

Leg. 2^a. n. 5.

Leg. 2^a. n. 11

Mus 127-1

t

Manuela, Robles, J. de

127-1

Tonadilla

a 3.

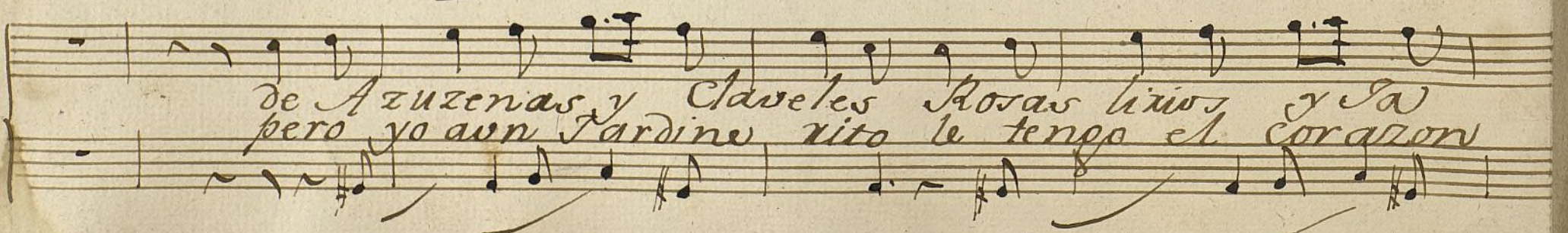
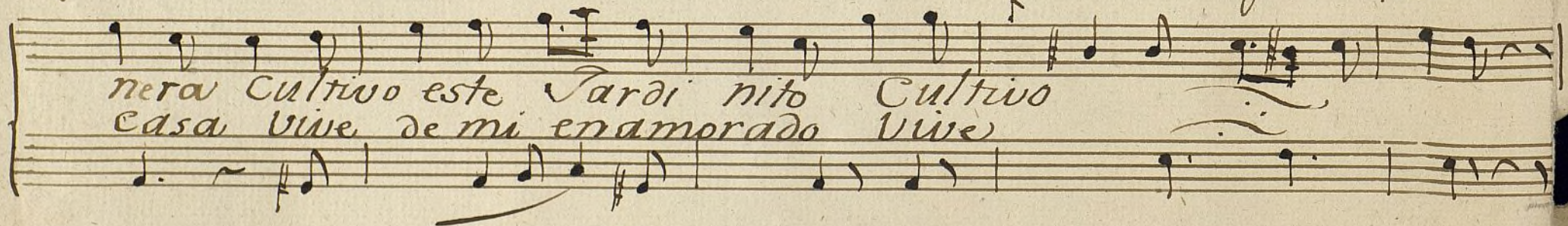
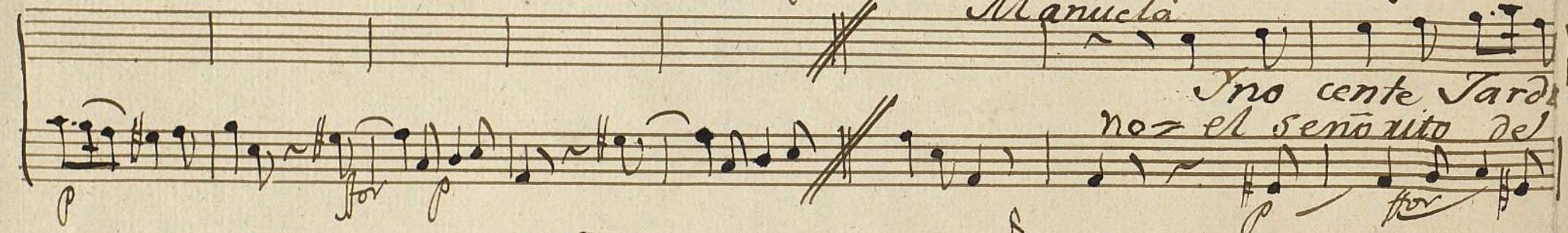
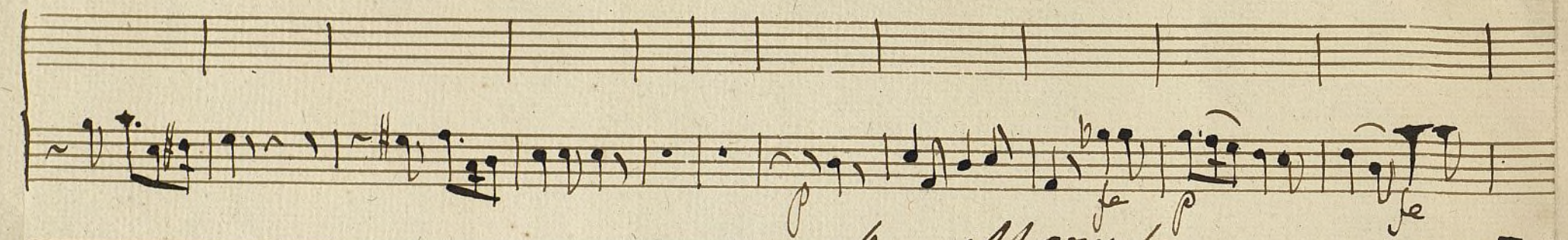
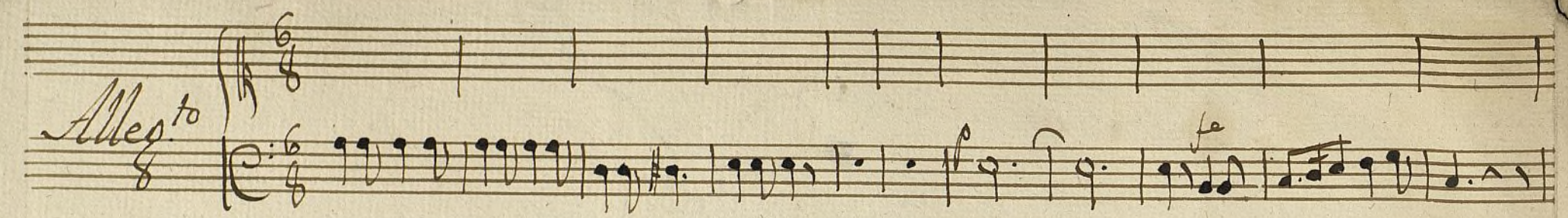
La Tardinera y el

II

Señorito

Laserna.

Alleg^{to}



cinto Rosas
 dado le
 Reguemos le
 guemos
 que las flore citas
 q. están los claveles
 sino estan res.
 Casi deso --
 gadas
 y bien culti
 badas
 y mui marchi
 tados
 presto las man.
 por ser exce.
 chitan los Rayos del sol.
 sibos los rayos del sol.
 ai amor ti rano
 ai amor ti rano
 ai amor traidor por-
 ai amor gentil que

que meas exi do a siel Corazon ai amor ti-
 sueno tan dulce me sienta venir ai amor ti

rano ai amor traidor tus dardos cue les q' apudor que
 xano ai amor gentil un xato durmamos agluenel Jar-

son que
 din aqui

Sigue

Alleg.^{to}

Señorito Robles.

Tadeo.

A ver mi Jardi nera al Jardin vapo-
 como ama el seno rito a mi que xida

al a al a por. siem.
 que de su ve lleza Vivo prendado por q. de su ve.
 pre la estoi ce lando de noche y dia Siempre la estoi ce
 lleza Vivo prendado Vivo
 lando de noche y dia de
 por que de su ve lleza Vivo prendado Vivo pren
 Siempre la estoi ce lando de noche y dia de noche y
 dado dia Pero que mui p. mizo alli esta descansar
 Pero alli duermos tambien a queste



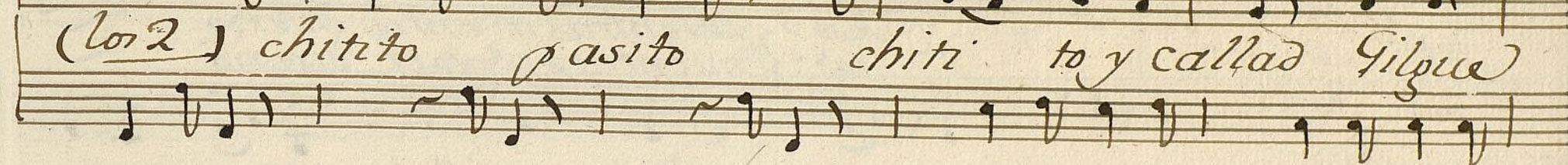
sando junto a los Mirtos halli esta descarr
galgo busca la Liebre tambien a queste galgo busca la


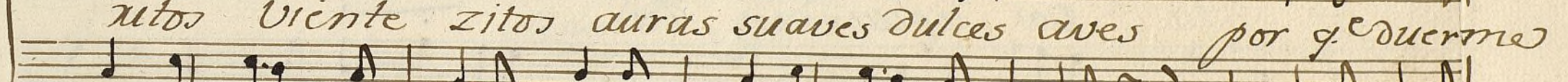
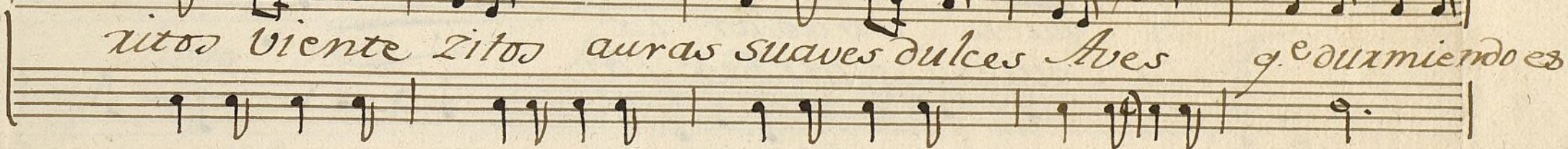
Mirtos junto halli esta descarr
liebre busca tambien a queste


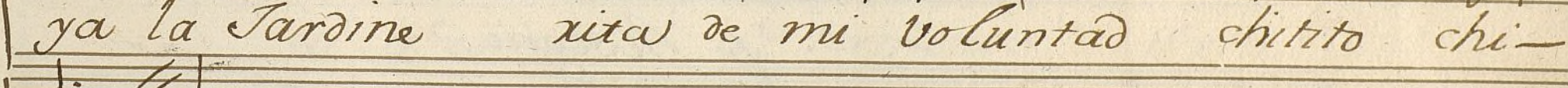
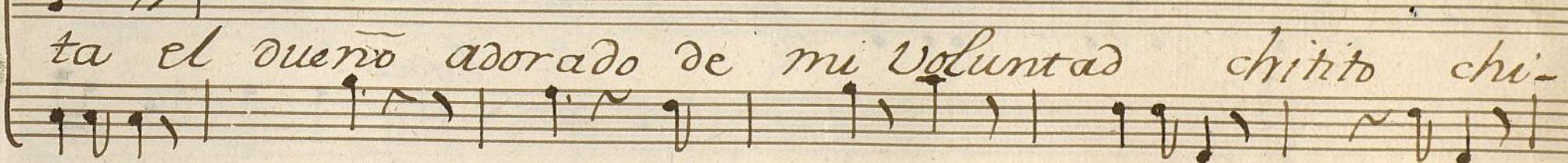
sando junto a los Mirtos junto
galgo busca la liebre busca

And.^{te} Ay que bella es ai q.^e mona es
And.^{te} ai q.^e chusca es ai q.^e ermosa es

ta. ai que cara tiene ai y que vel-
ta ai que mano tiene ai que respi-


dad rar. chitito pasito chiti to y callad gilque

(los 2) chitito pasito chiti to y callad Gilque



xitos viente zitos auras suaves dulces aves por q^e duermes

xitos viente zitos auras suaves dulces Aves q^e durmiendo es



ya la Jardine xita de mi voluntad chitito chi-

ta el dueño adorado de mi voluntad chitito chi-


tto chiti to y callad mientras q' yo el sueño
 tto Rob. s. mientras q' entre sueño
 tas: mientras q' yo el sueño
 la voi aguardar la
 la quiero y hablar la
 la quiero guardar la

Allegro
 And. no
 Tadeo
 Sexé contigo fe.

