

Leg. 5.º n.º 118

Mus 130-9

Leg. 2.º n.º 119

+

Tonadilla

a 3.

Una Ama

Una Criada y un Criado

con Viol. y Trompas.

119

12

1164.

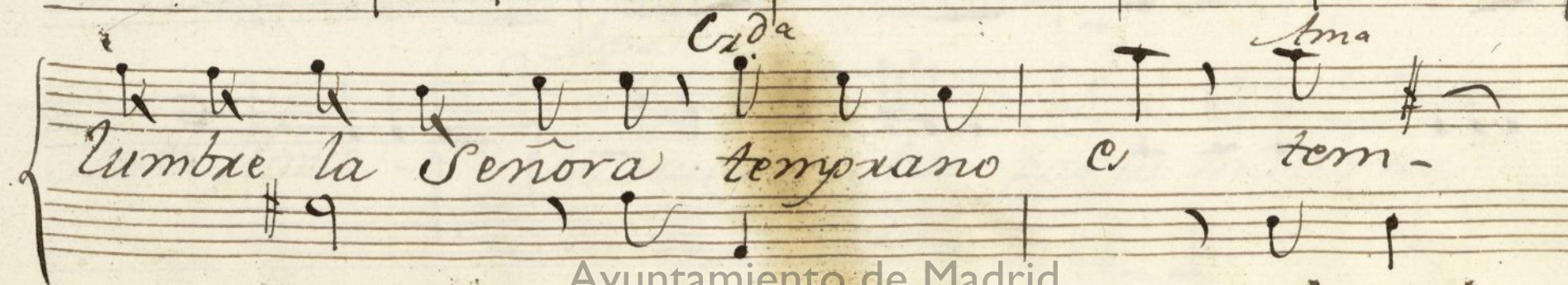
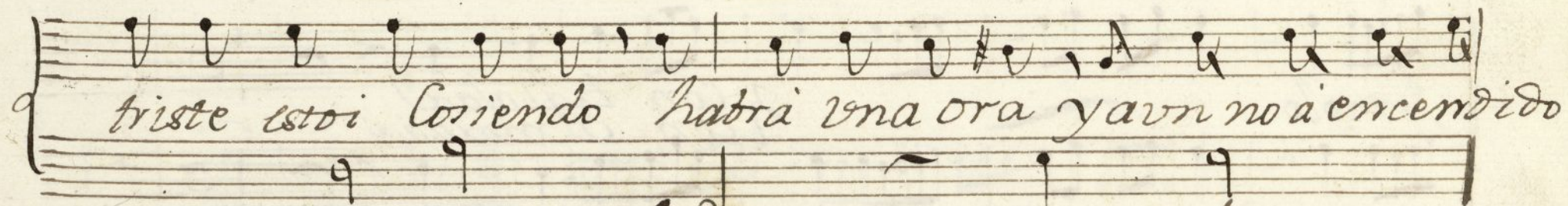
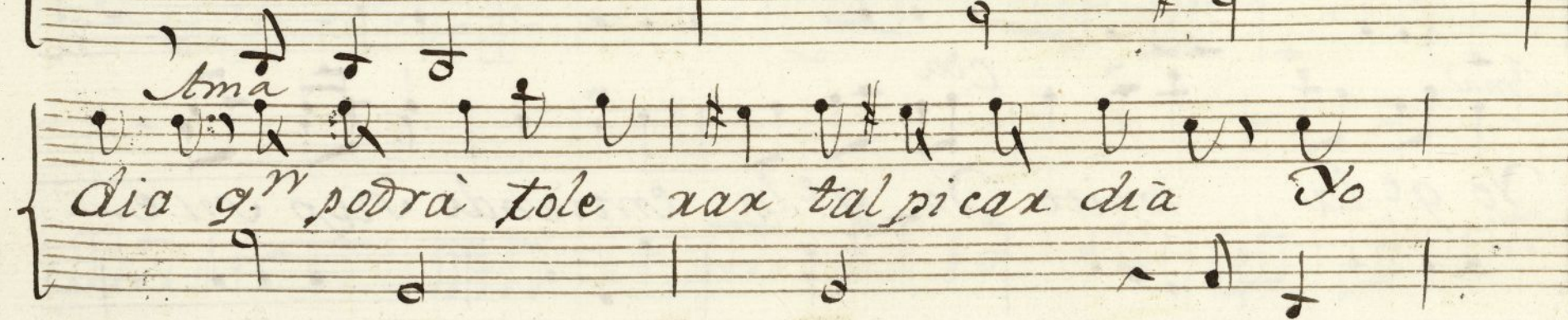
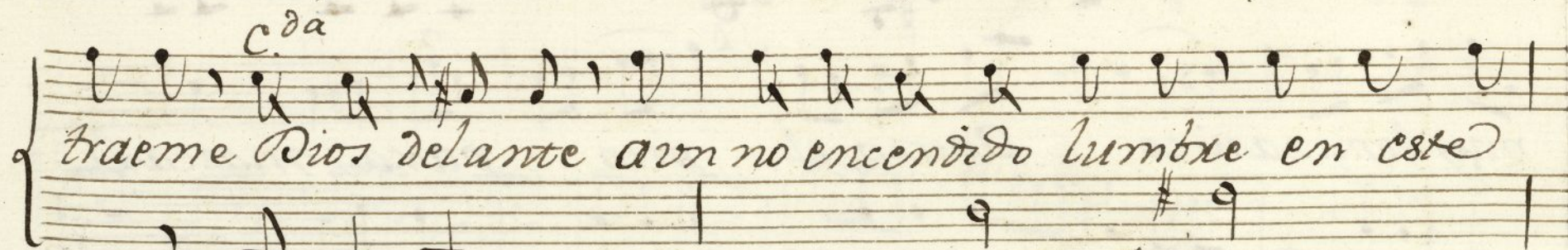
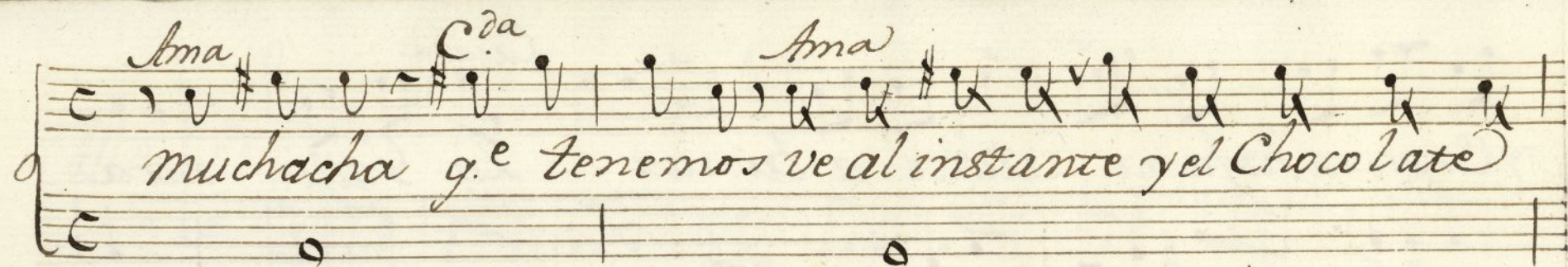
*All.<sup>o</sup>*

