

20

Tonaillas

de

Mifon.

5°

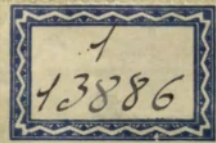
1  
13886 a  
13906

1  
13886



Almo

450



#

Legajo 20 ~~Numero~~ 5<sup>o</sup>

Conadilla à B,  
Primera Parte del  
Sacristan, y Payos  
Del Señor Misson

R.12940  
10-4-61.

Conadilla à B.

Allegretto

*Sacristan*  
tran paxan tran ~ ~ tran paxan ~ ~

tron q. Viva mi ne na tran paxan ~ ~

tran paxan ~ ~ tronque la quiexo no

Esta noche mea di cho que abexla vaya

ya. tan grande es mi alegría tan contentoy a

estoi que de mi Campa - naxio

que de mi Campa naxio la Salva de mosa lo Repi -

co - tin tixin tin tixin

tin tixin tin tixin tin

tin tonto xon tonto xon

ton toxon ton toxon ton ami bo

xxica se lo dixé yo ella, a Nonquidos me lo agrade

cio Pexxos y pator, todos a puxa bon miau

miau nau nau quau quau quau

quan ~ ~ ~ gau, chi. e. e. c. chi, e. e. e. c. chi e. e.

c. e. e. e. e. e. c. miau miau nau ~ nau chi. e. e.

c. e. e. e. e. e. c. chi e. e. c. chi, e. e. e. c. quan

quan quan ~ u. . . u. . . u. . . u. . . u.

u. . . u. . . u chi. e. e. chi e. e. e. e. e. chi e. e. e. e.



*Andante*

chí, e e e e e e e e

*Andante*

Sale un Payo y una Paya aló montañas q' axán de Simple

*Moderato*

Donde ~~están~~  
ases

ta do Ju se pe di lo fu ím me dar tie xxas

a bex los trí - gos lle ví, Bar - to lo los Borri -

quíllos lle vo se el Ca rro lle vo et Vas - trí llo

*Muz.<sup>r</sup>*  
 guapo es el a-ño que e mos te ni-do

*Payo*  
 Este sin du da Verxe mos xi-co

*Muz.<sup>r</sup>*  
 Dime Tu-sepe mí-o Di Tu-sepe mí-o

*Payo* *Muz.<sup>r</sup> floxa*  
 me dexas vo ta buelvo Pres ti to . no quíexo

Vaya yo hixè con tí go que tengo miedò

ya yo tí - xi to *Payo* no no no no no no ya mes

toi que dí - - - to *todo* traí Pan y queso y

traí Pan y vino traí Pan y vino *Mug.* traí - - me  
traí Pan y vino traí Pan y vino

le traí - - me le *Payo* traí - go le

tray - go te I cha vntxa quí to e cha vntxaquito *Pada*  
 to ma vn traquí to to ma vntxaquito

*Vacústan*  
 Compadre mí - o llego abuen tiempo Co madre a'

*Paga*  
 ma - da ya acanos ve - mos Donde se viene

*Ala.<sup>n</sup>* *Mus.<sup>r</sup>*  
 Yo de vn Entie - xto Dí ga Com pa dre Puerq.<sup>n</sup> a'

*Sac.<sup>n</sup>*  
muerto El Vo tí - carío De a quere te Pue - blo

*Payo* *Sac.<sup>n</sup>* *Mug.<sup>r</sup>* *Sac.<sup>n</sup>*  
Anton El pro - pio Sanchez el mes mo

*Payo*  
ai Coma - drita mí a ñaxa ñaw: - quer esso

*Sac.<sup>n</sup>* *Payo*  
Por díxer tí xos Contaré un quento esso me

*Mug.<sup>r</sup>* *Sac.<sup>n</sup>*  
qusta a - quesso quíexo Con tí go á blo

*Muz. r*  
Ya te Com - prendo *lo 1.º* Vamos Va mos Can - tan - do y va  
mos Co - mien - do no a - gan Ru - i - do ten -  
gan Si - lencio ten - gan Si - lencio *Vac. n.º* Voi - á  
la *lo 2.º* voi - á la vien - er - ta  
vien - er - ta *lo 3.º* Pues em - pe - ze - mos por

