

Leg^o 3^o n.º 10

Mus 84-5 7.^a 20ag.^a Leg.^o 21

(Leg^o 5.^o n.º 23)

1788

Rivera.

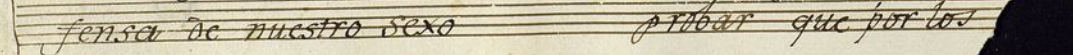
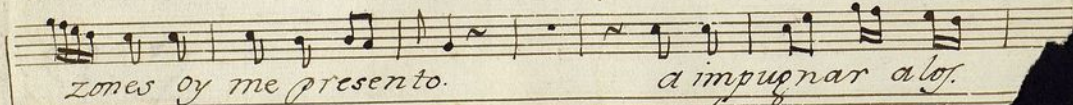
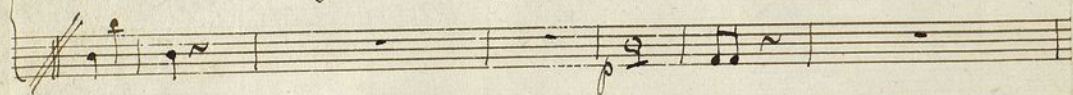
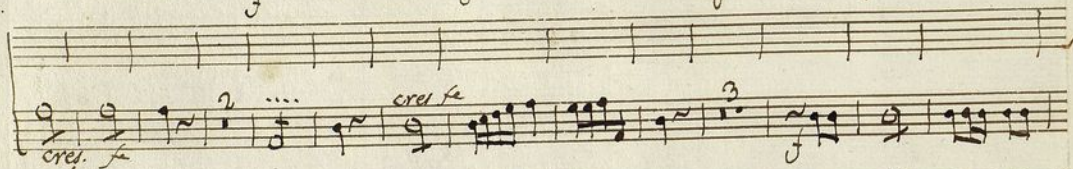
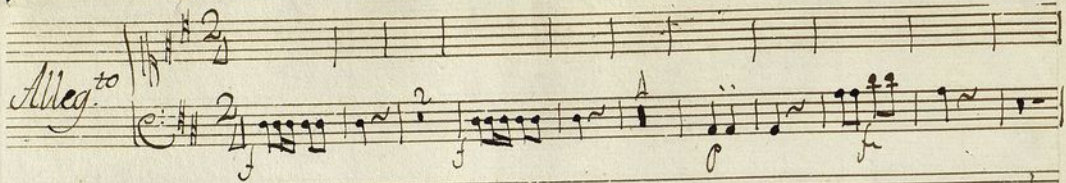
la Cantò la Rafaela

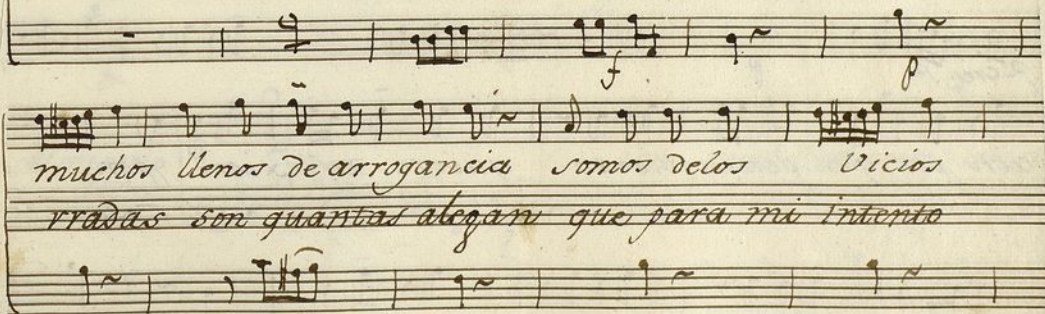
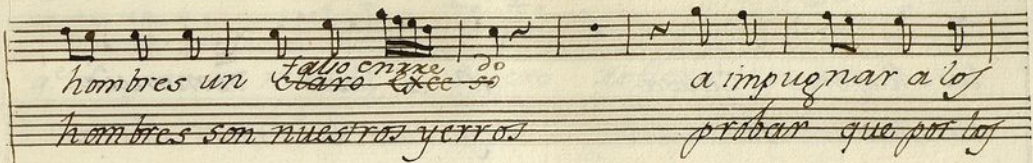
Con.^a Solo.

23

La defensa de las Mujeres.

De Laserna.

