

Leg. 3^o n.º 14. (Leg. 4^o n.º 13)

Sondilla a B.

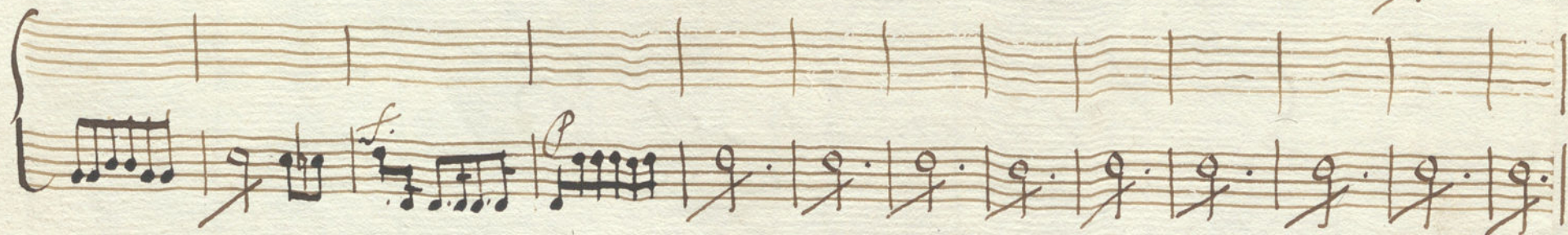
El Chasco del Meson. (alias)

Los Suizos. el chasco de los Autores

de Arana

13

Aire de
Minue



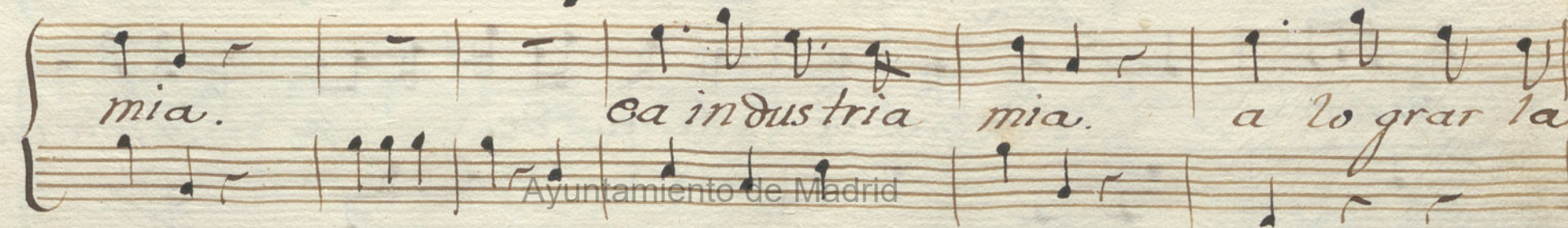
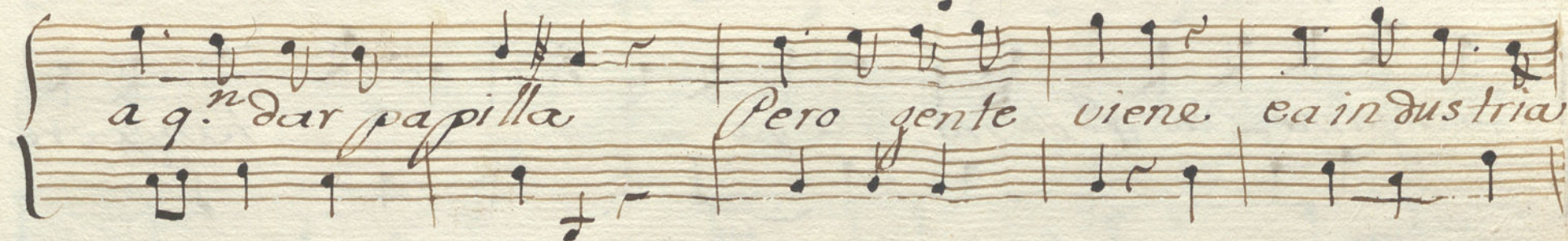
No se ñores mios soi una mozita



soi una mo zita de mui pocos a ños y menos malicia

Ayuntamiento de Madrid





burla q^e esta prebe ni da a lo grar la burla q^e esta prebe

nita si si questa preveni *Do.*

Reci. do
Desp. o *uira* Hade casa ade casa Pero q^e *And. te* miro

valgame Dios q. No tro valga tan pere

Mozz
gri no De que se clava de si vted ouis

ca su cuarto la puerta es esa. *aria. solo busco solo*
en fin q^e noteo

siepo solo dulce bien mio
bli gan en mis rendi mientos

dulce bien mio q^e de solo mi raste q.
mis rendi mientos por Dios q^e es el aria por

moza
ya le heperdi do pues buen de medio p.
mui maja de ro una ya zo me marchito ya

a lar que urted do deales al prego nero al regno
pero a sa ber si puedo darla una salto

