



+

Tonadilla

1773

à Cinco.

La ventera. Criada. un Tuno.

un Harriero y un Sargento.

De D.ⁿ Xisro la Porra.

And. no Brill. te

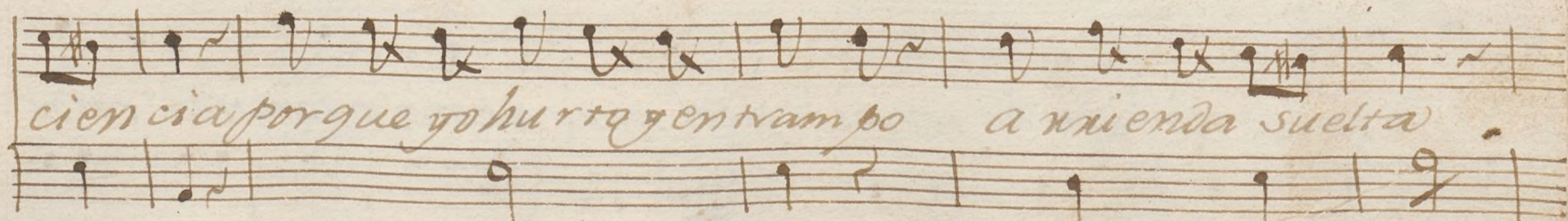
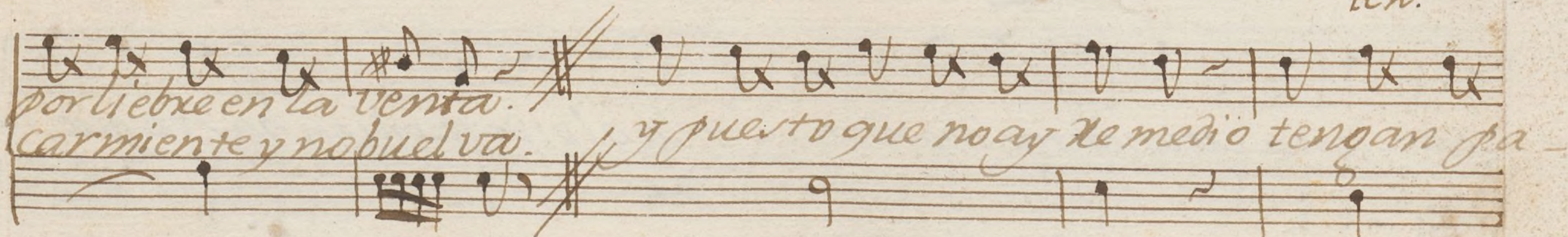
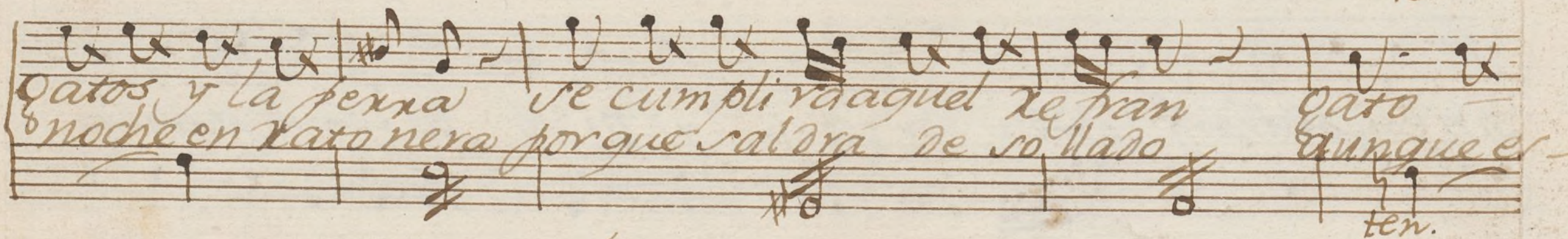
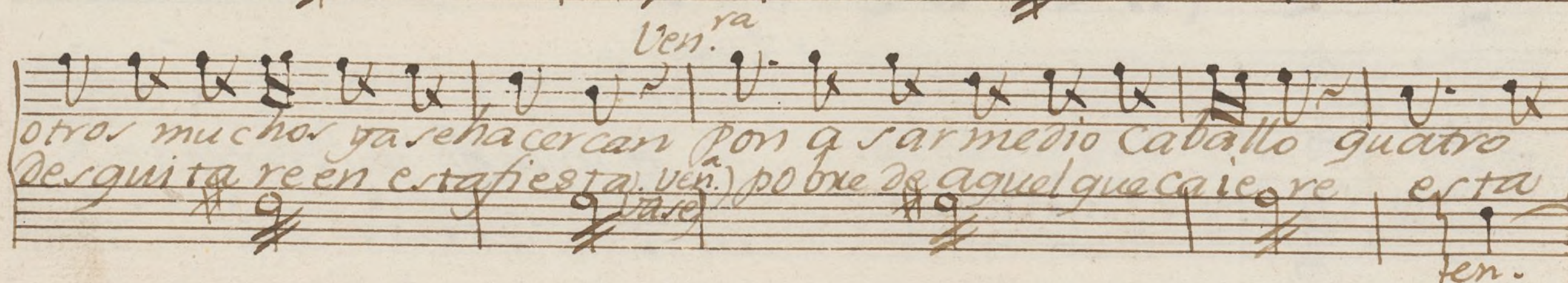
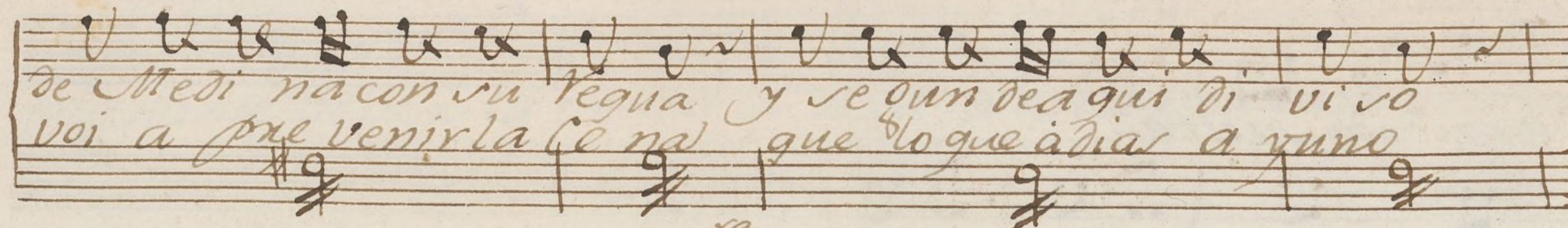
Ventura.

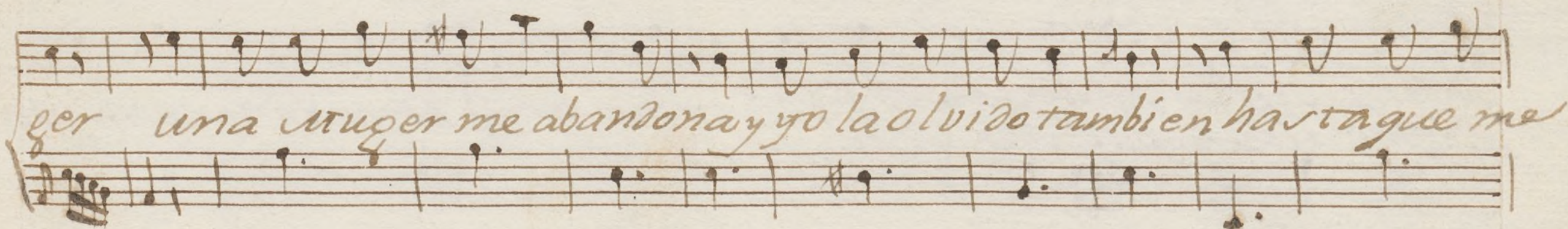
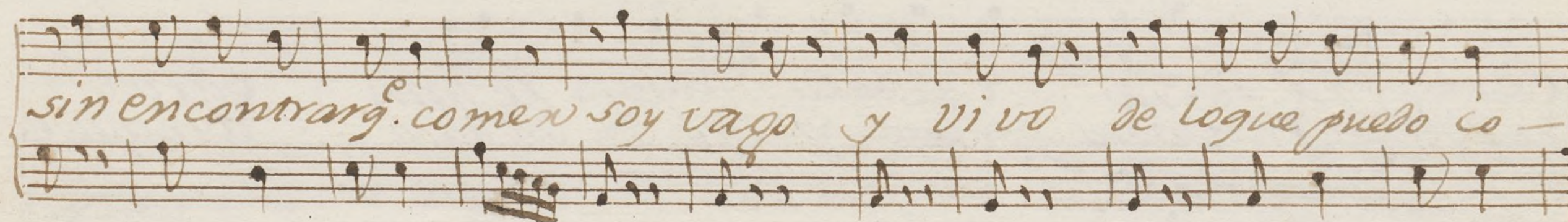
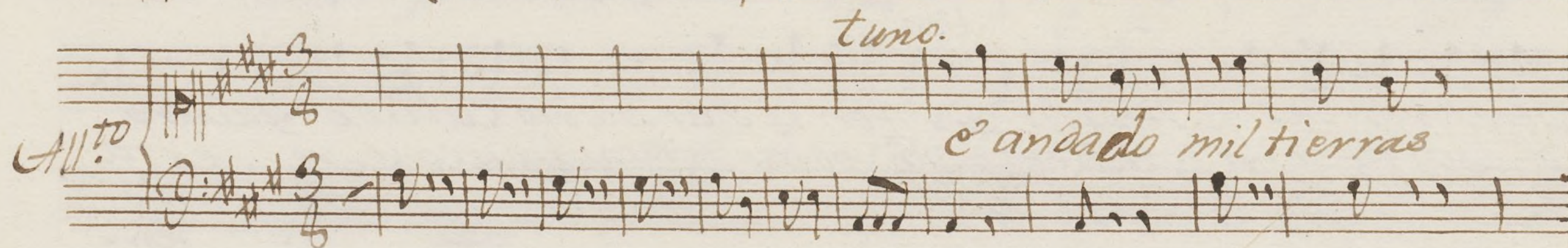
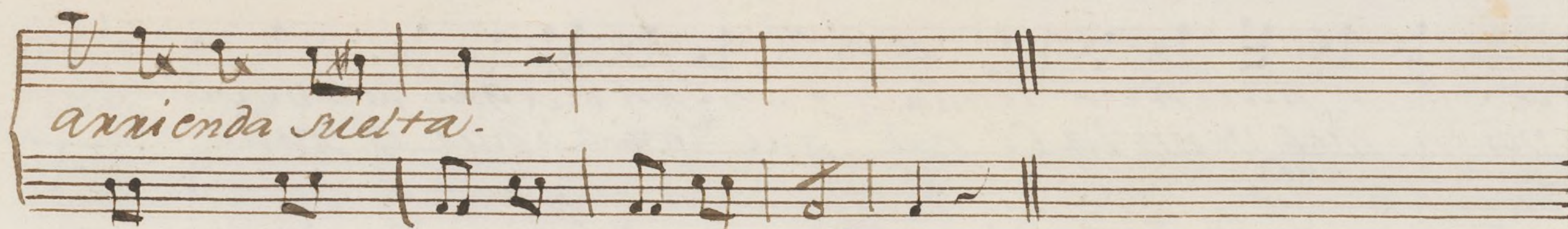
Mal ha va de la posada y quien
 estos son pues mi advitrios con lo

quiso ser Ventura puer a un q. el hurto andalizo poca
 que ca lla mi len qua en fin ventera y so lita qual es

Criada.

Ca mi nan te en tran oy di cen llega Cu rri llo
 ta ra mi con cien cia pues viene ya ano che ciendo





sola mente ve ver la ventra di viso a emborracharme entraxe

Ca mi ni rode toda mi vida y que alegre que te para re

— con la bota de bajo del brazo y dormir hasta man no po—

der—

Seq.

Manchega.

Itaxiexo.

en llegando a la venta

cho ma
cho de un
funançe

Parola

Enllegando á la venta nunca xepa xer - nunca xe -
y hecha un buen -

fea cance como bulla de camino y dice un dentado
pa xer si la Patrona e coña como bien ande. Oye salvasse va á tñ lugar
pienso a tu burro y al macho de el Harrieno. á poner te á la Plaza de
Sochantre.
2ª. Parola.) tuno.) Canta, ò rabia, maldito sea tu cuerpo, donde va xorin que
de aforcao a fle, dio.
Camina tan contento. Harri.) Exe Carallo? (tuno.) si. Harri.) Puer -
a Sevilla á poner te allí los... tuno.) no te ahogara, condena o el
Infierno.

fea cance -
si la Patrona e coña como bien ande -
a tu burro y al macho de el Harrieno -

tuno.
Allo. No encuetra da venda ma á crehe de preguntax. Parola.

Parda. Haxx.º) Com padxe aunque vste perdone tiene avior de fumar.
tuno) Ni yerca ni tabaco pero tengo para picar. (saca una pipa muy disforme)
Haxx.º) E vste Quanda. tuno) de mi Pellejo. Haxx.º) Ya, que de Xopa no sera.
tuno) Vamos a la Corada q. la noche viene ya. Haxx.º) Vamos, Vaya presente.
tuno) para que. Haxx.º) para dar a los machos. tuno) ya ya ya.

