

Leg. 1.º n.º 26

7

Mus 123-2

Tonadilla a 3.

Leg. 3.º n.º 36

123-2
El Espartaco y la Cuaxadera

con Violines del S.º

D.º Pablo esteve

1767

Punto bajo.

All.
moder.

6/8 4

f. sale la cuaxa de ra sin los tre be ras
pero al go masa con mantilla caque

2. 6/8 N

2. 2. 2. N

sale el estero con su xollo de tra cuaxa con la teche su a
tra ra y ahufar aciendo tren. tes. mi ma so es te
es te xero seño

N N

sada tengo mi trazo
 xero me da buen trato
 res soy de los graves

tengo mi
 tengo mi
 tengo mi

trazo y man tengo con ello mi ciego malo
 trato y quando me soltea reumba el Barrio
 trato y a los parvillo suelo suelo y gente a me

q' mi mami -- do a d r a n s a n t o q' en presi dio p r e x
 Con este chus co me for me ba l l o p o a c h e y a l a m a
 Boy a las Casas Corro sus traxer y de los ga bi ne

petuo ~ ~ ~ ~ ~ le clamo - a do
 xidos ~ ~ ~ ~ ~ son mi can sa dos
 tes ~ ~ ~ ~ ~ no soy mal sarre

ha que con rzas es - ta mazonando neta mazon
 ha que con rzas es van pa san do
 ha que con rzas he quedatase

do
 to da la q^e el maxi do
 y a Dios q^e me des pido
 pasan q^e no hea justo

no tiene amor no
ya bux mi padio
q^e se para sen
de pite dar ves res
ala señal

salta la Ca. no. Cien ta piezas se crean y a los se na se
salta la Ca. me amando mia na ale ban ta se

se ben cosas muy
q^e busquen
q^e busquen crean

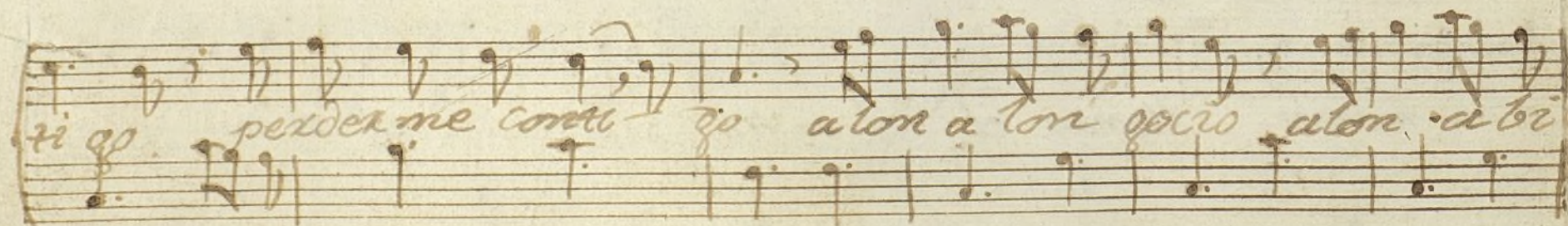
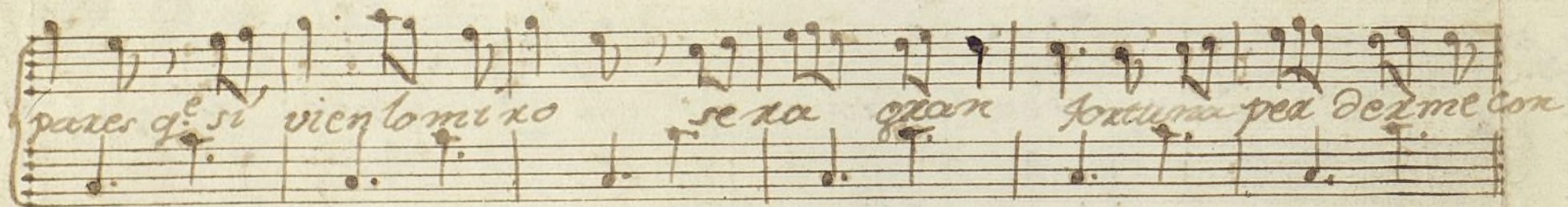
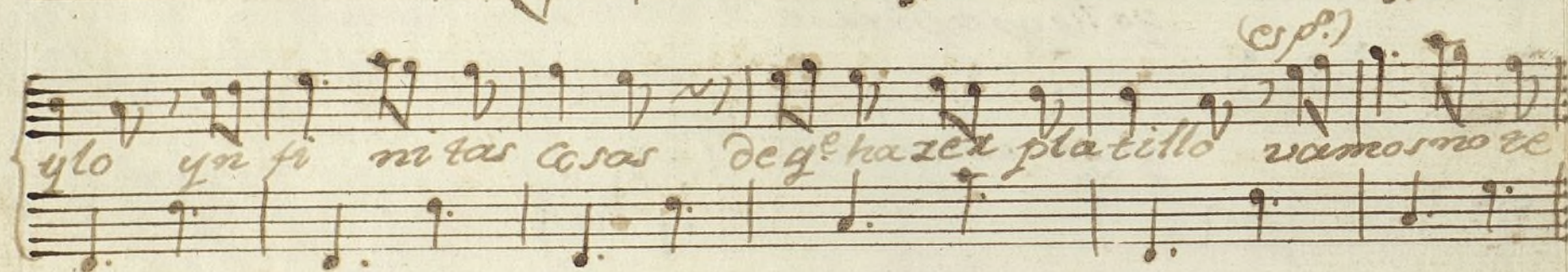
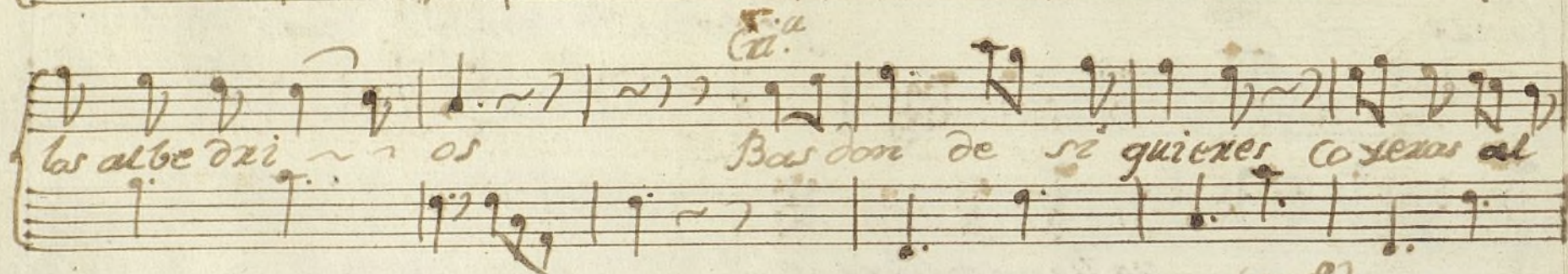
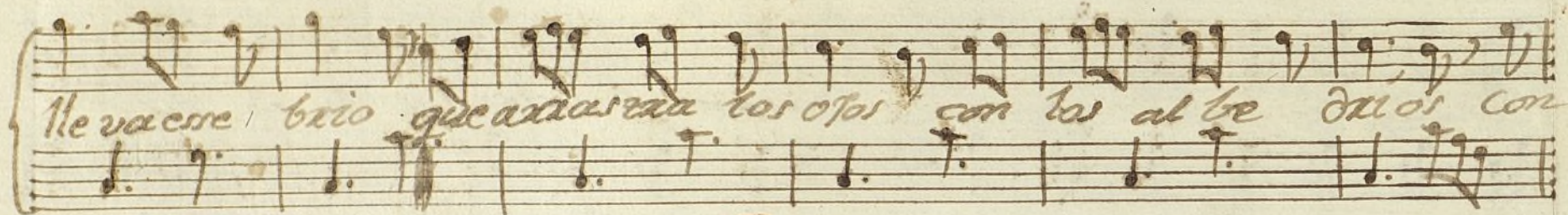
propius de actua ear se ba la caia - - da si que la
 rero - voy a bus car a le
 el pase y anda mientras se cose
 lo q. he llos sa ven he q. co si tas he q. de
 mas no le hallo na fuer te

