



Sonadilla a 3.

Gurmana
Mancina
Cromad

Del Memorialista,
Un Sardento, y Una Dama.

del S.^r Misson. 1763//

1713-1

Allegro #

3/4
6/8

Resi. Sur. se
 No viene nadie

no ai nadie que pre senda siesto arri para tras para

And^{no}.

re la tienda

3

4

3

4

And^{no}.

3

4

3

4

3

4

3

4

3

4

3

4

3

4

si me lo quiero ha go me mo riales a

los fo ras teros en qua tro Ten glones Me no Un pliego en

te ro y Me ba de guan tes tres feales y

me dio man tengo Casa Como pu chero

yo tros gas te los tengo una falta que soi sol

pero nunca beo mozas si es toi dur miendo

Canto to nadas y me en tre tengo y me en tre

tengo mas len te viene pongo me

serio des cri bir yo me pongo

chi, que cau ti be rio que cau ti ve

se queda parada viendole al otro.

Cor.^{do} Swz.^a

chi que cau ti ve rio cau

sa rei pec to.

Rezi.^{do} And.^{te}

Cor.^{do}

Ponga vste un memo

rial para el mi nistro (el tal es agua

zil) pido un Registro, mis servicios de zir los no qui

siera a ble por mi la im bicta ta la vera

es cri ba usted, *Enz.^a enfadada* pues diga usted el asunto *se* yo *Cor.^{do}*

se lo explicare pun to por punto *se*

Sigue

Cor. do

Coplas //

Yo me llamo el var
en el Mar me è tra

Allegretto

gen to po laines fui soldado ya lla en el Pe
gado un Navio de un bocado de rize un Ca

non - zien Batallas yo solo eganado de per
non - la Ciudad de Merena en Asturias es te

diz mondongo y sal chichon de un Rebes so lo mi
 brazo inbenzible abra so — de Una pu ñada que

brazo par tio doze bar quillos y un Reque
 le di ~~un forlon~~ ~~rompi la~~ ~~lanza~~ ~~las~~ ~~ruedas~~
avon forlon rompi la lanza las ruedas

son, acciom e roica de grande valor, Ute'd sea d
 no, ^{8^a}

fenu

mira pues no es men tira diga vste Casos muchome

es te hombre loco sino men gaño si no me en

gano quiero lle barle el denio quiero

por solo un ra to a lis tante apa us

Sale Ma Como lo ro la Ma fmo

D.C. 3/4

te Un memorial agavste un memorial - Contra un

pi ca ro falso trai dor - Contra un pi ca ro

falso trai dor pues el villano no a Cum

plido no no a cumplido lo que toca a su

obli ga cion lo que toca a su obli ga

cion si salgo con este empeño con este em

peño la palabra yo te doi de que seras

tu so li to — tu so li to dueño de mi

Co ra zon — dueño de mi Co ra zon Cuen ta lo mu

chacha tean para re yo tean para re yo.

Cor: ^{do} Se queda el condido:

de tras de la silla de M.^a y conforme
ba ablando ella aze ademanade
Tavia, ò de alegria, abiendo le di
cho por señar ala Cruz. que calle
de lo que da aen tender el otro //

Alto

M.^a

ay de mi des di

cha da que in feliz naci Cava lle ri to mio due

la se de mi el me a da do mucho pa lo

anda bueno, guapo lindo

poco comer mal ber tida ay de mi des di

toma zier to fido brabo.

cha da que in fe liz na ci Ca va lle ri to

mio due la se de mi me mal tra ta

anda bueno

Volvi

lea bo rrez co ^{re} quie^{re} do tras mas que a mi
 gua po lindo toma cierto fi xo bravo.

ay de mi des di chada que in feliz na ci cava

He ri to mio due la se de mi no a bles
 Luz.

mengañas

las dos

tal te quierre a do rado bien vamos
 me quieres ay ca veza mia que

a bailar ande usted que, mire vste que para
 duras tas *Masilloso* *Jano* *Masilloso*
 a quien va bailan ha buscando el color la pija la
 es palda ala M.^a yalo ultimo le coje il.

ala ele ele trum trum trum trum c. anda c. anda

c. ele c. ele c. chichi, c. chichi, c. tedia c. papa c. bienes, c. tunba

C. tamba, c. tingo. ay. tengere,
fmo *Cor. do*
Rezi. adagio te vies mo ri ras ya no ai par
Ma fi do des de que en traste te abia co no zi do
Suz. Ma. Cor. do los B. yo se lo dixe de veras no aya vi nas pue r que sea
 Cave con unas segui di llas *seguir. 3/4*
fmo. Maestoso

ton ton t. t. t. t.
 ton al son de los Clarines ta la ran tan t. t. t. al son de los cla
 rines Con ma ra villa tan ta ran tan la
 ran tan la ran tan la ra tan tan de ma ra villa
 sea ca va ran con salva las segui di llas las segui

dillas las segui dillas — y aran tan bien los cue tes

Salva fes ti va su, chi — chi chi chi trum, chi — chi c. c.

