

Mus 141-2

MARCOLINI Juan.
Como se trata el cortejo.

Tonadilla . 1766.

Exte ms.

Partitura.

Violin 1^o

Violin 1^o

Violin 2^o

Violin 2^o

Oboe 1^o

Oboe 2^o

Trumpet 1^o

Trumpet 2^o

Autobajo.

Mus 141-2

M.^a la Port^a y la Seg.^a

Conadilla a tres

Mariana la Portuguesa
y la Segura

Como retrata el Cortejo:

del S.^r Marcolini

año

1766

Ayuntamiento de Madrid

141-2

Allegro

— que t'avia de hi ra
 se que soi mui tonta
 ei toi — que t'avia de
 porque se que soi mui

hi ra
 tonta
 mi cor se jo no a ve, ni — do
 a que me de dor lec cio — nes

y son — las onze del dia
 en se — ñan do me la mo da
 y son — las
 en se — ñan

onze del dia
 do me la mo da
 ei in so lencia ei de sa
 lo quei cor se jo no se hasta a

Ca to
 ora Ma — no estar pre sen te
 hasta las simples quando me le van to
 quie ren ser lo cas

pe ro me pa reze que alli siento fui do
ma si son mu geres ei fuerza que to das

si se ra mas no - no ei mi ^{Dr} Narzito
Con ei te, em be le, Co se vuel ban mui ton tas -

pue to que riel fuera ya hu vieran sen ti do el
sienta se a mi la do quier ei o tra Co sa ^{el} por g y o

al ma sus pa sos iel pecho sua li vio
no quiero mas Ma pue oye Pa co rra
al se no

Sigue

Vale la seg.^a *seg.^a de hombre*

Alleg.^{ro}

se ñora mui buenos

dia ei toi a los pie de usted di curri que oino ve

seg.^a *Ma*

niais por que se ñora porque; por que aqui no a veis es

seg.^a

tado antes del amanecer se ñora ei tu veõ cu

Ma

pado buena disculpa a mi fe yei tado para mo

rir me devn Co lico mui Cru el — me te nei mui en fa

Leg.^a *Ma*
da da no lo al canzo, ei ta mui bien ei cu cha

Porg.^a
que ri da mia yo ya ei cu cho — diga vsted;

Minue And.^{te} *Ma*
Cuando el cor

And.^{te}
se yo viene mui tar de a rre ga ñar le

4

a- de empe- zar- mas pue de lan- te tienes al

mi- o to- do a lo vi vo te- lo e de pin- tar to

do a lo vi vo te lo e de- pin tar; *Vivo*

Cier to que mui buena ora de venir al me dio *Vivo*

dia hi dos bus can do ô tra Da ma que os su fra e ras *Alto*

Seg.^a

villa nias por una falta sola de ere

M.^a

modo real tera save por una falta lo que pa

Seg.^a

sa a qualquiera soi un mal cava ltero bues tra

Razon no es cierta mas la primera falta

Portug.^a

pase por la primera ello me gusta mu

cho siga usted que va que — no por que es de Repar

ñar a mi me sa le de ge nio sigan sigan las lec

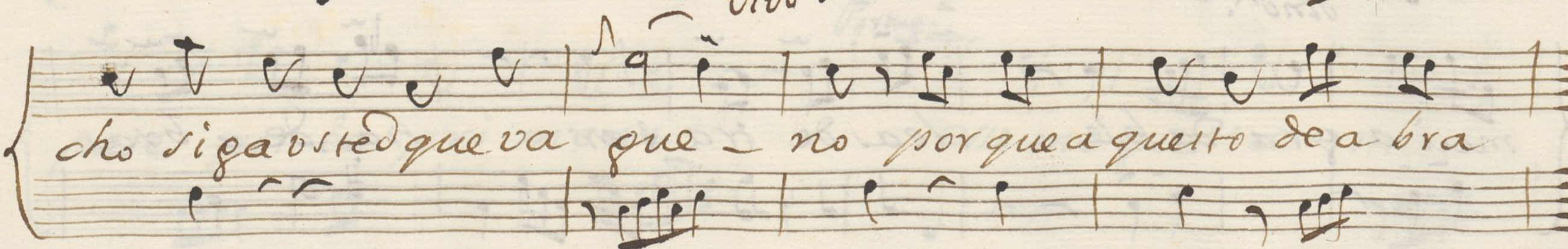
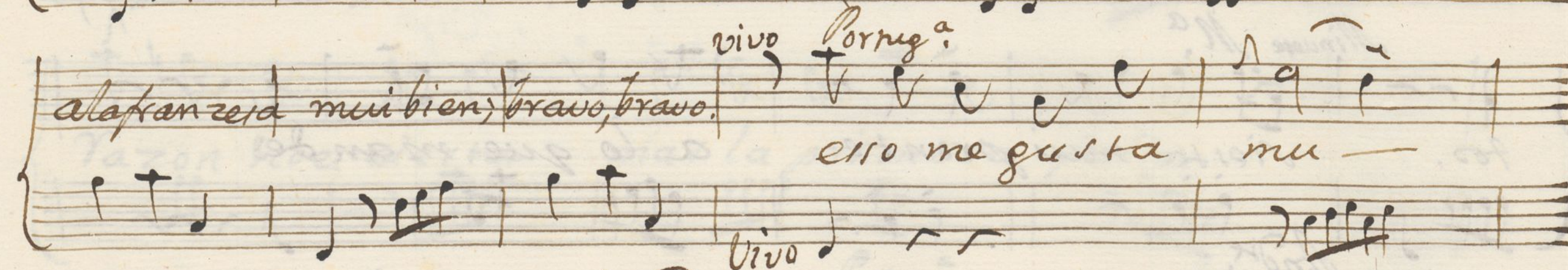
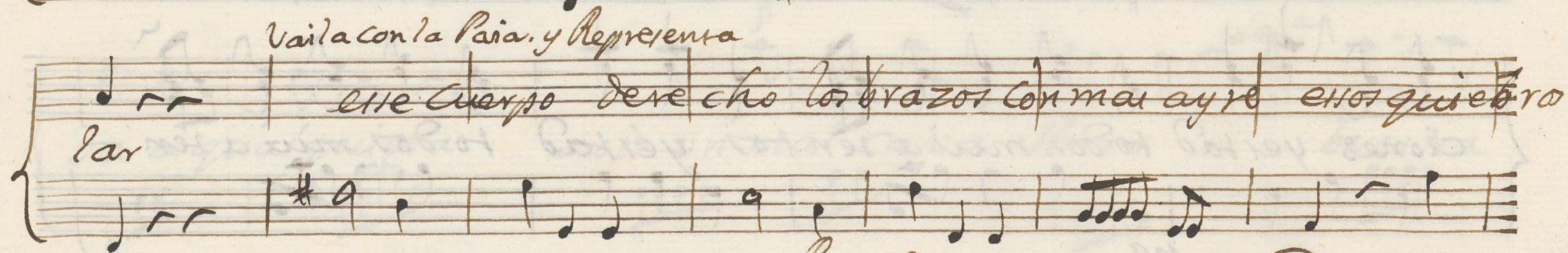
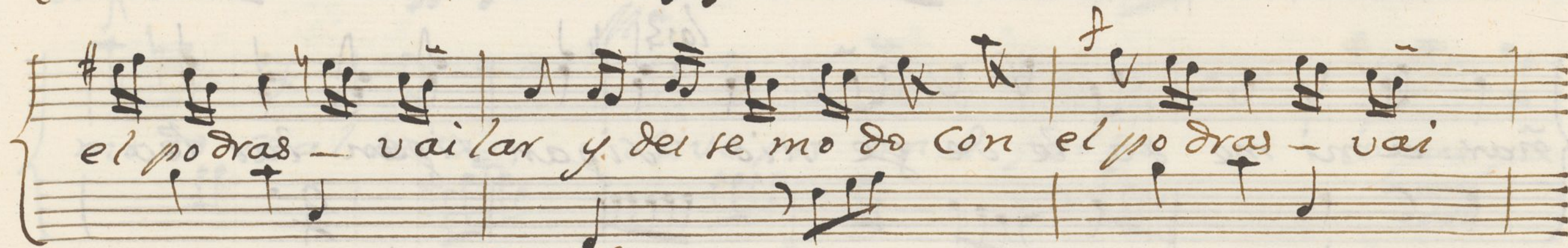
ciones yeitad todos mui a ten tos yeitad todos mui a ten

