

Leg.^o No. 125.

Mus 125-16

125-16

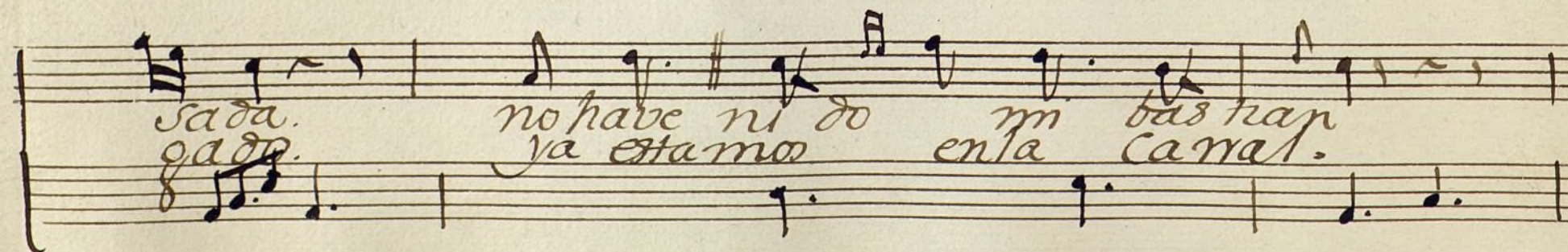
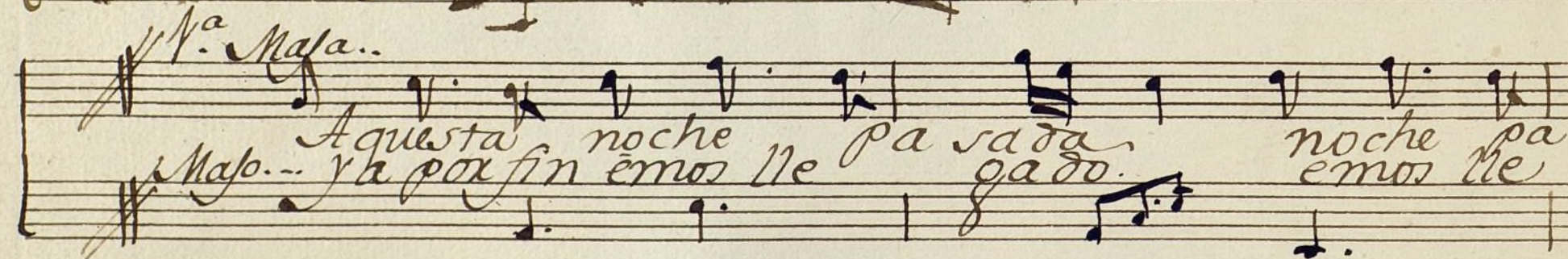
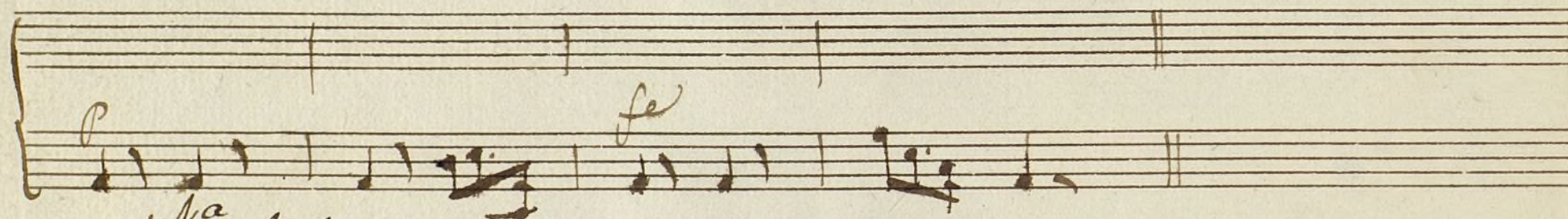
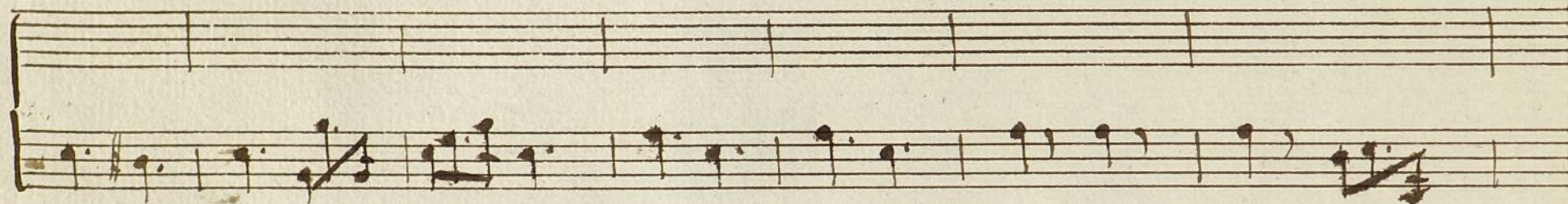
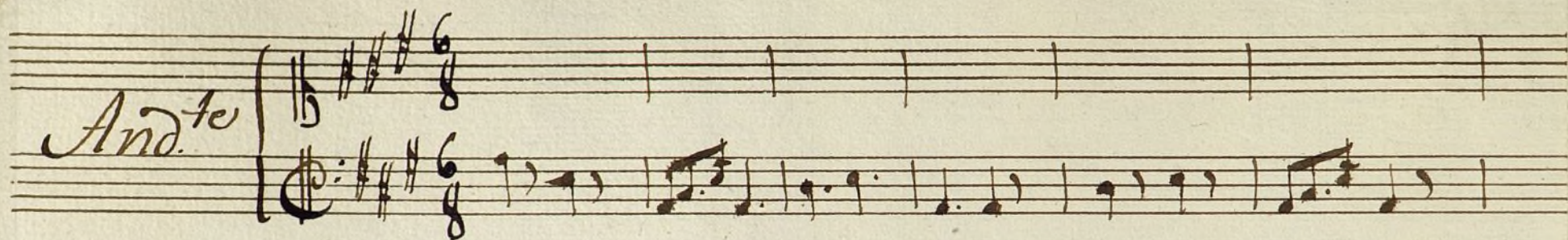
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Tonadilla (Leg.^o 5.^o n.^o 31.)

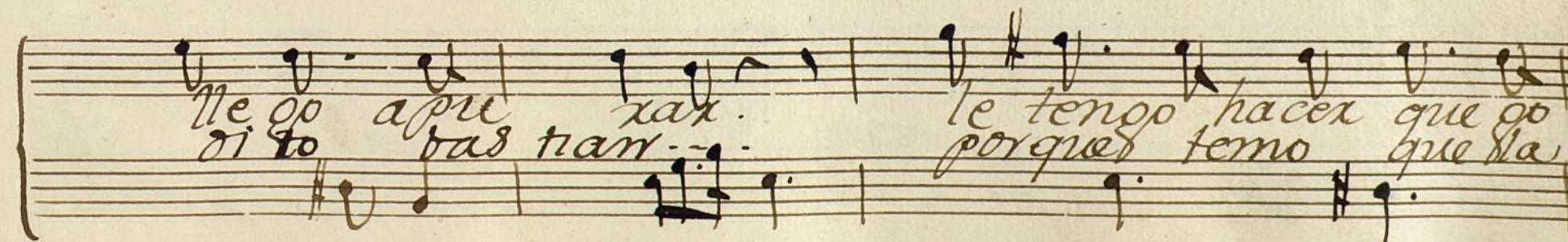
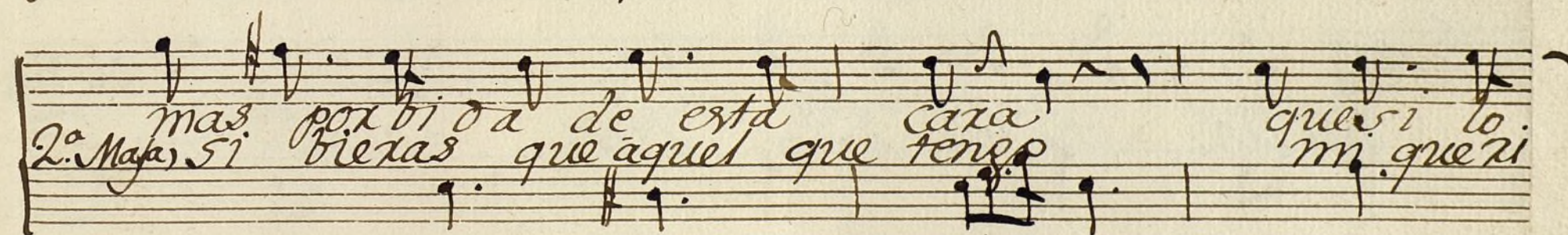
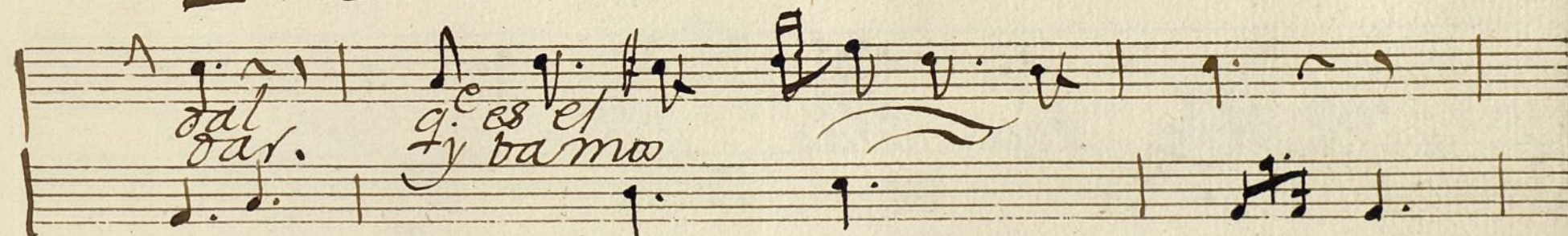
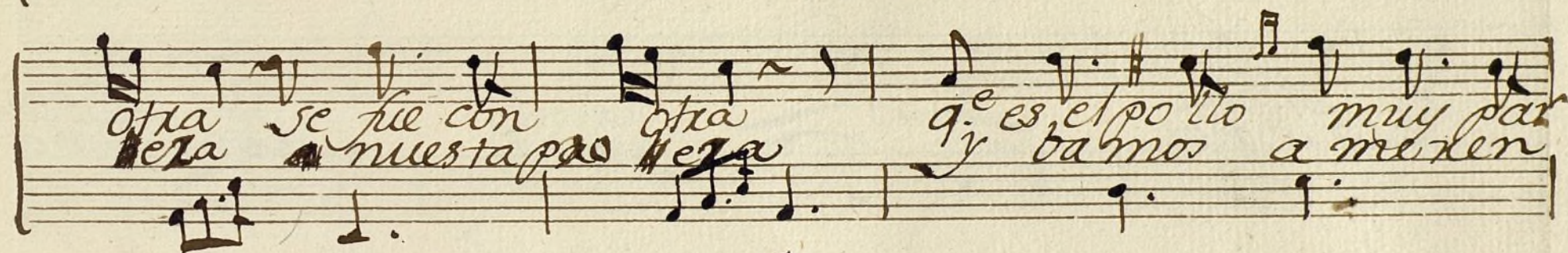
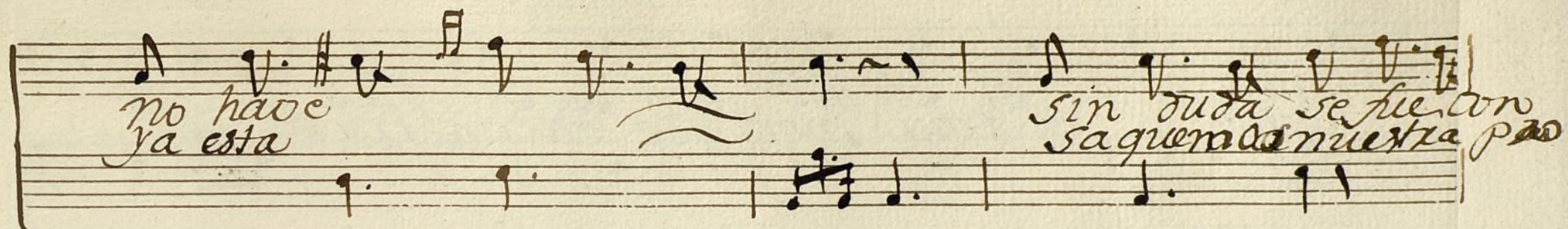
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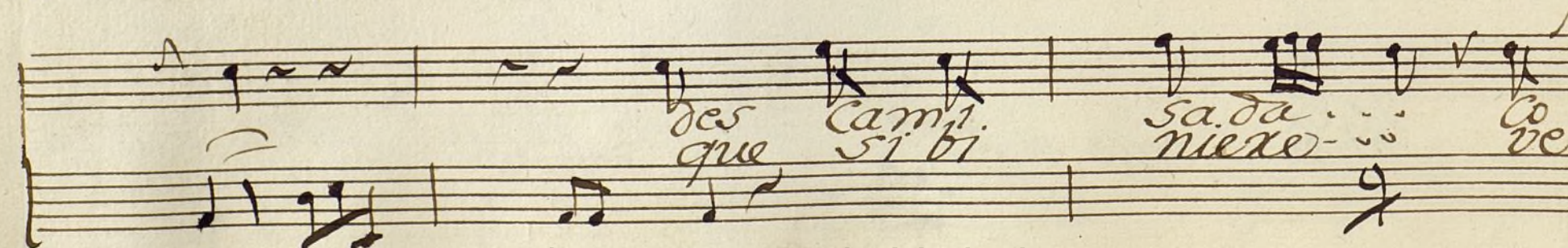
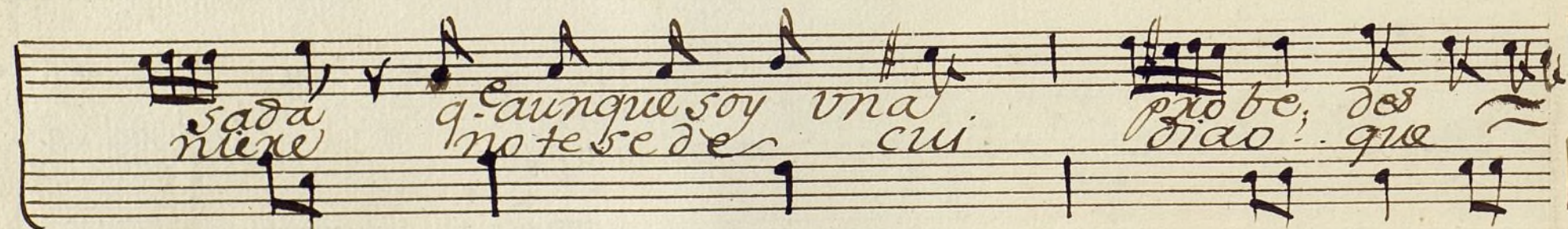
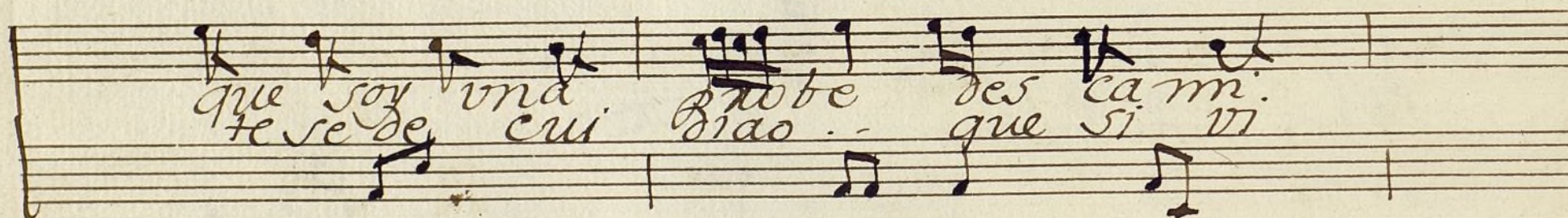
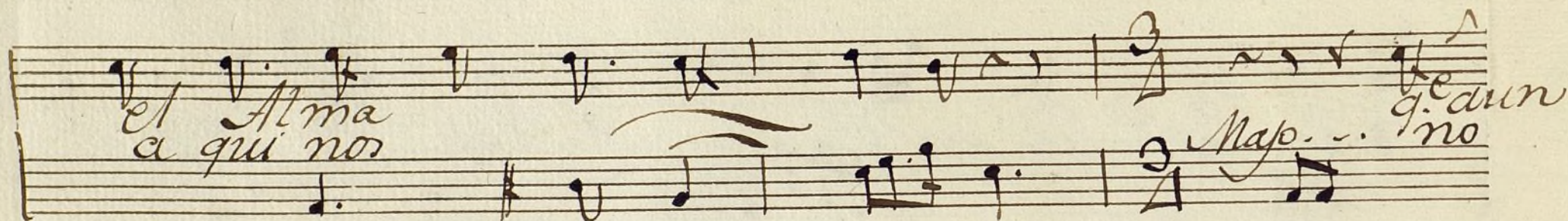
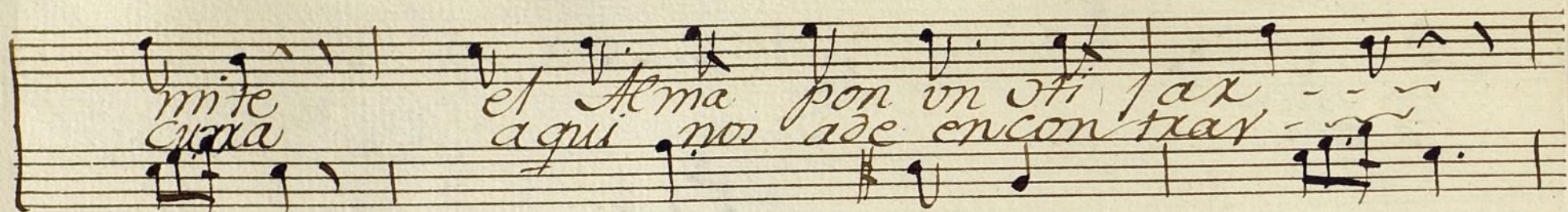
Las Majas y el Majo