trum chi chi trum chi chi trum chi trum trum trum trum

trum los Coetes del Cas

trum trum tr. tr. tr. trum tr. tr. tr. a Dios pren

ti llo dizen que vivam trum tr. tr. tr. a Dios pren

dar del alma a dios prendas que ri das porque ya aqui sea
 cava si si si sea cava la segui di lla

fin ala señal

adios madamas
 que cantando pedimos
 perdoner faltas
 yaran tan bien los coetes
 festivas salvas. //

All.^{to}

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The music consists of a series of eighth notes, some beamed together, across ten measures. The paper shows signs of age and staining.

A series of ten empty five-line musical staves, arranged vertically. The paper is aged and shows some staining.

Violin Pímexo, tonadilla à 3. del Memorialis tra

Mus. 173-1 1

Allegro

Rezi. Adagio

Voln' Rezi.^{do}

1200005685

Rezi. do And. no

A handwritten musical score on aged paper, consisting of ten staves. The notation is in G major (one sharp) and common time (C). The score begins with a treble clef and a grand staff bracket. The first staff contains a melodic line with a forte (f) dynamic marking. The second staff continues the melody. The third staff is a grand staff with piano (p) dynamics and includes a section marked 'And. te' in 6/8 time. The fourth staff continues the piano part with 'All. to' markings. The fifth and sixth staves feature complex piano textures with many beamed notes and dynamic markings like 'fmo' and 'p.o.'. The seventh and eighth staves continue the piano part with similar textures. The ninth and tenth staves conclude the piece with melodic lines and dynamic markings, ending with a 'fmo' and a double bar line.

Violin Primero, tonadilla a 3. del Memoxia y lista.

Mus 173-1

Oboe

And.^{no}

Rezi.^{do} Adagio.

Volti Rezi.^{do}

Rezi.^{do} And.^{no}

And.^{te}

All.^{to}

fmo

f

p

tenu

6/8

Jopeillo All.^{to}

fmo *Sigue Rezi, do*

Rezi, do And. no

fmo

And. no

All. no

All. no

fmo

A handwritten musical score consisting of ten staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a time signature of 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *pp*, *f*, *ff*, *mf*, and *ffz* are used throughout. Articulations like accents (*acc.*) and slurs are present. The score is written in a cursive, historical style.

Tope illo Alto

Volte Rezi. do

Violin Segundo, tonadilla a3, del Memorialista. 7

Mus 173-1

And. no 8

The score is written for Violin II and consists of two main sections. The first section, 'And. no 8', is in 3/4 time and features a melodic line with various dynamics including *p*, *f*, *pp*, and *fmo*. It includes several triplet markings and a *rit.* marking. The second section, 'Reci. do Adagio', is in common time and features a more rhythmic accompaniment with dynamics like *p*, *f*, *pp*, and *fmo*. It includes a *rit.* marking and a *3/8* time signature change. The score concludes with a *fmo* dynamic and a *rit.* marking.

This is a handwritten musical score on aged paper, featuring multiple staves of music. The score begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The first staff is marked *fmo* and ends with the instruction *si que Rezi. do*. The second staff is marked *And. no Rezi. do* and is part of a grand staff with a bass clef. The third staff is a grand staff with a bass clef, containing a section marked *fmo* and *Po*. The fourth staff is marked *And. te* and is in 6/8 time, with dynamics *Po* and *f*. The fifth staff is marked *All. no* and is in 3/4 time, with dynamics *f* and *Po*. The sixth staff is marked *All. no* and is in 3/4 time, with dynamics *fmo* and *f*. The seventh staff is marked *fmo* and is in 3/4 time, with dynamics *f* and *h*. The eighth staff is marked *fmo* and is in 3/4 time, with dynamics *h* and *h*. The page number 68 is written in the right margin.

A handwritten musical score consisting of ten staves. The notation includes various musical symbols such as clefs (treble and alto), time signatures, and dynamic markings like *pp*, *fmo*, and *ten.*. The piece is titled "Jopuzillo All'ro" in the third staff. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The manuscript shows signs of age, with some staining and wear.

Volh Rezi. ido

Rezi, do Adagio

And. Maestoso.

f. tenu.

p. segue

fmo pmo pmo pmo pmo pmo pmo pmo pmo

al señal.

