



Tonadilla a 3.

+

*Alto*

*Sacristan*

tran paran tran ~ ~ tran paran ~ ~

*pp*

tron que Vivami nena

tran paran ~ ~ tran paran ~ ~

tron que la quier yo esta noche mea dicho que a ber la vaya

yo tan grande es mi alegría tan con tento ya es toí

que de mi campanario que de mi campanario la salva er

mosa lo re pi co - tin tirin tin tirin

tin tirin tin tirin tin tin ton ton

ton toron ton toron ton toron

ton ami borrica se lo dixes yo ella a Vonqui dos me

lo agrade cio Perros y ga tos me <sup>to dos</sup> ~~quisan~~ <sup>quisan</sup> a una voz miau

miau nau nau guau guau guau

gau, chi c. c. e. chi c. c. e. chi c. c. c. c. c. c. e. e. e. miau miau nau

ñau chi c.c.c.c.c.c.c.c. chic.c.c.c.c.c.c.c. guanguau ~

guau ~ u - u - u - u - u - u - u - u chic.c.c.

chi c.c.c.c.c.c.c.c. chic.c.c.c.c.c.c.c. vase

*Adagio* *Alto* *Muxer.* son de a se ta - do

*Bayo* In se pe di lo fuime alas tierras a ber los tri - pos

*Muxer* *Payo*  
Nevo Bar to lo los Borriquillos Ne vose el carro Ne

*Muxer*  
voel Vastri llo qua poes el año que e mos se ni :do

*Payo* *Muxer*  
ei se sin du da se re mos Ticos dime Tu se pe mi

*Payo*  
o di Tu se pe mi o me de xasso la buel vo Pres

*Muxer lloa*  
ti to. no quiero vaia yo hire con ti go que tengo

*Payo*

miedo ya io ti rito no no no no no ya mei toi que

*los dos*

di - to trai Pan y queso y trai Pan y vino trai Pan y

*Muxer* *Payo*

vino trai-me le trai-me le tray-go le

*Parola*

tray-go le echa un traquito echa un traquito  
to ma un to ma

*Sacristan*

Compadre mi-o llego a buen tiempo Comadre a ma-da

*Payo* *Sacris.<sup>n</sup>* *Muger*  
ya aca nos vemos donde se viene Lo de un emtierra di

*Sacris.<sup>n</sup>*  
ga con padre Pua quien a muerto el uoñ cario de aquette

*Payo* *Sa.<sup>n</sup>* *Muger* *Sac.<sup>n</sup>*  
Pue blo Anton el propio Sanchez el mesmo ai coma drita

*Payo* *Sac.<sup>n</sup>*  
mi a ña ra ñau... que esto, Por di ver tiros Contare un

*Payo* *Muger* *Sac.<sup>n</sup>*  
quento esto me gusta a- que esto quiero Con rigo



*Muger* *los 3.*

ablo ya te comprendo vamos vamos cantando y vamos co

mien-do no oigan ruido tengan si silencio tengan si

*Sacri* *los 2.*

lencio voi- alla Aoi- alla vien- es ta

*los 3.*

vien- es ta Pues empe zemos pues emperzemos

*Volvi P<sup>ro</sup>*

Sacri.<sup>n</sup>

Adagio

1<sup>a</sup> En un lugar (Ver vi gracia como este)

Coplas

2<sup>a</sup> el sacristan (Ver vi gracia como este)

Adagio

Vi via una cas se llana  
de vaco de la so tana

Era tonta (Ver vi  
Un buen Pernil (Ver vi

gra cia como este) mai era como una plata  
gra cia como este) en tre los dos se le enca xam

Con un bruto (Ver vi gracia como este) la pobre estava ca  
 su marido (Ver vi gracia como este) no lei a blaba la

la da Un sacristan (Ver vi gracia como este)  
 la bra Una bota (Ver vi gracia como esta)

a la sal galan se aba los mei en una mesa co  
 ella y el sacris se en caxan se le vanto Con tento co

miendo estaban y el sacristan le dixo con bulla i zambra  
mo una Pascua y ala castella nisa gustoso a brazza.

