

Leg. 16. n. 16.

Mus 160-2

Leg. 2. n. 12.

+

1776

Tonadilla

à 7^e
3

Polona

Carne
Fado

De la Mancha

12

De Rosales

Ayuntamiento de Madrid



Ando: Cam: *Cr.^{do} tad.^o*

Muchacho, mu ~ Señor mande Vmd.
Yes moza, yes ~ Tanto omas que Vmd.

Cam: *tad.^o*

que haces, que ~ no falta que a cer...
Yes chusca, Yes ~ Es so ala xxe ley



Cam.

Mus 160-2



Cam.^o tad.^o Cam.^o tad.^o

la vistes que guapa, q.^o dice, que
 de donde es, manchega, sellama no

vien, aõra venõda al Instante, pues ya con prisa
 se, mas ya llama à la puerta, prebenga se vited,

poniendo seque dava, la Real Bas-
 que, sin mas que mirarle, en Canifa

quina, q.^o
 quited ~~si~~ si

viva, que viva, que viva, que viva, que viva
lencio, si lencio, si lencio, atendea, si lencio-

viva ...
atendea -

Sentado.

Mane.^{ea} Pol.^o

Loao - seã se
Cam... Con que tu seã bix.



nores en esta Casa . . . en esta Casa . . .
quieres, aquí en mi Casa . . . aquí en mi Casa



En esta Casa, el que hace cinco . .
Aquí en mi Casa, dese ind, que eso



tura, la Ca . . . la vara: y y y y el q. hace .
sea, ~~tu non~~ . . . Ca xamba: dese ind .

la Ca = la vara: la Cala
 luxxon Caxamba: luxxon Ca-

vara... Fu Com bien bengas; aun la-
 tamba... tad. Pues a que as piras; aver-

o: q. a Dios gracias no soy ti - nienta: y y y y -
 sien, Cuento a un Amo, que a mi me --- sirva:

1
aun loo, que á Dios gracias, no soy, ti-
aver sien, cuento aun Amo, que á mi me

nienta: no soy ti nienta - - - - -
sirba, q. á mi me sirva - - - - - Al seño

la 2.ª vez (no)
Cam. Pol.ª Cam.
a: Y como es eso, oyd atended - - - - - vaya q. es -

Alleg.º tad.º los 3.
bueno; no dije á usted - - - - - Fengan silencio -

Fengan q.e habra q.e ver, q.e

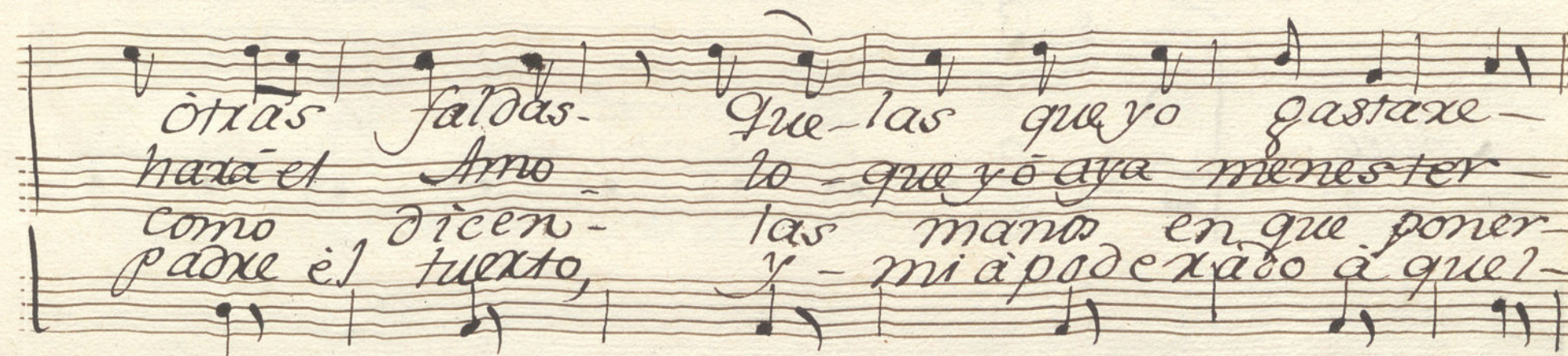
Allegro

Pol.

Mixe mñd. lo prime xito- que
 so nodiço que no haga a
 Con a questo vna vidita- pa-
 este es mi tio el pelao. es



Yo nunca sufrixe -- es -- que se hallen --
 quello que ayga quæcer pe -- no tambien
 saremos a la ley sin -- que se hallen --
 te es el Tuxdo mi Aquel. es -- te es mi com --



otras faldas. que las que yo gastaxe --
 hara el Año lo -- que yo aya menester --
 como dicen -- las manos en que poner --
 padece el tuerto, y -- mi apoderado a quel --



que las que yo
 lo que yo
 las manos
 y mia

Por que si un pollo = Con otro, Ve...
en el -- salario no hã blemos por...
con miop no ay que me terse -- Pues --
toy ta son gente de onra -- vien --

mos no poderse ver... Co... mo una po...
que ~~yo~~ ya ve ymo, que -- las muge...
soy manchega yafe -- que -- lo que es un
se esa como Ter... y el -- que me nos --

lla con otra -- se pueden a venir vien e...
res de mo o no mixan el ynteres, --
taco neo -- lo se baylar ala ley...
trene en Zeuta, echoa sexvizion al Rey --

se pueden
 no miran
 lo se bailar
 echo servicio

no dice mal
 no dice mal
 no dice mal
 digo que tal

Cam. no dice bien,
 no dice bien,
 no dice bien
 no se que ácer,

tad. sies xigular
 sies xigular,
 se queda ya
 que, coxas tienen,

Ca. sino lo
 sino lo
 si quede
 mala lente-

Po/a es: so nuche
 es: so nuche
 se Pues entrar
 es: presentar

so nuche no áyga mas a quel, a
 so nuche. no áyga mas a quel, a
 padxino, ^{too} que sea para bien
 las Axmas, luego asuma, *cam.* Lo es

