

Mus 142-10

+
Tonadilla Nueva

La Guayana
Guayana
Comend

à tres.

Una Masa, Un albañil, y una Bottera.

Del S.^r Misson. 1763.//.

tonadilla

Laban. Luz.

Andte

Un sa cristian

ñores oi me cor te Ja

oi me cor te Ja quando

Nega los broma lo que a

a Rinca maxo que ba

je po

biene a mi casa chic. ei ta ei la seña c. c. es ta ei la

mi dar me suele c. c. todo es en solfa c. c. todo ei en

rri ga a raon perro c. c. Con un can tarzo c. c. Con un can

seña mi la fa sol mi fa re n'ol mi et a e la seña
 sol fa mi ~~mi~~ ~~mi~~ ~~mi~~ todo e en sol fa
~~tarzo~~ ~~tarzo~~ mi Con un parro te
 Alcañil Coronado *fmo* alcañal

Aunque no soi sa crista no fal tan gracias
 je po

no fal tan gracias y tan bien en mi torre
 sien ta te e chizo te dire dor por ta das
 Luz. ay tal pel mazo diga pues el a sumpto
 je p

c.c. to co campanas c.c. to co campanas mi
c.c. en el o i do c.c. en el o i do mi
c.c. ^{1^{or}} vamos al caso c.c. vamos al caso mi

la fa sol mi fa re sol mi to co campanas
en el o i do
Vamos al caso

Allegretto
alaveñar co do

me don desta tu casa a do ra do due ño mio

Euz.^a

yo vivo en la calle hermosa que llaman de mira al

C.²

Vio una peseta gano gasta re la con

Euz.^a

tigo digabas con di ziones si usted quiere ser

C.²

mio man da lo que tu qui sieres pronto esto i pa

Euz.^a

ra cumplirlo el ca cha las or de ñanzas de

la hermandad del carriño Puel a tiende del pacha

Su. puel es cucha prei tinto *Coda* mucho me temo droga *Su.* *Coda*

Su. mucho ve ze lo lindo *Coda* Como soi que me gusta *lindo*

fmo Como soi que me gusta garbo pu lindo

Como soi que me gusta - Como soi que me gusta -

garbo pu li - do. Euz.^a
 quiero que traigas mi
 Yopa que siempre vengas con mi go que quando tu
 me des zelos que te toque el albarillo
 de mi no du des nena se re tu Cochi frito
 Euz.^a Co. do. Euz.^a Co. do. Euz.^a
 quien lo a se gu ra el alma quien lo fia yo mismo pues

vamos luego a casa y carga con esse
 lio te da re la no se siom de que te ca
 ser con migo Pues a tiende, despacha
 pues el cucha pres tisto mucho me temo... droga.
 mucho veze lo lindo al a sun to ata sunp-to

Coda
Sus.
Coda
Sus.
Coda
Sus.
fmo

al a sumpto al a sump-to si ga el cuente zi-to

al a sumpto al a sump-to - al a sumpto al a sump-to si

ga el cuente zi-to. Sale La Maxa con Bollos

Verde Mariana de Bollera.
And.^{te} Ma si tos de mi vi da quien melos

Allegretto
 Con pra quien melos Compra - Bollos de Billa

nueva Pu li das tor tas pu li das tor tas — que los
 bendo ba ratos — del orno salen a ora — pero
 na die me llama na die me nombra allie ta un tu no
 — Con una Moza — Vo ime a zer can do el Pe la le me
 di ze no tiene mo — ga ma di tos de mi

ff *p*

vida quien me los compra
 Bollos de Villanueva pulidas tortas pulidas
 tortas Como esta quierei tu que la llame
 Cariño mio Cariño mio
 tendremos un buen rato muy divertido muy

3 *3* *4* *3* *6*
Alto *Alto*
Euz.
Como esta
Alto
se
po

Co. do

di ber ti - dos do xa la no la lla - mes

(ay de mi soi per di - do) a ñus se ñor An

to - ñio tiene usted buen o fi - cio pues que tu

le - co no - zes Ja mai zier to ~~be~~ bis - to

pi ca ro tu bur lar - me yo quan - do. chi -

Bolla.

Lo ama ba zier to ma ji to zier to, ma
 Mira ni ña que si ble que ei po
 hija ene ma jo a tus o Jos Ma xo a tus
 ti to de a questos de pi paen bo ca ya dos por tres
 sible que te equi boques ze lo - sa y que sea o
 o los no creas que huiò la bo la si no que co
 astra chusca si aotra chusca se fue a tentarle la
 Ho al fi ñi que si al si ñi que el que tu suzpa met
 mo de Bollos como de bollos a bezes gusta de

f *f*

ropa vilos un dia vilos un dia (vilos)
 cocha que los cariños que los cariños (cariños)
 tortas yal e par tillo yal e par tillo (a par tillo)

ya lli la de Juan graxo fue demis iras fue demis
 suelen hazer de pollos a los pe pinos a los pe
 toma passo mas luego bol bera al ni do bol bera al

Sur.^a *Co.^{do}*

iras y-ras ay que llaneza Ma lo ba
 pinos pe pi-nos ay que nosa Zumba *Co.^{do}* que sera
 ni do al ni-do *Sur.^a* essa in famia *Co.^{do}* e canta

M.^a

esto (malo) Callen que con tal pena Callen que con tal
 esto (esto) *Suz.* Callen que con tal pena Callen que con tal
 leza (fijo) *M.^a* si puei toma en tre tanto si puei toma en tre

fmo

pena no hallo con sue lo. *Je* *All.^{to}* *log. 2.* *p*
 pena no hallo con sue lo. *3* *4* que hazei a guarda
 tanto que dar - la buel *3* *4* ta.

