

1
4040
(170)

~~1~~
Tonadilla. a solo.

La Soldada.

Deel S. ^{or} Costeve.

no. 24218
26-4-67

da Nicolava.

no 2.

1779

Real Conservatorio Superior de Música de Madrid
de Música

Allegretto

stacatto

The image shows a handwritten musical score on aged paper. It consists of several staves. The top two staves are for the piano, with a treble clef and a 2/4 time signature. The tempo is marked 'Allegretto' and the articulation is 'stacatto'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'pp' (pianissimo). There are also some crossed-out sections of the score, indicated by double diagonal lines. The handwriting is in dark ink, and the paper shows signs of age and wear.

Mi Marido es soldado
Vengo a pie desde Cadiz

Y yo es forzo ro y yo es forzo ro
Con mil tra vajo s Con mil tra vajo s

que le vaya siguiendo de un lado a otro
sin que un dia Ba ñe me ayan to ma do

de un lado a otro
me ayan tomado

Conque tra
ay Pobre

vajo y conque a fan
zita de la Infeliz

las sol da di tas
que no es bo ni ta

Con su mo chila
ni ve chus quita

a sus Ma rido r si
ni a los Ca de tes quie

guiendo ban re servir es do lor fuerte nunca à me dra do

tener q: andar Como Pe lo ta de aqui y de a la que es assi pero Con om tra quiero vi

Na es do lor fuerte tener q: andar Dir nunca à me dra do la que es assi

Como pe lo ta de qui y de allà
pero con om rra quiero vivir

Alleg^{ro}
A la ro ro ro ro mi Niño ala
A la ro ro ro ro mi Niño ala

ro ro ro ro mia mor — que se gun que se
ro ro ro ro mia mor — Duermes duermes mi

gun van las cosas tu se rás ay tam bor Mayor
bien Un Fa ti to sobre de este Fi co col chon

(ay cho corrotico de mi corazon)

~~Allegro~~
Allegro

Coplas

Alleg.^{mo} Mode.^{mo}

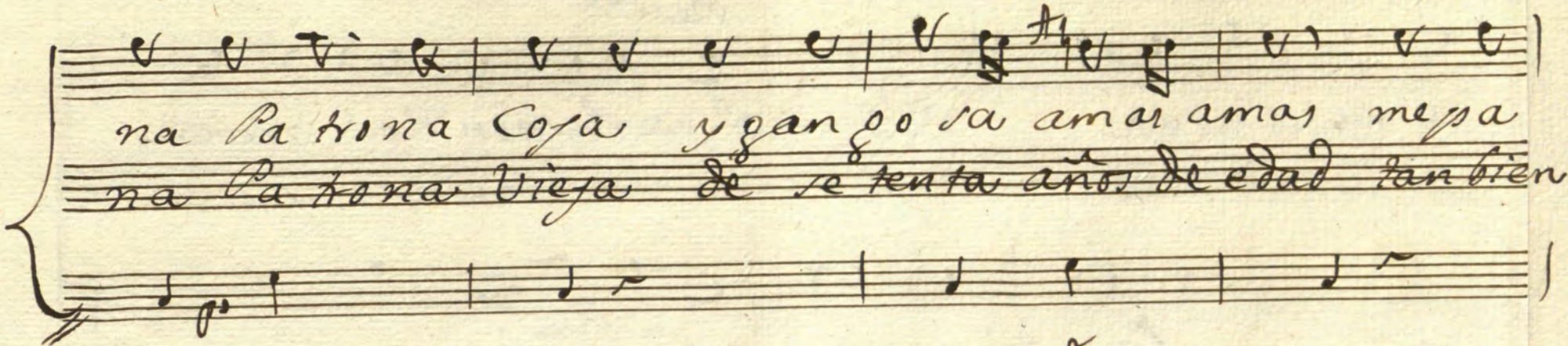
Handwritten musical notation: treble clef, key signature of one sharp (F#), and a 2/4 time signature.

Handwritten musical notation: bass clef, key signature of one sharp (F#), and a 2/4 time signature.

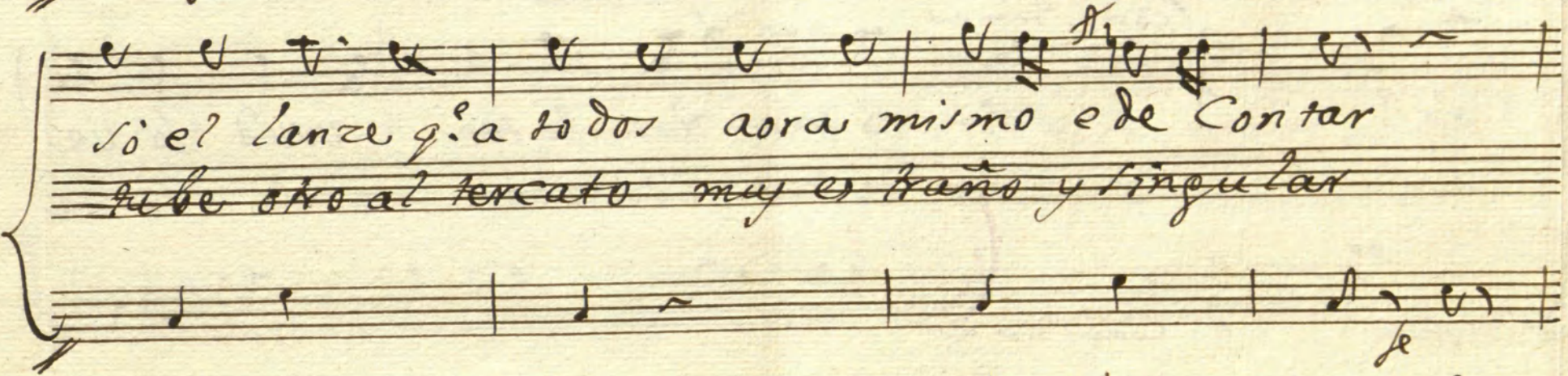
Handwritten musical notation for two systems of staves. The first system includes a treble staff with notes and rests, and a bass staff with notes and rests. The second system includes a treble staff with notes and rests, and a bass staff with notes and rests. Brackets on the left side group the staves into two systems.

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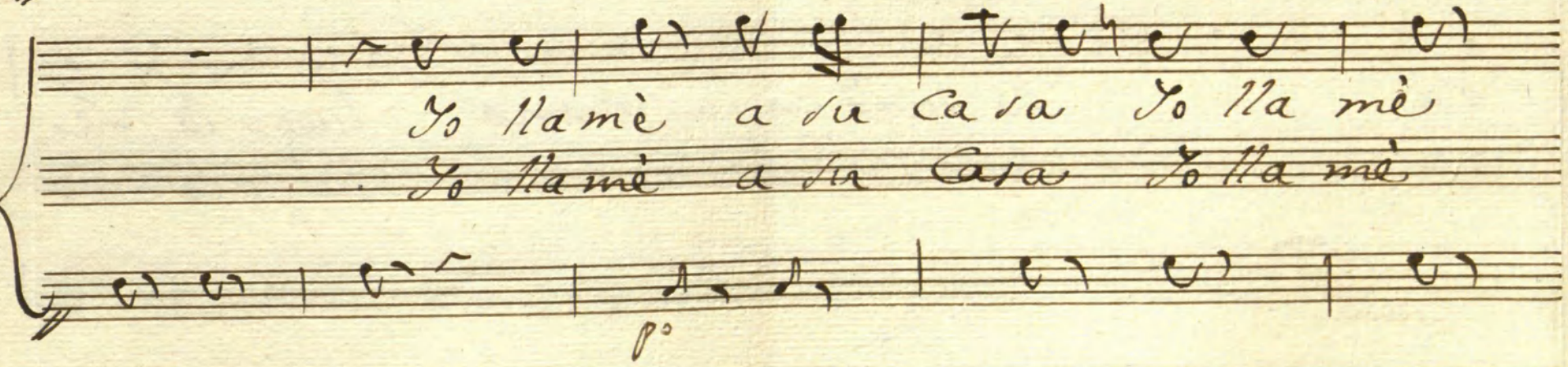
He encontrado en este viaje Patronas de
Yo he estado en los Patronos muchísima
barra bas qe tan solo ami marido le que
Caridad y mas que no ami marido me so
rian a lo far Con v
rian obsequiar Con v



na Patrona Coja y ganço sa amar amar me pa
na Patrona Vieja de se tenta años de edad también



si el lance q. a todos aora mismo e de Contar
tubo otro al tercato muy extraño y singular



