

Seg. 5.º n.º 18. MS.

Mus 164-9

(Seg. 4.º n.º 18)

+

Tonadilla

a 8.

Un Cuervo una Maja

y su Marido

Con Viol. y Trompas

18

164 ÷

164-9

All.^o no mucho.

fe po fe p fe p fmo

fe fe fe fe

fe fe fe fe

fe fe fe fe

Al golpe y martillo, se suena la paqueta.

Baxo.

Viva la bulla viva la algaraxa q. el tiempo, y por -

fia los Yexos ablandan los

Cuxexo
Yo soy un Cuxexo q. el amor abraza, y

foxo en sus Yexos Cadenas doradas del Ciego Cu-

pido en la ardiente fragua mas no desconfio. p.º dicen mis

Anias pues al

golpe, y martillo se suena la fragua q.º el tiempo, y por

fia los Vexos ablandan los Vexos ablandan

tin tin tin tin

te te *Exxexo*

Una Lime xita me

tin tin

Cautiba el alma mas tiene un marido de aquellos de -

Chapa ella viene a verme y mi amor la canta con -

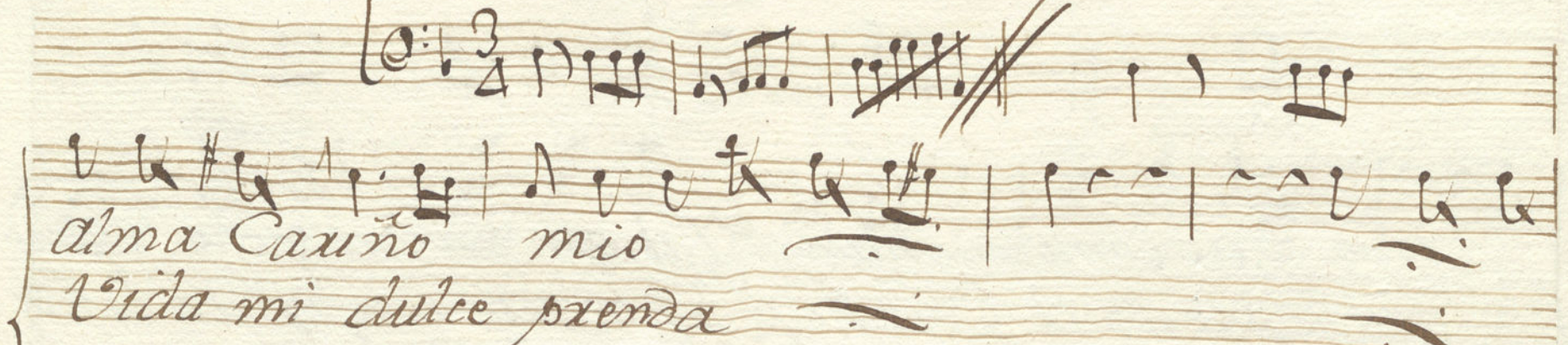
Ayuntamiento de Madrid

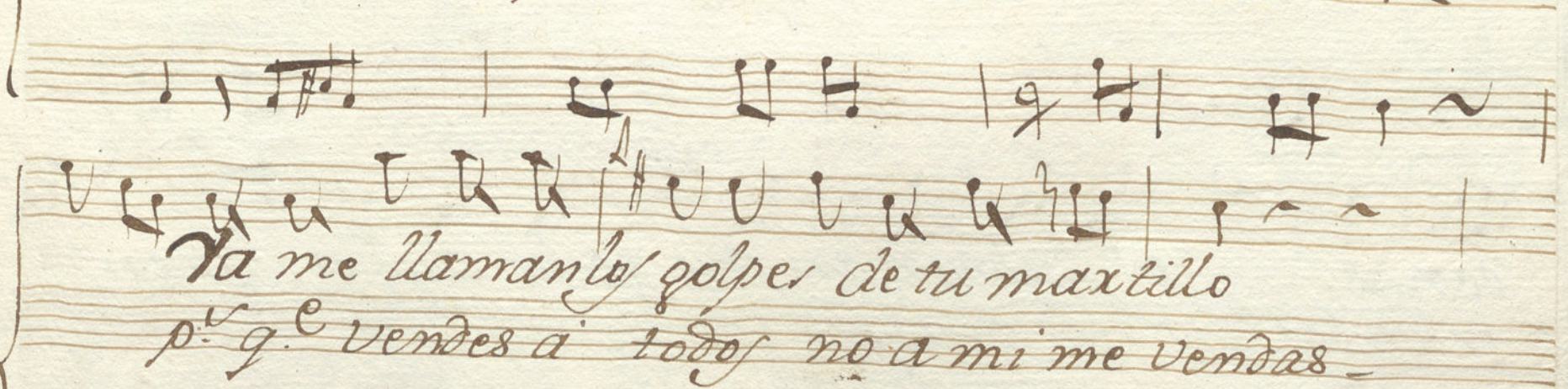
Detailed description: This is a handwritten musical score on aged, yellowed paper. The score is written in a cursive hand and consists of several systems of staves. The first system has two staves with the lyrics 'tin tin tin tin' written below the notes. The second system has two staves with lyrics 'te te' and 'Exxexo' above the notes. The third system has two staves with the lyrics 'Una Lime xita me' written across them. The fourth system has two staves with the lyrics 'tin tin' written below the notes. The fifth system has two staves with the lyrics 'Cautiba el alma mas tiene un marido de aquellos de -' written across them. The sixth system has two staves with the lyrics 'Chapa ella viene a verme y mi amor la canta con -' written across them. The music includes various note values, rests, and dynamic markings like 'te te' and 'Exxexo'. The paper shows signs of age, including some staining and wear at the edges.

afectos dulces de mis consonancias de
al golpe, y martillo se suena la fragua q. viva la
