

Leg. 29. n. 8

99-10

Leg. 29. n. 8

Com.ª a. Duo

La novia porfiada

Tragica y Fada

23

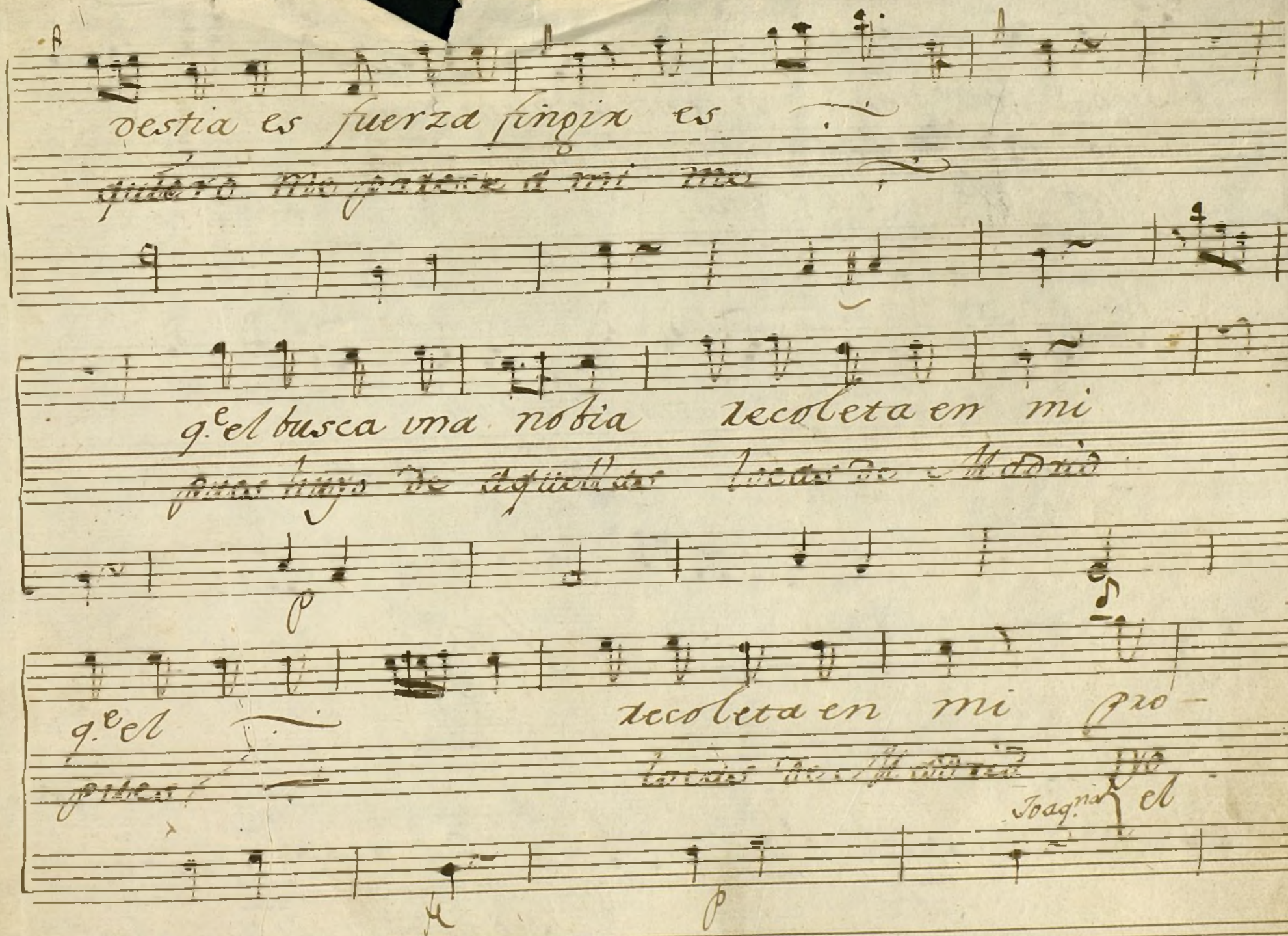
Mus 99-10

De Laserna

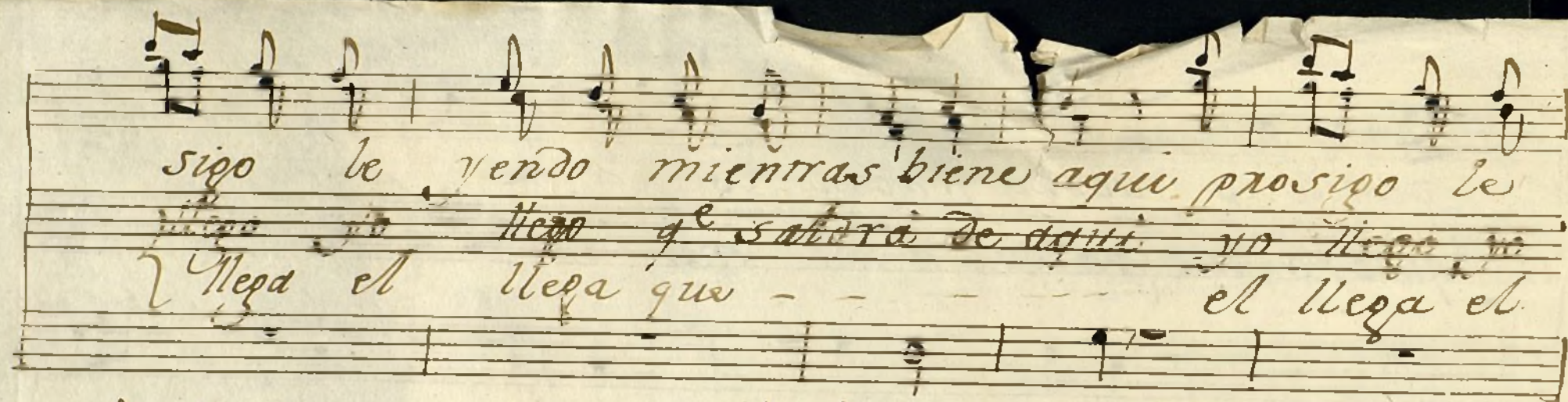
crej.

vistas un novio oy a de venir virtud y mo-
desta es la novia q. bengo a casar con for me la

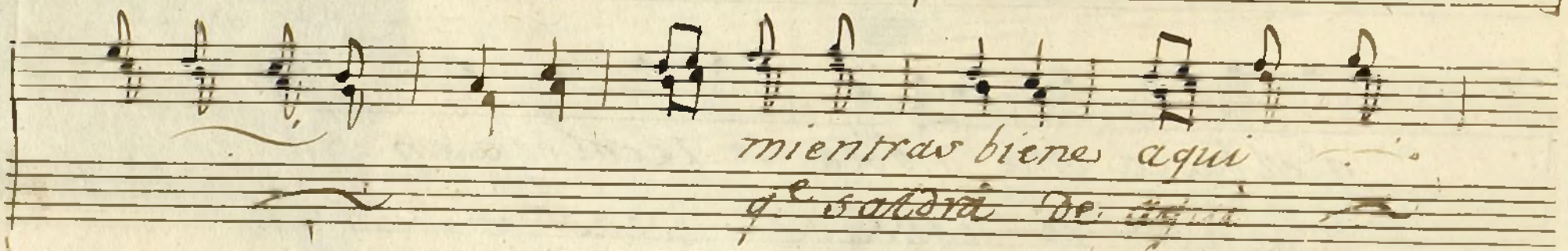
2



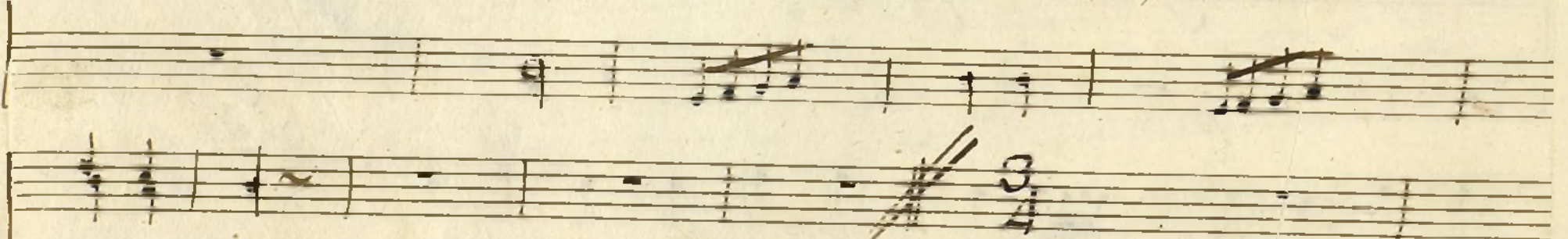
bestia es fuerza fingir es
quiero no parecer a mi mo
q^e el busca una novia recoleta en mi
pues hay de aquellas locas de Madrid
q^e el recoleta en mi pro-
pues locas de Madrid
Joagⁿ el



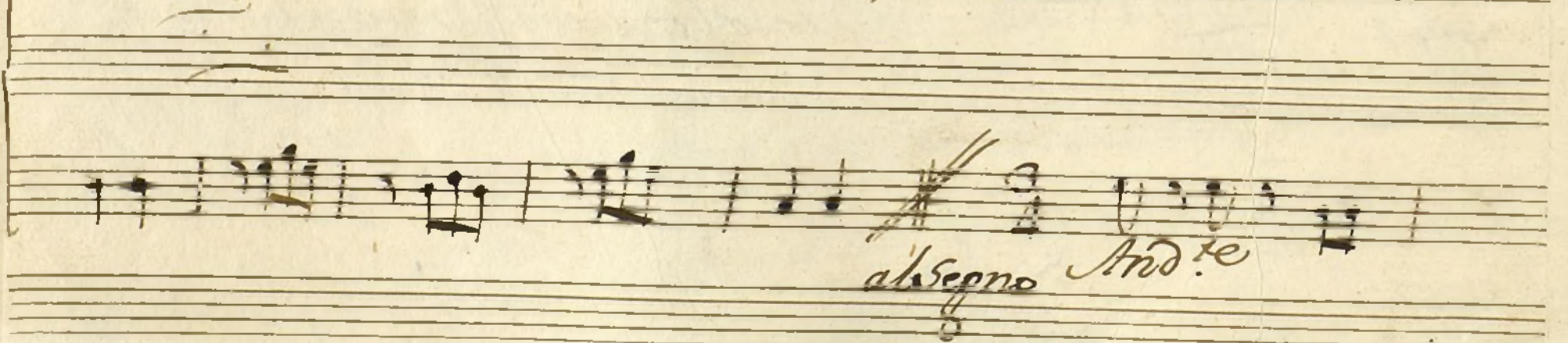
sigo be yendo mientras viene aqui prosigo le
 llega ya llega q^e saldrá de aqui ya llega ya
 llega el llega que - - - el llega el



mientras viene aqui
 q^e saldrá de aqui



3
4



al Segno And.^{te}

Fad.

Por víctima a tus aras por

Aug^{ta} que ya ~~buena~~ ~~de~~ ~~requiere~~ que

oy mi Respeto

~~Comite~~

~~ria~~

oy

~~ad~~

oy

~~ad~~

oy

~~ad~~

sacri fica amo roso sacri fica amo.
pero como solis hombre pero como solis

roso un tierno afecto — sacri fica amo
hombre. Estor remisa — pero como solis

roso un tierno afecto un
hombre Estor remisa Estor

Parola yella quien llama por el lado

con tan dulce atencidat

ella y el hombre

Fad. de buena parte

ella-bien sabe ya para mi

gentil de la sala

Fad. q. me respondeu senora

ella tan solo etai dot palabray

un

estor

Fad.º

All.º

Desa ya el despego

Se quita mi villa

Fad.º

Joaq.º

no le se desar

si tal porfiar

alza esos o/e

me dadas la

Uos

mano

ella *Fad.* ella

tengo Cortedad mirame desdame
la quiero pensar

Fad. ella

mirame aparta que cansado estais
~~meltra~~ desdame ya en paz

Fad.

hasta ensus miradas brilla la humildad
~~que en la oración te voi a desdame~~

ella
esto si se llama saber engañar esto si se
esta en sus mi
esto
el. desde alli escon
llama saber engañar esto si se
radas brilla la humildad esta en sus mi
vido la quiero observar desde alli escon
llama saber
radas brilla
vido

Parola:-

(ella) se fue ya? si yase fue
pues la ficcion desane!..

Allegro

ella.

All.^o poco.

Gracias a Dios que

puedo

cantar Vic toria

alab.
gracias

gracias

Cantar Victoria

cantar
Por este

de q. hallado un
medio lojare de mi

rido de
gusto lo

baboso en forma...
el libre afecto

con mi garz
podre ser

motia oita
placem terra

yo le hare la ma
juntre in alogha

mola -
seos

con mis den
y podre

ques fingidos
sin co - torbas

tambien mil carantanas

gastar muchos ~~correjos~~
correjos

y con estos con

y mi belen a

comio

del arte produ

cidos

con mucha confi

do

donde todo lo

de mi

misas

anza

mi pobre gurre

mino mi

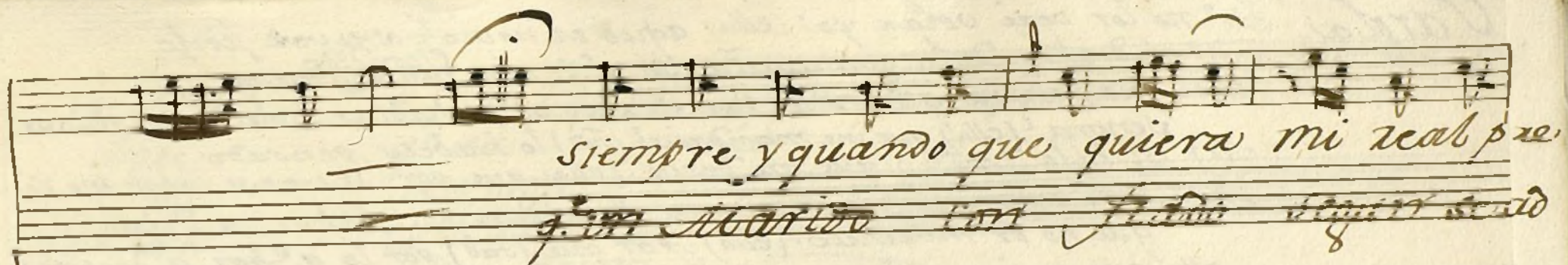
hecho

oira a todo

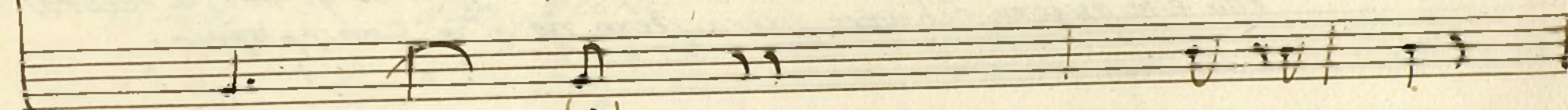
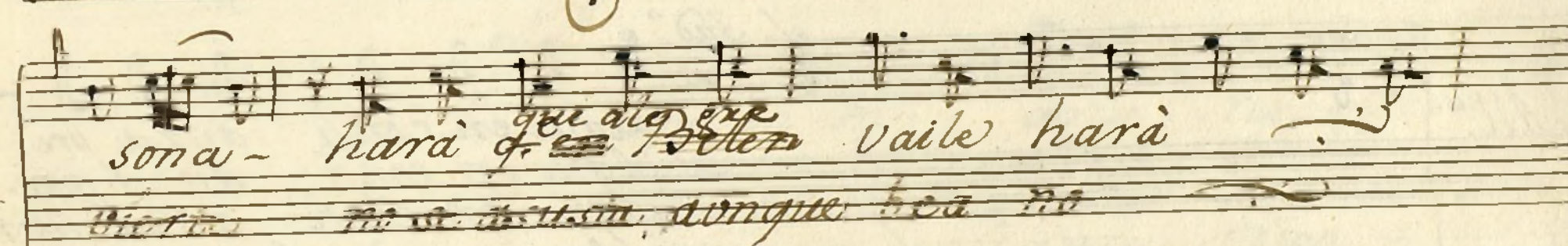
ad

