

Leg^o 1^o n. 59.

Mus 122-3

122-3

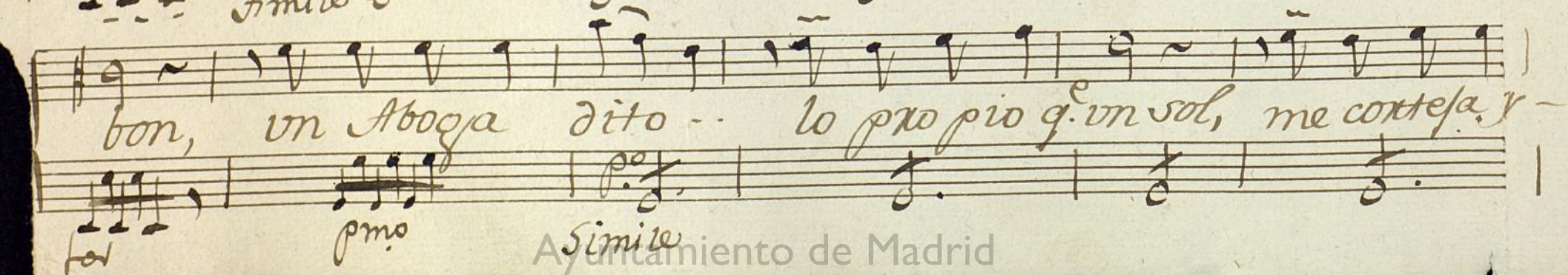
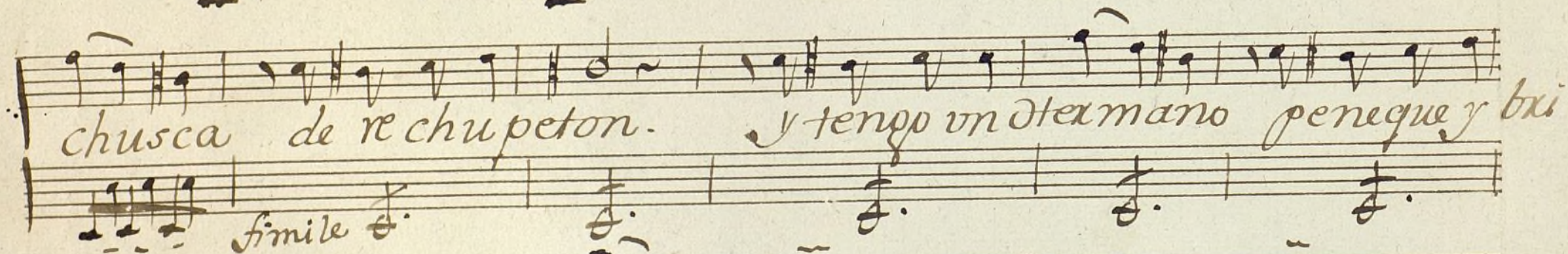
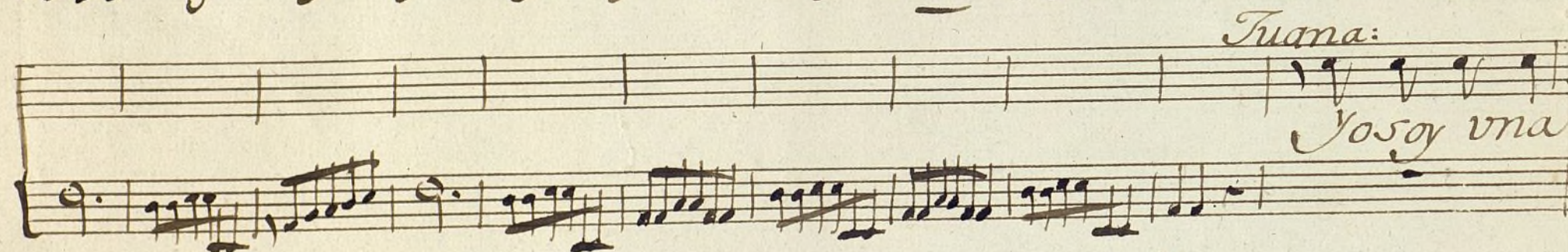
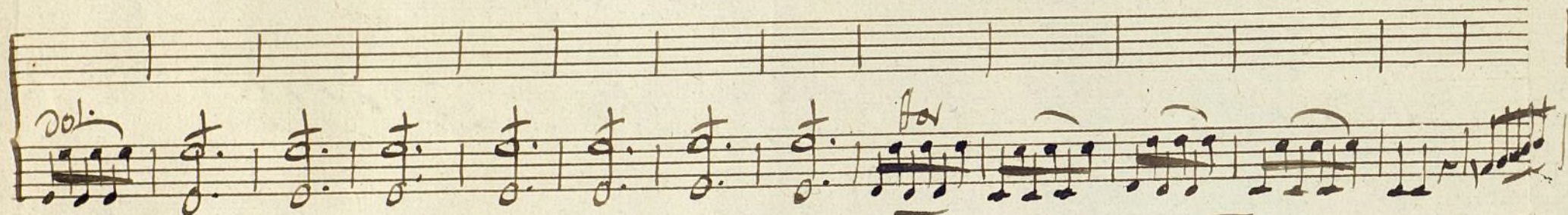
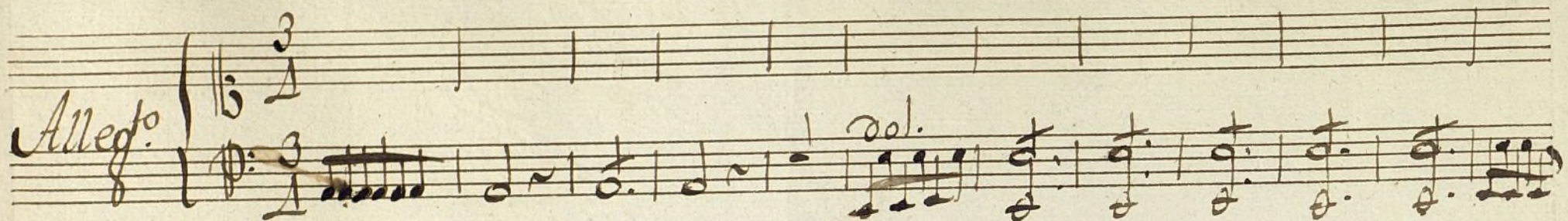
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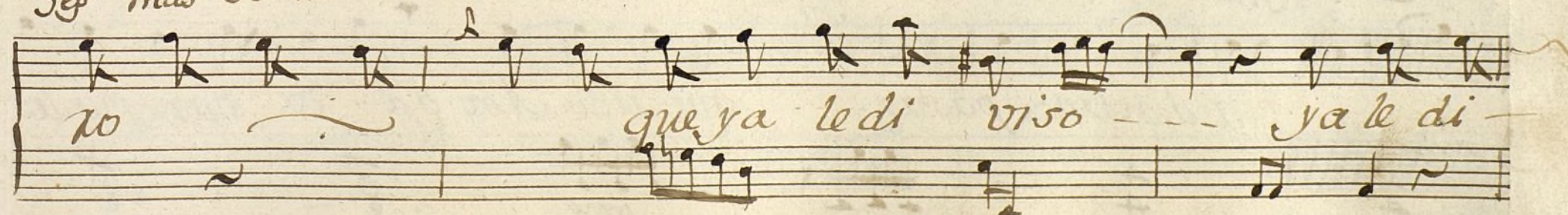
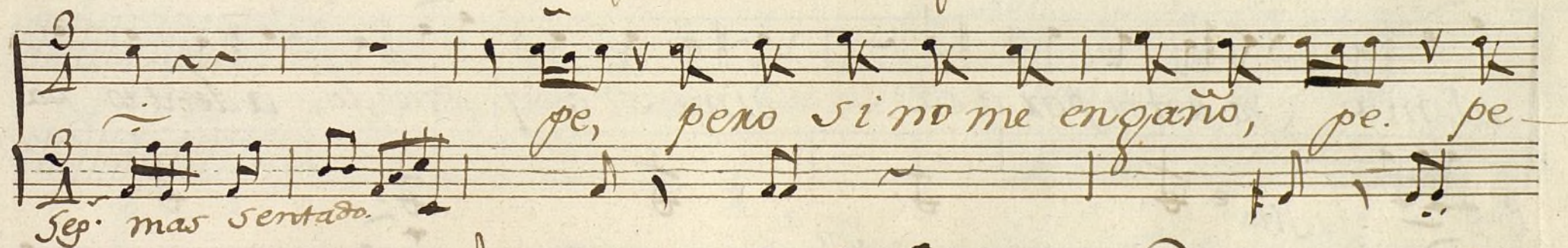
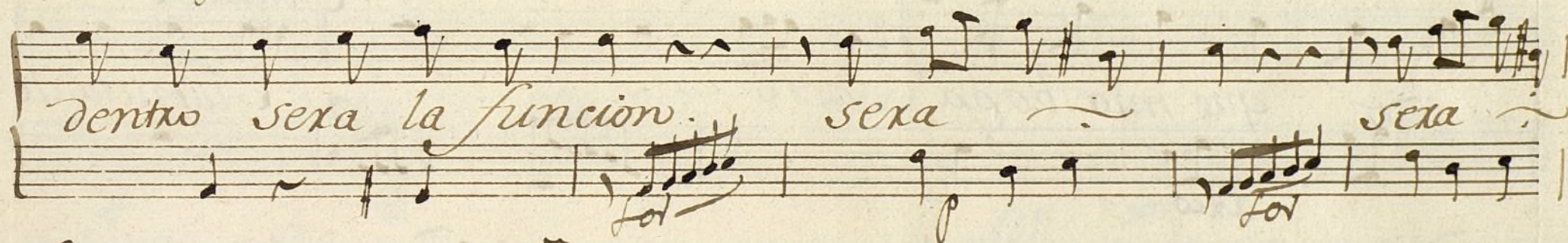
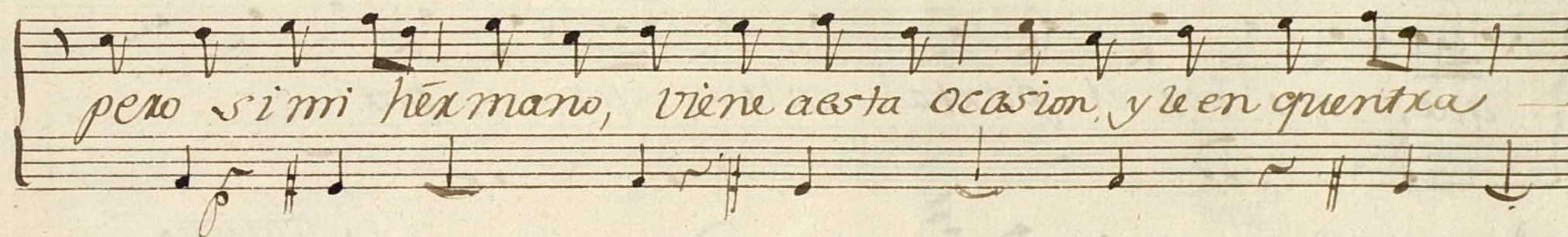
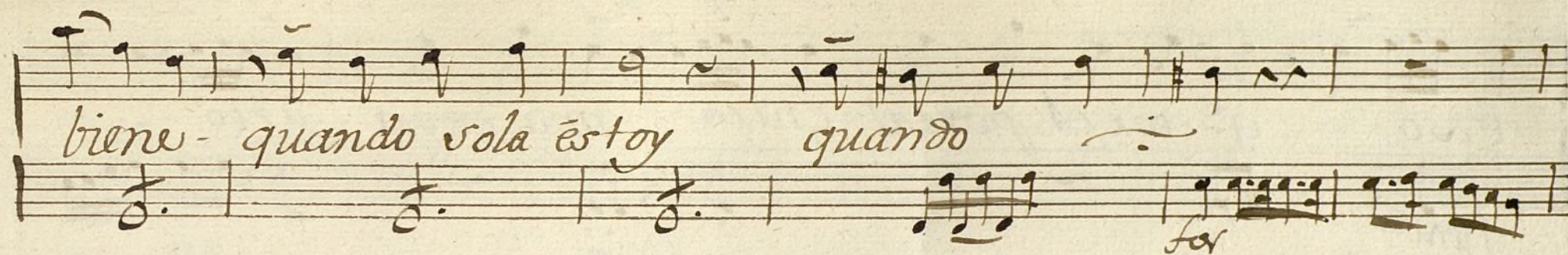
^t
Lonadilla (Leg. 3^o n. 23.)

¹
A 35

Del; Borracho: fingido

Castel: ~ ~ ~





3
viso --- q.^e por el portal entra --- mia boga dito ---
Punt^{do}

que, que por el portal entra, que, q.^e por

Punt^{do} Abogado.
que mia boga dito --- Juanita de el
arco

al-ma Ya estoy por a ca --- dime si es q.^e pue-do, a dentro pa
Pmo Sim^e Tu^a

a dentro pasan. que udo Aboga-do. bien puedes en-
Pmo Sim^e

traa. q. ara estoy so li-ta y nadie bendix. y nadie ben

Ab.^o
dix: teno si tu hēx mano me llega aēn contrax, ya palos me

de-ja, para no Abogax, para

Tua
Siempre esta boxxacho, dime que me das; toma ēn es cu ditos, esta

Ab.^o for
Cortedad, esta esta mas Sentado.

Tu^a
 en, en vna real co fianza, en, en vna
T.^a sien sien tate due no mio, sien, sien tate

Punto
 que lo echo a las tante... lo echo a las tante...
 que eso pre ten do --- eso pre tendo los 2 y

3
 io axe que la box la... sea vn dia mante...
 mientras que sa limos algo abla xemos... *Punto*

io axe que la box la, y io axe
 mientras que sa limos, y y mientras
 que que
 axo

sea vn dia mante ---
 algo abla xemos ---

Mag.^{5o} *Pexico.*
Si me enbo
Juana que

Xacho rueda la bola. Yo estoy de cente, lo tengo
haces. Ta mi hēx ma acentrado, Ab: mucho me pesa yo estoy tem

onria, y saben todos quien es pe xola
blan do. ta pame Juana, que esto va malo
dol.

que no tra bajo dicen vas tantas.
2o. quien es a que se todo de ne gro - Ju a - esta es

Qui sado. Tio to mates. Yo beva y como, lo de
mi sombra, 2o. eso atua buelo. que trae peluca, y tu tie

