

Mus 140-10

la Segura, la Guzman, y Corrado

tonadilla a tres

Un pais, y Unapaisa

y Un tuno;

Del S.^r Marcolini.

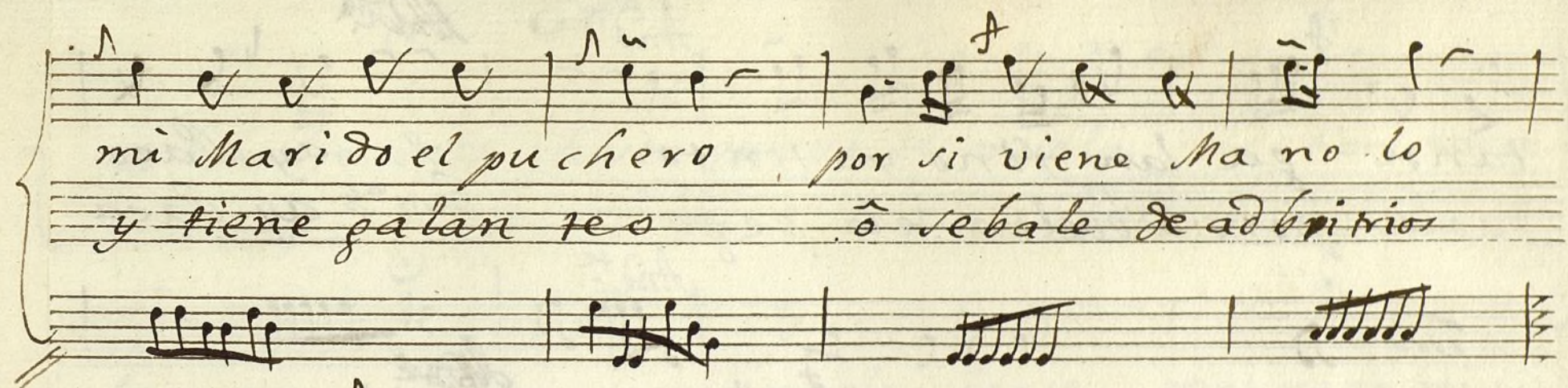
Allegro \sharp

3
4

3
4

Segura de laia

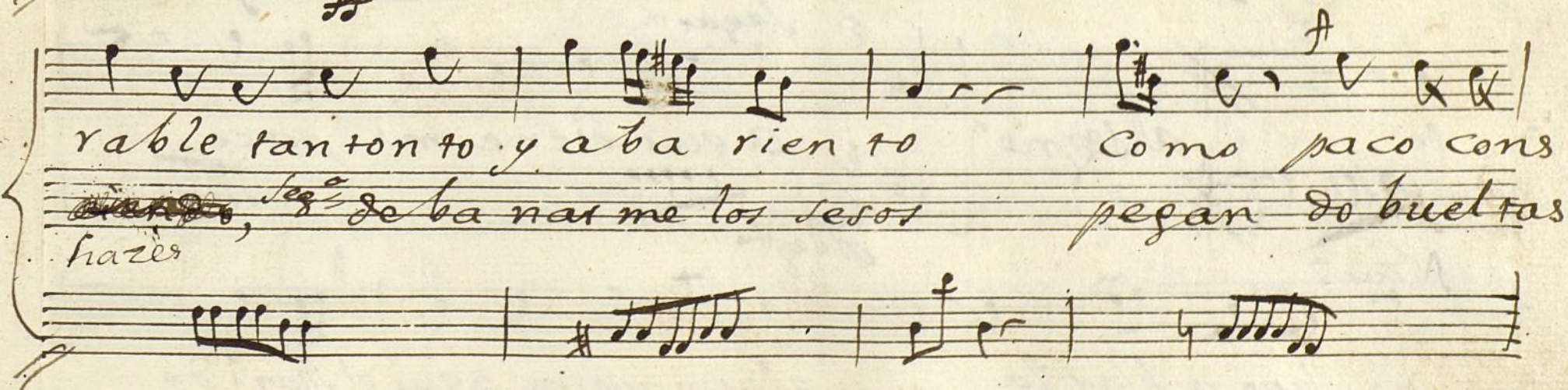
En tre tanto que guisa
Qu^a señores el ques probe
de tunc //



mi Marido el puchero por si viene Ma no lo
y tiene galan teo o se bala de ad brios



finjo que toi co riendo el a tan mi se
o ayuna al mejor tiempo Cor^{do} Muger ~~que a tas ha~~
dime que



rable tan ton to y a ba rien to Como paco cons
~~hazas~~ ^{leg^o} de ba nar me los sesos pegan do bueltas

And^{te}
 tan se ga lan fi no ya ten to
 solo por ria bueltas te la pego
 ay Paco
 Sue^a ay Paca

And^{te}
 mio tan to te quiero Como me Cuestas de senti mien
 mia tan to se quiero Como me Cuestas de senti mien

Segura
 to *allegro* aqui viene mi paco
 yo lle go a bla r la
 q' a un quessa aqui el Ma ri do

Alleg^{ro}

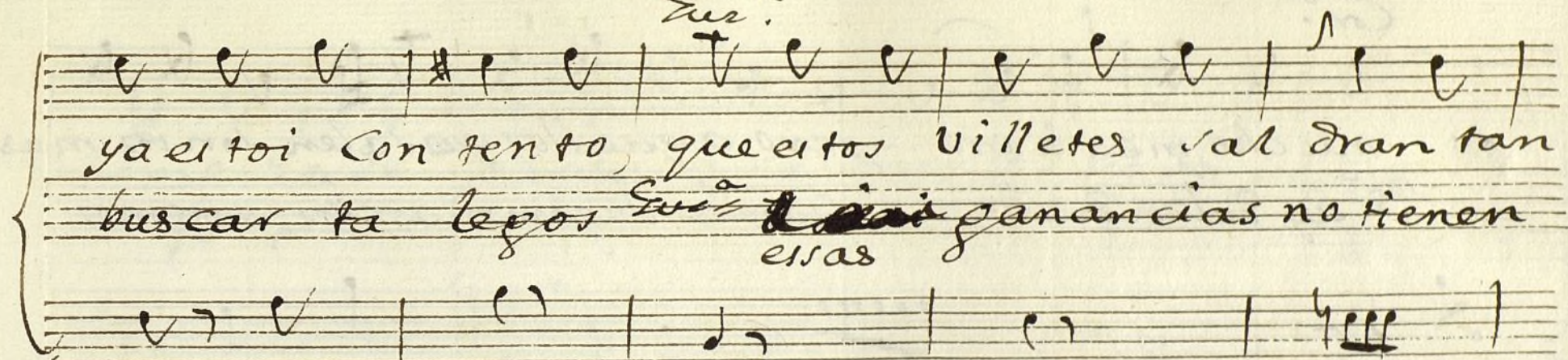
es hom bre de... hasta que yo te mue la Con una
 fran ca mu cho me que lo ber te mas no en mi ca
 sa, pa co mio, Co ma dre, tu ía, soi, ca lla; Parola
 Ven go — de la lo re
 Cor. 2o ã cho — diez quin ze vein

ria ie lu — gado a terno seco
ti uno Ca tor — ze treinta y dos bueno

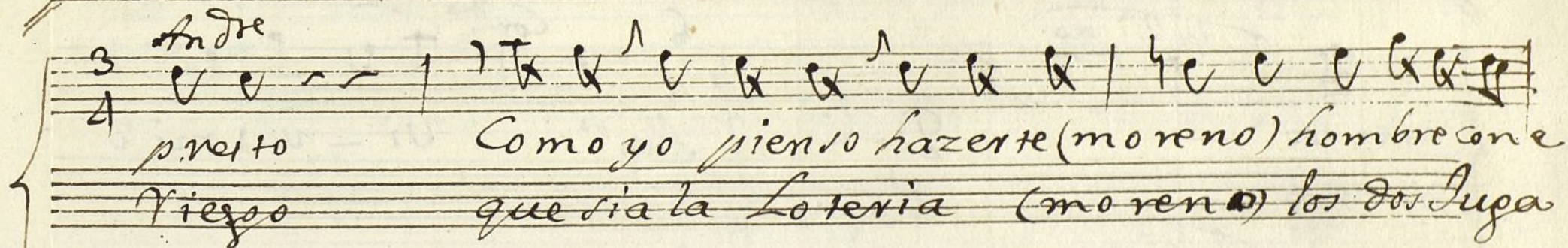
pa ra — ti dos Cientos reales por si —
ria cier — to Con esta suerte bue na

— te ga nio con ellos ^{Cor do} quei lo que dizes
— suerte me pro meto solo me fal ta

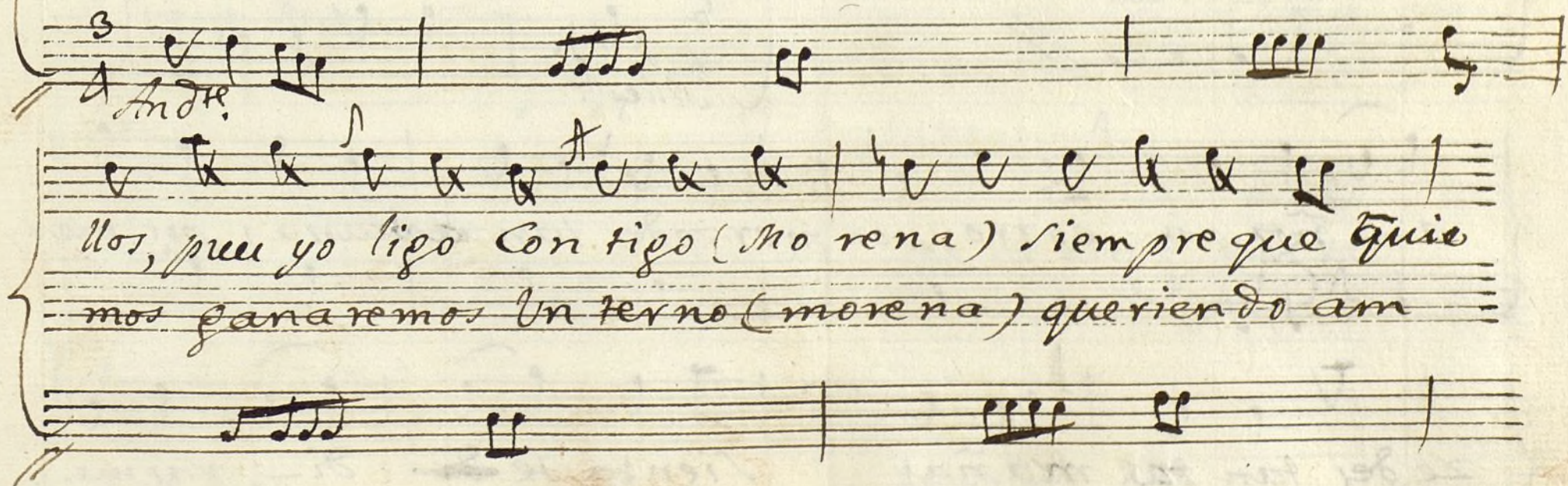
Sur.^a



ya el toi Con tento, que estos villetes sal dran tan
buscar ta legos ~~Sur.^a~~ ~~ganancias~~ no tienen
esas



Andr.^e
3
4
preto Como yo pienso hazerte (moreno) hombre con e
riesgo que ria la Loteria (morena) los dos Jupa