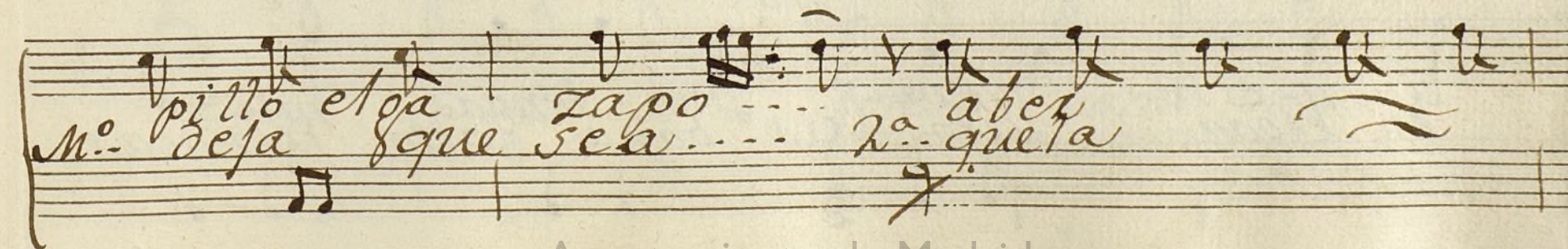
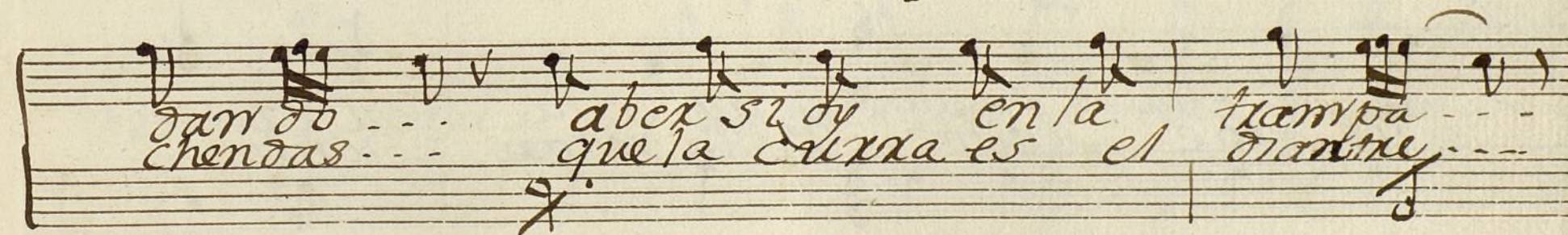
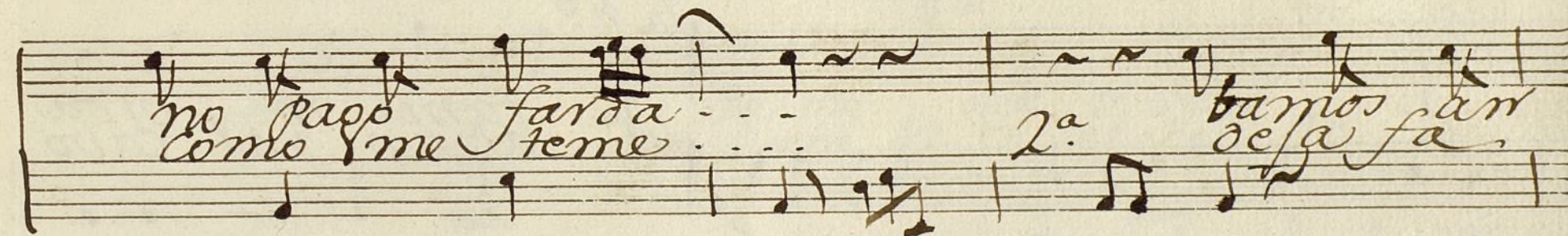
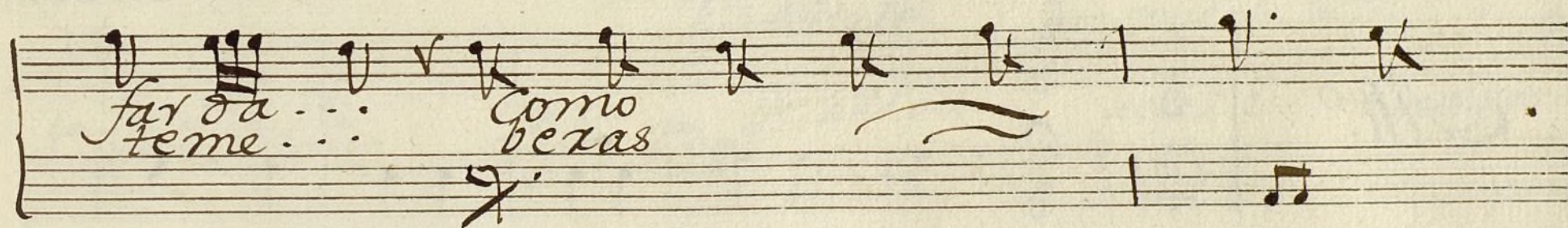
Los Majos del Canal.

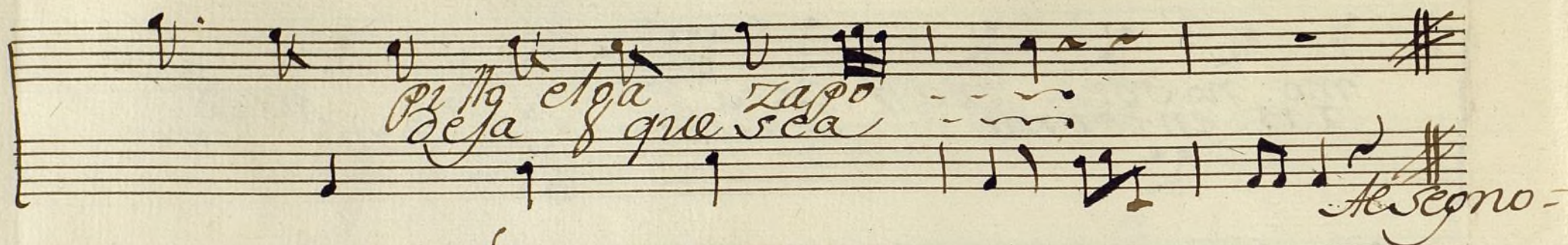






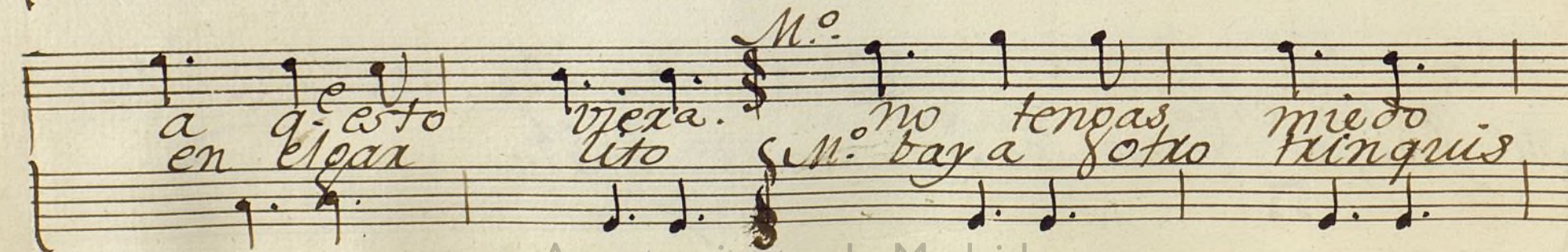
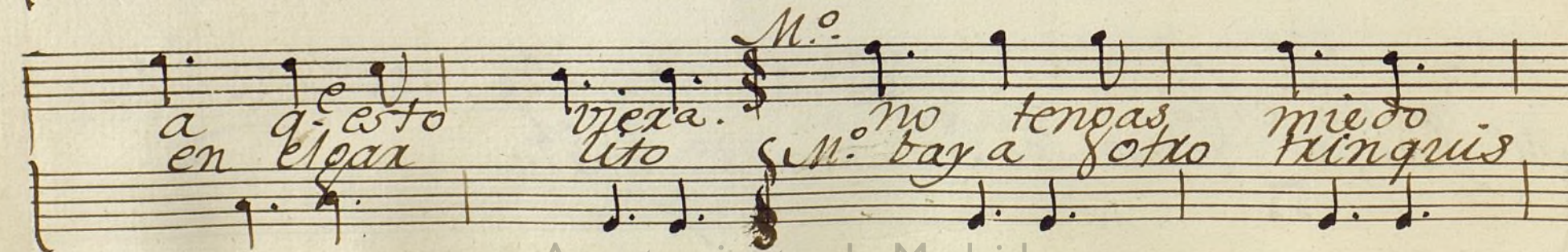
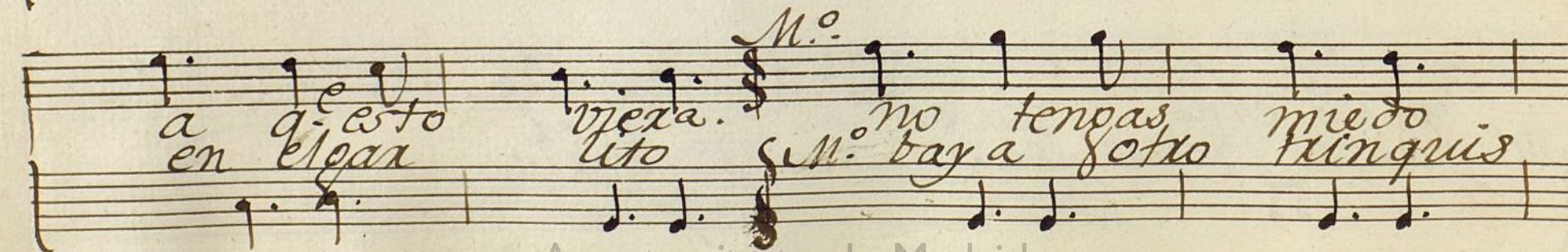
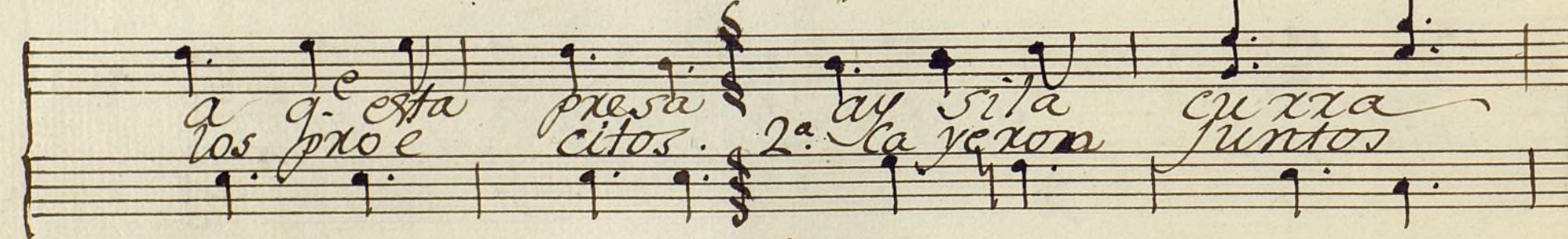
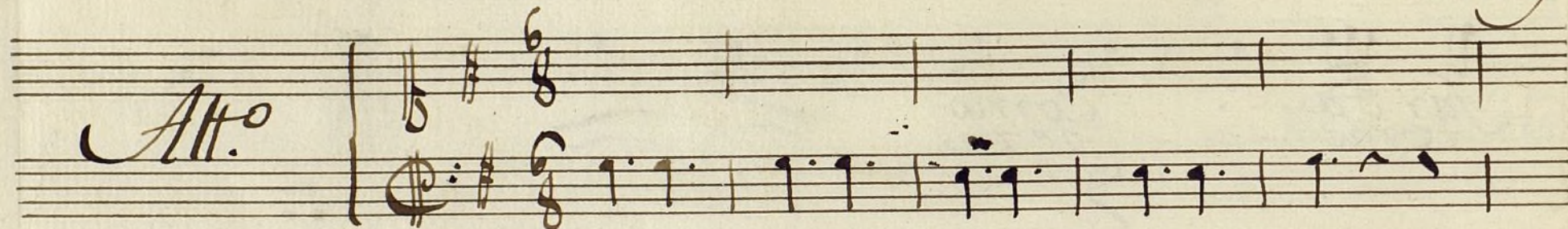


