

LASERNA, Blas de

Lo aplaudidoro

Tonadillo a cuus.

Partitura.

violín 1^o

violín 1^o

violín 2^o

violín 2^o

oboe 1^o

oboe 2^o

Trompa 1^o

trompa 2^o

Bojo.

Leg. 2^o n.º 22

Mus 159-9 1

Leg. 3^o n.º 23

t

1780

Con.^a a Cinco

La Puñilla
Tallo
General
Paseo
Antolán

La Aplanchadora. 23.

De Laserna.

651
159-9

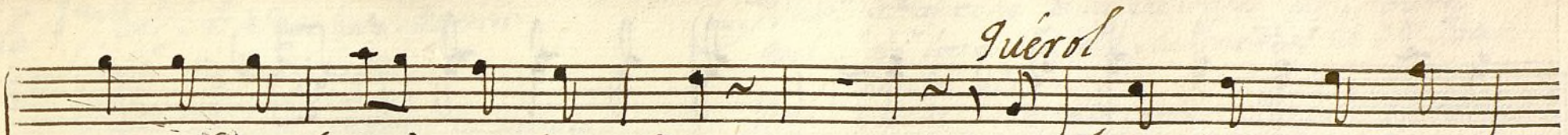
All.^o poco.

2/4

mf.

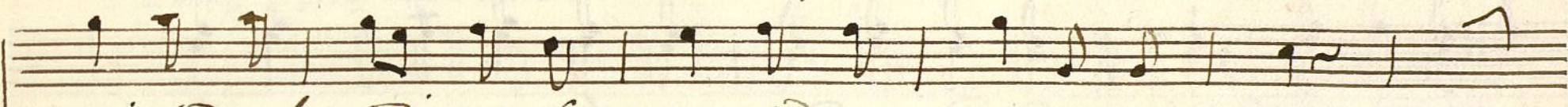
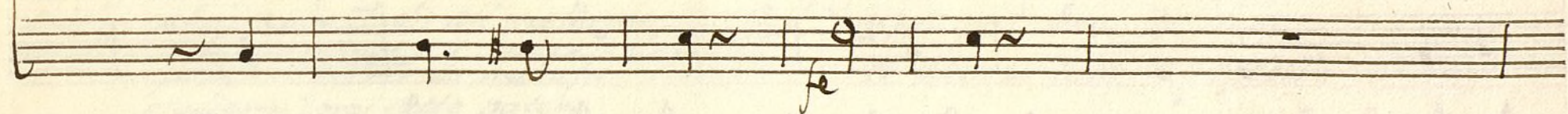
Pulg.^o

Pobrezita de-
ds andado tu a.



mi todo el dia aplanchar *Quérol* pobrezito de

qui a que tengo q^e andar *Pulc.* es que echo nada



mi todo el dia fumar todo

menos yo no se donde está yo no



ai ai ai q^e pena ai ai ai q^e afan - de dia y de

ai *con tantos tra*



noche tener q. aplanchar ai ai ai que pena
bajos ^{fumar} ganar una el pan ai
uno

ai ai ai q. afan de dia y de noche tener que aplan
con tantos trabajos ganar una el
uno

char
mar.
pan

Parola.

Parola 1.ª que! A despachado Marica
Pulp.º si Marido

que! ¡o también

pulp.º ¡me he llevado la ropa
a el Abate cordobés

que! ya don Blas el pretendiente

que! pues a Dios alta más ver

pulp.º don de tras!

que!... a la Ofecina del tio chismes a beber

pulp.º aborracho que! así me llamo

pulp.º a dyanan (que!) y ombre de bien

porq' el que menos trabaja

es quien más suele valer.

pulp.º

2.ª Pulp.º q.º afecto de la camisa del Abate
que!... no lo re (Pulp.º) y las medias de D.º Juan

donde estan

que! Calla Mujer como las urgencias más

son tan grandes lo empeñe

por tres azumbres de Bino no más

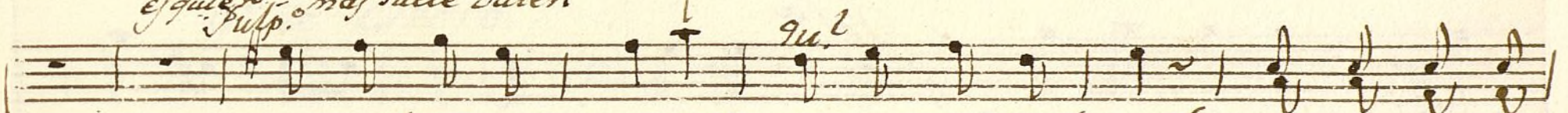
pulp.º... ¡tímeas de perder anda be. a de empeñarlo

y cuenta para otraver

que! ¡teoi palabra de onor

de acerlo todo al rreber.

3



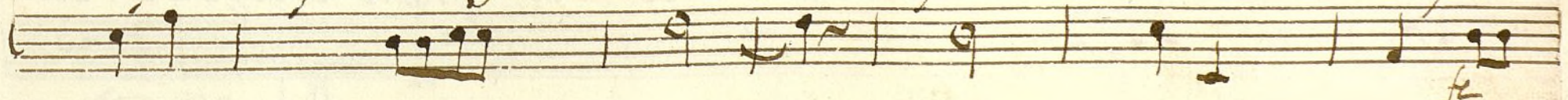
a Mundo mundillo a mundo fatal estos son tra



bajos q.º no los demas

q.º no

q.º no -



Mas All. *Qu.*
la camisa y las

Allegro

Pulc.
medias toi a desempeñar y en tanto con este otro te es

perare yo halla y en

Qu. *Pulc.* *Qu.*
a Dios hasta la vista a Dios gran colegial cui

dado q.^e me esperes que pronto estare halla cui

q.^e te espero *tes*
dado q.^e me esperes que pronto estare halla Ciudad que me es

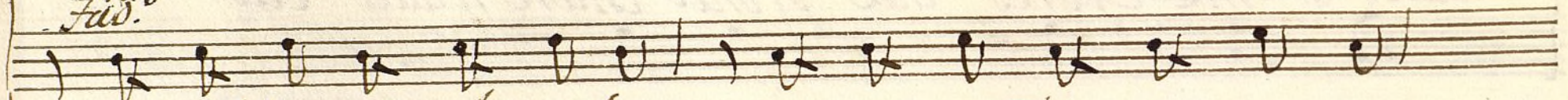
pero
peres q.^e pronto estare halla estare halla.

