

Leg. 16. n. 25

Mus 105-16

1

na no 6

t

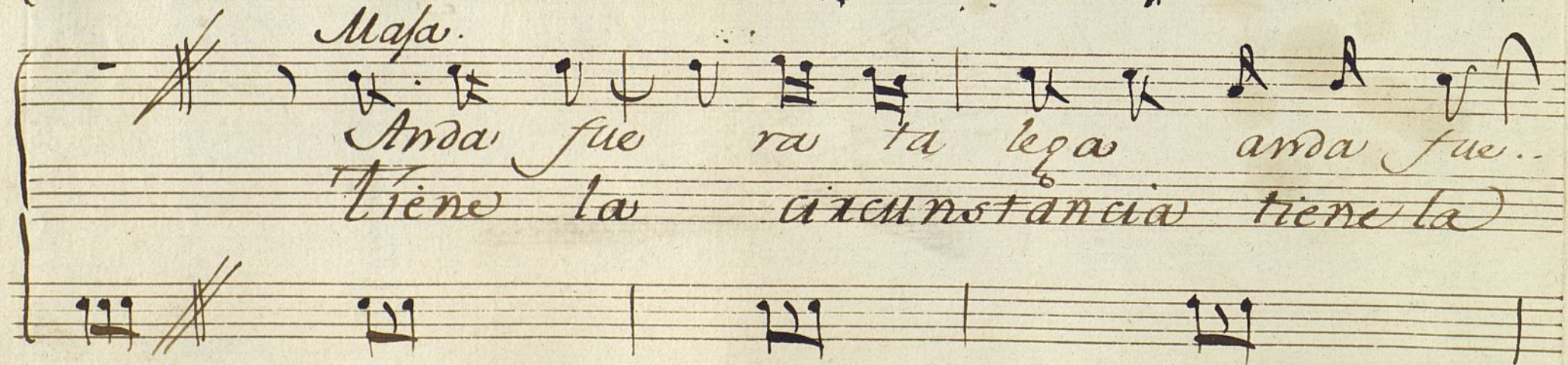
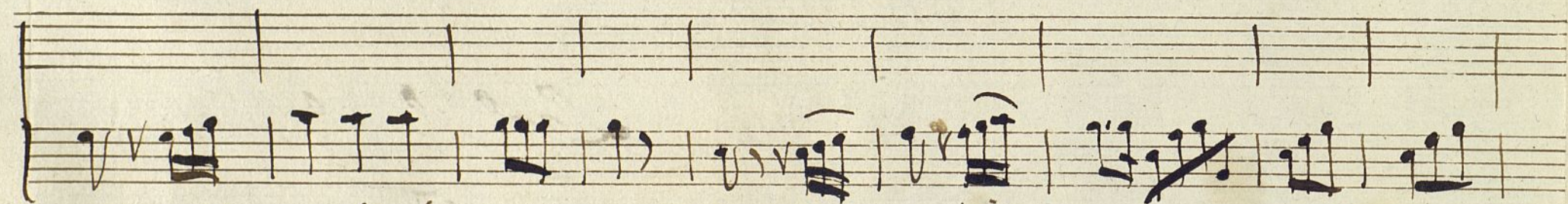
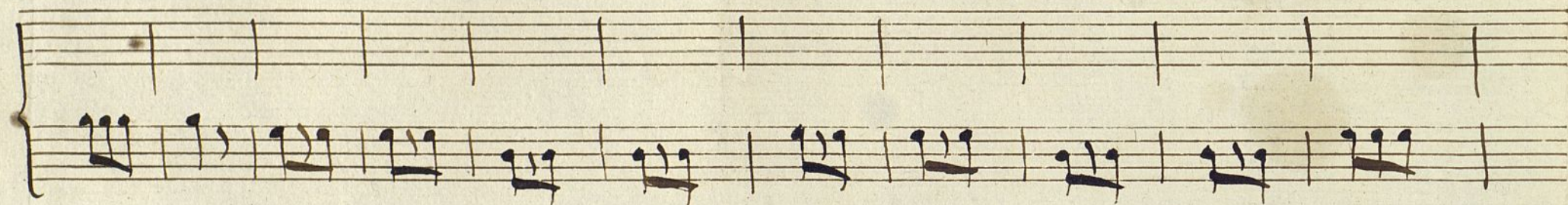
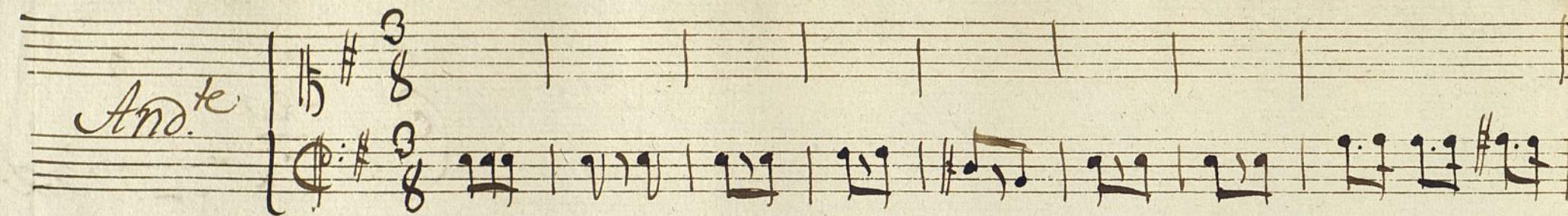
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III Cami-rea
1745

Tonadilla

à Duo (Leg. 4. n. 42.)

la Maja y el Tuno

Del S.^r P. resas.



ra ta lega dijo una Maja dijo una
Circunstancia mi desale to. mi tesa

Maja... dijo aun pobre d.ⁿ fa
le to mi de salar quanto en.

chenda aun que la maja
cuenta de salar por el pase...

ba. echale agrio echale
 o. y es de tal forma y es de tal
 e... que tiene Corrom pio el esto--
 e. que la sal que yo de so reco/en
 fao que tiene Corrompique tiene corrom.
 otras que ya sal que yo de: que la sal q. yo.

Handwritten musical score for a vocal melody and piano accompaniment. The vocal line is on a single staff with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staff. The piano accompaniment is on a grand staff (treble and bass clefs). The piece concludes with a double bar line and a repeat sign.

pio el esto fao... *Allegro.*
dejo recoger otras.

Handwritten musical score for a piano piece. The piece is marked *Allegro* and is in 6/8 time. The key signature changes from one sharp (F#) to two sharps (F# and C#). The score is written on a grand staff. The piece is enclosed in a large bracket. The word *no* is written below the staff. The piece concludes with a double bar line.

