

Seg<sup>o</sup> 4

N<sup>o</sup> 81

(Seg<sup>o</sup> 3<sup>o</sup> n<sup>o</sup> 34)

Mus 119-12

Jonadilla a 3.

o la Abana

32

Con Violines, Oboes,

y trompas

año 1763.



*Allegro*

The musical score is written on seven staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The word 'Allegro' is written above the first staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piece concludes with a double bar line. Below the staves, the title 'Atencion' is written in a decorative script, followed by the lyrics 'Atencion señores mios fo ma si ta pi de oy'.

*Atencion* Atencion señores mios fo ma si ta pi de oy



q<sup>e</sup> quiere contar un lance <sup>+ q<sup>e</sup> en el</sup> piado su ce dio aun Ma-  
 xito como ci do con u na Dama de honox.  
 Sigur tair es cu charlo y me prestair atencion Ju xo  
 contaros lo to do lo mismo q<sup>e</sup> su ce dio por q<sup>e</sup> quien lo estuvo  
 viendo en mi casa lo conto y asi ba mos se-  
 (a qui hablo con los músicos  
 como dandoles pñisa ag<sup>e</sup>  
 se despachen antes q<sup>e</sup> el  
 moatido oyr ga)



na res por Dios por D.<sup>s</sup> q<sup>e</sup> si mi ma ri do viene to di  
to nos lo es to bo a ten cion a ten cion ca ba lle ros  
a ten cion q<sup>e</sup> alla voy a ten cion a ten cion mada  
mitas q<sup>e</sup> el lancea si su ce dio a si su ce  
dio a ten cion a ten cion.

The image shows a handwritten musical score on five staves. The notation is in a historical style, featuring various note values (minims, crotchets, quavers) and rests. The lyrics are written in Spanish and are aligned with the musical notes. The paper is aged and slightly discolored.



*Maestro*

Salicndo a pase ax se.  
 ella empezo a Responderle  
 desta noche en el be xano,  
 con canciay con a lago,  
 desta noche en el be  
 con canciay cana



rano. Encontrose una ma dama sola sen  
 ligo. de suerte q<sup>e</sup> en breve tiempo los dos en  
 tada en el pra-do sola sen ta da en el Prado la qui  
 daxon q<sup>e</sup> daxon los dos en uno que daxon le qui  
 so cono cex fuese a ella a cex can do la disoentiernas  
 se cono cex y le fue pregun tan do la causa dede



Handwritten musical score on aged paper. The score consists of six staves of music. The first two staves are a pair, as are the last two. The middle two staves are single lines. The lyrics are written in Spanish. The notation includes various note values, rests, and bar lines. The paper shows signs of age, including discoloration and some staining.

vozes, *Simten do y suspi ran do,* Dul ze bien  
aixa, con ca xi ño tan raro, Dul ze &.  
mio Due ño adorado tu eres la causa de que en el  
prado ande es te infeli ze ande este infe



lee, desespejado. *All.<sup>o</sup>* *P.<sup>a</sup>* hex mana hex  
 Mu chachao *B.<sup>do</sup>* De to masa tho-  
 mana q<sup>e</sup> viene mi hermano si se ve con tax quentos a  
 monio q<sup>e</sup> me as a sus lado maldita no seas q<sup>e</sup>  
 masa *F.<sup>a</sup>* q<sup>e</sup> quierex berraxado *B.<sup>do</sup>* q<sup>e</sup> me abras la puerta *F.<sup>a</sup>* el  
 agaxa xauñbalo ya mi ya ti ya mi ya mi. nos ha  
 si yo lea garxo a ti ya qui ya qui ya ti. la ca  
 biene en fa dado *P.<sup>a</sup>* ya mi ya ti ya mi ya mi nos ha



de que brax un bra- zo nos ha de q<sup>e</sup> brax un bra-  
 bezate la a- bzo la ca beza te la a-  
 des q<sup>e</sup> brax un bra- zo nos ha de q<sup>e</sup> brax un bra-

zo y aloberas tu.  
 bzo y aloberas tu.  
 zo y aloberas tu.

f.<sup>a</sup> ver abúxle q<sup>e</sup> haze frío.  
 p.<sup>a</sup> voy hermana (temblando) af.<sup>te</sup>  
 f.<sup>a</sup> Aquí se acabo Señores  
 el referirnos el caso,  
 prometo segunda parte  
 para acabar de contarlo.

And.<sup>te</sup> Maestoso

9:6



Mala ya la fortuna q'asi me  
 tada toda mi vida an do xro  
 trata q'asi me tra ta ay!  
 dando an do xro dan do ay!  
 ay! q'asi me tra ta y no quexo fi.  
 ay! Ando la dan do y no en quento una



arme en sus pa la b r as en las pa la b r as ay! ay!
   
 livio a mi tra va xa a mi tra da xo. ay! ay!
   