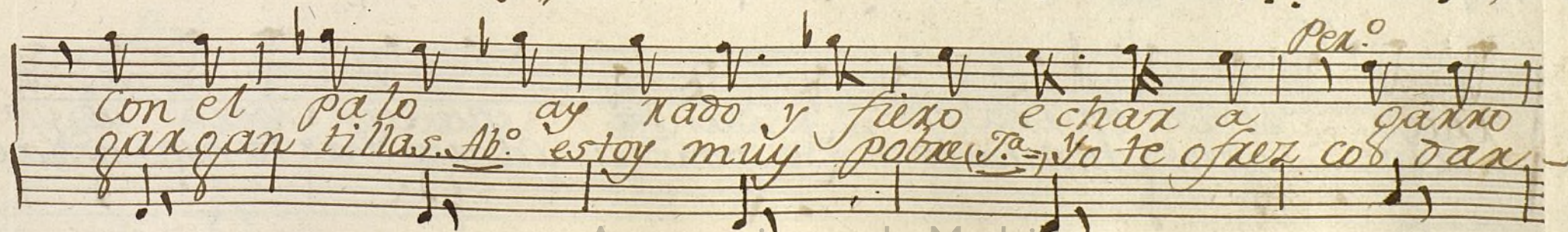
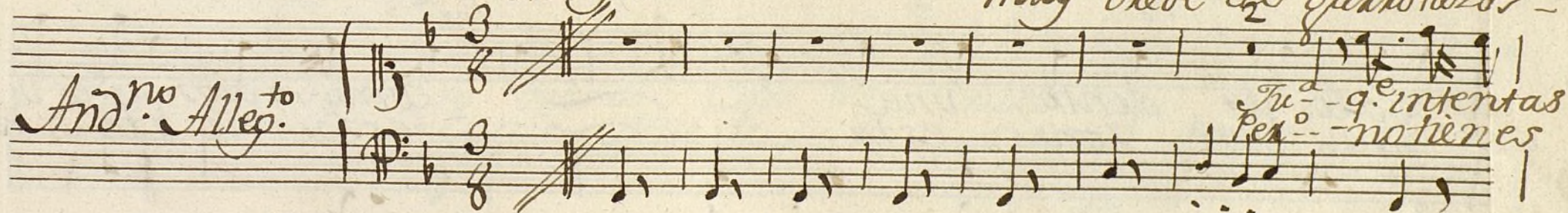
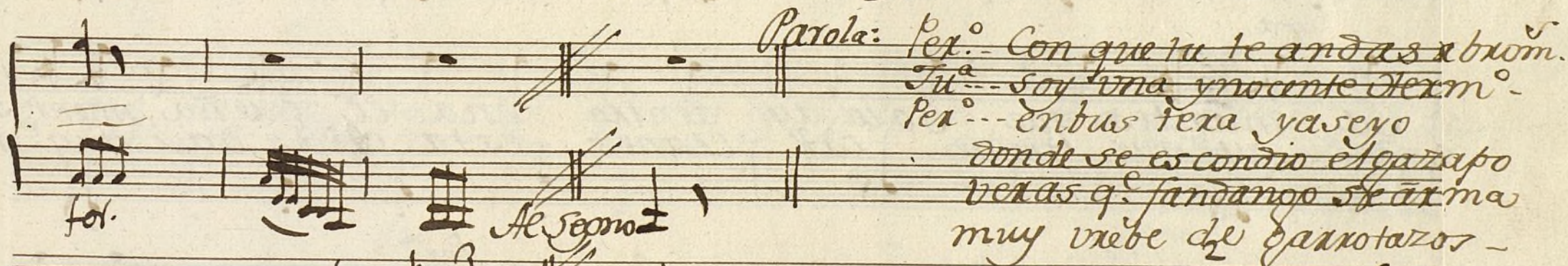
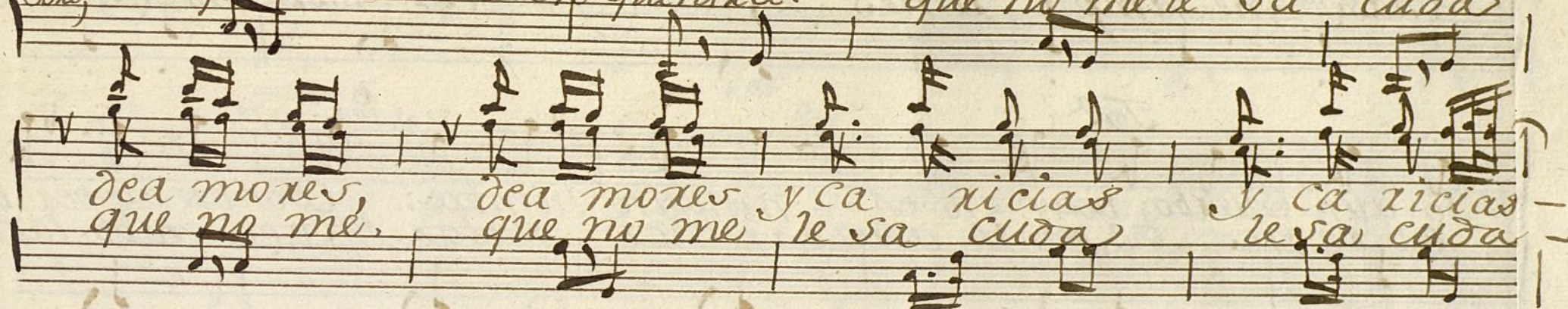
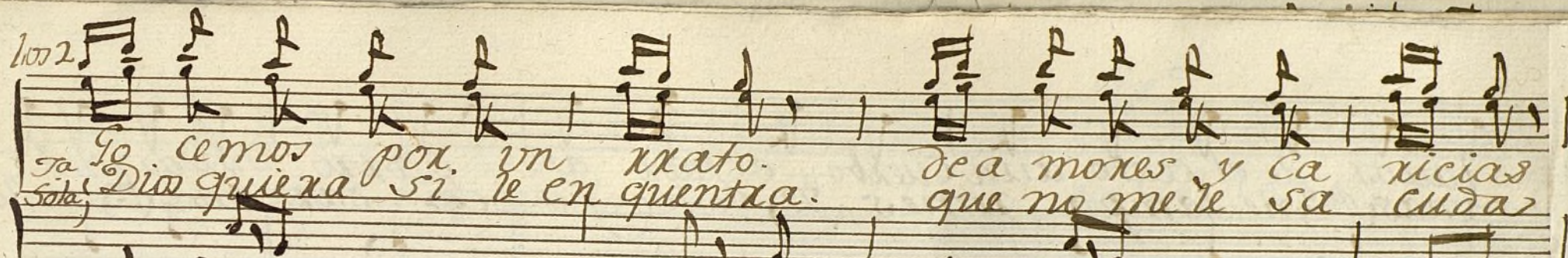
mas transi-
 nes pelo - *Ab.º* quero en un clavo colgar la capa -
 soy un le gista *pe.º* voy por un palo -

Ab.º q.oy tal qual benop. sin mona a casa, q.ayex pe neque bi
 en a que el cesto. aora me *Tampo.* *T.º* que es lo que in tentas, pe-

Ab.º ne asta el Alma - *Tu.º* Ay dueño ca xi ño so -
 gar le un chasco - *Ta.º* Ay que mi hermano viene

Ab.º ay a do xada mia - *And.º* *dol.* ay a do xada mia -
 ay si me da una tunda. ay si me da una tunda -

2.º ay lo que yo te quiero - *Pe.º* ya lo bexas go villa -
 ay mi bien que pe sales - ya lo bexas pe luca -



taros de el cesto aun Cuelbo, echax a garro taros del Cesto
unas (Pe.) de lampq zones, *Tu.* yo te q fize co dar una (P.) de lam

Tu.
to aun Cuelbo; noay en el ningun hombre: Unombre ay per bea
pa zones, *Tu.* ponte afe gar los platos. *Ab.* voy embro larr

Ja
sa, mientes que solo ay dentio una ci. queña, mientes q.
das ay que tiene cal Zones esta cia, da ay q. tie

Pe.
solo ay dentio, una Como adios q. es v
ne, cal Zones esta es su tie, na se es

Ja
naaca srestas bo xia cho, y cuenta que soy Mozo de oja
tila, todas te nex los y por a ca ay bastantes, q. ha cen

Pex.^o
ra bato, de gaxa bato -
lo mesmo, q' ascen lo mesmo.
Ab.^o In forma me mas
mi xame como

Ja
quiero; que le xre para; q' esta es muger de a que llas
Pex.^o
friepp ya me app cargo. pero te e como cido

que ne nen barbas. q' esta es muger de a que llas que tie
et que exas macho pero te e como cido el que e

Ab.^o
nen barbas, Yo busco Con be nien cia es cueta co
res macho. p.^o como pue de sex eso por que la mo

Pex.^o
sa; para mula de tronco exes fa mora, para mu
na solo a sido fin gida yasi arda troya solo asi -

la de tronco eres fa mo: a que sabes a cex: don
do fin gida y asi anda tu yca: 1.^a Hex mano perdon, por

mix y Comex: y que as depa nax. vn do blon cabal: se -
amox de Dio, Casado sal dias. lo llevo a ceptax. pues

que da xa en Casa, no sea de que da x. Si de a de que
toma Abo qado mi mano en se ñal } Si me de que
mi mano en se
mies poa se
to do acabe en

da x. si. si. Sea de queda x, si
da x. si. si me de que da x, si
da x no no se a de que da x, no

ñal, mi mi ma no en se ñal, mi
ias, mi es mies poa se ñal, mi es
par, todo to do a cabe en par, todo

Tu^a y Ab.

Per.º *Alex* *ma no* *pi ed ad.* *Alex*
fi na li *La ran* *fi*

pues *pa los* *en* *ellos* *pues* *pa los* *en* *ellos.*
y *las* *se qui* *dillas* *y* *las* *se qui* *dillas.*

ma no *pi ed ad,* *hex* *los 3.* *ve* *re mos* *el* *ca so* *en*
na li za ran, *fi* *es*

ve *re mos* *el* *ca so.* *en*
este *pen sa* *mien to* *si*

que *pa ra xa,* *ve* *re mos* *el* *ca so,* *en* *que* *pa ra xa,* *ve* *re mos* *el*
pen cio, *que van,* *este* *pen sa* *mien to,* *si* *pen cio* *que van,* *este* *pen sa*

Caso miento -

Caso en que parara, en que parara -

miesto, si lencio quevan, si lencio quevan -

Allegro.

Seg.

Allegro.

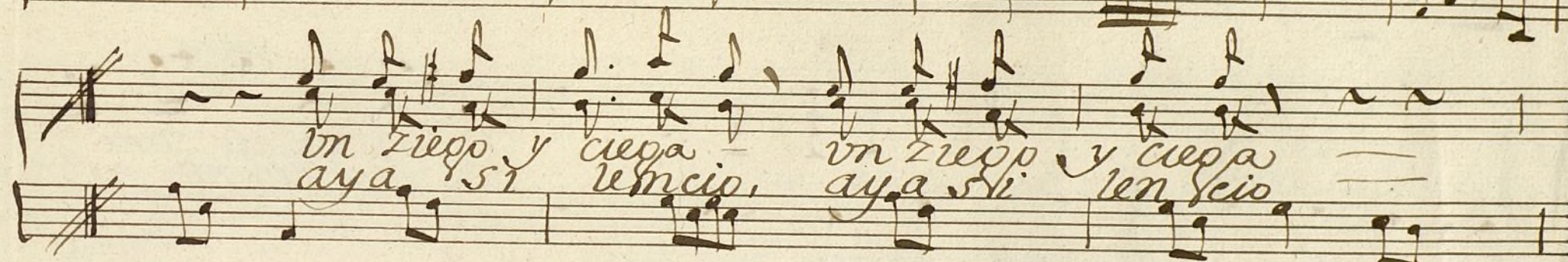
Atencion Como Cantan, aten

cion

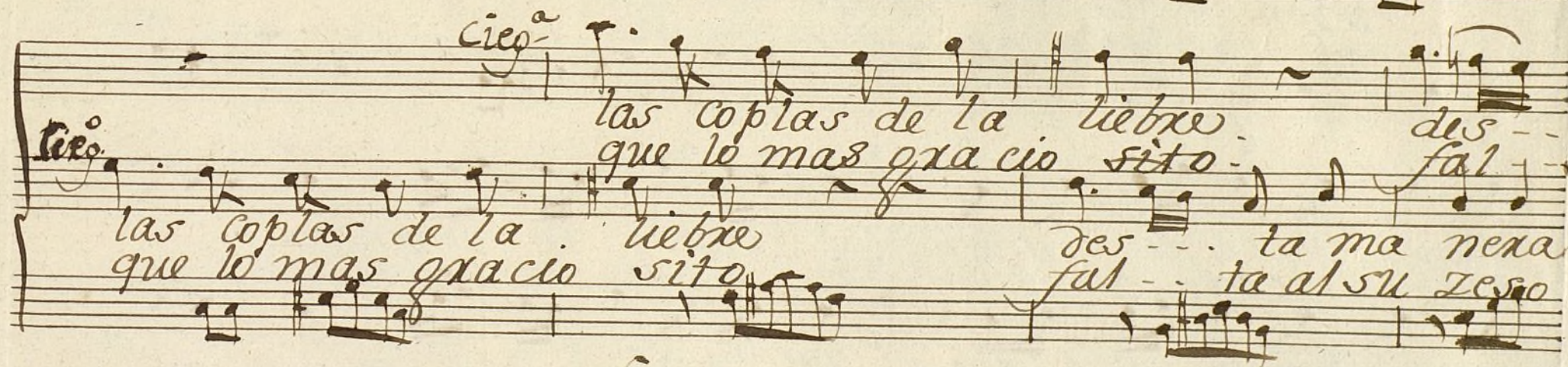
Atencion Como Cantan, un cie



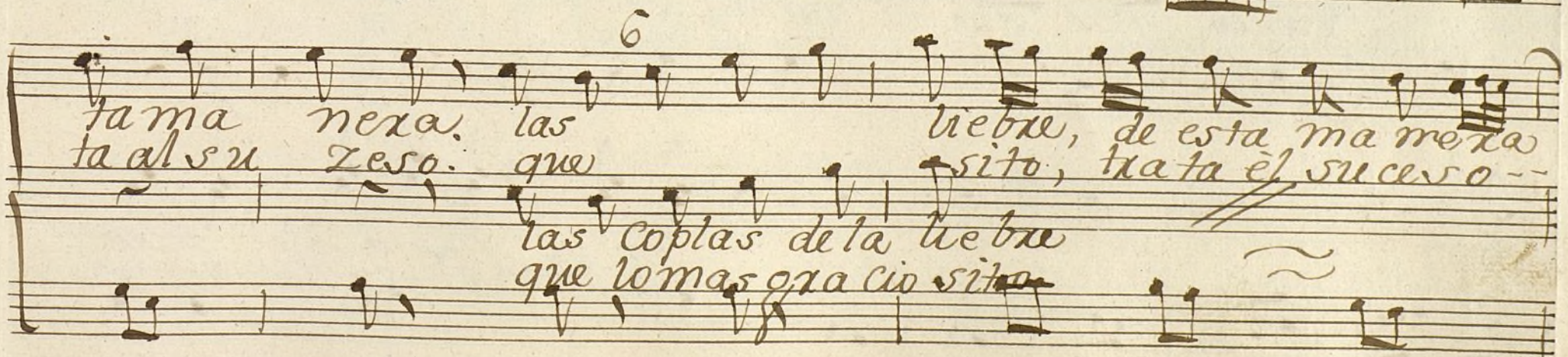
Q. y Ziepa atencion, atencion, Como Canta vn ciepo y ciepa -



vn Ziepo y ciepa vn Ziepo y ciepa
aya si len scio, aya si len scio



cieg^a
las coplas de la liebre des
que lo mas gracio sito fal
lieg^a
las coplas de la liebre des... ta ma nexa
que lo mas gracio sito fal... ta al su Zeso



6
ta ma nexa las liebre, de esta ma nexa
ta al su Zeso. que sito, ta ta el suceso -
las coplas de la liebre
que lo mas gracio sito

Ciega

templa tu la qui taxa.
 te sue ne la qui taxa.

Ciego

preben tu la qe ne bxa.
 dale tu ala qe ne bxa.

*Si len cio por qe el
 ya el cuento prin ci*

quento yase co muen za. yase co muen za.
 piado todos a tien dan. todos a tiendan.

