

Mus 145-8

+  
Conadilla à 3.

Nadie está contento con su suerte;

the.º de Pacua //

Del S.º Moral;

1.ª Lorenza  
Garrido, y Romero;

1791.



Poco Allegro

Mutación de Calle;

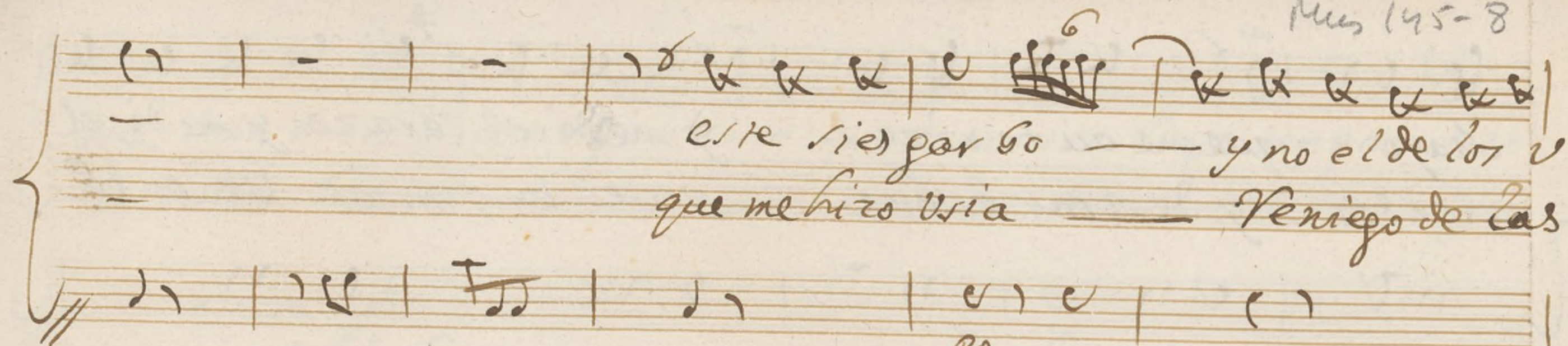
Sarriido. de Mayo fino:

es ta ri que a Ma je za — es ta si

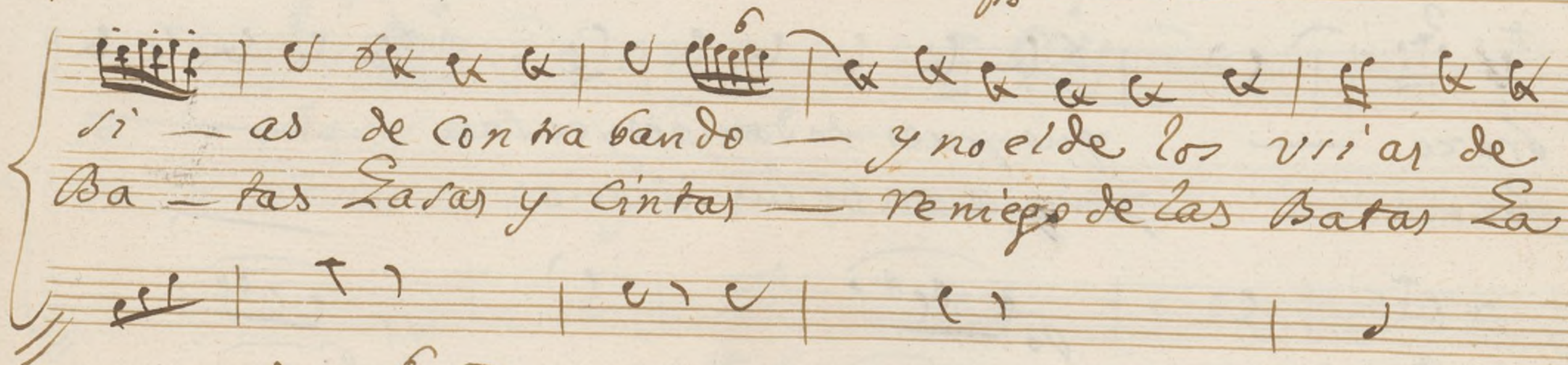
Mutación de Lavinares ... Lorena. Ma la ya mi for tu na — ma la ya

que Ma je za a te ries gar bo — a te ries gar bo  
mi for tu na que me ri zo Uria — que me ri zo Uria

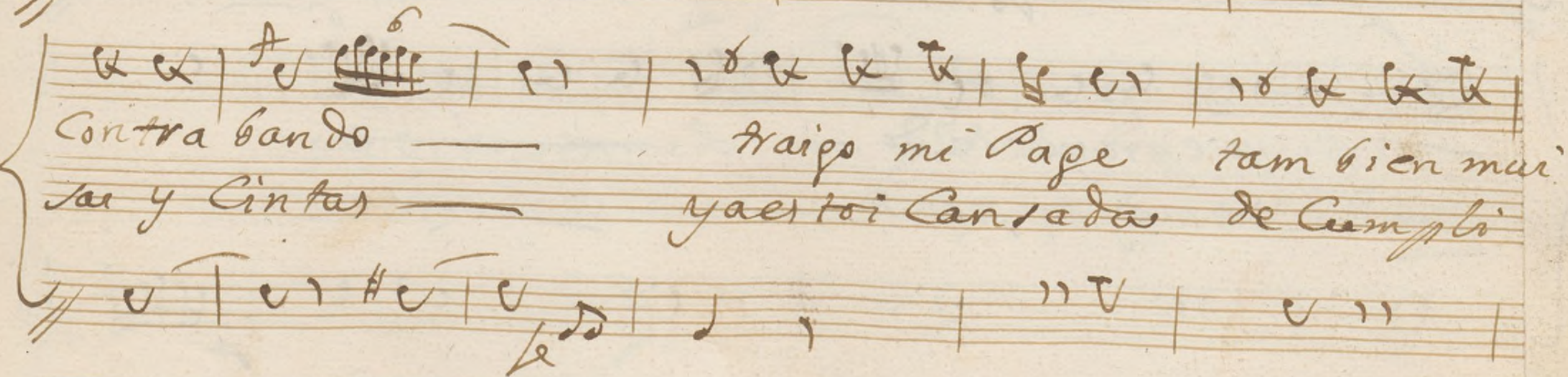




este sie por bo — y no el de los v  
que me hizo via — Veniego de las

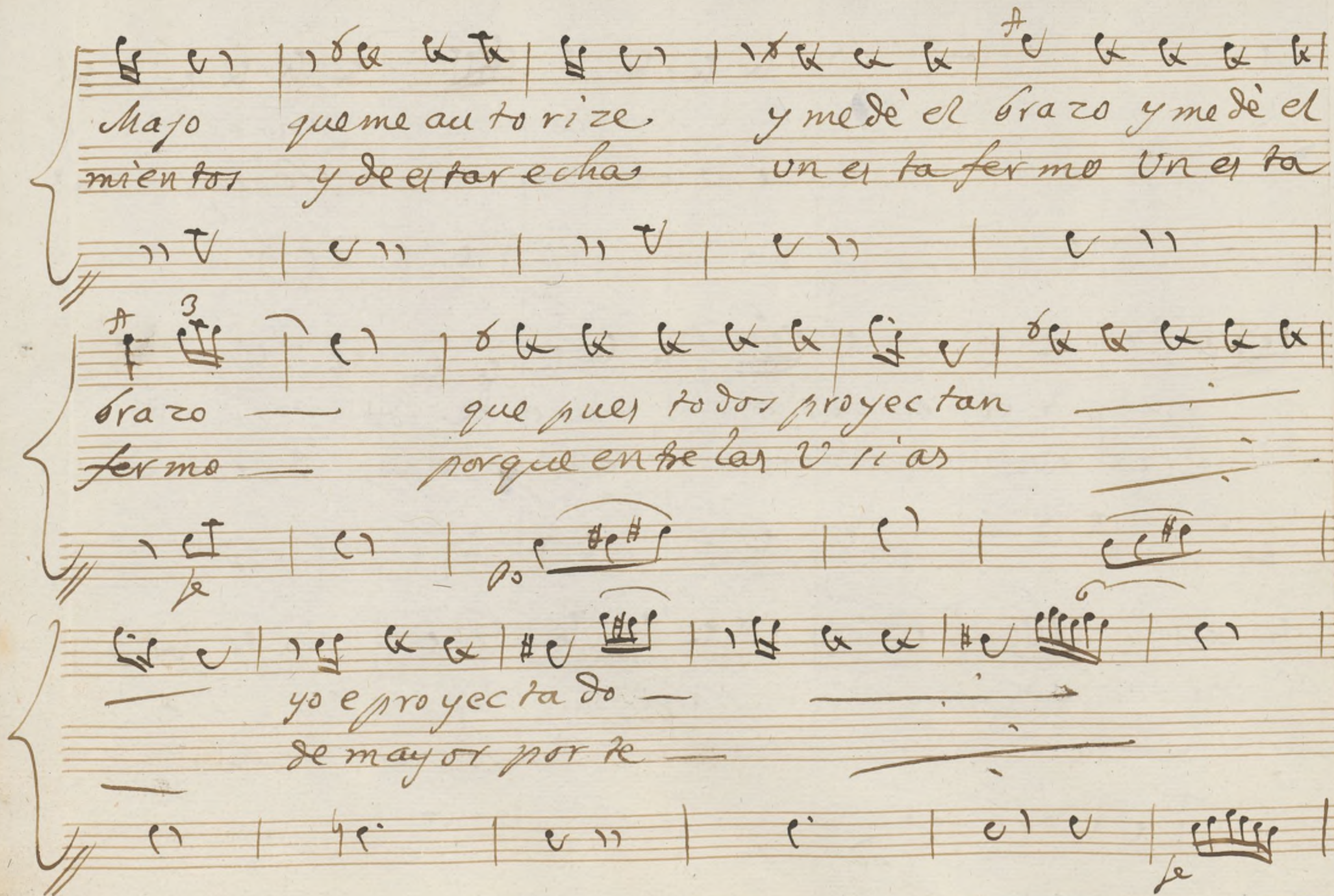


si — as de Contra bando — y no el de los viias de  
Ba — tas Sarsas y Cintas — Veniego de las Batas Sa



Contra bando — traigo mi Page tam bien mai  
sar y Cintas — ya estoi cansada de Cumpli





Mayo que me au tori ze y me de' el brazo y me de' el  
 mien to y de e tar echas un e ta fer mo un e ta

brazo — que pue todos proyec tan  
 fer mo — por que en be las v'rias

yo e proyec ta do —  
 de may or por re —

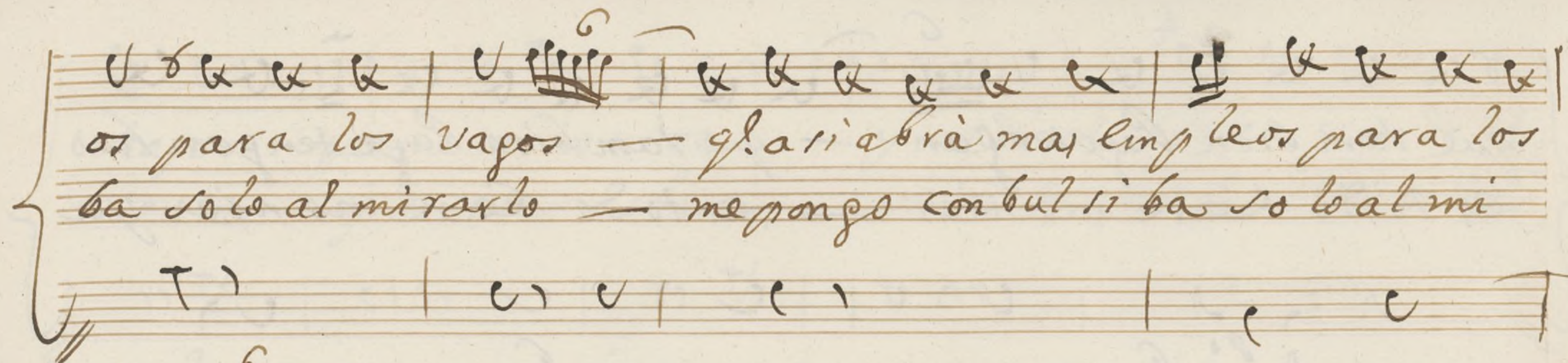


que tam bien Page tenpan — que tam bien Page tenpan has  
 es todo Cere monias — es todo Cere monias ya

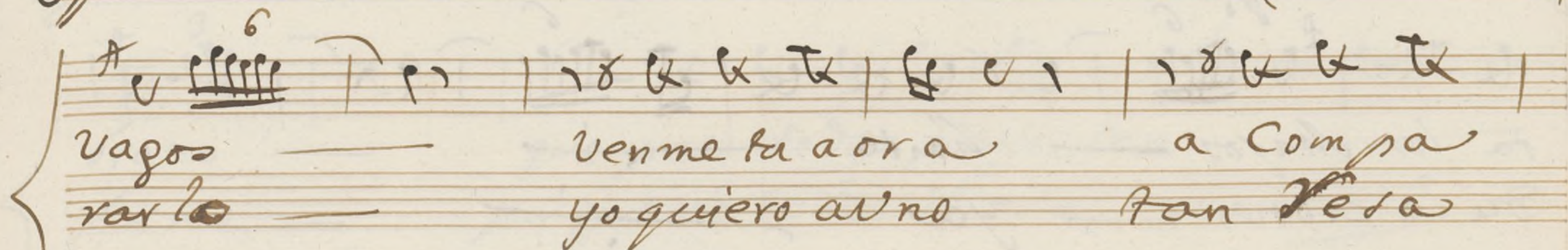
ta los Mayos — hasta  
 du la ciones — ya

ya vien pensado — gl'a ri abrà mai emple —  
 en viendo un Mayo — me pongo Com butri ~~la~~

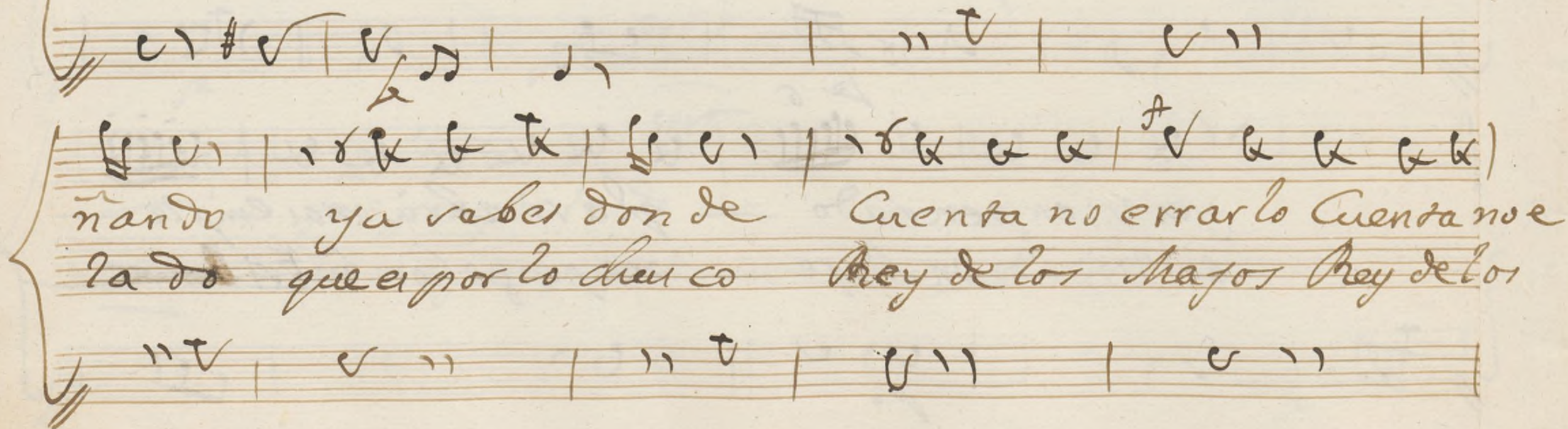




or para los vapos — gloriabrà mas limpleos para los  
 ba solo al mirarlo — me pongo con bulsi ba solo al mi



vagos — Venme ta a ora a Compa  
 rar lo — yo quiero a uno Pan Fesa



nando ya sabe don de Cuenta no errarlo Cuenta no e  
 la do que e por lo dier co Rey de los Majos Rey de los



rrar lo —      diràn que soy Marica  
 majos —      Como todo los dias

mas juro a tantos — mai  
 que venga à guardo — que

que soi aunque chiquito —      gl soy aunque chiquito Salloy mui  
 yente los dos tendremos —      yente los dos tendremos un crabo



