

+

Conadilla Nueva

à 3.

Un Arriero, un Ortera, y un Mercader.

Del S.^r Misson. 1763 //

tonadilla a 3.

Allegretto

Arriero se

Lo benço de Vizcaya y es cosa

buena y es cosa buena que no traigo otro en cargo no

tenu

traigo otro en cargo no, si no un ortera el pa re zemui

simple mas tiempo llega de que al mostrad

zi to al mostrador zi to si luego despiertan

ahora quiero llamarle Cuidado tengan

el pa re ze que un que bo pa re ze que un

que bo si tana le quiebra sal va dor zi

to sal a ca fue ra te lle bare a tu primo te lle ba

re a tu primo ben a su tienda Pues a si los mas bienen a
 si los mas bienen si, luego la pegam. se entra y buette

meno *f* *p*

asativ con Cor.

fmo

And.^o

Prato Noe Madrid grande que te Pareze Responde

Co.^{do} con la cabeza a
 zi arriba

abla di zoque te Responde abla di Zoque te

po

Arri.^o
 si - - - si, no bes que torres no bes que lentes Responde a bla
 di zo que te Responde a bla di zo que te

di zo que te Responde a bla di zo que te

Arri.^o
 ay tal sal ba de nia bla pa la bra Je sus que bru
 to tal y no rancia è. Nama a esa puerta esta bes

le aparradela cabeza *p*
 tiazza Con tu Ca beza dare de gana por si el senti

tiazza Con tu Ca beza dare de gana por si el senti

dale

do mas te sea clara

Cor.

calla

calla

ay po bre zi to ay po bre zi to y

calla

que aqui me matan ay po bre zi to ay po bre zi

leave callar

calla

chi chi

to y que aqui me matan y que aqui me matan me ma

tam. *And.^{te}* *Merceder*

salte el Mercado

qua ren ta y tres do blones do blones oi e si a

do es berdad que los treinta los treinta los ega

na - do yo soi Merceder Vico yo como triunfo y

gasto gano ziento por ziento la Con zienza se

p *p* *le* *pmo. cresc.* *po*

no res la llebo el diablo la llebo el diablo Uno me
 de be zien mil ducados si si si mas unas caras
 ya le en barga do pa gue el po bre a quien fi o sea bien
 omal pa na do Señor amo aqui tiene
 su primo ermano su primo er ma no tiene el de

nũ mui bi bo yei bi ba ra cho i es vi va ra

Mercader

cho, quita ca pa y som bre ro el chico es ta ~~turbado~~ ^{Cor ta do}

a Tima a caunas sillas si es mui ca llado chico be

1072.

Yei pon diendo no es te turbado a ber sien el a sumpto

3

yen tien de algo

se sientan dexando a el Uizcayno en medio

Merc.^r *Co.^{do} de simple.* *America.^r* *Co.^{do}*
Coplas
And.^{te}
 Sa bes con tar un guen to Par tir, pi
 Sa bes a Jus tar *Co.^{do}* Cu ñas Tom per, Sa
 Sa bes me dir, Cos tillas Sa cu dir
~~que son ba ras, gar ro tes, jar dos, tra~~
 que el or te ra, Caz ue la, y tien da, en
arco

Merc.^r *Co.^{do}* *Merc.^r y Arri.^o*
 ño - nes ei cri bir, mil en bus tes que bien Ve pon -
 pa - tos y pe dir, go llo rias, el ei un Ma -
 pa - los lim piar, la fal tri que ras, Sen til Pa zua -
~~pa - los Nos tra der, en ga ni ta, lin do me n que~~
 ga - ño Mer ca der a gar ran te, que gran mu cha
je *po*

And.

de, Yo solo sabo que cuentas del comerzio que
 cho, yo solo sabo quel comercio mas si no quel
 to, yo solo sabo quel que no tóba mucho quel
~~cho, yo solo sabo~~ ~~quel que no tiene unás~~ quel
 cho, yo solo sabo quel que no enpaña, y vende quel

Punteado.