*Si len cio por que el quento, yase
 ya el quento prin ci piado todos*

los 2.

en la fiesta de toros -
 a penas sa li o el toro -

Alto

Ayuntamiento de Madrid

q. hubo pasada.
de safo xado. Sea parecio una liebre en medio la
de un golpe echo la liebre sobre el te

Ciepa
ves tida.
oxi taba. La patos
plaza.
lado. con su bata y Cay das
ay que estoy estro piada.

a de xero
di ciendo
de pe llefo de gatos
bi no asentarse ad piada. dea Zey tunas sin
que me sanpre unban-

Cie^a
hueso muy puesta
vexo. lo llaman de pol bos yes co feta
y quando la san oxaban exi-
los 2.^o lle-

tan - do ami se mean to yado se
 ga - non y la - ga ma non dos gallos na ~

el a zexe una suete
 don de tubo la liebre =

al embo lado el demontre la liebre vaya
 fin des ga ciado el demontre la liebre

vaya el antofo, la nueva la carilla, del martes la paceta la paceta
 vaya, vaya el antofo la alegre la carilla la paceta el mercurio

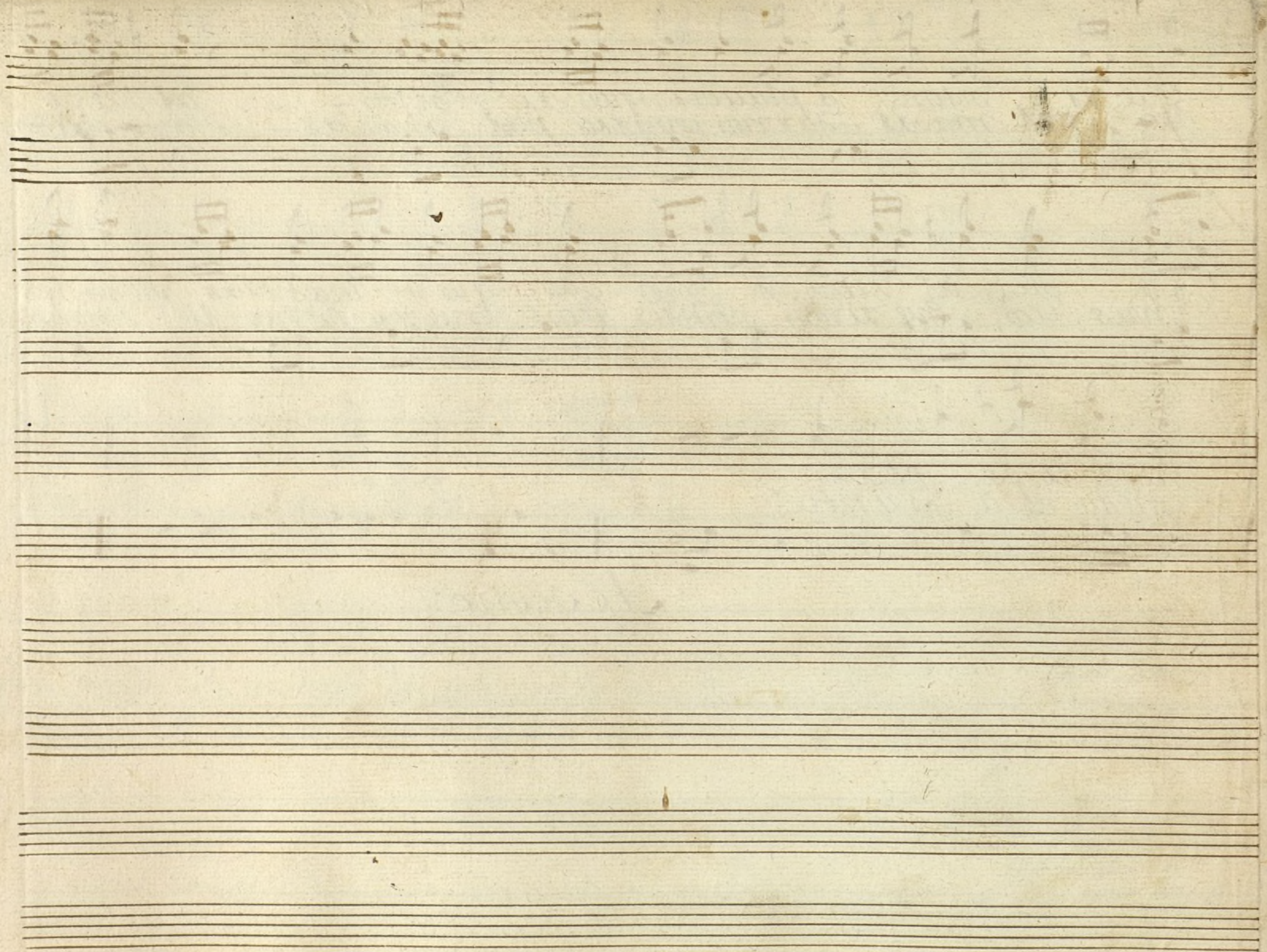
los 2...
 la paceta = aplaudin
 el mercurio = danos qua -

que xi ditos a plaudix que xi ditos - al Zuep y
tra pal madas daxon quatro pal madas - que xidos

cu ga, al Zuep y Zue ga. que de vuestras piedades
chus gos, que xi don chus gos; que ya fina li Zamo

a
asi lo es pexan-
todo el a sunto;

Al Segno:



Ayuntamiento de Madrid

Violin: 1.^o Ton.^a a. 3. + el Tuno Borracho:

Mus 122-3

Alleg.^{ro} 3/4

vol.

vol.

f

f

p

p

p

p

And.te

Punt.º

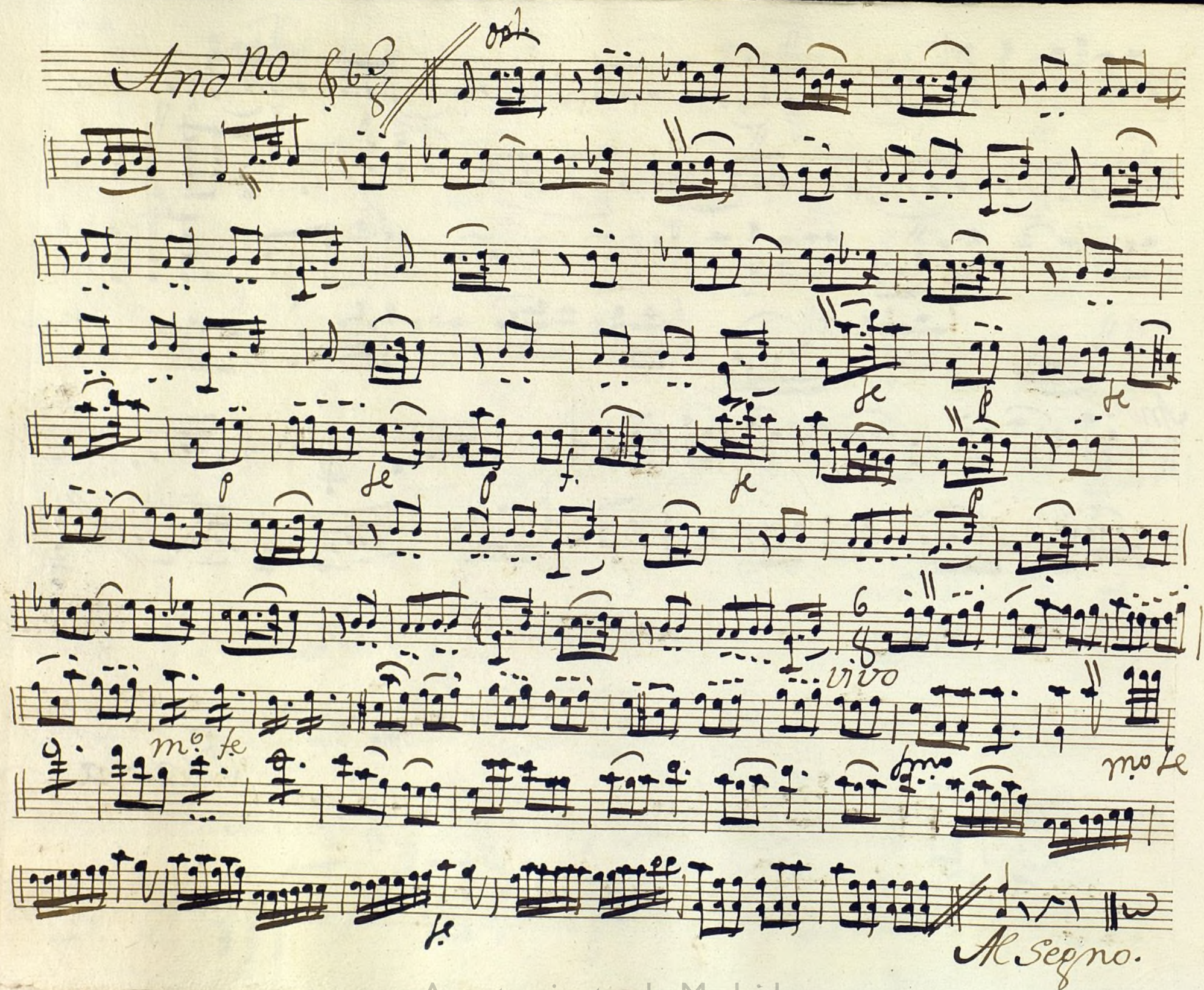
laxo.

This is a handwritten musical score, likely for a violin and piano (Vcllo e Piano) piece. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Allegro". The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like "p." (piano) and "arco." (arco). There are also performance instructions like "Sentado:" (Seated) and "Punt'oo" (Punt'oo). The score concludes with a double bar line. The handwriting is in brown ink on aged paper.



Al segno

Parola



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- Allegro* (top left)
- Punt^{do}* (middle left)
- Rarg^{do}* (middle left)
- Allo* (middle left)
- P.* (multiple instances)
- le* (multiple instances)

The score concludes with a double bar line and a final flourish.

Ayuntamiento de Madrid

Violin 1.º Cona^a d^a 3.º El Tun^o Borracho.

MVS 122-3

Alleg.

Violin I.^a Cona^a à 3. El Tunó Borracho. Mus 122-

Alleg.^{ro} & 3

f dol.

For

f

p

f

Ande

Punt°

Ande

f Arco

Allg^{2o} 11

Handwritten musical score for a string quartet, featuring a 3/4 time signature and a key signature of one sharp (F#). The score is divided into two systems. The first system consists of eight staves, with the first four staves containing a melodic line and the last four staves containing a harmonic line. The second system consists of two staves, with the first staff containing a melodic line and the second staff containing a harmonic line. The tempo is marked 'Allg^{2o}' and the mood is 'Majestuoso'. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'p'.

Sentado

Punteado

Arco

Majestuoso



Parola

Andan^{no} $\frac{6}{8}$ *sol*

Vivo *m^of* *fmo* *m^of* *f* *Al Segno*

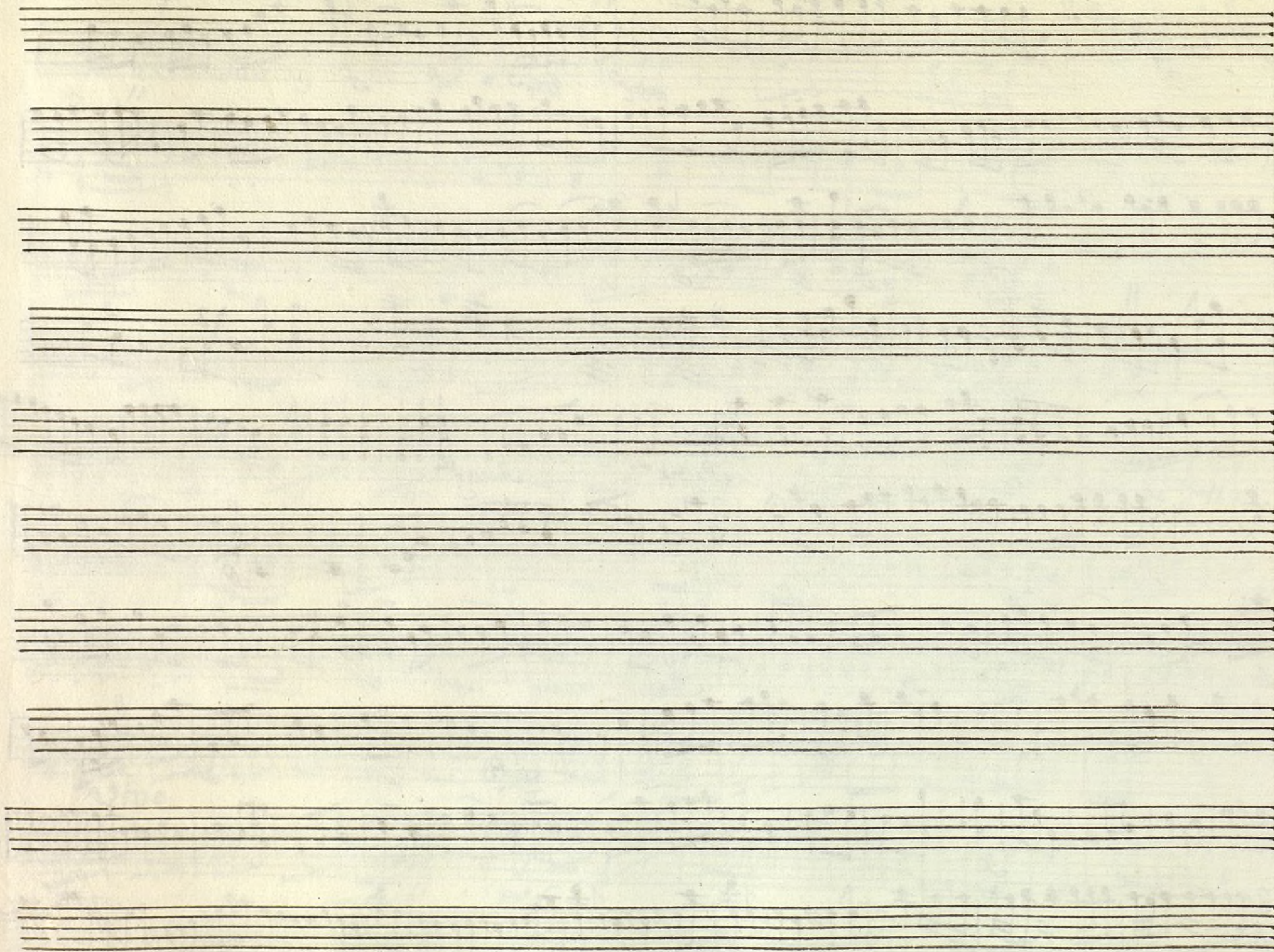
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is written in a cursive, handwritten style.

Dynamic markings and tempo changes include:

- Allegro* (written at the beginning of the first staff)
- Punt.* (Puncto)
- Adagio*
- All.* (Allegro)
- Allegro* (written at the end of the score)

The score concludes with a double bar line and a final key signature change to two sharps (F#, C#).

Ayuntamiento de Madrid



Violini 1.^o Ton.^a 3.

el Turo Borracho

Mus 122-3

Alleg.^{ro} & 3

for

p

f

Curi: do

And.^{te}

Allegro

Handwritten musical score for a string ensemble, featuring multiple staves with complex rhythmic patterns and dynamic markings. The notation includes various note values, rests, and articulation marks. Key markings include *Senza* (without), *Punt.* (punctuated), and *Arco* (arco). The music is written in a style characteristic of 18th or 19th-century manuscript notation.

Magestoso.

