

Leg. 13. n. 11.

Mus 101-3

Leg. 30. n. 26

1775

+

Tonadilla

a Dúo

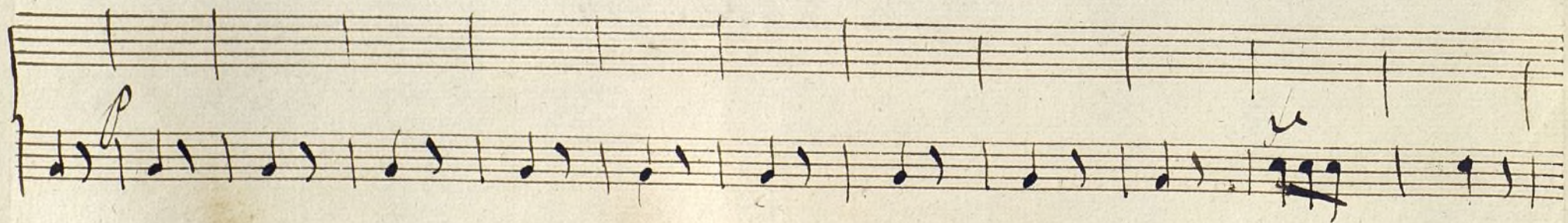
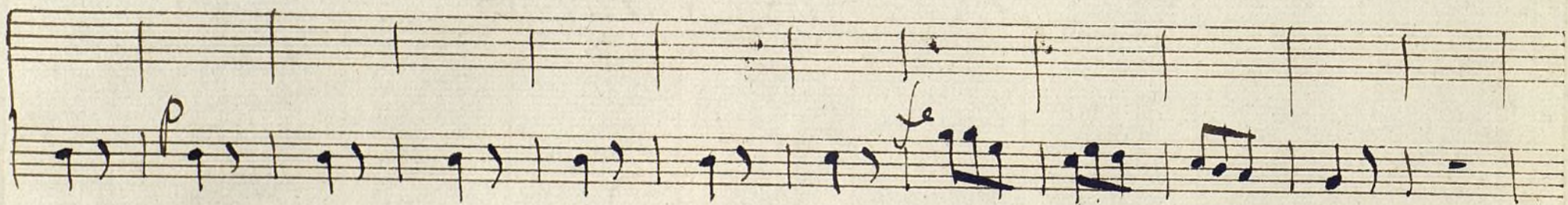
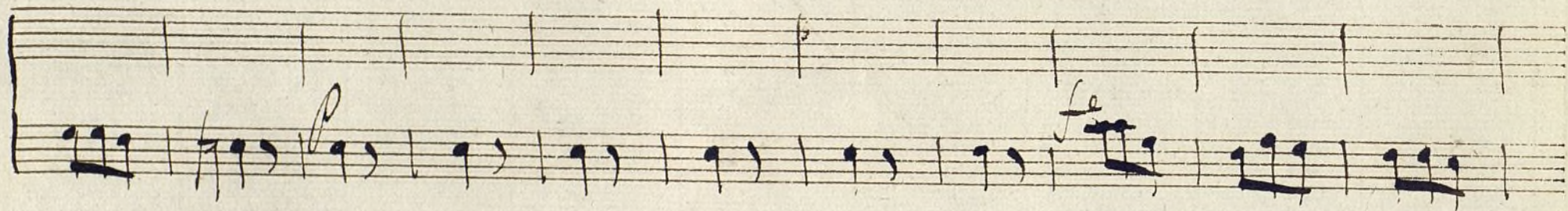
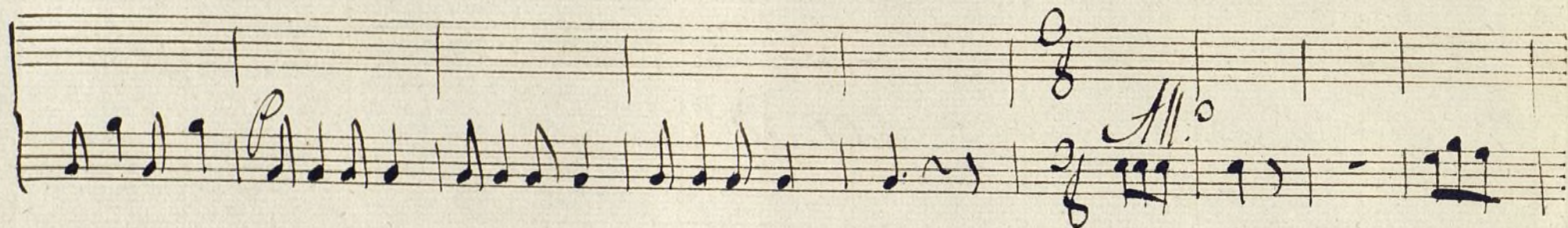
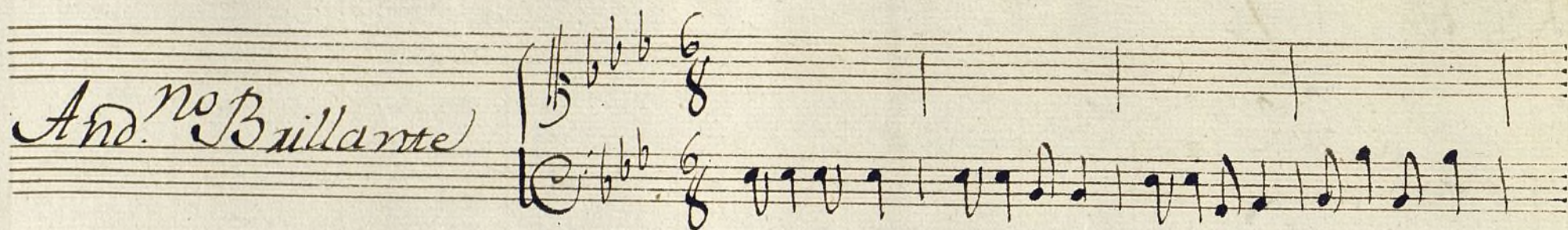
La Masa y el Sargento.

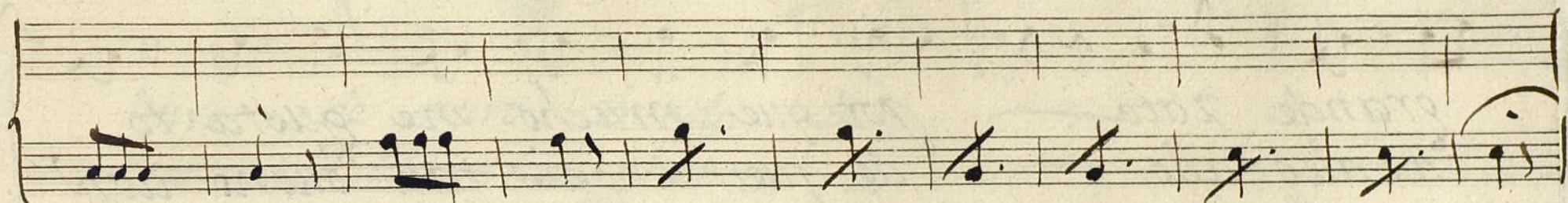
Del Sr. Esteve.

26

Vol. 3

*And. no Brillante*





*Maja.*  
*sargto* *Avn sax gento yo a quando mui placen*  
*Buenas tardes Pa corra yo te de*

*tera que a visi tarme viene desde la*  
*seo de vette tan ro busta mucho me a*

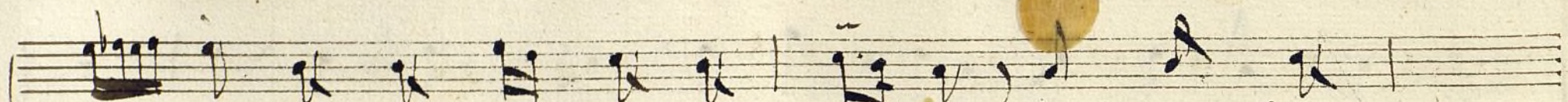
*guerra aqui tener es pero un*  
*legro Maja. Mi querido Sax gento yo*

grande rato. me alegrado. por que mucho me gusta to de que vengaís tan bueno avn do solda do. el de saque bla sonda que chupado Sarj.º mui fatigado vengo pero yo creo que de Campaña dela Campaña pero estoy como


