

Leg. 26. n. 3.

MUS 100-3

Leg. 2. n. 50

La Rosa Garcia

t

Jonadilla

50

a Duo

La Maja constante

De Laserna.

no 3

And. te

Mas.

Por las cosas del mundo nada se apure
no (Al verme echo prisiona mi ser afina

nada

pues no ai bien q.º no acabe ni mal

mi

a puesto q.º se queda toda es



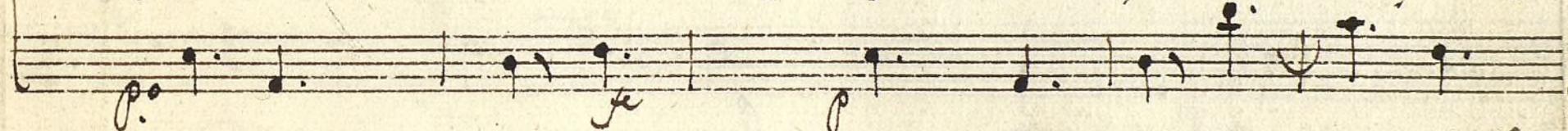
duxe ni

tica toda



ayer era un pobre oficial tallista saque por la

ayer no la vide por pillar la plata despues por la



tarde con la mayor dicha vintio cho mil

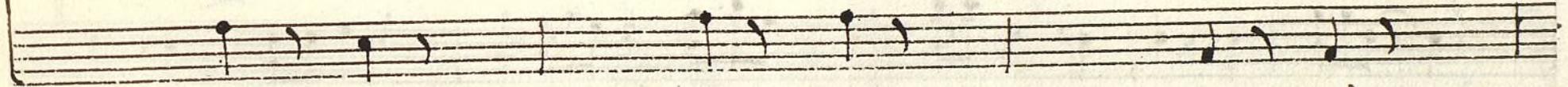
noche tube una borrasca luego qe me



reales de la Lotería y yo salgo peinado como
vea se pondrá enfadada pero al ver la máscara se pon
los usias y mañana estreno camisola
bra tan anchas y al punto la compro escofeta y
fina vestido de Francia Zapatos rebillas espadin de
Bata Saville de moda lazo y arracada Zapatos pa



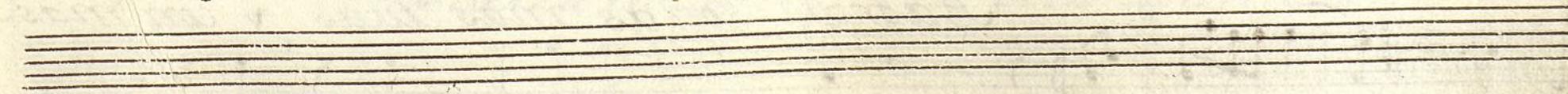
Plata con borlas de a libra mi par de Reloxes con cien campana
gizos con omeas paradas y su par de villas a clavicor



nillas *And.^{te}* ai fortuna ai fortuna vendida
villas ai serafina mia q.^{ta} aunque soy

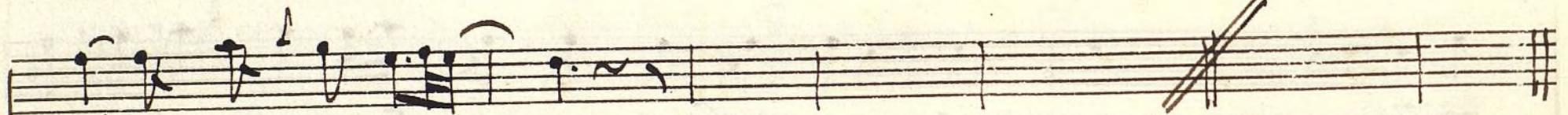


seas q.^{ta} a este pobre sacaste de la mi-
pobre te e de poner tan guapa q.^{ta} de de dar

