

+

Sainete

Tonadilla a Solo

La Mariana

Para Empezar temporada.

el Abandono

Del S.<sup>o</sup> Misson. 1763<sup>o</sup>.

167-8



tonadilla a solo

+

*All. poco*

Handwritten musical score for a solo tonadilla. The score consists of six staves. The first staff is a treble clef with a 3/4 time signature. The second and third staves are a grand staff with treble and bass clefs. The fourth and fifth staves are a grand staff with treble and bass clefs. The sixth staff is a single treble clef. The music is written in brown ink on aged paper. There are lyrics written in Spanish below the notes. Dynamics like 'p' and 'f' are used throughout. A double bar line with a repeat sign is present in the fourth staff.

La te neis se la maria  
ao ra se si que eia

ni sus ta se e un da vez en cam pa  
re se se si que el can tar



na Mos que te ro mio prenda y do la trada tu no  
 las

me a bandones no no no me dexes es ta sem por ada

no. cha, no bendras c. di lo c. no bendras c. a bla c. Cantare

c. tona c. dillas c. be c. llas c. Cantare c. tona c. dillas

c. qua c. pas a la mo da a la moda que aqui se gas



3

tan lleuano tro camino que las pasadas

*Andte.* esta tonada

vino (le ru lero) desde la uana como ca

campas otras (le ru lero) esta alla can-pa iuna

vivan de ri ta me la en seña la señores es cu char la



o cas tillo del morro guarda mi prenda

Pierdase el mundo to do iel no se pierda

tiene de ser mi dueño las pre mi nencias

tien ble me todo el or be que soi so ber via

mas a lli biene ya qui sea zerca lle ca te mo no



mio que rido llega no te mas Cantare a tu lle

gada Coplitas buenas si Coplitas buenas

*Andno*

oye me e cu chame a tiendeme quando sien

to que lle - - - pas yel al - ma toda como ni no

mio) yel alma toda en pie lajos de glorias to

*se* *se* *mo* *po*



da se en gólfia no creas que te en ga ño no

*fms* *po*

no creas que te fin do yo te adoro te amo quiero yes

ti mo oyeme escuchame atiendeme llega lle

ga a mis bra - - - zos Cari ño mio (ay dulce

*je* *p*

prendida) Cari ño mio tuere tan so la mente mia

*je* *lenu* *fms* *po*



mado e chizo no creas que te en gaño no

no creas que te fin do yo te adoro te amo quiero y

ti mo es to de cia es to can

tava a la tar de la noche ya la ma ñana

es to can tava es to de cia a la

*p*



Prenda adorada del alma mia del alma mia

a llaban mosquete ros las segui di

llay a la salud de to dos los

que me mi ran los que me mi ran.

