

Seg^o N. A^o

Mus 101-7

1

El Sueño (Seg^o 3^o N^o 30)
// Fonadilla Nueva //
// a dos Vozes //
// 2 Trompas //

De esta Fonadilla se ha sacado y repartido cada papel de por si, q^{ue} los elos entregue a la Pruzina
y dentro va la cada la letra como se a de apuntar Cuidado no se pierda

30

¶ Tonadilla And.^{te} moderado ¶

Maestro

Ay de mí

que ca mi no con el ~~tor~~men to = Con el to = r mento De ví vir se pa ra do de el

bi en que quie ro de el bi en que quie ro

Maestro

Ay de mí q^e he queda do de sam para da

de sam pa-ra-da Ausente de la prenda q' mas me a ma q' mas me a

Mejo

Luehara ahora el Dueño mio Por quien yo De - no Siempre que

ma Mas = Luehara ahora el Dueño mio Por quien yo pe no

del mea Cuerdo a-y penas a-y ansias a-y no ballo con sue lo

Maestro

Son 2

Siempre q' del me acuerdo ay penas ay ansias ay no hallo consue lo

Quiero dar me al des can so por sien el Sue ño ha llo a caso el a li

vio de mi tor men to ha llo a caso el a li vio de mi tor men

Loco Largo.

Majo

Sin du damenza nastes Corazon mio

Largo.

Majo

si si Co razon mio

Sin du dahasido insueno lo q' he tenido si si

Majo

No es a que el ob fe to De mis sus pi

lo q' he te ni do

Majo = No es a quella la Cau = sa

ros De xa pues la tris te zas pecho afli gi do

De mi mar ti río

Son 2- Al- brí cías pen sa

naya Sa ca me pues de du das co ra zon mi =

mi en to q' ya as sa li do de la duda en el sueño te ba sumer gi

Repres.^{ta} Mafo

do De la duda en el Sueño te has sumergido do Quien creyera mi

And.^{te}

vida volver a verte. *mafo* Si de ti estaba ausente como te he ha

mafo Repres.^{ta} Quien creyerá bien mío, Volver a hablarte

mafo

llado Llega alma mía Llega Que has ido engano

mafo Si lejos de ti estaba Como te hallo *mafo* Llega y líbrame de este que

Can 2 *Att^o Vivo.* *Mafo*

branto *Mafo*

Le - ga *Per ro que es lo q^{ue} veo*

Mafo *Mafo*

Mafo *Mafo*

Mas que es lo que repa ro *No es ta ba con mia*

Mafo *Mafo*

Mafo *Mafo*

Por to dos la dos mi ro pe ro es en va no *Busco por to das*

mado

†

Moso

Que des gra cia que que bran to
 par tes La no le ba = No *mofo* - Que des gracia q^e q^e bran to
 no ay to le ra n cia no ay to le ran - cia La no es pe ro re me dio
 cia
 La ra mis an sias Lues belle gado al col mo de mi des gra cia de mi des gra

cia de mides gra cia *mofo* Entre tanto mar
 cia *mofo* Si mientras q' mea
 tirio solo me falta solo me fal - ta So lome fa - l ta el desavergyn
 flixo con mi cui da da Con mi cui da do Con mi cui da - do Me havra olvidado a
 gra - ta el desavergyn gra - ta no creas sueños q' es dis pa ra te q' en mi bien
 ca so me abra olvi da da pa calo

puedes es carmenzate el de sa vero q' ingrata quien se en con trara querido
 me habia olvidado a caso q' aienta en con trara querido

dueño tu me si vida bas Si llega el can- so A ca ba za mis di-
 dueño mi dueño ama do solo eso sal- ta para gozar del zo

as A ca ba za mis di- as no creas sueños q' es dis pa za te q' en mi pu die ra es carmen
 do para gozar del zo. do ne crea sueños q' es dis pa za te q' en mi pu die ra es carmen

parte A ca bazas mis di as quien con para que ri do Dueño Con el que bran

parte Para a go ta del to do gúe nta en con tra xó que ri do Dueño mi to le ran

to

cia.

Lea 4 ~~133~~ 4 Tonadilla de un Maso y una Casa del bueno. Mus 101-7
Maso s. e.

Aljotra
Copia

And. Moder.^{to}

Map 8.^c

Antemiquela

Maio = Hy semi que he que

mino Con el tor mento Con el tor mento de Vivir separado del bien q̃ quiero - del Bien q̃ quie ro.
 dado desamparada - desampa- rada. Aviente de la prenda q̃ le ma me ama quemar me a ma

Maß

Quehara o rael Dueño mio

Porq. Zope-no-

Siempre quedee el mea Cuerdo aij penas

Maso

Queharachoraet Quetio mio.

Poxgⁿyo De - - no

an- ansias ay no hallo Contue lo

Ma/a

Sempre q^e de el me acuerdo, ay penas ay ansias ay

Los 2^{os}

Majo *Quiexo dar me al descanso, por si en el sue-ño hallo acaso el alivio de mi tormento*

Majo *No al lo con sue lo,*

Majo *to;* *Sindu da menga nastes Corazon mio si, si Corazon mi o*

Majo = Sindu

Majo *No es a que el ob/eto*

daharido un sueño lo q^e he teni do si si lo q^e he teni do *Majo = No es a que ella*

Masa *Masa*
 de mis suspi ros, dexa pue de tri te ras Pecho a fli gi - - - do
 Cau - sa. de mi Martirio *Masa* Saca me pue de du da (oraron
 2.
Masa *Masa*
 Albori cia pen sam cen to que ya a sa li do de la du da en aq! sue ño, te a su mer gi - - do
 mi - - o,
Masa *Masa*
 de la du da en aq! sue ño te a su mer gi - do; qñ Cre yera mi Vi da Vol be ra a Ver te
And.te *Masa* *rep.* qñ Cre yera Bien mis Vol be ra
 na

