

154-1

+ Leg.^o SA.
Conadilla a 4.^o

La mujer omrrada;

{ Nic-la gar,
Alf. y Loper

Del S.^r Moral;

1791

Allegro poco

2
4
2
4

p.

Lopez

*La mujer peinado
que darle el en cata*

sor tija y be lox y el so bre ma ri do to do echo un ti
 Cui dando de el rō y ella ir se a pa res Con tal pre sun

ron podrá ser mui bueno pero que se yo
 cion podrá ser mui bueno pero que se yo

le

Nico^{ra}

gar^{do}

malaya el es peso

que tienei mujer

malaya tu flema

que quiereri mujer

Nico^{ra}

que a questa mantilla no me sienta bien

que mezar el Niño y le duerma bien

le

los dos

Nico^{ra}

que se nio

que

que se nio

que

po

for

po

for

Handwritten musical notation on a single staff with two vocal lines. The lyrics are written below the staff. The notation includes notes, rests, and a fermata. The lyrics are: "Yav'ia", "Yav'ia", "que loca", "que loca", "que", "Te". There are handwritten annotations "Londos" and "Nivra" above the staff.

[illegible]

A handwritten musical score on aged paper. The score consists of three staves. The top staff contains a melody with a treble clef, starting with a quarter note, followed by two eighth notes, a quarter note, and then a series of rests. The middle staff is empty, with a diagonal line drawn across it. The bottom staff contains a melody with a bass clef, starting with a quarter note, followed by two eighth notes, a quarter note, and then a series of rests. The text 'Parola y al segno' is written in cursive on the right side of the page. The score is enclosed in a large bracket on the left side.

Parola V.ª Nico^{ra} Conque siempre he de ser y la que busque que comer para
todos; ¿sard^{es}? pues si yo no tengo arbitrio super; Vaya si el varon no me lo
corre como me voy me vendre; vaya Cuidado del chiquillo; ¿sard^{es}? y rillora;

Ni^a me cele, ^{gar} y si Tavia? Ni^a para le, ^{gar} y si ero no basta Muger? Ni^a que
Tavie: mas por lo quando hoy, al instante saldré; ^{vare} al seg^{no} X

Parola 2^a Ni^a por si tu quier salir, bien cuéntalo al Baron en casa que me venga
acompañando, te imbiare el pape; ^{gar} marcha; y diran que mi Muger
no cuida de mi, caran ba, pero el Yo, voi a merxerle puer que lo quiere la de Rampa; ^{gar}

And.^{te} gracioso

Ay ay

ay no bre — Son za lo que de tra va jos — te es

peran si con Vna Gue- na tran ca a tu

Muger no en — de re zar a tu — Muger — no en de

reza
Con el ro ro ro Con el ro ro

ro el Ni-ño se duerme y des-pier to yo

y des-pier to yo y des-pier to yo:

3^a
Parla gar^{do} este varon:: ay señor que varon::
esto: esto: vaya: que reyo:: amí no me gusta, que aun
que el mi mujer omrrada es varon:: y hede indagar
ries que ay alguna maraña;

Allegro

Loper

En con trar en

Casa al Señor Baron en biar me solo

y venir los dos podrá ser mui bueno pero que se

yo

Carde

Loper

di Page de Al cor za

que me manda vs

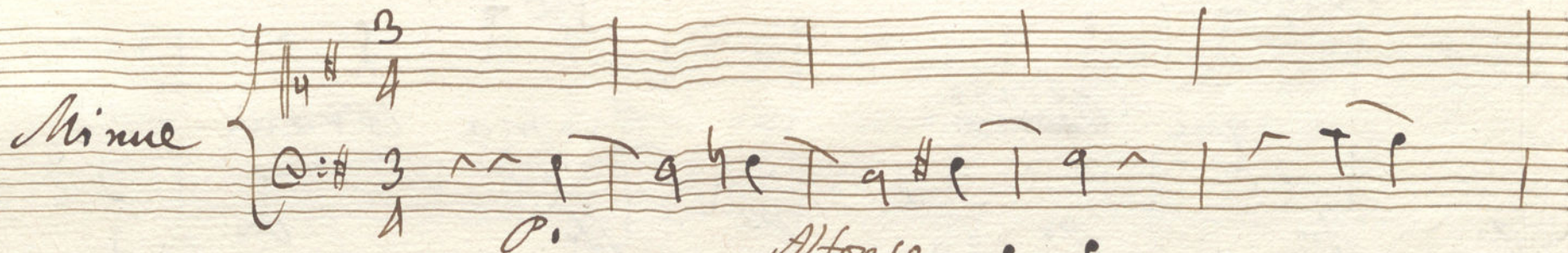
Handwritten musical score with lyrics in Spanish. The score is written on six staves, grouped into three pairs. The lyrics are:

ted donde errá tu Ama Señor no lo sé
ma lo ram
que ~~bruto~~ ma lo ram
Loper *fr.* *p.* *fr.* *p.*
que bestia { esto no ba bien
que buen Amo el que
{ esto no ba bien
buen Amo el

The score includes various musical notations such as notes, rests, and dynamic markings like *fr.* (forte) and *p.* (piano). There are also some corrections and annotations in the original manuscript.



Parola 1.^a gar.^{da} Ca Nidemus, era era la ocacion de volver por la omra de
tu amo; Lopez / pues señor, q'hemos de fazer: 2.^a gar.^{da} Ven con migo y allá dentro mis
ydea te diré; Lopez / esto me quele a solfeo, y emparte me a legaré;)



Nico^{1a}

el esqui ba y Cru el — Pue me veis ca sa da y

Con o tro dueño ce se buel tro Empe — ño si me que reís

Alf^{1o} *Nico^{1o}*

bien si — ño que ven tu rosa mi

que ven tu rosa mi pena se ría — sia livio algun

pe na se ría mi pena se ría — sia livio algun

ffr.

dia sia pu diè ra te ner pu

dia sia pu diè ra te ner pu

for

die ra te ner

die ra te ner

Parola ^{sa} Nio^{ra} Page, Loper, Señora, Nio^{ra} y tu amo? Loper, en este instante
 se fue: Nio^{ra} puei bē a prevenir los lazes: Loper, no haré tal, que quiero ver
 en lo que para este enredo; Alf^{io} puei dueño mio una vez que no está
 tu espozo, hablemos de nuestras penas; Nio^{ra} muy bien; ^{serientan} abla, mas
 sobre de ti sí lo echare a perder;)

Allegro poco

$\frac{2}{4}$
b b

Alf^{1o}

Aun año Pe si ta que
no ~~Alf^{1o} de me mada~~

te e toi a mando y ni una fineza te he de vido en

~~Alf^{1o} de me mada~~

Do!

mal de la cabeza ya me he dado
 no ne gar que te quiero que heres mi te crees y
 de la cabeza me duele
 mi dulce bien
 el to me es mi
 malo
 par do
 malo
 pobre Gonzalo
 Londer
 ya me nos duro es
 q
 q
 q
 q

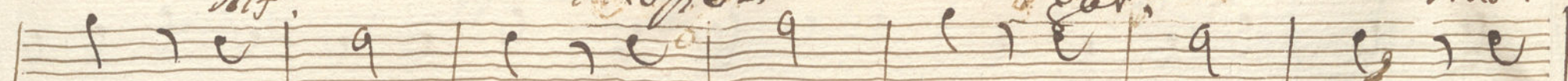
De Cre er e de Cre er

Alf.^o *Je* *Cor.^o* *Nico.^a*

Ho dulce Pepita ha lengua maldita siem

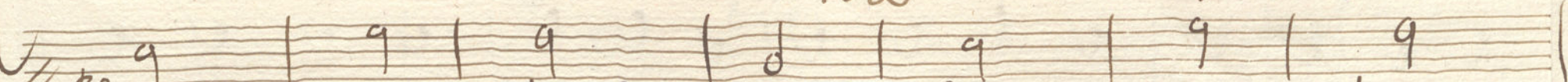
pre te a que ri do mi con stan se Je mi Con stan te

Alf.º *Lopez* *car. do* *Rico*



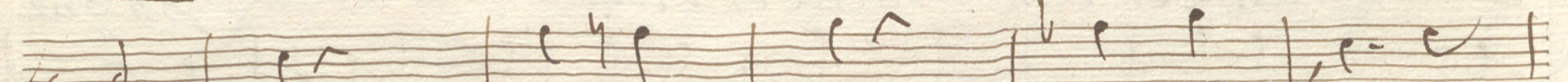
que que que que que que *que que que que*


