

136-8

Mus 136-8

—+—  
Conadilla à 3.

Leg.<sup>o</sup> 9.

{  
Sra Laureana.  
Sr Anna.  
Sr Cubas.

el. Marido Impertinente

del S.<sup>o</sup> Marid:

{  
Sr. Porto  
Sr. Camas  
Sr. Carrido

1797

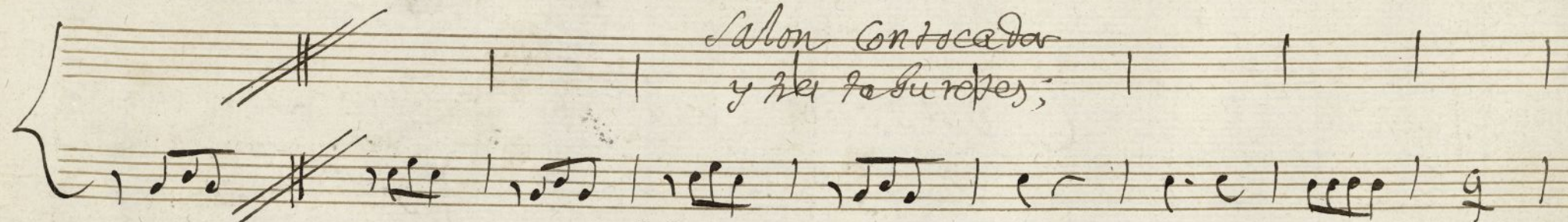
Ayuntamiento de Madrid



*Allegretto*

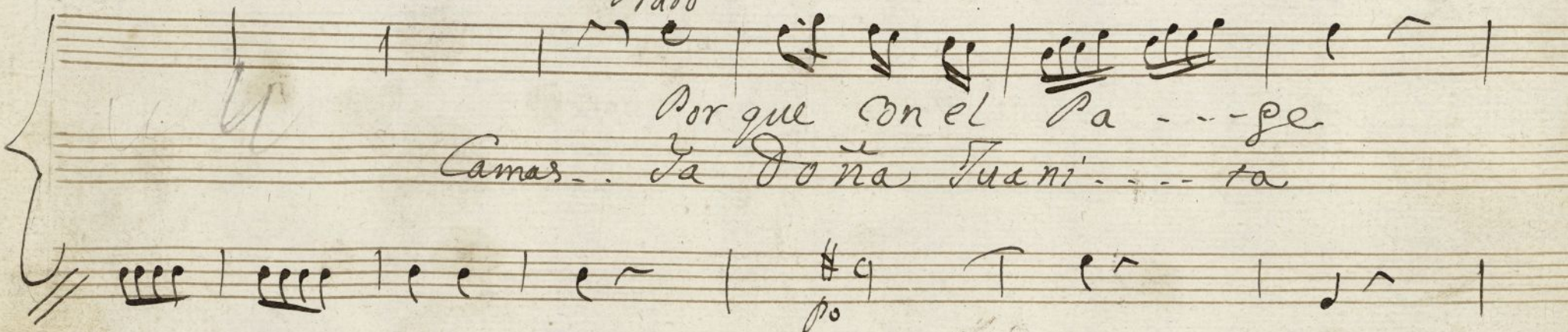


*Salon Contador  
y sus taburetes;*



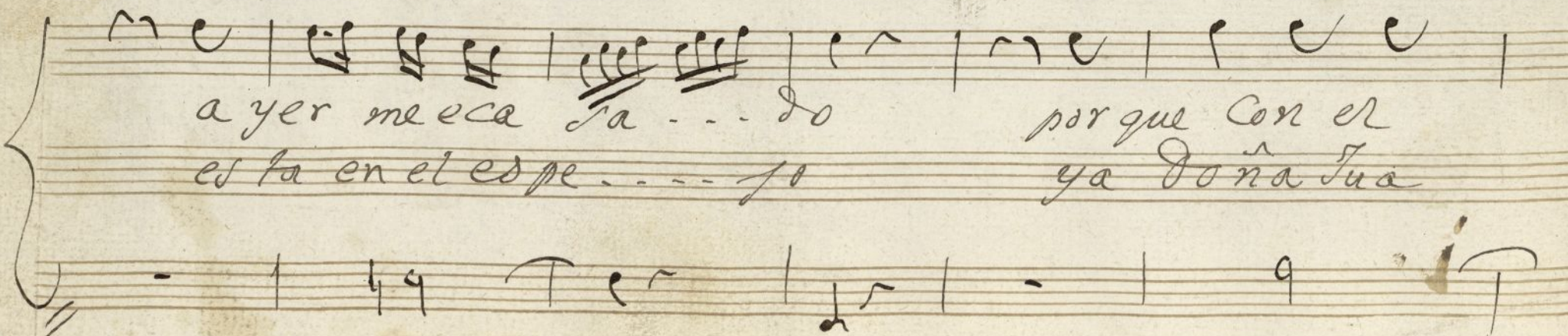
*Brado*

*Porque con el Pa - - - ge  
Camas - - La Doña Juani - - - ta*



*ayer me ca - - - do  
esta en el espe - - - jo*

*porque con el  
ya Doña Ju*





Page a yer me he casado que me he ma lo grado que  
ni ta es ta en el es pe jo que yo la cor te jo que

la gen te di ran la gen te di  
la gen te di ran la gen te di

ran  
ran

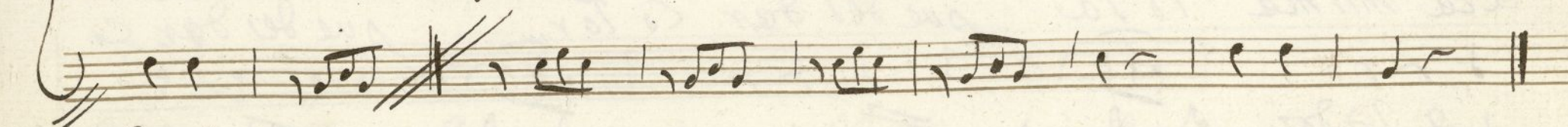
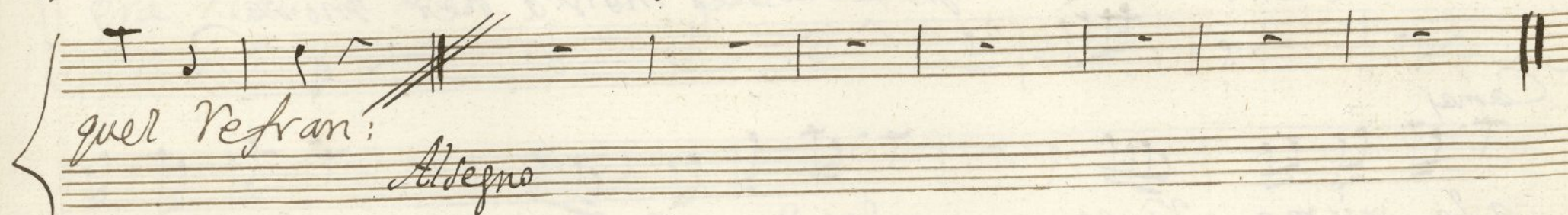
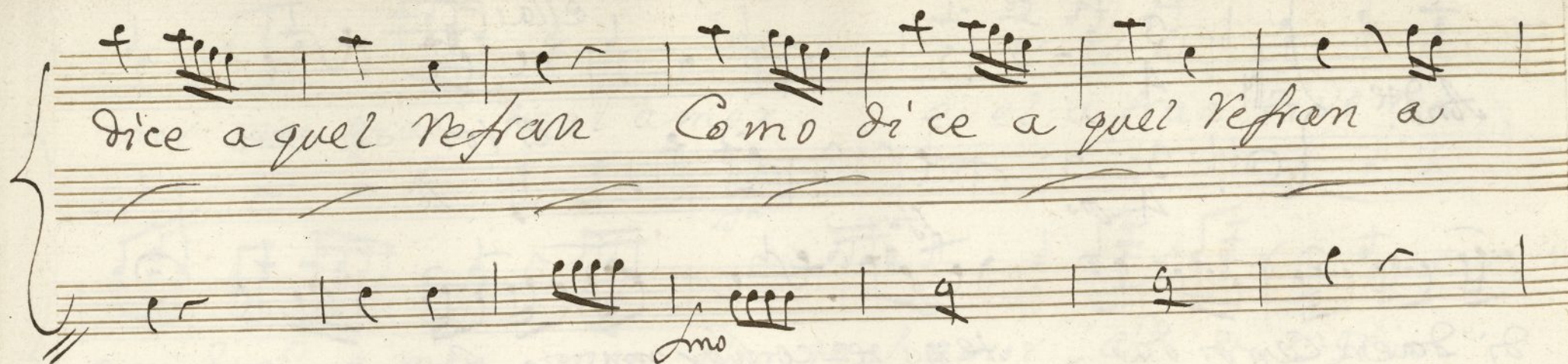
pe ro yo di go — pe ro yo  
pe ro yo di go — pe ro yo

ps



digo: Dios meen tiende y yo meen tien-do Co-mo  
 digo: Dios meen  
 dice a quel Refran Dios meen tiende y yo meen  
 tiendo Co-mo di-ce al quel Refran Co-mo





Parola, Camar, Bueno, Bueno, se conoce  
que aora es tiempo de lucir  
Con el nuevo estado

ella / vaya, no sea usted así  
que ni frío ni calor me entran con el.  
y porque usted no ha venido en estos días?

Camar - por eso;

ella... D<sup>n</sup> Miguel, me fue preciso,  
a veces no está una bien,  
sin la sombra de un marido;

Ayuntamiento de Madrid



*Andte*

ella  
el toi' en cen

di da en cen di da te pa rez co her mo sa her mo sa;

*Camay*  
a la mis ma Ro sa sue des dar co lor sue des dar co

lor Un tal le do no ro Un Ro tro ex pre si bo

el el a trac ti bo ma gra to al a mor ma gra to al a



mor mai gra - to al amor ei el a trac tivo mas  
 gra to al a'mor mai gra to al amor al a mor;  
 gra to al a'mor mai gra to al amor al a mor;  
 gra to al a'mor mai gra to al amor al a mor;

Parola / Camar / Queati semalogue un Votro, en poder de un mal marido.  
 ella / Usted no quiere a esto, sobre que a un pobrecito,  
 Camar / pronto sacará la pata, ella / Domingui llo, Domingui llo,  
 Camar / Bera usted que o tico pone,  
 ella / Dize que ei usted mi Primo;



*Moderado* {  $\frac{2}{4}$  *sale parrido.*

*pmo* ella

en el suelo do min guillo

que se sea per dido avsed que se

*Parrido* Pero yo los halla re

he per dido los calzones he per pero

yo los a lla re

*Camay* Yo los pecho yo los

*Camay* es ma rra yo es ma



pecho que lo cura que lo cura al di  
 rrafo ella toma a tienta to ma a sienta <sup>como</sup> yo no

nero y la hermosura si si la hermosura su pa ciencia es  
 soi de Cumplimiento nono Cumplimiento <sup>pero</sup> ya me

Cla vice supa  
 lo se yo eto

Allegro

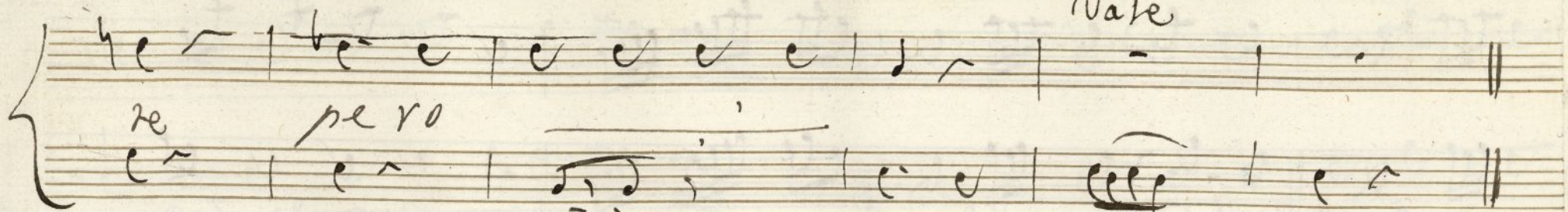


Parola, ella) Porque no te estas Con migo? <sup>2</sup> <sup>gar<sup>do</sup></sup> porque estoi muy o cupado;  
 ella) en que? <sup>gar<sup>do</sup></sup> en buscar los calzones,  
 ella) si los tiene, puestos Diablos; <sup>gar<sup>do</sup></sup> Calla, que verrico soy.  
 Camar) etc en un grande taimado.  
<sup>gar<sup>do</sup></sup> quien a el Señor? ella) tu Primo.  
<sup>gar<sup>do</sup></sup> Con que vsted ha empasentado Con migo, <sup>2</sup> me alegro mucho.  
 pariente, venga la mano; ella) lo be vsted, Camar) mas no lo oes,  
 ella) Dete a Vestir, <sup>gar<sup>do</sup></sup> Yame marchó; )

Camar  
 en el suelo dñ Domingo que se lea perdido a v  
 ted que se el Diablos de los cal  
 zones pero yo los hallare pero yo los halla



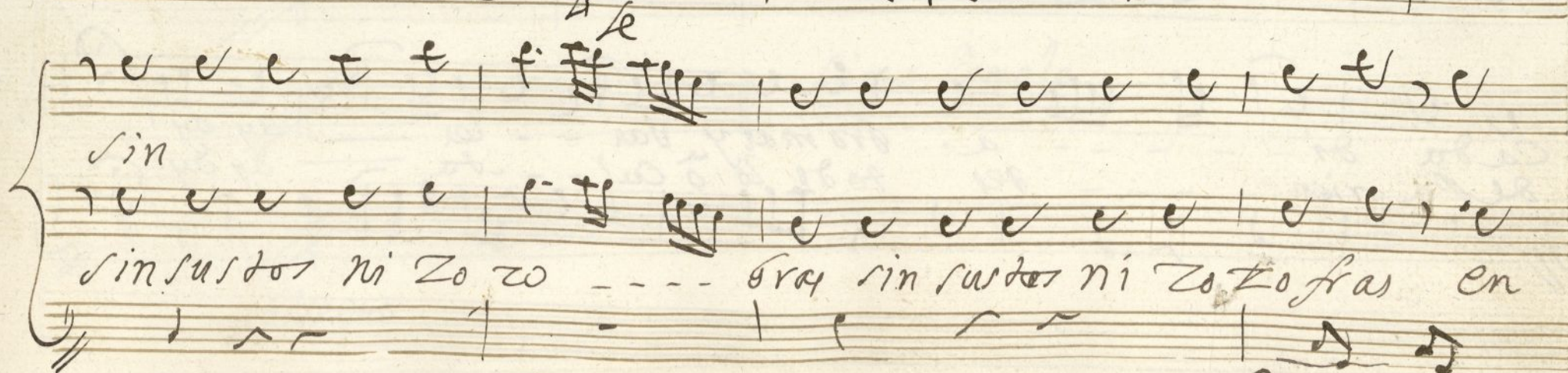
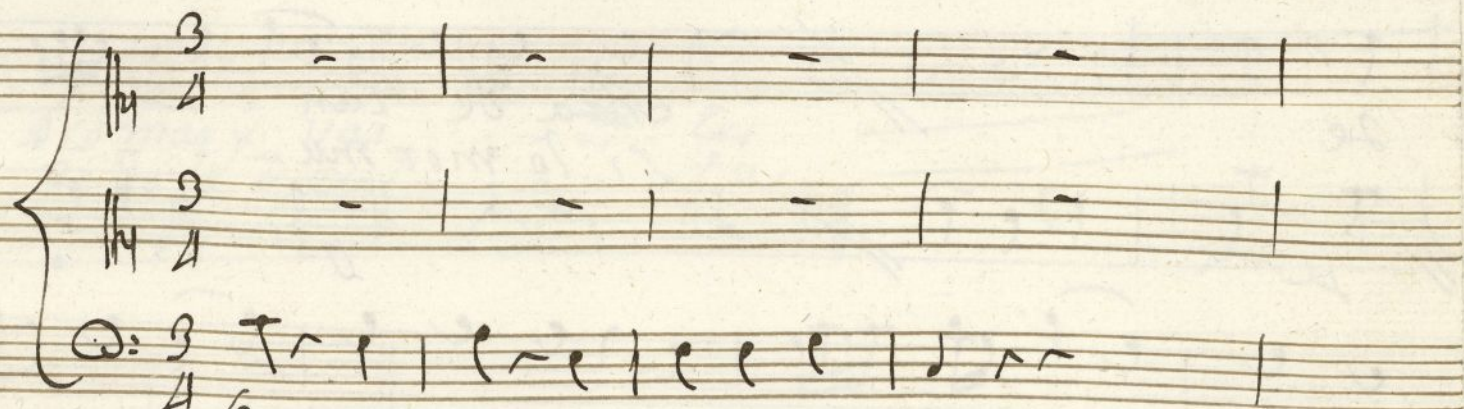
Nale



Parola, Camar, Ya voi viendo que es un Bruto.  
ella) usted no quiere creerlo  
he encontrado con la orma de mi zapato.  
Camar en efecto;

Segui<sup>s</sup>

Allegretto





Handwritten musical score on aged paper, featuring three systems of staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written in Spanish and are interspersed between the staves.

**System 1:**

Staff 1: *a de lan te en a de lan - - - - - te en a de lan*

**System 2:**

Staff 2: *ze en a de lan - - - - - ze zen dre mor*  
*si lo mor mu - - - - - ran la som bra*

**System 3:**

Staff 3: *Cada di - - - - - a bro mar y var - - - - - ay ay!*  
*del Pa - rien - - - - - ter to do lo o cul - - - - - ta ay ay!*



Handwritten musical score for the first system. The vocal line (top staff) contains the lyrics: "rendremos Cada di - - - - a rendremos Cada die bro la som bra de Pa rien - - - - zes la som bra de Pa rien tey to". The piano accompaniment (bottom staff) includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of eighth and sixteenth notes.

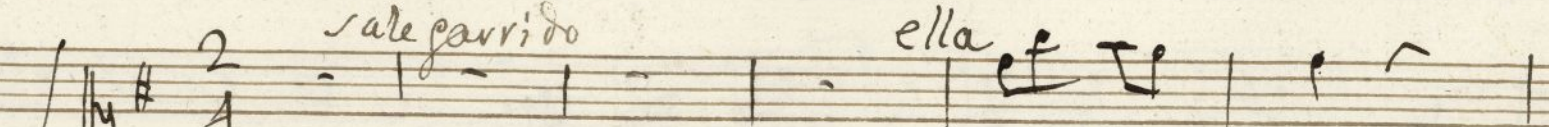
Handwritten musical score for the second system. The vocal line (top staff) continues with the lyrics: "mai y Baile bro may vai - - - - cez to to o cul ta to do lo o cul - - - - ta". The piano accompaniment (bottom staff) continues with the same key signature and time signature, featuring more complex rhythmic patterns including triplets.

Handwritten musical score for the third system. The vocal line (top staff) ends with a double bar line. The piano accompaniment (bottom staff) also ends with a double bar line. Below the piano staff, the tempo marking "Allegro" is written. To the right of the piano staff, the instruction "Segue Parola" is written.

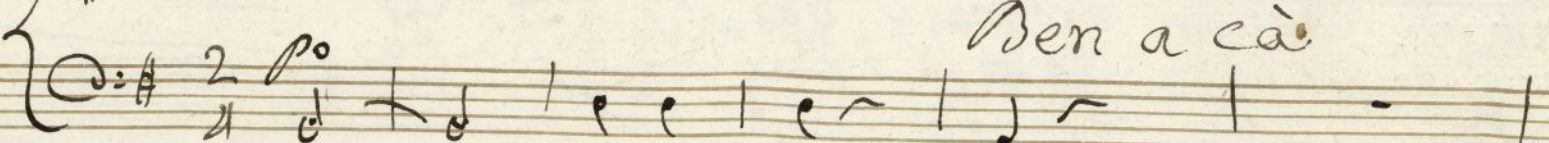


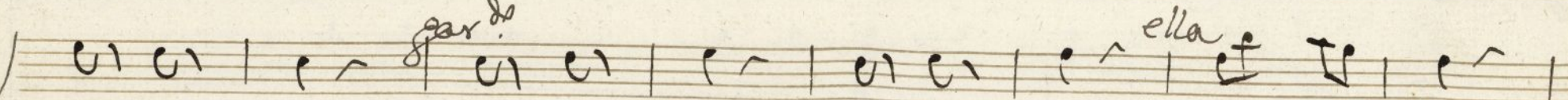
Parola / ella / hartomada chocolate? <sup>2</sup> Cama / No, y tampoco tengo gana,  
 ella / chocolate... <sup>dentro par do</sup> chocolate... ella / despacha pronto,  
<sup>par do</sup> despacha; <sup>se criada</sup> Aquí estaya, <sup>par do</sup> chocolate, (seleña a Cama)  
 ella / a quien lo lleba mañana? <sup>2</sup> Criada / Al ama, ella / Toma, que es per...  
<sup>sele par do</sup> será rimedà la gana... (se lo quita y vare)  
 Cam / Tono sufre estos de saire, ni buelbo mai a esta Casa,  
 ella / ola, ola, eia iremos? di a Dominquiillo que seiga; (ala Criada y vare)

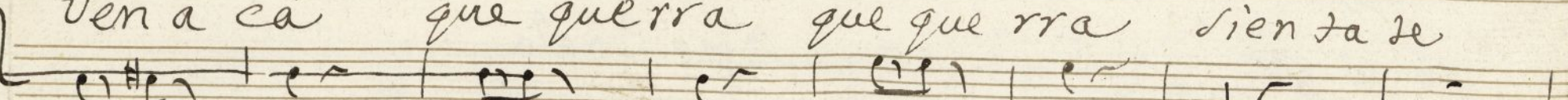
*And.<sup>te</sup>*

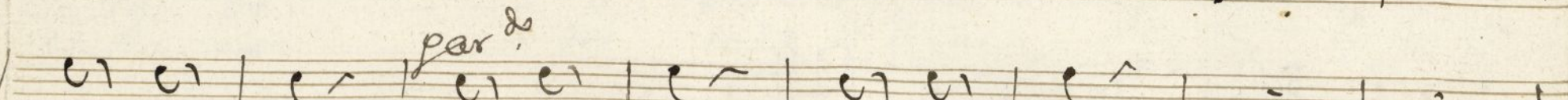
<sup>sale parrido</sup> ella 

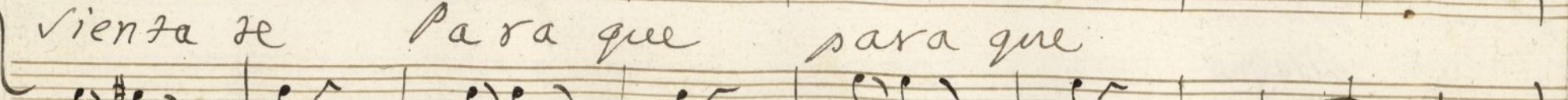
Ben a cà



<sup>par do</sup> ella 

ven a cà que guerra que guerra sienta se  


<sup>par do</sup> ella 

sienta se Para que para que  




ella

Como el vilade tra farne Como el

Vil hade tra farne aora mis mo lea re ber aora

mis mo lea re ber *gato* que ya en con tè los cal zone que ya en

*pmo* ha re vera mi muger ha re

ella  
vera mi muger *perro es rà*



Handwritten musical score for three staves. The lyrics are written below the notes.