Maso *Maso*

Sí dete estaba ausente Como te he hallado. *Llega Almamia llega q' hasido en*

blarte *Maso* *Sí exor dete estaba Como te hallo*

Maso *Cantabon²* *Allo vivo*

gaño *Llega* *pero que lo quere*

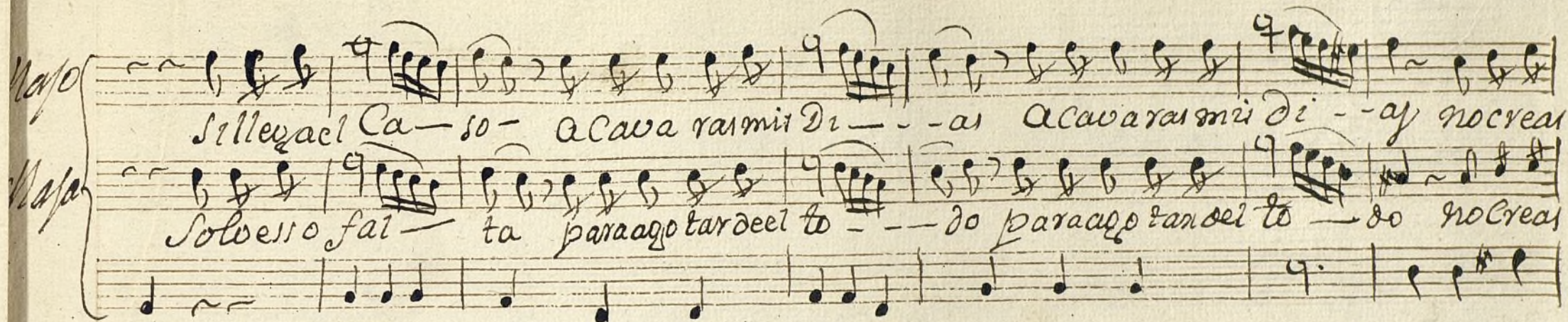
Maso *Llegay libra a mi Pecho Deste quebranto Lleg* *Maso* *Ma q' lo quere*

Maso *No abla va con mi Dueño* *Maso* *Por to dor la dor mino pero es en*

paro *Maso* *no e ita va con mi mado*

[illegible]

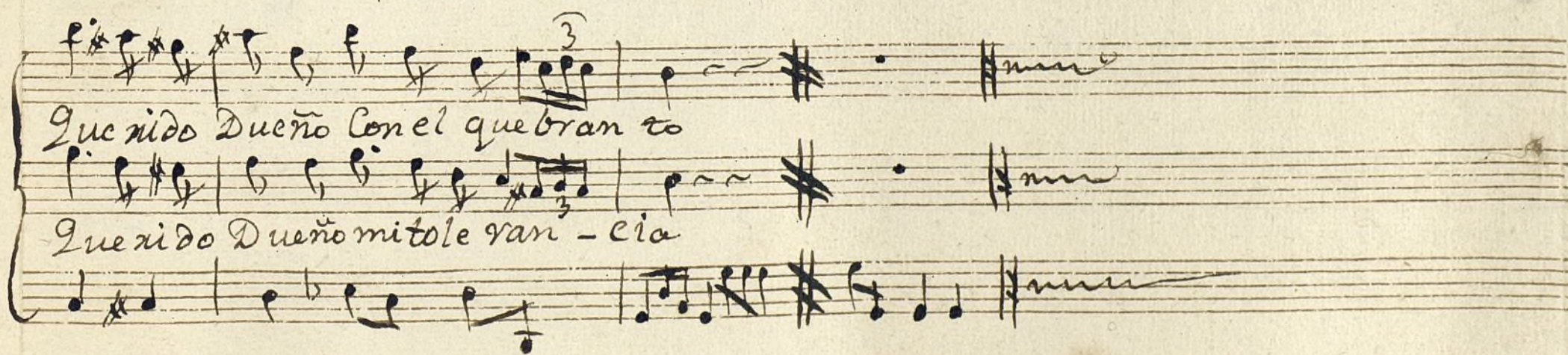
Maja *Maja*
 tinio solo me falta solo me fal - ta: Solo me fal - - ta el desaverqⁿ yn
 flizo Comi Cuida do Conmi Cuida - do Conmi Cuida - do me abra olvido a
 gra - ta. El desaverqⁿ yn gra - - ta No creas sueños que e disparate que en n^{ing}un pue de e
 ca - so, me abra olvido a ca - so q^e en mi bien pue de e
 Car men tarde El desaverqⁿ yn grata qⁿ te en contrara Querido Dueño tu me olvida - - va
 me abra olvido a caso, qⁿ te en contrara Querido Dueño mi Dueño ama do


 This system contains the first two staves of the handwritten musical score. The notation is in a historical style, likely 18th or 19th century, with various note values and rests. The lyrics are written below the staves.

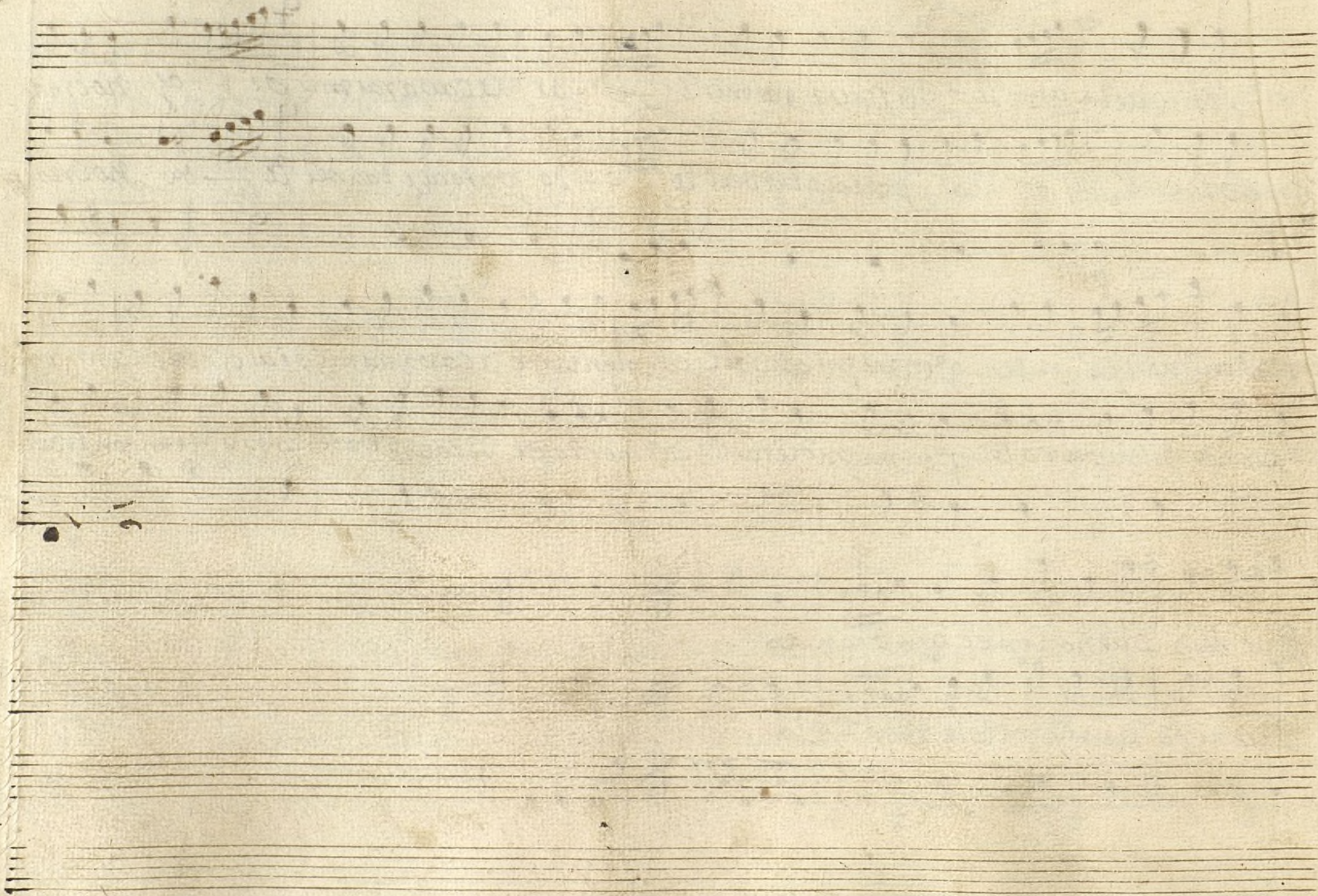
Sillegael Ca-so- a Cava ra mi di - - a Cava ra mi di - - ay no crea
 Solvesso fal-ta para ago tar del to - - do para ago tar del to - - do no crea


