

Seq 5 N 21

Seq. 2. n. 26

+

Mus 99-13

99-13

Tonadilla

à Duo

Un Cautibo y una

Mora.

26

De D.^{no} Pablo Esteve - 1263 -

And. no

Cautibo

Puntado

Ando-

Cautibo en Argel me hizo

ya oír el grande este torm.^{to} el Cautiverio del alma

Solamente es el q.^o siento

de una hora enamorado vivo dos veces Cautibo

g.^{ra} la libertad lograda

Arco

del precio de sus suspiros ay duelete Fortuna

Punteado

ay no me oprimas mas ay de mi

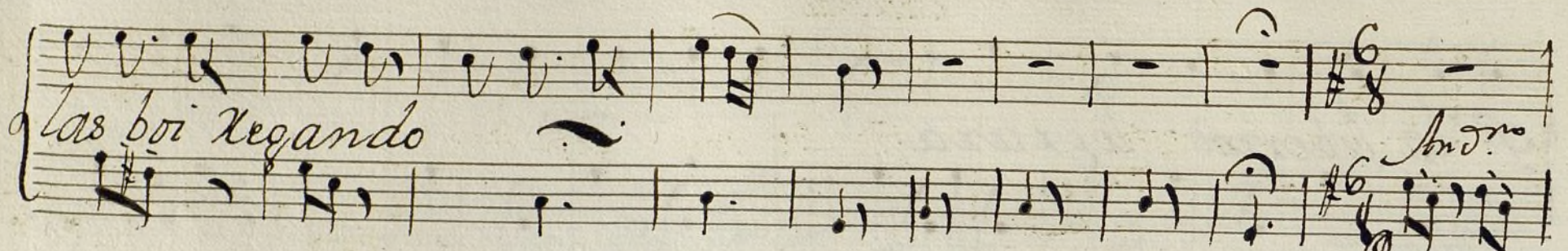
Arco

a Cultivar las flores al Jardin Vaso

Con el agua q.^e llo 20 las voy regando

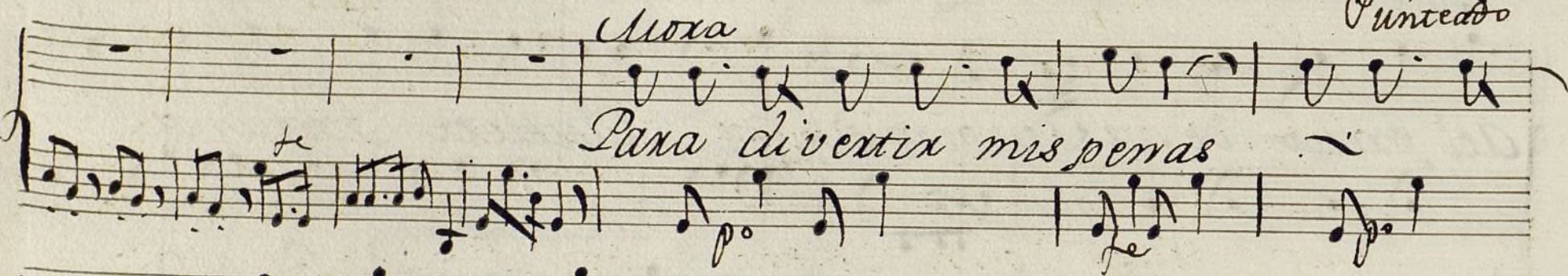
