

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 serafina

nada

pues no ai bien q.º no acabe ni mal

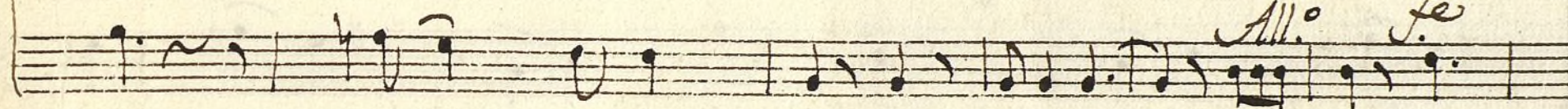
mi

a puesto q.º se queda toda es



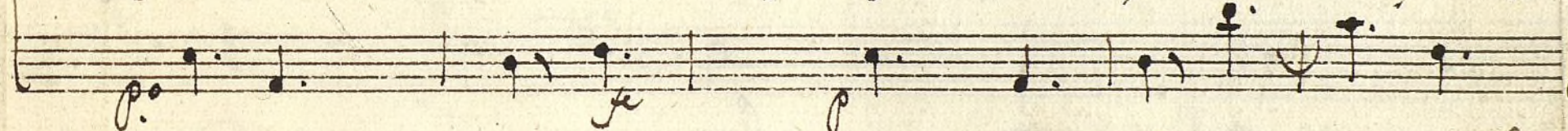
duxe ni

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

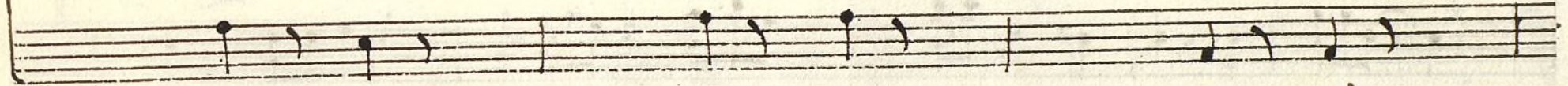
noche tube una borrasca luego qe me



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



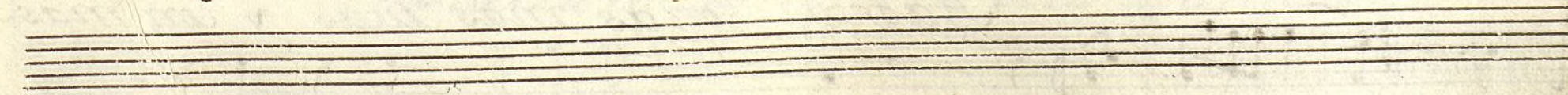
Plata con borlas de a libra mi par de Reloxes con cien campana
gizos con omeas paradas y su par de villas a clavicor



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

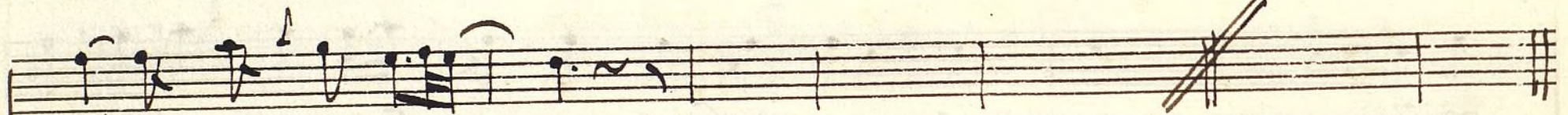


seas q.^{ta} a este pobre sacaste de la mi-
pobre te e de poner tan guapa q.^{ta} de dudar

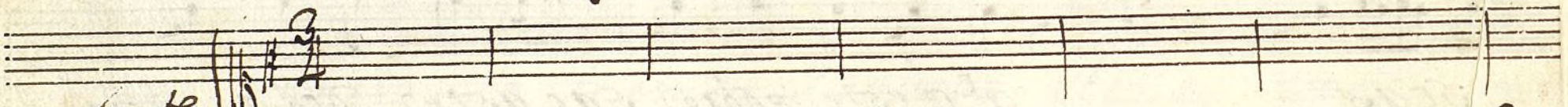




seria q.ª este pobre sacaste de la miseria de
golpe te e de poner tu lengua q.ª de dar golpe q.ª s.



la miseria — Alsepro
de dar golpe —



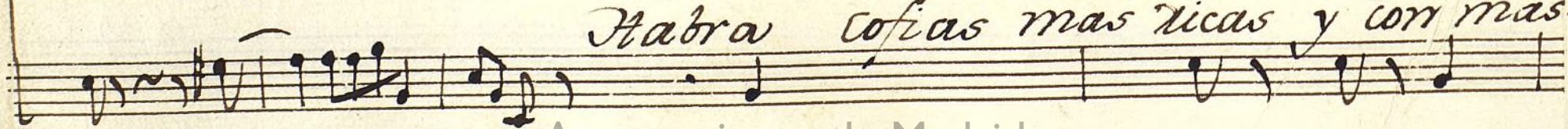
And. te



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 neppcio libra y media de

seda - tiene solo la bolaxa toda llena de

chistes q.ª pican en Ystoria y a mi 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.

