

Mus. 146-9

~~16~~

Conadilla à 3.

Las Liegas. y un Perimetre;

//

Del Sr. Misson.

1763

/

146-9

Allegretto

fmo *Maria*

Por vi - da - de - mil de moya

que a de pagarme la burla Pullas - a - mi - que las

Sar.^a

Vendo a mi que las vendo pullas con bi-darnos

el-bri-bon- y despues de mucha burla de

sar-nos por es-ta cruz- de Dios y lle barloa

las 2.

fuga a ~~dos~~ chicas hermosas, i tan graciosas tan

gran de in Ju-ria in Ju-ria Pi ca ro a le be trai

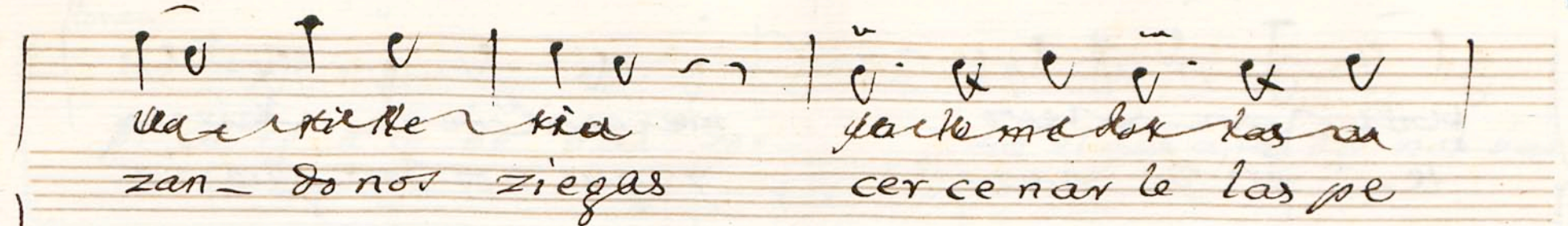
Aloran

dor — fue el que alas *dos* nos burlo — ya te pi llaran mis

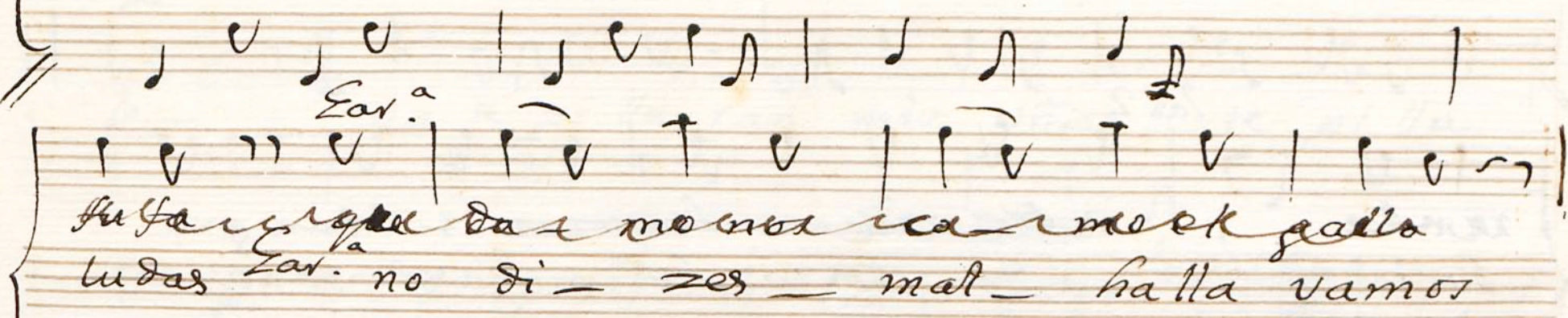
ñas te pi llaran mis ñas te pi llaran mis v.

Ma ñas ~~la~~ *Ma* yo e dis - curri ~~do~~ — ~~de~~ *ca* tanta

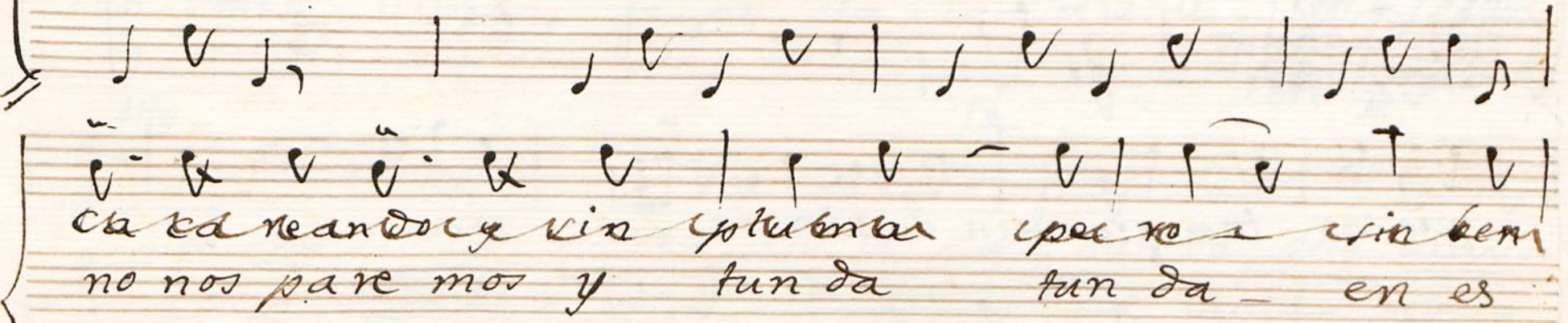
nos com bido ~~de~~ *de* ~~par~~ *tra* ~~lla~~ *en* ~~la~~ *en* ~~la~~ *la*
 ir a la Pla za en su busca y dis - fra —