 q.º a quel que mas se fi a me nos al canza q.º a quel que mas se
   
 desespera do vi vo y muero ta vi an do, desespera do
   
 fi a me nos al canza me nos al canza Que xido de mi
   
 vi vo y muero ta vi an do. muero ta vi an do. Di me que es to q.º



vi da q.<sup>n</sup> te aña da do q.<sup>n</sup> te aña da do B. el ti a ba so me  
tienes q.<sup>e</sup> ya men fa do q.<sup>e</sup> ya men fa do, quit a te me de  
ti ene de ses pe ra do des es pe ra do, cy pe pa de mi  
lan te no a ga x re un pa lo no a ga x re un pa lo  
vi da no se q.<sup>e</sup> tra e tu he x ma no a ma do Dul ce  
to ma sa de mi al ma y o ta m po co se na da



B.<sup>do</sup>

Dueño mira a quitumugen *B.<sup>do</sup>* Dexenme Dexen  
 Dueño de to da mi alma Repara aqui tu exmana.  
 me q<sup>e</sup> ya bas - ta *All.<sup>o</sup>* So rega te bien mi - o  
 Dizes bien toma si - ta  
 tambien quiero aiudaros  
 de mas fin la tona - da con u nas Sepui  
 bamos pues a cantar - las. ya questos cabat  
 q<sup>e</sup> en milu gar se can - tan. sigui di - las man



di llas q' esto ya can- sa  
llexos suplan las fal- tas.  
chegas y de la ba- na  
ay! ay! se.

q' pu li q' pu li, das voy a cantar. las  
q' boni q' bo no tas son de la ba- na  
ñores y señoras los dees ta sa- la



las con pu so un mo x to aextama na  
 geie se la tra youn Ma fi - to ala ve na  
 es . cu chad las se qui di llas q.e arise can

na aextama na - na  
 na ala x  
 tan q.e arise can. tan.



*Sigurdillas* 3/4  
*And.<sup>te</sup>*

Éso dudo q<sup>e</sup> en la ban a el Morro an diese el Morro an  
diese el Morro an die-se Soy los Nisioy los



Nios se arden. Soy los Nios se arden de aquesta  
 Suerfe toquen canpa nas. las campanas tocan fuego axre  
 bato toquen ca xas axre.  
 panas tocan fuego axre ba to toquen ca



Handwritten musical score on aged paper, featuring three systems of staves. The lyrics are in Spanish and appear to be a religious or liturgical text. The notation includes various musical symbols such as notes, rests, and bar lines. The paper shows signs of age, including discoloration and wear.

First system:  
xas por q<sup>e</sup> el Bueno mío a qui no anda saltemi

Second system:  
cielo dees ta bo xasca dees ta bo xasca no du do q<sup>e</sup> en la

Third system:  
Bana no du do no du do q<sup>e</sup> en la Bana andiese el Mo-





2.<sup>a</sup> Ya qui se acaban  
las seguidillas nuevas  
de la abana.



3.<sup>a</sup> Si os angustado  
dando quatro palmadas  
esta acabado.





Ayuntamiento de Madrid



Violin 1<sup>o</sup> tonadilla a3.

Mus 119-12



V. P. V. S.

R







Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The score is written in a historical style, likely from the 18th or 19th century.

Annotations and markings include:

- Al.º* (Allegro) and *Oratorio* on the seventh staff.
- Allegro* on the eighth staff.
- Allegro* and *Oratorio* on the ninth staff.
- Allegro* and *Oratorio* on the tenth staff.
- Allegro* and *Oratorio* on the eleventh staff.
- Allegro* and *Oratorio* on the twelfth staff.
- Allegro* and *Oratorio* on the thirteenth staff.
- Allegro* and *Oratorio* on the fourteenth staff.
- Allegro* and *Oratorio* on the fifteenth staff.
- Allegro* and *Oratorio* on the sixteenth staff.
- Allegro* and *Oratorio* on the seventeenth staff.
- Allegro* and *Oratorio* on the eighteenth staff.
- Allegro* and *Oratorio* on the nineteenth staff.
- Allegro* and *Oratorio* on the twentieth staff.
- Allegro* and *Oratorio* on the twenty-first staff.
- Allegro* and *Oratorio* on the twenty-second staff.
- Allegro* and *Oratorio* on the twenty-third staff.
- Allegro* and *Oratorio* on the twenty-fourth staff.
- Allegro* and *Oratorio* on the twenty-fifth staff.
- Allegro* and *Oratorio* on the twenty-sixth staff.
- Allegro* and *Oratorio* on the twenty-seventh staff.
- Allegro* and *Oratorio* on the twenty-eighth staff.
- Allegro* and *Oratorio* on the twenty-ninth staff.
- Allegro* and *Oratorio* on the thirtieth staff.
- Allegro* and *Oratorio* on the thirty-first staff.
- Allegro* and *Oratorio* on the thirty-second staff.
- Allegro* and *Oratorio* on the thirty-third staff.
- Allegro* and *Oratorio* on the thirty-fourth staff.
- Allegro* and *Oratorio* on the thirty-fifth staff.
- Allegro* and *Oratorio* on the thirty-sixth staff.
- Allegro* and *Oratorio* on the thirty-seventh staff.
- Allegro* and *Oratorio* on the thirty-eighth staff.
- Allegro* and *Oratorio* on the thirty-ninth staff.
- Allegro* and *Oratorio* on the fortieth staff.
- Allegro* and *Oratorio* on the forty-first staff.
- Allegro* and *Oratorio* on the forty-second staff.
- Allegro* and *Oratorio* on the forty-third staff.
- Allegro* and *Oratorio* on the forty-fourth staff.
- Allegro* and *Oratorio* on the forty-fifth staff.
- Allegro* and *Oratorio* on the forty-sixth staff.
- Allegro* and *Oratorio* on the forty-seventh staff.
- Allegro* and *Oratorio* on the forty-eighth staff.
- Allegro* and *Oratorio* on the forty-ninth staff.
- Allegro* and *Oratorio* on the fiftieth staff.







