

Leg.<sup>o</sup> 8.<sup>o</sup> n.<sup>o</sup> 2A

Mus 127-10

—t—  
Tonadilla (Leg.<sup>o</sup> 5.<sup>o</sup> n.<sup>o</sup> 34)

A B

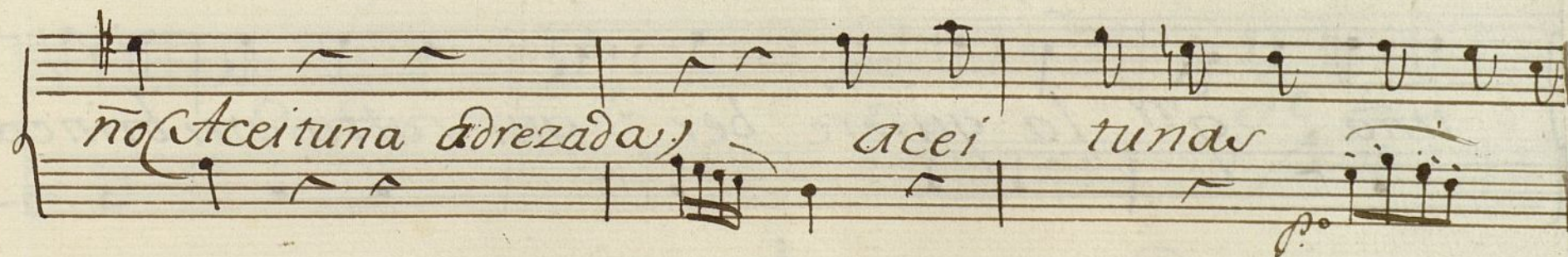
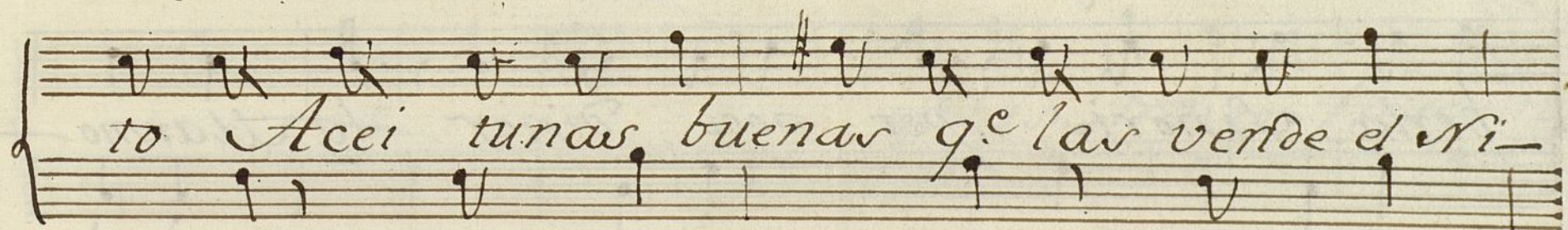
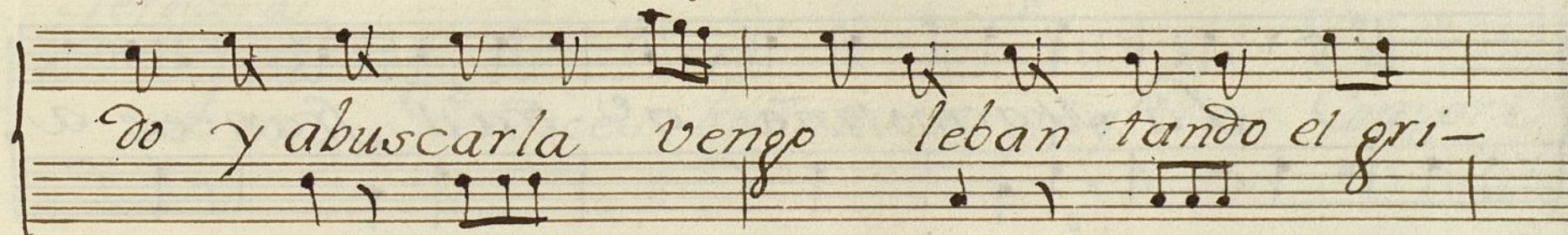
De la Marmotiña

Con Violines

Oboes, y Trompas.

Del S.<sup>or</sup> Esteve 169 —







Alto

Sale el frances.

è la Marmotina quila vede  
quila vede he he he.

*La Marmotina q.<sup>e</sup> trail, frances a.*

berla Signorin per poco d'incer la Marmo—

tiña q.<sup>n</sup> la quiere ber qui salta qui brinca

binir Caballer. he la Maxmotiña quila vede quila vede e e e.



*Allto*

*Perdicera*

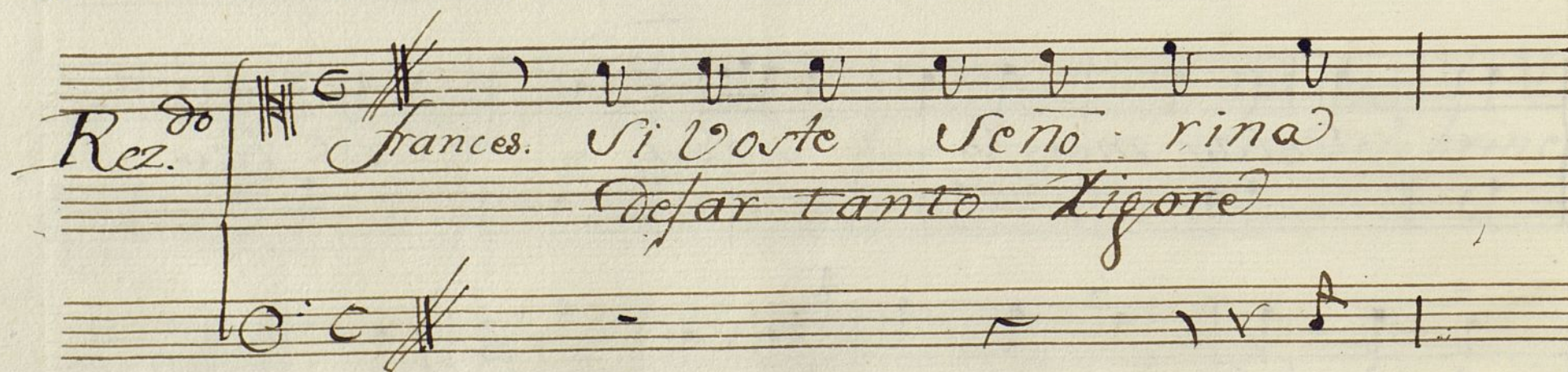
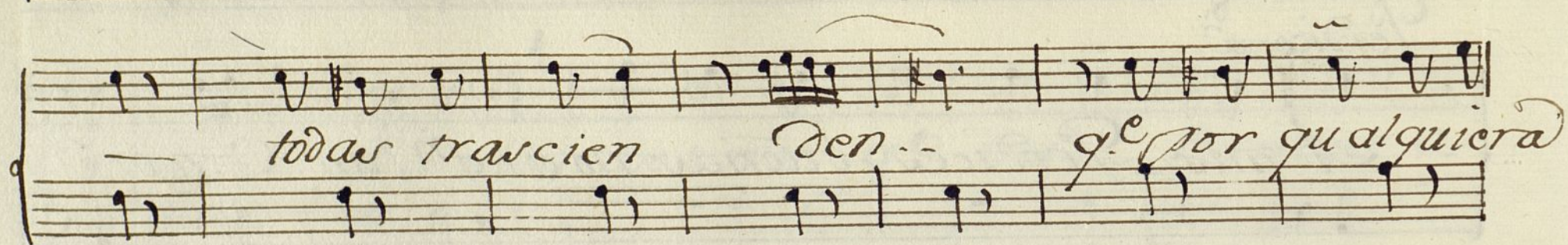
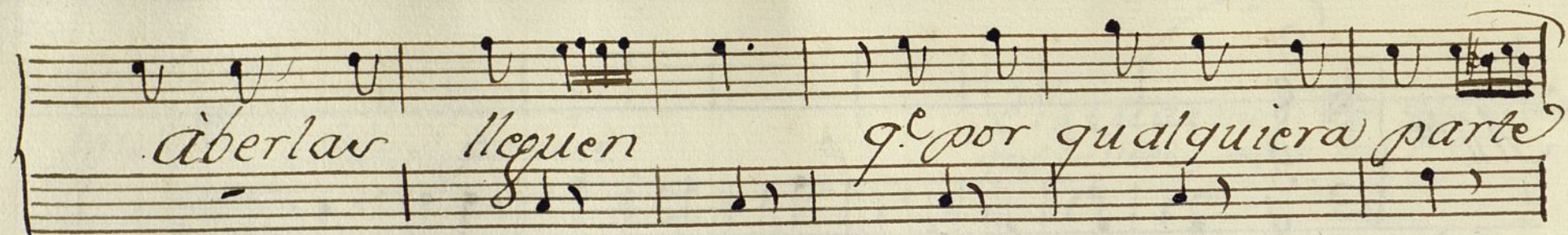
*A mis Perdices buenas no di g<sup>n</sup>las Compré*

*gelas traigo fresquitas*

*delas me so res gelas*

*traigo fresquitas delas mejores.*









meles quisier domar Do li Comprara tuti il per -  
 y quererme Madama Come la quiero q. vi non.



