

16.

451

+

tonadilla à 3.



S.^a P.^e del Sacristan

y

Payos

Del S.^r Misson. //

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All. to

Handwritten musical score for a piece in 6/8 time, marked *All. to*. The score consists of five systems of staves. The first system shows a treble clef with a key signature of one flat and a 6/8 time signature. The second system includes lyrics "le po le po le po" under the notes. The third system is mostly empty. The fourth system continues the melodic line. The fifth system concludes the piece.

Sale Mariana de
sachristan aze

chando.

Di go

e le

Jo xho

vai ya

lla

si sal dre quea re quea re, muy buenas tar

sale

des, ten gan se ño res us te des a quies lael sa chris

mas se ño res lo ve re des di go sea cues dan de

la castella na y del cunte ci to de maxas sea

cuer dan dea quel simple na zo que por po co no nos

nos ma ta à pa los, pues o tro en re do le ten go tra

za do ay cas te lla na mi - a quan to me

cues tas quan- to pe ro co mo me quie ras

lo de mas vaya al dia blo, boy me vo lan do,

vaila

chi chi rri e, e, c, chi chi rri e, e, c, va- mos

pp

va mos vai lan- do chi chi ri e, e, c, chi chi ri e, e,

ppmo

c, va - mos va mos vay lan - do por di ver tí vos to

does to tra zo mas a le gre mas con tento mas con

bu lla mas con sal tos (dixe) to das las no ches va fo a lay

gle sia pi llo el a zey te pa - xa la ze na

tam bien es cu xro las vi na ge ras ra pa xum

ca bos ra pa xum be las voi me a la to xrey las cam pa

Mas vius

ne las, { Tocany } din din din din ~ ~ din ~ ~ din, din, din, *Y las chiri mias como resuenan*

con la na xiz Canta esto

ta la la ra

Viuo

c. c. c. c. si voi - me co xiendo pox que ya es mui

Viuo

tar de a - bur que xi dos y quel Cíe lo os guar de y

Vare

quel cie loos guar de, Salen el Parjo y la Paya

Andre

Andre

po

Coro. ^{do}

bis te me pxon to por que ias tarde del bendi to san

Marcos ya soy co fra de, fox tu na grande

Coro. ^{do}

Guz.^a

Coro ^{do}

o yes fe li pa, que quie res Tai me, vi noa quel

Guz^a

Coro^{do}

hom bre si mi com pa dre, que ga xio ta zos que a bxa

que can ten, no se as ma li cio so ma xi di to

mio õ mei realis tan te o mei realis tan te,

Coro^{do}

Guz^a

Coro^{do}

Guz^a

a dios mu ger mia, a dios, me boi por ques tarde, ve te

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Coro.^{do}

Guz.^a

Coro.^{do}

siel sa chris tan bie ne, calla, di le que se mar che,

Sale Mari.^a

ten gan se ño res mui buenas tar des ten

ros dos

triste
alegre

Mari.^a

a dios com pa dre, aus ted to

Guz.^a enfadada

dos lea guar dan, ve te que ha zes quea zes gran

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Mar.^a *las dos* *coro.^{do}*
fal ta, ya to dos sa les va ya va ya, quie ro que dar

las dos *coro.^{do}* *Mari.a*
me, ve te ve te, qui ro sen tax me, no me fal ta rain

ous tria pa xa bur lar le no pa xa bux lax le no

no pa xa bux lax le co ma dre mia

po

di ga que sea ze ven gan las si llas (voy ala ban ze)

