

Leg. 15. n. 27.

Mus 98-10

Leg. 2. n. 35

98-10

t

Tonadilla

à Duo.

el Majo Maton

35.

Hecha para la Señora ^{N. P.} Dolores Rochet.

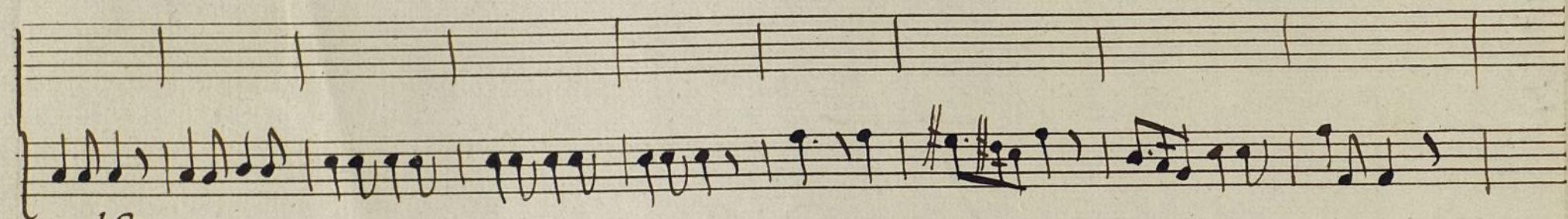
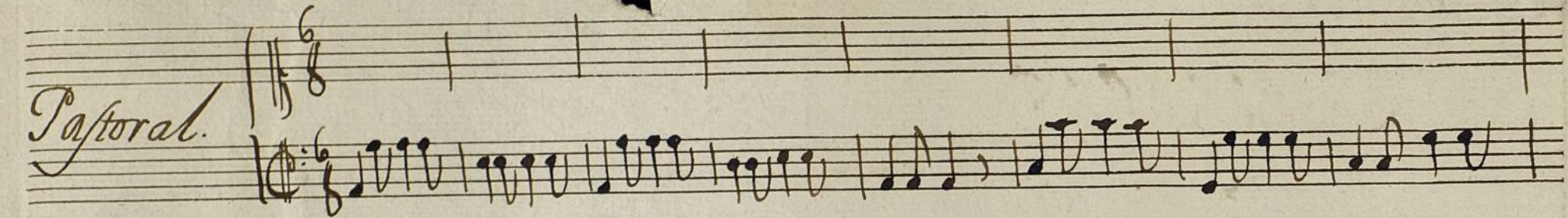
y para Lomas

De Esteve.

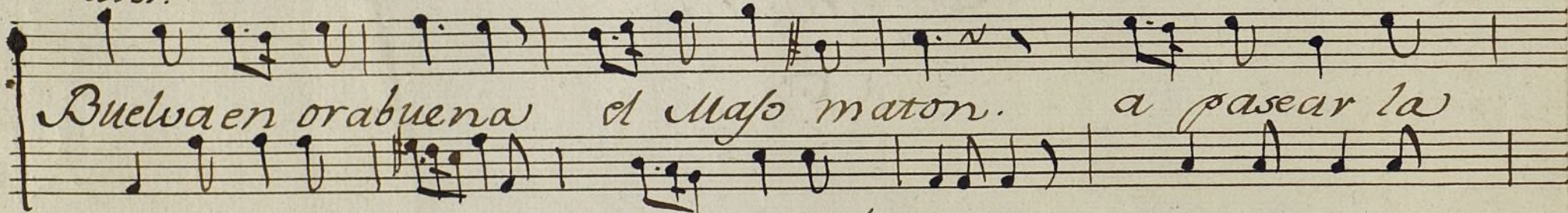
Año 1776.

Ayuntamiento de Madrid

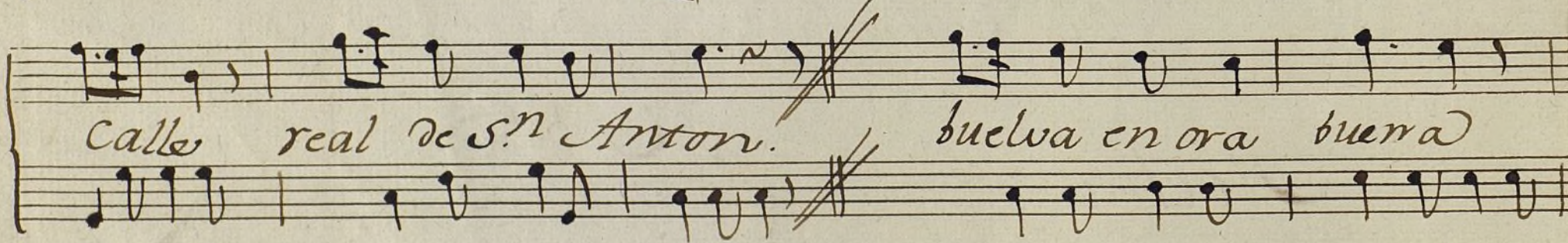
Pastoral.



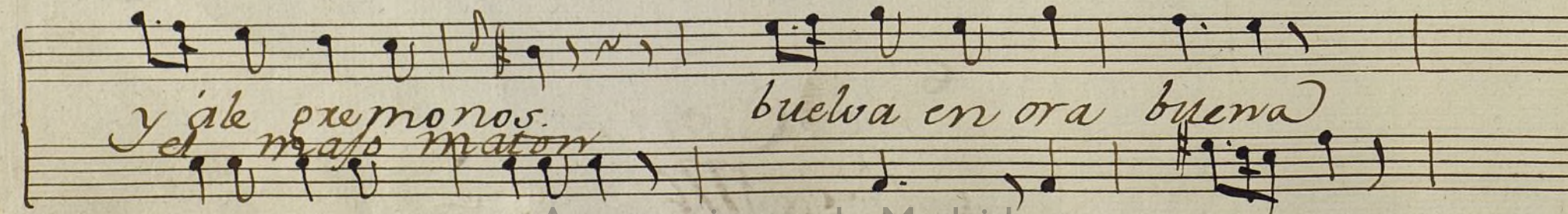
todo.