Se que fue to que riva que ravia que





que que que que que que

Se to lo que oigo me da lo que oigo me da



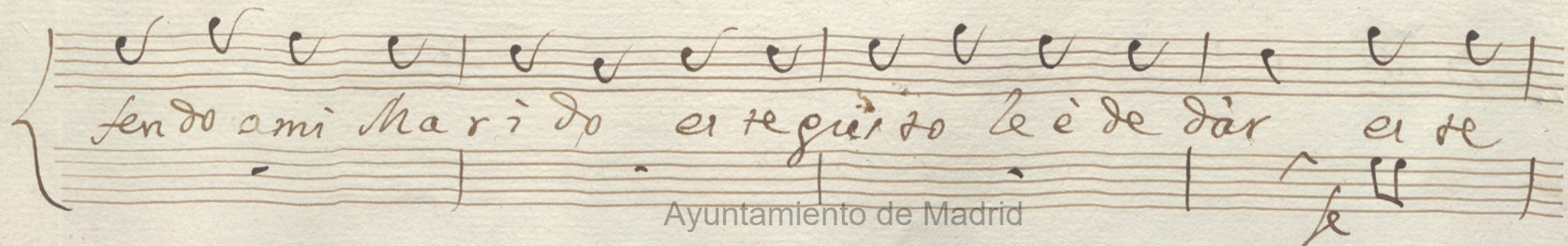
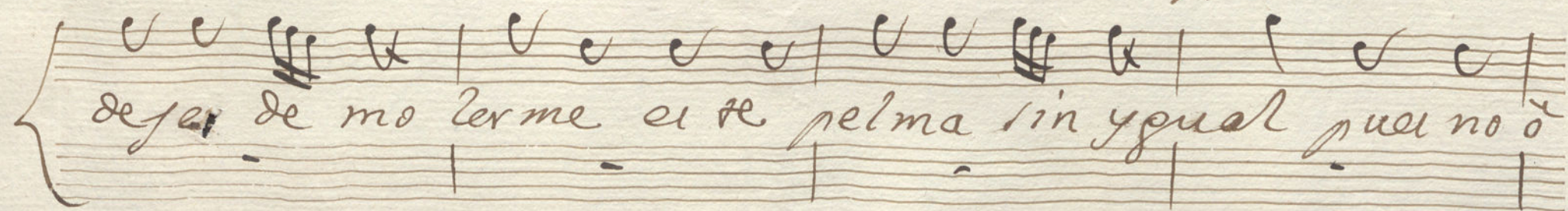
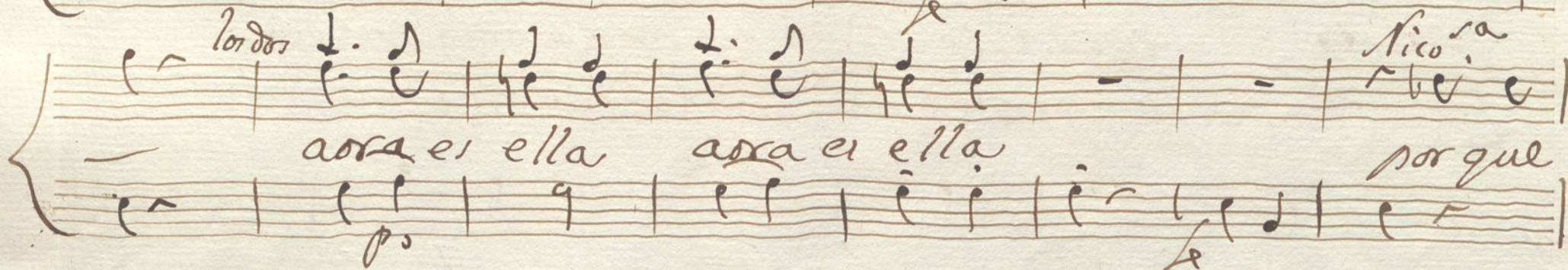
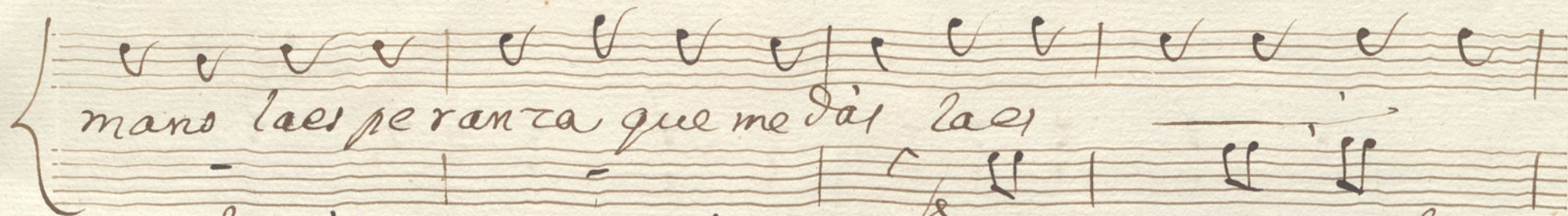
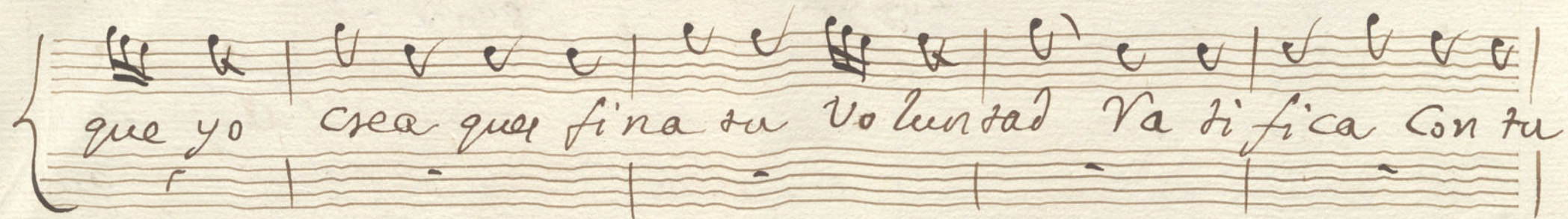






Alf.º *Le*

si de sea



Los dos *1.* *2.*
 ahora el ello ahora el ello
Nico *ra* *p.*
 toma dueño mio mano y Cora
Salgar *d.* *p.*
 Zon; a questa ora dia para reis los dos para
Alf. *1.* *Nico* *ra*
 reis los dos que miedo que surto
Loper *por* *d.* *p.* *todos*
 que viva que ~~muera~~ *varia* el ver los me

Handwritten musical score with lyrics in Spanish. The score is written on five systems of staves, each with a treble and bass staff joined by a brace. The lyrics are written below the staves.

da el ver los me da In la
mei yo tiem blo vi lla nos que mie do Con
a quel ta Franca la ha veir de papar la a beir de pa
por la mi Amo Cle men
cia mi Amo pa ciencia que yo a buetra

Annotations above the staves include: *por do*, *1or 2.*, *por do*, *1or 2.*, *por do*, *1or 2.*, *Loper*, *Alf 1o*.

Casa no vol be re mai, no vol be re mai no

par. do
toma toma *Loper* perdona d e *par. do* no ay te

Parola

me dio mo ri ra na ay te me dio mo ri ra na ay te

lon 3.
de te nos *par. do* es en

Loper
Vano *Super* Hora y Ven z e ra *Super* Hora y Ven z e

~~rai super
 Alf!
 por este llanto que vier
 Puntado
 to im plo ro vuestra piedad vuestra pie
 arco
 dad vuestra piedad;
 (Pavlos) Noñ Gonzalez, perdon
 me no te ofendemos,
 Lopez Señor vaya perdona los~~

gar yalo etan como no en te mar en casa, que no ay mas baron que yo,
 Alf de ello os doi firme palabra y ~~no os voy a dar nada~~
~~vea a ver~~

Todos

y para no mo les taros nia bu
sar de vuestra gracia nia
Con a gueta sa ti rilla de mos fin aei
ta, zonada Con a gueta sa ti rilla de mos
fin aei ta zo na da aei ta zo na da aei

ta to na da;

Coplas

Alleg.^{ro}

6/8

Alf.^{ro}

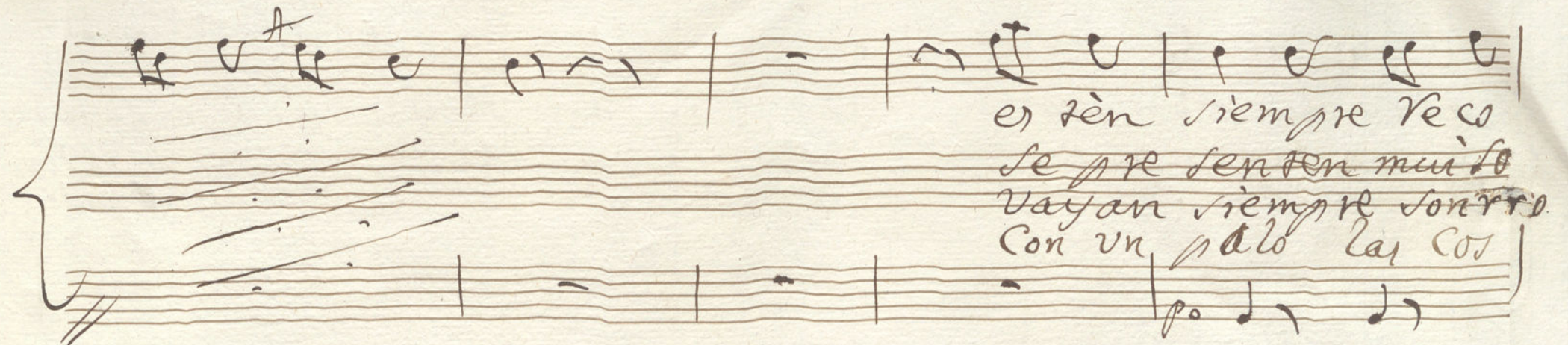
No es un

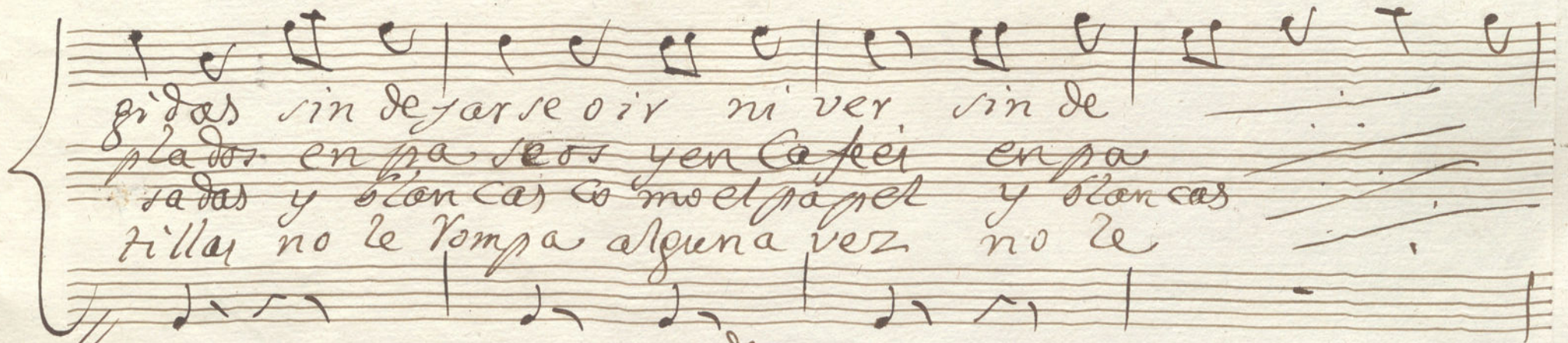
No es un

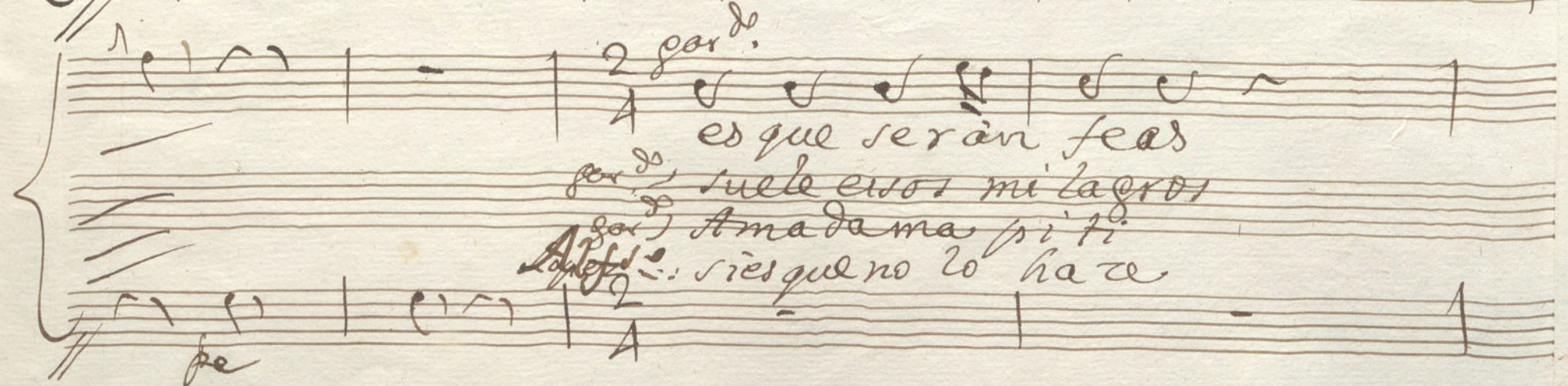
No es un

No es mi

Mi la gro que muchas sin te ner Con que Comer sin te
 Mi la gro que muchos sin te ner Con que Comer sin te
 Mi la gro que muchas tan negras como la pez tan ne
 la gro que un casa do si se fuerze su mujer si se


 es tén siempre ve co
 se pre senten mu' to
 Vayan siempre sonre
 Con un palo las cos


 gidas sin de jar se oír ni ver sin de
 plados en pa ses y en Ca fei en pa
 sadas y blancas co mo el pa pel y blancas
 tillas no le rompa alguna vez no le


 2 cor.
 4 es que serán feos
 4 suele evo milagros
 4 Amadama pi ti
 4 ries que no lo ha re
 4

para mien ten der
el pe tar do ha zer
le ga le mui bien
bien sa brà por que

ed que se ràn fe as para mien ten
sue le eror mi la gres el pe tar do ha
Ama dama pi ti se va le mui
si er que no lo ha ze bien sa brà por

der; di ze mui bien
zer; di ze mui bien
bien; di ze mui bien
que; di ze mui bien

la 3.^{ma} la 3.^{ma}

Allegro
3 vezes

3
8

todo
la 3.^a no

La que sta to na

3
8

po

di lla dueños a ma dos
 dueños a
 que nuestro a
 Adios que
 mados
 si gustado me rezca
 perdon ya
 fecto
 tan solo se de dica
 a Compla
 ridos
 y perdonar las faltas
 des se ca
 plauso
 que si que ya se be si gustado me
 ze ros
 que si que ya se be tan solo se de
 pricho
 que si que ya se be y perdonar las

vezca perdon ya plauso
dica a com plateros
faltas de se capricho

*Allegro
dovece*

Ayuntamiento de Madrid

Ayuntamiento de Madrid

154.1

Violin Primero

Conadilla a 4.