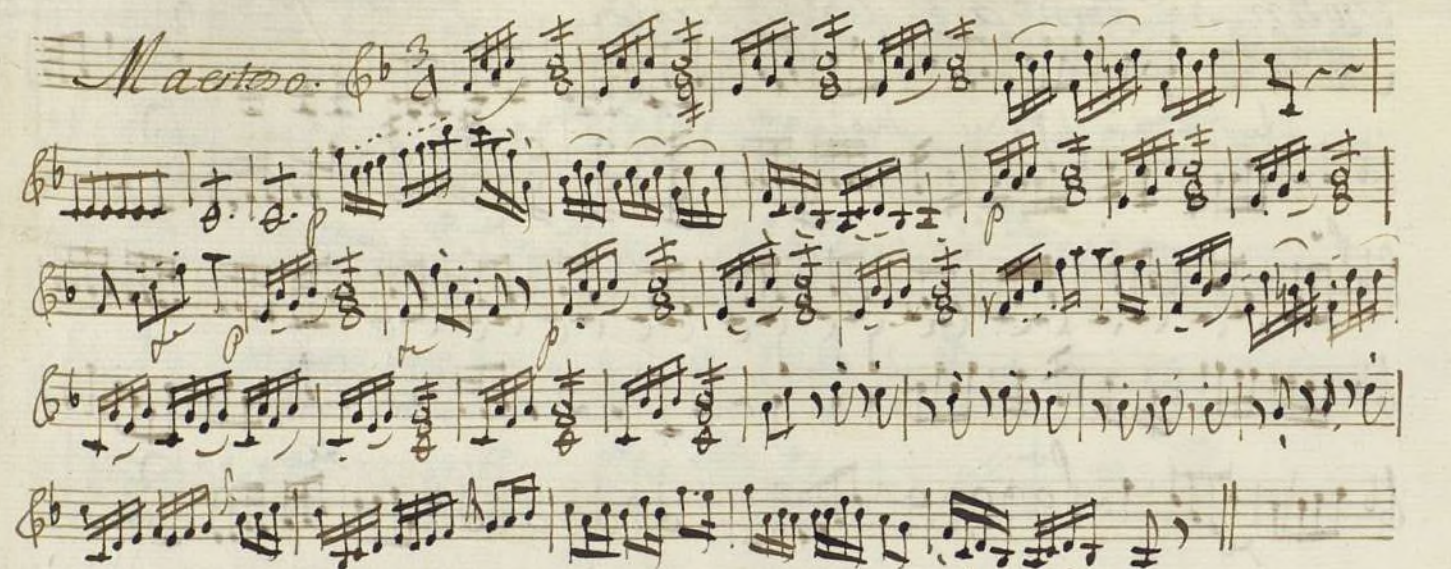
Violini 2.<sup>o</sup> ton.<sup>o</sup> a 3. la Habana.


Mus 119-12

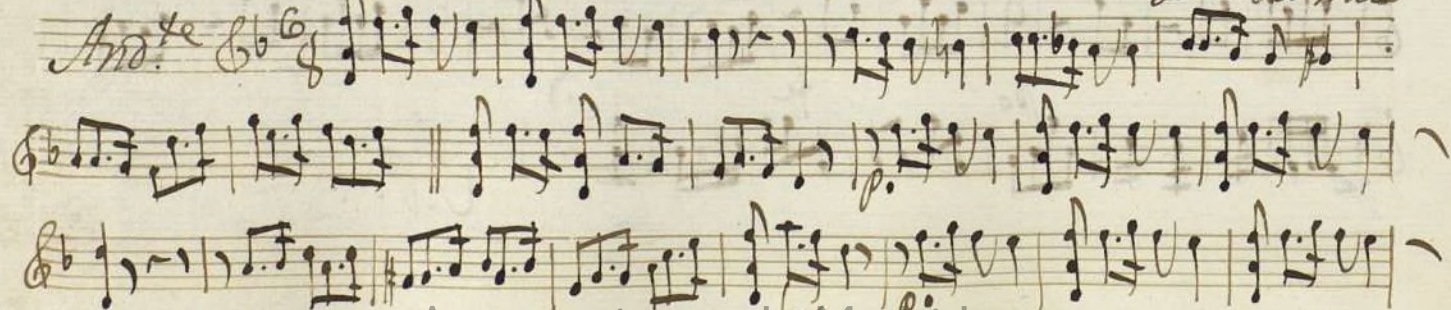
2

Handwritten musical score for Violini 2.<sup>o</sup> in 3/4 time, titled "la Habana". The score consists of ten staves of music. The first staff begins with the tempo marking "Allo" and the key signature of two flats. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *le p*, *le p<sup>o</sup>*, *mo*, and *le* are present throughout the score. The piece concludes with a double bar line and the initials "V.P." written below the final staff.



