

(Leg. 3.º n.º 34)

S.ª Mayora y.

1774

Conadilla à Solo

El charco del Vía

oy la Mayora;

//

34

Del S.º Castel;

//

80-23

+

All.^o

fe po le po le

fe dol. le dol le

dol-le po le po le

oy la Mayora sale que ri dos

Con mucho gusto a diver ti-ros

fe po

porque Conoze Quanto benigno

po

la fago reze buestro Cari-ñõ

je po

y on en tiendo de aquello de torzer el To

zico Columpiar la persona y otros mil atractivos q' algu'

nas Compañeras azen por dixer tiros por dixer

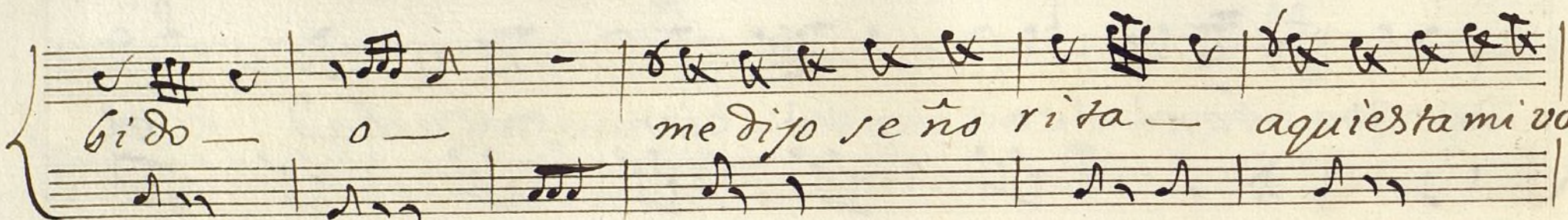
tiros porque soy una pobre de un genio apaga
je po

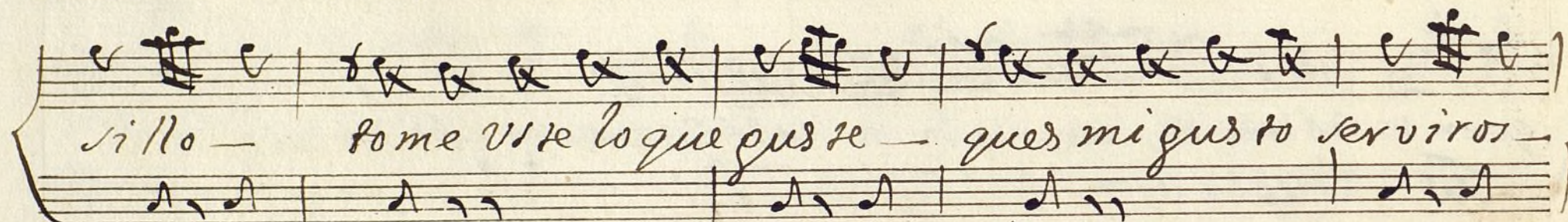
di to que todos mi a plausos los debo a mi pi qui to

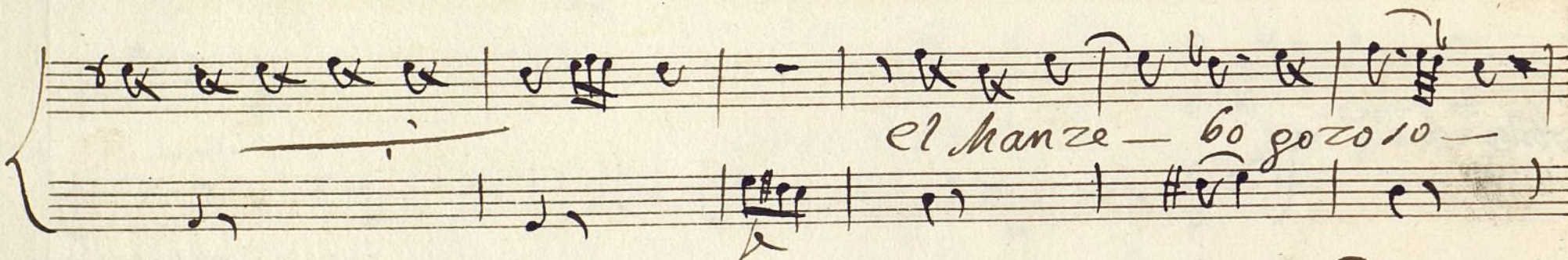
pero esta tarde — mi queri
je

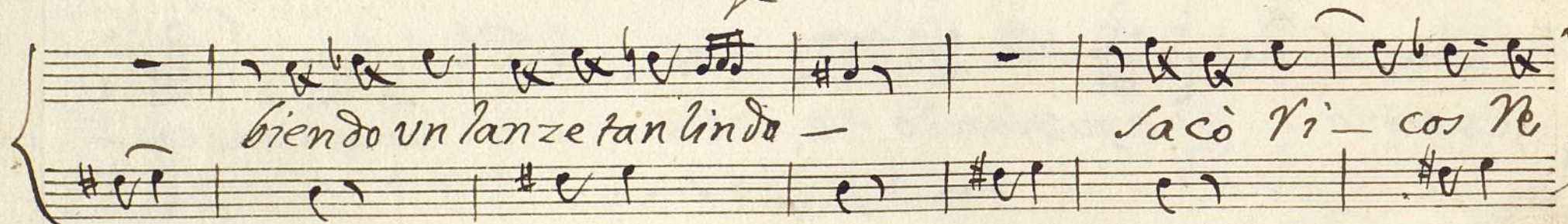
di to — quiero con taros un Cuen te zi to que

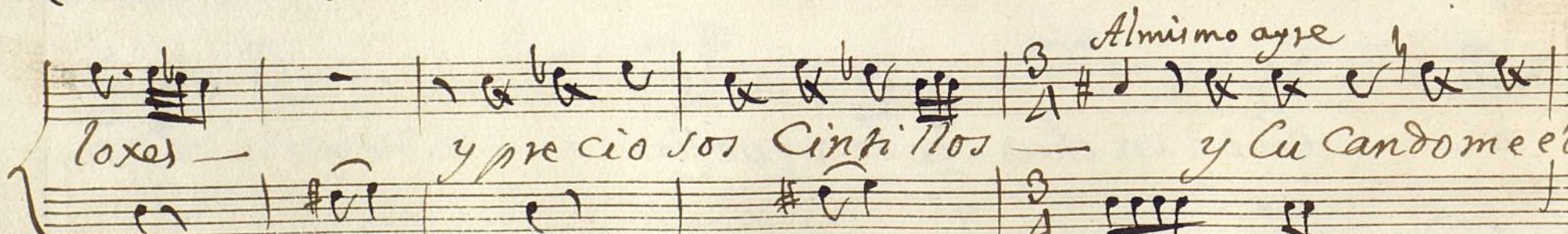
me pa so a justan


 Gido — o — me dijo se ño rita — aquí está mi vol


 sillo — tome vire lo que guste — que me gustó servirlos —


 el manze — bo gozo ro —


 viendo un lance tan linda — sacó vi — cos de


 loxos — y preciosos Cintillos — y Cu Candomes el

Parola

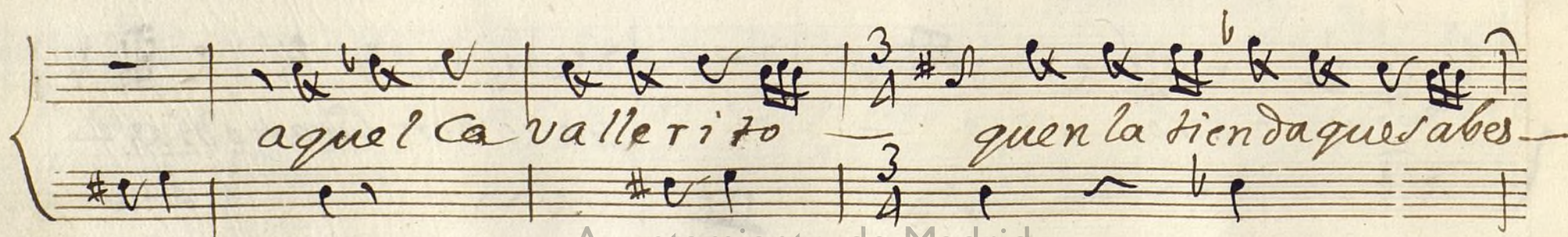
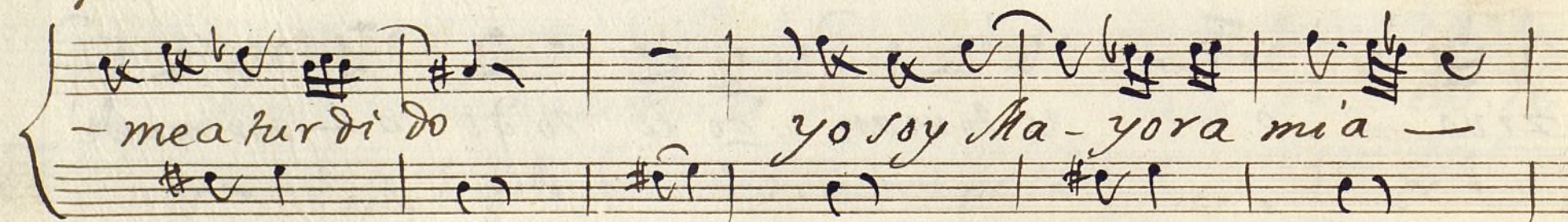
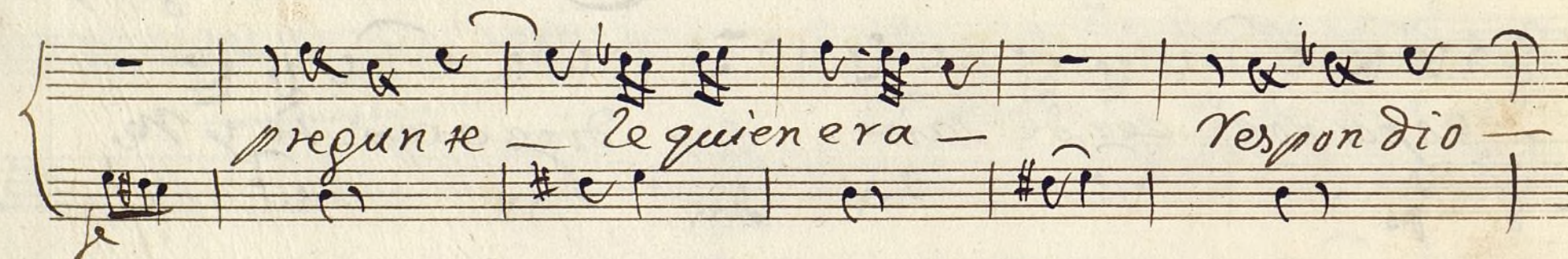
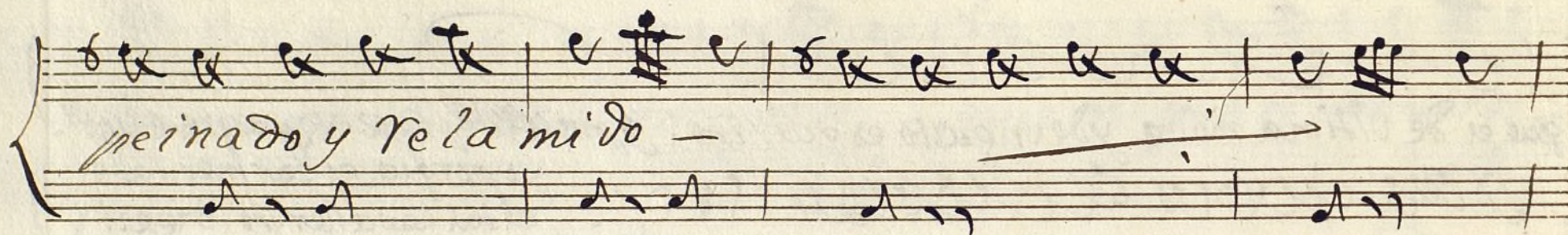
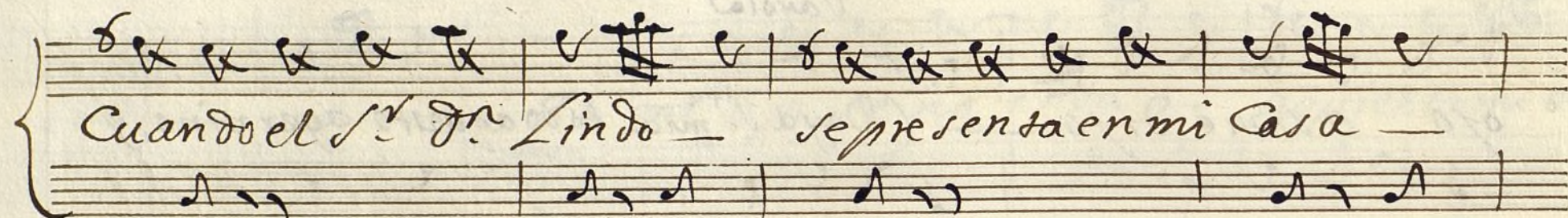
ojo a si me dijo — (Vaya ^{ra} mia todo aquesto ayer vino, y

