

Leg. 7.º N.º 6

Leg. 7.º N.º 28

Mus 176-6

+

Tonadilla

29.

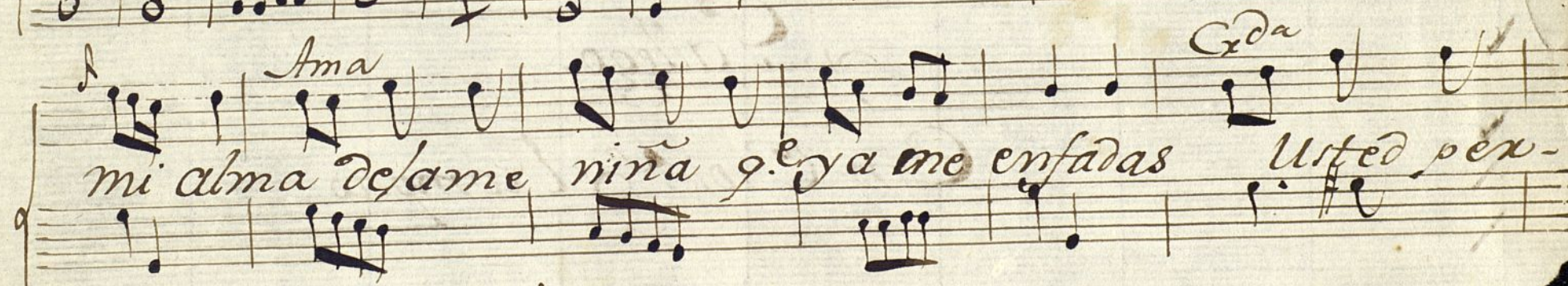
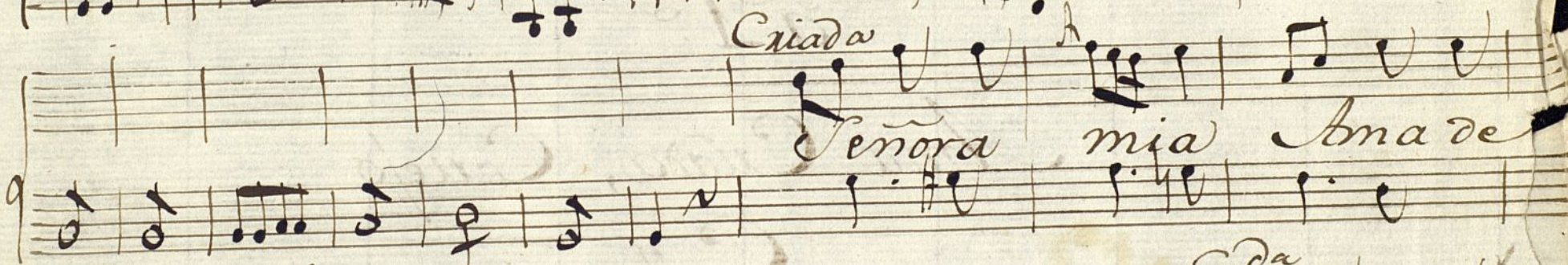
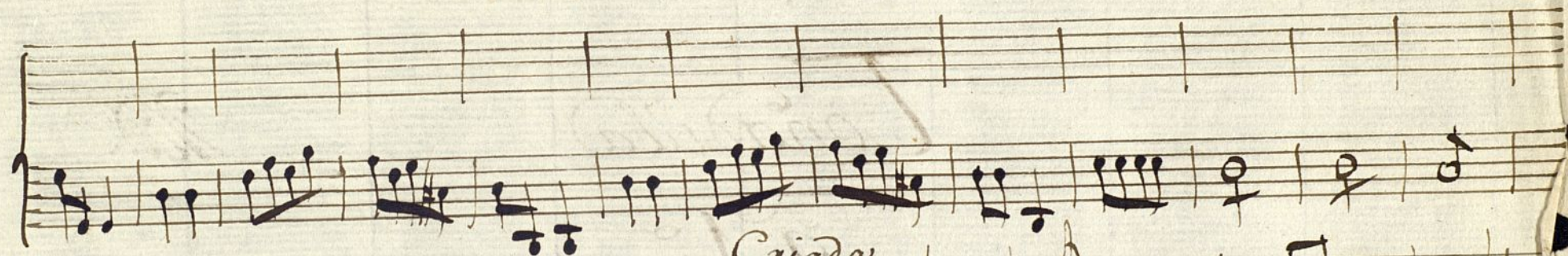
à 1.º

Ama Ciudad, Cortejo

y Gallego.

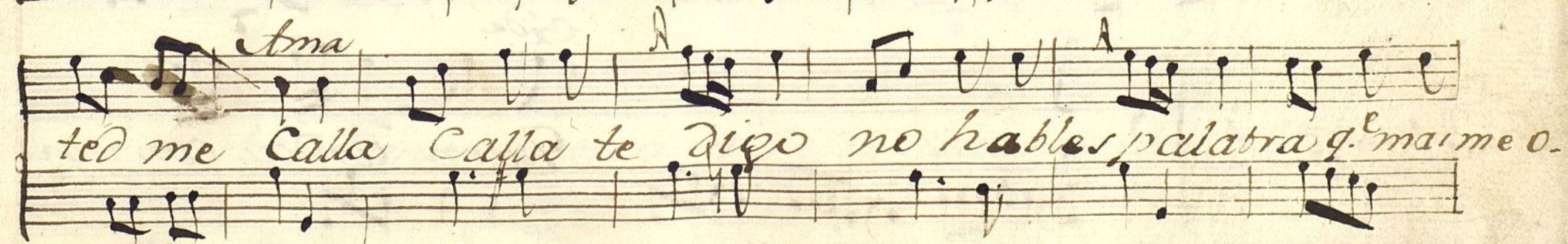
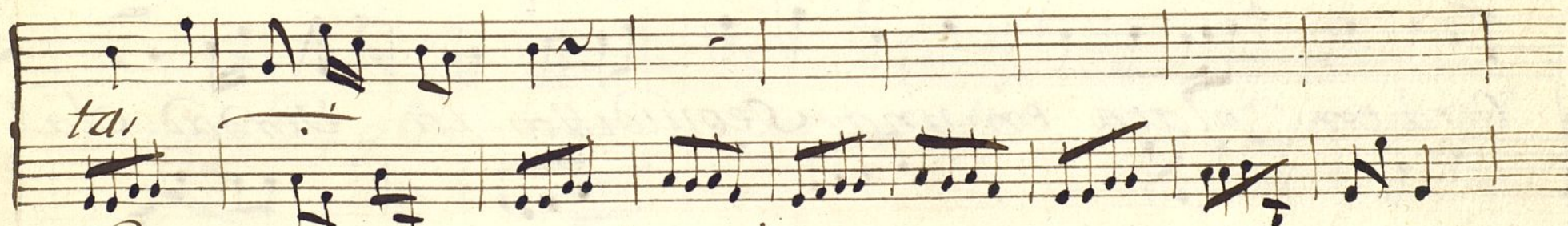
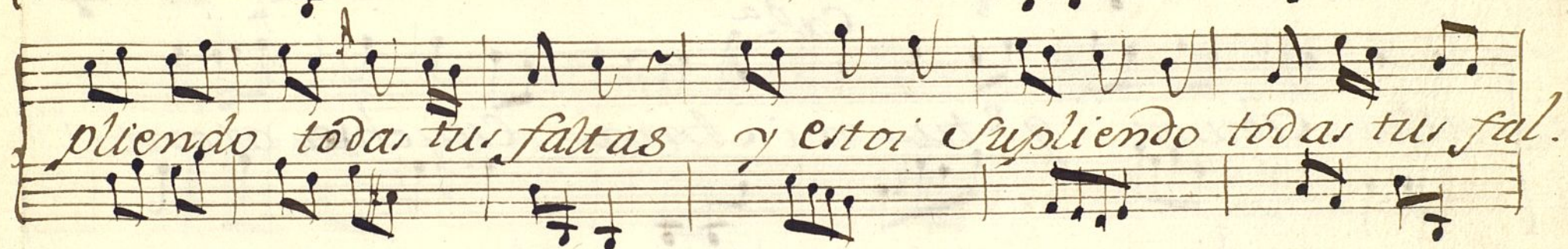
Con Viol. y Trompas