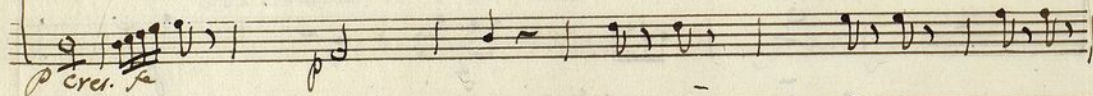




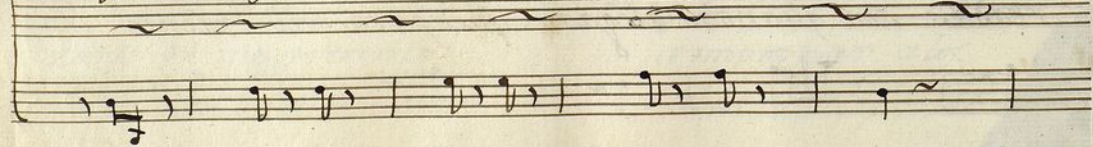
las Mujeres Causa q.^{ta} a visto demencia
dun mas los condenan y sus locuras claras

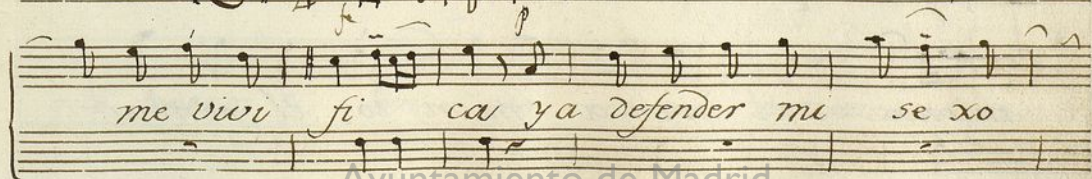
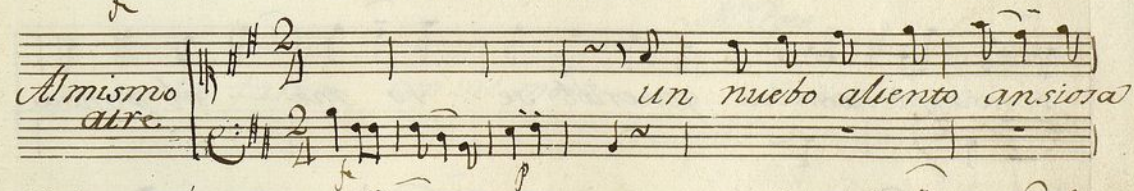
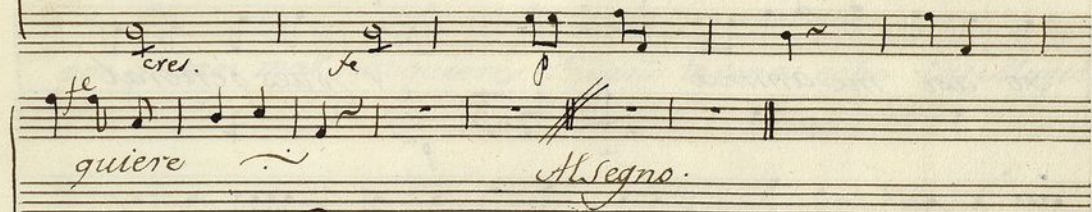


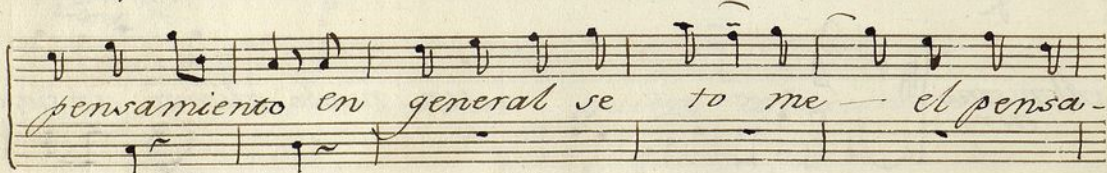
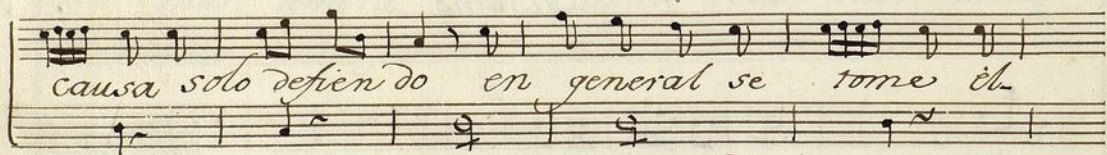
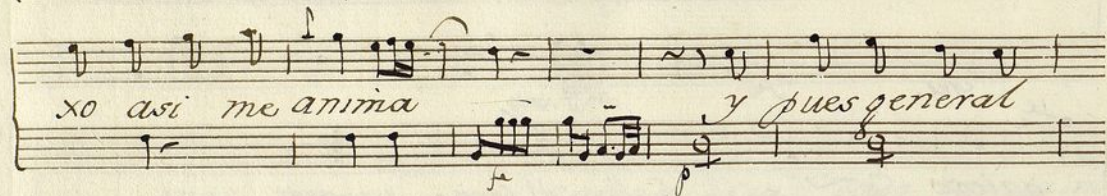
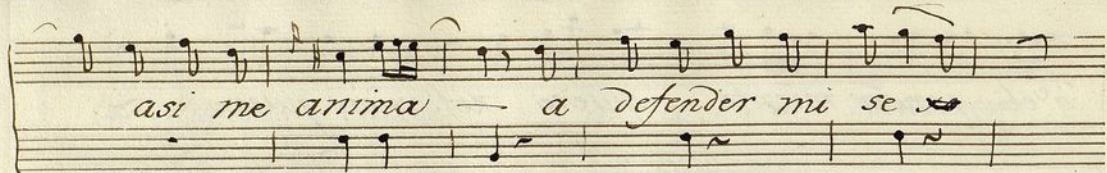
mas temera ria Cuidado cui dado con esta imber
nos manifiestan Cuidado