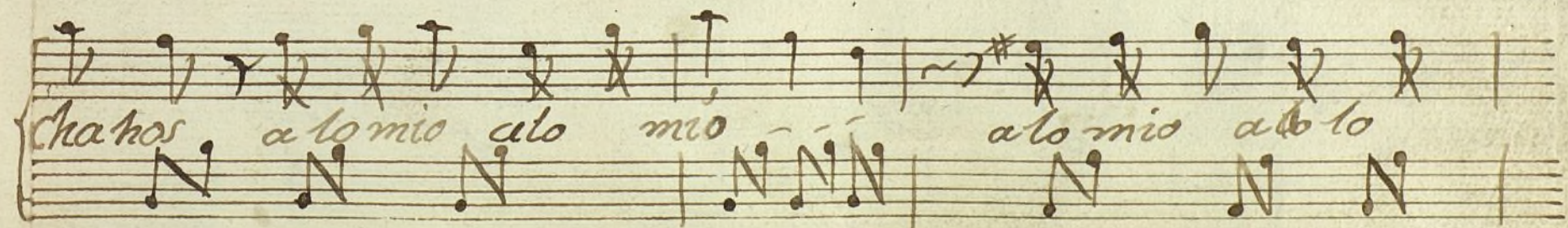
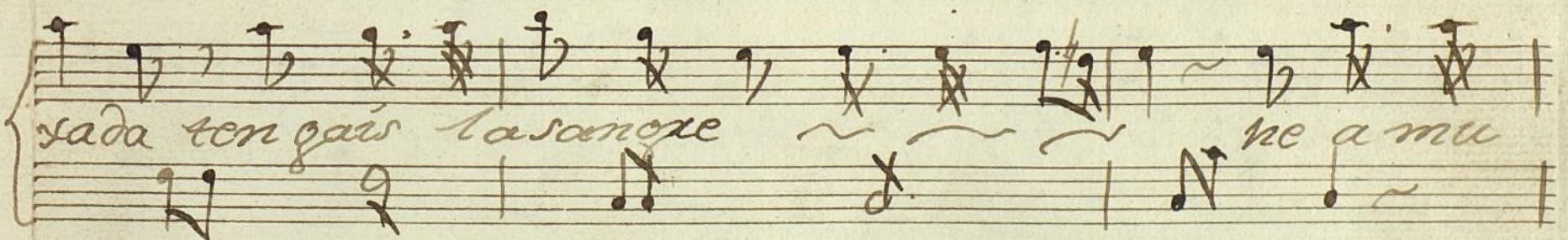
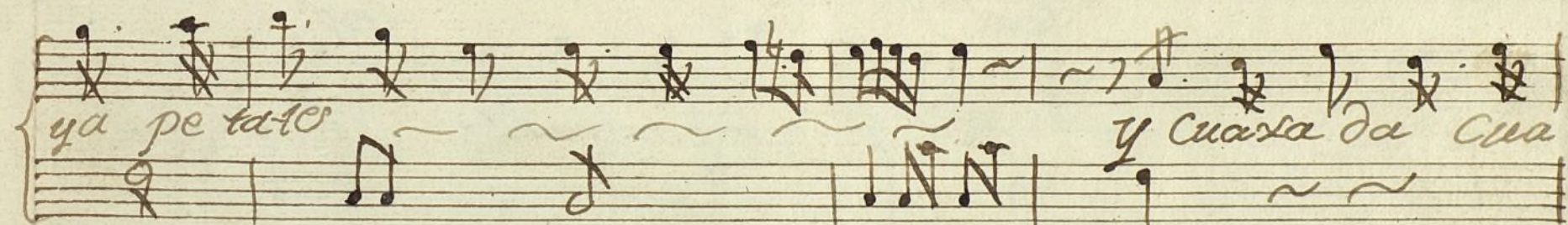
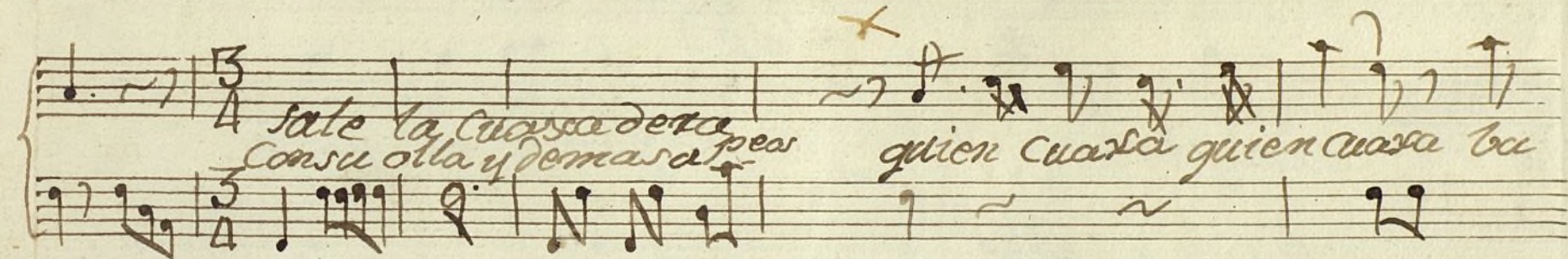
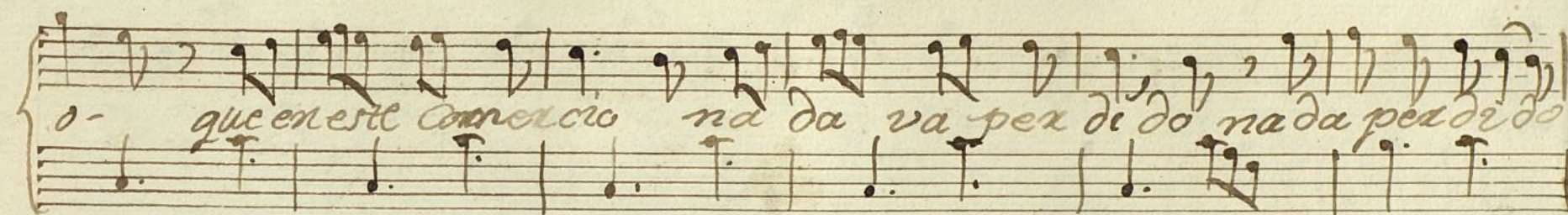
lanzes ~ ~ ~ ~ ~ pasan q^e no he ra tusto ~ ~ ~
 lanze ~ ~ ~ ~ ~ pero alli veo uno ~ ~ ~

yo llevo abate
 gl' se pallasen

Alleg.^{ro}
 (cri.) se ñor este xera venga se con migo si quiere

ev?
 a das manos llenas el bol sillo a don de q^e xida me





mio que a go barato a lo mio a lo mio que a go vara
 Cuasa Cuasa a Dios q^e no puedo
 estar ya con ti go por q^e tenre a guarda sera q^e a ti
 no q^e a q^e lla Chiquilla con aquel garbillo es de aquare
 chiste el gara ba rillo el gara ba rillo

Quaxa ~ ~ hea muchachos a lo mio a lo

mio a lo mio a lo mio q.^e ago ba xato a lo

mio a lo mio q.^e ago ba xato caa su ~ ~

Quaxa + pero quex lo q.^e be o di q.^e co padre

(este) no teat bo xotes si fa nifa q.^e agui no q.^e faude

Cri.^a site me ka la mña q.^e se le em panen ~ ~

don de bueno ba el chusco con la coma pa
 (Cud.) pero puede a ver bromas con la tambora
 (Cua.) no lo pienso mas terno q^e me le cambien
 (etc.) mira cu cona boy a estar un cuarto
 (Cui.) ganas to ro ba ya tra riter cio el topo
 (etc.) ami las moras no me ro canni anen
 (Cui.) tu tu pues de catambola (Cui.) ba ya se no xa que
 (Cui.) tu tu pues su rol faroria (Cui.) tente giro na que
 (Cui.) tu tu pues pero te entonan (Cui.) ay la celosa como