*par.<sup>do</sup>* serio perosta grave *london* mayo su ave mayo su  
ave *le* de je re: mayo su ave *le* de ja  
re *la* de ja re *la* de ja re;

*Parola*) ella / Antes que mi mano blanca lediera Con mis Riquezas  
soe usted quien eray? Usted sea cuerda quien era?  
*par.<sup>do</sup>*) usted hera una Ama loca, y yo hera un pobre pafuelas,  
ella / ere no espero? puer como haviendo una diferencia  
tan grande, de usted ami sea debe a chistar, el bestia,  
el mono, el chiquiti quadro?  
*par.<sup>do</sup>*) Como yo soi la Caveza de la Casa,  
ella / usted? *par.<sup>do</sup>*) sino yo,



ella/ Habra mayor de ver guenza, sepa Vsted D.<sup>n</sup> Dominguiño que yo soi solo la Dueña  
 de mi Casa, Vsted no es nadie, oiga, Calle, Come y beva, advertido que  
 el marido que se casa con la prenda de Vsted, sigrita en Madrid la super  
 le acalla en Cautai; ~~pero~~ por no verme allí empleado Gierme la boca  
 es fuerza:: <sup>vale</sup> ella/ Alfin con sequi de jarle tan manso Como una oveja,  
 Mas D.<sup>n</sup> Miguel ::: sin mi vista su Corazon no lo siegas;

Coplas

Allegro

Coma

A don de esta tu es

ella -- Al punto toma a

oso -- dime sin mas tardanza -- dime sin mas tardan --  
 niente -- y deja esa lo Cura -- y deja esa lo cu --



ca porque tomar Venganza quiero de su bal  
ra (ama) tan solo haber mo su ra de sarma mi se

ella  
don quiero — de su val don, no sea tonto que ya  
son de sar — ma mi se son *partido* esse lado y esta

sealla mas blando que un Regu son q. un Regu son  
rilla me la diola Vendicion la Vendicion



ella <sup>par d.</sup>  
 puer sienta te aqui primero soy

ella <sup>par d.</sup> Camar  
 yo puer sienta te a lli a lli me voi yo ei to ya ei

ella <sup>par d.</sup> Camar  
 mu cho a pre sar me ei ta ya ei mu cha in so lencia y o me

ella  
 voi Con tu li cencia an tes me mar cha re yo an tes



me marchare yo <sup>poco a poco</sup> quen mi

Casa nadie manda si no yo <sup>Yo me voi conta li</sup>

Casa nadie manda si no yo <sup>poco a</sup>

ella <sup>antes me marchare yo</sup> <sup>antes me marchare</sup>

cencia <sup>yo me Voi conta li</sup>

poco <sup>quen mi Casa na die ~~grita~~ si no es</sup>



yo marchare yo an der me marchare yo  
 cencia yo me voi yo me voi yo me  
 yo sino es yo na die prita sino es yo

yo marchare yo  
 voi me voy me voi  
 sino es yo sino es yo



Cama  
 siendo  
 ella Ningun  
 su Pariente es tra -- no  
 Marido en el di -- a  
 La imprudencia que usted  
 el Crupuliza ya  
 fie -- ne  
 tan -- to  
 La impru  
 el cru



*parlo*

es que no quiero que tenga mi mujer mas que un Pariente

*parlo* puerco soy es crupulo por no ser uno de tantos

mi mujer mi mujer mas que un Pa ri en te:

por no ser por no ser uno de tantos; *Allegro*

*Camara*

esta vessel de tenga nada de que solo hera un tai

mado de que solo hera un taimado *ella* este charco in es pe



rado quien pudiera Imaginar quien  
 Usted la puerta a listante me harà el guiso de to mar  
 me harà que se en diende Vamos  
 ella par do ella  
 presto quien lo manda yo lo mando mar tam  
 Camar  
 bien yo lo desmando un so foco me hade dar. un sofo un sofo me hade



ella

dar, No se vaya no se vaya vaya se dea qui' volando Yo lo

perdo

ella

la mando en mi casa yo solo en mi casa mando yo soi Ama yo soi

perdo

ella

Ama yo soi Ama yo soi Ama todo es mio todo es mio todo

perdo

perdo

todo do do do do: (ya:) pero tuere mi mujer

po tenu

pero tuere mi mujer pero

po



Handwritten musical score on aged paper, featuring three systems of music. Each system consists of three staves (treble, alto, and bass clefs) with lyrics written below the staves. The lyrics are in Spanish and appear to be a song or hymn.

**System 1:**

- Staff 1 (Treble): *en a puro se me*
- Staff 2 (Alto): *en a puro se me*
- Staff 3 (Bass): *en a puro se me*

**System 2:**

- Staff 1 (Treble): *ante por mi honor he de vol ver por mi ho*
- Staff 2 (Alto): *ante por mi honor he de vol ver por mi ho*
- Staff 3 (Bass): *ante por mi honor he de vol ver por mi ho*

**System 3:**

- Staff 1 (Treble): *nor he de vol ver*
- Staff 2 (Alto): *nor he de vol ver*
- Staff 3 (Bass): *nor he de vol ver*

The score includes various musical notations such as notes, rests, and bar lines. There are also some markings like *ff* (fortissimo) and *mo* (mezzo) indicating dynamics.



*Peri<sup>do</sup>*

*Camay*

*per<sup>do</sup>*

Be vired estados Pistola Ya la

*Peri<sup>do</sup>*

*Camay*

*per<sup>do</sup>*

*All<sup>o</sup>*

bes puer e lipa a litame la que quiera para que

*Camay*

*per<sup>do</sup>*

Cobar de para ma far nos venga puer a lis

tanse quales quiera que mi super me sirbe

*2<sup>o</sup> All<sup>o</sup>*

*gar<sup>do</sup>*

de rinchera:

Dis pa re dis



*Camay*

Co barde Co barde villa no vi  
 sare dii pare dii pare

llano Co barde villa no Co  
 dii pare dii pare dii

barde villa no Co barde villa no  
 sare dii pare dii pare dii pare



ella

de sar ma tu ma no si quie ra por mi si quie ra por

mi

pa ra no per der me yo me voi de a

qui yo me voi de a qui gar do

ma cuen ta le tie ne el

*pp* *sfz* *pp* *sfz* *pp*



ella  
 en tal caso de bo ya  
 hacerlo a si el hacerlo a si  
 volver por mi ya volver por mi ya volver por mi de  
 la infundador de los errores de mi vida — pue  
 no que yo a la seño — ra a ver si vi ti ta ba — so



o prezco ren di- da de Con ducta mudar puer o bez  
 la mente tra ta- ba de po der la obsequiar Yo la men

co ren di da de Conduc ta mudar de Con ducta mu  
 te tra ta ba de po der la obsequiar de po der la obse

dar - - - - - de Conduc  
 quiar - - - - - de po der

risc



ta mu dar de Con duc ta mu dar  
 la ob re quiar de po der la ob se quiar

Camoy  
 Aun que de mi con sor - te es ta va Re ce

pardo. Allegro  
 Aun -

lo - so es ta va Re ce lo so yo



quiere can de lo ro sus lo curai cor tar sus lo curai cor

Gen vista del ca pri-cho to da su per ho

Gen vista del ca pri-cho to da su per ho

Gen vista del ca pri-cho to da su per ho



nesta — de la y dea propues — ta se de be a pro bechar de  
 nes ta de la y dea pro puesta se de be a provechar de

la y dea pro puesta se de be a pro vechar se  
 la y dea pro puesta se de be a provechar se



se dea pro ve char

se de dea pro ve char se

se dea pro ve char a pro ve char

se de dea pro ve char se de dea

se de dea pro ve char se de dea

se de dea pro ve char se de dea

se de dea pro ve char se de dea

se de dea pro ve char se de dea



~~f' e e t t | f' f' e e t t | f' f'  
 pro ve char se de be a pro ve char se de ve a pro ve  
 e e e e e e | e e e e e e | e e e e e e | e e e e e e  
 pro ve char se de ve a pro ve char se de ve a pro ve  
 e e e e e e | e e e e e e | e e e e e e | e e e e e e~~

e e e e | e e e e | e e e e | e e e e |  
 char a pro ve char a pro ve char;  
 e e e e | e e e e | e e e e | e e e e |  
 e e e e | e e e e | e e e e | e e e e |  
 char a pro ve char a pro ve char;  
 e e e e | e e e e | e e e e | e e e e |





Man.

Mus 136 - 8

z

Violin 1.º

Con.ª a tres

||

El Marido Imprudente

Impertinente

||



*Alleg.<sup>ro</sup>* 2/4

*f.*

*vor*

*p.*

*f.*

*fmo.*

*Alleg.<sup>ro</sup>*

*Parola*



No

And.<sup>te</sup> 3/4

von

f.

For:

Parola



*Mod.<sup>o</sup>* *2* *Prmo.*

*Alceonoy*  
*Parola*

*Parola*



*Sep. Allegro* 3/4

*von*

*p.*

*f.*

*p.*

*f.*

*p.*

*f.*

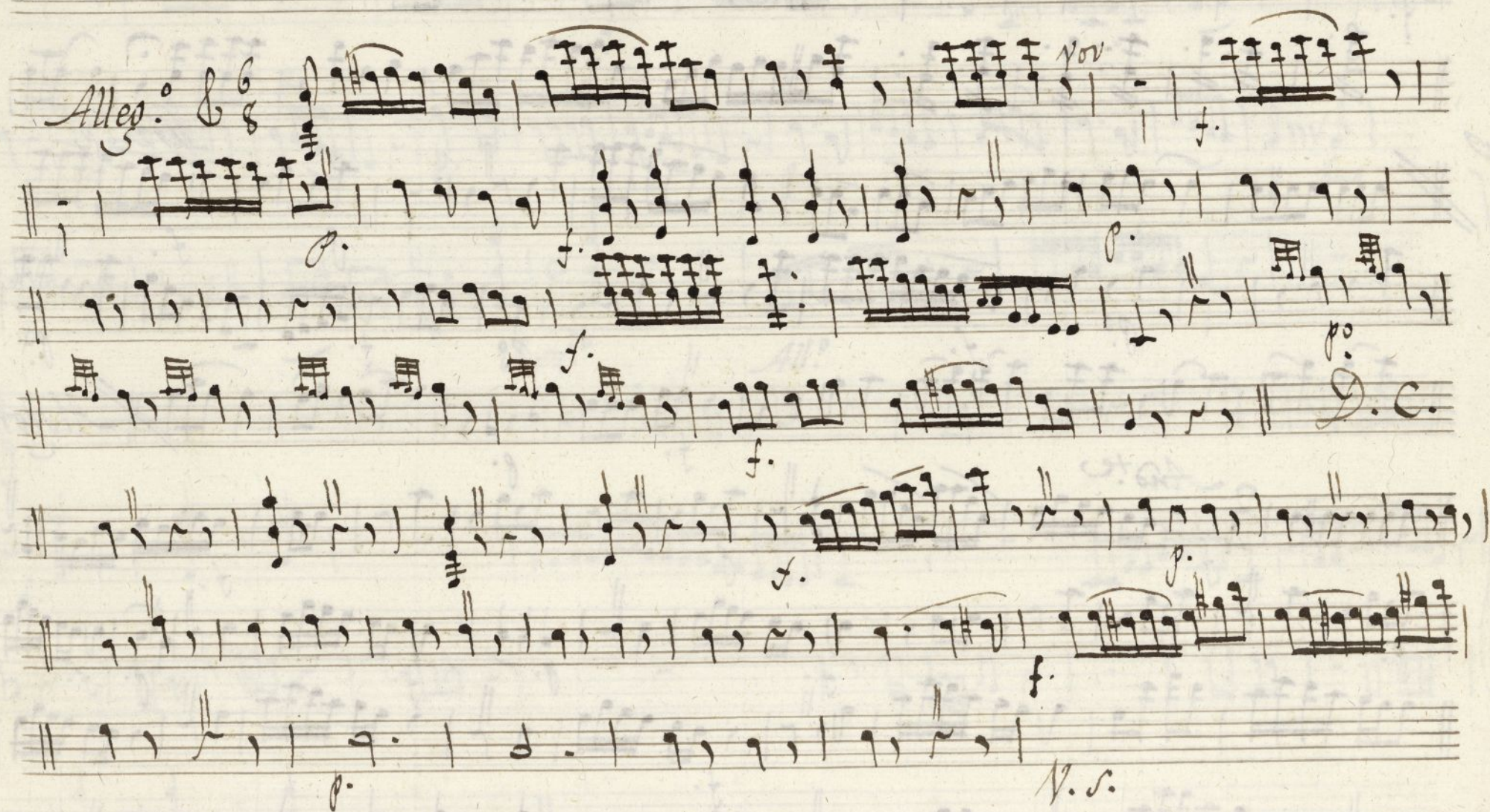
*Parola*

*Allegro*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking *And. no* and the key signature of two sharps (F# and C#). The score concludes with the word *Parola* written on the eighth staff, followed by a double bar line and the word *fin* written vertically on the ninth staff.





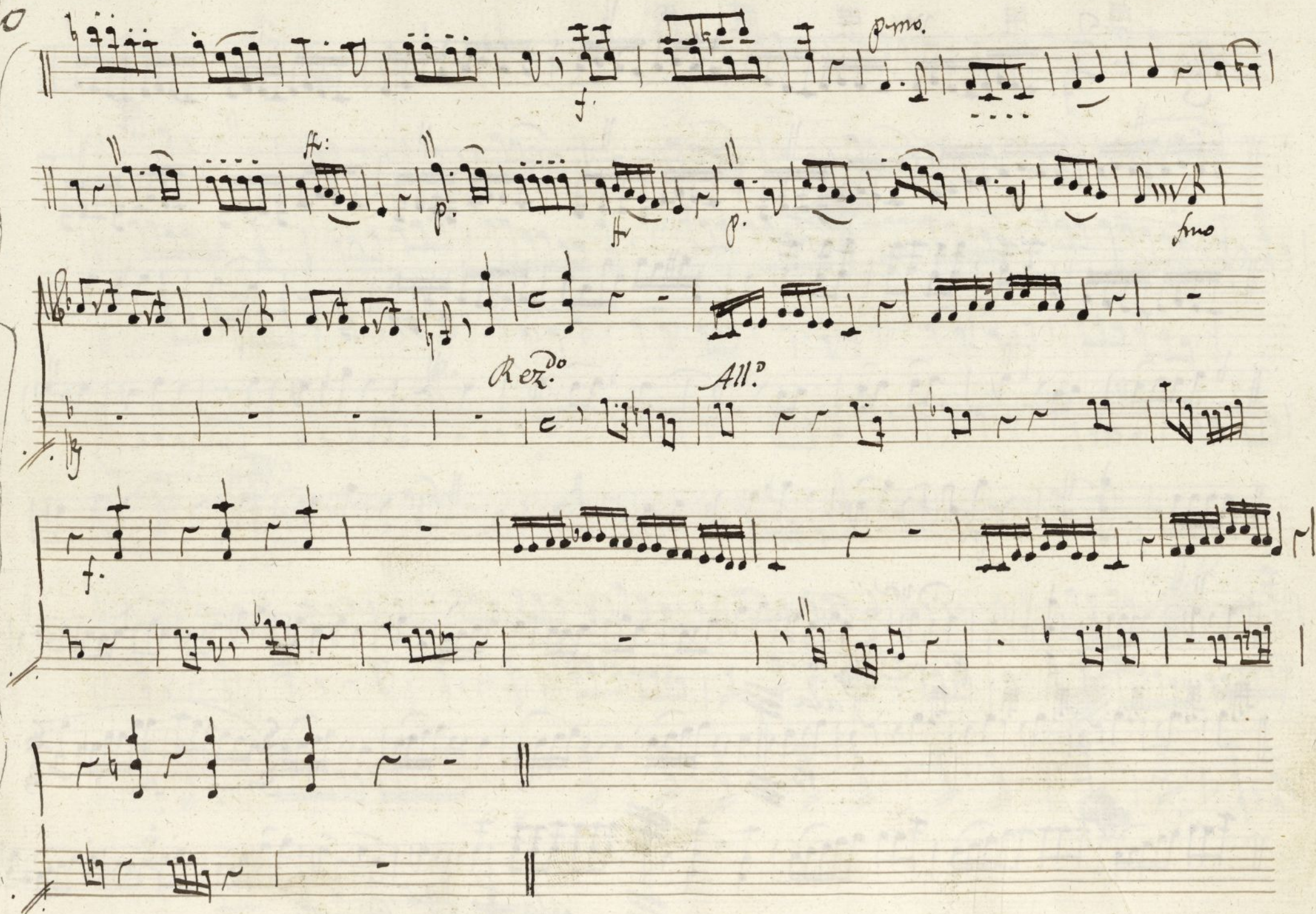


no

A handwritten musical score on aged, slightly stained paper. The score consists of approximately 12 staves of music, written in a historical style with various note values, rests, and bar lines. The notation includes many beamed notes, suggesting a fast or rhythmic section. Dynamic markings such as *f.* (forte), *p.* (piano), and *fz.* (forzando) are scattered throughout. A section of the score is bracketed on the left with a large bracket and the word "no" written above it. Another section is marked with a double bar line and the word "Allegro" written to the right. The paper shows signs of age, including foxing and some staining.



No





*Alleg.<sup>o</sup>* 2/4 *va*

*p.*

*Alleg.<sup>to</sup>*

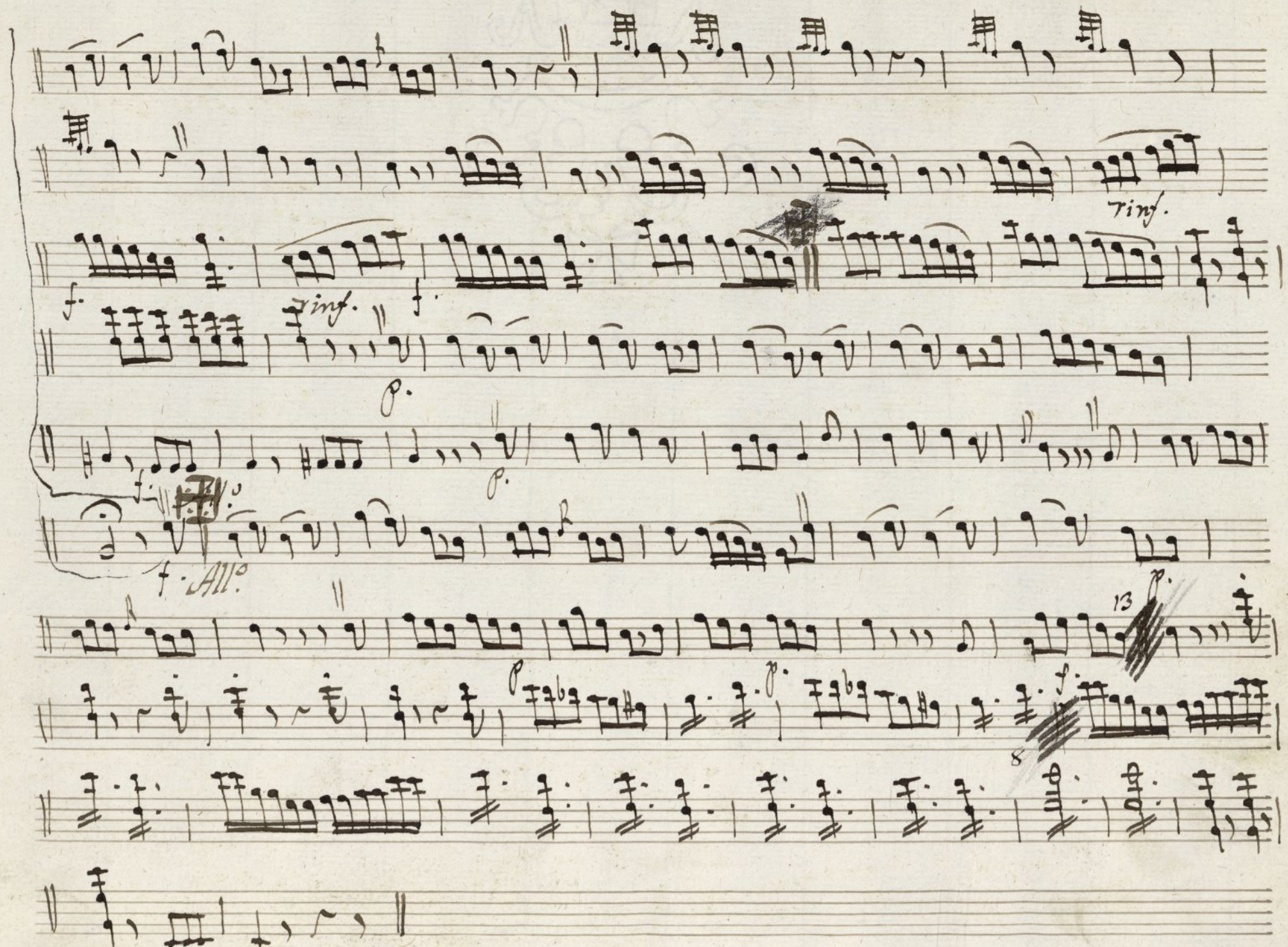
*ala*

*13*

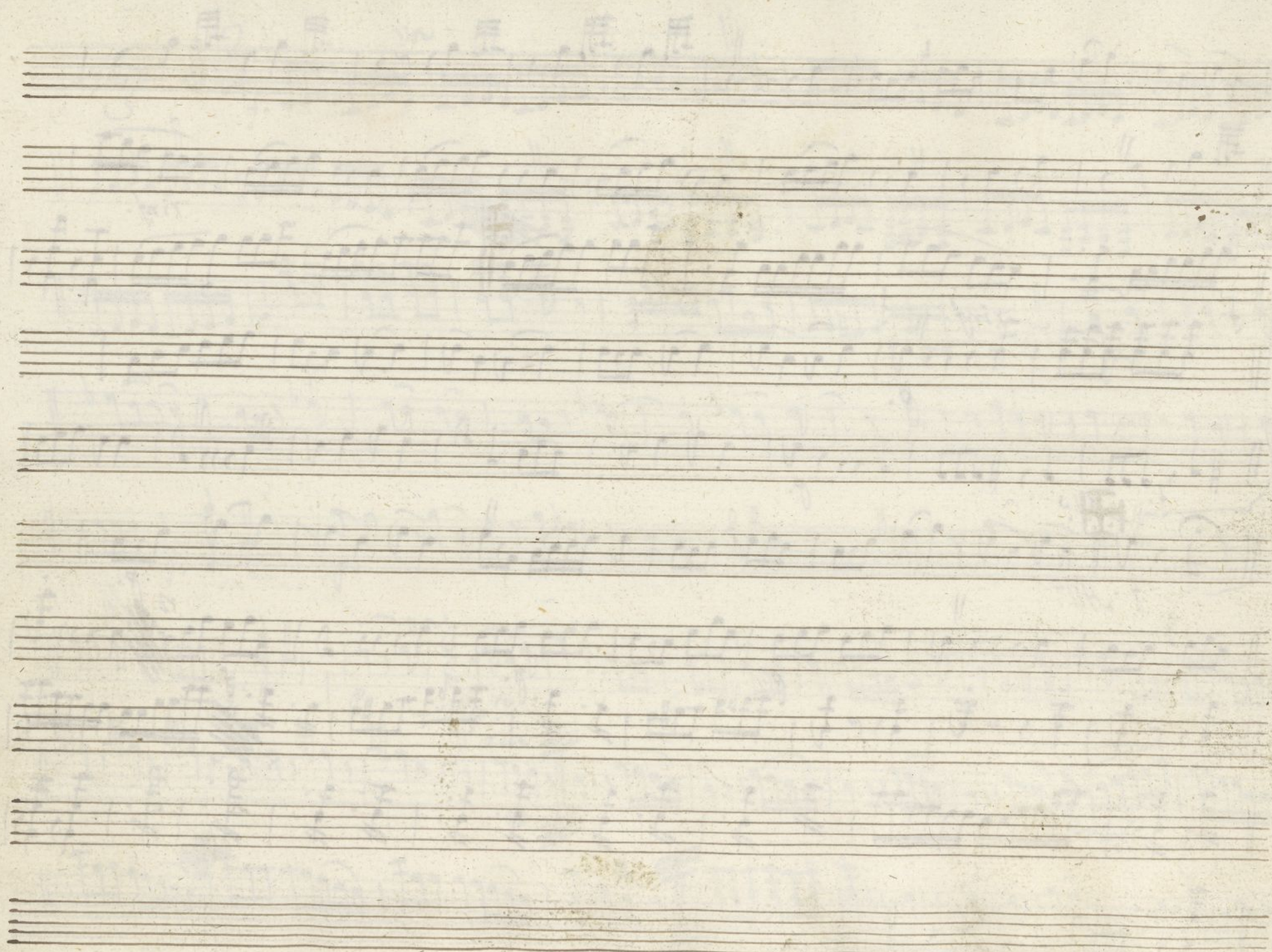
*Grinf. f.*

*ala al final*











Mus 136 - 8

Violin Primero

Conadilla à tres;

el Marido Impertinente;