Vaertiller kida gacke medok las ra
zan - do nos ziegas cer ce nar le las pe



Zar.^a
Hulla y galle das mo nos ca moek galle
ludas zar. no di - zes - mal - halla vamos



ca ed re andoy y via y tubenka y pe ro y sin bem
no nos pare mos y tun da tun da - en es



plaus ~~mo~~ ~~re~~... me quieriera ~~keir~~ta
 te - bri vo nazo y que nos pague la

~~xam~~ ~~boe~~ ~~bur~~la ~~las 2.~~ ~~a dos chuscas~~ ~~hen~~ ~~mo~~ ~~ras~~ ~~tan~~ ~~gra~~
 bur la las 2. a dos chuscas ~~hen~~ ~~mo~~ ~~ras~~ y tan gra

ci os as tan grande in Ju ria in Ju - ria

lloran

pi ca ro a le be trai dor - fue el que a las dos nos buer

lo - ya te pi lla ran mis uñas te pi lla

ran mis uñas te pi lla ran mis u -

Alto

ñas ya si se ñores chi ta ca llan da que bravo

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

quen to la cu chi pan da si len cio a mi gos que la to

Handwritten musical notation on a single staff, including dynamic markings like *fmo* and *po*.

Handwritten musical notation on a single staff, featuring various note values and rests.

Handwritten musical notation on a single staff, featuring various note values and rests.

nada se ra no bis ta - si es que os a gra da

Handwritten musical notation on a single staff, including dynamic markings like *fmo*.

Handwritten musical notation on a single staff, featuring various note values and rests.

si es que os a gra - da

Handwritten musical notation on a single staff, including dynamic markings like *fmo*.

Handwritten musical notation on a single staff, featuring various note values and rests.

*sale Cor.^o Alomaton, y abra una
piedra en que quepan tres.*

Ande

Coro.^o

*que fre cas que que da - ron (la Vi
que gus to es a una Da - ma (la Vi
Y pues a quien la Plaza (la Vi*

*sa no me de - ja) que fre cas que que da ron la la la la la
sa no me de - ja) que gus to es a una Da ma la la la
sa no me de - ja) Y pues a quien la Plaza la, la O.^a*

la, las dos chi que las
 la, pegar la un charco
 la, recoge el fres co

las dos chi que las
 pegar la un charco
 se coje el fres co

Con de na das en Cortas las fal trigue ras
 de los mu chos que todas sa ben pegarnos
 a ber que bien to Corre ^{voy} ~~voy~~ y me riento

fuer te como un tu des co ve vi con ellas ve vi con
 y los al ar may pa guen su mere zido sa mere
 ben gan los que pus ta ren que con ca cha za que con ca

ellas yal ir a pagar hi ze la tur cay fue
 ci do que bas tantes sus maulas nos ancor ti
 chaza e re cajon al que to... la hara dal

ra.
 do.
 ba.

D.C.
 dos v. mas

Sale la M.^a y la Garz.^a de diez pas
 Como que ban ala Plaza Con sus
 palos grandes, su mantilla por los
 hombros, y guardapiés berdes.

Rezi.
 Adagio

las dos

la Jacara del Dios Baco manden cantar con Vi

por quei numen que a los Borrachos le haze hazer la Va

zon man de nos can tar man de nos ve nir Por a

mor de dios man de nos can tar tengan con pa

non

teneie este
Compa toda la
Parola //

Parola

M^a La oracion del preito cieques
 S^a y la del mal ve benton
 M^a la de nunca te le bantes
 S^a y mai que te lle be dios
 Cor.^{do} digo hermanas me que rran cantar
 el apartamiento del alma, y cuerpo?
 la 2.^a // si amigo ecuche (yacayo)
 los 3.^a // al quento.

Coplas *Allegro*

{	3	- - - - - -
	4	- - - - - -
	3	- - - - - -
	4	- - - - - -

Punteado

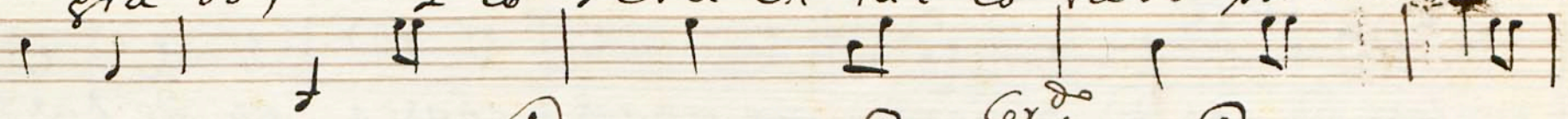
Volli

aduo la dor.

