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Lonadilla Nueva.

à 5 y Mas

De Un Maestro de Musica,

y Una Señorita.

Mariano

Juan Manuel

Comand

Vicente

Jalisco

174-9

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

tonadilla a 5.

+

*Allegretto*

The musical score is written on five staves. The first staff is the treble clef with a key signature of one flat and a 6/8 time signature. The second and third staves are the alto and tenor clefs, and the fourth and fifth staves are the bass clefs. The music is written in a cursive hand with various notes, rests, and dynamic markings like 'p' and 'mo'.

Copiante de los  
 diablos sal aqui buena lana traime si las Copias te  
 esas treinta tonadas (ay dueño de mi vida)  
 ay prenda Yega la da) despacha bruto mira que el tarde  
 y reara falta traime el sombrero trai tu la capa

Sale Coro. <sup>do</sup> mui Rediculo

tenga vste buenos di — as buenos di —

as Pa — rezes un de monio zier — to si figura es

*Cor. do*

raña, yo soi copiante, copio tonadas tengo mi

puesto en una Vinco nada donde en el im bierno se

tue tan Castañas bamos ~~#~~ ~~#~~ bamos Vaya Vaya

*saca un Papel*

Vaya vaya quiere <sup>un</sup> dulce zi to que mea da do su  
 fa dame le <sup>co</sup> no no

*Ma*  
 dame le quiero le le bre le le re si  
 dai <sup>ro</sup> no no no no

*da de y le* *da de bla*  
 ma que men fa das ve - re si ve

re que tra - ta

M.<sup>a</sup> leí

à parte

*Allegro* *Adagio*

la bras dueño per di do... yo mea  
 braso Como ma ñana se zierro que me caso tuas de ser  
 mio tuya sera la suerte ò e de ser tuya  
 ò me dare la Muerte, Purichine la à migo  
 yo rabio... que do quedo bente con migo que reme diar lo

puedo. *Allegro Ma* Puri chi nela de ti yo espero de que a mi  
 males das remedio vamos bolando vamos co  
 rriendo mira que de la lo por mi quen - ta, tu que  
 tras... qui ta no tenpas mie - do vamos que es tarde  
 pe ro pri mero diga mos algo de to ca ba

Neros vamos al quento si alla ba la to nada

mi mosque te ros mi mosque te - ros del ma

ei tro y Copiante fona di Nero to na di - Ne

ro to na di Ne - ro. vanve

*And. Picato*



sale el Bicho de Bata y corro bien vestido, y su vida  
con almudilla muy triste bien bebida, y se pone a correr, y el  
bicho se sienta.

Mañana te casarás hija y dola  
trada ay — que tor men — to el no bio es muy  
Ti co tiene muchas gracias ay — que del  
gra — cia ay — que del gra — cia, Porque lloras, tu sus

*Bicho. Je me*  
*Euz. murmur.*  
*Bicho*  
*Bicho*

*pp*

piras, digue sientes que teal terra a bla no tengo  
tenu

na da no, yo ol bi dar mi ui da

yo de dar q.<sup>n</sup> mea ma no, quei lo que dizei quei lo que char las

quei lo que gruñes quei lo que mazcas si di, maña na sin re

llaman.  
medio vera casa - da ga llejo de los dia blos mi

Sakel Salles 3

3

3

6

ra q<sup>n</sup> llama, es el mu si co que viene a en se ñarla y el Cupia

deiro el que lea Compañía, a bre Corre, preito, anda

*Pa. Luz.*

el corazon del pecho se sobre salta se sobre sal

*Biexo*

de contento ~~estoi~~ loco for tuna Yara for tuna Ya

*Salle.*

el corazon - del pecho se sobre salta se sobre sal

*po*

ra a bre luego la Puerta mira que llaman mira que  
 ra a bre luego  
 ta a bro luego Na puerta purque ya llaman purque ya

llaman. *salen los dos.*

llaman

*And.<sup>te</sup>* *Bie xo mui alegre*

se pa vir se o Mae - tro de que ma  
 yo quiero dar la el do - se lu ci da

nana mi que ri di ta hi da que da ca da  
 vaya maí de treinta mil pesos Ne baen a la

*los 3.*  
 sea en ora buena for tuna para los dos se pozen e da de

las, las, las, sea en ora buena for tuna para los dos se pozen e da de  
 las, las, las, sea en ora buena for tuna para los dos se pozen e da de

las las los dos se pozen e da de largas e da de lar

las quiere vited que la e tien da y vited fir

marla ya de firmar mi hi da y yo ~~la~~ <sup>firmar</sup>

los 3.

ta sea en hora  
 sea en ora buena fortuna Para los dos segozen

eda dei larpas eda dei larpas e  
 larpas los dos segozen

da dei larpas.  
 abra una Mesa Con Yecado  
 de escribir, y quatro sillas  
 y Coro.º el que escribe la  
 Carta de dote que estara en medio

Parola

Biexo.

