

LASERNA, Blas de

El petimetre y la patrona

Tonod/b a duo

Partitura

violin 1^o

violin 2^o

oboe 1^o

oboe 2^o

Trompa 1^o

Trompa 2^o

Bajo.

95-21

Leg.^o 1.^o n.^o 6

leg.^o 6. abz 6 4

Mus 95-21

+

Tom.^a a Duo

El Petimetre y la Patrona

del Sr. Laseña

6

Casa de posada, sala con puertas ala derecha dos taburetes
y mesa en medio con cajon y las alajas q.^a dice la ton.^a

All.^o Mod.^{to}

The musical score is written on five staves. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The tempo marking 'All.^o Mod.^{to}' is written above the first staff. The music consists of a single melodic line. The lyrics 'si mi hues ped a ve nido des dea' are written below the fourth staff. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano).

Querol. desde la p.^{ta}

qui quiero mirar desde si la

Patrona a venido boi cauteloso a observar boy cau

ella el ella

el sala do el xetechera es buen

el mozo el Zalamera de amor me siento abrazar de amor

ella de pero

el
tate q.^e ya esta ala puerta pero tate q.^e ya ella esta a
ella lo 2 el
lerra yo le quisiera llamar yo le chui
chui chui q.^e quiere usted hable usted
chui q.^e manda usted hable usted
yo no
yo no me arrevo a expli car yo no

Handwritten musical score on five staves. The lyrics are written below the notes in a cursive script. The text includes:

ella. el. ella.
ay. por q.^a suspira un d.^o por q.^a de suspirar, si me dexado p^{er}
la me iba hacer tropozar - gade in pace q.^a no os quiero incorno
dar de este diablo de Beata yo me siento electrizar yo me
agua yo ire por
Benga ya es de ser

el ella
ella la traera la Criada e nacido incli
vido No por ~~esta~~ me ~~muero~~ de ninoun hombre
(sale ella con la palancana)
nada a exercer la humildad a esta mujer tan solo mi
quiero a mores escuchar con vuestras equivocces no
pecho llega amar mi mi
~~me querias matar no~~

4


✓ 2 1/2" 5.2.20.

no es provado los efectos
pues aunque corrió a muchas
a ninguna tenor a poco ala sena!
no obstante q' todas ellas
en coma me dan dinero.

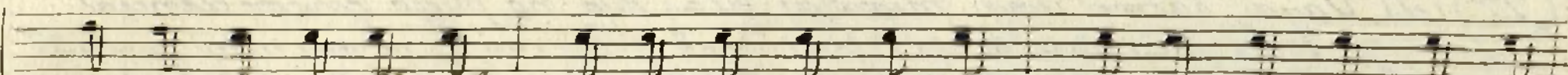
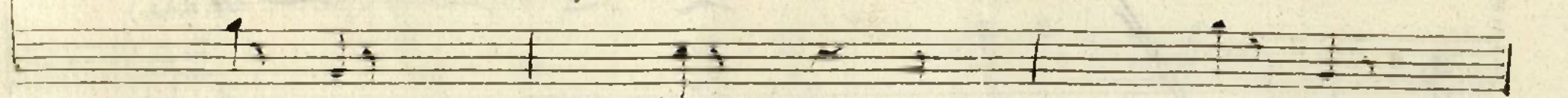
(2a) (ella) váyale, dame una mirada (ella) hlo no puedo enconciencia
 a buetros ptes. (ella) exfora temaciòn (el) buetra belleza
 me enfermò y me a de curax (ella) mucho batillas me tienta
 por no caer en temaciòn sacar el "libro" es buena
 el... g.º libro: (ella) vno no sabe, delas cosas q.º preserva. sigue el 6º

ella leyendo.

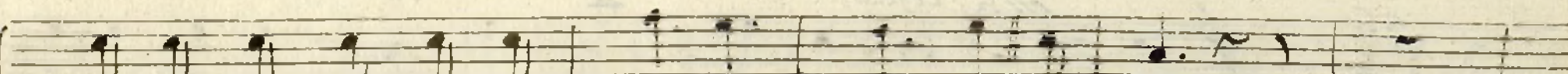
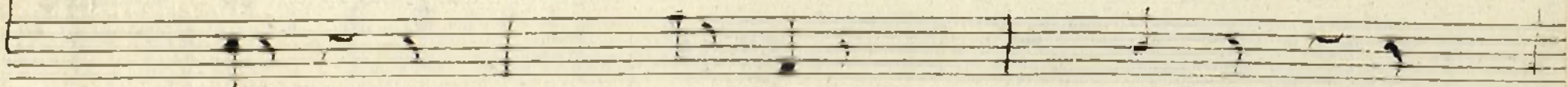
tentacion pri' meras un Viejo achá
tentacion se gauda un Viejo



cosa con mucho dinero q.^o ofrece ba boso aun rostro echi
~~neco cuando a la quinta q.^a se quitara preso busca nuevo~~

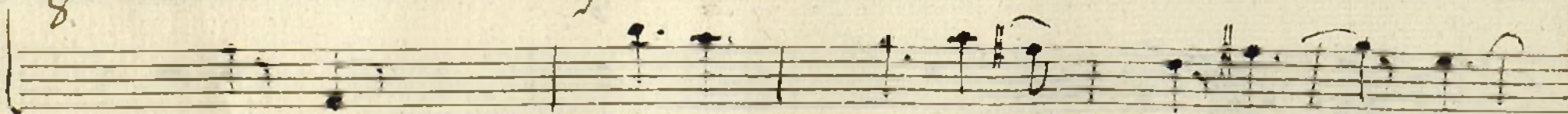


cero con tal q.^e le quicra despues q.^e se muera desarle ere
quito poniendo adelante como feno adelante para come



dero de medio millon de

~~quarta quinta a la quinta q.^a~~



mui virtuosa es la q.^a venza *seme lante tenta*

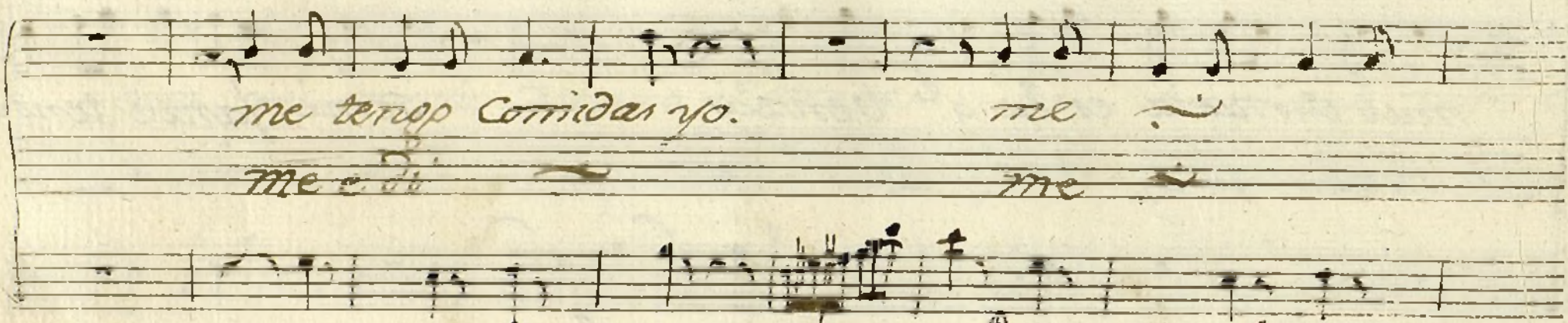
mui

el.

cior seme *tiene usted mucha ra*

zoru q.^a algunas de estas erencias me tengo Comidas yo

q.^a con el primer *en el* *con el primer* *en el*



me tenop Comidas yo.

me

me e di

me

ella: Que sacrilegio S.^{ra} Dimas y le atribuya un porcio
la Com. los bestidores los toros el Tugurro
la Cruz la Lavandera el peluquero el Barbero
los Cavallos los Cañabos el villor y quanto quierro.
y con todo eso me han de llamar ella yo me alegro mucho de au
por lo que voy de la vida con la vida
q.^a mis devociones el ser mayor a una la quiero y así:
ella: q.^a es lo q.^a intencio di? el demostraros: ella: bade retro
a oír vuestras blasfemias se me erran los cavados
a malicia sea mi ceniza pero llamaria puerico.

Allegro y Parda

el
Patronita no responde choco.
que no responde no e pegado q.^a ora

late no hace caso q.^{no} el torm.^{to} q.^e pais puede en
clases ni por dias el Corazon en pavora yo se.



el mundo pasar pero con una Cautela yo la tengo de ablar
siento convertir pero e de poder muy poca o yo la e de reu.