cion por q.^{el} pensamiento quiere reflexion por.







1 *Rec^{do}*

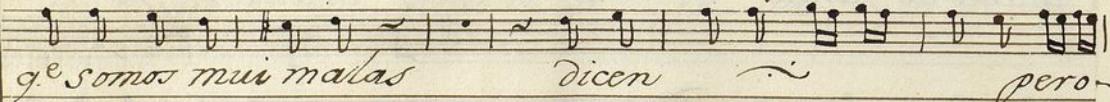
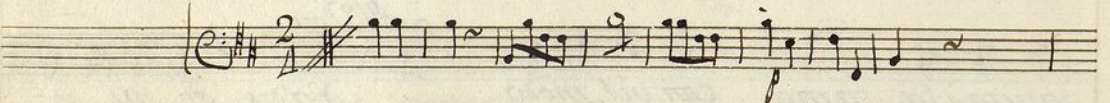
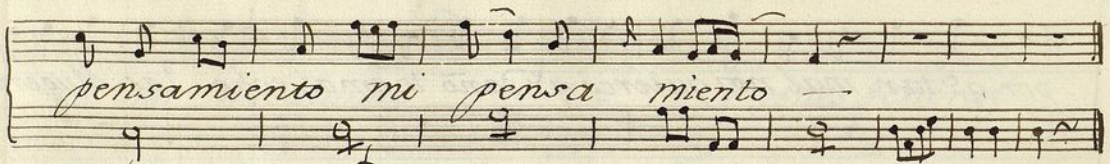
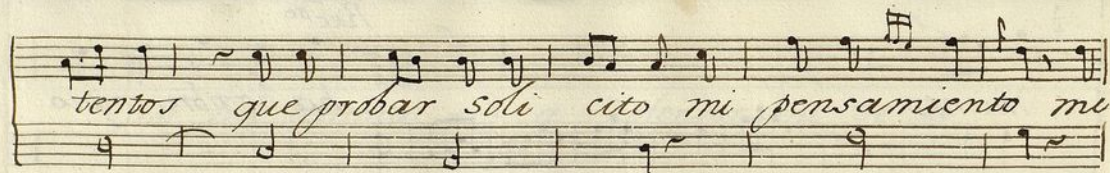
miento — ha hombre impio

por q.^e tan mal nos quieres q.^e daño te emos echo las Mujeres

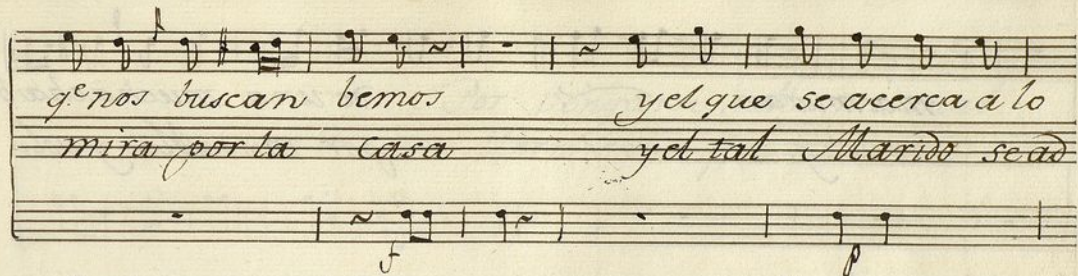
no basta dormi narnos en un todo q.^e aun nos

All. Poco
quitas la fama con vil modo. Nadie se pi

que tengan si len cio y mis razones oigan a



5



q' nos buscan bemos y el que se acerca a lo
mira por la casa y el tal Marido se ad

malo no creo sera mui bueno no creo
vierte q' anda siempre ala q' salta q' anda

Mormuran cierto descuido
Muchos hombres nos reputan

mormuran de una muchacha bur
muchos por mudables y vol.

lada. pero pende de q.^e un hombre a fal
tarias q.^e seria siendo firmes quando aun

tado a su palabra a faltado
asi nos engañan quando

Por vengarse habla muy mal
 Murmuran q^{ue} en esta era
 por de su Dama un Peti
 murmuran son las solteras muy
 metre. piensa quitarla la fama pero el.
 locas y si son quietas al punto las dan

f p

de hablador la adquiere pero
el nombre de sosas la dan

Quieren dos a una muchacha
Crítican q^e una muchacha

quieren y luego se des-
crítican a un Indiano de poen

fian ellos cometen la culpa y hablan
 cueros. ~~et que no quiera borrasca no se~~
 mas no miran q. el Indiano lo hizo

mal dela tal Niña y hablan
~~meta a Mari nero no se~~
 con otros primero lo hizo

Volera!
 No digo que mas malos
 Pues somos en un todo.