Arco

Las boi Negando

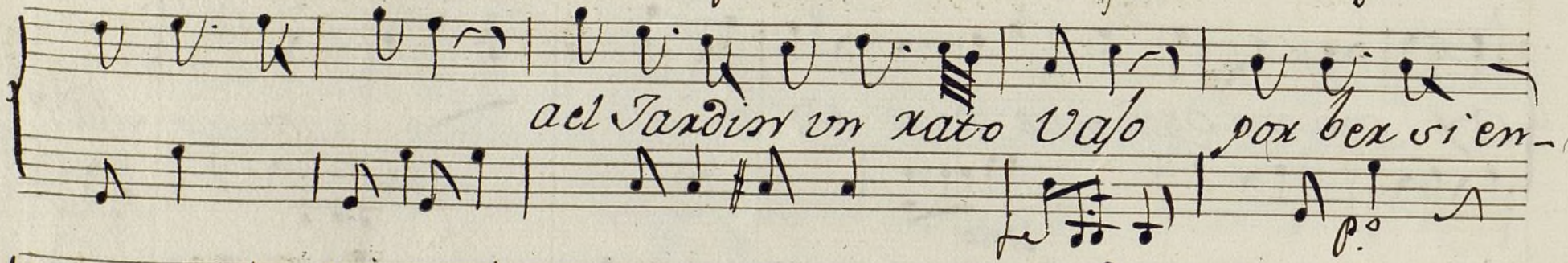


Mora

Para divertix mis penas

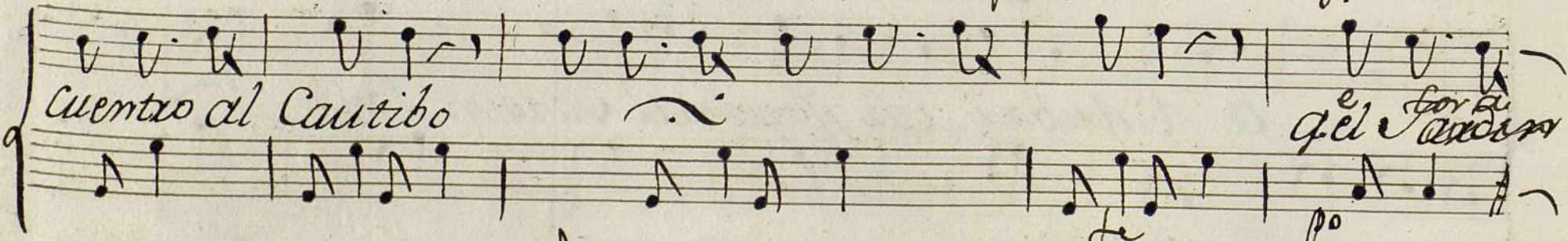


a el Jardín un xato Vaso por bex si en-



Cuentro al Cautivo

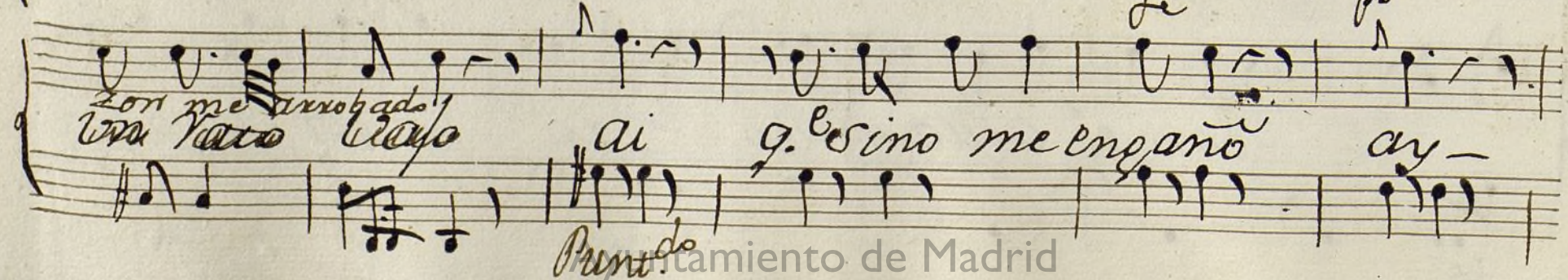
e forda del Jardín



Zon me irrobado / un xato Vaso

ai q. sino me engañó ay-

Primo



Cautibo

Cultibando esta ay de mi ay de mi --- *All.^o*

Fuoco de

Mora Dime por q^e suspiras Cautibo bello
 Cautibo Ausente no se mira pero e mi pena
 Mora Pues por q^e di con ella no te de claras
 Mora luego Yo soi el dueño por qⁿ suspiro

