

Leg.^o 28. n.^o 1.^o

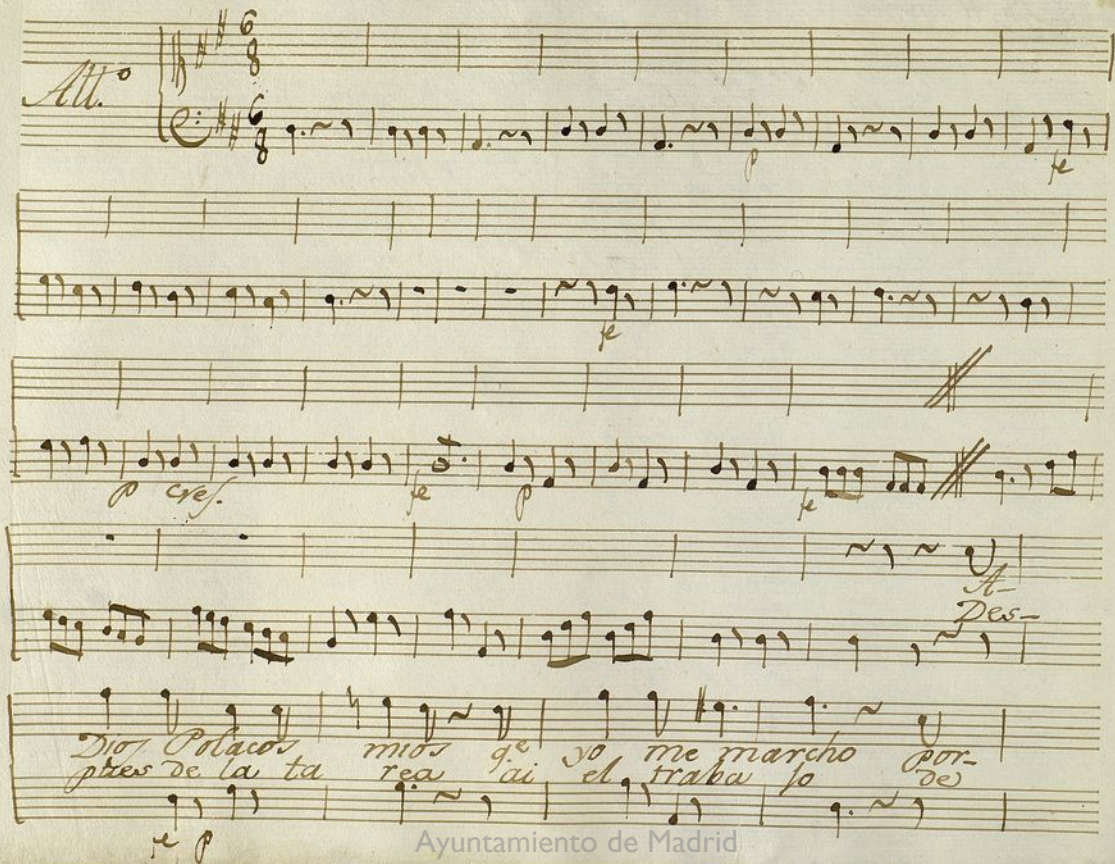
MUS 80-10

Leg.^o 3.^o n.^o 46

^t
Con.^a a solo.

El enfado de Mariquita 46

De Laserna.





q.º aguantar no puedo tanto traba so por q.º aguantar no
 q.º nuestros subsidios andan esca- sos de q.º nuestros sub-
 puedo tanto traba so. tanto tra-
 sidios andan esca sos. andan es-
 baso — — por la noche el es-
 cados — — el partido es mui-

tudio

por la mañana ensayo.

corto

las particiones pocas

por la tarde comedia.

y siempre

los regalos ninguno

los aplau-

rega ñando y siempre rega ñando rega ñando el-
sor de moda los aplausos de moda si de moda sin

And^{te}

Diablo del Autor mucho mejor a—
 considera cion y aunque pasamos

fensi le fue con la ora le q' avng.
 todos tantos trabajos tanto ai en

se la ma taron q' q' avng. se la ma
 nuestro exerci cio ai ai en nuy traser

taron sacò su morca — saco — su morca-
cicio mui pocos santos mui pocos santos.

poco fe *Allegro.*

All.^{to}

an
les

figuamente el teatro segun dicen las gentes se-
ta gran deca denia tambien yo la atribuyo tam-

