

Leg. <sup>o</sup> 11<sup>o</sup> n. 23.

Mus 158-9

158-9

+  
Tonadilla

a 6.

Polonia  
Brisola  
Fades  
Cama  
Alvoren  
Ambrosio

La Hottelana.

f.

De S.<sup>r</sup> Esteve.





Atencion Señores todos escu chax  
desprecio a mi Amo por que tengo ya













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

tadeo. Anas tasia del alma  
 tadeo. a sa lido tu Amo  
 tadeo. Meren demos mi chusca

*Punt.<sup>do</sup>*

*Pol.<sup>a</sup>* que ay mi Mexico que  
*Pol.<sup>a</sup>* xegando a naa  
*Pol.<sup>a</sup>* vamos mi Mafo

tadeo. aqui  
 Camas y mien  
 Camas halla

*Auco*

traigo me xienda para ti y migo para  
 tras q. yo xiego tu me la clavas  
 boy con vosotros de combi dado de

*Punt.<sup>do</sup>*



Pol.<sup>a</sup> si eres tu la nata de  
 tadeo Jimi sile quixes Pol.<sup>a</sup> Co  
 Pol.<sup>a</sup> y tad.<sup>o</sup> ay lo gidos semos. Pol.<sup>a</sup> es  
 Arco. Punc.  
 todos los Ye seros que ay en España  
 mo un dolor de tripas cam.<sup>s</sup> ese te pegue  
 conde saxo y cesta y fuera miedo  
 Pol.<sup>a</sup> tadeo  
 que Jimi se te te a  
 ese cam.<sup>s</sup> todos tras mi que  
 Arco Alto Rinse  
 a los Parrafos  
 dos mas.







*tades* *los 2.*  
mer. tu yo se re fue ra pe sax  
mer. Cam. Cien ta tener ya to ver an

*los 2.*  
ya llegan todos no ay q.e temblar ya

*los 6.*  
que buena gresca que sea de armar que

*Rinfe p* *Rinfe p*

llegan todas no ay q.e temblar

buena gresca que sea de armar.

*Am fe p* *p*



*Allegro.* *And.<sup>te</sup>* *And.<sup>te</sup>* *Pum.<sup>do</sup>* *Cam.<sup>do</sup>* *Arco* *Pum.<sup>do</sup>*

tad.<sup>o</sup> Otte lano que intentas  
 tad.<sup>o</sup> yo sabre con mi vara  
 tad. Llamare seis Amigos  
 con tal cuadrilla con Cam.<sup>do</sup> Sacu-  
 hacerme Calle Cam.<sup>do</sup> y yo e  
 para esta uña para Cam.<sup>do</sup> yo te en  
 dixte este polvo que traes en cima q.<sup>e</sup>  
 chaxte en la noxia por q.<sup>e</sup> te bañes por  
 cerrare antes en mi Ca silla en



*Pol. a*

*Cam.º*

Dime por que causa por q<sup>e</sup> lo q<sup>e</sup> yo  
e so y mas poco vaya que si no  
Cuenta Andres con migo no le bantes el-

*le*  
*Az.º*

*Pura.*

siemtro el lo trasplanta. el dos mas.  
callas a que te toco a

gallo

calla ese pico

calla

*Az.º*

*Cam.º*

todos le asix que preso halli se a de que

*Alto*

*los 4.*

van se

ya esta agarrado

ven a ence

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*tad.<sup>o</sup>*

*max ya*

*po.*

*Pol.a* *tad.<sup>o</sup> Pol.a* *f* *los 4.<sup>o</sup>*

*bre de mi no quieras in desaxle estan por fuerza y...*

*ra. los 6.<sup>o</sup>*

*a perros* *Viles ya lo ve ras a perros...*

*Taxola*

*Viles ya lo veràs.*

*p*

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Paxola. Pol.<sup>a</sup> Si yo tubiera carrones  
y un rejon, a todo quatro  
galinas, voto a bñs,  
que habia de destiparos.

Cam.<sup>s</sup>... calla esa lengua: tu Lucas  
con ese garrote armado,  
guarda ala puerta el ahufexo  
que tiene; no ese garapo

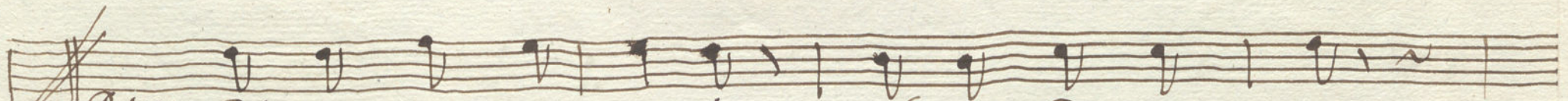
se escape, Vosotros dos  
id esa tierra, cada uno,  
que ya vuelvo

Al.<sup>a</sup> Bien esta  
Bi.<sup>a</sup> bien esta

Amb.<sup>s</sup> tomo la puerta y me planto

Pol.<sup>a</sup> Una industria e preverido  
para q. valga y burlarlos.

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



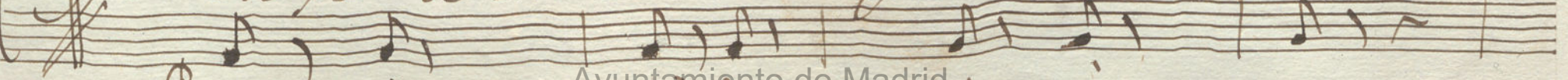
Pol.<sup>a</sup> Hoxte lanos mios fuera de pe san

Pol.<sup>a</sup> De ninguna casa nada se me da

Pol.<sup>a</sup> Estas ya ca yeron beve Lucas mas

Camas. todos sean echado yo quiero mirax

Pol.<sup>a</sup> yta.<sup>o</sup> Al pie de este Arbol podemos hablar





aquí ay vino bueno. veve y brindax Viva la oite  
 que esta vida a trago laemos de pasax Viva la oite  
 ta... mientras el empina yo quiero escapax. Viva la oite  
 subido en el árbol lo q. intentaran lo 3. Viva la oite.  
 Cam. Va salio el Amigo yo quiero escuchar. lo 3. Viva la oite.  
 lana y viva el licor q. alegres nos pone  
 lana y viva el licor yo e cosido un lobo  
 lana y viva el licor ay q. tabaxdillo  
 lana y viva el licor vaya q. brichorno  
 lana. lo 2. Viva nuestro amor. lo 6. chitito que falta





Vista y Corazon  
 mayor q. en seron.  
 tienes tan arroj  
 hace tan feo  
 el paso mejor.

Asegu  
 A mas.



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



*Sol.<sup>a</sup>*

*An..  
 Si...*



*Camas.*

tes q. e nos sientan po demos marchax antes que te  
 vieras que brevas tiene este fual pues llega a co



*tadeo*  
vayas me las pagaras... no se en q. pa.  
mejoras que ya lo veras guardame unas

*Camas.*  
zape te pueda poner en la cole gijata de y...  
pocas y las provere antes que maduren yo

*Pola*  
lar y refer. Buscame una  
te las daze quisiera a mi-

*Camas.*  
casa de supo sicion ponla en la gran fonda de al.  
amo qui tarle vn doblon y yo a ti las muelas de vn.

*tadeo*  
gun bodegorn...  
gran maneton no en -  
no...



gana a tu *Arbol* se *Arbol* se mantiene aqui *Cam.* No  
se q. en el *Arbol* se llega a sentir un

quiero yo trucha que no es para mi-  
*Ave* que presto caera sobre ti

*los 3.* ha ha chiti to que sueñan  
ha ha chiti to que buelven

*pol.* *cam.* *Punt.*  
los tres ala par a pobres de neques-  
los tres a so nar los tienen los lobos

*Ambrosio* *tadeo.* *Buñoh.*  
de malos es tan arrea esa mufa la la. niega el pe  
sin poder pa rax carquen esas lechugas la la. atza el can.  
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Arco fe P



Pol.<sup>a</sup> *Allegro*  
regil. *la la* *grande en la Puerta* *que ladra el mas*  
*qui* *la la* *ladrones, ladrones* *a cudan a*

Pol.<sup>a</sup> *tad.* *Pol.<sup>a</sup> *tad.**  
*fin* *la la la la* *que* *li sa* *que*  
*qui* *la* *que*

*isa* *ge* *isa* *ge me da.* *Cam.* *que* *xa* *via* *que*

*avla* *que* *avia* *ge me da.* *Pol.<sup>a</sup> *tad.** *quando...*

*buclva el* *Ano* *como* *se a de* *dorcar*

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Cam.