va ya axi max se, oyes fe li pa, que quiezes Iairne

sal mas a fue xa ven ga esta parte, compadre zi to a

don de man da re, no se as mali cio so maxi di to

mio o mei realis tante o mei realis tan te

voia di ber ti ros, quapo, les con ta xevn cuen to, za pe

el de vex ui gxa cia, lindo, no que aya bra zar se, Gallina

zie ga mas sin ta pax se ga lli na zie ga

los 2

Maria

co sa admi ra ble con a ques ta ca ni- ta

yes te que ar de en las na xi zes, pon te le alis tan te

los 2

Maria

los 2

Maria

qua po qua po, es co sa fa zil, lin do lin do, voue co

los 3

ma dx e, empe ze mos el jue go y la xxue da que an de si si

vaya que an de si si vaya que an de

All.^{to}

anda coronado la rueda y tropiezo en la silla

y di ze. Pazola (este es compadre) an de la rueda por

las dos *fmo*

es te la do an de la rueda que no a zex ta do

1^a vez di ze) *fmo*
moger

an de la rueda que no azer ta do, La 3.^a vez

estonuda y apaga el Cabito uelos abrazados y seba Parola

por un gaxote

lo que no a zier te ten gan (cui da do) lo que yo no a

coro.
fmo

cier te loa xa este pa lo lo que yo noa cier te loa

All.^o Las 2

ay ay ay

raes te- pa lo, an de la xxue da an de el ga

All.^o

ay ay, ay Ma xi di to mi — o ca cho

xxo xte an de

Guz^a

xi to del al — ma di me poz que me ma

tas di lo pñenda Ji ta — na si nos

das si nos das con el pa lo se xavna in fa —

los 3
mia, va mos mo xe ni tos mi'os que ya no ai na

da ya ques to — ya a ca va yoi gan

las se qui' di llas dei dea es tra ña (oygan)

y con es toa ca vo se as ta ma ña na

as ta ma ña na as ta ma ña na

Segui.
All.
con dos pa res de

Bue yes y dos ca xre tas (oygan - se no res) ty

dos ca xre - tas y dos ca xre tas

a la cox te me mar cho a la cox te me

max cho lle van do pie dra o ye las rue de

zi-tas por el camino sue-nan en me

pp *fmo*

dio de un camino sea tu na rrueda

Coro do

a mo xeno a mo xeno que te quedas en me dio

Las 2

a xre macho a xre macho que te pones al pa so

coro.^{do}

las 2

coro.^{do}

por a qui, co lo xa do, por a ca, Ma la que ño, pe z do

na si no te que sta ya i mi mas que te xo a Dios

que xi do due - ño

2^o *f*
 fuera del paso
 por que estas son las piedras

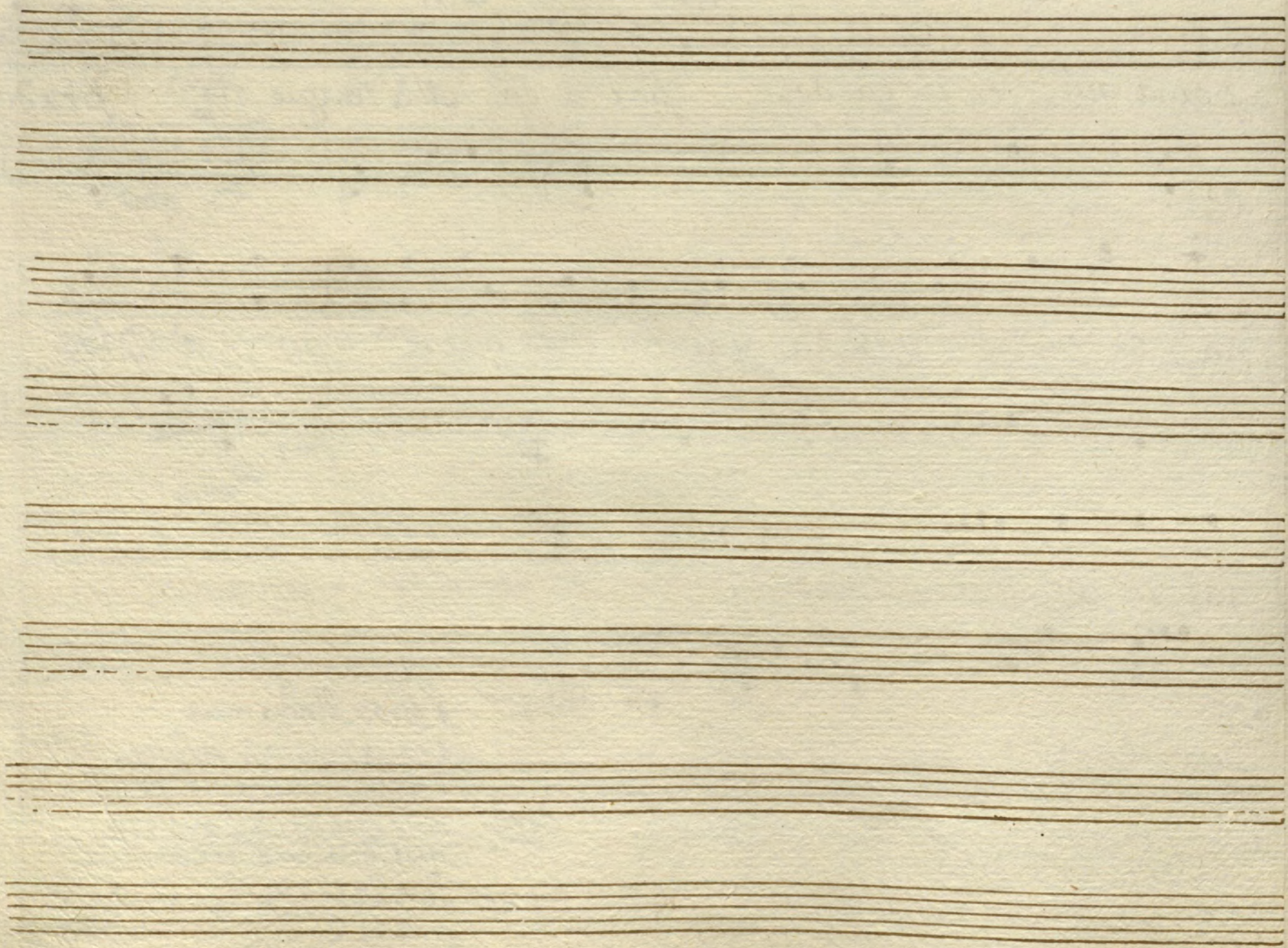
delempedrado &
 Co|| apaxdillo apardillo
 no salgas del Camino,

