

Leg 6° N° 10.

Mus 125-18

z

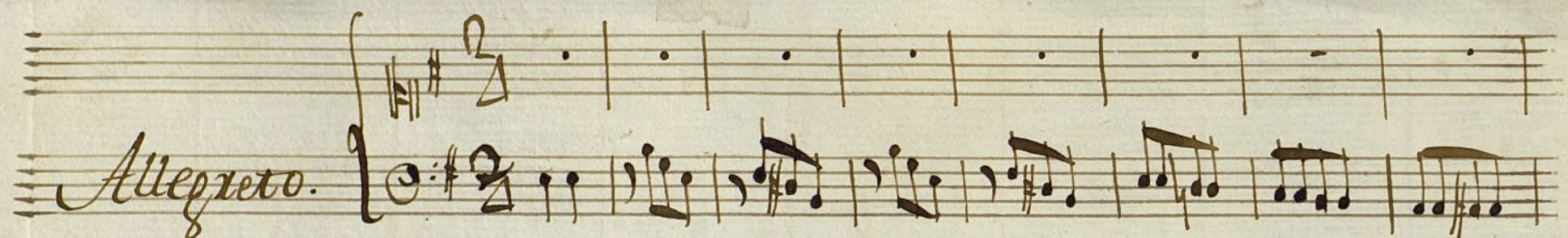
Tonadilla a 3.

la Madre mala

Con Viol.^o y Trompas

De Dⁿ Pablo Esteve.

1765.



ata no bale co sa q^loy las Mugeres
tepo q^lun buen Maxido pero te celo
de esto le an destexado astucia a el arma
quanto mas reco gidas
q^lsu dicha y la mia
q^lel amor y los pobres
menos merecen. quanto mas
no tenga efecto q^lsu
porfiando agarran q^lel amor

Depise
los mas.

Ande

Cre do se

fmo

hija todo el mundo es Viciós todo es banidad
me hija de mi Vida a better vendrá
me Muestrate agradable doblones darà
se

y Yo bien quisiere mas Yo morruxa Se.
 un Caballe rito hija arredro Sa tan Se.
 xiemos en Coche hija arredro Sa tan Se.
 ñox libra nos de tan fiero mal.
 Me ala, puerta lla maxon Cuidado
 Me no hagas tal mientras harto ponte xi-
 Correo buenas Uñes Madamas beso os las-
 hija Yo no se q. me para Yo estoy co-
 Galan que bellera hija q. suto u. e muertralea.

niña
 sueña
 manos
 ruda
 grado

hija de la g. me de
 hija de verguenza la
 me es muy corta de
 me sentaros y habla
 hablar p. sin de

je
 faqor

tire ala Co cina ala
 Caza ya se me quema
 penio la treis tratando
 xemo, vaxias Cosillas
 celo Solas estamos

al segno
 A mas.

tuti

And.^{te} *Punteado.* *Arco*

Galan. tomar a queste diamante para empe.
 Galan. Este Relox sol q.^e adoro muestre la

Punteado.

Zax a sex fino — hía no quiero q.^e en mi de.
 fe q.^e te xindo hía algo tiene q.^e ver.

P.^o

Piedra quando el onox es de vidrio
 dex q.^e trae la muestra consigo

fe p

All.^{to} Galan *hisa*
no seas in grata Yo no lo admito

All.^{to} Arco p.
la verguenza lo Causa

hisa
Yo lo recibí — a Madre de esta

Galan
clase se ve admitido *se po.* se veis por vuestras

prendas Dueño del Sitio

Galan

me

prosequi se proliga muestra Carino

Repetido

me

Come Prima

¡ay! quantas Madres ay de las chi tico chichi ola

g. arto lo dicen ellas sin tu decirlo

Reprise

al Segno.

Galan

Alto

Con vuestra licen cia rime soli-

hija
 cito si q'es grande necesdad dax en Vexo
me
 fuiu bolve xeis manna na paxa q' si *Galan*
 miro sex toda xigo xes e' bello e
 chizo sex toda xigo xes e' bello echi
me
 zo mixa lo q'as e cho lo q'es muy debi- *hija*

Galan
do Yo Cielos me abaxo *me* mixa sus suspi-
hija
ros. toda soy constancia *me y Galan* o te on el qui
los 3
bo Yo muero de pena a fatal des-
tino Yo muero de pena a fatal des-
tino
y así escarmentar hijas pues-

Esto mismo no falta q. n. lo intente
 En este siglo vayan las seguidi-
 llas dando nos vn Vitor, y acabe la to-
 nada con bulla y negoci so chi c. c. c.
 con bulla y nego ci o

Handwritten musical score on aged paper. The score consists of six staves. The first staff contains a series of rests. The second staff features a melodic line with eighth and sixteenth notes. The third staff contains the lyrics "Un Corazon se abrasa en fuego de amor en". The fourth staff continues the melody. The fifth staff contains the lyrics "en fuego de amor y en incendio tan grande". The sixth staff concludes the piece with a final note and a double bar line. The paper shows signs of age, including discoloration and some staining.

Un Corazon se abrasa en fuego de amor en

en fuego de amor y en incendio tan grande

y en *todo es confusion*
ay *ay* *ay* *ay*
ai q. me abrazo ay q. me quero todas son Vras todo tox
mento y gusto so en tal llama
se

muero, y fallez co. al Regno deo mra.

Y a queste quanto
no piensan q. es finido
q. es Verdadero.

Violin 1.º Ton.ª a 3 la madre mata.

Mus 125-18

Alleg. to 

And. 

Alleg. to 4 mas Ayuntamiento de Madrid

Piano sempre.

And.^{te} 3/4

ten. 1^{mo}

medio All.^o

Repete al legno.

