

Seg.<sup>o</sup> 1.<sup>o</sup> - n.<sup>o</sup> 20 (Seg.<sup>o</sup> 3.<sup>o</sup> n.<sup>o</sup> ~~24~~ 33)

t

Mus 119-2

119-2

Tonadilla

à 3.

del Desafio

Con Viol.<sup>o</sup> y Trompas

N.º 5 -

*Desp.<sup>o</sup>*

*Manco.*

*Ya son las doce*

*ya q.<sup>l</sup> esta es la ora de q.<sup>l</sup> abre puerto venga la Roma*

*aqui la aguardo por si hallo forma darla una felpa*

*a esta tribuna por q.<sup>l</sup> al Zurdillo le da parola*

Saco mi naba / ita Voy poniendola en solta

para q.e quando lleque la tenga pronta, y darla u

na mo/a da si me sofo ca como lle

que atraxarla dios la socorra y de su a

nima tenga si mi licox dia por q.e sin mas de

*Lento.*

medio ba ala Pirroquia aqueite

puerto ~~de~~ dilo la Voma q.<sup>e</sup> la aguardara

y esta es la ora aqui la espero mas una sombra

por la otra esquina veo q.<sup>e</sup> a roma este es el-

manco q.<sup>e</sup> la enamora ya es preciso q.<sup>e</sup> el caso-

pare luego encamorra por vida del De

monio q. es buena droga q. benga este pe

*manco.*  
tate hacex mala obra halli vie ne el Lux.

dillo aquer ta es la oxa en q. de los dos

haga una Pe pito xia embosome, y en

Visto balza la Soana.

*Zurdo*

*Rez. do* *manco* e e e *Zambomba.*

maloum u, u, u, mas lo me llego

acexcome aona por vida al punto

Por vida vin

*Zurdo* *manco* *Zurdo* *manco*

Soana se marche se buelba q. e ueno q.

despache aun vuelbe le mato  
 droga despache aun torna le

Pues toma Chinita de Maja.  
 mato Pues toma.

chinita  
 Seg. All. Vayanle e noxa mala los Potajeros -  
 Piensan q. a queste garro ni eta emoruxa.  
 Manco. Por Dios q. no te enfades q. Yo te adoro.  
 Zurdo. Ya nos emos pe gado quatro Cachetes

g.º no saben ma  
merece a caso em.

Zurdo: Yo tambien te  
chi.ª volo por vex mi.

tave por mi embeleso — u, c. c. mia  
plearse con tus figuras — u  
quiero chi.ª arreá Manolo. — u  
monõ se an de dax beirre — u

tu u, c. c. g.º Churrus g.º no saben ma  
merece a caso em —  
y do tambien te  
solo por vex mi —

tarse por mi Embeleso — g.<sup>e</sup> par de Peales no ai g.  
 plearse con sus figuras, Vella menetta para na  
 quiero d'axea Manolo. no me moleren q.<sup>e</sup> mien  
 mono se ande dar beinse lo. 2. Exer ti xana ch.<sup>a</sup> Exmo.

los eche el gancho por los Portales — u, c.  
 cer un Cumplio en la Quaresma — u  
 tras no se maten no me merecen u  
 Uxa como esta se vende Caxa

c. mia tu u, c. c. g.<sup>e</sup> Churrus. no ai g.<sup>e</sup> los eche el  
 para hacer un Cumplio  
 q.<sup>e</sup> mientras no se  
 Exmoruxa co—

gancho por los Portales —  
plio en la Guazema — *All.<sup>o</sup>*  
mater no me merecen.  
mo esta se vende Caja —

Vamos adentro por q'ya es tarde y la to-

nada puede q' Camie a Dios Señores

y todos manden q' la Tonada llepo aca-

*basso*

*con un'as sequi-di — llas*

This system contains three staves. The top staff is a vocal line with a treble clef and a key signature of one flat. The middle staff is another vocal line with a treble clef. The bottom staff is a basso continuo line with a bass clef. The lyrics "con un'as sequi-di — llas" are written across the middle and bottom staves.

*g. lay al Xema se g. lay al Xema se.*

This system contains three staves. The top staff is a vocal line with a treble clef. The middle staff is another vocal line with a treble clef. The bottom staff is a basso continuo line with a bass clef. The lyrics "g. lay al Xema se g. lay al Xema se." are written across the middle and bottom staves.

Four empty musical staves are located at the bottom of the page, below the second system of notation.

*Alto Seg.*

si se enuentran dos

maior por la mañana

por la mañana de aquesta misma

forma se hacen la alba de

chi.<sup>a</sup>  
Dios guarde a uste Cari

Ma/lo. chi.<sup>a</sup>  
no Dios le guarde a uste mi alma paga uste el Chapuxia

Ma/lo Aquardenero  
o con la Vida y el alma digan pues quanto quie

*chu.<sup>a</sup>* *Maso*  
ren a Copita por Barba por la tuya mano

*chu.<sup>a</sup>*  
la q.<sup>e</sup> del Cuerpo no es al pa.

de aquesta misma forma se hacen la Salva.

hasta mañana  
q.<sup>e</sup> la repetiremos  
si acaso agrada.