*3* *Andante*  
Et ano - che a las doze more - na mea guar - da  
lo demas - no mea cuerdo lo sien - to en el al - ma

*3* *Andante*  
Procura el - tar so lita y la Puer - ta en tor na - da

*Payo* Puer yo quie - ro aca varle de ve - ras no es chan - za.



moerte) agarro una buena tranca ien la cholla (Uervi

gracia como esta) tan gran golpe le di pa-ra que le ma

to (Uervi gracia como esta) Laqui mi cuento sea-... tente

*All.<sup>o</sup> Sacr.<sup>m</sup>*  
3 4  
3

no me ma tes ten te ten te. que to es solo un lugue - te

*Moder*  
tente mono mio zica sero fingi do fue todo ei - to

1073.

fuera ca mo - rra no a ya mas na - da no no

no Pero Con sequi di llas de Tompei Tassa a ca

Muxer

ve la pu li que ri di ta to nada Pu li  
a cave la pu li que ri di ta to nada

di Pu li di ta to na - da Pu li di pu li di ta to na

fmo

*Segui! Alto*

da Con mi varquillo

vogo por la Rivera Por la Rivera Por la Ri

vera chic.c.c.c.c.c. Pero un Mormullo chic.c.c.c.c.c. de zerca

sueña los Peze zillos saltan en tie

rra unos que sa len yo tros que en train, mai con los golpe

*p* *po* *pmo*



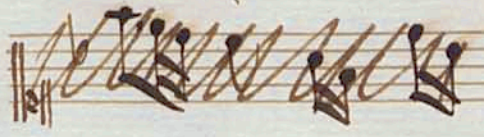
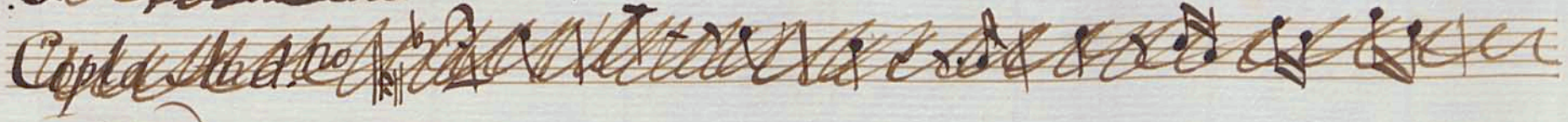
zillos que el agua pega las faldas de mi dueño llenan de