Perdicera  
 diz e tambien la Cara. Si yo me enfado -  
 ha ha ha Yo mi muerdo Muerase luego -



a q. uste, y la Marmota iran rodan -  
 q. no ay falta en la Corte de esos Mochue



do — a q.<sup>e</sup> uste, y la Marmota yran Ro —  
 los q.<sup>e</sup> no ay falta en la Corte de esos Mo —

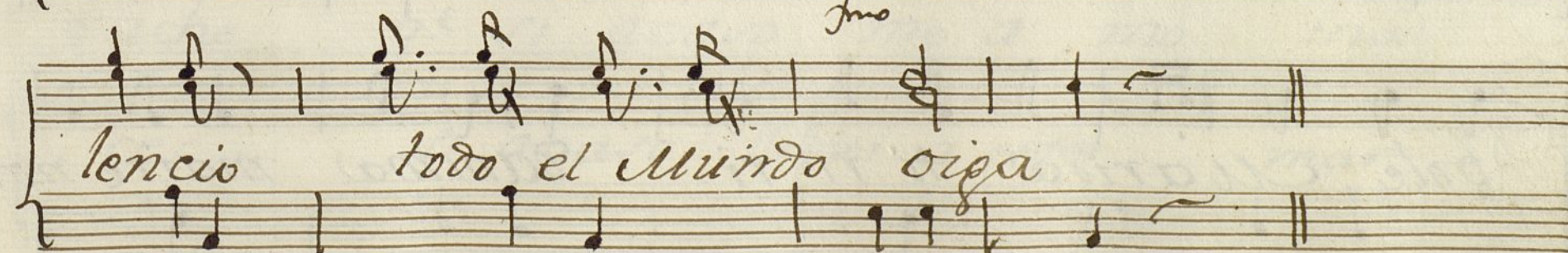
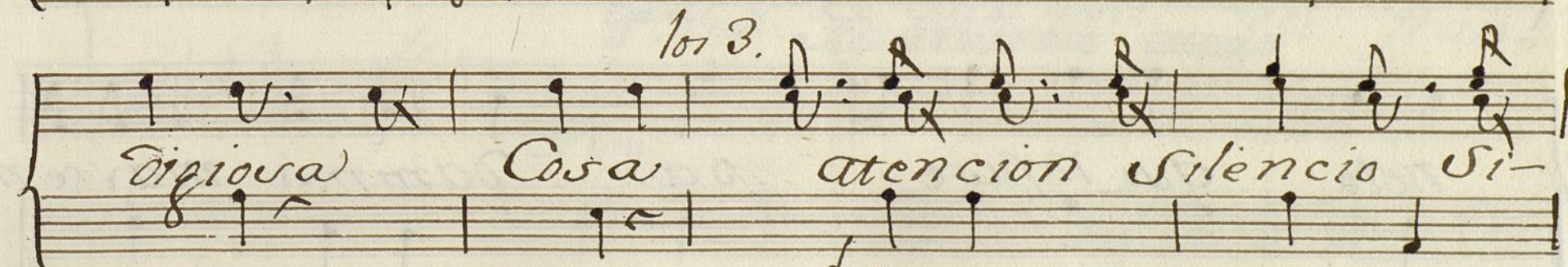
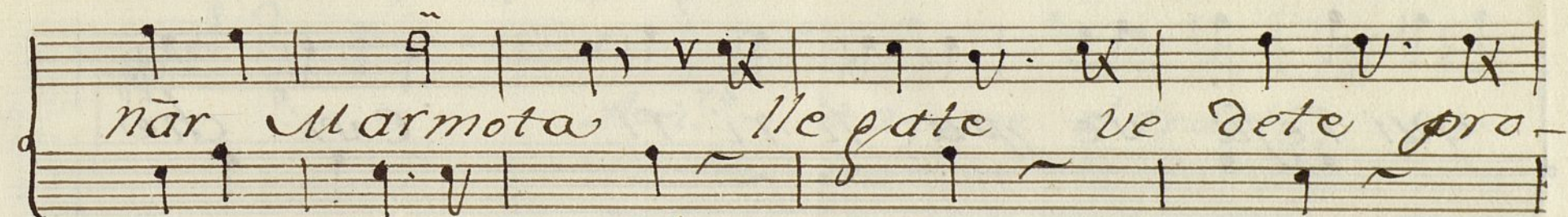
dando —  
 chuclos.

*Allo* 2 frances.  
 farmi este gusto Per.<sup>ra</sup> marchese luego  
 Aceit.<sup>ro</sup> bueno ba. esto

frances. Aceit.<sup>ro</sup>  
 no ver mi Ingrata } aquei le poco  
 } aque ai po le o que

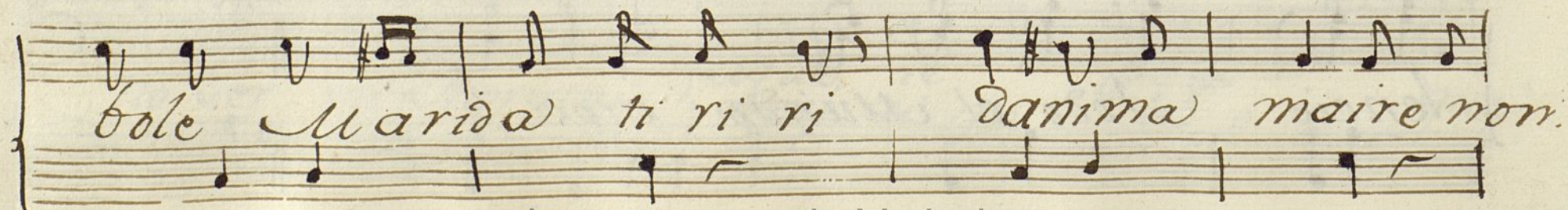
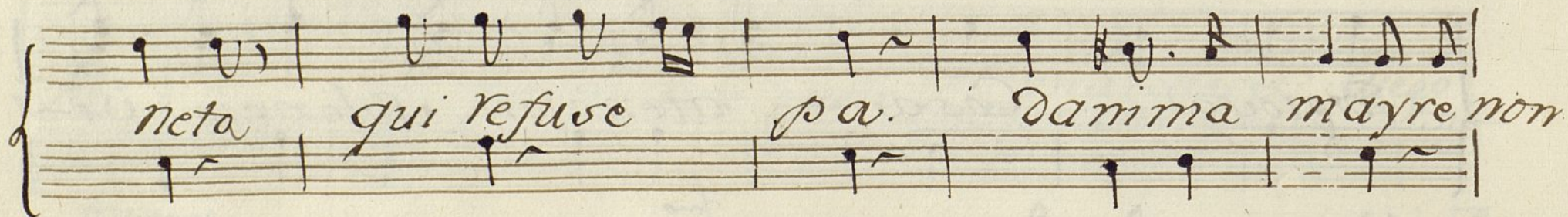
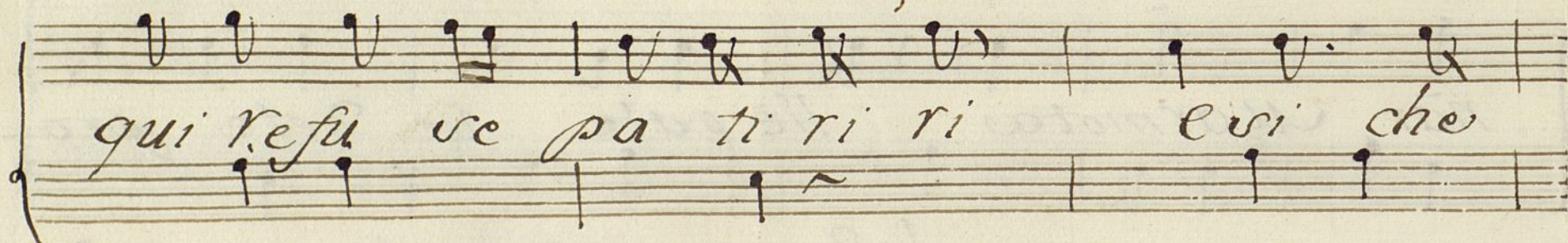
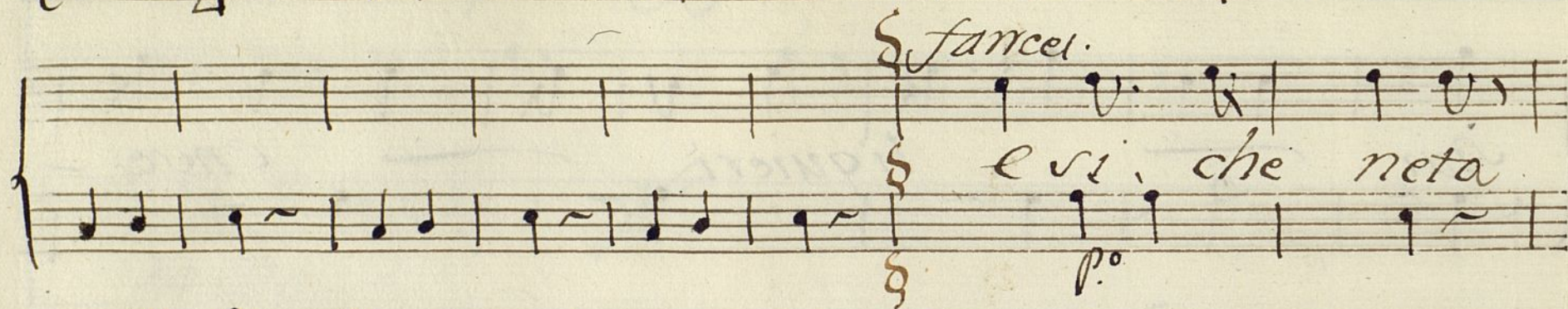


frances.