Violin 1.º

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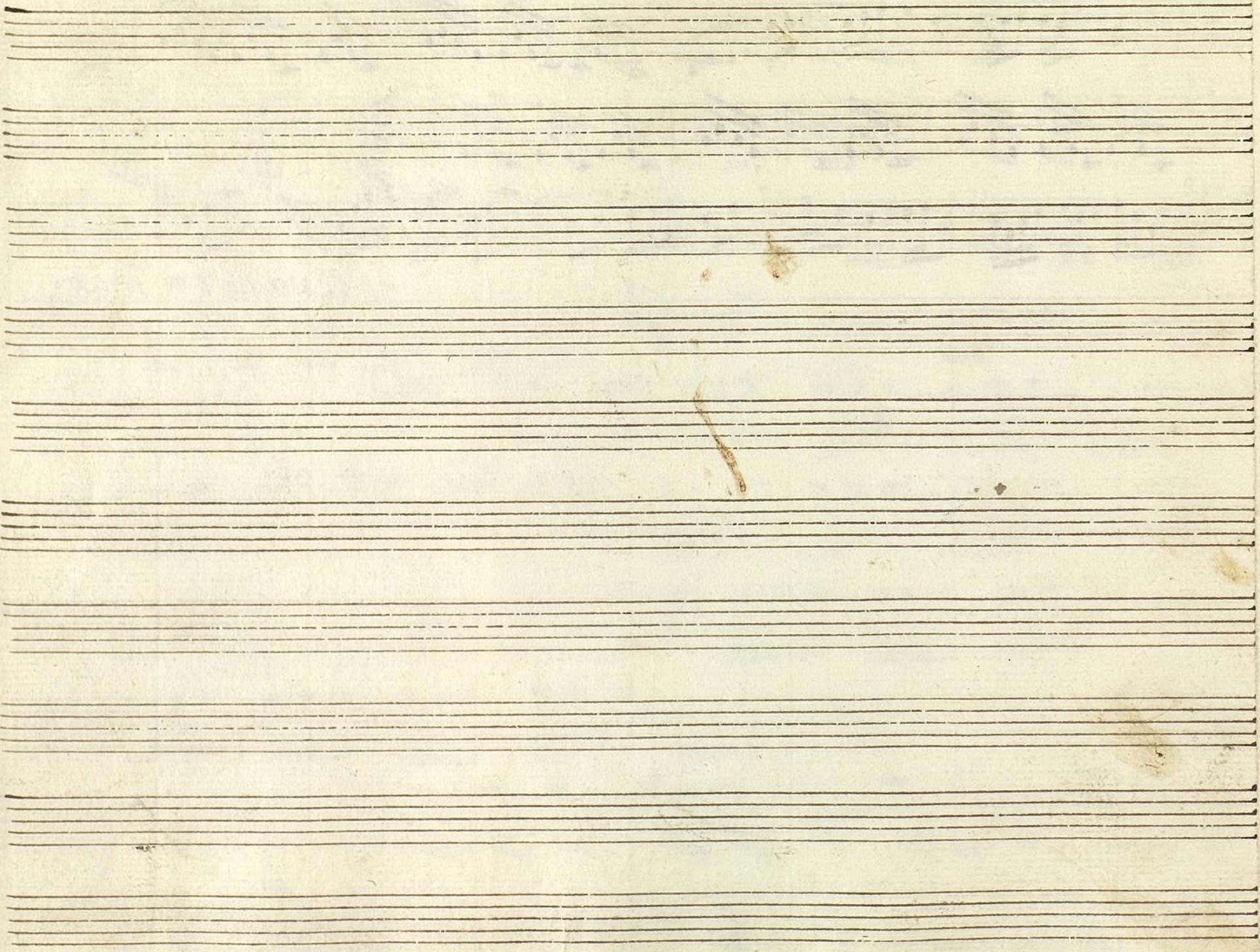
Con.<sup>a</sup> a 3 de el Duetto.

Dep. 

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The score is divided into sections by tempo markings: *Seq. And<sup>no</sup>* at the beginning, *All.<sup>o</sup>* in the middle, and *Seq. All.<sup>o</sup>* at the end. A section marked *Allegro* is indicated by a double bar line and the text *Allegro 3 mas.* The music features complex rhythmic patterns, including triplets and sixteenth-note runs. The paper shows signs of age, with some staining and a slightly uneven texture.

Handwritten musical score on three staves. The top staff uses a treble clef and a key signature of two sharps (F# and C#). The middle staff uses a bass clef and the same key signature. The bottom staff uses a treble clef and the same key signature. The music consists of several measures of notes and rests. The final measure of the top staff is followed by a fermata. The middle staff has three instances of the word "fissile" written vertically above the notes. The bottom staff ends with a double bar line and a fermata. Below the staves, the text "al Segno di mas." is written in cursive.