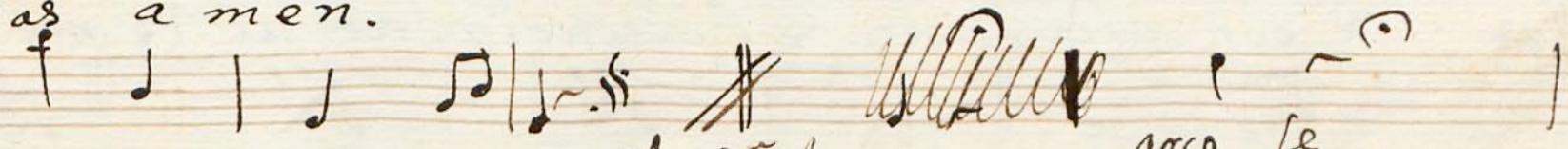
es cu che el chrir tã no a ten to
 Ma. Cuerpo ya bien zerca es. ta mot
 S. ya con se gnan da en ti gor —
 Al. De las oras ya to que —
 T. De la proxi ma oca sion —
 Cor. Zo co mo lle vo la pal ma
 Cor. Quantos en tal des ba rido no ay de
 S. estan do tan bien a rido no ay de
 Al. Puel el in ten to cum pli mos del mun
 T. Ya sa li mos del qui da do y no ay

no in cu rrir en mal que per du di que a su a
 lo que dis pu si mos, S. qui da do en todo ten
 te man do. la pre va, Al. sola men te con fer.
 Cor da do ins tu mento, T. esse ve los por mi
 zeles el a fan, S. no te mas que en con clu
 ma boi de este so cio, Al. hazel bien que yo sin
 monios que les fuerza, S. 2o to do perde en ten ex.
 mas cuer po fuer tado, T. que yael te po bre a dis
 do nos a par temos, S. dizel bien que en lo que hi
 que te mer bai ben, Al. for tu na es lo bien lo

lien to, el de bo to a par ta miento del ca la bo
 ga mos, al may que el ser to camos para el fina
 fe ^{vor} —, ^{es ta} sera en mi ^{mi} con ^{yo} cien ^{do} cia el que ^{lor} ma ^{en lo} me abra el ^{poco que me} conozi
 sion —, ya ca yo en la ten ta cion este mi se.
 cal ma, mas que al nego cio del alma boi al alma
 dri o, ^{so} que ^{ta} estas ^{del} cosas ^{pro} hi jo ^{me} mio mas ^{ti do} quieren ^{ta} ma ^{ti} ^{fi} ^z ^o ^{de} ^{con}
 zi mos, ^{es to} ello ^{pue} lo ^{con} se ^{qui} mos ^{los} de a ca ba
 era do, ^{la} y lo ^{se} ra en tal es ta do por ^{si} ^{em} pre da.



zo mor tal, Cor^{do}
 que veni mos, tomen. a
 mien to,
 ro Cai man,
 del nego cio,
 ña que fuer za,
 No que re mos
 mas a men.



ala señal
 2ve. mas

arco se

Att^o

guarden Pe ro ai mi Dios que mean qui
 ta do — que mean ro bado bolsa y ve lox ³/₄ Pi caras
 vi les ^{las dos} que do se ñor que aques te chasco es de las ³/₄
 dos no real bo ro te y oiga el bu fon las segui ^{fmo}
 dillas de con clu sion ^{los 3.} Pa ciencia no ai ve me dio ^{fmo}

no ai ve me dio no no no no no no

no

se *seguir* *And.*

No ble cor te que ri da os damos gracias no ble cor te que

ri da os damos gracias si si si si si os damos gra

cias si si si si si os damos gra cias

voln

13

os damos gracias a sus tirnos Cons tan

tes ya que esta temporada da (cuidado no se ol

bi de señores) la temporada da la tempo

ra da patio digo ^{chuscos} Perlas, gradas etc, A la sa

M. y Cor. do

aplaudi

lud de vs se des
 queri ^{ditos} y dea quesi las ma damas
 a la la lud de vs se des
 a plandi queri ^{ditos} y dea quesi ma
 es la tong

da ya dio queri do mior hasta mana ^{Max.} Por vi
 a quelle el paso viego de otra tona da

da por vi da
 por villo na hasta
 no tea corda bas

fmo
 Idea estrana
 pero las etrancaas
 son las que agradan %.

Laquiseacava *allegro*
 el que no guste de ella
 vaya re a Francia %.



Violin Primero. tonadilla a 3. + las Ziegas y un Maxo.

Allegretto

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'Allegretto' and a treble clef. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, *lento*, *allegro*, and *Adagio*. There are also performance instructions like 'Vol. 1' and 'Vol. 2' at the bottom of the page. The score concludes with a double bar line and a repeat sign.

