

Leg.º n.º 20

MUS 97-17

(Leg.º n.º 30)

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Ton.ª a duo

el Mafo, y la Dama

Con Viol. y Trompas

1165

30

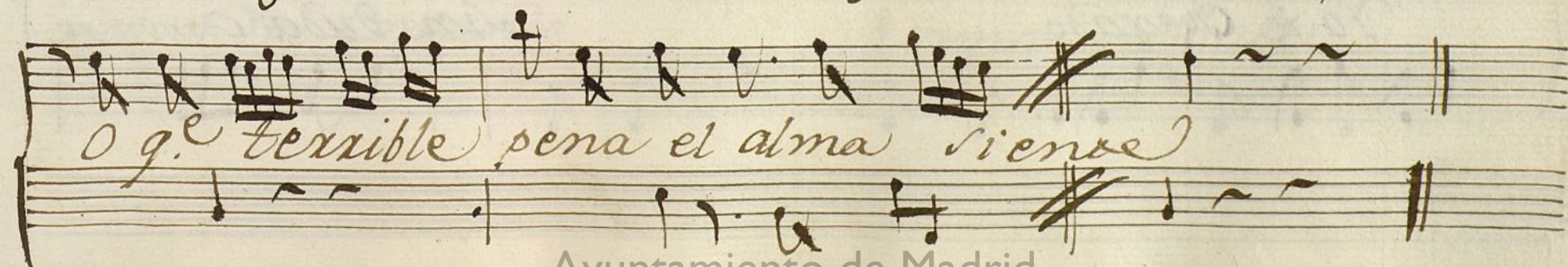
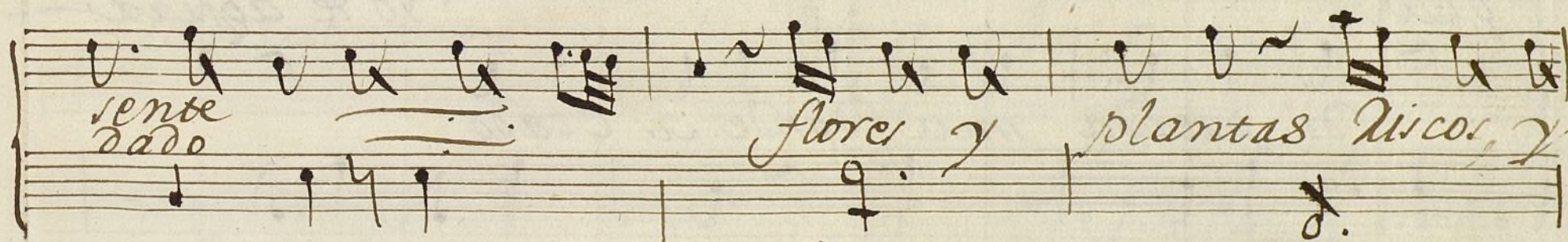
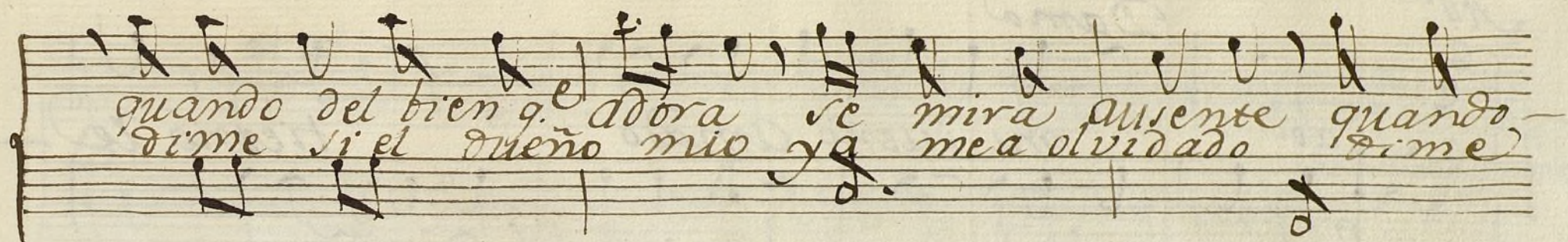


*All.<sup>o</sup>*

*Dama*

O que terrible pena pena el alma  
 siente o q.<sup>e</sup> terrible pena el alma siente o que  
 terrible pena el alma siente el alma siente  
 fiero Cuidado