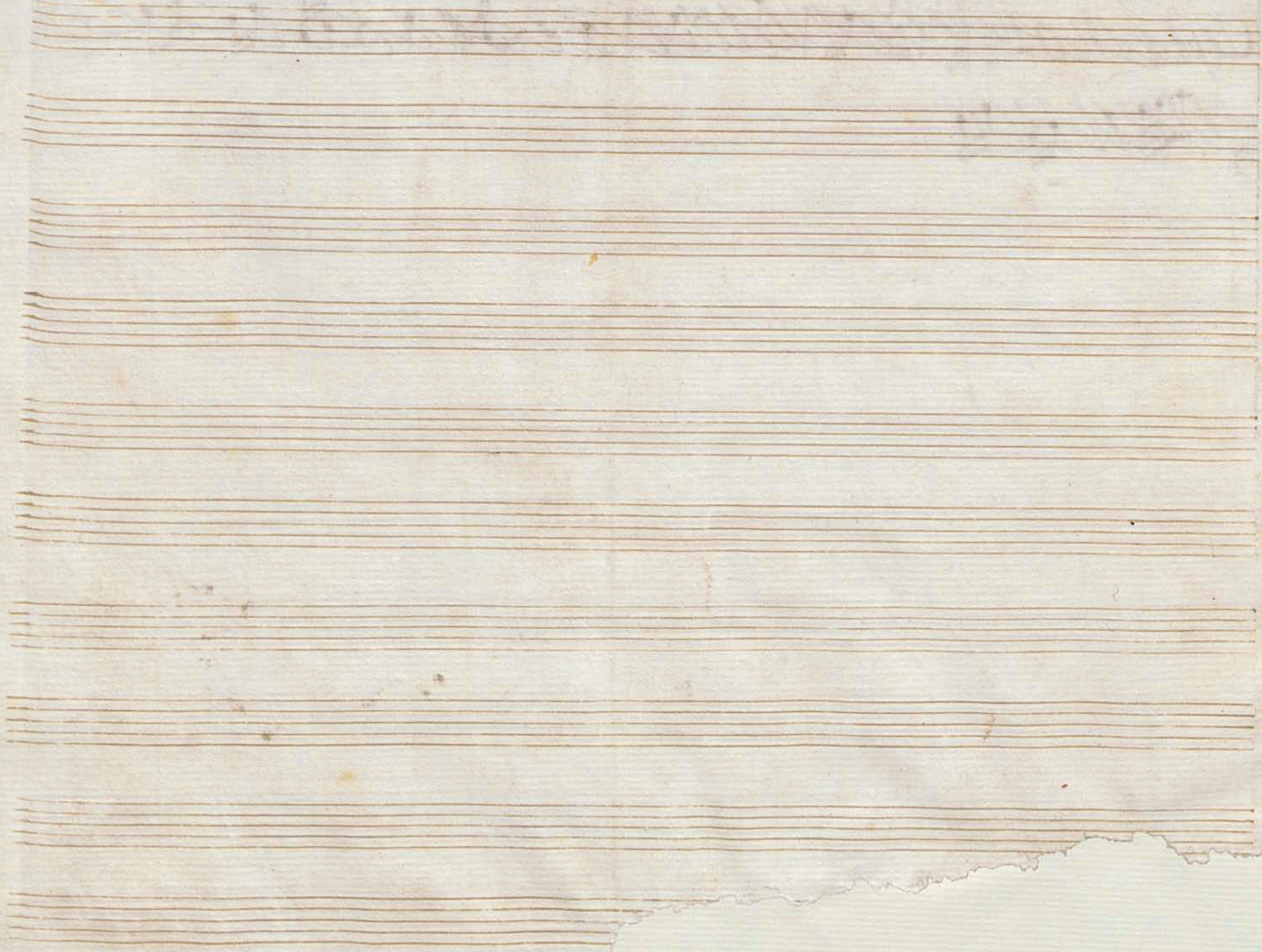
Per las  
 ala señal  
 2 veces



*San Francisco*

*Copla de A. de ...*







Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings like *p* and *p<sub>0</sub>*. It features tempo markings *Alto* and *Adagio* and time signatures  $\frac{2}{4}$  and  $\frac{6}{8}$ . There are also handwritten annotations in blue ink, including "linea sin..." and "ala 2a vezay pausa".

Handwritten musical score for guitar, consisting of ten staves. The notation includes treble clefs, time signatures (6/8, 3/8), and various musical symbols such as notes, rests, and ornaments. Performance markings include *Adagio*, *All. 3*, *p*, *f*, *pmo*, and *ppo*. The score is densely written with intricate rhythmic patterns and melodic lines.

Laura S. 2.º vez.

Handwritten musical score for six staves. The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings. The score concludes with a double bar line and repeat signs.

ala señal  
2 veces

*fin*



tonadilla a 3. los Payos. Præp. « Violin Segundo

*Allegretto*  
*Piccato*

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'Allegretto' and the performance instruction 'Piccato'. The music is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Dynamics like 'p' (piano) and 'f' (forte) are used throughout. There are also markings for 'Piccato' and 'Pocres.' (Pocrescendo). The score concludes with the word 'Dolce' written in a larger, decorative script.

A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The second staff continues with similar notation. The third staff is marked with a '2' and the word 'Alto' above it. The fourth and fifth staves feature dense, rapid sixteenth-note passages. The sixth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The seventh and eighth staves continue with complex rhythmic patterns. The ninth staff ends with a double bar line and a sharp sign. The tenth staff is marked 'Adagio' and features a slower tempo with more spacious intervals. The manuscript is written in dark ink on aged, slightly yellowed paper.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 6/8 time signature. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. Dynamics such as *p*, *pp*, *f*, *mf*, and *molto* are used throughout. Performance markings include *le* (legato), *Att.* (Adagio), and *Adagio*. A section of the score is marked with a 3/8 time signature. The piece concludes with the instruction *voltri*.

Handwritten musical score on six staves. The notation includes various rhythmic values, slurs, and dynamic markings such as *je*, *fmo*, *po*, *de up*, *je*, *mo*, *alateñal*, and *2 vea*. A 3/4 time signature is present in the first staff. The piece concludes with a double bar line on the second staff of the fifth line.

*fin*

Trompa Primesa. tonadilla à 3

1. a pte

Allegretto 2/8 6/8 9. | 9. | f f f f | f ~> | 9. | 9. | f f f f | f ~> | f ~> |

2/8 f ~> | f ~> | f ~> | f f f f | f f f f | f f f f | f ~> | 9. | ~> | f ~> | 9. |