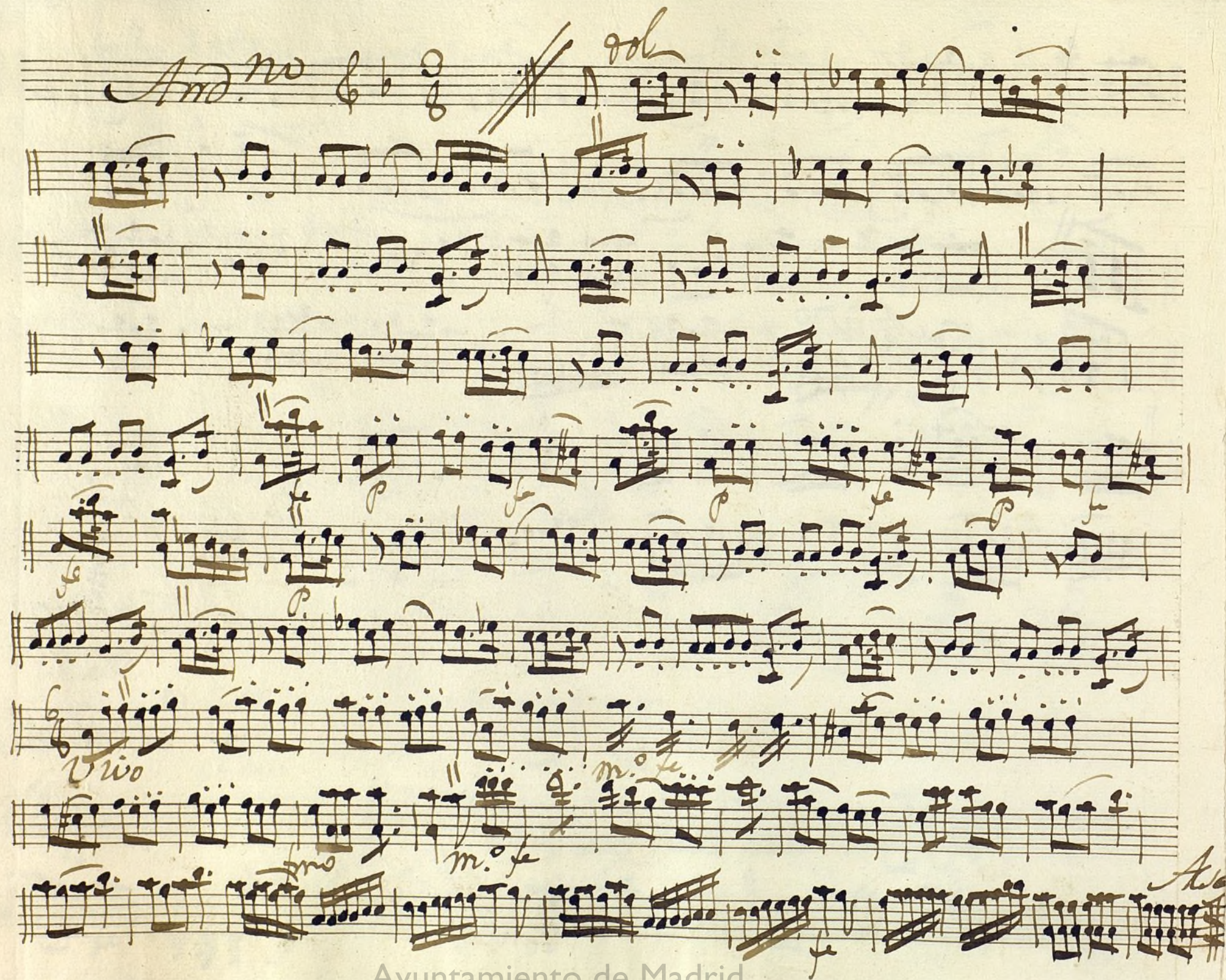
Handwritten musical score for a string ensemble, featuring multiple staves with complex rhythmic patterns and dynamic markings. The notation includes various note values, rests, and articulation marks. Key markings include *Magestoso.* (Majestic), *Arco* (arco), and *P.* (piano). The music is written in a style characteristic of 18th or 19th-century manuscript notation.

sol.

And no

Allegro

Parola

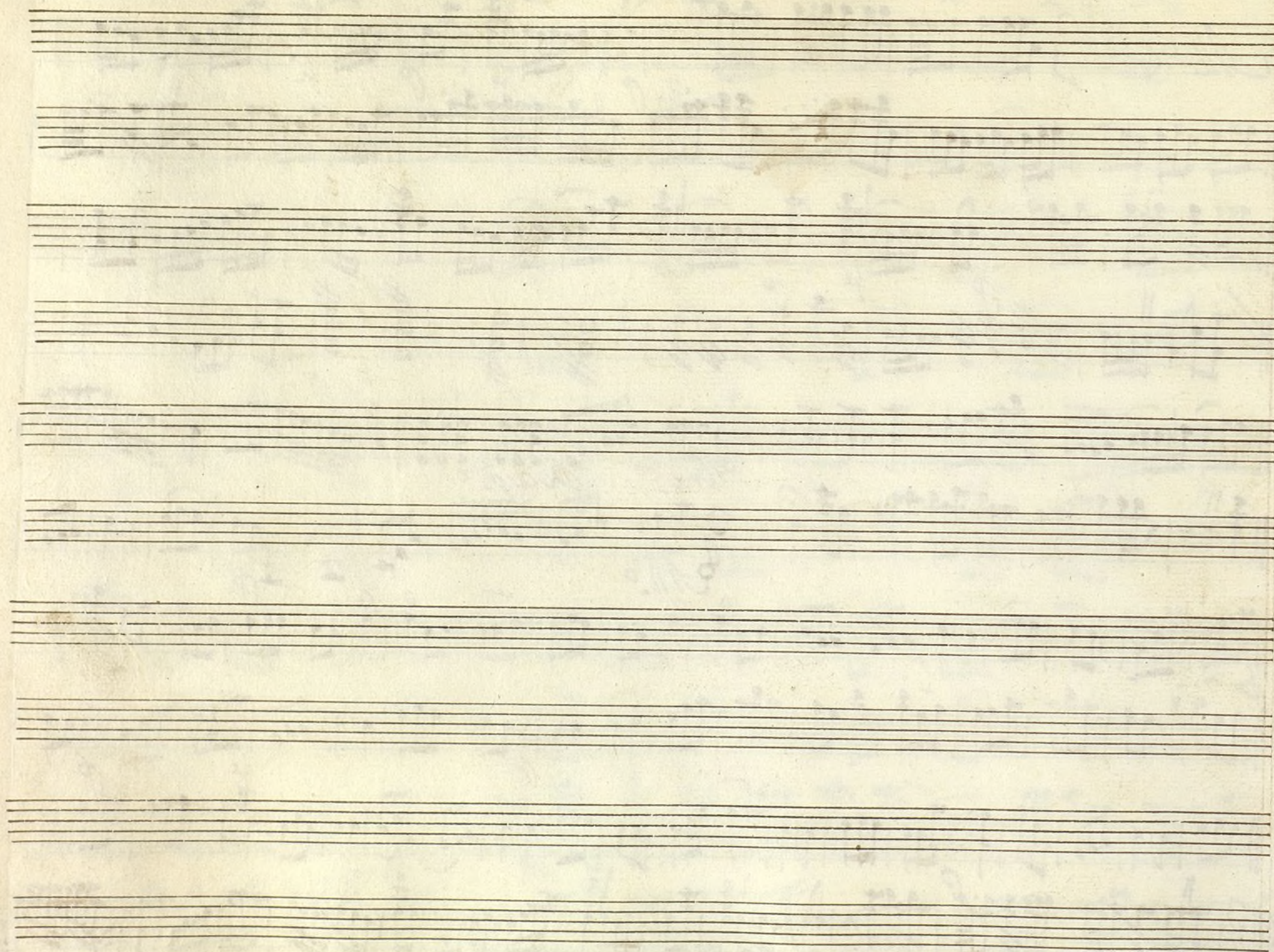


Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (sharps), time signatures (3/4, 2/4), and complex rhythmic patterns. The score is written in brown ink on aged, slightly discolored paper.

Key markings and annotations include:

- All.* (Allegro) at the beginning of the first staff.
- Punt.* (Puncto) and *Rap.* (Ritardando) written above the sixth staff.
- All.* (Allegro) written below the sixth staff.
- Adagio* written at the bottom right of the page.

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



Violin 2.^o Con.^o a 3.

El Tuno Borracho. No 122-3

Alleg^{ro} 3/4

2ol...

ff *f*

p...

f *p* *Adx* *punt^o*

f *f*

3/4

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 tempo changes include:

- Alleg.^{ro}* (Allegretto) at the beginning.
- f* (forte) dynamic marking.
- And.^{te}* (Andante) tempo change.
- Punt^o* (Punctum) marking.
- Arco* (arco) marking.
- f* (forte) dynamic marking.

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

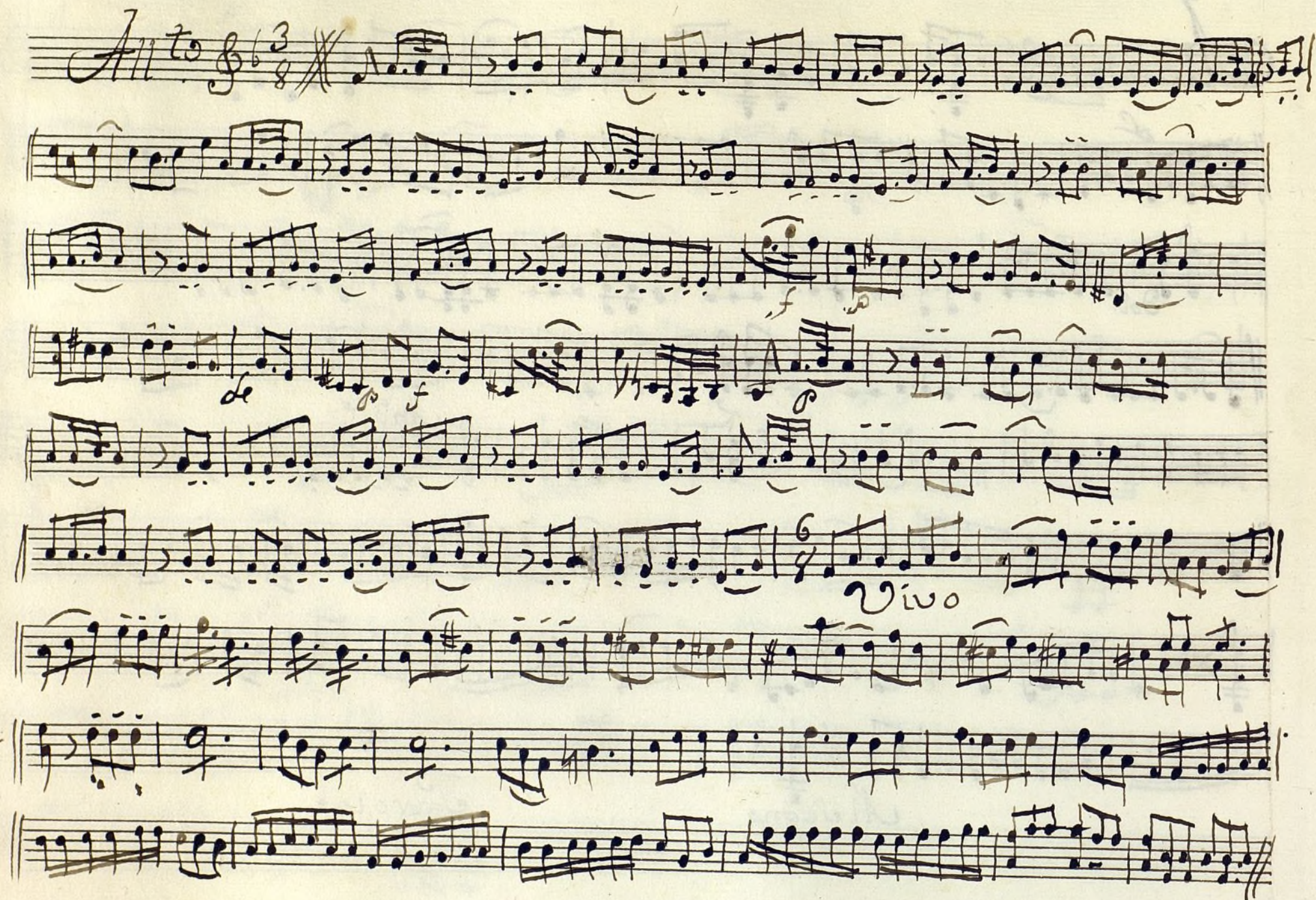
Maestoso $\text{G}\frac{6}{8}$

dol.