*And. Diplo* No ble corpe del



9

alma que no no me a ban do nes (a run ba run be ar bo

les mi rad me) no me a van do nes no me a ban

do nes pue si lo a zel pe ligro si si mi vi da

corre (se de fi xo de cierto sin du da) pue si

lo a zel de fi do pe ligro Corre (pero que lo que



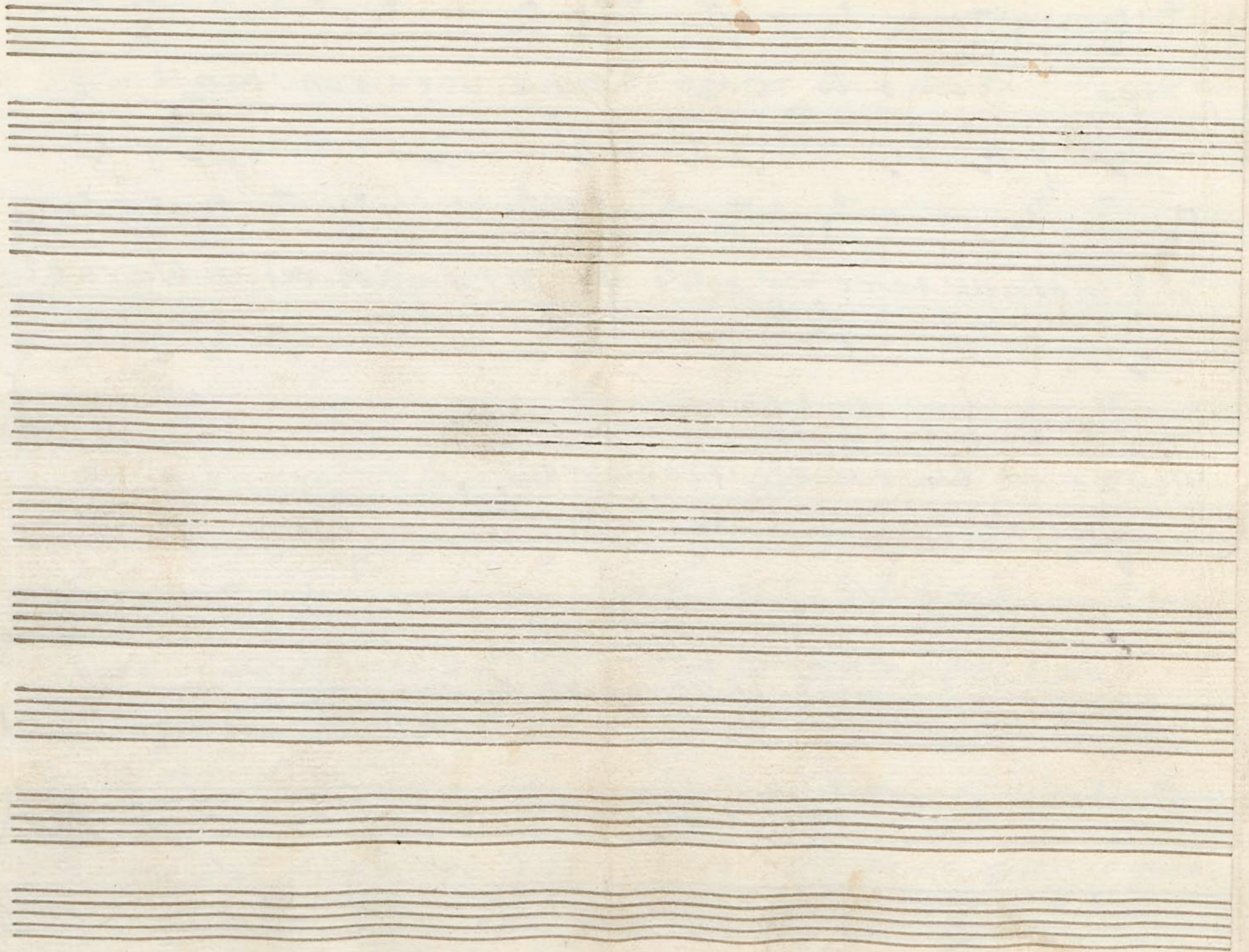
Digo - yo no lo creo se que sera constante

mi mosquetero pero de sus fabores a blara el

tiempo a blara el tiempo)

Pero me temo  
 me ayan a bandonado  
 mas lo veremos. //







Violin Primero. tonada.<sup>a</sup> à Solo + Para Empezar 1763.

Mus 167-8

7

Preludio

Handwritten musical score for the 'Preludio' section. The notation is in G major (one sharp) and 3/8 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include 'p' (piano) and 'f' (forte). The piece ends with a triplet of eighth notes.

6791

Handwritten musical score for the 'And. Dopo' section. The notation is in G major and 6/8 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include 'f' (forte) and 'p' (piano). The piece concludes with the word 'Volte' written at the end of the second staff.