era el potosi fijo de in,
a q' algunos fuseros de

finitas Mujeres de
saron de ser Burros

oi al Contrario oi
por q' aquellas las
todo esta malo todo
y sino las en

minas por
tradas y

an apu xado
lo dicen claro

an
lo

Allegro

no ai remedio

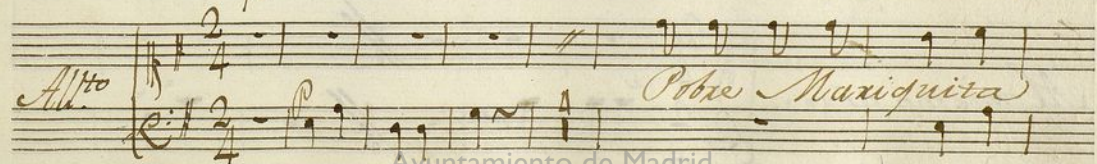
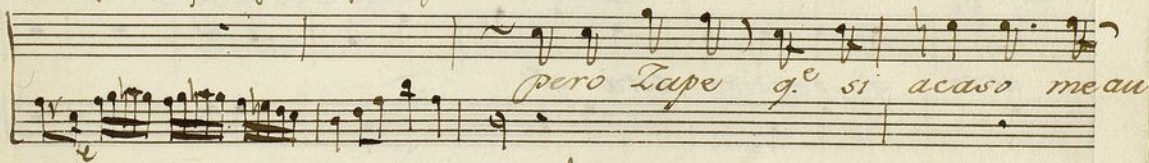
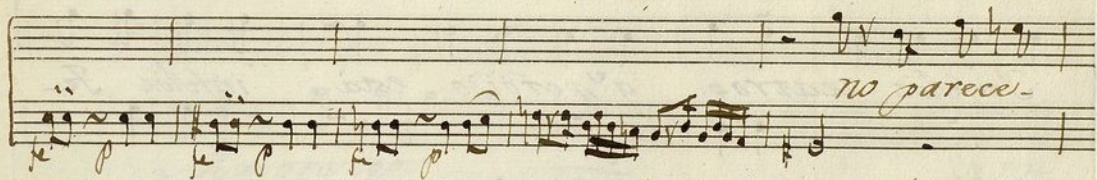
Dep.^o Rez.^o

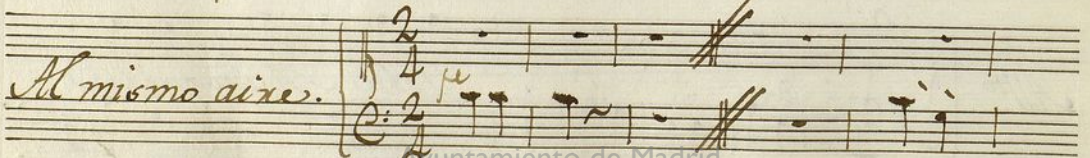
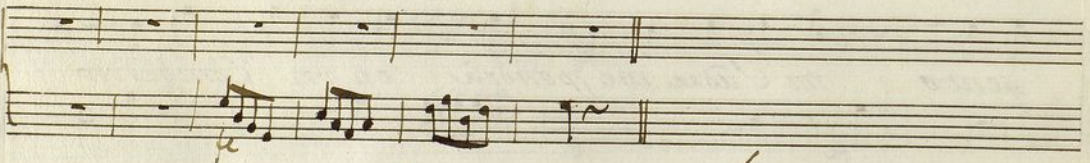
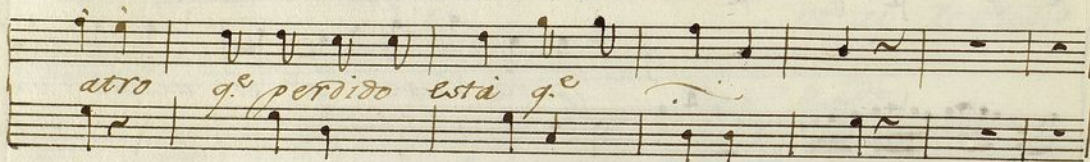
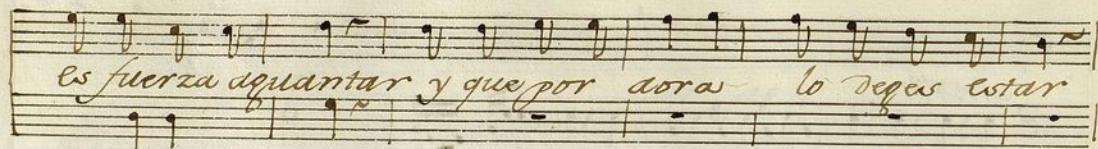
yo deso el exercicio

All.^o

fe

a que me pondre lo disculpaxe





Antes algunos hacian Mayorazgos con las tablas
 Antes todo el featro estaba de las gentes con pado

Mayorazgos
 de las

y mi
 y ahora

Páde no a pódido hacer mas q.^e media casa y mi
 de no frecuentarle naco yerba hasta en el patio y ahora

Padre no a podido hacer mas q.^e media casa
de no frecuentarle nace y era hasta en el patio

y eso q.^e fue Autor q.^e as lo q.^e ai mejor q.^e ser en el Fe
esto es un dolor de cuyo rigor se ignora la

atro Yo no se como hacian yo
Causa yo no se en q.^e consiste yo

tales mi lagros — prosigo con el
 esta des gracia — mas boi a difi
 chiste pro sigo con el chiste vamos ca—
 nirla mas — por si esto
 llando vamos — *Allegro.*
 cansa por — *Allegro.*