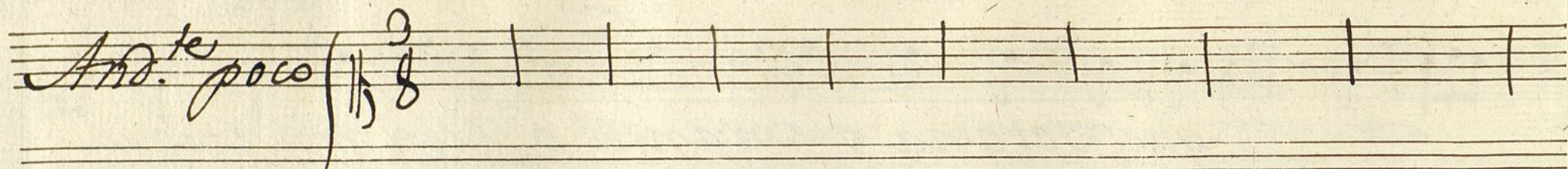
Allegro
no

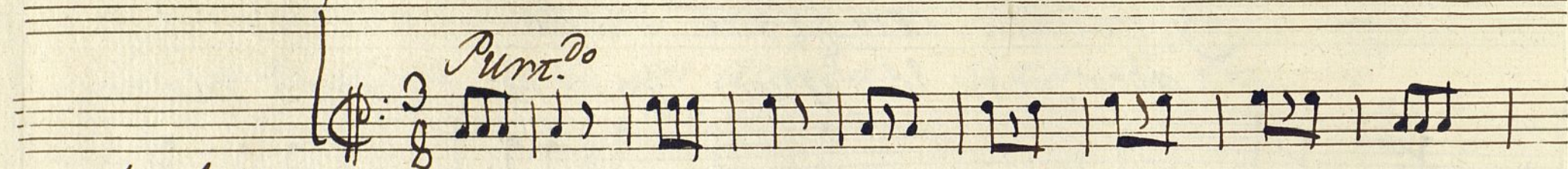
Tuno.

Aqui donde me miran soy un tunante
 (no) Hayer halle una Maja tan Maja y exuda
 Mas azia aqui se acerca sino me engaño
 q.º mi agostillo haop por los luga res por
 q.º echaba sal por todas sus coyunturas sus
 la maja de suex tarde con mucho garbo con
 deportuvenia sta mercau de Cantabrianos de
 al oro al oro al
 me lleque hablarla me
 la espera remos la

que sotana y mante o son mi tesoro...
y me echo con gran modo mui roramata.
aber en lo que para tanto me neo
que
y me
aber

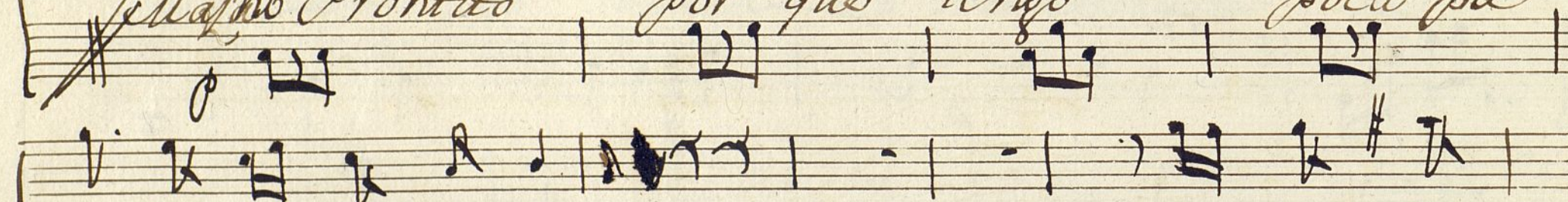
Al Segno

And.^{te} poco 

Punt.^{do} 

Maya 

Alli está el turno ... que vi ayer
turno: y que haya y que haya hombre. que biendo
Maldito que se le que se le ofrece ... que tanto
cuanto Prontoito por que tengo poca pa



tarde que
esto que
(no) mira que
(no) ciencia poca



por ver por ver si llega... quiero acen
 no des per diez quatro re
 (no) turno: dos fue leras quiero de
 (no) turno eso ando yo bus cando gente li

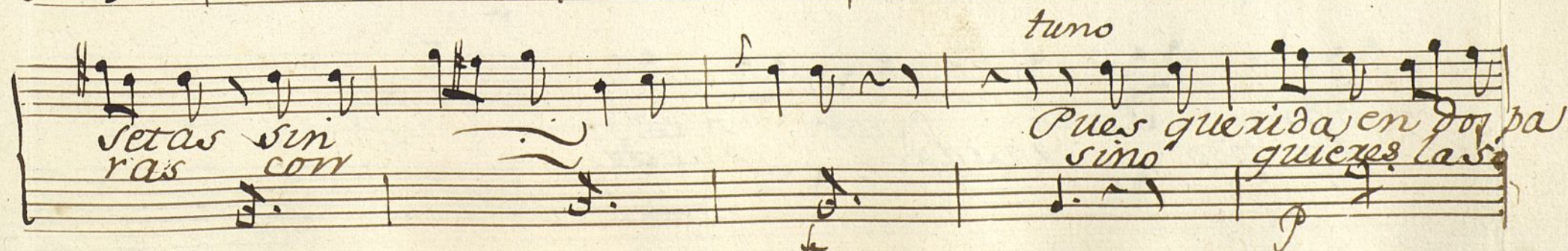
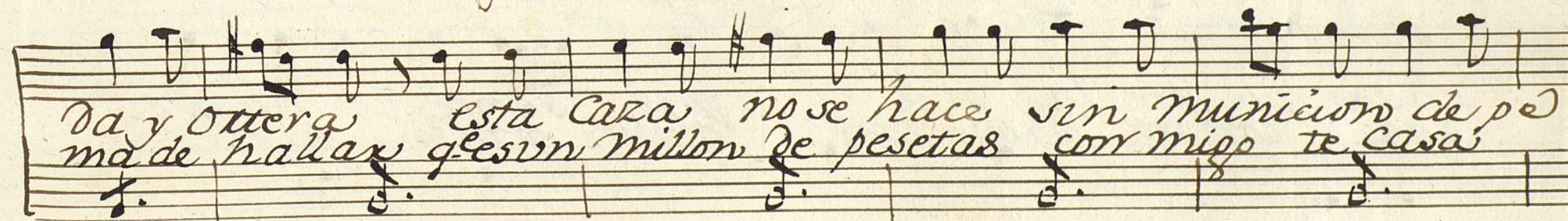
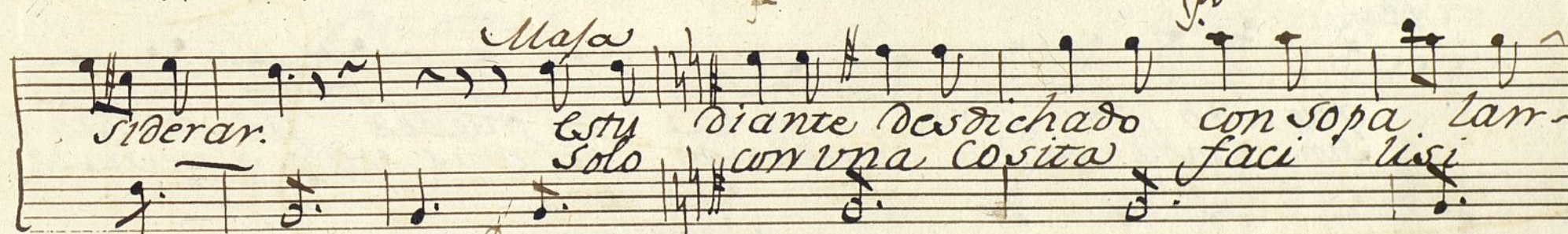
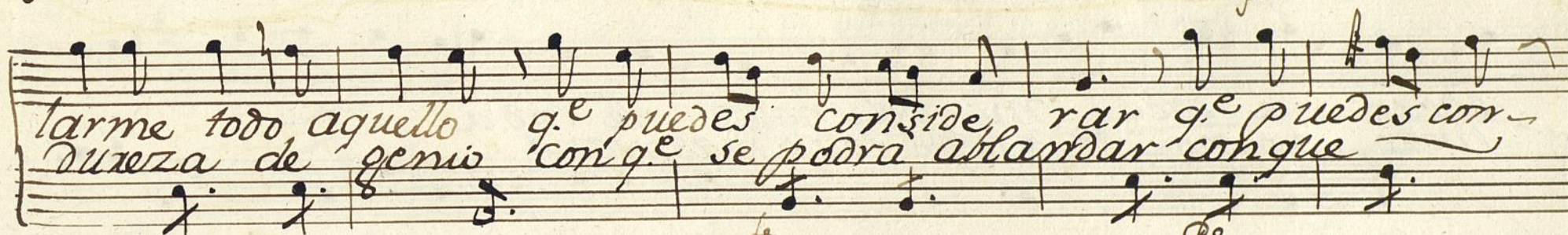
1ª y si acaso se
 carne quiero para ver por ver si
 quiebro quatro no des per
 (no) ciza quiero mas por si acaso
 (no) gera gente. eso ando yo bus