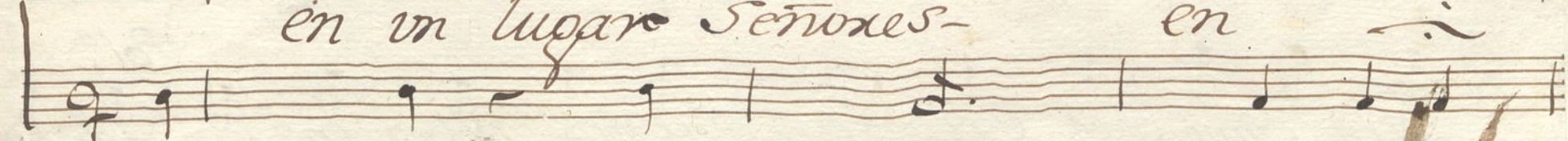
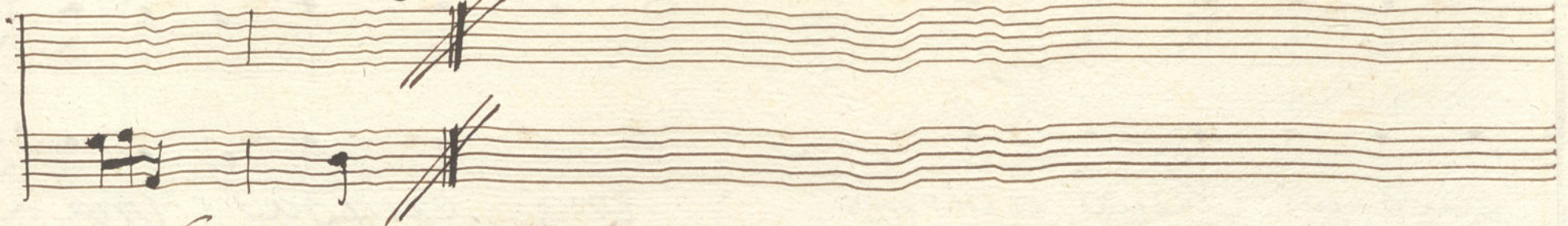
lencio si lencio si lencio atended —
 Cam: si lencio si lencio atended
 si lencio atended — si

es tanta ^{quien} gente: ~~o o o o o~~ si lencio atended, si
 yan segui dillas, si lencio atended, si —

lencio atended —

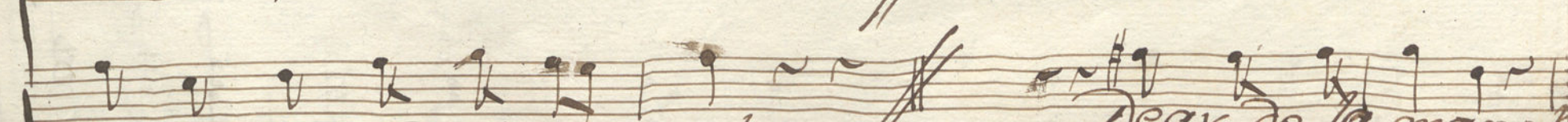
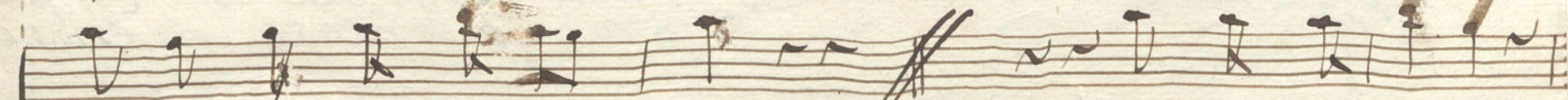
lencio atended —
 lencio atended —

Al Segno: 3: mas:



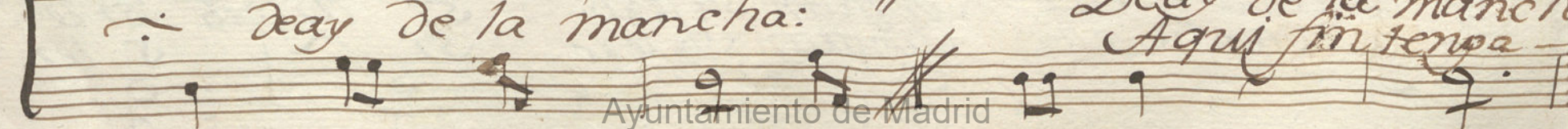
en un lugar Señores-

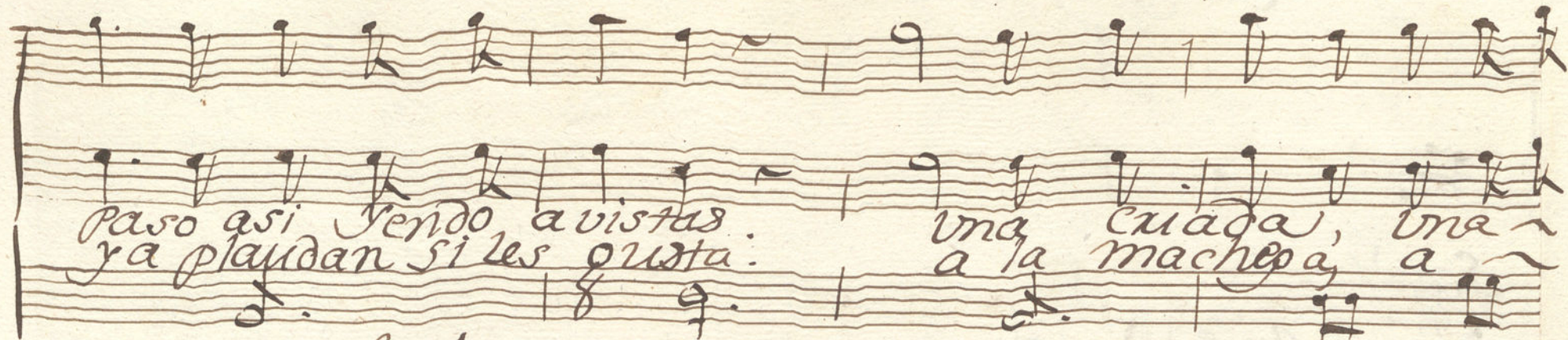
en



deay de la Mancha:

*Deay de la Mancha
Aquí fin tempo*





Paso así yendo a vistas:
ya plaudan si les gusta:

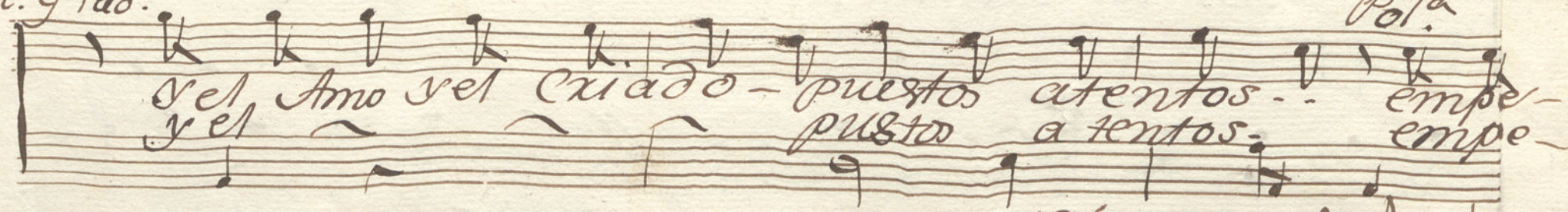
una criada, una
a la machepa, a

Lo Δ



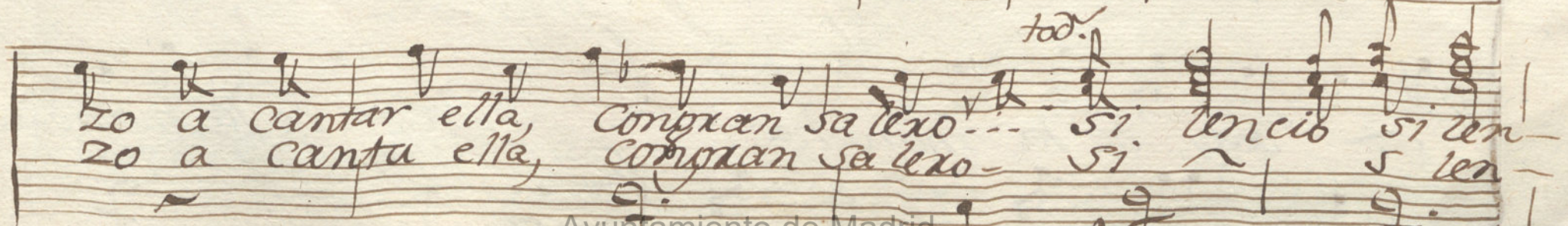
sa Canon los Padriño, sus Instrumentos
sa Canon los Padriño, sus

Cam. y tad.



Vel Amo vel Criado - puestos atentos... empe-
y el puesto a tentos: empe-

Pol.



Lo a cantar ella, Congran sa lexo... si silencio si cen-
zo a canta ella, Congran sa lexo... si 5 len-

Ayuntamiento de Madrid

cu do

en qual es quiera parte
 cio... cio...
 aun que soy manchega
 en
 aun que
 se en cuenta todo...
 dijo que cua quis
 se en cuenta to... do... pero sa lexo y
 dijo que cua quis, sua la mancha e la
 Ja... Ja, en la mancha solo... la mancha solo...
 se... ro, de todas sales- de todas sales-

Alto

mi vite como baylo - - - (anda) mi vite como en
 mi vite (anda) mi vite

tono - - - (viva) mi vite qual ves pizpo - - - (toma)
 (viva) mi vite (toma)

mi vite qual me pongo - - - (Oxo) diga imd, di
 mi vite (Oxo) diga imd, di

no es la mancha la sal de todo - - -
 no es la

yasi de lo ato dito le los y
 ya digo hasta mañana, todas y

tod.
 tod.
 tod.
 tod.

Handwritten musical score on three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves:

bo
bobos, le los y bo bob - - -
todas todas y todas - - -

The music consists of eighth and sixteenth notes, with some rests. The piece concludes with a double bar line. Below the first three staves, there are several empty staves. The text "Al Segno:" is written in cursive on the right side of the page.

Ayuntamiento de Madrid

Mus 160-2

160-2

t

Violin N^o

An. a I

//

De La Manchega

//

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features complex rhythmic patterns, including many sixteenth and thirty-second notes, and frequent rests. Dynamic markings such as *ff* (fortissimo) and *po* (piano) are present throughout. A double bar line with a repeat sign is visible on the seventh staff.