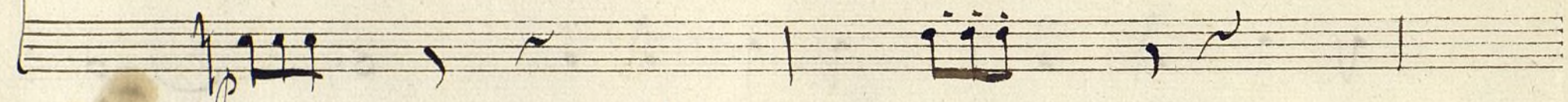
huye de puro miedo de  
siempre a vuestras plantas a

en la tropa se encuentran  
Malta el favor esti mado

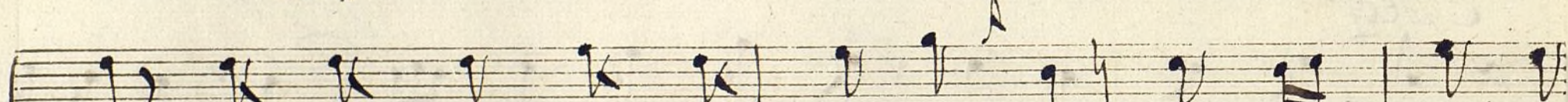
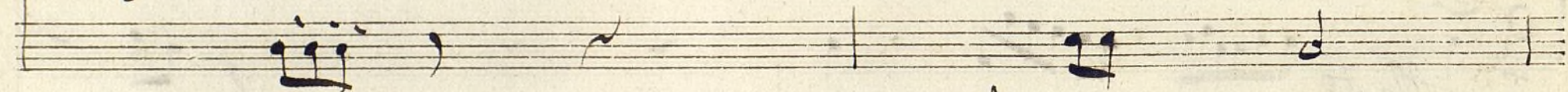
*Allegro*  
muchas casacas toma si Metas muchas ca toma si



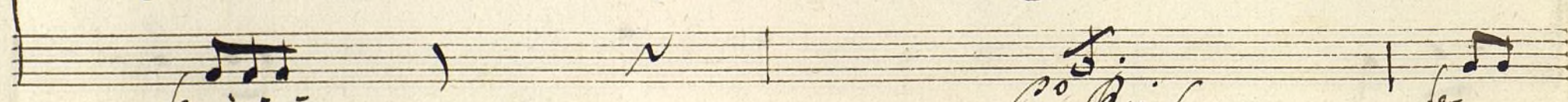
sacas que valientes se precian entre las.  
lletas por que quiero me cuenten q' hubo en la



Damas que entre  
guerra por que



tambien otros se encuentran por el Contraxio  
sax<sup>to</sup> obe dezco que taso vaya de plantas



P. Pinife

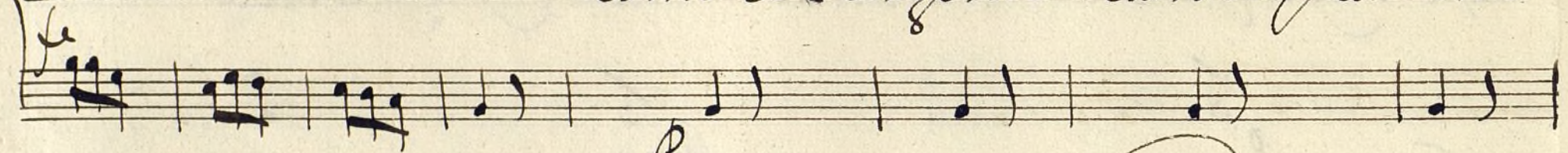
que mi litan y cumplen por todo estado.  
Maja vaya pues de mentiras ala fanfarria

*Golpes de Mamar.* *Amf*  
Pero que es esto  
los 2. todos a tiendan

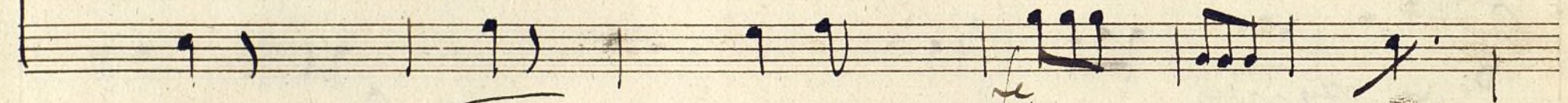
*All.*  
*Stacato*  
ya esta en la puerta  
la gran chulada



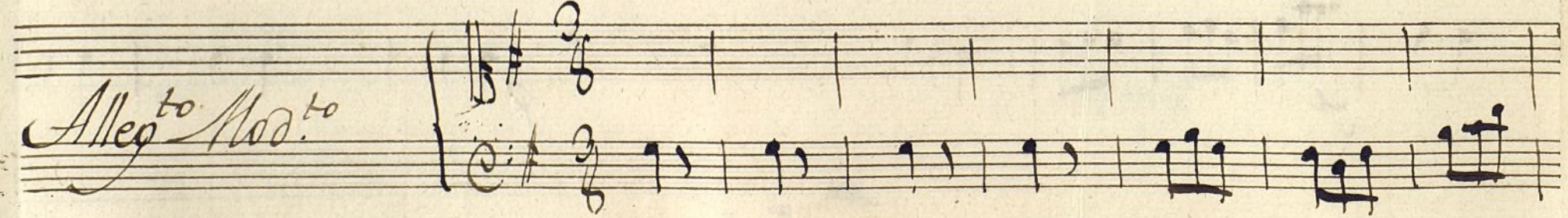
segun los golpes que recios suenan  
como el sargento cuenta patrañas



segun los golpes que recios sue -- nan.  
como el sargento cuenta patra -- ñas.



*1<sup>ra</sup> la<sup>no</sup> )*  
*Allegro*



*Alleg<sup>to</sup> Mod.<sup>to</sup>*



*Sargto*

A Campa      ña lle.  
 Como en la      Artillería

*p*

*Maja*

gamos muy pla      cente ros los calzo nes di  
 ua soy yo      tan diestro que el Soldado oy en.

*Sargto*

nian si abi      a miedo.      unas Bom.  
 dia no es ya      Maestro      me anima a

*f*

*Madrid*  
bas ti xaban como pelo tas aora si  
la Cu reña con gran de aliro la punte

- qe las echas tu bien redon das  
ua tomo y el fue go aplico

*Sargto*  
Como lle xaban fuego la cui -  
*Madrid* hacerte con diez batallas lo que?

*Mafá*  
da a dia) eso si — que lo creo por la  
que si a. esta dies traen los tiros y la

*Sarg.<sup>to</sup>*  
mili cia los solda — dos es.  
mili cia salgo a dar un a

*Mafá*  
taban en la Mura lla pero tu.  
bance con li gerezza y me qui.

te estarías en te tapuando  
tan de un tajo esta quedetas

*Sarpito*  
ala fin enfa deme con el extra  
Maja puede ser te qui tara aque se tu

*Maja*  
go aora si se ve rian grandes desgarras  
so con retazos la Maja de algun pellizco

grandes  
de

*Sarg<sup>to</sup>*  
Gané al fin  
Pedi tu

con mi brio el cam po y pla za la de str.  
go li cencia con gran de brio o huyen

*Maja*

ton Martin creo tu la ga naras tu la ga  
do de las balas del ene migo del ene

All. vivo. Sargto

Maja

maras  
migo

eso es bur lante  
de mi te burias

no q.eres  
es ala

Sargto

Maja

quapo.  
banza

eso es bur larme  
de mi te burias

no q.eres quapo  
es ala banza

Sargto

Sargto

Maja. sija uste q. le es  
Sargto haya Paca Tol

cucho - -  
gorio -

esto quiere des  
Maja. vaya de bulay

lor 2.

pacio --- lambrá  
pues a tencion se nores aten  
y de moz fin al cuento con sequi  
cion por un rato aten cion por un rato  
qui dillas guapas con sequi dillas guapas  
aten cion por un ra to aten  
con se qui dillas guapas con se

cion por un la to.  
quillas guapas...

*Allegro*

*Allo*

Quando viene el sol

Quando viene el sol

Quando viene el sol

dado de algun combate



dado viene el sol *dato.*  
 quando viene el sol *dato* de algun combate de algun comba-  
 de algun com *bate.* de  
*te.* *Haya si* silencio *haya*  
 de esta suerte *pregona mui a lo* *Jaque mui a lo.*  
*para ver como un guapo cae en el* *suelo cae en el*

*Sarg.<sup>to</sup>*

he muerto yo mas moras con aquesta en un  
Para mi son mil hombres con trabucos y

*Taque  
suelo.*

*Andante*

dia --- que carneros de quellan en la Carnice  
charpas. lo mismo q<sup>ue</sup> un muñeco pintado en una es

*p*

*Maja*

via --- q<sup>ue</sup> as echo gran matanza aqui tu lengua pu-  
tampa. ahora veran ustedes como yo mato

blica ... mas esas muertes creo fueron en la camisa  
manduas que te matan sargento *Sarg<sup>to</sup>* pues aqui Dios me valga

*p Sarg<sup>to</sup>* aqueso es burlar te no q'es ala barte pues bien en e  
Maja levanta q'es burla *Sarg<sup>to</sup>* ya me vi perdido Maja. asi yo alor

*M<sup>o</sup>* *Maja* so haces que gran Badulaque ... de esta suerte far  
laques con mi voz de *Muso* y aqui dio fin *Se*

*f*  
Farruas suerte Farrua mas  
nores dio  
de esta suerte fan Farruas echa a los dices e  
yaqui dio fin se nores el cuente cito el  
cha

*Al seño*

The image shows a handwritten musical score on aged paper. It consists of two systems of staves. The first system has two staves with lyrics written below the notes. The lyrics are in Spanish and appear to be a song or a piece of music with a specific theme. The second system also has two staves, with the word 'cha' written below the first staff and 'Al seño' written below the second staff. The music is written in a cursive, handwritten style, typical of historical manuscripts. There are some markings above the first staff, including a 'f' and a 'le'. The paper shows signs of age, with some staining and wear.