Mus. 146-9

Segui di. s. All. to $\text{G} \flat \text{ 3/4}$

pp *le* *fmo* *3* *ppmo* *fmo* *2 vezes*

Rezi. adagio $\text{G} \flat \text{ c}$

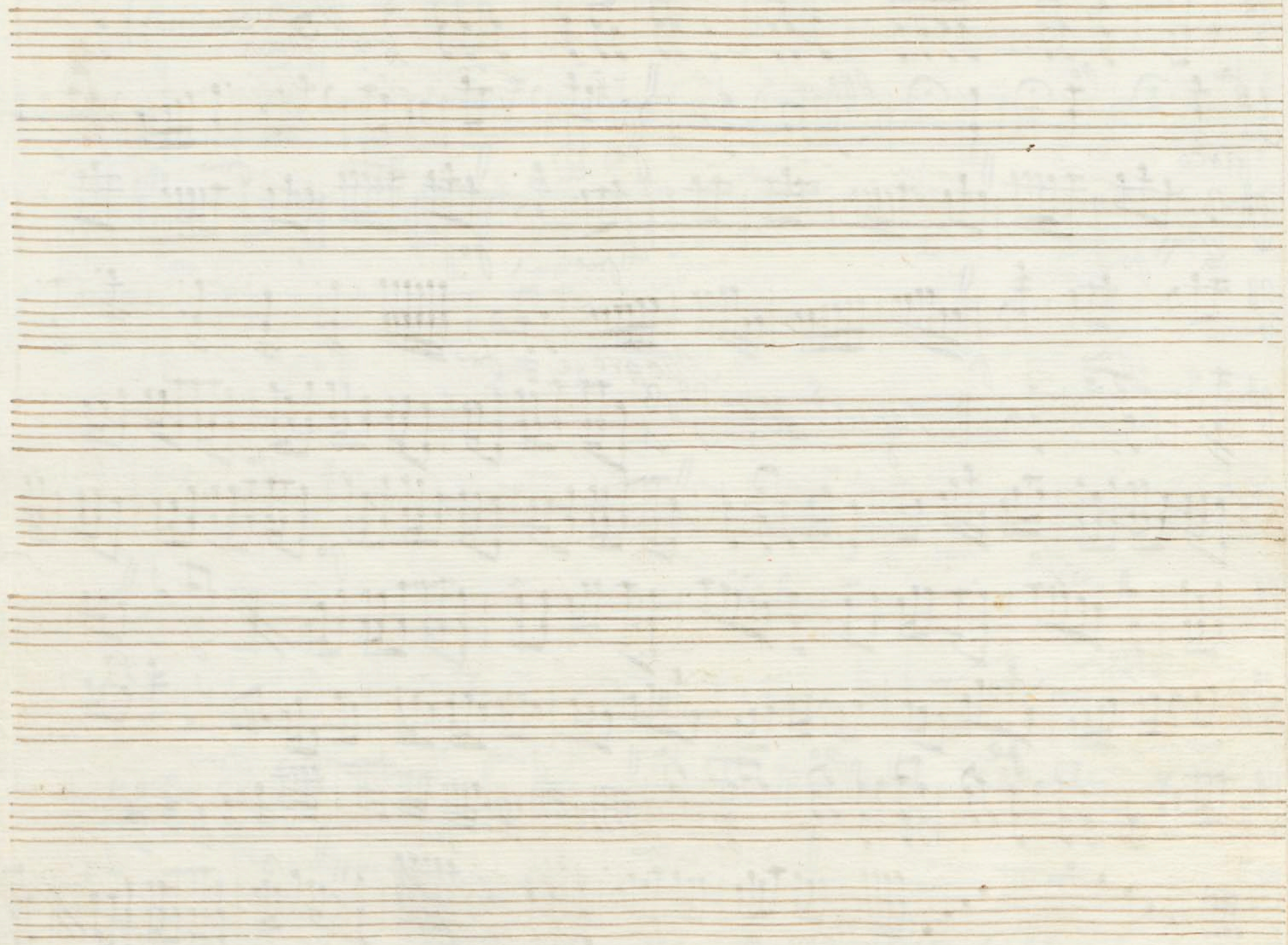
pp *venu*

Poco And. no $\text{G} \flat \text{ 2/4}$ *And. no* *pp* *le* *pp* *le* *p* *le* *Parola* *se maniere to da la parola* *alquanto* *punteado* *pp*

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

- arco* (arco) on the second staff.
- Att.* (Ad libitum) on the second staff.
- veze mas* (veze mas) and *lueve* (lueve) on the first staff.
- Allegro te* (Allegro te) on the fifth staff.
- Segui.* (Segui.) on the fifth staff.
- al arena* (al arena) and *veze* (veze) at the bottom right.

The score features complex rhythmic patterns, including triplets and dense chordal textures. The manuscript shows signs of age, with some ink bleed-through and corrections.



