

393

+

Te a u
Lon. a A.

7
13862

Con Vio. y Tromp.

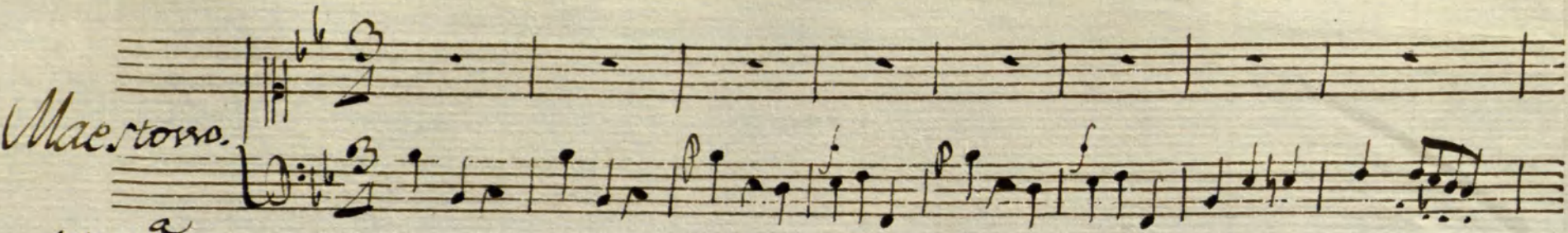
Segun. a Parte de la Chines. a

pr. Merson

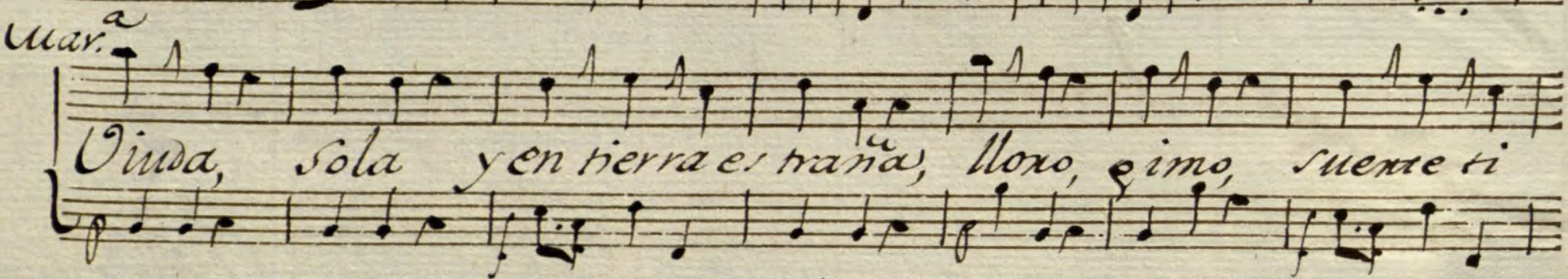
R13924
22-3-61

CopyRight © Real Conservatorio Superior de Música de Madrid. Información sobre copyright - biblioteca@rcsmm.eu
CopyRight © Madrids Royal Music Conservatory. Information about copyright - biblioteca@rcsmm.eu

Maestoso.



Mar.^a



Vinda, sola y en tierra extraña, lloro, gimo, suente ti

xana me allo aquí desamparada, yona ci muy desgra

ciada, muy desgra ciada, mi marido es ta au

sente y no à bido Carta, Esto es q. esta can-

RCSMM | REAL CONSERVATORIO SUPERIOR DE MÚSICA DE MADRID

tivo òel mar le guarda, el sueño me a rendido des-

can se èl palma,

La. na *f. mo* *apagado.* ... *p. mo*

And. te Conque so siepp Conque des Cansa, duerme qui-

tosa mi Dueño amado mi Dueño amado, si me aborrez

si me olvidado quiero - con una especie a - bexiguax

lo, ay q. er moia, ay q. mano, ay q. me yelo

ay q. me a braso, ay, q. me a braso, ay, q. me a

Mar. a
braso, No des con fier so lo a ti te amo,

yo soy tu esposa, des confi ado des con fi - ado

Lav. a
yo si que tuya, tuya si quando, Para - quan do des-

piente q. - sobre salto, ay, q. ermosa ay, q. mano,

gente sea cerca, pongo me a un lado, pon qo me a un

lado pon qo me a un lado;

And. *Poco.* *3^a Man.* Si tu biera do al mg, la unate

diera, la unate diera hija; pero que

g.ⁿ
mino a pa cio pe na a pa cio pe - nar, mi hono x esta agra
Mar.^a *J. Mar.*
vi a po Va les me Cie los Va les me Cie los, *g.ⁿ* de mi a de li.
Lao.^a
brante, yo la de fi en do yo la de fi en - do, Este
pa pel es mi o que la a vi sa ba, *g.* la a vi
los 3.
sa ba, Co mo yo a bia be ni do a que con tento a

All.^o Poco.

Mar.^a

brara abraza

Lav.^a

1.^{ma} Mar.

All.^o Poco.

Sienta te mi

bien sienta te mia mox

todo lo que a pa sado

te lo contare yo, todo lo que a pa sabo

te lo contare yo, te lo con tare yo,

The image shows a handwritten musical score on aged paper. It consists of two systems of staves. The first system has five staves: four for the vocal line and one for the piano accompaniment. The second system also has five staves: four for the vocal line and one for the piano accompaniment. The lyrics are written in a cursive hand below the vocal staves. The piano part features a rhythmic accompaniment with chords and single notes. The paper shows signs of age, including some staining and discoloration.

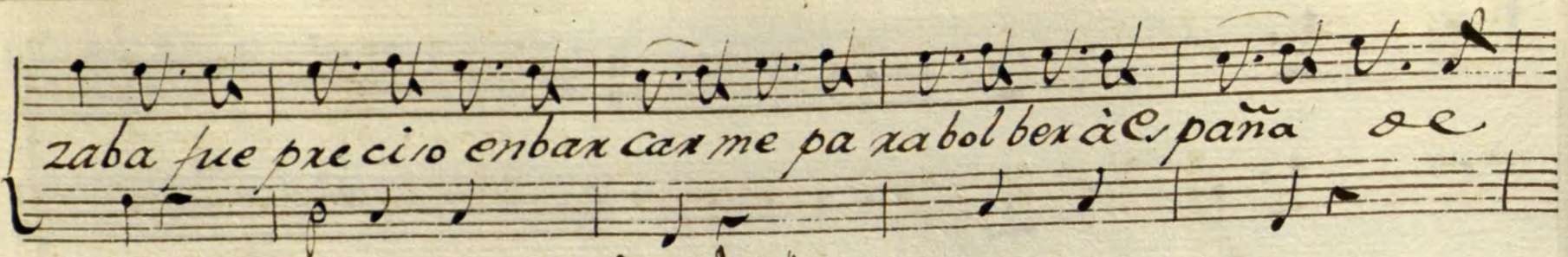
Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal lines. The bottom two staves are piano accompaniment. The lyrics "te lo con tate yo;" are written across the bottom two staves.

