

132-8

+  
Conadilla atres

delos horrelanos;

//  
1<sup>va</sup> Raboro, Cam. 1<sup>a</sup> y suber.<sup>o</sup>



*Allegro*  $\sharp$

$\frac{3}{4}$

Horrelano

Horrelano se ño res

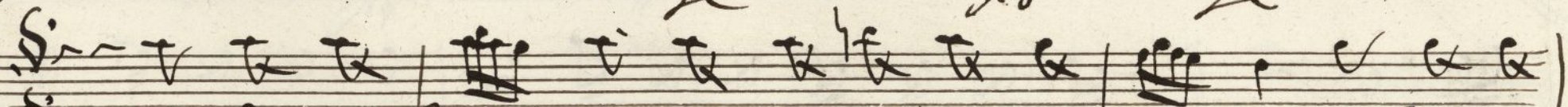
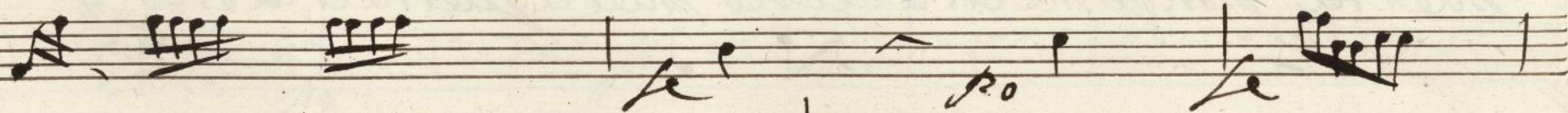
Horrelano ya a la li do





hor se la no se ño res se ño res soy de la huer ta —

Mi herman os ya a ra lido ra lido y ya a no che ze —

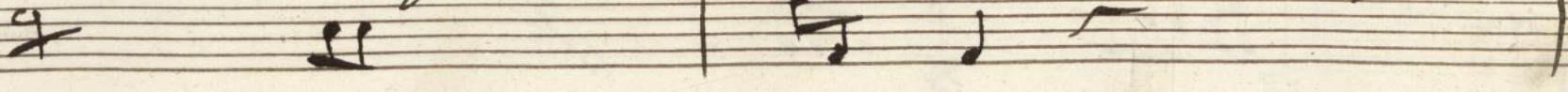


Soy de la huer ta y vi vo en te to ma res y Yer ba  
Cuen ta Cui da do que cui de de la huer ta mien tra go  
y ya a no che ze y es o ra ven ga a glar me quien bien me

Con que Cui da dos vi ven los que se en Cuen tran en a mo



buena y vi vo en te to ma res an da chi co  
sal go que cui de de la huer ta a mi her ma na e  
quiere y es o ra ven ga a glar me ar rea mu  
ra dos vi ven los que se en Cuen tran, Cier ro a que sta





Corre arrea esta palma y Venga las Co les y las Veren

bis to con algun Cuida do yo no sé que tiene mas y o de abri  
chacho marchate alla dentro y si el amo viene avivame  
puer ta pongome en a ze cho puer a quella e la ora q.ª venga mi

pena l'guar to luego Du en os y vi vo en te to ma res to ma res y ve ren  
y Cui da de la huer ra la huer ra mien tra yo quei ora ven ga a b lar me a b lar me  
quien vien me pe ro si no me en pa ño me pa ño ya fui do



*Andte.*

*hor. No*  
*Disfa*  
*hor. pare*

zado Len Cu bierto ami her mana ven go a ber  
ze q. sient o rui do un po co mea ter ca re