Segui. Allegretto $\frac{3}{4}$

Voz
p.
f.
ataleñal

Rezi. adagio $\frac{c}{c}$

p.
f.
ateni

Andte

p.
f.
tenute toda d. la parola

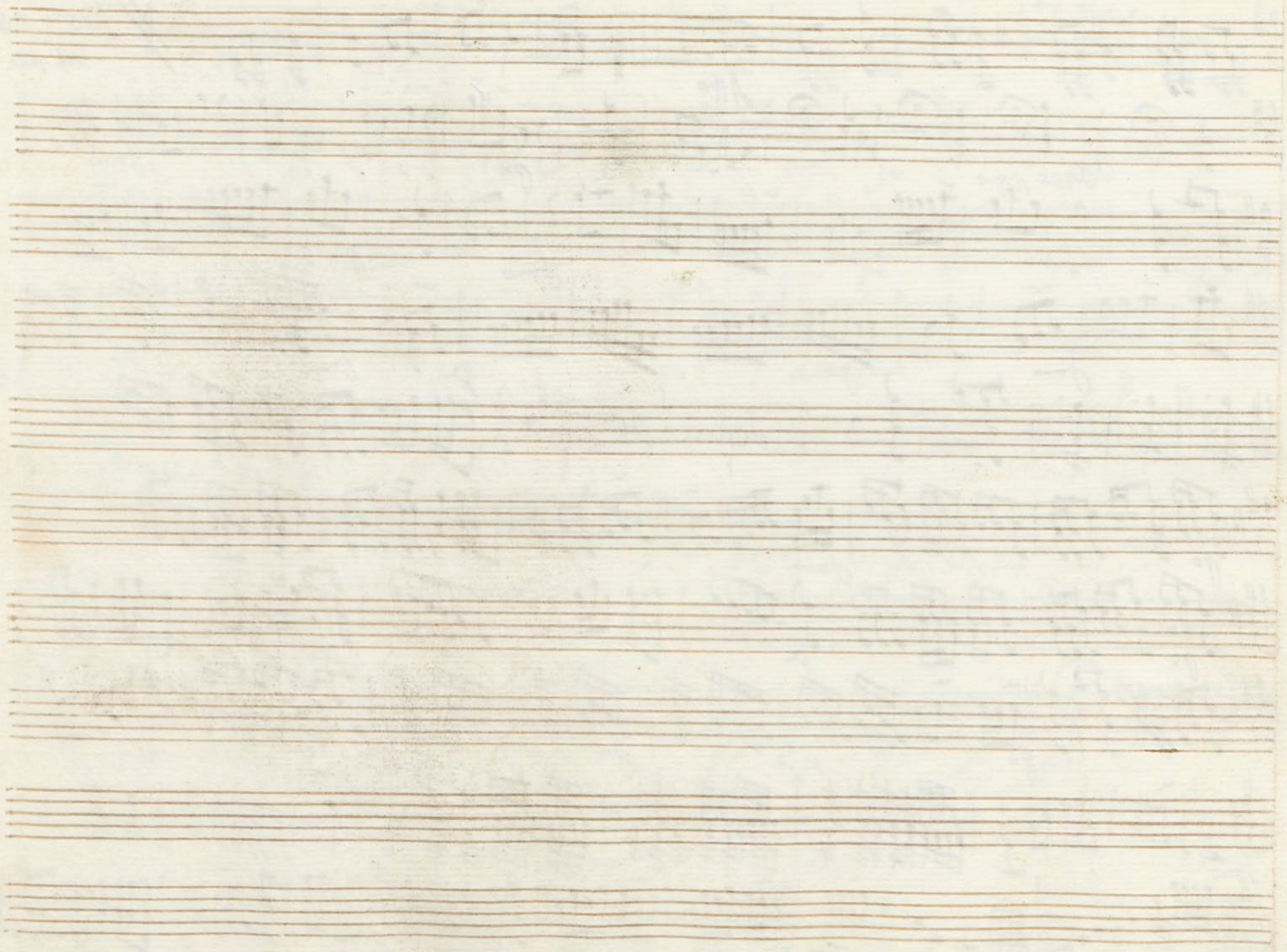
Coplas Allegretto $\frac{2}{4}$

Punteado

p.
f.
Voz

Nueve veces
mas
~~Nueve veces~~
mas

Handwritten musical score for guitar, consisting of ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and time signatures of 3/4. The score features various musical notations, including notes, rests, and dynamic markings such as *arco fmo*, *p*, *fmo*, and *sequi*. There are also some scribbled-out sections and a final instruction *al final*.