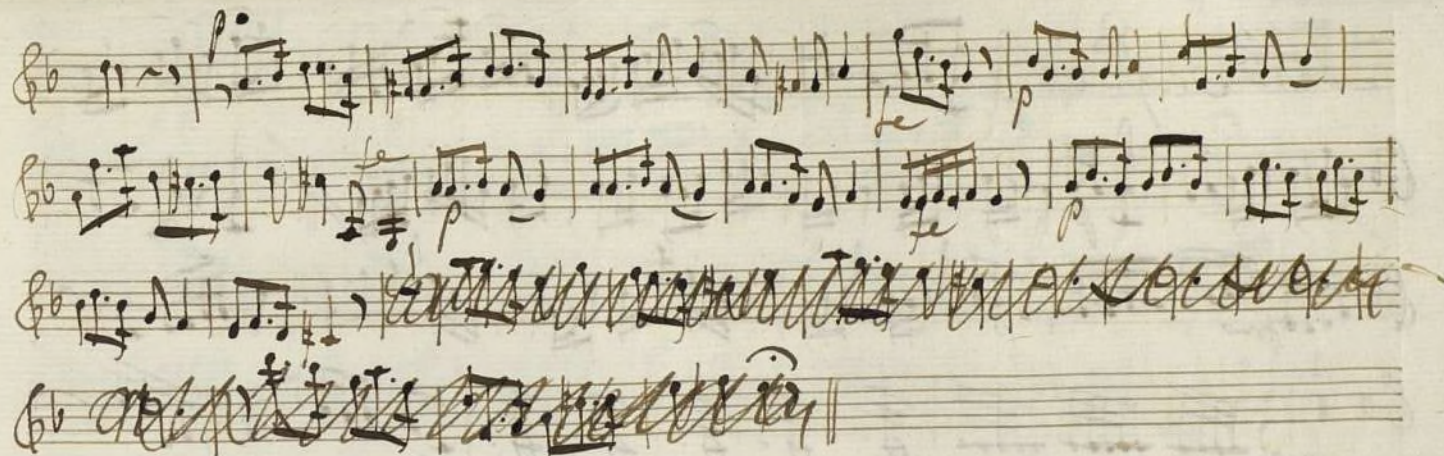
*Maestros.* 

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

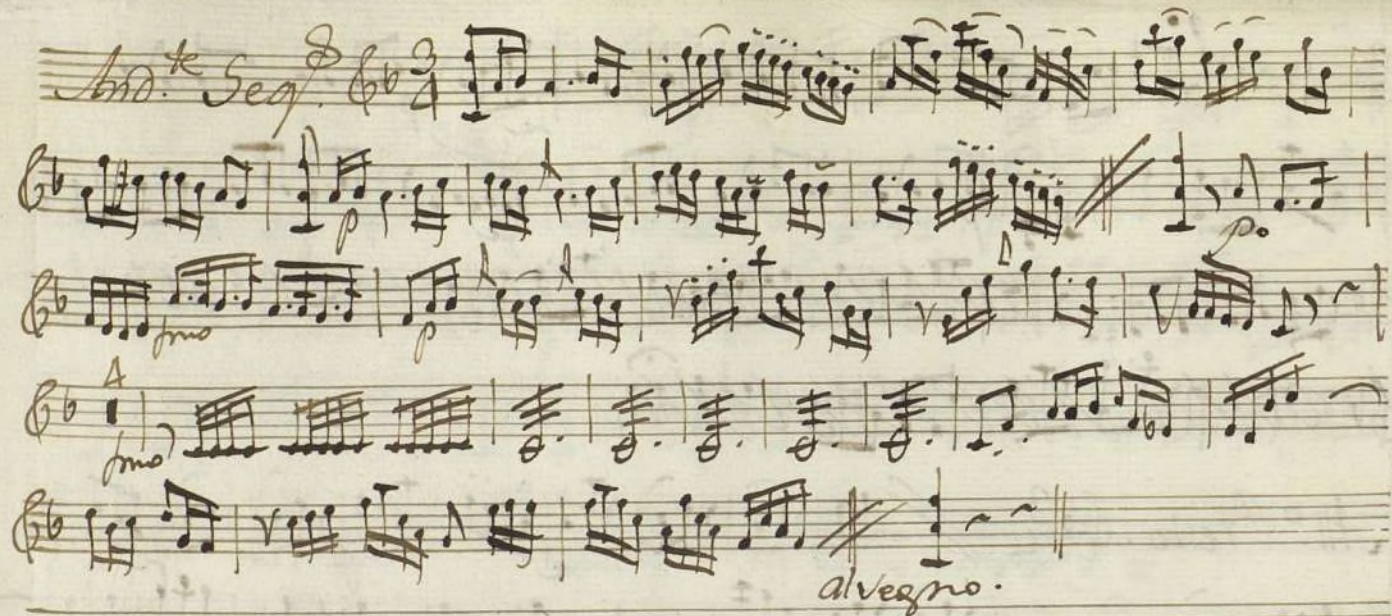
*And.<sup>te</sup>* 

*D. C. Almas*











Violin 2.<sup>o</sup> tonadilla a 3.

