

Leg. 3^o n. 24

Mus 100-17

Leg. 3^o n. 7

1748

t

La Paloma y Paes

100-17

Con.^a a duo

7

La Mujer Combencida
De el Sr D. Blas
De Laserna.

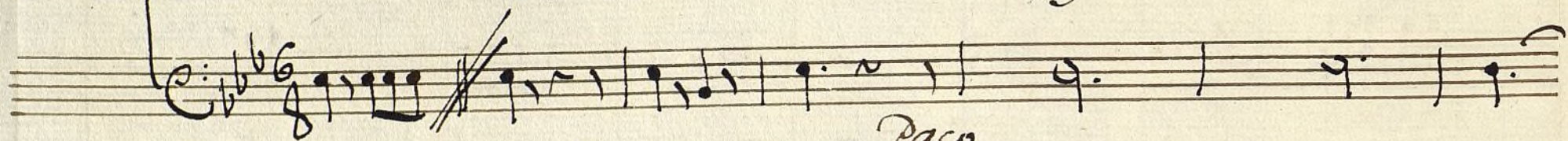
All. Sentado.

tes de q. te cases dice el Adagio mira bien lo q. haces
ga usted esas chismes sobre la mesa y a mi esposa mañana

para no errarlo para si es.
traiga la cuenta traiga (Paco) fue-

to mirara si esto aora una Muger
na noticia buena ya meda de esca
loca no me arruinara aora una Muger loca -
charla afere a a ya meda de esucharla
no me arruinara *Allegro.*
Afe recia

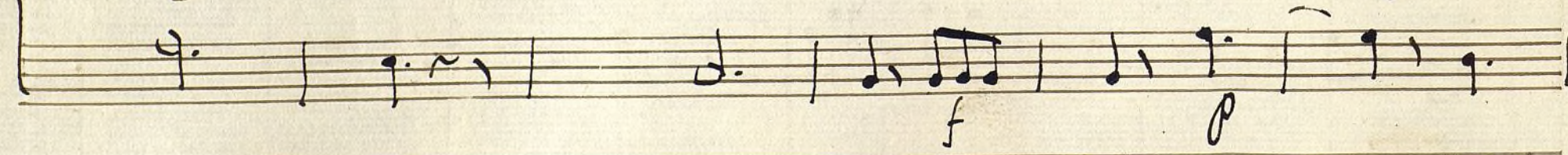
All.^o *Pulp.^o*
Ya lo habra uste oido mise.
Paco: sera cosa corta y q^e es.

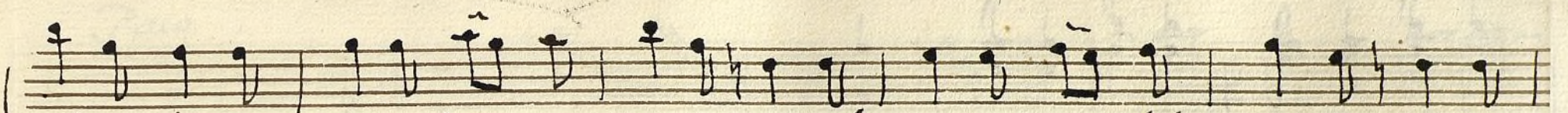


Paco
nor Marido mi *Pulp.^o* *Paco* *Pulp.^o* *Paco* *Pulp.^o* *Paco* *Pulp.^o* *Paco* *Pulp.^o*
lo q^e importa y *Pulp.^o* no gusto de excesos

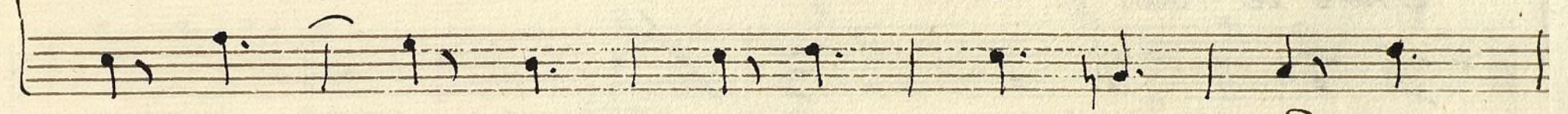


Pulp.^o
hable usted mas gordo *Pulp.^o* *Paco* *Pulp.^o* *Paco* *Pulp.^o* *Paco* *Pulp.^o* *Paco* *Pulp.^o*
unos dos mil pesos *Paco* *Pulp.^o* *Paco* *Pulp.^o* *Paco* *Pulp.^o* *Paco* *Pulp.^o*
pues mañana temprera *Paco* *Pulp.^o* *Paco* *Pulp.^o* *Paco* *Pulp.^o* *Paco* *Pulp.^o*
pues esos dos mil pe

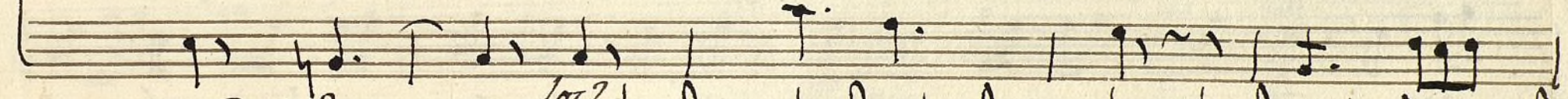




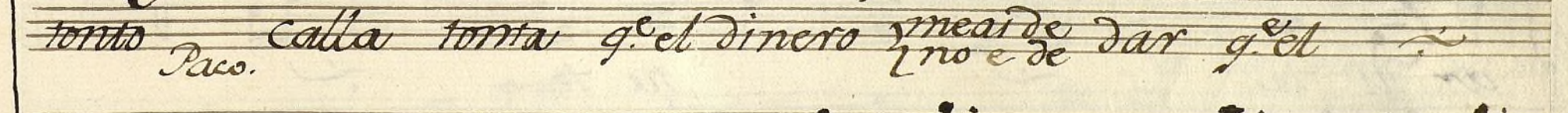
nito le traeran la cumentezita de los varios chismezitos q^e en a
sitos buscara la señorita q^e los varios chismezitos q^e estan

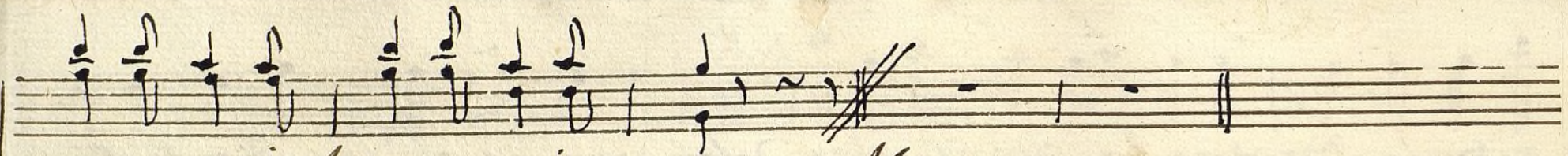


quellos casonzitos ahora acavo de comprar quiero
en los casonzitos yo no los quiero pagar Pulp.^o calla



verlos no es del caso cosa es mui particular cosa
tonto Paco. Calla tonta q^e el dinero y me a de dar q^e el