*6*  
*6*  
 Gallo — gallo  
 Rato — un  
 Parola  
 gallegno:

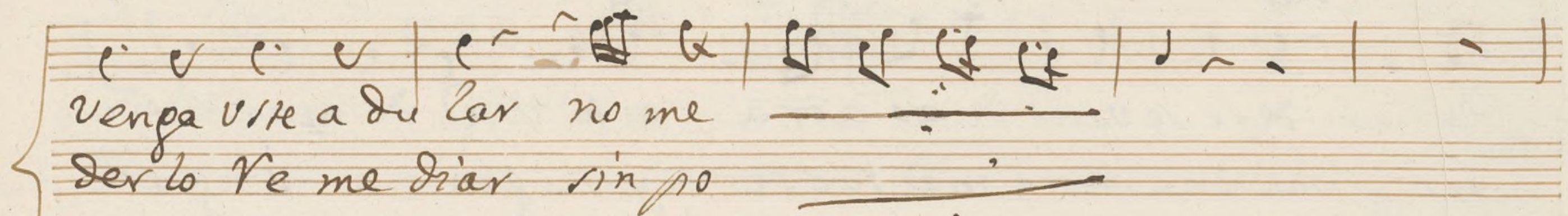
1.<sup>a</sup> Parola / *par* vamos a ver si a esta via, como se he dicho pillamos; *vare*  
 Romero, en hora buena: ha fortuna, a que tiempo hemos llegado  
 que un ombre se a de ver Pope, y de quien? de un Venacuayo; *vare*  
 se Repite al legno X

*Moderado*  
*ale: Garrido*  
 Beso a usted los pies se  
 Cada vez que usted la  
*po*

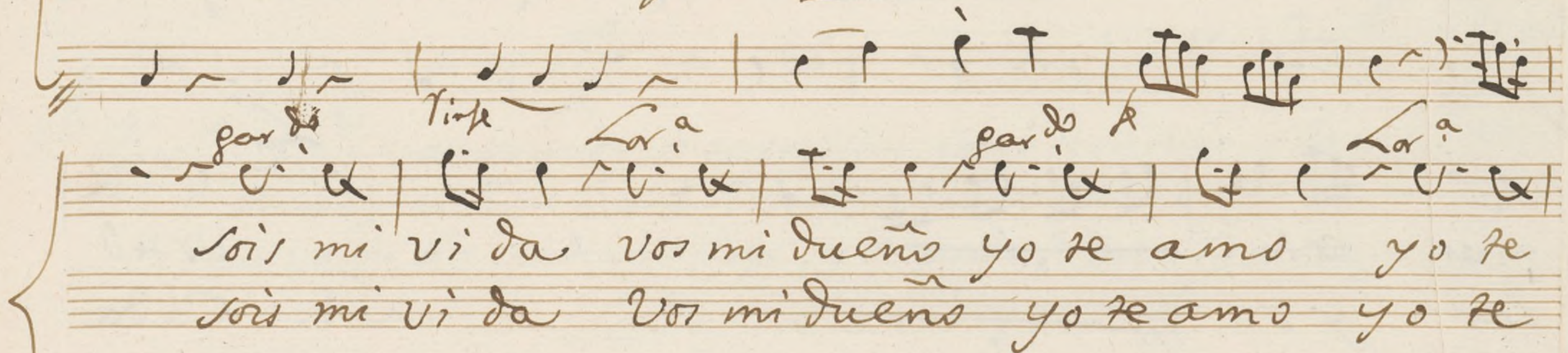




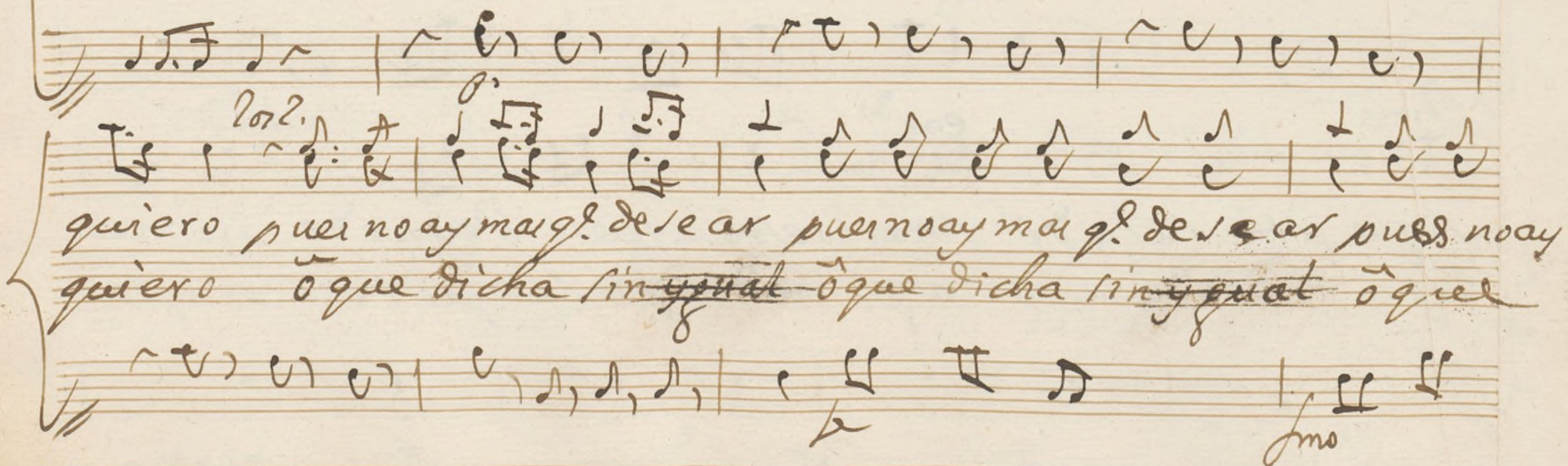




vença vire a du lar no me  
der lo te me di ar sin po

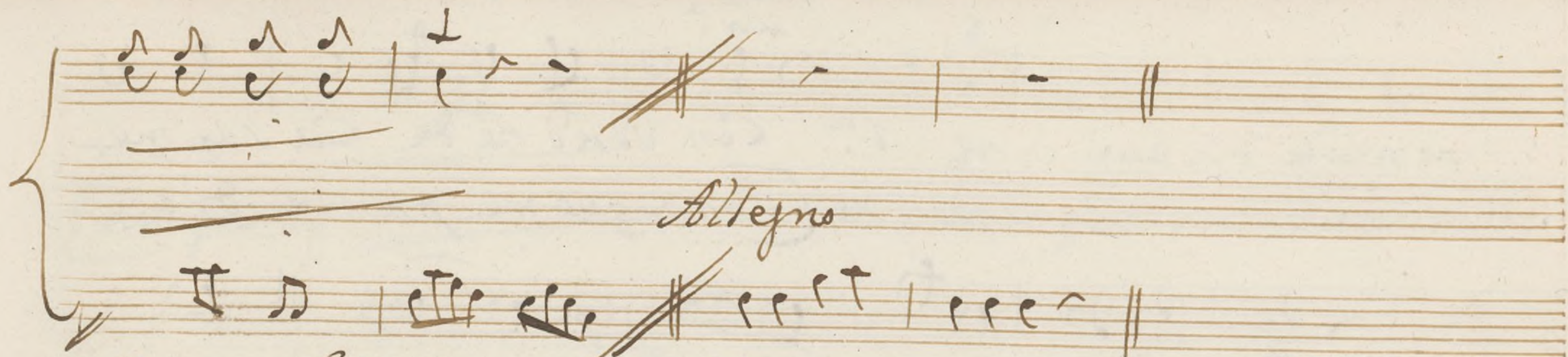


sois mi vi da vos mi dueño yo te amo yo te  
sois mi vi da vos mi dueño yo te amo yo te



quiero puer no ay ma q. de se ar puer no ay ma q. de se ar puss no ay  
quiero o que dicha sin y gnat o que dicha sin y gnat o que

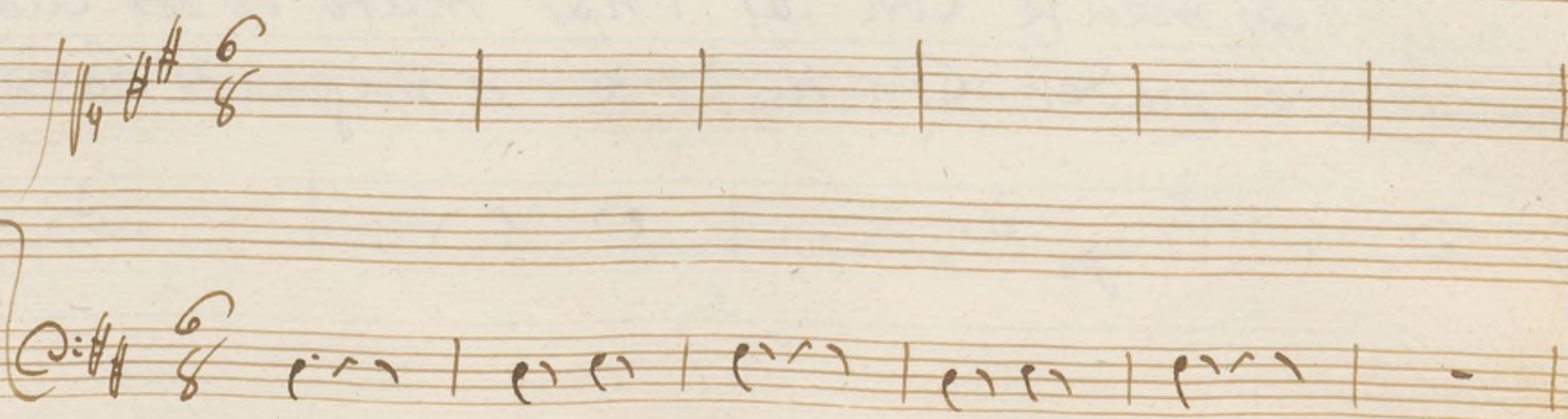




*Parola* / *Lo* oiga vsted *D. Policarpo*, quien es eie? *Por* *Cavallero*  
 de alzaprendas, Linajudo, ombre al fin, de pels en pecho, y sobre todo  
 mi Page; *Rom* y Callado con extremo; *Lo* vsted Page, ay que chi se;  
*Rom* y tambien su Conrejero, y ai no tenga vsted verguenza, que yo  
 tampoco la tengo; *Por* hablemos en confianza: *Lo* esta mui bien,  
*Rom* sin Verbo;

*Coplas*

*All. poco*





*La<sup>a</sup>*  
1.<sup>a</sup> Con vsted he de casarme  
no [Para que me preten di'a]

*le*  
porque e de pol pey por raro porque e  
[sietai con otra empe ñado sietai]

*gordo*  
sola mente con las vñas mato todos cuantos mato  
[Para poder con tu do te a migus to hazer el gordo]



*Rom.*

mato de lo que soi buen se  
amigo de lo que soi buen se

tipo Como que soi su Criado Como  
tipo Como que soi su Criado Como

no Noabei,  
no Yo pen  
fi



~~de tra a tar aotr a siel que a Caro nos Calamos siel que a~~  
~~se al beros con Page que erai ombre a Como dado que erai~~  
~~gord~~  
~~ain a ora loe toy ha ciendo a e cop~~  
~~Como de eior tienen Page que estan~~  
~~cion de tra o Cuatro a e cepcion~~  
~~qual yo sin vn Cuarto que estan~~  
~~Remo~~  
~~de lo~~  
~~de lo~~



que soi buen res tigo Como que soi su Criado Como  
 que soi buen res tigo Como que soi su Criado Como

La. a

2<sup>a</sup> Pero al sacar el Pañuelo que vi lle te a veis sacado  
 no Por echaros a un Presidio en to por buetros enpañor



que villedes *par do* deje vsted que es una Cuenta  
 [er toi por] guardad para otros empleos

se creta del Boticario secreta  
 [que yo el timo el apasajo que yo]

*Rom.º*  
 de lo que soi buen res tipo Como que soi su Criado Como  
 [y yo yano soi res tipo ni quiero ser su Criado ni quie]



que soi su Cri'a do  
ro ser su Cri'a do

*Allegro* *Lo a*  
ya beo que este *Allegro* es de otra *Novia*  
*Lo a* Pue de mi vista Infames Vayan se luego

*Adm?*  
es de otra Novia — de lo que soi res  
vayan se luego — que riquise a los



*gar<sup>do</sup>* *Rom<sup>o</sup>*

ti-go que en la Ylifonra - - - de lo que soy te  
 Ma-jor ya los de te to - - - que si quire a los

*gar<sup>do</sup>* *Rom<sup>o</sup>*

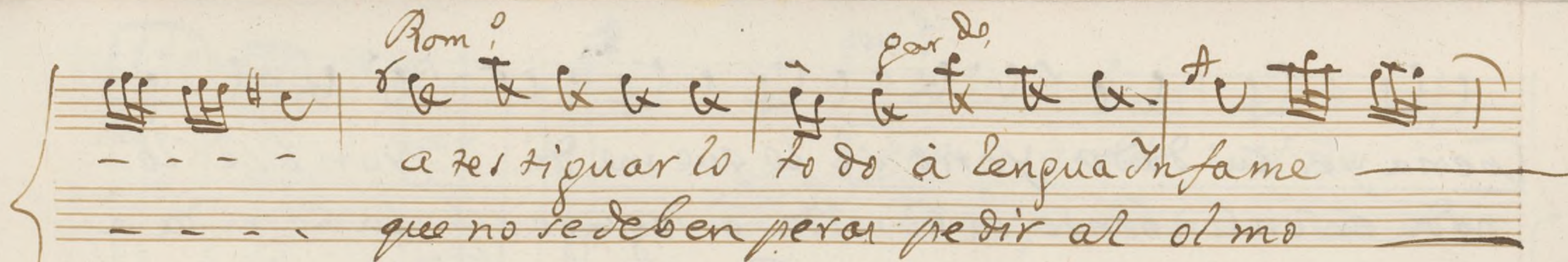
ti-go que en la Ylifonra - - - que ha ces ver  
 Ma-jor ya los de te to - - - por que co.

*Rom<sup>o</sup>* *gar<sup>do</sup>*

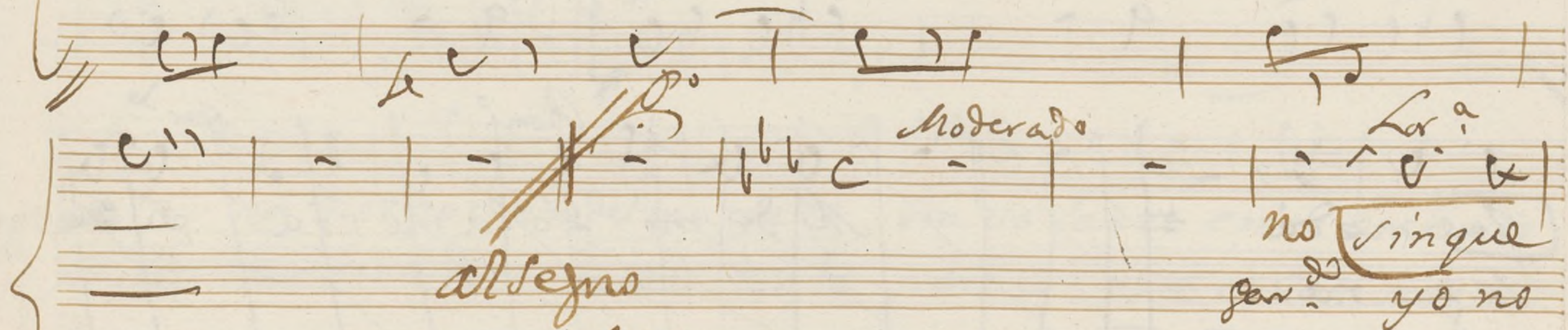
gan te - - - a te tiquar lo to-do, a lengua In flame-  
 noz co - - - que no se deben pe-rai pe dir al ol mo



