

Leg. 36. n. 11.

Para repartir

Mus 169-20

Pulpillo

t

Fonadilla à Solo.

El azote en la disculpa.

89 Leg. 5. n. 17

De Laserna.

169-20



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

*p* *cres. do fe*

Como los viciosos no llevan a bien

que todos critiquen su mal price-



der yo por conso larlos oi discul pa-

re a que lloj de fectos q'en e llos se-

ben a quellos de fectos q'en ellos se ven-

mas si la dis culpa. amar ga tal-

vez que ten gan pa ciencia y



se porten bien silencio silencio atender

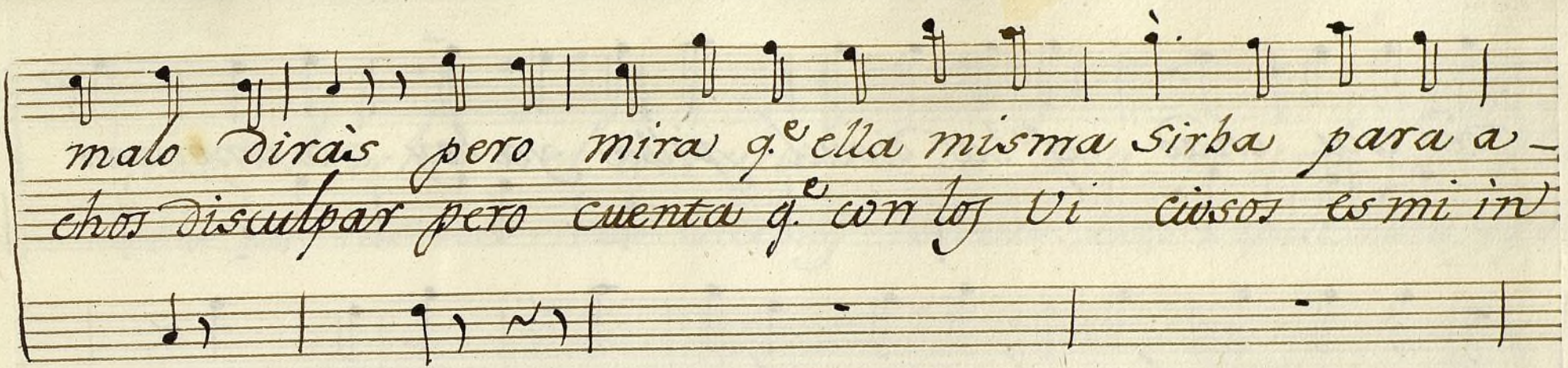
atender.

All. *6/8*  
Ven al punto burlesca iro  
Mas ya advierto Cumplido el de

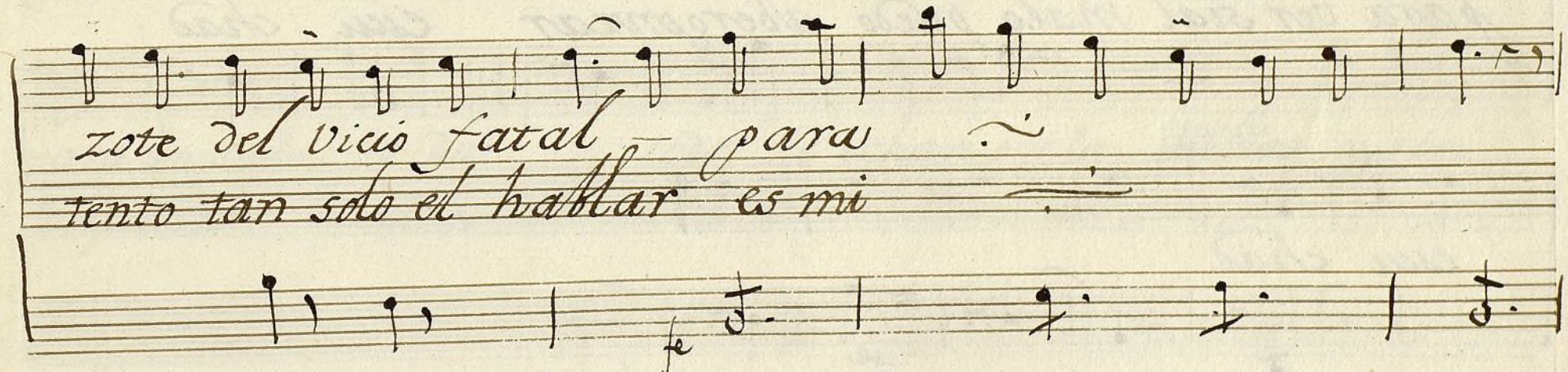
nia ven al punto y a mi fantasia La disculpa del