*p<sup>o</sup>* *fmo*

*And.<sup>te</sup> Minue.* *Madrugada el Ave por la mañana*

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*Cuáda*  
 y Empieza hufana dulce a tuinar La Galli nita  
 muy tempanico Aguzá el pico para mascax  
*Ana* *Cda*  
 Yo q.e la imito Yo q.e la entiendo sigp su e-  
 templo } con trabañax  
 } con almorrax



prano y con las nueve.

*All.<sup>to</sup>* *Cx<sup>da</sup>* Como a Xenix se atreve el g.<sup>er</sup> no ma-

duque (ri) con enfado como como si me hace trasno-

char en tanto grado g.<sup>er</sup> se esta v<sup>sted</sup> con gracia y

con despejo hasta el amanecer -

*Amor*  
con el Cortejo *Ya a Xabia*  
*fmo*  
me provoca desatenta soberbia banay  
loca vete vete vete q. no e de oix tus  
*c. da po*  
li viandades hable verda  
per di las amistades las

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*Alma*  
Infelice della pobre q' su onor ha defi-  
ar si si ay de mi de domesticos con-  
trarios mipo dexlos escu-  
sax suerte inumana pena tirana fiera desgracia  
Ado fatal O dame paciencia Cielos O Remediad

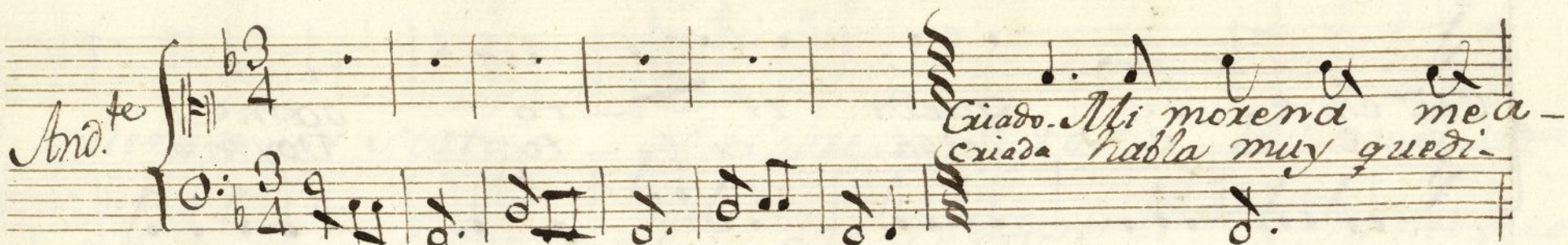
*tanto mal*

*Alto Seg.<sup>o</sup>* *Cx<sup>da</sup>* *Lleban los militares.*

*en el Sombrero un Galonzito falso -*

*un Galonzito falso como son e llos.*

*Vandallo aindallo  
q' a q<sup>n</sup> nada le debo  
nada le pago.*

*And.<sup>te</sup>*  *Criado. Mi morena mea-  
criada habla muy queda-*

*dicho  
rico* *q. le venga a verla  
no lo oiga el Ama* *pues siempre en la cocina  
q. esta echando perra*

*sola me espera. mas ya la miro  
no oira palabra Ama. Pruido siento* *agui esto  
q. n. verda*

*dueno  
mas q. e* *amado  
miso* *Criada, seas bien veni-  
bueno ba el-*

*do.  
to.* 

*Cx<sup>do</sup>* *chi* c. c. *quedi* *ti* - *to* *dame*  
*Ama.* c. c. c. *despa* *ci* - *to* *Voyme*

*Cx<sup>da</sup>*  
*dame un abrazito* *chi* c. c. *dulce* *preñ*-  
*Voyme negando.* c. c. c. *dueno* *mi*-

*da* *toma* *toma* *no nos sienta* *g.<sup>e</sup>* *gloxia* *ba*  
*o* *g.<sup>e</sup>* *dulces* *dulces lazos.* *g.<sup>e</sup>* *gusto, Ama.* *g.<sup>e</sup>*

*bueno* *g.<sup>e</sup>* *gusto* *g.<sup>e</sup>* *brabo* *mueran*  
*bueno* *c.<sup>da</sup>* *g.<sup>e</sup>* *perra.* *c.<sup>do</sup>* *g.<sup>e</sup>* *malo* *c.<sup>do</sup>* *Cosionar*  
*Ama.* *Cosí-*

mueran los sustos y Sobresal to Vivian Vivianla  
 nos en la trampa. - y Yo me escapo. cda y Yo me quedo  
 don en la trampa no eis de Escapaxos - Castigare atre.  
 glorias y lo hala - go. Ama  
 sola aqui es el Caso. Prepit Picara Infame  
 Vida tus Vuines trato. All.  
 perra maldita como en mi Casa tal ignominia  
 de usted lo aprehendo de g.ve irrita Si usted lo eniña

