

Leg.º 38. N.º 23.

(Leg.º 10.º 15)

MUS 96-9

t

Jodinos y Pico

1758

Ag

Con.^a a duo.

El Desempeño del Lupo

De Laverna.

13

All.^o

Poco

Halli sale la loca de mi parienta q'en
(Joaquina) en este mes el bestia de mi Marido tan

un mes a gastado ya quatro Ynglesas q'en
solo mea comptado quatro bestidos tan solo

ya *quattro* por no escucharla sus deva.
 halli le miro y por no ha.

neos *Marlo* ver el diario un xato quiero
 fingir que cosa quiero a este lado

un *quattro* se sienta a leer *Parola* *Megno*
 se sienta a leer *Megno*

(Alec) Quien quisiese cambiar una ^{negra} ~~buena~~
 duda a la vuelta de los bucos.
(Parola) q. no haya alguno q. quiera
 cambiar de muger que ofrezca
 encima treinta doblones.
 etc. yo no puedo aguantar a ella.

And. no *ella.*

el que con buena moza casarse
La q^a de un hombre onrrado quiere bur.
quiere — es menester la vista como me
tarse — si se viene con chistes puede pe
rece como ai ai ai ai ai ai
sarle puede ai ai

ai ai yai. q^e a queste asuntito creo saldra mal
que no soy de aquellos que saben callar

por q^e yo se las reglas de Peti metra
y se yo alas Mujeres de juicio escasas

q^e es destruir al Ma rido toda su hacienda toda
ponerlas donde adquireran ei que les falta ei

The image shows a page of handwritten musical notation on aged paper. It consists of five systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written in Spanish and are interspersed between the musical staves. The handwriting is in a cursive style typical of the 18th or 19th century. The paper shows signs of age, including some staining and discoloration.

el
esposa advertida esposa discreta abierta pa
andate con plantas andate con voces veras como en

ella
ra irse tiene usted la puerta eres un hombre merquino
Pinto duermas esta noche como infame a mi te atreves.

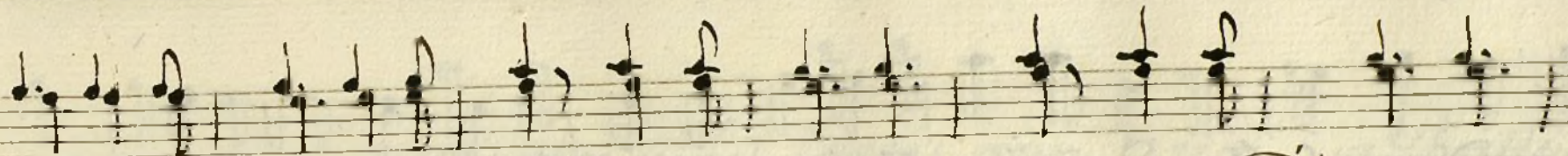
el. *ella*
y tu una despetdi ciada salir quiero Peti metra.
mita no haga un desatino di tu q^{ra} eres en digno

(el)

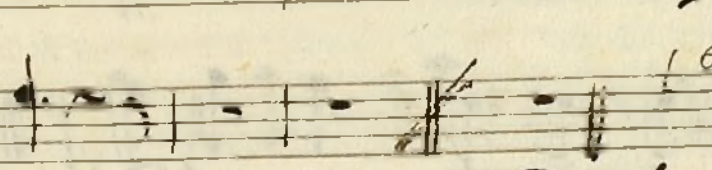
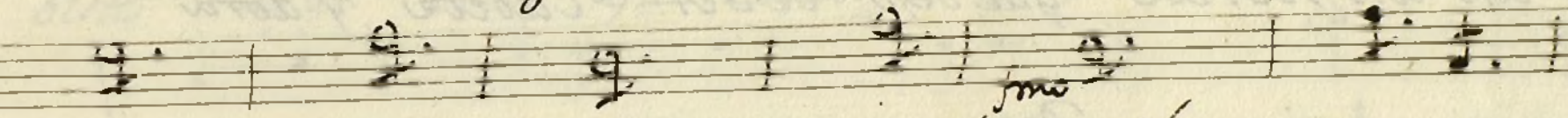
pues dumentame la paga. pues dumenta me la
 a es nada tu marido ay es nada tu Ma

2.
 paga. en mi los Casados tomen exemplar pa-
 rido al ver q' atterle no puedo por mal por

1a.
 ra saber como sean de manejar para saver
 bien sus y de las quivero averiguar por bien sus y



como se ande manejar se se
deas quiero averiguar quierso quiero

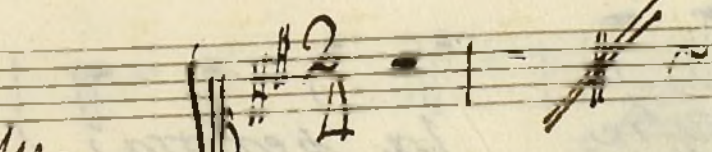


Allegro. Parola

(el) Mujer tu eres buena, y solo
de que box querés vivir
todo mi caudal malogras
sin advertir queda dhacealo
se figuen berverias causas

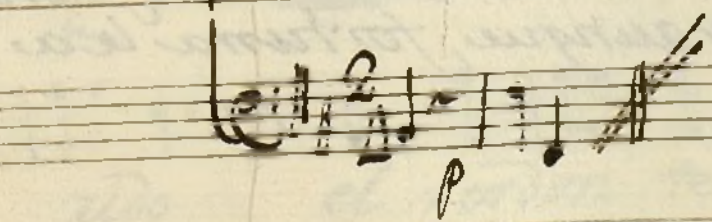



(ella) yo no corroico mas q. uno
(el) yo muchas queri tu q. tanto mucho y yostan blo
tengo dos duro de pagar. ande deixin que aqui ay unoo
cozcelo, luego, o estafa, ya ves que esta quatro cosas
me dhaxan bastante. (ella) para
convencerne mis errores, y cedere resignada
(el) pregunta verai los yerros q. produce tu ignorancia
ella



All. poco.