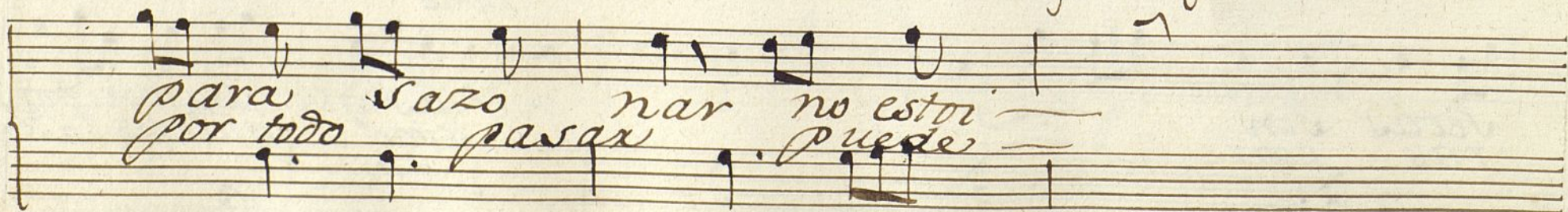
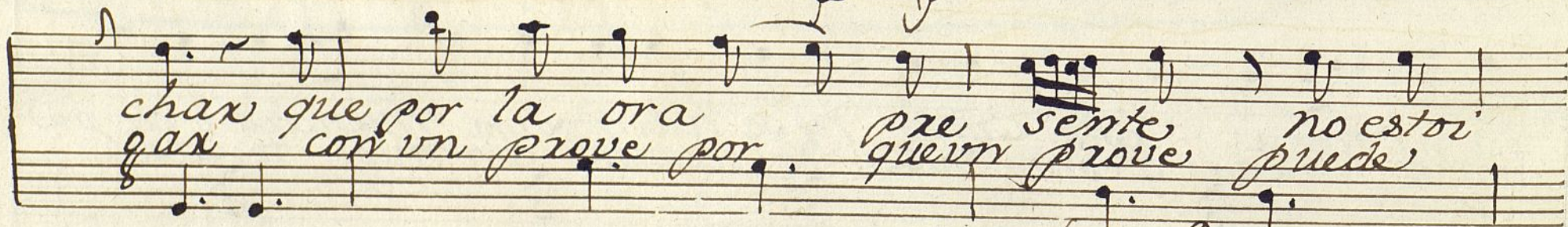
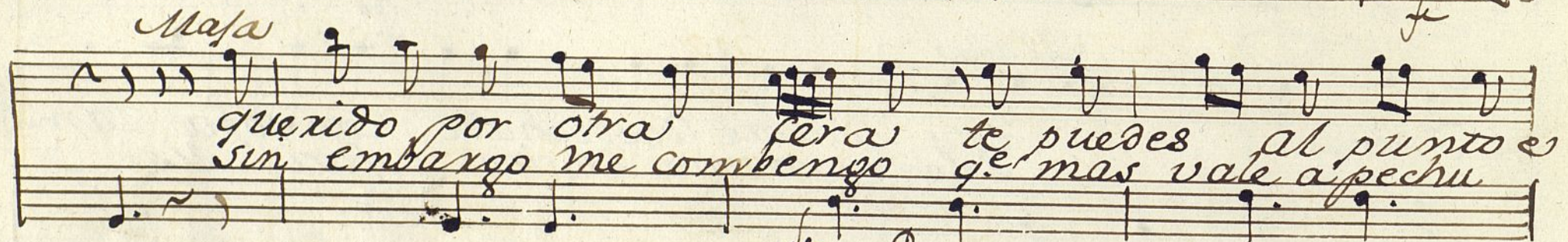
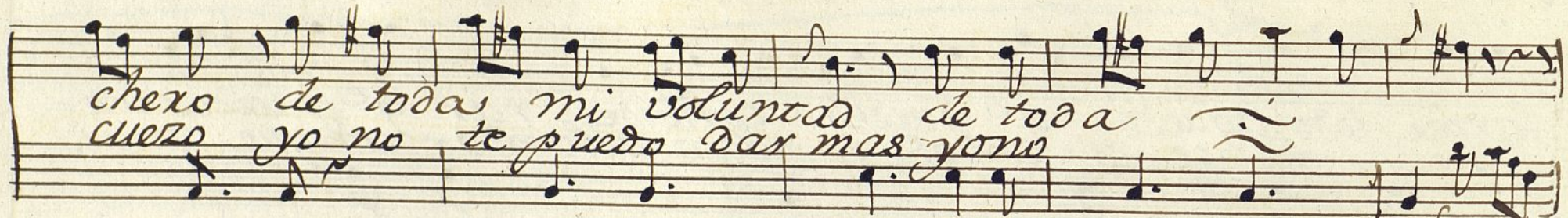
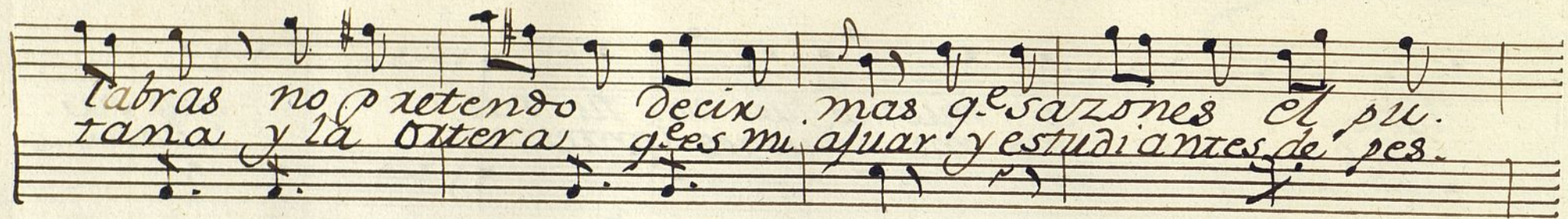
llega yo ede engancharle...
 Allegro quiero acaxarman
 diez quatro resuelbo
 (no) leras yo me deciza...
 (no) cando gente ligera

Al segno.

And.te

Tuno pues salada reva
Supuesto que a lo que





para sazonar. no estoi
por todo pasar puede

para sazonar no estoi para
por todo pasar puede por to...

sazonar. do pasar
viva viva la idea
viva

oigan que bueno ba... y vamos prosi-
oigan que buena ba y vayan Segui

quiendo vamos hasta acabar vamos
para finali zar para

Adagio.

