

+

Allegro

# Tonadilla Nueva

a 6.

Allegro  
De los Doctores Sengueros.

Letrados firmados de Regalado

Del S.<sup>o</sup> Misson. 1763.

177-4

Tona dilla

+

*Allegretto.*

A handwritten musical score on aged paper. The title 'Tona dilla' is written at the top left. The tempo 'Allegretto.' is written in the first system. The score consists of five systems of music. The first system has a treble clef and a bass clef. The second and third systems are grand staves with treble and bass clefs. The fourth system is a single staff with a treble clef. The fifth system contains lyrics in Spanish: 'Sale coronado de Bata, y porro, deteniéndose a' and 'Mariano que saldra furiosa en ra de criada'. The lyrics are written above the notes. The word 'Mariano' is written above the notes in the fifth system. The word 'Como que' is written below the notes in the fifth system. The music is written in a cursive hand.

es no e... uste sea de casar Pala bra y mano dio no

me lo ne ga ra qui ta te to nta calla mu

cha cha pala bras de om bres to - das son pa la - to das son

pa la Pues yo me boi de a qui yal Iuez me e de que

lar Justicia pe di ro me la con ce de ra

Coro

de xa lo chi-ca - que esso ei ni ña do te dare un  
do - se que ri - ca - te aga que - ri ca - tea -  
ga si Jus ti cia no ai q. n me bal -  
ga Jus ti cia Jus ti cia no ai q. n me bal ga noi

Cor.<sup>do</sup>

e to ma tu do te ya ei tar san sa  
 q<sup>na</sup> me bal ga Jus ti cia Jus ti  
 da no se ra no sera alla boi ~~no~~ lo be  
 cia no sera no sera alla boi ~~no~~ lo be  
 ras lo beras  
 ras lo be ras al arma al ar - ma al arma al ar

ma al ar - ma vase

yo quea

re Voi alla si boi alla

fin dire me yoel Juez no me conozera el ei a

mi poi yo... ma alla se vera mas yo la

quiero mucho si si ha. - quando no aia ve me dio  
 Je

se ra fuerza aze tar se ra fuerza aze tar.

vare | - | Salen los quatro de gotillas bailando  
 con cachañetas, ya compas. abravna Mella en  
 medio con recado de escribir y dos sillat en  
 las esquinas del teatro.

*All. Poco*  $\frac{3}{4}$  - ~~Vaido los quatro~~ - | - |

vailan los quatro

*fados.*

Como el tiempo de

*vulla y de sieg sa*

*vailan*

~~de~~ a le gremonos yan de la gres ca

Como el tiempo que

de di ber tir nos con la castañe tillar ve ni

*vailan*

*mos*



vulla y de festa

Como el tiempo de ~~carroceros~~ ~~colletores~~ a legre monos y ande la

presca el tar a lentos di si mi la dos

Cor do

to men sus puertos mai sea bailan do

vailan

And.<sup>te</sup> Vengo yo aqui a que re llarme de un amo mi

po

me dio la mano y pa la bra Para ~~mi~~ ma ri -

do quien lo a segura tengo ser tigos la voz e de mi

a - mo ya me lo an ad ber ri do ya tengo to

do bien pre ve ni do - no - falta se ñor mio

quien me de Lien da bie - ne un grande a bo pa do

Cor.<sup>do</sup> Ma

fmo p fmo p

Cor.<sup>do</sup> *M.<sup>a</sup>* *vase* Co.<sup>do</sup>

quen re que <sup>es</sup> pe<sup>ra</sup> boi a lla mar le ay tal qui mera

quiera dios que las bur las que me salpan be

ras ma ya bien e señorey el tar a lerta

Rezi. *Maestoso*

se levantan todos. sale *M.<sup>a</sup>* con solana y mantos *Parola*  
 miseria, y cor.<sup>do</sup> la toma Repeto

*M.<sup>a</sup>* miseria

es vited el se doctor, y o si me Plaze, a sube diencia es

*M<sup>a</sup> Serienta*

toi *Ueta* *ma pizala* in forma do ya etoi aunque de  
*fiero* *sab base*

*Co. do*  
paso vamos al caso pues *M<sup>a</sup>* vamos al caso.