Andr.^e
3
4
llos, pue yo ligo Con tigo (Mo rena) Siempre que quie
mos ganaremos Un terno (morena) queriendo am

Cor.^{do}

no mucho me alegro — pero aquellos que salen son los mas
 bonos ^{Seg^{da}} ay dulce dueño — si ambos jugamos ambos yaremos

la 2.^a no

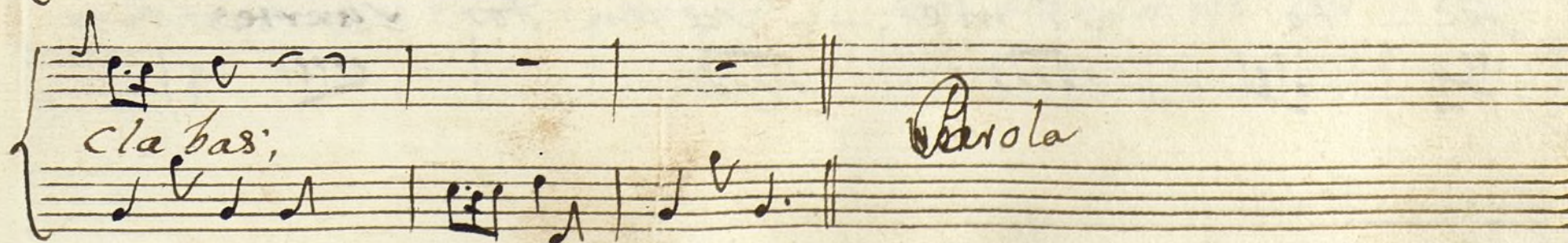
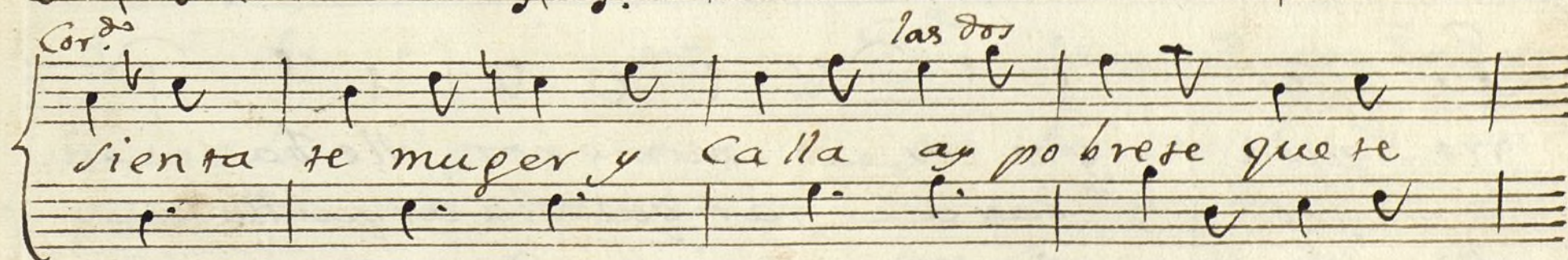
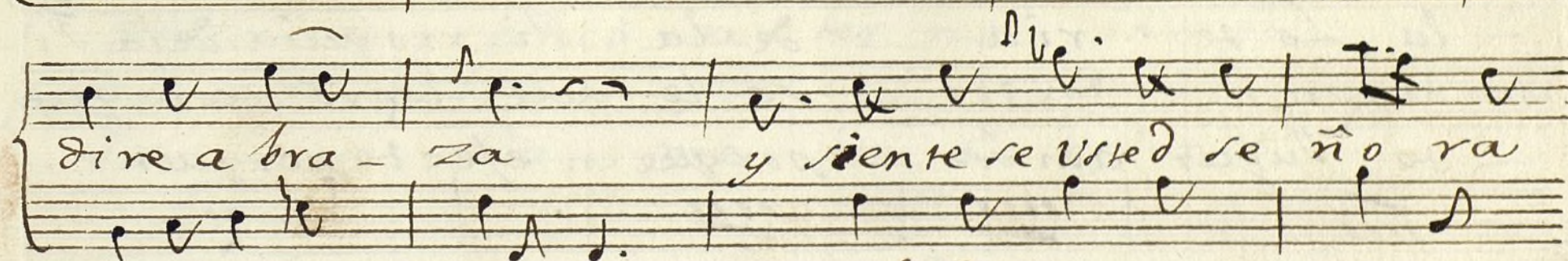
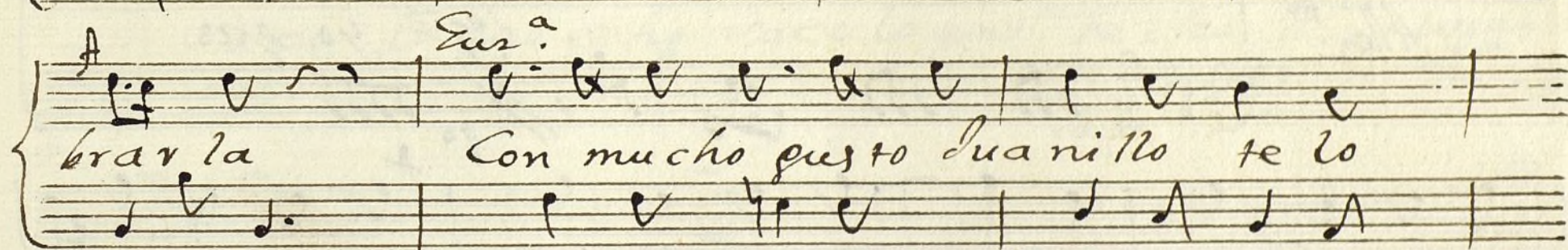
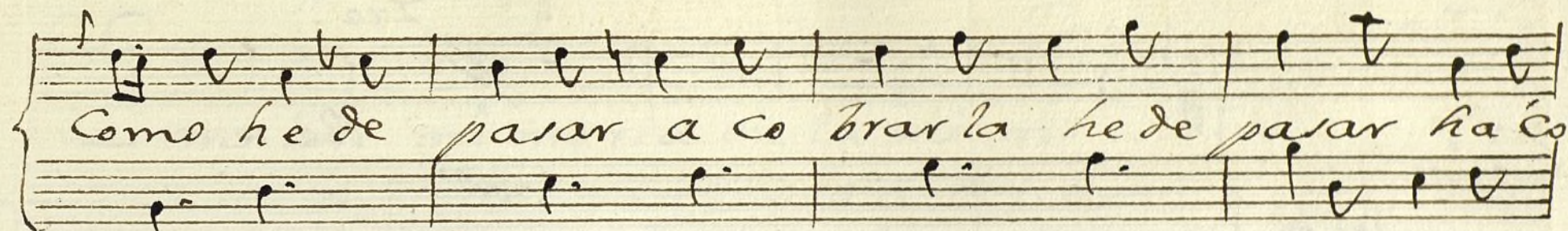
cier tos — D.C. *Allegro*

la 2.^a no

Cor.^{do} *Alleg^{ro}* Vi — vas mi z

a — ños pa corro por mercede, tanta mañay por mer

cede tanta mañay Sienta te ~~te~~ di — rarme



Coplas

Alleg.^{ro}

Quar.^a

Be te a —

Cor.^{do} y si —

seg.^{da} yo que —

la Lo se ria — de la Pi rroquia de la Pi —

ningunos des tos — sa le que logro sa le que

to lugar am bos — porque en efecto porquen e —

rrro — quia yes tos — numeros Ne ba —

lo — gro seg.^{da} bara — far quen la arquilla —

fec — to si me — sa len dos suertes —

— en la mi mo ria en la mi mo — ria uno
 — se ha lla el the ro se ha lla el the ro — ro ^{ter. 3.º} es ver
 — sa co lo que echo sa co lo que he cho ^{Cor.º} luego a

dos quar to y cin co a ter no ian bo
 dad pues sa be mos por el a da jo
 la Lo se ría me boi Co rrien do

no me los equi bo ques, ya boi con tan do ya
 que si dia blos son bo las bo las son dia blos bo
 a dios pa cor ro a mi go ten, car go es to ten

1^{ra}

boi con tanto que te parece paca de lo que tra
 la son diablos que te parece paca de lo que tra
 cargo es to que te parece paca lo que he traza

2^{da}

zo mui bien y puer no mira dame un abra
 zo mui bien y puer no mira dame un abra
 zo mui bien y puer sea ido dame los bra

Coro

2o, Vamos Vamos des pacio es que tan bien no
 2o, Vamos Vamos des pacio ei que tan bien no
 2o, Vamos Vamos des pacio ei que Como te

los 3.

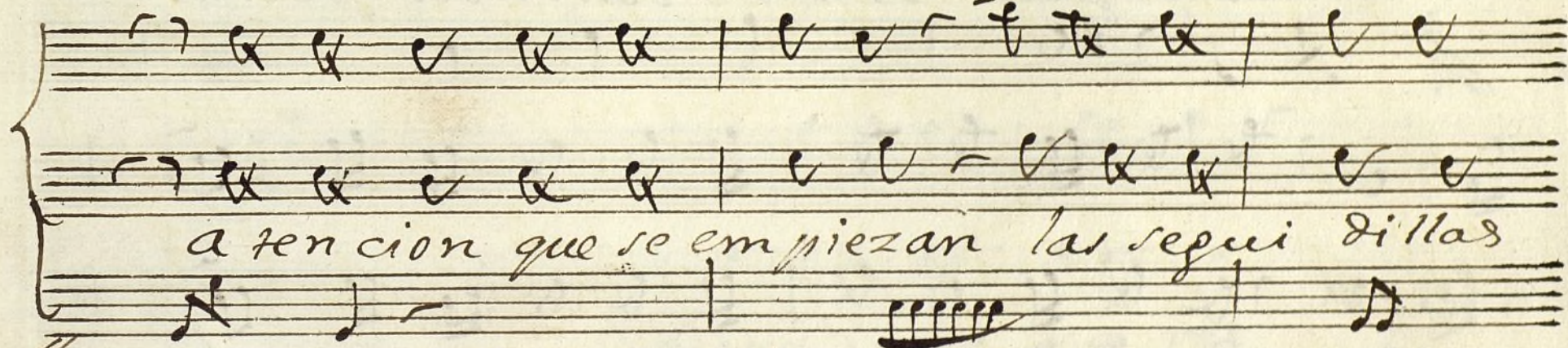
so tros Vamos Con tando ~~pues~~ pros i ga
 so tros Vamos Con tando los 3. ~~pues~~ pros i ga
 marchas Cum ple tu en Car go ~~Cor.~~ ^{Cor.} pues ya me mar

