

Seg.^o 23. N.^o 14.

Mus 122-1

1779

t

Seg.^o 3.^o n.^o 14

Jonadilla a 3

De la Contienda

All. no
mucho.

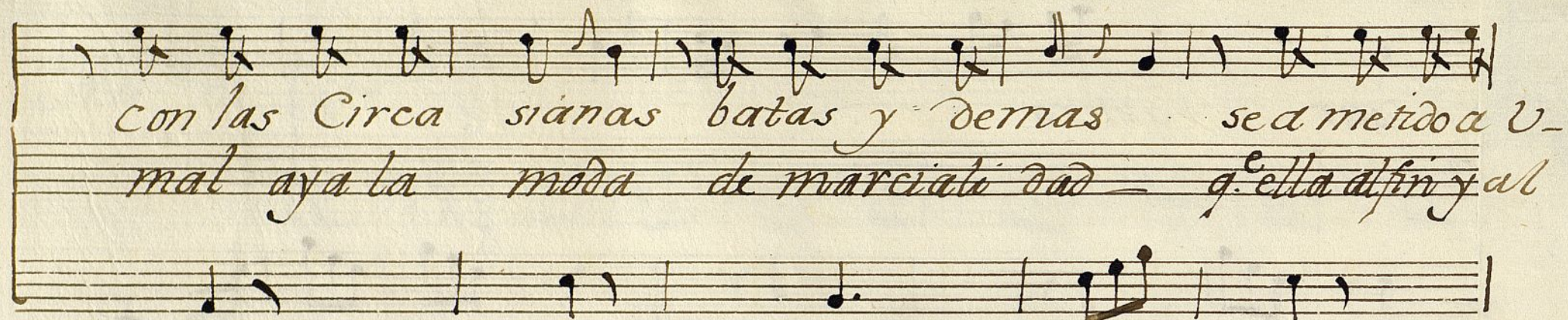
ya de ser Majá - quiero de vida mu-
da delas Majas. es vidi ta tan fa-

Handwritten musical score on aged paper. The score consists of four systems of music, each with a vocal line and a guitar line. The lyrics are written in cursive below the vocal line. The first system has the lyrics "dar quiero" and "tal es". The second system has the lyrics "por q.^e a questo de lo malo esta ya para espi- q.^e lo que la sobra es malos y lo que la falta es". The third system has the lyrics "rar esta" and "par y lo". The fourth system is empty. The paper is aged and has some staining.

dar • quiero
tal es

por q.^e a questo de lo malo esta ya para espi-
q.^e lo que la sobra es malos y lo que la falta es

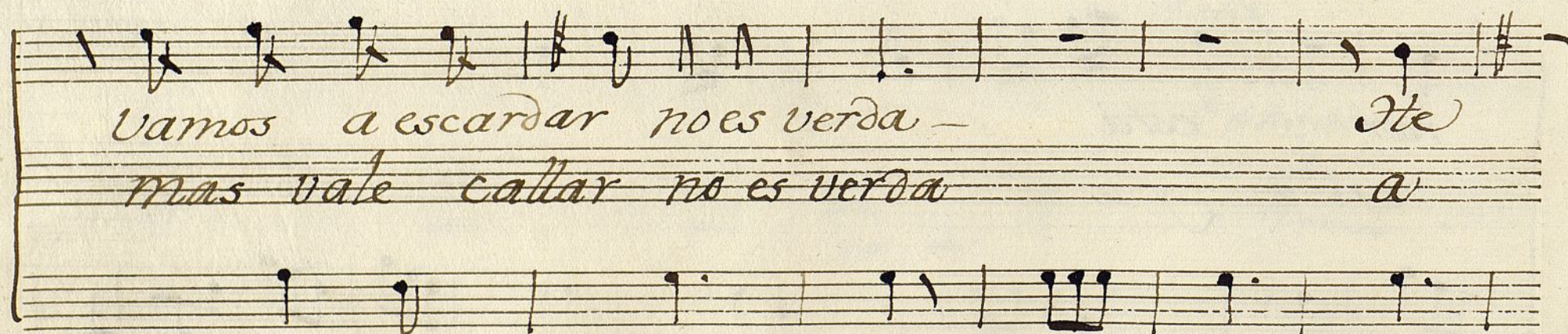
rar esta
par y lo



con las Circa sianas batas y demas se a metido a U-
mal aya la moda de marcialidad - q. ella al fin y al



sia hasta la mas peal - y las proes Mapas
cabo nos echo a rodar mal haya mal haya




Vamos a escardar no es verda - Ste
mas vale callar no es verda a




roinas de mage cismo las de los tiempos a
fuera profanas galas denque montera y de




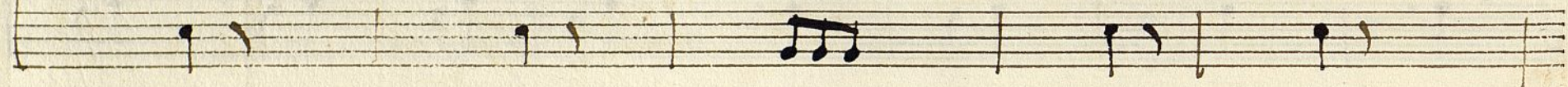
tras si llegase is aber esto quanto habiais
mas que donã Parlamentaria es la que cam



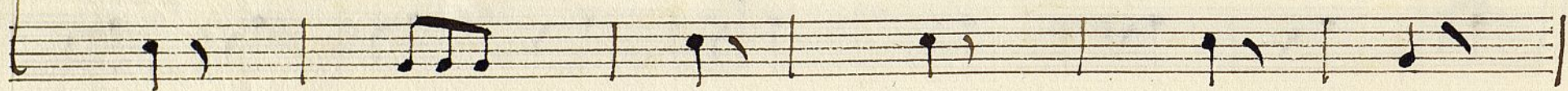
de llorar quanto mas
pa y no mas es la an




quede la bola y desarlo amax q.^e tras de este
tes loj usias gustaban macear yorra hasta los



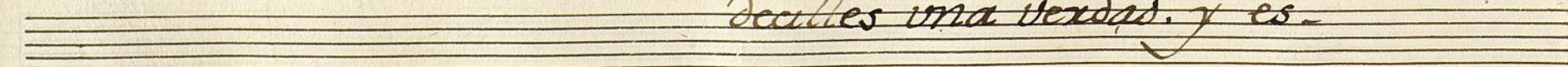
tiempo otro tornara ay le le le le ay la la la
mafos quieren usiar y le le le



la pus y ya se ve pus y claro esta- *Parola y alsegno*
desento correr que ello parara.



ha señores seme olvidaba
decilles una verdad. y es.





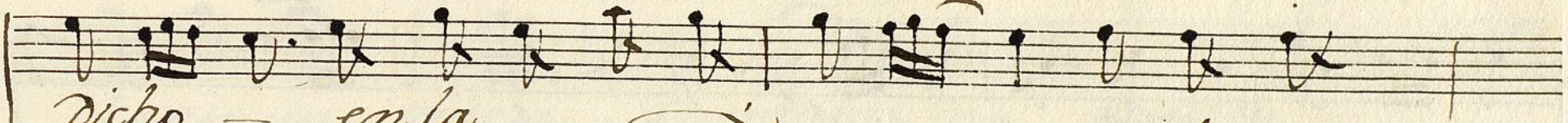
Mafo.

4

En la Calle mean

Mafo. De modo q^e mi

Mafo. Si supiera que ha



dicho — en la

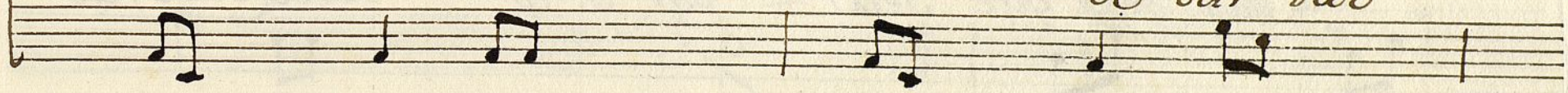
quita — de

bias si

que te meas

q^e en este

de dar tal



Yo — que

mundo que

corte de

que

que

de

yo

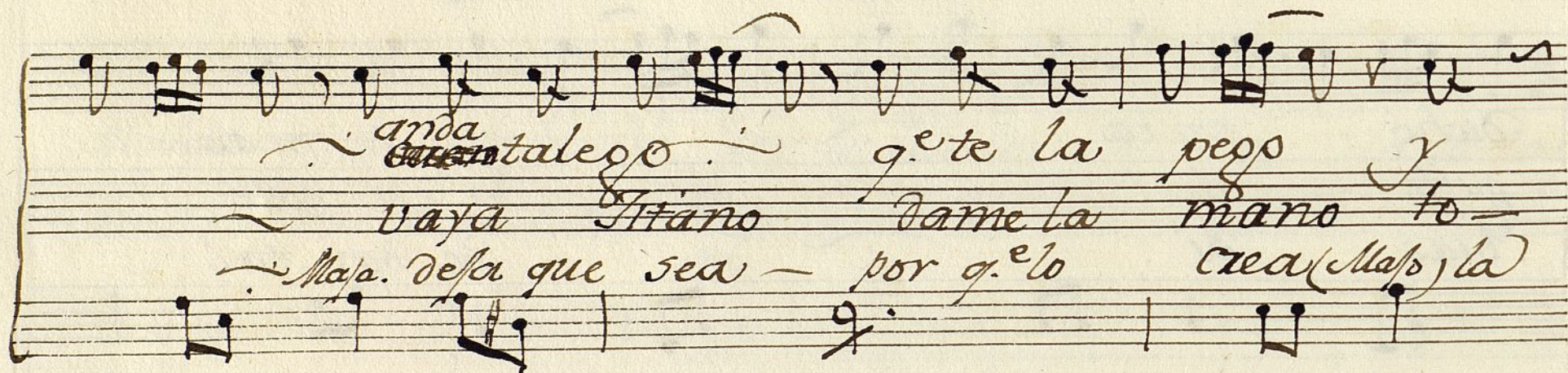
to

la.

