

Tonadilla a solo

El Gallego

1767

Sr. Tudela 1740 - 1820
(Pedro Aranaz y Vides)

Allegretto

Violin I

Violin II

Trompa I

Trompa II

[Voz]

Allegretto

[Bajo Continuo]

Contrabajo

11

The musical score is written for a piano. It consists of six staves. The first two staves are in treble clef with a key signature of one flat (B-flat). The third and fourth staves are in bass clef with a key signature of one flat. The fifth staff is in treble clef and contains whole rests. The sixth and seventh staves are in bass clef with a key signature of one flat. The music features various dynamics including forte (f), piano (p), and fortissimo ([f]).

Measures 11-20:

- Staff 1 (Treble): Measures 11-16 contain eighth and sixteenth note patterns. Measures 17-20 feature a forte (f) chord followed by piano (p) dynamics.
- Staff 2 (Treble): Measures 11-16 contain eighth and sixteenth note patterns. Measures 17-20 feature a forte (f) chord followed by piano (p) dynamics, with a fortissimo ([f]) dynamic in measure 19.
- Staff 3 (Bass): Measures 11-16 contain eighth and sixteenth note patterns. Measures 17-20 feature a piano (p) dynamic followed by a forte (f) dynamic and then a piano (p) dynamic.
- Staff 4 (Bass): Measures 11-16 contain eighth and sixteenth note patterns. Measures 17-20 feature a piano (p) dynamic followed by a forte (f) dynamic and then a piano (p) dynamic.
- Staff 5 (Treble): Measures 11-20 contain whole rests.
- Staff 6 (Bass): Measures 11-16 contain eighth and sixteenth note patterns. Measures 17-20 feature a forte (f) dynamic followed by a piano (p) dynamic and then a forte (f) dynamic.
- Staff 7 (Bass): Measures 11-16 contain eighth and sixteenth note patterns. Measures 17-20 feature a forte (f) dynamic followed by a piano (p) dynamic and then a forte (f) dynamic.

30

[voz] *p* *[f]* *[p]* *[f]* *[p]*

voz *p* *f* *p* *f* *p*

voz *[p]* *f* *[p]* *[f]*

voz *[p]* *f* *[p]* *f*

Yo soy u-na_ cri - a - da que por des-ti - no sir - vo_ sin sa - ber nun - ca lo que me sir - vo, an-do de ca-sa en

[voz] *[p]* *[f]* *[p]* *[f]* *[p]*

voz *p* *f* *p* *f* *p*

40

[p] *[f]* *[p]* *[f]* *[p]* *[f]*

[p] *f* *p* *[f]* *p* *f*

[p] *f* *p* *f* *p* *f*

ca-sa por si con - si - go en-tre tan-tas gua - ri-das en-con - trar ni - do. Oi-gan, es - cu - chen, que sin des - ví - o

[p] *[f]* *[p]* *[f]* *[p]* *[f]*

f *p* *f* *p* *f*

50

[p] *[f]* *[p]* *[f]* *[p]* *[f]*

p *f* *[p]* *f* *p* *f*

p *f* *p* *f* *f* *f*

p *f* *p* *f* *f* *f*

con ta ré un lan - ce que pa só al vi - vo con un po bre ga - lle - - go re - cien ve ni - do, oi gan, oi gan, a - tien - -

[p] *[f]* *[p]* *[f]* *[f]* *[p]* *[f]*

p *f* *p* *f* *f* *p* *f*

60

[p] [f]

p *f* *f*

[p] [p]

dan el cuen-te-ci - llo que se - rá__ si os gus - ta - re co - mo muy mí - o, co - mo muy mí - o;

[p] *f*

p *f*

Allegretto Poco

Violín I

Violín II

Tompa I

Tompa II

[Voz]

[Bajo continuo]