Handwritten musical score for the second system. It begins with the tempo marking "And. no" and a 2/4 time signature. The system contains two staves of piano accompaniment.

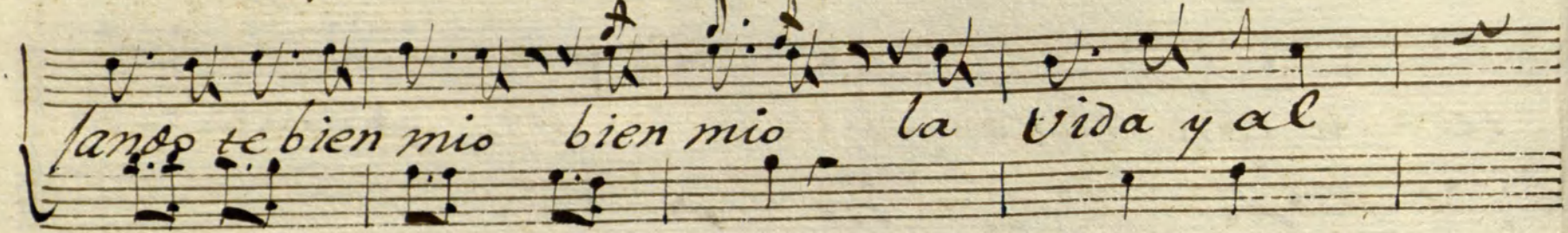
Handwritten musical score for the third system. It begins with the tempo marking "Alacato" and a 2/4 time signature. The system contains two staves of piano accompaniment.

Handwritten musical score for the fourth system. It begins with the tempo marking "Lao. na" and contains two staves of piano accompaniment. The lyrics "a bra uno quatro años q. de tu mano blanca à" are written across the staves.

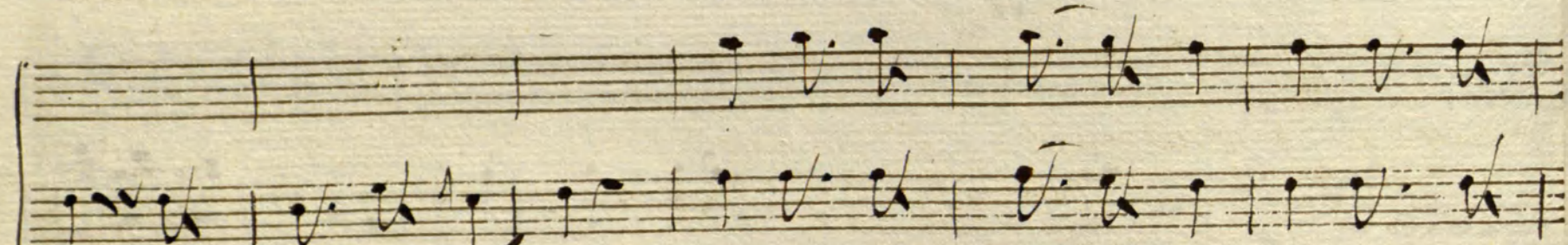
Handwritten musical score for the fifth system. It contains two staves of piano accompaniment. The lyrics "ciendo me tue poio qui to ro lago zaba qui to ro lago" are written across the staves.



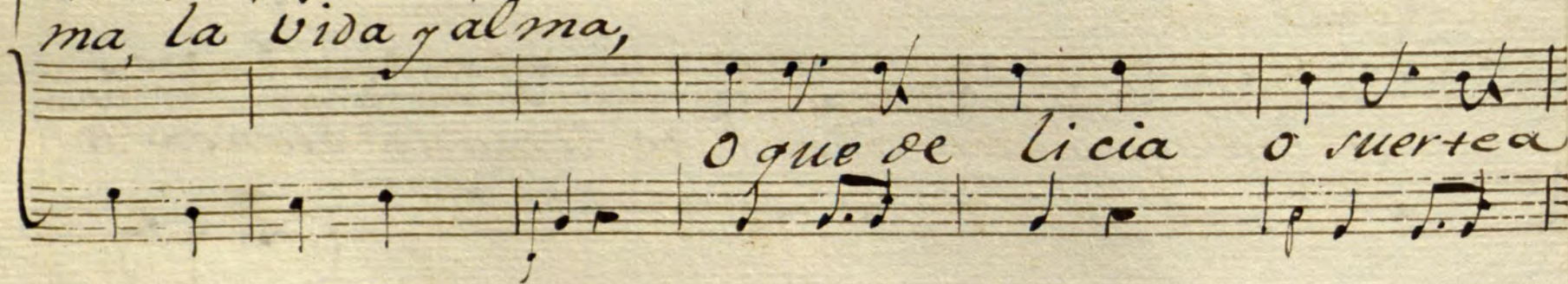
zaba fue precio en barcar me para bolber à España se



tanpo te bien mio bien mio la vida y al



ma, la vida y alma,



o que se licia o suerte a



mujer di cho sa
 ombre di cho so, ombre di
 mada o! merte a mada, Vez di cho sa vez di
 mujer di chosa,
 cho so di cho so,
 chisa di cho sa, no en bidio na da, no en bidio na

te dese mona mia prendas de toda el
da,
alma don de esta miso ex moso di que le traiga el
ama di que le traiga el ama si Vieras Como
Corre si Vieras Como Salta q. traigan a uua.

nolo, à uano lo q. no se Caiça q. e no se Cai

Mar. a
ao.
ga,
Man.