And. no

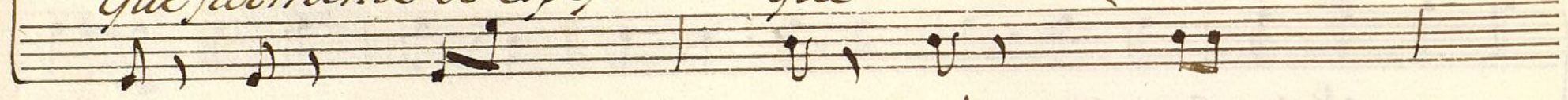
Poco



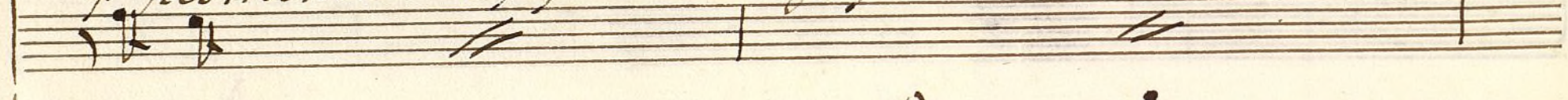
Fid.º



que fielmente el espejo que



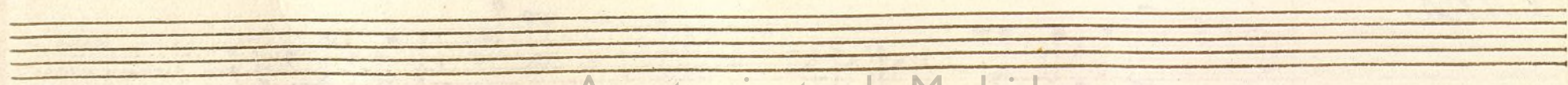
que fielmente el espejo el es peso retratar sabe



re



las perfecciones

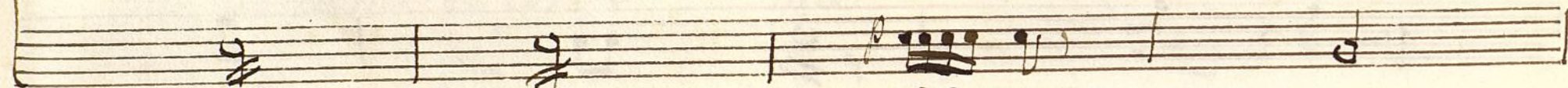


bellas de las verdades - la

las perfecciones bellas de las verdades - de

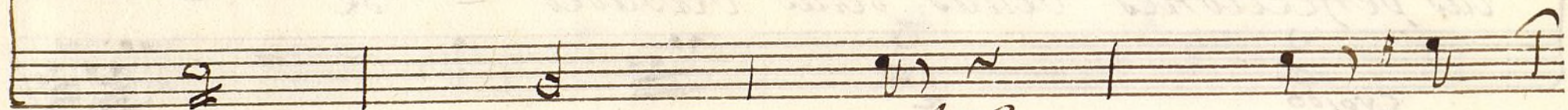
Alleg.^{to} *cre.^{do}* *f* *Poco* *tad.* *Grandemente bravo*

Poco *bad.* *Poco*
bravo soi bonito soi bizarro Como lucirà en la



Handwritten musical notation for the first piano accompaniment staff, featuring chords and rhythmic patterns.

Fad.
boda mi hermosura y mi verdad como luci ra el ta



Handwritten musical notation for the second piano accompaniment staff, featuring chords and rhythmic patterns.

1.º 2.º
lento de mi gran marcialidad como lucira el ta.



Handwritten musical notation for the third piano accompaniment staff, featuring chords and rhythmic patterns.

lento de mi gran marcialidad marcialidad

Parola.

Fad. Mariguella Ant.^{na} Señor
Paco vino a la aplanchadora
Ant. ni lo estabido nife
boy aguisar los divianus
Paco. las perdices dira usted.

All.^o

Paco
no nos falta nada
tad. mira que tu tienes

tad.

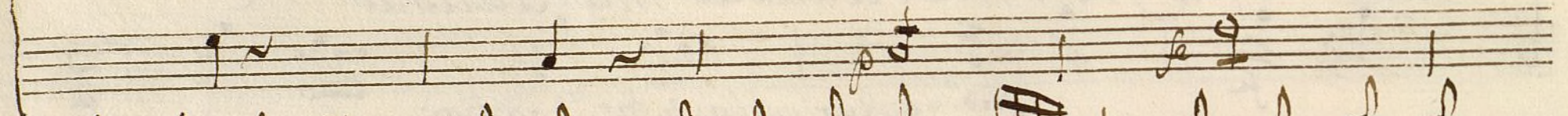
para ir ala boda excepto a mi medias
el Zapato Toto Paco y tu desco sidas

Poco



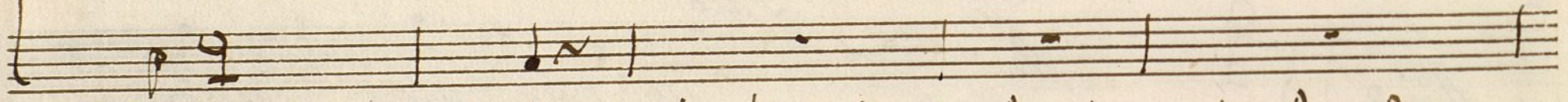
y a mi Cami sola o que desci dada

la Casaca un poco los amos lo aora



es la aplanchadora o que es la

ya que estamos solos los amos ya



o que es la la a.

los amos ya es.

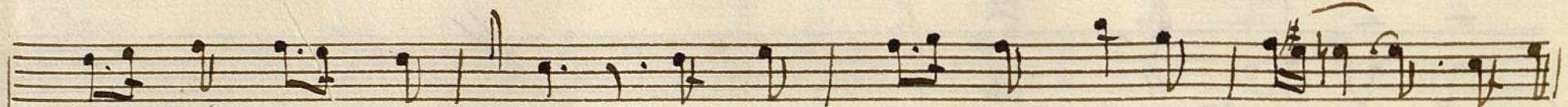


Allegro

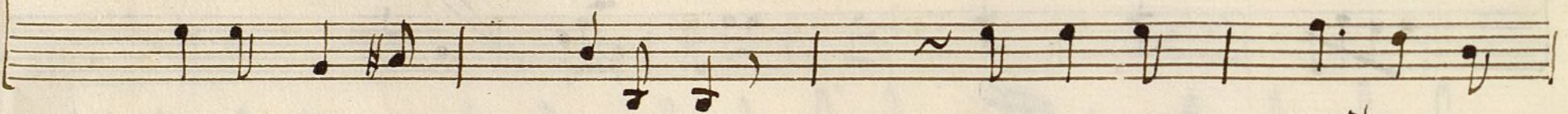
And. no

Poco

todo el que fuere pe tate y vi-
tad.º todo pobre pretendiente asi



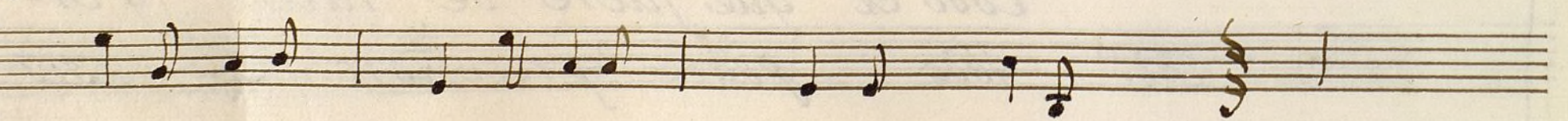
sible quiera ser a de aprender de un Abate los La
tente debe ser y en las Casas sin escote de pe