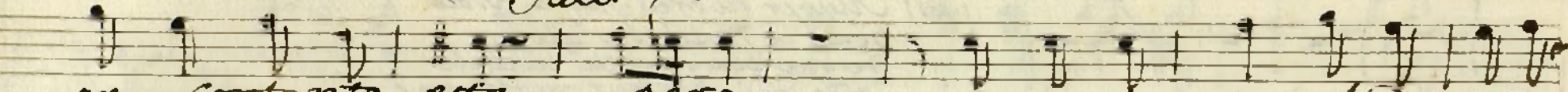
Noves como la vecina ganara
Doña Juana es Peti metra hombres
con uno de Lote via tanta
Doña Antonia esta mui rica y ca





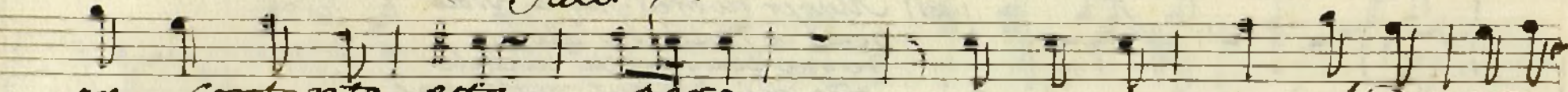
do un duro el Marido ella lleva un tren lucido y el siem
de forma su legajo y el a todo esta que taso con
cinta sea casado y treinta onzas de gatado en vas.
so con un pobrete que deso de ser cadete y ahora

Poco.

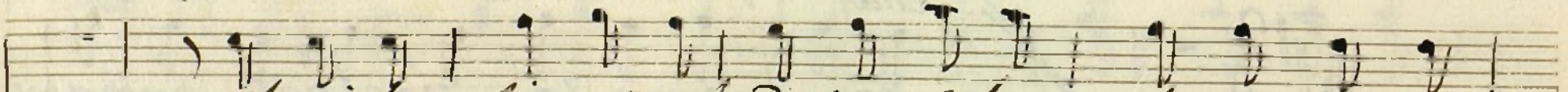


pre contento esta
pesetas no mas
firse este mes ya
sin empleo esta

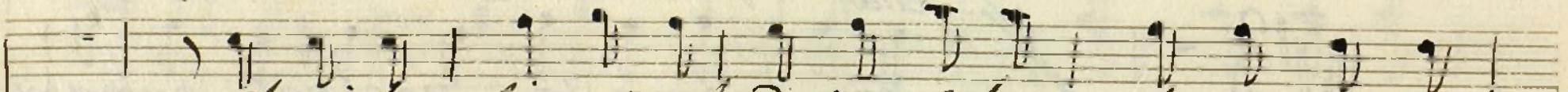
pero.
pero
pero.
pero.



para buscar el dinero
aunque estan gran Cavallero
es jugador verdadero.



el infe un mas adero
le doquina el Peluquero
tiene Lacayo y lo chero
le tiene por embustero



sobre la penosa
el Sastre le mete.
Hata aun Marg. con fran.
y aunque fortuna le a

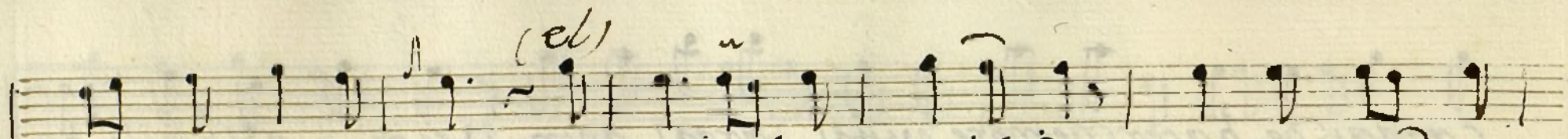
Carga de hacer siempre vista larga aun usia q. halli ba
d'isa y el no tiene una Camisa con toda su Variedad
queza y esta desigua. llanera ay q. n. la tiene por mal
siste ay q. n. dice que consiste en q. e sabe bien trampear

de hacer aun usia
y el no con toda
y esta a q. n.
ai q. n. en que

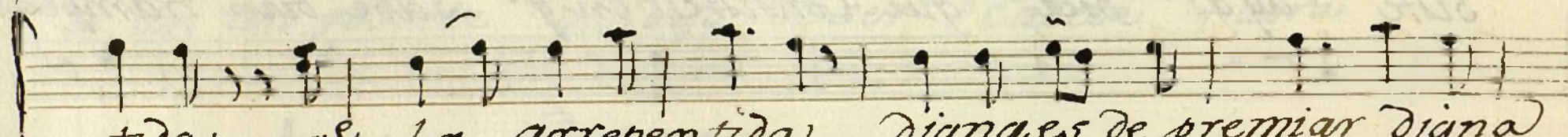
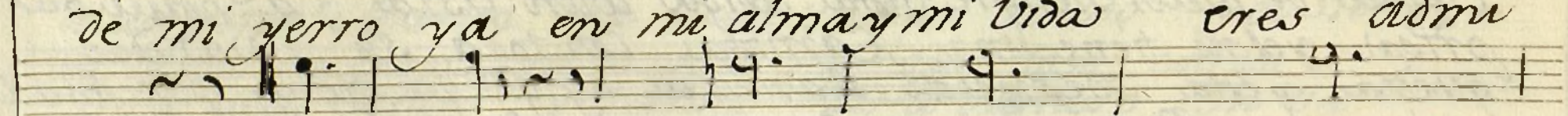
Allegro *All.^o* ella. es poco que
tré mas.

xido el perdon te pido pues meas Combenido

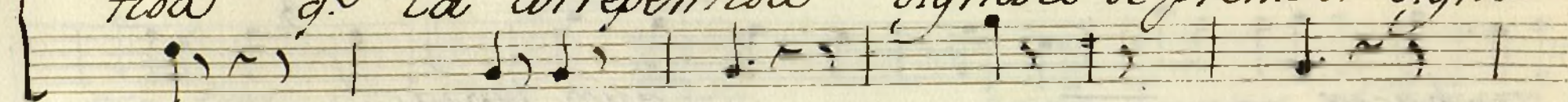
(el)



