

Leg<sup>o</sup> M<sup>o</sup> n<sup>o</sup> 19.

mus 99-8

Leg<sup>o</sup> 2<sup>o</sup> n<sup>o</sup> 24

Refuella y Pao.

t

1793

Ton.<sup>a</sup> a Duo

El Marido Sagar. 2s.

De Laserna.



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

*Pulcillo*

*Paco*

*ella*

montrei de cuentas o q<sup>e</sup> diablo de talon te dis

luego lo veremos no saldras con tu intencion yo e de ga



el ella.  
gustas del trabajo te cansa la ocupacion Callemos y prosi-  
narte la apuesta la puesta ganare yo la experiencia de  
el. ella  
gamos en eso tienes razon pues me vuelbo a mis pa-  
chares en  
el los  
peles. pues me vuelbo a mi labor un capricho mas es.



trañó ninguno en el Mundo vio ninguno en el mundo -

vio nin

*ella*  
Que mal tomas la aquisa Marido mi o Marido

~~Que fuere con ella con ella con ella con ella~~



mi o. Marido mi o no se hicieron los  
chicos con ella cuando para cuantos tan  
hom bres para ese oficio — — no se hicieron los  
as ~~ellos~~ no son los em bres — — para cuantos tan  
hom bres para este ofi — — cio para  
~~ellos~~ no son los em bres no son



// *dora al principio (Sale un hombre)*  
*soia n Juan dela Rivera (el) el mismo*  
*la 2ª Caba (ella) tomad (el) a ver, transición. Ahora de creencia*  
*negocio la mi mujer (ella) si a mi (hombre) to- cad*  
*el 1º Parda ella. Dijo es guarden (el) q' mal xato ba a tener*  
*con el charco q' halli tiene dispuesto.*  
*2º. tome buxer. (ella) la casa de la S. ma*  
*3º. mañana q' e de traer (ella) Mecanica a mi Marido*  
*el si a mi (fallo) tomad (el) esta bien*  
*trae la Carne (ella) peregil cardo, y laurel.*

*All.<sup>o</sup>*  
*2*  
*ella el. ap.<sup>te</sup>*  
*ai de mi q' miro ya leyò el pa*  
*ella el. ap.<sup>te</sup>*  
*pel esto no lo entiendo yo te doma*  
*ella*  
*re yo te el gobierna bien la*  
 Ayuntamiento de Madrid



el.  
Cana y yo el pleito eché a perder mira como esta Ca.

trera la è sabido yo cofer no estoi para Ca

el.  
rteras q.<sup>e</sup> perra tan cruel q.<sup>e</sup> mu

geres bachi lleras mirad a mi Muger mi

ella el.  
rad q.<sup>e</sup> xisa q.<sup>e</sup> tormento que



ella *los 2*

gusto q<sup>e</sup> lamento *mas* duro senti miento *mas*  
*orato*

nunca Neque a tener nun

ca *nunca*

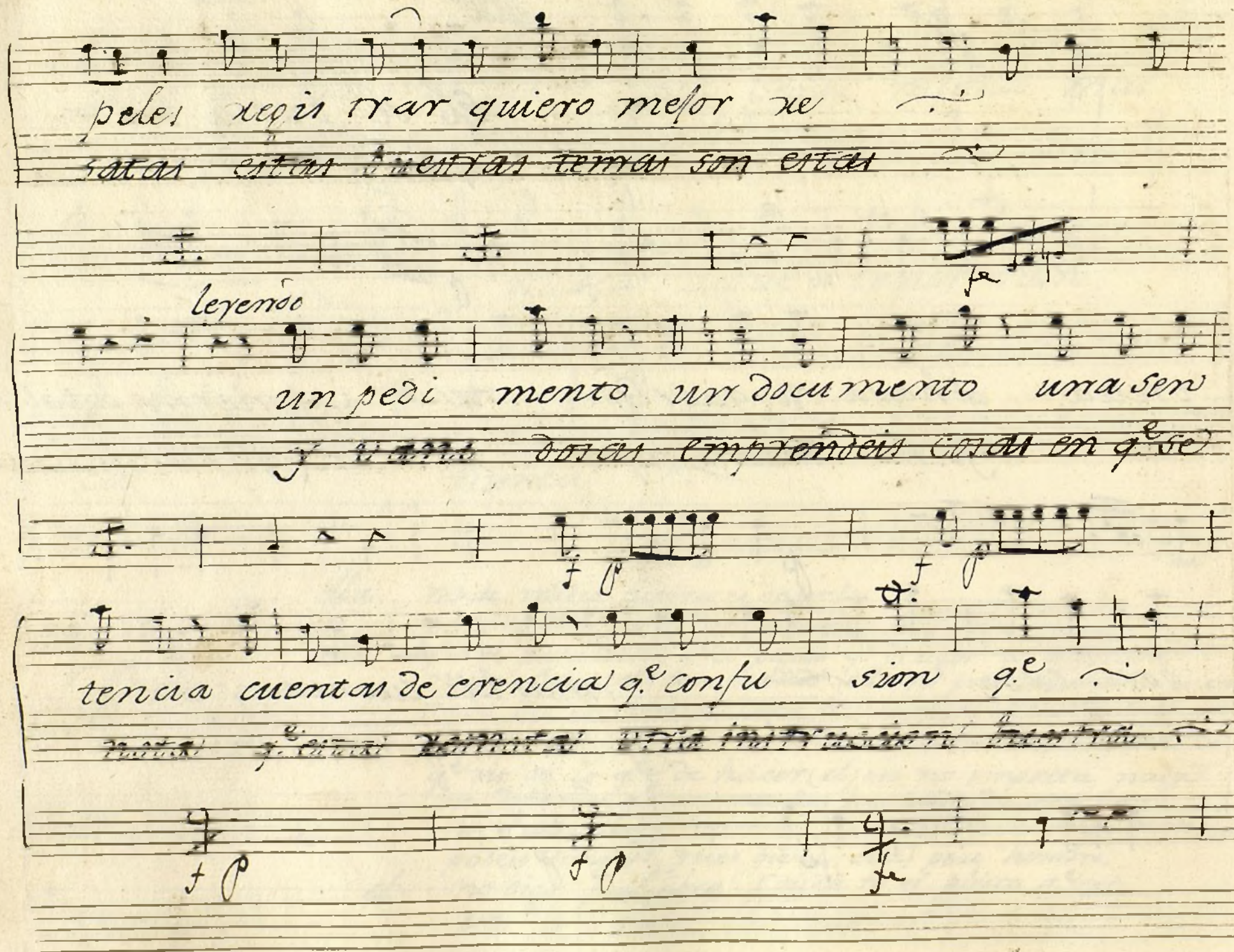
*Parola*

ella. no ai mas fuerza en decirlo  
 el. pero *Amor* q<sup>e</sup> te para.  
 ella. q<sup>e</sup> a de pararme: q<sup>e</sup> el pleito q<sup>e</sup> dixigir yo aportaba  
 mejor q<sup>e</sup> tu: (el) sea perdido. (ella) no pero haviendome incauta  
 fiado del hermano de *Presidencia* conataria  
 en *Sancho* y demas de eso tan enredado se halla  
 q<sup>e</sup> no se lo q<sup>e</sup> de hacer (el) eso no importa nada  
 no dependes q<sup>e</sup> no horror las haciendas de una casa  
 no sabemos y *destruccion* la *destruccion* de importancia  
 pueden dixer: pues bien. (ella) pero hombre  
 el. no digo palabras. Cuida tu el pleito q<sup>e</sup> yo  
 ella. a *Consejo* la *Consejo*. (Base)

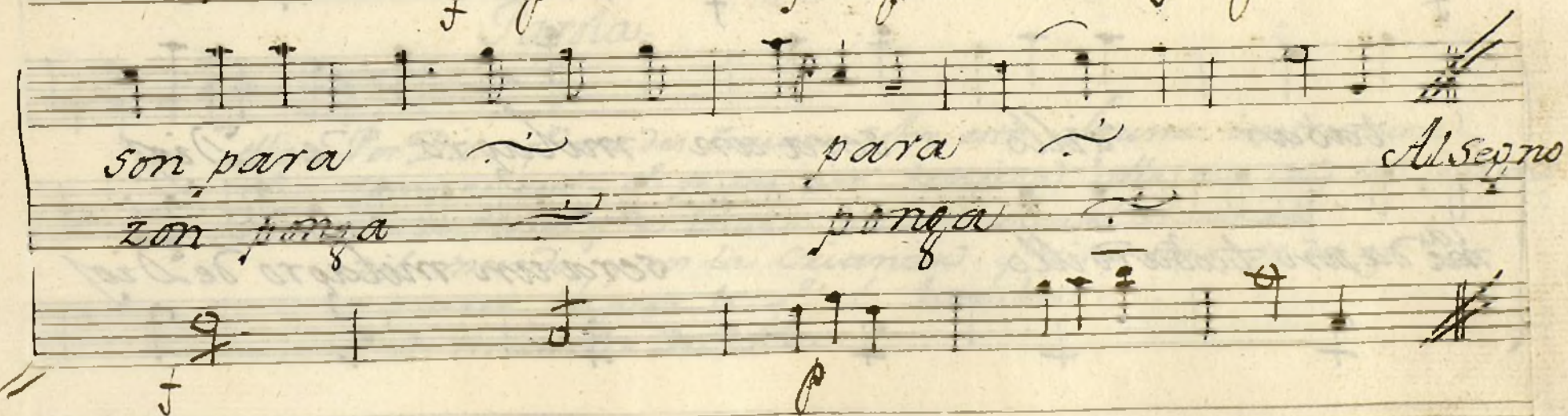
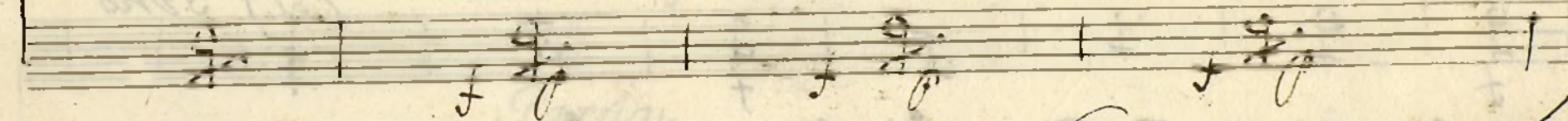
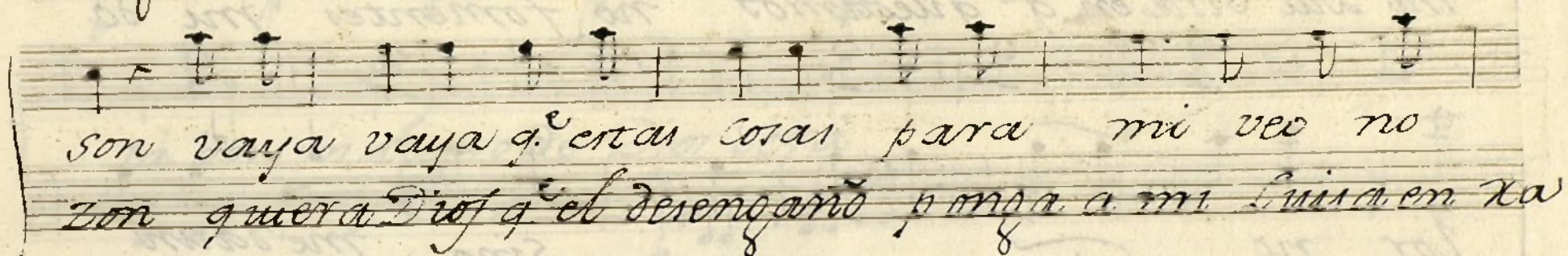
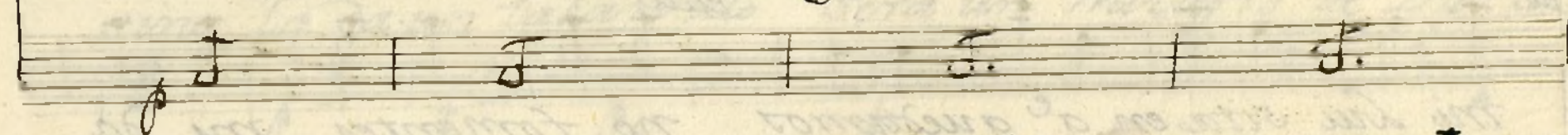
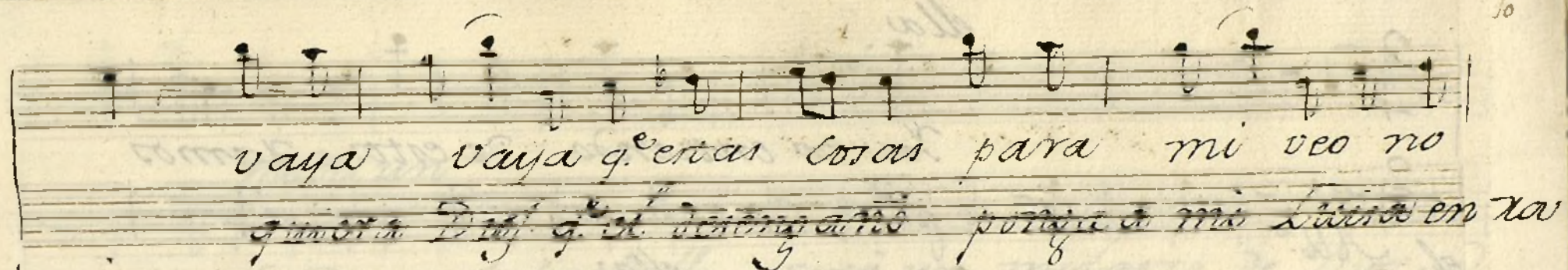


ella  
El se burla me der.  
(el) que atarvida esta Lu.  
precia q' haya yo querido neia exponerme a tal su  
isa yo me muero aqui de ~~ira~~ al mirar su situa  
bor expo mas las cuentas y pa  
cion al o mugeres interm.  
f p











*ella.*

Yo no entiendo de estos xamos

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

*ella*

mi luita en q.<sup>e</sup> quedamos no fomentes mi do

lor no *Sino me da un*  
(el) *Sino*

tabar dillo sera un milagro de Dios

*da un tabardillo* sera un milagro de Dios



me da un

sino la da un tabardillo sera un milagro de Dios se

ra un milagro de Dios sera

Parola.

ella. Por Dios q.<sup>e</sup> me des Cixiaeo, sobre esto alguna instruccion  
 el. Como es eso? q.<sup>e</sup> te das por bencida (ella) no. (el) no! (ella) no  
 el. o confiera q.<sup>e</sup> es lo que en la actual situacion  
 del mundo, y con la Cixianza q.<sup>e</sup> a tu sexo se da oy  
 querer hacer lo q.<sup>e</sup> el hombre  
 o muerete de dolor.



Coplas

All. Poco.