*Amā*  
no es Culpa mia dixelo a tu Amo, y asi arie-  
*Cx<sup>da</sup>*  
bida Saldras de Casa Vaya ueste y digalo pero uested ad  
Vierta q.<sup>le</sup> en la ora misma sus galanteos le guento  
*Amā* *Cx<sup>da</sup>*  
hija tal cosa no hagas veamos Amigas Calle y Ca  
*Amā* *Cx<sup>da</sup>*  
lleemos ve ala Cocina y ueste ala Sala y no haya

*Criado Sale.*

*Vinás y no haya Vinás Pues alas paces es bien q. Ca.*

*Amma*

*Sirta 9.<sup>na</sup> Causado todas las Vinás Yo me com.*

*todos.*

*bengo pues en albricias vayan aora las Segui-*

*dillas las Segui di llas.*

*All.<sup>o</sup> Seg.<sup>o</sup>*

Quando el Patio se llena quando  
si de morqueteros.  
Falta de aco modo suplen con cito  
Empiezan al principio las ole a das  
luego entran los gritos, y

The image shows a handwritten musical score on aged paper. It consists of five systems of music, each with a single staff. The notation is in a style typical of 19th-century guitar music, featuring various note values, rests, and bar lines. The lyrics are written in a cursive hand below the notes. The paper shows signs of age, including some staining and wear at the edges.

la algaraxa vnos dicen a fuera otros que  
 salga pero otro ve pie con mucha gracia <sup>Avenido</sup> el apuntador.

la falta de aco modo  
 suplen con esto.

Aquí ~~fin~~ <sup>fin</sup> tenga

Cada uno a su Casa

~~Y Abren~~ mis prendas.