*All.<sup>o</sup>*

*M<sup>a</sup>*  
este om bre a esta chica la tiene en ca -  
se

sa es bonita y graciosa como una pla - ta  
se

el dia blo que no duer - me la ei to pa luego sa - ca pega la

fuego pega la fuego pega la fuego yarde la casa

la en se ña ba gu r to so ~~la en se ña ba gu r to so~~ ~~que barricera y pega ra~~  
 la en se ña ba gu r to so ~~la en se ña ba gu r to so~~ ~~que barricera y pega ra~~

Case se pue lea da do case se pue lea da do

ma no y pa la bra ma trimonium ~~fi~~ fi

Messa

ni bus causan si ni bus causan siempre con tinua

mente la veque bra-va Cantan do la coplitas con

la quita - rra el dia blo que no duer me la ei to pa

luego sa - ca pega la fuego ~~tt~~ pepala

fuego iar de la casa ha siella ubiera echo

Cor. do

todos

lo que la a con se la ba Case se pue la a da do

mano y pala bra ma tri

monium si ni bus cau san si ni bus cau

San deme ma no y pa la bra dea ban do nar  
 dite pesa vien mio Go te doi el al

la ma 24 I a ma i en su vi da ber la ya blar  
 vere siem pre tua man te for tu na ra

la ra el dia blo que no duer-me la ei to pa luego sa

ca pega la fuego pega la fuego yor de la

Casa no niego que la quiere que la à dora que  
con se pui di llas nue bas a cave la to

la à ma Casa se pue lea da do  
na da (todo) mas con el ei tri bi llo

ma noy pa la bra ma trimonium ma tri  
vamos a casa



monium fini bus causan fini bus causan

los dos Suenen las casta

el dia lo p mi de zorra que

ne das que si pa el vai le puel ~~en comu~~ ~~ter das~~ a de a la

da le

~~mos que~~ mosque teros del alma perdon pe dimos per don pe

dimos

perdon pe dimos sia caso daros

gusto via ca so daros gusto noemos podi do (Suenen las

Car ta ñetas queapan Rui do ala moda ala

moda del ala mi llo carrachas

chi c.c.c.c. chi c.c.c.c.c. ala moda ala mo

da que del ala mi llo del ala mi llo

ala señal

~~Adios queridos~~  
~~hasta veros en Florida~~  
~~si es que vivimos //~~

adios que rido  
 da dos quatro palmas  
 si gusto os dimos //



Violín Primero, tonadilla Delos doctores 7 fingidos

Mus 177-4

1

Handwritten musical score for Violin I, titled "Violín Primero, tonadilla Delos doctores 7 fingidos". The score is written on ten staves in G major (one sharp) and 3/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of *All.<sup>mo</sup>*. The notation includes various dynamics such as *p*, *f*, *pp*, *ff*, *mf*, *ffz*, and *ffz*. There are also markings for *arco* and *pizz*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A double bar line with repeat dots is present in the fifth measure of the third staff. The piece concludes with a *Volte* marking at the end of the tenth staff.