Alleg.^{to}

vayan las seguidillas vayan vayan las

seguidillas delo q.^e haxemos vayan las seguidillas delo q.^e tra-

xemos delo que haxemos quando estemos ca.

sados quando y llega nemos

tuno *Maja.*

Entraré yo borracho de la taberna yo diré como —

tuno

bienes mala Caveza me enfadare yo entonces y con un

di prima

pa lo te contare las cuentas del espinazo

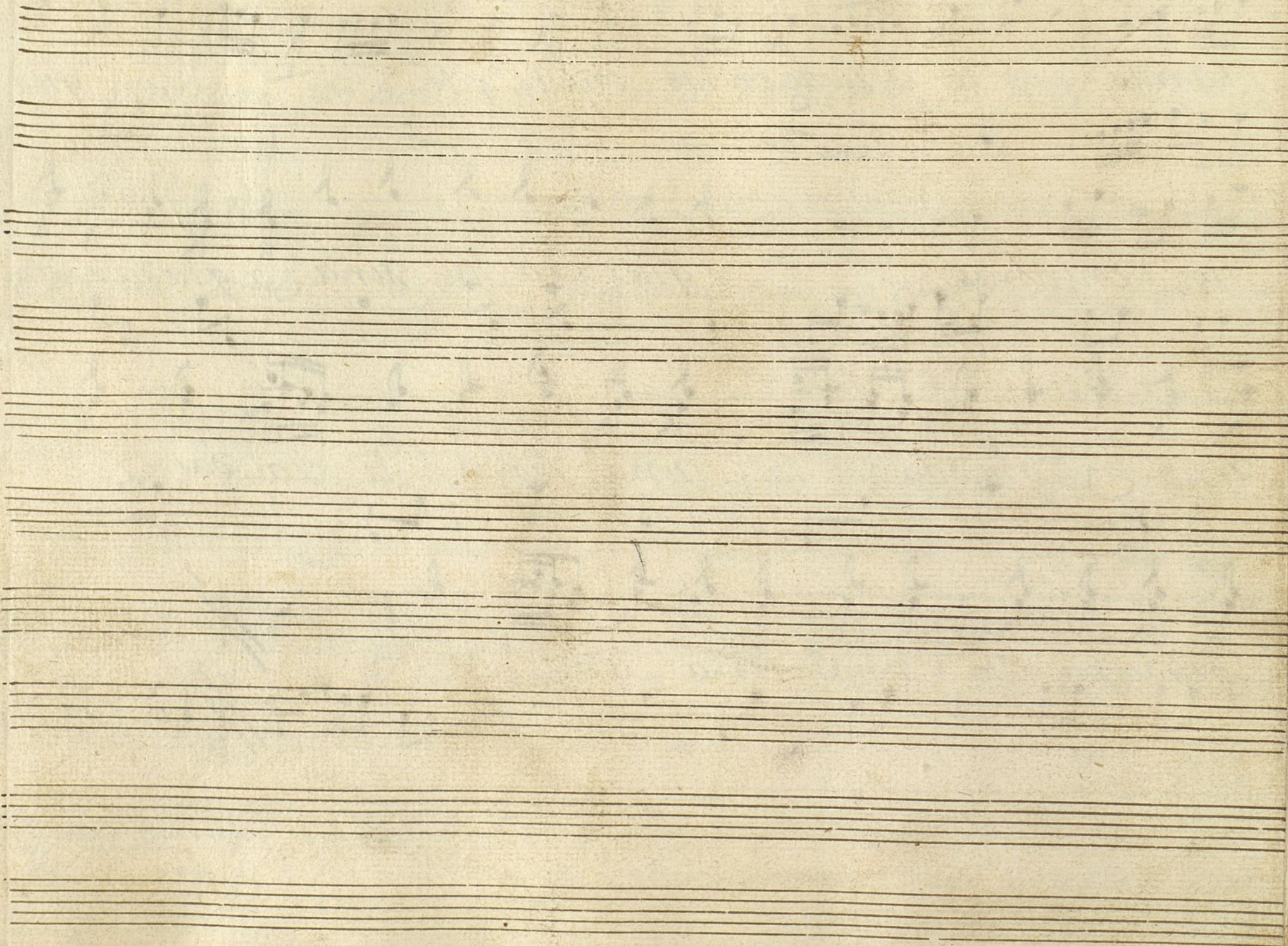
Maja

yo pillare al instante yo una naba.

sa. una

y te abriere en las tripas quatro ven

tarras y te abri x en las tupas y te qua.
 arco Punt. do
 tio Ventanas y quedara la uina y quedara la
 uina y quedara la uina fina liza da y
 quedara la uina fina liza da...



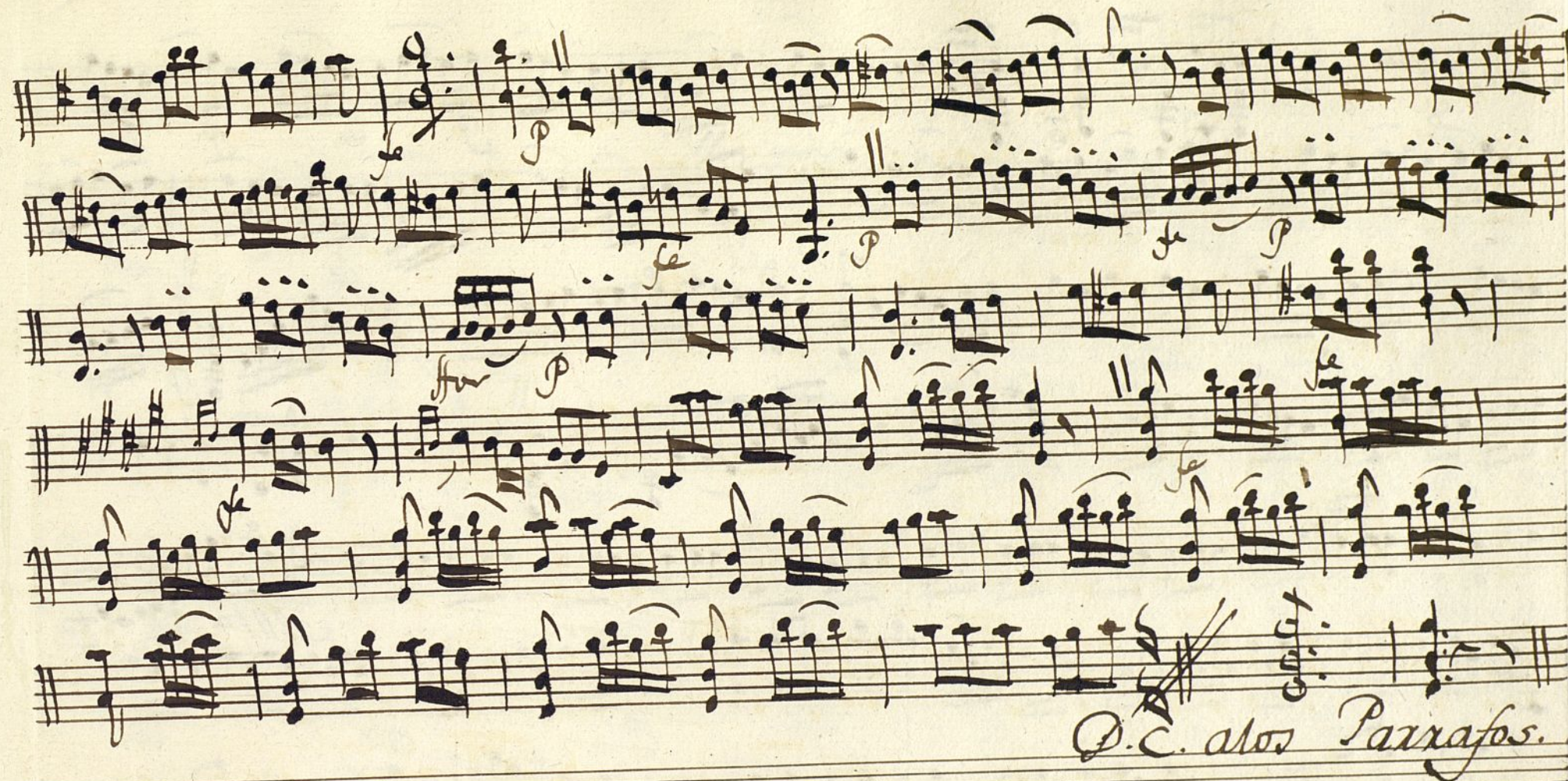
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Mus 105-16

Violin 1^o Ton.^a a Duo. el Luno y la Maja.

