



El Trapazero
M^{ro}. y su Parante
+

Mus 172-8

1

Tonadilla entre quatro
personas

con
Violines Tromp.^s e

Basso

del

Señor Guerrero.
1758

172-8

Ayuntamiento de Madrid

Tonadilla ó Juguete. a 4.

And.^{no} Allegretto

ayrede Minue

Lo soi un tra pa ze ro i com mia plí ca zion

fin lo que soi ma es tro y — óy — a dar lección

ó la Parante mio la calle se ol ví

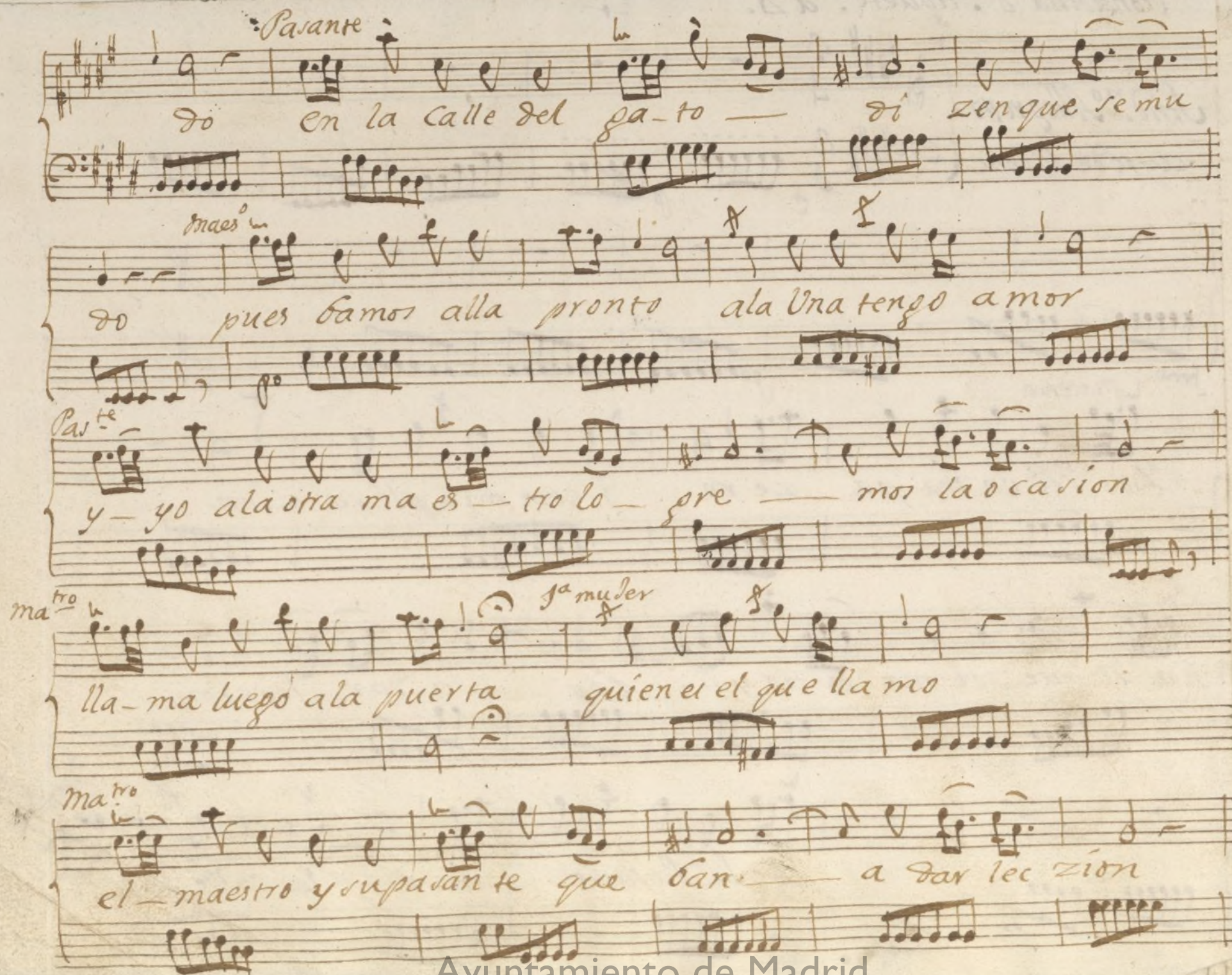
Parante
do en la Calle del ga-to — di zen que se mu

maes
do pues bamos alla pronto ala Una tengo amor

Par te
y — yo ala otra ma es — tro lo — pre — mor la o ca sion

ma tro *Ja mujer*
lla — ma luego ala puerta quien es el que lla mo

ma tro
el — maestro y ou parante que ban — a dar lec zion



1.^a mug^r

En tren que estamos solas

ma^o *Pa^{te}*

que padre ya sa lio. di-me lo que tea di-cho que en

tre — mos bo to a brios. el — Padre no esta en ca sa

ma^o *Lento*

fa mo ra el la o ca sion en — tre mos luego al pun — to A — yu —

1.^a mug^r

— de nos a mor Sal — hermanita

p.te *2ª mug!*
 y es otras quatro que dicen Lo que dicen es a
 mor ese es el que yo te ten go a dora da perfec
1ª mug! *2ª mugor*
 zion que dize el señor ma es tro pa san te que pronun
 cia ma e tro *p.te*
 zio lo que digo es que te quie ro y lo mismo digo yo
1ª mug. *ma^o* *2ª mug.* *p.te*
 ya que es el Zier to Rezier to te puedo creer pues no

1.^a mug. *2.^a mug.*
Si por mi yo lo con sien-to tam-bien lo con sient-o yo

Los dos
y si mi pa-dre no quiere ha-ra lo que quie-ra yo

1.^a mug. *2.^a mug.* *ma.^o y p.^{re}*
pue mi ma-no, pue mi ma-no es la que te fre-co yo