1.º 2.º

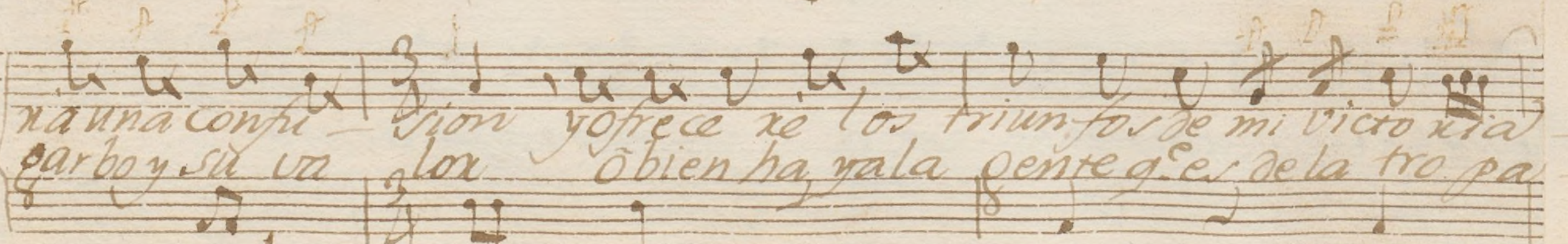
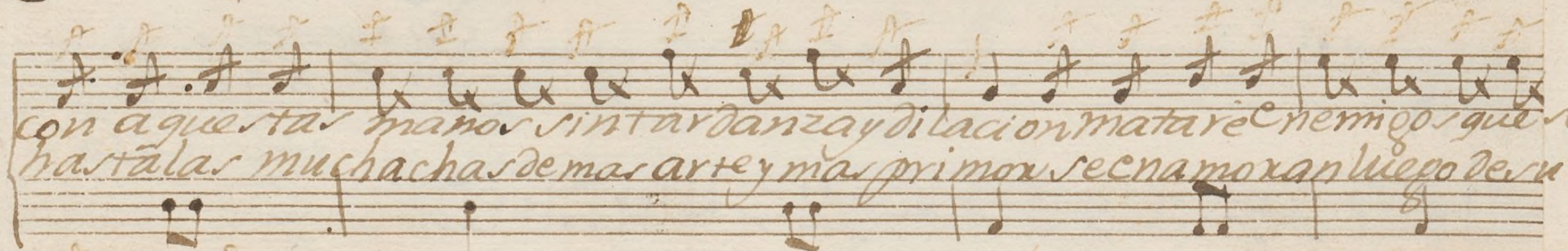
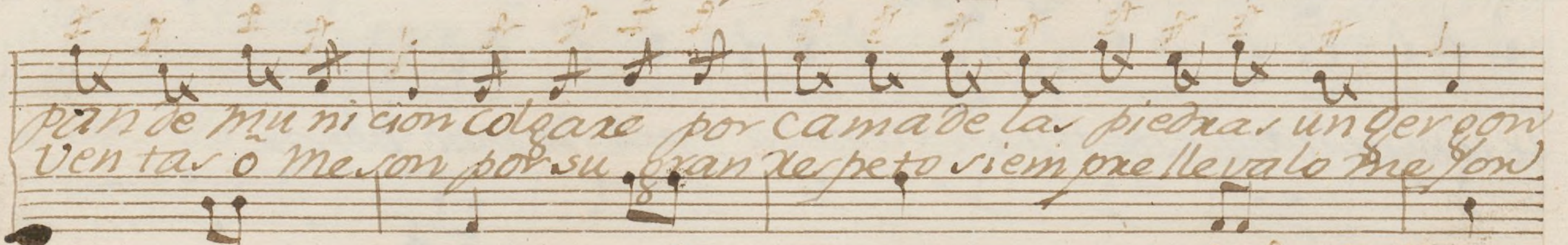
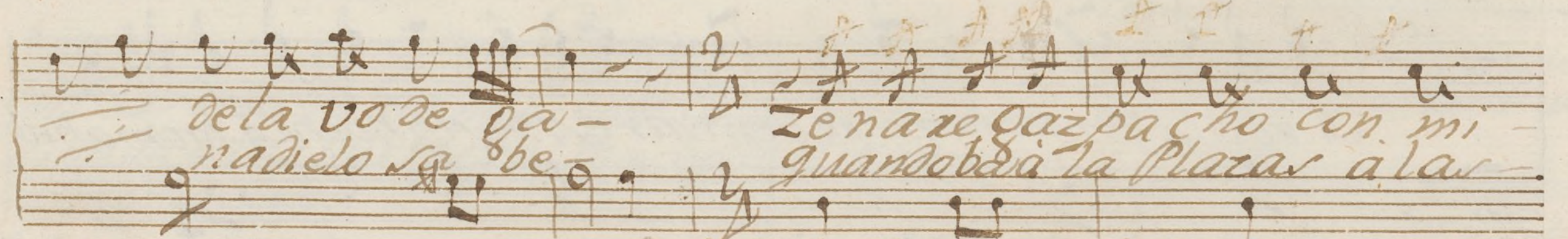
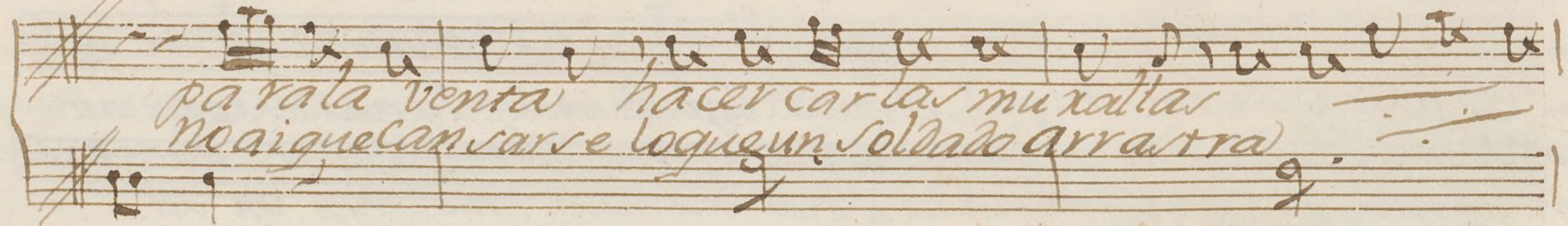
Si yo a la venta llega re a entrar esta es la noche q. bromahabra

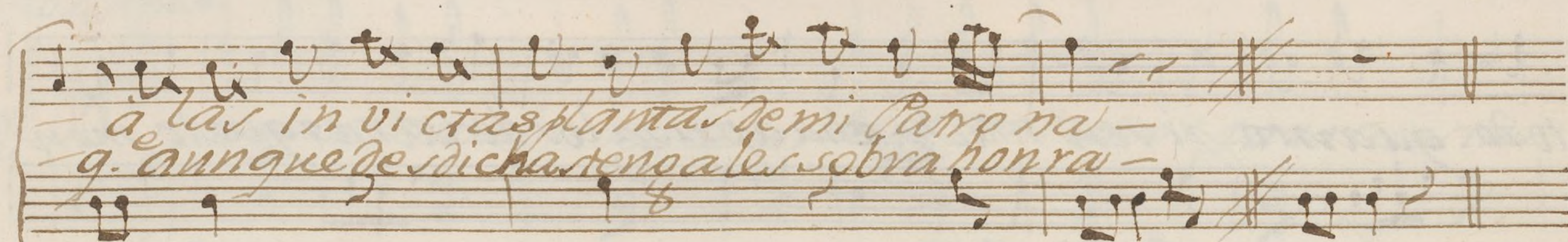
ir con cuñado q. este truan tiene la fama de mal obrar.

Alto

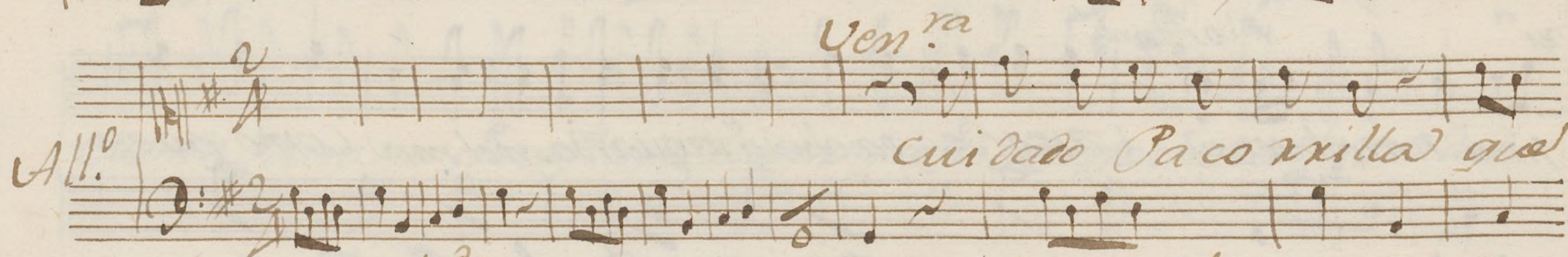
Sargento. Soi sax -

gento y Cami no soi para la venta -



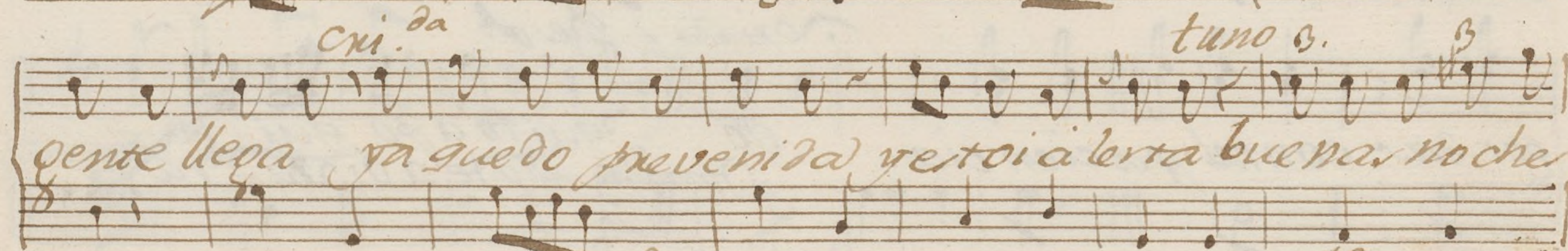


a las in vi ctas plan ta de mi Pa mp na -
g. aunque de dicha teno a les sobra hon ra -



Ven^{ra}

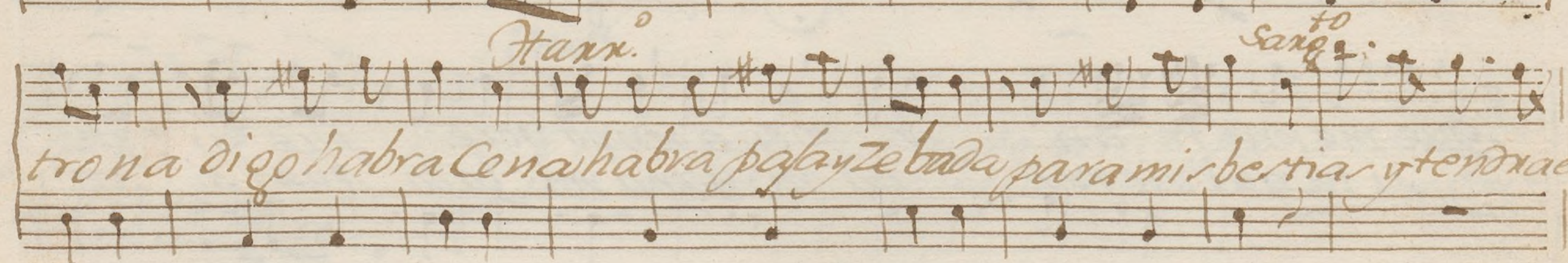
cui da do Pa co xilla que



Cri.^{da}

tuno 3.

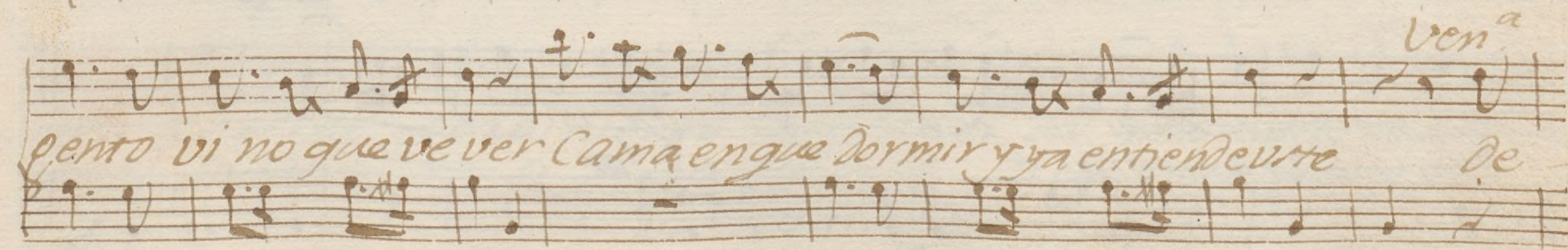
gente llega ya que do preve nida y e to i a lerta bu e na. no che Pa -