Handwritten musical score on six staves. The notation is in G major (one sharp) and 3/4 time. The first staff begins with the tempo marking "And.te" and the dynamic "p". The word "NO" is written above the first staff. The score includes various musical notations such as notes, rests, and dynamic markings like "p", "f", "sfz", and "p". The word "Parola" is written at the end of the sixth staff.





*Moderato*  $\frac{2}{4}$  *Primo*

*vor*

*Allegro*  
*Parola*

*Parola*



*Segui!* *Allegretto*  $\frac{3}{4}$

*p* *f* *p* *f* *p* *f*

*Allegro* *Parola*







*Allegro* & 8

*fin*



*Allegro* &  $\frac{2}{4}$  *vor* *Le* *Allegretto* *ala* *Vistoso* *Le* *ala* *final*

The musical score is written on ten staves. The first staff begins with the tempo marking 'Allegro' and the time signature '2/4'. Above the first staff is the word 'vor'. The second staff has 'Le' above it. The third staff has 'Allegretto' above it. The fourth staff has 'ala' above it. The fifth staff has 'Vistoso' above it. The sixth staff has 'Le' above it. The seventh staff has 'ala' above it. The eighth staff has 'final' above it. The score concludes with a double bar line.



20

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. There are several corrections and deletions, including a large blacked-out section on the third staff. The manuscript is written in brown ink on aged paper.

Dynamic markings and annotations visible in the score include:

- rit* (ritardando) on the second staff.
- rit* (ritardando) on the third staff.
- p* (piano) on the fourth staff.
- alleg* (allegretto) on the seventh staff.
- rit* (ritardando) on the eighth staff.
- rit* (ritardando) on the ninth staff.







Mus. 136-8

7

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

*Zon.<sup>a</sup> a 3*

*El Marido Impet'nente*



*Alto*  *Alto*

*p*

*f*

*fmo*

*Al Segno*

*Pavola*







*Molto*   
*pmo*  
*vor*  
*Alsegno y Parola*  
*Parola*



*Seguid.*

*All<sup>to</sup>* 3/4

*v*

*p*

*p*

*p*

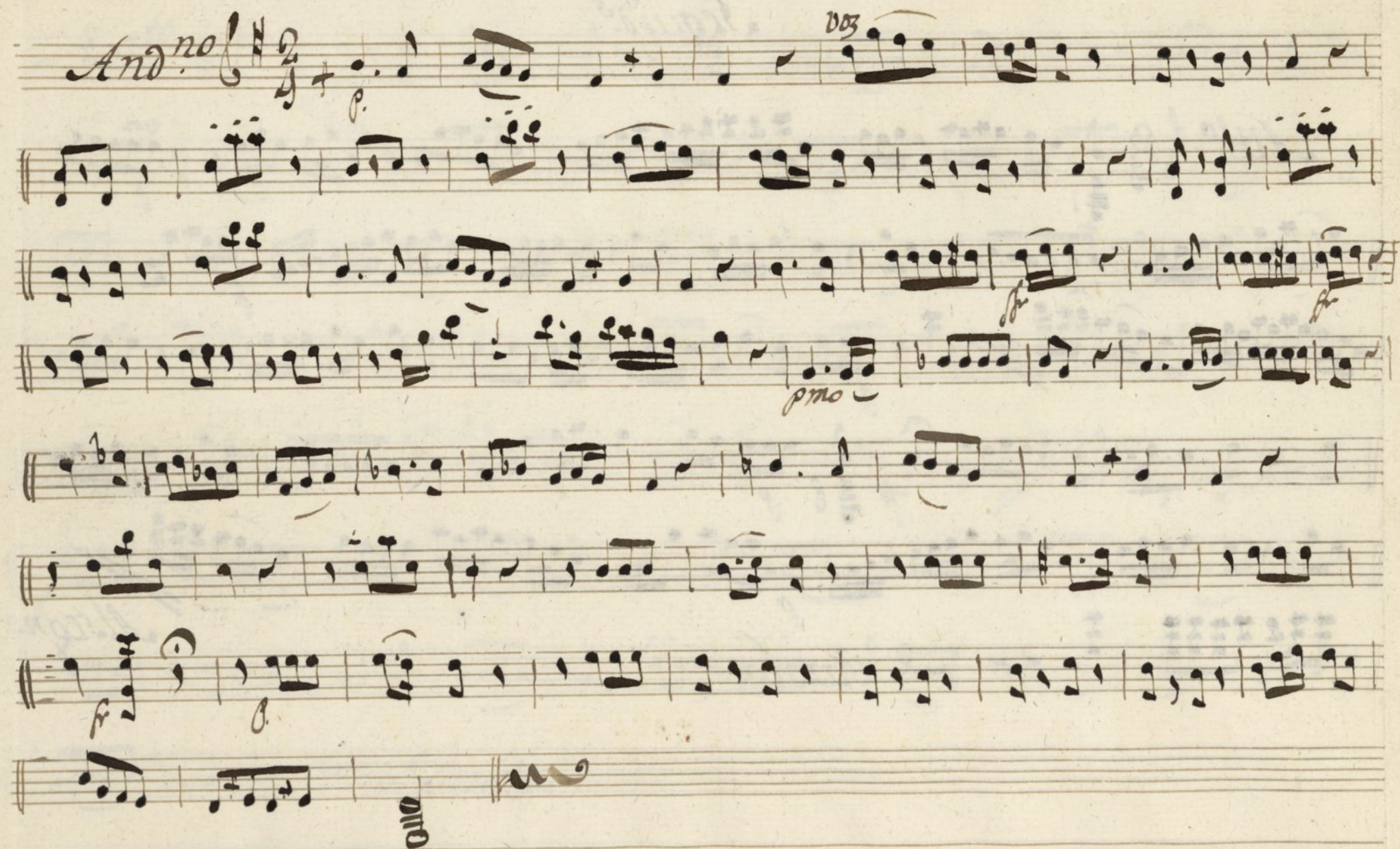
*p*

*p*

*Allegro*

*Caxola*







*All.<sup>o</sup>* 6/8

*vor*

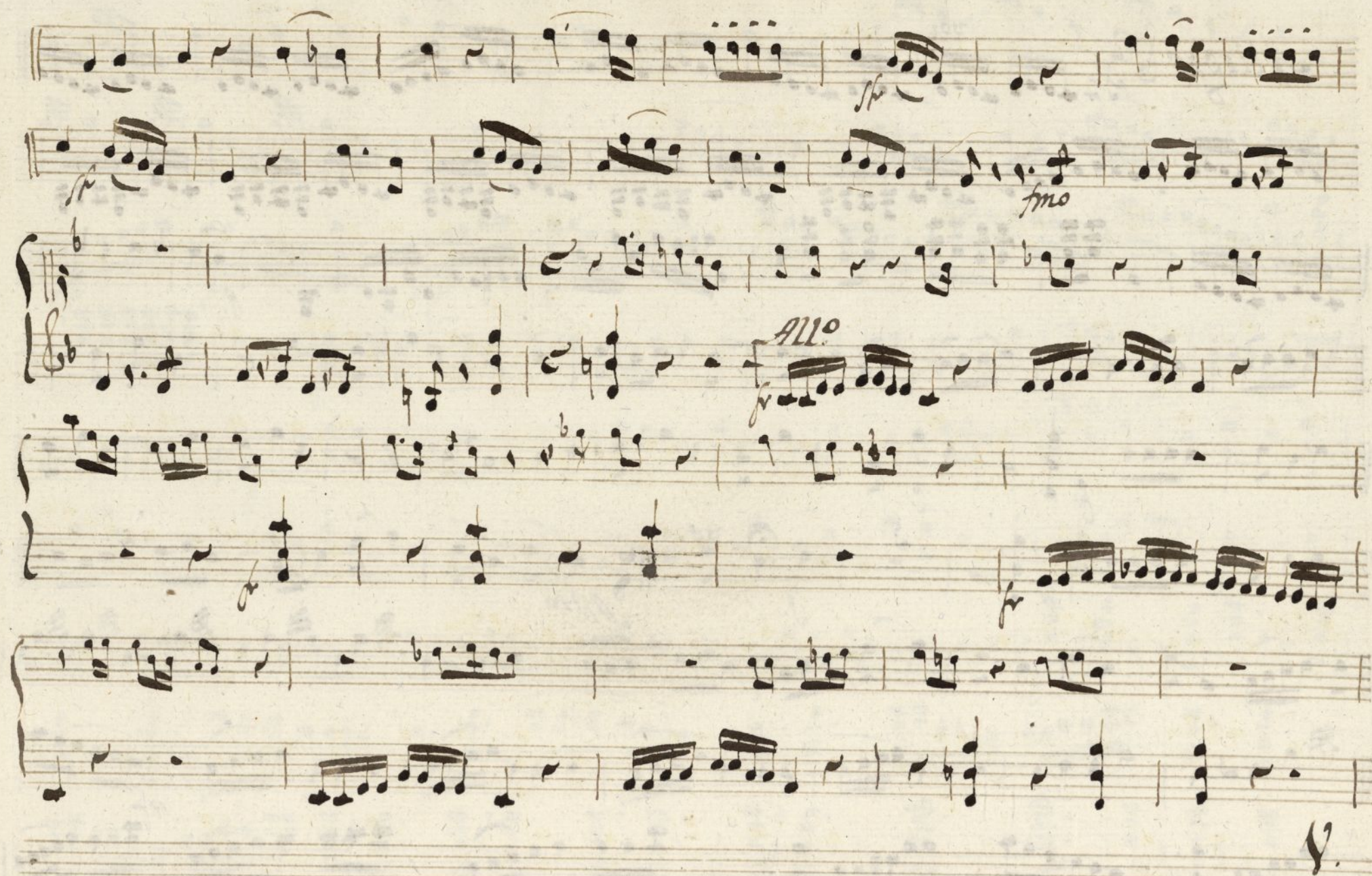
*D.C.*

*V.S.P.*









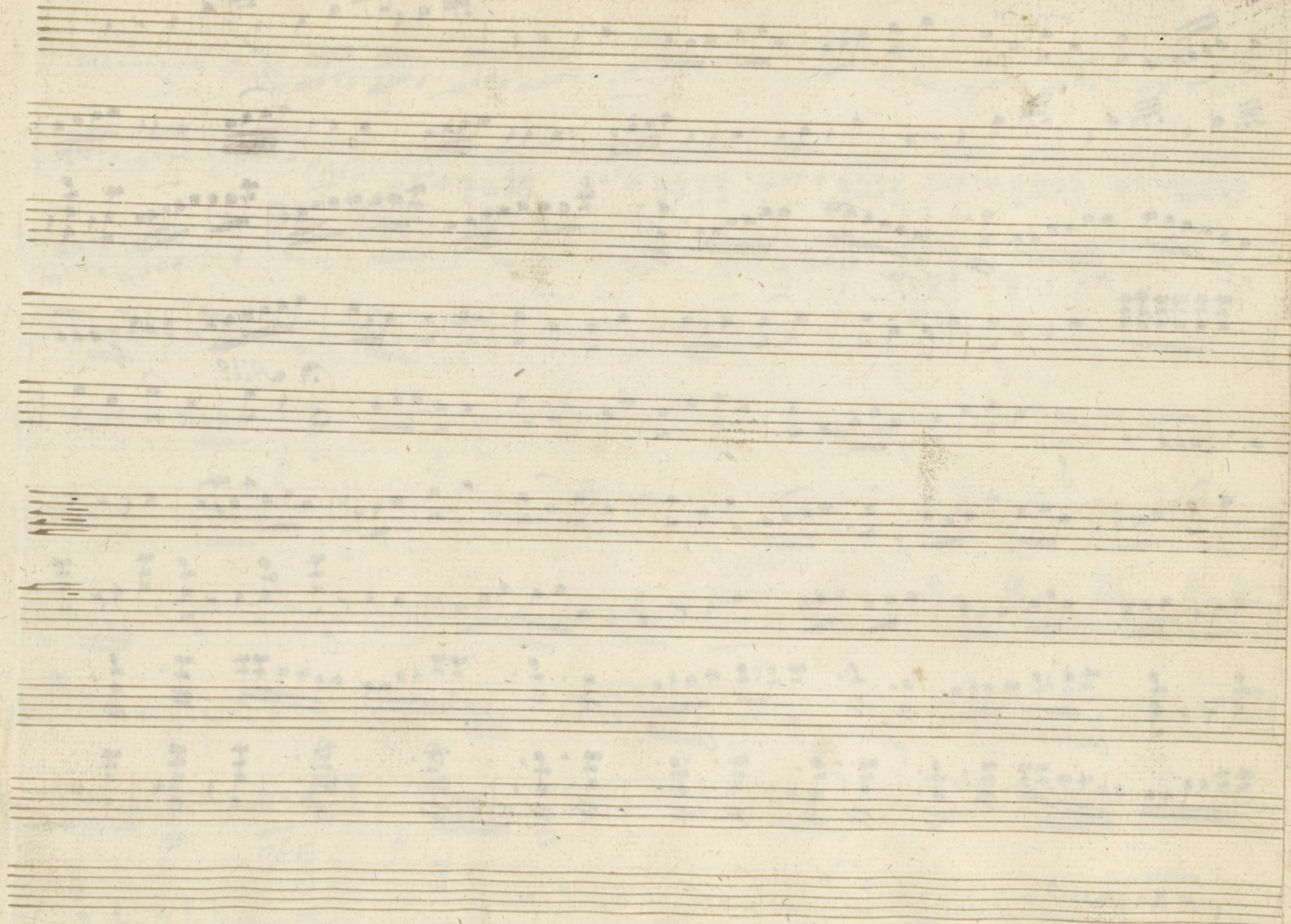














*Violin 2.<sup>do</sup> Fon.<sup>a</sup> 3 el Marido Impertinente*

Mus 136 - 8

*Allegro*

*Allegro*

*Parola*



*And.<sup>te</sup>*

*Parola*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The first staff begins with the tempo marking *Mozzo* and the time signature  $2/4$ . The score concludes with the tempo marking *Allegro y Carola* and the word *Carola* written in large, stylized script.



*Segui. And.<sup>te</sup>*

*voz*

*Allegro.*

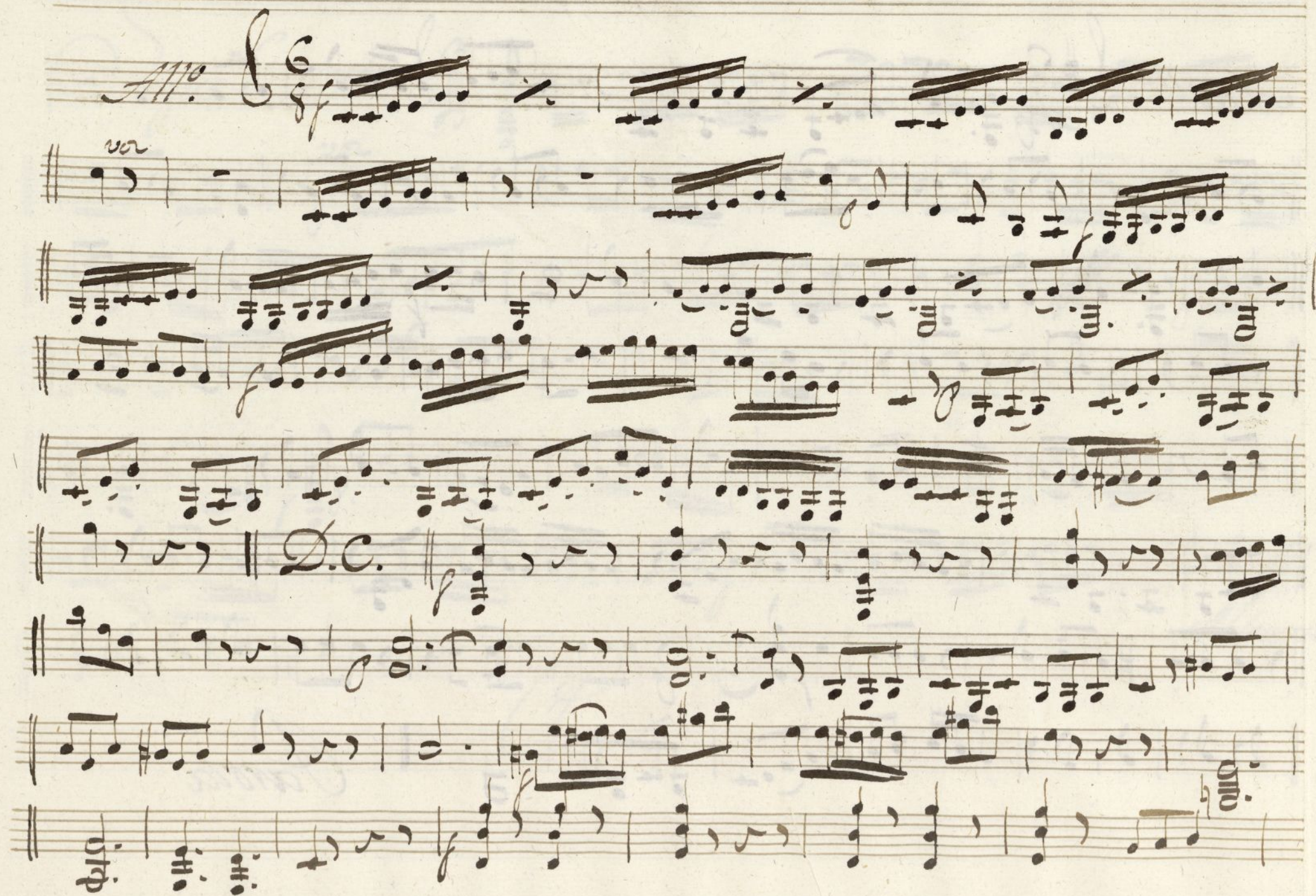
*Carola*







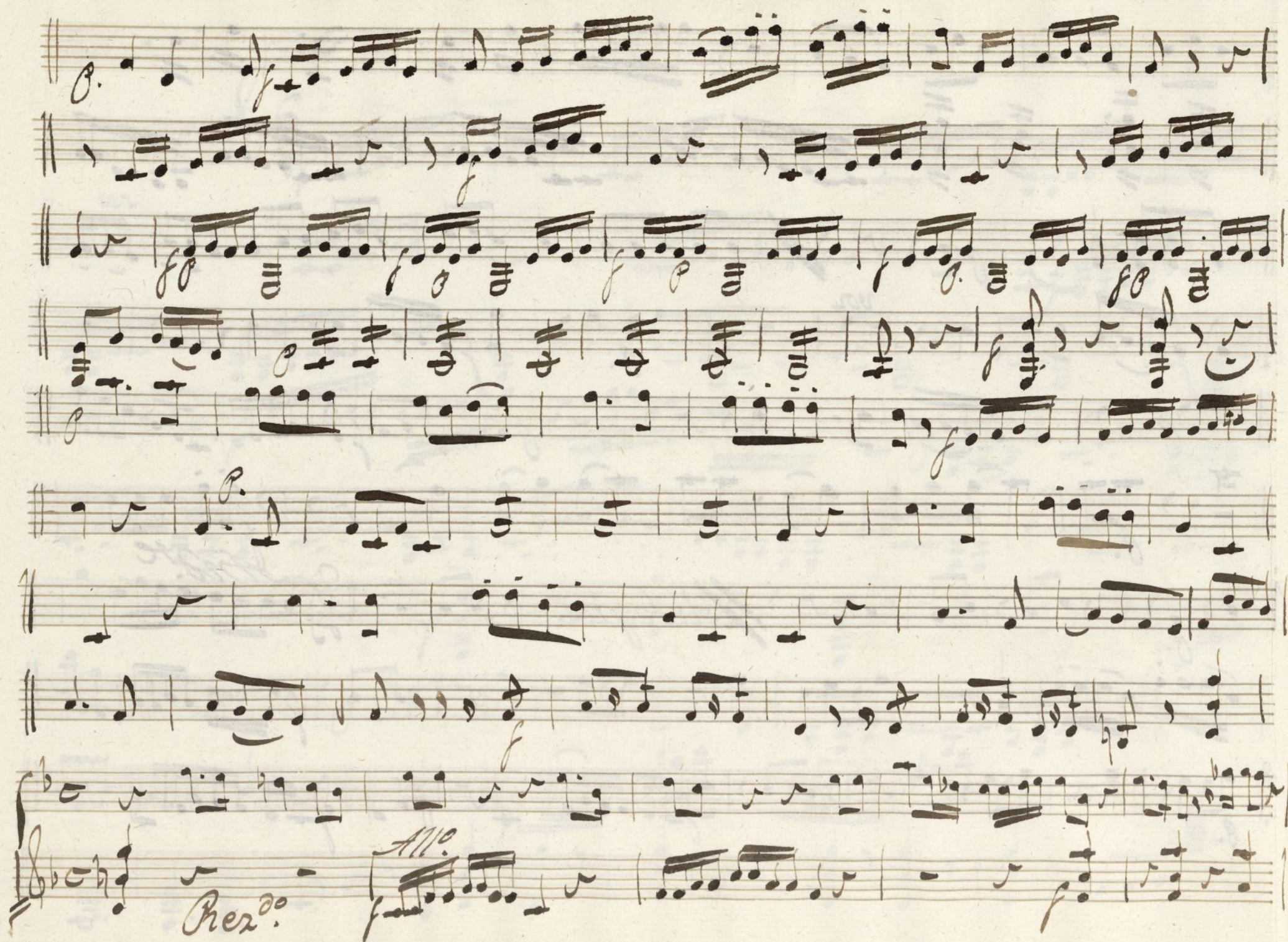
Handwritten musical score on ten staves. The notation includes treble and bass clefs, a 6/8 time signature, and various musical symbols such as notes, rests, and dynamic markings. The word "Allegro" is written at the top left. The word "D.C." (Da Capo) appears on the sixth staff. The word "fin" is written at the end of the tenth staff. The manuscript is written in brown ink on aged paper.