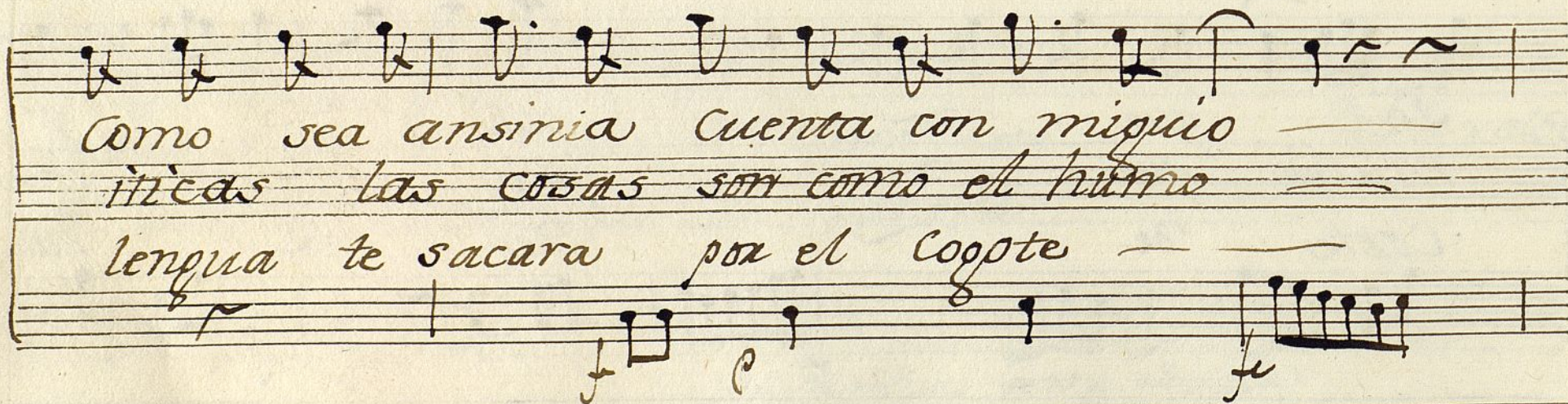





Como sea an sinia cuenta con miquio y como
iticas las cosas son como el humo toi
lengua te sa cara por el co gote la



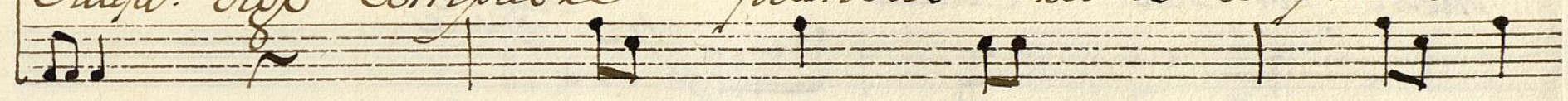
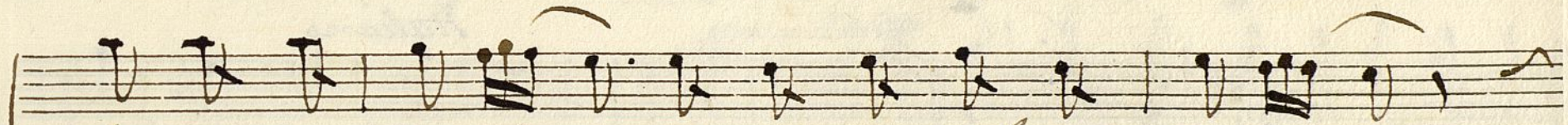
anda ~~cuanta~~ alepp g.^e te la pepp y
vaya Titano dame la mano to
Map. de sa que sea por g.^e lo crea (Map) la



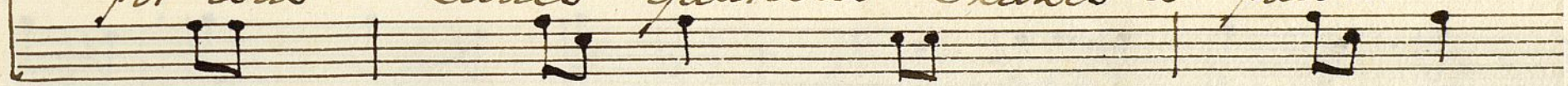

Como sea ansiria Cuenta con miquio
iticas las cosas son como el humo
lengua te sacara por el cogote



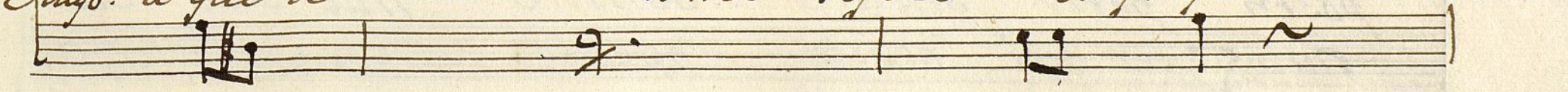
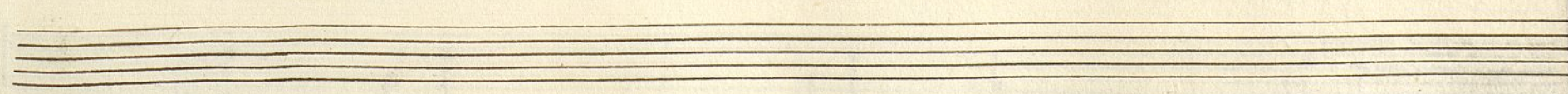
vaya en sustancia cuentame del asunto —
 y en fin Isrencia aquel que no se muda
 Maja: Digo Compadre quantas Cruzes a puesto

la cercans tancia Cuentame del asunto —
 siempre esta puerco aquel q.^e no se muda
 por esas Calles quantas Cruzes a puesto

anda salao — q.^e boi al prao — cuentame del a
 esta's al cavo teas echo cargo aquel q.^e no se
 Majo. a que te toco — si me sofoco — Maja quantas Cruzes a

Parola

sunto la circunstancia — Al segno: *Mala* mi se como tienei Cara
 mia siempre esta puerco. *Mala* ni tu pa ponerle delante
 puerto por esas Calles *Mala* anda q' eu' una endina
Mala y tu un endinote
Mala e...
Mala e...

And.^{te} *Italiano*

e pace Sig
 e jo per la es

niori Lasciate il renir q' e fa molto Caldo x
 strada beniba cosi — con il mio Vio lino so

posen perir sentite sentite mio belo Vio
 nando per qui decite decite cora abete a

lin donati il quatrini y portolo qui si si e portolo
 qui que yo so Doctore e posso decir si si e posso de

All.º Maº
 qui si si e frances o Italiano q. quier es de
 cir si si e pues oiga uste atienda pues lo quier o

Italº
 cir marchate a tu tierra desanos aqui sentite sen -
 ir ya quien razon tenga desela uste en fin sen -

Majos. *4.º* *Majos.*

tite q.emos de sentir semite que e
tite atencion dir ser a

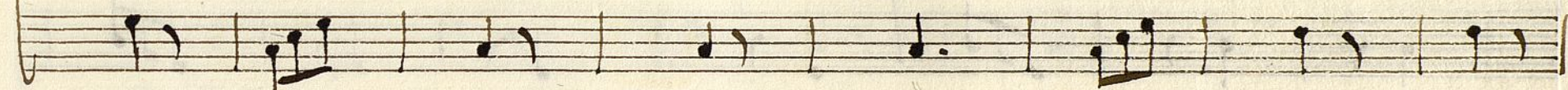
Allegro.

All.º

Maja

el señor y yo en sustancia emos sio
Mee cansado de ser Maja y quiero mu.

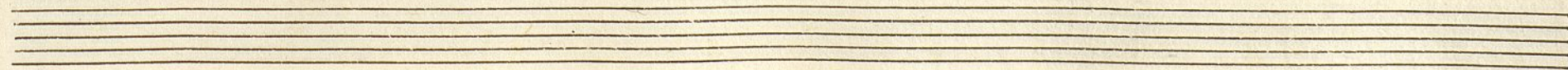
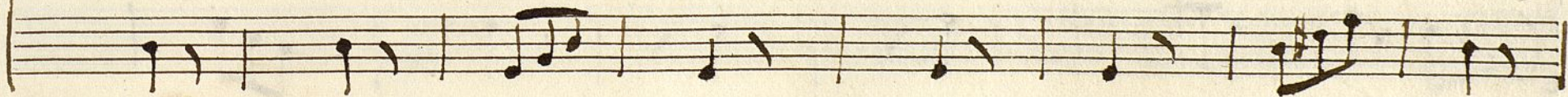
Conozios y el Señor quiere que sea nuestra amista
 dar de oficio por q.^e la prove mafeza la miro por

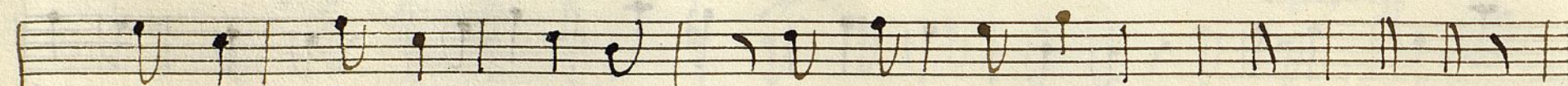


Juro fijo yo gracias a Dios soi libre e mu-
 eros tripas quiero aora ser peti metra como o