Andro *Mer.º le da un poco con*

lo son de el dia - blo, Calla bo
 no es el ma - sa - no, calla
 no haze buen cal - do, calla
~~no come pa - vos,~~ ~~calla~~
 no bate unquar - to. calla

Andro arco

Arri.^o le pegaso no

rrico calla bo rrico, tuerei un arno tu e rei un

1^o 2.

arno le pregun tan por co les Res pon de na bos

Cor.^{do}

ay de mi ay de mi

Responde Con a zier to no eite tur ba do no eite tur

ba do

la ultima no edize

3^o *Alto*

4

3 *Alto*

4

Cor.^{do}

No ay que can

sarse no ay que mo lers e que yo un po lino e de ser

los 3.
siempre puer que sea cabe y no mo lers e la to na

di lla con on du que te la to na di lla con

Un du que te dando unas segui di llas primor o si llas

fin al say ne - te fin al say ne

All^{to} sequ.^s

te *Pa san do esta ma*

All^{to} *fms*

ñana por una tienda

por una tienda frei or te ras can ta ban de en

te *po*

la biguela (Vamos a ve me dar los quei cosa mui

buena yei cu chen ia tienda n) chic.c. el que nos llame or

fms *Punteado*

3

terras nos llame or terras lleve sa bido lleve sa

bido de que a todos nos haze de que a todos nos haze

(chic-c-c. un buen ser vicio (Viva las segui di llas pu

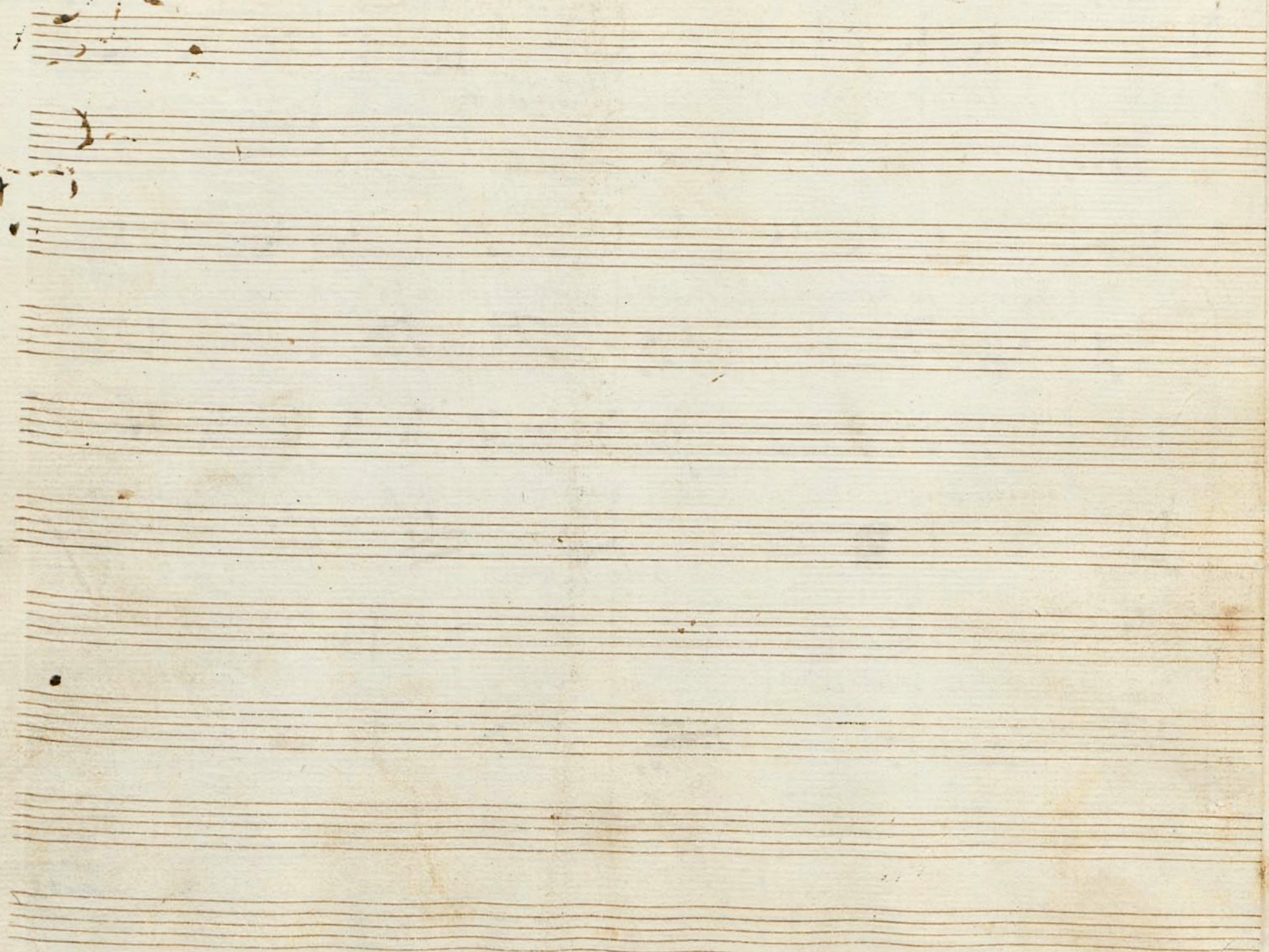
arco fmo

li das del vizca y no)

2º
 Sur castañellas
 era un jarro de bino
 pan, y manteca.
 No nos llamen or terras
 que es de satino
 Remen nos sangui duellas
 de sus bolsillos //

3-3º
 Las mozuelas
 les cantaban alegres
 Cositas buenas.
 Vivan los or de villas
 de zid queridos
 y vivan sus pelucas
 que estan sin vizos. //

Ayuntamiento de Madrid



Violin Primera. Tonadilla a 3. Del Mercado. y Orsera.

Allegretto

Handwritten musical score for Violin I, first system. It consists of ten staves of music in 3/4 time, featuring complex rhythmic patterns and dynamic markings such as 'p' and 'f'.

MU 174-11

Handwritten musical score for Violin I, second system. It consists of two staves of music in 3/4 time, with dynamic markings like 'p' and 'f'.

volvi

A handwritten musical score on ten staves. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and a time signature of 6/8. The music is characterized by dense, rapid passages, often consisting of sixteenth or thirty-second notes. The score is heavily annotated with performance directions and dynamics. *mp* (mezzo-piano) is written at the beginning of the first staff. *se* (sempre) is written above several staves. *po* (piano) is written below several staves. *And.* (Andante) is written at the beginning of the fifth staff. *cri.* (crescendo) is written above the seventh staff. *mo* (more) is written above the eighth staff. *And.* is written above the ninth staff. The notation includes various ornaments, slurs, and accents.