*Camas.*  
*Presto.* *Lebantaros todos*  
*lora.*  
*muera muera el Desexo muera*  
*tad.º*  
*Pola*  
*muera muera muera quedo quedo quedo*  
*tad.º y Pol.º* *lora.º*  
*ay ay muera*



quedo *los 1.* muera muera muera *los 2.* quedo  
mueran ay ay  
quedo quedo quedo  
*los 4.* mueran mueran  
tad.  
Pol.<sup>a</sup>  
que esto con cavar nos esta ya comr.



ms.º

vayan

puesto

esta

ya

compuesto.

fe

fuera

vayan

fuera

fuera

los 2.

vamos

presto

vamos

presto



*todos*  
*fuera)*  
*vamos presto y las seguidillas*  
*den fin al suceso... y las seguidillas den*  
*fin al su ce so.*

The image shows a handwritten musical score on three systems of three staves each. The notation is in a cursive hand, typical of 18th or 19th-century manuscripts. The lyrics are written in Spanish and are integrated with the musical notation. The first system contains the lyrics 'vamos presto y las seguidillas'. The second system contains 'den fin al suceso... y las seguidillas den'. The third system contains 'fin al su ce so.'.



den fin al su ce so den fin al su

Seg.º Alleg.º



Camas.  
atendex mosque

Atender.  
atender...

teros las segui dillas atendex mosque.





teros las Seguidi Mas - - todos.  
atender masqueteros



las Segui dillas atender masque teros las



Segui di Mas las Segui dillas de una  
fiesta de



toros q. hubo en Sevilla de una fiesta de



*sale el de peso. Cam<sup>o</sup>*  
*toros q. ehubo en sevi* *lla.* *despo jaron la*  
*plaza* *y todos ya sen tados* *tadeo* *salieron los to*  
*rezo* *cauderza* *respi* *rando* *Pol.<sup>a</sup>* *salio v-*

The musical score is written on six staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the staves. The score includes various musical notations such as notes, rests, and dynamic markings like 'Cam<sup>o</sup>', 'Pol.<sup>a</sup>', and 'Amb.<sup>o</sup>'. The lyrics are in Spanish and describe a scene involving bulls and a plaza.





na sevi

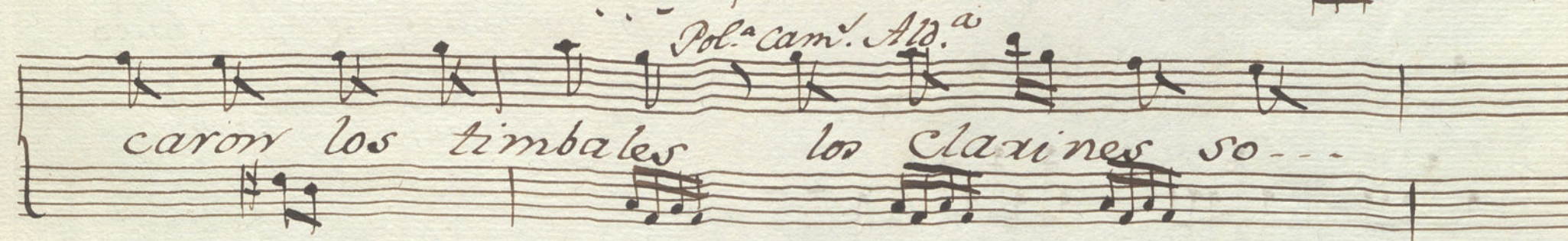
llana de aqueste chiste y taco a po



ner vande

xillas en el trage de maso y to--

tad. Amb.º y Brin.º



caron los timbales

los claxines so---

Pol.º Cam.º. Alb.º

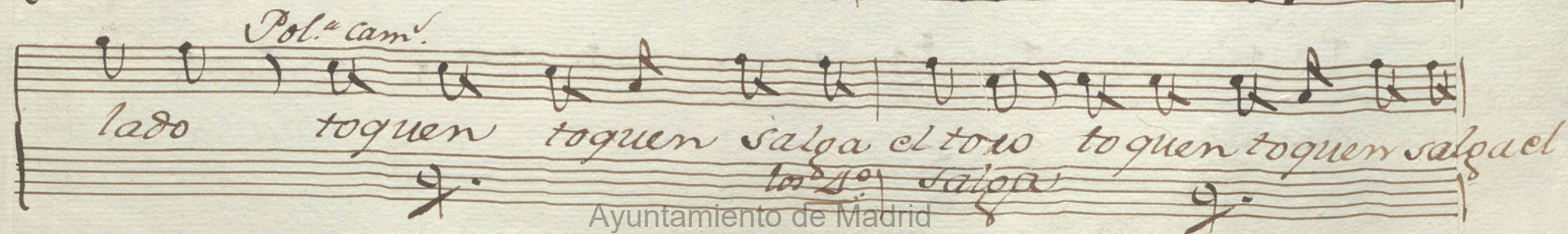


naron

esperaron al to xito al lugar sena

tad. Amb.º Brin.º

Pol.º Cam.º. Alb.º



lado

toquen toquen salga el toro toquen toquen salga el

Pol.º cam.º



*todos*

toro para torearlo — para torearlo —

*lon. A. salga.*

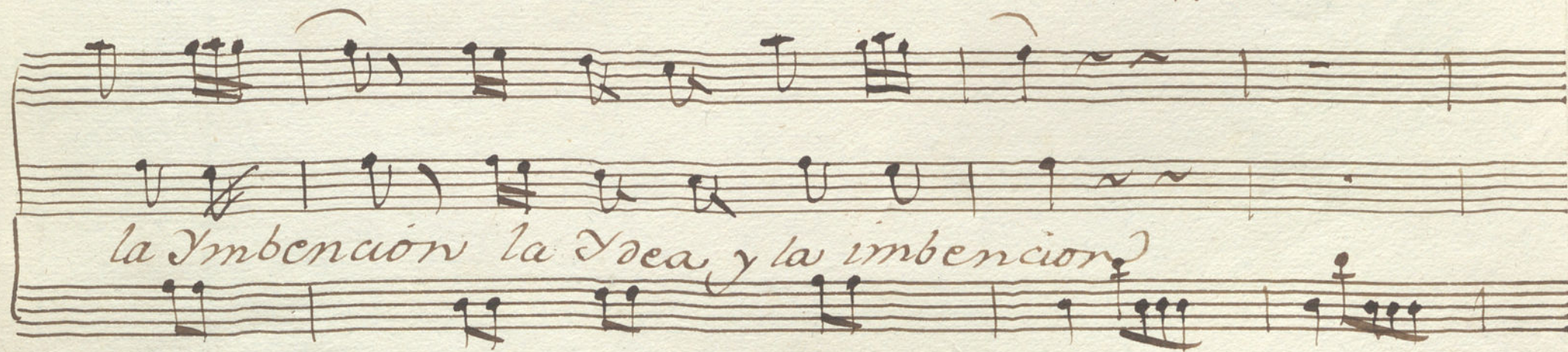
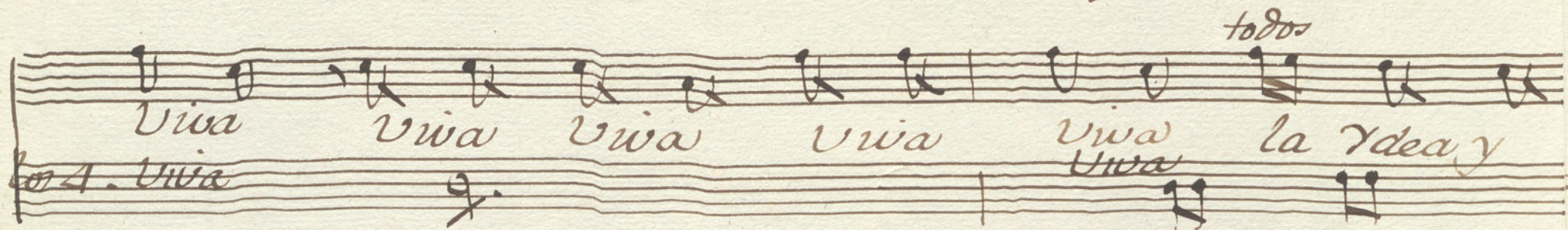
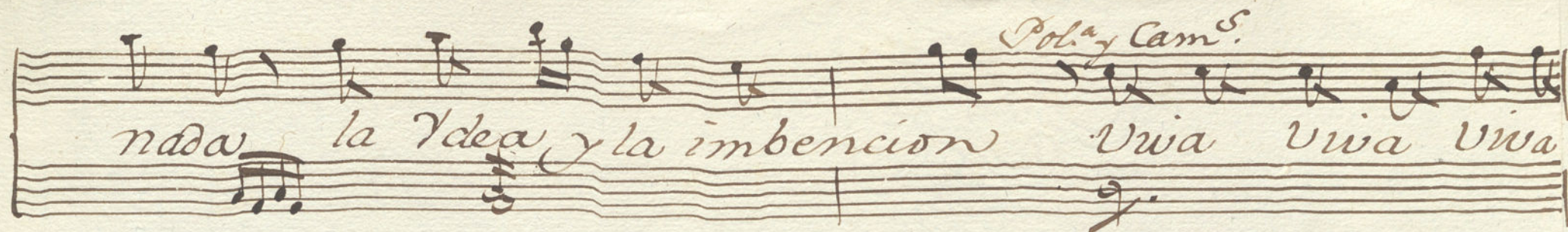
tocan clarines y timbales  
ad libitum durante  
la funcion de toros.

*todos.*

Viva Vi va la

broma de aquesta diversion y aplaudix la to







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<sup>+</sup>  
Violin 1<sup>o</sup> Ton<sup>a</sup> a 6 la Horrelana

*And<sup>te</sup>*  $\frac{2}{4}$

*And<sup>te</sup> All<sup>ro</sup>*

*Allegro*







Handwritten musical score for a piece titled "And no". The score is written on ten staves, organized into five systems of two staves each. The time signature is 2/4, and the key signature has one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. Performance instructions are written above and below the staves, including "Punt.", "Arco.", "D. C. pos. mas.", "Alto P.", "Rinf.", and "fuo". The score concludes with a double bar line and repeat dots.

Parola:



The image shows a handwritten musical score on aged paper. The first system is titled 'Allegretto' and is in 2/4 time. It features a treble clef and a key signature of one flat (B-flat). The music consists of several staves with various note values, including eighth and sixteenth notes, and rests. A '2' is written above the first staff. The second system is titled 'Allegro' and is in 6/8 time. It features a treble clef and a key signature of one sharp (F-sharp). The music consists of several staves with various note values, including eighth and sixteenth notes, and rests. A '6' is written above the first staff. The score is written in a cursive, handwritten style.

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Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the first six staves.

Dynamic markings and performance instructions visible in the score include:

- f* (forte) at the beginning of the first staff.
- vol.* (volume) markings above the first and second staves.
- Punt<sup>do</sup>* (Punto) marking above the second staff.
- Arco* (arco) marking above the second staff.
- vol.* (volume) markings above the second, third, and fourth staves.
- Rinf* (rinf) marking above the second staff.
- vinj* (vinj) marking above the second staff.
- f* (forte) marking above the third staff.
- fmo* (fmo) marking above the fourth staff.

