

Leg.º 39. N.º 24.

MUS 103-14

Leg.º 3.º N.º 51

t

tra Pulgillo y Paces

Con.^a a duo.

Para vencer amor

saver vencerle.

//

De Laserna.

51

No. 3. 11.

1200055030

All.

Poco

Esto es morir esto es ta-
tal padecer no se ve

Ular esto Vida tan infe lices
ra no pero oy pretendo ansioso

no puedo aguantar mas. no yo q. a.
 mis agravios bengar mis en fin

yer de las Mujeres burlaba las asechanzas oy hu-
 pues me mata a Celos a Celos e de matarla y pa

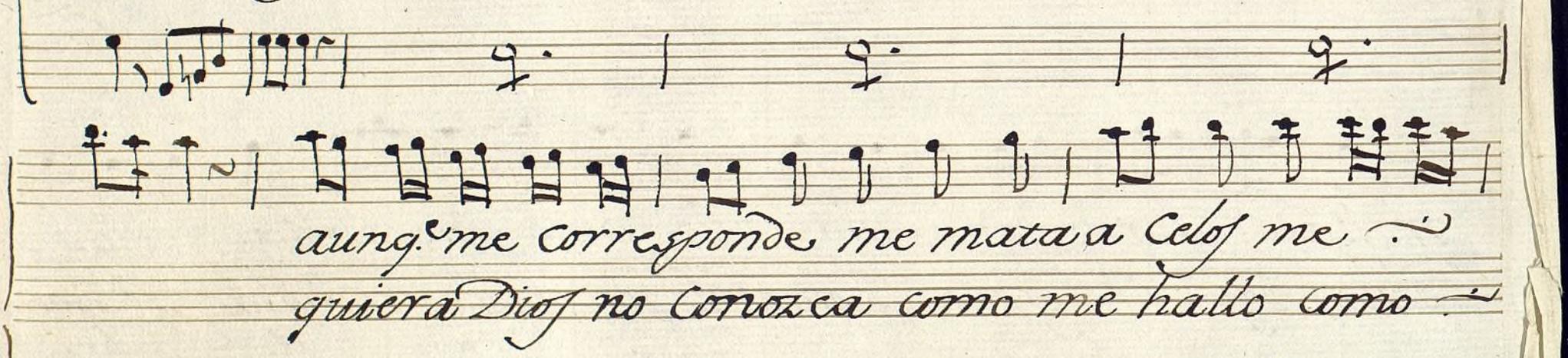
millado por una no vivo sino me habla y esto pe-
 dezca los rigores con q. el alma me traspasa aliento a



or yes q. ella a recono cido la fuerza de mi a
mor



mor. y para darme fieras mayor tormento mayor
bor y pues estara en casa a verla parto aver



aung. me corresponde me mata a Celos me
quiera Dios no conozca como me hallo como



aung. me corresponde me mata a Celos me
quiera Dios no conozca como me hallo como

me mata me
Como Como me

Allegro

Allegro

Pulpillo

Mujeres infelices te matan los hombres

Mujeres te med
temed los

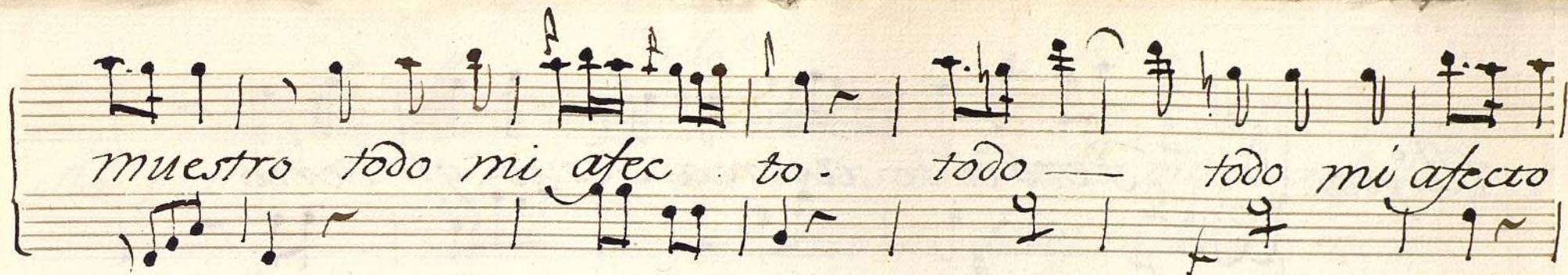
hombres temed los hombres

crec.

temed q. en viéndose queridos no

corresponden no por

eso atenta aung. a uno quiero nunca le



muestro todo mi afecto. todo — todo mi afecto



pues de aquesta manera su amor conozco



y despues con mi mano le hare dichoso



le le hare dichoso

Cresc.



All. poco. *2/4* *4* Pero el se acerca Jesus q.^e serio
 hare otro tanto y el caera luego y el y el

Parola

Paco. Señorita a los pies vuestror. *Pulp.^o* a Dios Señor D.^{no} Manuel.

Paco. yo no e de poder sufrir que pondra en aquel papel.
Señora: aunque reconozco que os hallo muy ocupada
 con todo, vengo a decir os que pues tratais mal mis ansias
 de ide oy no os cansare mas, pues solicito emplearla
 en donña clara, que en premio me ofrezca su mano blanca.

Pulp.^o que es esto q.^e escucho Cielos, pero alente monos alma
 Señor D.^{no} Man.^l es cierto q.^e son en todo contrarias
 vtras dos inclinaciones; desemonos de bobadas,
 seamos buenos amigos, en prueba una confianza
 pretendo haceros, saved yo tambien tengo tratada mi boda

Paco. y con q.^{na} q.^e escucho ha: cruel! ha infiel! ha falsa!

Pulp.^o puesto q.^e soi tan amigo os lo fiare: constancia
 para rendirles, probemos, si sale bien esta traza

All. poco.