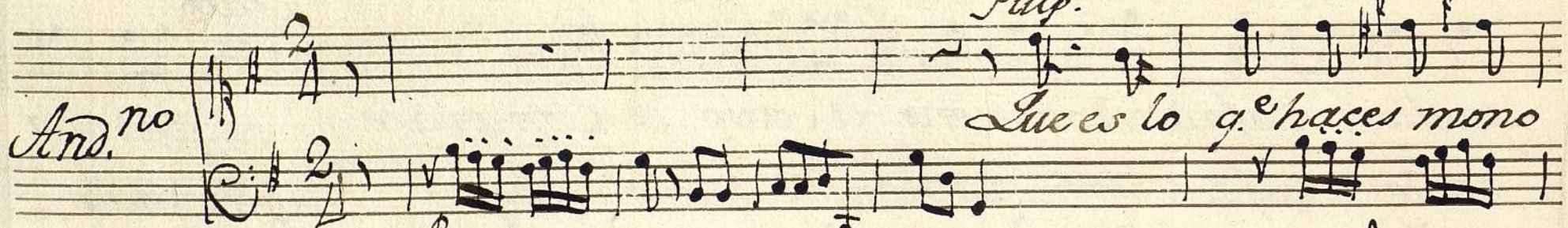
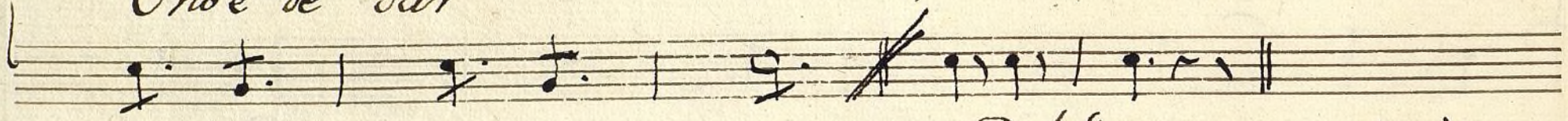




particular

Allegro

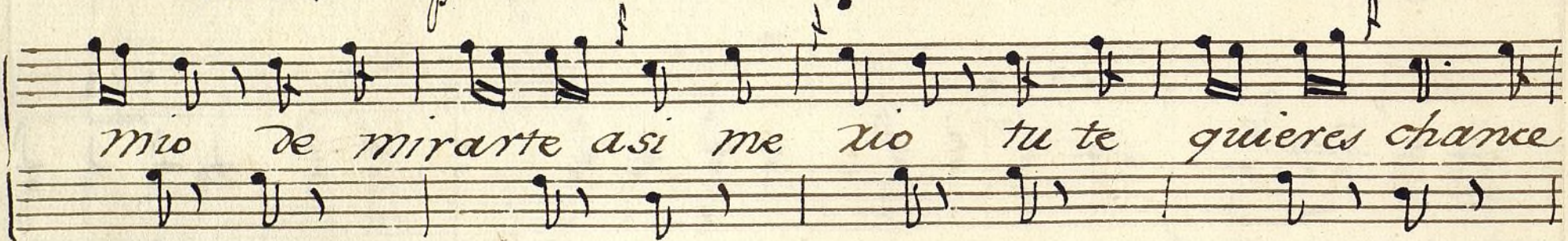
*sinca de dar
no e de dar*



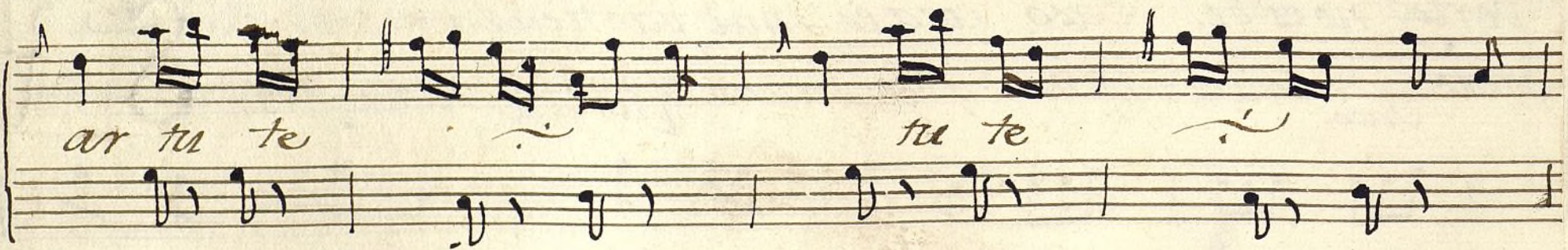
And.^{no}

Pulp.^o

Que es lo q.^e haces mono



mio de mirarte asi me xio tu te quieres chance



ar tu te

tu te

Paco.

q.^e no es chanza yo te digo pues xabiando estoi contigo q.^e me

quieres arruinar q.^e me q.^e me

Pulp.^o

Paco

ai q.^e chusco ba de veras no me burles q.^e me al

los 2.

Pulp.^o

teras ya no puedo aguantar mas. ya no puedo

Ya no puedo ya no

Ya no puedo

puedo aguantar mas

Ya no puedo ya no puedo aguantar

insolente

Paco

mas ya no

All.^o

gasta.

Pulp.^o

Paco

Pulp.^o

Paco

hora Caprichoso Capri chosa si revientas si te a

orcas tu la cuenta as de pagar tu la

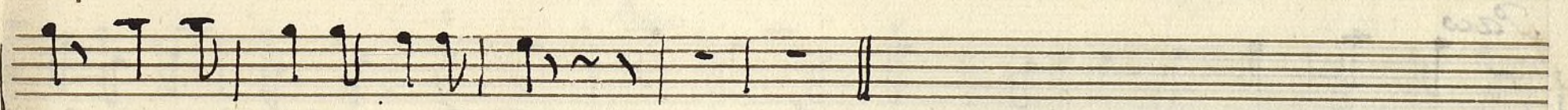
ntar



q.^{na} a visto q.^{na} a oído mas infausta terquedad q.^{na} a-



visto q.^{na} a oído mas infausta terquedad mas



mas

Parola.

Alleg.^{to} *Pulp.^o*
Tres Coplas
cada vez
1.^a } Con el uso mil aumentos
por el uso mil salterías
2.^a } por el uso los Zapatos
Por el uso las Visitas

Con el las manufac turas logran
por suelen lograr su acomodo
por en tal perfeccion se encuentran
por son oy unas Academias -

Paco
tambien padecen mil quiebras los caudales y las entras los Cau.
y por el muchos son teros repugnan el Matrimonio repug
y tambien con los tacones ay aumentos de coxeras ai en
y en ellas trata el descoco de Cupido las materias de cu

Pulp.^o

Por el
 Por el
 Por el
 Por el

lupo en los es tudios, por el no da
 lupo mas tratades por el son oy
 lupo asta en los vailles por el se esta
 lupo del comercio por el se mul

Paus.