Violin 1<sup>o</sup> Ton<sup>a</sup> a Duo

+ la Maja y el Sargento.

Mus 101-3

101.3

And.<sup>no</sup> Brillante

Al.<sup>o</sup>  
fmo Staccato

fe Staccato

fe Staccato

And.<sup>no</sup>

Alleg.<sup>to</sup>

Al.<sup>o</sup> Staccato

la 2.<sup>a</sup> no

Allegro

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'And.<sup>no</sup> Brillante' and a treble clef. The second staff has a '3' above it and 'Al.<sup>o</sup> fmo Staccato' below it. The third staff has 'fe Staccato' below it. The fourth staff has 'And.<sup>no</sup>' below it. The fifth staff has 'dol.' below it. The sixth staff has 'Alleg.<sup>to</sup>' below it. The seventh staff has 'Al.<sup>o</sup> Staccato' below it. The eighth staff has 'la 2.<sup>a</sup> no' below it. The ninth staff has 'Allegro' below it. The score includes various musical notations such as notes, rests, and dynamic markings like 'p', 'f', and 'sf'.

*Allegro Mod.*

*Al. vivo.*

*Allegro.*

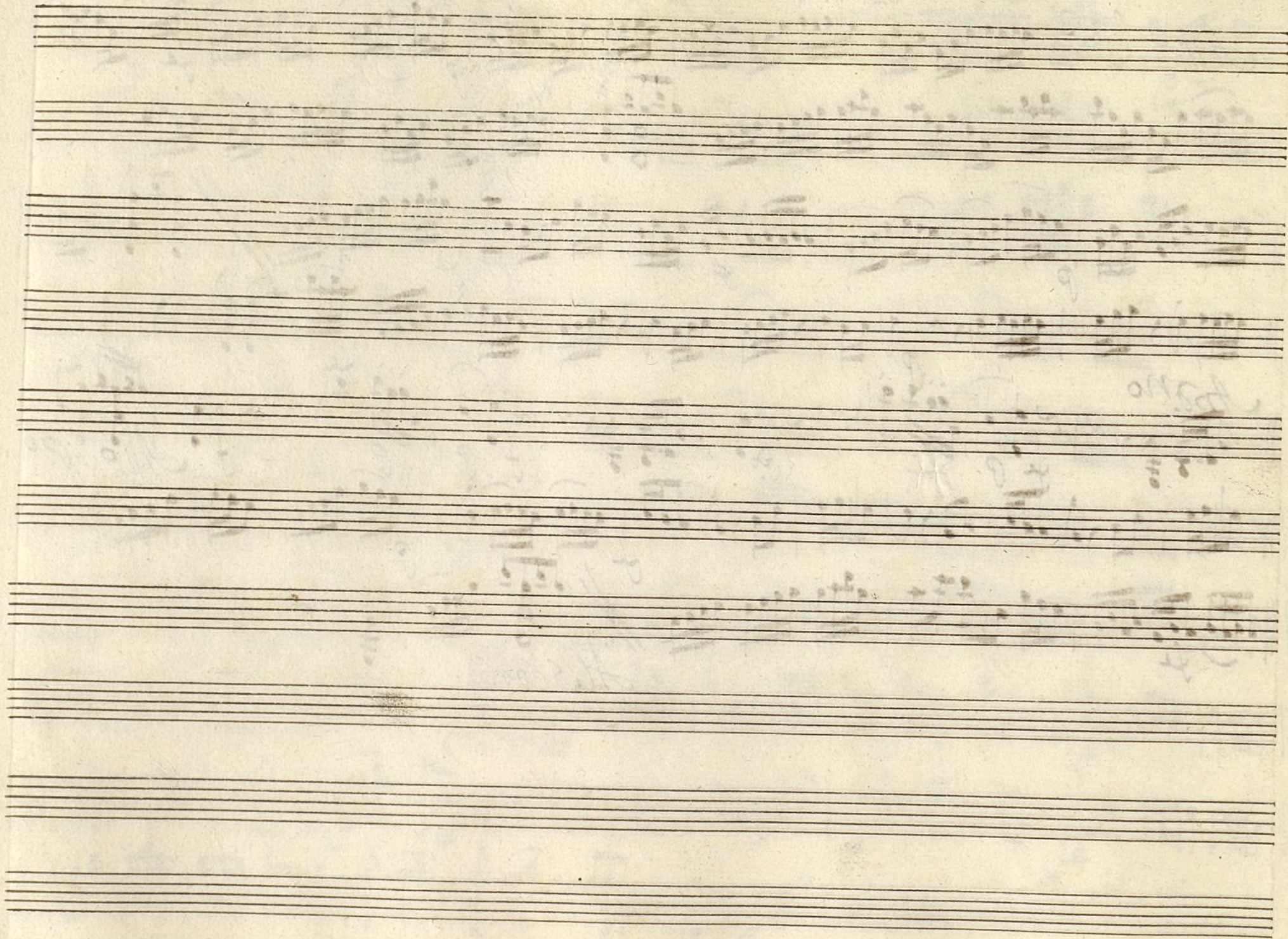
The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'Allegro Mod.' and a treble clef. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as 'p' (piano) and 'f' (forte) are interspersed throughout. The second staff contains a double bar line with a repeat sign. The third staff has a 'p' marking. The fourth staff has an 'f' marking. The fifth staff has a 'p' marking. The sixth staff has a 'p' marking. The seventh staff has a 'p' marking. The eighth staff has a 'p' marking and the tempo marking 'Al. vivo.' below it. The ninth staff has a 'p' marking. The tenth staff has a 'p' marking and the tempo marking 'Allegro.' below it. The paper shows signs of age, including some staining and foxing.