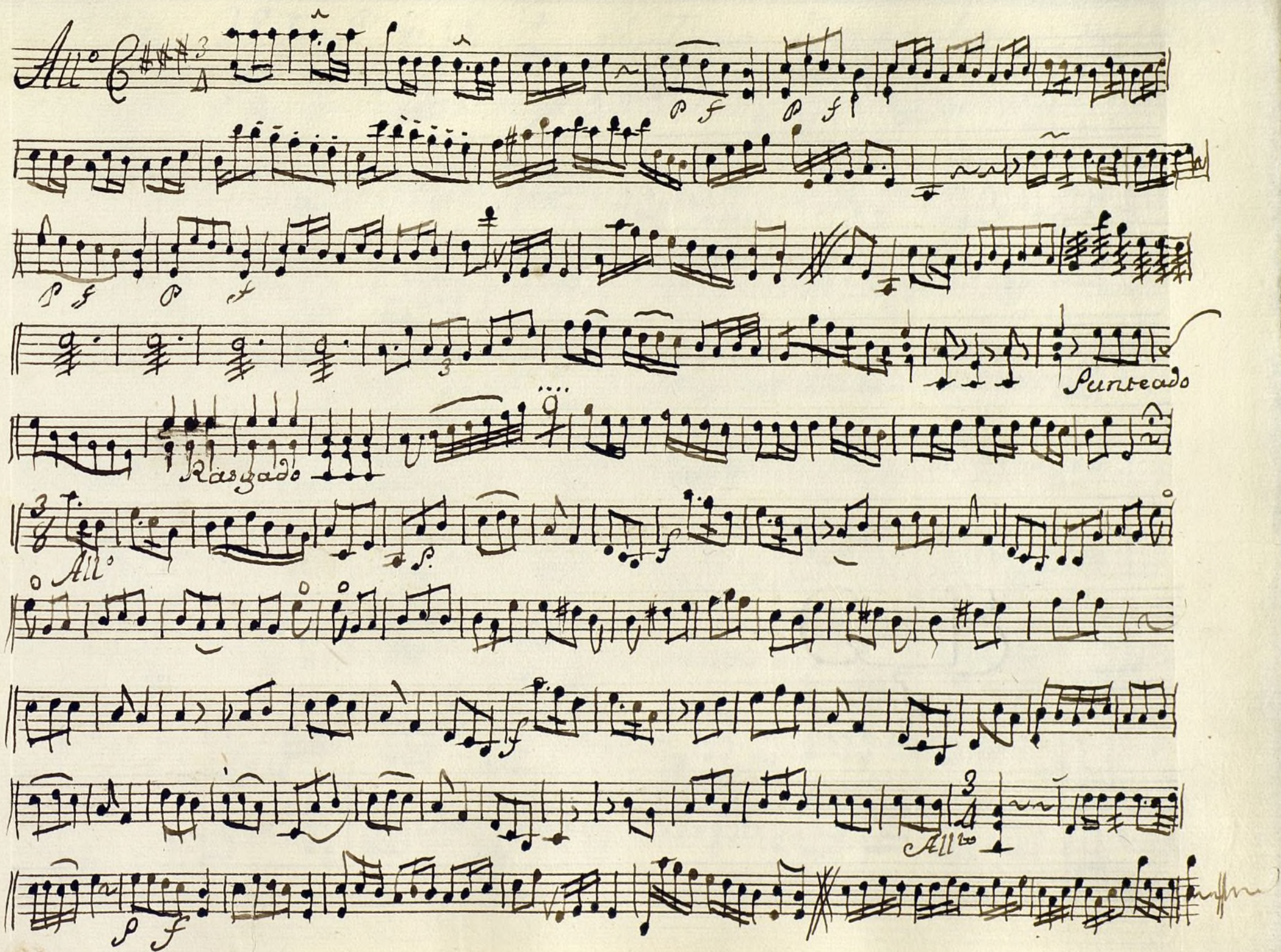
And no $\frac{3}{8}$

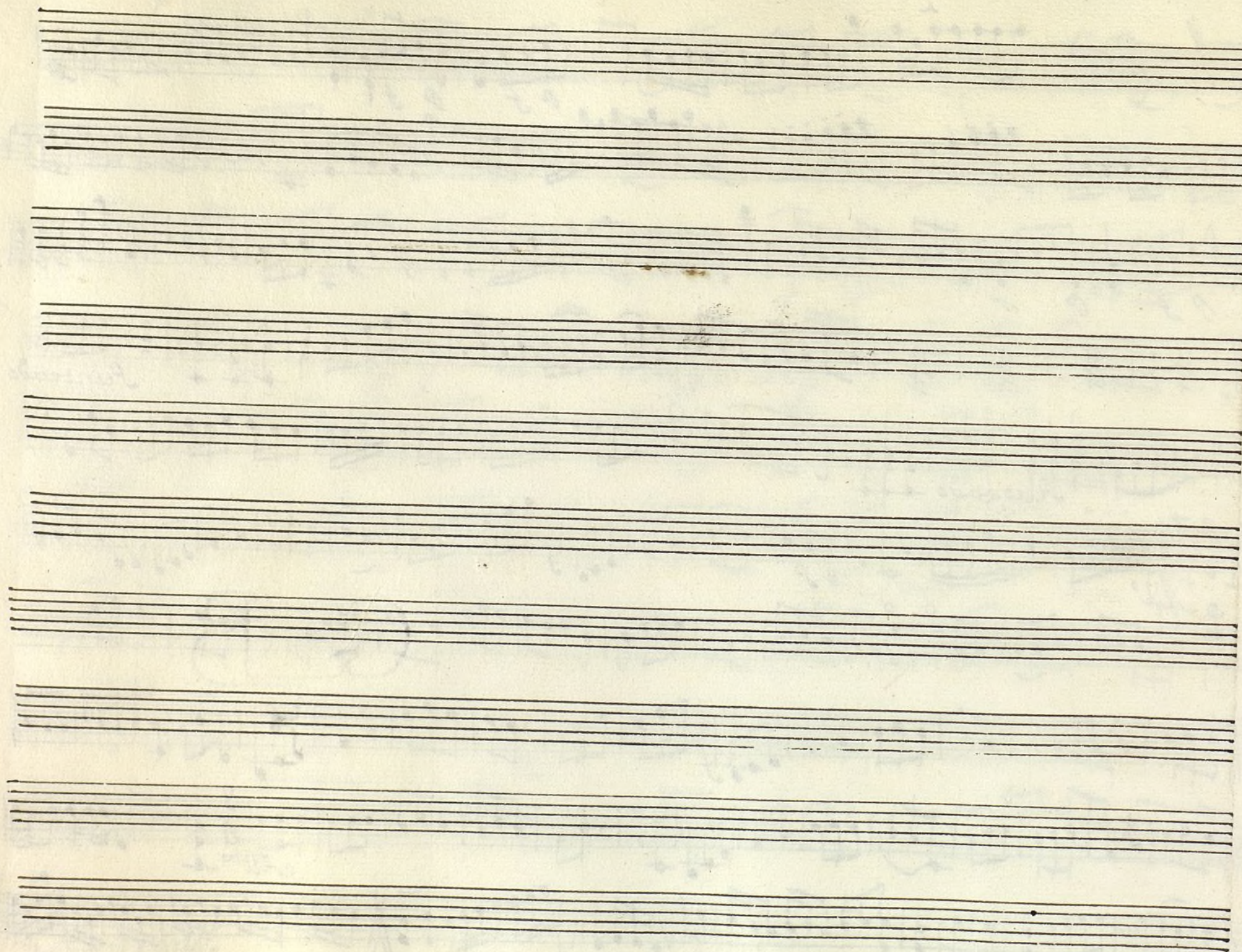
Al Segno

Parola



Al Segno.





Violin: 2.^o Ton.^a a 3. + el Tuno Borracho:

Mus 122-3

Alleg.^{ro} & 3

Andate *Punt.^o*

v. p.

Alto

Handwritten musical score for Alto, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *Alto* at the beginning. The score includes several dynamic markings: *f* (forte) appears on the first, fourth, and fifth staves; *And.te* (Andante) is written below the fifth staff; *punt. do* (punctum do) is written below the sixth staff; *arco.* (arco) is written below the seventh staff; and *arco fe* (arco forte) is written below the eighth staff. The music consists of a series of notes and rests, with some staves featuring more complex rhythmic patterns. The score ends with a double bar line on the eighth staff.

Majestuoso.

le

so.

Allegro Parolax.

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

The first staff begins with the tempo marking *All.^o* and the time signature $\frac{6}{8}$. A double bar line with a repeat sign is present after the first few measures. The word *Allegro* is written below the first staff.

The second staff continues the musical notation.

The third staff features a key signature change to one sharp (F#) and a time signature change to $\frac{3}{4}$. The word *vivo.* is written below the staff.

The fourth staff continues the musical notation.

The fifth staff continues the musical notation.

The sixth staff continues the musical notation.

The seventh staff continues the musical notation.

The eighth staff continues the musical notation.

The ninth staff begins with a double bar line and the word *Allegro* written below it.

The tenth staff begins with the tempo marking *All.^o* and the time signature $\frac{3}{4}$. The word *Allegro* is written below the staff.

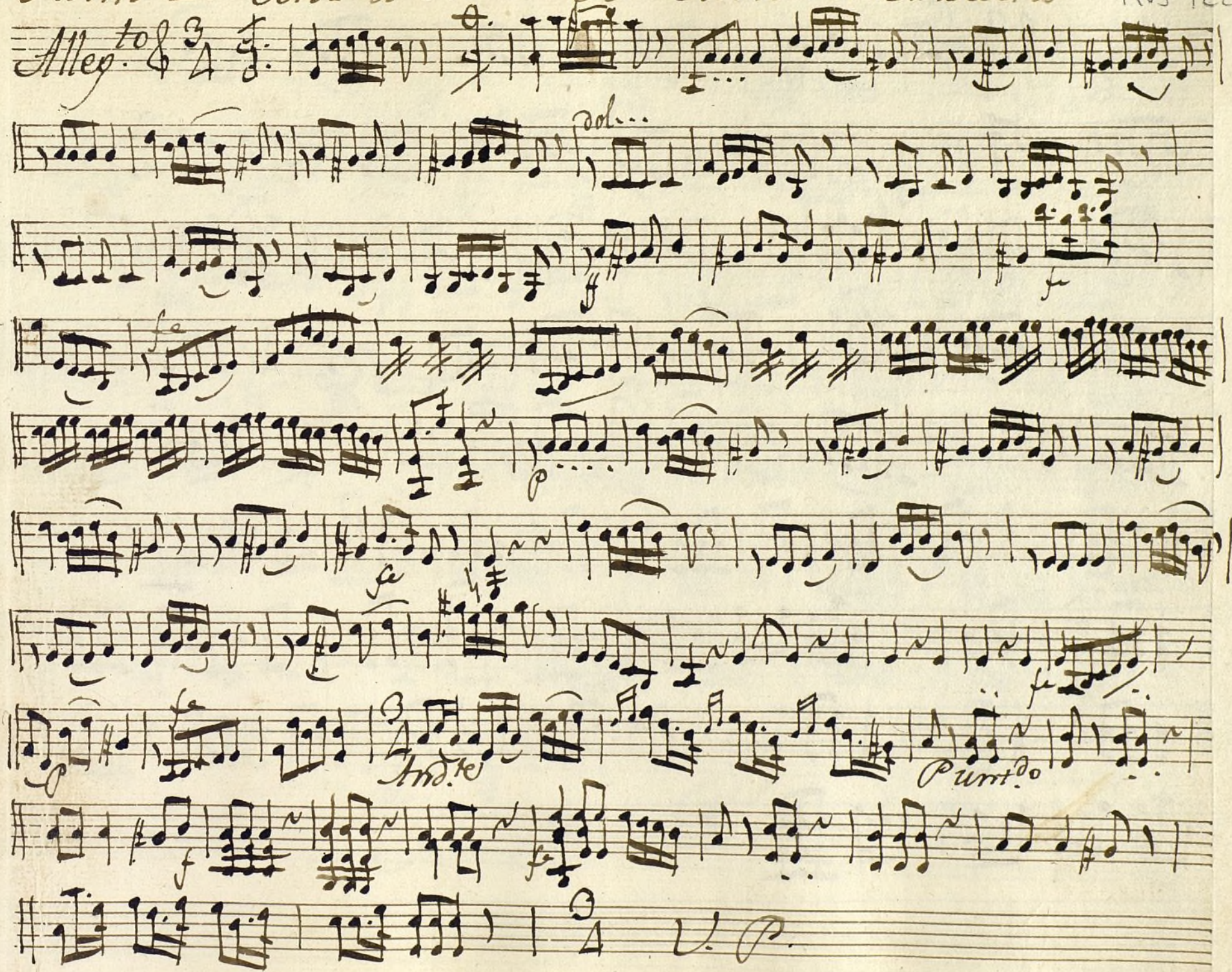
A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many beamed notes and rests. The score is divided into sections by double bar lines. The following text labels are written in the margins:

- Punto* (written below the fourth staff)
- arco* (written below the fifth staff)
- Al.º* (written below the sixth staff)
- Al.º* (written below the eighth staff)
- Al.º* (written below the tenth staff)

The score concludes with a double bar line and a repeat sign at the end of the tenth staff.

Ayuntamiento de Madrid

Violin 2.^o Ton.^a a 3. + el Turro Borracho MVS 122-3



Alleg.^{to} 3/4

f *p* *Arco* *Punt.* *f*

Maestoso. 6/8

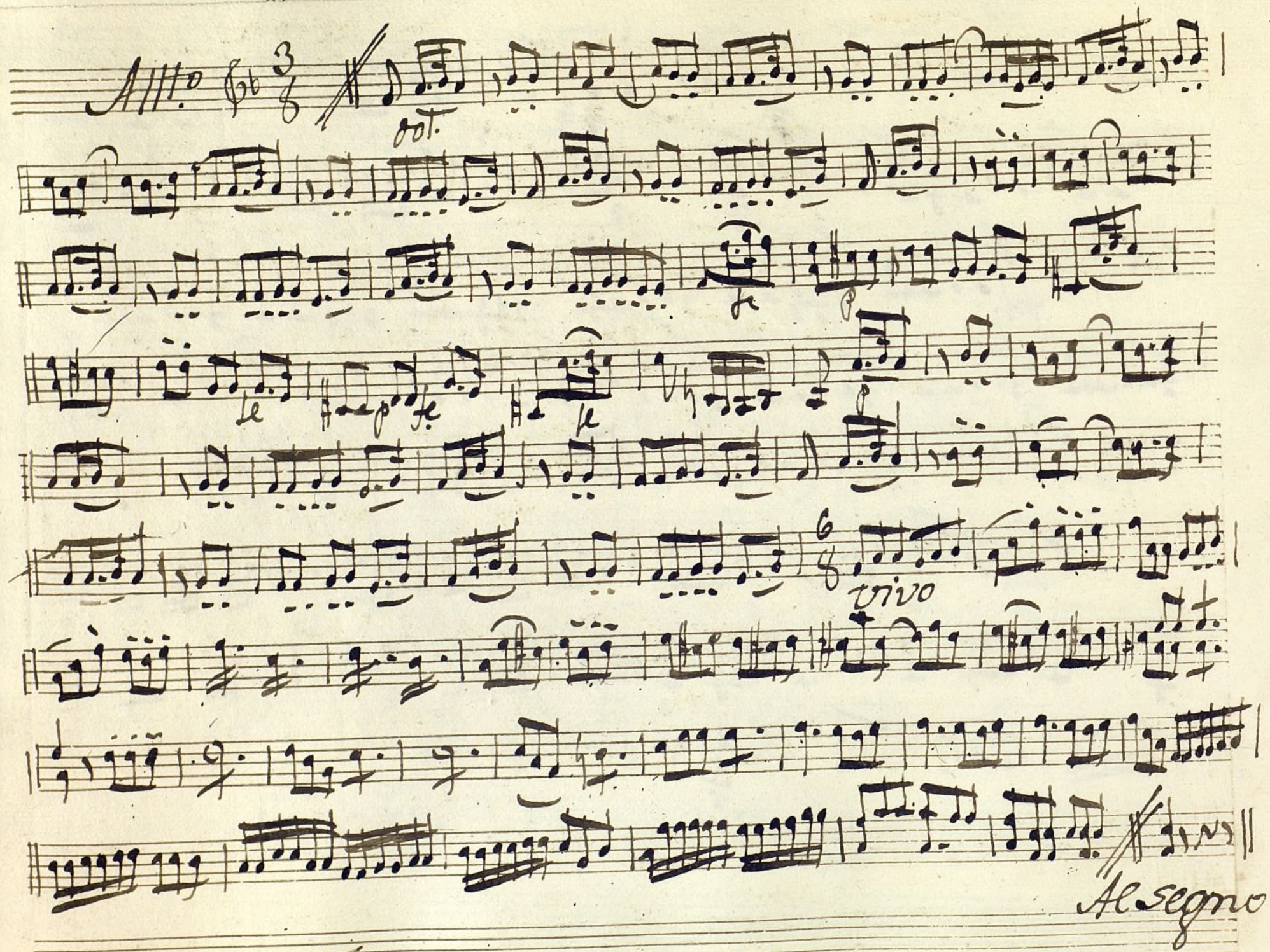
Vol.

3 And no

Allegro

Parola

Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features various note values, rests, and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The second staff has a *mol.* marking. The sixth staff has a *vivo* marking. The final staff ends with a double bar line and the instruction *Al segno*.



mol.

vivo

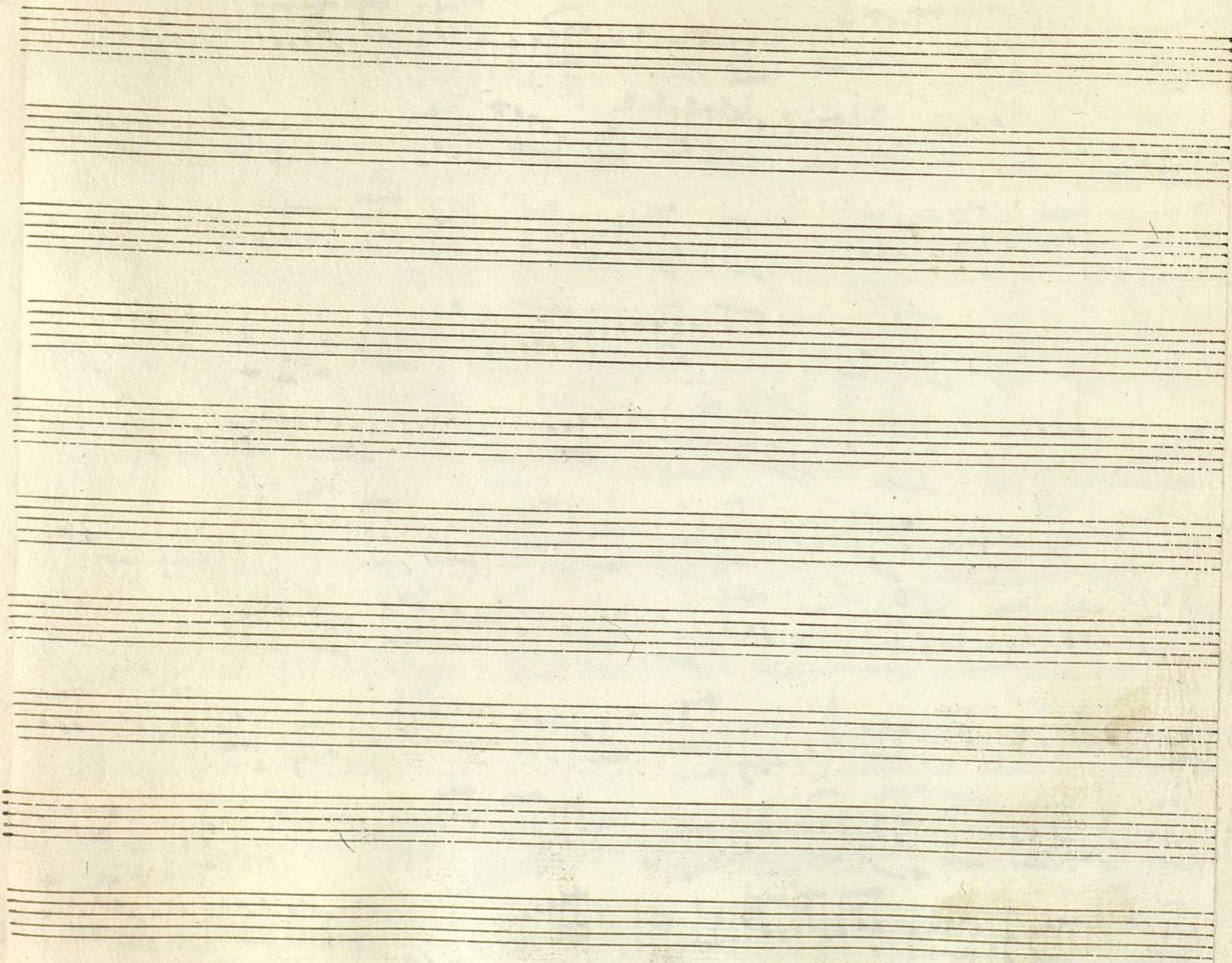
Al segno

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

Key markings and annotations include:

- All.* (Allegro) at the beginning of the first staff.
- p. f.* (piano forte) appearing twice in the second staff.
- p. se* (piano se) appearing twice in the third staff.
- And.* (Andante) in the fourth staff.
- And.* (Andante) in the fifth staff.
- Allo* (Allegro) in the sixth staff.
- p.* (piano) in the seventh staff.
- Allo* (Allegro) in the eighth staff.
- p. se* (piano se) appearing twice in the ninth staff.
- Al. seono.* (Allegro seono) at the end of the tenth staff.