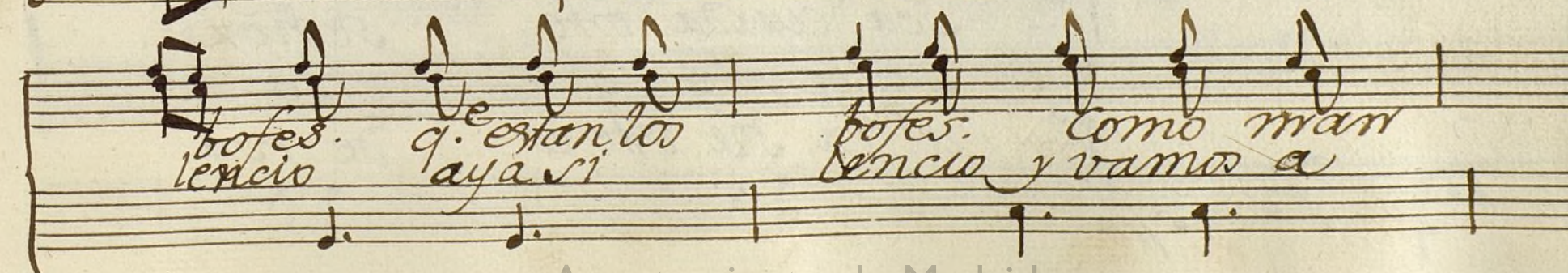
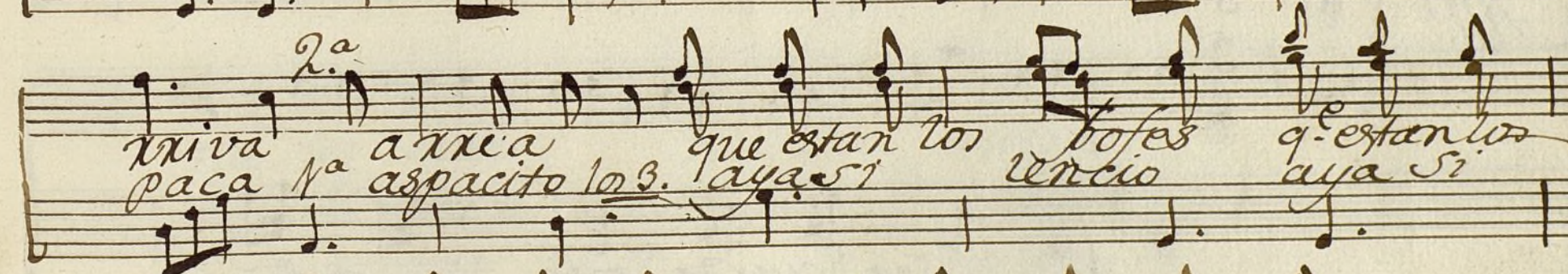
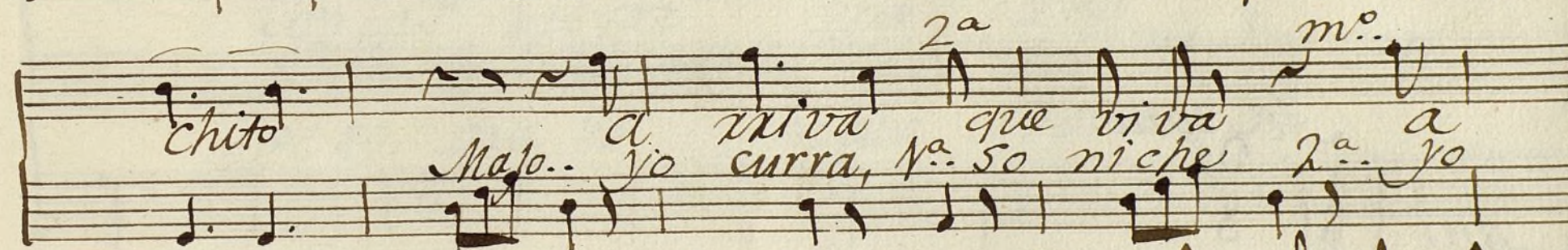
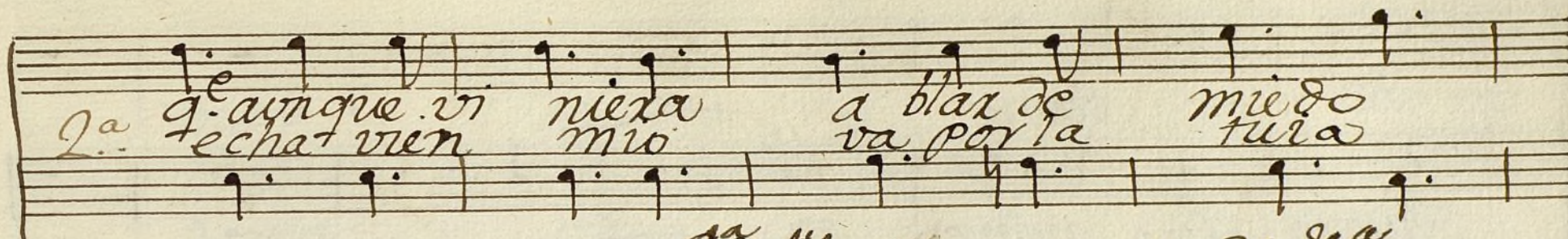


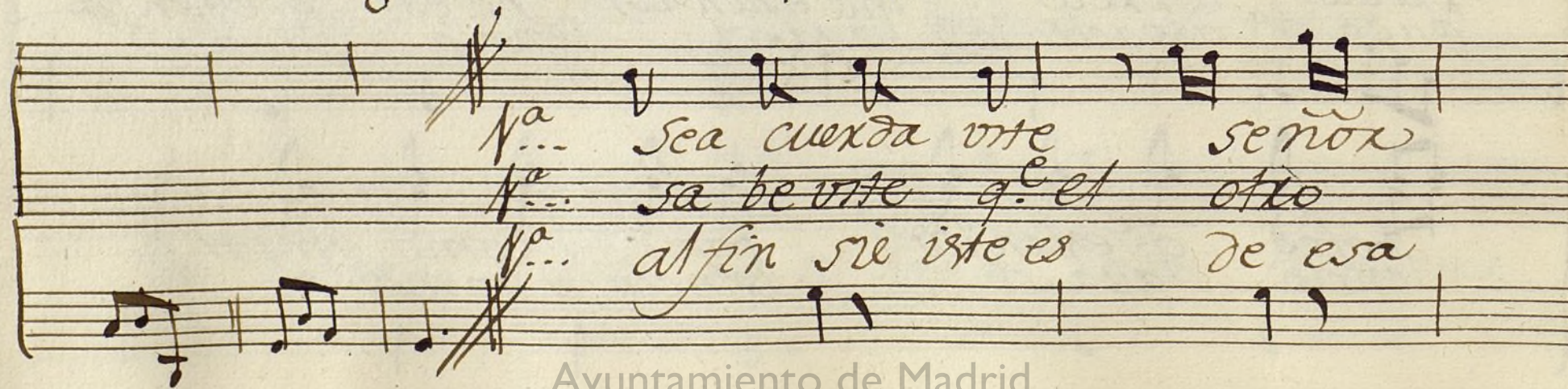
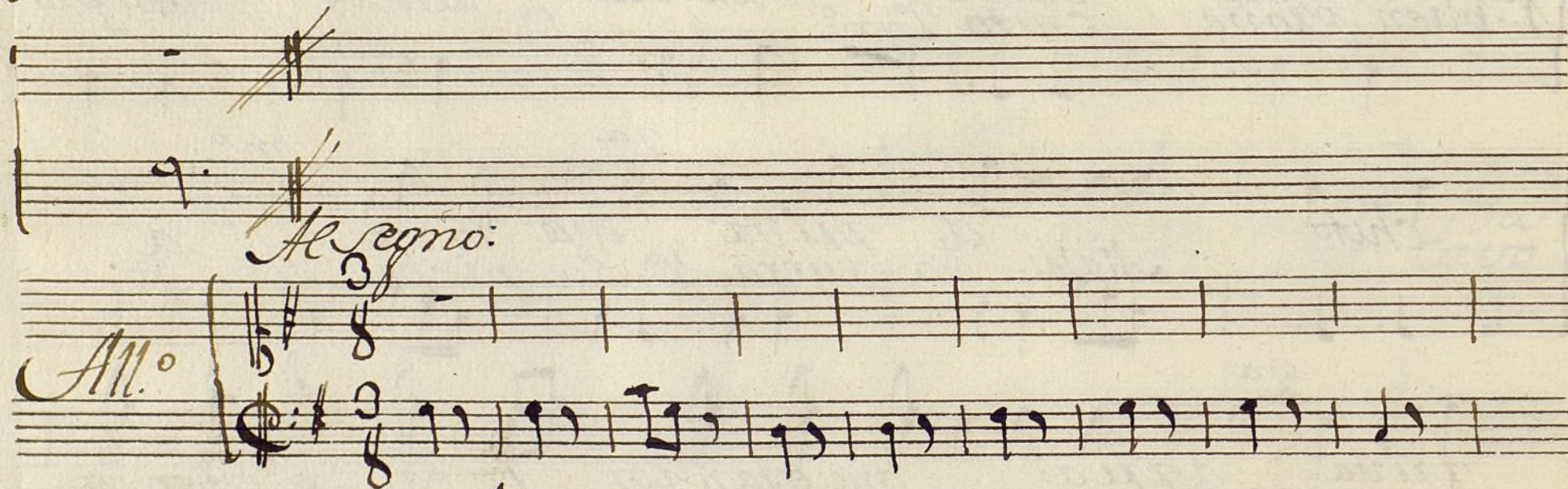
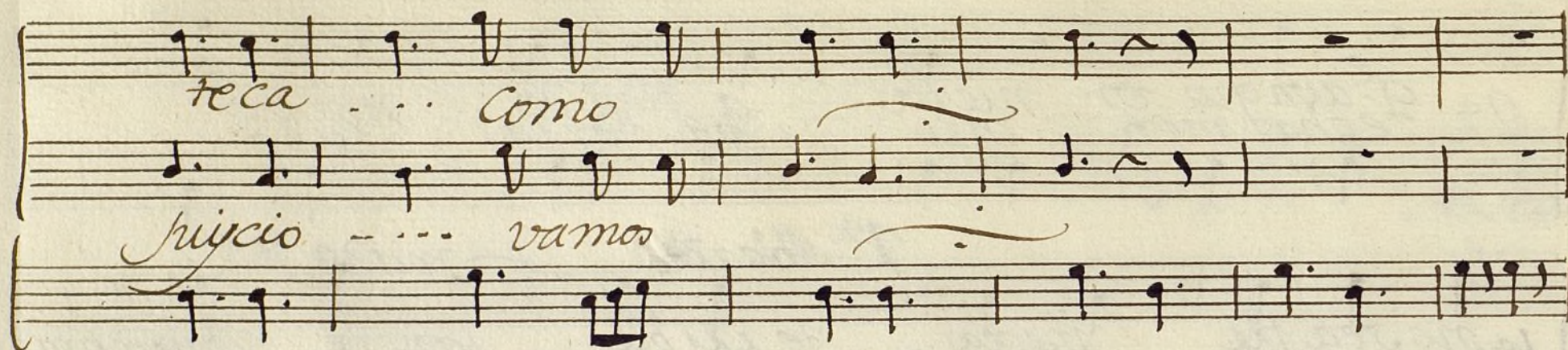


Allegro -

Alto





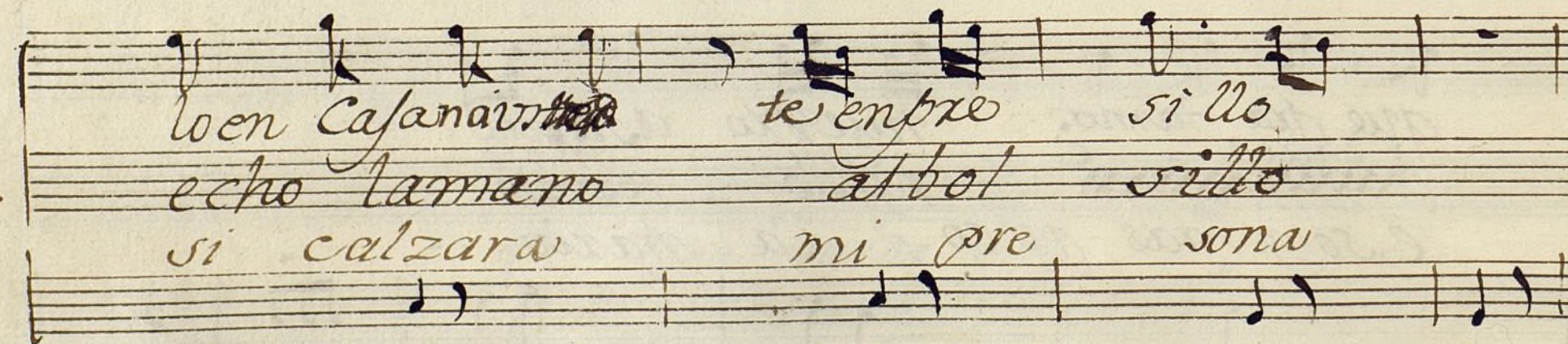
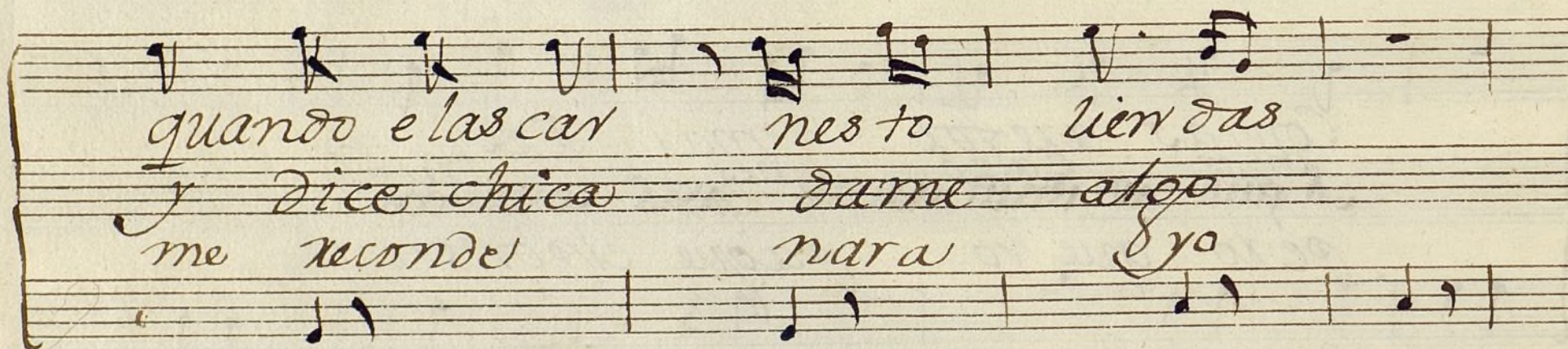
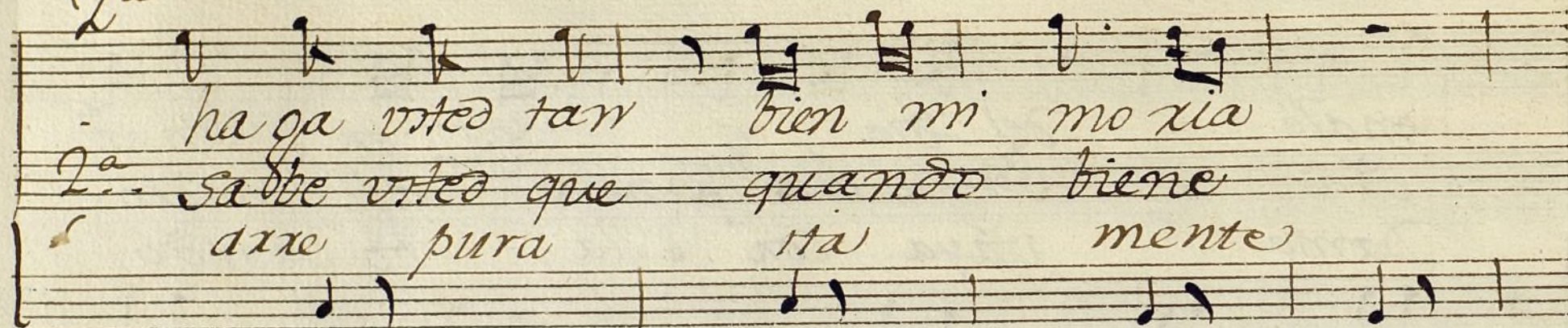


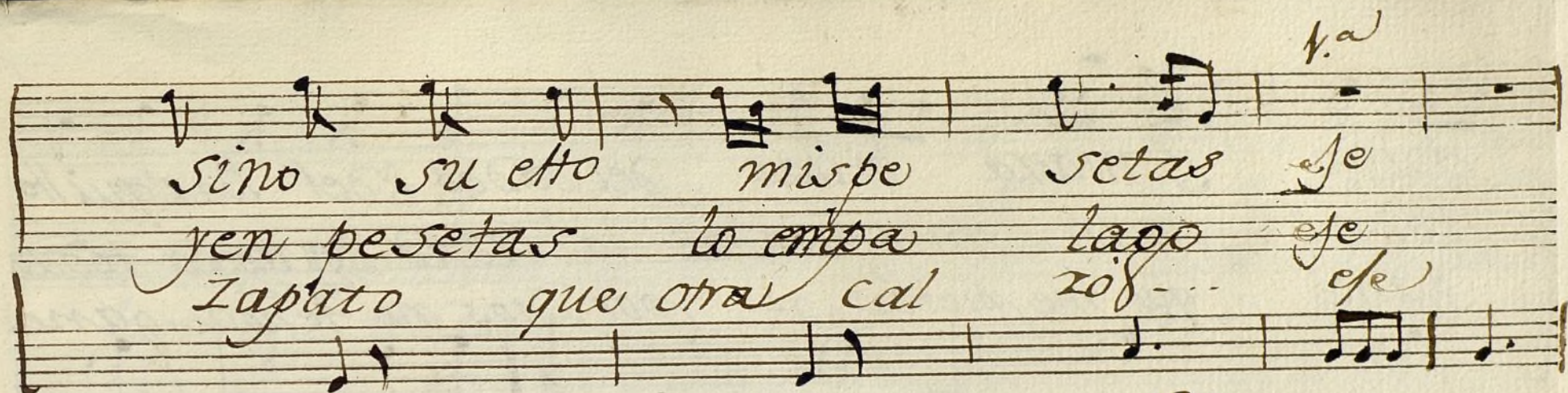
mafo del dia e los en fun tos
dia ~~me fui~~ ~~a mer~~ ~~car~~ al tasto.
Dama vaya con ella bo lardo.

