

Seg. 7.º No. 4.º

Mus 164-3

(Seg. 4.º n.º 10)

+

Tonadilla

à 3

La Madre burlada

Con Viol.º Oboes

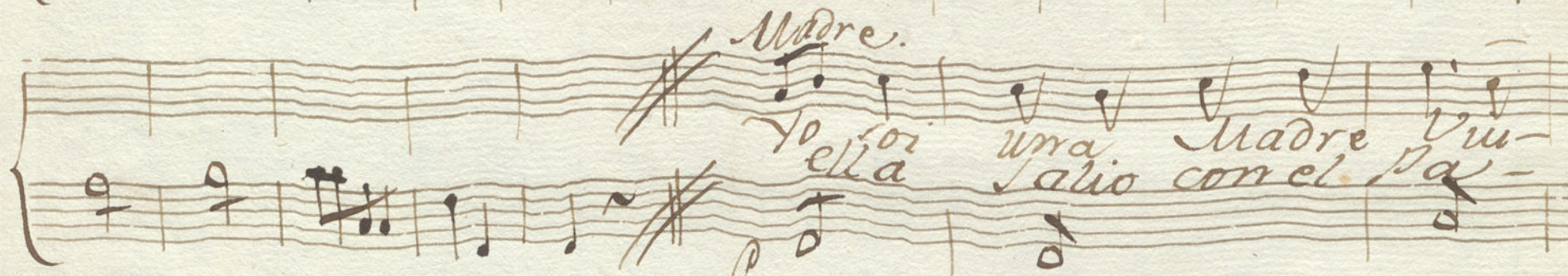
y Trompas

Del S.º Esteve 1167 ÷

Ayuntamiento de Madrid

164-3

So



ca por g. la. Madres en estos tiempos
 cha por g. los Pajes en las mas Casas

Sino las Casan suelen
 Cortesan alas niñas

Sino las Casan suelen
 Cortesan alas niñas

va -
 ya

le p le p

lir con cuentos salir con cuentos.
 la Criadas Va las Criadas -

Repose -

Al. to

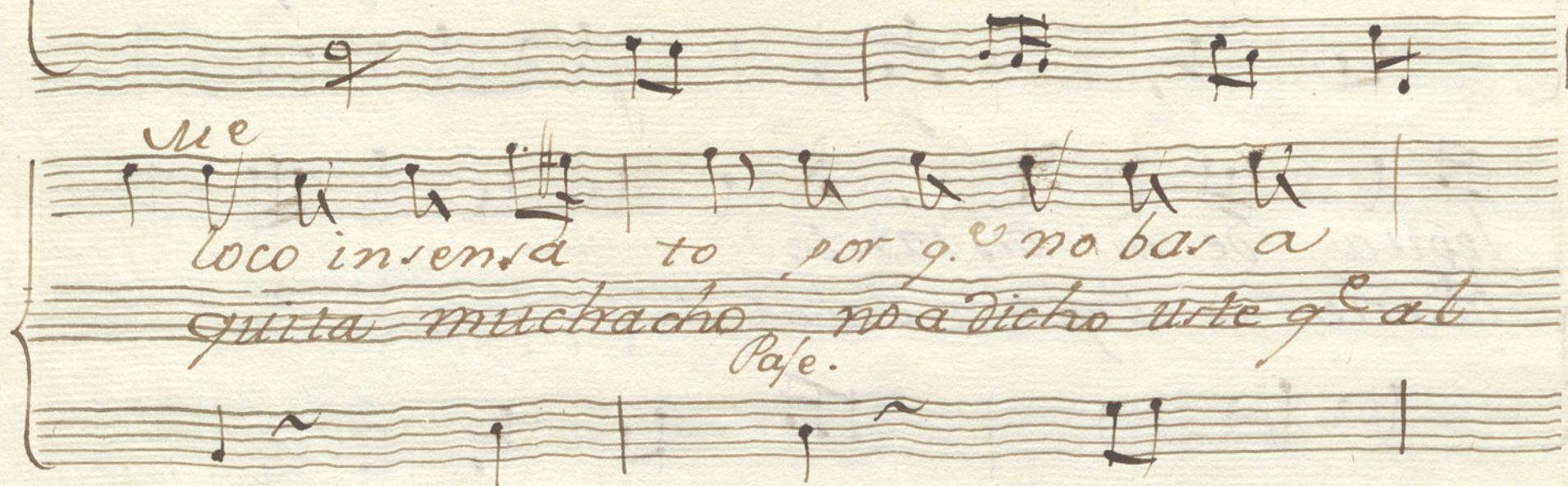
hija no ar de salir con migo mas ala Calle
 Me salte luego alla fuera por q.ª Señora
 Pase.

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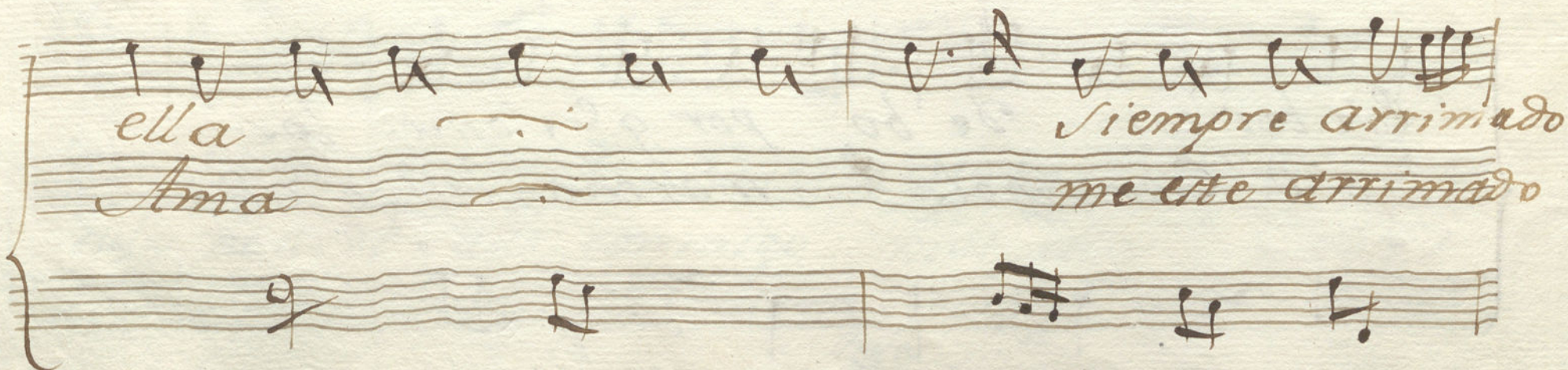
por q.e. va una
 Me: por q.e. tengo q.e. ha.
 le
 lequa de mi distante
 blarle a Lepa a Solas
 Pase. boi como de bo por q.e. somos los
 hija. D.º Caramelo marcha luego alla



Pase *algo fulleros*
fuera *Pase. ya voi Corriendo*



me
loco insensato por q.º no bar a
guitarra muchacho no a dicho arte q.º al
Pase.