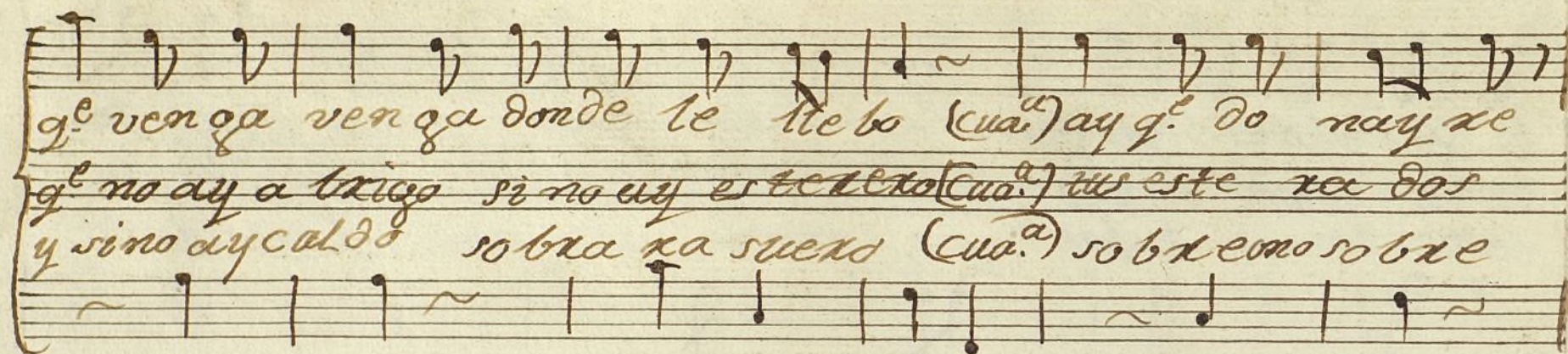
con chutaba dando
 un buelta y ex cien
 do el ocico.

Handwritten musical score for the song "Te garbillo es propio". The score is written on three staves. The first staff contains the melody with lyrics "te garbillo es propio" and "tu tuse es un timor". The second staff contains the lyrics "tome la tufos" and "Cua tu tu". The third staff contains the lyrics "Cua tu tu". The music is in 2/4 time and features a key signature of one sharp (F#).

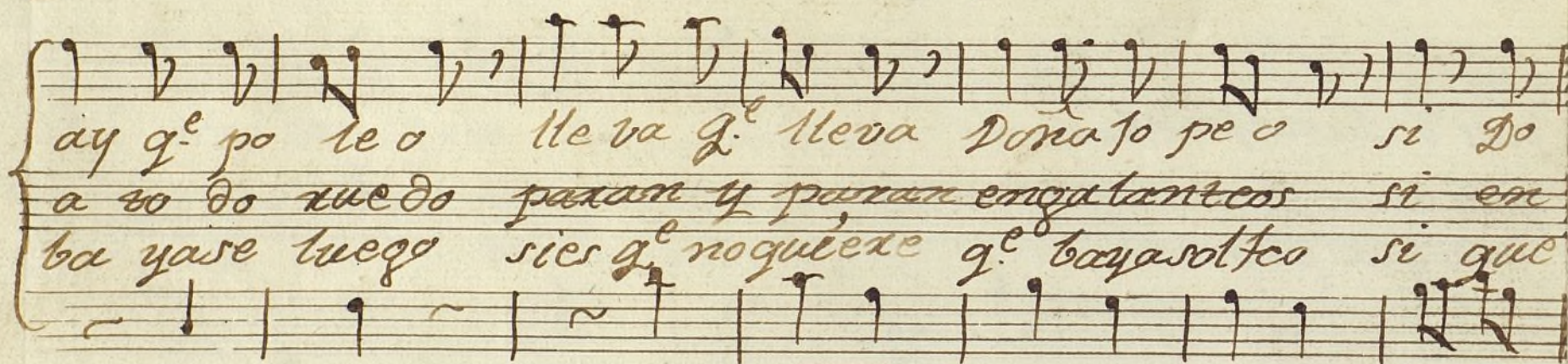
te garbillo es propio
 tu tuse es un timor
 tome la tufos
 Cua tu tu
 Cua tu tu

pues de Landaxia
 pues cada demonia
 pues y las piochas

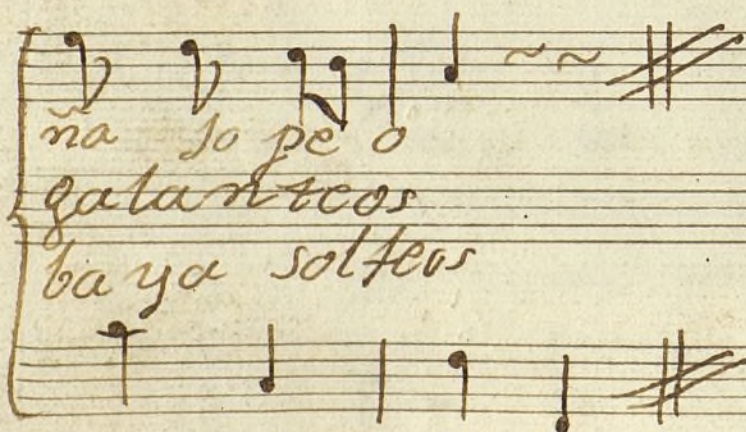
Cri.^a va ya se va ya g.^e ya no quere xo
 cri.^o mu gex que trazes mienan em pleo
 Cri.^a con su cuaja da pondra el puche xo



q^e venga venga donde te llebo (cua.^a) ay q^e do nay x
 q^e no ay a triga si no ay este xero (cua.^a) no este xa dos
 y sino ay caldo sobra xa suero (cua.^a) sobra como sobra

