



Mus 187-8

+  
Tonadilla Nueva 29-9.

à Zinco

Una Maxa, un Alcalde, <sup>Coronado y Ambrosio</sup> dos Abogados, y

Su Escrivano

Del S.<sup>a</sup> Misom. 1762. 11.

187-8

tonadilla a Zinco

+

*And. non molto*

*Abogado 1.º coro.*

*Salta mi de piedra  
Con papel en la mano  
y un reloj grande*

*el con*

*ze lo es ta aguardando mi- con tra rio Su ro a brios no gana*

*ra gana ra- la pal me- ta no ga na ra la pal me*

sta Como pueda Como pueda no no no no no

2º Abogado Ambrosio

no grande Pleito ai en la audienzia so-yel

fiscal ta ran con mi contra rio Contra rio - yale è

vis - to no a de correr, mas que yo no como

pueda Como pueda no no no no no no,

Sale la maxa Como  
de estar presa  
con el Mal de  
Come prima

Maxa

sin causa me tienen presa mi

de lita es por amor ay prenda mi a prenda

Cara ten piedad de mi corazon *Ponese de lodillas* Vaya mira

oye anda no ai ai ay no no no no ay

ay ay ay ai no no no no se a tirano no no no

Alcalde

Lo primero es la conciencia Cumplir con la obli-

gacion no no no te canses sei Justicia y la e-

deazer con - rigor *Maxa* Vaya mira oye anda no

ay ay ay ay no no no no ay ay ay ay ay no no

no no sea tirano no no no no, *And<sup>no</sup>* *Alcalde* que

Maxa  
llamen los abogados — dos yael Escrivano a una voz se  
tenu

Alcalde  
ñor le suplico prometo ser suia si logro... chitom

Los Abogados y el escrivano  
La el tamos aqui pronto Mandé Uria se

todos  
ñor todos tengan silencio todos tengan silencio por un

po — co por un ps — co  
forman un tri  
bunal como  
sea costumbra

Escrivano. le è

Poco And.<sup>o</sup>

Porque canta tona dillas esta mu

Jer ei sa presa porque las letras que pone no tienen

pie ni ca veza veano tifica-do pero no aecho ca-

so ya se la à vi sa do

Abogado 1.º Verdaderamente el carillo tiene broma... pero me explicare

gilio en sus a na - les qui fecit tona dillam

Caput loca - rem noai ver, sos de cal derom noai ver -

- sos de mon talbam Como tiene a he uimiento describir tan

toi tan mal ~~si~~ señor deve morir ~~si~~ señor se la a de aor

car si, nerom, calvino, y luterro que son hom bres de Ver

dad (dizem) qui - ecri batur tona di Nam morietur Ne



medium noa, aorcatas apa rro team di, dis, Verdaderamente  
Señorei que Te  
pondera mi Con  
Hario segun mi  
dictamen

Quien invento tonadas fue carlo Magno las canta  
*And.<sup>no</sup>*

ban en tonzes al be sa ma nos los ver sos no ande ser

finos que an de ser mui extraños tanto al voro tar se sue

le Con los buenos que Con los malos (no señor), no ademorir no se

son horn

ñor, no seade aorcar, no, Merom Calbino, y Lutero que ~~re~~

brei de ver dad.