Contrabajo

[f] *p* *f* *p*

f *p* *[p]*

f *f*

p *[f]* *[p]*

p *f* *p*

En-tré a ser-vir muy gus - to - sa por un po-bre del hos- pi - cio, en u-na ca-sa muy
 Un dí - a que des-cui - da - da es - ta - ba de los ca - ri - ños, que a-coz y bo-ca - do
 Yo vien-do de sus a - mo - res y a-fec-tos el ba-tu - rri - llo, le di la car-ta de

pro - pia	de la cla - se de su <u>o</u> - fi - cio,	e - ra <u>e</u> l a - ma gen - til po - lla,	el a - mo gran La - za - ri - llo,	y el com - pra - dor de los
siem - pre	sue - len u - sar los co - ri - tos,	lle - go - se re - con - co - mien - do	a mi el Ga - lle - go y me di - jo:	por Dius que tus o - llus
pa - go	que me - re - ció el de - sa - ti - no,	res - pon - dio - me co - mo pu - do,	lo - gran do en los es - tri - bi - llos	que fue - sen co - mo los

Andantino*al segno dos veces más*

17

puntiado

p

dos veces

p *punteado*

f

al segno dos veces

al segno dos veces

al segno dos veces

bra-vos Zor - za - les que ay en el si - glo, a - ten ción Mos - que - te - ros por - que lo di - cho es tan cier - to y se - gu - ro co - mo que es fi - jo

Cla - ra me a - pa - ñan un ta - bar - di - llo, a - ten ción

ver - sos, ri - di - cu - los los ca - ri - ños, a - ten ción

Andantino

al segno dos veces

[p] [punteado]

[f]

al segno dos veces

[p] punteado

f *arco*

Andante

Violín I

Violín II

[Voz]

Andante

[Bajo continuo]

Contrabajo



[f]

6

[p]

[f]

f

6

p

[f]

Vá-ya-se el fa-va - yo - te vá - ya-se al ro - llo, vá-ya-se al ro - llo, vá - ya-se al
A-pár - ta - te Bes - tia - za, quí - ta - te Za - fio, quí-ta - te Za - fio, quí - ta - te

[f]

[p]

[f]

[f]

p

f

6

[p]

[p]

ro - llo, que más que no per - so - na pa - re - ce zo - rro, que más que no per - so - na pa - re - ce zo - rro, _____ pur e-su
 Za - fio que a mi a-mor no le gus - tan los es-pan - ta - jos, que a mi a-mor no le gus - tan los es - pan-ta - jos, _____ pur e-su

[p]

p

11

[p picato]

p picato

pro - piu se quie - re mi ca - ri - ñu, te qui - ra mi ca - ri - ñu co - mu que eu mo - rru
 mes - mu yu me a - rri - mu a-ser guar - da, yu me a - rri - mu a ser guar - da de tu Ma - jue - lu

6

6

3

6

6

Allegro

Violín I

Measures 1-10 of the Violín I part. The key signature is one sharp (F#) and the time signature is 2/4. The notation includes chords, eighth notes, and rests. A piano dynamic marking [p] is present in measure 2.

Violín II

Measures 1-10 of the Violín II part. The key signature is one sharp (F#) and the time signature is 2/4. The music consists of a continuous eighth-note pattern. Measure 1 starts with a whole rest, followed by eighth notes G4, A4, B4, C5, D5, E5, F#5, and G5. Measures 2-10 continue this pattern with various accidentals and dynamics. Measure 2 has a piano (p) dynamic. Measure 3 has a sharp on the first eighth note. Measure 4 has a sharp on the second eighth note. Measure 5 has a sharp on the third eighth note. Measure 6 has a sharp on the fourth eighth note. Measure 7 has a sharp on the fifth eighth note. Measure 8 has a sharp on the sixth eighth note. Measure 9 has a sharp on the seventh eighth note. Measure 10 has a sharp on the eighth eighth note.