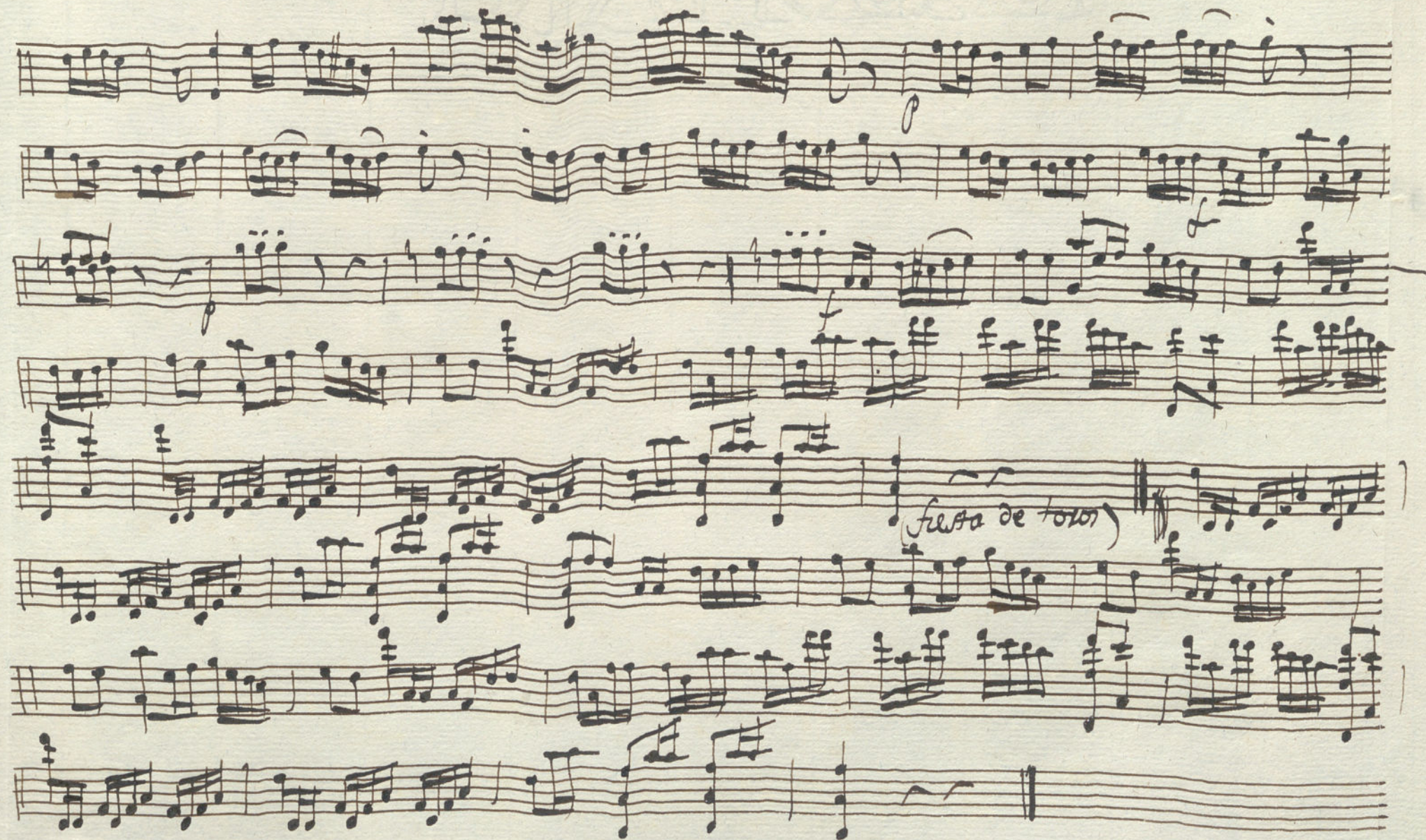
*Al Segno Rep.<sup>te</sup>*



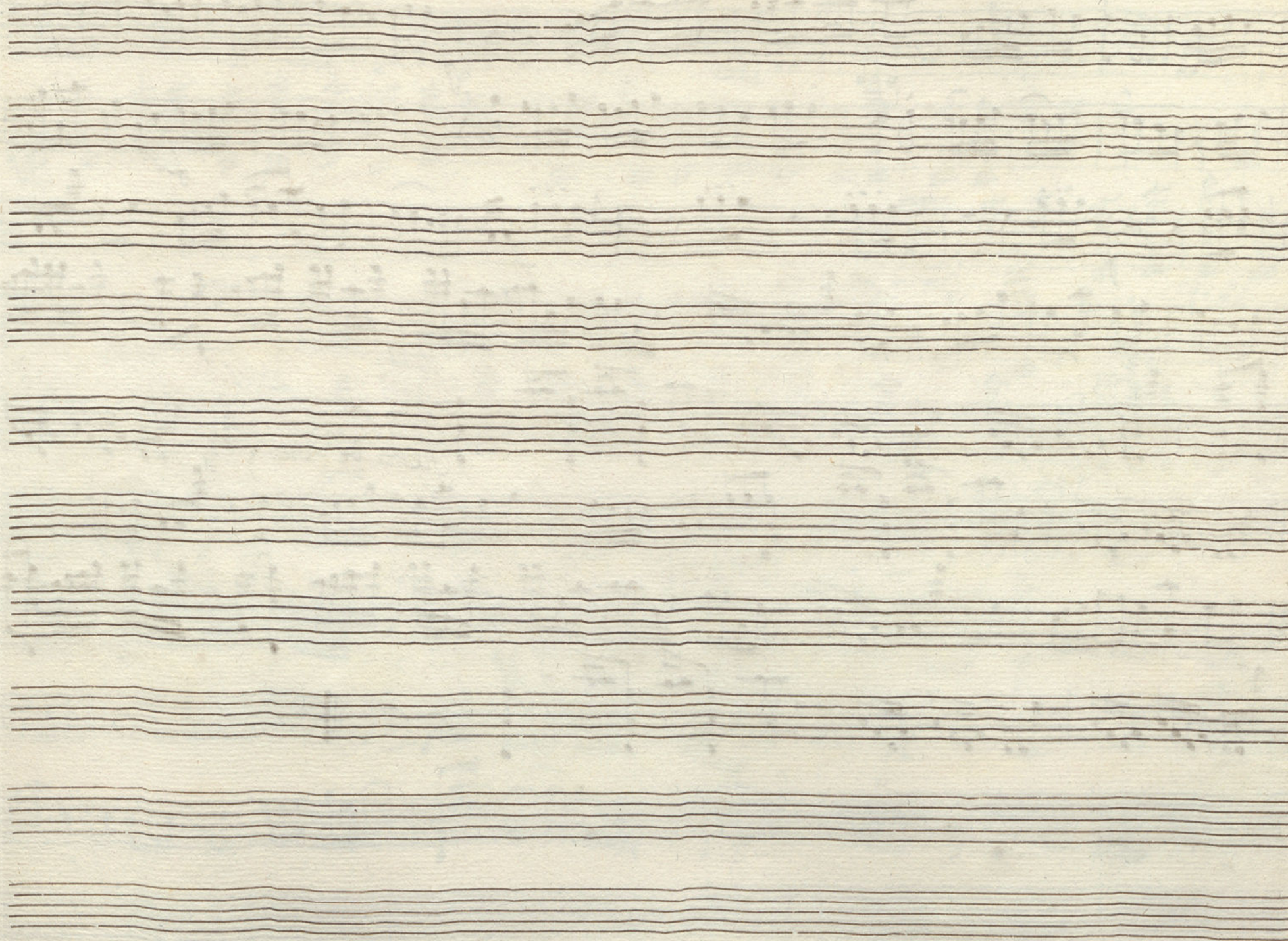
*Presto.*  $\text{G} \# \#$   $\frac{2}{4}$  *f*

The musical score is written on ten staves. The first staff begins with the tempo marking "Presto.", the key signature of two sharps (F# and C#), and the time signature of 2/4. A dynamic marking "f" (forte) is present at the beginning. The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a cursive, handwritten style. The bottom of the page features three empty staves.











Violin 1.<sup>o</sup> Ton.<sup>a</sup> a G. 1.<sup>a</sup> Hottelana

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

*Allegro*

*Allegro*

*Allegro*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- And.<sup>te</sup>* (Andante)
- no* (no)
- Punt.<sup>do</sup>* (Punctum)
- Arco* (Arco)
- dos mas D.C.* (dos mas D.C.)
- Allo* (Allo)
- Po* (Po)
- Rinf* (Rinf)
- Rinfe* (Rinfe)
- P* (Piano)
- f* (Forte)
- fmo* (fmo)

The score concludes with the text "Ayuntamiento de Madrid" at the bottom center.



Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- And.* (Allegretto)
- no* (written above the first staff)
- fe* (written above several notes)
- Punt.* (Punctum)
- Arco* (Bowed)
- D.C. dos mas::* (Da Capo, two more times)
- Alto P.* (Alto Part)
- Rinf.* (Ritornello)
- f* (forte)
- p* (piano)
- fmo* (finis)
- Paxola.* (written below the sixth staff)



*Allegretto.* 6/8 2 <sup>se</sup>

*Staccato.*

*Alleg<sup>to</sup> Mod<sup>to</sup>* 6/8

*Dol.*



Handwritten musical score for a string quartet, featuring six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include "dol." (dolce), "Arco", "Rinf." (rinforzando), and "fmo" (finito). The score concludes with the instruction "Allegro Repite".