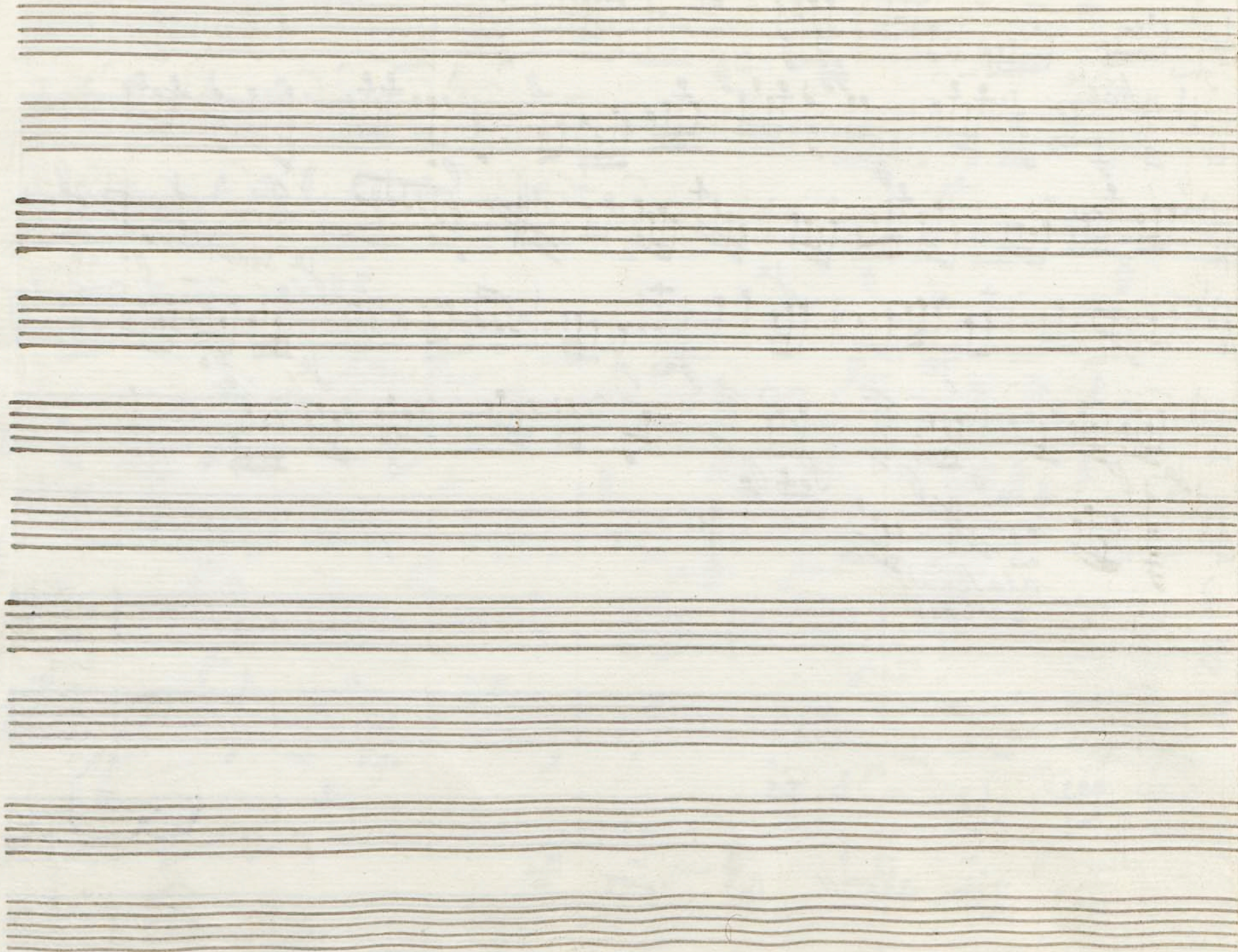


A handwritten musical score on aged, yellowed paper, featuring ten staves of music. The notation is in a historical style, likely from the 18th or 19th century. The score includes various musical symbols such as notes, rests, and bar lines. Key performance markings include *Andno Poco* written above the fifth staff, and *Andno* written below the eighth staff. Dynamic markings such as *p<sub>o</sub>* and *mo* are scattered throughout the score. The music is written in a single system across the ten staves, with some staves containing complex textures like triplets and sixteenth notes. The paper shows signs of age, including some staining and a slightly uneven texture.



Handwritten musical score on aged paper. The score consists of six staves of music. The first staff begins with the tempo marking *fmo* and the time signature  $\frac{3}{4}$ . The second staff includes the tempo marking *And.<sup>te</sup>*. The lyrics "Je teno" are written across the third and fourth staves. The fifth staff contains the lyrics "ala señal" and "2 vezey". The music features various rhythmic patterns, including triplets and sixteenth notes, and includes dynamic markings such as *p* and *f*. There are also some performance instructions like *Je* and *Je teno* written above the notes.







Violin Primero. tonadilla + a solo. Oboe

Pateneis la Ma  
rianita

9  
Mus  
167-8

Preludio

Handwritten musical score for Violin I and Oboe. The score is written on ten staves. The first section is labeled 'Preludio' and 'And. Poco' with a 3/4 time signature. The second section is labeled 'And. poco' with a 6/8 time signature. The score includes various musical notations such as notes, rests, dynamics (p, f, pp), articulation (accents, slurs), and performance instructions like 'fmo' and 'volvi'. There are also some crossed-out passages in the middle of the score.