Minuete M.^a

tos, sieita mui pronto a lo que man des

Andte.

mui a gra dable lea de tra tar ha de abra



zarre a mi me sa de de ge nio ^{las 3} sigan sigan las lec

ciones y estad todos mui a ten tor y estad todos mui a ten

Minue. M.^a
tor. y pue as visto Como se ha ze
Andr.

muda de traje y ve te a peinar y en po co

tiem po Creo ha de hallarte en - eite ar te pa -

vivo

ra po der en se ñar ~~para~~ ^{en el} arte pa ra po der en se ñar

Portug.^a

yo se loe ti mo mu - cho diga vsted Cuanto va - le

vivo

M.^a y seg.^a

Calla no se av ton ta quetto se haze de val de y pues

an visto se ñorei Como el cortejo se trata a qui con

3 vivo

grande a le gria eta to na da sea ca va

3 vivo

7

porque sea Cave esta to nada

sera pre ciso fi na li zar la Con segui dillas

dey de a es tra ña ten gan si len cio para em pe zar las

a ti endan to dos que ya se Can tan ya mis mo

tiem po si er que no a gra dan No rque te ros pu li dos su plid las

p *f* *p* *f*

ri dos su plid las fal- sas y sia ca so gus
 fal tar
 y sia ca so gus ta ren
 ta ren dad dos pal ma das
 dad dos pal ma das
 All.

El Cor
 te jo se ño re ei para ton tos el cor te jo se
 te jo se ño re ei para ton tos el cor te jo se

ño re ei para ton tos ei para ton tos y si
 ño re ei para ton tos ei para ton tos y si

quieren la prueba — y si quieren la prueba la veran poron

M.^a to; Con lo que ire dicho tendras gran Cui da do, *Portug.^a* a ca en mi ca

1.^a lle tre ya lo vo estu dian do que no se se ol vi de (mira)

Portug.^a lo del a brazo lo unico es *A* ello que no se al ol vi da —

las 3. do eta sera sin du da ar se mui fal sa quel mas

ton to la à prende sin es tu diar la

allegro

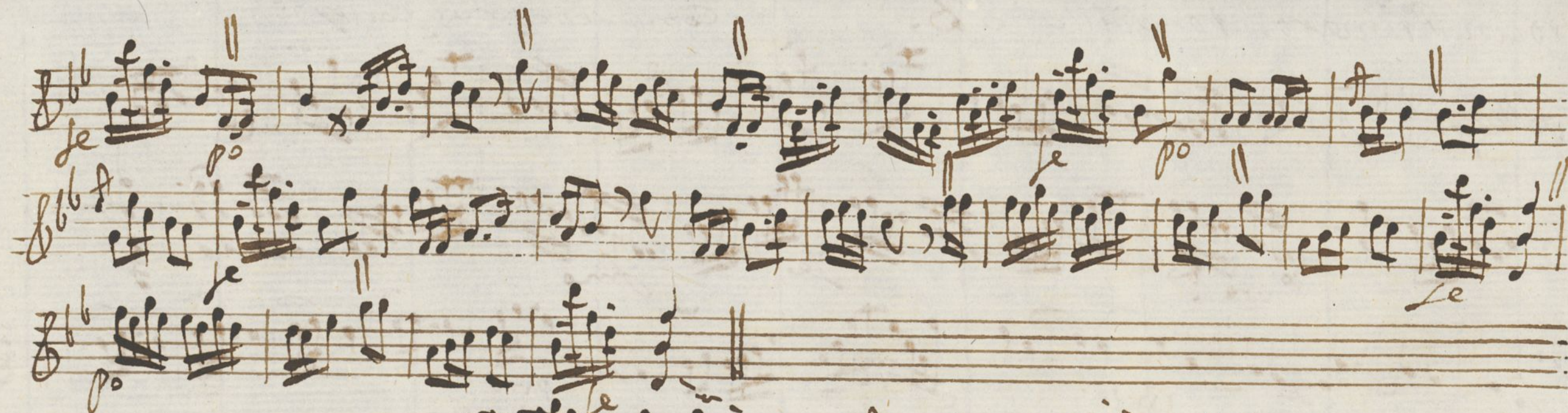
Abur Madamas
abur Mosqueteritos
asta Mañana!

Violin Primero. tonadilla a B.

+ Como se trata al cortejo:

Mus 141-2

Handwritten musical score for Violin I, titled "Violin Primero. tonadilla a B." and "Como se trata al cortejo:". The score is written on ten staves, featuring a key signature of one flat (B-flat) and a 2/4 time signature. The tempo is marked "Allegro" at the beginning and "Alleg. ^{mo} Tacatto" at the end. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *p* (piano), *se* (sempre), *rinse*, *primo*, and *vo*. The score concludes with the word "Vol. 2" written at the bottom right.



Minue And. Handwritten musical score for "Minue And." in treble clef with a key signature of one flat. The tempo is marked "And." (Andante). The music is written on ten staves. It includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also some handwritten annotations: "rinse" above the fourth staff, "vor" above the fifth staff, "vivo se" above the sixth staff, and "bell" above the seventh staff. The score concludes with a double bar line and a repeat sign.