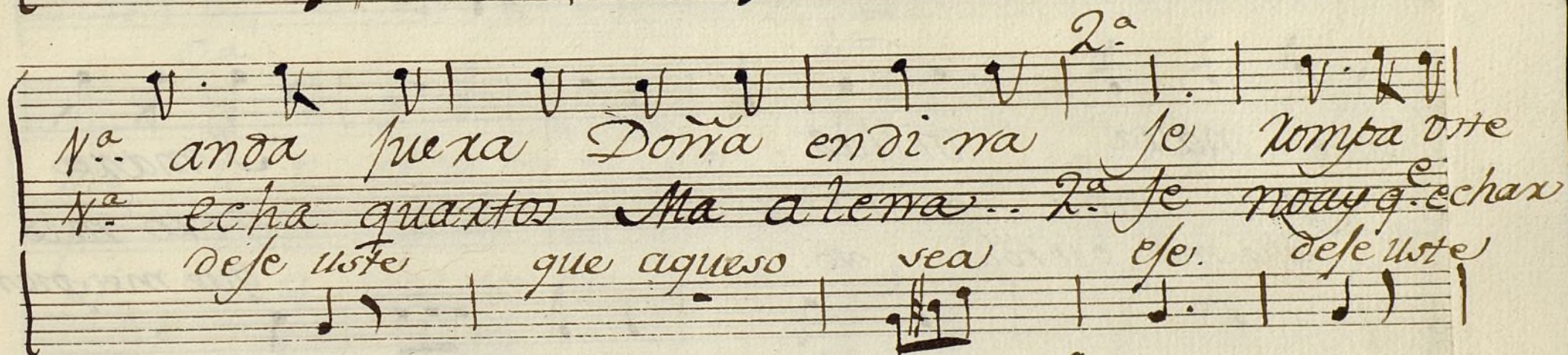
Con las xrefox mal li a es
~~A qui en el cor de tripe~~
 pero que yo pague el porte.

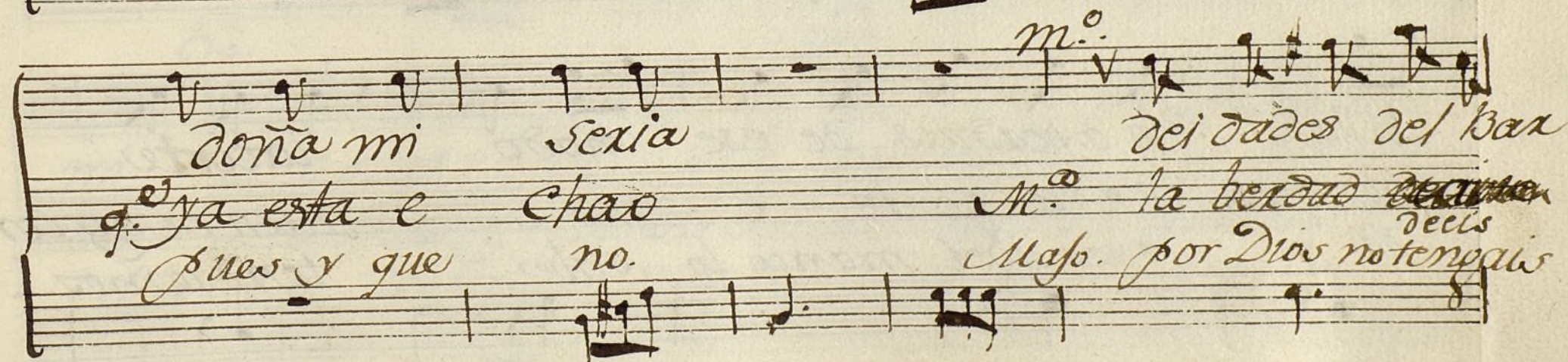
que tra tamos. nuestro asunto.
y chupa ^{cau} ~~maximo~~ ^{max} ~~maximo~~
e so y mas po co Ca maxio ---

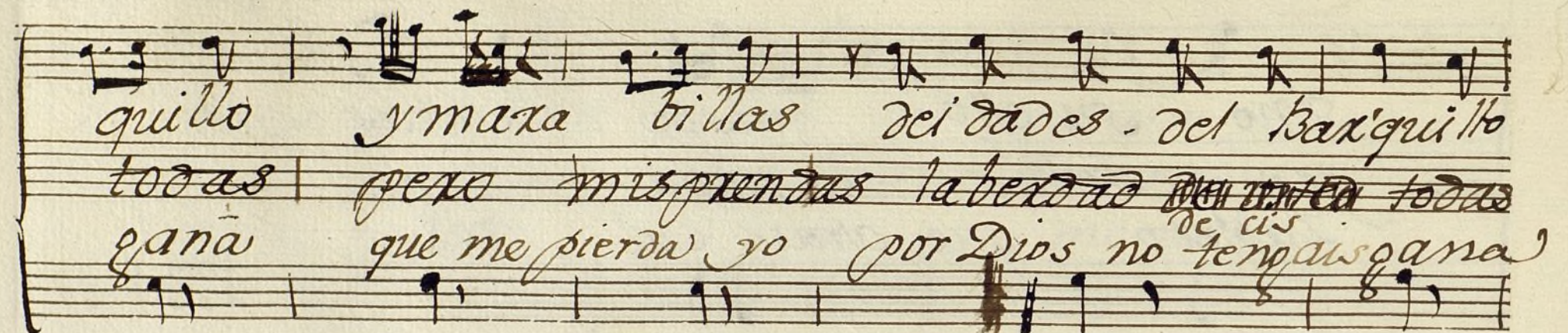
2^a



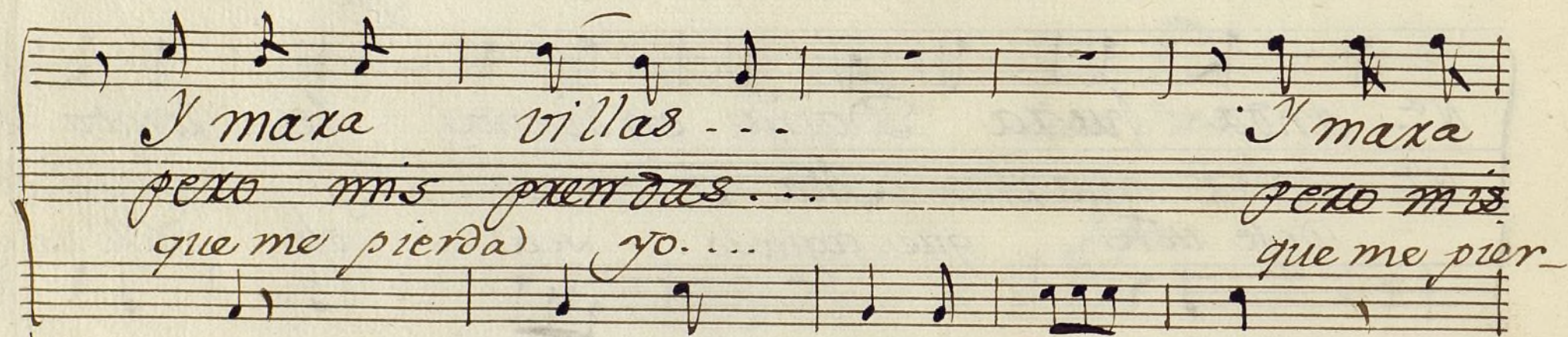

 sino su etto misbe setas Je
 yen pesetas lo empa lazo Je
 Zapato que otra cal zof... efe


 2.^a
 N.^a anda fuera Doña endi na Je Rompa dte
 N.^a echa quarto Ma a leña.. 2.^a Je noy q. echar
 dese uste que aqueso sea efe. dese uste

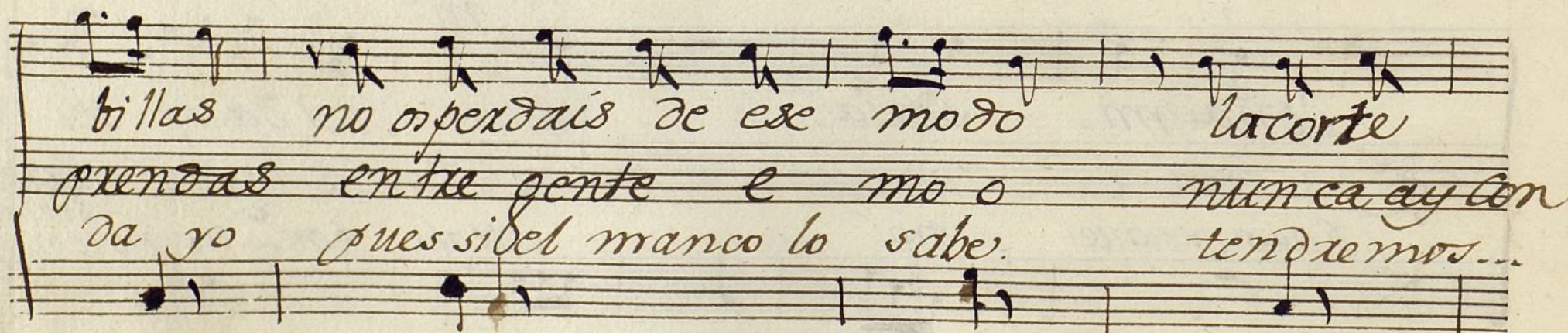

 m.^o
 Doña mi sería dei dades del bar
 q. ya esta e Chao M.^o la verdad ~~recuerda~~
 pues y que no. Maso. por Dios no tengais deis



quillo y maxa villas dei da des . del Bax'quillo
 todas ~~pero mis prendas la verdad~~ ~~de mis~~ ~~de mis~~ todas
 gana que me pierda yo por Dios no ~~ten~~ ^{de} ~~gan~~ ^{gan} ~~ana~~



Y maxa villas ... Y maxa
 pero mis prendas ... pero mis
 que me pierda yo ... que me pier-



villas no os perdais de ese modo la corte
 prendas entre gente e no o nunca ay con
 da yo pues si el manco lo sabe. tendremos...

1^a *la co* *ya... v. v. aq. ora can*
tiendas nunca ay *ya... v. v. a que mea mo*
juncion tendremos *v, v, por mi acabo.*

2^a *vil v. v. es cu pa muste..* *ya... v. v. habla vited con*
si v. v. aq. en vio ante. *v. v. que xisa me,*
v, v, pues por mi afuon Map, v, v, axriva can...

2^a *mi v. v. pues y yase ve..* *ya... quanto ba que me en*
da v. v. pues y yase ve. *quanto ba que me en*
vil la 2. e, e, xespinga maton vaya de *Segui...*

1.^a quanto ba que me en pino en a ma e sua
2.^a quanto ba que me en pino en ci ma de sua
 Vaya de sequi dillas y haya diver...

Map... C

gter en ci ma de su quel
 sion y haya diver sion.

Allegro dos mas.

Musical notation for the *Allegro dos mas.* section, featuring a single note on a five-line staff.

Att.^o Musical notation for the *Att.^o* section, featuring a treble and bass staff with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics "Quando pasa algun" are written below the staff.

Maso quando *con otra Masa...*

Con otra Masa las otras luego em:
y al otro dia di con la otra la.

piezan a darles *vaya las otras luego empiezan...*
propia alican tina di con la otra la propia

2^a

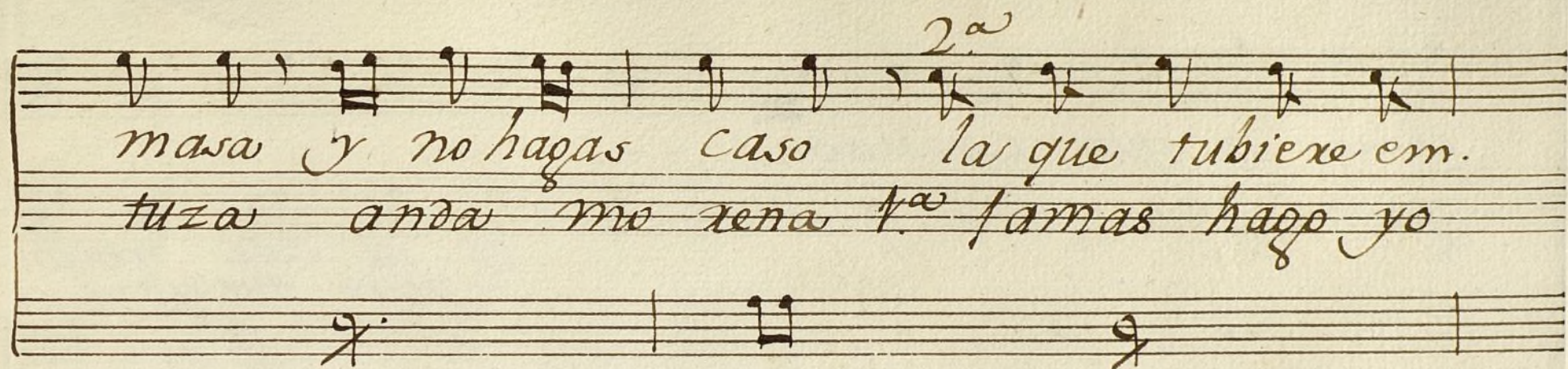
hagan xancho que
2^a hacex xancho que

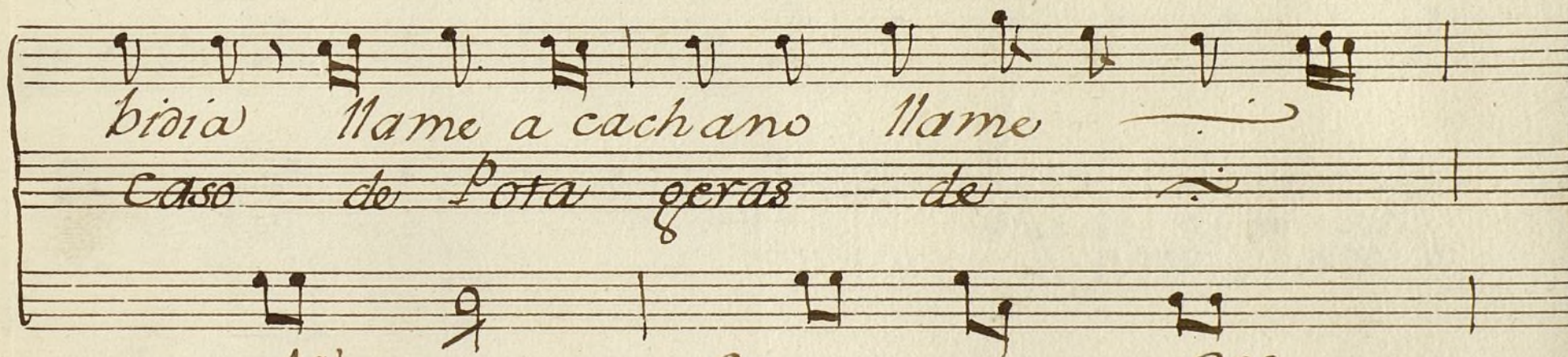
a darles va - - ya.
 a li canti - - na.