var yo la

o yo

Allegro

Parola. el) tentacion primera. ~~toca una flauta~~ ~~una~~

~~tentacion segunda~~ ~~por una sonata~~ ~~menor~~

tentacion tercera. ~~separa el villano de diuero y lo libera~~

Salta ella) ~~ave mas dulce~~ ~~de subito~~

el) ~~Pero~~ ~~no sona~~ ~~ya~~

~~hay el pez en el anzuelo~~

ella

Alto

todo todo es oro

el

quita tentacion ya se como pue — do vencer su te

ella

son vencer

q.^e ermoz q.^e son

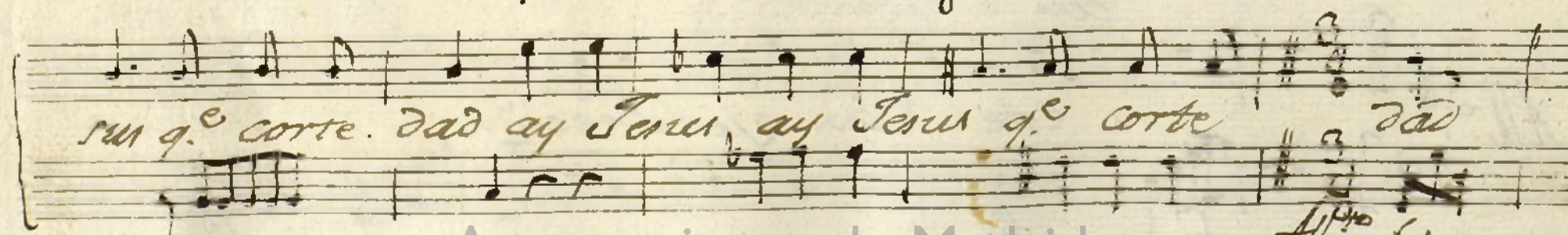
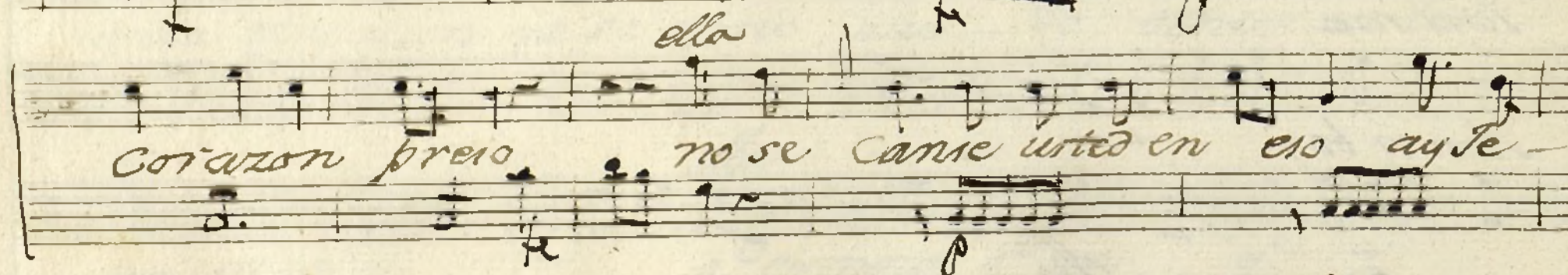
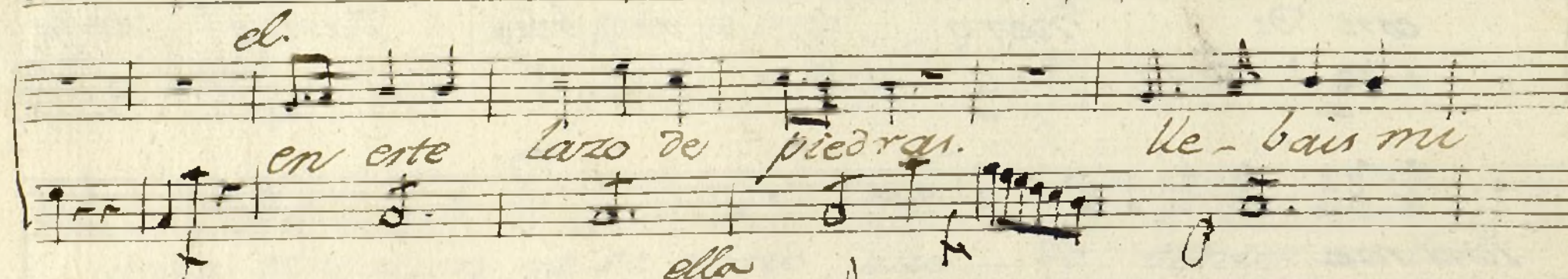
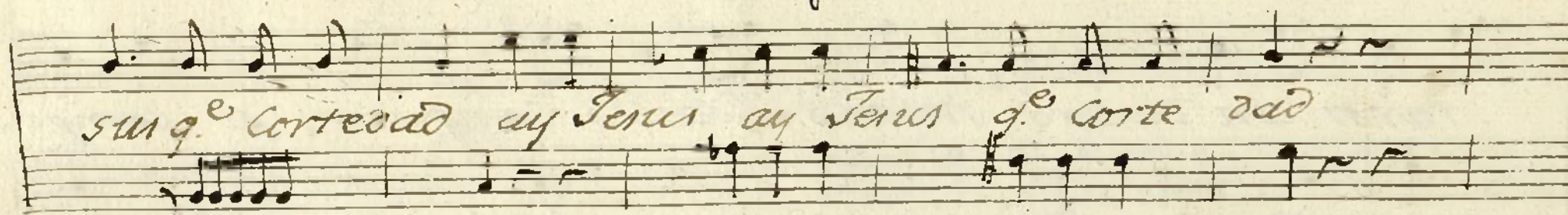
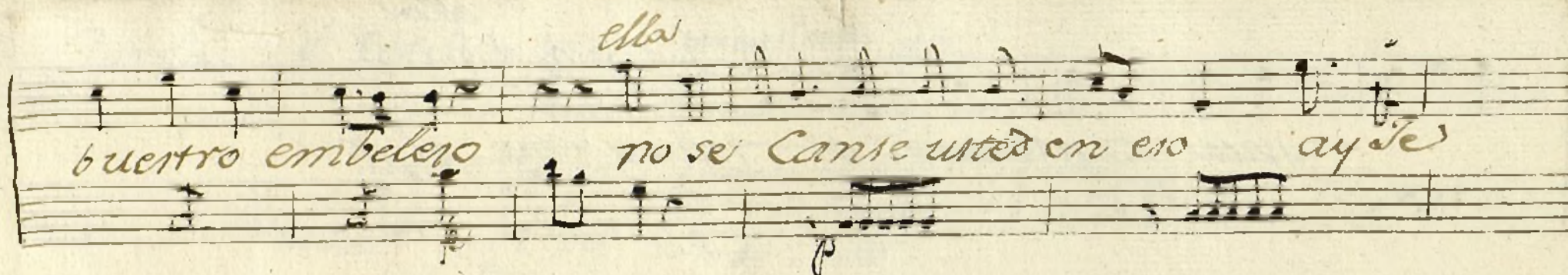
q.^e

d. *ella*
quita tentación al mirarme al mi.

reos con dinero me bai dando compasion si compa
con di nero os boy dando compa

sion me
sion os boy

el.
All. este velox quarnecido Dedico a



el ellos
me quiere usted lo piensa rei lo
es airoso y mui parvoso
pero es hombre y solo el nombre me hace el cuerpo es
Tremecer el ya me mira ya sus.
pira ya se queda esta perplexa... no se a

entre sol

treve a resolver entre sol tera o ca

tera o ca cada - yo no se q. e de eicoger yo no.

sada no sabrai q. e a de eicoger eico ger no sa

se q. e de eico ger yo no

brai q. e a de eicoger no sabrai

yo no

no.

Parola.

el) que me casar como ella y el matrimonio aborrecera pero no soy para ella. Venga
el) con lagime sola, luego soy ermafrodita ella) No señor q' soy virata
y estoy ligada ala ley q' ~~abhorre~~ ~~la~~ ~~matrimonio~~
no casare
el) pero es dable
el) quiero enterrarme ~~en~~ ~~la~~ ~~sepulchra~~

All^o

Buelvame vsted mis alafas.

ya q' nas

da os inte

reio- no se came vsted en ero ay se-

su q.^o corte dad ay Jesus ay Jesus q.^o corte dad
 el. ella
 venga las Sortijas no me da la
 All.^o se
 gana no me tampoco me
 Deme usted las muelas
 el. mire usted
 ella. Vaya la fuerza
 quædra Parola q.^o si me hablais mas palabra
 el. Siquiera el. Vaya
 es Vaya las guajadas

Boleros.

ella

Allto

Ja haveis visto d^{na} car

los por expe

riencia

For expe
id ala

rien — cia q^e si ay mugeres ton

va — ra de q^e me mereci ton

tar. las ay dis cre tar — q^e si ay mugeres

~~muchas~~ de q^e me mere

tota ———— tal las ay di cras ————
 en ———— por muchos regatos ————
 el. ellas fe
 Al. Seg. no. All.º yo estoi corrido bien la e burlado
 el p f p f
 en tal estado no se q.º hacer no Cor. q.º ut.
 ella
 ted no me quiere despacio lo veré dei

por q.^{ta} no le engañe la mano le da
re la el ella
q.^e dice usted q.^e tome us.
ted tome usted el.
o q.^e dichoso ins-
o q.^e tanta o q.^e
q.^e feliz mo mento