bulia Viva la algaraxa Viva

Ayuntamiento de Madrid

And. no Seg.  *Maja. Exe xito del-*
cuero. Limerá de mi-


Alma Caño mio
Vida mi dulce prenda


Ya me llaman los golpes de tu martillo
p.^o q.^e vendas a todos no a mi me vendas





Ya me llaman los golpes de tu martillo

p.^o q.^o vendas a todos no a mi me vendas no



ai como suenan p.^o labran en mi pecho dulces Ca-
piende el Cuidado p.^o los brazos confirmen la fe de en-



denas. p.^o labran en mi pecho dulces Cadenas
trambos p.^o los brazos confirmen la fe de entrambos.



Exerco *Criados*
 Aprendices se —

mo
Exerco *Criados*
 non p. vino Juana el trabajo desad hasta ma

Vanre. *Exerco* *Mafo*
 nana Sientate aqui mi bien ya do me siento o g.

gloxia de amox o g.e Contento.

And.^{te} Amoroſo. *Crescero*
Dime Carino mio veras firme en mi a-

no *Maf.*
no habra en mi ſe mudanza no

no tuya veras, y lo ſoy o q. e contento

o q. e regalo quando dos almas firmes las une en la

Crescero
20. Pero el mi xate aſena me Cauia gran dolor

Ala

Soy de otro por des-tino vi-
 ten p.
 Si y tuya por eleccion o q. contento o q. re-
 se
 galo quando dos Almas firmes las une un lazo -
 fe

All. no mucho.

Moxido

A mi moxena beñ-

go buscando

lleno de gozo, y de placer

desde una cumbre

de Vaco donde Dios me

Vino a dex o q' buen tiempo q' buena vida Viva la

presca, y la alegria

Aqui esta mi Juanita

muy divertida

Siño cnofo q. l'eto importa para dar me a

Respetax buenas tardes mis se no-
Mala ex. y mala-

res mi Maxido prabe mal o q. l'edicha o q. l'edes

Maxido la 2.
gracia tal picardia no e de aguantarla siempre de amox las

gloxias en esto pa ran.

Vive mi Croso *Adi-*
 ve mi Rabia *gle* de mataros *perxa* Canalla
Exo. Usted se tenga *mexa* *brabatas* *seo* ba *liende*
Maxido *Exo.* Baxo -
 apexa avn hablas tengare digo
Lim. pues tanto parla *seo* baladxon *escu* che

quatro pala bras.

All.^{to}

Si usted quiere q.
 Por q.avn Exerco M.
 Como no me ante.