Itarr.^o

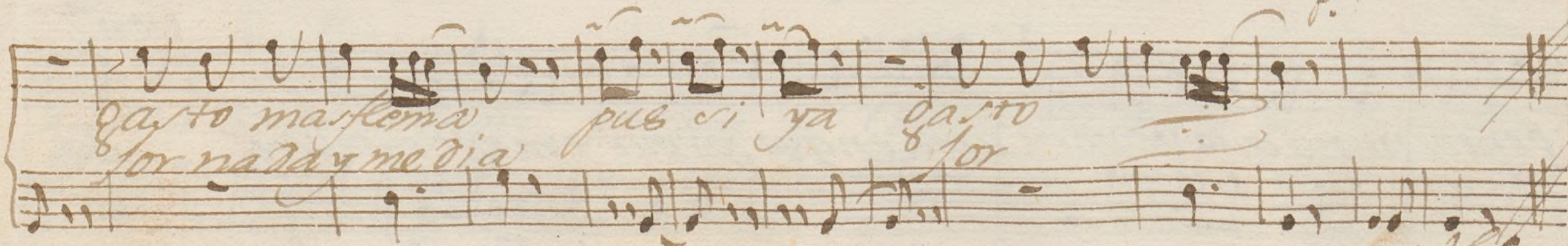
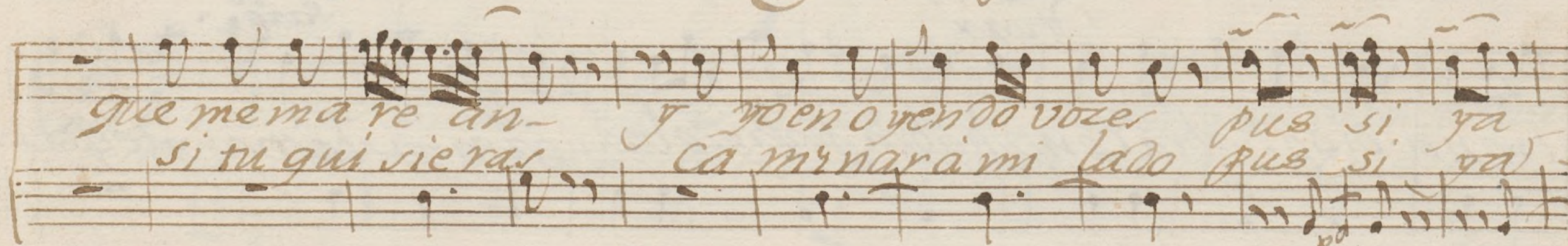
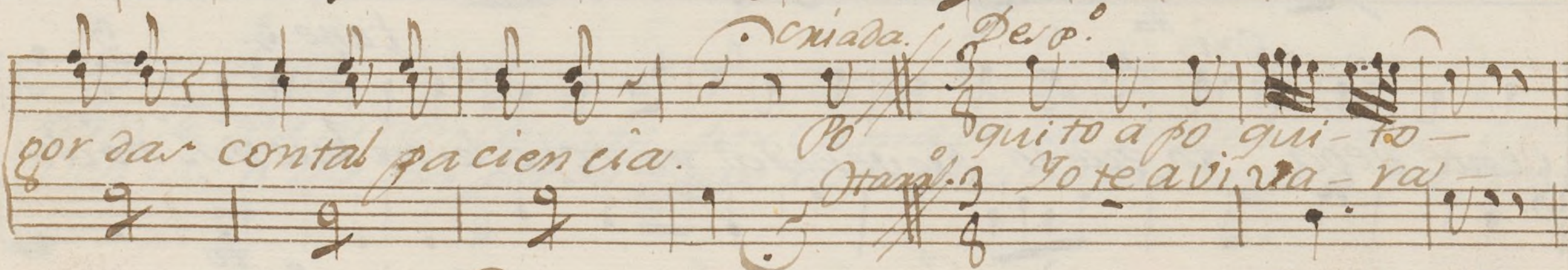
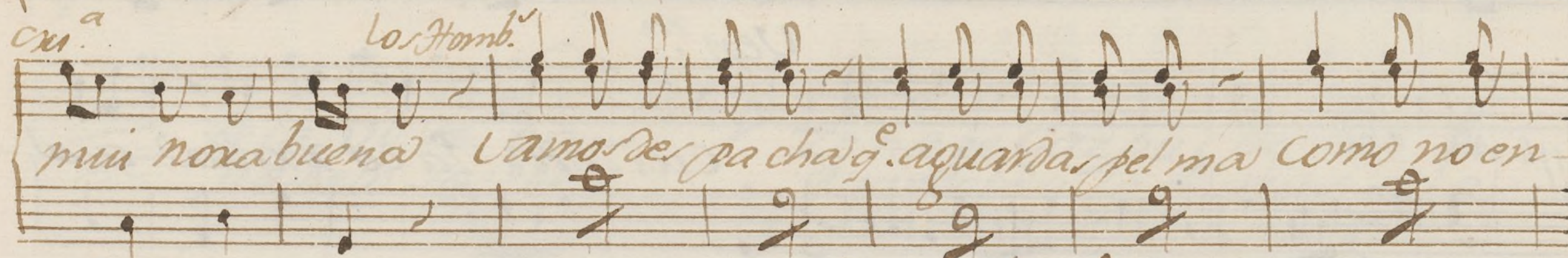
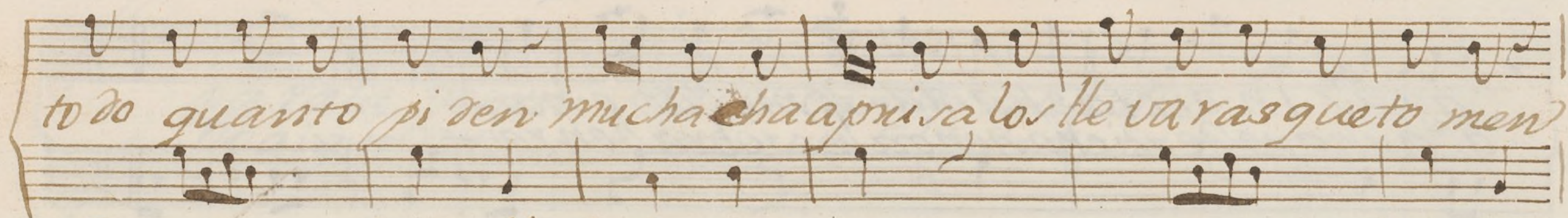
Sarg.^{to}

tro na di go ha bra Ce na ha bra pa la y ze ba da pa ra mi ber tia y ten do a el la x -



Ven^a

gento vi no que ve ver Ca ma en que do rmi r y ya en tien de ur te de



Allegro.

los Hombr.

All.^o

Vamos a dentro breve a Cenar luego vendremos para acostar

Cuenta patrona q. ay q. madrugar que no des pache con brevedad

que no sea

Ven^a

And.^o no

pena cruel tiem po fatal para comer
mas ay de mi no me he de hallar pue me nie

haber de hurtar por intento mudar vi da y no hacer mas mal
con el si ser ya si temo que este vicio en aumento ira

Cuadra.
y no hacer ma mal.
En aumento ira. Alegro Señora mia toda ce naxon y adon mia

All.^{to} Ven.^a
vienen medio vorrachos. Esta no che la lo xamor pue que pagan

lar 2.
muido blado buena vida es la tuna que que-

rosa y que vella bien se come bien se hurta se di vierre y pase

a se di
Paxola. los 3. Harri. Gran zena
Amigos, gran zena, y el conejo
que xico y sabroso estaba
Sare.^{to} y el vino. (tuno.) Cuizado
que ya es de prueba.

Otavio: Pues otra cosa falta que ponderar. (los dos.) y que es? Harri: la Criada
 y la ventera. (los dos.) son de tu gusto. Harri: que si me gustan,
 Canela, de las que se de cuiden vera que felpa me llevan.
 Sarg.^{to} Eso de felpa me dio, que estoi primero a que rellar.

Sentado. *Sarg.^{to}*
 A muchacha aqui toda por que or-
 tung A muchacha no fuere mas q. ha na-

tengo que de cin por que no haga caso de es bruto
 ci do para mi que as no te arrime a ninguno.

Vent.^a
 y solo escuchame ami y solo luego que a su-
 porque a vemo de reñir porque criada no me to que v-

temo cuenta no podemos divertir no
 te compadre porque no se yo sufrir por
 Sigue Caballo, y
 Va al segno.

Harri. Cavallo.) Los Soldados en las Casas
son lo propio que langostas
quien no levantan el campo
hasta que todo lo arolan.

2.^a Estos chicos a las Mozas
las tratan como a la encina
que la sacan los amores
a palo de la costilla. *Ullé.*



Vent.^a

Al negocio señores que ya me canso -

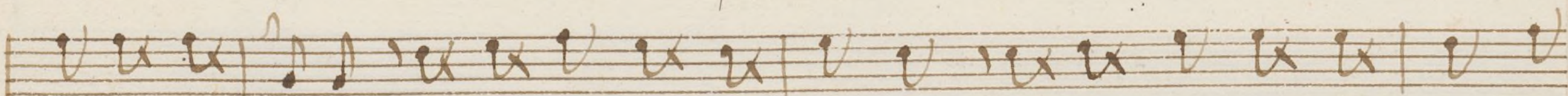
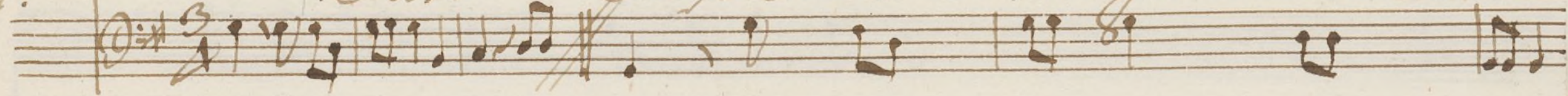
Sarg.^{to}

El respeto a un Sargento nadie le pierda -

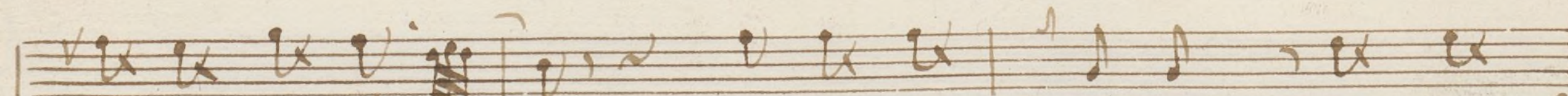
All.^{to}

Harri.

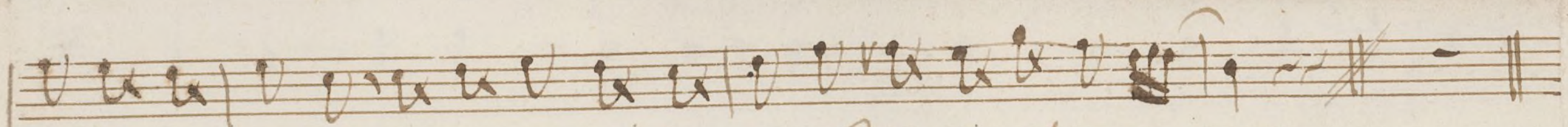
Jaquellero la carga de estar callando -



que lo que quiero es si ne xo
nadie o por vida de cuerpo
de estar que los señores paguen



varta de charco - y sea pronto por que
que arda la venta - (uno) ni a mi persona por que ha
que yo no pago - (cuada) ya esto me huele a qui -

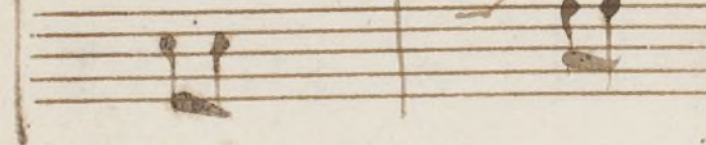


saven mis manos
bra Naba/a zo

dar so plamo co-
fi mis como mam-

tar me un zapato

pa estos valientes

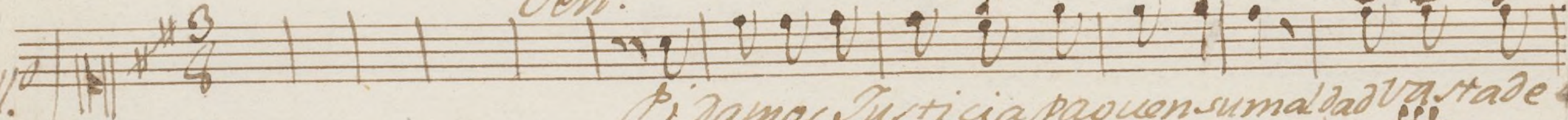


ven.^a

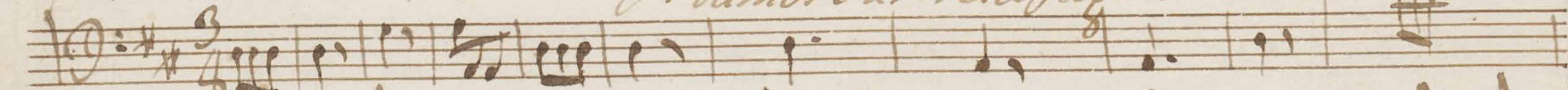
cu.^a

lo. 3.

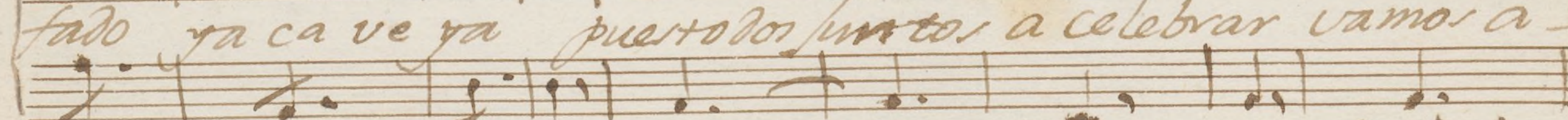
6 All.^o



Si vamos Justicia para que en su mal dad va a dade en-



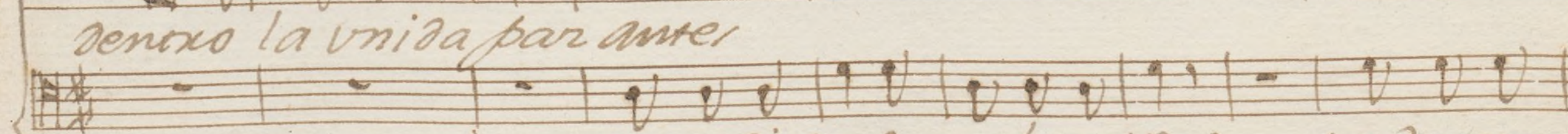
todos.