6 Alto ~~Quarta~~ ^{Quinta} ^{seg^a}
 mos
 mos D.C.
 cho; 2 veces
 damelos
 Allegro

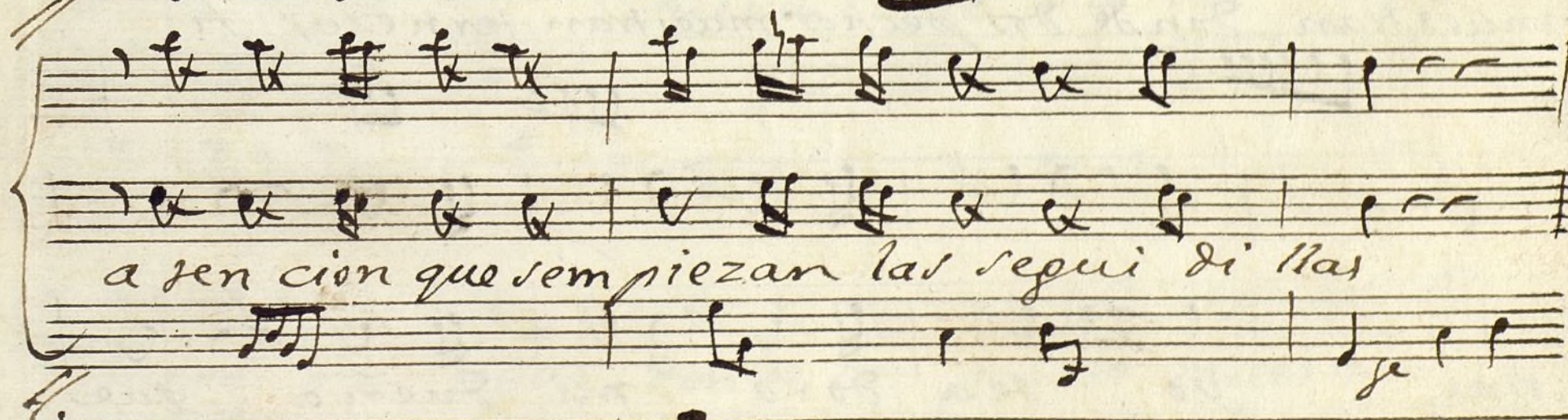
brazos dueño que rido que tu industrias ya mean Ven

^{Quinta}
 di do toma los cielo mi prenda amada dando se en

Segui. Allegro



a ten cion que se em piezan las segui di llas



a ten cion que se em piezan las segui di llas

A handwritten musical score on aged, slightly stained paper. The score is written in a cursive, historical style. It consists of six systems of staves. Each system has a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are written in Spanish. The first system has a double bar line at the beginning. The second system has a double bar line at the beginning. The third system has a double bar line at the beginning. The fourth system has a double bar line at the beginning. The fifth system has a double bar line at the beginning. The sixth system has a double bar line at the beginning. The lyrics are: "las segui di llas donde dos pechos", "muestran donde dos pechos muestran terneza, fi", "nas, yo tea dorro mi dueño que". There are some corrections and additions in the lyrics, such as "fi" and "nas, yo tea dorro mi dueño que". The music is written in a style that suggests it is from the 18th or 19th century. The paper is aged and has some staining, particularly along the edges. The handwriting is clear but has a historical feel. The staves are hand-drawn and the notes are written in a cursive style. The lyrics are written in a cursive script. The overall appearance is that of a historical manuscript.

las segui di llas donde dos pechos

muestran donde dos pechos muestran terneza, fi

nas, yo tea dorro mi dueño que

Handwritten musical score on aged paper. The score is written in a single system with three staves. The first staff contains the lyrics "rido, y veras las fineras" and the second staff contains "rido y veras las fineras del". The third staff contains "pecho mio fuera pe sa res". The fourth staff contains "fuera fa rigas donde dos pechos muestran". The music is written in a simple, handwritten style with various note values and rests. The paper is aged and shows some staining.

rido, y veras las fineras
rido y veras las fineras del
pecho mio fuera pe sa res
fuera fa rigas donde dos pechos muestran

ternerzas finas donde dos pechos muestran terneras

finas.

se alseño

as

Ayuntamiento de Madrid

Violin Primero. tonadilla + a 3. los paños y un terno Mus 140.10

Allegro 3/4 F\#

Allegro 3/4 F\#

Andte 3/4 F\#

Allegro 3/4 F\#

Allegro 3/4 F\#

Parola

Volte

11 *Puncedra*

Алештено

٢٥

8

70.

十

8

1

1

7

一

11

1

—

十

+

—

大

1

Andre.

Expo

Allegro

la 2^a vez no

Allegro.

१०

L

٥٧

反

٢٠

18

Le

Parola //

Coplas Alleg.^{ro}

862

11

१०

1

1

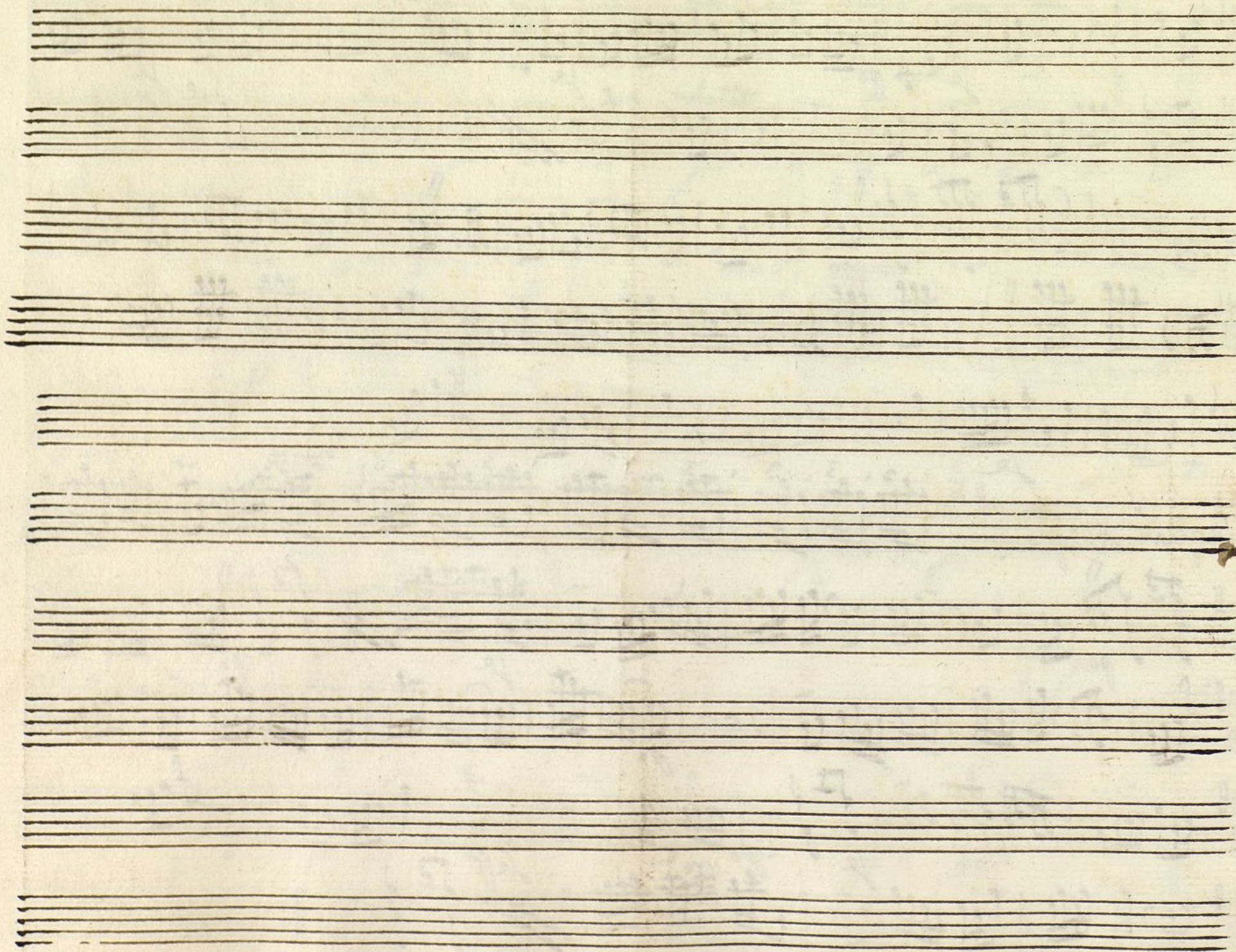
9

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, 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* (marked on the third staff)
- 2 vezes mas* (written across the second staff)
- Segue Allegro* (marked on the sixth staff)
- allegro* (written below the bottom staff)

The manuscript shows signs of age, including ink bleed-through from the reverse side and some staining.



Ayuntamiento de Madrid

Violin Primo. tonadilla.

+à 3 los Daxos y un toro

ms 140-10

Violin Primo. Sonatina

Allegro $\frac{3}{4}$

And.te

Allegro $\frac{3}{4}$

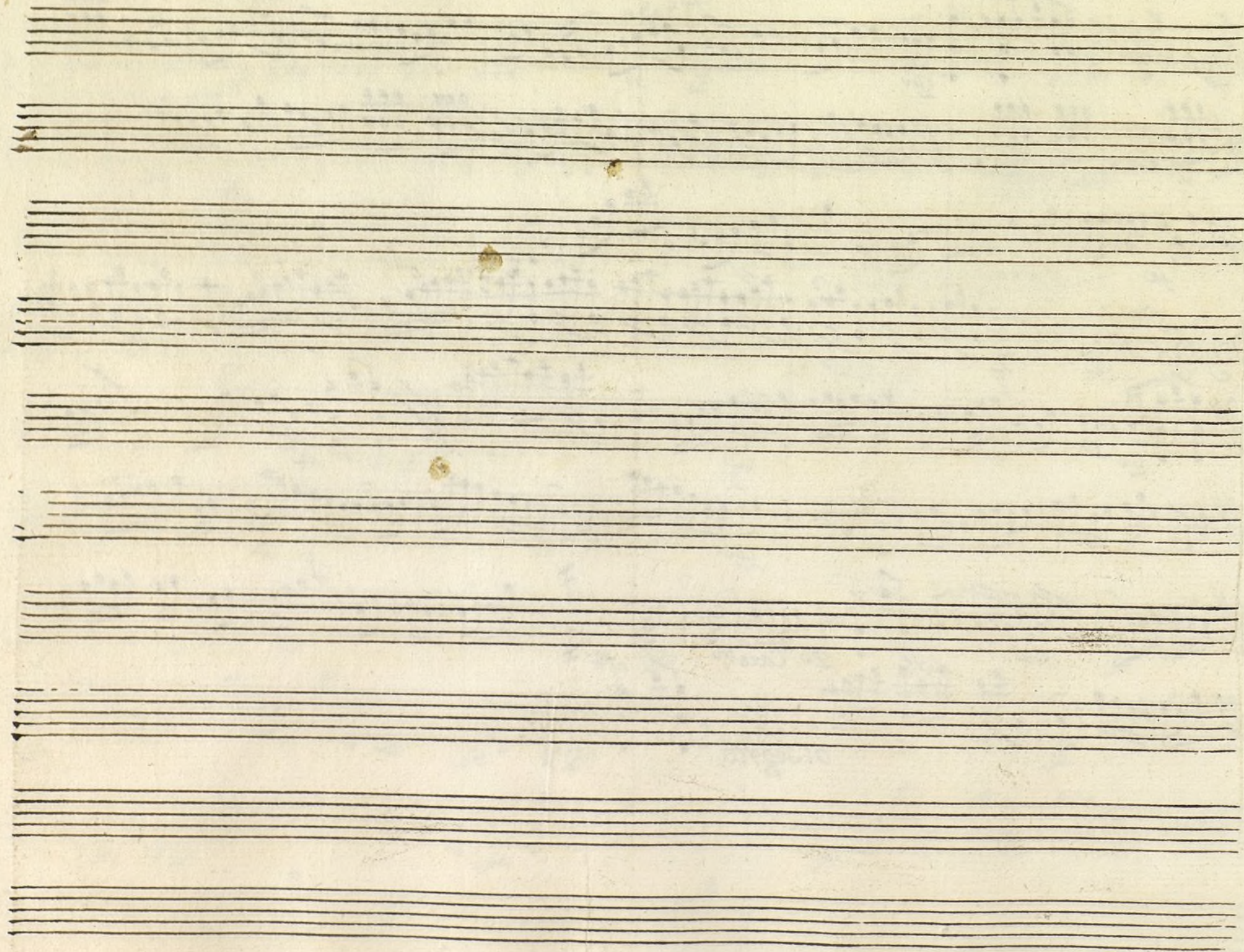
Parola

Volta

Handwritten musical score for "Luz da Manhã" by J. B. de Almeida. The score is written on ten staves, featuring various musical notations including treble and bass clefs, key signatures (one flat), time signatures (3/8, 6/8, 2/4), and dynamic markings (p, f, sf, sfz). The piece includes sections labeled "Quarta", "Al Segno", "Luz da Manhã", and "2 vozes mais". The notation is in a historical style, with some corrections and annotations visible.