2.<sup>a</sup> Pero por q.<sup>e</sup> las Mujeres siempre e

1.<sup>a</sup> Pues las dadas son iguales me pue

3.<sup>a</sup> Casi me bas Comuenciando pero.

mos de obede cer

y no emos de ser i

de locura ser

deir q.<sup>e</sup> haremos no

lo q.<sup>e</sup> es menester

q.<sup>e</sup> me digas de q.<sup>e</sup>

quales con vosotros en po der con

sotras lo q.<sup>e</sup> vosotros hacere lo q.<sup>e</sup>

modo puedo el pleito componer puedo



el.

(un ejemplo te pondre) en el cuerpo humano dime

si te

~~quisiera que me enseñara al mismo modo~~

quisiera

hija eso no puede ser) q.<sup>e</sup> tu sabes mas q.<sup>e</sup> yo.

quisiera

pareciera bien que gobernarán lo mismo la ca  
tina la mujer y si ella lleva calzones y el ma  
te darne a entender y nadie dirigir debe a q.<sup>n</sup>

veza q.<sup>e</sup> los pies la

ya lo

rido q.<sup>e</sup> me enseñara y el

ya lo

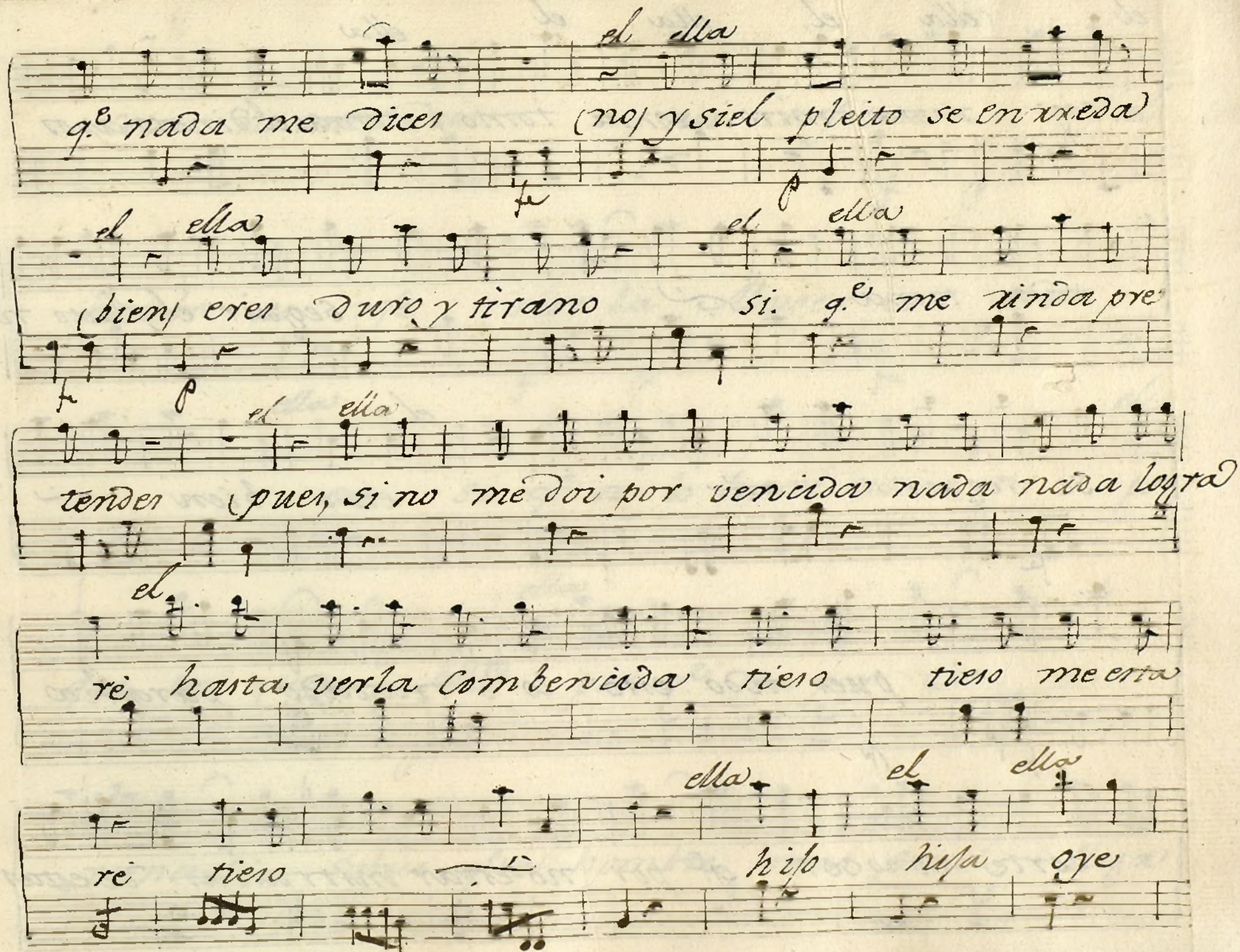
sabe mas q.<sup>e</sup> el a q.<sup>n</sup>

ya lo



ves ya lo ves q' esto fuera mona mia q' esto  
 ves ya lo ves q' esto al Cabo a mona mia q' esto al  
 ves ya lo ves q' esto fuera mona mia q' esto  
 andar el Mundo al revers andar el  
 andar  
 ella  
 Allegro con.  
 Allegro  
 Allegro




  
 q.<sup>o</sup> nada me dices (no) y si el pleito se enreda  
 (bien) eres duro y tirano si. q.<sup>o</sup> me xinda pre  
 tender (pues, si no me doi por vencido nada nada logro)  
 re hasta verla combenida tiero tiero me enta  
 re tiero hipo hipo oye



el . ella el. ella el . ellas  
oigo mira miro toma tomo toma el dinero apor  
tado toma seguir el pleito no  
se seguir esta bien  
pues todo esto lo e trazado para ha  
certe conocer q.<sup>e</sup> por no estar instruidas de estas



cosas no entendeis y así confiera - q. al  
hombre es infe rior la Mujer es  
ella el  
eso si q. no lo haré eso por  
que por que. *All<sup>to</sup>* por q. ya por ex. pe.  
riencia - sabeis q. el hombre mas cruel llega



tiempo en q.<sup>e</sup> se tiene - - q.<sup>e</sup> humillar a nues.

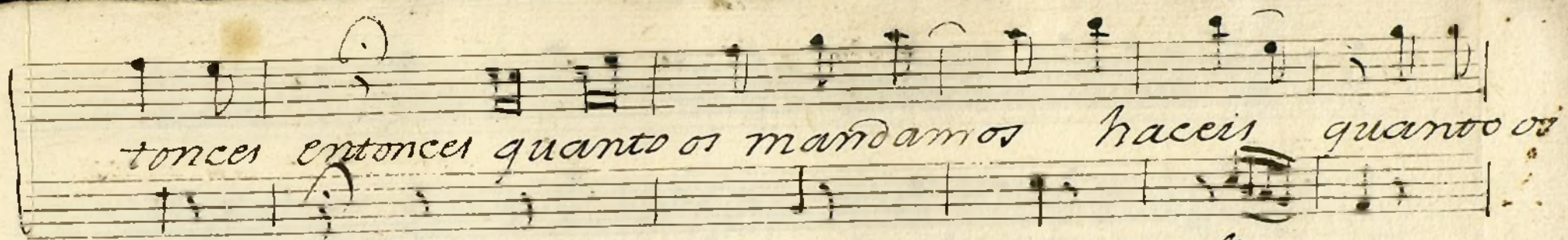
tros pies llega tiempo en q.<sup>e</sup> se tiene

q.<sup>e</sup> humillar a nuestros pies q.<sup>e</sup>

q.<sup>e</sup> pedir q.<sup>e</sup> rogar q.<sup>e</sup> pe

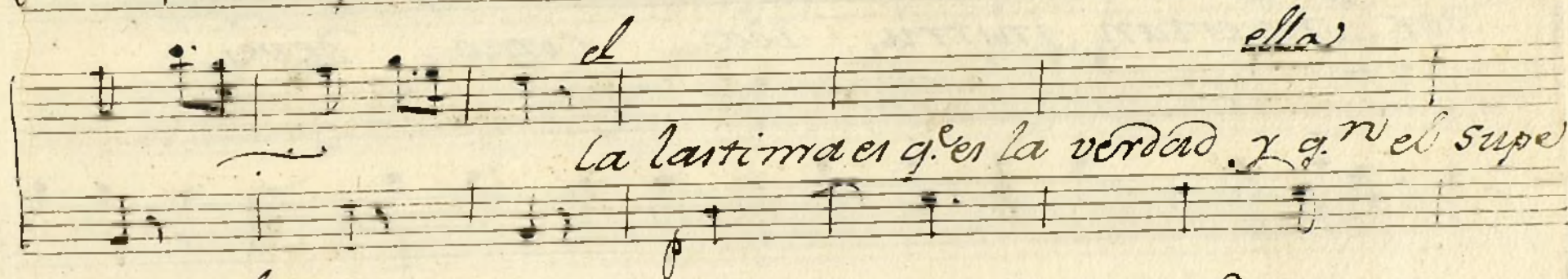
nar y q.<sup>e</sup> arder y entonces entonces en



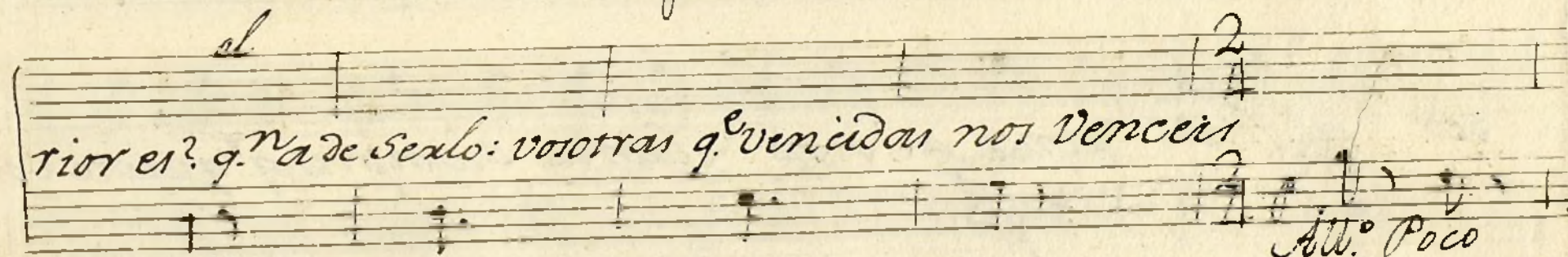


tonces entonces quanto os mandamos

haceis quanto os

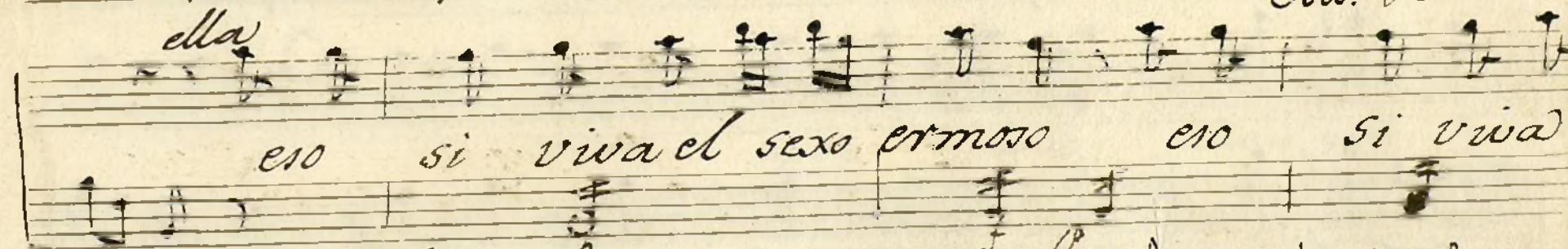


ella  
La lastima es q. es la verdad y q. n. el supe



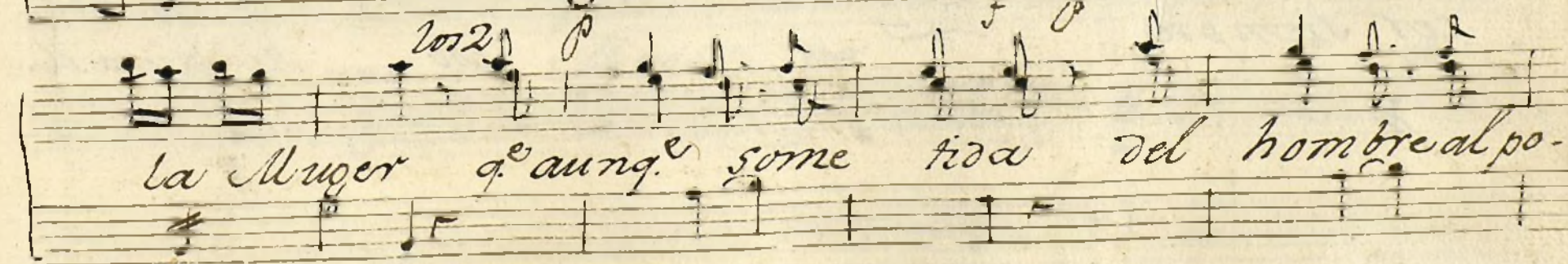
el  
rior es? q. na de sexo: vosotras q. vencidas nos Venceris

Al.º Poco



ella

eso si viva el sexo hermoso eso si viva



Al.º Poco  
la Mujer q. aung. some fida del hombre al po-



der no estan instruido como deve

ser al fin vence al sexo fuerte siempre q. quiere ven

cer siempre

ero

si viva el.



Handwritten musical score on aged paper. The score consists of ten staves. The first two staves contain the lyrics "Sexo er moso eio si Viva la mu". The third staff has a dynamic marking "p". The fourth staff contains the lyrics "ger eio si Viva el sexo ermoso eio". The fifth staff has a dynamic marking "p". The sixth staff contains the lyrics "viva viva la mu ger". The seventh staff contains the lyrics "si viva la Muger" followed by a double bar line and the word "a---". The eighth staff continues the melody. The ninth and tenth staves are empty.

Sexo er moso eio si Viva la mu

ger eio si Viva el sexo ermoso eio

viva viva la mu ger

si viva la Muger a---



eio si viva la muper a



eio si viva la Mujer viva la mu

ger viva

fmo



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t

Violin V.