-u

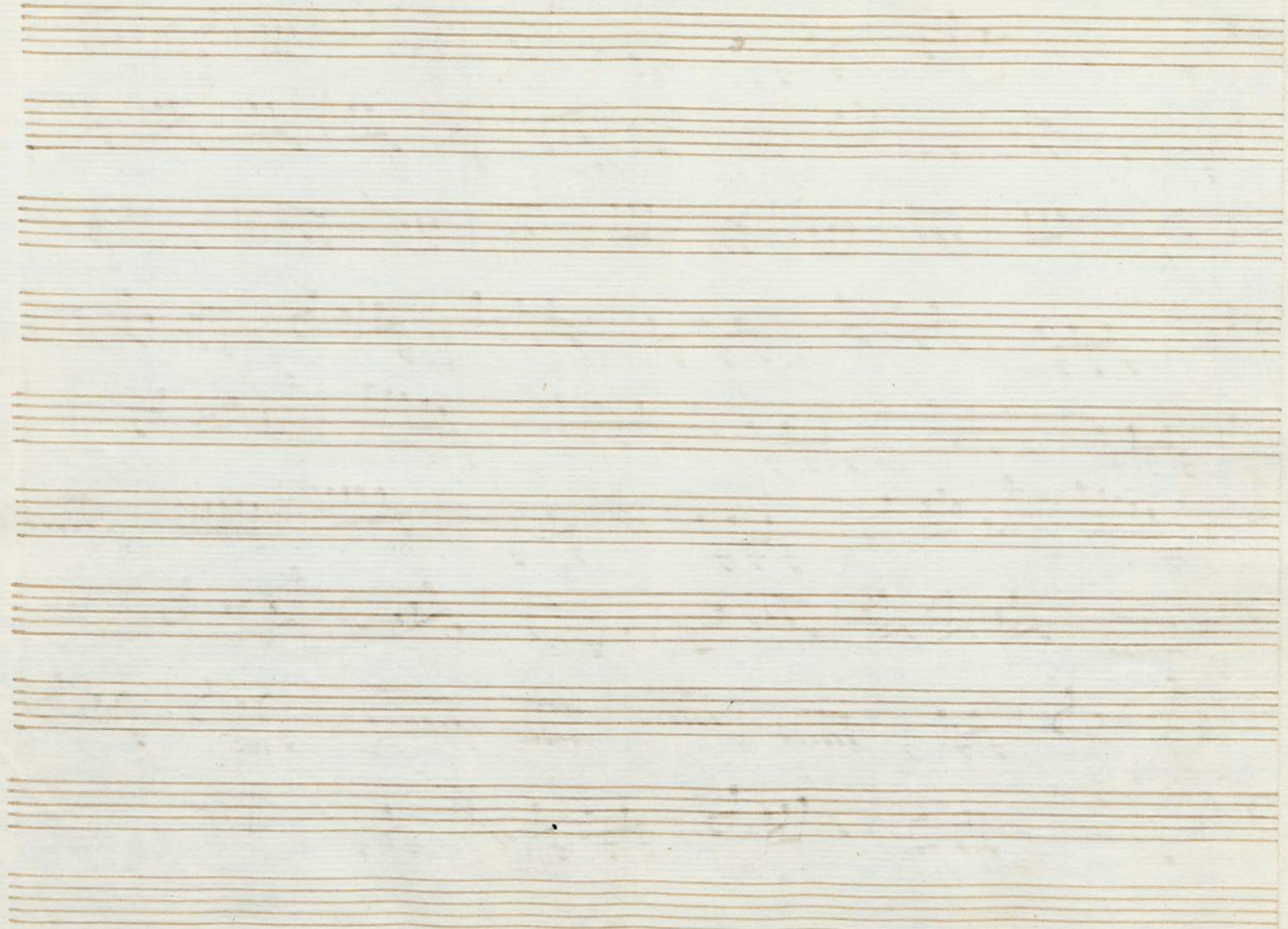
Viola

Sonadilla à 3.

Delas Ciegas y un Mayo 7.

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Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings such as *se*, *fmo*, *p.*, *3/6*, and *alasténal*. The score is written in a historical style with a treble clef and a key signature of one sharp (F#). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. A double bar line with repeat dots is used to indicate the end of a section. The paper shows signs of age, including a small stain at the bottom center.



trompa Primera tonadilla a 3. + delas Ciegas.

Mus 146-9 1

Allegretto 3/4 6/8

The musical score consists of ten staves. The first staff is marked 'Allegretto' and '3/4 6/8'. Dynamics include *tenu*, *po*, and *le*. The second staff has *le*, *fmo*, and *pmo*. The third staff has *le*, *tenu*, and *tenu*. The fourth staff has *po*, *le*, *tenu*, and *le*. The fifth staff has *po* and *le*. The sixth staff has *le*, *po*, and *le*. The seventh staff has *le*, *po*, and *le*. The eighth staff has *tenu*, *le*, and *le*. The ninth staff has *po* and *le*. The tenth staff has *le*. The piece concludes with a double bar line and a fermata.