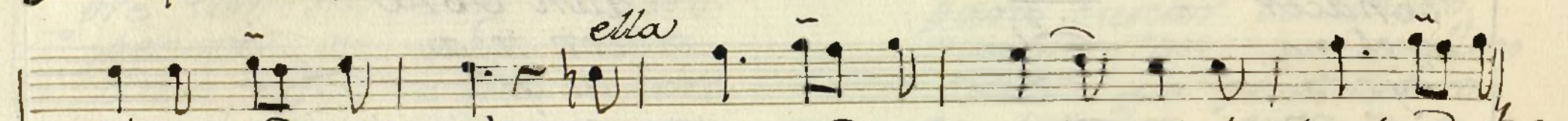
de mi yerro ya en mi alma y mi vida eres admi



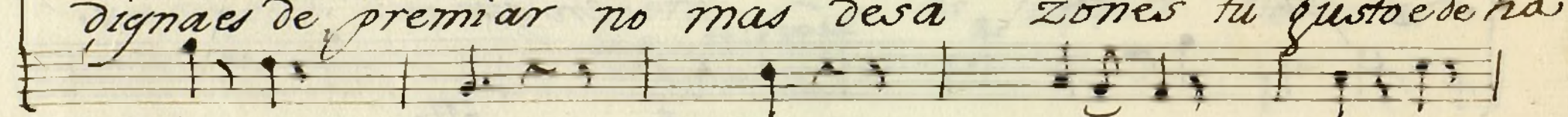
tida q.^e la arrepentida digna es de premiar digna



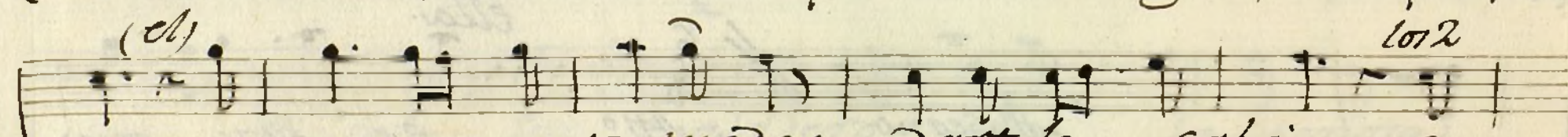
ella



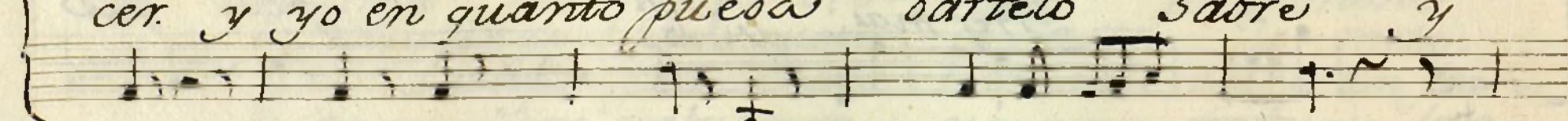
digna es de premiar no mas de esa zones tu gusto de ha



(el)



cer. y yo en quanto pueda darte lo sabre y



pues q.^e del uso lo malo se ve ya ven los ma



ri dos qe deven hacer y con sequi dillas esto acave

se esto esto

fmo

All.^o

ella

La moda se disfraza

la

de modos varios la moda se disfrutava

de modos varios la moda se disfrutava la

de.

de modos varios de

Handwritten musical score on aged paper, featuring six staves of music. The lyrics are written in Spanish and are interspersed between the staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are: "modos varios", "De", "De modos va rios ha", "ciendo de esta suerte nuevos extra gos.", and "aora en llevar los".

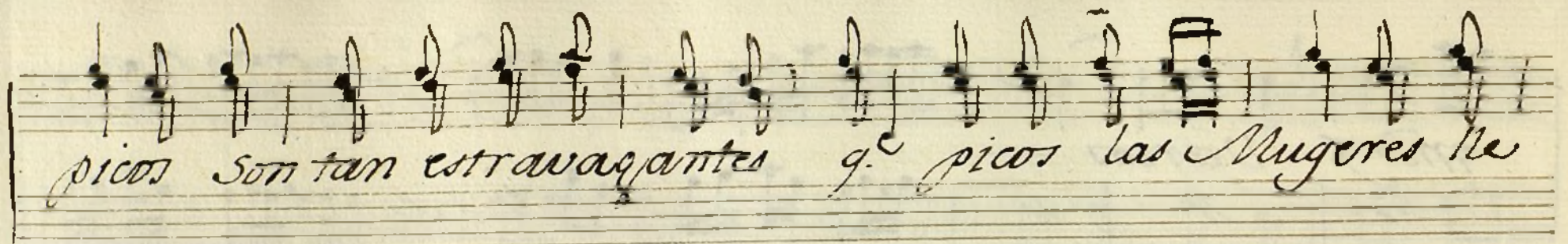
modos varios

De

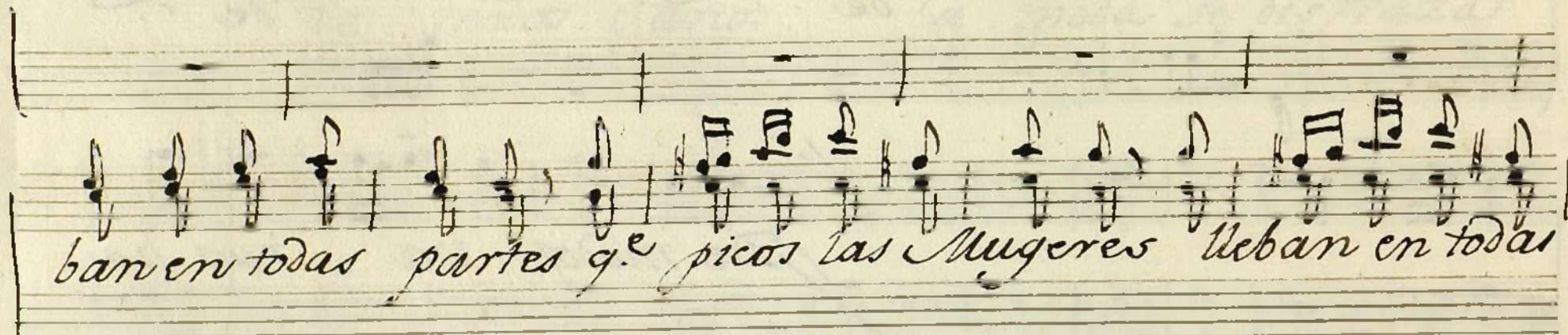
De modos va rios ha

ciendo de esta suerte nuevos extra gos.