The manuscript shows signs of age, including some staining and wear along the edges.



Oboe 1.º Ton.ª a 3 el Tuno Borracho.

Alleg.º

dol.

dol.

for

p

And.º

Volvi p.º

Alleg.^{to}

Handwritten musical score for the *Allegro* section. It consists of six staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *And.^{te}*. The piece concludes with a double bar line.

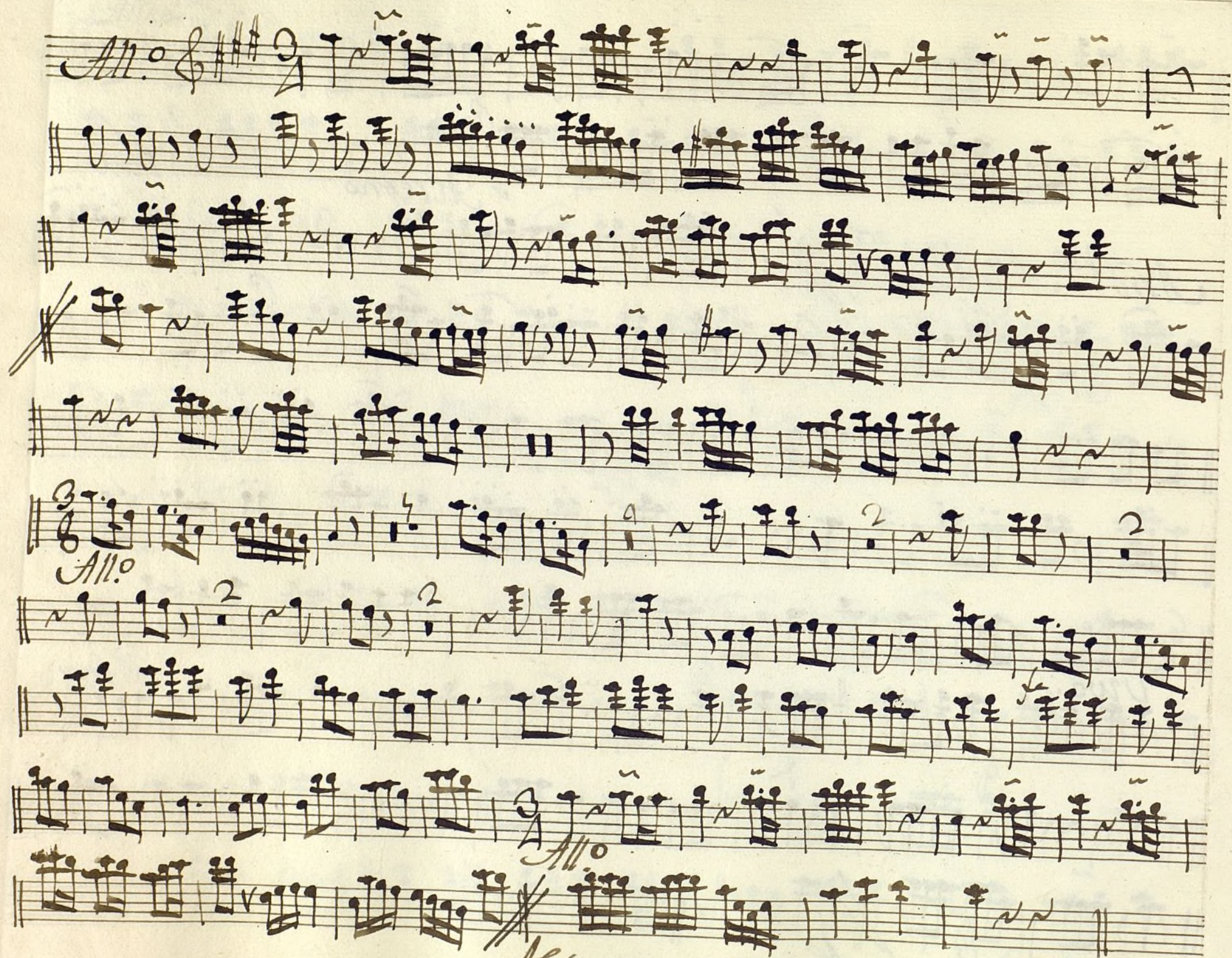
Magestoso.

Handwritten musical score for the *Magestoso* section. It consists of four staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* and *And.^{no}*. The piece concludes with a double bar line.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The manuscript is written in brown ink on aged, slightly yellowed paper. The score is divided into sections by tempo and mood markings.

Key markings and features include:

- And. no Alleg. to* (Andante no Allegretto) at the beginning of the third staff.
- Allegro* (Allegro) written below the staff after the first measure of the second system.
- Parola.* (Parola) written to the right of the staff after the first measure of the second system.
- Vivo.* (Vivo) written below the staff at the beginning of the seventh staff.
- Allegro.* (Allegro) written below the staff at the end of the tenth staff.

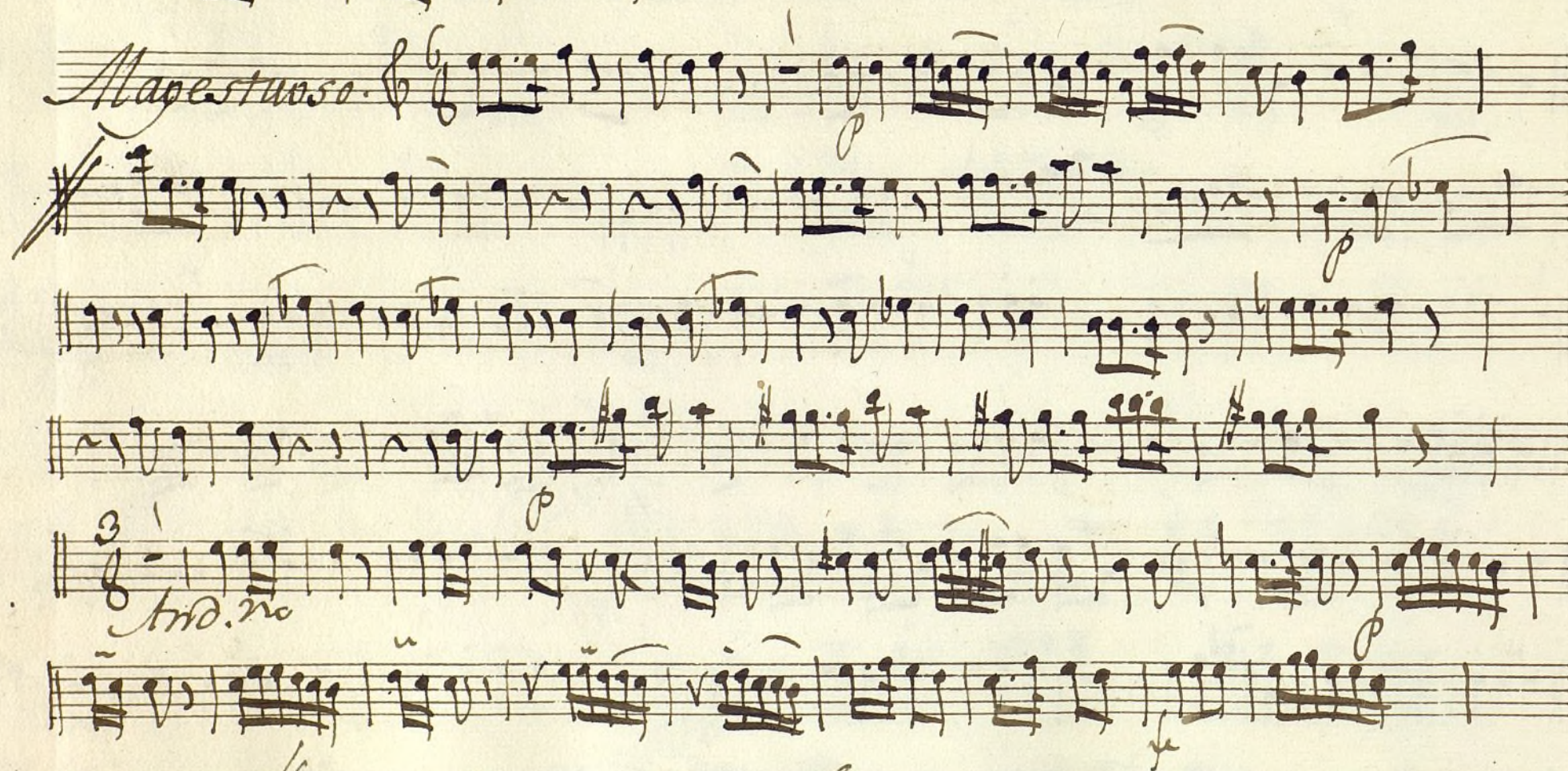
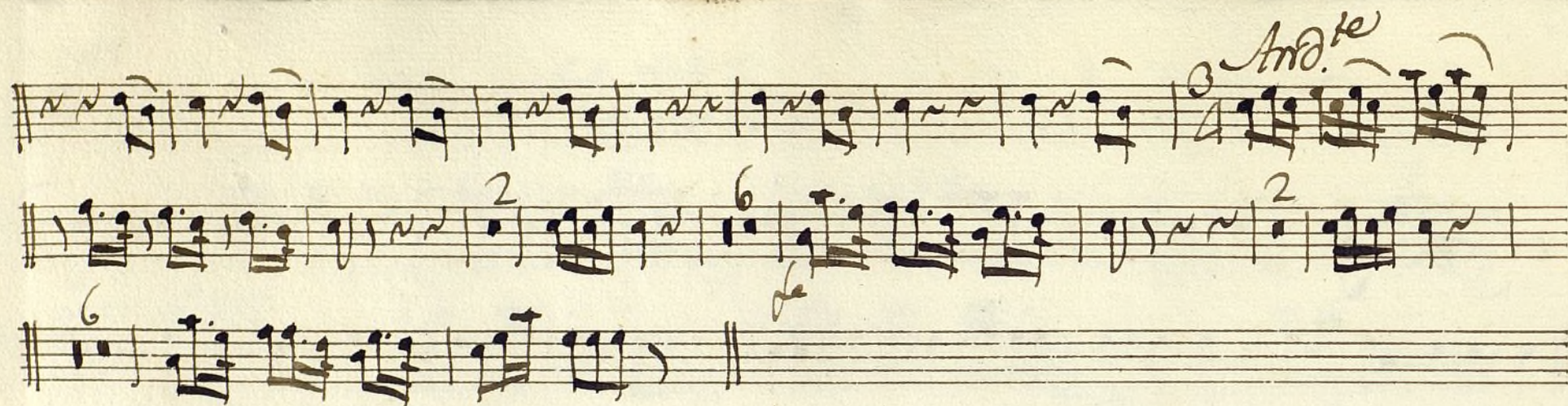


t

Mus 122-3

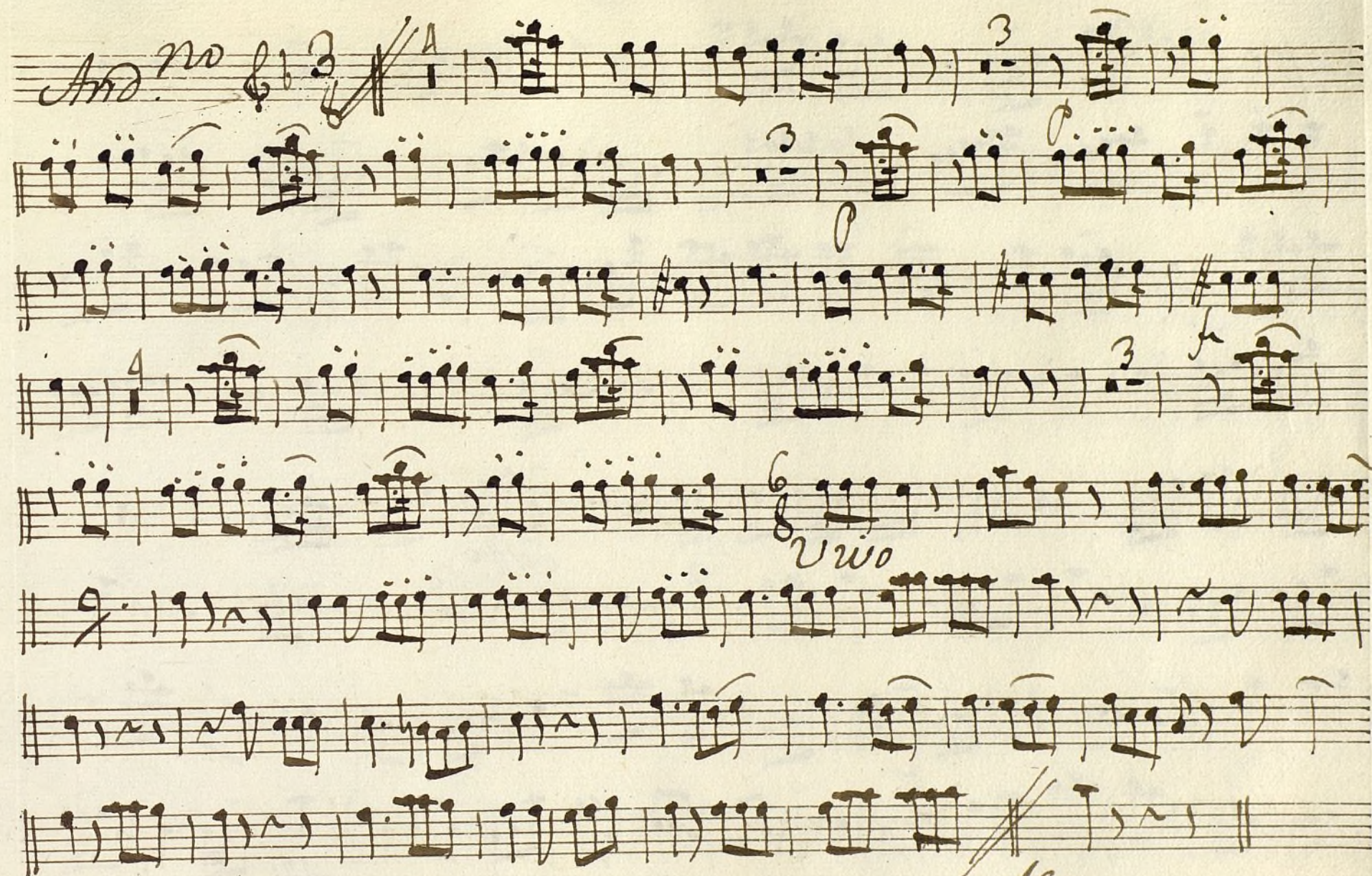
Oboe 2.^o Ton^a a 3 del Borracho.

Handwritten musical score for Oboe 2. The score is written on ten staves. The first staff begins with the tempo marking *Alleg.^{to}* and a 3/4 time signature. The music is in G major, indicated by one sharp (F#). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *sol*, *ff*, *And.^{te}*, and *All.^{to}*. There are also some numerical markings (2, 6, 3) above the staves. The paper is aged and shows some staining.