Handwritten musical score for guitar, consisting of eight staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- Staff 1:** Triplet markings (3) and slurs.
- Staff 2:** Title "Coplas And." and dynamic marking "p".
- Staff 3:** Dynamic marking "p" and the instruction "arco p".
- Staff 4:** Dynamic marking "p" and the instruction "Punteado".
- Staff 5:** Dynamic marking "p", the instruction "3 vezes mas", and the instruction "ultimo".
- Staff 6:** Dynamic marking "p".
- Staff 7:** Dynamic marking "p".
- Staff 8:** Dynamic marking "p", the instruction "3 seguis", and the instruction "Alto".

The score concludes with the instruction "Volvi pto" at the bottom right.

Handwritten musical score on four staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of the 18th or 19th century. The second staff contains the annotation *sempre* above the notes. The third staff includes the annotations *arco* and *fmo* (for *forzando*) below the notes, and *Punteado* above the notes. The fourth staff ends with the annotation *al arioso* below the notes. The paper shows signs of age, including some staining and foxing.

Violin Segundo, tonadilla a 3 del Mercader y el orzera.

Mus 174-11

1

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

The musical score consists of ten staves of music. The first staff begins with the tempo marking 'All.^{mo}' and the key signature of two flats (B-flat and E-flat) with a 3/4 time signature. The music is written in treble clef and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamics such as *pp*, *f*, *ten*, and *ff* are used throughout. There are also markings for *vozi* and *h*. The piece concludes with a double bar line and the text 'Violin 2o'.

Presto $\text{C}\flat \frac{3}{4}$ *voz*
po

f *p-mo* *le* *po*

f-mo *po* *le*

f-mo *po* *le*

po *le*

le *po* *le*

le

And.^{te} $\text{C}\flat\flat \frac{6}{8}$ *po* *le*

po *le* *po* *le* *po* *le*

po *le* *po* *le* *f-mo* *po* *f*

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and various dynamic markings such as *pp*, *f*, *And.^{mo}*, *arco*, and *All.^{mo}*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs. A section titled "Coplas" begins on the fifth staff, marked "And.^{te}" and "6/8". A double bar line with repeat dots is used to separate sections. The final staff concludes with the instruction "Volte P.^{to}".