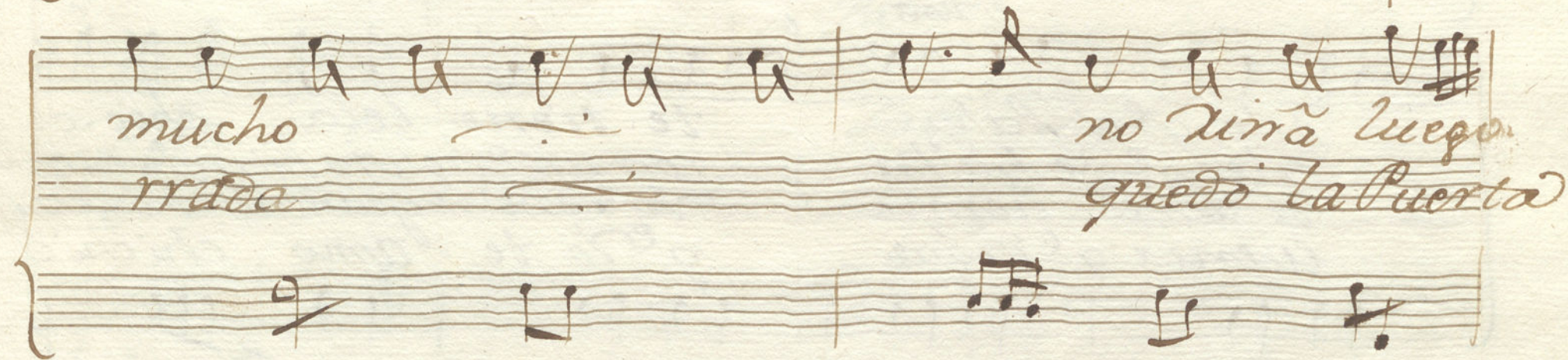


ella *Siempre arrimado*
Ama *me este arrimado*

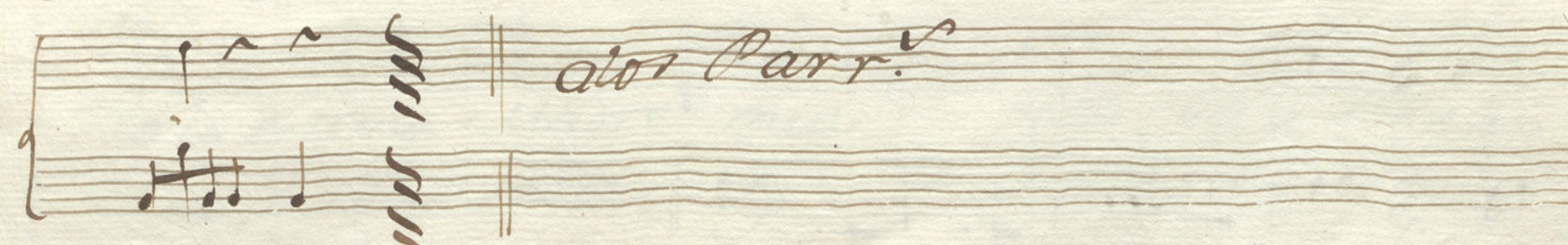
Pape



ya yo lo entiendo y si me axximo
Me veete alla fuera voy a ver si Ce.
Pape Ciudad Pepa



mucho no xina luego
rrdea quedo la Puerta



alos Parr.



Alto

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Pase.

Si es q. e tu Madre Cararte intenta
Si es q. e por fia en este asunto
Si por ser chico me despre ciare
I pues ya bierre trasti me apacho

Punt.

dile q. e el Pase te tierra lela chic.c.
dile q. e te hallas con un disgusto hija, chic.c.
di con el tiempo lo seré grande chic.c.
Cuenta q. e digas q. e lo te amo chichic.

C.

Alto Mod.to

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M.^e
 Para Esposa un Cavallero te quiere Pe
 tula mano lea de dar mañana sin.

Pase
 pita Zape Zape
 salta luego luego

hija
 Yo lo estimo Madre mia pero ya a llegado
 Yo kiso darsela oy por q. e beai q. obe

^{me}
 tarde como es agguero picara Infame
 Dezo ere ei mi gusto aora te quiero
 le
 a qⁿ te inclinas Señora al Pafe
 Sera ero fiso Señora mui Cierito
 por q^e Cose la fruta qⁿ llega antes ay hija
 alargale a este Pafe tu Caramelo ay hija
^{me}

And.^{te}

fiera
mia

hija ai Madre amada q.^{le}oi Cada qual e
ai Madre amada q.^{le}ya e dado la

Pase

busca lo q.^e le falta - y escusa buscar
mano a q.^{ra} di el Alma no se enoje q.^e el

fuera lo q.^e ay en Casa -
Pase g.^oario esta baza -

los 3 q.^e bueno q.^e
los 2 q.^e bueno que
me q.^e es esto Vi-

All.^{to}

Unido siga la trama 9.^e
 Charco Viva la trama
 Uanos abil Canalla, 9.^{les}

Repito.