seo pues con nombre de gafes preveo que se pueden mu.

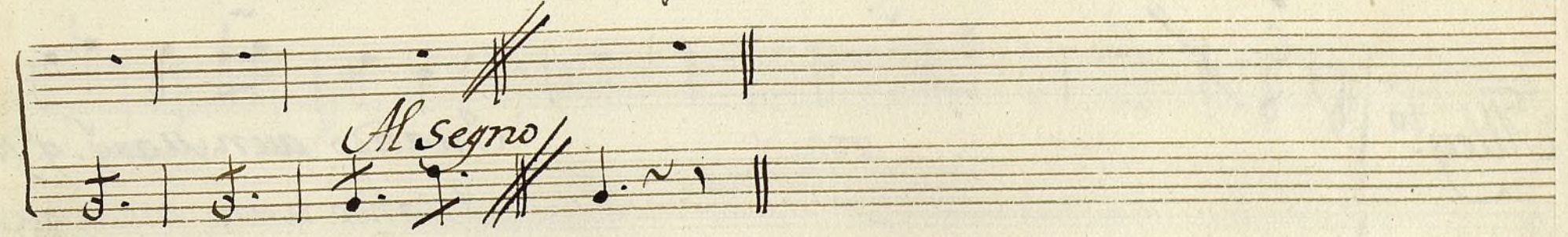




malo dirais pero mira q. ella misma sirba para a-  
chos disculpar pero cuenta q. con los vi ciosos es mi in



zote del vicio fatal para  
tento tan solo el hablar es mi



*Al segno*



*Alleg. to* Atended escuchad aten-



ved escu chad q.º la discul pilla ya boy a empezar

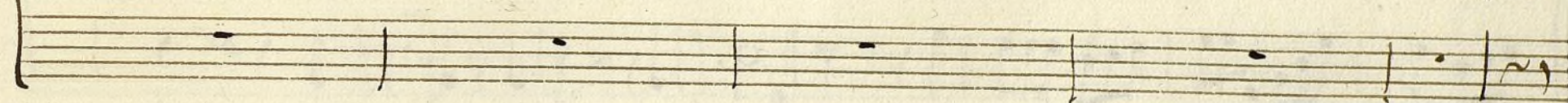
para ver sial malo puedo abergonzar escu chad

escu chad.

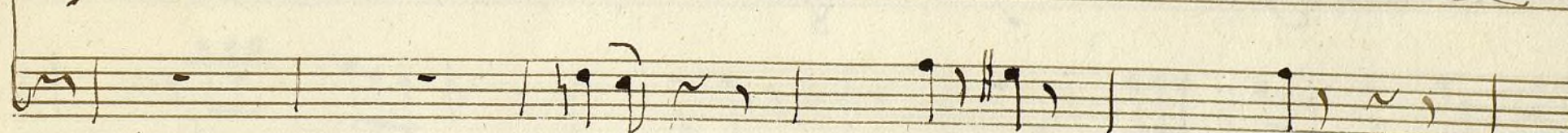
*Alleg.<sup>to</sup>* Quando aun mag.º q.º par.  
Quando una moza que



tica del Cochero el ejercicio le da una coz una mula q. <sup>levada</sup>  
lleba los tacones muy crecidos la ven con Zapato llano y <sup>muí</sup> g. anda