*al Segno di mas.*

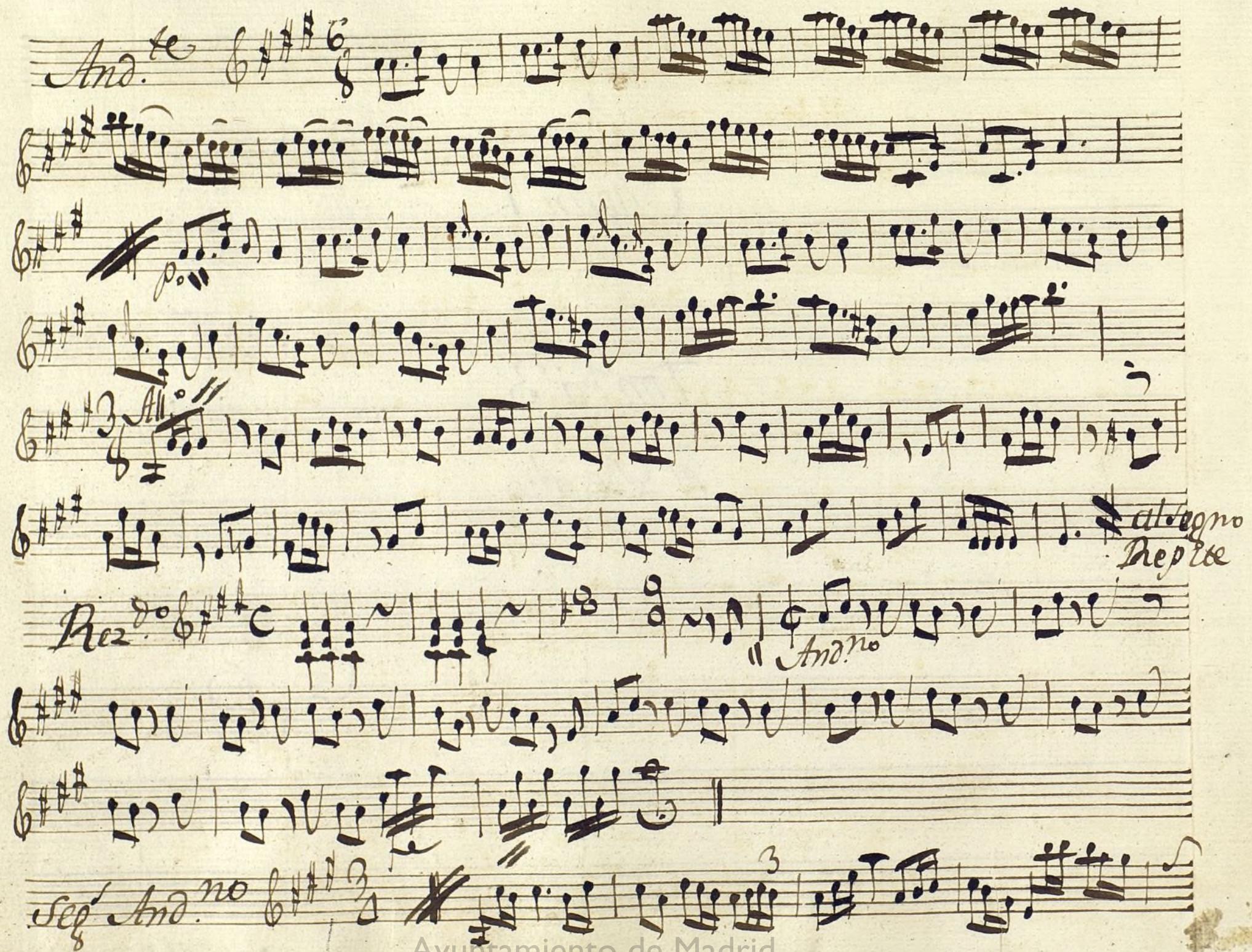


+

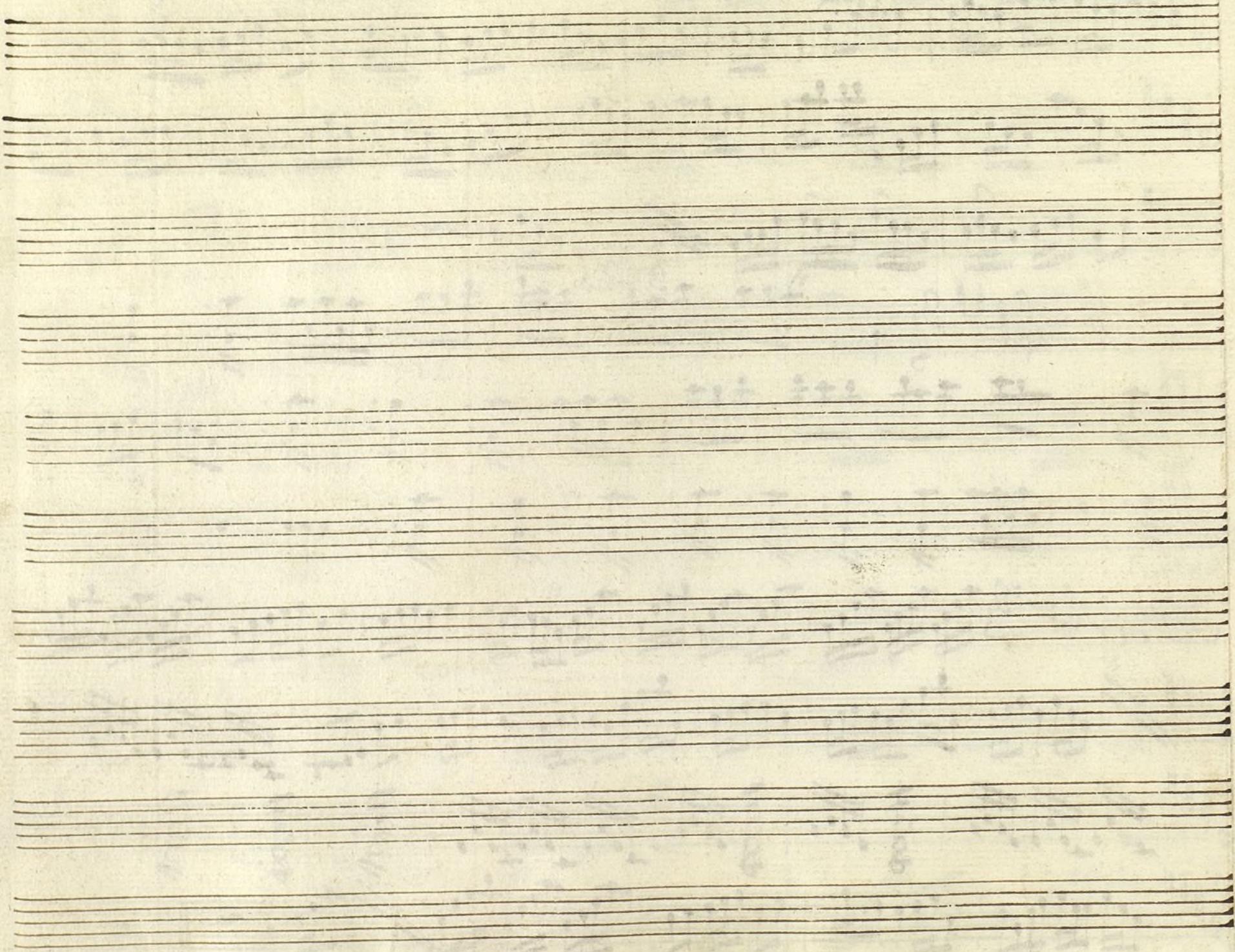
Violin 1.<sup>o</sup>

Ton.<sup>a</sup> 3

el Detasio.

