

Leg. ~~15~~ n. 25

Mus 155-5

Leg. 3.º n.º 11

t

1776

155-5

Tonadilla  
a diez.

Polonia  
Carnas  
y ocho mas

De la Enorabuena.

11

16

Rosales



Alto

bebe be

Pastor

Pastora el alma re coje el ganado preben los apuscos quada tu e baño que el cielo se nubla  
alma ado yscos año vbla

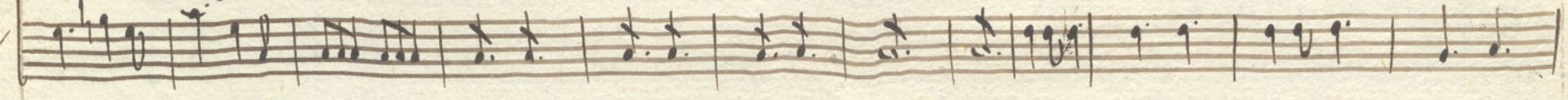




y bienetionando Olajau pasacilla toma aqui toma aca mas yasecena bamos escan



ando bebe bebe ~ ~ ~ ~ ~ ena



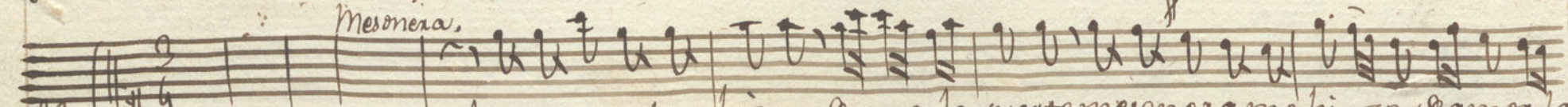
sando bamos escansando



ando.



Mesonera.



Mesonera me hizo Camorla suerte mesonera me hizo Camorla

Ans





Suerte & amor ~ ~ ~ De amor la suerte & a ~ ~ ~ porq' bex me fi-  
 on bresti rano on b ~ ~ ~ malaya la que

a do & no mbrea le be ~ ~ ~ pero si me a de fado no aimas ~ ~ ~ medio que cum plire el & tino  
 Cree vuestros a lag os -

que amor me apuesto es co bi - taes co bita bamos ba - mos baxiend y el agua & mi ~

llanto si ba si ba & riego pues que no ai ami pena que ansia que angustia ai triste & ro ~

me dio.



Carador

tenpestad orrible seadesgajado seadesgajado seadesgajado porriesquebuelbe quieroxanparado en esta benta te nex te paro te nex te pa ~ ro

*All.<sup>o</sup>*

Mes<sup>a</sup> parece que bien esente si bendran a la posada ay que so ben Mes<sup>a</sup> Car<sup>r</sup> tan gallardo ay que preciosa muchacha aque nida ay posada si enon ay que carita



~ quiete ne la tal muchacha quiete ne la tal muchacha.

calderero 1º: O mondiu, terrible terpeste

caldero 2º: e que tron

otro = me ya efini. alon abuar || otro = done amua = todo = tut asamble.

1º las fi llas & monpelleix per vndine mostian lupè 2º e per tu ves la camiseria tu ulu leta tu ulu re

1º donemua on pris = 2º = che non e puen = 1º = bulabe = 2º = bu mentri.  
ta tantan tu ulu leta.

1º coman bues vndiol = 2º = bues on canall =  
cazad. y mº = Caballeros ayapaces: 1º = O madan per bu xe yafini.  
mes = deirse las manos & amigos = 1º monami donemua la men  
alon mon camara da: e diti madan que se ba a xante.

1º adiu don mabela adiu don monguion suyetu serfi de li botros ex bitox suyetu suafi.

dele per te tan mogre su vctua & canpaña xhe te pusec. 1º etri endigaboste caballero q. tambien buscar parda.  
car: si a mi yo tambien labusco  
1º: yaparece que en comaa la

3/8 yome quier que dar solo  
caldero: que quier ber li fan danga) di me di memore nita heres hi si ta & casa nose no x mi & ben



*Caldo.* *Carz.<sup>r</sup>*  
 tura metie ne aqui & Criada bona trucha O esta falsa sienta tea qui-

mo re rita y di me lo quete pasa y di me lo quete pasa

*mes.<sup>a</sup>*  
 allan mi patria auro tra te vni a sola mellegua ben al fin mi sposo prometio ser  
*Carz.<sup>r</sup>* acerte Dueño & mi sabie