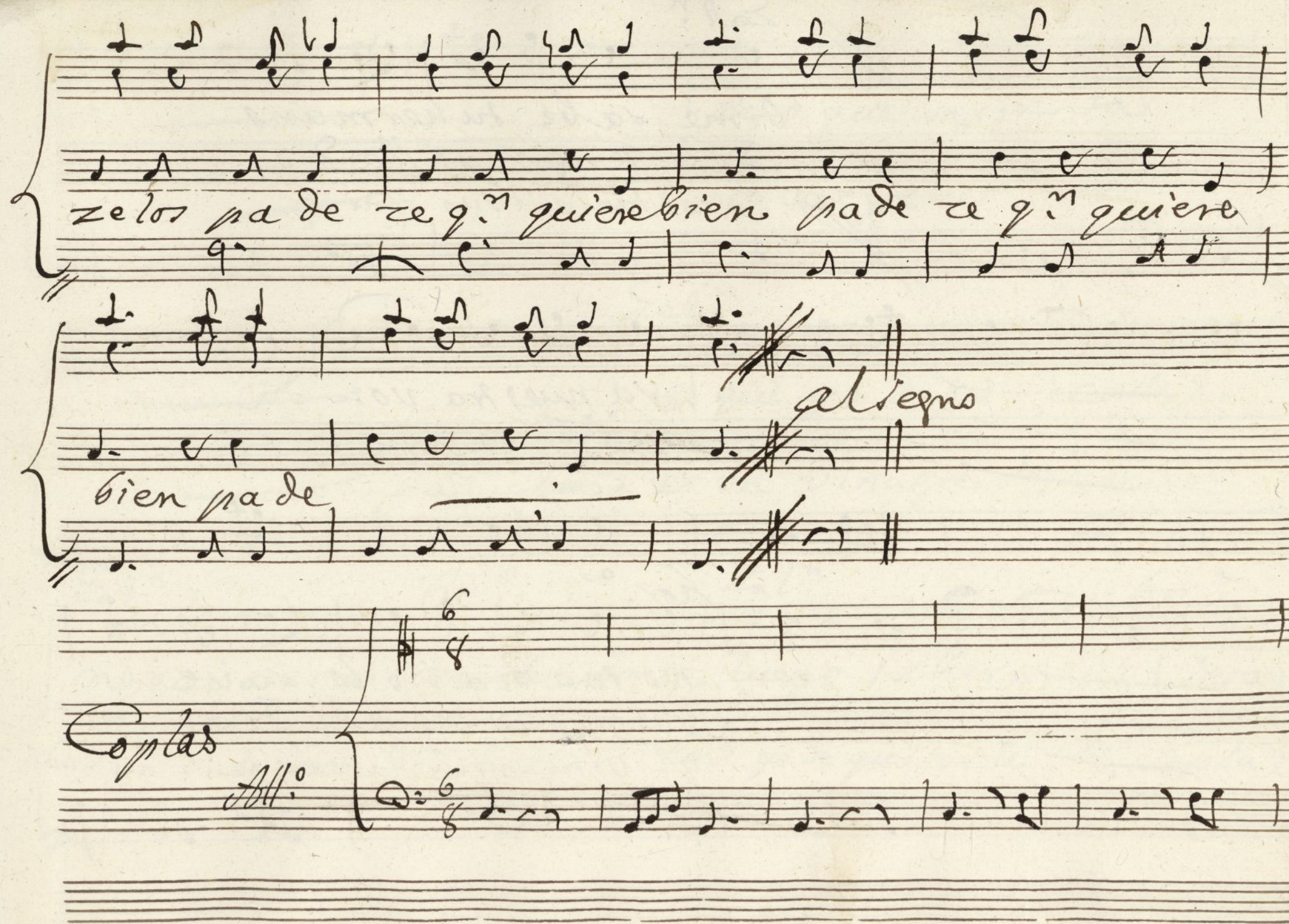
por ra a bri gu a ra si pue do lo q. e lle ga do a re mer  
por si de mas Cer ca pue do del Ca so in fo ma r me bien



kor.<sup>a</sup>  
 yd pi rando Con gran  
 kor.<sup>a</sup> ya estamos aqui se  
 Salan  
 tiento no la verdura es tropieis ya ya voi con tanto  
 guros no tiene vsted que temer. Sal. quiera amor q. por las  
 to 3.  
 tiento q. Cuari no riento el pie; o que sultos q. re  
 Costas no me quede al cabo puet; o que sultos q. re  
 9.



Handwritten musical score on aged paper, featuring multiple staves and lyrics. The lyrics are in Spanish and include the words "zelos", "pa de", "ce g.<sup>ra</sup>", "quiere bien", and "bien pa de". The score includes various musical notations such as notes, rests, and bar lines. There are also some markings like "allegro" and "Coplas" with a tempo indication "Al.<sup>o</sup>". The manuscript shows signs of age, including some ink bleed-through and a small tear in the paper.



zelos pa de ce g.<sup>ra</sup> quiere bien pa de ce g.<sup>ra</sup> quiere  
bien pa de

*allegro*

Coplas  
Al.<sup>o</sup>



Sal.<sup>n</sup>

Dime sabe tu hermano

hor.<sup>a</sup>) Ya le tengo pillado

Sal.<sup>n</sup>) Yo soy tanto il suo amico

ya nuestra vo-da

quarenta pe-sos

è compa-ñe-ra

hor.<sup>a</sup>

no lo sabia no lo sabe

ya ta que le fue el día

q<sup>e</sup> vine solo ha zerle



pero que impor- ta  
ya seran cien- to  
mis con plimen- tos

Sal.<sup>n</sup> hor.<sup>a</sup>  
es que yo digo (calla)  
Sal.<sup>n</sup> dame los Pa- ca (deja)  
hor.<sup>o</sup> es un vinagre Sal.<sup>o</sup> (bravo)

Sal.<sup>n</sup> hor.<sup>o</sup> Sal.<sup>n</sup> hor.<sup>a</sup>  
no quisi- era: (zanbonba) luego tu hermano (deja)  
los guardare (venenos) hor.<sup>a</sup> mal to ma los, (ainfame)  
hor.<sup>o</sup> un Insolente Sal.<sup>o</sup> (cherto) hor.<sup>o</sup> ye de quitar le Sal.<sup>o</sup> (sopla)