Seguidis

Allegretto

f

p

voz

f

f

f

sempre

f

arco *f*

alaseñal

Trompa 1.^a tonadilla a 3. + Del Mercado

Mus 174-11

Allegretto $\text{D}=\flat$ 3/4

Allegro $\text{D}=\flat$ 3/4

Andte $\text{D}=\flat$ 6/8

Volni

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


- Staff 1: *fe*, *po*, *fe*, *po*
- Staff 2: *fe*, *3*, *Andno*, *po*
- Staff 3: *fe*, *po*, *3*
- Staff 4: *3*
- Staff 5: *Coplas Andte*, *6/8*, *po*
- Staff 6: *fe*, *p*, *2*, *fe*
- Staff 7: *po*, *3*, *Andno*
- Staff 8: *fe*, *3*, *4*, *Andno*, *po*
- Staff 9: *la ultima no es*, *3*, *4*, *Andno*, *po*
- Staff 10: *3*

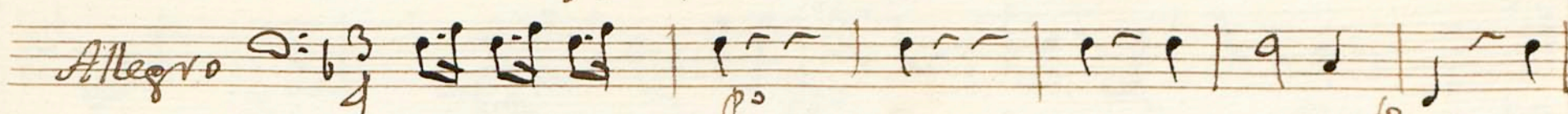
Handwritten musical score on six staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *fmo*, *vo*, *sequi.*, and *al a señal*. There are also some numerical annotations like 2, 3, 4, and 6.

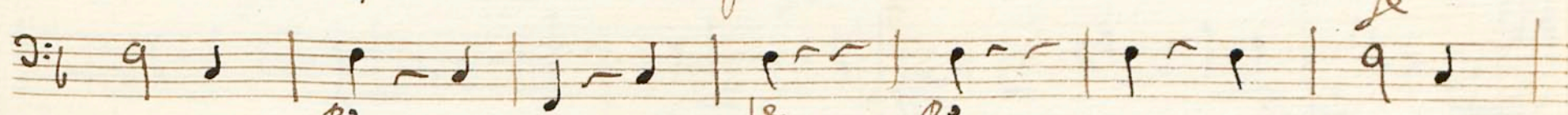



Trompa 2.^a tonadilla a 3. + Del Mercader.