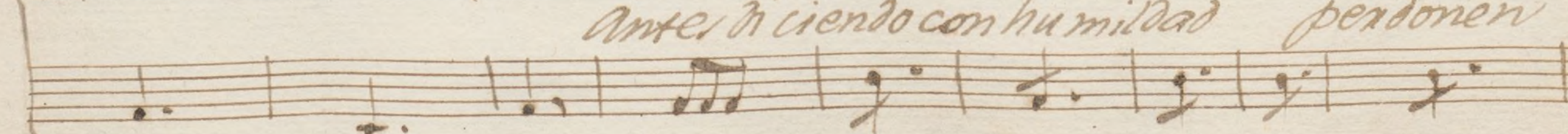
fado ya ca ve ya pue todos juntos a celebrar vamos a



dentro la unida par ante



ante diciendo con humildad perdonen



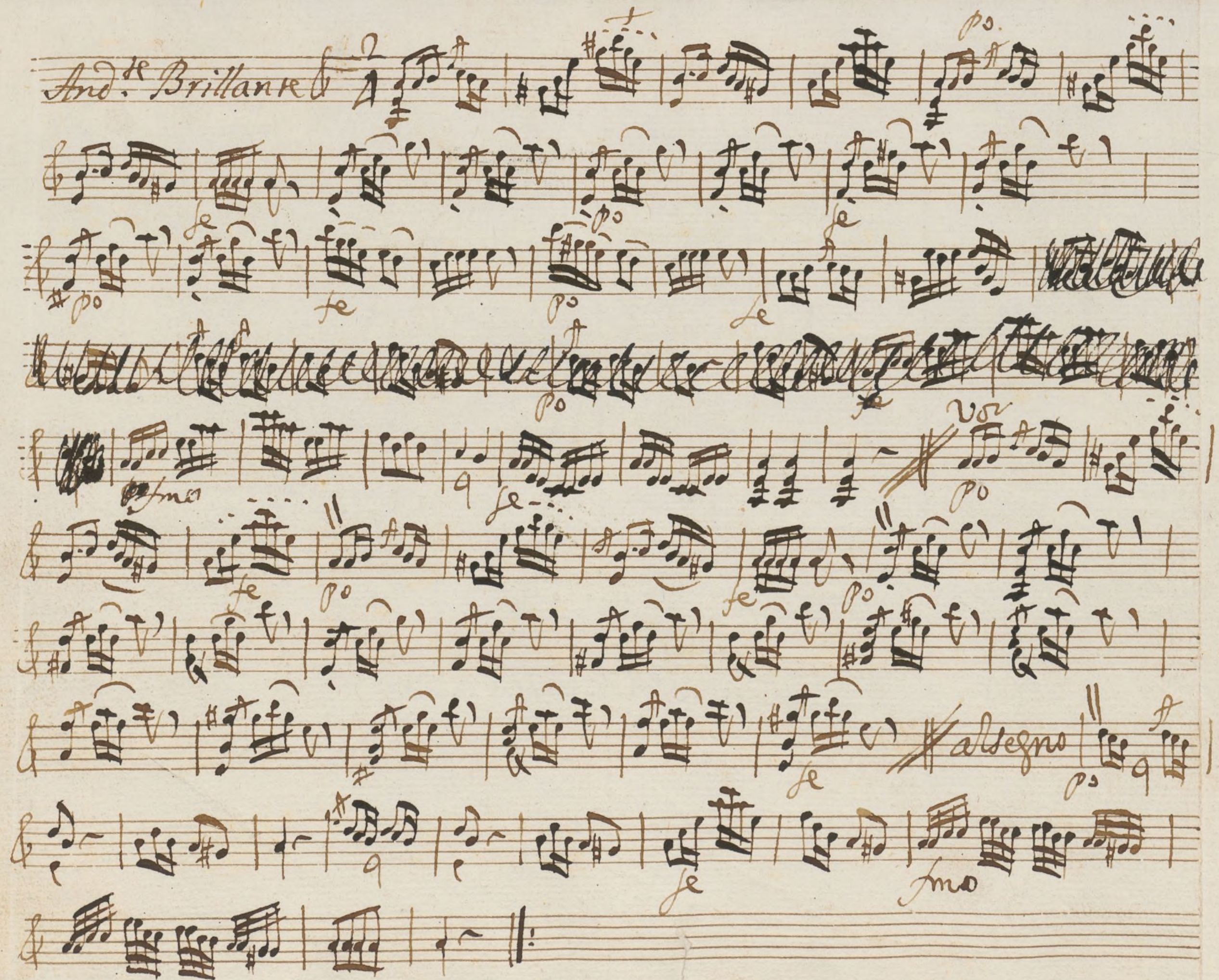


Mus 187-10

Violin Primo

Tonadilla à Cinco;

La Ventera





Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (3/8, 2/4, 3/4), and dynamic markings (p, f, p^o, f^o). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. A section of the score is marked "Dep." and "vor". The final staff is marked "Volli p^o".

Alleg.^{to}

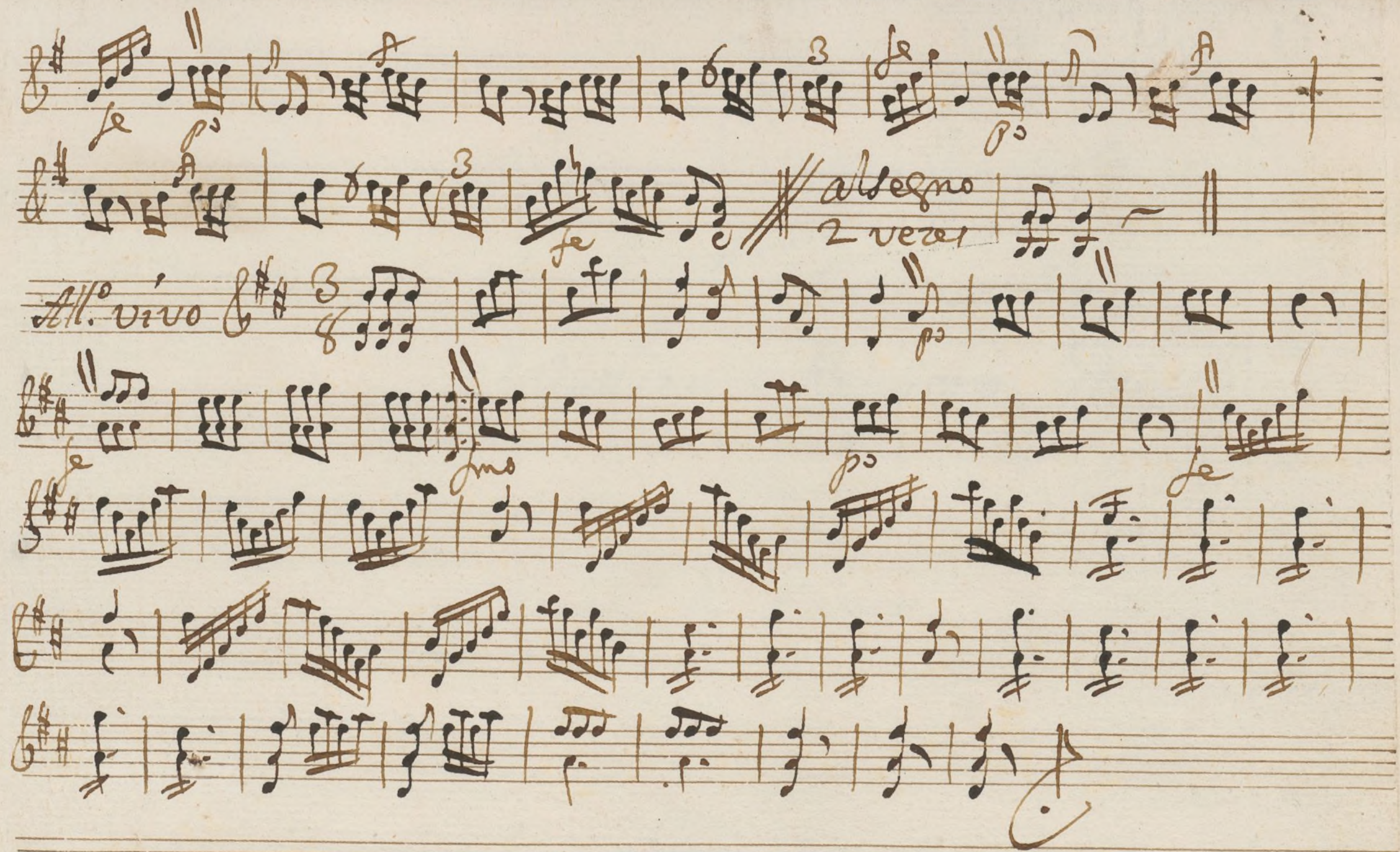
Handwritten musical score for the first system, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The key signature is one flat (B-flat), and the time signature is 3/8. The first staff begins with a treble clef and a key signature change to one flat. The second staff has a treble clef and a key signature change to one sharp (F-sharp). The third staff has a treble clef and a key signature change to one flat. The fourth staff has a treble clef and a key signature change to one sharp. The fifth staff has a treble clef and a key signature change to one flat. The system concludes with a double bar line and the word 'Parola' written in a large, elegant script.

Handwritten musical score for the second system, featuring four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. The key signature is one sharp (F-sharp), and the time signature is 3/8. The first staff begins with a treble clef and a key signature change to one sharp. The second staff has a treble clef and a key signature change to one sharp. The third staff has a treble clef and a key signature change to one sharp. The fourth staff has a treble clef and a key signature change to one sharp. The system concludes with a double bar line and the text 'Se canta el Cavallo, y D. C. allegro' written in a large, elegant script.

Sequi.

Alleg.^{to}

Handwritten musical score for the third system, featuring one staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. The key signature is one sharp (F-sharp), and the time signature is 3/8. The staff begins with a treble clef and a key signature change to one sharp. The system concludes with a double bar line.



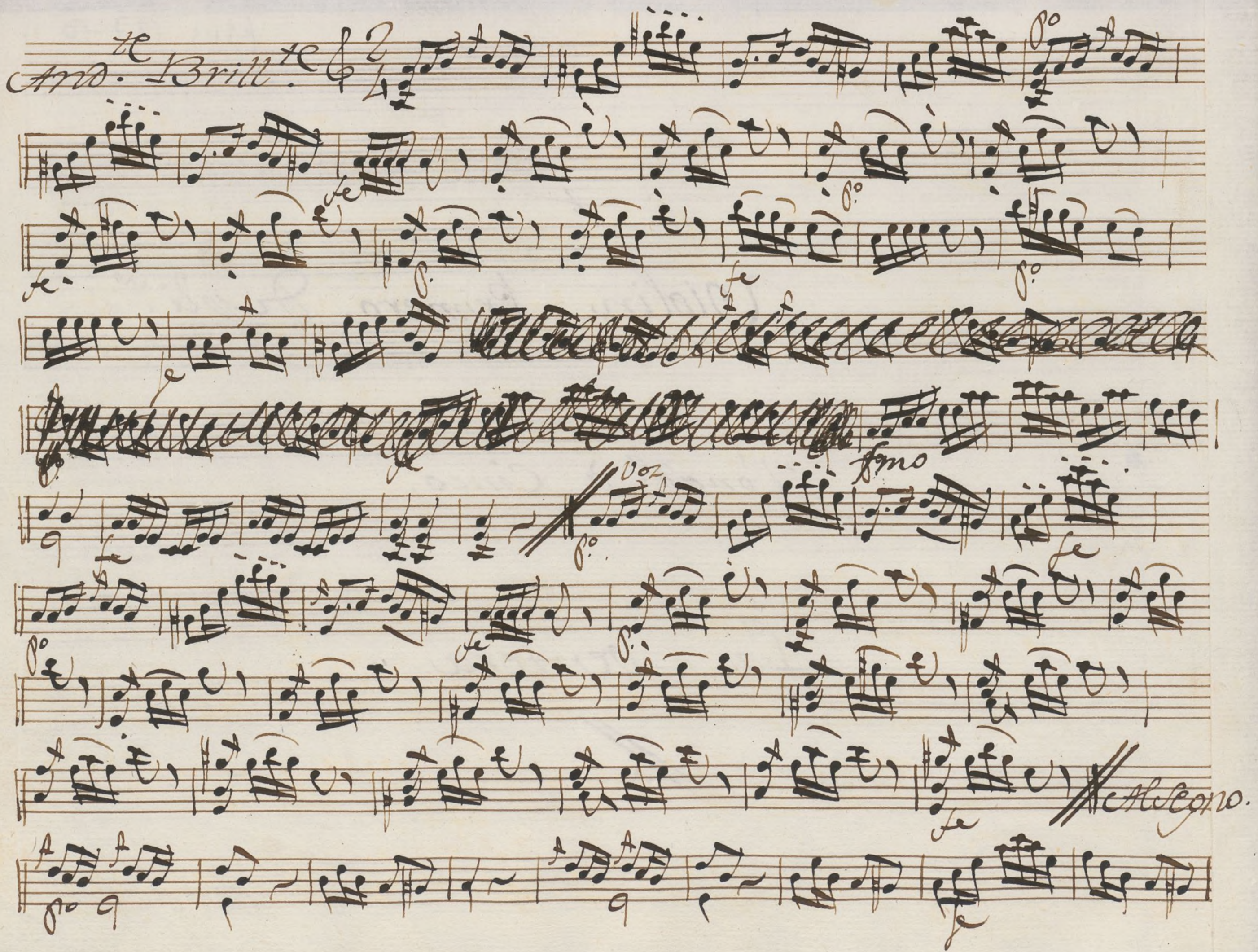
Ayuntamiento de Madrid

Violin Primero. Dupli.^{do}

Tonad.^a à Cinco.

La ventera.





Handwritten musical score on ten staves. The notation includes treble clefs, key signatures of one sharp (F#), and various time signatures (3/8, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4, 2/4, 3/4). The score features complex rhythmic patterns, including triplets and sixteenth notes. The word "All." appears at the beginning of the first and eighth staves. The word "Allegro." appears at the end of the seventh staff. The word "Moz" is written above the first staff, and "Parola" is written below the first staff. The word "Je" is written above the first staff, below the second staff, below the third staff, below the fourth staff, below the fifth staff, below the sixth staff, below the seventh staff, below the eighth staff, below the ninth staff, and below the tenth staff. The word "p." is written below the first staff, below the second staff, below the third staff, below the fourth staff, below the fifth staff, below the sixth staff, below the seventh staff, below the eighth staff, below the ninth staff, and below the tenth staff. The word "6" is written below the fifth staff. The word "3" is written below the sixth staff. The word "2" is written below the sixth staff. The word "3" is written below the seventh staff. The word "3" is written below the eighth staff. The word "3" is written below the ninth staff. The word "3" is written below the tenth staff. The word "3" is written below the tenth staff.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score includes a section labeled "Alto Parrafos" and ends with "Vol. 6.º".