Coplas  
And.  
Primera mente la Bongo  
La doi miazienda no quiero  
quiero firmar lo sean tes

selobantagha afirmada  
M<sup>no</sup> y Euc<sup>a</sup>  
Casa la doi sei mu las coche y for  
nada la doi mi vida la doi mi amor  
tigos ya todo a que esto se concluya, Porque yo soi

todo.  
Soy  
pon que ba queiro  
Soy  
pon que ba queiro  
Carta de do te no  
Carta de do te no

2<sup>a</sup> M<sup>no</sup> y Euc<sup>a</sup>  
Porque soi suel poco, que suel clavo soi, Carta d

3<sup>a</sup> linda fue la burla, echa con primor; Carta d

bi me-dor moreni cari ñi, pobrezi,  
 bi me-dor moreni, cari ñi, pobrezi, que te quiero

yo chi c. c. c. c. que te quiero yo. *alaf enal*  
*2 veces*  
*mas.*

*Swz.<sup>a</sup>*  
 ay Padre mio yo etoi casada ete emiel  
*sedan las mano*

*Bioxo,*  
 poso y mi pala bra aun tienes en el  
*Cor. g. Sallo. al sedan las manos*



Cor.<sup>do</sup> todos de Rodillas

M.<sup>ro</sup> y Luz.

bosque o traen bos cada ay Pa dre zi to

o traen bos cada ay Pa dre

ai Pa dre a ma do ay — ay que do lor

zi to ay Pa dre a ma do ay que do lor

todos U mildes pe dimos perdon que nos res

*non des* *todos* *more ni*

*Biejo* *quei to sea ca bo, more ni, Ca ri ñi, po bre*

*zi quei to sea ca bo chi, c. c. c. c. c. quei*

*si quei to sea ca bo.* *siguen las segui.*

*seguir.* *And.* *po cres.*

*Segui. All.<sup>o</sup>*

los tan bo

res de guardias de infante ri a an sa ca do nas

guapas segui di lli tas tan tan t. t. t. tra — tan tan

tan t. t. tra — segui di lli tas segui di

lli tas para a li biar las Penas que de sus la ti gas

y en y qual des tran bo se a ña den es ta co si

Un tambor dentro.

ta tan la la ra Vamos vamos a marchar tan la la  
 ta tan la la ra tan la la ra Vamos va tan la la

ra tan la la ra para luego des cansar la noche a lle  
 ra para

ga do orro ro ra es ta es ta tataratarara  
 la no che a lle ga do orro ro ra esta tataratarara

ra a dios Mosqueteros mi os que to a ca va ya que to a ca va  
 ra a dios Mosqueteros mi os que to a ca va

ya si si si si si si que to a ca va ya si si si si si  
 si que to a ca va ya

si que to a ca va ya  
 ala se ñal



+

Violin Primero.

Sonadilla del Maestro, y su Copiante.

del S.<sup>r</sup> Misson. 1763.º.

sonadilla

*Alleg.<sup>ro</sup> non molto*

The image shows a page of handwritten musical notation for a piece titled "sonadilla". The tempo is marked "Alleg.<sup>ro</sup> non molto". The score consists of ten staves of music, likely for a piano and violin. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *f*, *cresc.*, and *poco*. There are also some performance instructions like *voce* and *se*. The handwriting is in brown ink on aged paper.



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *pp*, *f*, *molto*, *Andante*, *Allegro*, and *Volte presto*. The score is organized into systems, with some staves grouped by a brace. The paper shows signs of age, including yellowing and some staining.

Handwritten musical score for the first system, consisting of four staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *p*.

*And.<sup>te</sup> Picato*

Handwritten musical score for the second system, consisting of six staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *p*, *cresc*, and *dim*. It also features triplets and a *Picato* section.