*fmo* *pmo* *fmo*

*fmo*

*fmo*

*Allegretto Poco*  $\text{3/4}$

*vailan*

*f* *po* *fmo* *po* *f* *fmo*

*voz*

*po* *fe* *po* *fe* *fmo*

*2 vezes mas*

*fmo* *vailan* *po* *fmo*

*And<sup>te</sup> Picato*  $\text{3/4}$

*fmo* *po* *f* *po* *f* *po* *f* *po* *fmo*

*fmo* *po* *fmo* *po* *f*

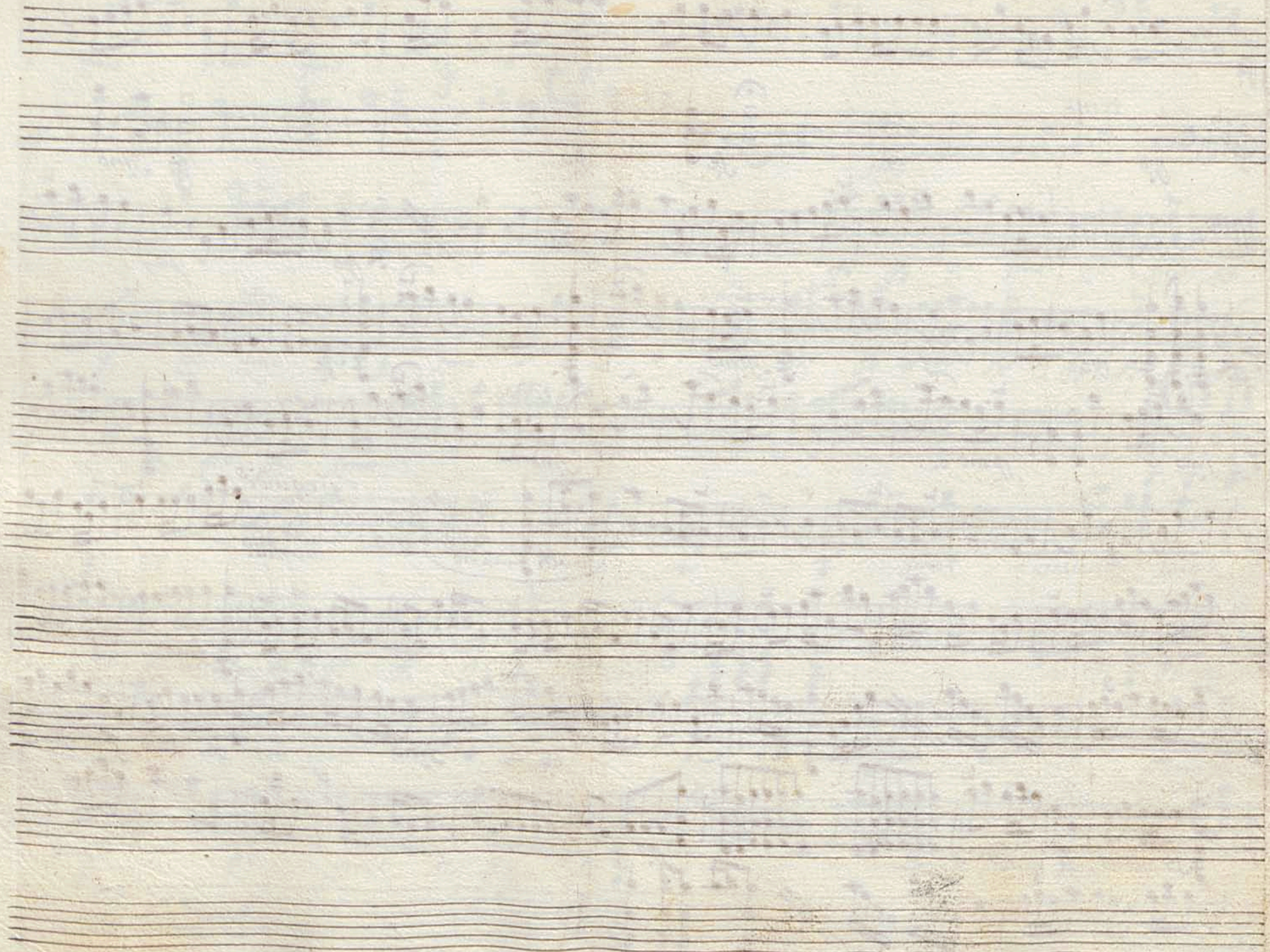
*Rezi.<sup>do</sup>* *fmo*

*Pausa Maestoso.*

*segue*

Handwritten musical score for a piece in G major, 3/4 time. The score consists of ten staves. The first staff is a grand staff with piano accompaniment. The second staff is the vocal line, starting with "All. Poco." and ending with "Alasenal 2 vezes." The score includes various dynamics (p, f, mf, ff, pmo, fmo), articulation (accents, slurs), and performance instructions like "tenu", "lanti mano", and "Seguidis 3 veces mas Mas All.".

Alasenal  
2 vezes.





Violin Primero. tonadilla

+ Delos doctores finxidos. ò Letrados Pegale fuego

*Allegretto*  
*Risoluto*

*pmo* *fmo* *p* *Poco* *Veni*

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes notes, rests, and dynamic markings such as *pmo*, *p*, *f*, and *And. Picato*. There are also some crossed-out sections and the word *vairant* written above a staff. The paper shows signs of age and wear.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is written in brown ink on aged paper.

Key annotations and markings include:

- Rezi do* (top right)
- Pausa* (above the second staff)
- la ta que* (below the second staff)
- Mgestoro* (below the second staff)
- tenute* (above the third staff)
- Poco All.* (left margin, third staff)
- lun* (above the fifth staff)
- pono* (above the fifth staff)
- Modo d.* (above the sixth staff)
- 3 vezemas* (above the seventh staff)
- Pauli fmano* (above the seventh staff)
- Sequi* (left margin, eighth staff)
- Maui Atto* (left margin, eighth staff)
- volti* (bottom right)

Handwritten musical score on three staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature (C). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *fmo* (for *fortissimo*) and *po* (for *piano*) are present. The score concludes with a double bar line and a repeat sign.

al a senal  
revezel

Violin Segundo. Tona di lla + Delos Doctores fingidos. Mus. 177-4

Allegretto

Handwritten musical score for Violin II, titled "Tona di lla + Delos Doctores fingidos". The score consists of 12 staves of music in G major, 2/4 time. The tempo is marked "Allegretto". The music features various dynamics including *pmo*, *fmo*, *p*, and *f*, and includes articulation marks like accents and slurs. The piece concludes with a double bar line and the word "Volta" written below the final staff.