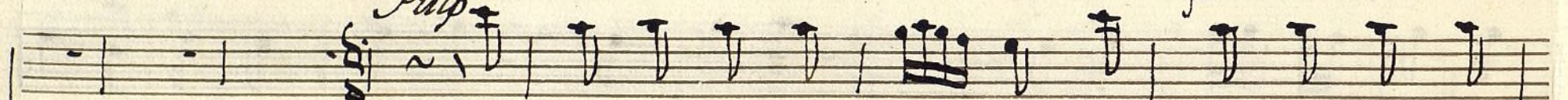
mos civili zando Sabemos filoso. fia y el ca
 Mujeres y hombres y por tal trato infi nitos luego in
 blecon reglas ciertas y las reglas de la danza desa
 tiplican los ramos y en el ramo del decoro se intro.



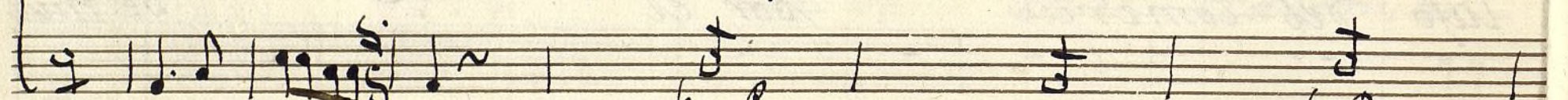
teismo ignoramos y el
tratables o se ponen luego
receptan las conciencias
duce el contrabando se



Pulso



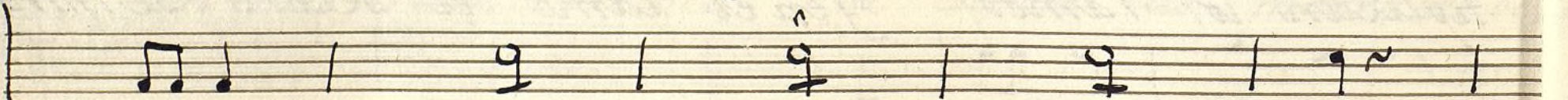
Siendo asi por q. el lujo defienden mil Au.
Aunque de opinion muda con tu Taron me o



Paco



tores por q. oi mil escri tores escriven mucho y mal
bligas el lujo aung. mas digas mas q. bien causa mal



Pulp.^o

Paco

Pulp.^o

Calla calla por q.^e Causa por q.^e

por que

fuera galas por que causa

por q.^e di


tales ani males una cor te pueden dar dices

tu razon tendida quiero el uso abandonar pues q.^e es

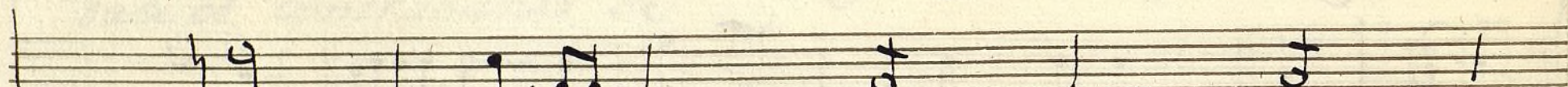
bien y fuera onrrarlos el quererlos criti car el que

tas recono cida ala tienda buelvelas alas

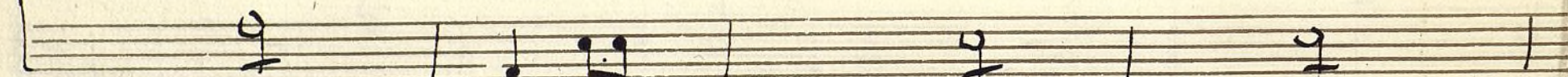
1072



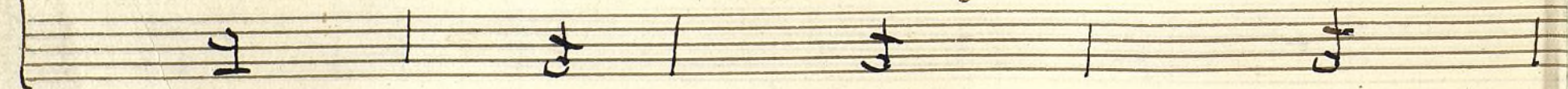
pues del lupo prosi gamos con si
y aqui con las segui dillas este a



lencio el bien y el mal pues del lupo prosi gamos con si-
sunto acavara y aqui con las segui dillas este a



lencio el bien y el mal pues del lupo prosi gamos con si
sunto acavara y aqui con las segui dillas este a



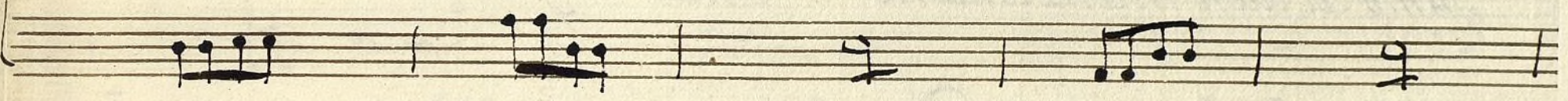


lencio el bien y el mal con

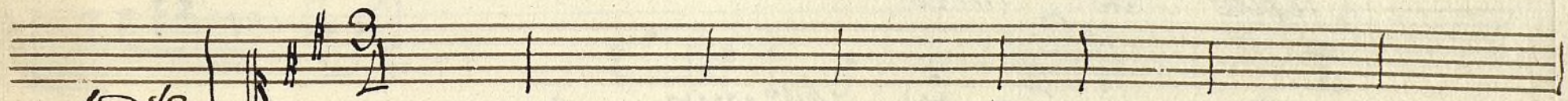
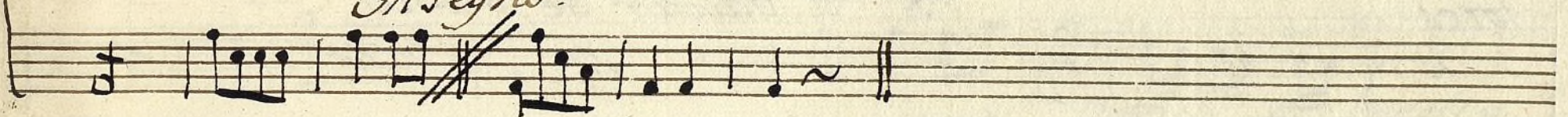
con