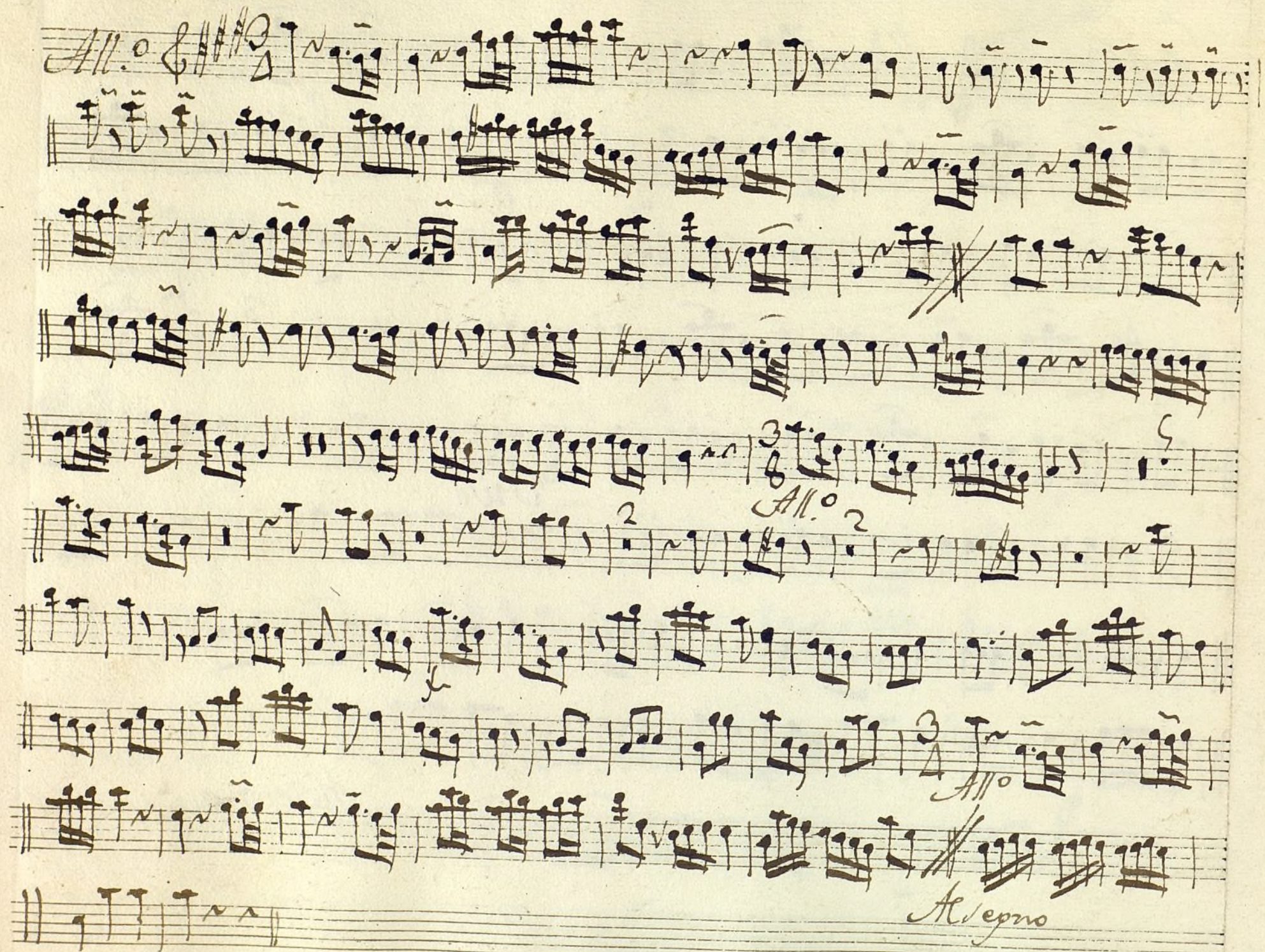


Allegro

Parola.



Allegro



t

Mus 122-3

Trompa 1^a Ton.^a a 3 del Borracho

Handwritten musical score for Trompa 1^a in 3/4 time. The score consists of 11 staves. The first staff is marked *All.to* and *3/4*. The music is written in a single system. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). There are also some markings like *And.te* and *All.to* on the 7th staff. The score ends with a double bar line and a final chord.

Inf.
Majestoso. $\text{C}:\frac{6}{8}$

And. no

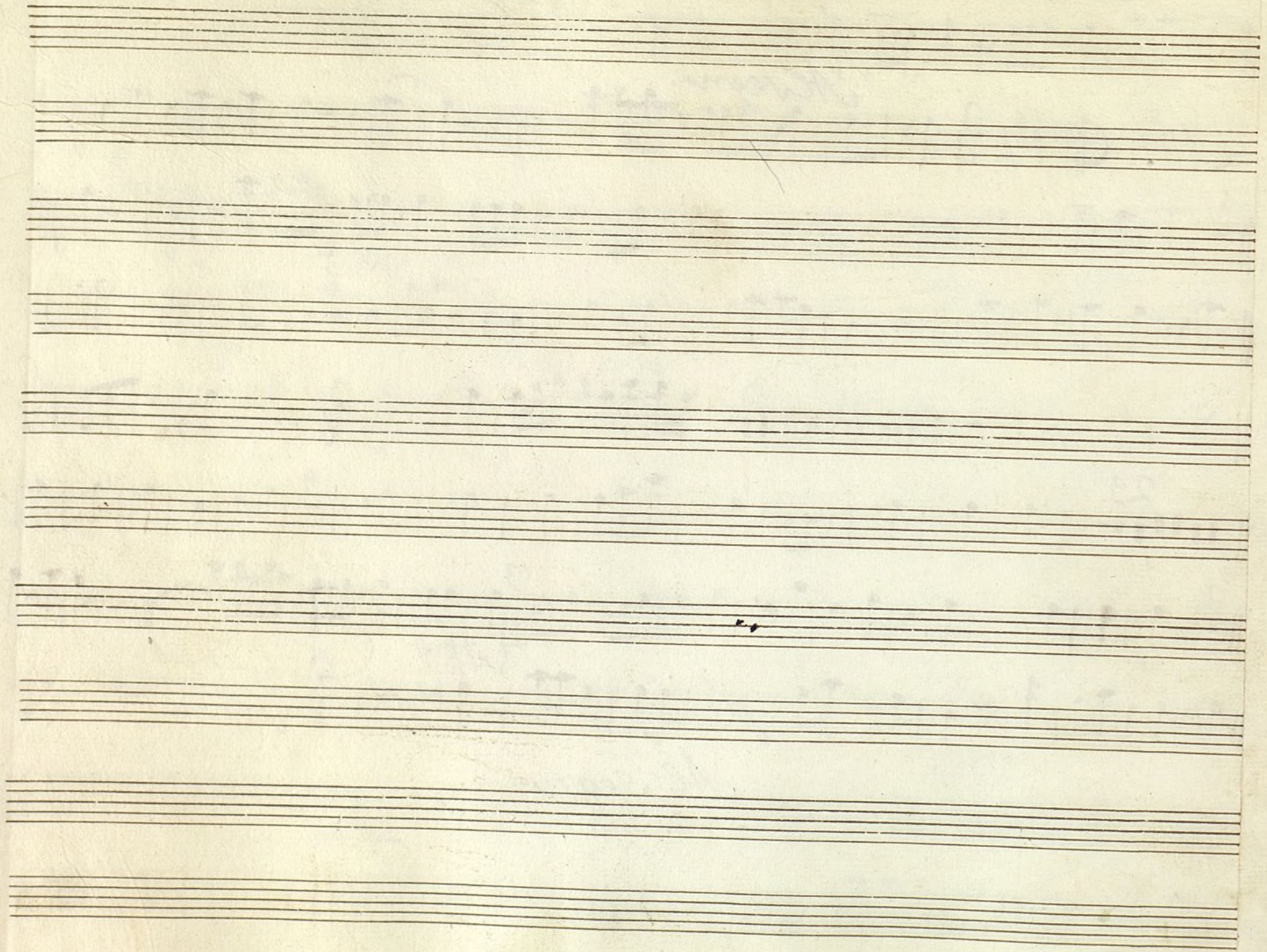
Parola.

And. no Alleg. to $\frac{3}{8}$

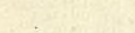
All.º

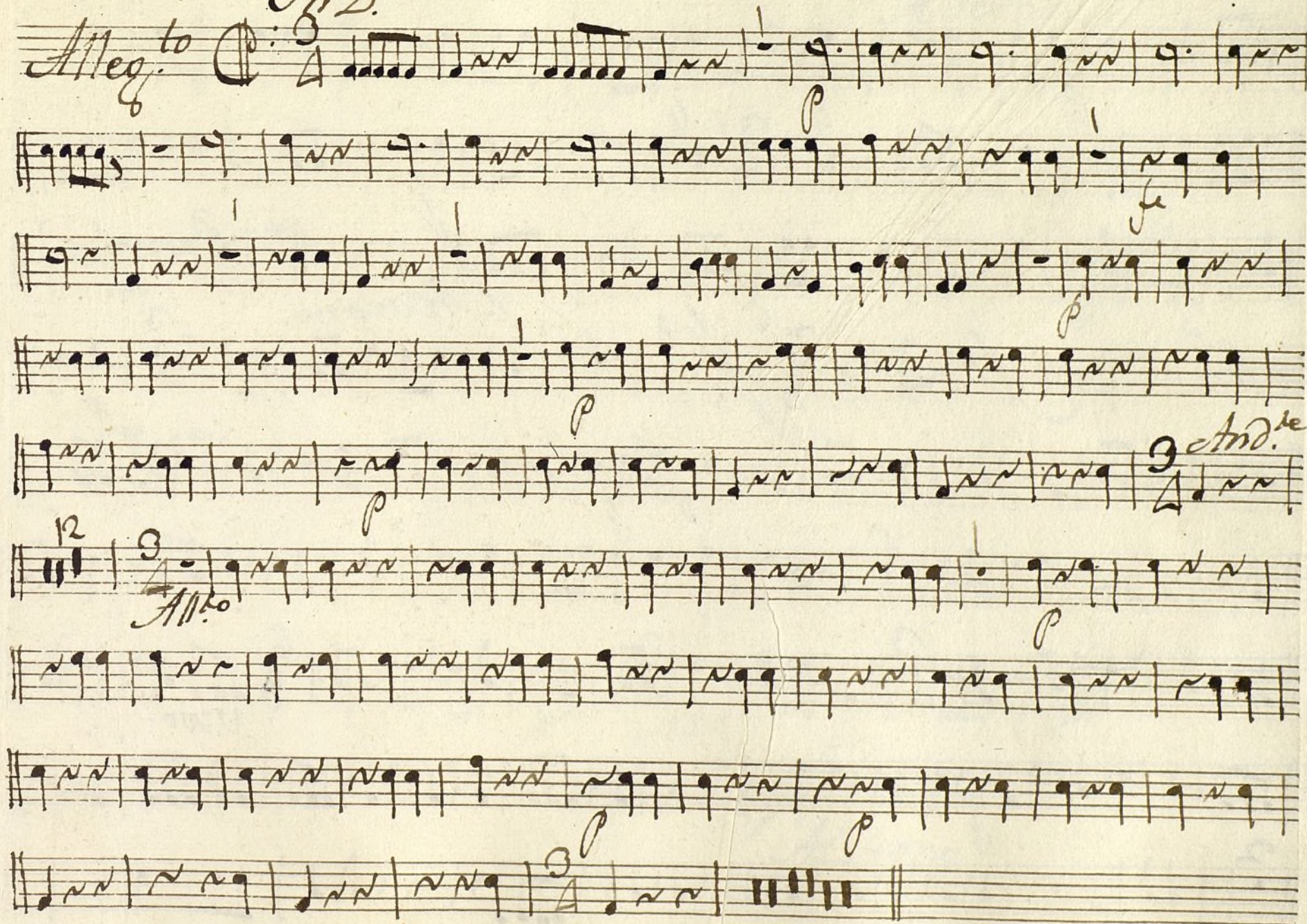
m. of

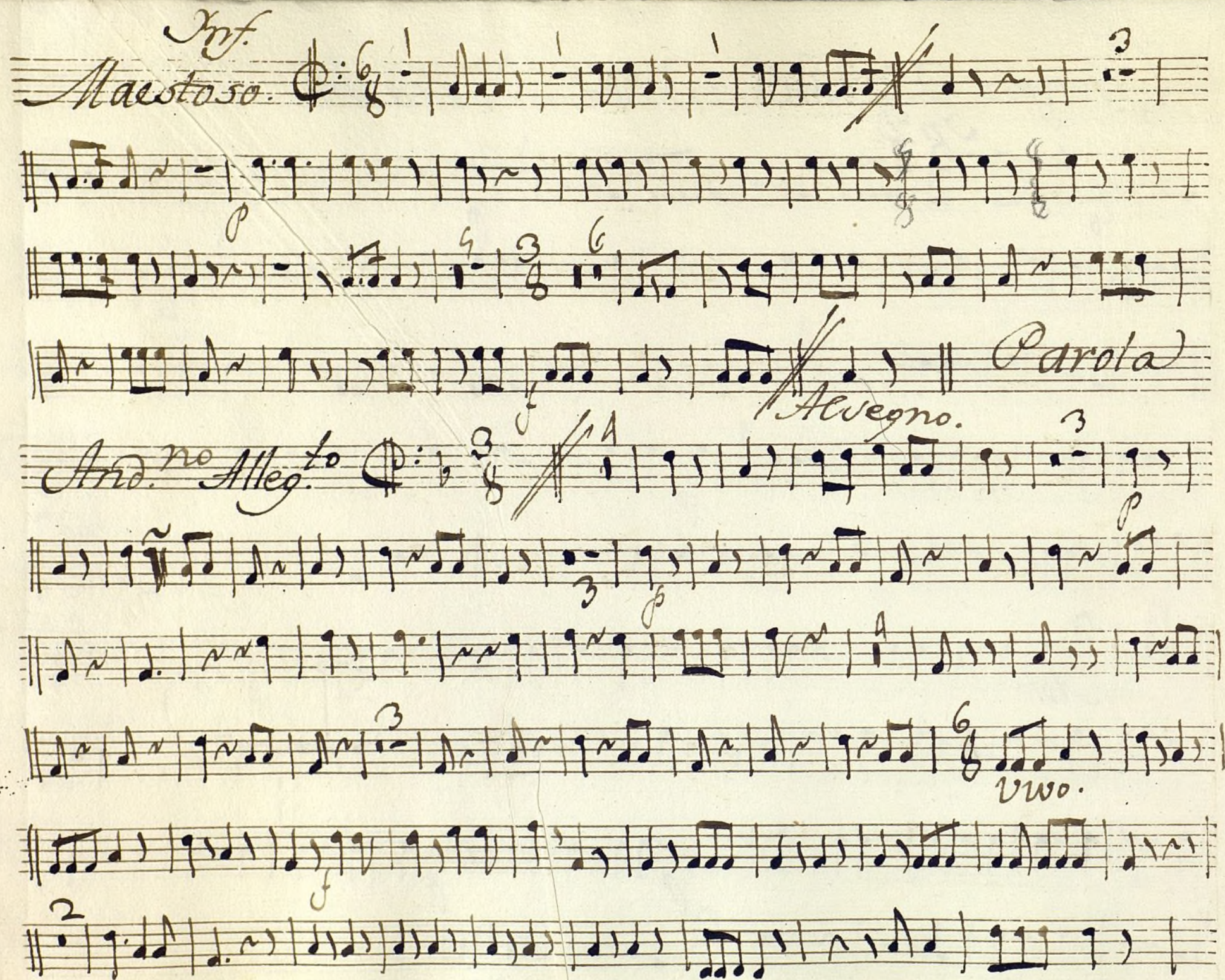
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (e.g., 3/4, 2/4, 3/8), and accidentals. The piece is marked with tempo and mood instructions: *Allegro* (written above the second staff), *Allegro* (written above the eighth staff), and *Allegro* (written below the eighth staff). The score concludes with the instruction *Allegro* written below the tenth staff. The manuscript shows signs of age, including yellowing and foxing.