*And. Picato*

*Rezi.*  
*Maeitoto*

*Alto*

*Brezemas*  
*la ultima no edize*

*Allegro*

Handwritten musical score for five staves. The first staff is the melody, starting with "Allegro" and a 3/4 time signature. The second and third staves are for a keyboard accompaniment, featuring dense sixteenth-note patterns. The fourth and fifth staves are for a second keyboard part, also with dense sixteenth-note patterns. The score includes various dynamics like "fmo" and "p", and articulation marks like "le" and "3".



Trompa Primera tonadilla + de los Doctores fingidos Mus 177-4

Handwritten musical score for Trompa Primera, consisting of ten staves of music in a single system. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *f*, *poco*, *fmo*, and *Voz*. There are also some performance instructions like *Voz* and *poco tutti* written above the notes.



Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music consists of quarter and eighth notes. The second staff continues the melody with similar rhythmic values.

Handwritten musical notation on three staves. The first staff is marked *All. loco* and features a 3/4 time signature. The music is characterized by a repeating eighth-note pattern. The second and third staves contain similar patterns with dynamic markings *fmo* and *po*. A large diagonal slash is drawn across the second and third staves, with the text "2 vezes mas" written to the right.

Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. It contains a sequence of eighth notes with dynamic markings *po* and *fmo*. The second staff continues the melody with similar rhythmic values and dynamic markings.

Handwritten musical notation on one staff. It begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The music consists of quarter notes with a dynamic marking *fmo*.

Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It features a sequence of quarter notes with dynamic markings *fmo* and *po*. The second staff continues the melody with similar rhythmic values and dynamic markings, including a large diagonal slash.