(Criado) Supongo: Claro esta q.^e q.ⁿ no ha hecho caso de un caballero como
mi Amo menor le hara, digo me explico de un pobre, que no tiene
otro caudal, que sus manos para repartir quatro manotadas en cambio
de otros tantos requiebros. ^{Moz} Mira muchacho mas quio yo con honrra
y vertu, un futo de groma con uno de misos igual como tu que no
las detolicas de estos Usias, q.^e vienen, ya me entiendes, a hacer
bulrra del Probera; p.^o eso no en mis dias por vida de Jeroma
y su Madre mari Muñoz.

cri.
seoun eso me quieres no pongas duda en
cri. *Moz*
ello Po bre volver a verte en mi cuarto te espero
moz.
A Dios y buelve luego a Dios y buelve luego y

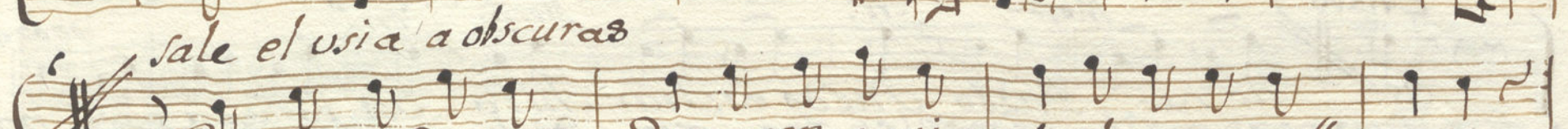
Ayuntamiento de Madrid

And.^{te} Mod.^{to}

buelve lue - go



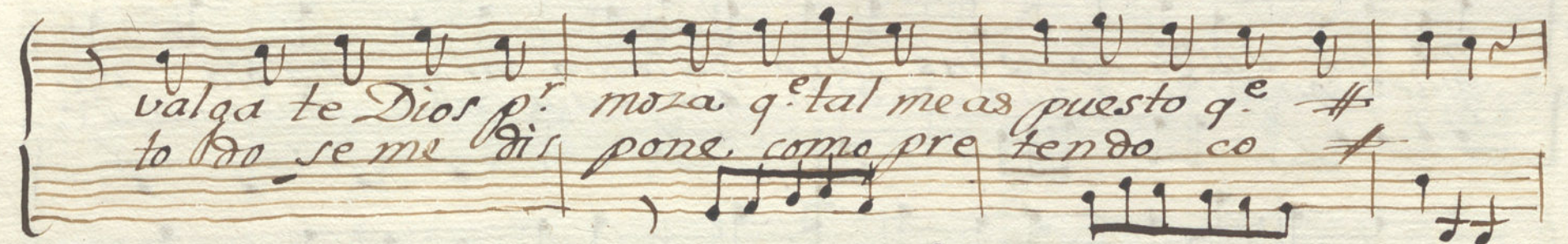
sale el usia a oscuras



Mora -
Pues que todos se duermen aqui me buelvo a
ya se escondio el usia bueno vael cuento fue.



valga te Dios p.^r mora q.^e tal me as puesto q.^e
to do se me dis pone como pre tendo co



Pe ro pa re.
ha pbre dia blo
q.^e hacia qui siento
a fe que as de lle



rui do
bar te
quiero es con der me
bravo pe tar do
al segno



And.^{te}

Punteado

Criado

Moza

cri.^o

Moza

cri.^o

moza

Es ho ra Puedo Puedo entrar chito voi po ca a poco no
Pues como he re mor, en tra que di to ya guarda un rato

me tas Juído no me tas Juído que te aco barda ha bla pa
quies con dido a quies con dido que yo ala casa dare un re

sito por que mi ama no se ador mido por
gistro y luego al punto vuelvo a este sitio y lue

no se ador mido.
vuelvo a este sitio

Ahora viene lo bueno yo me de ti

ro.



Coplas

And.^{te}

via ... Dime engaña el oído
Aunq.^e mas te des viés
Dime adorado dueño
Pues si en eso con siste
Di si me haras dichoso



o en esta quadra.
prenda a moro sa.
por que no atiendes.
to ma bien mio
prenda del alma. (cri.)

escuché aq.^{ra} me tiene
no podras apar tarte
los amantes sus puros
que el dinero y el alma te
no que traigo cal zones y