de

de gozo yo me siento el

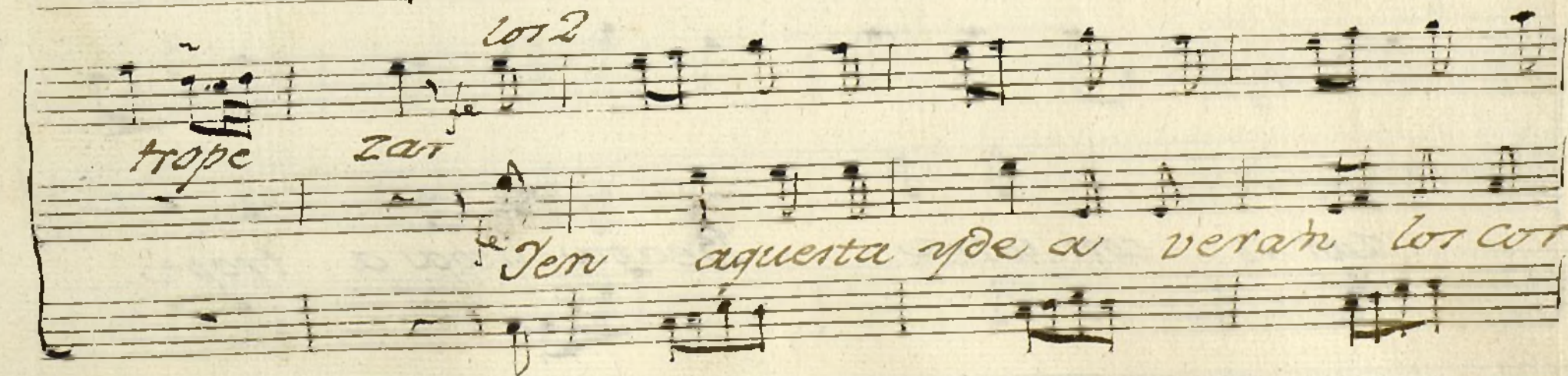
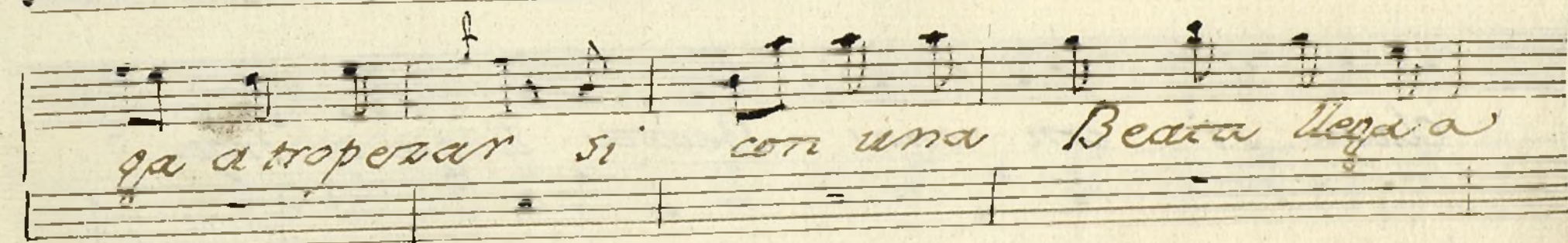
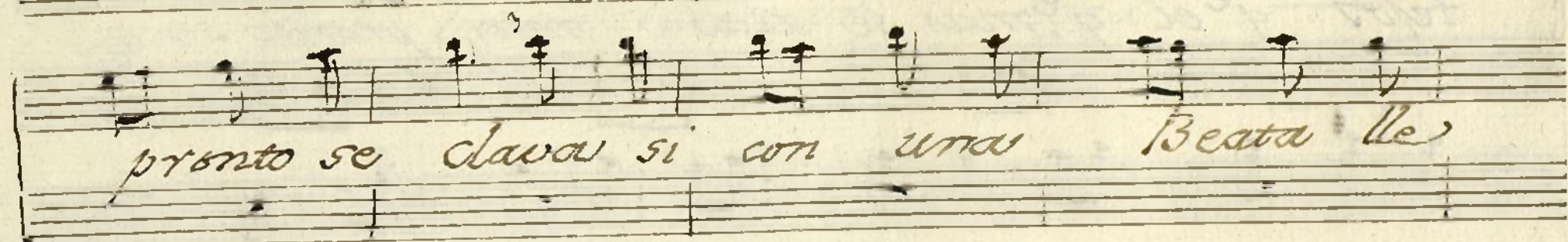
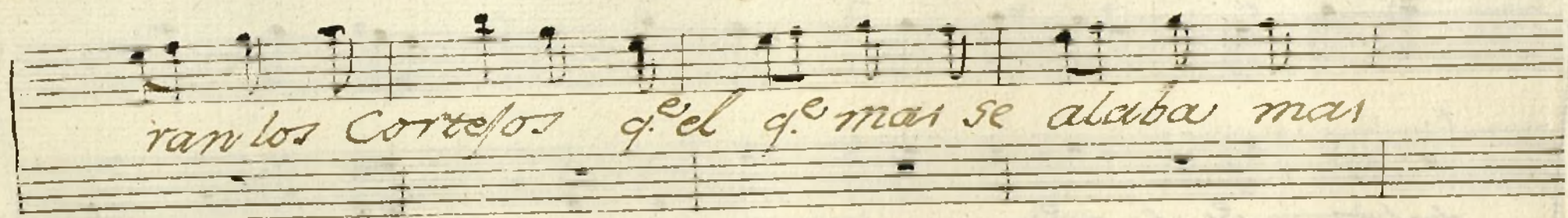
el

pecho palpi tar el pecho palpi tar si palpi

ella

Ten aquesta de a ve.

tar vivo



tejos q.^e el q.^e mas se alaba mas pronto ser

clava si con una Beata llega a trope

zar si con una Beata llega a trope

The image shows a handwritten musical score on aged, slightly stained paper. It consists of three systems of staves. Each system has a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are written in a cursive hand below the vocal line. The first system has two lines of lyrics. The second system has one line. The third system has one line. The paper shows signs of age, including some foxing and wear at the edges.

Handwritten musical score on aged paper. The score consists of four staves. The first staff contains the lyrics "tar llega llega a tropezar llega" written in cursive. The second staff contains the lyrics "a tropezar" written in cursive. The third and fourth staves are empty. The music is written in a simple, handwritten style, likely for a song or a musical exercise. The paper is aged and shows some staining.

tar llega llega a tropezar llega

a tropezar

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mus 95-21^A

t

Violin 1^o

Tom^a a Duo

el Petimetre y la Patrona

All. No tempo.

A handwritten musical score on ten staves. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first staff begins with the tempo instruction "All. No tempo." in a cursive hand. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes many beamed notes, suggesting a fast or complex rhythmic passage. There are several dynamic markings, including "cres." (crescendo) and "p." (piano). The score is written on aged, slightly yellowed paper. The handwriting is elegant and characteristic of 18th or 19th-century musical notation.

cres.

p.

p.

p.

p.

p.

p.

p.

p.

p.

Parola

Allegro y Parola.