O que se licia O suerte à mada o

muger di cho sa, muger di
onbre di cho so, onbre di cho so, di
suerte à mada, Uefer di cha sa Uefer di chosa di

cho sa,
cho so,
chosa, no en bi dio na da, no en bi dio na da
Pla. cia
Ve sa la mano à Padre no no, no, chexo
mar. a
Uaya mi ra q. e de azo tarte mayecita de
Pla. cia
mi alma mayecita de mi alma ben his. de mis
fav. a

Juan!

o son - hi so de mi en trañas el muchacho es muy

Corto muy Corto no tiene gracia no

cia,

o que de licia o suerte a nada o

mujer di cho sa
onbre di cho so on
muerte a mada, Uefer di cho sa Uefer di cho sa di
cho sa no en bidio na da, no en bidio na da
Plas. cia
Yo quiero una muñeca pa ra jugar ma

Lav.^a

U.^a Portug.^a

nana, a made leg.º mame g.º mame de una albarda g.º

Lav.^a

mame de una albarda, ba mor porq. ya es tarde y

toboi.

lato na da es larga, pe roq. sea di ciendo con

g.º de de

Handwritten musical score on aged paper. The score consists of several staves of music with lyrics written in cursive. The lyrics are: "Li cia o suerte amada o", "Va mon q. es", "Va mon q. es", "Va mon q. es tarde y esto ya cania", "tar de y esto ya cania ya cania,", and "tar de y esto ya cania ya cania, q. el to ya car". The music is written in a single system with a treble clef and a key signature of one flat. There are performance markings such as "Va mon q. es" written above the notes. The paper shows signs of age, including some staining and discoloration.

Alleg.^{ro}

Handwritten musical notation for the first system, consisting of two staves with various notes and rests.

Handwritten musical notation for the second system, including a vocal line with lyrics and a piano accompaniment line.

sa, q. ei to ya can sa,

To meaxon

All.^{to}

Handwritten musical notation for the third system, consisting of two staves with notes and rests.

Handwritten musical notation for the fourth system, including a vocal line with lyrics and a piano accompaniment line.

da va q. la chi nerca, assican taba la ver pri

Handwritten musical score for voice and piano. The score is written on ten staves. The first two staves are for the voice, and the remaining six staves are for the piano accompaniment. The lyrics are written in Spanish and are interspersed with the musical notation. The lyrics are: *mera, & la china yomea con do va q. & era* and *uente a qui se bay laua, chi, c.c. c. c.c.c.*

mera, & la china yomea con do va q. & era

uente a qui se bay laua, chi, c.c. c. c.c.c.

Handwritten musical score on aged paper. The score consists of several staves. The first two staves are instrumental, with the second staff containing double bar lines. The third staff begins with the lyrics "ya no abra mas, ya acauoa" and includes rhythmic markings "c. c. c. c. c. c." above the notes. The fourth and fifth staves continue the melody. The sixth staff contains the lyrics "qui ya no abra mas, ay! de my, ya no abra mas" with a fermata over the word "my". The bottom of the page shows several empty staves.

CopyRight © Real Conservatorio Superior de Música de Madrid, información sobre copyright - biblioteca@rcsmm.eu
 CopyRight © Madrid's Royal Music Conservatory, information about copyright - biblioteca@rcsmm.eu

ya sea ca bo, Viva la chine si ta, Viva la chine
si ta a lon a lon ya no abra mas, ya sea ca bo,

The image shows a handwritten musical score on aged paper. It consists of several systems of staves. The first system has two staves with musical notation. The second system has two staves, with the lower staff containing the lyrics 'ya sea ca bo, Viva la chine si ta, Viva la chine'. The third system has two staves. The fourth system has two staves, with the lower staff containing the lyrics 'si ta a lon a lon ya no abra mas, ya sea ca bo,'. The fifth system has two empty staves. The notation includes various note values, rests, and bar lines, typical of a handwritten manuscript.

Handwritten musical notation on two staves. The top staff contains a series of rhythmic patterns, primarily eighth and sixteenth notes, with some rests. The bottom staff continues the rhythmic sequence with similar note values and rests.

Handwritten musical notation with lyrics. The top staff contains the lyrics "Viva lachine si ta Viva" followed by a long horizontal line. The bottom staff contains the lyrics "alon à lon" and continues with musical notation.

Handwritten musical notation on a single staff with a treble clef. It features a series of notes, including quarter and eighth notes, with some rests.

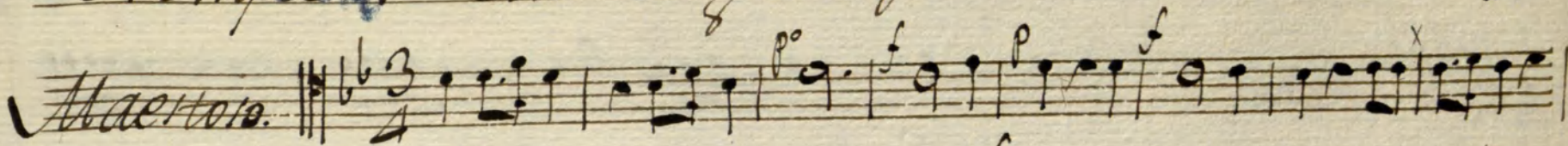
Handwritten musical notation on a single staff with a treble clef. It features a series of notes, including quarter and eighth notes, with some rests.

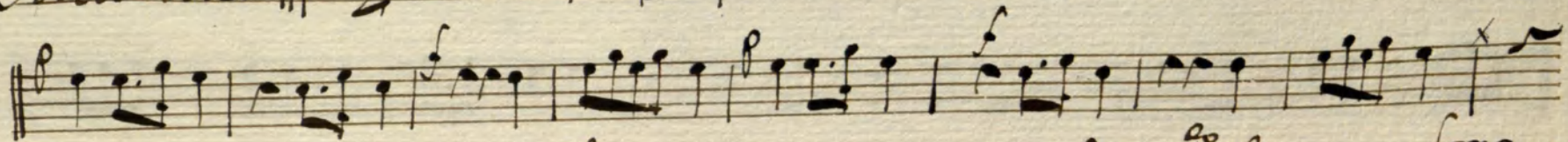
Handwritten musical notation with lyrics. The top staff contains the lyrics "alon à lon alon à lon" and continues with musical notation. The bottom staff continues the musical notation.

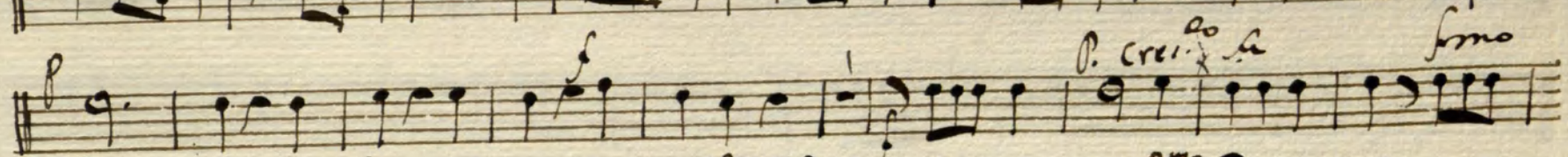
Four empty musical staves at the bottom of the page, arranged in two pairs.