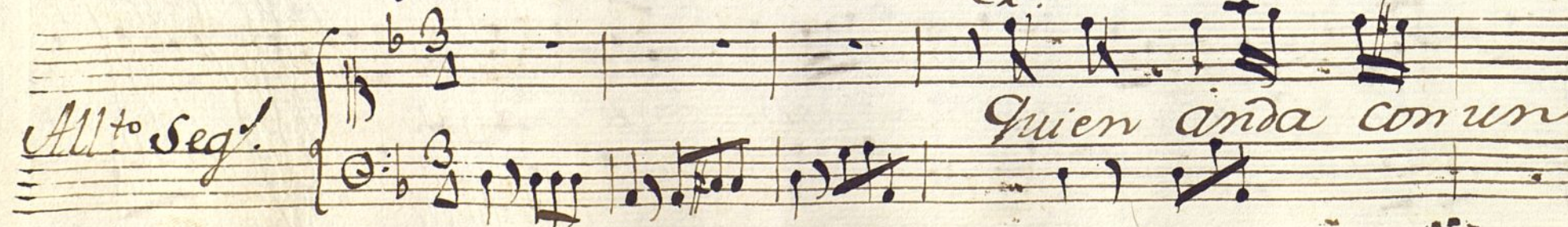
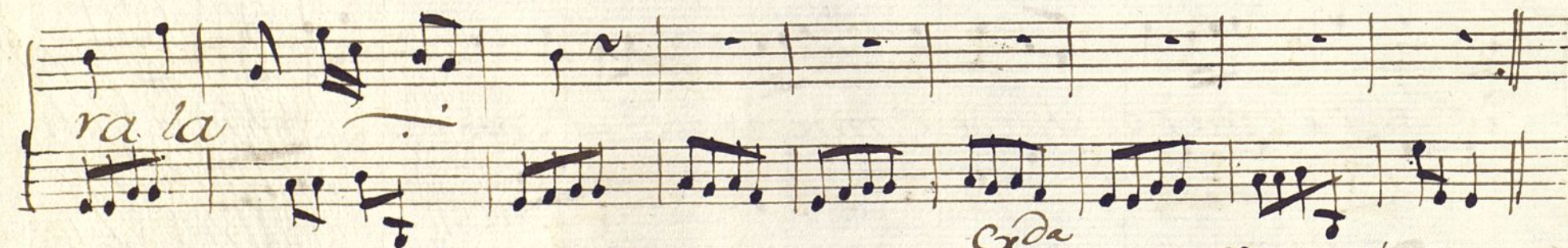
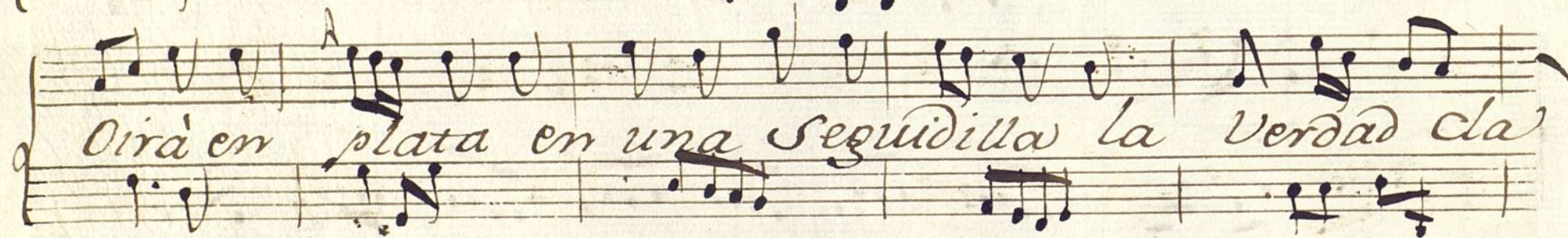
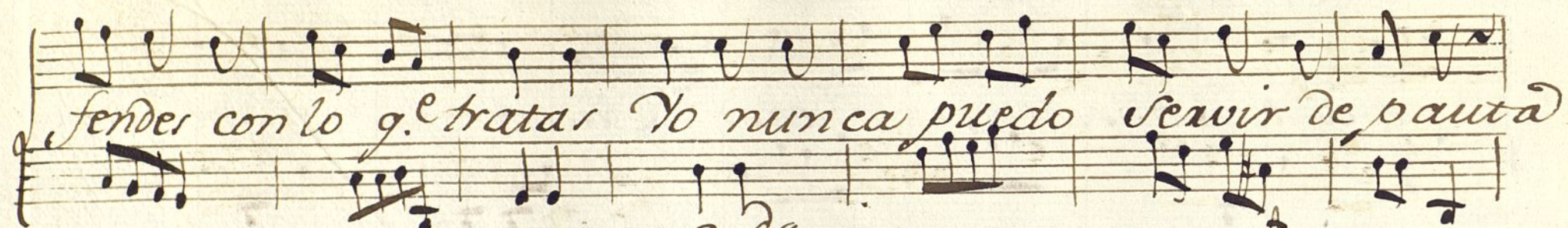
1766.



Ama

Mus 176-6





Como dice el proverbio

que Cojean Entrambos Andando el

tiempo si lo Cojean Entrambos an dando el

tiempo Andando el tiempo

Veito acentado
Si Usted tiene Corte/o
Yo tendre Atajo.

Ama
tal de verguenza no e de aguantarla

Vete atribida pues q.^e me enfadas Yo hare q.^e al-
punto valgar de Casa no no lo Creo pues por q.^e
Causa por q.^e Señora ni Yo q.^e a mi me su-
fra e de hallar Ama ni usted q.^e le acomo
de otra Criada Pero Creo que

Handwritten musical score on five staves. The lyrics are in Spanish. Above the staves, there are some annotations: 'C.da' above the second staff, 'Ama' above the third staff, 'C.da' above the fourth staff, and 'Aco. Ama' above the fifth staff. The music is written in a simple, handwritten style with notes, rests, and bar lines.