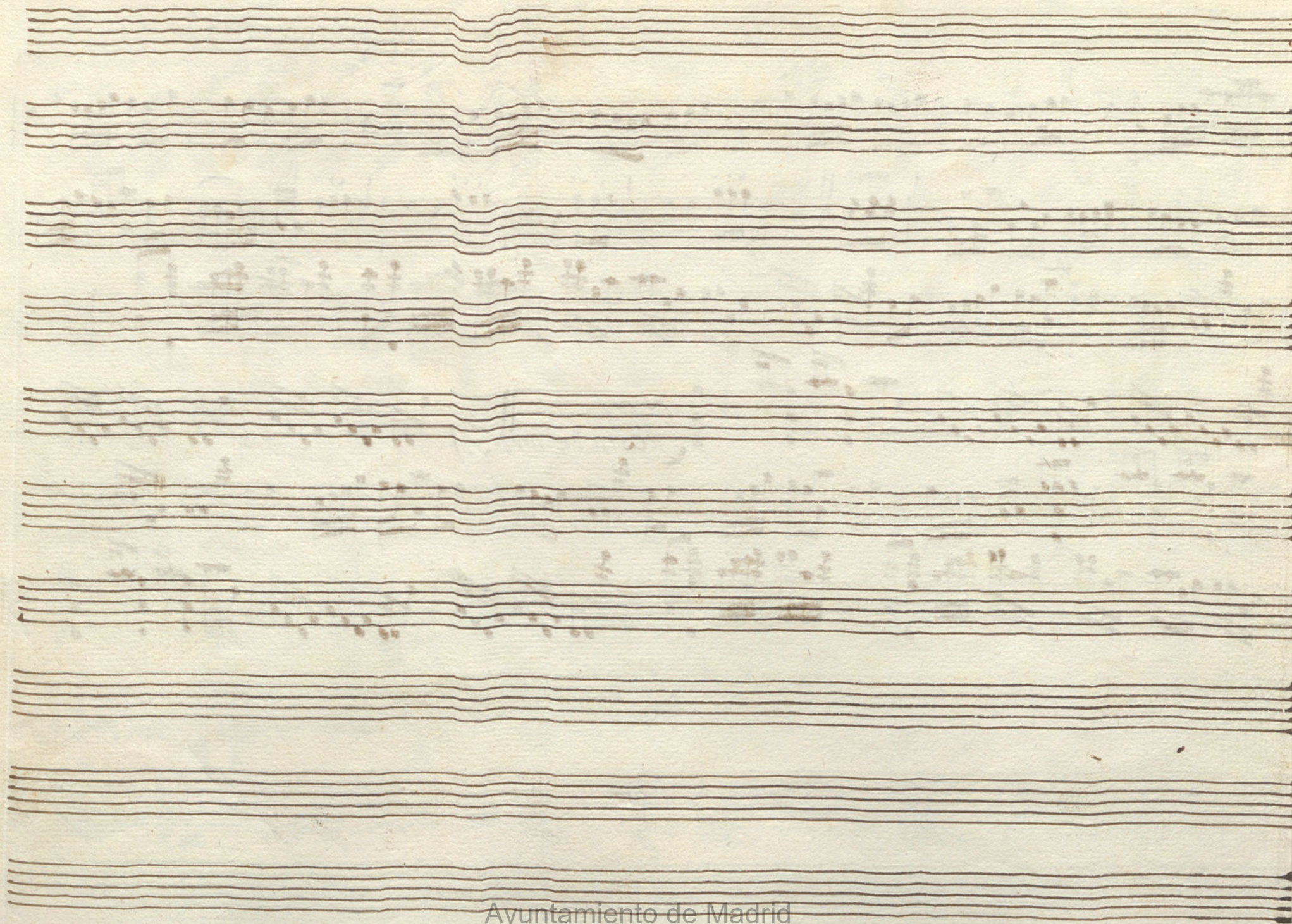


*Preto.*









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*Violin 2.ª Ton.ª de la Hottelana.*

*Alleg.º*

*And.º Alleg.º*

*Alleg.º*



Handwritten musical score for "Los dos mas a los Parraños" by Juan José de la Cruz. The score is written on ten staves with various musical notations including notes, rests, and dynamic markings. The title "Los dos mas a los Parraños" is written in the center. The composer's name "Juan José de la Cruz" is at the bottom right. The manuscript is on aged paper with some staining.



Handwritten musical score for "Paxloa" by J. B. Cramer. The score is written on ten staves. The first staff is marked "And." and "Punt.º". The second staff is marked "Punt.º". The third staff is marked "Arco". The fourth staff is marked "Arco" and "dos mas alos Parr.". The fifth staff is marked "Alto" and "Punt.º". The sixth staff is marked "Punt.º". The seventh staff is marked "Punt.º". The eighth staff is marked "Punt.º". The ninth staff is marked "Punt.º". The tenth staff is marked "Punt.º". The score ends with a double bar line and the word "Paxloa." written below the staff.



[illegible]