2^a Pase
 4^{to} Ta esto Madre no tiene ningun remedio

y asi perdon ya
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Me *los 3*

Cave Yo lo Concedo - pue/vayan

Sequi dulla con q.^e acavemos

atencion Madamitas tengan si

lencio - - -

All.^o Seg.^o *On Via pe.*

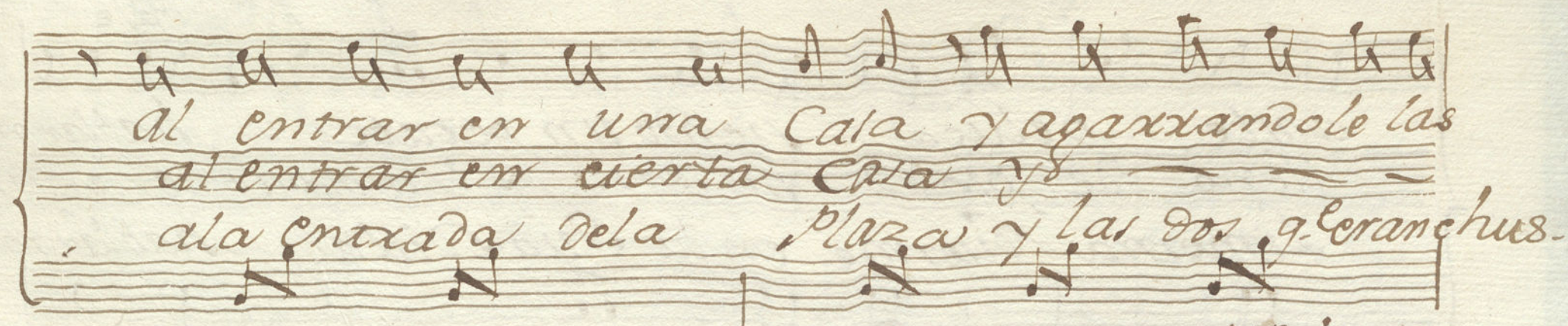
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tate aunas muchachas.

mui Vigilantes
el Pobre andava

la devia el importe
por hallarle Corrian
Uyendo de las uñas

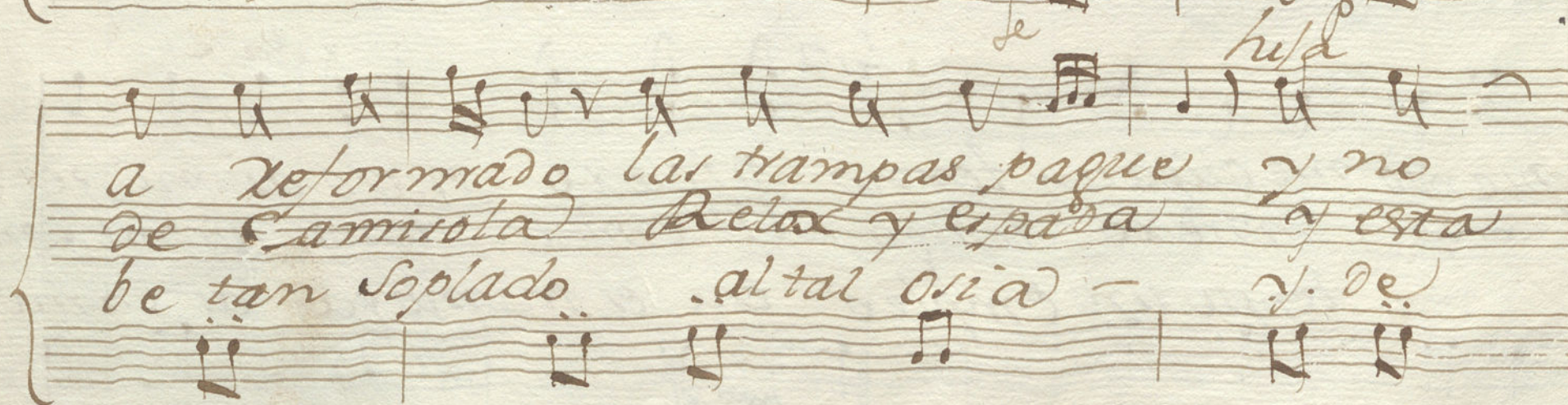
de unas naranjas le encontraron cierta tarde
todas las Calles dieron con el una tarde
de estas muchachas cierta tarde le encontraron



al entrar en una Cala y agarrandole las
 al entrar en cierta Cala y
 ala entrada dela Plaza y las dos gloranchus.



Dos le dicen estas palabras ^{me} ^{usi-}
 conas le dicen ^{muchu}
^{g. n le}



a reformedo las trampas pague y no
 de Camisola ^{le} ^{hula} ^p ^{hula} ^p ^{hula} ^p
 be tan soplado al tal oia - y. de

Pase

garte peluca siendo un petate - hablar mas
 lleno de prolos miseria, y trampas tener por su
 Limosna duermo en la Guaxdilla - hablar mas

All.

quedo chi
 vencia chi
 quedo

g.e. No pagaxi
 g.e.
 g.e.

la 2 *Pase*

quando me caiga un terro picaxo nazo ai mi pei:
 dinero tengo bil embus tero ay mi som-
 tenga un Empleo era es tramoya ai Cami-

fin

[illegible]

la Esperanza
en la Corte
qui acabado

Viven tram
para lo
toda la fus-

peando.
me/mo
toria

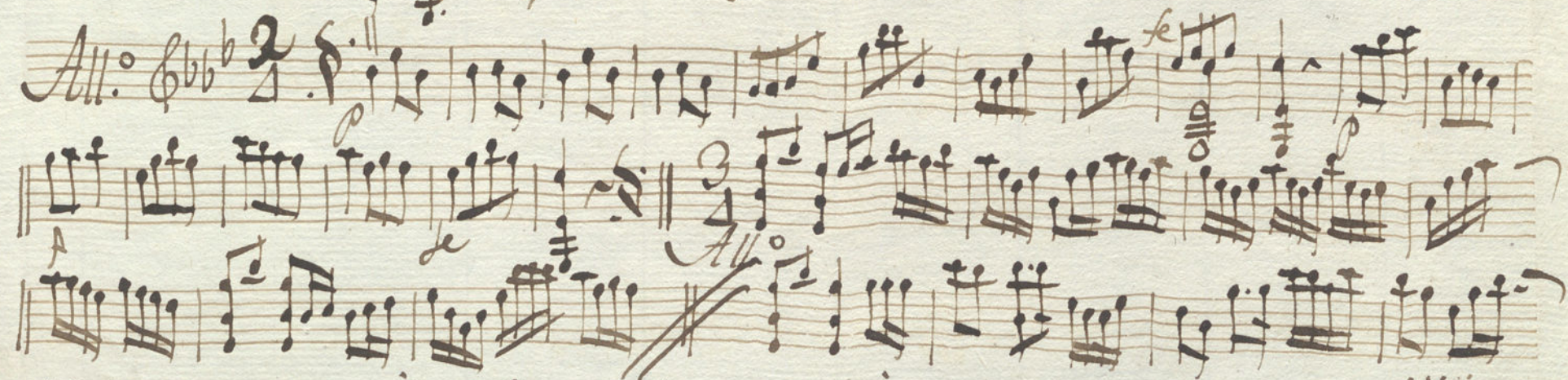
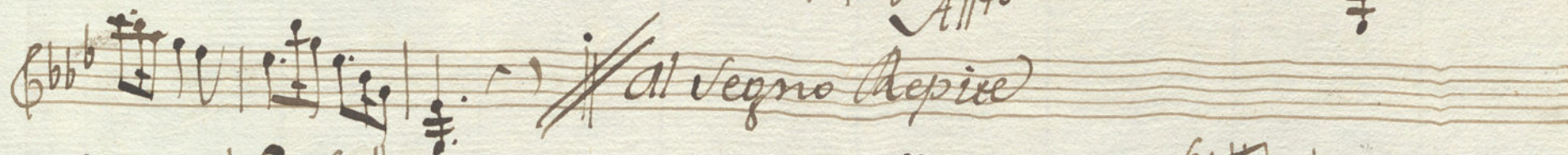
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Violin 1.º Ton.^a a 3. La Madre Burlada.