M.^a Rob.^o Tadeo.
 liz si no *Man.^{la} Rob.^o si no* Me será falso tu a.
Man.^{la} Rob.^o Tadeo
 mor no si *si no* Quien el di-
Man.^{la} Rob.^o tu yo. tu yo
 choso será yo. *Alt.^o*
tad.^o
 ai q.^e es esto q.^e tormento q.^e me contra
 dice el eco que y se-

ra Infe luz mi amor y sera
 Rob.^s Man.^{la}
 Quien vocea de este modo q.ⁿ me turba a mi el Reposo-
 taseo
 q.ⁿ me solo de Juana el a
 Rob.^s tad.^o
 mor Poco a poco Juana es mia yo tengo la prima
 Man.^{la}
 cia eso lo e de decir yo eso

los 3.

eso

Pues atiendan este

caso con que procura agradaros nuestra fina aplicacion

fe

nuestra fina aplicacion aplica cion

Coplas Alt.

fe

fe

Rob.^s

Dame la manita Juanita del
Desa el Tardinezo y quiereme

alma y este Re lo xito te tengo de dar yes
solo q.^e soy mayorazgo y tengo Caudal que

te
soy

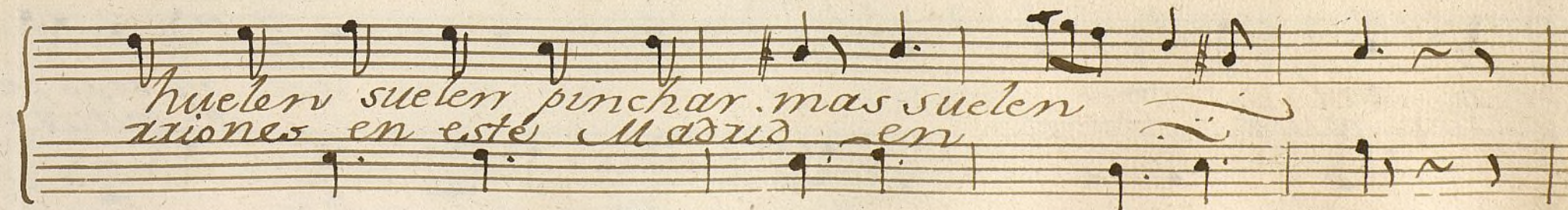
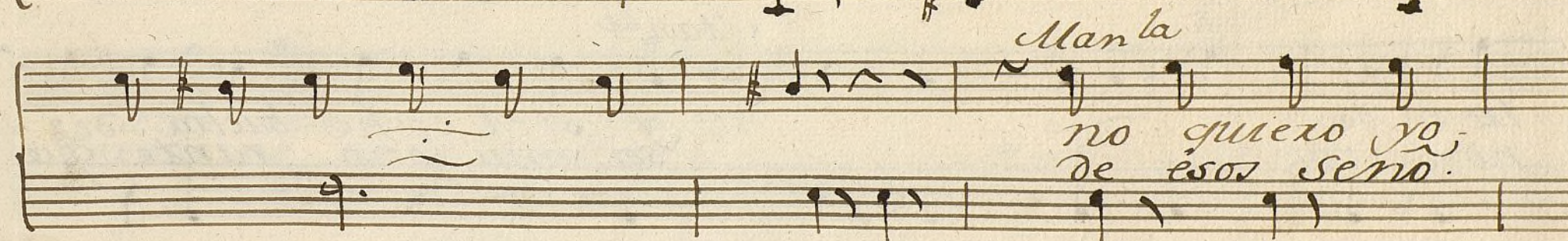
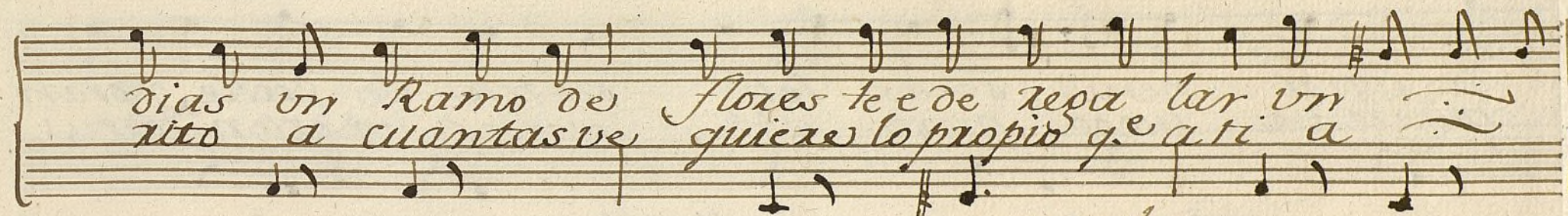
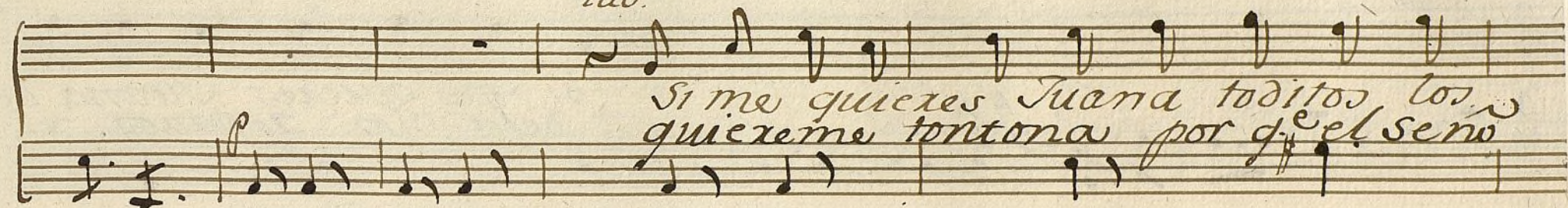
Man.^{la}

no quiero que
por eso no

dicen que los seño xitos todo lo que tocan lo
quiero q.^e los seño xitos nos desan y luego nos
for

suelen quemar lo
quieran dotar nos

tad.



Rob's

*Si me quieres Juana des-
deja los reparos y-*

*de Jardi nera seras Peti metra de coche y gran
quiereme luego mira q. te pierdes un gran fortu*

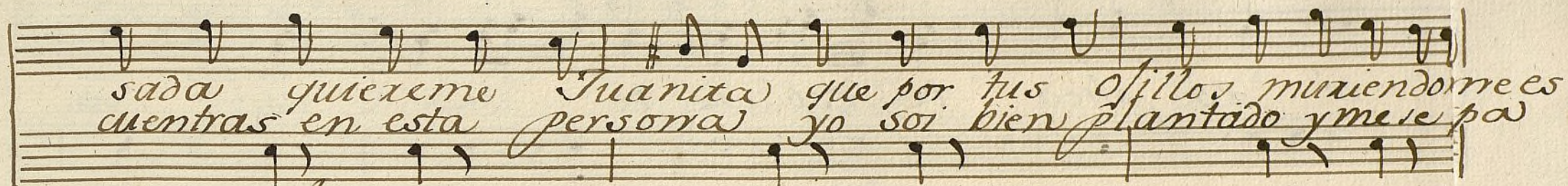
Mamla

*tien de y si el coche bueloa des
non un soi mu yno rante que*

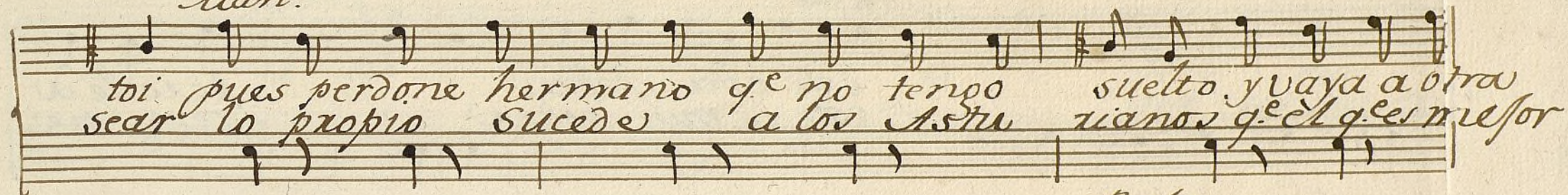
*de Peti metra a ser Man dera tal vez vasa
no lo co nozco pero para otra guardadlos se*

lad.

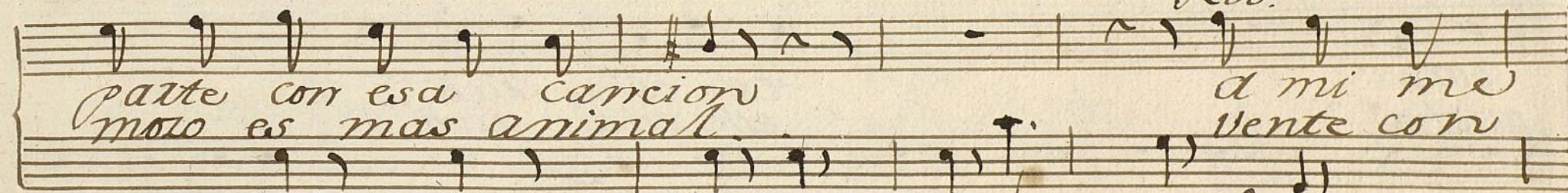
*re tal no seas pe.
nor guar q. faltas en*



Man. la

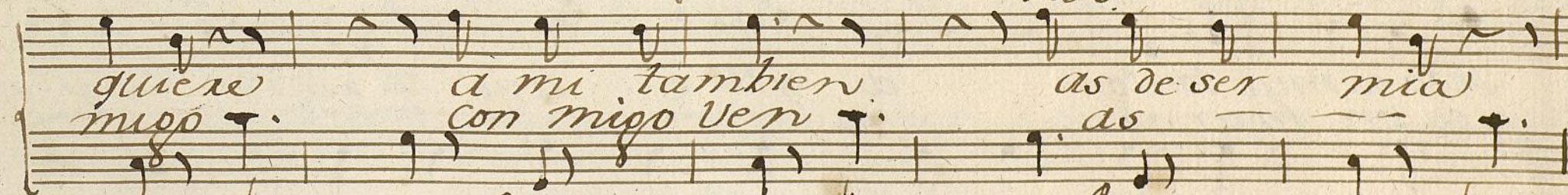


Rob.s



tad.º

Rob.s



tad.º

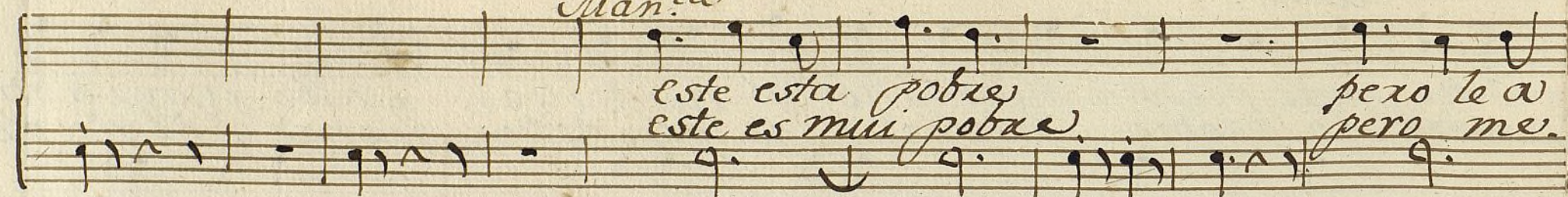
Man. la



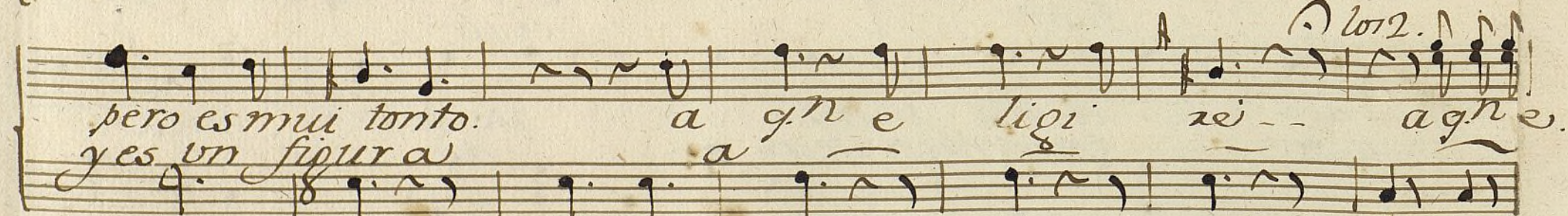
los 2.