Pulp.º

yo e pensado dar la mano del Al
yo escrivia aquel villete a mi a

ferez d.º Jacinto del del Alferrez d.º Jacinto
mado d.º Jacinto a a mi amado d.º Jacinto

Paco

no esta peor empleado q. el mio buestro Ca-
confi arlo a mi cuidado pues sabeis soi buen a

riño q. el no se le da
migo pues este hombre es de

nada no muestra dolor q. estos son los homb. s q. a.
piedra bronce es la Mujer a triunfar constancia cons

si las mas son mal haya su afecto. mal haya sua
tancia auencer que falso y que abeve que voltaria

Pulc.
Paco *Pulc.* *Paco.*

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

Pulp.^o

mor q.^e xavia q.^e furia siente el corazon siente
 que es en y tras el pecho se llega a encender se

q.^e xavia q.^e furia siente el cora
 en y tras el pecho se

lo 2.

fuego en sus finezas fuego en su pasion fuego en
 zon. mas su vil infamia asi pienso ver asi

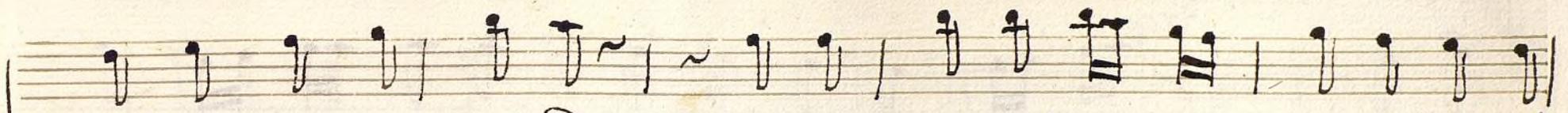
fuego

asi

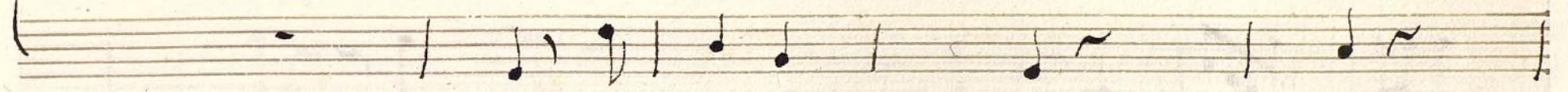
Allegro

Pulp.^o vaya pues somos amigos
 tratemos nros proyectos
Paco. tratemos q.^e en eio solo
 Parola. halla quito el pensam.^{to}
Pulp.^o aunque xavio
Paco. aunque me abra
lo 2. e de apurar sus intentos

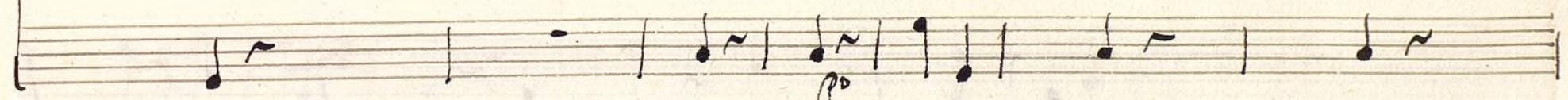
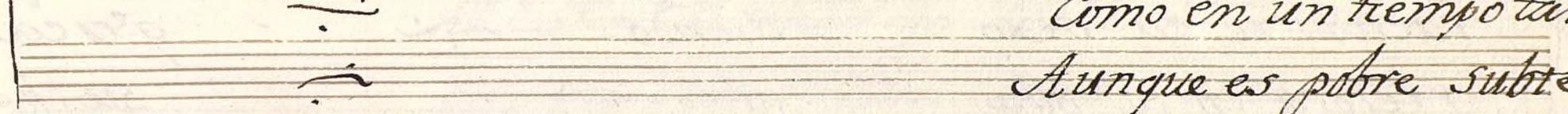
All.^o *Pulp.^o*
Aunq.^e es buena Doña
con el Alferrez in
puz.^o
Clara no tiene en su rostro agrado no
tento pasar la vida gustosa pasar
Paco *arco.*
asi me arrojare de Celos q.^e esto
mas no abuses su paciencia q.^e no es.



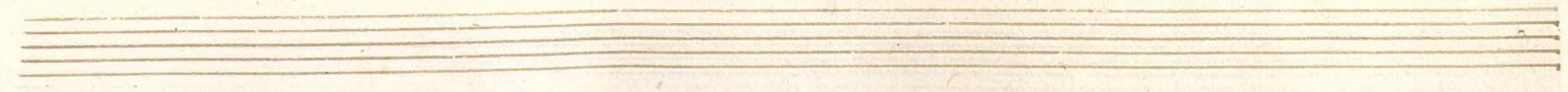
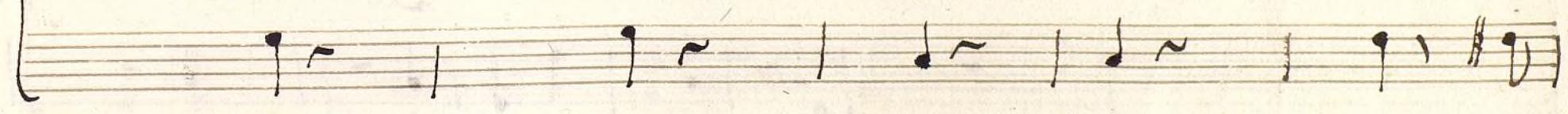
mui escarmentado asi q.º estoi
Marido de moda mas q.º no es



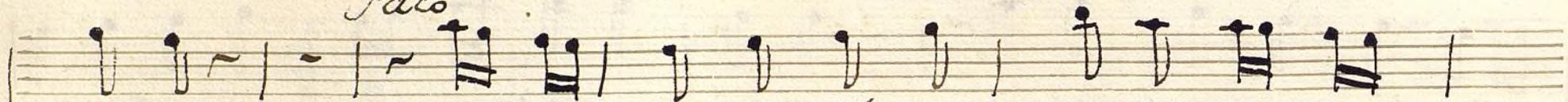
Pulp.º
Como en un tiempo tan
Aunque es pobre subte