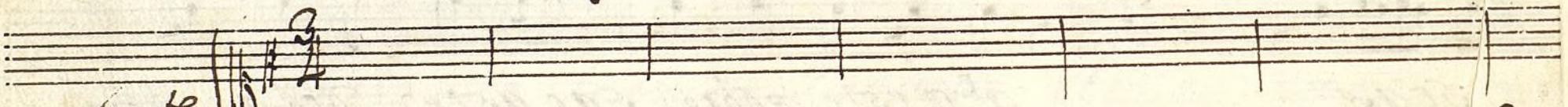




seria q.ª este pobre sacaste de la miseria de
golpe te e de poner tu lengua q.ª de dar golpe q.ª s.



la miseria — Alsepro
de dar golpe —



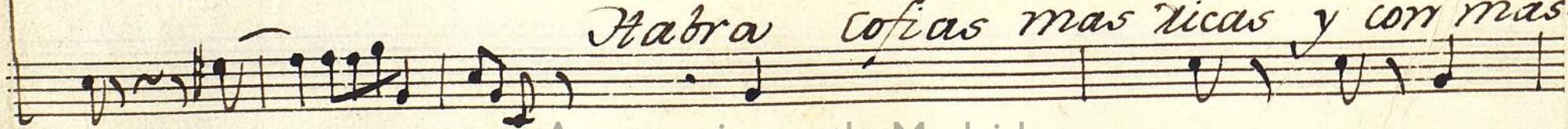
And. te



Masa



Habra cofias mas ricas y con mas-



oro habra cofias mas ricas habra

y con mas oro y con mas oro y

y con mas oro — pero mas reser

ladas pero eso tampoco

discuzaran ustedes si el asunto es—

bobo echa por mis manos para mi Geromo y q.ª de sex

virle para ir a los toros - poquitas circuras

tancias tiene el negocio libra y media de

seda - tiene solo la bolaxa toda llena de

chistes q.ª pican en Ystoria y aun me parece

poco para su real presorra para

Sies preciso q. el mundo todo se asombre

en mirando esta cofia en

puesta en el molde puesta

All.^o

Maso.

Sexafina de mis
cier saque un grande

Masa. Yo habia pensado

Masa. Echa con quatro mil.

Ojos bien puedes los brazos dar me
terno y te traigo una escofieta
q' eras al verte en ese pelado
Diablos el peinado y la talegá

q' ya soy hombre de
para q' vayas al
el Principe de los
mientras q' yo la ti

pesos con que poder regalarte con que
Prado el Domingo Peti metra el
montes que venia a vesi tar me que
rana vailo sobre la escofieta vailo

Maso Maso Maso.

es a mi *q^{nsais} vos* pues a quien *Geramin* mirelo uste bien *axca monis*

Maso a q.^e ora (*Maso*) *ad as tres* (*Maso*) *mui buena ora es*

Maso va q.^e no *Maso* va q.^e si (*Maso*) *no ar memos jollin*

Maso

Aunque a palos me *Maso* por vida del De

Maso sientate en esa *Maso* en la borla aiv.

La D.^{na} *All.^{to}*

rompas aunque *monis* por

Silla sientate *monis* en la

quatro costillas — *que si* me en perro

ponte esa cofia *dos* coraciones

quatro corrilas tengo de afante toda
 que si me en perro *Maja* buscas otra moza
 ponte esa cofia para que sepan q' eres
 dos cora zones *Maja* son el tuyo y el mio

tengo la fantasia tente mal.
 buscas si no lo creo *Maja* pues ya me
 para hombre de forma refa los
 son siempre conformes *Maja* y a jurar

bada q' me arrancas el pelo
 tufo *Maja* en la vida te tube
 raras para aquellos que gustan
 Zifra *Maja* di dice de Geromo -

masa

no te peiraxas no
yo mas seguro yo
pelo postizo pelo
la sera fina la

Alon Parr^s

ab.
mea
T
a

All.^o *Maso.*
Dos galas en pago te

Masa

tengo de dar los trapos que tengo aprecio yo

Maso

mas pues dime q. haxemos con tanto caudal con

Maja
ser majos de xambo los dos ense

nãr como a deser Maja la poste xi dad

Maja siempre estoi conforme con tu voluntad y unas sequi-
lot 2

dillas vamos a cantar con que cele bremos

esta nueva paz con que cele bremos esta nueva

paz esta nueva paz chinito Silencio

chito q. halla van chito que halla van chito q. ha

lla van.

