

Leg.^o 39 n. 14.

Mus 85-23

t

Rocamoro.

Con.^o a solo.

29

La defensa de los Bomb.⁵

De Laserna.

All.^o poco.

Llena de temores sustos y de celos penas y con-

golos aqui me presento debo dixer tíros

debo Complaceros pero teco no teco q^o quiero y no

1200055399

Ayuntamiento de Madrid

puedo que ay pobre zi

ta de mi q. sera de si amis Pola

quitos no logro agradar si a mis Polaquitos no logro agra

dar si a mis no no

Handwritten musical score on aged paper, featuring five systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is written in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The lyrics are written in Spanish and are integrated into the musical notation. The text is as follows:

Pero fuera te mores fue-
ra rece los pues se q.° suplier saben nuestros deses-
los nuestros y pues se sus pie dades no
desconfi o q.° to leren prudentes tambien los mi-
os q.° to leren prudentes tambien los mios tambien los

mi os tambien Recdo
Vasi

pues de los Hombr. las Muje. preco nizan los malos

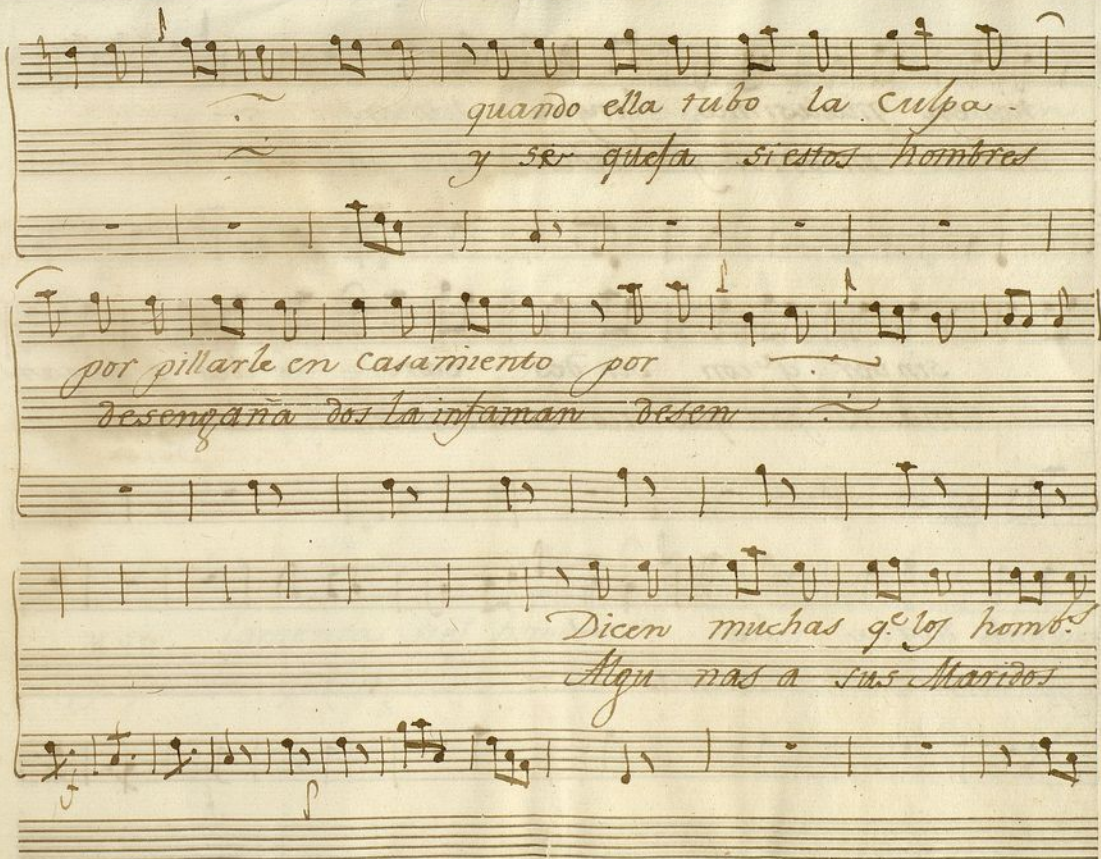
procederes. hare ver a mi sexo aunque lo

sienta q'ellas causan los malos q' lamentan

Chitito se ñores tengan aten cion q' a

All.