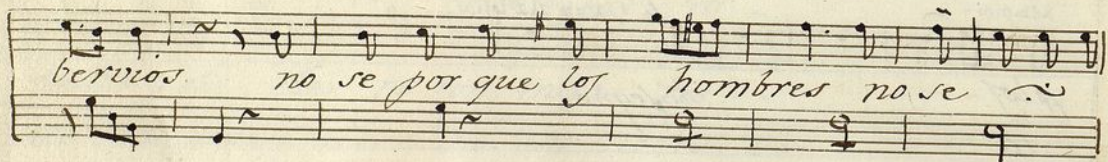
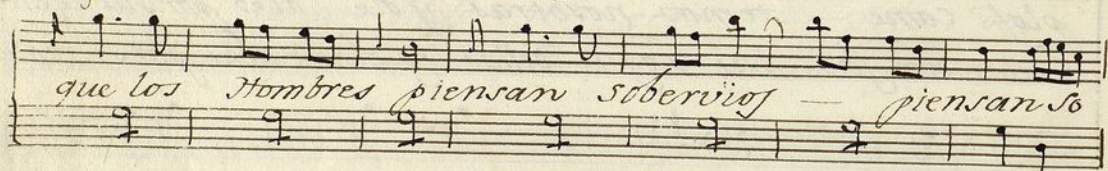
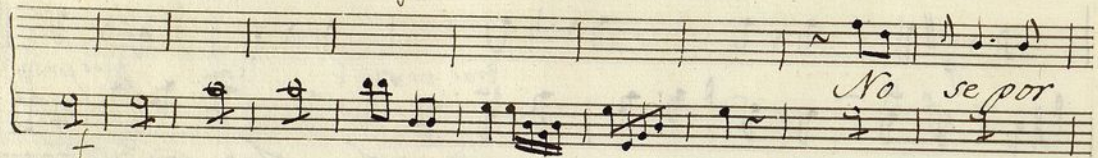
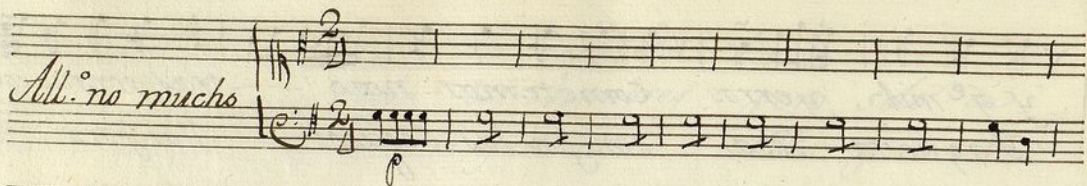
Seán los hombres pero solo de
tan infer lices solo pido atos

fiendo no son meso res pero — solo de-
hombres q.º no nos tirén solo — pido atos

no son me so- ver no son me so- ver —
fiendo y ole ole no son meso res —
hombres y ole ole q.º no nos tirén —

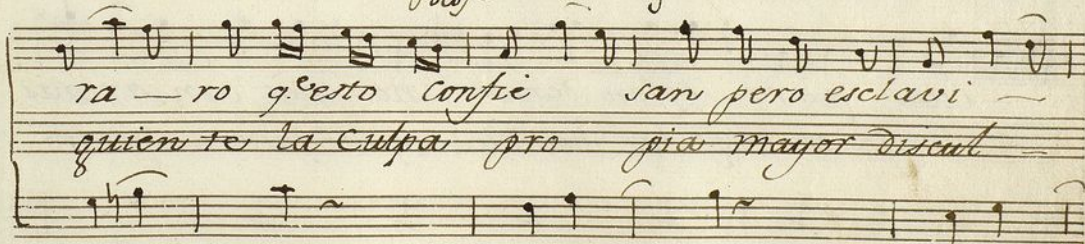
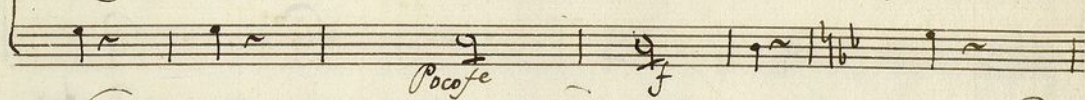
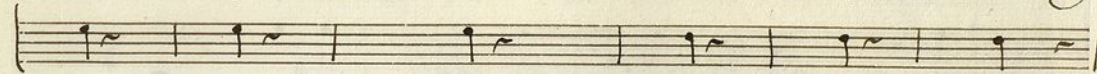
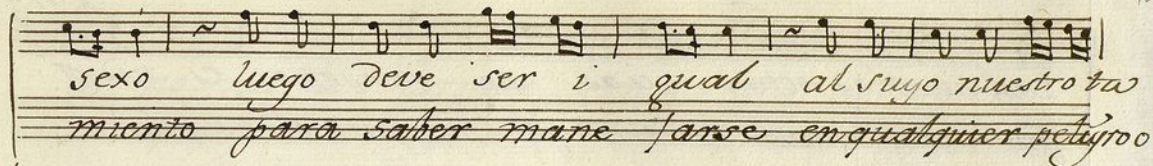
not.