All.^{to} *La desdicha del Teatro consiste*

solo *estese usted quieto no me guine el*

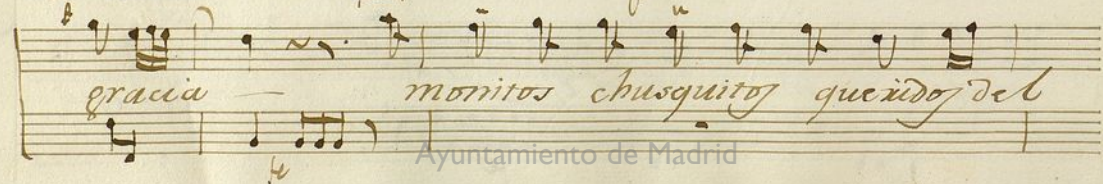
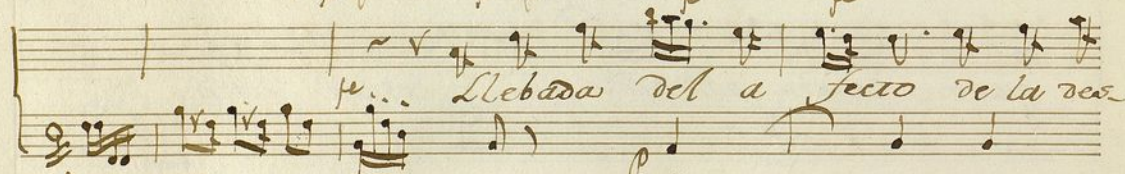
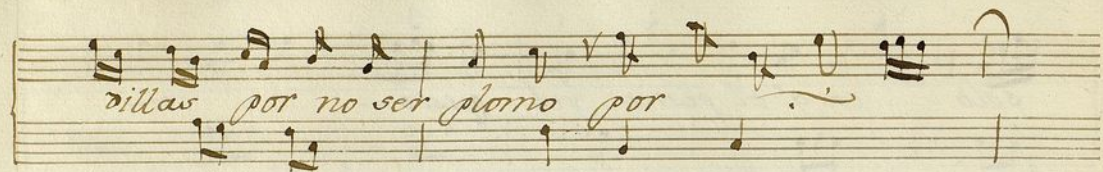
solo *(ele) la desdicha del Teatro consiste*

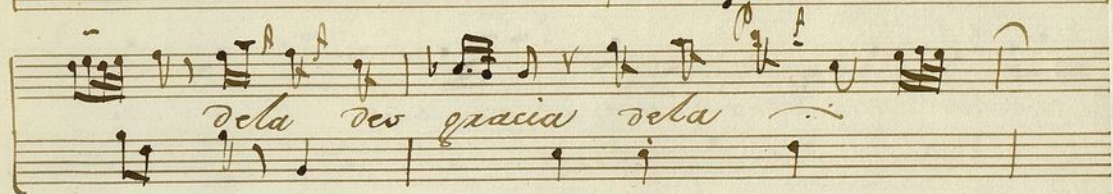
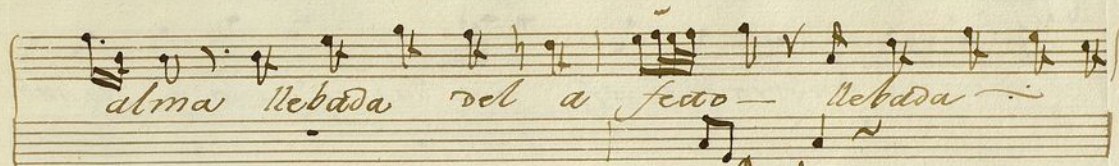
solo con *consiste*

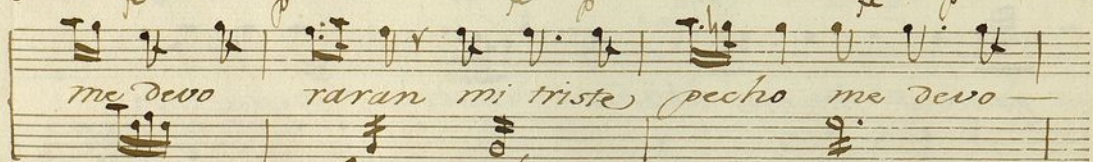
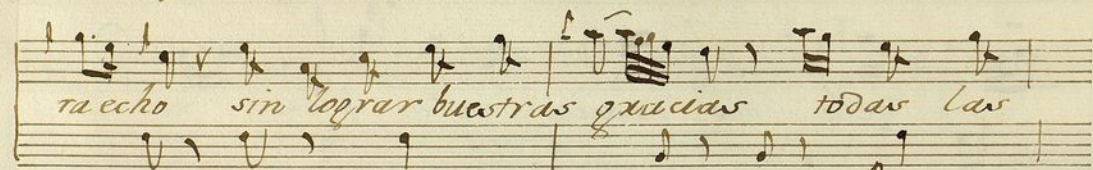
Ayuntamiento de Madrid

Handwritten musical score on five systems of staves. The notation includes treble and bass clefs, various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The lyrics are written in Spanish and are integrated with the musical notation. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts. The paper shows signs of age, including slight discoloration and wear at the edges.

solo en q.^o el genio y el gusto — en
Están potrosos están
Están en q.^o el genio y el
gusto están potrosos — estese usted
quieto no me quiere el o.^o ele, y vaian sequi