Viva tan leco gida no aguante a q. le gane
 fame adoras y amas sim. por q. el Exerco suple
 mudo con tantas armas ex.^{to} por q. usted gasta mucha

To la Comi da por q' veox guapo onna, y pro-
 to q' u'ed falta Cu' tenga paciencia q' q' n' paga
 polvora en salba u' do me an conoci do a parti-

vecho nunca no Cupo en en valo Maudo
 ga la Casa si se sabe de ella. tapo mi
 do nos demoi si seamos Amigos - ex^o deme era
 ten- Vivan las

boca - pero probemos lance si -
 malo dim^a quedose tama nito si -
 mano dim^a y supla p' le suplen si -
 paces, Am^{te} y con las sequi dillas si

Vaya otra Ronca
 a guete guapo-
 y Calle, y Calto.

a guete acabe...

Anto. Sep.^o

Quando enciende Cupido de amor la fragua tin

Handwritten musical score for guitar, featuring a melody line and a guitar accompaniment line. The lyrics are written in Spanish and are integrated into the musical notation.

tin tin

de amor la fragua

Con los ye

ros q.e forja prende las almas

The score consists of two systems of staves. The first system has a vocal line with lyrics "tin tin" and "de amor la fragua", and a guitar line with chords and melodic fragments. The second system has a vocal line with lyrics "Con los ye" and "ros q.e forja prende las almas", and a guitar line with chords and melodic fragments. The paper is aged and shows some wear.

A handwritten musical score on aged paper, featuring a vocal line and a piano accompaniment. The score is written in a single system with four staves. The first staff is the vocal line, starting with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The second and third staves are for the piano accompaniment, with the second staff showing some rests. The fourth staff continues the piano accompaniment. The lyrics are: "ay more nito", "prendo del alma como se suena nuestra alga", and "Zaxa ta la la la li ta la". The paper shows signs of age, including some staining and a small tear at the bottom.

ay more nito

prendo del alma como se suena nuestra alga

Zaxa ta la la la li ta la

A handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive hand across the staves. The word 'Zambra' is written at the beginning of the first staff. The lyrics 'Viva la bulla viva la' appear on the fifth staff, and 'la la ti la' appears on the seventh staff. The music is organized into systems of two staves each, with large curly braces on the left side of each system.