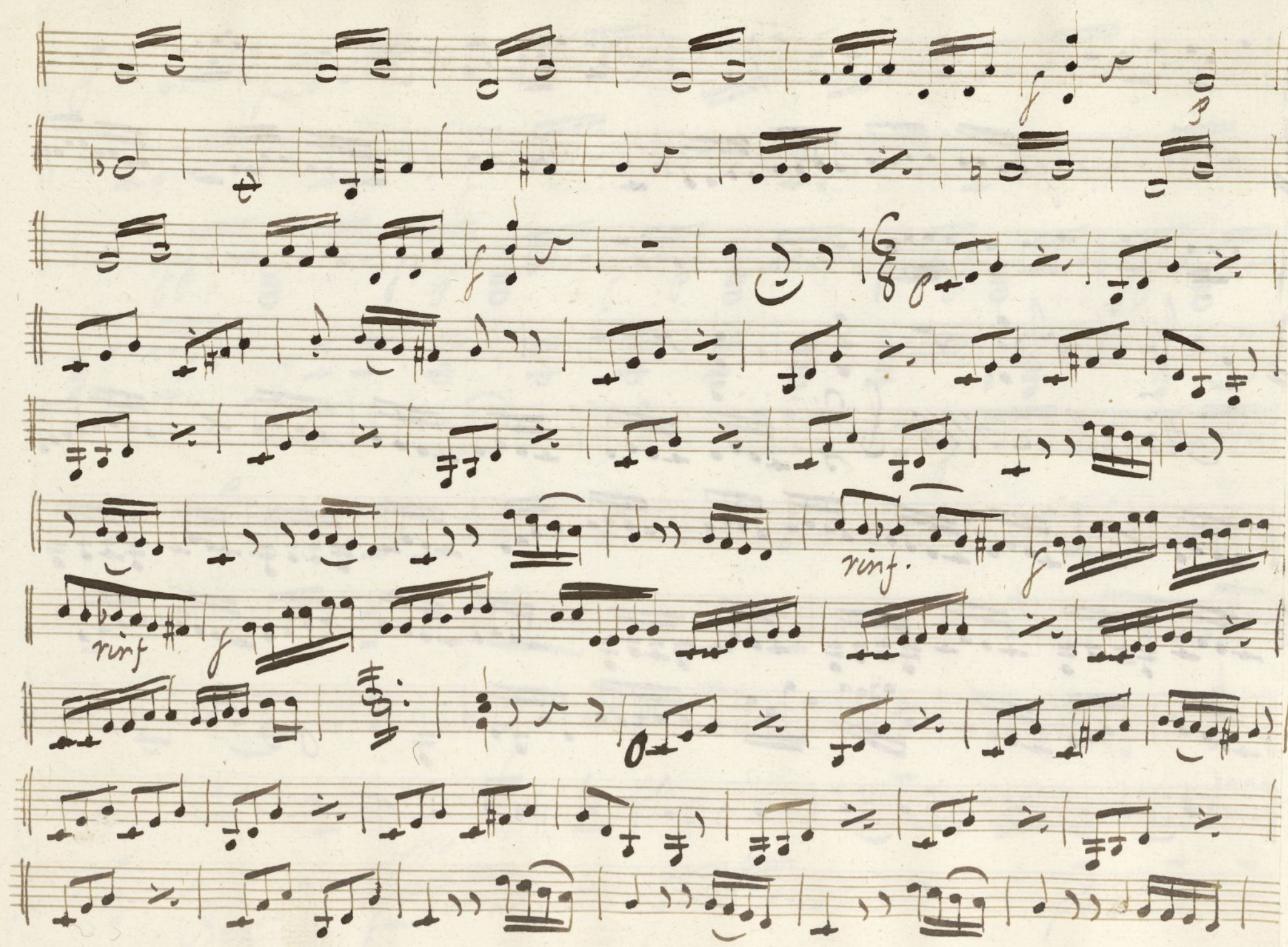








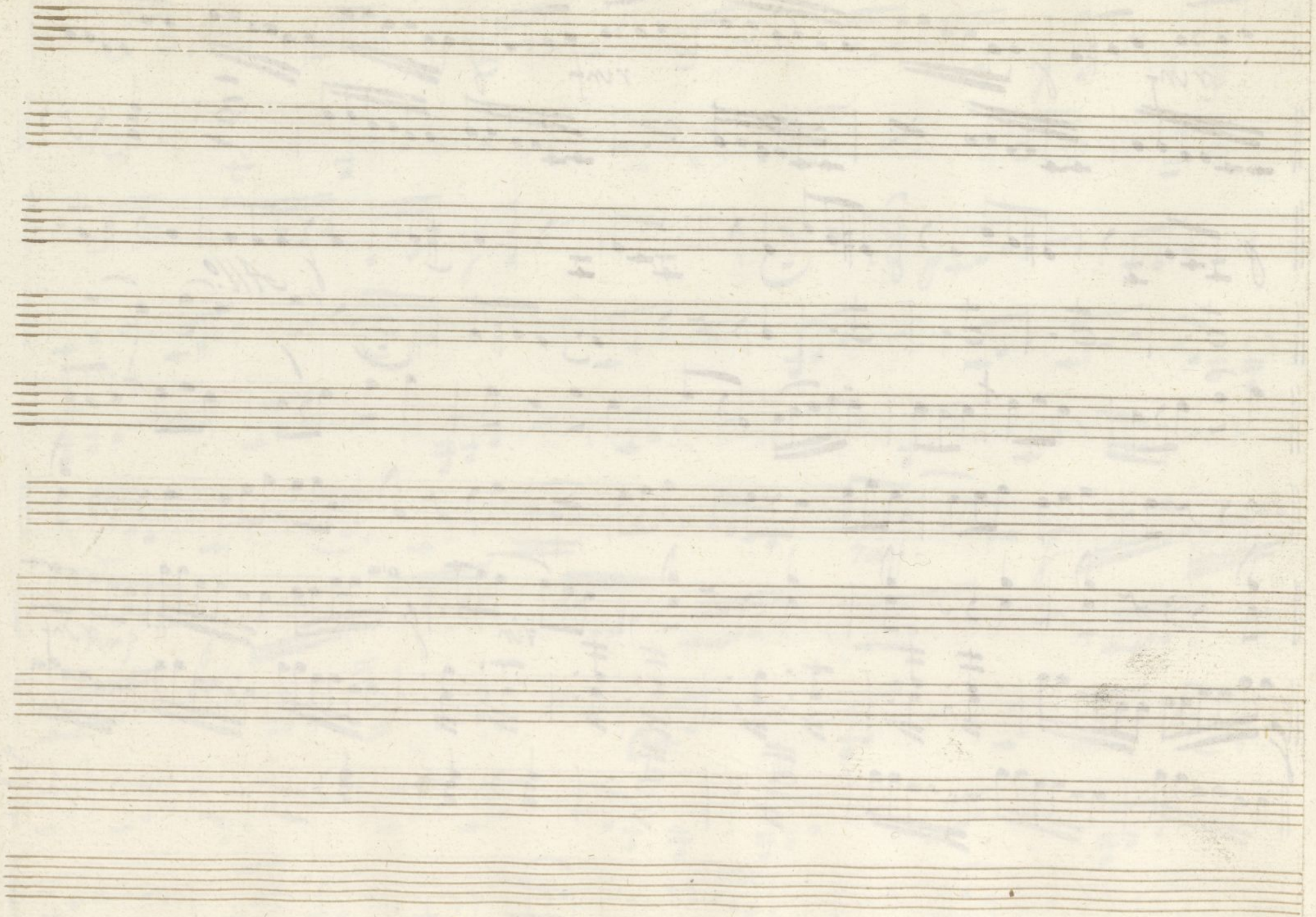














2

Vientin Segundo.

Fon.<sup>a</sup> 3.

El Marido Impertinente;



*Allegretto*  $\text{G major}$   $\frac{2}{4}$

*Allegretto*

*Parola.*







*Moderado.*  $\text{G major}$   $\frac{2}{4}$  *prmo*

*voz*

*Allegro, y Parota*

*Parota.*



*Sequi. Allegretto*

*vz*

*k*

*p*

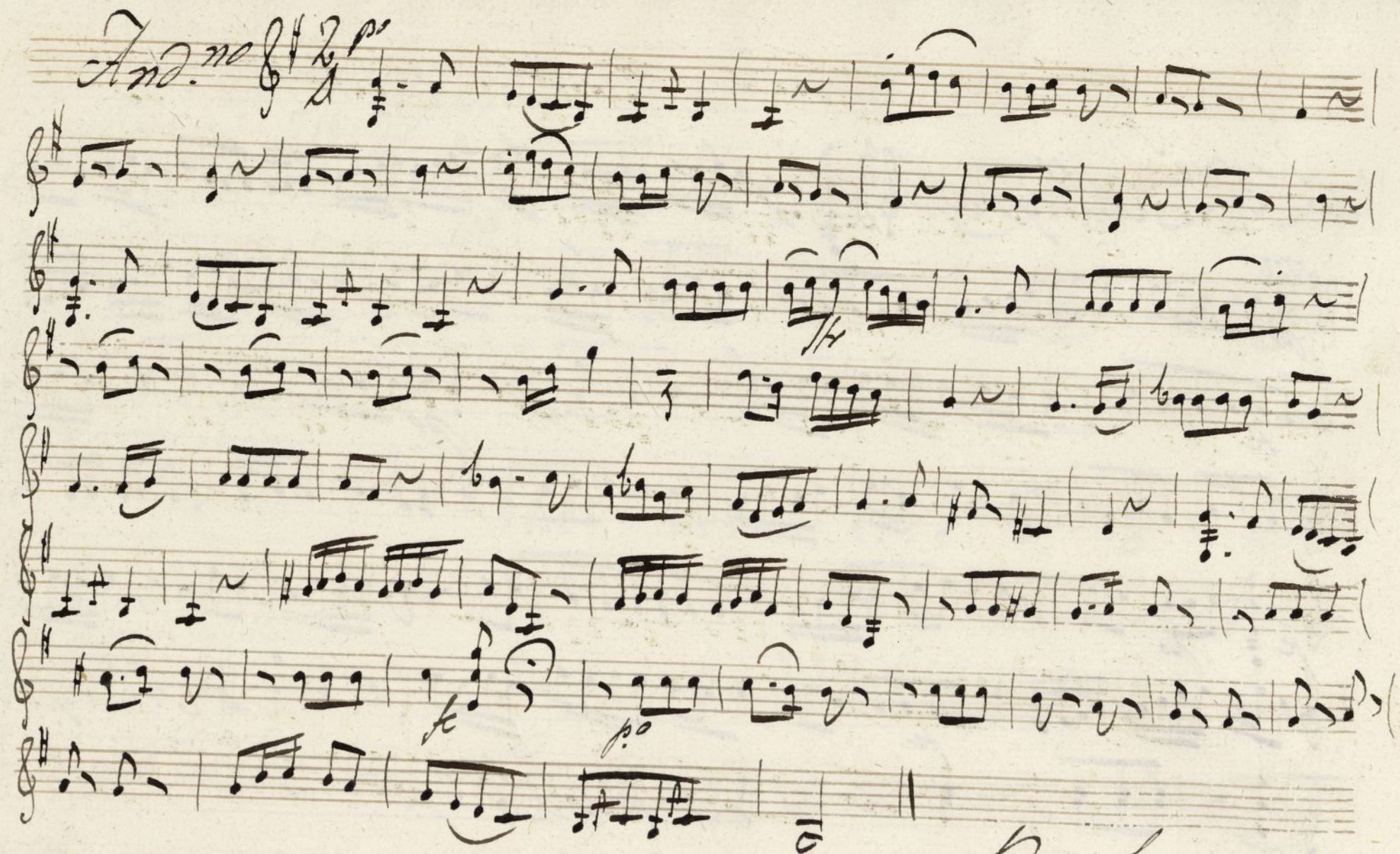
*p*

*k*

*Allegro*

*Parola*





Parola



*Allegro*  $\text{6/8}$  *te*

*Vox*

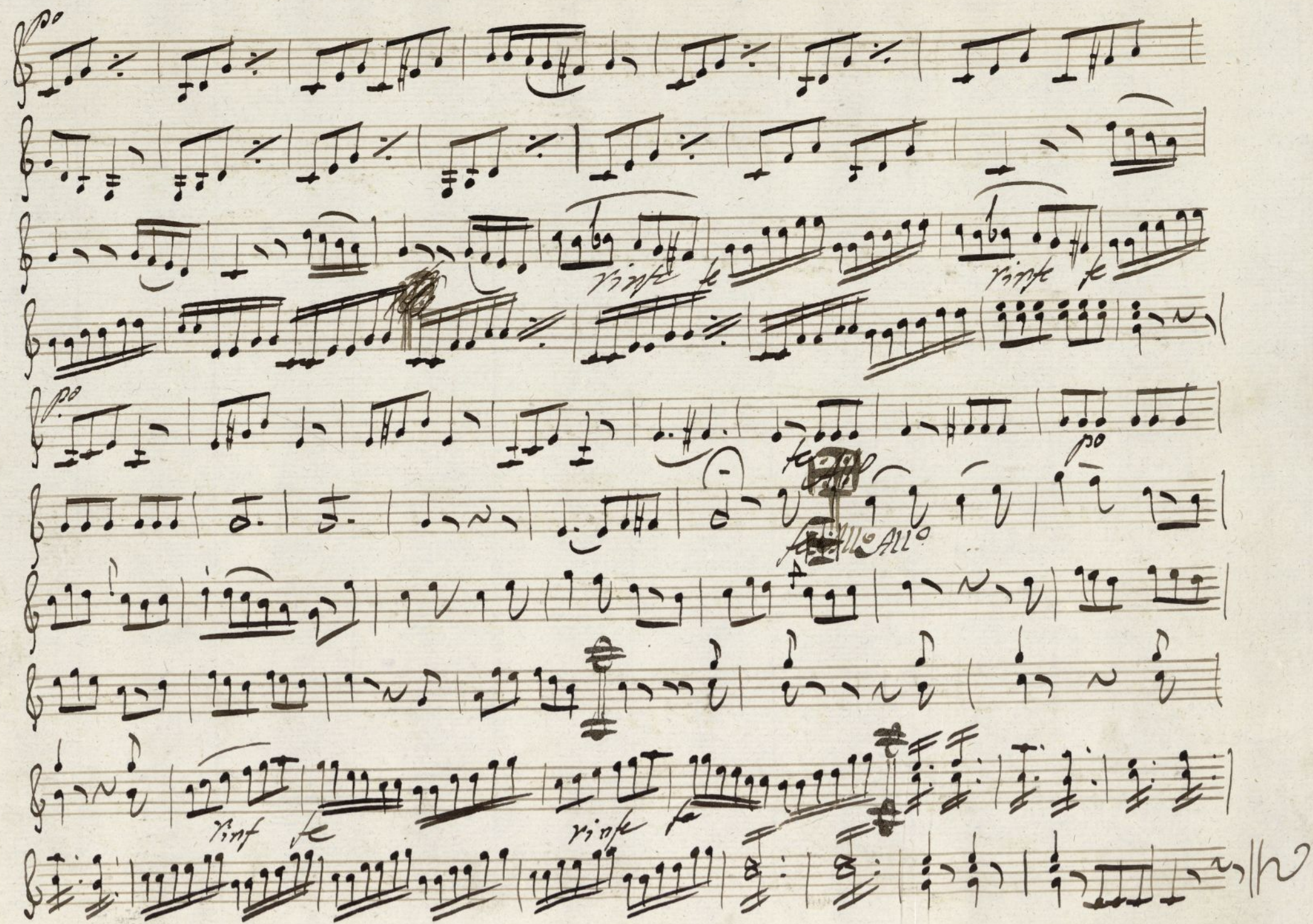
*fin*



*final. Allegro*

The musical score is written on 12 staves. The first staff begins with a treble clef and a 2/4 time signature. The music is written in a single system. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'pp' (pianissimo). There are also some handwritten annotations like 'voce' and 'ala' near the end of the piece. The paper is aged and shows some staining.







Ayuntamiento de Madrid



Violin Segundo

Conadilla a 3.

el Marido Impertinente;