Los dos
ya que to se fi-na li-ze que me pa-reze Ra-zon

todos
y Ze le gran-do este char-co pe-di-re mos el per-don

Lados

Leíto ei lo que su zede Con los ma
 eítror o so avi sor — tened cui da do ni ñas por que no hos
 los dos hom bre
 pa se lo que pa so — tened cui da do ni ñas por
 mu jeres
 que no hos pa se lo que pa so — y eí ta es la to na
 dí ta tan pu li dí ta que can to go — a dí os mo s

4

que te ri to mis queri di to que os quiero yo

Los hombres

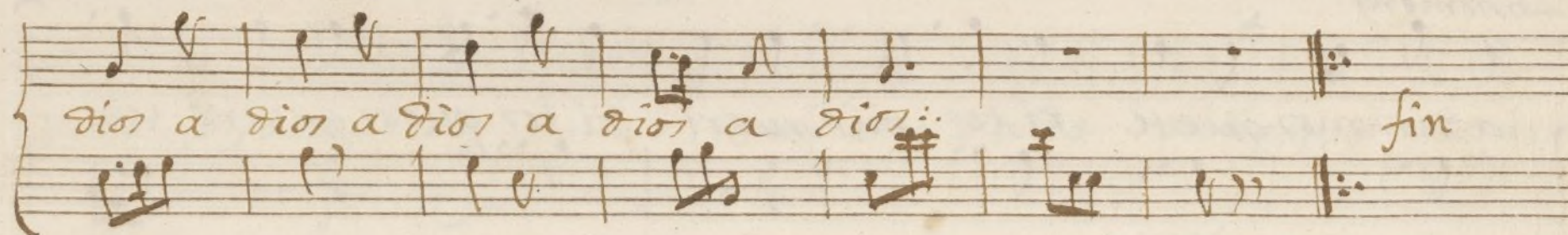
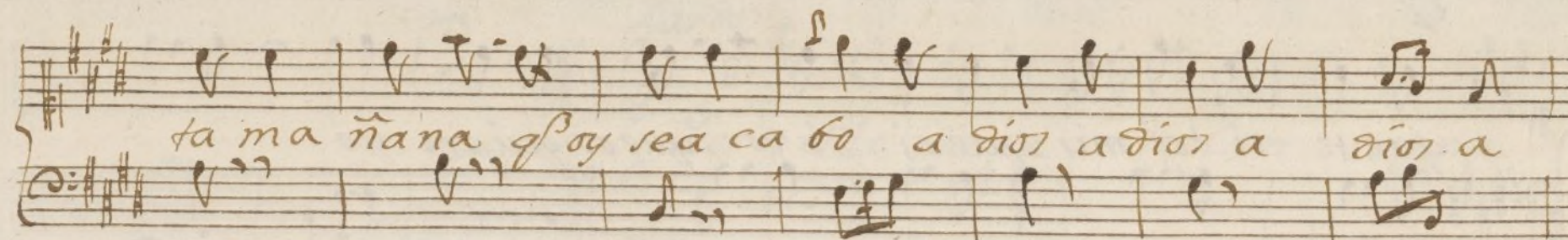
a dios mos que te ri to mis queri di to que os quiero yo

todos cantan

y si la to na dilla al mosque tero oy

le pas to a dios que ri dos mios has ta ma

nana que oy sea ca bo a dios que ri dos mios as



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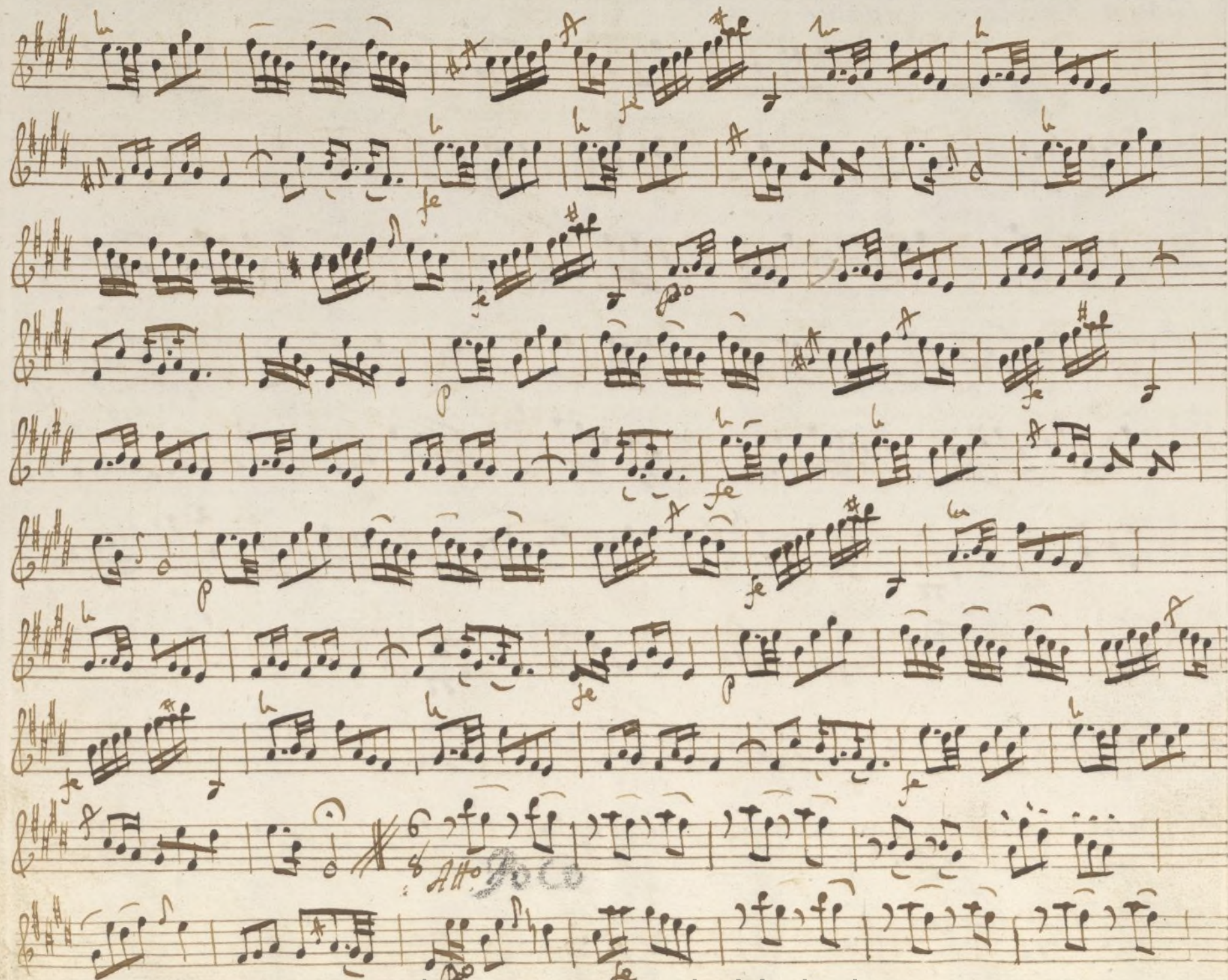
Violin Primero. Sonadilla. a Δ. +