Buelva en ora buena el Mafo maton. a pasear la



Calle real de S.^{ta} Anton. buelva en ora buena



y ale premonos. buelva en ora buena
el mafo maton

Vicente.

~~Y alejemonos~~
Y alejemonos

Polca

Mi-
mi-

Corno Minue espresivo

chachos muchachas de mi cora zon aqui. teneis
maton a mado. llega me abrazar ya enlazarse

Vuestro a mado maton amado maton. de
buelva. oy nuestra amistad oy Camar. mi

presillo vengo. mas gracias a Dios me buelvo lo
mumbona amada ya puedes mandar que sabes te.

mismo que me estaba y peor me buelvo lo mismo que
quero con real voluntad que sabes te quiero con

me estaba y peor. diez años he es tado mas.
real voluntad *Pol.^a* en tocarme el cuadro que e)

Voto a nōs que es aquella tierra la sal del se
res libre ral mas ya es otro tiempo mudado ven

nor. dras mas vuelva el festepo - y la aclama cion di.
Carner. lo que tu dis pongas *Pol.^a* solos nos de ad *1m2. re*

ciendo fes tivo vuestro alegre son vuestro alegre
pitiendo alegres al ix a marchar al ix a mar.

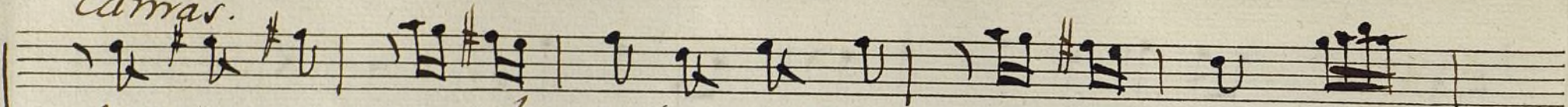
son... *Allegro.* sea bien venido y quedese a
chax. *Allegro.* *todos* *fe*

ca sea bien venido y quedese aca'

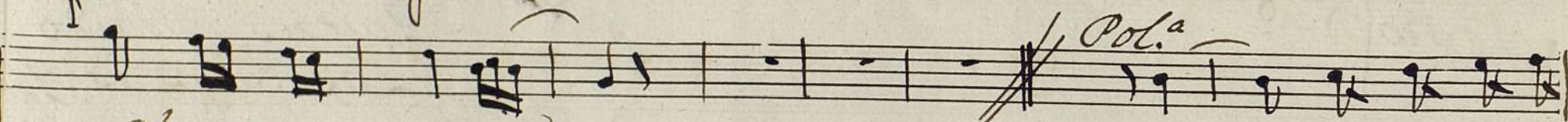
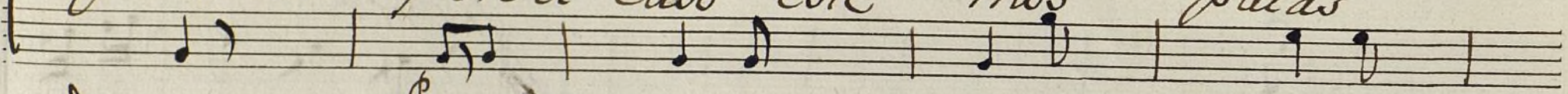
And. no *Pol.ª*
Quierez querudo
Las cuentas afas.
me abras dado con.

Paco que algo cantemos qe
temas de nuestra ausencia de
otra Celos a manta Celos

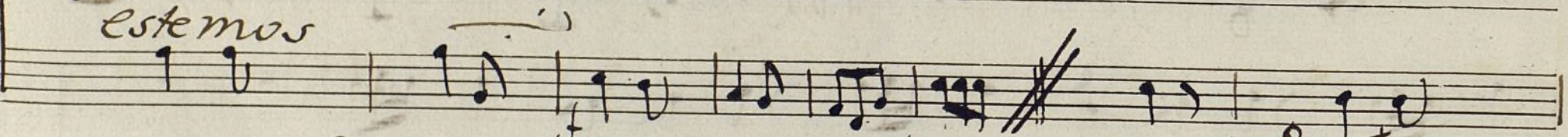
Camara.



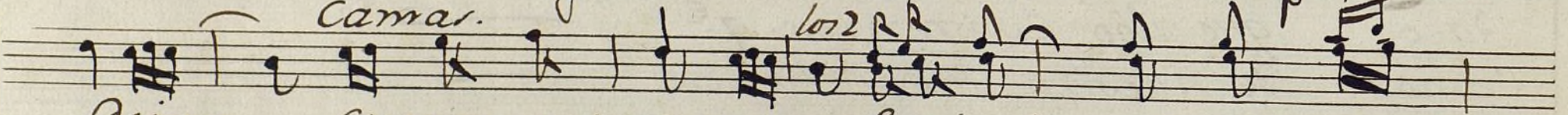
Vaya un paso chusquito ale gre y bueno
Este es un cuento largo pero co mienza
puede ser q. en el caso este mas patas



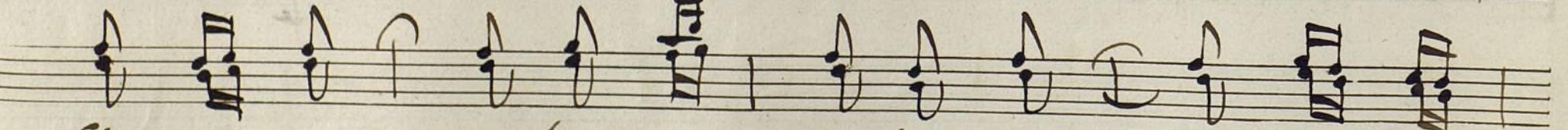
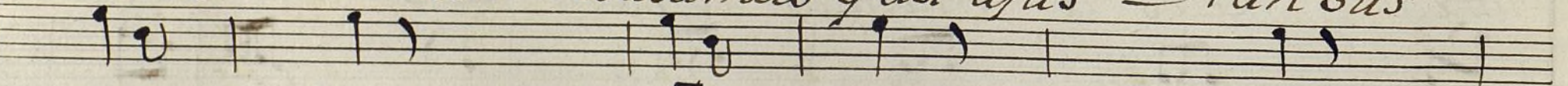
alegre pero a tencion quexi.
estemos