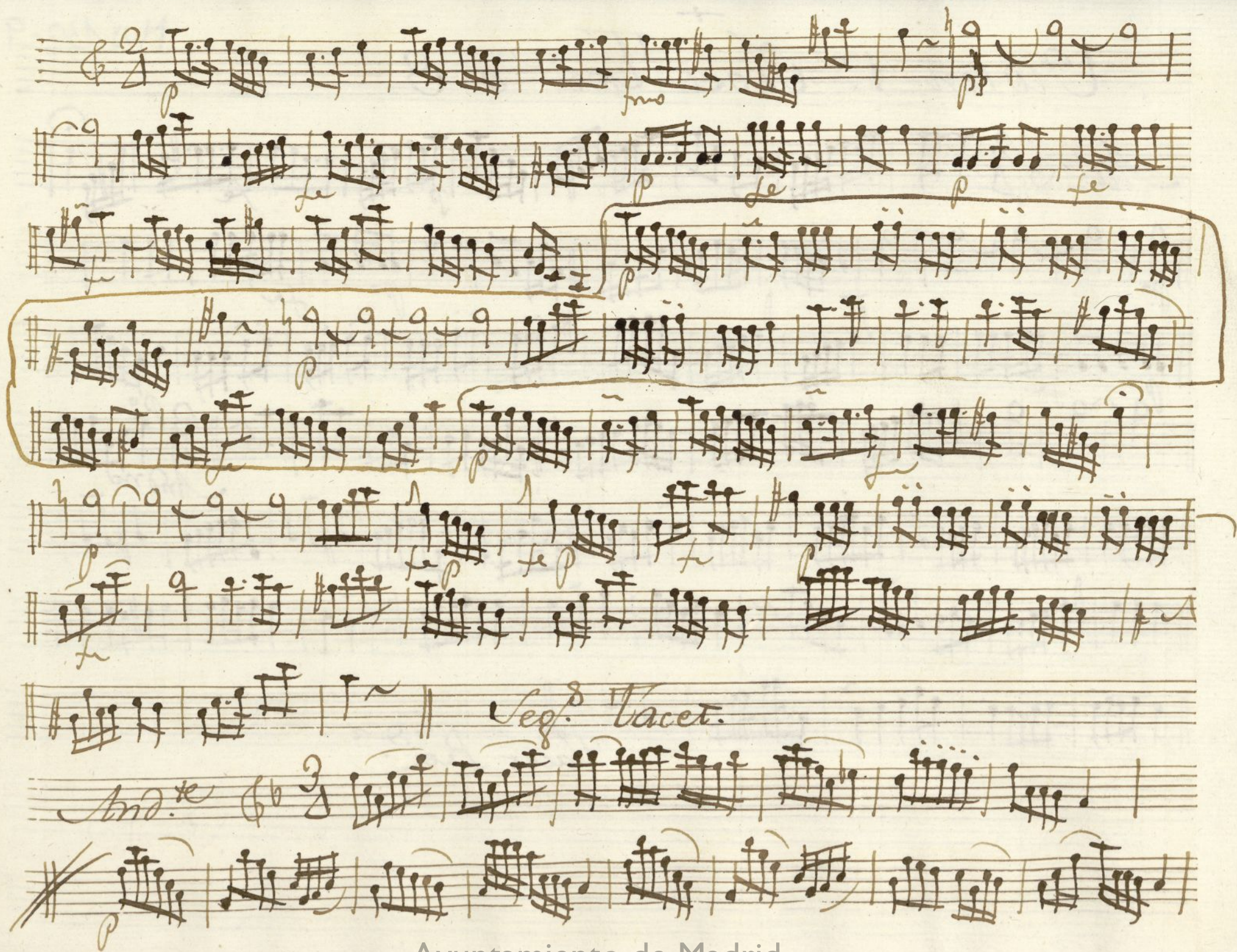
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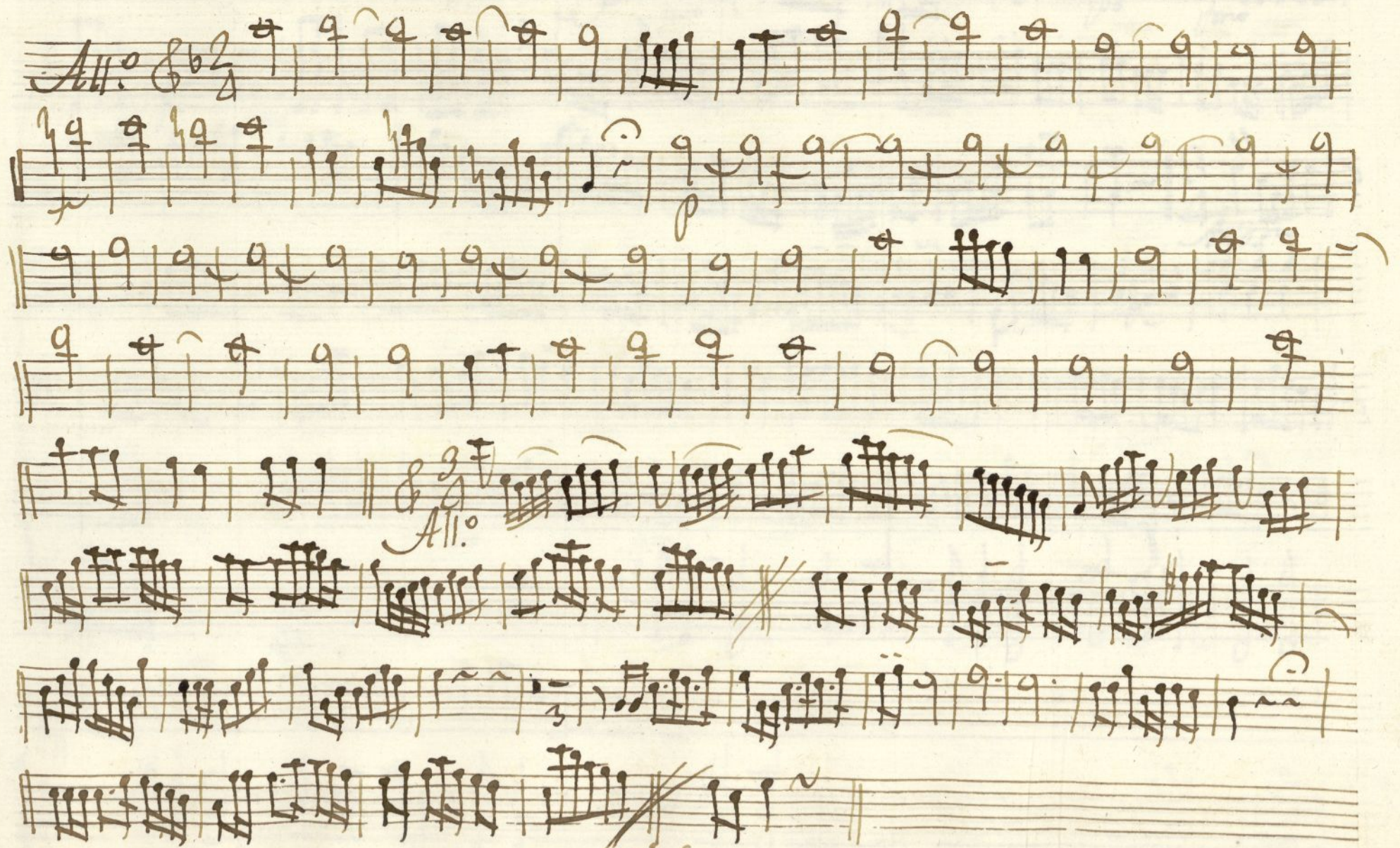
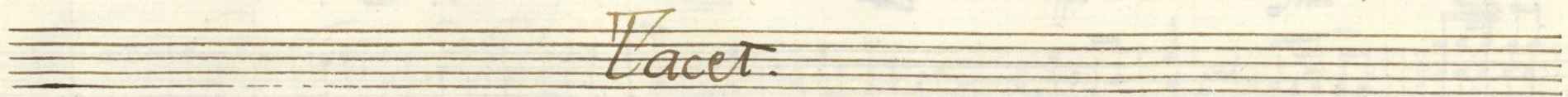
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Violin 1.º Oboe Ton.ª a 3.