*Rom.<sup>o</sup>* *par.<sup>do</sup>*



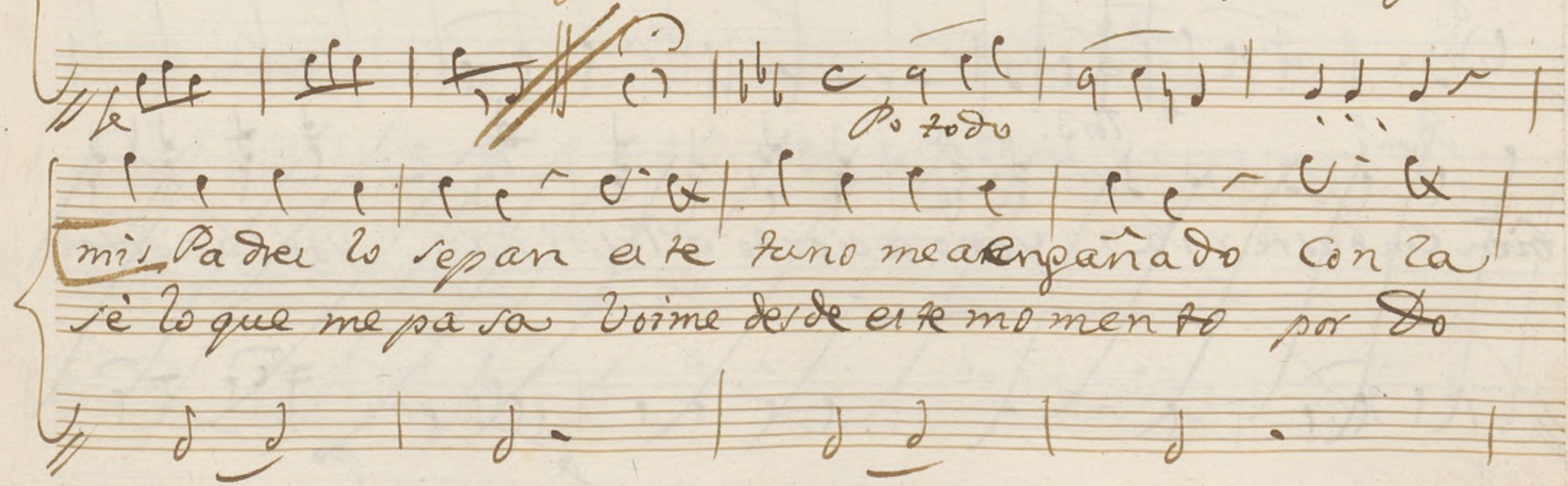
a res tigar lo to do a lengua infame  
que no se deben perar pedir al ol mo



*Moderado*

*al segno*

*no* *cinque*  
*par.<sup>do</sup>* *yo no*



*po todo*

mis Padre lo separa de uno me a engaño do con la  
re lo que me pasa voime desde este momento por do



pena y el cuidado yono se lo que me da yono se lo  
nado en un Convento la Comida a asegurar la Comida a

que me da  
seguar

*Rom.*  
Ay de mi Zalameria ay mi

*Rom.*  
bien en busteria yono a cierto a Respirar yono a cierto a



Res... pi... rar

La<sup>a</sup> <sup>gar<sup>do</sup></sup> quer a questo se ño  
 temiepo de mi Ca

rita por dios que sea del mayado bravo lance emor hechado  
 pricho tambien de mi loco intento pero con este es car mien to

mi ficcion sea ca bo ya  
 del todo me he de en men dar



A handwritten musical score on aged paper. The score consists of five staves. The first four staves contain musical notation with lyrics written below them. The fifth staff contains musical notation without lyrics. The lyrics are in Spanish and appear to be a song or a scene from a play. The handwriting is in ink and is somewhat cursive. The paper shows signs of age, including discoloration and some staining.

no <sup>Romero</sup> Si por ha ver ~~fu~~ en rredor con los  
Voi a bucar mejor Amo Coro



mios a po yado me puerien en el Prado bien empleado me eta  
 nel devn Regimiento qalli Vestido y sus ten to nunca me podra fal  
 ra  
 for  
 ay de mi; Za la me  
 no te vas: perdone v  
 ria ay ~~mi~~ en bus te ria, Yo no a cierto a Respirar  
 sia y dos pue perdone vria } luego pue de aqui marchad  
 y ame voi con dios que da se



*vivo*

*Yo no a ciertoa Res-pi-rar;*

*luego pierda qui -- marchad,*  
*ya me voi con dios -- que da*

*La. 1.ª* *La. 2.ª* *La. 3.ª*

*no Con la pena Con la pena Con la Infuria Con el*  
*y mi sudor y mi sudor y mi furia y mi*

*Sus to Con la furia*  
*pena mi Infuria*

*Rom. 2.ª* *Rom. 3.ª*

*comeen*  
*sir van*  
*comeen*  
*sir van*

*po* *po*



~~Cuento de tal suerte que no se en lance tan fuerte lo que debo~~  
~~de aviro Inpor tarse al que se quiera igno rante de su es fera~~  
~~Cuento de tal suerte qe no se en lance tan fuerte lo que de ba~~  
~~de aviro Inpor tarse al que se quiera igno rante de su es fera~~  
 practicar  
 se parar  
 practicar  
 se parar  
 La a  
 a - - - - -  
 2or 2.  
~~Con la pena con la furia~~  
~~y mi sus tos y mi furia~~

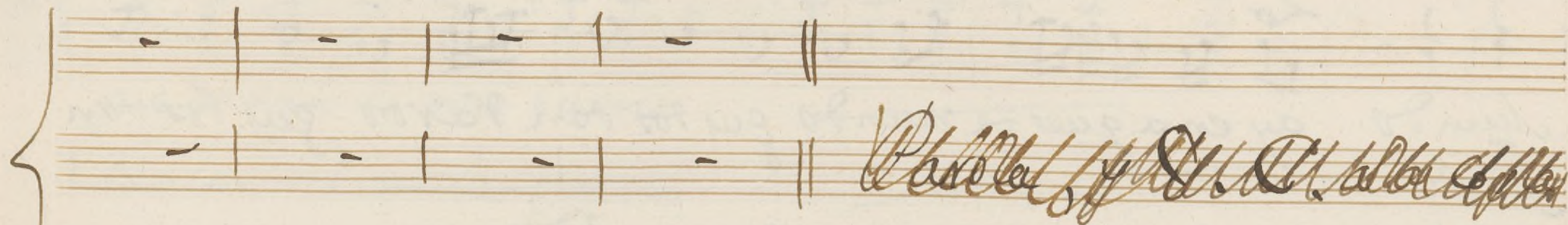


~~Yo me en~~  
 vir, ban  
 Con el justo con la Injuria  
 y mis penas mil Injuria

~~Cuanto de tal suerte que no se en tan e tan fuerte lo que debo~~  
~~de aviso In portante al que se quiera ignorante de sues fera~~  
~~Yo no se en tan e tan fuerte lo que debo~~  
~~vir van a todo el que quiera de sues fera se~~

~~practicar lo que~~  
~~se parar de sues~~  
~~practicar~~  
~~se parar~~  
~~practicar lo que~~  
~~se parar de sues~~  
~~practicar~~  
~~se parar~~

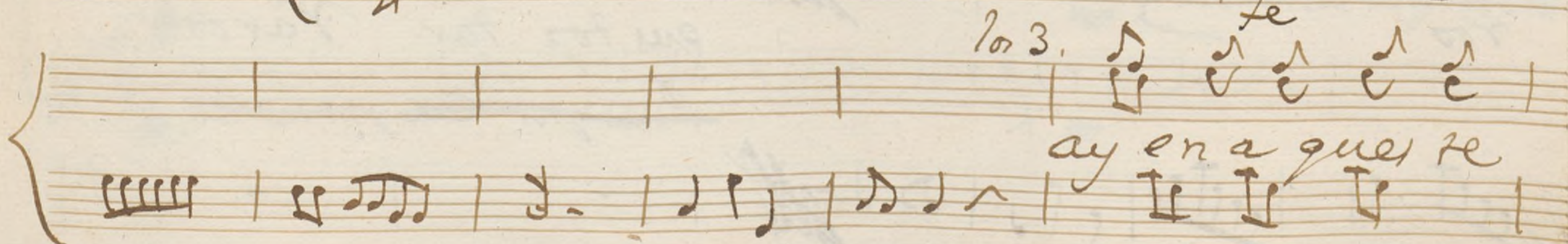
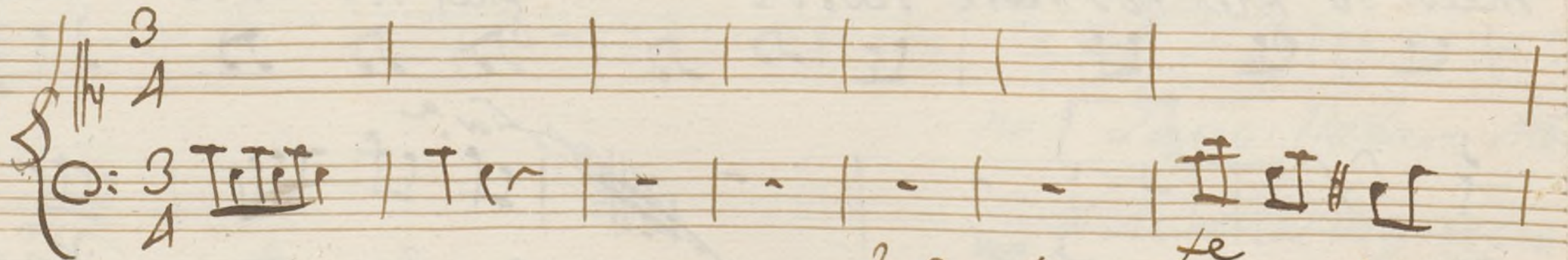




~~Palla, par. saber; La de zense; par. de jame, La de de aqui hixen al Vivac;  
La no se ñora, no por dios, La pue de ciome la verdad en lo que os preguntare,  
par. ved!!! La la guardia; par. chito callad, la verdad diremos;  
Non? bien, que con grand dificultad, La porque: par. porque de lenguaje  
no lo aprendimos jamas; Q. C. ala Coplas)~~

Sequi<sup>o</sup>

All.<sup>o</sup>





*La.<sup>a</sup>*

Mundo ay en a que se mundo guitos tan Varos guitos tan

*ra* guitos tan Varos ay en a que se

mundo guitos tan Varos guitos tan Va *ra* guitos tan Va

*ra* guitos tan Varos ~~Pues por capricho~~



1<sup>o</sup> 3

que de jan lo mui bueno

sue len hazer la genses

por lo mui ma - lo por lo mui ma - - - lo

mil de sa ti - nos mil de sa ti - nos

no [Jano Neban Media]

2<sup>a</sup> [Mucha desprecian aun]

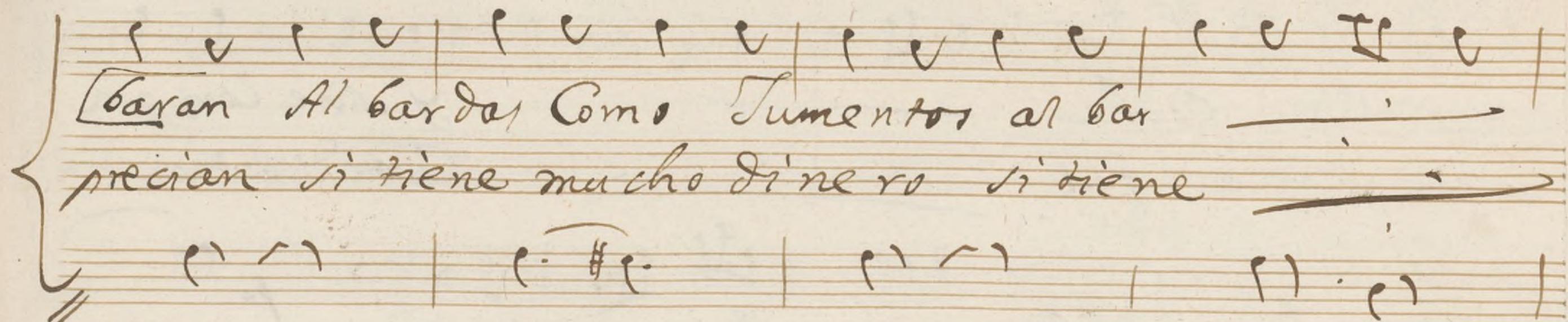


Blanca muchos tontos Maya deros  
 ombre buen mozo fino y asen to

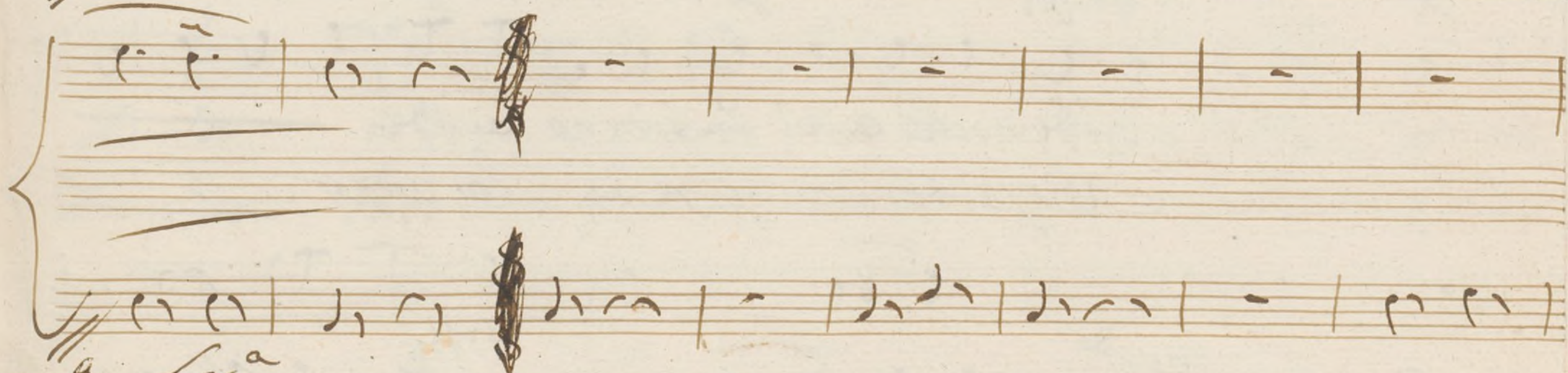
Y las que lle ban pare ce q. sen echo en el In  
 y sue len vi vir prenda das de vn figura Con tra

Fierno que sean si fuera moda lle  
 echo de vn figura pero a ninguno des  
 Virke

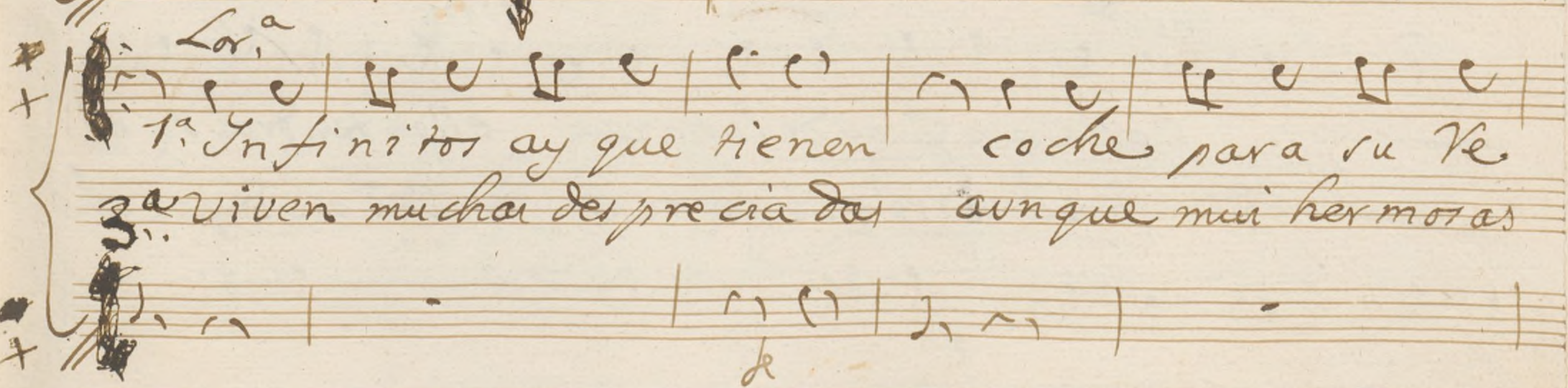




Baran Al bardas Como Tumentos al bar  
precian si tiene mucho di'ne ro si tiene



Lo<sup>a</sup>



1.<sup>a</sup> Infinitos ay que tienen coche para su Ve  
3.<sup>a</sup> viven mucha desprecia da aunque mui hermoras



Crecan aunque y sue len an  
 Sean aunque Cuando estan mai  
 dar a pata avn de noche en el Inbierno avnde  
 Sobreguiadas las viejas ton ton y sea las vieja  
 Calla que quando lo hacen ello tendra su mio  
 no me admiro que las tales es señal de que cho



terio ello  
rrean en señal

Como Prima  
1<sup>or</sup> 3.  
3  
4  
todo en aque te  
todo en aque te

1<sup>or</sup> 2.  
3  
4  
Mundo  
Mundo  
todo en aque te Mundo suele ir roca do sue  
todo en aque te Mundo suele ir roca do sue

Leir ro  
1<sup>or</sup> 2.  
suele ir roca do  
suele ir roca do



Todos

ayudando lo mejor posible por lo bien de todos  
y perdonar las faltas Quénos amados

por la misericordia  
Duenos a

ma - do

ma - do











Mus 145-8

Violin Primero

Conadilla a tres;

Nadie está contento con su suerte;



*Allegro poco* 3/8

Parola yar segno;



*Moderato* & C

The musical score for the Moderato section consists of seven staves. The notation is dense, featuring many beamed sixteenth and thirty-second notes. Dynamic markings such as *ff* (fortissimo) and *le* (legato) are present. A double bar line with a repeat sign is used to separate the Moderato section from the following section.