 This system continues the musical piece with two staves. The notation includes various musical symbols and the lyrics continue below.

sueños q' es di pa rate q' en mi pudie ra El carmen tar te a cava ra mi di a q' te en con trara
 sueños q' es di pa rate q' en mi pudie ra El carmen tar te, para ago tar del to do q' te en con trara


 This system contains the final staff of the handwritten musical score. It includes a key signature change and a final cadence.

Que nido Dueño Con el que bran to
 Que nido Dueño mi to le van - cia



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Jonadilla Violín 1.^o

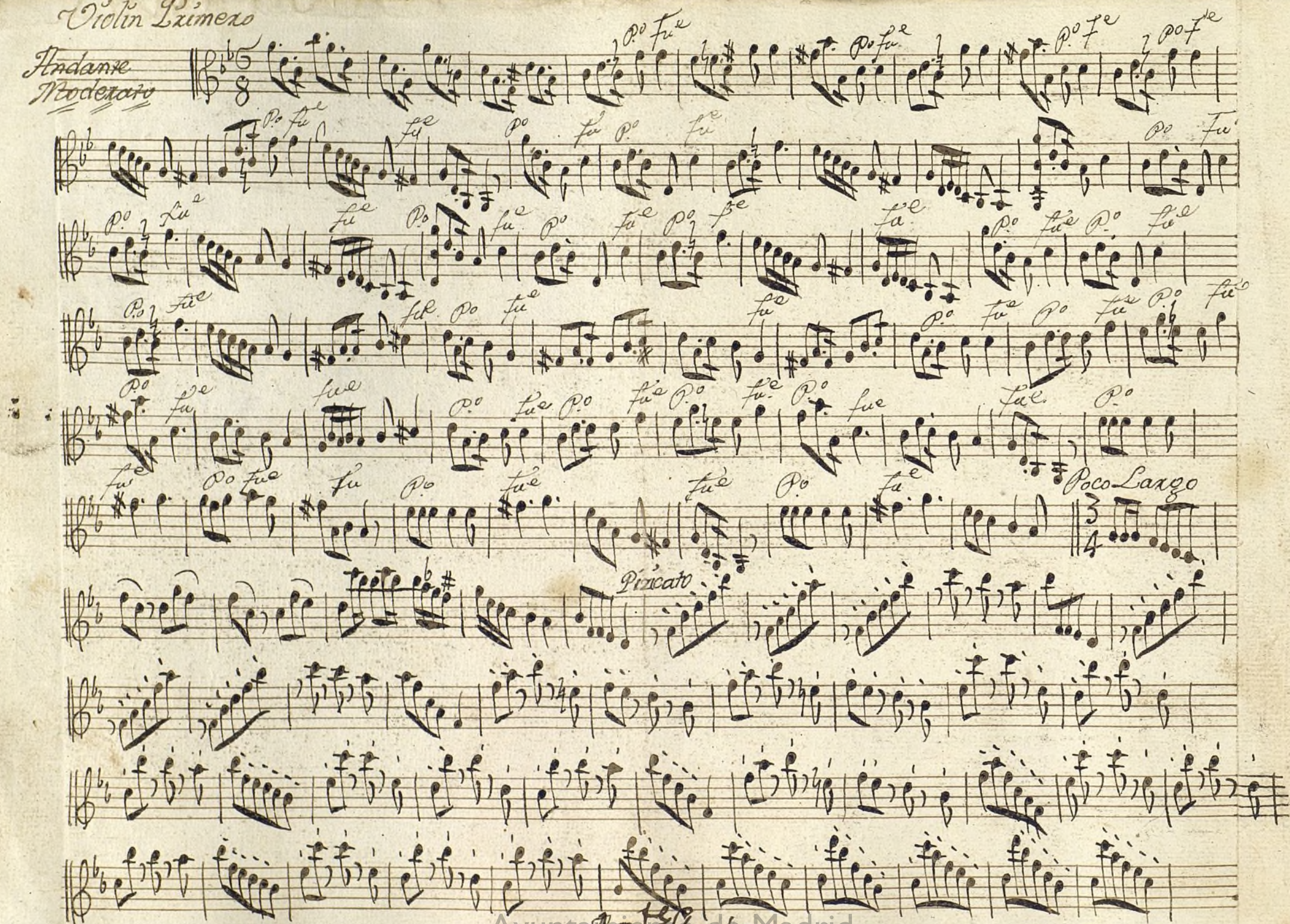
ay de mi que camino con el tormento

Violin I^{re}me

Andante 11 2 5

