

MUS 165-7

Leg.º N.º 18. (Alg.º 4.º n.º 16)

—
Tonadilla

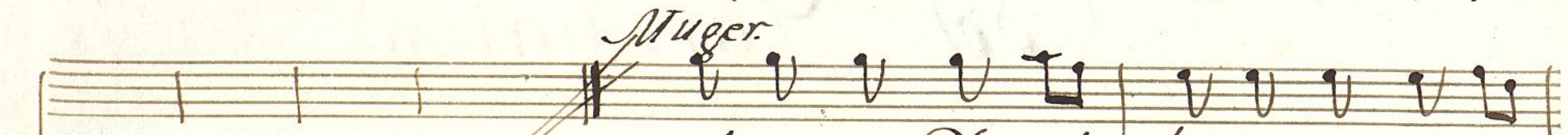
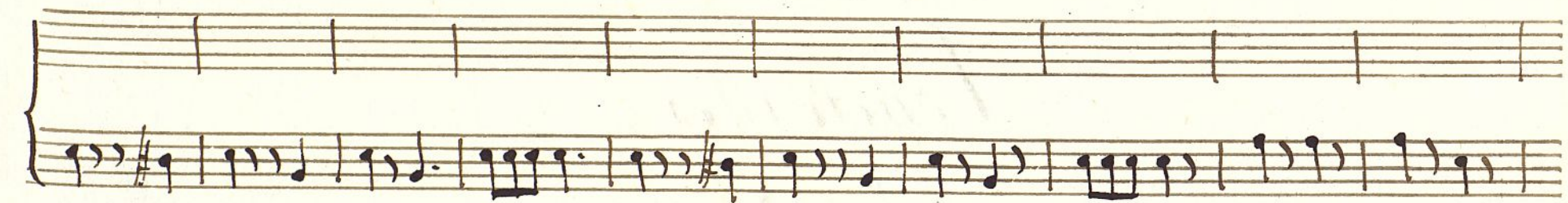
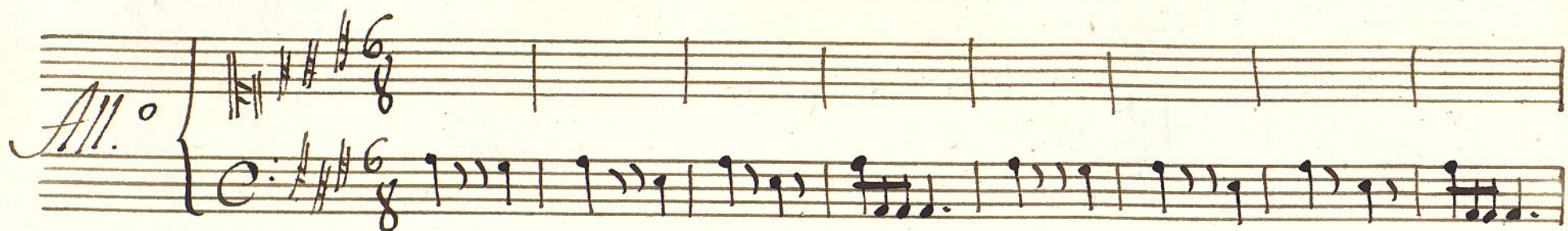
à 3

Del Gurrumino

1769. —

16

165-7



Muger.
traeme Ines la Basquiña mantilla y
Tirame la Basquiña q.^e arrugas-



todo no haga q. es ora q. al pa-
y dime mi Ma-

Seo vamos un poco
rido q. hacien estaba

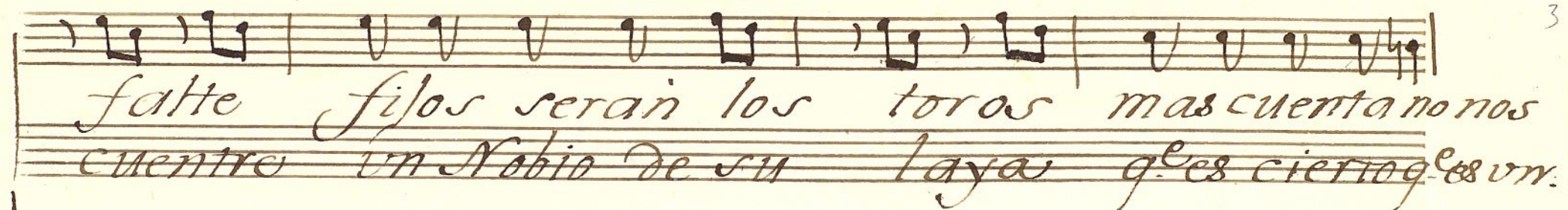
Criada

ya esta aqui toditico despacha pronto -
dando sopas al Niño su merce estaba -

*q.º yo tambien me pongo de
con tal paciencia cierto q.º.*

*Mug.^r
Requi lorio de osala q.º encon-
difi caba. q.º de ale q.º tra.*

*Crda
tremos aquel d.º Peda gogo - no hayas miedo q.º
base y q.º rebiente su alma osala q.º Jo en -*