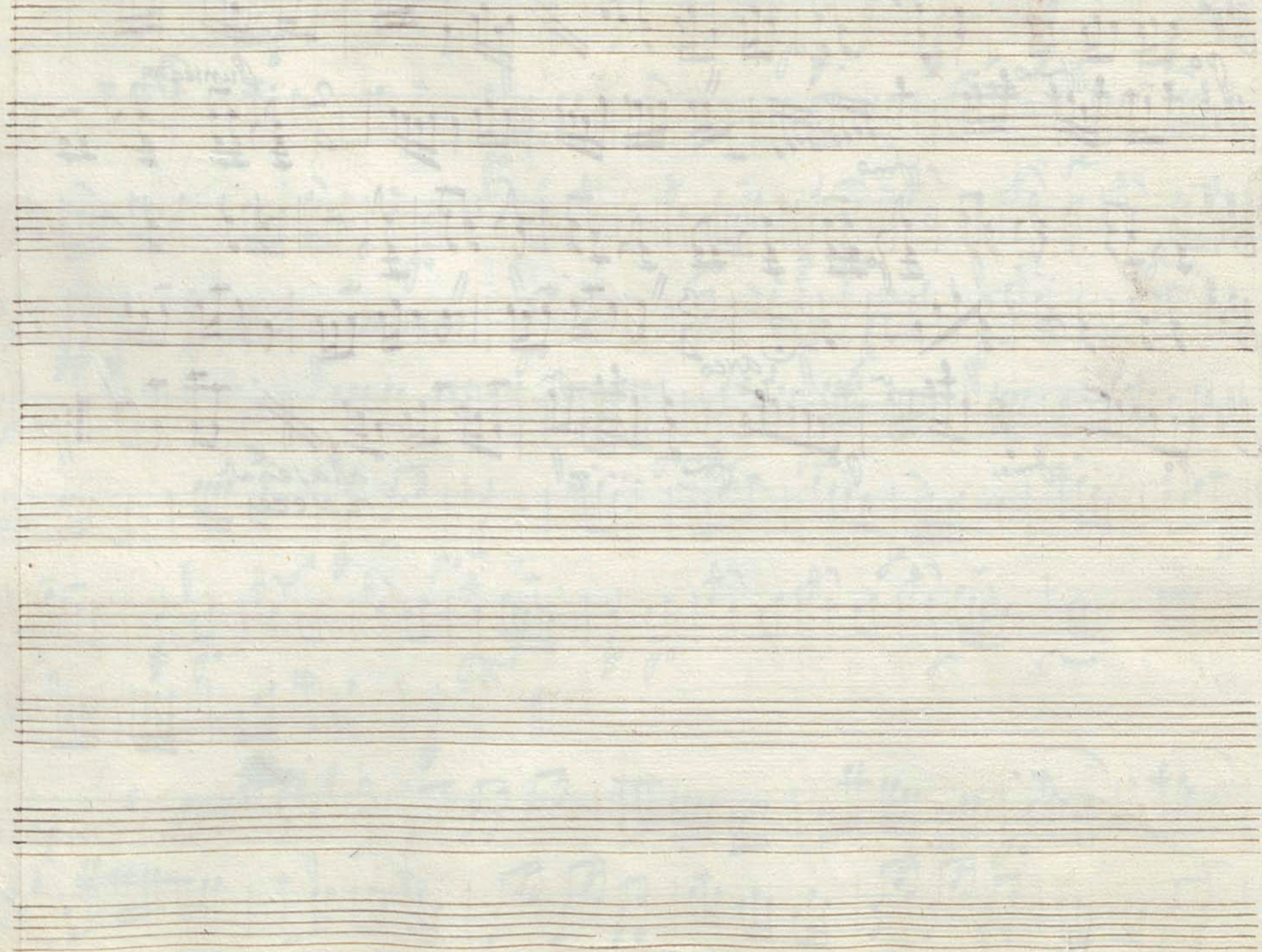
Handwritten musical score for guitar, consisting of ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/8 time signature. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. A section is marked "Allegretto" with a 3/8 time signature. The score concludes with a double bar line and a fermata. The signature "Daron Volk" is written in the bottom right corner.

*Coplas* *Alleg.<sup>ro</sup>*  $\frac{2}{4}$

*Segui.<sup>s</sup>* *Alleg.<sup>ro</sup>*  $\frac{3}{4}$

*fmo*

Handwritten musical score on five staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and various rhythmic values. The score is divided into measures by vertical bar lines. Performance instructions are written in cursive: *fmo* (first measure of the second staff), *Punteado* (above the second measure of the second staff), *arco* (above the third measure of the fourth staff), and *ala señal 2 veces* (below the fifth staff). The manuscript shows signs of age, including some staining and a small mark in the top right corner.