mi ai no ai no nunca os desfaré yo nunca

Y en recompensa de esto tan solo

pido monitos chusquitos queridos del

alma q.^o no olvideis las ansias que

de mi ca riño de mi



Violin 1.º *Con.ª a solo**el enfado de Mariquilla* Mus 80-10

All.º

fe *cres.* *And.º* *risc.* *for* *2000 fe*





Al mismo aire



Allegro

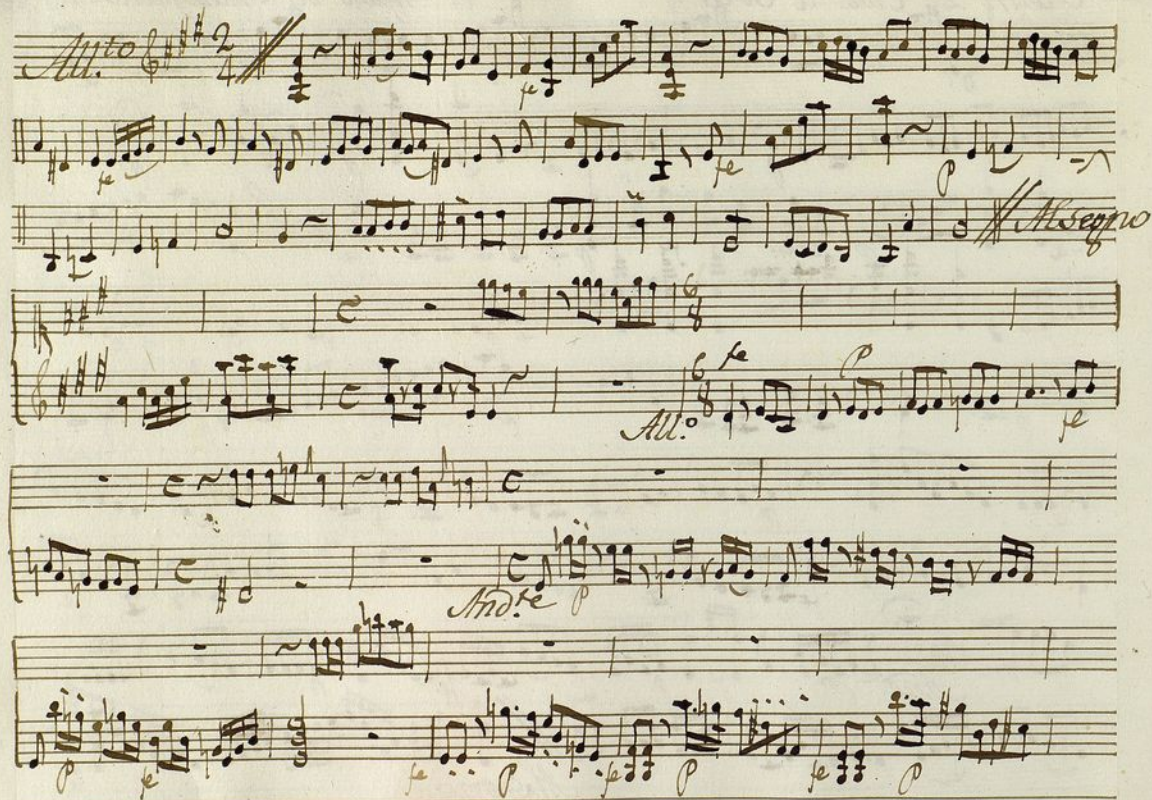


Ayuntamiento de Madrid

Violin 2^o Con.^a à solo *t*

el enfado de Marigueta - MUS 80-10

Allegro.

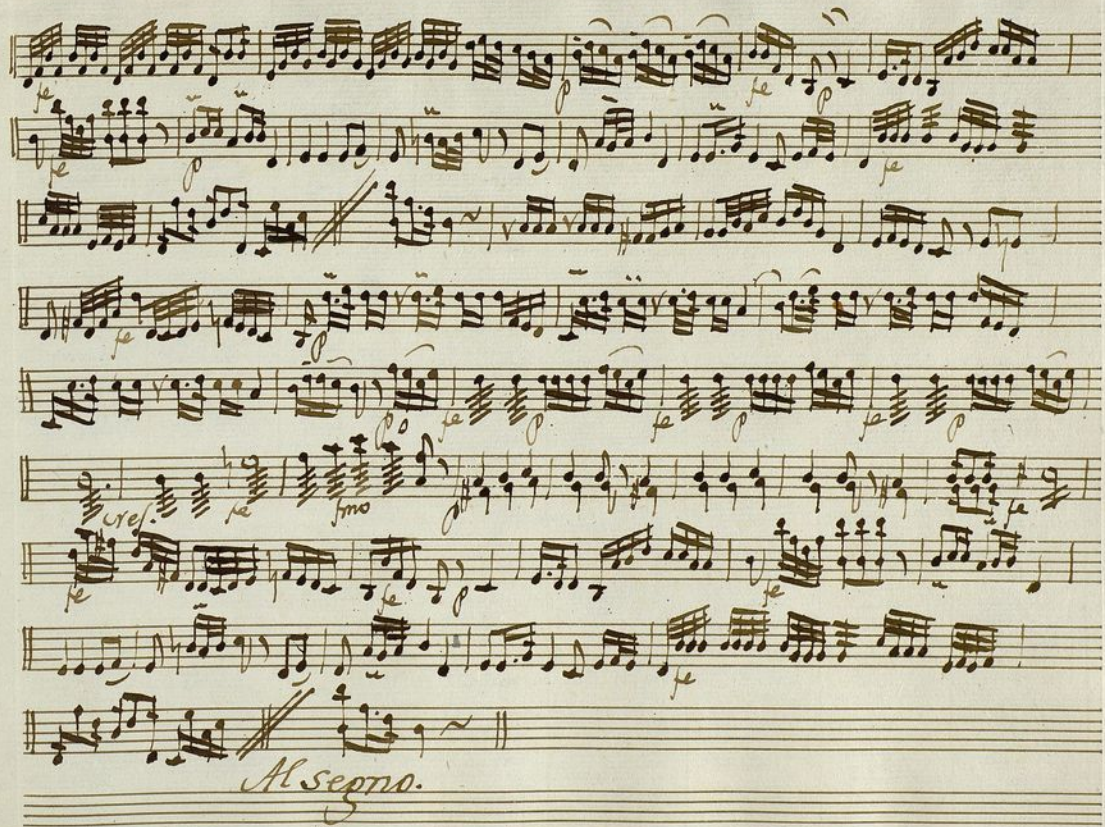




Al mismo aire.