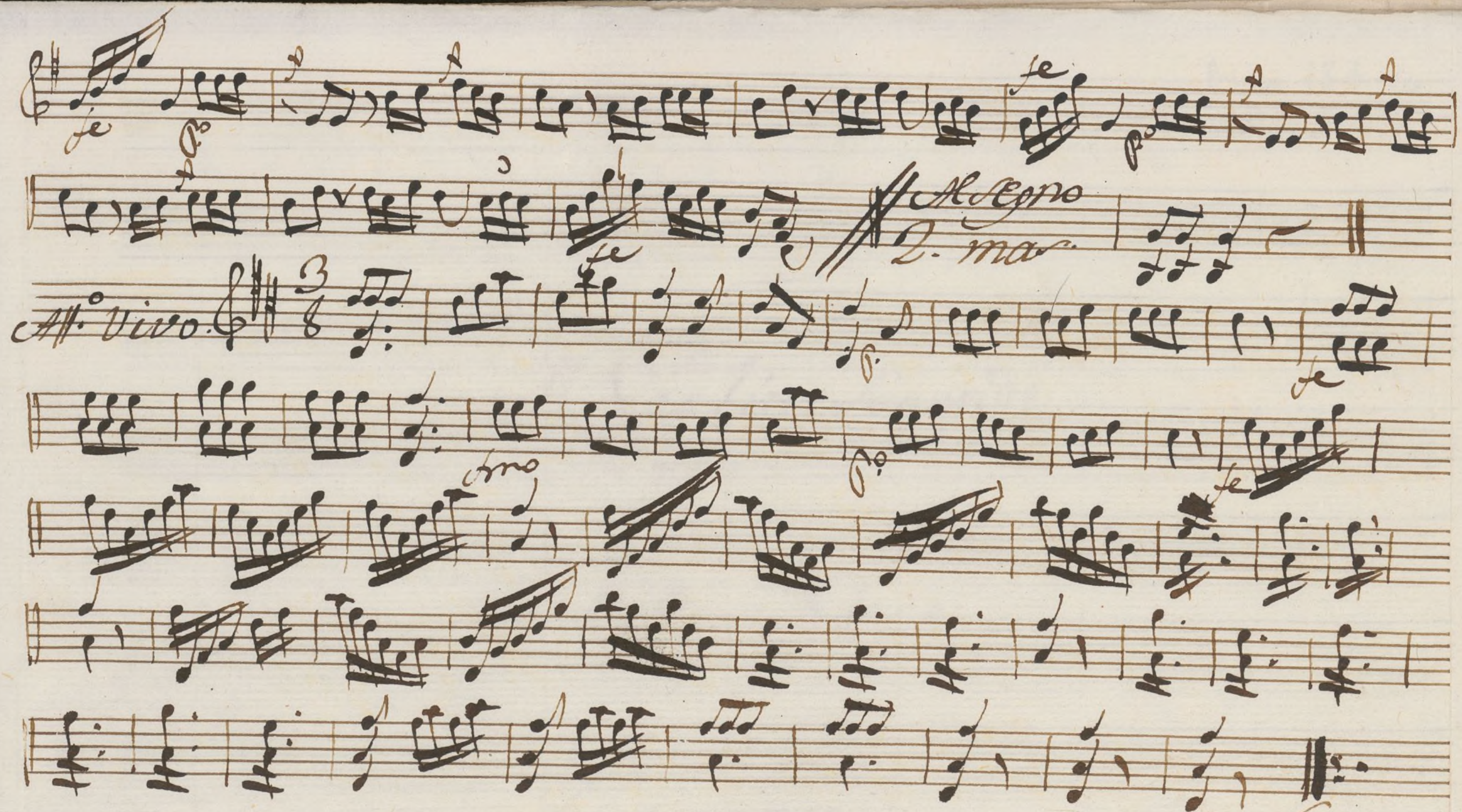
The notation includes various musical symbols such as clefs, time signatures (e.g., 3/8, 2/4), and dynamic markings (e.g., *p.*, *f.*, *de*). The handwriting is in a historical style, and the paper shows signs of age and wear.

Handwritten musical score on ten staves, featuring various musical notations, clefs, and tempo markings. The score is written in brown ink on aged paper.

Key markings and annotations include:

- And.* (Andante) at the beginning of the first staff.
- 3/8* time signature on the first staff.
- Vo* (Vocal) and *po* (piano) markings above the first staff.
- Allegro* marking above the second staff.
- Parola* (Lyrics) written above the fifth staff.
- All.^{to} poco.* (Allegretto poco) marking above the sixth staff.
- Vo* (Vocal) and *po* (piano) markings above the sixth staff.
- Para* (For) and *se canta el Caballo, y D. C. al segno* (Da Capo al segno) written above the eighth staff.
- Seg.^{to} alleg.* (Segno Allegretto) marking at the bottom left of the page.

The notation includes various note values, rests, and dynamic markings, with some staves showing complex rhythmic patterns and clef changes.



Ayuntamiento de Madrid

Mus 187-60

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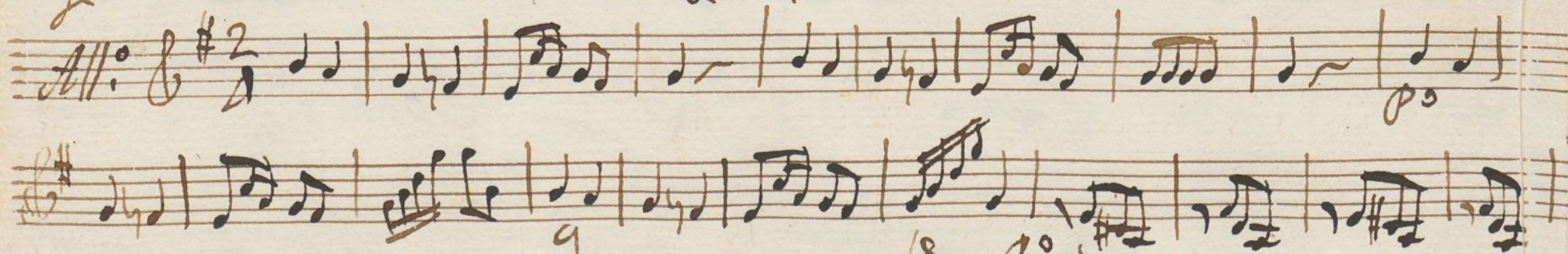
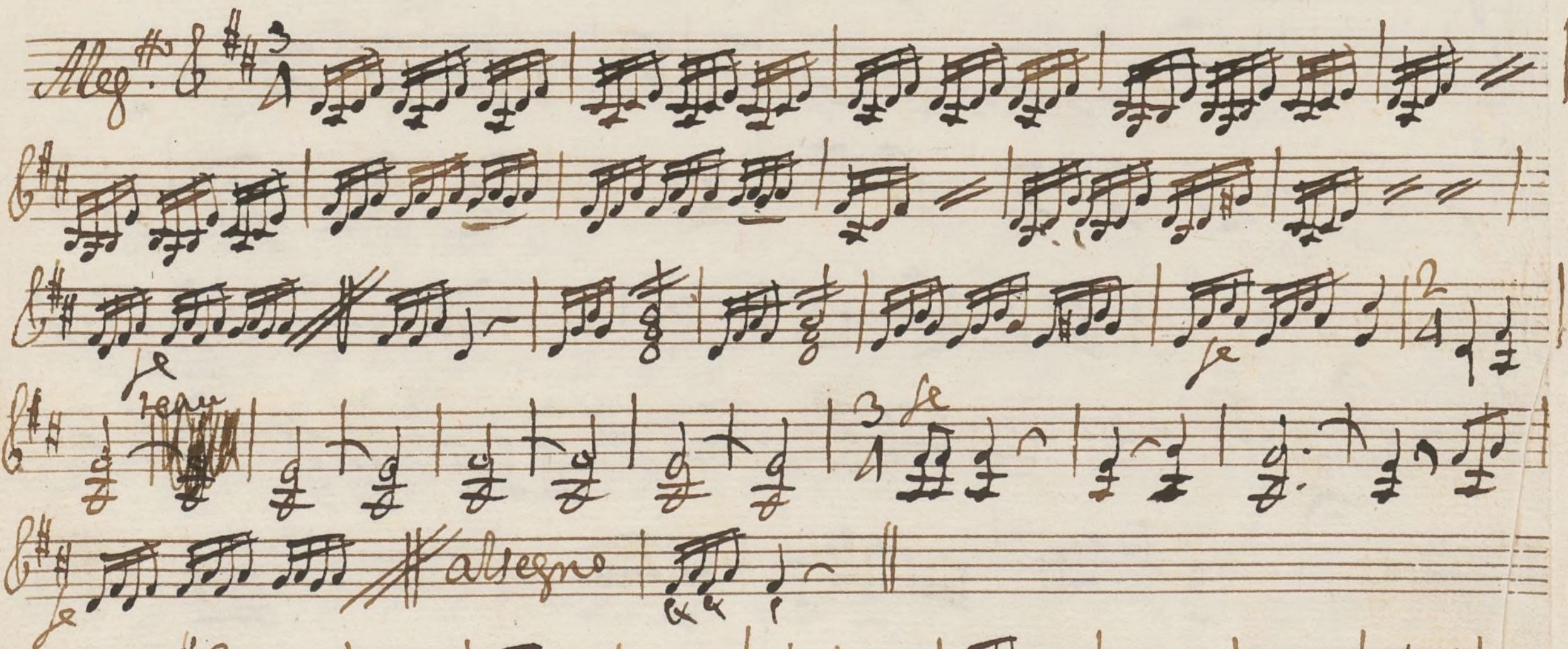
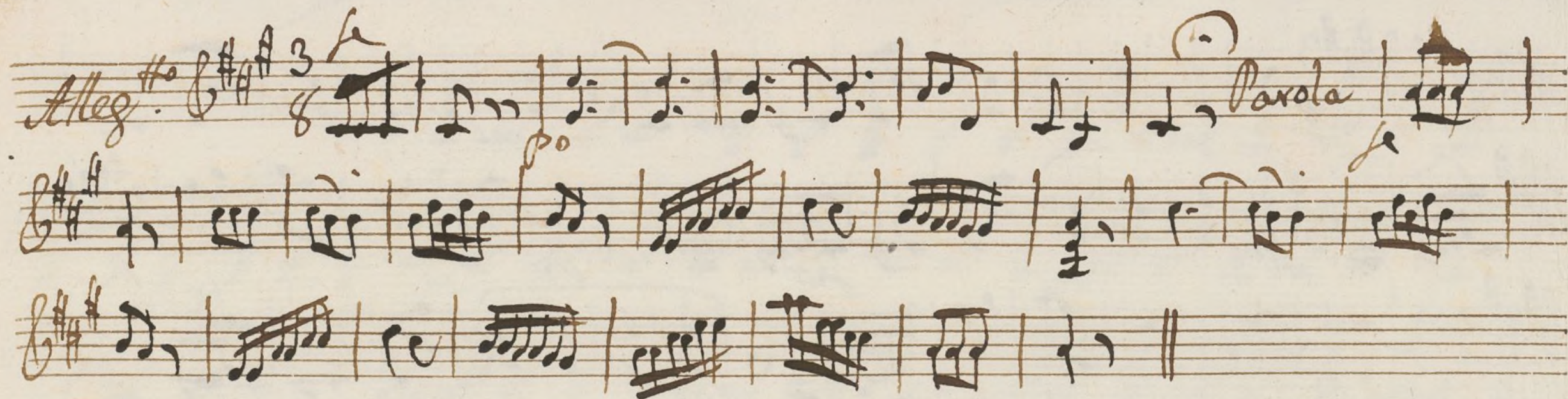
Violin Segundo

Tonadilla à Cinco

La ventera;

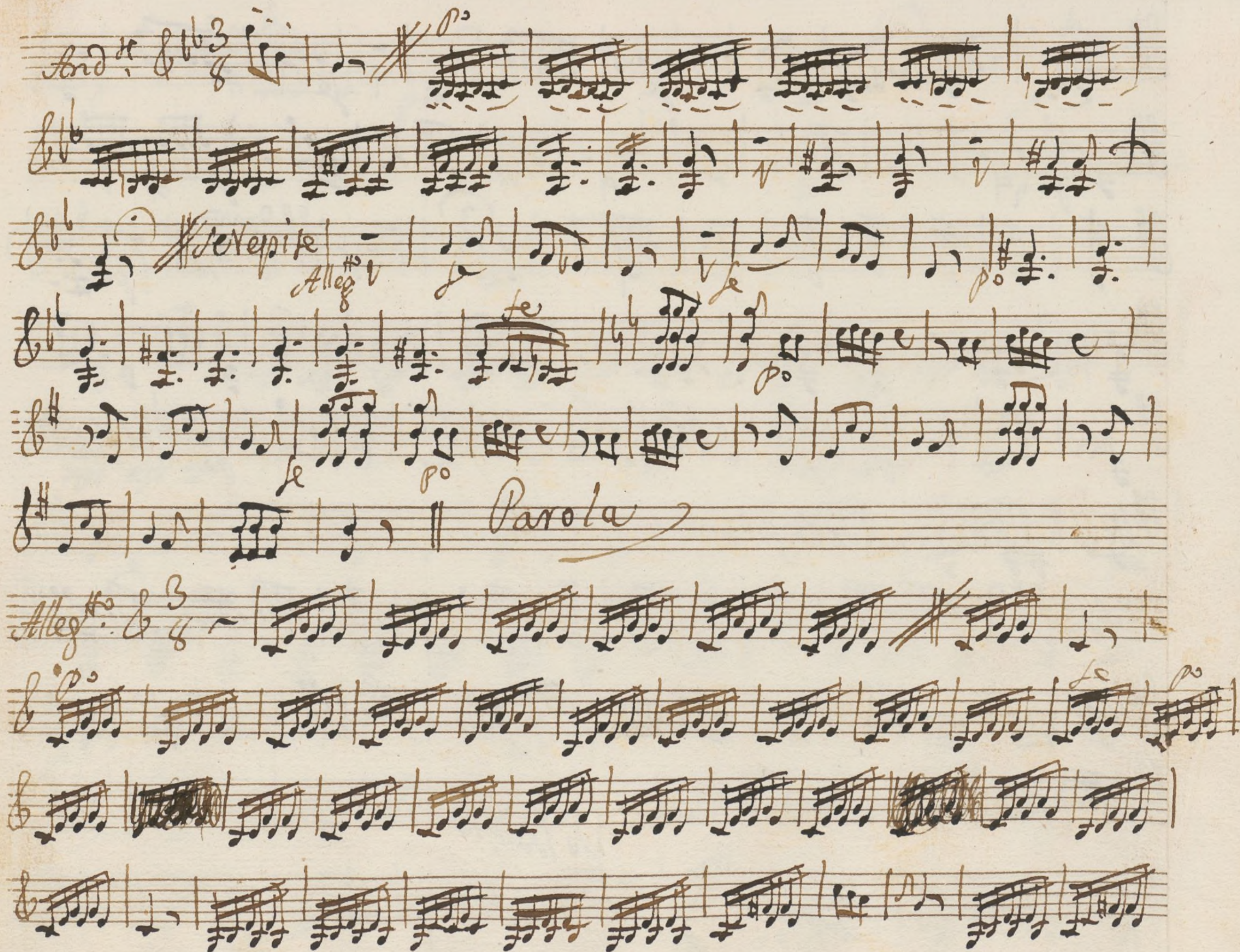
And.^{te} Brillante

Handwritten musical score for a piano piece, titled "And.^{te} Brillante". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplets marked with a "3" above the notes. Dynamic markings include "p" (piano) and "f" (forte). The piece concludes with a double bar line. The handwriting is in brown ink on aged paper.