ciencia de

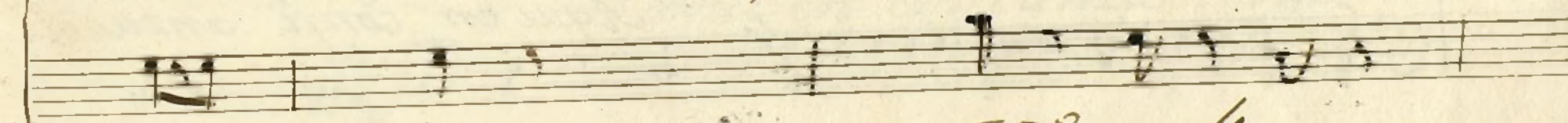
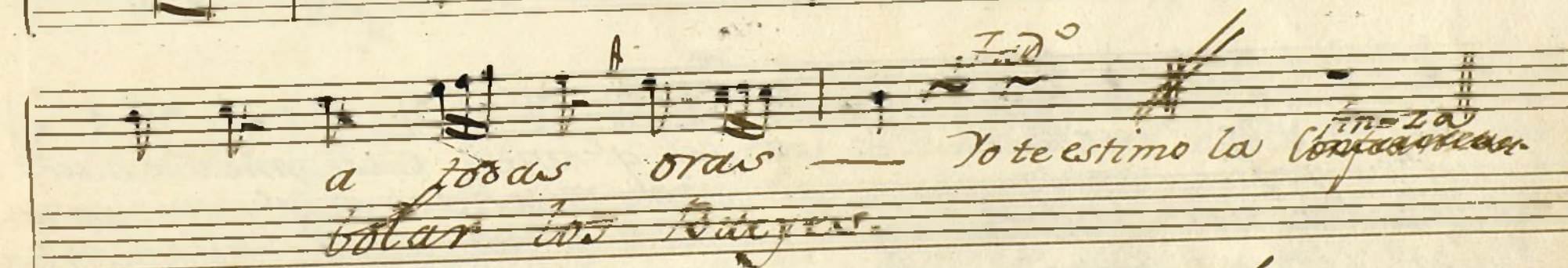
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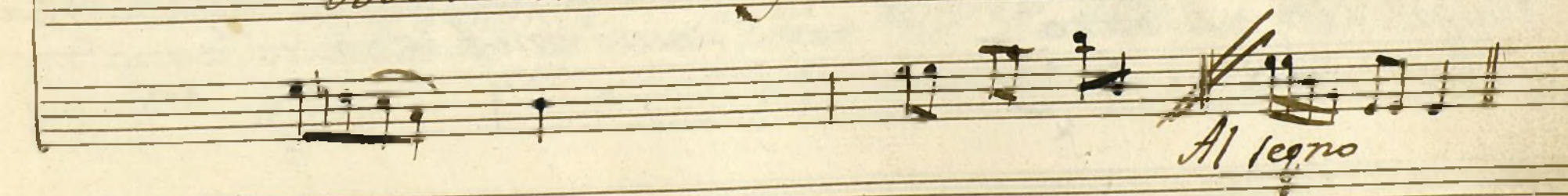
siempre y quando que quiera mi real pre-
 f. m. marido con f. m. seguir se id

sona - harà ^{que al exp} ~~de~~ vaile harà
~~bierto~~ no a ~~de~~ ^{no a} ~~de~~ ^{donque} ~~de~~ ^{no}

^{Fin}
 a todas oras — Yo te estimo la ^{fin 2a} ~~confianza~~
 bolar los ~~reyes~~



Al legno

Parla.

Fad^o no los veis volar yo: (ella) aqui el novio². otra vez finfo
~~la: el diablo de la comedia la a tenia~~
ella que tendra que es a tan serio. (Fad^o) ya hablaste me determino
Senora² (ella) que me mandais? (Fad^o) lo habeis pensado
(ella) si hija (Fad^o) y que me decias. (ella) que por hacer favor me vin do
~~Fad^o me mandais que me vin do~~
que no os molestas. (ella) por que. (Fad^o) por lo q^e voi a deciros
ella este quiera echare fuera pero no a de conseguirla.

All.^o

Fad^o

aqui en confi anza pre.
Aqui en confi anza por-
Aqui en confi anza de r.
Aqui en confi anza di-

tendo de cirte.
q^e es p^oli goso
q^e me atri bula-
go sin rebozo

q^e asi q^e me case me e de hacer un
te dipo muchacha q^e me e de hacer un
ya esta q^e me e de hacer un
q^e peino mil canas aong me vo

Figre q' asi
 Canto te digo
 bulda ya Canto
 mozo que peino

ella *P*
 aqui en confi anza Respondete
 aqui en confi anza tambien te dig-
 aqui en confi anza no es incerte-
 aqui en confianza digo a tus en-

quiero q' asi q' te Cares ^{no sord} la rianda ^{tar} axu Cordo ro ^{ten} la ruu
 quito q' da a en el sentimiento puedes ~~quitar~~ ~~quitar~~
~~mucho~~ ~~por q' nunca~~ ~~falta~~ ~~remedio~~ ~~al~~ ~~do~~ ~~lente~~ ~~re~~
 o años ~~que~~ ~~los~~ ~~por~~ ~~los~~ ~~no~~ ~~nacen~~ ~~por~~ ~~años~~ ~~no~~
 blancos

Allegro
tres ritos.

Fad.º *p* *fe* *ella*

All.º *O que nobia tan porfiada sobre-*

Fad.º *ella*

q.º me e de casar si esto lleno de defectos eso a

mi q.º se me da eso

ella *Fad.*
vamos vamos despachemos no te quiero despa-
char por q.^e no quiero q.^e luego me hagas en *alegre* ~~esta~~ vai-
lar me *ella* vaya mono
mio arlo en *amistad* ~~esta~~ q.^e quanto yo e
dicho fue chanta no mas fue



Fad.

alza de ese suelo de/a de llorar

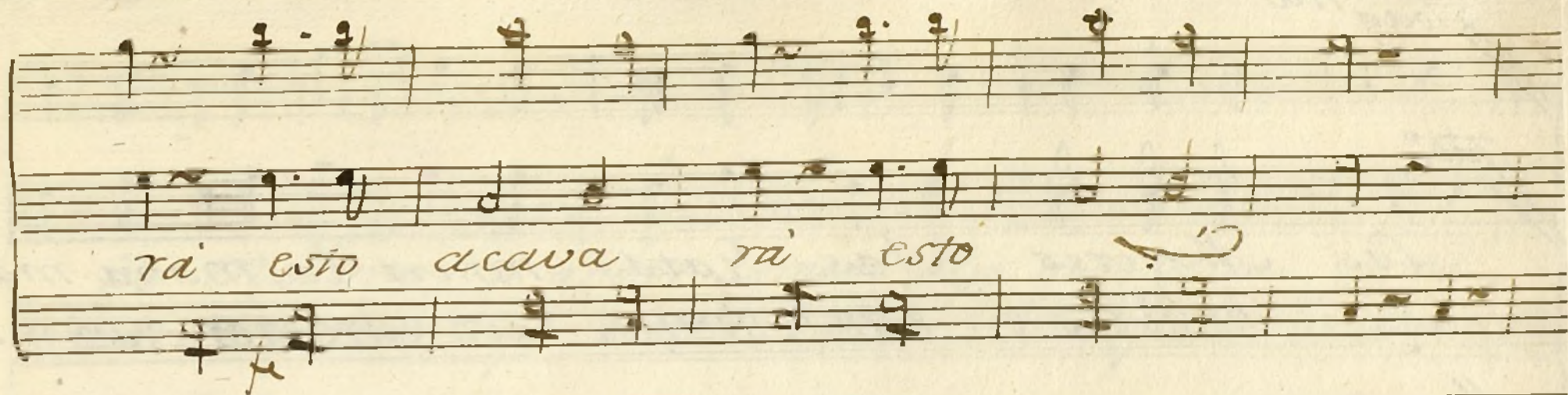
Las rimas de niñas q.^e no lograrán q.^e no

los 2.

y una Cancion ^{para niñas} zilla esto acava

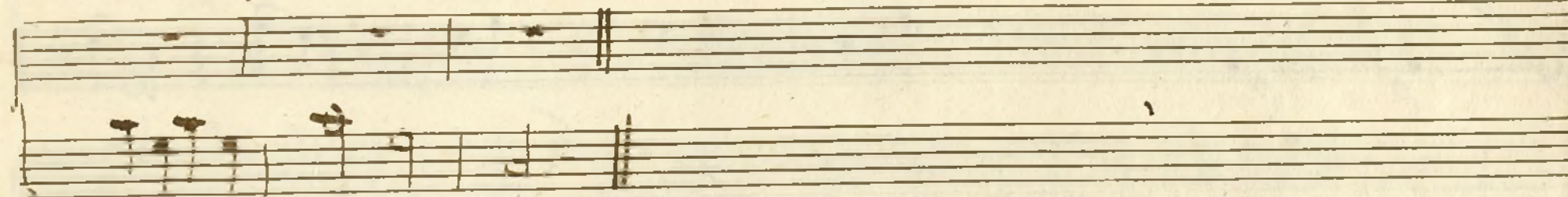
ra y una Cancion zilla esto acava -

Cres.

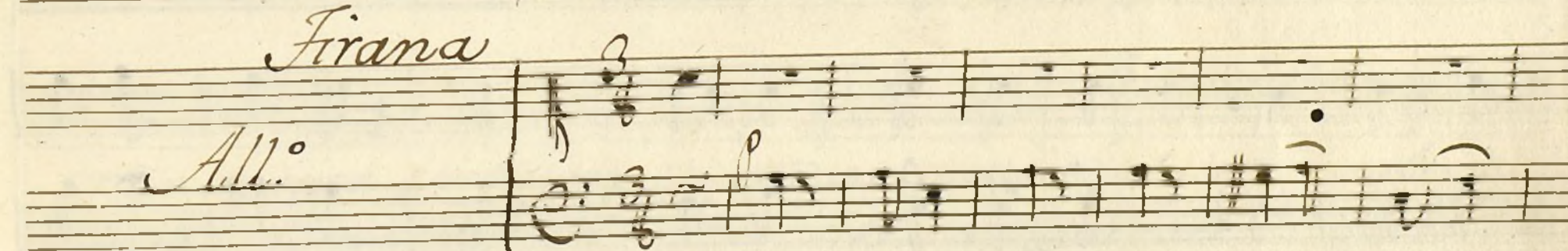


Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line with notes and rests. The middle staff contains the lyrics "ra' esto acava ra' esto" written in a cursive hand. The bottom staff is a piano accompaniment line with chords and single notes.

ra' esto acava ra' esto




Handwritten musical score for the second system, featuring piano accompaniment on a single staff with chords and single notes.



Handwritten musical score for the third system. It consists of three staves. The top staff is a vocal line. The middle staff contains the tempo marking "All.^o" and the word "Firana" written in a cursive hand. The bottom staff is a piano accompaniment line.

All.^o

Firana



Handwritten musical score for the fourth system, featuring piano accompaniment on a single staff with chords and single notes.

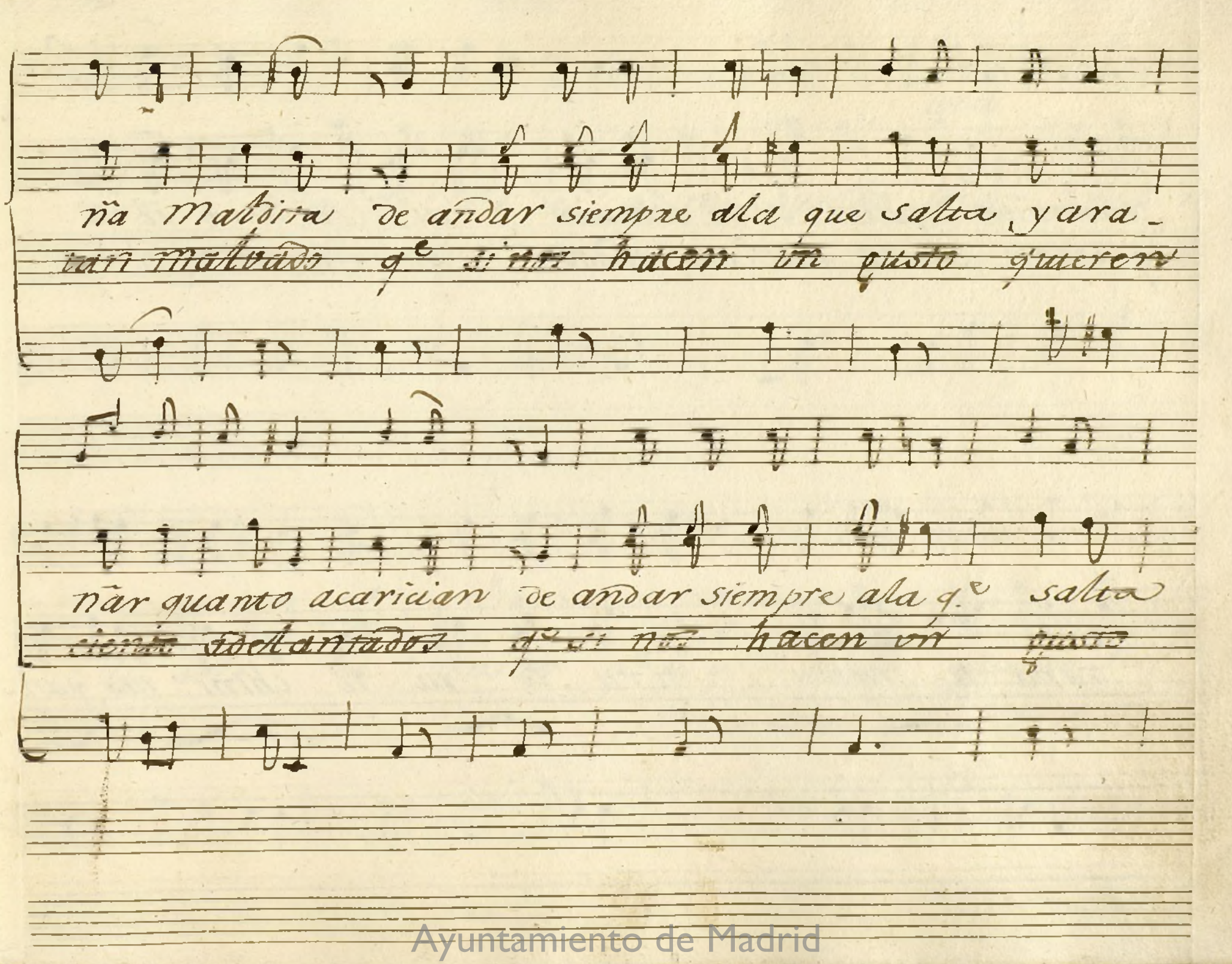
Joag na

Fad.º

Las Mugeres y las Gatas tienen la maña mal.