Alleg^{to}

Aunq.^a monos y monas vistan de-

Seda — *aunque a monos y monas aunque*

aunque a monos y monas aunque

Vistan de seda — *Vistan*

Vistan de seda — *Como dice el a-*
quien nacio malo no aspira a ser u-

Dapio como monos se quedan
 sia no de contrabando

Maja

— quien nacio en el barrio de las maravillas
 Maja cu muchos que piensan que con los galones

lor 2.

como podra nunca parecer Usia — cada uno en la
 parecen personas y son unos dioses et q. nico

Maja
Taza q^e nacio subsista *Maja* *Maja* fue mi A.
taco y el que probe probe *Majo* ~~yo no soy un~~
~~no soy con las~~

buela - todita su vida - *Maja* fue mi -
~~Maja~~ de los mas atroces ~~de aquellos que~~
Moza - ni de los que a

Madre *majas* son mis tias *majas* mis hermanas.
~~parten~~ por medio ~~de los bronces~~ que campan de dia
palos - todo lo comi ponen

masas mis vecinas y yo tambien soy
 que asombran de noche ~~pero yo soy un~~
 pues yo soy solo un

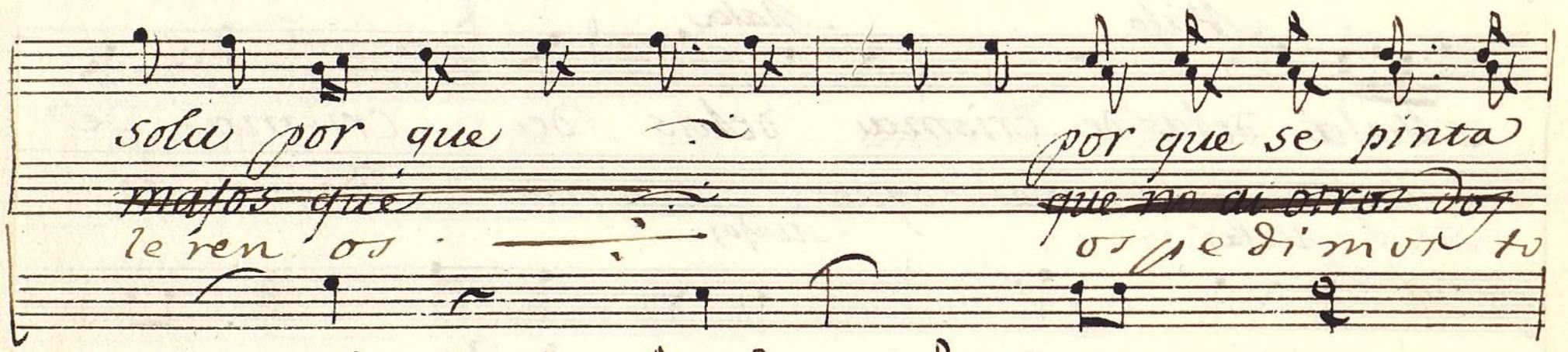
Maso *Masa*
 Masa. delas de crisma delas de crisma de
~~Maso~~ de tocame Roque ~~tocame~~ Roque to
 MOZO (Masa) (Maso)

como que todo el
 y por fin todo el
 los dos mui hu

1012.



barrío dice que viva — por que se pinta
~~Mundo publica a voces~~ que no di otros dos
mil des siempre conformes — os pedimos to



sola por que ~~mas que~~ por que se pinta
le ren os ~~que no di otros dos~~ os pedimos to



sola por que la sera —
~~mas que~~ como no
le ren os pe nuel tros e

Handwritten musical notation on a grand staff. The top staff contains a melodic line with lyrics: *fina* — *la* — *Allegro*. The middle staff contains lyrics: ~~*sores*~~ — ~~*como*~~ — *no me troo*. The bottom staff contains a bass line with notes and rests. The piece concludes with a double bar line and a repeat sign.