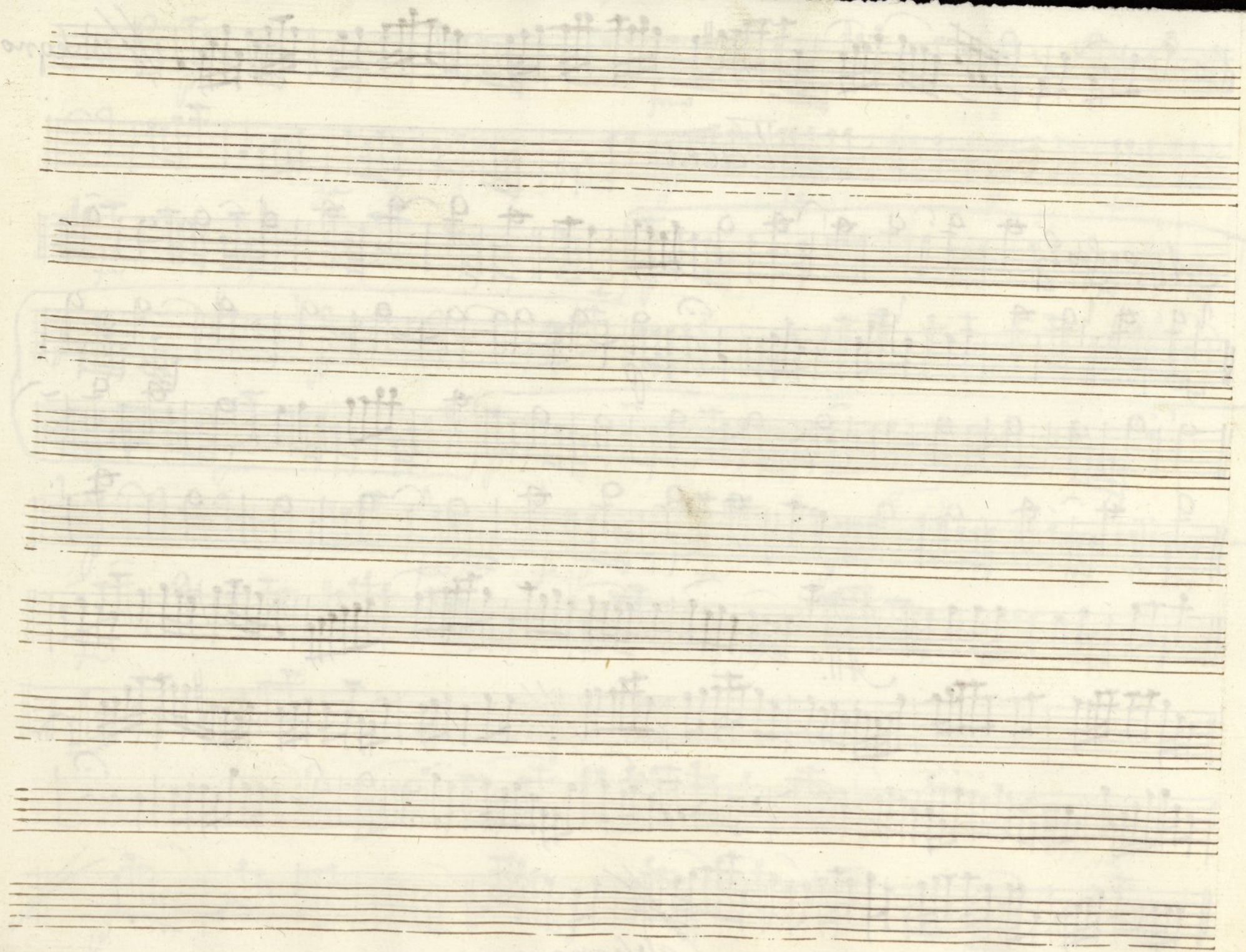
Alto 6 2 III

*p* *f* *p* *f* *And. no* *Tacet Per 2.º*





*allegro.*



Violin 1.º Tonadilla a 3.

Mus 130-9

Handwritten musical score for Violin 1.º, titled "Tonadilla a 3." The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, a 2/4 time signature, and various musical symbols such as notes, rests, and dynamic markings like *Allo*, *mo*, and *And. 1.º*. The manuscript is on aged, slightly stained paper.

Come Prima. *p<sup>o</sup>*

A handwritten musical score for a piece titled "Come Prima. *p<sup>o</sup>*". The score is written on ten staves, organized into five systems of two staves each. The notation is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings such as *fmo* (for *f* or *mo*) and *p<sup>o</sup>*. A large section of the score, spanning from the third staff to the eighth staff, is enclosed in a hand-drawn rectangular box. The final system of the score includes the instruction "All.<sup>to</sup> Seq.<sup>5</sup>" and a 3/4 time signature. The word "Punteado." is written below the first staff of this final system. The notation in the final system is partially crossed out with diagonal lines.