1<sup>a</sup> a Duo

el Marido . rapaz

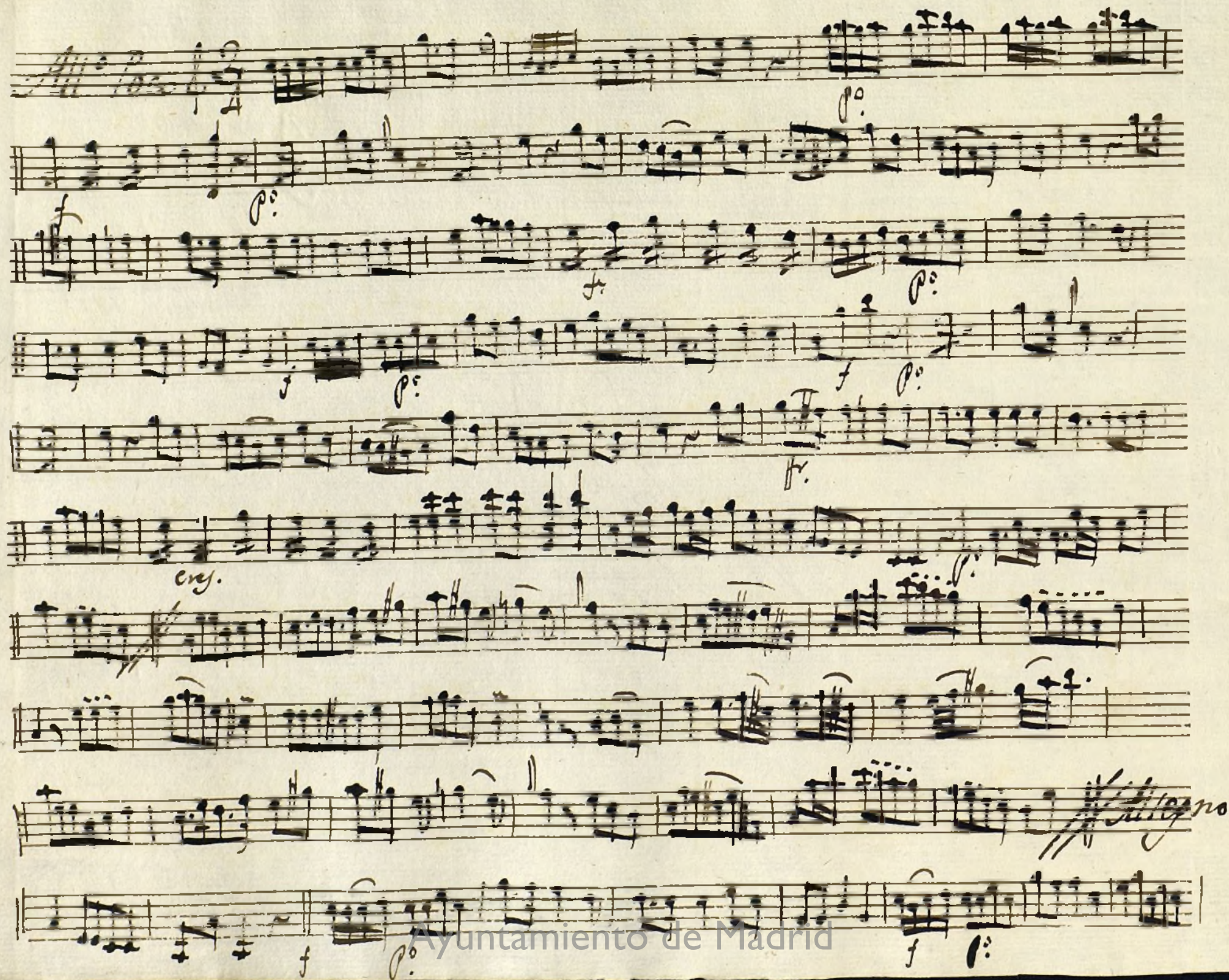
//



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- Allegro* (written at the top left of the first staff)
- f* (forte) and *p* (piano) dynamic markings throughout the score.
- cres.* (crescendo) marking on the seventh staff.
- Allegro* (written at the end of the ninth staff, crossed out with a large flourish)
- A watermark "Ayuntamiento de Madrid" is visible across the bottom of the page.





A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Parola" is written in cursive on the third staff and again at the bottom right. Dynamic markings include *f*, *pp*, *cres.*, and *ff*. The score is written in a historical style, possibly from the 18th or 19th century.

*f* *pp*

*cres.*

*Parola*

*ff* *pp* *f* *pp* *f*

*pp* *f* *pp* *f* *pp* *f*

*pp* *f*

*f* *pp* *f* *pp* *f* *pp* *f*

*Parola*

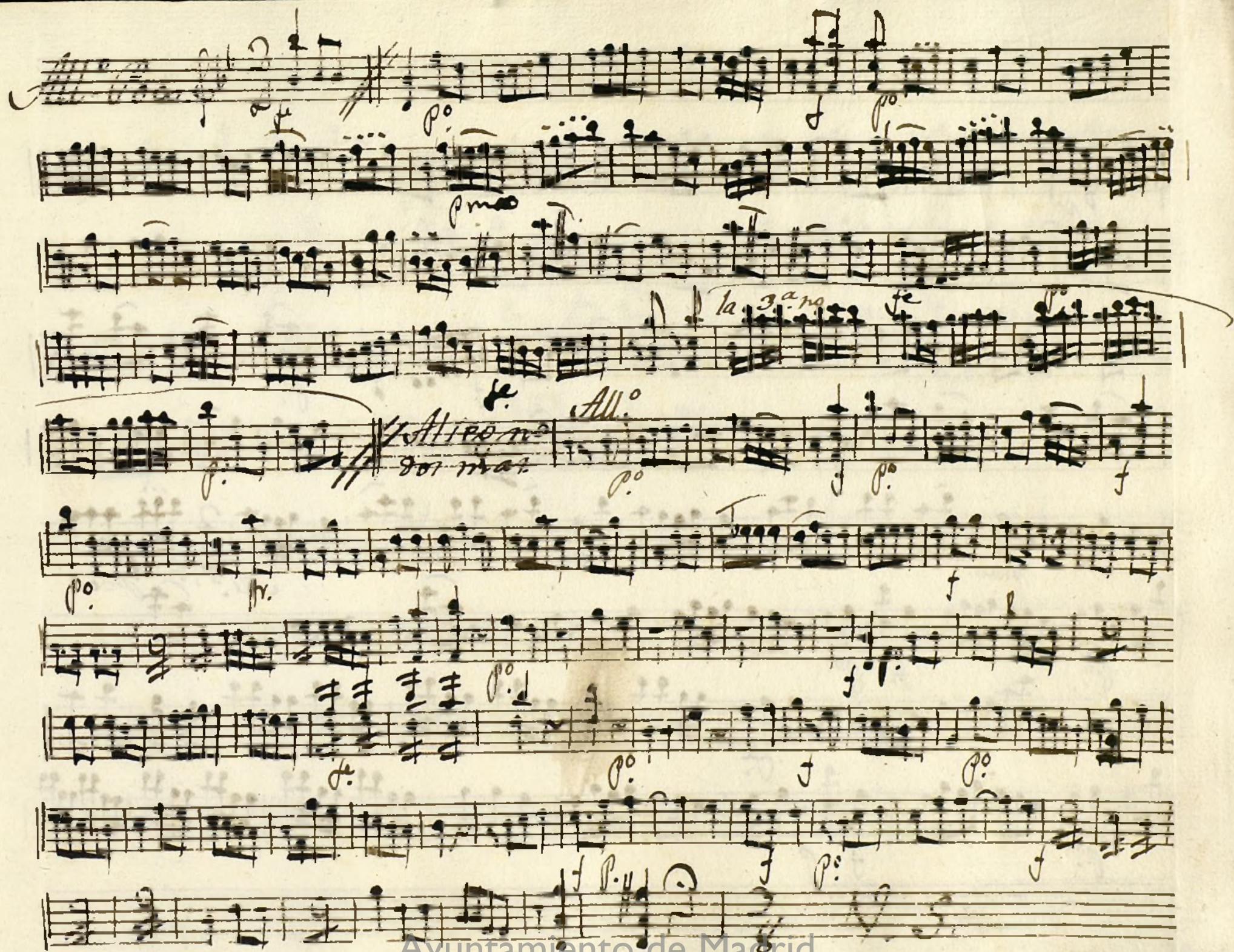


A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte), *p* (piano), and *pp* (pianissimo). The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many notes and rests. The second staff has a *f* marking. The third staff has a *p* marking. The fourth staff has a *f* marking. The fifth staff has a *p* marking. The sixth staff has a *f* marking. The seventh staff has a *p* marking. The eighth staff has a *f* marking. The ninth staff has a *p* marking. The tenth staff has a *f* marking. The score ends with a double bar line and a *f* marking.

*Allegro* 2/4 *All.*

*Parola*

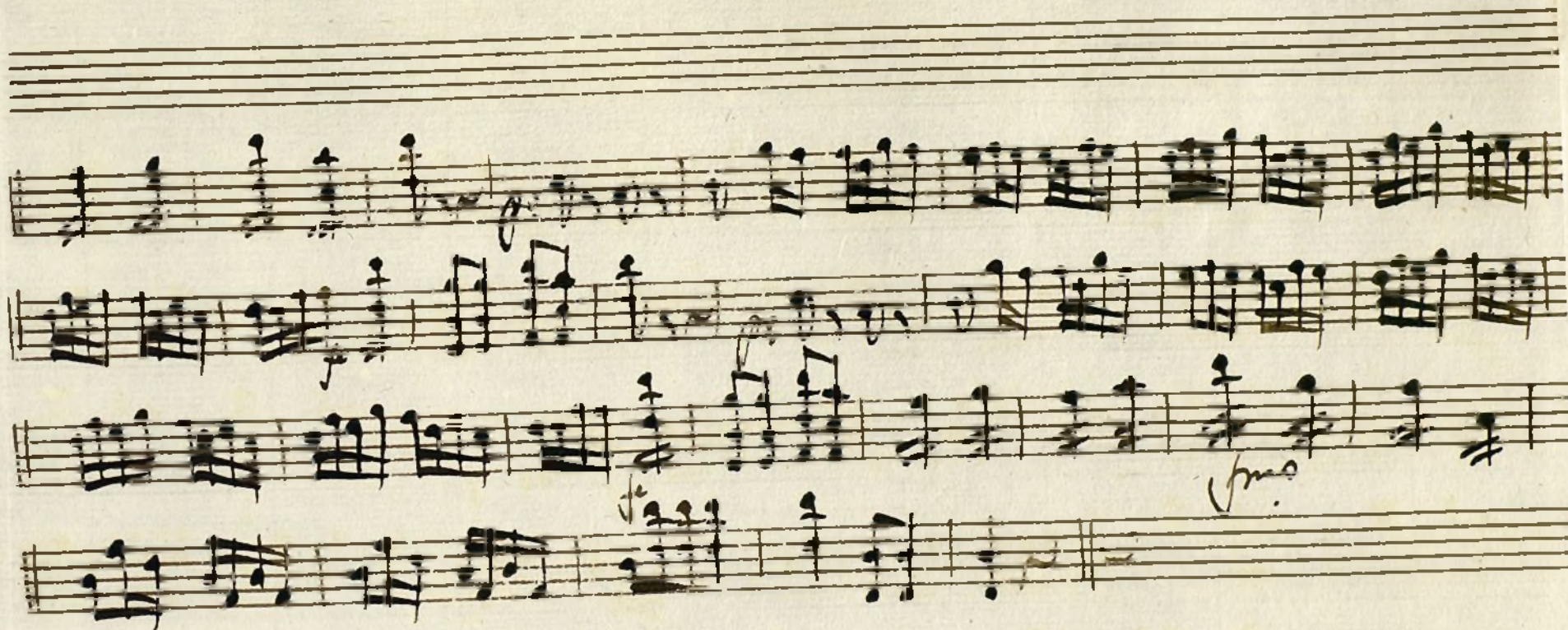






A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The score is written in a cursive, handwritten style. Dynamic markings include *pp* (pianissimo), *f* (forte), *pmo* (piano molto), and *All.* (Allegretto). The music features a variety of note values, including eighth and sixteenth notes, and rests. The staves are numbered 1 through 10 at the beginning of each line. The paper is aged and shows some staining.







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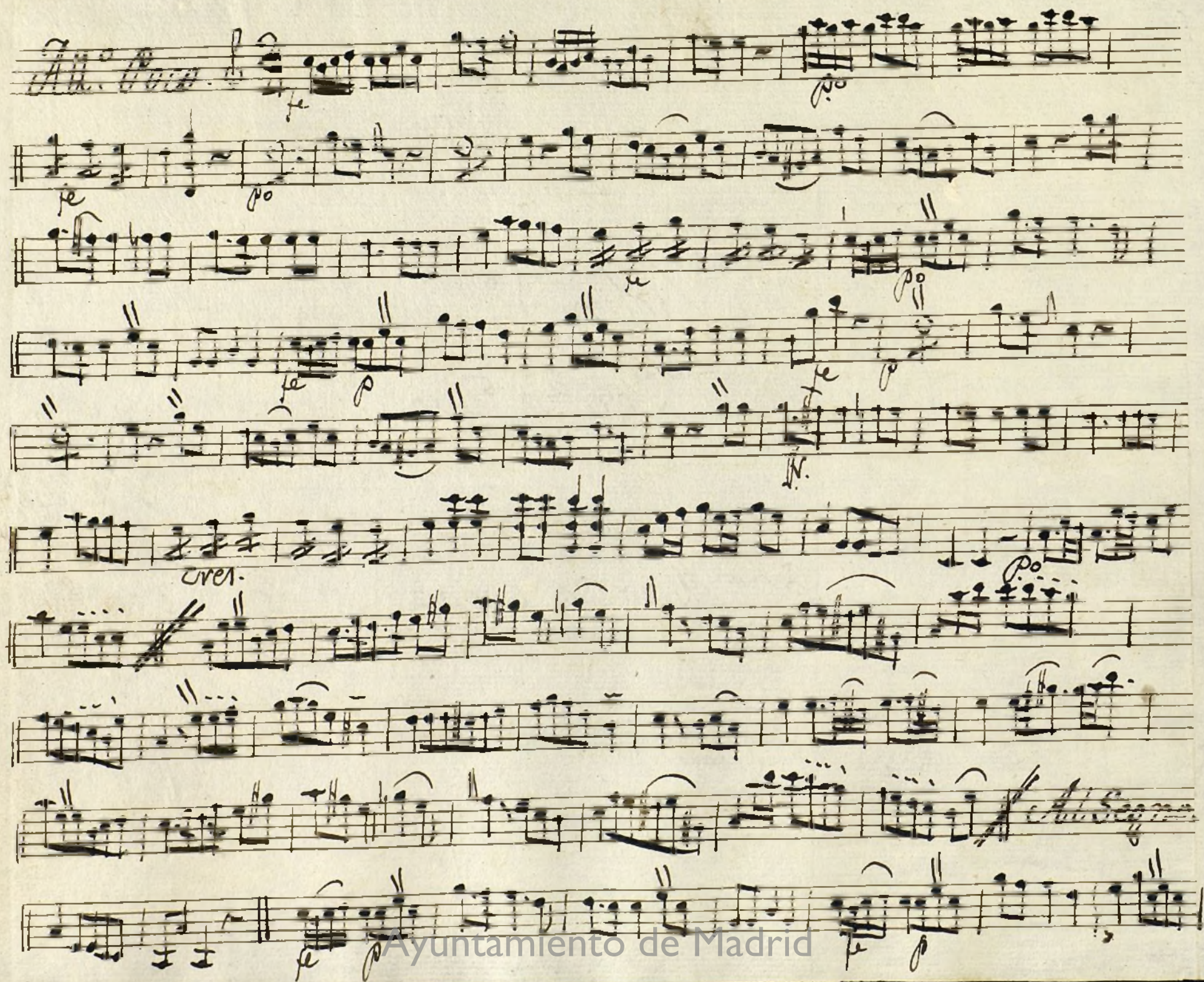


+  
Violin 1.<sup>o</sup>

Ton.<sup>a</sup> a Duo.