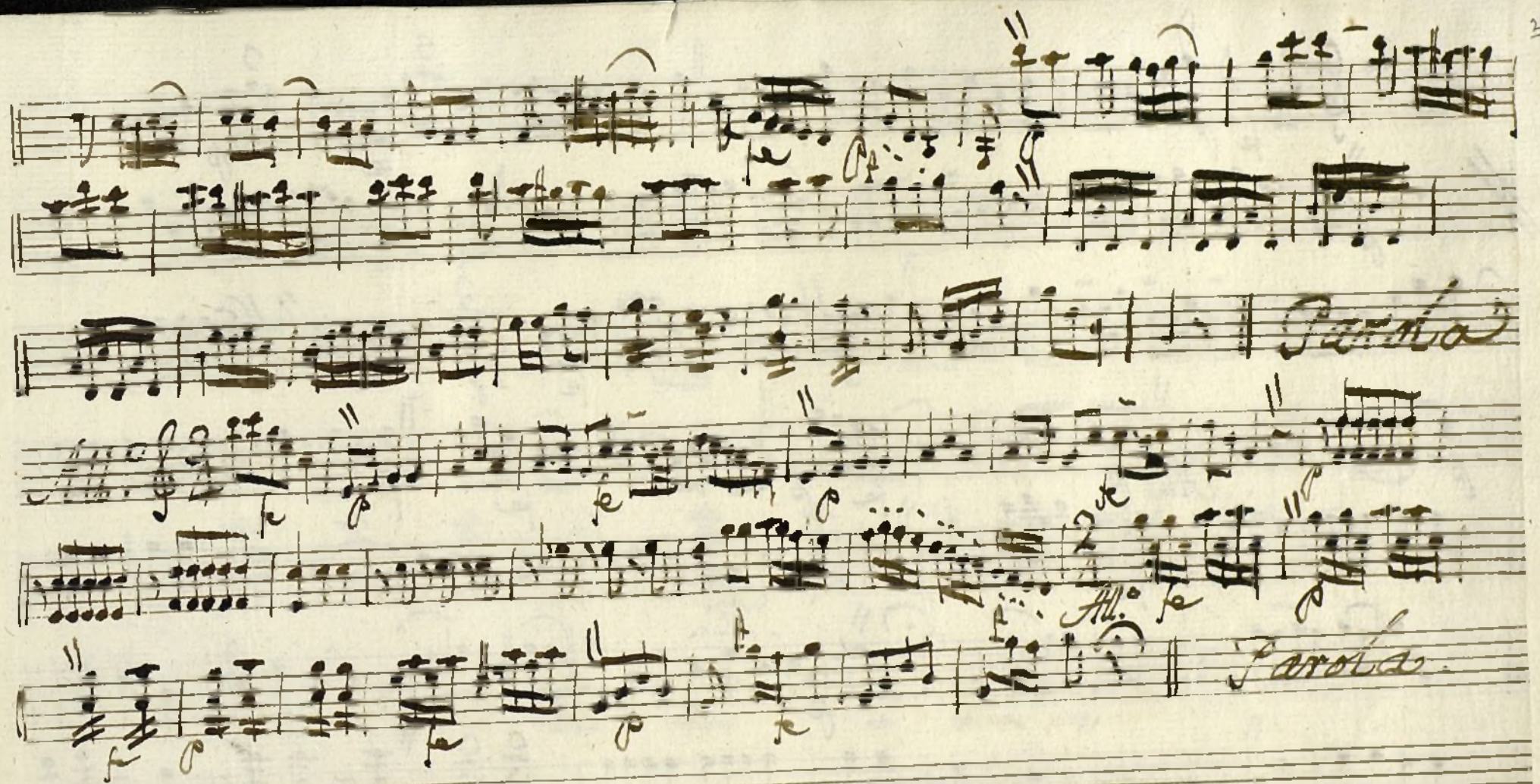
Allegro

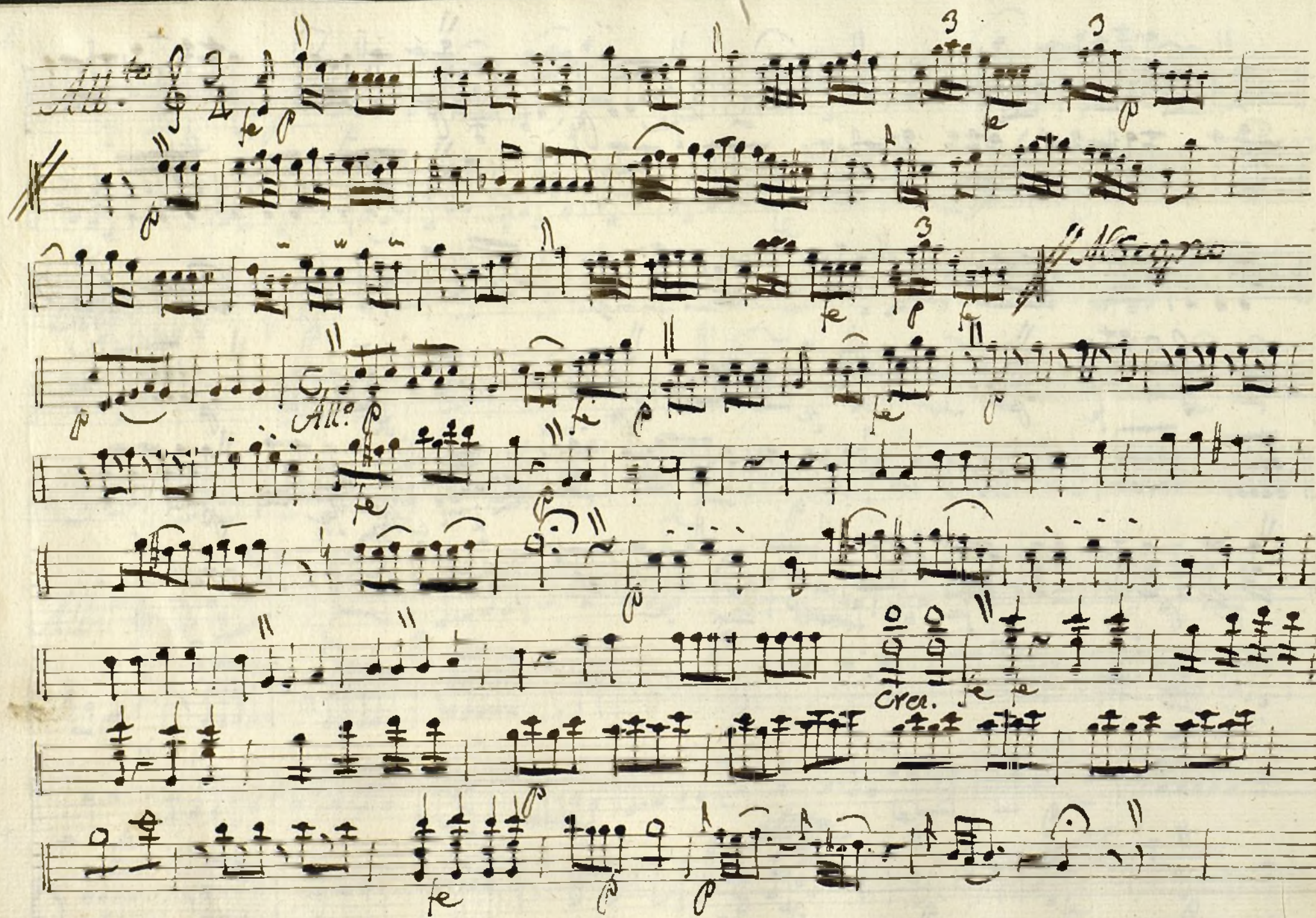
Parola.

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. Key annotations include:

- Parola* written in the upper right corner.
- And no* written on the third staff, with a circled 'p' below it.
- All.* written on the sixth staff.
- And no* written on the eighth staff, with a circled 'p' below it.

The score is divided into several measures by double bar lines. There are also some smaller markings, such as 'p' and 'f', scattered throughout the notation.





Vivo

A handwritten musical score on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo marking 'Vivo' is written above the first staff. The music consists of a series of eighth and sixteenth notes, often beamed together in groups. The second staff continues the melody and includes a double bar line with repeat dots. The third staff features a more complex rhythmic pattern with many beamed notes. The fourth staff contains a series of chords, some marked with a 'p' (piano) and others with a 'me' (mezzo). The fifth staff concludes the piece with a final cadence. The handwriting is in dark ink on aged, slightly yellowed paper.

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t

Violin 2.º

Ton^a a Duo

el Perimetre y la Patrona

All. No mucho.

Cres.

p

p

p

p

p

p

p

p

p

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures, time signatures, and notes. The word "Parola" is written in cursive above the third staff, and "Allegro" is written above the fourth staff. The word "Parola" appears again at the end of the eighth staff.

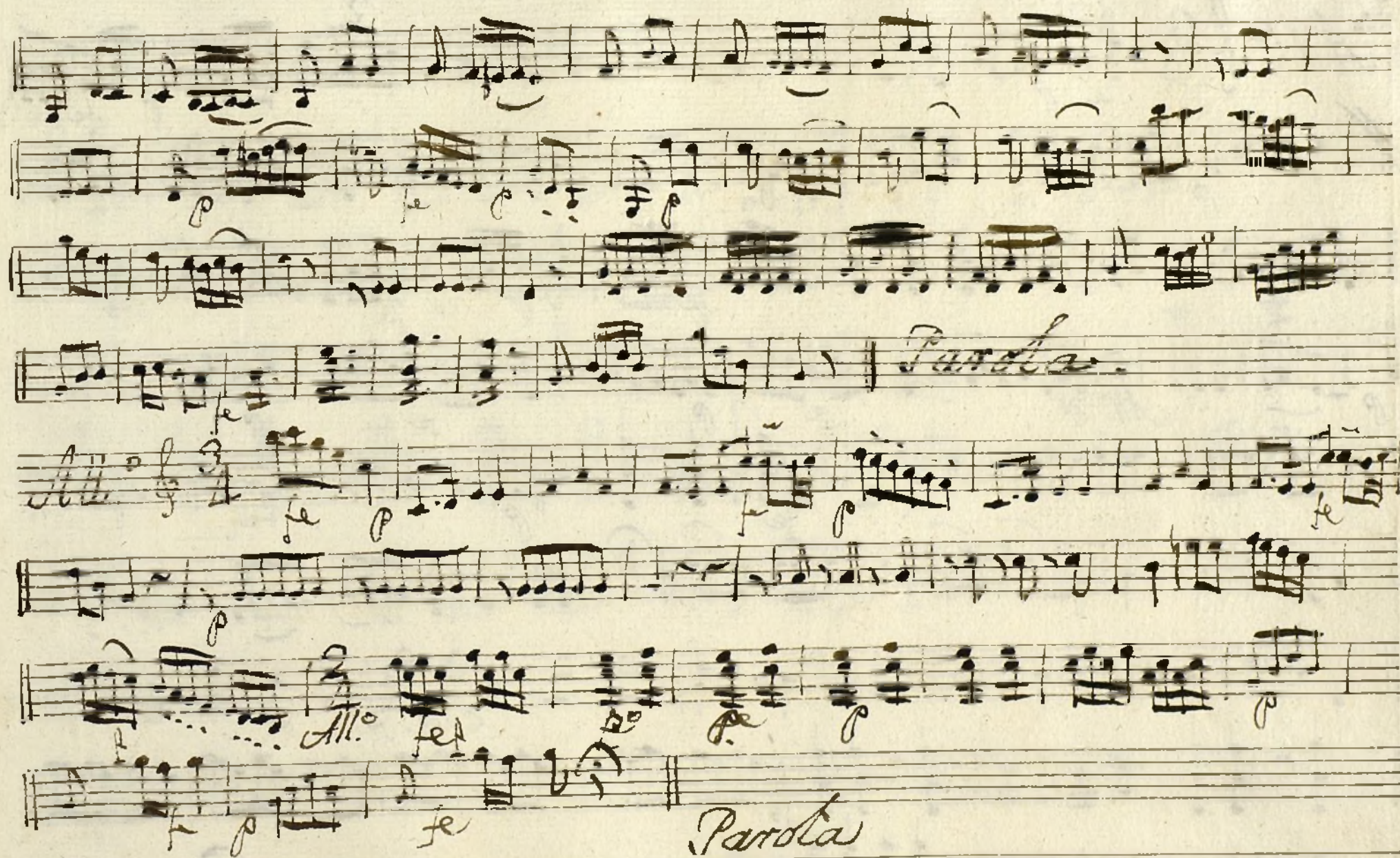
A handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is written in ink on aged, slightly yellowed paper. The first staff begins with a treble clef and a 2/4 time signature. The second staff has a handwritten 'Poco' at the end. The third staff starts with 'All.' and a 6/8 time signature. The fourth staff has a treble clef. The fifth staff has a treble clef. The sixth staff starts with 'All.' and a 3/4 time signature. The seventh staff has a treble clef. The eighth staff has a treble clef. The ninth staff has a treble clef. The tenth staff starts with 'All.' and a 3/4 time signature. The score is a single system, with all staves connected by a single brace on the left side.