*And.<sup>te</sup>* 3/4 *pp*

*Al.<sup>to</sup>* 6/8 *mod.to.*

*la 2.<sup>a</sup> vez fmo.*

*Reprise:*

*Reprise al. elegancia*

*All.*  $\text{2}^{\text{nd}}$

*All. Sec.*  $\text{3}^{\text{rd}}$

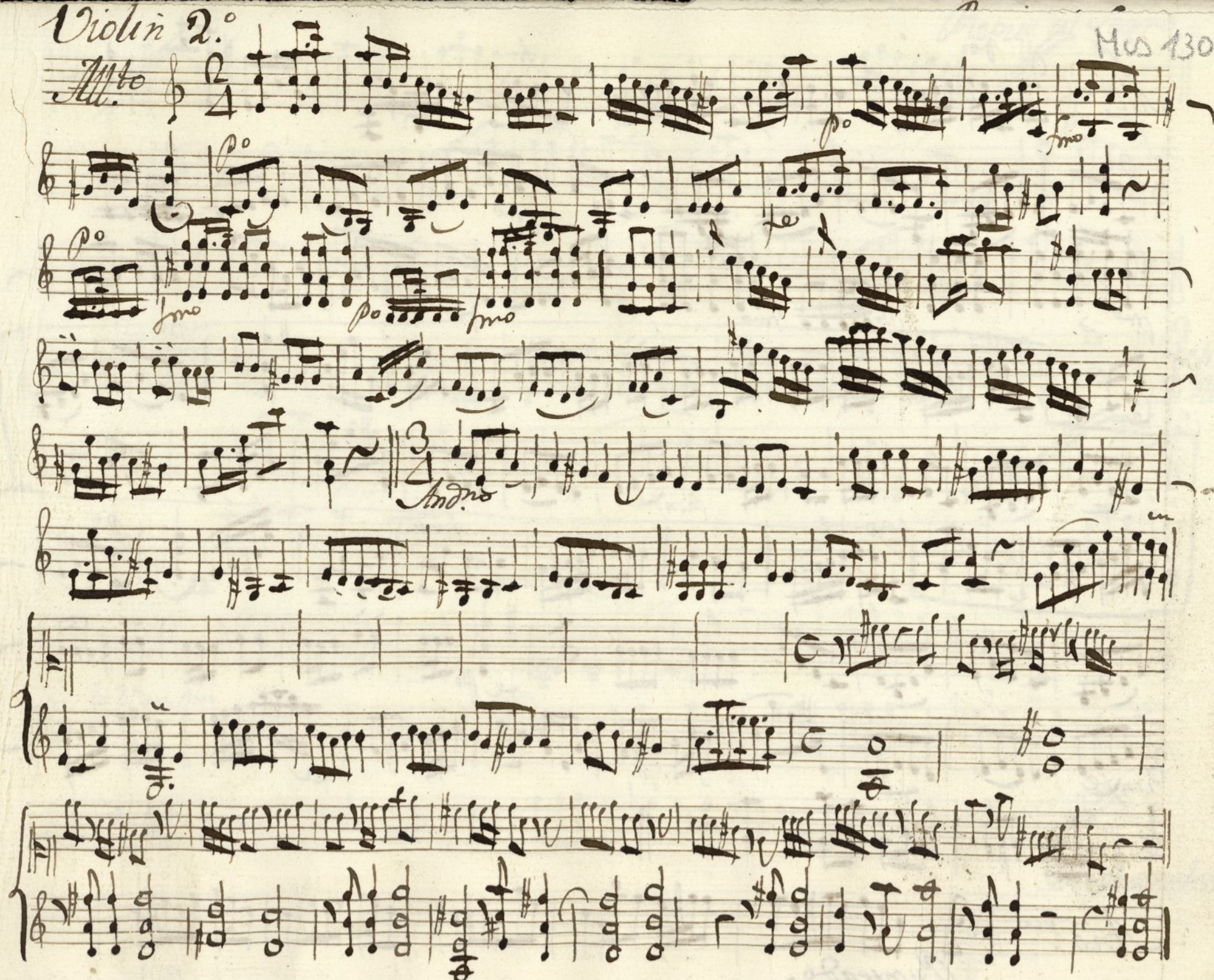
*Para.*

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*Allegro*  
*90 mas.*

Violin 2.<sup>o</sup>

Mus 130-9





*Repite al Segno -*

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

*Repite  
aloi Parrafos.*

*All.<sup>to</sup> Poco.* *pmo todo*

*la 2.<sup>a</sup> vez fine*

*Repite al Segno.*

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings like *te*, *p<sup>o</sup>*, and *f<sup>mo</sup>*. The score is divided into two sections: the first section is marked *All.* and the second section is marked *Seg.*. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

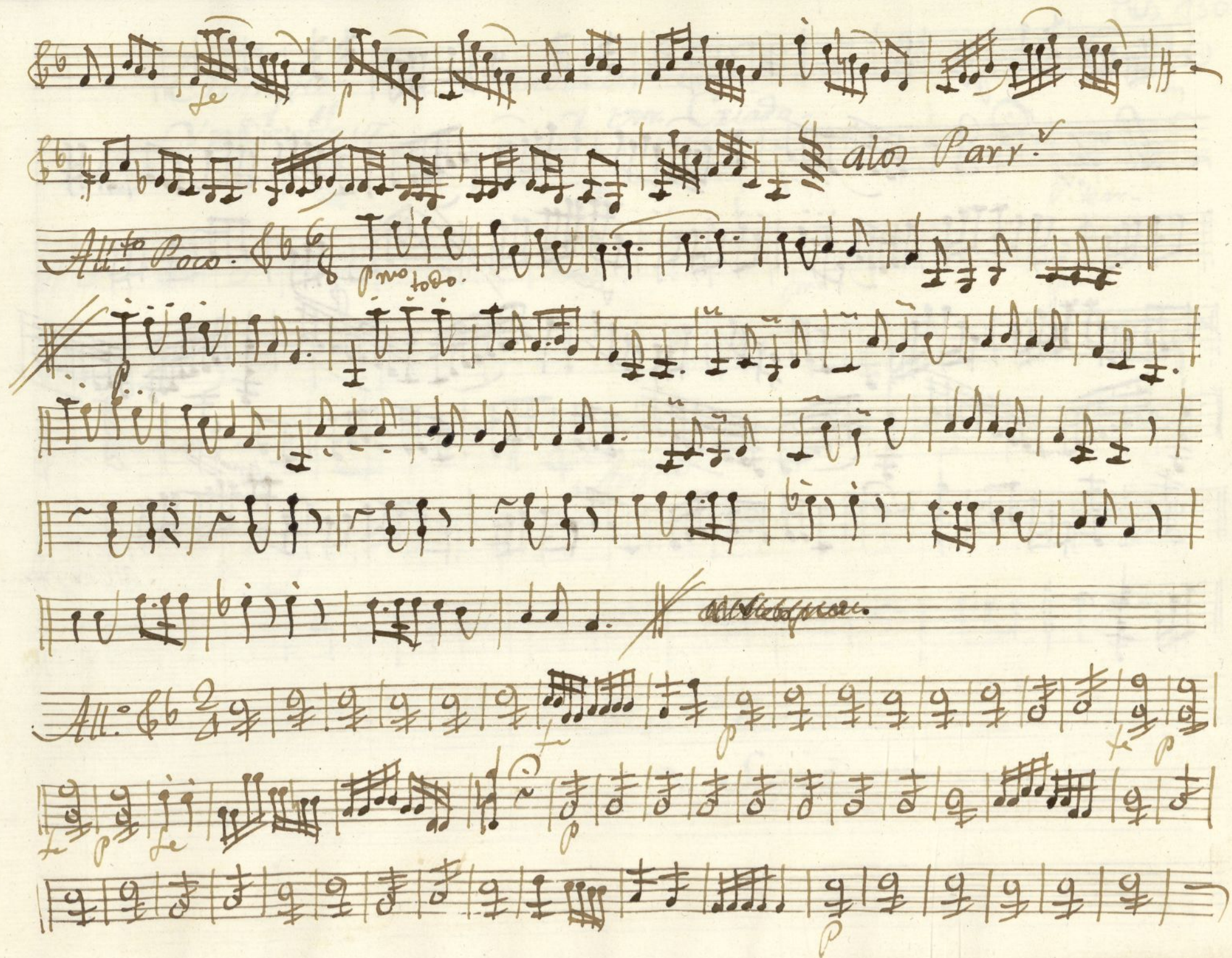
Violini 2.<sup>o</sup> ton.<sup>a</sup> a 3.