Handwritten musical score for Violin 1.º, titled "La Madre Burlada". The score is written on seven staves. The first staff indicates the key signature (one flat) and the time signature (2/4). The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *se*. The piece concludes with the instruction "al Vegno Repite :-".

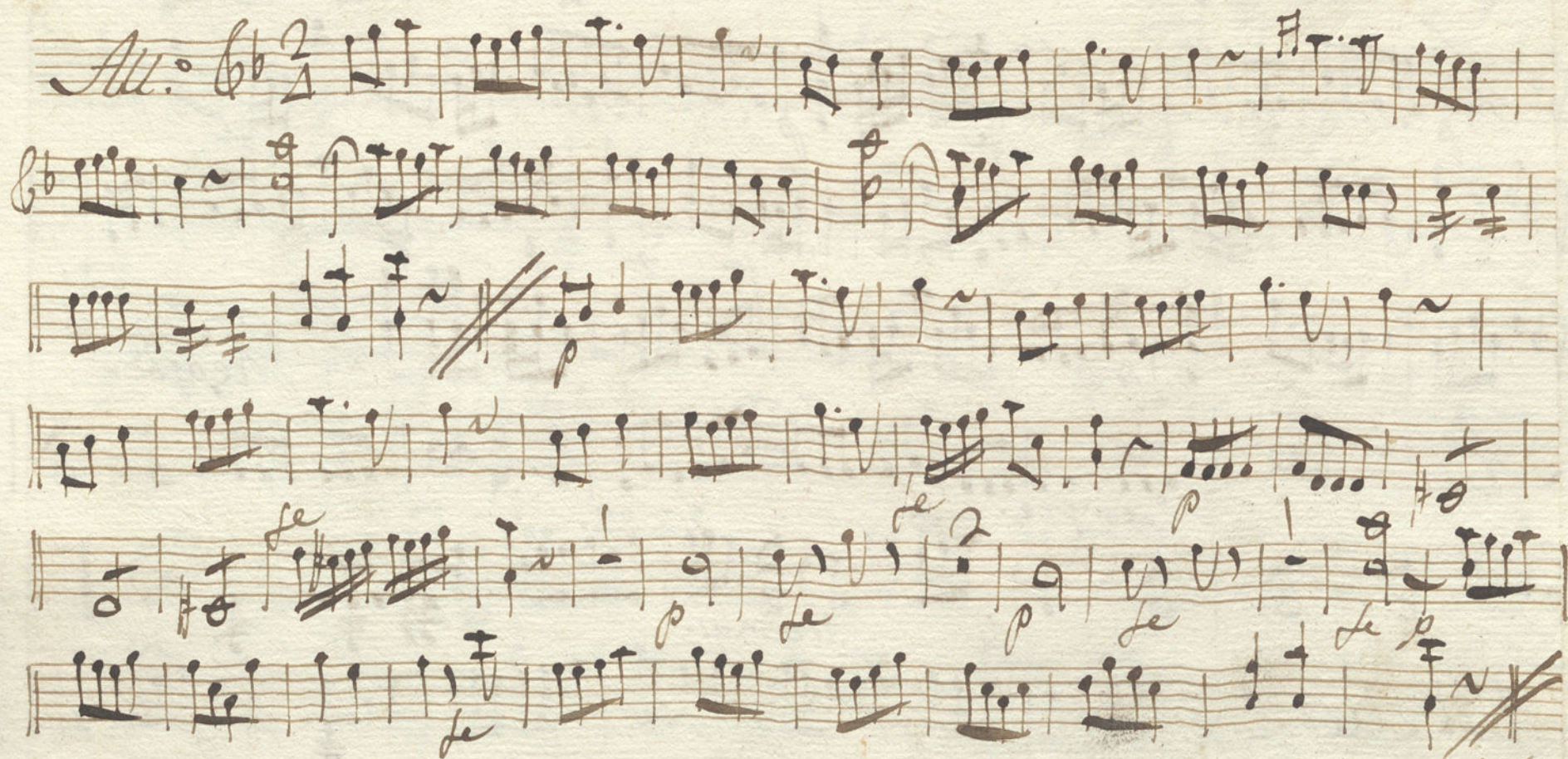
And no
All.to 3/4
Handwritten musical score for five staves. The notation is dense, featuring many beamed sixteenth and thirty-second notes. The key signature has two flats (B-flat and E-flat). The first staff begins with a treble clef and a 3/4 time signature. The piece concludes with a double bar line and the instruction *al segno Repite*.

All.to 6/8 *P. sempre*
All.to Mod.to 6/8 *tres mas.*
Handwritten musical score for five staves. The notation continues with various rhythmic patterns, including beamed notes and rests. The key signature remains two flats. The piece concludes with a double bar line and the instruction *ten do.*



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allegro 2 mas.

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Violin 2.^o Ton.^a a 3. la Madre Burlada.

al segno
Ritornello:

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in brown ink. The first staff is marked 'All.to' and has a 3/4 time signature. The second staff has a 6/8 time signature. The third staff has a 6/8 time signature. The fourth staff has a 6/8 time signature and includes the instruction 'Allegro Repite.' with a double bar line. The fifth staff is marked 'All.to' and has a 6/8 time signature, with the instruction 'sempre.' below it. The sixth staff has a 6/8 time signature and includes the instruction 'se trema.' below it. The seventh staff is marked 'All.to Mod.to' and has a 6/8 time signature. The eighth staff has a 6/8 time signature and includes the instruction 'ten d.' below it. The ninth staff has a 6/8 time signature and includes the instruction 'se' below it. The tenth staff has a 6/8 time signature and includes the instruction 'se' below it. The score is written in a cursive, handwritten style.