8-791



A handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in a cursive hand. Key annotations include:

- pu* (pizzicato) at the top of the first staff.
- je* (jerk) markings on the second and fourth staves.
- And. no* (Andantino) marking on the fourth staff.
- mo* (piano) markings on the sixth, seventh, eighth, and tenth staves.
- po cres.* (piano crescendo) markings on the tenth staff.
- Rehearsal marks (double bar lines with repeat dots) are present throughout the score.

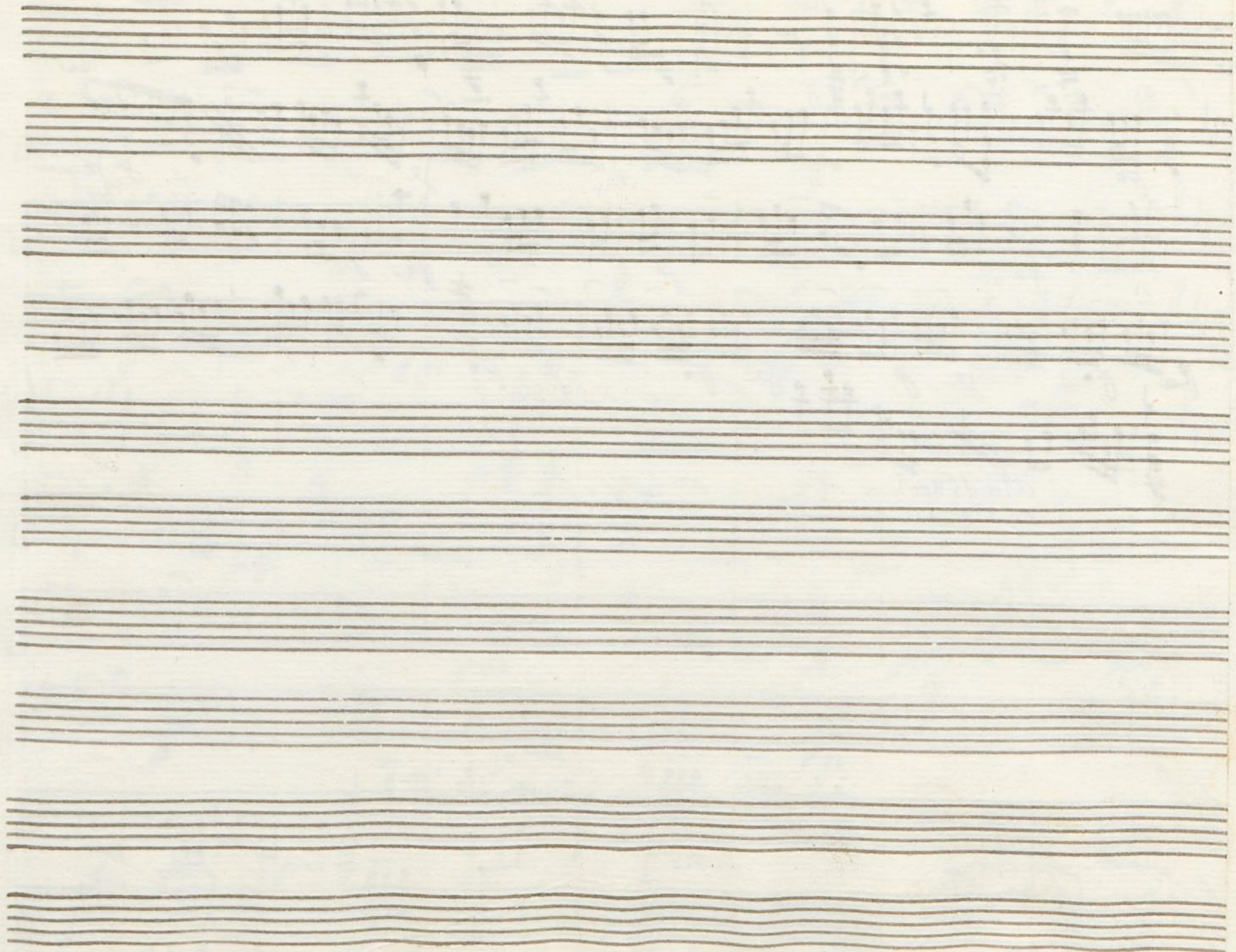


*Andro*

*Je tenu*

*ala señal*  
*2 veces*







Violin Segundo. tonadilla + a solo

1763

Preludio

Mus.  
167-8

8-791

The musical score is written on ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The first staff is marked 'Preludio' and contains a series of eighth and sixteenth notes. The second staff continues with similar rhythmic patterns. The third staff features a change in dynamics to 'pp' (pianissimo). The fourth staff includes a 'Voz' marking above the notes. The fifth and sixth staves continue the melodic and rhythmic development. The seventh staff shows a change in dynamics to 'p' (piano). The eighth staff is marked 'And.' (Andante) and features a 4/4 time signature. The ninth and tenth staves conclude the piece with various note values and rests. The word 'Volta' is written at the end of the final staff.



A handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in brown ink on aged paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings such as *f*, *mo*, *pmo*, and *po cresc.* are interspersed throughout the piece. A tempo marking *Andte* is present on the fourth staff. The notation is dense and expressive, characteristic of a composer's manuscript.