Handwritten musical score on ten staves. The notation includes various musical symbols such as 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:

- And.^{te}* (Andante) at the top center.
- po* (piano) markings throughout the score.
- po tutto* (piano tutto) in the middle section.
- vivoll* (vivace) in the middle section.
- poco le* (poco lento) in the middle section.
- And.^{te}* (Andante) in the lower section.
- je vivo* (je vivo) in the lower section.
- All.^o* (Allegro) at the bottom right.
- Volni* (Volni) at the bottom right.



Violin Primo. Sonadilla à 3 + Como se trata al Cortejo

Mus 141-2

Allegro 2/4

Po cres. *Je* *fmo* *fin*

Je *fmo* *Je*

voz *Po* *Je* *P* *Je* *Po*

Je *Po* *Je* *P* *Je* *P*

Je *Po* *Je*

Po *Al Segno*

fmo

Alleg. Staccato 2/4

Je *P* *Je* *P*

Je *P* *Je* *P* *Vol. 2^{to}*

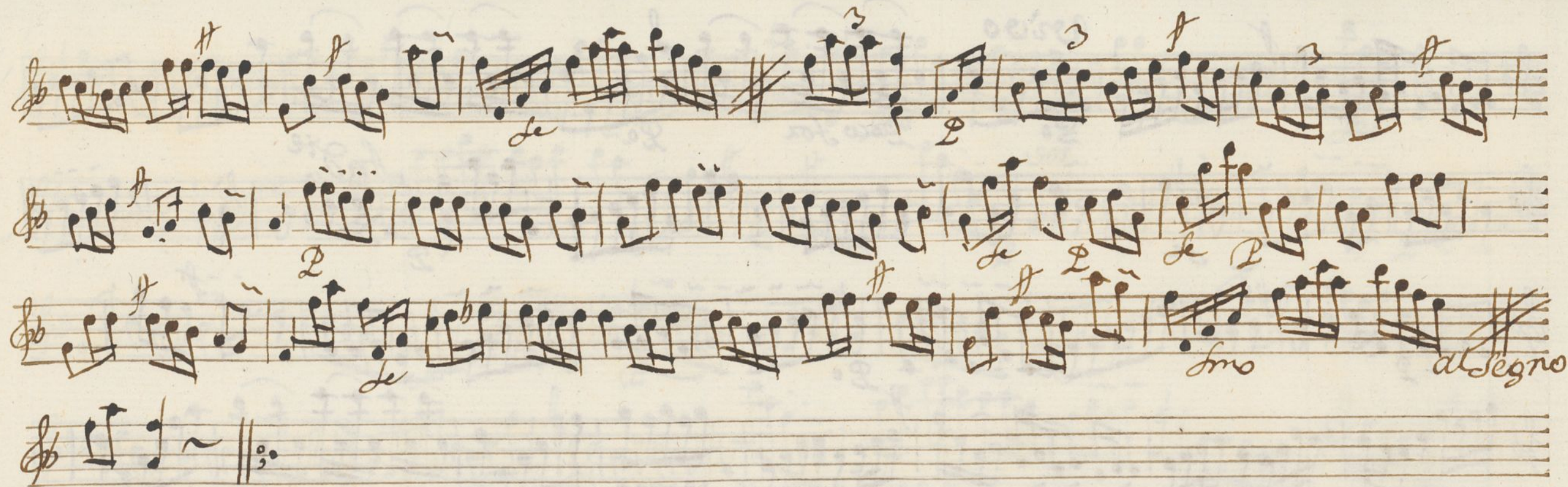
Handwritten musical score for a Minuet in G major, Op. 1, No. 1, by Johann Sebastian Bach. The score is written on ten staves, with the first staff labeled "Minuet And^{te}". The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The score is written in a cursive, handwritten style.

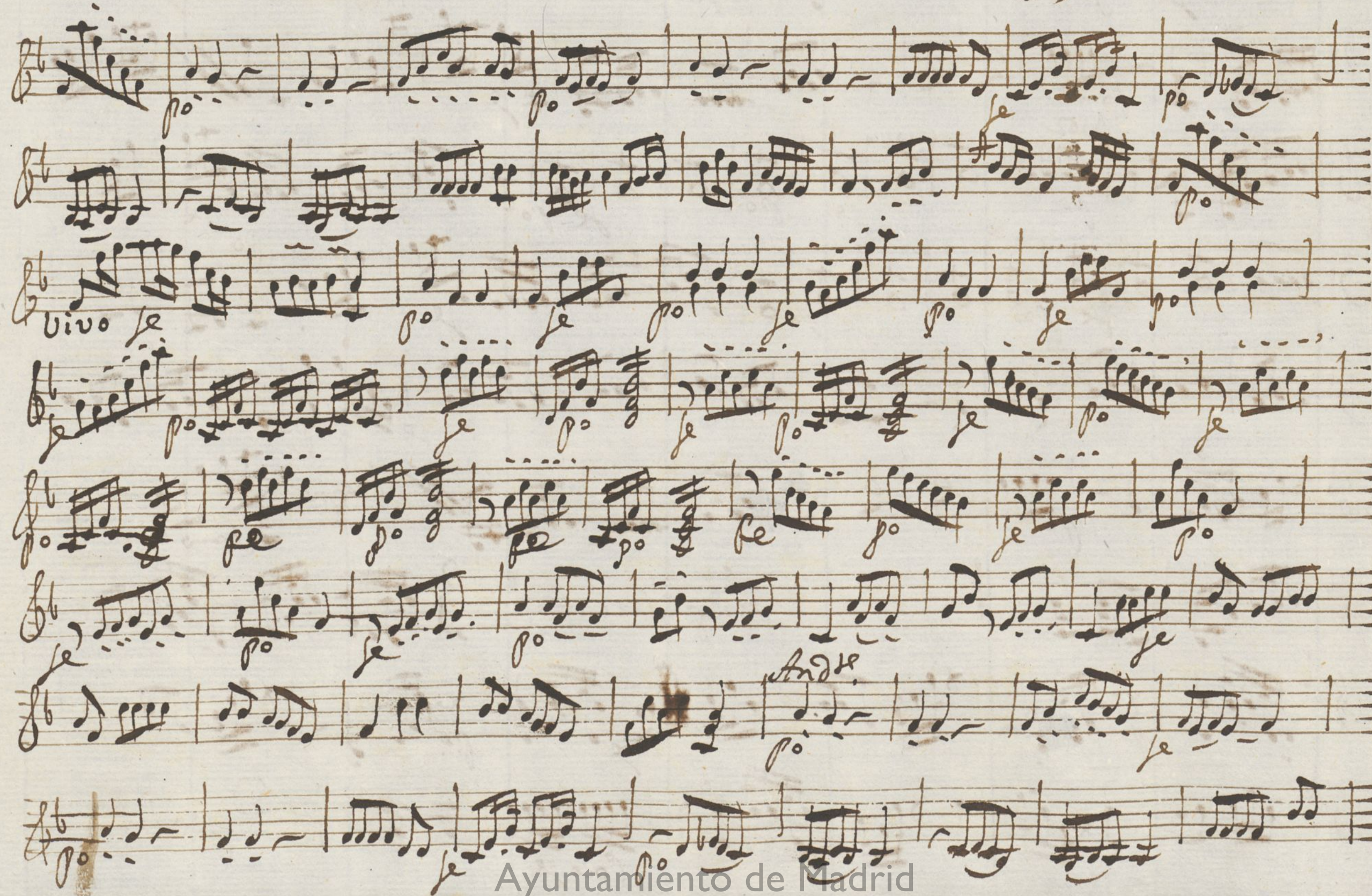
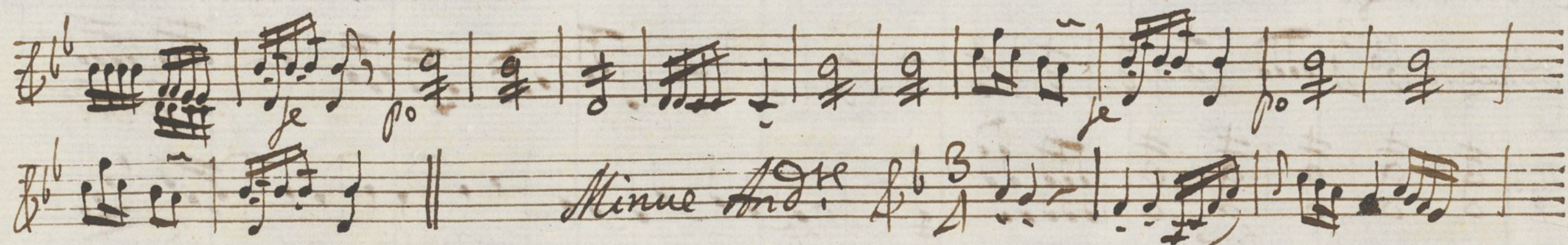
Handwritten musical score on ten staves, featuring various tempo and dynamic markings. The notation includes treble clefs, key signatures of one flat (B-flat), and a variety of rhythmic values and articulations.