tienes tu dueño auen --- te dimelo presto
 el q^e no correspon --- de a mis ternezas
 Cau^o deja la Ley q^e si --- gues y vete Christiana.
 Cau^o tu eres qⁿ Vida y ab --- ma me traes Cautiba-

dimelo presto
 a mis ternozas
 y ante Christiana
 me traes cautiva

And. Mod. $\frac{3}{4}$
 Ahora fíjeme te vi y te adoré.
 Cautivo Pues q. querido me vi-

y fue con tal fiereza si q. por rescataste a ti
 de q. r. fino enamoré En mi amor feliz seré

mi libertad perdere ay dueño mio ay dulce echizo
 logrando verte a ti ay dueño mio ay dulce echizo

pp

no *Calla* *no* *prosigas* *mi* *dueño* *no* *no* *q. ya* *te* *entiendo*
no *calla*

Adagio *Cautivo*
dame *los* *brazos* *c. c.*
toma *bien* *mío*

c. c. ay *q. yo* *te* *adoro* *c. c. c. ay*
c. *q. yo* *te* *es* *timo* *ay*

All.^o
Vamonos *vida* *mia* *y* *esto* *se* *acabe* *y* *aceler*

Je

brax las Bodas en otra parte en otra parte

p^o

quiereme vida mia chi c. c. e. c. quiereme

Si moni si moni c. c.

mi Chuli c. c. e. c. c. c. ala li ala-

c. c. c. c. si puli si puli ala li ala-

le pues si tu me arrullas tu - Yo te arrullare pues si-

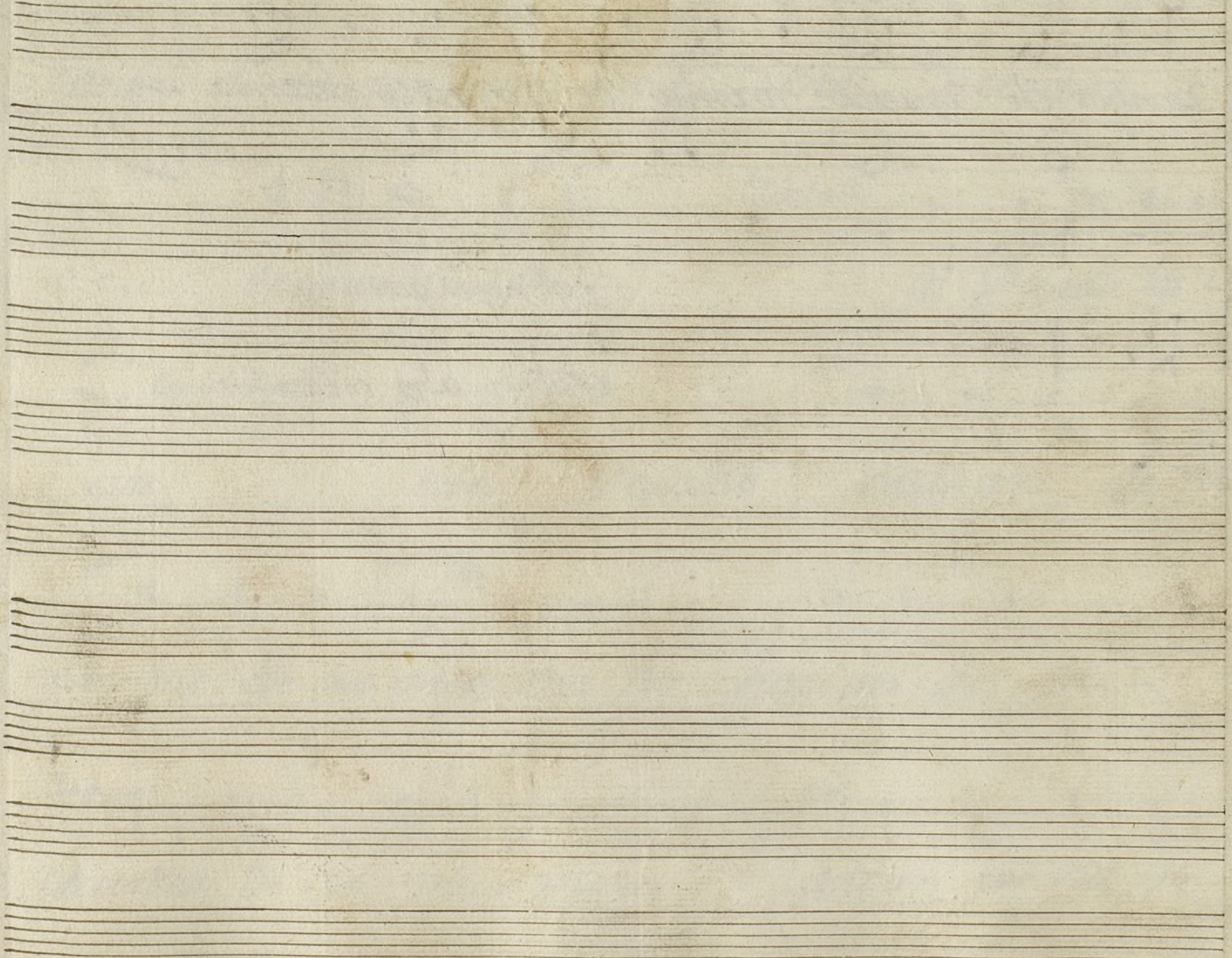
tu me auxiliás tu Yo te auxiliare' aleli 'ale lo no no -
no no no no g. esto se acabó no no no no g. esto se ac.