Mug.^r

Crda



Mug.^r



de/a temores locos
 mios abur Madamas



All.^{to} *Sentado.* *3*

Marido.

e e e e e e e e e

no no no no no no no no o o o o o

o o o o ala ro ala ro ala

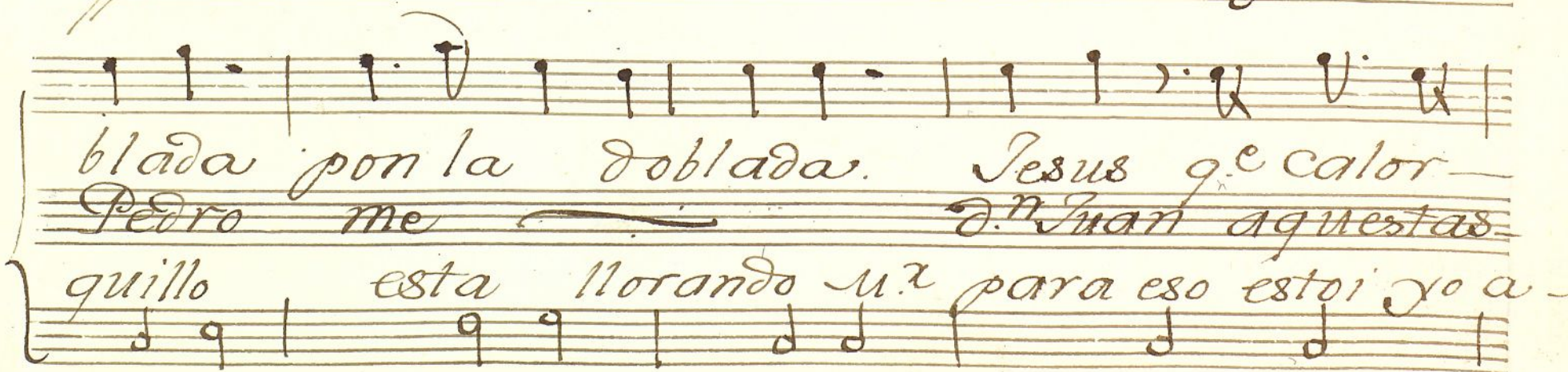
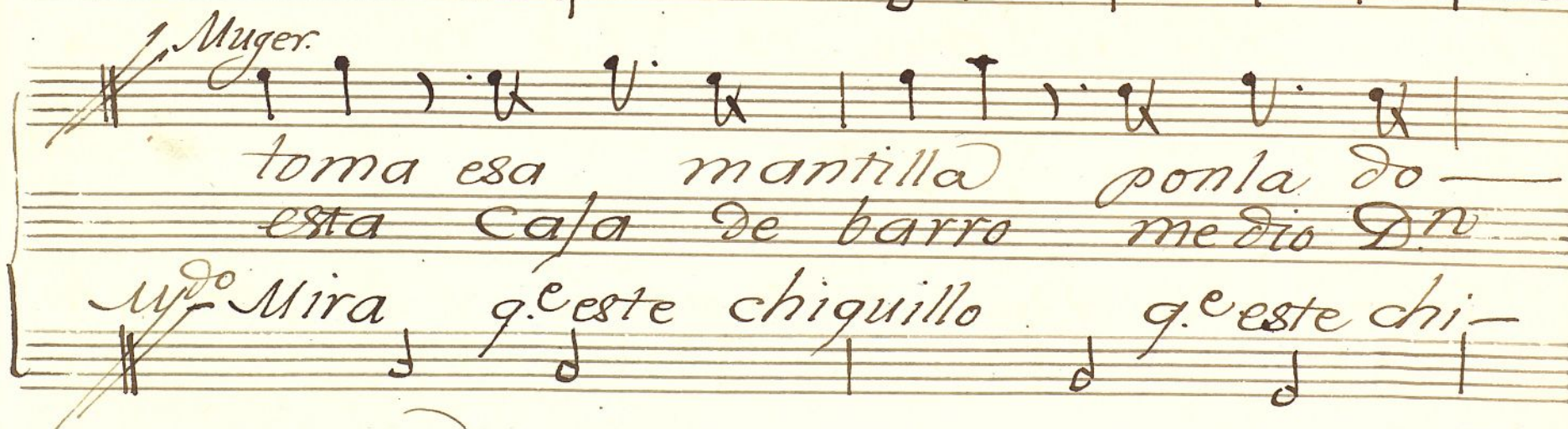
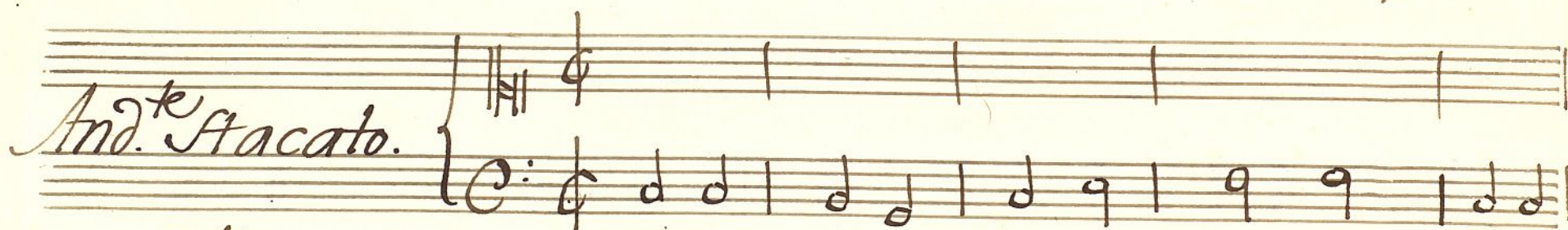
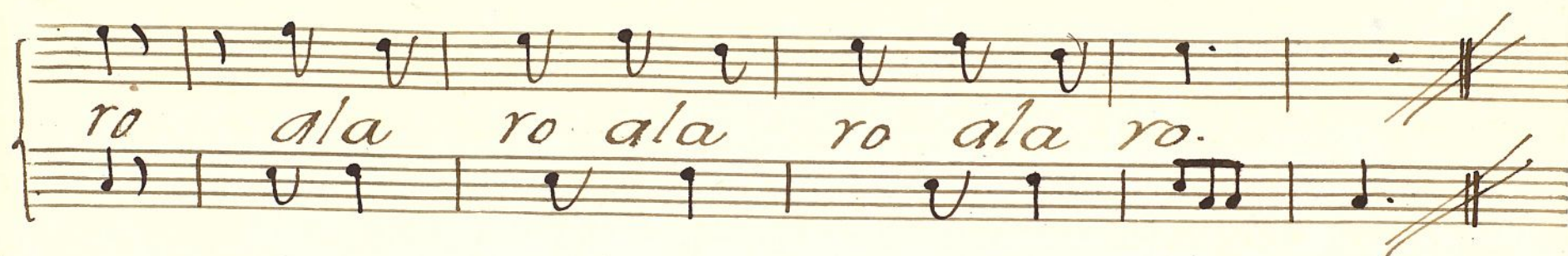
ro maldita sea la Madre q. te pario y la.