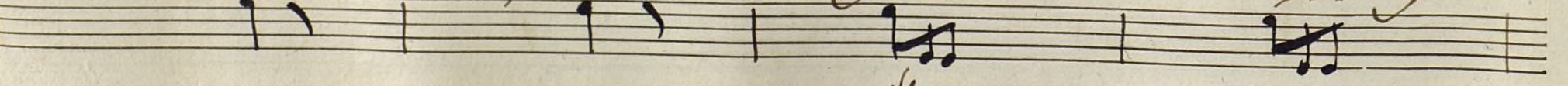
Camara.



Ditos cuenta Madamas q. asi apus - tan sus



Cuentas ma los y mafas ma - los y



masas -

Alleg. to Mod. to

Pol.º

en estos años de ausencia q'etas echo
as tenido muchas bromas donde bailan

Camras

por halla - llevar muchisimos palos
y reix - e comido en muchas fondas que

no cesar de esportear - mas trataba unas mu-
tambien las ay halli - y con mozas de chui

Pol.^a
chachas de abrix ojos y mirax. mas q. Eno yo evo-
pete me iba siempre a divertir que porqueria chuzze.

Pizzicato
Dialo - - - - - ala la la la la
teria ala

li- ala la la la la la que e
te que e.

sas son unas co sitas que me hacen a mi ra
que no me gustan a

Camara.
biar que me
mi que no

And.^{te}
And.

Polca
dime tu buena pesca que teas echo por a ca- lu-
que pasa bastuel tiempo en que te ocu pabas di- pa

cia esta real presona y dearme corte
searme en coches simones por las calles de Ma

tan de un usia q'es real mozo y salado has
duo y tener to das las noches de tertulia

Camas.
ta no mas. mas ge no yo eso es lo -
quatro mil echa potage - que personages.

Punt. do
ala la la la la li ala
ala la la la la la la

li la la la la la. que esas son unas Co
li - que aunque conosco que es

sitas que me hacen a mi ra brax que
broma me hace el alma repo dux - me

Pol. a
trapala perxo
trapalo y toma
And. te

y pues tu me la pe gas yo te la
que si cordel me pe gas te pe go

pe go - y pues tu me la pe gas yo te la
so ga que si cordel me pe gas te pe go

Camar.

pego - te recordenas
 roga - deja el enfado
 te - deja

mas puesto que lo sientes tragala perza mas
 y olvidando lo todo - paces hagamos y ol-

puesto q. e lo sientes tragalo perza
 vidando lo todo paces hagamos

los 2

Siga el in-
 todo se a.

tento - ala salud de
 cave - y vayan segun

todos los mosques texos ala
 dillas nuevas flamantes y vayan

Allegro.

And.^{te} Mod.^{to}

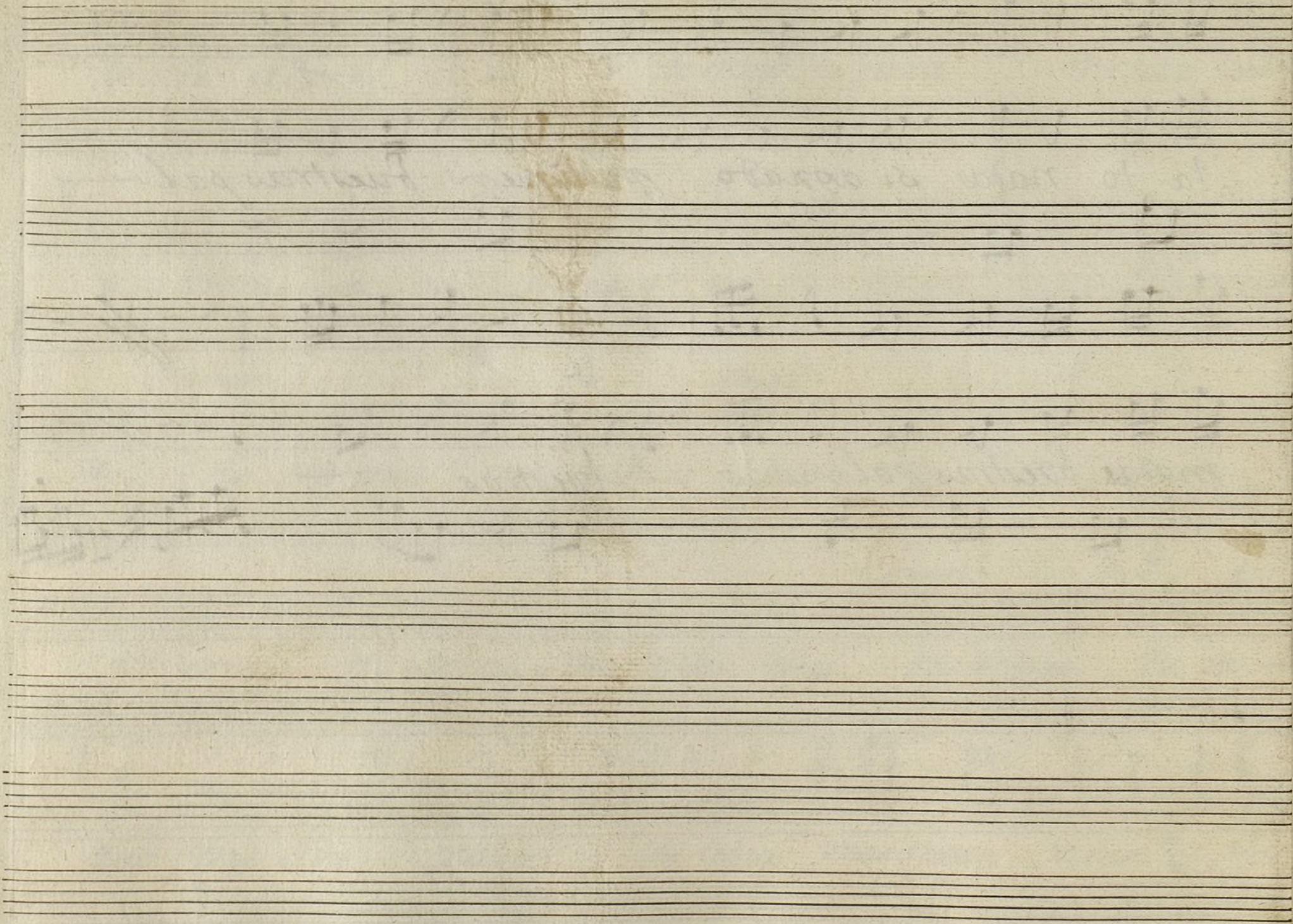
Nuestra amistad renazca ya para siempre nuestra amistad re-