empe ze — mos

*Adagio*

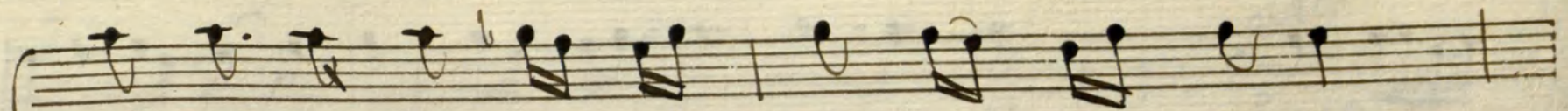
*Coplas*

1<sup>a</sup> In un Sugar ( Vex vi

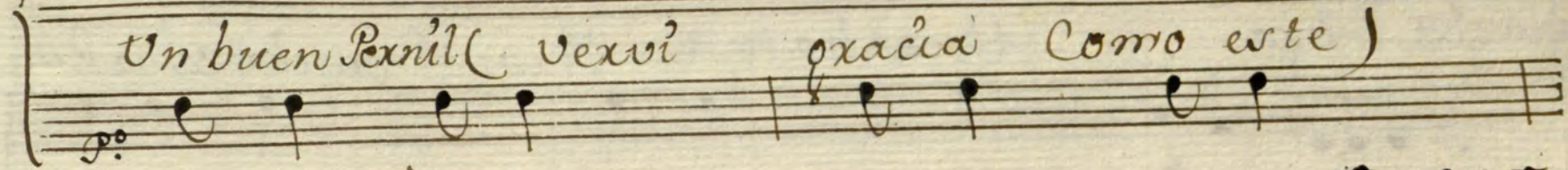
2<sup>a</sup> El Sacristan ( Vex vi

gracia Como este) vivia una Carte llana

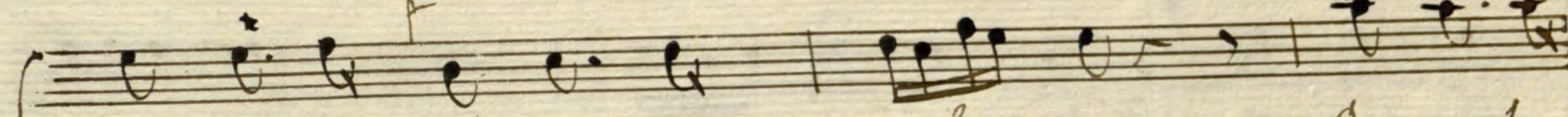
gracia Como este) Debajo de la No ta na



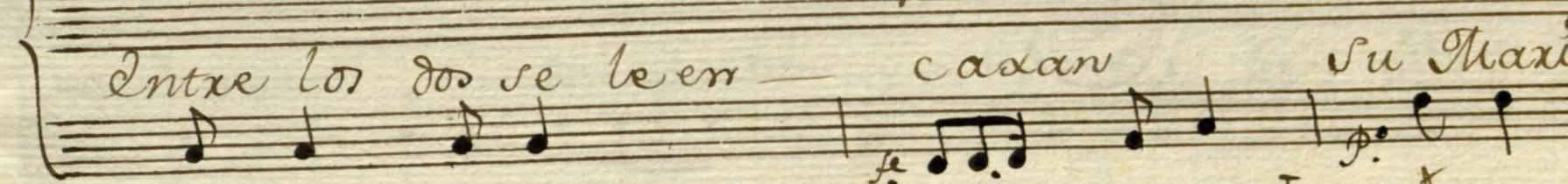
Exa tonta ( Vexvi gracia Como esta )



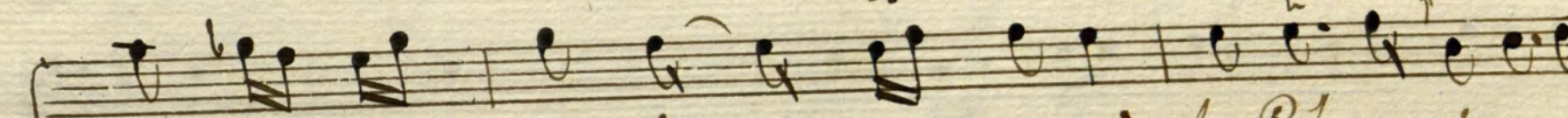
Un buen Peñil ( vexvi gracia Como este )



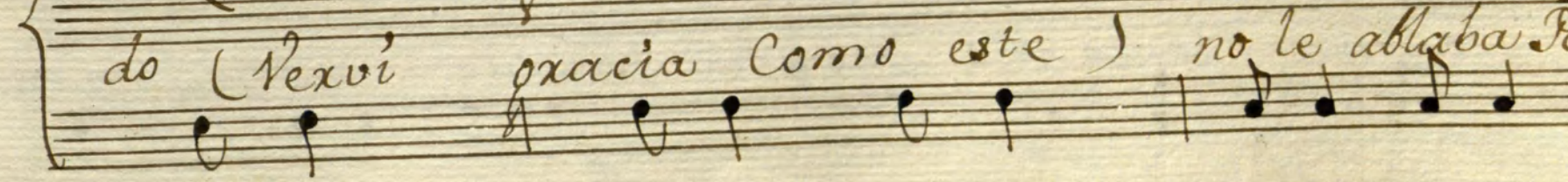
ma exa como una plaza Con unbru-



Entre los dos se le en- casan Su Maxi-



to ( Vexvi gracia Como este ) la Pobre estava Ca-



do ( Vexvi gracia Como este ) no le ablababa Pa-



sa da Un Sacristan (Vexi gracia Como este)  
 la - bra Una bota ( Vexi gracia Como esta)  
 a la tal galante a ba los tres en  
 ella y el Sacrist seen Ca xan ve le van  
 v na meva Co miendo es ta ban y el Sacristo  
 Con tento Co mo una Pascua y a la Cas

↑

*Allo.*

tan le Diyo con bulla' zambora Esta no  
 tella - nita gustoso a braxa Lo Demas

- che alas Doze mo xe - - na mea' quax - da  
 - no mea' cuexdo *Muz<sup>2</sup>* lo vien - - to en el al - - ma

Procura es - tax vo - li ta y la Puer - - ta entox  
*Puys* Puer yo quie - - xo a caraxle de ve - - xar no es *Puys*

na - - da Vexar co - - mo tees plí co mis pe -  
chan - za quíexo Po - nexme en medio apar  
nar y an - - sias No me agas fal - - ta  
ten que man - - dria Vamos a ca - - va  
que l'ido queta el Cuento como me agas  
y detrar prexe - ni da y abria una tran