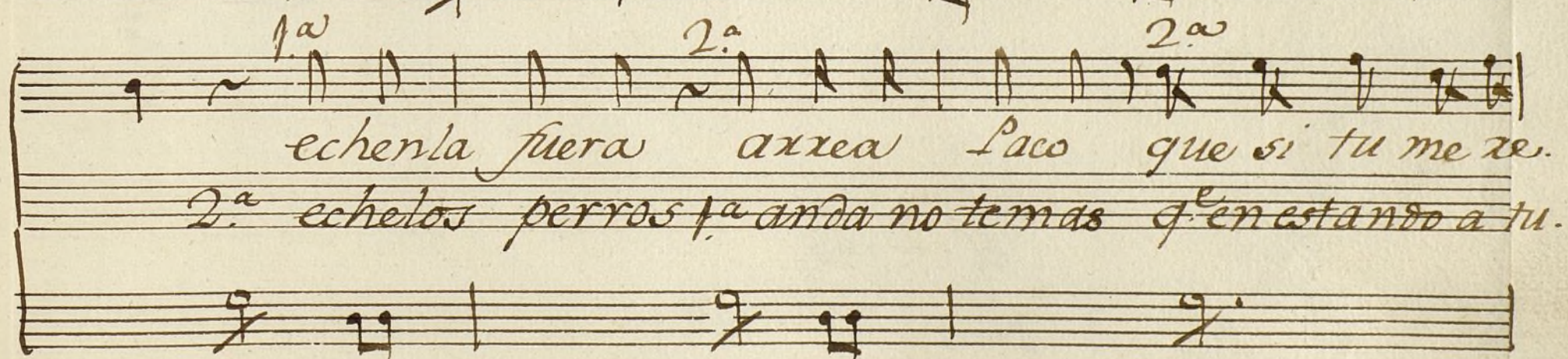
pasa Doña estropajo - - - con el Marq.^s del
 pasa su seno xia - - - con el Conde del

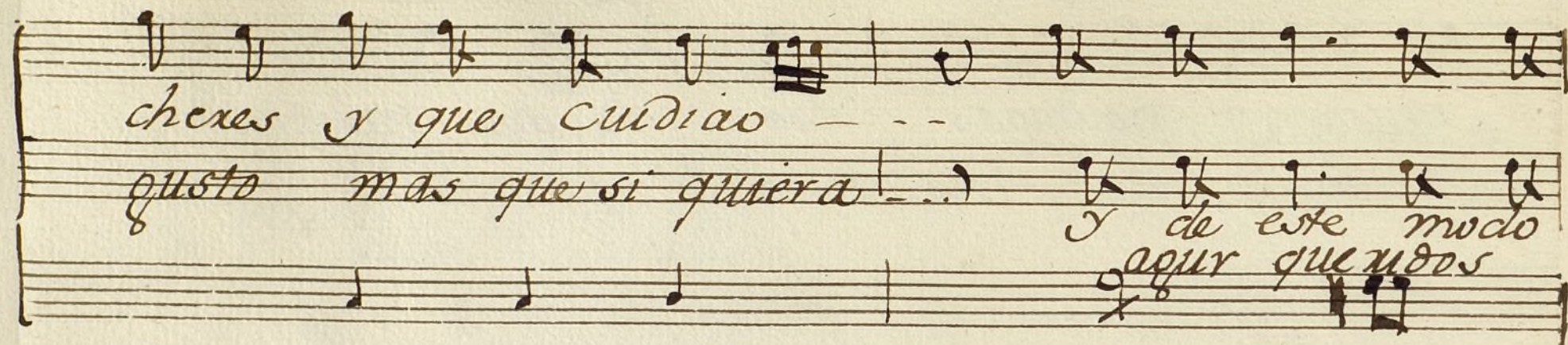
Mafo

ambre por ade cano - - - ten pruencia to...
 Sebo en compa ñia no hagas caso e / en

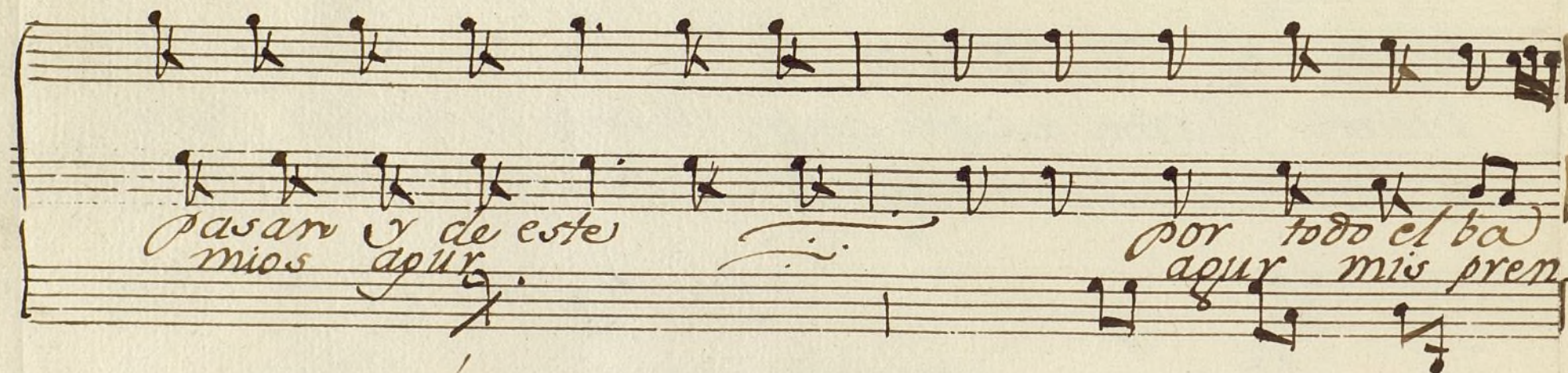

 2.^a
 masa y no hagas caso la que tubiere en.
 tuza anda mo xena 1.^a famas hago yo


 bidia llame a cachano llame
 caso de Pota qeras de


 1.^a 2.^a 2.^a
 echenla fuera axxea laco que si tu me re.
 2.^a echelos perros 1.^a anda no temas q'en estando a tu.



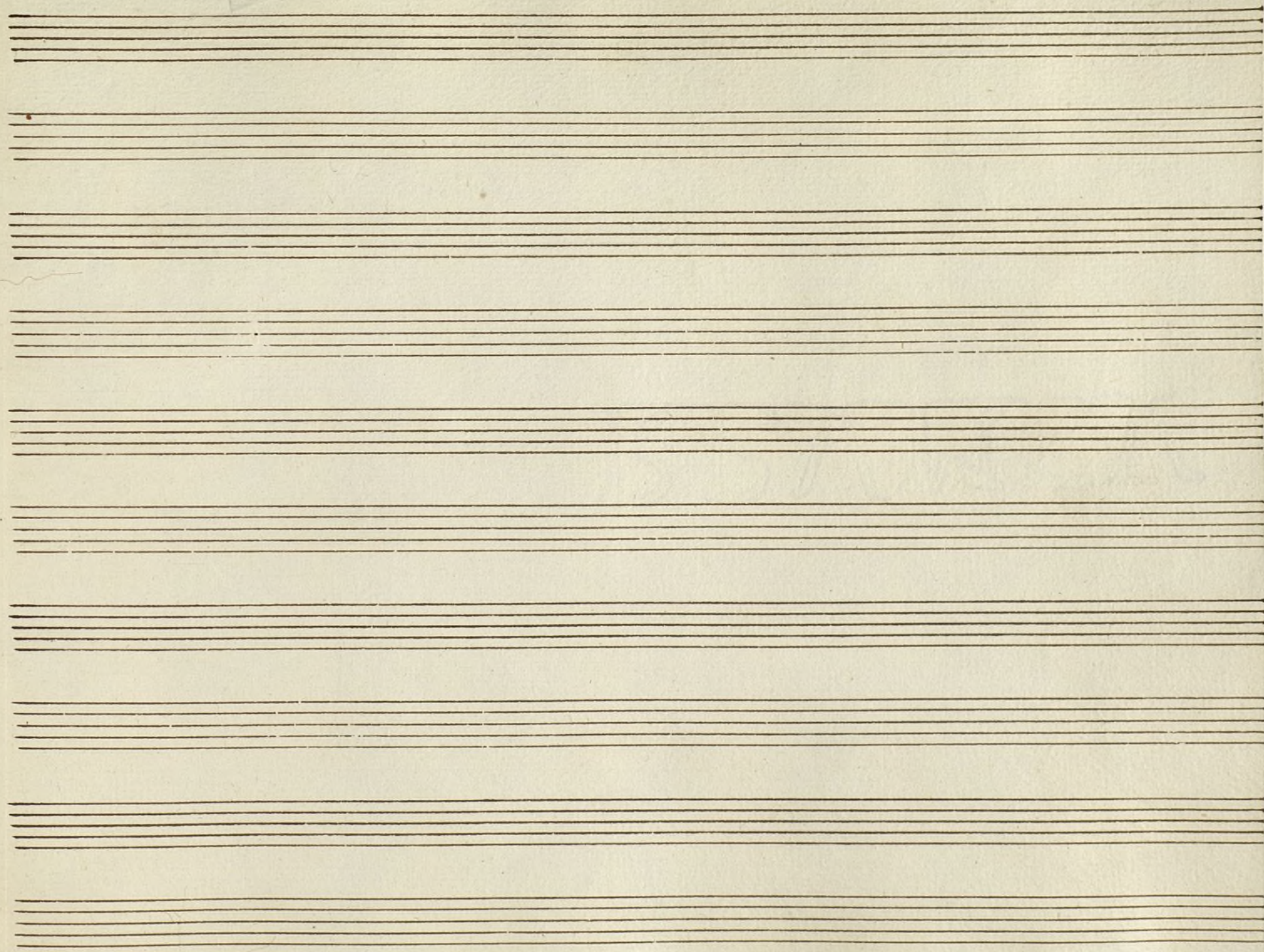
chexas y que cuidiao - - -
 gusto mas que si quiera - - - y de este modo
 aqui que nidos



pasan y de este por todo el ba
 mios aqui aqui mis pren



xxio.
 pas. Al segno.



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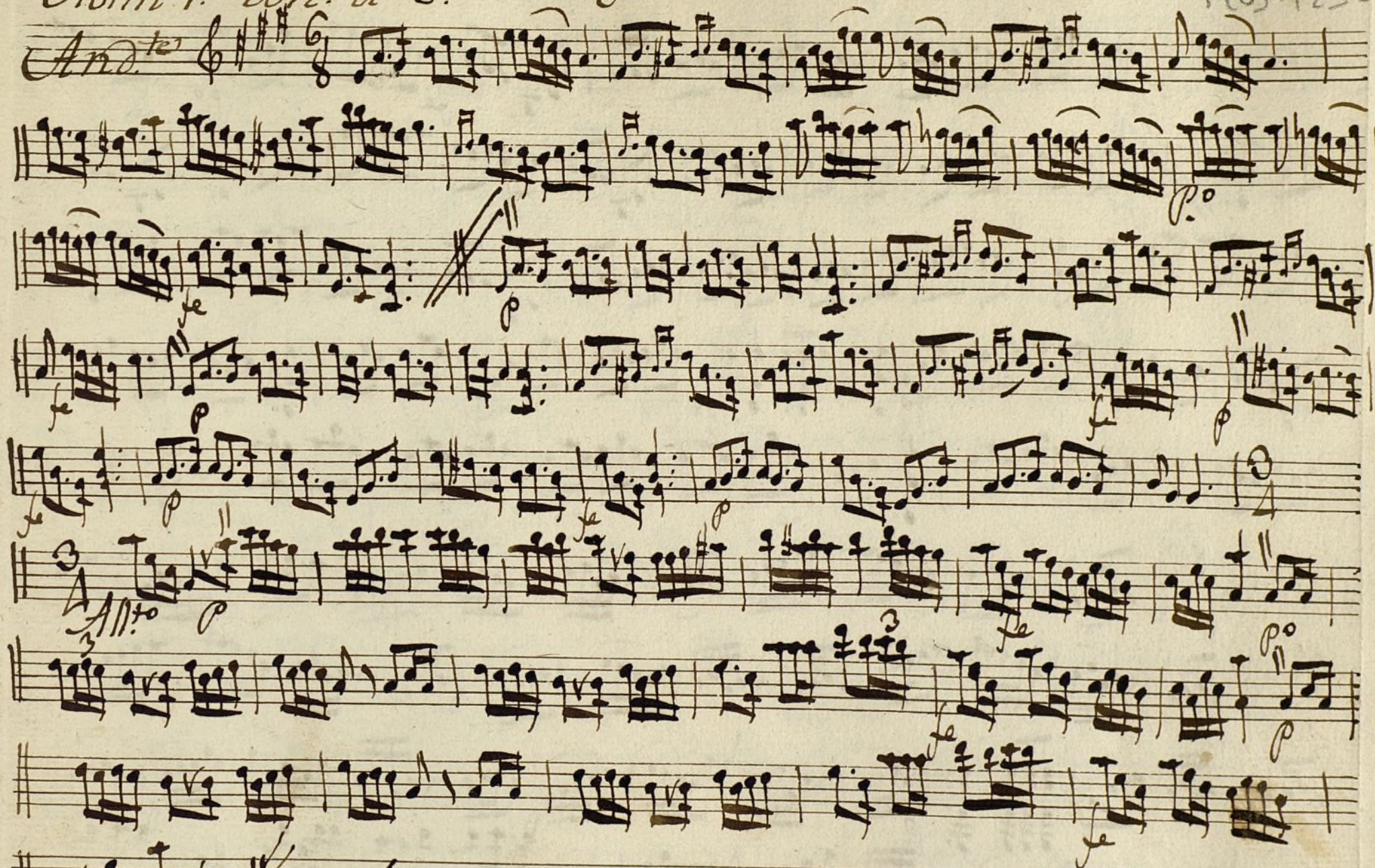
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Violin 1.^o Ton.^a 3.

+

Mus 125-16

And.^{te}



All.^{to}

Allegro

Allegro 8 \sharp 6

p *p.o.* *Allegro*

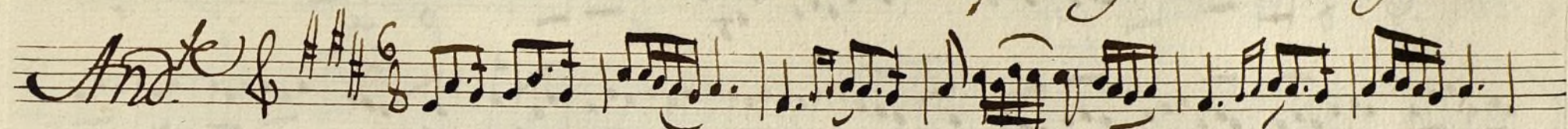
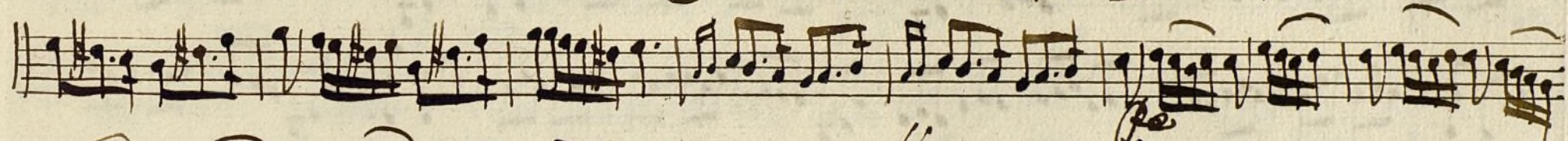
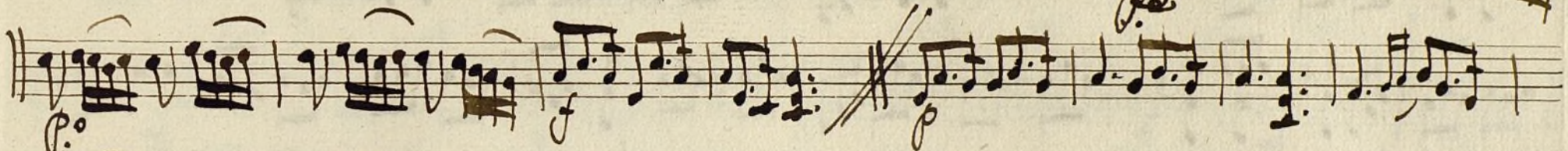
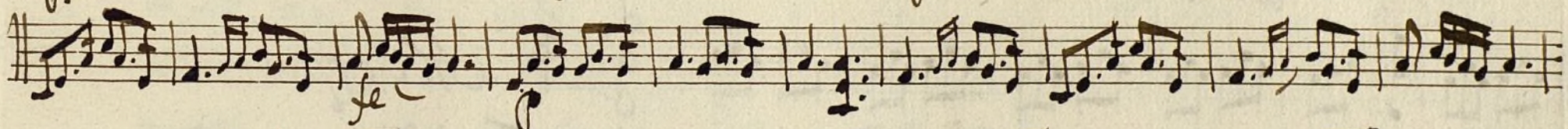
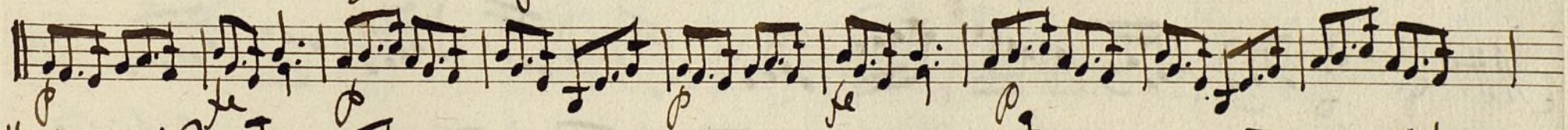
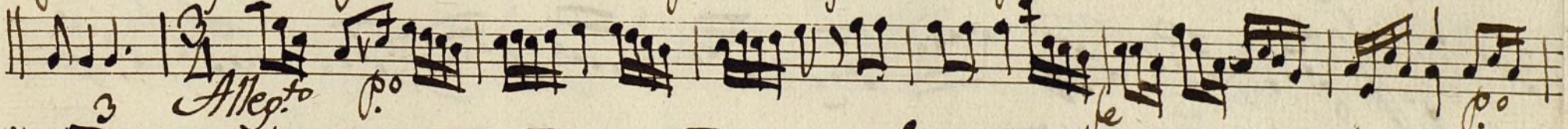
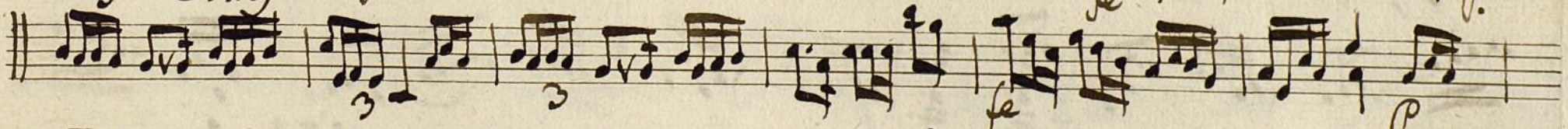
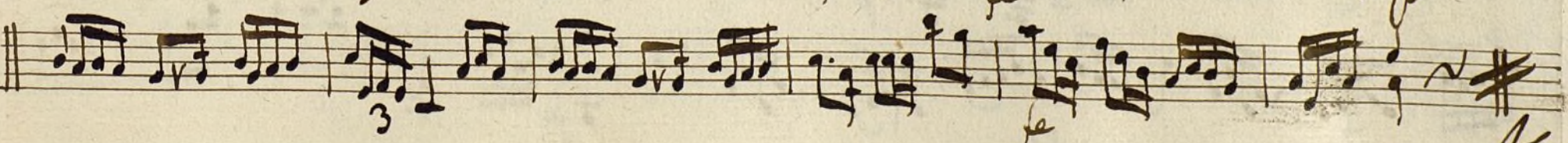
Allegro 8 \sharp 6