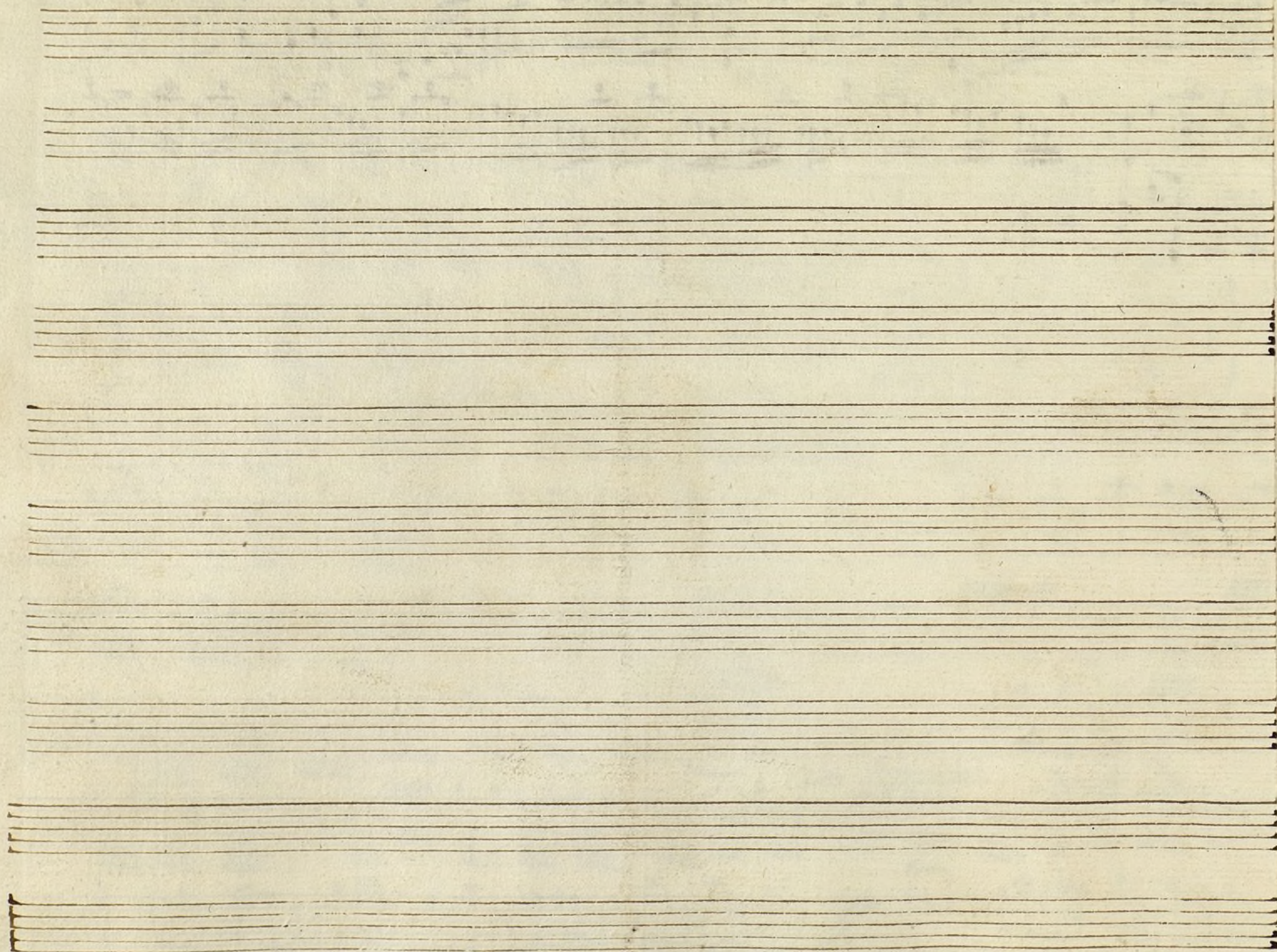
la 3^a no

Doi mas
alos Parrajos.

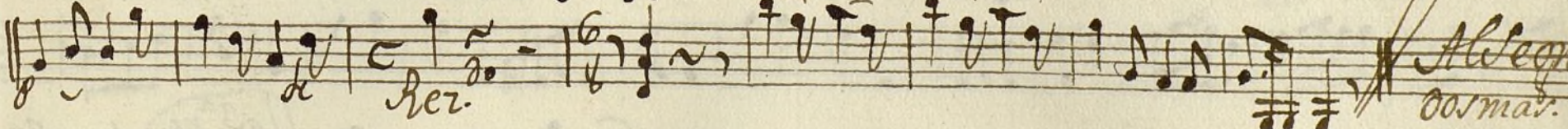
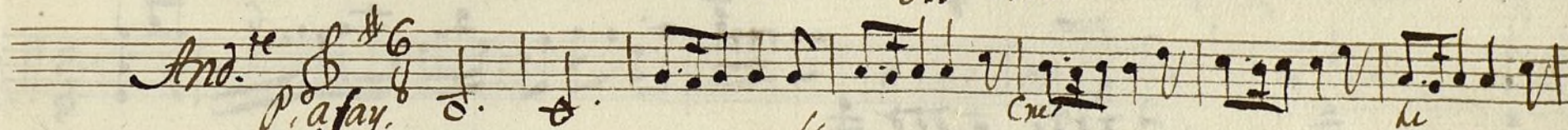
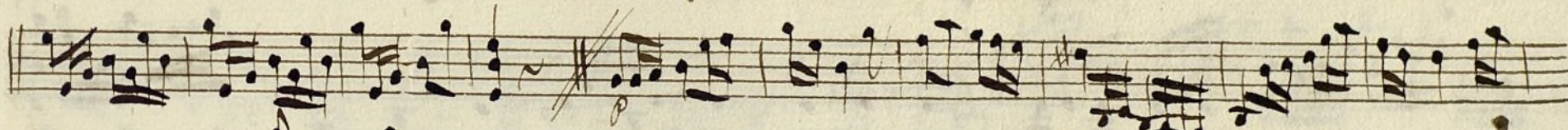
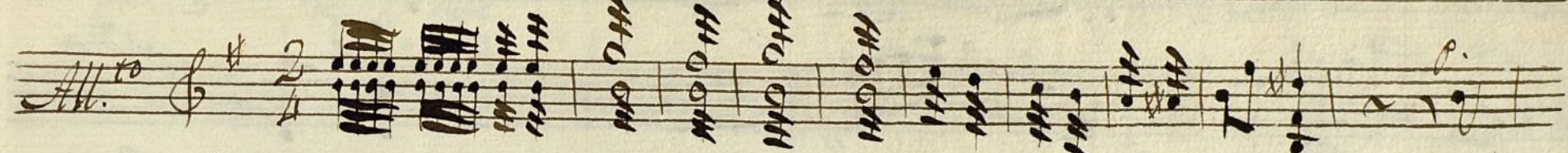
All.^o