*All.<sup>o</sup>*  $\text{G} \# \text{3}$

*And.<sup>no</sup>*

*All.º p.º*

*Allegro.*





Violini 1.<sup>o</sup> Ton.<sup>a</sup> Duo la + Mala. y el sarq.<sup>to</sup>

Mus 101-3

*And.<sup>no</sup> Brillante*

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

*And.<sup>no</sup>*

*Alleg.<sup>to</sup>*

*p Rinj* *f* *po Rinj* *f* *All.<sup>o</sup> Acacato*

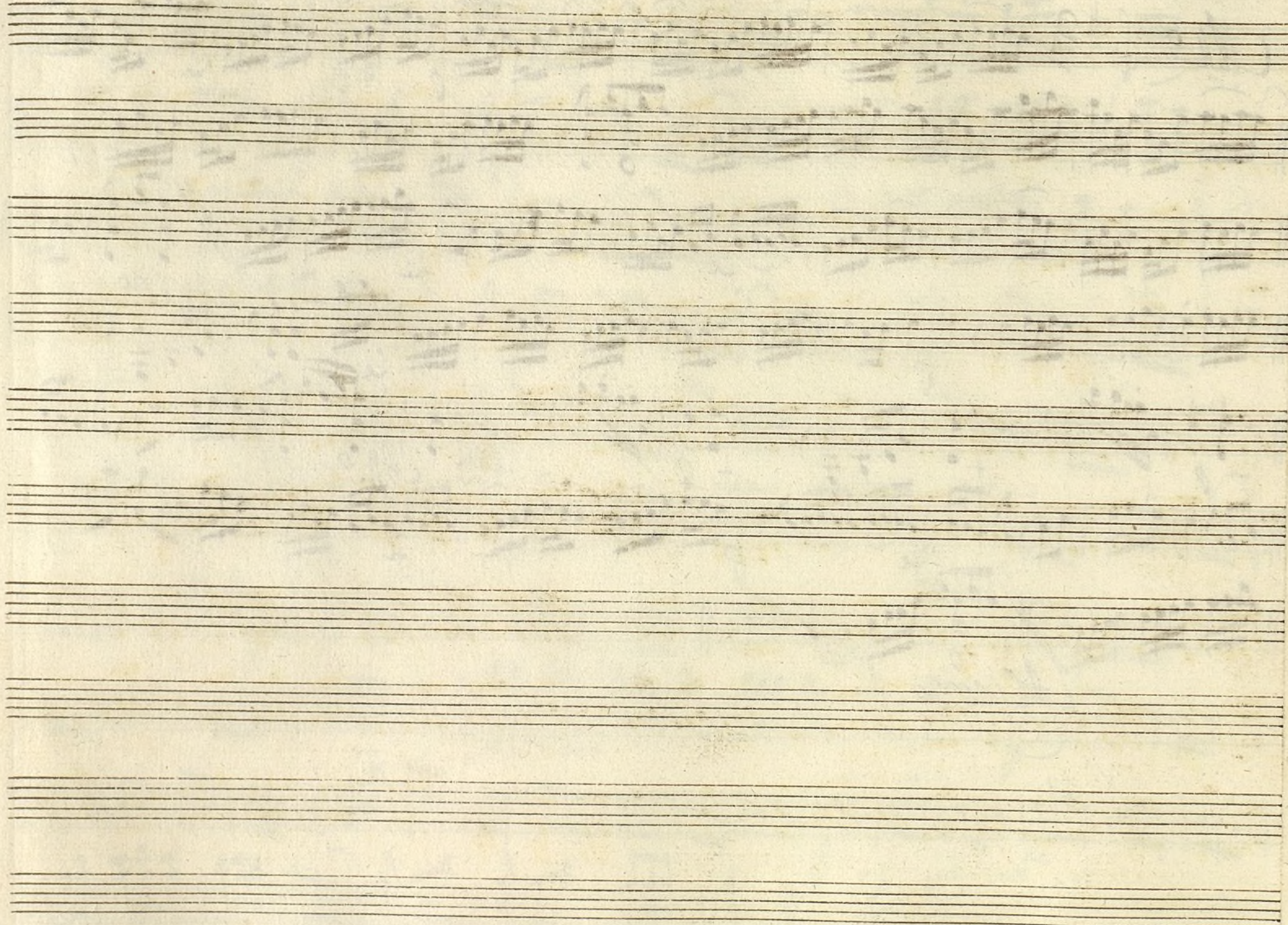
*la 2.<sup>a</sup> no* *Allegro*

*Alleg.<sup>to</sup> Mod.<sup>to</sup>*

*Al. vivo*

*A. segno*

Handwritten musical score on seven staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/2 time signature. The music features complex rhythmic patterns with many beamed notes and slurs. The first staff begins with the tempo marking *Allegro*. The fourth staff includes the marking *And. no*. The sixth staff concludes with the tempo marking *Allegro*. The bottom of the page contains three empty staves.



Ayuntamiento de Madrid

Violin 2.<sup>o</sup> Ton.<sup>a</sup> a Duo.

t

Mus 101-3

*And.<sup>no</sup> Brillante.*

*Allo*  
*And.<sup>no</sup> staccato.*

*And.<sup>no</sup>*

*Allo*

*rit.*

*Allo* *Staccato*

*la 2.<sup>a</sup> no*

*Allegro.*

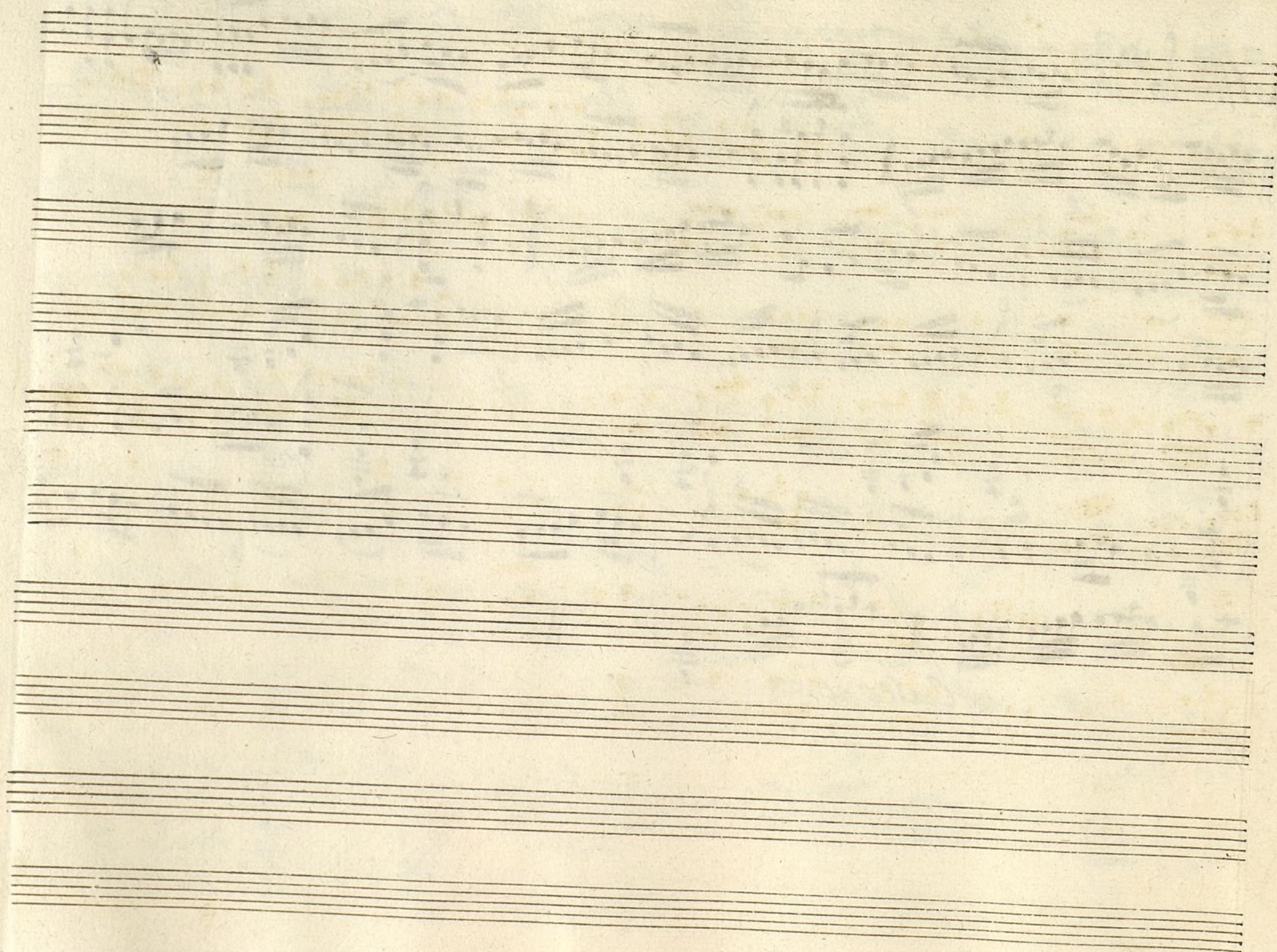
*All. Mod.*  $\text{3/8}$

*All. vivo.*

*Allegro.*

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The piece is marked *All.<sup>o</sup>* at the beginning and *Allegro* later. The score concludes with the instruction *Al Segno.* and a double bar line. The manuscript shows signs of age, including some ink bleed-through and paper discoloration.





Ayuntamiento de Madrid



Flauta 1.<sup>a</sup> Ton.<sup>a</sup> à Duo. la Maja y el Sargento.