y q^e mil yerros Cometemos noso — tras por sus egem
 Y aquesta Voca den fin las seguidi — Mas por si mole
 plos come — temos nosotras y ole ole por sus egem
 tan den fin las seguidillas y ole ole por si moles
 xemplos — *Tacapo ala Gola*
 plos — *Allegro.*
 ta —
 f



bervios - no se por que los hombres pien
 san so bervios a
 piensan sober - vios piensan
 pien san soberbios
 Piensan so
 Y venga

Handwritten musical score on aged paper. The score consists of six staves of music. The lyrics are written in Spanish and are placed below the musical notes. The handwriting is in a cursive style. The lyrics are:
bervios q.^e no somos Capaces que no
tibus castigan en nosotras cas
de hacerlo que ellos
qualquier descuido
unas mismas son las almas pues no tiene el alma
siendo su instruccion distinta tendra mas discerni



*Tan nuestras poten cias ne gandonos es tudio
pa tie ne en no so tras pue nos salta el es tudio*

*des de pe queñas des de pe queñas.
que a ellos les sobra que a ellos les sobra.*

*- Mas para defen dernos no nos dan armas
luego en todos los hombres qualquiera yerro*

The image shows a handwritten musical score on aged paper. It consists of six staves of music. The first two staves have lyrics written below them. The third staff has lyrics below it. The fourth staff has lyrics below it. The fifth staff has lyrics below it. The sixth staff has lyrics below it. The music is written in a cursive style, typical of 18th or 19th-century manuscripts. The lyrics are in Spanish and appear to be a song or a piece of music with a political or social message. The paper is slightly discolored and shows signs of age.

no nos dan armas y en su honor nos entra
qualquiera yerro merece Casti- gar

gan y en toda su fama to-
se merece con mas Exceso con

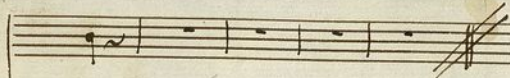
da su fama - y en su honor nos en-
mas ex ceso - merece Casti.

Handwritten musical score on aged paper. The score consists of six systems of music, each with a vocal line and a piano accompaniment line. The lyrics are in Spanish. The first system has the lyrics "tregan - to da su fama a" and "garse con mas Exceso a". The second system has the lyrics "toda su fama" and "con mas Exce -". The third system has the lyrics "ma toda" and "so con". The fourth system has the lyrics "toda" and "con". The fifth system has the lyrics "ma toda" and "so con". The sixth system has the lyrics "toda" and "con". The music is written in a style typical of 18th or 19th-century manuscript notation, with various note values, rests, and dynamic markings like *f* (forte) and *p* (piano). The paper shows signs of age, including discoloration and wear at the edges.

tregan - to da su fama a
garse con mas Exceso a

toda su fama
con mas Exce -


ma toda toda
so con con



Ayuntamiento de Madrid

Violin 1.º Ton.ª a solo La Defensa de las Mujeres.