*And.<sup>te</sup>* 





*Violin 2.º Ton.ª a 3 el Oratio.*

*Dep.º*

*All.º*

*Rez.º*

*And.º no*

*Segue*

*Segue*

*And.<sup>no</sup> Seq.* &#;#;#; 3/4

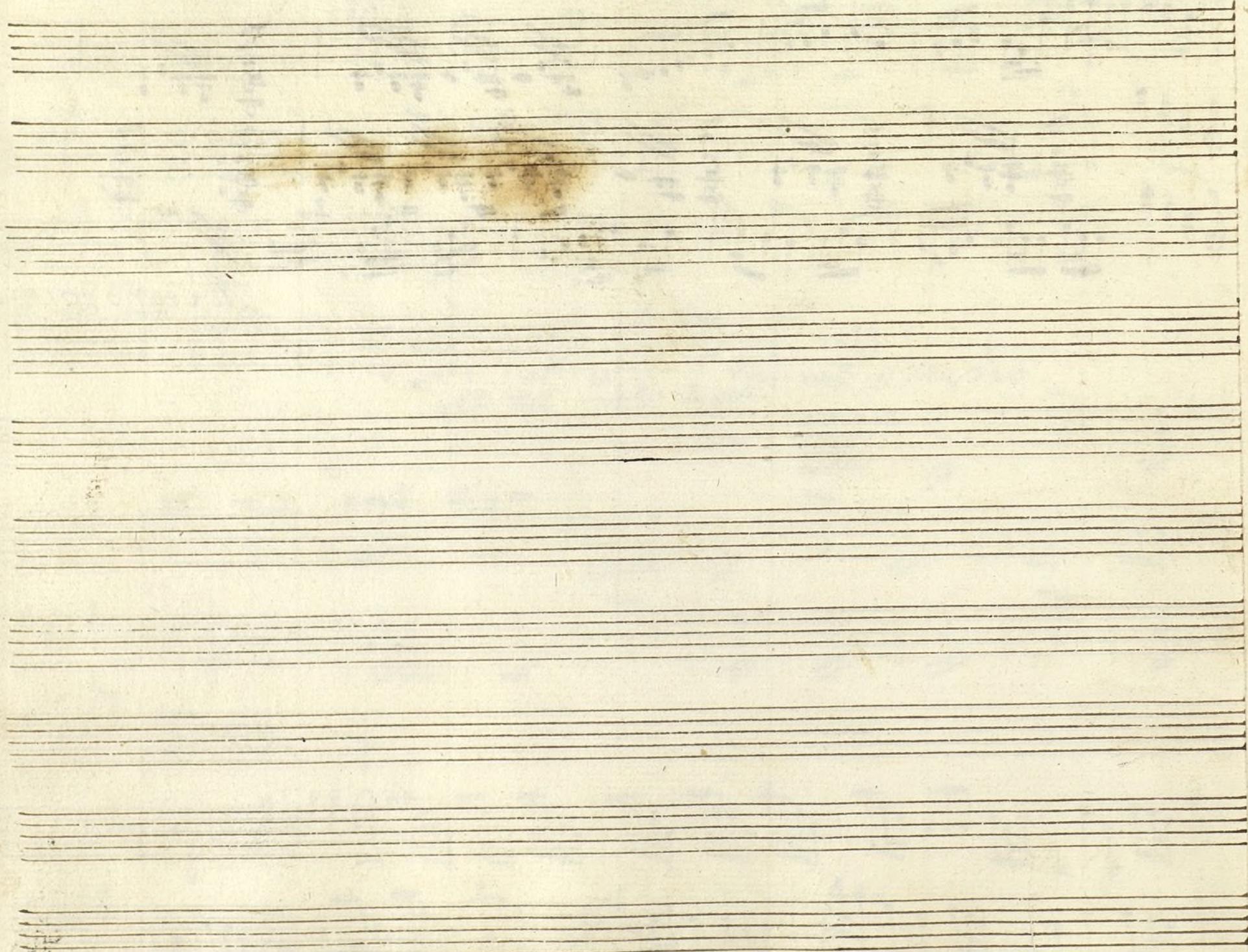
*All.<sup>o</sup>* &#;#;#; 3/4

*All.<sup>o</sup> Seq.* &#;#;#; 3/4

*tres mas al Segno.*

Handwritten musical score on three staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a common time signature (C). The music features a variety of note values, including eighth and sixteenth notes, and rests. The first staff begins with a treble clef and a key signature of two sharps. The second staff continues the melody. The third staff concludes the piece with a double bar line and a fermata. The text "al segno dormas" is written in cursive below the final staff.