*Allegro*

The musical score for the Allegro section consists of two staves. It begins with a double bar line and a repeat sign. The notation continues with complex rhythmic patterns. A dynamic marking of *le* is visible. The section concludes with a double bar line.

*Porola*



*Coplas Allegro poco* 8<sup>6</sup>/<sub>8</sub> *allos parrafos*

The musical score is written on 11 staves. The first staff begins with the title 'Coplas' and the tempo 'Allegro poco', followed by the time signature 8<sup>6</sup>/<sub>8</sub>. The notation is in a single system, with various rhythmic values and accidentals. Dynamic markings 'p' and 'f' are used throughout. There are also some handwritten annotations, including 'allos parrafos' and '3' above a staff. The manuscript is on aged, slightly stained paper.

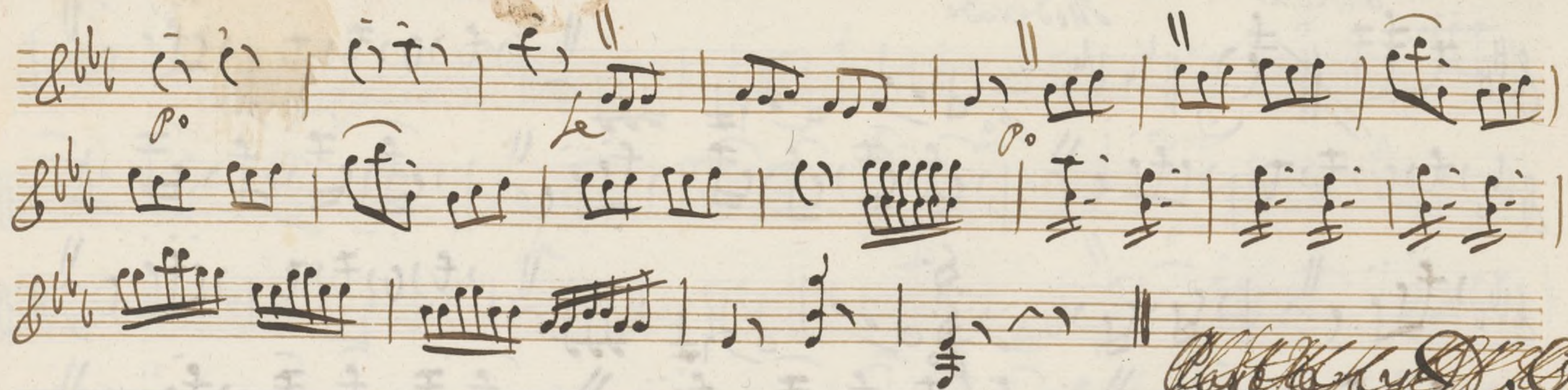


*allegro* *Moderato*

*allegro* *Moderato*

*Volte*

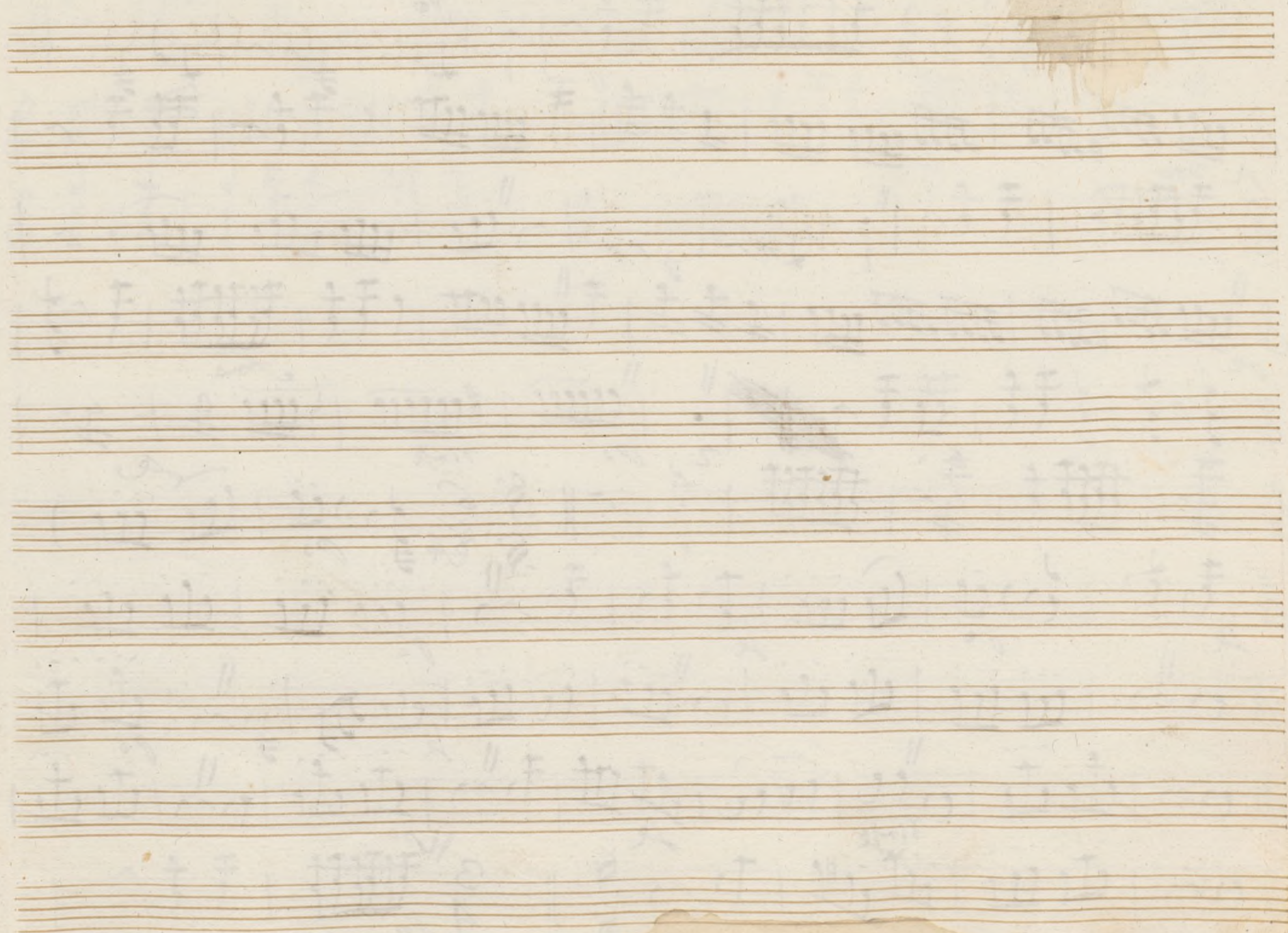




*Capo 1.º y 2.º*  
*Ala Capla*

*Siguen las Segui.*



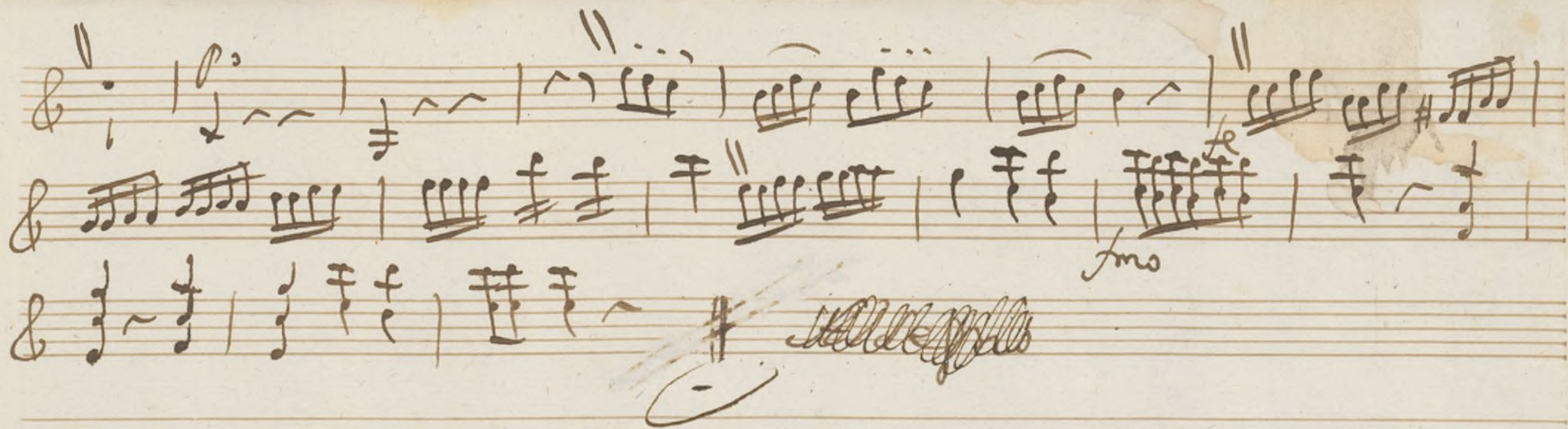




*Sequi* *Allegro* &  $\frac{3}{4}$

The musical score is written on ten staves. The first staff begins with the title 'Sequi' and the tempo 'Allegro' followed by the time signature '3/4'. The notation is in a single system, with various rhythmic values and accidentals. Dynamic markings include 'p' (piano) and 'f' (forte). There are also some specific markings like 'rinke' and 'rinle'. The score includes several measures of music, with some measures being repeated or corrected. A large section of the fifth staff is blacked out. The manuscript is written in brown ink on aged paper.











Violin 1.º Ton.ª a 3.º

Mus 145-8 +  
Nadie está contento con su suerte.

All.º poco. 3/8

voz.

p.

p.

p.

p.

p.

p.

p.

p.

p.

a los Parr. 5.

Parola: y Al segno.