All.^{to}
fmo
al Segno
Reprise

All.^o $\text{G}\flat\text{B}\flat$ $\frac{2}{4}$

All.^o $\text{G}\flat\text{B}\flat$ $\frac{3}{4}$

Lebando el Arco

fmo

All.^o

al Segno *o rmas.*

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Violin 2.^o Ton. a 3: La Madre burlada.

Al Segno
Repite

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

Staff 1: *All.to* 3/2, treble clef, key signature of two flats. Contains complex rhythmic patterns with many beamed notes.

Staff 2: Treble clef, key signature of two flats. Includes dynamic markings *fe* and *p*.

Staff 3: Treble clef, key signature of two flats. Includes dynamic markings *p* and *fe*.

Staff 4: Treble clef, key signature of two flats. Includes dynamic markings *fe* and *p*. Ends with the instruction *al segno Ripete*.

Staff 5: *All.to* 6/8, treble clef, key signature of two flats. Includes the instruction *P.to todo.*

Staff 6: Treble clef, key signature of two flats. Includes the instruction *ties mai.*

Staff 7: *All.to Mod.to* 6/8, treble clef, key signature of two flats. Includes the instruction *tend.*

Staff 8: Treble clef, key signature of two flats. Includes dynamic markings *fe* and *p*.

Staff 9: Treble clef, key signature of two flats. Includes dynamic markings *fmo*, *And.te*, and *All.to*. Features triplets marked with a '3' and a final section marked '6'.

Al Segno Repite

Allegro

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Oboe 1.^o Ton. a 3. la Madre burlada.

Al. 2/4

allegro
Repite

allegro
Repite.

Flauta

All.^o $\text{F}\flat\text{F}\flat$ 6/8

All.^o Mod.^o $\text{F}\flat\text{F}\flat$ 6/8

f *tr. mar.*

f *All.^o*

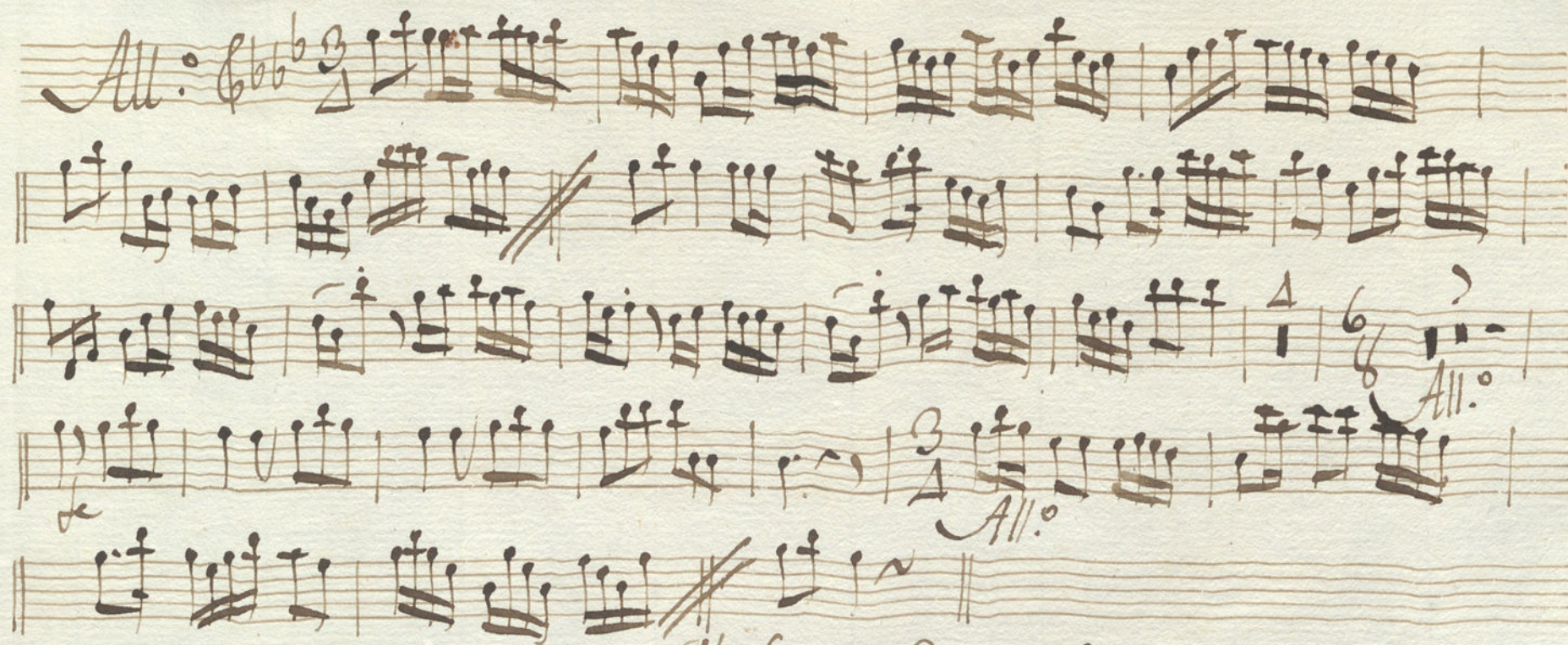
*allegro
repito*

All.^o $\text{F}\flat\text{F}\flat$ 2/4

f *3*

f *3*

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Al Segno dos mas.

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Oboe 2.º Ton.ª a 3.ª la Madre Burlada.

Al Segno (Reprise)

Reprise.

Flauta

Handwritten musical score for Flute (Flauta) in G-flat major (two flats) and 6/8 time. The score is written on ten staves.