se acabó. *Seq. All.*

En España Señores las majas todas las

majas todas - las majas todas Cantan en sus fan.

dangos de aquesta forma c.c.c. Estad atentos
c.c.c. tengan Cuidado al Prado las u-
mas- este Verano hacian de fa-
chendas de sex muy majos hacian de fa-
chendas de sex muy majos Cantan en sus fan-
Arco



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Mus 99-13

t

Violin 1.º

Tonadilla a duo

en Cantabo, y una Moza -

And^{no} 6/8

Handwritten musical score on aged paper, featuring ten staves of music. The score includes various musical notations, including notes, rests, and dynamic markings. The piece is marked "And^{no}" at the beginning and "And^{no} Dol" at the end. There are several instances of heavy scribbled-out passages. Performance directions include "dol.", "p", "poco", "Punticato", "Trio", "Att.", and "And^{no} Dol".

Handwritten musical score consisting of ten staves. The score includes various musical notations such as clefs (treble and bass), time signatures (3/4, 4/4), and dynamic markings (p, p^o, p^o *punte do*, p^o *prima*, p^o). The lyrics "tres veces mas" are written across the fourth staff. A section is marked "Allegro" and another "And.te Mod.to". The piece ends with "Voltri p.º".

Al. 3/4

p.

fmo

Piu. fe

fmo

Seq. 5. All. 4/4

Guiraxa

fmo

Al terzo dos mas.

Violin 2.º Tonadilla a D de un Cautivo, y una Mora.

And.^{mo} 6/8

dol.

p.