Serafina de mis
cuer! saque un grande

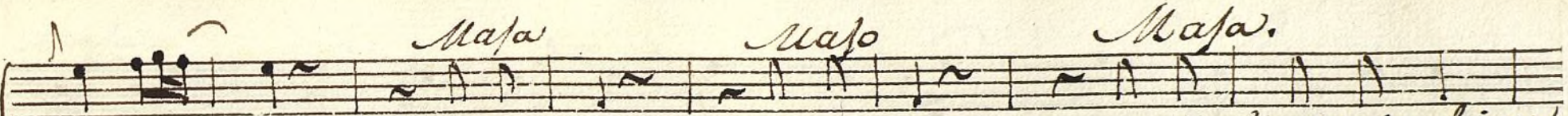
Masa. Yo habia pensado

Masa. Echa con quatro mil.

Ojos bien puedes los brazos darme
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

Masa.

es a mi pues a quien mirelo uste bien

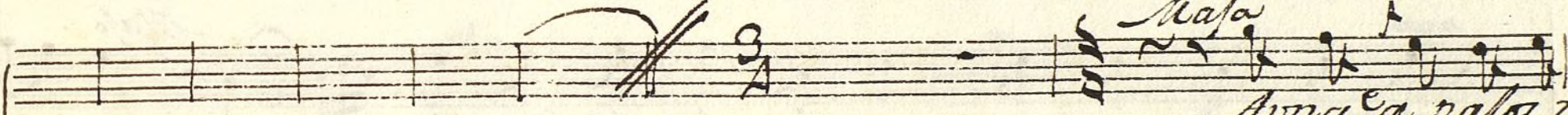
q'nsais uos

Geramin

axca monis

Maso a q' ora (Masa) adas tres (Maso) muy buena ora es

Maso. va q' no Masa. va q' si' (Maso) no ar memos jollin



Masa

Aunq' a palos me

Maso por vida del De

Masa. Sientate en esa

Maso en la borla aiv.



La D. no

Alto



rompas aunque

monio por

Silla sientate

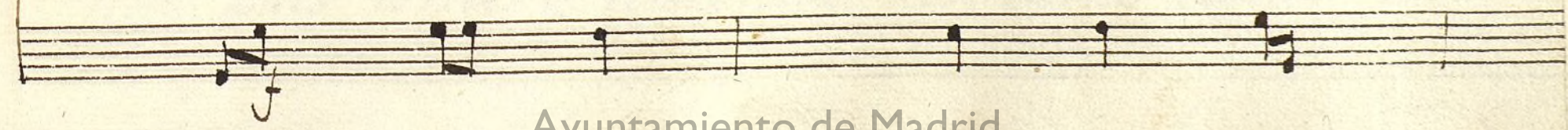
nidos en la

quatro costillas

que si me en perro

ponte esa cofia

dos corafiones



quatro corrillos 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.
buscaras 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
nidos para aquellos que gustan
Lifra 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

Majo siempre estoi conforme con tu voluntad *lot 2* y unas sequi

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

Va van.

Allegro

Aunque 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 etq. 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~~

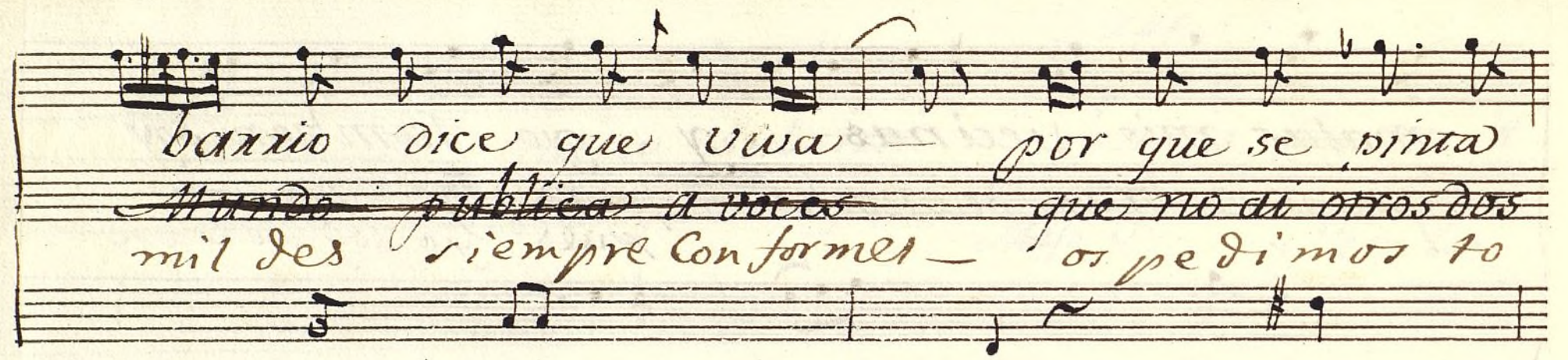
buela - todita su vida - *Maja* fue mi -
~~*Majo*~~ de los mas atroces ~~de aquellos que~~
Mozas - ni de los que a