*All.<sup>o</sup>*

*Carz.<sup>r</sup> Caldo.*  
 quem que na y yo lea que (caranba y la queriba yo para mi moquer) no  
 el vi no a bex me y yo lea que (lea vni la porta ca dias moquer) no  
 y confi a da le di mi que o ta ba quier to me ma vn pis de tabag no  
 ya l fin con tigo me casa que (o este stan bon ombro que quier que le creca el pel no-



no se es can dalice v r t e d      por que me abergonza x e      *caldo* tu vergonza no te r i e x  
 no se ~ ~ ~ ~      por ~ ~ ~ ~      no para a qui el frances  
 no se ~ ~ ~ ~      por ~ ~ ~ ~      en franda y esto no ab e x  
 Vaya & spache v r t e      que no me abergonza x e      ya lo ca t r a p o la mo qu e r

*caz*  
 a mo na mia      p r o i que p u e s que yo a o t r a chula tan b i e n a l que) *caldo* de diablome en p o t t e s i e s t o no e s t a r p i c a a  
 a mo na mia      que yo tan b i e n      a la o t r a chula la di mi que) e s t e p a c a r o qu i e r e co m e n *dia*  
 no mo n i a que yo tan b i e n      por a d o r a r t e r e s a b r e a que) d r i e l t e a t r a p a f o r b i e n  
 Se r e t u e s p o r o      y a s i m i f e      t u b l a n c a m a n o e s p e r a que) e s t e C a b a l i e r o e s t a r & C a n c a b u e y.

*mes*  
 ay no me lo di g a u s t e d      por que me abergonza x e      *caldo* que  
 ay ~ ~ ~ ~      por ~ ~ ~ ~      yes  
 ay no ~ ~ ~ ~      por ~ ~ ~ ~      yes  
 m a n o y p a l a b r a m e d e s      (m<sup>a</sup>) v a y a b a y a t o m e v r t e d      s o n



Car<sup>m</sup>

m<sup>a</sup>

picar no nague s'ex  
tapacama de bex  
torba el pobre frances  
bon Mauito y moquies

va ya bayasi que pues  
va ya bayasi que pues  
pues riempre ruyoc & s'ex

vayapues oy ga lo  
baya bayapues atien &  
y por que pare ce lar

ted a tendes pues atendes  
me a ten

go el cuents remates e.

3 masals<sup>o</sup>

All<sup>o</sup>

y pues que sea caba contigo mi bien a lo que quis tosa me des posa

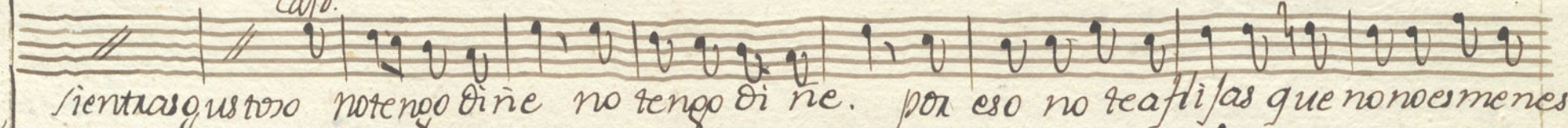




re al cornei que tosa me des por aze y serael pa di no a que ste frances di-



*caldo*  
sientras gusto no tengo di ne no tengo di ne. por eso no te aflijas que no no es menez



*caldo*  
ter que no no es menez ter da que sa ma nera for bien for bien for bien si estar yo can padre la





Conte ca re yal seu marido se la pecarie ya quicaballeros a qui reaca

bo me rez ca e gracia si quiera el perdón si si el perdón si si el perdón.





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Violin 1<sup>o</sup>



Violin Primer

All.<sup>o</sup> Spiro



And.<sup>o</sup>



And.<sup>o</sup>



Allegro

All.<sup>o</sup>





*All.<sup>o</sup>*

*All.<sup>o</sup>*

*All.<sup>o</sup>*

*All.<sup>o</sup>*

*All.<sup>o</sup>*

*Pardas*

*P. mucho*

*Pardas*

*al r.º 3 mas y bol.º*

*Dor pardas y canzonetas  
y luego sigue.*



*Allegro*

Handwritten musical score on aged paper. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings. The second staff contains a series of sharp signs (#) above the notes, indicating a key signature change to one sharp (F#). The third and fourth staves continue the melodic line. The paper shows signs of age, including yellowing and foxing.



Violin 2<sup>o</sup> Ton.ª del Lemorini.

*All. Spiritoso* Musical notation on a single staff, starting with a treble clef and a key signature of two sharps (F# and C#).