buolto ~~perre~~ ~~Diablo~~ ~~soy~~ no no no no no no no-
 buolto parece mi
 tetan ~~Infeliz~~ ~~soy~~ no no no no no no no-
~~Infeliz~~


no ala ro ala ro ala ro maldi-

ta sea la madre q.^e tepario y la perrabo-

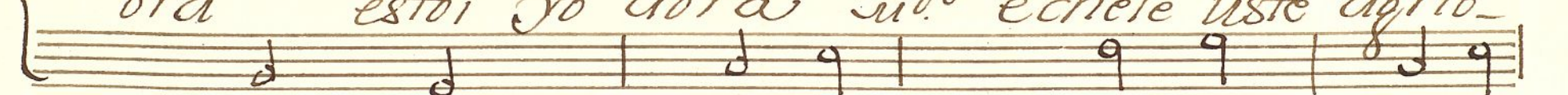
rracha q.^e me Caso' ala ro ala ro ala-




u^{do}



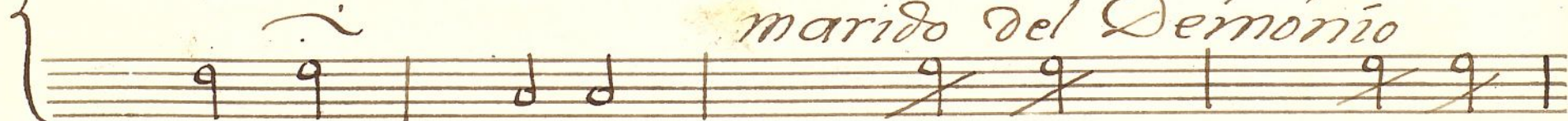

q.^e hace q.^e calor q.^e hace y se meneaba -
 flores aguestas flores arrea manue-
 ora estoi yo aora *u^{do}* echele uste agrio-