El Marido saaz.







A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Parola" is written in cursive on the third staff and again at the bottom right of the page. The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side.

Parola.

Parola.



A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system across the ten staves. The score includes several dynamic markings, including *p* (piano), *f* (forte), and *ten* (tension). The score also includes a section marked *Allegro* and a section marked *Parola*. The score is written on aged, slightly yellowed paper.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo marking "Al. Poco" is visible at the top left. The key signature is one flat (B-flat). The score concludes with a double bar line and a final chord. The initials "U.S." are written in the bottom right corner.

Al. Poco

And

Al. poco

Al. poco

Al. poco

Al. poco

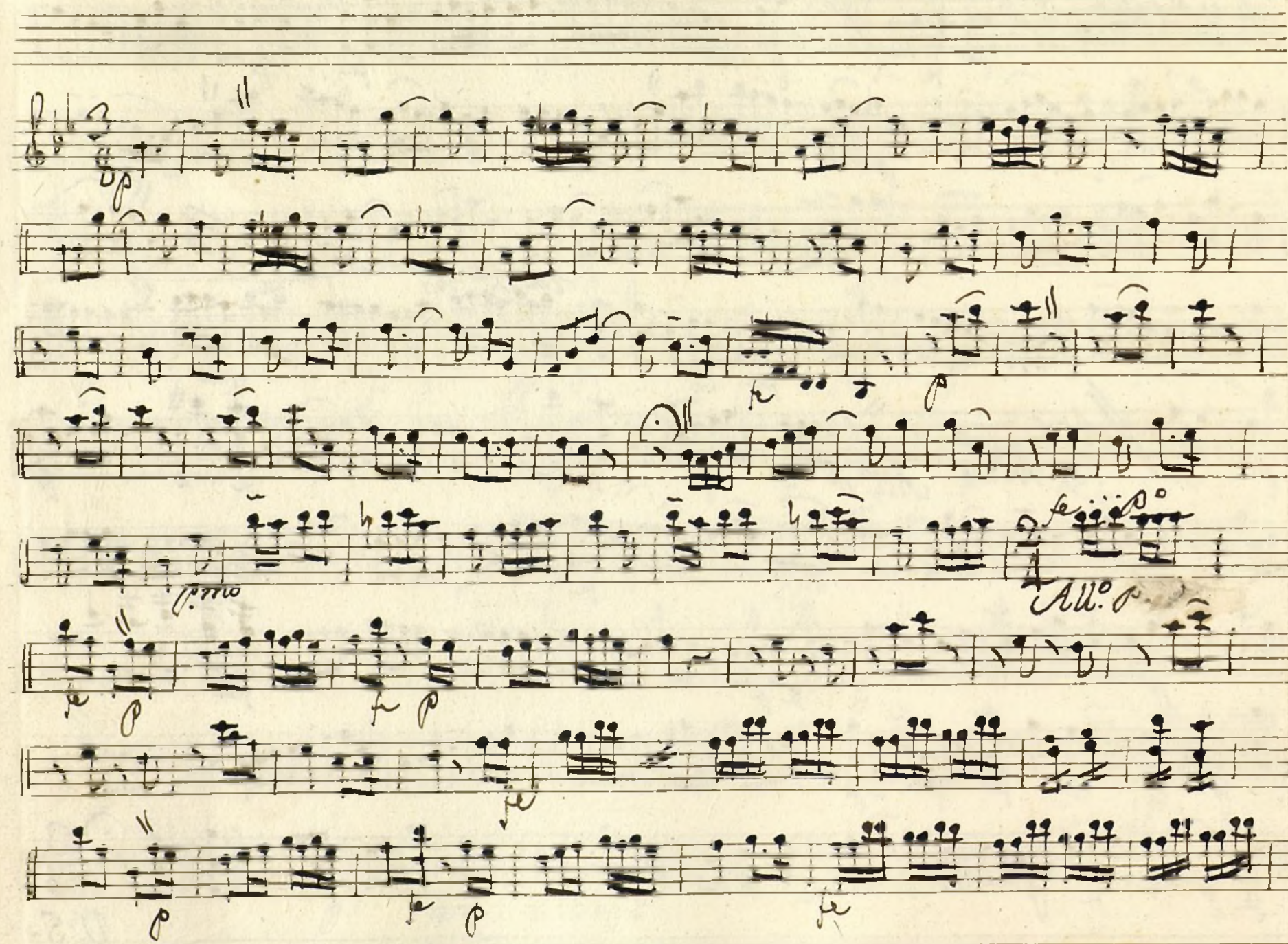
Al. poco

Al. poco

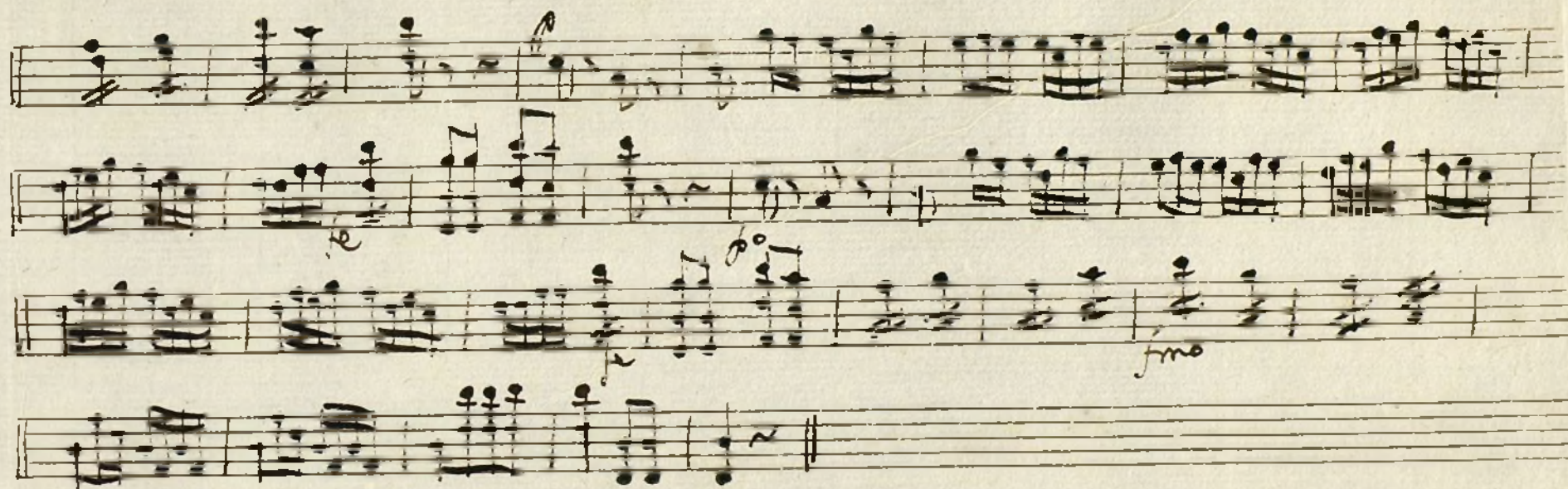
Al. poco

U.S.















t

Violin 2<sup>o</sup>

3<sup>a</sup> a Duo

el Marido Sagar



*All. Poco.*

*p.*

*p.*

*f.*

*p.*

*f.*

*p.*

*f.*

*cres.*

*f.*

*f.*

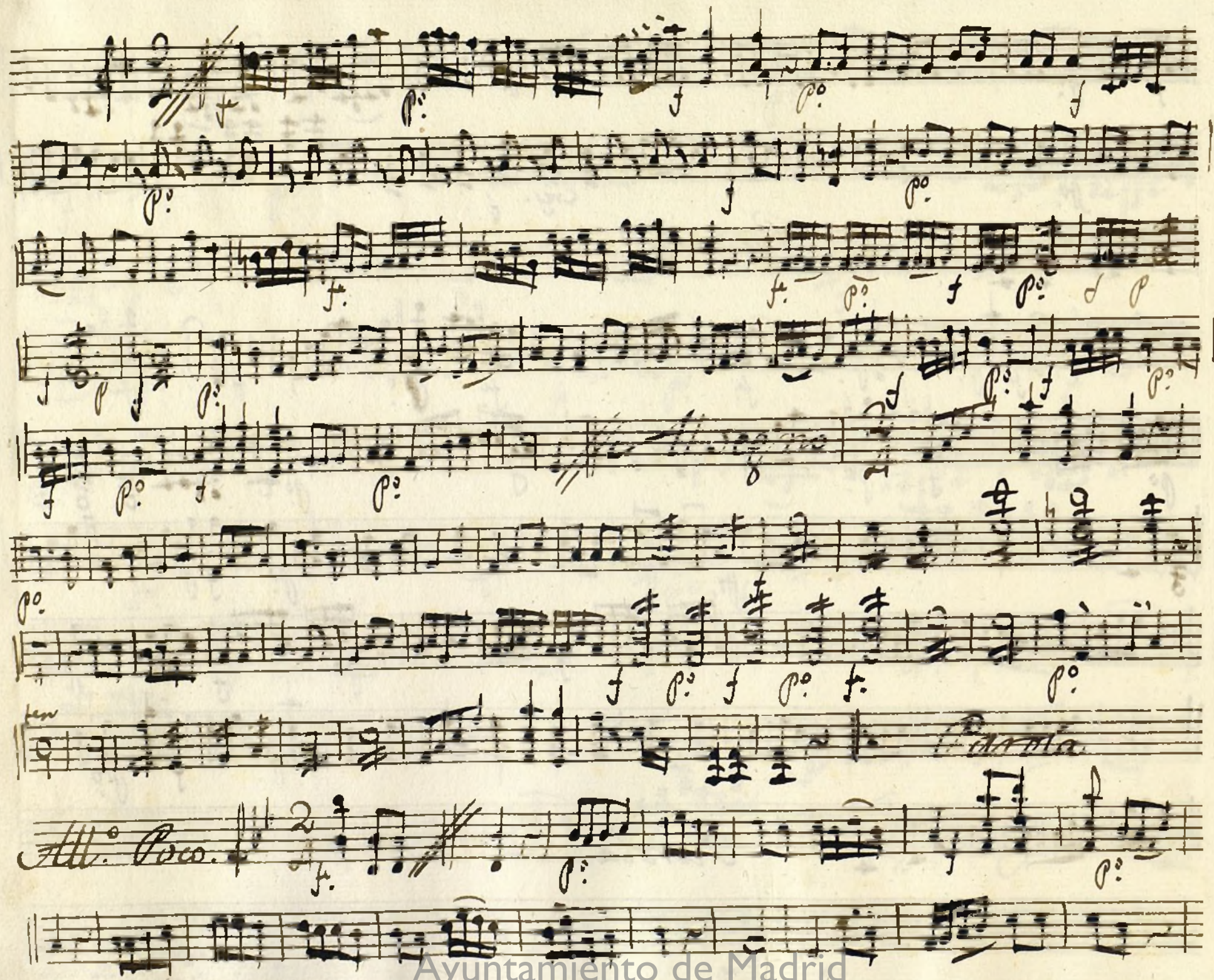
*Allegro*

*p.*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word *Parola* is written in cursive on the third and ninth staves. The fourth staff begins with *Allo* and a '2' time signature. Dynamic markings include *p.*, *f.*, *ff.*, and *cresc.*