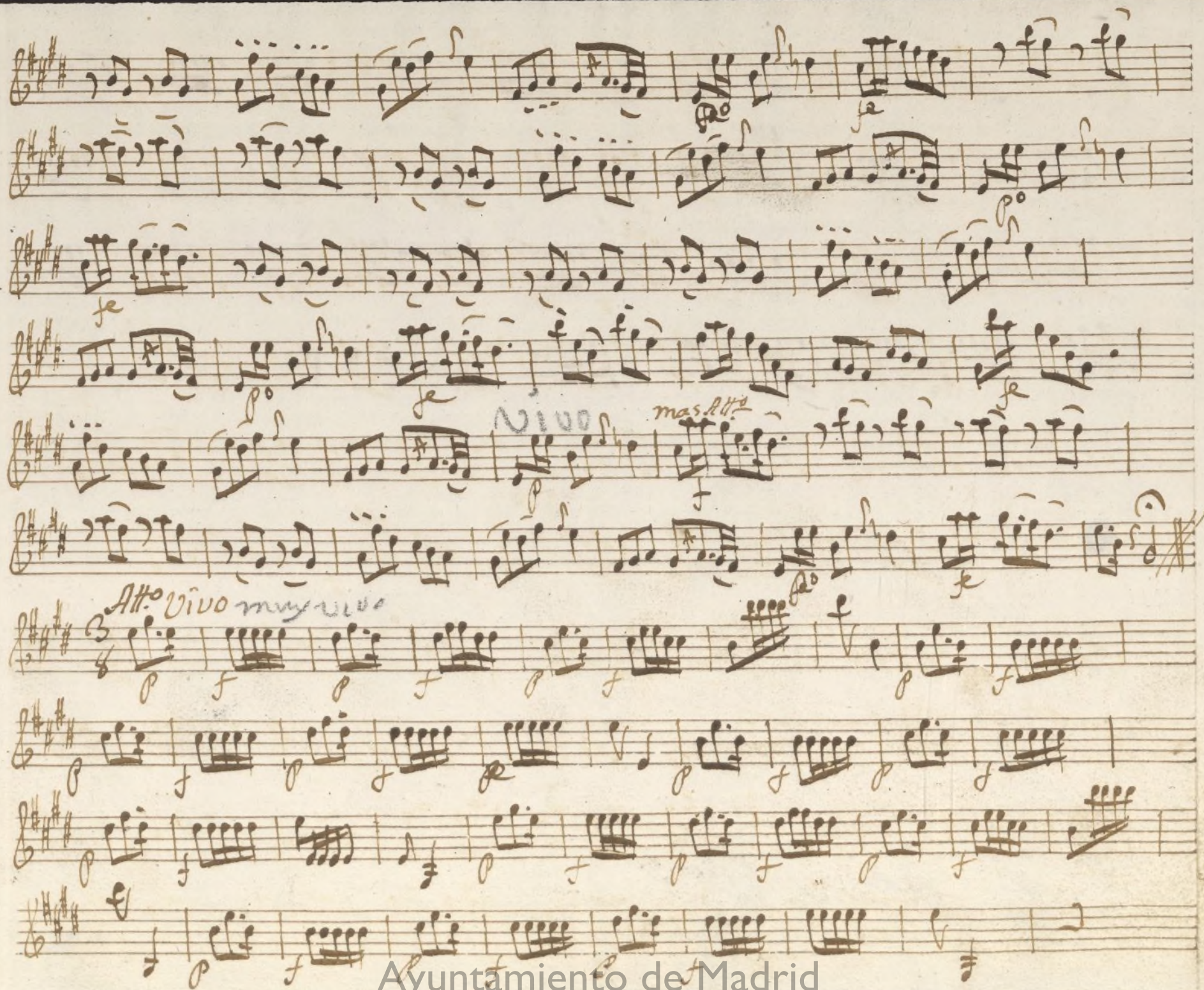
La Parca el Entremés 1

And. Allegretto

Volte

Mus
172-8







обое

« Violino Primo »

— — — — —

A handwritten musical score on ten staves. The notation is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The music consists of eighth and sixteenth notes, often beamed in groups. The manuscript includes several annotations in ink and brown ink:

- Staff 4: *Buena*
- Staff 5: *al3*
- Staff 6: *Buena*
- Staff 7: *al3*
- Staff 8: *al3*
- Staff 9: *al3*
- Staff 10: *Ande*

There is also a faint brown ink annotation *des Vozes* on the right side of the fifth staff. The paper is aged and shows some staining.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and clefs. The score is written in a historical style, likely from the 18th or 19th century.

Key annotations and markings include:

- 5 veces* (5 times) written above the first staff.
- 2 veces* (2 times) written above the third staff.
- Viuo* (Vivo) written above the third staff.
- 3* and *8* written below the second staff, possibly indicating measures or beats.
- largo al 3 goba vor* written to the right of the third staff, indicating a tempo change.
- als* written at the end of the second staff.
- te repinala en al* written to the right of the third staff.