And.<sup>no</sup> Brillante.  $\text{G}^{\flat} \text{ 6/8}$

*A* *po* *All.<sup>o</sup>* *41.*

*6/8* *And.<sup>no</sup>* *po* *All.<sup>o</sup>* *70*

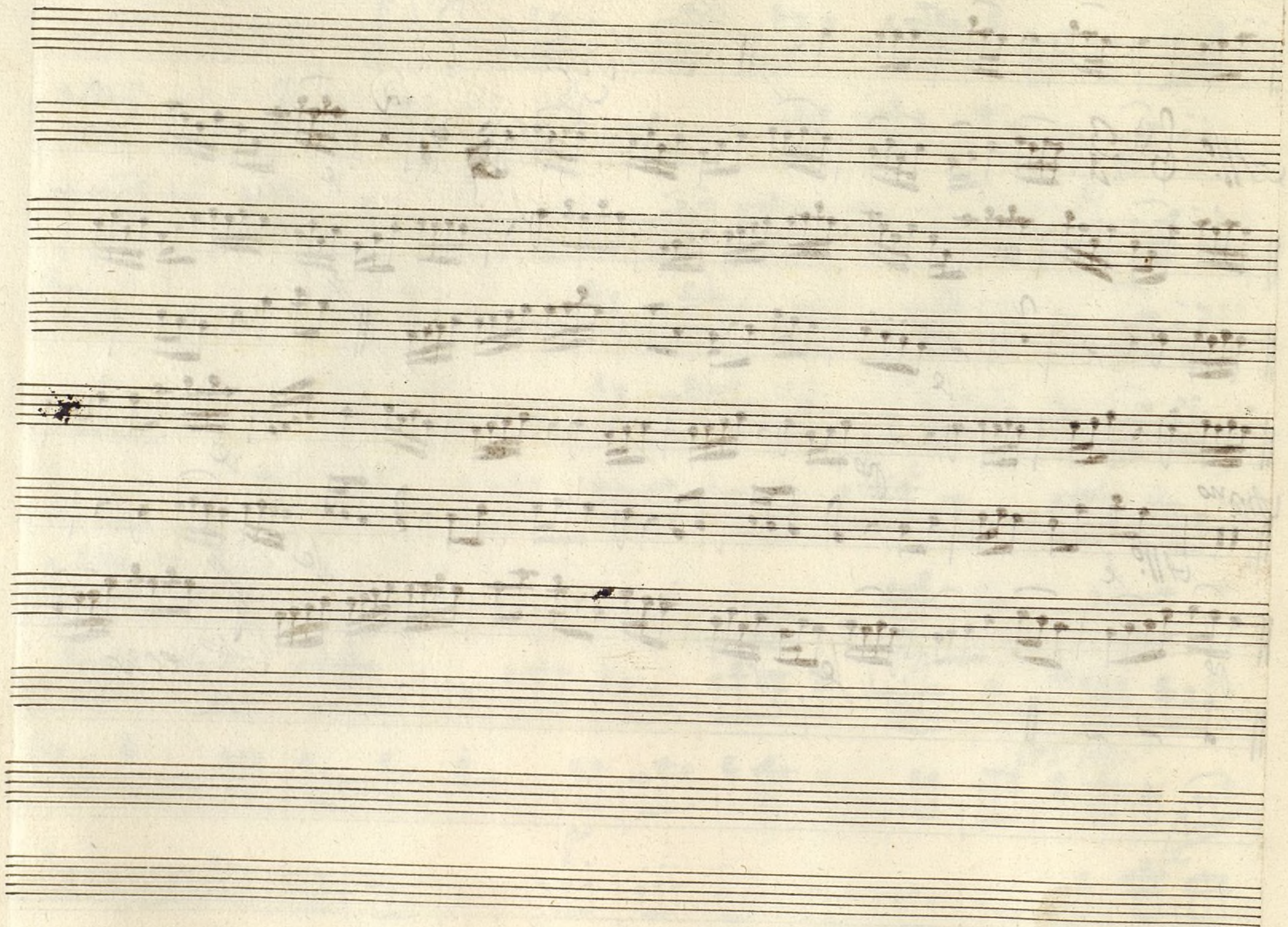
*20.* *All.<sup>o</sup>*

*7* *la 2.<sup>a</sup> no.* *Al Sepno.*

*All.<sup>to</sup> Mod.<sup>to</sup>*

Handwritten musical score on ten staves. The notation includes treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music features complex rhythmic patterns with many beamed notes and rests. Various performance markings are present, including '2', '3', 'e', 'p', 'f', 'ff', and 'Al. vivo.'

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *Allegro*, *Andante*, and *Allegro*. The score is written in a cursive hand and features several repeat signs and slurs.



Ayuntamiento de Madrid

Flauta 2<sup>a</sup> Ton. a Duo la Maja y el Sargento.

And. no Brillante.

Al.