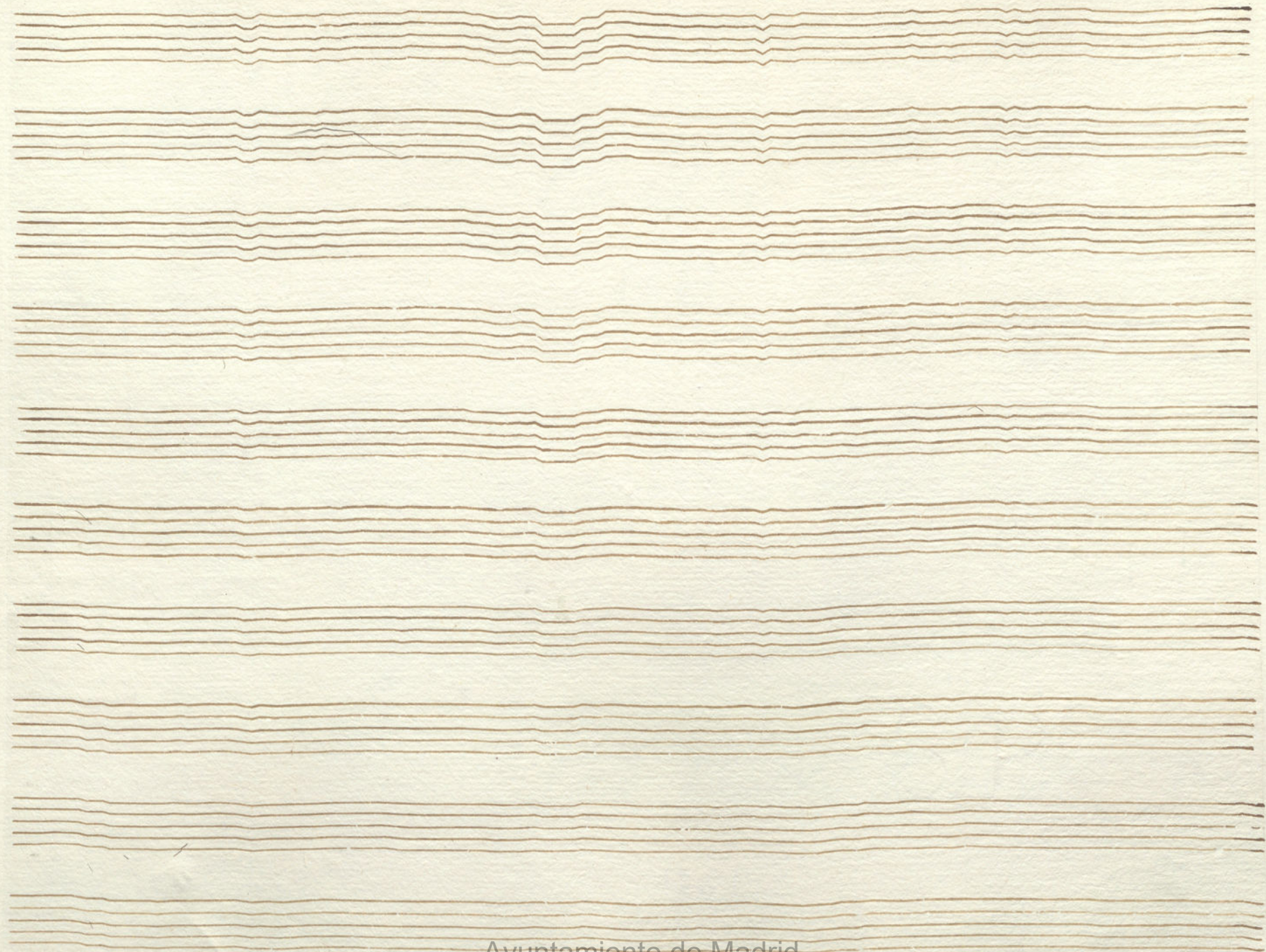
Zambra

Viva la bulla viva la

la la ti la

Con los Versos q.e
 fox/a prende las almas.
 ya Dios queridos
 y pues se acaba
 dadnos un Voto

Ayuntamiento de Madrid



Ayuntamiento de Madrid

Ayuntamiento de Madrid

Violin 1.º Tonad.^a à 3 del erredo la maja y su Maxido MUS 164-9

All. no mucho

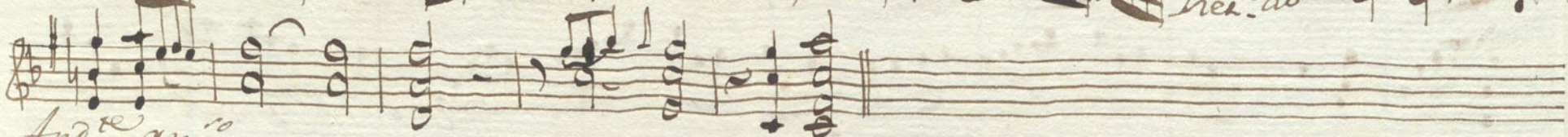
p *fmo* *For* *For.* *fmo* *p* *fmo* *For.* *fmo* *For.*

And. seg. 





allegro


Res. do


And. am.^o











~~Allegro~~

Handwritten musical score consisting of seven staves. The notation includes various note values, rests, and dynamic markings such as *se*, *2 Vezes se*, *mu*, and *se poc*. The score concludes with a double bar line and the word *Allegro da mas* written in the right margin.

Allegro da mas

Dolti

Seg. All^{to}

Handwritten musical score on seven staves. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and a 3/2 time signature. The music features complex rhythmic patterns with many beamed notes and rests. The first staff begins with a fermata over the first measure. The second staff has a double bar line with repeat dots. The third staff starts with a double bar line and a slash through the staff. The fourth staff contains some handwritten annotations, possibly "9." and "2°9.". The fifth and sixth staves continue the melodic and harmonic development. The seventh staff ends with a double bar line and a slash through the staff. Below the main score are three empty staves.

Violini 1.^o ton.^a a 3. el Cuervo

o b o e

Mus 164-9

Handwritten musical score for Violini 1.^o and Oboe. The score is written in brown ink on aged paper. It consists of 12 staves. The first staff is for Violini 1.^o and the second for Oboe. The music is written in a 3/4 time signature with a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with a 'Tacet hasta las des.' instruction.