+

2 Mus 119-12

*Allegro*  $\text{♩} = 120$

*f. p.* *fmo* *f.* *p.* *f.* *p.* *f.* *p.* *f.* *p.* *f.* *p.*

v. p. v. s.



Maestro: *figue.*

*Ala Señal. 1. vez.*

*Ala Señal. 2. vez. mas.*

*Abogado*

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

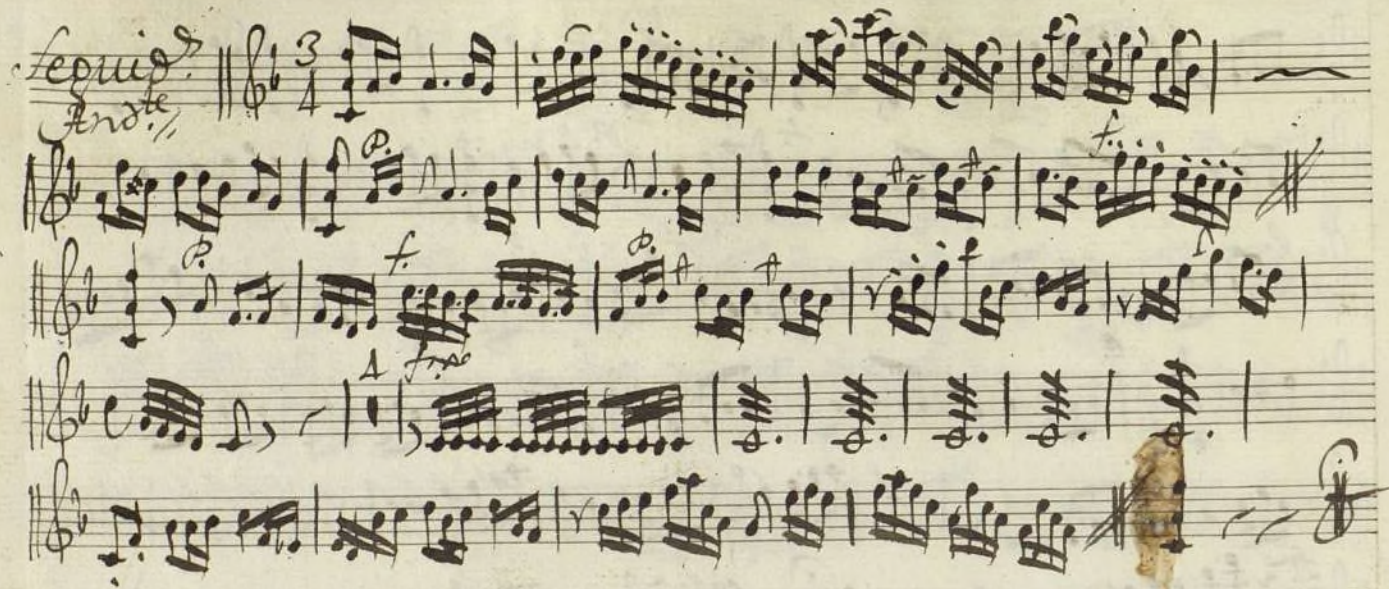


Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings like 'p' (piano) and 'f' (forte). The score is written in a historical style with some ink bleed-through from the reverse side. The final staff contains the text 'v. p. a. l. o.'

ial-  
mai-

*una*  
~~de. nada~~ *mai*  
ala leñal y luego sigue.





fin.