Handwritten musical score on three staves, beginning with the word *Sentado* in the first staff. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music continues with complex rhythmic patterns and dynamic markings like *ff* and *po*. A double bar line with a repeat sign is visible on the second staff. The word *Allegro* is written above the second staff. A faint watermark "Biblioteca de Madrid" is visible across the bottom of the page.

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

Key markings and annotations include:

- la 2^a vez no* (written above the first staff, indicating a repeat or second time through).
- All.^o p^o* (Allegro, piano) marking on the second staff.
- All.^o 3/8* (Allegro, 3/8 time signature) marking on the fourth staff.
- p^o* (piano) and *f^o* (forte) dynamic markings throughout the score.
- siempre* (always) marking on the sixth staff.
- Allegro* marking on the tenth staff.
- tres mas* (three more) marking on the tenth staff.

The score concludes with a double bar line and a repeat sign on the tenth staff.

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Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *ff* (fortissimo) and *po* (piano) are present. A section marked *All. to 8* (Allegretto to 8) is indicated on the fifth staff. The score concludes with a double bar line and a repeat sign on the eighth staff.

Al segno.

Sra P.^a

+

Violin 1^o

Ton.^a à 7.

De la Manchega

//.



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:

- la 2^a vez (no)* (at the top right, above a bracketed section)
- Al segno:* (at the top right, below the bracketed section)
- Allegro* (on the second staff, left side)
- p^o sempre:* (on the fourth staff, left side)
- Al segno, tes mas:* (at the bottom right, below the final staff)

The score features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with various dynamics such as *p* (piano) and *f* (forte).

Seq. 5^a *Alleg.^o* 3/4

Allegro:

Sra Pol.

+

Violin 2^o

Ton.^a a. J.

De la Manchega

//

Allegro. 6[#] 3

Sentado. 8[#] 3

la 2ª vez (no)
Allegro

Allegro

p. sempre:

Allegro
2ª vez:

Sep. 5. *All.º* 8 $\sharp\sharp$ 3

Alleg.º

Al. Seono:

Flauta Oboc: 1.º bon.ª à 7. de la Mancha:

All.º

no

siue.

3

2

si.

no

Allegro

S. P.

Handwritten musical score for "Marcha de la Fiestas de San Isidro" by Juan José Rodríguez. The score is written on ten staves. The first staff is marked "Sentado." and "6/8". The second staff has a "2 viol." marking. The third staff has an "Allegro" marking. The fourth staff has an "All." marking. The fifth staff has a "Flauta" marking. The sixth staff has a "P.º siempre." marking. The seventh staff has a "4" marking. The eighth staff has a "2" marking. The ninth staff has a "3" marking. The tenth staff has a "tr" marking. The score is signed "Juan José Rodríguez" at the bottom right.

Al segno 3. mas.