yan deipulgar (dizen) qui ecriba tur to na di

llam a plausum pecuniam dar, vivatur tantum clamar di, di,

1<sup>o</sup> Abo. 2<sup>o</sup>

La todas las to nadas son mui can se ras

1<sup>o</sup> Abo. 2<sup>o</sup>

las cosas no son largas quando son bue - nas, mi vo

*1.º 2.º* *1.º 2.º*

to sea de seguir, mi vo - to sea de aprovar, apro

*1.º 2.º*

va tur mu sa mu se qui cun trar itus - non na, si se

*1.º 2.º* *1.º 2.º*

nor de ve morir (no señor) no sea de arcar (no) la sen ten

*Alcalde*

cia del Al calde Con Conciencia, y Realidad *1.º 2.º* que vi

va tur to na di llam firmatus ya li bre etas ya

*todos* *Alt.*

Cave, muy bien es ta

*Maxa* *Alt.*

al calde mio Lo te prometo canstar to

nadas de la cimienta digamos todos con voz fe

*todos*

tiva Viva la Corte vivay Reviva mos

que te pro del alma mi a prenda a do ra da Ca

zue li ta Con a posentos mi pa tio, y gra das

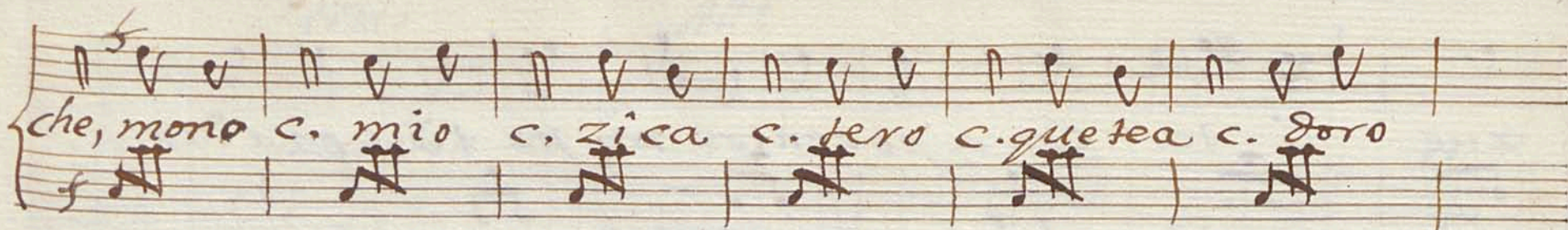
che, lele c. lala c. lala c. lolo c. iote c. quiero c. iotea

c. doro. La cavo la to na da tan pu li da tan qua

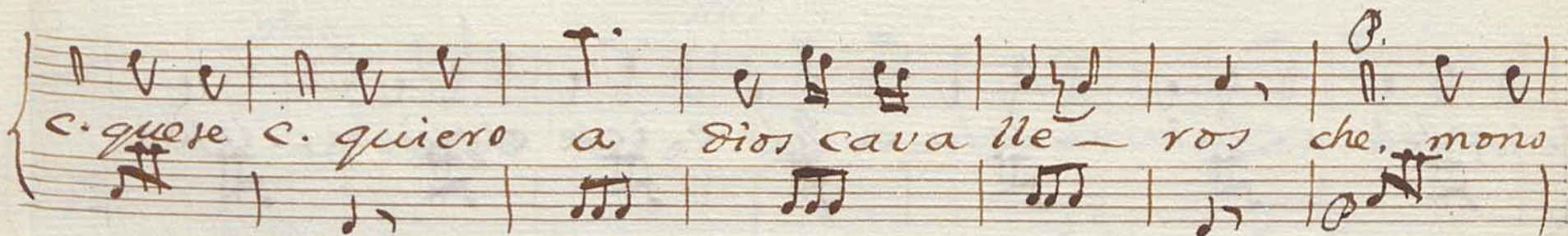
pa que te can to - yo La cavo la to na da

tan pu li da tan qua pa que te can to - yo

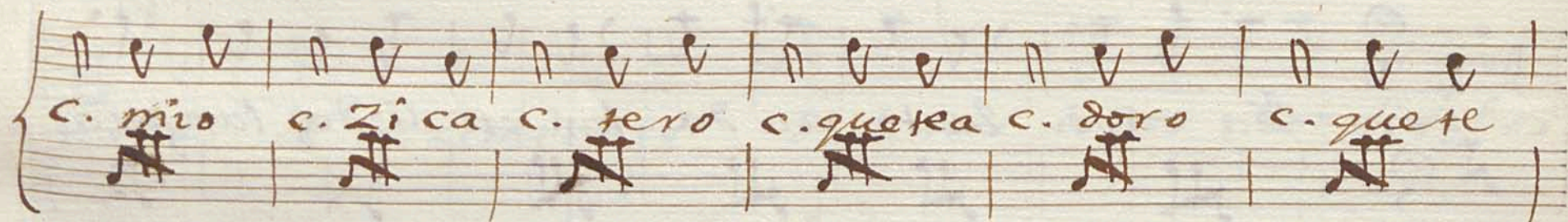
5  
che, mono c. mio c. zica c. tero c. quetea c. doro