Flauta. 1.<sup>a</sup>

Mus 119-121

*And<sup>te</sup> Maestoso*

*All<sup>o</sup>*

*Seguidillas*  
Oboe

*All<sup>o</sup>*



Oboe 1

*Allegro*

Flauto

*Alacorro.*

*Allegro Presto*

*Adieu de del presto Buen esta el negro.*



Oboe, y Flauta 2.<sup>a</sup>

+

Mus 119-12

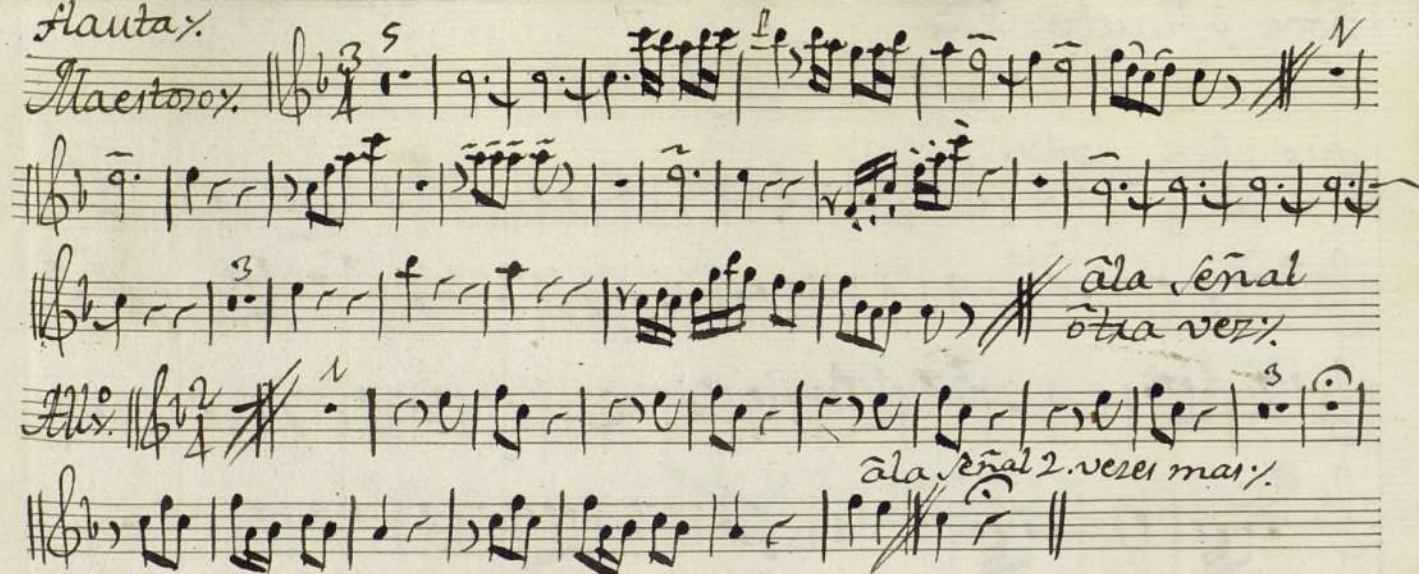
*Tr. tonadillo à 3.*

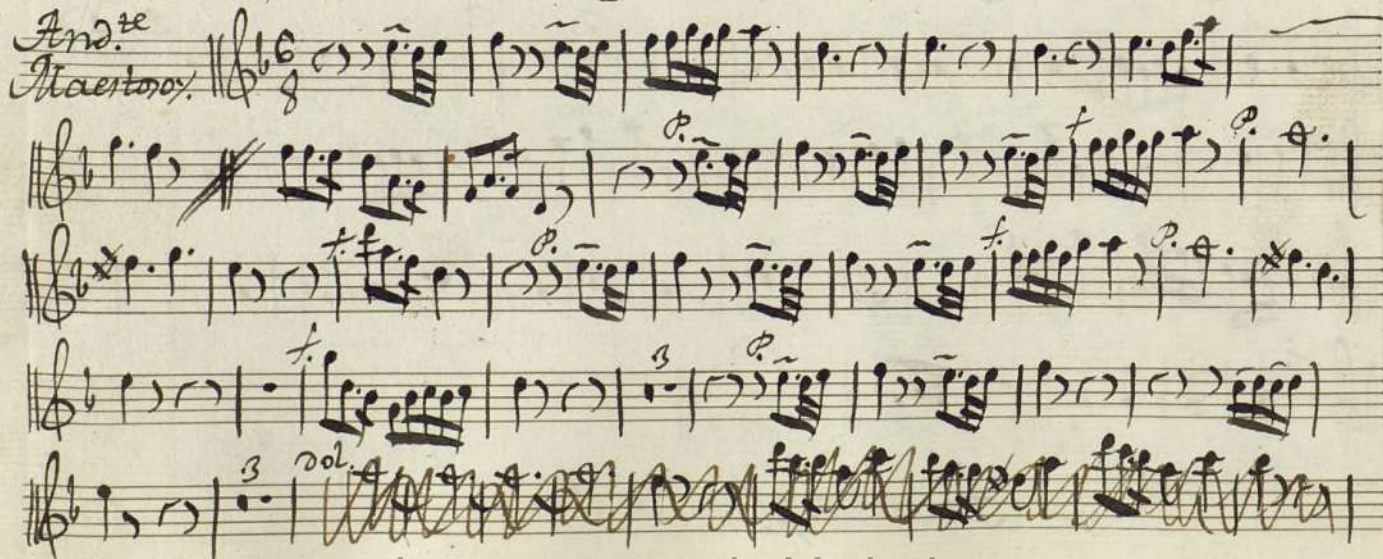
*Tr. tonadillo à 3.*

*Flauta V. P.*



Flauta.

Maestros. 

And.<sup>te</sup>  
Maestros. 