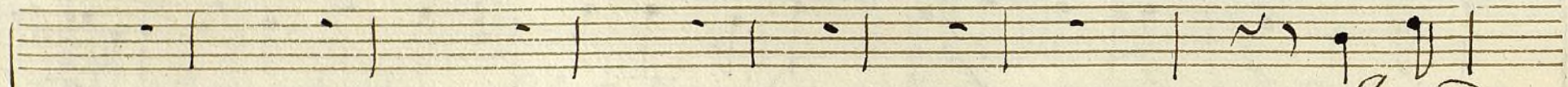
para un siglo to dos ~~todos~~ lo echan por lo <sup>malo</sup> ~~malos~~ y son  
despacito todos *Ja*



gajes del oficio y son

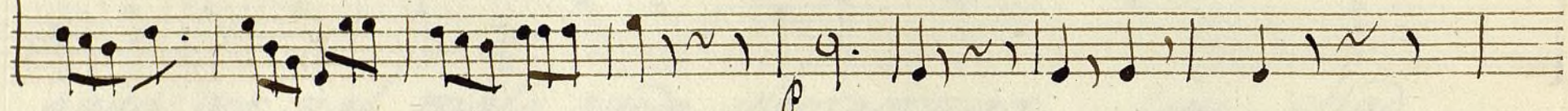




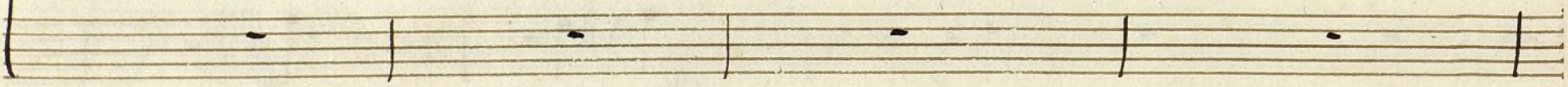


*Quando a.*

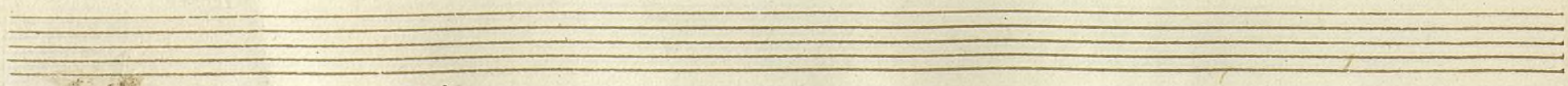
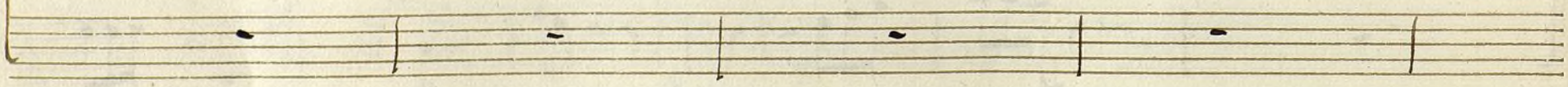
*Quando aurr*



*quellos q.<sup>e</sup> cortesan y en verano estair no lizos ala en.  
Forero fa mozo q.<sup>e</sup> a ninquen toro a temido suele en*



*trada del imbierno se ponen descolo ridos  
una nobi llada sacar en el cuello un chirlo*