~~Allegretto~~
a l'legno 3/4

Seguidi. 5. taze //

Rezi. y Coplas tarze

Allegro $\text{G}\#\#\text{A}$ $\frac{2}{4}$

3/4

1

4 fmo

3/4

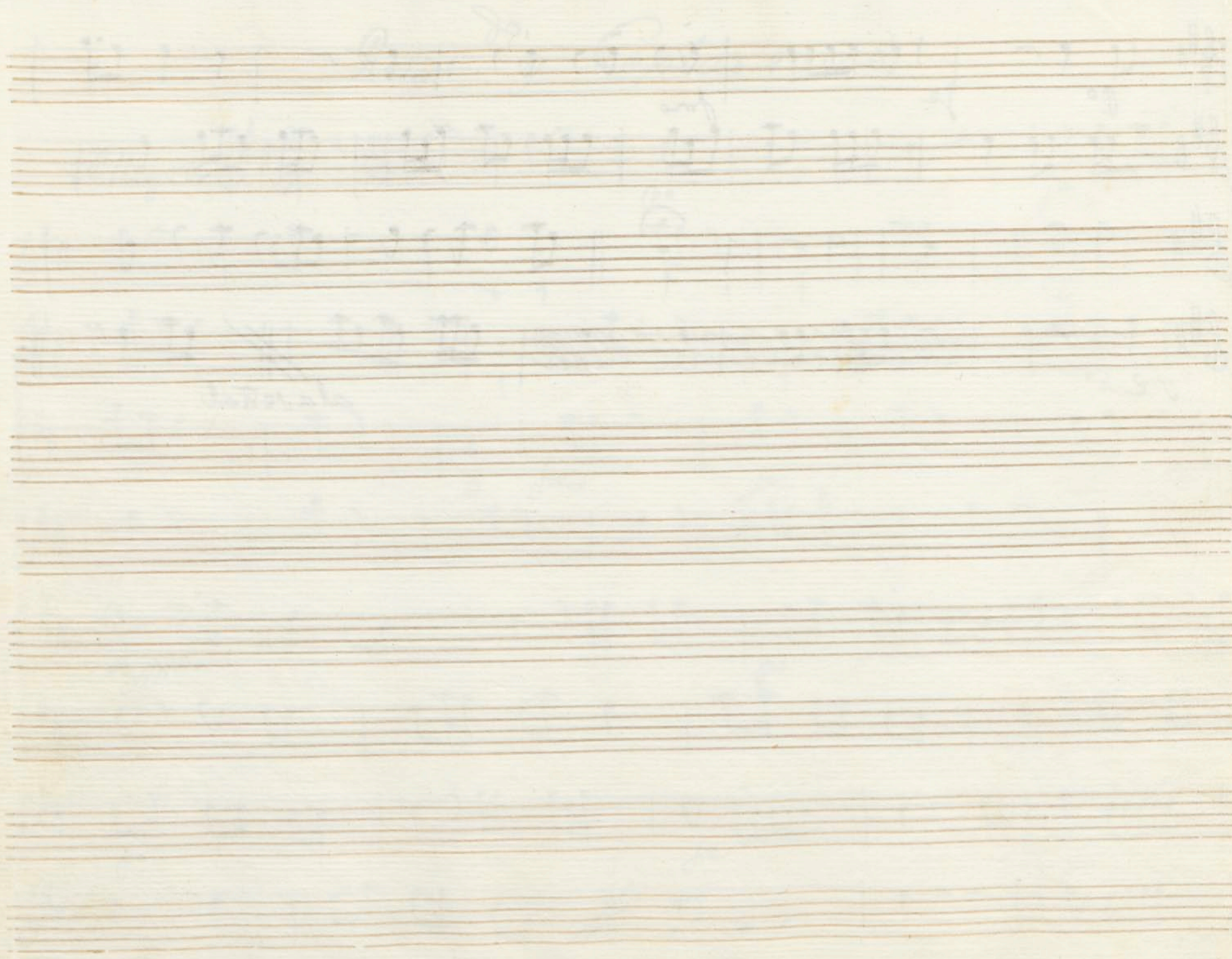
4 fmo

p.

f

f

Handwritten musical score on four staves. The first staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melody with notes and rests, marked with *p* and *fe*. The second staff has a similar clef and key signature, with notes and rests, marked with *p* and *fe*. The third staff has a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It contains notes and rests, marked with *p* and *fe*. The fourth staff has a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It contains notes and rests, marked with *fe* and *al señal*. The music ends with a double bar line and repeat dots.

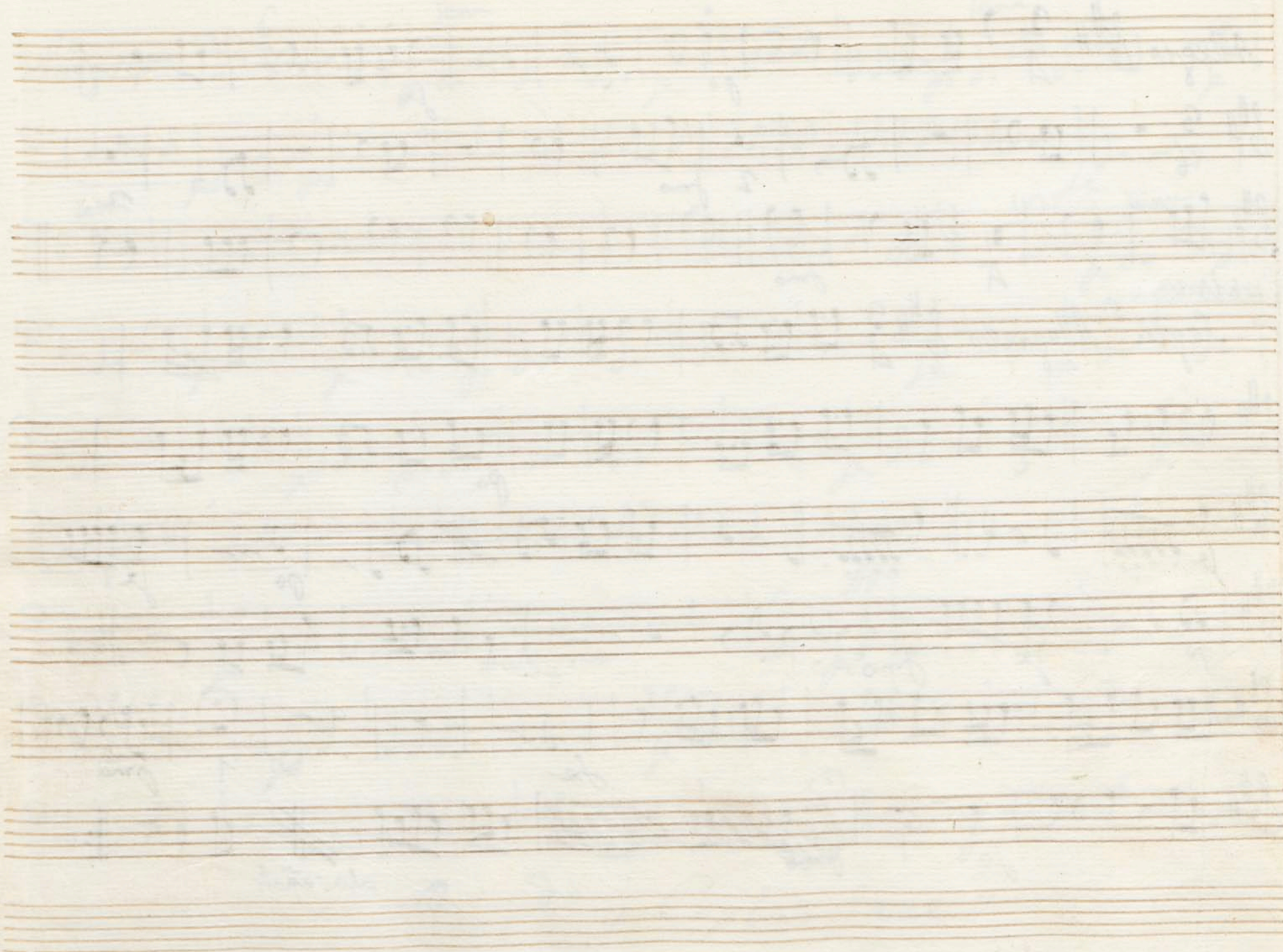


+

Hompa Segunda

sonadilla a B.

delas Ciegas, y un Maxo.