Five empty musical staves. The first staff on the left contains a few notes: a quarter note, a pair of beamed eighth notes, and a quarter rest, followed by a double bar line.



Handwritten scribble

100.3

1200055001

Ayuntamiento de Madrid

Violin 1.º Ton.ª a Duo

La Maza constante.

Mus 100-3

1

*And.
Pizzicato*

100.3

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'And.' and the performance instruction 'Pizzicato'. The music is written in a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as 'p' (piano) and 'f' (forte) are used throughout. The piece concludes with a double bar line and repeat dots. A large, dark scribble is present at the bottom of the page, partially overlapping the final staff.

And.te 3/4

A handwritten musical score on ten staves. The notation is dense and complex, featuring many beamed notes, triplets, and dynamic markings such as *pp* and *f*. The piece is marked *And.te* (Andante) and is in 3/4 time. The manuscript is written in dark ink on aged, slightly yellowed paper.

All.^o $\frac{2}{4}$ *f* *fmo* *fmo*

Ad. no
Alleg.^o
tres mas.

All.^o $\frac{3}{4}$ *f* *Rinj* *Poco* *f*

Allegro
tres mas.

All.^o 

All.^{to} 

Handwritten musical score on six staves. The notation includes various rhythmic values, slurs, and dynamic markings such as *p*, *poco*, *for*, and *cresc.*. There are also some clef changes and a double bar line with a slash.

Allegro.



Bajo Tona a Duo la Maza Constante.

Punto bajo

And.^{te}

All.

And.^{te} for

~~*Alleg.*~~

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'And.^{te}'. The music is written in a style characteristic of 18th-century manuscript notation, featuring various note values, rests, and dynamic markings such as 'p' (piano). The second staff continues the melody. The third staff has a double bar line at the beginning. The fourth staff is marked 'All.' (Allegretto). The fifth staff continues the piece. The sixth staff is marked 'And.^{te} for'. The seventh and eighth staves continue the music. The ninth staff ends with a double bar line and a final cadence. The tenth staff is mostly blank, with a crossed-out 'Alleg.' marking at the bottom right.