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

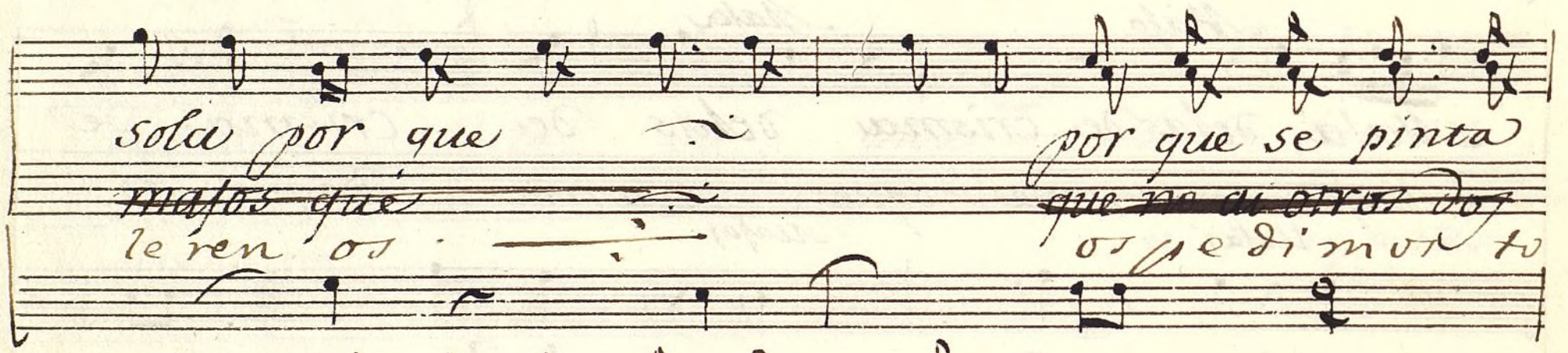
masas mis vecinas y yo tambien soy
 que asombran de noche ~~pero yo soy un~~
 pues yo soy solo un

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

1o 2.
 como que todo el
~~y por fin todo el~~
 los dos mui hu



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 por que se pinta
~~mas que~~ que no di otros dos
le ren os — 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*~~ — *noel 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 a variety of rhythmic values, including eighth and sixteenth notes, as well as rests and dynamic markings such as 'p' (piano) and 'f' (forte). The second staff contains a 'pizz.' marking. The third staff has a 'for' marking. The fourth staff features a 'pizz.' marking. The fifth staff is marked 'All.' (Allegro). The sixth staff has a 'pizz.' marking. The seventh staff is marked 'And.' and 'for'. The eighth staff has a 'pizz.' marking. The ninth staff has a 'pizz.' marking. The tenth staff concludes with a double bar line and a 'pizz.' marking. There are several slanted lines through the staves, likely indicating where the music ends or where a section is repeated.

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*

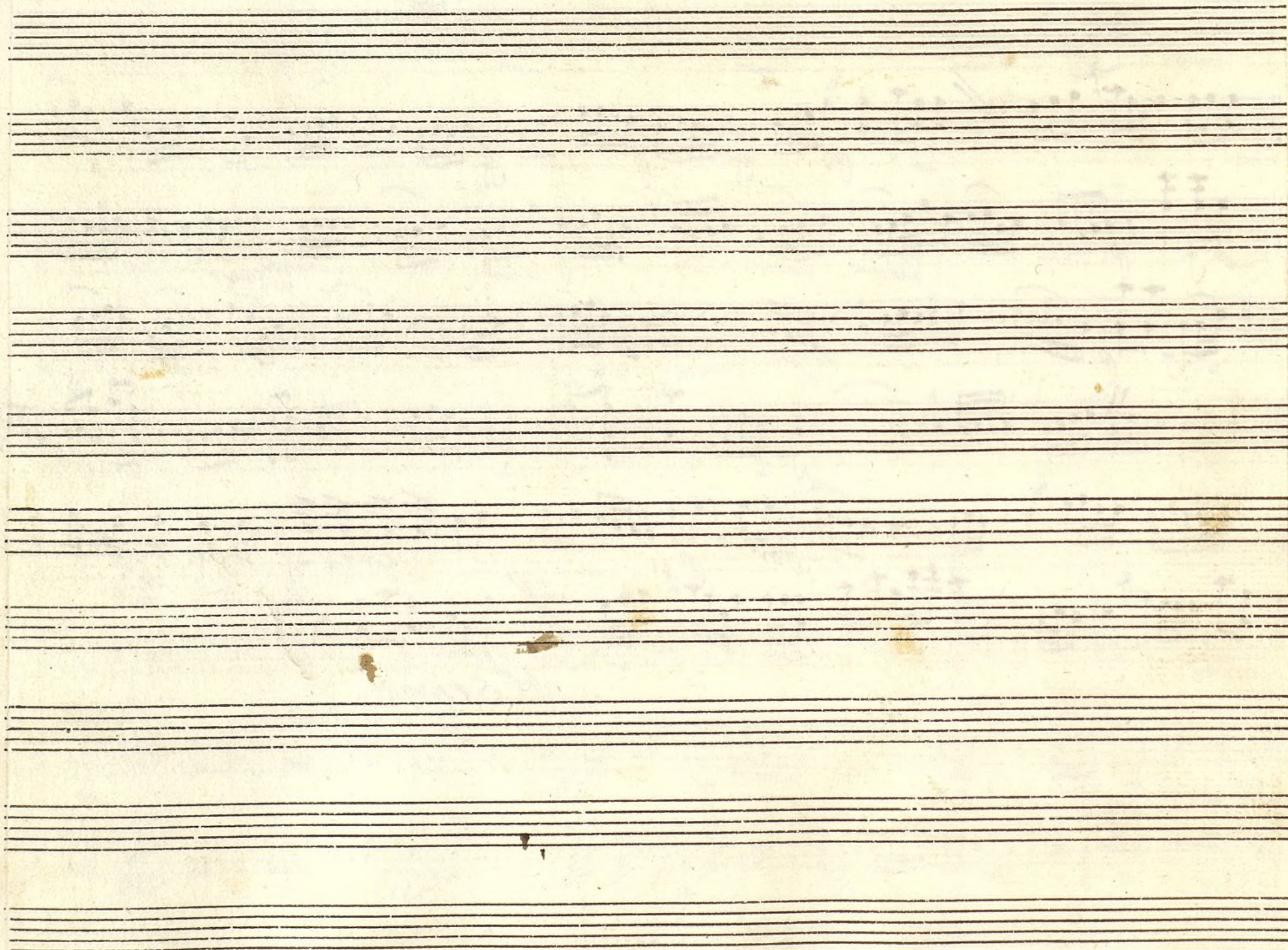
Allegro
tres mas.