Criado

bada el Alma; Gente se acerca
 q.ⁿ te ado ra; este es mi amo
 q.ⁿ te quie re; soi algo sorda
 sa cri fi co; veno la mo ne da
 tengo bar bas; (amo) que me les pondez
 cri. que

presto hizo la moza la dili gencia
 a he chado buen lan ze quie ro es cu charlo
 no entiendo o tro ruido q.^e el de la vol sa
 yano ne ce sito de al mas en pena
 soi como v ted gallo con espo lo nes,
 al seno
 A. mas
 y luego sigue

voces.
 mas q.^e veo
 ha Cri ados ha ue ci nos

a cu did to dor a cu Presto presto q.^e ay la

Dronez Ay q.^e sus to q.^e contento q.^e desoracia q.^e pe

Ujia
sar calla moza de los diablos q.^e alborota

con tus gritos a to da la ve cin dad y p.^r siendo

yo el bur lado no me quejo y lezperdono cese el ruido y

no haya mas cese el ruido y no haya mas

This block contains the first system of a handwritten musical score. It features a vocal melody on a single staff with a treble clef and a piano accompaniment on a grand staff (treble and bass clefs). The lyrics "no haya mas cese el ruido y no haya mas" are written below the vocal staff. The notation includes various note values and rests.

1^{on} 3.
y con unas segui dillas mis a mados mosqueteros este

This block contains the second system of the musical score. It begins with a first ending bracket labeled "1^{on} 3.". The lyrics "y con unas segui dillas mis a mados mosqueteros este" are written below the vocal staff. The piano accompaniment continues with similar notation.

atendedlas escuchadlas q^e son chuscas
quanto sabe ya escuchadlas.

This block contains the third system of the musical score. The lyrics "atendedlas escuchadlas q^e son chuscas" and "quanto sabe ya escuchadlas." are written below the vocal staff. The piano accompaniment continues with similar notation.

y vo nitas ya to do aorada ran ya

This block contains the fourth system of the musical score. The lyrics "y vo nitas ya to do aorada ran ya" are written below the vocal staff. The piano accompaniment continues with similar notation. A watermark "Biblioteca de la Universidad de Madrid" is visible at the bottom of the page.



*Seg.
And.^{te}*

oy gan las segui di llas de y de a es tra ña

oy gan las segui di llas a ten cion

oy oan la de ydea estraña — de ydea estraña

como to can los suizos en la Pa rada como to can los

en la plaza se juntan con bullay

Suizos en la para da

Zambra y apenas dan las once asi empezaban si

lencio mor que teros que cosa quapa

dulce Dueño de mi vida vamos p. marchando de la

mi si ca al compas. Yo te adoro Yo te es

timo Dueño mio y te doy mi libertad

Ya qui mor quete ri tor ya qui mis queri di tor esta

tona di lla se lle ga a ca bar.

Esta es la idea

Si acaso no os agrada
tened paciencias.

Ayuntamiento de Madrid

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The score is written in brown ink on aged, slightly stained paper.

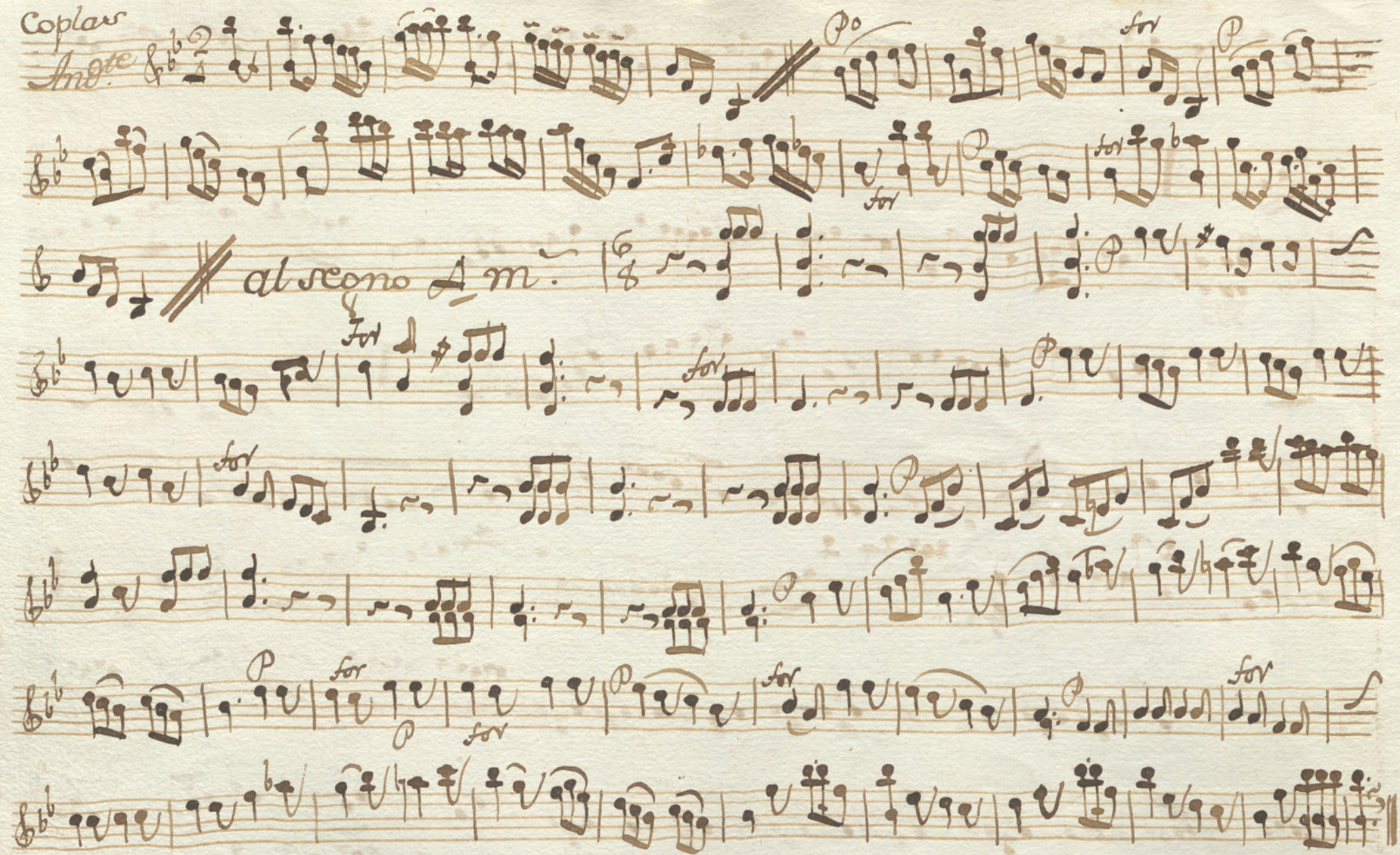
Key markings and annotations include:

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

Coplars

And^{te}

2





Violino 1^o son a el chasco del meyon.

Ayre de Minue

Handwritten musical score for Violino 1, Ayre de Minue. The score consists of 10 staves of music in G major (one sharp) and 3/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'P' (piano), 'f' (forte), 'fmo' (finito), and 'rac' (raccourci). The music is written in a cursive, handwritten style typical of 18th-century manuscripts.

Des.^o Rec.^o

Handwritten musical score for Violino 1, Des.^o Rec.^o. The score consists of 2 staves of music in G major (one sharp) and 3/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'P' (piano), 'f' (forte), and 'fmo' (finito). The music is written in a cursive, handwritten style typical of 18th-century manuscripts.

Violin Primero. tonadilla à 3. †

el charco del Mejon.

MW 165-S

A handwritten musical score on aged, yellowed paper. The score is written in brown ink and consists of ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo marking 'Allegro' is written above the first staff. The music is characterized by dense, rapid sixteenth-note passages, often beamed together in groups. Dynamic markings such as 'p' (piano) and 'f' (forte) are scattered throughout. A 'Tacet' marking is visible on the fourth staff. The notation includes various musical symbols like slurs, ties, and repeat signs. The handwriting is elegant and typical of 18th-century musical manuscripts. The paper shows signs of age, including foxing and some staining.