M.^a *Je* *M.^a* *All.^{to}* *3* *4*

que hazei a guarda toma que toma toma que toma

Je *p* *Suz.* *Je* *le vacude*

quen es to a cava la Pa li noria por ti me *Suz.* *Je* *le vacude*

Ma.

los 3.

a queo el droga paguen la pena eno el historia

el que causo la Bu lla pague la pena ya qui la

lento

to na di lla paz y fin tenga si Con una segui

di lla — una segui di lla — que la co

Segui. 5
Att. no non molto

na

Segui villas *po*

Por un Bollo se ñores (que pena que ansia) un bo
 No se ñores me pega el a mor me pega el a
 mor yo per donara el Vo - - - llo yo per donara el
 Vo - - - llo por el cas corron (no ai pena en el mundo
 no ai mai grande do lor que se te niendo un quarto pas tar mucho a

tan taran tan tan taran tan taran tan tan taran tan

cho amor a dios mosque teros mi os que a que to ya sea ca ba

10
Mus
142-10

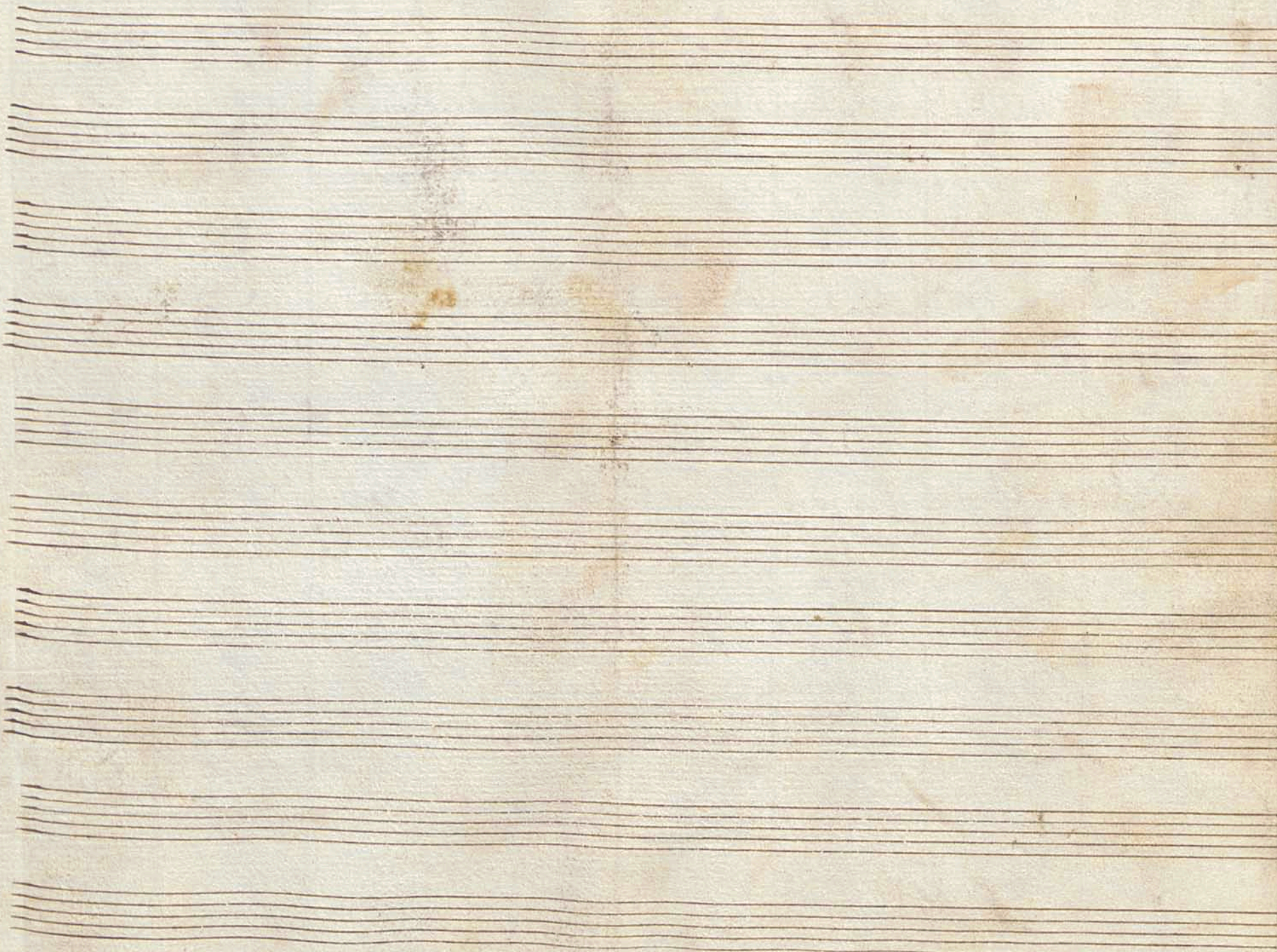
mor ele che. landa, ~~ele che landa~~ cha chi ~~che~~ a dios seño

rei ele che. landa que ya nos bamos yeta to na da vella

yeta to na da bella ya sea ca bado

alavén

Aprendan chuscos
que esto que ami me pasa
lei viene a muchos!!



Violin Primero sonadilla a 3, y Delas Massas, y un Alvanil.