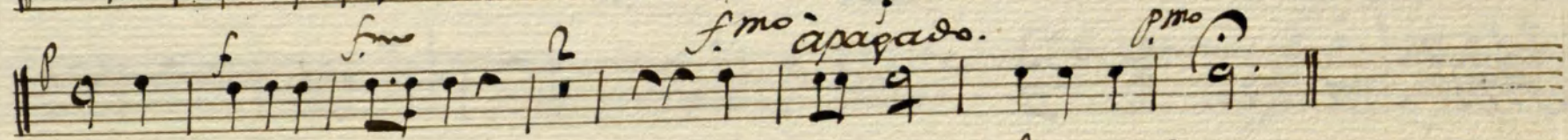


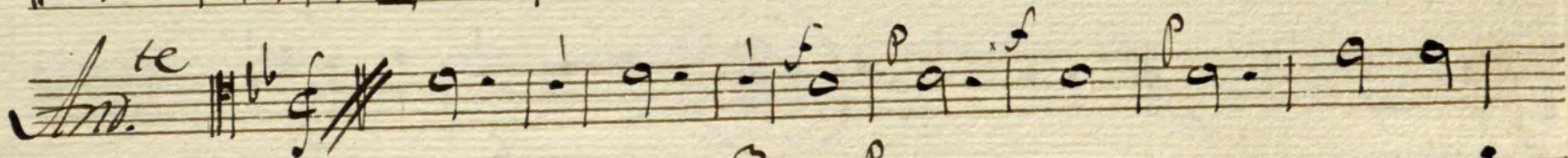
Trompa 1.ª Lon. Segunda parte de la Chinesca.

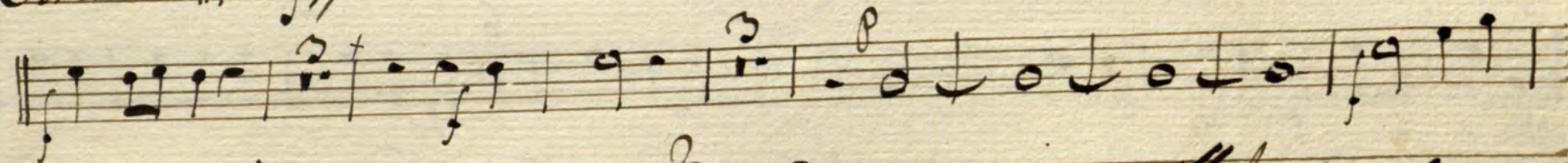
Maestro. 

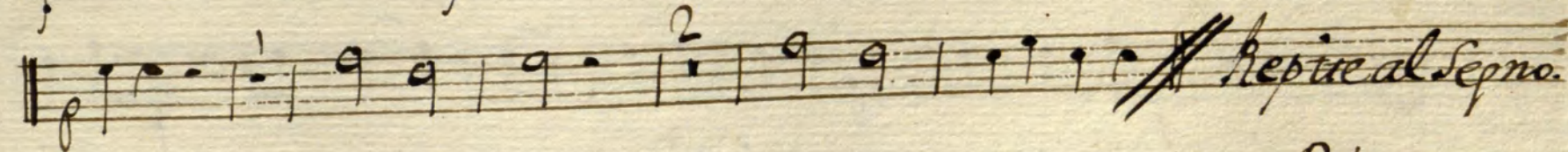






And. 





U. p. 10



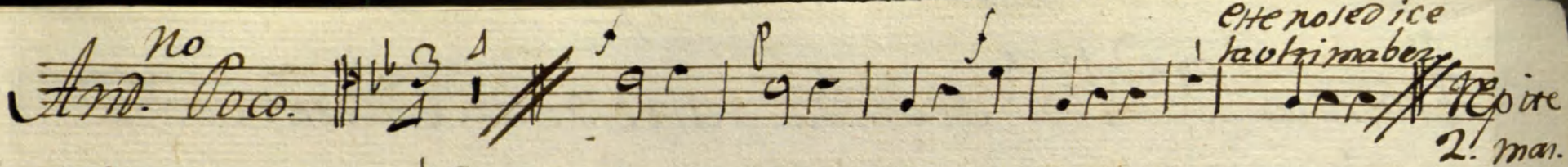
1^o
Trompa 2^{da}
2. Ton. Segunda parte de la Chinesca.

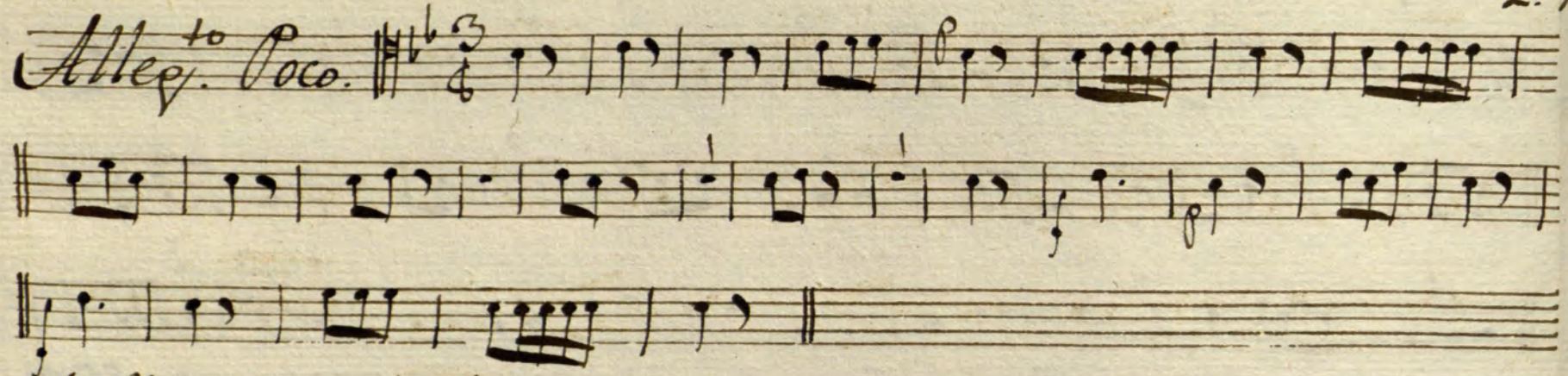
Maestoso.