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

*Ma<sup>do</sup>.* *mi dueño amado* *tierno te*

*Pexlita* *mia* *mi dulce dueño*

*galo* *Yo te aquax*

*di penda mia donde a ctado*

*daba* *Sin duda amor se* *bux*

*Yo te Cperado* *Sin duda amor se*



la Cuentame

buxla de mi Ciudad

Cielo cuentame vamo lo q. te as echo oy en el Prado

oye bien

vamos despacha

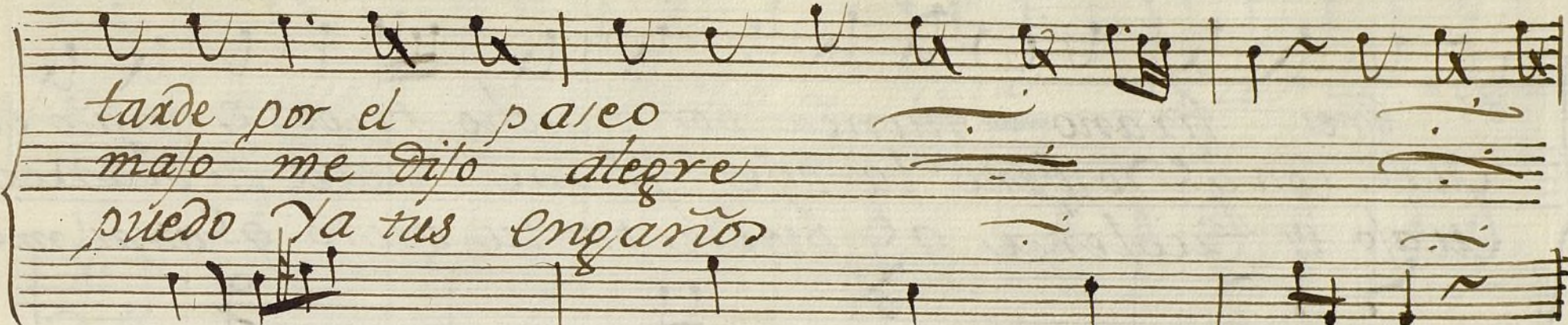
mio lo Yre Contando vamos despacio



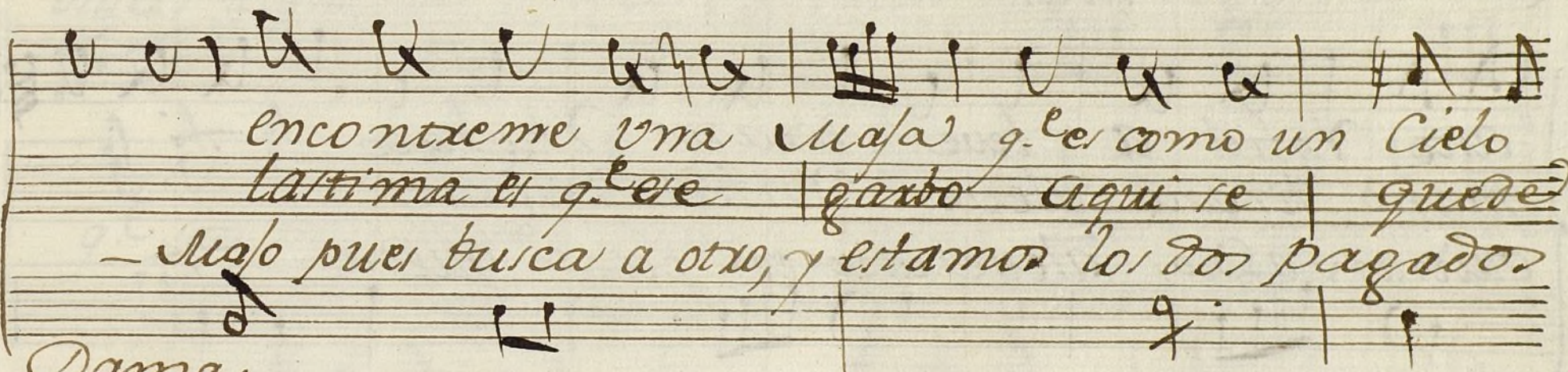
*g.º el Caro qui to — — — — — 10*  
*g.º el Caro qui to ro chitono, y qua —*  
*po chitono, y quapo — —*  
*Map. bajando Yo esta*  
*Al verme tan de*  
*Pama Aquantar mas no —*

*And.º de All.º*





tarde por el paseo  
 mas me dijo alegre  
 puedo ya tus engaños



encuentre una casa q.<sup>le</sup> como un Cielo  
 la tina es q.<sup>le</sup> es garbo aqui se queda  
 - Mas puer busca a otro, y estamos los dos pagados

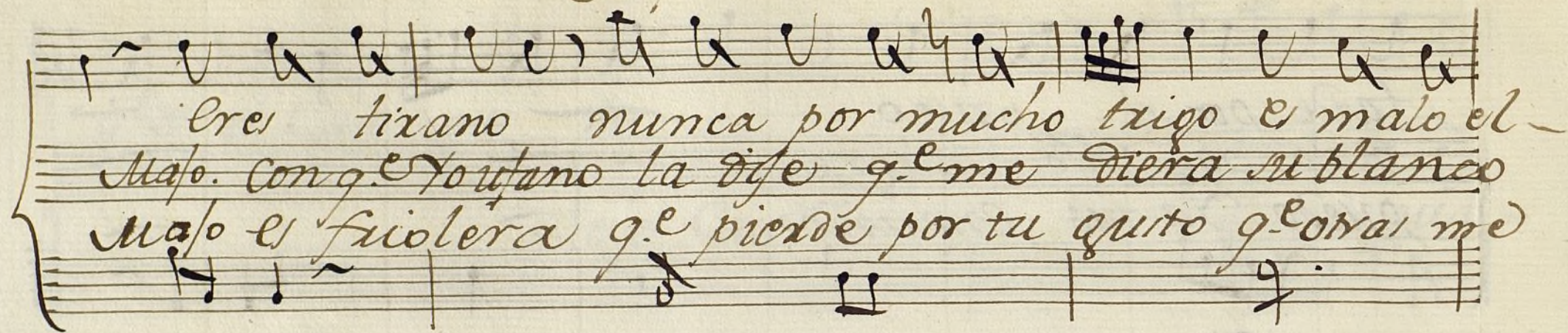
Dama.



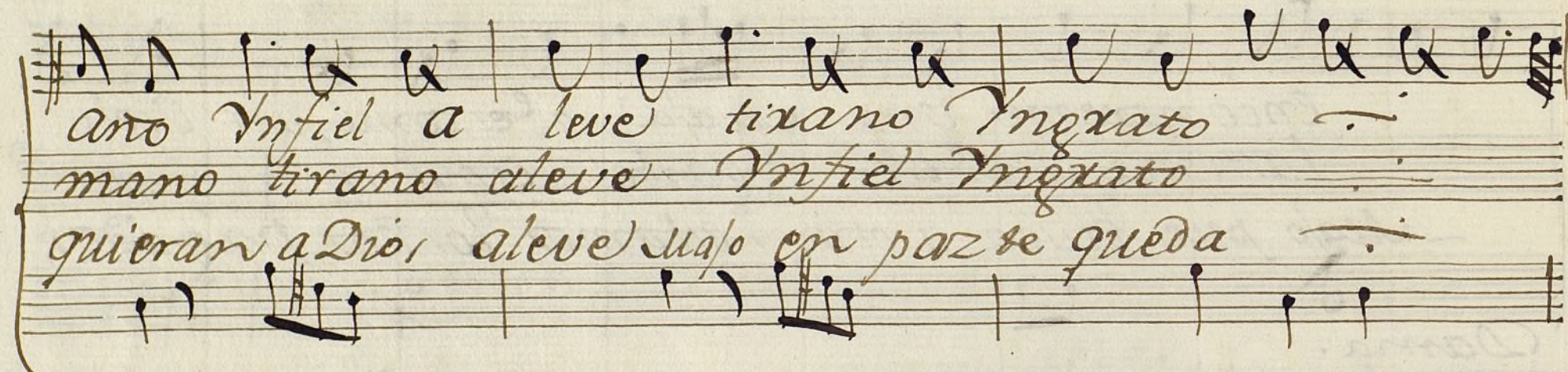
mira q.<sup>le</sup> dice no me des Celos  
 no no prongas Cielos valdeme  
 a fementido tirano falso



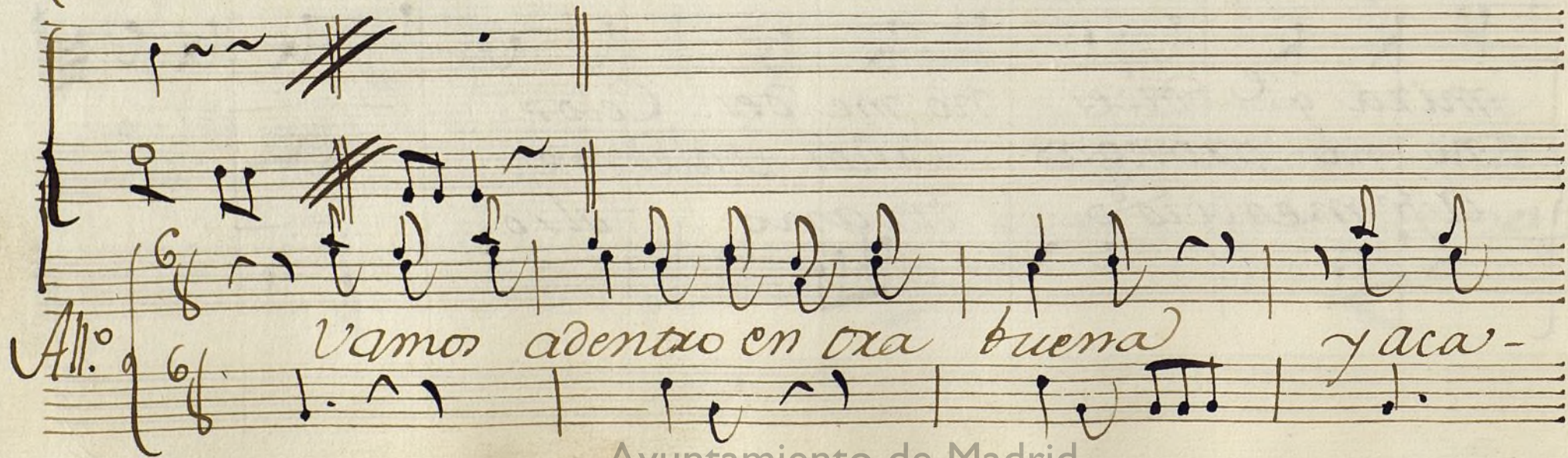
*Mafo*



Eres tirano nunca por mucho tigo e malo el  
Mafo. Con g. Yo ufano la dije q. me diera su blanco  
Mafo el fucilera q. e pierde por tu quito q. ora me