Musical notation on a single staff, continuing the piece with various rhythmic patterns and accidentals.

Musical notation on a single staff, featuring dense chordal textures and melodic lines.

*And<sup>no</sup>* Musical notation on a single staff, marked with a treble clef and a 6/8 time signature. A large 'X' is drawn over this section and the following ones.

Musical notation on a single staff, partially obscured by a large 'X'.

Musical notation on a single staff, partially obscured by a large 'X'.

Musical notation on a single staff, partially obscured by a large 'X'.

Musical notation on a single staff, partially obscured by a large 'X'.

Musical notation on a single staff, partially obscured by a large 'X'.



*And.* 





  
*segrno.*









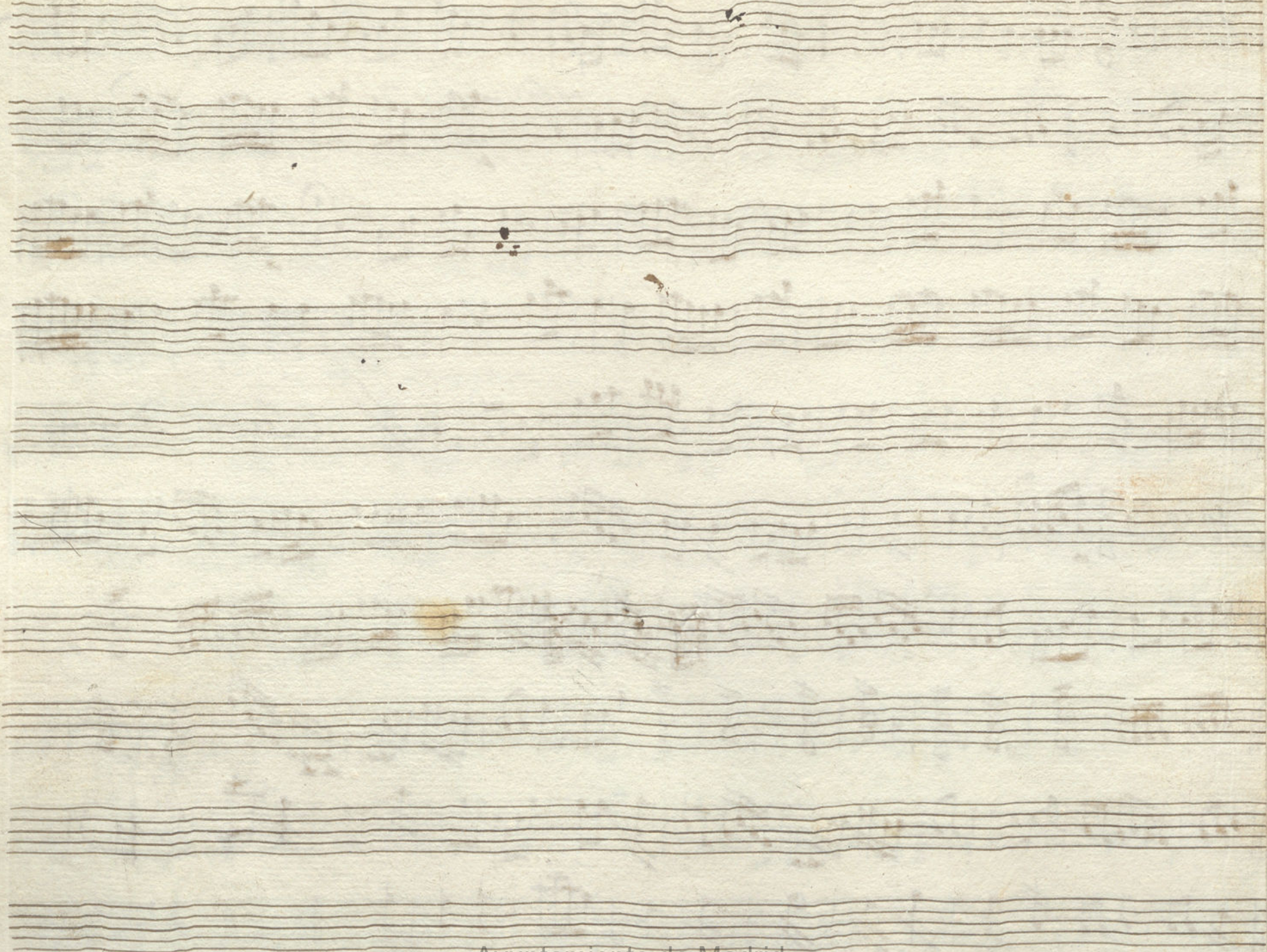


  
*Para y despues*  
*Repite*



Handwritten musical score on ten staves. The first system (staves 1-5) is in 3/8 time, marked "Allegro" and ending with "al segno 3 mas.". The second system (staves 6-10) is in 2/4 time, marked "Allegro" and ending with a double bar line. The notation includes various rhythmic values, accidentals, and dynamic markings.