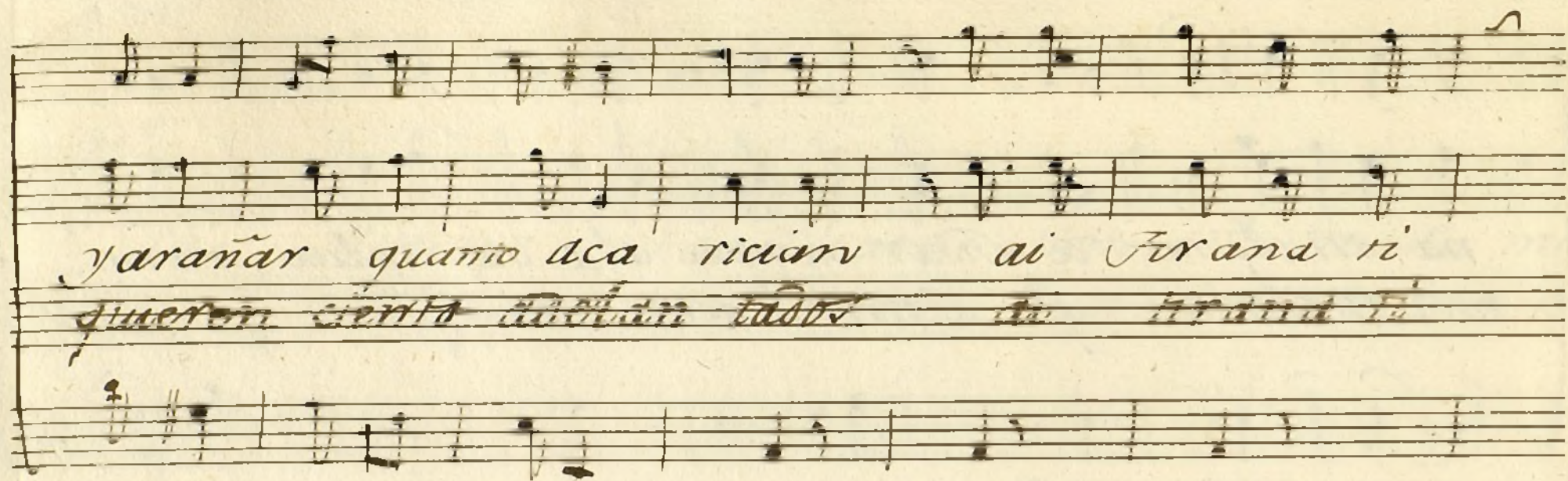
Ay hombres en estos tiempos de un Character tan mal.

Ota las Mugeres y las patas tienen la ma-
bado ai hombres en estos tiempos de un Character

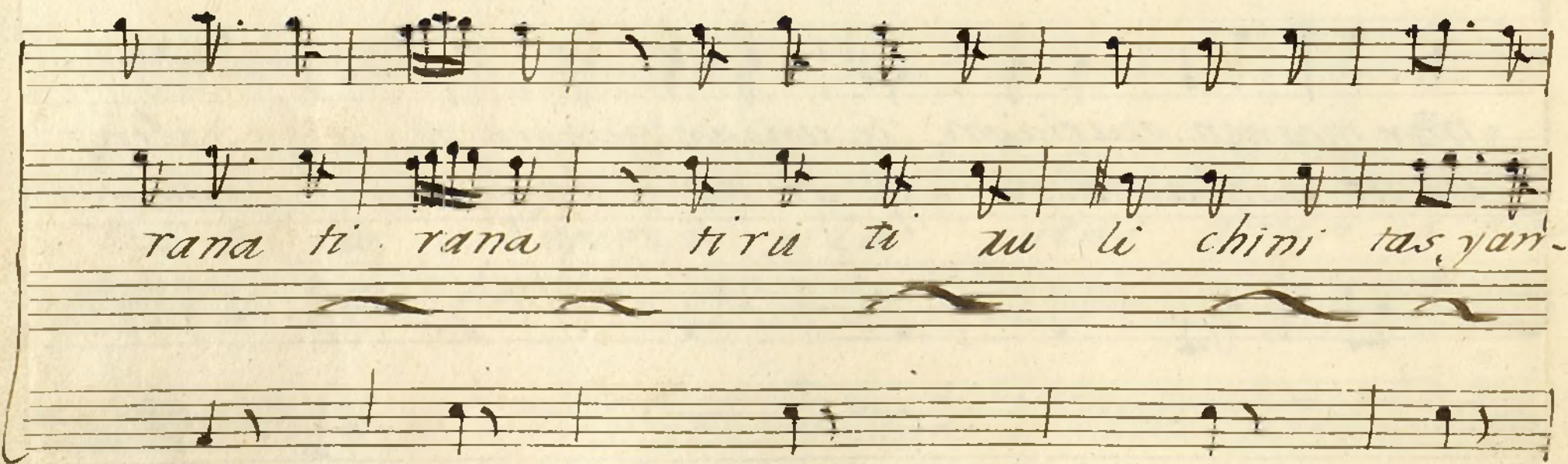


na malbora de andar siempre ala que salta, y ara-
tan malbado q^e si no hacen un gusto quierren

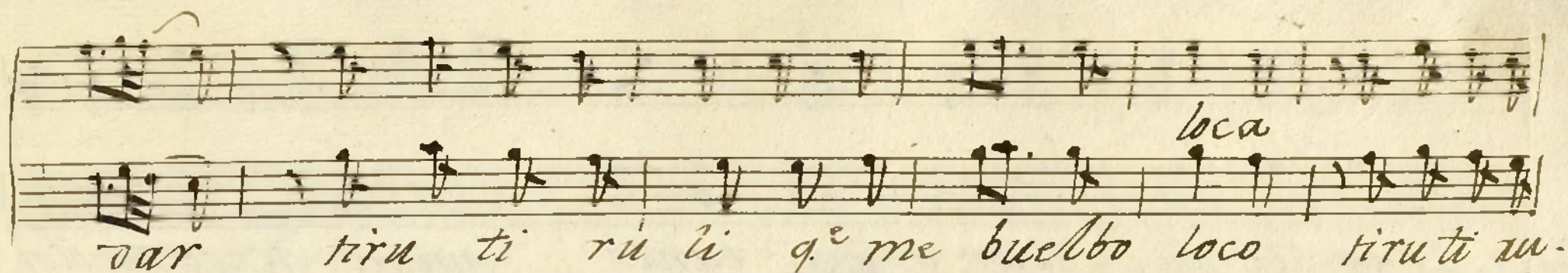
nar quanto acarician de andar siempre ala q^e salta
~~cien~~ ~~delantados~~ q^e si no hacen un gusto



y arañar quanto aca rician ai Firana ti
 queren cerna arolan tados ai Firana ti

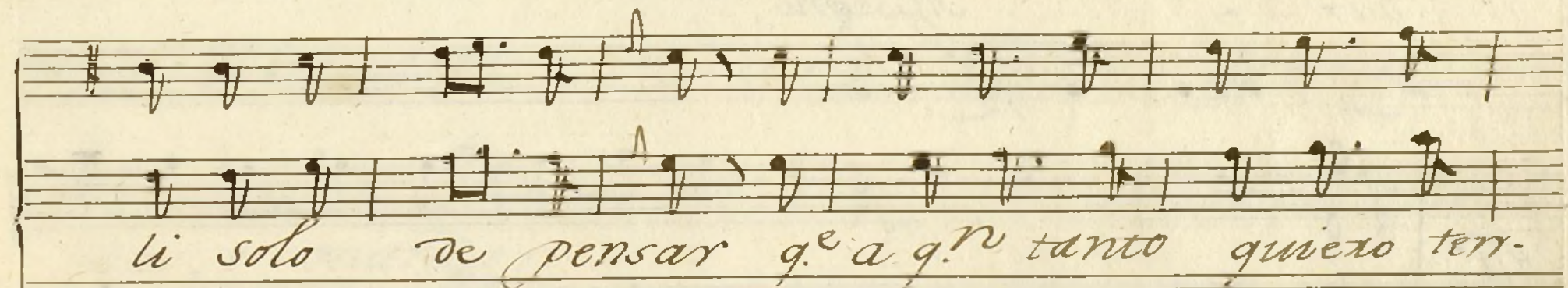
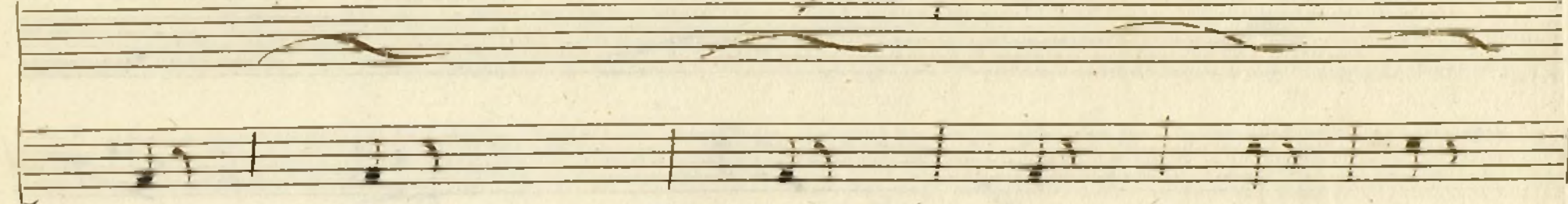


rana ti rana tiru ti tu li chini tas, yan-

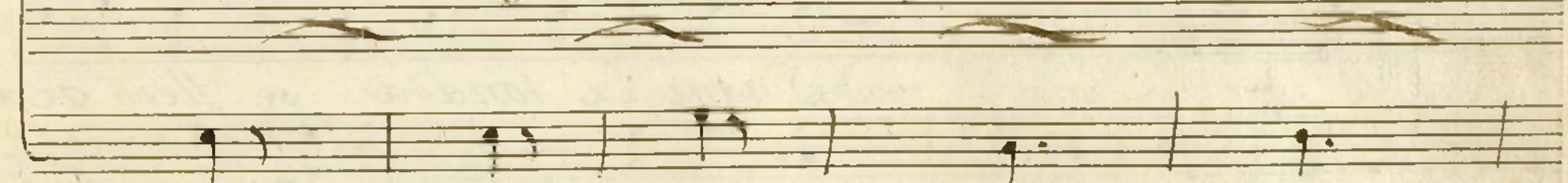


var tira ti ru li q.^e me vuelbo loco tira ti ru.

loca



li solo de pensar q.^e a q.^{ra} tanto quiero terr.



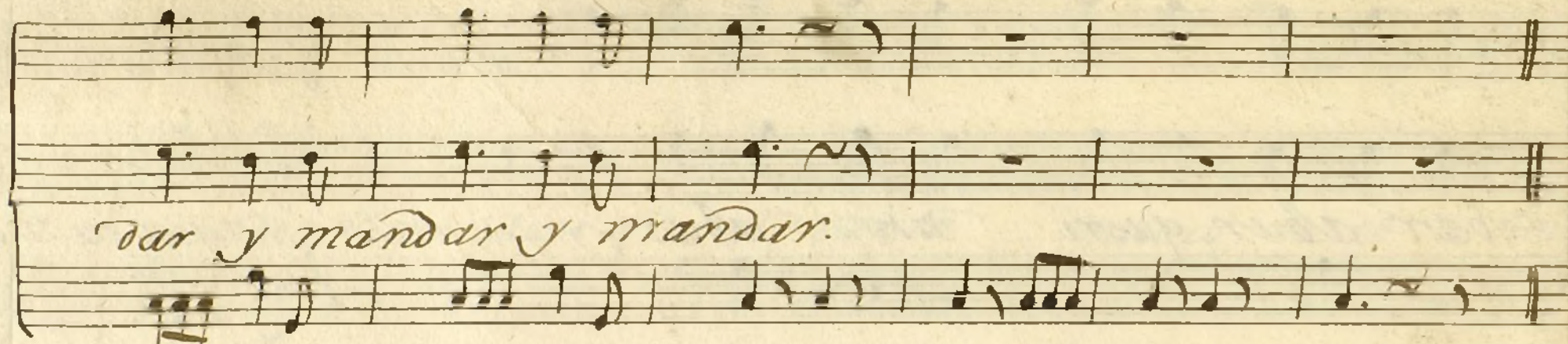
Handwritten musical score on aged paper. The score consists of eight staves of music. The lyrics are written in Spanish and are interspersed between the staves. The lyrics are: "bar abur queri ditos abur y mandar y aqui la to-", "nada se llepo acavar abur quexi ditos a-", "bur y mandar", and "abur abur abur y man-". The music is written in a simple, handwritten style, likely for a folk song or a simple melody. The paper shows signs of age, including discoloration and some wear.