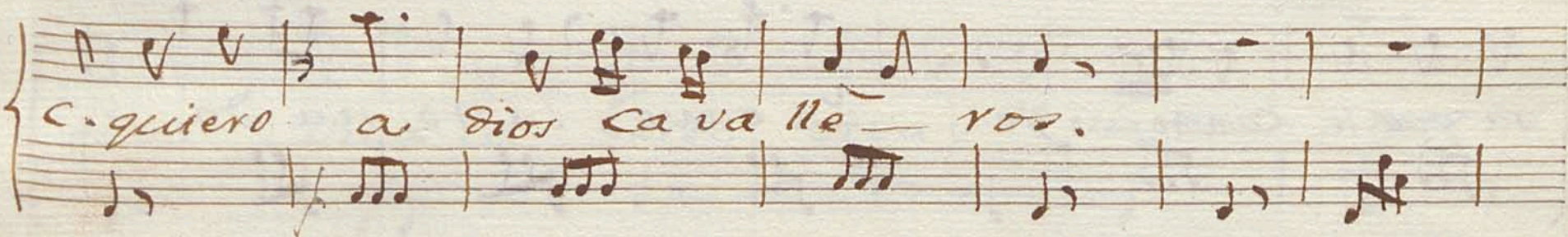
c. quese c. quiero a dios cava lle - ros che, mono



c. mio c. zica c. tero c. quetea c. doro c. quete



c. quiero a dios cava lle - ros.









Violin Primero.

Sonadilla a Lince de los Abogados.

187 8

And.<sup>no</sup> Con spirito  $\text{3/4}$   $\text{4}$

2 veces

allegro

A 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 score features various musical notations such as notes, rests, and dynamic markings. Annotations in brown ink include the word "Je" written above several staves, "Allo" written above the fourth staff, "Andano" written below the fourth staff, "Poco And." written to the left of the eighth staff, "Punteado" written below the tenth staff, and "Parola" written to the right of the eighth staff. The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side.

Handwritten musical score for guitar, consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in a single system across ten staves. The first staff begins with a treble clef and a key signature of one flat. The music features a variety of textures, including single-note passages, chords, and arpeggiated figures. Performance instructions are written in Italian and Spanish, including *le*, *po*, *fmo*, *arco*, *al segno*, *Punteado*, *Parola*, *Att.*, and *Voln po*. The score concludes with the word *Voln po* written in a larger, stylized font at the end of the tenth staff.

A handwritten musical score on five staves. The notation is in brown ink on aged, yellowish paper. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of various rhythmic values, including eighth and sixteenth notes, often grouped in beams. There are several instances of dense, multi-measure rests or complex rhythmic patterns. The second staff includes dynamic markings such as *po* (piano) and *le* (forte). The third and fourth staves also feature *le* markings. The fifth staff concludes with a double bar line and repeat dots. The lower portion of the page contains several empty staves.

Tonadilla a Linas de los Abogados

And. Conspirito

Musical score for Violin II, titled "Tonadilla a Linas de los Abogados". The score is written on ten staves. The first staff is the melody, marked "And. Conspirito" and "p". The second and third staves are accompaniment, with the second staff marked "p" and "f" in alternating measures. The fourth staff is an alternative part marked "Alt." and "p". The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings.