Guz|| Orejexa orejexa
 su bete en la ladera.//

al segrno

3^o
 A Dios Madamas
 (vexue(racia) señores
 hasta mañana &

Coro.^{do}
 a Corveta a Corveta
 que buelcas la Carreta
 amanchado amanchado
 que la Carra asbolcado.//



Trompa Primera

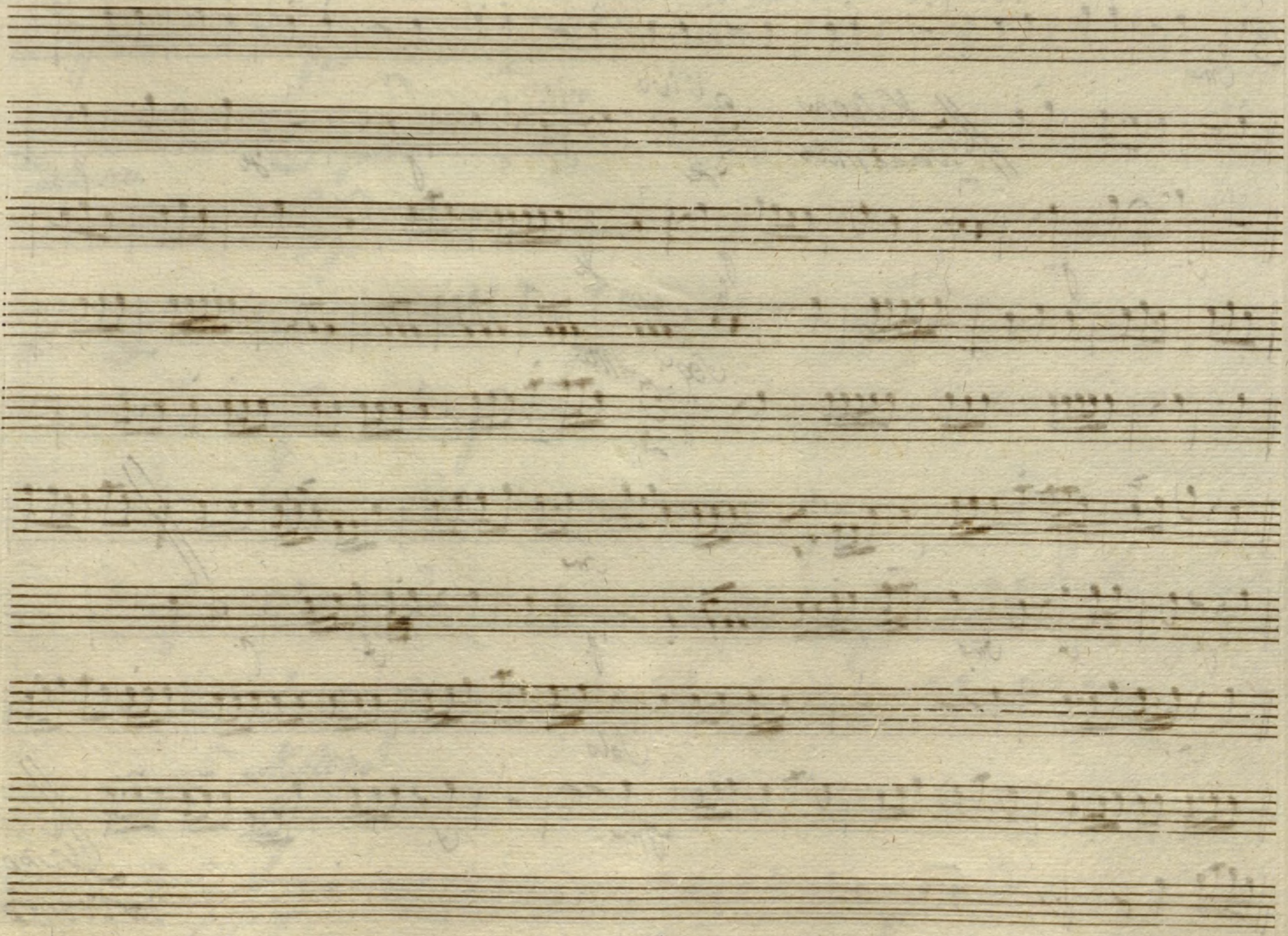
Condición a 3. 2ª pte del Sacristan y Payol.