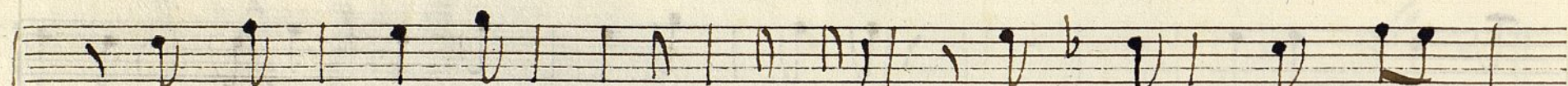


dao de capricho y le e dicho conbuen moo seo Lo-
 tras muchas q.^e miro q.^e ayer solo eran porrionas y aca-





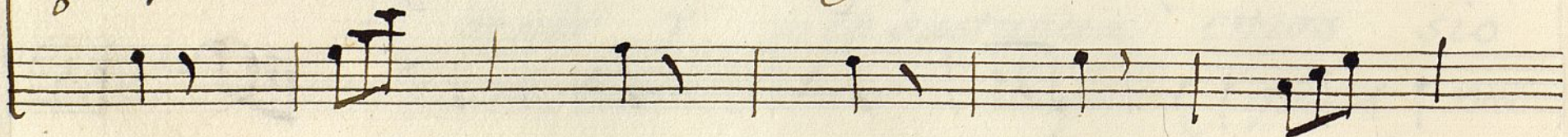
rencio Acavosito sea picao q.^e se rasque
narias an subido por esto el señor relincha

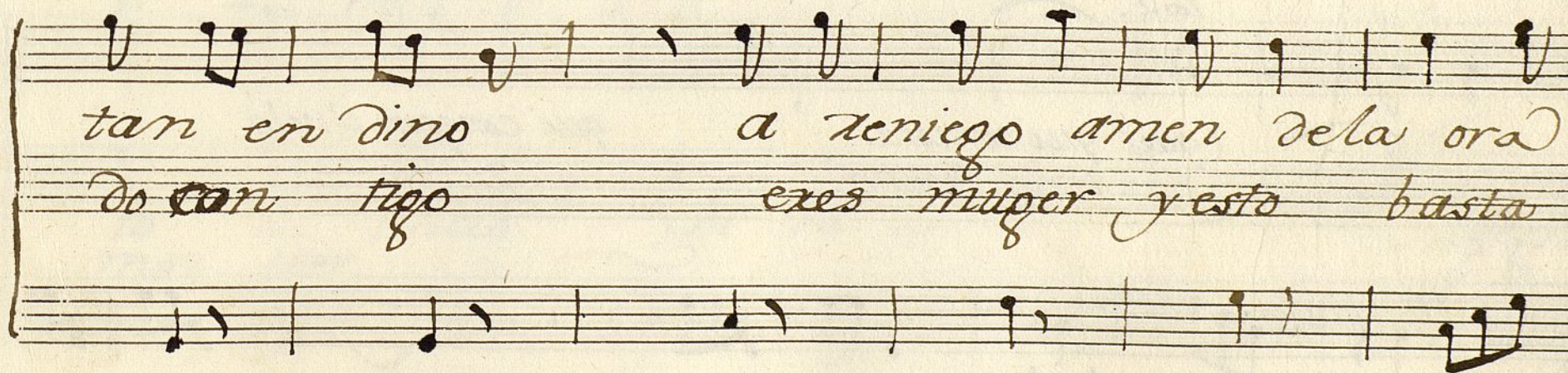
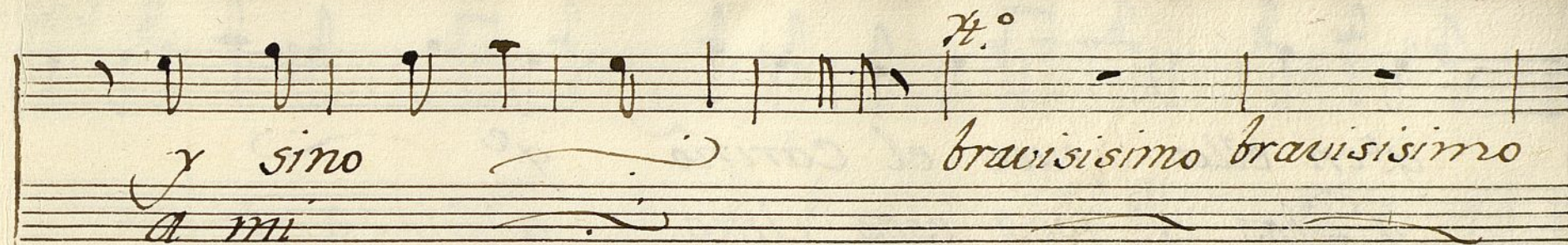


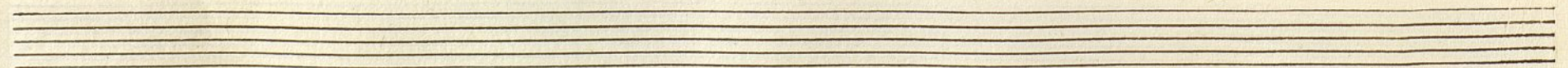
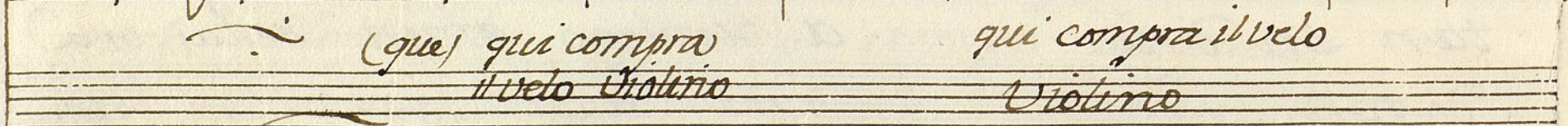
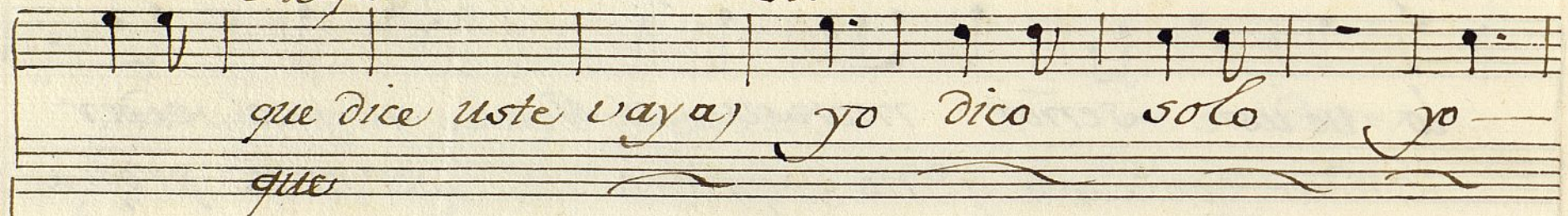
mandarme naide pepinos si se dese
y le da el flato Comino pero yo di

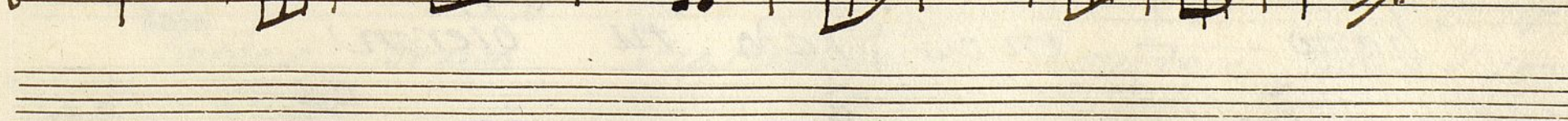
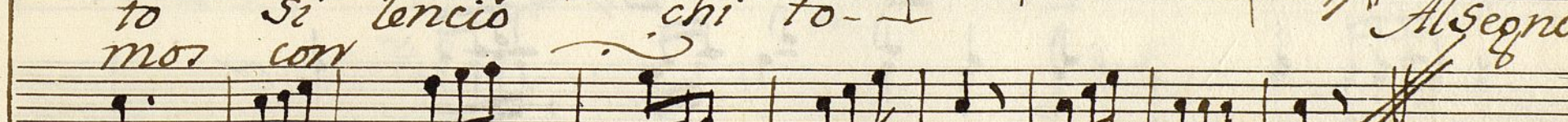
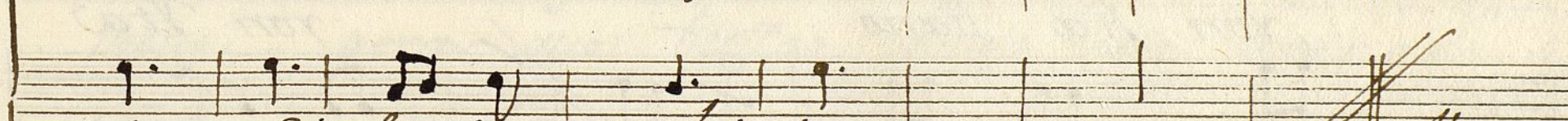
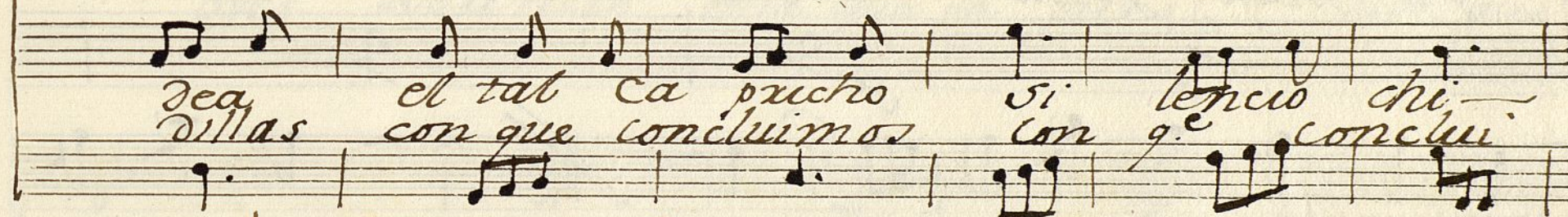
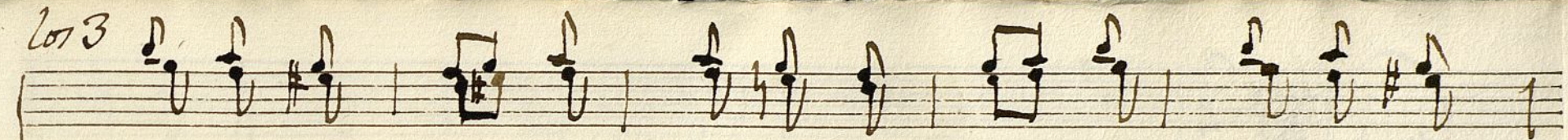