Cda *Amor*
 Llamam si Señora es el Señor D.^ñ Juan venga en buen ora

Cda
 Vete tu de aqui si vete luego con eso podre

Ver a mi Gallego.

And.^{no} *Toag.*
 Dulce amado embeleso, Caxo y man
 Gallego mi Juanilla mea dicho ge to la

de mi amor de tu Olor atraido
 venga aver c.^a ya a llegado mi palacio

Ama *Joag.*

Vengo a verte mi *Edo.* tu ya soy *Coa* No soy
 y en tu brazos *Coa* mi

Coa *Ama.* Que brabo, brabo g. bueno
 bien y en tu *Ama.* que brabo brabo

bueno me quita mi Señora *Coa* Con su Cortejo
 el buena picañ día *Coa* de usted lo aprendo.

Ama *All.* Muchacha muchacha ai tal atrevida en

Coa Casa tu Amo ay tal Igno minia Señora se

nōra ai tal Picardia en Casa mi Amo ai tal Ygro
 minia Callate muchacha no quiero atrevida
 Atrevida pues todos son Reos de una Causa mis-
 ma perdonense Entrambas, y sean Amigas es
 sano el Consejo fuerza es q. le admita pues aguesto a'

*pues aquesto Acabe con
cave con las seguidillas*

las Segui di - llas.

*All: Seg. Pues a todos vn alma de amor go
de amor go.*

bierna

bierna Cada Obeya se vaya

Con su Pareja con

Cortejo Ama

O dueño amado O

Ydolo mio que dulces son las glorias de un amor fi.

no

de

Cuando

Yo quiero amor al mío q.º

Punt. do

no amor de Cavallero q.º al fin todos son amores y a.

Gall. y Cda

quel con meno ródicos ala Cota Cotita Co tita

ala Cota q. e canta mi Pepa q. e que-:

todos

Cada obesa se vaya con su Pareja Cada O.

Año.

besa se vaya con su Pareja

Oto se acaba 1.^o
 perdonar Moigueteros
 y hasta mañana. O dueño V.
Gall. = mas quiero To una fregon a
 q. e me Cuide, y q. e me arista
 q. e una Uña q. e me gaste
 y me dese si. Camia lo ala Cota V.
 q. e canta mi ca que: Perdonar Moig. asta manana

176-6
mus 176-6

Violin 1.º Ton.ª a 1.º 2.ª Parte de la Ciudad, y Vallego.