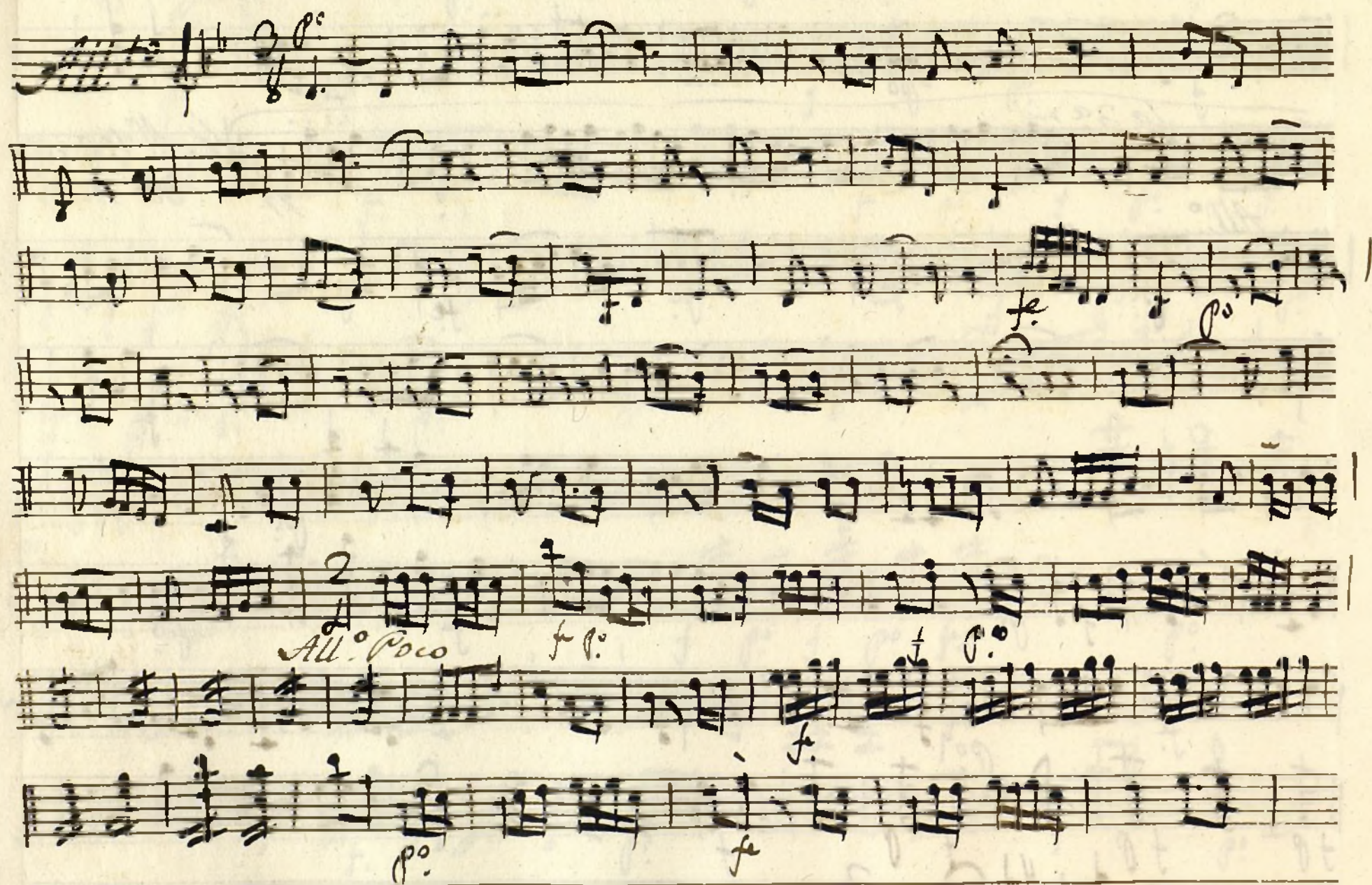




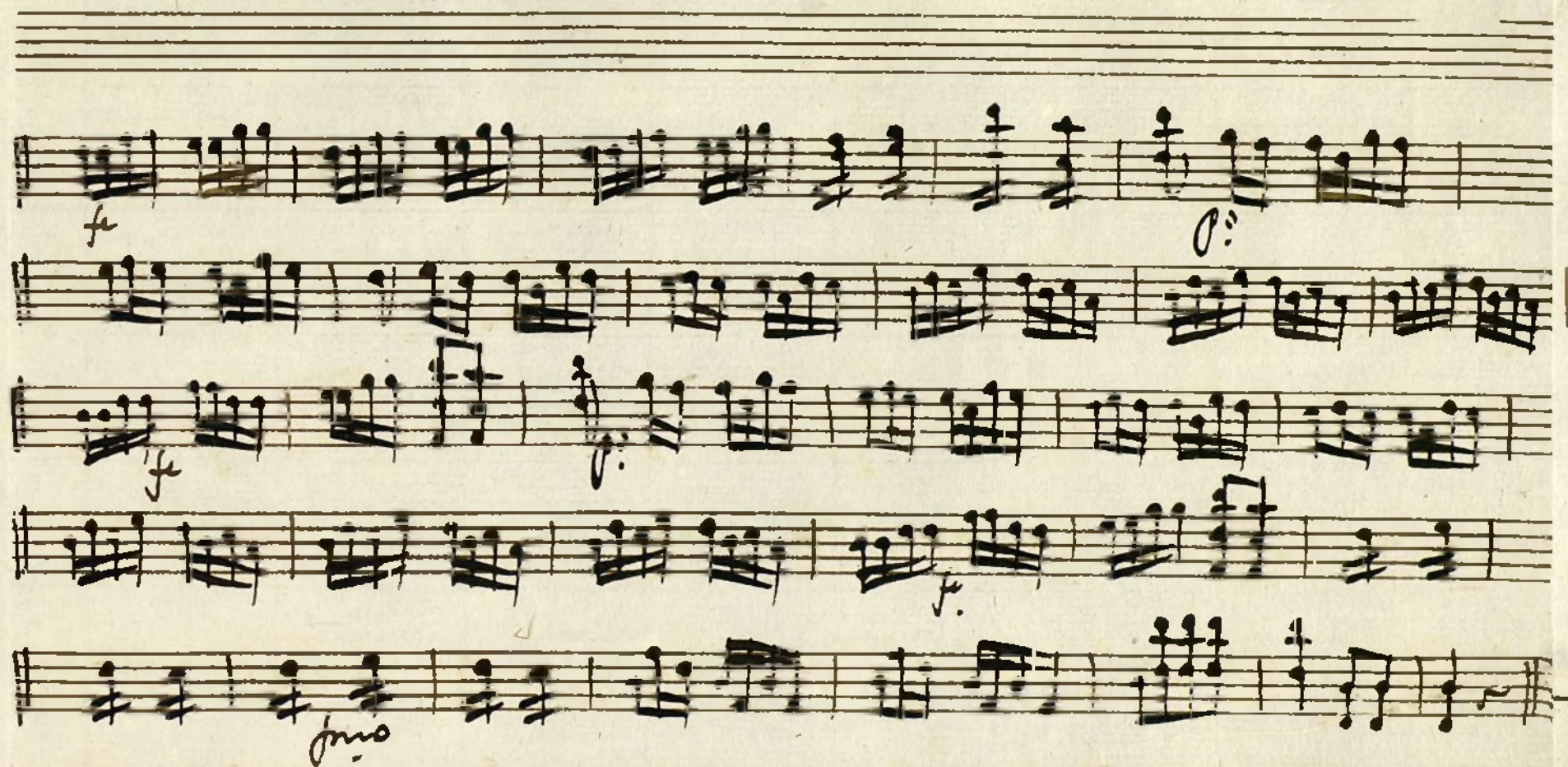














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*Violin 2<sup>o</sup>*

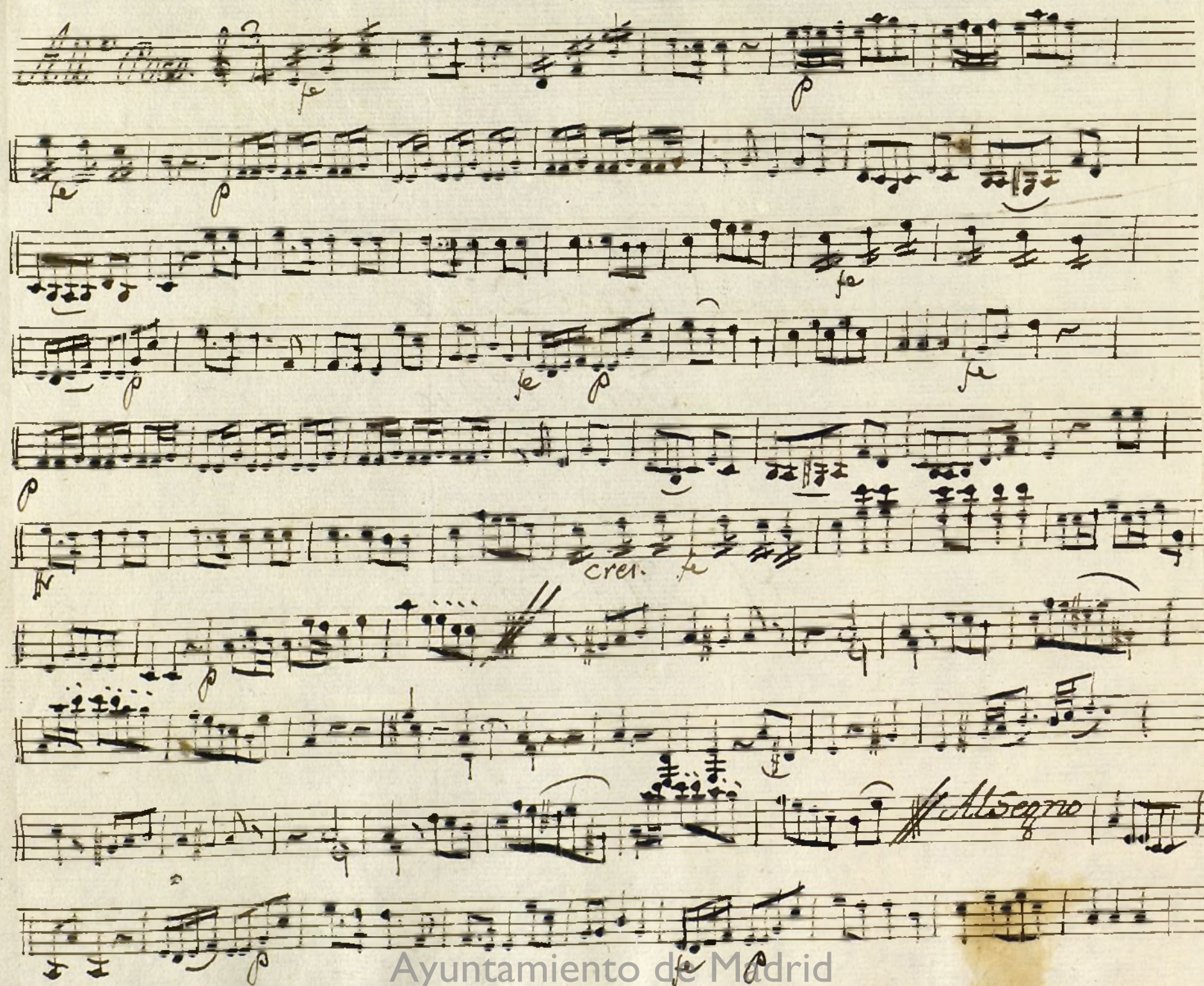
*Ton<sup>a</sup> Duo*

*El Marido Sagar.*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Dynamic markings include *f* (forte) and *p* (piano). A crescendo marking *crec.* is visible in the sixth staff. The piece concludes with the marking *Allegro* in the eighth staff.





Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *crec.* (crescendo). The word *Parola* is written in large, stylized cursive across the third staff, and *Parola.* appears at the end of the eighth staff. The manuscript is written in dark ink on aged, slightly stained paper.



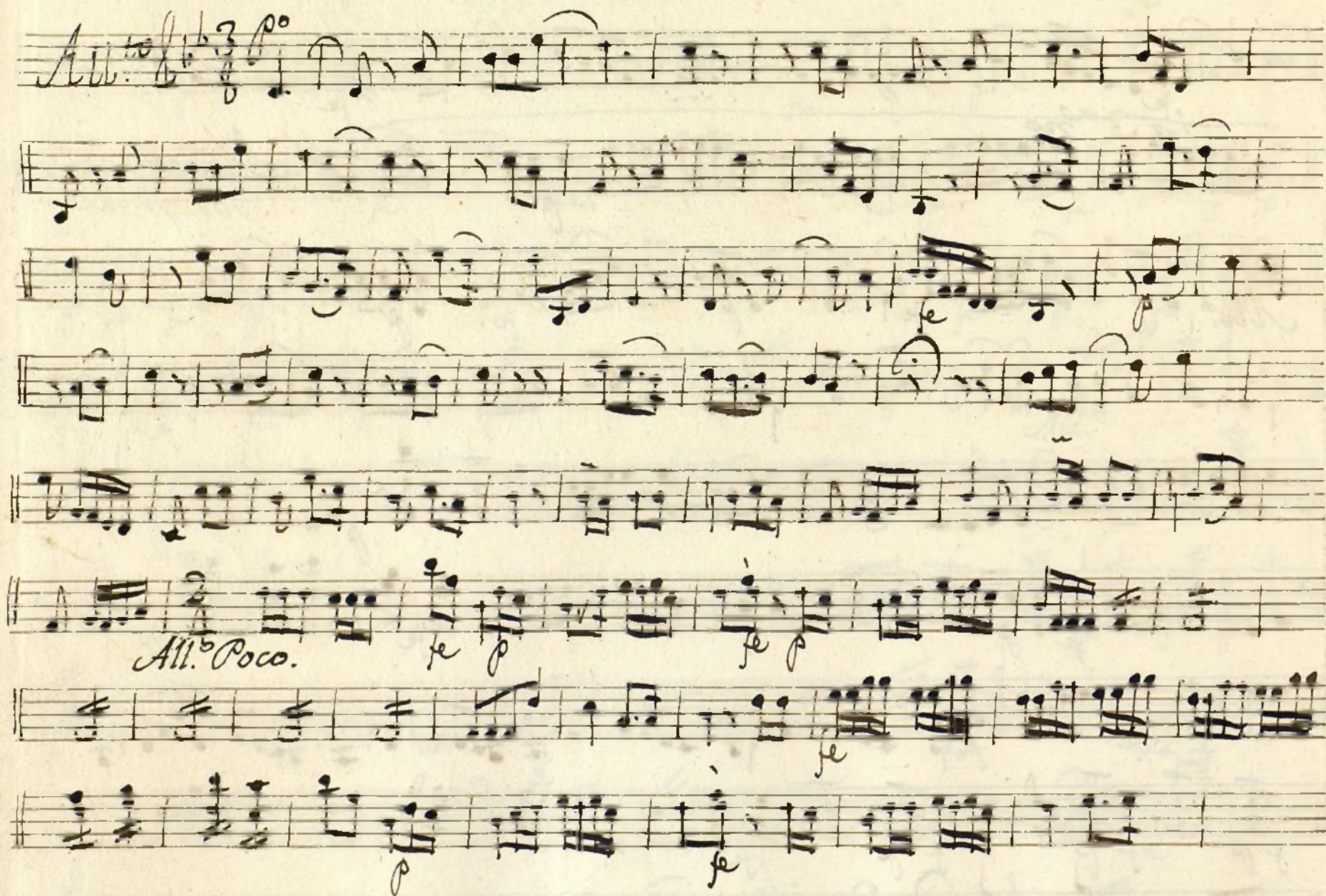
A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a 2/4 time signature. The score includes several dynamic markings: *p* (piano), *f* (forte), *ten* (tension), and *All.* (Allegro). The score is divided into sections by double bar lines. The first section ends with the marking *All. Segno.* and the second section begins with *All.* The third section ends with the marking *Parola*. The fourth section begins with *All. Poco.* and the fifth section begins with *Parola*. The score is written on aged, slightly yellowed paper.

*p* *f* *ten* *All.* *All. Segno.* *All.* *Parola* *All. Poco.* *Parola*

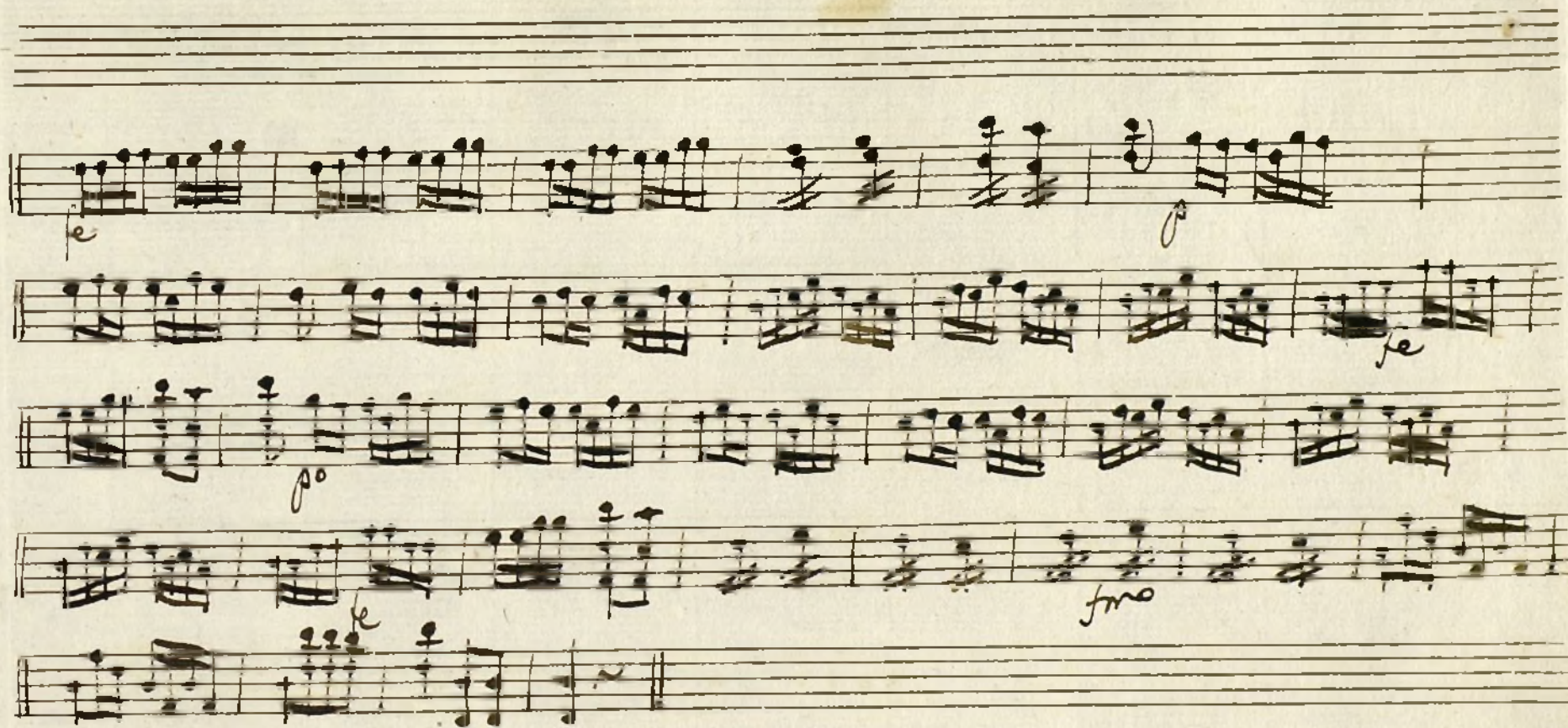


A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The third staff features the handwritten text "Al Seor no" and "dos mas." below it. The fourth staff begins with the marking "Allo." followed by a series of notes. The score is written in a cursive, handwritten style.