patos a coser a de de un Abate los La
gote a de comer y en sin escote de pe

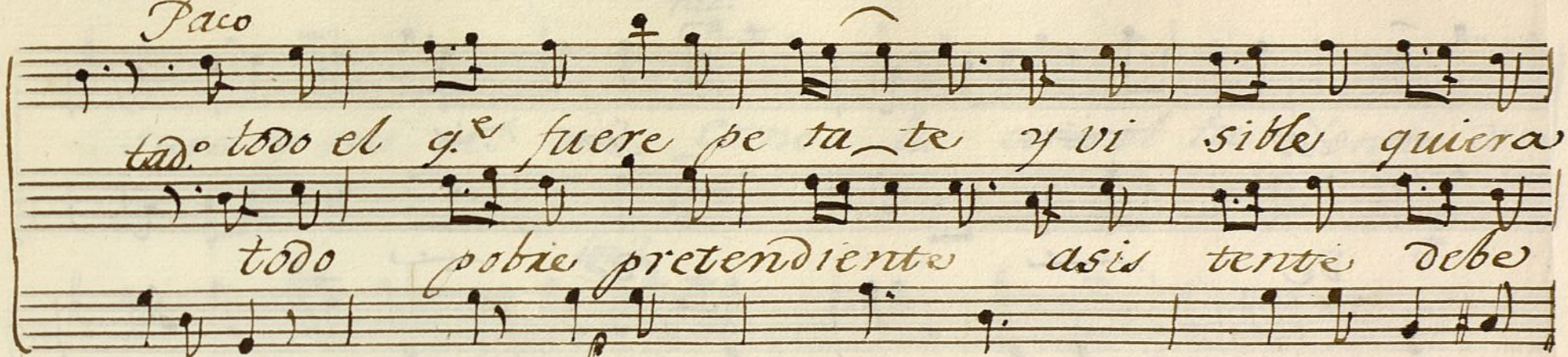


patos a coser los
gote a de comer de



Paco

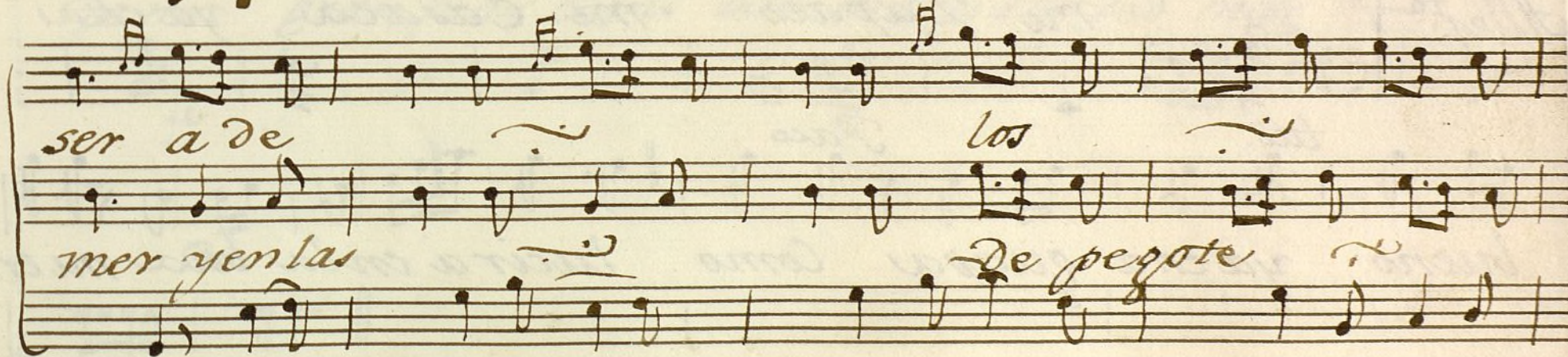
2



todo el q^{ue} fuere pe ta te y vi sible quiera
todo poble pretendiente asis tente debe



ser a de aprender de un Abate los Zapatos a co
ser y en las casas sin escote de pe gote a de co



ser a de los
mer y en las De pegote

los de los de

Alleg.to *Paco.* *tad.* *Paco*
mi Zapato mi Casaca ya esta

tad. *Paco*
bueno ya esta guapa Como lucira en la boda mi ermo

tad.

sura y mi vel dad como lu cirá el ta lento demi

lot 2.

gran mar cia li dad como lu cirá el ta lento

de mi gran mar cia li dad mar cia li dad mar

Pulp.

All. poco.

Aquí traigo se
Dime a seme

ñores aquí

toda su ropa

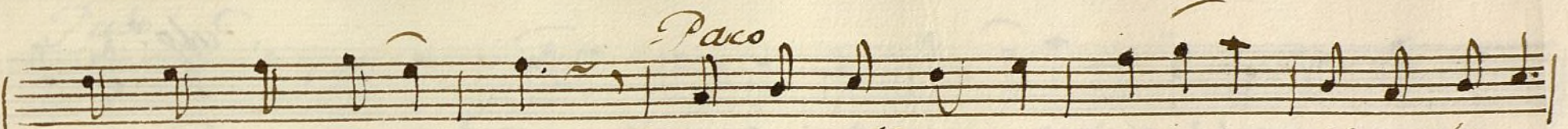
hado dime

Camisa y medias

tad.

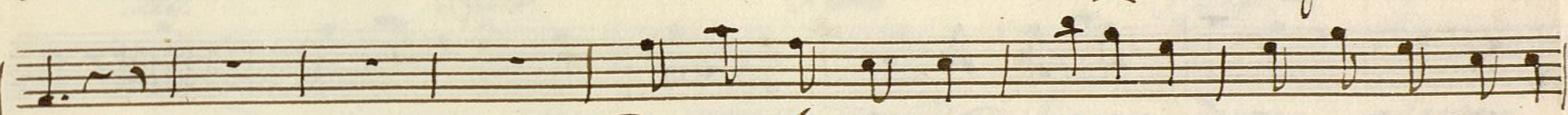
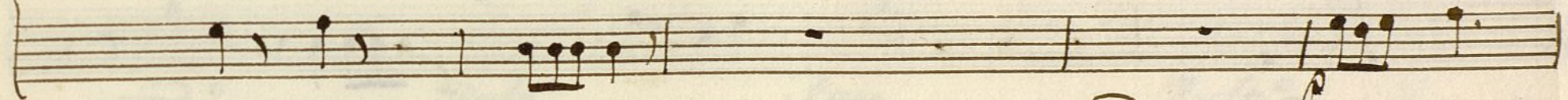
ya nato q. espe ramos ya

Pul. ya lo están bien del todo ya



los os seño ra. y un Abate no espe ra sino la so

en la taber na *Paco.* la xopa de un Abate q. assi se ofen.