Mus 142-10 1

And.^{mo} seguir

All.^{mo}

Blanca Vaca

~~Andante~~

And^{te} Poco

$\frac{3}{4}$

Musical notation on a single staff, starting with a treble clef and a 3/4 time signature. The music consists of a series of eighth and sixteenth notes, with dynamic markings *p* and *pp* and accents.

Musical notation on a single staff, continuing the melodic line with various rhythmic values and dynamic markings.

Musical notation on a single staff, featuring a change in tempo to *All.^{to}* and a change in meter to $\frac{3}{8}$. The text *se Converte* is written below the staff.

Musical notation on a single staff, continuing the piece with dynamic markings and accents.

Musical notation on a single staff, showing a dense texture with many sixteenth notes and dynamic markings.

Musical notation on a single staff, continuing the melodic and harmonic development.

Musical notation on a single staff, featuring a variety of rhythmic patterns and dynamic markings.

Musical notation on a single staff, including a section marked *fmo* and a section marked *Coplas And.^{te}* with a new key signature of one flat and a 6/8 time signature. A star symbol is placed above the staff.

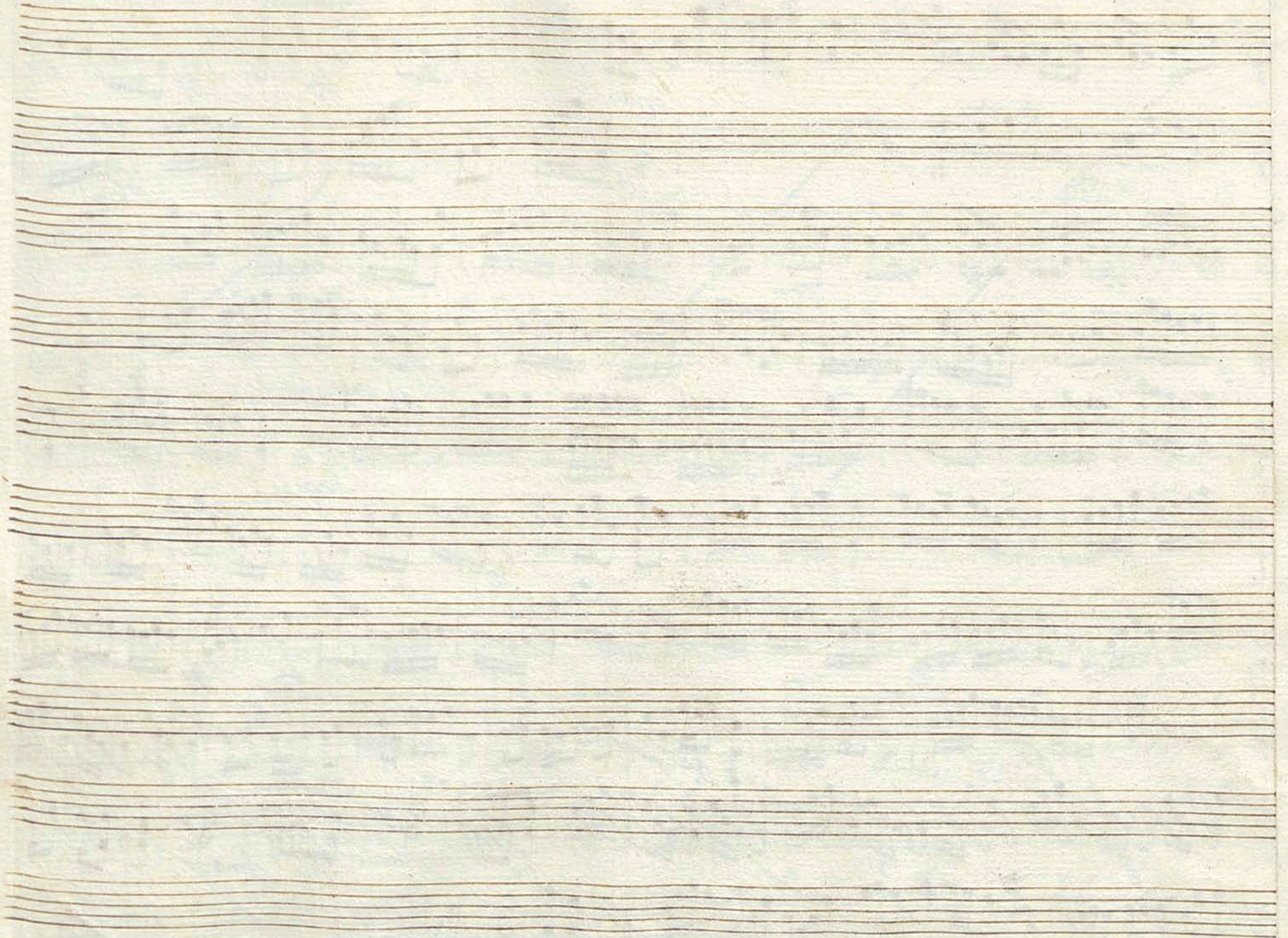
Musical notation on a single staff, with a section marked *allegro* and a 5/8 time signature. The notation is partially crossed out with a diagonal line.

Musical notation on a single staff, continuing the piece with dynamic markings and accents. The notation is partially crossed out with a diagonal line.

A handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature. The score is heavily annotated with performance instructions and dynamic markings. A large, diagonal red line is drawn across the first five staves. The annotations include:

- 2. vez mas* (written twice) with a 3/4 time signature and *All.^{to}* marking.
- fmo* (finito) markings.
- Segui^s* (Segue).
- All.^{to} Poco* with a 3/4 time signature.
- fmo tenu* (finito tenuto).
- Dynamic markings: *po* (piano), *le* (leggero), and *fmo* (finito).
- Trill and triplet markings.
- A final double bar line at the end of the tenth staff.

ala señal
2. vez.