Yo Namè a su Casa Yo Namè
Yo Namè a su Casa Yo Namè

Resido

a tu Casa

a tu Casa

Respondio quien

Respondio quien

Resi.

Como Prima

ba?

ba?

Por esta vo le ta used to ve

Por esta vo le ta used to ve

Andte

Como Prima

ra

ra

la tomò en la mano

la cò sus Artejos

luego la Le

luego la Le

tenu

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io' y Con grande enfado de este modo ha
io' ya viendo los trozos de este modo ha

Handwritten musical notation for the piano accompaniment of the first system, consisting of a single line with quarter notes.

6lo' y Con grande enfado de este modo ha
6lo' ya viendo los trozos de este modo ha

Handwritten musical notation for the piano accompaniment of the second system, featuring eighth notes and rests.

6lo' *Allegretto*

Handwritten musical notation for the piano accompaniment of the third system, including a 3/4 time signature and the tempo marking *Alleg^{ro}*.

(De vieja)

tome vsted - - - - - su voleta tome v
diga vsted - - - - - al Alcalde diga v

sted - - - - - su voleta Doña soldada
sted - - - - - al Alcalde q' aunque soi vieja

Doña soldada Doña soldada
q' aunque soi vieja q' aunque soi vieja

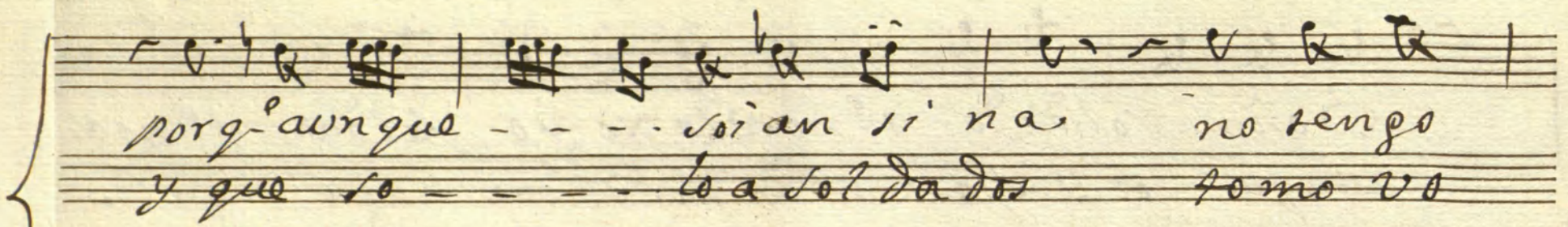
Doña soldada q.^o no a lo xo yo faldas q.^o no a
 aunque soi vieja Con las soldadas hago Con las

Punteado

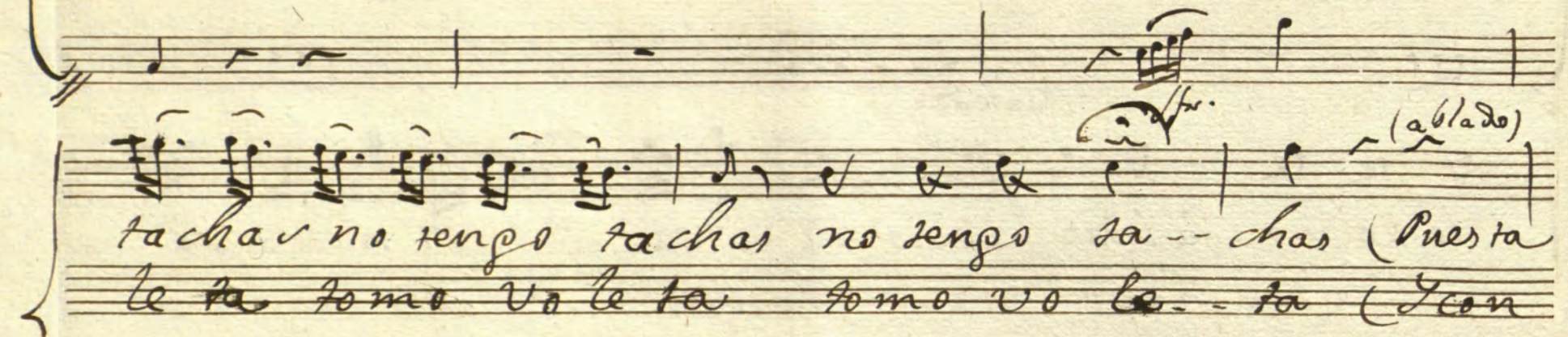
lo xo yo faldas sino casa cas - - sino casa -
 soldadas hago mala pareja - mala pare -

cas;
 ja;
 por q.^o aunque - - - - - soi an si' na
 y que so - - - - - lo a soldados

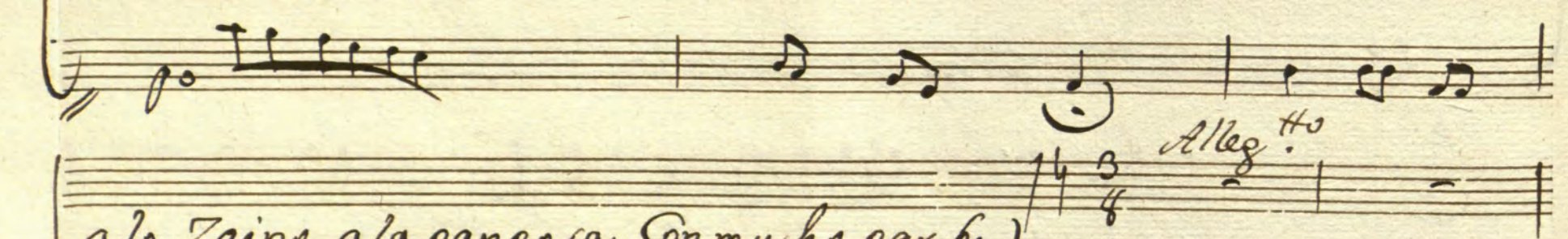
arco



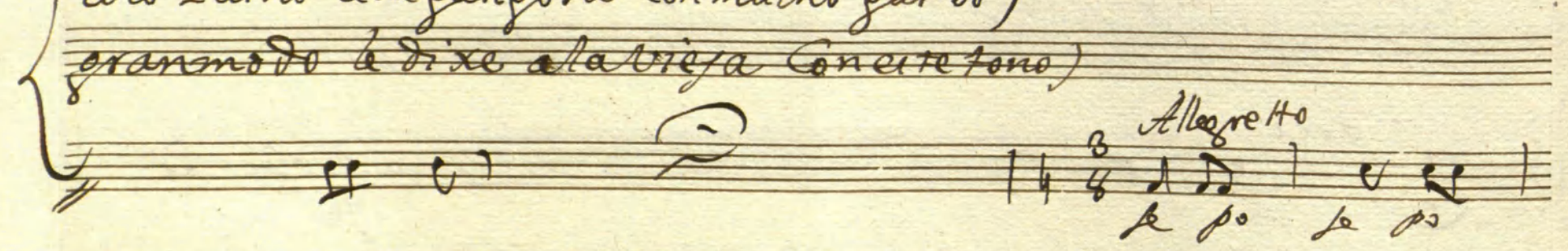
porq^a aunque - - - - - soian si na no tengo
y que so - - - - - lo a soldados como vo



tachas no tengo tachas no tengo ta - - chas (Puesta
le ta como vo le ta como vo la - - ta (Con