*Reza, Adagio*

*Lo ten*

*se p*

*3/8 p*

*se p f*

*p f*

*se pmo*

*pmo Diaro p f*

*pmo p f*

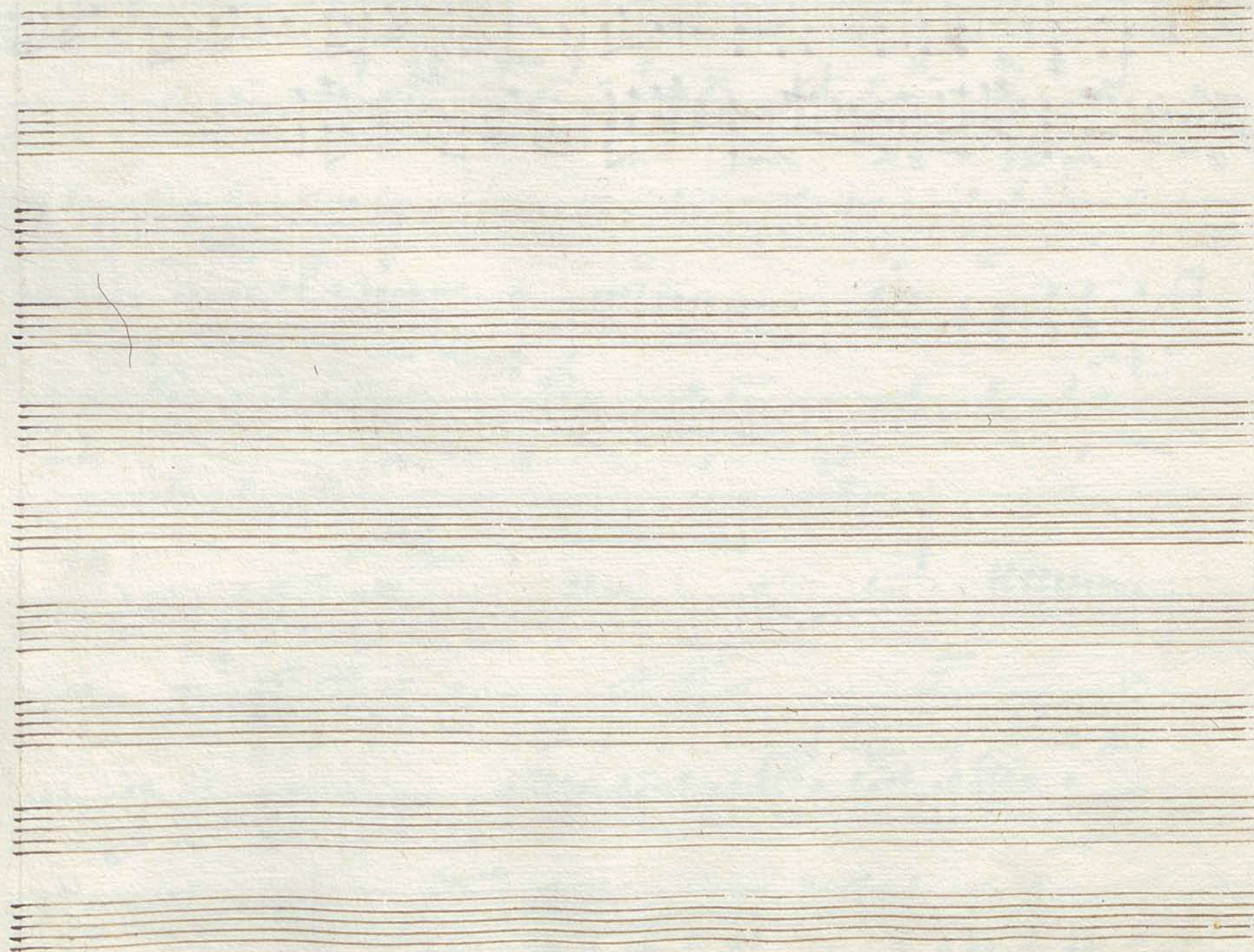


Handwritten musical score for the first system, consisting of six staves. The notation includes treble clefs, a key signature of one flat, and a 2/4 time signature. The music features complex rhythmic patterns with many triplets and slurs. Dynamic markings such as 'fmo' and 'f' are present throughout the system.

Handwritten musical score for the second system, consisting of two staves. The notation continues with treble clefs, one flat key signature, and 2/4 time signature. It includes dynamic markings like 'fmo' and 'f'.

*Se repite dos veces  
 mais ala Señal*  $\frac{2}{4}$  *voln*  $\frac{2}{4}$   
*Parola*

Handwritten musical score for the third system, consisting of two staves. The notation includes treble clefs, one flat key signature, and 2/4 time signature. It includes dynamic markings like 'fmo' and 'f'.