Tempo and dynamic markings include:

- Vivo* (top staff)
- Poco for* (second staff)
- And^{te}* (third staff)
- Vivo* (fourth staff)
- Mlegzo* (fifth staff)
- And^{te}* (seventh staff)
- Poco Cres^{do}* (eighth staff)
- Mlegzo* (ninth staff)
- Vol^{ta} Pro* (tenth staff)

The score is written in a cursive, handwritten style, with some markings appearing to be "Je" or "Le" written below the notes. The paper shows signs of age and wear, with a torn edge on the right side.





A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. Annotations include "p^o 4do" at the top right, "Vivo" in two locations, "Andte." in the middle, "vivo" and "p^o" in the lower middle, and "All^o" in the lower left. The bottom of the page features the text "Ayuntamiento de Madrid".

p^o 4do

Vivo

Andte.

vivo

All^o

Ayuntamiento de Madrid

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a *fmo* marking. The second staff includes *fmo*, *cre.*, and *le* markings. The third staff includes *le* and *po* markings. The fourth staff includes *le* and *po* markings. The fifth staff includes *le* and *po* markings. The sixth staff includes *le* and *allegro* markings. The score concludes with a double bar line and repeat dots. The manuscript is written in brown ink on aged, slightly stained paper.

Oboe 1.^o & Flauto. Tonadilla a 3. + Comosetrata al Cortejo

Ms 141-2

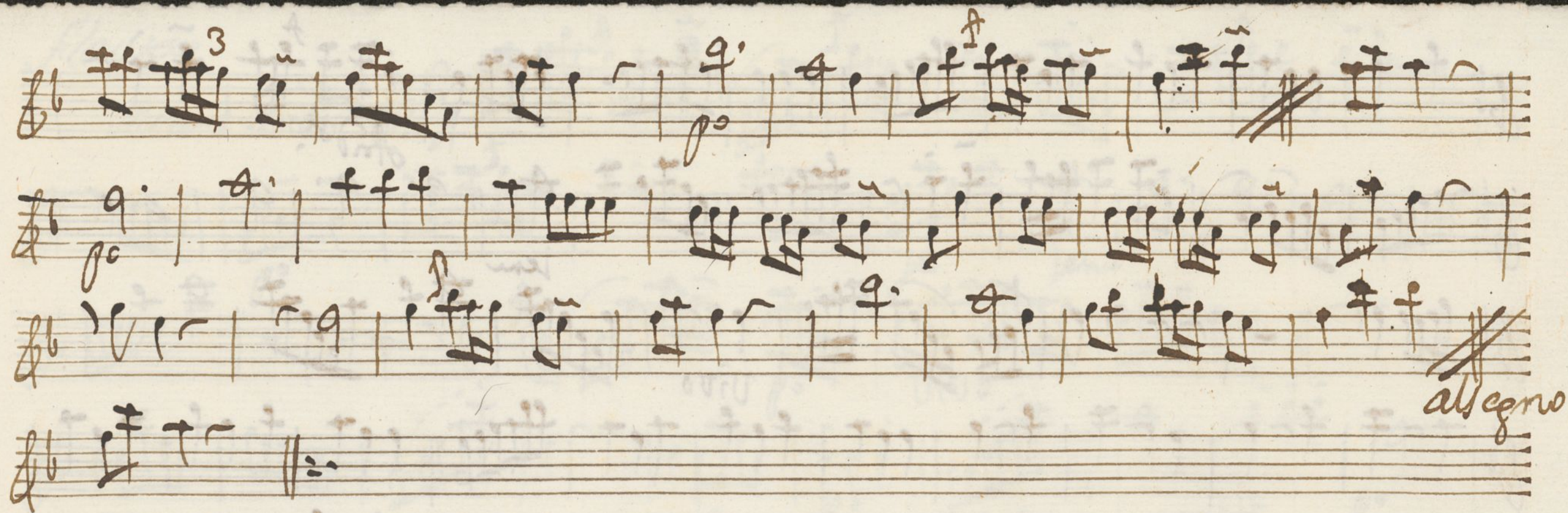
Handwritten musical score for a piece titled "Allegro". The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and a 2/4 time signature. The music is written in a key with one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). There are also some handwritten annotations in the margins, including "cre." and "p". The score concludes with a double bar line and the word "Veni" written below the final staff.

Flauta

Minue And.