Mus 136-8

*Allegretto* &  $\frac{2}{4}$

*Allegro*

*Paro 2a*



~~Allegro~~

no

Andte

8663

Ado

Andte



*Moderato*  $\text{C} \quad \frac{2}{4}$  <sup>*Primo*</sup>

*Allegro, y Parola*

*Parola*



*Segue!* Allegretto & 3/4

Vox

Le

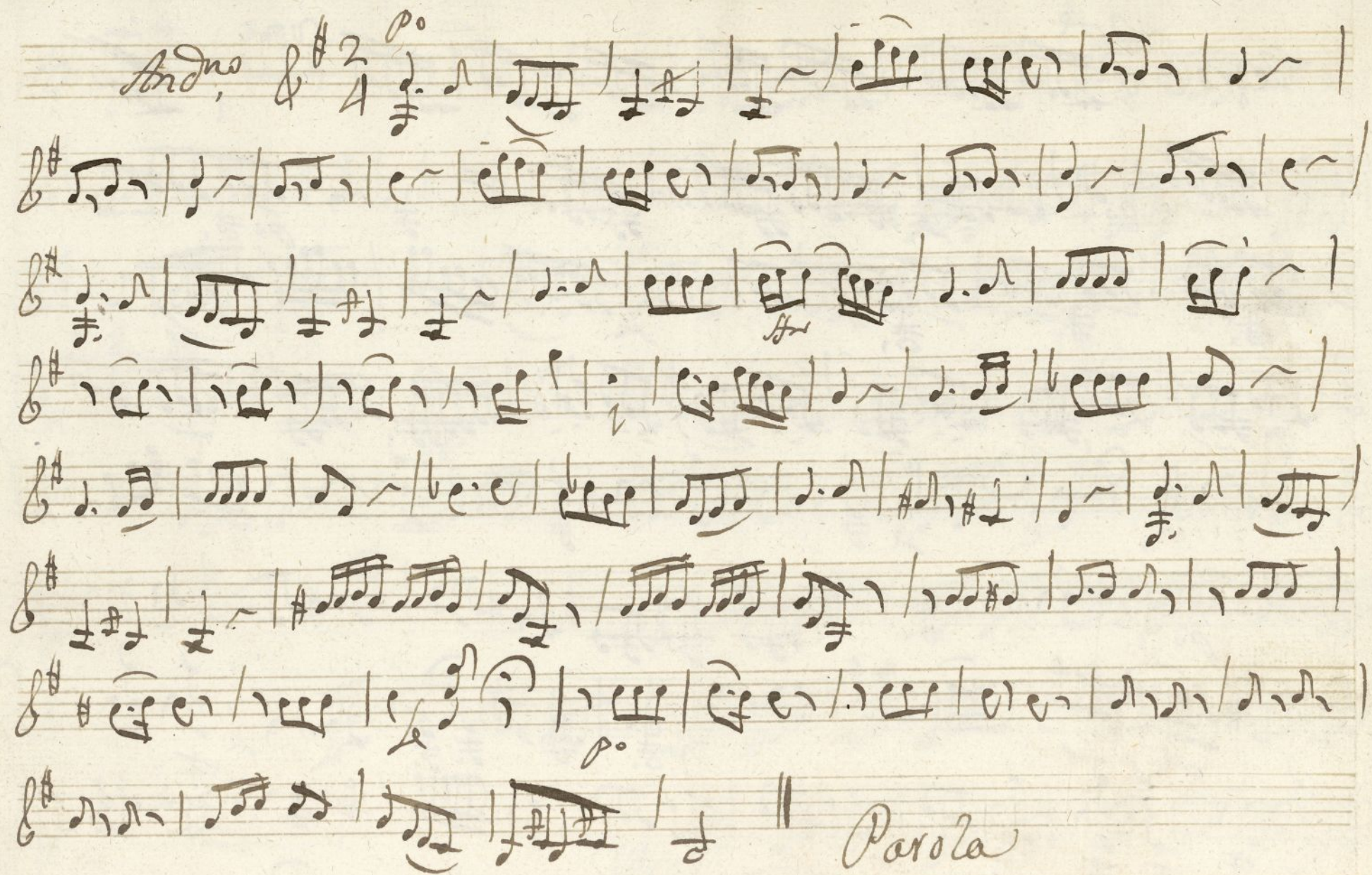
Le

Le

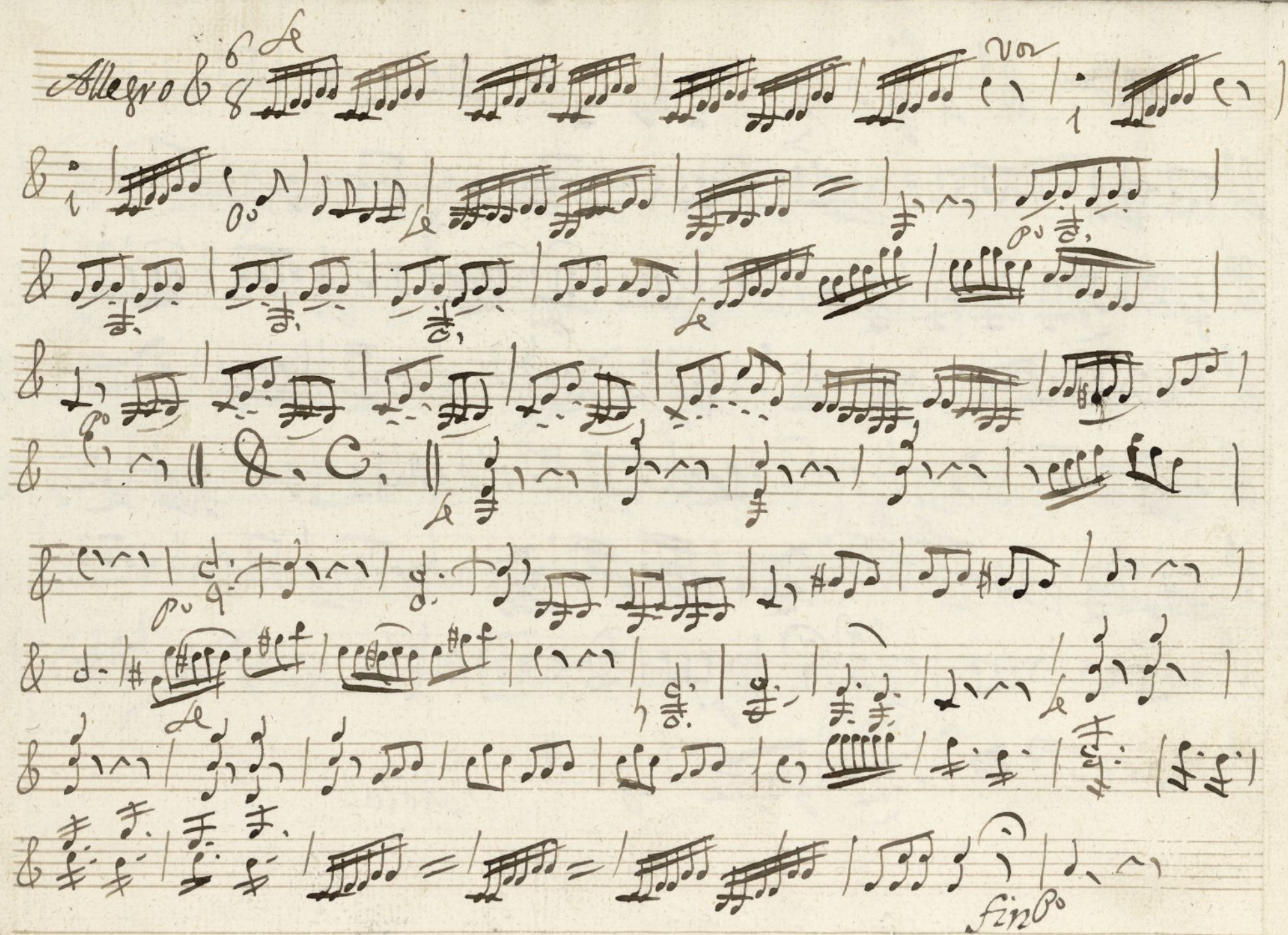
Adagio

Parola

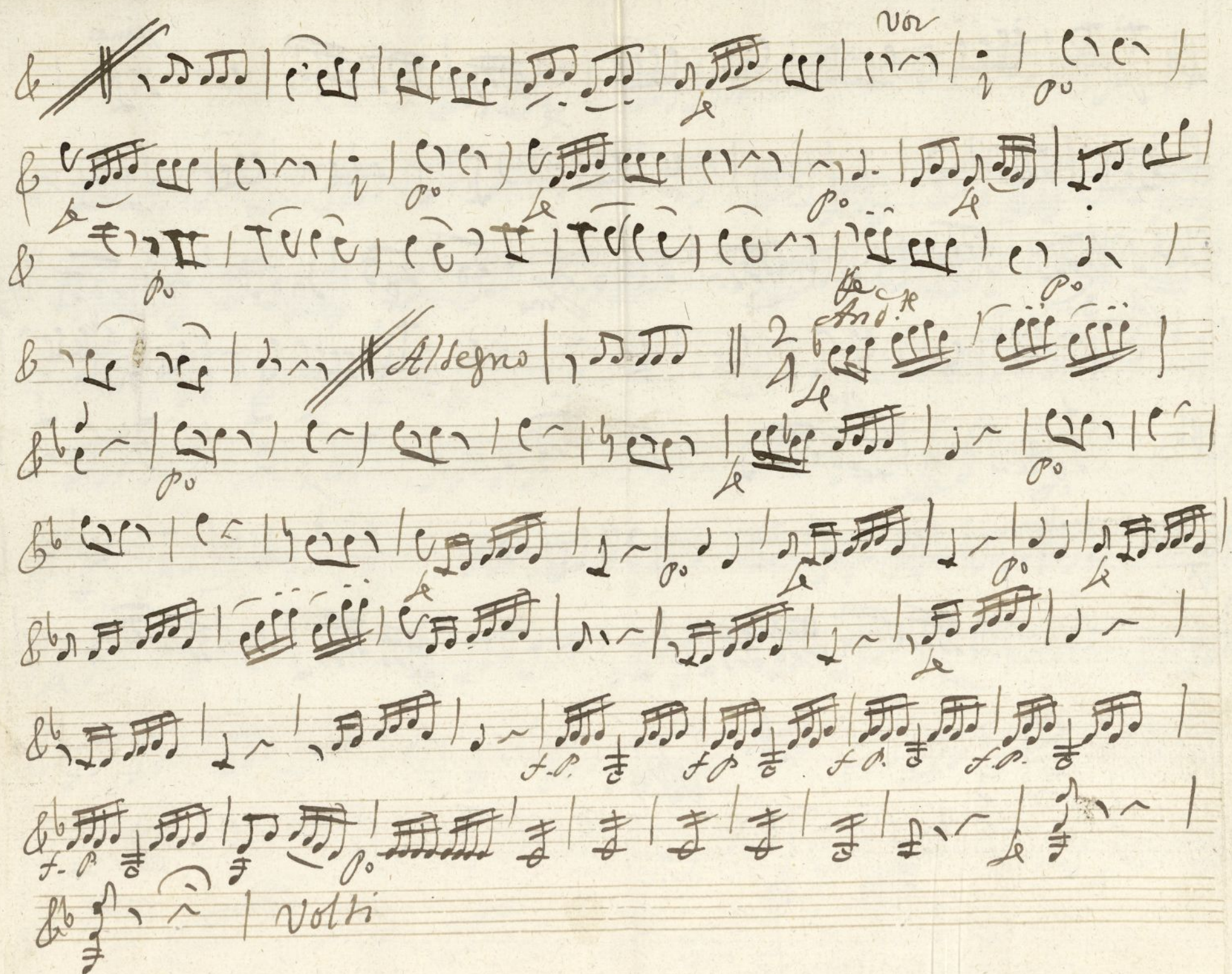




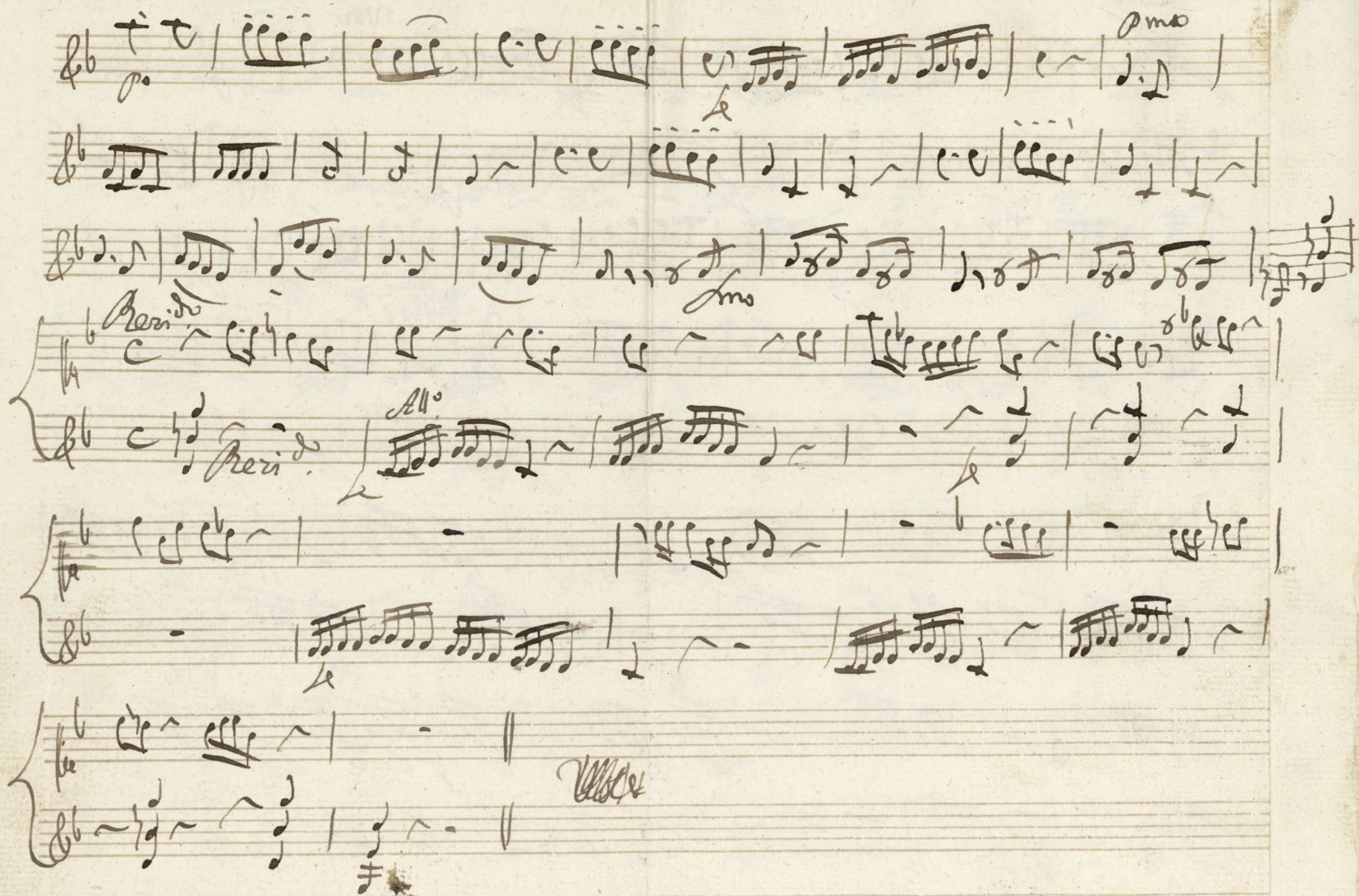










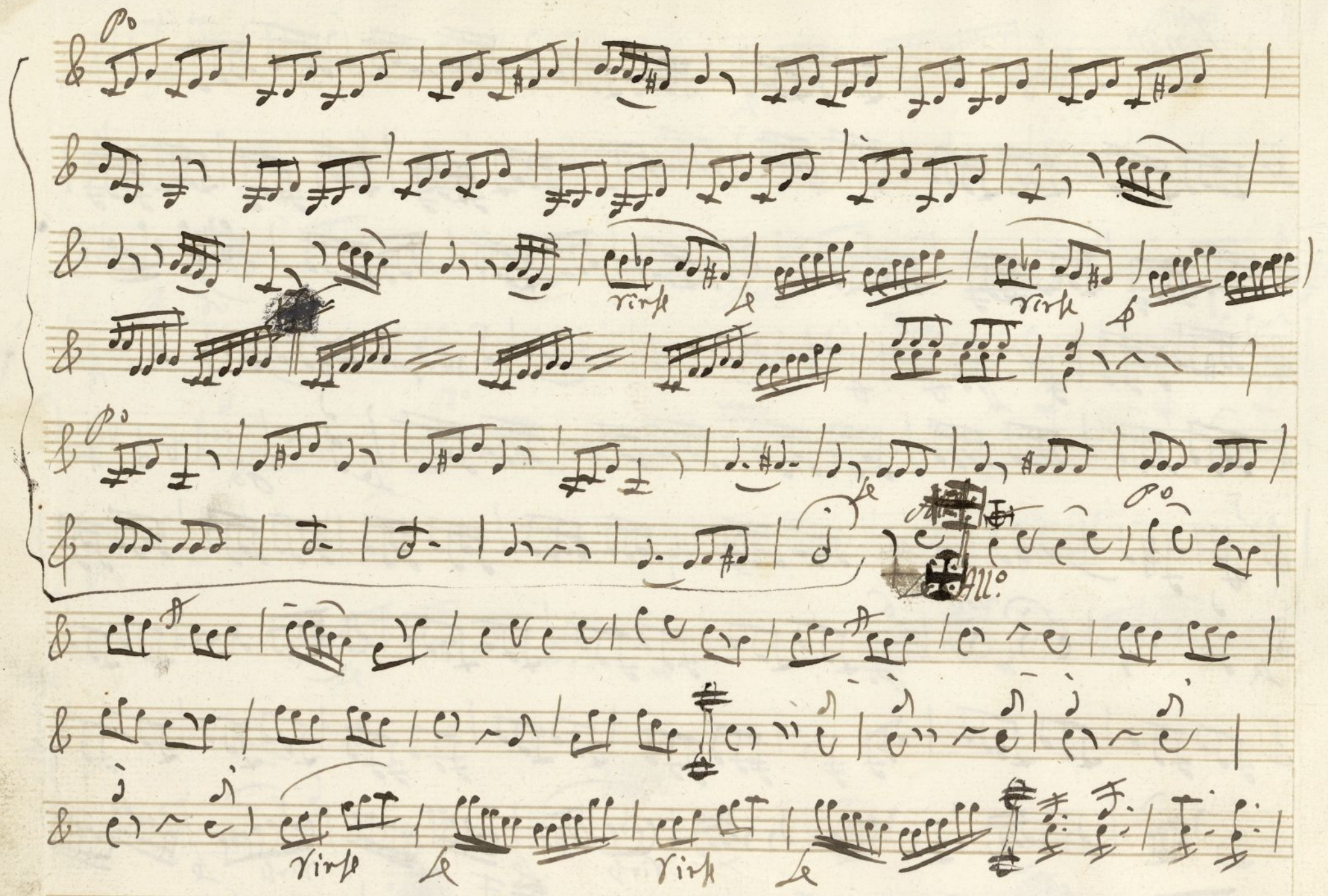




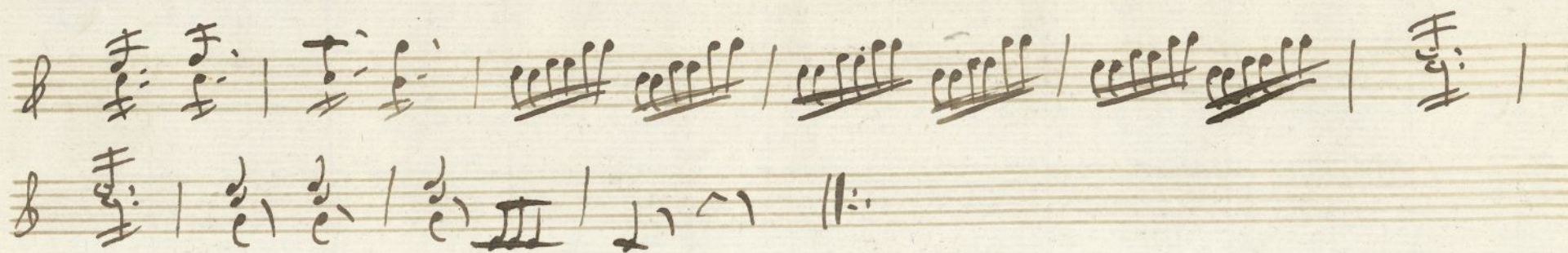
*Final* Allegro &  $\frac{2}{4}$

The musical score is written on ten staves. The first staff begins with the title 'Final' and the tempo 'Allegro' followed by the time signature  $\frac{2}{4}$ . The notation is a mix of eighth and sixteenth notes, often beamed together. There are several measures with rests and some with accidentals (sharps and naturals). Dynamic markings include 'vibr' (vibrato) and 'al final volti' (at the final, turn). The score ends with a double bar line and a fermata.









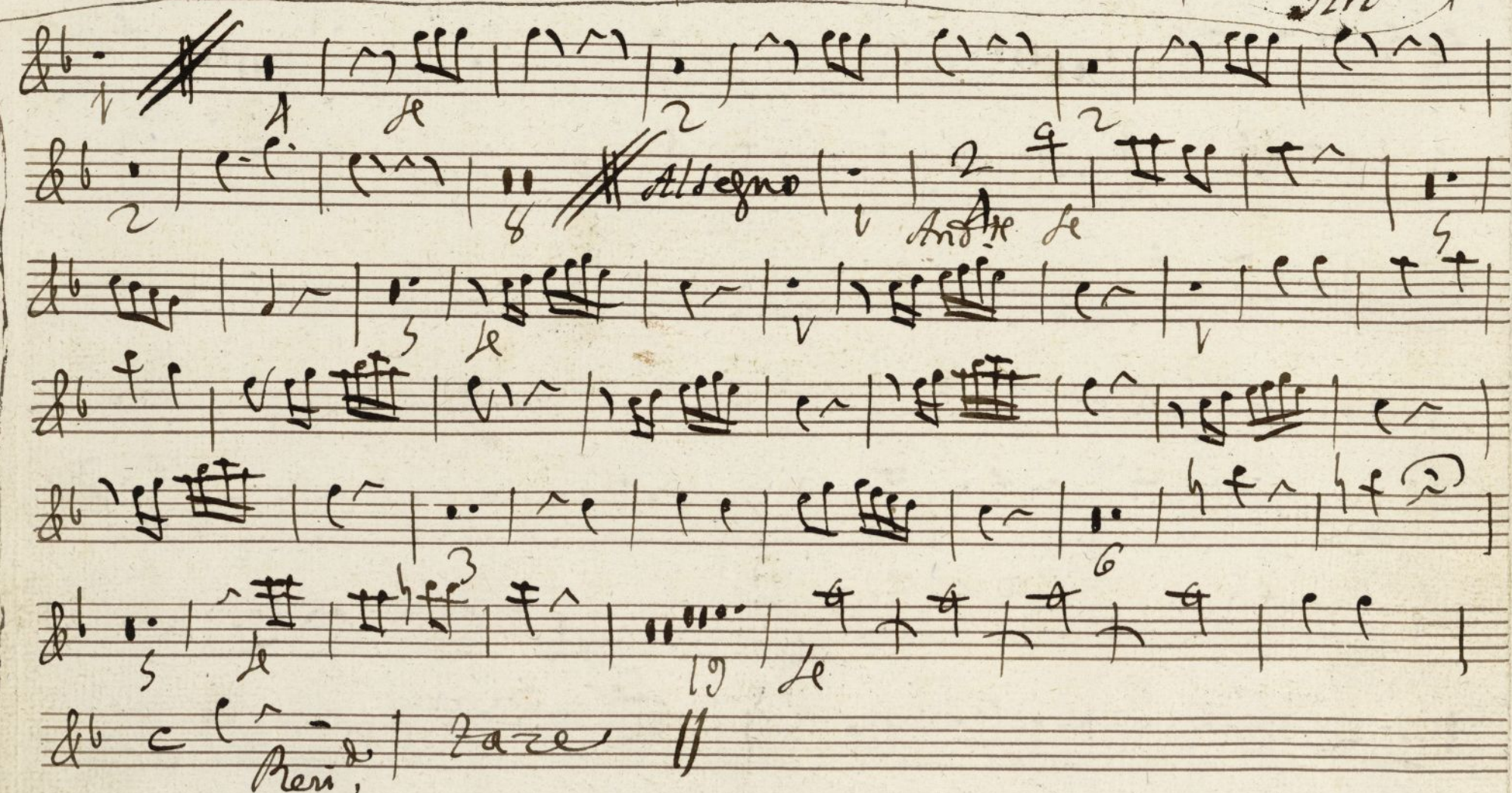
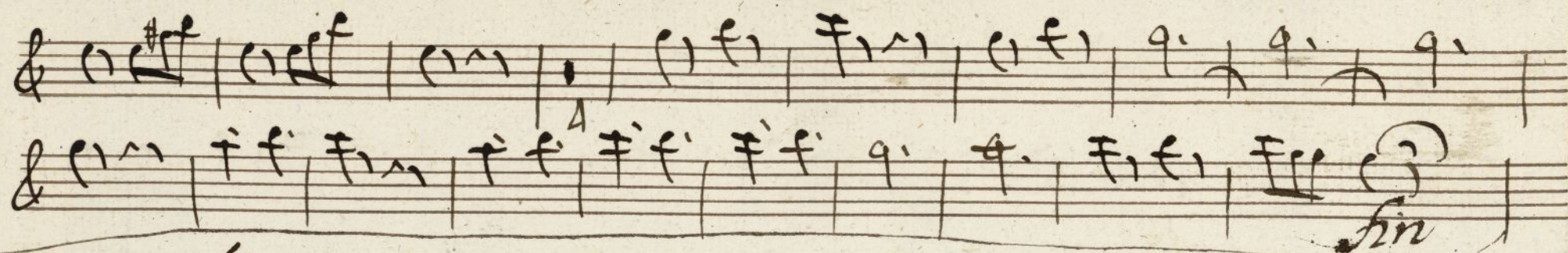