Moderato 11 2 8

Andante
Moderato



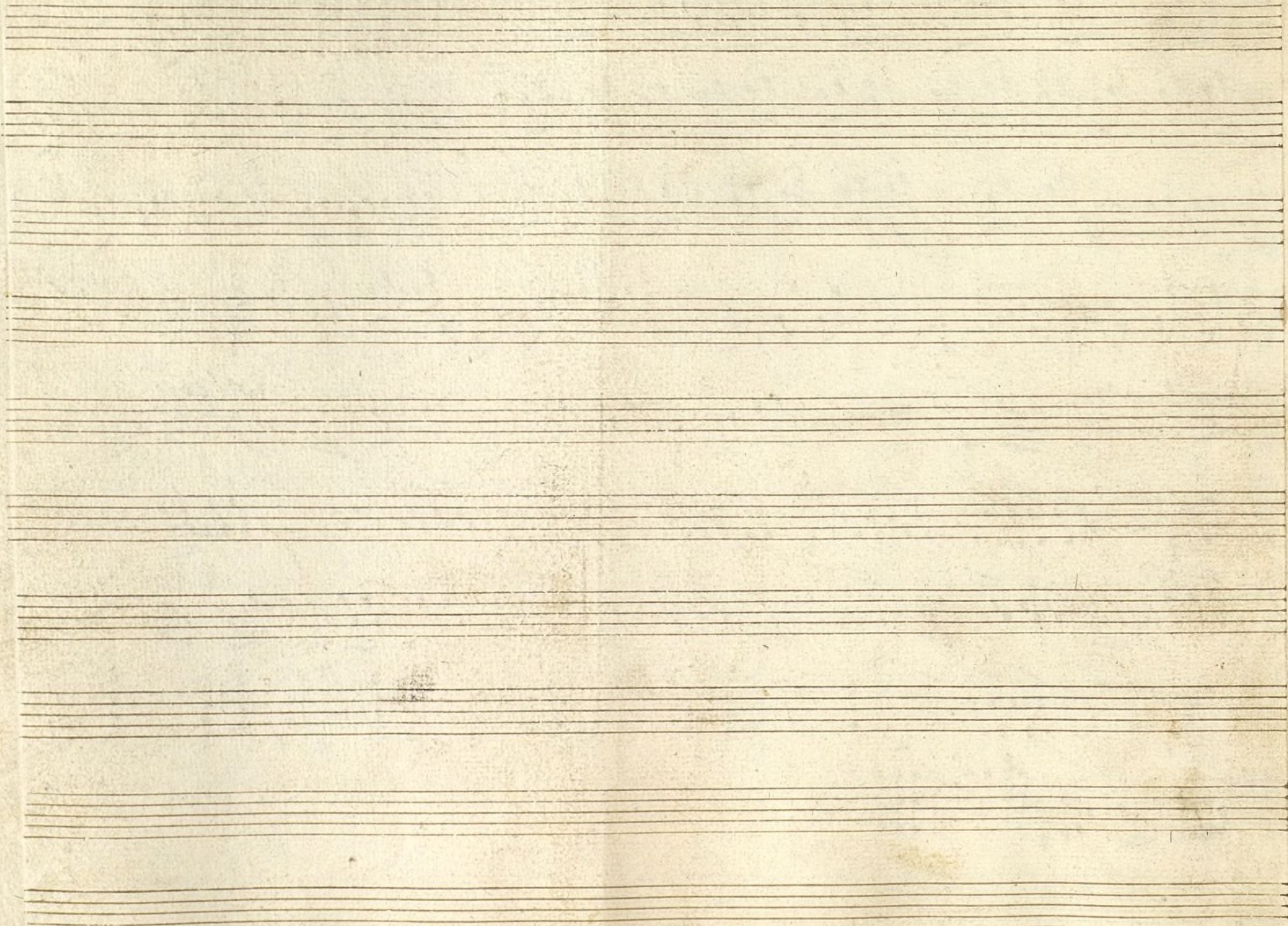
Handwritten musical score for Violin Primo, featuring ten staves of music. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings.

Key markings and annotations include:

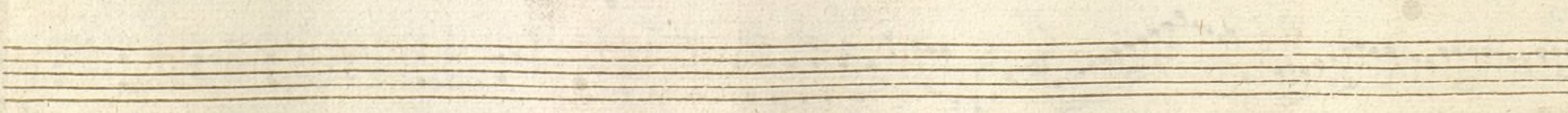
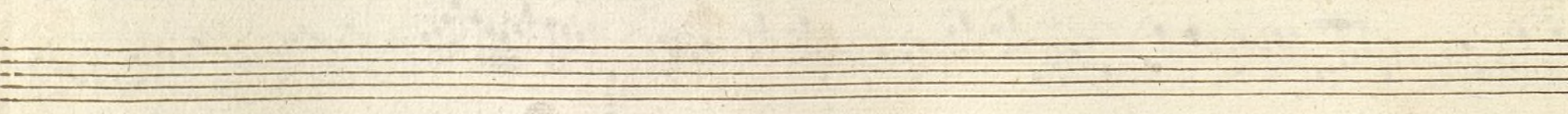
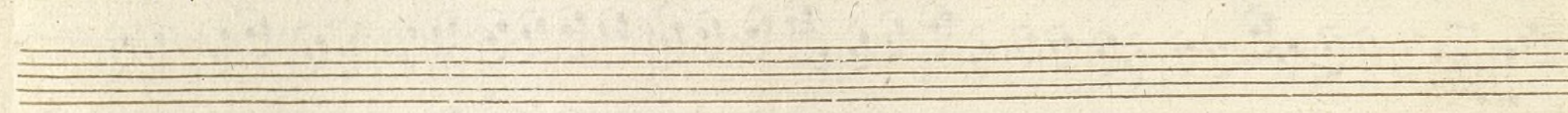
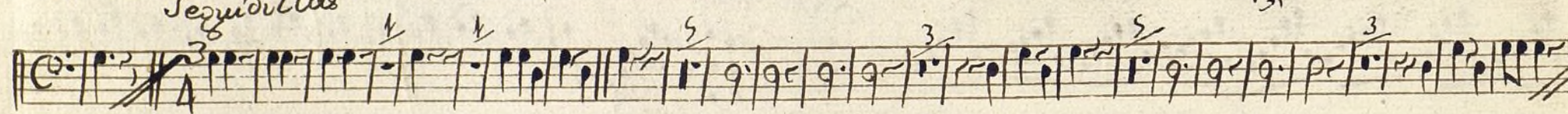
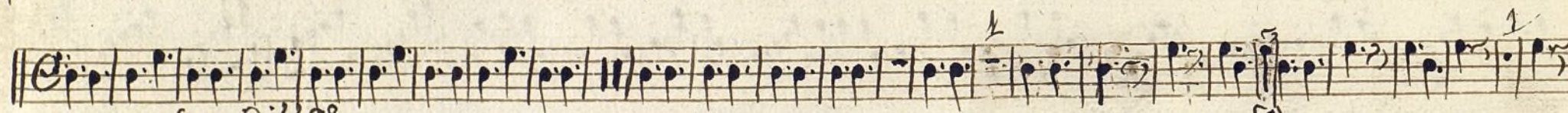
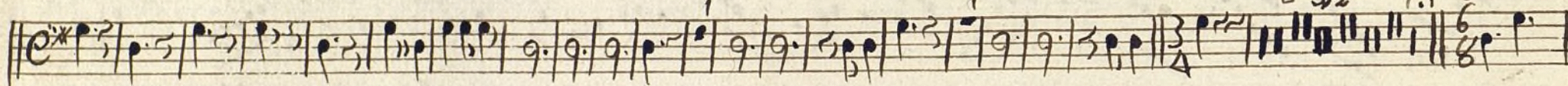
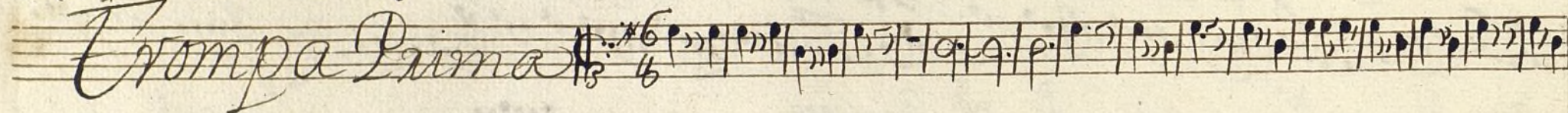
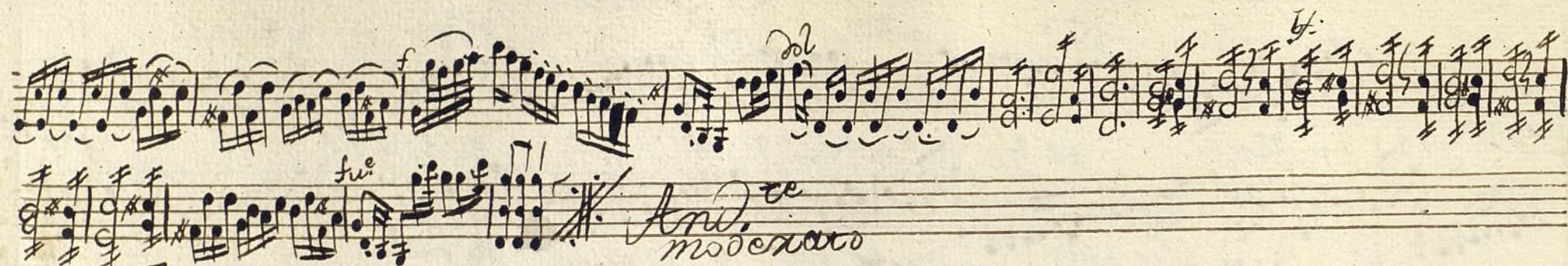
- Allegro Vivo* (top right)
- Seguidillas de...* (middle right)
- fu* (multiple instances)
- col* (multiple instances)
- aguelon* (bottom right)