Muj 84-5

Alleg.^{ro} 

Allegro

Al mismo aire

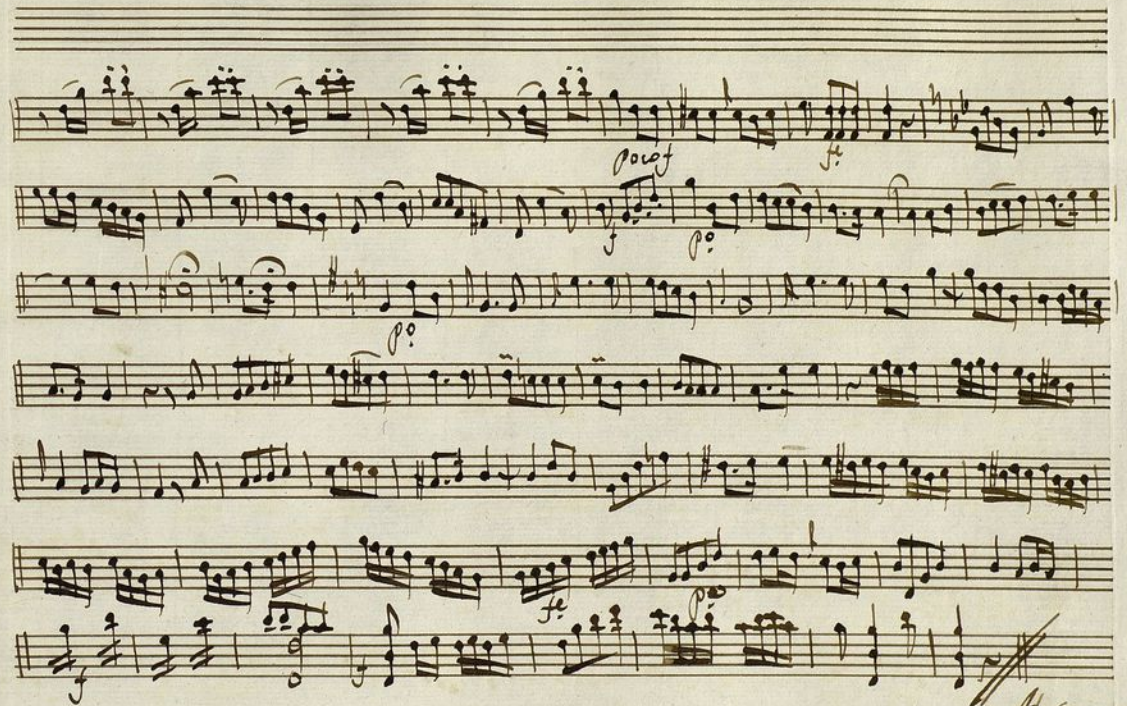
All.^o poco p.^o

Ayuntamiento de Madrid



All. no mucho. $\frac{2}{4}$

The musical score is written on ten staves. The first staff begins with the tempo marking *All. no mucho.* and a time signature of $\frac{2}{4}$. The notation is a mix of single notes, beamed sixteenth notes, and rests. Dynamic markings include *p* (piano) and *f* (forte). The manuscript shows signs of age, with some ink bleed-through from the reverse side visible.



poet

po

po

fe

po

Allegro

Ayuntamiento de Madrid

Violin 1.º Ton.^a a Solo La defensa de las Mujeres.

Alleg.^{ro} 2/4

The musical score is written for a single violin. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro'. The music is characterized by rapid sixteenth-note passages and dynamic contrasts. Dynamics include piano (p), forte (f), fortissimo (ff), crescendo (cres.), and diminuendo (dim.). The score ends with a double bar line and a fermata.

Al mismo aire

All. Poco.

Al mismo aire

sf. *p* *f* *p* *cres. f* *p* *cres. f* *p*

Los Parr.
tres mas. *Alleg.^{ro}*

Allegro

Poco

All. no mucho. 2/4

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo marking "All. no mucho." is written above the first staff. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as "p" (piano) and "f" (forte). The notation is handwritten and shows signs of age, with some ink bleed-through from the reverse side of the page. The piece concludes with a double bar line on the tenth staff.

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Violin 2.^o 1.^a Solo La defensa de las Mujeres:

Allegro 2/4

Cres.

Cres.

Cres.

Allegro

Al mismo Aire

Rec.^{do}

Alleg.^{ro} poco: p

Al mismo auge 8^{va} 2/4 ~~3/4~~

trot mal
alos Part. *Alto*

cres.

cres.

Al Segno



Poco.



Al Segno

Ayuntamiento de Madrid

Violini 2.ª Tom.ª solo La defensa de las Mujeres

Allegro 2/4

Allegro

Al mismo aere.

All. poco.

Al mismo aire

tres mal a los Parr.