Sal.<sup>n</sup>hor.<sup>o</sup>

tenpa con migo bro ma a puer to yo do Cuartos  
 Sal.<sup>n</sup> damelos vaya hor.<sup>o</sup> que do trae una luz Perico  
 hor.<sup>o</sup> el Polbo a palos Sal.<sup>n</sup> (fuego) hor.<sup>o</sup> templete hermano Vaya  
 que este man te - do mas que no su Cariño  
 los santos cie - los sin du da que nos mata  
 ya cabere es - to hor.<sup>o</sup> vaya se en hora ma la  
 es su gran mie - do Vamos al  
 hor.<sup>o</sup> no haya ve ze - lo Vamora  
 Sal.<sup>n</sup> sono il suo ser - bo Van segui



Caso vamos al cuento pan rilen - cio ren  
 Caso  
 dillas ya cabere esto ya cabere es - to ya  
 pan rilen - cio;  
 cabere es - to

Allegro  
 Dos veces



Segui.

lo 3.º

oygan lo que en el

All.º

Pra do

si les agrada

si les agrada a pasado una noche a pa

sado una noche de estas pasadas

hor.º

hor.º

y ba una Real muchacha, y con ella un Real moro



*Uria* los 3.

*Tal pasar Junto a ella sacó un Uria su anteo co; (y dió)*

*Moderato Uria*

*Dipa uke se ño ra Maca eie es*

*Ma ri do o cor re jo y el Responde D. fachen da*

*g<sup>o</sup> le importa a uke el saber lo; es que quierro, so*

*Uria hor. a*

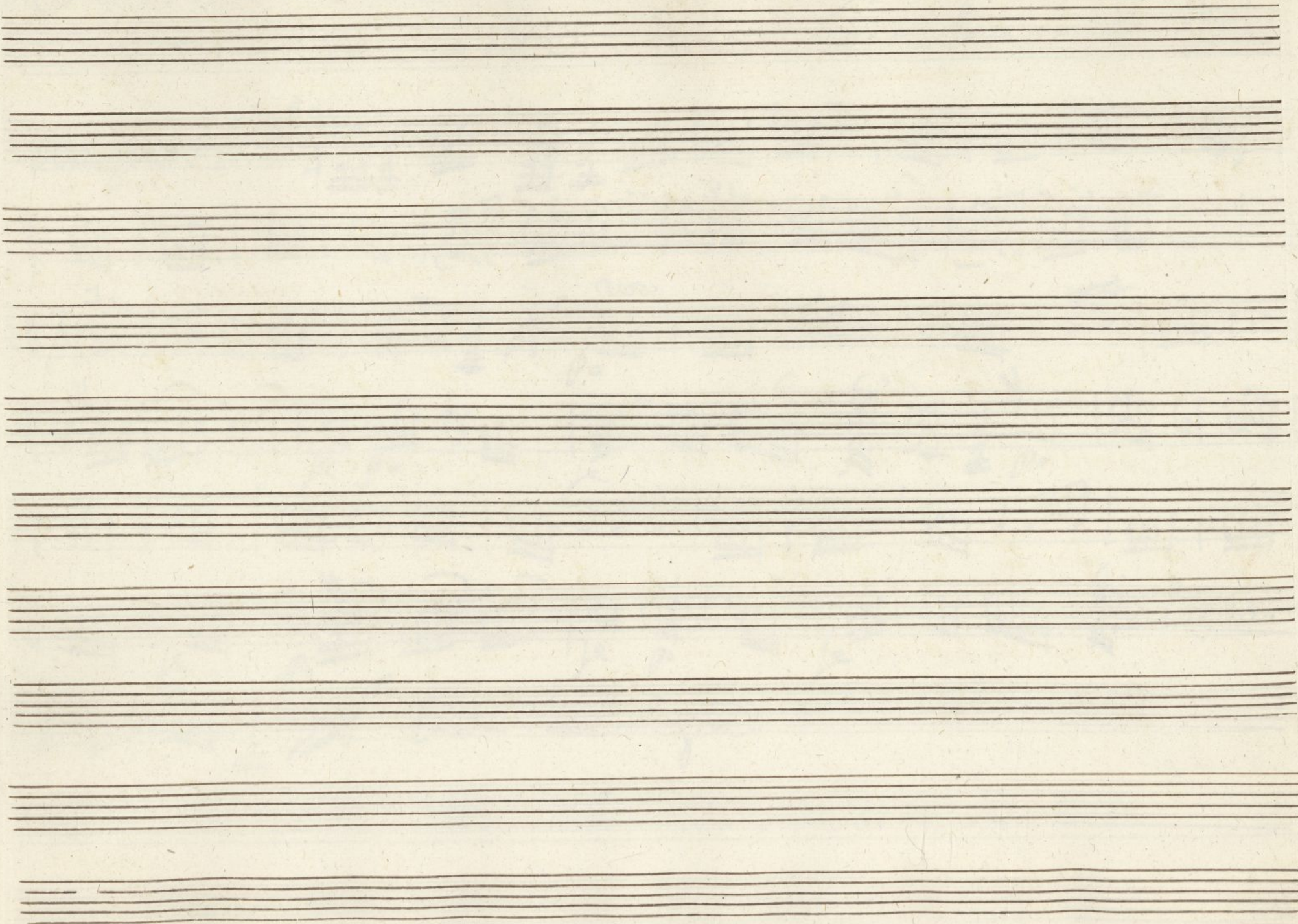
*niche g<sup>o</sup> ya lo en tiendo quiere uke la va*