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (e.g., 2/4, 3/4, 4/4), and notes. The score is written in a cursive, historical style. The word "Allegro" is written on the sixth staff, and "Volante" is written on the eighth staff. The manuscript shows signs of age, including yellowing and some staining.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (e.g., 3/8, 3/4), and dynamic markings (e.g., *And*, *Allegro*, *le*, *p*, *Parola*). The score is written in brown ink on aged paper.



Se Cantael Coballo, y D. C. allegro ✕

Segui. Alleg. 3/4 *no*

allegro *2 vezes*

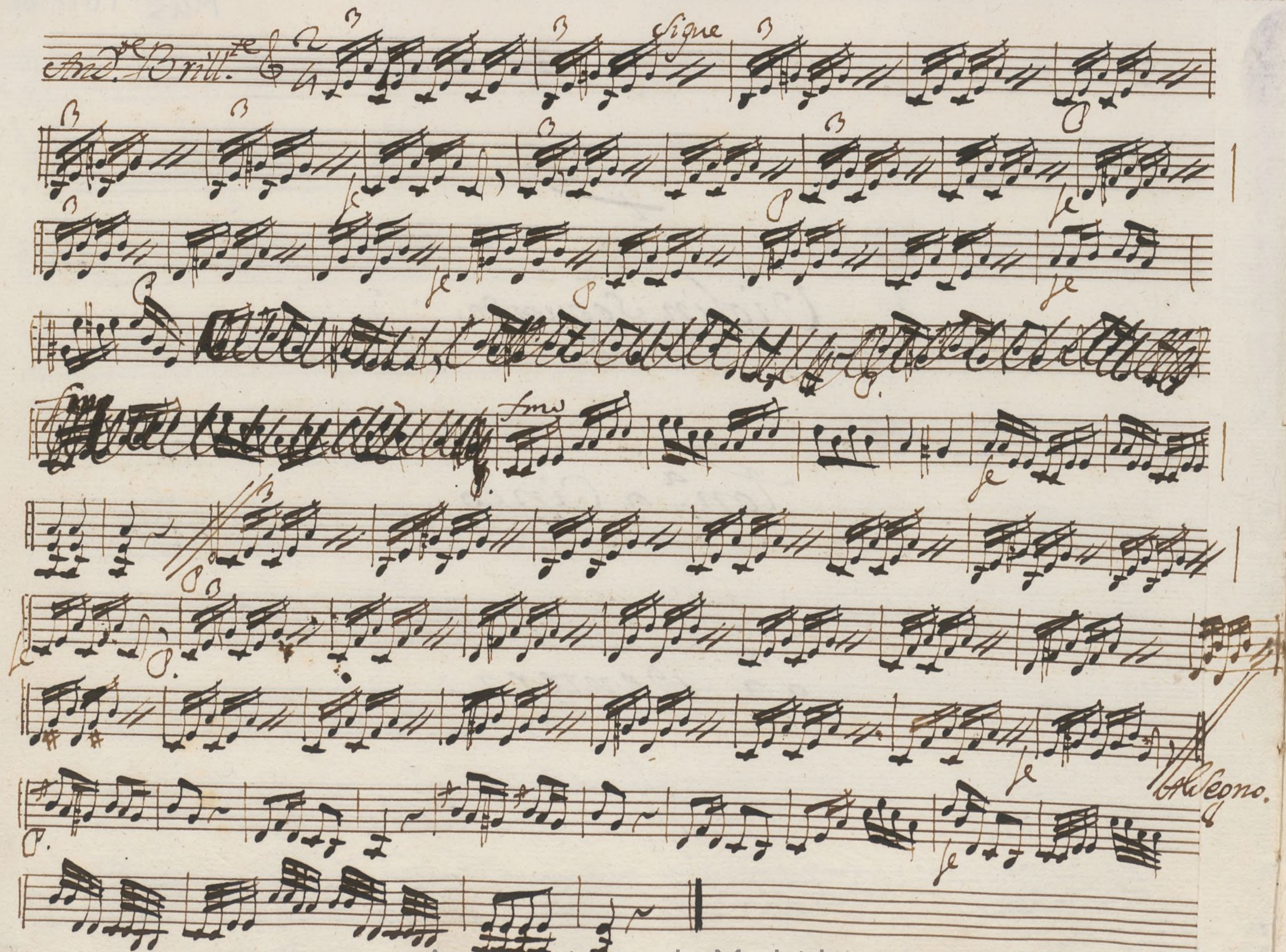
All. vivo 3/8

Ayuntamiento de Madrid

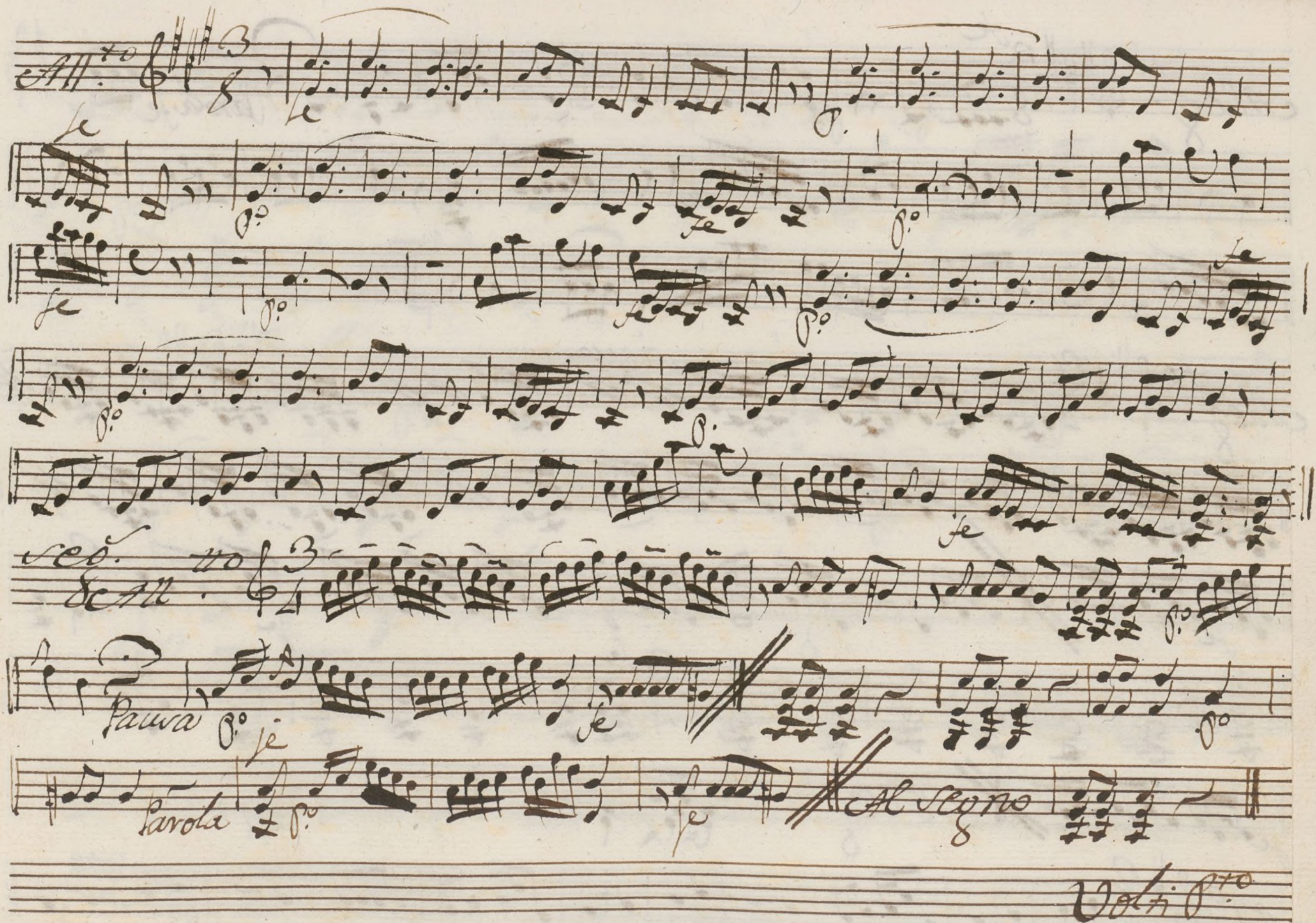
Violin Segundo.

Lon.^a a Cinco.

La Ventera.



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as clefs, time signatures (3/4, 4/4), and dynamic markings (p, f, p^o, f^o). The score is divided into sections by tempo and mood markings: *All.^o* (Allegro), *And.^o* (Andante), *Alleg.^o* (Allegretto), *Alleg.^o* (Allegretto), *Alleg.^o* (Allegretto), *Alleg.^o* (Allegretto), *Alleg.^o* (Allegretto), *Alleg.^o* (Allegretto), *Alleg.^o* (Allegretto), and *Alleg.^o* (Allegretto). The score concludes with the instruction *Vol. 1^o*.



Alleg^{ro} 8 ^{3^{te}} *Carola fe*

Alleg^{ro} 3 *segue*

3^{te} *Allegro*

All.^o 2

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a 'p' dynamic marking. The third staff ends with a double bar line. The fourth staff is labeled 'Desp.' and '3 voz' in red ink, and begins with a double bar line and a new key signature of two sharps (F# and C#). The fifth staff continues the melody. The sixth staff is marked with a double bar line and the signature 'D. C. Alonso.' in red ink. The seventh staff begins with 'Al.' and a 2/4 time signature. The eighth and ninth staves contain dense, rapid sixteenth-note passages. The tenth staff ends with a double bar line.

volti.

Handwritten musical score for a piece titled "El Carro del Caballero" by D. C. al Segno. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as clefs, time signatures (3/8, 3/4, 3/8), and dynamic markings (p, f, allegro, allegro, al segno). The music features complex rhythmic patterns, including many beamed sixteenth and thirty-second notes, and rests. The handwriting is in brown ink on aged, slightly yellowed paper. The title "El Carro del Caballero" is written in a cursive script at the bottom right, followed by "D. C. al Segno".

no.

ola

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and time signatures of 3/8 and 2/8. The first staff is marked "Seg." and "Alleg." with a tempo of 20. The second staff has a "Voz" marking. The third staff is marked "2. mar." and "Allegro". The fourth staff is marked "All. Vivo." with a tempo of 8. The notation features various note values, rests, and dynamic markings.



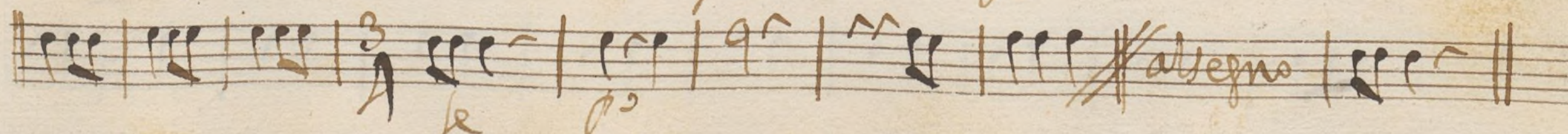
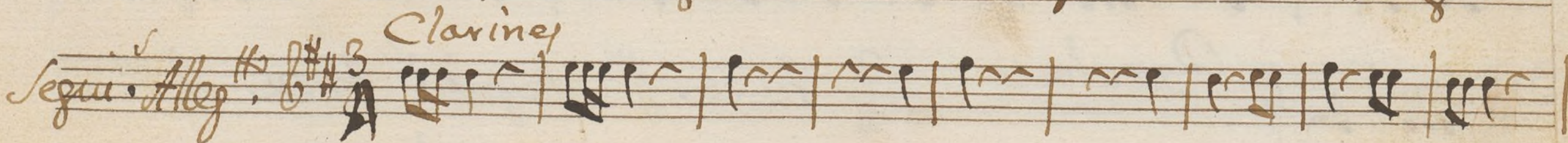
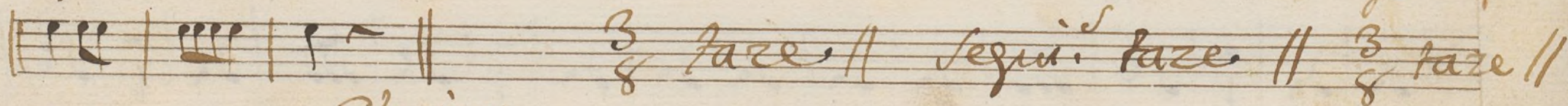
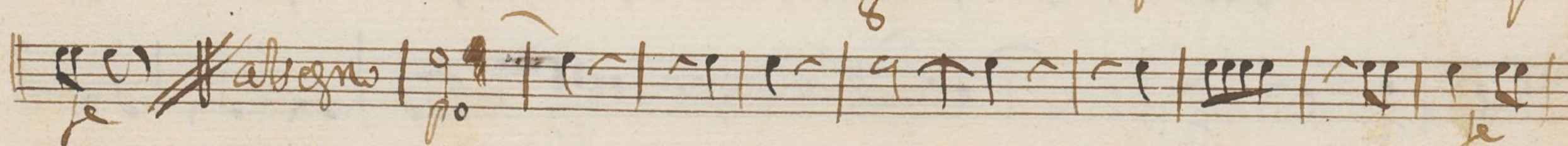
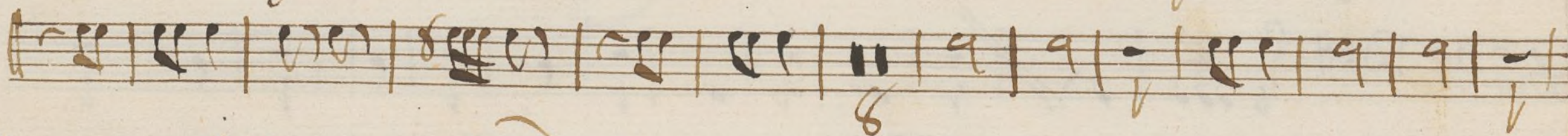
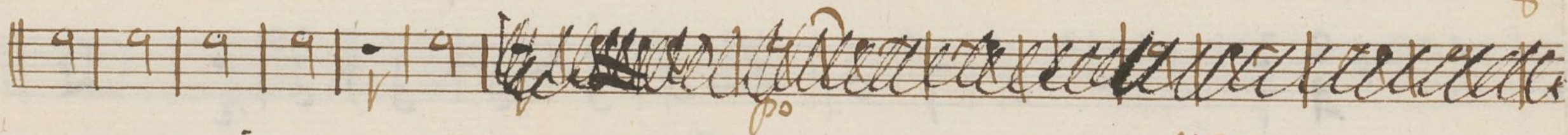
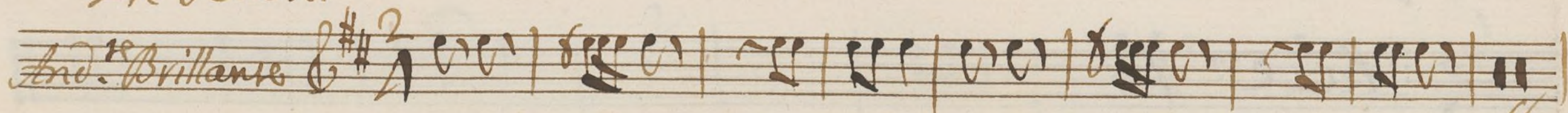
Ayuntamiento de Madrid