*dol.* *Punt.<sup>do</sup>*

*And*

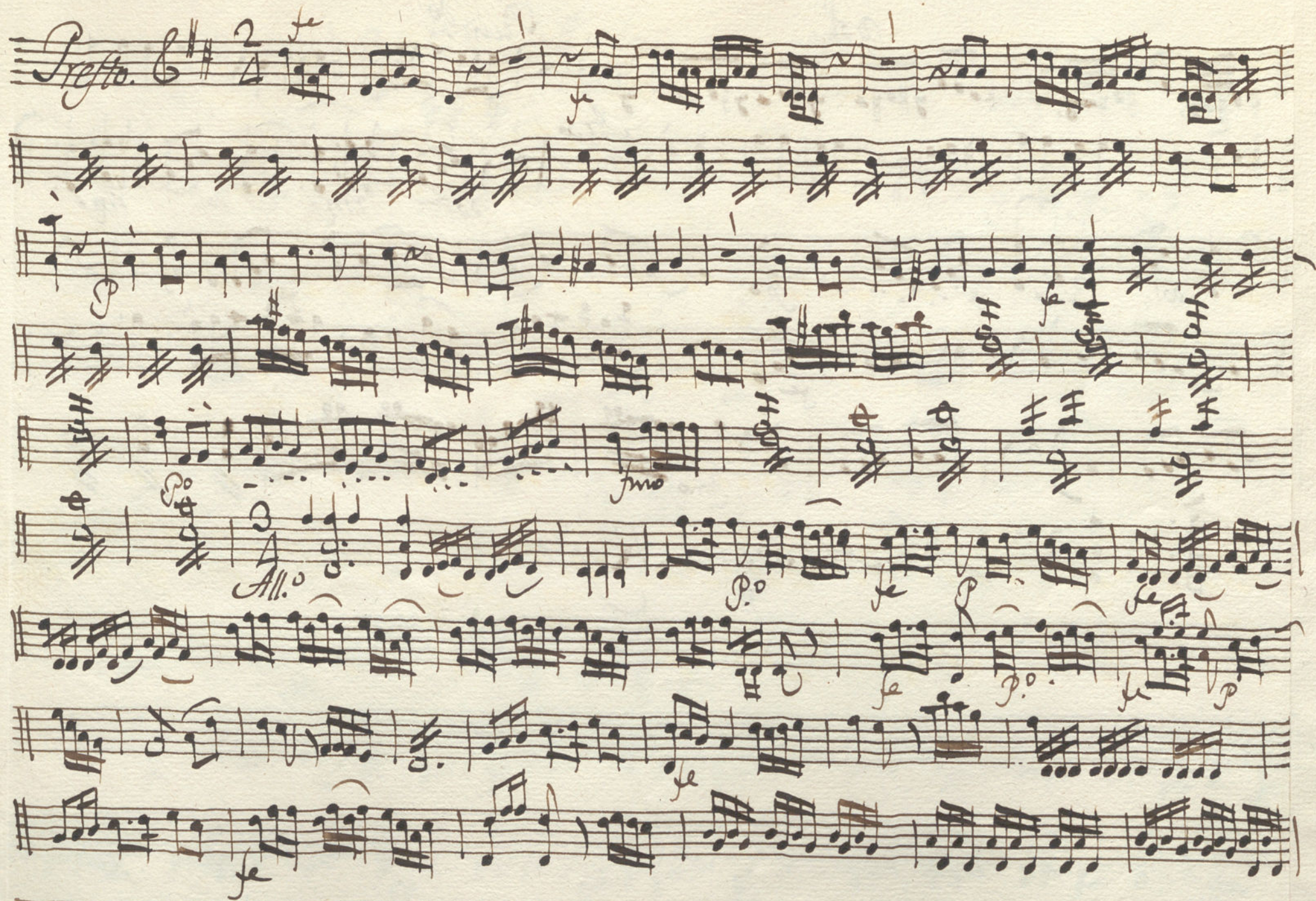
*dol.* *vinf.* *dol.* *vinf.*

*dol.* *vinf.* *p.*

*fmo*

*Allegro Repito.*











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t

Mus 158-4

*Violin 2.º Ton.ª de la Mortelana.*

*Alleg.º*  $\frac{2}{4}$

*Adagio*

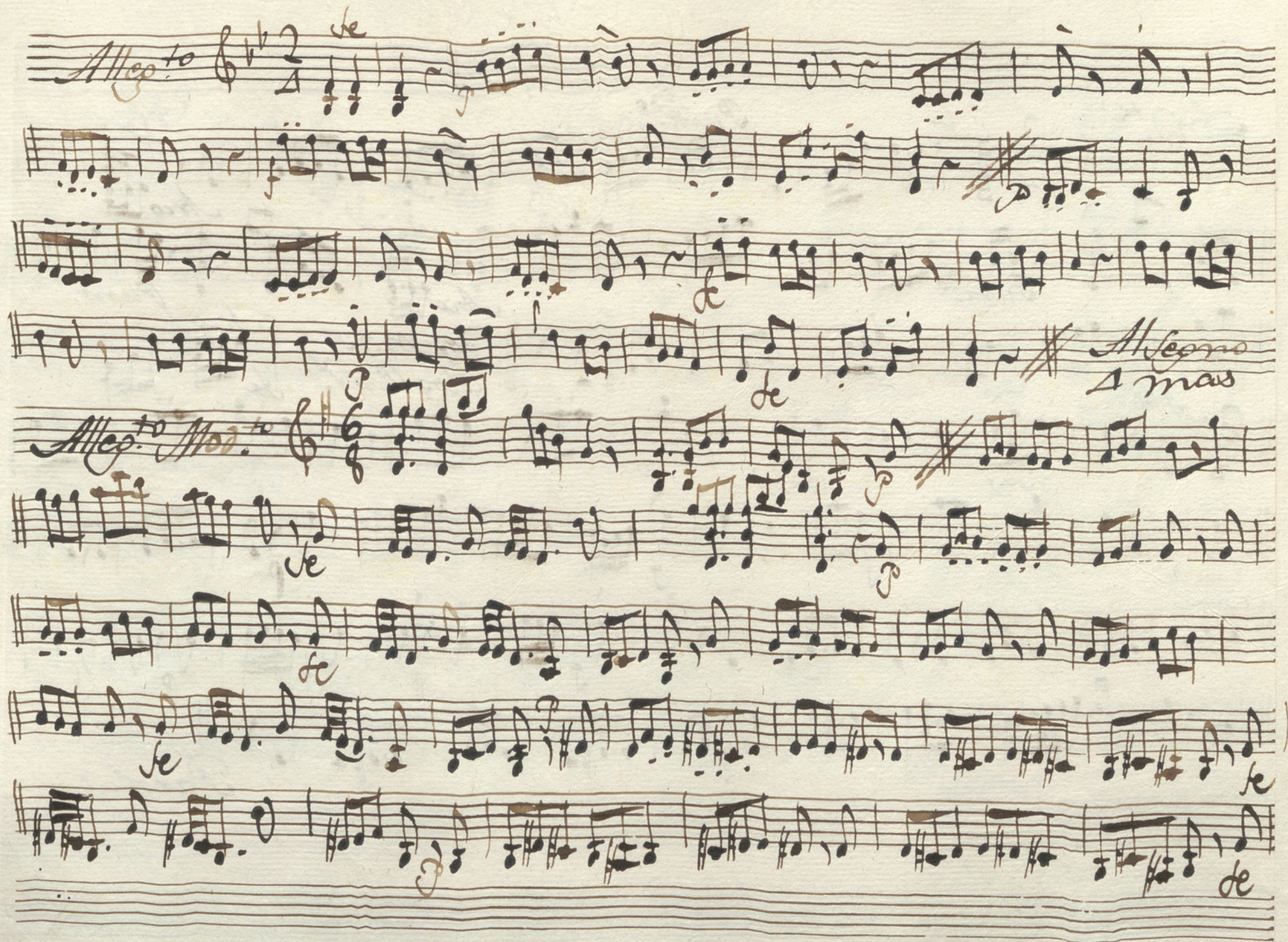






Handwritten musical score for "Parola" by J. Haydn. The score is written on ten staves. The first staff begins with the tempo marking "And.<sup>te</sup>" and the time signature "2/4". The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and bar lines. Performance instructions and dynamics are written in Italian: "Punt.<sup>do</sup>" (Punctuated), "Arco" (Bowed), "Punt." (Punctuated), "dos mas alos Parr." (two more for the children), "Allo" (Allegro), "Rins." (Ritardando), and "Parola." (The word). The score concludes with a double bar line and a final "Parola." marking.



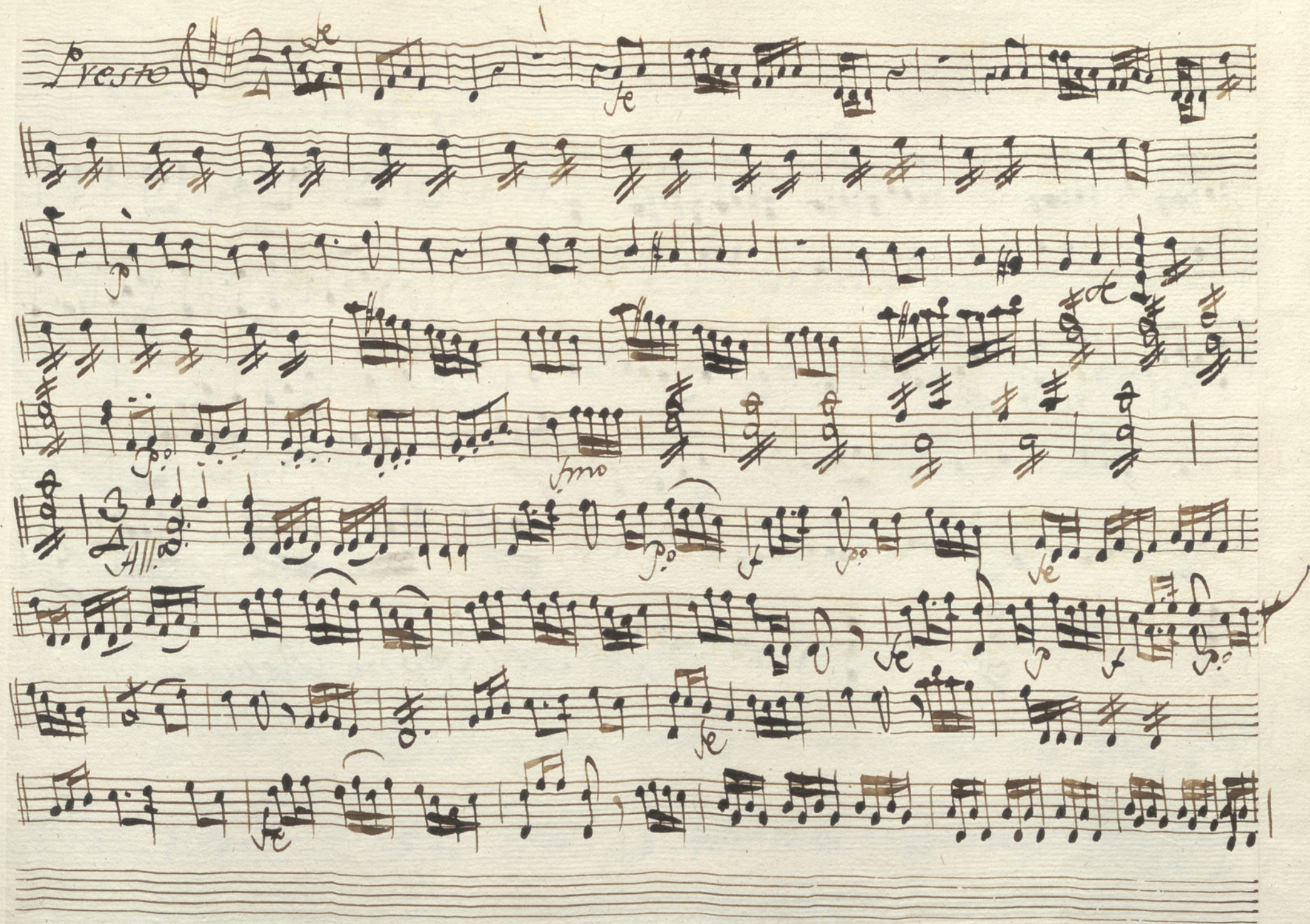




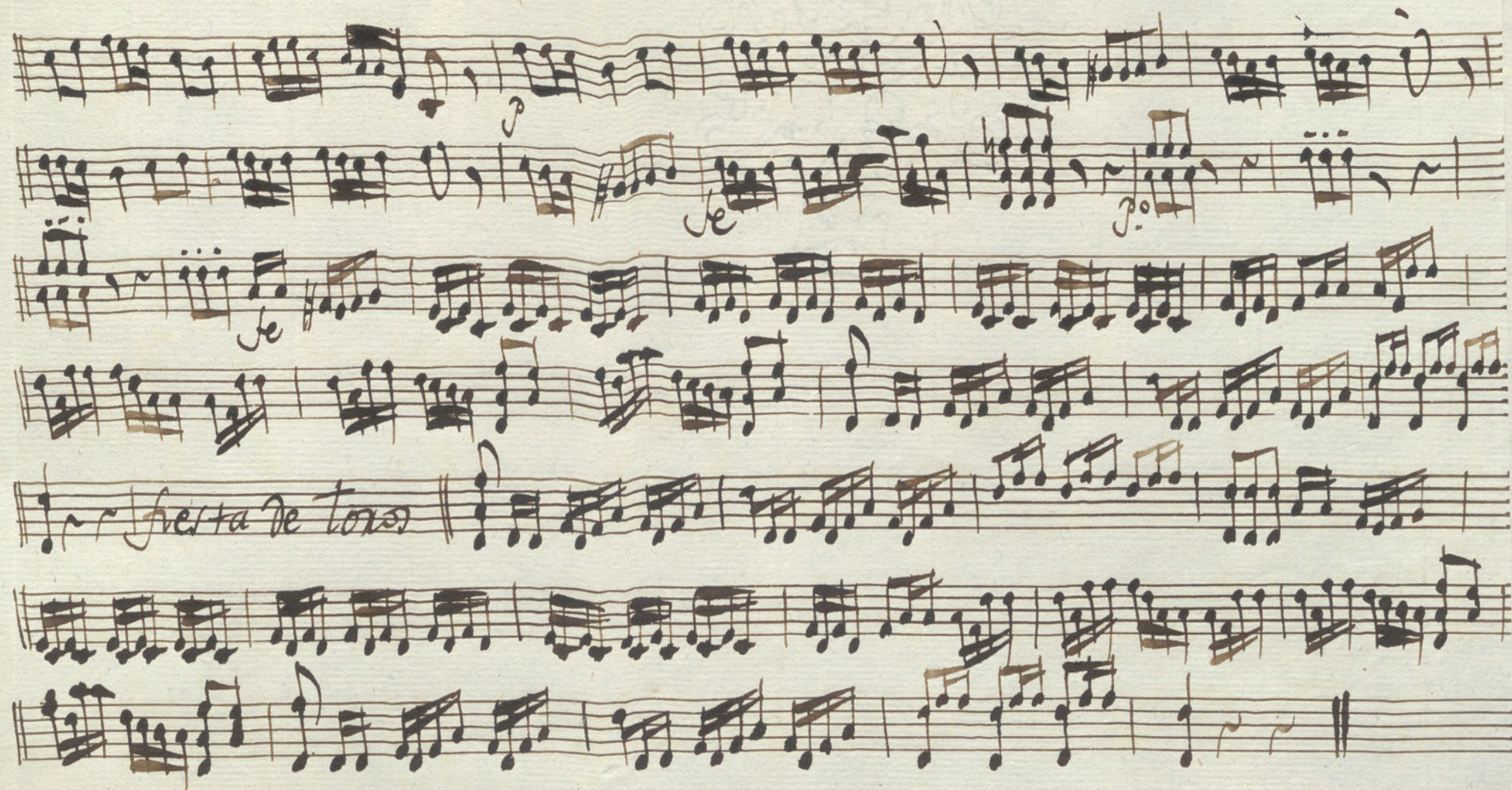
A handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in brown ink on aged, slightly stained paper. The annotations include:

- 9ol* (top staff, second measure)
- Pum.<sup>do</sup>* (top staff, fifth measure)
- Arco* (second staff, fifth measure)
- Dol* (third staff, first measure)
- rint* (third staff, second measure)
- de* (third staff, third measure)
- 3.<sup>o</sup>* (third staff, fourth measure)
- de* (third staff, sixth measure)
- 3.<sup>o</sup>* (third staff, seventh measure)
- de* (third staff, eighth measure)
- 3.<sup>o</sup>* (third staff, ninth measure)
- mo* (fifth staff, fifth measure)
- Allegro Repire* (bottom staff, starting with a double bar line)

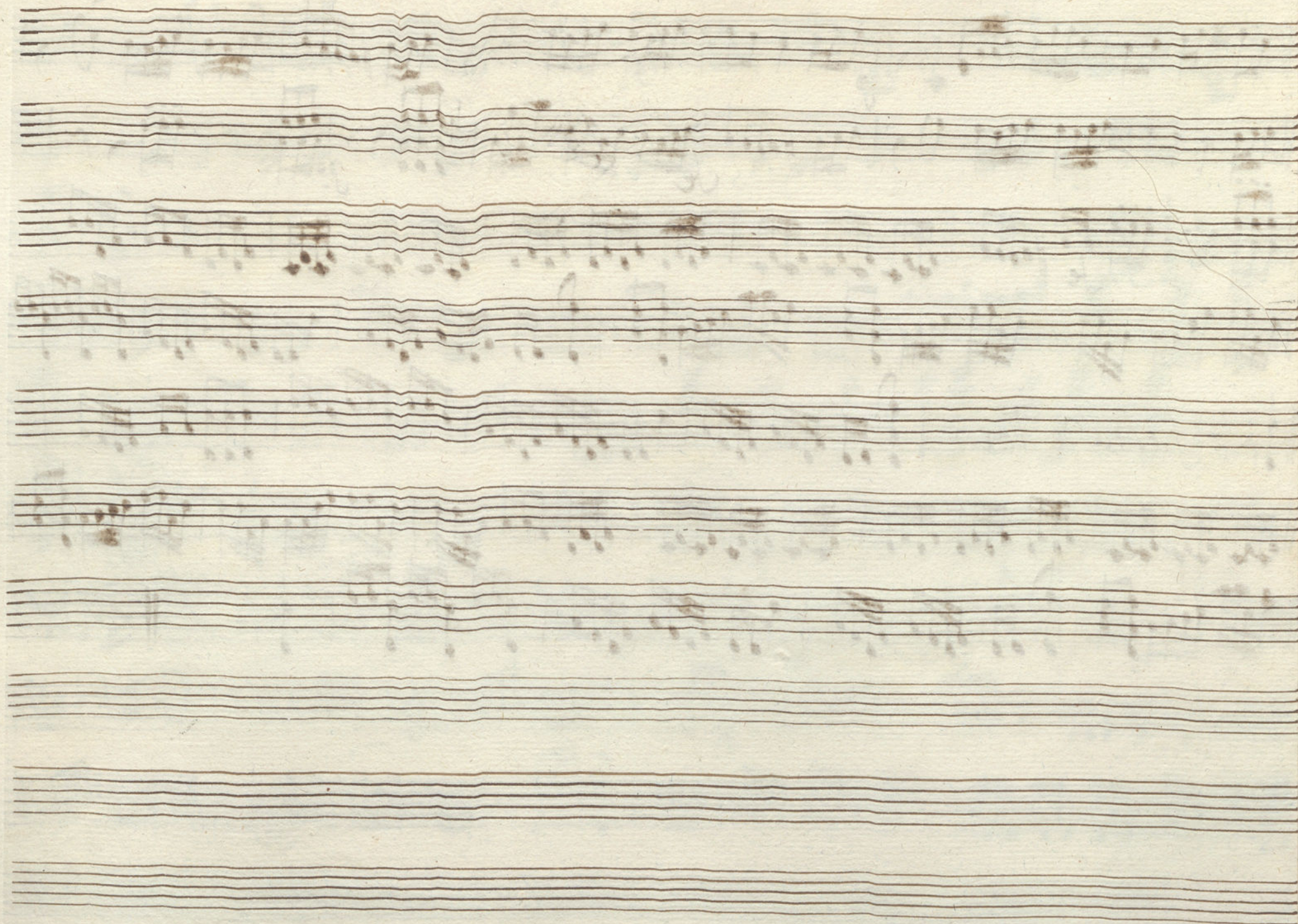














t

Mus 158-4

Oboe 1.<sup>o</sup> Ton<sup>a</sup> la Duetana

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

Handwritten musical score for Oboe 1. The score is written on six staves. The first staff contains the title "Oboe 1.<sup>o</sup> Ton<sup>a</sup> la Duetana". The second staff begins with the tempo marking "Alleg.<sup>to</sup>" and a 2/4 time signature. The music is in G major (one sharp) and features a variety of note values, including eighth and sixteenth notes, as well as rests. There are several dynamic markings, including "f" (forte) and "ff" (fortissimo). The score includes a key signature change to D major (two sharps) in the third staff. The tempo changes to "Alto" in the fifth staff. The piece concludes with the marking "Allegro" in the sixth staff.



Flauta.

And.<sup>te</sup>

Dimas  
Repte

Alto vinf Rinf

vinf Rinf

vinf Rinf

vinf Rinf

vinf Rinf

vinf Rinf

vinf Rinf



And.<sup>te</sup>

dos mas  
Repite.

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

Parola

All.<sup>to</sup>

Allegro  
A mas.



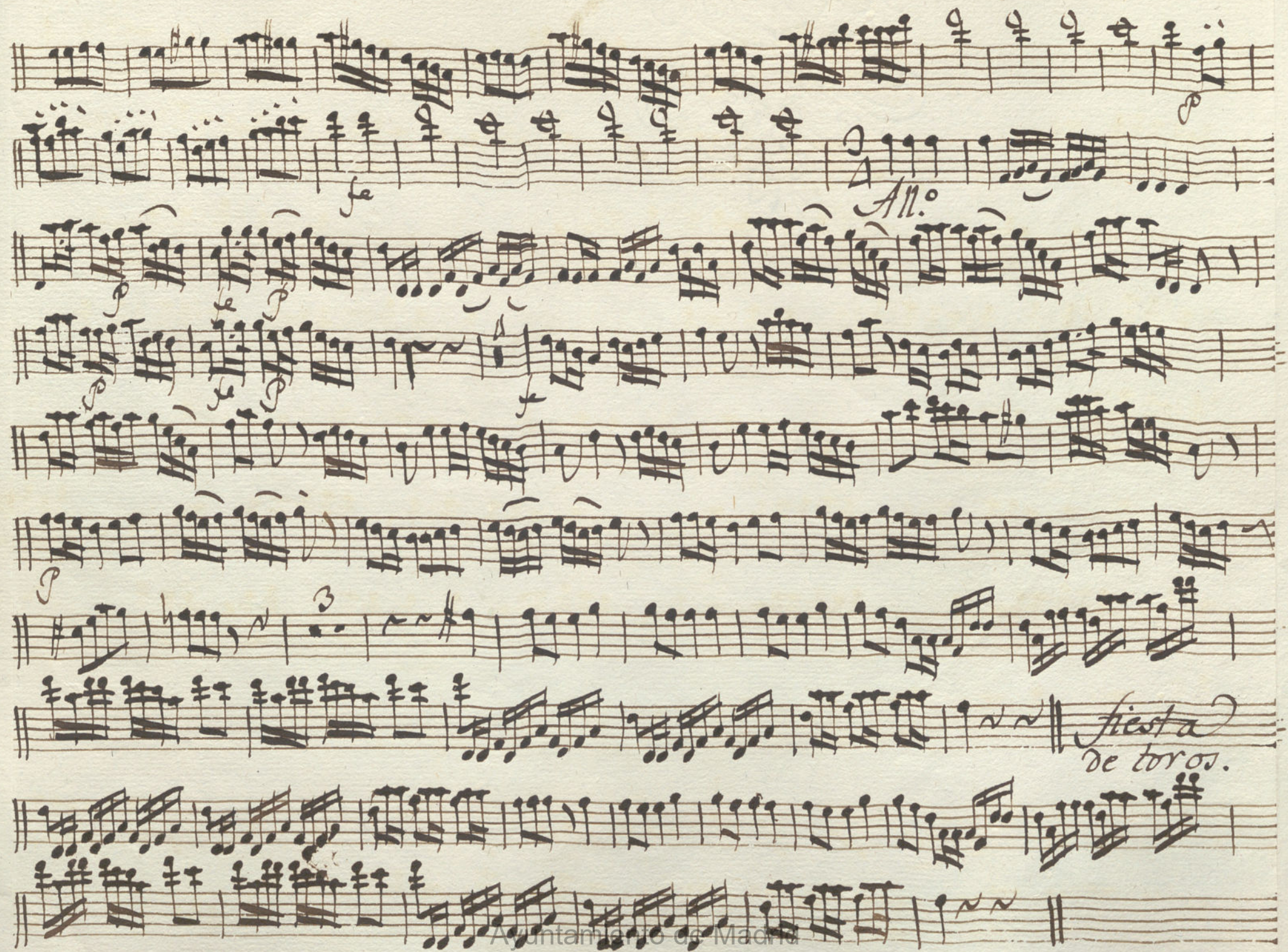
*All. Mod. to* & #6

*Allegro.*

*Presto.* & #2

*f*







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t.