La Mujer honrrada ;

Handwritten musical score for guitar, featuring a title in Spanish and a tempo marking. The score is written on ten staves, with the first staff beginning with the tempo marking "Allegro molto". The music is in 2/4 time and features a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The score concludes with the instruction "Parola y al segno".

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Parola y al segno; Parola

And^{te} gracioso 6/8

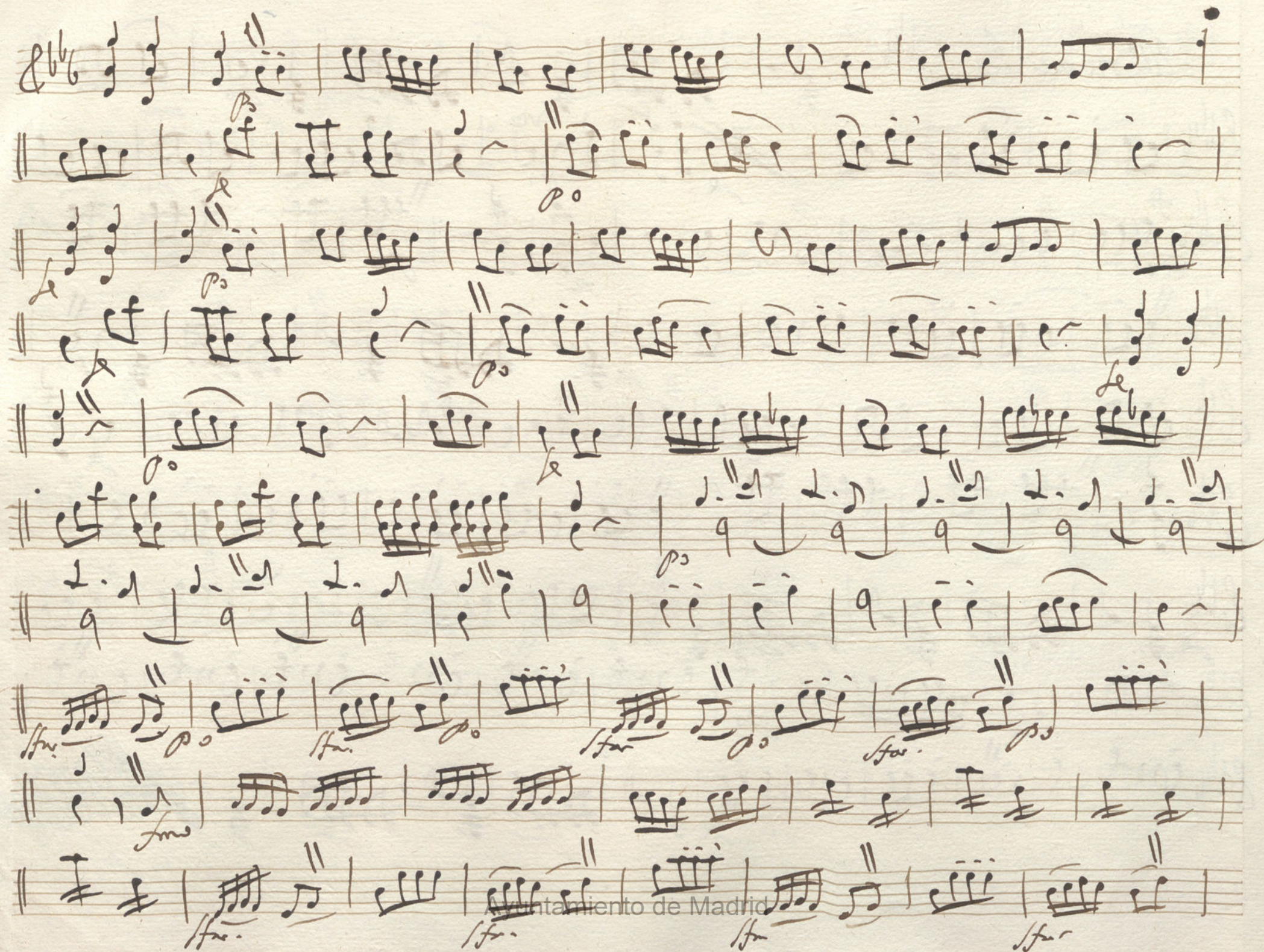
Parola
y D. C. al segno ✕
Parola

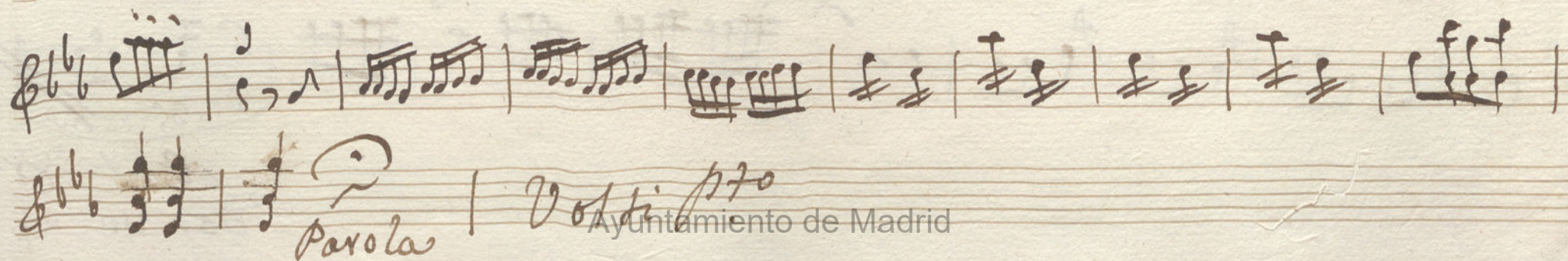
Minue $\text{G}^{\#} \frac{3}{4}$

Parola

All. molto & 2/4

Vol. 11

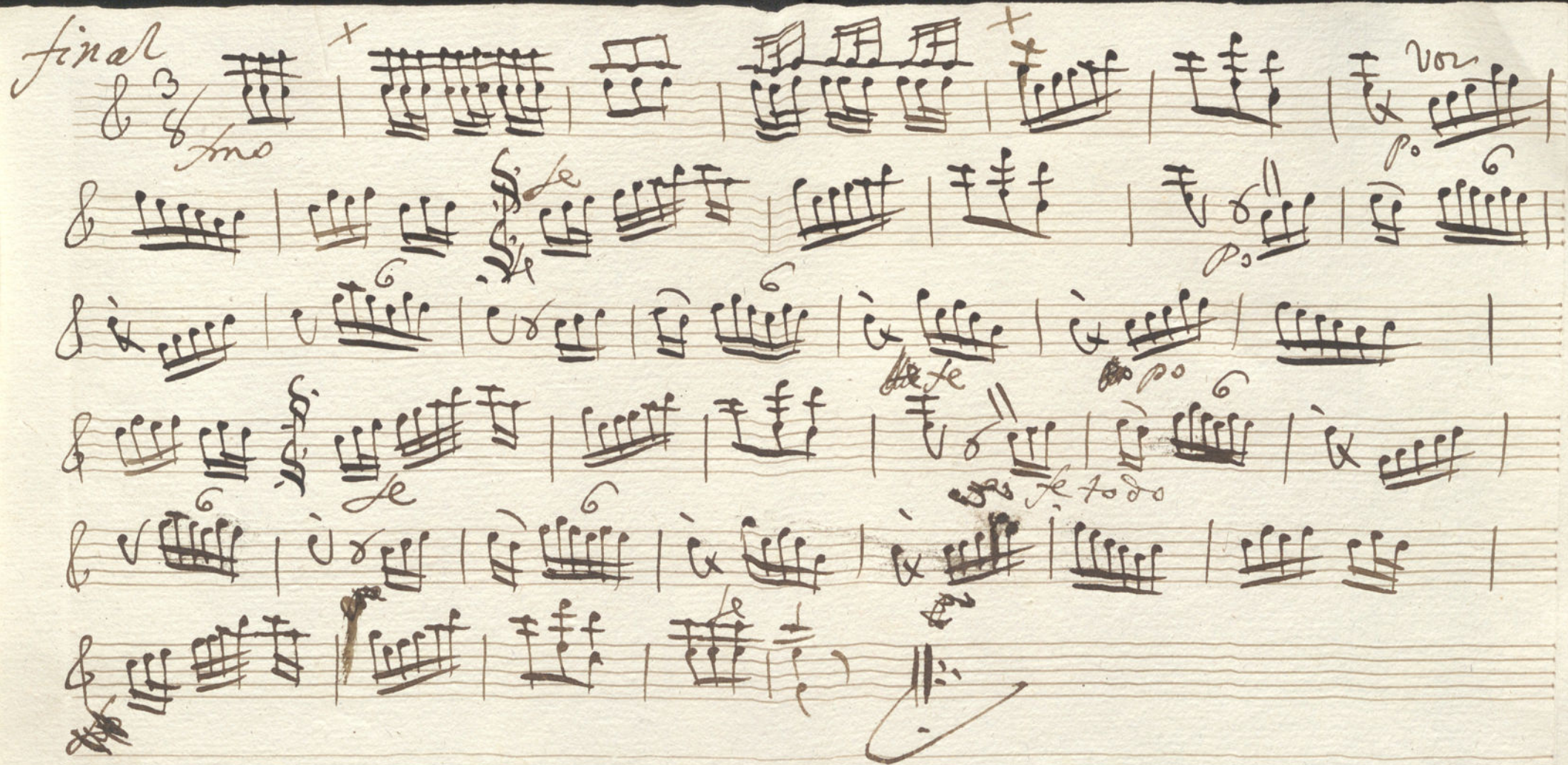






Capla Allegretto & 6/8

Allegro
dos veces



Ayuntamiento de Madrid


7

Violin Primero Duplicado;

Tonadilla â 1.^o

La Mujer honrrada.