Man. la



los 2.



Man. la

tad.º

Rob.º



tad.^o *Rob.^s* *Man.^{la}*

soi soy el fe lize yo el feliz soy a ti
 soy yo soy dichoso dichoso soy a ti

(no) a ti (no) a ti a ti pero no
 que eres mi a

no prosiga el caso lo dixen yo lo dixen
 mor Rob.^s xauco de embidia y de furor y de fw.

los 3

yo lo dixen yo.
 ror y de furor.

prosiga el caso chito atencion chito ater.
 con seguidillas este acavó
 esto aca

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The score includes tempo markings and dynamic instructions.

Allegro.

*cion chito
vo esti*

All.^o Seg.^o

Man la

De este Jardin guere

Los 2.

De este Jardin que.

The score is written on ten staves. The first four staves contain a melodic line with lyrics. The fifth staff begins a new section marked *All.^o Seg.^o* in 3/4 time. The sixth and seventh staves continue the melody with lyrics. The eighth and ninth staves show a piano accompaniment with lyrics. The tenth staff continues the piano part. There are several double bar lines and repeat signs throughout the score.

mos De este Jardin queremos mosquete xitos mosquetexitos

remos

los 3 De este Jardin queremos mosquete xitos mosquete xitos

Man^{la} mosquete xitos

los 3 Man^{la} repartiros las
vuestro reparti-

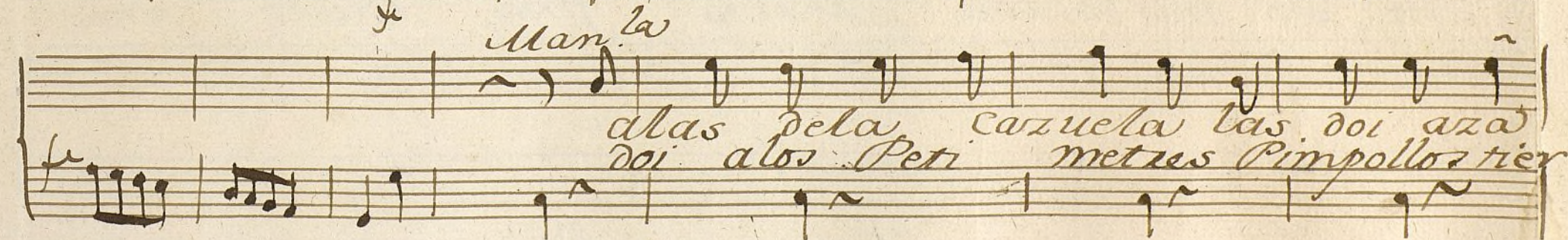
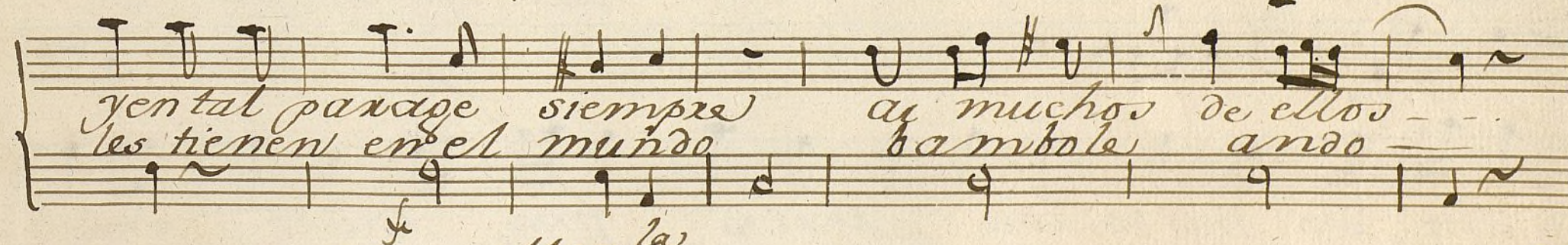
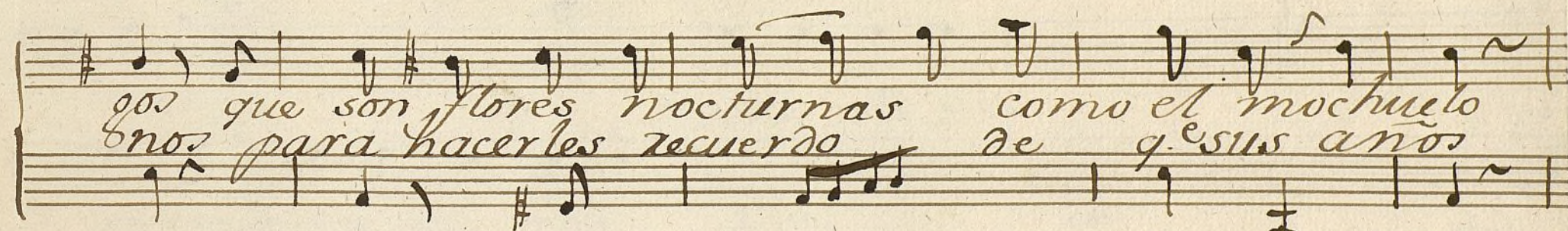
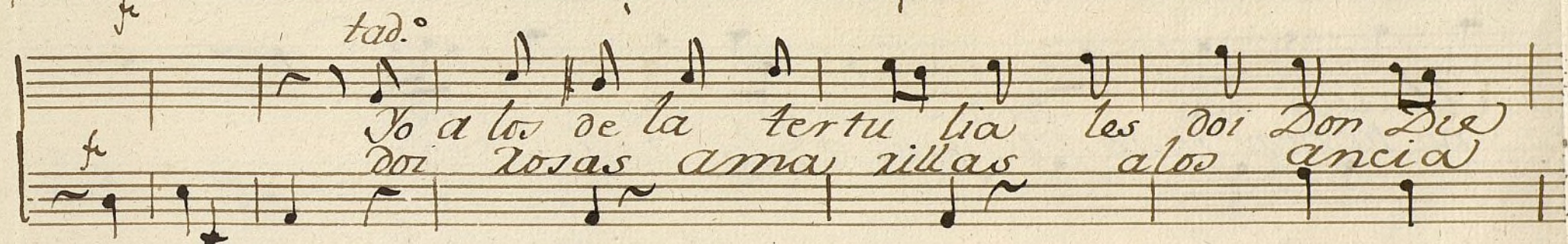
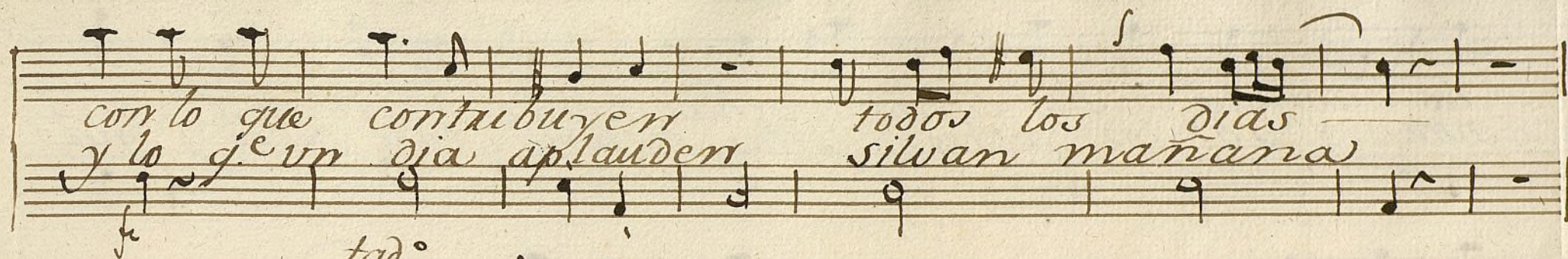
mosquete xitos
sipa que xidos

p

flores agrade cidos agrade cidos
 miento por divextiros por divex tiros
 repartiros las flores agrade cidos a grade cidos
 ntio repartimiento por divex tiros por divextiros

Rob.s
 A mis mosquetexitos doi.
 Aquestos Tuli panes doi

siempre vivas por q^e ellos nos sustentan la compañía
 alas gradas por q^e de variedades muchos se pagan



res donde en sus casas muchas tienen bastantes siel-
 nos y a q. e los pobres zitos estan tan secos que
 Mauido las toca o si las tane
 no tienen mas pique q. e la del pelo
 este don muspo la cor.
 los. 2. este don muspolacor
 este don muspolacor Recivid finos, Recivid finos

q'eor dedica gustoso nuestro Caxiño nuestro ca
y aqui q'cavo 8 la ydea merezca un Vitor merezca un

xiño nuestro Caxiño

Vitor merezca un Vitor

Allegro.