Muger.



y ~~~~~
 ~~~~~  
 ~~~~~  
 valiente dos mil Diablos
 mire uste halli q.^e quadro-
 marido del Demonio

q.^e calor tan machaca.
 mire ~~~~~ *u^{do}* q.^e requiero tan

u^{do} Muger de dos mil Diablos Muger



Udo

siempre a estas lo Caliente las trae a-
 tierno *Mug.* q.^e me estas ya labiando si si fa-
Mug. por q.^e tu no le acallas si no le a-
~~quieres q.^e me romite~~ q.^e me do-

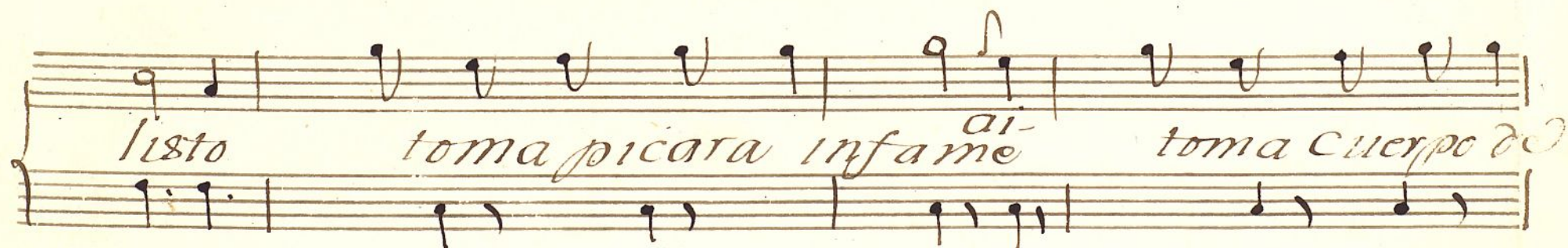
Vaya las trae a Vaya las
 biando *Udo* si mas no muerdo si
~~callar~~ *Udo* peor es urga llo peor

Muger.

All.^o avi se hace Señoras con aques-

tos maridos hacerlos alas armas cada una aloprín

M^{do}





rido q^e prometo enmendarme

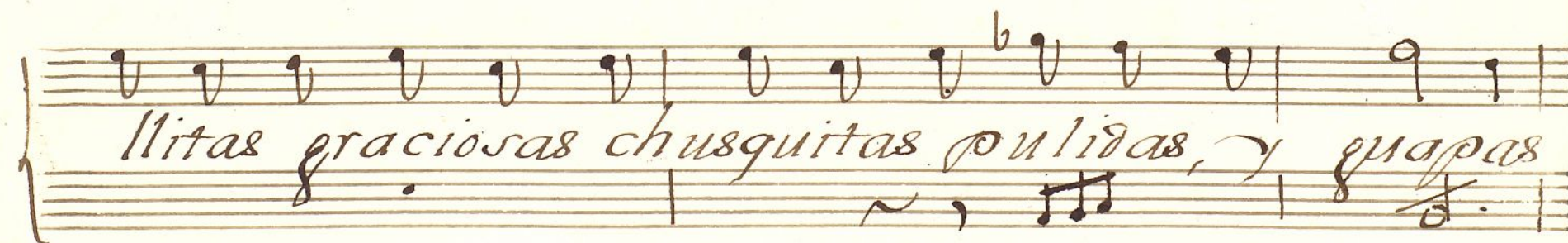
los 2.



a Dios Señores a Dios queridos



q^e aqui se acaba este Capricho con las seguidi-



llitas graciosas chusquitas pulidas, y guapas



Con q^e concluimos con

Handwritten musical score for "The Organ". The score is written on two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains a melodic line with notes and rests, and the lyrics "The Organ" are written below it. The bottom staff is in bass clef with a 3/4 time signature and contains a bass line with notes and rests. The lyrics "The Organ" are also written below this staff. The word "Organ" is written in a large, decorative script at the beginning of the piece.



 nores oigan

Crei: *fe*

Siles aprada las seguidillas

98.

Handwritten musical score for two staves. The first staff contains the lyrics "nuevas las" and a long horizontal line. The second staff contains the lyrics "Con q. esto a." and a musical notation consisting of a quarter note followed by two eighth notes.