//

All.^o no mucho 

Parola y al Segno; Parola

And.^{te} gracioso $\text{B}^b \frac{3}{8}$ *p.^o*



Parola

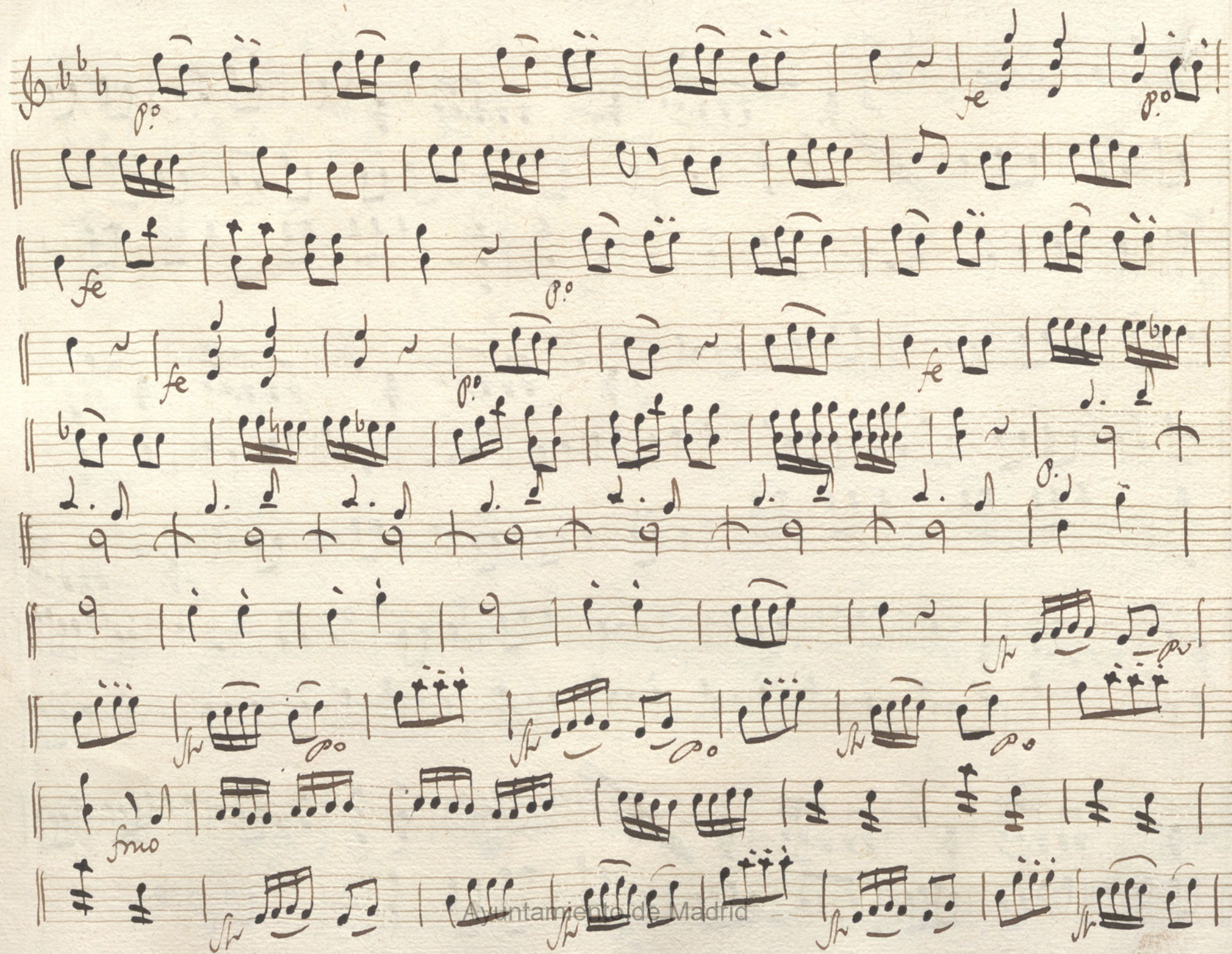
y D.C. al Segno #
Parola)

Minuet: //

Parola

All.^o no mucho. $\text{G} \flat \text{B} \flat \frac{2}{4}$

Handwritten musical score for a piece titled "All.^o no mucho." in G major, 2/4 time. The score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, beams, and dynamic markings like "fe" (forte) and "p." (piano). There are also some markings that look like "vol." (volume) and "p." (piano). The score ends with a double bar line and a final note. The paper is aged and slightly discolored.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is heavily crossed out with numerous diagonal lines, suggesting it is a draft or a piece that has been revised or rejected. The ink is dark brown on aged, slightly yellowed paper.

Allegro

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two flats. The notation includes notes, rests, and a repeat sign. Above the staff, the word *Allegro* is written in a cursive hand.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two flats. The notation includes notes, rests, and a repeat sign. Below the staff, the word *Parola* is written in a cursive hand.

Handwritten musical score for a piece in G major, 3/4 time. It consists of four staves. The first staff has a treble clef and a key signature of one flat (F major). The second staff has a bass clef. The third and fourth staves have a treble clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings like 'p.o.' and 'f' throughout the piece.

Coplar: Allegro

Handwritten musical score for a piece titled "Coplar: Allegro" in 6/8 time. It consists of five staves. The first staff has a treble clef and a key signature of one flat (F major). The second staff has a bass clef. The third and fourth staves have a treble clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings like "p.o." and "f" throughout the piece. The piece ends with a double bar line and a repeat sign.

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*Al Segno
dos Vezes*



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Violin Segundo

Conadilla a 4.

La Mujer honrrada ;

All. no mucho & 4

Parola, y al segno; Parola

And.^{te} gracioso $\text{G}\flat$ $\frac{3}{8}$ ^{*po*}  ^{*voz*} 

Parola; y D. C. al segno X

Parola

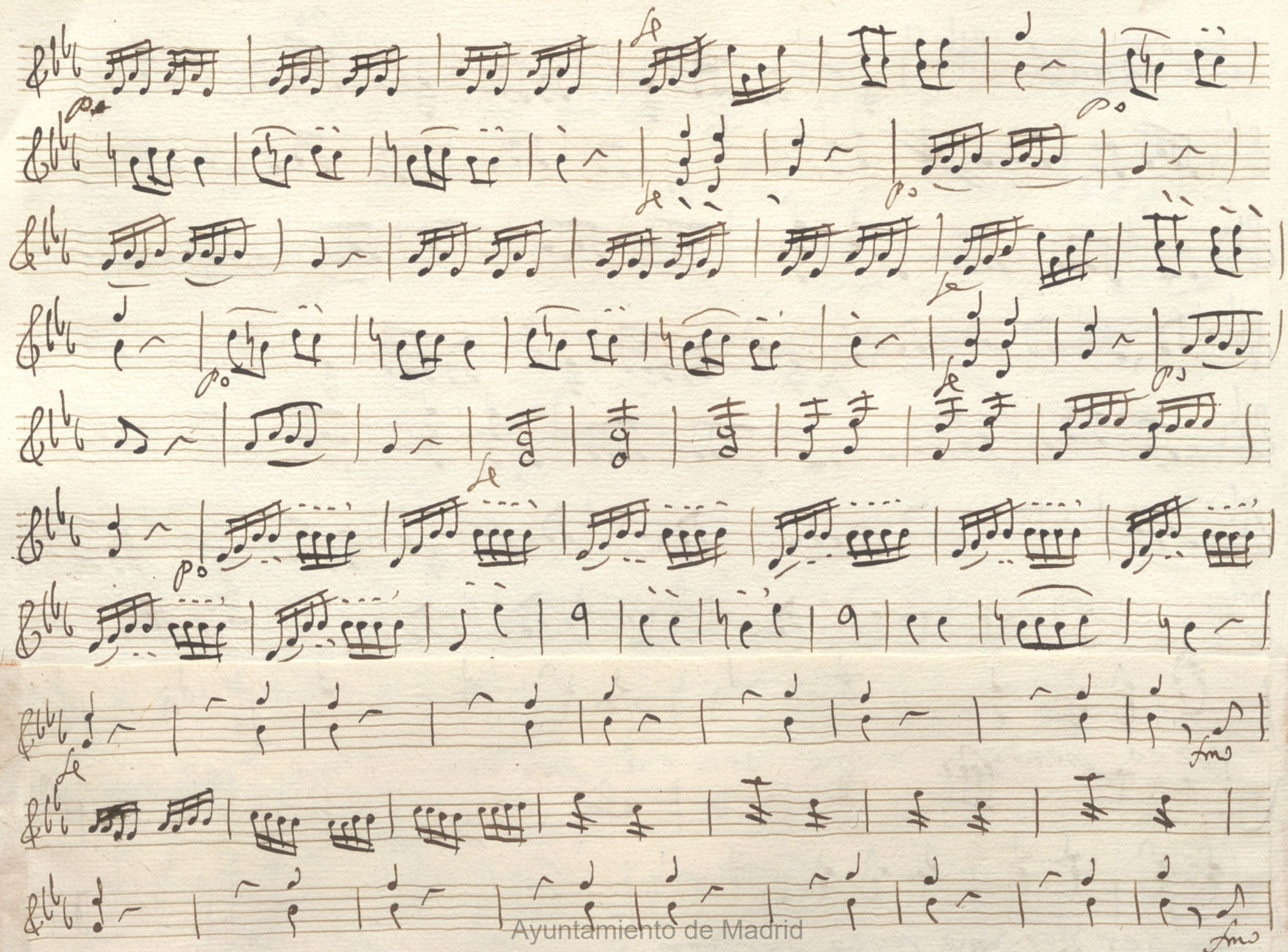
Mimne ↑ 3/4 ^{po} *vo* *fu*

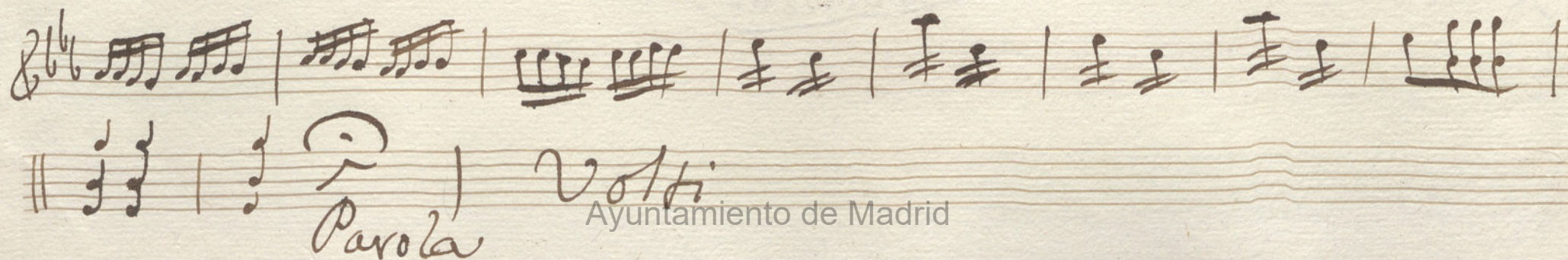
Parola

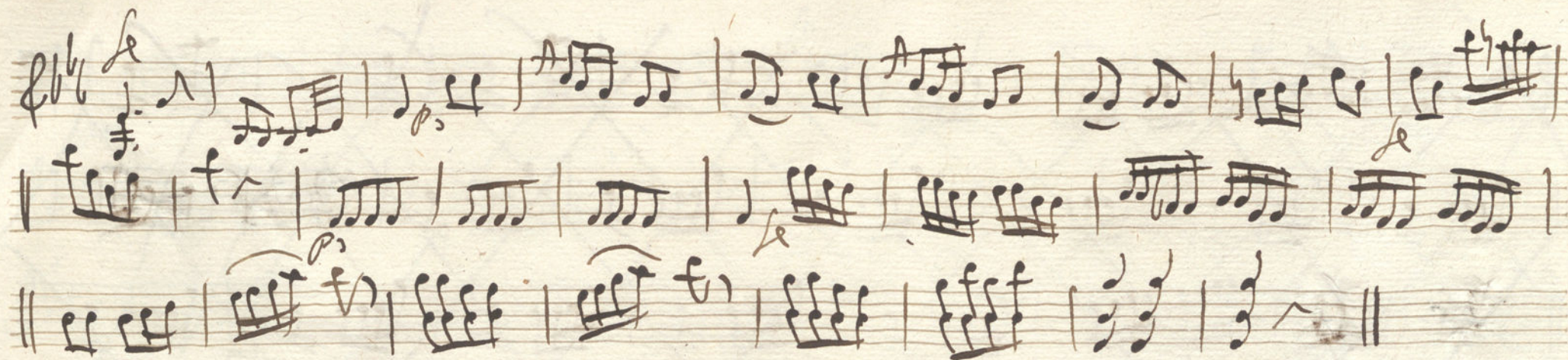
All. no mucho & 6/8 ²

The musical score is written on 11 staves. The first staff begins with the tempo marking 'All. no mucho' and the time signature '6/8' with a '2' above it. The notation is in a single system. The music features a variety of note values, including eighth and sixteenth notes, and rests. Dynamic markings 'p' and 'f' are used throughout. There are several instances of correction, including a large deletion in the 10th staff and a correction in the 11th staff. The piece ends with the word 'Volte'.