And. $\text{C}:\#$ $\frac{3}{4}$

Allegro $\text{C}:\#$ $\frac{2}{4}$

fmo

La 2.^a no

Allegro tres mas

All. $\text{C}:\frac{3}{4}$ *Allegro*

Allegro

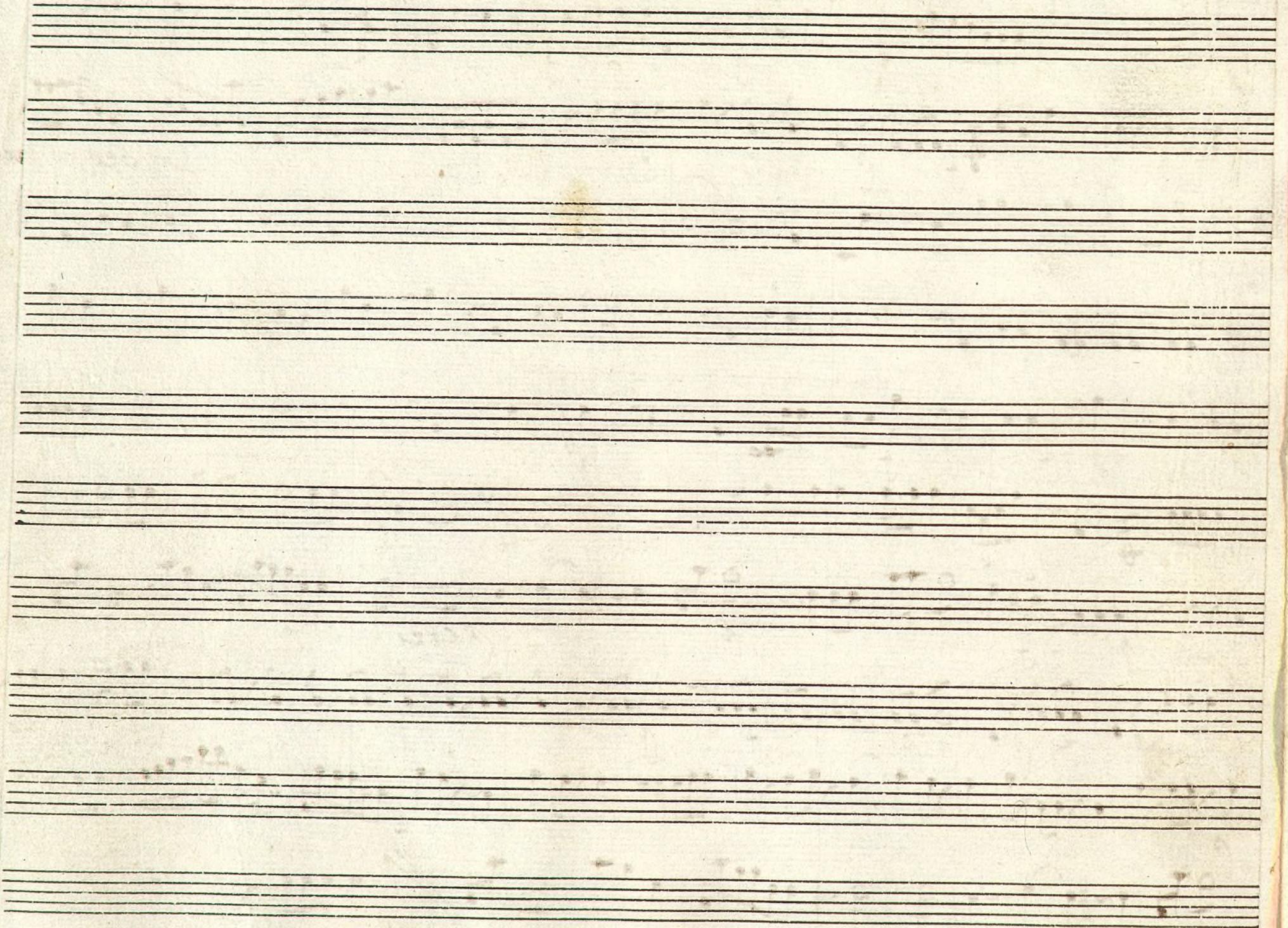
All. $\text{C}:\frac{3}{4}$

All. Seq. $\text{C}:\frac{3}{4}$

cresc. f

cresc. f

Allegro.



t
Trompa 1.ª Tona a duo La Maja Constante.

And.^{te} *Mod.* *In elami*
Musical notation on a staff with treble clef, key signature of one sharp (F#), and 3/4 time signature. The first measure contains a whole note G4.

Musical notation on a staff with treble clef, continuing the melody from the previous staff.

Musical notation on a staff with treble clef, featuring a double bar line and a second ending bracket labeled '2'.

All.^o
Musical notation on a staff with treble clef, marked with a first ending bracket labeled '1' and a dynamic marking of *f*.

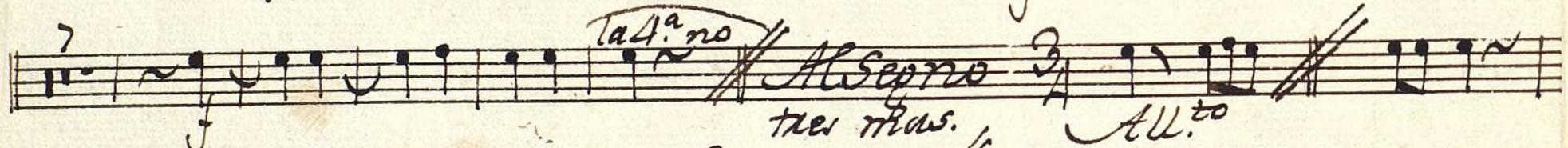
Musical notation on a staff with treble clef, continuing the piece.

And.^{te}
Musical notation on a staff with treble clef, marked with a dynamic of *f* and a second ending bracket labeled '2'.

Musical notation on a staff with treble clef, ending with a double bar line and a large blacked-out area below the staff.