*al segno dormas*



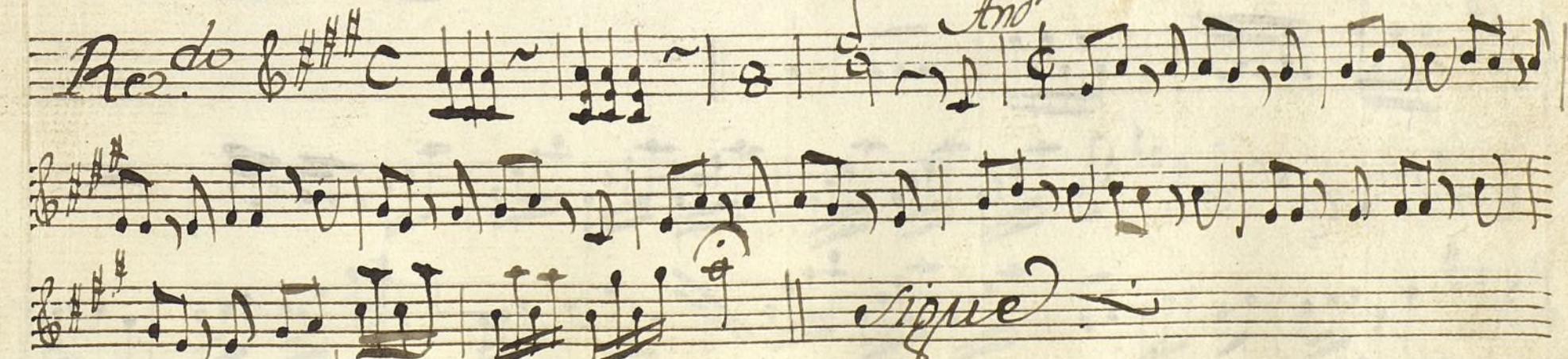
Violin 2.ª Ton.ª a 3 el Deratio

*Dep.º* 

*All.º*

*Allegro*

*And.º*

*Re.º do* 

*segue*

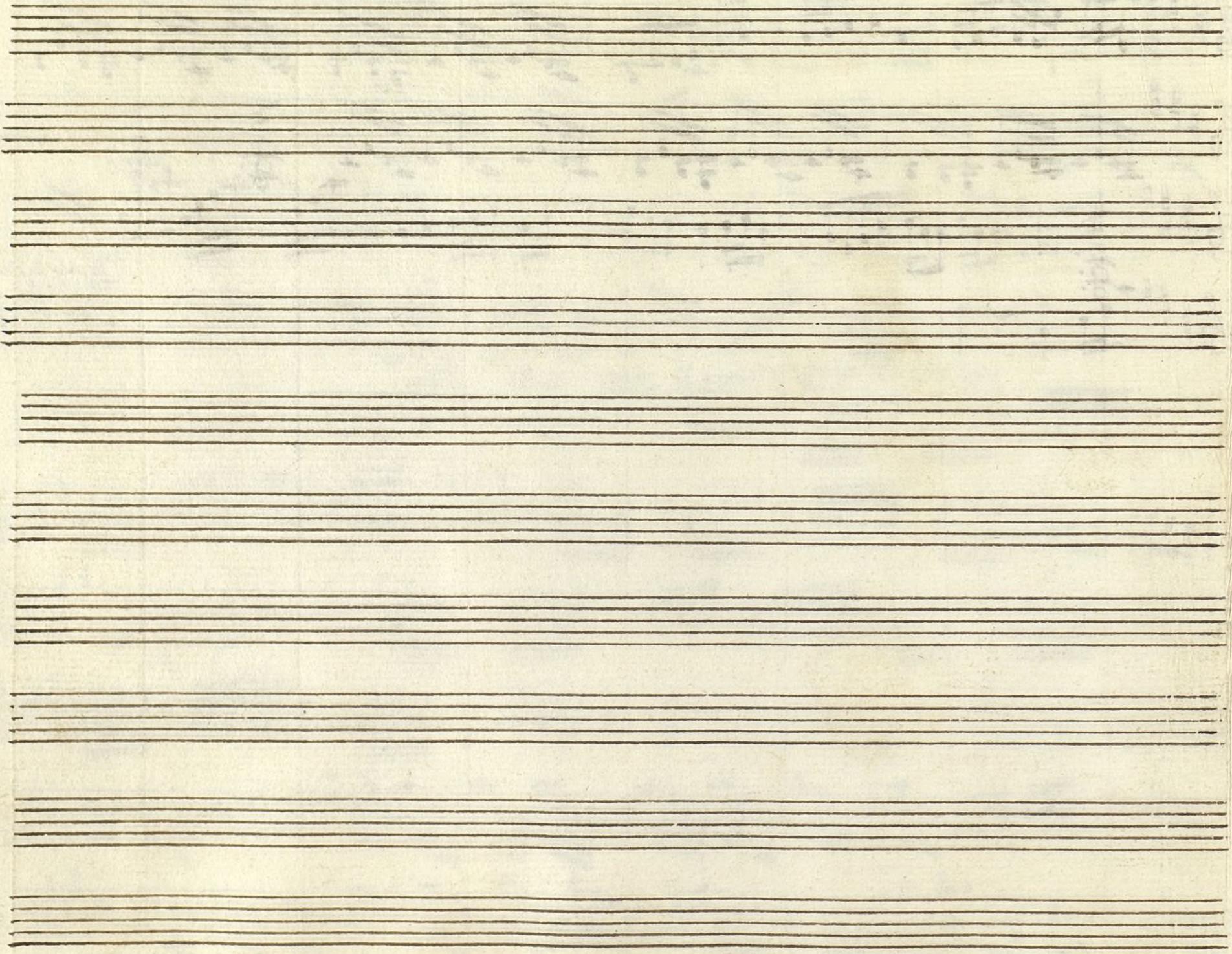
*And. no. Seq.* 

*Allegro 3 mas.* 

*All. no. Seq.* 

Handwritten musical score on four staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The first staff contains a melodic line with many sixteenth notes. The second staff has a similar melodic line with some rests. The third staff contains a bass line with many sixteenth notes. The fourth staff has a few notes and rests. The piece concludes with a double bar line. The tempo marking "Allegro" is written above the third staff, and "Dormo." is written below it.