bar abur queri ditos abur y mandar y aqui la to—

nada se llepo acavar abur quexi ditos a—

bur y mandar

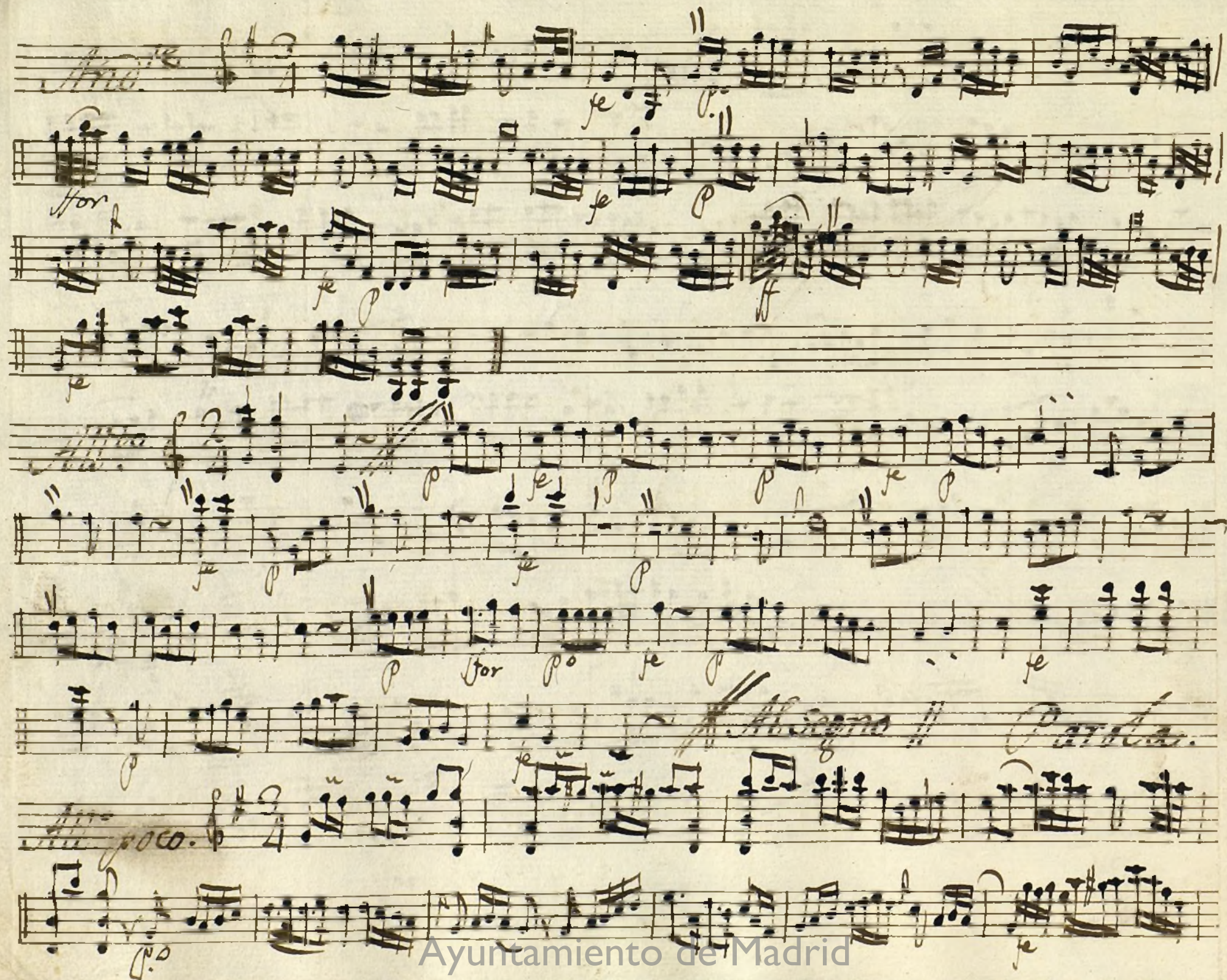
abur abur abur y man—



Violin 1.º Ton.ª a Duo La.ª Vibia porfiada

Mus 99-10

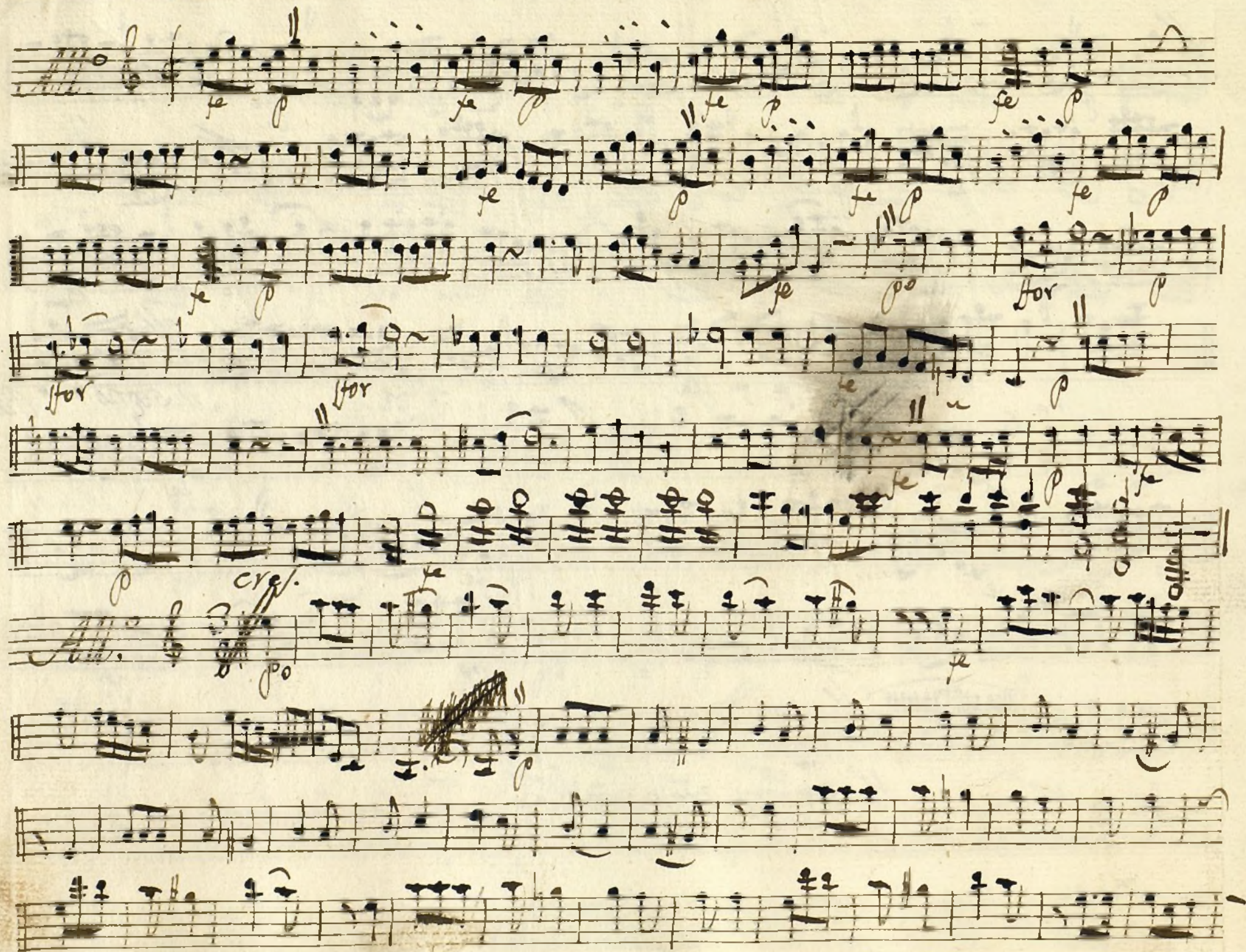
Handwritten musical score for Violin 1.º, Ton.ª a Duo, La.ª Vibia porfiada. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro' and the dynamics include 'p' (piano) and 'f' (forte). The second staff has a 'cres.' (crescendo) marking. The third staff has a 'p' marking. The fourth staff has a 'p' marking. The fifth staff has a 'p' marking. The sixth staff has a 'p' marking. The seventh staff has a 'p' marking. The eighth staff has a 'p' marking. The ninth staff has a 'p' marking. The tenth staff has a 'p' marking. The score ends with a double bar line and a 'Parola' marking.

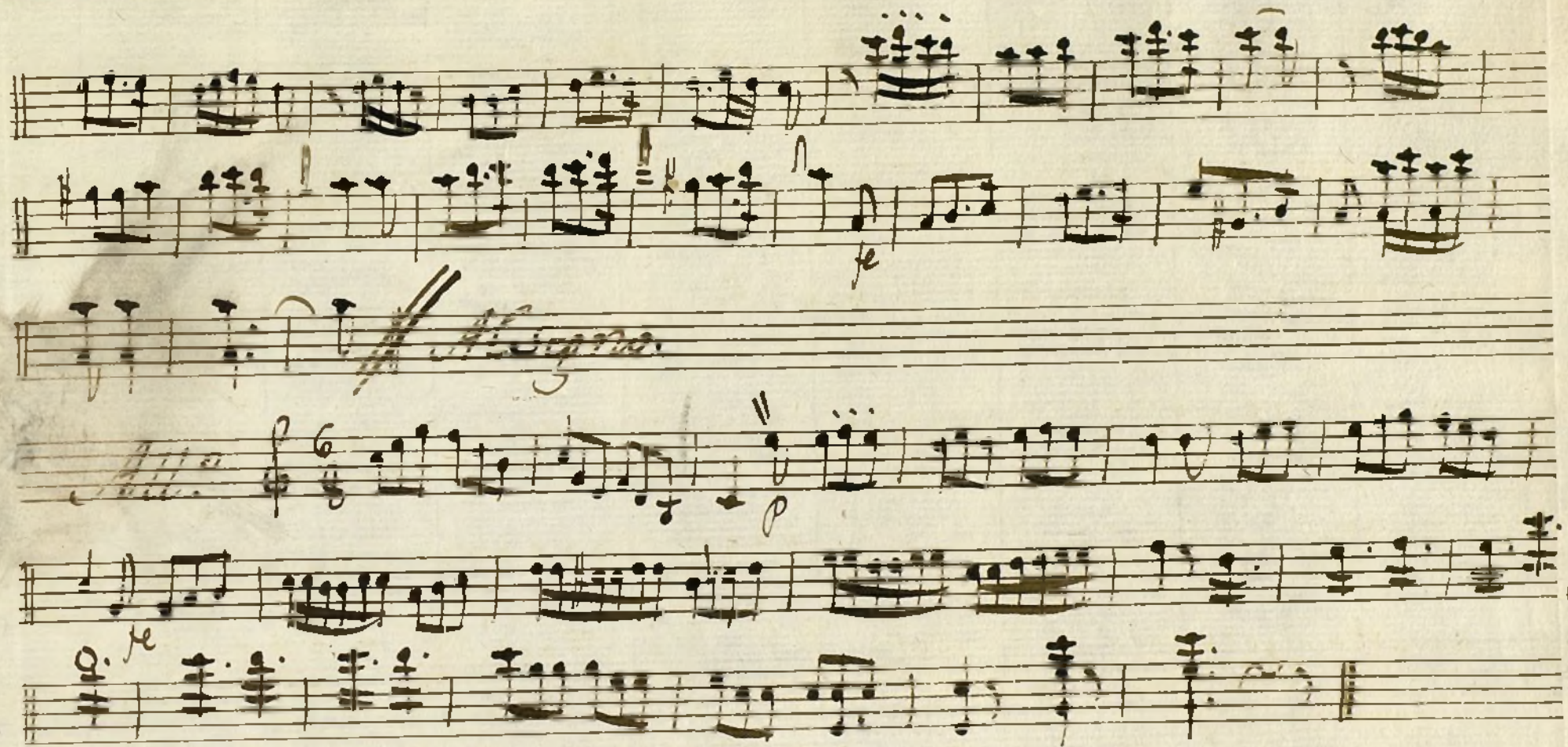


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'. The manuscript is written in dark ink on aged, slightly stained paper.

Al segno Parola

Al segno tres mas.

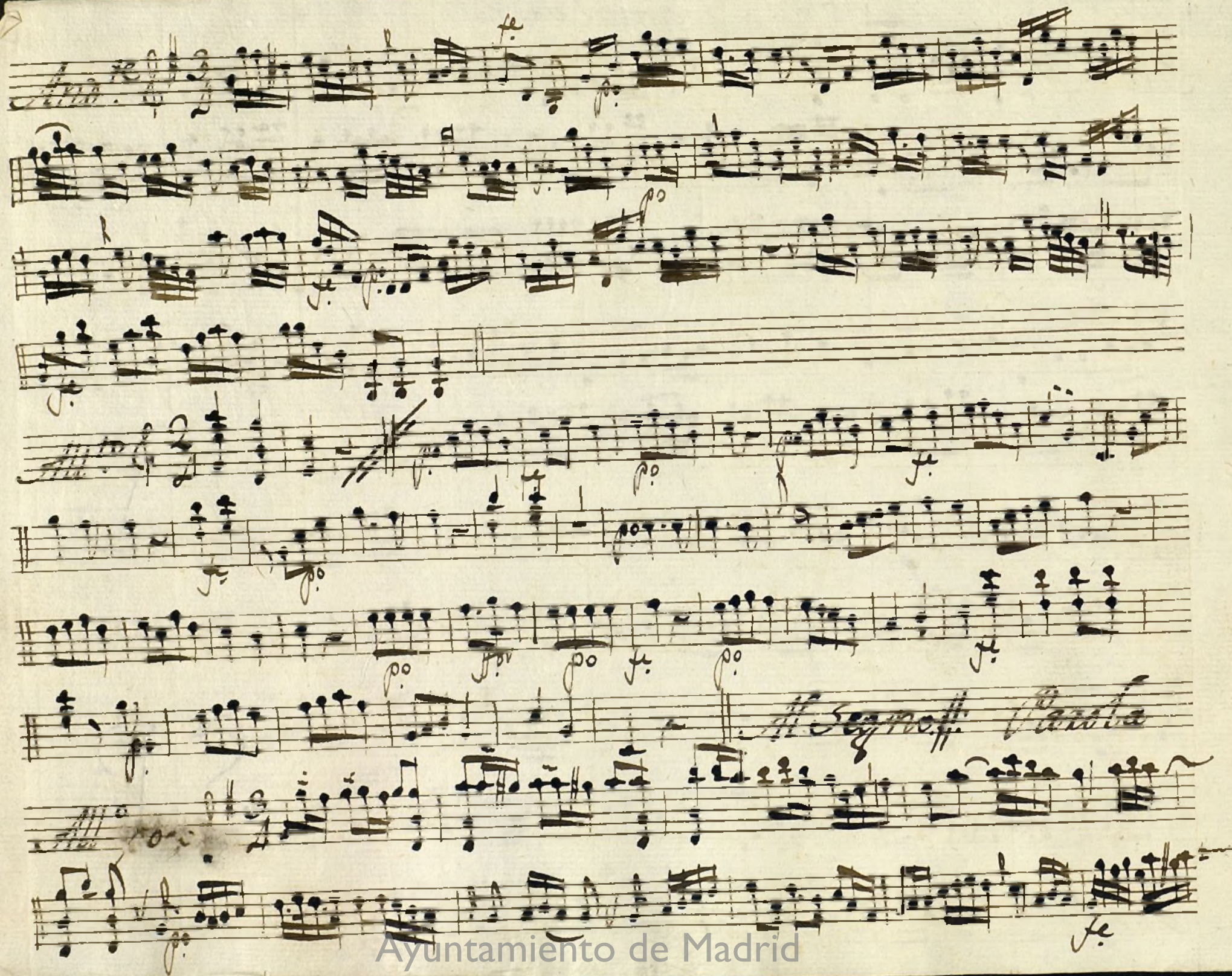


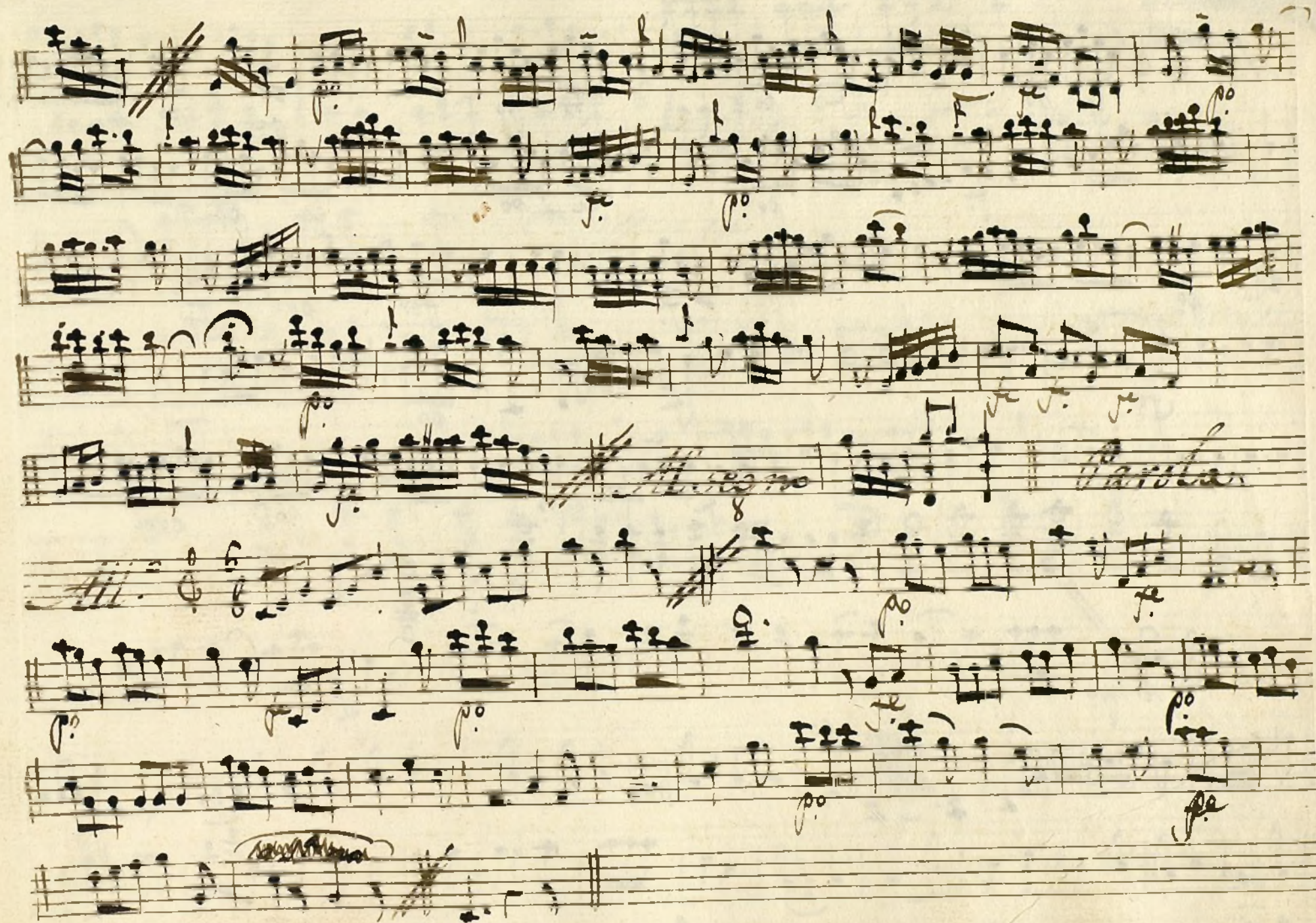


Violin V.^o Fon.^a a Duo La Noche tporfiada

Mus 99-10

Handwritten musical score for Violin V.^o and Piano (Fon.^a) in a Duo, titled "La Noche tporfiada". The score consists of ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked "Allegro" at the beginning and "And.te" later. The score concludes with the word "Finito" written in a decorative script. The manuscript is on aged, slightly stained paper.