Four empty musical staves at the bottom of the page.

In G.



Allegro

Trompa 2.^a Fon.^a a Duo la Maza Constantes.

And.^{te} In clami

Handwritten musical score for Trompa 2.ª. The score consists of ten staves of music. The first staff has a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive style with various notes, rests, and dynamic markings such as 'f' and 'p'. There are first and second endings marked with '1' and '2'. The tempo markings 'And.^{te}' and 'All.^o' are present. The score ends with a double bar line and a fermata.

~~Maza~~

Musical score on ten staves. The first staff is marked *And.^{te}* and *Op. 9.*. The second staff has a *f* dynamic marking. The third staff has a *f* dynamic marking. The fourth staff is marked *All.^o*. The fifth staff has a *Ta. 4.^a no* marking, a double bar line, and the text *Alsepro tres mas.* below it. The sixth staff has a *3. All.^o* marking, a double bar line, and the text *Alsepro 3 mas* below it. The seventh staff is marked *All.^o Tace*. The eighth staff has a *f* dynamic marking and the text *crei je* below it. The ninth staff has a *f* dynamic marking and the text *crei f* below it. The tenth staff has a double bar line and the text *Alsepro* below it.

Alsepro

And. $\frac{3}{4}$ *f*

All. $\frac{2}{4}$ *fmo* *p*

tad. no *Allegro* $\frac{3}{4}$ *All. to*

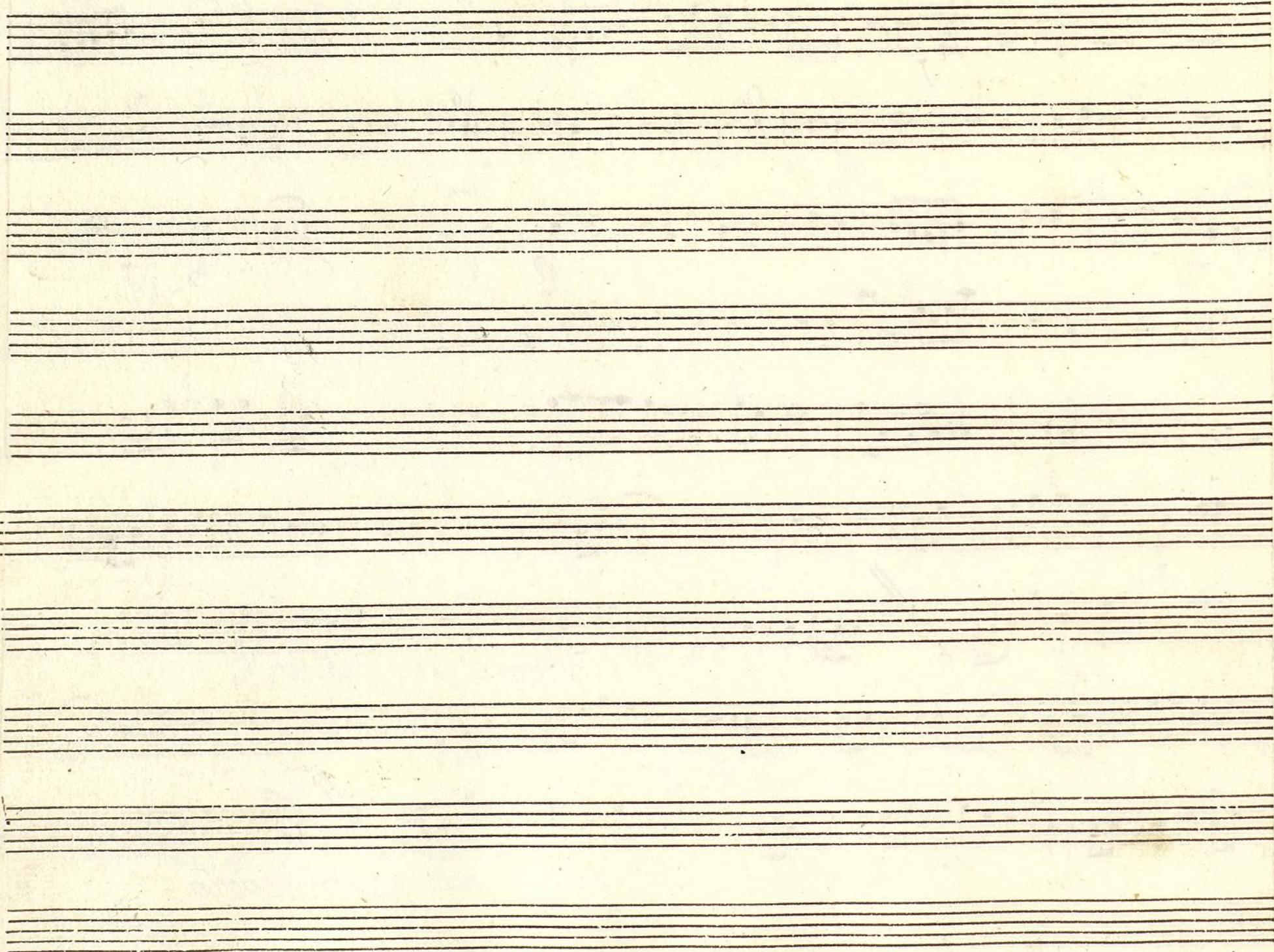
3 mas

Allegro tres mas.

Handwritten musical score on ten staves. The first system (staves 1-4) is in 2/4 time and begins with 'Allegro'. The second system (staves 5-10) is in 3/4 time and begins with 'Allegro'. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'f' and 'p'. There are also some handwritten annotations and a double bar line with a slash in the sixth staff.

Allegro

P. 16



1200055001

Oboe 1^o Son^a a Duo la Maza Confrante.

~~Piccato~~

And.^{te}

All.