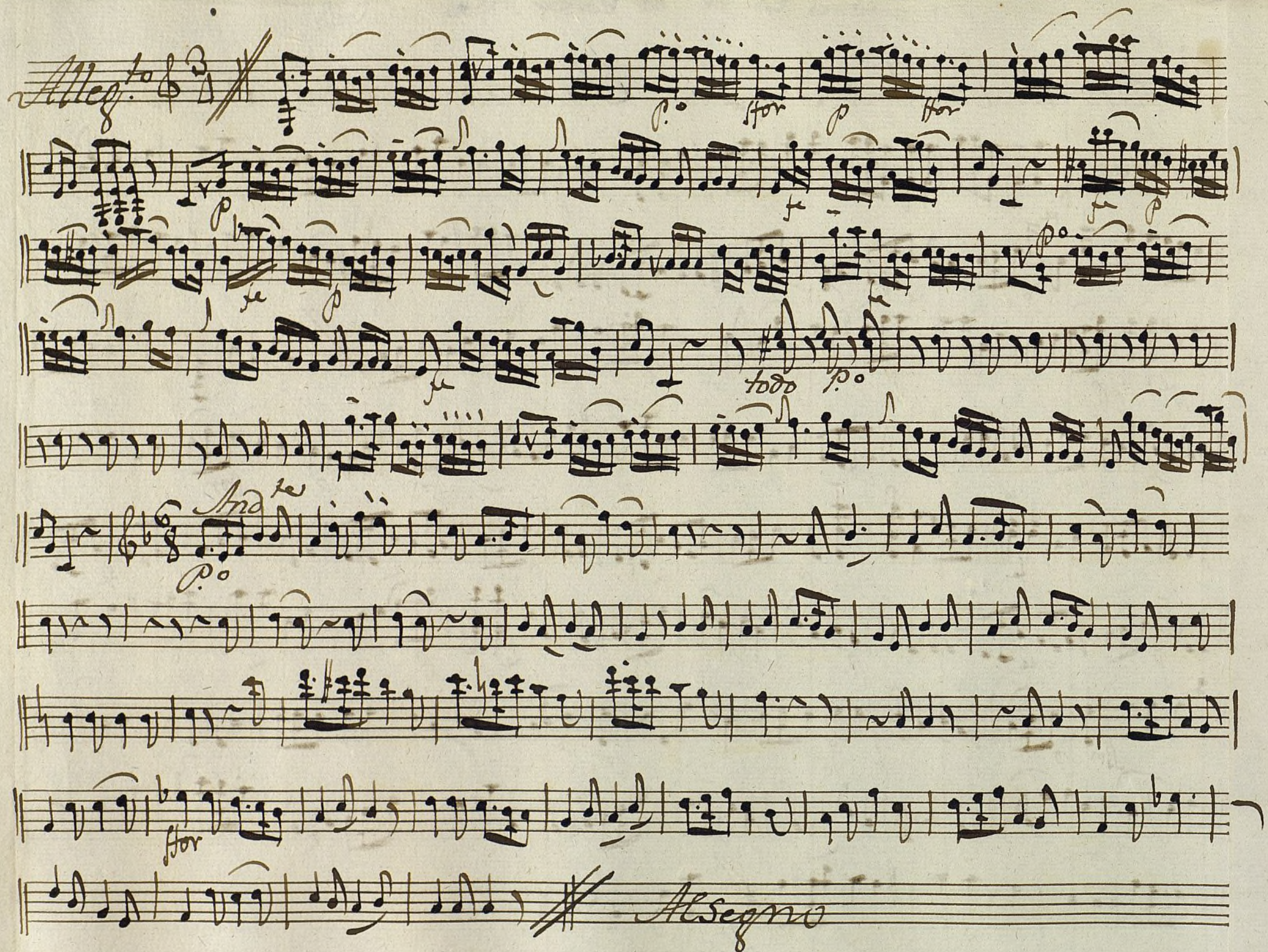
f

Ayuntamiento de Madrid

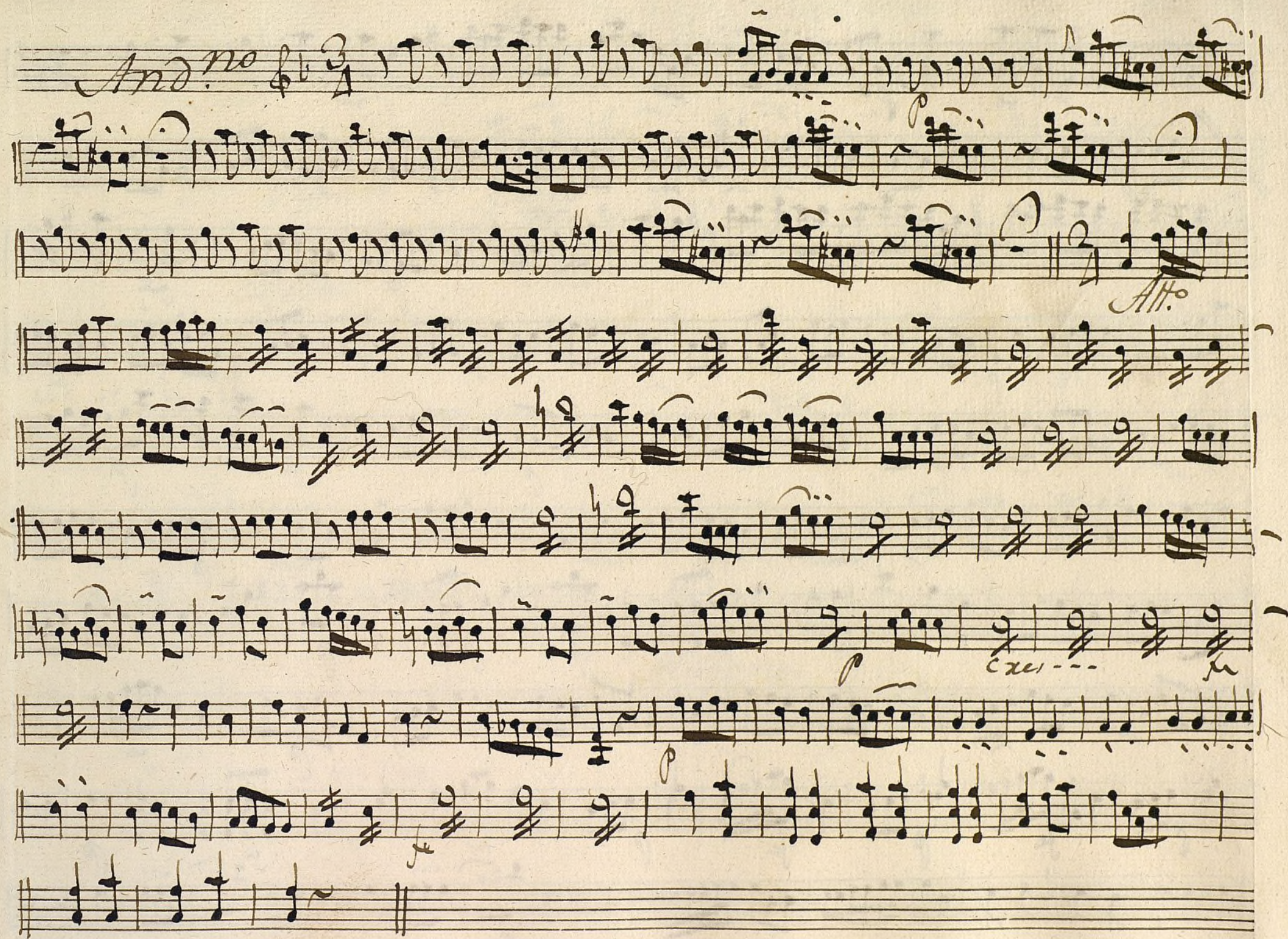
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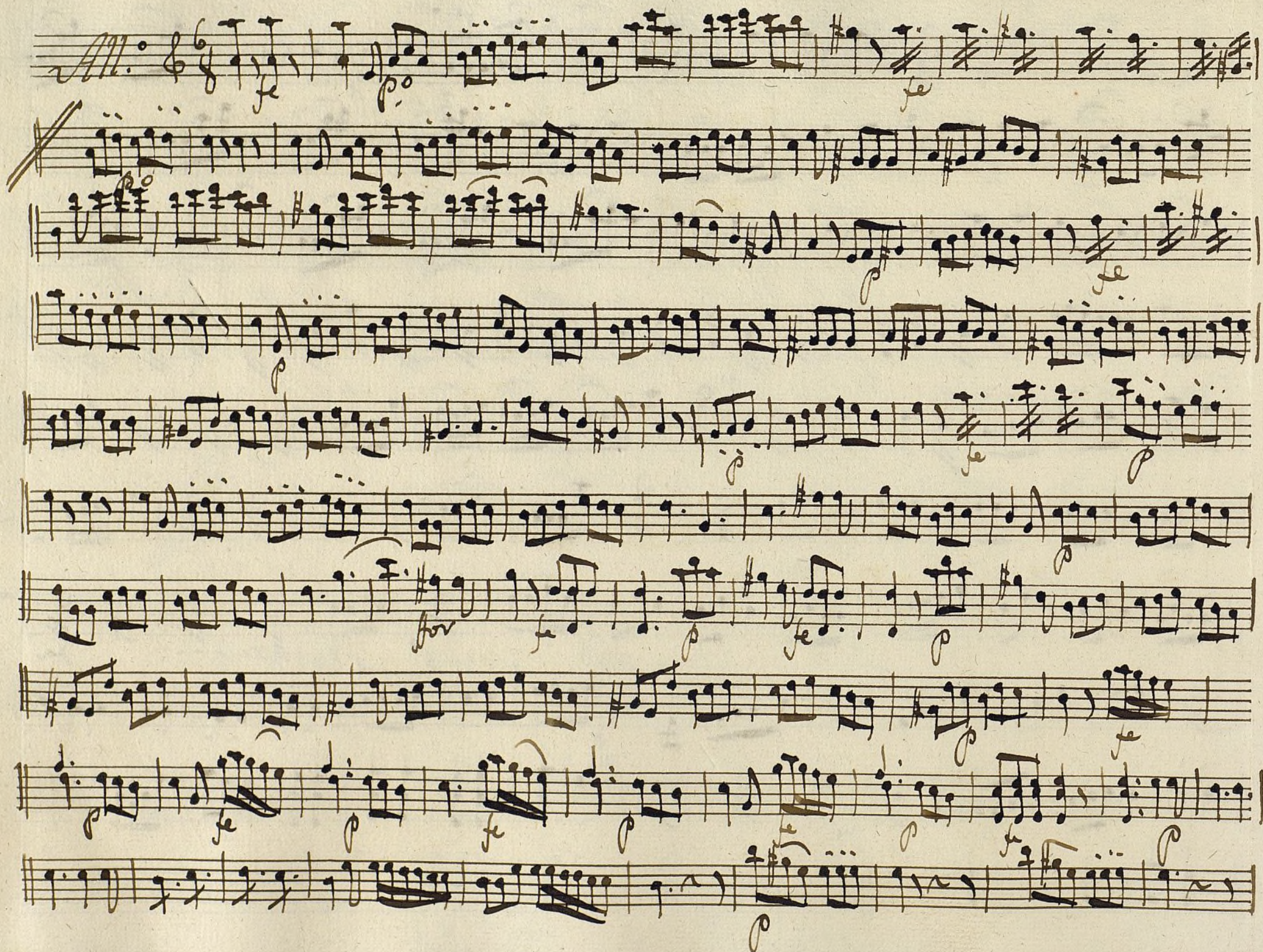
Violin 1.º Ton.ª a 3. La Jardinera y el Señorito

Handwritten musical score for Violin 1.º, Ton.ª a 3. The score is written on ten staves. The first staff begins with the tempo marking *All.º*. The music is in 6/8 time and features a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings like *fe* (forte) and *for* (forzando) are used throughout. The score concludes with a double bar line and repeat dots.



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Punt.º *Arco*

Punt.º *Arco*

f *p*

mo

Allegro.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- fmo* (finito) at the end of the first staff.
- fe* (finito) at the end of the second staff.
- cres* (crescendo) and *fe* (finito) at the end of the third staff.
- fmo* (finito) at the end of the fourth staff.
- fe* (finito) at the end of the fifth staff.
- fe* (finito) at the end of the sixth staff.
- fe* (finito) at the end of the seventh staff.
- fe* (finito) at the end of the eighth staff.
- fe* (finito) at the end of the ninth staff.
- fe* (finito) at the end of the tenth staff.
- Allegro* at the end of the tenth staff.