Cava *erasc una* *Cosa* *y qe se me*

neaba contantaza Cola y tantas potazas

No quise coferla pero se merreaba No dije a qe-

reja diome caramba! qe seria la

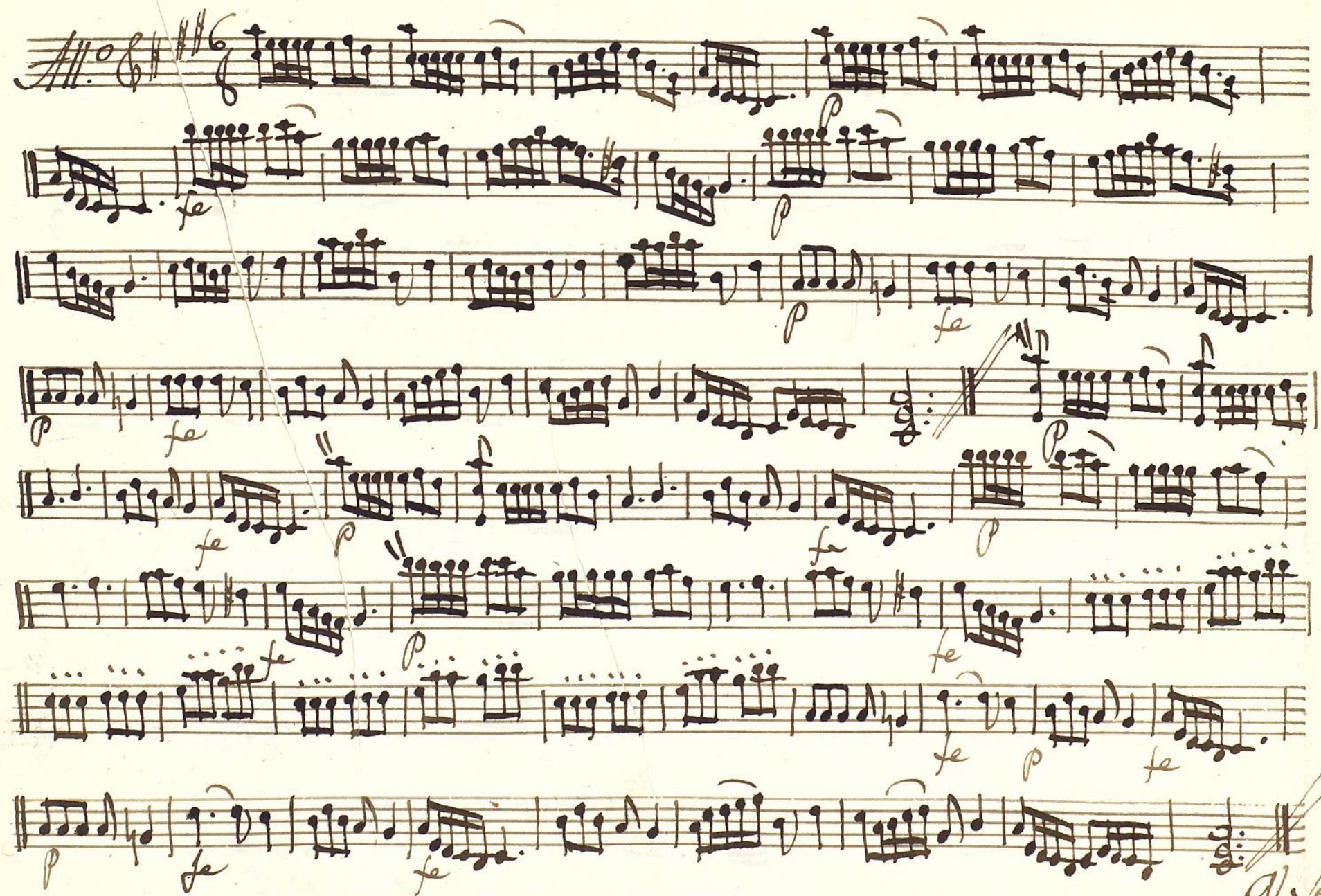
Cosa qe seria la Cosa qe se meneaba

ba. *Creído* *fe* Aquí se acaba
la seguidilla nueva
De semeneaba.



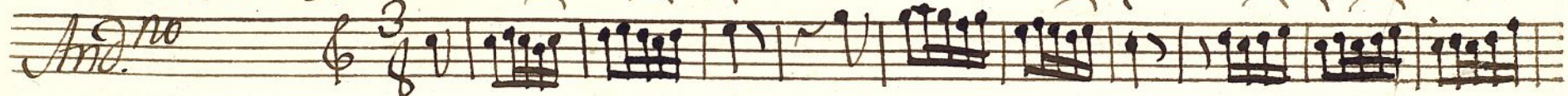
Violin 1.ª Ton. a 3 del Gurrumino

Mus 165-7



Al Segno
Respite

Am.^a voz.