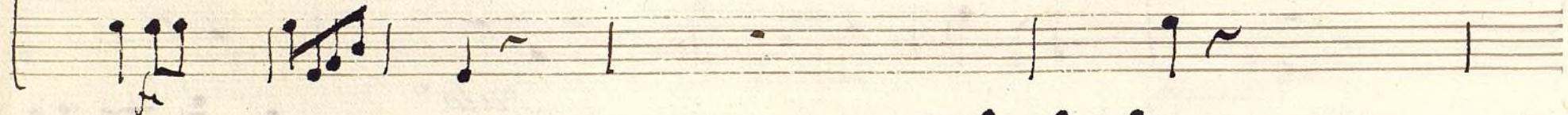
corto as conseguí do su afecto as
nienta seré al fin siendo su esposa seré



Poco



siendo Caprichoso y Vario q'es ca
si tienes hambre echar puedes su cha



racter de tu sexo siendo q'es ca
rretera en la olla si su cha



Pulp.^o



Verai al tivo con
Le permitrai a-
Ayer medio su pa



clara no baile ^{despues de havertelo casado} ~~ni baile contigo~~ no baile.
 Labra y antes pruebas de constancia y antes.

mano. ~~Migot~~ no que ^{volver.} y pasearse.
 Labras siempre antes antes.

Labras siempre antes antes.

Pulp.º

q.º estais muy contento bien
Paco. con buestro permiso boy

p *Paco*

claro conozco. de ello creo es digna la dicha que
 a ver mi Noñia *Pulp.º* si veis a Jacinto dadle mis me

Pulp.º *Paco* *Pulp.º*

logro el jamas se humilla ella firme esta a questo es mo.
 morias *Paco* me defa ir la ingrata *Pulp.º* el al fin se ba *(Paco)* no puedo su.

Pulp.º

Pace

Pulp.^o

rir a questo es xaviar

mas su sufrimiento
pues muero callando

frir no puedo aguantar

mas
pues

tengo de apurar si de
boime a declarar

mas su sufrimiento

tengo
boime a declarar

pues muero callando

tengo de apurar tengo

Allegro

boime a declarar

All. Mod. to

Paco *Pulp.º*

fe *Que asi meas desado yo a ti de*

Paco

parte tu si q.º me abandonas yo a ti abandonar te yo a

Pulp.º *Paco*

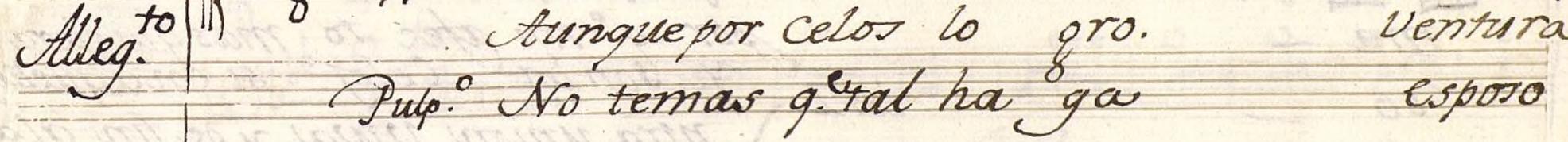
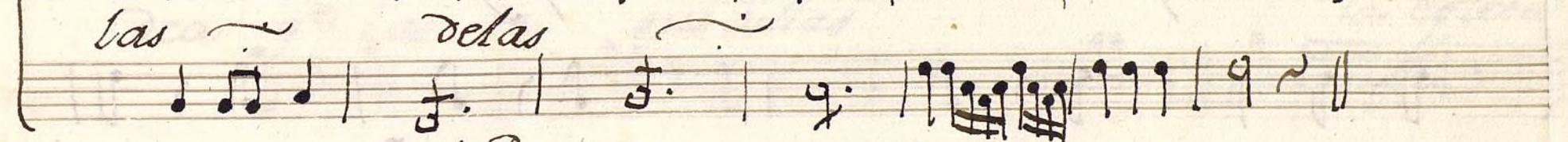
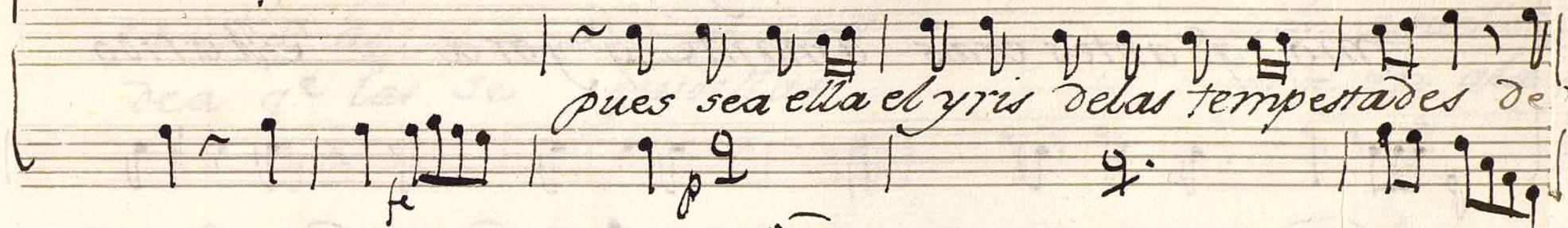
lo hice por tus Celos lo hice por pro