2/8 ~> | f ~> | f ~> | f ~> | f ~> | f f f f | f ~> | f ~> | f ~> | f ~> |

2/8 f ~> | f ~> | f ~> | f ~> | f f f f | f f f f | 9. | 9. | f f f f | f ~> |

2/8 9. | 9. | f f f f | f ~> | f ~> | f ~> | f ~> | f ~> | f f f f | f f f f |

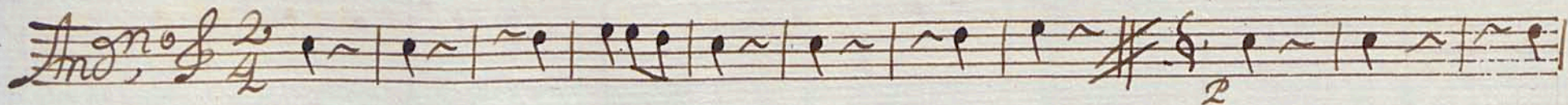
2/8 f f f f | f f f f | f f f f | f f f f | f f f f | f f f f | f f f f | f f f f |

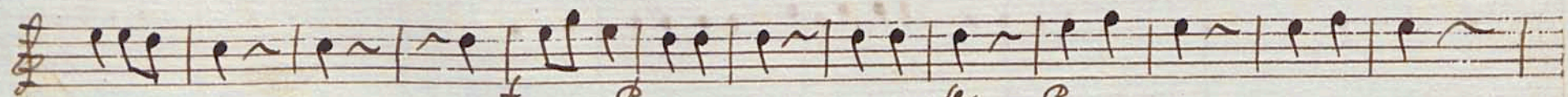
2/8 f ~> | f f f f | f f f f | 9. | 9. | 9. | f f f f | 9. | ~> | f ~> | 9. | ~> | f ~> |

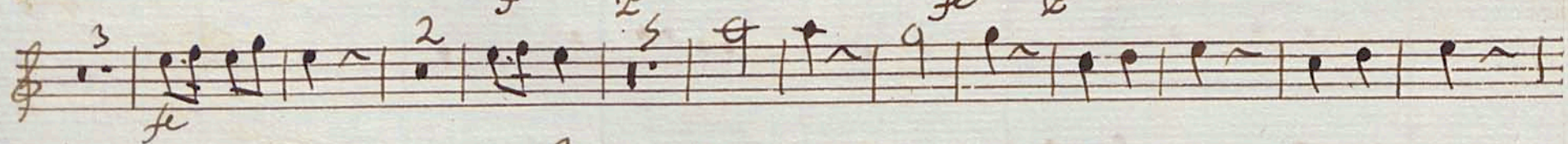
2/8 9. | f ~> | f ~> | f ~> | f f f f | f ~> | f ~> | f ~> | f f f f |

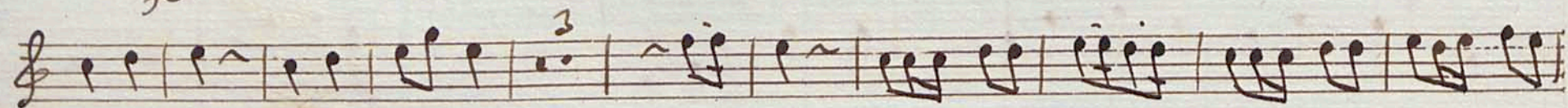
2/8 9. | 9. | 9. | 9. | f ~> | f f f f | f ~> | f ~> | 9. | 9. | 9. | 9. | f f f f |

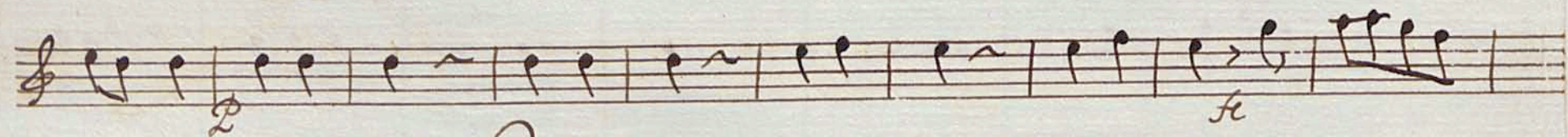
2/8 f f f f | f ~> | || 2. volta Siquen trompas en C. Colfaur