todos los hombres a defender boi q. a todos los homb.º
 a defender boi a a a
Allo. Una solta
 A la Mujer que auñ
 ra bur-lada trata a un hombre de perverso trata a un
 mismo tiempo por chupar a dos engaña por chu



quando ella tubo la culpa
y se queja si estos hombres



por pillarle en casamiento por
desengaña dos la infaman desen



Dicen muchas q' los hombr.
Algunas a sus Maridos





tienen malísima lengua tienen
 tratan con error y tedio tratan



sin ver q.^o con su des caro les obligan
 mas es por que no consienten locuras y



a tenerla los
 pasatiempos locuras





Por presentar se ala moda pegaron
Deja al corte fo una moza sin di



petar do una Dama pega un
nero yenta Calle sin



y se lamenta si el hombre no lo Cele bra por-
y quiere que agrade udo su buena conducta a



gracia no lo
tubo su

Alleg.^{to} Si como deven todas se comportaran
de lo dicho se infiere por consecuencia

se seri an delos
por que los hombr: son

The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in six systems, each consisting of a musical staff and a line of lyrics. The lyrics are in Spanish. The first system contains the words 'gracia no lo' and 'tubo su'. The second system begins with the tempo marking 'Alleg.^{to}' and contains the words 'Si como deven todas se comportaran' and 'de lo dicho se infiere por consecuencia'. The third system contains the words 'se' and 'seri an delos'. The fourth system contains the words 'por' and 'que los hombr: son'. The fifth system contains the words 'se' and 'seri an delos'. The sixth system contains the words 'por' and 'que los hombr: son'. The handwriting is in a cursive style, and the paper shows signs of age, including some staining and discoloration.

hombres q.^e mas es timadas serian de los
buenas que si so mas buenas que los hombres son

hombres q.^e mas es timadas Y asi se ad
buenas q.^e si so mas buenas No ay q.^e du

vierte que distinguen las locas q.^e de las prudentes.
darlo que ellos tratan del modo y asi que los tratamos

g.^o distinguen las locas q.^o de las prudentes
y con las Sequedillas que de fin el caso

Allegro

Allegro poco. *cres.*

Adagio

Mosqueteros - vuestra Pe pita amadoj mosque-
teros amadoj - vuestra Pe pita -
- a madoj mosqueteros - vuestra Pe pita bues-
tra Pe pita - vuestra -
vuestra Pe pita desea compla corof
abur queridos q' por no ser mo lesta



Con alma y vida
ya mere *ti-to* si dar gusto no.



logra - su mucha inrafi ciencia to bere sus de, fedos



Vuestra grande prudencia con este favor solo -



Completa ra sus dichas viviendo en vuestra gracia



Contenta y muy tranquila viviendo en vuestra gracia con

ingui la con

Pues

pe. - no pido aplausos. pero ofrece apli

para agrar daros - pe.

arse - para agrar daros para

Allegro

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Violin 1.º Ton.ª a solo. La refensa de los Hombr[es]

All.º poco

A handwritten musical score on aged, yellowed paper. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several dynamic markings: a *pp* (pianissimo) marking at the beginning of the first staff, a *poco f* (poco forte) marking on the third staff, and a *f* (forte) marking on the fourth staff. The paper shows signs of wear, including water damage and staining at the bottom left corner.

Handwritten musical score on eight staves. The first staff begins with the tempo marking *All^o* and a treble clef. The music is written in 3/8 time and features complex rhythmic patterns, including sixteenth and thirty-second notes. The score includes dynamic markings such as *pp* and *Je*. A section of the score is marked *Alto Part. Do maj.* and *All^o pp*. The piece concludes with a double bar line.