nazca ya para siempre ya para siempre ya para

siempre,
 Ya para siempre sin q. pueda rom.
 No aya mas celos; por que ya para
 perla sin que pueda romperla. mas q. la muerte)
 siempre por que ya para siempre tu amistad quiero
Camas.
 A ti Po lonia mia so
 ati xumbona mia
 mas tu

lo te adora re y te hago juramento de
que fime se re mixa q.e no me engañes por q.e te mata.
re solo tu eres mi echuzo basta y le banta te.
tu seras tu seras mi que. ido tu seras tu se-
ras mi ado rada y aqui mosquete ritos da fin

Handwritten musical score on a single page of aged paper. The score consists of several staves of music. The lyrics are written in cursive below the notes. The lyrics are: "la to nada si agrado publicuen vuestras pal- / madas vuestras palmadas - vuestras". The music includes various note values, rests, and dynamic markings such as *p* and *fe*. There are some scribbles and corrections in the lower right portion of the score.



Violin. 1.º Ton.ª a Duo = T de la Polonia: Morpuy =

Pastoral 6/8

Mus
98-10

Musical notation staff 2

Musical notation staff 3

Musical notation staff 4

Musical notation staff 5

Como Minue
Esp. de Sivo.

Musical notation staff 6

Musical notation staff 7

Musical notation staff 8

Al Segno

Musical notation staff 9

1.º tempo:

Musical notation staff 10

And no

Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation consists of a single staff with a complex melodic line featuring many sixteenth and thirty-second notes.

Handwritten musical notation for the second system, continuing the melodic line from the first system. It includes dynamic markings such as *ff* and *p*.

Handwritten musical notation for the third system, ending with the instruction *Al segno* and a double bar line. The text *dos mas =* is written below the staff.

Handwritten musical notation for the fourth system, featuring several triplet markings (indicated by a '3' over the notes).

Handwritten musical notation for the fifth system, showing a continuation of the melodic and harmonic material.

Handwritten musical notation for the sixth system, starting with the tempo marking *Alleg. Mod.* and a 6/8 time signature.

Handwritten musical notation for the seventh system, featuring a double bar line at the beginning and a dynamic marking of *ff*.

Handwritten musical notation for the eighth system, continuing the melodic line.

Handwritten musical notation for the ninth system, including a dynamic marking of *ff*.

Handwritten musical notation for the tenth system, concluding the piece with a final cadence.

Handwritten musical score on seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The word "Andate" is written in the first staff, and "Allegro" is written in the fourth staff. The piece concludes with a double bar line and a diagonal slash.

Allegro:

Seq.⁵

And.^{te} Mod.^{to}

Al segno:

Violin: 2: Tona a Duo: + de la Polonia.