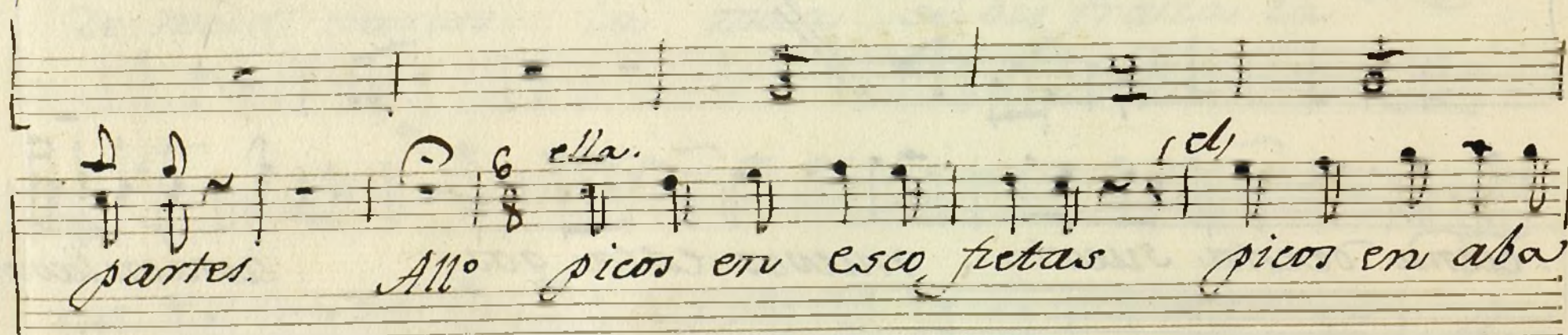
aora en llevar los



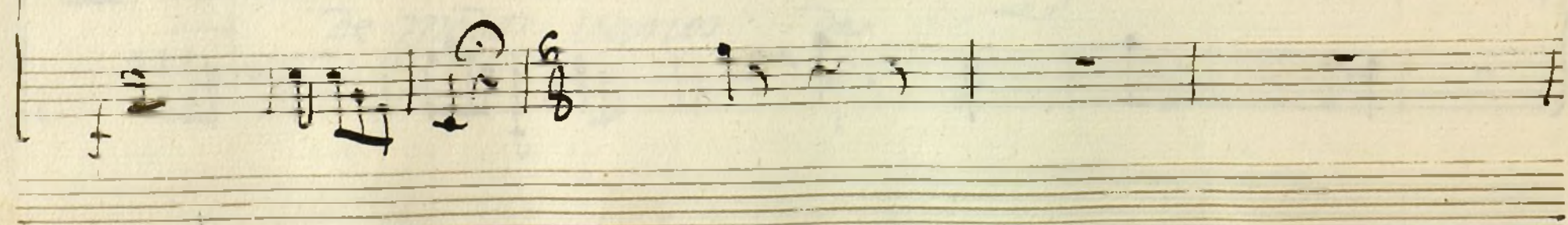
picos son tan extravagantes q.^e picos las Mujeres lle-



ban en todas partes q.^e picos las Mujeres llevan en todas



partes. *All.^o* picos en escofetas picos en aba



ella. (el) *lor 2*
nicos picos en los pañuelos y en los Zapatos picos ya un

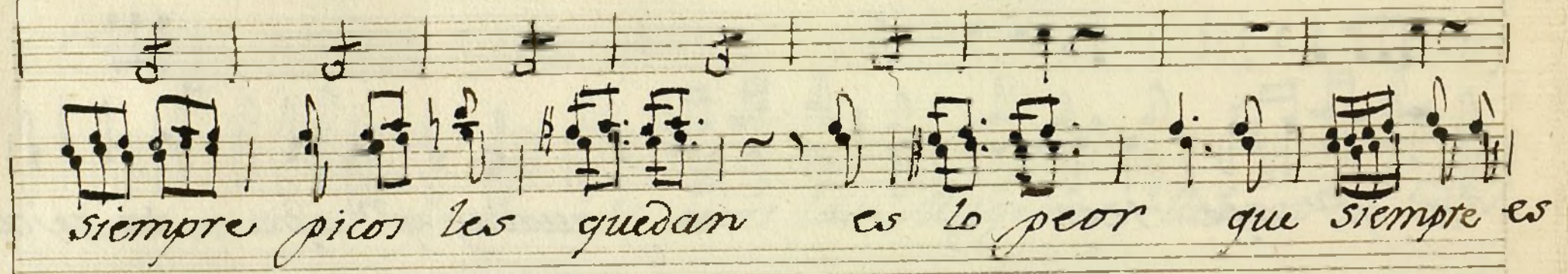
di q.^{ra} ape tece. ya un ay q.^{ra} ape te ce con