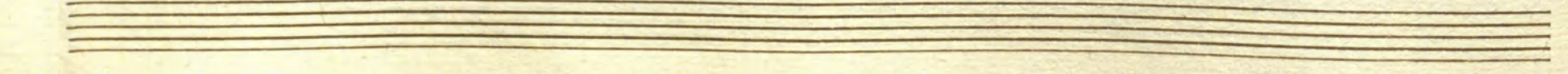


Alleg^{ro}



alo Zaino ala gansa (con mucho garbo)
gran modo le dixen ala vieja (con este tono)

Allegretto



le po le po

sepa viked - Reyna
Los solda - dor mas

mia -
quieren -

que las gan
que las pa

go las
trona -
no sue len Cojer ganpas - nunca en la
sean Mu le ras nuevas - q. no can

tro pa — no sue len Cojer gangas nun — Caen la
dongas — sean mu lè ras nue bas que — no can

tro pa — (Cabal) porque no quieren
dongas — (fijo) porque tan so lo

mozas — porque no quieren mozas — de fe c tu
sir ven — porque tan so lo sir ven — para si

o ras de — fec tu o ras —
mona pa — ra si monas —

se en fa di e — lla me rei yo — ay q.º mi
ella pa tea ba me burle yo — ay q.º mi

Ni ño se dis per so —
Ni ño se dis per so —

Punteado

A musical staff containing several measures of rests, followed by a few notes in the final measure.

A la
A la

A musical staff containing several measures of eighth notes.

Yo ro ro ro mi Niño a la Yo ro ro
Yo ro ro ro mi Niño a la Yo ro ro

A musical staff containing several measures of eighth notes.

ro mia mor - - - *Castañetas* v. v. v. v. v. v. v. v. v. v.
ro mia mor - - - v. v. v. v. v. v. v. v. v. v.

A musical staff containing several measures of eighth notes.

An empty musical staff.

chi so chi so que se dex mis —
chi so chi so que se dex mis —

y todos a
Con las segui

tiendan q.^a proseguir voy — y todos a tiendan q.^a
dillas es to sea ca bi — Con las segui dillas es

arco

pro seguir voy q^{ra}
to sea Cavi esto

Como Prima

Allegro

la 2^a vez no redize esto

Como prima

Sequi. *Alleg^{ro}*

Avng^o soy soldadita

— aunque soi soldadita — visonãa Novata viso

ãa Novata visonãa Novata —

visonãa Novata ya tan so — los dos a — ños

ques toy Casada ya tan so — los dos a — ños

ques toi Casada ques toi Casada — her tado en Cata

luña — Galicia y Vizcaya — la Mancha Andalu

cia — Aragon y Navarra — de las Mala

queñas — aprendi majeza — y de una Andalu

luza — en las Coplas chuscas — en cuñado las

todos — por las que ridas — que así las can

Cre. de se

tava — Una Andalu zita er cu chad la Co

plita g'ari Can sa — — — — — va la Andalu zita —

Canzonera *All^o*

Jer manista del alma Tu

bi Rubi me lo di Ar bo li mi que le — — — la

la que tu Cuerpe ri to — la la que tu

ablado

Cuerpe ri to (alza corchito, que ay un charquito)

le

lo ma nejas con gar bo tu

bi tu bi me lo di Ar ba le mi que le

— la la y con sa le ri to — la

la y Con va le ri to;

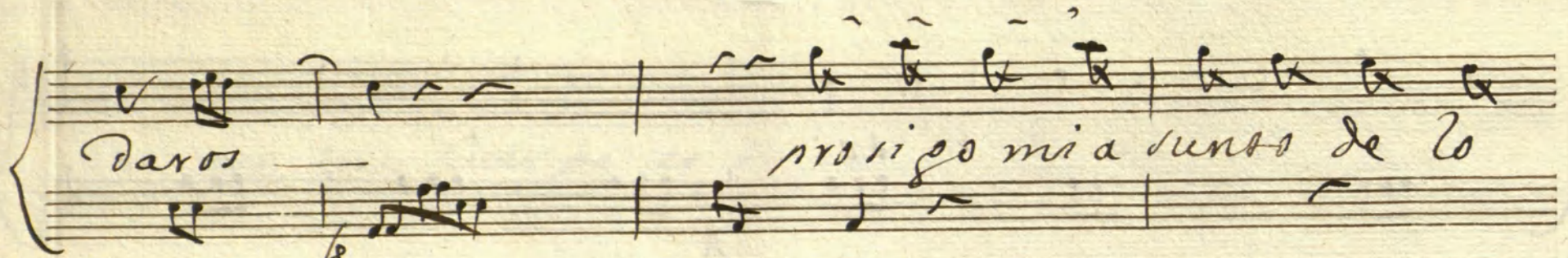
Como Prima

Ya veis por di versiros — lo que yo hago —

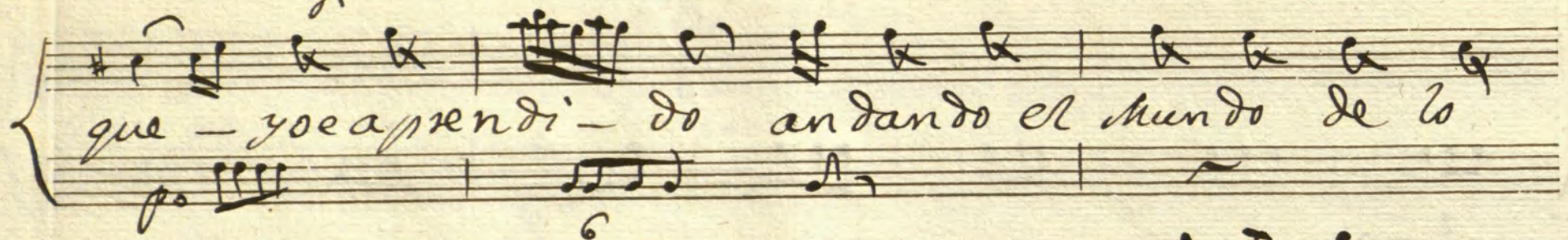
— ya un ha ré mas si puedo — por agrada ros — ya un ha