Pulp.º *Paco*

parte y q.º lo asegura mi afecto constante

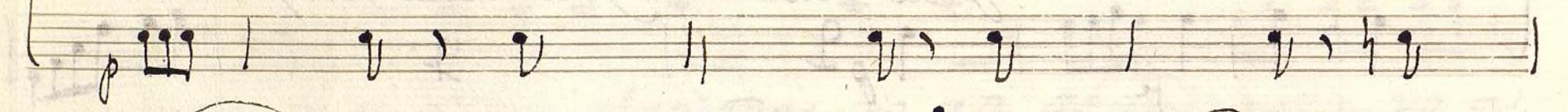
Pulp.º *fe*

y tu lo confirmas mi mano es bastante mi





tanta no me des nunca celos que dueño — del alma
mio q.^e antes eras amante q.^e yora — Marido

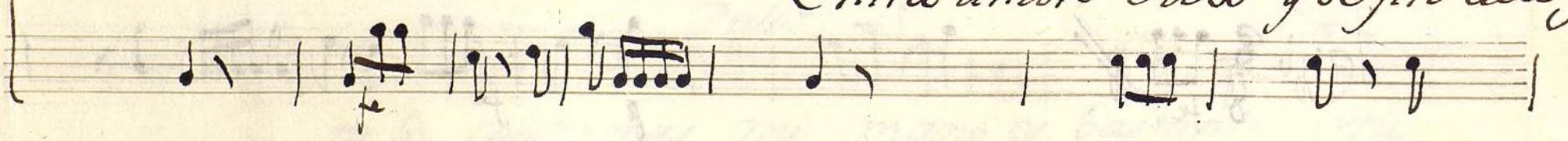


no me des nunca celos q.^e dueño — del al
q.^e antes eras amante q.^e ya ora Mari



ma —
do —

por q.^e mi afecto mas quisiera la
y son los Celos si en aquellos pe
los 2. nra union viva y de fin a la y.



muerte y ai q.^e pa — decer loj — mas quisiera la
 sares q.^e agora vio en estos — sien aquellos p.
 dea q.^e las se quidillas — y de firi ala y

muerte y ai q.^e pa — decer loj — Al segno
 sares q.^e agora vio en estos — y despues
 dea q.^e las se quidillas — la coleta

All.º 2/4
2/4 *fe*

fe Al margen

de una fuente al

al margen de una fuente Nise se halla ba al margen

de una fuente Nise se halla ba al margen de una.

The image shows a page of handwritten musical notation on aged paper. It consists of ten staves of music. The first two staves are vocal lines with lyrics written below them. The third staff is a piano accompaniment line. The fourth and fifth staves are vocal lines with lyrics. The sixth and seventh staves are piano accompaniment lines. The eighth and ninth staves are vocal lines with lyrics. The tenth staff is a piano accompaniment line. The lyrics are in Spanish and describe a scene at a fountain. The handwriting is in cursive, and the paper shows signs of age and wear.

fuente Nise se hallaba Nise se hallaba Nise
Nise se halla ba y viendo su ermo
y ella sober bia enojada te
su ra se recre aba se
di ce de esta manera de

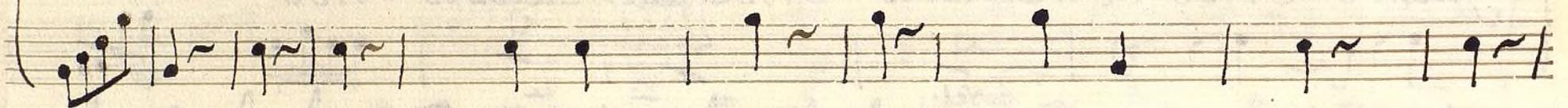
Cre.

Detailed description: This is a page of handwritten musical notation on aged paper. It features a system of six staves. The top two staves contain complex polyphonic or instrumental music with many beamed notes. The third staff begins with a vocal line, marked 'Cre.' (Crescendo), and includes the lyrics 'Nise se halla ba y viendo su ermo'. The fourth staff continues the vocal line with lyrics 'y ella sober bia enojada te'. The fifth staff contains more complex instrumental or polyphonic music. The sixth staff continues the vocal line with lyrics 'su ra se recre aba se' and 'di ce de esta manera de'. The paper shows signs of age, including some staining and a small tear at the bottom edge.

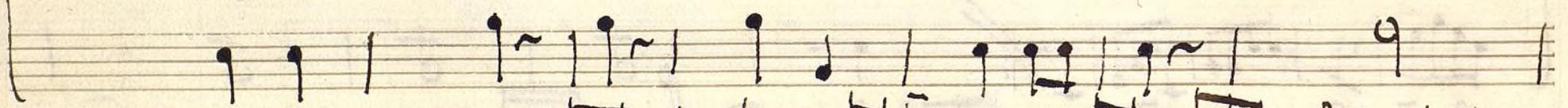
loo 2



quando llego Anfriso y quedo asombrado
para q me impides q este divertida

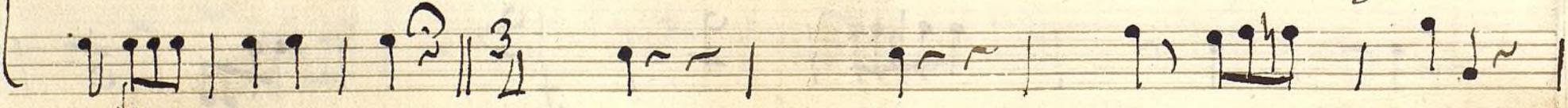


al ver en el agua su rostro copiado y la dijo a
si mis perfecciones aun a mi me echizan y el responde a



si. Bella omi cida dulce prision

si. No altiva obtentes tanto rigor



1200055030

g.^o erido tienes mi cora zon bella omici da dulce pri
teme las Yras del ciego amor No attiva obstantes tanto ri'

son g.^o erido tienes mi corazon g.^o erido tienes mi cora
me las Yras del ciego amor teme las Yras del ciego a

la si que

fe p

1260055030

1200055030

Si tu ve Neza sola para erir
q' aunque loj alve drioj tan vana

bas — tu para que la duplicas
rin des puedes verte cautiva

tro del a qua p
q.º cauti ves p

1200055030



dentro del agua dentro
 de g.^{no} cau nves de



Allegro.