ni que *Uria*  
 por ir mas bes co, (de erodeo)  
 hor.<sup>a</sup> *Uria* hor.<sup>a</sup> *Uria* Le hor.<sup>o</sup>  
 tome el Pe ta re (ay mipeinado) tome el Camuelo, ay q. mea da le no  
 muerto)  
*Uria* hor.<sup>a</sup> los.<sup>o</sup>  
 remas; loma lora) ba ure contento; ya porreado y co  
 rrido se fue corriendo  
 al segno



o)









Violin Primero

Mus 132-8

Conadilla à tres delos horreanos /

*Allegretto* &  $\sharp\sharp$   $\frac{3}{4}$

*Allegretto* &  $\sharp\sharp$   $\frac{3}{4}$

*D.C. al segno*

*Volte*



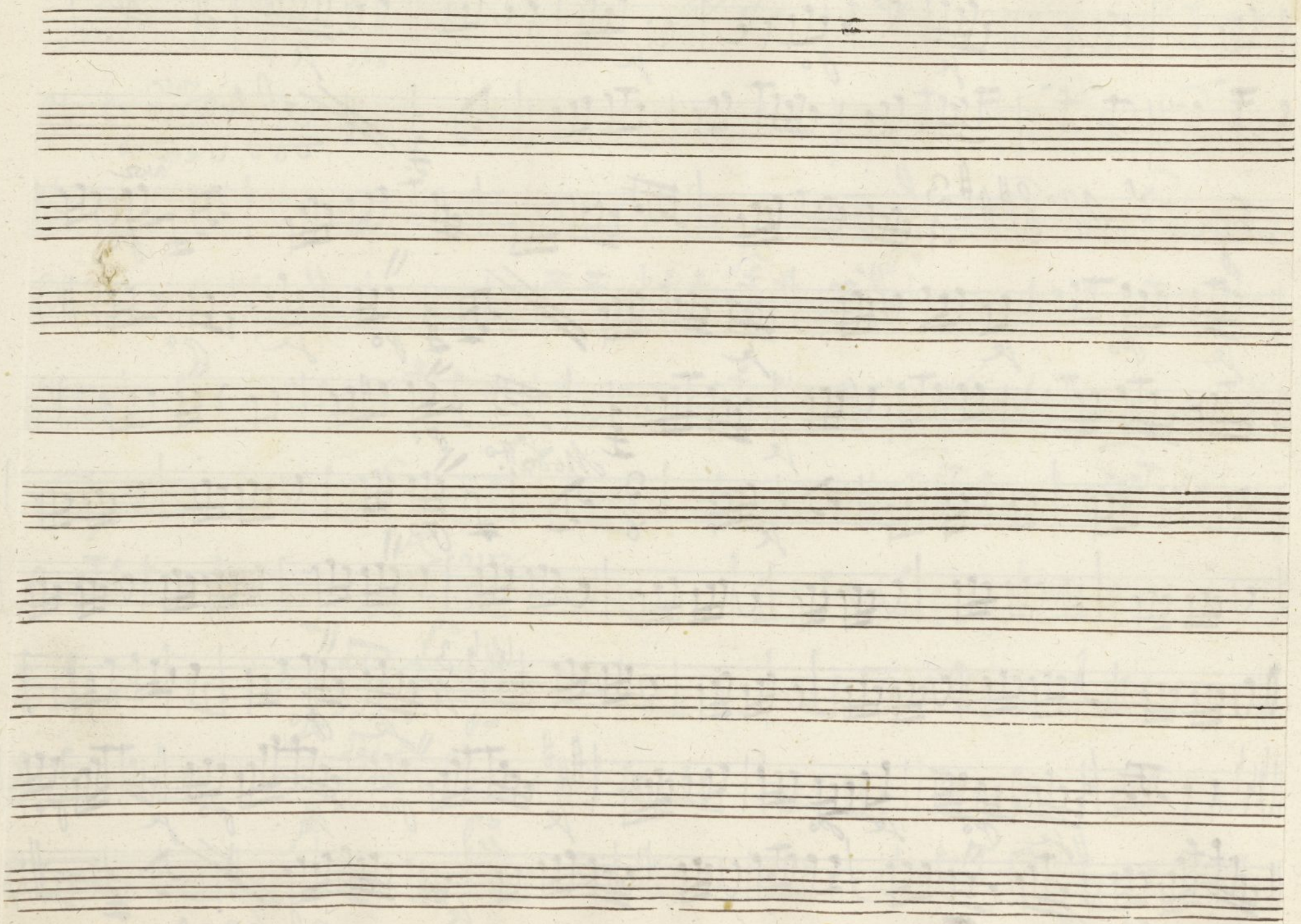
Piano tutto

The image shows a handwritten musical score on ten staves. The first section, titled "André", is in 6/8 time and consists of five staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "André". The dynamics include "Piano tutto" (Piano tutto) and "Piano" (Piano). The notation features various note values, rests, and a double bar line with a repeat sign. The second section, titled "Coplas", is in 6/8 time and consists of five staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Coplas All.". The dynamics include "Piano" (Piano) and "Piano" (Piano). The notation features various note values, rests, and a double bar line with a repeat sign.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *se* and *p<sup>o</sup>*. The score is divided into sections by double bar lines and includes tempo markings: *allegro* (written as *allegro* with a slash and *dos veces* below it), *segu<sup>o</sup>*, *All.<sup>o</sup>*, and *allegro* again at the bottom right. The manuscript is written in ink on aged paper.







Violin segundo.