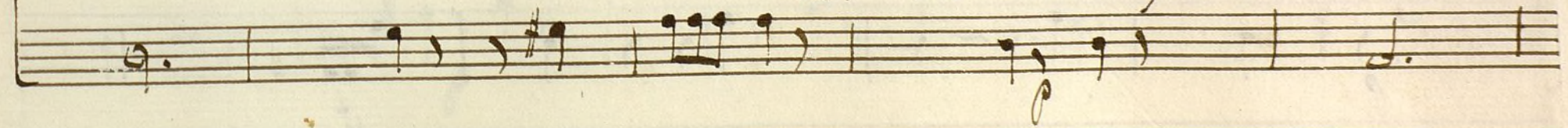
ba. despachemos y vamos

da *Pulp.* ya q. las as sa cado ya



uego ala bo da en ella llenar pienso
queas echo de ellas

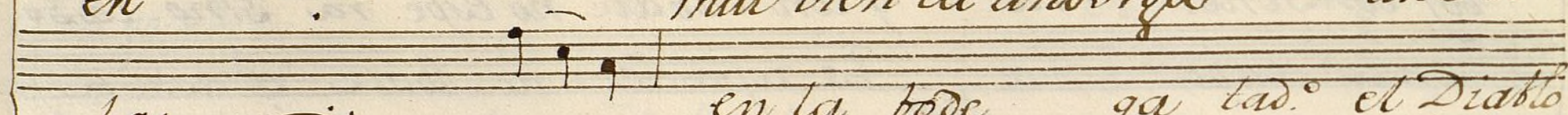
Pul. las vendi para vino



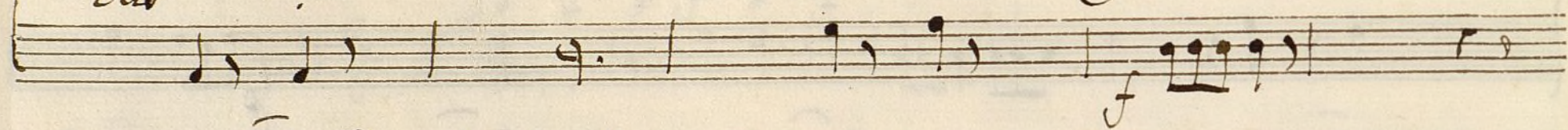
Pulp.º



en *muí bien la andorrga* *urte co*

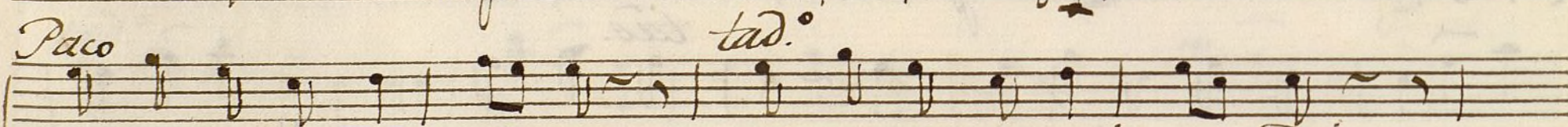
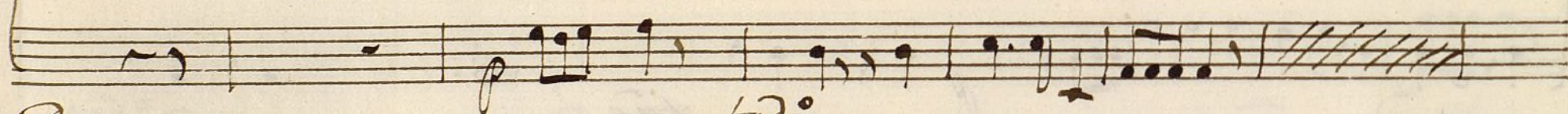


Las *en la bode ga tad.º el Diablo*

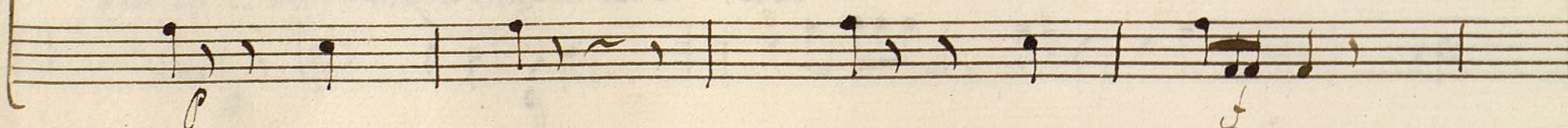


ma tan solo *sesos de Lorna*


se a llebado *la boda y medias*



Paco *tad.º*
mi Camisa no *biene* *ni tampoco mis medias*
que hare yo sin Camisa que e de hacer yo sin medias



Pulp.º



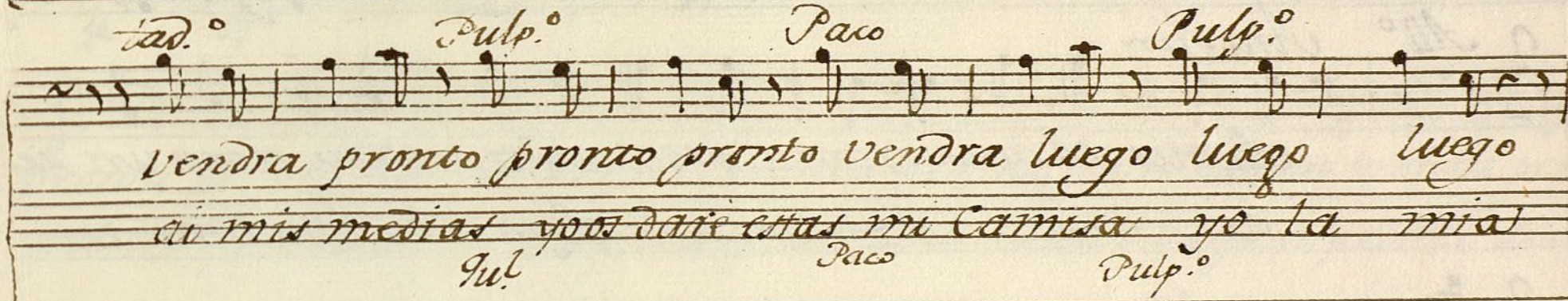
mi Paco fue a buscarlas tengan ustedes paciencia
que haga tu esas infamias que seas una gran friolera