1<sup>o</sup> B.<sup>o</sup>

da ca al Ul<sup>ti</sup> mo ve - remos Co - mo Xe -

mata Co - mo Xe ma - ta

2<sup>a</sup> B.<sup>o</sup> *Pizz*

Ma su Esposo (Vexvi gracia como este) Agarro v -

na buena tranca ien la cholla (Vexvi gracia co

mo esta) tan gran golpe le di's para que le mato) Vexvi -

gracia como aeste Ya qui mi cuento sea tente

*Alto Sac. n*

no me mates tente tente questo es solo un

que te tente mono mio Lica

*Mug. r*

te no fingi do fue to do es to

lo 3. fue xa Ca mo xa no aya mas

na - da no no no Pe so

na - da no no no

Cori Se qui di llay de Xompel Xarga aca

Mug.<sup>n</sup>

ve la Pulì quexi di ta to

aca ve lapu li quexi di ta to

*nada Pulí di Pulí di ta to na -*  
*nada*  
*da Pulí di pu lí di ta to na -*  
*Fmo*  
*Segu.*  
*da*  
*Alto*  
*Con mi sax quillo vogo por la xi - ve xa*

Pox la xi ve - xa Pox la xi vera

chi e c. c. c. Pero un Nox mullo chi. c. c. c. c. c.

de Lexca Sue - na los Peze - ri llos saltan entie -

xxa unos que sa - len yo tros que en tran, mas con los golpe

zi llos quel agua pe - ga las faldas De mi Dueño lle



nar de Pez - las

A handwritten musical score on a grand staff. The top staff contains a melody with a triplet of eighth notes marked with a '3' above it. The bottom staff contains a bass line. The lyrics 'nar de Pez - las' are written below the notes. The piece ends with a double bar line and repeat dots.

Ala Señal D Ker. ef //





*Trompón Primerxo.*

*Chondilla à 3. Los Payos Prim.ª Parte*

Handwritten musical score for Trompón Primerxo. The piece is in 3/8 time and marked *All.<sup>ro</sup>*. The score consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams. Dynamics include *ff*, *f*, and *ffmo*. The piece concludes with a double bar line and the instruction *1/2 volta*.

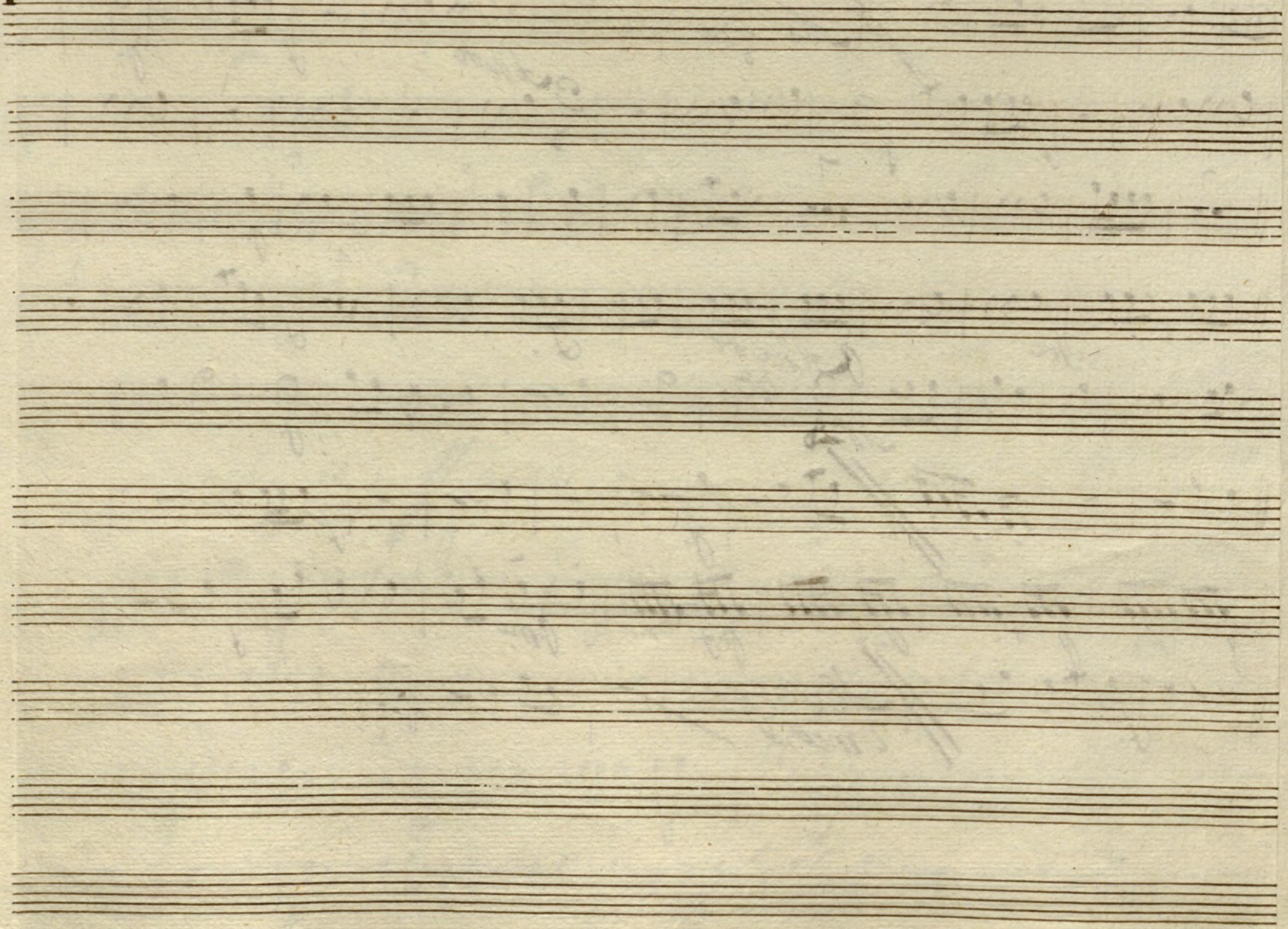
*M. Cevolaut*  
*And<sup>te</sup>*

Handwritten musical score for the first section, titled "Andte". It consists of five staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. A double bar line with a diagonal slash is present in the first staff, and another similar mark is in the fifth staff. The music is written in a cursive, historical style.