+

Mus 132-8

tonadilla à tres delos horreteros /

*Allegretto.*  $\text{G} \# \# \text{A}$   $\text{3}$

*3*

*vo*

*le*

*p*

*le*

*le*

*p*

*le*

*C. allegro*

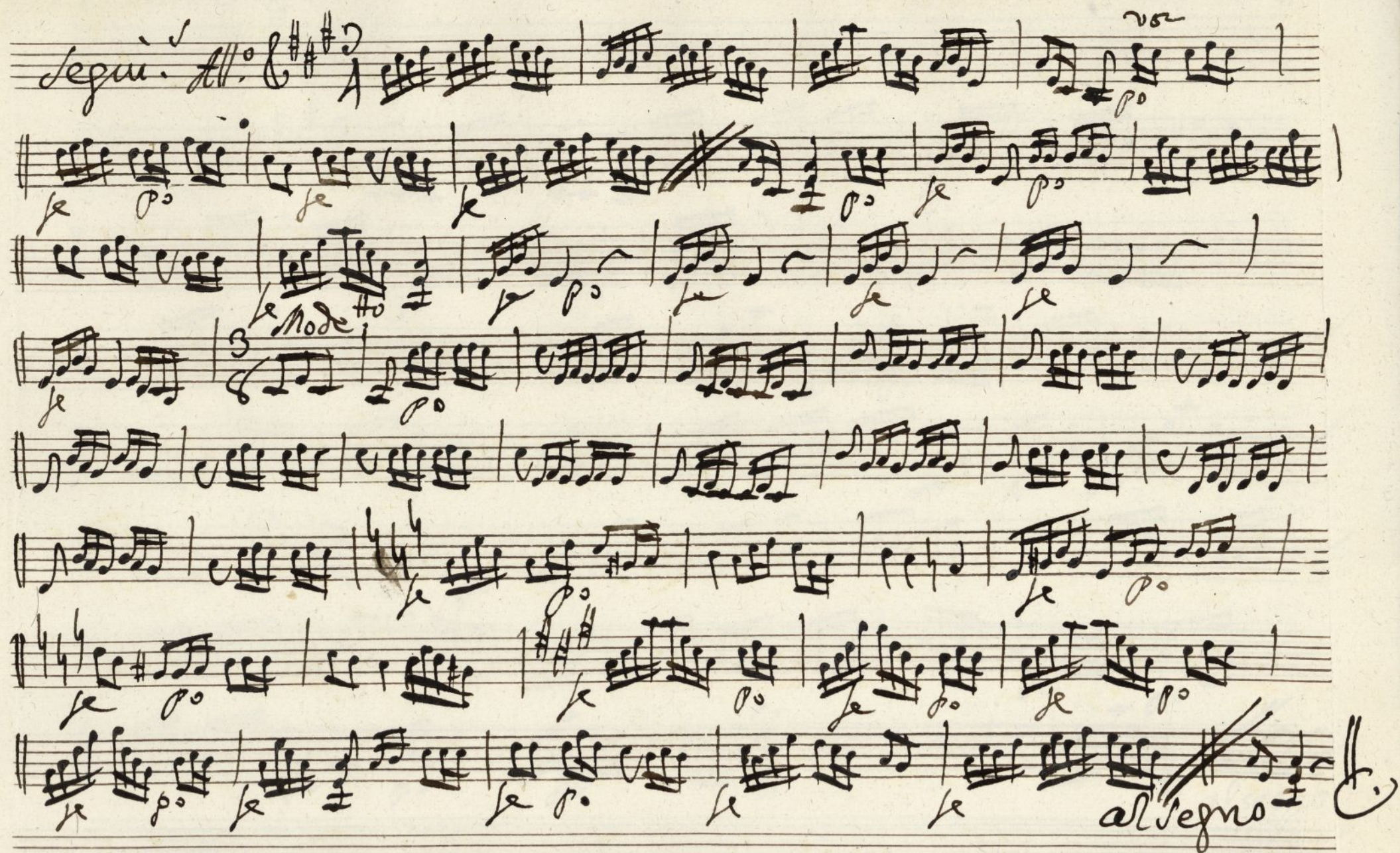
Voln



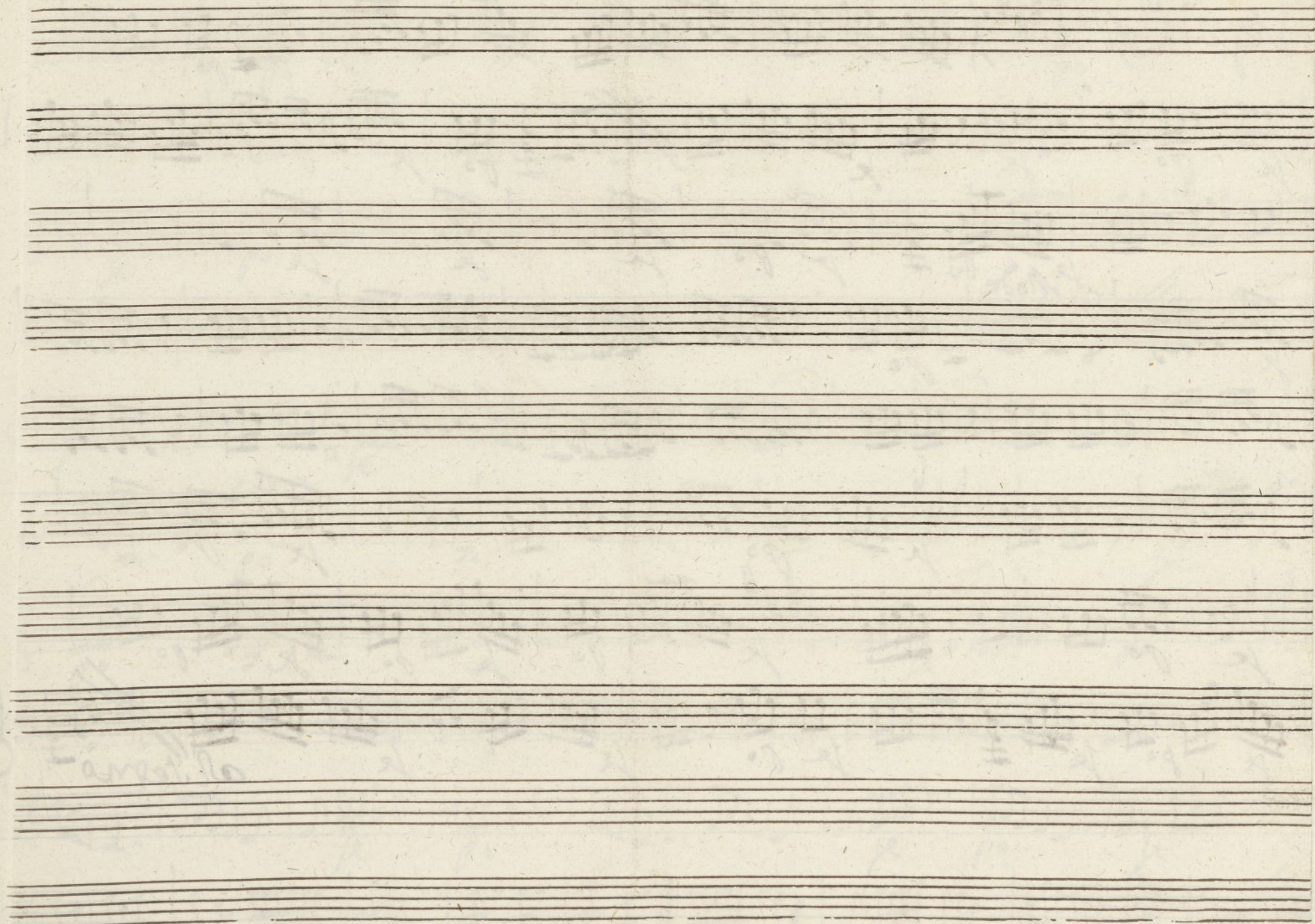
Piano todo

Handwritten musical score for "Coplas" by Francisco Tárrega. The score is written on ten staves, with a key signature of one sharp (F#) and a 6/8 time signature. The piece concludes with a double bar line and the word "Allegro".









Ayuntamiento de Madrid



Violin Segundo

MUJ 132-8

tonadilla a tres delos hotelanos y.

Allegretto 3/4

voz

po

le

le

oio

al segno

D.C.