tad.º

Pulp.º

Paco

Pulp.º

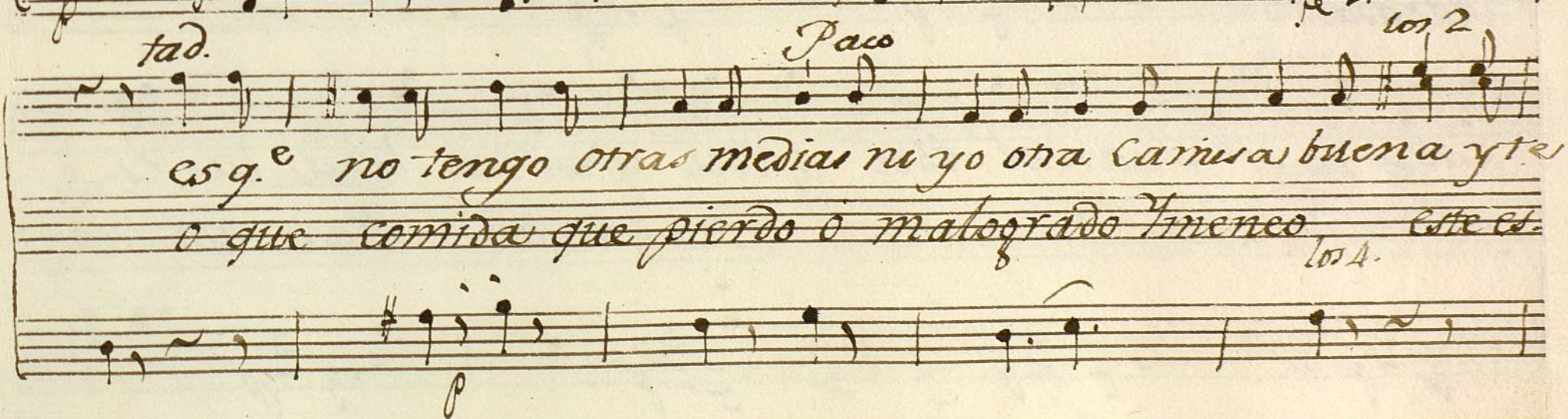


vendra pronto pronto pronto vendra luego luego luego
a mis medias vos daie esas mi Camisa yo la mia

tad.

Paco

los 2



es q.º no tengo otras medias ni yo otra Camisa buena y te
o que comida que pierdo o malogrado y menceo este es.

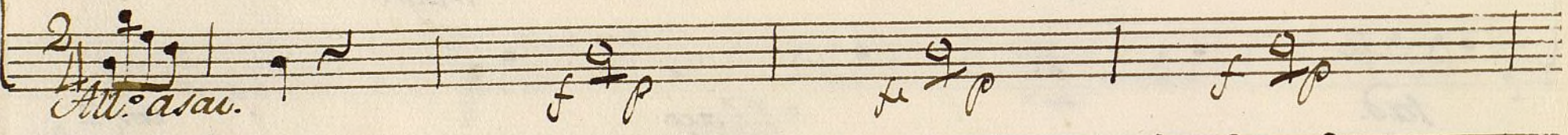


ne moi q.^e salir y te ne moi que salir —

lancee de morir este
xeir



Ai mis Amus pronta pronta q.^e a venidu aora un xe
ai q.^e ya buelta otra xe



All.^o asau.

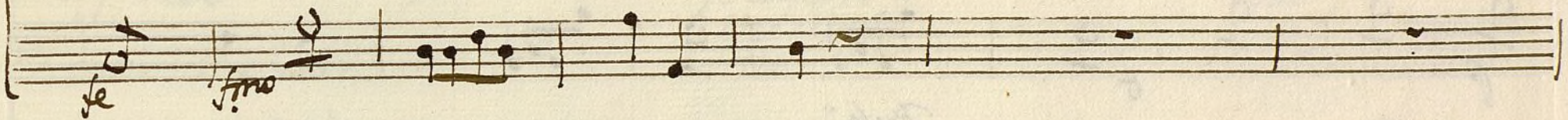


cañu de d.^{no} Juan el Abu q.^e en lla toda lus es.
cañu de que lla Mesa ya esta

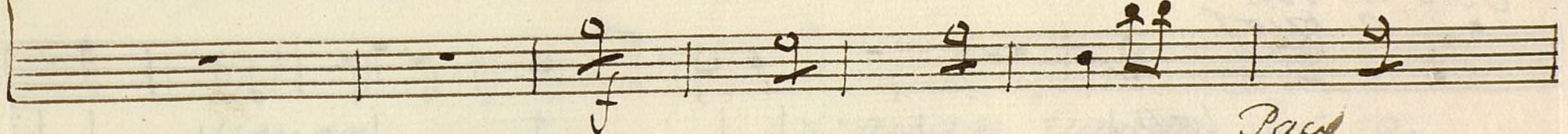




peran Vayan prontu prontu halla vayan prontu Vayan
puesta vayan vayan a comer vayan vayan vayan vayan vayan



prontu prontu halla Vayan prontu prontu halla vayan prontu prontu a
prontu a comer vayan prontu a comer vayan prontu aco



lla

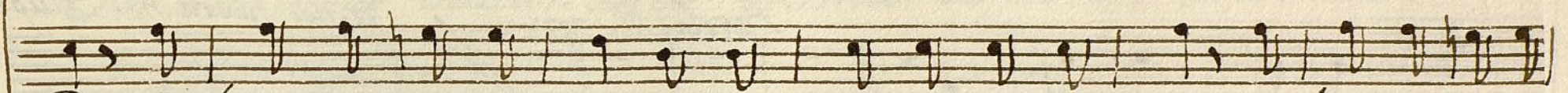
mer

Pace

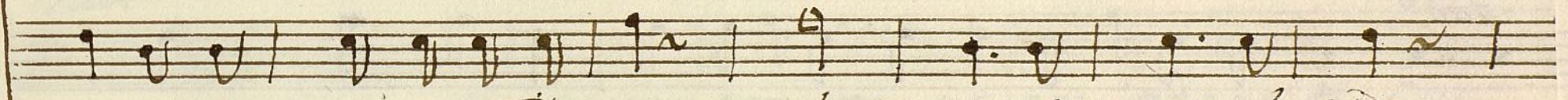
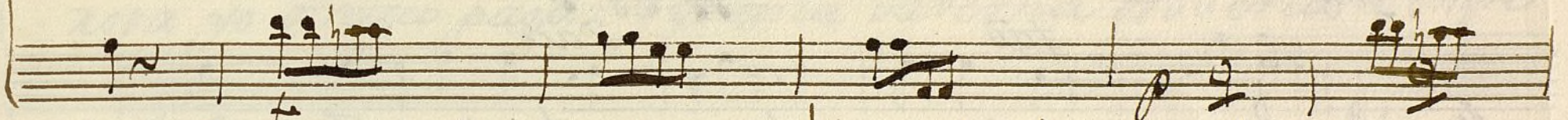
voto al sol