All.<sup>o</sup>

And. no

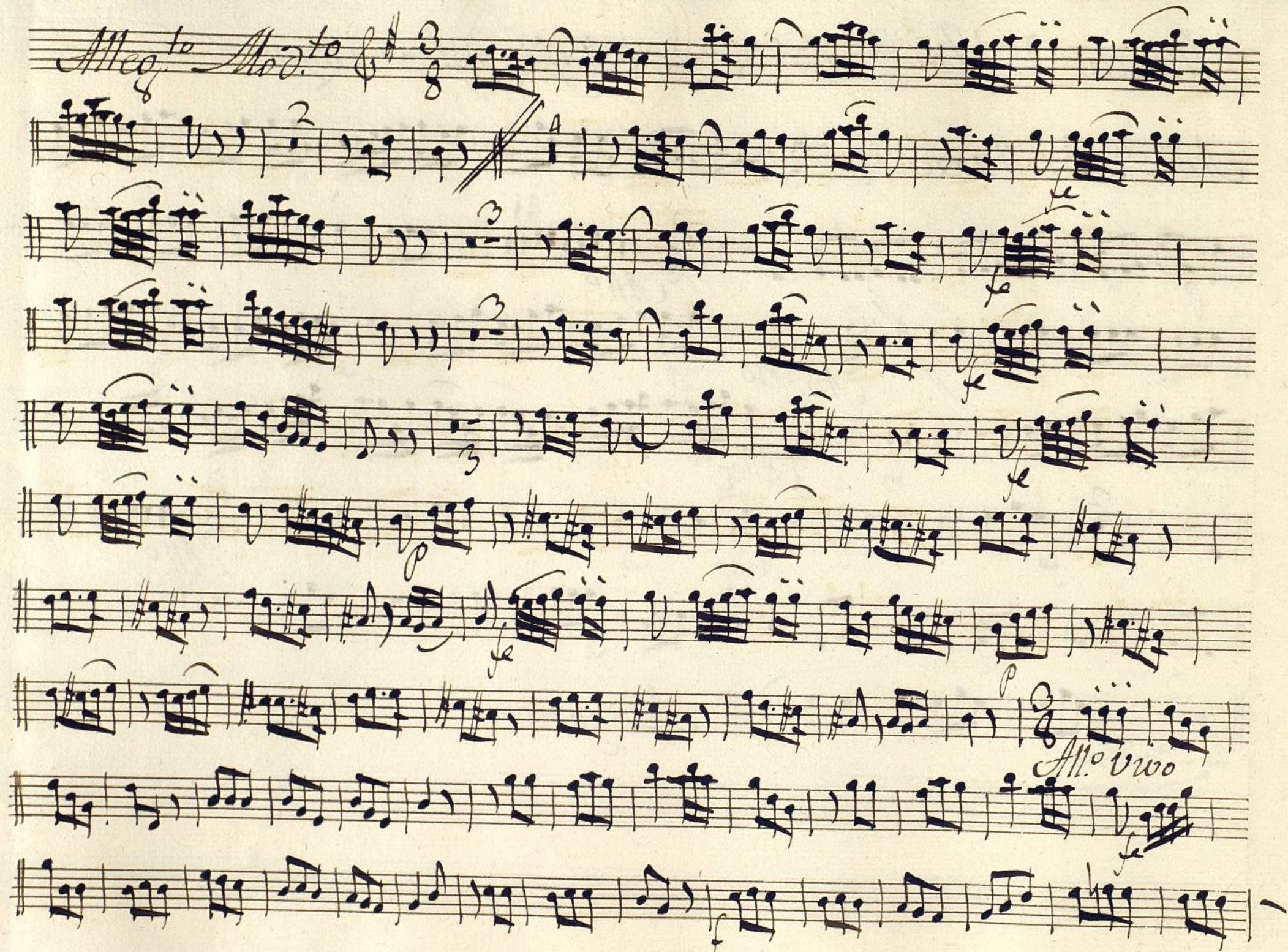
Alleg.<sup>to</sup>

Rinf fe

All.<sup>o</sup>

Allegro

la 2.<sup>a</sup> vez no

*Alleg<sup>ro</sup> Mod<sup>erato</sup>* 

*Alleg<sup>ro</sup> Vivo*

*Allegro*

*Allegro*  $\frac{3}{4}$

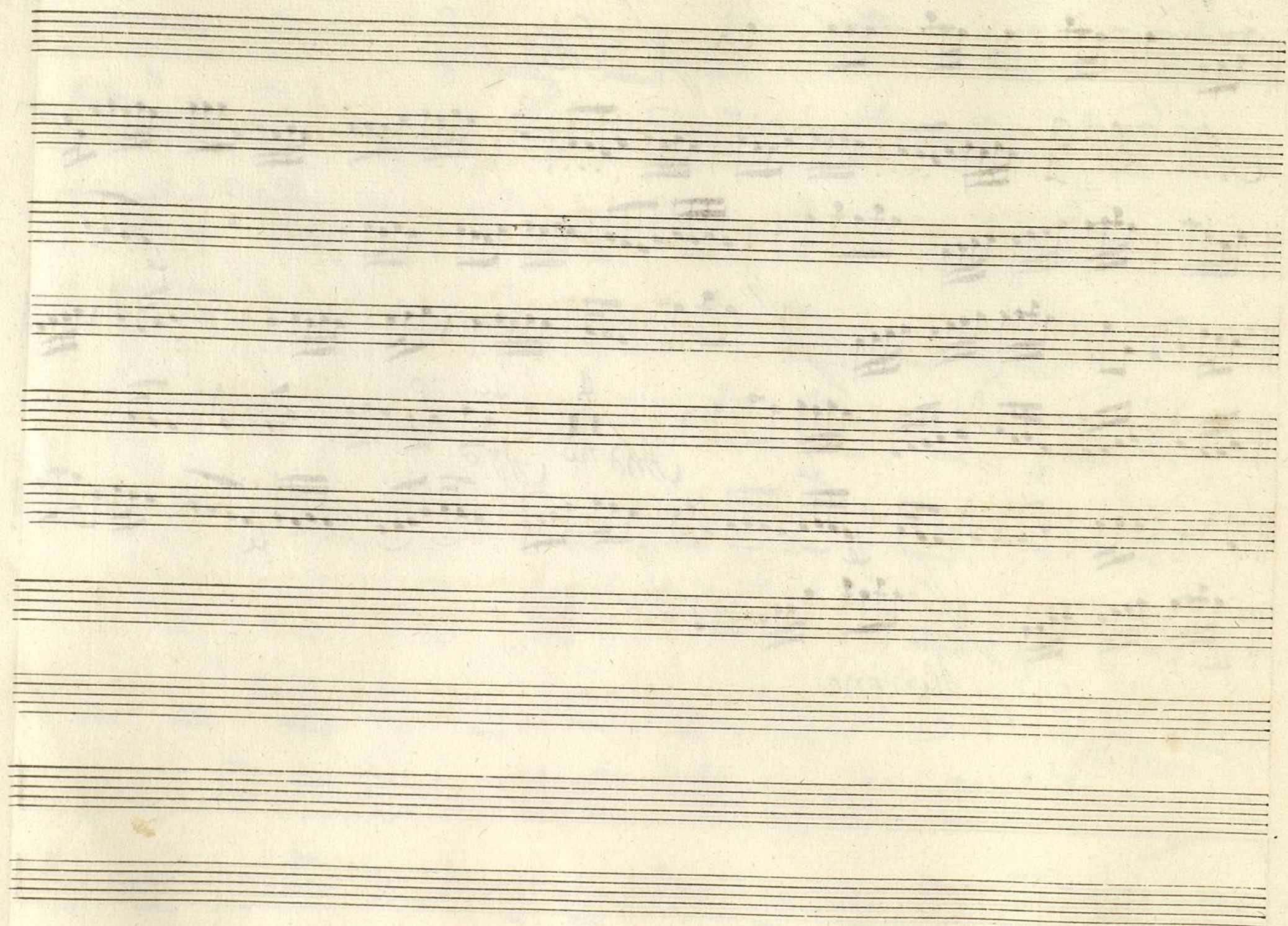
*Allegro*

*And. no* *Allegro*

*Allegro*

*Allegro*

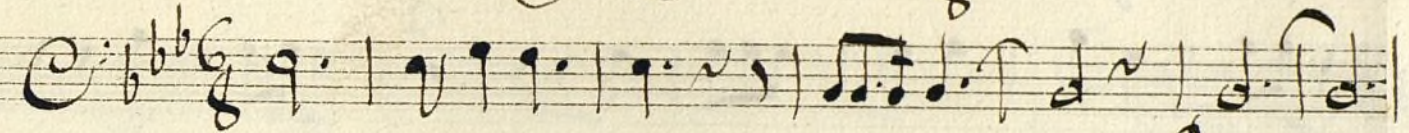
*Allegro*

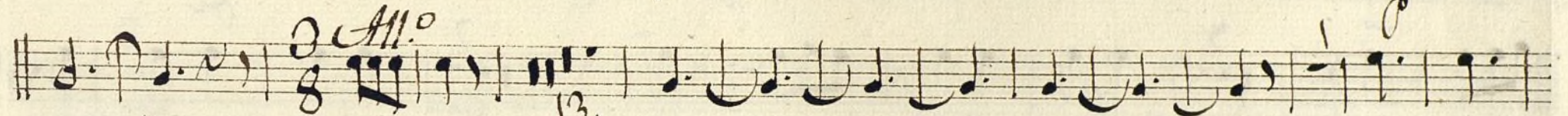


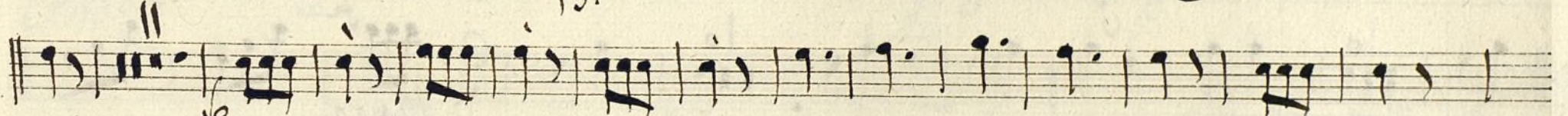
Ayuntamiento de Madrid

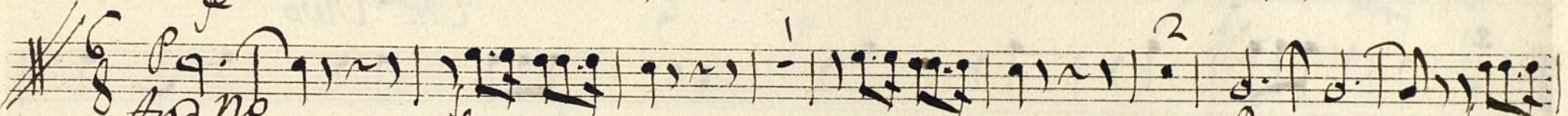


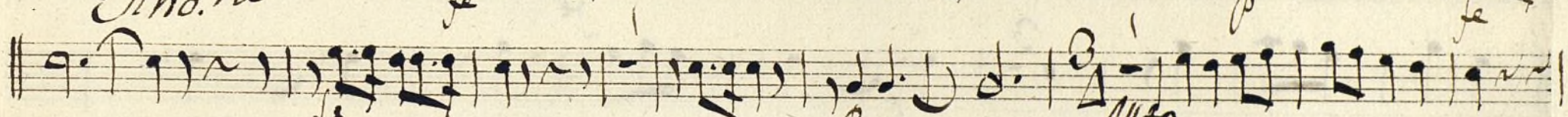
# Trompa 1<sup>a</sup> Ton.<sup>a</sup> a Duo la Maja, y el Sargento.

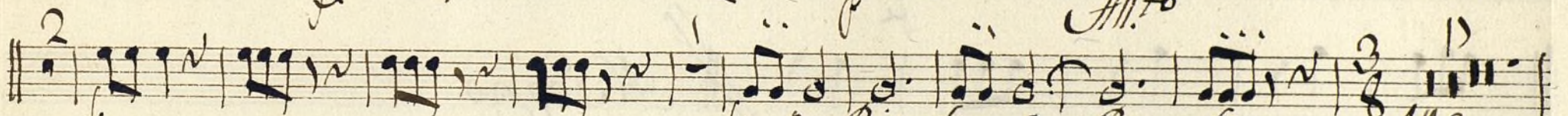
*And.<sup>no</sup> Brillante* 

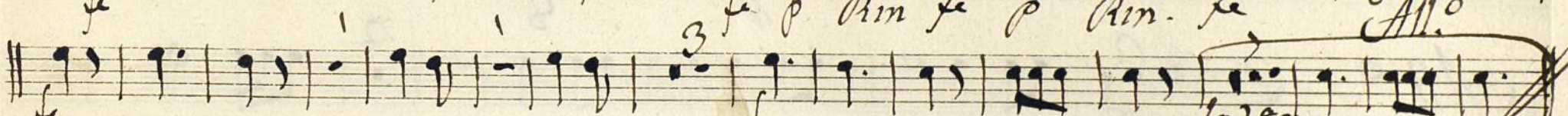
*All.<sup>o</sup>* 



*And.<sup>no</sup>* 

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

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

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

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

la 2.<sup>o</sup> no *All.<sup>o</sup>* *Allegro*

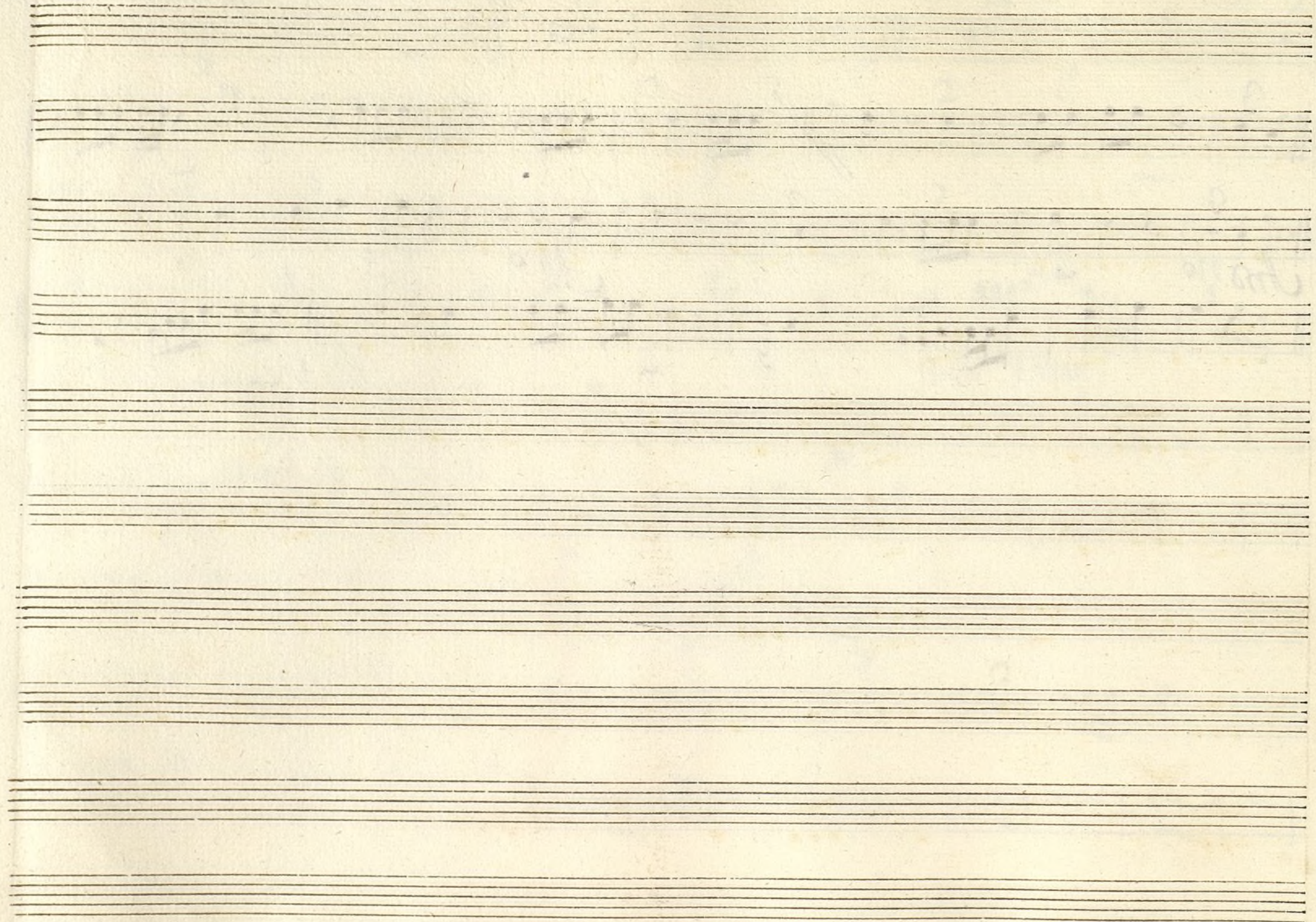
*Alleg.<sup>to</sup> Mod.<sup>to</sup>*  $\text{C} \# \frac{3}{8}$   $1^{\circ}$   $2$   $3$   $2$