p *p.o.*

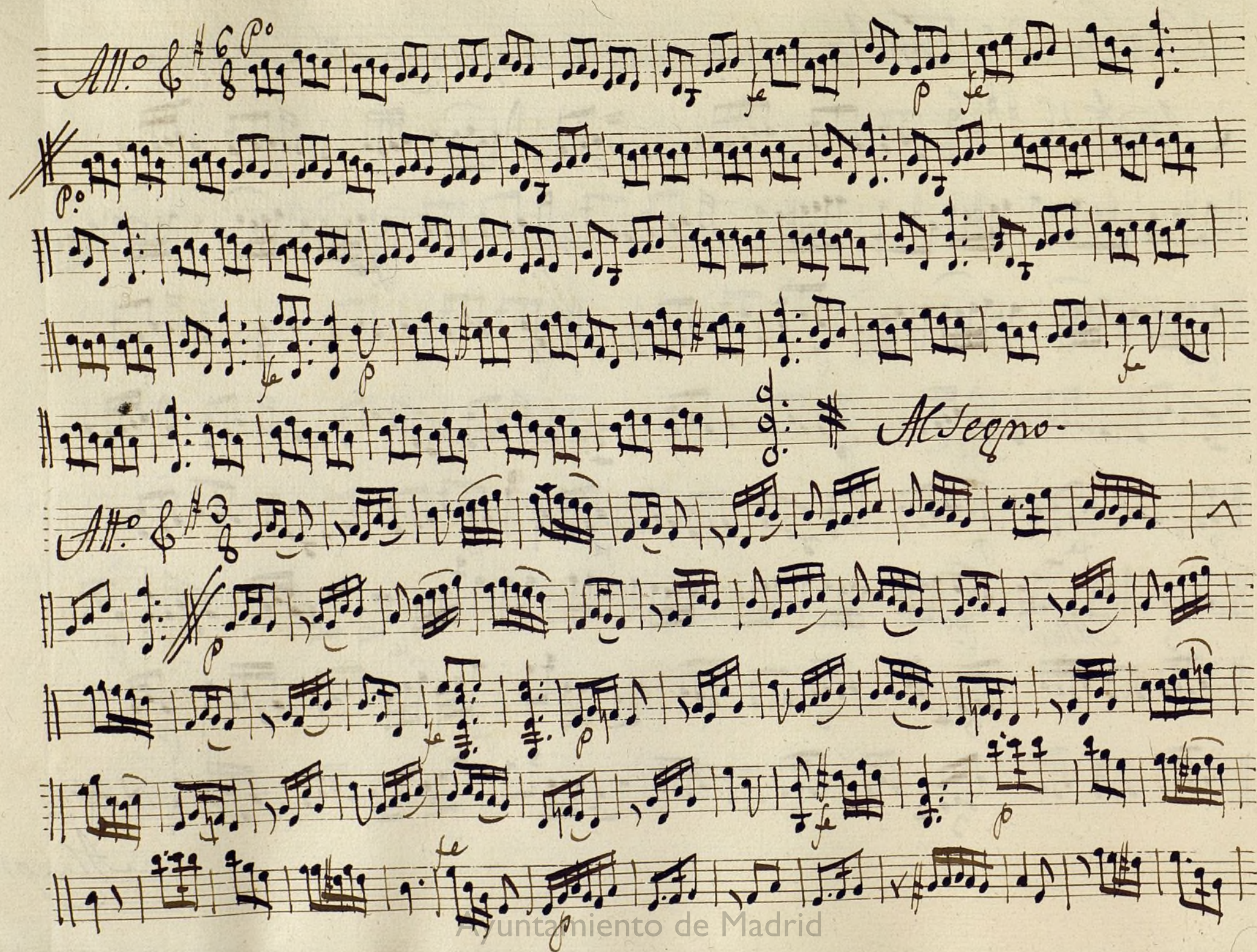
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Violin 2.^o Ton.^a a tres las Mapas y el Mafo.

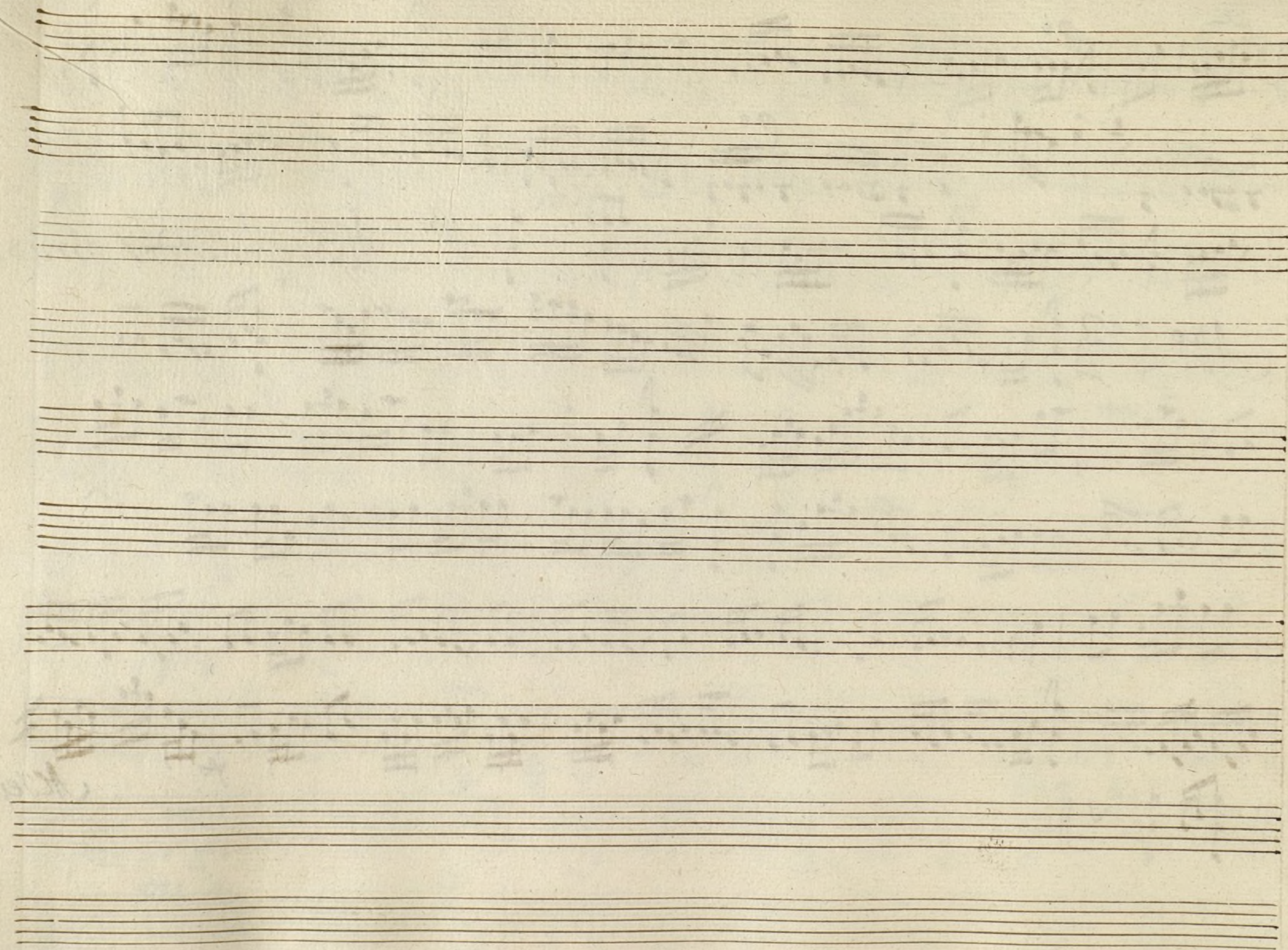
And.^{te} & # # # 6

Allegro.



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (3/4 and 2/4), and dynamic markings like *p* (piano), *f* (forte), and *Cres.* (Crescendo). The score concludes with the instruction *Al Segno. Dos mas.* and a final *Al Segno* marking.