voto

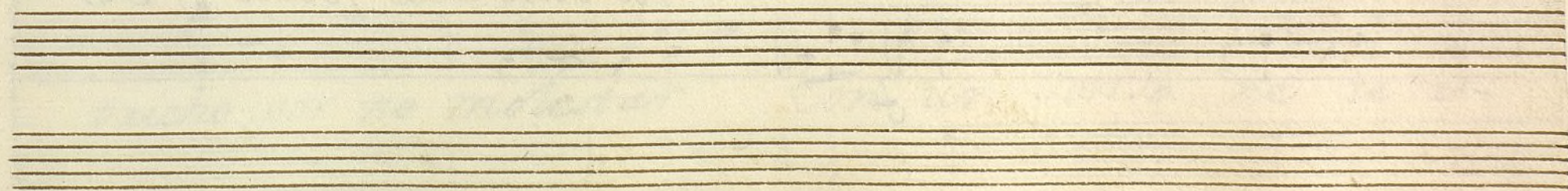




doj al
lor calla
vayan
vamos
no
al
calla



vayan
vamos
no
vayan vayan los dos
vamos vamos
no dumentes
mi
de



Pzto; Traes mi Camisa
que aqui tad. y mis medias
que y ten: uno doi tres

Parolay Al. Legro. aqui falta mi Muger
Pulp. a picaro
que! calla Abate (*apulp.º*)
ete de templo una sien

All.º *tad* *Paco*
Amigo Abate Amigo Juan

tad.º
a quantos fachenidas esto pasara a quantos fa

And. *2or2º*
no ban ala boda ve

af.

Ant *2or 2* *Pulp.^o*

Con Barrabas vayan ustedes pronto dearnos estar todita su

Qu!

ropa yo ofrezco pagar y yo en la taberna volverla a empe

2or 2.

n̄ar

una vez q' es fuerza por esto pasar acave el ca

pricho por no molestar Con un sonrio ne te fei-

tivo y marcial muy propio del tiempo y de Navar

atiendan a sin variacion y matienan unido el tiendan a
dad

la variedad ala

la variedad ala
tiendan ala

Pulp. y. Pavo.

All.^o

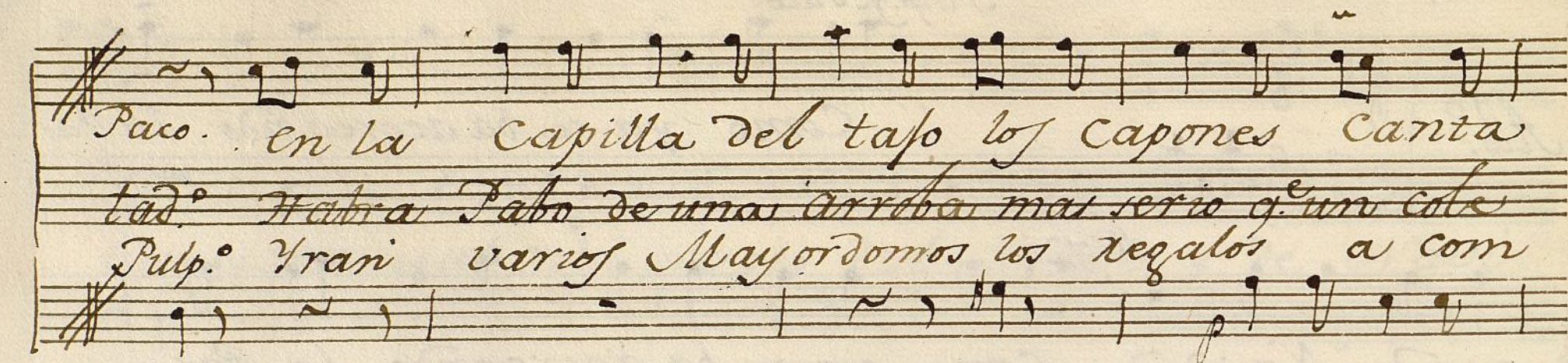
Como ya se ba acercando la Pas-

todos fe

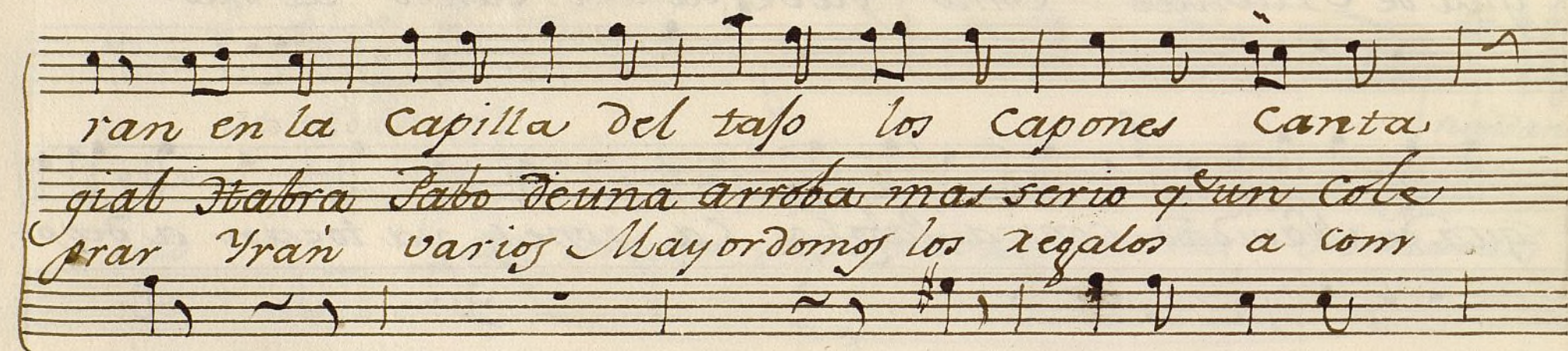
qua de Navidad Como ya se ba acercando la Pas-