Mus 174-11 1

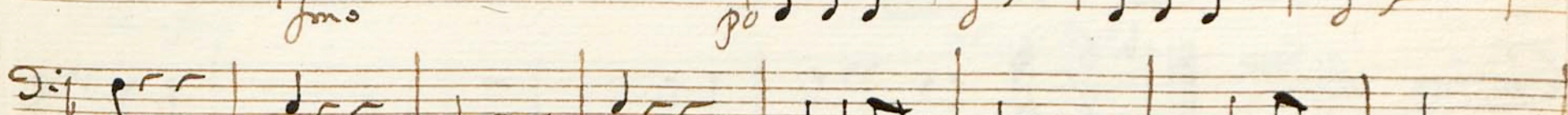
Allegretto 3/4  53

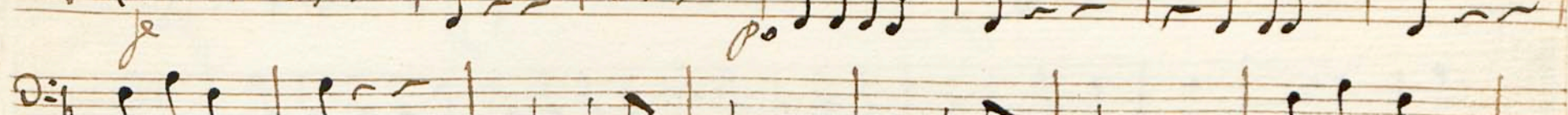
Allegro 3/4  *p*

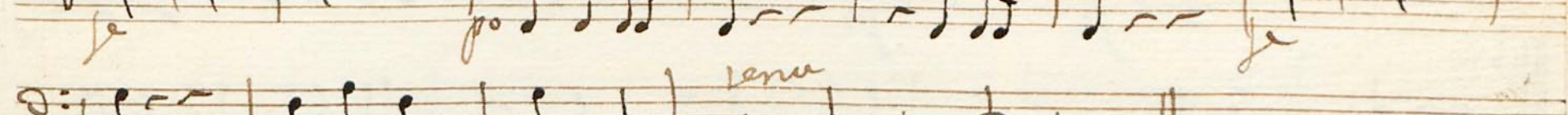
 *p* *le* *p*

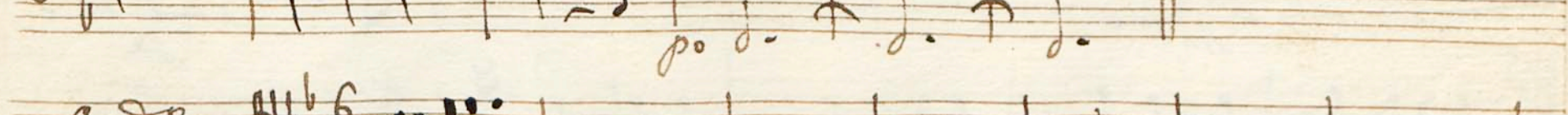
 *le* *p* *le*

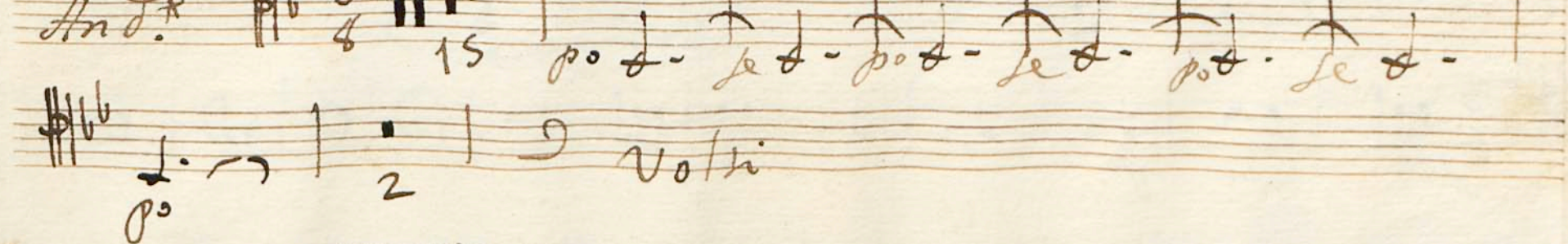
 *fmo* *p*

 *le* *p*

 *le* *p*

 *p* *tenu*

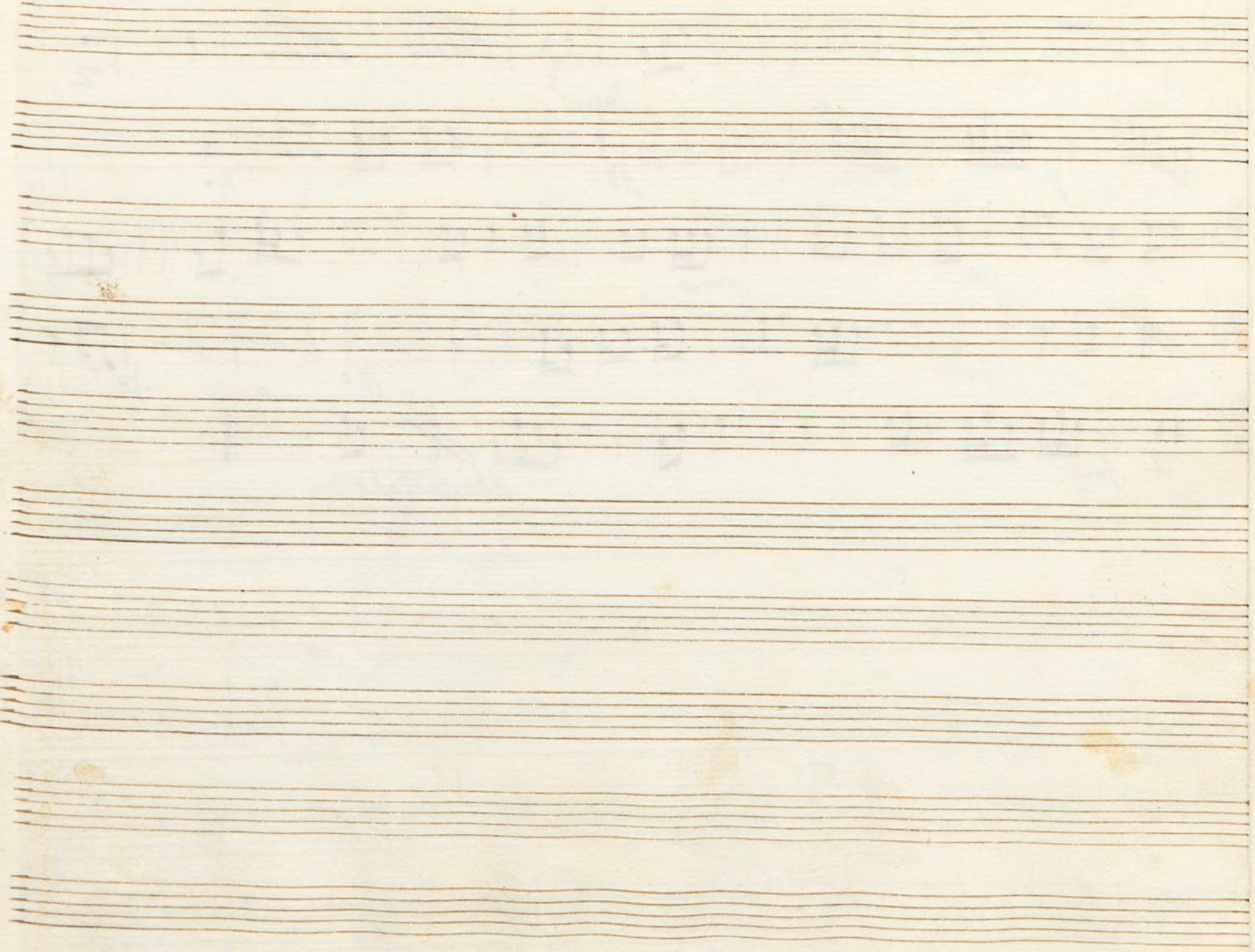
And.^{te} 6/8  15 *p* *le* *p* *le* *p* *le*

 *p* 2 *Volta*

Musical score consisting of five staves. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests. Dynamics like *se* and *po* are written below the notes. A tempo marking *Andro* is present in the second staff. The piece concludes with a double bar line.

Coplas Andro Musical score consisting of five staves. The first staff is marked with a 6/8 time signature and includes the tempo marking *Andro*. The notation features a variety of rhythmic patterns and dynamics including *se* and *po*. A section is labeled *3 vezes mas* with a circled note below it labeled *la ultima no e vice*. The piece ends with a double bar line. The bottom staff includes a 3/6 time signature and the tempo marking *Alto*.

Handwritten musical score on five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'f', 'ff', 'p', and 'allegro'. The score concludes with a double bar line and repeat dots.



Violon. Tonadilla à 3.