And^{te}

Al segno





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Mus. 105-16

Violin 2.ª Ton.ª a Duo 1.ª Maza y el Tunno.

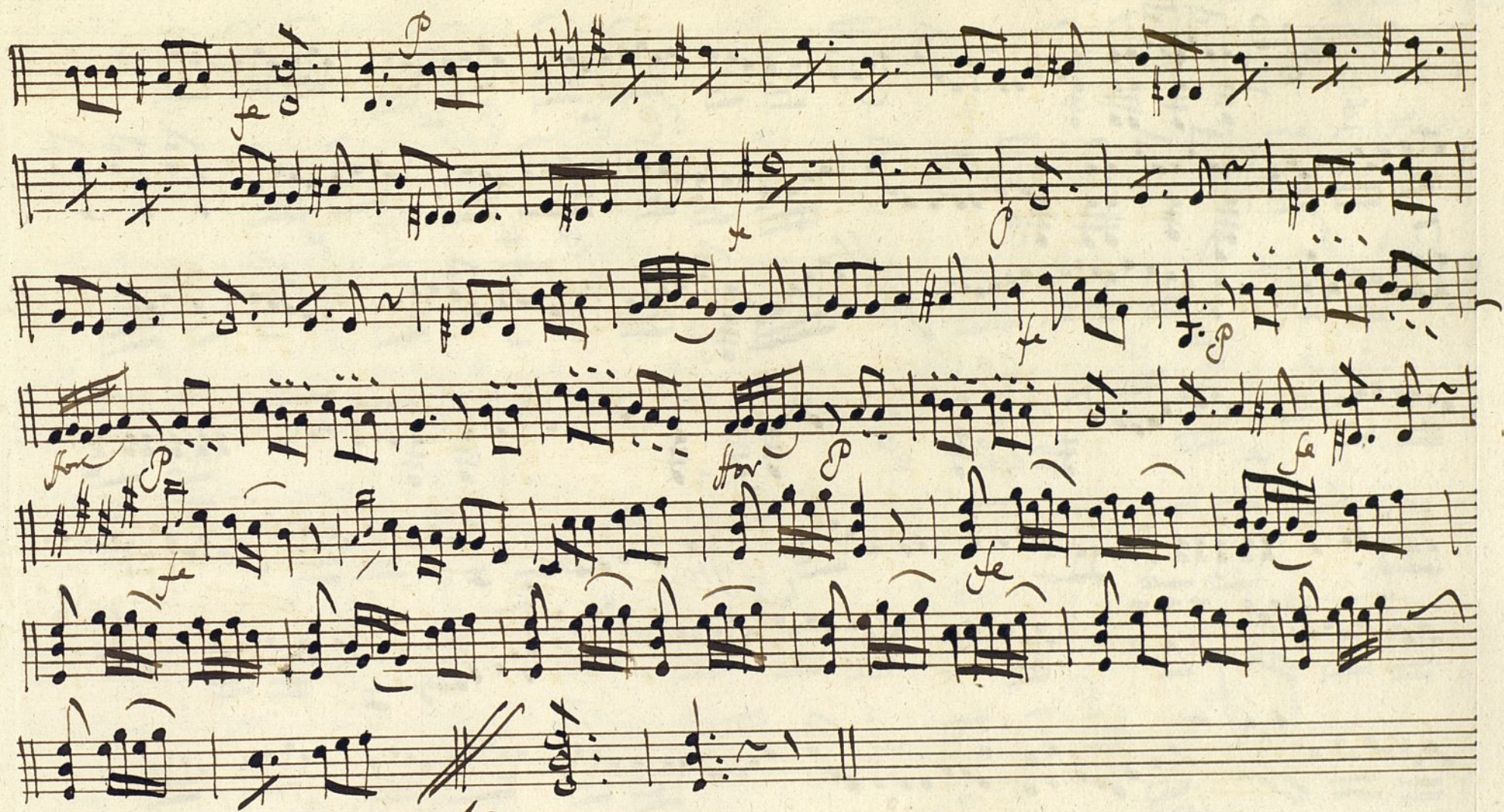
Andte

Allegro.

Alleg^{ro} & \sharp $\frac{6}{8}$

And.^{te} poco & $\frac{3}{8}$

Alleg^{ro} & $\sharp\sharp\sharp\sharp$ $\frac{6}{8}$



Al Segno.

Alleg^{ro} 3/4

Desp.