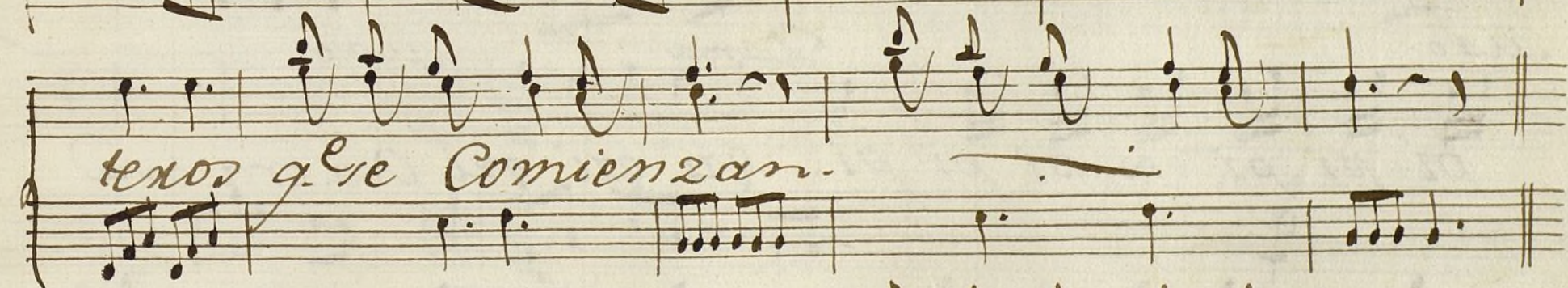
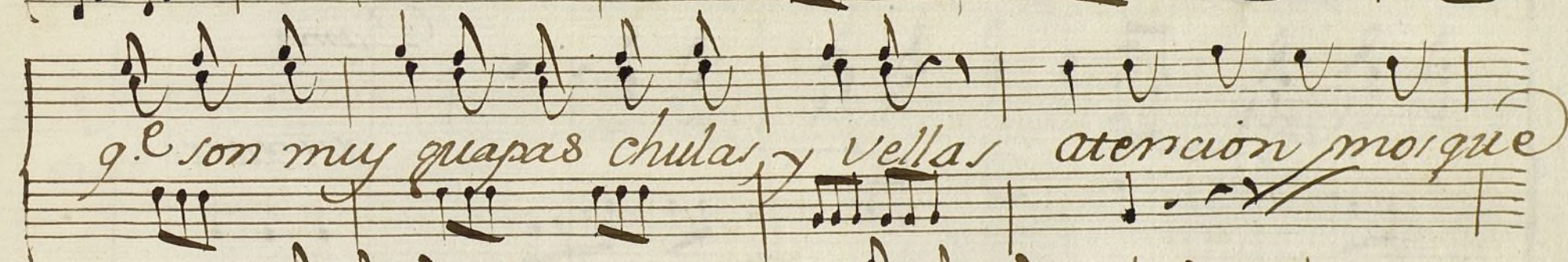
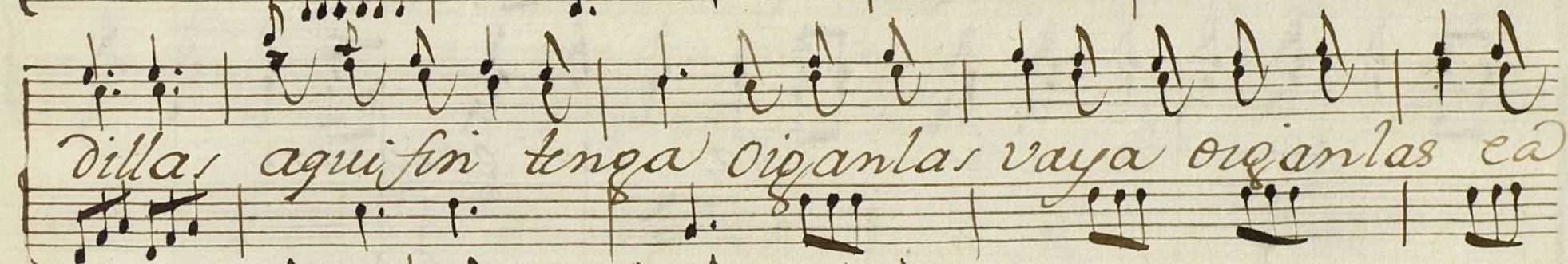
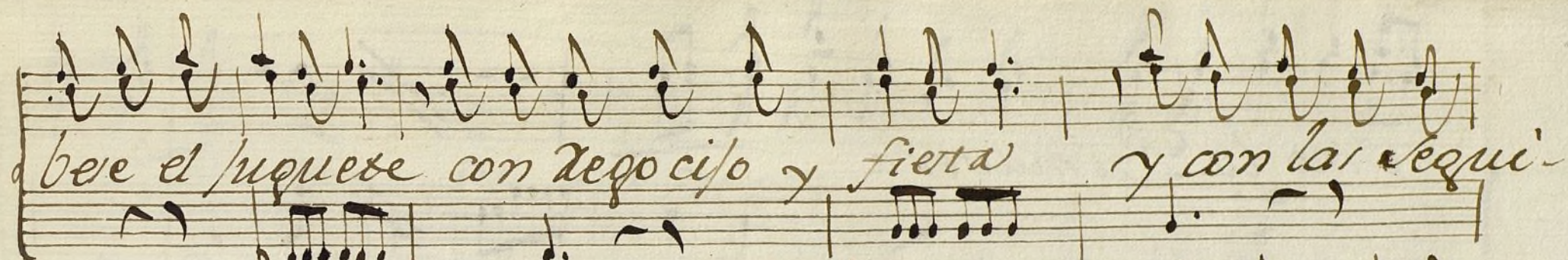


ano Infiel a leve tirano Ingrato  
mano tirano aleve Infiel Ingrato  
quieran a Dios aleve Mafo en paz te queda