Allegro



Coe 1.º Ton.ª a Solo et enfado de Mariquita



Allegro.

Handwritten musical score for multiple staves, featuring various musical notations, clefs, and dynamic markings.

Key markings and annotations include:

- All.^{to}* (Allegretto)
- M. segno.* (Molto Segno)
- face.* (face)
- Al.^{to}* (Allegretto)
- Al.^{to} Cantata.* (Allegretto Cantata)
- M. segno.* (Molto Segno)

The score is written on multiple staves, with some staves containing multiple systems of music. The notation includes notes, rests, and various musical symbols.

e.

And.

Allegro.

t
Oboe 2.^o Lon.^a a solo el enfado de Mariguila

All.^o 

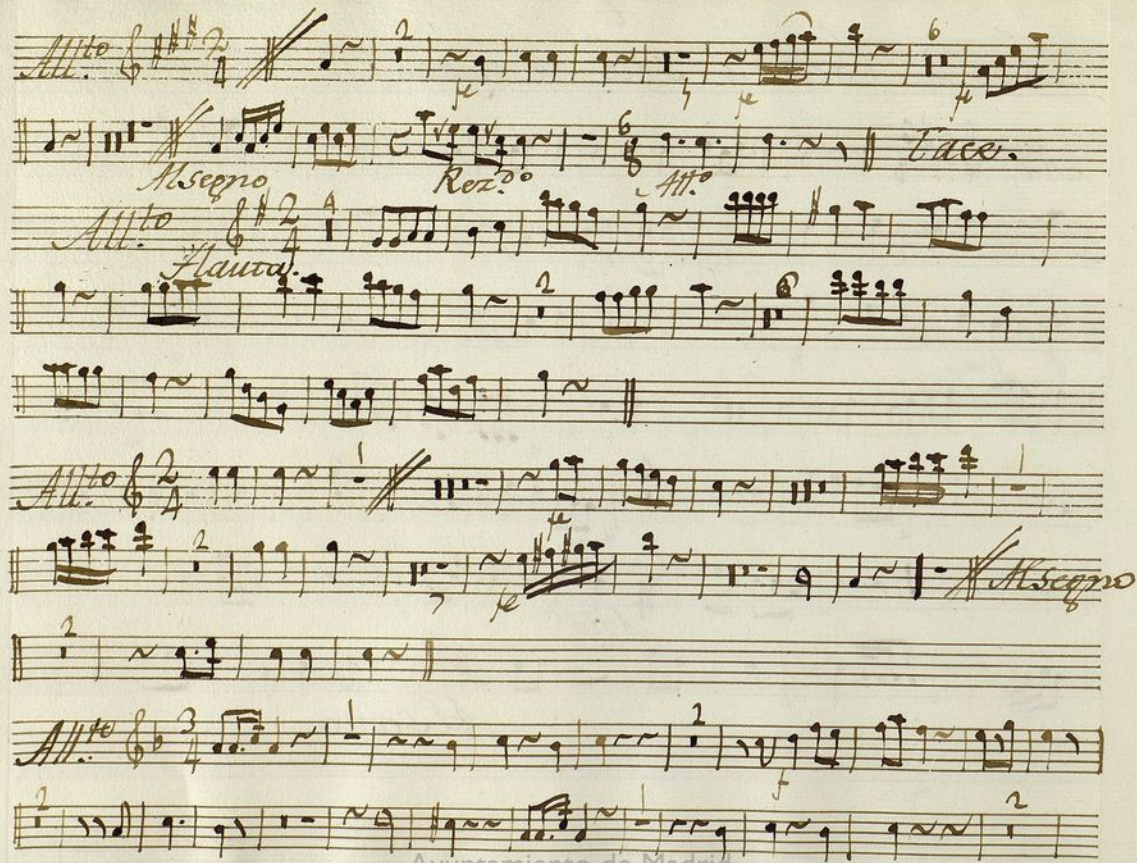
And.te

Allegro.

Handwritten musical score on ten staves, featuring various musical notations and tempo markings.