*Mod<sup>to</sup>*

*p*

*f*

*fmo*

*Allegro*

*Parolain*

Parolain

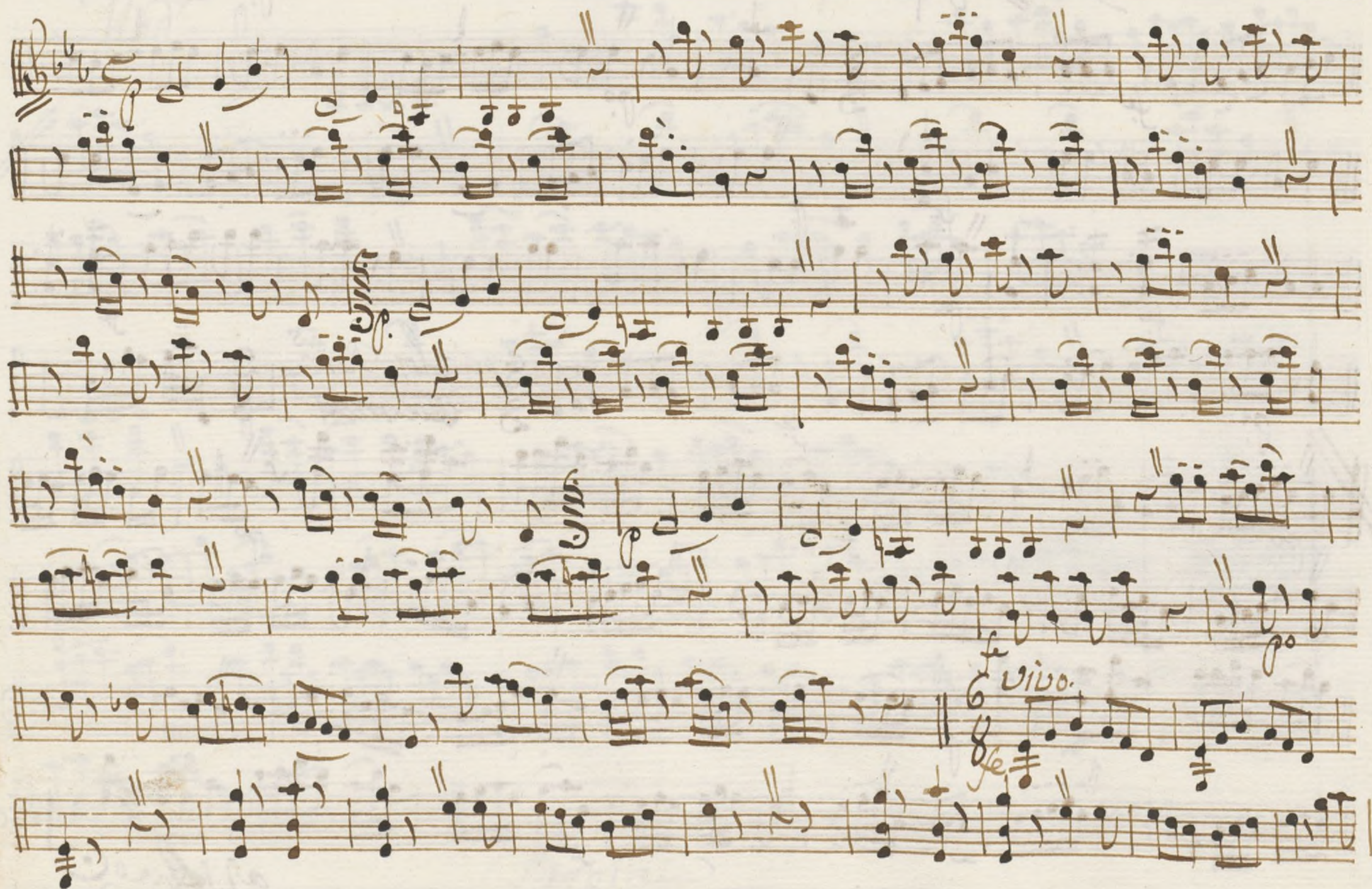


*Coplas. All.º poco. 8/8*

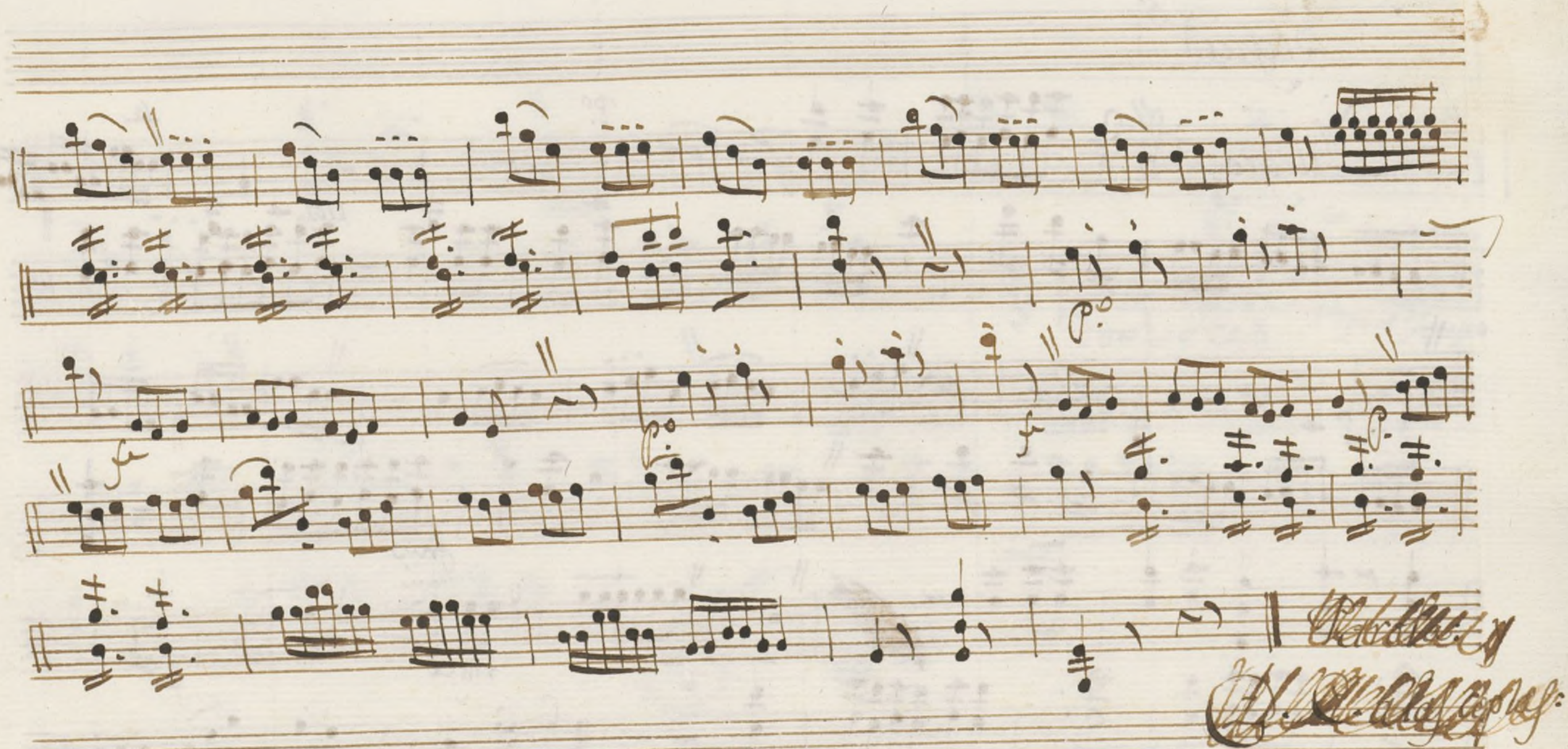
*al segno 2º pmo*



*Moderado.*









Seguid<sup>5</sup>

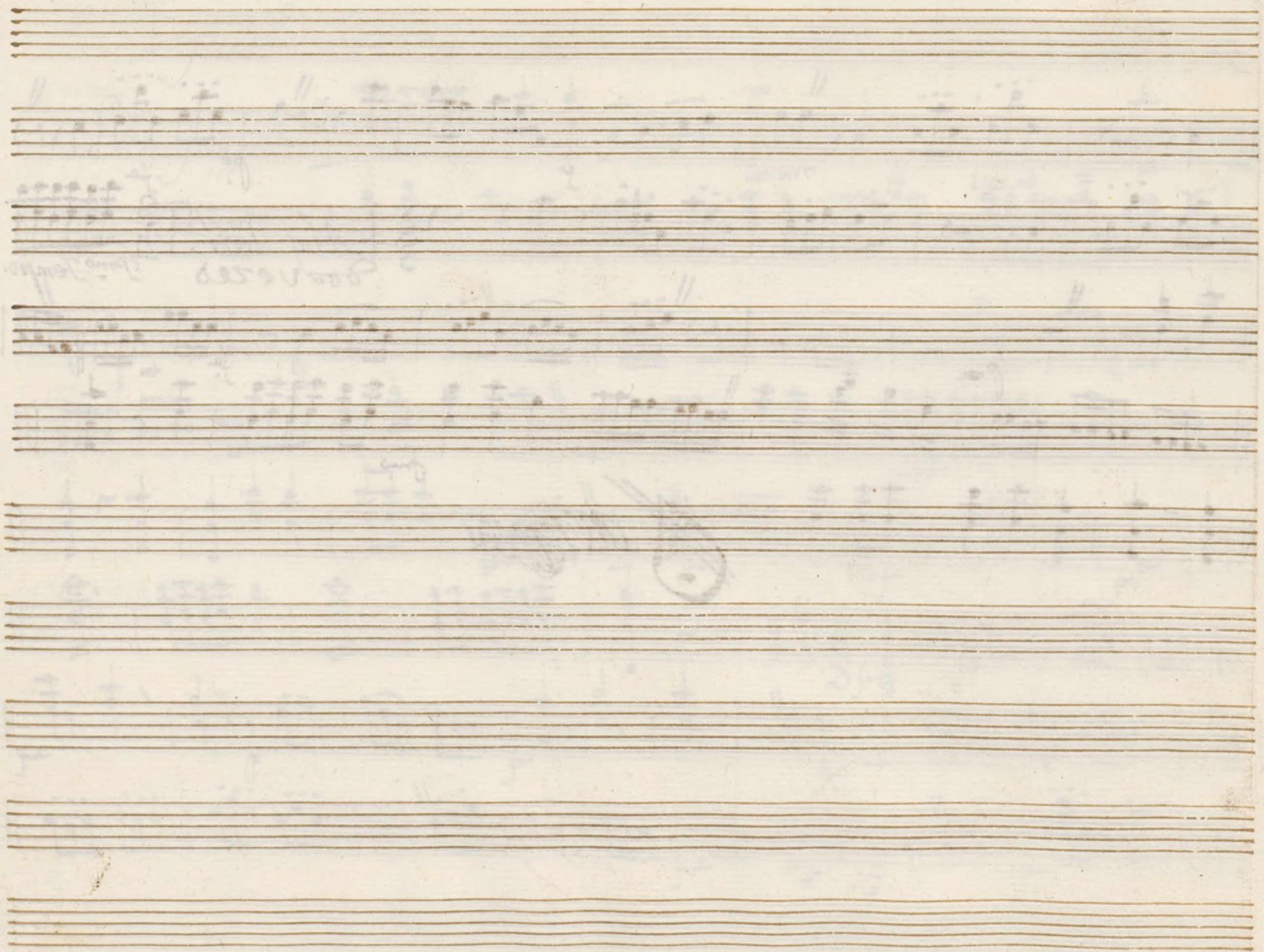
Allegro.

Handwritten musical score for "Seguid<sup>5</sup>" in 3/4 time, marked "Allegro." The score consists of eight staves. The first staff has a treble clef and a 3/4 time signature. The music is written in a single system. The score includes various musical notations such as notes, rests, and dynamic markings. There are several dynamic markings: "p." (piano) at the beginning, "f" (forte) at the end of the first staff, "p." at the beginning of the second staff, "f" at the end of the second staff, "p." at the beginning of the third staff, "f" at the end of the third staff, "p." at the beginning of the fourth staff, "f" at the end of the fourth staff, "p." at the beginning of the fifth staff, "f" at the end of the fifth staff, "p." at the beginning of the sixth staff, "f" at the end of the sixth staff, "p." at the beginning of the seventh staff, and "f" at the end of the seventh staff. There are also some markings that look like "Voz." and "rinfe". The score ends with a double bar line and a fermata.



Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings. The title "Aloj Parr. Doovezes" is written in the middle of the second staff, with "1mo Tempo." below it. A large, stylized signature is at the end of the fifth staff.







Violin 2.<sup>o</sup> Ton.<sup>a</sup> à 3// Nadie está contento con su suerte.

*All.<sup>o</sup> poco.* 3/8

*6* *6* *6* *6* *6* *6* *6* *6* *6* *6*

*Vol.*

*aloz*  
*par.*

*Parola:*  
*y Al segno.*



*Mod<sup>to</sup>*

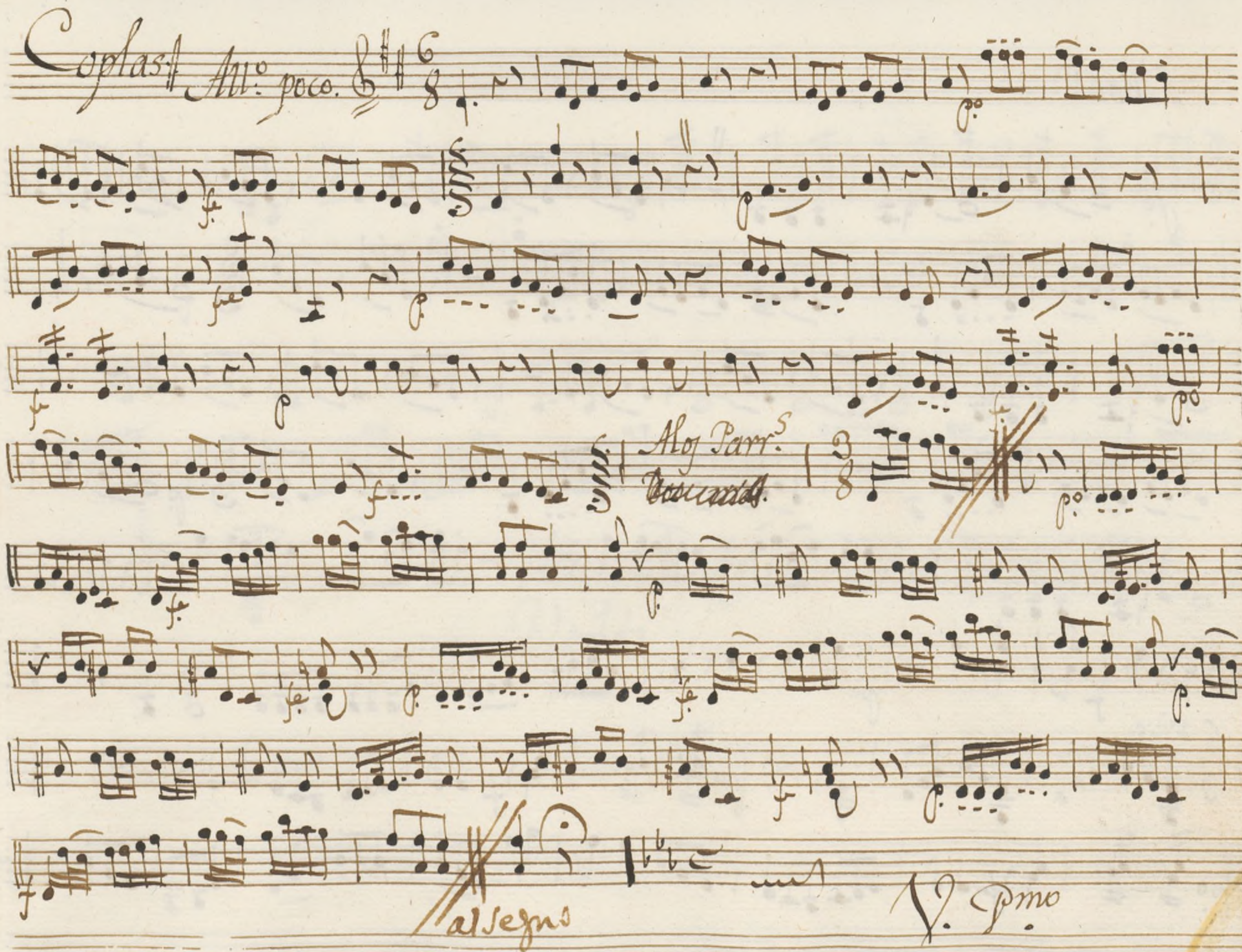
*rings*

*rings*

*Allegro.*

*Parola.*

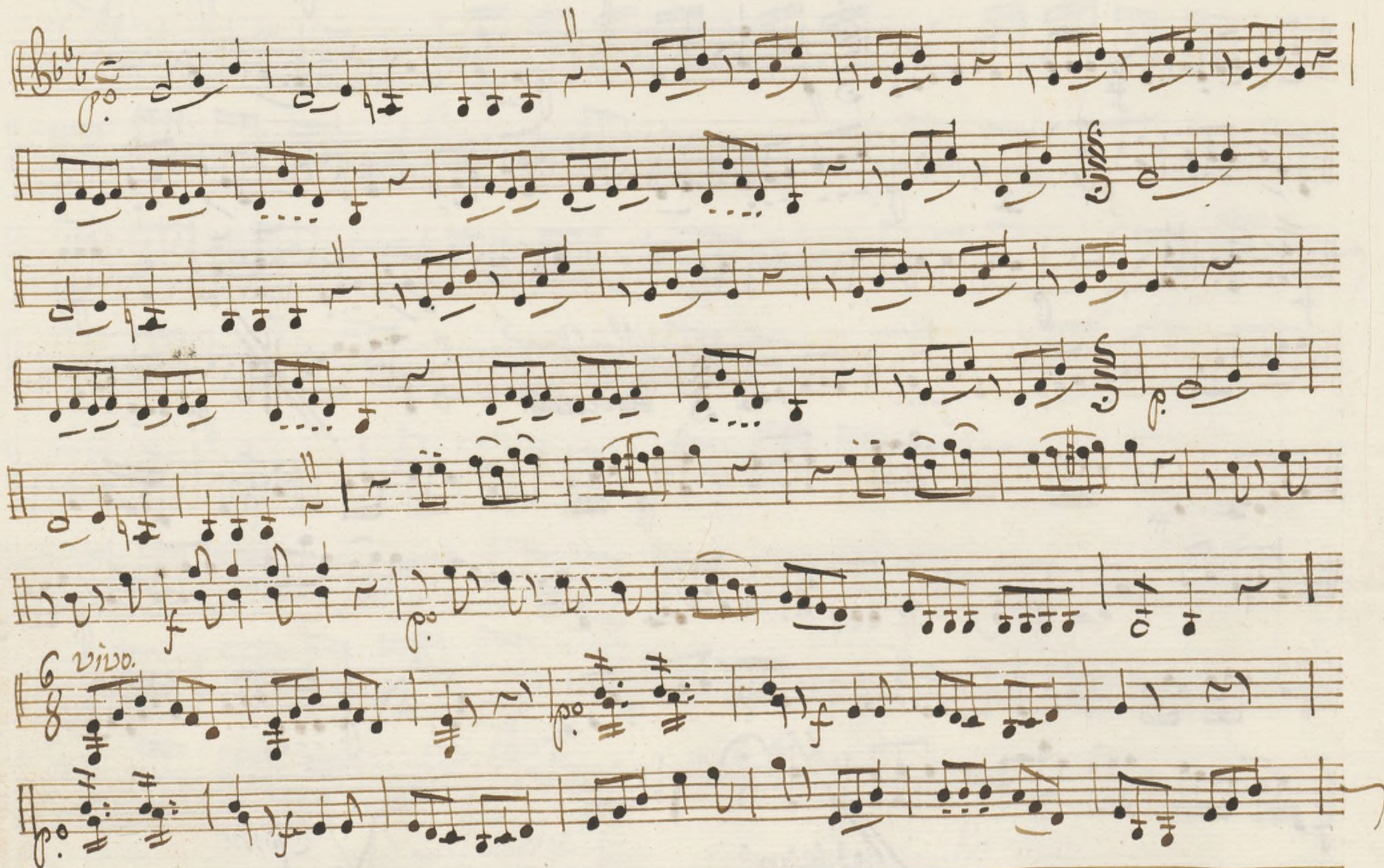


*Coplas* *Al: poco.*  *Allegro* *Parr.* *Assur.* *V. pmo*

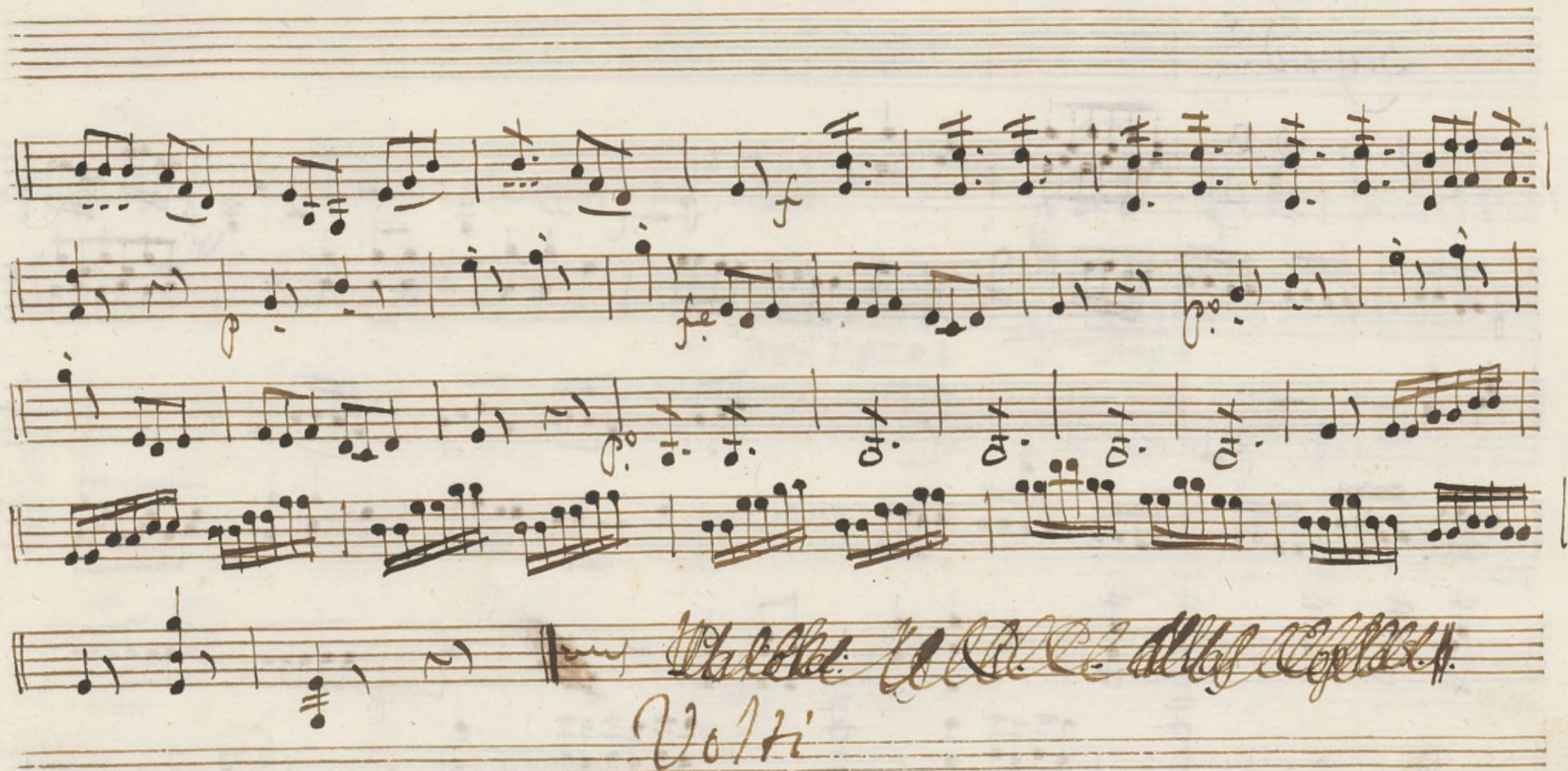
The image shows a handwritten musical score on ten staves. The title 'Coplas' is written at the top left. The tempo 'Al: poco.' is written above the first staff, and 'Allegro' is written above the fifth staff. The time signature is 6/8. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'p'. There are also some crossed-out sections and a section marked 'Parr.' and 'Assur.'. The name 'V. pmo' is written at the bottom right.