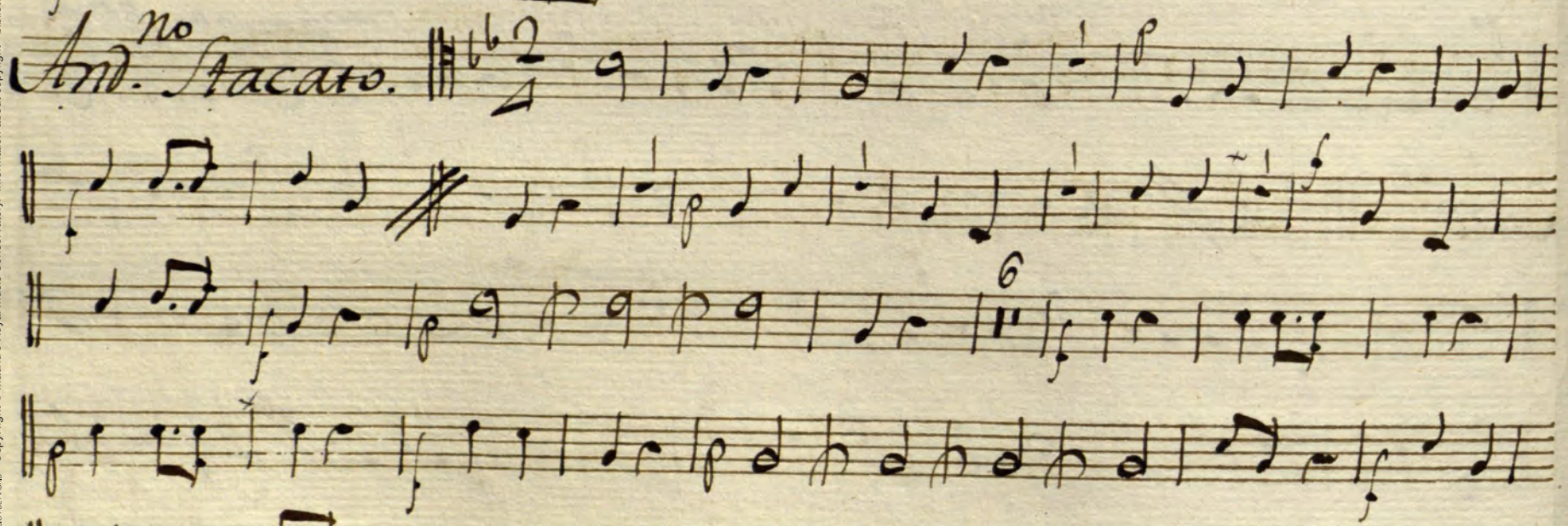
p.^o *f* *p. cre. f. f. mo* *2 f* *sin apagado. p.^{mo}*

Am.^{te}

U. p.^{to}

no
And. Poco.  *Ettenoledice laultima vez.*
Repire 2. mar.

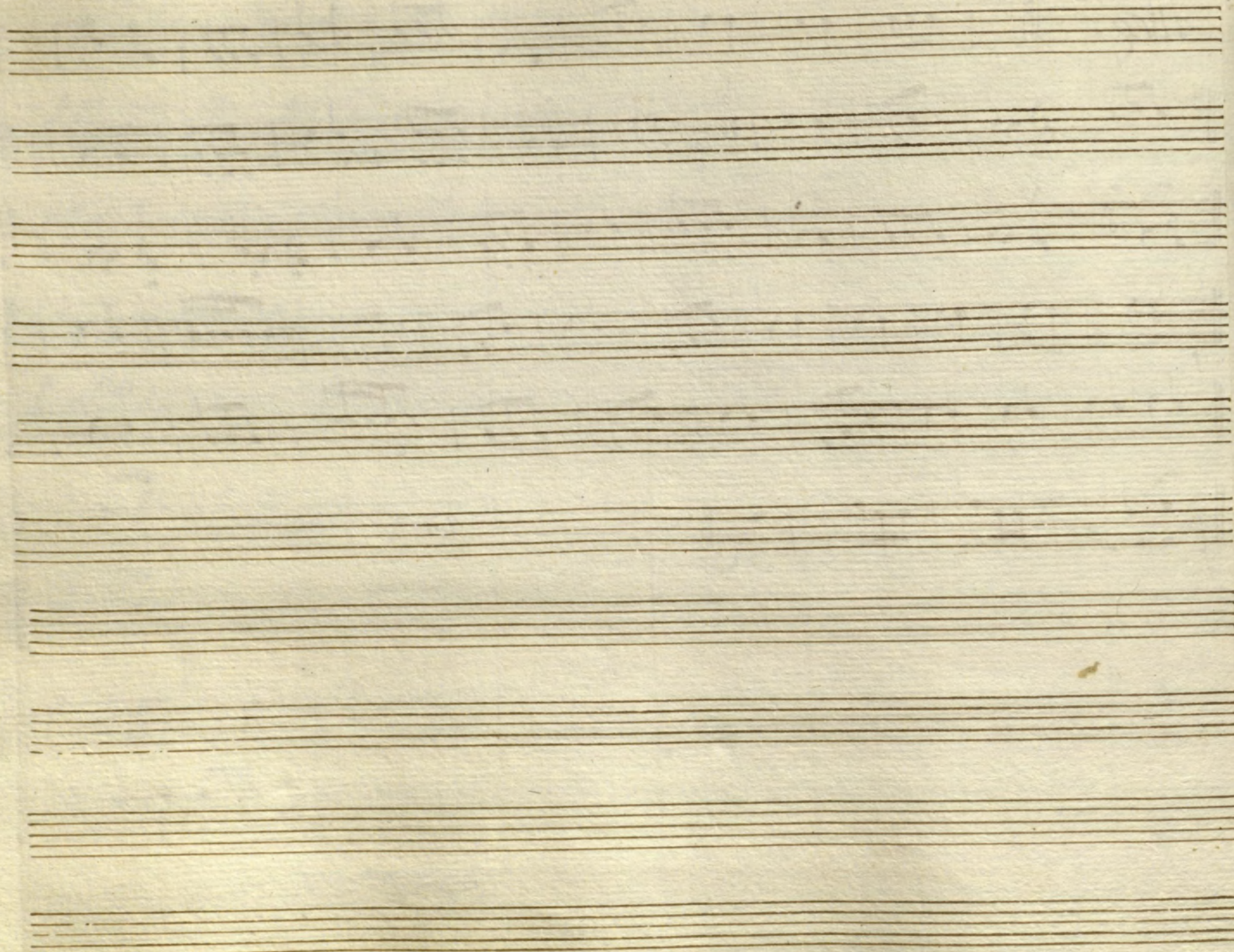
Alleg. poco. 

no
And. Tacato. 