*Allegro*

Handwritten musical score for the second section, titled "Allegro". It consists of five staves of music. The notation is more complex, featuring many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings and a key signature change to one sharp (F#) indicated by a double bar line with a sharp sign. A double bar line with a diagonal slash is also present in the first staff of this section. The music is written in a cursive, historical style.

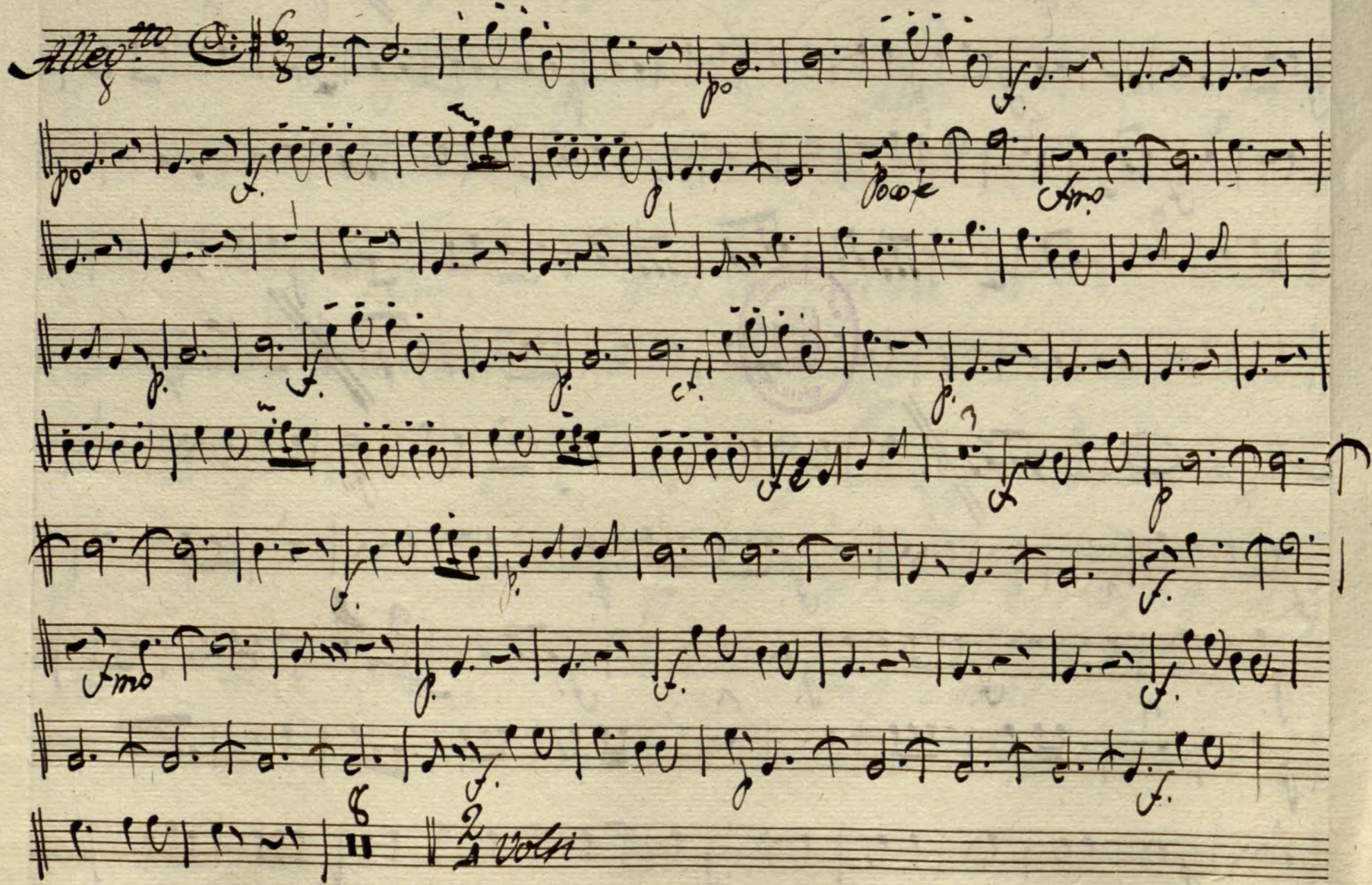
This is a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 12 staves of music. The notation includes various rhythmic values, stems, and beams. Several sections are marked with tempo changes: *Allegro* (top left), *Allegretto* (middle right), and *Adagio* (bottom middle). Dynamic markings such as *p* (piano) and *f* (forte) are scattered throughout. There are also some numerical markings, possibly fingerings or measure counts, such as '6', '9', '3', '7', and '1'. The handwriting is in dark ink, and the paper shows signs of age with some staining and discoloration. At the bottom of the page, there are several empty staves.