Clarin.

Musical score for Clarinet, Trompa Primera, and Trompa Segunda. The score is written on ten staves. The first staff shows the key signature (two sharps) and the time signature (3/8). The music consists of rhythmic patterns with various dynamics and articulations.

Handwritten musical score for Trompa. The score is written on ten staves. The first staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). It begins with a *p* dynamic marking and includes the tempo instruction *lo mas vivo.* The second staff is in bass clef and includes the tempo instruction *Trompa. And. te* and the dynamic marking *pp*. It features a *3/8* time signature and the instruction *vivo*. The word *Jardá* is written across the second and third staves. The third staff is in bass clef with a common time signature and *pp* dynamic. The fourth staff is in bass clef with a common time signature and *f* dynamic. The fifth staff is in bass clef with a common time signature and *f* dynamic. The sixth staff is in bass clef with a common time signature and *f* dynamic. The seventh staff is in bass clef with a common time signature and *f* dynamic. The eighth staff is in bass clef with a common time signature and *f* dynamic. The ninth staff is in bass clef with a common time signature and *f* dynamic. The tenth staff is in bass clef with a common time signature and *f* dynamic. The word *Allegro* is written across the ninth and tenth staves. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

Handwritten musical score for a piece titled "Voces Mas". The score is written on ten staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Adagio". The second staff contains the title "Voces Mas" and a tempo change to "Allegro". The third staff has a tempo change to "Vivo". The fourth staff has a tempo change to "Sop. Alto". The fifth staff has a tempo change to "Allegro". The sixth staff has a tempo change to "Adagio". The seventh staff has a tempo change to "Solo". The eighth staff has a tempo change to "Adagio". The ninth staff has a tempo change to "Allegro". The tenth staff has a tempo change to "Vivo". The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "f".