Rezi.^{do} And.^{no}

A handwritten musical score for piano, consisting of ten staves. The score is written in G major (one sharp) and common time (C). The first two staves are marked 'Rezi.^{do} And.^{no}'. The first staff contains a melodic line with eighth and sixteenth notes, while the second staff provides a harmonic accompaniment with quarter notes. The third and fourth staves continue the piece, with the fourth staff ending in a 6/8 time signature and marked 'And.^{te}'. The fifth and sixth staves are marked 'All.^{to}' and feature a 3/4 time signature. The seventh and eighth staves continue with a 3/4 time signature. The ninth and tenth staves conclude the piece, with the tenth staff marked 'tenu.'. Dynamic markings include 'fmo' (forte) and 'p.o.' (piano) throughout the score.

Handwritten musical score for a multi-stemmed instrument, likely a harpsichord or similar keyboard instrument. The score consists of ten staves of music, each with a treble clef and a key signature of one flat (B-flat). The music is characterized by rapid sixteenth-note passages and complex chordal textures. Dynamics include *tenu.*, *se*, *po*, *fmo*, and *se mas vivo.* The piece concludes with the instruction *Volta P.^{to} Rezi.^{do}*

Rezi.^{do} Adagio.

fmo

And.^{no} Maestoso. *Segui di.*

Trompa Primera, tonadilla a 3 7 del Memorialista

Nus 173-1 1

And.^{no} *se po tenu.* *f*

fmo

fmo tenu.

tacet Rezi.^{do} *come prima* *po tenu.*

f *po* *f* *po* 12

po. *fmo tenu.*

fmo tenu. || tacet Rezi.^{do}

And.^{2e} *po*

f *All^{to}* 2

fmo *Vol^{ta} P.^{to}* *All^{to}*

All.^{mo} $\text{G}^{\#} \frac{3}{4}$

4 3 fmo

4 3 fmo

4 2 4 2 fmo

fmo Jopeillo All.^{mo}

p.o. fmo

2 2 fmo 6

2 2 fmo 6 3 2 2

fmo fmo 2 p.o.

fmo p.o.

fmo 2

tacet Rezitado.

Seguidi.^s

And.^{no} Maestoso. $\text{G}^\#$ $\frac{3}{4}$

Segue ^u

fz tenu. p^o

p.^o cres. fmo p.^o mo fmo fmo p.^o mo fmo

fmo fmo sfmo

p.^o cres. f. al asñal



ATE

Trompa Segunda tonadilla a 3, 7 Del Memorialista

Mus 173-1

And. no
fe potenu.
fmo
fmo tenu.
Comezima
2
fe potenu.
2
fe po.
po.
fmo tenu.
3
fmo tenu.
Tacet Rezido
And. no
Almo
Volvi P.to
Almo
fmo