Seof. All.^o

All.^o

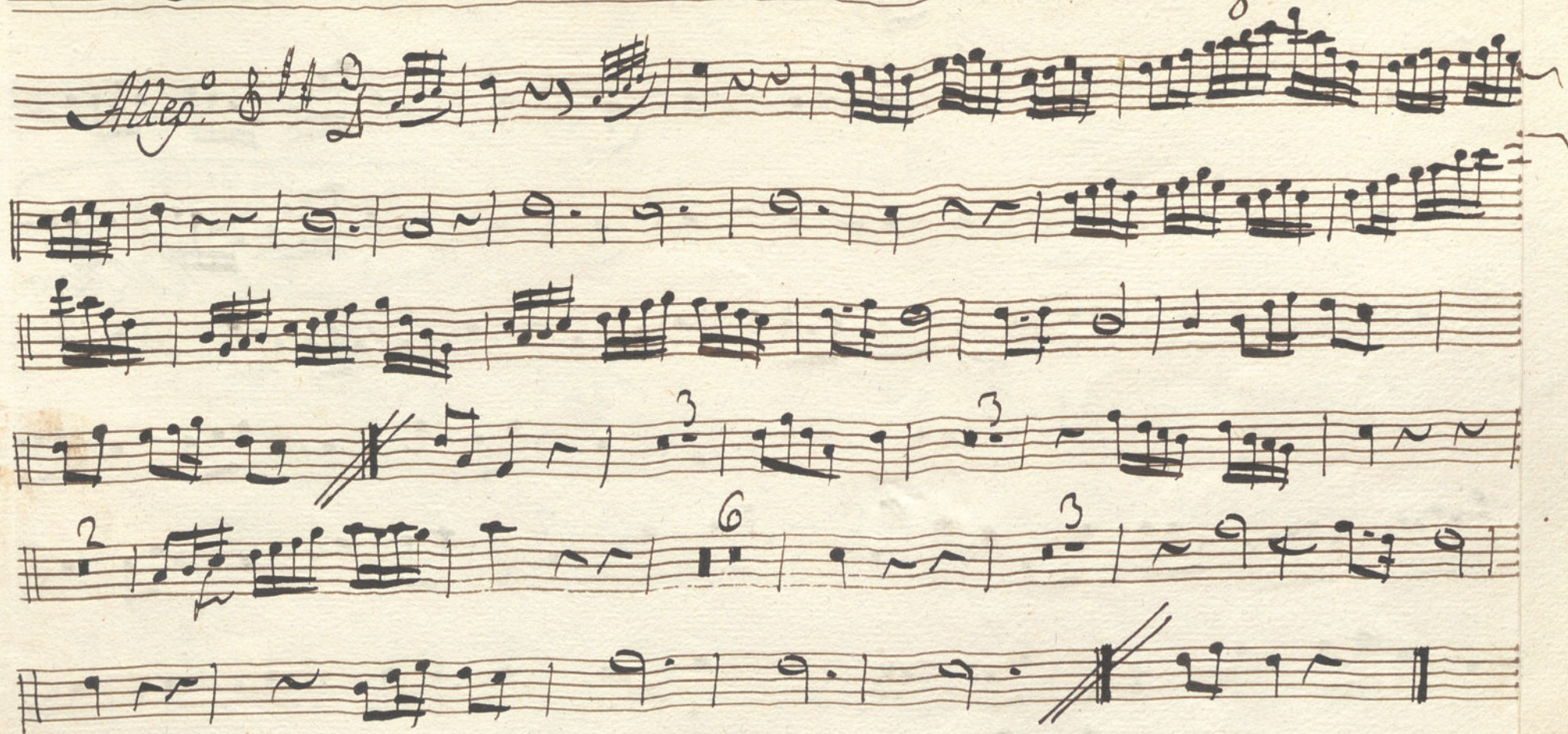
p

Al Segno:

A handwritten musical score on eight staves. The first staff contains the instruction "Al segno 3. mas." followed by a double bar line. The second staff begins with "Seof. All.^o" and a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of various note values, rests, and dynamic markings like "p" (piano). The fifth staff has "All.^o" written above it. The seventh staff ends with "Al Segno:" and a double bar line. The bottom two staves are empty.

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Oboe 2.^o Ton.^a a⁺ 7: De la Manchega



Allegro

f. p.

[illegible]

Al Segno 3. mast.

Seg. 5. Alleg. 8

All.^o

Al Segno.

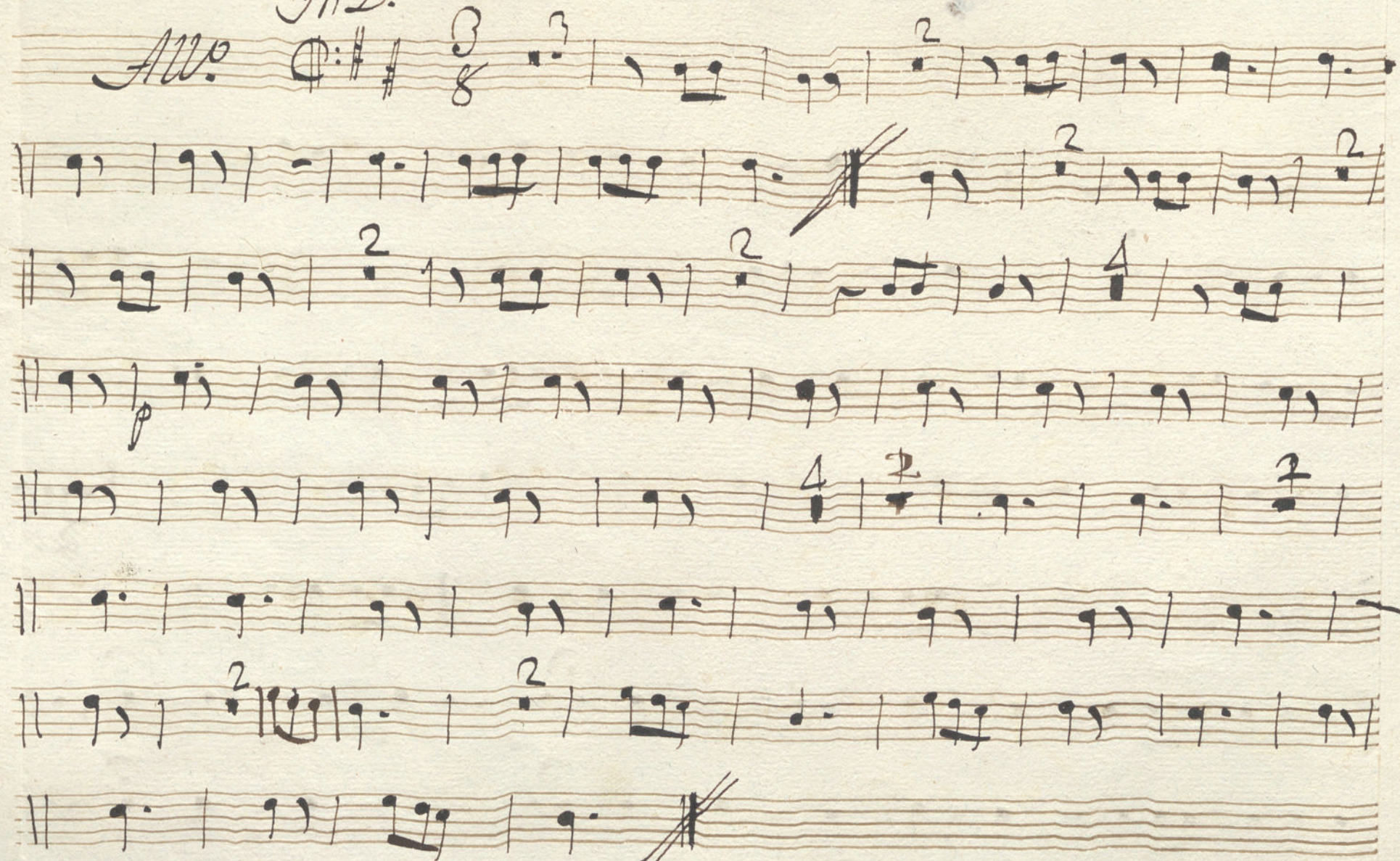
The musical score is written on ten staves. The first staff contains a double bar line and the tempo marking 'Al Segno 3. mast.'. The second staff begins with 'Seg. 5. Alleg. 8'. The third staff has a double bar line. The fourth staff has a double bar line. The fifth staff has a double bar line and the tempo marking 'All.o'. The sixth staff has a double bar line. The seventh staff has a double bar line and the tempo marking 'Al Segno.'. The eighth staff has a double bar line. The ninth staff has a double bar line. The tenth staff has a double bar line.