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 through it.

Allegro.



Bajo Tona a Duo la Maza Constante.

Punto bajo

And.^{te}

All.

And.^{te} for

~~*Alleg.*~~

Detailed description: This is a handwritten musical score for a piece titled 'Bajo Tona a Duo la Maza Constante'. The score is written on ten staves. The first staff contains the title and the tempo marking 'And.^{te}'. The music is in a common time signature (C) and a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte), scattered throughout the score. A section marked 'All.' (Allegretto) begins around the fourth staff. The piece concludes with a double bar line and a fermata on the final note. A crossed-out tempo marking 'Alleg.' is visible at the bottom right of the score.

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

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

fmo

La 2.^a no

Allegro tres mas

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

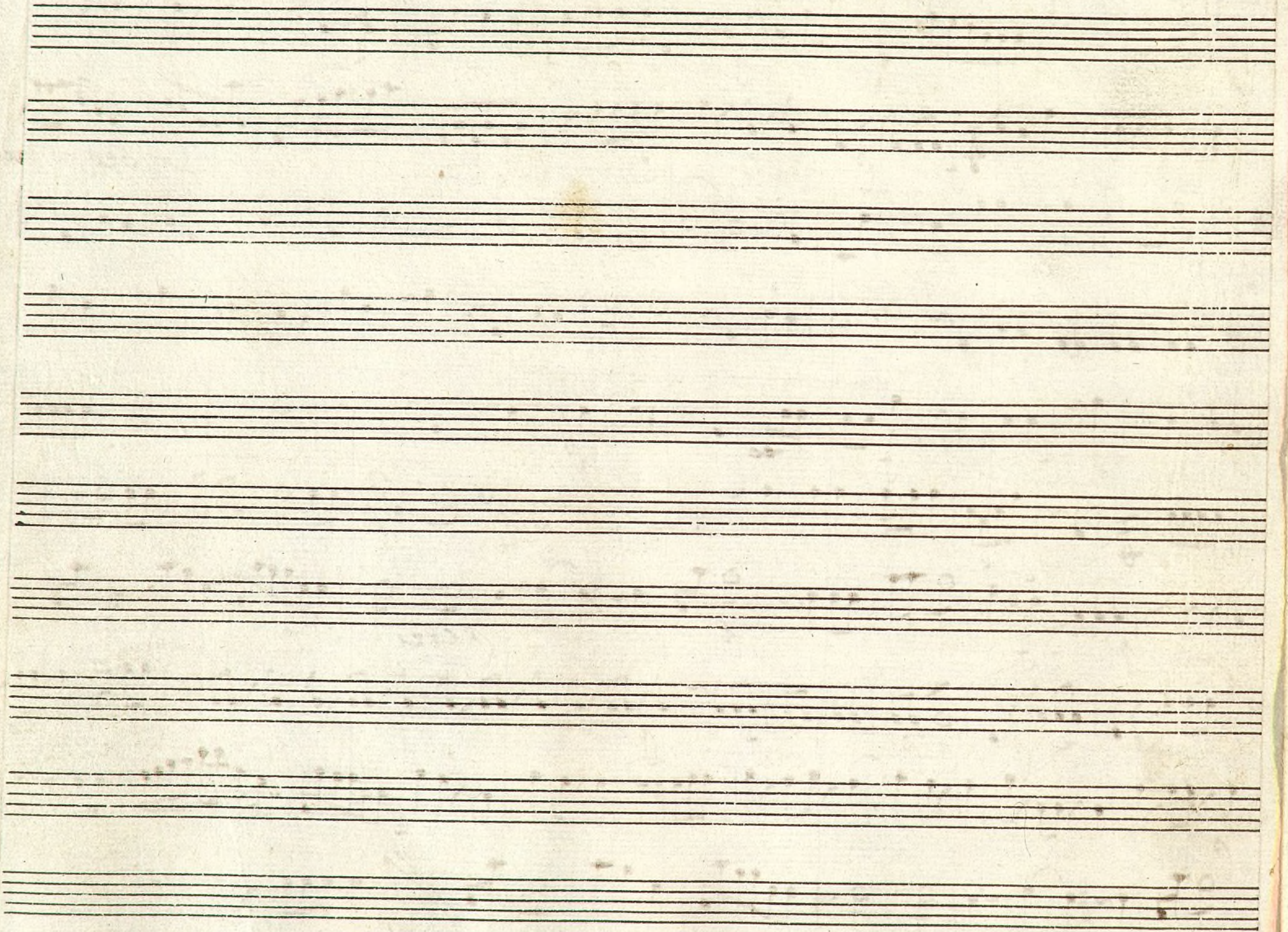
All. $\text{C}:\frac{3}{4}$

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

cres. f

cres. f

Allegro.



t
Trompa 1.^a Ton^a 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*.

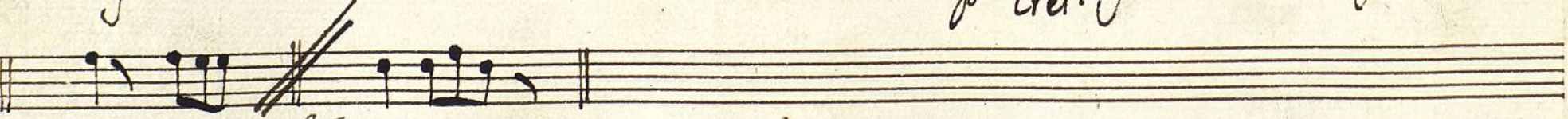