*Al Segno
do mas.*

All.^o

The musical score is written on a single system of seven staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and dense chordal textures. Dynamic markings 'p' (piano) and 'fe' (forte) are used throughout. The piece concludes with a double bar line on the seventh staff.

V. P.



Violin 2^o Tercera a 3 del Tuxumino

Mus 165-7

Handwritten musical score for Violin 2^o, Tercera a 3 del Tuxumino. The score is written on ten staves. The key signature is one sharp (F#) and the time signature is 6/8. The notation includes various musical symbols such as notes, rests, and dynamic markings like *po* (piano) and *fu* (fuerza). The piece concludes with a double bar line and the instruction *al segno*.

And^{no} am.^a Vor

And^{te} al Segno Don mac

Stac.^o

al Segno Don mac

Antamamiento de Madrid

Handwritten musical score, first system. The music is written on five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The notation includes various note values, rests, and dynamic markings such as *p^o* and *fu*. The system concludes with a double bar line.

Handwritten musical score, second system. The music continues on five staves. The first staff of this system begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *p^o* and *Cres*. The system concludes with a double bar line and the instruction *a/Segno* written below the staff.



Violin 2.ª Ton.ª a 3. Del Gurrumino

Mus 165-2



Allegro.

Am.^a voz.

And.^{no} 3/8

And.^{te}

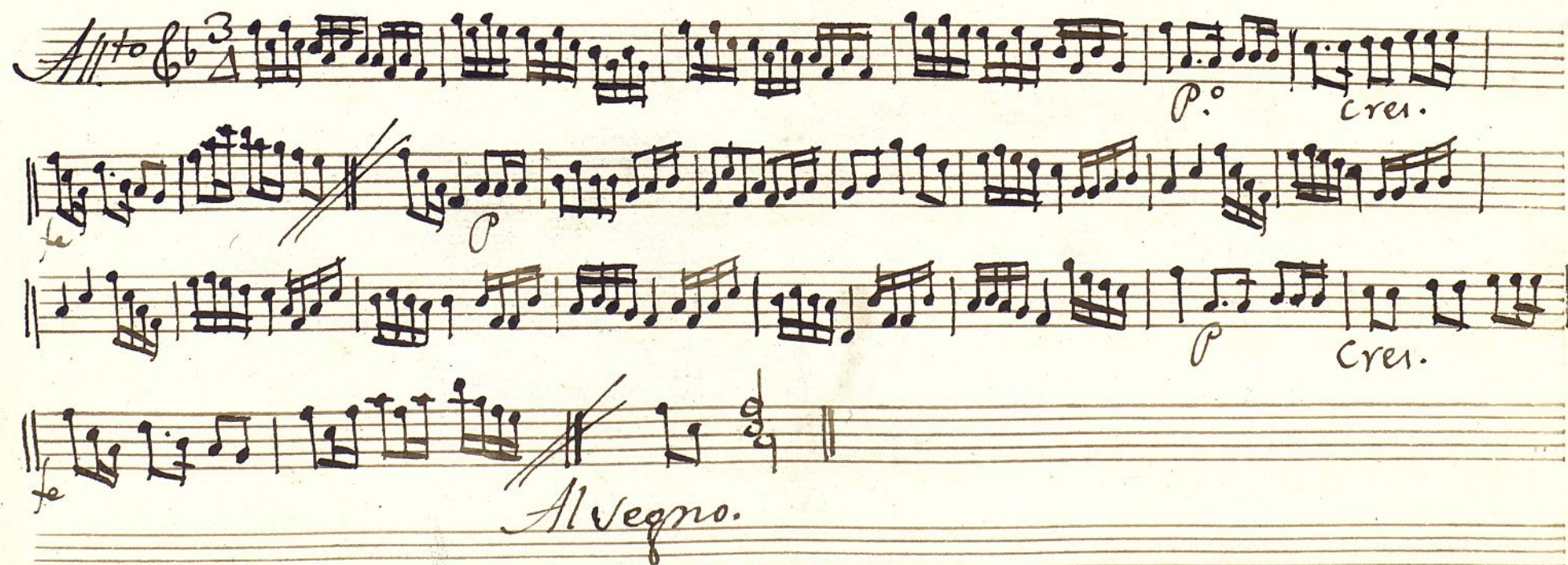
Al Segno *Staccato.*

dos mas.

cre.

Al Segno *dos mas.*

Ayuntamiento de Madrid





Flauta 1.^a Ton. a 3 del Gurrumino. Mus 165-7

All.^o Tacet.

And.^{no} $\frac{3}{8}$

Al Segno
Dos mas.

Tacet lo demas.



Flauta 2.^a Ton.^a 3 del Gurrumino. Mus 165-7

All.^o Tacet.

And.^{no} $\frac{3}{8}$

al Segno Dos mas.