*Abce 1.ª Tona a Duo el Martín Sagrado.*

*Allegro.*

*Parola.*

*Solo*

*Parola*

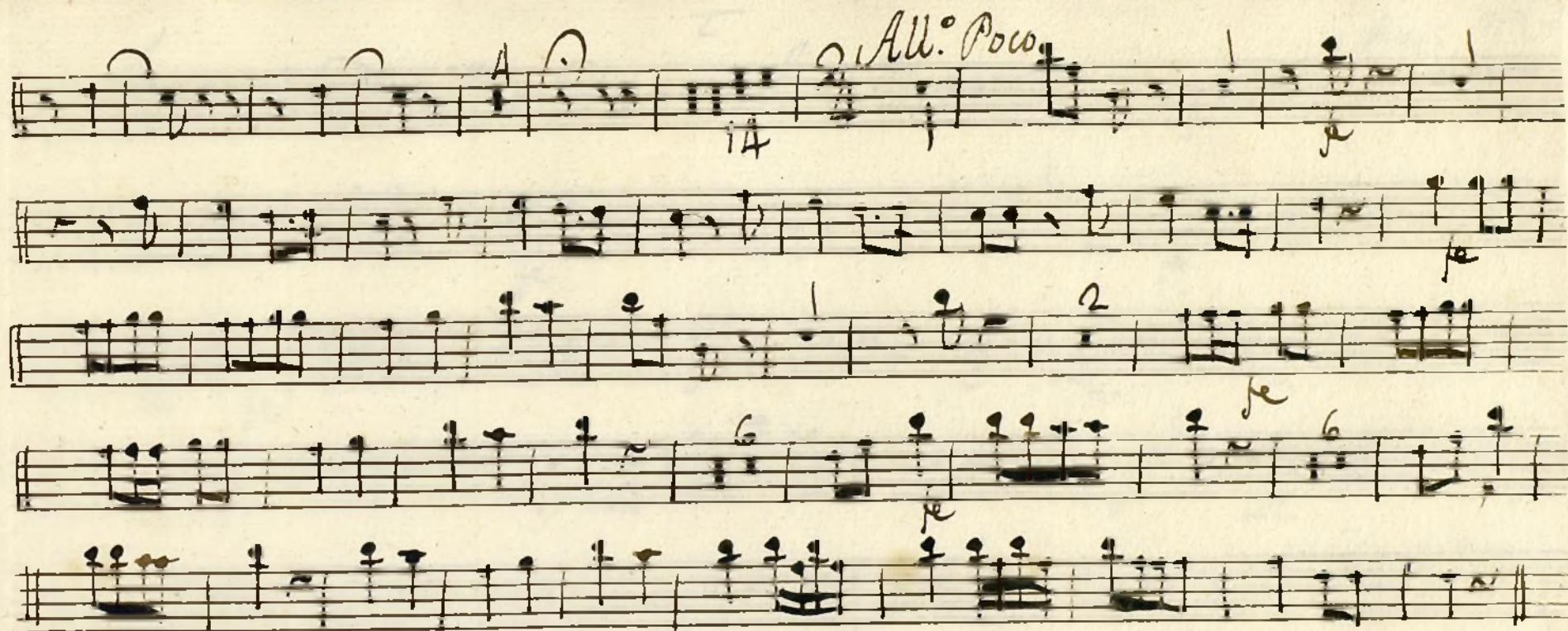
The image shows a handwritten musical score on aged paper. The title at the top is 'Abce 1.ª Tona a Duo el Martín Sagrado.' with a tempo marking 'Allegro.' below it. The score is written on ten staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a bass clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a bass clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a bass clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations like 'Solo' and 'Parola'.



Handwritten musical score for the first system, featuring five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The piece concludes with the word *Parola.* written across the bottom staff.

Handwritten musical score for the second system, continuing the composition with five staves. This section includes tempo markings such as *Allegro*, *Andante*, and *Poco*. The notation is dense with musical symbols, including notes, rests, and dynamic markings. The system concludes with the tempo marking *Allegro* and the number 28.



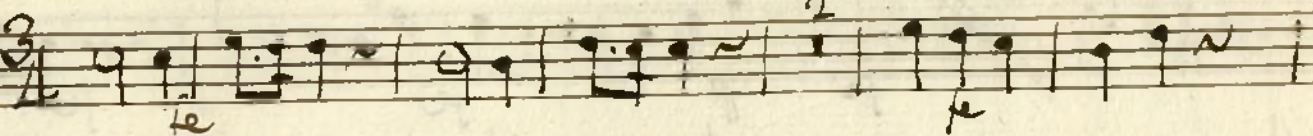


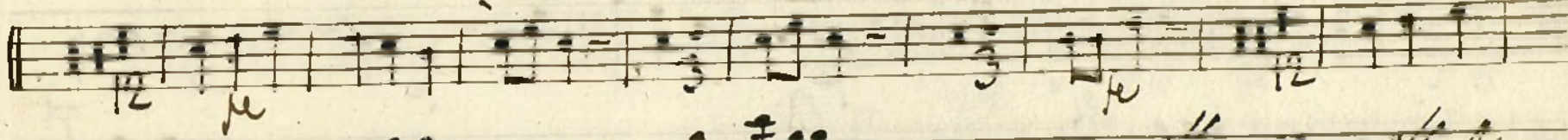




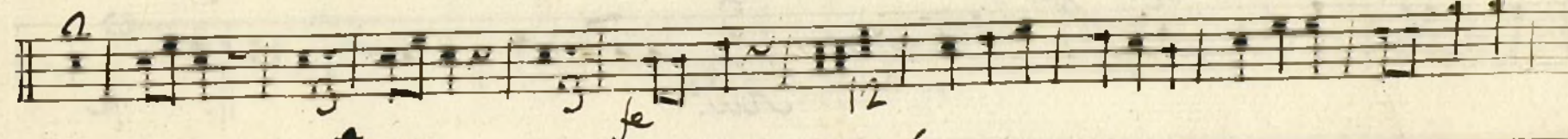


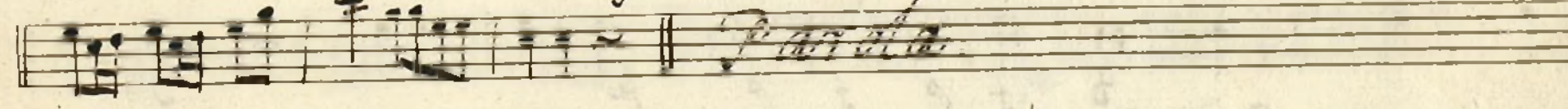
*Obor 2<sup>o</sup> Ton. a Doo el Marido Sng. etc.*