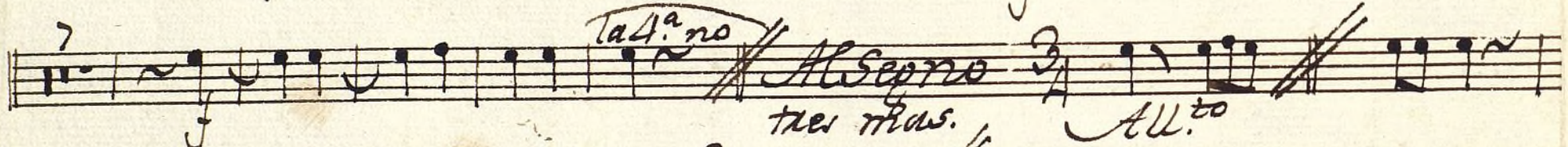
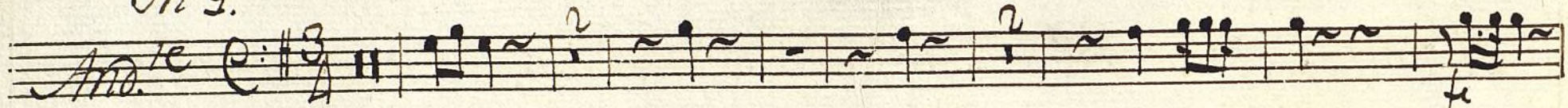
Musical notation on a staff with treble clef, continuing the piece.

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, Fon.ª a Duo, la Maza Constantes. The score consists of ten staves of music. The first staff is the title line. The second staff begins with 'And. te' and a treble clef with a key signature of one sharp (F#). The music is written in a style characteristic of 18th or 19th-century manuscript notation. The score includes various dynamics such as 'f' (forte) and 'p' (piano), and tempo markings like 'All.º' (Allegro) and 'And.º' (Andante). There are also first and second endings marked with '1' and '2'. The piece concludes with a double bar line and a fermata.

~~Allegro~~

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.* followed by a *3.^a Alto* marking and a double bar line. The sixth staff has a double bar line and the text *All.^o Tace* followed by a double bar line and *Alsepro 3 mas*. The seventh staff is marked *All.^o* and has the text *crei je* below it. The eighth staff has a *f* dynamic marking and the text *crei f* below it. The ninth staff has a *f* dynamic marking. The tenth staff has a double bar line and the text *Alsepro* below it.