Ayuntamiento de Madrid















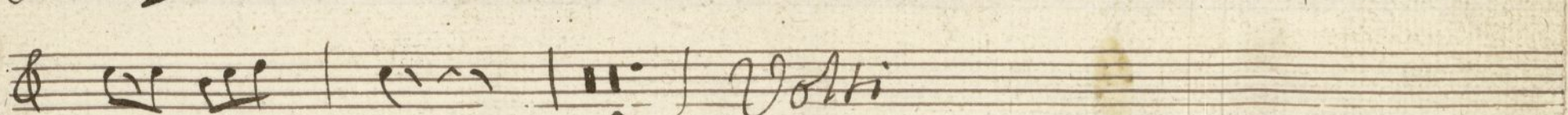
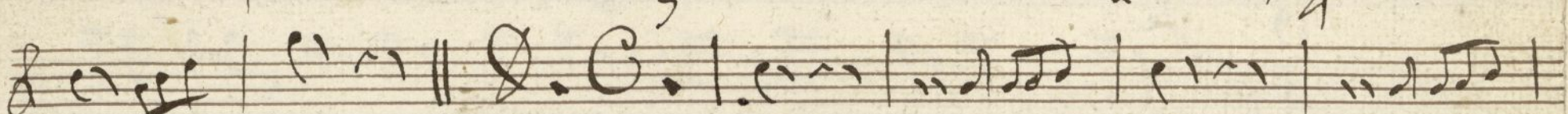
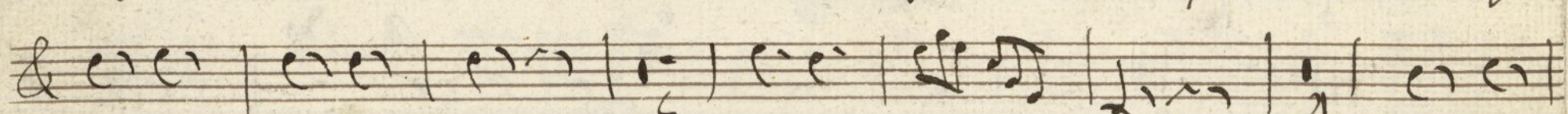
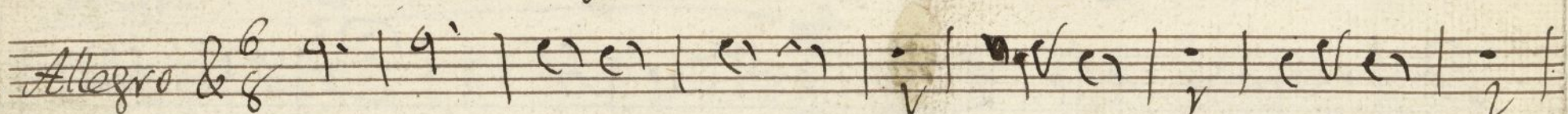
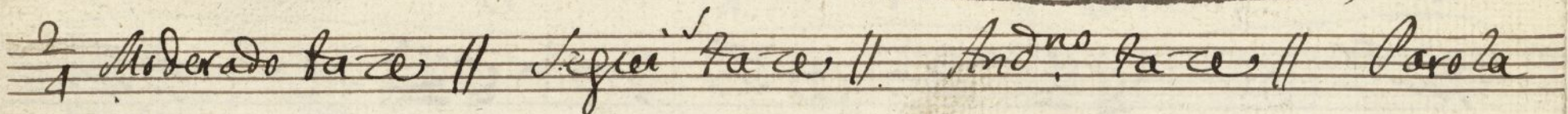
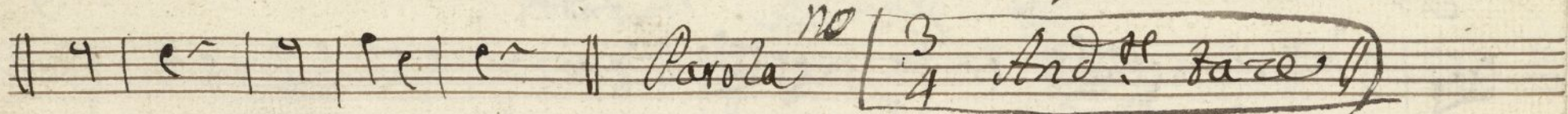
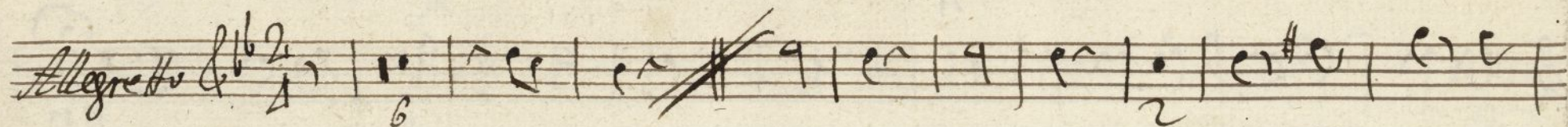
Ayuntamiento de Madrid



Oboe Segundo

Mus 136-8

Conadilla a tres, el Marido Impetiginense;





Handwritten musical score on a single page, featuring ten staves of music. The notation is in a historical style, likely from the 18th or 19th century. The first two staves are in treble clef with a key signature of one flat (B-flat). The third staff begins with a double bar line and a sharp sign, indicating a key change to one sharp (F#). The fourth staff includes the tempo marking "Allegro" and the dynamic marking "Andante". The fifth staff features a large number "5" below the first measure. The sixth staff has a large number "3" below the first measure. The seventh staff has a large number "6" below the first measure. The eighth staff has a large number "19" below the first measure. The ninth staff includes the tempo marking "Ritardando". The tenth staff ends with a double bar line. The manuscript is written in brown ink on aged, slightly discolored paper.







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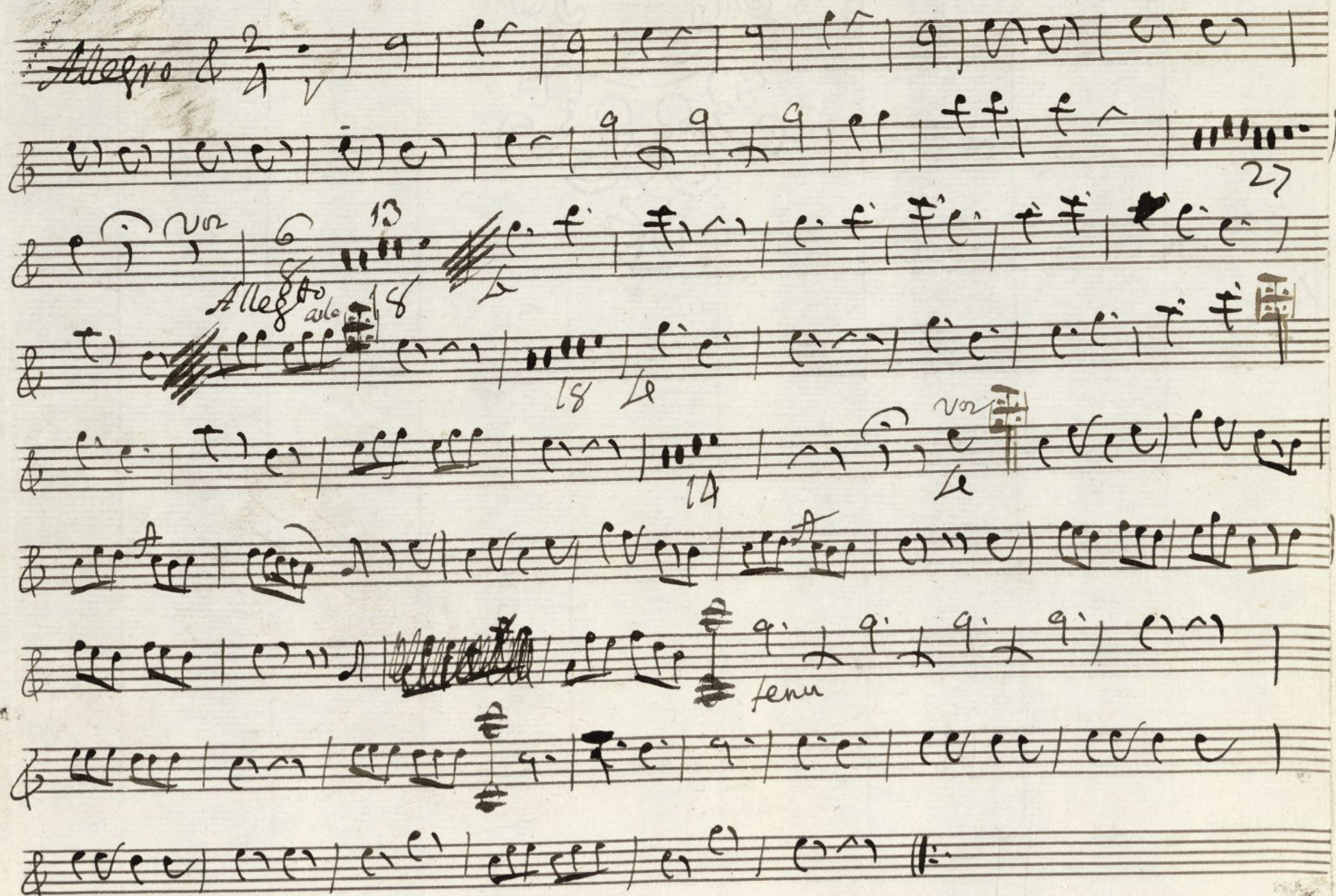


Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.

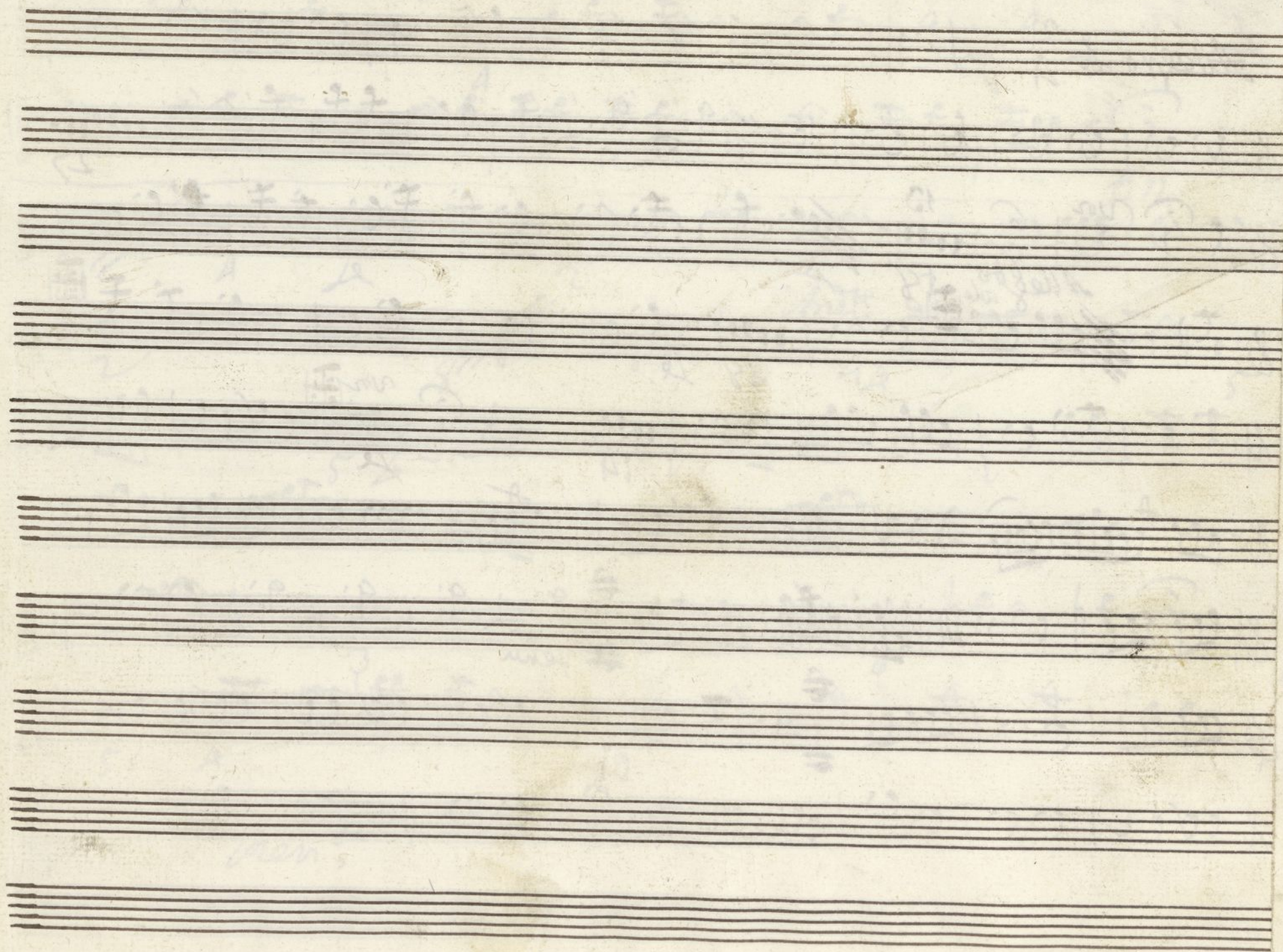
Key markings and annotations include:

- Andte* (Andante) written above the staff.
- Allegro* written below the staff.
- Andte* (Andante) written above the staff.
- Andte* (Andante) written below the staff.
- Andte* (Andante) written below the staff.
- Andte* (Andante) written below the staff.
- Andte* (Andante) written below the staff.
- Andte* (Andante) written below the staff.
- Andte* (Andante) written below the staff.
- Andte* (Andante) written below the staff.











*Trompa Primera*

Mus 136-8

*Conadilla a tre; el marido Impertinente;*  
*elafa*

*Allegretto*  $\text{C} \flat \flat \frac{2}{4}$  1 | 1. | e | e | 9 | e | 9 | e | 27

16

*Allegro* 9 | e | 9 | e | 9 |

*Parola; no*  $\frac{3}{4}$  *And. faze*

$\frac{2}{4}$  *Moderato faze* || *Segu. faze* ||  $\frac{2}{4}$  *And. faze* || *Parola*

*In Ce*

*Allegro*  $\& \frac{6}{8}$  1. | 1. | e | e | 1. | 1. | 1. | 1. |

5

$\&$  e | e | e | e | 1. | e | e | e | 1. | e | e |

$\&$  e | e | e | e || *D. C.* | e | e | e | e | e |

$\&$  e | e | e | e | 1. | *Volta*



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

- Staff 1: Treble clef, key signature of one sharp (F#).
- Staff 2: Treble clef, key signature of one sharp (F#).
- Staff 3: Treble clef, key signature of one sharp (F#). Includes the marking "fin" and a double bar line.
- Staff 4: Bass clef, key signature of one sharp (F#). Includes the marking "2<sup>da</sup> Andte" and "A".
- Staff 5: Bass clef, key signature of one sharp (F#).
- Staff 6: Bass clef, key signature of one sharp (F#).
- Staff 7: Bass clef, key signature of one sharp (F#).
- Staff 8: Bass clef, key signature of one sharp (F#). Includes the marking "3<sup>da</sup> Andte" and "A".
- Staff 9: Bass clef, key signature of one sharp (F#). Includes the marking "Rit." and "Tace".
- Staff 10: Empty staff.

Additional markings include "Allegro" at the end of the score, "16" and "19" indicating measure numbers, and various dynamic markings like "le" and "s".



Ince

*Allegro* &  $\frac{2}{4}$

Handwritten musical score for a piece titled "Ince" in 2/4 time, marked "Allegro". The score consists of ten staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as "le" and "Allo". There are several measures with multiple beams and some measures with multiple notes. 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 second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The fifth staff begins with a treble clef. The sixth staff begins with a bass clef. The seventh staff begins with a treble clef. The eighth staff begins with a bass clef. The ninth staff begins with a treble clef. The tenth staff begins with a bass clef. The score ends with a double bar line. There are some corrections and erasures throughout the score, particularly in the middle staves. The paper is aged and shows some staining.



Ayuntamiento de Madrid



*Trompa Segunda*

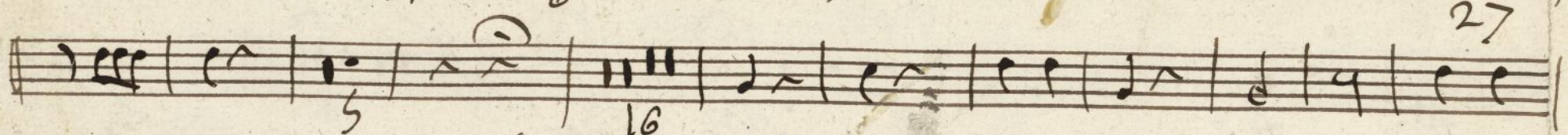
Mus. 136-8

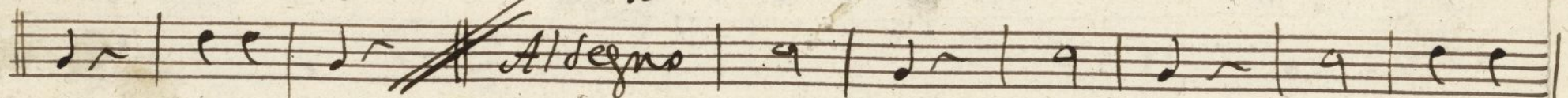
*Conadilla a tres, el Marido Impertinente;*

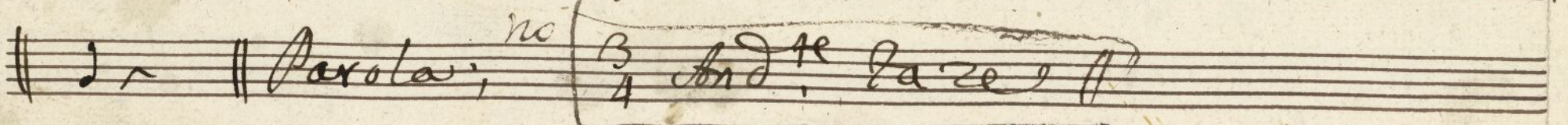
*elata*

*Allegretto*  $\text{C} \frac{2}{4}$  

27

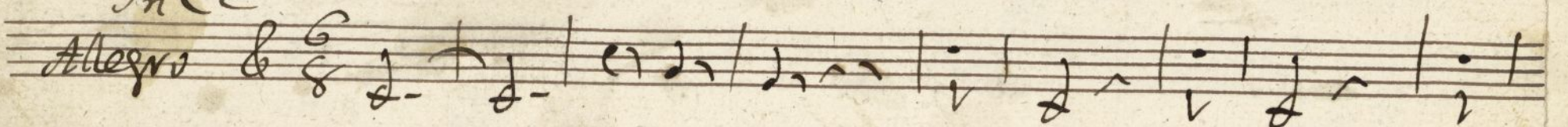


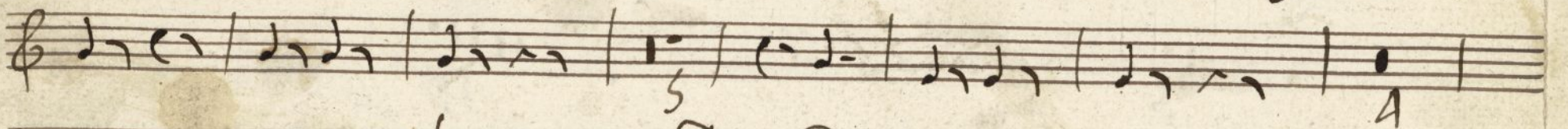


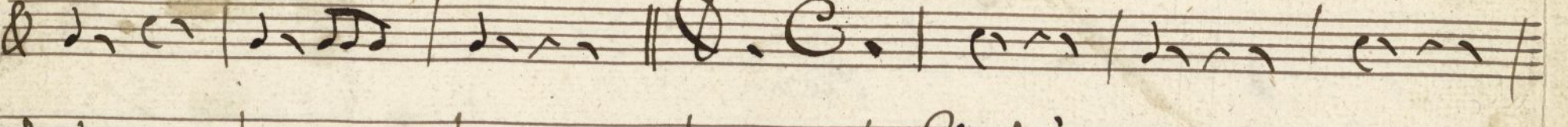


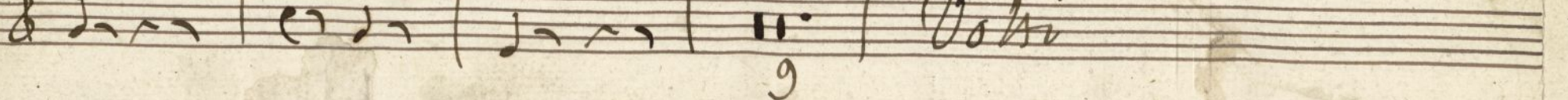
$\frac{2}{4}$  *Moderado* *laze* // *Segui. laze* //  $\frac{2}{4}$  *And. laze* // *Parola*

*In Ce*

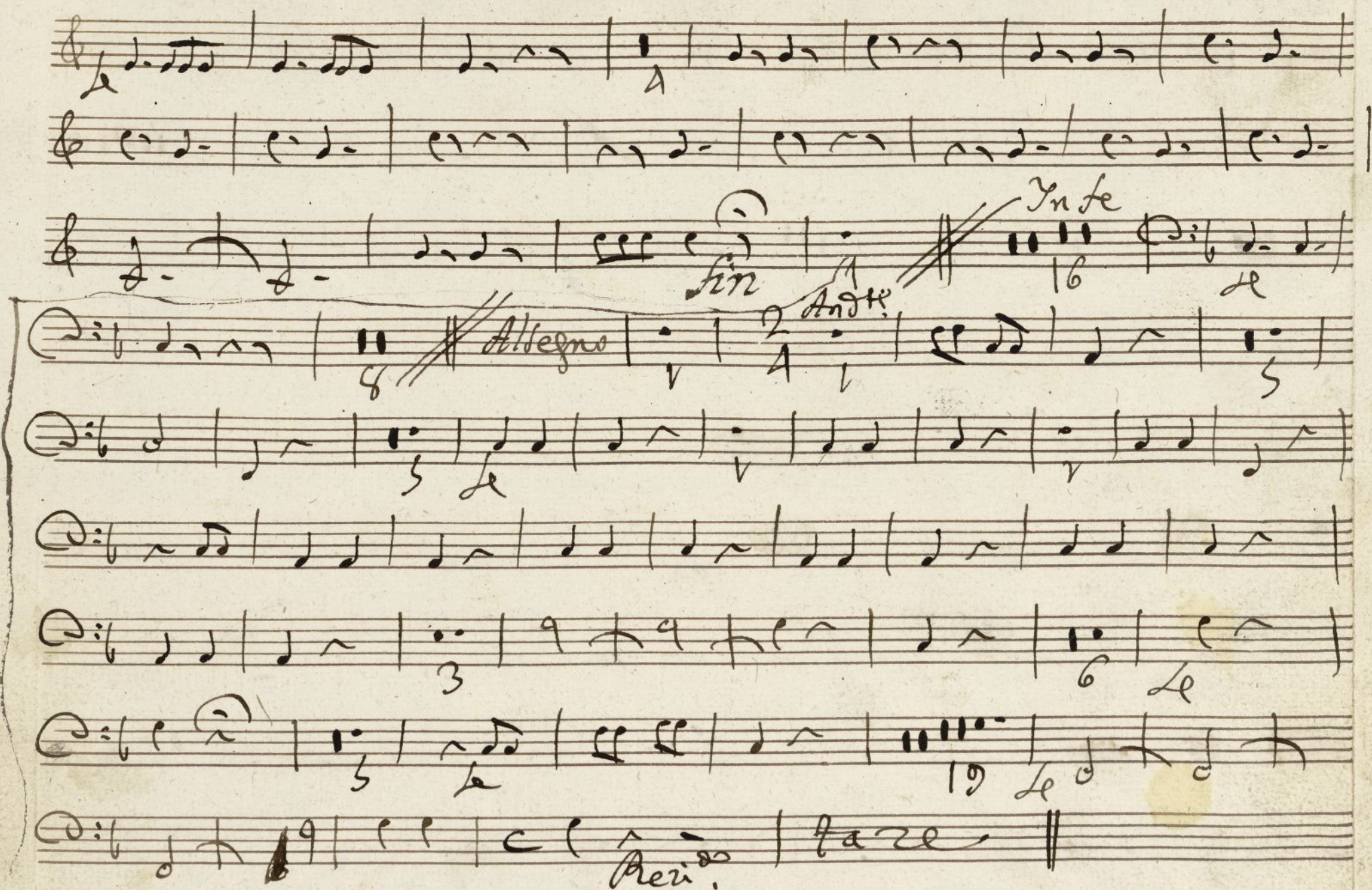
*Allegro*  $\& \frac{6}{8}$  













In ce

Allegro &  $\frac{2}{4}$  ; *Le*

*Allegro* *no* *Allegro* *Le*

27 13 18 *Le* 14 *no*

*All.* *Le* 3 *Le*



Ayuntamiento de Madrid



Mus 136-8

+

Contrabajo

Conadilla à tres

el Marido Impertinente;

//



*Allegretto*  $\text{C} \flat \text{ } \frac{2}{4}$

*fe*

*no*  
*po*

*fe*  
*no*  
*po*  
*fe*  
*fmo*

*Allegro*

*Parola*



Handwritten musical score on six staves. The first staff begins with the tempo marking "Andte" and a 3/4 time signature. The notation includes various notes, rests, and dynamic markings such as "A", "p", "fe", "p", "no", and "violon". The second staff contains a large, dark ink blot. The third staff continues the musical notation. The fourth staff includes a section marked "fe" and "p". The fifth staff ends with a double bar line and the word "Parola". The sixth staff is empty.