Handwritten musical score for Flute, Minuet Andante. The score consists of ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo is marked "And." (Andante). The key signature is one flat (B-flat). The score includes several performance instructions: "p" (piano), "f" (forte), "se" (sempre), "vivo", "Andte" (Andante), and "vivo" (vivo). The music is written in a single system, with the staves connected by a brace on the left. The notation is in a cursive, handwritten style, typical of 18th or 19th-century manuscript notation. The paper is aged and shows some staining.

A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The score includes several measures of music, some with complex rhythmic patterns. Annotations include "Andr." (Andante) above the second staff, "len" (lento) above the third staff, "Vivo" below the third staff, "All." (Allegro) below the fifth staff, and "vol." (forte) below the eighth staff. The score concludes with a double bar line and a final measure.



Oboe Segundo. tonadilla a 3.

+ Comose trata al cortejo

Mus 141-2

Allegro 2/4 Bb

je *fmo* *po* *le* *no* *po*

je *po* *2* *allegro*

Alleg. 2/4 Bb *po* *je* *po* *le* *2*

Vol. 2/4 Bb

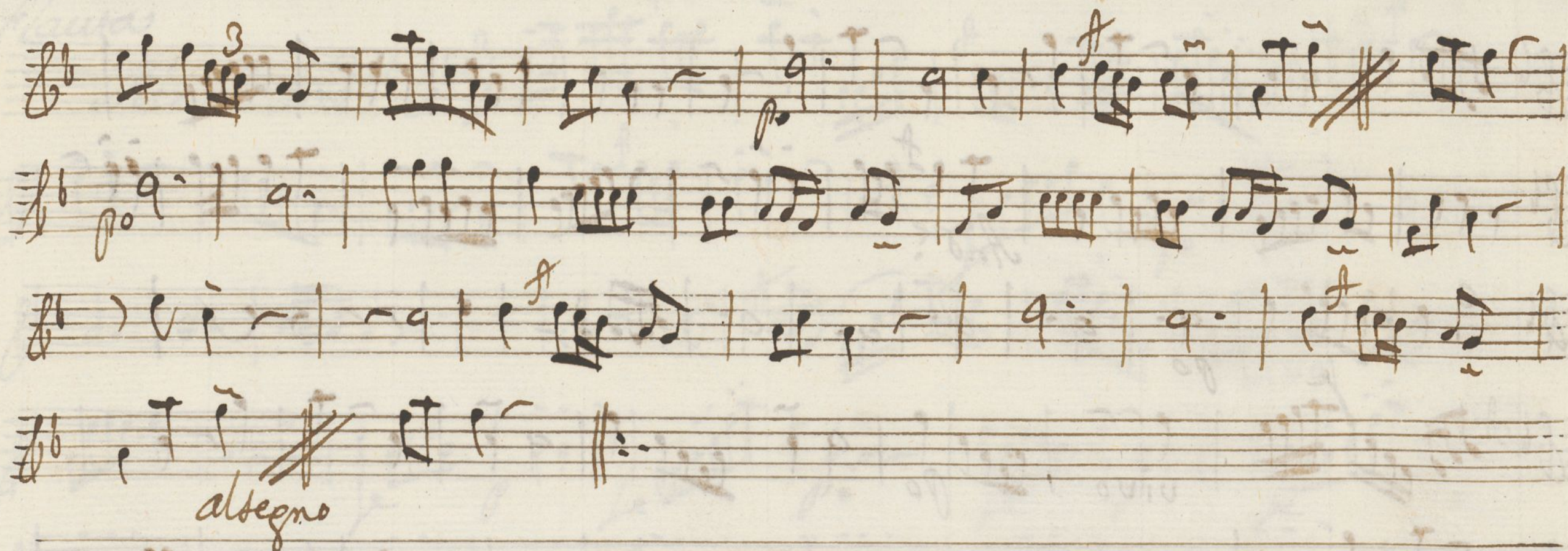
Alaure

Minue And.^{te}

A handwritten musical score on aged paper. The title 'Alaure' is written in a cursive hand at the top left. Below it, 'Minue And.^{te}' is written. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a cursive, handwritten style. Various musical notations are present, including notes, rests, and dynamic markings such as 'f' (forte), 'p' (piano), 'p^o' (pianissimo), 'vivo', and 'lento'. There are also some markings that look like 'se' or 'le'. The paper shows signs of age, including some staining and foxing.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The annotations include:

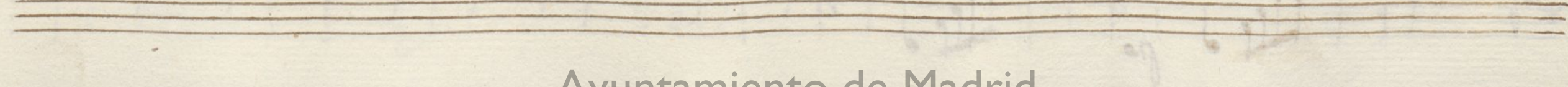
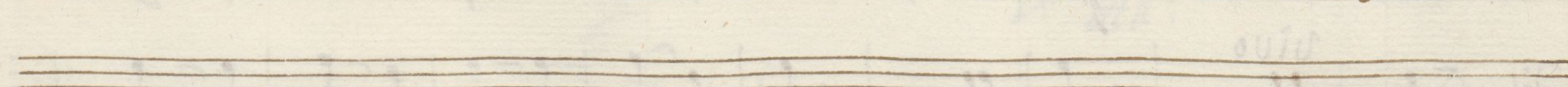
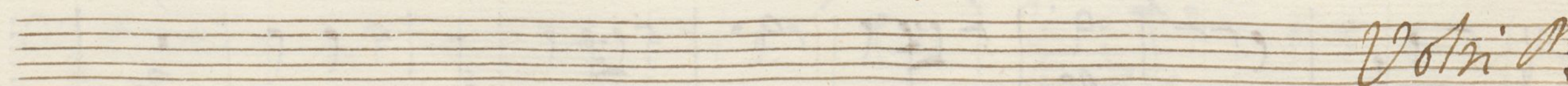
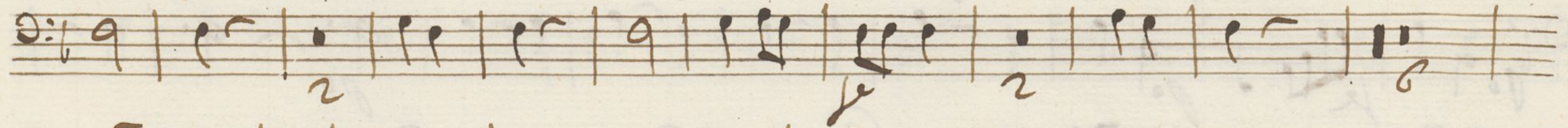
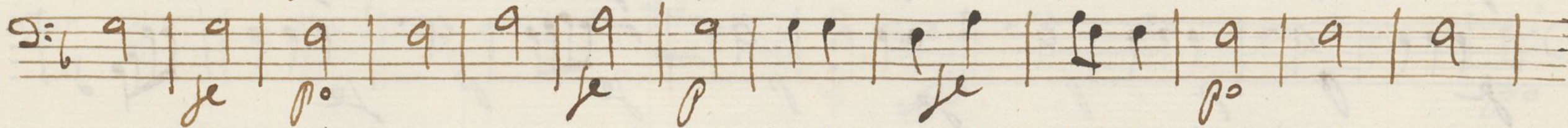
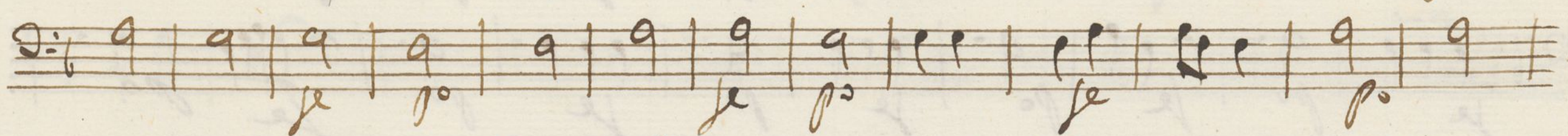
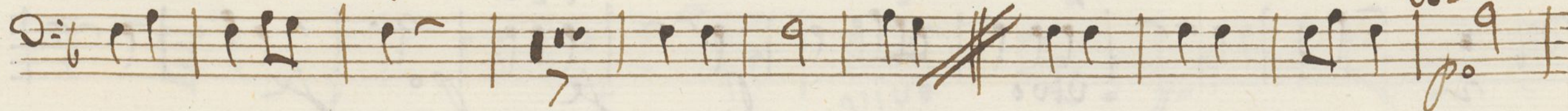
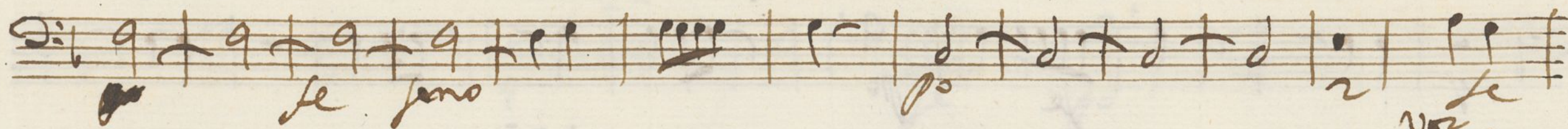
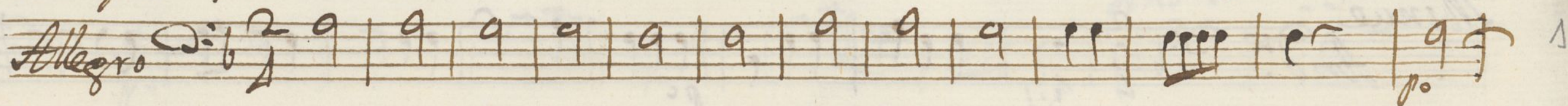
- Andie* (written above the second staff)
- po* (written below the third staff)
- vivo* (written below the fourth staff)
- po* (written below the fourth staff)
- All.* (written below the sixth staff)
- po* (written below the seventh staff)
- po* (written below the eighth staff)
- po* (written below the ninth staff)
- po* (written below the tenth staff)
- Voln* (written below the tenth staff)



Trompa 1.^a tonadilla a 3.