2 veces

Come Prima 3/8  
4/8  
voce  
p<sup>o</sup>  
Je

Je p<sup>o</sup>

Je p<sup>o</sup> f

And.<sup>no</sup> p<sup>o</sup>

p<sup>mo</sup> Je

p<sup>mo</sup> Je *Passa*

And.<sup>no</sup> poco p<sup>o</sup> Je

Je *Parlas* p<sup>o</sup> Mas And.<sup>te</sup> *Quintado* p<sup>o</sup>

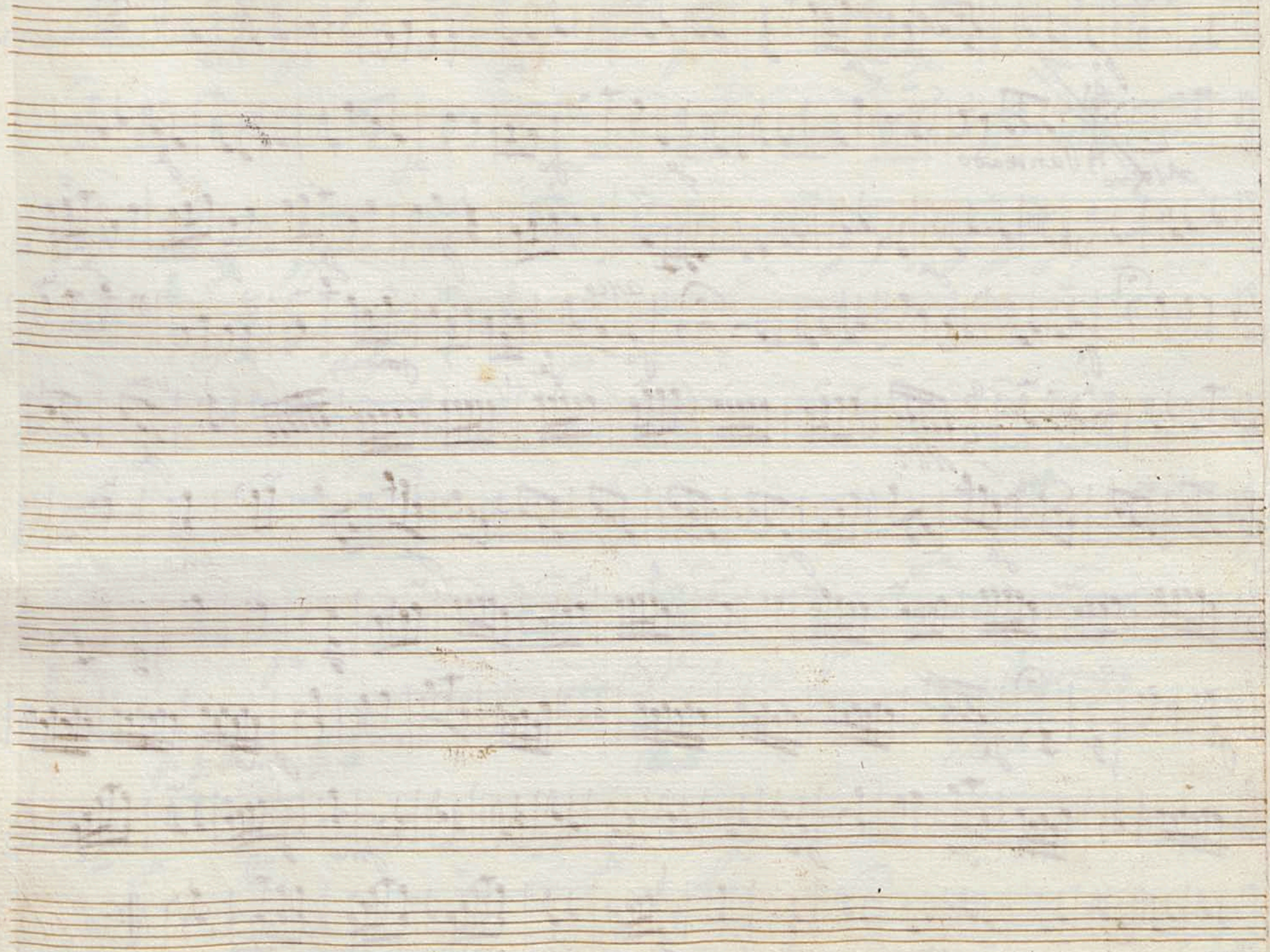
Je p<sup>o</sup> Je p<sup>o</sup>

Je p<sup>o</sup> Je p<sup>o</sup> Je Je p<sup>o</sup>

A handwritten musical score for violin and piano, consisting of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive style with some corrections and annotations.