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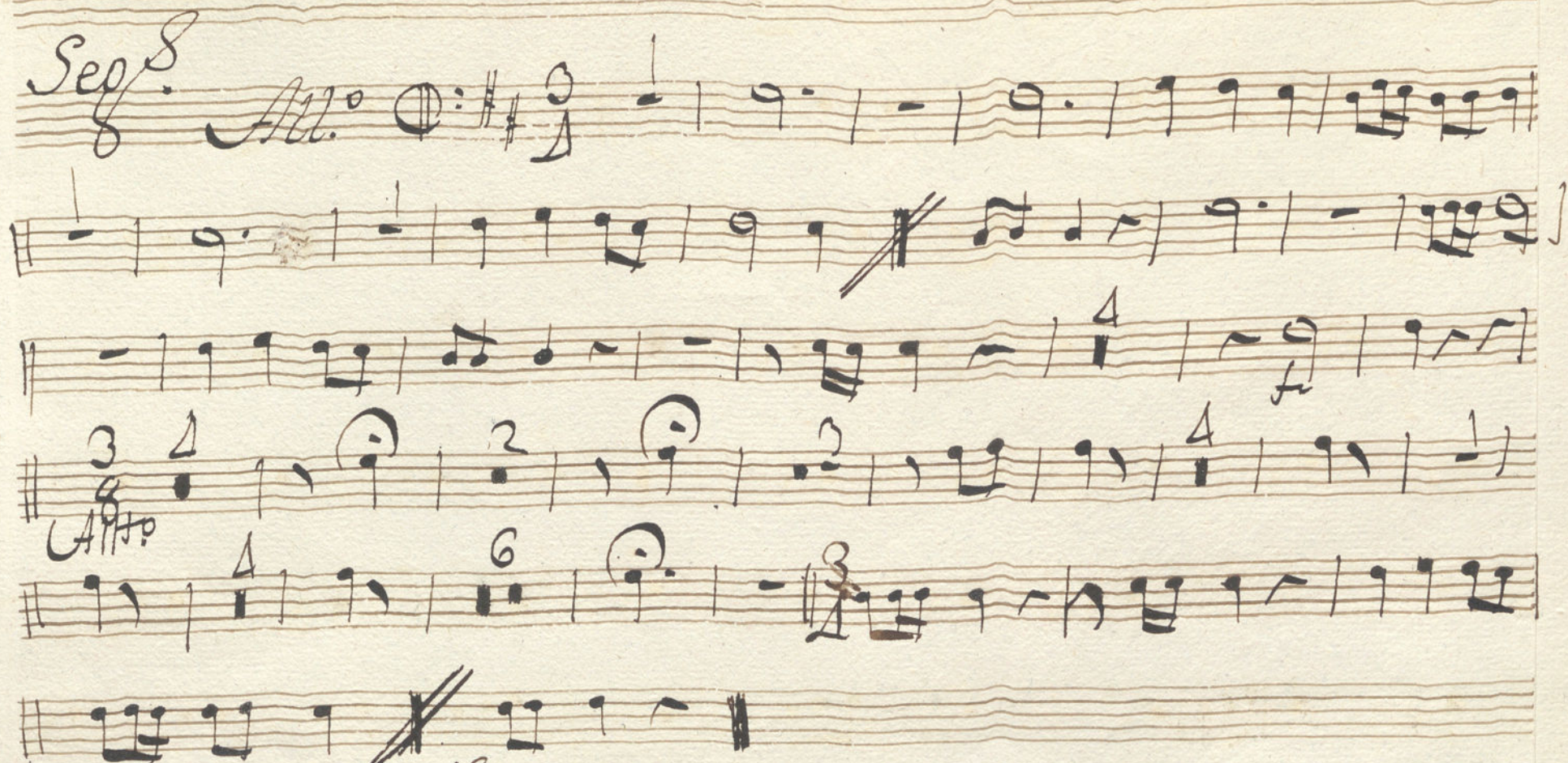
Trompa 1ª Ton.ª a F. de la Manchega



*And.
Allegro*



Allegro 3: mas



Al Secondo:

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Trompa 2.^a Ton.^a a 7. de la Manchega

Handwritten musical score for Trompa 2.^a Ton.^a a 7. de la Manchega. The score consists of ten staves of music. 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 system. The second staff has a 'Ind' marking below it. The third staff has a '3' marking above it. The fourth staff has a '3' marking above it. The fifth staff has a '3' marking above it. The sixth staff has a '3' marking above it. The seventh staff has a '3' marking above it. The eighth staff has a '3' marking above it. The ninth staff has a '3' marking above it. The tenth staff has a '3' marking above it. The score includes various musical notations such as notes, rests, and bar lines. There are also some markings like 'Allegro' and 'Allegro' written in the margins. The paper is aged and shows some staining.