2 Sacala Marmota.





*Vole Marida a a a. tin tiri rin he he he.*

*Alto*  
*Acci.<sup>ro</sup> Vayase el trasto ga-*

*Per.<sup>a</sup> frances tente, y no te a-*

*Qua. fran. Le Marmoti del fran-*  
*Marchete luego*

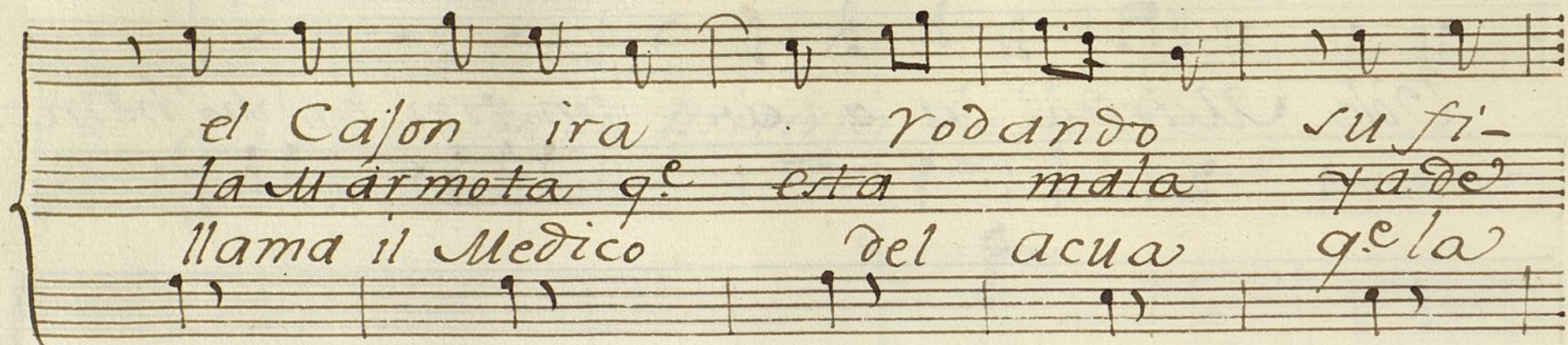
*Pum.<sup>do</sup>*

*bacho q.e si acaso me a mo ina*

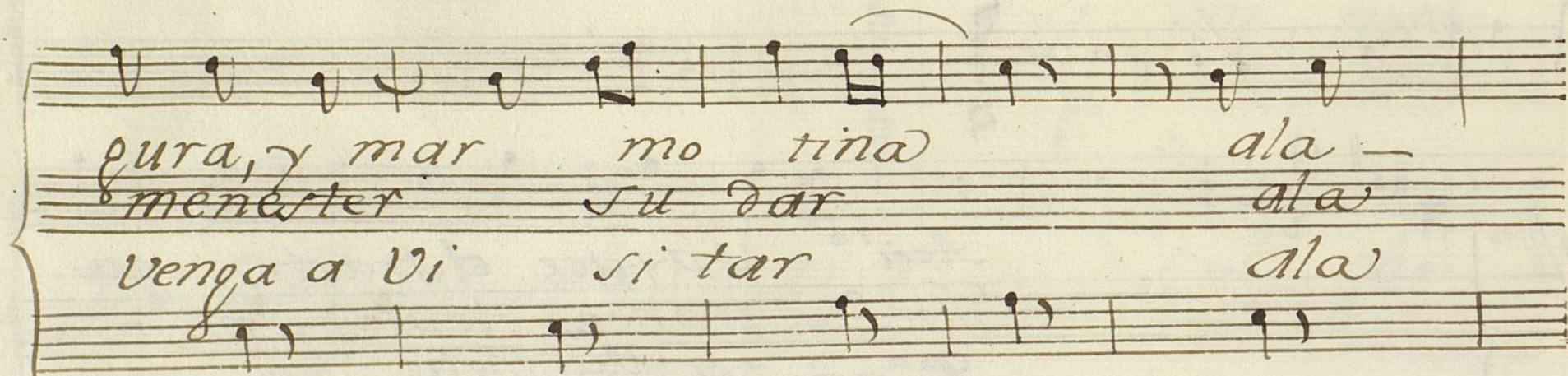
*tufes y lle ba luego a Costar*

*cer si acaso llequi a enfer mar*

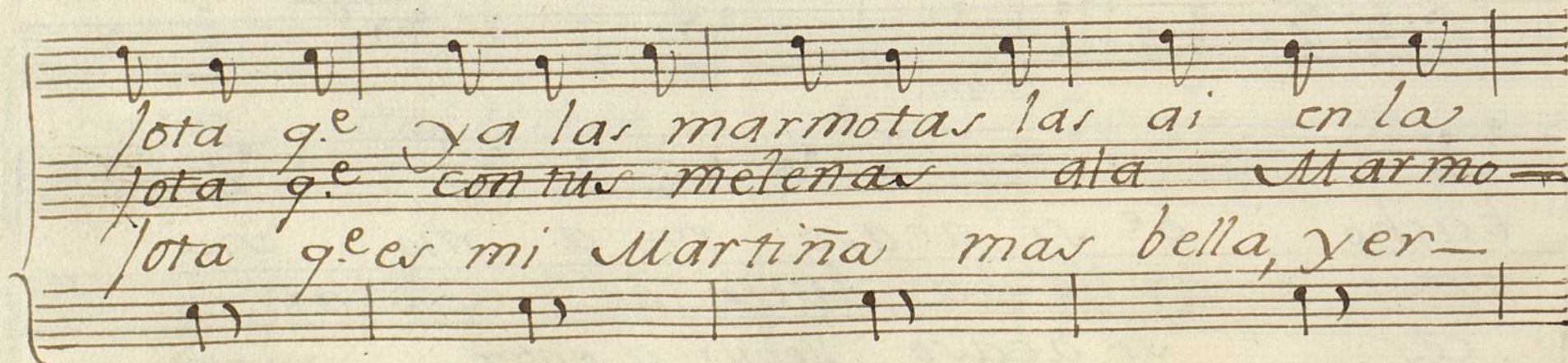




el Cañon ira rodando su fi-  
 la Marmota q<sup>e</sup> esta mala ya de  
 llama il Medico del acua q<sup>e</sup> la



pura, y mar mo tina ala -  
 menester su dar ala  
 venga a Vi si tar ala



jota q<sup>e</sup> ya las marmotas las ai en la  
 jota q<sup>e</sup> con tus melenas ala Marmo-  
 jota q<sup>e</sup> es mi Martiña mas bella, yer-



Al.º 2

Corte con batas y Cofiar frances. e q.<sup>e</sup> le importa  
 tiña toda te semejas no tener miedo  
 mora q.<sup>e</sup> aquella q.<sup>e</sup> mira 1.<sup>a</sup> marchese luego

Come si intenda a me de cirme tal inso-  
 aquesas cosas e por lo mesmo Cantarla  
 fra.<sup>s</sup> marchar no quiero Ac.<sup>to</sup> monsiur la prinques.<sup>s</sup> ser el el-

lencia.  
 tota.  
 puerco. y aqui ven didos

Lo



se acave esto a Dios Madamas y Caba -

a Dios asta la Parqua a Dios mis mosque.