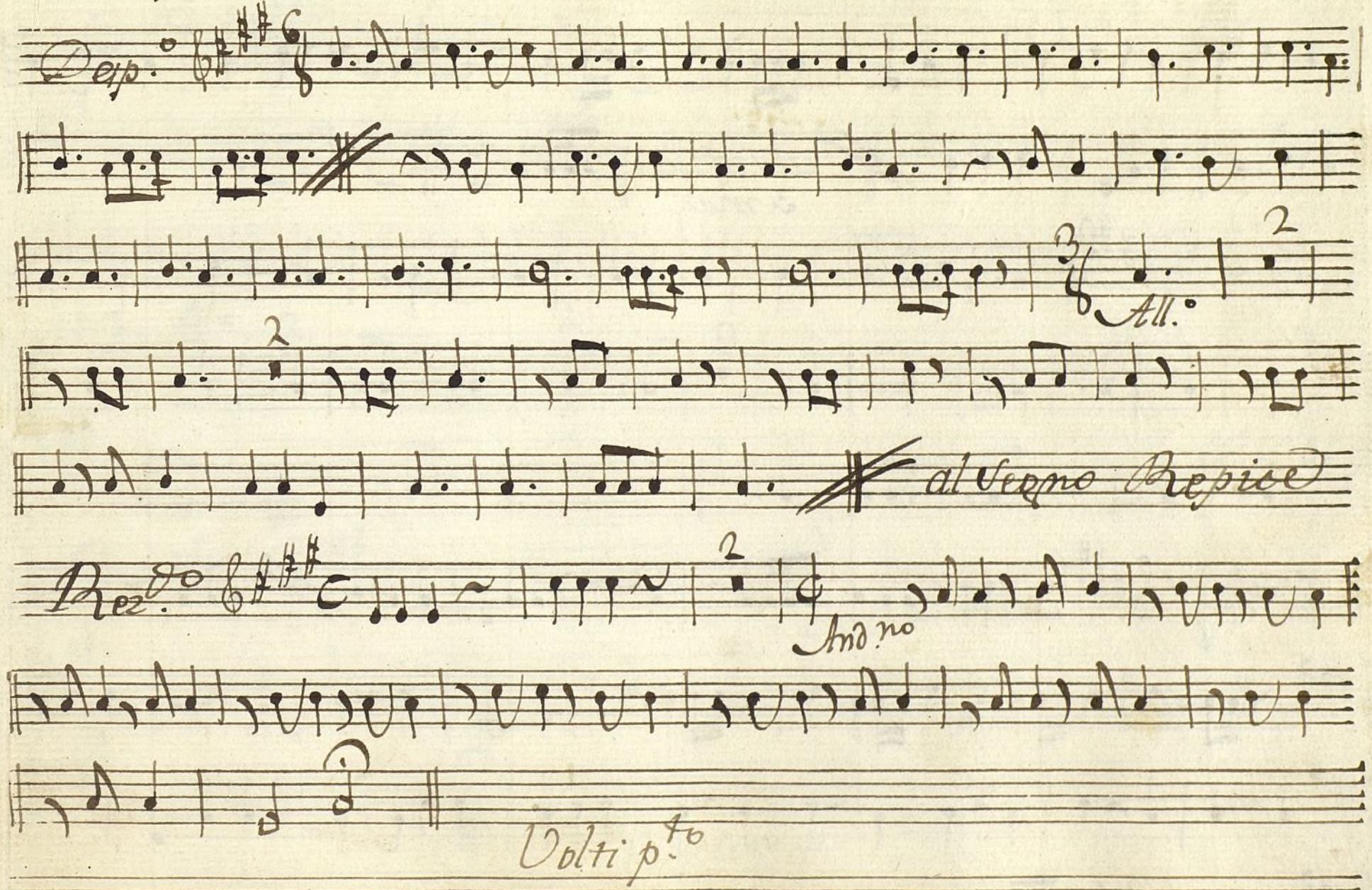
*Allegro*  
*Dormo.*



t

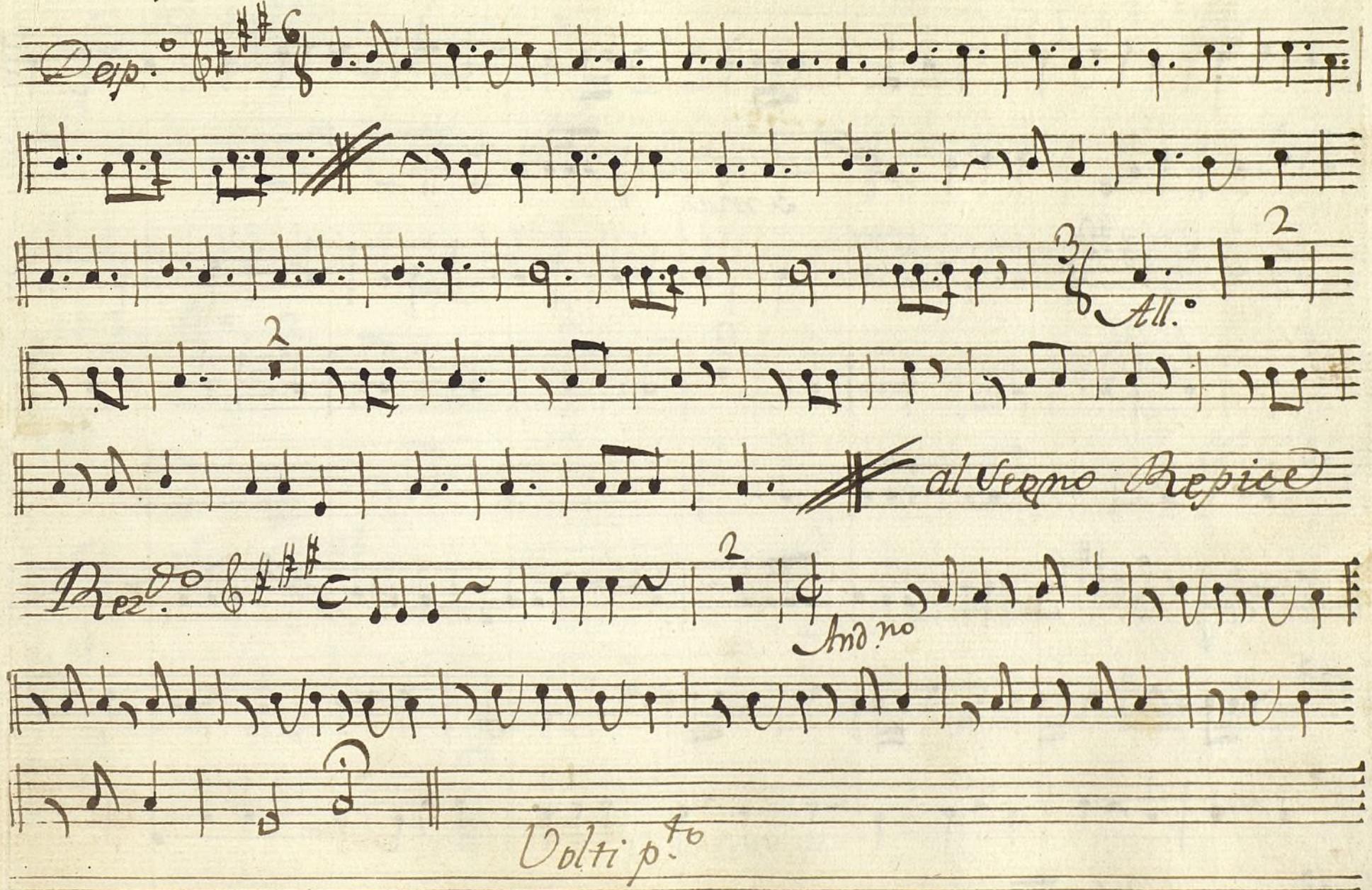
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*Trompa 1<sup>a</sup> Tomadilla a 3. et Derasio.*