ella *lor 2*
pico los Maridos Yaunque tanto reparten ya un

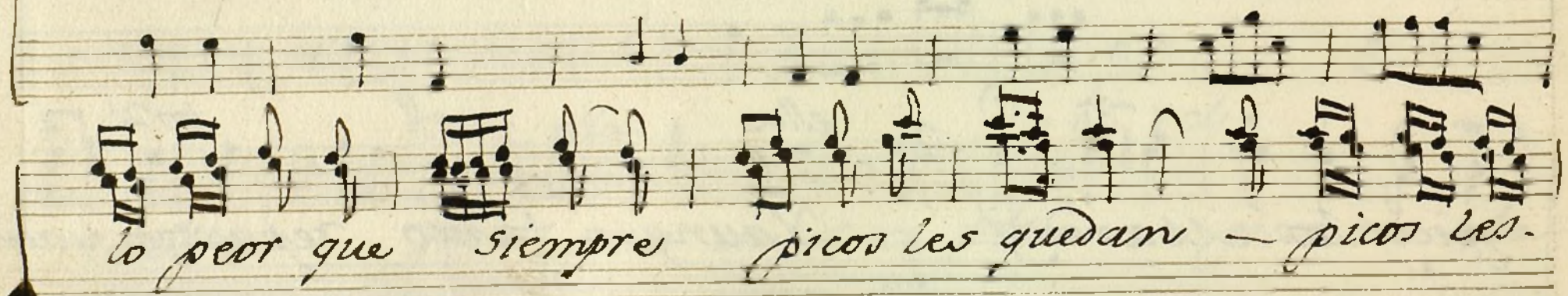
(fin)



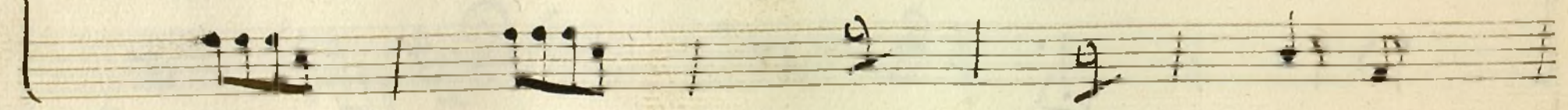
que picos las embra es lo peor que



siempre picos les quedan es lo peor que siempre es



lo peor que siempre picos les quedan — picos les.



Handwritten musical score on aged paper. The score consists of five staves of music. The lyrics are written below the first staff: *quedan - picos les quedan.* The word *quedan* is written under the first measure, *picos* under the second, and *les quedan.* under the third. The word *quedan* is also written under the first measure of the fourth staff. The word *picos* is written under the second measure of the fourth staff. The word *Allegro.* is written at the end of the fourth staff. The music is written in a cursive hand with various note values, rests, and dynamic markings. There are some ink smudges and a small tear at the bottom right of the page.

Violin 1.º For^a a duo el Desembarco del Sur.

All.^o

Al segno. Pardu

And. no

Parda y ata

All.

Poco f. *Poco f.* *pmo*

Parda
Allegro

All. poco.

Mos. Par. tres mas.

All.

f

p

pp

f

fmo

ola

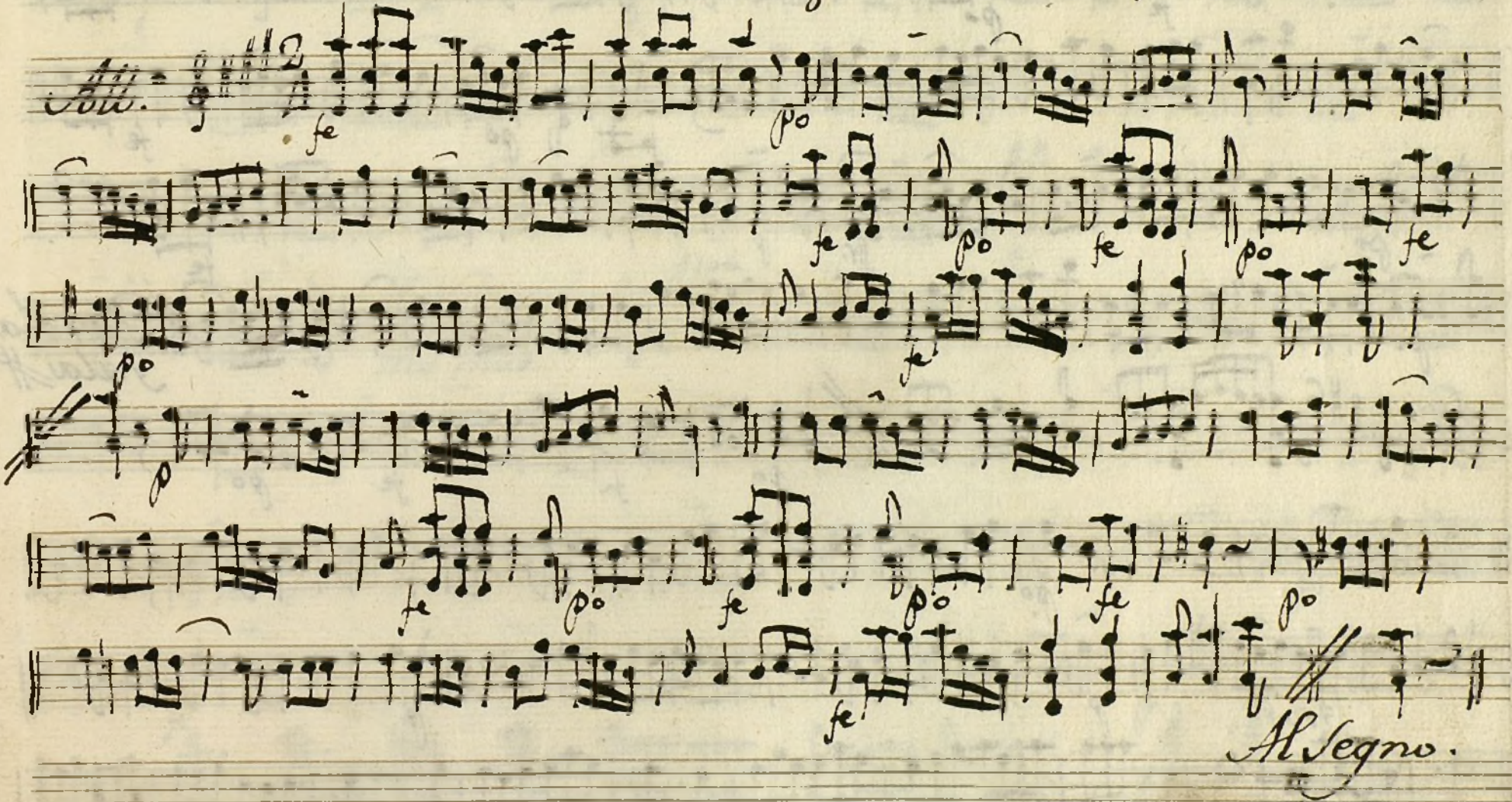
Seg.
All.