*Al.<sup>o</sup> Vivo*

*Al Segno*

*Al.<sup>o</sup>*  $\text{C} \# \frac{3}{8}$   $2$

Handwritten musical score on three staves. The first staff contains a melodic line with a triplet of eighth notes, a double bar line with a slash, and another triplet. The second staff begins with *And. no*, followed by a dynamic *f*, a triplet, a double bar line with a *2* above it, and a dynamic *p*. The third staff contains a triplet, a dynamic *f*, and ends with *Allegro.* and a double bar line with a slash. There are also several empty staves below.



Ayuntamiento de Madrid

Trompa 2<sup>a</sup> Ton<sup>a</sup> a Duo la Maja y el Sargento.

*And. no Brillante.*  $\text{C} \flat \flat \flat \text{6/8}$

*All.<sup>o</sup>*  $\text{8}$  <sup>13</sup>

*f*   
*And. no*

*f* <sup>2</sup>

*f* <sup>3</sup> *All.<sup>to</sup>*

<sup>2</sup> *f* *p* *Amf.* *f* *p* *Amf.*

*f* <sup>3</sup> *All.<sup>o</sup>* *f*

*la 2.<sup>a</sup> no*   
*Allegro*

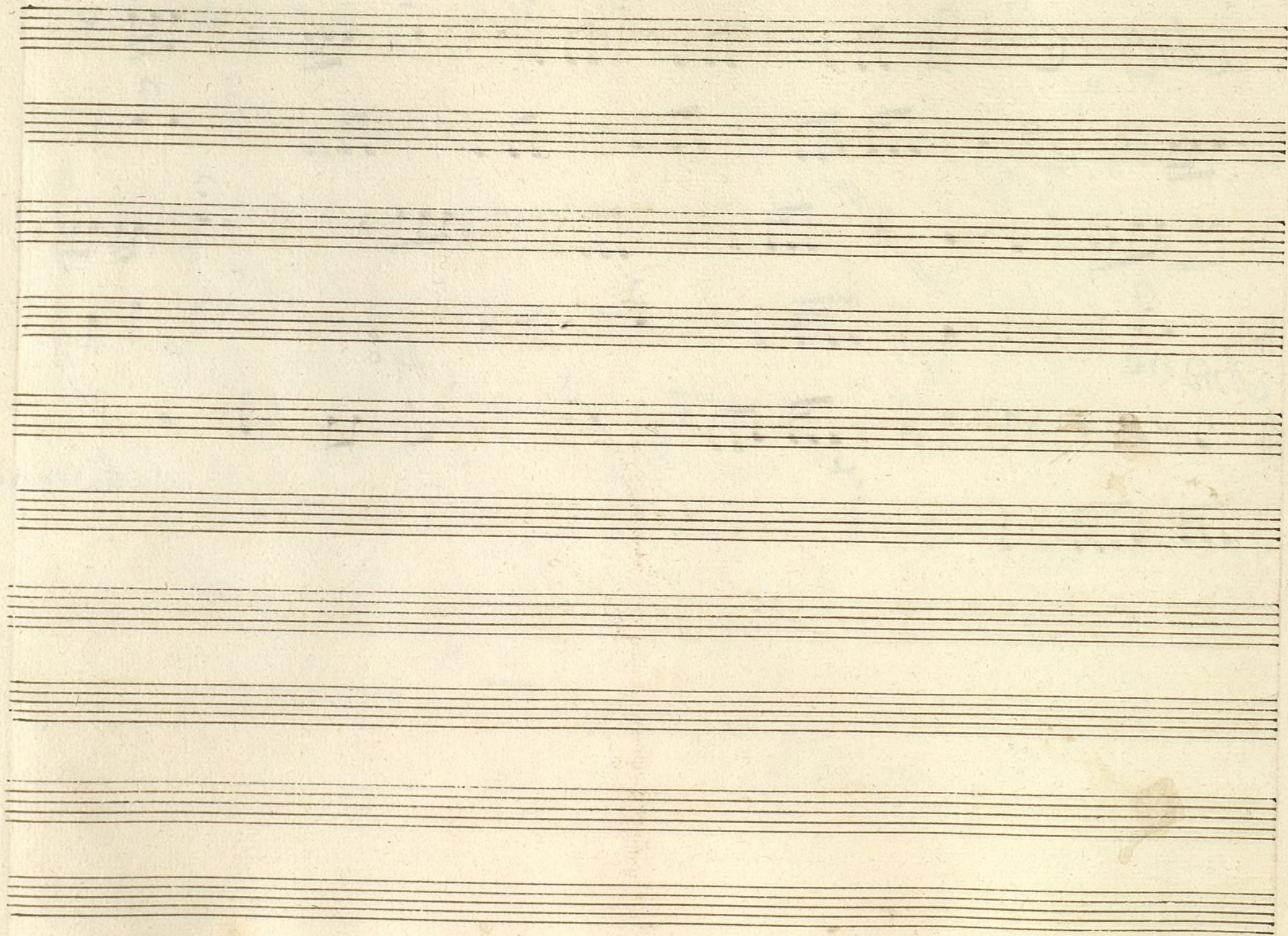
*Alleg<sup>to</sup> Mod.<sup>to</sup>*  $\text{C} \#$   $\frac{3}{8}$   $1^o$   $3$

*Allegro Vivace*

*Al Segno.*

*All.<sup>o</sup>*  $\text{C} \# \frac{3}{4}$

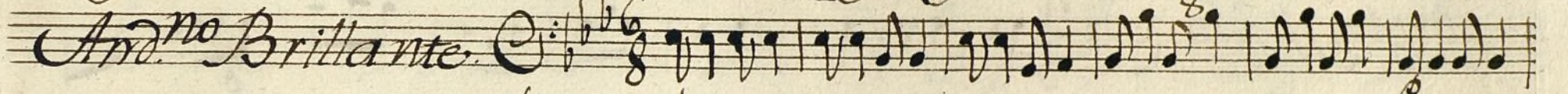
*And.<sup>no</sup>* *All.<sup>o</sup>* *Allegro.*



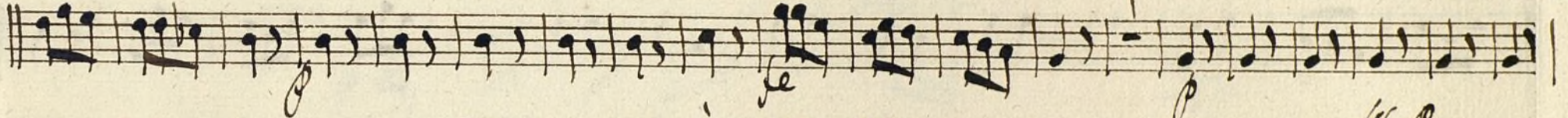
Ayuntamiento de Madrid

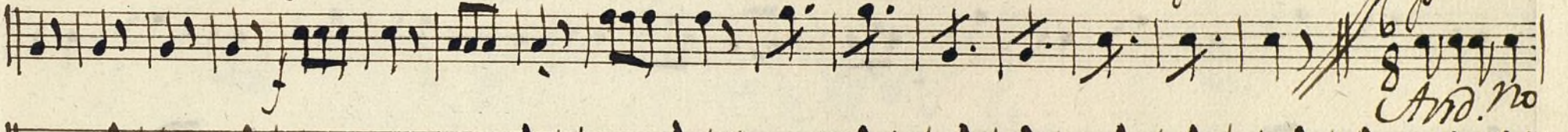


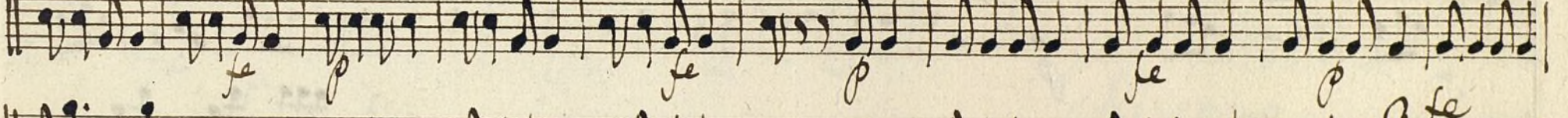
Bajo Ton.<sup>a</sup> a Duo la + Maya y eb. Sargento. Mus 101-3