Violin Seg<sup>do</sup> tonadilla

De un Maestro de Musica y Copiante Mus 174-9

*All.<sup>o</sup> non Moto*

Per 2<sup>o</sup>  
Adagio

2<sup>o</sup> ten

And<sup>no</sup>  
2  
4  
Picar<sup>o</sup> Et

And<sup>no</sup>  
2  
4  
Picar<sup>o</sup> Et

And<sup>no</sup>  
2  
4  
Picar<sup>o</sup> Et

Handwritten musical score for the first part of a piece. It consists of eight staves of music. The notation includes numerous triplets, slurs, and dynamic markings such as *mo*, *ten*, and *poco cres*. The piece concludes with the word *Sigue* written in the final measure of the eighth staff.

Handwritten musical score for the second part of a piece. It begins with the tempo marking *And* and the time signature  $\frac{3}{8}$ . The notation features slurs and dynamic markings like *mo*. The piece ends with the instruction *Parola* written below the final staff.

Se repite dos veces  
 mas ala Señal 2 Volta 4

*Andante* *fmo*

*Se repite la señal 2 veces mas*

*Allegro Segno* *3/4*

*Andante* *Puntado*

Handwritten musical notation on two staves. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout. A measure near the end of the top staff contains a '3' above the staff and 'arw' below it. The bottom staff continues the musical line with similar notation, including slurs and accents. The piece concludes with a double bar line and a repeat sign.

Eight empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.





Violin Seg<sup>do</sup> tonadilla

De un Maestro de Musica y Copiante No 174-9

Allegro non Molto

*p* *f*

*dim.* *cres.* *dim.* *cres.* *dim.* *cres.* *dim.* *cres.* *dim.* *cres.*

*pizz.*

*f*

C. del Du. V. del 2º



Handwritten musical score consisting of ten staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a 3/8 time signature. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as 'p' (piano) and 'f' (forte) are present. The piece concludes with the word 'Segue'.

Parola  
 Le repite dos veces  
 mas a la señal 2 Volta 3  
 4

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo is marked 'Andante' (Ando). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamics such as *p* (piano) and *f* (forte) are indicated throughout. The third staff contains the lyrics: "Se repite a la señal 2 veces mas". The score concludes with a double bar line and the word "Fin". The signature "Lunrabo" is written at the bottom of the final staff.

Handwritten musical score on two staves. The top staff contains a melody with notes, rests, and dynamic markings like "arco" and "1". The bottom staff contains a bass line with notes and dynamic markings like "p" and "mo". The music is in G major and 3/4 time.