ré mas si puedo ya un ha ré mas si puedo por a gra

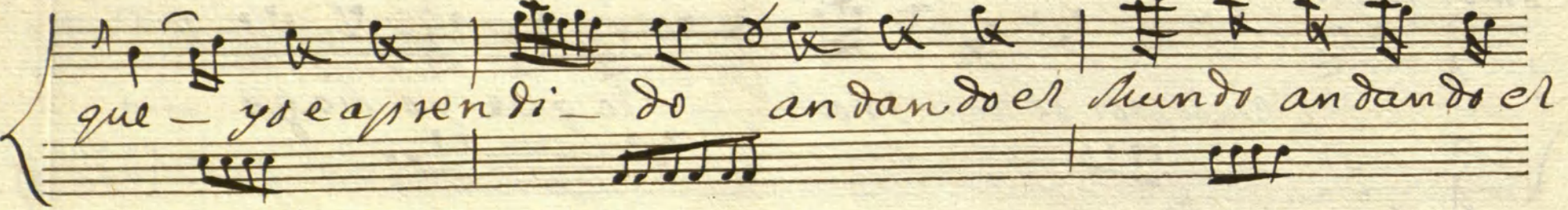
Daros — pro iigo mia suntu de lo



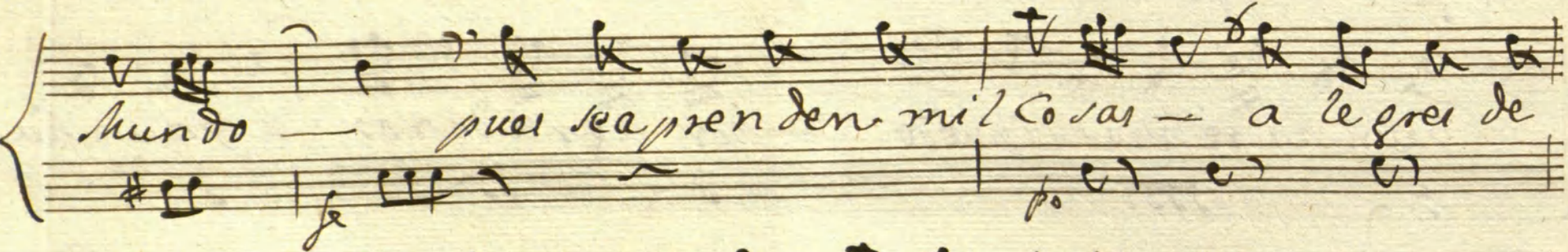
que — yoe aprendi — do andando el mundo de lo



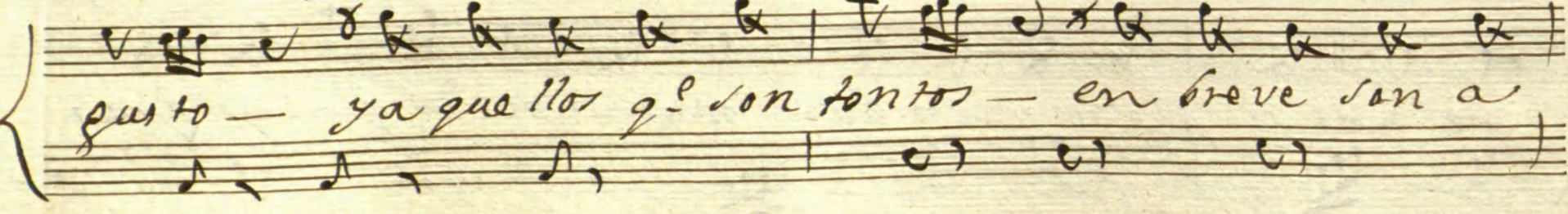
que — y se aprendi — do andando el mundo andando el



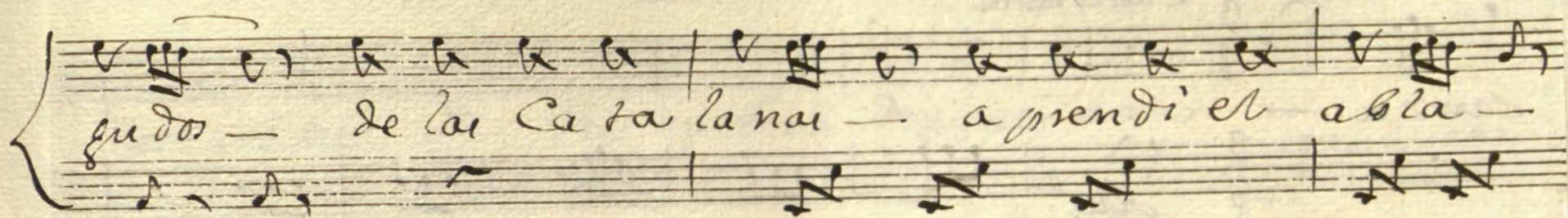
Mundo — puel se aprenden mil cosas — a le grei de



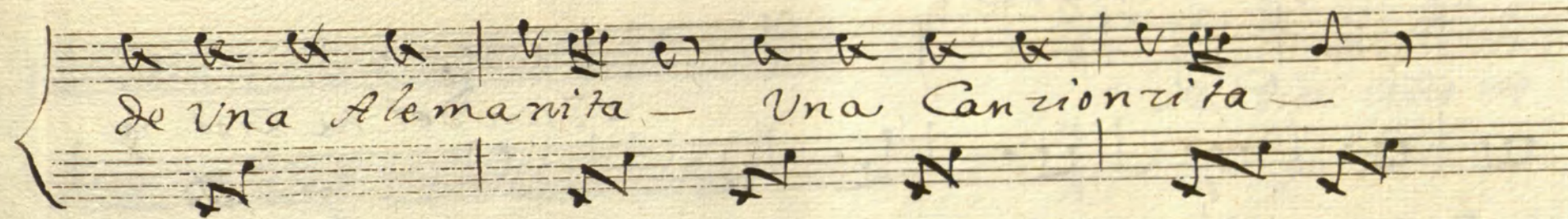
gusto — ya que llos q^e son fontos — en breve son a



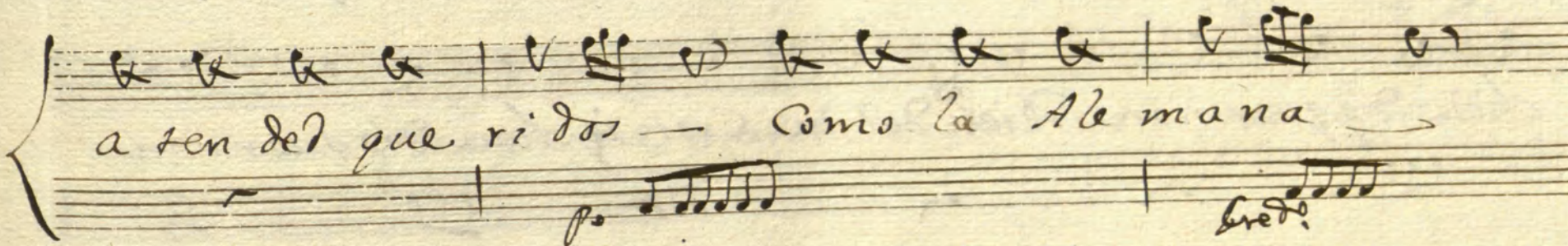
gudos — de la Carta la nai — aprendi el abla —