*Moderato*  $\text{C} \flat \flat \frac{2}{4}$   $\text{p}^o$  e-e | eee | e he | the | there | the |

9 | 9 7 9 7 9 7 e^ | <sup>no</sup> e-e | eee | e he | the | there |

the | e e | e e | e e | e-e | eee | e he | the | there | the | e e |

e^ // 9 7 9 7 9 / 9 7 9 7 9 7 9 | e e | 9 7 9 7 |

9 7 9 7 e e | e e | e e | e e | e e | e e | e e | e e |

e e | e e | e e | e e | e e | e e | e e | e e |

// *Allegro* || *Parola*

$\text{p}^o$  9 7 e e | <sup>no</sup> e-e | eee | e he | the | there | the | e e |

e e | e e | eee | e he | the | there | the | e e | e e | e e |

e e | e e | e e | e e || *Parola*



*Sequi* *Allegretto*  $\text{C} = \frac{3}{4}$

*no*

*po*

*le*

*sfz*

*le*

*po*

*le*

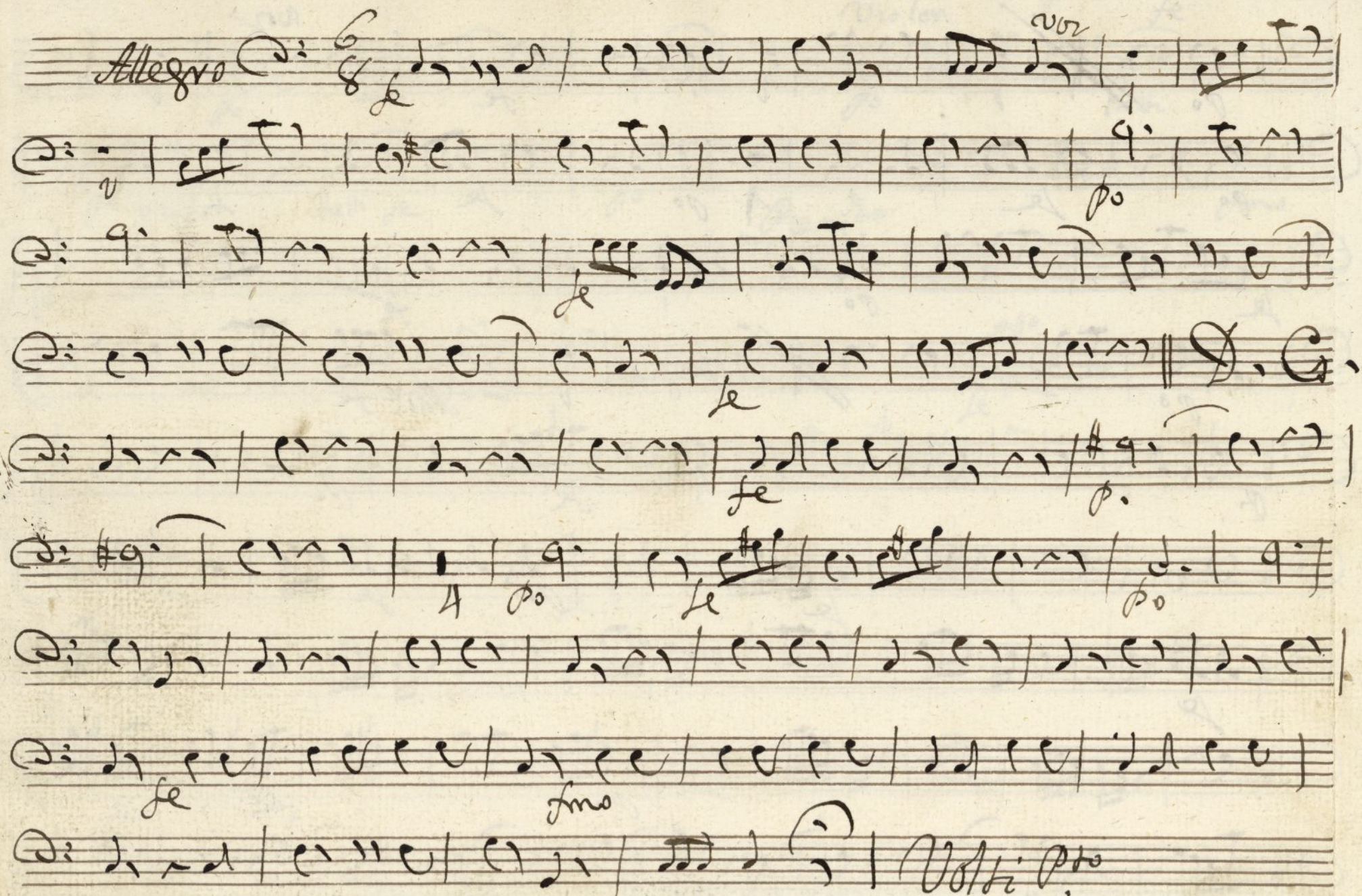
*Allegro*

*Parola*

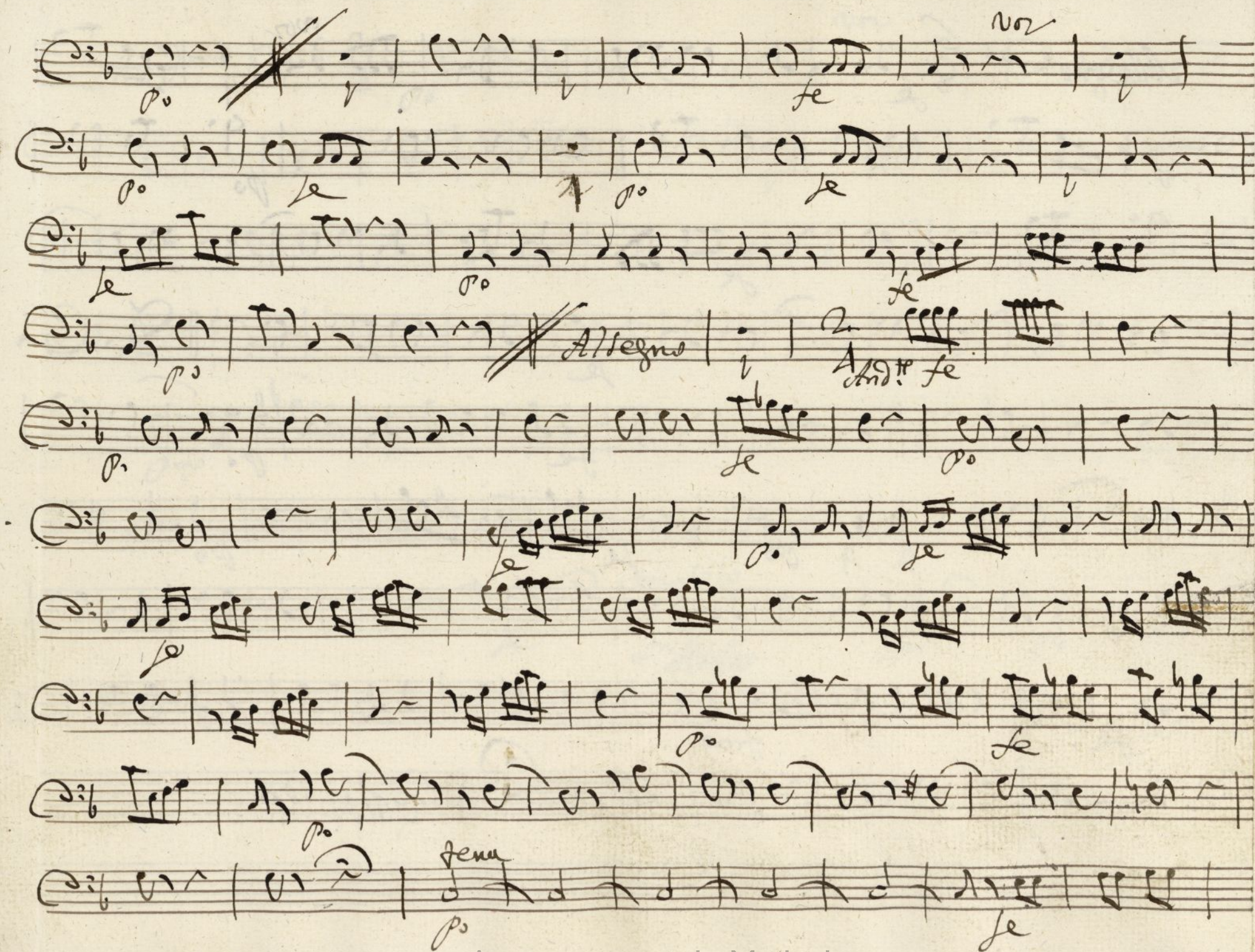


Handwritten musical score on eight staves. The notation includes various musical symbols such as clefs, time signatures, and notes. The first staff begins with the tempo marking "And<sup>no</sup>" and the time signature "2/4". The score includes several dynamic markings: "p<sup>mo</sup>" (piano) on the first staff, "p<sup>mo</sup>" on the fifth staff, "v<sup>o</sup>l<sup>o</sup>" (forte) on the seventh staff, and "p<sup>mo</sup>" on the eighth staff. The word "Parola" is written at the end of the eighth staff. The manuscript is written in a cursive style on aged paper.











Handwritten musical score on ten staves, featuring various instruments and vocal parts. The notation includes notes, rests, and dynamic markings.

Key markings and annotations include:

- Violon* (Violon)
- fe* (fe)
- ritti* (ritti)
- po* (po)
- po violon* (po violon)
- Bezi do* (Bezi do)
- Allo.* (Allo.)
- Volli po* (Volli po)

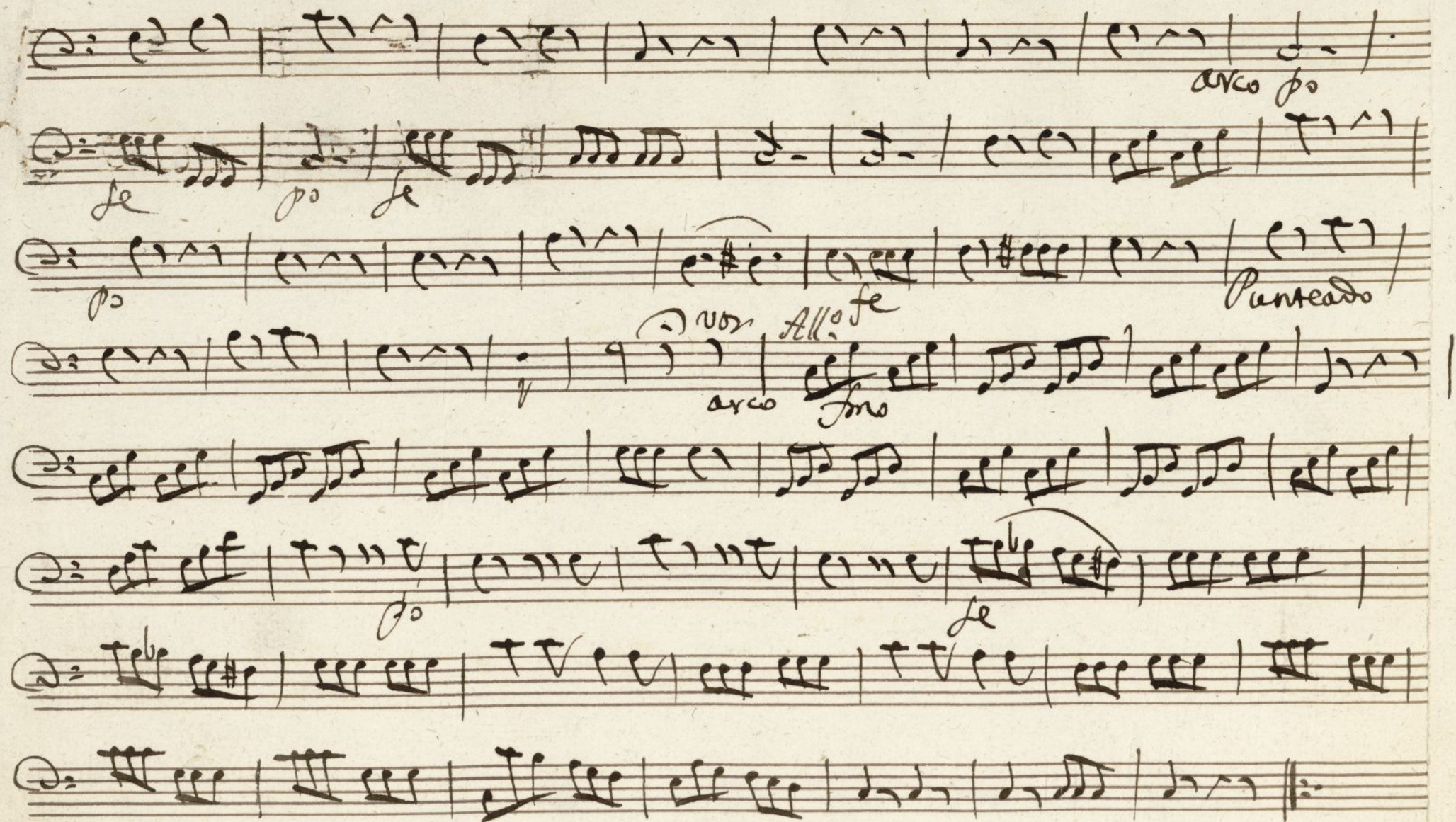


*Allegro*  $\text{C} \frac{2}{4}$   $\text{A}$  <sup>non</sup> <sub>le</sub>

*Allegro* <sup>non</sup> <sub>le</sub> *Punteado* <sub>arco</sub> <sub>le</sub> *Punteado*

The image shows a handwritten musical score on aged paper. The score is written in dark ink and consists of ten staves. The first staff begins with the tempo marking 'Allegro' and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as 'non le', 'arco', and 'Punteado'. The score is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts. The paper shows signs of age, including slight discoloration and wear at the edges.







Ayuntamiento de Madrid



Bajo.

Mus 136-8

Conadilla a 3. El Marido Impertinente.

Handwritten musical score for Bass (Bajo). The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and the time signature "2/4". The music is in G major (one sharp) and 2/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The piece is titled "Conadilla a 3. El Marido Impertinente." and concludes with the word "Parola" on the final staff.



Handwritten musical score for "The Tete Tete" by J. Strauss II, Op. 266. The score is written on ten staves. It begins with "Moderato" and a 2/4 time signature. The melody is written in a single line. The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "sf". There are also tempo changes indicated by "Allegro" and "Andante". The piece concludes with "Parola".



*Allegro*

*p* *f* *pp* *no* *fin* *And.te* *2/4* *C*



no

Handwritten musical score for a piece marked "no". The score consists of seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is written in a cursive, handwritten style. The second staff has a treble 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 treble 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 treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings like *p* and *f*. There are also some handwritten annotations like "penu" and "p<sub>o</sub>".

Handwritten musical score for a piece marked "no". The score consists of four 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 second staff has a treble 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 treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings like *p* and *f*. There are also some handwritten annotations like "p<sub>o</sub>" and "f".



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

- Staff 1: Treble clef, key signature of one sharp (F#), starting with a *p<sup>o</sup>* marking.
- Staff 2: Treble clef, key signature of one sharp, with *p<sup>o</sup>* and *Alleg.<sup>ro</sup>* markings.
- Staff 3: Treble clef, key signature of one sharp, with *p<sup>o</sup>* markings.
- Staff 4: Treble clef, key signature of one sharp, with *ala* and *p<sup>o</sup>* markings.
- Staff 5: Treble clef, key signature of one sharp, with *p<sup>o</sup>* and *ala* markings.
- Staff 6: Treble clef, key signature of one sharp, with *ala* and *p<sup>o</sup>* markings.
- Staff 7: Treble clef, key signature of one sharp, with *p<sup>o</sup>* and *ala* markings.
- Staff 8: Treble clef, key signature of one sharp, with *p<sup>o</sup>* and *ala* markings.
- Staff 9: Treble clef, key signature of one sharp, with *p<sup>o</sup>* and *ala* markings.
- Staff 10: Treble clef, key signature of one sharp, with *p<sup>o</sup>* and *ala* markings.



Handwritten musical score on six staves. The notation includes various musical symbols such as clefs, time signatures, and notes. The first staff begins with a treble clef, a 9-measure rest, and a key signature change to A major (indicated by a sharp on the F line). Above the first staff, the tempo marking "Allo" is written. The second staff continues the melody. The third staff features a key signature change to A minor (indicated by a natural on the F line) and a dynamic marking "p". The fourth staff includes a key signature change to A major (indicated by a sharp on the F line) and a dynamic marking "p". The fifth staff continues the melody. The sixth staff concludes the piece with a double bar line.









