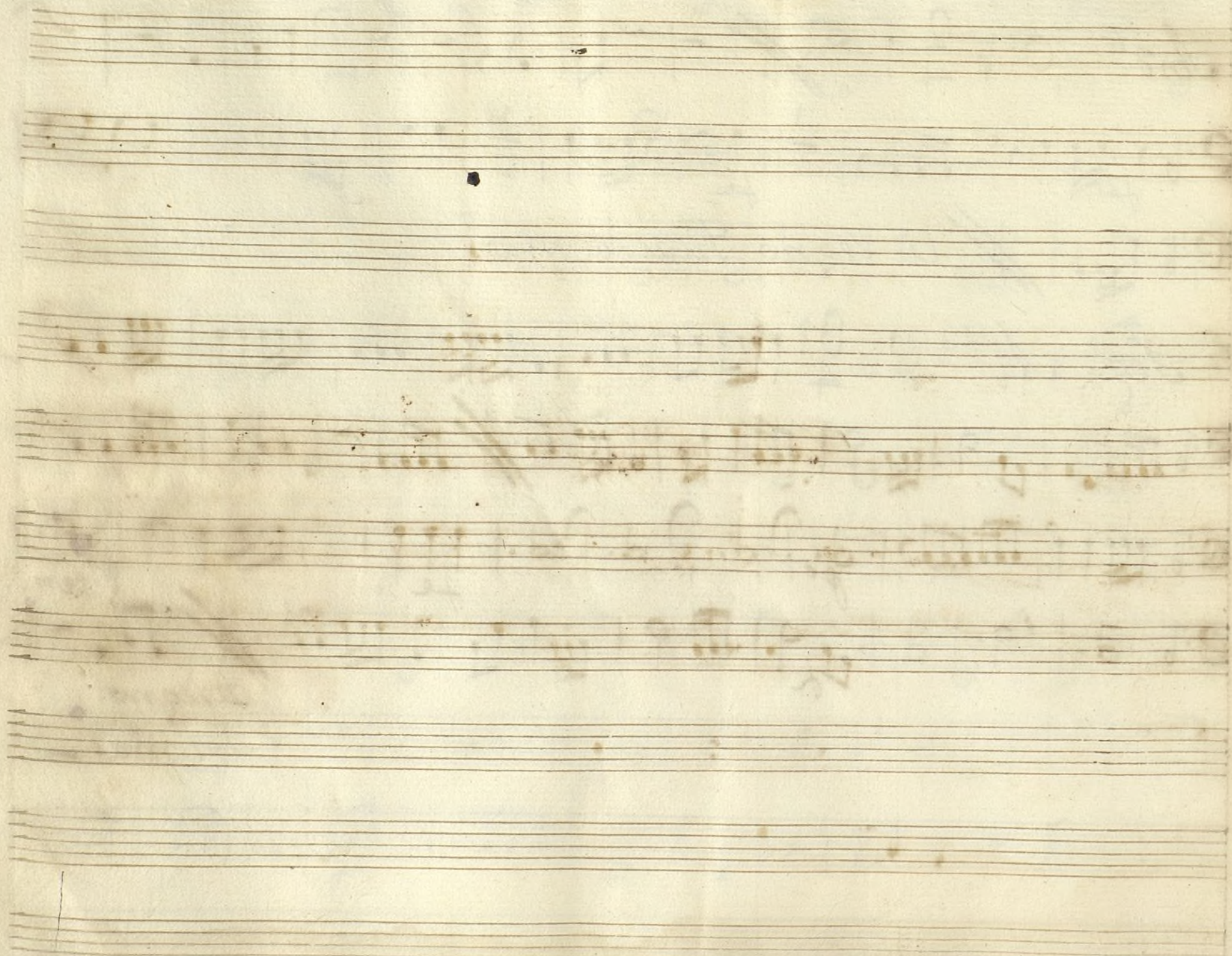
$\text{C}:\flat$  *Al segno Quatro mas.*