*Ala señal  
otra vez.*

*All.  
Presto.* *3. vez*

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

*f*

*f*

*f*

*fin.*



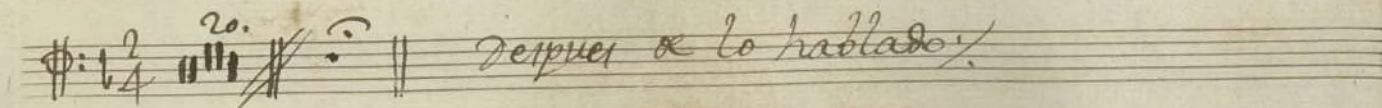
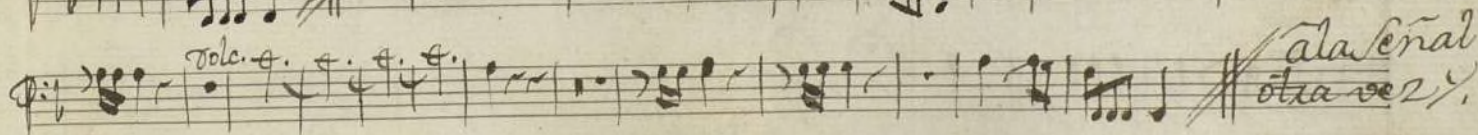
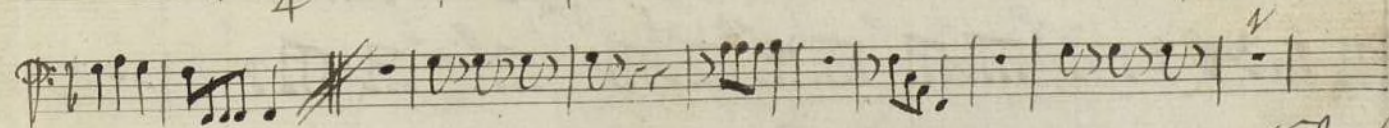
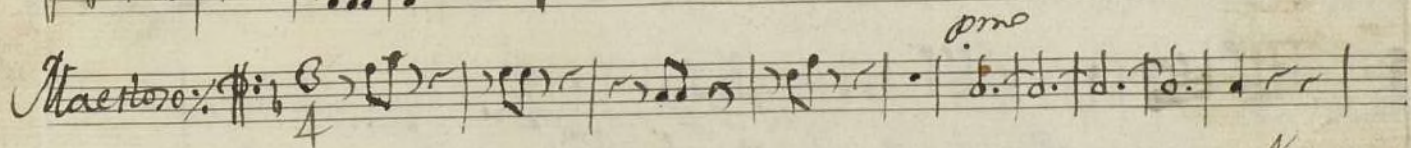
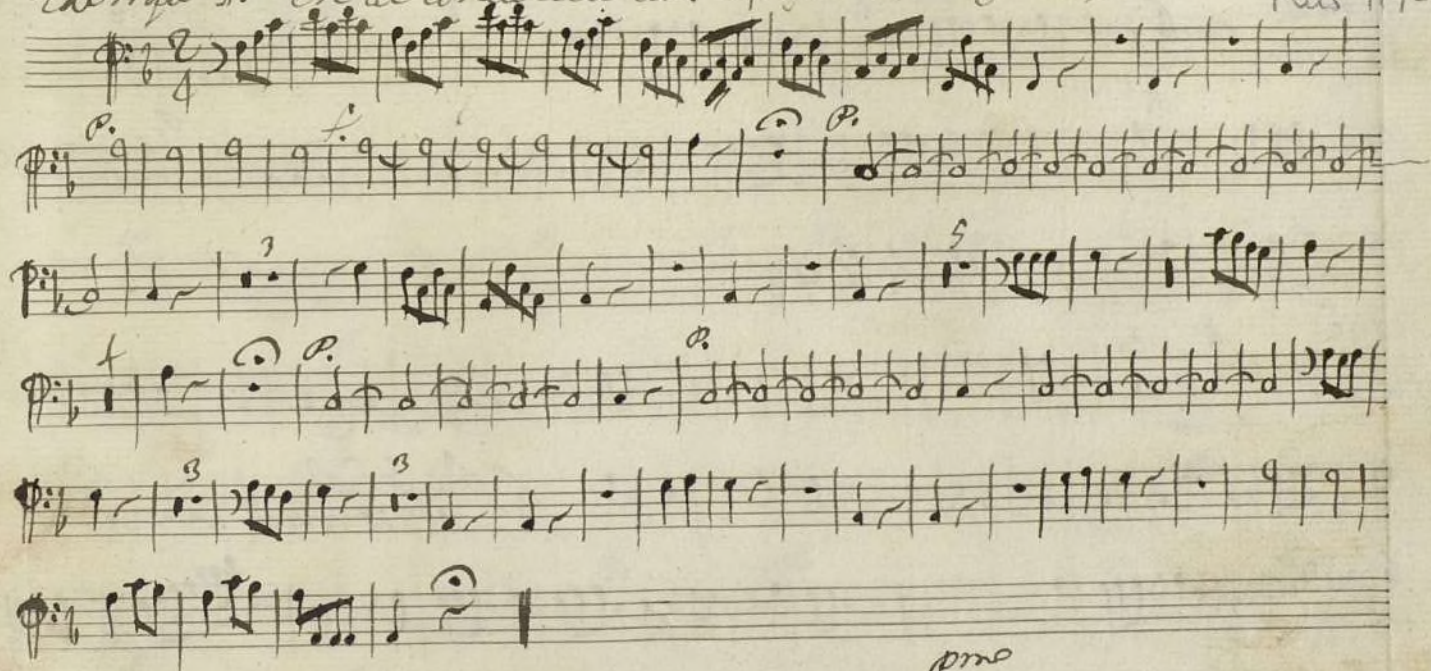


Ayuntamiento de Madrid



Adampa 1.<sup>a</sup> en la tonadilla a. b. + fin del aynete.