Key markings and annotations include:

- arco* (arco) at the top left.
- Allegro* (Allegro) written vertically on the second staff.
- Punteado* (Punteado) written vertically on the second staff.
- pp* (pianissimo) markings throughout the score.
- f* (forte) markings throughout the score.
- ff* (fortissimo) markings throughout the score.
- arco* (arco) markings on the fourth and fifth staves.
- Att.* (Ad libitum) marking on the fifth staff.
- voce* (voce) marking on the fifth staff.
- ppmo* (pianissimo) markings on the eighth and ninth staves.
- fmo* (fortissimo) markings on the eighth and ninth staves.

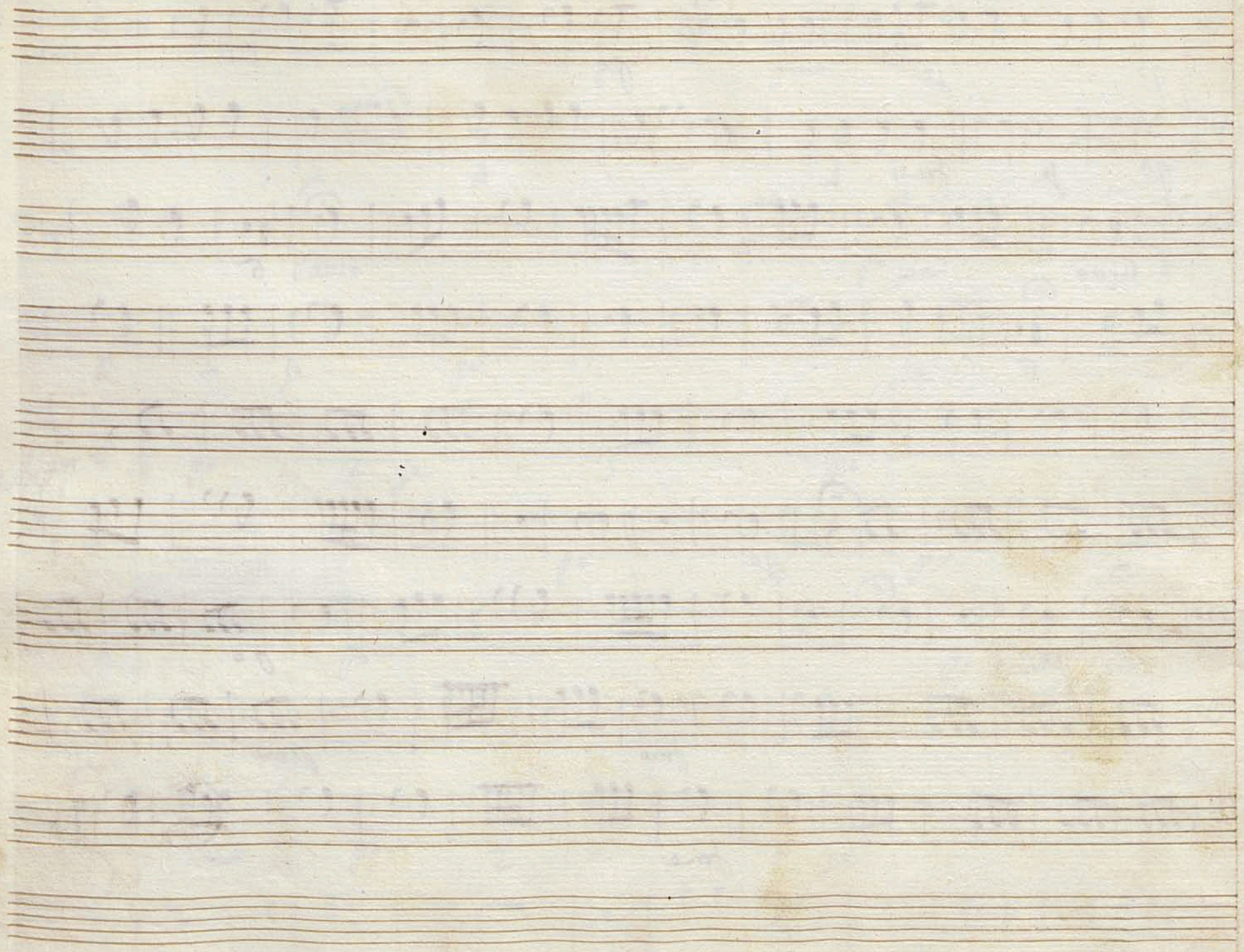








A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a common time signature. The second staff has a bass clef and a common time signature. The third staff