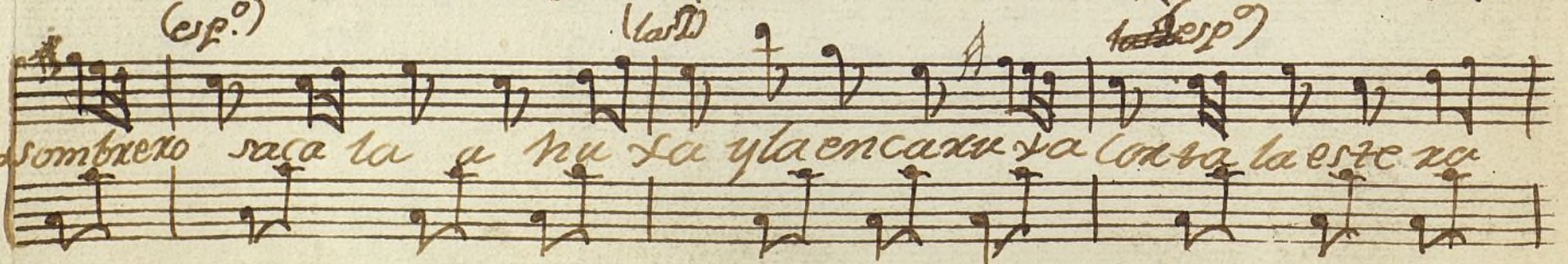
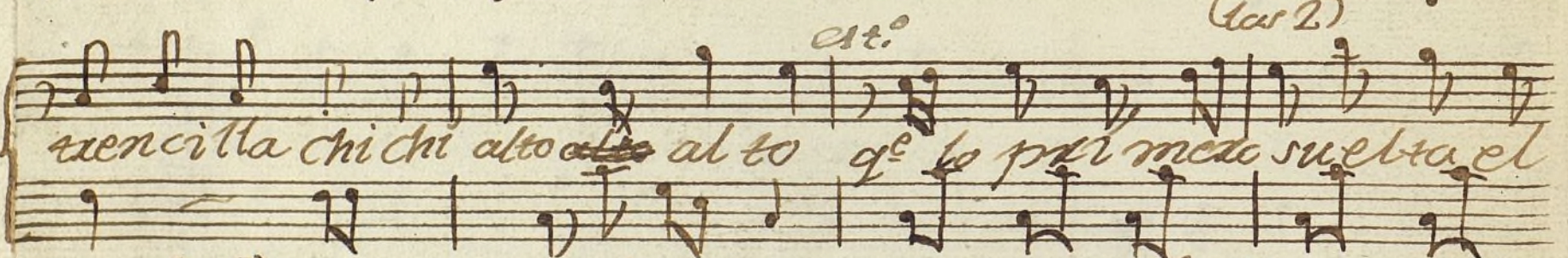
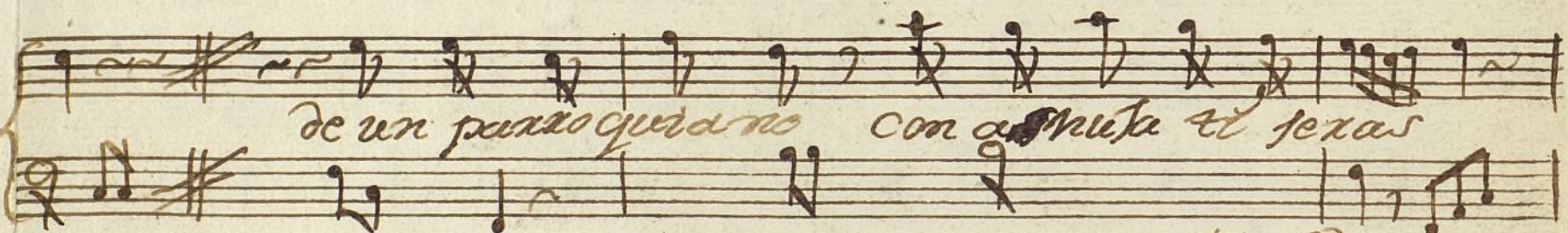
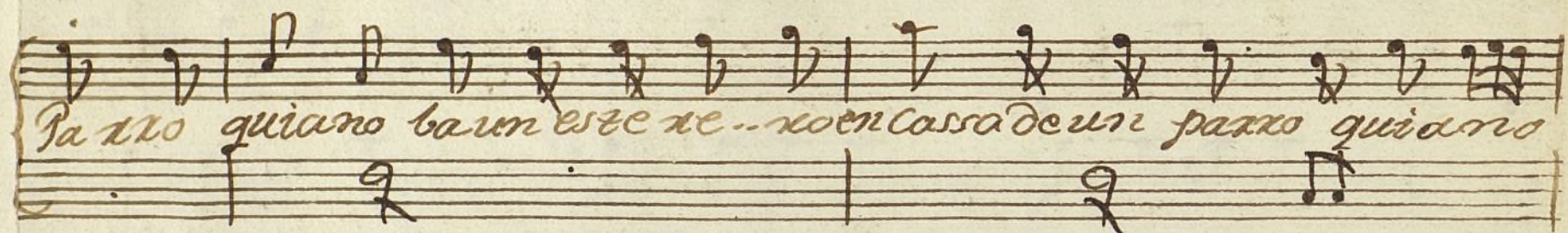
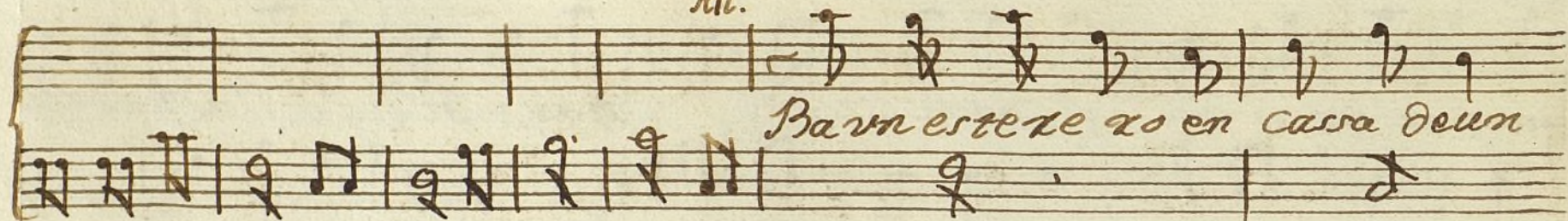


ay q^e po te o lleva q^e lleva Donato po o si do
 a vo do xuedo paran y paran engatantcos si en
 ba yase luego sies q^e no quiere q^e baya solfeo si que



na so po o
 gatanicos
 baya solfeo

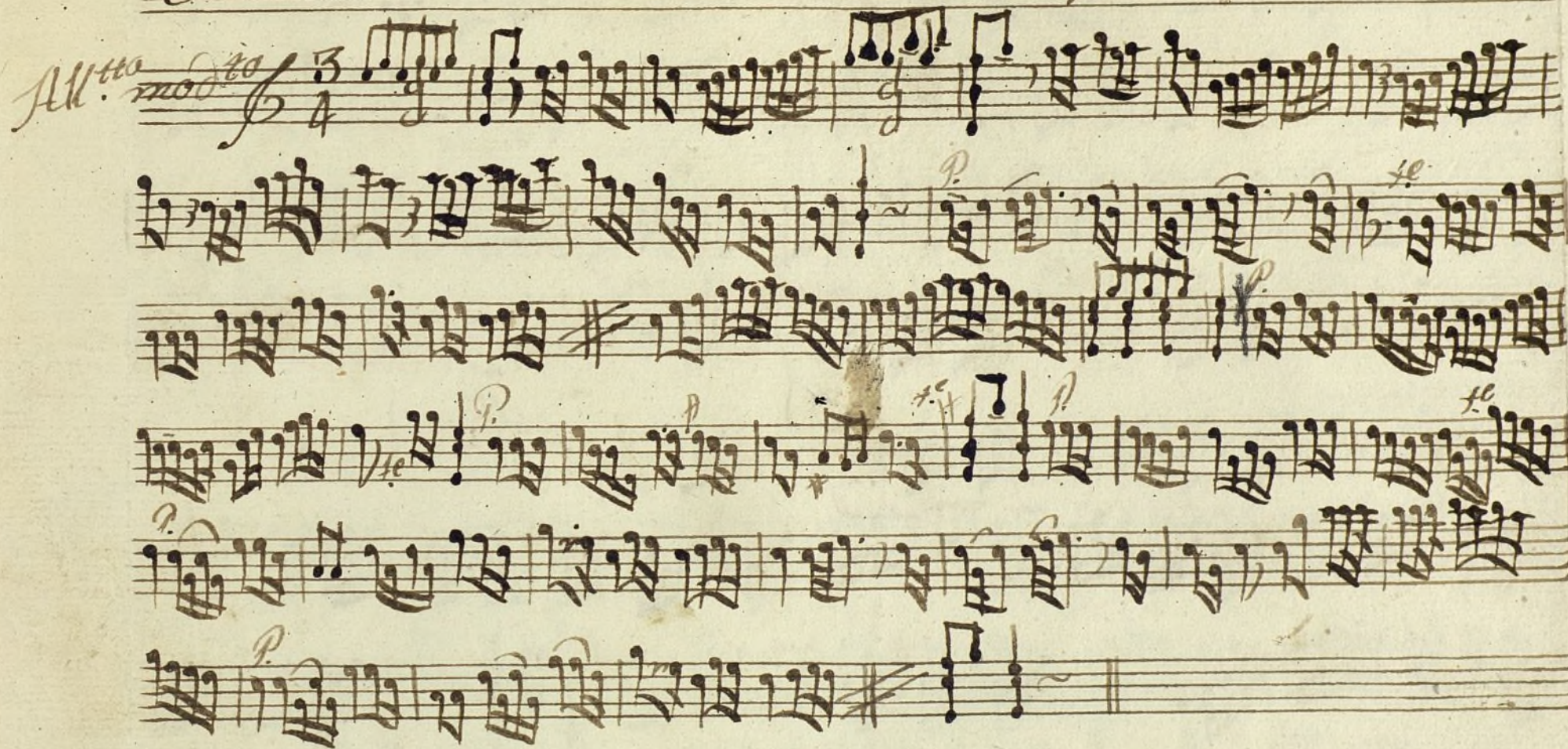
All.^o



las 2
las 3
las 3 como cuando se casan cuando como se casan
 De esta manera ~~~~~ oi go he ta ta ta char
 chas chas chas bueno a la ta ta ta char ~~~~~ bueno a la
 (esp?) (elebantar las 3) (las 3)
 bueno a la he di go basta y en quando punta de llas
 ya di go reñores ~~~~~
 ~~~~~ di re ta ta ta  
 ~~~~~ qe aqui se acaba ~~~~~  
 este es el caso
 y el que no lo creyere
 mire lo chi chi alto

Ayuntamiento de Madrid

Violon Primero Sonata a 3 el espaa y la Cuax



Se repite 3 mas

All.^{mo} Poco sempre

P.