que es de última moda y de un gusto esquisito; ~~y por el~~ ^{y por el} ~~vaya que es~~ ^{vaya que es} ~~el~~ ^{yo porque el} carmentale
el tal Cavallerito dice::)

y o por no a-zer de saire - e - diga a cep- to y ne

zivo — o — y toman - do lo todo o - me mudé

de in pro biso — o — pasaron Cuatro dias —



Parola

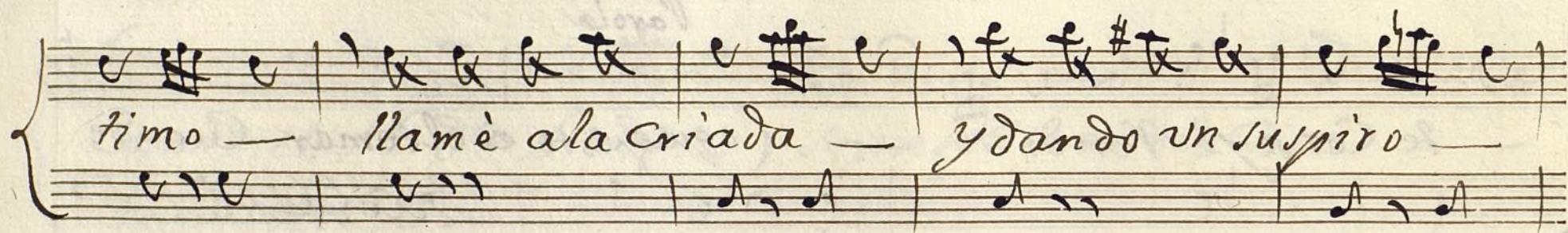
le Cor se je Ven di do — (o que gusto es el tomar Cuando

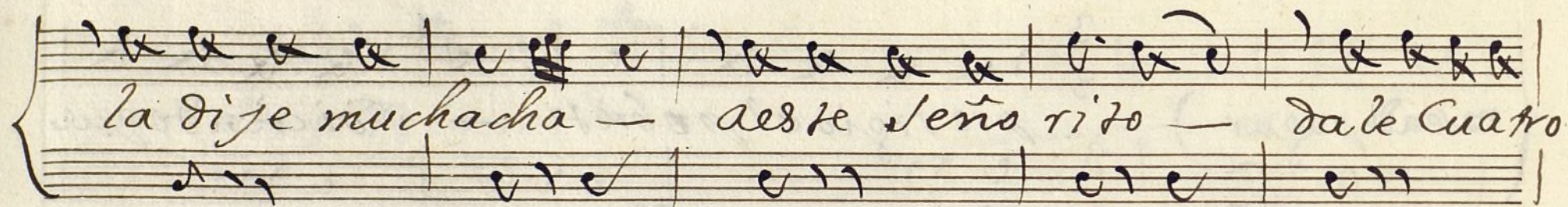
no se a de pagar) pro rigio el pobre se — di ciendo que

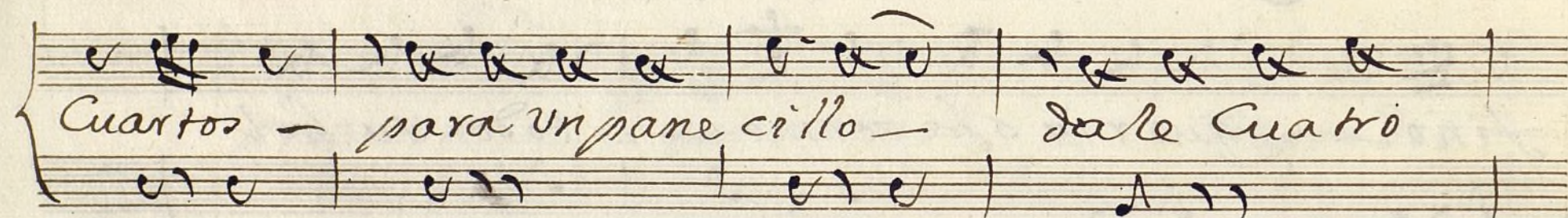
fino — que ria o fre zer me — todo su bol

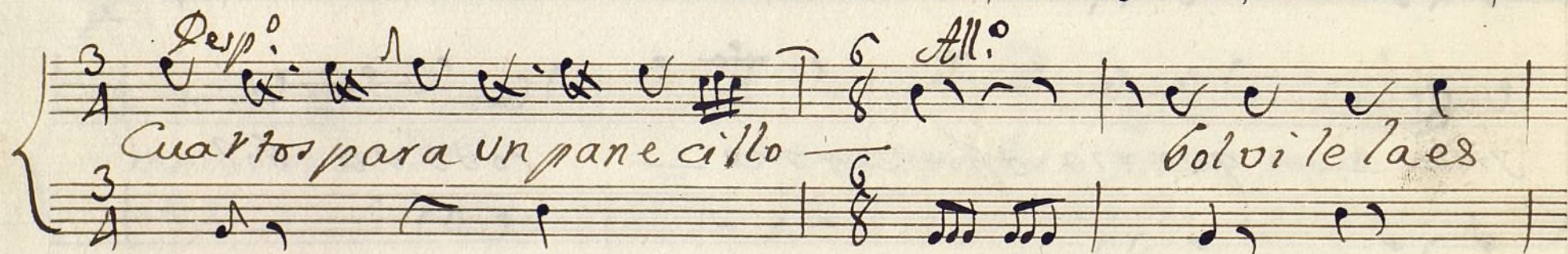
sillo — que ria o fre zer me — todo su bol

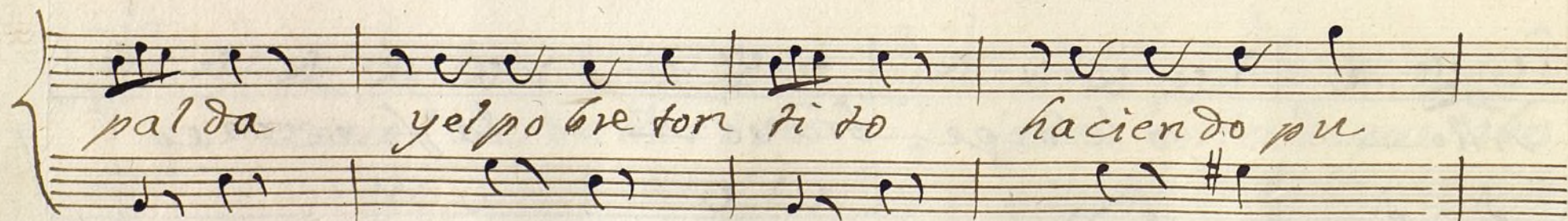
sillo — yo le di ge bra vo — la fine za es