has a treble clef and a 3/4 time signature. The fourth staff has a bass clef and a common time signature. The fifth staff has a treble clef and a common time signature. The sixth staff has a bass clef and a common time signature. The seventh staff has a treble clef and a common time signature. The eighth staff has a bass clef and a common time signature. The ninth staff has a treble clef and a common time signature. The tenth staff has a bass clef and a common time signature. The score includes dynamic markings such as *pp*, *f*, *ppmo*, and *fmo*. There are also some numerical markings like '6' and '8' below the staves. The handwriting is in brown ink on aged paper.



Trompa segunda

Tonadilla a Zinco de los Abogados

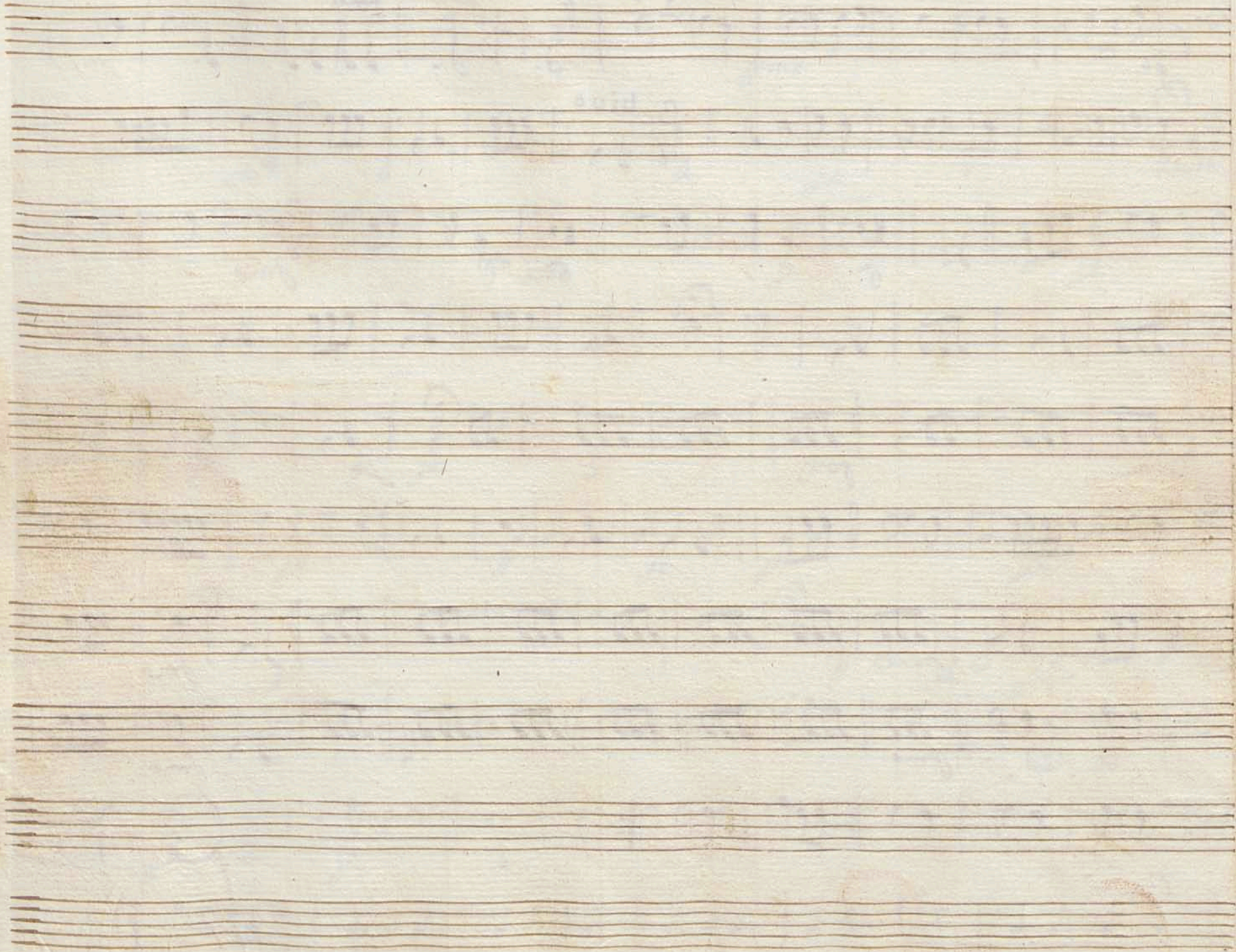
*And. non molto*  $\text{B} \frac{3}{8}$