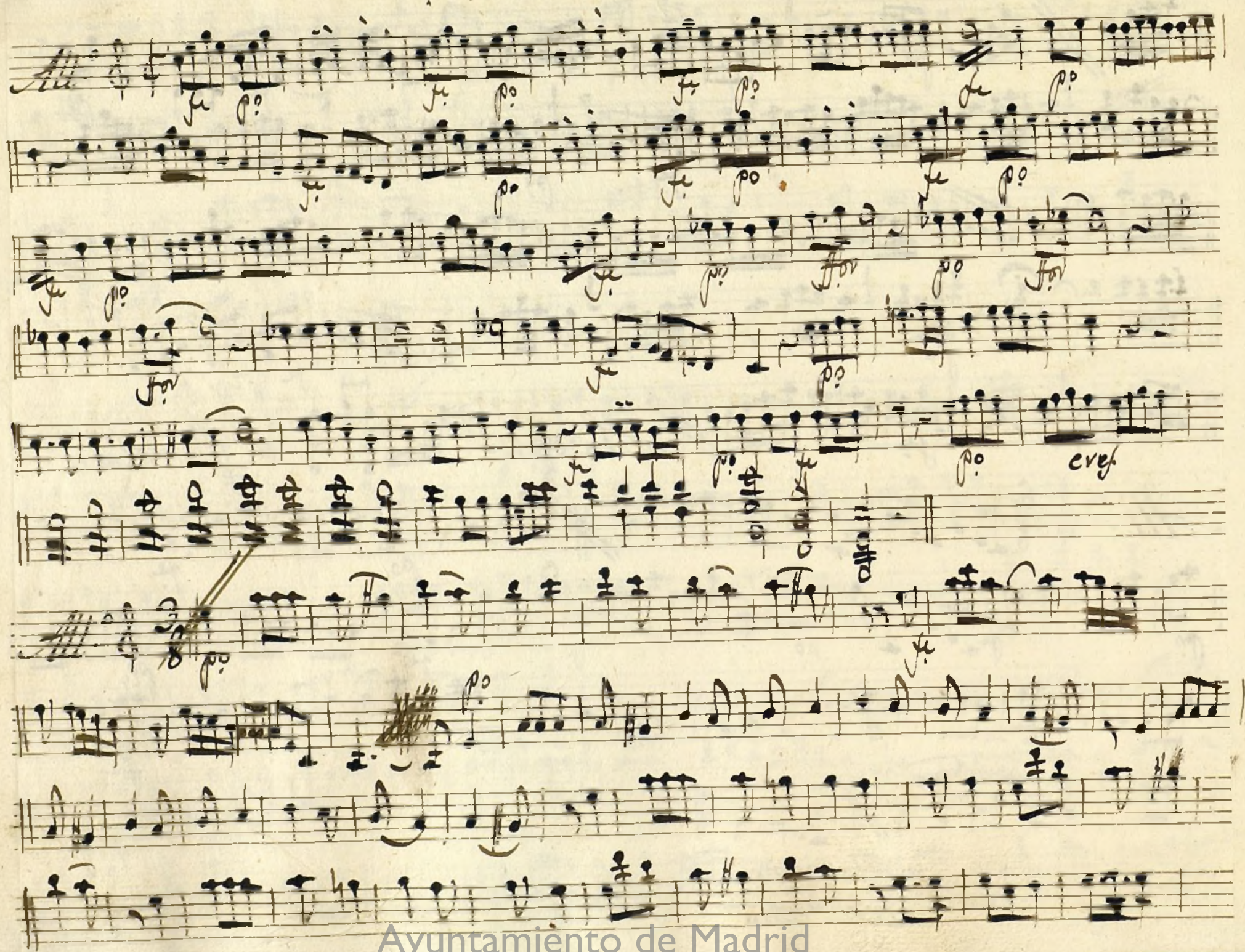


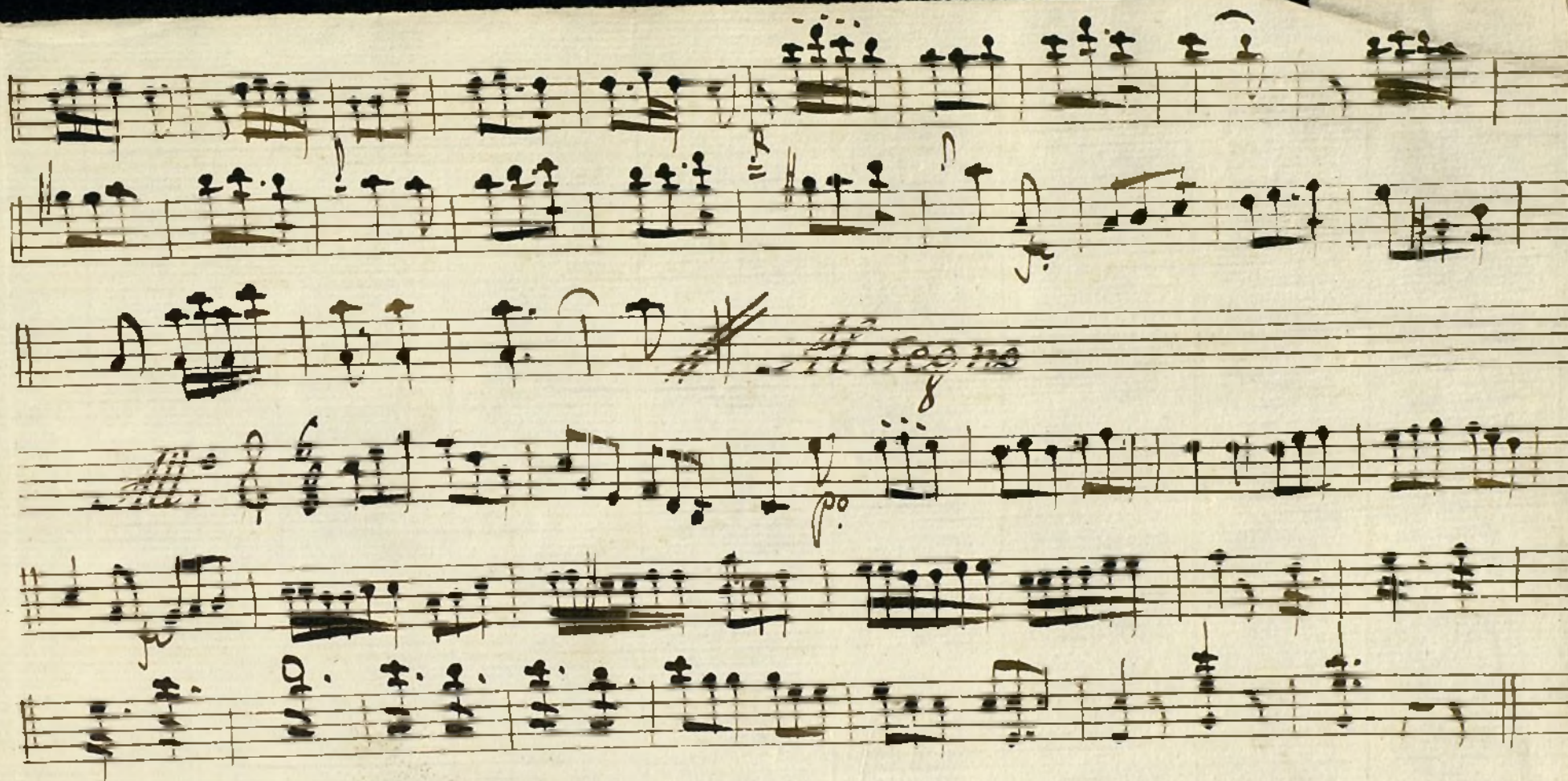


Allegro *Parola*

Allegro

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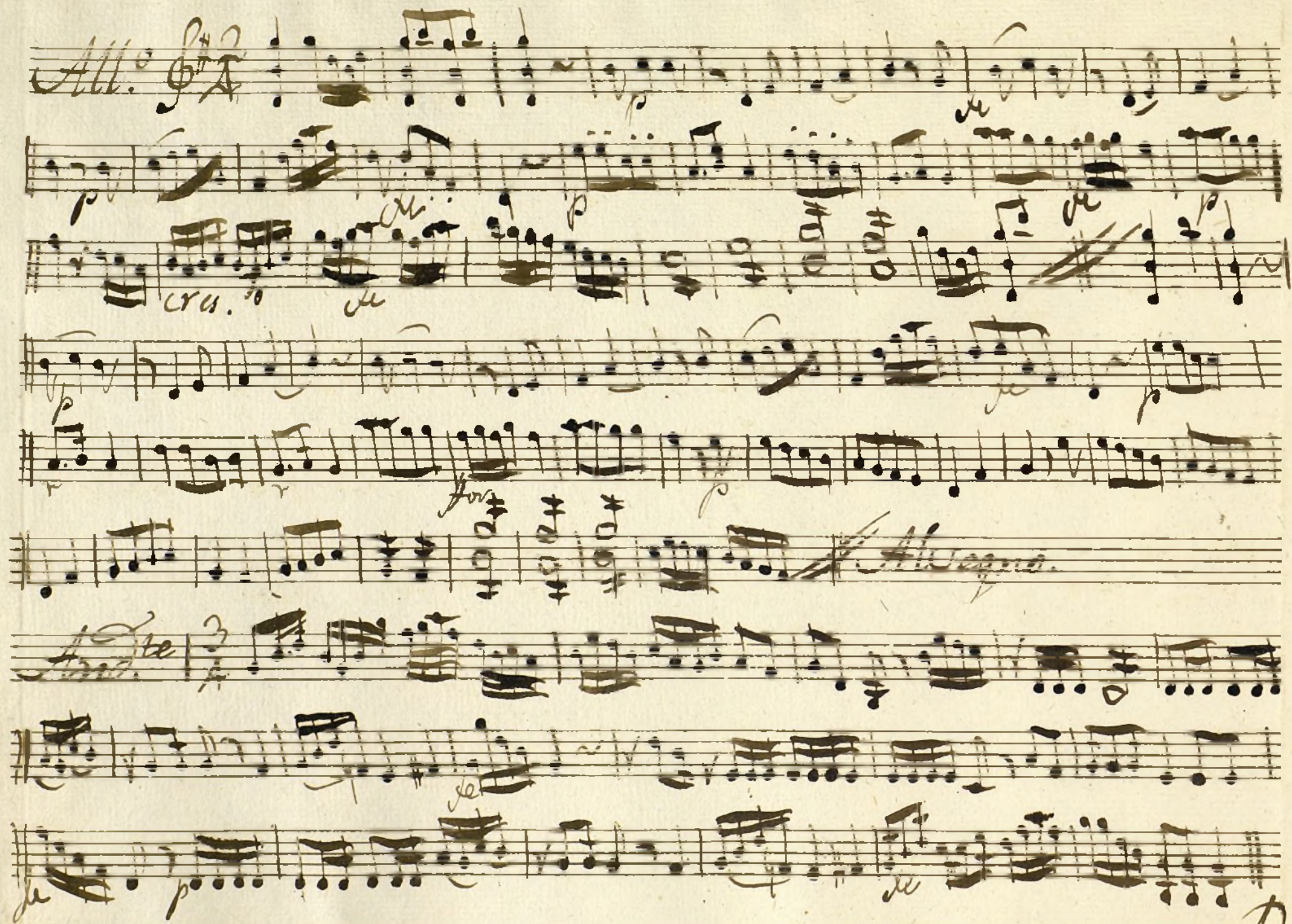
t