Mus 165-3

Trompa 1^a Ton.^a a 3. Del Furrumino



And.^{no} 3/8

le p le p f p f

Allegro.

And.^{te} Staccato 3/8

p Cres. le

Allegro
Do. mai.

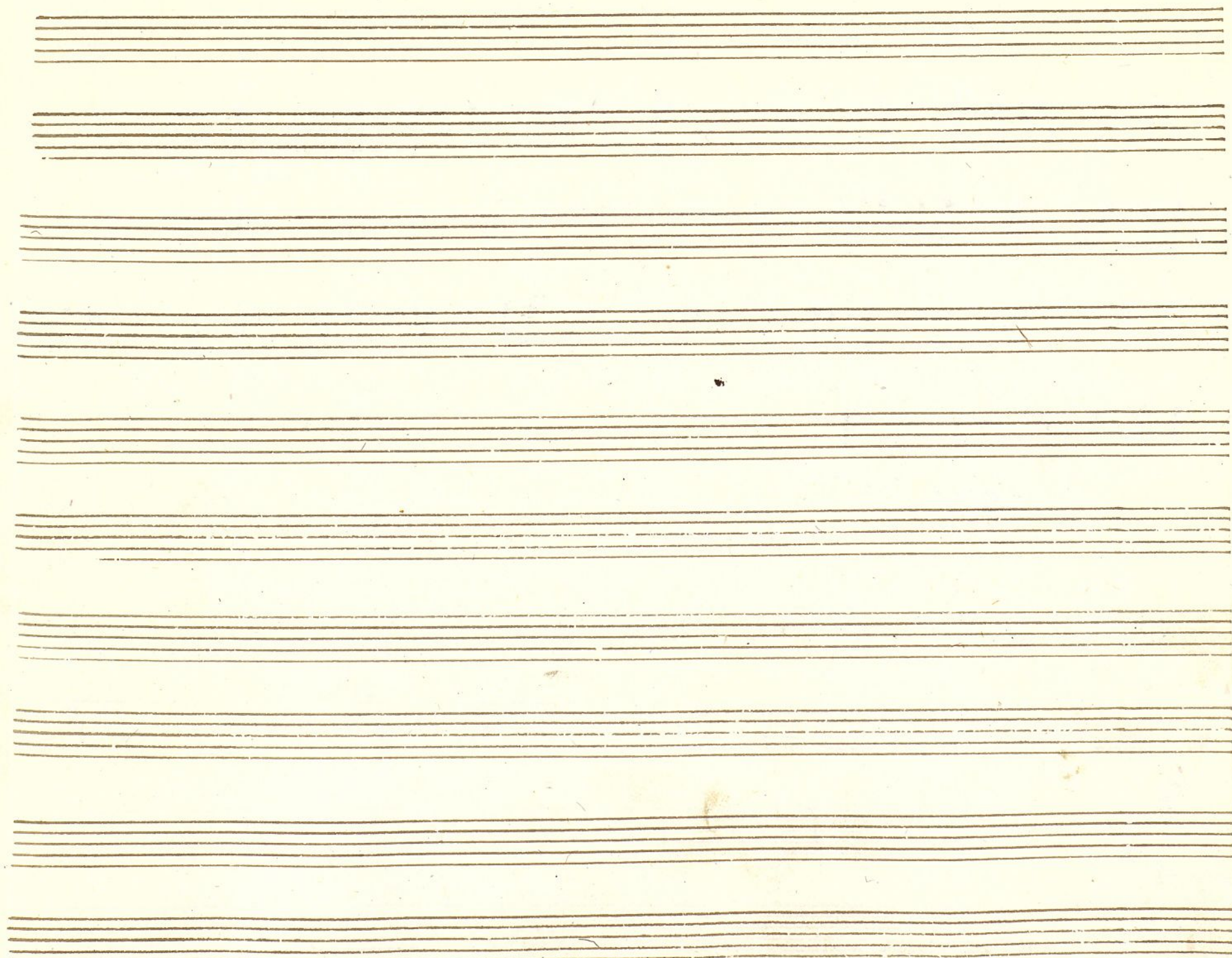
Tacet 6/8

Handwritten musical notation on four staves. The first staff begins with the tempo marking *Alto* and a 3/4 time signature. The notation includes various note values, rests, and slurs. The second and third staves continue the musical line. The fourth staff concludes with a double bar line.

p.º cre. se

p.º cre. se

Allegro.



Trompa 2.^a Ton.^a a 3 del Furru mino.