*And.*  $\frac{2}{4}$  

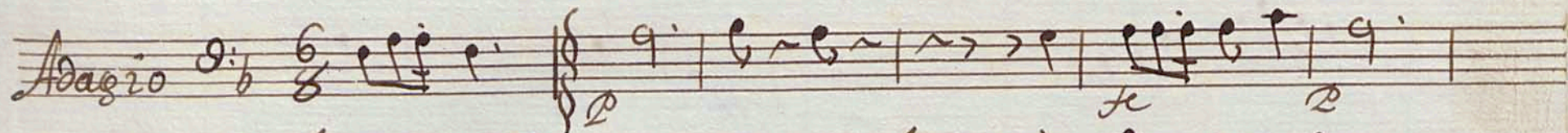


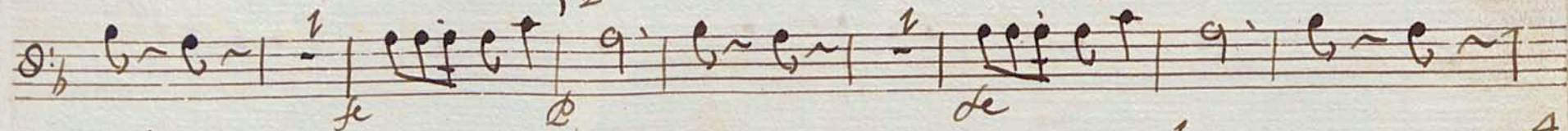





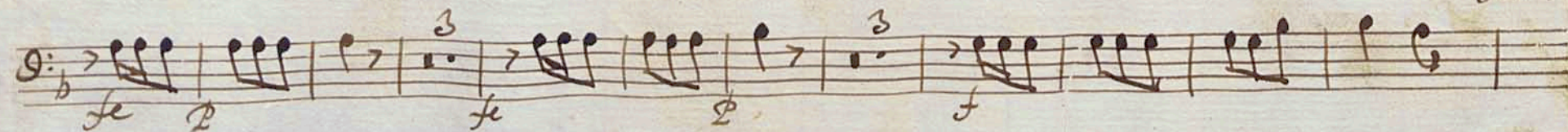




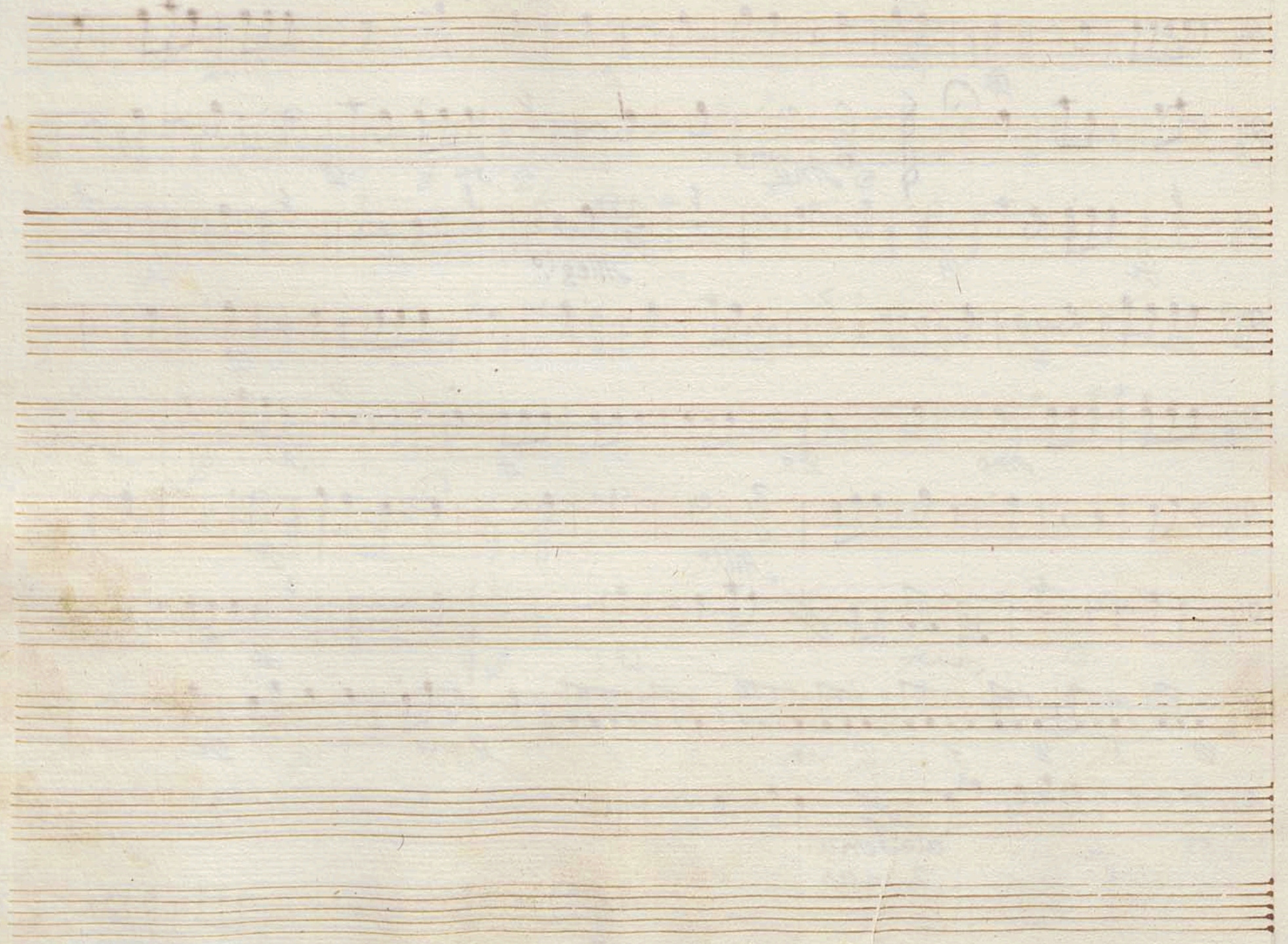
*Adagio*  $\frac{6}{8}$  







Handwritten musical score consisting of ten staves. The notation includes various rhythmic values, dynamics (p, f, fe, mo), and tempo markings (And, Allegro, Allto). The score concludes with the handwritten text "ala señal 2 mas".