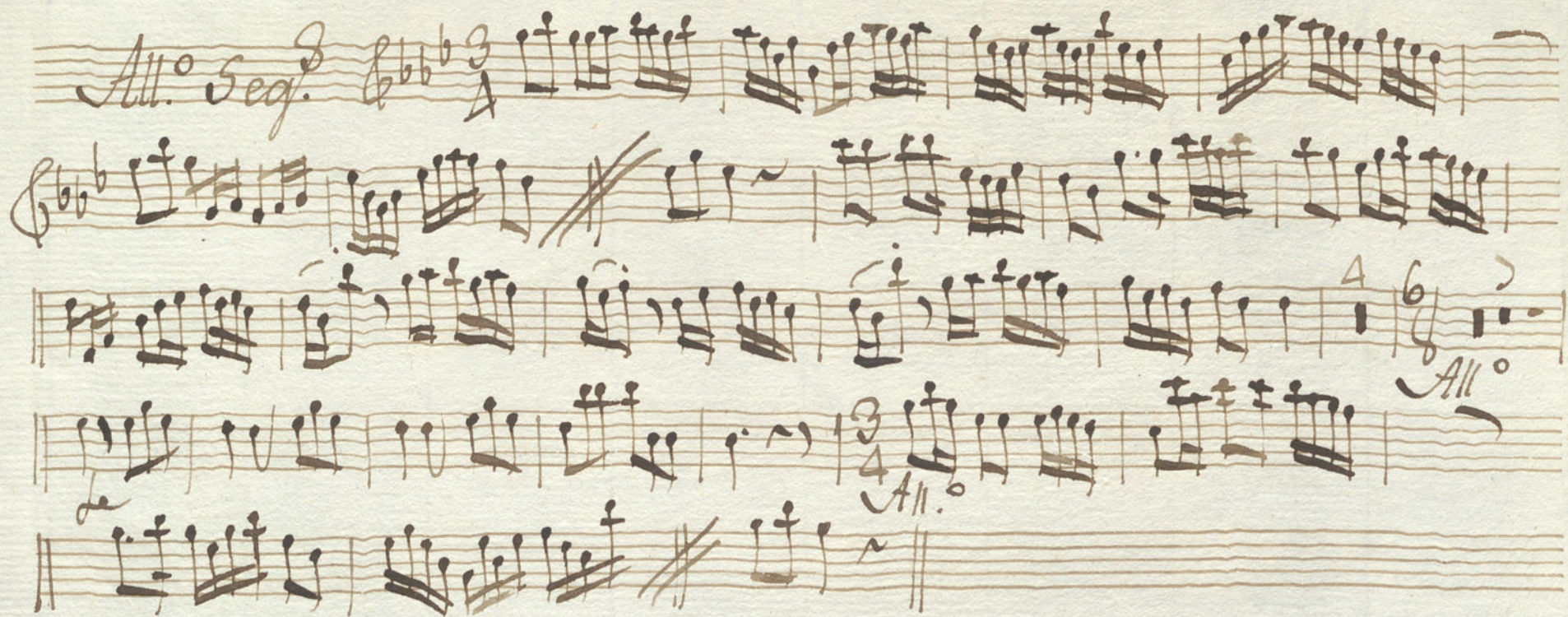
The first staff begins with the tempo marking *All.^o*. The second staff includes the marking *trém. mai.* (trémolo maggiore).

The third staff begins with the tempo marking *All.^o Mod.^{to}*. The fourth staff includes the marking *se* (sempre).

The fifth staff includes the marking *se* (sempre). The sixth staff includes the marking *fmo* (finito) and *And.^{te}* (Andante).

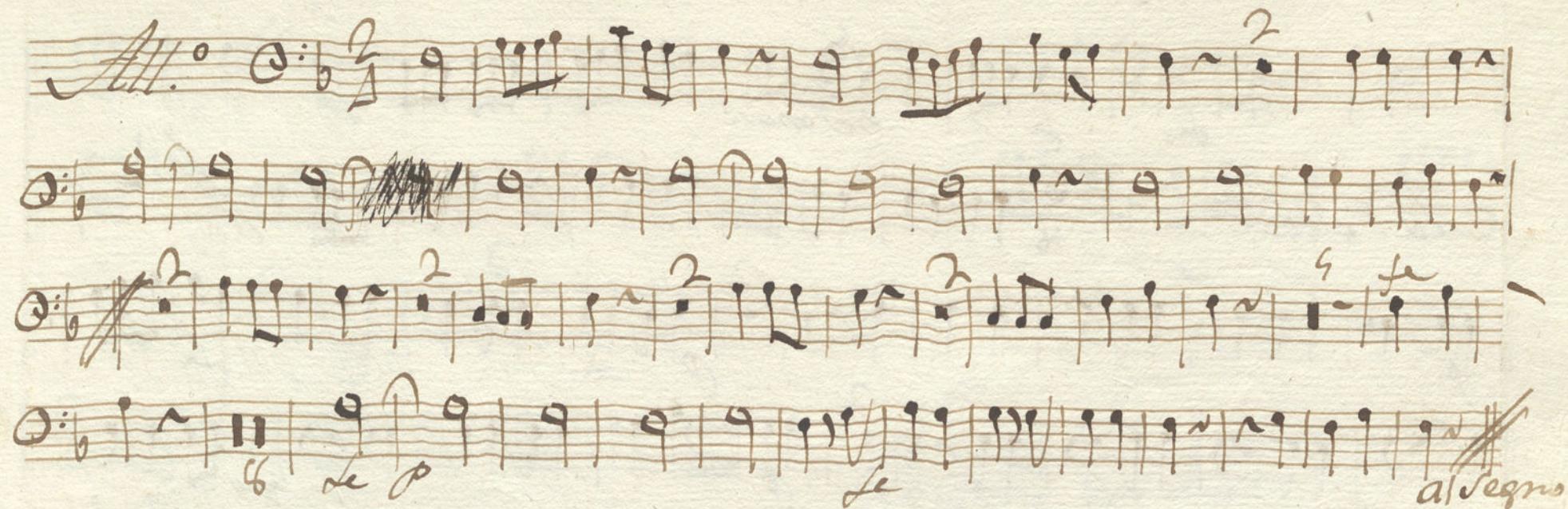
The seventh staff includes the marking *All.^{ro}* (Allegro) and *allegro Reprise*. The eighth staff includes the marking *All.^o* (Allegro) and *Reprise*.