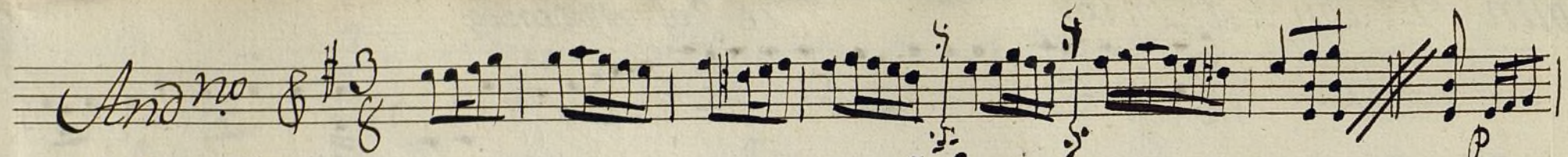
Mus 93-10

Pastoral. $\frac{6}{8}$

Como minue
espre sivo -

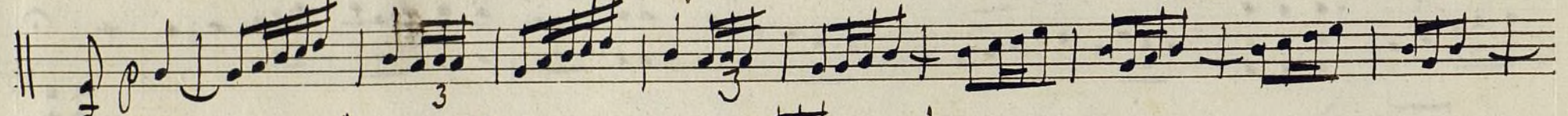
$\frac{3}{8}$

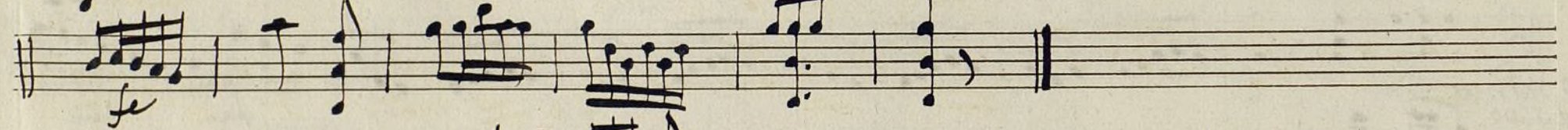
Al segno: $\frac{6}{8}$ *primo tempo =*

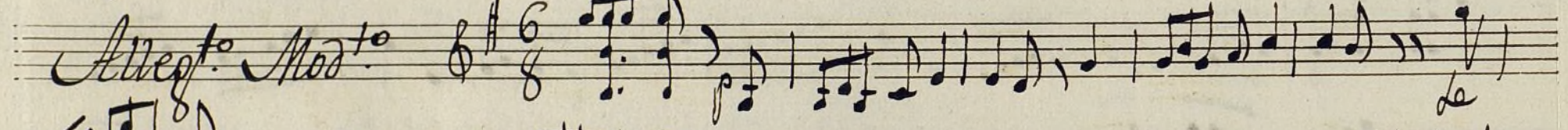
And^{no} 8 $\frac{3}{8}$ 

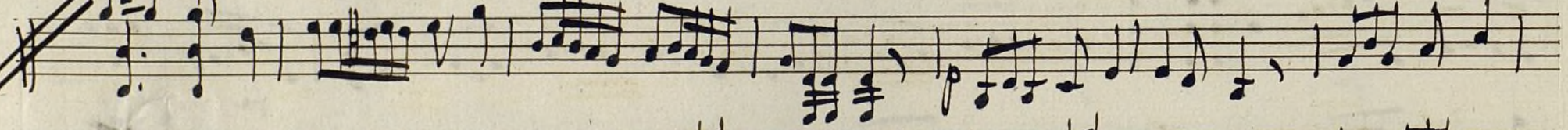


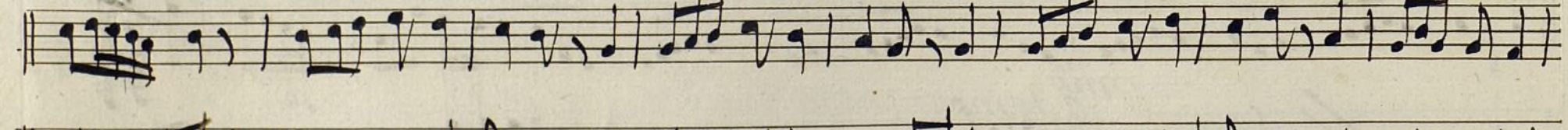
 *Allegro*

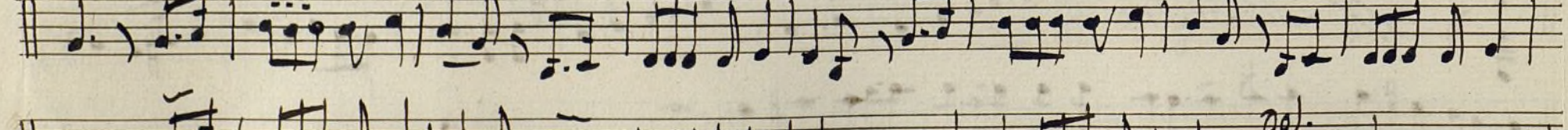




Alleg^{ro} Mod^{to} 8 $\frac{6}{8}$ 









Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as "And.te" and "Allo". There are also numerical markings like "3" and "6" above notes, and a double bar line with a slash at the end of the first staff.

Al segno:

Segno *And.^{te} Mod.^{to}* & 3/4

Al segno:

Santa: 1.ª Ton. a. Duo: ⁷

Pastoral. & 6

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests. Includes the annotation *Como minue es presuro-* and a *p* dynamic marking.

Musical staff with notes and rests. Includes a *le* dynamic marking and the instruction *Allegro*.

Musical staff with notes and rests.

Musical staff with notes and rests. Includes the annotation *primo tempo*.

And^{no} 3. tace.