Seg. All.^{to} $\text{C}:\flat$ $\frac{3}{4}$ 

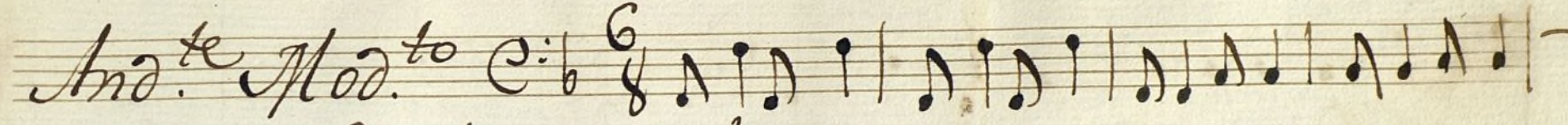


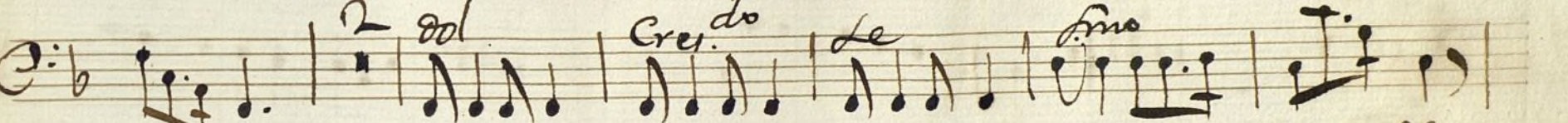


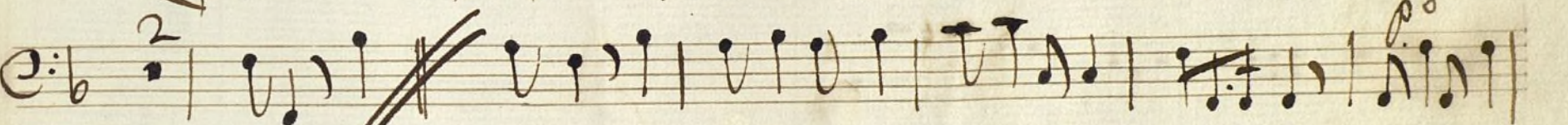
$\text{C}:\flat$  *al segno
dos mas*

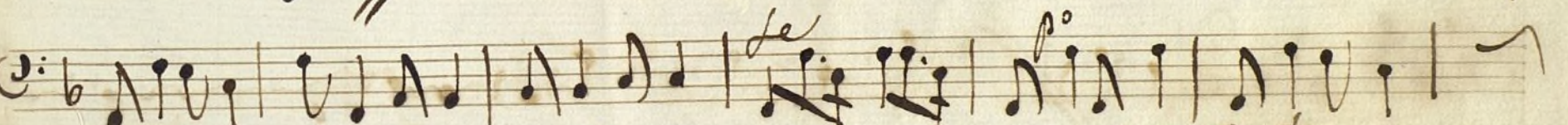


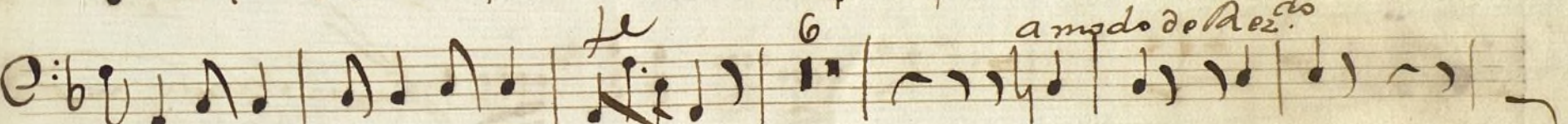
Baxo Tonad.^a a 3. de la Botilleria

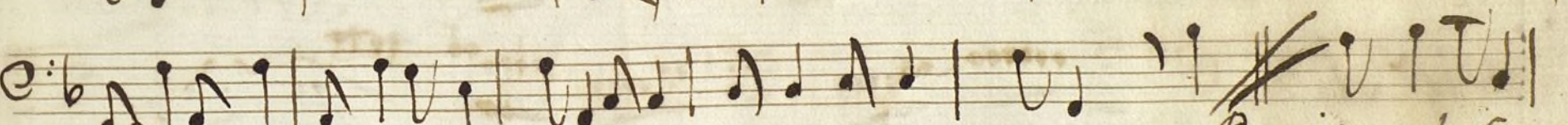
And.^{te} Mod.^{to} 

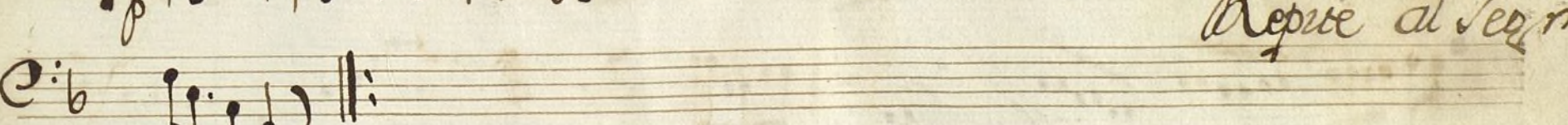
2^o sol *Cres.^{do}* *se* *fine* 

2^o 

se *se* *6* *a modo de Rez.^{do}* 

se *6* *a modo de Rez.^{do}* 

se *6* *a modo de Rez.^{do}* 

Repite al Seg.^{no} 

And.^{te} $\text{C}:\flat$ $\frac{3}{4}$ S *p^o* *fe* *p^o* *fe* *p^o*

al. Parrator
Quatro veces mas.

Mas Dep.^o $\text{C}:\flat$ $\frac{3}{4}$ *fe* *16*

$\text{C}:\flat$ *16*

And.^{te} $\text{C}:\flat$ $\frac{2}{4}$ *fm* *fe*

al segno ~~*Quatro*~~
3. Veces mas.

Seq. All.^{to} $\text{C}:\flat$ $\frac{3}{4}$

$\text{C}:\flat$

$\text{C}:\flat$

$\text{C}:\flat$ *fa*
al segno ~~*Quatro*~~ *mas.*