Rezi^{do} And^{te} vor

And^{te} poco

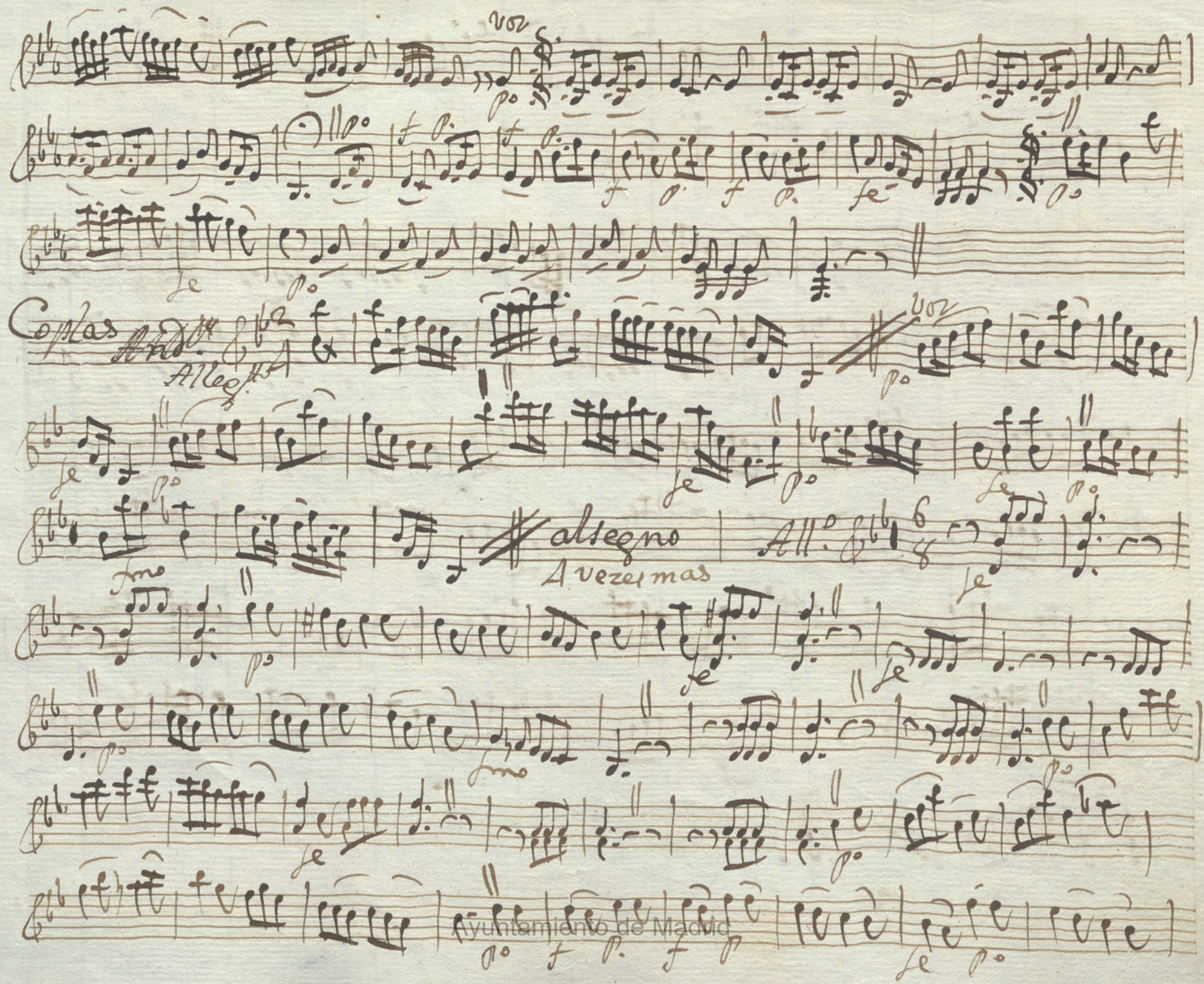
Handwritten musical score for the first system, featuring multiple staves with complex notation, including triplets and various dynamics like *p^o* and *se*. The notation includes many beamed sixteenth and thirty-second notes.

Handwritten musical score for the second system, continuing the complex notation with various dynamics like *p^o* and *se*. The notation includes many beamed sixteenth and thirty-second notes.

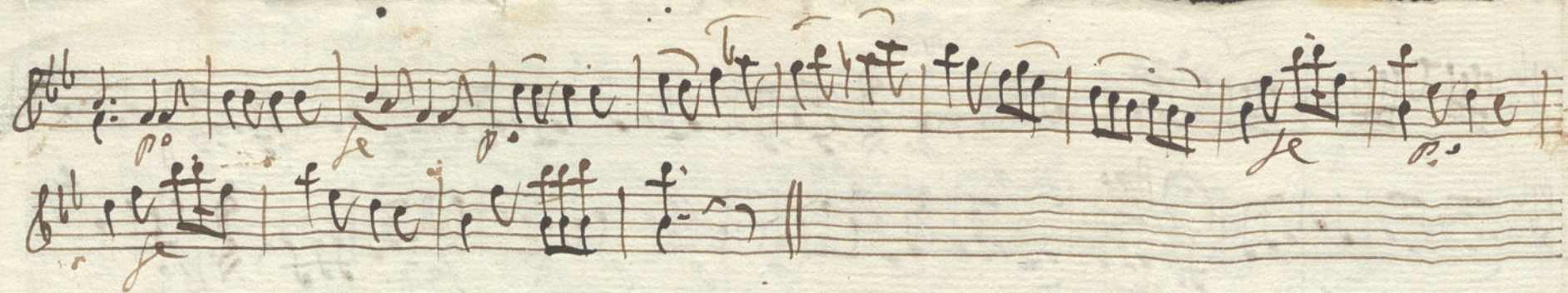
Handwritten musical score for the third system, featuring complex notation and dynamics like *p^o* and *se*. The notation includes many beamed sixteenth and thirty-second notes.

Handwritten musical score for the fourth system, featuring complex notation and dynamics like *p^o* and *se*. The notation includes many beamed sixteenth and thirty-second notes.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Coplas" is written on the fourth staff, and "Allegro" is written below it. The word "allegro" is written on the sixth staff, and "A vez mas" is written below it. The word "Ayuntamiento de Madrid" is written at the bottom of the page.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Coplas" is written on the fourth staff, and "Allegro" is written below it. The word "allegro" is written on the sixth staff, and "A vez mas" is written below it. The word "Ayuntamiento de Madrid" is written at the bottom of the page.



leggi. Allegro $\frac{3}{4}$

Voz

Andr.