Punteado

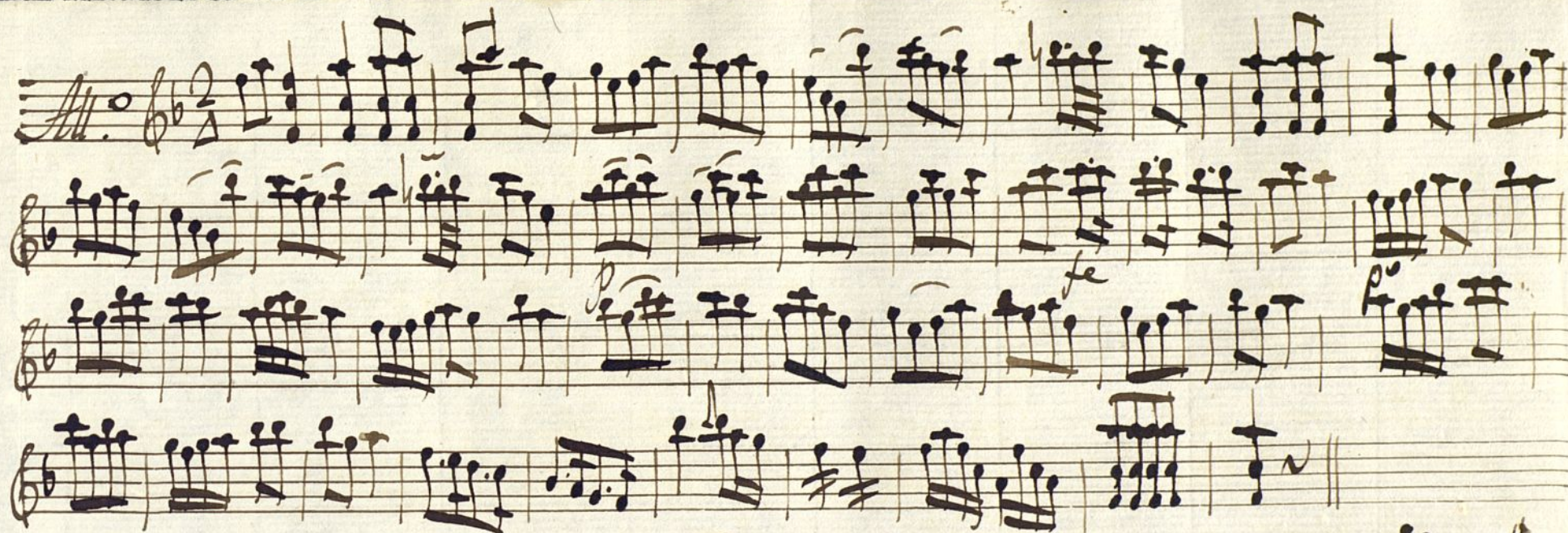
All.^{to} *Uol*

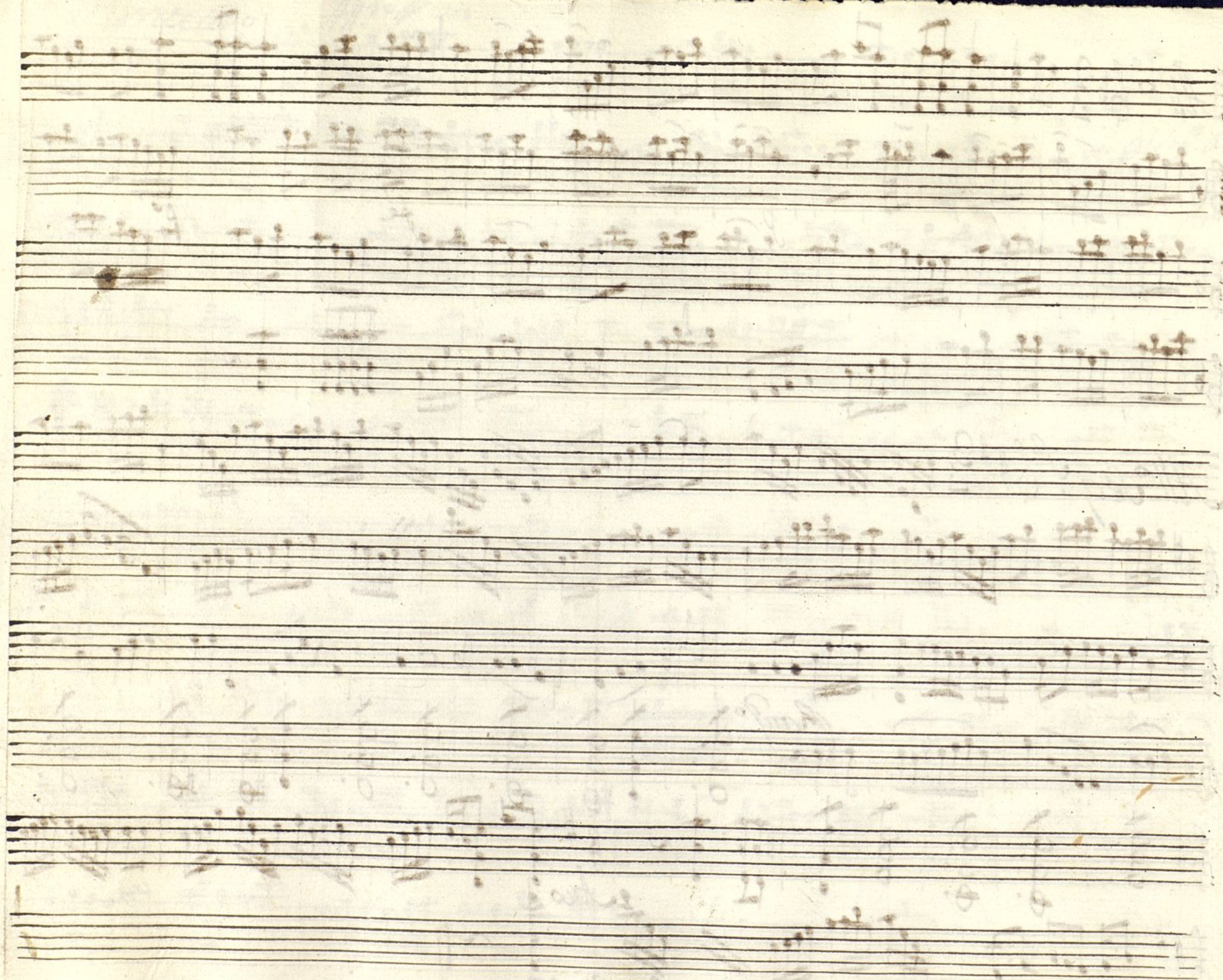
And.^{no} *alleg.^o Repite*

This section of the manuscript contains a musical score for 'Punteado'. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'And.^{no}' (Andante). The notation is dense, featuring many beamed sixteenth and thirty-second notes, creating a rapid, punctuated effect. A repeat sign is present at the end of the first system. The tempo changes to 'alleg.^o' (Allegro) and the instruction 'Repite' (Repeat) is written above the final measure of the first system.

Pastoral

This section of the manuscript contains a musical score for 'Pastoral'. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Pastoral'. The notation is dense, featuring many beamed sixteenth and thirty-second notes, creating a rapid, punctuated effect. A repeat sign is present at the end of the first system. The tempo changes to 'alleg.^o' (Allegro) and the instruction 'Repite' (Repeat) is written above the final measure of the first system.





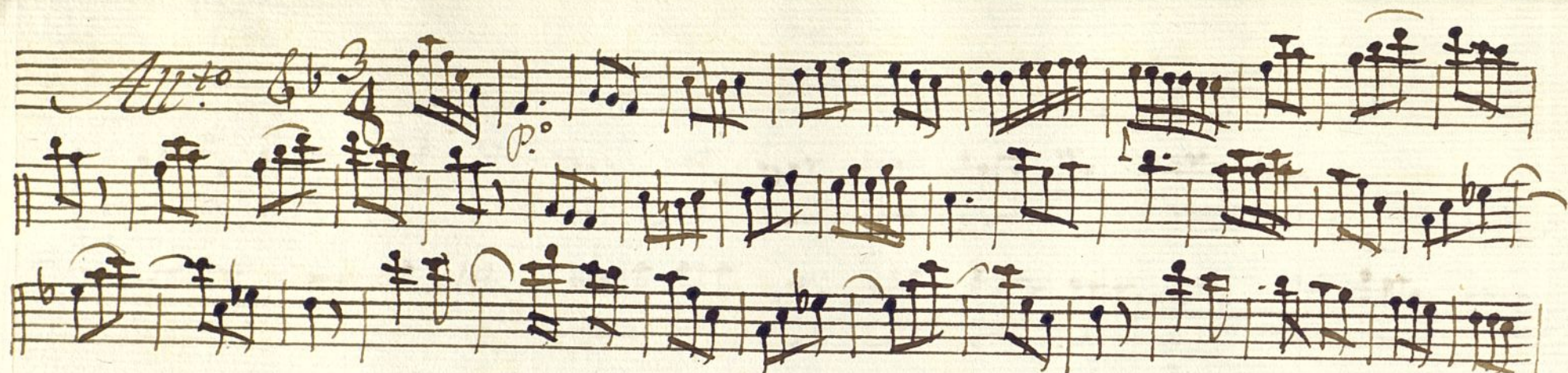
Violini 4.^o Oboe Ton.^a A.^o 2.^a Parte del Ama. / Cuada

Al.^o 6/8

le

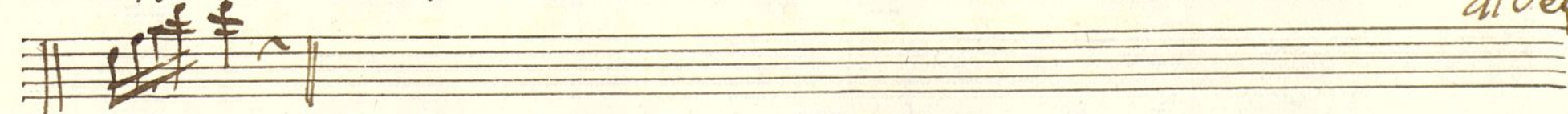
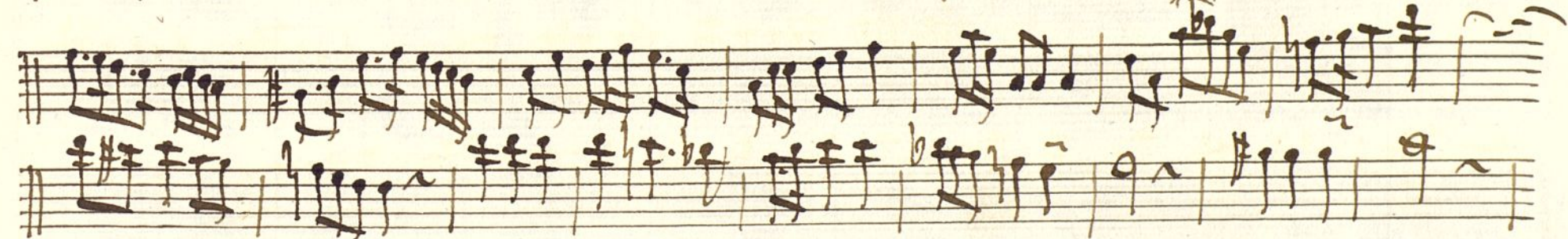
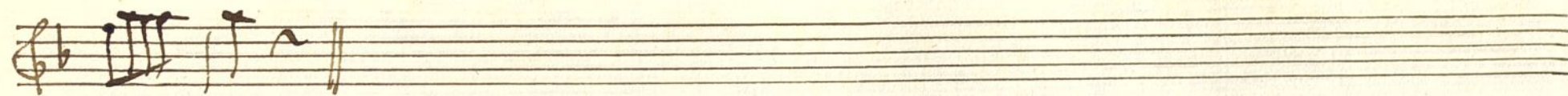
f

Ves. Tacet



6/4 - || *Tacet Rez.*





allegro.