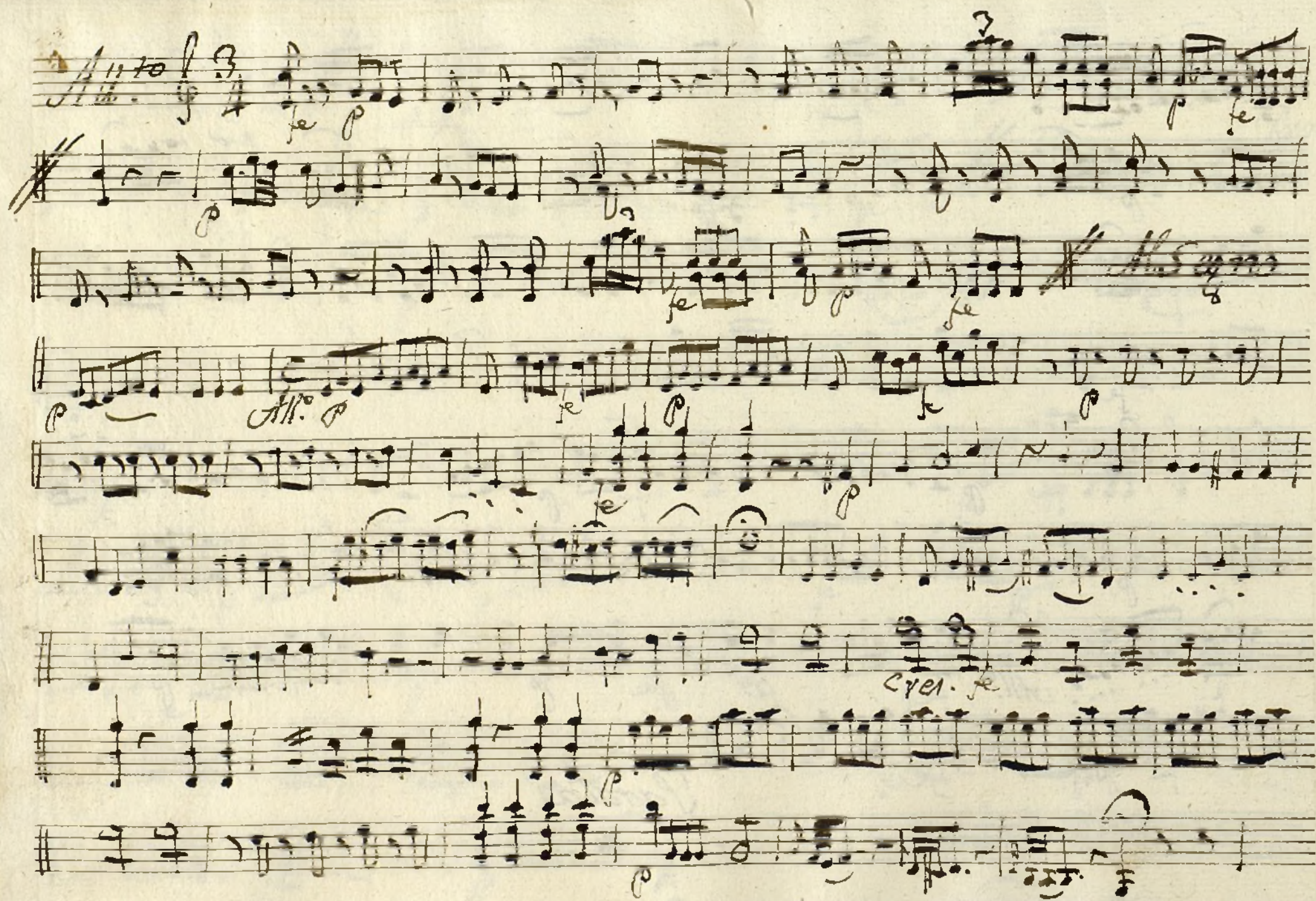
Poco

All.

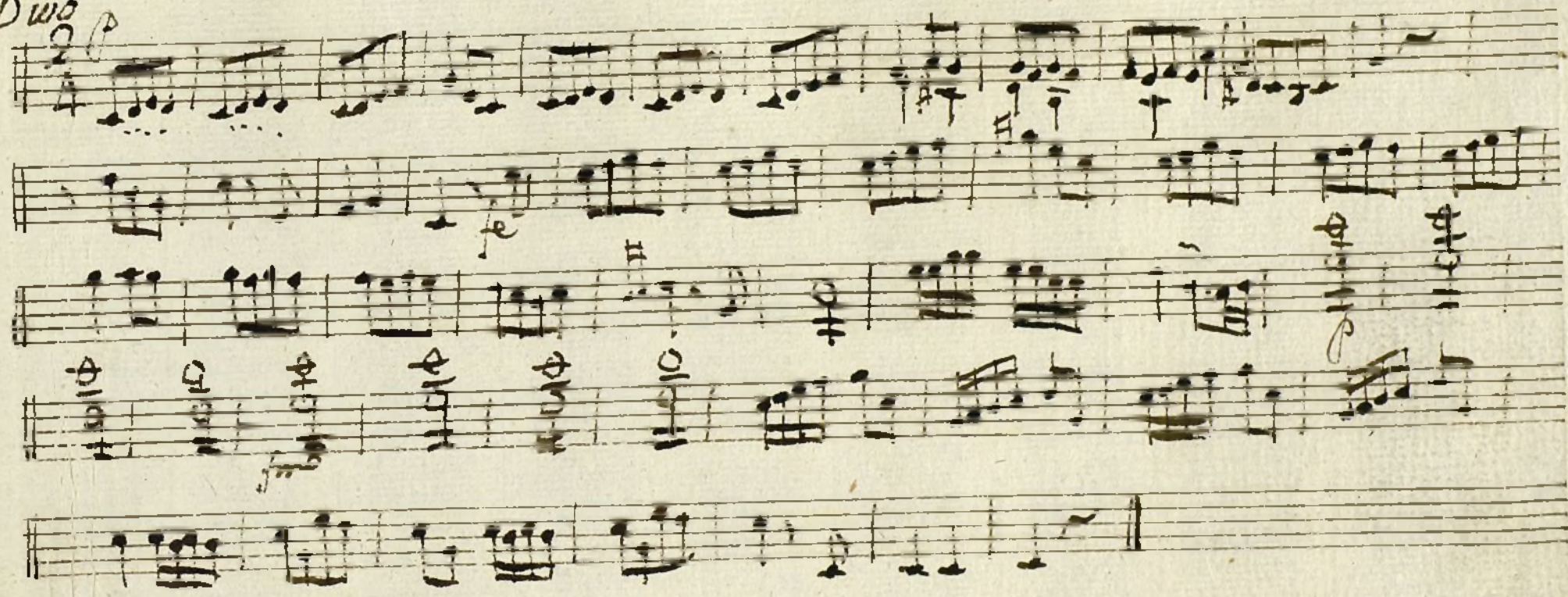
All.

All.





Owo
20



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Seg. 6.º abs.

Obre 1.ª Tm.ª a Duo el Primerre y la Parola

Mus 95-21

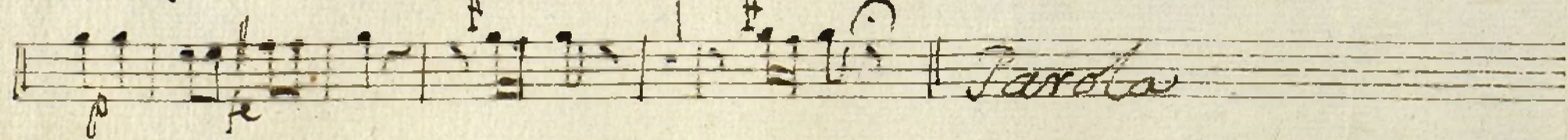
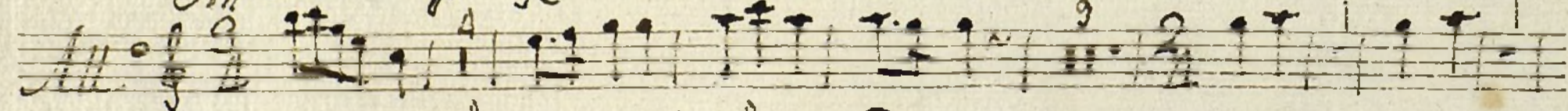
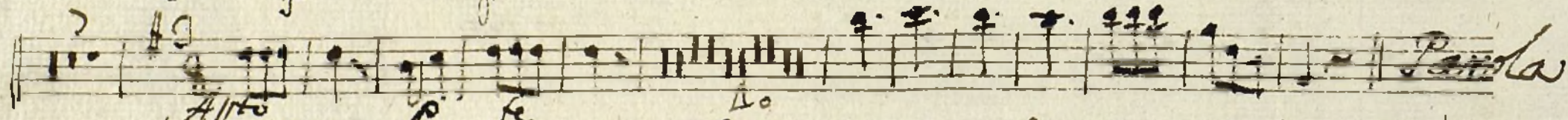
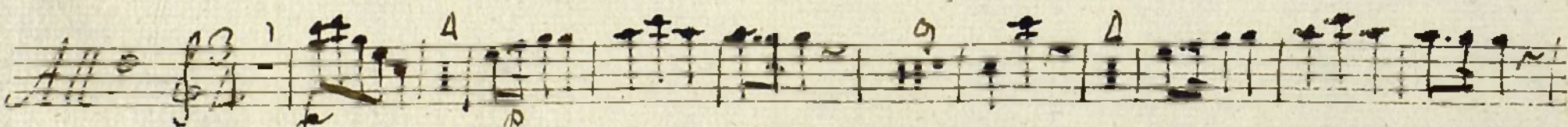
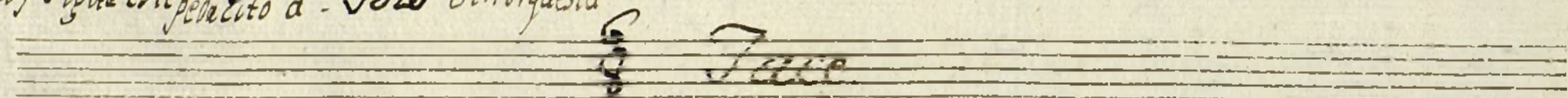
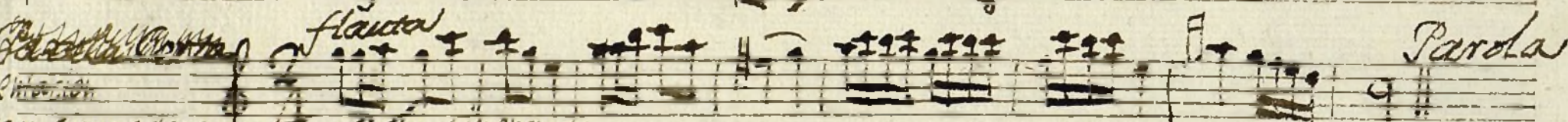
Al. No. *meno.*