+ Comoretrata el cortejo

Mus. 141-2



Voz 1.^a

Minue

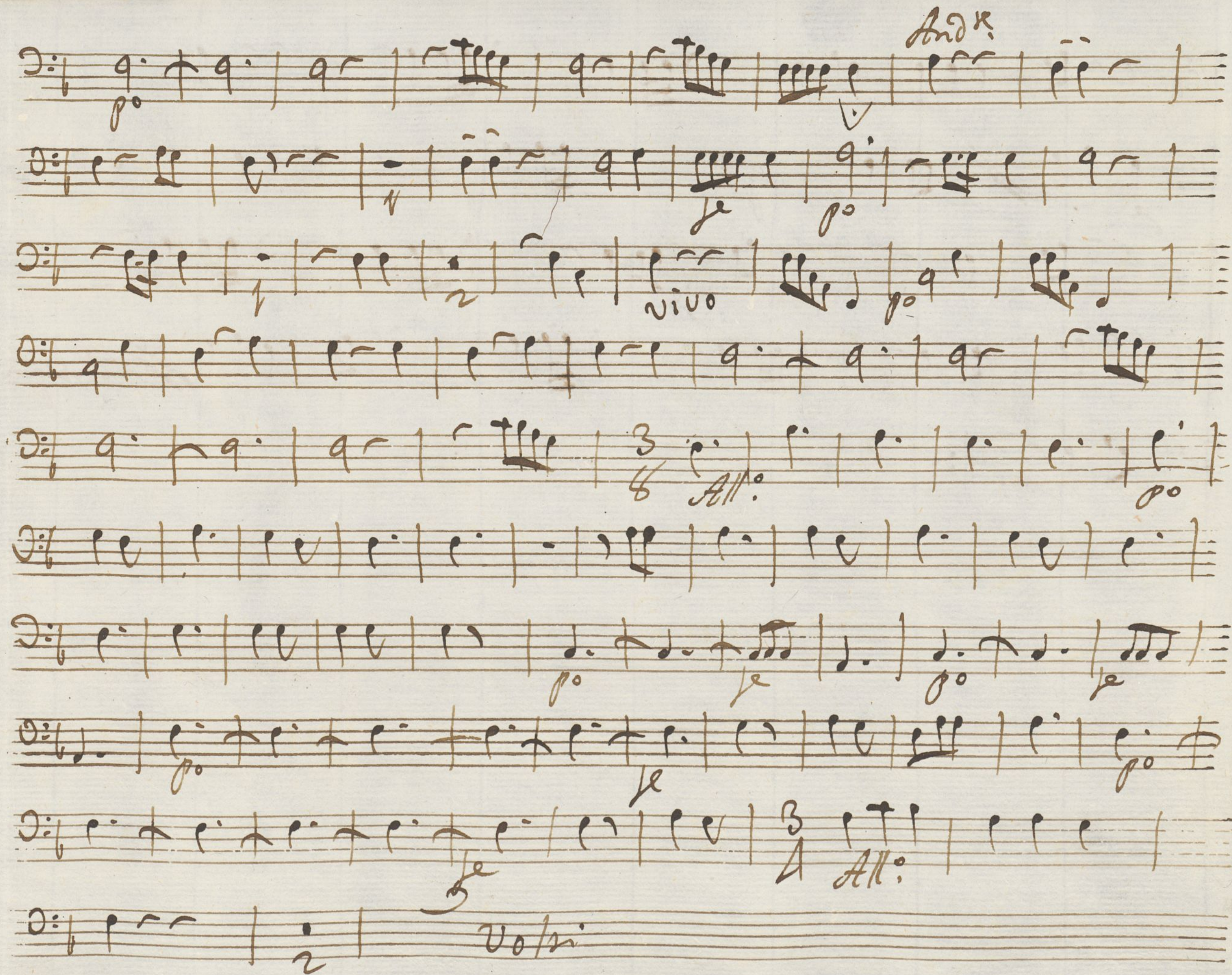
And.^{te}

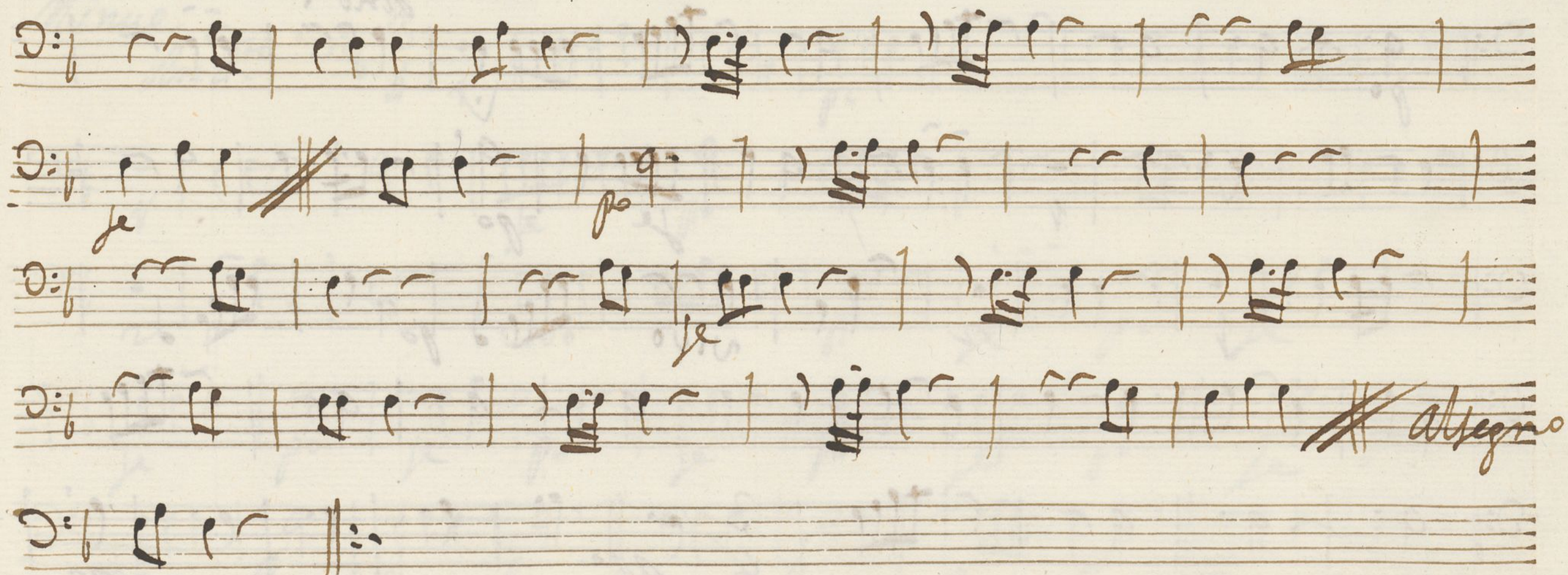
Handwritten musical score for a Minuet in D major, 3/4 time. The score consists of ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'And.^{te}'. The music features various dynamics including piano (p), piano molto (p^{mo}), and piano fortissimo (p^{ff}). There are also markings for 'vivo' and 'And.^{te}' indicating changes in tempo. The notation includes eighth notes, quarter notes, and half notes, with some passages marked with slurs and accents. The piece concludes with a final cadence on the tenth staff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across ten staves.

Key markings and annotations include:

- And^{te}* (Andante) at the top right.
- p^o* (piano) markings at the beginning of several staves.
- vivo* (vivo) marking in the third staff.
- All.^o* (Allegro) markings in the fifth and ninth staves.
- Vol^{te}* (Volte) marking in the tenth staff.