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Mus 172-8

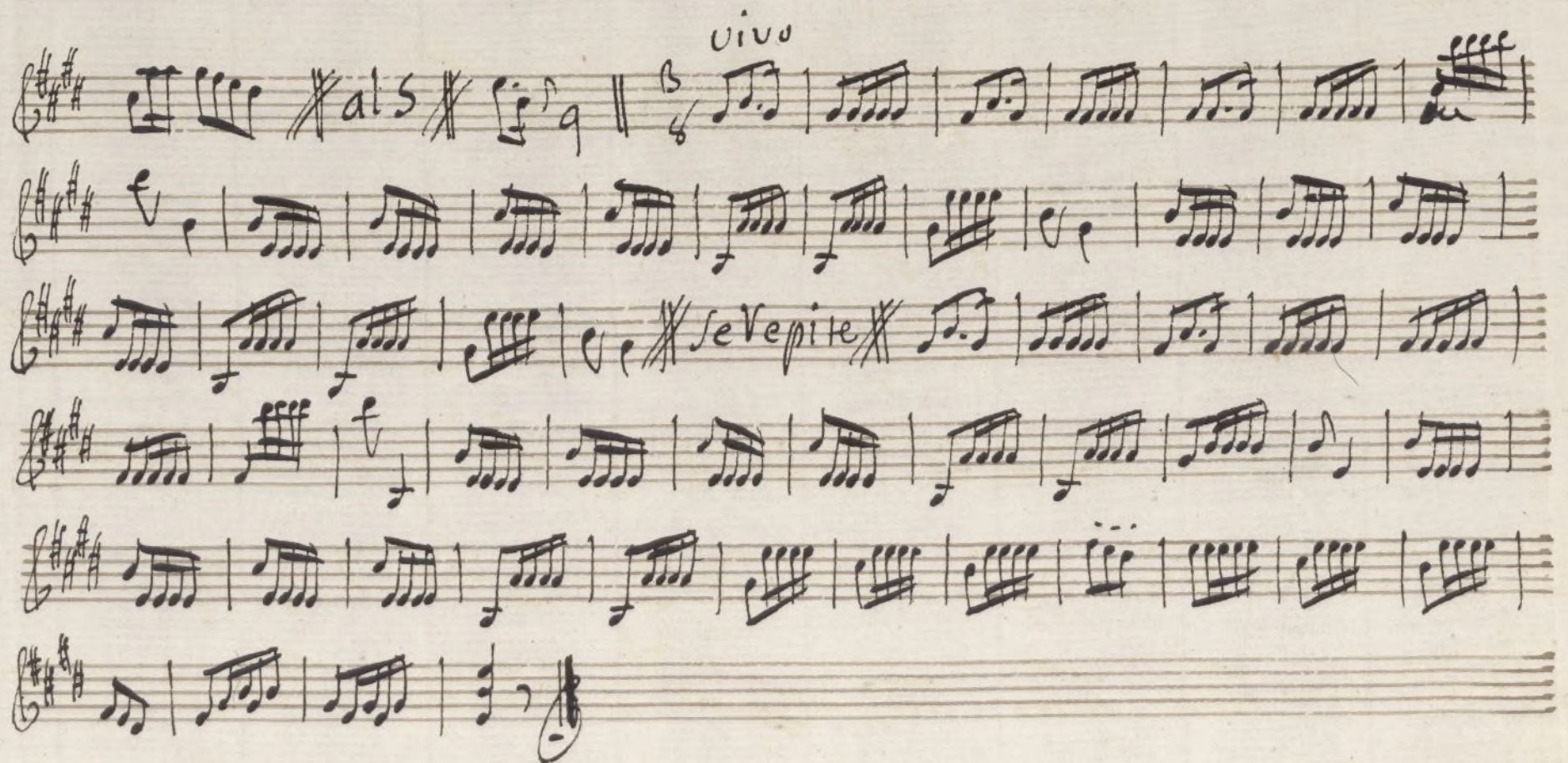
Violin segundo

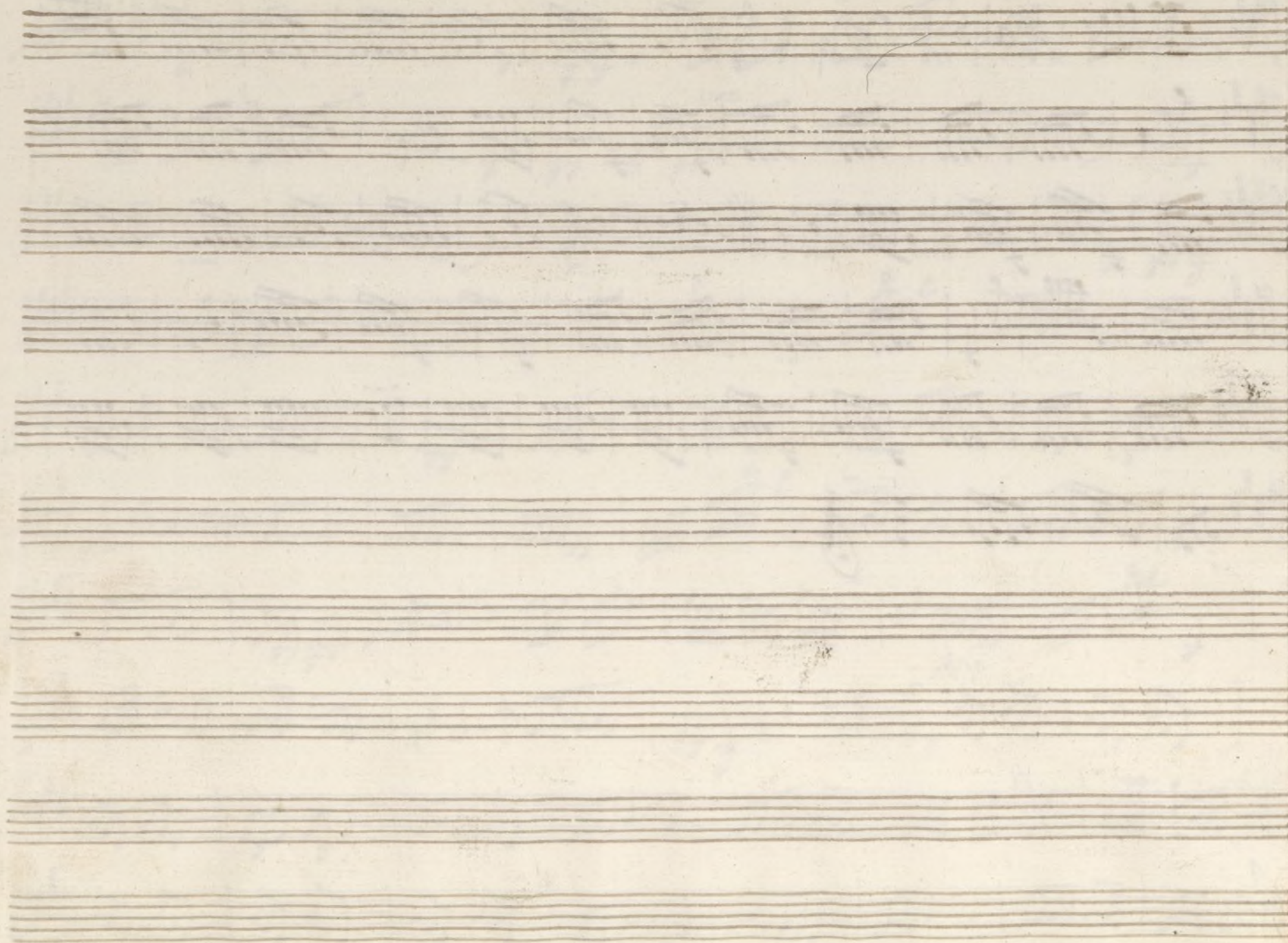
Tonadilla del trapezéro

a quatro

Tonadilla del trapazero. a 4. +

A handwritten musical score on aged paper, consisting of ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and bar lines. There are several annotations in the score: 'And.' at the beginning, 'Voz' and 'p' (piano) in the second staff, '3 Vezes' in the fourth, sixth, and eighth staves, 'al 3' in the fifth, seventh, and eighth staves, and '5 Vezes' at the end of the eighth staff. The score concludes with a double bar line and a final note.