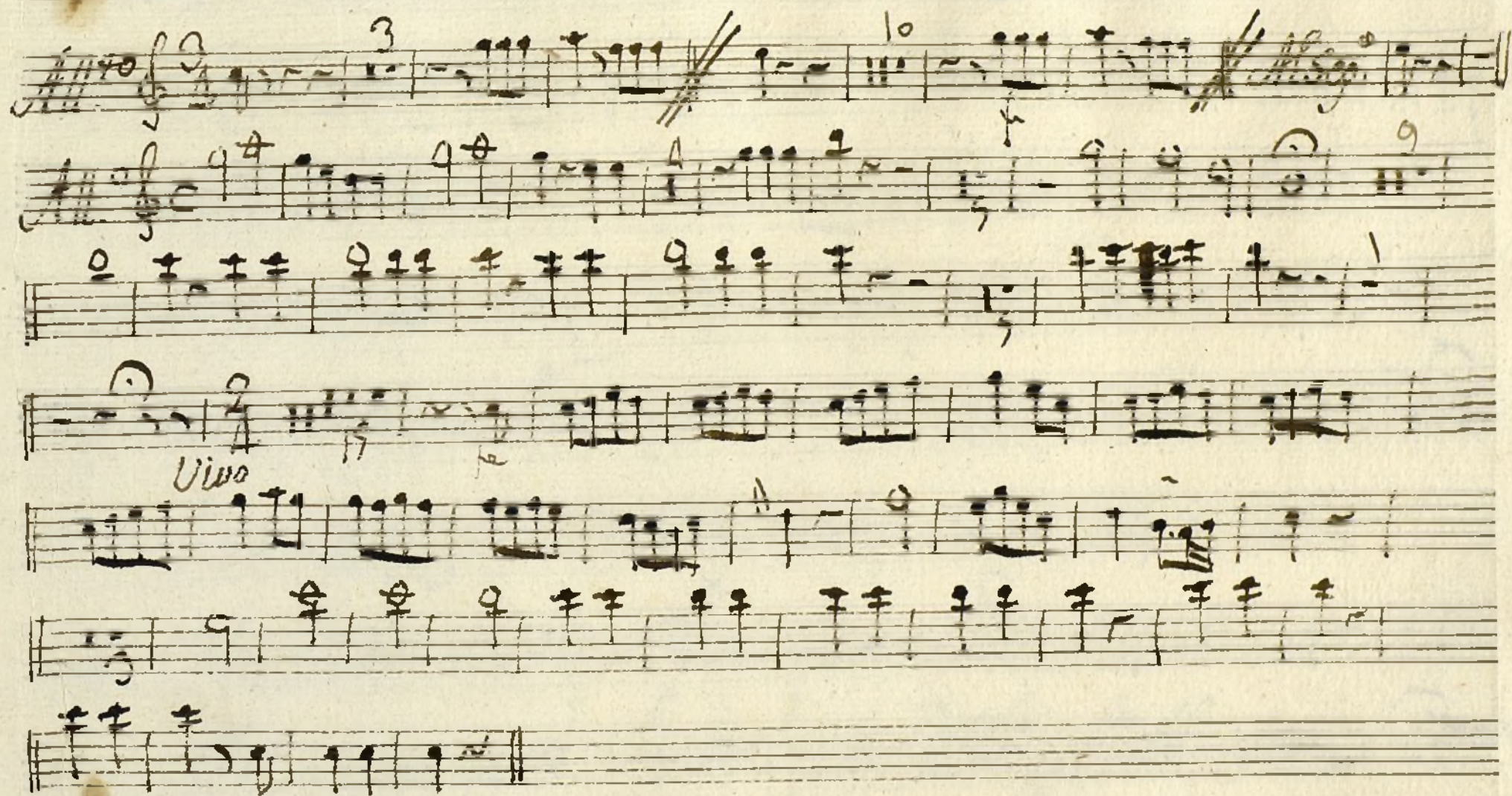
Solo

Parola

Face. y Parola

unberro ~~Parola~~ ~~Contra~~ flautas
9.^a dicetentacion
primera y sigue este pedacito a solo sin orquesta





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Oba 2.ª. *Fin.ª a vue el Primerre y la Parada.*

All. No mucho

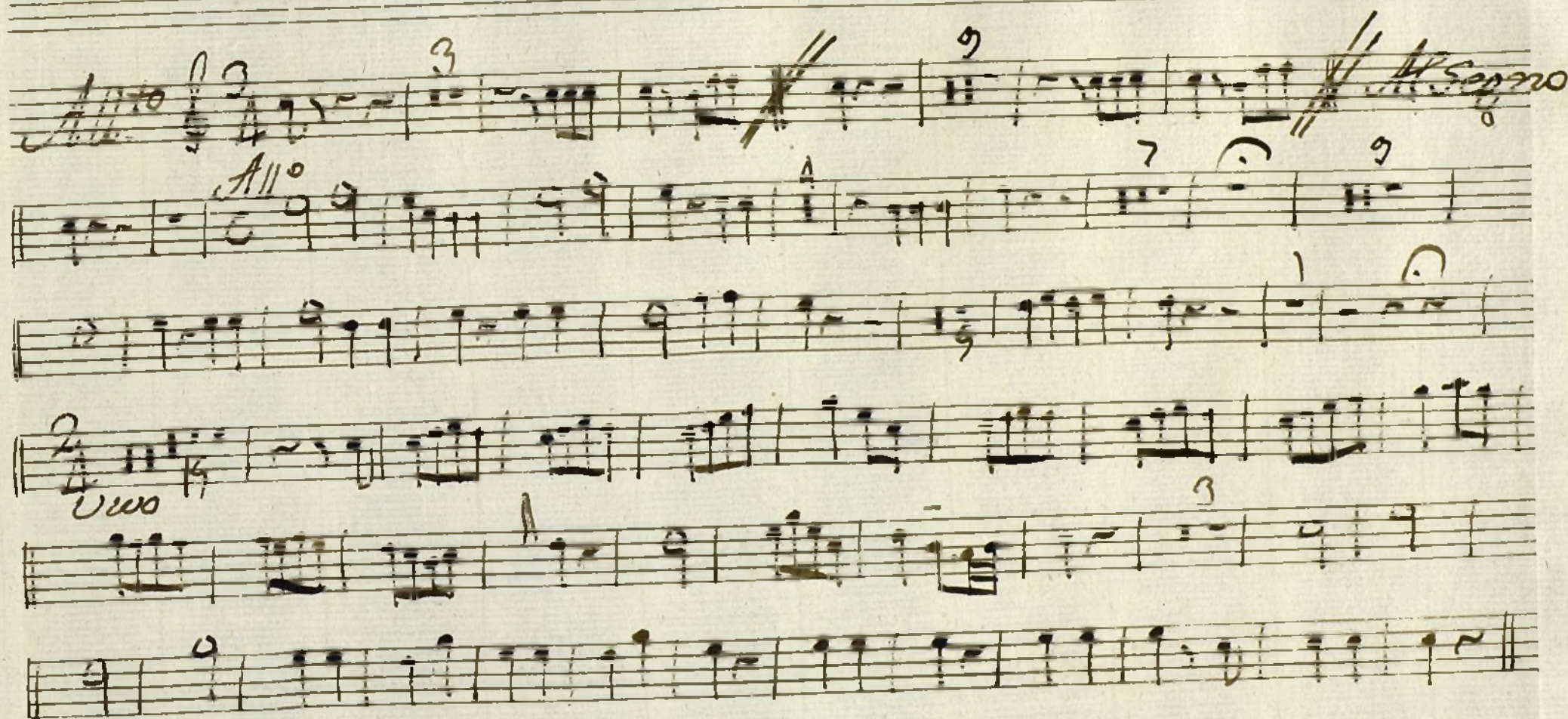
Solo

Parada

Allegro y Parada

Fin.

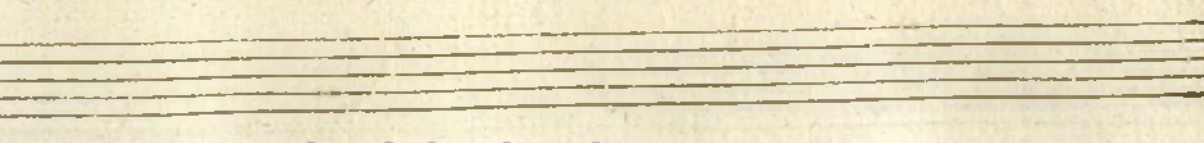
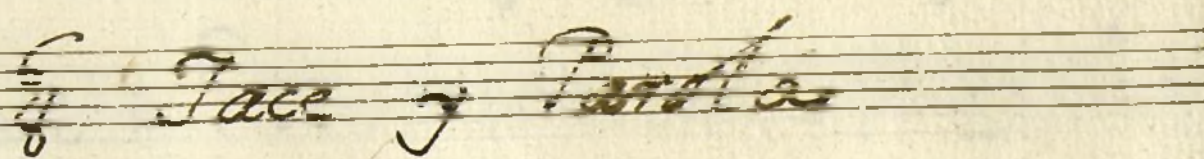
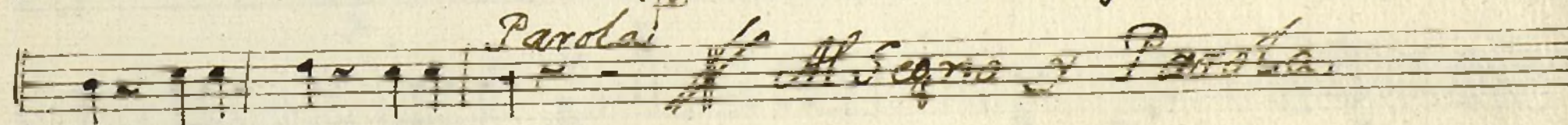
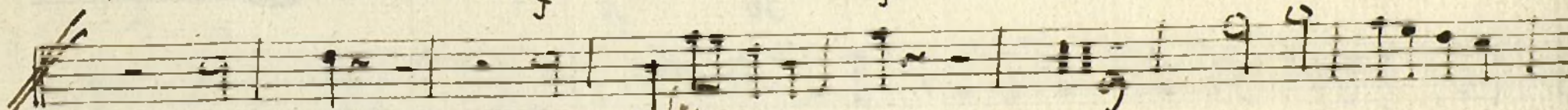
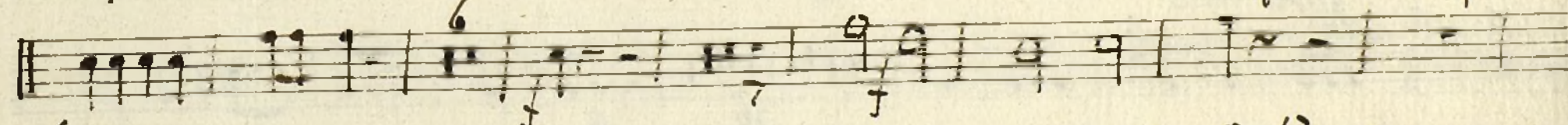
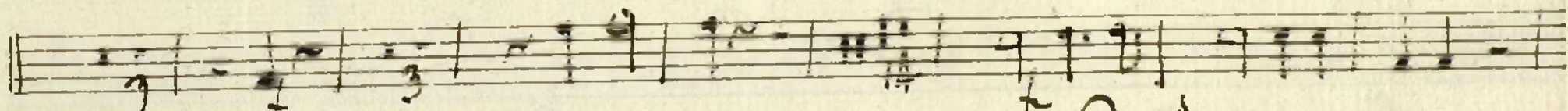
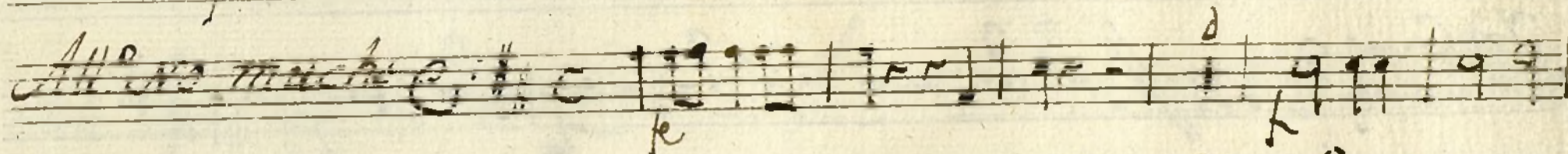
A handwritten musical score on aged, slightly stained paper. The score is written in black ink and consists of several systems of staves. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 3/4. The music features various note values, rests, and dynamic markings such as *Allegro*, *Andante*, and *Parola*. There are also some numerical markings above the notes, possibly indicating fingerings or measures. The paper shows signs of age, including creases and discoloration.