Rezi. Maestoso *tenu*

*5* Allegro

*po* *2 fe* *2 pmo*

*fe* *pmo*

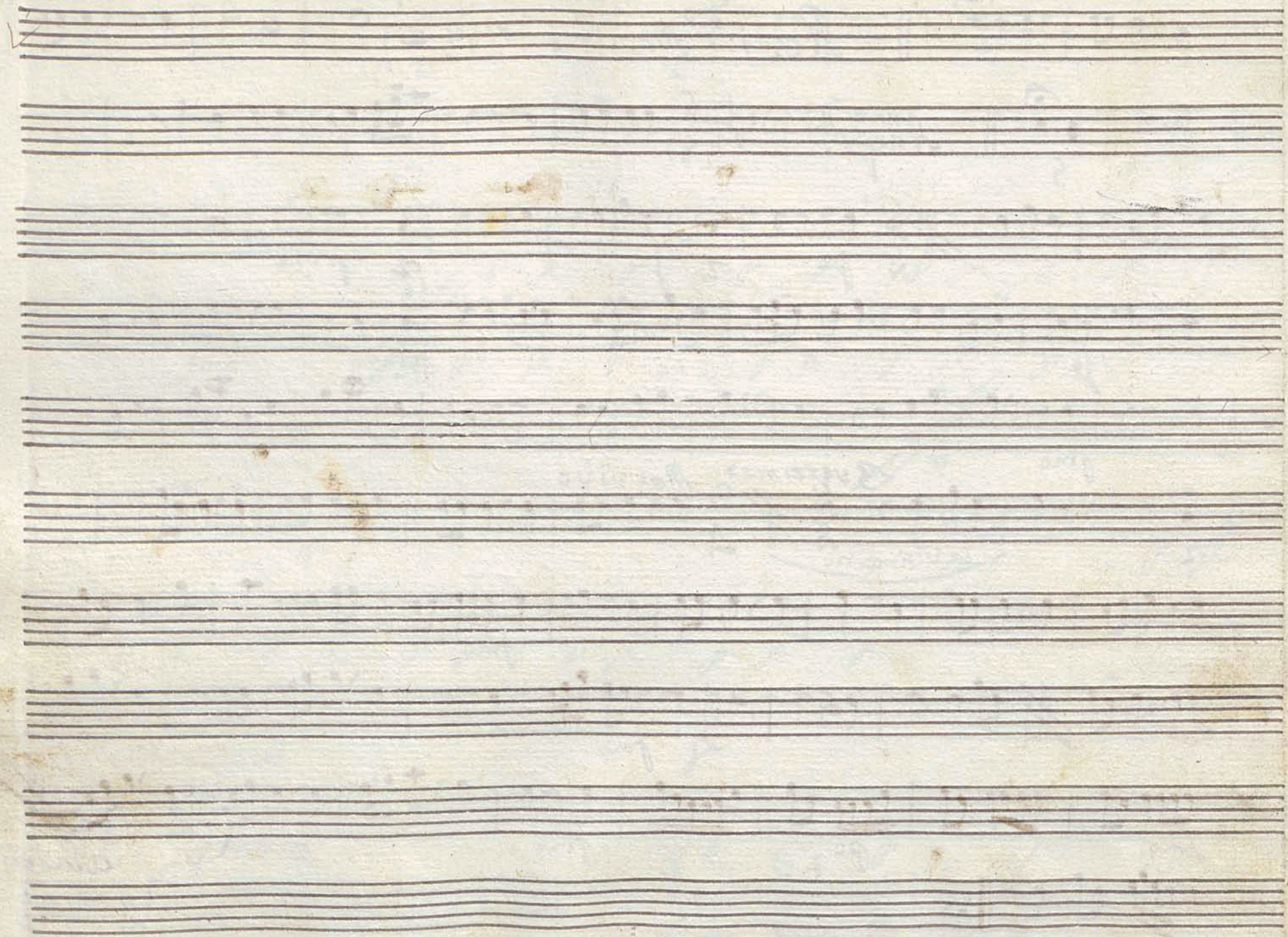
*fmo*

*3 vezemas* *Ma vivo*  
*la ultimano* *3* *4*

*fmo*

*fmo* *po* *fmo* *fe*

*arabesmal*



Trompa Segunda. tonadilla + de los doctores fingidos Mus 177-4

Allegro  $\text{D:} \flat \flat \text{ } \frac{3}{4}$  9 - | 2 | rrr 9 - | 2 | rrr 9 - | 3 | r - | 2

$\text{D:} \flat \flat$  r - | *fe* rrr 9 | 9 | 9 - | 7 | rrr 9 | 9 | 9 - | 2

$\text{D:} \flat \flat$  3 | 9 r e | 9 r e | 9 r e | 9 - | 9 r e | 9 r e | 9 9 | 9 r e

$\text{D:} \flat \flat$  9 9 | 9 r e | 9 r e ~~rrr~~ <sup>voz</sup> | 2 | rrr 9 - | 2 | rrr 9 - | 2

$\text{D:} \flat \flat$  r - | r e 9 | - | 9 | - | 9 | - | 9 | 9 - | 2

$\text{D:} \flat \flat$  rrr 9 - | 2 | rrr rrr | rrr | rrr | 2 | *fe* | 2 | *po* | 2 | *fe*

$\text{D:} \flat \flat$  *fmo* o | o | - | 9 | 9 | 9 | 9 | 9 | 9 | 9 r e

$\text{D:} \flat \flat$  9 - | *po* o o | o o | 9 - | 9 - | - | 9 | - | 9

$\text{D:} \flat \flat$  - | *fmo* 9 r e | 9 r e | 9 r e | 9 - | 9 r e | 9 r e | 9 9