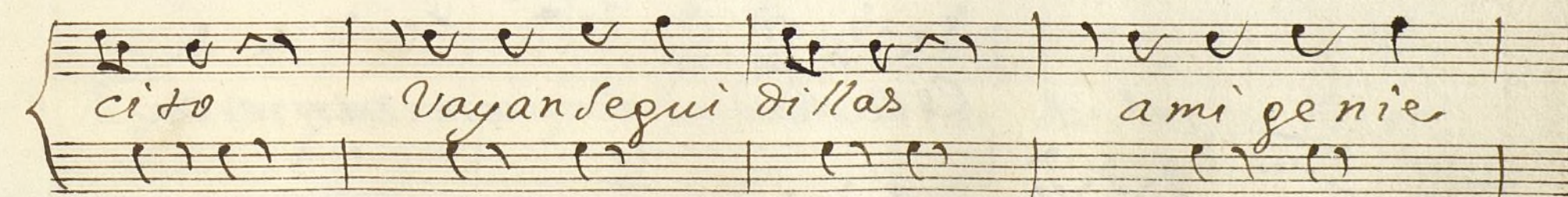
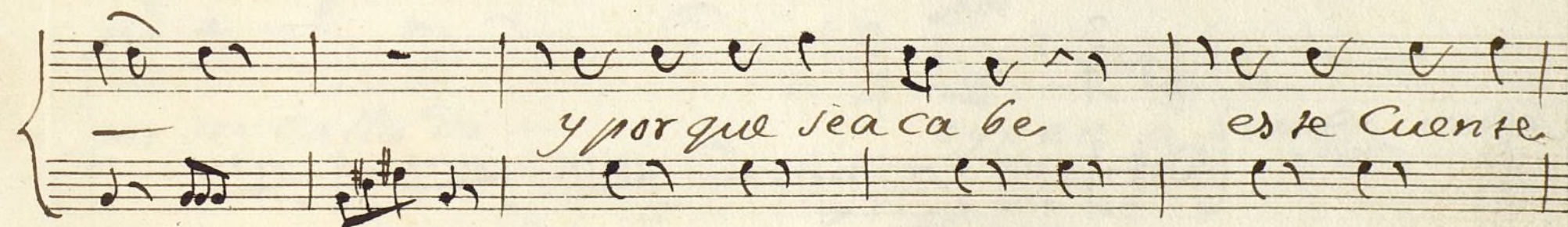
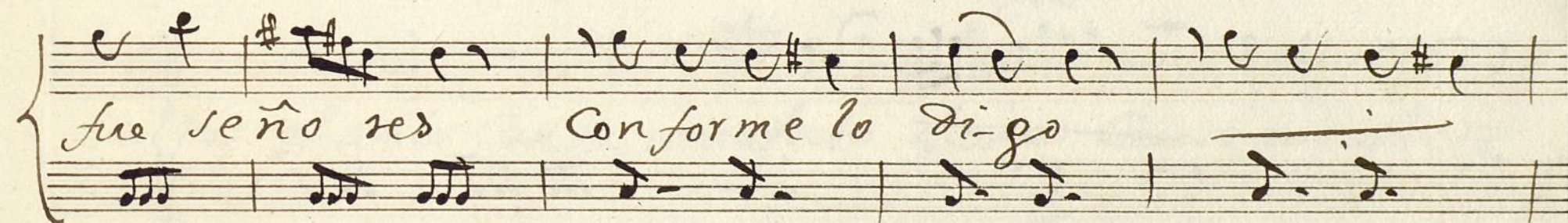
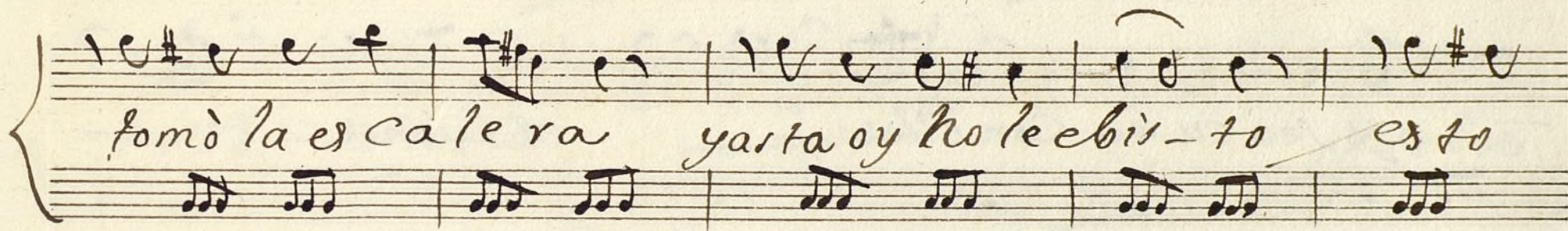
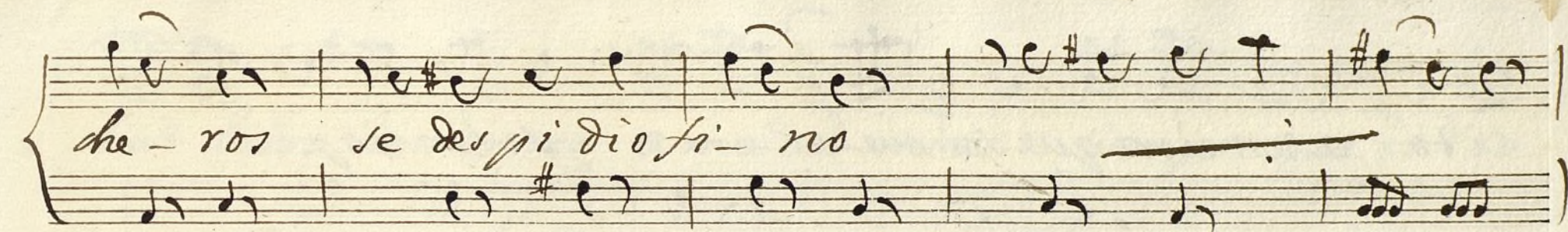

 timo — llamé ala Criada — y dando un suspiro —


 la dije muchacha — aeste Señor rito — Dale Cuatro


 Cuartos — para un pane cillo — Dale Cuatro


 Cuartos para un pane cillo — bolvile laes


 palda y el pobre tori rito haciendo pu



Cito aencion que son nuevas - silencio pido

y se acababa con ellas - el Cuento cito

Segui. And.

 Escuchad - los lamentos escu

Escuchad - los lamentos escu

chad - los lamentos amados mios siempre queridos

y sobre saltos -

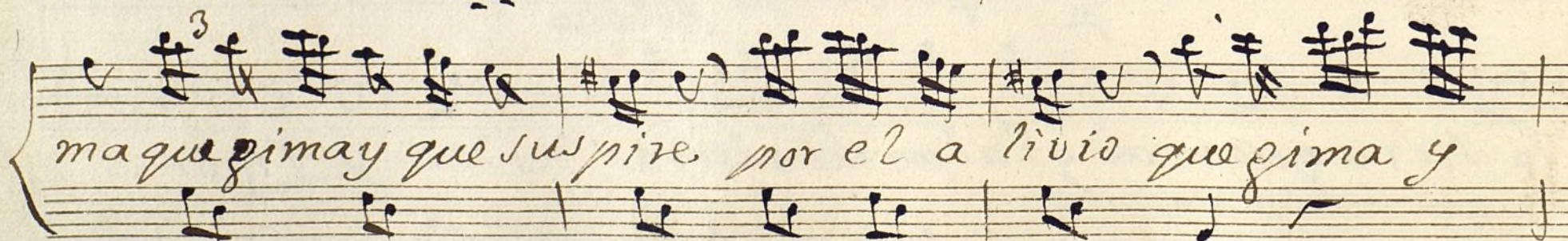
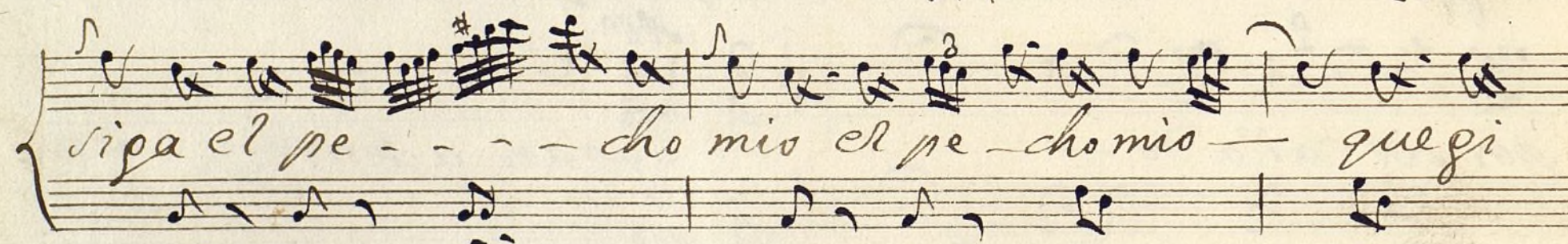
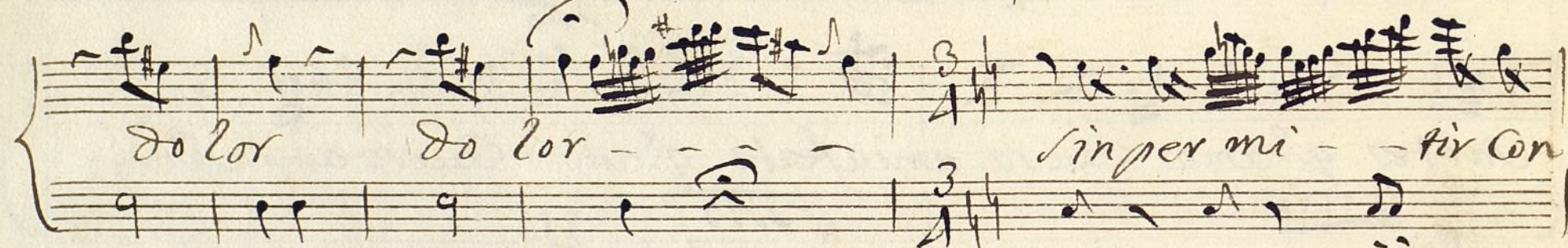
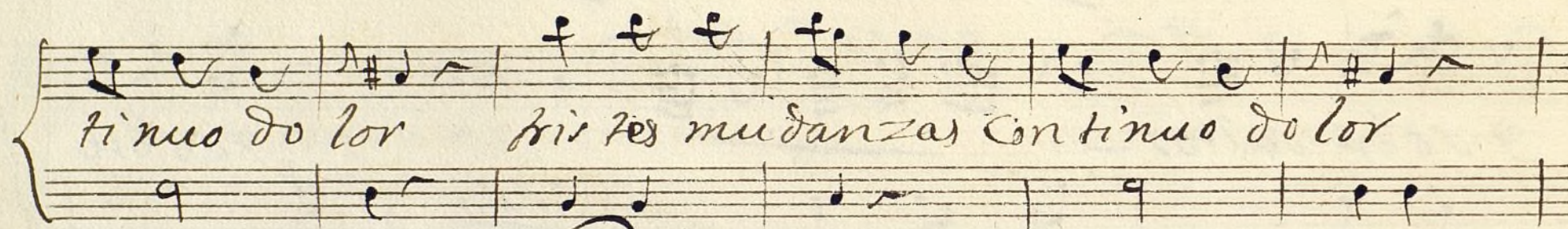
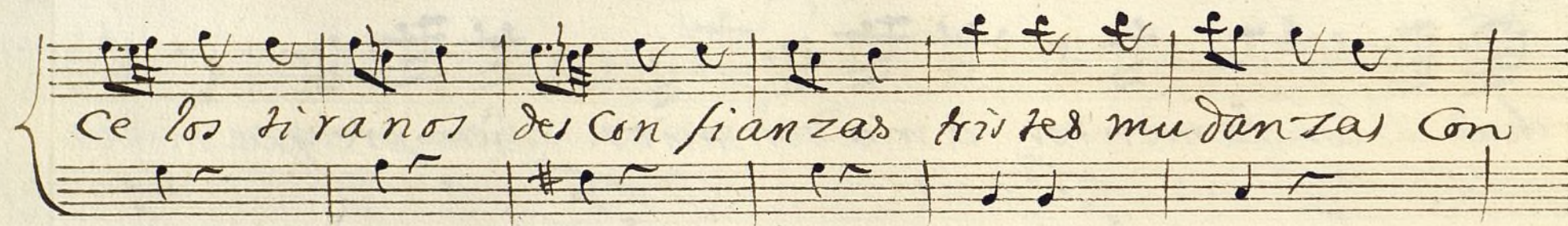
saltos q' amor Causa amiafecto q' amor Causa amiafecto

por ser callado -

Allo.