Dynamic markings and performance instructions include:

- f* (forte)
- mo* (mezzo)
- And.^{te}* (Andante)
- Allegro.*
- Mez.^{do} tacet.*
- Tacet hasta las des.*

A handwritten musical score on aged, yellowed paper. The score consists of six staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation is dense, featuring many beamed eighth and sixteenth notes, often with slurs. The second and third staves continue this melodic line. The fourth staff shows a change in rhythm with quarter notes and dotted quarter notes. The fifth and sixth staves feature more complex rhythmic patterns, including some chords and rests. The word "allegro" is written in cursive at the end of the sixth staff. The paper has a slightly irregular, torn edge at the top.

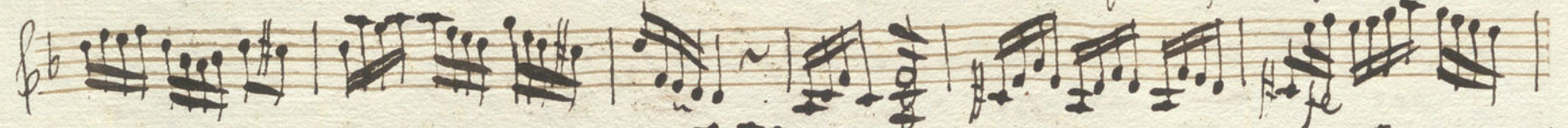
Violin 2.º Ton.ª a 3, del Exercicio.

N.º 164-9

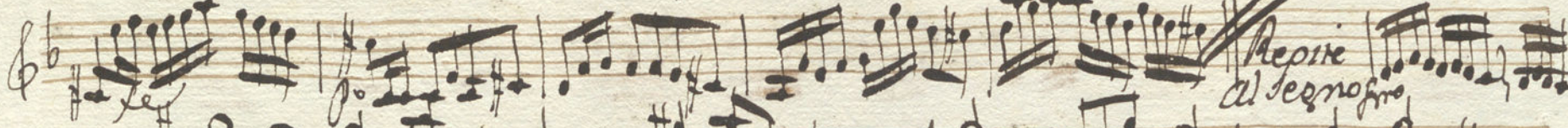
All.º

The musical score is written in G major (one sharp) and 3/4 time. It begins with the tempo marking *All.º* and a dynamic marking of *p*. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. A large bracket on the left side of the page encompasses the staves from the third to the ninth. The word "Segue" is written at the end of the final staff.

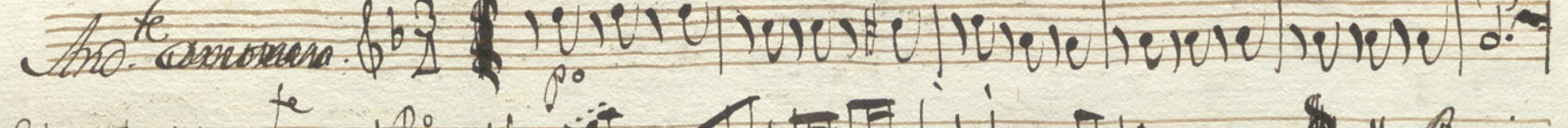
And.^{te} Seq.^o 





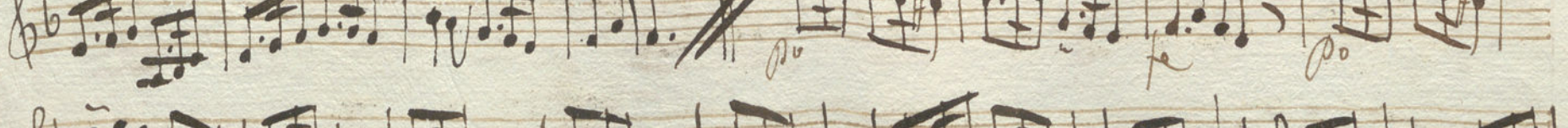


Rez.^o 

And.^{te} canoro. 



All.^o 





Handwritten musical score on five staves. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and a common time signature. The music features complex rhythmic patterns with many beamed notes. A large double bar line is present on the second staff, with the word *Finje* written above it. To the right of this bar line, the words *Quinto* and *de los* are written in a smaller, less legible hand.

Handwritten musical score on five staves. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music features complex rhythmic patterns with many beamed notes. The first staff begins with the tempo marking *All.* and a dynamic marking *po*. A large double bar line is present on the second staff, with the word *Finje* written above it. Below the bar line, the word *fofo* is written. The third staff ends with the words *al se no do mas.* The final staff ends with the word *Siene* followed by a double bar line and a repeat sign.