Ayuntamiento de Madrid

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Violin 2.º Ton. a A 4.º 2.ª Parte de la Cuada, y Gallego.

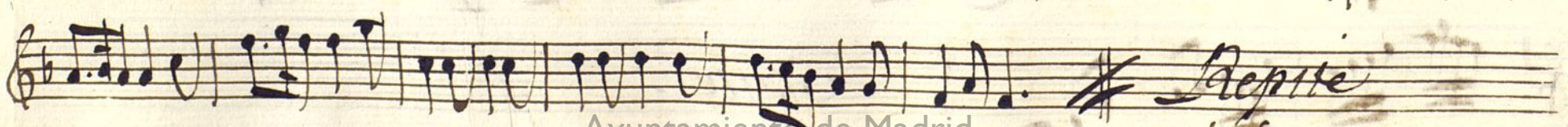
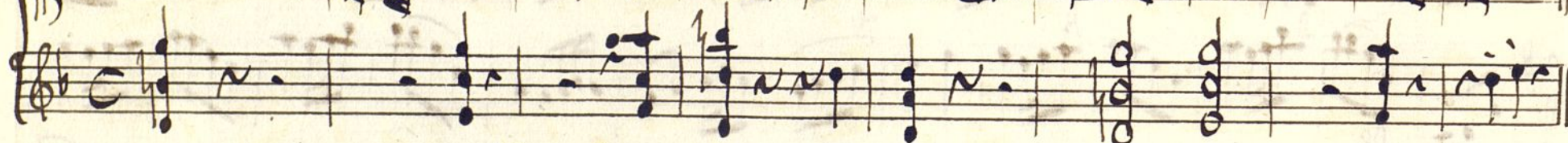
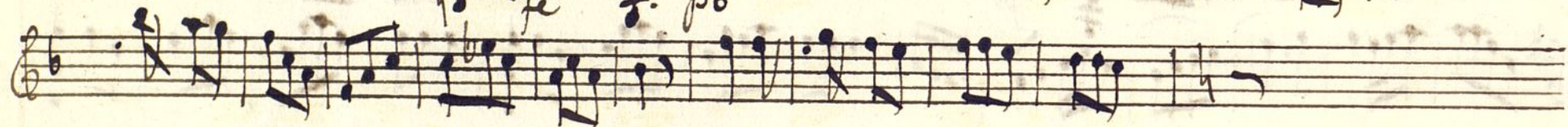
All.º

Segue?

Punt.^o



*Repite
al Vegno*



*Repite
al Vegno.*

All.^o 6/8 2/4

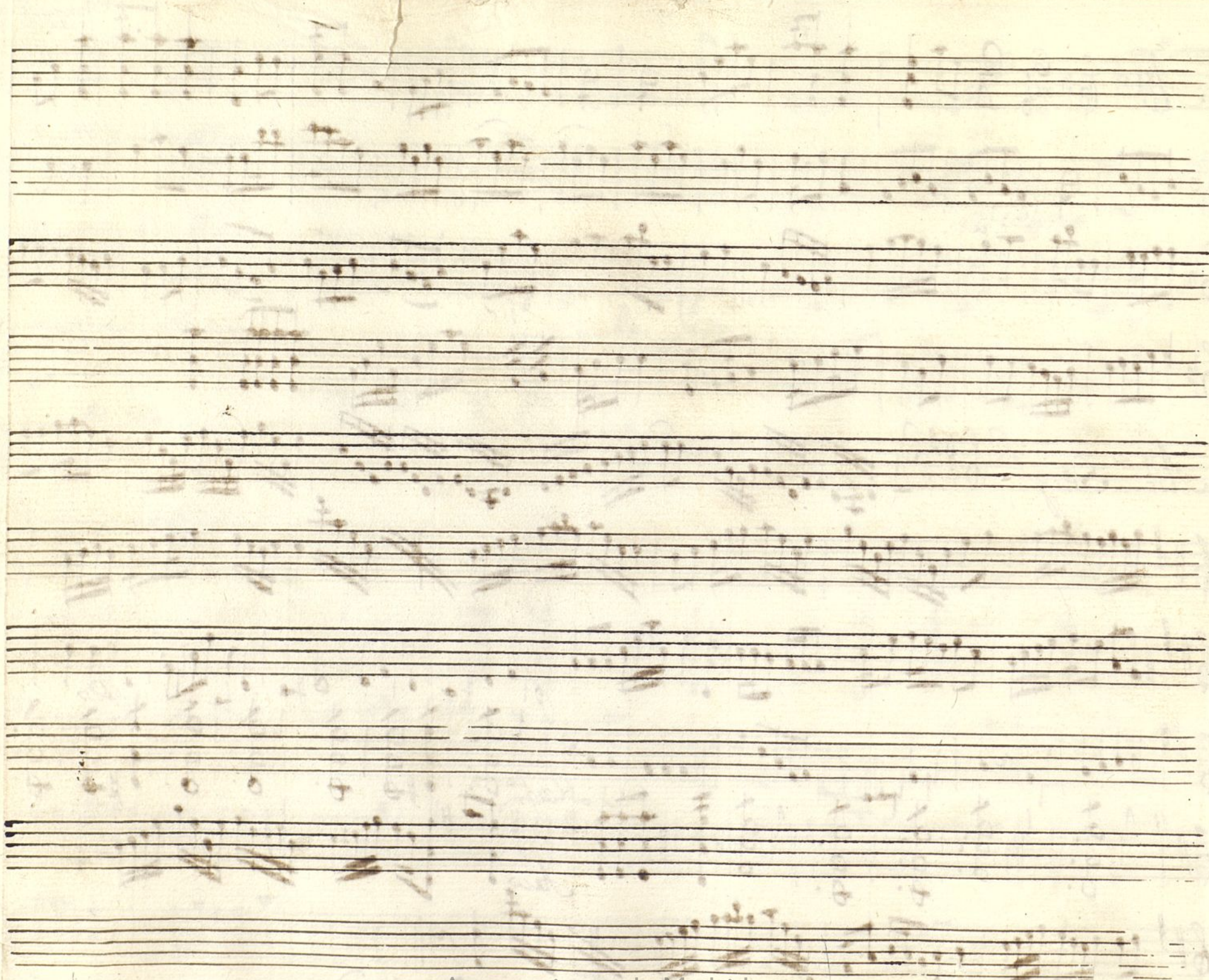
All. Seg. 8/8 #3

Aug.^o

Adagio

Ayuntamiento de Madrid

Allegro Repite



Violin 2.ª Vn.ª 1.ª 2.ª Parte del Ama, y la Cruzada

V. P.

And^{no} Punt.^{do}

Arco

Allegro

Al Segno.