1200055930



Alleg^{to} 2/4

fe
rinf.
p.
cres.
fe
p.
p.
cres. fe

All. poco 2/4 Bb

Parola.

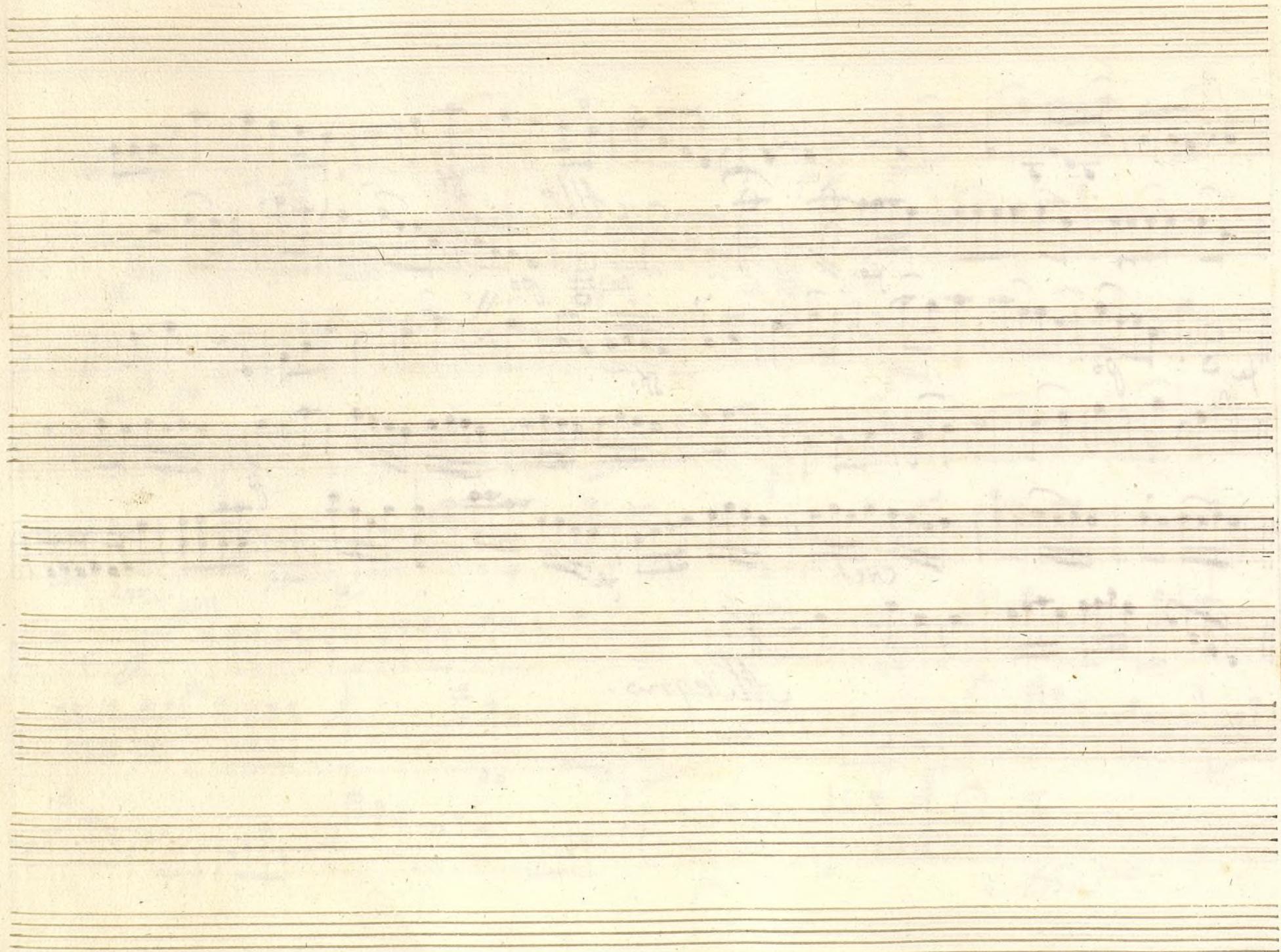
All. poco. 6/8 B

Parola
Al Segno.

Handwritten musical score on eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff contains the tempo marking *Alleg.to* and a 3/8 time signature. The third staff contains the tempo marking *Allegro*. The fourth staff contains the tempo marking *Allegro*. The fifth staff contains the tempo marking *Allegro*. The sixth staff contains the tempo marking *Allegro*. The seventh staff contains the tempo marking *Allegro*. The eighth staff contains the tempo marking *Allegro*. The score concludes with a double bar line.

Handwritten musical score on a page with ten staves. The notation is in a single system, featuring a variety of rhythmic patterns and dynamic markings. The piece begins with the tempo marking *All.^o* and a 2/4 time signature. The key signature consists of two flats (B-flat and E-flat). The score includes dynamic markings such as *fe* (for *forte*), *po* (for *piano*), and *cres.* (for *crescendo*). There are also markings for *allegro* and *And.^{no}* (Andante). The notation includes many sixteenth and thirty-second notes, often beamed together in groups. The piece concludes with a 3/4 time signature and the tempo marking *And.^{no}*.

Handwritten musical score on six staves. The notation includes various notes, rests, and dynamic markings such as *ff.*, *p.*, *cres.*, and *Allegro*. The piece concludes with a double bar line and the tempo marking *Allegro.* written in a large, cursive hand.



Violin 1.º *Con. a duo para vencer amor.*

All. poco. 

Allegro

Alleg. to

Rit. f

cres. f

p

f

p

f

p

cres. f

p

All.^o $\frac{2}{4}$ 

Alto Parr. do mas.