*Dep.* 

*Alleg.*

*al Segno Repice*

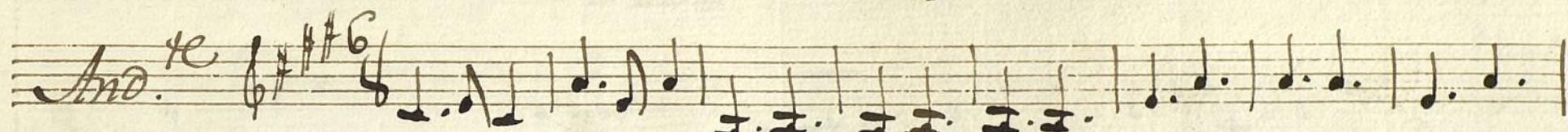
*Rez.* 

*And no*

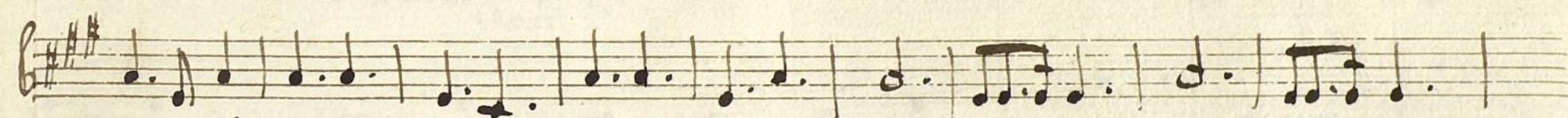
*Volti p.<sup>to</sup>*

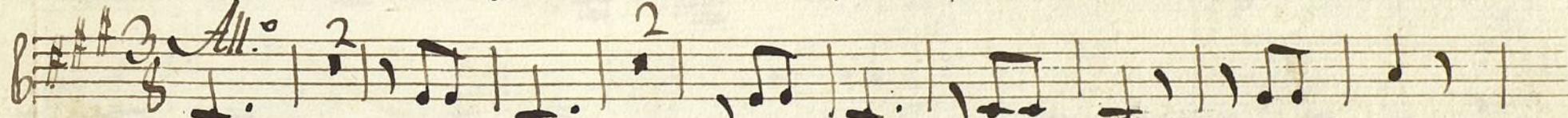
allegro 3 mas. Ayuntamiento de Madrid

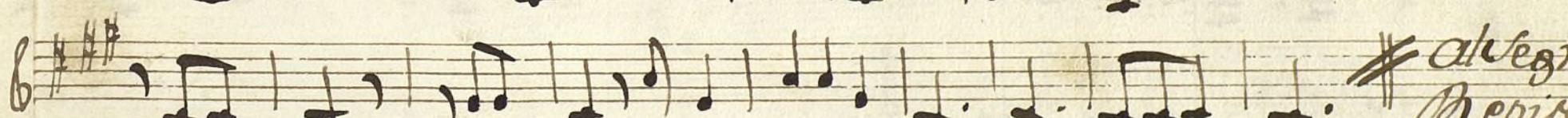
Trompa 2<sup>a</sup> Ton<sup>a</sup> a 3. el Derafio