And^{no}

Al Segno.

Handwritten musical score on aged paper, featuring three systems of staves. The notation includes various musical symbols such as clefs, time signatures, and notes.

The first system is marked *All.^o* and features a treble clef and a 3/2 time signature. It contains two staves of music.

The second system is also marked *All.^o* and features a treble clef and a 3/4 time signature. It contains two staves of music.

The third system is marked *Rasgueado.* and *Allegro.* It features a treble clef and a 3/4 time signature. It contains two staves of music.

Ayuntamiento de Madrid

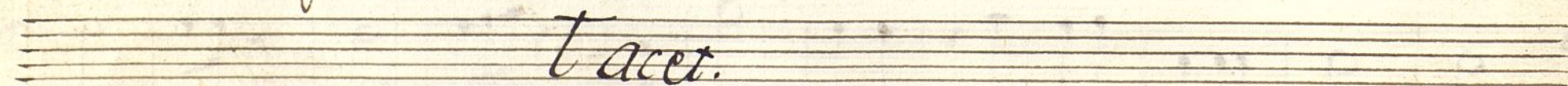
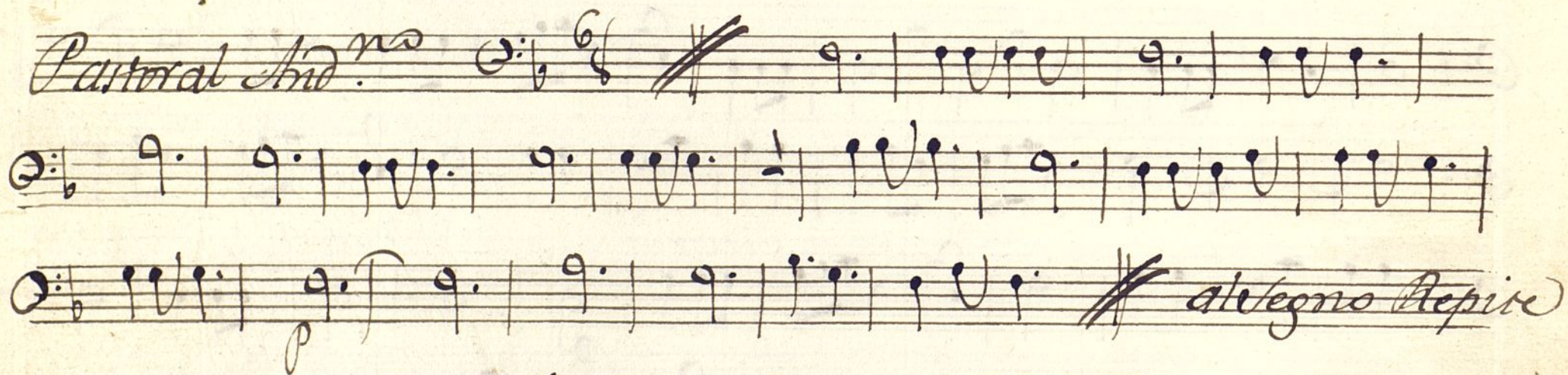
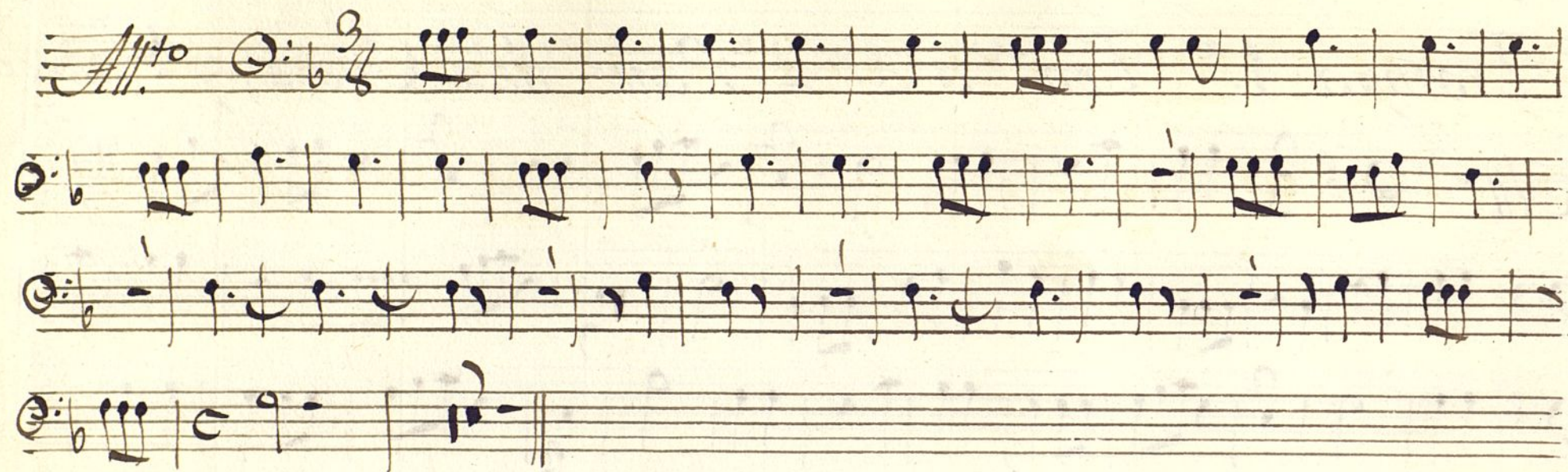
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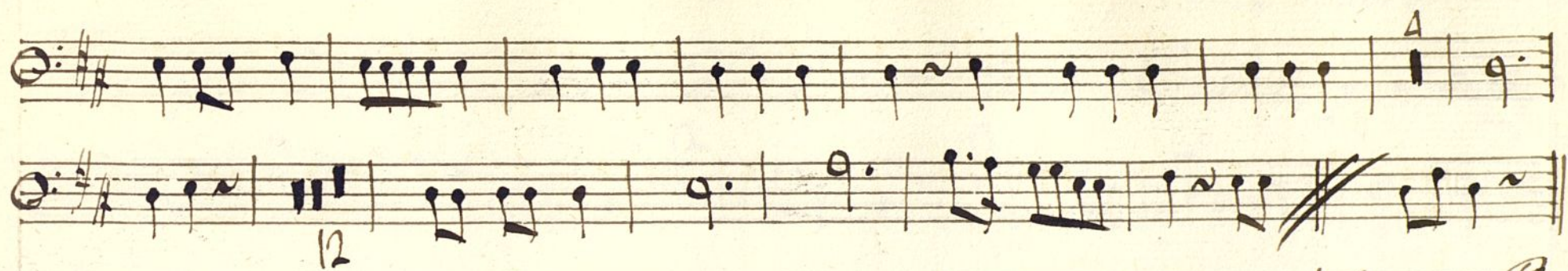
Mus 176-6

Trompa 1.^a Ton.^a a 1.^o 2.^a Parte dela Criada, y Gallego.