*All.<sup>o</sup>* Vamos adentro en ora buena y aca-







*Vino la Primavera*

*todas las Ave cillas así gorgcean*

*Dama*

*xu xu xu*

*ma/o* *Dama* *ma/o*

*pi pi pi pi pi pi. xxi xxi xxi Ora ora ora*

*c. cu cu cu buen panay*



*pi pi pi gxi gxi gxi*  
*xu xu xu cra cra cra cu cu cu cu vuenpa*  
*nai*  
*toda la Ave*  
*cilla assi gougean.*  
*a Dios Señores*  
*q.º acaba la tonada*  
*todos perdonen.*



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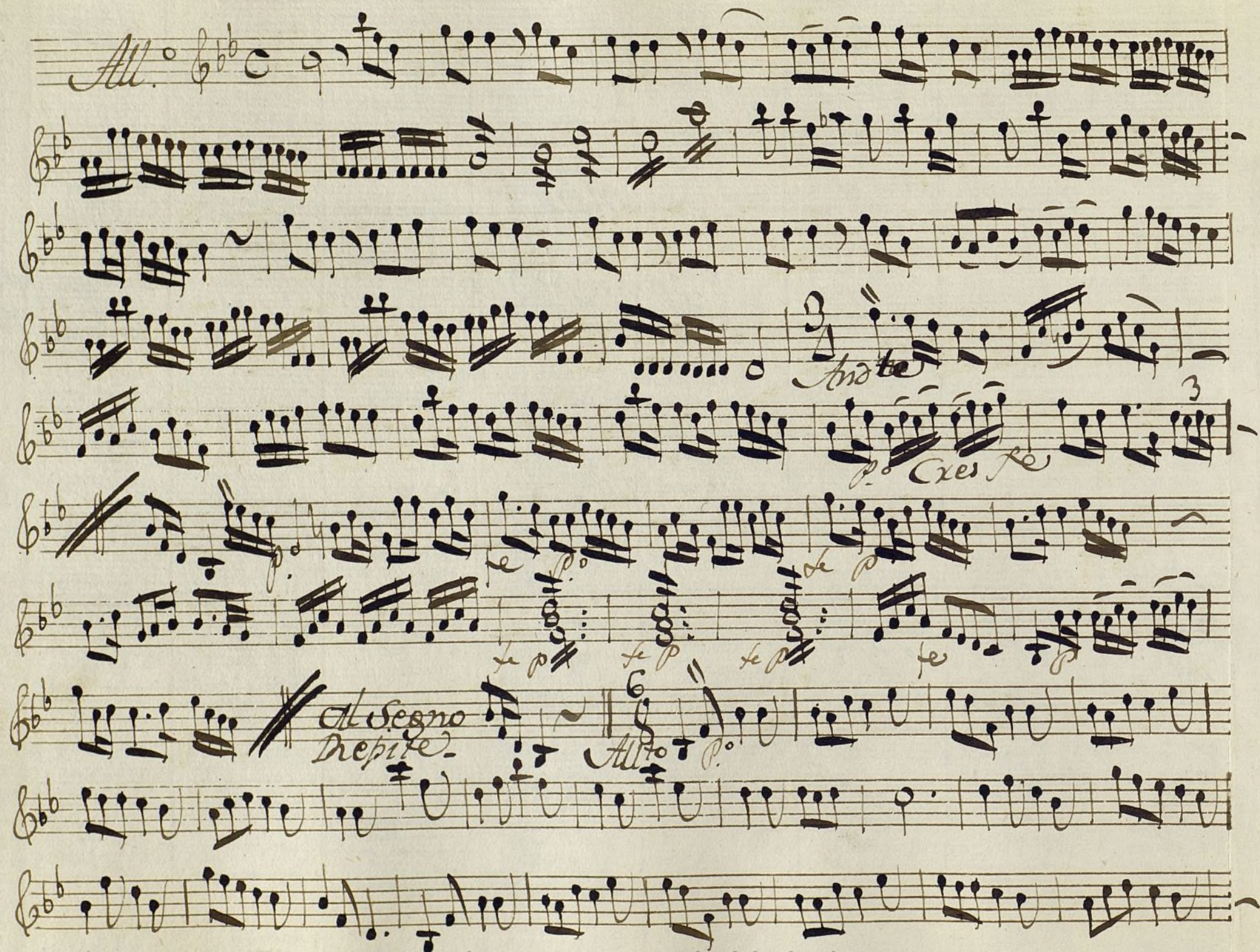
Violin 1.<sup>o</sup>

Ton.<sup>a</sup> a Duo

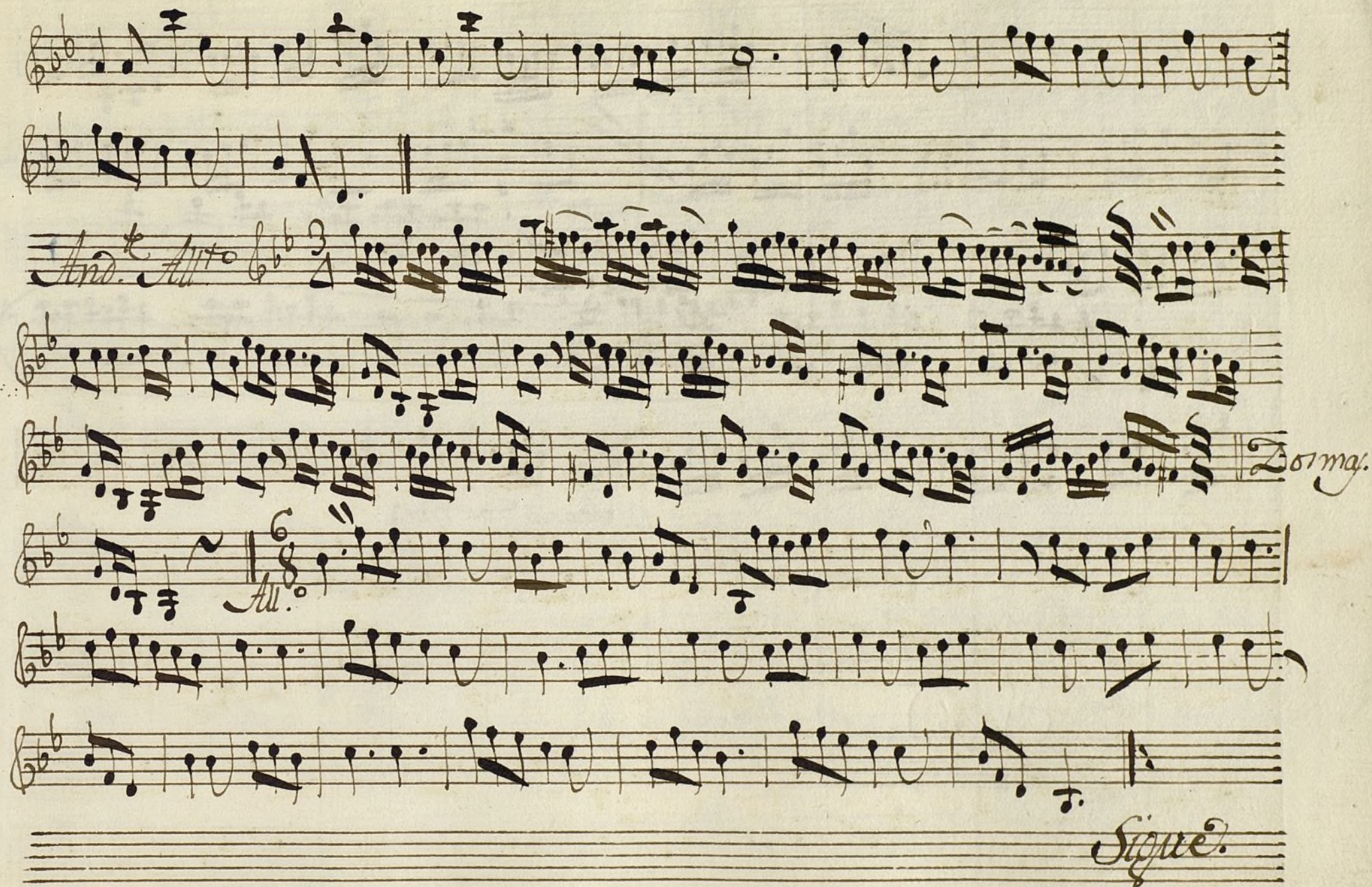
el Majo, y la Dama.