Alleg.to

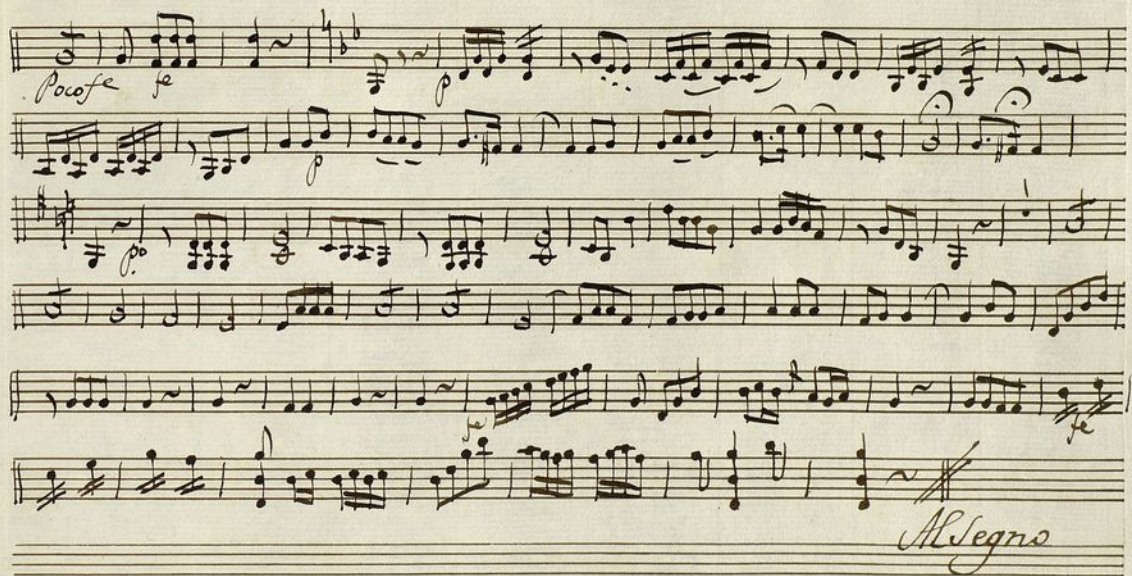
cres. fe

cres.

Allegno

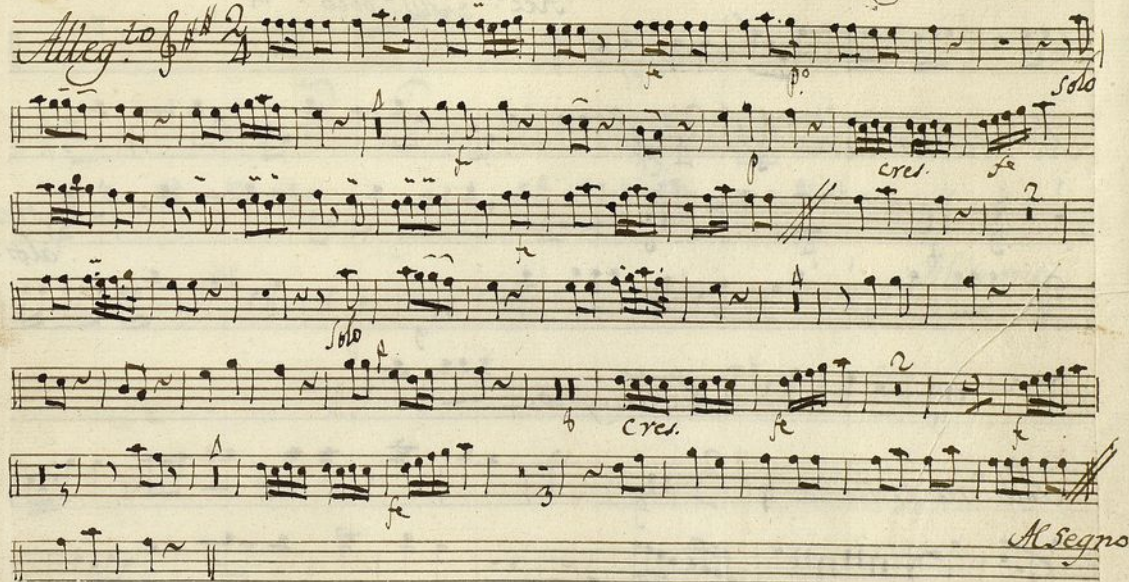
All.º no mucho. $\text{G}^{\sharp 2}$

The musical score is written on ten staves. The first staff begins with the tempo marking *All.º no mucho.* and the key signature $\text{G}^{\sharp 2}$. The notation is in a single system. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings such as *f* (forte) and *p* (piano) are used throughout. The piece concludes with a double bar line and a repeat sign. The bottom staff features a series of chords, possibly for a keyboard instrument.

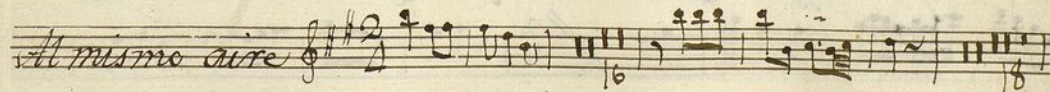


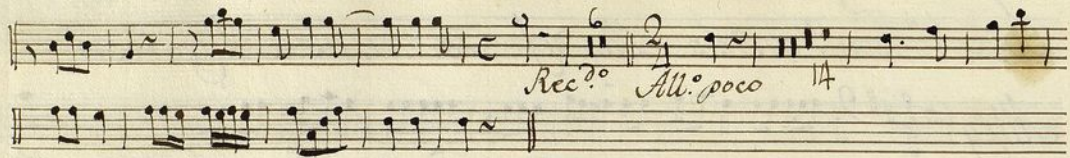
Ayuntamiento de Madrid

Cbve 1.^o Ton.^a a solo La defensa de las Mujeres.