rosa aloja — y sino amigo barguillo
go que cuaguis a mi chufas tabardillo









Allegro

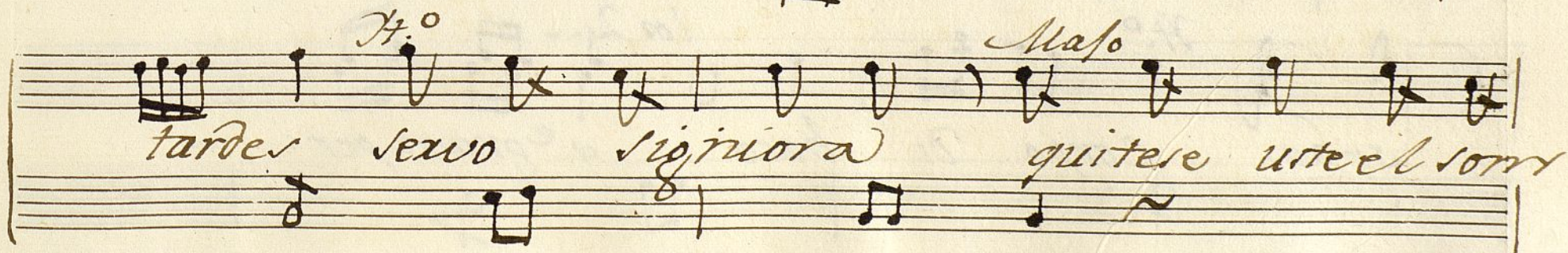
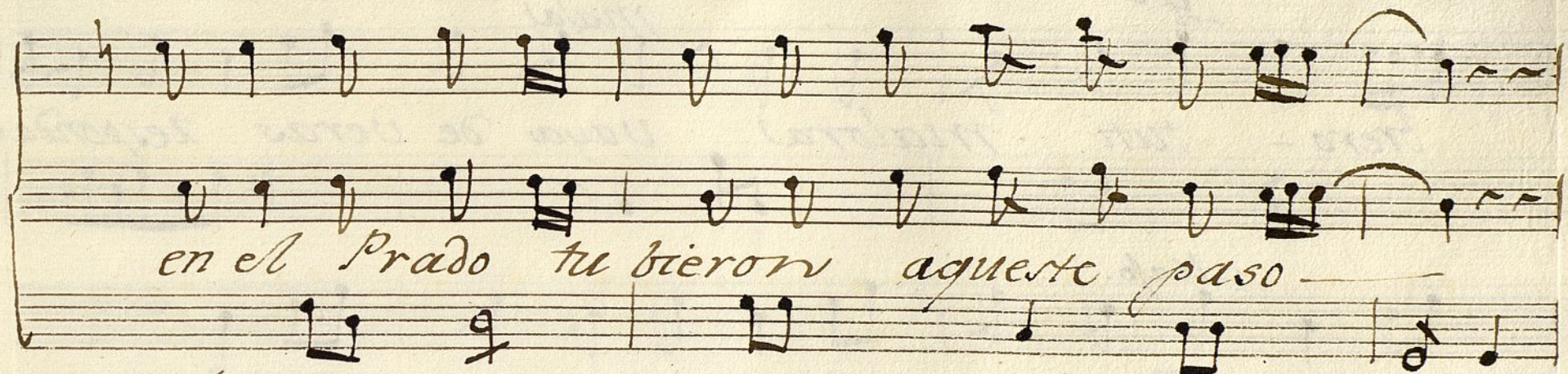
All.^o

Handwritten musical notation on a five-line staff. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The first measure contains a whole note chord. The subsequent measures contain quarter notes and eighth notes, with some measures featuring a '9' symbol above the staff.

Handwritten musical notation on a five-line staff. The lyrics "Un maso y una masa - un" are written below the staff. The notation includes quarter notes, eighth notes, and a whole note chord. A '9' symbol is present above the staff in the second measure.

Handwritten musical notation on a five-line staff. The lyrics "y un Ha liano" and "y un Ha" are written below the staff. The notation includes quarter notes, eighth notes, and a whole note chord. A '9' symbol is present above the staff in the second measure.

Handwritten musical notation on a five-line staff. The lyrics "liano - en el Prado tu bieron" are written below the staff. The notation includes quarter notes, eighth notes, and a whole note chord. A '9' symbol is present above the staff in the second measure.



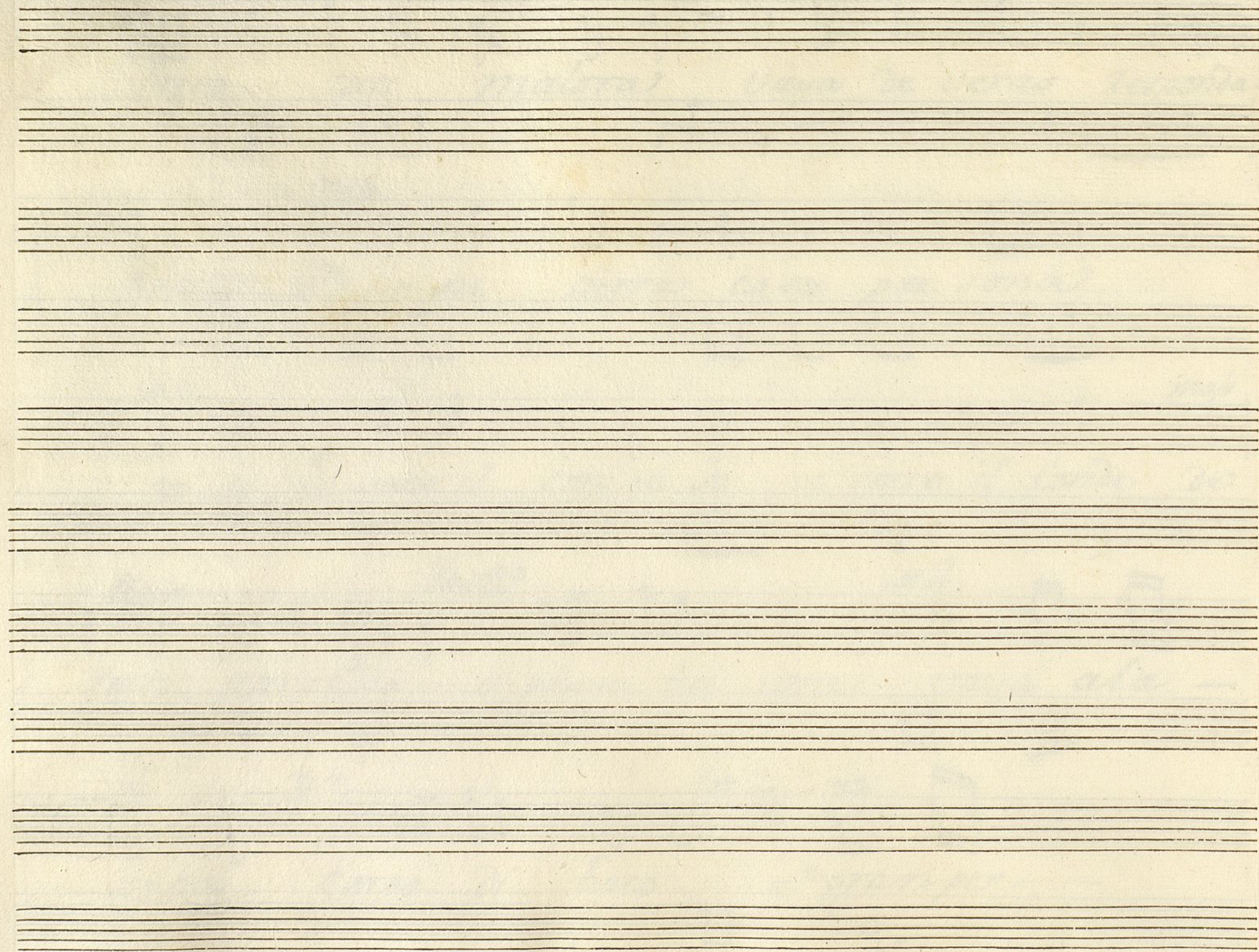
4.^o *maja*
brero - tuti malora vaya de veras ressonda en