Violin Primero. tonadilla + a 3. Delas Maxas, y un Albañil mus 142-10

Entrada

And. mo 3/4
Téqui.

The musical score consists of ten staves of music. The first staff is marked 'And. mo' and '3/4'. The second staff begins with 'Téqui.' and contains dense sixteenth-note passages. The third and fourth staves feature a 'fmo' (forzando) marking and include the instruction 'al a senal'. The fifth staff is marked '6/4' and 'And. mo'. The sixth and seventh staves contain 'je' (ritardando) markings. The eighth and ninth staves are marked 'pmo' (piano). The tenth staff concludes with 'Volte' and a 'p' (piano) marking. The score is written in a single system with various time signatures and dynamic markings.

Moderato ~~Andante~~

~~Andante~~
And. poco

Handwritten musical score for a string instrument, consisting of ten staves. The notation includes various rhythmic patterns, slurs, and dynamic markings such as *pp*, *le*, and *arco*. The tempo is marked *Moderato* and *And. poco*. The key signature is one flat (B-flat). The score features complex rhythmic figures, including triplets and sixteenth-note runs.

~~Andante~~
Aff.
arco *le* *Comesta* *pp*

*
Alarguete

Coplas And.
And. *pp*

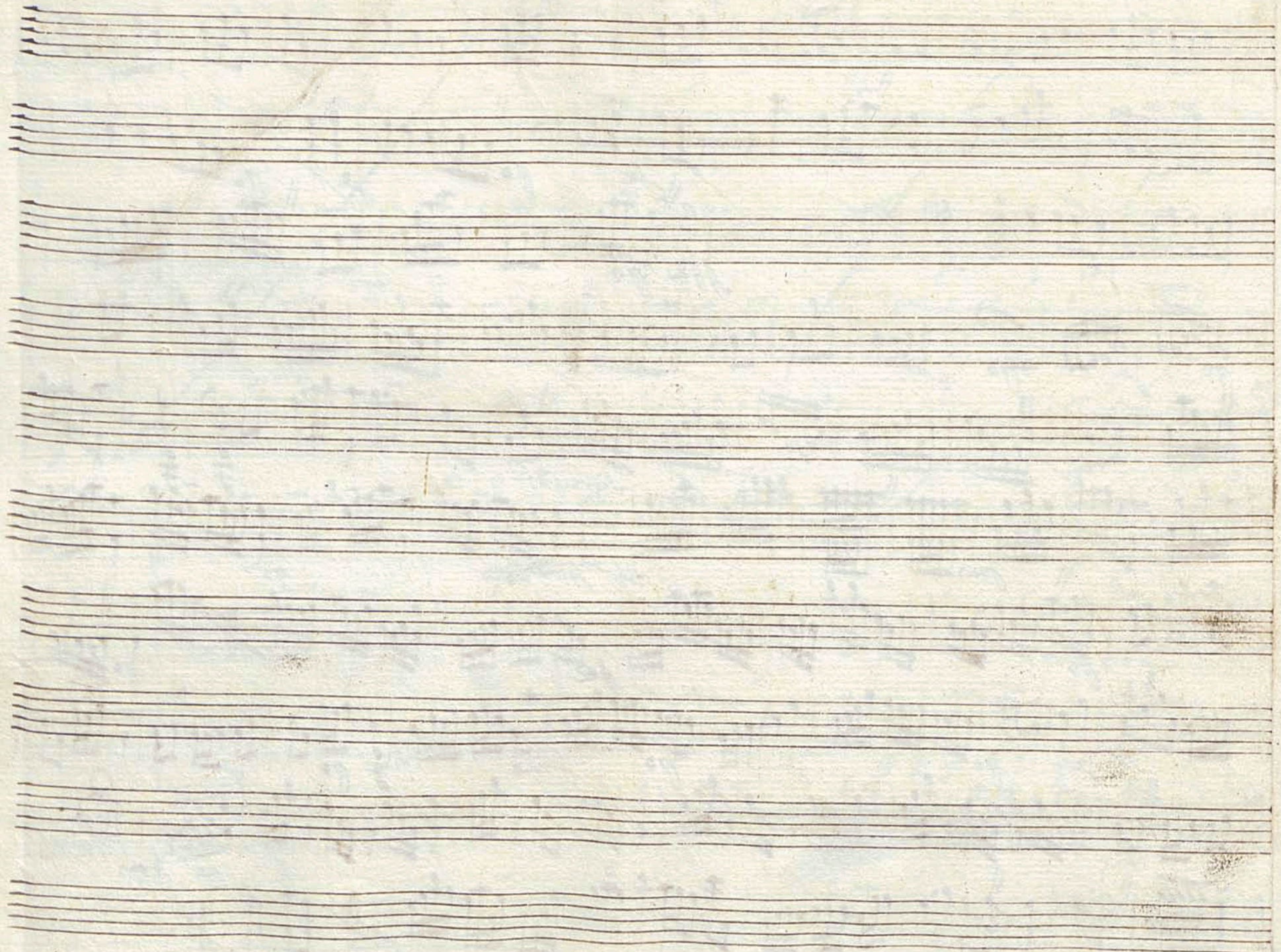
Handwritten musical score for a string instrument, consisting of two staves. The notation includes various rhythmic patterns and dynamic markings such as *pp*. The tempo is marked *And.* and *And. poco*. The key signature is one flat (B-flat). The score features complex rhythmic figures, including triplets and sixteenth-note runs.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- Je* (written above notes on multiple staves)
- 2 vezemas* (written above the third staff)
- 3* (written above notes on the third and fifth staves)
- seguir* (written above notes on the fifth staff)
- 4* (written above notes on the sixth staff)
- Je* (written above notes on the eighth staff)
- 3* (written above notes on the ninth staff)
- Je* (written above notes on the tenth staff)

The score is heavily annotated with slurs, accents, and dynamic markings such as *pp*, *f*, and *ff*. There are also some large, dark ink smudges or corrections on the lower staves.

ala enar
2 vezy



+

Violin Segundo.