Volte







Coplas Allegretto & 8

Handwritten musical notation for the piece "Coplas Allegretto". It consists of six staves. The first staff has a treble clef and a key signature of one sharp. The notation includes various note values, rests, and bar lines. The piece concludes with the text "Allegretto" and a double bar line. Below the double bar line, the text "la 3ª vez no" is written. The final staff of the piece is marked with a double bar line and the text "Allegretto".

Final
Alleg^{ro} $\frac{3}{8}$ *And*

A. no
Piano todo
Fe
Fe todo

Ayuntamiento de Madrid

†

Violin Segundo Duplicado

Tonadilla a A.^o

La Virgen honrada:

//

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

Parola y Al Segno; Parola

And.^{te} gracioso $\text{G}^b \frac{3}{8}$ *p.*



y D.C. Allegro ~~*X*~~
Parola)

Minuet. G^{\flat} $\frac{3}{4}$ *p.*

vor

p.

f

p.

f

p.

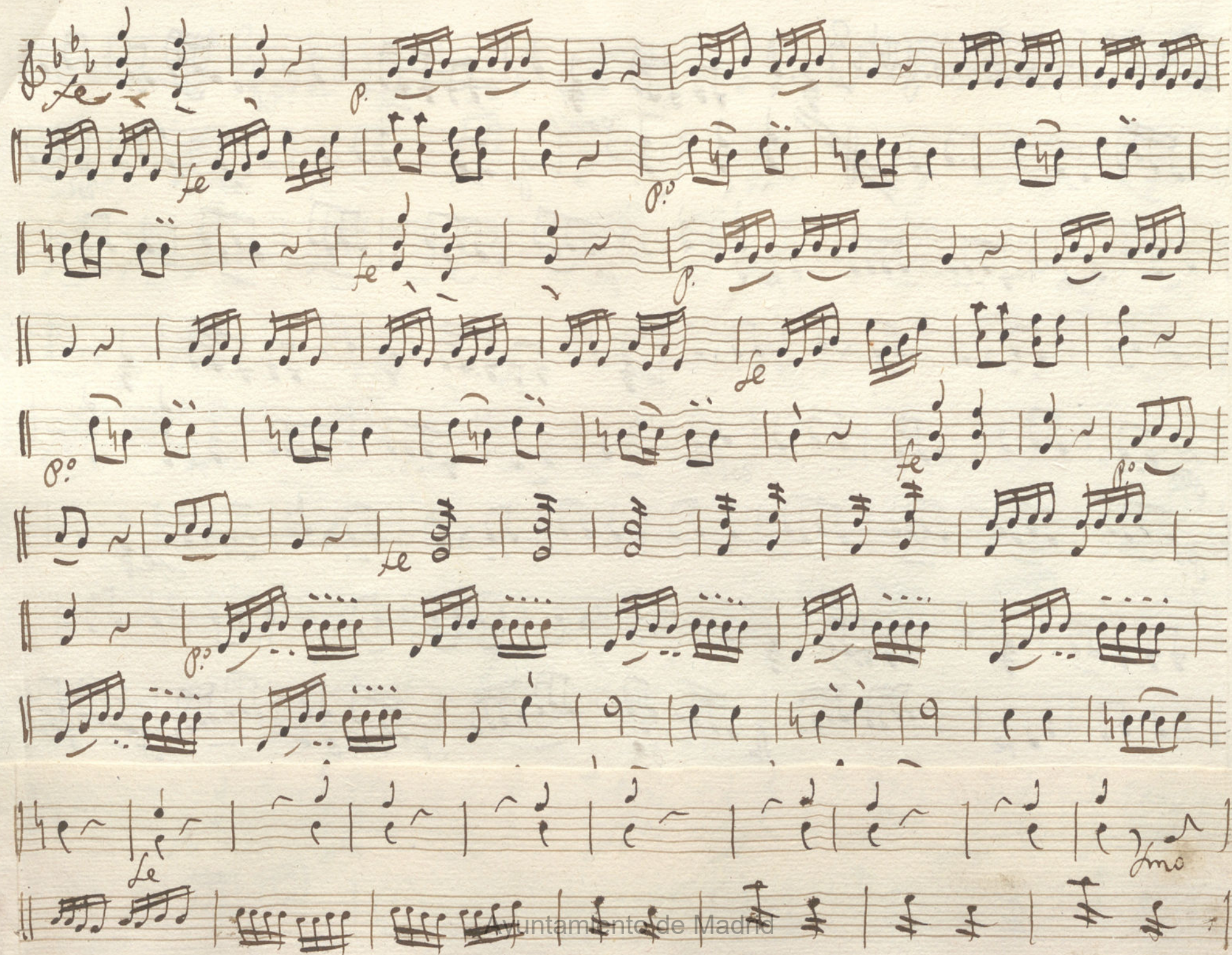
f

Paxola

All. no mucho. $\text{G}^{\flat}\text{A}^{\flat}$ $\frac{2}{4}$

p *dol* *p* *dol* *p* *dol* *p* *p* *p* *Volti*

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Handwritten musical score on aged paper. The score consists of several staves. The top staff is a single melodic line. The second staff begins with the marking *fmo*. The third staff is marked *Parola* and contains dense, rapid sixteenth-note passages. The fourth and fifth staves also contain dense sixteenth-note passages. The sixth staff is marked *Parola* and contains more melodic material. The seventh staff is marked *Volti*. The entire section from the third staff to the sixth staff is heavily crossed out with a dense network of diagonal lines, indicating that this portion of the manuscript is to be discarded or is a correction. The bottom of the page features several empty staves.



Coplas. Allegro

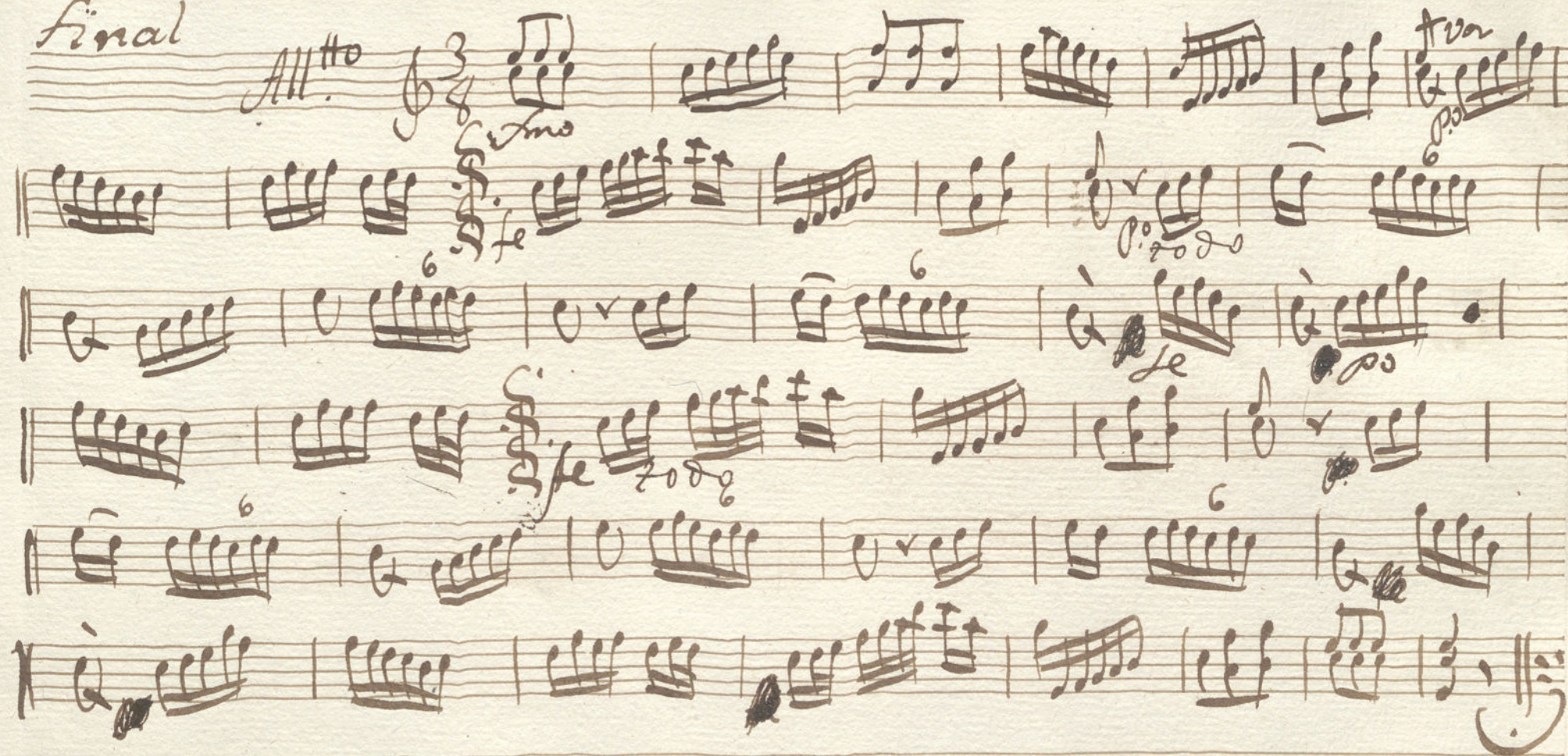
Allegro

la 3.ª vez no

Allegro
dos Vezes

Final

All^{to}.



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Oboe Primero

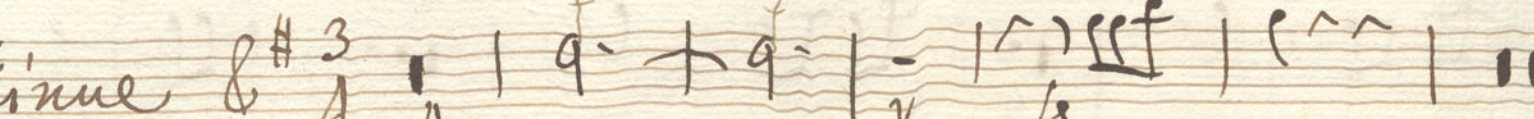
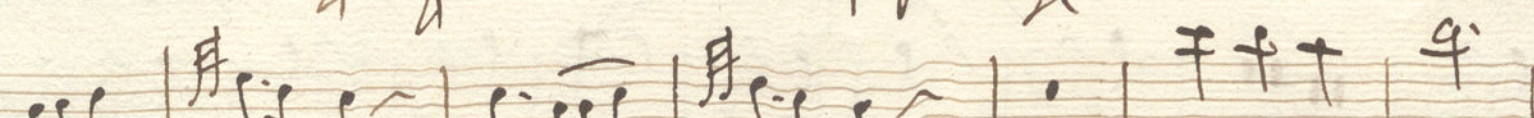

Conadilla a 4.