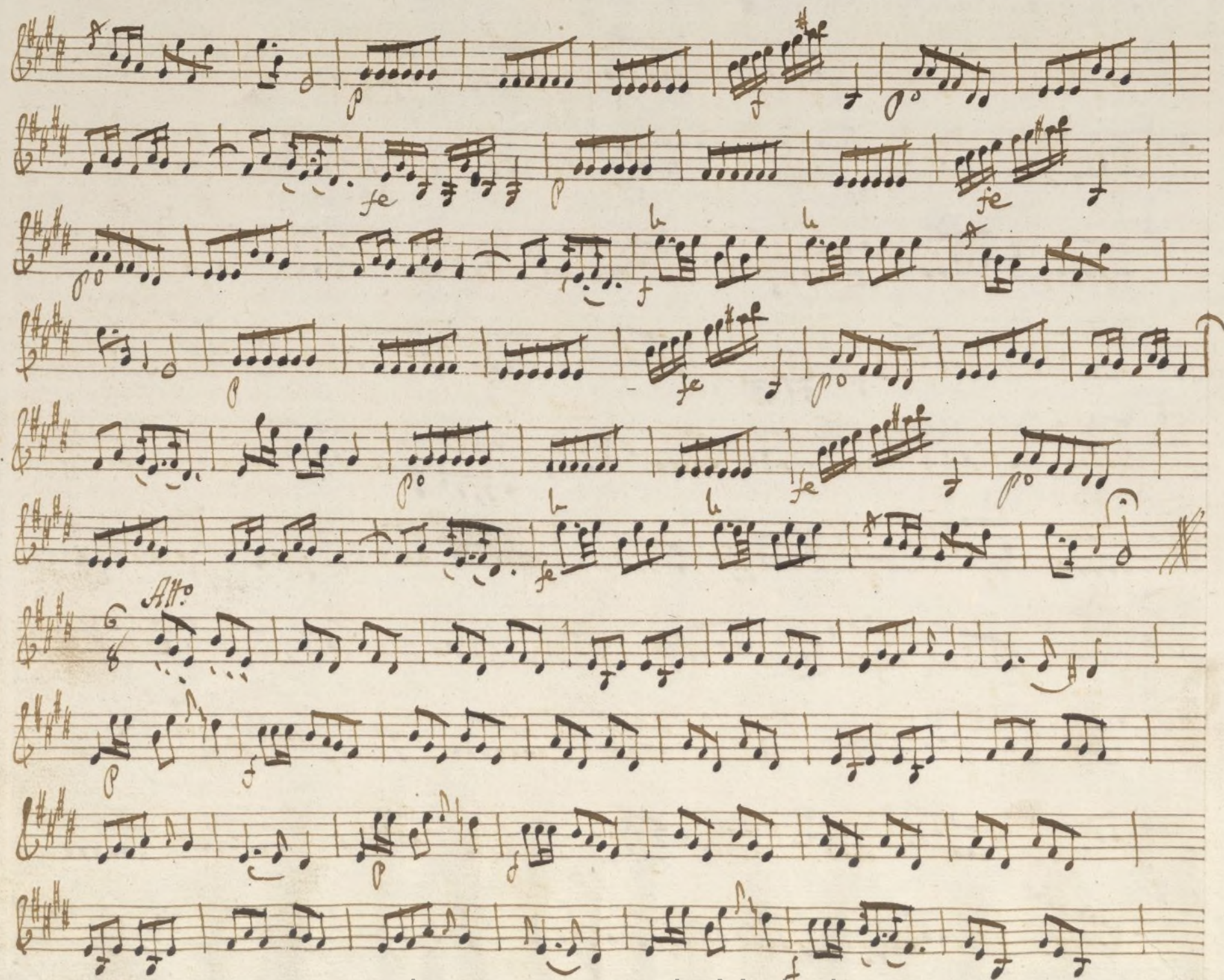
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Violin segundo. Tonadilla. a 4.

And. Allegretto

Mus 172-8

Volri



Handwritten musical score on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The notation includes treble clefs, key signatures of two sharps (F# and C#), and a variety of note values and rests. Dynamic markings such as *p* (piano), *f* (forte), *ma* (maestri), *Att* (Adagio), and *Vivo* are present. The score is organized into measures by vertical bar lines. The handwriting is in brown ink on aged, slightly discolored paper.