Alsepro

Oboe 2^o *Jon^a a Duo* La *Mafia Constante*

~~Piano~~
~~And.~~

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 marking 'And.' is written above the first few measures. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). A double bar line with a slash through it appears on the third staff, indicating a section change. The tempo marking 'All.' (Allegretto) is written above the sixth staff. The tempo marking 'And.' is written above the seventh staff. The score concludes with a double bar line on the tenth staff, followed by a final clef and a few notes. There are some scribbles and corrections throughout the manuscript.

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

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

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

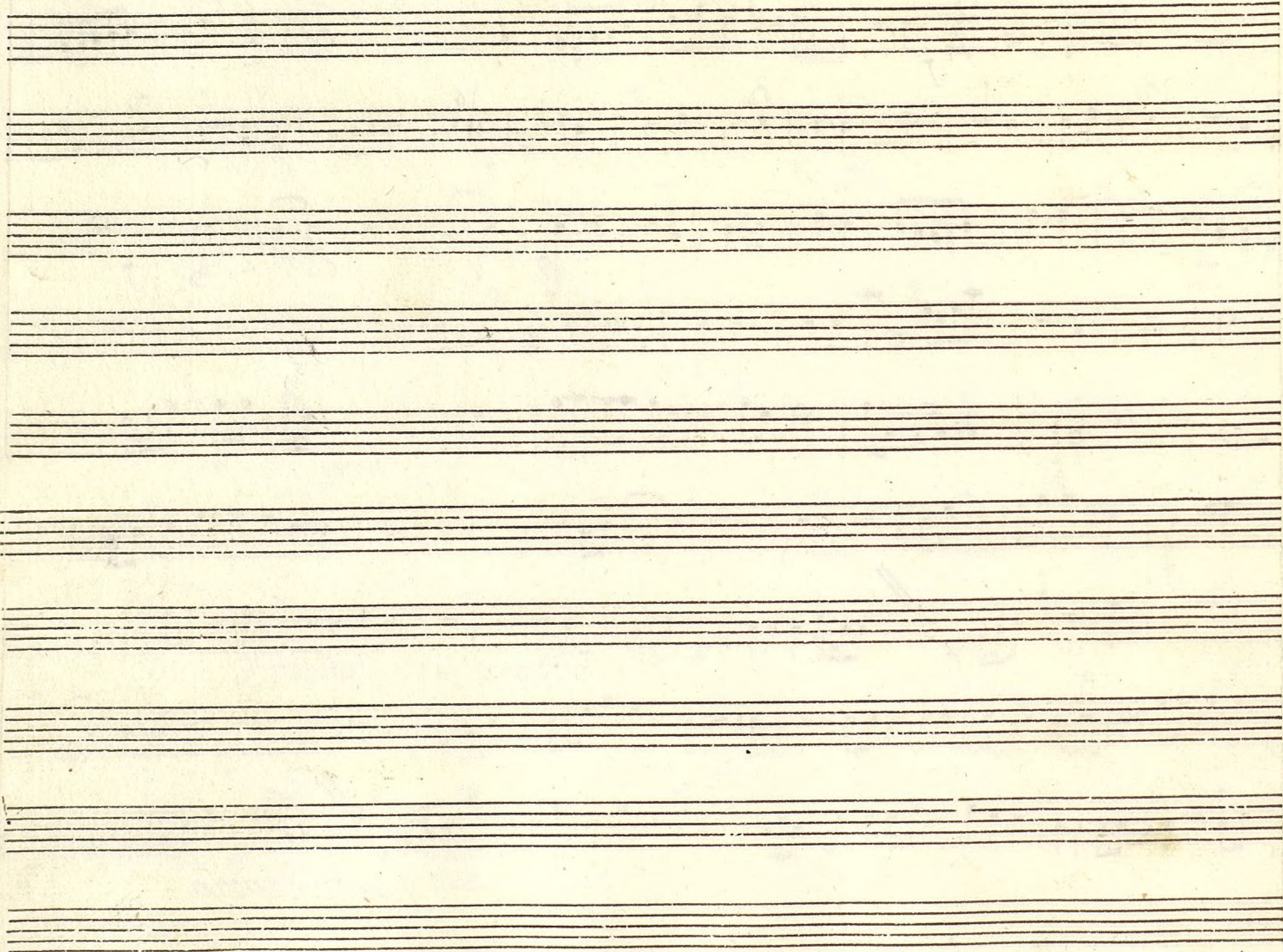
3 mas

Allegro tres mas.

The image shows a page of handwritten musical notation on ten staves. The first system consists of staves 1 through 4, marked 'Allegro' in 2/4 time. The second system consists of staves 5 through 10, marked 'Allegro' in 3/4 time. The notation includes various rhythmic values, slurs, and dynamic markings such as 'f' and 'p'. There are also some handwritten annotations like '2' and '10' above certain notes. The paper is aged and shows some wear.

Allegro

P. 16



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

~~Piccato~~

And.^{te}

All.