Ettenoledice laultima vez.
Repire 3. mar.

RCSMM · REAL CONSERVATORIO SUPERIOR DE MÚSICA DE MADRID · INFORMATION ABOUT COPYRIGHT · BIBLIOTECA @ RCSMM · EU
COPYRIGHT © MADRID'S ROYAL MUSIC CONSERVATORY · INFORMATION ABOUT COPYRIGHT · BIBLIOTECA @ RCSMM · EU

Alleg. to



Violin 1.º Ton. la Segunda parte de la Chinesca.

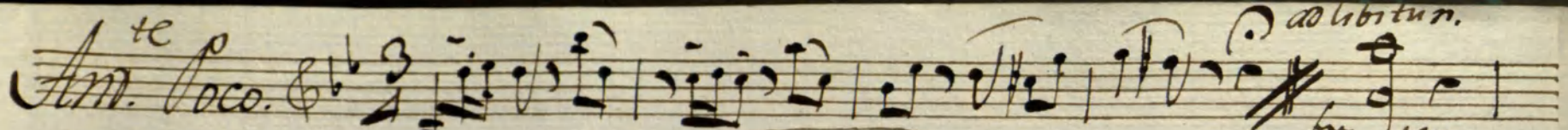
Maestron. *po*

fr. apagando.

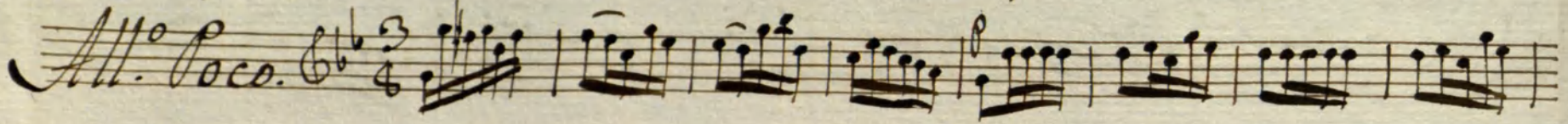
Am.

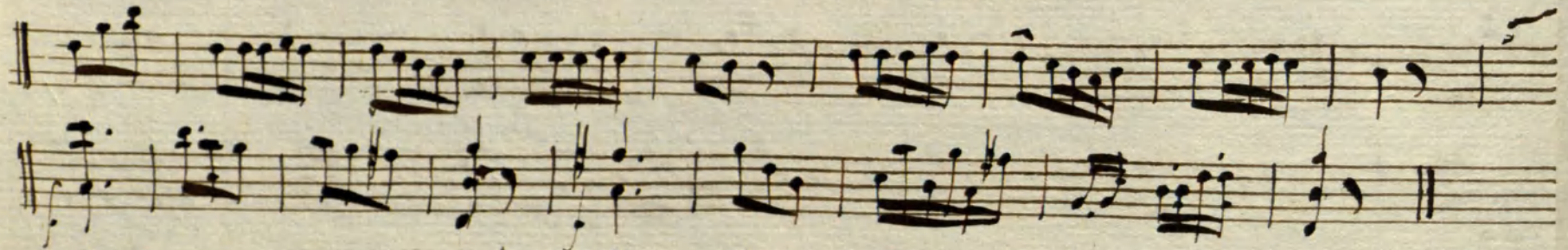
Repite al Segno.

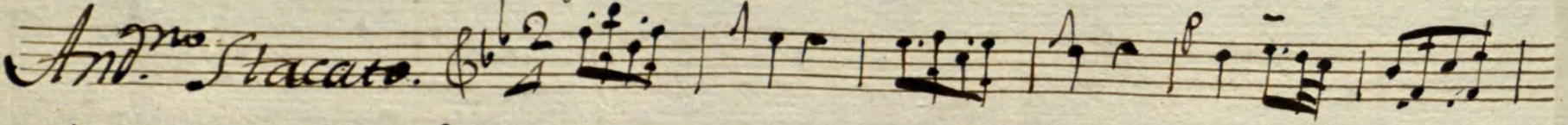
13862

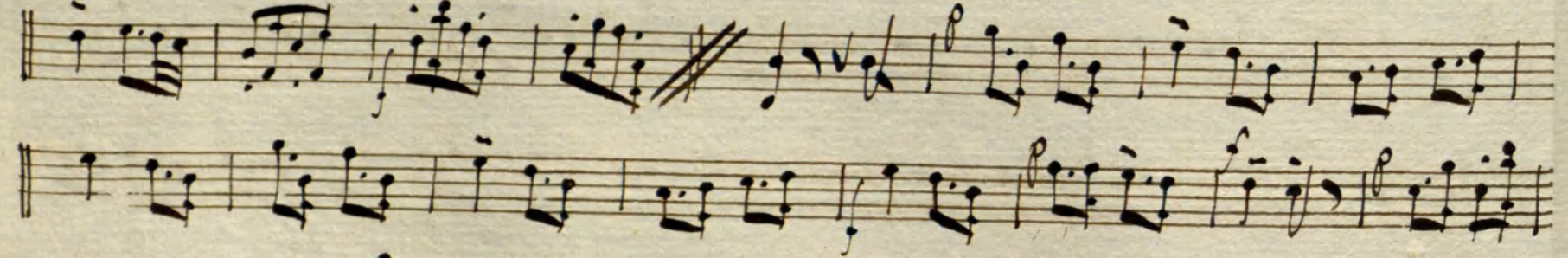
te
Am. Poco.  *ad libitum.*
fu ten.