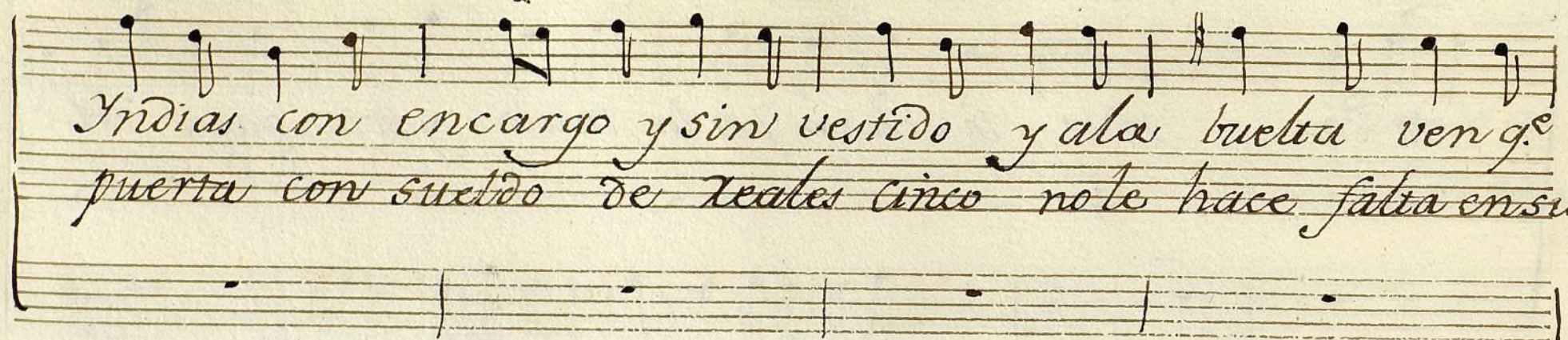


to dos todos lo echan por lo malo y son gages del o

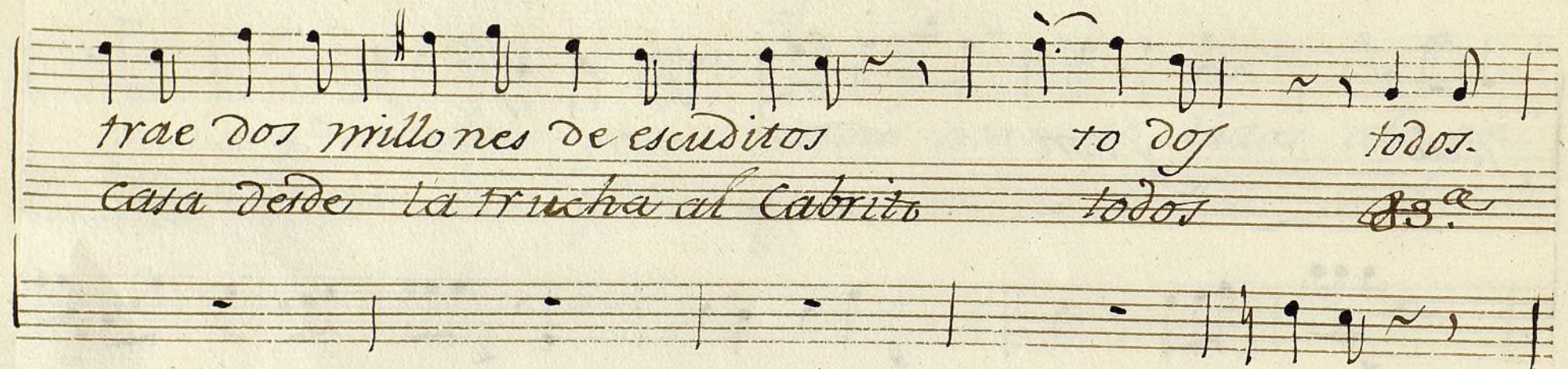
ficio y son

Quando alguno ba alas  
Quando un guarda de una

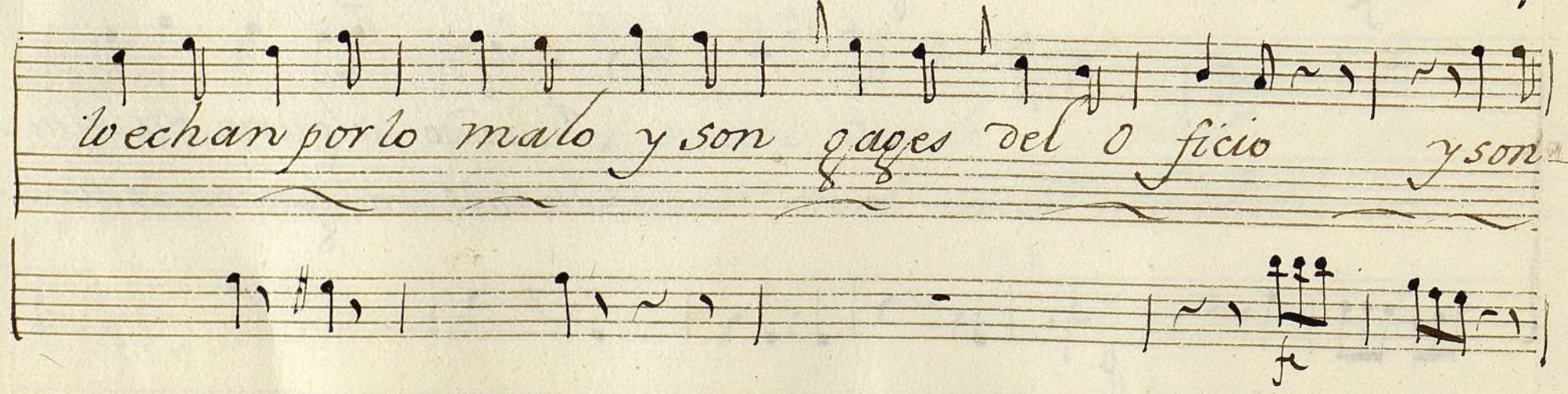




Indias con encargo y sin vestido y ala buelta ven q.  
puerta con sueldo de reales cinco no te hace falta en su.

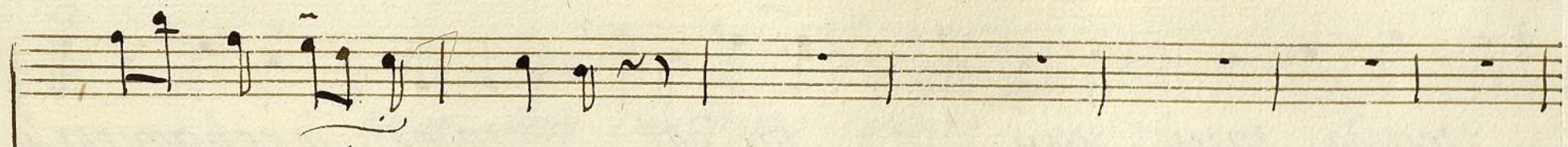


trae dos millones de escuditos to dos todos.  
Casa de de la Frucha al Cabrito todos 83.<sup>a</sup>

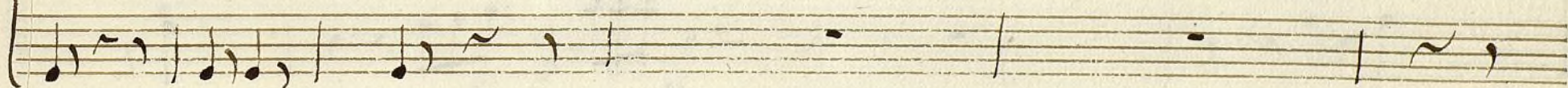


wechan por lo malo y son gages del oficio y son





Quando una Niña del teatro q.<sup>o</sup> tie ne po-  
Quando alguna tona dilla que yo canto en



co partido ven que quando a cantar sale saca un  
este sitio la dan palmadas de moda en vez





Handwritten musical score on aged paper. The score consists of seven staves of music. The lyrics are written in cursive below the notes. The lyrics are: "vestido muy rico todos todos lo echan por lo de aplaudir sus dichas todos esa malo y son gages del oficio y son". The music is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). There are also some decorative flourishes and a large 'e' marking in the lower staves.

vestido muy rico todos todos lo echan por lo  
de aplaudir sus dichas todos esa

malo y son gages del oficio y son



3/8  
estas son las dis culpas  
estas 4<sup>ta</sup>

3/8  
Seniores mios con q.<sup>e</sup> cubrir pre sume  
si alguien le pican q.<sup>e</sup> se rasque y se cure

su rostro el vicio ay — saberito del  
sus picardi ay 4<sup>ta</sup>



Handwritten musical score on aged paper, featuring a vocal line and a piano accompaniment line. The lyrics are in Spanish. The score includes dynamic markings such as *al*, *crec<sup>do</sup>*, *f*, *p*, and *se*. The lyrics are: "al - - ma su rostro el vicio / su picar dias / Pero es el caso que queriendo cu brirse / Y aquesta ydea con unas sequi dillas / queda mas claro ay - - sale rito del - / - aquu fin tenga ay ~~sa~~ - -". The piano part consists of chords and arpeggiated figures.