qua de Navidad contra Pabos y Ca pones ya tocan a degg-

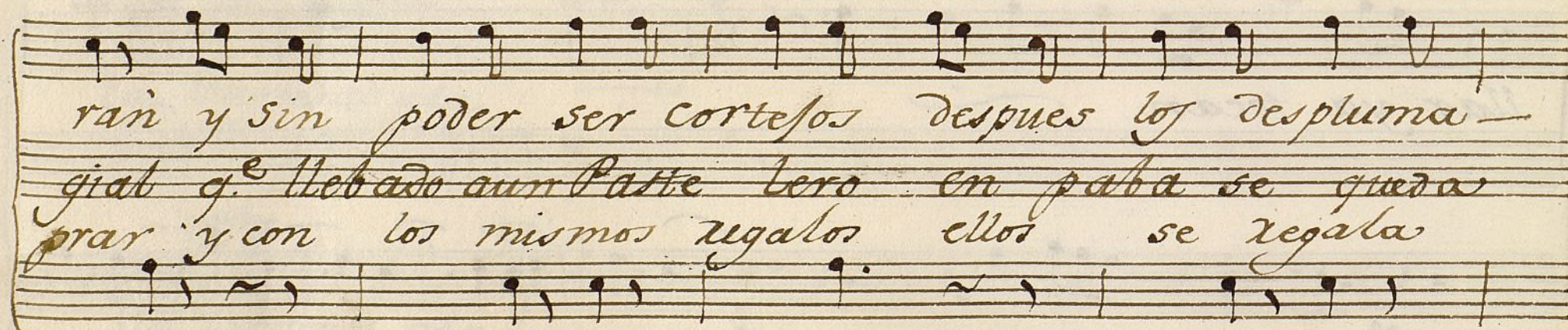
Uar ya tocan



Paco. en la Capilla del taso los Capones Canta
lad. Habra Pabo de una arroba mas serio q. un Cole
Pulp. Yran varios Mayordomos los regalos a com



ran en la Capilla del taso los Capones Canta
gial Habra Pabo de una arroba mas serio q. un Cole
prar Yran varios Mayordomos los regalos a com



ran y sin poder ser cortesos despues los despluma
gial q. llebado aun Patte lero en paba se queda
prar y con los mismos regalos ellos se regalaba

todos
 ran despues Viva Viva la to-
 ran en Viva
 ran ellos Viva

nada Viva el Capricho Marcial Vivan Vivan los Po-

lacos y su gran benignidad y su

la 3.ª no
 Al segno do/mar.
la 3.ª no

Pulp. y Pico

a Dios a Dios

los 3.

a Dios a Dios por q.^o adentro vamos ya por q.^o a

This system contains the first two staves of the musical score. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The lyrics are written in cursive below the notes.

nos vamos ya

This system contains the next two staves of the musical score. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The lyrics are written in cursive below the notes.

Mas All.^o 2/4

And.^o 3/4

Alleg.^o 2/4

2 3

All. $\text{♩} = 2$ $\text{♩} = 4$

p *fe* *p* *p.* *crec.* *fe*

Allegro

And. $\text{♩} = 6$

p *fe* *p* *fe* *p* *fe* *p*

All.^o ariz.

Handwritten musical score for the first section, 'All.^o ariz.'. It consists of seven staves of music. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The music is written in a style characteristic of 18th or 19th-century manuscript notation.

Parola y al segno.

Handwritten musical score for the second section, 'Parola y al segno.'. It consists of five staves of music. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The music is written in a style characteristic of 18th or 19th-century manuscript notation.

All. $\frac{6}{8}$

ta 3.^{no}

Al Segno con mas.

Ayuntamiento de  34 17 34
 08 = 12 08 = 16 =

Violin 1.º Jon. a Cinco La Aplanchadora N.º 159-9

All. poco.

Parola. *Allegro.* *V.*

Maj. All. $\frac{2}{4}$

And.^{no} $\frac{3}{4}$

Alleg.^{ro} $\frac{2}{4}$

The image shows a page of handwritten musical notation, likely a score for a piano or similar instrument. The page is divided into three distinct sections, each with its own tempo and time signature. The first section, labeled 'Maj. All.', is in 2/4 time. The second section, labeled 'And.^{no}', is in 3/4 time. The third section, labeled 'Alleg.^{ro}', is in 2/4 time. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The handwriting is in a cursive style, characteristic of 18th or 19th-century manuscripts. The paper shows signs of age, with some staining and a slightly yellowed tone.

All. 3/4

And.^{no} 6/8

Al Segno



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and clefs. The score is marked with dynamics such as *All. 10*, *All. poco*, *p*, *f*, and *ff*. The music is written in a style characteristic of 18th or 19th-century manuscripts. The paper shows signs of age, including yellowing and some staining.

All. affai

Handwritten musical score for the first section, *All. affai*. The score consists of six staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *p*, and *ff*. The music is written in a style characteristic of 18th or 19th-century manuscripts.

Parola y All. segno

Handwritten musical score for the second section, *Parola y All. segno*. The score consists of four staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* and *f*. The music is written in a style characteristic of 18th or 19th-century manuscripts.

All. 

Violin 2.º Ton.ª a Cinco La Aplanchadora.

Mus 159-9

1

All. poco. $\frac{2}{4}$

fe *p* *f* *rinf.* *f* *p* *f* *p* *fe*

Parola.

Allegro V.S.

Mas All.

Handwritten musical notation for the first section, marked *Mas All.* in 2/4 time. The music is written on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings like *p* (piano).

And. no.

Handwritten musical notation for the second section, marked *And. no.* in 3/4 time. The music is written on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation is more complex, featuring many beamed sixteenth and thirty-second notes, and includes dynamic markings such as *f* (forte) and *cref.* (crescendo).

Alleg.

Handwritten musical notation for the third section, marked *Alleg.* in 2/4 time. The music is written on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation is characterized by rapid sixteenth-note passages and includes dynamic markings like *p* (piano) and *f* (forte).

Parola

All. $\frac{2}{4}$ *cred. fe* *Allegro*

And. no $\frac{6}{8}$ *fe* *f* *p*

Allegro. *f* *p*

la

All.^o *al ai*

The musical score consists of ten staves of handwritten notation. The first section, marked 'All.^o al ai', spans from the first staff to the sixth staff. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, and *fmo* are written throughout. A double bar line with a repeat sign is placed at the end of the sixth staff. The seventh staff begins with the instruction 'Parola y al segno.' and a double bar line with a repeat sign. This section continues through the tenth staff. The key signature for the first section is one sharp (F#), and the time signature is 2/4. The second section, starting at the seventh staff, has a key signature of two sharps (F# and C#) and a time signature of 6/8. The notation in this section is more rhythmic, featuring many eighth and sixteenth notes. Dynamic markings like *f*, *p*, *f*, *p*, and *f* are used. The score concludes with a double bar line at the end of the tenth staff.

All. 