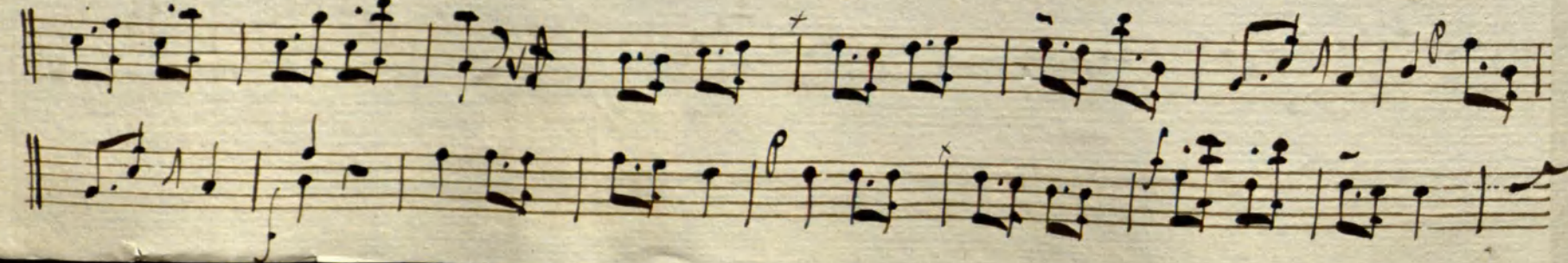
esta no es ice
la ultima vez.
Repite dos mas al segno.

All. Poco. 

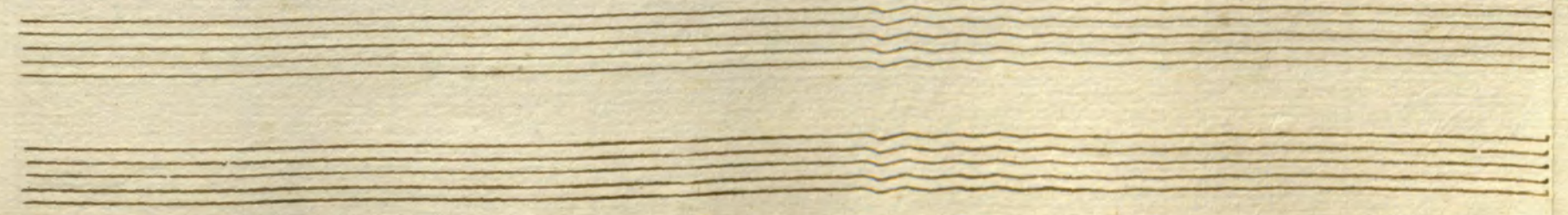
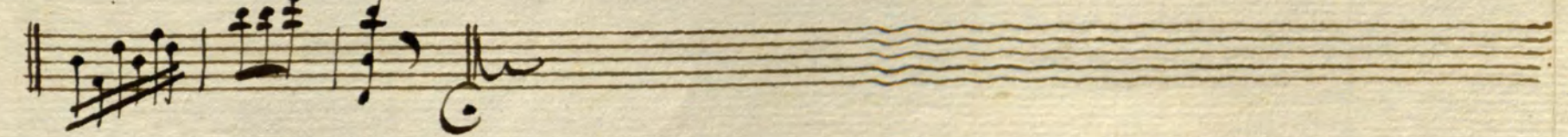
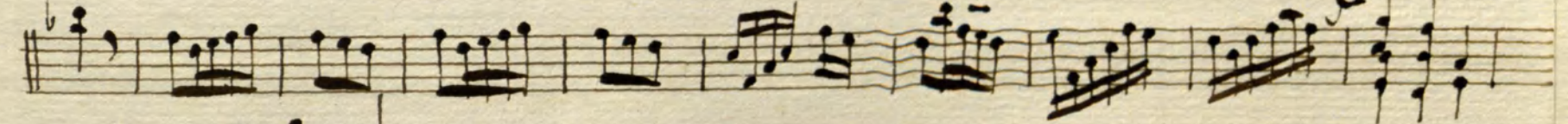
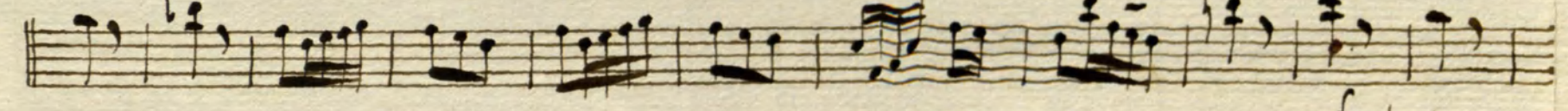
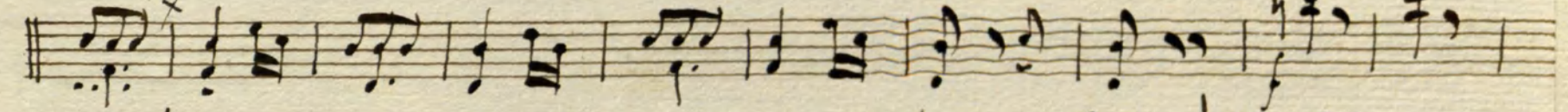
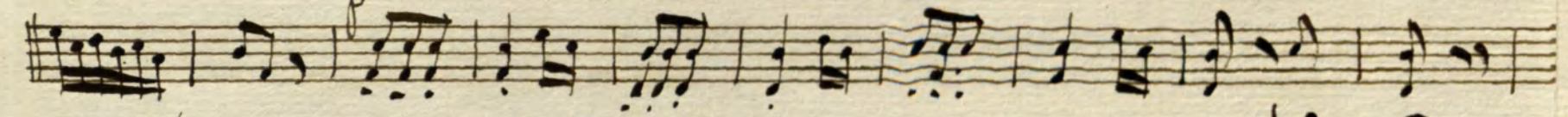
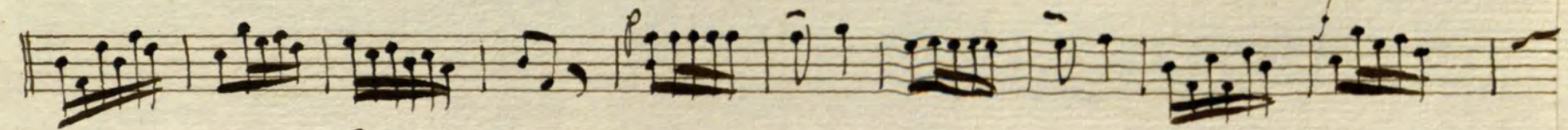
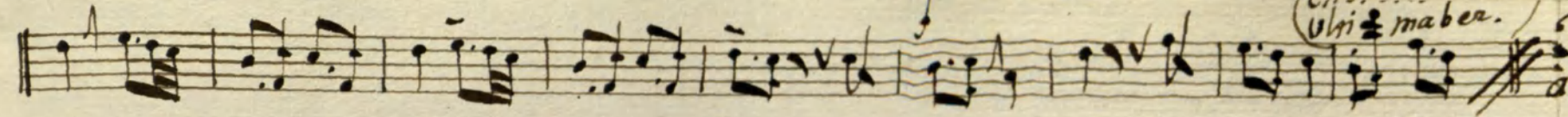


And. Staccato. 