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Trompa 1.^a Tercera a Dúo el Tercer y la Tercera



In C.

Mozart

Pardes

Tace

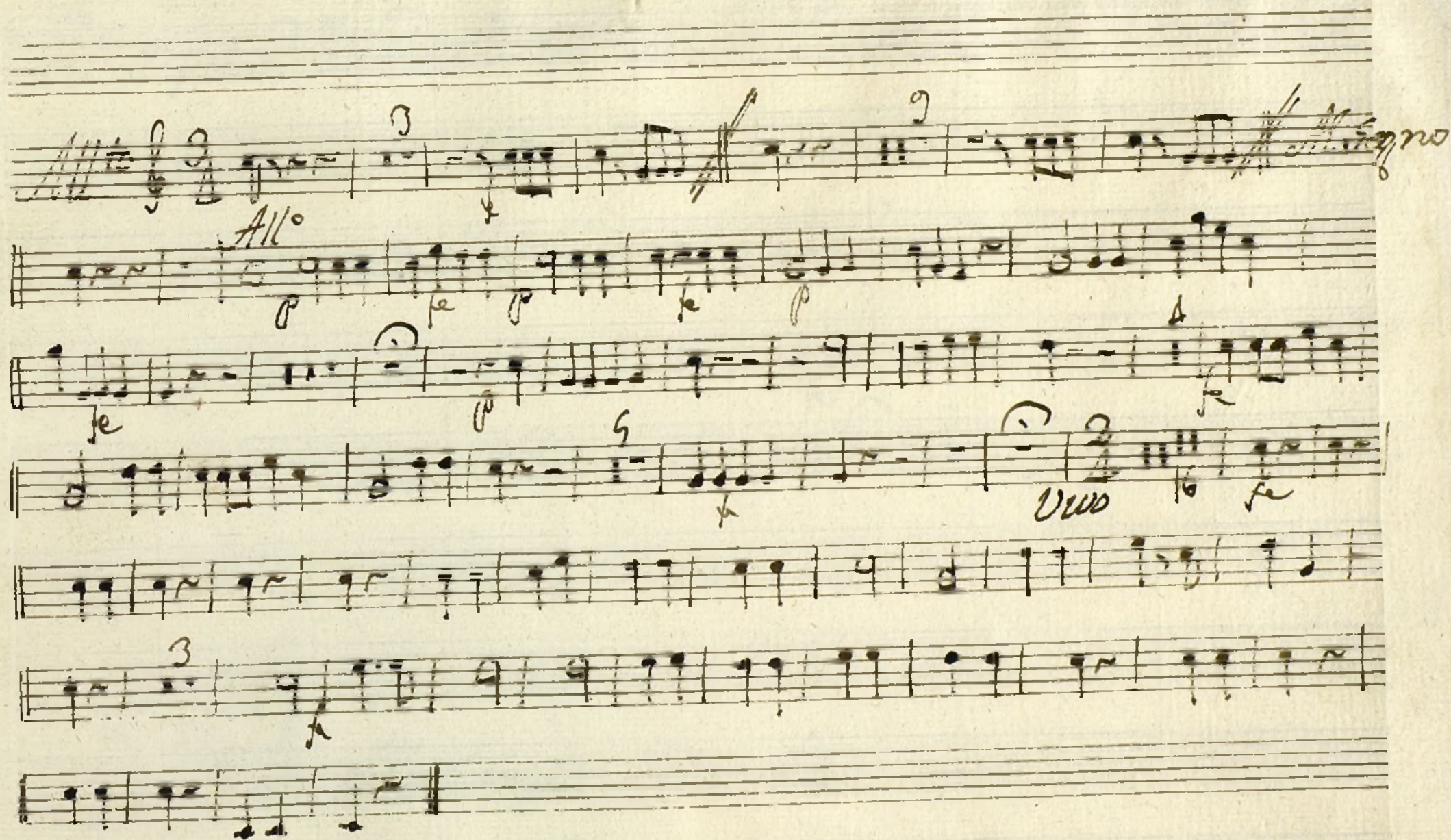
All.

Alto

Pardes

All.

Pardes



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t

1

Trompa 2.^a For. a Duo el Perro y la Perra

All. no mucho.

se Parda

Allegro y Parda

6 Pace y Parda

In C.

Allegro.

Parola.

Tace.

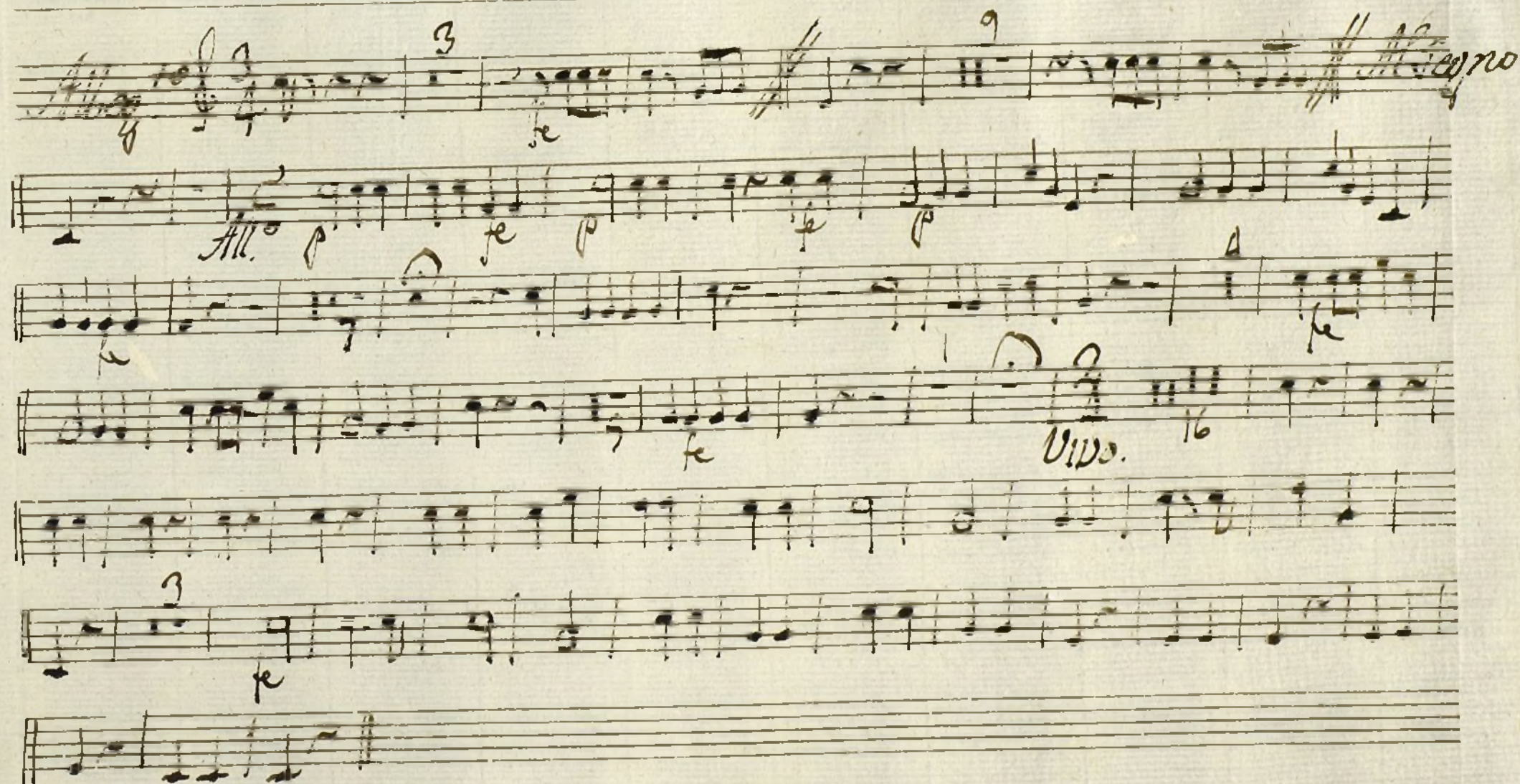
All.

All.^{to}

Parola.

All.

Parola.