*Al.º Solo* 

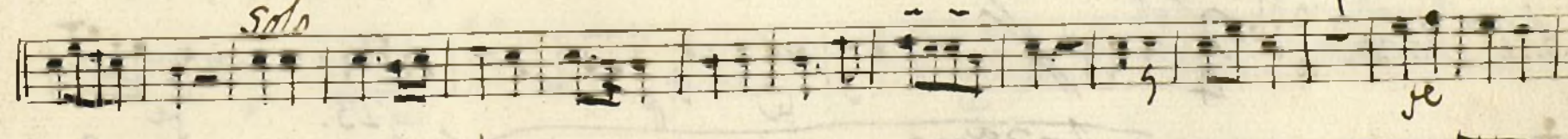


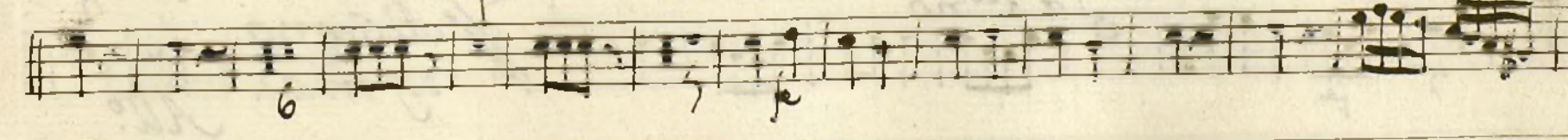
 *Allegro*

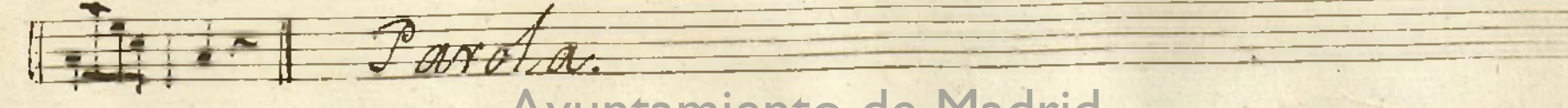


 *Parada*

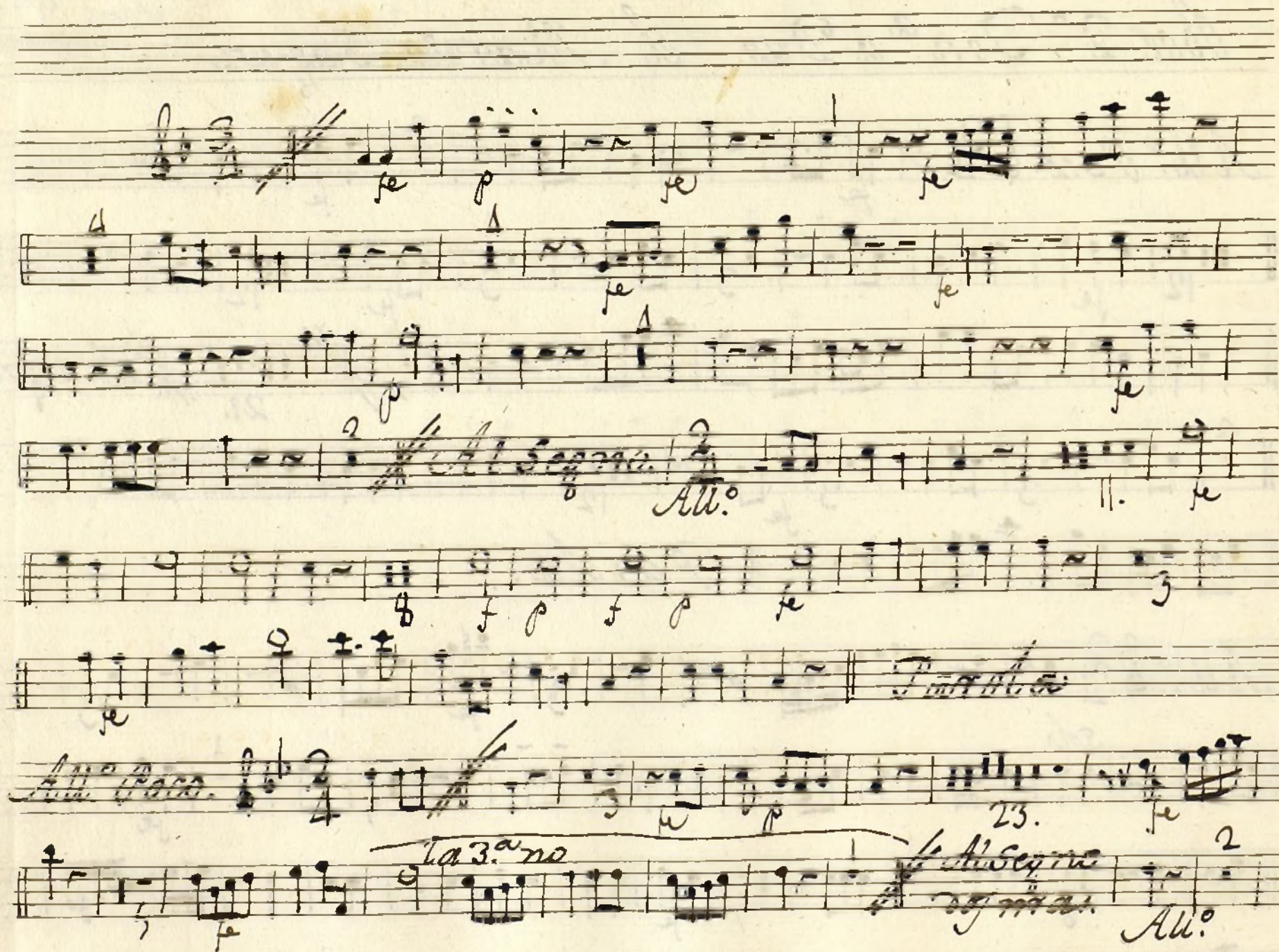
*Al.º* 



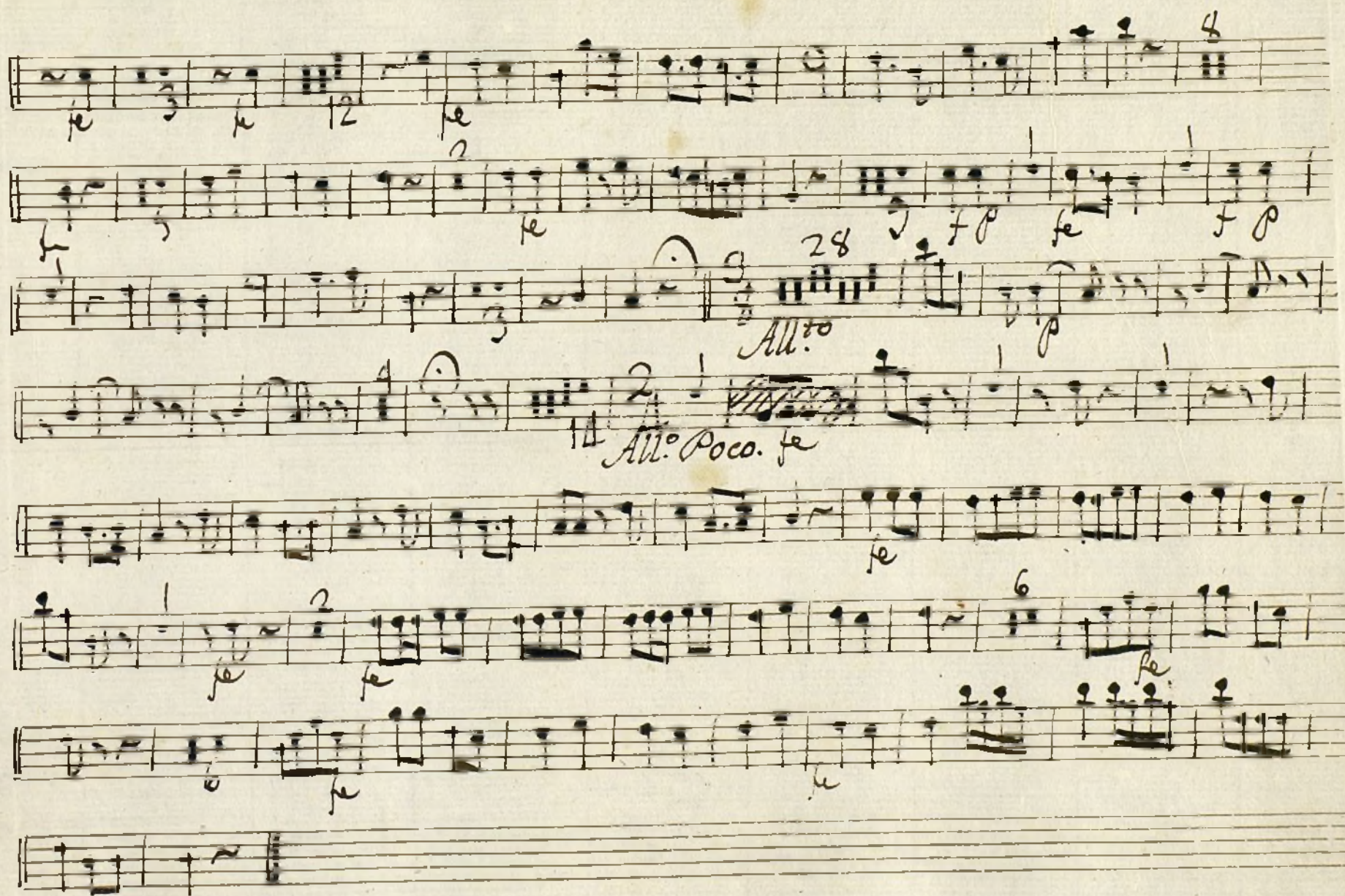
 *Parada*

 *Parada*











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*Trompa 1<sup>ra</sup> Ton<sup>a</sup> a Duo el Marido Sagar.*

*All. Poco. C<sup>1</sup> 4*

*fe* 12

*fe* 13.

*21.* *Al Segno.*

*Parola.*

*All. C<sup>1</sup> 2* 24.

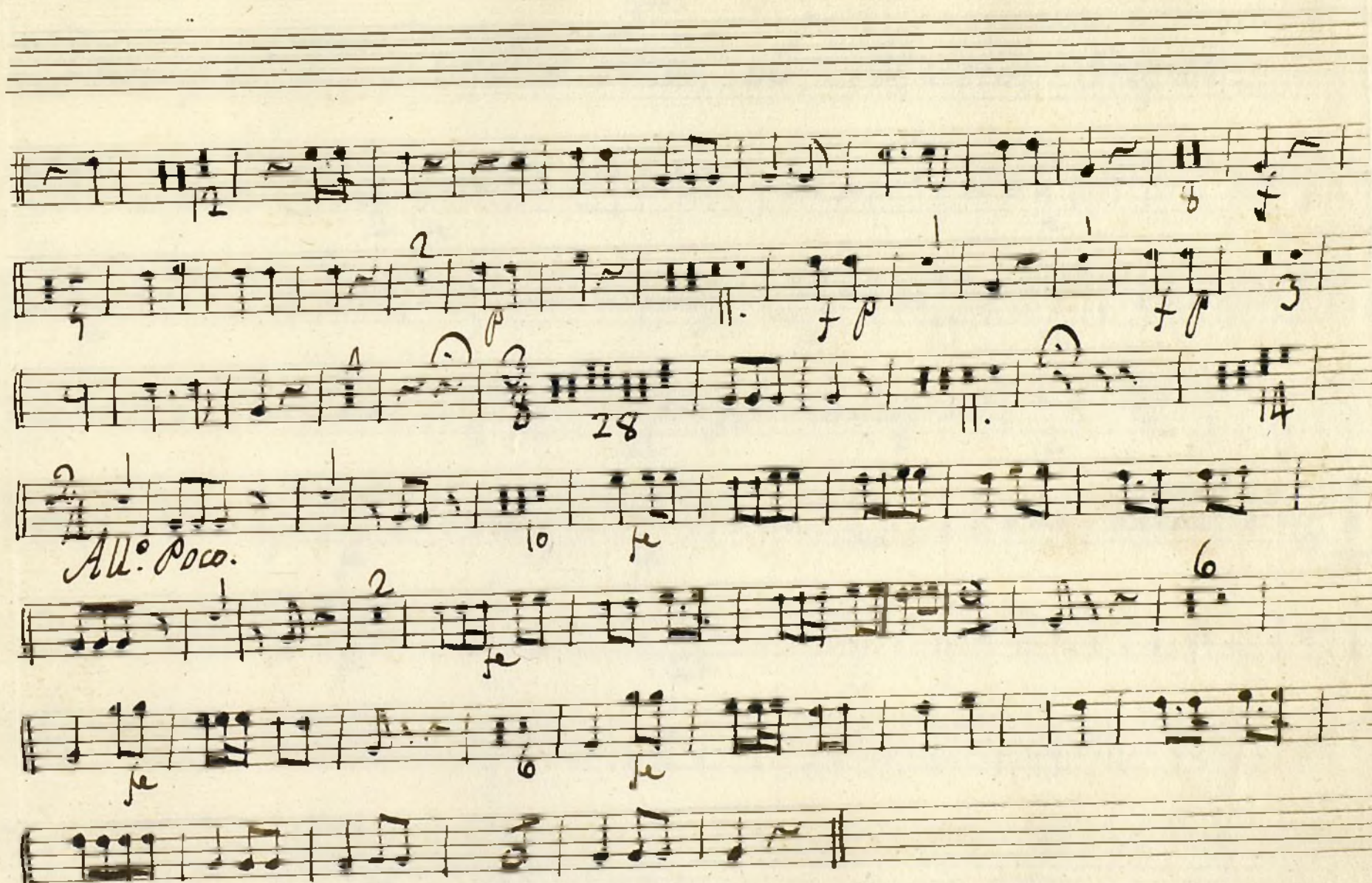
*Parola.*



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and notes. Key markings and annotations include:

- se* (repeated multiple times)
- solo.*
- Allegro*
- All.*
- Parola*
- clava.*
- All. Poco*
- la 3<sup>a</sup> no*
- Allegro*
- 25.*
- 6*
- 2<sup>a</sup>*
- 3<sup>a</sup>*
- 4<sup>a</sup>*
- 5<sup>a</sup>*
- 6<sup>a</sup>*
- 7<sup>a</sup>*
- 8<sup>a</sup>*
- 9<sup>a</sup>*
- 10<sup>a</sup>*
- 11<sup>a</sup>*
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- 97<sup>a</sup>*
- 98<sup>a</sup>*
- 99<sup>a</sup>*
- 100<sup>a</sup>*





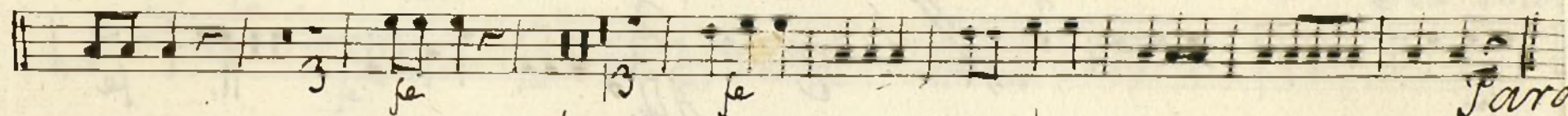
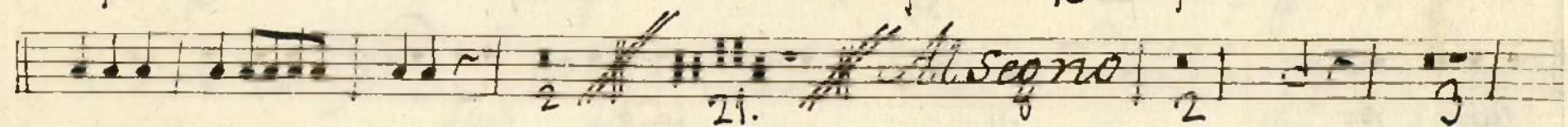
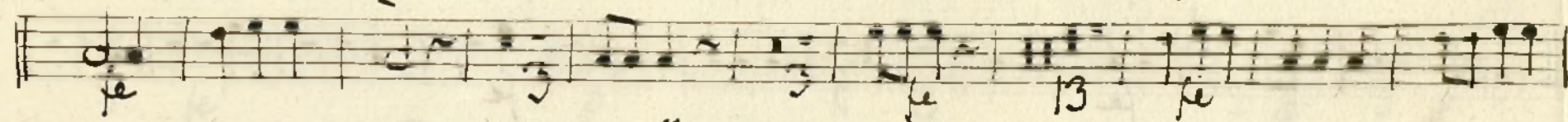


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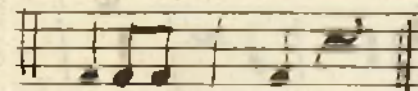
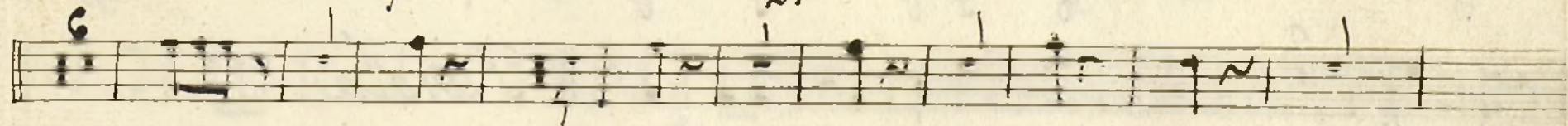
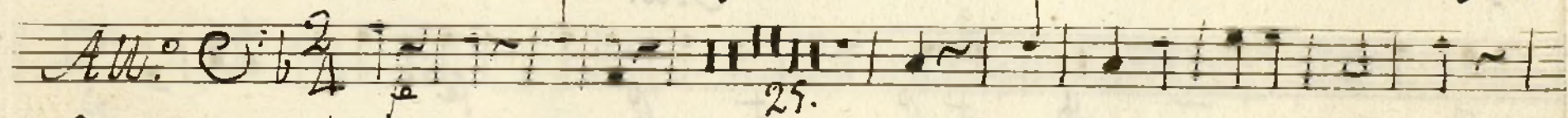
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*Trompa 2ª Tona a Dos el Marido Sazá*



*Parola*



*Parola.*











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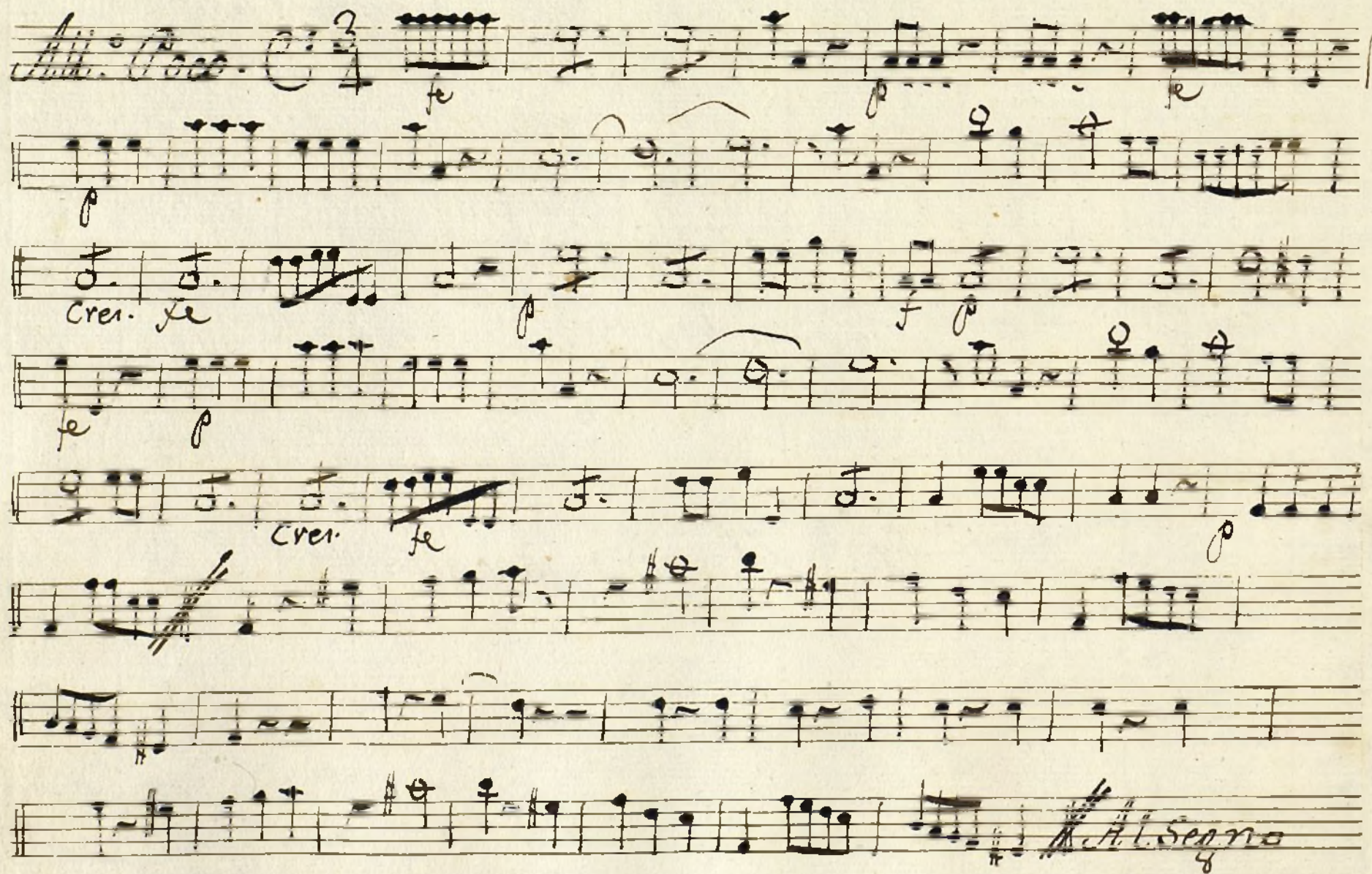
t