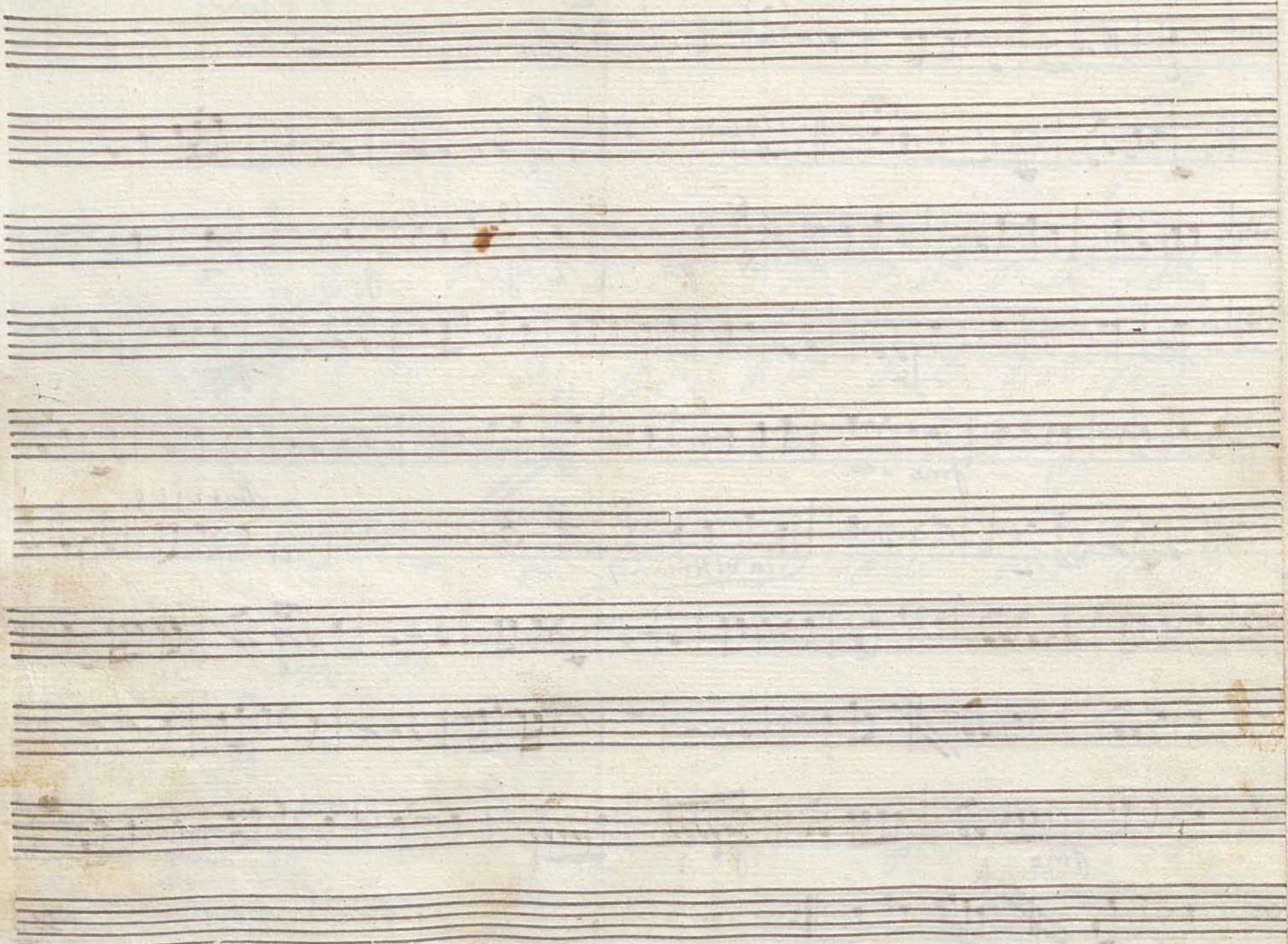
$\text{D:} \flat \flat$  9 r e | 9 9 | 9 r e | rrr | rrr | r - | 9 | 9 | *Volta*

120005167



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. Key annotations include:

- Lezi. Maestro* at the top of the first staff.
- temu* above the first staff.
- pp* and *2* markings in the third staff.
- fmo* in the fourth and fifth staves.
- la ultimo* under the sixth staff.
- 3* and *4* markings above the sixth staff.
- Ma vivo* above the sixth staff.
- fmo* in the seventh staff.
- fmo* in the eighth staff.
- ala señal* at the bottom of the tenth staff.





Contra basso.

Mus 177-4

*Allegretto*

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *Allegretto*. The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamics are indicated by markings like *pmo* (piano molto) and *se* (sforzando). There are also some markings that appear to be *ff* (fortissimo) and *pp* (pianissimo). The score concludes with a double bar line and a final *pmo* marking.

Volvi

1200005167

Handwritten musical score for a piece titled "Ayuntamiento de Madrid". The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings such as *fmo*, *pmo*, *p*, and *ppmo*. The piece includes a section marked "Alto Poco" and another marked "2 vezemas". The manuscript shows signs of age and wear.



Handwritten musical score on four staves. The notation includes various notes, rests, and dynamic markings such as *no*, *fmo*, *le*, and *al arsenal*. The paper shows signs of age and staining.