Junto acavara este

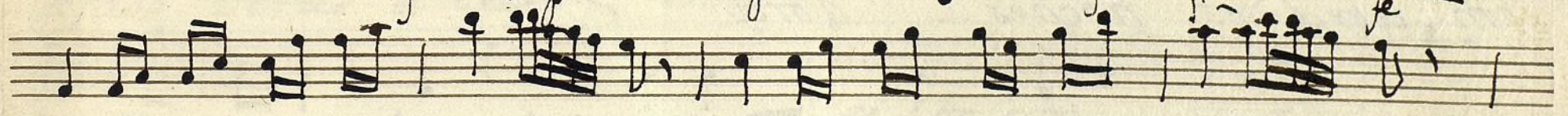
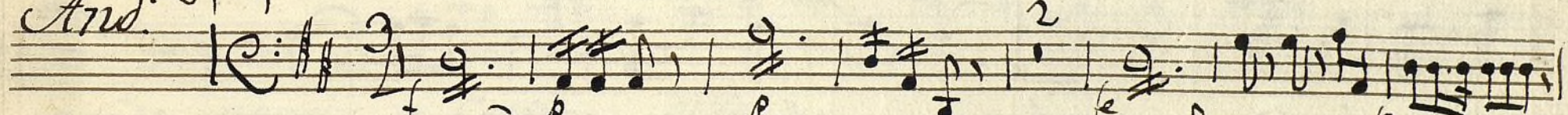
este



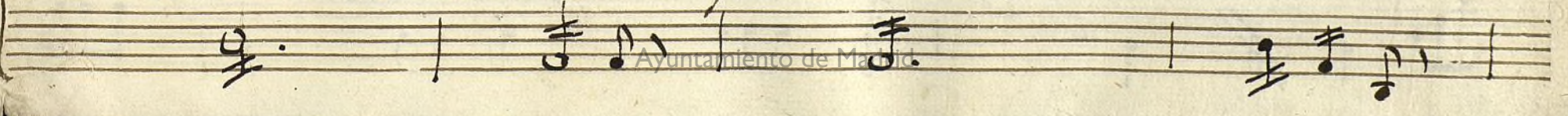
Allegro.



And^{te}



Junto al buen Manzanares junto



unos Pas

junto al buen manzanares unos Pastores

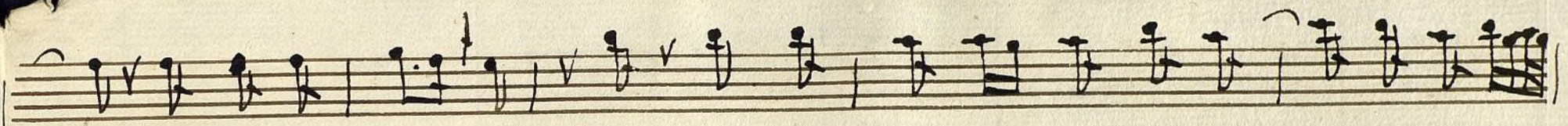
tores a bailar se pusie

unos Pastores

All. vvo

ron abra dos noches abra

abra doj noches pero venus les turba



con estas voces ai ai ti rana q^e con es tus voces

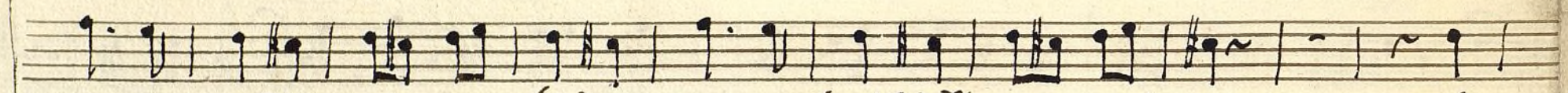
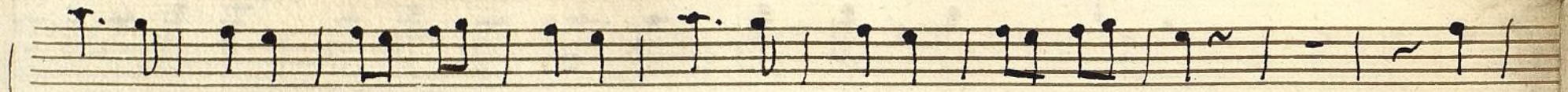
All^o

Corred corred corred

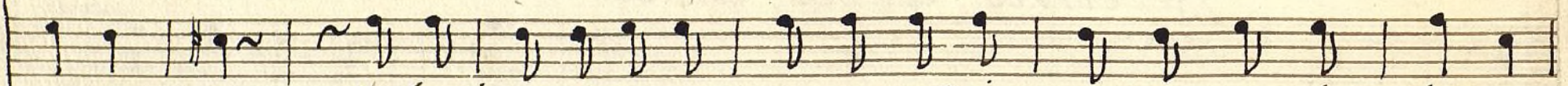
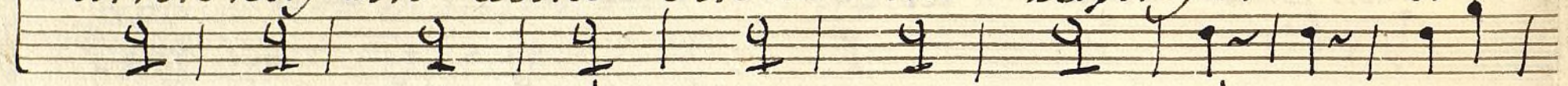
venid a nuestro

prado vereis a Cupi dillo

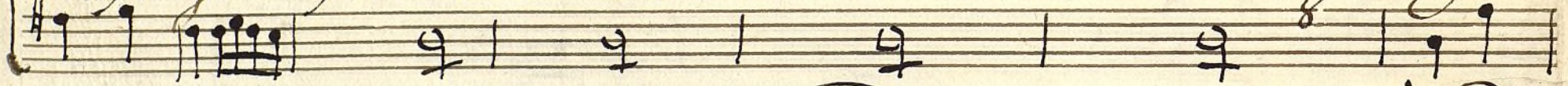
el bolero, bailando



Corren todos sin alinõ ven al Niño respingar si



respingar q.º al mirarlos muy contento dio a su acento algun lugar al



sabed les dijo Amigos sabed



Dep.º

g.^o en este
s abed les dijo Amigos g.^o en este tiempo

tiempo
g.^o en
Al.^o
en lugar de mis fle

uso el volero — *uso*
al decir esto, se dio loco Cupido el pie derecho &c.

Handwritten musical notation on aged paper. The page features ten horizontal staves. The top staff contains a treble clef and a few notes. The rest of the page is mostly blank with some faint pencil markings. A dark ink smudge is visible on the fourth staff.

1200055053

Violin 1.ª Con a Duo La Mujer Convencida

Mus 100-17

All. *sentado*. $\frac{2}{4}$

f *p* *ff*

Al Segno.

Handwritten musical notation on three staves. The first two staves are in treble clef with a key signature of one flat. The third staff is in bass clef. The music consists of rhythmic patterns with various dynamics like 'f' and 'p'.

Parola.

Coplas.
Allegro

Handwritten musical notation on ten staves. The first staff has a treble clef, a key signature of two sharps, and a 2/4 time signature. The music is dense with rhythmic patterns and includes dynamic markings like 'f' and 'p'. There are some annotations and markings on the staves.

trasmás
Mos Parr.