And<sup>te</sup> 

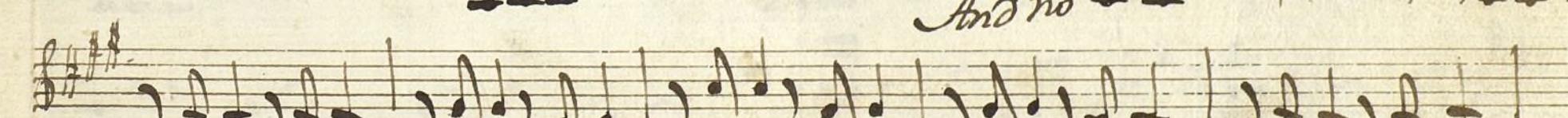


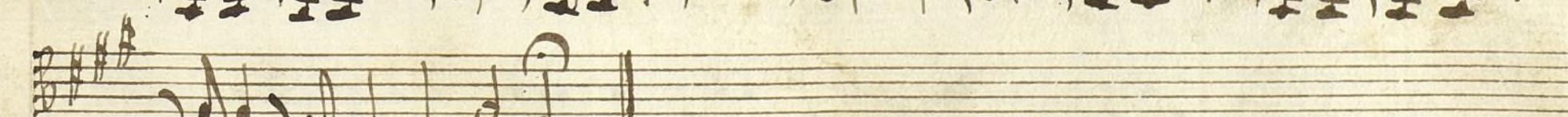












*Sigue ÷*

This page contains a handwritten musical score for the piece 'Ayuntamiento de Madrid'. The score is written on ten staves, organized into two systems of five staves each. The key signature is three sharps (F#, C#, G#), and the time signature is 3/8. The first system begins with the tempo marking 'And. no Seg.' and a 3-measure rest. The second system includes the tempo change 'Allegro 3 mas.' and a 2-measure rest. The third system returns to 'And. no Seg.' and concludes with 'Allegro 20 mas.'. The notation includes various note values, rests, and dynamic markings.

Contrabaxo Ton.<sup>a</sup> a 3 et Quafio.

And.<sup>te</sup>

Re do

And.<sup>no</sup>

Volo p.<sup>to</sup>

*And. no seg.*  $\text{C}:\sharp\sharp\frac{3}{4}$  ~~///~~

Musical staff with notes and rests.

Musical staff with notes and rests. *allegro 3 ma.*

*All.*  $\text{C}:\sharp\sharp\frac{3}{4}$  Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

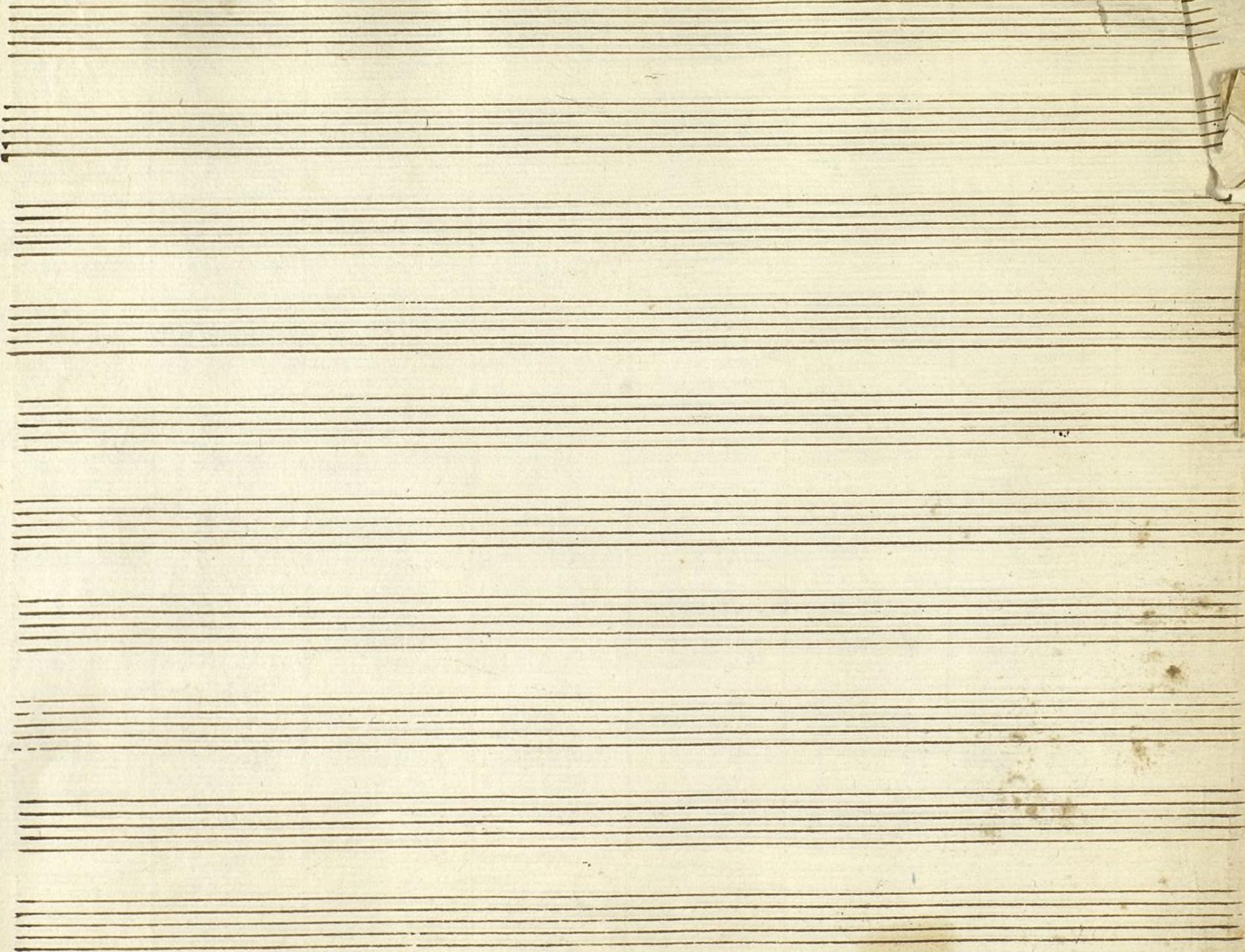
*All. seg.*  $\text{C}:\sharp\sharp\frac{3}{4}$  Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests. *allegro 3 ma.*

Ayuntamiento de Madrid



Ayuntamiento de Madrid