Alleg^{to} Mod^{to} 8/8

11

3

3

9

13

3

11

And^{te}

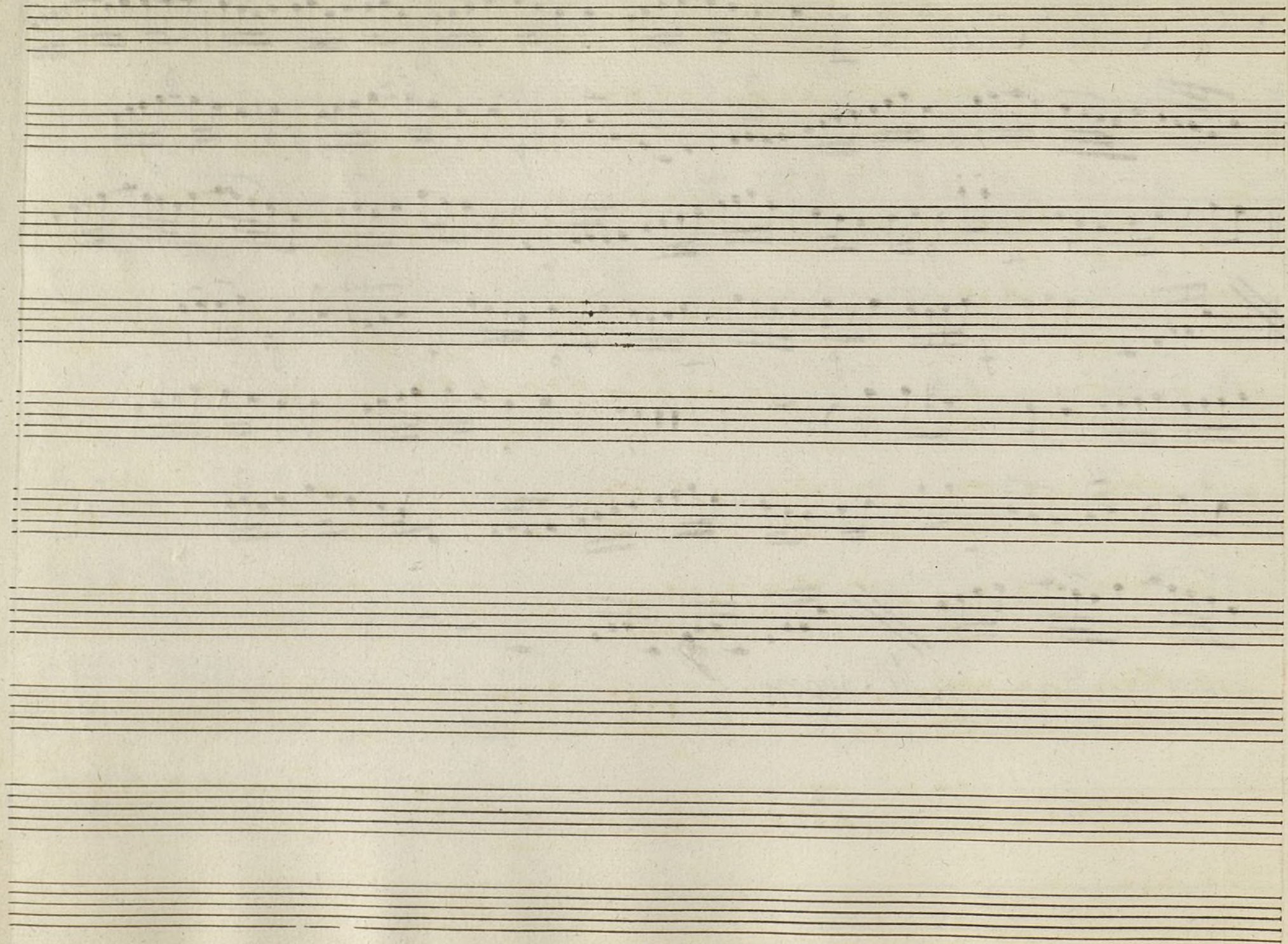
f Alto

Al Segno:

Seg.⁸ And.^{te} Mod.^{te} $\frac{3}{4}$

The musical score is written on eight staves. It begins with a treble clef and a 3/4 time signature. The tempo markings are *Seg.⁸*, *And.^{te}*, and *Mod.^{te}*. The notation includes various note values, rests, and ornaments. There are several trills and triplets indicated by the number '3'. The piece ends with a double bar line and repeat dots.

Al Segno:



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+

Santa. 2^a Ton. a Duo.

Pastoral. 8/8

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Como minue
es previsto =

Al segno. 6/8
primo tempo =

And^{te} 3/8 tace.