Mafo.
forma q.ⁿ en su tierra es su pre sonda

4.^o *mafo*
yo so yo sono il con: yo so yo sono il Conde de

Mafo. *4.^o* *los 2.*
tuti parola - o gran bñ cone vaya ala -

4.^o *los 2.*
sopa corpo di baco g.^e gran per -

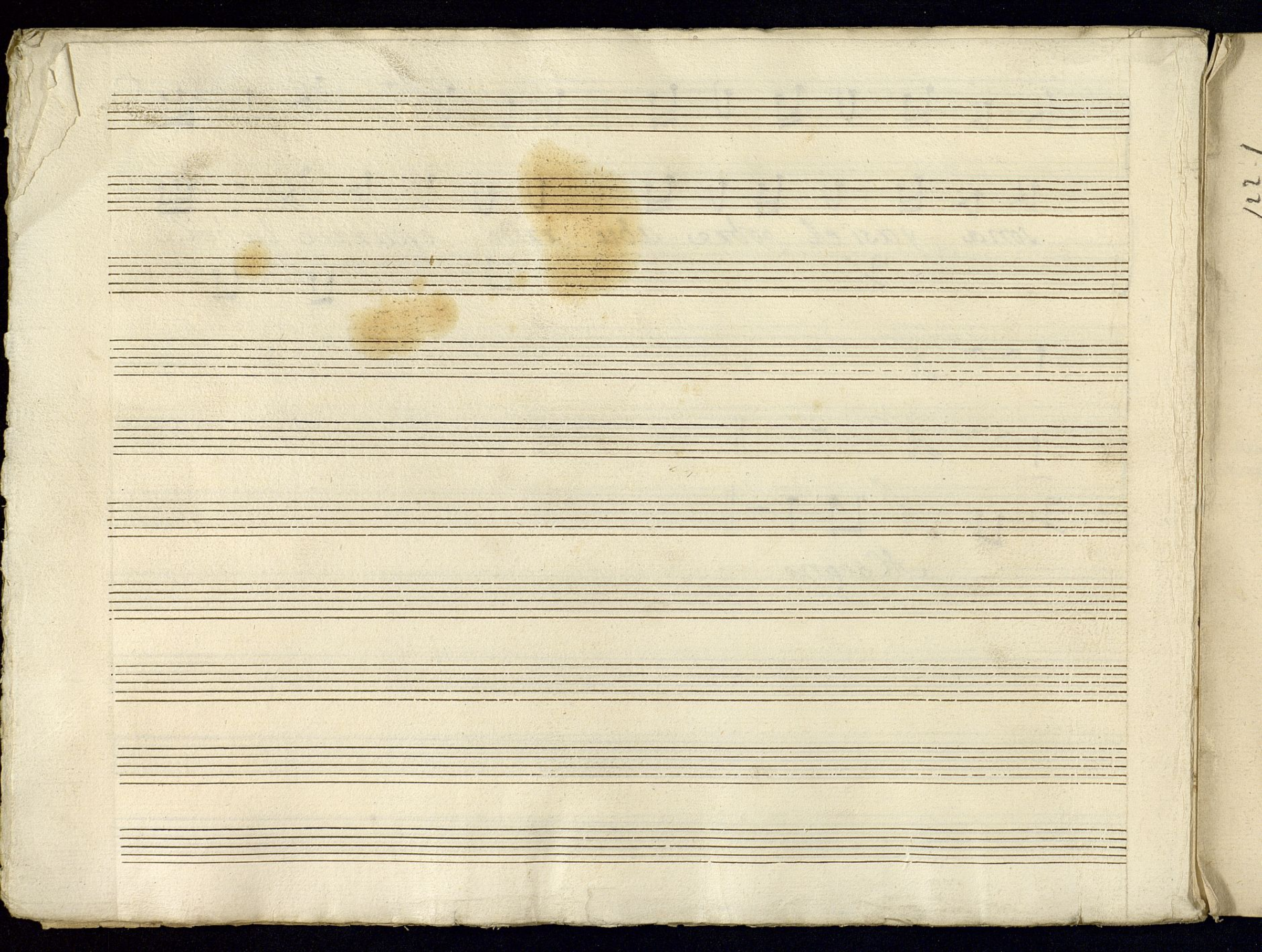


sona yasi el pobre abu xido escuxxio la bola

The first system of music consists of three staves. The top staff is a vocal melody with notes and rests. The middle staff is a piano accompaniment with chords and eighth notes. The bottom staff continues the piano accompaniment with chords. The lyrics "sona yasi el pobre abu xido escuxxio la bola" are written in cursive below the middle staff.

The second system of music consists of three staves. The top two staves are mostly empty, with some initial notes and a double bar line. The bottom staff contains a piano accompaniment with chords and eighth notes, ending with a double bar line.

Allegro



1221

Violin: 1.º Ton.ª a 3 = de la + contienda: sra. Morales. Minguij = 5

All.º no mucho.º & # # # 3

Mos 122-1

Handwritten musical score for Violin, consisting of 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *f*, *p*). The score is written in a single system, with the key signature and time signature indicated at the beginning. The notation is dense and complex, typical of a 19th-century manuscript. The final staff ends with a double bar line and the instruction "Parolay Al segno =".

Alleg^{ro} 8 $\sharp \sharp$ 3

And^{te} 8 $\sharp \sharp$ 6

Alleg^{ro} 8 3

Al se^{no} 2: mas y Parola:

Al se^{no} 3

as y
rola:

Al Segno
dos mas: *V. Sep.^s*

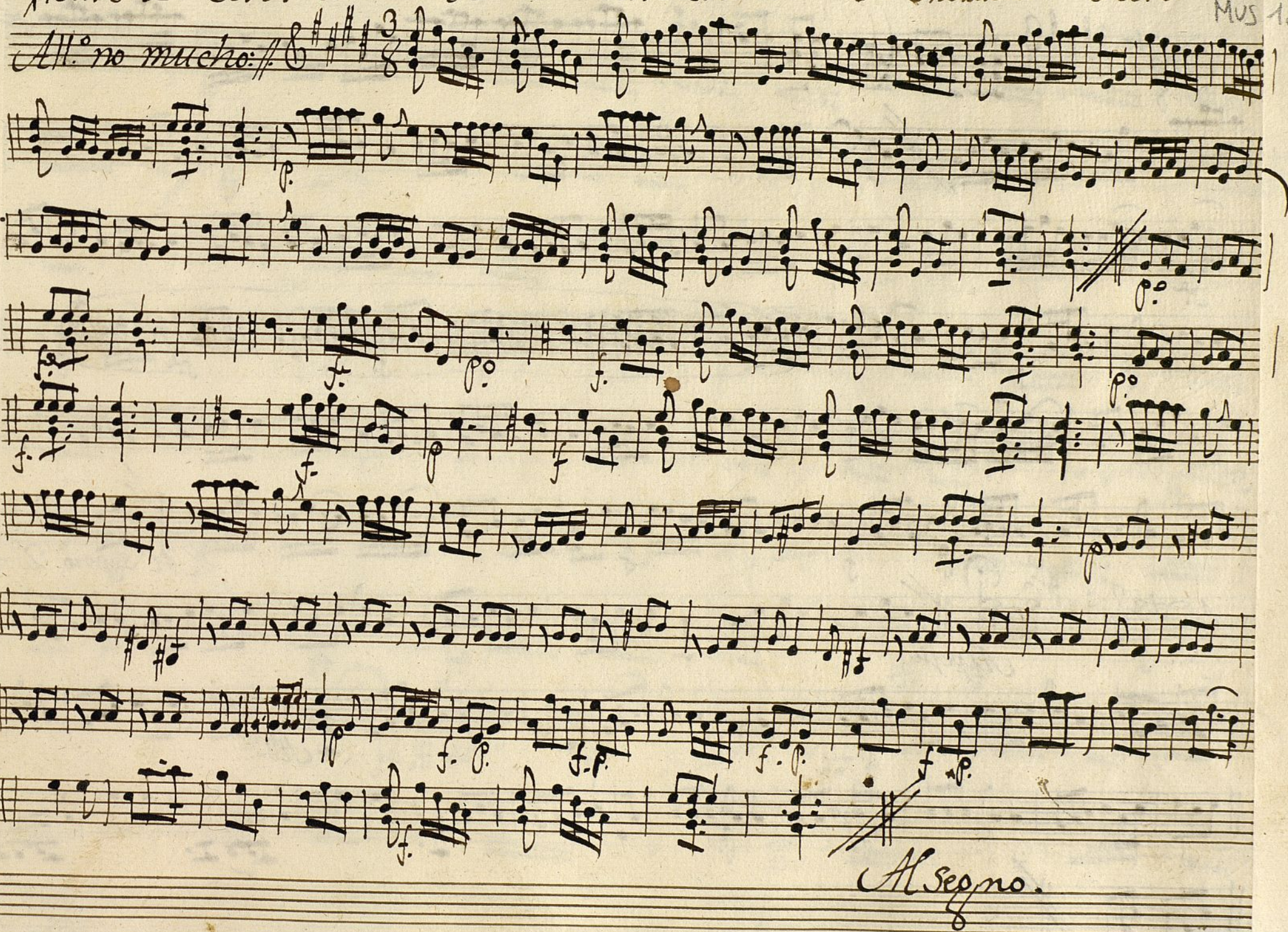
Sep. 8

All. 8

Al Sep.

Violin 2.º Don.^a à 3. de la^t Contienda: S^{ra} Morales: Seon:

MUS 122-1

All.^o no mucho: 

Al segno.

Alleg.^{ro}

Handwritten musical score for the first section, marked *Alleg.^{ro}*. The music is written on ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation includes various rhythmic values, slurs, and a large section of the fourth staff that has been heavily crossed out with diagonal lines.