Violin 2<sup>o</sup>

Mus 155-10

All.  
Spiritoso

And.

And.



All.<sup>o</sup>

Alcorno

Canzonetas

Pavola

Pavola

Pavola

al. 3 mas



Handwritten musical score on aged paper, featuring four staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of a melodic line on the top staff and a complex accompaniment on the lower staves, characterized by dense chordal textures and frequent accidentals. The manuscript is written in dark ink on a yellowed, aged paper.






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Mus 155-10

*Trompa 1<sup>a</sup> Ton. a los Lemosines.*

*All.<sup>o</sup> Spiritoso* *In C.* 

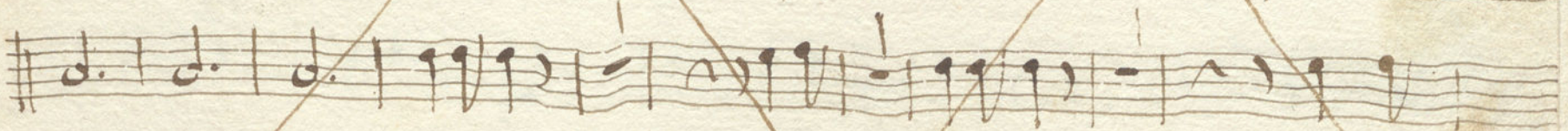




*And.<sup>o</sup>* 













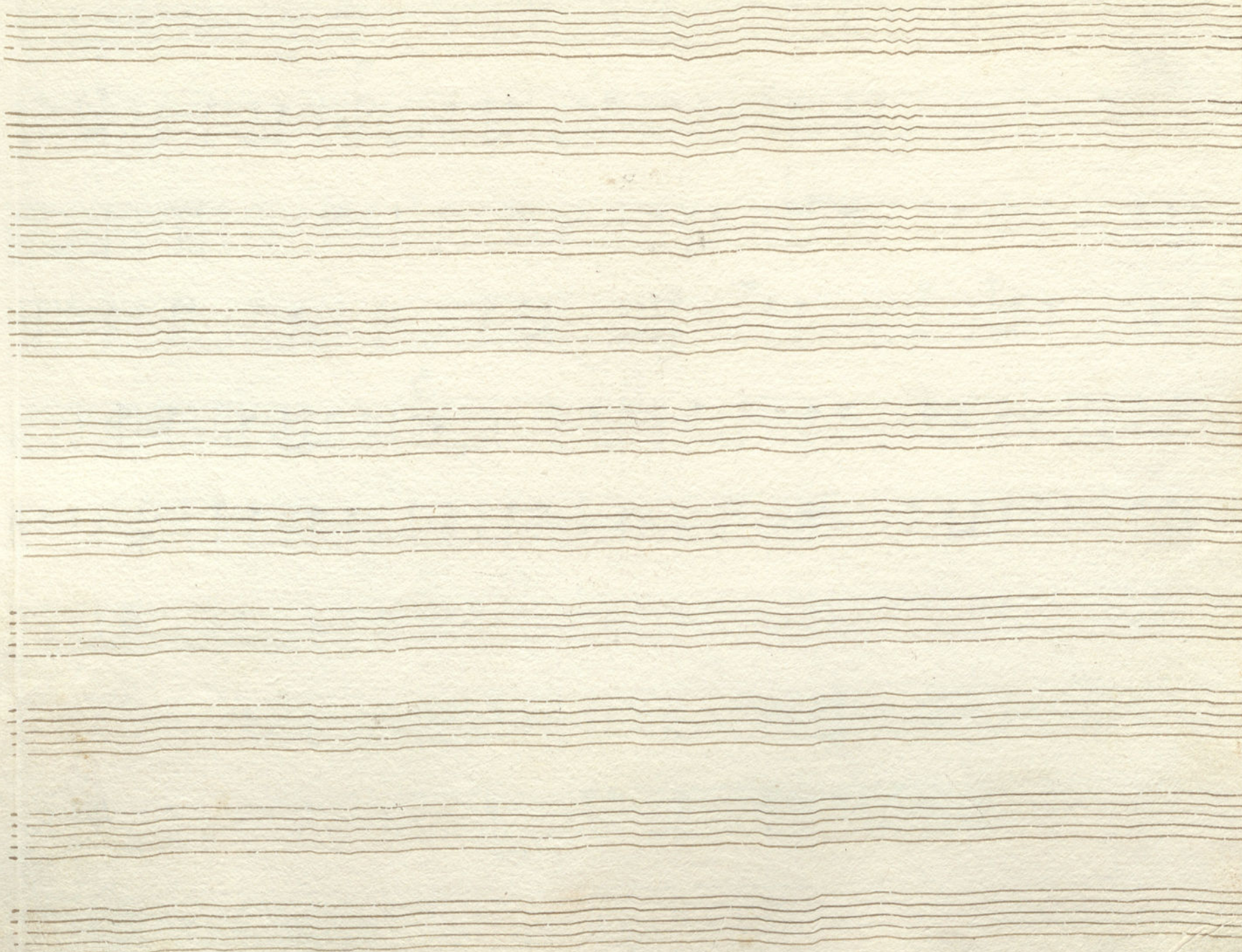




*Alto*

Handwritten musical score on five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation includes various note values such as quarter, eighth, and sixteenth notes, along with rests and slurs. The remaining four staves continue the musical notation.





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*Trompa 2<sup>a</sup> Ton<sup>a</sup> los Lemosines*  
*In C.*

*All.<sup>o</sup> Spiritoso*

*And.<sup>te</sup>*  
*And.*



*And.*  $\text{C} \frac{3}{4}$   $\text{D} \cdot$  |  $\text{E} \cdot$  |  $\text{F} \cdot$  |  $\text{G} \cdot$  |  $\text{A} \cdot$  |  $\text{B} \cdot$  |  $\text{C} \cdot$  |  $\text{D} \cdot$  |  $\text{E} \cdot$  |  $\text{F} \cdot$  |  $\text{G} \cdot$  |  $\text{A} \cdot$  |  $\text{B} \cdot$  |  $\text{C} \cdot$  |

~~Handwritten musical notation on a staff.~~

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

*Allegro.*

*Tace*  $\frac{2}{4}$  y  $\frac{3}{8}$ .

*All.<sup>o</sup>*  $\text{C} \frac{3}{8}$   $\text{D} \cdot$  |  $\text{E} \cdot$  |  $\text{F} \cdot$  |  $\text{G} \cdot$  |  $\text{A} \cdot$  |  $\text{B} \cdot$  |  $\text{C} \cdot$  |  $\text{D} \cdot$  |  $\text{E} \cdot$  |  $\text{F} \cdot$  |  $\text{G} \cdot$  |  $\text{A} \cdot$  |  $\text{B} \cdot$  |  $\text{C} \cdot$  |

~~Handwritten musical notation on a staff.~~

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

*Allegro*

*3 ma.*