Allegro.

Handwritten musical score on four staves. The first staff begins with a treble clef and a 3/4 time signature. The second staff continues the melody. The third staff has a 2/4 time signature. The fourth staff has a bass clef and a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' and 'p.o.'. The tempo markings 'And.te' and 'All. vivo.' are written in cursive. The piece concludes with a double bar line and a fermata on the final note of the fourth staff.

Allegro

1200055053

Violin 1^o Ton. a Duo la Mujer Comercida

Mus 100-17

All. Sentado.

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'All. Sentado.' and a treble clef. The music is written in a key with one flat (B-flat major or D minor) and a 2/4 time signature. The notation includes a variety of note values, rests, and slurs. Dynamic markings such as 'p' (piano) and 'pp' (pianissimo) are used throughout. There are several instances of double bar lines with a diagonal slash, indicating a change in the piece or a specific performance instruction. The handwriting is elegant and characteristic of the 18th or 19th century.

All. Legno

Alleg. *No. 2*

poco f. *p* *f* *p* *f* *p* *f* *p* *f* *p*

Allegro

poco f. *p* *f* *p* *f* *p* *f* *p* *f* *p*

p. f. p. f. p. f. p.

Parola

Cop. 5

Parola

tres mas.

Allegro

This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of eight staves of music. The notation includes various note values, rests, and dynamic markings such as *pp* (pianissimo) and *pp?*. The first staff begins with the tempo marking *And^{te}* and a treble clef. The second staff has a *2* above it, possibly indicating a second ending or a specific measure. The third staff is marked *All.^o vivo*. The fourth staff has a *3* above it, likely indicating a triplet. The fifth staff is marked *All.^{to} p?*. The sixth staff has a *pp?* marking. There are several instances of ink smudges and corrections throughout the manuscript, particularly in the first and sixth staves. The paper shows signs of age, including foxing and staining.

Handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings such as 'p' and 'pp'. The piece concludes with a 3/4 time signature and the tempo marking 'And.te'.

~~Allegro~~ *Allegro*

12000 55053

Violin 2.ª *1^a* a duo *t* la Mujer Combenca

Mus 100-17

All. Sentado

p
po
po
po
po
po
po
po

Allegro

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *p.o.*, *f.*, and *ten*. A tempo marking *Allegro* is visible on the fourth staff, and another *Allegro* marking appears on the fifth staff. The score is densely written with notes and rests, and includes a double bar line with the word *Segno* on the fourth staff. The paper shows signs of age and wear.

Handwritten musical notation on two staves. The second staff contains the word *Parola* written in a cursive hand.

Handwritten musical notation on a single staff. It begins with the tempo marking *Allegro* and a time signature of 2/4. The word *Cop.* is written above the staff.

Handwritten musical notation on a single staff, continuing the piece.

Handwritten musical notation on a single staff. It includes the tempo marking *Allegro* and the instruction *trez mas.* (three more).

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff. It concludes with the tempo marking *Allegro*.

Handwritten musical score on ten staves. The score includes dynamic markings such as *And.te*, *ff*, *p*, *p.o*, and *All.o vivo*. It features complex rhythmic patterns, including triplets and sixteenth notes, and various musical notations like slurs and ties. The manuscript is written in dark ink on aged paper.

Handwritten musical score on five staves. The notation includes various note values, rests, and dynamic markings such as *p.* and *All. vivo se.*. The music is written in a cursive style typical of 18th or 19th-century manuscripts. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a *p.* marking. The third staff has a *2* marking above it. The fourth staff has a *p.* marking. The fifth staff ends with the instruction *All. vivo se.* and a double bar line.

The image shows ten horizontal musical staves. The top two staves contain handwritten musical notation, including notes, stems, and beams. The notation is somewhat faint and appears to be a sketch or a preliminary draft. The remaining eight staves are mostly blank, with some very light, illegible markings. The paper is aged and yellowed.

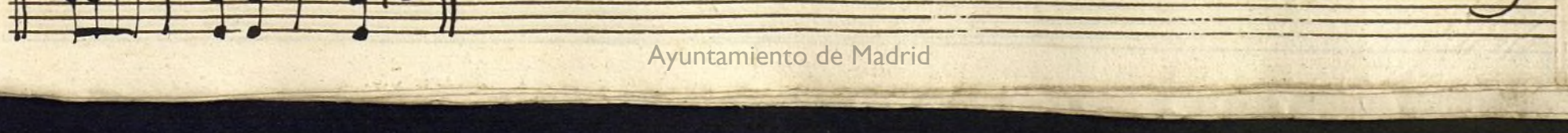
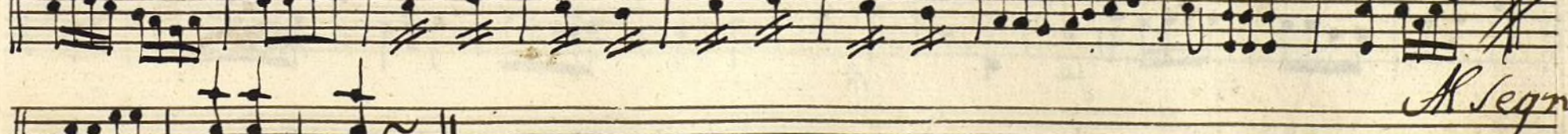
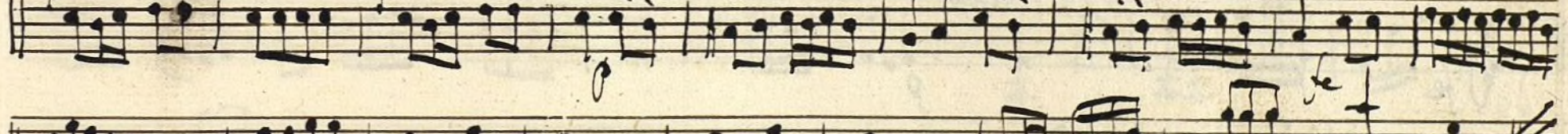
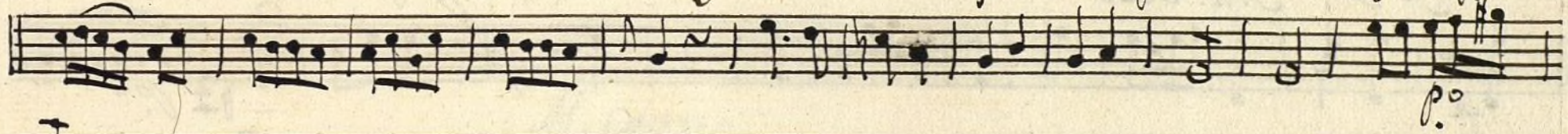
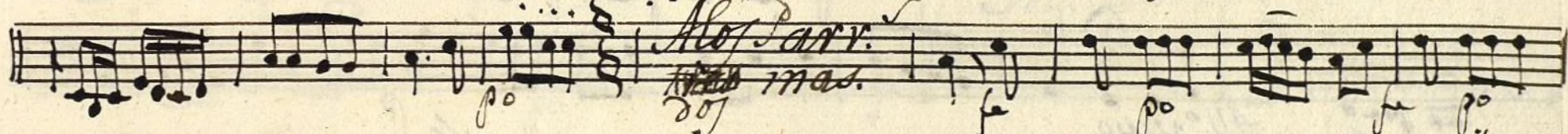
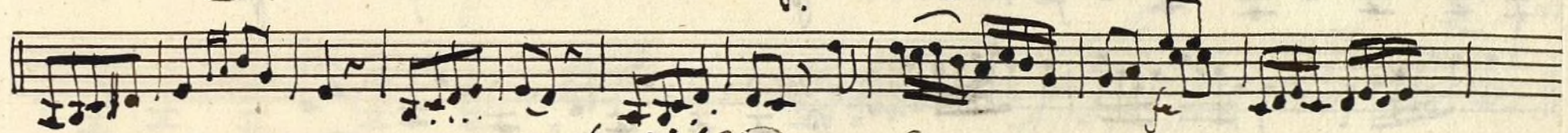
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Violin 2.ª Fon.ª a duo La Mujer Combencida.