Ulri maber. 3. mas, allegro.

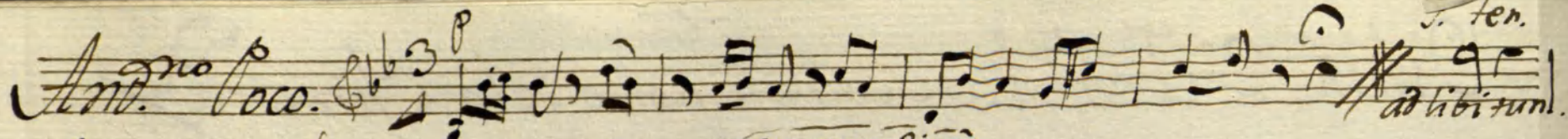


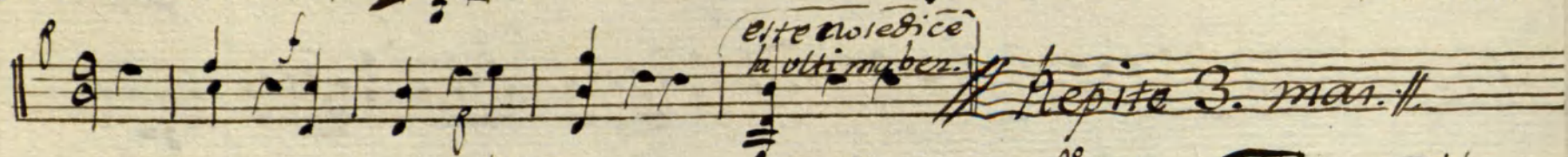


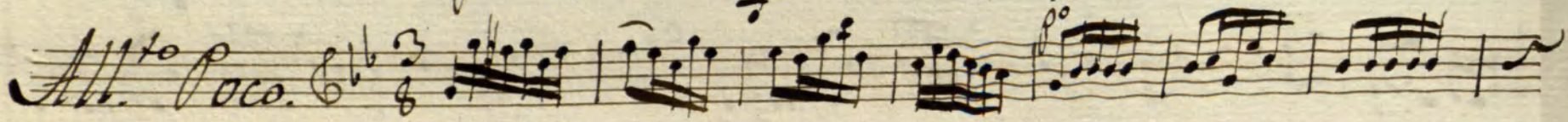
Violin 2.ª Ton. la Segunda parte de la Chinesca

Maestros. $\text{G} \flat \text{B}$ $\frac{3}{4}$

And.^{te}

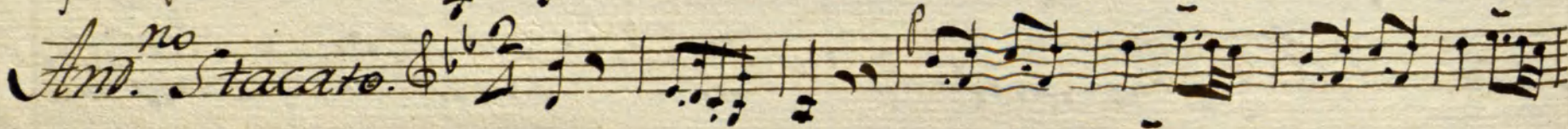
And. no loco.  *ad libitum!* *f. ten.*

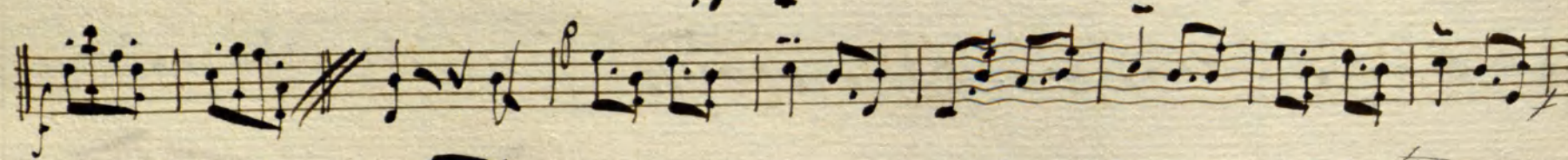
*este no le dice
la ultima vez.*  *Repite 3. mar. ♯*

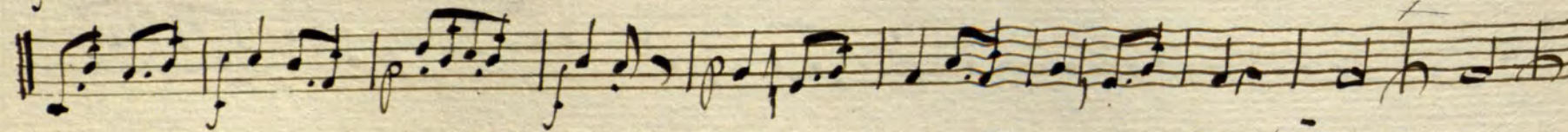
All. poco. 

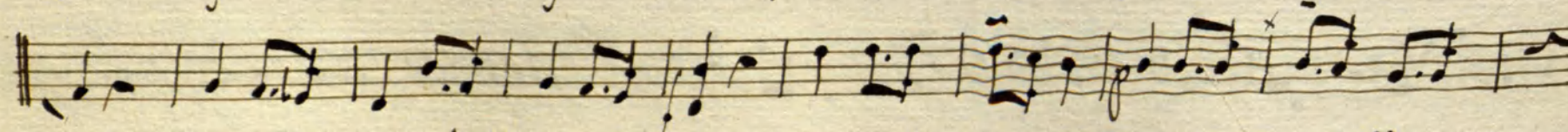


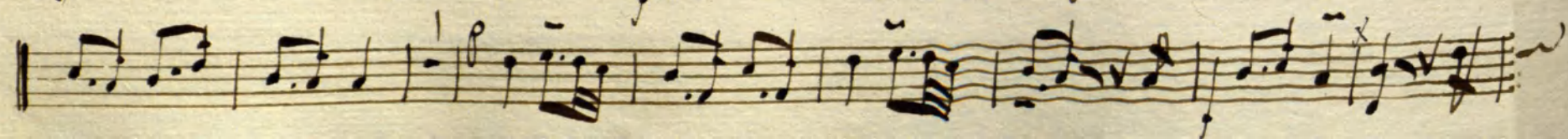


And. no Stacato. 









Este no le dice la
ulti ma vez.

Repite 3. mas.

Alleg.^{to} 3/8

f. mo