al - - ma su rostro el vicio  
su picar dias

*crec<sup>do</sup>* *f* *p* *se*

Pero es el caso que queriendo cu brirse  
Y aquesta ydea con unas sequi dillas

— queda mas claro ay — sale rito del —  
— aquu fin tenga ay ~~sa~~ — —



al - - - ma queda mas claro — Allegro

aquí fin tenga

All. Mod. to

Ausente de flo ri - so

la fiel Rosaura ausente de flo -



riso la fiel Rosaura ausente de flo-

riso la fiel Rosau — ra solo en tristes me-

morias Vive ane gada - Vive ane ga — da au-  
p fe

sente de flo riso la fiel Rosaura la fiel Ro-  
Cres. fmo

saura la fiel Ro sauras



Solo en tristes memorias solo

Vive anegada - - Vive

despedaza el pecho Con cruel dolor y en continuas


ansias tiene el Corazon mas cu pido

como lido de su ardor la buelve de re

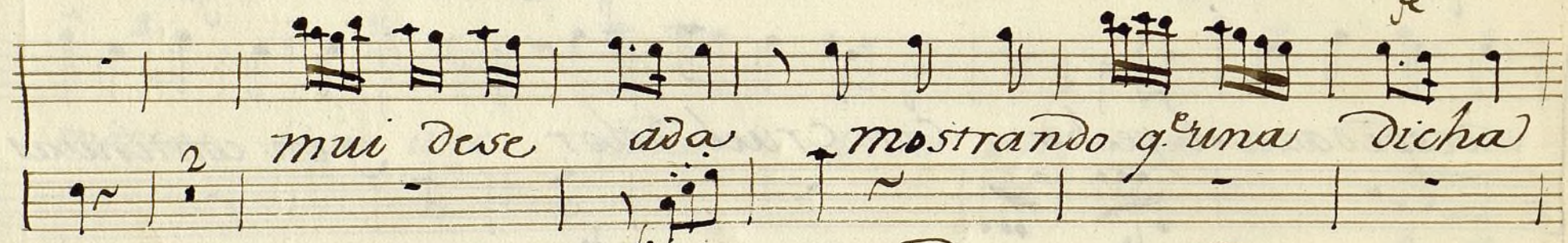




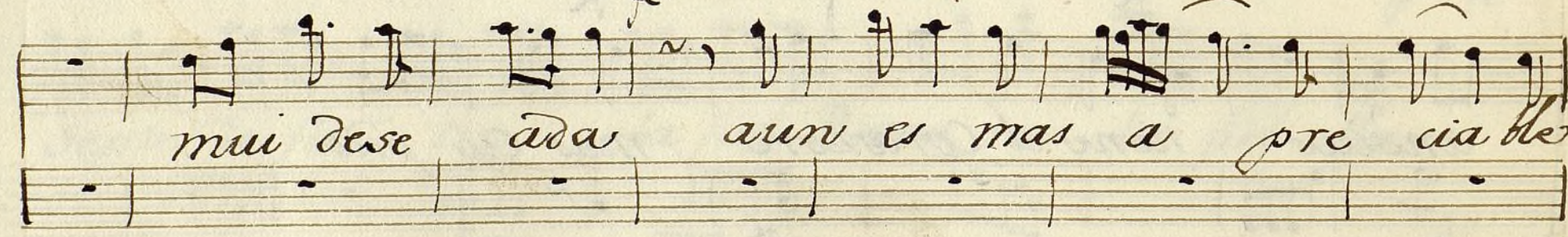
pen te su queri do Pastor su querido Pastor



Mostrando q. una di cha



mui dese ada mostrando q. una dicha



mui dese ada aun es mas a pre ciable



inespe ra da aun es mas despre



ciable inespere rada inespere da aurr

es mai despre ciable inespere rada inespere

Cres. fmo

rada

Al Segno.