Allegro 10 6/8 *P^o*

Segue *Allegro* 10 4/4 *P^o* *Cresc. br.* *al Segno*



Violin Segundo. tonadilla + a 3. dos Payos y un terno. Mus 140-10

Handwritten musical score for Violin Segundo, featuring two systems of music. The first system is marked *Allegro* and the second system is marked *Allegro*.

The first system consists of eight staves. The first staff is marked *Allegro* and *3/4*. The music is written in G major (one sharp) and 3/4 time. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The second staff begins with a *p* (piano) dynamic marking. The third staff includes a *se* (sempre) marking. The fourth staff includes a *se* marking. The fifth staff includes a *se* marking. The sixth staff includes a *se* marking. The seventh staff includes a *se* marking. The eighth staff includes a *se* marking.

The second system consists of two staves. The first staff is marked *Allegro* and *3/4*. The music is written in G major (one sharp) and 3/4 time. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The second staff includes a *se* marking.

Handwritten musical score on ten staves, featuring various musical notations, clefs, and tempo markings.

The score includes the following markings and sections:

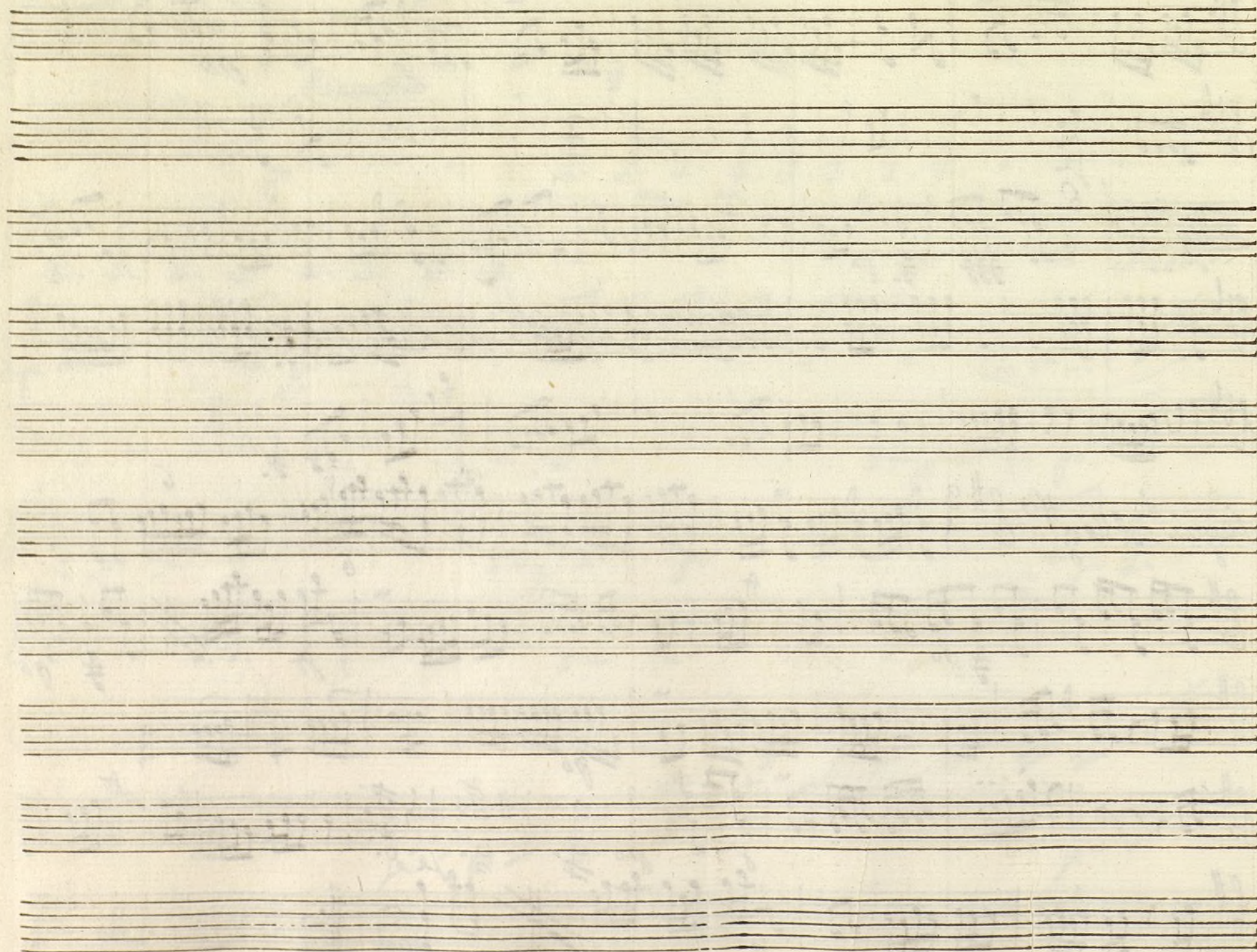
- Staff 1:** Musical notation, ending with the word *Parola*.
- Staff 2:** Tempo marking *Alleg.^{ro}*, key signature of one flat, and time signature of 3/4. The section is marked *p_o* and includes a *diminuendo* marking.
- Staff 3:** Musical notation, ending with a 3/4 time signature and the word *Andte*.
- Staff 4:** Musical notation, marked *arco* on the left and *la 2^a. no.* on the right. The section ends with a double bar line and the word *Allegro*.
- Staff 5:** Tempo marking *Alleg.^{ro}*, key signature of one flat, and time signature of 6/8. The section is marked *p_o*.
- Staff 6:** Musical notation, marked *p_o* and *se*.
- Staff 7:** Musical notation, ending with the word *Parola*.
- Staff 8:** Tempo marking *Coplas Alleg.^{ro}*, key signature of one flat, and time signature of 2/4. The section is marked *p_o*.
- Staff 9:** Musical notation, marked *p_o* and *se*.
- Staff 10:** Musical notation, marked *p_o* and *se*.

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

Key markings and annotations include:

- Alleg.* (Allegretto) on the third staff.
- 2 vezes mas* (2 times more) on the second staff.
- Segue. Alleg.* (Follows. Allegretto) on the sixth staff.
- allegro* at the bottom of the page.

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The manuscript is written in brown ink on aged paper.



Ayuntamiento de Madrid

Oboe Primero. tonadilla + a 3. dos Payos. y un terno Mas 14-10

Allegro 3/4

Allegro 3/4

Allegro 3/4

Allegro 3/4

Allegro 3/4

Allegro 3/4

Allegro 3/4

Allegro 3/4

Allegro 3/4

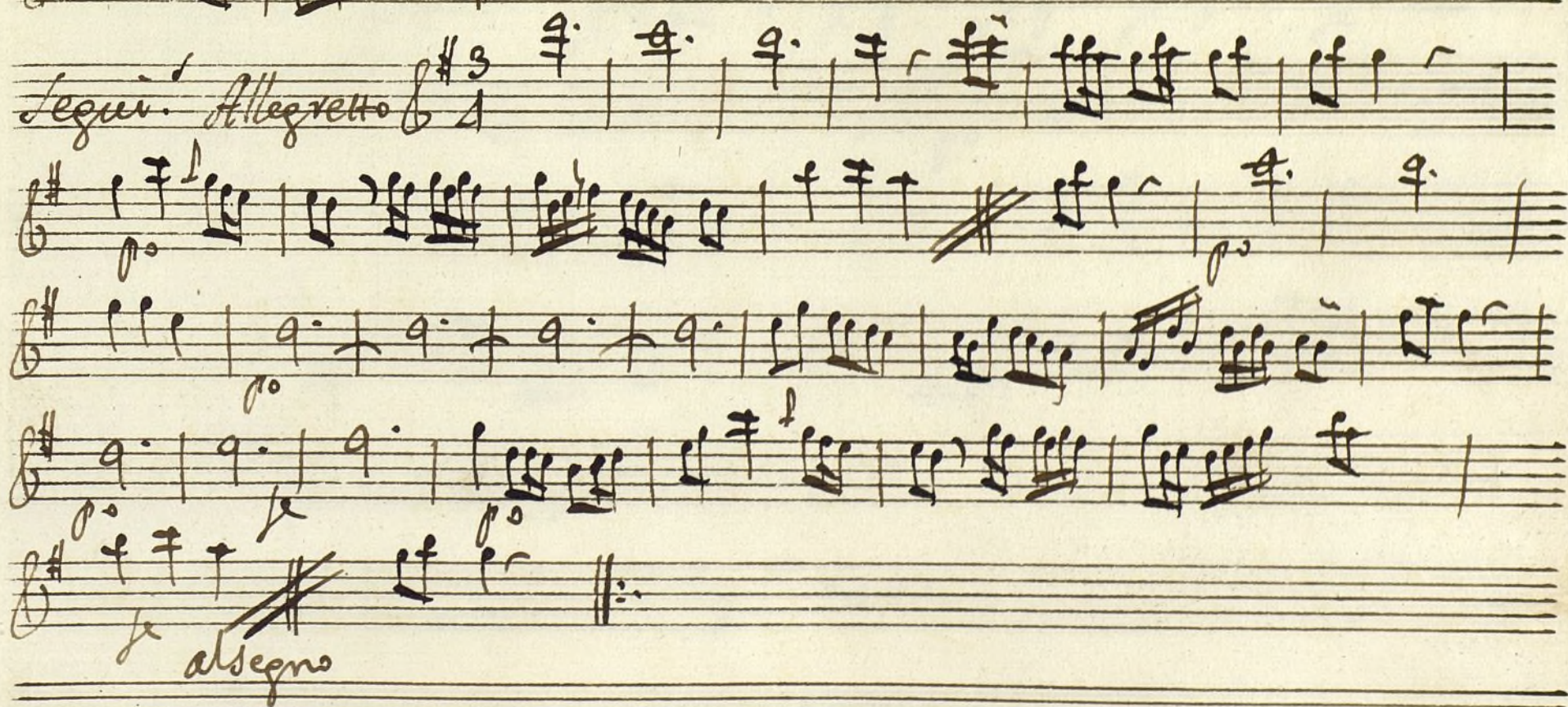
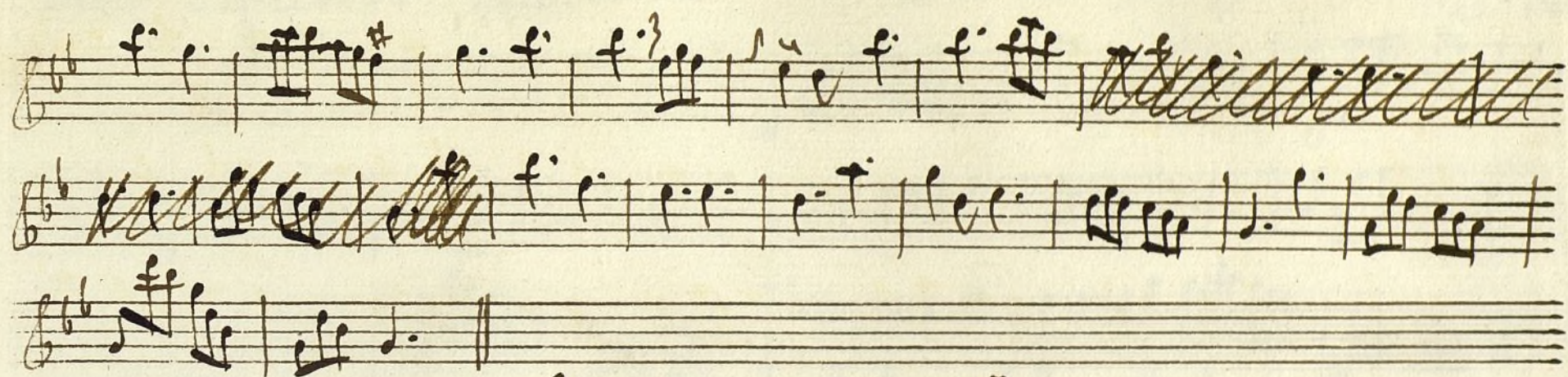
Volante