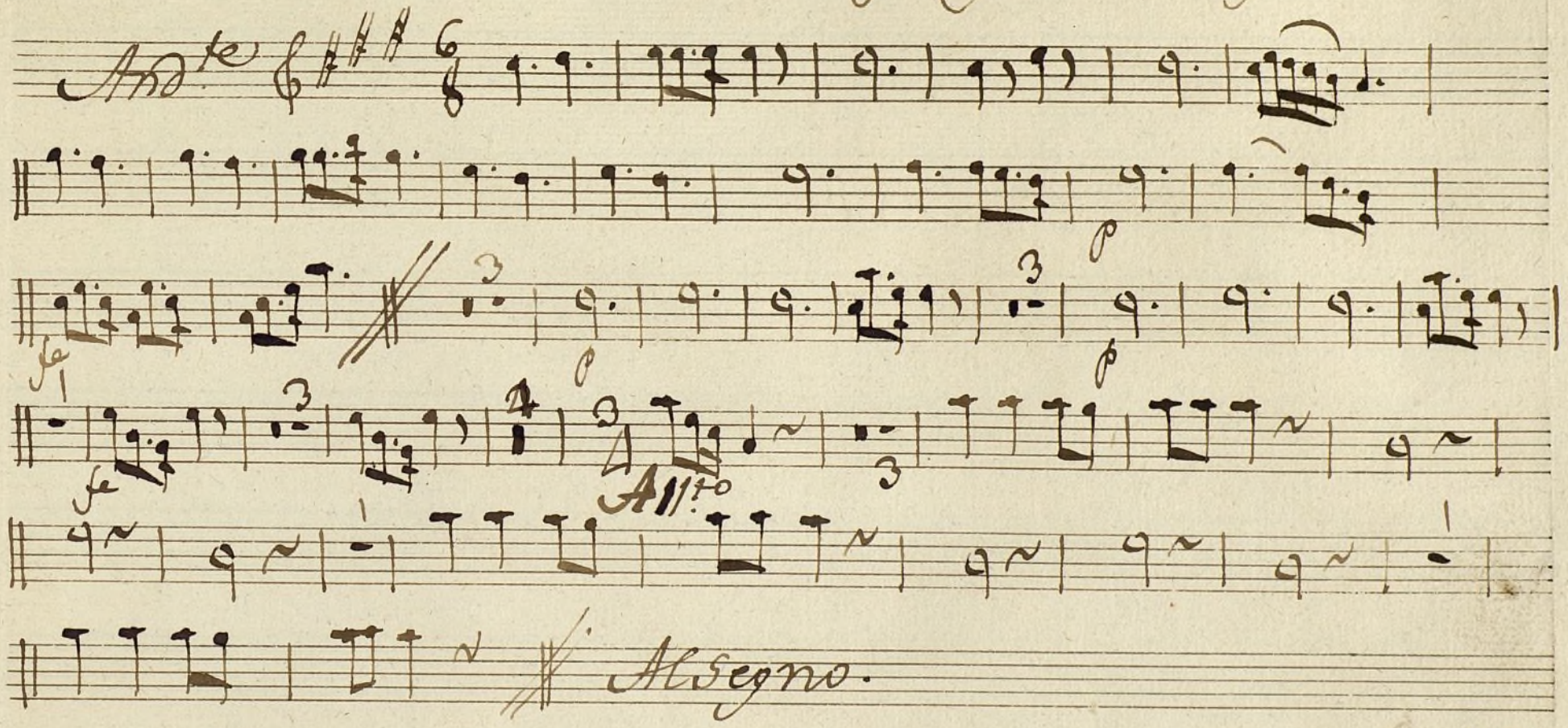


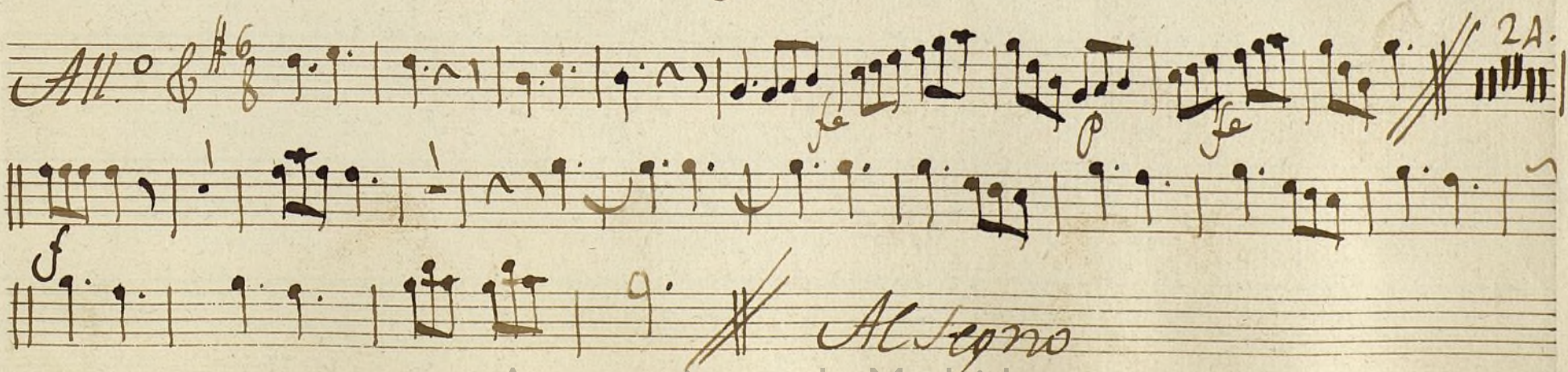
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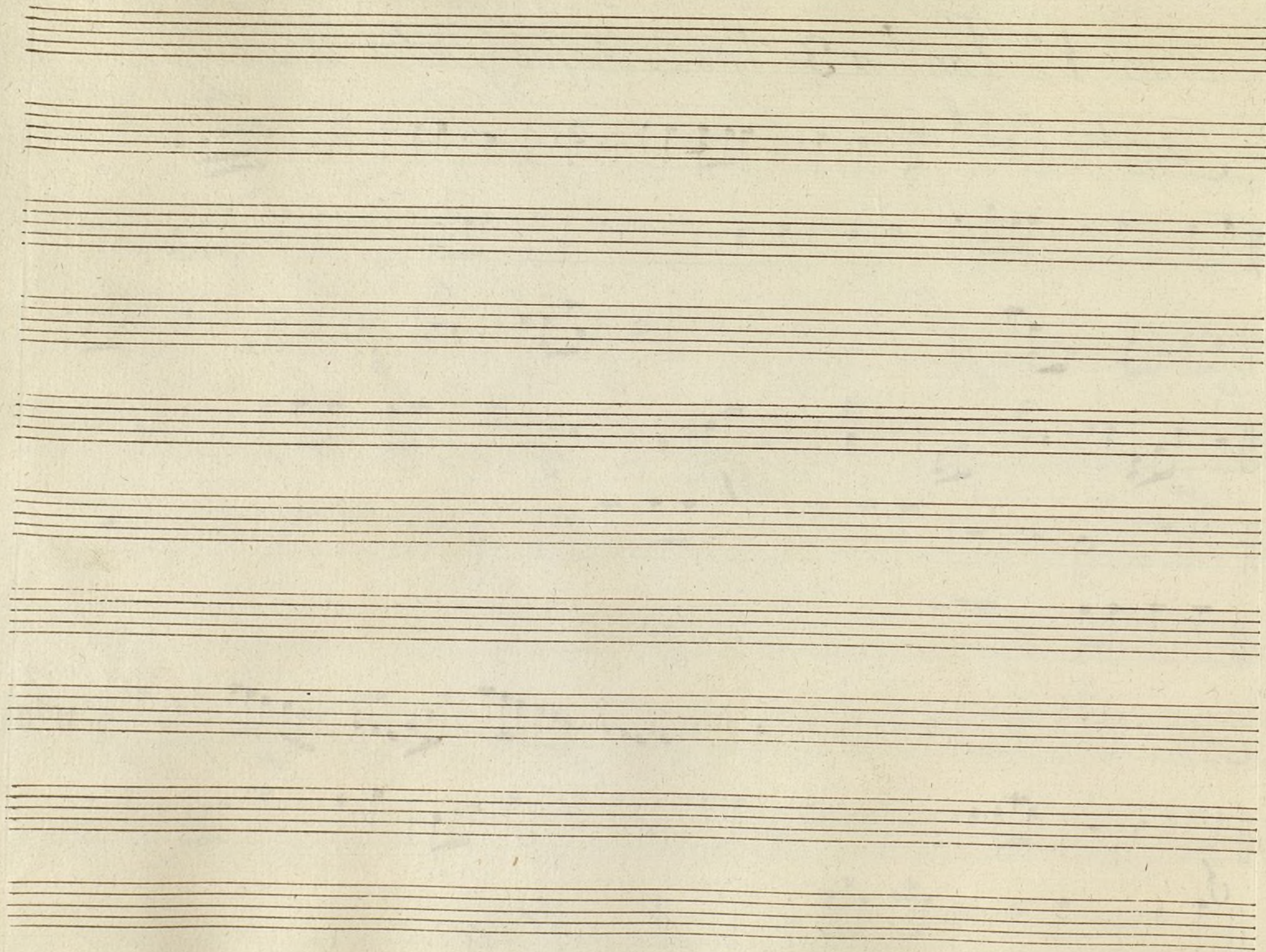
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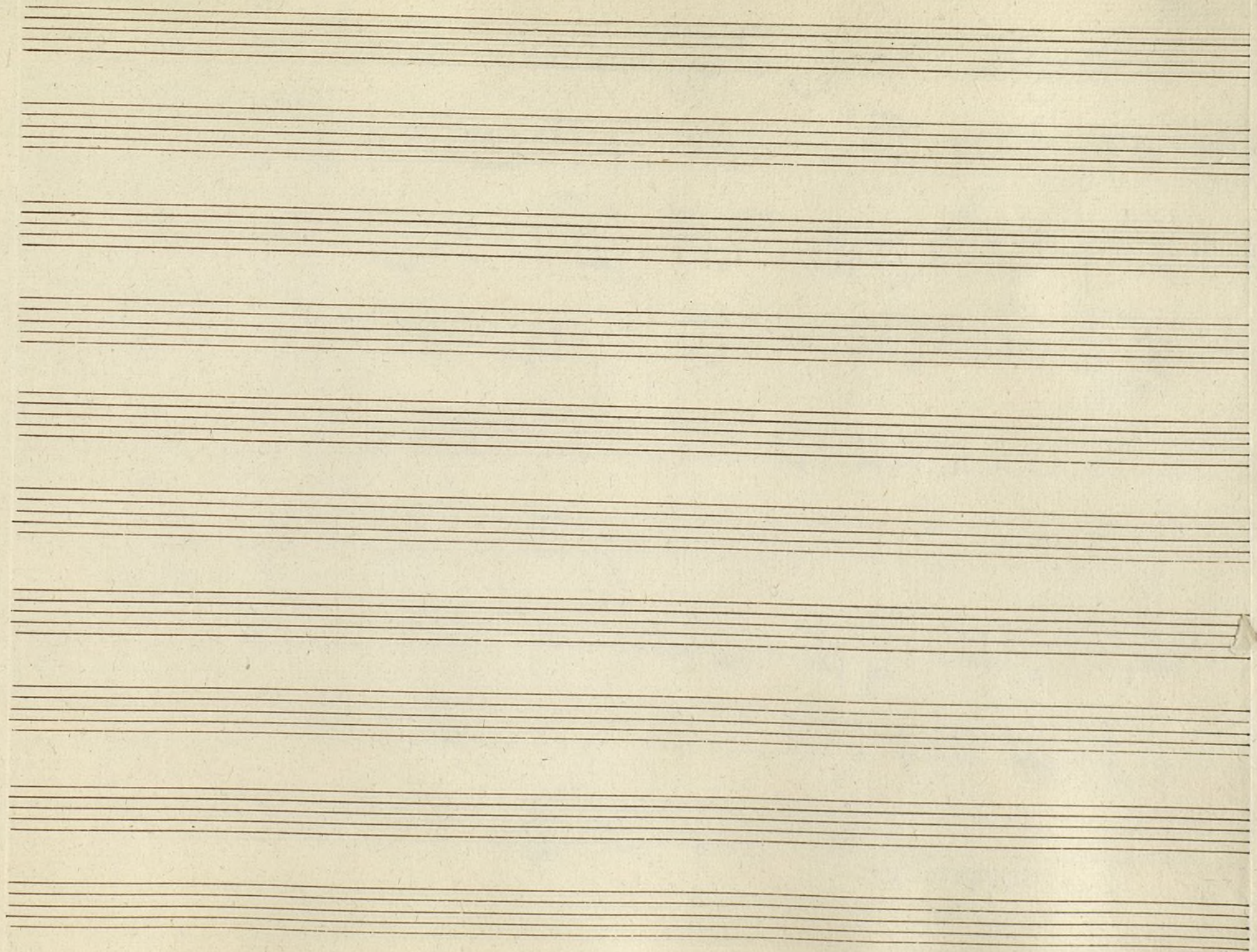
Mus 125-16

Oboe 1^o Ton.^a a 3. las Masas y el Mayo.

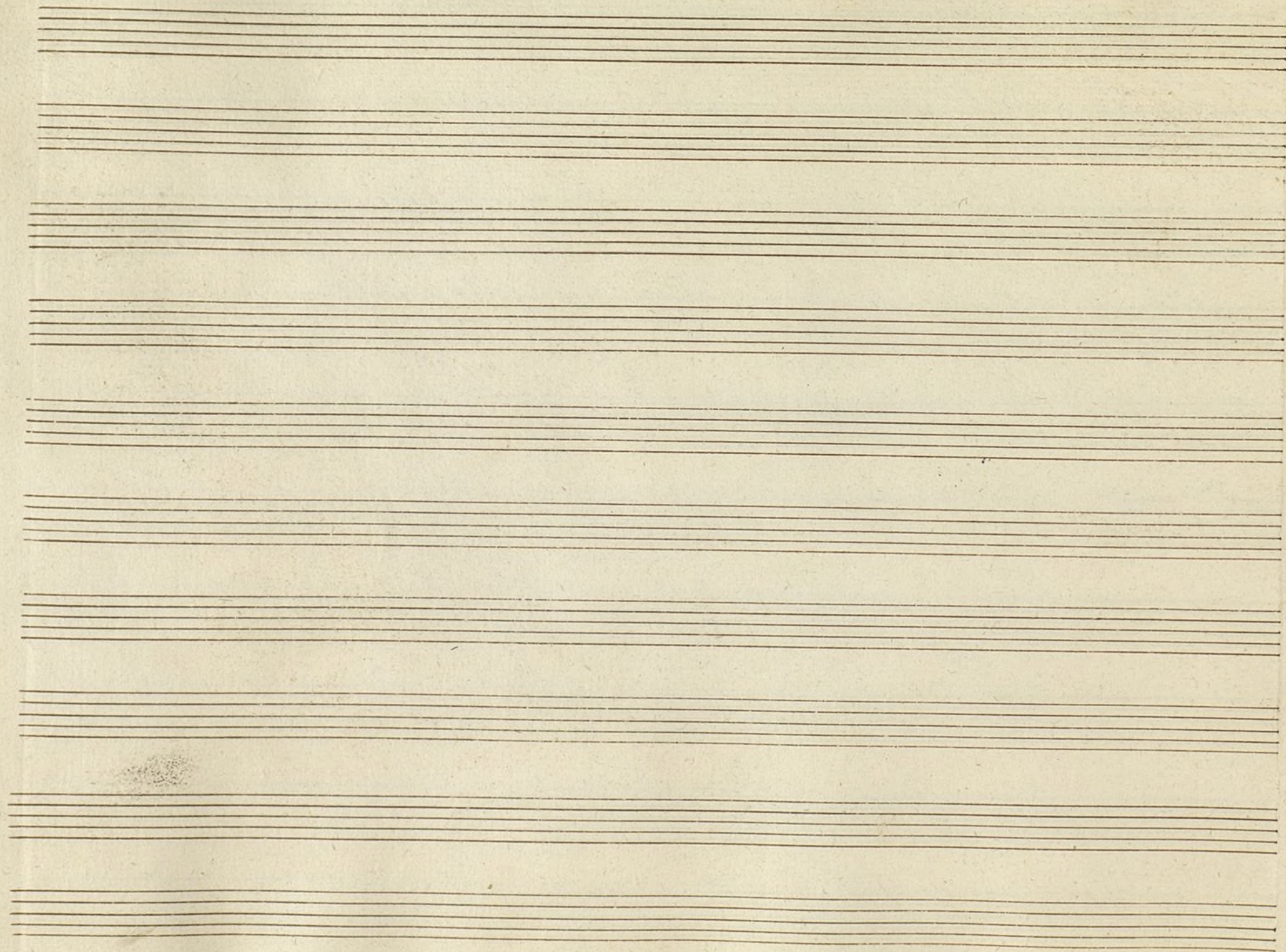
And.^{te} 

All.^o 





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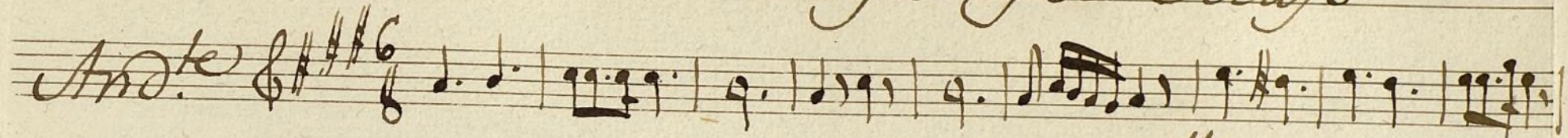


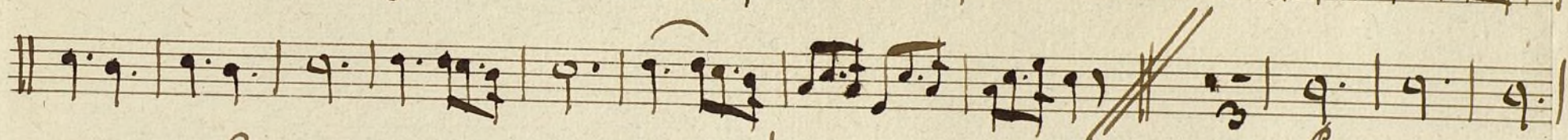
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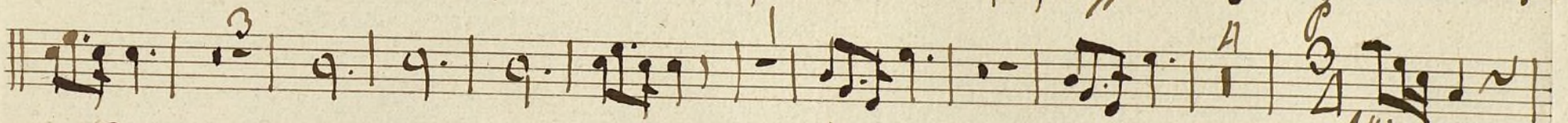
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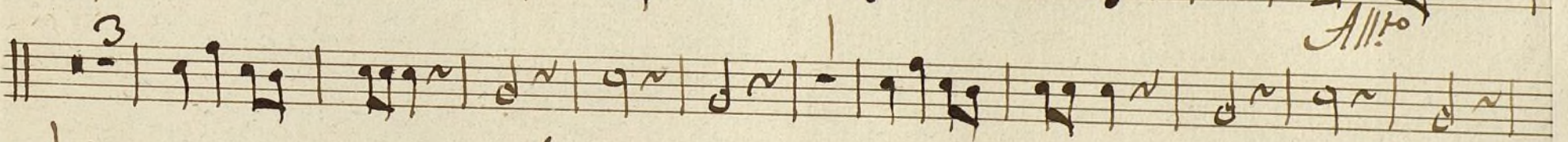
Mus 125-16

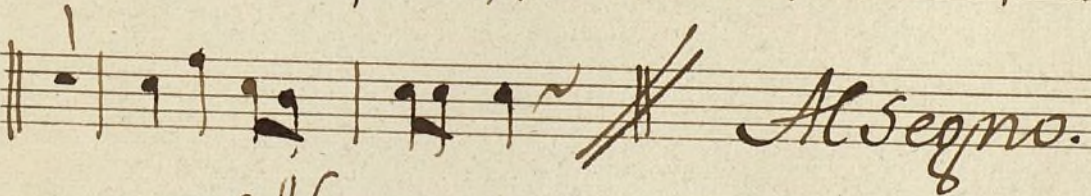
Oboe 2^o Ton.^a a 3. las Masas y el Maso