And.^{te}

P. f. P. f. P. f. P.

All.^{no}

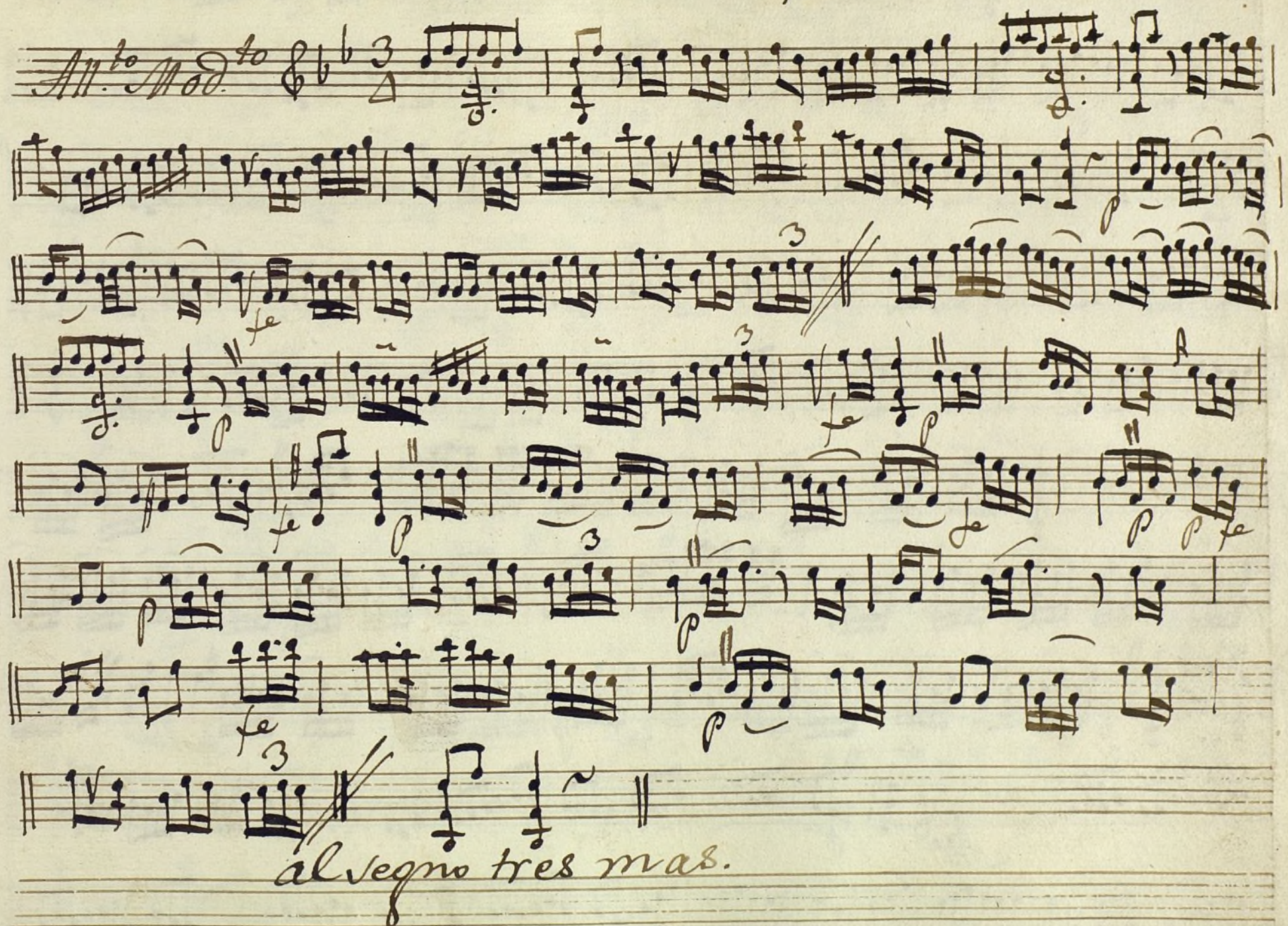
Handwritten musical score for the first system, featuring five staves with complex rhythmic notation, including triplets and various dynamic markings like 'f' and 'p'.

2 veces mas

All.^{no}

Handwritten musical score for the second system, featuring five staves with complex rhythmic notation, including triplets and various dynamic markings like 'f' and 'p'.



Violin 1^o Ton.^a 3 La Cuadrada.

Handwritten musical score on aged paper, featuring two systems of music. The first system is marked *All.^o* and the second system is marked *And.^{te}*. Both systems are in G major (one sharp) and 6/8 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano).

The first system consists of five staves of music. The second system consists of five staves of music. The notation is dense and includes many beamed notes and rests. The paper is aged and shows some staining.