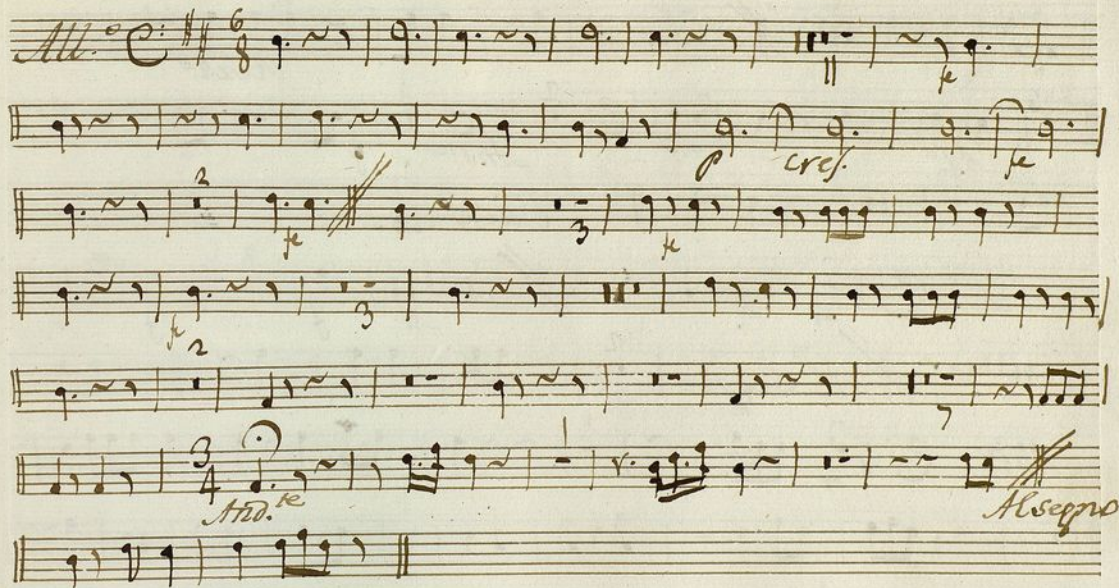
The score includes the following markings and features:

- Tempo/Performance markings:** *All.^{to}*, *Mesgno*, *Rex.^{do}*, *Mf.^o*, *Flauti*, *Tace.*, *Mesgno*.
- Time signatures:** 2/4, 3/4, 4/4.
- Key signatures:** One sharp (F#).
- Notation:** The score uses treble clefs and includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f* (forte) and *me* (mezzo).
- Structural elements:** The music is divided into measures by vertical bar lines, with some measures containing repeat signs or fermatas.





t
 Trompa 1.^a Ton.^a a Solo et enfado de Margarita



Handwritten musical score on ten staves, featuring various tempo markings and musical notations.

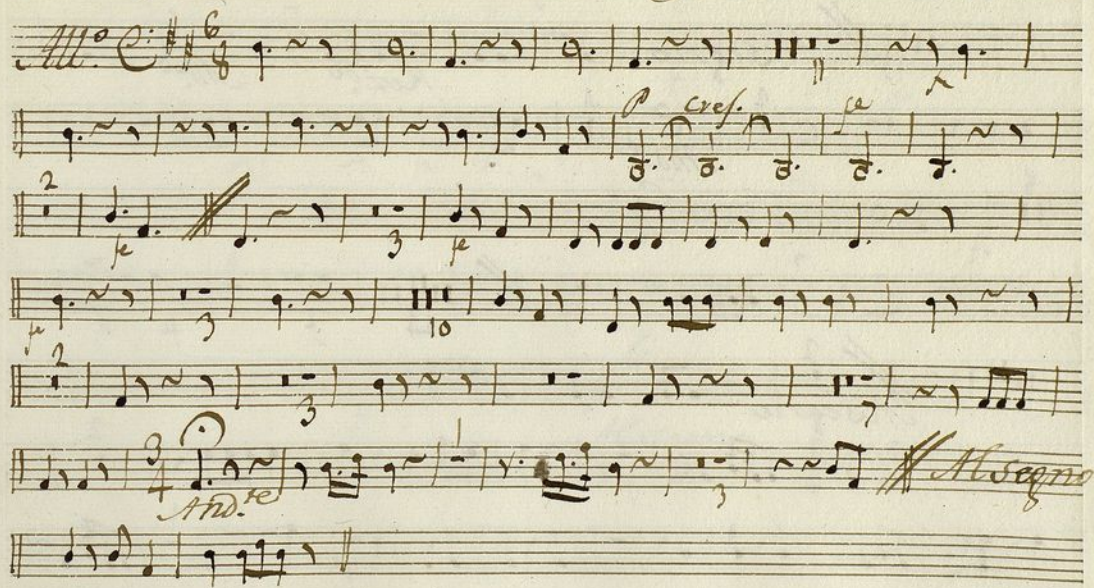
The score is divided into three systems of staves:

- System 1 (Staves 1-3):**
 - Staff 1: *All.^{to}* C: 2/4. Includes a double bar line and a fermata.
 - Staff 2: *Allegro*. Includes a double bar line and a fermata.
 - Staff 3: *All.^{to}* and *And.^{te}*. Includes a double bar line and a fermata.
- System 2 (Staves 4-6):**
 - Staff 4: *All.^{to}* C: 2/4. Includes a double bar line and a fermata.
 - Staff 5: *Allegro*. Includes a double bar line and a fermata.
 - Staff 6: *All.^{to}* C: 3/4. Includes a double bar line and a fermata.
- System 3 (Staves 7-10):**
 - Staff 7: Continuation of the 3/4 time signature.
 - Staff 8: Continuation of the 3/4 time signature.
 - Staff 9: Continuation of the 3/4 time signature.
 - Staff 10: Continuation of the 3/4 time signature.

Other markings include *Adagio*, *Tace*, and various musical symbols like notes, rests, and bar lines.