*Mod<sup>to</sup>*







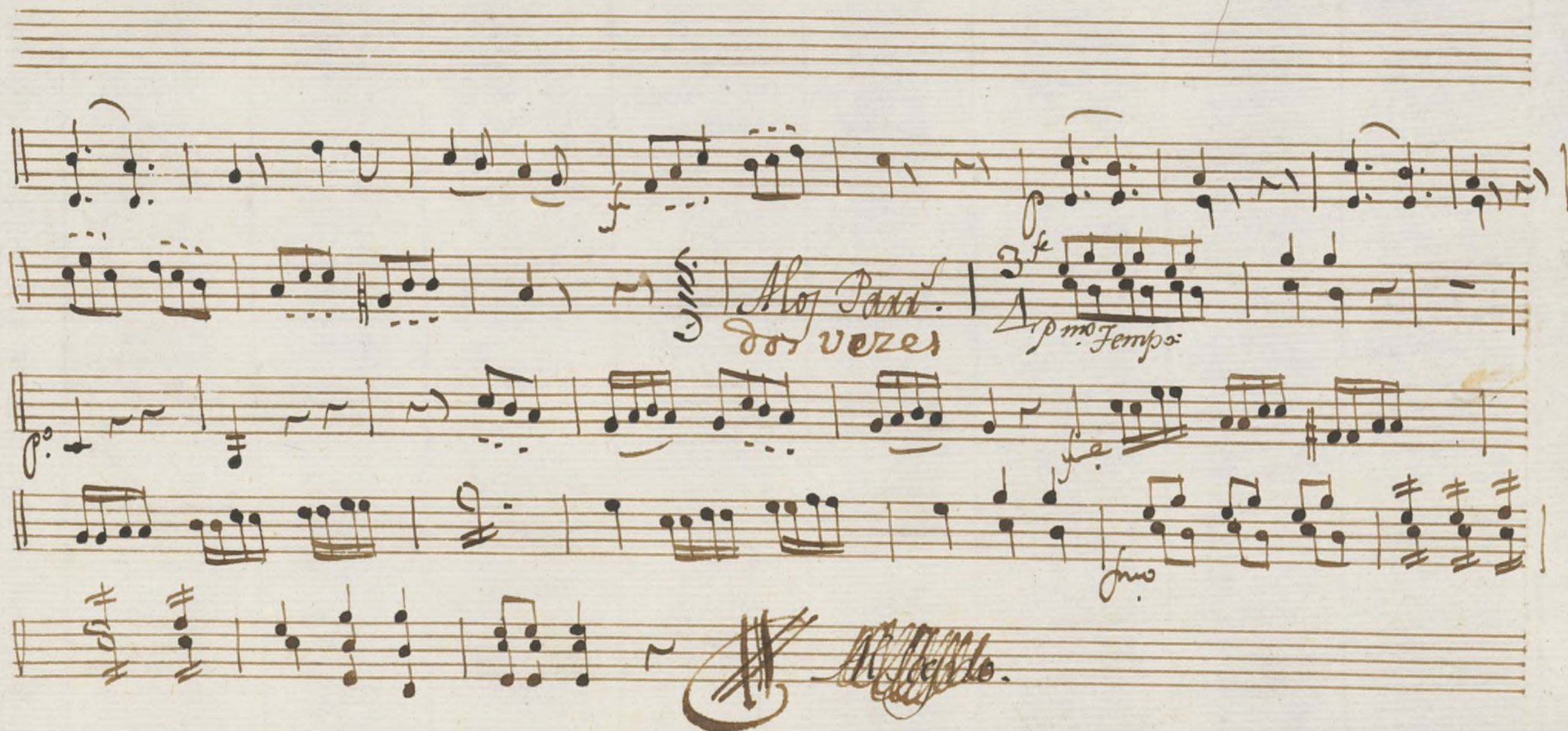


*Seguid<sup>a</sup>*

*All.<sup>o</sup>*  $\frac{3}{4}$













Violin Segundo

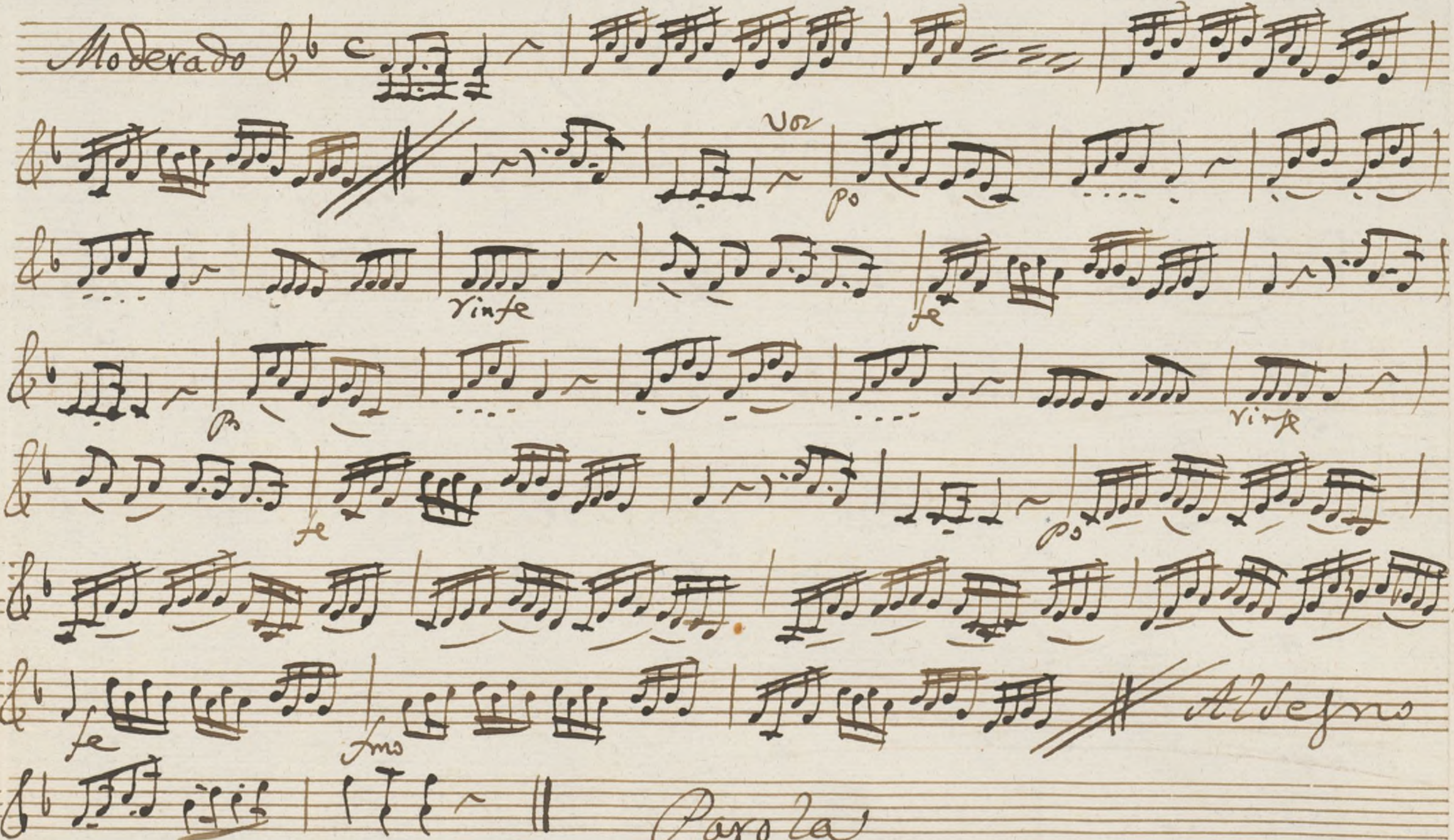
Mus 145-8

Conadilla à 3. Nadie está contento con su suerte;

*All. poco* 3/8

The musical score is written on ten staves. The first staff begins with the tempo marking 'All. poco' and the time signature '3/8'. The melody is written in a single line, with various ornaments and slurs. The notation includes eighth and sixteenth notes, rests, and accidentals. The final measure of the score is marked with a double bar line and the text 'Parola y al segno'.



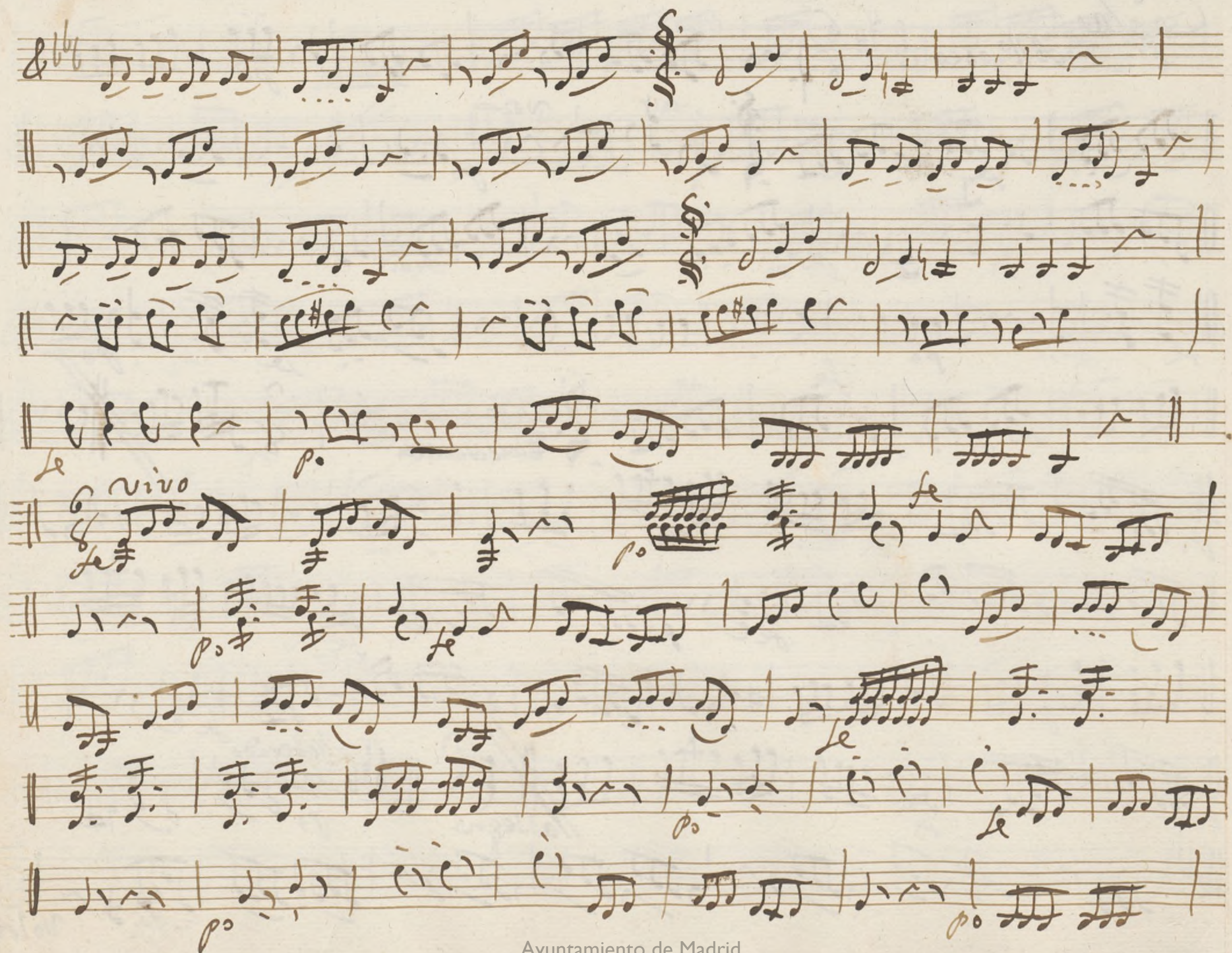
*Moderato* & *c* 



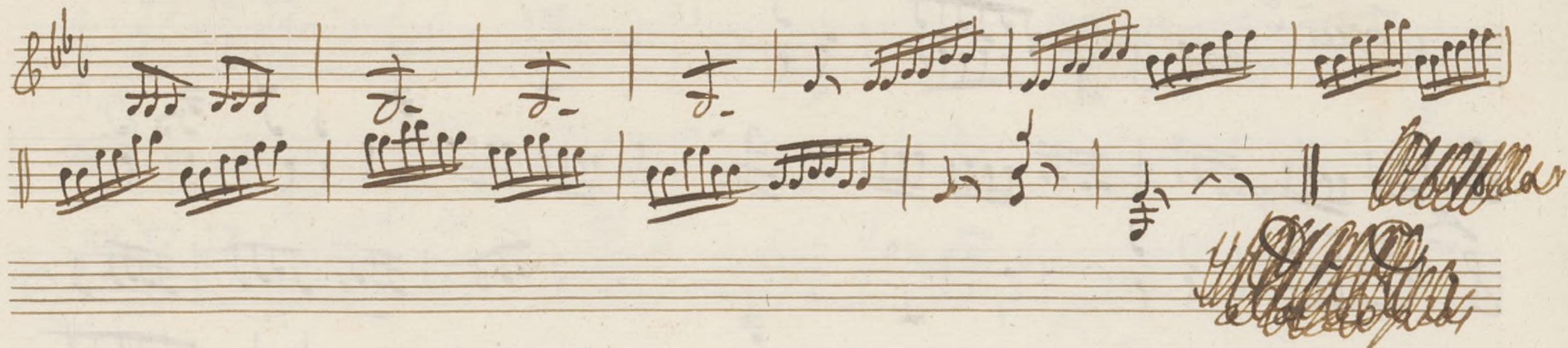
*Coplas* *All. poco* &  $\sharp\sharp$   $\frac{6}{8}$

*Volte*









Volli



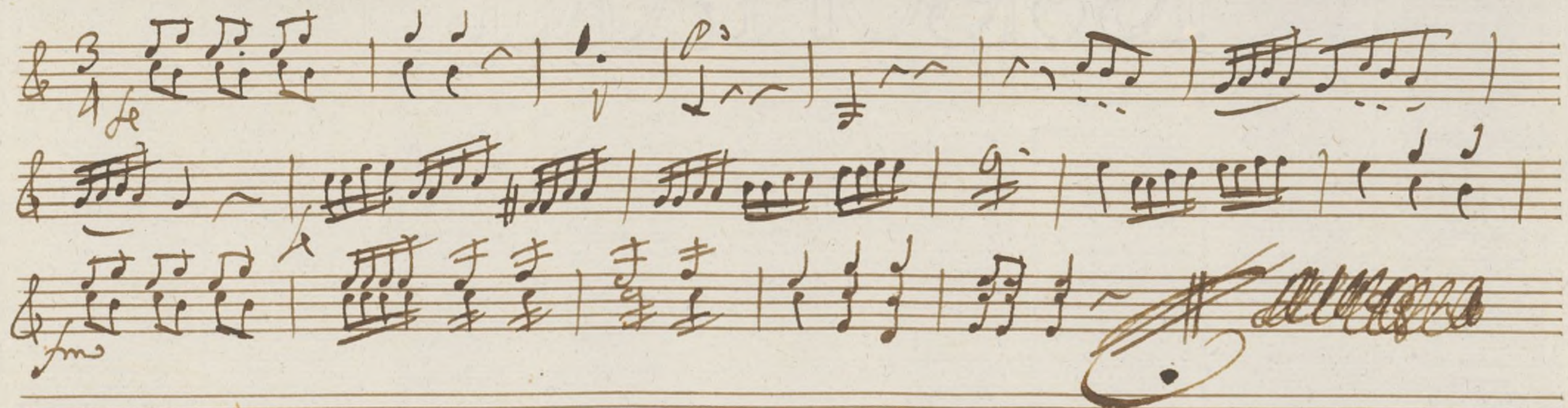
*Sequi* *All.* 8  $\frac{3}{4}$

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

*vino*

*allos parratos dos veces*











Mus 145-8

+  
Oboe Primero

Conadilla à tres;

Nadie está contento con su suerte.