And.^{te}

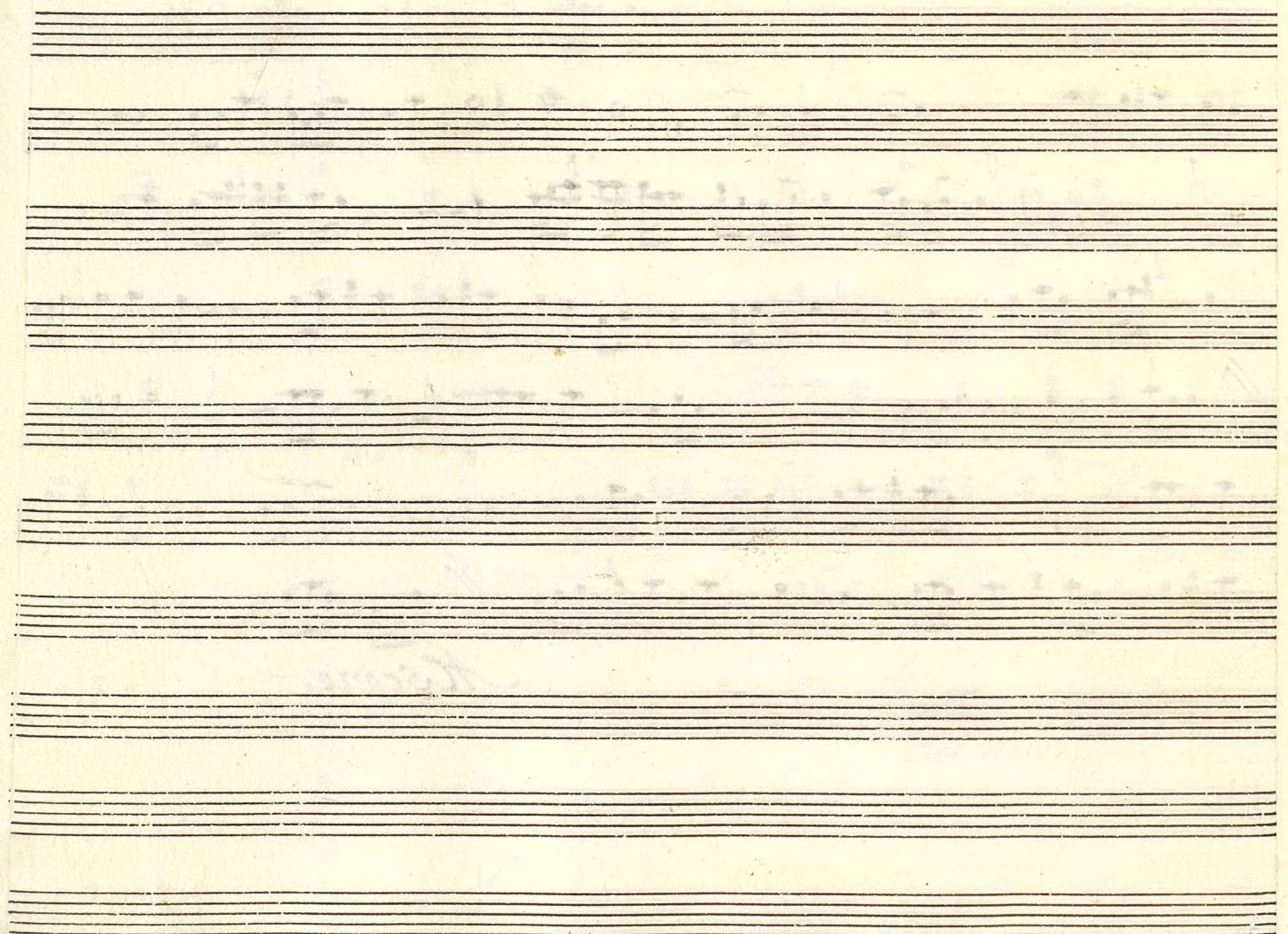
~~Allegro~~

Detailed description: This is a handwritten musical score for Oboe 1. It consists of ten staves of music. The first staff is the title line. The second staff begins with the tempo marking 'And.^{te}' and contains a series of chords and melodic lines. The third and fourth staves continue the piece. The fifth staff has the tempo marking 'All.' and includes dynamic markings 'p'. The sixth and seventh staves continue the music, with the seventh staff having 'And.^{te}' written above it. The eighth staff ends with a double bar line and a 'p' dynamic marking. The ninth and tenth staves are mostly empty, with some scribbles and a crossed-out 'Allegro' marking at the bottom. There are also some handwritten notes and symbols like 't' at the top center and 'p' throughout the score.

And. $\frac{3}{4}$ $\frac{2}{4}$ *fmo* *f* *Allegro* *tres mas* *Allegro* *tres mas*

A handwritten musical score consisting of six staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff starts with the tempo marking 'Allegro' and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout the piece. The sixth staff ends with a double bar line and a repeat sign.

Allegro.



Violin 2.ª Tona a Duo

La Masa Constante

Nos 100-3

1

*And.
con moto*

And.

A handwritten musical score on ten staves. The notation is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is written in a cursive, historical style. The first staff begins with the tempo marking 'And.' and a dynamic marking 'p'. The score consists of ten staves of music, with the final two staves at the bottom of the page being empty.