Trompa Segundo

+

Conadilla a 3. Los Payos. Primera Parte

Alleg.<sup>ro</sup> 



*In Cirkant.*

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

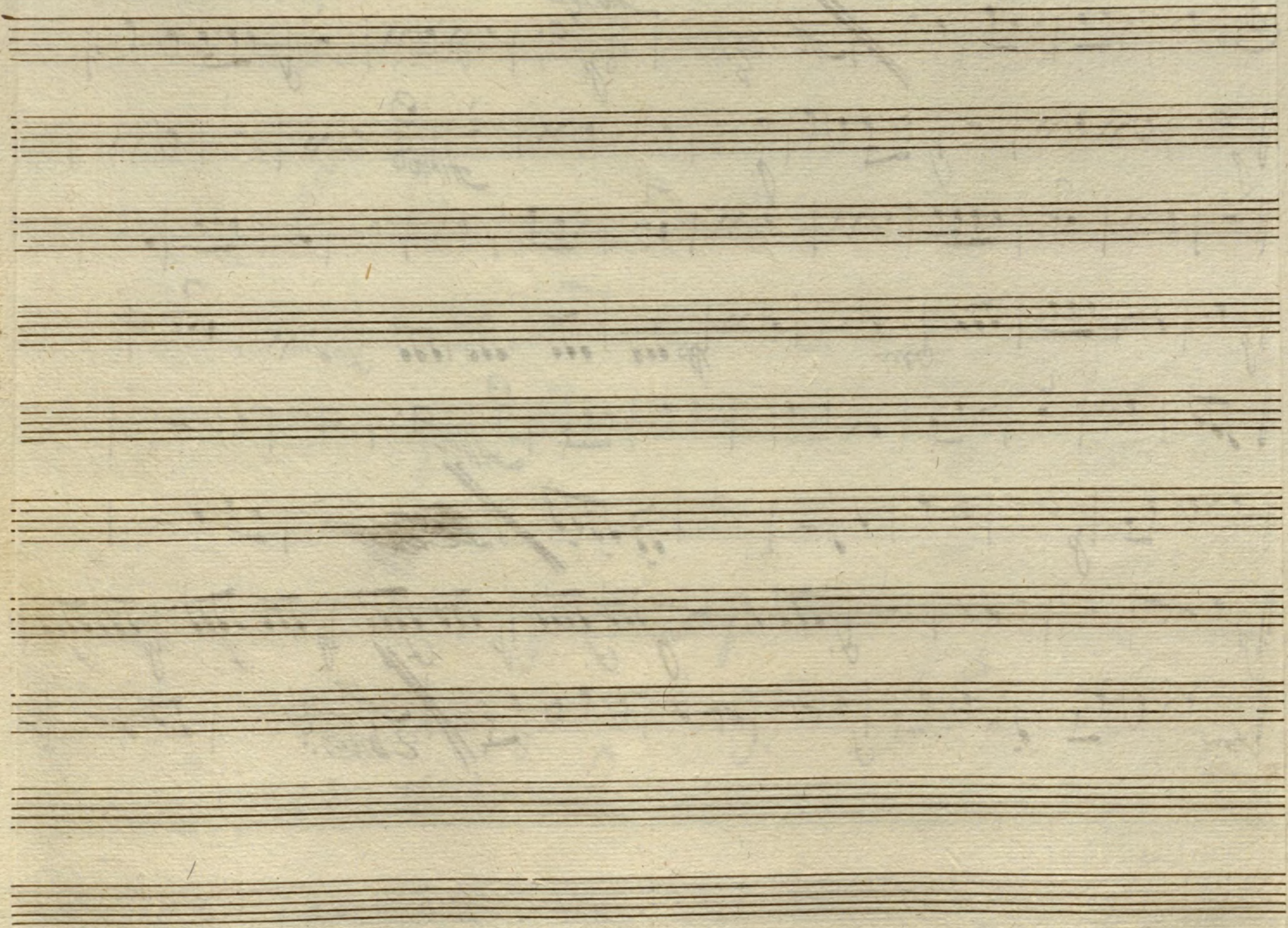
Handwritten musical score for the first section, 'In Cirkant.' It consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo marking 'And.<sup>te</sup>' is written below the first staff. The music is written in a cursive hand and includes various note values, rests, and dynamic markings. There are two large diagonal slashes through the first and fourth staves, indicating where the music was cut or crossed out. The section ends with the tempo marking 'Allegro' written below the fourth staff.

Handwritten musical score for the second section, 'Allegro'. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo marking 'Allegro' is written below the first staff. The music is written in a cursive hand and includes various note values, rests, and dynamic markings. There is a large diagonal slash through the first staff, indicating where the music was cut or crossed out. The section ends with a double bar line.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of several staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- Adagio**: Written at the top right of the first staff.
- Allegro**: Written below the first staff, indicating a tempo change.
- Allegro**: Written below the second staff, indicating another tempo change.
- Allegro**: Written below the fifth staff, indicating a third tempo change.
- 2 mas.**: Written below the seventh staff, likely indicating two more measures.

The score is divided into measures by vertical bar lines. There are several instances of heavy blacked-out sections, suggesting corrections or deletions. The paper shows signs of age, including some foxing and uneven staining.



1  
13886

Violin Primero

Conadilla à 3.<sup>o</sup>

Los Pajes Prim.<sup>a</sup> Parte.