Trompa Primera

Mus 187-10

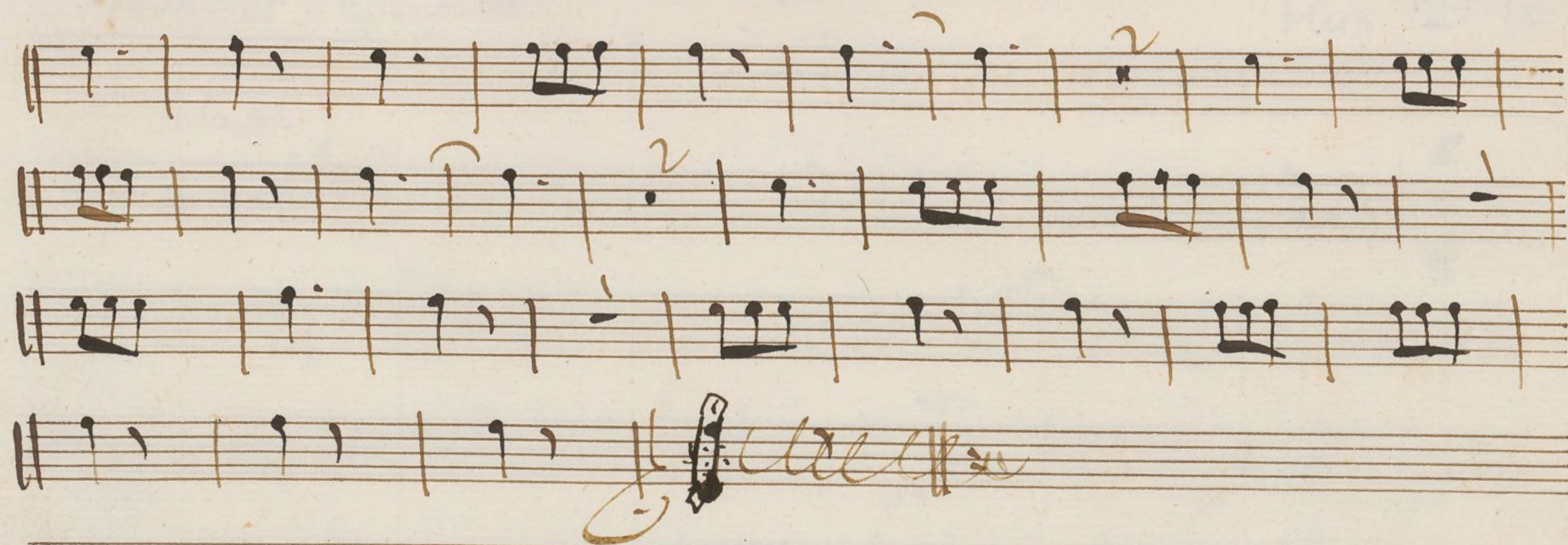
Sonadilla a Cinco Laventera

In del. sol.



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

- Staff 1: *Alleg.*, key signature of two sharps (F# and C#), time signature of 2/4, and a measure number "13" above the staff.
- Staff 2: *3/8* time signature and the word *faze* followed by a double bar line.
- Staff 3: *All.* (Allegretto), key signature of two sharps, time signature of 2/4.
- Staff 4: Key signature of two sharps, time signature of 2/4.
- Staff 5: *And.^{te}* (Andante), key signature of two sharps, time signature of 3/8.
- Staff 6: Key signature of two sharps, time signature of 2/4, and the word *allegro* written across the staff.
- Staff 7: Key signature of two sharps, time signature of 2/4.
- Staff 8: Key signature of two sharps, time signature of 3/8, and the words *Parola*, *3/8 faze*, and *seguir faze* with double bar lines.
- Staff 9: *All.^o vivo* (Allegro vivo), key signature of two sharps, time signature of 3/8.
- Staff 10: Key signature of two sharps, time signature of 3/8.



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Trompa Segunda

Mus 187-10

Sonadilla à Cinco: La Venetera

In Delasol.

And.^{te} Brillante $\text{G}^{\#} \frac{2}{4}$

f *p* *se* *allegro* *3/8*

Clarinet

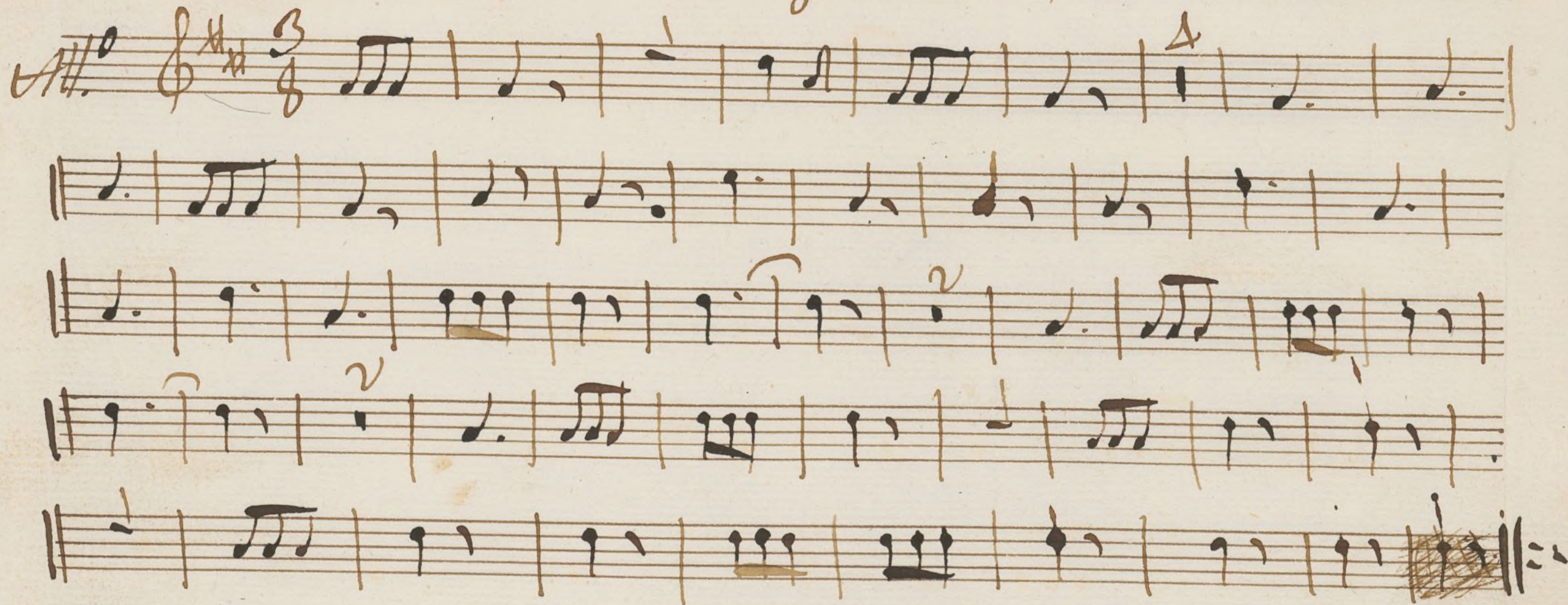
Sequi. Alleg.^{ro} $\text{G}^{\#} \frac{3}{4}$

f *p* *se* *allegro* *3/8*

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 notation includes various musical symbols such as clefs, time signatures (2/4, 3/4, 2/8), notes, rests, and dynamic markings. The piece concludes with the instruction "Parola.".

And no 2/4 43. *tacet.* 3/4 *Allegro* 2/8 *Parola.*

$\frac{3}{4}$ *tacet.* | *Seg. tacet.* |



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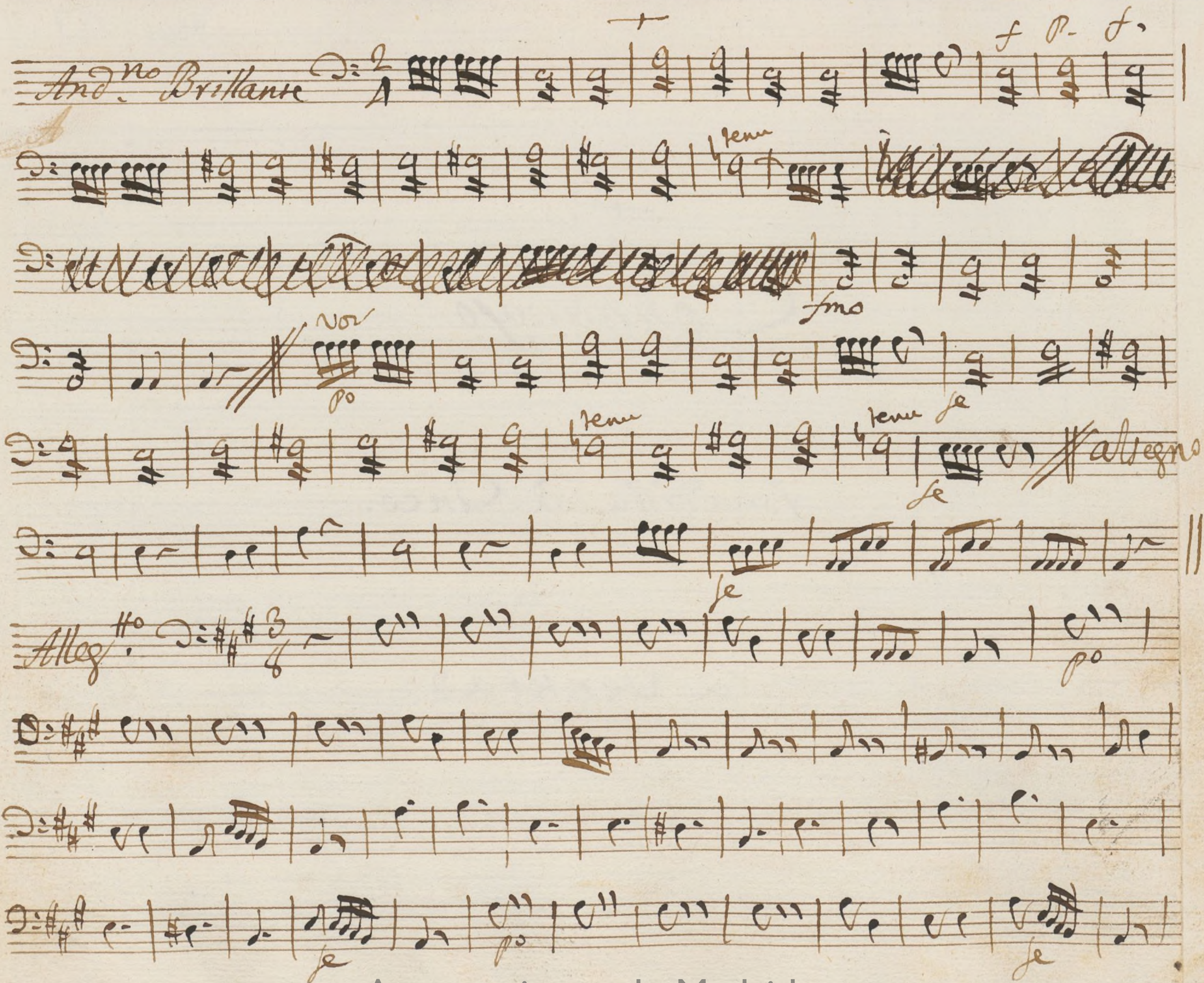
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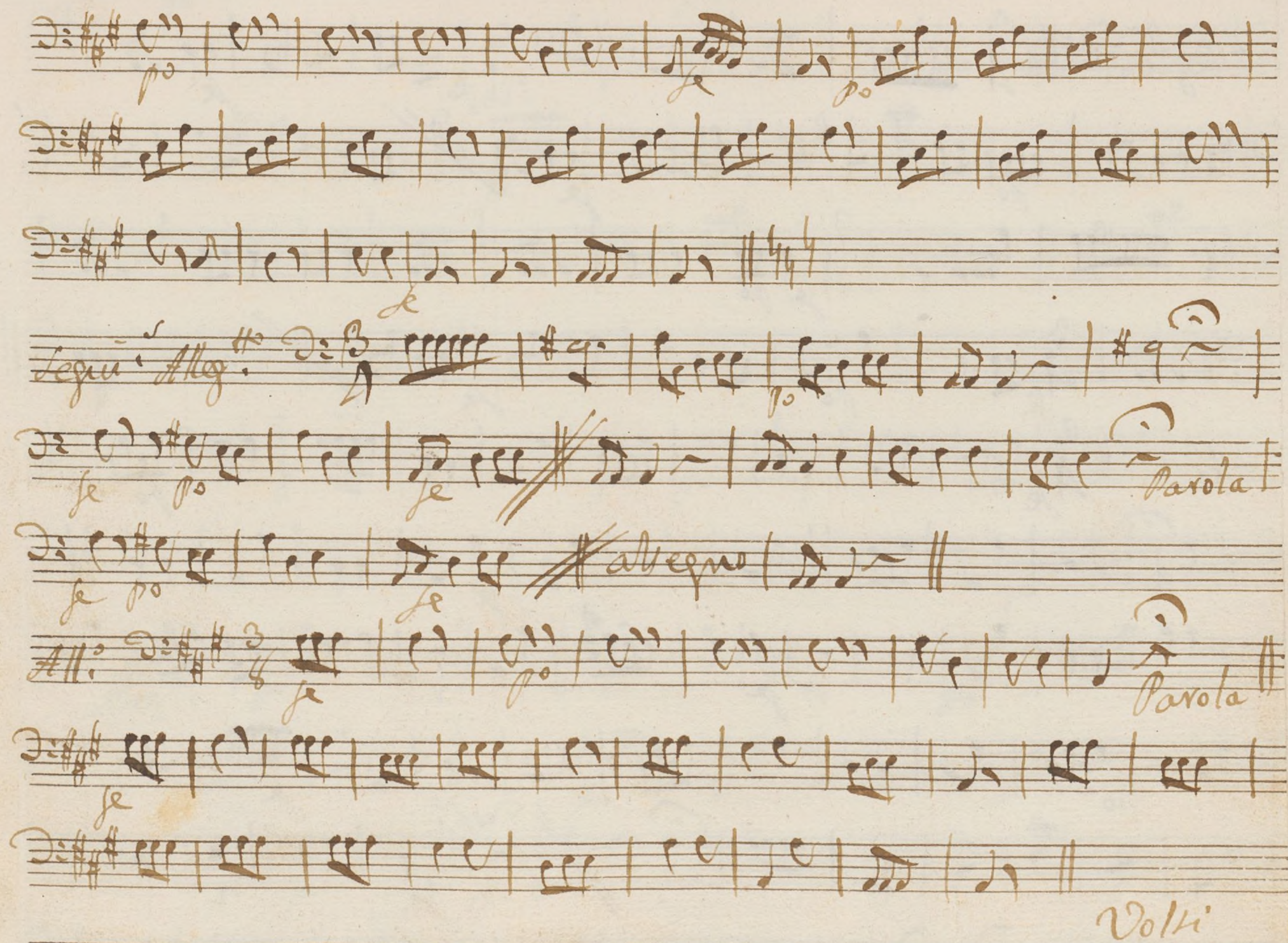
Contrabajo