Handwritten musical score on ten staves. The notation is in G major (one sharp) and common time (C). The piece begins with the tempo marking *All.* (Allegro). The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings include *p* (piano), *cresc.* (crescendo), and *f* (forte). A section marked *And.te* (Andante) appears around the fourth staff. The piece concludes with the tempo marking *Allegro*. The manuscript is signed "Allegro" and "D. B. 1792" at the bottom left.









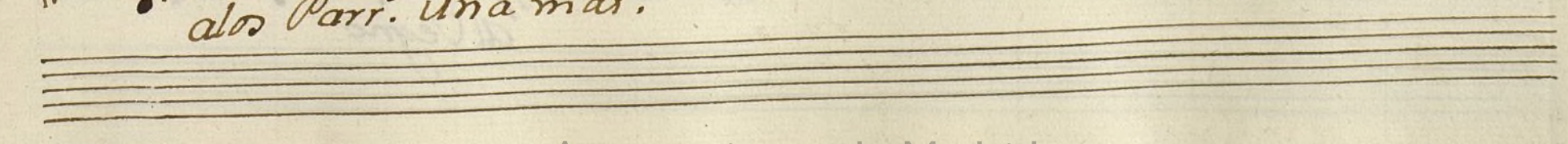
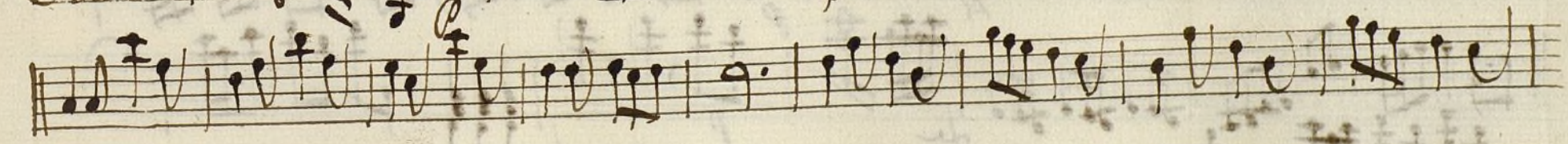
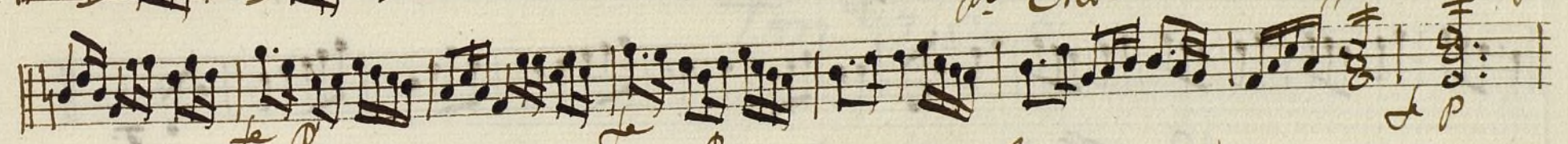
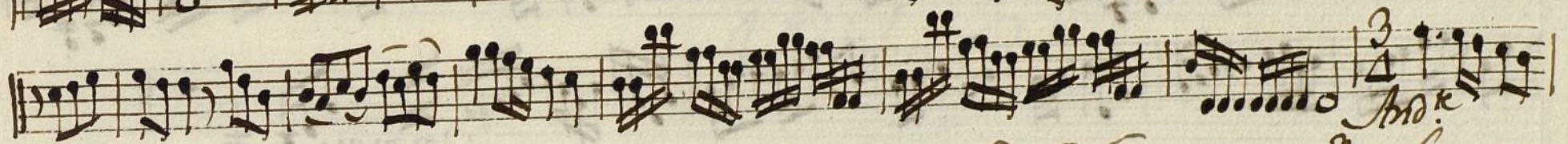
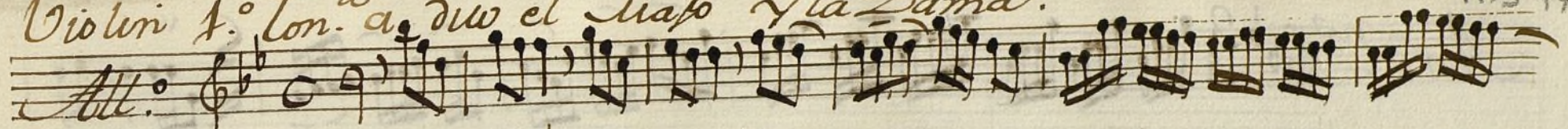
*Seq. All.<sup>to</sup>* 3/8

*Allegro do mas.*



Violini 1.<sup>o</sup> Ton.<sup>a</sup> a duo el mato y la Dama.

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*And.<sup>te</sup>*  $\text{G}\flat\text{B}\flat 3/4$