Bafo

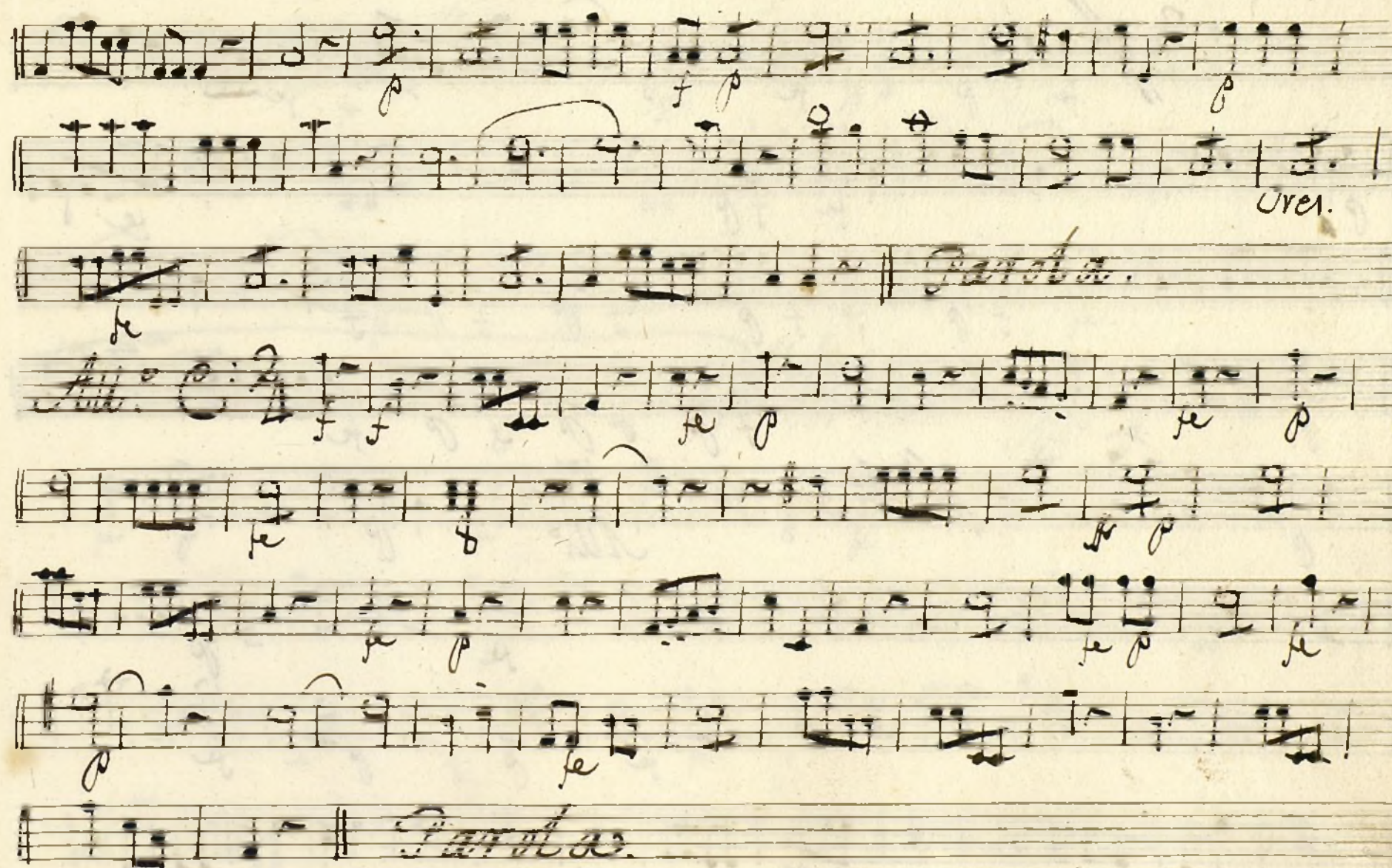
Son.<sup>a</sup> a duo.

El Marido sapaz.





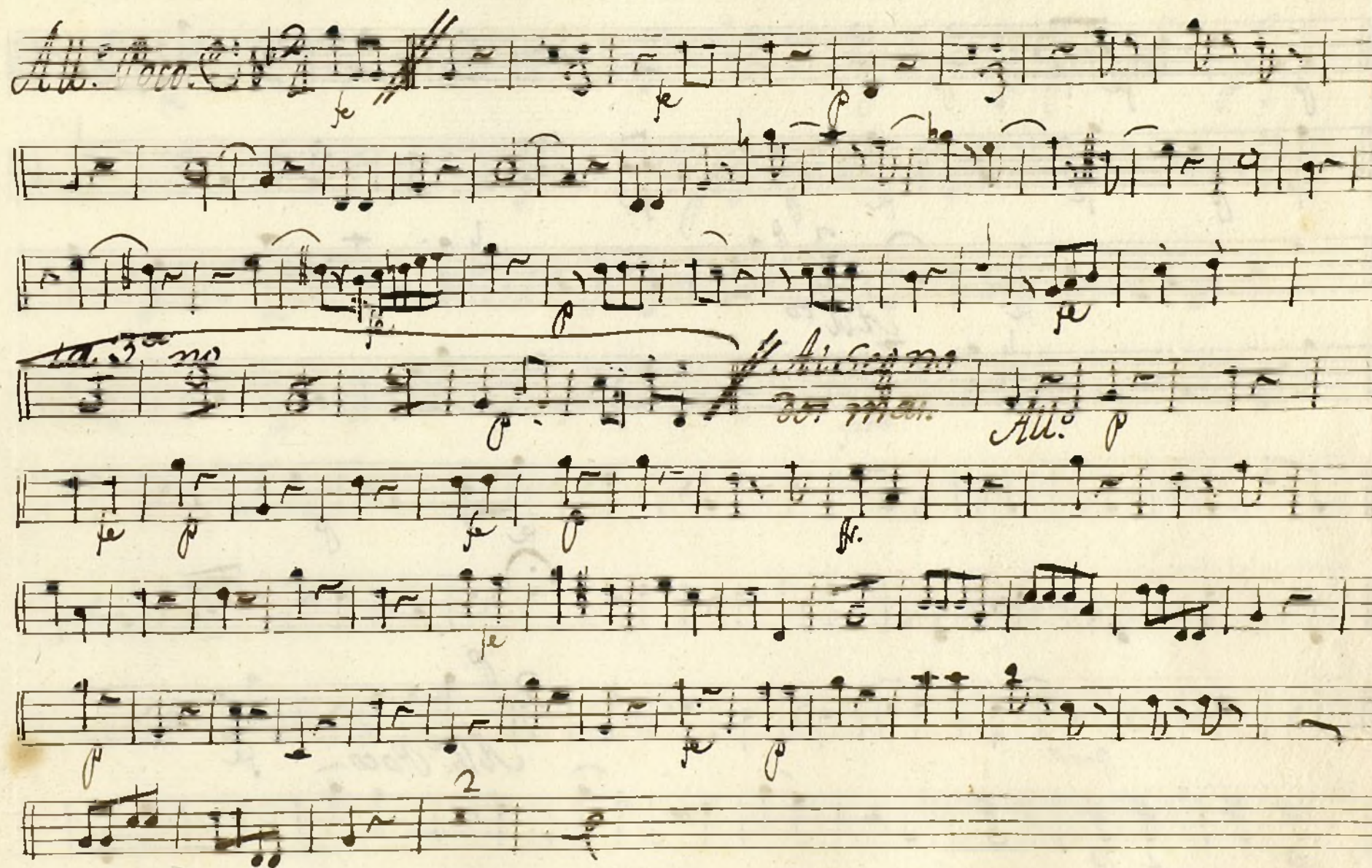




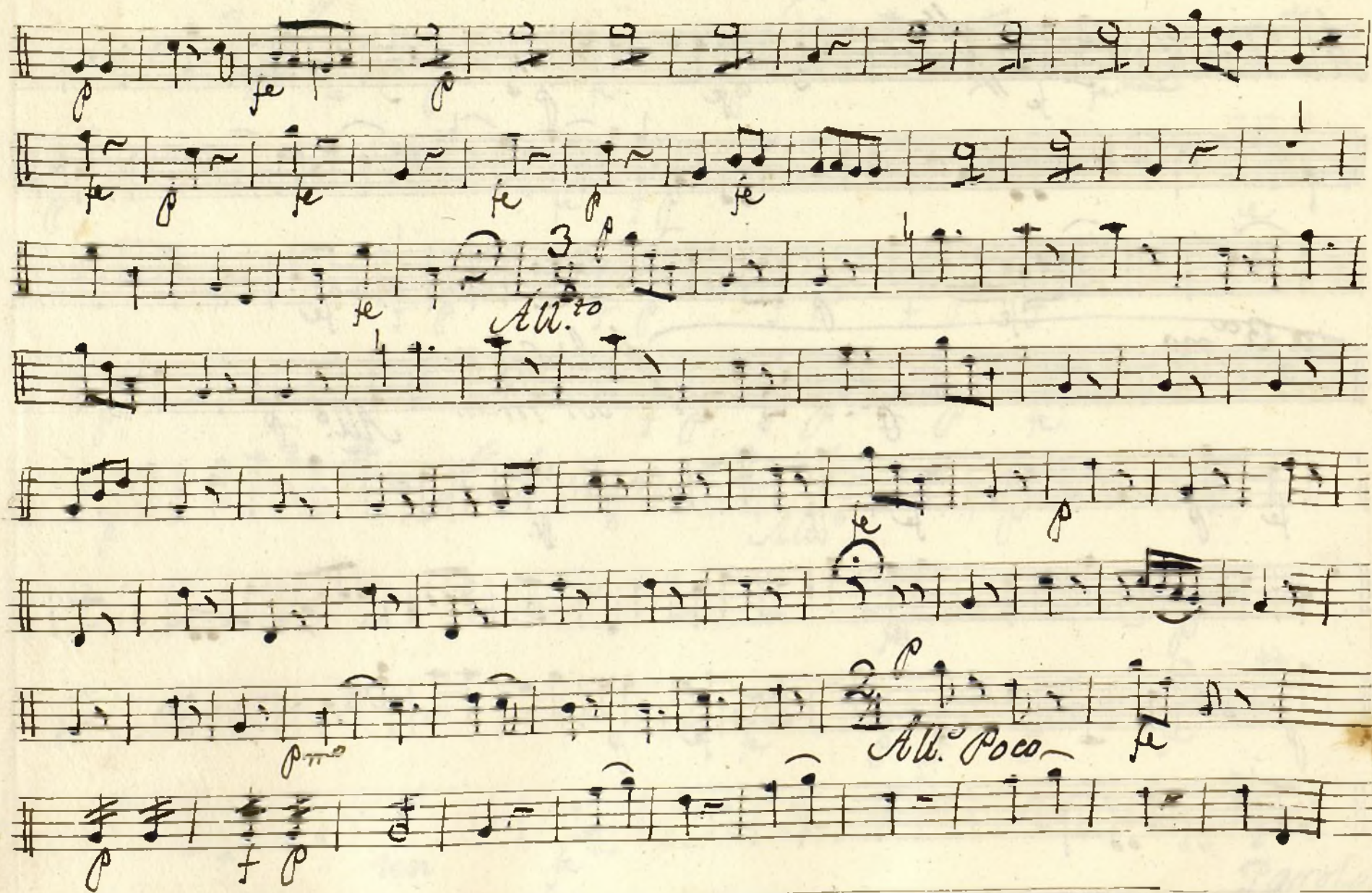


A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef, a common time signature 'C', and a '3' above a double bar line. Dynamic markings like 'p' (piano) and 'f' (forte) are scattered throughout. The fifth staff features the tempo marking 'Allegro' and the tempo change 'Allo.'. The eighth staff has the marking 'ten' (ritardando). The final staff ends with the word 'Parola.'.



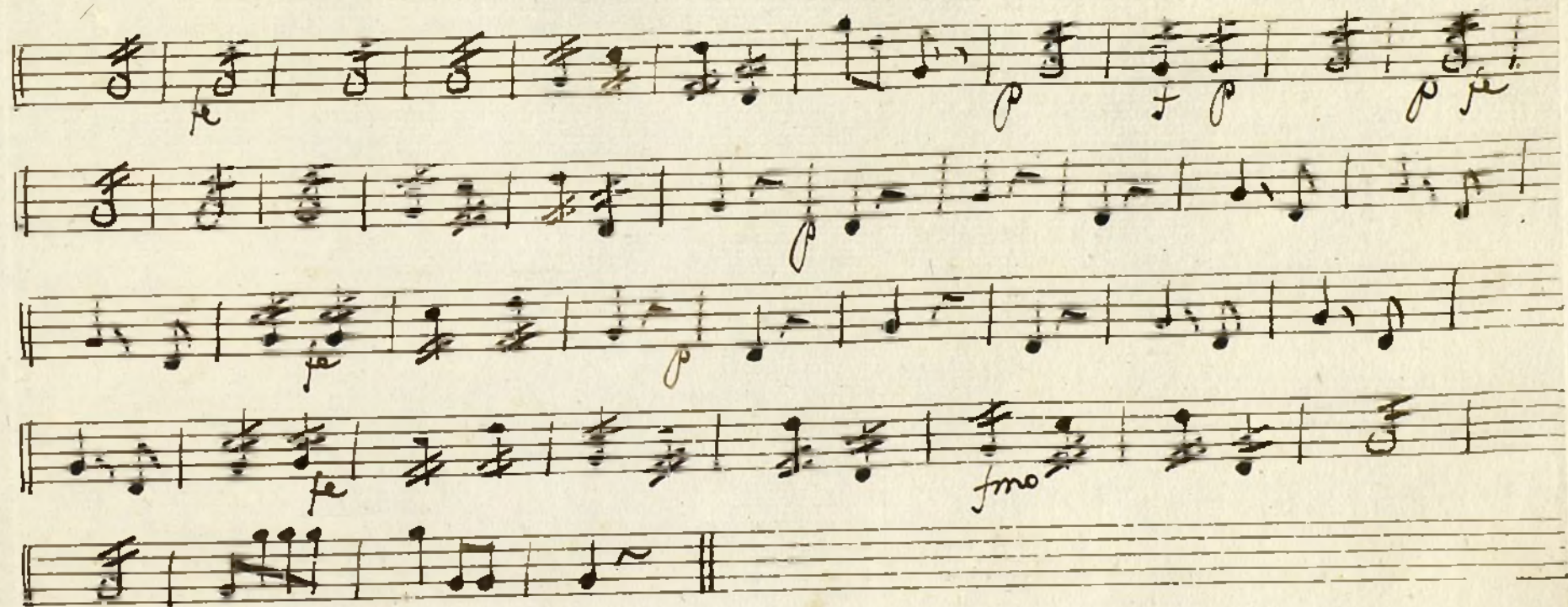






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