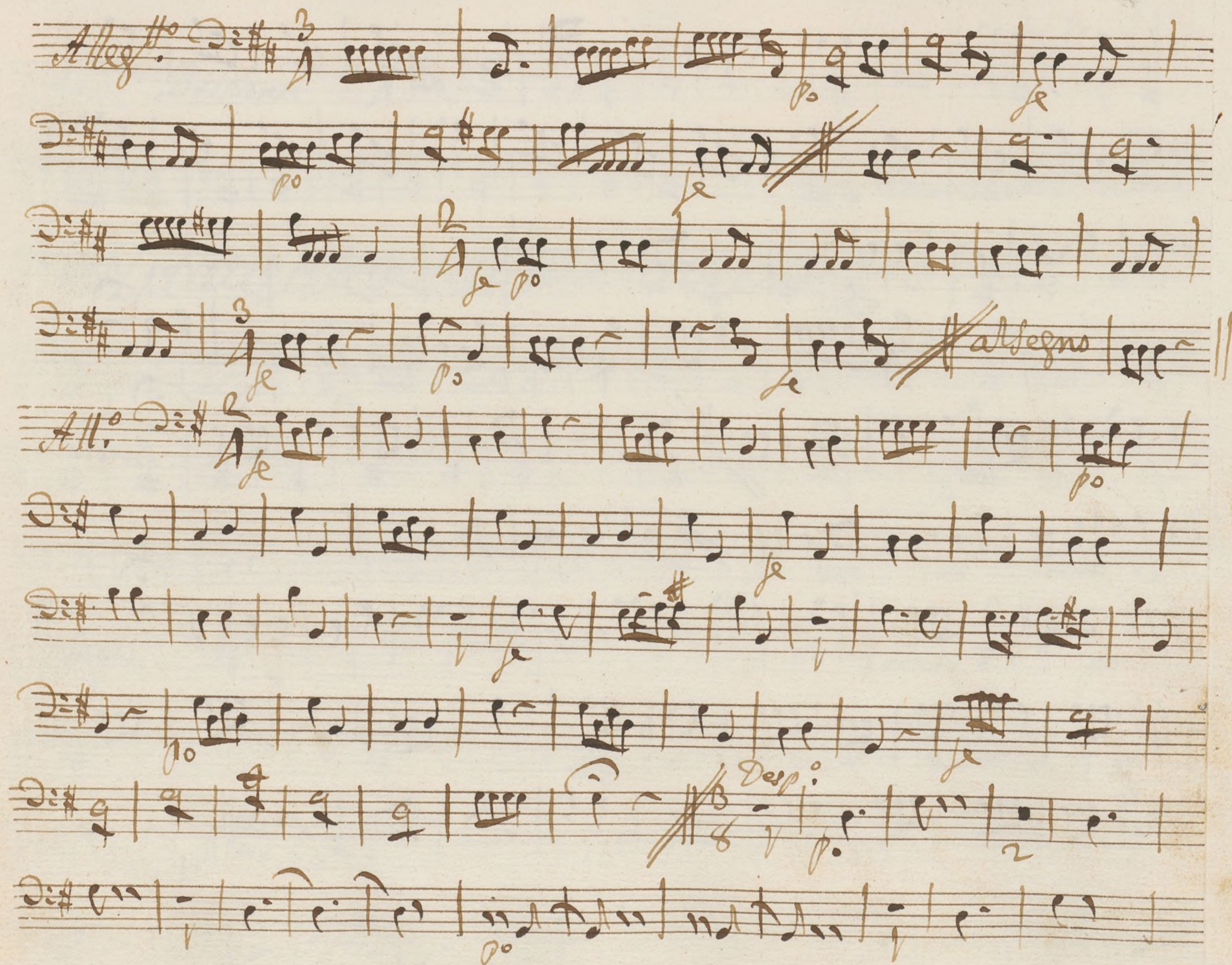
Sonadilla à Cinco.

La Ventera

Handwritten musical score on ten staves. The first staff is marked "And. no Brillante" and features a 2/4 time signature. The second staff has a "tenue" marking. The third staff has a "fmo" marking. The fourth staff has a "no" marking. The fifth staff has a "tenue" marking. The sixth staff has a "se" marking. The seventh staff is marked "Allegro" and features a 3/4 time signature. The eighth staff has a "se" marking. The ninth staff has a "se" marking. The tenth staff has a "se" marking.



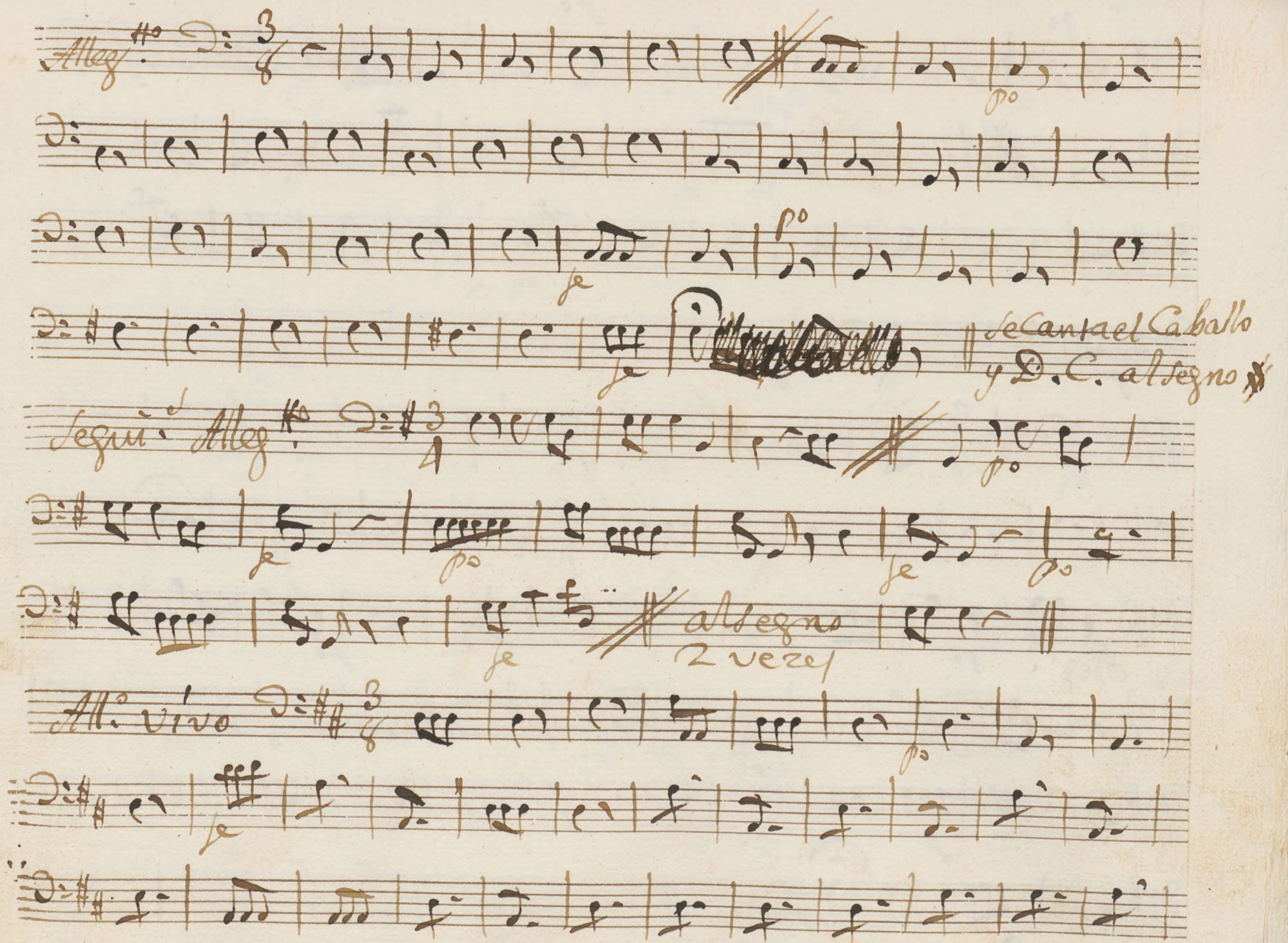


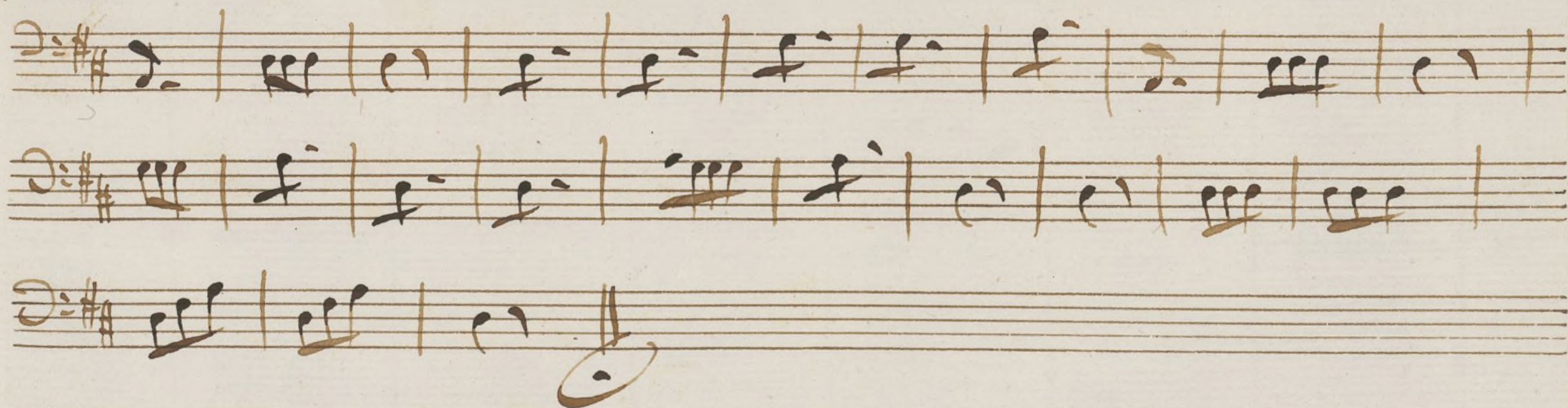


Handwritten musical score on ten staves, featuring various musical notations, clefs, and dynamic markings.

The score includes the following markings and features:

- Staff 1:** Treble clef, key signature of one sharp (F#), starting with a *p* (piano) dynamic. The notation includes eighth and sixteenth notes, with a dense, rapid passage in the final measure.
- Staff 2:** Treble clef, key signature of one sharp. Marked *Allegro* with a tempo change to *2/4* time. Includes a *se* (sforzando) marking and a *III* (triple) marking.
- Staff 3:** Treble clef, key signature of one sharp, continuing the rhythmic pattern of eighth and sixteenth notes.
- Staff 4:** Treble clef, key signature of one sharp, ending with a double bar line.
- Staff 5:** Treble clef, key signature of one sharp, featuring a *3/8* time signature and a *p* dynamic.
- Staff 6:** Treble clef, key signature of one sharp, ending with a *p* dynamic and the word *Allegro*.
- Staff 7:** Treble clef, key signature of one sharp, marked *Allegro* and *p*.
- Staff 8:** Treble clef, key signature of one sharp, marked *p* and *se*.
- Staff 9:** Treble clef, key signature of one sharp, marked *p* and *se*.
- Staff 10:** Treble clef, key signature of one sharp, ending with a *p* dynamic, the word *Parola*, and a double bar line.





No
10

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