2 Mus 165-7

All.^o *6/8* *♯* *♯* *♯* *6*

Je *1* *4* *p*

4 *4* *4* *4*

4 *4* *4* *4*

4 *4* *4* *4*

4 *4* *4* *4*

Al segno. Ripite -

UP

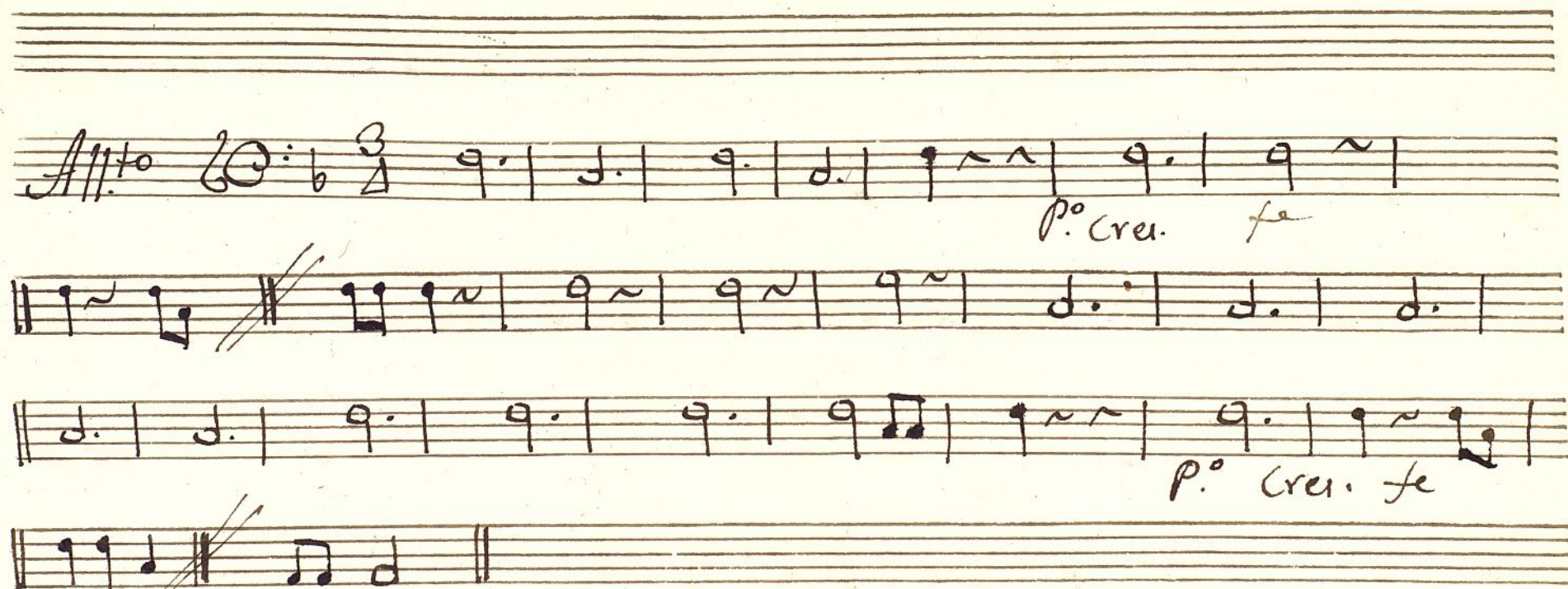
And.^{no} 3/8

Al Segno.

And.^{te} Staccato. 6/8

Al Segno
dos mas.

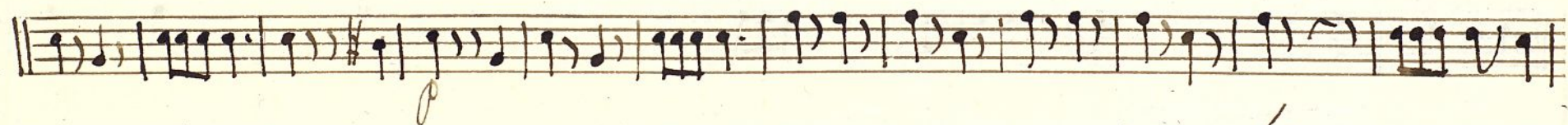
Tacet 6/8



Allegro.



Bajo. Ton^a 3. del Perro. Furru mino



And.^{no} C: 3/4

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff, featuring a double bar line and dynamic markings *p* and *te*.

Handwritten musical notation on a single staff, featuring dynamic markings *te* and *p*.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff, ending with the instruction *Allegro dos mas.*

And.^{te} Staccato. C: 4/4

Handwritten musical notation on a single staff, featuring dynamic markings *p* and *credo*.

Handwritten musical notation on a single staff, featuring a dynamic marking *te*.

Handwritten musical notation on a single staff, ending with the instruction *Allegro dos mas.*