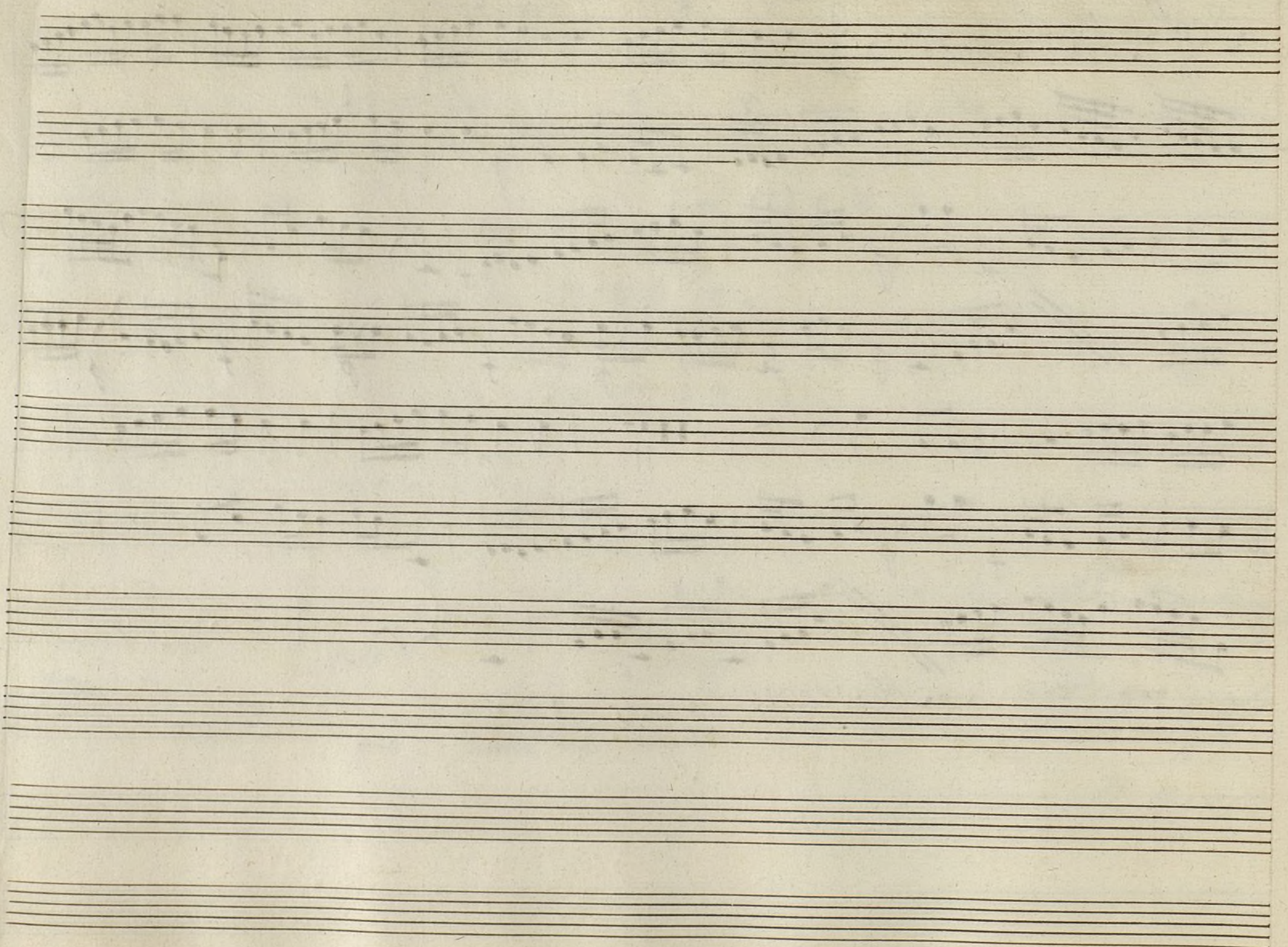
Alleg^{ro} Mod^o & \sharp $\frac{6}{8}$

And^{te} *Alleg^{ro}*

Al Segno

Segno And^te *Mod^{to}* 3

Al Segno:



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Trompa. 1^a Lon. a Duo:

Pastoral. C¹ 6/8

In f.

Como minue-

Al Segno

primo tempo.

And^{te} $\frac{3}{8}$ *tace:*

Alleg^{to} Mod^{to} $\text{C} \#$ $\frac{6}{8}$ *in F.*

And^{te}

Alleg^{to} Mod^{to} $\text{C} \#$ $\frac{6}{8}$ *in F.*

p

f

And^{te}

Alleg^{to}

Allegro

Segno *In C.*
And. Mod.

2

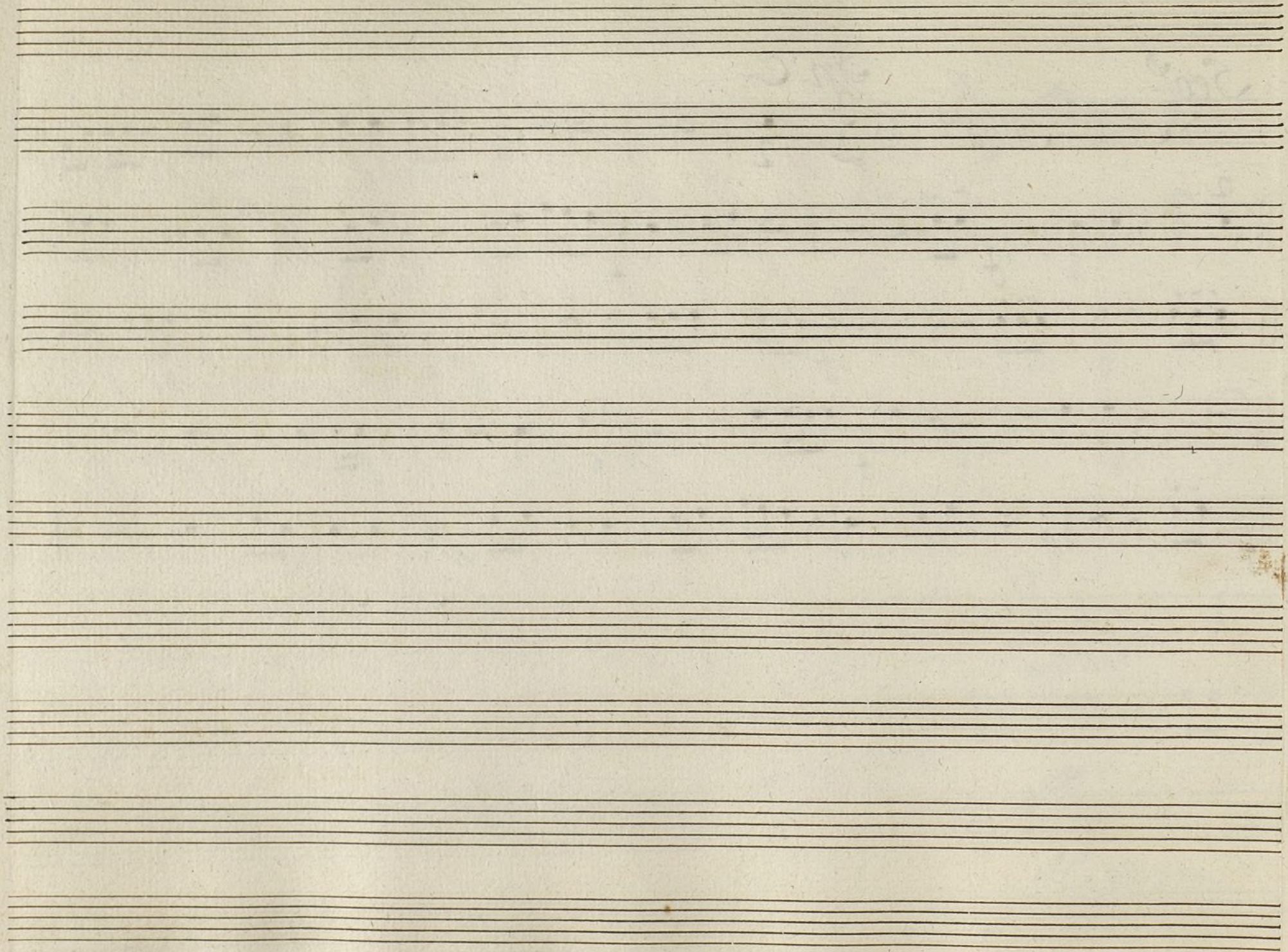
p

p

2

p

Al Segno.



Trompa. 2.^a ⁺ *Con^a à Duo*

Pastoral. *C.* $\frac{6}{8}$

Como mune-

Al segno. $\frac{6}{8}$
primo tempo-

And^{te} 3/8. tace.