taze hasta lo Ultimo

Oboe Segundo

Mus 174-9 A

En las Seg<sup>s</sup> de la tonadilla del Maestro de Musica y Copiante

*Allegretto*  $\frac{3}{4}$

Do ten mo

mo

mo

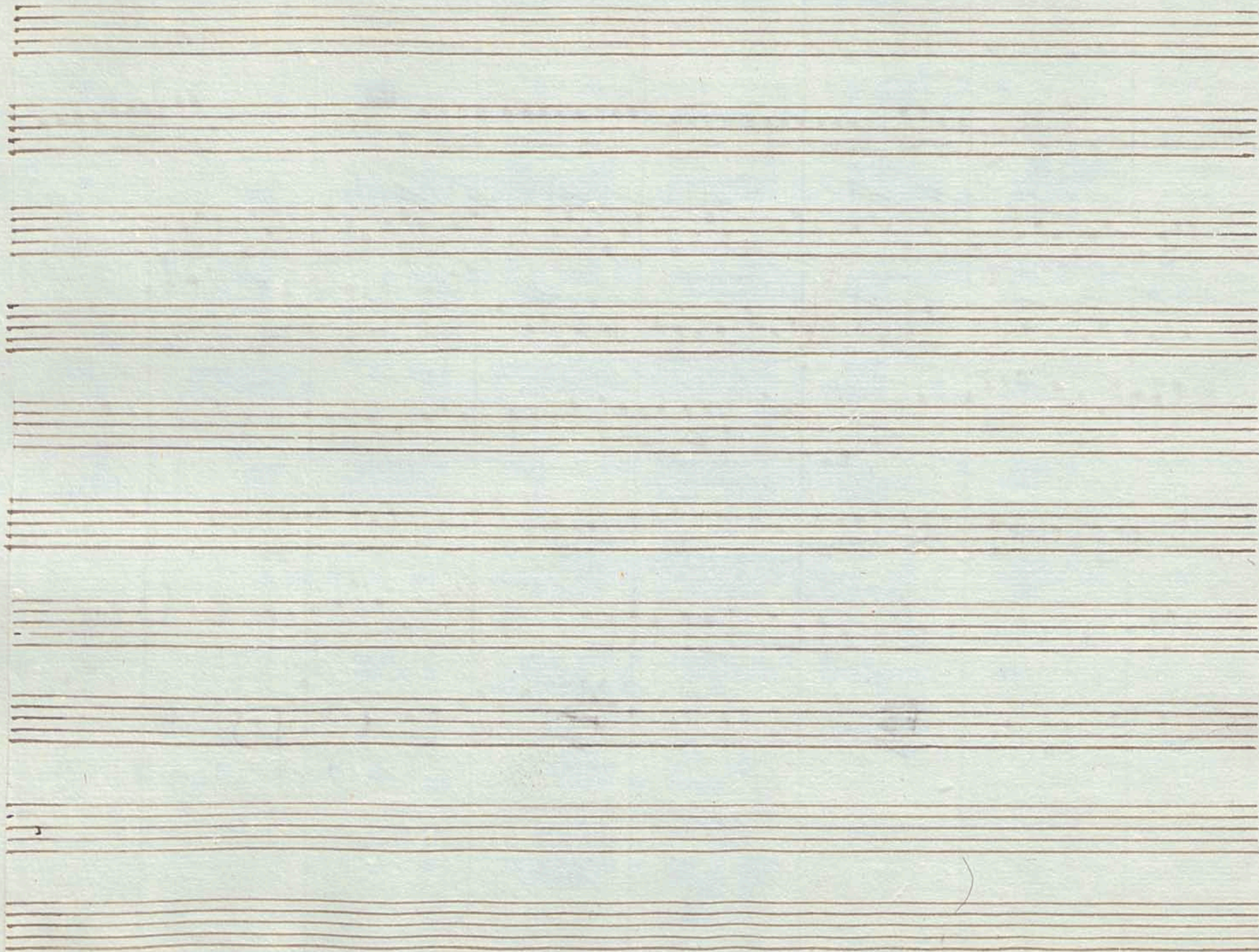
Andro

mo

mo

mo

ala señal 2 mas



Trompa Primera. tonadilla + de un Maestro y Copiante Mus 174-9 1

The musical score consists of ten staves of handwritten notation. The first staff is marked *All. non Molto* and  $\frac{6}{8}$ . The second staff is marked *fmo* and *mo ten*. The third staff is marked *fmo*. The fourth staff has dynamics *f*, *mo*, and *se*. The fifth staff has dynamics *mo*, *se*, *Pres*, and *mo ten*. The sixth staff has dynamics *se fmo*, *f*, *fmo*, *se*, and *f*. The seventh staff has dynamics *mo ten* and *fmo*. The eighth staff is marked *fmo* and includes the instruction *2da. Adagio*. The ninth staff has dynamics *mo* and *se*. The tenth staff has dynamics *mo* and *se*. The score concludes with a double bar line and the word *fin*.

Handwritten musical score on ten staves. The notation includes various dynamics such as *se*, *Do*, *f*, *And<sup>mo</sup>*, and *ten*. It also features numerical markings like 1, 2, 3, and 4, and rests. The music is written in a single melodic line with a key signature of one flat.

Handwritten musical score on two staves. The first staff begins with the instruction *en la 1<sup>a</sup> mano* and includes dynamics like *And<sup>mo</sup>* and *f*. The second staff contains the lyrics *se repite 2 veces mas a la señal* and ends with *sigue*. The word *Parola* is written below the second staff.