+

Baxo

Tonadilla

del trapazero

Baxo Tonadilla aΔ.

+

And.^{te} C: A B C 6/4

Voz

3 Vezes

al 3

3 Vezes

al 3

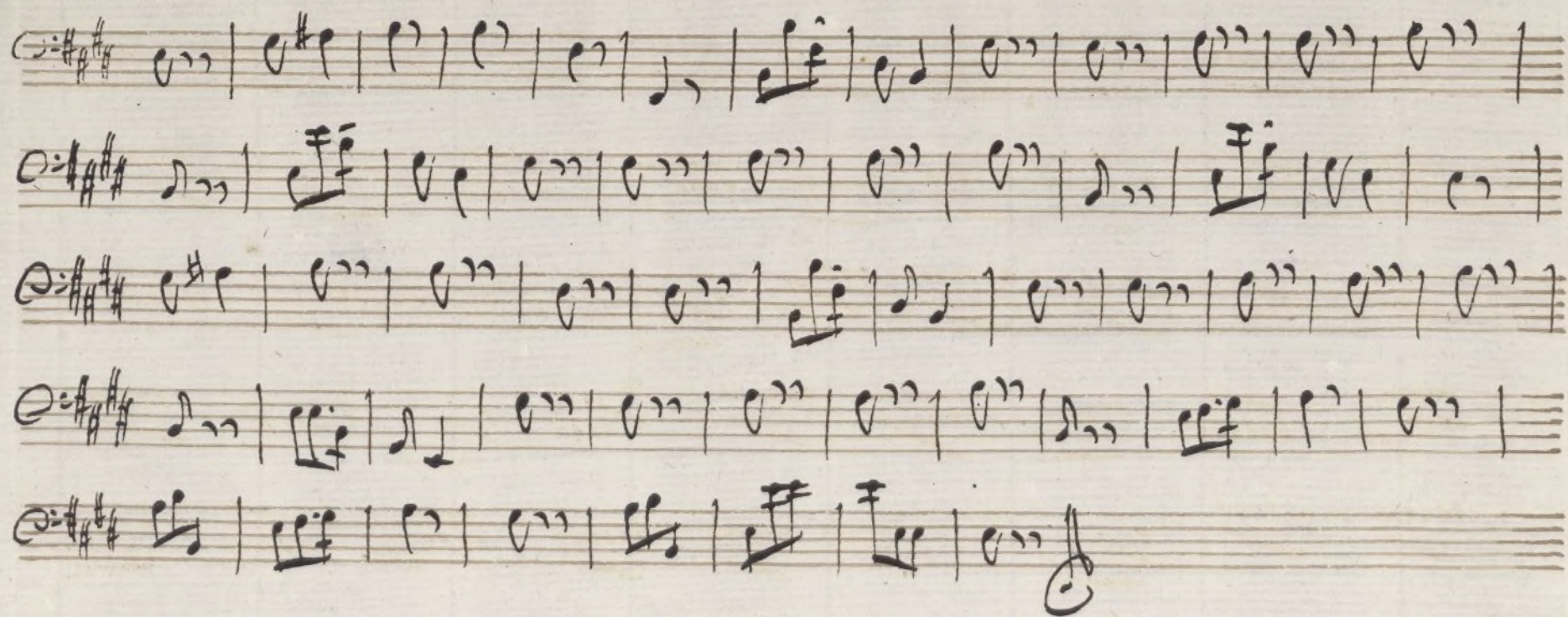
6^{to} Alt.