[Voz]



Ti - re-le un pla - to y él al ins - tan - te, sin res-pon - der - me se fue a la ca - lle, y en-tre

Allegro

[Bajo continuo]

The image shows the musical notation for the basso continuo part of 'La Follia'. It is written on a single staff with a bass clef, a key signature of one sharp (F#), and a time signature of 2/4. The notation consists of a series of eighth and sixteenth notes, with some groups of notes beamed together. A dynamic marking of [p] is present at the beginning of the first measure.

Contrabajo

p

11

tan - to, dis - pu - se a - man - te, las se - gui - di - llas pa - ra el re - ma - te. Ó - ye - las mo - no, ó - ye - las

21

f *p* *f*

f *p* *f*

chus - co que han - de gus tar - te, si, si, si, si que han - de gus tar - te si, si, si, si que hann - de gus tar - te;

[*f*] [*p*] [*f*]

[*f*] [*p*] [*f*]

Seguidillas
Andantino

Violín I



Violín I staff in 3/4 time. It features a melodic line with triplets and sextuplets. Dynamics include *[f]* and *p*.

Violín II




Violín II staff in 3/4 time. It features a melodic line with triplets and sextuplets. Dynamics include *f* and *p*.

Trompa I




Trompa I staff in 3/4 time. It features a melodic line with eighth notes and rests. Dynamics include *p*.

Trompa II



Trompa II staff in 3/4 time. It features a melodic line with eighth notes and rests. Dynamics include *p*.

[Voz]



Voz staff in 3/4 time. It features a vocal line with lyrics. Dynamics include *p*.

El a mor____que no tie - ne co - res-pon

Seguidillas
Andantino

[Bajo continuo]



Bajo continuo staff in 3/4 time. It features a bass line with eighth notes and rests. Dynamics include *p*.

Contrabajo



Contrabajo staff in 3/4 time. It features a bass line with eighth notes and rests. Dynamics include *p*.

den - cia, el a mor_que no tie - ne co-rres - pon-den - cia_____ co-rres-pon-den - cia por más que se de

11

Andante
[Minué]

Andante
[Minué]

Andante
[Minué]

Andante
[Minué]

cla - re, por más que se de - cla-re nun-ca se a lien-ta_____ se-rá ren - di - do, se-rá cons - tan - te, se - rá ga - lan - te

Andante
[Minué]

Andante
[Minué]

The musical score is written for a piece with vocal and instrumental parts. It consists of eight staves. The first two staves are for a piano accompaniment, featuring complex rhythmic patterns with many triplets and dynamic markings of *f* (forte) and *p* (piano). The third and fourth staves are for a vocal line, with lyrics in Spanish. The fifth staff is for a vocal line with triplets. The sixth and seventh staves are for a bass line, featuring a simple harmonic accompaniment. The eighth staff is for a bass line, featuring a simple harmonic accompaniment.

mas fe - liz no, ha-brá sus - pi - ros, ha-brá ter - ne - zas, ha - brá fi - ne - zas, pe - ro no a

29 *como prima*

f *p* *pp*

como prima

f *pp*

como prima

f *pp*

como prima

mor; por - que frus - tra - do, a - mor que no es u - ni - do, a - mor, a - mor, a - mor, a -
 su - plid mis fal - tas ya dios Mos - que - te - ri - tos, ya dios, ya dios, ya dios, ya

como prima

p *pp*

como prima

This musical score is for a piece with vocal and instrumental parts. It consists of eight staves. The first two staves are for the vocal line, written in treble clef. The next four staves are for the instrumental accompaniment, with the first two in treble clef and the last two in bass clef. The music is in 3/4 time and features a variety of rhythmic patterns, including eighth notes, sixteenth notes, and triplets. The key signature has one flat (B-flat). The score includes dynamic markings such as *f* (forte) and *fz* (forzando). There are also repeat signs and a section marked with a '6' over a sixteenth-note triplet. The lyrics are in Portuguese and are written below the vocal staves.

mor, a - mor que no es u - ni - do nun-ca es pre-mia - do
dios, Mos-que - te - ri - tos que es - to se a - ca - ba]