mus. 100-17

All. sentado.

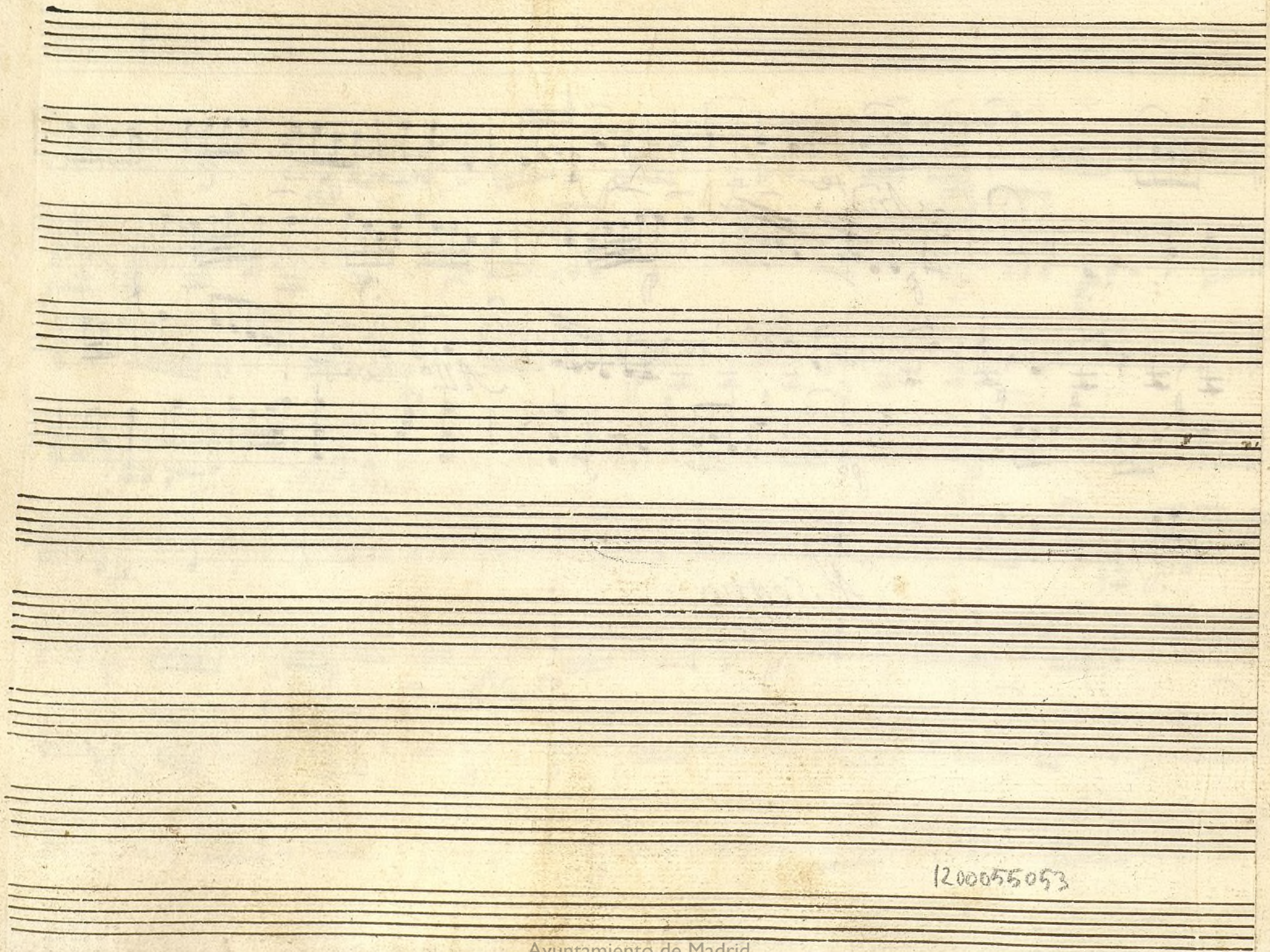
Al Segno.



Allegro

Handwritten musical score on five staves. The first staff contains a melodic line with various note values and rests. The second staff features a 3/4 time signature, a 'p' dynamic marking, and a '3' indicating a triplet. The third staff includes a '2' time signature and an 'All. vivo fe' tempo marking. The fourth staff has a 'p' dynamic marking and some crossed-out notation. The fifth staff ends with a double bar line and a fermata.

Allegro.



1200055053

And. no. $\frac{2}{4}$ 13

f *fz*

Parola.

All. to $\frac{2}{4}$ 10 22.

Tres mat.