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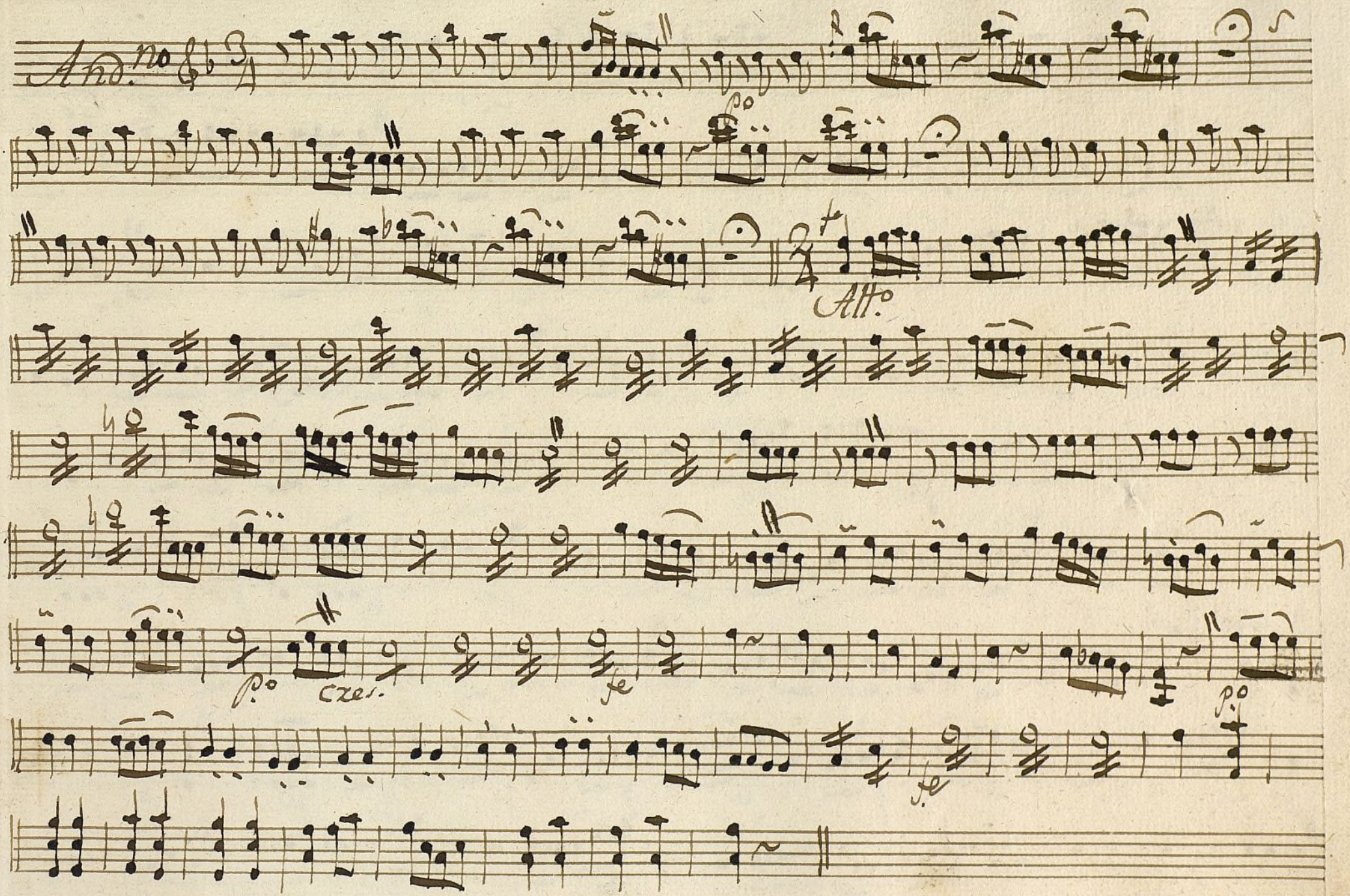
Violín 1.º Ton. a 3. La Jaramera y el Senorito

Handwritten musical score for Violín 1.º, Ton. a 3. The score is written on ten staves. It begins with a treble clef and a 6/8 time signature. The music is in G major (one sharp). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *p* (piano) and *for* (forte). The piece concludes with a double bar line and a repeat sign.

Al Sepino.

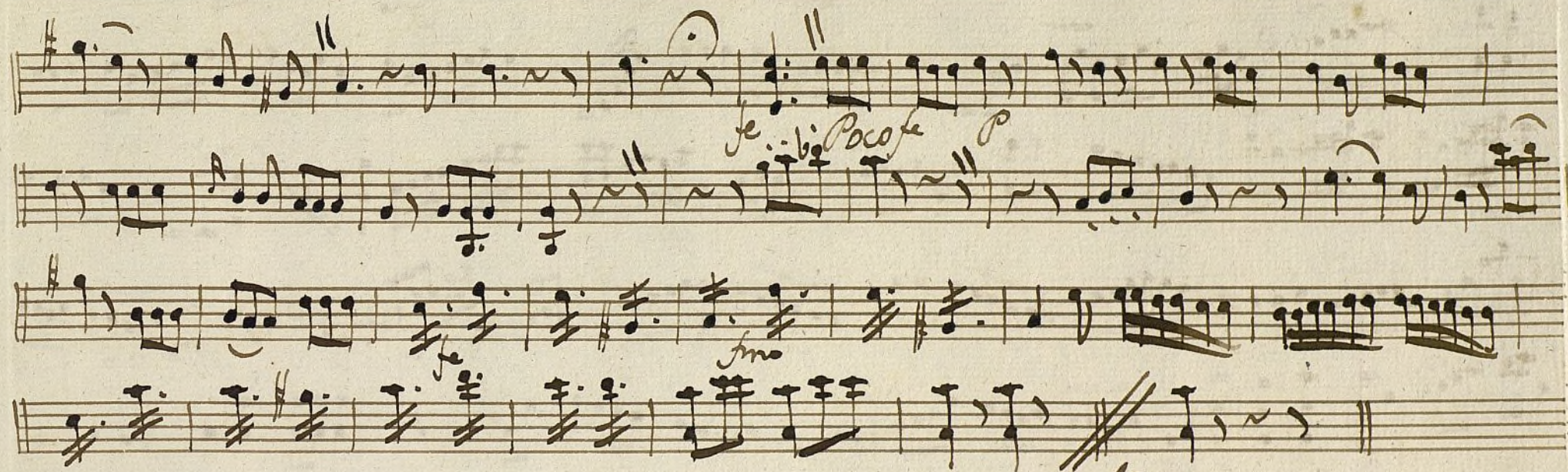
A handwritten musical score on aged paper, consisting of ten staves. The first staff begins with the tempo marking 'Alleg. to 2' and a treble clef. The music is written in 2/4 time and features complex rhythmic patterns, including many beamed sixteenth and thirty-second notes. Dynamic markings such as 'p.' (piano) and 'for.' (forte) are interspersed throughout the score. The notation includes various accidentals and phrasing slurs. The final staff concludes with a double bar line and the tempo marking 'Allegro.' written in a larger, more decorative script.

Ayuntamiento de Madrid



All.^o

Punt.^o Arco *Punt.^o Arco*



Allegro.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Dynamic markings and performance instructions visible include:

- Allo* (Allegro)
- fmo* (finito)
- po* (piano)
- fe* (forte)
- Cres* (Crescendo)
- Alto* (Alto)
- Al Seprio* (Al Seprio)

Violin 2.º Tonda 3 La Jardinera y el Señorito

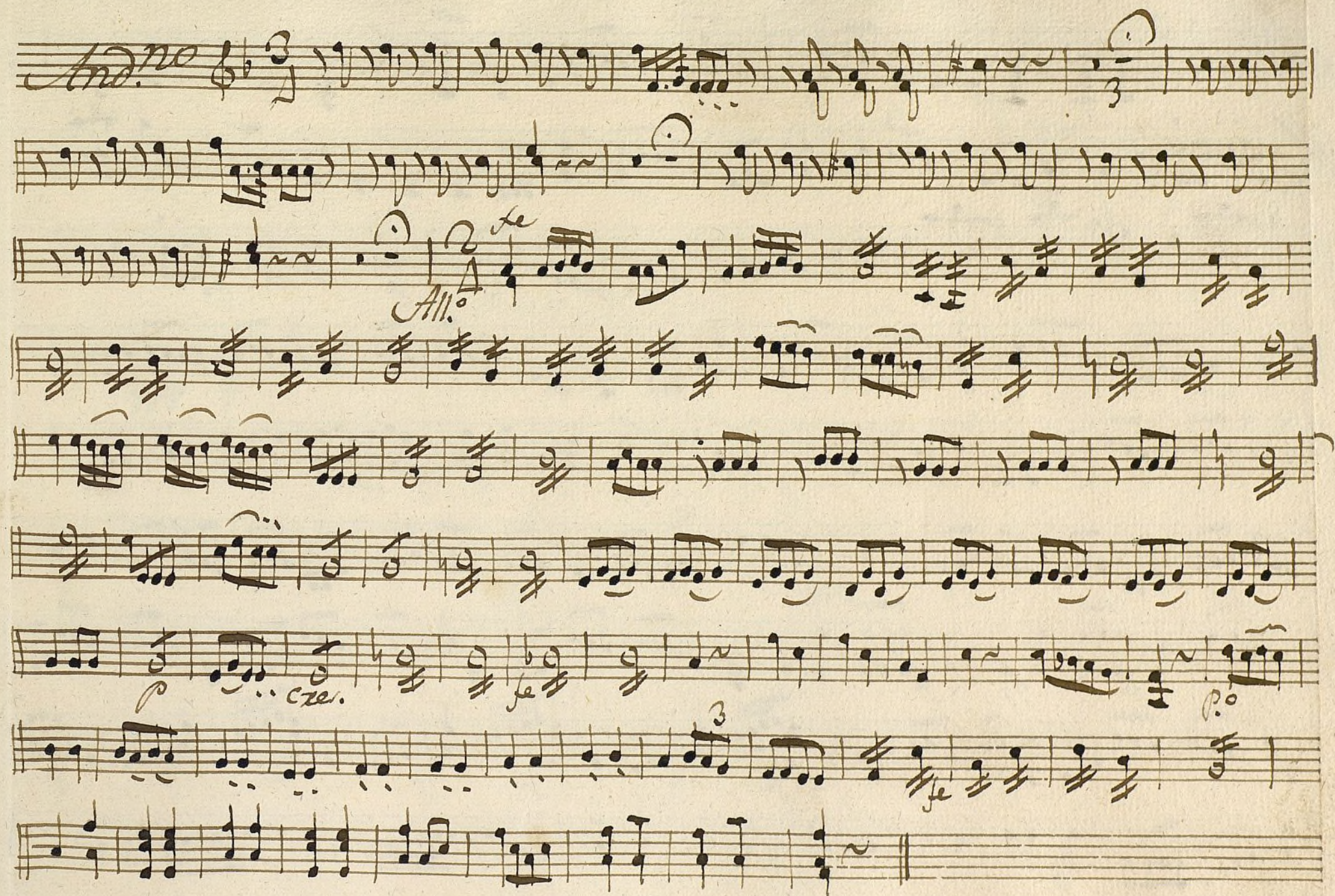
Alleg. to

p *f* *for* *Rinfe* *Allegro.*

Alleg.^{ro} *fe*

p. *fe* *p.* *p.* *p. todo* *p. todo* *p.* *p.* *fin*

Allegro



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 a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