Alleg.^{ro} $\text{F}^{\flat}\text{C}^{\flat}$ $\frac{6}{8}$

Parola

Coplas Alleg.^{ro} $\text{F}^{\flat}\text{C}^{\flat}$ $\frac{2}{4}$

2 vezemas



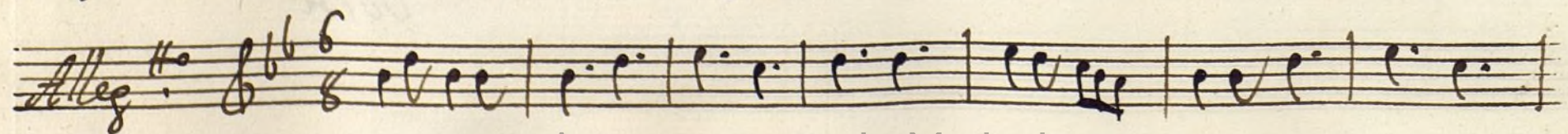
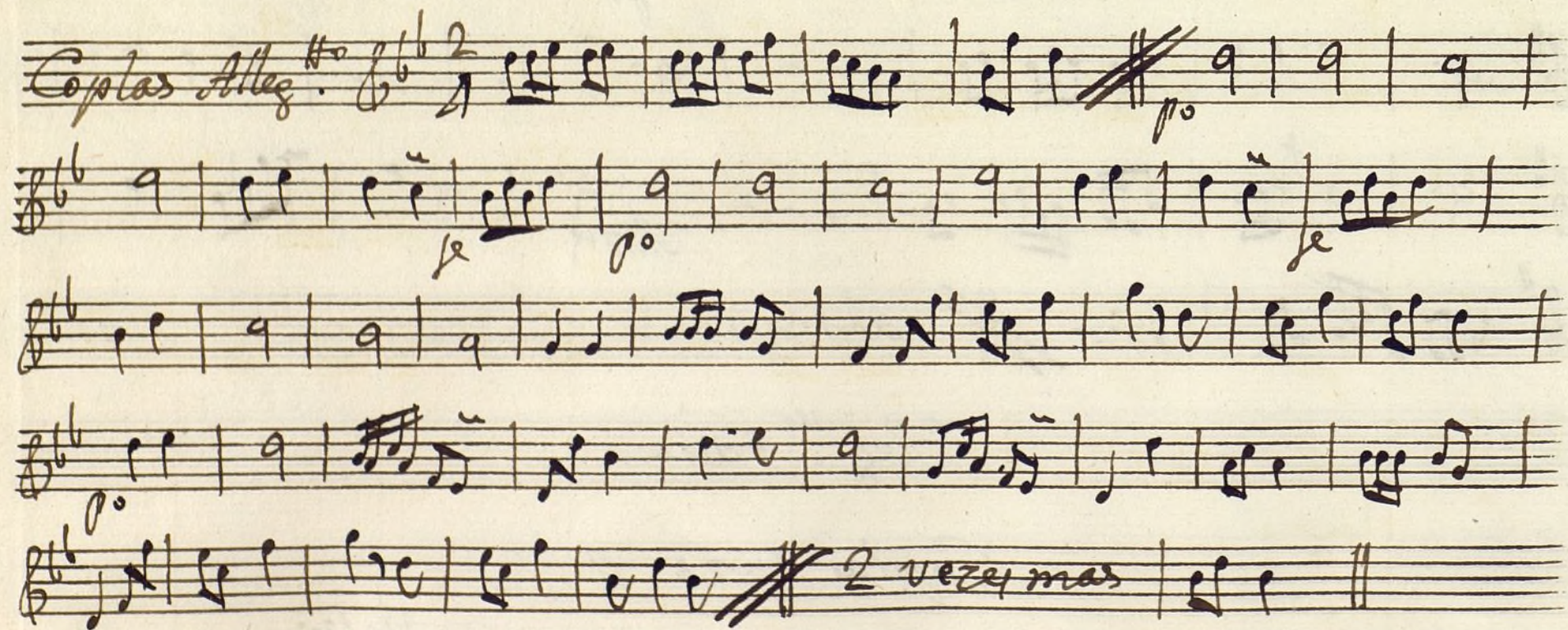
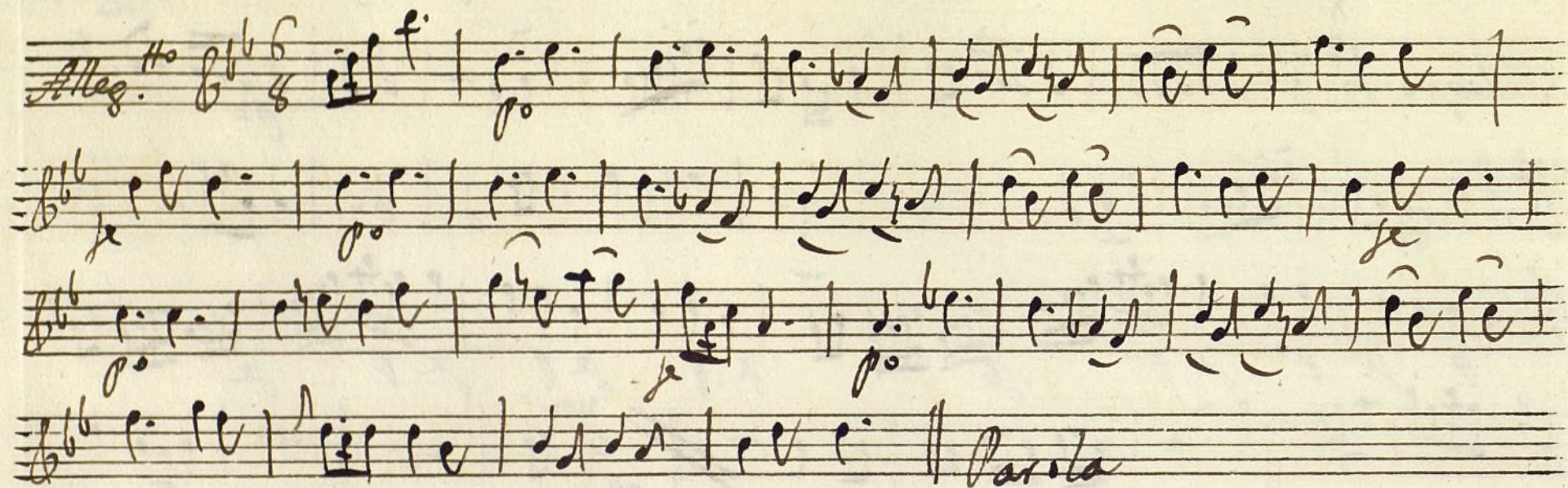
Oboe Segundo. tonadilla + a B. de Payos, y un tino Mus 140-10

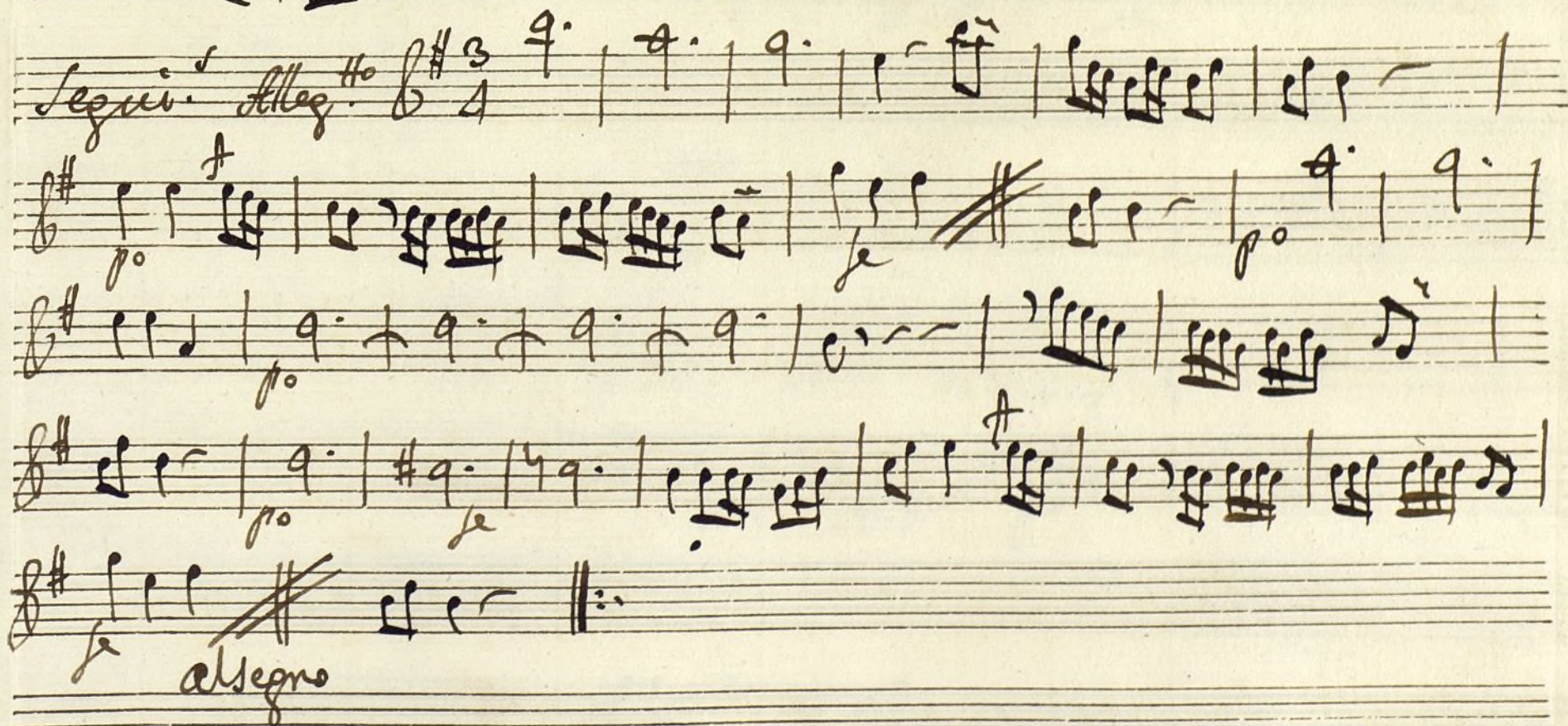
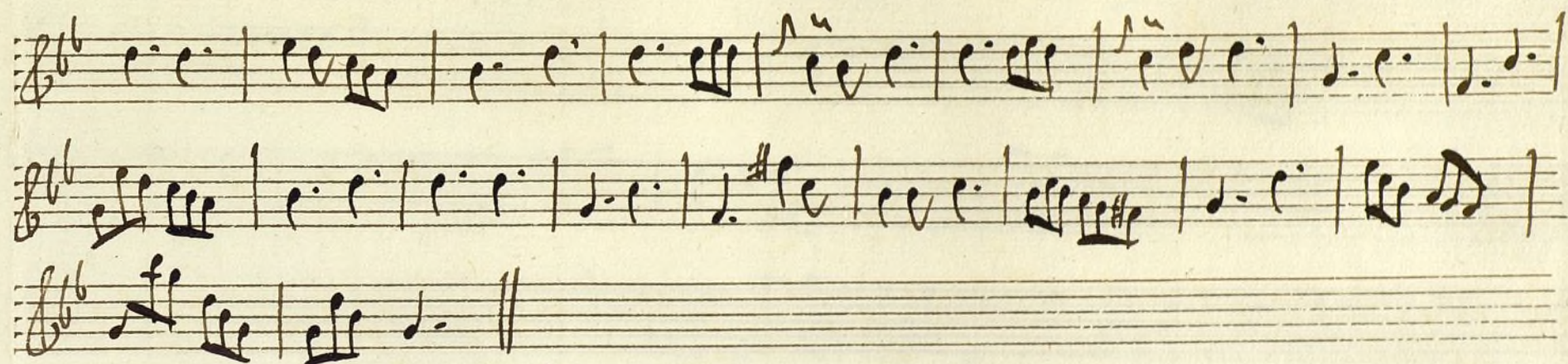
Handwritten musical score for a piece titled "Allegro". The score is written on eight staves, each beginning with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The notation includes various musical symbols such as eighth notes, sixteenth notes, triplets, slurs, and dynamic markings like "p" (piano) and "pp" (pianissimo). The piece concludes with the word "allegro" written at the end of the final staff.