*Al Segno Dimas y =
Pavla*

And.^{te}

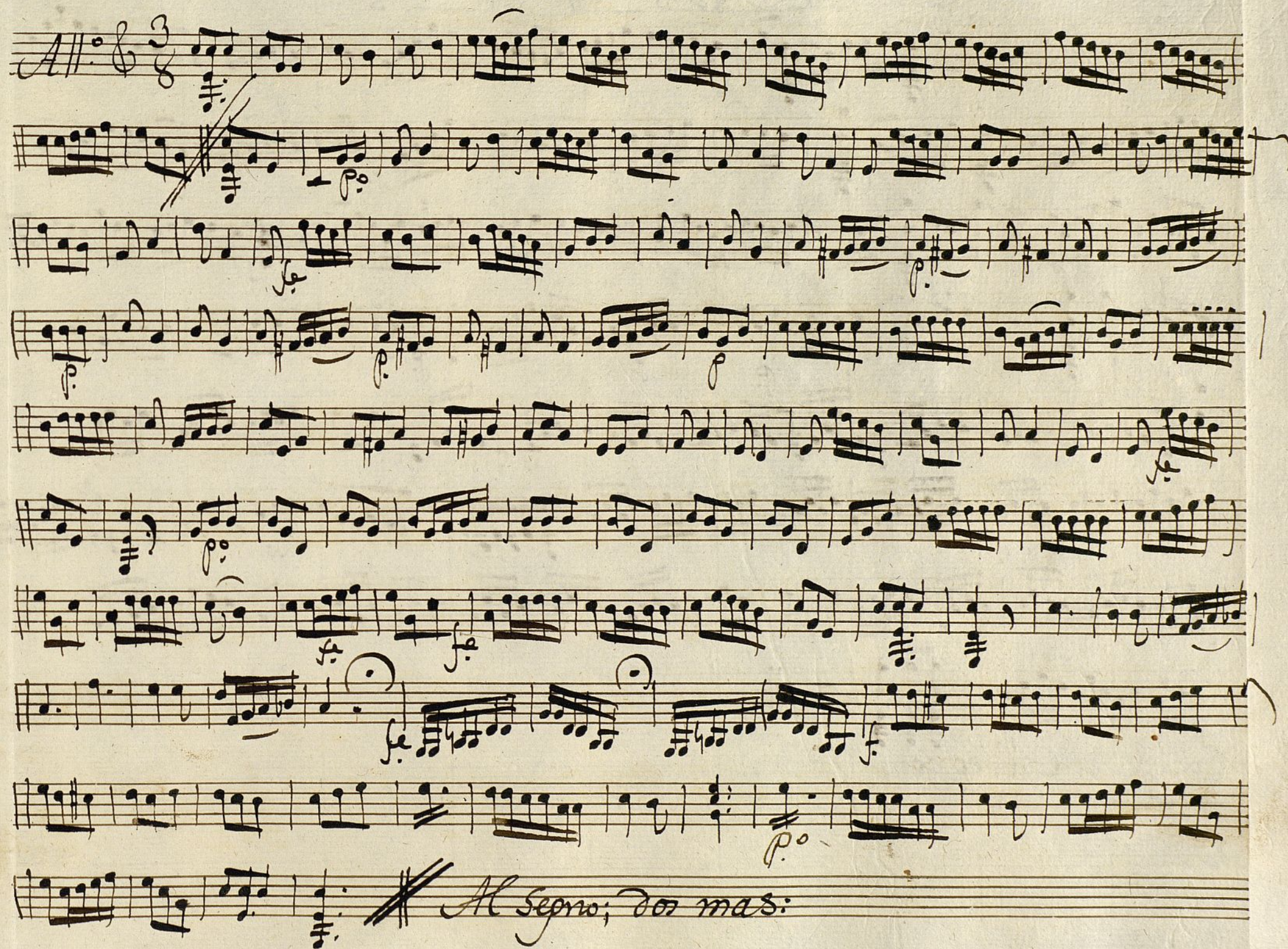
Alpesio

All.^o

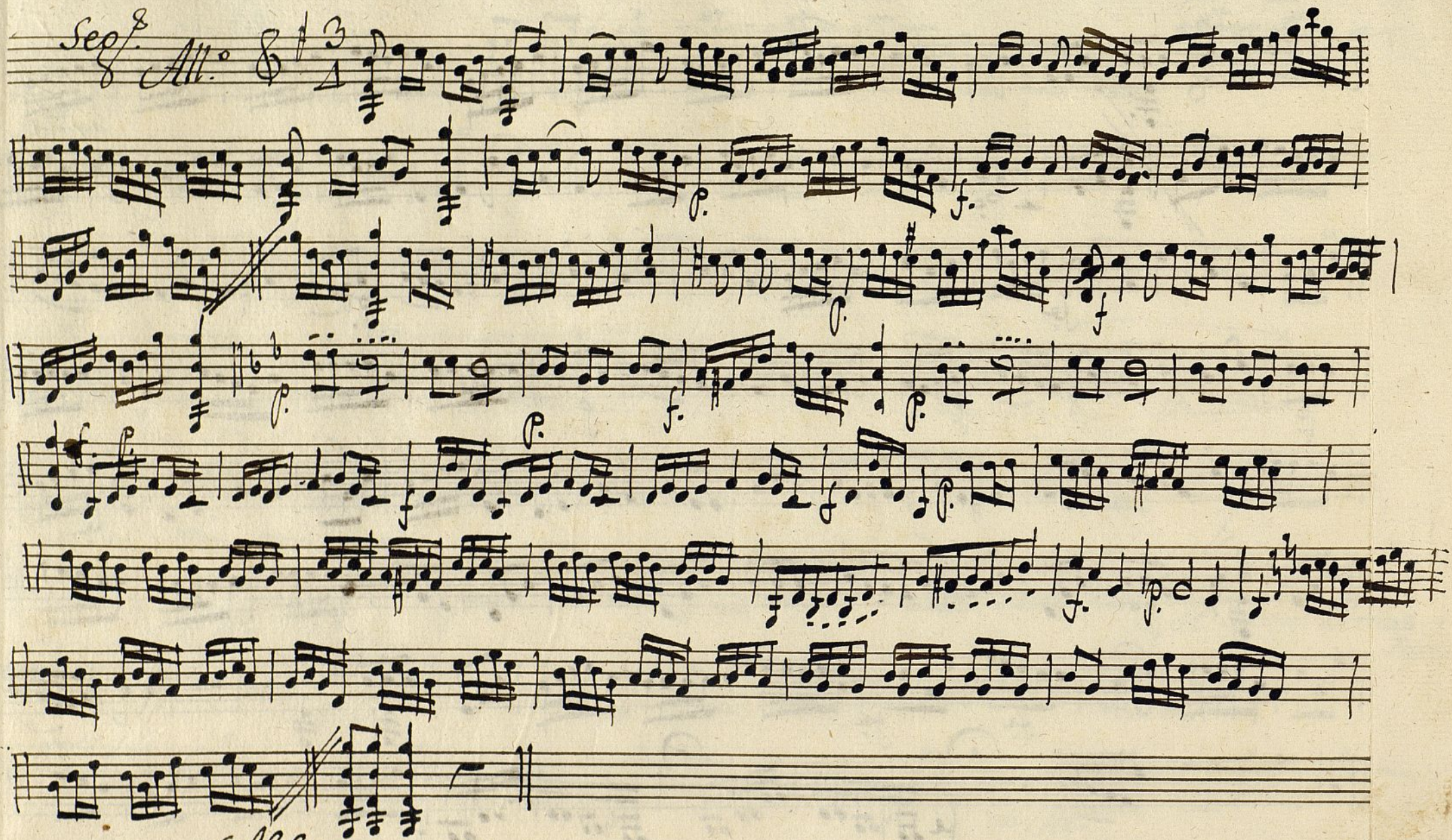
Al Segno =

Handwritten musical score for the second section, marked *And.^{te}*. The music is written on five staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The notation includes various rhythmic values, slurs, and a final section marked *Al Segno =*.

Handwritten musical score on ten staves. The notation is in treble clef with a 3/8 time signature. The music features complex rhythmic patterns, including many beamed sixteenth and thirty-second notes, and various rests. The score concludes with a double bar line and the instruction *Al Segno; do mas:* written in cursive.



Al Segno; do mas:



Al Segno

Oboe: 1.^o Cor.^a a 3. de la contienda.

All.^o no mucho,

The musical notation includes various note values, rests, and articulation marks. The first staff contains the initial key signature and time signature. The subsequent staves show a continuous melodic line with some complex rhythmic patterns. The final staff ends with a double bar line and repeat slashes, indicating the end of the piece.

Al Segno.