//



*Allegro poco* & 3/8

*Solo*

*Voz*

*Solo*

*Solo*

*Parola y al segno;*



*Moderato*  $\text{G}\flat$   $\text{C}$

*var*

*po*

*Parola*

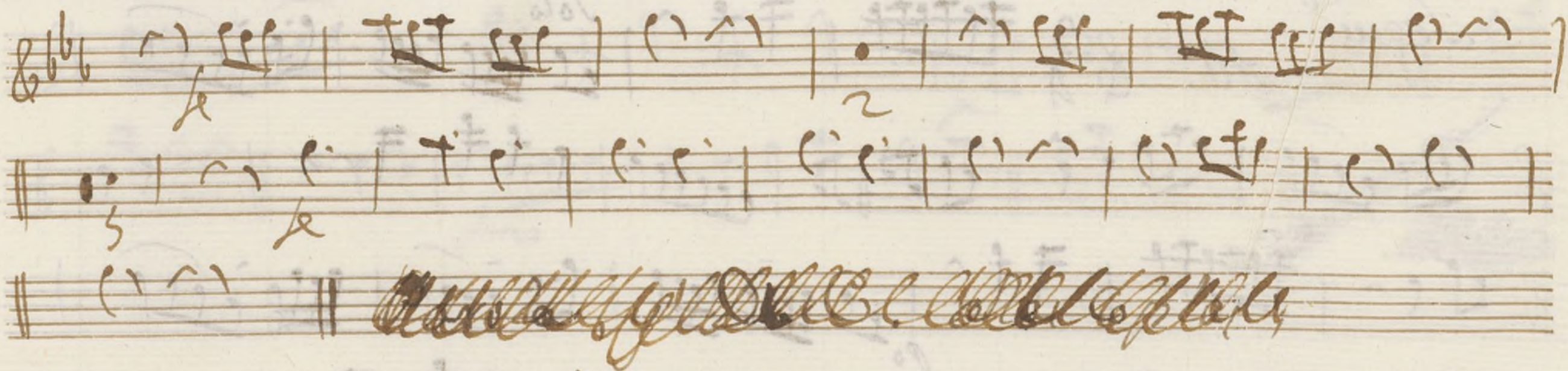
*Allegro*

*Volte*



[illegible]





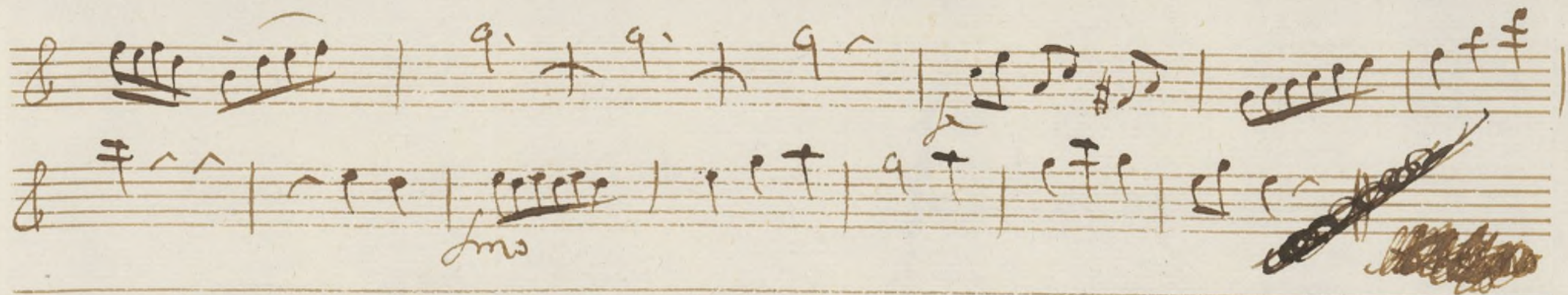
*Voti*



*Sequitur* *All.<sup>o</sup>* & 3/4

The musical score consists of ten staves. The first staff begins with the word "Sequitur" and the tempo marking "All.<sup>o</sup>" followed by a 3/4 time signature. The notation is dense, featuring many beamed notes and rests. Dynamic markings like "p" and "f" are interspersed throughout. A "solo" marking appears above the third staff. There are several large, dark ink smudges or corrections on the staves, particularly on the sixth, seventh, and eighth staves. The manuscript is written in brown ink on aged, slightly discolored paper.











Mus 145-8

+  
Boe Segundo

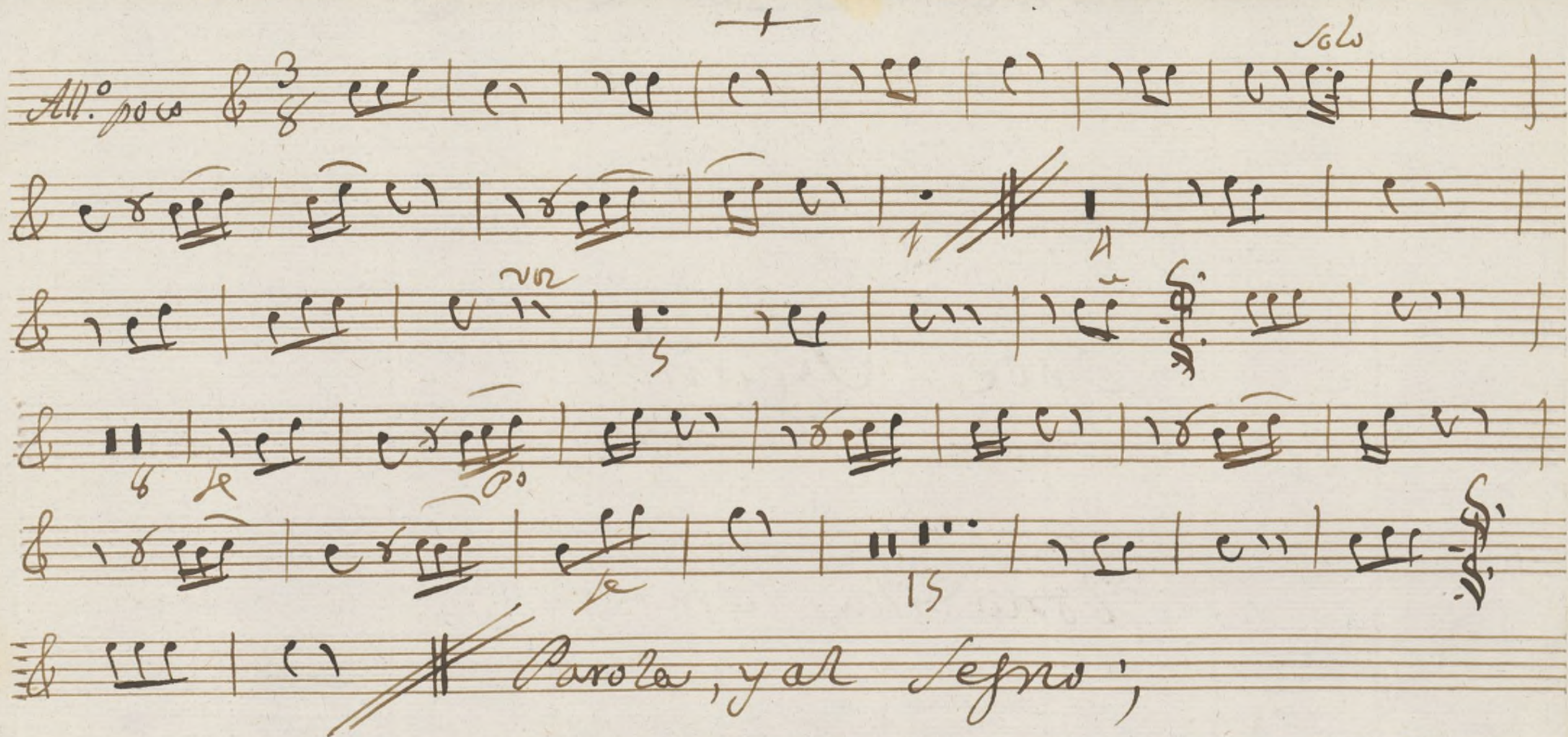
Conadilla á tres;

Nadie está contento Con su suerte;

//



Handwritten musical score on six staves. The notation is in treble clef with a 3/8 time signature. The first staff begins with the tempo marking "Al.º poa" and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, often beamed together. Above the first staff, there is a small cross-like symbol. Above the second staff, there is a double bar line with a slash through it. Above the third staff, there is a small "v" symbol. Above the fourth staff, there is a small "s" symbol. Above the fifth staff, there is a small "15" symbol. The sixth staff ends with the text "Parola, y al Segno;" written in a cursive hand. The page is aged and shows some staining.



Al.º poa & 3/8

Parola, y al Segno;



Moderato & C

Allegro

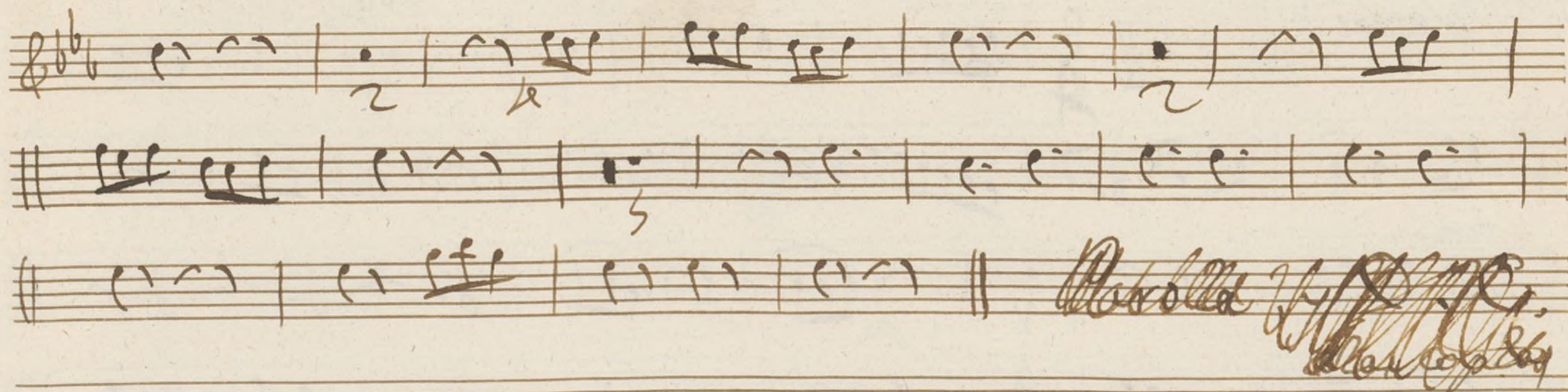
Parola

Volte'









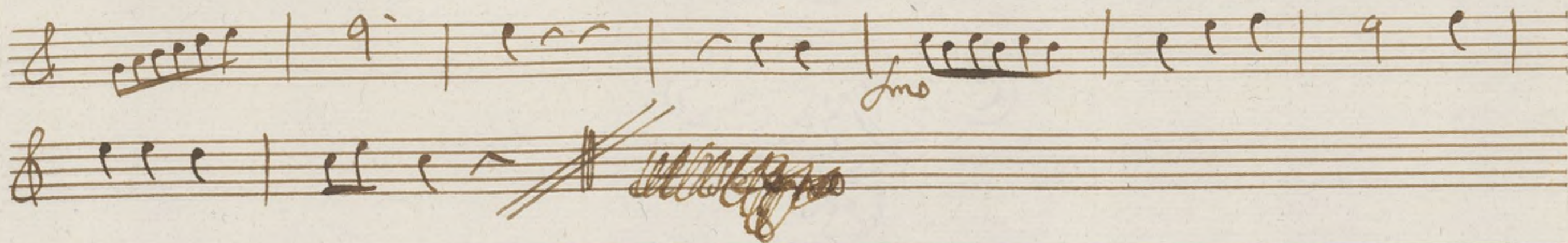
Voli



*Sequi!* *All.<sup>o</sup>*  $\& \frac{3}{4}$  *Solo*

The musical score consists of ten staves of handwritten notation. The first staff begins with the instruction *Sequi!* and *All.<sup>o</sup>*, followed by a treble clef and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *p<sub>o</sub>* and *rinke*. There are several large ink blots and corrections throughout the manuscript, particularly in the middle staves. The piece is marked *Solo* at the top right. The notation includes various note values, rests, and dynamic markings such as *p<sub>o</sub>* and *rinke*. There are several large ink blots and corrections throughout the manuscript, particularly in the middle staves.











*Trompa Primera*

*Sonadilla à 3. Nadie está contento con su suerte;*

Mus 145-8


*All.<sup>o</sup> 3/8* *fa re* //

*Moderado* *var*

*Allegro* *Parola*



Coplas In de  
Alt. 1000

All.<sup>o</sup> poco 

aze

Prasa

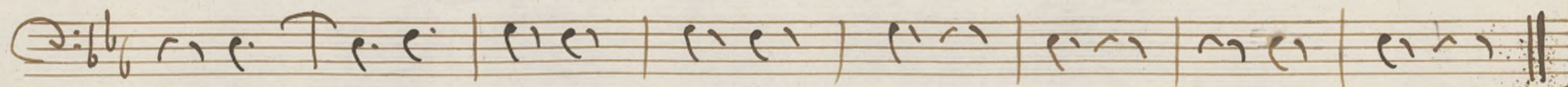
Not over for  
Dance

Mo Derado

0. 7020

Vino





Rossa G. D. G.  
 M. G. G.

5 en corol.