Allegro

All. poco

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *All. poco*. The music is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, and rests. Dynamics such as *pp*, *cr.*, *f*, and *smo* are used throughout. There are also some markings that appear to be *se* or *te*. The paper shows signs of age, including some staining and a large diagonal slash at the end of the eighth staff, which is followed by the tempo change *All. segno.*

Violin 1.º Ton.ª a solo La defensa de los Nombres. *Lig.º 8.º al n.º 29* Mus 85-23

All.º poco

A handwritten musical score on aged, stained paper. The score is written in black ink and consists of several systems of staves. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music is marked *po* (piano) and features a melodic line with various ornaments and a bass line with rhythmic accompaniment. The second system continues the piece, marked *Poco fe* (poco forte) and *fe* (forte). The third system shows a change in the bass line, marked *fe*. The fourth system is a single staff with a treble clef, a key signature of one flat (F major or D minor), and a common time signature (C), containing a few notes and rests. The fifth system returns to the original key signature and time signature, marked *Allo* (allegro) and *po*. The sixth system continues with *fe* markings. The bottom half of the page contains several empty staves. The paper shows significant water damage, particularly in the lower-left quadrant.

All. ff p°

Allegro

Allegro Pass.^o
do mas. p°

ff p° p° p° p°

Allegro

Violín 2.º Ton.ª a solo la refensa delos hombres

All.º poco

The musical score is written on seven staves. The first staff contains the title and tempo marking. The music is in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings like 'p2' and 'p2'. The score is written in a cursive hand.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes treble clefs, a 3/8 time signature, and various musical symbols such as notes, rests, and dynamic markings like *p*, *f*, and *Allegro*. A section is marked *Alor Parv. in maj.* and *Allegro*. The paper shows signs of age, including staining and a small tear at the bottom right corner.

All. poco. $\text{G}\sharp$ 2 p°

cres. *f* *p^{mo}*

p^o *cres.* *p^{mo}* *f* *de*

p^o *f* *p^o* *f*

p^o *mf* *p^o*

cres. *p^{mo}* *p^o*

Allegro

Violin 2.º Ton.ª a Solo la defensa de los Hombres.

All.º poco

p

p

p

p ten

p

A handwritten musical score on aged, yellowed paper. The score consists of several staves of music. The top staff is in treble clef, 2/4 time, with a key signature of two flats (B-flat and E-flat). It begins with a dynamic marking of *p* (piano). The second staff continues the melody. The third staff also continues the melody and includes dynamic markings of *poco f* (poco fortissimo) and *f* (fortissimo). The fourth staff is a bass line in bass clef, 2/4 time, with a key signature of two flats. The fifth staff is a treble clef staff with a 2/4 time signature and a key signature of two flats, starting with the marking *All.* (Allegretto). The sixth staff is a bass line in bass clef, 2/4 time, with a key signature of two flats. The bottom of the page features several empty staves.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes treble clefs, a 3/8 time signature, and various musical symbols such as slurs, accents, and dynamic markings. The piece begins with the tempo marking *All.* and includes a section marked *Alleg.^{ro}*. A section titled *Mos. Parr!* is indicated with the instruction *per mas.* and a 3/8 time signature. The score concludes with the tempo marking *Allegro.* and a double bar line. The paper shows signs of age, including some staining and discoloration.

All. $\frac{3}{8}$ *f*

Mos. Parr!
per mas. $\frac{3}{8}$ *p*

Alleg.^{ro} *f* *p*

f *p* *f* *p* *f* *p* *f* *p* *f* *p*

Allegro.

All. POCO.

cres. *f* *f*

cres. *f* *f*

f *20* *f*

20 *cres.* *f*

f *Allegro*

Oboe 2^o Tom. a solo la defensa de los Hombres

All. poco 2/4

7 4 9 15

26

All. 9

All. 3/8

19

Mos Barr. 2/8

dos mas.

Allegro

Allegro

All. poco. $\frac{2}{4}$ $\text{F}\sharp$

cres. *f* *fmo* *f*

Solo *cres.*

f *fmo* *f*

f *s.*

f *Solo* *fmo*

cres. *f* *fmo*

Allegro

Trompa 1.^a Ton. a solo la defensa de los Hamb.