Seq. All.

Andante

Fine

allegro dormes.

Trompa 1.ª Ton.ª a 3 del Cuervo.

Mus 164-9

All.^{to}

In sord.

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single melodic line. Dynamic markings include *p* (piano) and *fe* (forte). The notation includes various note values, rests, and phrasing slurs. The piece concludes with a double bar line on the tenth staff.

Sigue

And.^{te} Seg. 3/4

p^o

f^e

Repite al Segno

And.^{te} Amorevole. 3/4

f^e *p^o* *p^o ten.* *f^e* *Repite al^{os} Parrafos.*

All.^o

p^o *f^e* *p*

f^e *p^o*

f^e *p^o ten.* *ten* *Repite al Segno*

p^o *f^e* *p^o* *f^e* *p^o* *f^e* *p^o* *f^e* *p^o* *f^e* *p^o* *f^e* *p^o*

te p^o *te ten.* *te ten*

And. no $\frac{3}{4}$ $\frac{4}{4}$

te mo *p^o ten.* *te* *al segno*
dos mas.

Seq. All. $\frac{3}{4}$

Amoroso. *p^o* *te* *te* *p^o*

mo

al segno
dos mas.

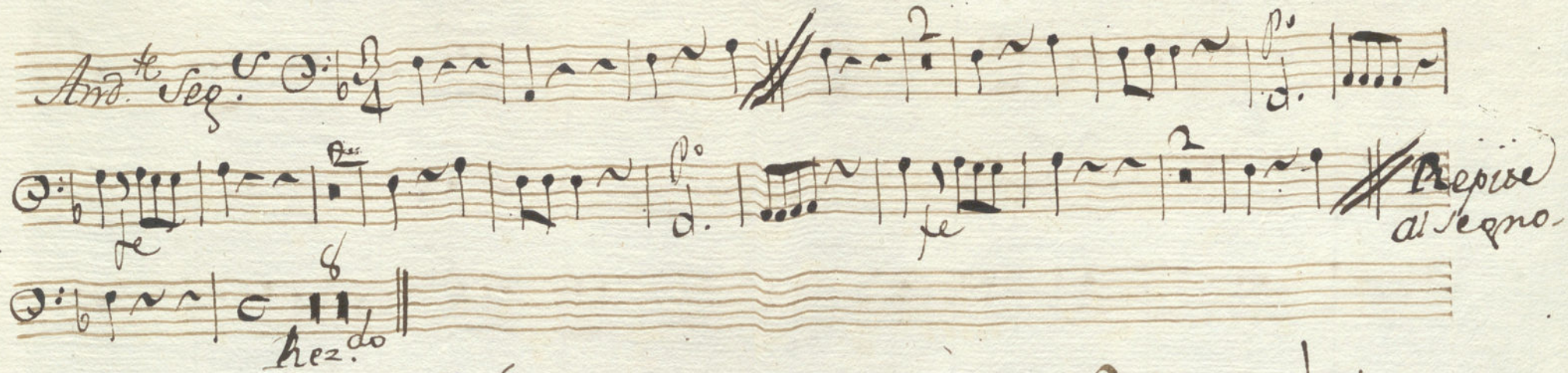
Ayuntamiento de Madrid

Trompa 2.^a Ton.^a a 3. de un Caxero.

Mus 164-9

The musical score is written on ten staves. The first staff begins with the tempo marking *All.^o* and the time signature $\frac{3}{4}$. The key signature has one flat. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Dynamics like *p^o* and *fe* are used throughout. The piece concludes with a double bar line and a fermata.