1200

A handwritten musical score for a string instrument, likely a violin or viola, consisting of ten staves. The music is written in a single system with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated by the markings "Seg." (Segno) and "All." (Allegretto). The score includes various dynamics such as *ff* (fortissimo), *f* (forte), *fe* (forzando), *po* (piano), and *p* (piano). There are also articulation marks like accents and slurs. The notation includes sixteenth and thirty-second notes, often beamed together in rapid passages. A double bar line with repeat dots is used to indicate the end of a section. The word "Allegretto" is written in a larger, decorative script in the middle of the score. At the bottom right, the word "Allegretto" is written in a similar script, possibly indicating the end of the piece or a section. The paper shows signs of age, with some staining and a slightly yellowed tone.

12005554

Violin 1^o Tom. a Due el desengano del Sujo.

All. 

Al Segno.

Handwritten musical score for guitar, consisting of ten staves. The score is divided into two main sections: *And.^{te}* (Andante) and *All.^o* (Allegro). The *And.^{te}* section is in 3/8 time and ends with the instruction *Parada yata*. The *All.^o* section is in 6/8 time and includes dynamic markings such as *pp*, *f*, and *ppmo*, along with the instruction *poco*. The score concludes with the instruction *Parada*.

All. poco. $\text{G}^{\#}$ $\frac{2}{4}$

Mon Dieu
tres mas.

All.

Violin 2.º *Con a duo et Desengano del Lupo.*

All.^o

The musical score consists of six staves of handwritten notation. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is written in a cursive hand and includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamic markings like 'p' (piano) and 'f' (forte) are interspersed throughout the piece. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

Allegro. Parola

All. poco.

Tresmas
Aloj Parr.

All.

f

f

fmo

All. Handwritten musical score for a piece in 2/4 time, marked "All." (Allegro). The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is written in a single melodic line. The score includes various dynamic markings such as *fr.* (forzando), *fe* (forte), and *po* (piano). There are also markings for *All.* and *All.* (Allegro). The piece concludes with a double bar line and a repeat sign.

Violin 2.ª *Con. a duo* el Desembarco del Lupo.

All.^o

Allegro

And. no 3/8 *Parla y ala*

All. 6/8 *Parla*

M. egno

All. poco $\text{G}^{\#}$ $\frac{2}{4}$ *po*

tres mas
aloj Parr. *All.*

po

po

po

po

po

po

po

po

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo marking *All.* (Allegretto) is present at the beginning and in the middle of the piece. The score features various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The piece concludes with the marking *Al Segno*.

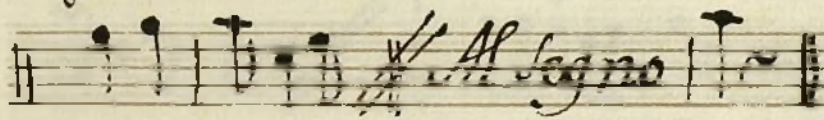
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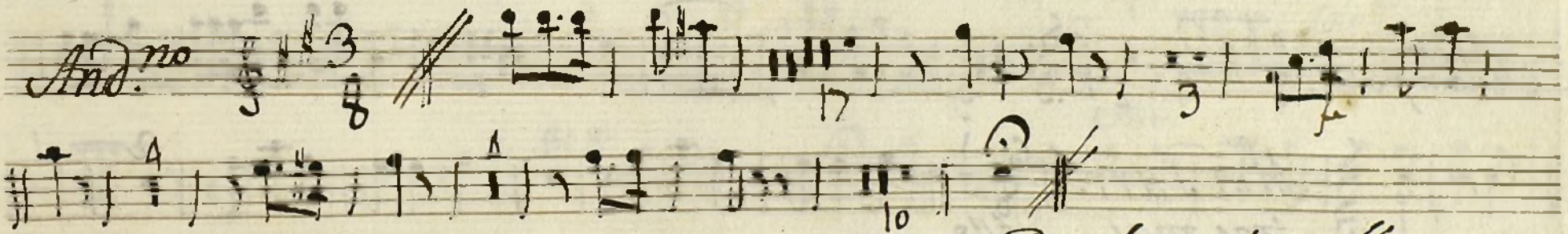
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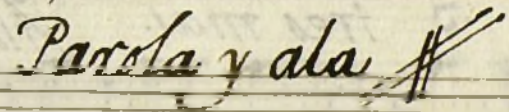
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Oboe 1.º Ton.ª a uno el Desengaño del Lupo.

All. 

Allegro 

And.^{no} 

Parola y ala 

All.^o

Allegro.

All. poco.

Mos. Part.
tres mas. All.^o

All.

solo

solo

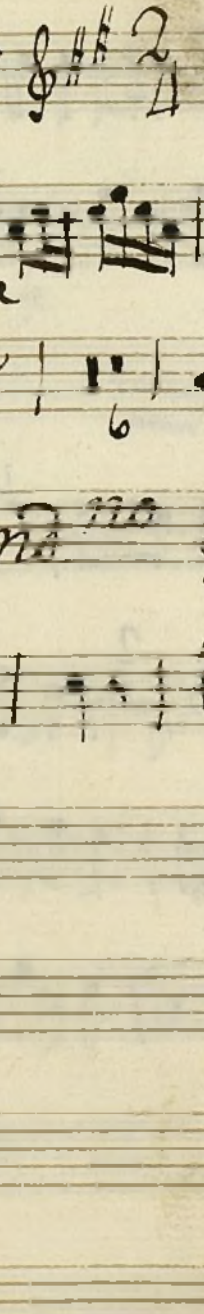
All.