All.^o *p*

And.^{te} *p*

All.^o *p*

And.te

All.to

Al segno
Repite

al segno
Repite

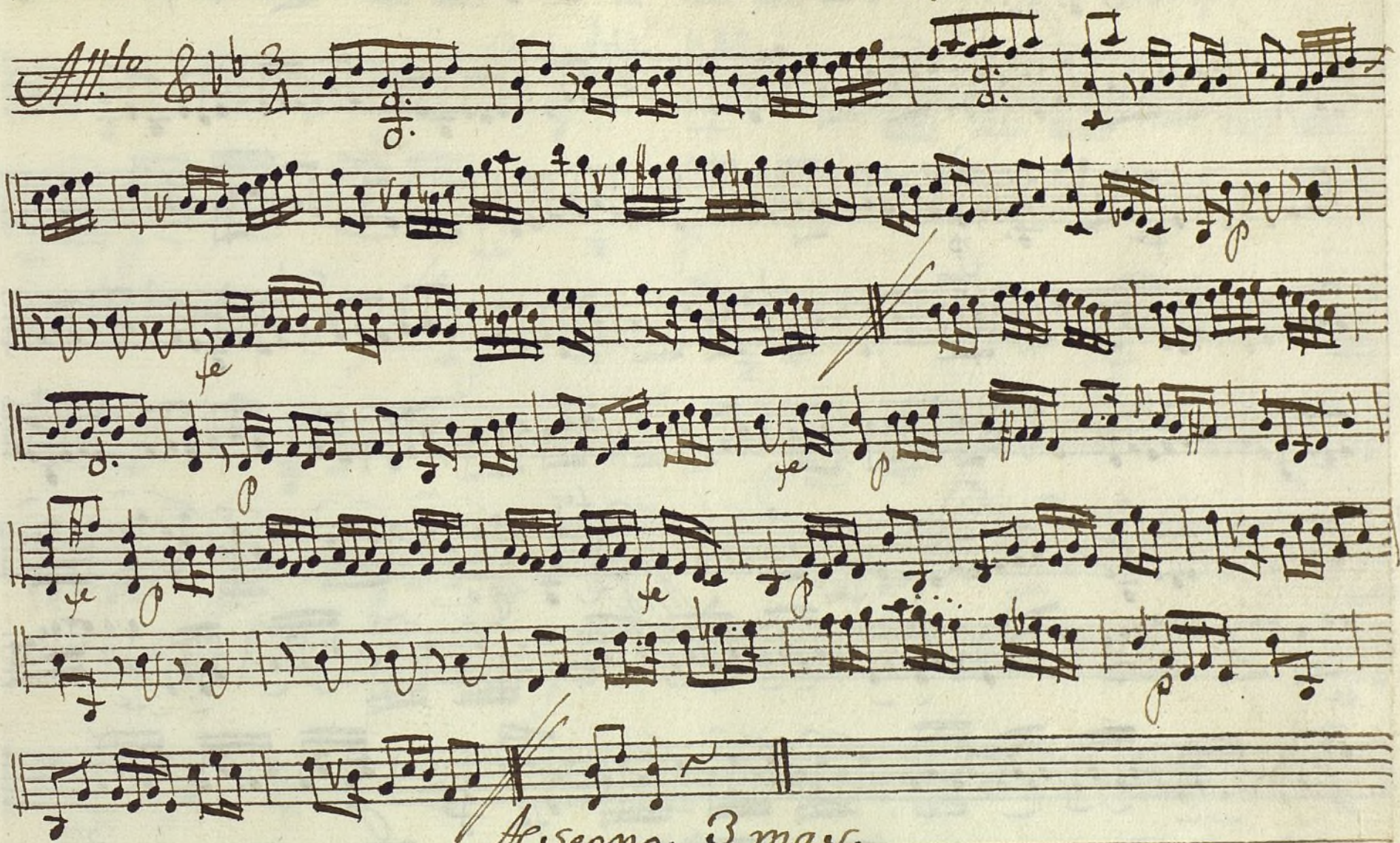
All.to

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking 'And.te'. The notation is dense with many beamed notes and rests. The second staff has a '3' above it, indicating a triplet. The third staff has a '3' below it, also indicating a triplet. The fourth staff has a '3' above it. The fifth staff has a '3' below it. The sixth staff has a '3' above it. The seventh staff has a '3' below it. The eighth staff has a '3' above it. The ninth staff has a '3' below it. The tenth staff has a '3' above it. The piece is marked 'Al segno' with 'Repite' instructions at two points. The manuscript is on aged, slightly torn paper.



Violin 2. ^t Ton.^a a 3. 1^a Cua/cadera.

All.^{to} 8/16 3/4

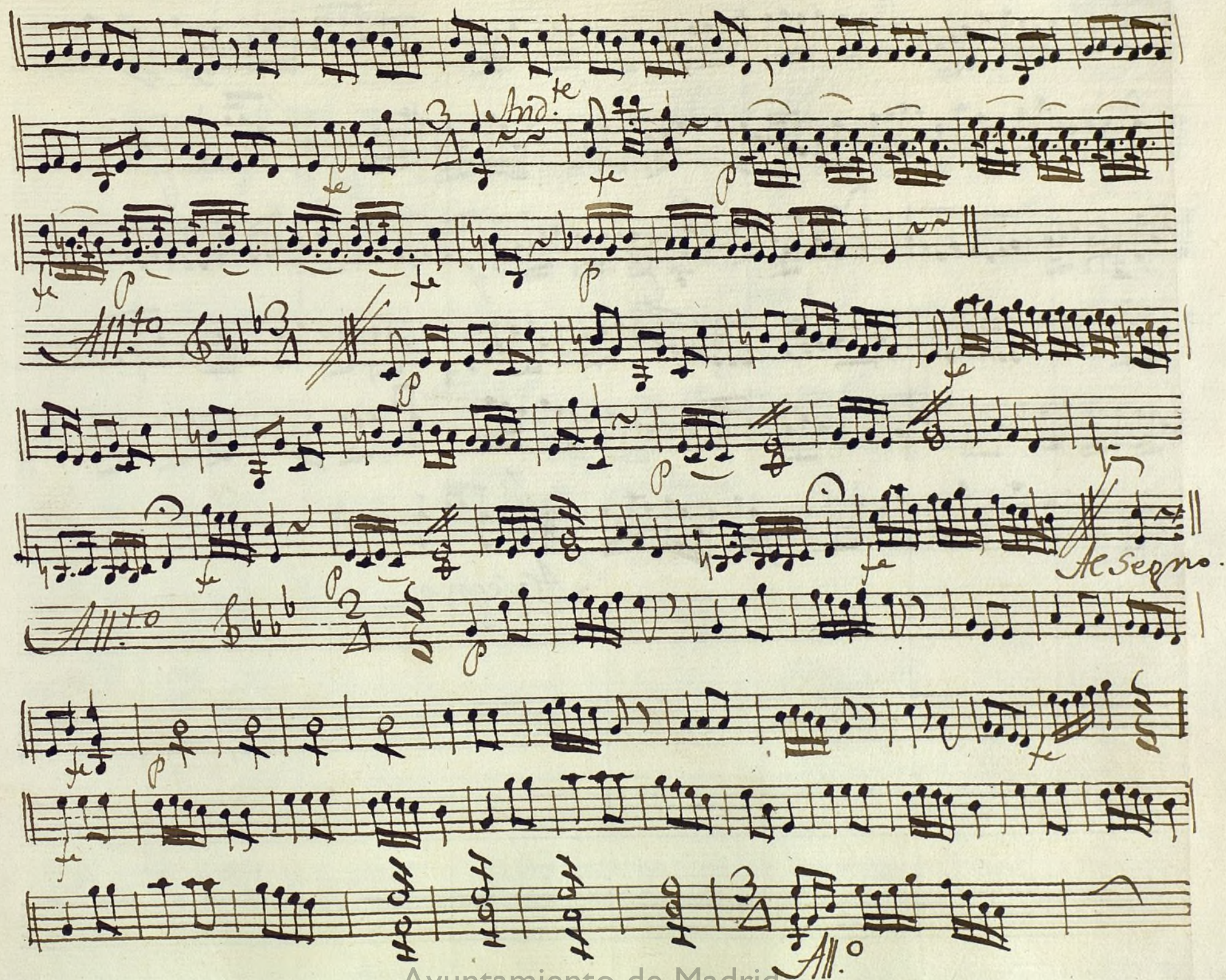


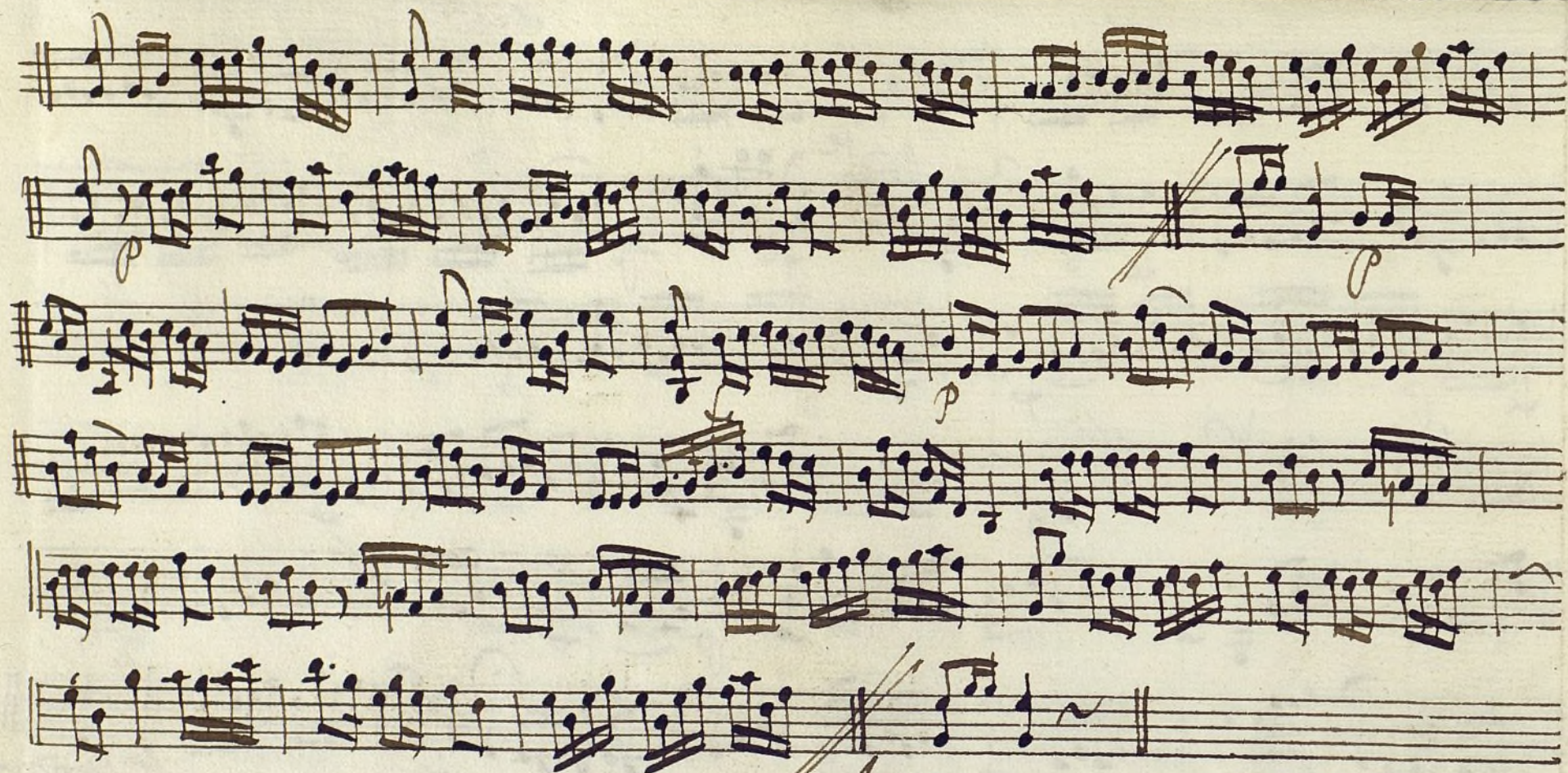
Allegro. 3 mar.