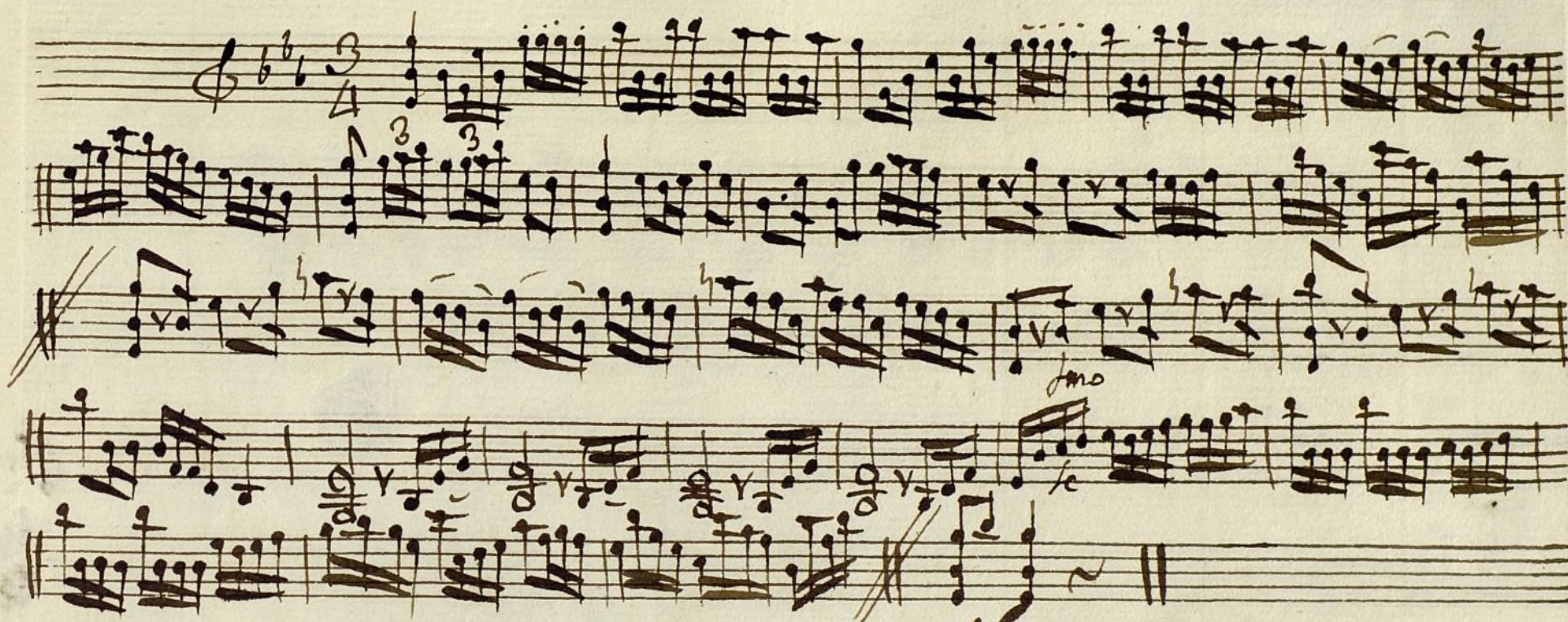


*allegro
dimas.*

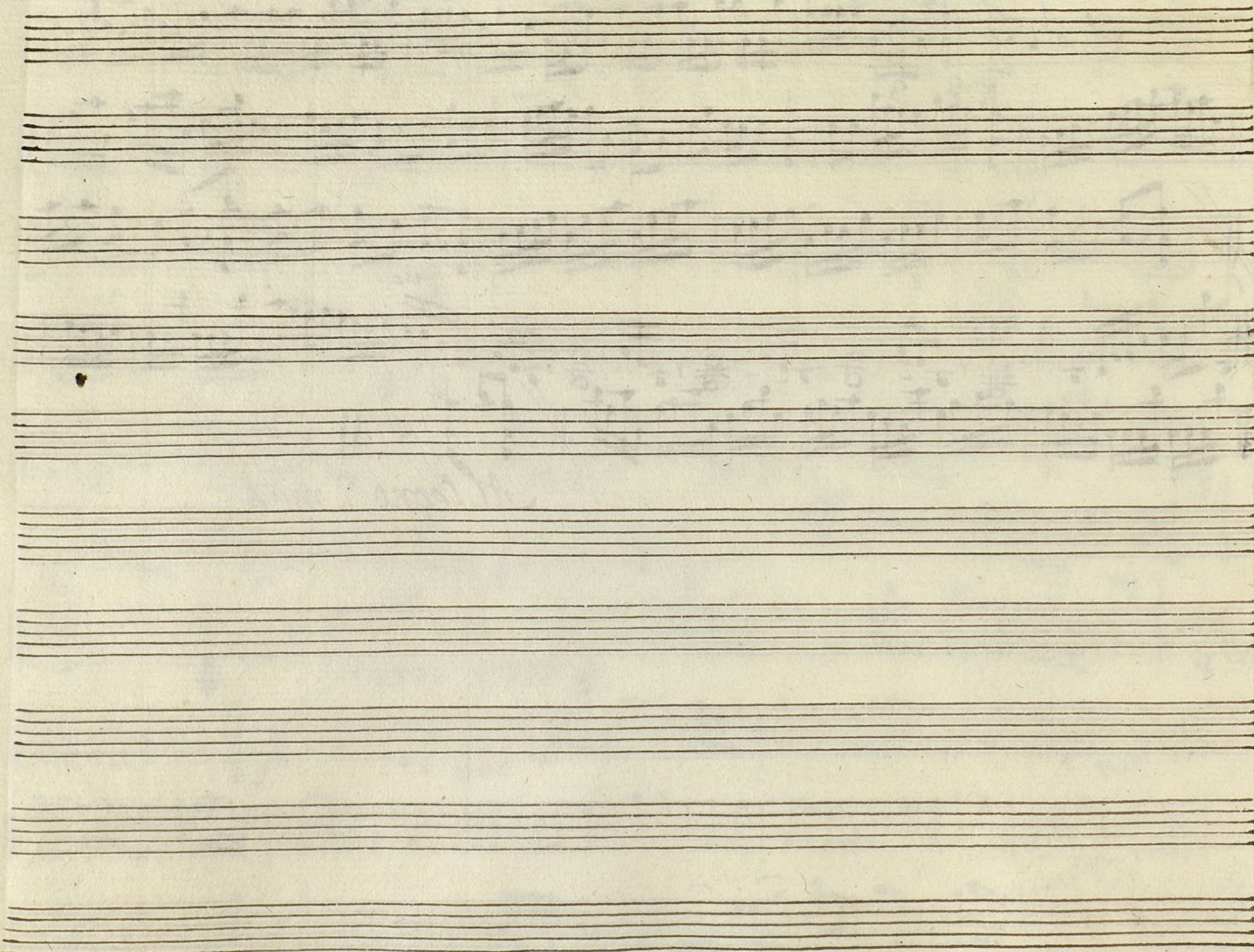


Violin 2.^o Ton.^a a 3. de la Madre mala.