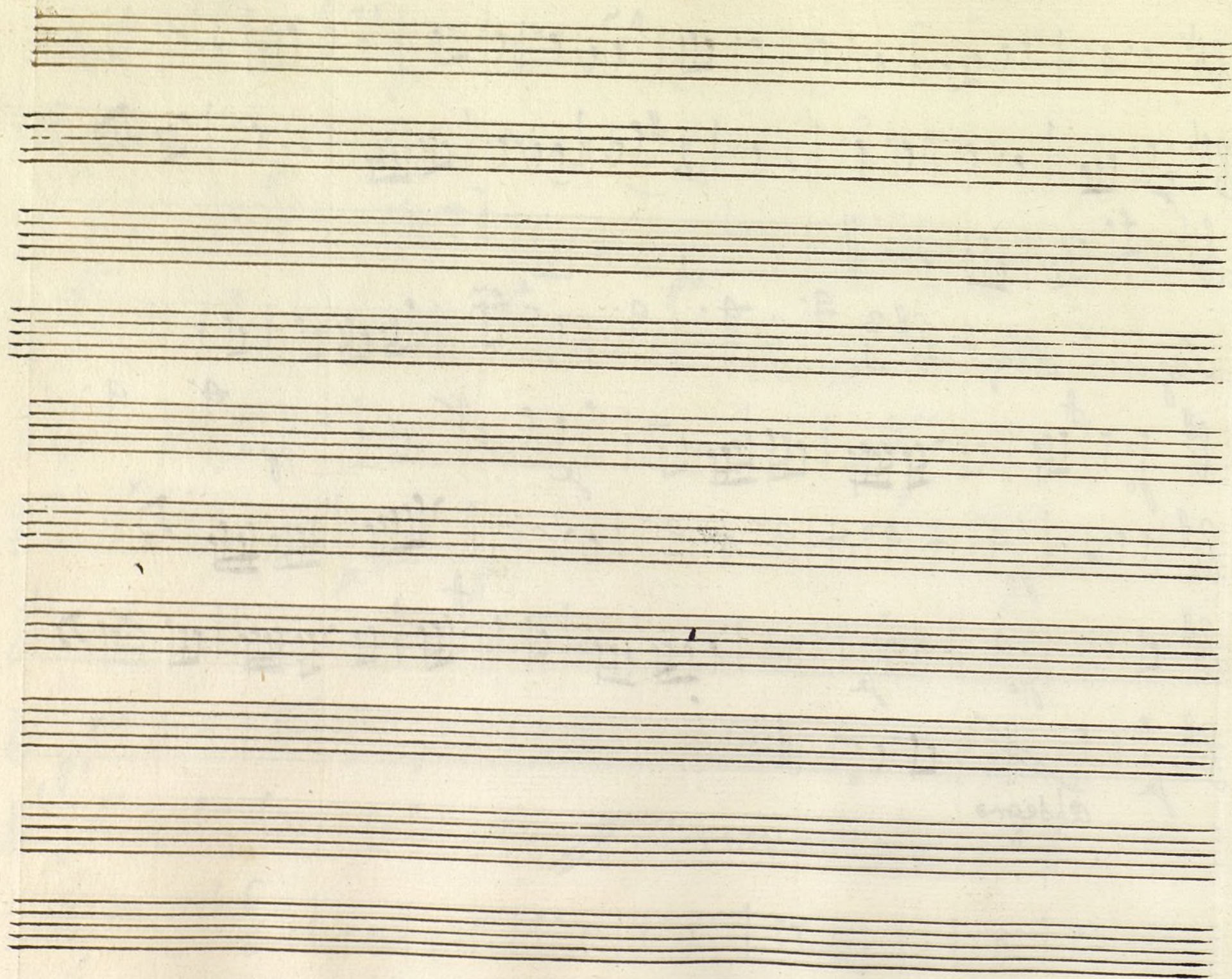
Alleg. ^{Ho} fare

Coplas tare //

$$V_0/n.$$







trumpa Primera tonadilla + a 3. dos payos. y un terno

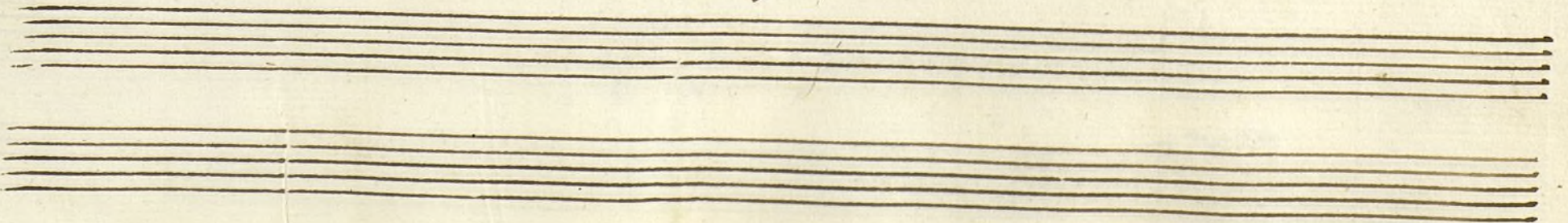
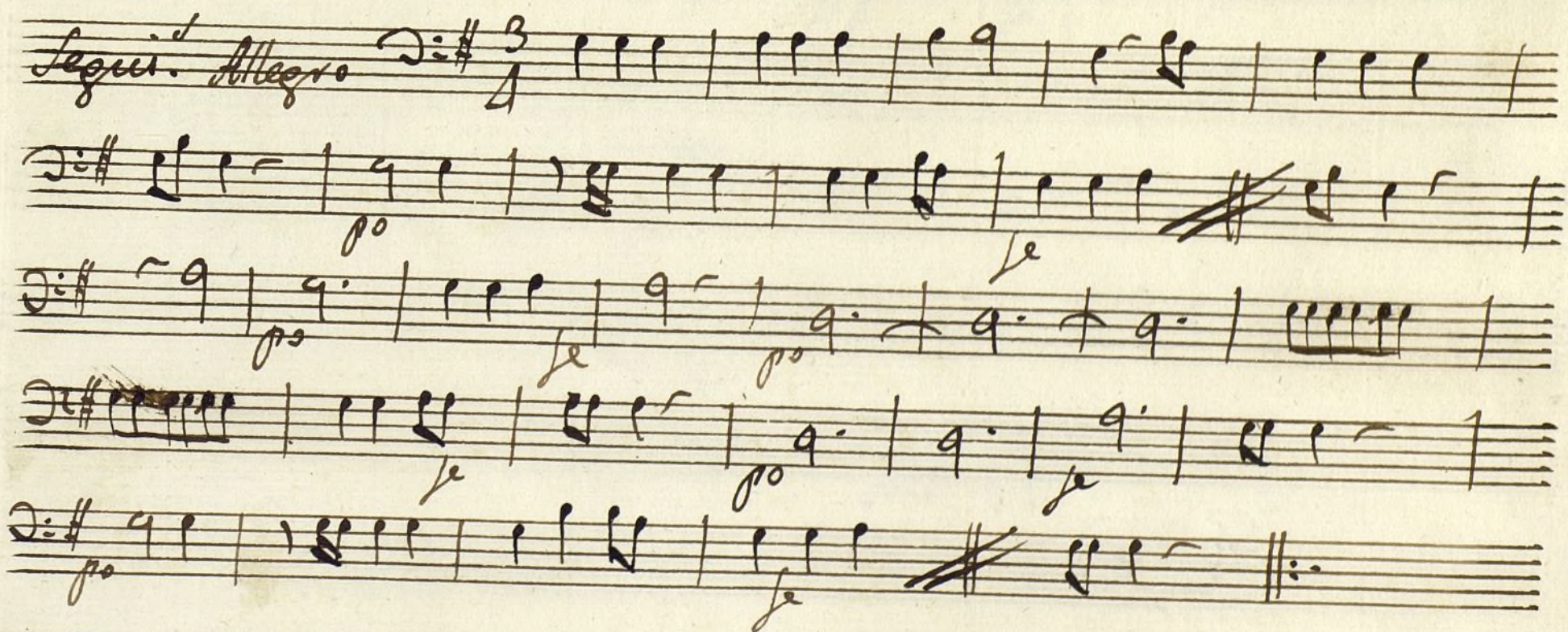
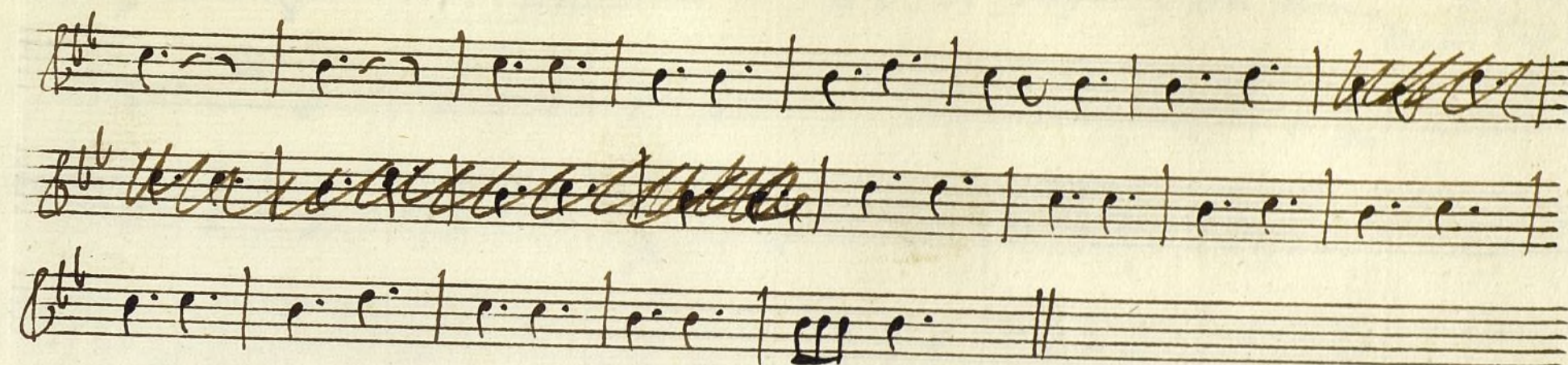
mus 140-10