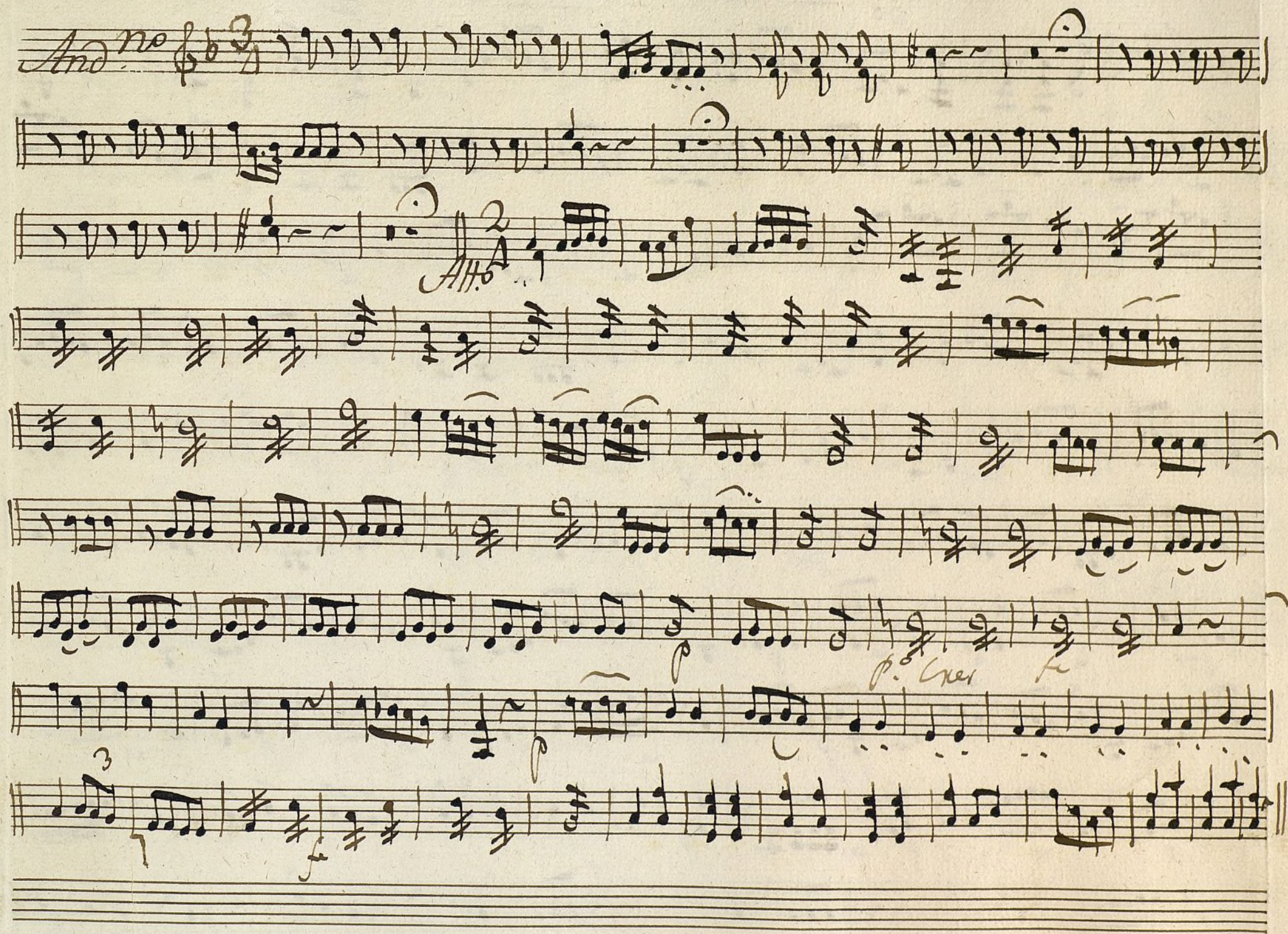
- All.^o* (Allegro) at the beginning.
- p^o* (piano) markings throughout the score.
- fe* (forte) markings.
- Hon* (Honor) markings.
- Sunt.^o* (Suntus) at the bottom right.
- Arco.* (Arco) at the bottom right.

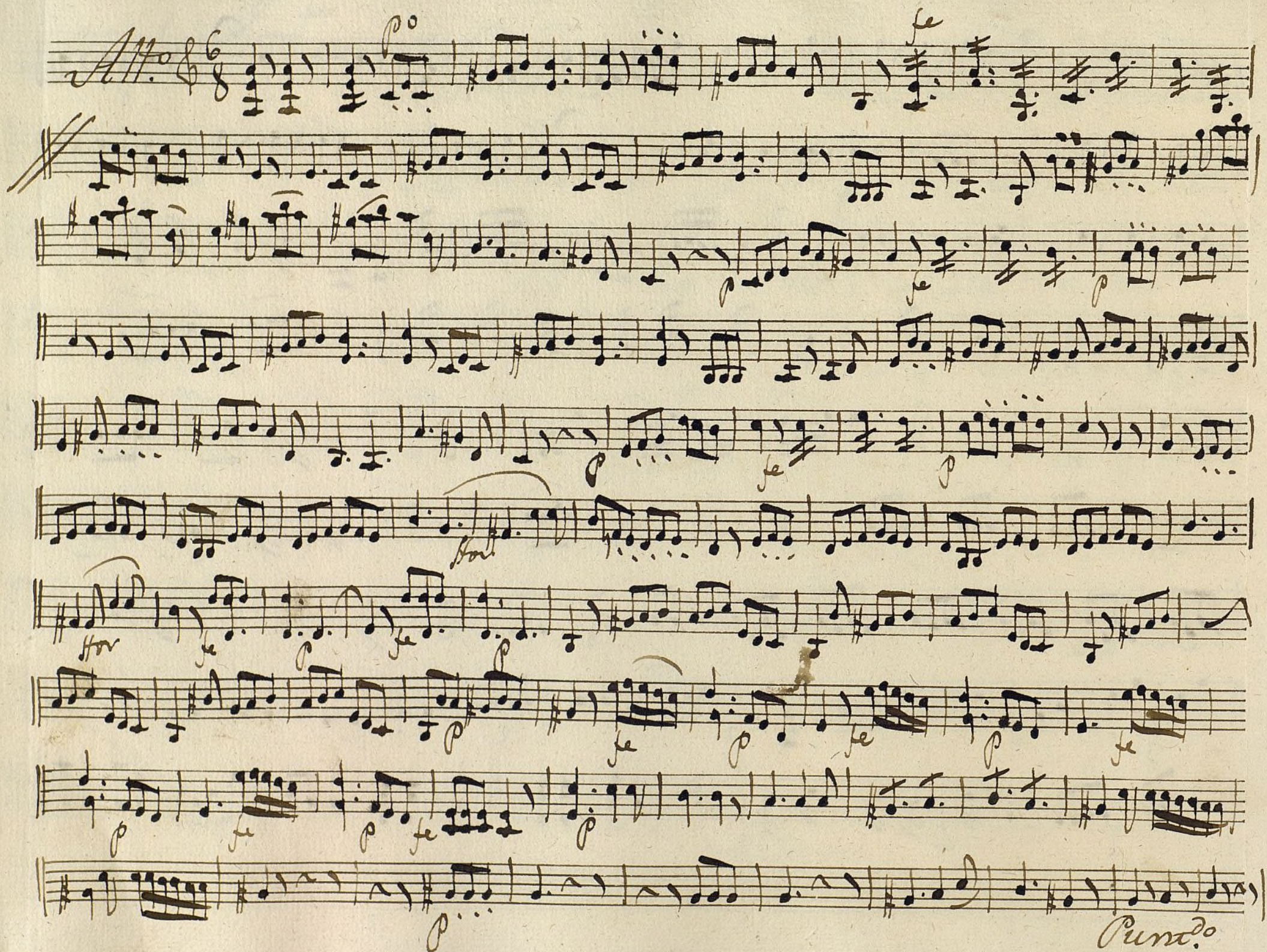
Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and accidentals. Key markings include:

- Punt.^{do}* (Punctum) above the first staff.
- Arco* above the first staff.
- Poco* and *po* above the second staff.
- fmo* (finito) above the fourth staff.
- Al Seono.* below the fifth staff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score begins with the tempo marking *All.^o* and the time signature 3/4. Dynamic markings include *p^o*, *fmo*, and *Allegro*. The score concludes with the tempo marking *Allegro* and a double bar line.

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A handwritten musical score on five staves. The notation is in a historical style, featuring various note values, rests, and accidentals. The first staff begins with the word "Arco" and ends with "Punt.º". The second staff also begins with "Arco" and includes a "p" dynamic marking. The third staff continues the melodic line. The fourth staff features a "fmo" marking. The fifth staff concludes with a double bar line and the instruction "Allegro." written below it. The paper is aged and shows some staining.



1200055415

Oboe 1.º Ton^a a 3 La Fardinera y el Senõuto.

All.^{to}

Allegro

Allegro

Allegro

Allegro

Allegro

Allegro

Allegro

Allegro

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, accidentals (sharps, naturals), and dynamic markings like *ff* (fortissimo) and *son* (sonoro). The score is written in a historical style, possibly from the 18th or 19th century. The final staff concludes with the instruction *Allegro.*

Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking *All.^o* and a 3/4 time signature. The score features numerous slurs, ties, and dynamic markings including *f* (forte), *p* (piano), and *ff* (fortissimo). The piece concludes with the instruction *Al Segno.* on the eighth staff.

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2^o Ton.^a a 3 la Jardinera y el Senorito.

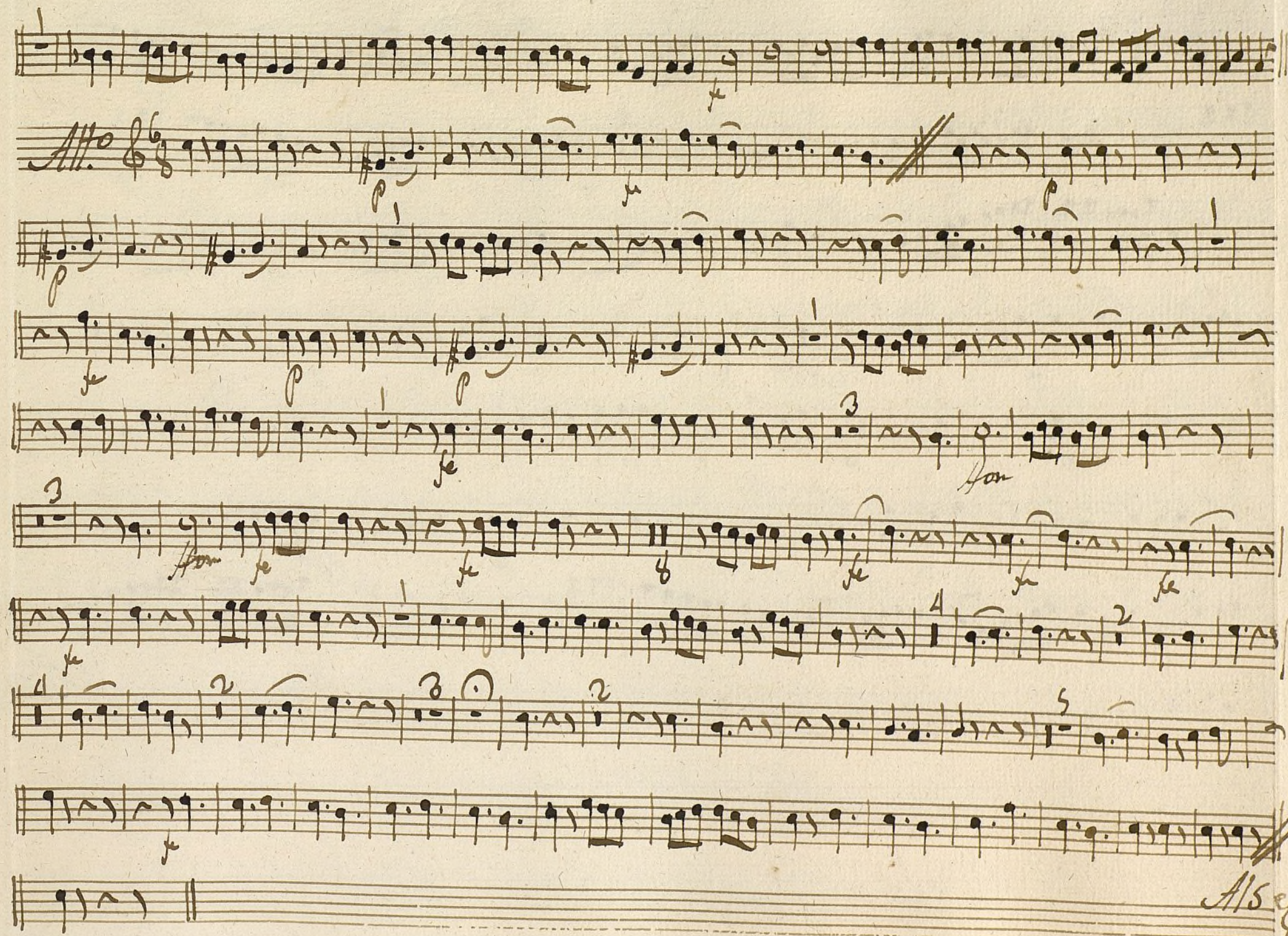


Allegro.