*Do mai.*

*All.<sup>o</sup>*  $\text{G}\flat\text{B}\flat 6/8$

*Seg.<sup>da</sup> All.<sup>to</sup>*  $\text{G}\flat\text{B}\flat 3/4$

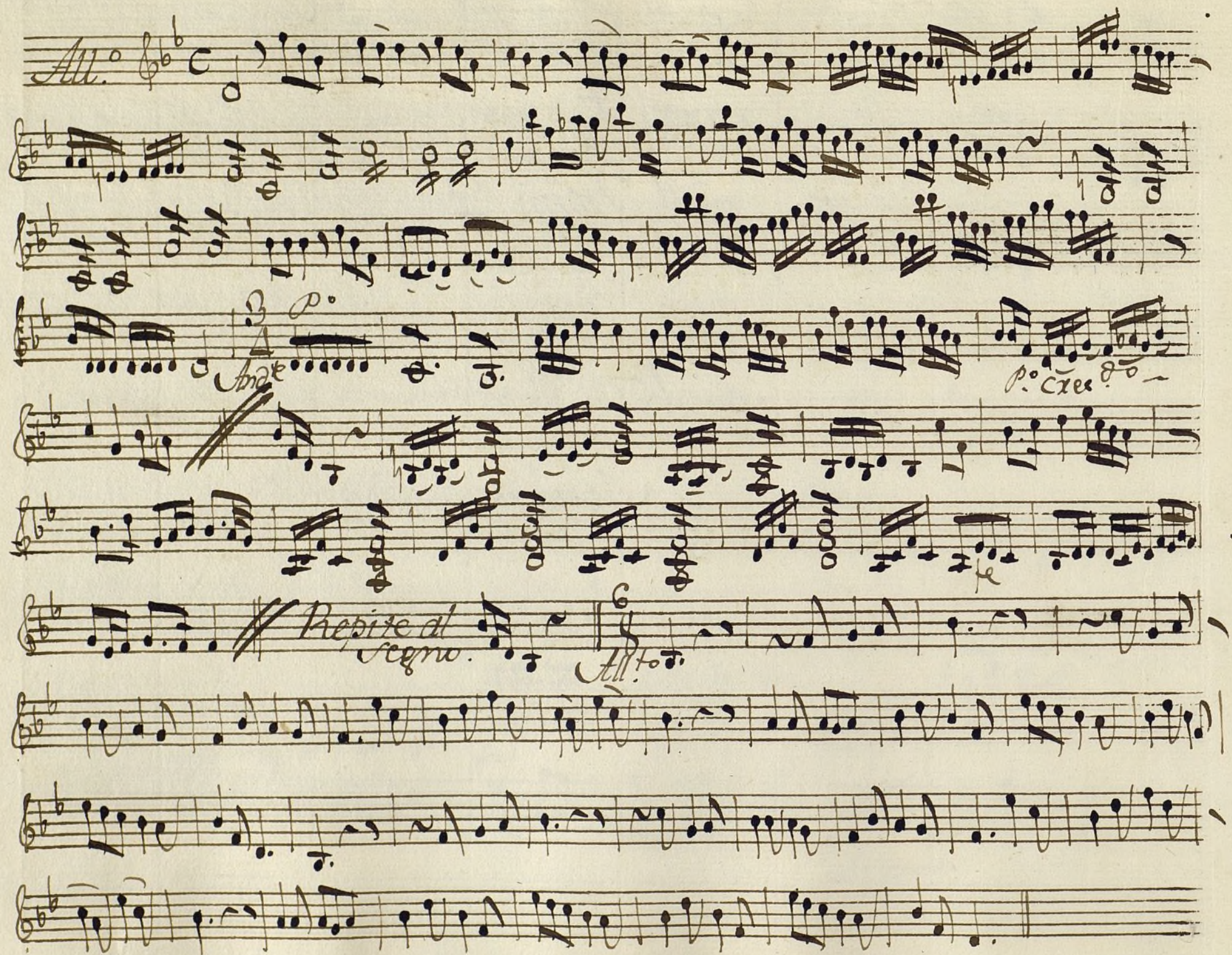
*al Vegno*



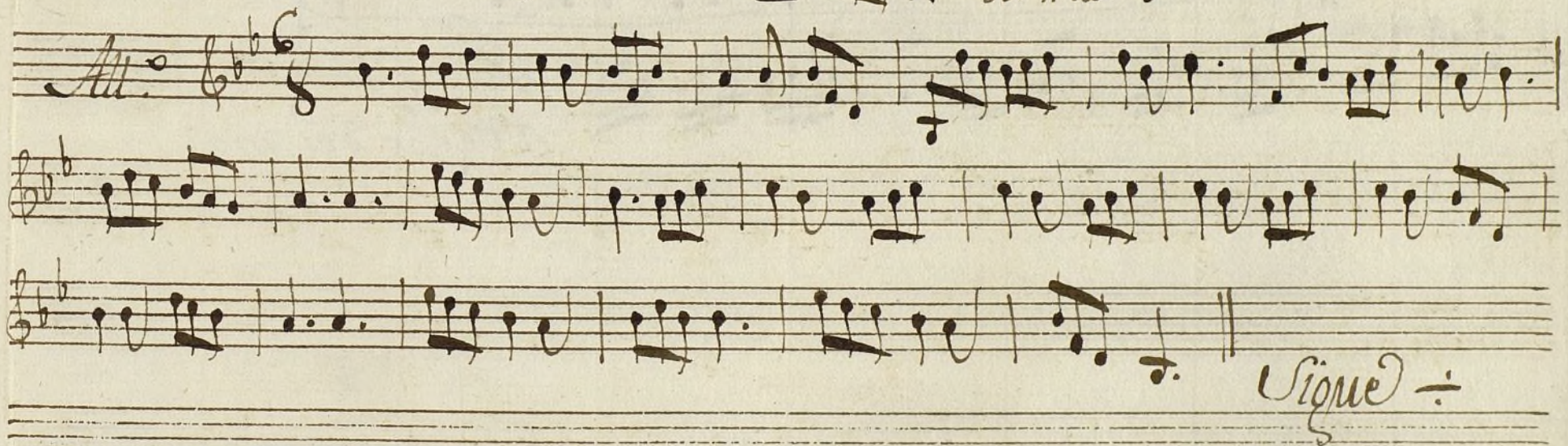
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*Violin 2.º**Ton.ª a duo**el Mafo, y la Dama.*















Violini 2.<sup>o</sup> el Mafo, y la <sup>ta</sup>Dama.

Handwritten musical score for Violini 2.<sup>o</sup> el Mafo, y la <sup>ta</sup>Dama. The score is written on ten staves. The first staff begins with the tempo marking *All.<sup>o</sup>* and the key signature of two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The second staff contains a complex rhythmic pattern. The third staff features a *And.<sup>te</sup>* marking. The fourth staff has a *p.<sup>o</sup> crei--* marking. The fifth staff is marked *Allegro* and *Repite*. The sixth staff begins with *All.<sup>o</sup>* and a key signature change to one flat (B-flat). The seventh staff ends with a double bar line. The eighth staff continues the melody. The ninth and tenth staves are empty.

*Repite  
alos Parr.*



*And.<sup>te</sup> All.<sup>to</sup>*   
*Don mar.*  
*All.<sup>to</sup> Seg.*  
*al Segno.*



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Trompa 1.<sup>a</sup>

Ton<sup>a</sup> a duo

el Maſe, y la Dama.



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (two flats), time signatures (C, 6/8, 3/4, 2/4), and dynamic markings.