T

Mu 130-9

Handwritten musical score for Violini 2.<sup>o</sup> ton.<sup>a</sup> a 3.<sup>o</sup>. The score is written on ten staves. The first staff begins with a treble clef and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *And.<sup>te</sup>*, *And.<sup>no</sup>*, and *And.<sup>te</sup>*. The score is written in brown ink on aged paper.







*Allegro.*

*Trompa 1.<sup>a</sup> Tonadilla a 3 una Ama una Criada*

*Un Cesolaut.*

*y un Criado.*

*All.<sup>o</sup>*

*4*

*P.<sup>o</sup> terr.*

*fmo*

*fmo*

*And.<sup>o</sup>*

*P.<sup>o</sup> terr.*

*Res.<sup>do</sup> Tacer.*

*y Sigue ~*

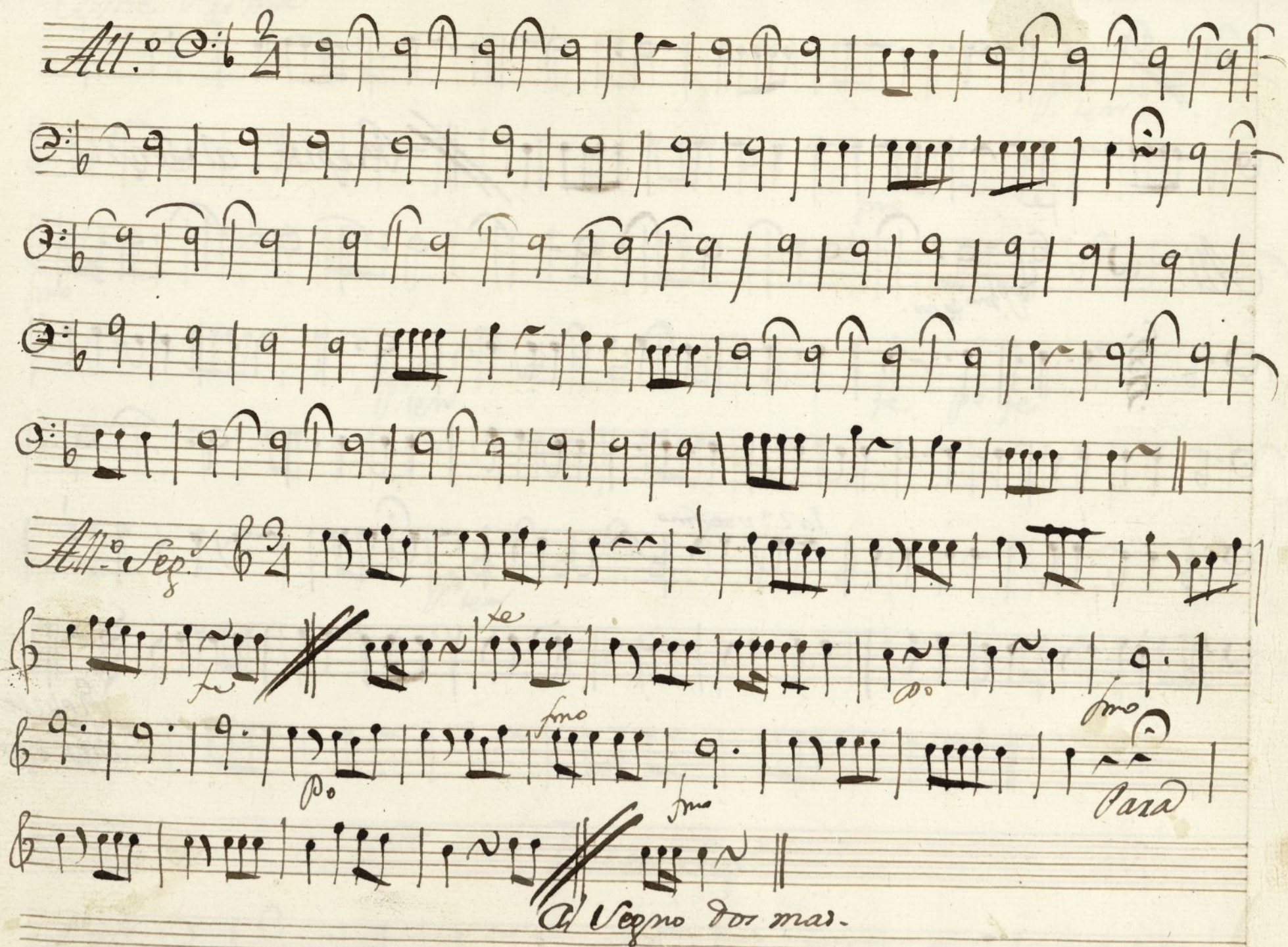
Come Prima

Handwritten musical score for 'Come Prima' in 2/4 time. The score consists of nine staves. The first staff begins with a treble clef and a 2/4 time signature. The music is written in a single melodic line. The lyrics 'po-ten-' are written under the first staff, and 'te po te' are written under the fourth staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'mo' and 'fmo'.

Tacer Seq.

Handwritten musical score for 'Tacer Seq.' in 3/4 time. The score consists of one staff. The music is written in a single melodic line. The tempo marking 'And' is written at the beginning of the staff. The score includes various musical notations such as notes, rests, and a double bar line.