*And<sup>no</sup>*,  $\text{D}:\flat\flat$   $\frac{2}{4}$  *fmo* *3* *Po*

$\text{D}:\flat\flat$  *f* *P* *fmo* *Se repite la señal*  
*2 veces más*

$\text{D}:\flat\flat$  *P* *f* *f* *fmo* *Po*

$\text{D}:\flat\flat$  *f* *P* *f* *P* *fmo* *P* *fmo* *Po*

$\text{D}:\flat\flat$  *f* *fmo*

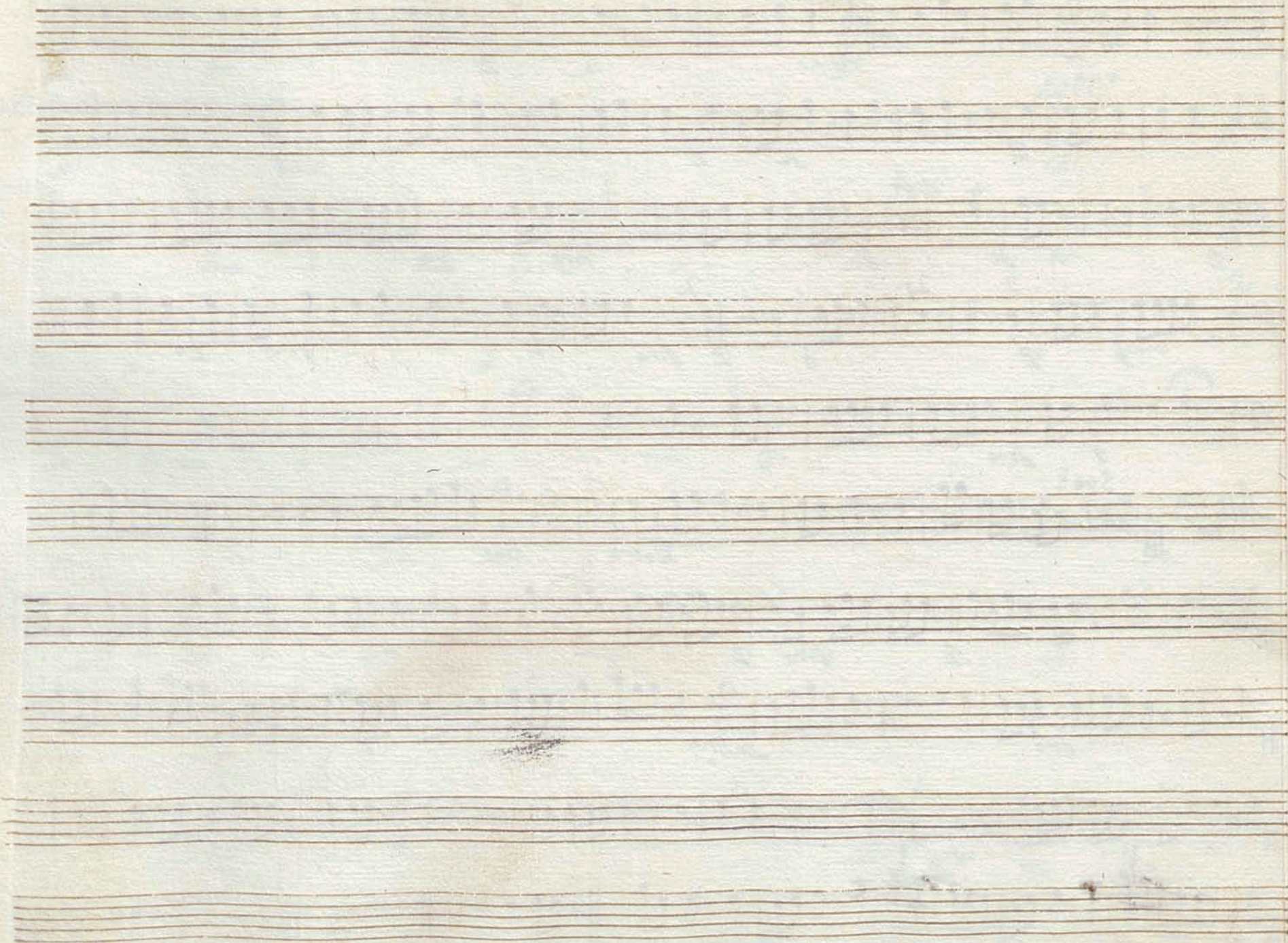
*All<sup>to</sup>*,  $\text{D}:\flat\flat$  *Seg<sup>s</sup>* *Po* *fmo*