La Mujer Comrada ;

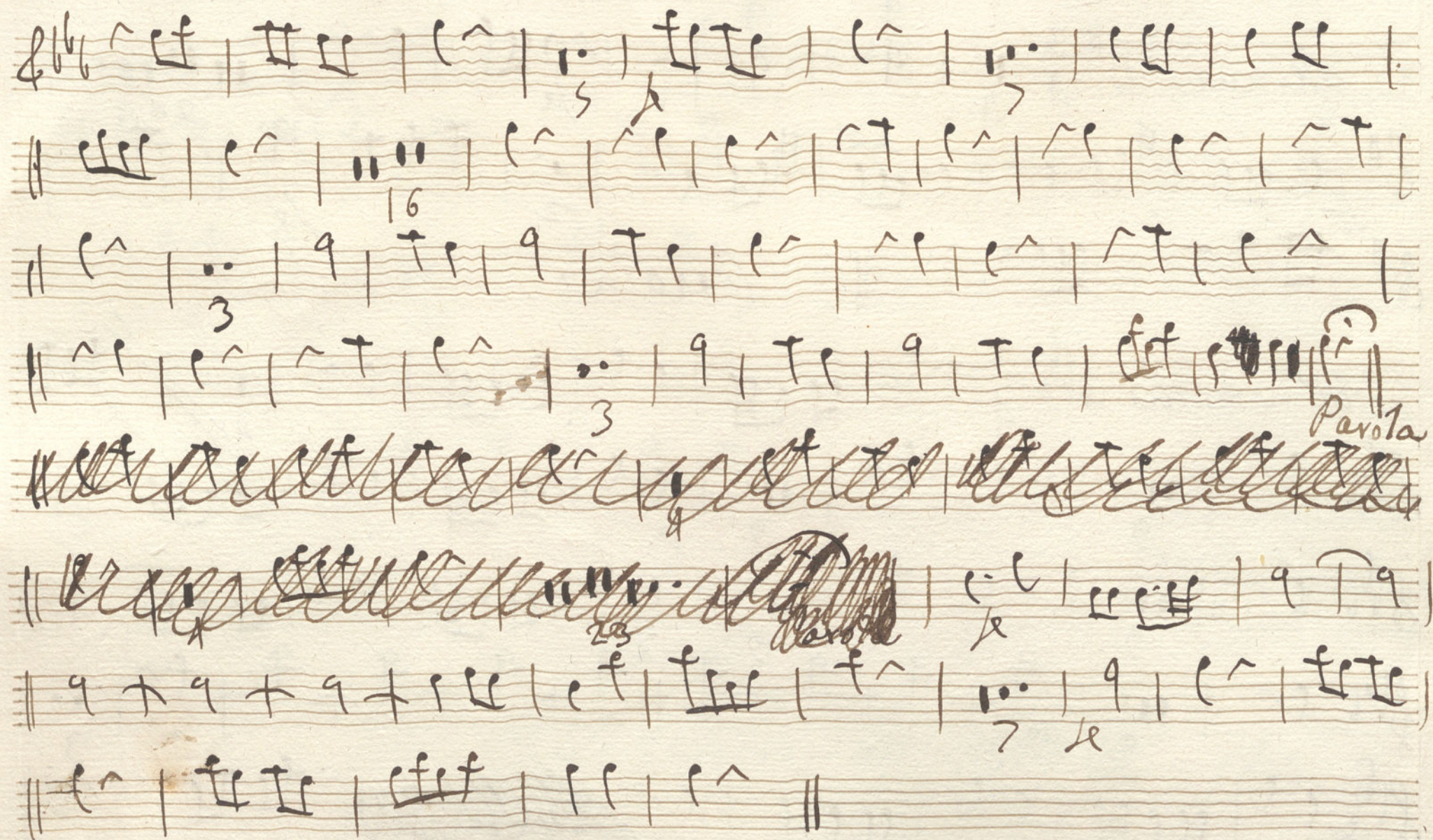
All.º no ma ho & 2/4

Parola
y al segno;

And.º fare //
y se ripete al segno X Parola

Minne $\text{G}^{\#} \frac{3}{4}$   

[illegible]



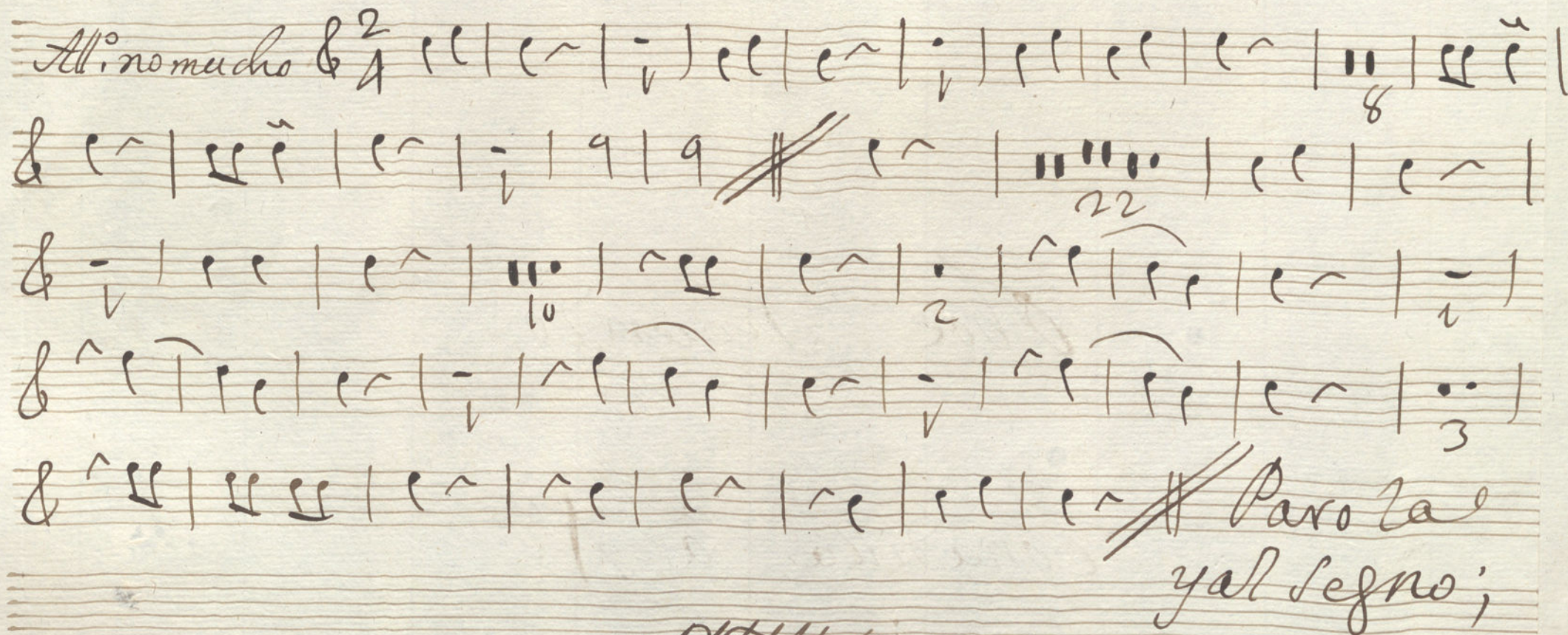
All.^o poco & 6/8 *Allegro*
2a 3a vez no
dos veces
de todo

Ayuntamiento de Madrid

Oboe Segundo

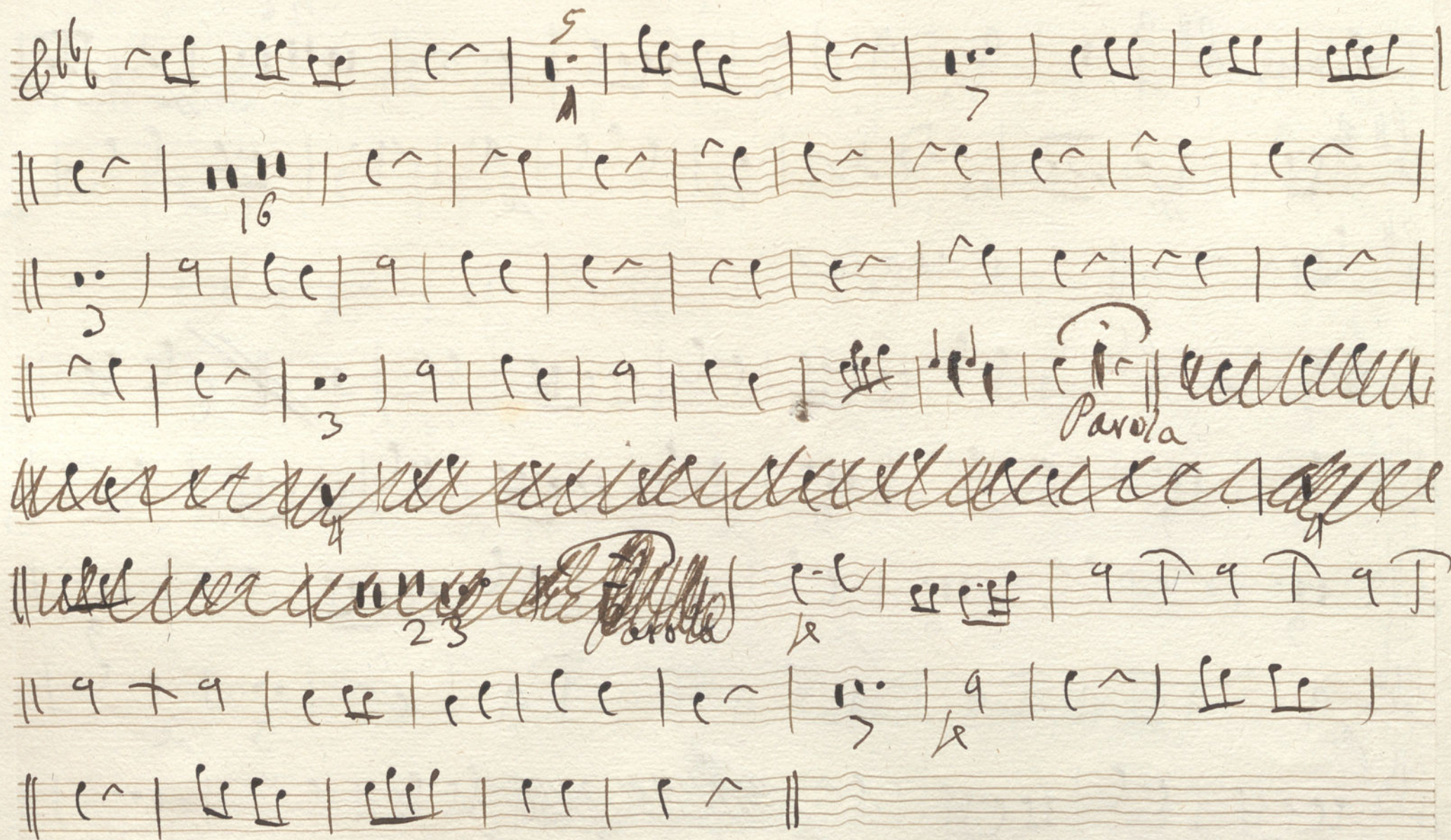
Conadilla a 4.