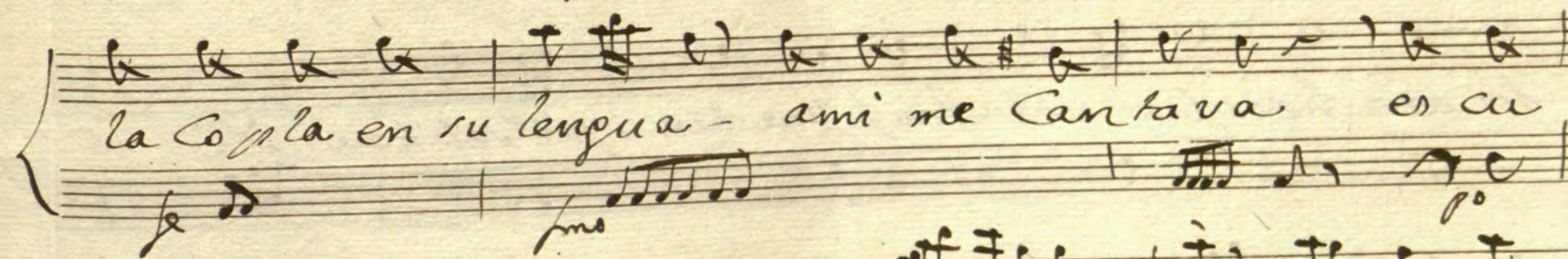
de una Alemanita — Una Canzioncita —



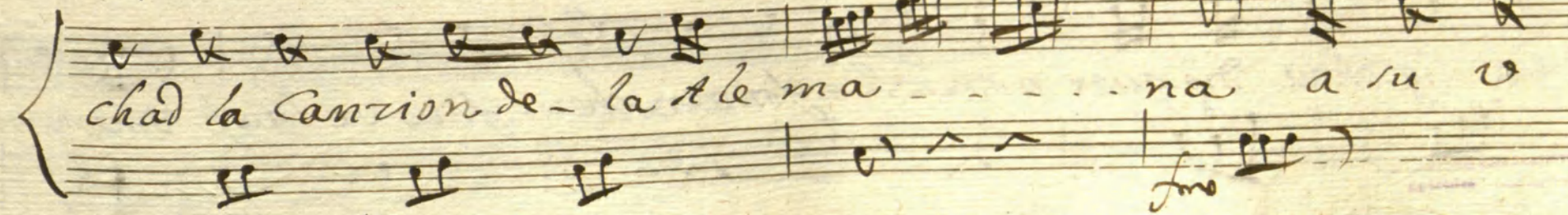
a ten del que ridos — Como la Alemana —



la Copla en su lengua — ami me cantava es cu



chad la cancion de — la Alema — — — na a su v



Canzoneta

Sanza

Alleg^{ro}

Dien del tu Crot ig

chau digguer non Dien del tu Crot ig chau digguer non

Jos aen chens jau ve lauf Vne tun spit sel trau Ja

ya ig chau digguer non Jos aen chens jau ve lauf Vne tun

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spit sel trau Ya Ya ig chau die quer non

Cory Prima *fmo*
Ya Dios señores

mios que ya me marchos y suplidme las faltas

apasionados y suplidme las faltas y suplid

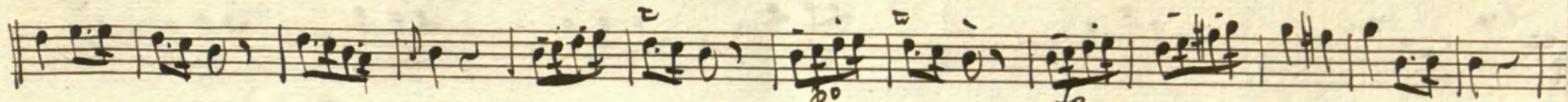
me las faltas apasionados

A page of ten blank musical staves, each consisting of five horizontal lines. The paper is aged and yellowed. Faint, ghostly impressions of handwriting are visible across the page, appearing as light grey or blueish marks that mirror the text on the reverse side of the paper. The handwriting is mostly illegible but seems to include some musical notation and possibly the name 'M. de ...'.

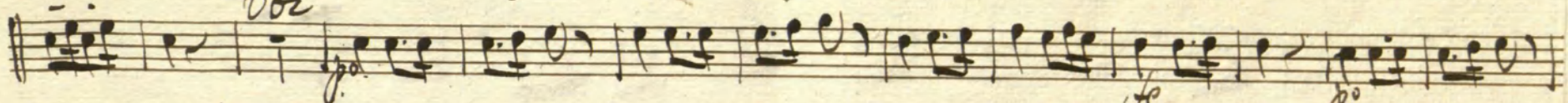
Oboè Primero.


Londrilla à solo. La solbada.

Alleg^{ro} staccato. 

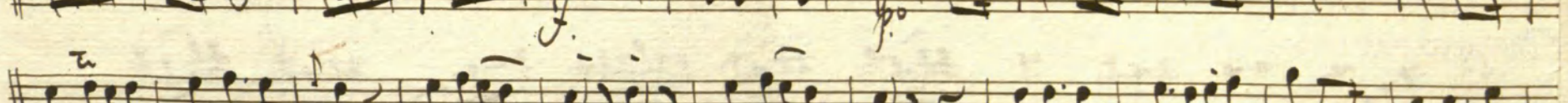


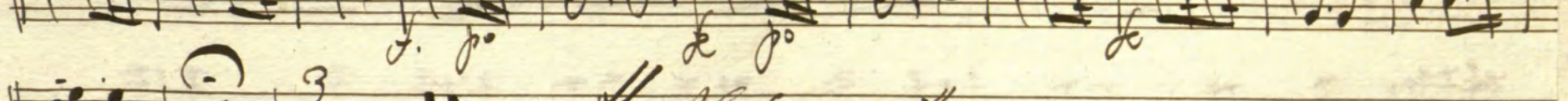


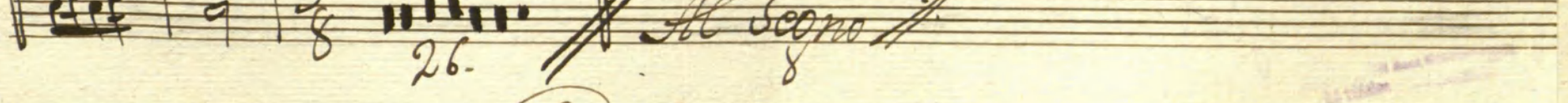
Voz 











26.

Al Segno

Coplas tacet. Vols.

La libreria...