Allo. vivo

la fiera guerra q' al pecho altera desden y rigor



que suspi re-suspi re por el a livio

y en tal desgracia ni a un el consuelo logro ni a un el consuelo

logro de la esperanza — *All.^o* todo es quimera *All.^o*

na da Con suelo todo des velo morir penar

morir penar angus tias tormen —

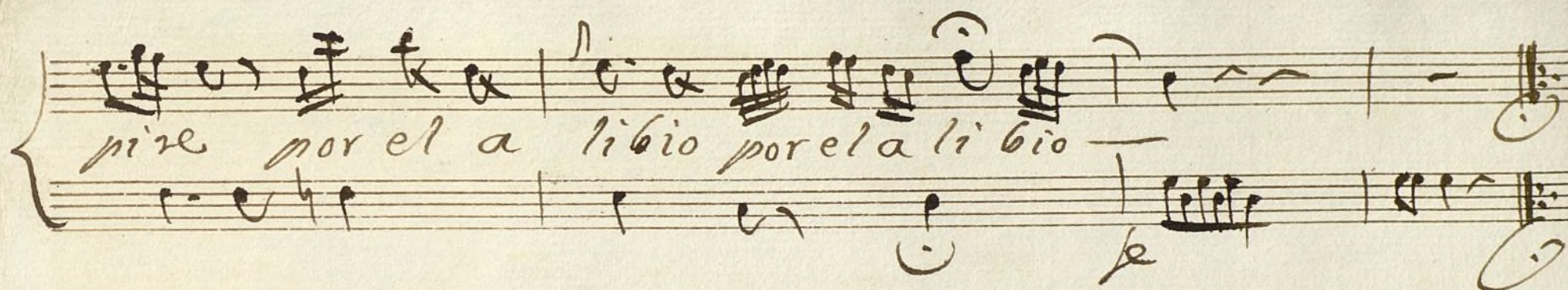
tos conigo las desma-yos agudos Rayos y

siempre penar y siempre penar

sin permi- - - - - rir consiga el pe - - - - - cho

mio el pe-cho mio - - - - - que gima que gima y que sus

pire por el a livio que gima y que sus pi- - re sus



Ayuntamiento de Madrid

+

Violin Primero.

sonadilla à Solo;

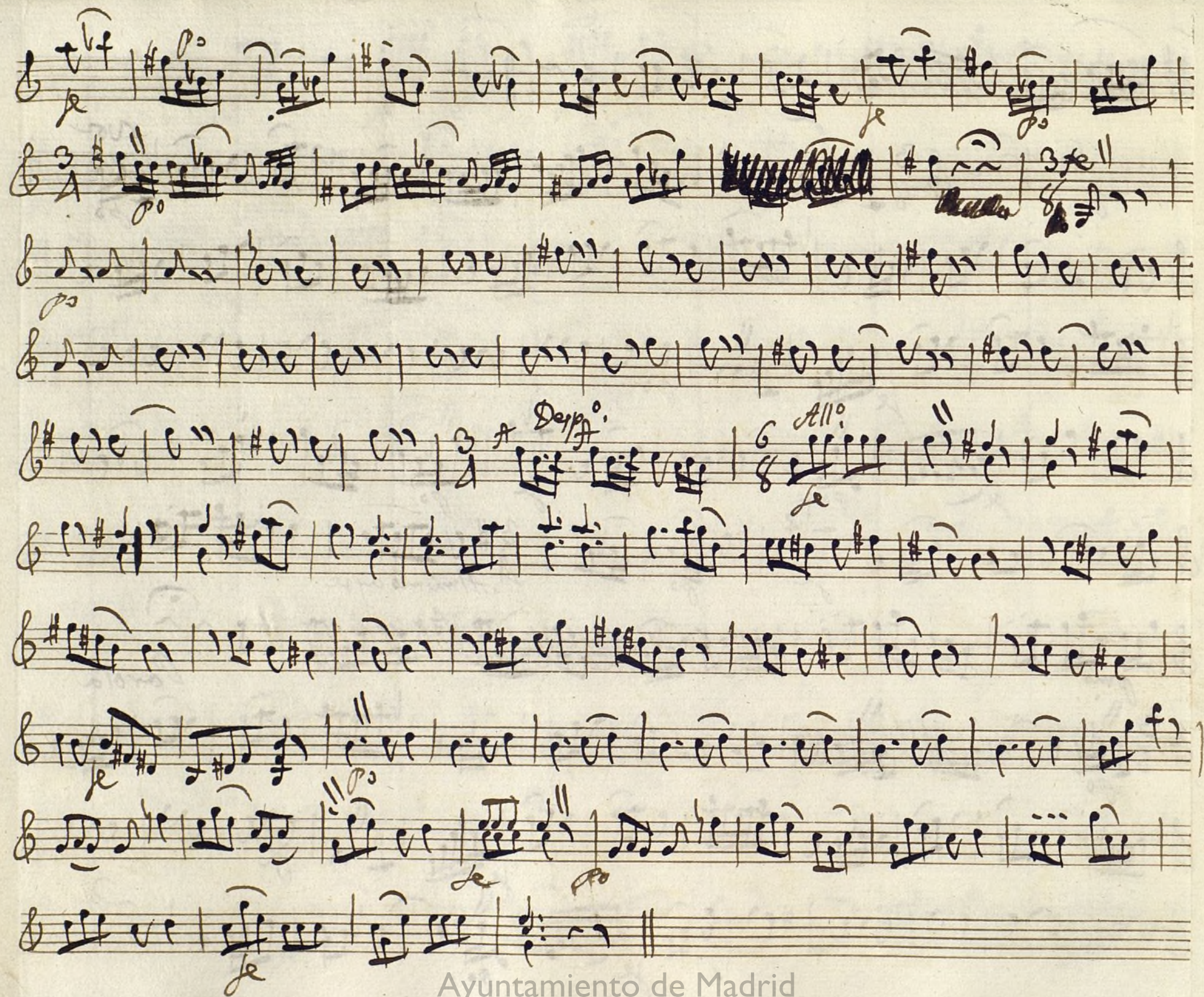
//

oy la Mayorita

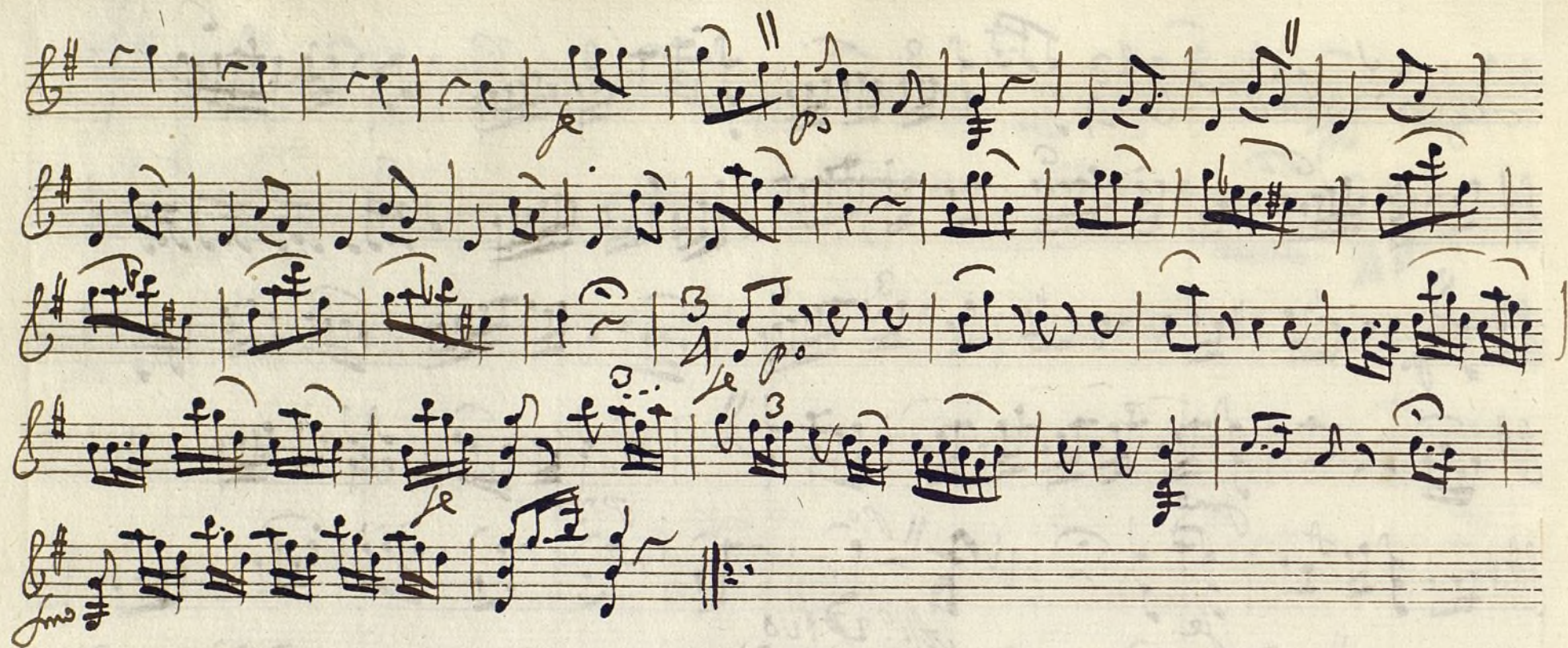
Alleg. $\#0$ $\#2$

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Dynamic markings such as *p* (piano), *f* (forte), *p^{mo}*, *f^{mo}*, *p^{er}*, and *p^{er}* are interspersed throughout. There are also handwritten annotations like *le*, *vol.*, *no*, and *r.*. The final staff ends with a large, dense scribble of ink.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (e.g., 3/8, 3/4), notes, rests, and dynamic markings (e.g., *Allegro*, *Andante*, *Al mismo aire*, *Parola*, *Volta*). There are several instances of heavy blacked-out passages, likely indicating corrections or deletions. The manuscript is written in dark ink on aged paper.