Armadilla a 3.

Dos Maxas, y Un albanil.

Sequi: And.^{no} $\frac{3}{4}$ *vo2*

pp *fmo*

pp *fmo*

fmo *ala señal*

All.^{to} $\frac{6}{8}$ *vo2*

pp

pp

pp

pmo

And.^{te} Punteado $\frac{3}{4}$ *pp*

3 Puntos Baxo

Handwritten musical score for violin and piano. The score consists of ten staves. The first section is marked *All.^{mo} Como esta* and includes a *3* measure rest. Dynamics include *arco*, *le*, *po*, and *fmo*. The second section is marked *Coplas // Andante.* in 6/8 time, with the instruction *ala segui^s*. The final staff is marked *Voln. P^o*. There is a large diagonal line crossing out the bottom half of the page.

Violin segundo. tonadilla a 3. + Dela Maxa, y un Abani l. Mus. 142-10

Sequi. And. no 3

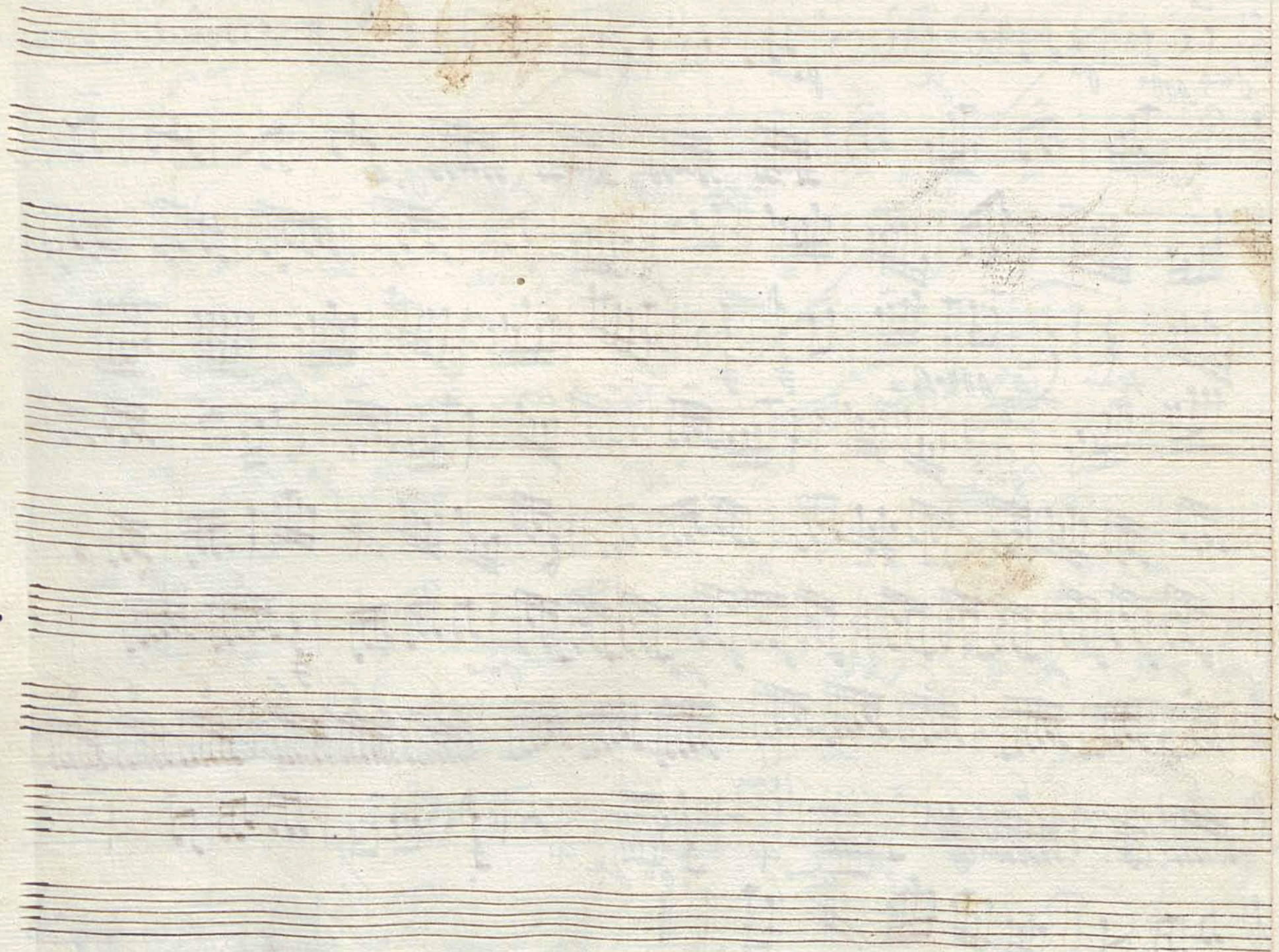
Ala senal

Volta

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and various time signatures (3/8, 4/8, 6/8). The score is heavily annotated with performance directions and dynamics, including *fmo*, *Alto*, *pp*, *le*, *seguis*, *tenu*, and *var*. The piece concludes with the word "alaseñal" written below the final staff. A large diagonal line is drawn across the first six staves. The word "alaseñal" is also written at the top right of the first staff, with a "2" above it. The word "alaseñal" is written again at the bottom of the page.

alaseñal 2 vez mas 2

alaseñal



Violon. sonadilla a 3.