Violin 8.º

*Pizzicato.*

*Allegro*

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *Allegro* and the time signature 6/8. The notation includes a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as rests. Dynamic markings such as *p* (piano), *f* (forte), *cres.* (crescendo), and *dim.* (diminuendo) are used throughout. The word *Pizzicato* is written above the second staff, and *arco* appears above the third staff. The score concludes with a double bar line and repeat dots.

*Al Segno. a la segunda vez ay pausa.*

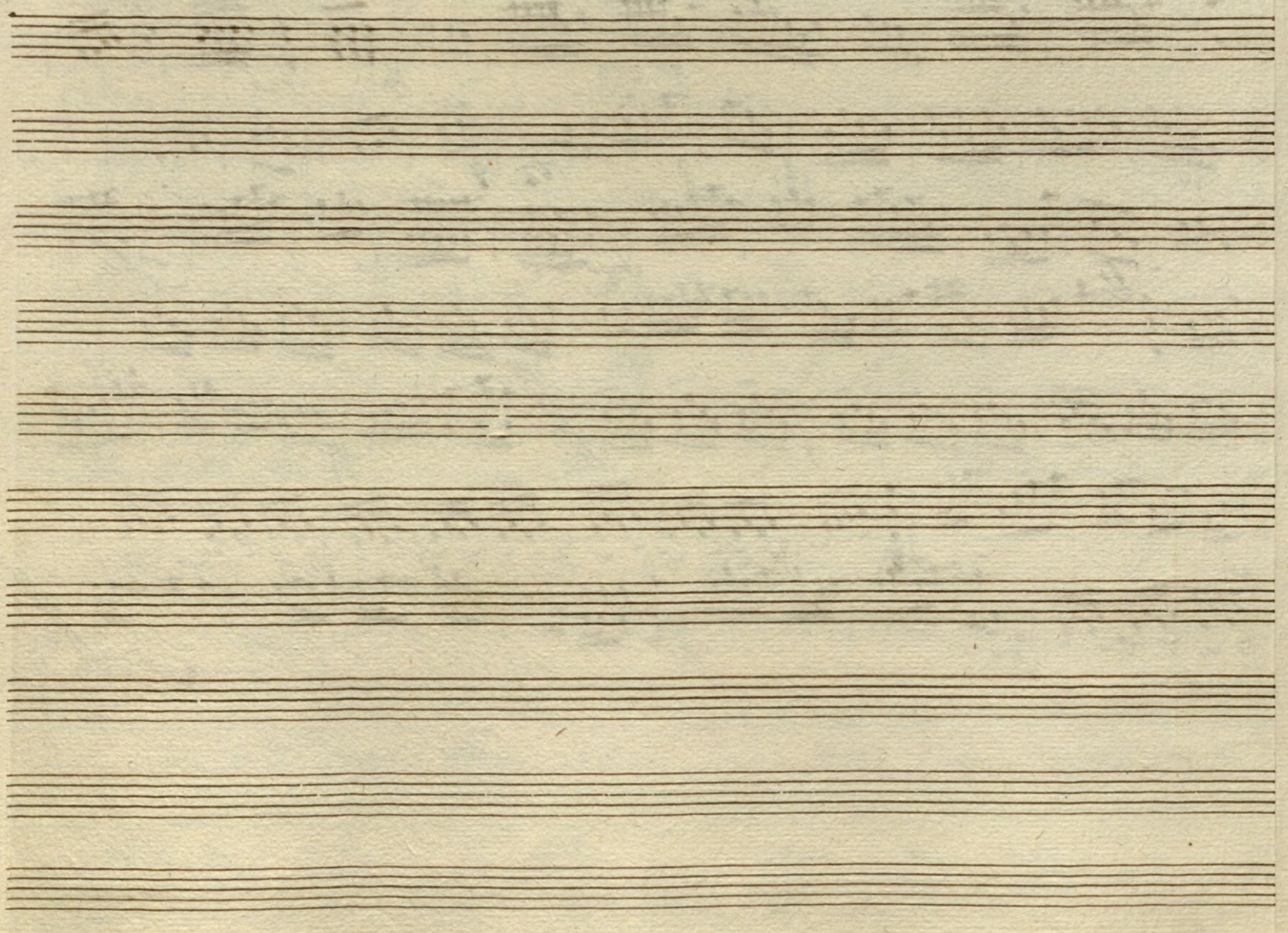
*Volsi*

*Adagio*

*Allegro y Barolo*

*Allegro mos.*

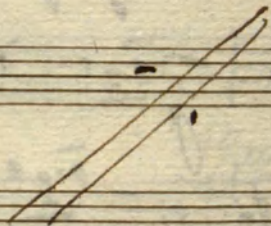




Violin Segundo

Conadilla a 3<sup>va</sup>

Las Jotas Prim.<sup>a</sup> Parte.



Violin 2.<sup>o</sup>

*Alleg<sup>ro</sup>*  
*pizzicato*

The image shows a page of handwritten musical notation for Violin 2. The score is written on ten staves. The first staff begins with the tempo marking 'Alleg<sup>ro</sup>' and the performance instruction 'pizzicato'. The music consists of a series of rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. There are several dynamic markings throughout, including 'mo' (likely *molto*) and 'p' (piano). The notation is dense and characteristic of 18th or 19th-century manuscript notation. The paper shows signs of age, with some staining and wear.