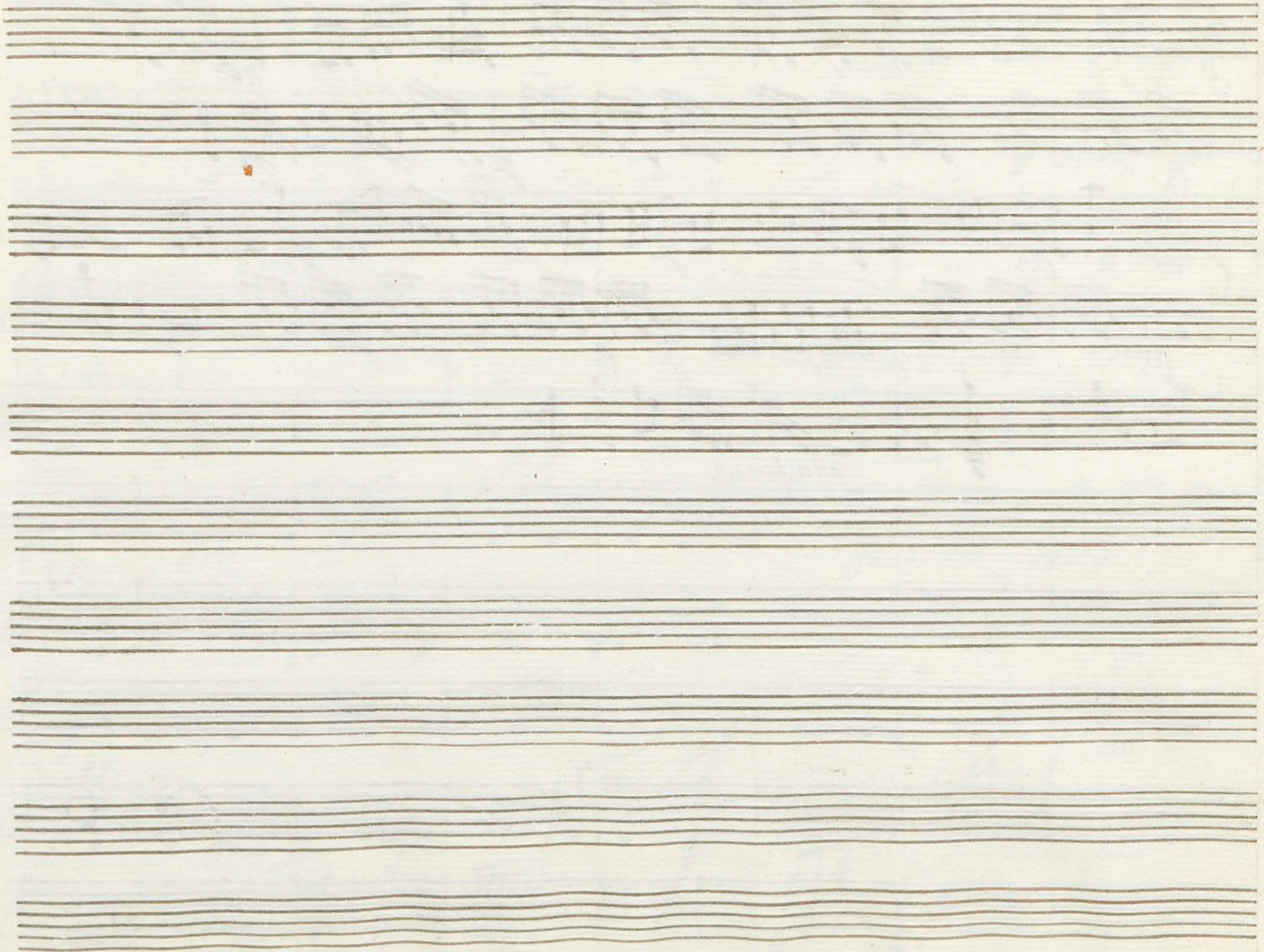
*Segue. And. No 3*

*je tena*

*poco*

*al señal*







Violin Segundo. Sonadilla a Solo. 1763.

Mus. 167-8

Preludio

*Allegretto Poco*  $\text{G major}$   $\frac{3}{4}$

*And.*  $\text{G major}$   $\frac{6}{8}$

9-7-91

12



A handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in a cursive hand. Key annotations include:

- Andro* written above the fourth staff.
- Andro* written below the seventh staff.
- Andro* written below the eighth staff.
- Andro* written below the ninth staff.
- Andro* written below the tenth staff.
- Andro* written below the eleventh staff.
- Andro* written below the twelfth staff.
- Andro* written below the thirteenth staff.
- Andro* written below the fourteenth staff.
- Andro* written below the fifteenth staff.
- Andro* written below the sixteenth staff.
- Andro* written below the seventeenth staff.
- Andro* written below the eighteenth staff.
- Andro* written below the nineteenth staff.
- Andro* written below the twentieth staff.
- Andro* written below the twenty-first staff.
- Andro* written below the twenty-second staff.
- Andro* written below the twenty-third staff.
- Andro* written below the twenty-fourth staff.
- Andro* written below the twenty-fifth staff.
- Andro* written below the twenty-sixth staff.
- Andro* written below the twenty-seventh staff.
- Andro* written below the twenty-eighth staff.
- Andro* written below the twenty-ninth staff.
- Andro* written below the thirtieth staff.
- Andro* written below the thirty-first staff.
- Andro* written below the thirty-second staff.
- Andro* written below the thirty-third staff.
- Andro* written below the thirty-fourth staff.
- Andro* written below the thirty-fifth staff.
- Andro* written below the thirty-sixth staff.
- Andro* written below the thirty-seventh staff.
- Andro* written below the thirty-eighth staff.
- Andro* written below the thirty-ninth staff.
- Andro* written below the fortieth staff.
- Andro* written below the forty-first staff.
- Andro* written below the forty-second staff.
- Andro* written below the forty-third staff.
- Andro* written below the forty-fourth staff.
- Andro* written below the forty-fifth staff.