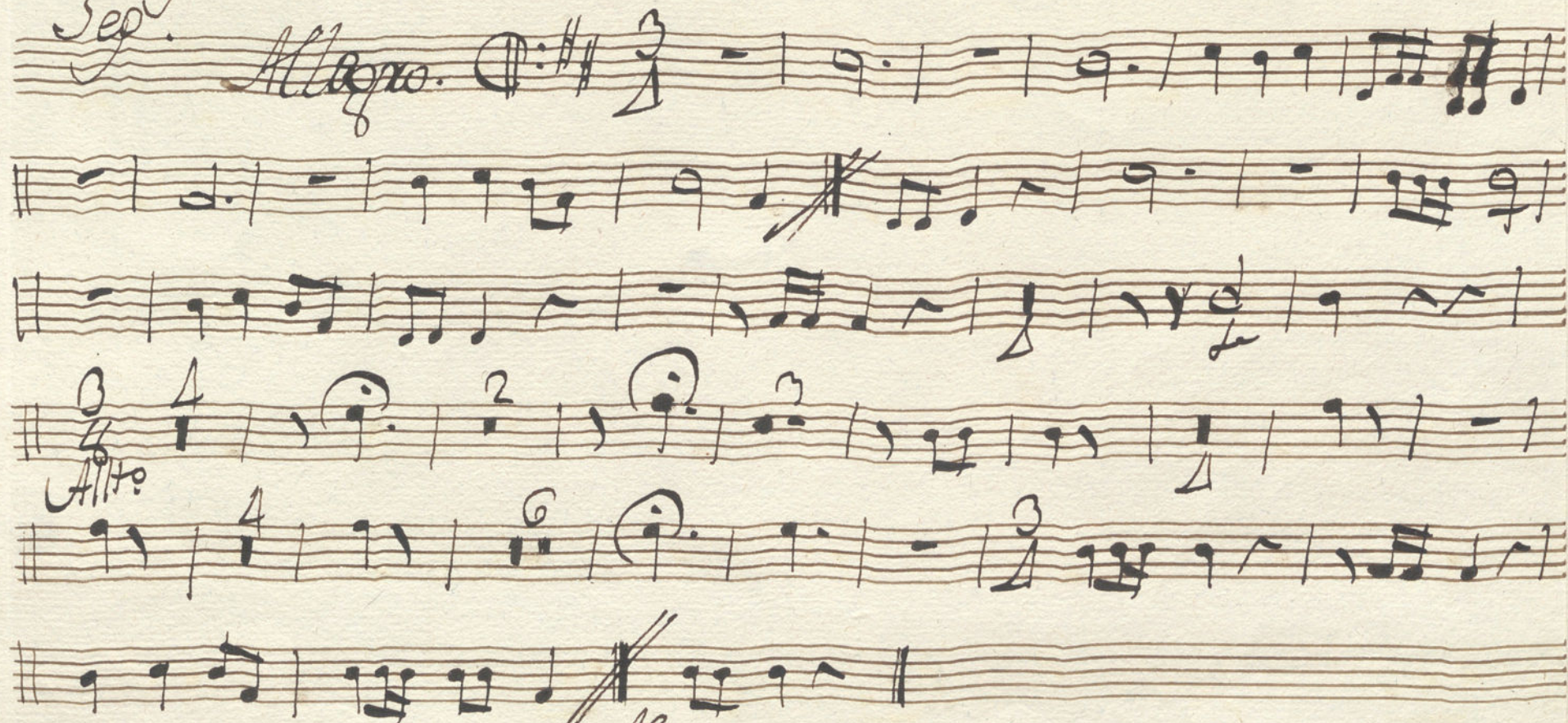
Yn D.
All: Op. 11 3/8

Handwritten musical score for a piece in D major, 3/8 time. The score consists of eight staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The music is written in a cursive, handwritten style. The notation includes various note values, rests, and bar lines. There are several fingerings indicated by numbers 1, 2, 3, 4, and 6 above notes. A double bar line with a diagonal slash appears after the fourth staff. The piece concludes with a final double bar line on the eighth staff.

Al segno 3: mas:

Sept.

Allegro.



Al Segno:

Ayuntamiento de Madrid

Bajo Tona a ^{ut} ~~di~~ete, de la Manchega

Allegro # C: # 2

The musical score is written on eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro'. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'f' (forte). The piece concludes with a double bar line and repeat dots. The paper is aged and shows some staining.

Al Segno

Solo Sentido //  *Allegro*

Handwritten musical score for "Solo Sentido". The piece begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The first staff contains a melody with eighth and sixteenth notes. The second staff features a rhythmic accompaniment with eighth notes and rests. The third staff continues the accompaniment, with a bracketed section labeled "1a 2: mov" and "Allegro". The fourth staff is marked "Allegro" and continues the rhythmic pattern. The fifth staff concludes the section with a double bar line.

All.  *Allegro*

Handwritten musical score for "All.". The piece begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The first staff contains a melody with eighth and sixteenth notes. The second staff features a rhythmic accompaniment with eighth notes and rests. The third staff continues the accompaniment. The fourth staff continues the accompaniment. The fifth staff continues the accompaniment. The sixth staff continues the accompaniment. The seventh staff continues the accompaniment. The eighth staff continues the accompaniment. The ninth staff continues the accompaniment. The tenth staff concludes the section with a double bar line.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by double bar lines and includes tempo and mood instructions.

Key markings and instructions include:

- Allegro* (written as *Allegro* in the third staff)
- Allegro* (written as *Allegro* in the fifth staff)
- Allegro* (written as *Allegro* in the sixth staff)
- Allegro* (written as *Allegro* in the seventh staff)
- Allegro* (written as *Allegro* in the eighth staff)
- Allegro* (written as *Allegro* in the ninth staff)
- Allegro* (written as *Allegro* in the tenth staff)
- Allegro* (written as *Allegro* in the eleventh staff)
- Allegro* (written as *Allegro* in the twelfth staff)
- Allegro* (written as *Allegro* in the thirteenth staff)
- Allegro* (written as *Allegro* in the fourteenth staff)
- Allegro* (written as *Allegro* in the fifteenth staff)
- Allegro* (written as *Allegro* in the sixteenth staff)
- Allegro* (written as *Allegro* in the seventeenth staff)
- Allegro* (written as *Allegro* in the eighteenth staff)
- Allegro* (written as *Allegro* in the nineteenth staff)
- Allegro* (written as *Allegro* in the twentieth staff)
- Allegro* (written as *Allegro* in the twenty-first staff)
- Allegro* (written as *Allegro* in the twenty-second staff)
- Allegro* (written as *Allegro* in the twenty-third staff)
- Allegro* (written as *Allegro* in the twenty-fourth staff)
- Allegro* (written as *Allegro* in the twenty-fifth staff)
- Allegro* (written as *Allegro* in the twenty-sixth staff)
- Allegro* (written as *Allegro* in the twenty-seventh staff)
- Allegro* (written as *Allegro* in the twenty-eighth staff)
- Allegro* (written as *Allegro* in the twenty-ninth staff)
- Allegro* (written as *Allegro* in the thirtieth staff)
- Allegro* (written as *Allegro* in the thirty-first staff)
- Allegro* (written as *Allegro* in the thirty-second staff)
- Allegro* (written as *Allegro* in the thirty-third staff)
- Allegro* (written as *Allegro* in the thirty-fourth staff)
- Allegro* (written as *Allegro* in the thirty-fifth staff)
- Allegro* (written as *Allegro* in the thirty-sixth staff)
- Allegro* (written as *Allegro* in the thirty-seventh staff)
- Allegro* (written as *Allegro* in the thirty-eighth staff)
- Allegro* (written as *Allegro* in the thirty-ninth staff)
- Allegro* (written as *Allegro* in the fortieth staff)
- Allegro* (written as *Allegro* in the forty-first staff)
- Allegro* (written as *Allegro* in the forty-second staff)
- Allegro* (written as *Allegro* in the forty-third staff)
- Allegro* (written as *Allegro* in the forty-fourth staff)
- Allegro* (written as *Allegro* in the forty-fifth staff)
- Allegro* (written as *Allegro* in the forty-sixth staff)
- Allegro* (written as *Allegro* in the forty-seventh staff)
- Allegro* (written as *Allegro* in the forty-eighth staff)
- Allegro* (written as *Allegro* in the forty-ninth staff)
- Allegro* (written as *Allegro* in the fiftieth staff)
- Allegro* (written as *Allegro* in the fifty-first staff)
- Allegro* (written as *Allegro* in the fifty-second staff)
- Allegro* (written as *Allegro* in the fifty-third staff)
- Allegro* (written as *Allegro* in the fifty-fourth staff)
- Allegro* (written as *Allegro* in the fifty-fifth staff)
- Allegro* (written as *Allegro* in the fifty-sixth staff)
- Allegro* (written as *Allegro* in the fifty-seventh staff)
- Allegro* (written as *Allegro* in the fifty-eighth staff)
- Allegro* (written as *Allegro* in the fifty-ninth staff)
- Allegro* (written as *Allegro* in the sixtieth staff)
- Allegro* (written as *Allegro* in the sixty-first staff)
- Allegro* (written as *Allegro* in the sixty-second staff)
- Allegro* (written as *Allegro* in the sixty-third staff)
- Allegro* (written as *Allegro* in the sixty-fourth staff)
- Allegro* (written as *Allegro* in the sixty-fifth staff)
- Allegro* (written as *Allegro* in the sixty-sixth staff)
- Allegro* (written as *Allegro* in the sixty-seventh staff)
- Allegro* (written as *Allegro* in the sixty-eighth staff)
- Allegro* (written as *Allegro* in the sixty-ninth staff)
- Allegro* (written as *Allegro* in the seventieth staff)
- Allegro* (written as *Allegro* in the seventy-first staff)
- Allegro* (written as *Allegro* in the seventy-second staff)
- Allegro* (written as *Allegro* in the seventy-third staff)
- Allegro* (written as *Allegro* in the seventy-fourth staff)
- Allegro* (written as *Allegro* in the seventy-fifth staff)
- Allegro* (written as *Allegro* in the seventy-sixth staff)
- Allegro* (written as *Allegro* in the seventy-seventh staff)
- Allegro* (written as *Allegro* in the seventy-eighth staff)
- Allegro* (written as *Allegro* in the seventy-ninth staff)
- Allegro* (written as *Allegro* in the eightieth staff)
- Allegro* (written as *Allegro* in the eighty-first staff)
- Allegro* (written as *Allegro* in the eighty-second staff)
- Allegro* (written as *Allegro* in the eighty-third staff)
- Allegro* (written as *Allegro* in the eighty-fourth staff)
- Allegro* (written as *Allegro* in the eighty-fifth staff)
- Allegro* (written as *Allegro* in the eighty-sixth staff)
- Allegro* (written as *Allegro* in the eighty-seventh staff)
- Allegro* (written as *Allegro* in the eighty-eighth staff)
- Allegro* (written as *Allegro* in the eighty-ninth staff)
- Allegro* (written as *Allegro* in the ninetieth staff)
- Allegro* (written as *Allegro* in the ninety-first staff)
- Allegro* (written as *Allegro* in the ninety-second staff)
- Allegro* (written as *Allegro* in the ninety-third staff)
- Allegro* (written as *Allegro* in the ninety-fourth staff)
- Allegro* (written as *Allegro* in the ninety-fifth staff)
- Allegro* (written as *Allegro* in the ninety-sixth staff)
- Allegro* (written as *Allegro* in the ninety-seventh staff)
- Allegro* (written as *Allegro* in the ninety-eighth staff)
- Allegro* (written as *Allegro* in the ninety-ninth staff)
- Allegro* (written as *Allegro* in the one hundredth staff)

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