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 score begins with the instruction "Segu. Andno" and contains various musical markings such as "Andno", "Allo vivo", "Andno", "Allo vivo", "Andno", and "Allo vivo". There are also dynamic markings like "p" (piano) and "f" (forte), and articulation marks like "le" (legato). The notation features many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The manuscript is written in brown ink on aged, slightly discolored paper.



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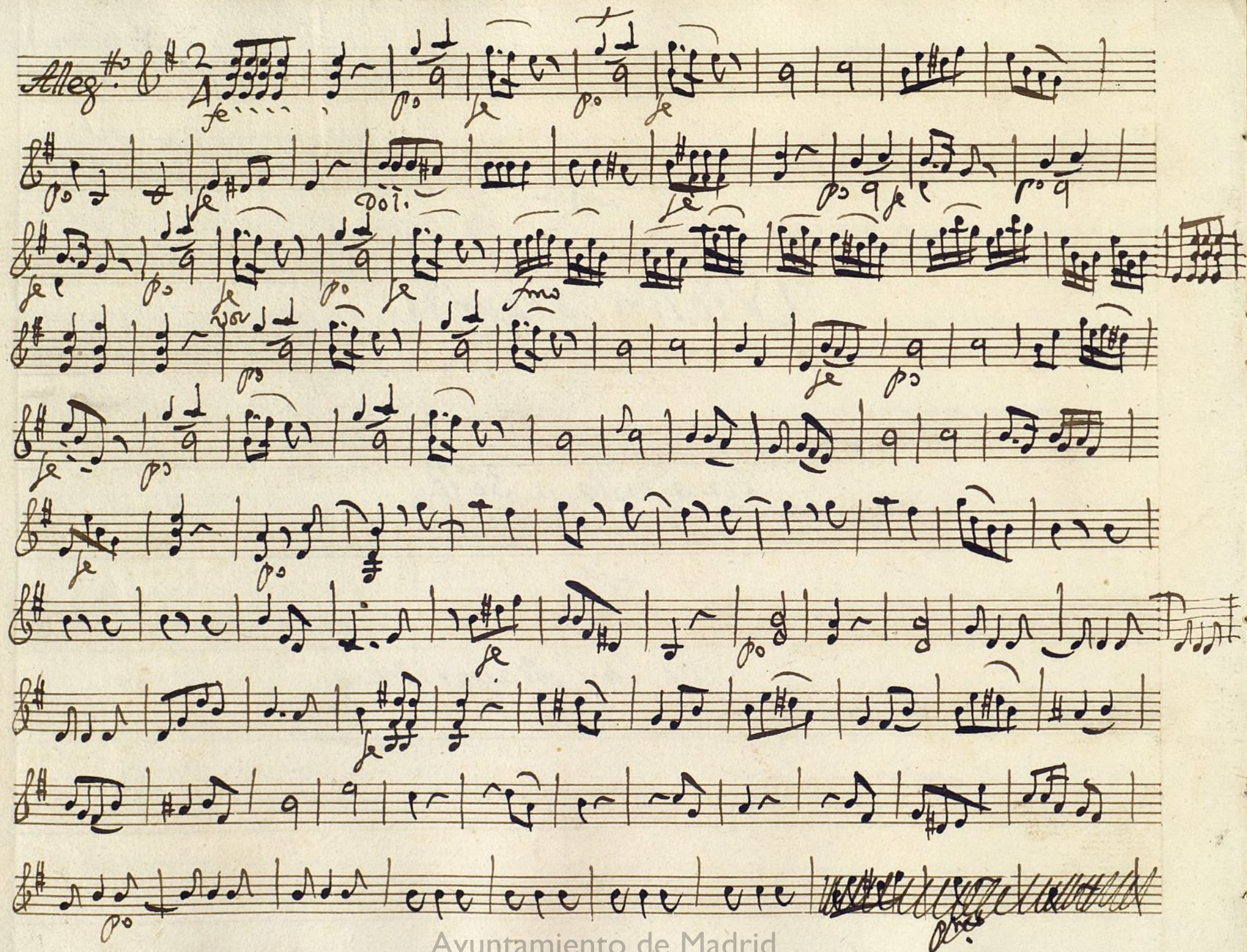
The image shows a single page from an old music manuscript book. The paper is a light cream or off-white color, showing signs of age such as slight discoloration and faint smudges. There are ten horizontal musical staves, each consisting of five lines, drawn in a dark brown or black ink. The staves are evenly spaced and run across the width of the page. The right edge of the page shows the binding of the book, with the adjacent page visible on the far right. At the bottom center of the page, the text 'Ayuntamiento de Madrid' is printed in a simple, dark font.

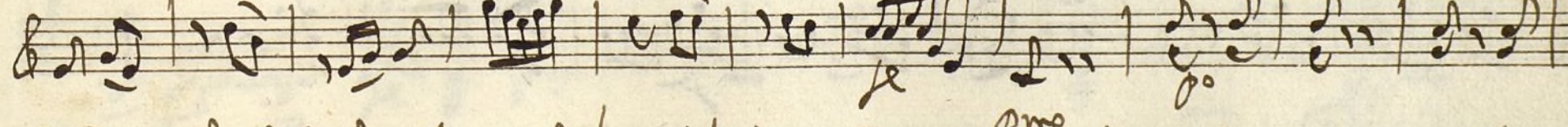
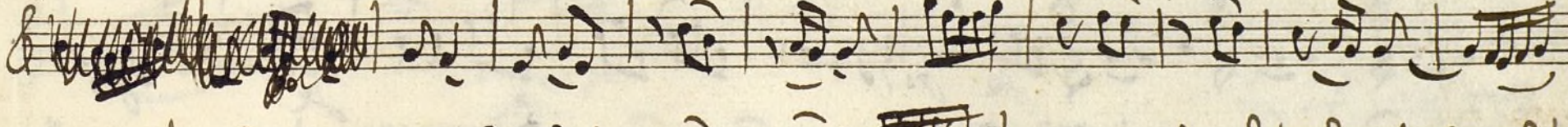
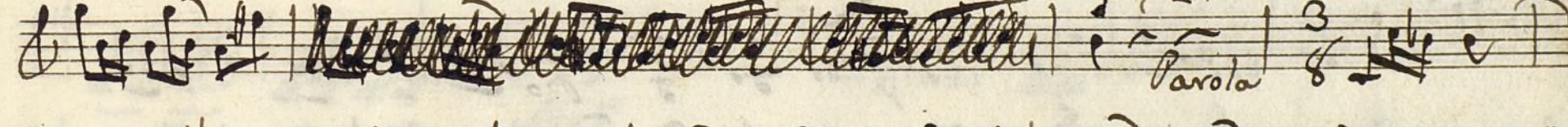
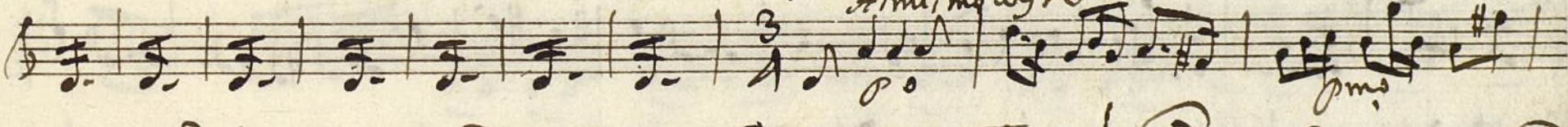
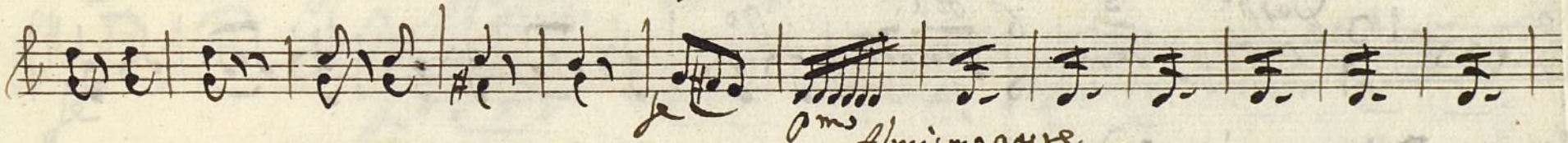
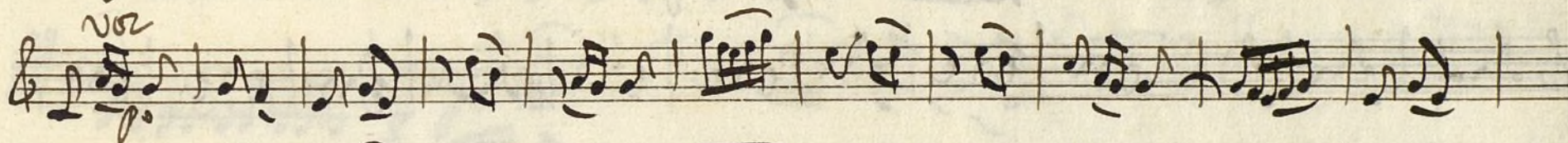
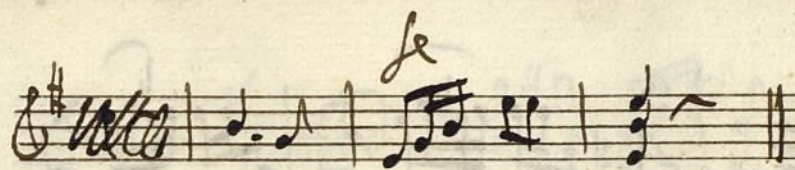
Ayuntamiento de Madrid