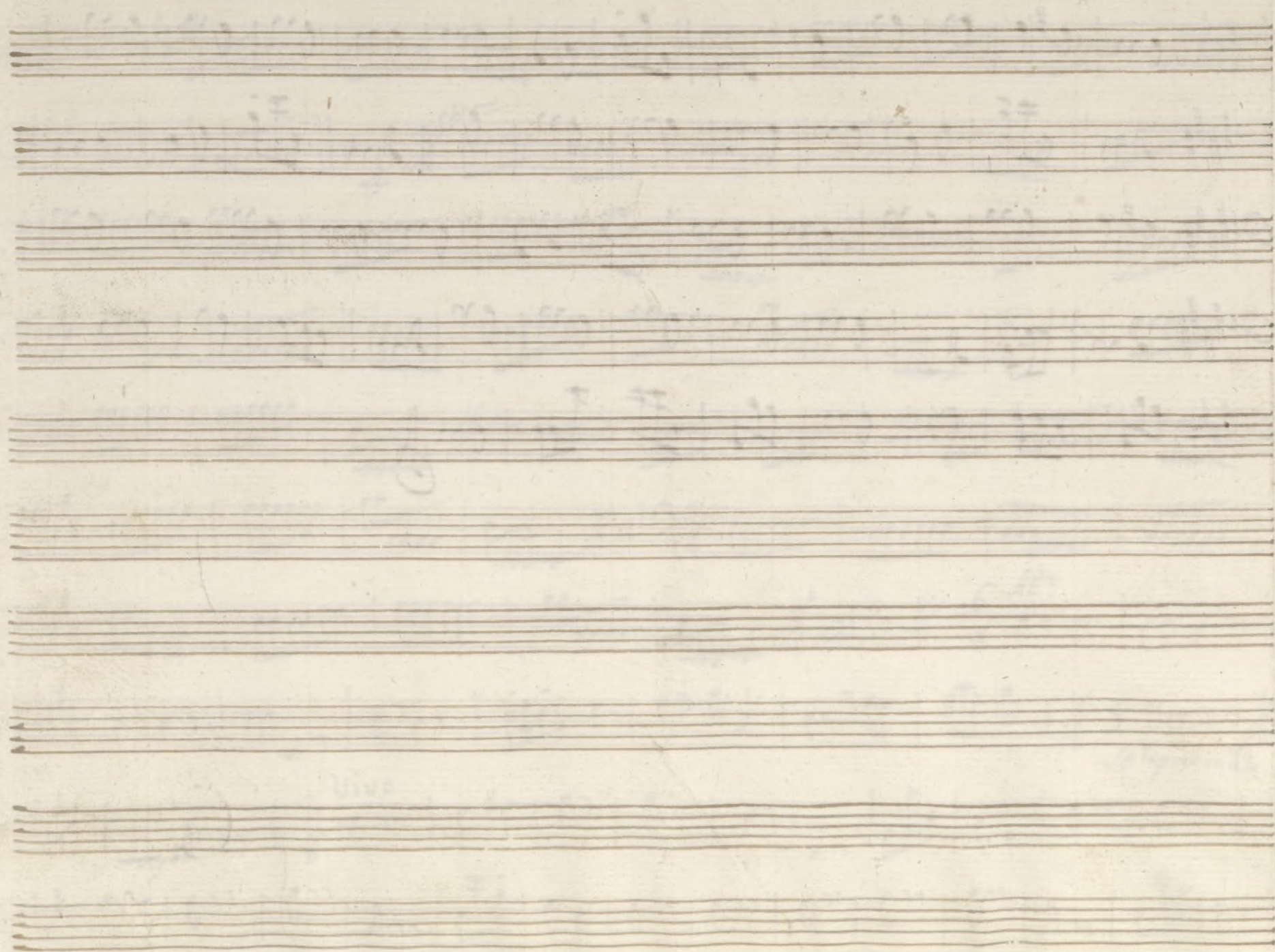
5 Vezes

Se Repite mas

Vivo

3/4



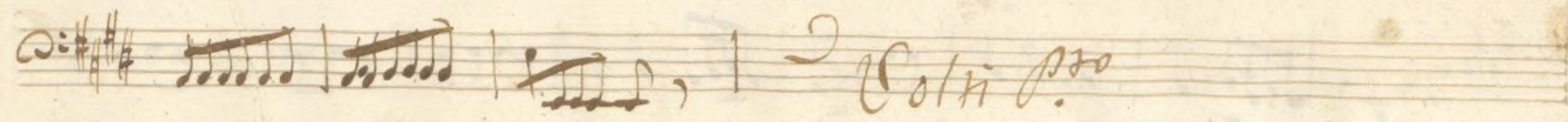
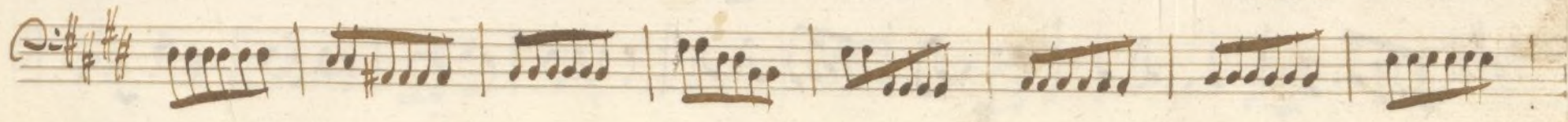
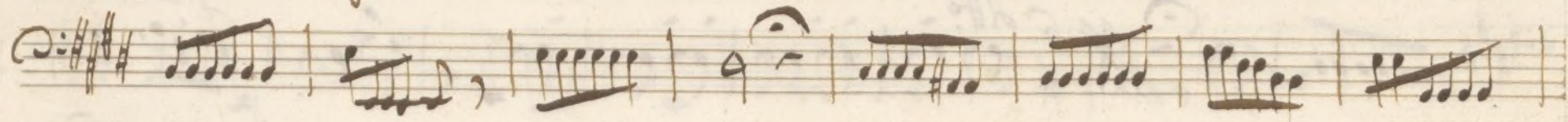


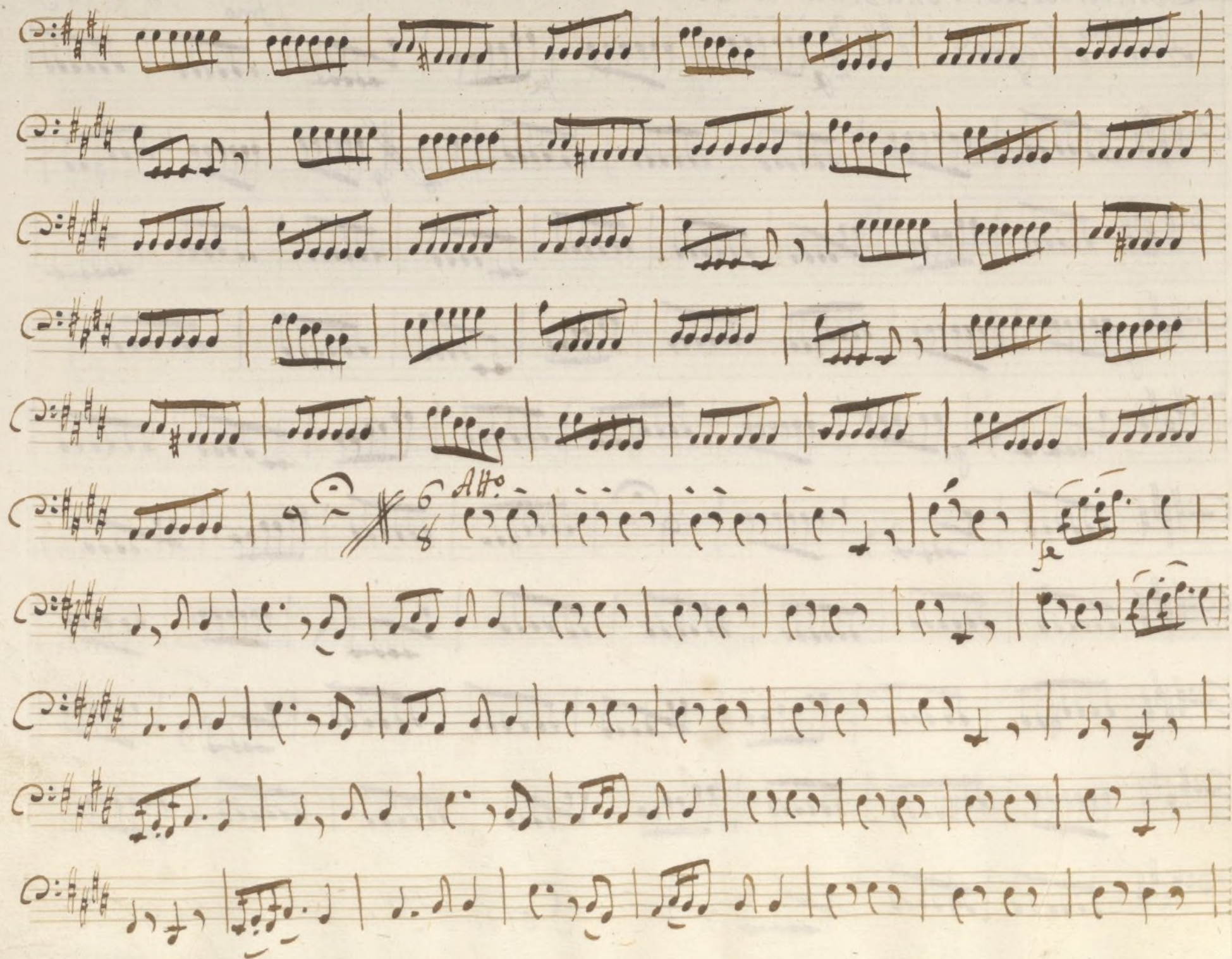
Contravaxo. Tonadilla a 4.