- Andro* written below the forty-sixth staff.
- Andro* written below the forty-seventh staff.
- Andro* written below the forty-eighth staff.
- Andro* written below the forty-ninth staff.
- Andro* written below the fiftieth staff.
- Andro* written below the fifty-first staff.
- Andro* written below the fifty-second staff.
- Andro* written below the fifty-third staff.
- Andro* written below the fifty-fourth staff.
- Andro* written below the fifty-fifth staff.
- Andro* written below the fifty-sixth staff.
- Andro* written below the fifty-seventh staff.
- Andro* written below the fifty-eighth staff.
- Andro* written below the fifty-ninth staff.
- Andro* written below the sixtieth staff.
- Andro* written below the sixty-first staff.
- Andro* written below the sixty-second staff.
- Andro* written below the sixty-third staff.
- Andro* written below the sixty-fourth staff.
- Andro* written below the sixty-fifth staff.
- Andro* written below the sixty-sixth staff.
- Andro* written below the sixty-seventh staff.
- Andro* written below the sixty-eighth staff.
- Andro* written below the sixty-ninth staff.
- Andro* written below the seventieth staff.
- Andro* written below the seventy-first staff.
- Andro* written below the seventy-second staff.
- Andro* written below the seventy-third staff.
- Andro* written below the seventy-fourth staff.
- Andro* written below the seventy-fifth staff.
- Andro* written below the seventy-sixth staff.
- Andro* written below the seventy-seventh staff.
- Andro* written below the seventy-eighth staff.
- Andro* written below the seventy-ninth staff.
- Andro* written below the eightieth staff.
- Andro* written below the eighty-first staff.
- Andro* written below the eighty-second staff.
- Andro* written below the eighty-third staff.
- Andro* written below the eighty-fourth staff.
- Andro* written below the eighty-fifth staff.
- Andro* written below the eighty-sixth staff.
- Andro* written below the eighty-seventh staff.
- Andro* written below the eighty-eighth staff.
- Andro* written below the eighty-ninth staff.
- Andro* written below the ninetieth staff.
- Andro* written below the hundredth staff.