m. fe

Arzo

Punteado

Segue

And.^{no} 8 \sharp 6

And.^{to} 6 \flat 3

And.^{te} *All.^{to}* 6 \flat 3

Punteado

bre mas

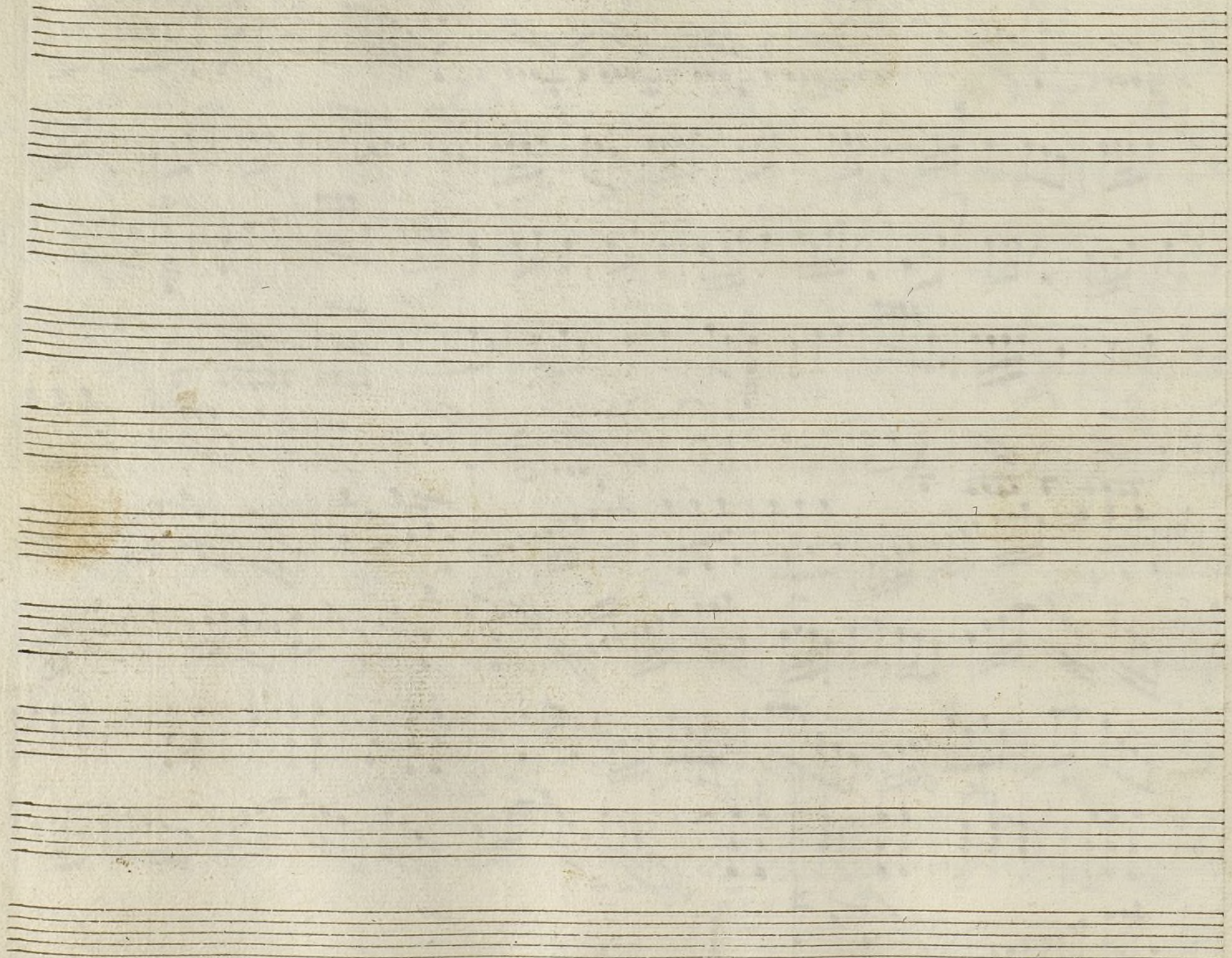
And.^{te} *All.^{to}* 6 \flat 3

la 2.^a no ~~*Repetir*~~

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A handwritten musical score for guitar, consisting of ten staves. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *se*, *po*, and *smo* are used throughout. A section marked *3 Sep.* appears on the fifth staff. The word *Guitarra* is written on the eighth staff, and *Ac.* is written below the ninth staff. The piece concludes with a double bar line on the tenth staff.

99. 13



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99.13

Violin 2^o Ton^a a duo Cantata, y Mora.

Handwritten musical score for Violin 2^o. The score consists of ten staves of music. The first staff is the title line. The second staff begins with the tempo marking "And^{no}" and a treble clef. The music is written in a key with one sharp (F#) and a 6/8 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like "p", "f", "p^o", "Punt.", "Toco", and "Alto". The piece concludes with a double bar line and a fermata.

And. no 6

And. no 3

And. no 3

Punto

And.

All. de p de p de p de p

allegro 3 mas.

p.

All^{to}

se

f^{no}

All^{to} Seq.

f^{no}


3

f^{no}

3

allegro.