Violín 2^o

Fonadilla

a Duo

La Noche porfiada

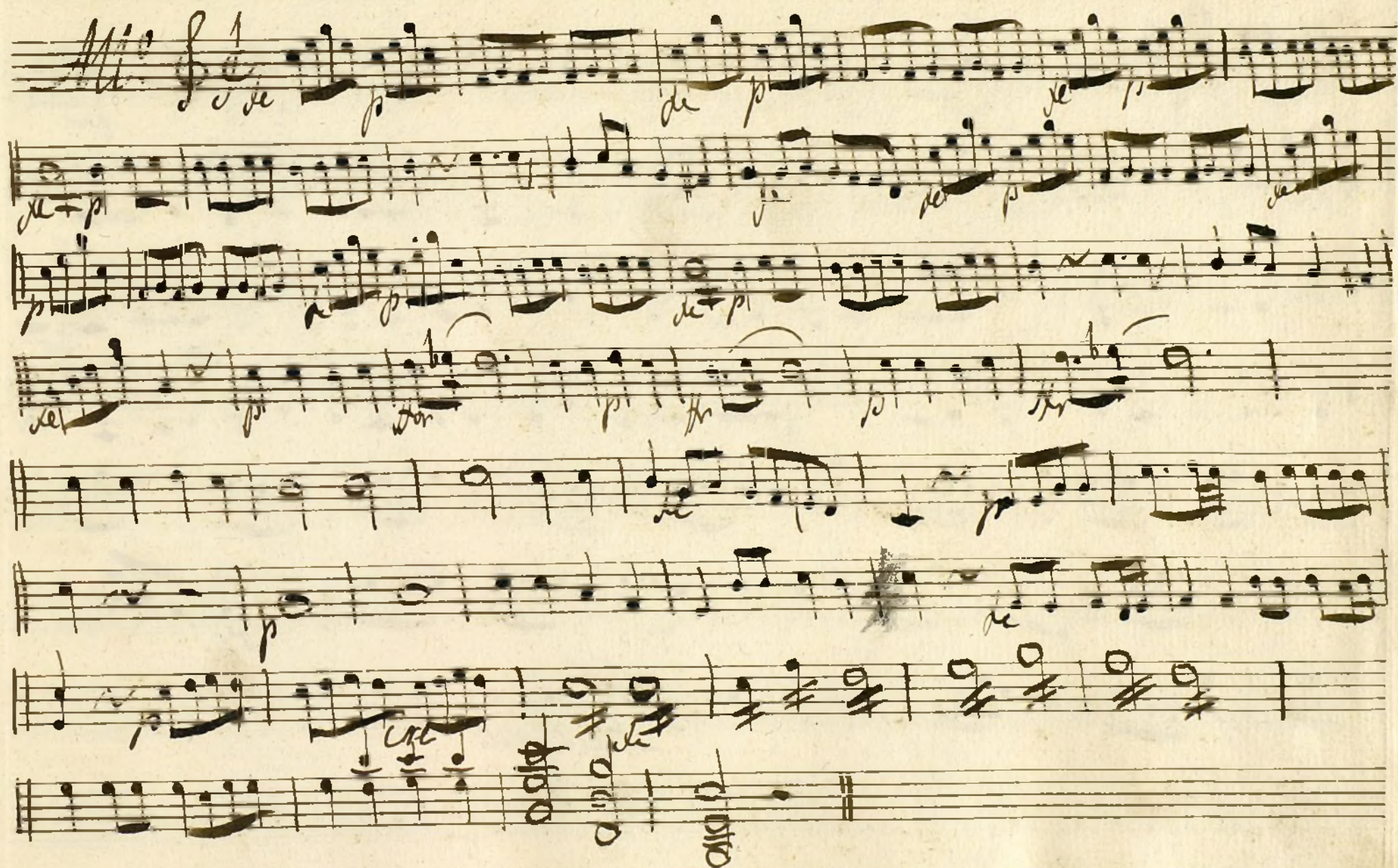


Allegro

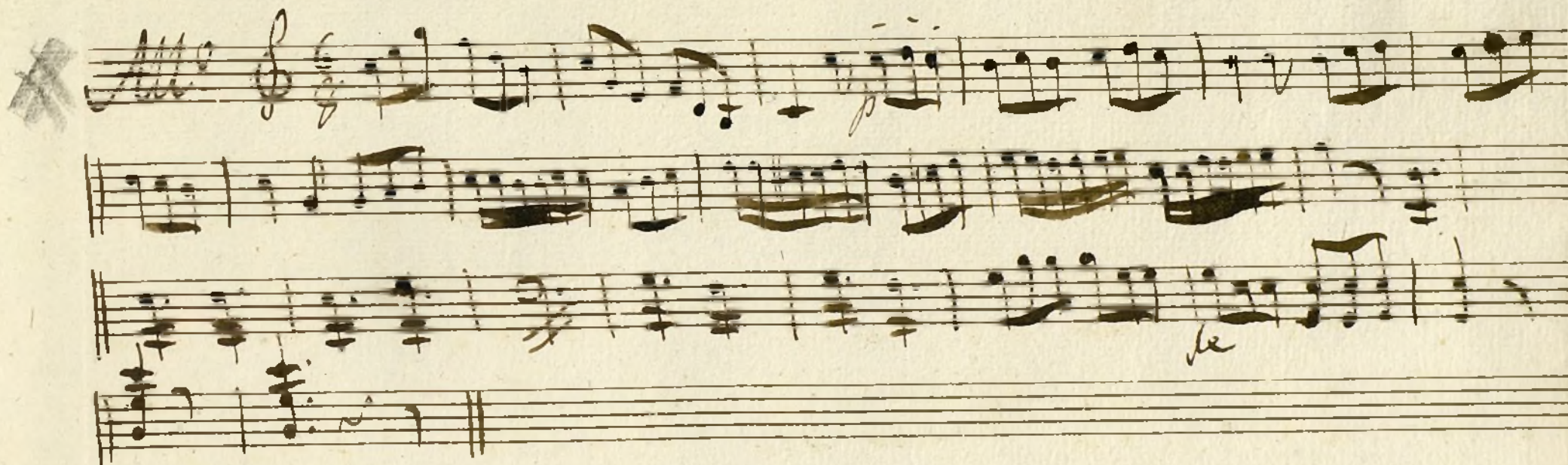
Parola

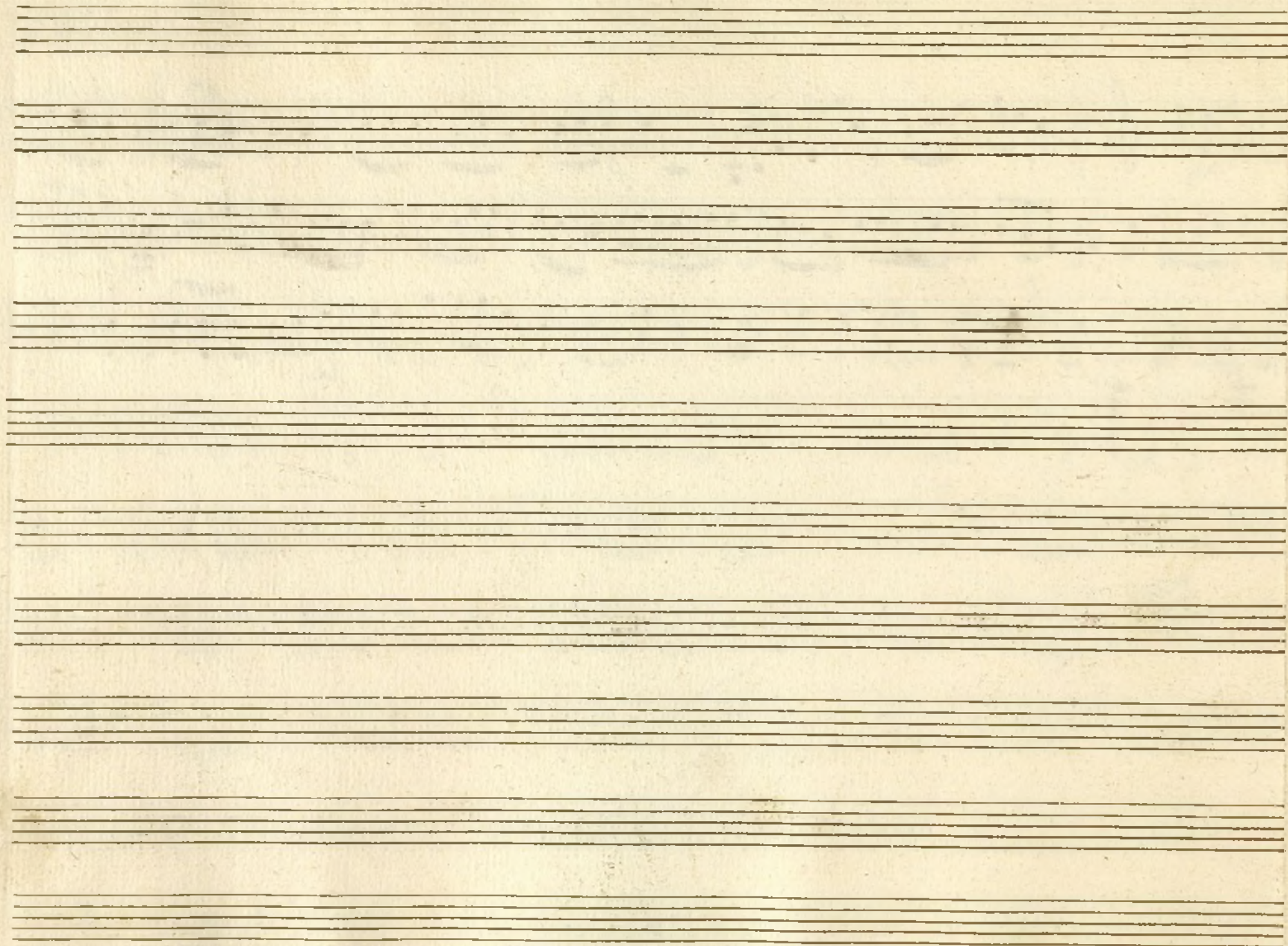


Parola









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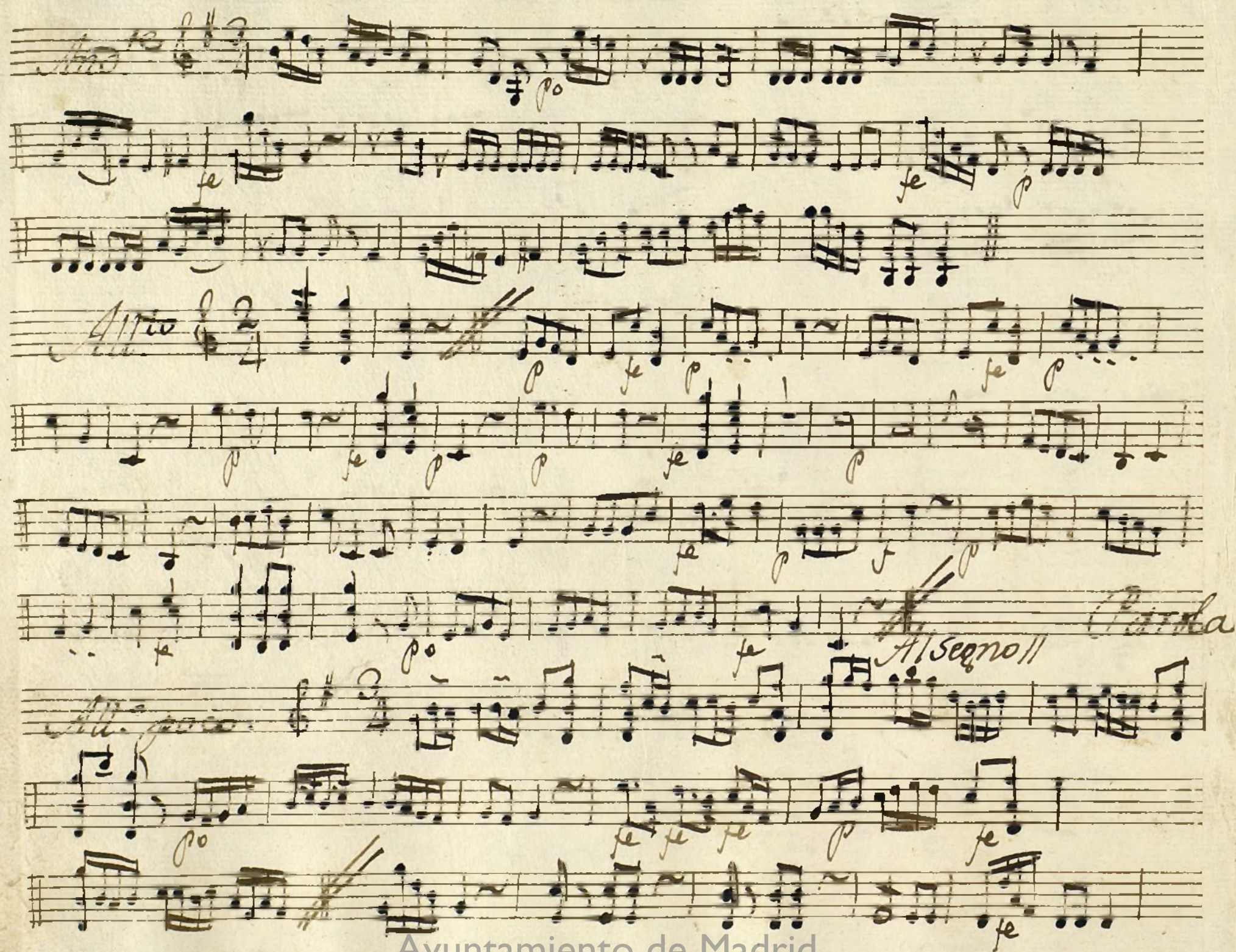
Violin 2.^o Fon.^a à Duo La t Vibia porfiada.