Trompa Segunda

Tonadilla à 3. 2ª pte del Sacristan y Payo

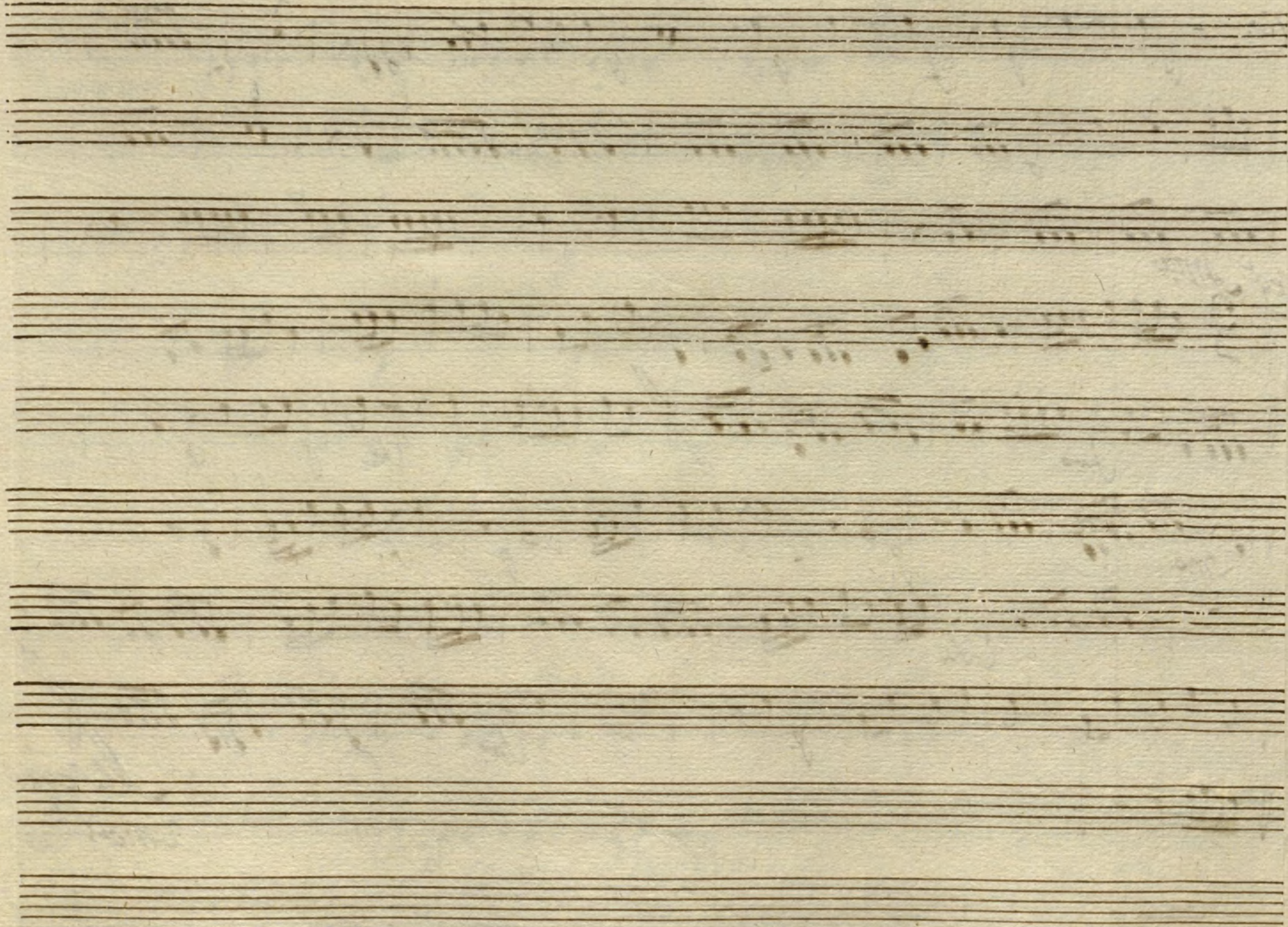
Clarin

Musical score for Clarinet, starting with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The score consists of ten staves of handwritten musical notation. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *pp*, *f*, and *mezzo*. The piece concludes with a double bar line, the number '10', and the word 'Volta'.

mas Vivo.
Trompa
Andte
mo
Allegro
mo
Allegro
mo
3 vivo
3 vivo
Allegro
mo
3 vivo
Allegro
mo
3 vivo

This is a handwritten musical score for a Trompa (trumpet) part. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo marking 'mas Vivo.' is written above the first staff. The instrument name 'Trompa' is written below the first staff. The second staff starts with a 'Cresc.' marking and a '2' below the first measure. The third staff has a 'mo' marking below it. The fourth staff has a '2' below the first measure. The fifth staff has a '7' below the first measure. The sixth staff has a '9' below the first measure. The seventh staff has a 'mo' marking below it. The eighth staff has a 'mo' marking below it. The ninth staff has a 'mo' marking below it. The tenth staff has a 'mo' marking below it. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are several dynamic markings and tempo changes throughout the piece, including 'Allegro' and '3 vivo'. The handwriting is in dark ink on aged paper.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *f*, *Allegro*, and *Solo*. The score concludes with the word *Finis* written in a large, decorative script.



A handwritten musical score on aged paper, featuring ten staves of music. The notation is in ink and includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by tempo and performance instructions.

Staff 1: Flute Solo, *p mod.* (piano moderato), *fmo* (finito).