The score concludes with a double bar line and a final sharp sign.

Violin Primero



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2

Jolin Pimeno.

Tonadilla a duo.

del sueño %

Violin Primero

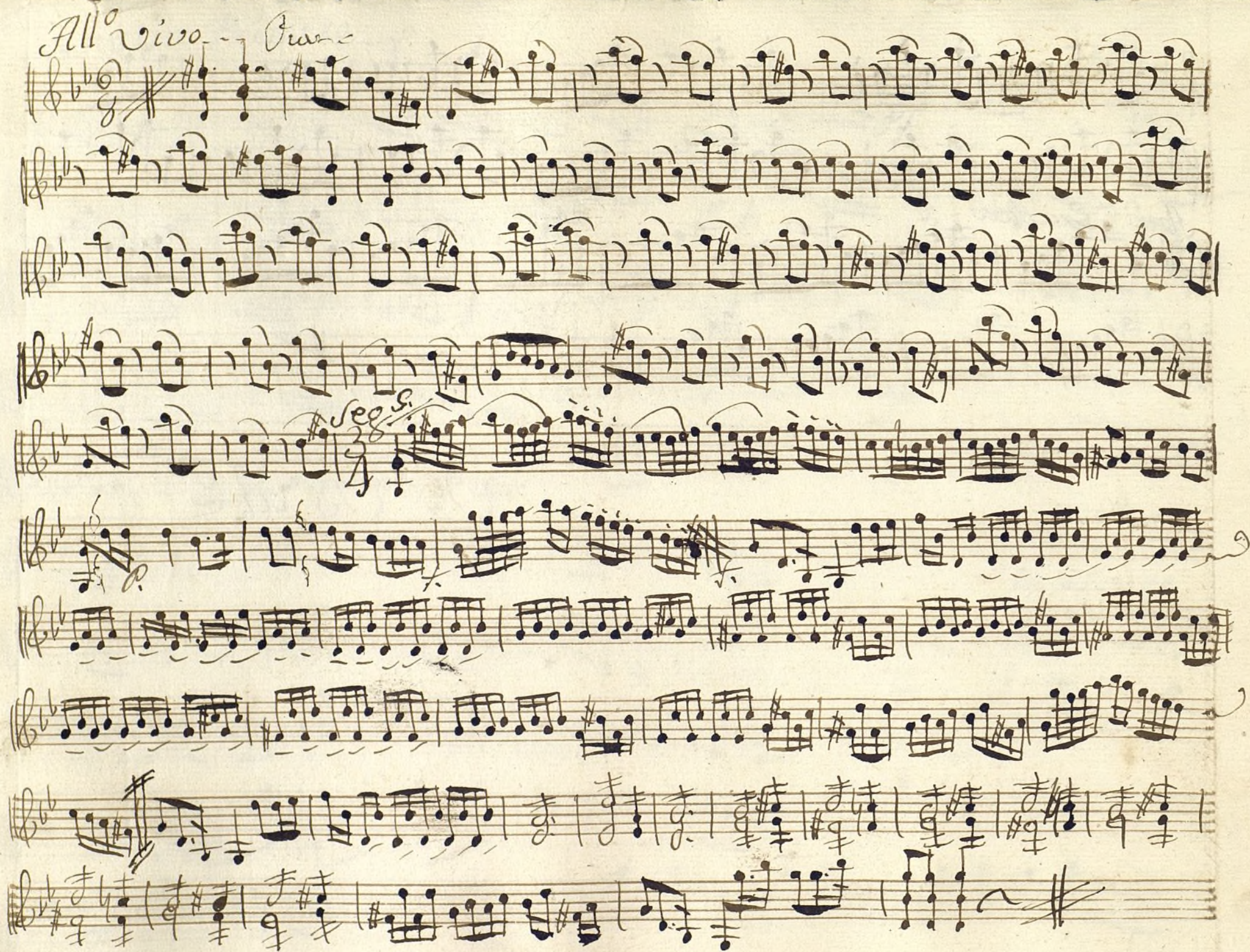
Andante

Modérato





VRsalg



Sonadilla Violín 2º

al de mi que camino con el tormento

Violin Segundo

Andante
Moderato

Handwritten musical score for Violin II. The score consists of 11 staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 5/8 time signature. The tempo markings *Andante* and *Moderato* are written above the first staff. The notation includes various note values, rests, and dynamic markings such as *Po* (piano) and *fue* (forte). The score is written in a cursive, handwritten style. The 11th staff ends with a double bar line and a fermata.