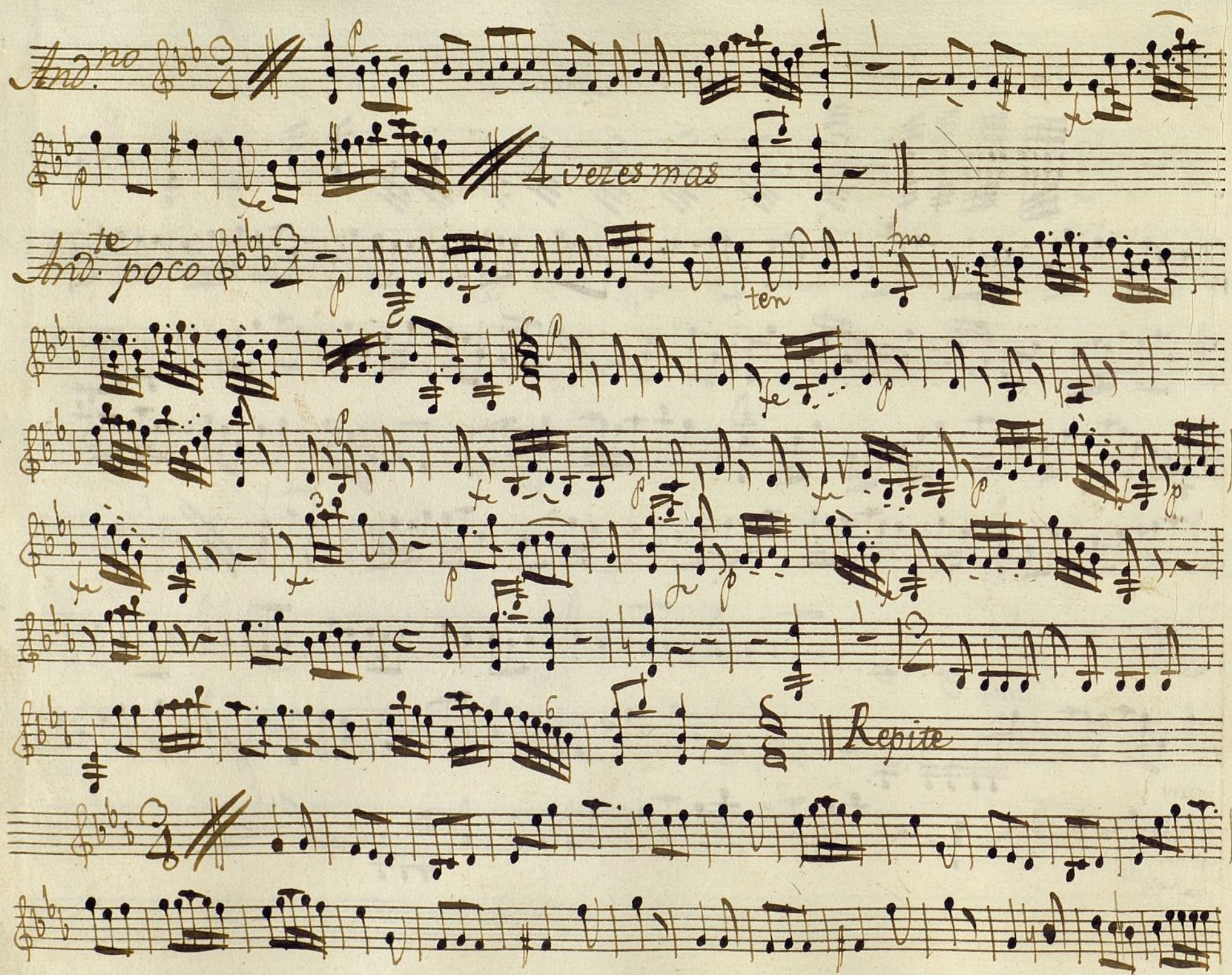


Allegro 2 mas



Violin 2.^o Ton.^o a 3: de la Madre mala

A handwritten musical score on aged paper, featuring two main sections. The first section, titled 'Allegro' in the top left, is in 2/4 time and consists of six staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The second section, titled 'And.te' in the top left of the lower system, is in 6/8 time and consists of three staves. It also begins with a treble clef and a key signature of one sharp. The notation includes note values, rests, and dynamic markings like 'p' and 'f'. The score is written in brown ink and shows signs of age, including some staining and wear. The overall style is that of a personal or working manuscript.



Handwritten musical score on aged paper, featuring six staves of music. The notation includes various notes, rests, and dynamic markings such as *la 2^a*, *Allegro*, and *Allegro Dor mas*. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of two flats. The second staff has a '2' written at the beginning. The third staff has a '3' written above it. The fourth staff has a 'me' written below it. The fifth staff has 'Allegro' written above it. The sixth staff has 'Allegro Dor mas' written below it. The score ends with a double bar line and a repeat sign.

Ayuntamiento de Madrid

Oboe 1.º Ton.ª a 3.ª la Mãe mala? Mus 125-18

Oboe 1.º Ton.ª a B. la Madre mala?

Auto 

A single staff of handwritten musical notation. The staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, including eighth and sixteenth notes, and rests. There are dynamic markings: 'fmo' (for *f* marcato) and 'p' (for *p*iano). The handwriting is in brown ink on aged, slightly yellowed paper.

A single staff of handwritten musical notation. The notation includes various note values, rests, and a double bar line. The handwriting is in brown ink on aged paper. The notes are mostly eighth and sixteenth notes, with some beamed together. There are also some larger notes, possibly half or whole notes, and rests. The staff is a single line with a clef at the beginning. The notation is somewhat dense and appears to be a fragment of a larger piece.

A single staff of handwritten musical notation on aged paper. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. The handwriting is in a historical style, likely from the 18th or 19th century.

Allegro
Flauta.

And.^{te} 6/8 Flauto. *do, ma*

Handwritten musical score for "Gloria in excelsis Deo" by Johann Sebastian Bach, BWV 141. The image shows a single staff of music in G major, featuring a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. The first measure is marked "And" and the second measure is marked "Cres-". The third measure is marked "De" and the fourth measure is marked "Je".

[illegible]

Signe

And.^{te}

Se Repiten
4 veces mas.

And.^{te} poco.

Allo

Mez.^{do} *And.^{te}* *Rin.^{to}* *f*

Reprise al segno.