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

Key markings and features include:

- All.^{to}* (Allegretto) at the beginning of the first staff.
- And.^{ro}* (Andante) at the beginning of the seventh staff.
- Alleg.^{ro}* (Allegretto) at the end of the sixth staff.
- Alto* marking above the second staff.
- Alto* marking above the third staff.
- Alto* marking above the fourth staff.
- Alto* marking above the fifth staff.
- Alto* marking above the sixth staff.
- Alto* marking above the seventh staff.
- Alto* marking above the eighth staff.
- Alto* marking above the ninth staff.
- Alto* marking above the tenth staff.
- Alto* marking above the eleventh staff.
- Alto* marking above the twelfth staff.
- Alto* marking above the thirteenth staff.
- Alto* marking above the fourteenth staff.
- Alto* marking above the fifteenth staff.
- Alto* marking above the sixteenth staff.
- Alto* marking above the seventeenth staff.
- Alto* marking above the eighteenth staff.
- Alto* marking above the nineteenth staff.
- Alto* marking above the twentieth staff.
- Alto* marking above the twenty-first staff.
- Alto* marking above the twenty-second staff.
- Alto* marking above the twenty-third staff.
- Alto* marking above the twenty-fourth staff.
- Alto* marking above the twenty-fifth staff.
- Alto* marking above the twenty-sixth staff.
- Alto* marking above the twenty-seventh staff.
- Alto* marking above the twenty-eighth staff.
- Alto* marking above the twenty-ninth staff.
- Alto* marking above the thirtieth staff.
- Alto* marking above the thirty-first staff.
- Alto* marking above the thirty-second staff.
- Alto* marking above the thirty-third staff.
- Alto* marking above the thirty-fourth staff.
- Alto* marking above the thirty-fifth staff.
- Alto* marking above the thirty-sixth staff.
- Alto* marking above the thirty-seventh staff.
- Alto* marking above the thirty-eighth staff.
- Alto* marking above the thirty-ninth staff.
- Alto* marking above the fortieth staff.
- Alto* marking above the forty-first staff.
- Alto* marking above the forty-second staff.
- Alto* marking above the forty-third staff.
- Alto* marking above the forty-fourth staff.
- Alto* marking above the forty-fifth staff.
- Alto* marking above the forty-sixth staff.
- Alto* marking above the forty-seventh staff.
- Alto* marking above the forty-eighth staff.
- Alto* marking above the forty-ninth staff.
- Alto* marking above the fiftieth staff.
- Alto* marking above the fifty-first staff.
- Alto* marking above the fifty-second staff.
- Alto* marking above the fifty-third staff.
- Alto* marking above the fifty-fourth staff.
- Alto* marking above the fifty-fifth staff.
- Alto* marking above the fifty-sixth staff.
- Alto* marking above the fifty-seventh staff.
- Alto* marking above the fifty-eighth staff.
- Alto* marking above the fifty-ninth staff.
- Alto* marking above the sixtieth staff.
- Alto* marking above the sixty-first staff.
- Alto* marking above the sixty-second staff.
- Alto* marking above the sixty-third staff.
- Alto* marking above the sixty-fourth staff.
- Alto* marking above the sixty-fifth staff.
- Alto* marking above the sixty-sixth staff.
- Alto* marking above the sixty-seventh staff.
- Alto* marking above the sixty-eighth staff.
- Alto* marking above the sixty-ninth staff.
- Alto* marking above the seventieth staff.
- Alto* marking above the seventy-first staff.
- Alto* marking above the seventy-second staff.
- Alto* marking above the seventy-third staff.
- Alto* marking above the seventy-fourth staff.
- Alto* marking above the seventy-fifth staff.
- Alto* marking above the seventy-sixth staff.
- Alto* marking above the seventy-seventh staff.
- Alto* marking above the seventy-eighth staff.
- Alto* marking above the seventy-ninth staff.
- Alto* marking above the eightieth staff.
- Alto* marking above the eighty-first staff.
- Alto* marking above the eighty-second staff.
- Alto* marking above the eighty-third staff.
- Alto* marking above the eighty-fourth staff.
- Alto* marking above the eighty-fifth staff.
- Alto* marking above the eighty-sixth staff.
- Alto* marking above the eighty-seventh staff.
- Alto* marking above the eighty-eighth staff.
- Alto* marking above the eighty-ninth staff.
- Alto* marking above the ninetieth staff.
- Alto* marking above the ninety-first staff.
- Alto* marking above the ninety-second staff.
- Alto* marking above the ninety-third staff.
- Alto* marking above the ninety-fourth staff.
- Alto* marking above the ninety-fifth staff.
- Alto* marking above the ninety-sixth staff.
- Alto* marking above the ninety-seventh staff.
- Alto* marking above the ninety-eighth staff.
- Alto* marking above the ninety-ninth staff.
- Alto* marking above the one hundredth staff.



Allegro.

Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking *All.^o* and a 3/4 time signature. The score features several measures with complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *fmo*, *f*, *Alto*, and *Allegro* are present throughout the piece. The score concludes with a double bar line on the eighth staff, followed by the tempo marking *Allegro*.

Trompa 1^a Ton. a 3. la Tardínera y el Serenito

Alleg.^{ro}

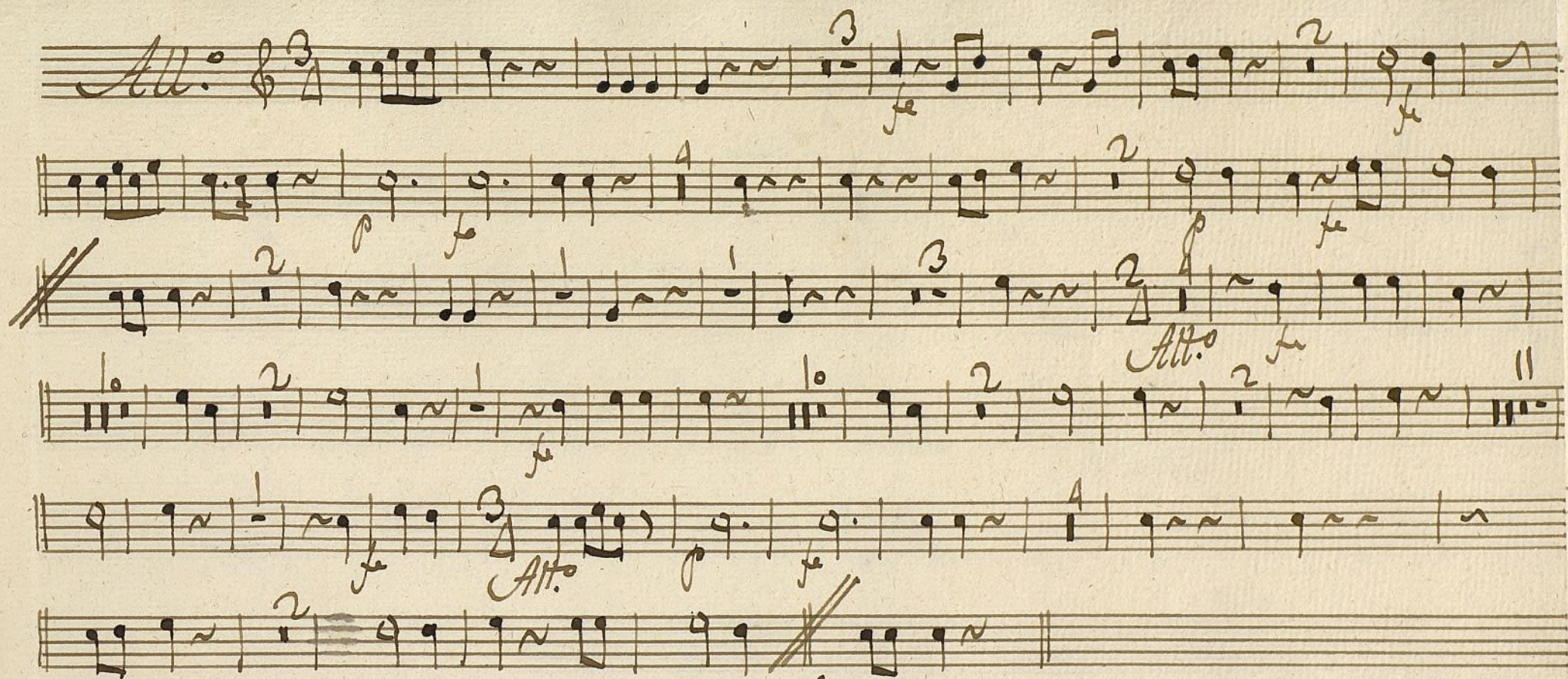
Alleg.^{ro}

Alleg.^{ro}

Sigue

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with the tempo marking *And.^{te}*. The second staff has a *ff* marking. The third staff has a *p* marking and the word *crei* written below it. The fourth staff has a *ff* marking. The fifth staff has a *ff* marking. The sixth staff has a *ff* marking. The seventh staff has a *ff* marking. The eighth staff has a *ff* marking. The ninth staff has a *ff* marking. The tenth staff has a *ff* marking. The score concludes with a double bar line and a repeat sign.

Al Segno.



Allegro.

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Trompa 2.^a Ton.^a 3.^a: La Jardinera y el Senorito

Handwritten musical score for two movements. The first movement is marked 'Allegro' and features a 6/8 time signature. It includes a 'Solo' section and a 'Trio' section. The second movement is also marked 'Allegro' and features a 3/8 time signature. It includes a 'Trio' section and a 'Trio' section. The score is written on five staves, with the first three staves for the first movement and the last two staves for the second movement. The notation includes various musical symbols such as notes, rests, and bar lines.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking "And.^{te}" and the time signature "3/4". The second staff has a tempo change to "Allo." (Allegro). The third staff includes the instruction "p^o crei..." (piano crescendo). The fourth staff has a measure marked "12". The fifth staff begins with "Allo." and the time signature "6/8". The sixth staff has a measure marked "4". The seventh staff has a measure marked "2". The eighth staff has a measure marked "13". The ninth staff has a measure marked "4". The tenth staff has a measure marked "4". The score concludes with a double bar line.

Al Sepno.