Poco Largo

Dizicato

And. moderato

arco

Handwritten musical score for Violin II, continuing from the previous page. The score consists of 2 staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 5/8 time signature. The tempo marking *And. moderato* is written above the first staff. The notation includes various note values, rests, and dynamic markings such as *Po* (piano) and *fue* (forte). The score is written in a cursive, handwritten style. The 2nd staff ends with a double bar line and a fermata.

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Violin Segundo

Conadilla a duo.

del sueño /

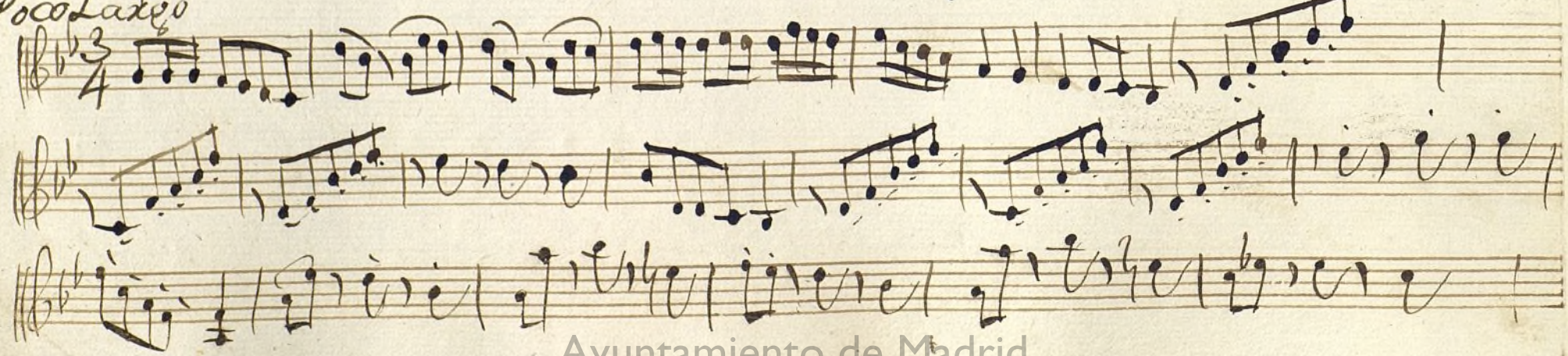
Violín Segundo. -

Andte

Modérato

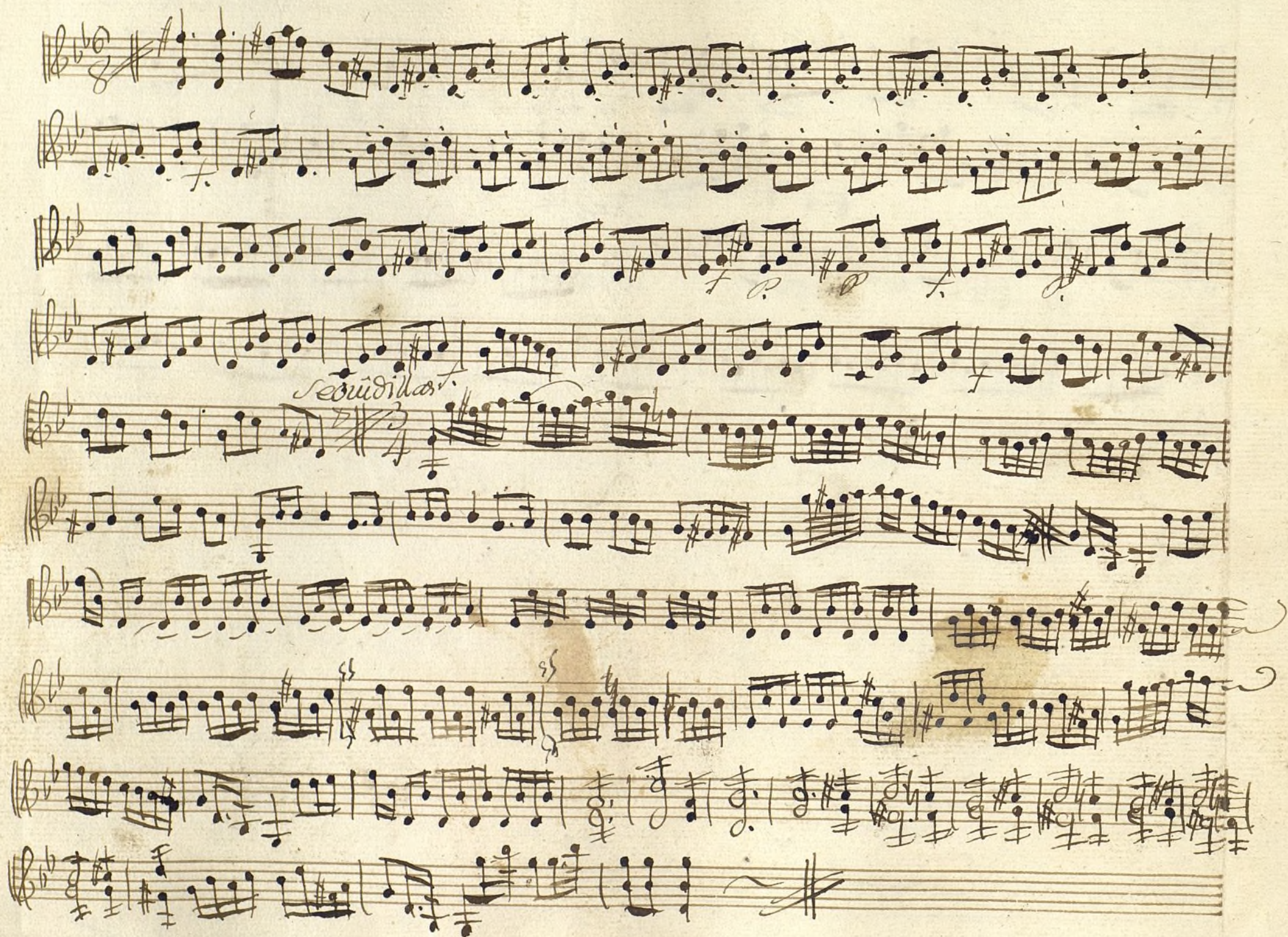


Poco Laxo



Handwritten musical score on five staves. The notation includes various note values, rests, and bar lines. The third staff has the word "Andte" written above it and "arco" written below it. The fifth staff ends with a double bar line and a sharp sign.