Allegro

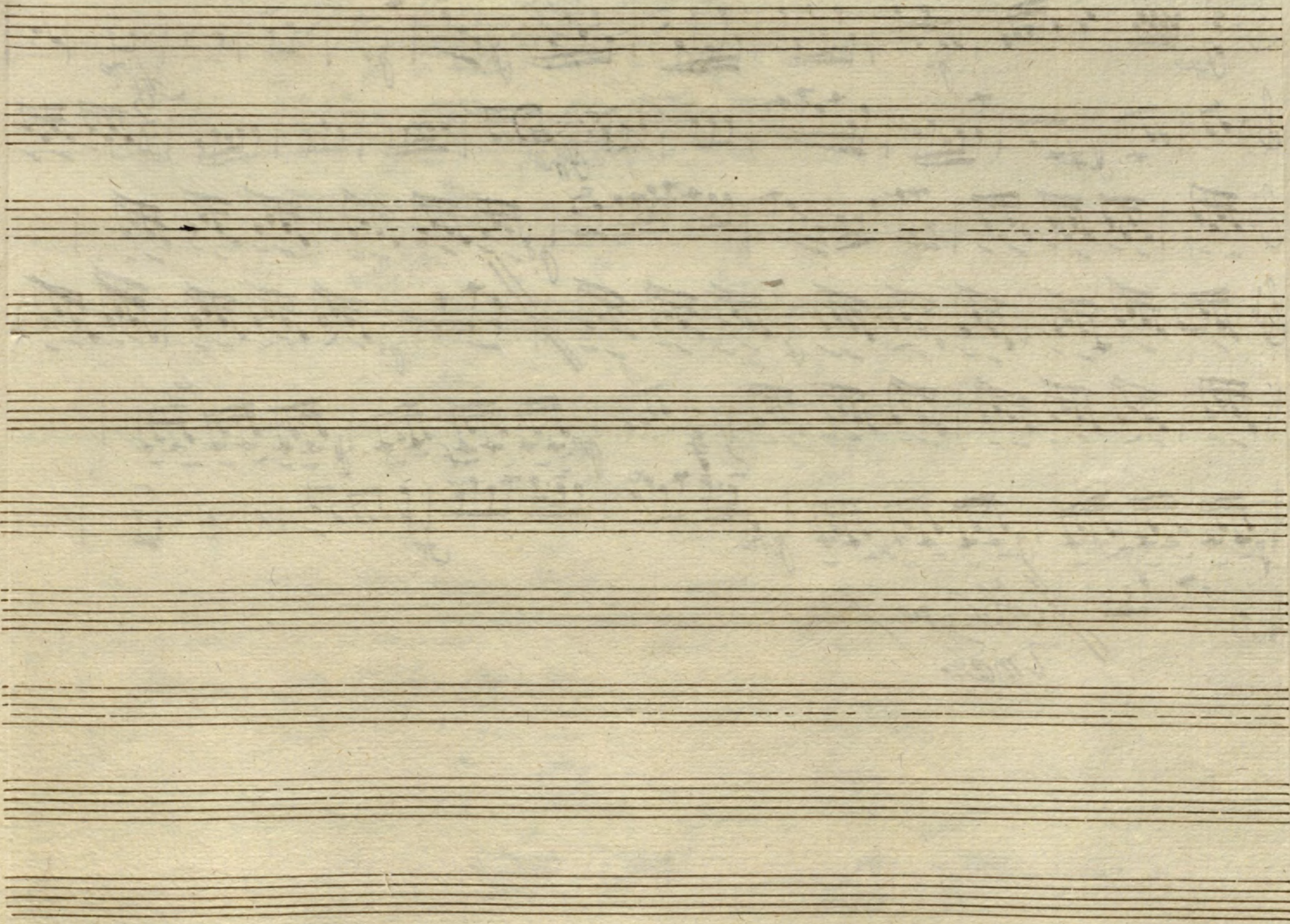
Allegro

Allegro

*Volpi*

The image shows a page of handwritten musical notation on aged paper. The score is written in black ink and consists of ten staves. The first staff begins with the word "Allegro" in a cursive hand. The notation includes various rhythmic values, such as eighth and sixteenth notes, often beamed together in groups. There are several dynamic markings, including "p" (piano) and "pp" (pianissimo), and some performance instructions like "Allegro" and "Allegro" written in a different hand. The paper shows signs of age, with some staining and a slightly yellowed tone. The handwriting is fluid and characteristic of the 18th or 19th century.

Handwritten musical score on six staves. The notation includes treble clefs, a key signature of one flat, and various rhythmic values. Dynamics include *fmo*, *pmo*, and *fmo*. Performance markings include *Allegro* and *2 más*. The score is written in black ink on aged paper.