Alleg^{to} Mod^{to} In G.

2

2

4

3

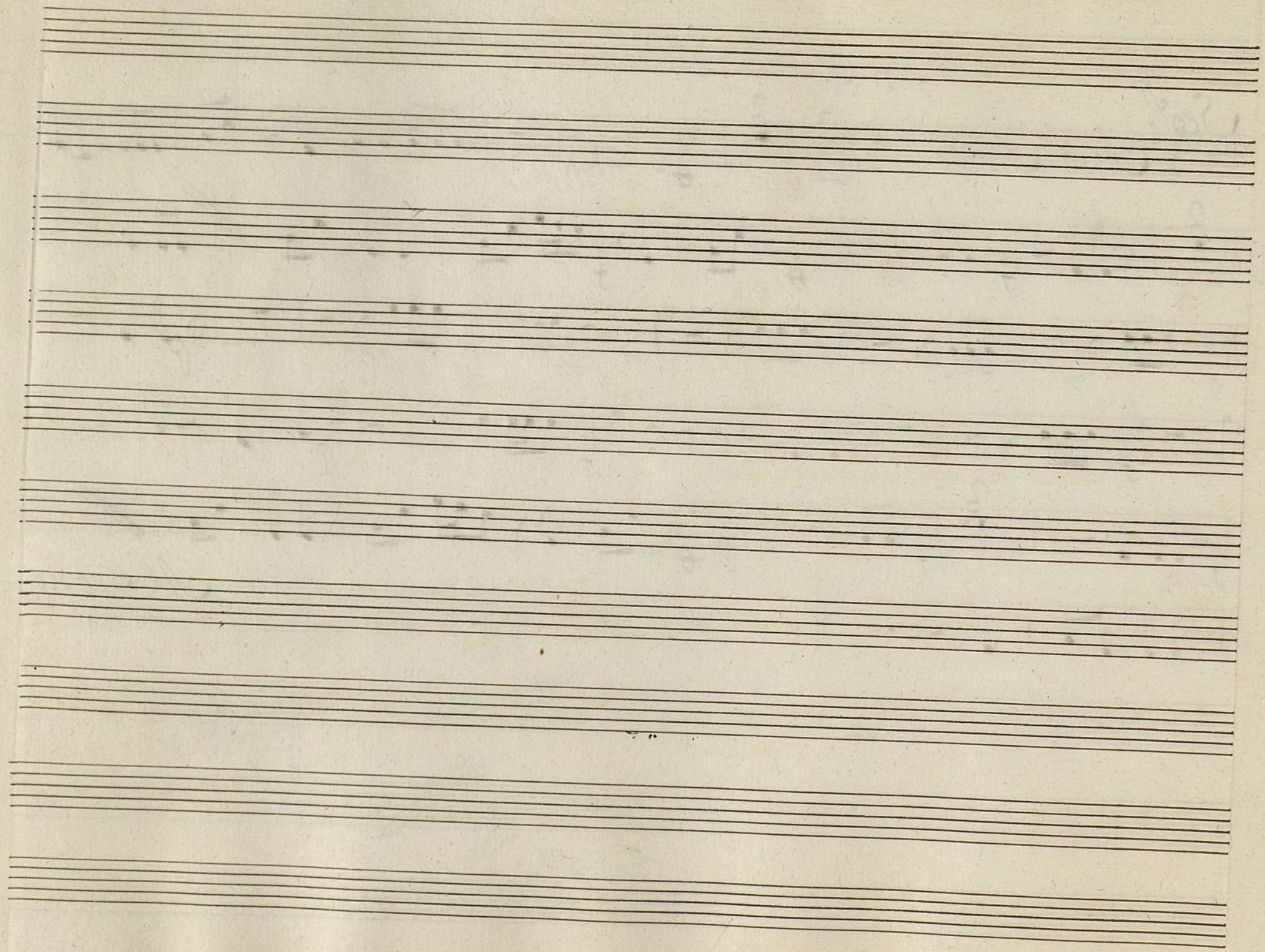
5

And^{te} fe

Alleg^{to}

Al segno:

Handwritten musical score on six staves. The notation includes treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo markings are *And^{te} Mod^{to}* and *Al Segno*. The score features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several double bar lines and fermatas throughout. The word "Segno" is written at the beginning of the first staff. The word "Al Segno" appears at the end of the sixth staff. The manuscript is written in dark ink on aged, slightly yellowed paper.



Ayuntamiento de Madrid

Bajo Ton.^a a Duo: †

Pastoral: C: 6/8

Como minue, es presivo-

Allegro. primo tempo

And^{no} $\text{C}:\#$ $\frac{3}{8}$

Al seprno
dos mas.

Alleg^{ro} Mod^{to} $\text{C}:\#$ $\frac{6}{8}$

Pizzicato.

fe *Obi.* *arco.*

Pizz^{to}

And^{te} $\frac{3}{8}$

The image shows a page of handwritten musical notation on aged, yellowed paper. It features several staves of music. The first system begins with the tempo marking 'And^{no}' and the key signature 'C:#' and time signature '3/8'. The second system includes the instruction 'Al seprno dos mas.' written above the staff. The third system starts with 'Alleg^{ro} Mod^{to}' and 'C:# 6/8'. The fourth system has 'Pizzicato.' written below the staff. The fifth system contains 'fe', 'Obi.', and 'arco.' written below the staff. The sixth system has 'Pizz^{to}' written below the staff. The seventh system begins with 'And^{te}' and a '3' above the staff, indicating a triplet. The notation includes various note values, rests, and dynamic markings.

Alto *Allegro*

Sop. *And.^{te} Mod.^{to}*

The musical score consists of eight staves. The first staff is for the Alto part, marked *Alto* and *Allegro*. The second staff is for the Soprano part, marked *Sop.*, *And.^{te} Mod.^{to}*, and *3/2*. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *le*. The piece concludes with a double bar line on the eighth staff.

Allegro