Allegro *Picado*

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'Allegro' and the style 'Picado'. The notation is in a single system, with various note values and rests. Dynamic markings 'p' (piano) and 'f' (forte) are used throughout. The piece concludes with a final staff marked 'Allegro'.

Allegro





Allegro.

Violin 2.^o tonada a 3. el espax. y la Cuax.

All.^{to} mod.^{to}



se repite 3. mas

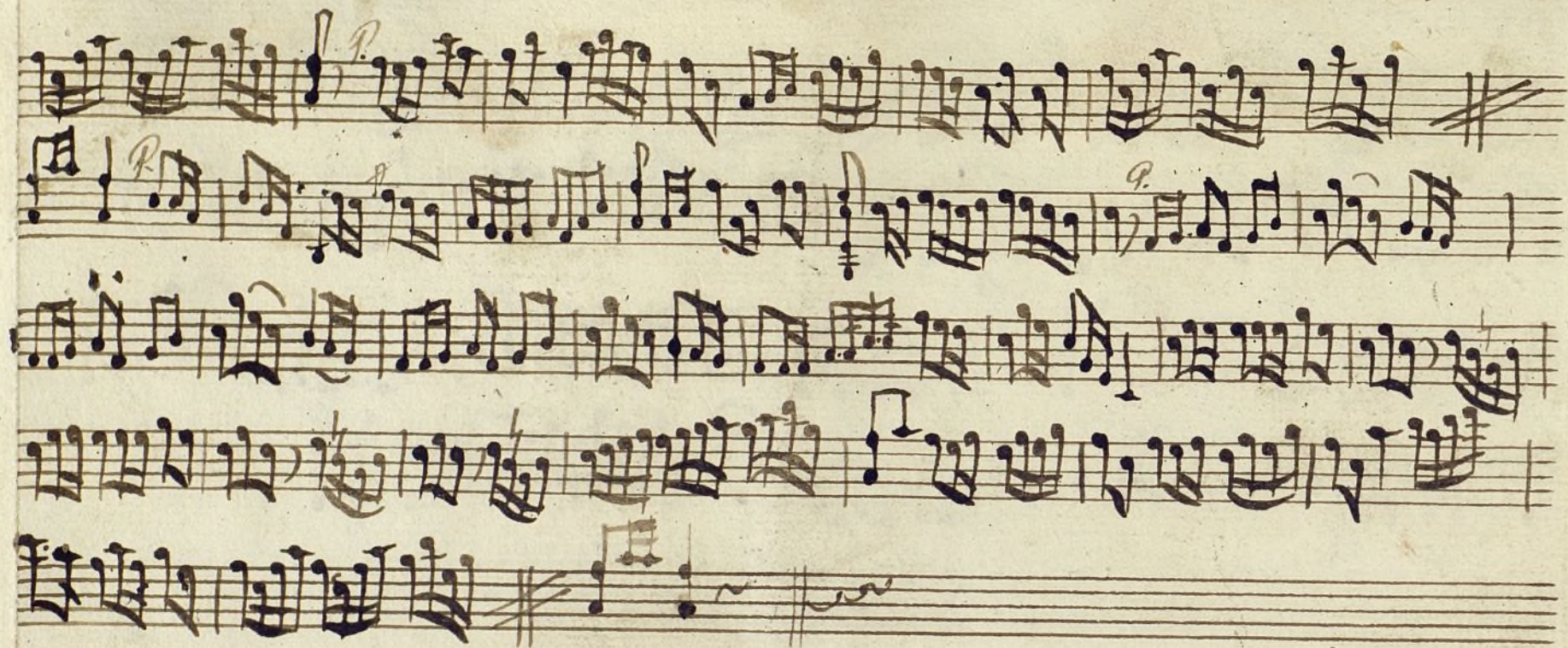
Allegro *Picado siempre* *due*

The musical score is written on ten staves. The first system (staves 1-5) is in 6/8 time and features a melody with many sixteenth and thirty-second notes. It includes dynamic markings 'p' and 'f', and a '6' indicating a sextuplet. The second system (staves 6-10) is in 2/4 time and continues the melody with similar rhythmic complexity. It also includes 'p' and 'f' markings, a '6' for a sextuplet, and a '3' for a triplet. The notation is dense and characteristic of 19th-century guitar music.

Handwritten musical score on four staves. The notation includes various notes, rests, and dynamic markings such as *Allo.^{to}*, *f*, *p*, and *ff*. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a 6/4 time signature. The third and fourth staves continue the melodic and harmonic development.

*Repite 2.ª vez
a los parafos*

Handwritten musical score on four staves. The notation includes various notes, rests, and dynamic markings such as *Allo.^{to}*, *f*, and *p*. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a 6/4 time signature. The third and fourth staves continue the melodic and harmonic development.



Fin

Trompas Ton. a 3. la Cuafadera

All.to *In B. fa.* *3*

Clafav. *And.te* *3 mar.* *3*

Tacet 3

Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, time signatures (2/4), and dynamic markings like *All.^o* and *Allegro*. The score is written in brown ink on aged, slightly stained paper. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The notation features a mix of single notes, beamed eighth notes, and rests. A double bar line appears after the fourth staff, followed by a repeat sign. The word *Allegro* is written in cursive below the sixth staff. The score concludes with a double bar line on the seventh staff.