Mus 158-4

Oboe 2.<sup>o</sup> Ton.<sup>a</sup> de la Novela.

*Alleg.<sup>ro</sup>* 2/4

*Al Segno.*



Flauta

And.<sup>te</sup>

Repite  
dos mas.

Alto

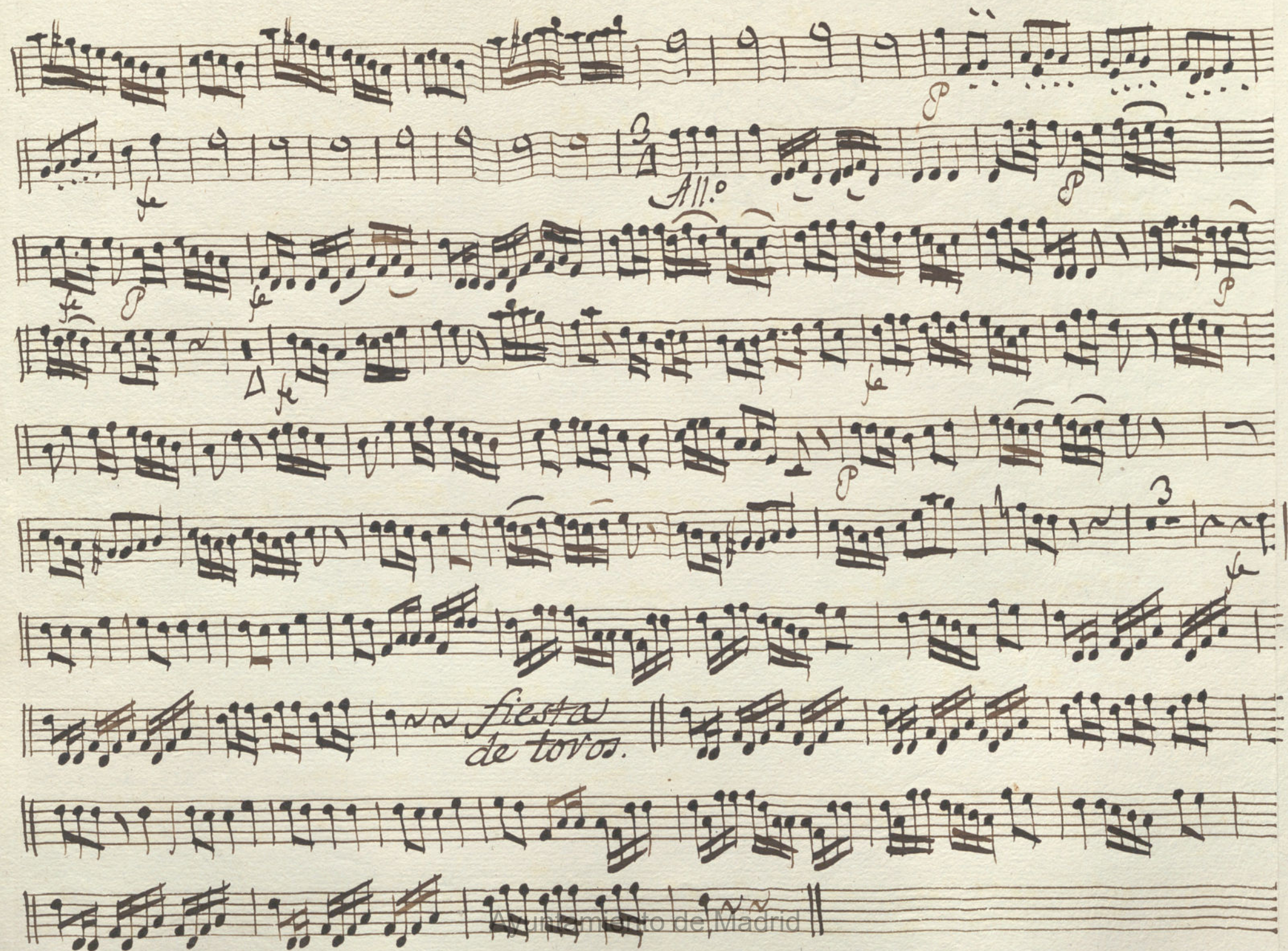






A handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The tempo is indicated by 'Alto Mod.to' at the beginning, 'Presto' on the eighth staff, and 'Allegro' on the tenth staff. The score is written in a cursive, historical style. A watermark 'Ayuntamiento de Madrid' is visible at the bottom center.







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t

Mus 158-4

# *Trompa 1<sup>a</sup> Ton. a la Montelana.*

*Alleg.<sup>to</sup>* C: 2/4

*f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

*Allegro.*



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

Key markings and text include:

- And.* (Andante) at the beginning of the first staff.
- All.to* (Allegretto) above the first staff.
- Parola. y ojo* (Parola and eye) written across the middle of the staves.
- All.to Mod.to* (Allegretto Moderato) at the beginning of the sixth staff.
- Al Segno* at the end of the tenth staff.

The score is written in a cursive, handwritten style on aged paper. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The paper shows signs of age, including discoloration and a small stain on the left side.



*Presto.* C: # 2 <sup>2</sup> <sup>2</sup> *Clarin.*  
25.  
*All.<sup>o</sup>*  
12.  
*los Clarines*  
*ad libitum*

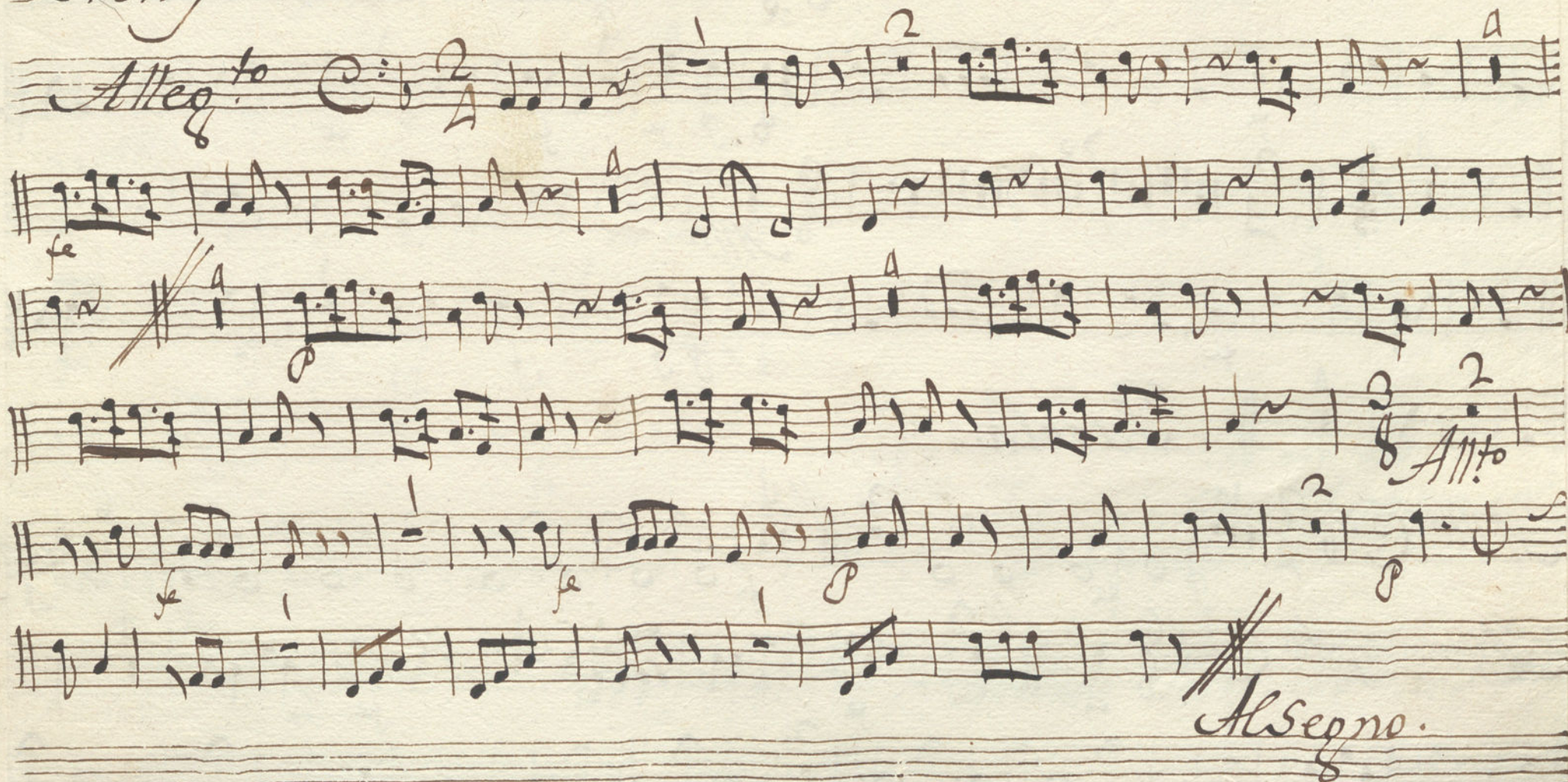
*ofo.* *Alleg.<sup>to</sup>* C: # 2 <sup>10</sup> <sup>2</sup> <sup>8</sup>  
*Allegro*  
*mas.*

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*Trompa 2.<sup>a</sup> Ton.<sup>a</sup> la Montebana*