Allo

la 3.^a vez no *All.^o*


do mas

fmo

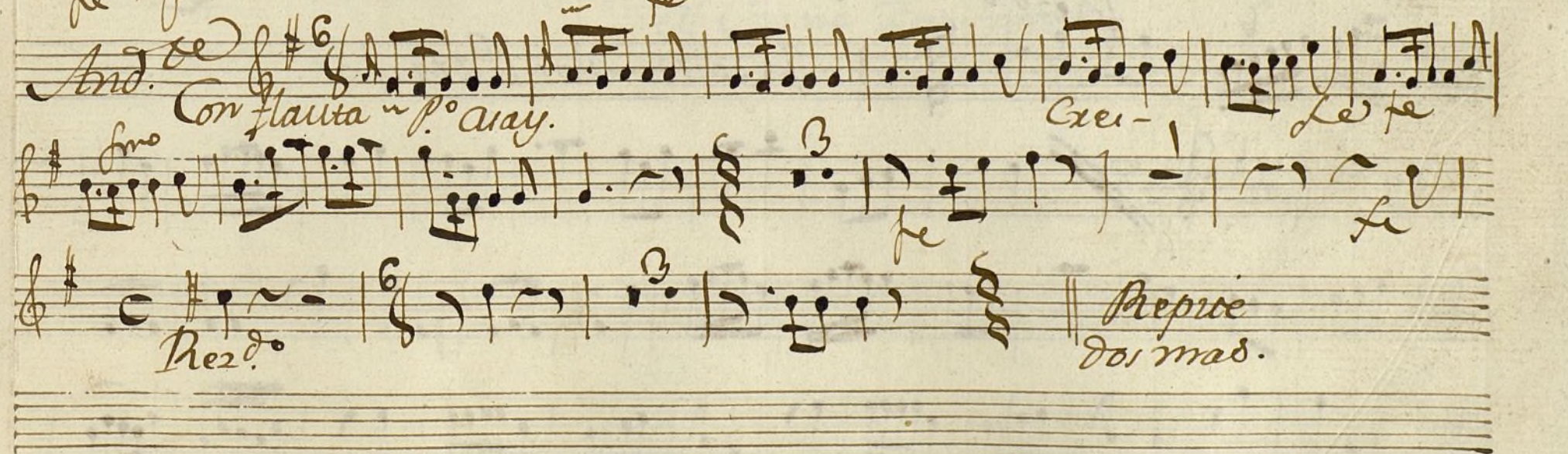
Allegro do mas.

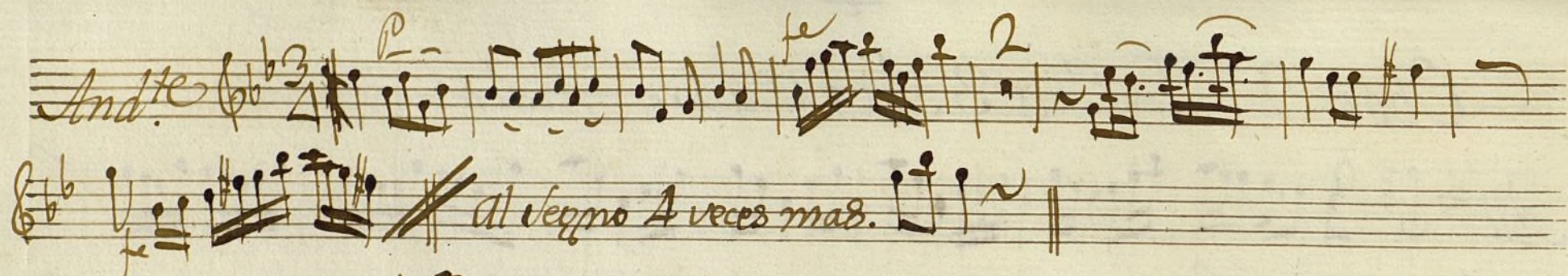
Ayuntamiento de Madrid

Oboe 2.^o Ton.^a a 3. la Madre mala.

All.^{to}  *Al Segno dos mas.*

And.^{te} *Con flauta ~ p.^o a ray.* *Cres-* *Le te*

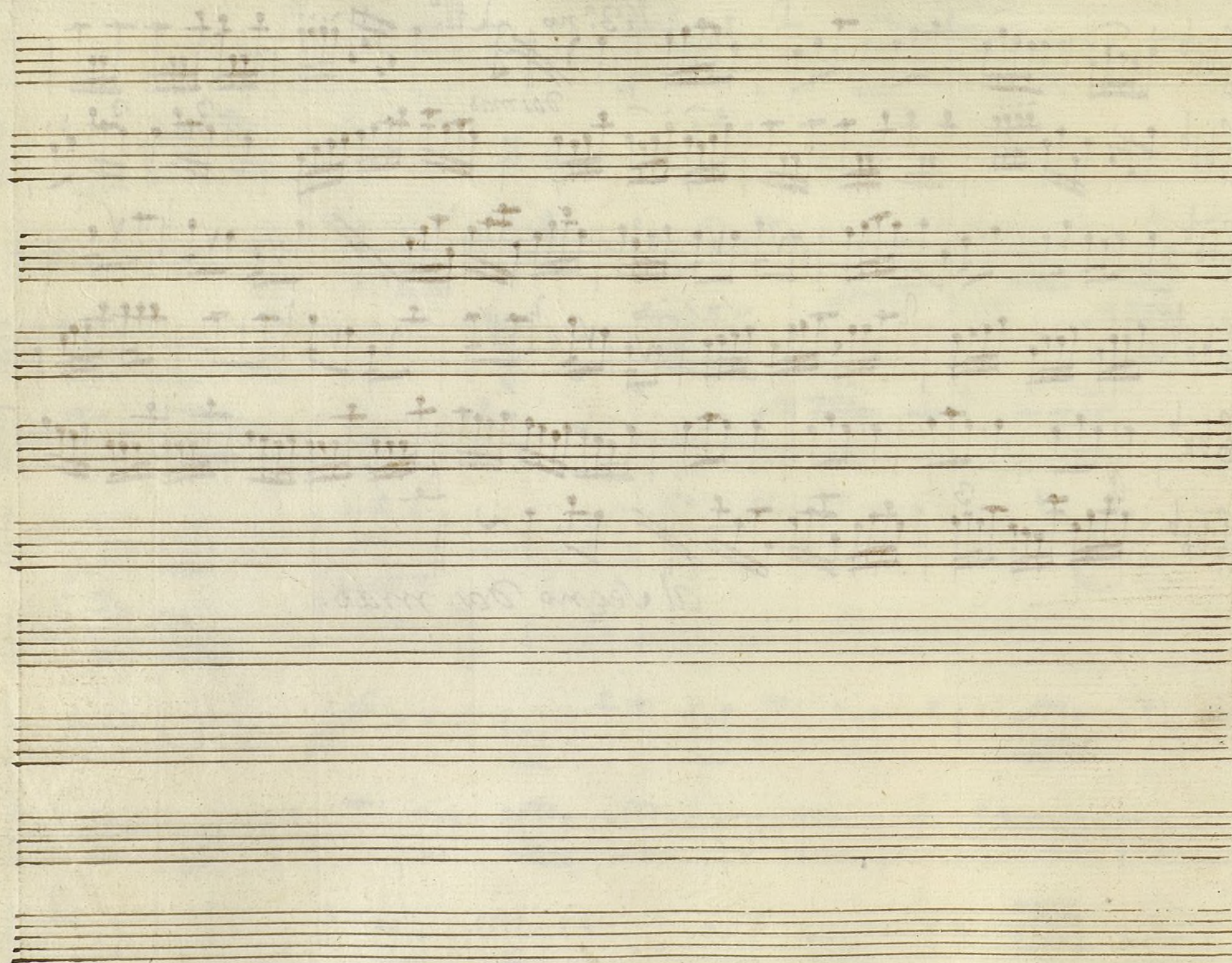
Re2.^o  *Prepue*
dos mas.