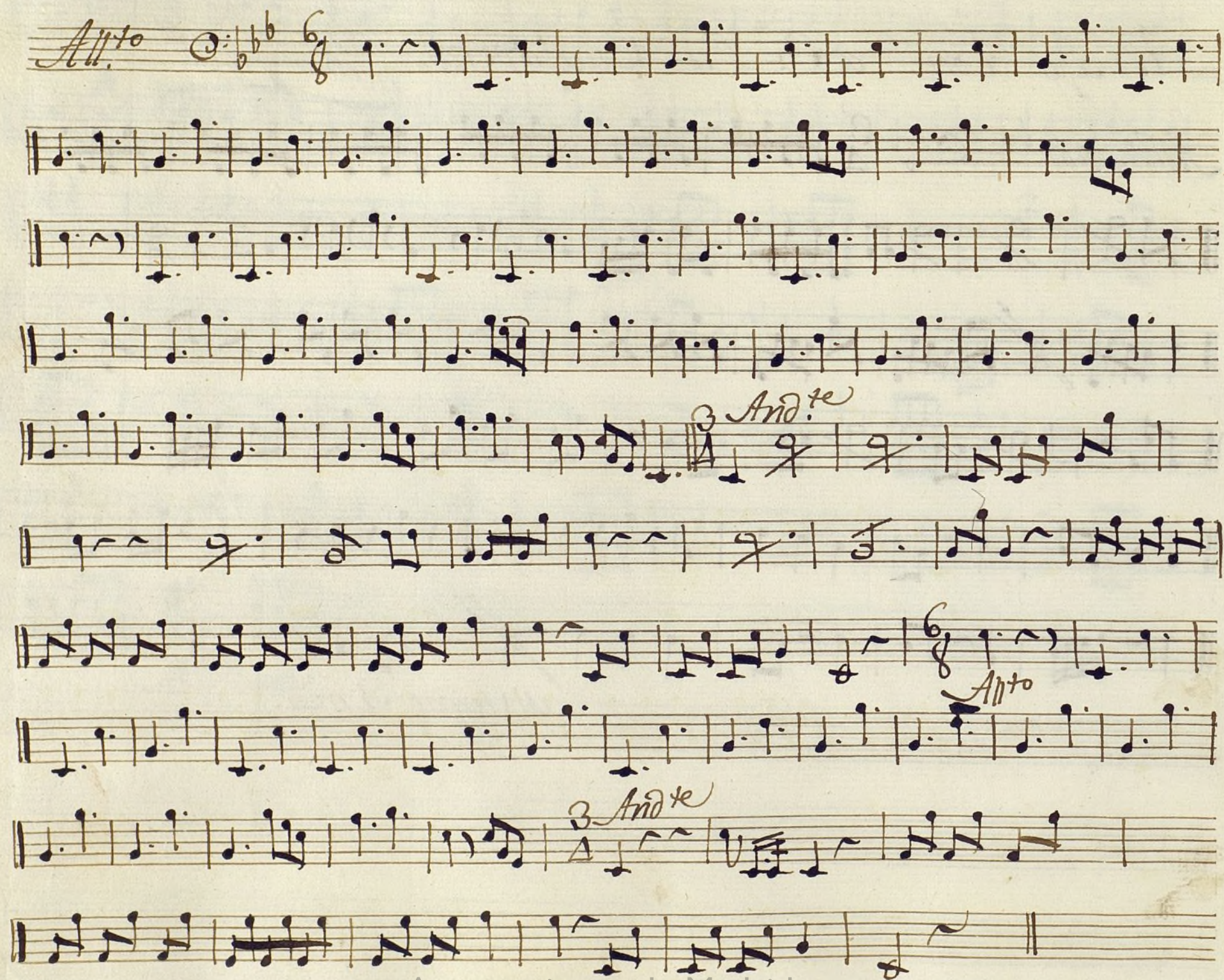
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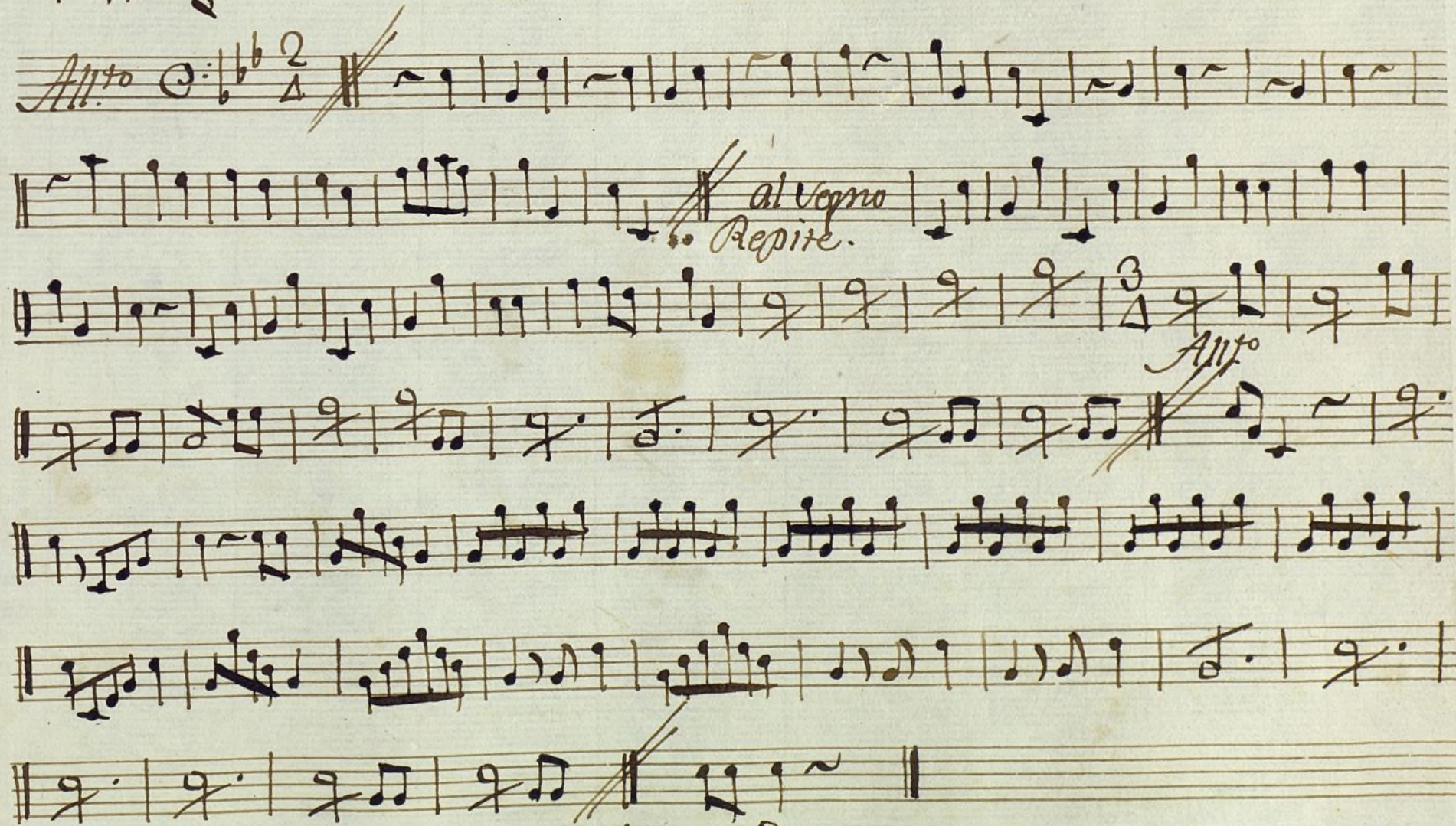
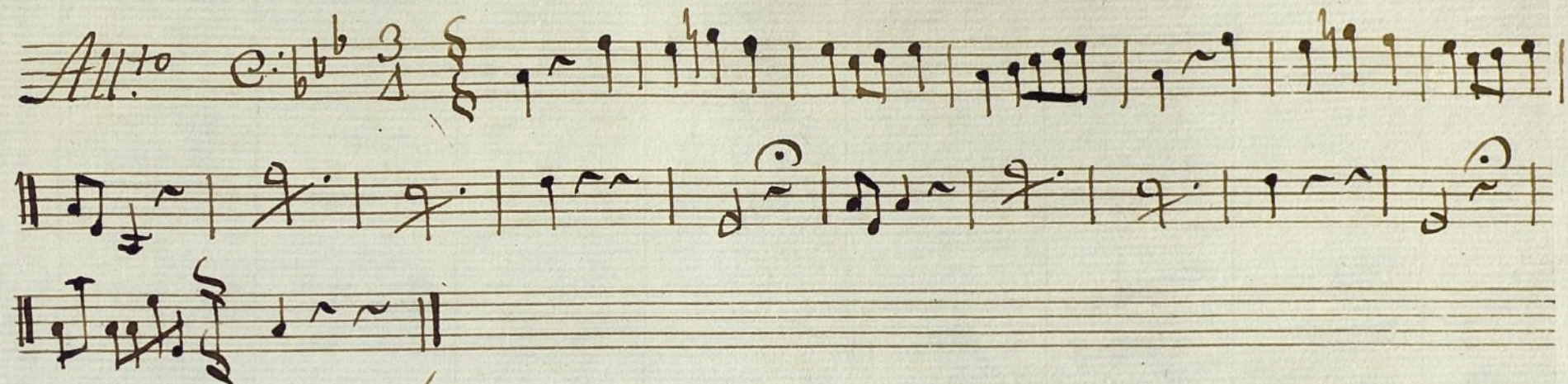
Mus 123-2

Bajo Ton.^a a 3: La Cuafadera. *Ymanista*

All.^{to} Mod.^{to}

al Vegno 3 mas.





al Vegno dos mas.
Ayuntamiento de Madrid