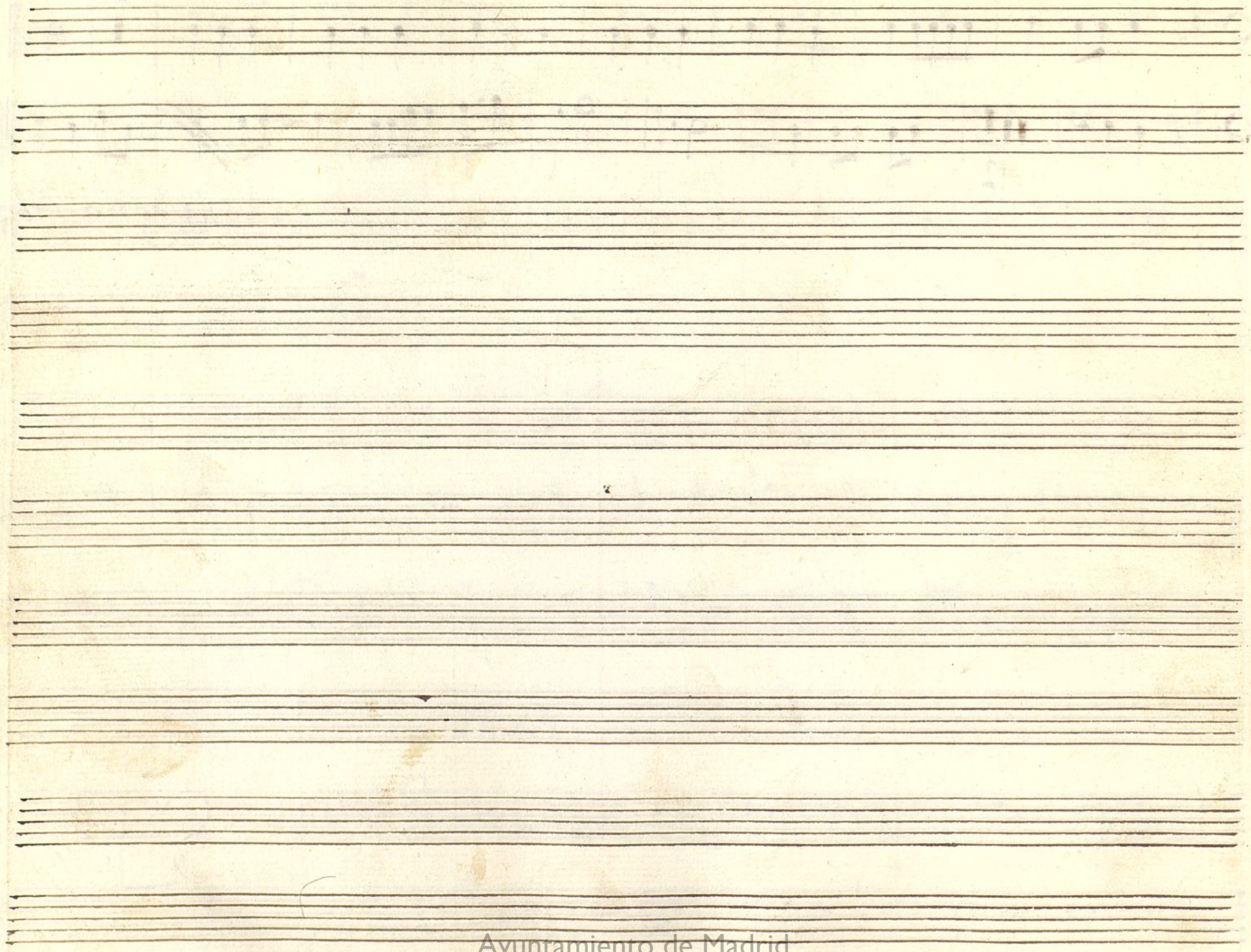


Seg.^a tacet.





Allegro Andante.



Trompa 2.^a Ton.^o a 3. 2.^a Parte de la Crida, y Gallego.



Seg. Tacer.