~ P ~ sal ~



Violin Secondo

El Sueño

mus 101-7

And^{te}
Moderato

Handwritten musical score for a piece titled "Serenata" by J. S. Bach. The score is written on ten staves, with the first staff beginning with the tempo marking "And^{te} Moderato". The music is in G major (one sharp) and 6/8 time. The score includes various musical notations such as notes, rests, and ornaments. Dynamics like "p" (piano) and "f" (forte) are indicated throughout. A section marked "Boco Largo" (likely "Bocce Largo") appears in the middle, followed by a section marked "And^{te} Grazioso". The piece concludes with a section marked "Squallor espato" and a final measure with a 3/4 time signature. The manuscript is written in ink on aged paper.

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Handwritten musical score for Trompa 2a. The score is written on ten staves. The first staff is a treble clef with a key signature of one flat (B-flat). The second staff is a treble clef with a key signature of one flat. The third staff is a treble clef with a key signature of one flat. The fourth staff is a treble clef with a key signature of one flat. The fifth staff is a treble clef with a key signature of one flat. The sixth staff is a treble clef with a key signature of one flat. The seventh staff is a treble clef with a key signature of one flat. The eighth staff is a treble clef with a key signature of one flat. The ninth staff is a treble clef with a key signature of one flat. The tenth staff is a treble clef with a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo marking "All.º vivo" is present on the sixth staff. The score concludes with a double bar line and a fermata on the tenth staff.