$\text{D}:\flat\flat$  *P* *fmo* *P* *fmo*

$\text{D}:\flat\flat$  *fmo* *And<sup>no</sup>* *P*

$\text{D}:\flat\flat$  *f* *P* *fmo* *3*  $\frac{3}{4}$

$\text{D}:\flat\flat$  *Po* *fmo* *P* *fmo*



*Trompa Seg<sup>da</sup> tonadilla*

*Fern Maestro de Musica y Copiante* MV 174-9

*All<sup>ro</sup> non Moto*  $\text{D}^{\flat}$   $\frac{6}{8}$

*Pocres*

*ter<sup>do</sup> adagio*

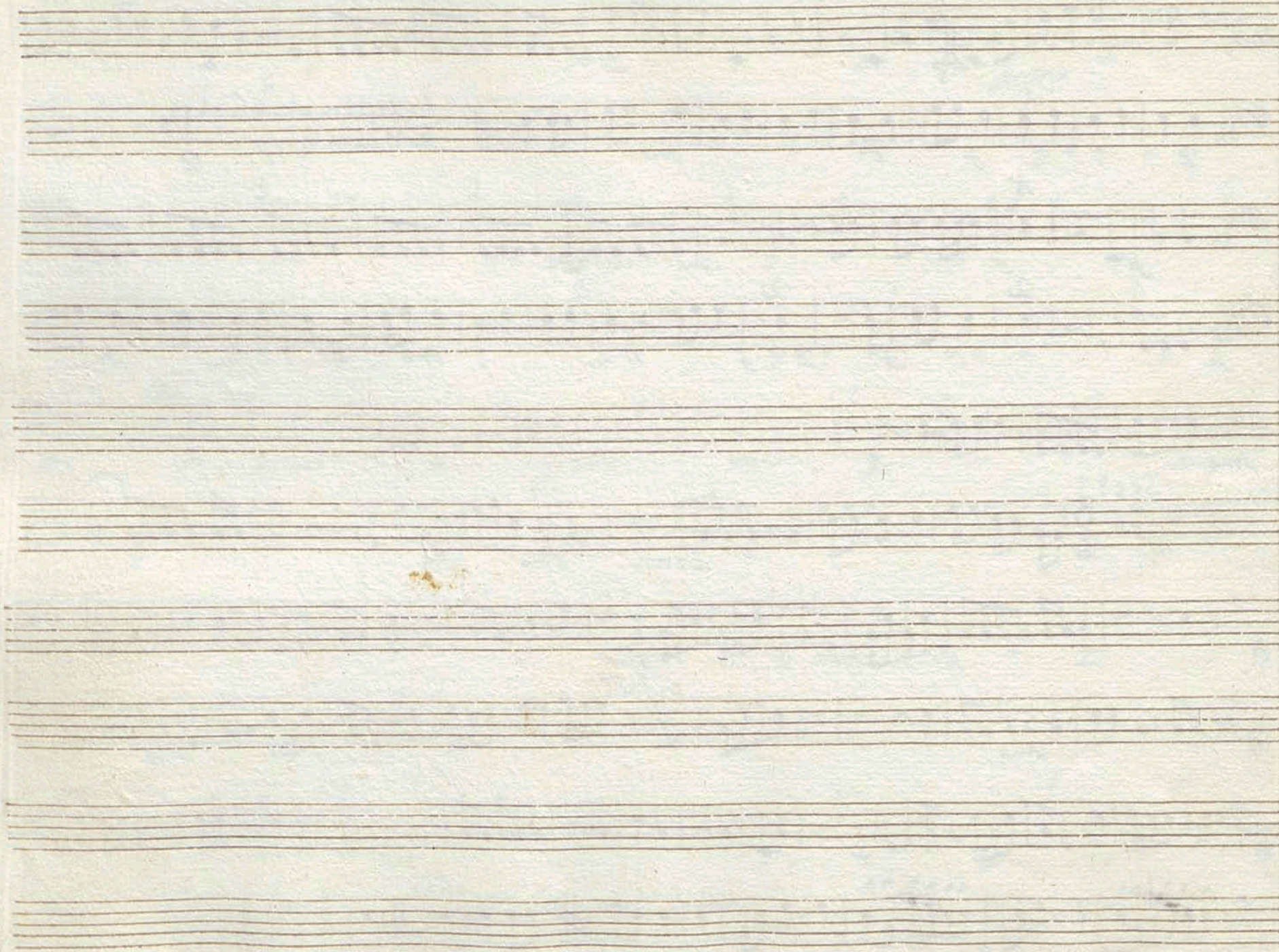
se 2 se P<sub>o</sub> fmo 2 fmo fmo P<sub>o</sub> Cres f fmo ten fmo 2 se P<sub>o</sub> Cres se fmo ten P<sub>o</sub> fmo 2 fmo 4 fmo fmo P<sub>o</sub> fmo P<sub>o</sub> fmo P<sub>o</sub> fmo sigue

en la tafa  
And.<sup>te</sup> D: b b 3/4 10 fmo 2 fmo

Sepite 2 veces  
mas ala señal  
Partia sigue







Baxo. tonadilla

de un Maestro de Musica y Copiante MUS 174-9 1

*Alto non Molto*  $\text{D}^{\flat}$   $\text{G}$

*P* *f* *fmo* *z* *P* *f* *fmo* *f* *P* *f* *P* *f* *ronje* *fmo* *z* *f* *z* *Cez do volta*

*Per Adagio*

*Poten*

*se*

*f*

*p*

*cres*

*dim*

*Piano*

*Licasso do*

*se*

*dim*

*ten*

*se*

*dim*



Handwritten musical notation on two staves. The first staff is in G major (one sharp) and 2/4 time, featuring a melody with notes and rests, and dynamic markings like *de*, *po*, *se*, *2*, *f*, and *mo*. The second staff continues the melody with a double bar line and a fermata.

Handwritten musical notation on six staves. The third staff is marked *Seg. 5* and *All. to*, with a key signature change to D major (two sharps) and a 3/4 time signature. It includes dynamic markings like *po*, *mo*, and *arco*. The fourth and fifth staves continue the melody with various dynamics and articulations. The sixth staff concludes with a double bar line and a repeat sign. The text *And. no Quincabv* is written below the fifth staff.