The image shows a page of handwritten musical notation on ten staves. The notation is in a single system, likely for a piano or similar instrument. The key signature is two flats (B-flat and E-flat). The piece begins with a tempo marking 'All^{to}' (Allegretto) and a 3/4 time signature. The first staff contains a melodic line with various ornaments and slurs. The second and third staves feature more complex rhythmic patterns, including triplets and sixteenth-note runs. The fourth staff has a 'f^{no}' (fornoc) marking. The fifth staff is marked 'All^{to} Seq.' and shows a change in the rhythmic pattern. The sixth and seventh staves continue with intricate rhythmic figures, including a triplet of eighth notes. The eighth staff has a 'f^{no}' marking and a triplet of eighth notes. The ninth staff concludes with a '3' marking and a 'f^{no}' marking. The tenth staff is mostly empty, with a few notes and a 'f^{no}' marking. The piece ends with the tempo marking 'allegro.' written in the right margin.



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Oboe Ton.^a a duo el ^tCautivo, y la Mora.

Mus 99-13

And.^{no} 8/16

Handwritten musical score for Oboe in G major, featuring a complex texture with many sixteenth notes and dynamic markings. The score is written on seven staves. The first staff begins with the tempo marking "And.^{no} 8/16". The music is characterized by dense sixteenth-note passages and frequent rests. Dynamic markings include *sol.*, *de*, *p*, *f*, *Alto*, and *V. P.*. The piece concludes with a *V. P.* marking.

And. no 6/8 *mol.*

Allegro *f* *p* *f* *p* *f* *p* *f* *p*

Allegro *3 mas.*

And. no 3/4

rit.

All. no 3/4

A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The notation is dense, featuring many beamed notes and rests. The second staff contains a *se* marking. The third staff continues the notation. The fourth staff begins with the instruction *All^{to} Seq.* followed by a treble clef, a key signature of two flats, and a 3/4 time signature. The fifth staff continues the sequence. The sixth staff has a *p* marking. The seventh staff has a *se* marking. The eighth staff has a *p* marking. The ninth staff has a *se* marking. The tenth staff ends with a double bar line and the instruction *allegro.* Below the tenth staff are three empty staves.

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Mus 99-13

Trompa 1^a

tonadilla à 2

de un cautivo y una scota.

And^{te} no C: #6 9. 1 2

1 2

Alto 24

And^{te}

In Bofa

Alto

6
tres mas

Ande mod.^{to} 4/4

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Sigue

Seg. All. 3/4

Allegro di mas -

t

Mus 99-13

Trompa 2.^a

Tonadilla à duo

con Cantabo y una Moza -

Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 6/8 time signature. The tempo marking "And.^{no}" is present at the beginning and in the middle. The score features various musical notations such as notes, rests, and ornaments. There are several annotations: "2" above the first staff, "1" and "2" above the second staff, "p" and "le" below the third staff, "4" above the fourth staff, "9" above the fifth staff, "3" above the sixth staff, "9" above the seventh staff, "All.^{to}" above the eighth staff, and "In B^oca" below the eighth staff. The piece concludes with a double bar line and a fermata on the final note of the tenth staff.

All.^{to} 24

And.^{te} Mod.^{to} $\text{B}\flat\text{B}\flat$ $\frac{3}{4}$ p° *Le* p° *Le* p° *Le*