lleros

teros

a Dios asta la Parqua mis Mosque







Ayuntamiento de Madrid

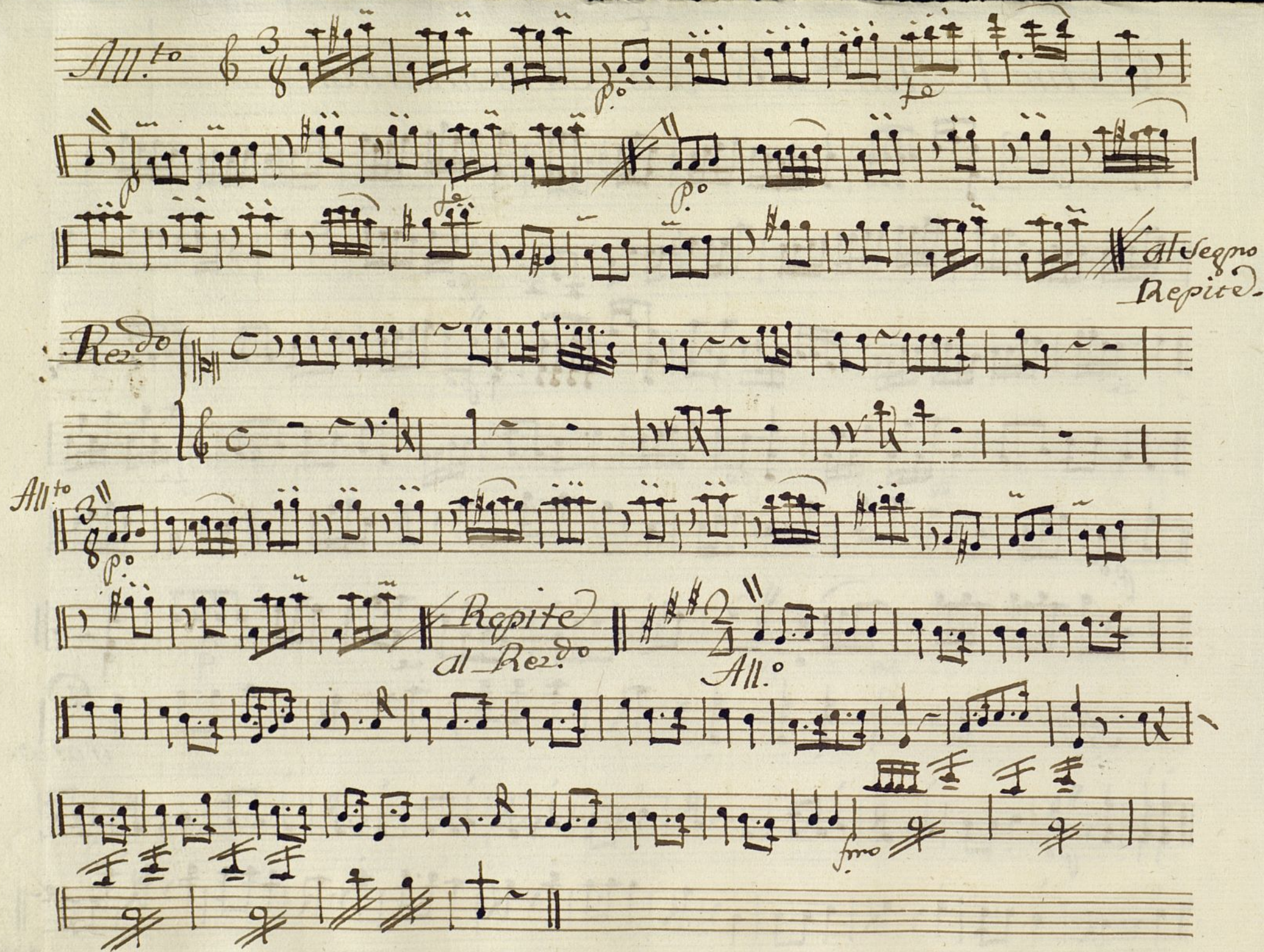


*Violin 1.º Ton.ª a 3. La Marmotiña.*


*All.<sup>to</sup>* 3/4


*Par.º*

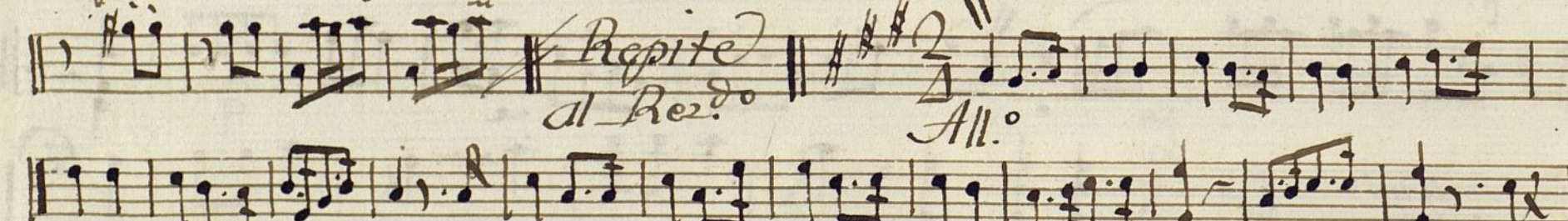


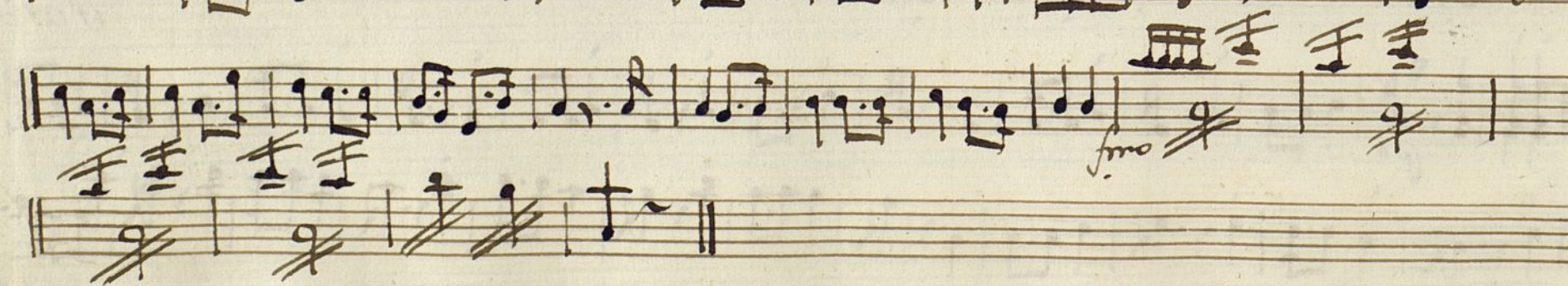
*All.<sup>to</sup>* 3/8 

*Al Segno  
Repite.*

*Re.<sup>do</sup>* 

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

*Repite  
al Re.<sup>do</sup>* 

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

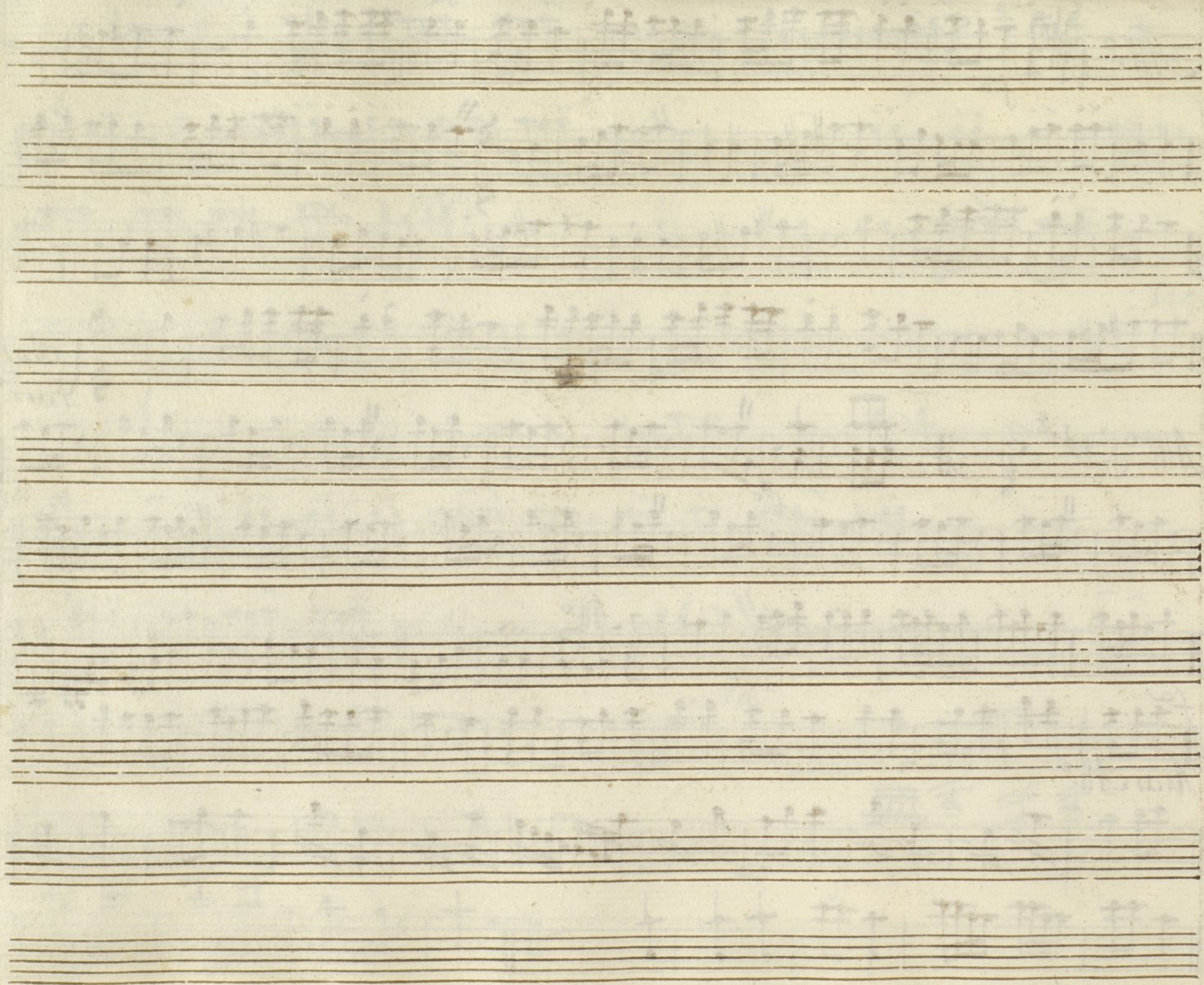


Handwritten musical score on ten staves, featuring complex rhythmic patterns and dynamic markings. The notation includes various note values, rests, and accidentals, with some staves showing multiple notes beamed together. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- All.<sup>o</sup>* (Allegro) at the beginning of the first system.
- ff* (fortissimo) dynamic marking.
- p.<sup>o</sup>* (piano) dynamic marking.
- Alor Parr.* (Allegro Parr.) marking.
- 2. All.<sup>o</sup>* (2. Allegro) marking.
- Allegro* marking.
- Don mal.* (Don mal.) marking.
- Ma: All.<sup>o</sup>* (Ma: Allegro) marking.