Cone Prima

allegro

Violin Segundo. Tonadilla à 3. *El charco del Mayor*. Mus 165-5

Allegro No. 4 3

fe *p* *fe*

fe *p*

tacet

vol *fe*

fe *p* *fe* *p* *fe* *p*

fe *p*

fe *p* *fe* *p* *fe* *p* *fe* *p* *fe* *p* *fe* *p*

fmo *3* *vol* *p* *to*

Ayuntamiento de Madrid

Revi. And.^{te}

And.^{te} poco

Handwritten musical score for the first system, featuring two staves. The notation includes treble and bass clefs, a key signature of two flats, and a common time signature. The music is marked with dynamics such as *fe* (forte) and *po* (piano), and includes a section labeled *Parola* (Parola).

Handwritten musical score for the second system, featuring two staves. The notation includes treble and bass clefs, a key signature of two flats, and a common time signature. The music is marked with dynamics such as *fe* (forte) and *po* (piano).

Handwritten musical score for the third system, featuring two staves. The notation includes treble and bass clefs, a key signature of two flats, and a common time signature. The music is marked with dynamics such as *fe* (forte) and *po* (piano). The system concludes with a double bar line and the word *Fine*.

Handwritten musical score for the fourth system, featuring two staves. The notation includes treble and bass clefs, a key signature of two flats, and a common time signature. The music is marked with dynamics such as *fe* (forte) and *po* (piano). The system concludes with a double bar line and the word *Fine*.

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

Staff 4: *Coplas* *Allegro* 2/4

Staff 6: *allegro*
A vez mas

Staff 7: *Allegro* 6/8

Staff 9: Ayuntamiento de Madrid

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (6/8, 3/4), notes, rests, and dynamic markings like "for", "Piano", and "Piano siempre". The manuscript is written in brown ink on aged paper.