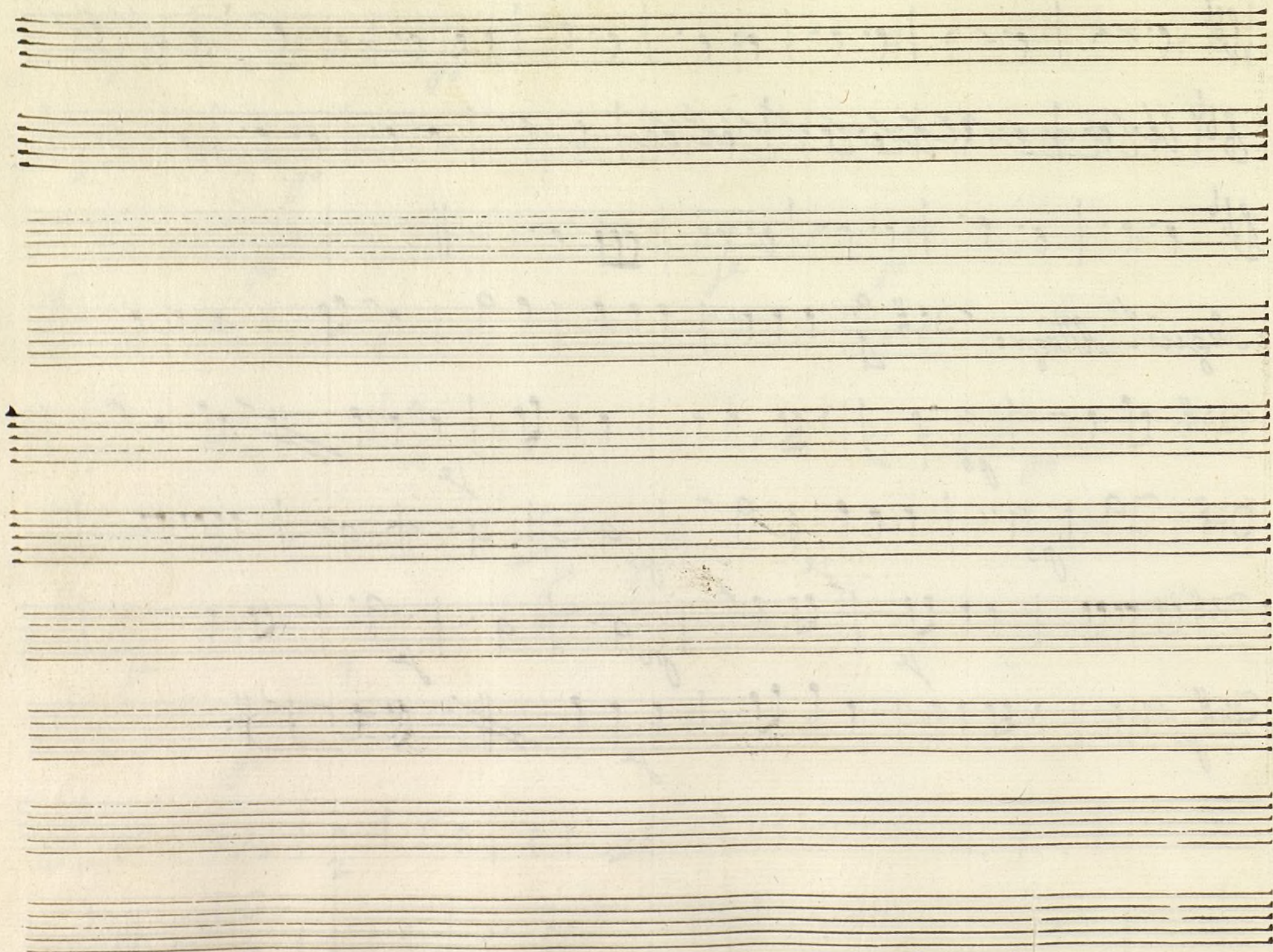
Allegro

Handwritten musical score for trumpet, first staff system. The music is in D major (one sharp) and 3/4 time. It consists of eight measures. The first measure starts with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. There are dynamic markings: 'p' (piano) under the first measure, 'f' (forte) under the fourth measure, and 'se' (sempre) under the sixth measure. The staff is divided into two systems of four measures each by a double bar line.

Alleg.^{ro} y Coplas tarce //

Vol. 4





Trompa Segunda tonadilla + a B. dos pagos, y Un tino

Mus 140-10

Allegro $\text{D:}\sharp$ 3

p se p se p se

Allegro

Alleg. y Coplas tace

Volte

Befabemi

Allegro H° $\text{G}^{\flat}\text{F}^{\flat}$ $\frac{6}{8}$

Handwritten musical score for 'Befabemi'. It consists of four staves. The first three staves contain musical notation with various notes, rests, and dynamic markings like 'p' and 'f'. The fourth staff begins with musical notation and then contains the word 'Parola'.

Coplas Allegro H° $\text{G}^{\flat}\text{F}^{\flat}$ $\frac{2}{4}$

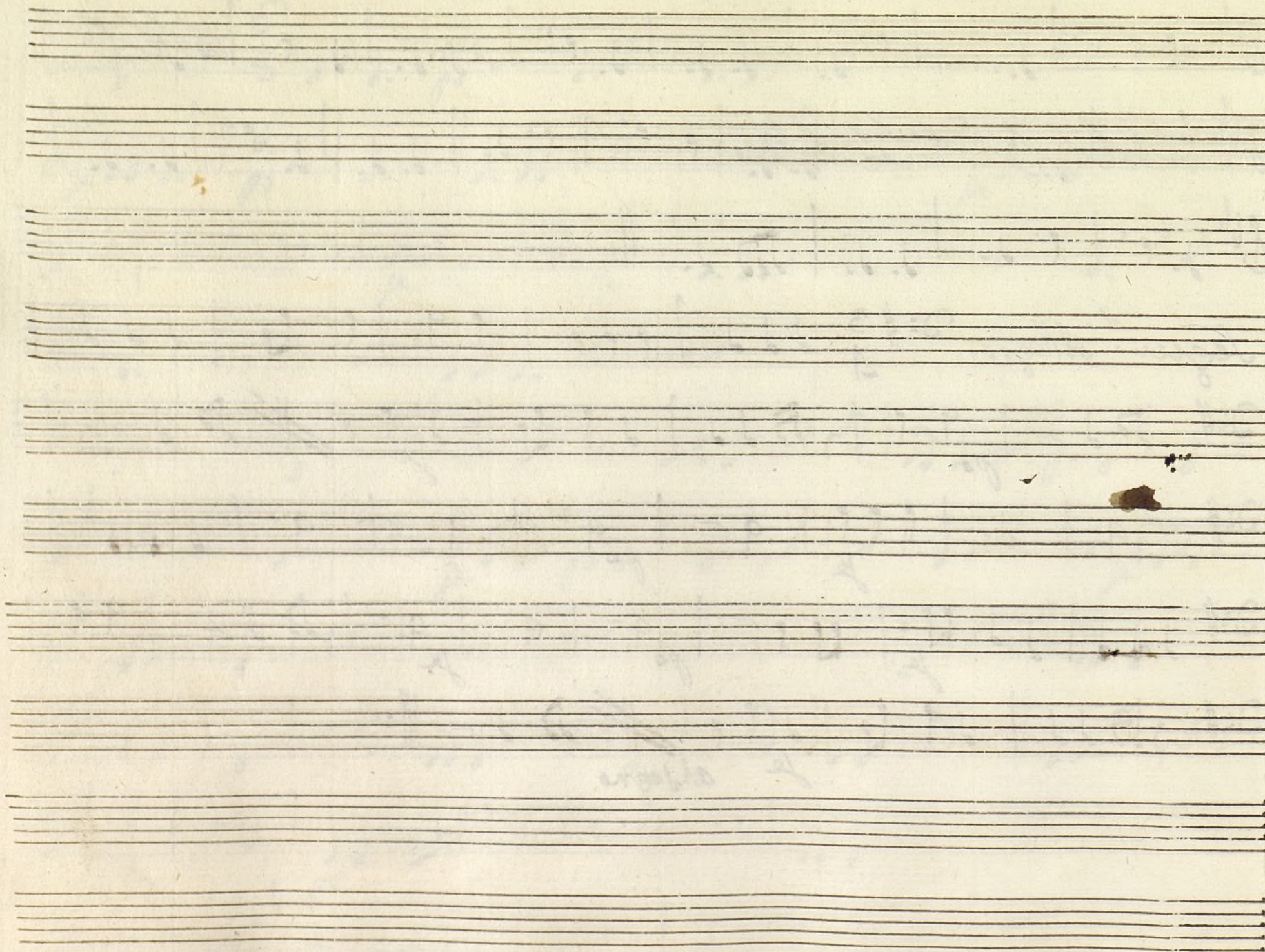
Handwritten musical score for 'Coplas'. It consists of six staves. The first five staves contain musical notation with various notes, rests, and dynamic markings like 'p' and 'f'. The sixth staff begins with musical notation and then contains the text '2 vezes mas' followed by a double bar line.

Allegro H° $\text{G}^{\flat}\text{F}^{\flat}$ $\frac{6}{8}$

Handwritten musical score for 'Allegro'. It consists of one staff with musical notation, including notes, rests, and dynamic markings like 'p'.

Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The notation includes various note values and rests, with some sections crossed out with diagonal lines.

Handwritten musical notation on five staves. The first staff of this section is marked "Segu. Allegro" and features a 3/4 time signature and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *se* and *po*. The section concludes with a double bar line and the word "allegro" written below the staff.



Ayuntamiento de Madrid

Contravasso. tonadilla a 3.

+ dos Payos y Ontuno

Mus 140-10

Handwritten musical score for Contravasso. The score is written on ten staves, with the first nine staves containing musical notation and the tenth staff containing the word "Parola". The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings.

The first staff begins with the tempo marking "Allegro" and the key signature of D major (two sharps). The time signature is 3/4. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings.

The second staff begins with the tempo marking "Allegro" and the key signature of D major (two sharps). The time signature is 3/4. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings.

The third staff begins with the tempo marking "Allegro" and the key signature of D major (two sharps). The time signature is 3/4. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings.

The fourth staff begins with the tempo marking "Allegro" and the key signature of D major (two sharps). The time signature is 3/4. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings.