+ de la Maxar. y Albani / Mus 142-60

Segui. *And.^{te}* 3/4

Alasenaal

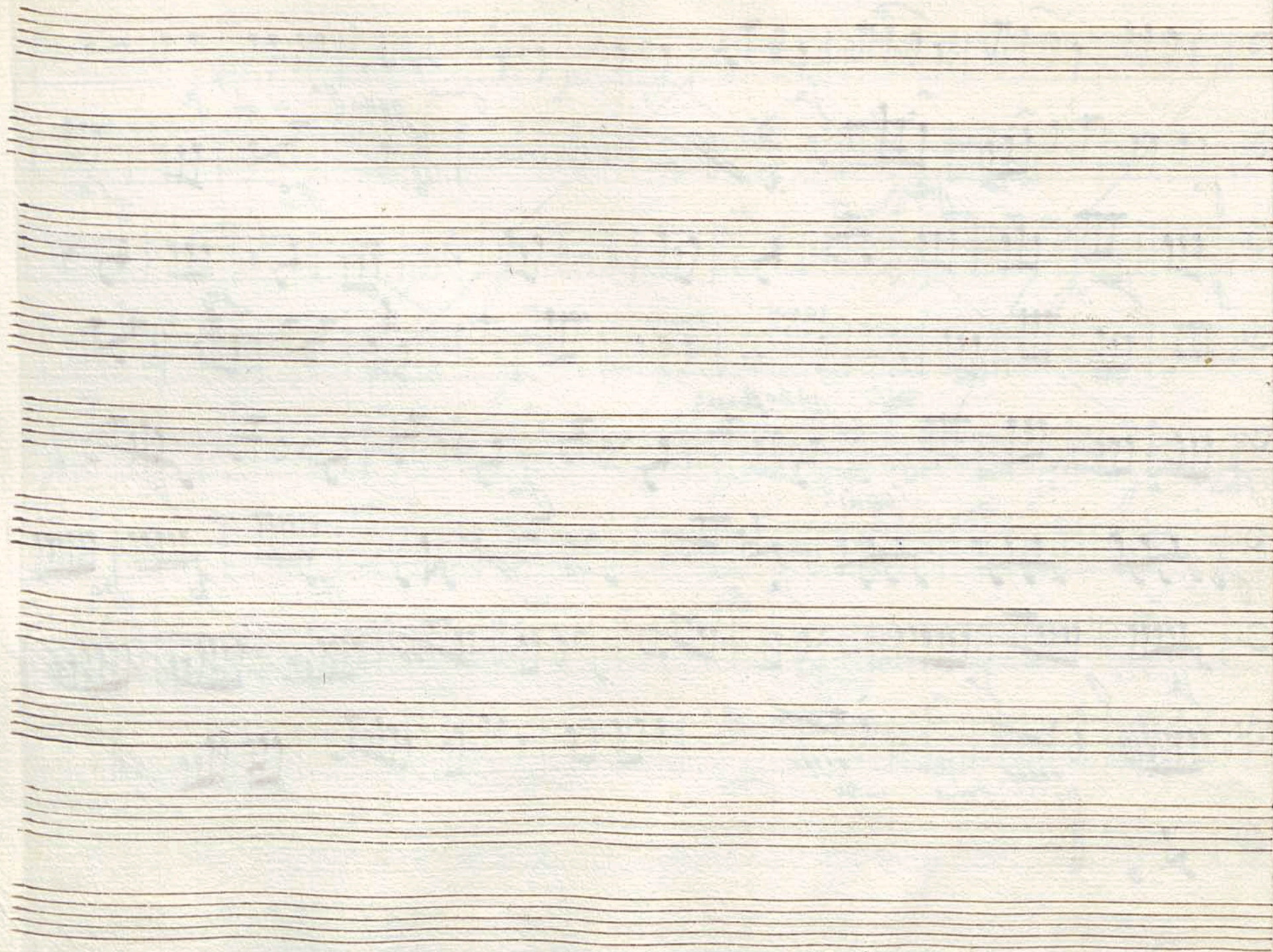
Allegretto 6/8

volki

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- fmo* (forte)
- pp* (pianissimo)
- le* (leggero)
- 2 vezemas* (two times)
- lenu* (lento)
- Segui.* (Segue)
- Ala Señal* (At the signal)

The score features several measures with complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are also some crossed-out sections and a final measure with a double bar line.