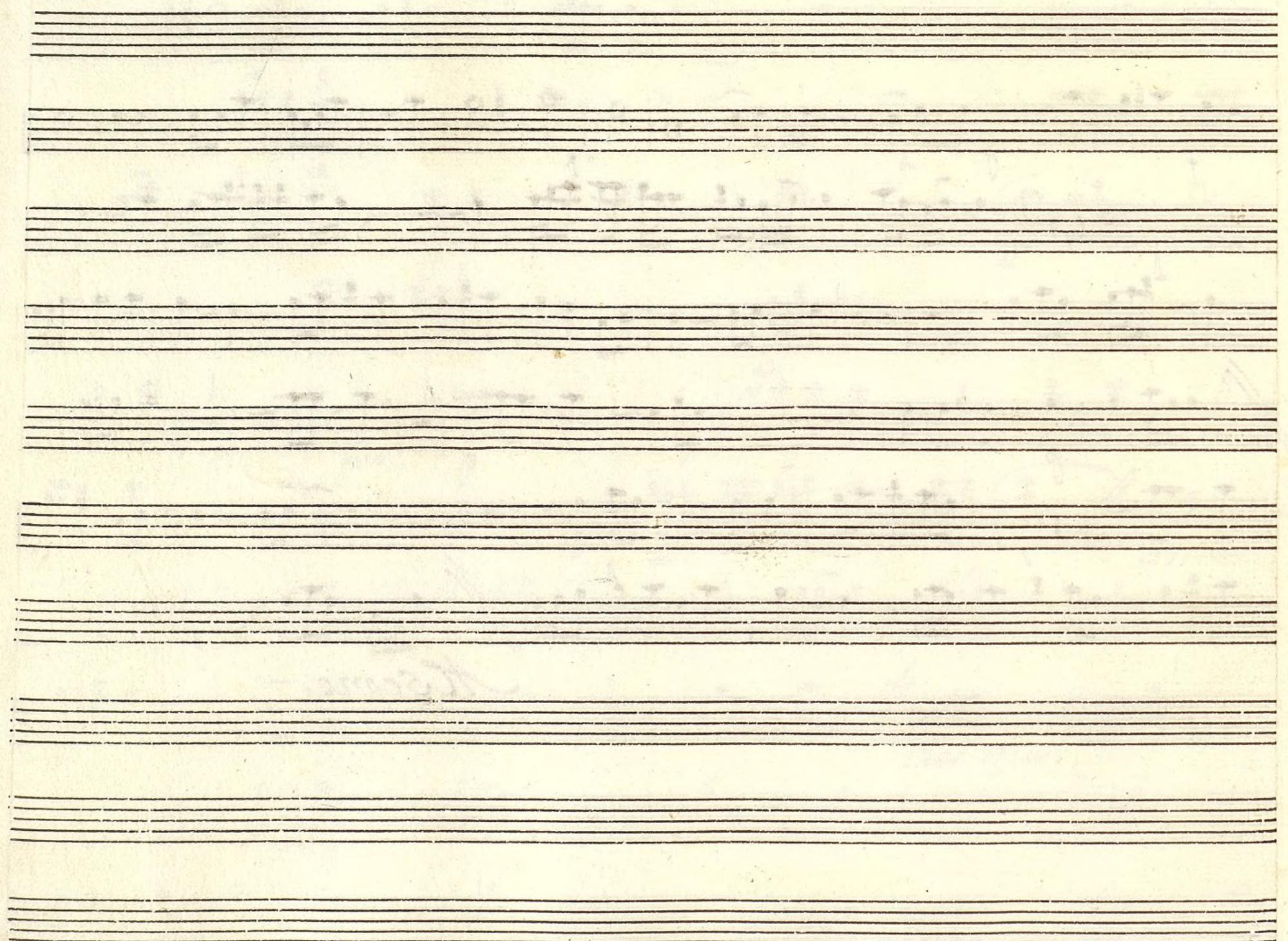
And.^{te}

~~Allegro~~

Detailed description: This is a handwritten musical score for Oboe 1. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'And.^{te}' (Andante). The music is written in a single melodic line. There are several dynamic markings, including 'p' (piano) and 'f' (forte). A section of the music is marked 'All.' (Allegro). The score concludes with a double bar line and a final cadence. There are some corrections and deletions, such as the word 'Piccato' crossed out at the beginning and 'Allegro' crossed out at the end.

Handwritten musical score on six staves. The notation includes various notes, rests, and dynamic markings such as 'f' and 'p'. The music is written in a historical style with a treble clef and a 3/4 time signature. There are some corrections and slurs throughout the piece.

Allegro.



Violin 2.ª Tona a Duo

La Masa Constante

Nos 100-3

1

*And.
con moto*

A handwritten musical score on ten staves. The notation is in a single system, likely for a multi-measure rest or a specific instrumental part. The music is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo marking 'And.' is written at the beginning. The score consists of ten staves of music, each containing various rhythmic patterns, including eighth and sixteenth notes, and rests. The paper is aged and shows some wear.