In clava.
 All.^o poco

All.^o Inf.

In D.
All. poco. C. 2/2

21. 16 cresc. fz fmo

2

20 16

cres. fz fmo

2

Allegro

Trompa 2.ª en a solo La defensa de los Hombr.

In clava.

All. poco.

Handwritten musical notation for Trompa 2.ª en a solo, measures 1-15. The music is in 2/4 time with a key signature of two flats. It features a series of rhythmic patterns with slurs and dynamic markings like 'f' and '12'.

Handwritten musical notation for Trompa 2.ª en a solo, measures 16-26. Includes a '26' measure number and a 'Res.' (Respiro) marking.

Handwritten musical notation for Trompa 2.ª en a solo, measures 27-36. Includes a '36' measure number and a 'Solo' marking.

Handwritten musical notation for Trompa 2.ª en a solo, measures 37-46. Includes a '46' measure number and a 'Solo' marking.

Handwritten musical notation for Trompa 2.ª en a solo, measures 47-56. Includes a '56' measure number, 'dos mas' (two more), 'alor Parr.' (then Parry), and 'Alleg.º' marking.

Handwritten musical notation for Trompa 2.ª en a solo, measures 57-66. Includes a '66' measure number and 'Solo' markings.

Handwritten musical notation for Trompa 2.ª en a solo, measures 67-76. Includes a '76' measure number and 'Solo' markings.

And.
All. poco C 2

21. 16 *cres.* *f* *fmo*

20 *cres.* *f* *fmo*

Allegro

Bajo Ton.^a a Solo la Defensa del Homb^o

All.^o poco. $\text{C} \flat$ $\frac{2}{4}$

Handwritten musical score for Bassoon, titled "Bajo Ton.^a a Solo la Defensa del Homb^o". The score is in common time (2/4) with a key signature of one flat (C major/B minor). It consists of seven staves of music. The first staff begins with "All.^o poco." and a 2/4 time signature. The music features various dynamics including *f*, *p*, and *ten*, and includes articulation marks like *t* and *f*. The notation includes eighth and sixteenth notes, rests, and slurs. The final staff of music ends with a double bar line.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The music begins with a dynamic marking of *p* (piano).

Handwritten musical notation on a single staff, featuring a treble clef and a 2/4 time signature. The music begins with a dynamic marking of *p* and includes the instruction *Poco f* (Poco fortissimo).

Handwritten musical notation on a single staff, featuring a bass clef and a 2/4 time signature. The music begins with a dynamic marking of *f* (fortissimo).

Handwritten musical notation on a single staff, featuring a treble clef and a 2/4 time signature. The music begins with a dynamic marking of *f*.

Handwritten musical notation on a single staff, featuring a treble clef and a 2/4 time signature. The music begins with a dynamic marking of *p* and includes the instruction *All.^o* (Allegretto).

Handwritten musical notation on a single staff, featuring a treble clef and a 3/8 time signature. The music begins with a dynamic marking of *f* and includes the instruction *All.^o*.

Handwritten musical notation on a single staff, featuring a treble clef and a 3/8 time signature. The music begins with a dynamic marking of *f* and includes the instruction *All.^o*. The staff concludes with the handwritten text *Forma alos Jarr!*.

Handwritten musical notation on a single staff, featuring a treble clef and a 3/8 time signature. The music begins with a dynamic marking of *f* and includes the instruction *All.^o*.

Handwritten musical notation on a single staff, featuring a bass clef and a 3/8 time signature. The music begins with a dynamic marking of *f* and includes the instruction *All.^o*.

Handwritten musical notation on a single staff, featuring a bass clef and a 3/8 time signature. The music begins with a dynamic marking of *f* and includes the instruction *All.^o*.

Handwritten musical notation on a single staff, featuring a bass clef and a 3/8 time signature. The music begins with a dynamic marking of *f* and includes the instruction *All.^o*. The staff concludes with the handwritten text *Allegro.*

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