Al segno

All. Mod.^{to} $\frac{3}{4}$ 

A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of two flats. The second staff contains the tempo marking *Alleg.^{to}* and the time signature $\frac{3}{8}$. The score features numerous slurs, accents, and dynamic markings such as *te*, *po*, and *ten*. A section marked *Alleg.^{to}* ends with a double bar line and a repeat sign, followed by a section marked *Allegro*. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

Handwritten musical score on five staves. The first staff contains a melodic line with various note values and rests. The second staff begins with a 2/4 time signature, a forte (f) dynamic, and the tempo marking "All." (Allegro). It features a complex rhythmic pattern with many beamed notes. The third staff continues this pattern with a piano (p) dynamic. The fourth staff includes a "cres." (crescendo) marking. The fifth staff concludes with a double bar line and the instruction "Al Segno." written in a cursive hand.

Violin 2^o Fon. a Duo. Paravencer amor, saver vencerle:

All^o poco. 3/4

The musical score consists of ten staves of music. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'All^o poco.' The music is written in a single system. The first staff starts with a treble clef and a 3/4 time signature. The second staff has a dynamic marking 'f'. The third staff has a dynamic marking 'f'. The fourth staff has a dynamic marking 'f'. The fifth staff has a dynamic marking 'f'. The sixth staff has a dynamic marking 'f'. The seventh staff has a dynamic marking 'f'. The eighth staff has a dynamic marking 'f'. The ninth staff has a dynamic marking 'f'. The tenth staff has a dynamic marking 'f'. The music ends with a double bar line and a repeat sign.

Al segno. *stto*

Alleg^{ro} $\frac{2}{4}$ *fe*

mf

cres.

ten. *str.*

All.^o Poco.

cres.

Parola.

All.^o poco $\frac{6}{8}$

Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'f-p'. It features section markers 'Al segno' and 'Coplas. All.' with a time signature change to 2/4. The word 'Parola' is written in large letters on the fourth staff, and 'A los Parr.' is written on the seventh staff.

This is a handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with the tempo marking "All. Mod." and a 3/4 time signature. The second staff has a "sfz" (sforzando) marking. The third staff has a "ten." (tenuto) marking. The fourth staff has a "p" (piano) marking. The fifth staff begins with "All." and a 3/8 time signature. The sixth staff has a "ten" marking. The seventh staff has a "pmo" (pianissimo) marking. The eighth staff has a "ten" marking. The ninth staff has a "ten" marking. The tenth staff has a "f" (forte) marking. The score concludes with a double bar line.

Handwritten musical score for a piece titled "Ayuntamiento de Madrid". The score consists of ten staves of music. It features various musical notations including notes, rests, and dynamic markings such as *p.*, *f.*, *cres.*, *pno*, *Andte*, *Allo*, and *Allegro*. The piece concludes with a double bar line and the instruction *Allegro*.

Violin 2.º Con.º a duo Para vencer amor.

L. MUS 103-14

All.º poco. 3/4

Allegro
alto

Alleg.^{to} 

All. poco. 2/4 Bb *p.*

Parola.

All. poco. 6/8 B *p.*

Allegro Parola.

All.^o 2/4

Al Segno

Aloj Parr. do mas.

All.^o Mod.^{to} 3/4

ten.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, some beamed together. The second staff continues the melody with similar rhythmic patterns.

Handwritten musical notation on two staves. The first staff begins with the tempo marking *Allegro* in a cursive hand, followed by a treble clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes. The second staff continues the piece, with a second tempo marking *Allegro* appearing later in the notation. The piece concludes with a double bar line.

And.^{no}

All.

p

cres.

p

Allegro.

Oboe 1.ª Ton.ª a Duo: Para vencer amor.

All. poco. 3/4 Bb

Solo

Allegro

Allegro 2/4 Bb

All. poco. 2/4 Bb

All. poco. 6/8 B

Allegro Parda

All.^o $\frac{3}{4}$ *Solo.*
dos mas
Alleg. Parr.
Allegro.

All.^o Mod.^{to} $\frac{3}{4}$

All.^o $\frac{3}{4}$
Allegro.

All.

f *cres.* *Solo* *And. no* *f* *cres.* *Allegro.*

Oboe 2.º Ton.ª a duo. Para vencer amor.

MUS 103-14

All. poco. 3/4 Bb

Allegro.

Alleg. to 2/4 Bb

ff

All. poco. 2/4 Bb

Parda.