Key markings and annotations include:

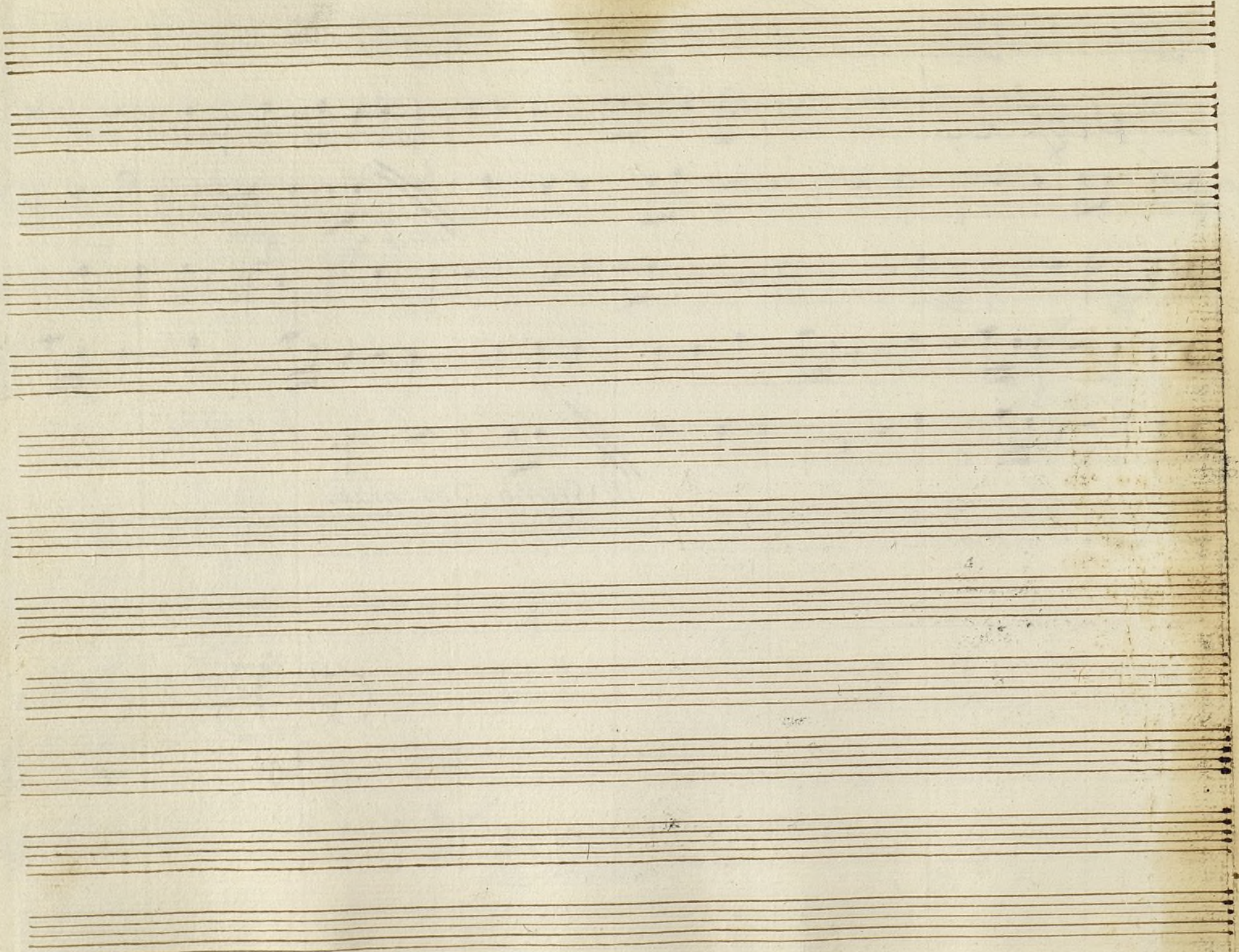
- All.<sup>o</sup>* (Allegro) at the beginning of the first system.
- And.<sup>te</sup>* (Andante) in the third system.
- Allegro Reprise* in the fifth system.
- And.<sup>te</sup> All.<sup>o</sup>* (Andante Allegro) in the seventh system.
- dos mas alos Passafon.* (two more for the Passafon) in the ninth system.
- All.<sup>o</sup> tacet.* (Allegro tacet) at the end of the ninth system.



*Seg. And.* 

*Al Segno dos mas.*





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*t*  
*Trompa 2.<sup>a</sup>*

*ton.<sup>a</sup> a duo*

*el uiso y la*  
*Dama.*



*All.<sup>o</sup>*  $\text{F}^{\flat}\text{C}^{\flat}$   $\text{C}$  9 - | A . - | A . - | - | A | A ~ | A ~ | A ~ | A ~ |

$\text{F}^{\flat}\text{C}^{\flat}$   $\text{C}$  |  $\text{C}$  |  $\text{C}$  |  $\text{C}$  | A ~ | A ~ | A ~ | A ~ |  $\text{C}$  | 9 - | - | A ~ | A . |

$\text{F}^{\flat}\text{C}^{\flat}$  A ~ | A . | A ~ | A . | A ~ | A ~ |  $\text{And.}^{\text{te}}$   $\text{C}$  | A ~ | A ~ | A ~ | A ~ | A ~ | A ~ |

$\text{F}^{\flat}\text{C}^{\flat}$  A ~ | A . | A ~ | A . | A ~ | A ~ | A ~ | A ~ | A ~ | A ~ | A ~ | A ~ |

$\text{F}^{\flat}\text{C}^{\flat}$  A ~ | A . | A ~ | A . | A ~ | A . | A . | A . | A . | A ~ | A ~ | A ~ |

$\text{F}^{\flat}\text{C}^{\flat}$  A ~ | A . | *Al Vento* A ~ | A ~ | A ~ | A ~ | A ~ | A ~ | A ~ | A ~ |

*Depise*

*All.<sup>o</sup>*  $\text{F}^{\flat}\text{C}^{\flat}$   $\text{C}$  |  $\text{C}$  |  $\text{C}$  |  $\text{C}$  | A ~ | A ~ | A ~ | A ~ | A ~ | A ~ |

$\text{F}^{\flat}\text{C}^{\flat}$  A ~ | A . | A ~ | A . | A ~ | A . | A . | A ~ | A ~ | A ~ | A ~ |

$\text{F}^{\flat}\text{C}^{\flat}$  A ~ | A . | A ~ | A . |

*And.<sup>te</sup> All.<sup>o</sup>*  $\text{C}^{\sharp}$   $\text{C}$  3 | A | A | A | A | A ~ | A ~ | A ~ | A ~ |