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

*Parola.*

*All.<sup>to</sup>* *Mod.<sup>to</sup>* *Alleg.<sup>ro</sup>*  
*Δ mas.*

*Alleg.<sup>ro</sup>*








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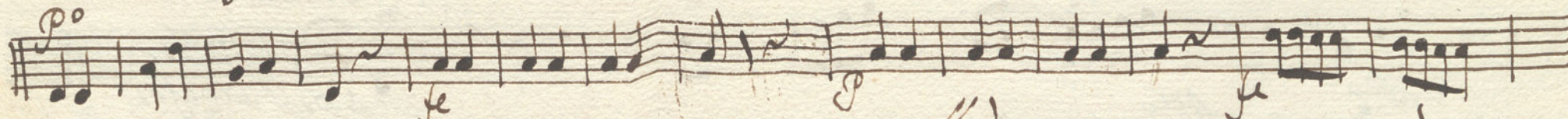



t

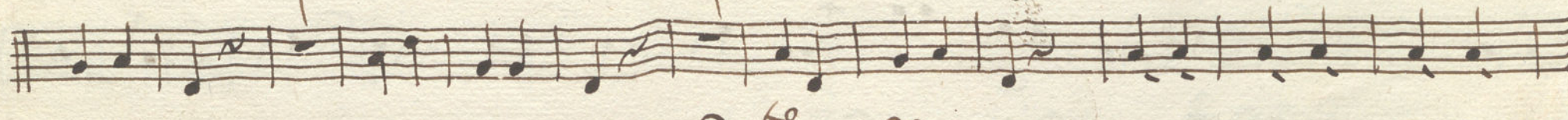
mus 158-4


# Bajo Ton.<sup>a</sup> la Mortelana.


*Alleg.<sup>to</sup>* C.<sup>2</sup> 


*P<sup>o</sup>* 







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



*Al segno*



*And.<sup>te</sup>* *C* *2/4* *je* *Punt.<sup>do</sup>*

*je* *Arco* *Punt.<sup>do</sup>* *je* *Arco*

*Punt.<sup>do</sup>* *Alto* *je* *Arco* *Do mas.* *alos Parrajos.*

*je* *Arco* *rinf* *rinf*

*je* *rinf* *rinf* *rinf* *je*

*je* *rinf* *rinf*

*je* *rinf* *rinf* *rinf* *je* *po*



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

*fe* *Arco* *Punt.* *fe* *Arco*

*Arco* *Alto* *rin f* *rin f*

*rin f* *rin f* *rin f* *fe*

*P.<sup>do</sup>* *Parola.*

*Doi ma  
alos Parrajos.*



The image shows a handwritten musical score on aged paper. The first section is titled 'Allegro' in a large, flowing cursive script. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is written on five staves. The first staff contains the title and the beginning of the melody. The second staff continues the melody with some rests. The third staff continues the melody. The fourth staff continues the melody. The fifth staff continues the melody. The second section is titled 'Allegro Mod.' in a similar cursive script. It begins with a treble clef, a key signature of one sharp (F-sharp), and a 6/8 time signature. The music is written on five staves. The first staff contains the title and the beginning of the melody. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody. The fifth staff continues the melody. The score is written in dark ink on aged, slightly yellowed paper. There are some faint markings and a diagonal line across the second staff of the 'Allegro Mod.' section.

*Allegro*  
*quattro 8 mas.*

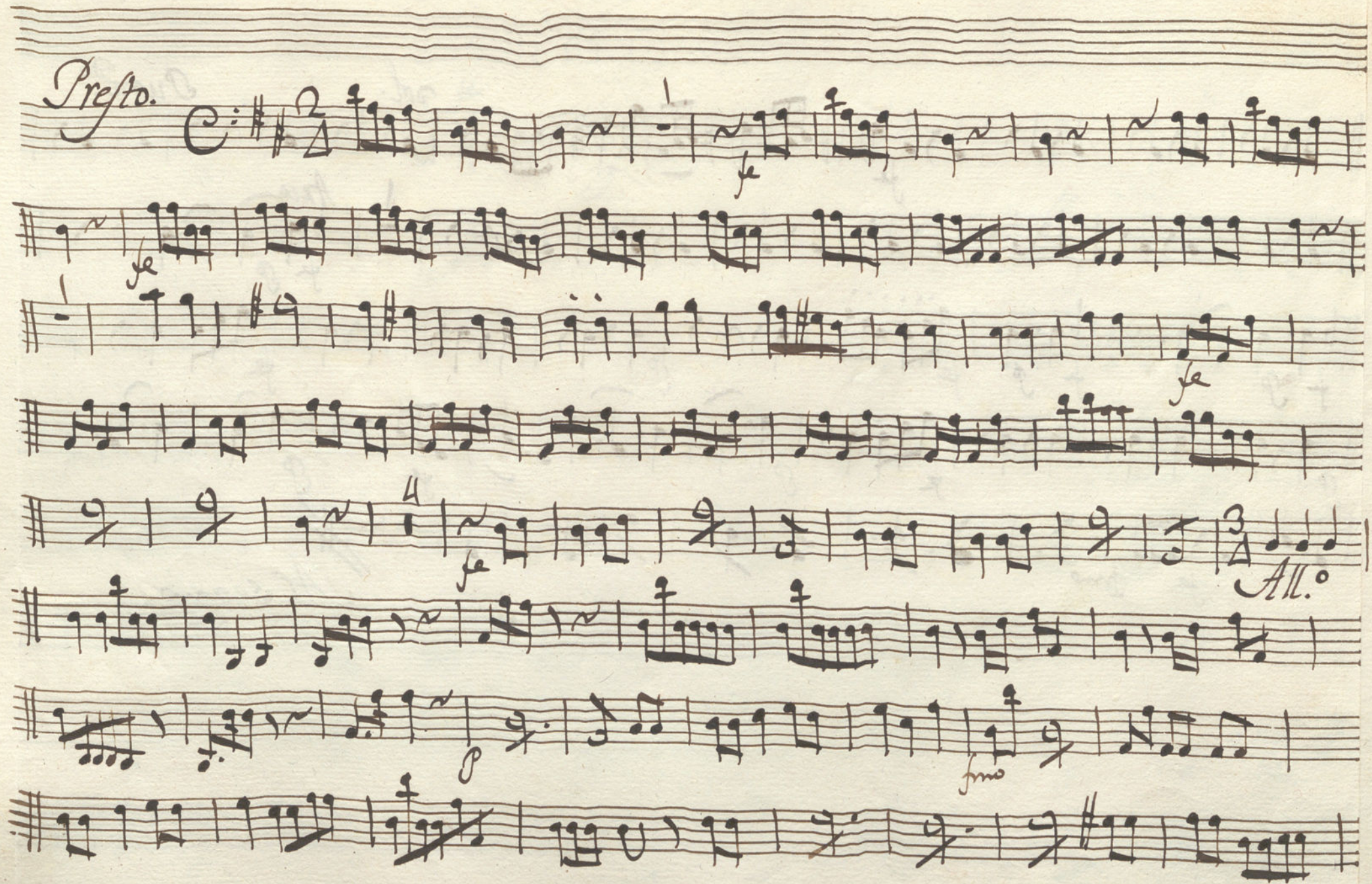
*All.<sup>to</sup> Mod.<sup>to</sup>*



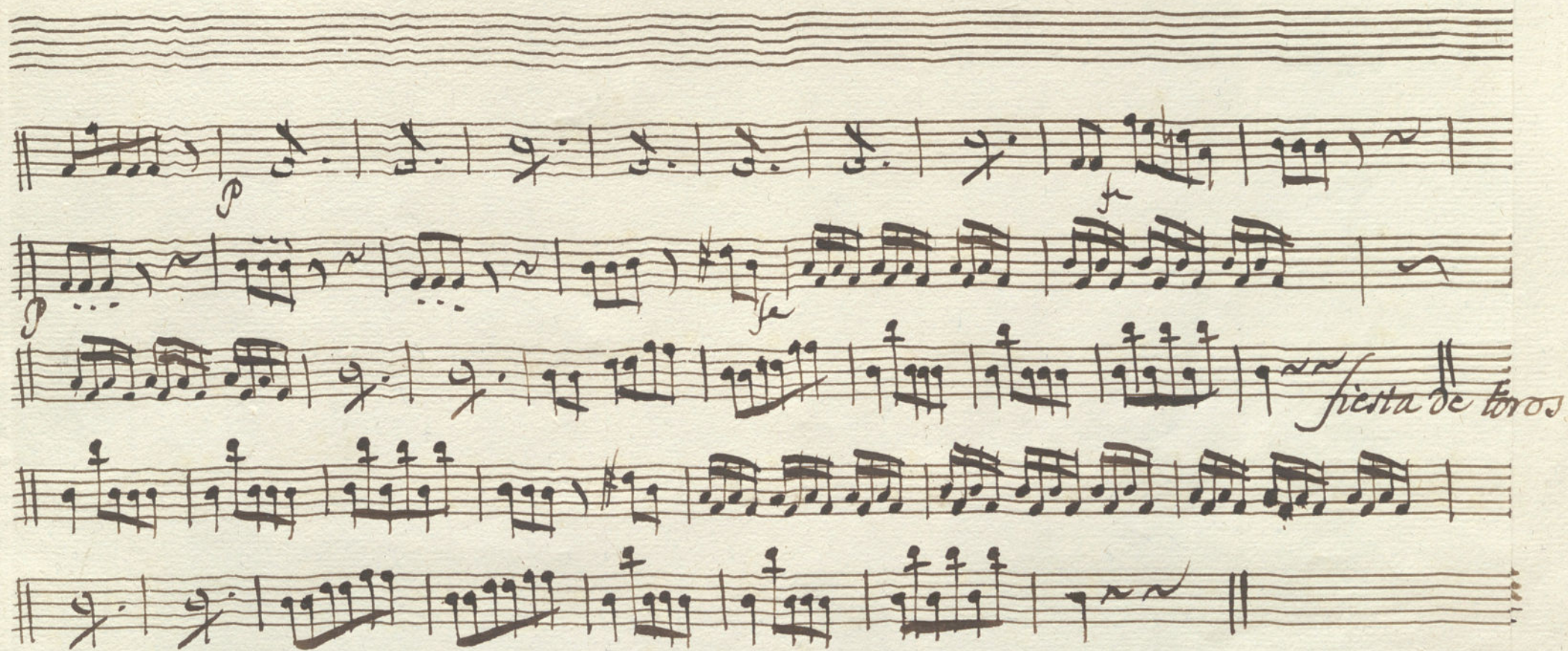
Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score concludes with the instruction *Allegro*.

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score concludes with the instruction *Allegro*.











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