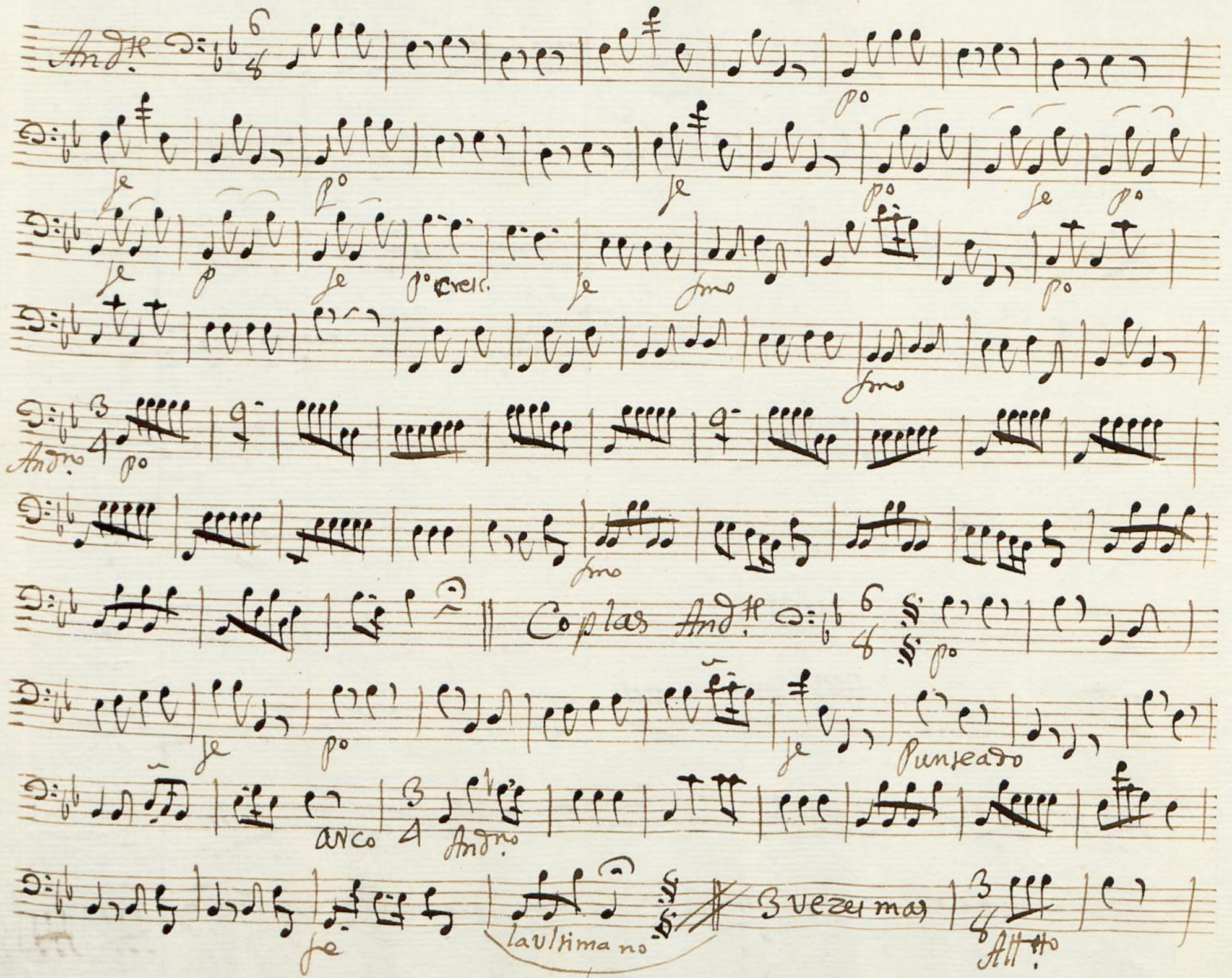
Del Mercader. y orsera Mus 174-11

Allegretto $\text{D:} \frac{3}{4}$

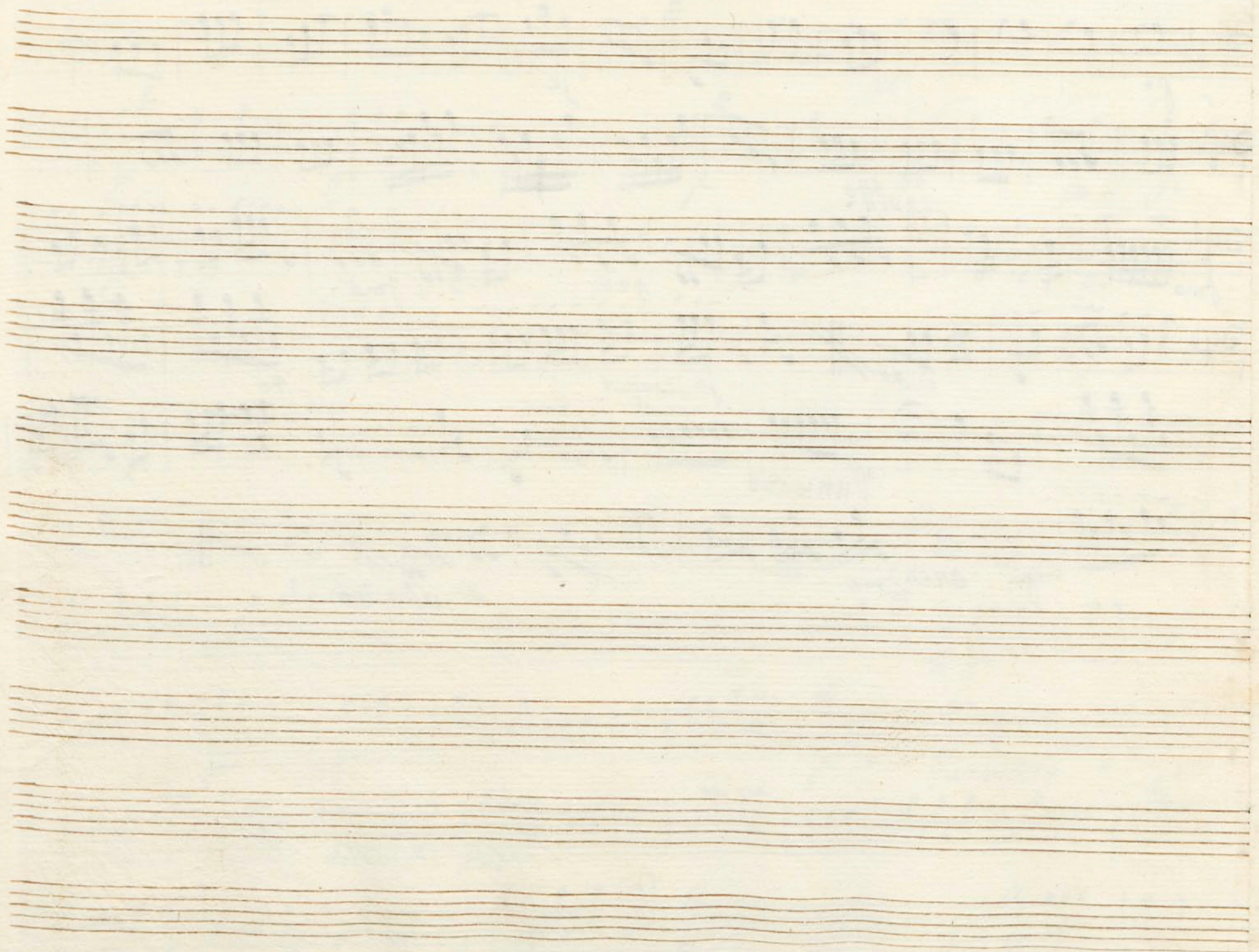
Volli

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (6/8, 3/4, 4/4), dynamics (p, p^o, f, *Crece.*, *fmo*), and articulation marks (accents, slurs). The score is divided into sections by double bar lines and includes the following text annotations:

- And.^{te}* (Andante)
- And.^{no} 4* (Andantino 4)
- Coplas And.^{te}* (Coplas Andante)
- arco 4 And.^{no}* (arco 4 Andantino)
- Buzuzuma*
- la ultima no* (the last note)
- Al.^{to}* (Allegretto)



Handwritten musical score on six staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a *p^o* marking. The second staff features a *je* marking. The third staff includes a *3/4* time signature, an *Att^o* marking, and *fmo* markings. The fourth staff has a *je semper* marking. The fifth staff contains a *Punteado* marking. The sixth staff starts with *p^o* and *arco fmo*, and ends with a double bar line and the instruction *ala señal*.



Contravaxo, tonadilla a 3. + del Mercado y orsera Mus 174-11

Allegretto 3/4

Voz

poco

fmo

poco

poco

poco