Staff 2: Flute Solo, *p mo* (piano molto), *viva* (vivo).

Staff 3: Flute Solo, *fmo* (finito), *mas vivo* (mas vivo).

Staff 4: Flute Solo, *tutti* (tutti), *fmo* (finito).

Staff 5: Flute Solo, *fmo* (finito).

Staff 6: Flute Solo, *fmo* (finito).

Staff 7: Flute Solo, *fmo* (finito).

Staff 8: Flute Solo, *fmo* (finito).

Staff 9: Flute Solo, *fmo* (finito).

Staff 10: Flute Solo, *fmo* (finito).

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *Allegro*, *Allegro Solo*, *Allegro*, *Allegro*, *Allegro*, *Allegro*, *Allegro*, *Allegro*, *Allegro*, and *Allegro*. There are also markings like *Allegro*, *Allegro*, *Allegro*, *Allegro*, *Allegro*, *Allegro*, *Allegro*, *Allegro*, *Allegro*, *Allegro* and *Allegro*. The paper shows signs of age with some staining and foxing.

Segue
3
Volupte

Seç^s

Musical staff with notes and rests, starting with a treble clef and a 3/4 time signature. The word *Allegro* is written above the staff.

Musical staff with notes and rests.

Musical staff with notes and rests, including a *fmo* dynamic marking.

Musical staff with notes and rests.

Musical staff with notes and rests, including a *fmo* dynamic marking.

Musical staff with notes and rests.

el arco *fmo* contra la prima y 2ª como si se chinara,

una cetera

Al Secco
por veres más

Violin Segundo.

Conadillo a 3. 2.ª parte del Trio y el da cristo

Allto
p
poco cres
p
poco decres
p
poco cres
poco decres
poco cres
poco decres
Volvi

This image shows a page of handwritten musical notation on aged paper. The score consists of approximately 12 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Key markings include 'pma' (pianissimo) at the beginning, 'Vivo' in the fifth staff, and 'mas Vivo' in the sixth staff. The handwriting is in dark ink, and the paper shows signs of age with some staining and discoloration. The music appears to be a single melodic line, possibly for a violin or flute, given the use of slurs and phrasing marks.

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in black ink and consists of several systems of staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *f*, *Allegro*, *Moderato*, *Andante*, *Andante*, *Allegro*, *2 mos.*, *Vivo*, and *Volante*. The music is arranged in a multi-staff format, with some staves containing complex rhythmic patterns and others containing more melodic lines. The handwriting is fluid and characteristic of 18th or 19th-century musical manuscripts. The paper shows signs of age, including some staining and discoloration.

Alleg. 10

p

f

mf

El arco fino contra la primera
arrastrando como se chinar a una carreta

Al Seño
2 mas.

Contrabajo

Conadilla à 3. 2.ª parte del Sacristan y Pajaros

The musical score is written on ten staves. The first staff begins with the tempo marking 'Alto' and the time signature 'C: 6/8'. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams. Dynamics are indicated by 'p' (piano) and 'f' (forte) throughout the piece. Articulation is shown with slurs and accents. The score concludes with the instruction 'Volta pmo' at the end of the final staff.

A handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- ppmo* (pianissimo) on the first staff.
- ppmo* on the second staff.
- Vivo* on the third staff.
- Allegro* on the fourth staff.
- Allegro* on the fifth staff.
- Allegro* on the sixth staff.
- Allegro* on the seventh staff.
- Allegro* on the eighth staff.
- Allegro* on the ninth staff.
- Allegro* on the tenth staff.
- Handwritten notes: *Mos Vivo.* and *Parola* on the third staff.
- Handwritten notes: *Le* and *Allegro* on the fourth staff.
- Handwritten notes: *Le* and *Allegro* on the fifth staff.
- Handwritten notes: *Le* and *Allegro* on the sixth staff.
- Handwritten notes: *Le* and *Allegro* on the seventh staff.
- Handwritten notes: *Le* and *Allegro* on the eighth staff.
- Handwritten notes: *Le* and *Allegro* on the ninth staff.
- Handwritten notes: *Le* and *Allegro* on the tenth staff.

Handwritten musical score on seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as "Allegro", "Andante", and "Allegro". The score is written in a historical style with some ink bleed-through from the reverse side.

Volta Segui. No 9
A

Seq.
3

mo *de* *de* *mo*

Mas al Ritmo