Handwritten musical score on six staves, featuring complex polyphonic textures. The notation includes numerous beamed sixteenth and thirty-second notes, often with multiple stems per note. The key signature is three flats (B-flat, E-flat, A-flat). The score is marked with various performance instructions and dynamics:

- 1a 3.ª no* (First Third No.)
- All.º* (Allegretto)
- do mas* (more)
- fmo* (finito)
- al segno do mas.* (al segno more)

The piece concludes with a double bar line and a fermata on the final note of the sixth staff.



Trompa 1.^a Ton.^a a 3: la Madre mala.

Auto. *2/4* *o: #* *p* *f* *fe* *Repite al segno dos mas.*

And.^{te} *o: #* *6/8* *p* *exer.* *fe* *mo* *Rez. do* *4/8* *6/8* *dos mas.*

Seguidillas tacet

And.^{te} poco. *fmo*

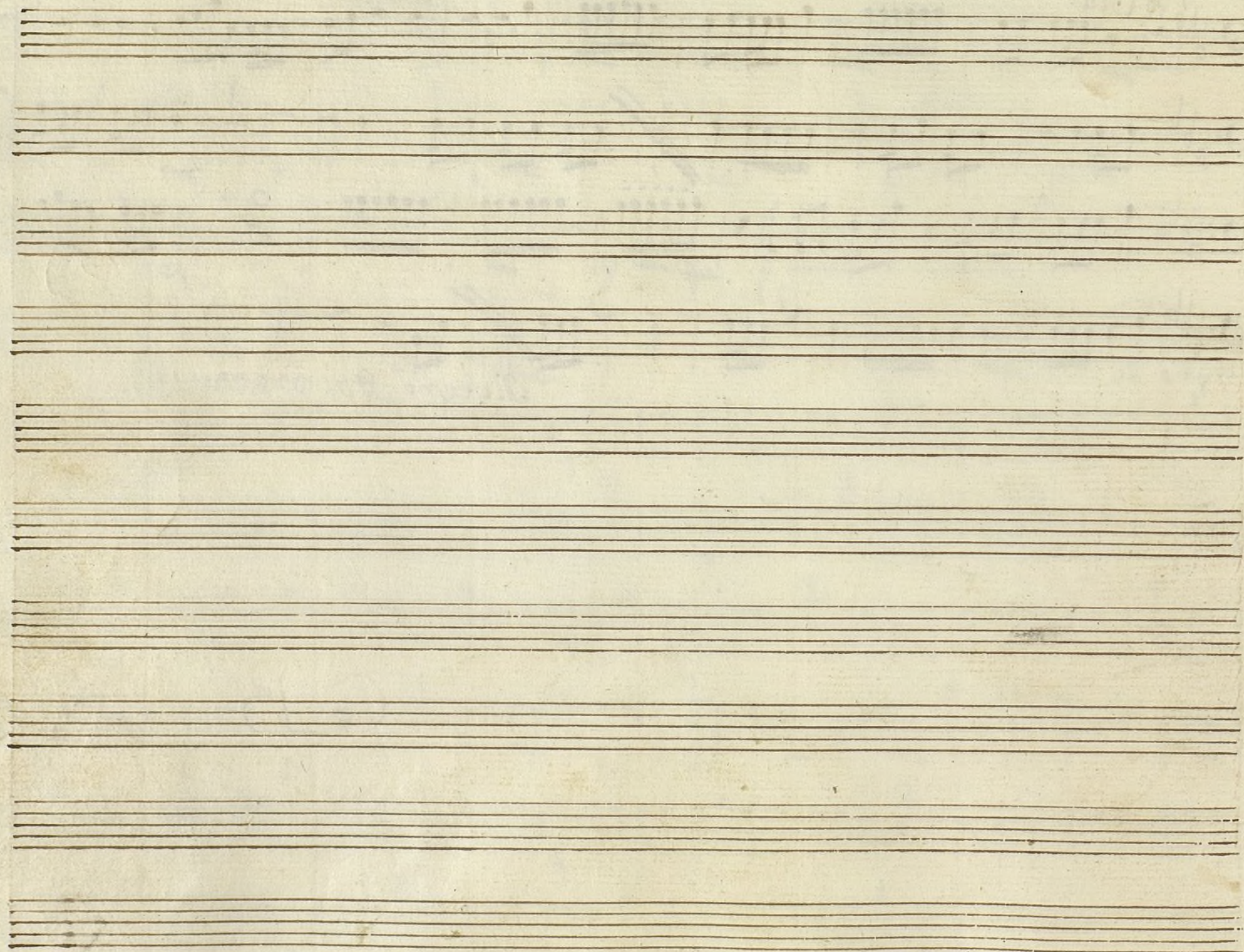
Alto

Rezitado

All.^{to}

Reprise al Segno.





Mus 125-18

Mus 125-
Trompa 2.^a Ton^a a B. la Madre mala?