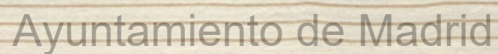
La Mujer Comrada,



~~y se repite~~ Andte. 2a vez //

y se repite al segno ~~X~~ Parola





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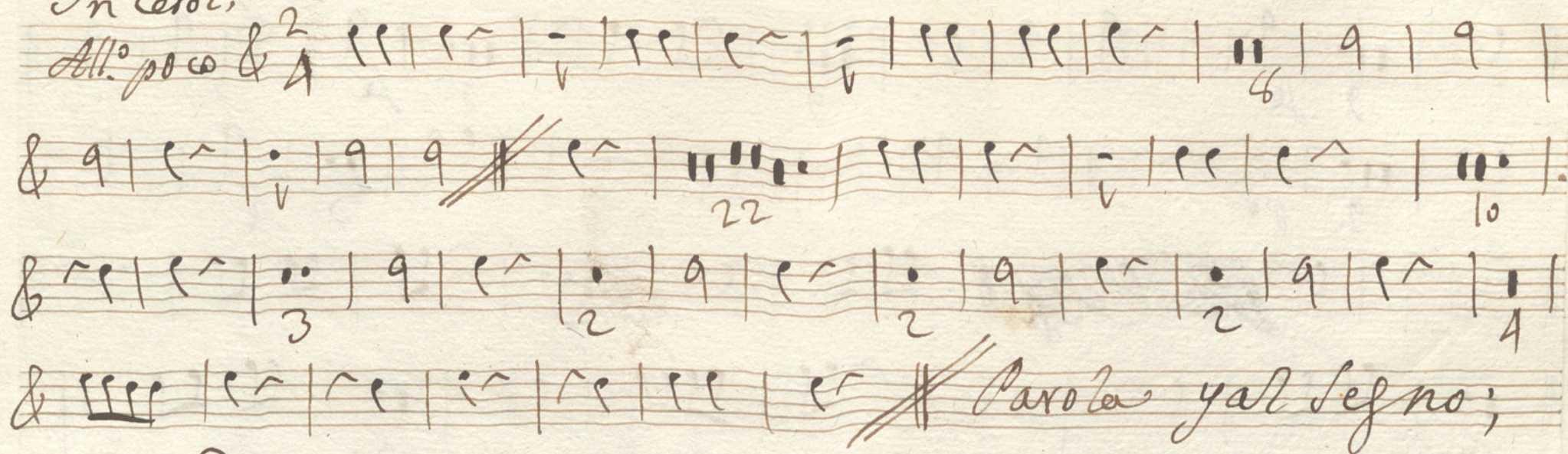
Trompa Primera

Mus 154-1

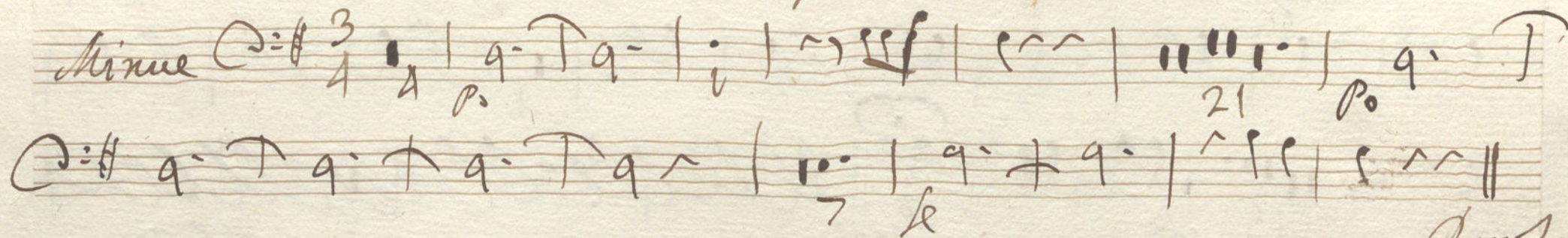
Conadilla a 4.^o La Muger homrada

In Csol.

All.^o poco & 2/4



And.^{te} Barre II y se repite al segno ~~X~~ Parola



Parola

Volti

Clara

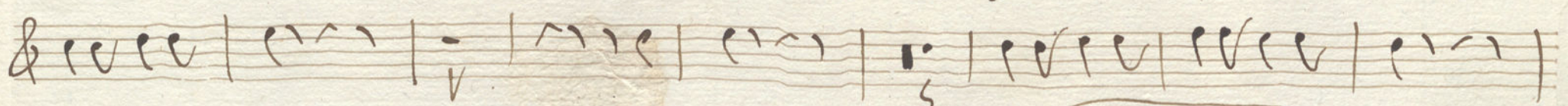
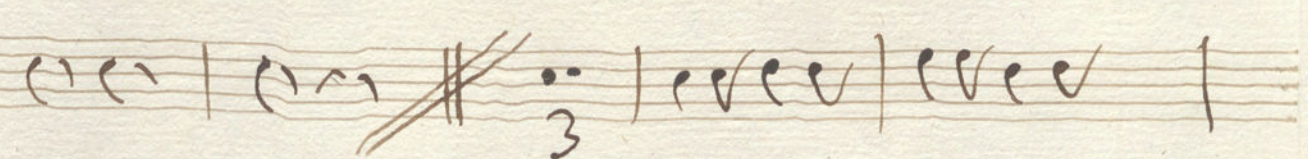
All.º 106

Handwritten musical score for a piece titled "Parola". The score is written on ten staves. The first staff begins with the tempo marking "All. poco" and the time signature "2/4". The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are several instances of crossed-out or heavily scribbled-out sections, particularly in the middle of the score. The word "Parola" is written in large, stylized cursive at the bottom of the page, appearing to be part of the musical notation or a title.



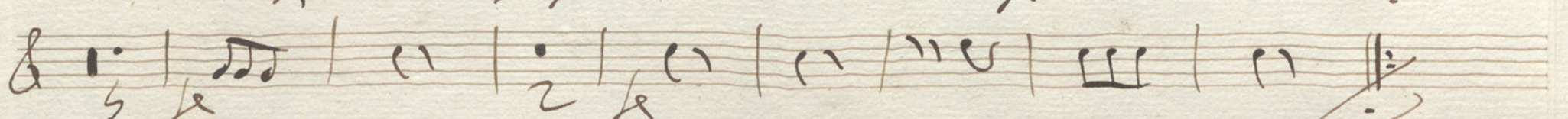
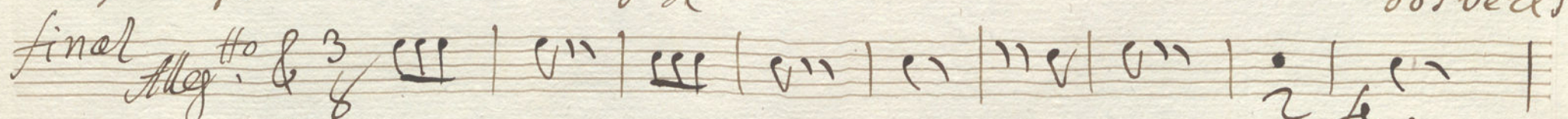
In sol.

Allegretto



la 3ª vez no

Allegro
dos veces



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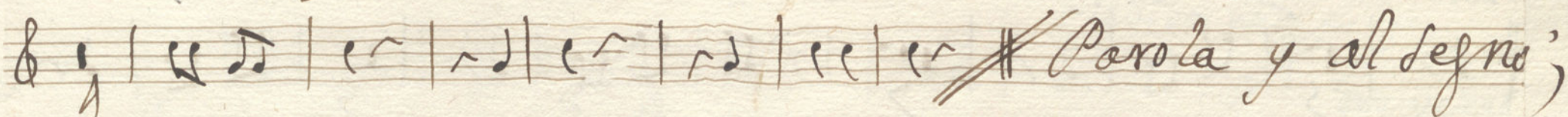
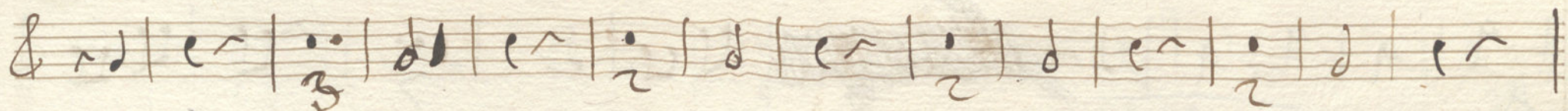
Trompa Segunda.

Mus 154-1

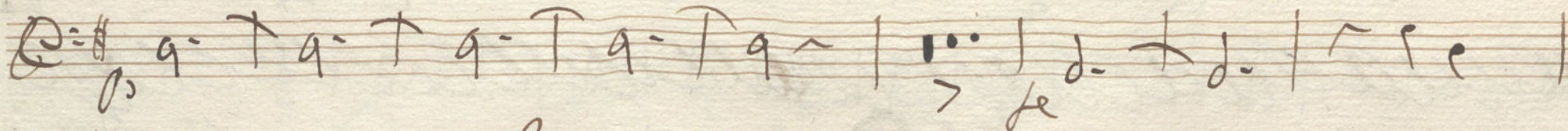
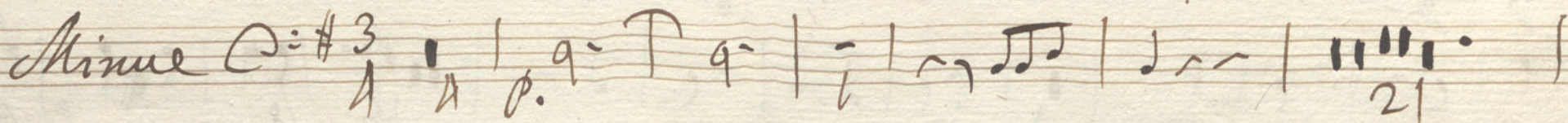
Canal
Tau
que
Correa
Conadilla a 4.

La Mujer honrrada;

In C sol.



And.^{te} tace // y se levante al segno *X*. Parola



Cif *J* *r* *r* *//* Parola

Volte'

Clara

Allegro poco & 2/4

Handwritten musical score for Clara, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings. There are several corrections and deletions, particularly in the fourth and seventh staves. The piece concludes with a double bar line and a fermata. The word "Parola" is written at the end of the seventh staff.

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

Key markings and annotations include:

- Incoro* (written above the third staff)
- Allegretto* (written above the third staff)
- 6 la 3.ª vez no* (written above the fifth staff)
- Allegro* (written above the fifth staff)
- dos veces* (written below the fifth staff)
- final* (written above the sixth staff)

The score concludes with a double bar line on the eighth staff.

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Contrabajo

Conadilla a 4.