Allegro

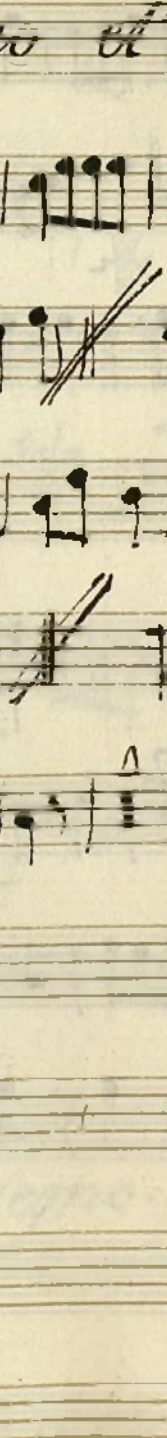
Handwritten musical notation on ten staves. The notation is extremely faint and illegible, appearing as light grey or blue ink marks on aged, yellowish paper. Some faint shapes resembling notes and stems are visible, but no specific musical symbols can be identified.

t

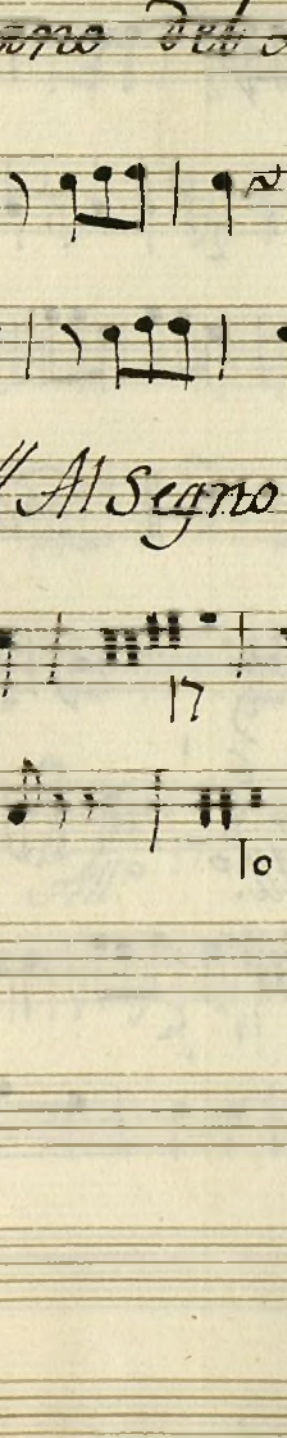
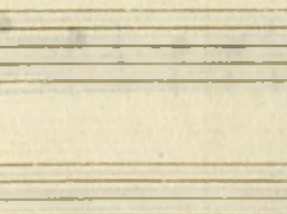
Arte 2.ª Tor.ª a duo et desorganico del Lufa