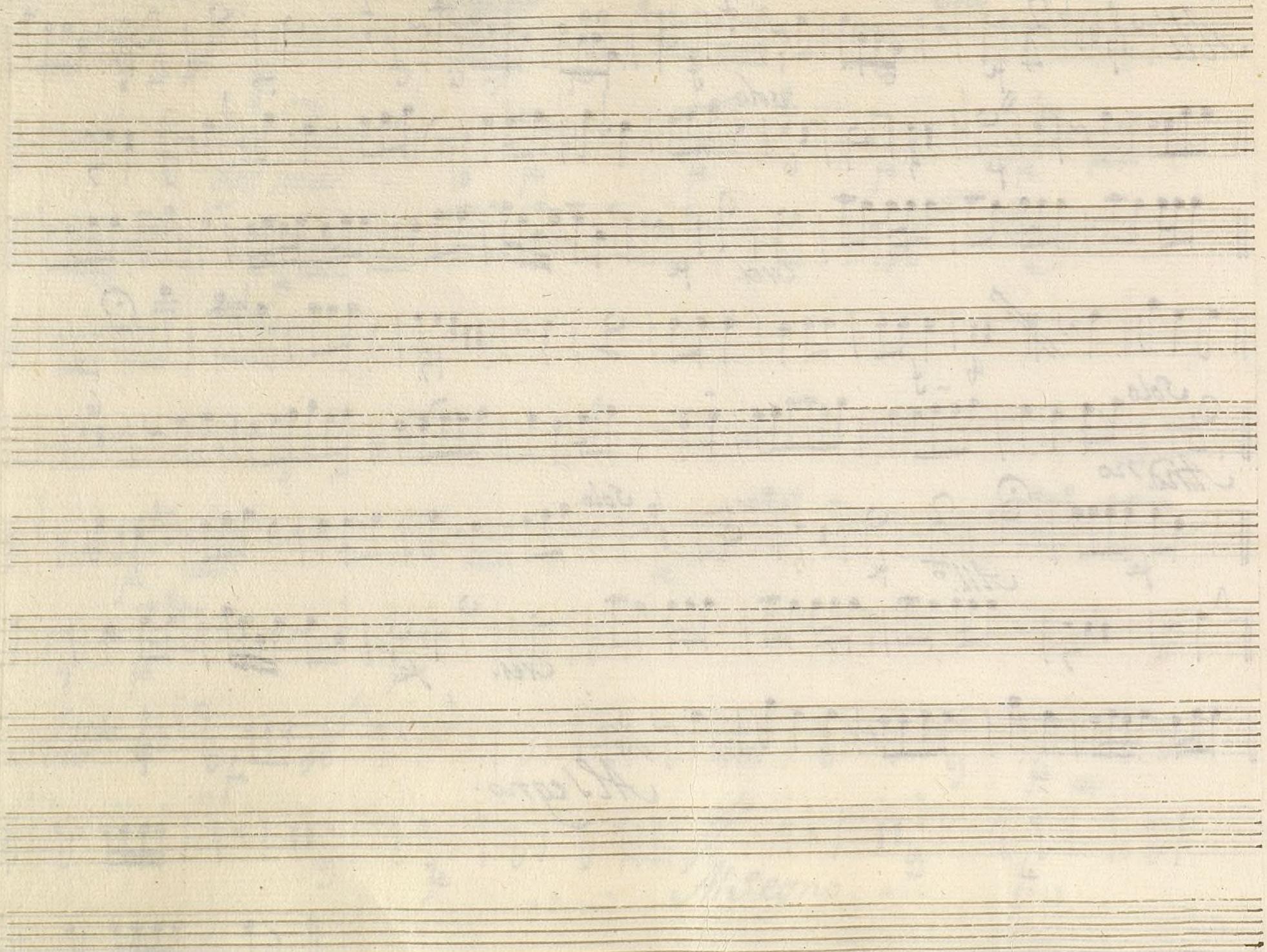
All. poco. 6/8 B

Parda
Allegro.

All. $\frac{2}{4}$ *Allegro Parr.*
dos mas. *solo*
Allegro.

All. Mod. $\frac{3}{4}$
All. $\frac{3}{8}$
Allegro

All. $\frac{2}{4}$ *solo* *crec.* *f* *Solo* *And. no* *All.* *f* *crec.* *f* *Solo* *Allegro.*



t
Trompa 1^a Ton.^a a duo *p* Para vencer amor.

All.^o poco. *C:* b b $\frac{3}{4}$

All.^o *C:* b b $\frac{2}{4}$

All.^o poco. *C:* b b $\frac{2}{4}$

Parola.

In G.

All. poco. C: #6

Allegro.

All. poco. C: #6

Allegro.

All. Mod. to C: #6

Tace Seq.⁵

All.^o 

fe

cres.