Alleg.^{ro} 8 $\sharp\sharp$ 3

And.^{te} 8 $\sharp\sharp$ 6

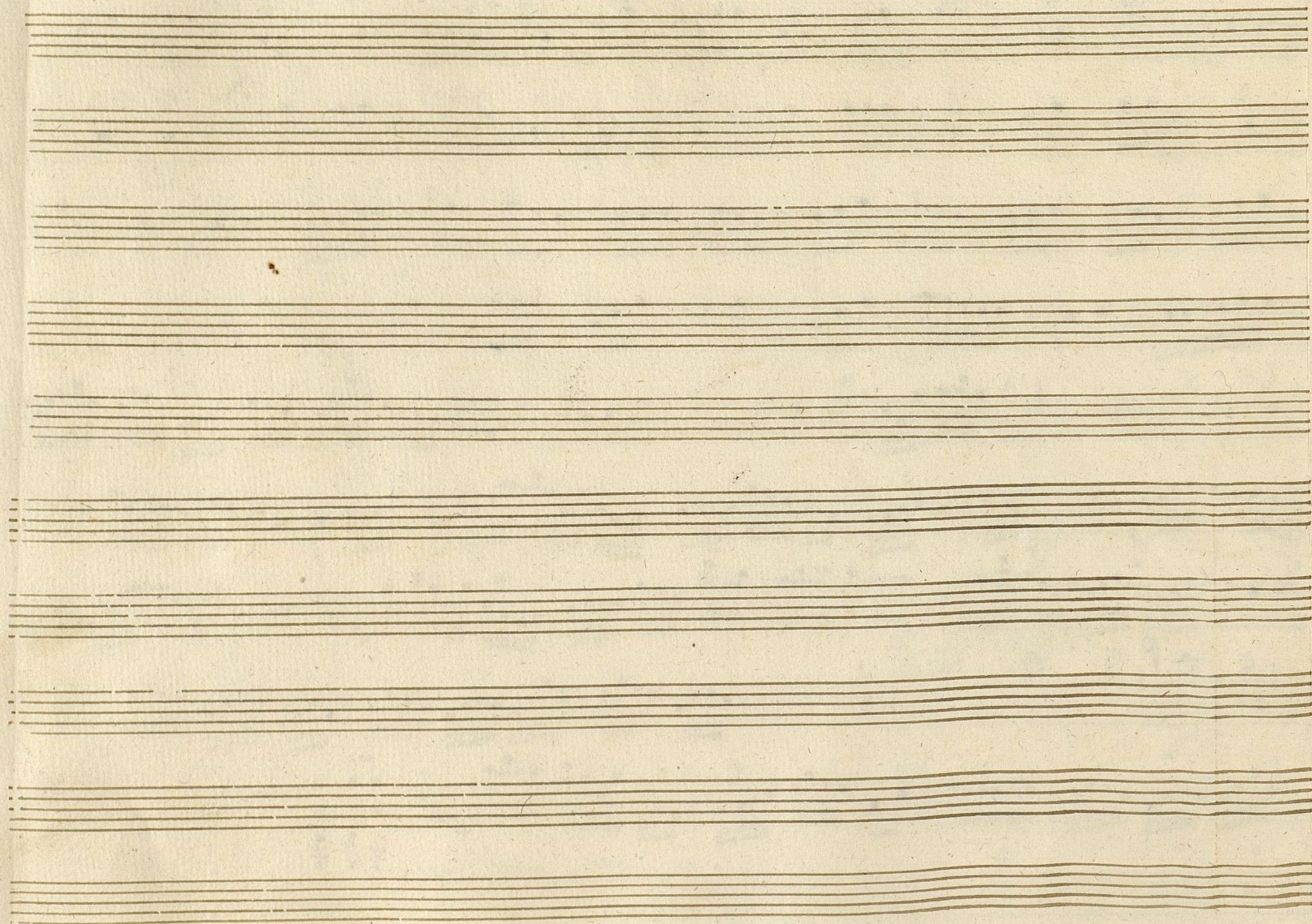
All.^o

Allegro

All.^o 8 3

All.^o 8 3

Handwritten musical score on ten staves. The first four staves contain a melodic line with various ornaments (6, 3, 2, 4, 2, 2) and a "Segno" section. The next four staves contain a more complex, rhythmic section with many beamed notes. The final two staves end with "Al Segno" markings.

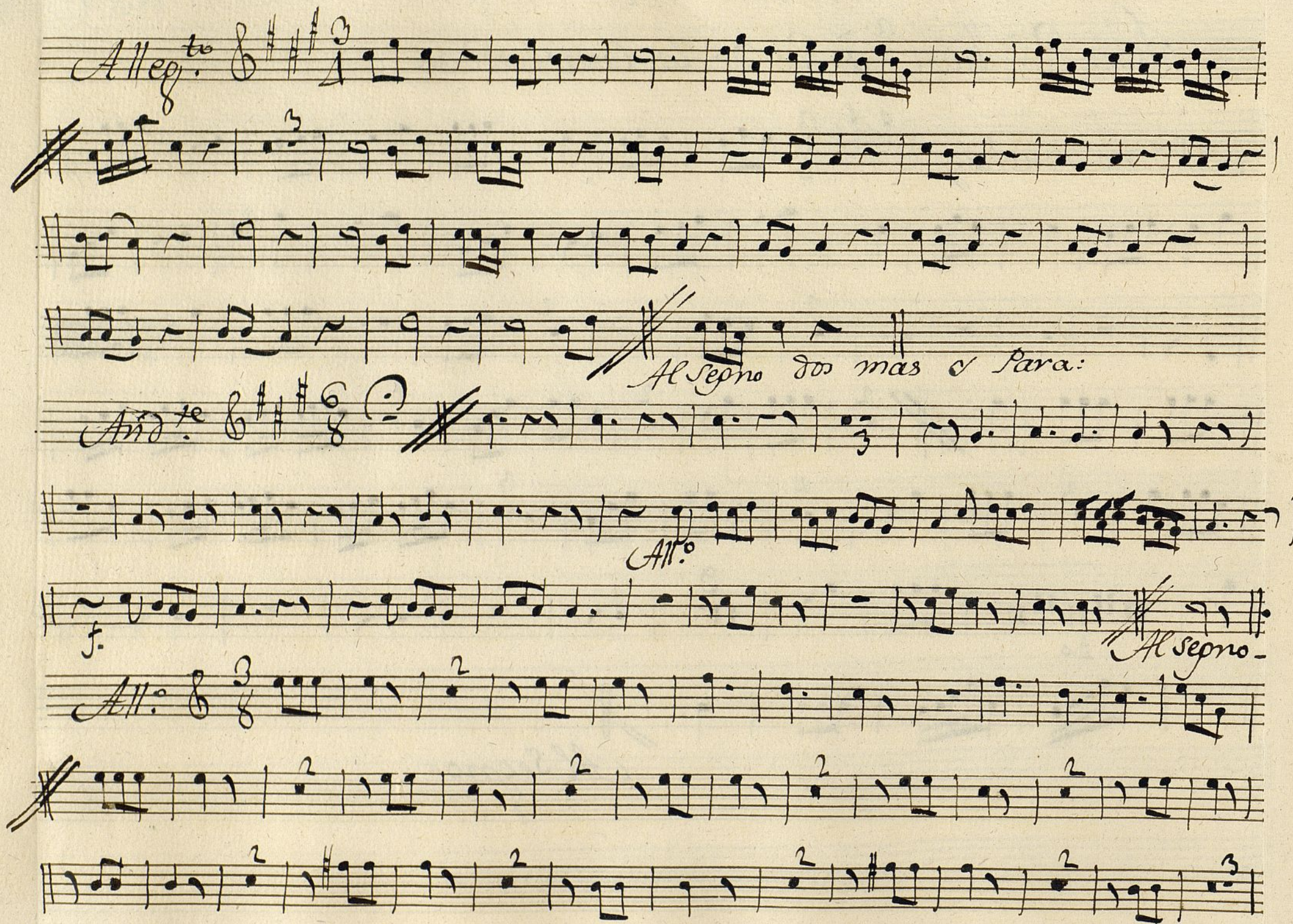


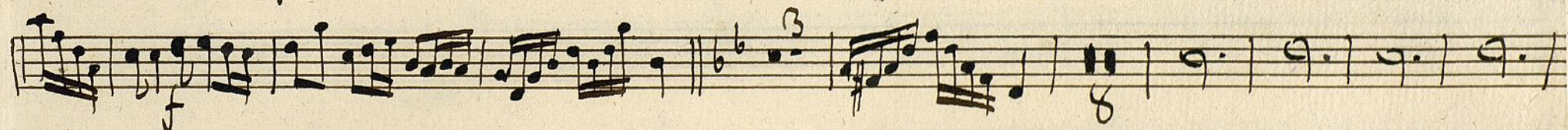
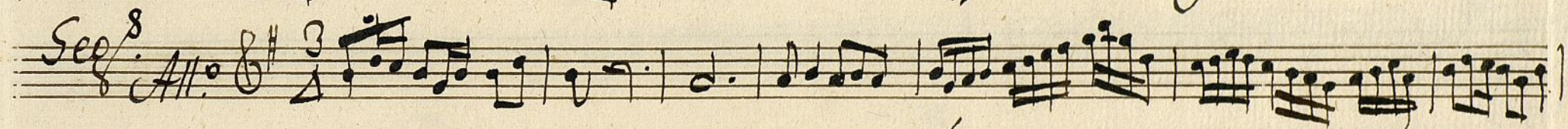
t
Oboe: 2.^o Ton.^a 3. de la Contienda.