Ad.  *fe*

 *fe*

 *Al Segno* ||

Ano no  *fe*

 *Fandá y ala* 

All. *Solo*

2 7 *f*

A

Allegro. *Parata*

All. poco. 2 9 17 *f*

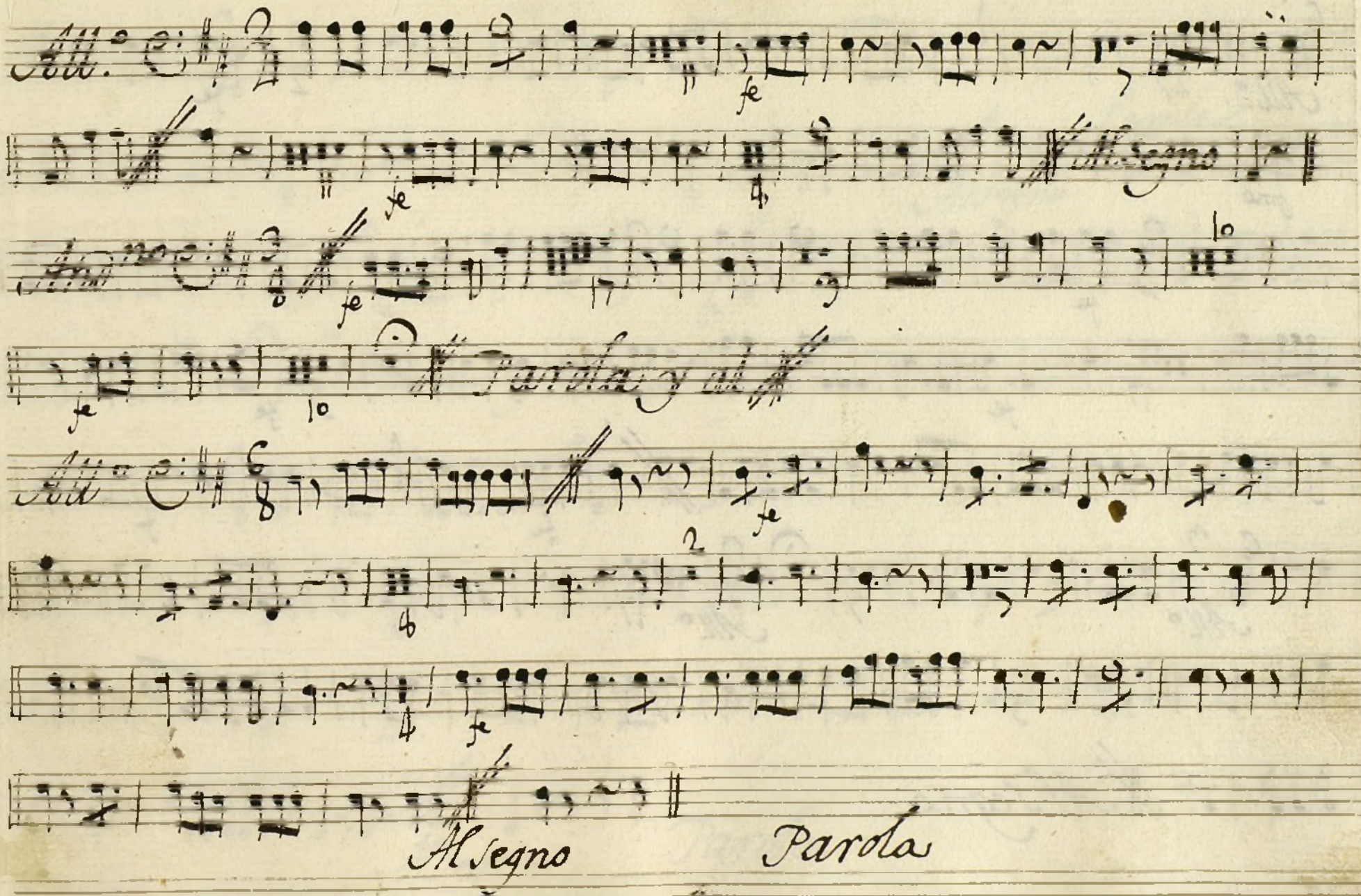
Allegro. *tres mas.* *All.* 6 1 2 2

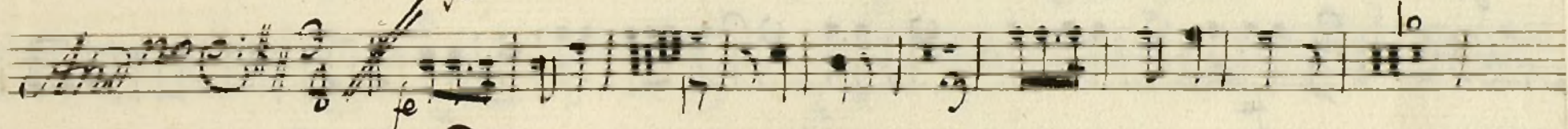
14 *f*

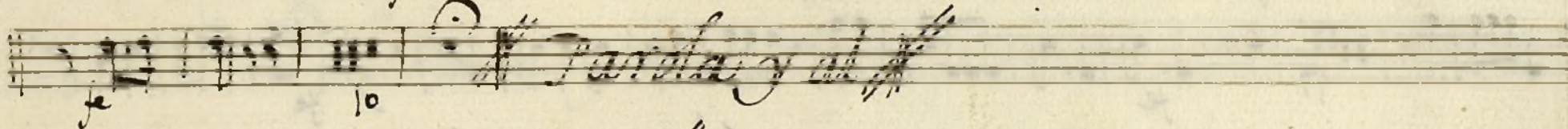
f

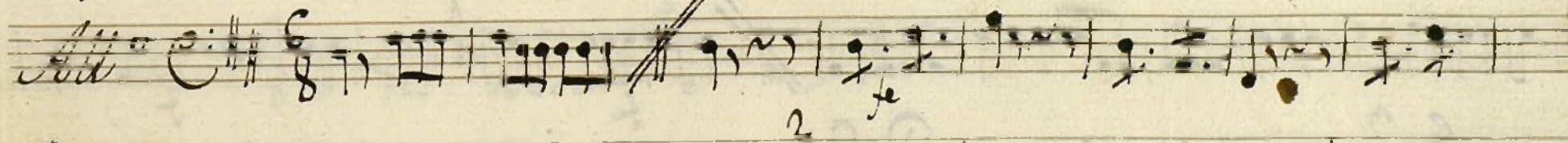
Handwritten musical score on eight staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Performance markings include "Solo" above a staff, "Allegro" (All.) below a staff, and "Allegro" (All.) below another staff. A double bar line with a slash is used to indicate a section change. The paper shows signs of age, including yellowing and some staining.


Trompa 1.ª con a dúo et desonjando nel Lupo.


All.^o 

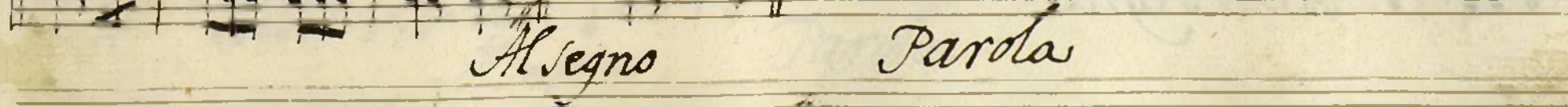
Allegro 

Parola 

All.^o 

Allegro 

Allegro 

Allegro 

Allegro *Parola*

Promissa 2^a Ton.^a a duo el Desengaña del Luto.

All.^o Musical notation on a single staff, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature.

Musical notation on a single staff. Includes the annotation *Parola* and *Parabola* written above the staff, and *Allegro* written below the staff.

And.^o Musical notation on a single staff, starting with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature.

Musical notation on a single staff. Includes the annotation *Parola y da* written across the staff.

All.^o Musical notation on a single staff, starting with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff. Includes the annotation *Allegro* and *Parola.* written below the staff.

+

Bajo

Fon.^a Duo El desengaño del Lupo

The image shows a page of handwritten musical notation on aged paper. It consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff is marked 'All.' and features a 2/4 time signature. The second and third staves continue the piece with dynamic markings like 'poco fe' and 'fe'. The fourth staff is marked 'And.' and has a 3/8 time signature. The fifth staff continues with 'poco fe' and 'esf.'. The sixth staff is marked 'All.' and has a 6/8 time signature. The seventh staff is marked 'ten'. The eighth staff is marked 'poco fe'. The ninth staff is marked 'poco fe'. The tenth staff is marked 'fmo' and 'Allegro y Tarola'. There are also markings like 'Tarola yala' and 'Allegro y Tarola' written across the staves. The paper shows signs of age, including some staining and discoloration.

Coplas

Handwritten musical score for 'Coplas'. The score consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive hand. The first staff contains the notes 'pp' and 'ten'. The second staff contains 'ten', 'ten', and 'fe'. The third staff contains 'Allo' and 'ma'. The fourth staff contains 'fmo'. The fifth staff contains 're'. The sixth staff contains 're' and 'fmo'. The score is written on aged, yellowed paper.

Seg.^o

Handwritten musical score for a single melodic line, consisting of eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p.o.*, *sf*, and *f*. The piece concludes with a double bar line and the word *Allegro* written in a cursive hand.

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