Agree

Al: 8 3 4

4 Le

vor

42

4

Vink le

レ

Le

Ayunta



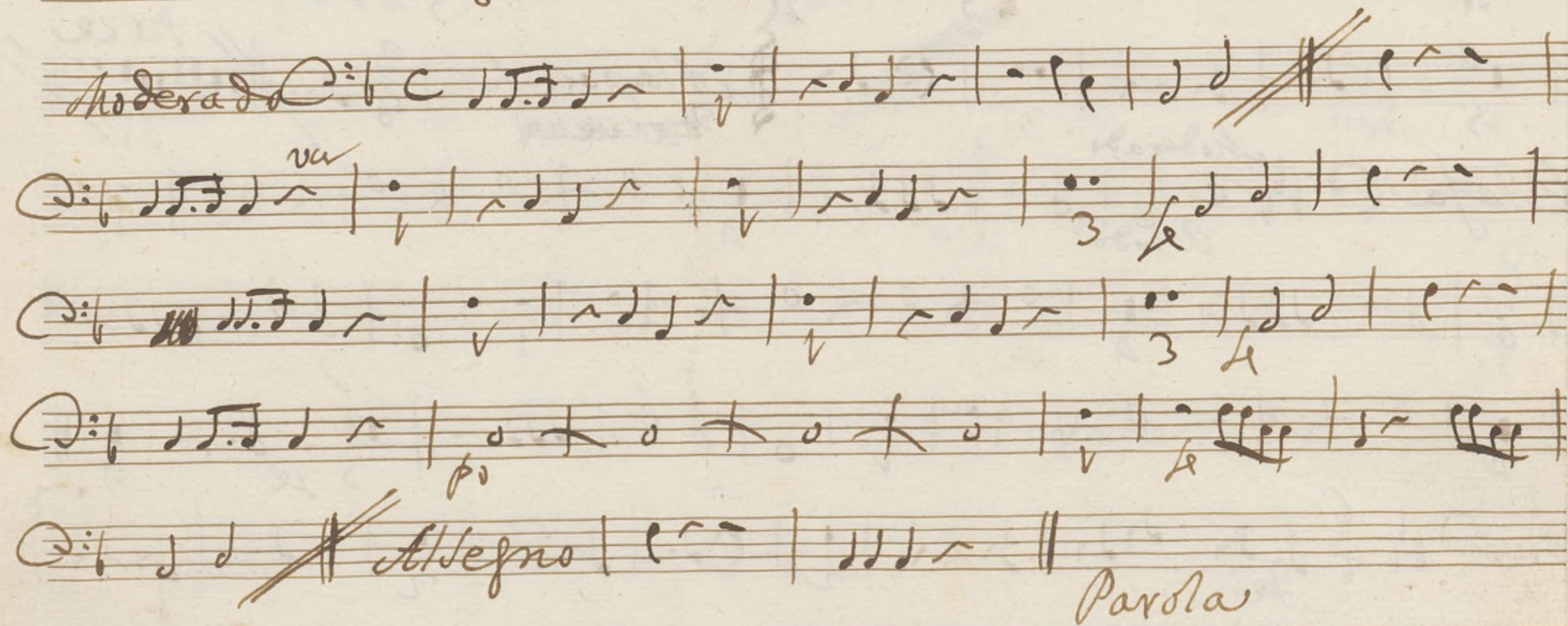





*Trompa Segunda*

*Tonadilla à 3. Nadie está contento con su suerte;*

*3<sup>o</sup> All.<sup>o</sup> Largo //*

*Moderato* 

*Allegro* 

*Parola*



*Coplas* *Inde*  
*All. poco*  $\text{G}^{\#} \frac{6}{8}$  ; | J. J. | J. J. | J. J. | J. J. | J. J. | J. J. |

*nor*  
 || J. J. | J. J. | J. J. | J. J. | J. J. | J. J. | J. J. | J. J. |

*Moderado* *Alas parrafas* *taze*  
 || J. J. | J. J. | J. J. | J. J. | J. J. | J. J. | J. J. | J. J. |

*Clara* *Clara* *Moderado* *Alas parrafas* *taze*  
 || J. J. | J. J. | J. J. | J. J. | J. J. | J. J. | J. J. | J. J. |

*Vivo*  $\frac{6}{8}$  *Le*  
 || J. J. | J. J. | J. J. | J. J. | J. J. | J. J. | J. J. | J. J. |

*Alas parrafas* *taze*  
 || J. J. | J. J. | J. J. | J. J. | J. J. | J. J. | J. J. | J. J. |

*Alas parrafas* *taze*  
 || J. J. | J. J. | J. J. | J. J. | J. J. | J. J. | J. J. | J. J. |

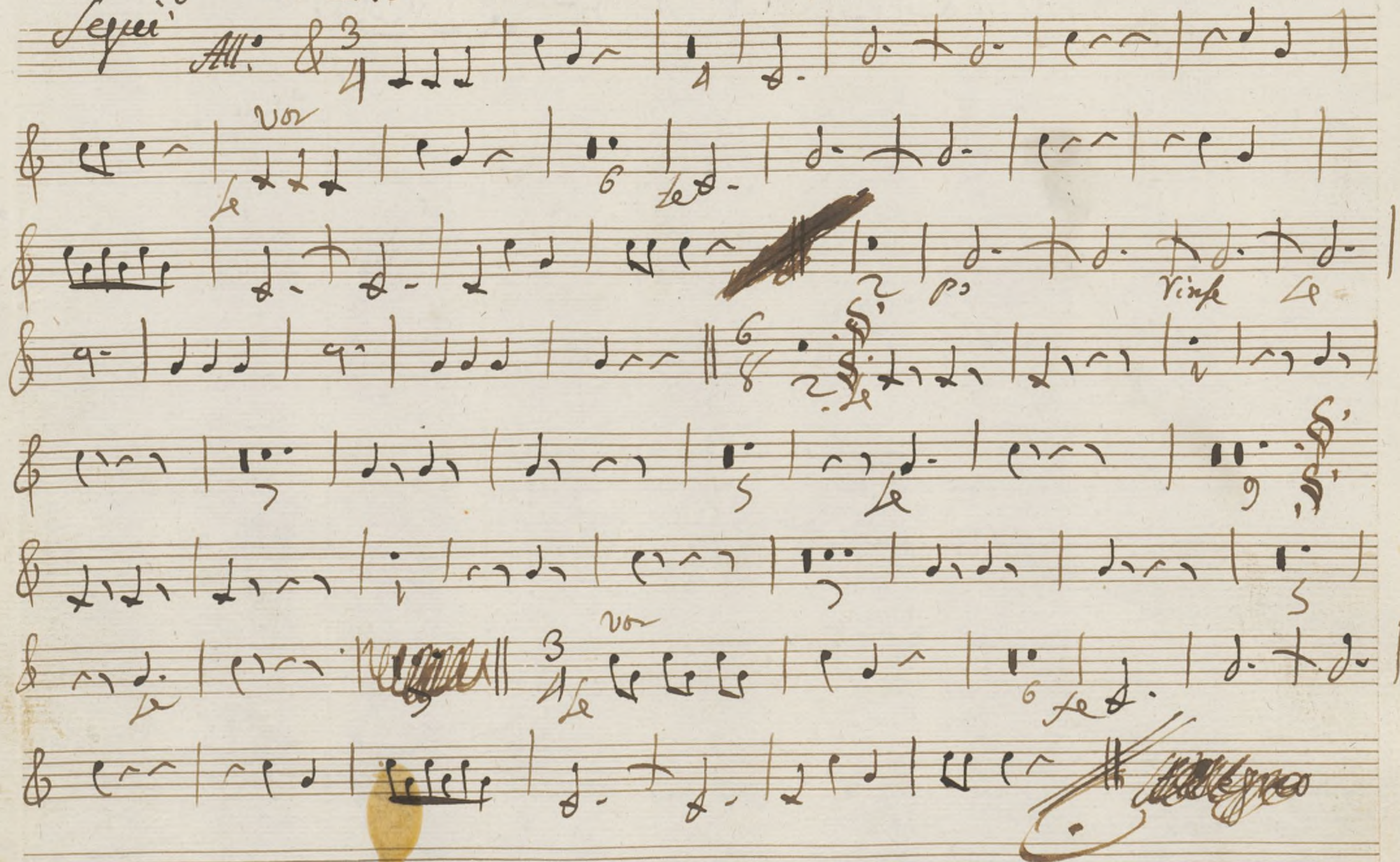
*Alas parrafas* *taze*  
 || J. J. | J. J. | J. J. | J. J. | J. J. | J. J. | J. J. | J. J. |

*Alas parrafas* *taze*  
 || J. J. | J. J. | J. J. | J. J. | J. J. | J. J. | J. J. | J. J. |

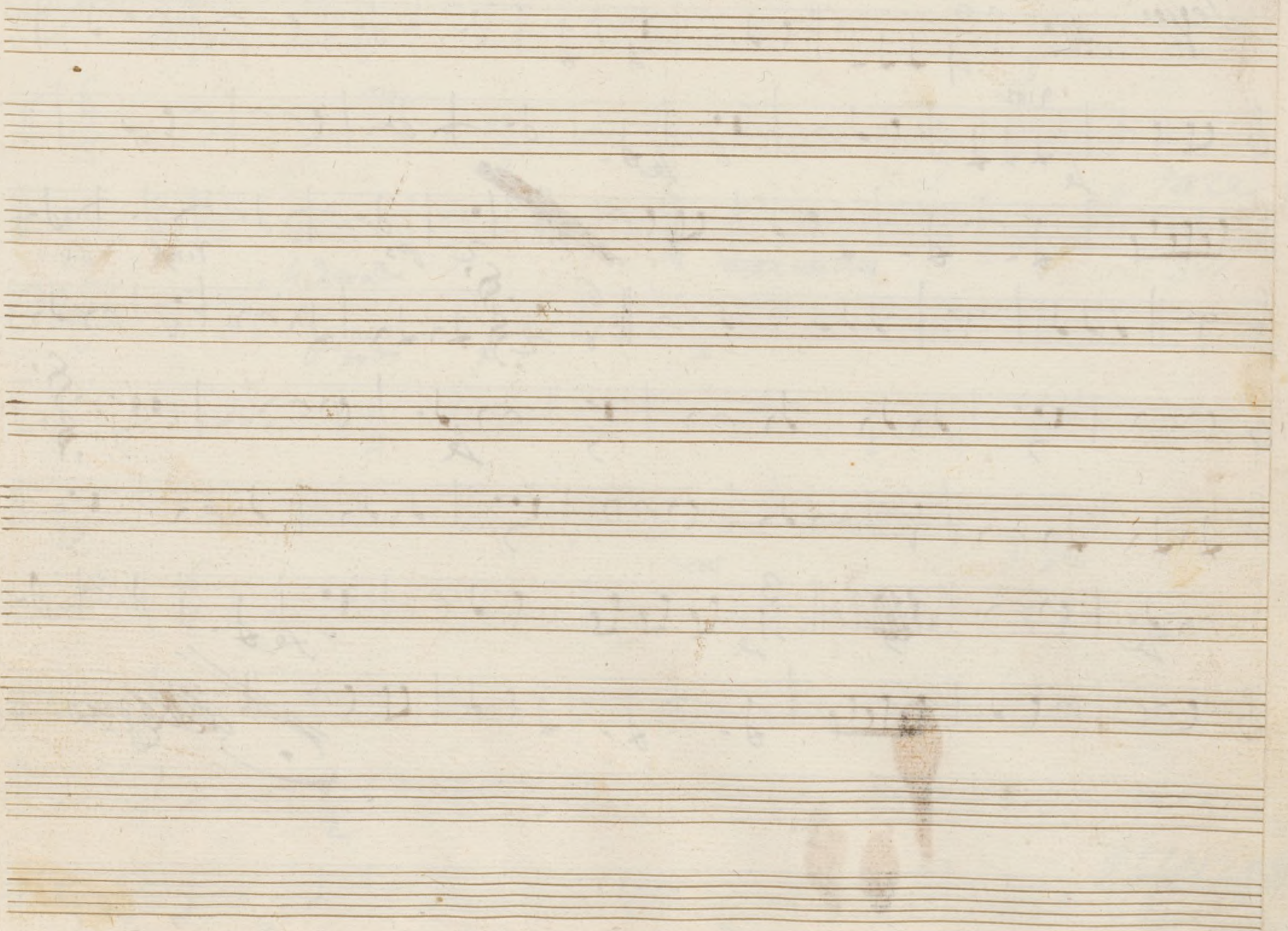


Sequi en Cerol.

Handwritten musical score for a piece titled "Sequi en Cerol." The score is written on ten staves, with the first nine staves containing musical notation and the tenth staff being empty. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature is one flat (B-flat), and the time signature is 3/4. The score is marked with "Al." (Allegro) and "3/4". There are several annotations in the margins, including "vor" (voice) and "Vink" (vink). The score is written in a cursive, handwritten style. There are some corrections and deletions, including a large section of the third staff that has been crossed out with a diagonal line. The paper shows signs of age, including yellowing and some stains.









Contrabajo:

Mus 145-8

Conadilla a 3. Nadie está contento con su suerte;

*Allegro poco* 3/8

Parola y al Segno:

Voti.

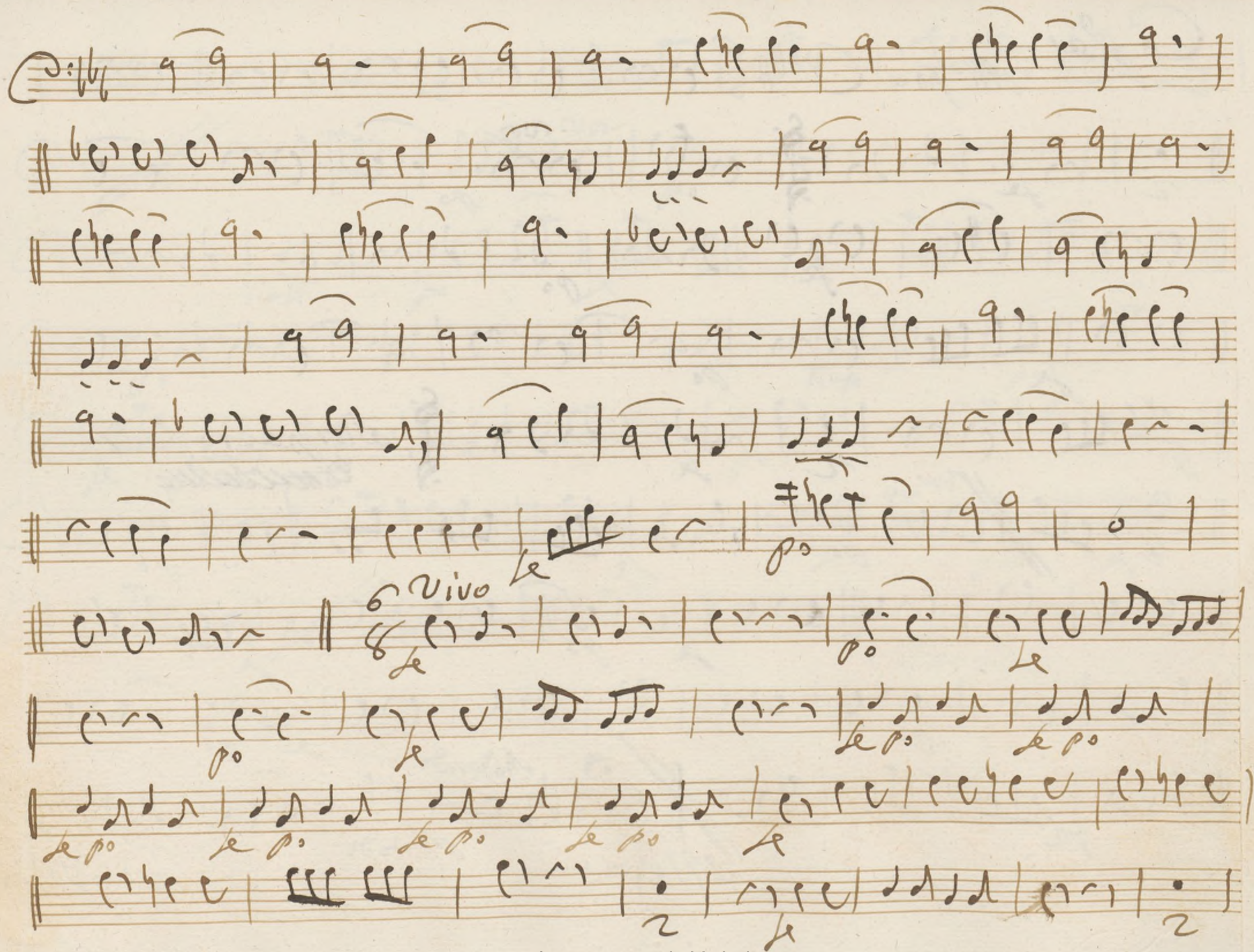




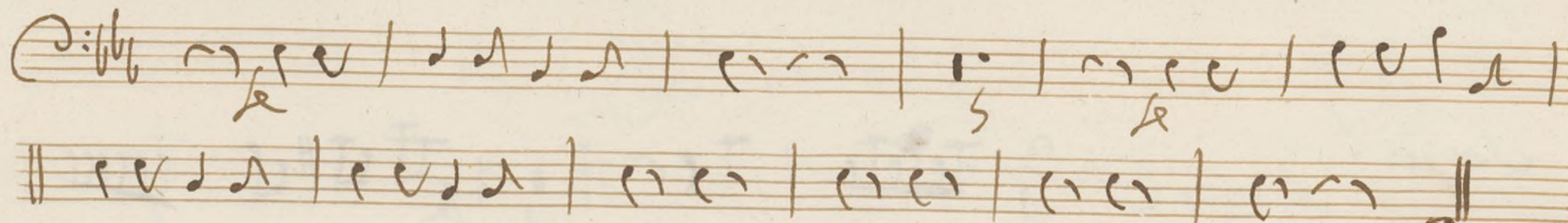












*Alto*  
*Violoncello*

*Volta*



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

The musical score is written on nine staves. The first staff begins with the tempo marking 'Allegro' and the time signature '3/4'. The notation includes various note values, rests, and dynamic markings such as 'p' (piano), 'f' (forte), and 'rit' (ritardando). There are also some corrections and deletions, including a large section of the fourth staff that has been crossed out. The manuscript is written in brown ink on aged paper.