*All.<sup>o</sup>* 

*All.<sup>o</sup> Seg.*

*fmo*

*fmo*

*fmo*

*Para*

*Al Vespno dos mas.*

<sup>7</sup>  
Trompa 2.<sup>a</sup> Tonadilla a 3

Un Ama una Criada y un Criado.

In Cesoltant.  
All.<sup>o</sup>

2

p.o. ten

And.ro

p.o. ten.

Prez. do Tacet y Sigue ~

*Come Prima.*

Handwritten musical score for 'Come Prima.' in 3/4 time, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a single system. The final staff of this section ends with the instruction 'Tacet Seq.'.

*p. ten*

*fmo*

*p. ten*

*te p te*

*Tacet Seq.*

Handwritten musical score for 'And.' in 3/4 time, featuring two staves of music. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a single system. The second staff begins with a double bar line and a key signature change to one flat.

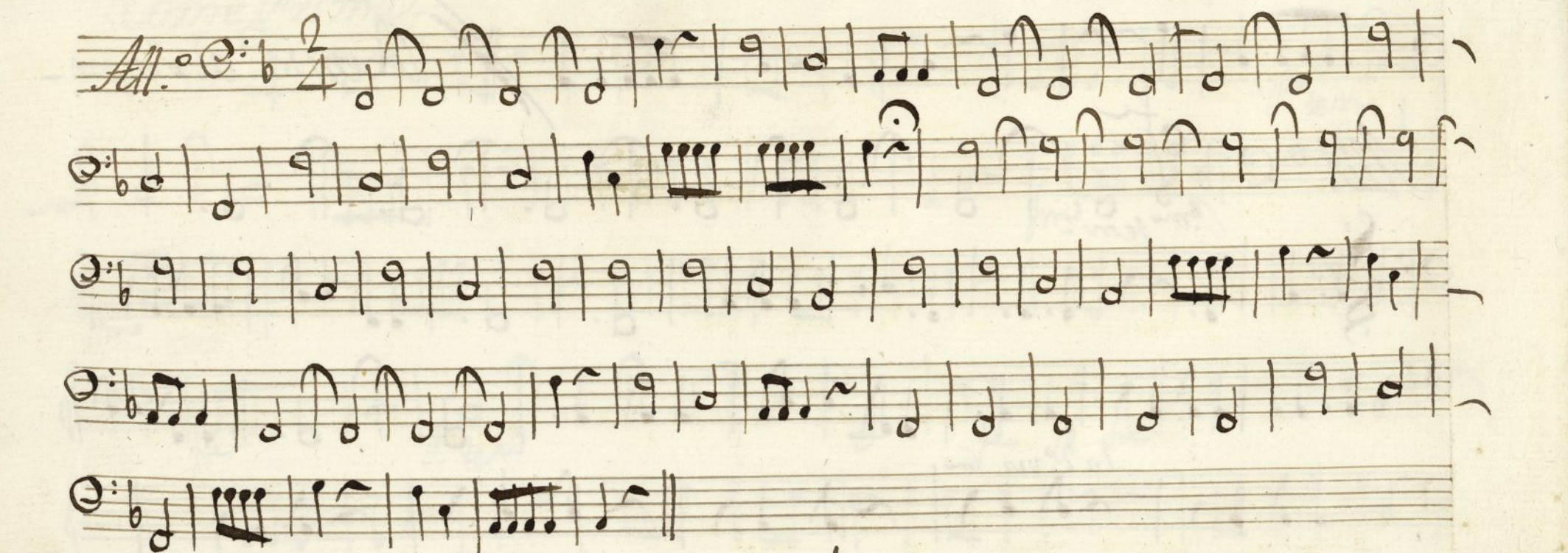
*And.*


*Repite al Segno-*

*All.<sup>o</sup>* *6<sup>ta</sup>* *Primo terr-*

*la 2<sup>a</sup> vez* *fmo*

*Repite alos Parrafos.*

*All.<sup>o</sup>*  $\text{C}^{\flat} \text{ } \frac{2}{4}$  

*Seg.<sup>o</sup> All.<sup>o</sup>*  $\text{C}^{\flat} \text{ } \frac{3}{4}$  

*al segno dos mas -*

Baxo Tonadilla a 3.

Mus 130-9

A handwritten musical score on aged paper, titled "Baxo Tonadilla a 3." in the upper left. The score is written in a cursive, historical style. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff is marked "Alto" and contains a melodic line with various ornaments and slurs. The second staff is marked "fmo" and contains a more complex, rhythmic line. The third staff is also marked "fmo" and continues the complex line. The fourth staff is marked "And. no" and shows a change in tempo. The fifth staff continues the melodic line. The sixth staff is marked "Rez.º" and contains a series of whole notes. The seventh staff is a continuation of the melodic line. The eighth staff is a continuation of the complex line. The ninth staff is a continuation of the melodic line. The tenth staff is a continuation of the complex line. The score ends with a double bar line. The paper shows signs of age, including discoloration and some staining.

*All.<sup>mo</sup>*  $\text{C} \frac{2}{4}$  *p.* *fmo* *p.* *fmo* *p.* *fmo*

*All.<sup>mo</sup> Seg.<sup>o</sup>*  $\text{C} \frac{3}{4}$

*Prepito al segno.*

*And.<sup>te</sup>*  $\text{C} \frac{3}{4}$  *p.*

*Prepito.*

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings.

Key markings and annotations include:

- All.* (Allegretto) at the beginning of the first staff.
- p. fudo.* (piano fudo) written below the first staff.
- la 2.<sup>a</sup> vez fin* (the 2nd time fin) written above the third staff.
- Reprise al Leggero* written to the right of the fourth staff.
- Volte ~* written below the eighth staff.

The score concludes with a double bar line on the eighth staff, followed by empty staves at the bottom of the page.