*Andante
moderato*

Andan^e

moderato

3a. Trompa
Trompa Prima

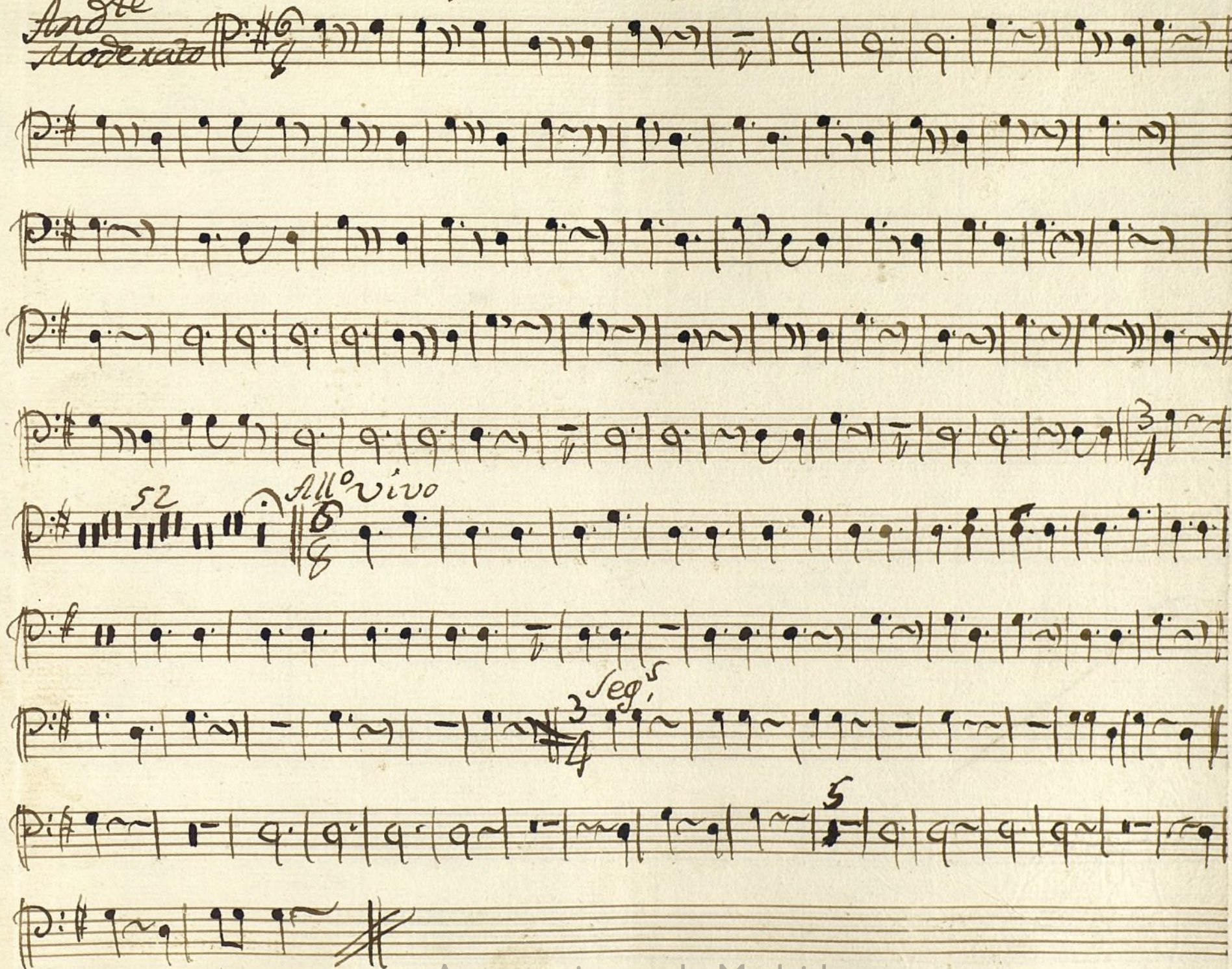
Mus 101-7

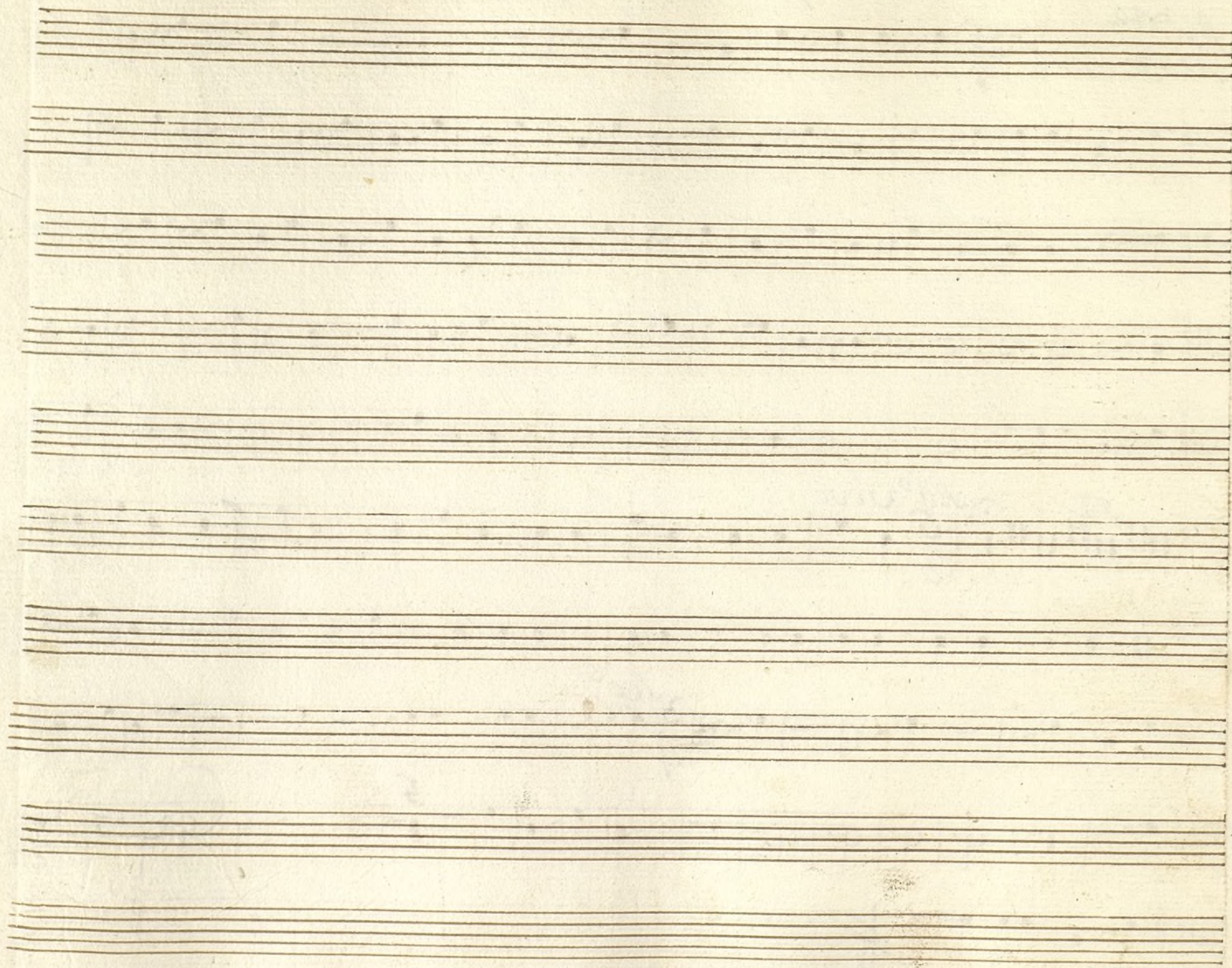
Handwritten musical score for Trompa Prima, measures 1-7. The score is written on seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo markings 'Andan^e' and 'moderato' are written above the first staff. The notation includes various note values, rests, and bar lines. The second staff continues the melody. The third staff also continues the melody. The fourth staff includes the marking 'poco Lento' above the staff. The fifth staff includes the marking 'all. vivo' above the staff. The sixth staff includes the marking 'seguidillas' above the staff. The seventh staff ends with a double bar line and a final note. The paper is aged and shows some staining.

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trumpeta Primera

*And^{te}
Moderato*





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2.^a Excursión: Trompa 1.^a

Trompa Segunda

Mus 101-7

Handwritten musical score for Trompa 1.^a and Trompa Segunda. The score is written on ten staves, with the first six staves containing musical notation and the last four staves being empty. The notation includes various musical symbols such as clefs, key signatures, time signatures, and notes. The tempo is marked "And.^{te} mo.^{to}" at the beginning and "Alleg.^{ro} Vivo" later in the piece. The key signature is B-flat major (two flats). The time signature is 6/8. The score includes a section labeled "Seguidillas" and a section marked with a double bar line and a repeat sign. The notation is in a cursive, handwritten style.

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Andante 2^a Excena: Trompa seg^a t Mus 101-7

The musical score is written on ten staves. The first staff begins with a double bar line and a key signature of two flats (B-flat and E-flat). The tempo marking *Andante* is written above the first staff. The time signature is 6/8. The notation includes various note values, rests, and dynamic markings. The second staff continues the melody. The third staff features a key signature change to one flat (B-flat) and a time signature change to 4/4. The fourth staff continues the melody. The fifth staff features a key signature change to one sharp (F-sharp) and a time signature change to 3/4. The tempo marking *All^o vivo* is written above the fifth staff. The sixth staff continues the melody. The seventh staff features a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The tempo marking *Se^o* is written above the seventh staff. The eighth staff continues the melody. The ninth staff features a key signature change to one flat (B-flat) and a time signature change to 4/4. The tenth staff continues the melody and ends with a double bar line. The score is written in a clear, legible hand.

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Mus 101-7

Cançión
del Sueño

Acompañamiento

Bafo en la Tomadilla Nueva de el Ayuntamiento

And.^{te} 10/8

Andante

Largo 3/4

Primo

Alto y Pi. ano.

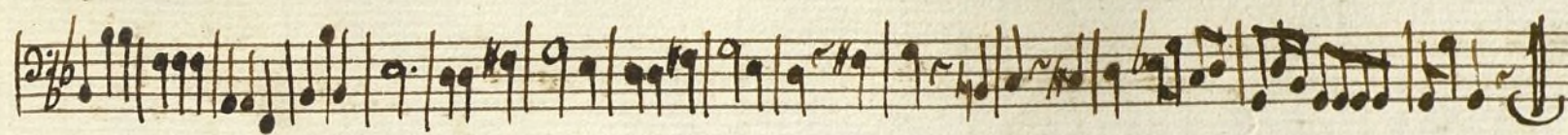
Alto Suave

Sigue

Segue And.^{te}

P

The musical score is written on ten staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 10/8 time signature. The tempo is marked 'And.^{te}'. The first staff has a 'P' (piano) dynamic marking. The second staff is marked 'Andante'. The third staff is marked 'Largo' with a 3/4 time signature. The fourth staff is marked 'Primo'. The fifth staff is marked 'Alto y Pi. ano.'. The sixth staff is marked 'Alto Suave'. The seventh staff is marked 'Sigue'. The eighth staff is marked 'Segue And.^{te}'. The ninth staff is marked 'P'. The score ends with a double bar line and a repeat sign.



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