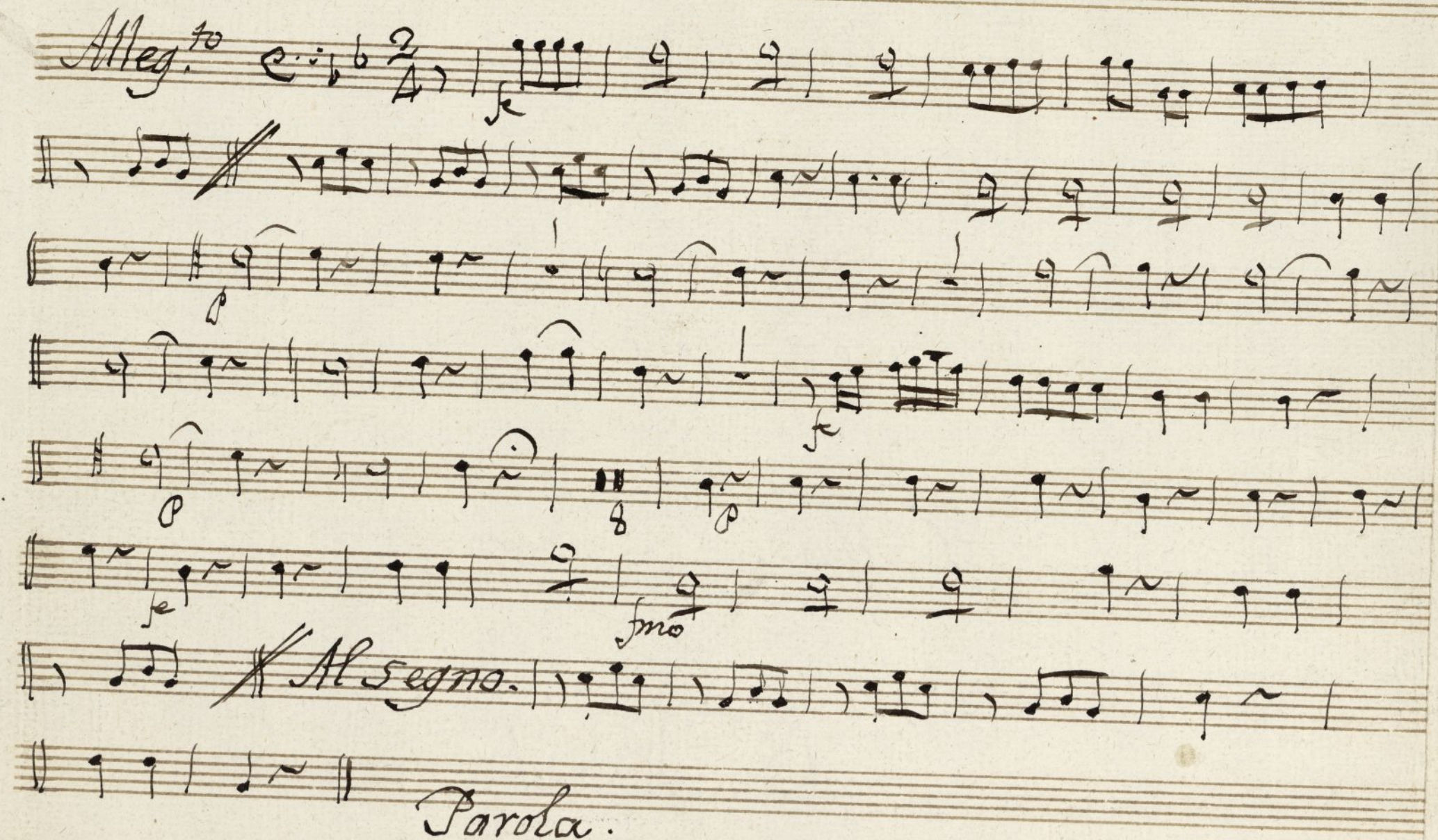


+

Bajo pl  
Ton.<sup>a</sup> a 3.

el Marido Impertinente



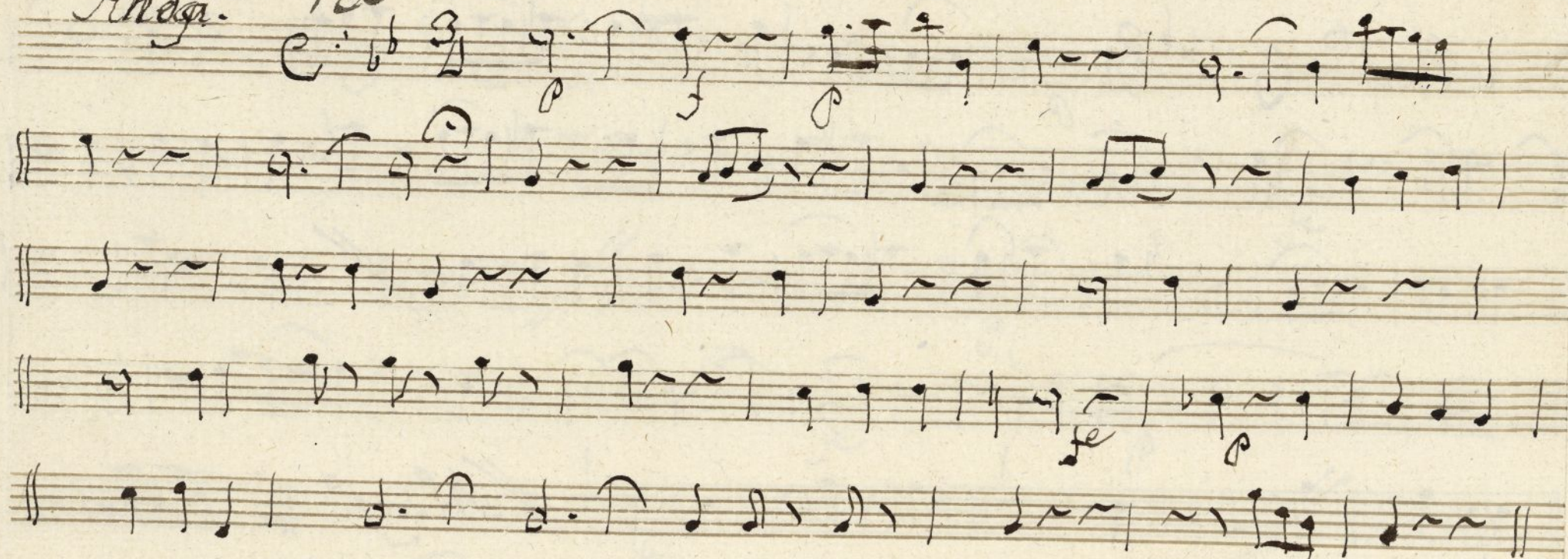
*Alleg.<sup>ro</sup>*  $\text{C} \flat \text{ } \flat \text{ } \frac{2}{4}$  

*Allegro*

*Parola.*

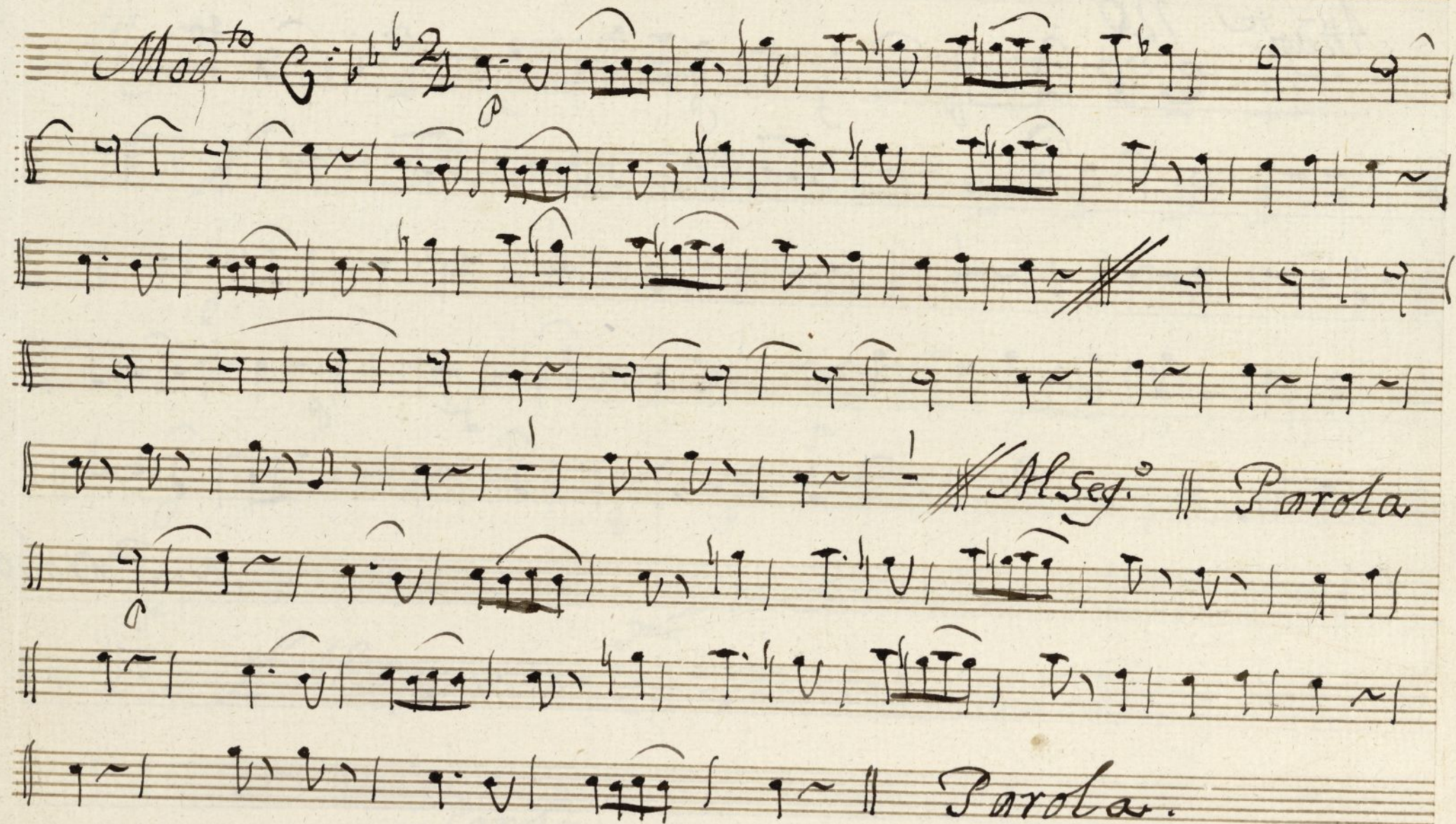


*Andante* <sup>to</sup> *NO*



*Parola.*





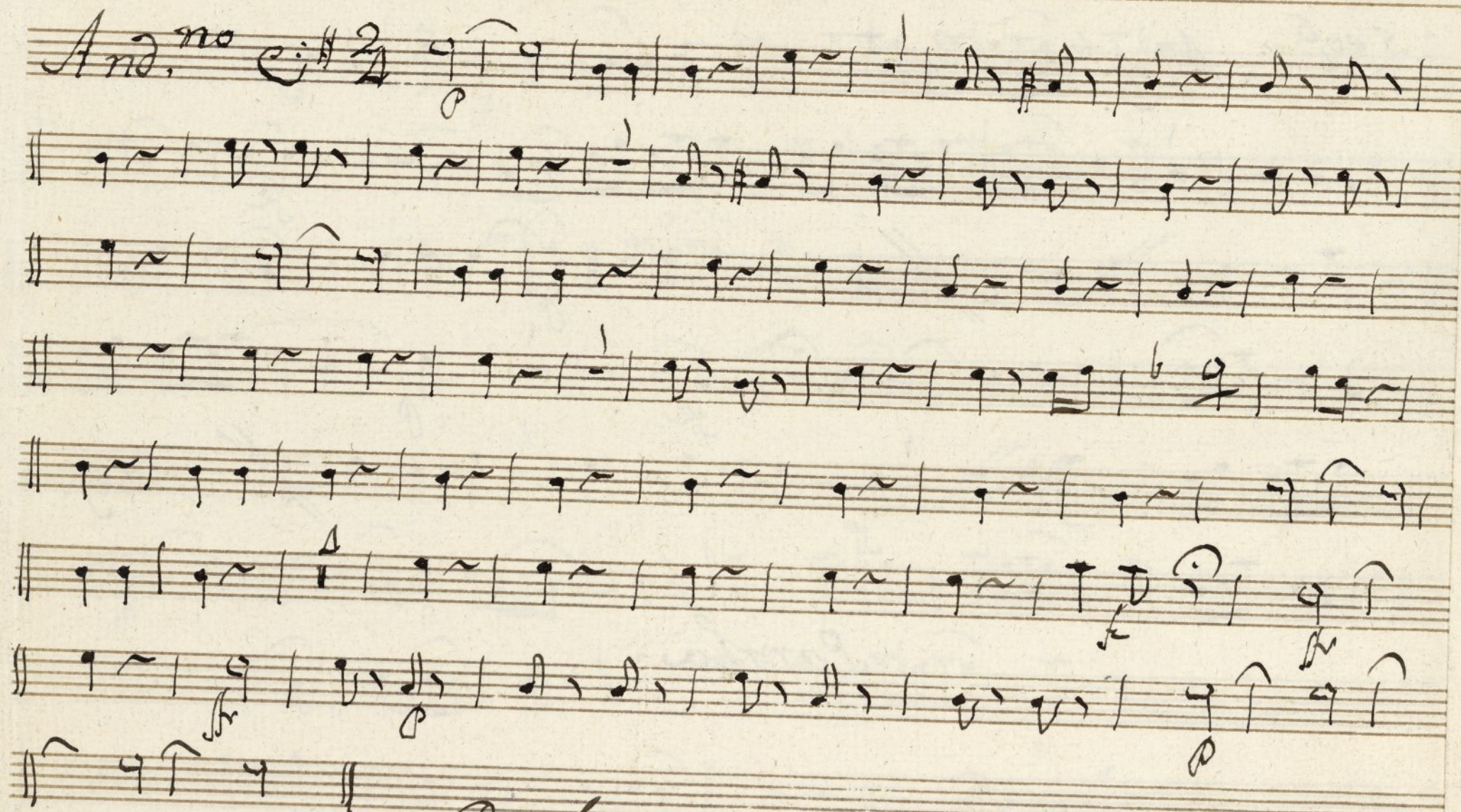


*Segno* *Allegro*  $\text{C}:\frac{3}{4}$

*Al Segno*

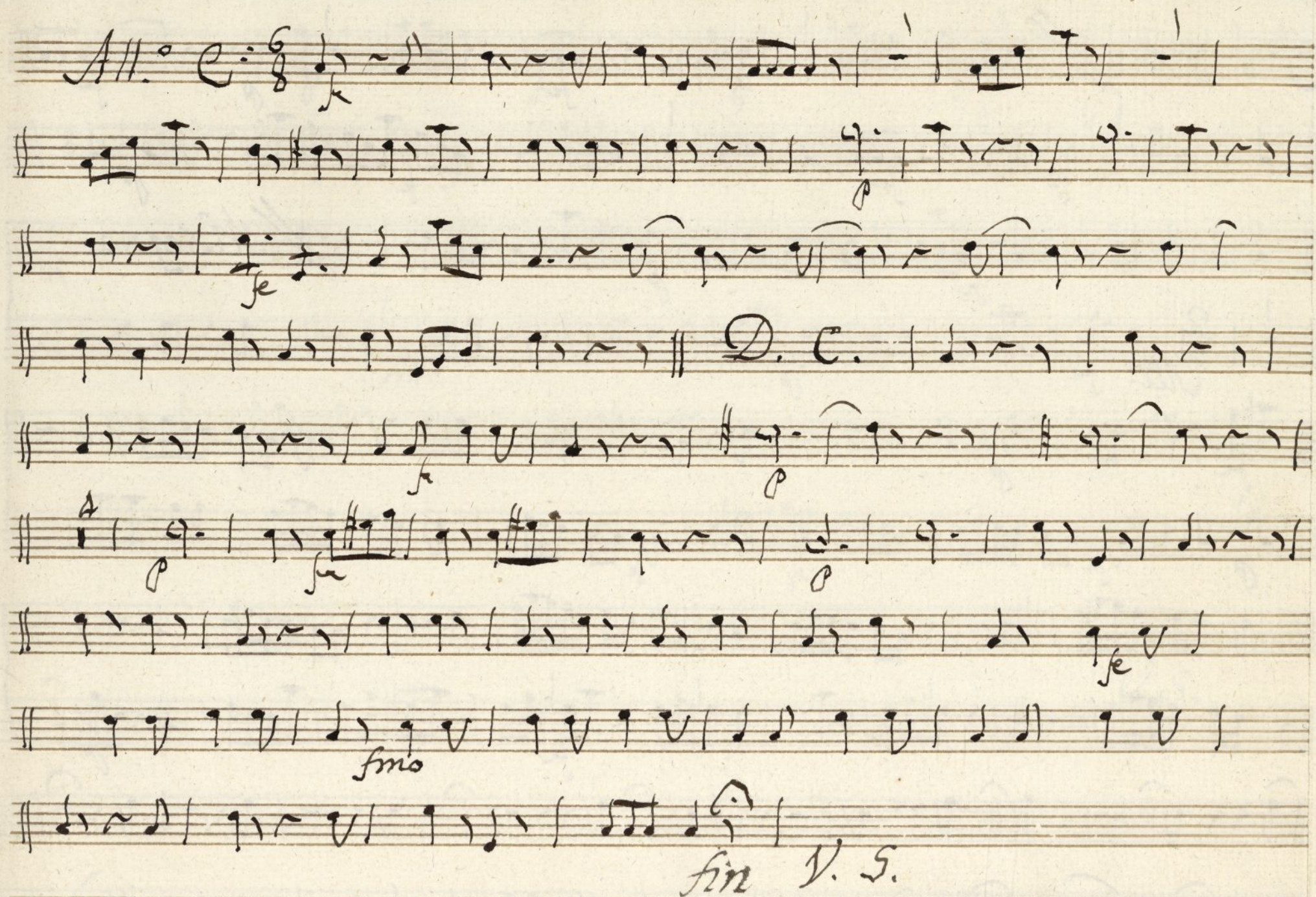
*Parola.*



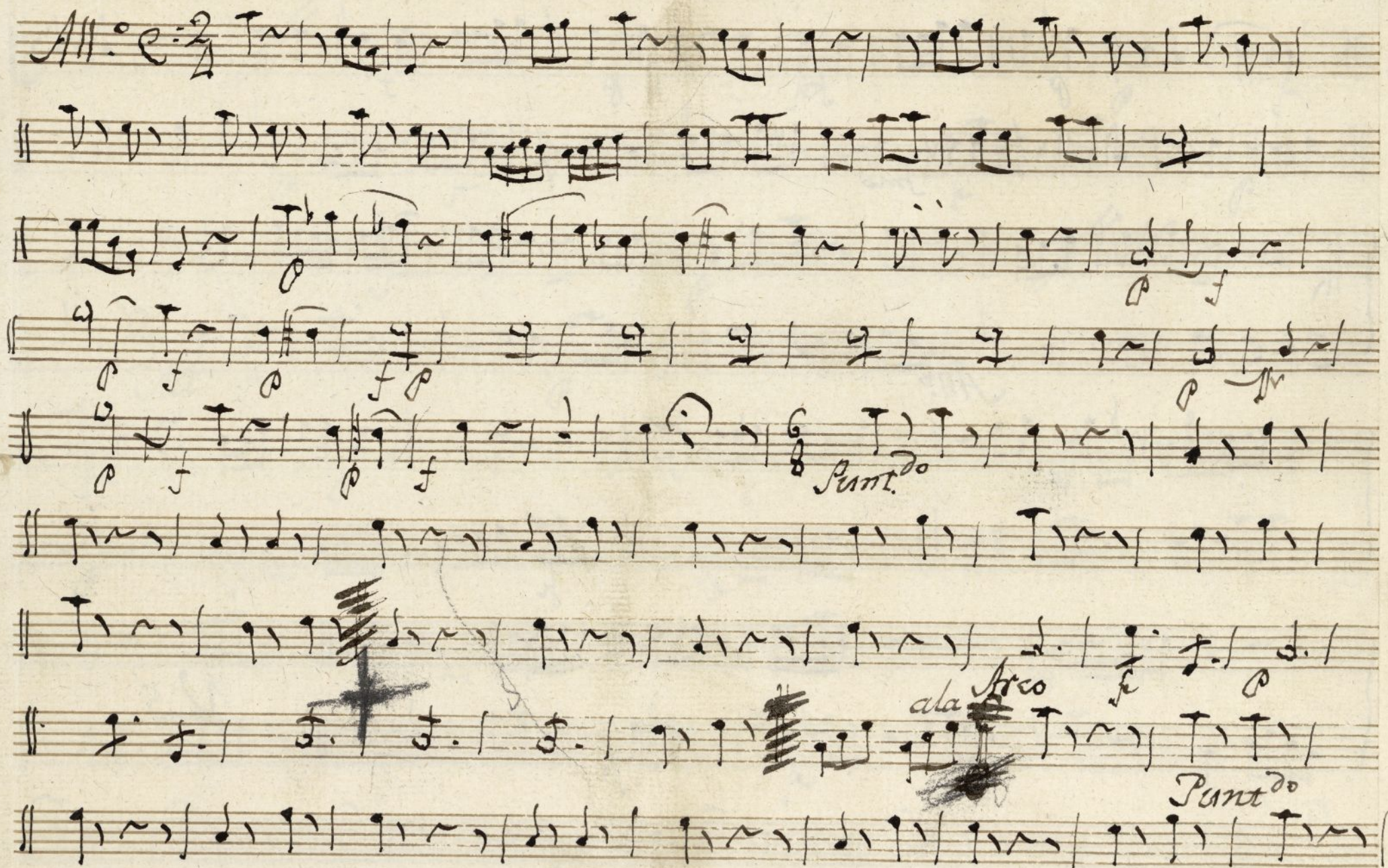


Parola.

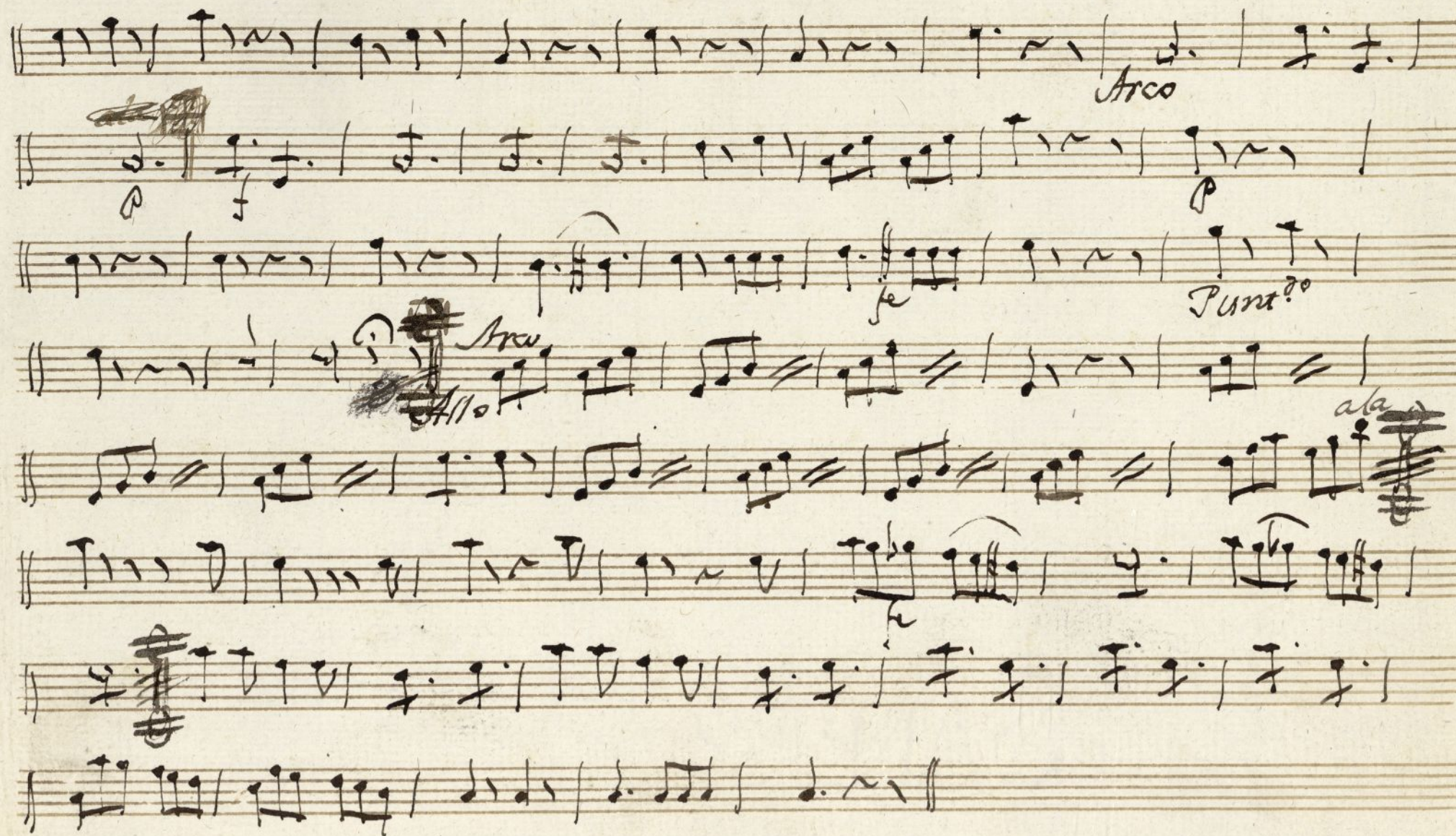














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