poco

poco

poco

Voltri

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

- Andte.* (Andante) at the beginning of the second staff.
- Andte. f. p.* (Andante fortissimo) at the beginning of the seventh staff.
- Coplas Andte.* (Coplas Andante) at the beginning of the ninth staff.
- Punteado* (Punctuated) at the end of the tenth staff.
- pp* (pianissimo) and *f* (forte) dynamic markings throughout.
- ppmo. cresc.* (pianissimo more crescendo) at the end of the fifth staff.
- mo* (more) markings in several staves.
- Tempo markings such as *Andte.* and *Andte. f. p.*
- Staff 7 contains a 3/4 time signature.
- Staff 9 contains a 6/4 time signature.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. Key annotations include:

- Andro* (top staff)
- arco* (second staff)
- fmo* (third staff)
- la ultimo* (third staff)
- 3 vezemas* (third staff)
- po* (fourth staff)
- je* (fourth staff)
- fmo* (fifth staff)
- Atto* (fifth staff)
- po* (fifth staff)
- fmo* (fifth staff)
- fmo* (sixth staff)
- 8.ª alta* (seventh staff)
- je semper* (seventh staff)
- Punteado* (seventh staff)
- po* (eighth staff)
- arco fmo* (eighth staff)
- al a señal* (ninth staff)