Sequid⁵

Allegro

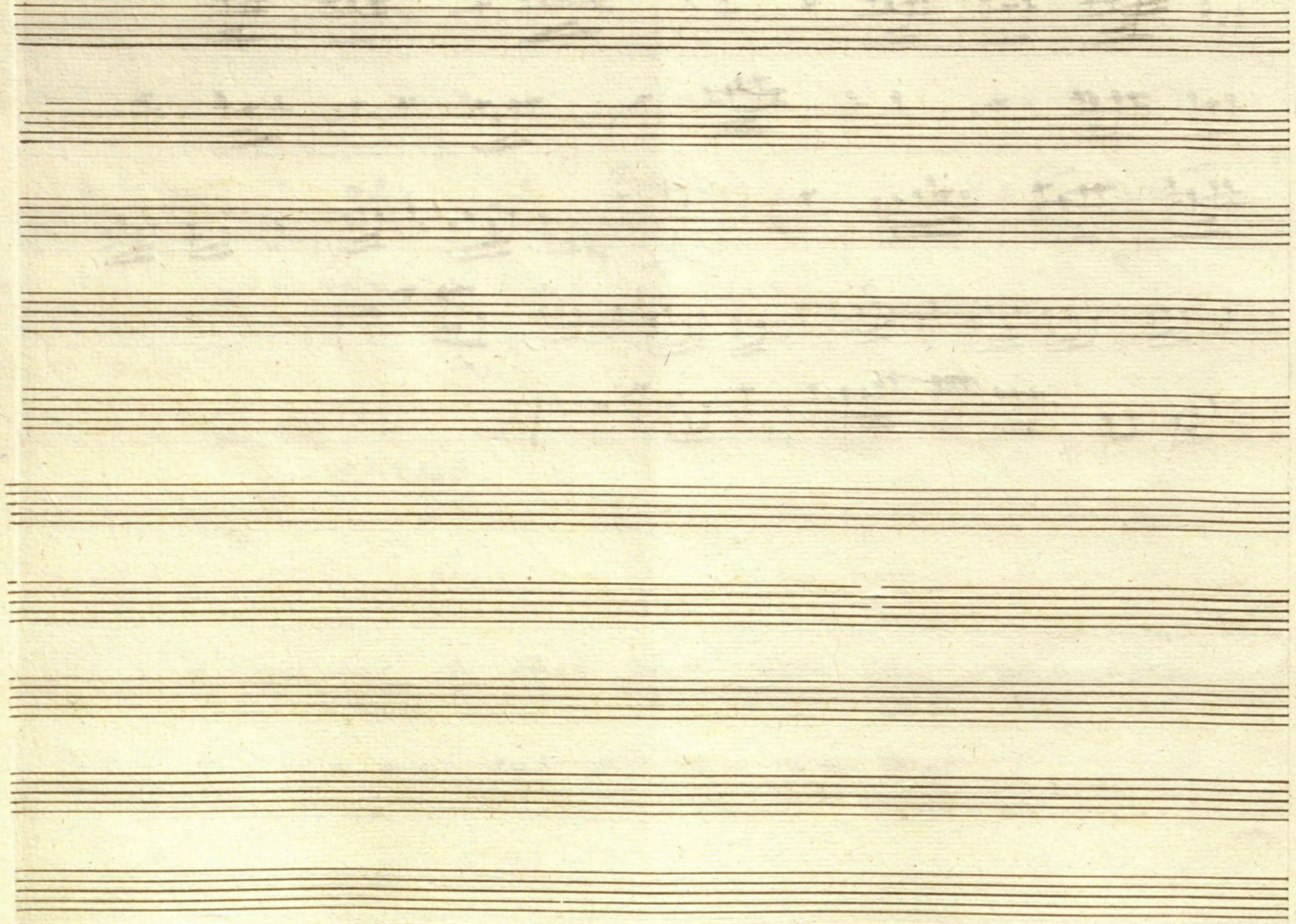
Handwritten musical score for 'Sequid' consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- Allegro* at the beginning.
- fmo* (for *fortissimo*) appearing on the fourth and seventh staves.
- Canoneta* written on the fourth and eighth staves.
- tacet* on the fourth staff.
- Estribillo* (refrain) indicated above the fourth staff.
- Rehearsal marks numbered 5, 6, 7, and 8 are placed above the notes.

Canoneta

All.

Handwritten musical score for guitar, consisting of five staves. The notation is dense, featuring many beamed sixteenth and thirty-second notes, characteristic of a virtuosic piece. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The second staff contains a measure with a fermata over a whole note. The third staff is marked with a 3/4 time signature and includes the handwritten instruction "Estroviello." above the staff, followed by "A. f. p." below it. The fourth and fifth staves continue the complex rhythmic patterns. The bottom half of the page contains five empty staves.



Oboè Segundo

Conadilla à Solo / La Soldada

Alleg.^{ro} Staccato.

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo and articulation marking *Alleg.^{ro} Staccato.* The music is written in a treble clef with a 2/4 time signature. Dynamic markings include *p.* (piano) and *f.* (forte). A marking *Voz* is present above the fourth staff. The score concludes with a double bar line and the word *Adagio*.

Coplas tacet / Voki

En la Biblioteca de Música de Madrid

Sequid.⁵

Alleg.^{ro}

Canzoneta

Crescillo.

tacet

Canzoneta.

fmo

Handwritten musical score on five staves. The notation includes treble clef, key signature of two sharps (F# and C#), and various rhythmic values such as eighth and sixteenth notes. The music is dense with many beamed notes. A handwritten annotation "Cobri Vello" is written above the third staff. The score ends with a double bar line on the fifth staff.

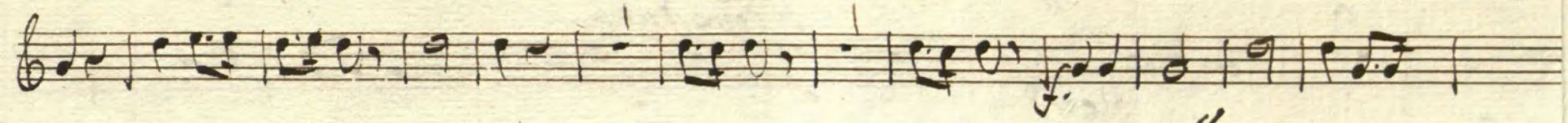
Five empty musical staves with five-line red lines, arranged vertically below the handwritten score.

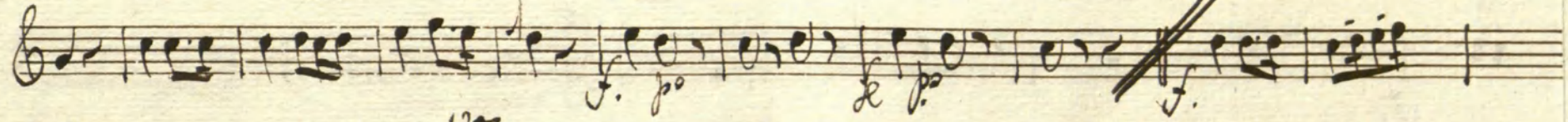
This image shows a page of ten blank musical staves. The paper is aged and yellowed. Faint, illegible text from the reverse side of the page is visible through the paper, appearing as ghosting. The staves are evenly spaced and run horizontally across the page.

Trompa 1ª

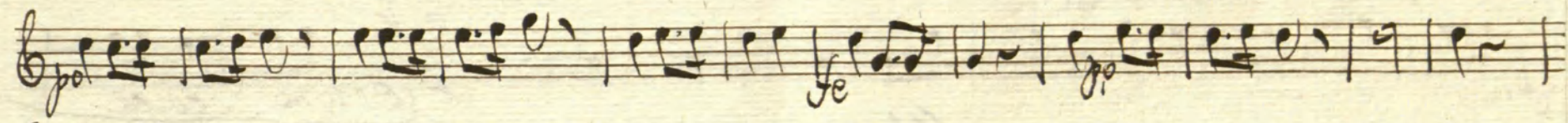
*Tonadilla a Solo; La Soldada /
Clarinets. In Cesofaut.*

Allegretto. 



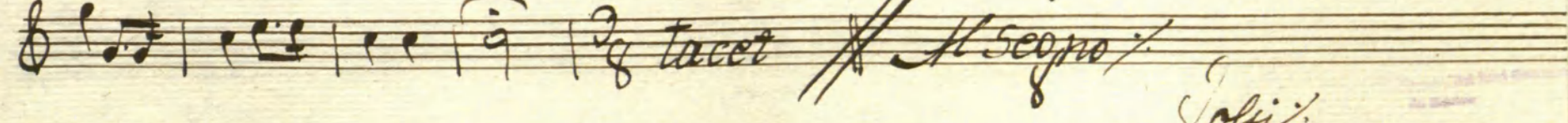


voz 









Solti.

Coplas.

Allegro

Musical staff with notes and rests.

voc

Musical staff with notes and rests.

2^o Como prima.

And^{te}

Musical staff with notes and rests.

tacet

Allegro

Musical staff with notes and rests.

72.

2^a Estomo sedice

Musical staff with notes and rests.

la 2^a vez

Al Segno

Musical staff with notes and rests.