*Andte*

Handwritten musical score for five staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'p' (piano) and 'f' (forte) are present. The piece concludes with a double bar line and a repeat sign. The word 'ala señal' is written below the final staff.

Six empty musical staves, each consisting of five horizontal lines, arranged vertically.







Trompa Primera. tonadilla + a Solo

Mus. 167-8

15

*Allegretto. Poco*  $\text{B}\flat$   $\frac{3}{4}$

*And. Poco*  $\text{B}\flat$   $\frac{6}{8}$

Volta

167-8



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

- p* (piano) in the first staff.
- Je* in the second staff.
- Andno* (Andantino) in the fifth staff, with a '2' above it.
- mo* (mezzo) in the sixth staff.
- je* in the seventh staff.
- Allo* (Allegro) in the eighth staff.
- je* in the ninth staff.
- je* in the tenth staff.

Other markings include *pmo* (pianissimo) in the seventh staff, and various numerical figures (3, 4, 2, 3, 4, 2) likely indicating fingerings or groupings. The score is written in a cursive hand on aged paper.

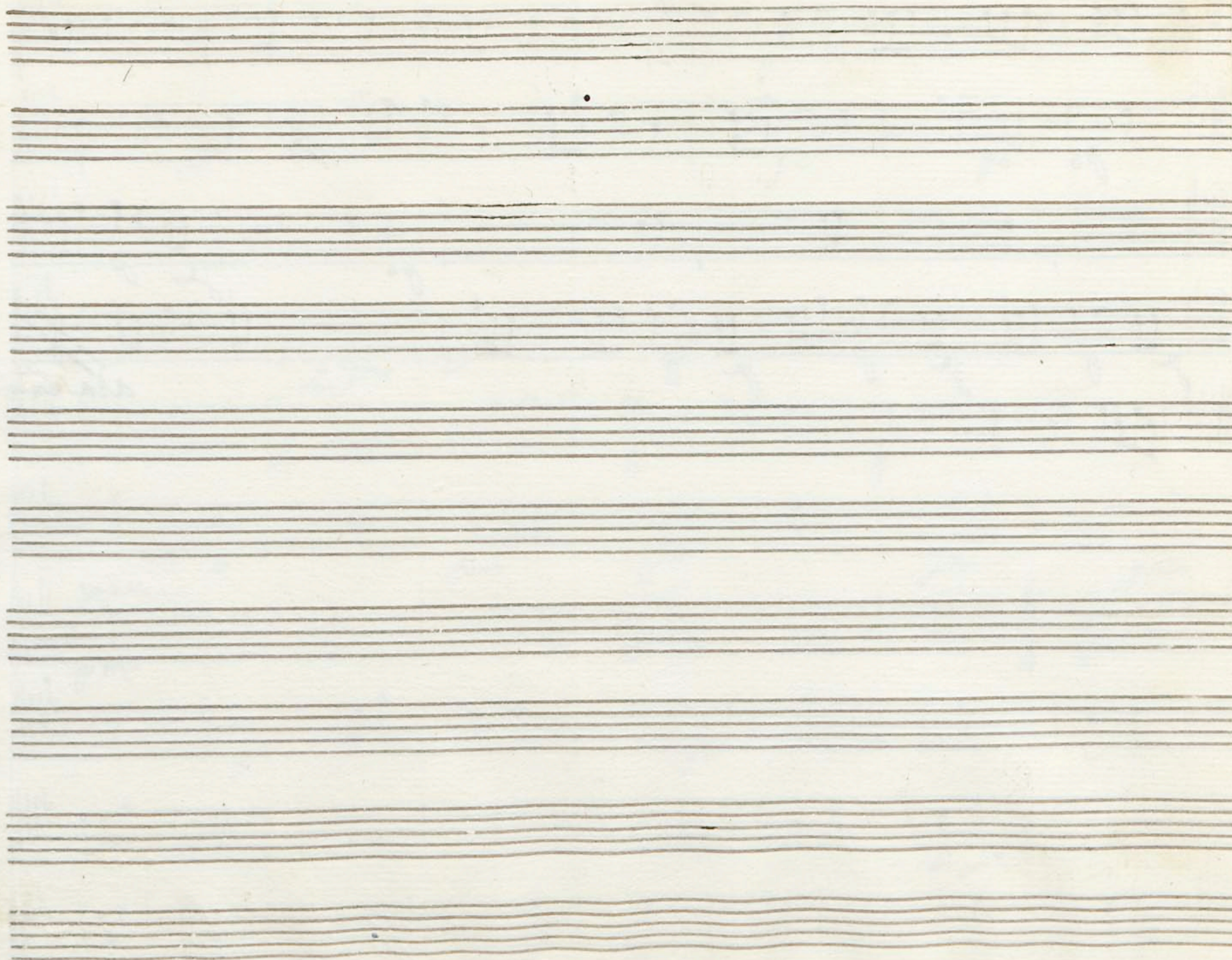


*Andte*

Handwritten musical score on five staves. The first staff has a treble clef and a key signature of one sharp (F#). It contains several measures of music with notes and rests. A '3' above the staff indicates a triplet. The second staff has a bass clef and a key signature of one sharp. It starts with a 'p' dynamic marking. The third staff has a treble clef and a key signature of one sharp, with a 'p' dynamic marking. The fourth staff has a treble clef and a key signature of one sharp, with 'f' and 'p' dynamic markings. The fifth staff has a treble clef and a key signature of one sharp, with 'allegro' written below it. The score ends with a double bar line and repeat dots.

Seven empty musical staves with five lines each, arranged vertically.







Trompa Segunda. tonadilla a solo

Mus 167-8

17

*Allegretto Poco*  $\text{3/4}$

*And.*  $\text{6/8}$

Volte

8-791



A handwritten musical score consisting of ten staves. The notation includes various rhythmic values, rests, and dynamic markings. Key annotations include:

- p* (piano) on the second staff.
- And.<sup>no</sup>* (Andante) on the fourth staff.
- tenu.* (tenuto) on the fifth staff.
- ff* (fortissimo) on the sixth staff.
- je* (accents) on the sixth and seventh staves.