Allo

4/4

4/4

4/4

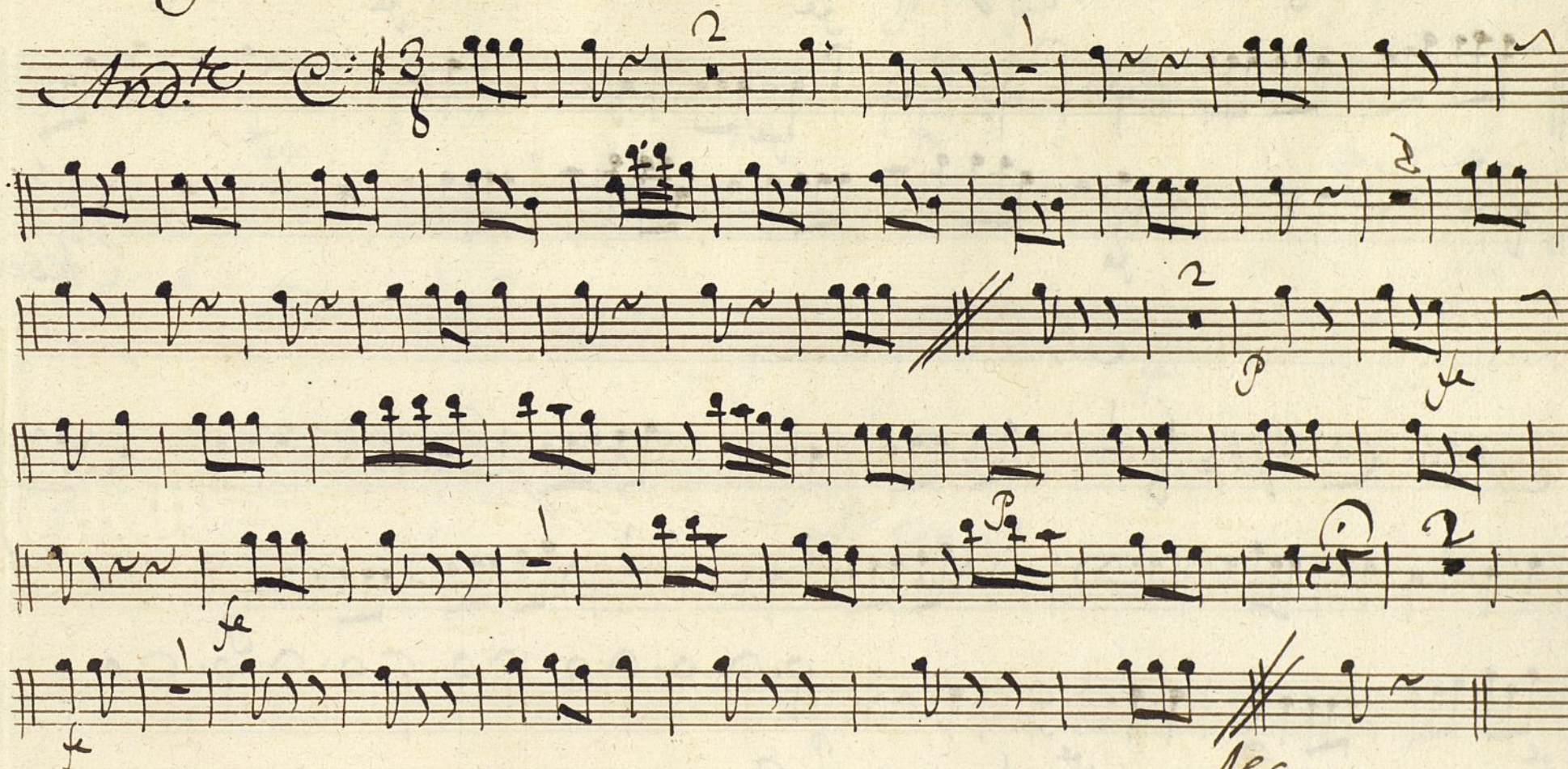
4/4

4/4

4/4

Allegro

Trompa 1.^a Ton.^a a Duo la Maja y el Turco.



Allegro

Handwritten musical score for three staves. The first staff begins with "Allegro" and a treble clef with a key signature of one sharp (F#). The music is in 6/8 time. The first staff has a double bar line with a repeat sign and a "2" above it. The second staff has a double bar line with a repeat sign and a "2" above it. The third staff has a double bar line with a repeat sign and a "2" above it. The word "Alegno" is written at the bottom right.

And. ^{te} Face.

Handwritten musical score for a piece titled "Allegro". The score is written on six staves. The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The music is characterized by a lively, rhythmic feel, with frequent eighth and sixteenth notes. Dynamics include *f* (forte), *p* (piano), and *sf* (sforzando). There are also markings for *lo* and *2*. The piece concludes with a double bar line and the word "Allegro" written below the final staff.

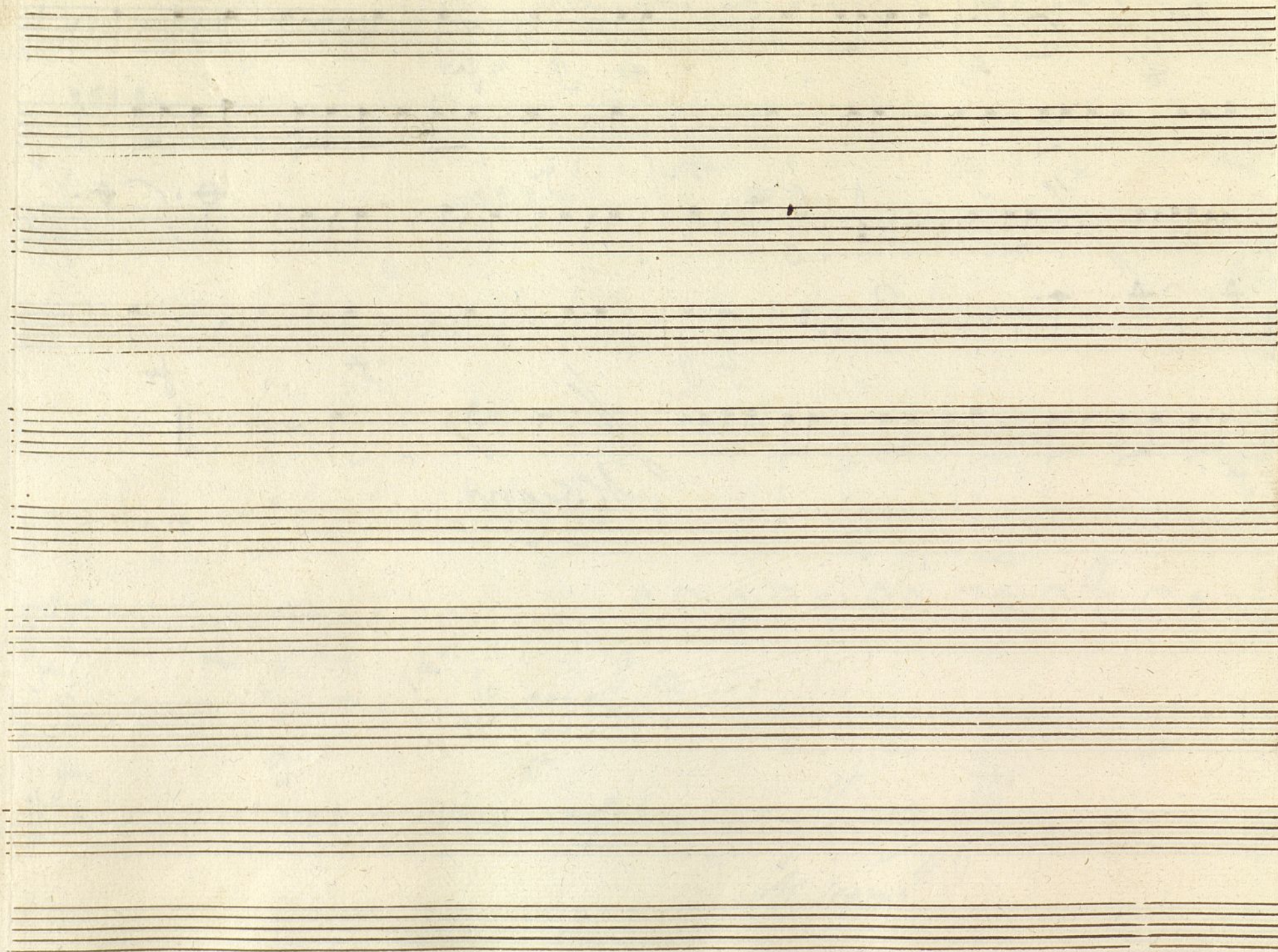
Alleg.^{to} C: 3

p f p f f

f p f f

f p

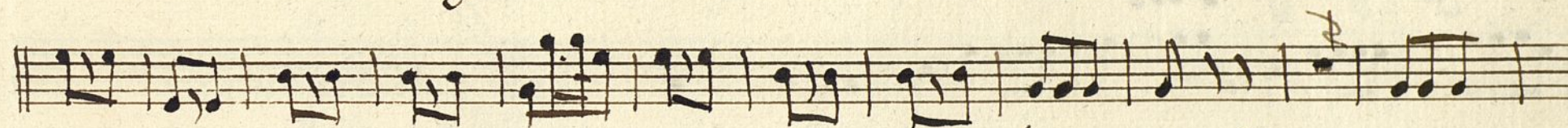
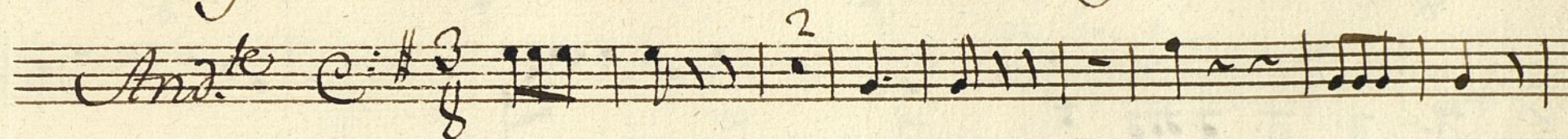
Allegro.