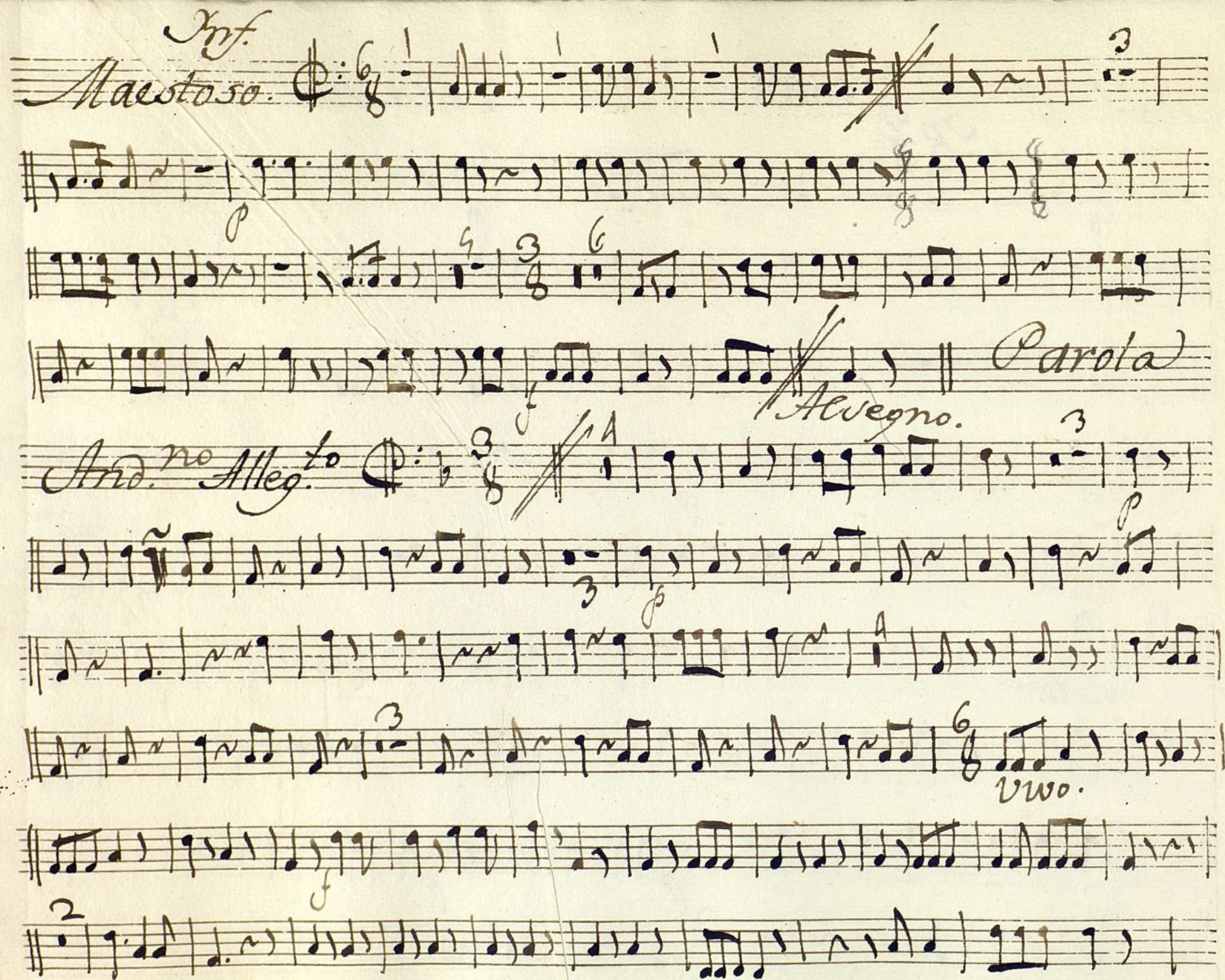


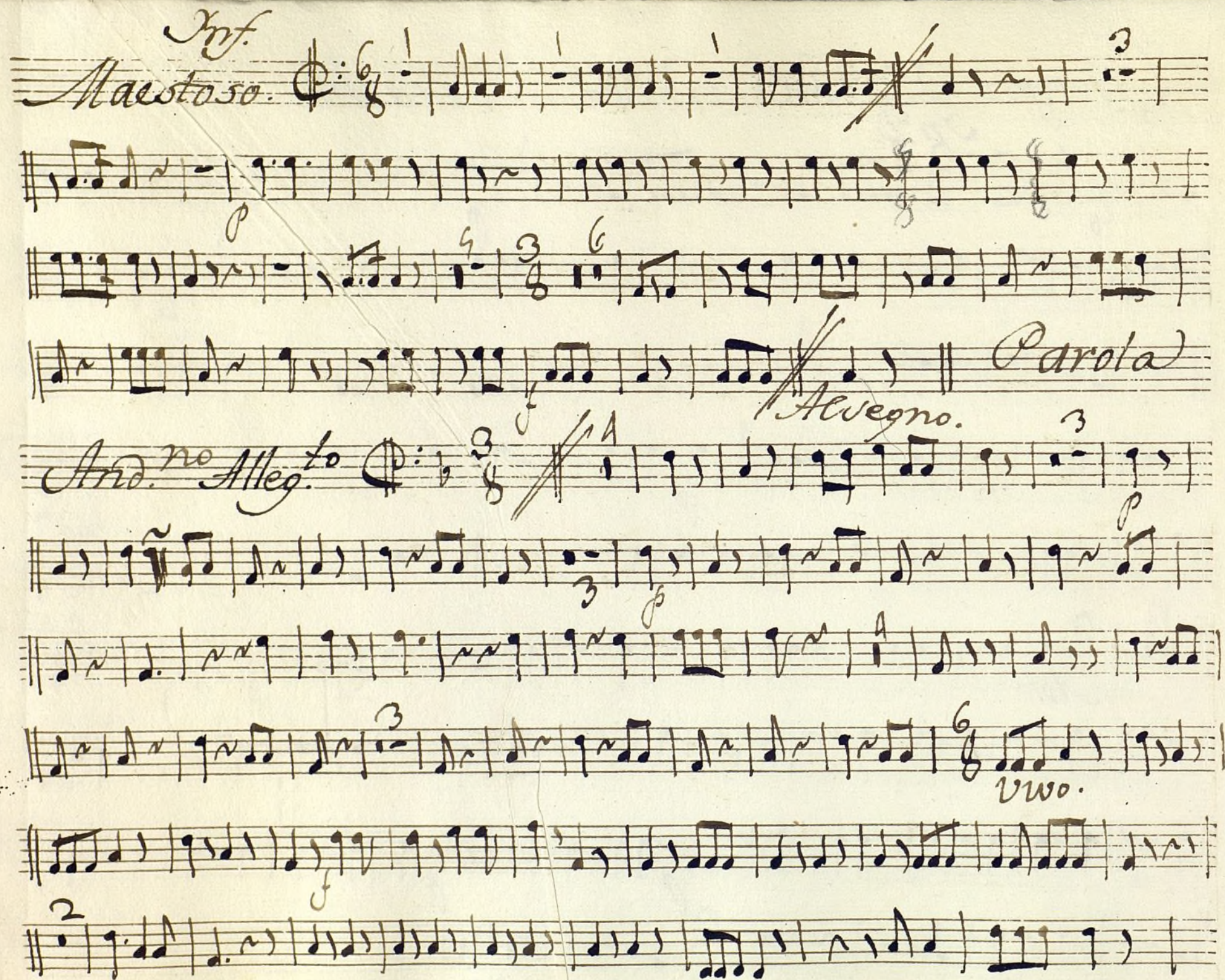
Trompa 2.^a Ton.^a a 3. el Borracho.

Alleg. to  *No. 2.*



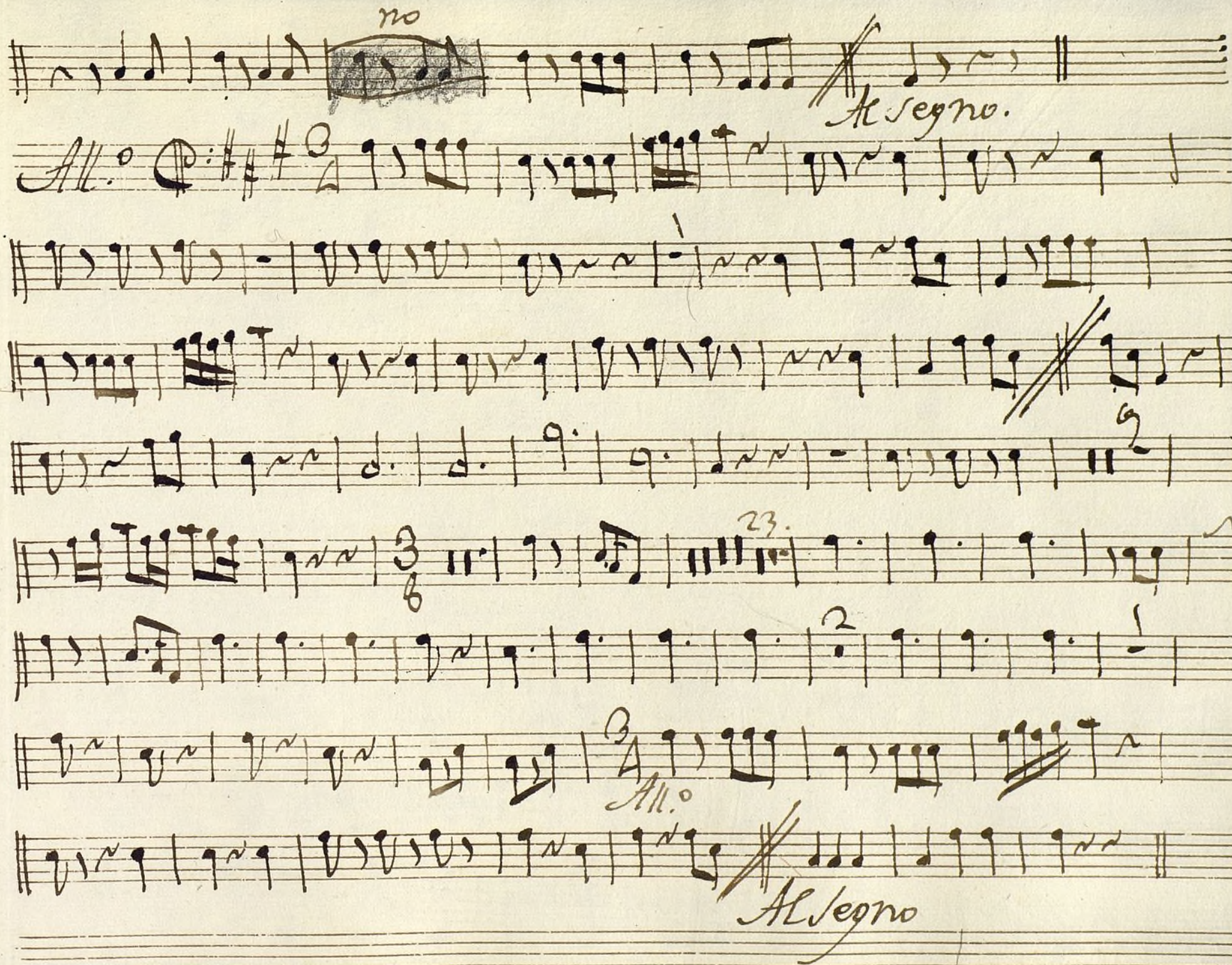
Inf.
Maestoso. $\text{C}:\frac{6}{8}$ 

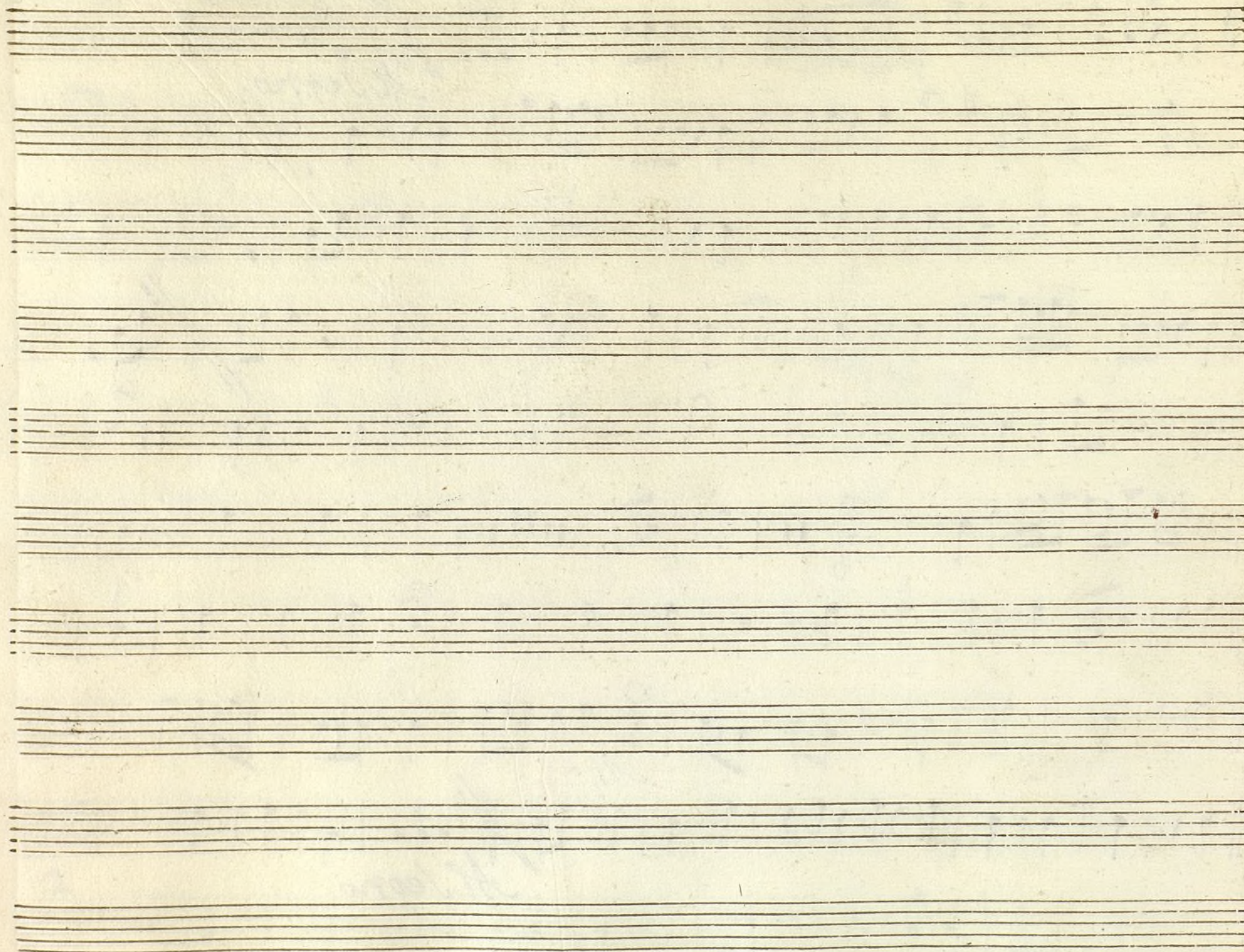
And. no Alleg. $\text{C}:\frac{3}{8}$ 

Allegro. $\text{C}:\frac{3}{8}$ 

Parola

vivo.





Bajo Ton.^a a 3. el tuno boxacho

Mus 122-3

A handwritten musical score on aged paper, featuring ten staves of music. The piece is marked 'Allegro' at the top left. The time signature is 3/4. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'dol.' (dolce), 'for' (forte), 'p' (piano), 'And.te' (Andante), 'Pura' (Pura), 'Allo' (Allegro), and 'And.te' (Andante). The score is written in a cursive, handwritten style, typical of 18th or 19th-century manuscripts. The paper shows signs of age, including discoloration and some staining. The watermark 'Ayuntamiento de Madrid' is visible at the bottom center.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is divided into sections by tempo markings and other annotations:

- Pura.* (Purification) - First staff.
- Aco* (Acordeon) - Second staff.
- Aco* (Acordeon) - Third staff.
- Majestuoso.* (Majestic) - Fourth staff, marked with a common time signature.
- sol* (Solo) - Fifth staff.
- And no* (Andantino) - Sixth staff, marked with a 3/8 time signature.
- Allegro* - Seventh staff.
- Parola.* (Word) - Eighth staff.