Handwritten musical score for "In Deliquit" by J. Haydn. The score is written on ten staves, organized into three systems. The first system (staves 1-5) is marked "Allegro" and "C: # 2/4". It features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Dynamics include *p*, *f*, *mo*, and *fe*. A double bar line with a slash appears after the third staff. The second system (staves 6-8) is marked "Allegro" and "C: # 2/4". It continues the rhythmic complexity. Dynamics include *fe* and *p*. A double bar line with a slash appears after the seventh staff. The third system (staves 9-10) is marked "And.te" and "C: # 6/8". It features a slower tempo and simpler rhythmic patterns. Dynamics include *p*, *mo*, and *Re do*. A double bar line with a slash appears after the ninth staff. The text "Al Segno dor mas." is written at the end of the second and third systems.

Sequidillas Tacet.

And.^{te} poco. $\text{C}:\flat\flat\flat\ 3/4$ *fmo*

$\text{C}:\flat\flat\flat$ *fe* *fe* *fe* *fe* *fe*

$\text{C}:\flat\flat\flat$ *p* *fe* *fe* *p* *Dir.^{do}*

$\text{C}:\flat\flat\flat$ *3* *fe* *Al Vegno Repite*

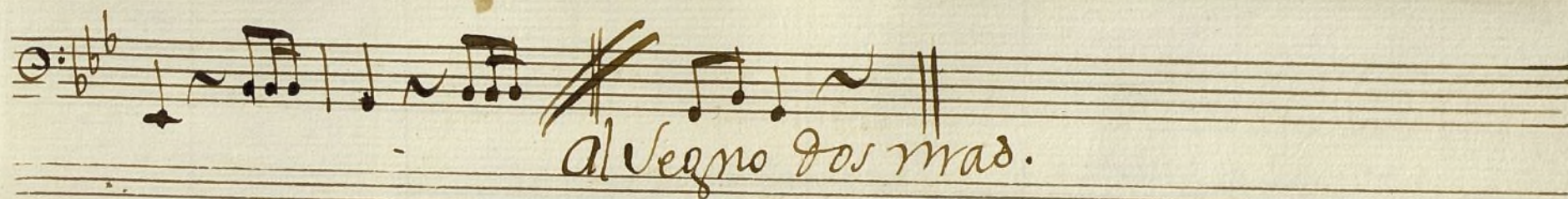
All.^{to} $\text{C}:\flat\flat\flat\ 3/4$ *fmo*

$\text{C}:\flat\flat\flat\ 2/4$

$\text{C}:\flat\flat\flat\ 4/4$ *3^a no* *al Vegno* *Al.^o* *dos mas.*

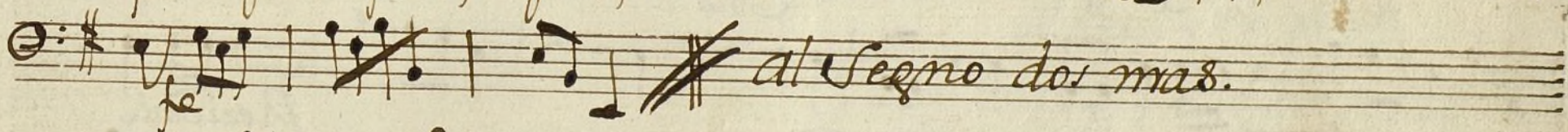
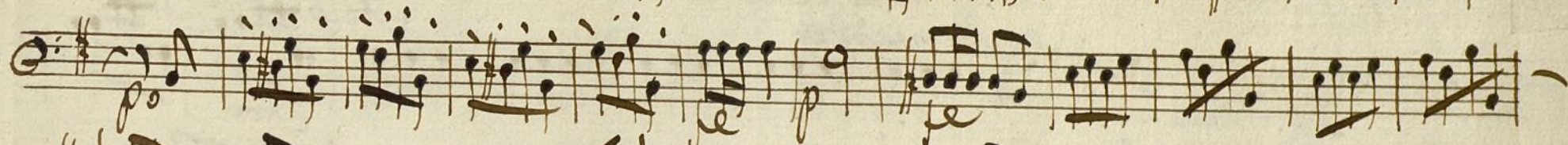
$\text{C}:\flat\flat\flat$ *fmo*

$\text{C}:\flat\flat\flat$ *p* *fe*

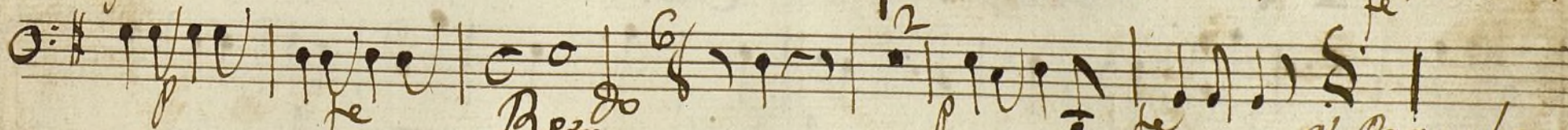
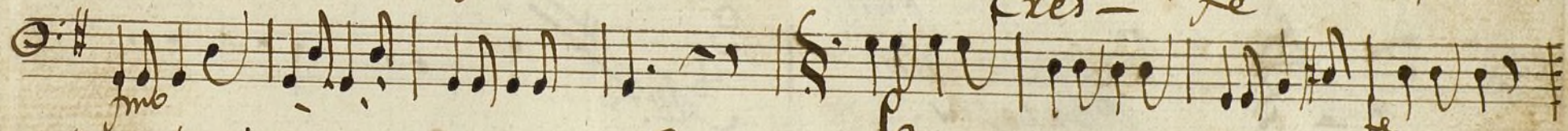


Baxo Ton.^a a 3 la Madre Mala.

Leg.^o 3.^o n.^o 36 MUS 125-18
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al Segno dos mas.