Staff 1: *for*

Staff 2: *for*

Staff 3: *for*

Staff 4: *And.te Molto* *Piano* *for*

Staff 5: *for*

Staff 6: *for*

Staff 7: *And.te Piano sempre*

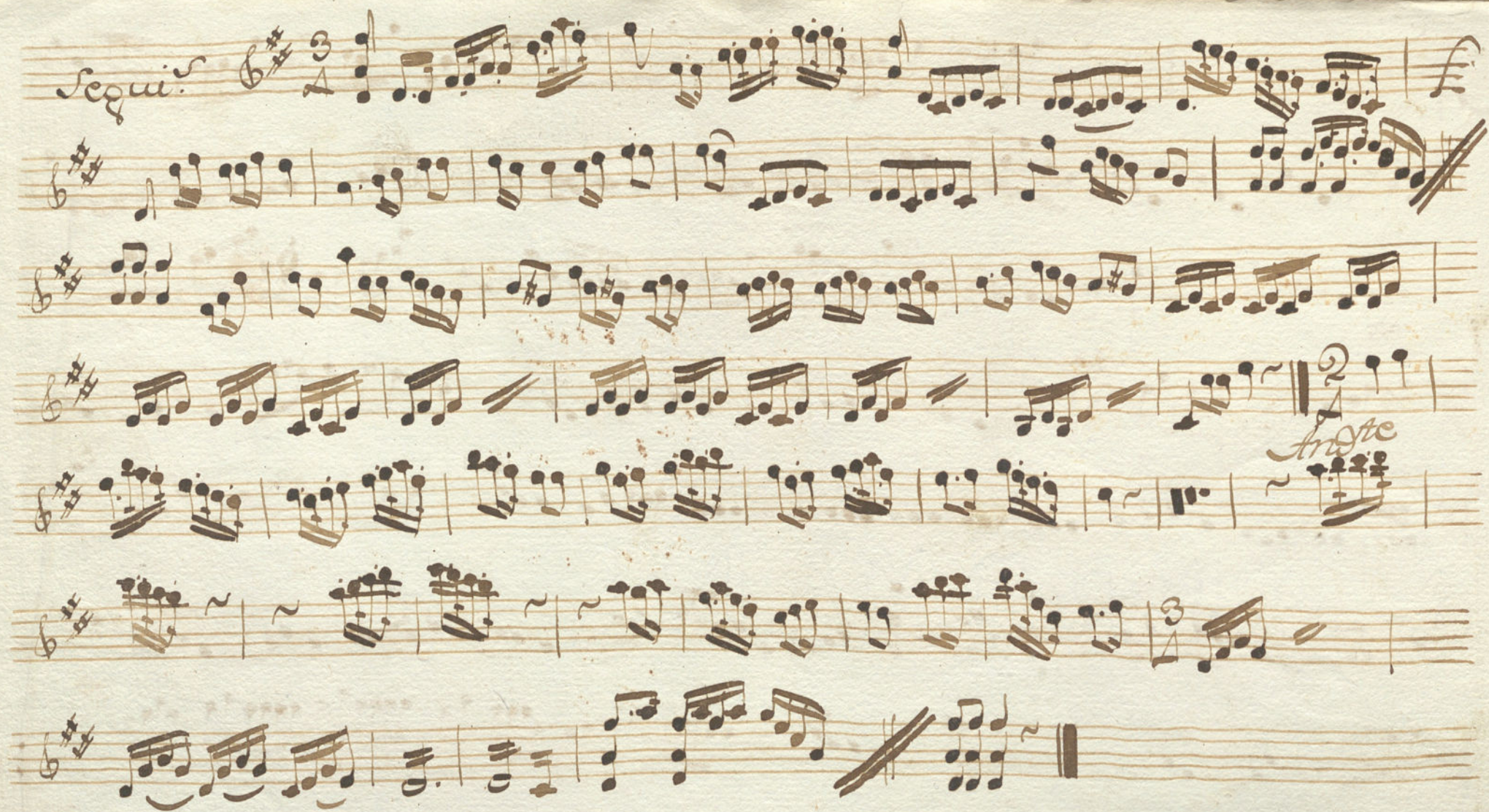
Staff 8: *Punticato*

Staff 9: *for*

Staff 10: *for*

*Coplar
And.* 2

Handwritten musical score for guitar, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *allegro mod. m.* and *f*. The music is written in G major (one sharp) and 3/4 time. The score concludes with a double bar line and a final chord on the tenth staff.



Violino 2º *sona el chapeo del meñon*

Ayre de minue

For
mo
sta.
For
For
For
sta.
For
Deo
Rea.
simili

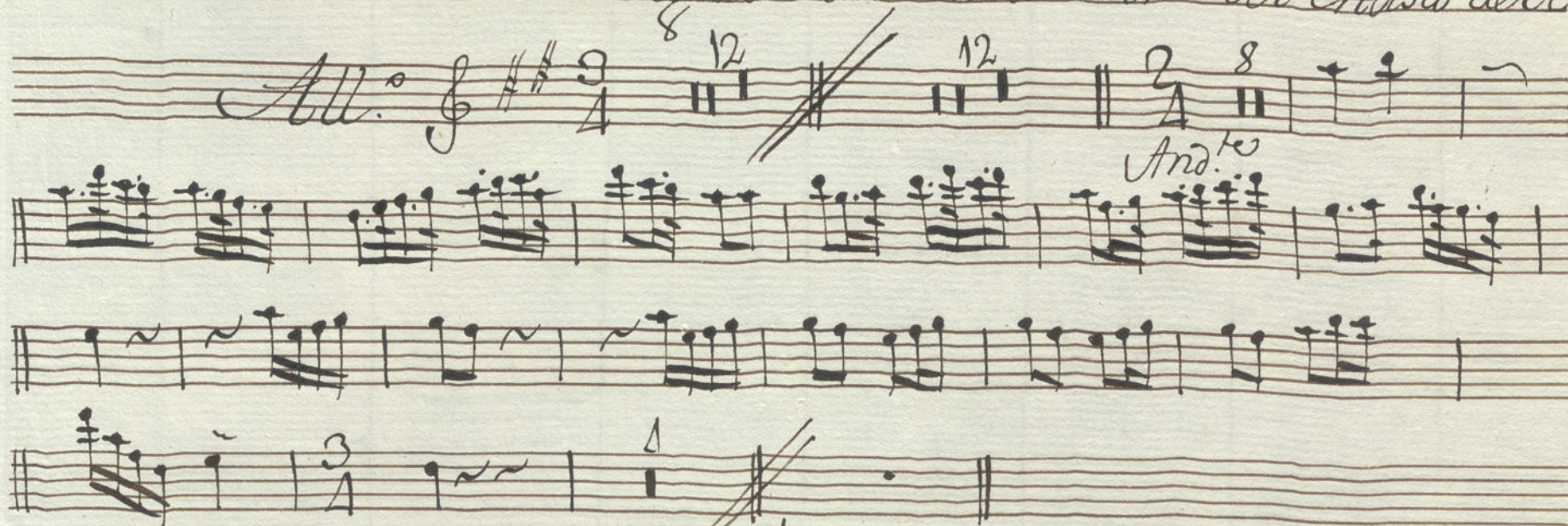
6

Mus 165-5 1

Oboe Primero Seguidillas en la Ton.^a del Chasco del Messor.

All.^o G major $\frac{3}{4}$ 8 12 12 2 8

And.^{te}



Al Segno.

Ayuntamiento de Madrid

t

Mus 165-5

1

Oboe 2.º Seguidillas en la Ton.^a del Chasco del Meson.

Handwritten musical notation for Oboe 2.º. The notation is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Al.^o" (Allegro) and the dynamics include "12" and "And.^{te}" (Andante). The notation includes various musical symbols such as notes, rests, and bar lines. There are some corrections or deletions indicated by diagonal lines through the notation.