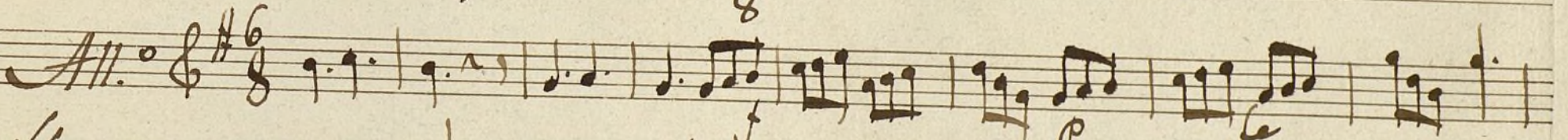
And.^{te} 

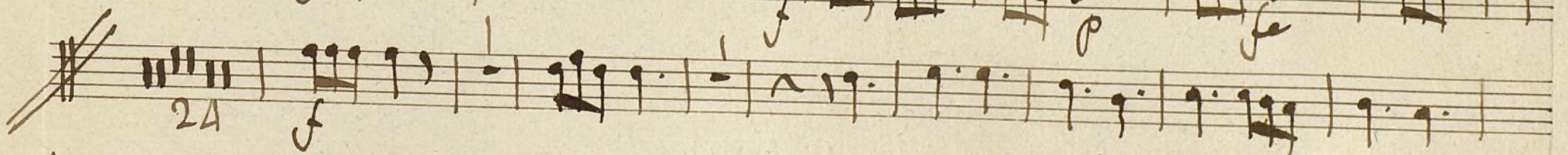


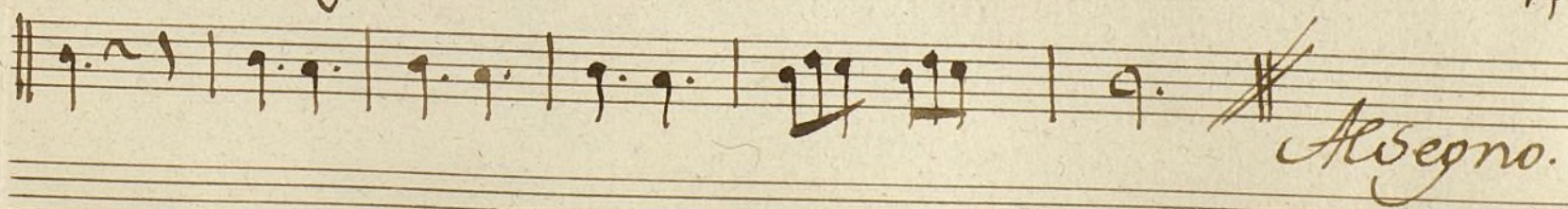




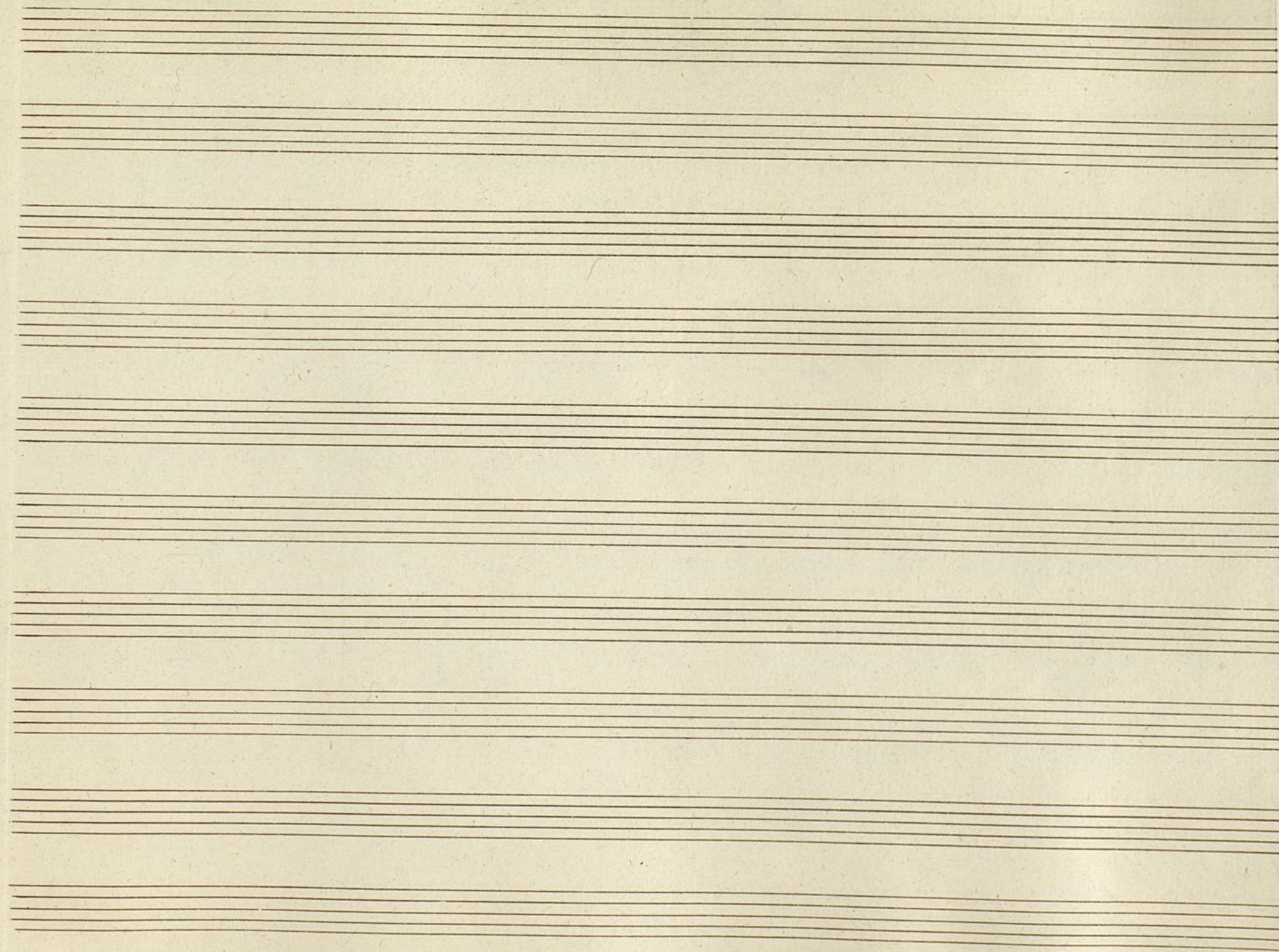


All.^o 

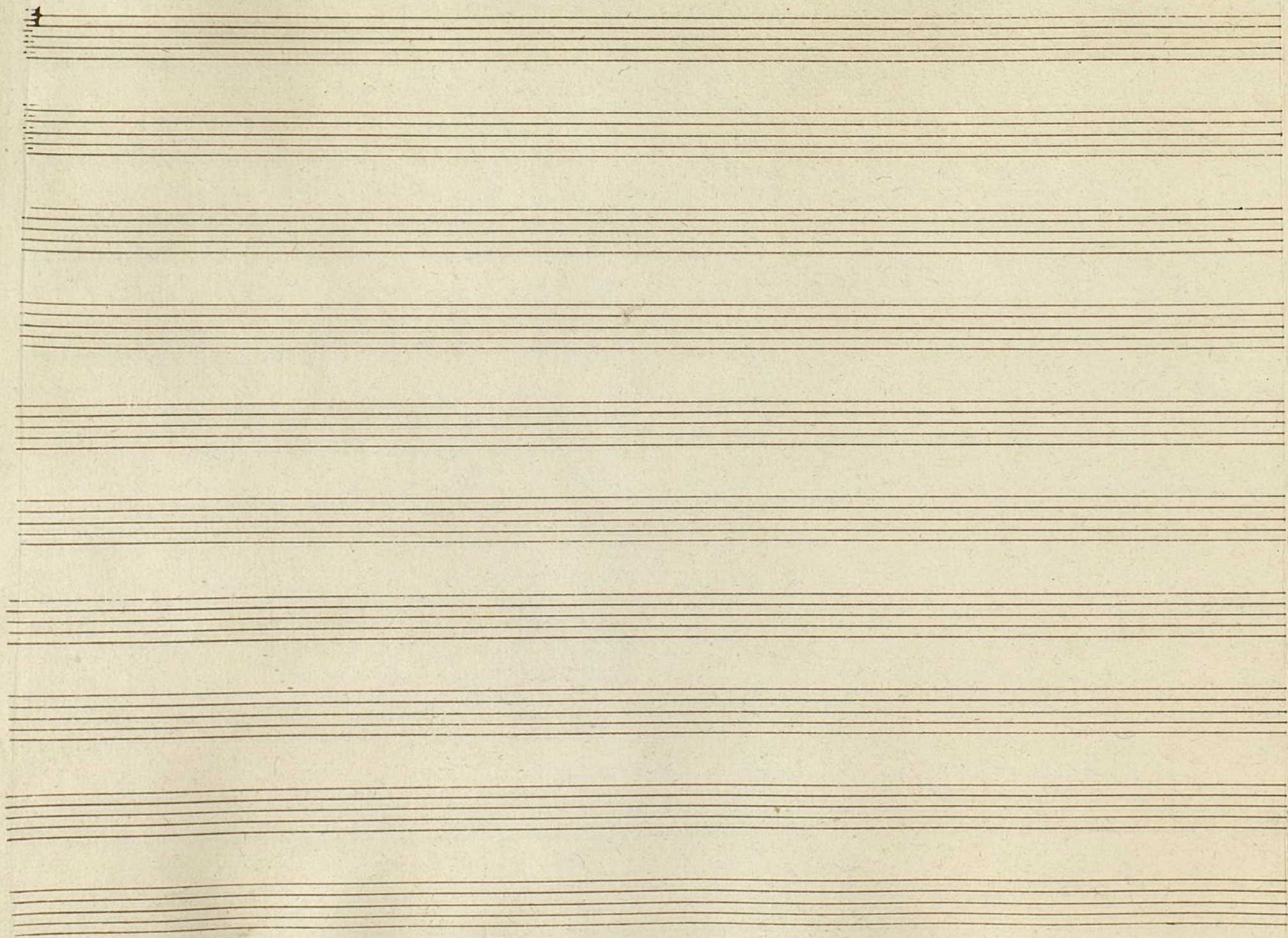




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t

Mus 125-16

Trompa 1^a Ton.^a a 3. las Mañanas y el Maño.

And.^{te} $\text{C}:\sharp\text{F}\text{6}$

All.^{to} $\text{C}:\sharp\text{F}\text{6}$

Al Segno. $\text{C}:\sharp\text{F}\text{6}$

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a system of staves, with some sections marked by a double bar line and a repeat sign.

The first system includes a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* (forte) and *p* (piano). There are also triplets indicated by a '3' over the notes.

The second system begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It continues with similar notation, including triplets and dynamic markings.

The third system includes a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It features a section marked *Allegro mos.* (Allegro moderato) in a later part of the system.

The fourth system includes a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It features a section marked *Allegro.* (Allegro) in a later part of the system.

The score concludes with several empty staves at the bottom of the page.

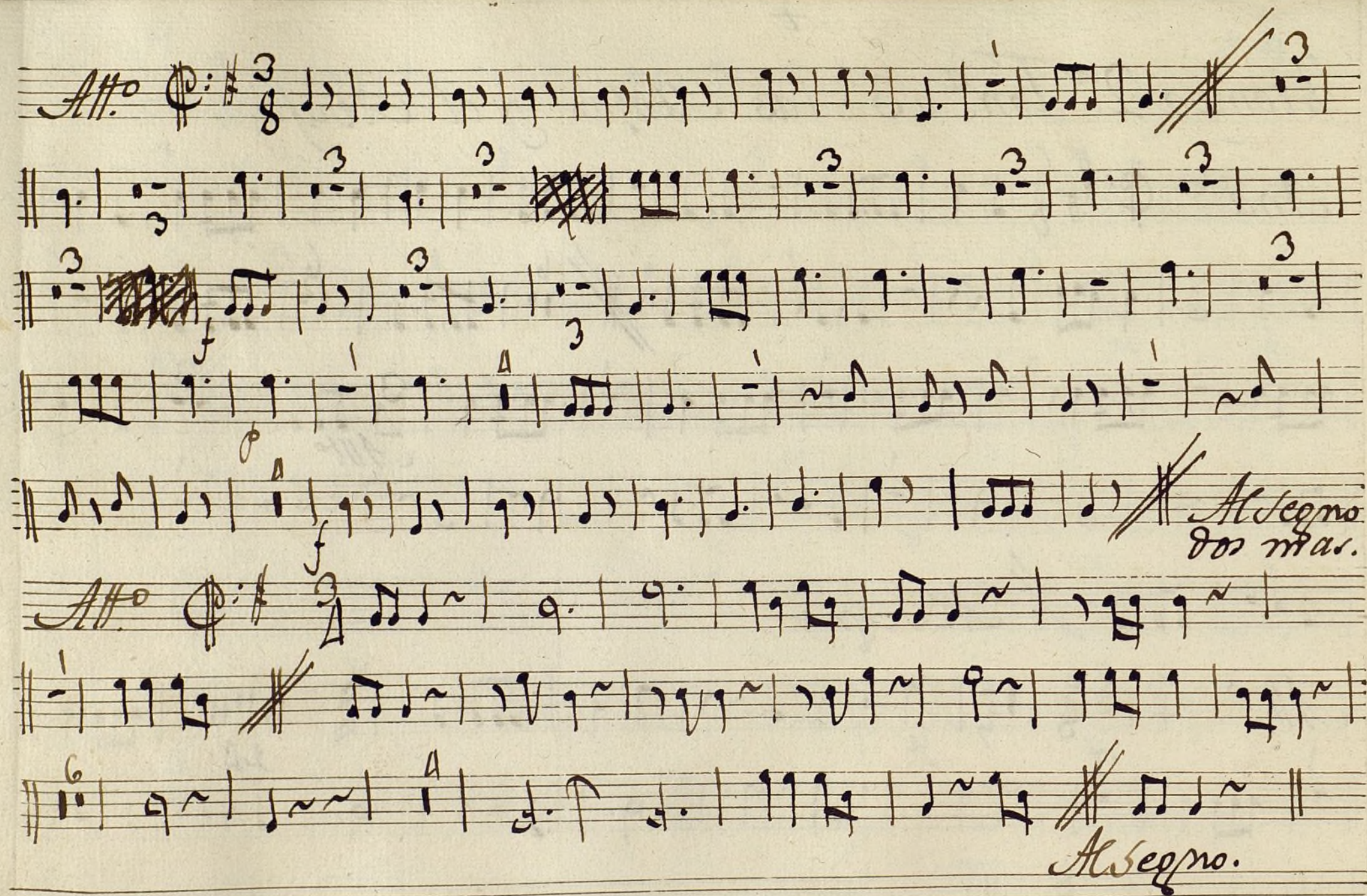
t

Mus 125-16

Trompa 2.^a Ton.^a a 3 las Masas y el Majo.

And.^{te} $\text{C}:\sharp\text{F}\sharp\text{G}$

Allo $\text{C}:\sharp\text{F}\sharp\text{G}$



t

Bajo Ton.^a a 3. las Masas y el Mafo.

And.^{te}

The musical score is written on seven staves. The first staff contains the title and the tempo marking 'And.^{te}'. The second staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 6/8 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). A repeat sign is visible in the third staff. The sixth staff features a triplets marking '3' and the tempo change 'Allegro'. The seventh staff concludes with the tempo change 'Allegro.'.

Allegro.

All.^o $\text{C} \#$ $\frac{6}{8}$ *p.^o* *fe*

p

Allegro.

All.^o $\text{C} \#$ $\frac{3}{8}$ *p*

fe

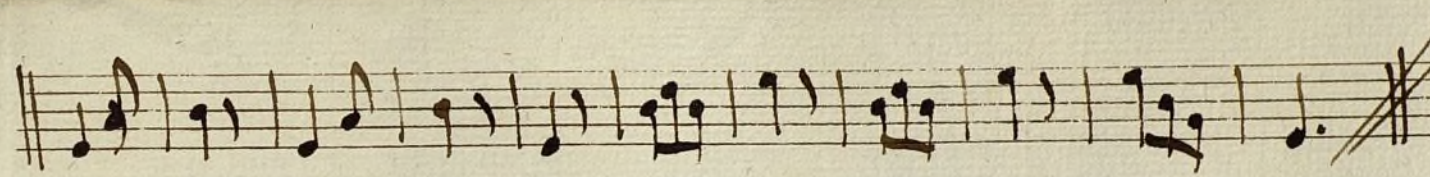
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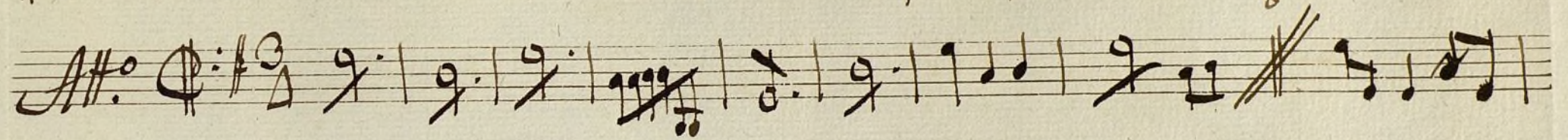
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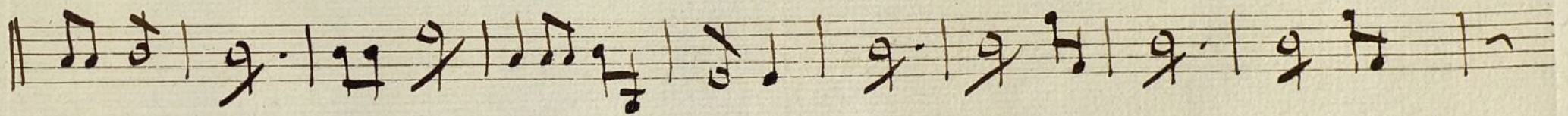
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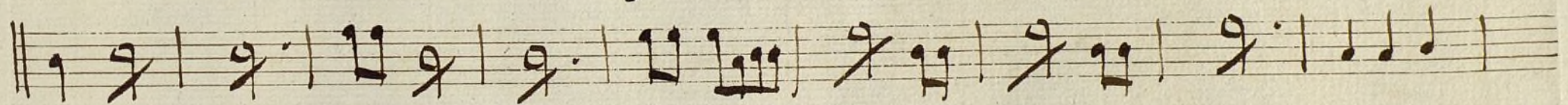
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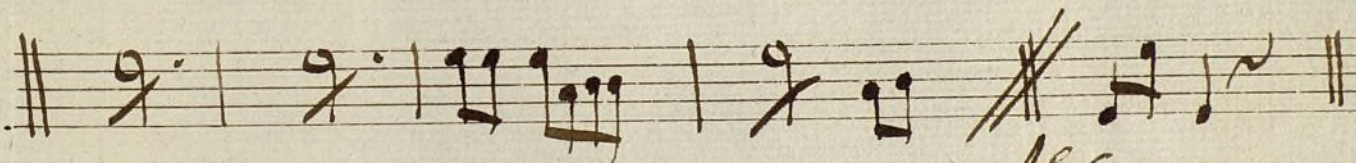
Ayuntamiento de Madrid

||  // *Al Segno dos mas.*

Al. 

|| 

|| 

|| 

Al Segno.

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