And.^{no}

All.^o

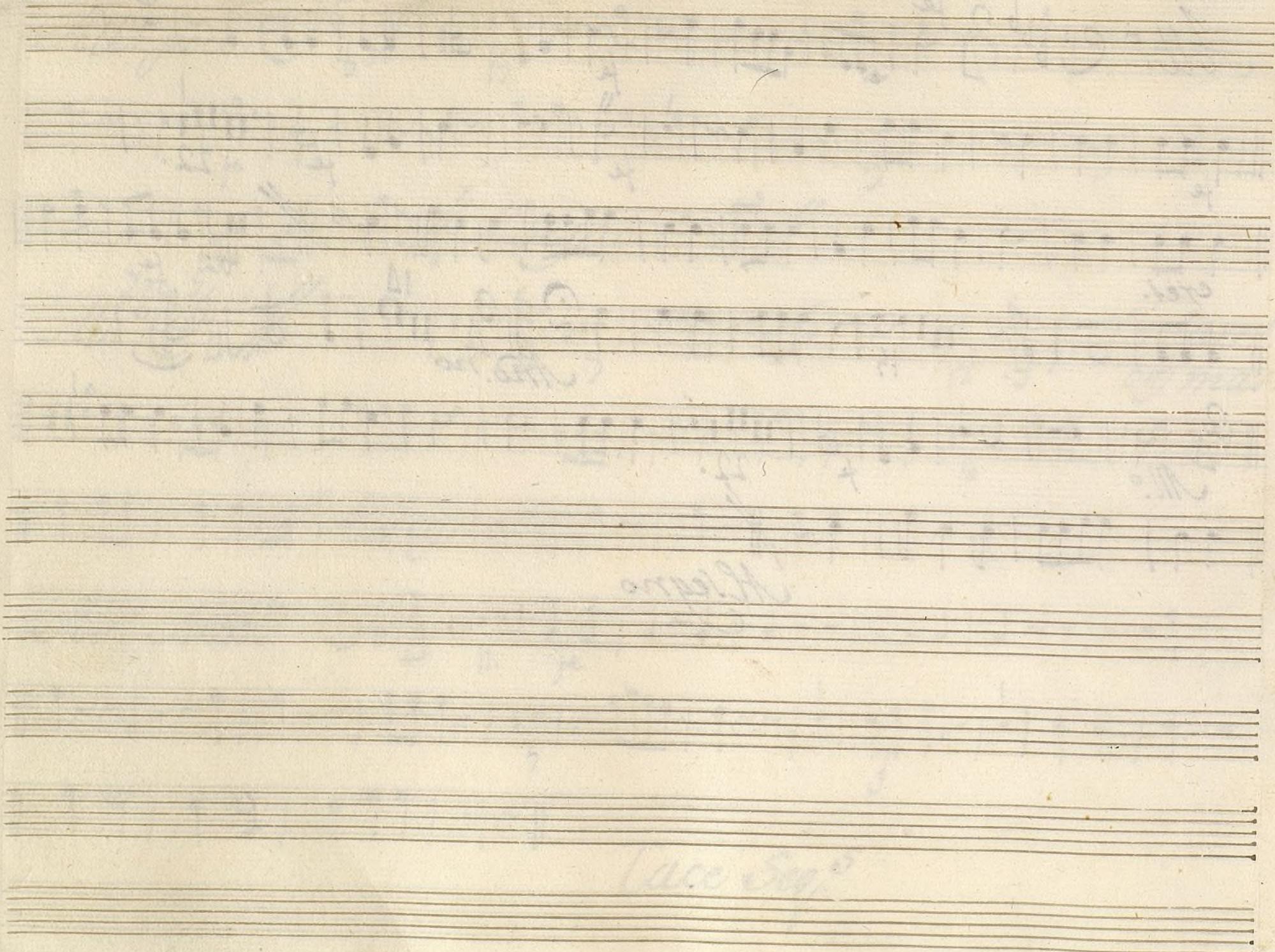
Allegro

22.

14

6

22.



Trompa 2^a Ton.^a a duo Para vencer amor.

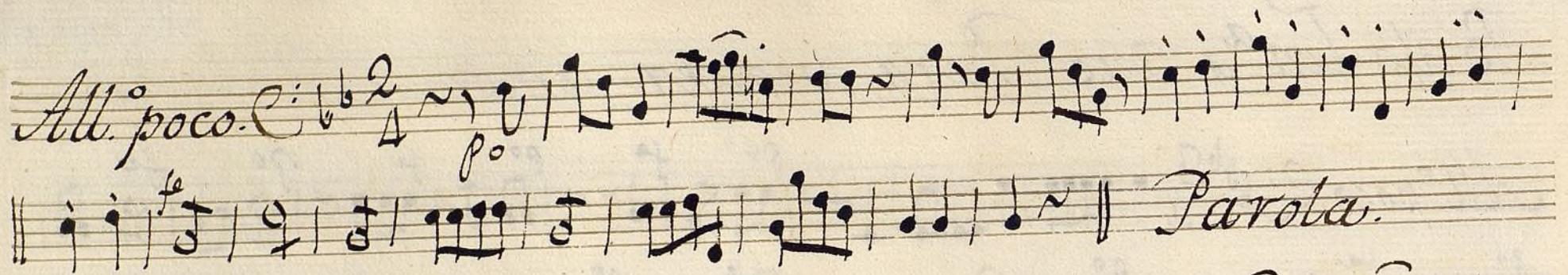
All. poco. $\text{C} \flat \flat$ $\frac{3}{4}$

Allegro

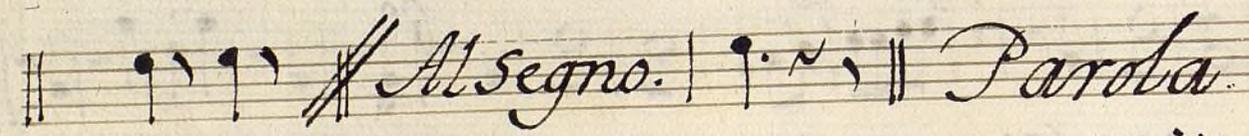
All. $\text{C} \flat \flat$ $\frac{2}{4}$

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

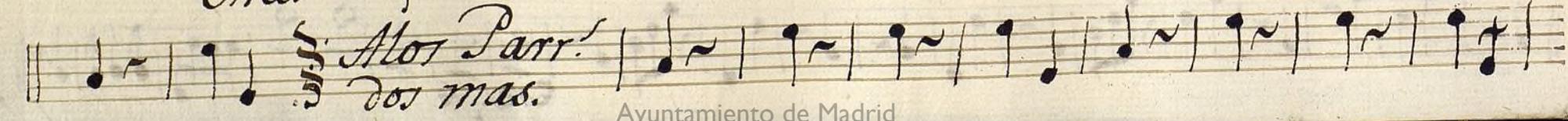
Handwritten musical notation on 15 staves. The notation is extremely faint and illegible, appearing as light blue or grey ink. It includes various symbols such as notes, stems, and clefs, but no specific text or titles are discernible.

All. poco. $\text{C} \frac{2}{4}$ *p.*  *Parola.*

All. poco. $\text{C} \frac{6}{8}$ *p.* 

Allegro. *Parola.* 

All. $\text{C} \frac{2}{4}$ *f* *Punt.* 

Arco. *Mos Parr.* *dos mas.* 

Handwritten musical notation on three staves. The first two staves contain a melodic line with various note values and rests, including some slurs. The second staff concludes with a double bar line and the tempo marking *Allegro*. The third staff contains a few notes and rests, ending with a double bar line.

Handwritten musical notation on four staves. The first staff begins with the tempo marking *All. Mod.* and a treble clef. The notation includes a variety of note values, rests, and slurs. The second and third staves continue the melodic line with some complex passages. The fourth staff concludes the section with a double bar line.

Four empty musical staves, consisting of four sets of five horizontal lines each, arranged vertically.

Alleg.^{to} C $\frac{3}{8}$

Al segno.

All.^o C $\frac{2}{4}$

cref. *fe*

Handwritten musical score on six staves. The notation includes various note values, rests, and dynamic markings. The score concludes with the instruction *Allegro*.

Annotations and markings include:

- And.^{no}* (Andante) on the third staff.
- All.^o* (Allegro) on the fourth staff.
- cres.* (crescendo) on the fifth staff.
- Allegro* at the end of the sixth staff.

1

Leg.^o 3.^o al n.^o 51

A page of ten blank musical staves. On the left margin, there are several clefs: a soprano clef (C1), an alto clef (C3), a tenor clef (C4), a bass clef (F4), and two alto clefs (C3 and C4). The staves are empty, with some faint ghosting of handwriting from the reverse side of the paper.