Contravaso. tonadilla a 3.

delas Ciegas

Mus 146-9 1

Allegretto

Allegretto

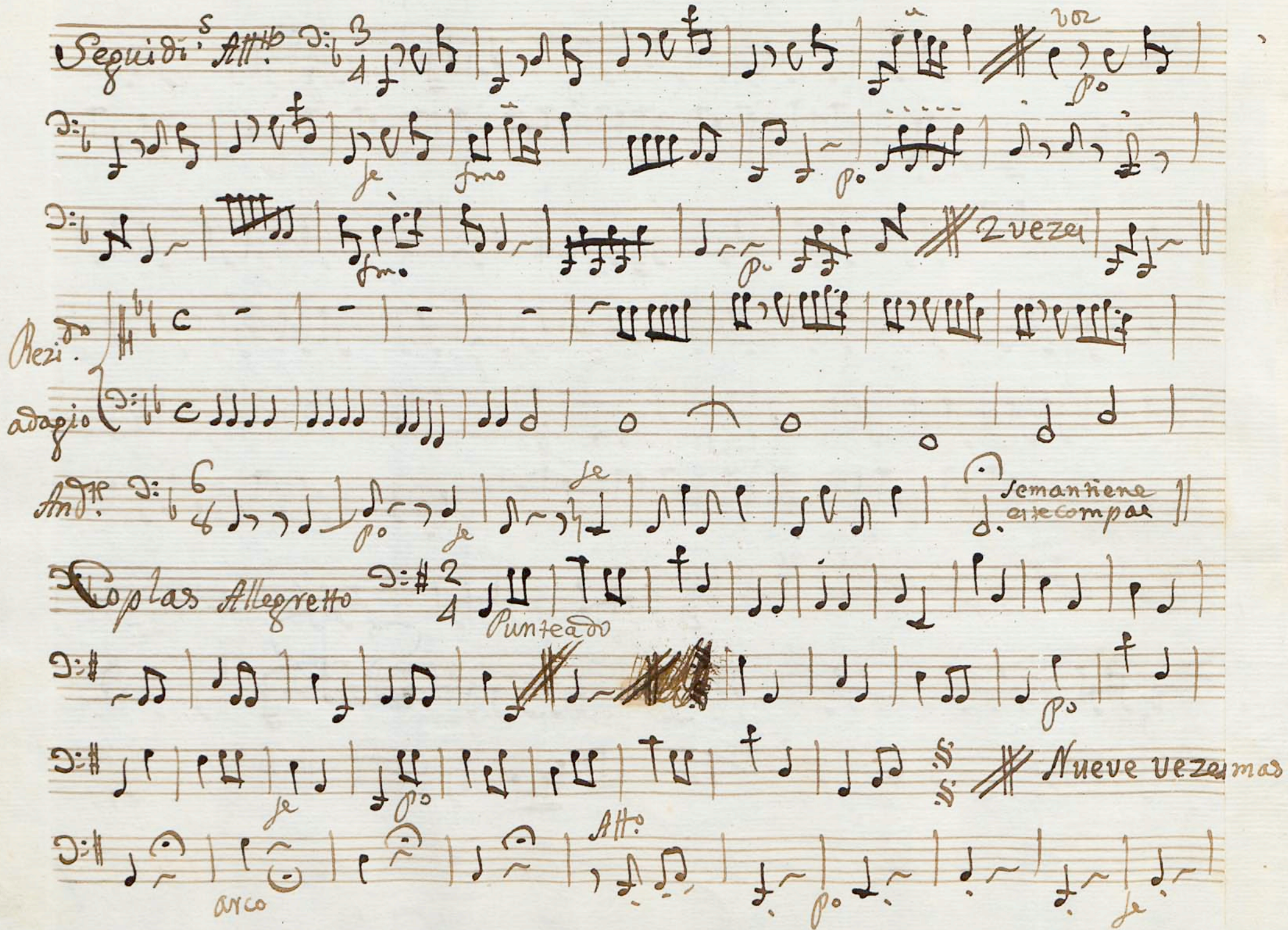
allegro ~~*allegro*~~ *allegro*

Volvi pto

Handwritten musical score on aged paper, featuring multiple staves with various musical notations, including clefs, time signatures, and dynamic markings.

The score includes the following sections and markings:

- Seguidilla:** *Att.* (Allegretto), 3/4 time signature. Includes a double bar line with a repeat sign and the number "202" above it.
- Pezi:** *adagio*, common time signature.
- And.** (Andante), 6/4 time signature. Includes the instruction "Semantiene a tre compas" (Maintains three measures).
- Coplas Allegretto:** 2/4 time signature. Includes the instruction "Punteado" (Punctuated).
- Nueve veces mas:** A section marked with a double bar line and the text "Nueve veces mas".
- arco:** A marking below the final staff.
- Att.** (Allegretto): A marking above the final staff.



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

- fmo* (fornice) written above the first staff.
- 3* and *6* above the second staff.
- 4* above the fourth staff.
- je* (je) written below several staves.
- alavénal* written below the eighth staff.
- A large section of the eighth staff is heavily scribbled out with dark ink.