A handwritten musical score on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and slurs. The second staff continues the melody with similar note values and rests. The third staff features more complex rhythmic patterns, including sixteenth-note runs and slurs. The fourth staff continues the piece with a mix of note values and rests. The fifth staff concludes the piece with a final note and a double bar line. The paper is aged and shows some staining.





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Bajo Tona del Lemasin

*All.<sup>o</sup> Spiritoso.* Musical notation on a staff.

Musical notation on a staff.

Musical notation on a staff.

*And.<sup>no</sup>* Musical notation on a staff.

Musical notation on a staff.

Musical notation on a staff.

Musical notation on a staff.

Musical notation on a staff.

Empty musical staves at the bottom of the page.



Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as "Ad." and "Allegro." The score is written in brown ink on aged, slightly yellowed paper. The first staff begins with "Ad." and a 3/4 time signature. The second staff has a double bar line at the beginning. The third staff has a double bar line at the end. The fourth staff begins with "Allegro." and a 2/4 time signature. The fifth staff has a double bar line at the end. The sixth staff has a double bar line at the end. The seventh staff has a double bar line at the end. The eighth staff begins with "Allegro." and a 3/8 time signature. The ninth staff has a double bar line at the end. The tenth staff has a double bar line at the end.

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Para y.  
Repite  
Daxola



Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/8 time signature. The music features a variety of note values, including eighth and sixteenth notes, and rests. A double bar line with repeat dots is present on the second staff. The sixth staff begins with a new section marked "Allegro 3 mas." in the right margin. The score concludes with a double bar line on the tenth staff.

*Allegro*  
3 mas.

y.  
de  
la





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