Segue

And.^{te} Seg.  *Repise al segno.*

fe *fe* *hez. do*

And.^{te} Amoroso.  *Repise alos Pannafos.*

po *ken*

All.^{to}  *Repise al segno.*

po *fe* *po* *fe* *po* *fe* *po* *ken.* *fe*

fe *po* *fe* *po* *fe* *po* *fe* *po* *ken*

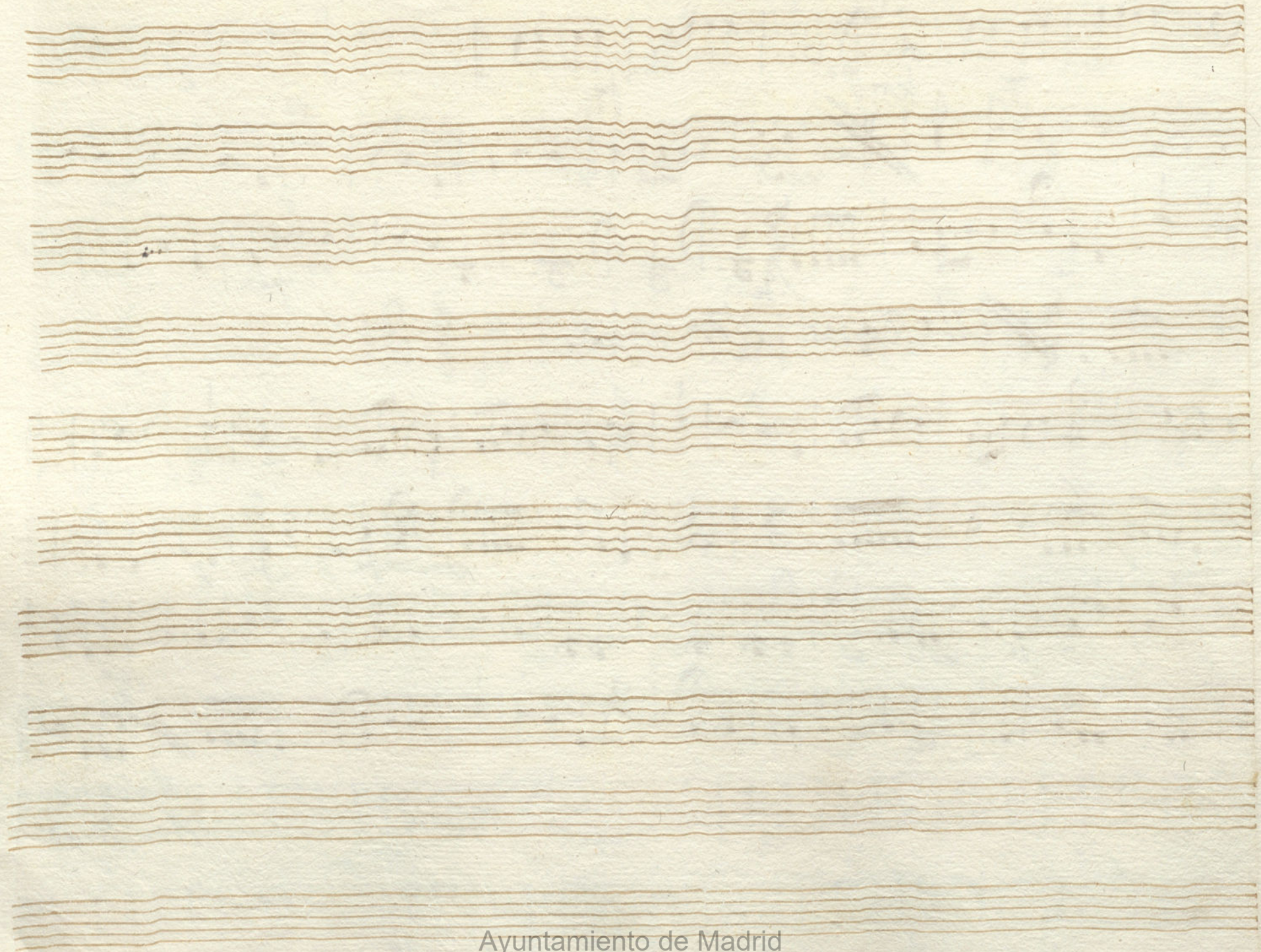
Anno 3/4 4 tempo

Allegro *doz mas.*

Amoroso *p* *f* *p*

fmo

Allegro *doz mas*



Ayuntamiento de Madrid

Contrabajo Ton.^a 3. del Exer^o.

Mus 164-9

All.^o no mucho. $\text{C} \flat$ $\frac{3}{4}$

Sigue

And.^{te} Seg. 

And.^{te} Amoroſo. 

All.^{to} 

Handwritten musical score on eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include "Repite al segno." on the second staff, "And. no All." on the fifth staff, "Repite for mas." on the seventh staff, and "p." and "Le" on the eighth staff.

Sigue

All.^o Seq.^o

All.^o

Allegro do mas.