*Comelima*  $\text{B} \frac{3}{8}$

U. Ori. P.<sup>to</sup>

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one flat (B-flat), and various time signatures (3/8, 6/8, 3/4, 6/8). The score is marked with dynamics such as *And.<sup>no</sup>*, *And.<sup>te</sup> Poco*, and *Ma<sup>is</sup> And.<sup>te</sup>*. Performance instructions include *pp*, *pp<sup>mo</sup>*, *pp<sup>o</sup> tenu*, *se*, and *pausa*. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The piece concludes with a double bar line on the fourth staff of the final system.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *f*, *le*, *fmo*, and *vivo*. The score concludes with a double bar line and repeat dots on the tenth staff.





Tonadilla a Zinco de los Abogados //

*And. Con spirito*  $\text{D}:\flat\text{B}$   $\frac{3}{4}$  *pp*

*pp* *2 veces*

*fmo*

*Come prima*  $\text{D}:\flat\text{B}$   $\frac{3}{4}$  *pp*

*Volta* *pp* *Allegro*

Handwritten musical score for a string quartet, featuring ten staves of music. The notation includes various dynamics and performance instructions:

- Staff 1: *And.* (Andante), *se*, *tenu*
- Staff 2: *pmo* (prima)
- Staff 3: *pms* (prima), *Pausa* (Pause)
- Staff 4: *And. Poco* (Andante poco), *se*, *se*, *se*, *se*, *se*
- Staff 5: *Ma And.* (Maestoso Andante), *punteado* (pizzicato), *se*, *se*
- Staff 6: *se*, *se*, *se*, *se*, *se*, *se*
- Staff 7: *se*, *arco* (arco), *se*, *se*, *se*, *se*
- Staff 8: *se*, *arco* (arco), *punteado* (pizzicato), *se*, *se*, *se*
- Staff 9: *se*, *se*, *se*, *se*, *se*, *se*

A handwritten musical score on ten staves. The notation is in a cursive style, typical of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a 6/8 time signature. The music consists of various note values, including quarter, eighth, and sixteenth notes, as well as rests. Dynamic markings such as *arco*, *pp*, *fmo*, and *3<sup>o</sup> Alt.* are present throughout the score. The piece concludes with a double bar line on the tenth staff. The paper shows signs of age, including some staining and a faint blue stamp in the lower right corner.