$\text{C}^{\sharp}$  A ~ | A ~ | A ~ | A ~ | A ~ | A ~ | A ~ | A ~ | A ~ | A ~ |

$\text{C}^{\sharp}$  A ~ | A ~ | A ~ | A ~ | A ~ | A ~ | A ~ | A ~ | A ~ | A ~ |

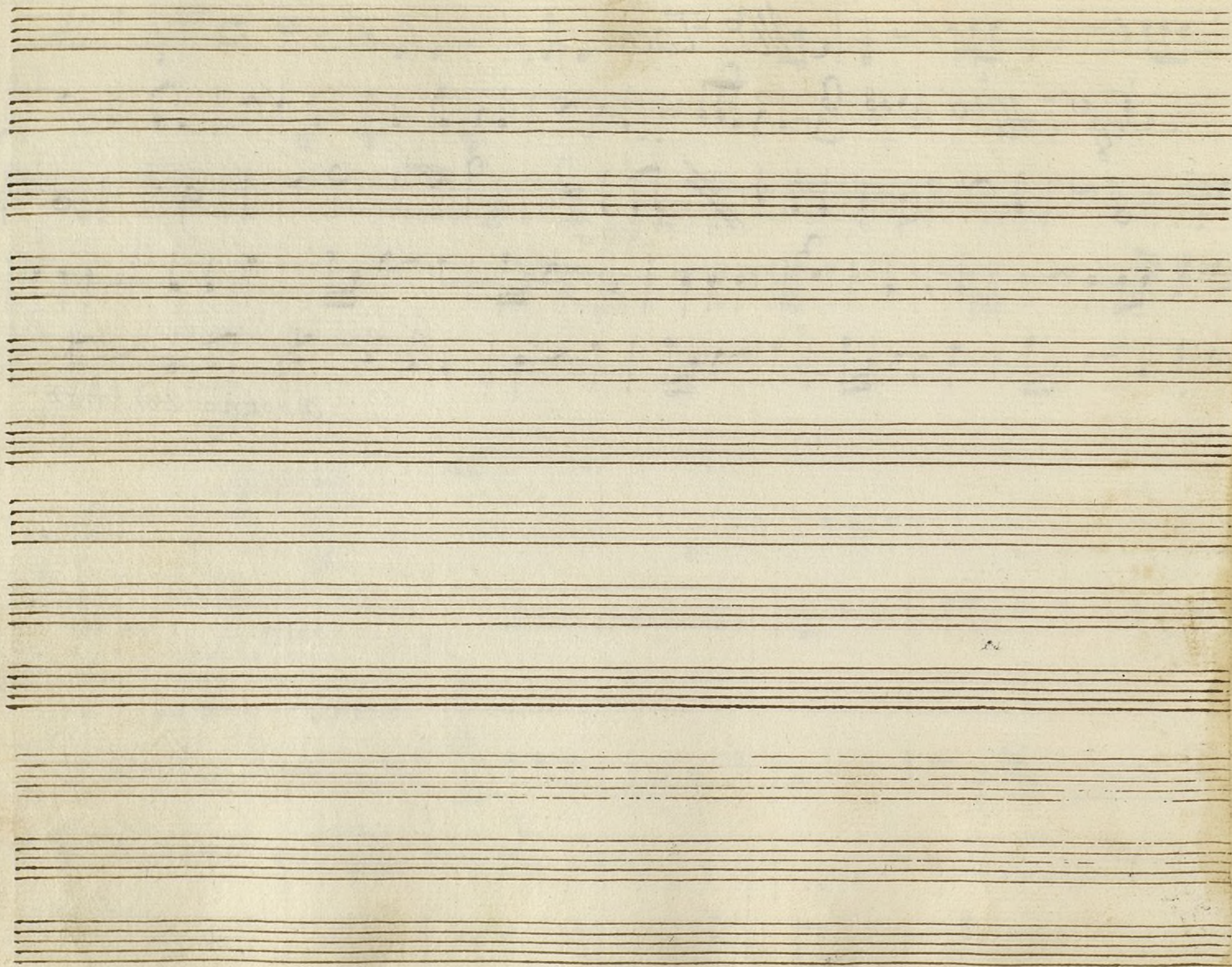


*All.<sup>o</sup> Tacet.*

*Seq.<sup>ta</sup> All.<sup>to</sup>* *Q: #* *3/4*

*allegro dor mas.*





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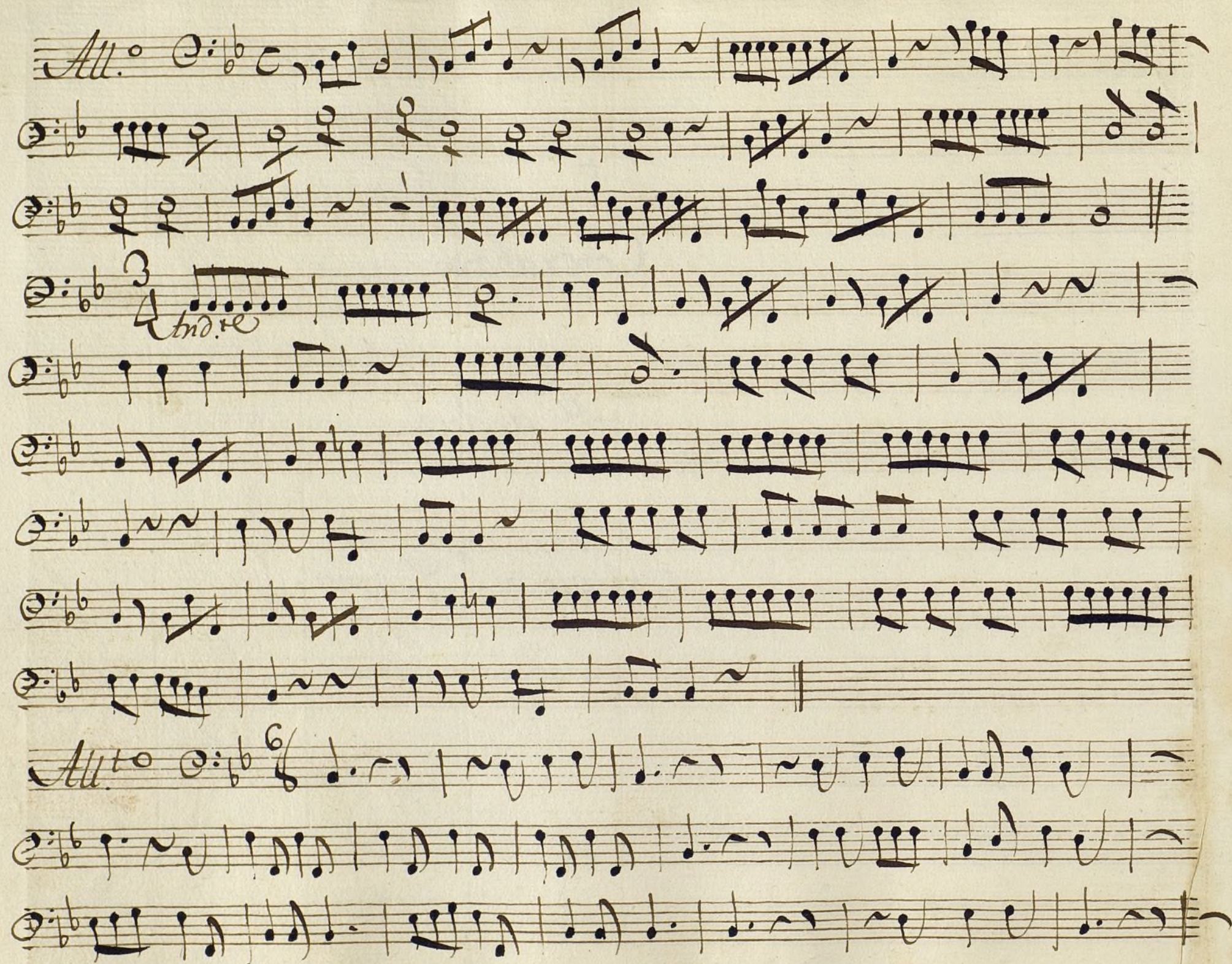
t

Contrabaxo

Ton.<sup>a</sup> a duo

el Majo y la Dama.







Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one flat), time signatures (3/4, 6/8), and dynamic markings. The score is written in a cursive, historical style.

Key markings and annotations include:

- And.<sup>te</sup> All.<sup>to</sup>* (Andante, Allargando) on the third staff.
- al Segno 8os mas.* (al Segno 8 measures more) written above the fifth staff.
- All.<sup>o</sup>* (Allegro) on the sixth staff.
- Sigue* (Follows) written below the eighth staff, with a musical symbol indicating continuation.