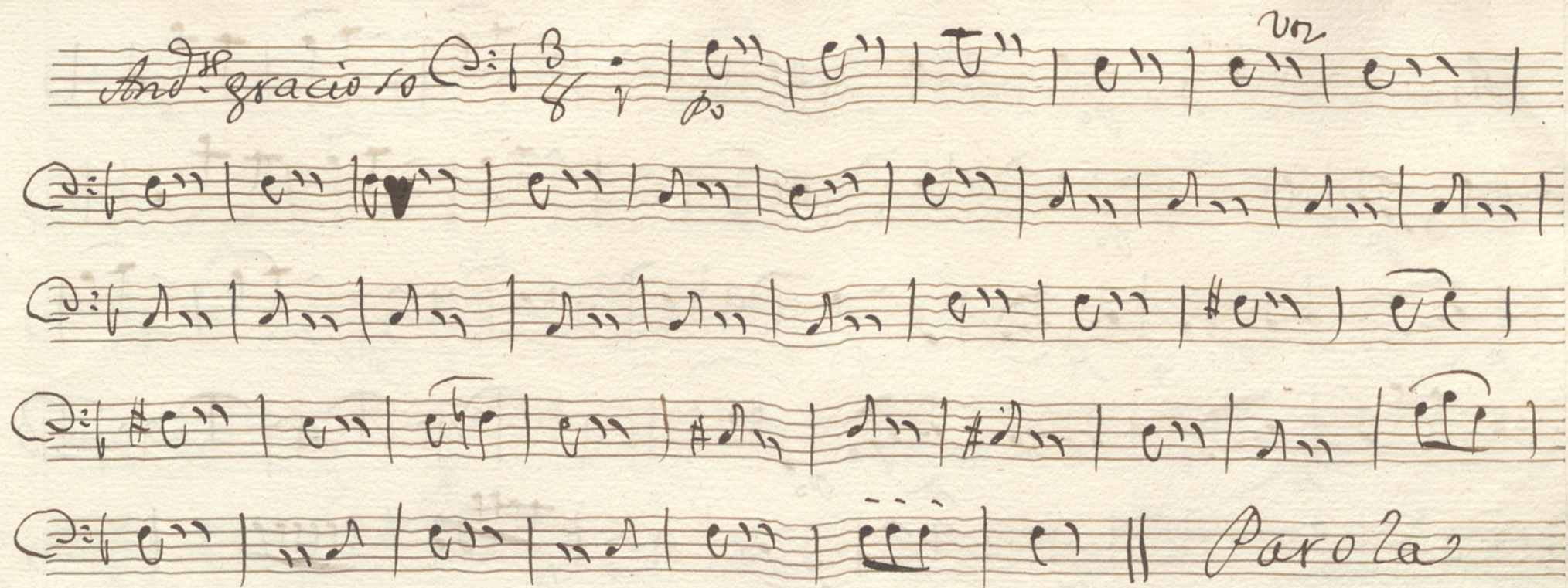
La Mujer homrrada;

Allegro $\text{C} = \frac{2}{4}$

Handwritten musical score for a piece in 2/4 time, marked *Allegro*. The score consists of nine staves. The first staff has a treble clef and a key signature of one sharp (F#). The subsequent staves have a C-clef (soprano, alto, and tenor positions). The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *p*, *f*, *ff*, *p0*, *ffr*, *le*, *vor*, and *R*. There are also some slurs and a double bar line with a repeat sign. The piece concludes with the text "Parola y al segno".

Parola y al segno

Parola



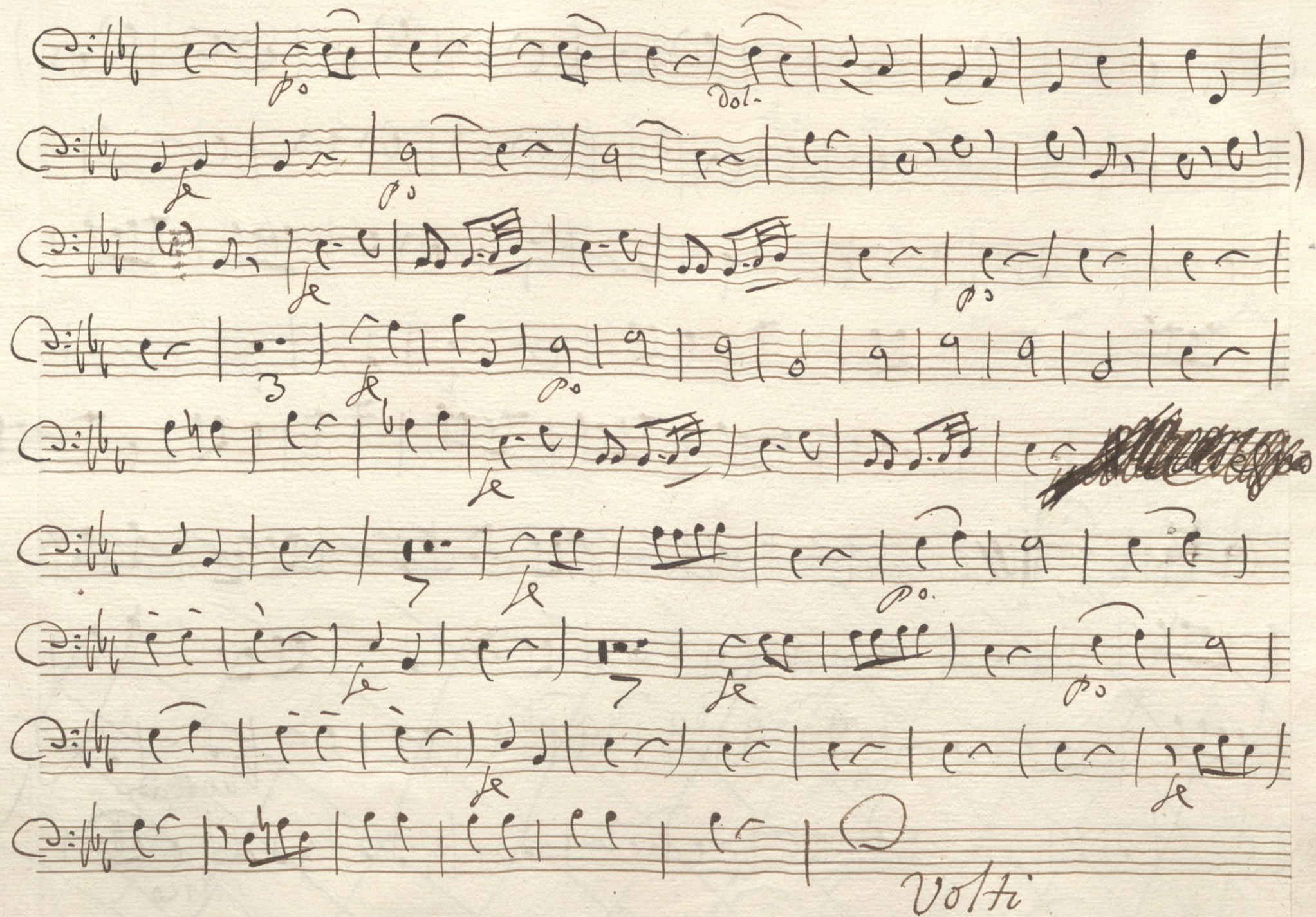
D.C. al segno X

Parola

Minue $\text{C}:\sharp$ $\frac{3}{4}$

Parola

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

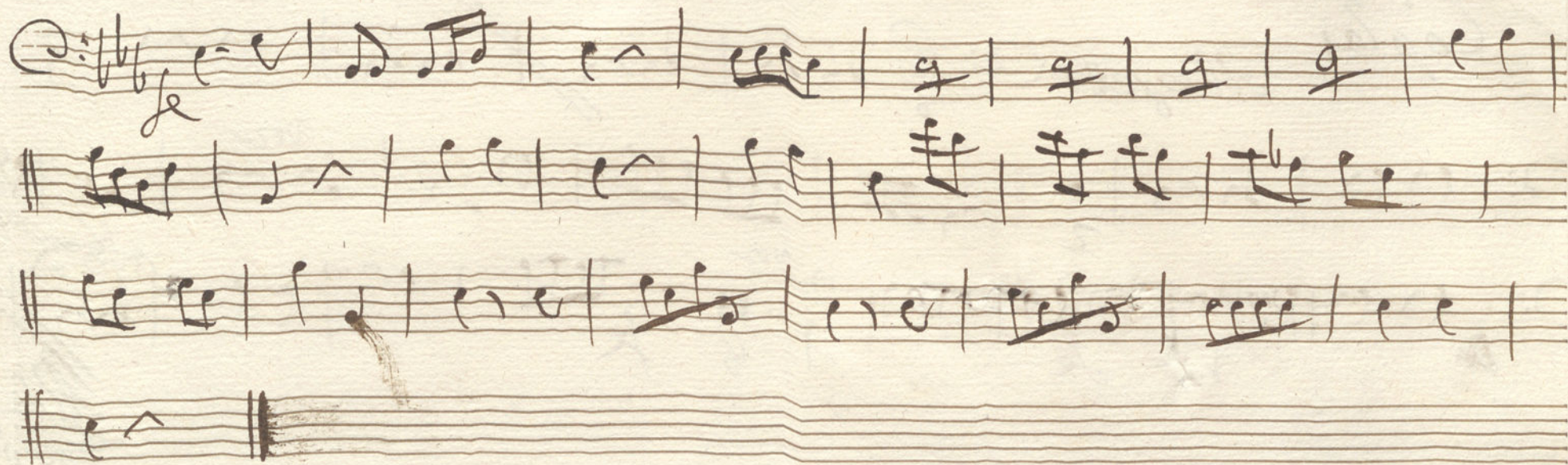


p.

f

Parola

Parola



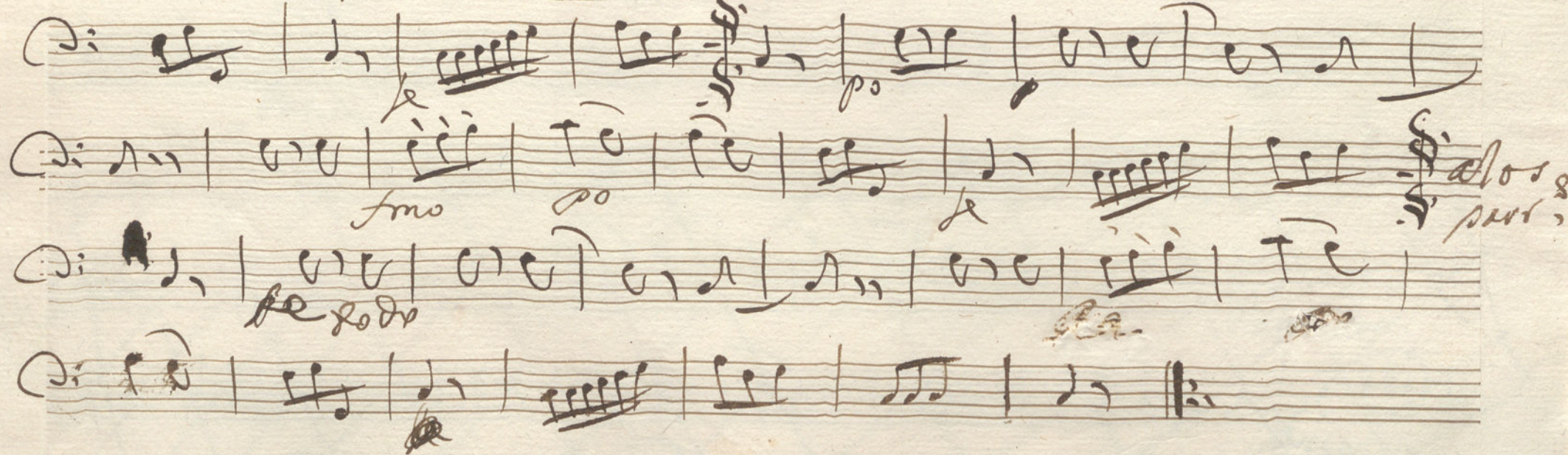
Volsi

Coplas

Allegretto



Allegro
dos veces



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