Volts,



107

vor

90

७०

3

Po

al segno

Coplas All.<sup>o</sup>

te

VOZ



死

Je

70

Te

P 4

Je

७७

Le

He

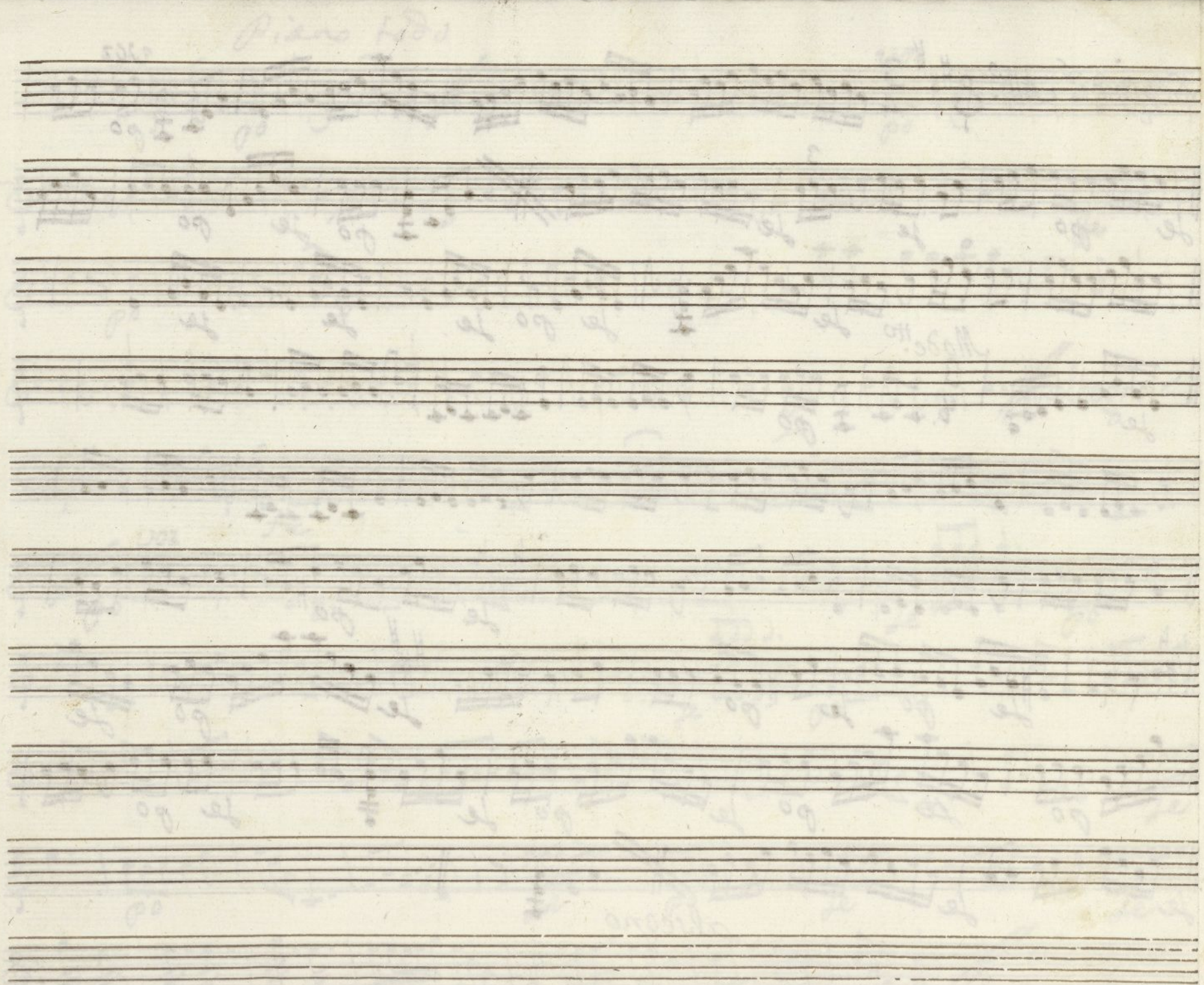
also que ne  
dos mas

Ayuntamiento de Madrid











Oboe Primero

Mus 132-8

bona dilla à des delos horrelanos;

*Allegro*  $\text{3/4}$   $\text{F}\sharp\text{C}\sharp$

allegro part

*Allegro*  $\text{6/8}$   $\text{F}\sharp\text{C}\sharp$

allegro

Volte



Oboe

Coplas *All.<sup>o</sup>*  $\frac{6}{8}$

*le* *p*

*allegro*

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

*le* *le* *le*

*allegro*



Oboe Segundo,

bonadilla a tres delos horrelanos 1/.

Mus 132-8.

*Allegro*  $\text{F}\sharp\text{C}\sharp\text{G}\sharp$   $\frac{3}{4}$

*Flauto* *Andr.*  $\text{F}\flat$   $\frac{6}{8}$

*O.C. allegro*

*allegro* *volo*



Oboe

*Coplas All.<sup>o</sup>* & 6/8

The musical score is written for Oboe and consists of two main sections. The first section, 'Coplas All.', is in 6/8 time and contains four staves of music. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'le' (likely 'p' for piano) and 'po' (likely 'pp' for pianissimo). The section concludes with a double bar line and the word 'allegro' written above the staff. The second section, 'Segu. All.', is in 3/4 time and contains four staves of music. It begins with a treble clef and a key signature of two sharps (F# and C#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'le' and 'po'. The section concludes with a double bar line and the word 'allegro' written below the staff. The entire score is written in a cursive, handwritten style.