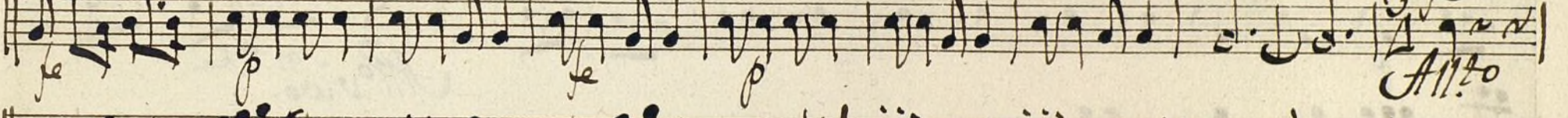
And.<sup>no</sup> Brillante. 

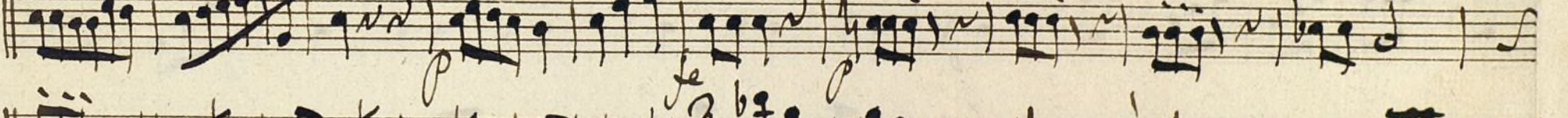
 *All.<sup>o</sup> Stacato.*

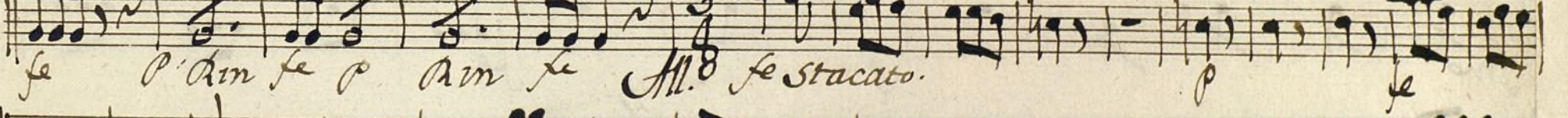


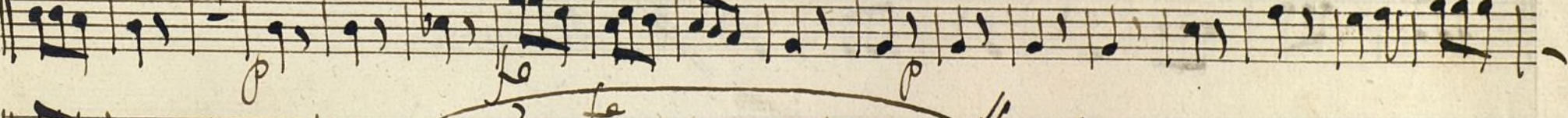
 *And.<sup>no</sup>*

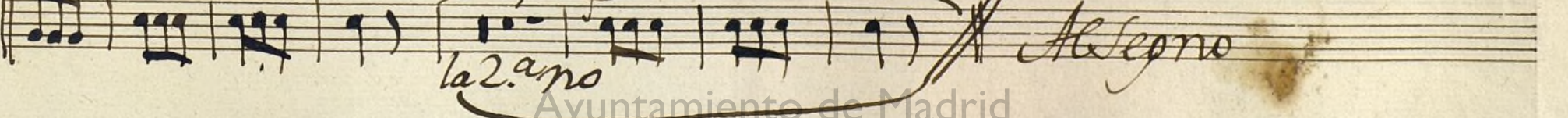


 *All.<sup>o</sup>*



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



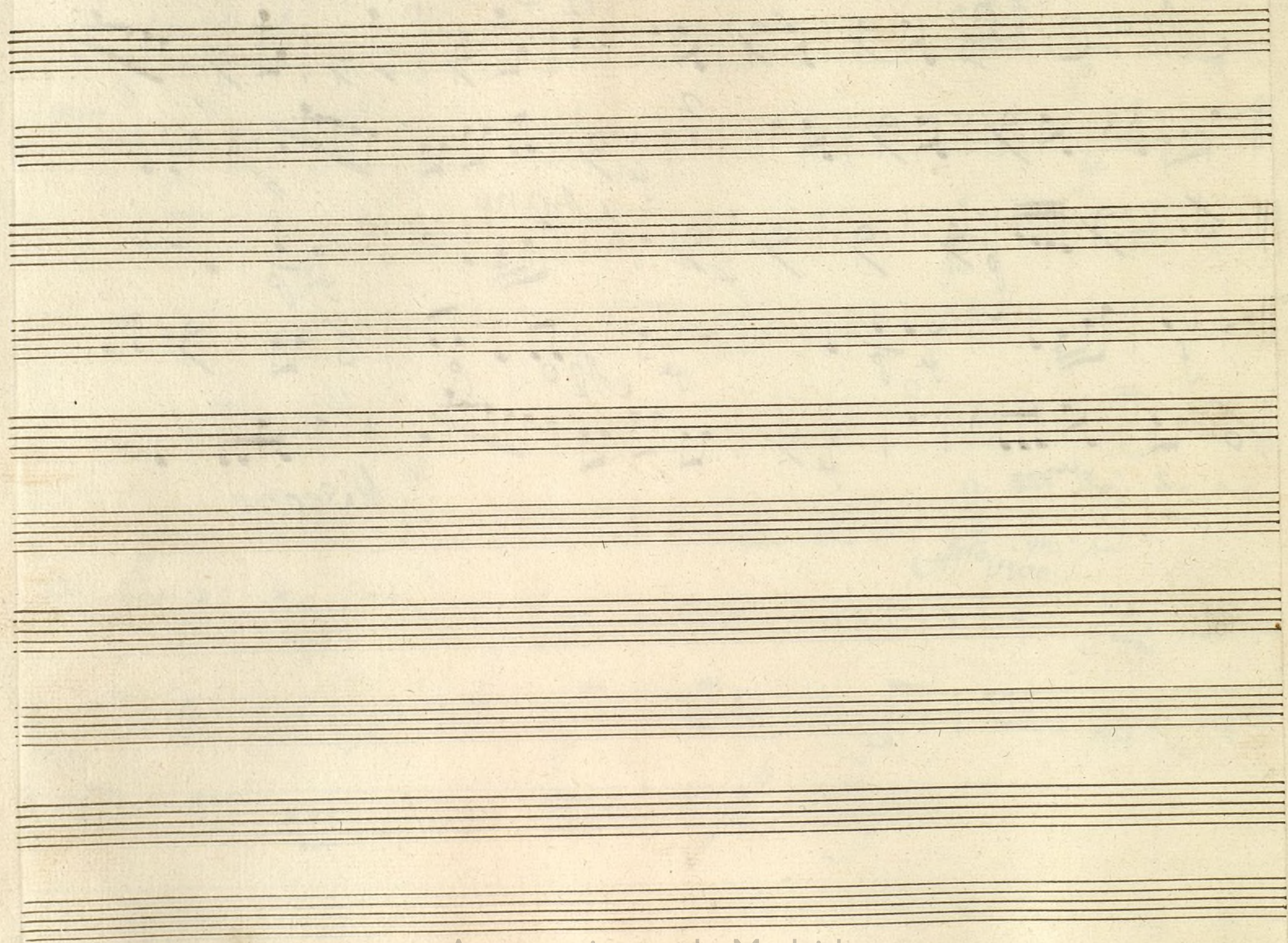
 *la 2.<sup>a</sup> ano* *Allegro*

*Alleg<sup>to</sup> Mod<sup>to</sup>* C: # 3/8

*fmo*

*Allegro*

Handwritten musical score on five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with the tempo marking *All.<sup>o</sup>* and a treble clef. The second staff has a *f* dynamic marking. The third staff is marked *And.<sup>no</sup>*. The fourth staff has a *f* dynamic marking and the tempo marking *All.<sup>o</sup>*. The fifth staff concludes with the tempo marking *Allegro*. The score is written in a cursive, historical style.



Ayuntamiento de Madrid