Alleg.^{ro} 

Allegro

Al mismo aire 



nas
vrr.



Allegro

Ayuntamiento de Madrid

Oboe 2.^o Ton.^a Solo La Defensa de las Mujeres.

Alleg.^{ro} 2/4 $\text{F}\sharp$

Solo. *fe* *p* *cre.* *f* *2* *Solo*

Allegro

Al mismo aire $\text{G}^{\#} \text{ 2}$

Rec.^{do} *All.^o poco* 14

Al mismo aire $\text{G}^{\#} \text{ 2}$

tres mas
aloy Perr.

Allegro

All.^o no mucho $\text{G}^{\#} \text{ 2}$

33.



Allegro

Ayuntamiento de Madrid

Clarin 1.^o Ton.^a a solo La defensa de las Mug.^{as}

Alleg.^{ro} $\text{G} \# \text{F} \# \text{C}$ 2/4

fe

cres. fe *p* *cres. fe* *fe*

2 *fe* *p* *cres. fe* *5*

6 *fe* *10* *A*

Allegro

trompa.

Al mismo aire $\text{C} \# \text{F} \# \text{C}$ 2/4

Ad. *Rec.^{do}* *All.^o poco* *14*

Al mismo aire C# 2/4 

Tras mas
alos Parr. 

In G.
All. no mucho C# 2/4 

Al Segno 

Al Segno. 

Al Segno. 

Al Segno. 

Al mismo aire C: \sharp 2/4

Mos Pares
tres mas.

Allegro

In G
All. no mucho. C: \sharp 2/4

Allegro

Bajo Ton.^a a solo La ^tdefensa de las Mujeres.

Alleg.^{to} C: 

Allegro.

Al mismo aire

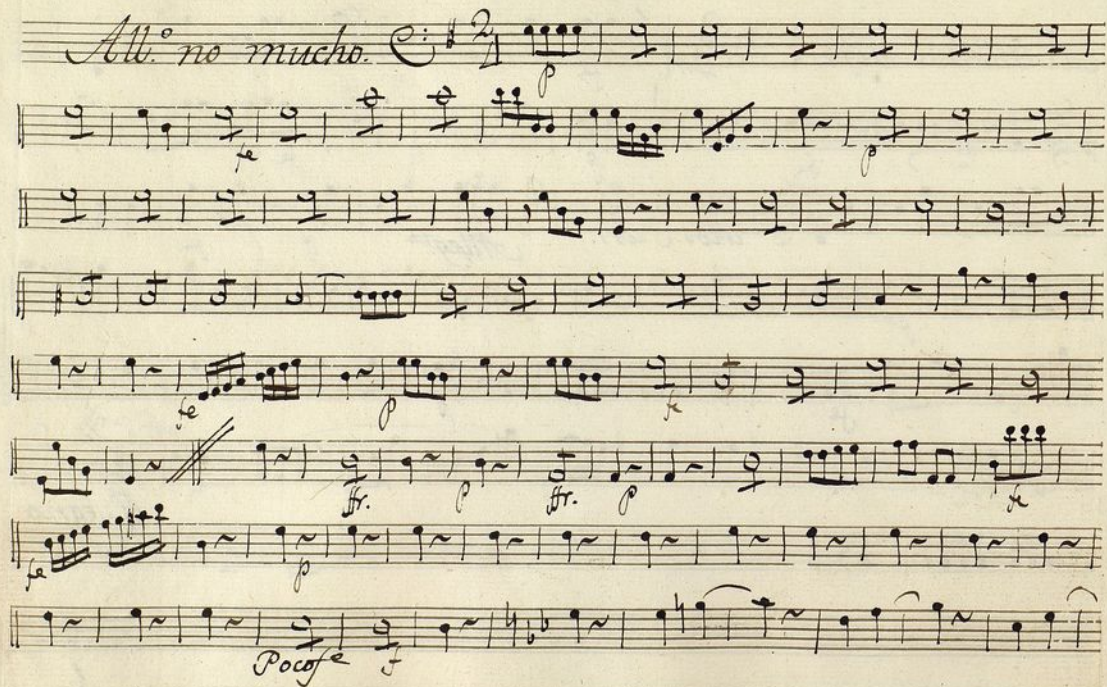
All.^o Poco

Al mismo aire C# 2/4

tres mas
alos Parr.

Alleg.to

Allegro





Ayuntamiento de Madrid

Timbales Ton.^a Solo la defensa de las Mug.^s

Handwritten musical score for a piece titled "Allegro". The score is written on five staves. The first staff begins with the tempo marking "Allegro" and a key signature of one sharp (F#). The time signature is 2/4. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as "cres." (crescendo) and "fe" (forte) are indicated throughout. The score concludes with a double bar line and the word "Allegro" written in a cursive script at the bottom right.

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