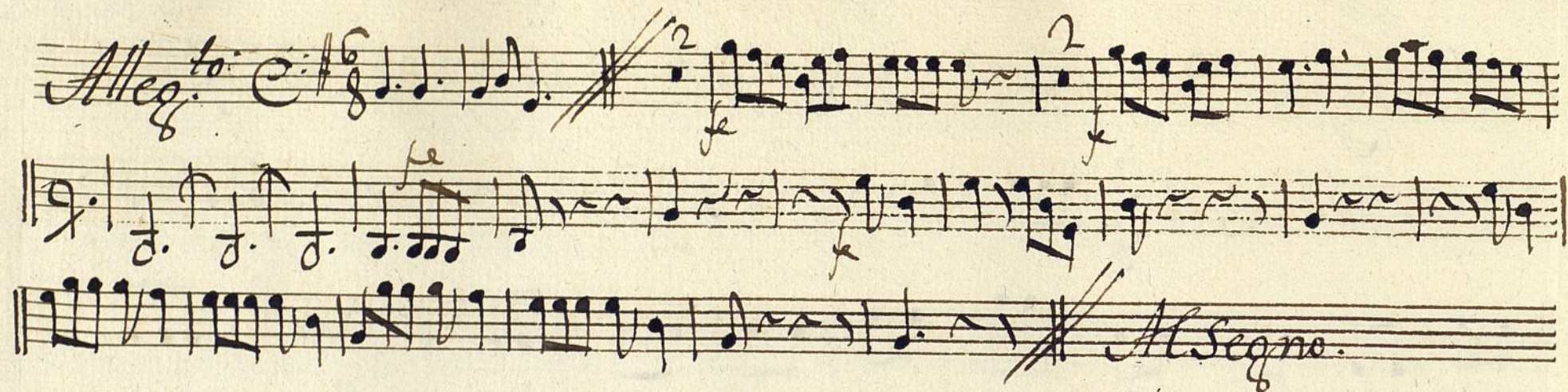
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Mus 105-16

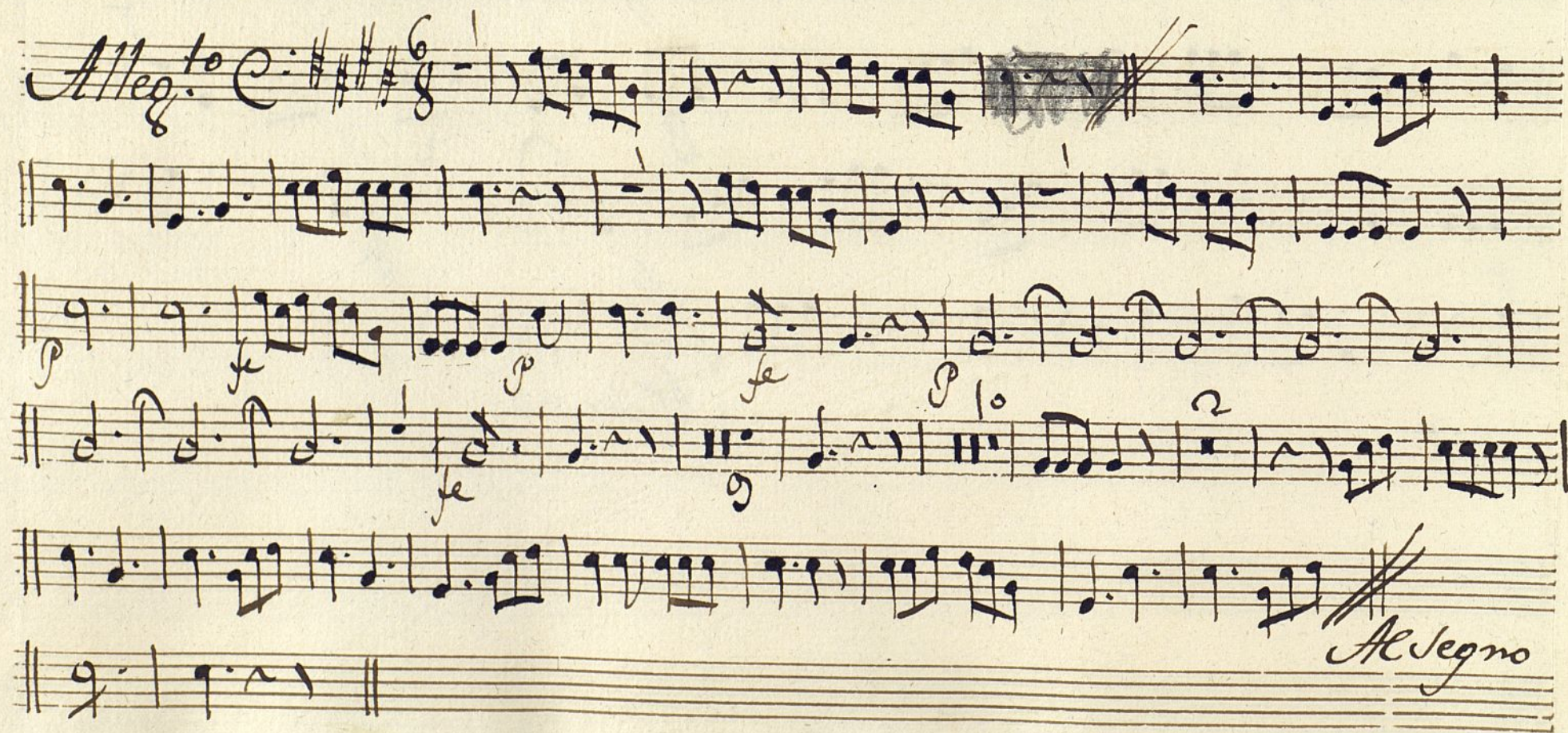
Trompa 2.^a Ton.^a a Duo et Tuno y la Maja.