Ayuntamiento de Madrid

1200055303



Violin I. Tonad.<sup>a</sup> a solo El Azote en la Disculpa

NU) 169-20

+ 50.º Andreasi

3

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'Allegro' (All.) and the dynamics start with 'pp'. The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'pp', 'cres', 'f', and 'p' are used throughout. There are also several double bar lines with repeat signs. The score concludes with a final cadence on the tenth staff, marked with 'pp' and 'f'.



*All.<sup>o</sup>*  $\text{6/8}$  *le* *pp* *Allegro*

*All.<sup>o</sup>*  $\text{2/4}$  *le* *pp* *pp tutto* *ten*

*Coplas* *All.<sup>o</sup>*  $\text{6/8}$  *le* *pp* *estor* *pp* *Alto Pax!* *5 3 mas*



All.<sup>to</sup> *lento*

Handwritten musical score for five staves. The notation includes various rhythmic values, slurs, and dynamic markings such as *p*, *pp*, *cresc.*, and *Allegro*. The piece concludes with a double bar line and the tempo change *Allegro*.

Pax:  
is







*p.p.* *le* *p.p.* *fe* *p.p.* *le*

*Solo* *le tutti* *p.p.*

*Solo* *tutti* *Solo* *tutti* *Solo*

*Solo* *le* *p.p.* *le* *p.p.*

*tutti* *p.p.* *le* *cresc.* *fmo*

*Allegro*

~~Handwritten musical notation, possibly a sketch or correction, consisting of several staves with notes and rests.~~



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Violin 2.<sup>o</sup> Ton.<sup>a</sup> a solo el Azote En la Disculpa

Mus 169-20

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *All.<sup>o</sup>* and the time signature  $\frac{2}{4}$ . The notation includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *pp* (pianissimo) and *sf* (sforzando) are used throughout. The score concludes with a double bar line and repeat dots. The paper shows signs of age, including some staining and foxing.



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

*Allegro*

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

*All.<sup>o</sup> sentado*  
*Alor Parx!*  
*3 mas*



*cres*

*Allegro*



Sep.<sup>o</sup>

All.<sup>o</sup> 2/4

The musical score consists of ten staves. The first staff begins with a treble clef, a 2/4 time signature, and the tempo marking 'All.<sup>o</sup>'. The music is written in a key with one sharp (F#). The score includes various dynamics such as *p<sup>o</sup>*, *se*, *tutti*, and *solo*. There are also performance markings like *cres* and *fmo*. The notation includes sixteenth and thirty-second notes, as well as rests and slurs. A double bar line with repeat dots appears on the eighth staff. The piece concludes with a final cadence on the tenth staff.



*tutti*  
*se* *pp* *solo* *tutti* *se* *solo*

*tutti* *pp*

*tutti* *se* *cres* *fmo*

*Allegro*

Detailed description: This is a page of handwritten musical notation on six staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a *tutti* marking and a *se* dynamic. The second staff features *pp*, *solo*, *tutti*, *se*, and *solo* markings. The third staff has *tutti* and *pp*. The fourth staff contains *tutti* and *se*. The fifth staff includes *tutti*, *se*, *cres*, and *fmo*. The sixth staff concludes with a double bar line and the marking *Allegro*. The paper shows signs of age and wear.







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Oboe 1<sup>o</sup>

Fon.<sup>a</sup> a Solo

El Azote en la Disculpa



Handwritten musical score for guitar, consisting of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into three systems:

- System 1 (Staves 1-5):** Marked *Allegro* and *le*. It features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings include *solo* and *p.o.*.
- System 2 (Staves 6-7):** Marked *Allegro* and *le*. It continues the melodic and harmonic development.
- System 3 (Staves 8-9):** Marked *Allegro* and *le*. It includes the instruction *Allegro* written above the staff.

The page concludes with two empty staves at the bottom.



Allo.

le

12

cresc.

le

Allo Parr!

3 ma.

Allo, sentado

le

6

cresc.

le

6

cresc.

le

Allegro



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

Handwritten musical score for a piece titled "Seg.<sup>o</sup>". The score consists of seven staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is written in a single system. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings: "fe" (forte) appears multiple times, "fmo" (piano) is used in several places, and "cres" (crescendo) is written above the staff. There are also some performance instructions like "solo" and "Allegro". The score ends with a double bar line and the word "Allegro" written below the staff. The paper is aged and shows some staining.