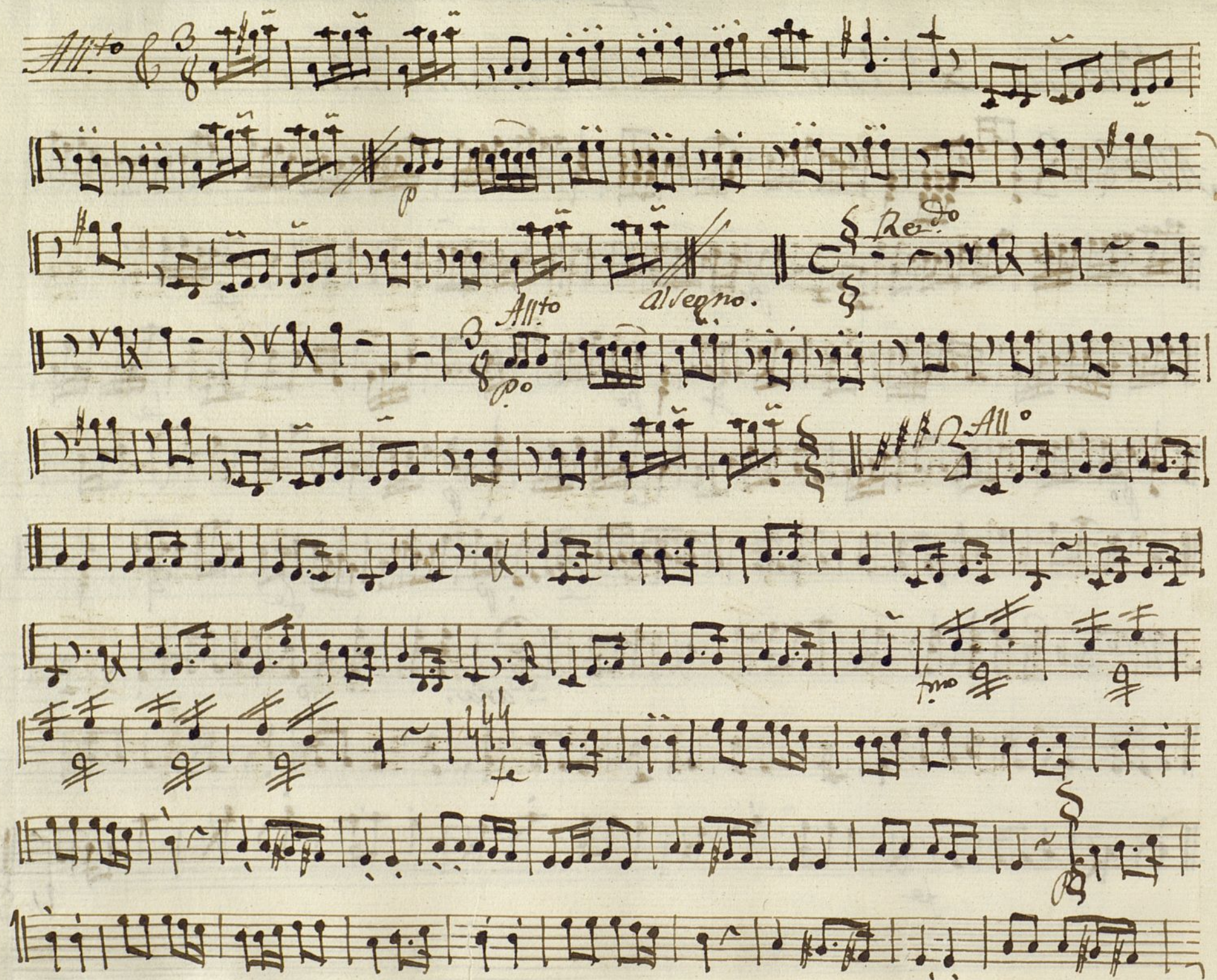




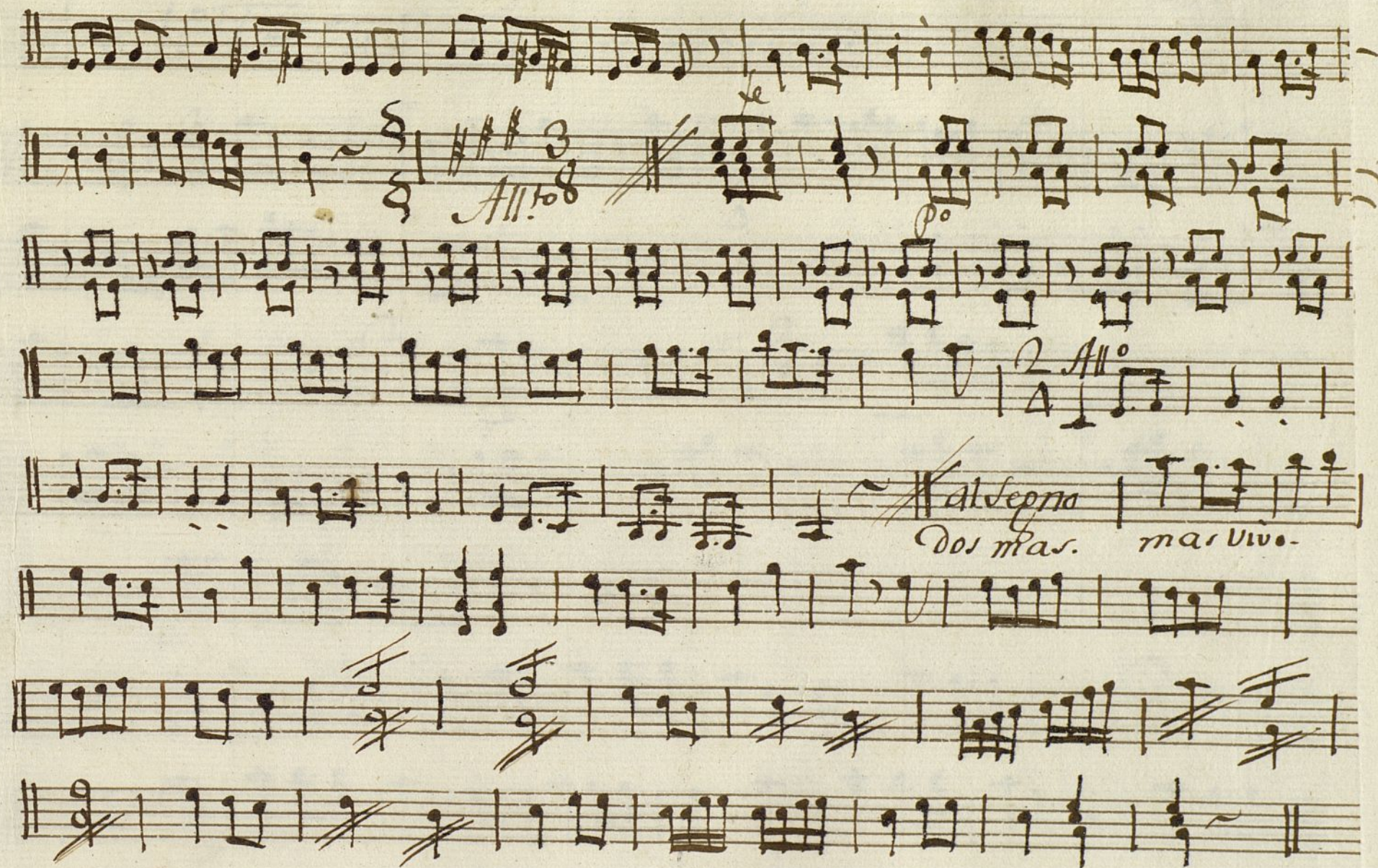
Violin 2<sup>o</sup> Ton.<sup>a</sup> a 3. La Marmarina

Handwritten musical score for Violin 2<sup>o</sup> in 3/4 time, titled "La Marmarina". The score consists of 11 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single system. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp*, *fe*, and *Para.*. The score concludes with a double bar line and the initials "V. P." written below the final staff.

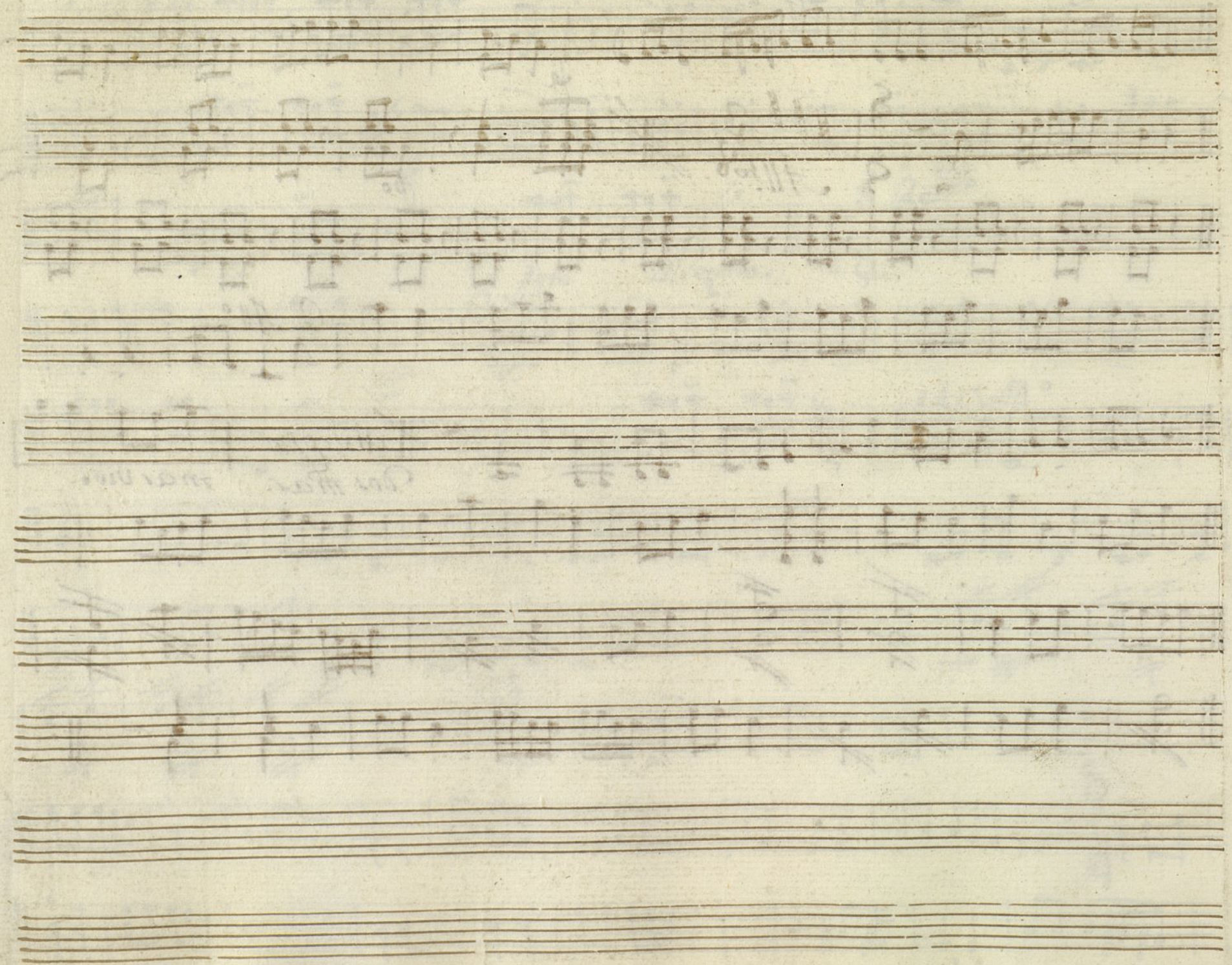














Oboe 1.<sup>o</sup> Ton.<sup>a</sup> 3. La Marmotiñá.