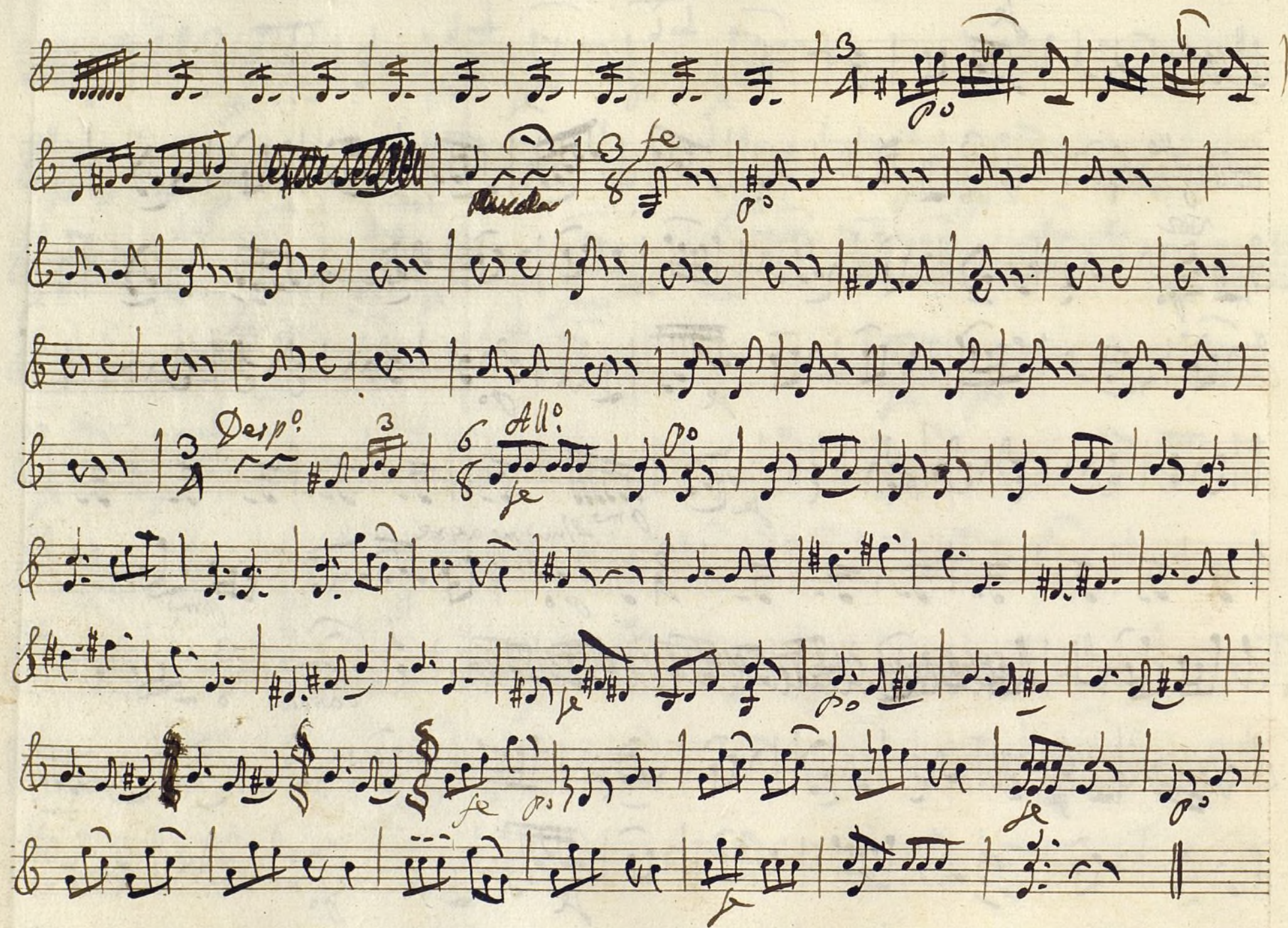
Violin Segundo.

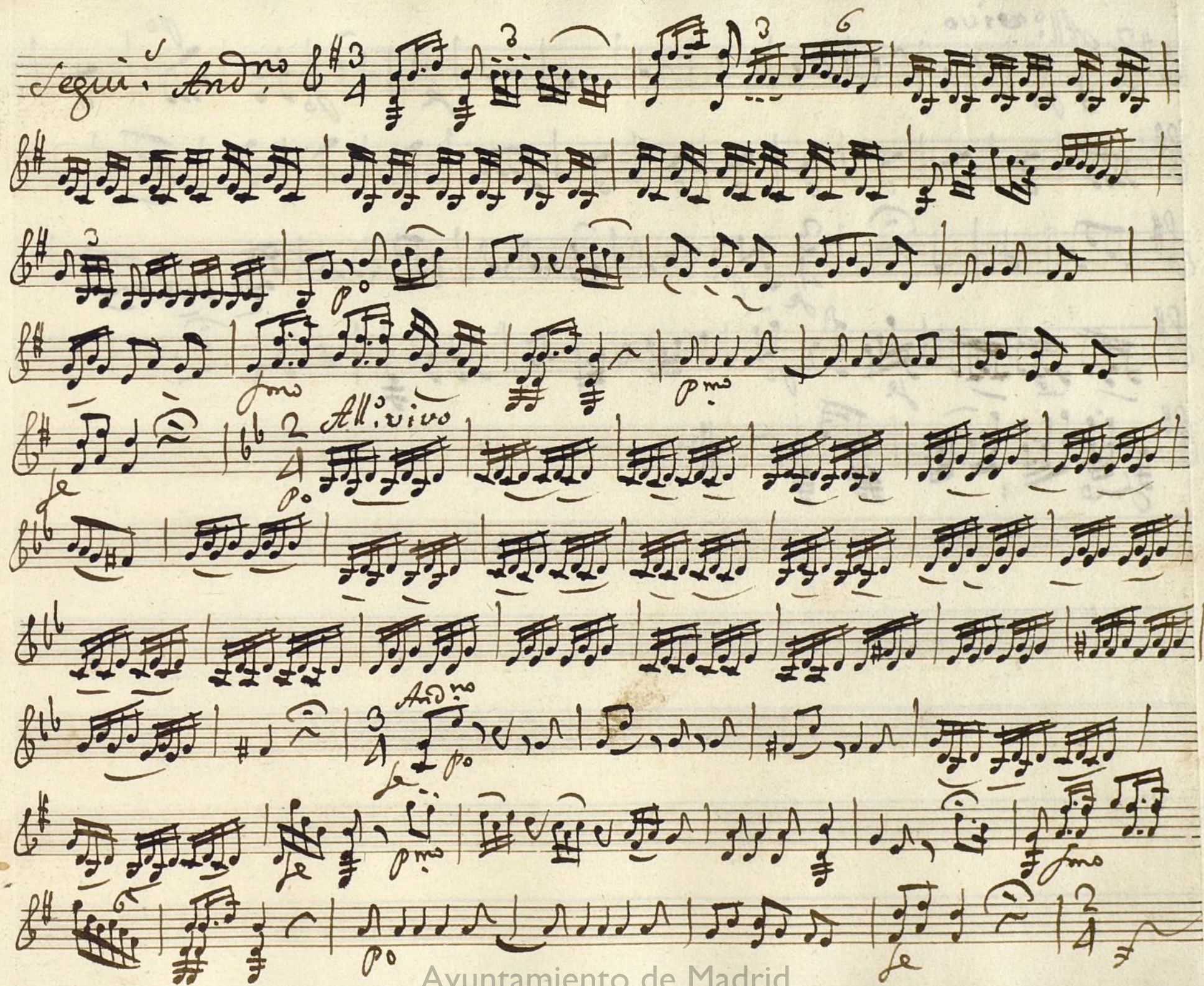
tonadilla à solo;

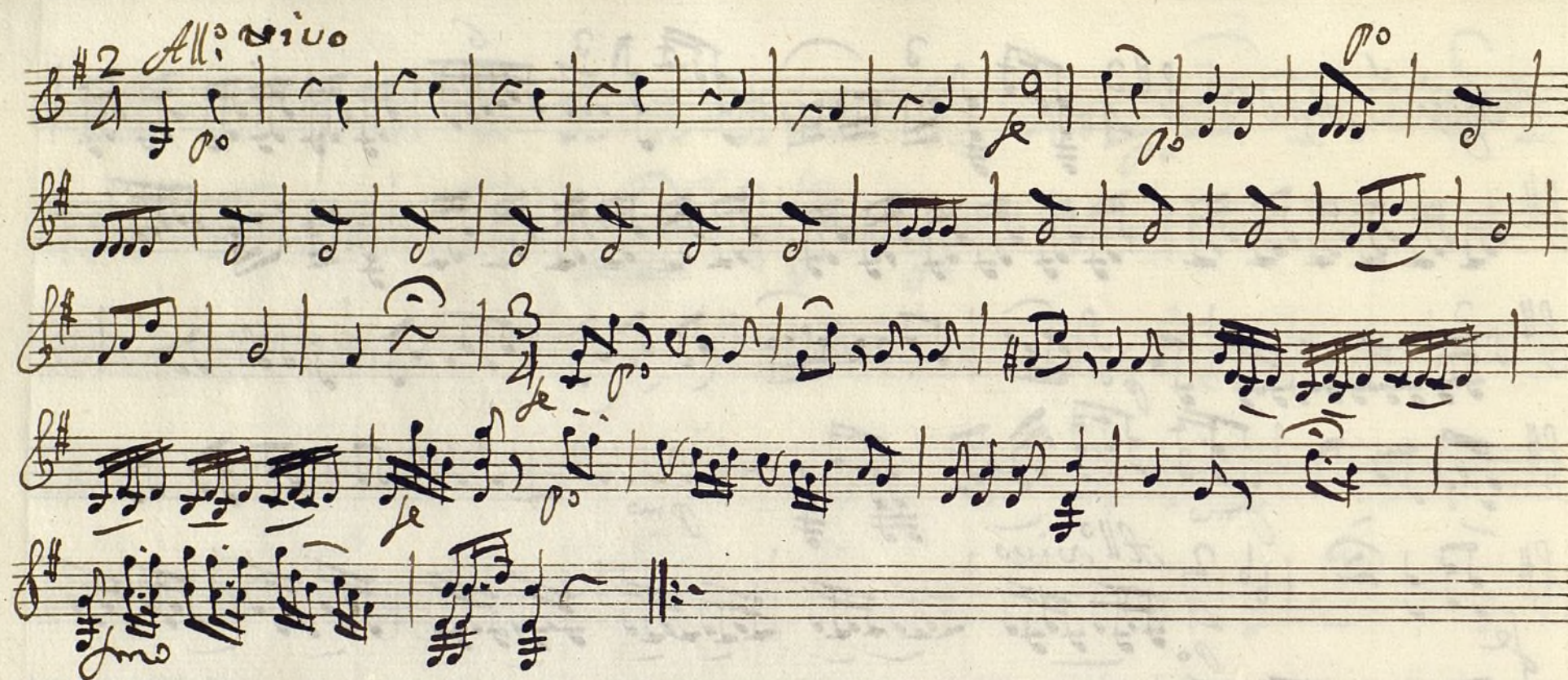
oy la Mayoritas;