Oboe 2.º

Ton.<sup>a</sup> a Solo

El Azote en la Disculpa



The image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems of staves. The first system consists of five staves. The top staff begins with the tempo marking *All.<sup>o</sup>* and a 2/4 time signature. It contains a melodic line with various note values and rests. The second staff is a bass line with fingerings (2, 6, 5) and dynamic markings (*le*, *Solo*, *le*, *p.<sup>o</sup>*, *Solo*). The third staff includes a triplet of eighth notes and a measure with a 27-measure rest. The fourth staff has a 10-measure rest and a 5-measure rest. The fifth staff concludes the first system with a double bar line. The second system consists of two staves. The top staff starts with *All.<sup>o</sup>* and a 6/8 time signature, followed by a double bar line and a new section. The bottom staff contains a bass line with a double bar line and the tempo marking *All.<sup>o</sup> segno*. The third system consists of one staff starting with *All.<sup>o</sup>* and a 2/4 time signature, followed by a double bar line and a new section. The page ends with several empty staves at the bottom.



Allo

12 *est.* 3

1 *le*

*le*

Allo Parr.  
tres mas

3 *All.<sup>to</sup> serriado*

*le* 6 *cres*

6 *cres* *le*

*le* *Allegro*



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

Handwritten musical score for a piece titled "Seg.<sup>o</sup>". The score consists of seven staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is written in a single system. The score includes various musical notations such as notes, rests, and dynamic markings. The piece concludes with a double bar line and the instruction "Allegro" written below the staff.



+

*trompa 1<sup>a</sup>*

*Fon.<sup>a</sup> a Solo*

*El Azote en la Disculpa*



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

*Solo*  
*p.* *estor*  
*p.° crey* *f* *f* *3*

*All.<sup>o</sup>* *Inf.* *2* *Face trompas*

*le* *16* *le* *le*







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Mus 169-20

+

*Fronpa 2.<sup>a</sup>*

*ton.<sup>a</sup> à Solo*

*El Azote en la Disculpa*



*All.<sup>o</sup>*  $\text{C} \frac{2}{4}$  *fe* *3* *1* *4* *14*

*Solo* *estox p<sup>o</sup>* *14*

*fe* *2* *3* *cres* *3* *fe*

*All.<sup>o</sup>*  $\text{C} \frac{6}{8}$  *11* *3* *All.<sup>o</sup> seono* *2* *tace.*

*fe* *16* *fe* *1*

*All.<sup>o</sup> Parx.* *3* *All.<sup>o</sup> Lentado* *29* *30* *All.<sup>o</sup> seono*

*3 mar* *8*



*Seq.*  
20  
20  
Solo *p.o.* 19  
Solo 20  
*fmo* *Sob*  
*AbSegno.*



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Bajo Tonadilla a Solo El Azote en la Disculpa

Mus 169-20

Handwritten musical score for a solo piece. The score is written on ten staves. The first staff begins with the tempo marking 'All.' and the time signature '2/4'. The key signature is one flat (B-flat). The music features various dynamics including *pp*, *cres*, *f*, and *ten*. There are also markings for 'tr' (trills) and '3' (triplets). The notation includes eighth and sixteenth notes, rests, and bar lines. The piece concludes with a double bar line and a decorative flourish.



All.<sup>o</sup> *le* *pp* 4 2

*le* *Allegro*

All.<sup>to</sup> *pp* *todo*

*ten* *le*

Coplas  
All.<sup>o</sup> *le* *pp*

*le* *pp* *le*

*pp* *Alto. Parz.* *3 maj* *All.<sup>to</sup> sentido* *le*



Handwritten musical score on three staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a *pp* marking, followed by *le* and *pp*. The second staff contains *cref*, *le*, *pp*, *le*, and *pp*. The third staff includes *cref*, *le*, *pp*, *le*, and concludes with a double bar line and the instruction *Allegro*. The paper is aged and shows some staining.