In Delà
Sequitur Allegro

6
3
fmo
15
Cantoneña
3
Como Prima
6
fmo
3
Cantoneña tacet 3

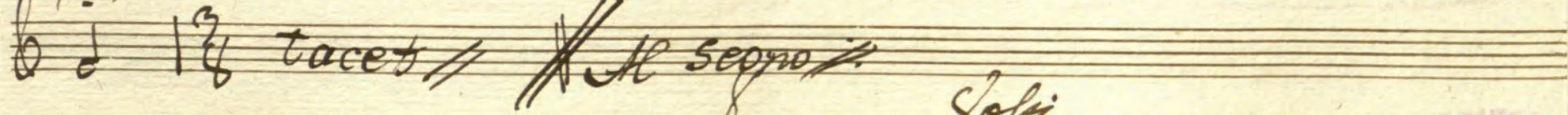
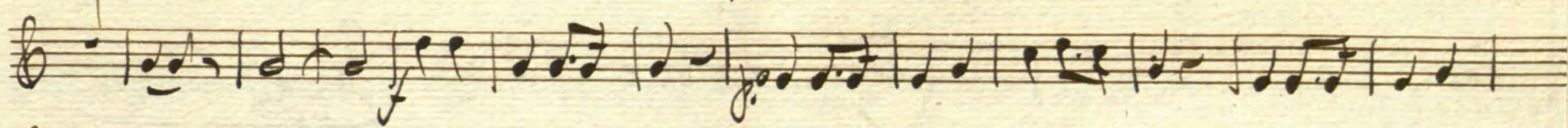
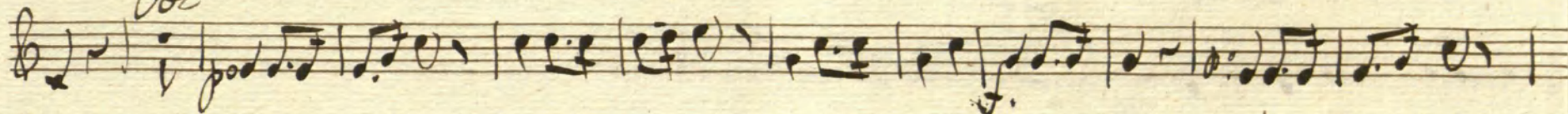
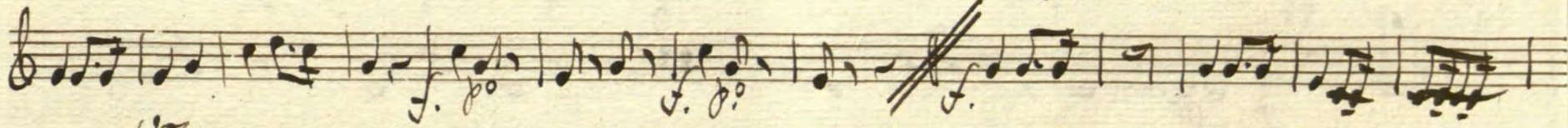
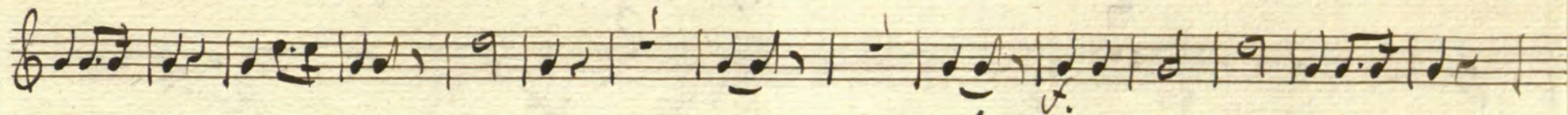
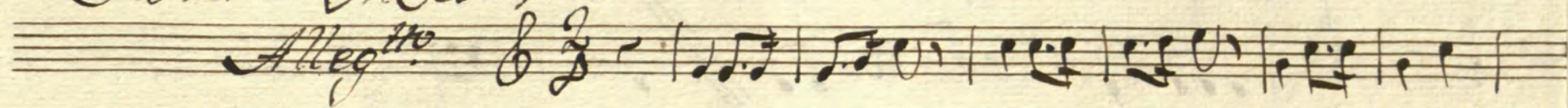
A page of ten blank musical staves, each consisting of five horizontal lines. The paper is aged and yellowed. There are very faint, illegible pencil markings scattered across the staves, possibly remnants of a previous score or light sketches. The markings are most visible on the first few staves and become increasingly sparse towards the bottom.

Trompa 2.^a

Tonad.^a à solo. La Solrada 7

Clavines In Cevoltant

Alleg.^{mo}



Solri.

Coplas. *Alleg^{ro}* $\text{C} \frac{3}{2}$

Musical staff with notes, rests, and a double bar line with a slash.

Musical staff with notes, rests, and a double bar line with a slash. Includes the marking *Rec^{do}*.

Musical staff with notes, rests, and a double bar line with a slash. Includes the marking *pp*.

Musical staff with notes, rests, and a double bar line with a slash. Includes the marking *tacet*.

Musical staff with notes, rests, and a double bar line with a slash. Includes the marking *Alleg^{ro}* and $\frac{3}{8}$.

Musical staff with notes, rests, and a double bar line with a slash. Includes the marking *C^{sto}*.

no se dice la 2^a vez *Al Sepno 7.*

In Delà.

Seq.^s Alleg.^{to}

Handwritten musical notation for the first system, including treble clef, key signature of two sharps, and various notes and rests.

Carro neto.

Handwritten musical notation for the second system, including treble clef, 3/4 time signature, and various notes and rests.

3 Carro neto.

Handwritten musical notation for the third system, including treble clef, 3/4 time signature, and various notes and rests.

tacet



2

Violin Primero.

Tonadilla. a solo.

La Soldada.

//

Alto staccato.

The image shows a page of handwritten musical notation for an Alto part, marked "Alto staccato." The music is written on ten staves. The first staff begins with a treble clef, a 2/4 time signature, and the tempo marking "Alto staccato." The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several rests throughout the piece. The handwriting is in dark ink on aged, slightly yellowed paper. The staves are numbered 1 through 10 from top to bottom.

Handwritten musical score on aged paper. The top staff contains musical notation with a treble clef, a key signature of one flat, and a 3/4 time signature. It includes dynamic markings like "ren." and "p.", and tempo markings "3 All^{to}" and "Allegro." with a fermata. A double bar line with a slash is present. The bottom right of the page has the initials "V. P. to".

3^{te}
Paura. All.^o viva. P.

100.

Allegro.

La 2ª vez no se dice esto.


Seq. *All.^o*

ad.

Canzion *All.^o*

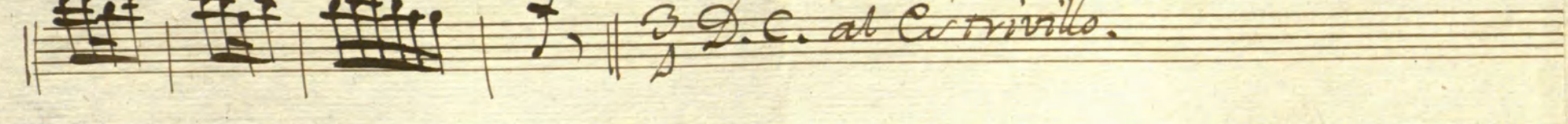
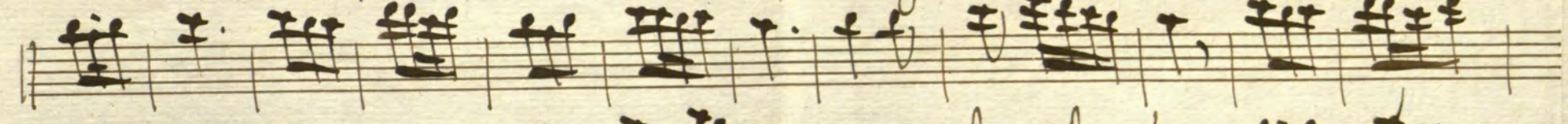


de
Estribillo.
Como Prima.