trompa Primera. tonadilla + a 3. Delas Mayas y un Albañil

Mus 142-10

|| Seguidillas taze ||

2

~~Allegretto~~

Allegretto. $\frac{6}{8}$ $\text{F} \sharp$

32

La Pastor

And. $\frac{3}{4}$ $\text{F} \sharp$

8

volvi

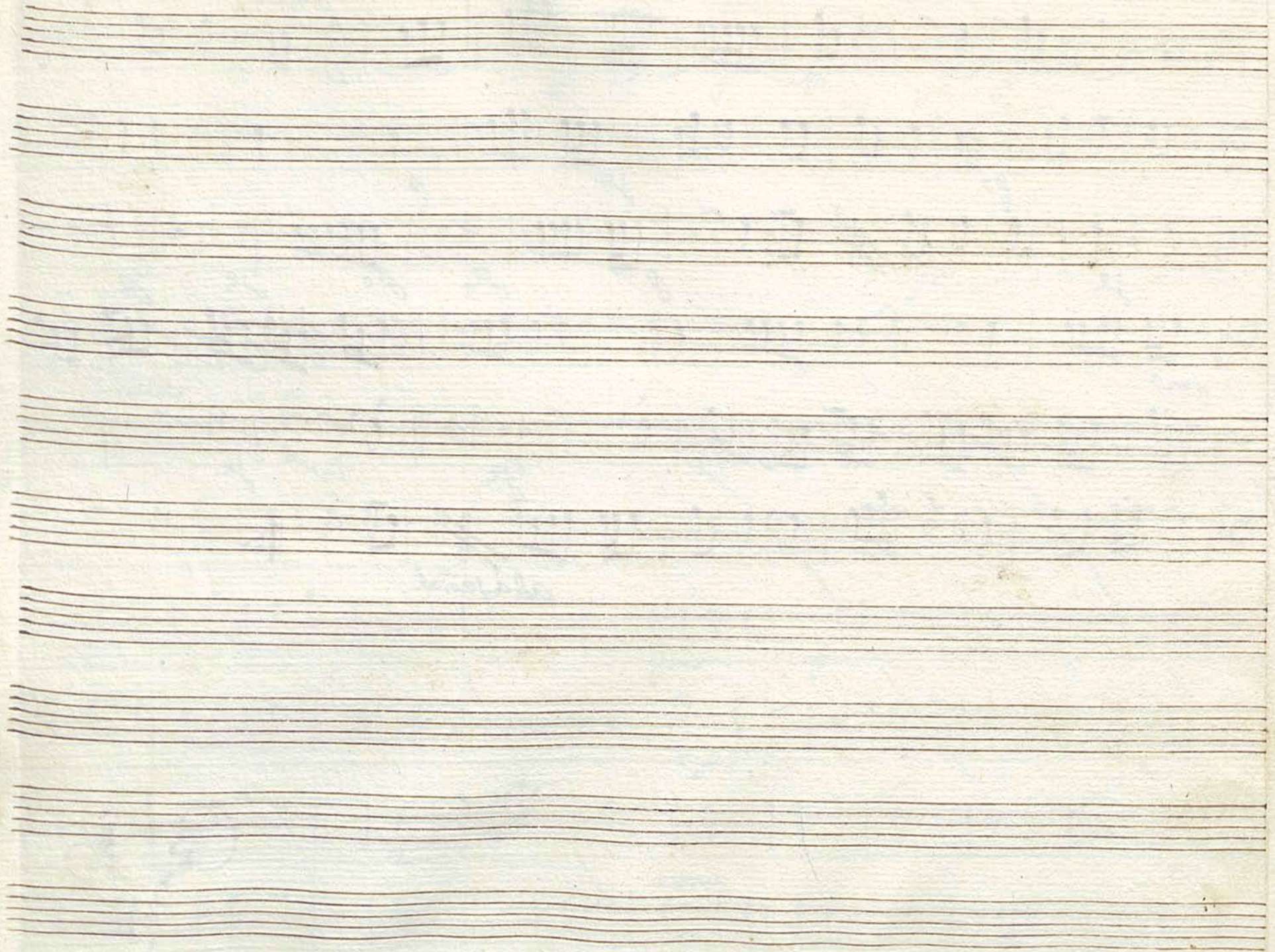
Handwritten musical score, first system. It consists of four staves. The notation includes various rhythmic values, including triplets and sixteenth notes. Dynamic markings such as *f* and *le* are present. The system concludes with the instruction *alaseguro?*.

Handwritten musical score, second system. It begins with the word *Coplas* and the tempo marking *Andro*. The score is written on seven staves. A large diagonal line is drawn across the entire system, indicating it is to be omitted. The notation includes complex rhythmic patterns, including a section marked *2vezesmas* with a *3* above it and *Alto* below. Other markings include *fmo*, *p*, *le*, and *tenu*.

Sequi^s

Handwritten musical score on six staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p', 'f', and 'mf'. Some sections of the music are crossed out with diagonal lines. The score concludes with a double bar line and repeat dots.

alavernal



Trompa Segunda. Tonadilla a 3. + Delas Maxas, y Albañil.

Mus 142-10

|| Segui di. 5. parte ||

Allegretto & 6/8

galoppo
pmo
32

And. & 3/4
La Baston
tenu
Alto
Volte

Handwritten musical score for a piece with lyrics "alas segui". The score consists of four staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features various rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *je*, *p*, and *po* are present. The piece concludes with the lyrics "alas segui" written in a cursive hand.

no ~~Coplas Andte~~

Handwritten musical score for a piece titled "Coplas Andte". The score consists of seven staves. It begins with a treble clef and a key signature of one sharp (F#). The music is marked "Andte" and includes dynamic markings such as *je*, *p*, *po*, and *tenue*. A section of the score is marked "2 vezelma" and includes a 3/8 time signature. The piece concludes with a double bar line.

Handwritten musical score on six staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'p' and 'sequi.'.

Staff 1: Treble clef, 6/8 time signature. Contains several measures of music with complex rhythmic patterns and accidentals.