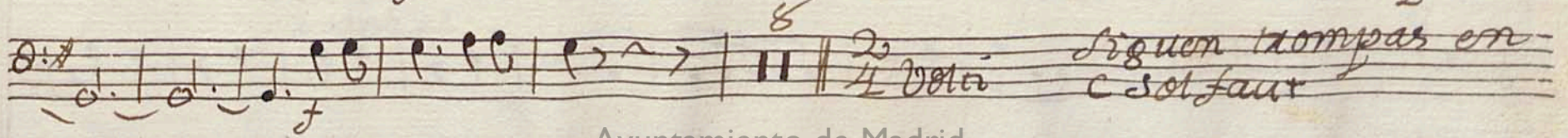
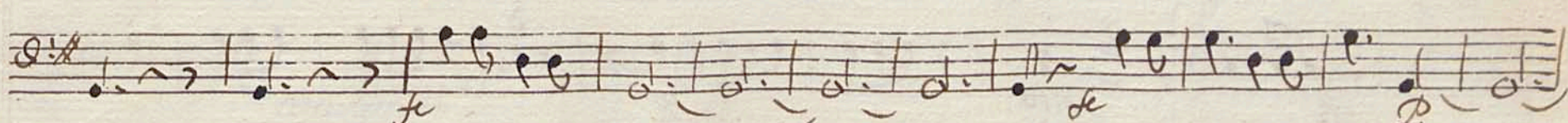
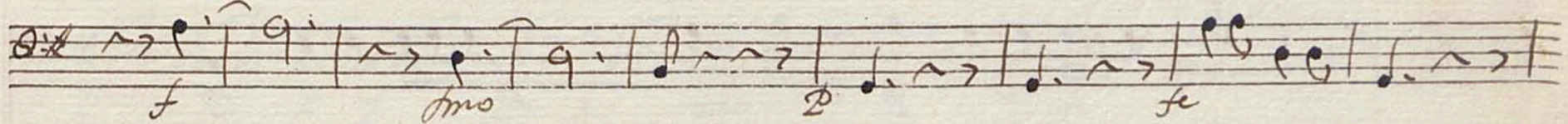
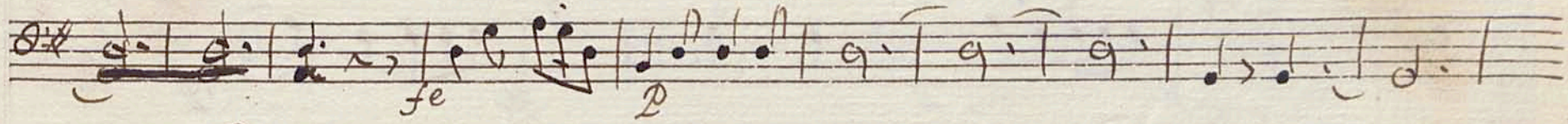
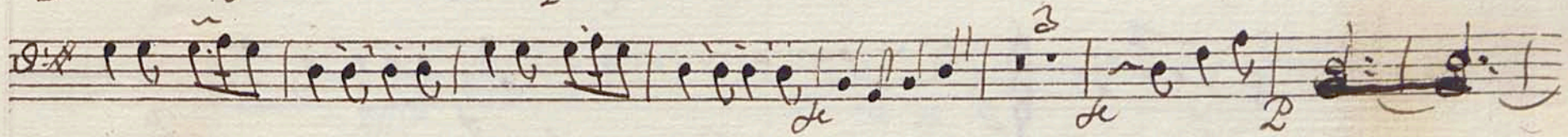
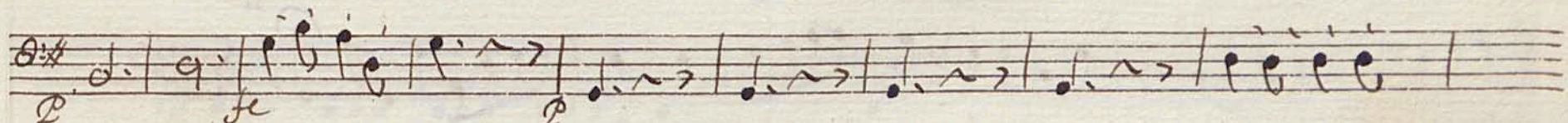
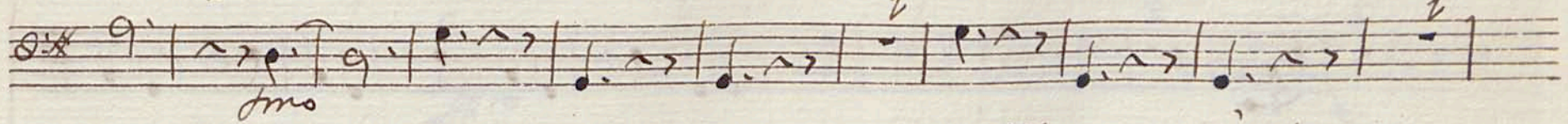
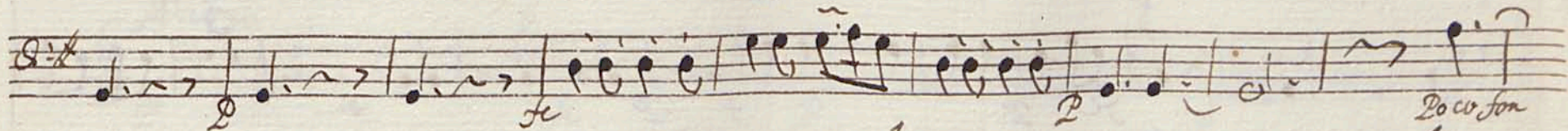
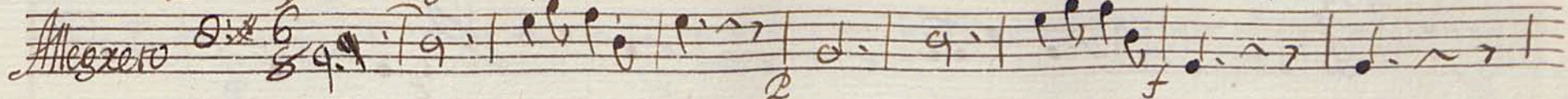




Trompa Segunda, tonadilla + à 3

1ª pte

Mus 1779



*Ando*  $\frac{2}{4}$

*Ando*  $\frac{2}{4}$

*Adagio*  $\frac{6}{8}$

*Alto*

Handwritten musical score for guitar, consisting of ten staves. The music is written in a key signature of one flat (B-flat) and a time signature of 6/8. The score includes various musical notations such as notes, rests, and dynamic markings. The piece is marked "Adagio" and includes performance instructions like "al señal 2 veces".