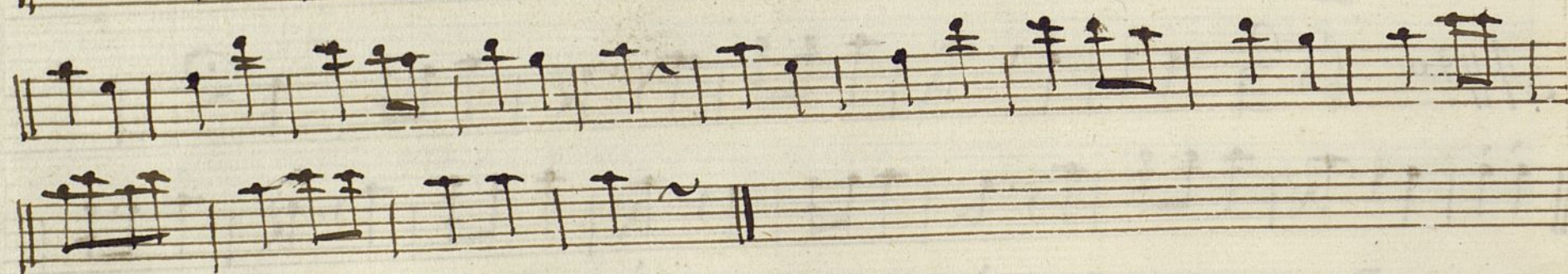
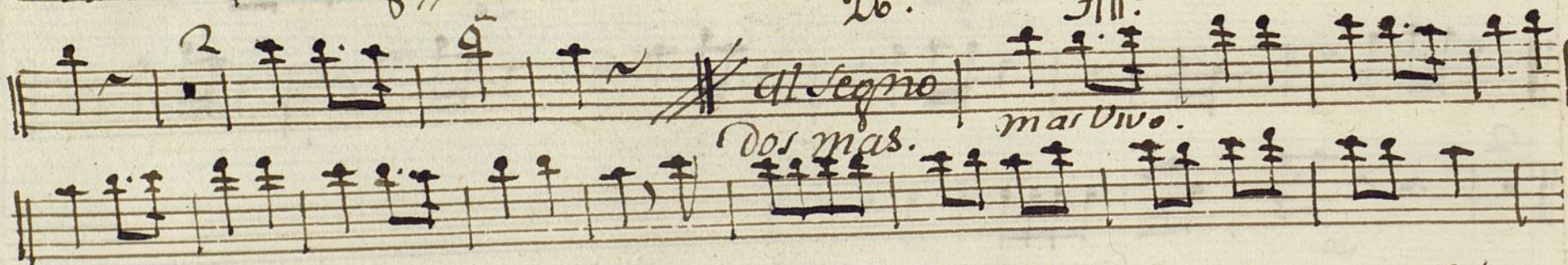
Handwritten musical score for Oboe 1. The score is written on ten staves. The first staff has a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single system. The notation includes various note values, rests, and dynamic markings such as 'fe' and 'se'. There are also some handwritten annotations above the staves, including a '+' sign and a '2'.



*Tacet hasta despues del Rez.<sup>do</sup>*



*Tacet.* 2.





Oboe 2.<sup>o</sup>

— +

mus 127-10

*Tonadilla a 3 La Marmotina.*

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

*fe*

*2*

*2*

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

*Para.*

*p.<sup>o</sup>*

*fe*

*† Vacet, hasta despues del Rez.<sup>do</sup>*



Allo. & 25.

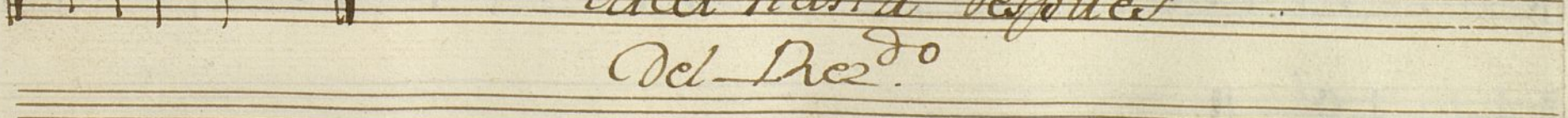
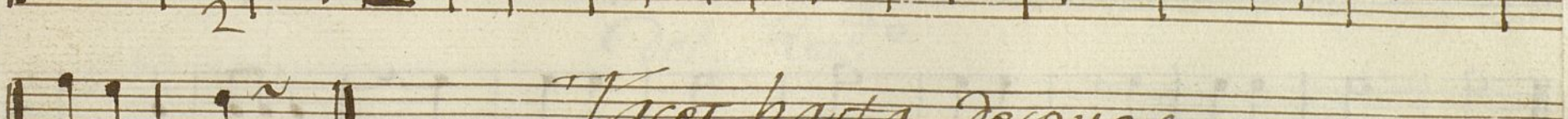
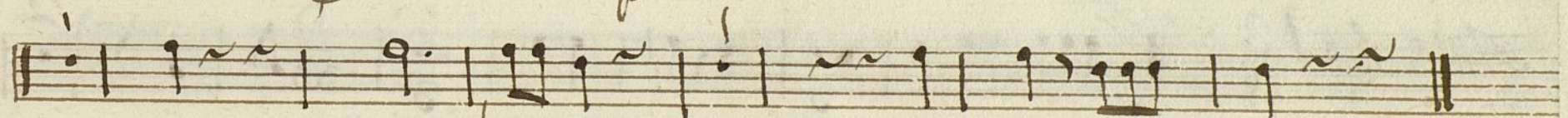
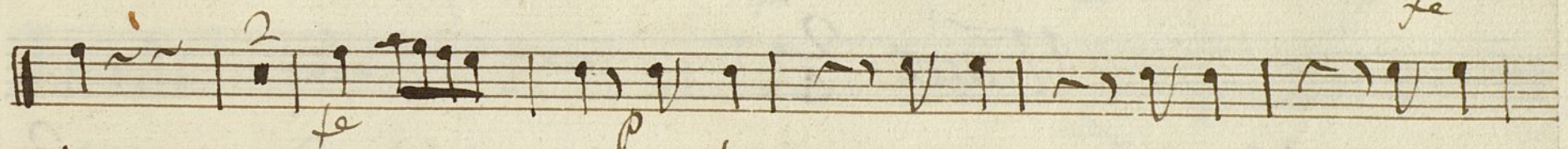
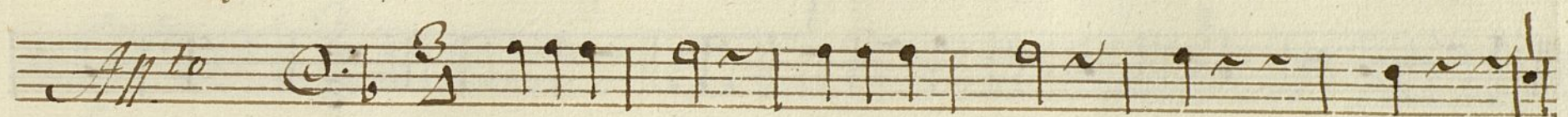
Tacet 2.

Allo. 26.

Al Segno  
dos mas. mai vivo.