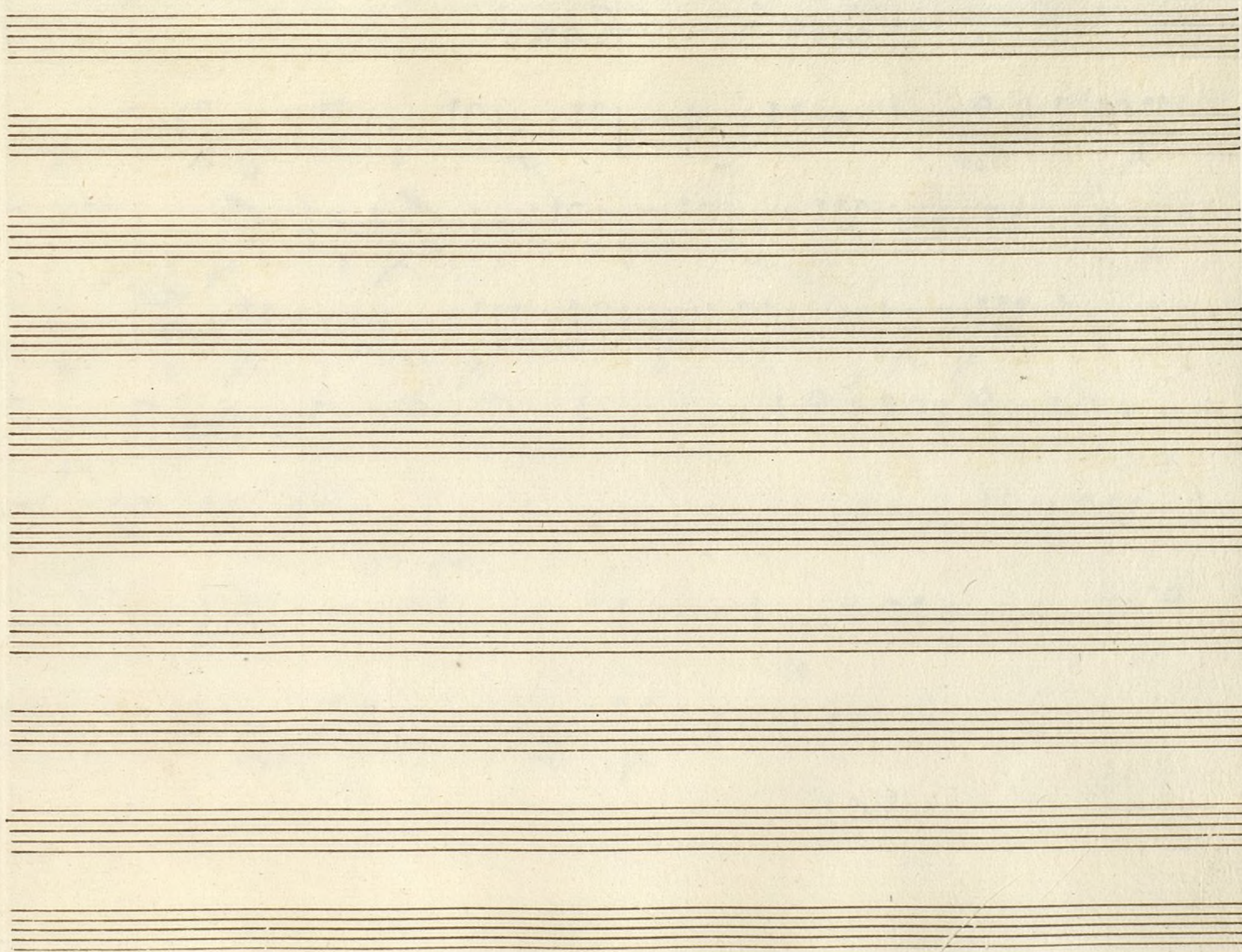












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The image shows a single page from an old music manuscript book. It features ten horizontal musical staves, each consisting of five lines. The paper is aged, with a yellowish-tan hue and some visible foxing or staining, particularly in the upper left and center. The staves are empty, with no notes or markings. At the bottom center of the page, the text "Ayuntamiento de Madrid" is printed in a simple, dark font. To the right of this text, there is a small, faint, hand-drawn arch or bracket shape.

Ayuntamiento de Madrid

Trompa Primera

Rondalla à solo

MUS 80-23

Alleg.^{ro} $\text{D}=\text{F} \quad \frac{2}{4}$

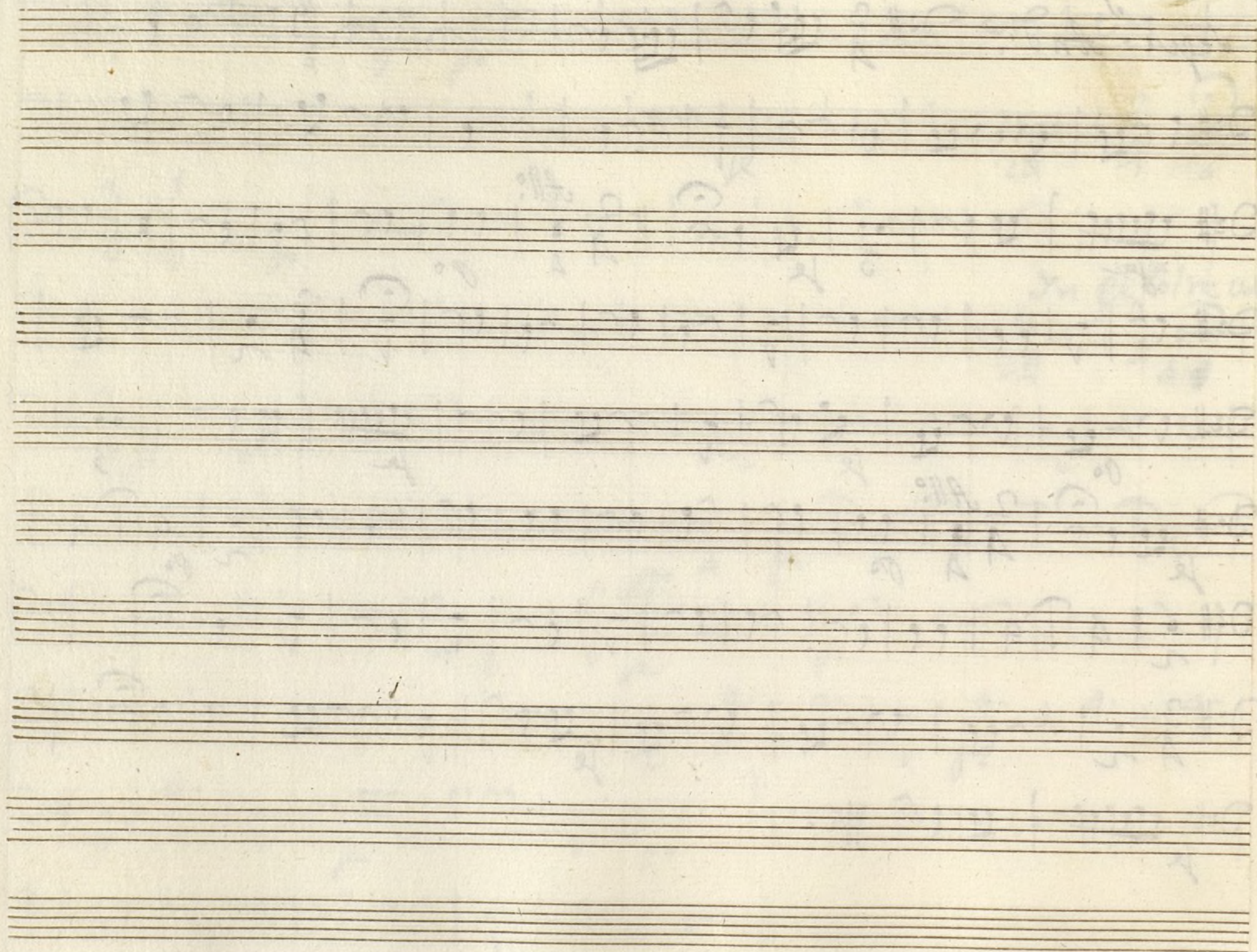
The musical score is written on seven staves. The first staff begins with the tempo marking 'Alleg.^{ro}' and the key signature 'D=F' (one sharp). The time signature is '2/4'. The music is written in a single system. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are dynamic markings such as 'p' (piano) and 'f' (forte). The score ends with a double bar line.

Volte

Infant

Alleg

Handwritten musical score for a piece titled "Allegretto". The score is written on ten staves. The key signature is one sharp (F#), and the time signature is 3/8. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as "p" (piano) and "f" (forte). There are also some performance instructions like "In der Polka" and "Allegretto". The score is written in a cursive, handwritten style.



Ayuntamiento de Madrid

Trompa Segundo.