Trompa 2.^a Con^o a solo et enfado de Mariquita



Handwritten musical score on ten staves, featuring various tempo markings and musical notations.

Staff 1: *All.^{to}* C: 2/4. Notes with accents and a fermata.

Staff 2: *All.^{to}* C: 2/4. Notes with accents and a fermata.

Staff 3: *All.^{to}* C: 2/4. Notes with accents and a fermata.

Staff 4: *All.^{to}* C: 2/4. Notes with accents and a fermata.

Staff 5: *All.^{to}* C: 2/4. Notes with accents and a fermata.

Staff 6: *All.^{to}* C: 2/4. Notes with accents and a fermata.

Staff 7: *All.^{to}* C: 2/4. Notes with accents and a fermata.

Staff 8: *All.^{to}* C: 2/4. Notes with accents and a fermata.

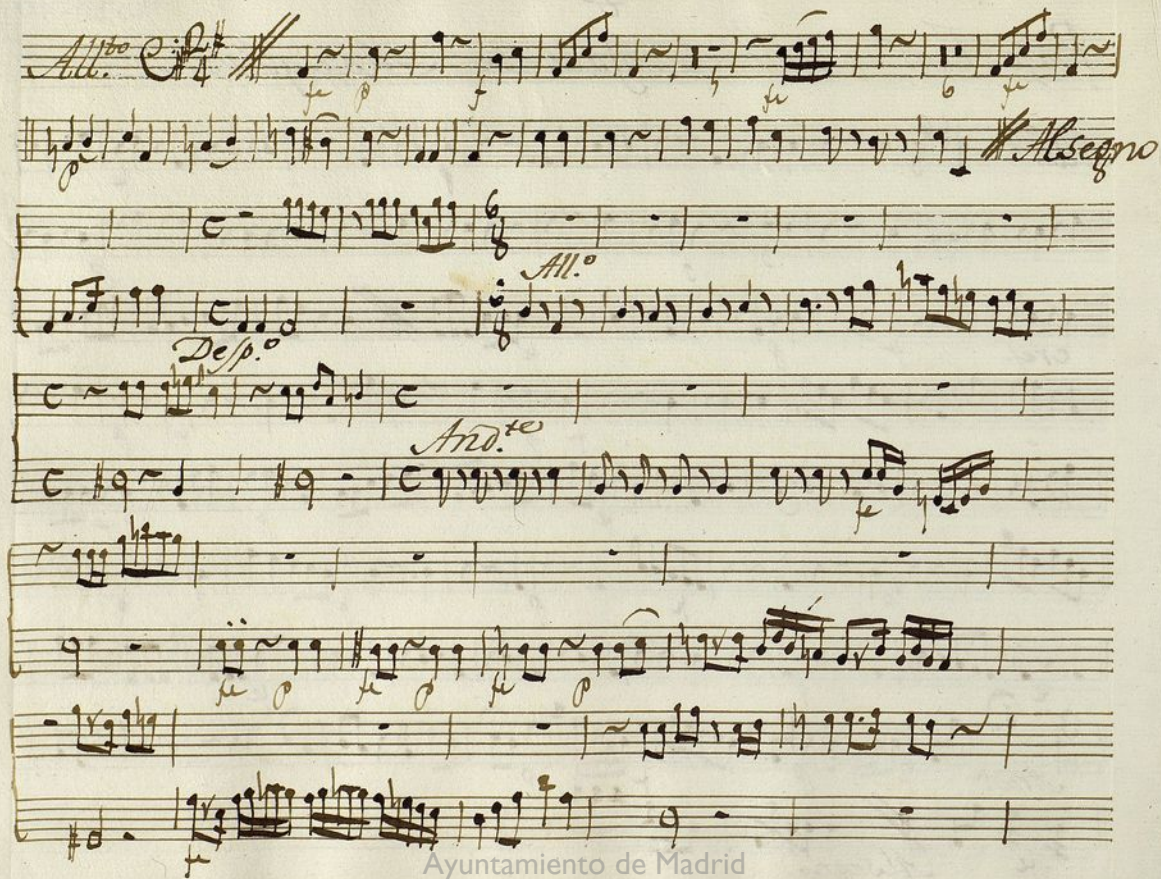
Staff 9: *All.^{to}* C: 2/4. Notes with accents and a fermata.