Rez.^{do}

al Parrafo
dos mas -

And. no *3* *f* *fagot.*

tutti. *Allegro* *4 veces mas.*

Andte poco. *Punteado* *Arco* *f*

Punt. *f* *f*

f *f* *All.^{to}*

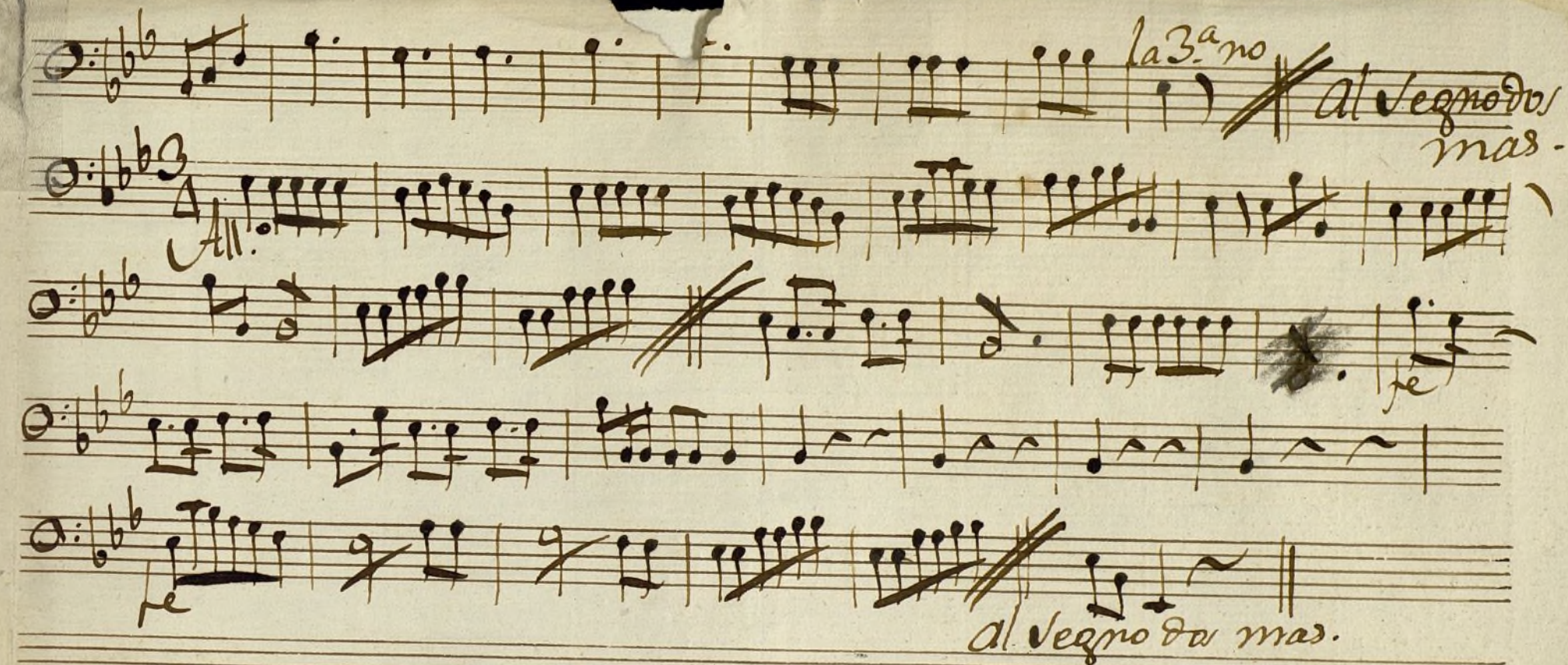
f *f* *3. All.^{to}* *Rezitado* *f*

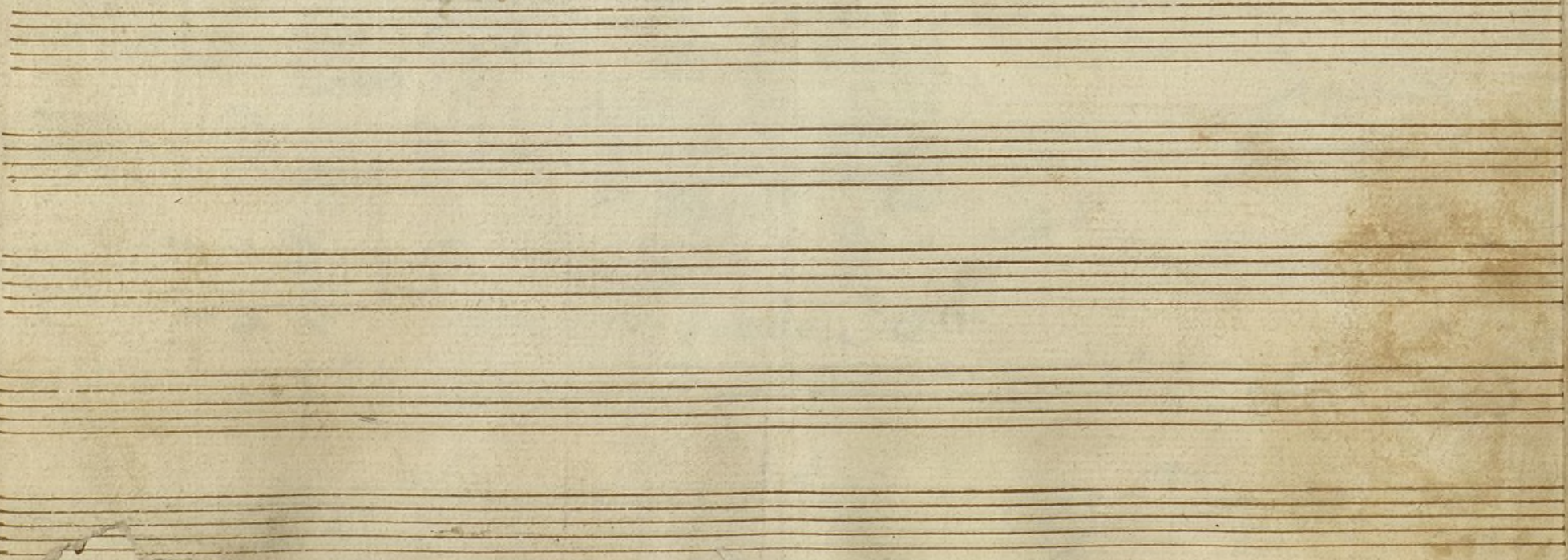
3. All.^{to} *Repite a los* *3* *f*

Parratos. 2 mas *All.^{to}*

f

Handwritten musical score on five staves. The notation includes various musical symbols such as clefs, key signatures (three flats), time signatures (3/4 and 4/4), and notes. The score is marked with "la 3^a no" and "Al Segno da mas." at the end of the first staff, and "Al Segno da mas." at the end of the fifth staff. The paper is aged and shows signs of wear, including tears and stains.





Bajo Ton. a 3 la Madre mala.

Alto D: 2

Allegro

And. to D: 6

And. no

And. no D: 3

Allegro

And. poco. *Pura. do* *Arco* *fmo* *Pura. do*

f *p* *f* *p* *All.^{to}*

f *p* *Res. do* *Prim^f* *3. All.^{to}*

f *A los Parratos. All.^{to}*

la 3.^a no. *Al segno* *3. All.^{to}* *dos mas.*

f *Al segno.*