The fifth staff begins with the tempo marking "Allegro" and the key signature of D major (two sharps). The time signature is 3/4. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings.

The sixth staff begins with the tempo marking "Allegro" and the key signature of D major (two sharps). The time signature is 3/4. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings.

The seventh staff begins with the tempo marking "Allegro" and the key signature of D major (two sharps). The time signature is 3/4. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings.

The eighth staff begins with the tempo marking "Allegro" and the key signature of D major (two sharps). The time signature is 3/4. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings.

The ninth staff begins with the tempo marking "Allegro" and the key signature of D major (two sharps). The time signature is 3/4. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings.

The tenth staff contains the word "Parola" and the tempo marking "Vol. n. p. o."

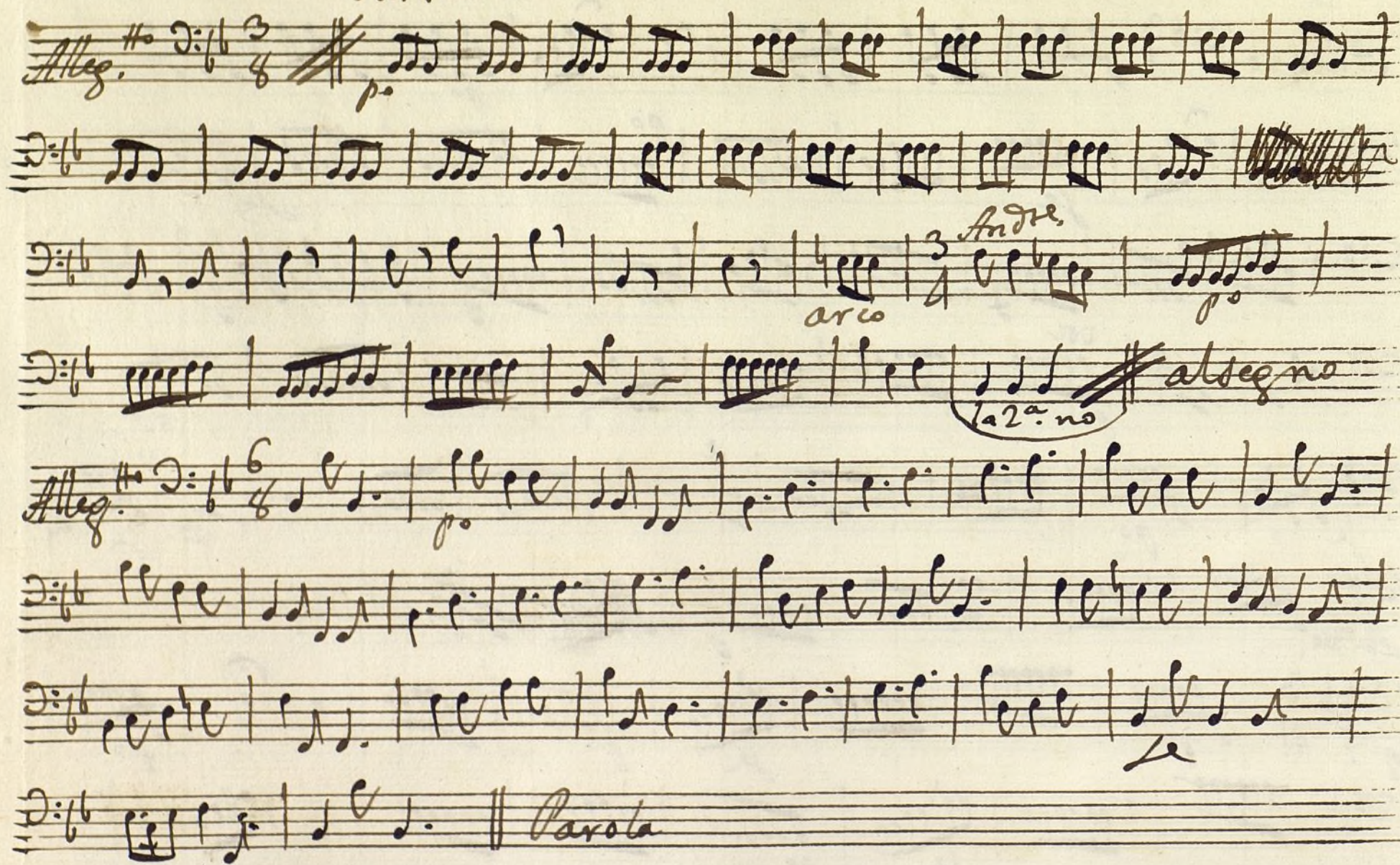
Pensado

Alleg.^{ro} 3/4 *p.*

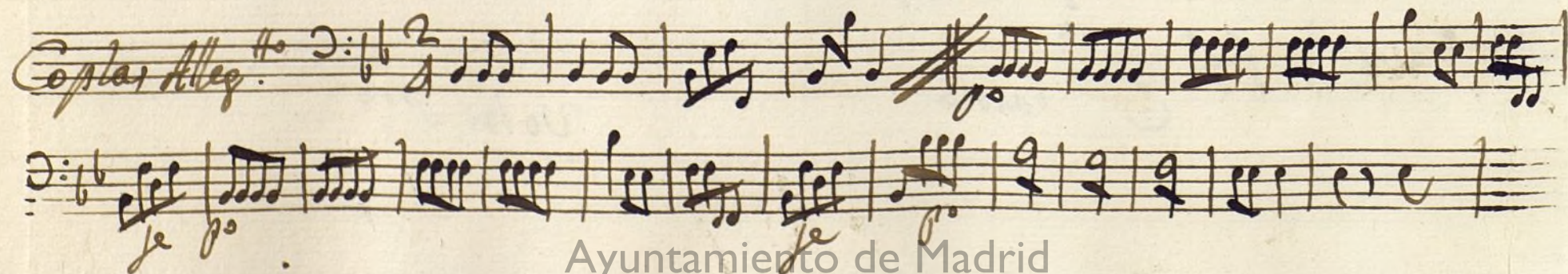
Andr.
arco

allegro
1a 2a no

Parola



Coplas Alleg.^{ro} 2/4



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

Staff 1: Treble clef, key signature of one sharp (F#), common time (C). The melody consists of eighth and sixteenth notes.

Staff 2: Treble clef, key signature of one sharp (F#), common time (C). The melody continues with eighth and sixteenth notes. A double bar line is followed by the handwritten text "2 vezemas" and a repeat sign.

Staff 3: Treble clef, key signature of one sharp (F#), 6/8 time signature. The tempo marking "Alleg." is written at the beginning. The melody features eighth and sixteenth notes.

Staff 4: Treble clef, key signature of one sharp (F#), common time (C). The melody is heavily crossed out with diagonal lines, indicating a deletion or correction.

Staff 5: Treble clef, key signature of one sharp (F#), common time (C). The melody continues with eighth and sixteenth notes.

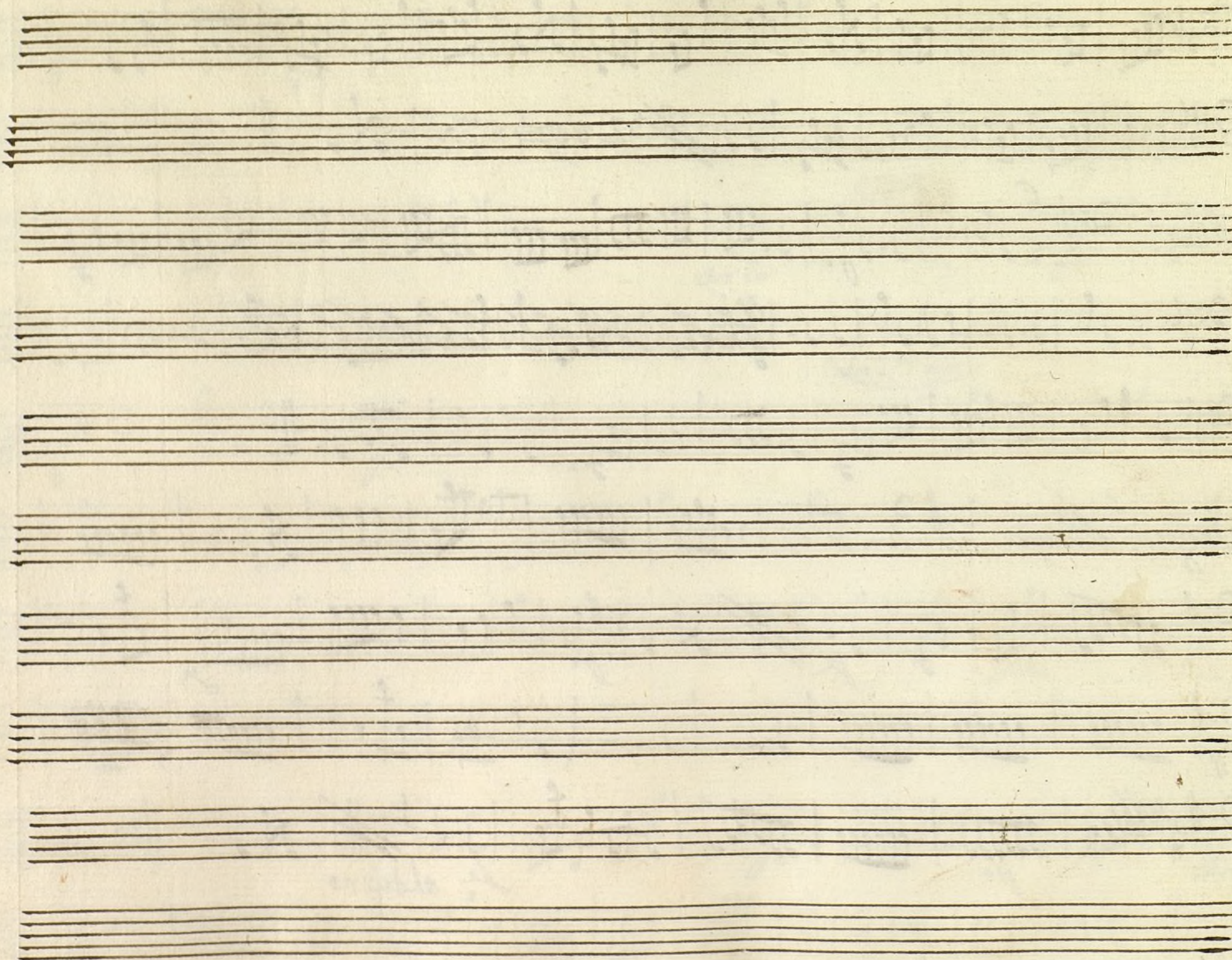
Staff 6: Treble clef, key signature of one sharp (F#), 3/4 time signature. The tempo marking "Segui: Allegro" is written at the beginning. The melody features eighth and sixteenth notes.

Staff 7: Treble clef, key signature of one sharp (F#), common time (C). The melody is heavily crossed out with diagonal lines, indicating a deletion or correction.

Staff 8: Treble clef, key signature of one sharp (F#), common time (C). The melody features eighth and sixteenth notes.

Staff 9: Treble clef, key signature of one sharp (F#), common time (C). The melody features eighth and sixteenth notes. The tempo marking "Allegro" is written at the end of the staff.

Staff 10: Treble clef, key signature of one sharp (F#), common time (C). The melody features eighth and sixteenth notes. The tempo marking "Allegro" is written at the end of the staff.



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