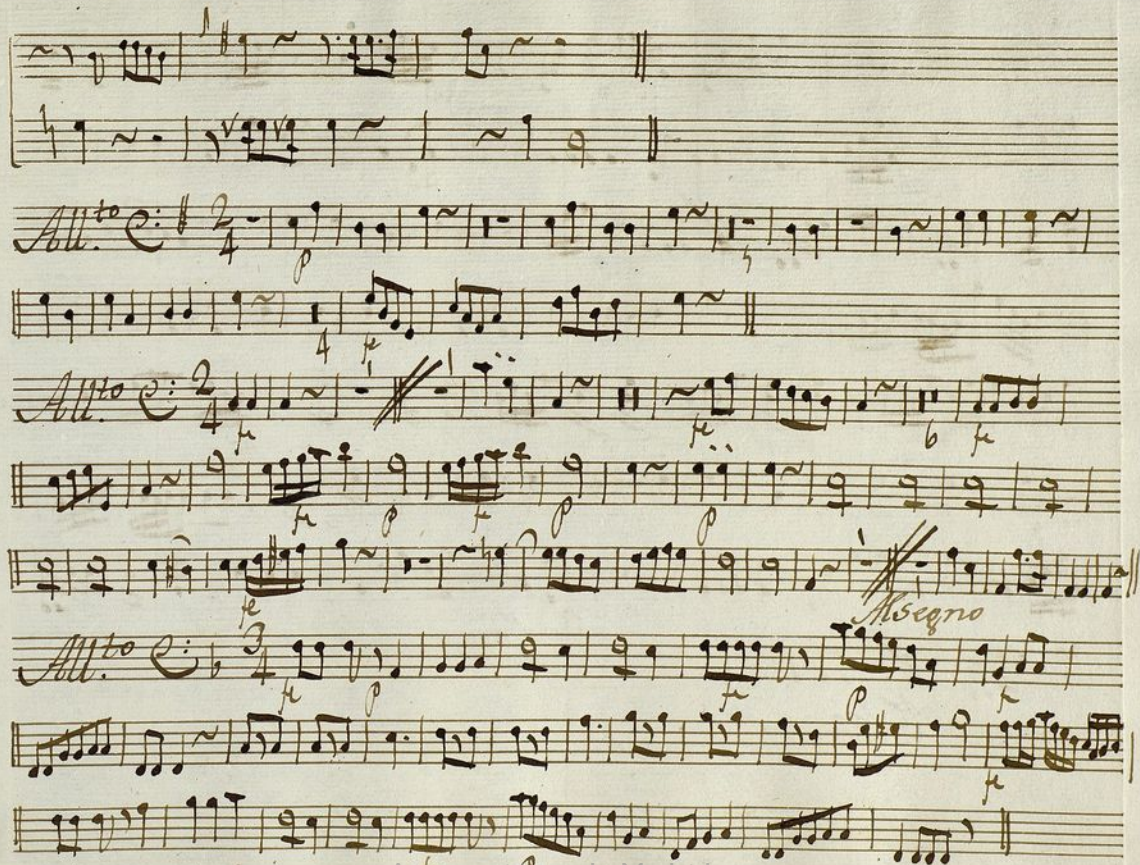
Staff 10: *All.^{to}* C: 2/4. Notes with accents and a fermata.

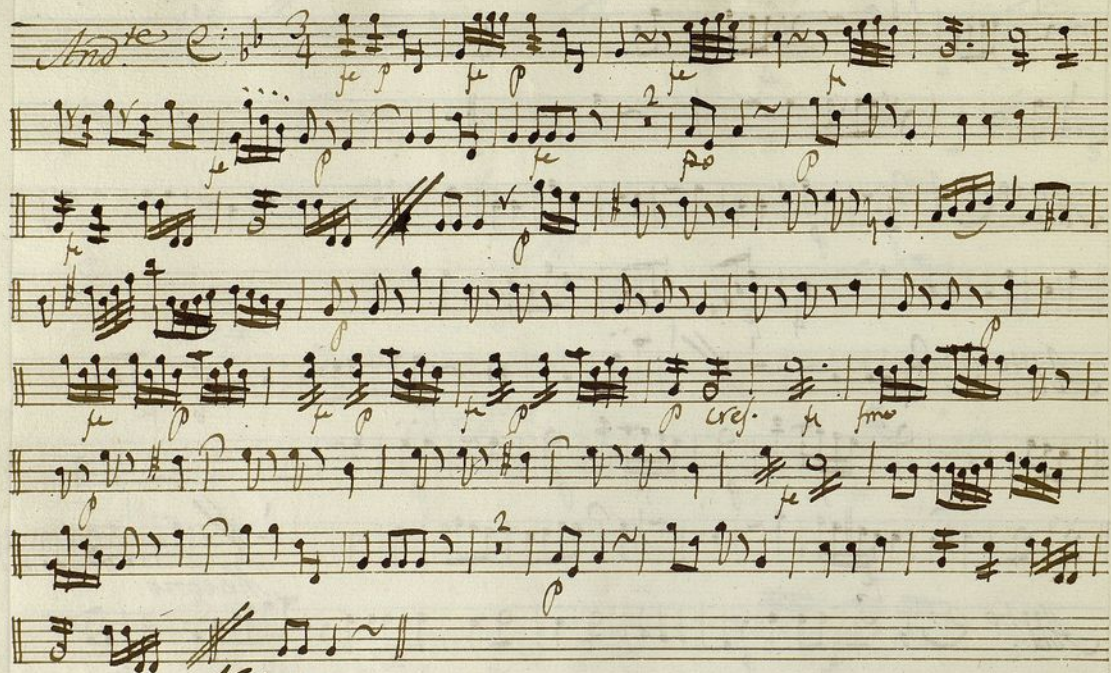


Bajo Tor.^a a solo el enfado de Mariguilla.

A handwritten musical score on aged paper, featuring ten staves of music. The piece begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allegro' in the top left. The notation includes various note values (eighths, sixteens, and dotted notes), rests, and dynamic markings such as 'p' (piano) and 'cres.' (crescendo). A double bar line with a repeat sign is present on the third staff. The tempo changes to 'And.te' (Andante) on the eighth staff, which also features a 3/4 time signature. The piece concludes with a double bar line and the word 'Allegro' written below the final staff. The paper shows signs of age, including yellowing and some staining. A watermark 'Ayuntamiento de Madrid' is visible at the bottom right.







Adagio