Al Segno

And.te 3/4

Solo

All.^o vvo

Alleg.^{to}

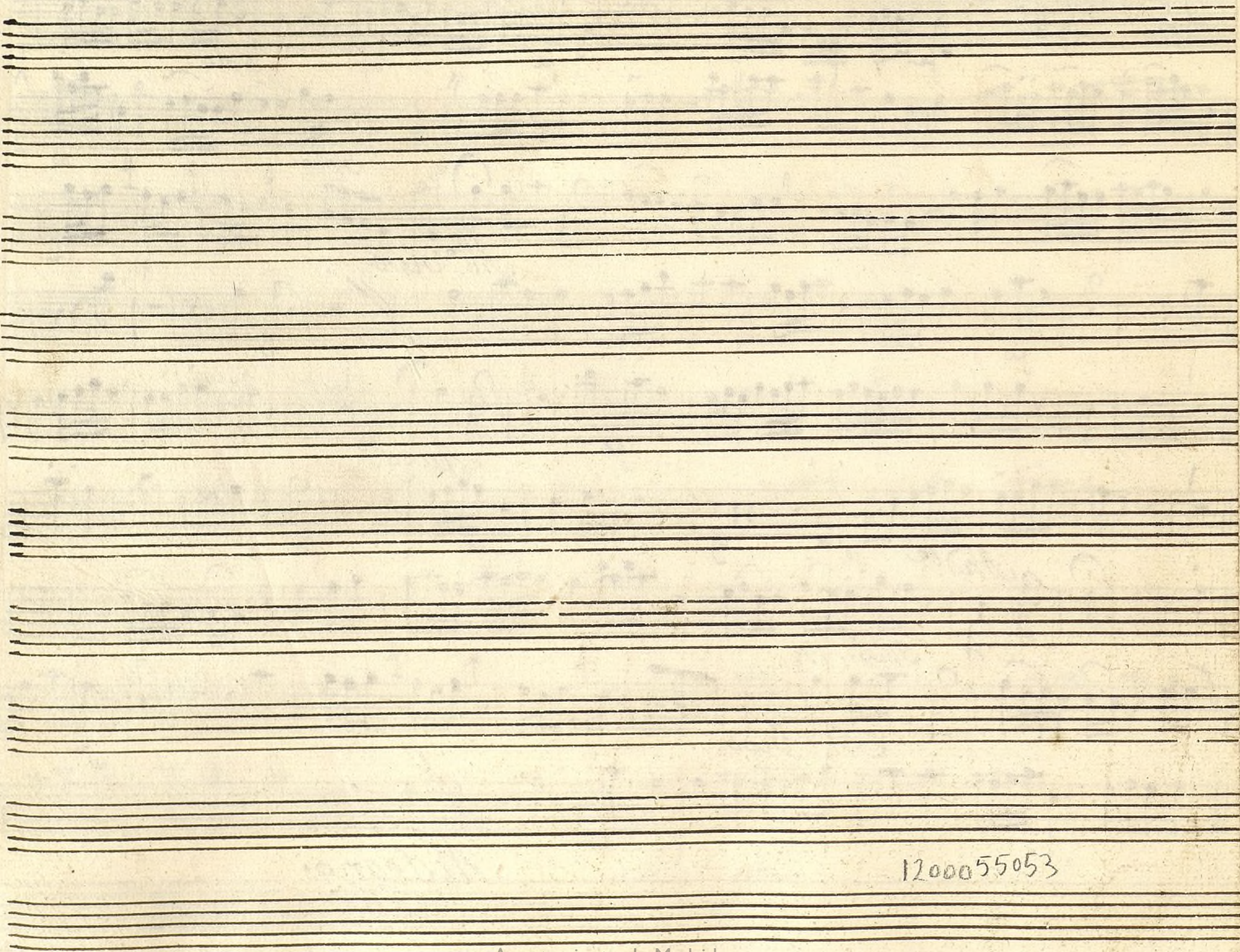
And.te

Solo.

All.^o vvo.

Allegro.

The image shows a page of handwritten musical notation on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with the tempo marking 'And.te' and a 3/4 time signature. Subsequent staves feature markings such as 'Solo', 'All.^o vvo', 'Alleg.^{to}', and 'Allegro.'. There are also some numerical markings like '2' and '3' that may indicate fingerings or specific measures. The handwriting is in dark ink on aged, slightly yellowed paper.



1200055053

Trompa 1.^a Ton.^a a duo La Mujer Combencida.

All.^o Sentado. *♩* *♭* *2* *10* *2*

10 *11*

Allegro.

All.^o *♩* *♭* *6* *13* *10*

1 *Allegro.* *3*

In C. *And.^o* *♩* *2* *13*

1 *6*

1

1

mas

MUS 100-17

Oboe 2.ª Ton.ª a duo La Mujer Combencida.

All.° sentado. $\text{♩} \text{ } \flat \text{ } \flat \text{ } 2/4$

Allegro.

All.° $\text{♩} \text{ } \flat \text{ } \flat \text{ } 6/8$

Allegro

no

And. no $\text{G} \# \text{2}$ 4 13

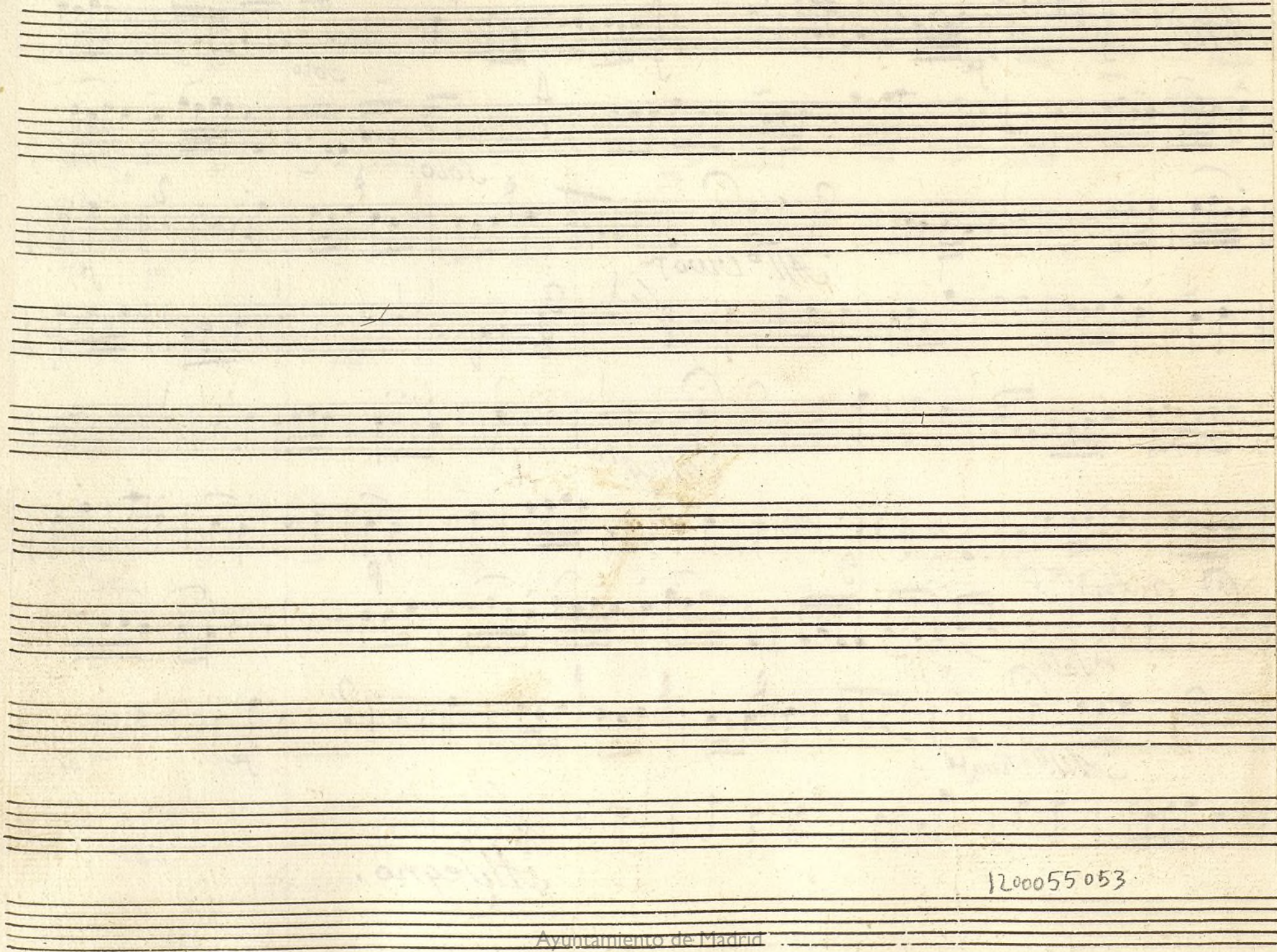
Parola.