tonadilla à Solo

Mus 80-23

Allegro $\text{D:}\sharp$ $\frac{2}{4}$

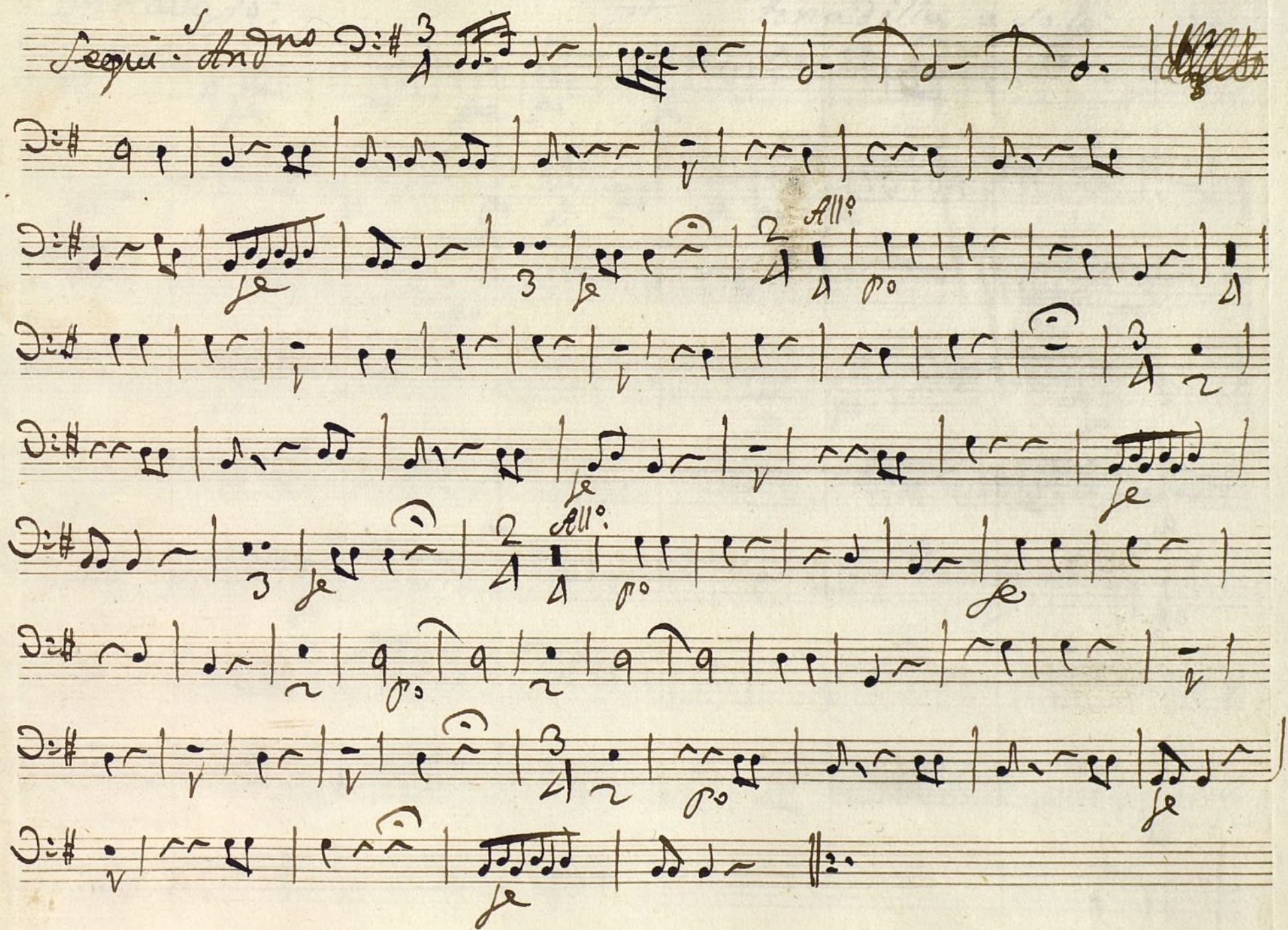
The musical score consists of eight staves. The first staff begins with the tempo marking 'Allegro' and the key signature 'D: sharp' (D major). The time signature is 2/4. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line on the eighth staff.

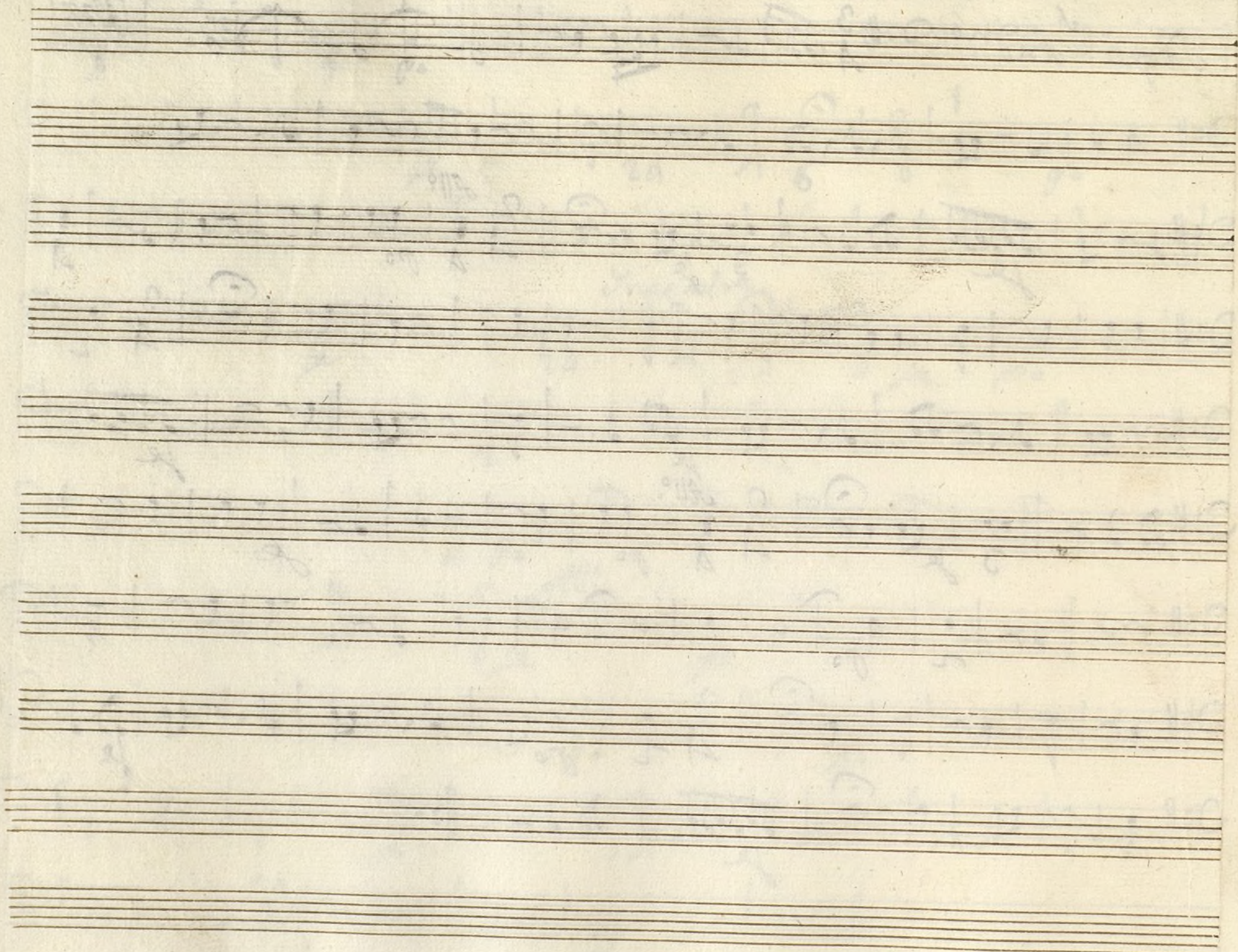
Vol'n

Infant

Alleg. ^H

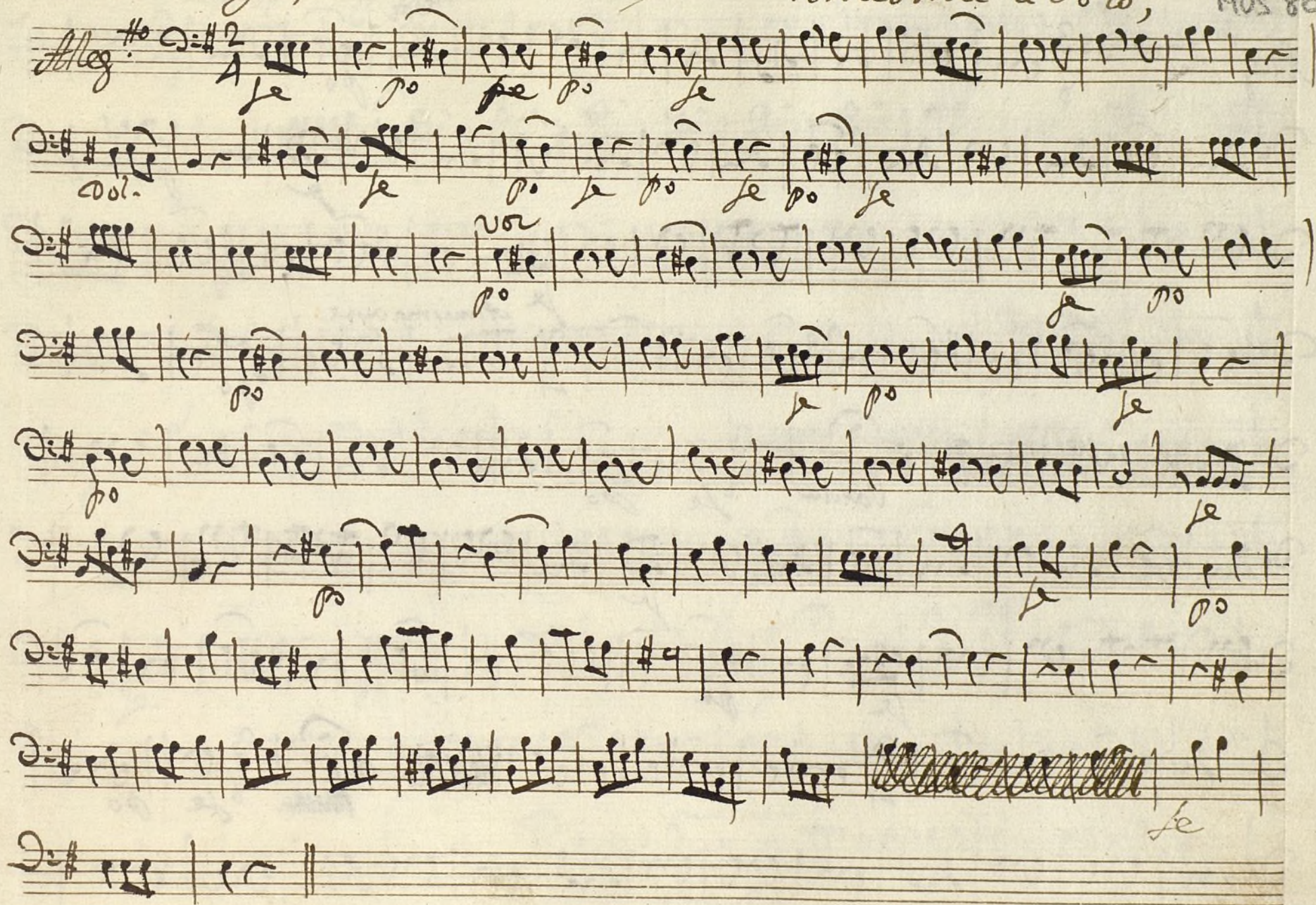
Handwritten musical score for "The Rose Tree" in G major, 3/8 time. The score is written on ten staves. It includes tempo markings "Allegro" and "Ingesolore", and dynamic markings "p" and "f". The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.





Con trabajo;

tonadilla a solo; Mus 80-23



Alleg. And. 3/8

Alleg. And. 3/8

Al mismo aye

Parola

Finale