*Segu. All.<sup>o</sup>* & 3/4

*allegro*

*allegro*



*Trompa Primera*

Mus 132-8

*bonadilla a tres delos horrelanos 7.*

*In Dela*

*Allegretto*  $\text{C}=\text{F}\sharp$  3/4

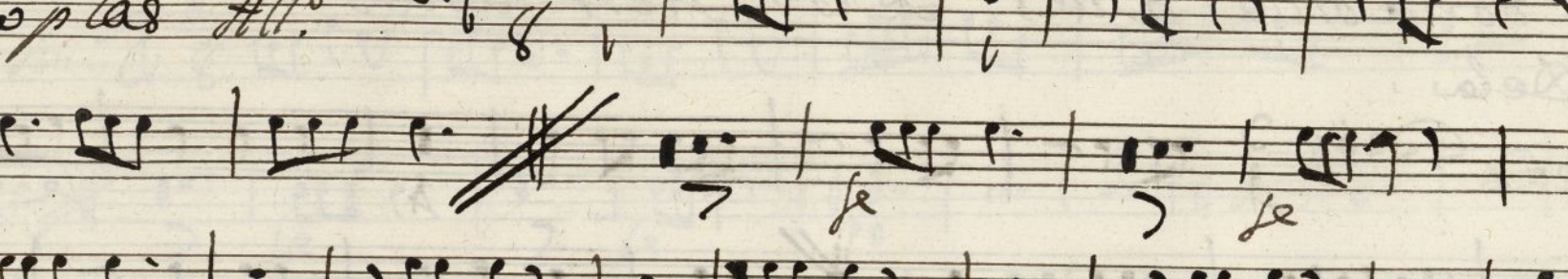
*se* *6* *9* *allegro*

*Andte*  $\text{C}=\text{F}\sharp$  6/8

*Volte*

*Volte*



*Coplas All.<sup>o</sup>*  $\text{C}:\flat \frac{6}{8}$  

Handwritten musical score for a single melodic line, likely for a violin or flute. The score is written on five staves. The first staff begins with the tempo marking "Tegm. All." and a key signature of one sharp (F#). The music features various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including "le" (likely *legato*) and "allegro". The score includes a repeat sign and a double bar line. The handwriting is in cursive, and the paper shows signs of age and wear.



*trompa segunda*

+

MW 132-8

*sonadilla a tres de los correlanos*

*In Dela*

*Allegretto*  $\text{D}=\text{F}\#$   $\frac{3}{4}$

*In fe Andte*  $\text{D}=\text{Bb}$   $\frac{6}{8}$   $p^o$

$\text{D}=\text{Bb}$   $\frac{6}{8}$   $p^o$

$\text{D}=\text{Bb}$   $\frac{6}{8}$

$\text{D}=\text{Bb}$   $\frac{6}{8}$

$\text{D}=\text{Bb}$   $\frac{6}{8}$

*allegro*

*Volte*



*Coplas* *All.<sup>o</sup>*  $\text{D}:\flat \frac{6}{8}$   $\cdot$  |  $\text{U} \text{U} \text{U}$  | ; |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |

$\text{D}:\flat$   $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  | ; |

$\text{D}:\flat$   $\text{U} \text{U} \text{U}$  | ; |  $\text{U} \text{U} \text{U}$  | ; |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |

$\text{D}:\flat$   $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |

*Segui. All.<sup>o</sup>*  $\text{D}:\sharp \frac{3}{4}$   $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  | ; |  $\text{U} \text{U} \text{U}$  |

$\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |

$\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |

$\text{U} \text{U} \text{U}$  | ; |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |

$\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |  $\text{U} \text{U} \text{U}$  |

*allegro*



Contrabajo;

Mus 132-8

tonadilla a tres delos horreanos /

Alleg.<sup>ro</sup> 3/4

Handwritten musical score for Contrabajo. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Alleg.<sup>ro</sup>'. The music is written in a single melodic line. The second staff continues the melody. The third staff includes dynamic markings 'p' and 'pp'. The fourth staff also includes 'p' and 'pp'. The fifth staff ends with the instruction 'allegro parr.<sup>s</sup>'. The sixth staff begins with a treble clef and a key signature of one sharp, followed by a double bar line and the instruction 'allegro'.

Volte



Andte.  $\text{D: } \frac{6}{8}$   $p^o$

$\text{D: } \overset{va}{p^o}$

$\text{D: } \overset{p^o}{p^o}$

$\text{D: } \overset{p^o}{p^o}$

$\text{D: } \text{allegro}$

Coplas  $\text{Al: } \frac{6}{8}$   $p^o$

$\text{D: } \overset{va}{p^o}$

$\text{D: } \overset{p^o}{p^o}$

$\text{D: } \overset{p^o}{p^o}$

$\text{D: } \overset{p^o}{p^o}$

$\text{D: } \overset{p^o}{p^o}$



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and notes. Key markings include:

- Allegro* (written above the second staff)
- Segue. All.* (written above the third staff)
- Allegro* (written below the tenth staff)
- Mode #* (written above the fifth staff)

The score is written in a cursive, handwritten style on aged paper.