Mus 119-12





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

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

*Seguid.*

*ala señal  
2. vez en mas*



trump 2<sup>a</sup> En la tonadilla a3. Tenel'aynete

Mus 119-12

Handwritten musical score for trumpet 2, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *p*, *f*, and *molte.*. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one flat. The music is written in a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The final staff ends with a double bar line and a repeat sign.

V. P. V. S.



*And.te*  
*maestro*

*Alli.*  
*Reito*

*â la leñal*  
*2. vezes mas*

*Requie*

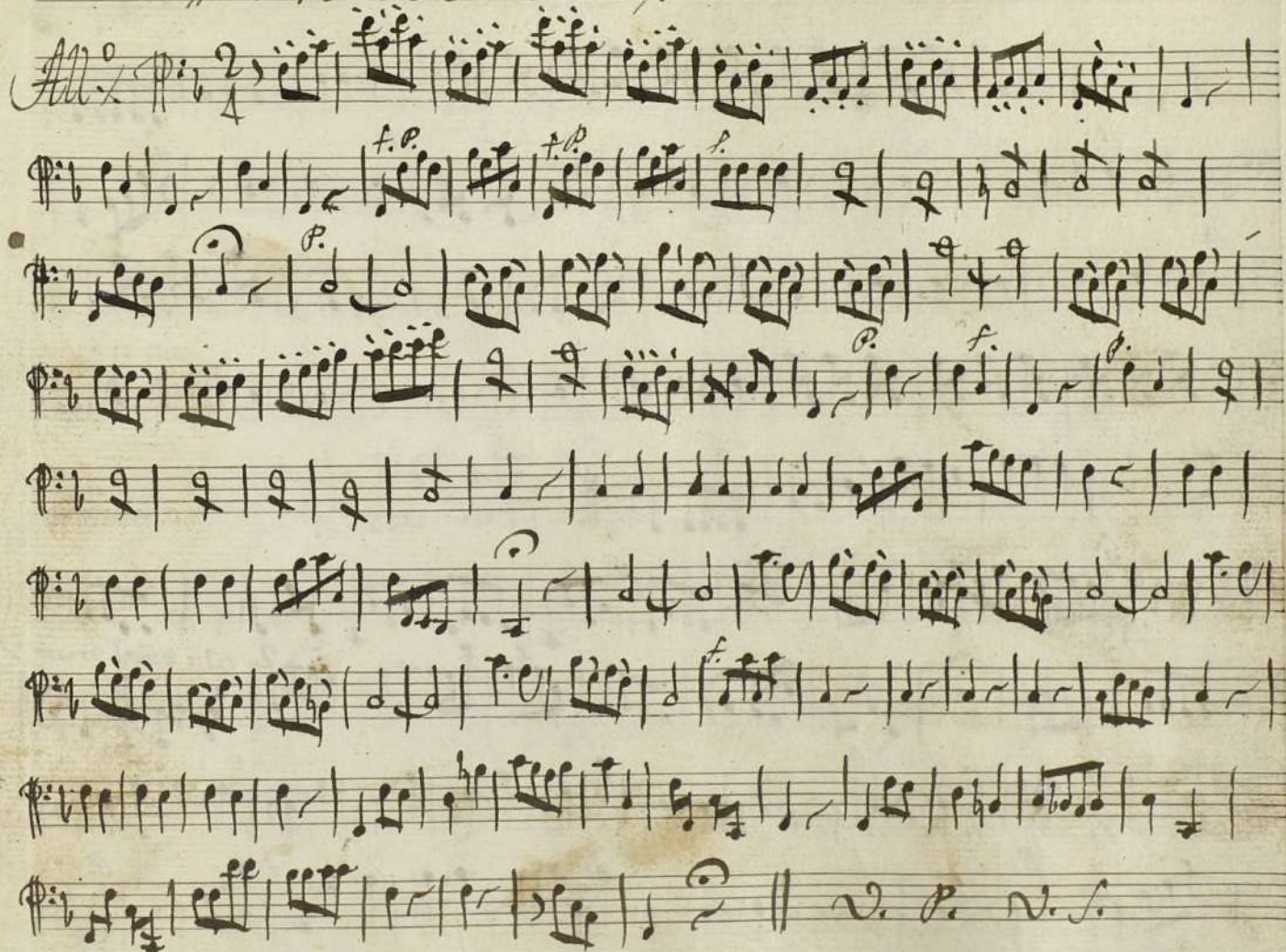
*fin*



Acomp.<sup>to</sup>

Mus 119-12

Lonadilla a 3.









Handwritten musical score on a single page, featuring six staves of music. The notation includes various notes, rests, and dynamic markings such as *f.* (forte) and *p.* (piano). The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff contains a section of music that is heavily crossed out with diagonal lines. The fourth staff starts with a treble clef and a key signature of one sharp, followed by a double bar line. The fifth staff begins with the tempo marking *All.<sup>o</sup>* (Allegro) and a 3/8 time signature, followed by a key signature change to one sharp. The sixth staff concludes with the instruction *2.ª a la Señal 2 veces mas.* (2nd time, at the signal, 2 times more). The final staff contains the instruction *3.ª a las seguid.* (3rd time, at the seguidillo).





*fin.*