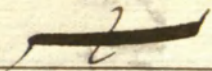


Al Segno.
8

Canzonera 2.^a *Alto*



3 D.C. al Estribillo.



Violin segundo.

Tonadilla. a solo.

La soldada.



All.^o Staccato. $\frac{2}{4}$

The image displays a page of handwritten musical notation on ten staves. The notation is in treble clef with a 2/4 time signature. The first staff begins with the tempo and performance instruction "All.^o Staccato." followed by a series of rhythmic patterns. The notation includes eighth and sixteenth notes, rests, and slurs. There are some ink bleed-through marks and a diagonal slash on the sixth staff. The handwriting is in dark ink on aged, slightly yellowed paper.

The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in six horizontal staves. The first staff contains a treble clef and a key signature of one sharp (F#). The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several accidentals, including flats and naturals. A dynamic marking 'All.to' is written above the third staff. The sixth staff features a double bar line with a sharp sign, followed by the tempo marking 'Allegro'. The paper shows signs of age, including foxing and some staining.

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

And.^{te} *Alleg.^{ro}* *Compo Prima* *Poco fe*

All.^{ro}

The image shows a page of handwritten musical notation for a piece titled "Coplas". The score is written on ten staves. The first staff begins with the tempo marking "All.^{to} mod.^{to}" and a 2/4 time signature. The notation is dense, with many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings throughout, including "And.^{te}" (Andante), "Alleg.^{ro}" (Allegretto), "Compo Prima" (Crescendo), "Poco fe" (Poco forte), and "All.^{ro}" (Allegretto). The paper shows signs of age, with some staining and fading.

Seg. *All.* *3/8*

Handwritten musical score for the first piece, consisting of five staves. The notation includes treble clef, key signature of one sharp (F#), and a 3/8 time signature. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are various dynamic markings and articulation symbols throughout the piece.

ver. *f.* *pro* *fmo* *fin* *Siguen las Canziones.*

Canzoneta 1.ª *All.* *3/8*

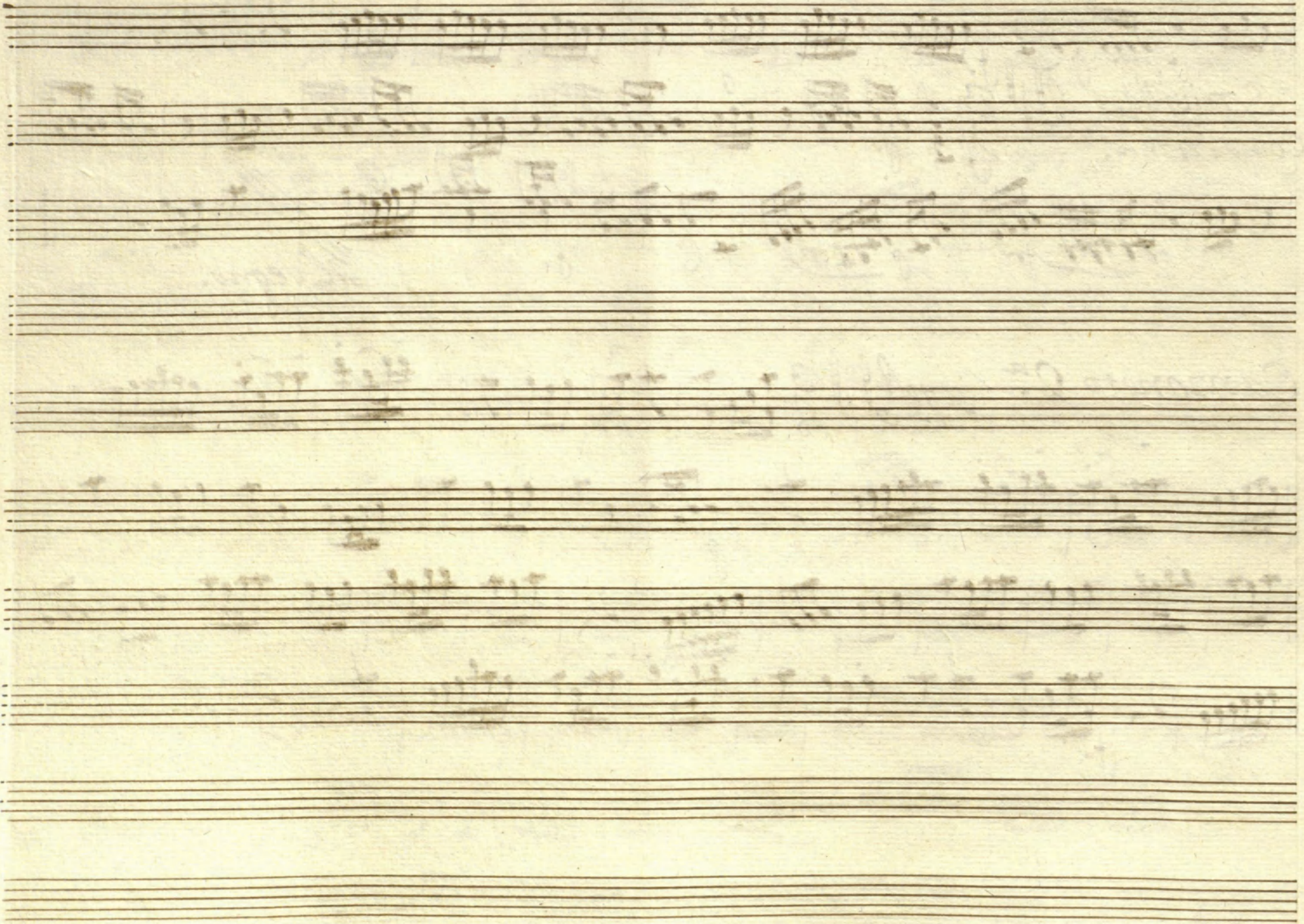
Handwritten musical score for the third piece, consisting of four staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are various dynamic markings and articulation symbols throughout the piece.

Corrillo.
Como prima.

Allegro.

Canzoneta 2.^a

D.C. al Corrillo.



4

Contrabajo.

Concilla à solo;

La Solada.

///

18

Allegretto Staccato.



Handwritten musical score consisting of 12 staves. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *pp*, *f*, and *ppp*. A section of the score is crossed out with a large diagonal slash. The word *Voz.* is written above the fifth staff. The piece concludes with a double bar line and a repeat sign.

Allegretto

Handwritten musical notation on three staves. The first two staves contain rhythmic patterns of eighth notes. The third staff ends with a double bar line, a fermata, and the instruction "Al Segno" with a slash.

Solito p^{to}

Coplas.

Alleg^{ro}

tenut.

And^{te} e
Como Prima.

dezi^{do}

tenut.

All^o

punctado.

arco.

All^o

p.
f.
p.
p.
p.
arco.
arco.
arco.
arco.
arco.

esto nove dice la 2.ª vez

Al Segno

Volti.

Sequía.⁵

Alleg.^{ro}

tutti.

Alleg.^{ro}
Canzoneta.

Cr. Do. f. fmo

Violon.

A page of ten blank musical staves, each consisting of five horizontal lines, arranged vertically on aged paper. The staves are evenly spaced and occupy most of the page's width and height. The paper has a slightly textured, yellowish appearance.