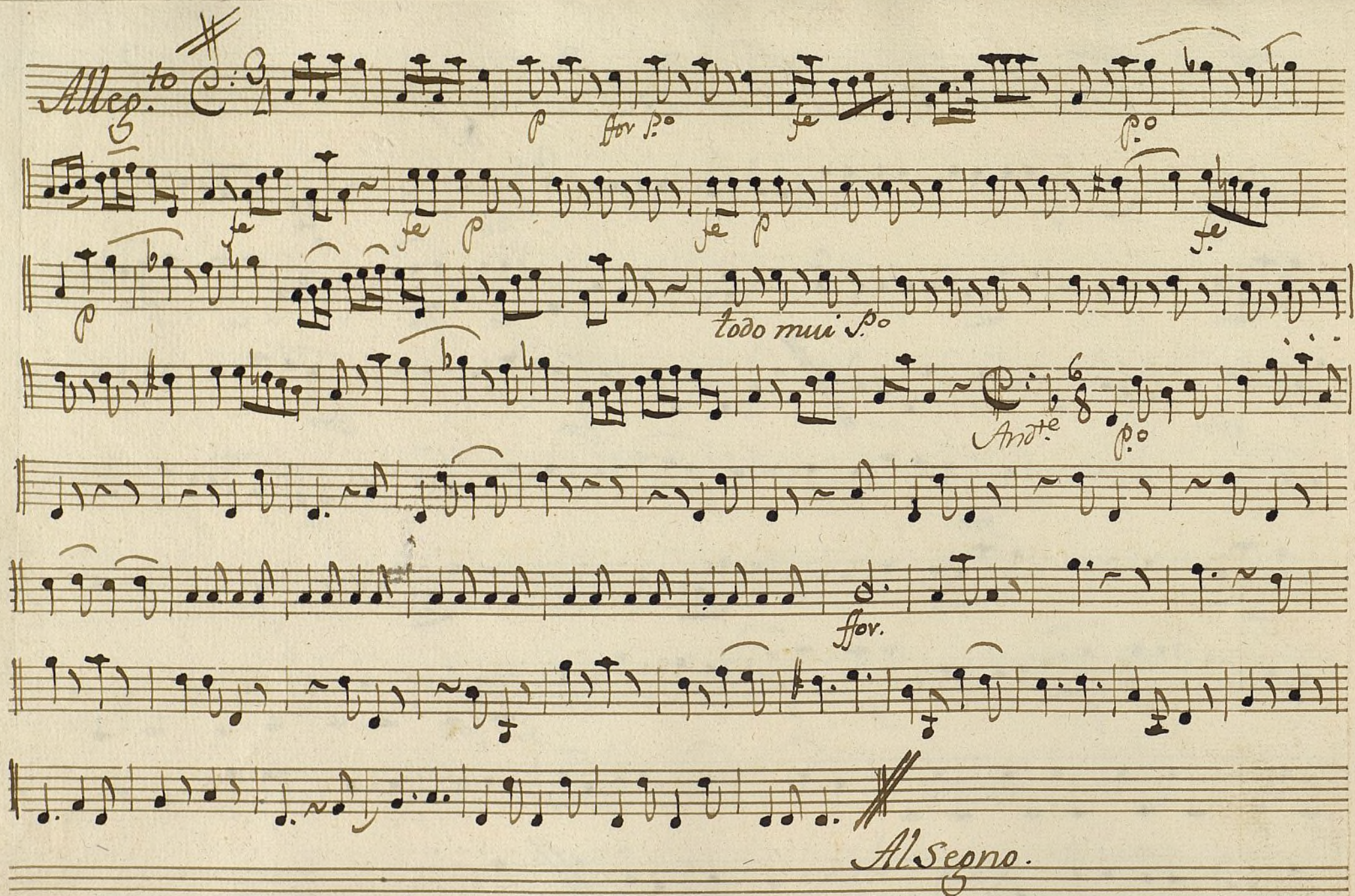
Ayuntamiento de Madrid

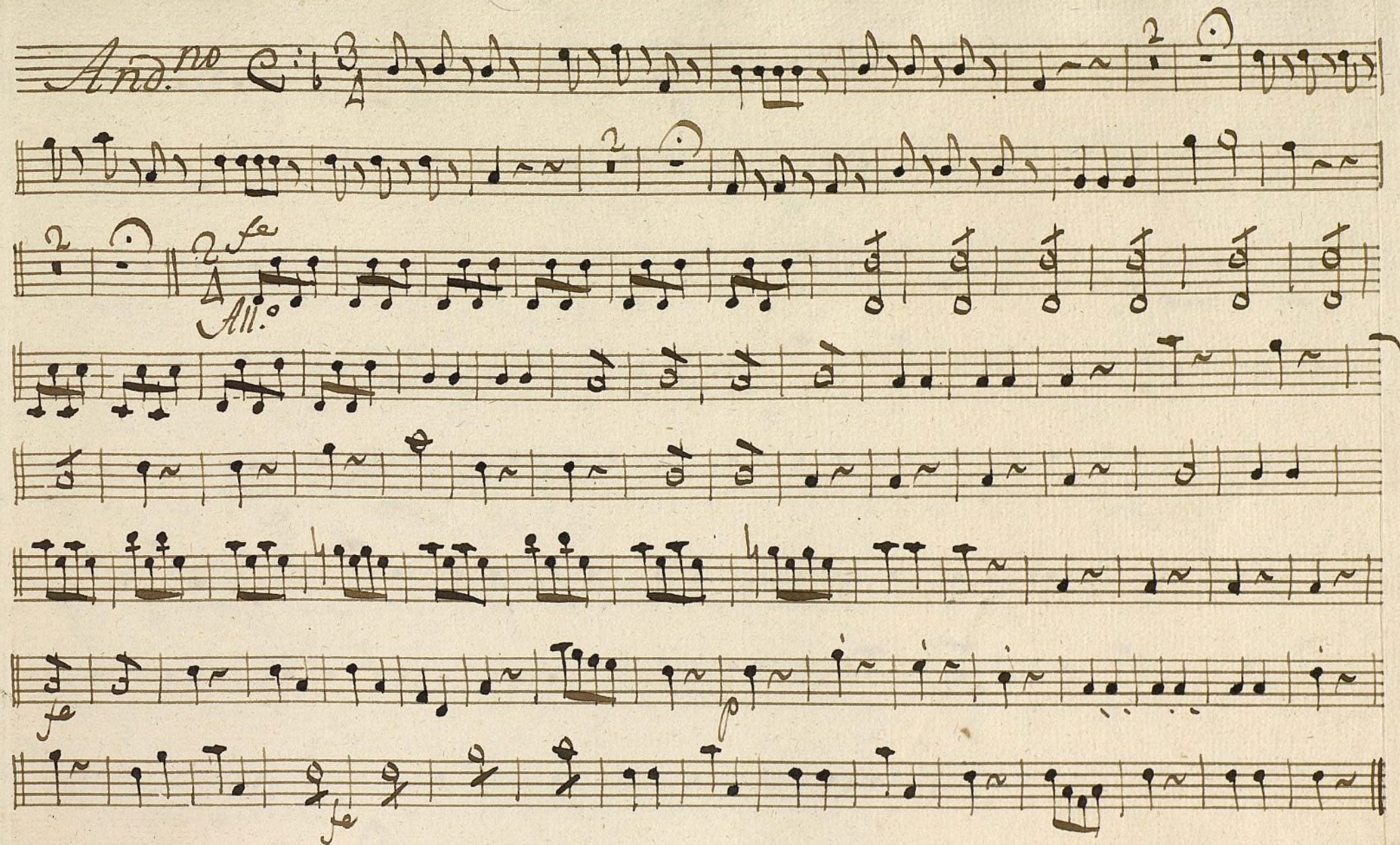
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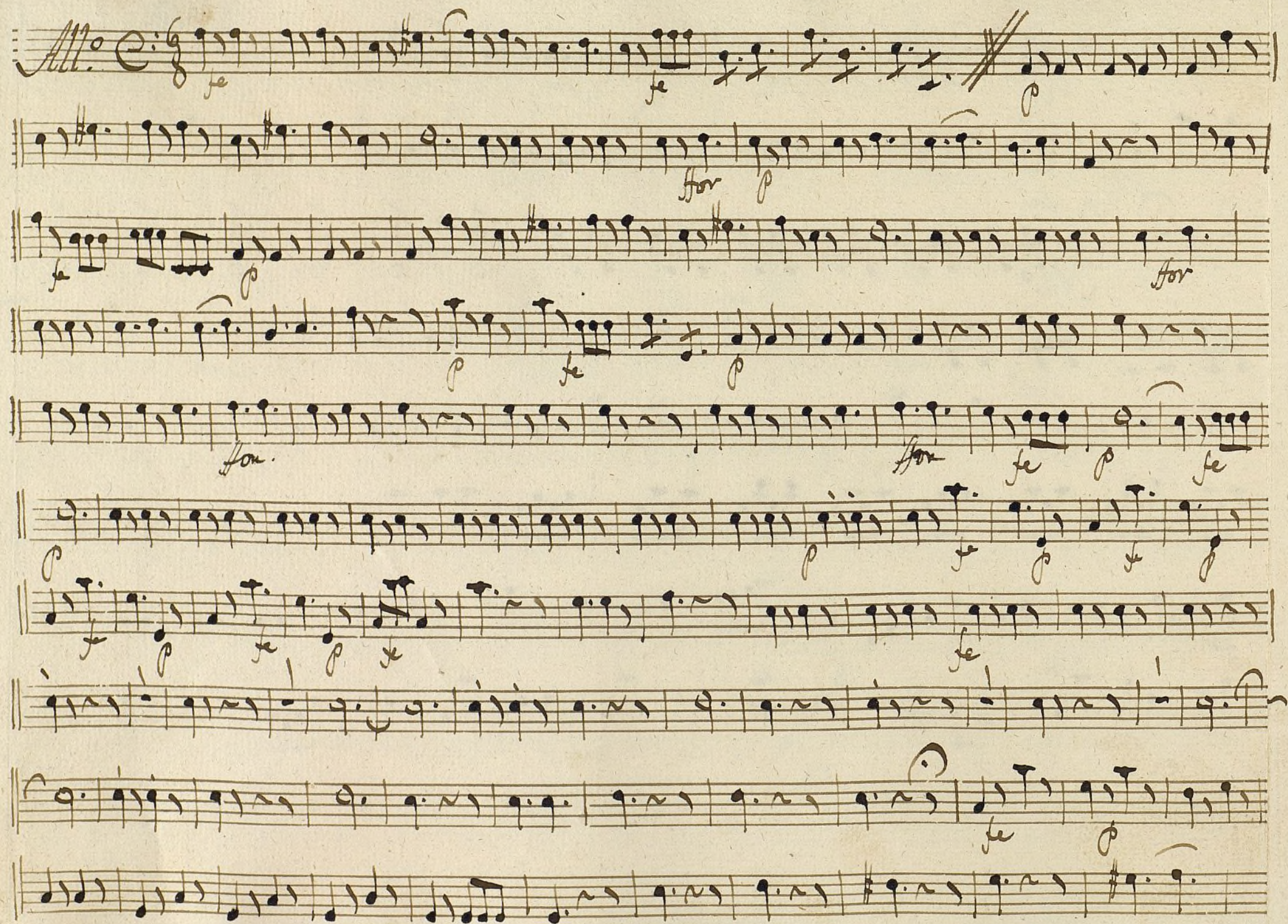
Bajo Tona a 3 La Tardinera y Al Senorito.

Alleg.^{to} C: 6/8

The musical score is written on ten staves. It begins with a treble clef, a common time signature 'C', and a 6/8 time signature. The tempo is marked 'Alleg.^{to}'. The key signature has one sharp (F#). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'p' (piano), 'f' (forte), and 'for' (forzando). There are also articulation marks like slurs and accents. A double bar line with repeat dots appears on the fourth staff. The piece concludes with the marking 'Al Seno.' on the tenth staff.

Alleg. to 
p *for p.* *fe* *p.*
fe *p* *fe* *p* *fe*
p *todo mui p.*
And.^{te} *p.*
for.
Allegro.





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