All. *fmo*

Ta. no *Allegro tres mas*

All. *e. for* *Allegro tres mas.*

All.

All.to

mo

crec.

fe

The image shows a page of handwritten musical notation on six staves. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a double bar line and a clef. The second staff has a 'cres.' marking. The third staff has a 'fe' marking. The fourth staff has a 'cres.' marking. The fifth staff has a 'cres.' marking. The sixth staff has a 'cres.' marking and ends with 'Allegro.'.



Violin 4.º Duplicado:

La Maja Constante:

MUS 100-3

Quinto bajar

And.^{te}

pp.

All.^o

And.^{te}

pp.

And. te 3/4

p. *f.* *le*

All.^o $\frac{2}{4}$ *mo.* *p.* *fmo.* *p.*

Allegro
Allegro
Allegro

Alleg.^{ro} $\frac{3}{4}$ *le* *p.* *f.* *rinf.* *Poco* *le* *Allegro*
Allegro
Allegro

All.^o $\frac{2}{4}$ *le*

Alleg.^o $\frac{3}{2}$ *le* *p.* *Credo* *le*

Handwritten musical score on eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *f.*, *poco*, *le*, *p.*, *Cre.º*, and *le*. There are also some slanted lines through the notation in the first and seventh staves.

Allegro.

Ayuntamiento de Madrid

1200055001