Mus 99-10

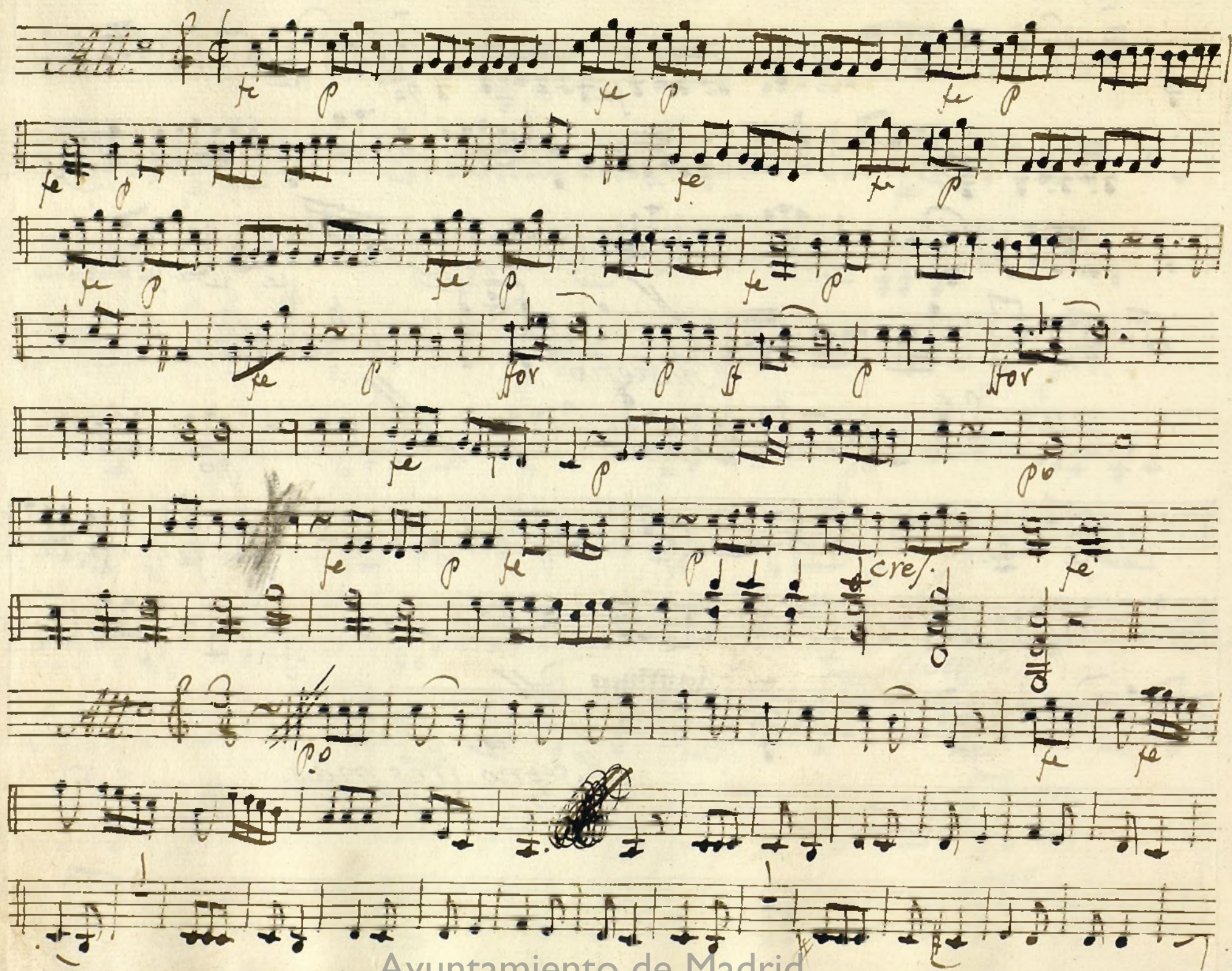
All.^o

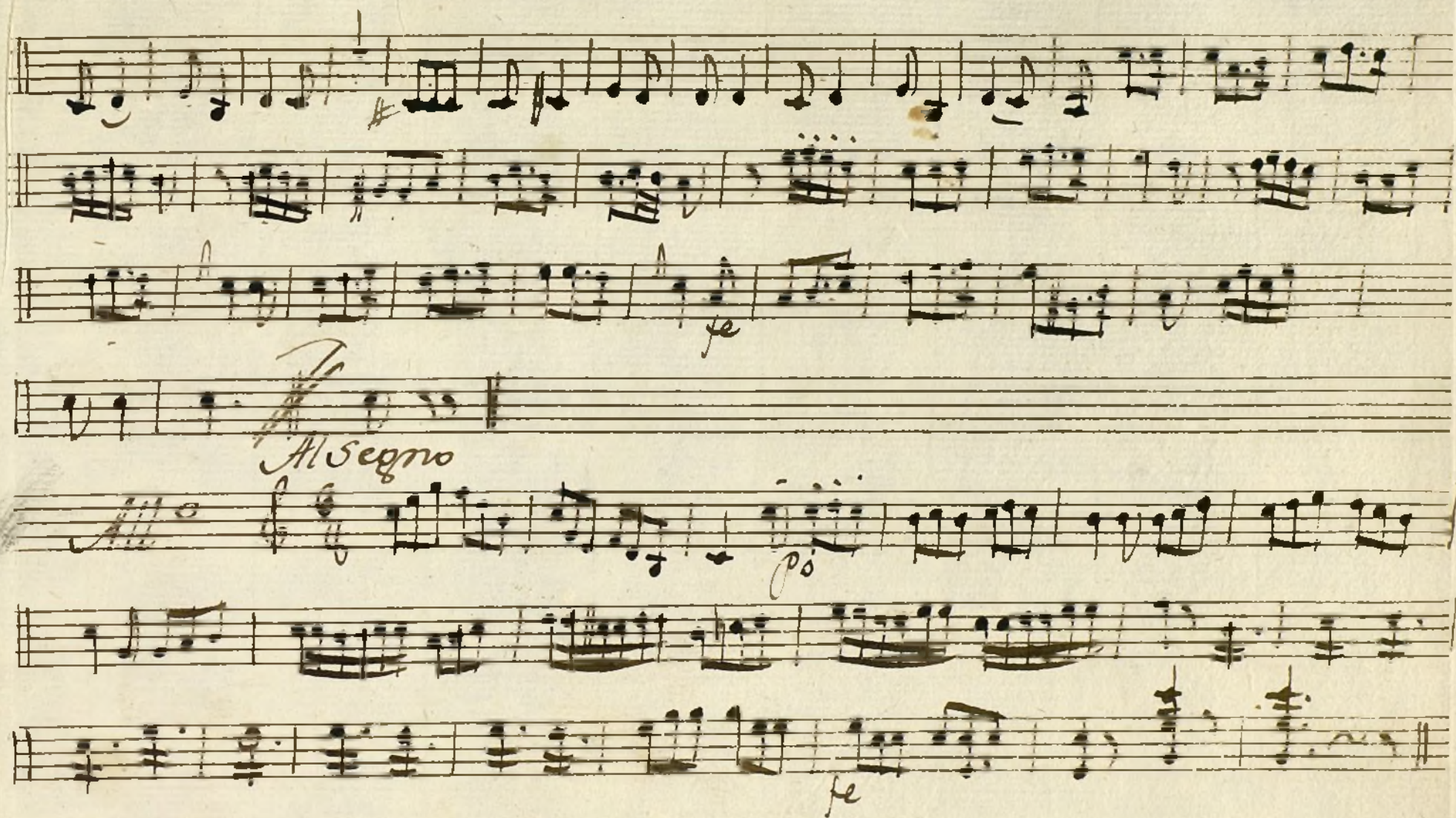
The musical score consists of ten staves. The first staff begins with the tempo marking *All.^o*. Dynamics include *f*, *fe*, *po*, and *cres.^{do}*. The second staff has *f*, *po*, and *cres.^{do}*. The third staff features *f*, *po*, and the word *Hon* written twice. The fourth staff has *f* and *po*. The fifth staff has *f* and *po*. The sixth staff has *f*, *po*, and the word *Allegro.* with a double bar line. The seventh staff has *f* and *po*. The eighth staff has *f* and *po*. The ninth staff has *f* and *po*. The tenth staff has *f* and *po*. The word *Parola.* is written below the tenth staff.

Parola.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* and *p.o*. There are several handwritten annotations in ink: *Al seño* on the fourth staff, *Al seño tres mas* on the eighth staff, and *Al seño* on the fifth staff. The manuscript is on aged, slightly yellowed paper.





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Abce 1.^o Ton.^a a Duo La Nona posada

A handwritten musical score on aged, yellowed paper. The score is written in brown ink and consists of ten staves. The first staff begins with the word 'Allegro' in a cursive hand. The music is written in a treble clef with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are several slurs and phrasing marks throughout the piece. The second staff has a double bar line followed by the word 'Allegro' and a tempo change to 'Andante'. The third staff has a double bar line followed by the word 'Parola'. The fourth staff has a double bar line followed by the word 'Parola'. The fifth staff has a double bar line followed by the word 'Parola'. The sixth staff has a double bar line followed by the word 'Parola'. The seventh staff has a double bar line followed by the word 'Parola'. The eighth staff has a double bar line followed by the word 'Parola'. The ninth staff has a double bar line followed by the word 'Parola'. The tenth staff has a double bar line followed by the word 'Parola'. The handwriting is elegant and characteristic of the 18th or 19th century. The paper shows signs of age, including discoloration and some staining.

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 historical style, likely from the 18th or 19th century.

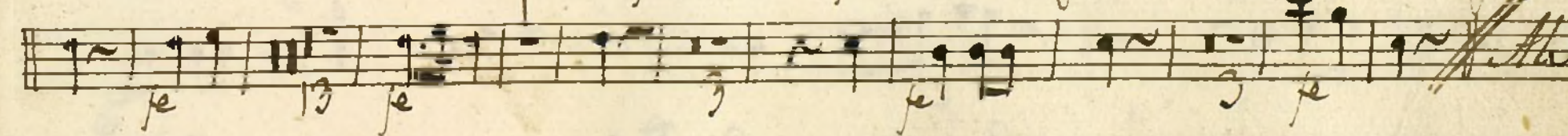
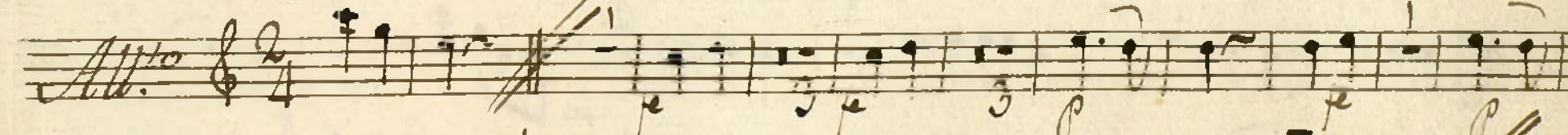
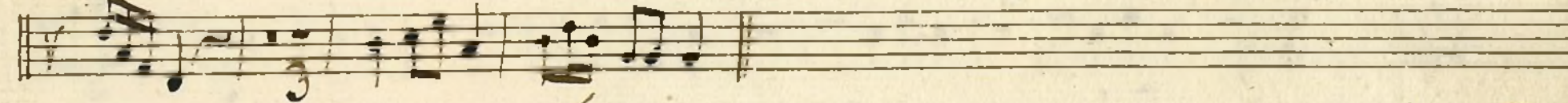
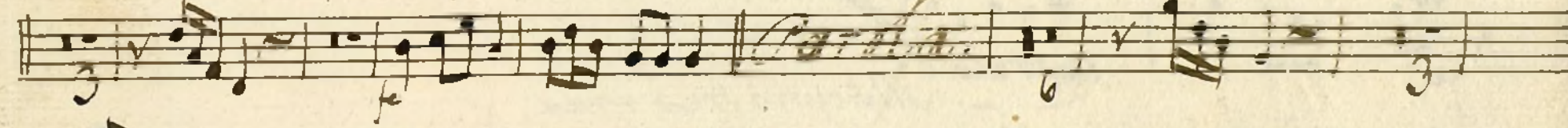
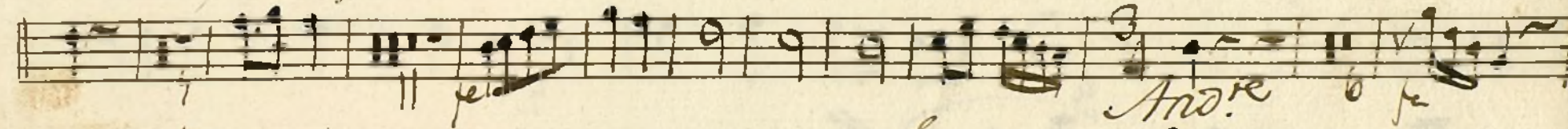
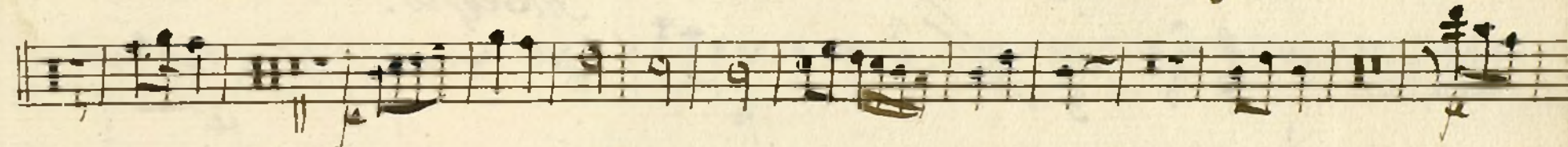
Key markings and annotations include:

- All. poco.* (Allegretto poco) at the beginning of the first staff.
- M. Segno.* (Moderato Segno) written across the third staff.
- Parola.* (Parola) written at the end of the third staff.
- M. Segno tres mas.* (Moderato Segno tres mas) written across the sixth staff.

The score concludes with a double bar line on the tenth staff.

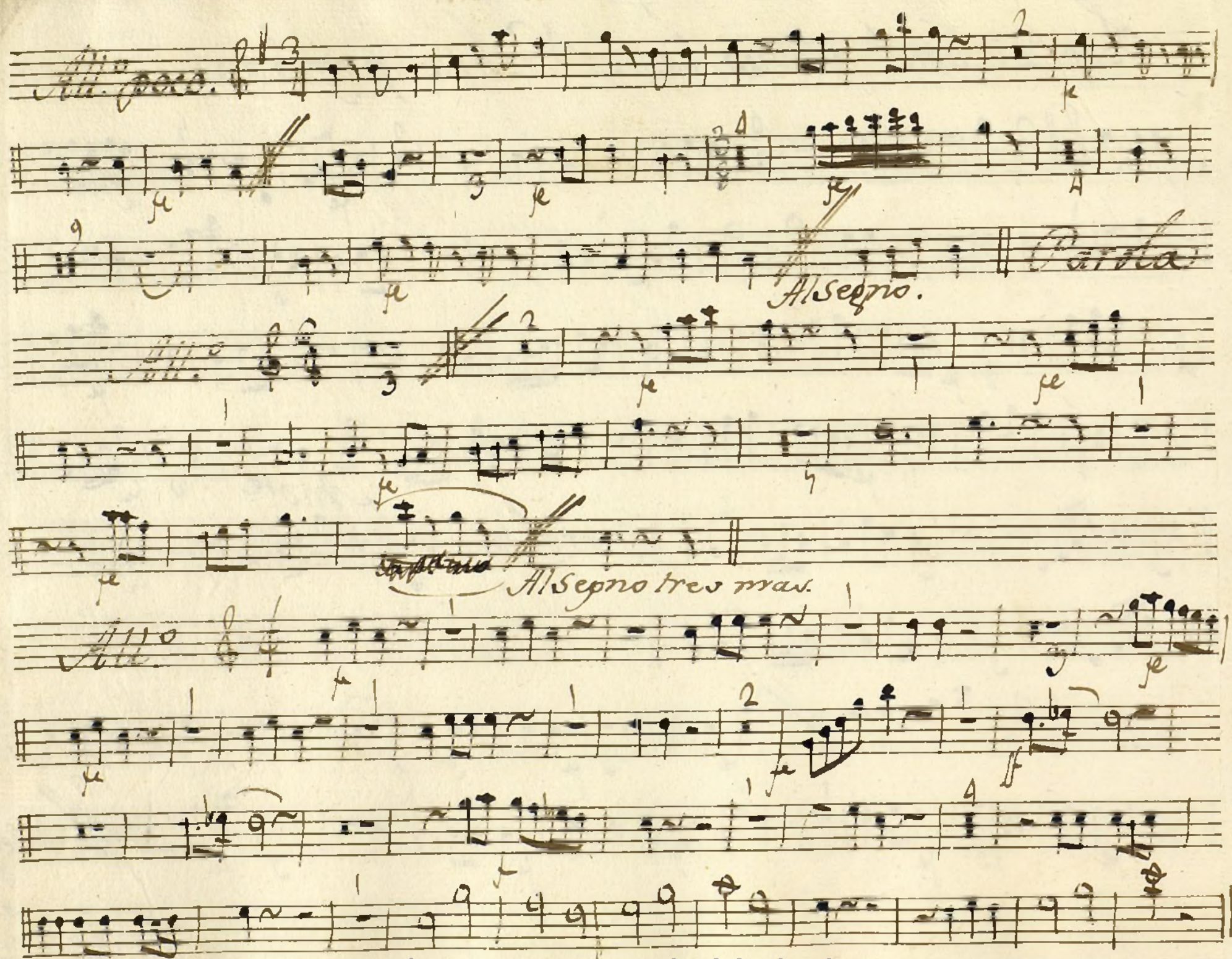


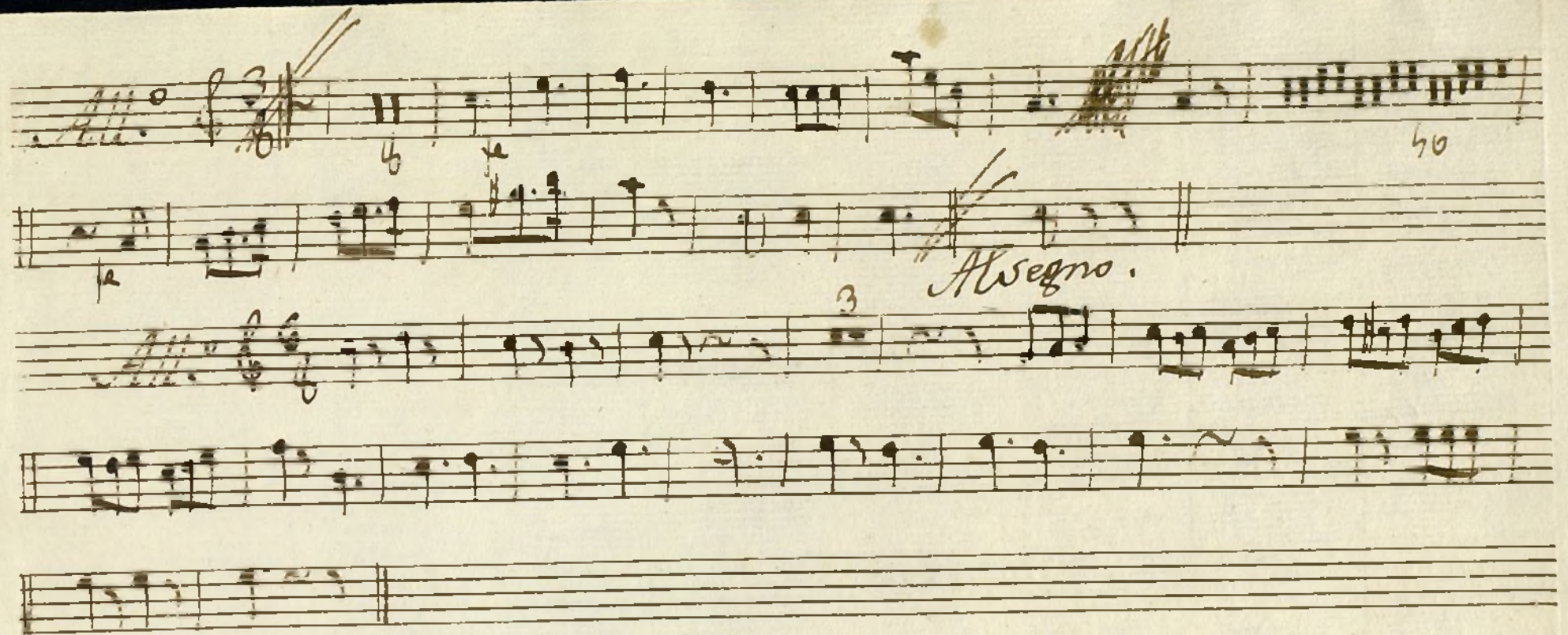
Choe 2.^o Ton.^a a Duo la Noiva porfiada.