Allegro

Alleg.^{to} C: # 8  *Al Segno.*

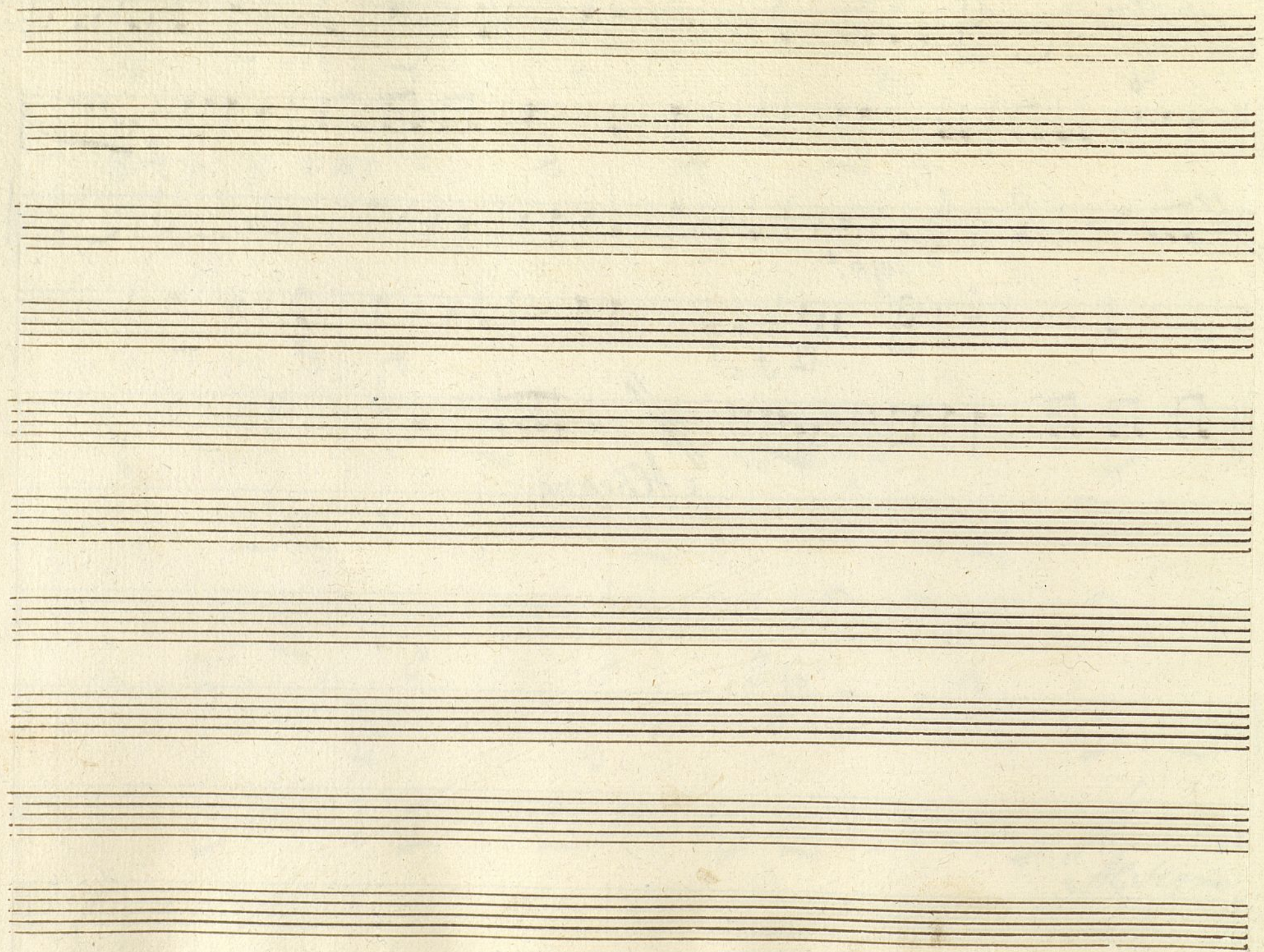
And.^{te} Lacer.

Alleg.^{to} C: # # # 8  *Al Segno*

Alleg.^{ro} $\text{C}:\frac{3}{4}$

dep.

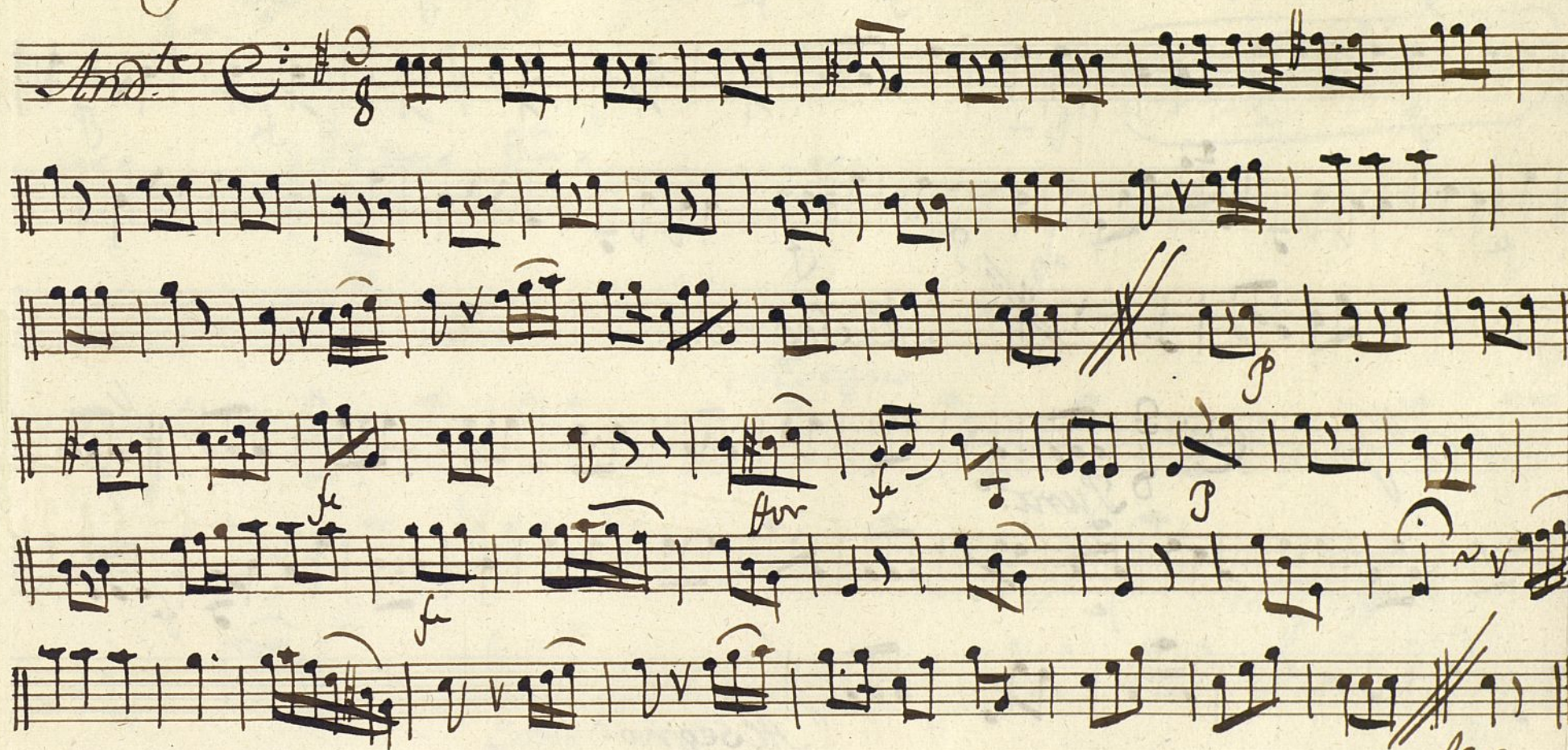
Allegro.



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Mus 105-66

Bajo Ton.^a a Duo.



Allegro.

Handwritten musical score for a piece titled "Allegro". The score is written on five staves. The first staff is marked "Allegro" and "C: 6/8". The second staff has a large section of music crossed out with a diagonal line. The fifth staff ends with the instruction "Al Segno.".

Handwritten musical score for a piece titled "And te poco. C: 3". The score is written on three staves. The first staff begins with the tempo marking "And te poco." and the time signature "C: 3". The music is written in a single melodic line. The second staff is marked with a forte dynamic "f". The third staff concludes the piece with the tempo marking "Allegro." and a double bar line. The handwriting is in a cursive style, and the paper shows signs of age.

Handwritten musical score for three staves. The first staff begins with the tempo marking *All.^o* and the time signature *6/8*. The key signature consists of three sharps (F#, C#, G#). The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The score concludes with a double bar line and repeat dots.

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 performance instructions.

Key markings and instructions visible in the score include:

- Alleg.^{ro}* (Allegretto) at the beginning of the fifth staff.
- And.^{te}* (Andante) at the beginning of the seventh staff.
- Allo* (Allegro) at the beginning of the eighth staff.
- Punt.^o* (Puncto) at the beginning of the ninth staff.
- Arco.* (Arco) at the beginning of the tenth staff.
- Allegro* at the end of the tenth staff.

The score concludes with a double bar line and a final note on the tenth staff.

Ayuntamiento de Madrid