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fmo Mus 172-8 1

And^{no} Allegro





mai Alto

Alto vivo

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The notation includes various note values, rests, and bar lines. The second staff has a tempo marking 'Alto vivo' above it. The notation continues across the remaining staves, ending with a double bar line on the tenth staff.

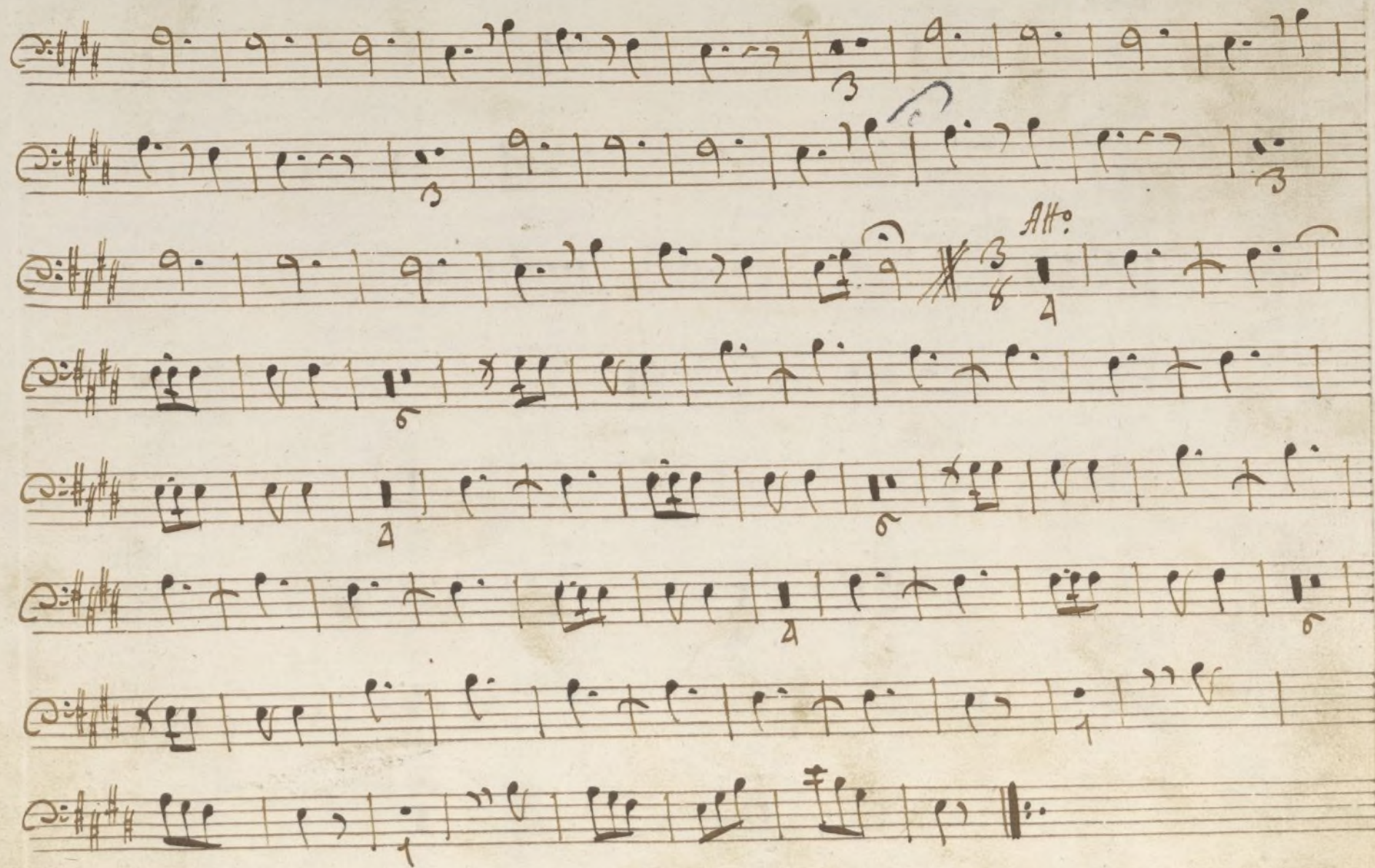
Ayuntamiento de Madrid

Trompa Primera. a Δ.

Mus 172-8 1

And. Allegretto. *tenuer sempre*

Vol. II



Trompa 2ª Tbnadilla a 4.

+

Mus 172-81

And. Allegretto *tenure*

The musical score is written on ten staves. The first staff begins with the tempo marking 'And. Allegretto' and the performance instruction 'tenure'. The key signature is D major (two sharps) and the time signature is 4/4. The music consists of a series of notes and rests, with some measures containing multiple notes. The final staff ends with a double bar line and a fermata.