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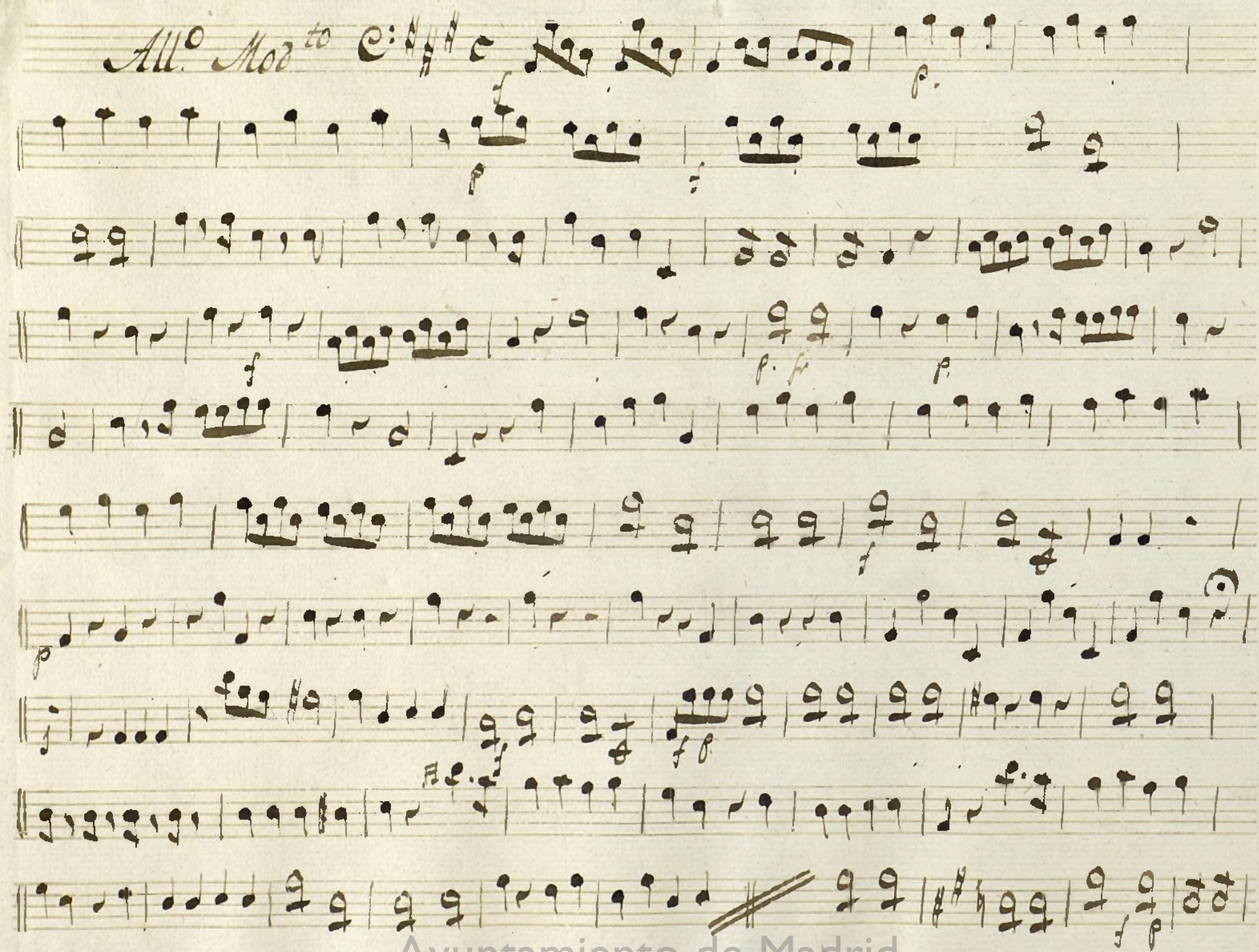
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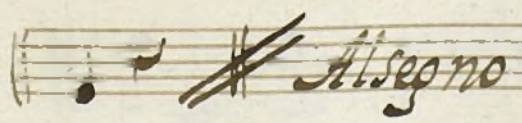
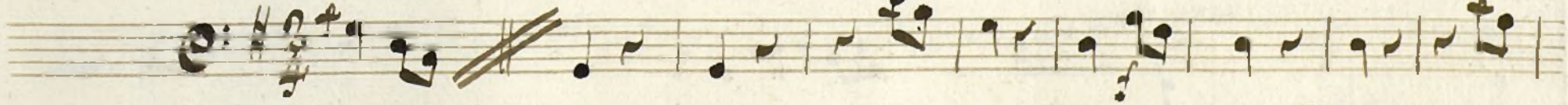
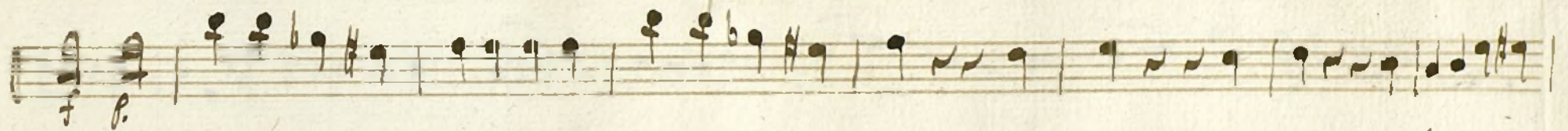
—t—

Bajo

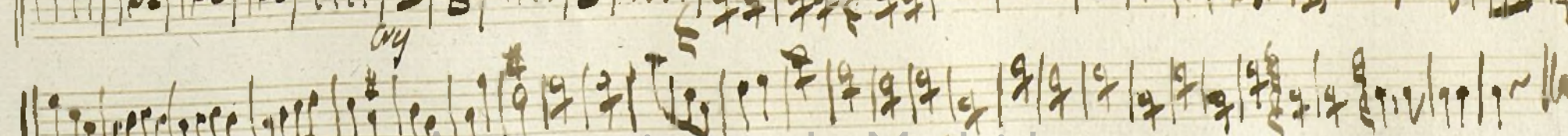
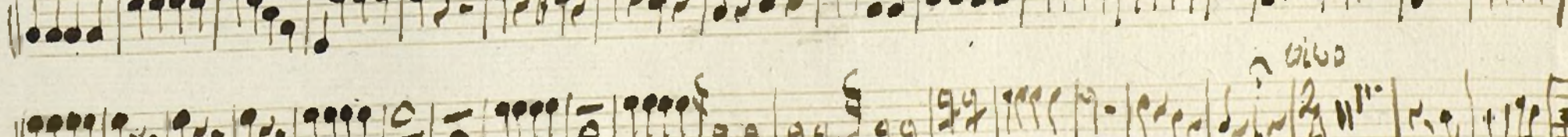
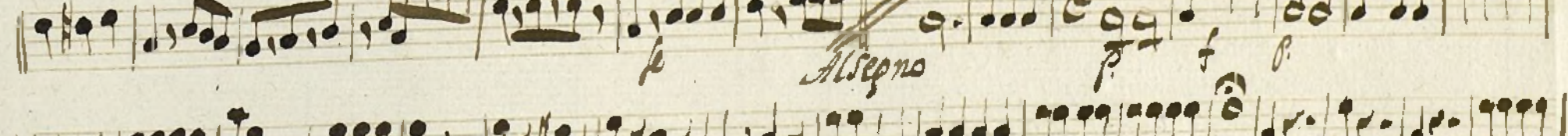
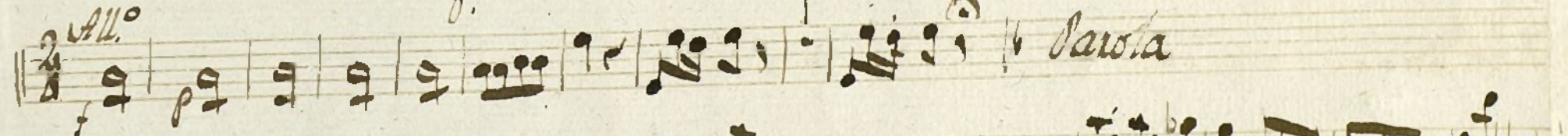
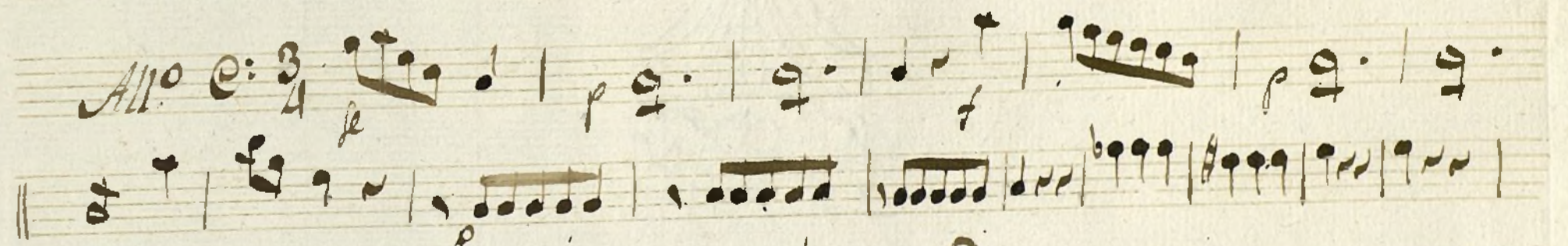
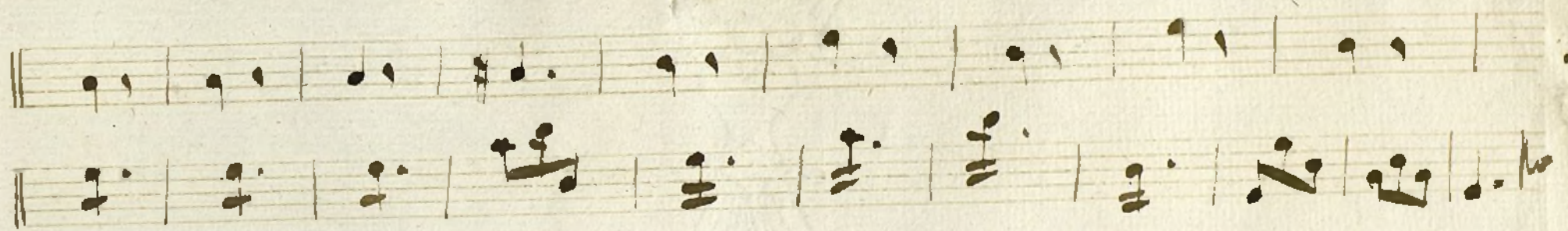
Fon.^a à Duo

El Petimetre y la Patrona





Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Alto" is written in cursive at the beginning of the first staff and in the middle of the sixth staff. Dynamic markings include "f" (forte) and "p" (piano). The score is written in a historical style, likely from the 18th or 19th century.



Ayuntamiento de Madrid

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