trompa Segunda tonadilla a.3. + Como retrata el cortejo Mus 141-2

Allegro $\text{D}:\flat \frac{2}{4}$

p *le* *fmo* *p*

2

p *le* *p* *le* *p* *le* *p*

le *p* *le* *p* *le* *p*

2 *Allegro*

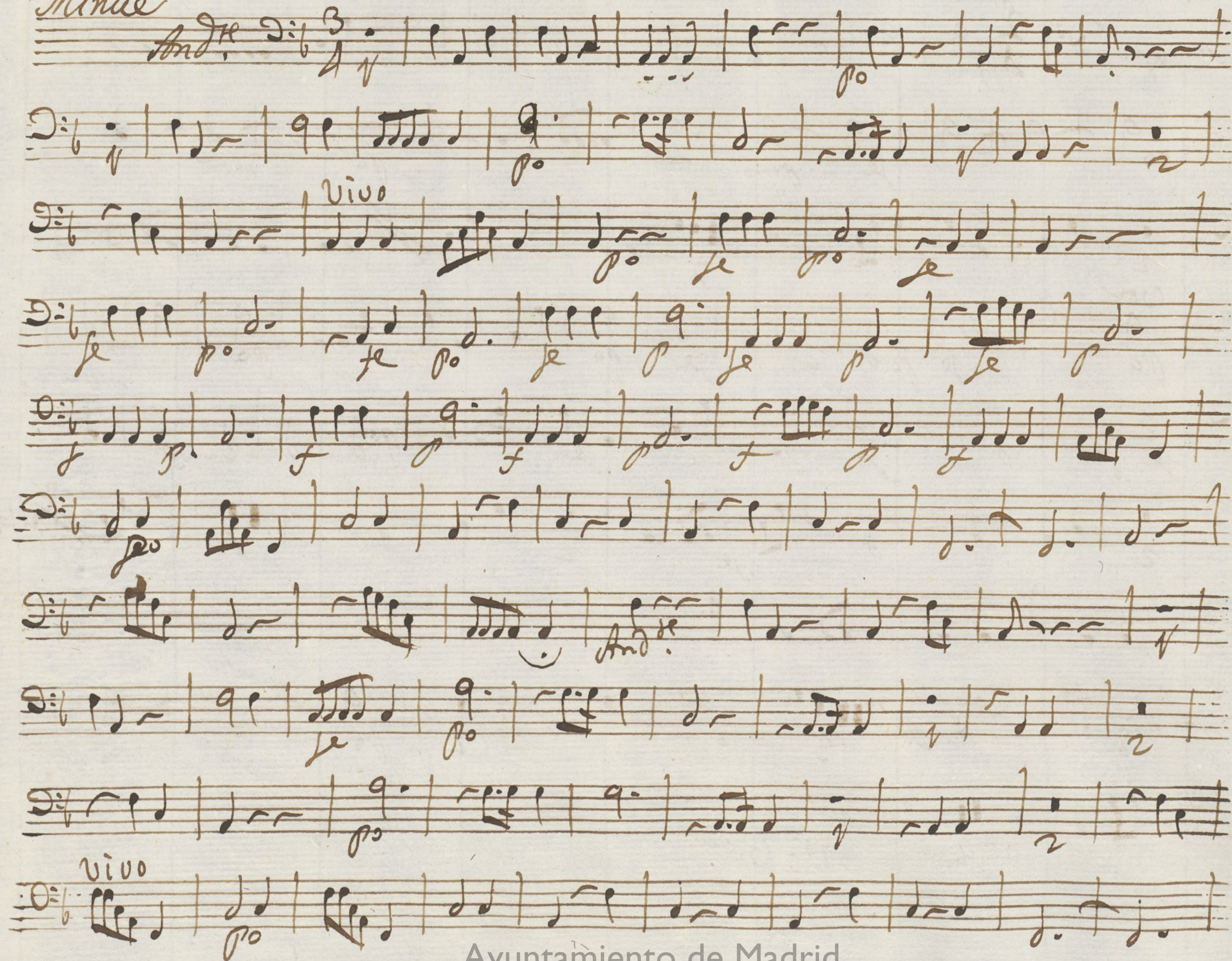
2

Alleg $\text{D}:\flat \frac{2}{4}$ *13* *p* *2* *p*

6 *Voln*

Minue

Handwritten musical score for Minue, featuring ten staves of music. The score includes tempo markings: *And.^{te}* at the beginning and *And.^{te}* in the middle, and dynamic markings: *p_o* (piano) and *f_e* (forte). The tempo changes to *vivo* (vivace) in the third and tenth staves. The music is written in a single system across ten staves, with various musical notations including notes, rests, and bar lines.

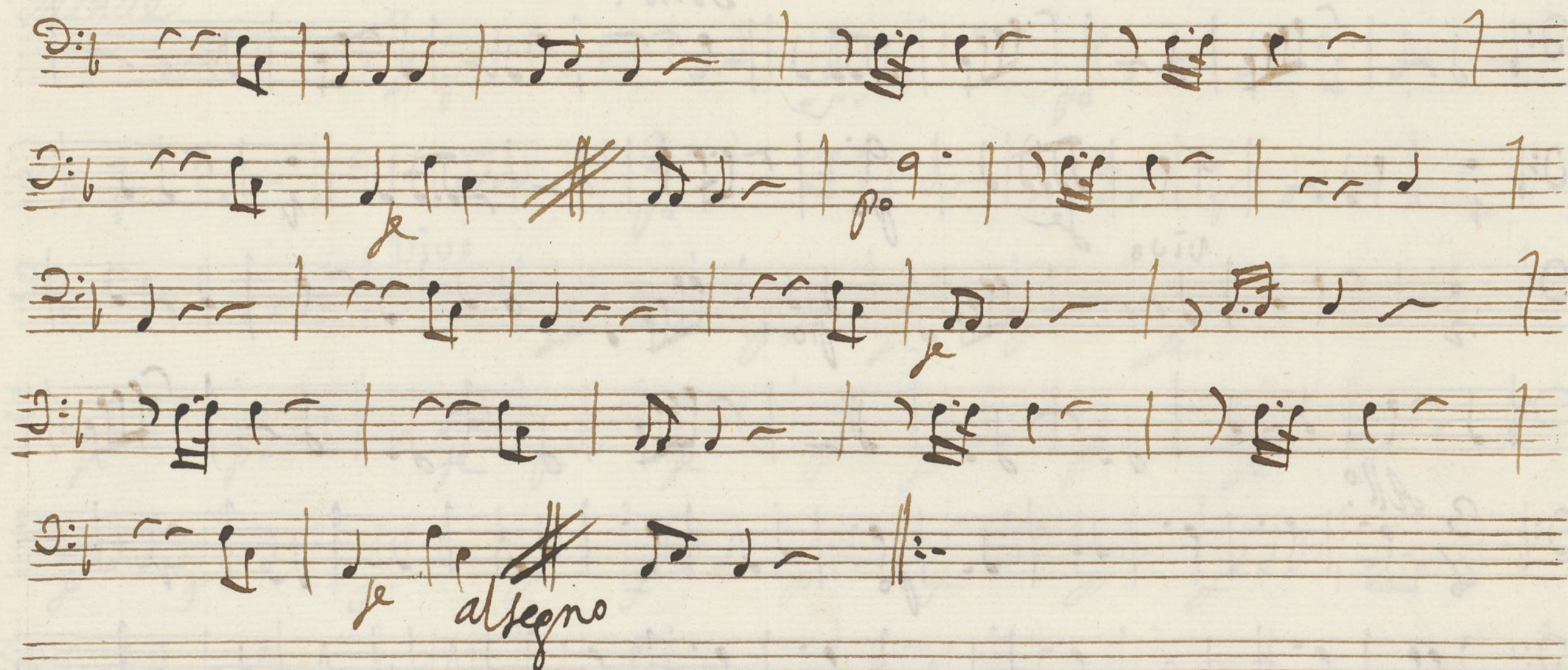


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across the staves.

Key markings and annotations include:

- Andr.* (Andante) at the top right.
- vivo* (vivo) above the third staff.
- All.* (Allegro) above the fifth staff.
- All.* (Allegro) below the eighth staff.
- Vol.* (Volo) at the end of the eighth staff.

The score concludes with a final staff that is empty.



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The first staff begins with a treble clef and a 6/8 time signature. The second staff is marked "Minue And." and features a 3/4 time signature. The score includes several dynamic markings: *p* (piano), *f* (forte), *And.^{te}* (Andante), and *vivo*. There are also tempo changes indicated by *And.^{te}* and *vivo*. The notation is in a historical style, likely from the 18th or 19th century. The manuscript is written in brown ink on aged, slightly discolored paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and features include:

- And.^{te}* (Andante) at the top right.
- p^{mo}* (piano) markings on the first, fourth, sixth, seventh, eighth, and ninth staves.
- vivo* (vivo) marking on the third staff.
- All.^o* (Allegro) markings on the fifth and ninth staves.
- fmo* (fornio) marking on the eighth staff.
- A *#9* marking on the second staff.
- A *3/4* time signature on the fifth staff.
- A *3/4* time signature on the ninth staff.

The score concludes with three empty staves at the bottom.