Alleg. to $\text{G} \# \text{2}$ 5 14 f

tres maj. 3 22

Allegro.

The image shows a page of handwritten musical notation on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The tempo markings are: *And.* (Andante) at the top left, *All.^o Vivofe* (Allegro Vivace) in the middle, *Alleg.^{to}* (Allegretto) below that, *And.^{te}* (Andante) on the sixth staff, and *All.^o Vivofe* on the seventh staff. Performance instructions include *solo* and *solo.* written above the notes. The piece concludes with the instruction *Al Segno.* at the bottom right. The manuscript is written in dark ink on aged, slightly yellowed paper.



1200055053

All.^o *Freimaj.*

22.

Allegro.

And.^o

All.^o vivo

Alleg.^{to}

All.^o vivo

And.^o

Allegro.

1200055053

maf.

mus 100-17

Bajo con ^a duo La Mujer Combencida

All.^o sostenuto.

p *f* *p^o*

Al Segno.

All.^o

voz

f *p* *f* *p*

Al Segno.

And. no $C:\sharp 2$

po

Poco ff.

fe *fe p* *fe p* *fe p* *fe p* *fe p* *fe p* *fe*

fe *po* *fe* *p* *fe p* *fe p* *fe p* *f*

fe

Parola.

Alleg. to $C:\sharp 2$

fe

*Alto Parrr
des mas.*

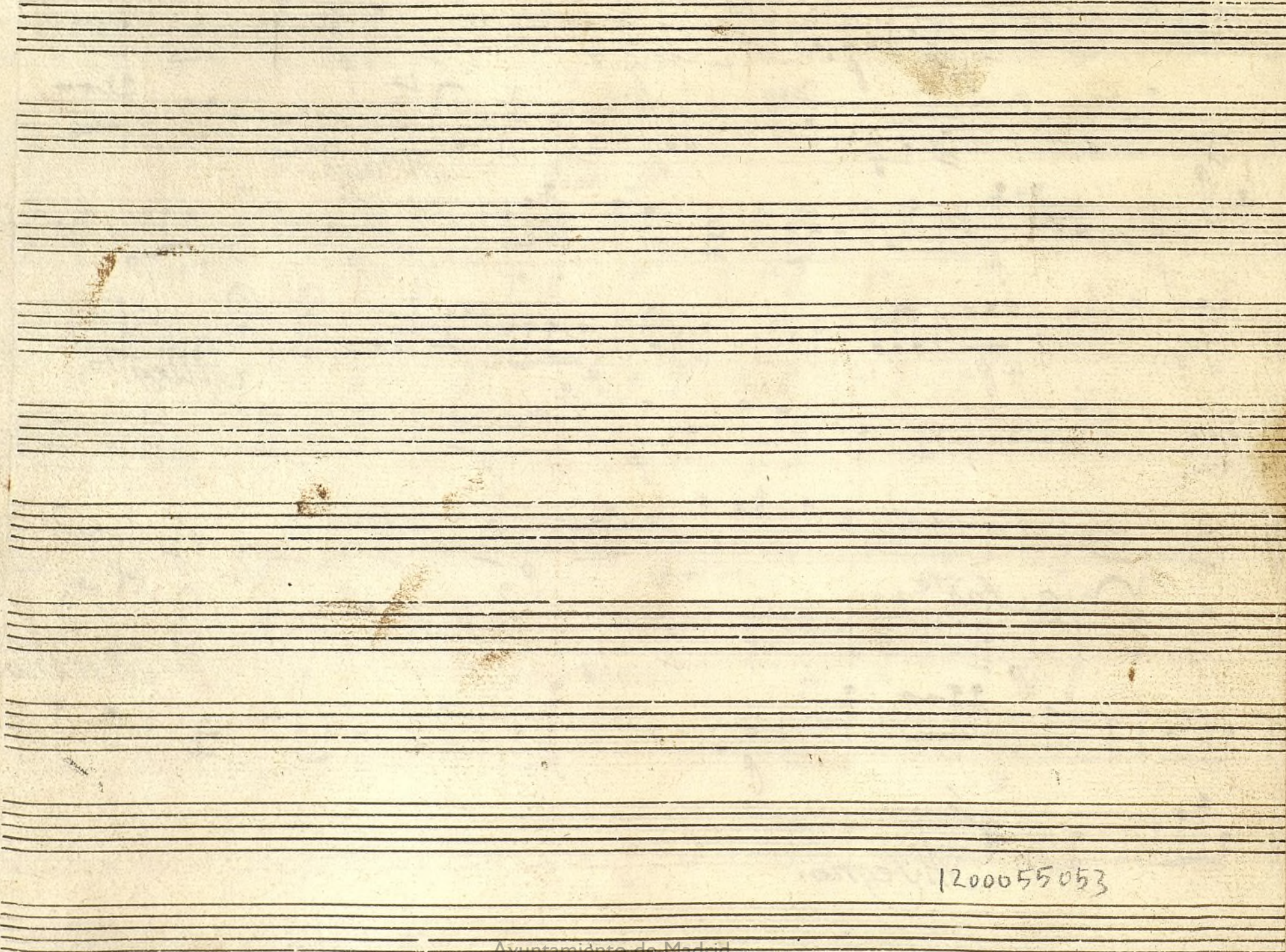
fe *p* *f* *p*

fe

Allegro.

Ayuntamiento de Madrid

Handwritten musical score on eight staves. The notation includes various notes, rests, and dynamic markings such as *And.^{te}*, *All.^o vivo*, *Alleg.^{to}*, and *Allegro*. The score is written in a single system with multiple staves. The first staff begins with *And.^{te}* and a treble clef. The second staff has a *2* above it. The third staff has a *3* above it. The fourth staff has a *2* above it. The fifth staff has a *2* above it. The sixth staff has a *3* above it. The seventh staff has a *2* above it. The eighth staff has a *2* above it. The score concludes with *Allegro* written across the bottom of the eighth staff.



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