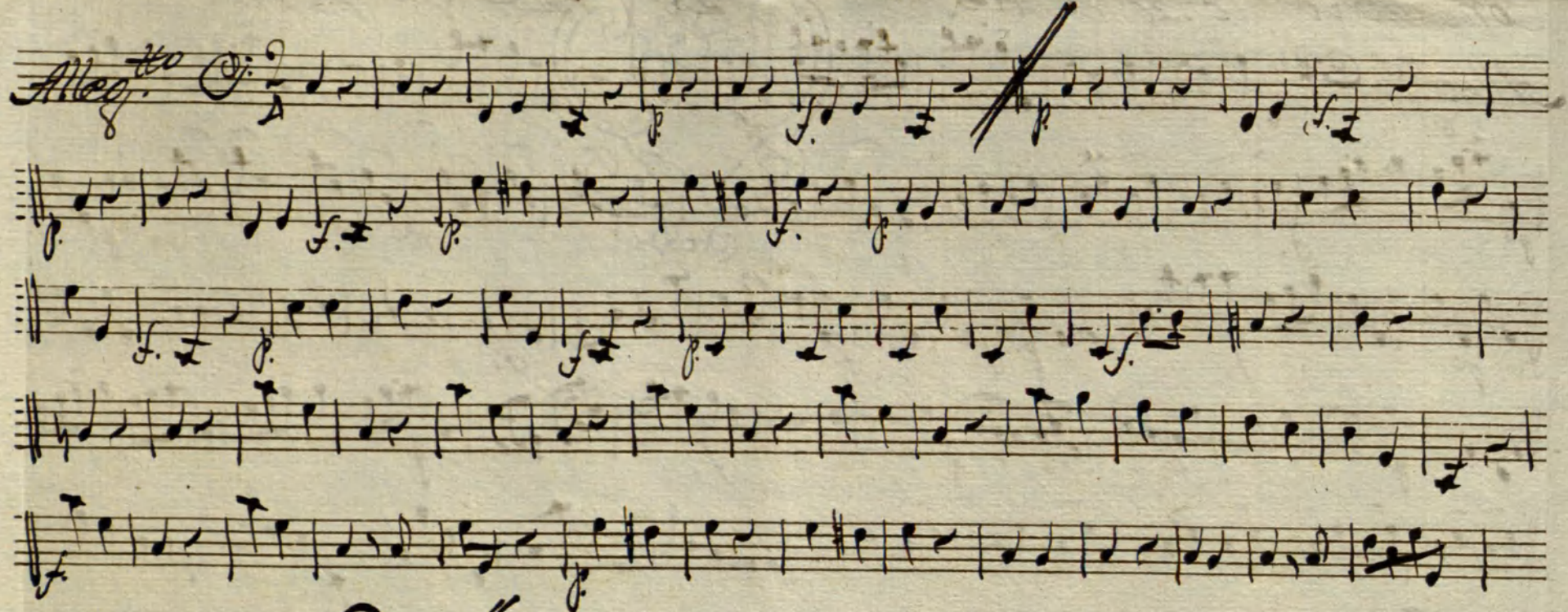



Contrabajo: tonadilla a 3.

Los Paños ya parte.

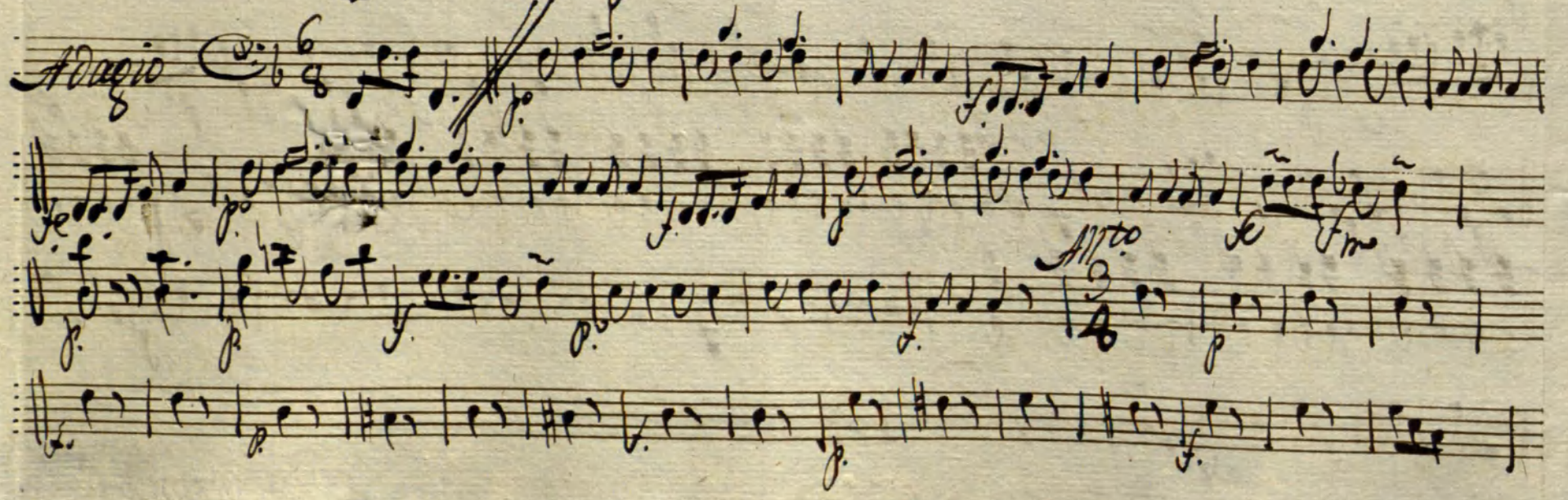
*Allegro*



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

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

*Alleg.<sup>ro</sup>* ~~Alleg.<sup>ro</sup>~~ *Alleg.<sup>ro</sup>*

*Adagio* 

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

A handwritten musical score on ten staves. The notation includes various rhythmic values, rests, and dynamic markings. The score is divided into sections by double bar lines. Key annotations include:  
- *Allegro* written above the second staff.  
- *Alto* written above the third staff.  
- *Alto* written above the sixth staff.  
- *Allegro* written above the eighth staff.  
- *Allegro* written below the eighth staff.  
- *Allegro* written below the ninth staff.  
- *Allegro* written below the tenth staff.  
- *Allegro* written below the tenth staff.  
- *Allegro* written below the tenth staff.