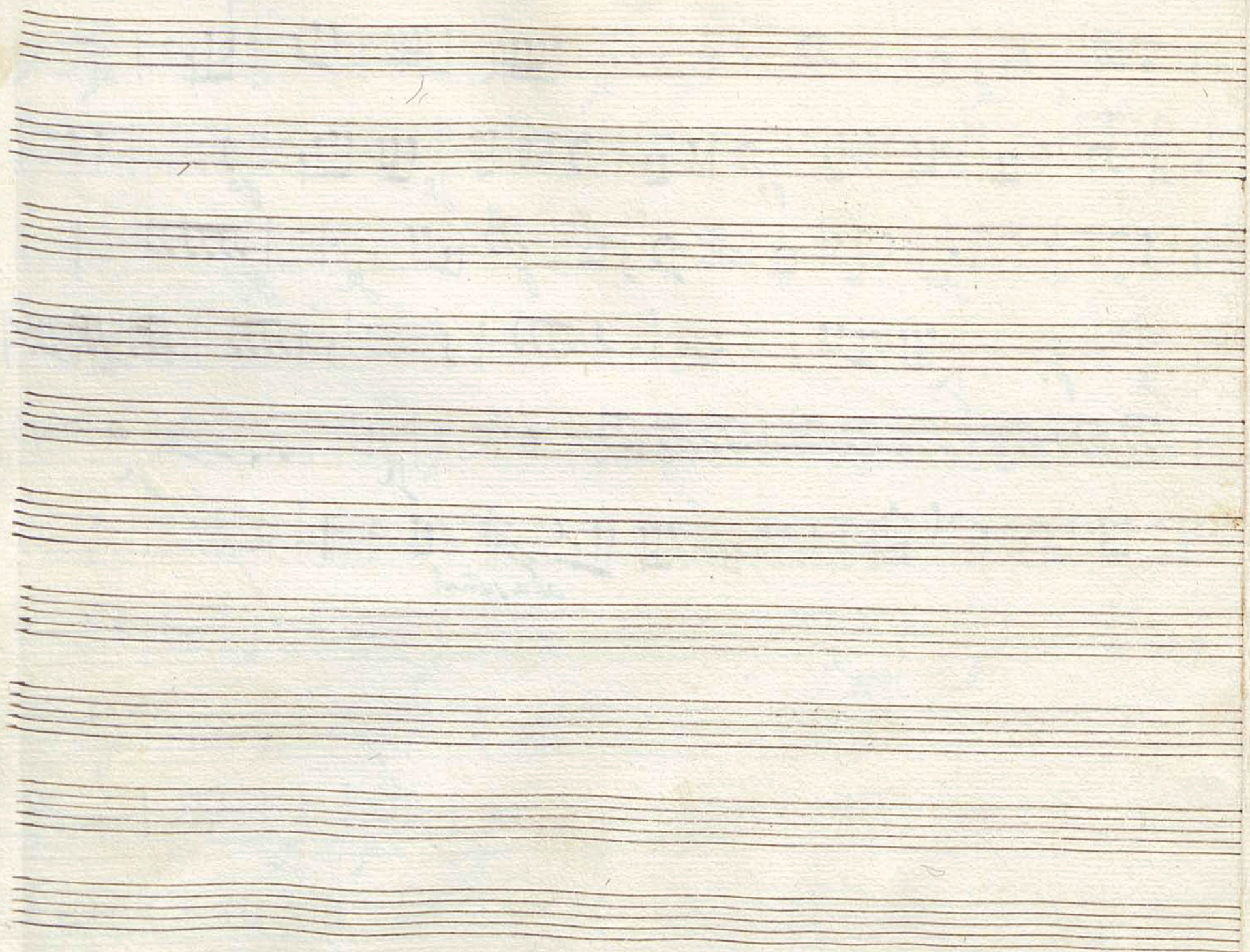
Staff 2: Treble clef, 3/4 time signature. Starts with a *sequi.* marking. Includes dynamic markings like *p* and *je*.

Staff 3: Treble clef, 3/4 time signature. Includes dynamic markings like *p* and *je*.

Staff 4: Treble clef, 3/4 time signature. Includes dynamic markings like *p* and *je*.

Staff 5: Treble clef, 3/4 time signature. Includes dynamic markings like *je*.

Staff 6: Treble clef, 3/4 time signature. Ends with a double bar line and the instruction *ala señal*.



Contravaso. sonadilla a 3. + Delas Maxas y Albañil. Mus 142-10

Sequi. And. 3/4 *vo* *po* *je* *po*

Allegretto 6/4 *vo* *po* *je* *pmo* *je* *volvi*

Viol. I

Viol. II

Viol. III

And. Poco

Viol. I

Viol. II

Viol. III

And. Poco

All. Ho

Coplas And. Poco

al. segui.

A handwritten musical score on ten staves. The notation includes various rhythmic values, clefs, and dynamic markings. A large, thin diagonal line is drawn across the entire page from the top-left to the bottom-right. The score contains several annotations in brown ink:

- Staff 3: *fmo*, *2 vezemas*, *3*, *4*, *Alto*, *p*, *le*, *po*
- Staff 5: *fmo*, *le nu*, *3*, *4*, *Alto*, *le*
- Staff 6: *fmo*, *le*, *po*, *le*, *po*
- Staff 7: *le*, *fmo*, *po*
- Staff 8: *le nu*, *fmo*, *po*
- Staff 9: *al arsenal*

The notation features a variety of note values, rests, and dynamic markings such as *fmo*, *le*, *po*, and *le nu*. There are also numerical annotations like *3* and *4* and the word *Alto*. The final staff (9) ends with the text *al arsenal*.