Carola.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo markings are *All. poco.*, *Allegro.*, and *Allegro tres mas.*. The word *Parola* is written on the third staff. The score is written in a cursive, handwritten style.





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Trompa 1^a Ton.^a Duo La nobia porxada.

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of eighth and sixteenth notes, with some rests. Dynamic markings include 'p' (piano) and 'f' (forte). There are also some numerical markings above the notes, possibly indicating fingerings or measures. The notation is in a cursive, handwritten style typical of 19th-century manuscripts. The piece concludes with a double bar line.

And.^{te}

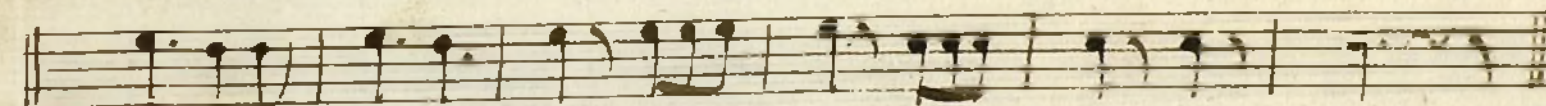
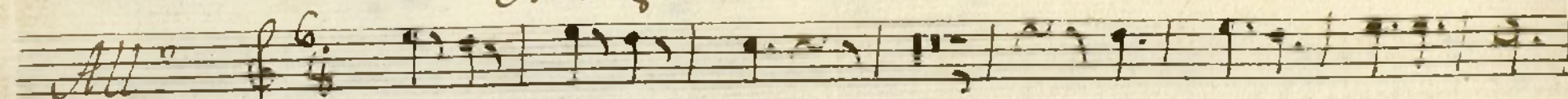
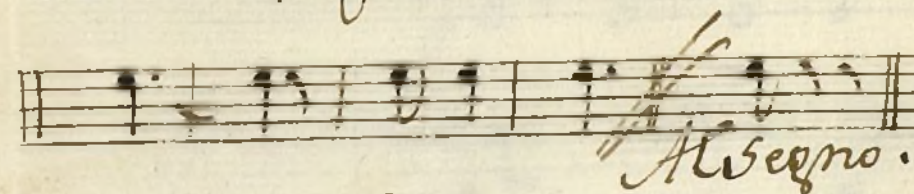
Parola.

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 a cursive, handwritten style.

Key markings and annotations include:

- All. poco.* (Allegretto poco)
- Al Segno.* (Al Segno)
- Parola.* (Parola)
- In C. Al Segno* (In C. Al Segno)
- Allegretto* (crossed out)
- Allegretto tres mas* (Allegretto tres mas)

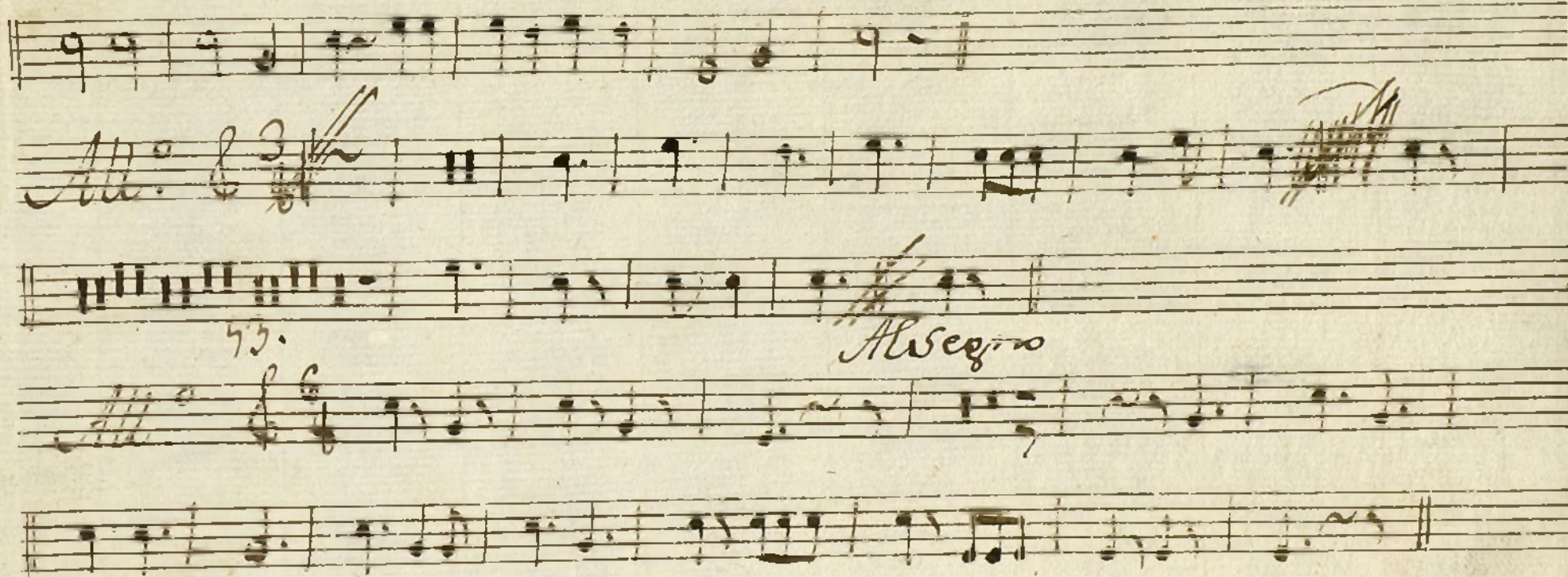
The score features various musical notations including clefs, time signatures, notes, rests, and dynamic markings. There are also some numerical annotations like "13", "4", and "6" written below the staves.



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 divided into several sections by double bar lines and includes the following markings:

- All.^o* (Allegro) at the beginning of the first staff.
- Allegro* and *Parola.* (Parola) in the second staff.
- All.^o poco* (Allegro poco) at the beginning of the third staff.
- Allegro.* and *Parola.* in the sixth staff.
- All.^o* and *In.C.* (In C) at the beginning of the seventh staff.
- Allegro 3^{ma}* (Allegro 3^{ma}) at the end of the seventh staff.

The manuscript shows signs of age, including some ink bleed-through and corrections.



Ayuntamiento de Madrid

1200055465

Bato Ton^a a Duo La Robia porfiada

Leg.^o 3^o

mus 99-10

Alto *Ala.* *2: 2*

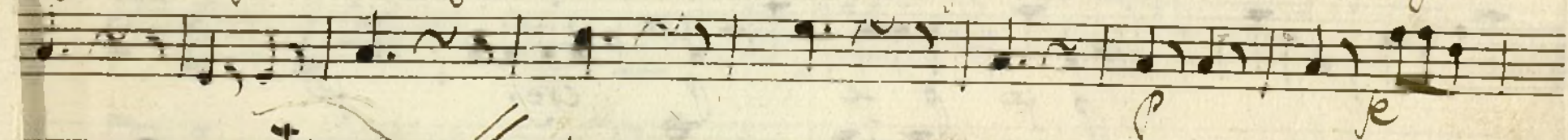
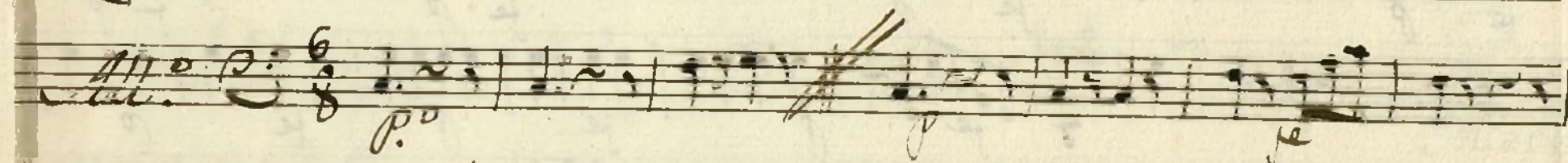
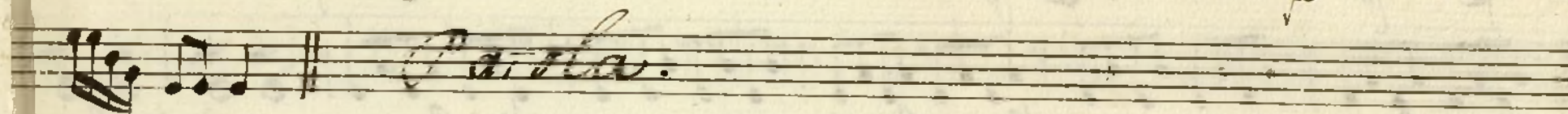
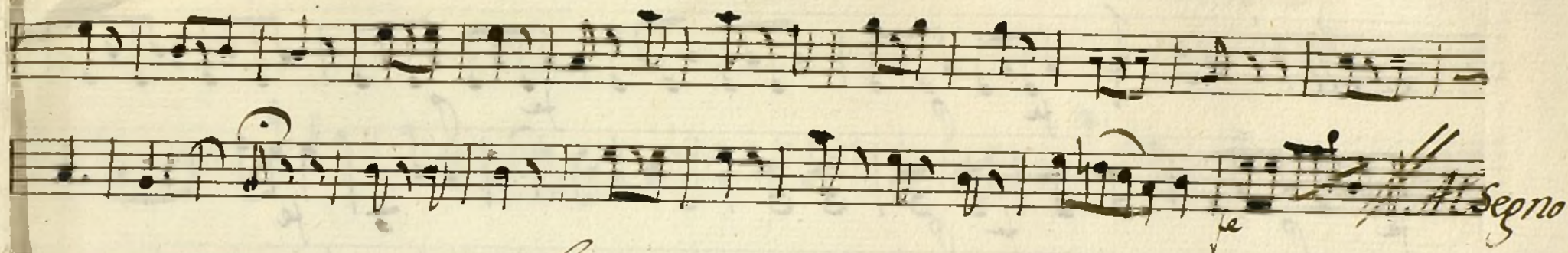
p *cres* *f* *Allegro* *And.te* *Parla*

And $\text{C} \frac{3}{4}$

All^{to} $\text{C} \frac{3}{4}$

Allegro. Parola.

All. Poco. $\text{C} \frac{3}{4}$

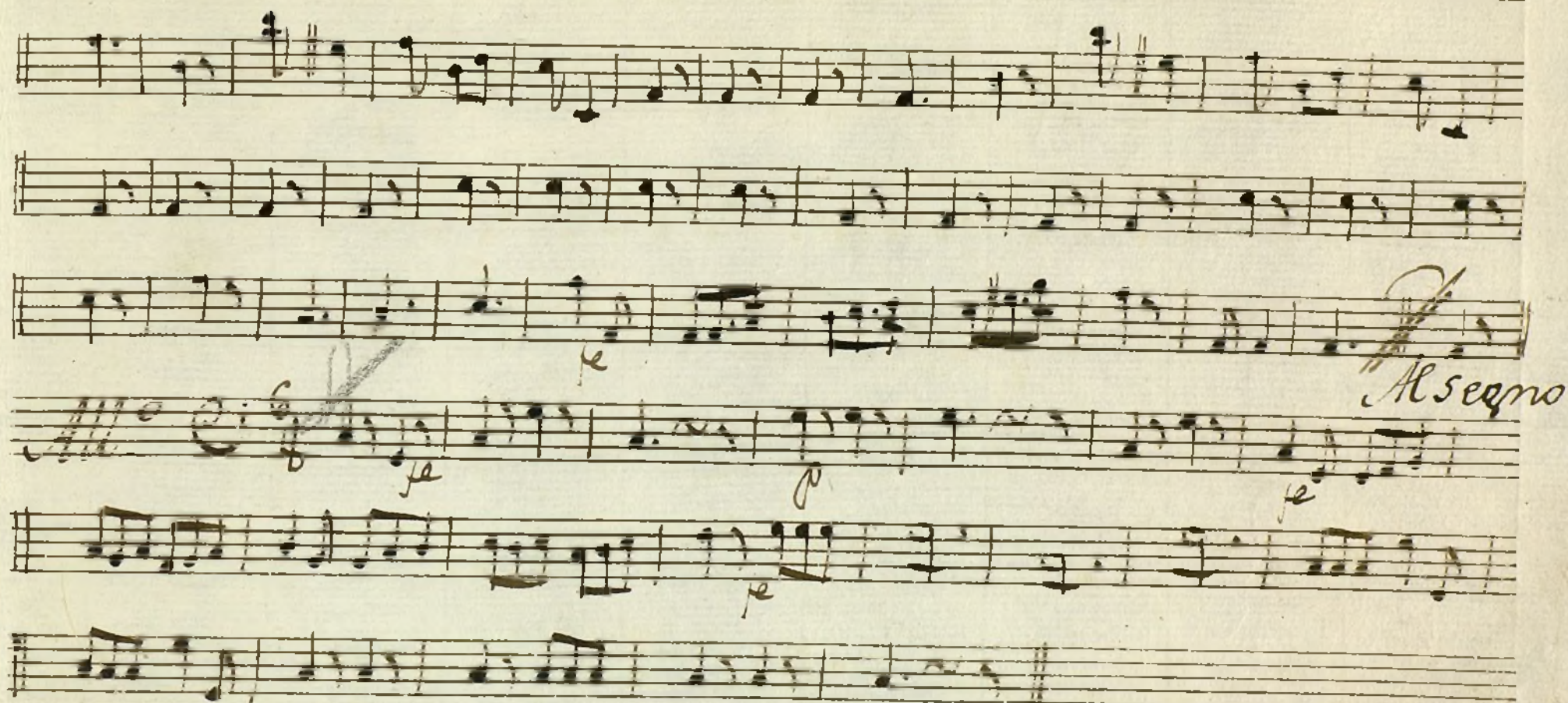


Al Segno tres mas.

All.^o

firana.

All.^o



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