- Tempo and dynamic changes: *And.<sup>no</sup>* and *ff* are written above the music.
- Rehearsal marks:  $\frac{3}{4}$  and  $\frac{2}{2}$  are written above the music.



*Andte*

*p*

*p*

*f p*

*al a senal*







Violon tonadilla à solo + Para Empezar 1763. El Abandono

Mus  
167-8

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The notation is dense, featuring many sixteenth and thirty-second notes. Dynamic markings like 'p' (piano) and 'p0' are used throughout. There are also some handwritten annotations in italics, possibly indicating performance techniques or phrasing. The score concludes with a double bar line and a fermata on the final note.

67-8

Vol. 2



Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The score features various musical notations such as notes, rests, and dynamic markings like *p*, *pp*, *f*, and *ff*. A section marked *Andte* (Andante) is indicated by a '3' over a '4' time signature. The piece concludes with the word *Segue* and a final *Andte* marking.



Handwritten musical score on three staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *le*, *p*, and *pp*. The piece concludes with a double bar line and a fermata. The word *ala señal* is written below the final measure of the first staff. A circled number '3' is located in the upper right corner of the page.

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically below the first three staves.







Contravaso. tona dilla a solo<sup>+</sup> Para empezar temporada. 1763 21.

Mus  
167-8

Preludio

Allegro

Andante

167-8

po

volni



Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The score is annotated with various musical markings:

- Andte* (Andante) in the first system.
- tenu* (tenuendo) markings above notes in the second and tenth systems.
- fmo* (fortissimo) markings throughout the score, including a *fmo cresc.* (fortissimo crescendo) in the eighth system.
- ff* (fortissimo) markings in the second and eighth systems.
- ffto* (fortissimo) in the sixth system.
- A double bar line with a slash in the ninth system.
- Segue di. Andte* (Segue di. Andante) at the start of the tenth system.



Handwritten musical score on three staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *je*, *p*, and *pp*. The piece concludes with a double bar line and the word *alafinal* written below the staff.

22