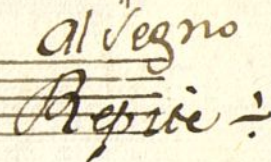
All.^{to} 3/4

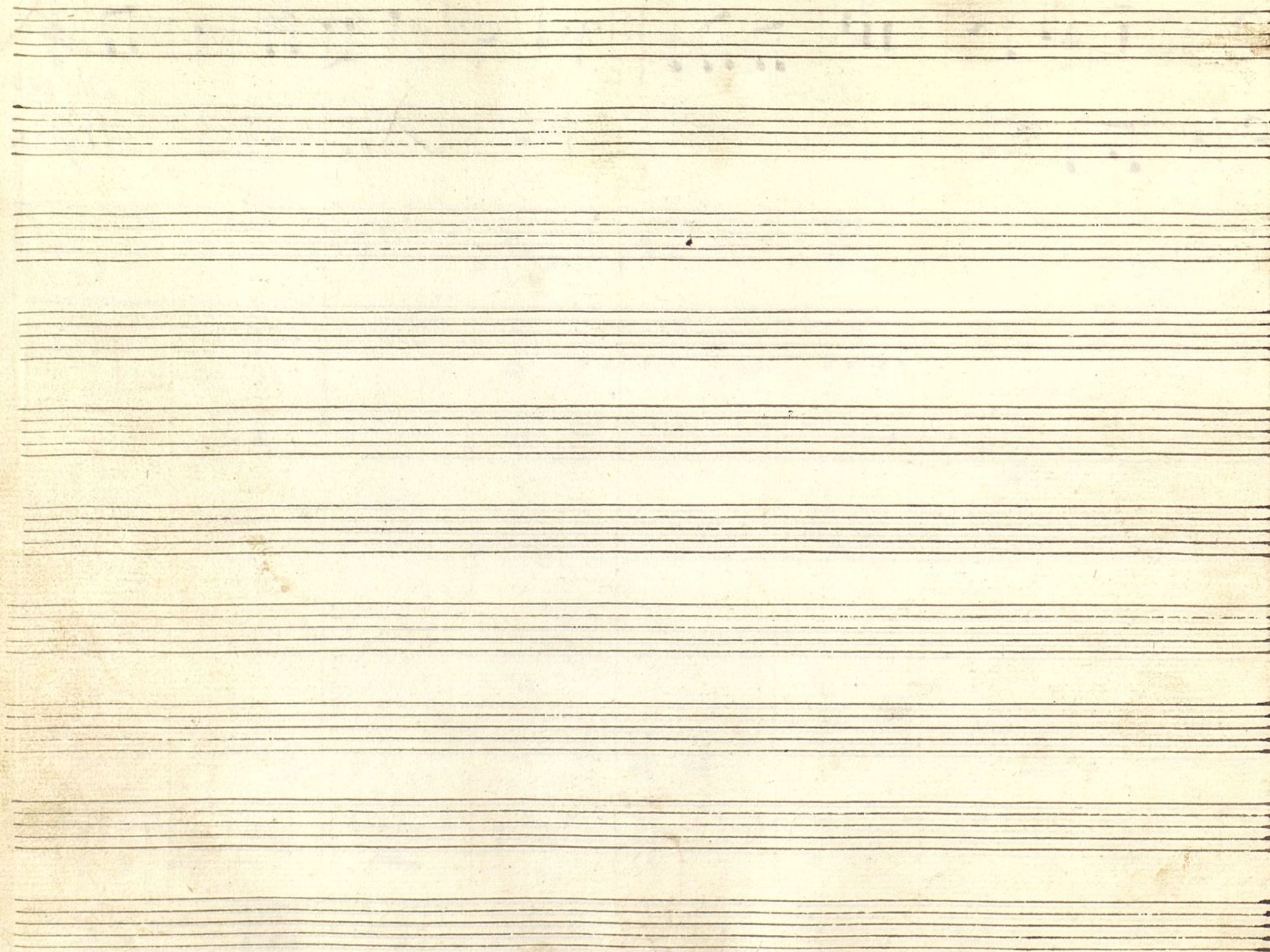
And.^{no} 6/8

Allegro *Reprise*

All.^{to} tacet

All.^{to} Seg.^{to} 3/4





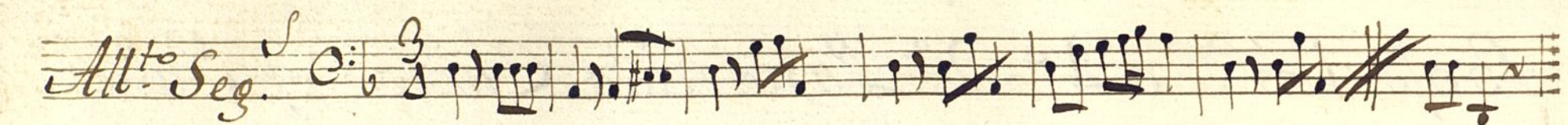
Ayuntamiento de Madrid


t

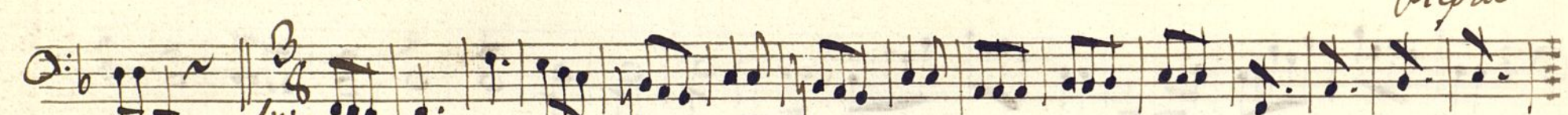
Mus 176-6


Bafo Ton^a a 4.^o 2.^a Parte dela Cuàda, y Gallego.

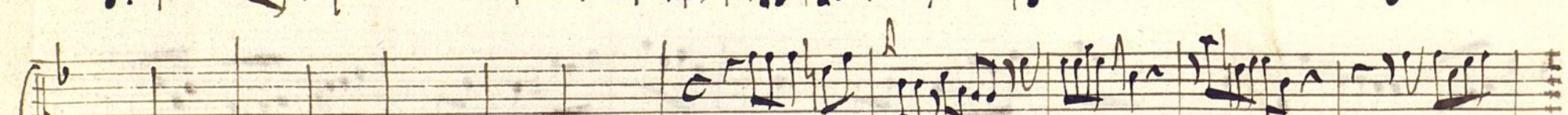
Handwritten musical score for a piece titled "Bafo Ton^a a 4.^o 2.^a Parte dela Cuàda, y Gallego." The score is written on ten staves, with the first staff containing the title. The notation is in a historical style, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of a single melodic line with various note values, including minims, crotchets, and quavers, often beamed together. The piece concludes with a double bar line. Below the final staff, the word "Voltejo" is written in a cursive hand, followed by a small "40" in the right margin.

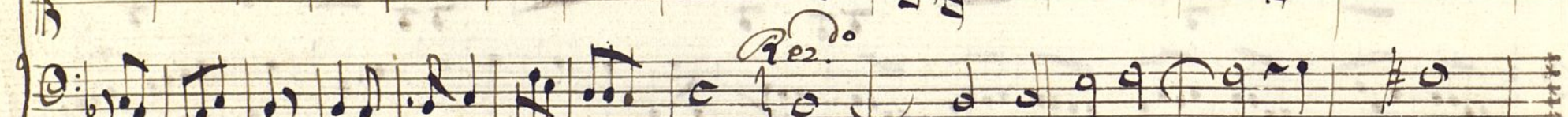
All.^{to} Seg. $\text{C} \frac{3}{8}$ 




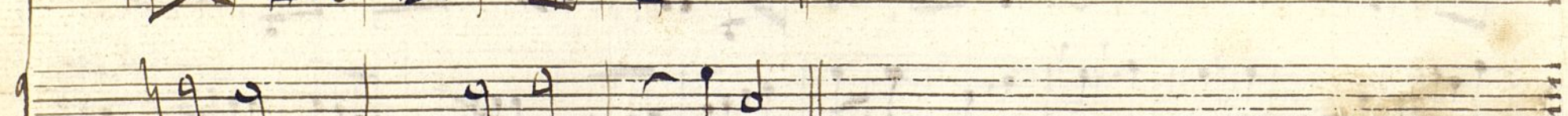
alLEGRO
Reprise 

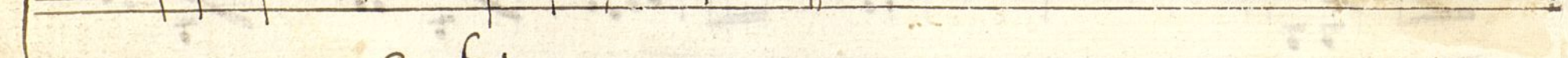
All.^{to} 




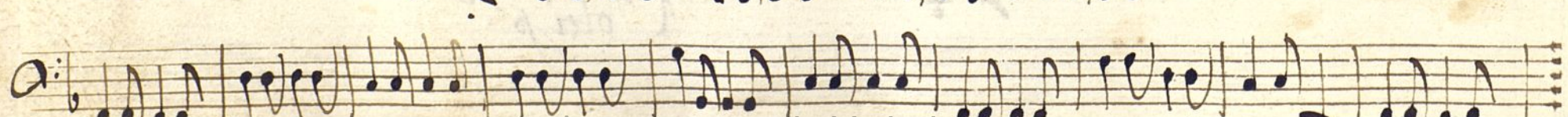
Re.^{do} 

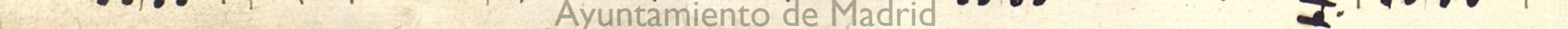






Pastoral. $\text{C} \frac{6}{8}$ 





Repie al Parr.

All.^o

All.^o Seg.

Pun.^{do}

Tru

Repie al Regno.