The image shows a page of handwritten musical notation on aged paper. It consists of three systems of staves. The first system has three staves with a treble clef, a common time signature, and a 2/4 time signature. The first staff begins with the tempo marking "Allegro" and ends with "fmo". The second staff has a double bar line. The third staff has a double bar line and the tempo marking "Allegro" above it, with "tre ma." below. The second system has three staves with a treble clef and a 3/4 time signature. The first staff begins with "Allegro". The second staff has a double bar line. The third staff has a double bar line and the tempo marking "Allegro" above it, with "tre ma." below. The third system has three empty staves.

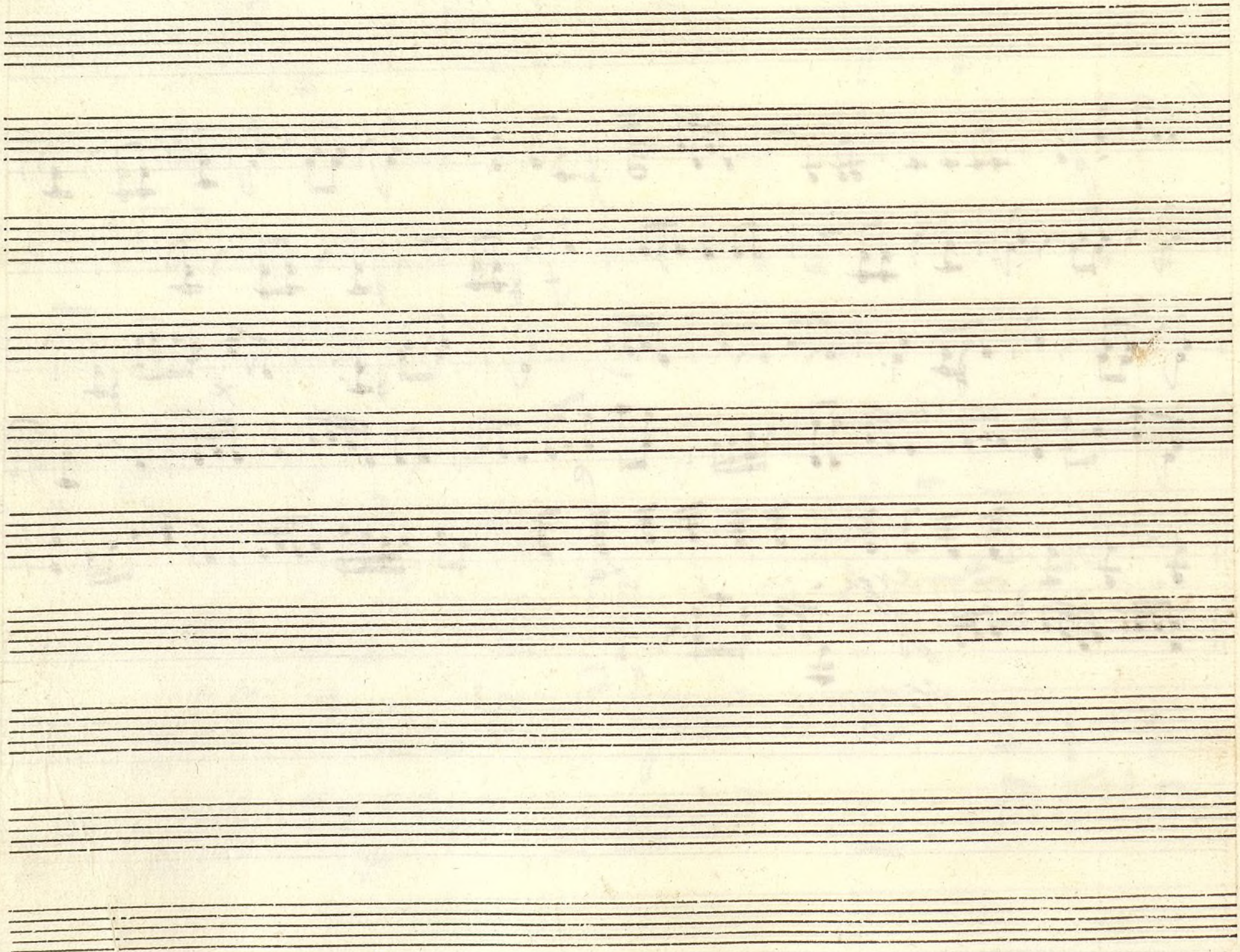
All.

Alto

mo

cres.

Handwritten musical score on six staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as "cres." and "f". The piece concludes with the instruction "Al sepro." written in cursive below the final staff.



Violin 4.º Duplicado:

La Maja Constante:

MUS 100-3

Quinto bajar

And.^{te}

pp.

All.^o

And.^{te}

pp.

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

All.^o $\frac{3}{2}$ *le*

Alleg.^o *le*

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

Allegro.

Ayuntamiento de Madrid

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