All.^{to} $\text{G}^{\#} \frac{3}{8}$

4 3 4 2 *fmo*

Jopeillo All.^{to} 2 2 6 *fmo*

2 2 6 *fmo*

3 2 2 2 2

2 2 2

fmo 2 2 *fazer Rezi.*

Seguiri^s

And.^{mo} Maestoso $\text{G}^\#$

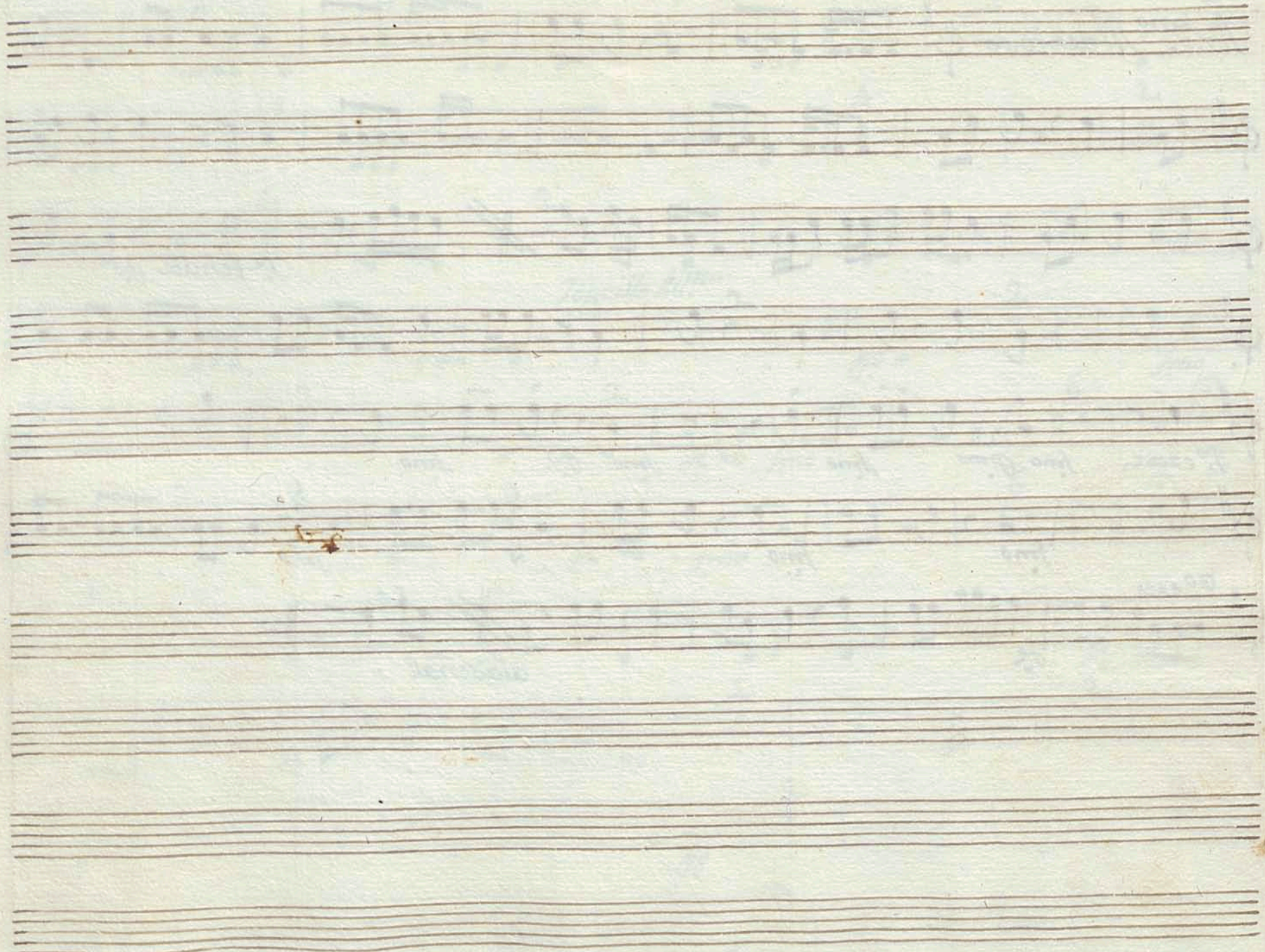
Se tenute

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

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

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

al señal



A handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various time signatures such as 6/8, 3/4, and 4/8. The score is annotated with performance instructions: *And.^{no}* (Andante), *fmo* (for *forzando*), *se tenu po* (for *sempre tenuto piano*), *tenu.* (for *tenuto*), *All.^{to}* (Allegretto), and *Jopeillo All.^{to}* (for *Jocoso Allegretto*). Dynamic markings include *f* (forte), *po* (piano), and *fmo*. The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side.

sonadilla Baxo II del Memorialista

Handwritten musical score for 'sonadilla Baxo II del Memorialista'. The score is written on ten staves, with the first two staves in treble clef and the remaining eight in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'pp' (pianissimo). There are also performance instructions: 'Resi.' (Respiro) and 'Allegro' (Allegro). The piece concludes with the instruction 'Segue el Resi.' followed by an asterisk.

A Compa.^{to} Tonadilla à 3. del Memorialista. 2

Mus 173-1

And. no

6

6

Rezi. do Adagio

3

Come Prima

6

6

Rezi. do And. no 3

fmo

fmo

6/4

voti pto

Handwritten musical score on ten staves. The score includes various musical notations such as clefs, time signatures, and dynamic markings. The first staff is marked *And.^{te}* and *f^o*. The second staff has *f^o tenu.* and *tenu.* markings. The third staff is marked *All.^{to}* and *f^o*. The fourth staff has *f^o* and *f^o* markings. The fifth staff has *f^o* and *f^o* markings. The sixth staff has *f^o tenu.* and *tenu.* markings. The seventh staff has *f^o* and *f^o* markings. The eighth staff has *f^o* and *f^o* markings. The ninth staff has *f^o* and *f^o* markings. The tenth staff has *f^o* and *f^o* markings. The score also includes a section marked *Jopeillo All.^{to}* and *f^o*.

Handwritten musical score for a string quartet, page 2. The score consists of ten staves of music in G major and 3/4 time. It includes various dynamics like *f*, *p*, *fz*, and *fz tenuto*, and tempo markings such as *Adagio* and *And. no Maestoso*. The piece concludes with a double bar line and the word *fin*.