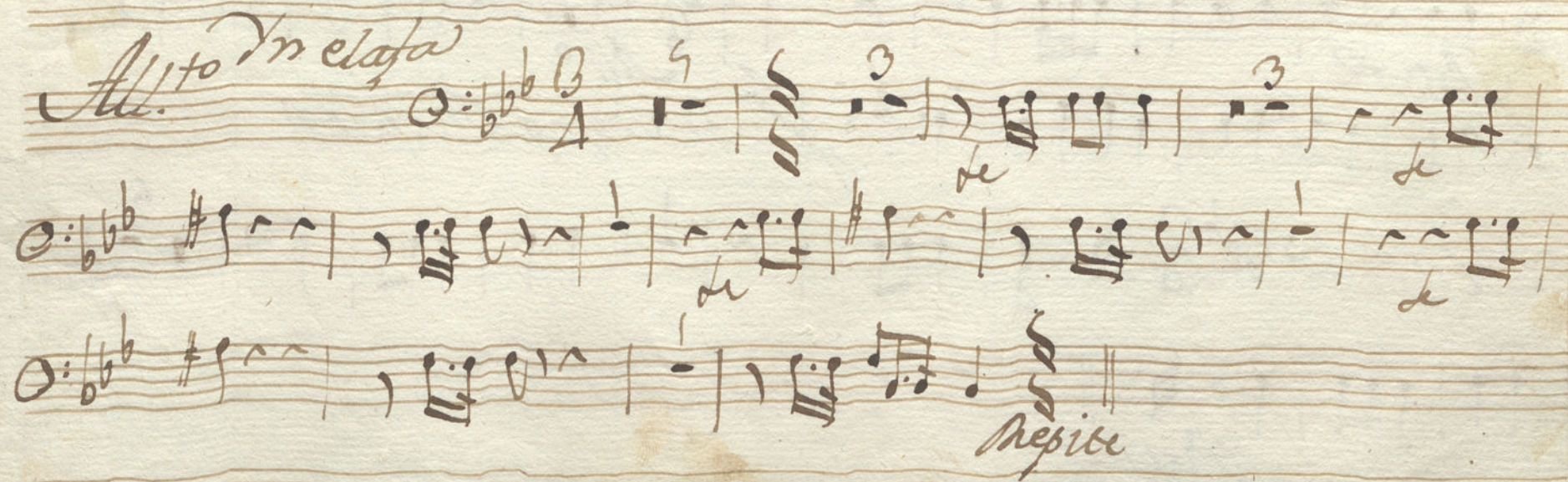
The ninth staff includes the marking *se* (sempre). The tenth staff includes the marking *Reprise*.



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Trompa 1.^a Ton.^a a 3. la madre burlada.