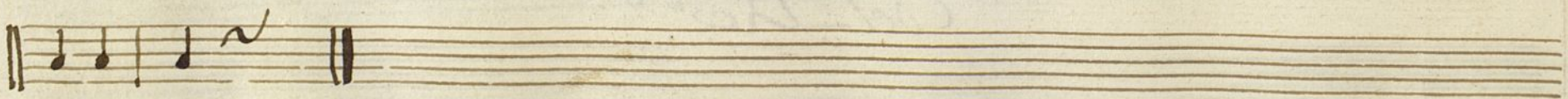
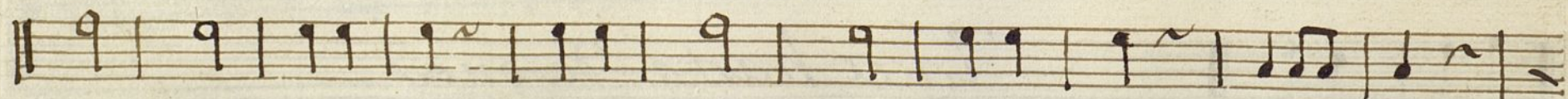
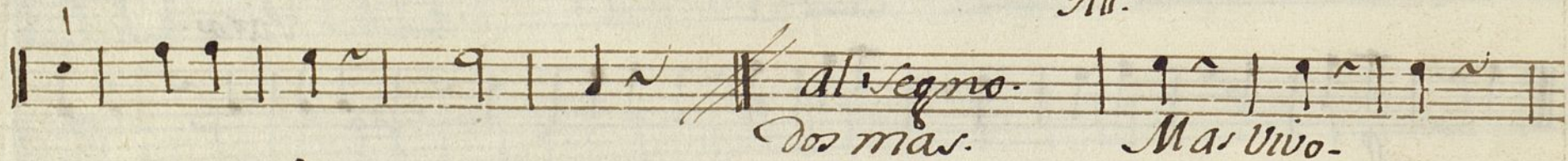
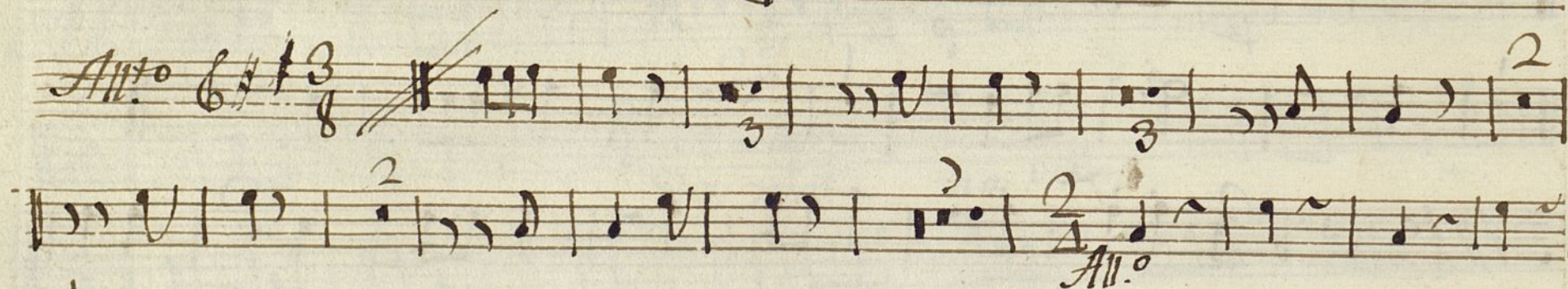
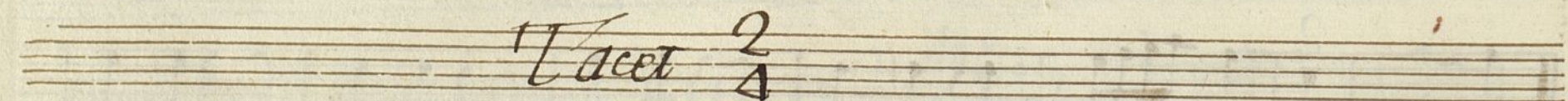
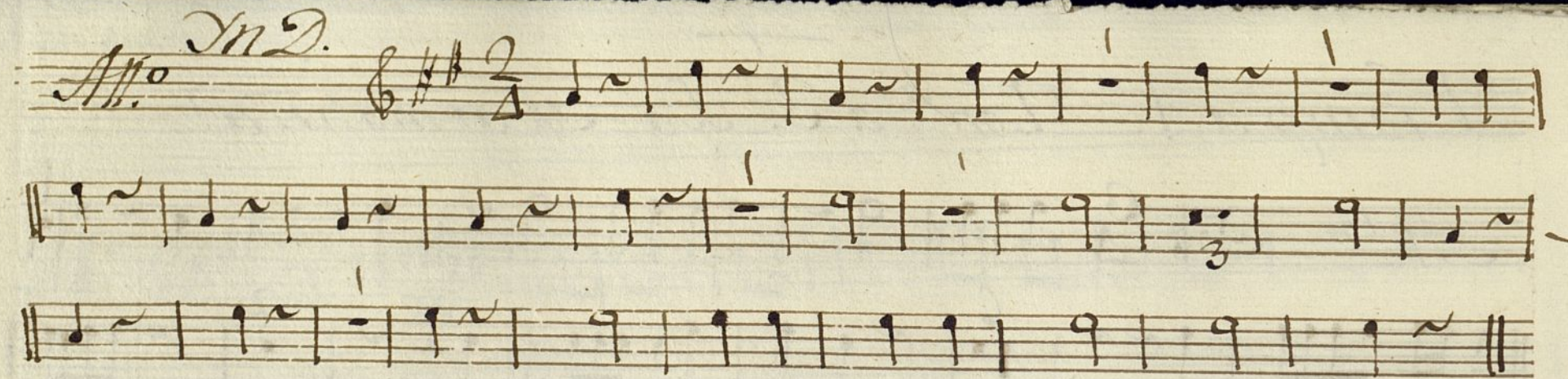


*Trompa 1.<sup>a</sup> Ton.<sup>a</sup> 3. La Marmotina*



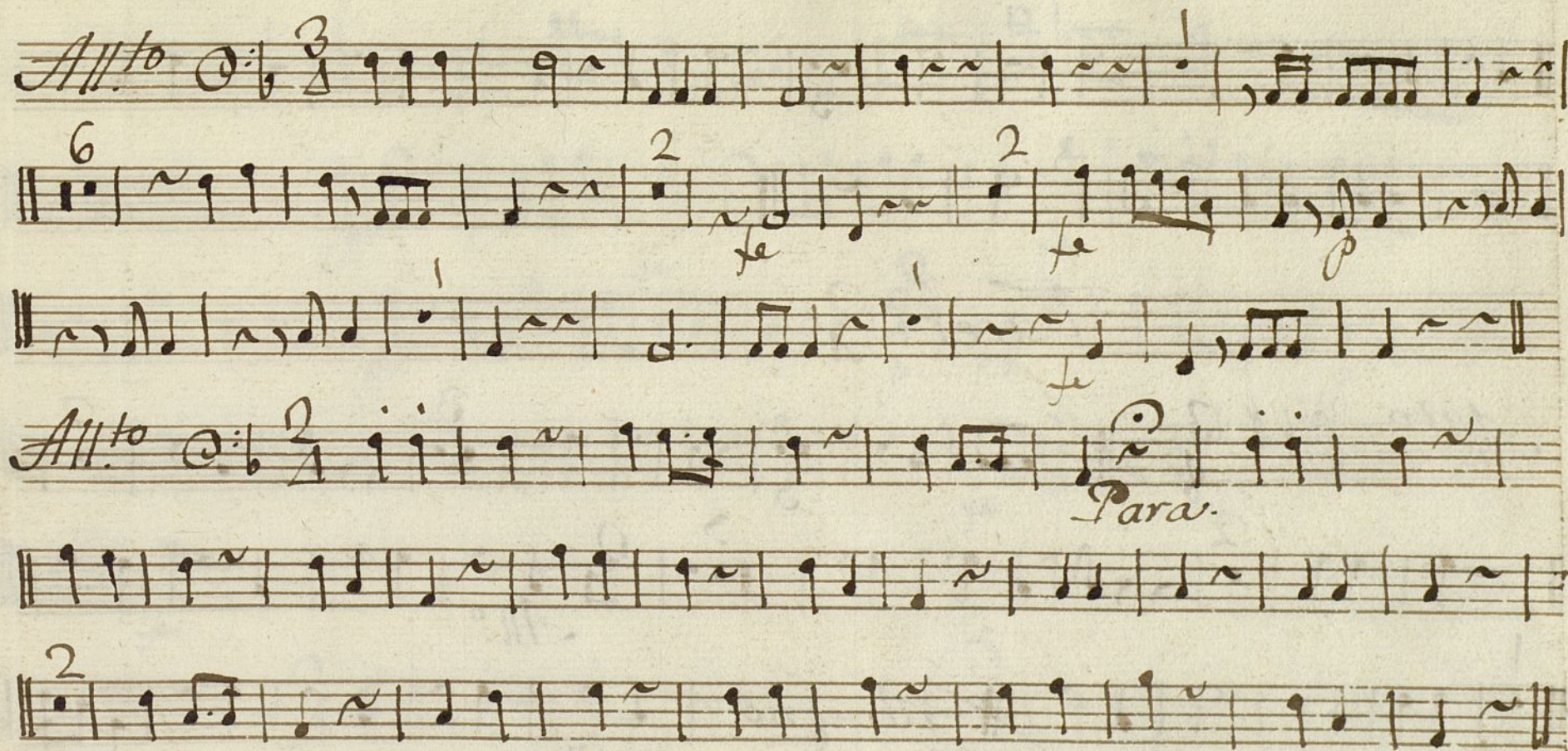
*Tacet hasta despues  
Del Rec<sup>do</sup>*







*Trompa 2.<sup>a</sup> Ton.<sup>a</sup> 3. La Marmotiña*

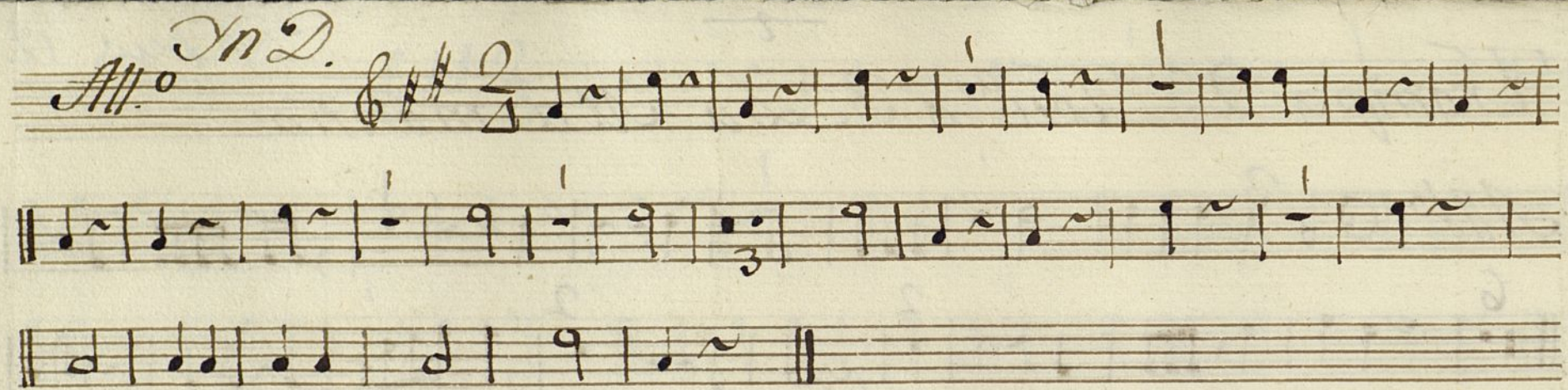


*Para.*

*Tacet hasta despues  
Del Redo*



*All.<sup>o</sup> In D.*  $\text{G}\sharp\text{A}$   $\frac{2}{4}$



*Vacet*  $\frac{2}{4}$ .