Ayuntamiento de Madrid

Compañía el chasco del meson

Mus 165-5

2

Handwritten musical score for a piece titled "Compañía el chasco del meson". The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes several sections marked with "P" (Piano) and "f" (forte). The piece concludes with the instruction "Adagio A. m." (Adagio in the minor mode).

Desp. Recit. *P* *f*

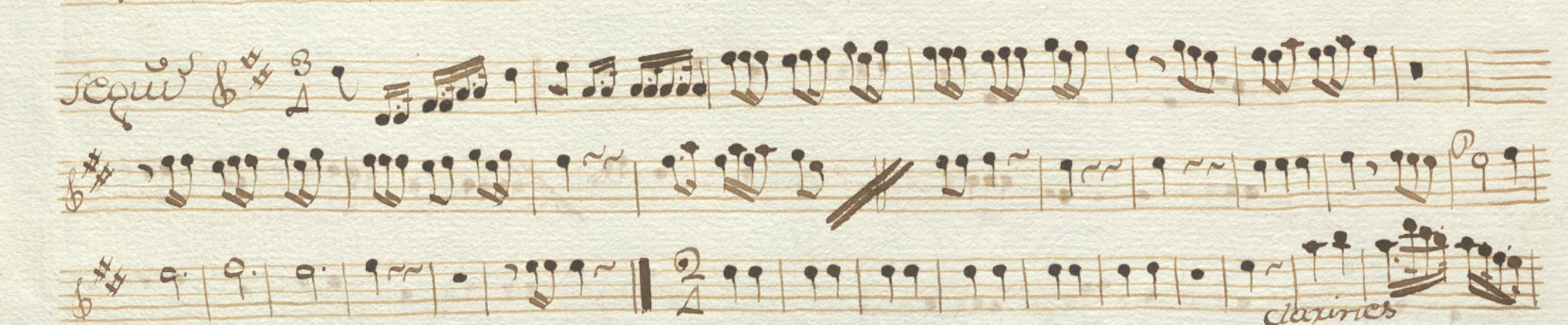
Andte *Pmo*

Cap. An.

Ayuntamiento de Madrid

Adagio
A. m.

Alto 

sequit 

claynes 

Compa 2ª El chasco del meson.

MW 165-5

The first system of the manuscript contains four staves of handwritten musical notation. The notation is in a single system, with each staff containing a series of notes and rests. The notes are written in a cursive style, and the rests are indicated by horizontal lines. The system concludes with a double bar line.

Des. Rea
The second system of the manuscript contains two staves of handwritten musical notation. The notation is in a single system, with each staff containing a series of notes and rests. The notes are written in a cursive style, and the rests are indicated by horizontal lines. The system concludes with a double bar line.

The third system of the manuscript contains two staves of handwritten musical notation. The notation is in a single system, with each staff containing a series of notes and rests. The notes are written in a cursive style, and the rests are indicated by horizontal lines. The system concludes with a double bar line.

The fourth system of the manuscript contains two staves of handwritten musical notation. The notation is in a single system, with each staff containing a series of notes and rests. The notes are written in a cursive style, and the rests are indicated by horizontal lines. The system concludes with a double bar line.

The fifth system of the manuscript contains two staves of handwritten musical notation. The notation is in a single system, with each staff containing a series of notes and rests. The notes are written in a cursive style, and the rests are indicated by horizontal lines. The system concludes with a double bar line.

Coplas Andte
The sixth system of the manuscript contains two staves of handwritten musical notation. The notation is in a single system, with each staff containing a series of notes and rests. The notes are written in a cursive style, and the rests are indicated by horizontal lines. The system concludes with a double bar line.

The seventh system of the manuscript contains two staves of handwritten musical notation. The notation is in a single system, with each staff containing a series of notes and rests. The notes are written in a cursive style, and the rests are indicated by horizontal lines. The system concludes with a double bar line.

Allegro $\frac{6}{8}$

Sequi. $\frac{3}{4}$

Clarinet

trorn.

MU 165-5

acompañ. el chasco del mezon.

Ayre de Minue

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in a historical style, likely 18th or 19th century. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single system. The second staff starts with a 'for' marking above the first measure. The third staff has a 'for' marking above the first measure. The fourth staff has a 'for' marking above the first measure. The fifth staff has a 'for' marking above the first measure. The sixth staff has a 'for' marking above the first measure. The seventh staff has a 'for' marking above the first measure. The eighth staff has a 'for' marking above the first measure. The ninth staff has a 'for' marking above the first measure. The tenth staff has a 'for' marking above the first measure. The score concludes with a double bar line and a repeat sign.

Handwritten musical score on ten staves, featuring various musical notations and tempo markings.

Tempo markings include:

- Andate*
- Alto*
- Pmo*
- Punteado*
- Coplas*
- Alto*
- al secondo Am.*

The score concludes with the text:

Ayuntamiento de Madrid