All.^o 

All.^o In clava 

Alto *Poco* *fe*

fe *fe* *tre mar.*

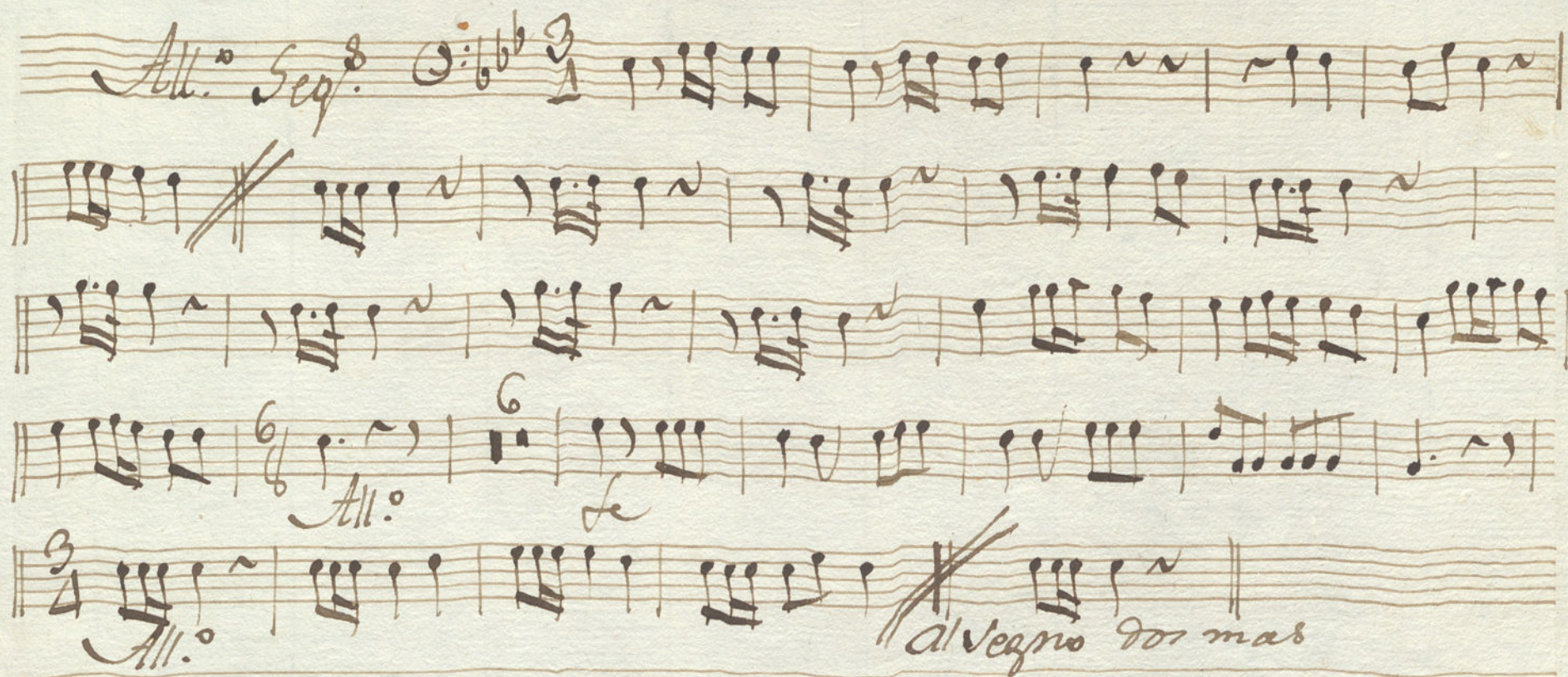
Allo Mod.to

And.to *Allo*

al vegno Repice

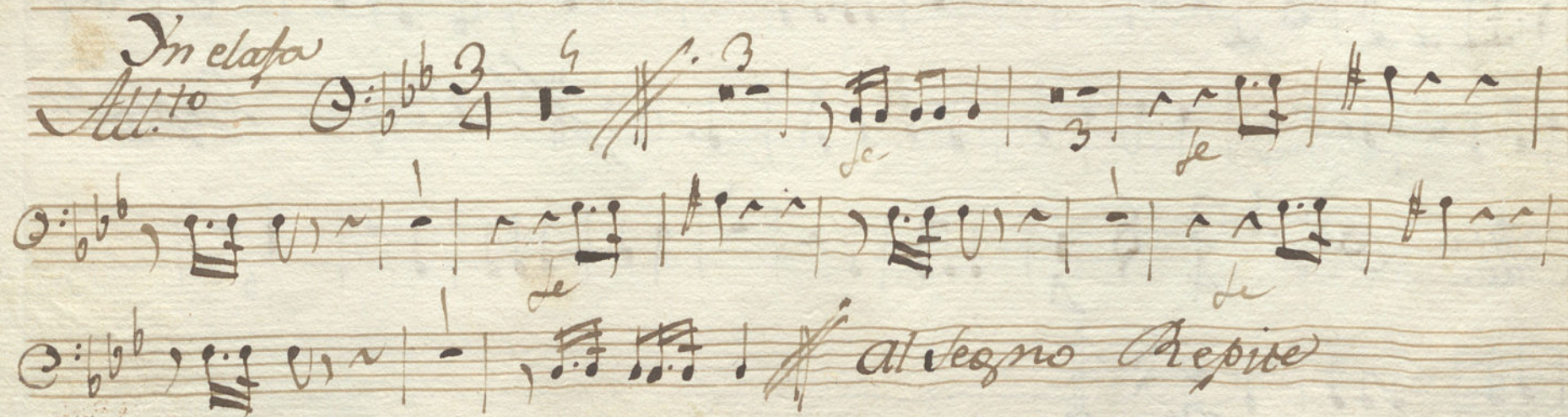
Repice

The musical score is written on ten staves. The first staff begins with 'Alto' and 'Poco fe'. The second staff has 'fe', 'fe', and 'tre mar.' below it. The third staff is marked 'Allo Mod.to'. The fourth and fifth staves have '2' above them and 'p' below. The sixth staff has 'And.to' below it. The seventh staff has 'Allo' below it. The eighth staff has 'al vegno Repice' written across it. The ninth staff has '5' above it. The tenth staff has 'Repice' below it. The notation includes various note values, rests, and bar lines.



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Trompa 2.^a Ton.^a a 3. la Madre Burlada



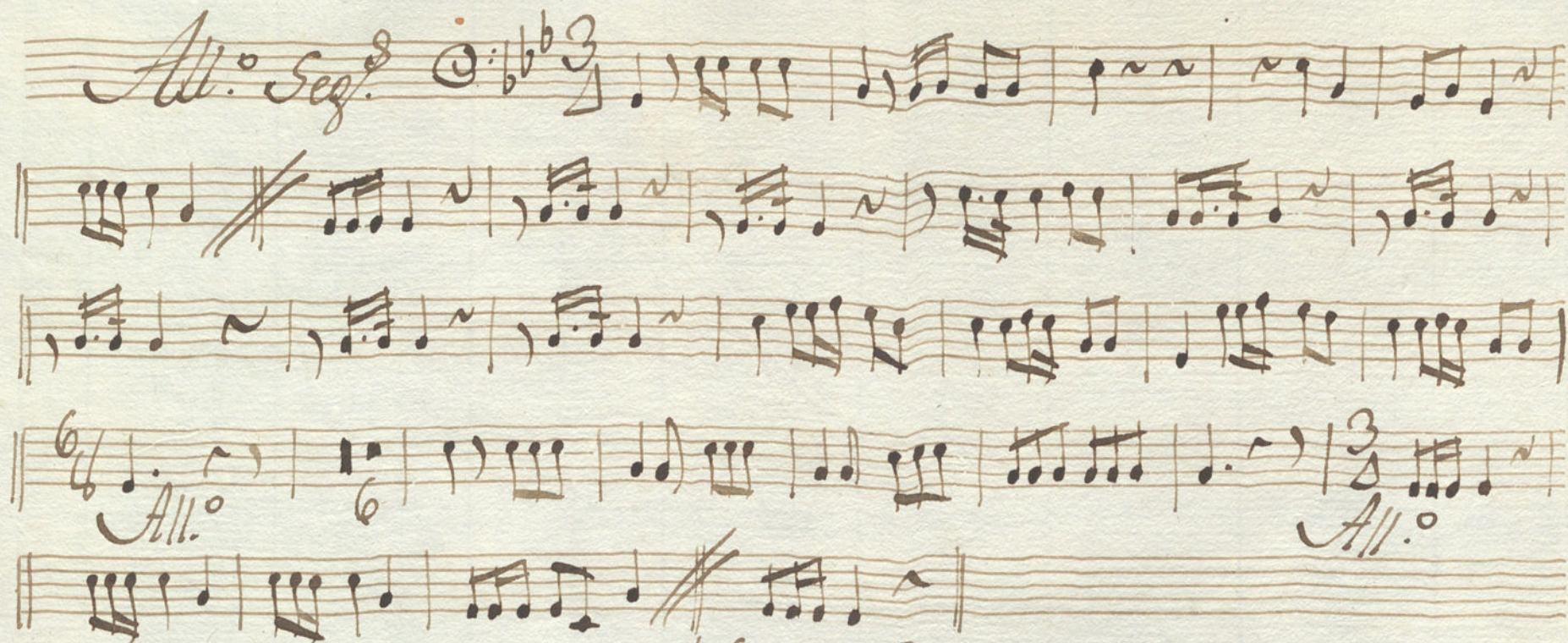
All.^o *Port* *6/8* *te*

All.^o Mod.^o *6/8*

And.^{te} *6/8* *All.^o* *6/8*

Al Segno Repite

All.^o *2/4* *Repire.*

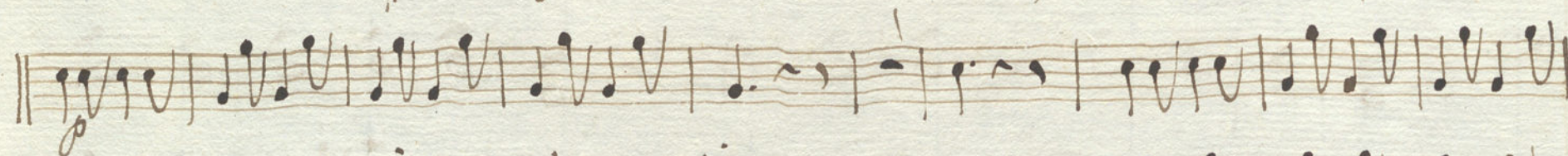


allegro for mar.

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Bajo Ton.^a a 3. la madre burlada

Handwritten musical score for a piece titled "Bajo Ton.^a a 3. la madre burlada". The score is written on ten staves. The first staff begins with "All.^o" and a treble clef. The music is in 3/4 time, indicated by a '3' over the first measure. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *p* (piano) and *fe* (forte). The piece concludes with a double bar line and the instruction "Allegro Repite".





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