Seq. All.^{to}

al segno dos mas

Baxo Tonadilla a duo un Cautibo I una Mora

And.^{te}

Punteado - Arco

le p.º le p.º de p.º de p.º p.º

Punteado Arco le p.º

Punteado Arco

All.^{to}

segue -

All.^o *Puntado-* *Je* *Arco* *p.^o*

p.^o *Je* *Je* *p.^o* *Je* *p.^o*

Punt.^o

All.^o *p.^o* *Je*

And.^{te} Mod.^{to} *tres mas-* *Je* *p.^o*

p.^o *Je*

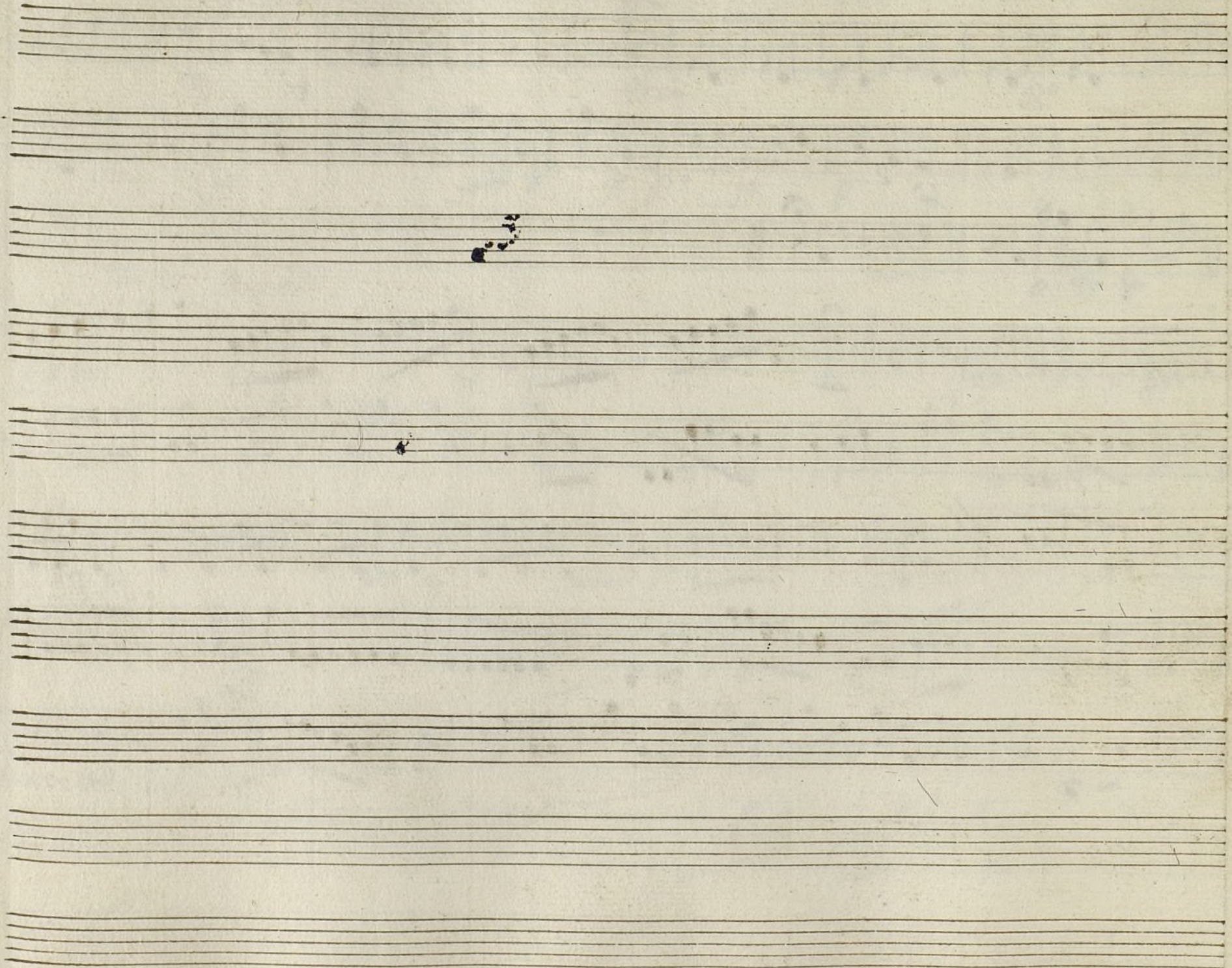
p.^o *la 2.^a no* *Reprise a la Segna*

All.^o

Handwritten musical notation on three staves. The first two staves are in bass clef with a key signature of two flats (B-flat and E-flat). The third staff is in alto clef with a key signature of two flats. Dynamics markings include *fe* and *po*.

Handwritten musical notation on five staves. The first staff begins with the instruction *Seg.^s All.^{to}* and a time signature of 3/4. The key signature remains two flats. Dynamics markings include *fe* and *po*. The notation includes various rhythmic patterns and rests.

al segno dos mas -



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