Staff 1: *Adagio*, *p*, *f*

Staff 2: *p*, *f*, *p*, *f*

Staff 3: *M<sup>10</sup>*, *f*

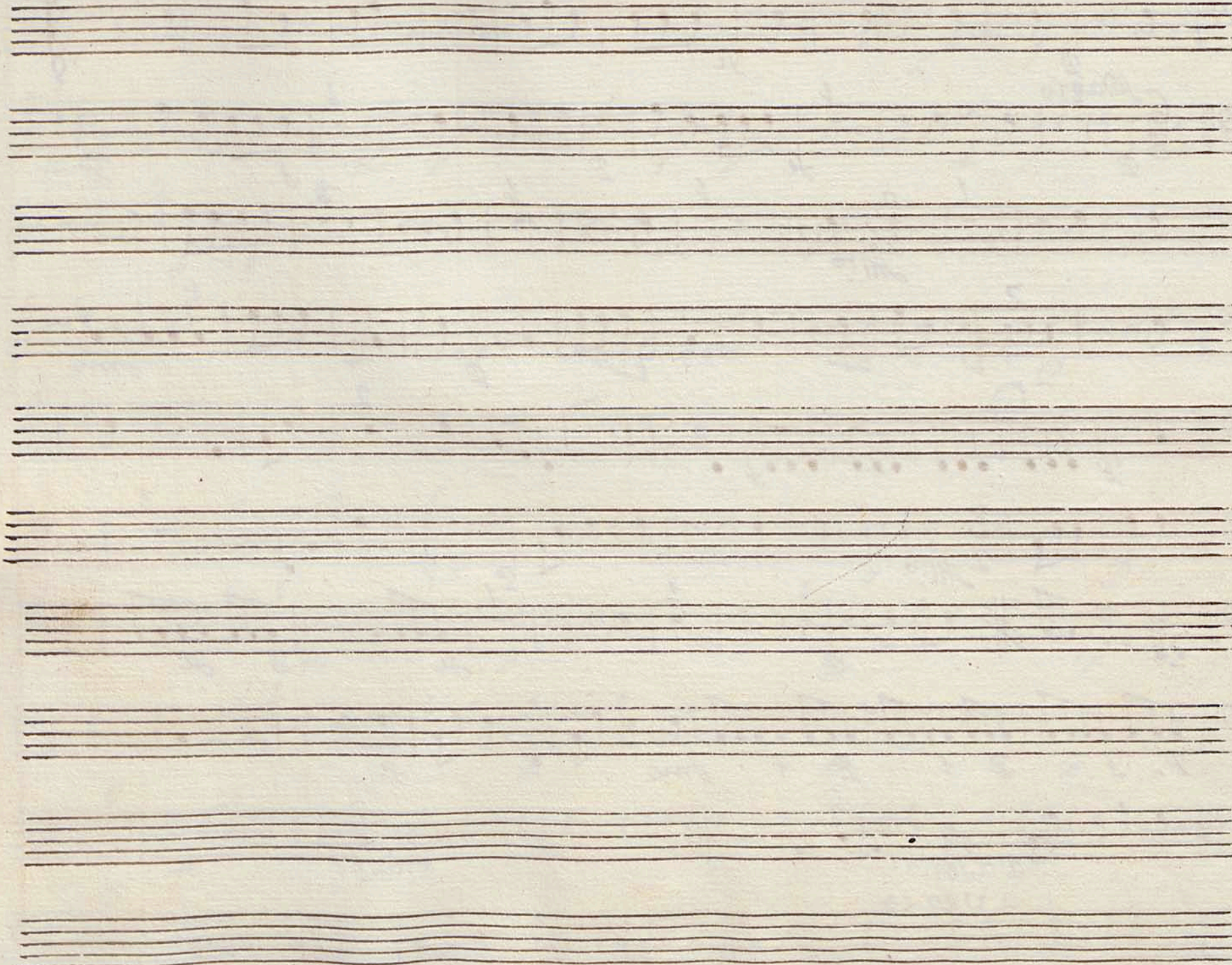
Staff 4: *mo*

Staff 5: *p*, *f*

Staff 6: *M<sup>10</sup>*, *p*, *f*, *p*, *f*

Staff 7: *p*, *f*, *p*, *f*, *mo*, *f*

Staff 8: *al señal 2 veces*



Contra saxo. tonadilla à 3.

Los Paños V. 1. 2. 3.

Allegretto

6/8

13  
Mus 177-9

Handwritten musical score for Contraxaxo. The score consists of ten staves. The first staff is the title and tempo. The second staff is the main melody. The third and fourth staves are accompaniment. The fifth staff is a second melody. The sixth and seventh staves are accompaniment. The eighth staff is a third melody. The ninth and tenth staves are accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

*Allegro*  $\text{♩} = \frac{2}{4}$

*Adagio*  $\text{♩} = \frac{6}{8}$

*adagio*

A handwritten musical score on eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in a single system across the staves. The first staff begins with a treble clef and a key signature of one flat. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamics such as *f*, *p*, *mo*, and *Alto* are used throughout. There are also some numerical markings like '2' and '3' that could be measures or fingerings. The notation is somewhat dense, with many beamed notes and slurs. The paper shows signs of age, with some staining and a slightly uneven texture. A large number '2' is written in the top right corner of the page.