*All.<sup>to</sup>*  $\text{G}\sharp\text{A}$   $\frac{3}{8}$

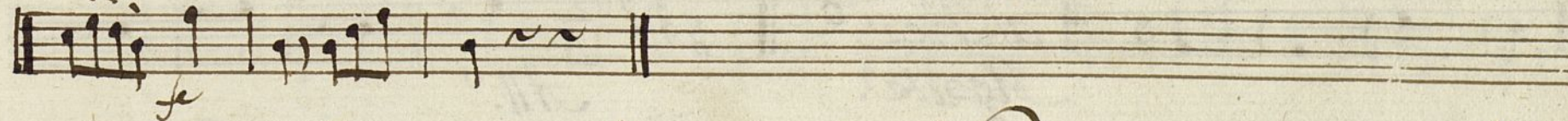
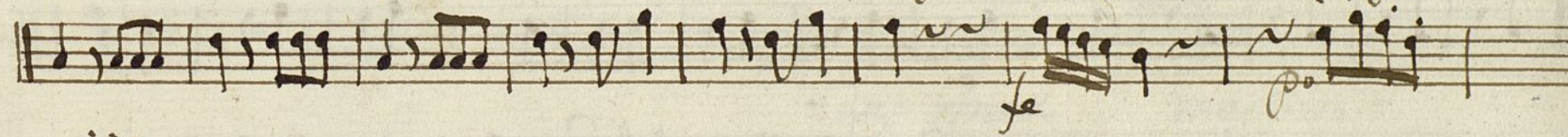
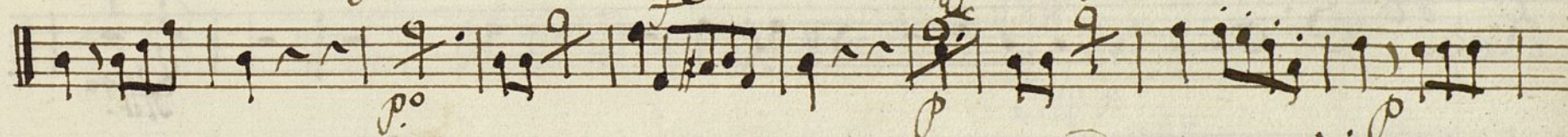


*All.<sup>o</sup>*

*Allegro*  
*cos mas. mai vivo.*



Bafo Ton. à 3 La Marmotina.



V. P.

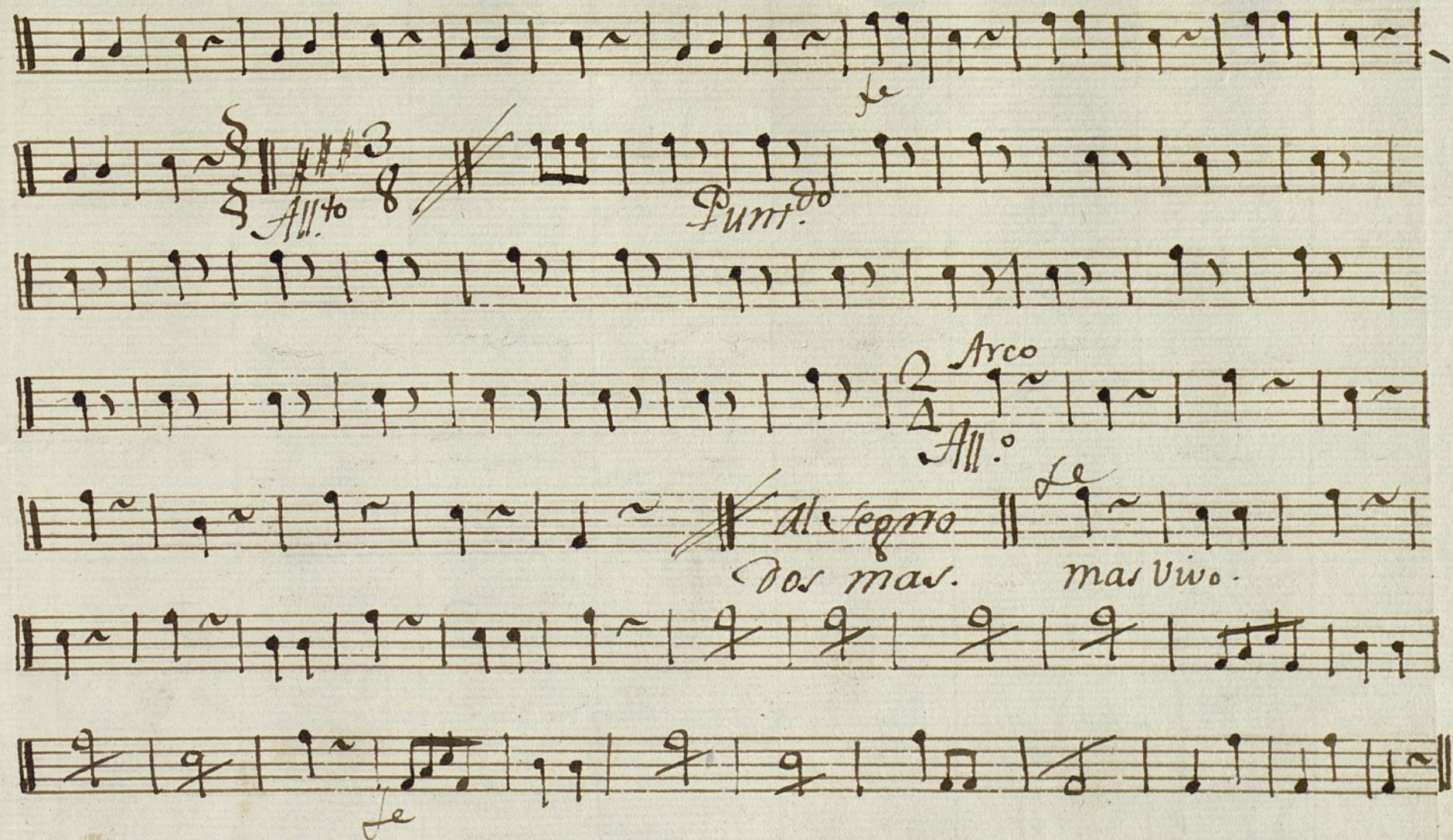


Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

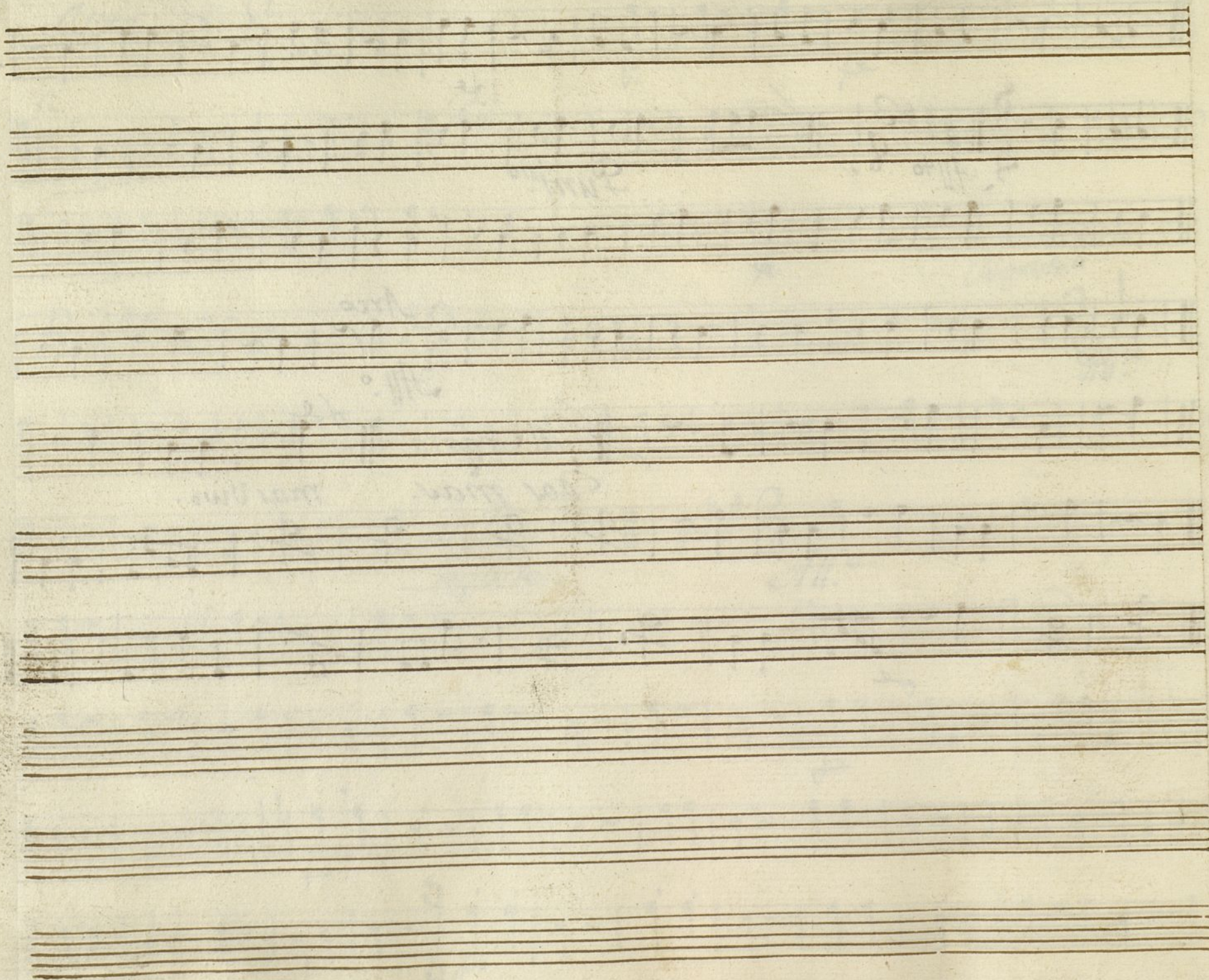
Key markings and annotations include:

- All.<sup>to</sup>* (Allegretto) at the beginning.
- p.<sup>o</sup>* (piano) and *fe* (forte) dynamic markings.
- al Segno* and *Repite* (Repeat) markings.
- Rez.<sup>do</sup>* (Requiem) marking.
- al Rez.<sup>do</sup>* (al Requiem) marking.
- Repite.* (Repeat) marking.
- All.<sup>o</sup>* (Allegretto) marking.
- fe* (forte) marking.
- p.<sup>o</sup>* (piano) marking.









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