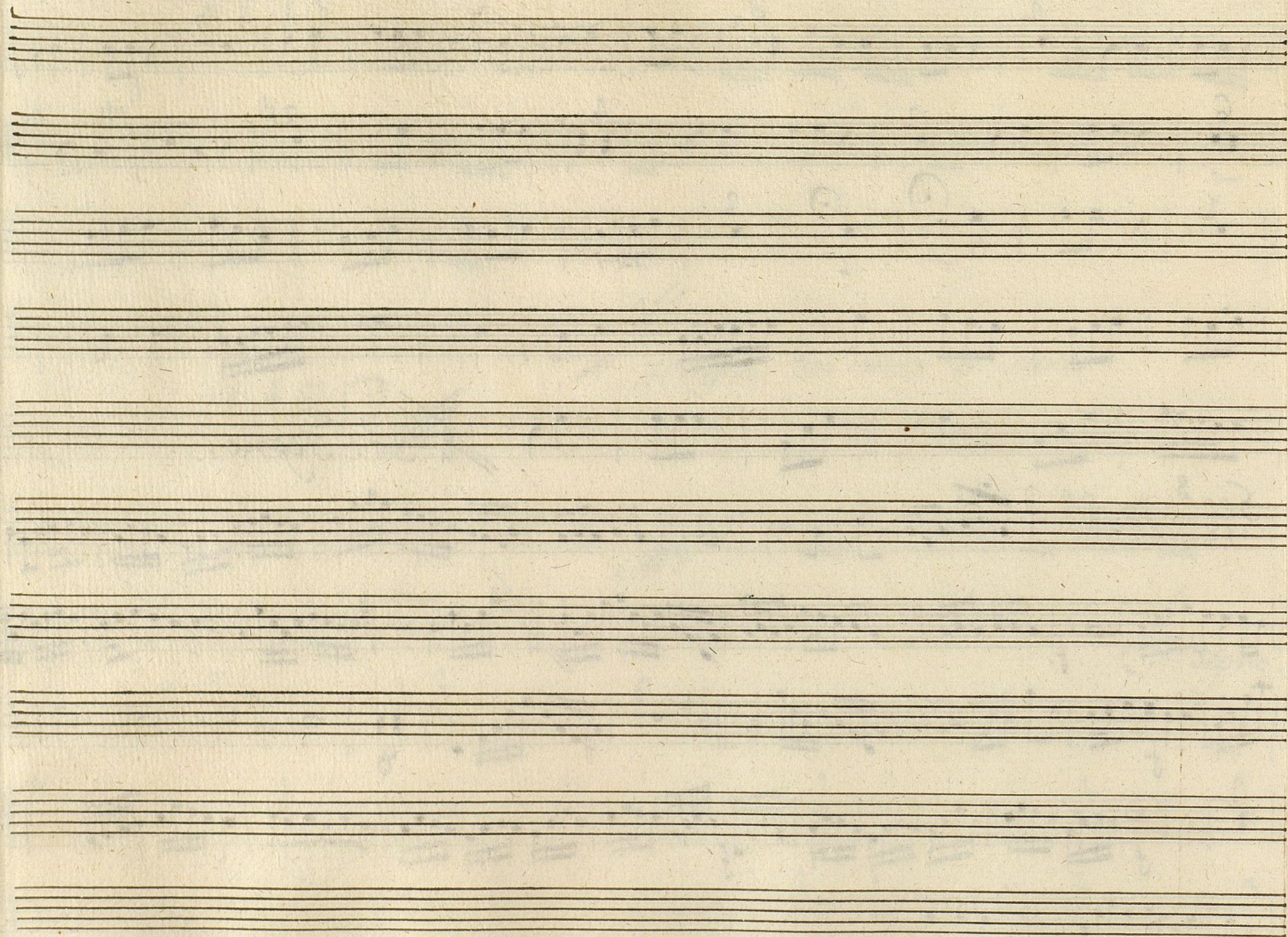


Al Segno=

Alleg^{ro}.







Trompa 1.^a ton.^a a 3 La Contienda^t

Mus 122-1'

All.^o no mucho. *C:* *3*

3 *2* *3*

3 *2* *3* *3*

3 *2* *3* *3*

Parola
y al segno

All.^o *C:* *3*

3

Al Segno dos mas
parola

And.^{te} *C:* *6*

2 *All.^o*

3

All.^o *Allegro* $\text{C}:\frac{3}{8}$

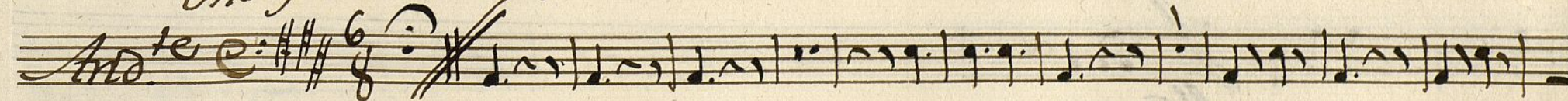
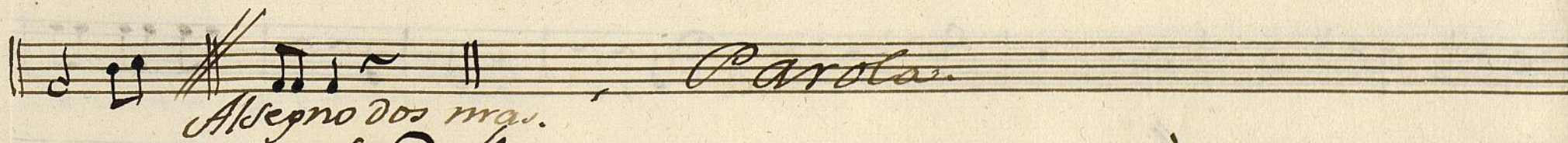
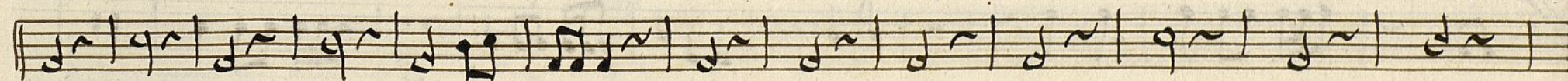
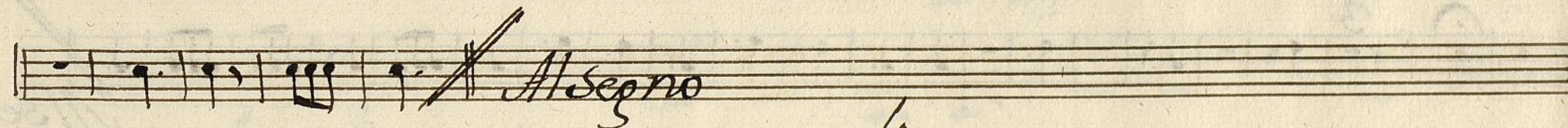
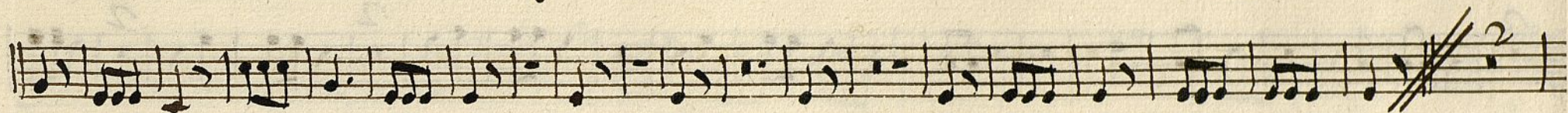
Al Segno.

All.^o *Allegro* $\text{C}:\frac{3}{8}$

Al Segno.

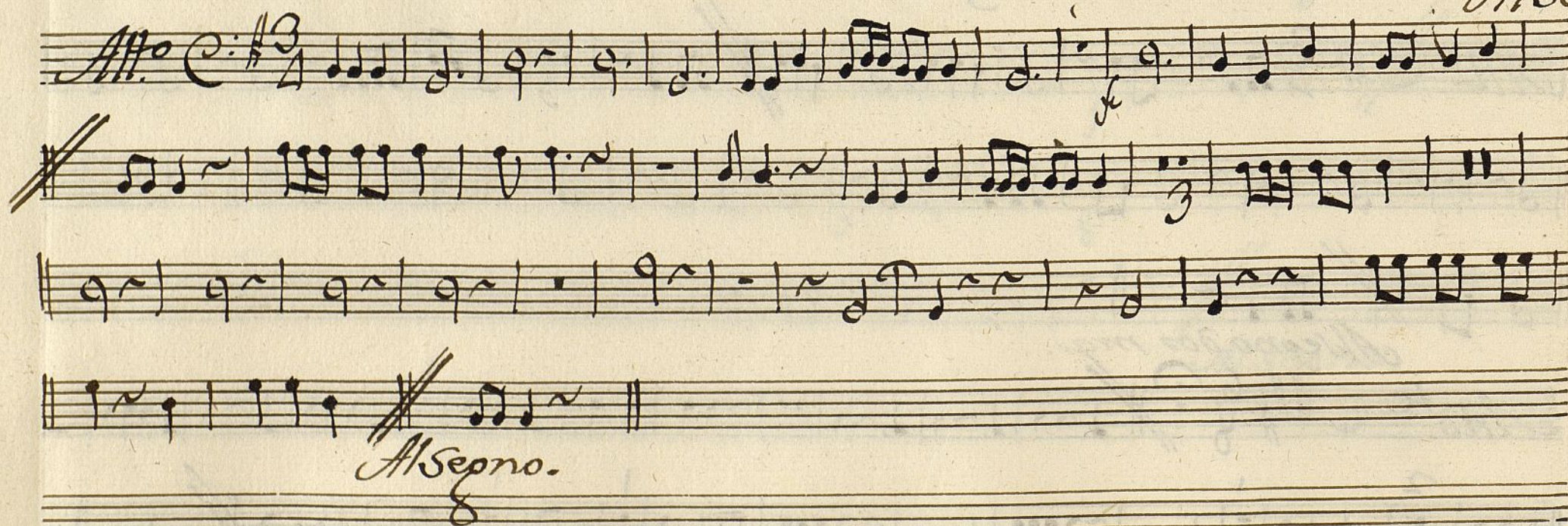
Trompa 2.^a ton.^a a 3 La Contienda

Mus 122-1





Al Segno



Al Segno.

Bajo Ton. a 3. de la Contradanza:

All. no mucho // *C:##* *3*

f *ff* *3* *Allegro* *tirolo*

Alleg.^{ro} // C: # 3/2

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

And.^{te} C: # 6/8

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

All.^o C: 3/8

Handwritten musical notation on a five-line staff.

Handwritten musical score on ten staves. The first six staves contain a melodic line with various notes, rests, and dynamic markings like *f* and *p*. The seventh staff begins with *Seg 5* and *All: C: #3* followed by a series of rhythmic figures. The eighth staff continues these figures. The ninth staff has a double bar line and the text *Al Segno* written above it. The tenth staff continues the rhythmic pattern and ends with a double bar line and the text *Al Segno =* written below it.