Violin 2.º Ton. ^{a1} a Cinco la Aplanchadora. Mus 159-9

Allegro poco. 2/4

The musical score consists of ten staves. The first staff begins with the tempo marking *Allegro poco.* and a 2/4 time signature. The music is written in treble clef with a key signature of one sharp (F#). Dynamics include *fe* (forte), *po* (piano), and *rit.* (ritardando). The score includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. A double bar line is present in the fifth staff, and another in the tenth staff.

Parola.

Allegro

V. 5.

Mas All.

And no

Alleg. to

All.^o  *p^o*

f^e  *cr.^o f^e*

Allegro. 

All.^o  *p^o* *f^e*

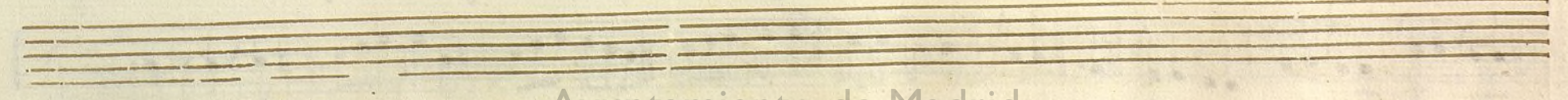


 *f^e p f^e* *Allegro*

 *p^o*

 *f^e p f^e*





Allegro 2/4 $\text{F}\sharp$

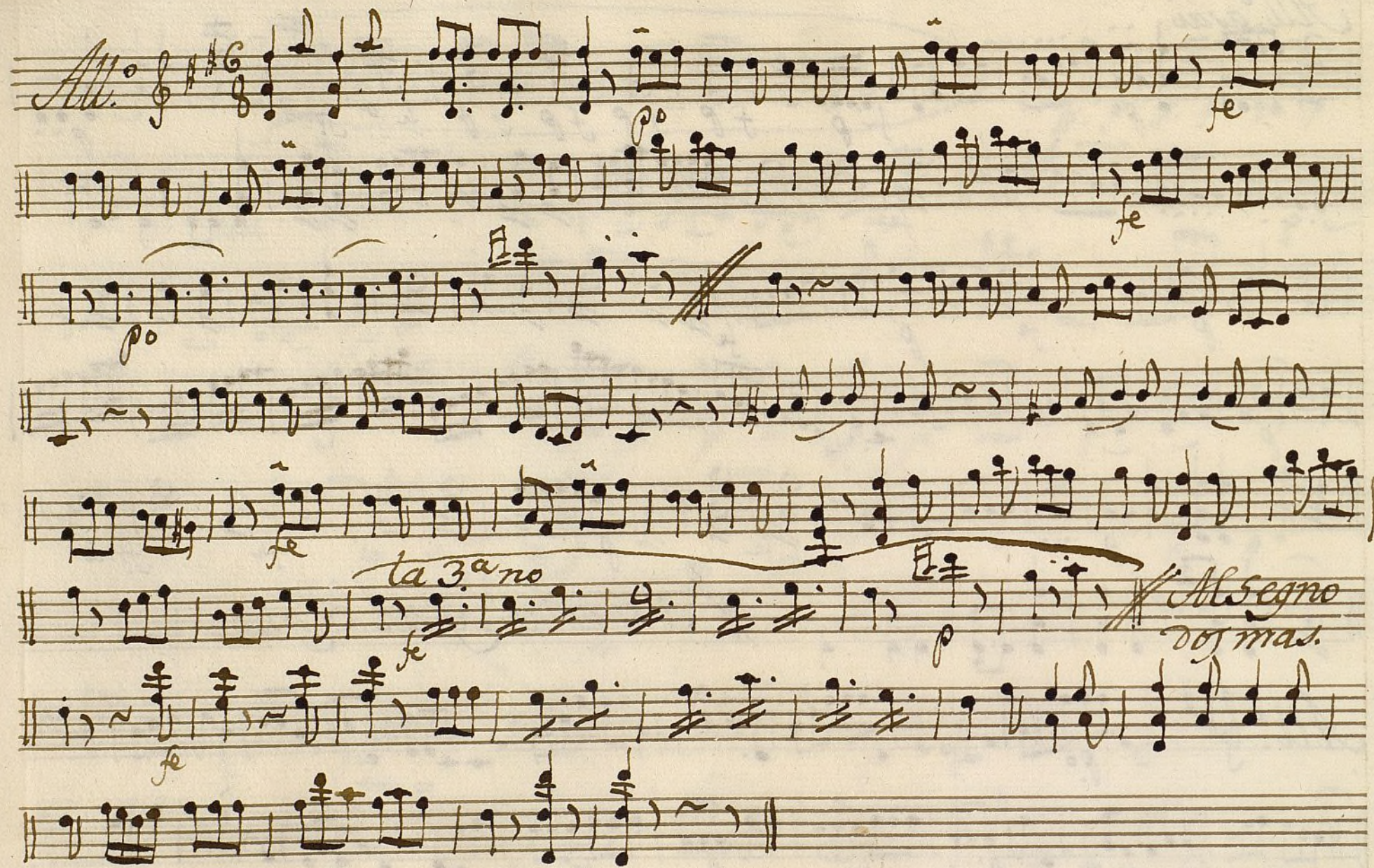
All. poco. 6/8 $\text{F}\sharp$

All.^o assai

Handwritten musical score for the first section, consisting of six staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *fe*, and *fmo*.

Parola y al segno.

Handwritten musical score for the second section, consisting of four staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* and *fe*.

All.^o 

la 3.ª no

Allegro dos mas.

Oboe 1.º Ton.º a Cinco la Aplanchadora.

All. poco $\frac{2}{4}$ *fe* *p* *fe* *f* *fe*

Parola. *Allegro*

Mas All. $\frac{2}{4}$ *fe*

And. $\frac{3}{4}$

Parola y Al Segno.

La 3^a no.

Al Segno dos mas.

Ayuntamiento de Madrid

1200055326

Oboe 2^o Ton^a a Cinc^a la Aplanchadora.

The musical score is written for Oboe 2 in a key signature of one sharp (F#) and a 2/4 time signature. It begins with the tempo marking 'All. poco' and continues through several measures. The third measure of the second staff is marked with a '6', and the fourth measure of the same staff is marked with a '9'. The fifth staff features the marking 'Parola.' and a measure number '19'. The sixth staff is marked 'Allegro.' and contains a double bar line with repeat dots. The seventh staff is marked 'Max. All.' and has a '4' above it. The eighth staff has an 'A' above it. The ninth staff is marked 'And. no' and '3/4'. The tenth staff has an 'A' above it. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'fe'.

Handwritten musical notation on three staves. The first staff contains a melodic line with dynamics *p* and *f*. The second staff contains a bass line with dynamics *f* and a triplet. The third staff contains a bass line with a fermata and the instruction *Parola y al segno.*

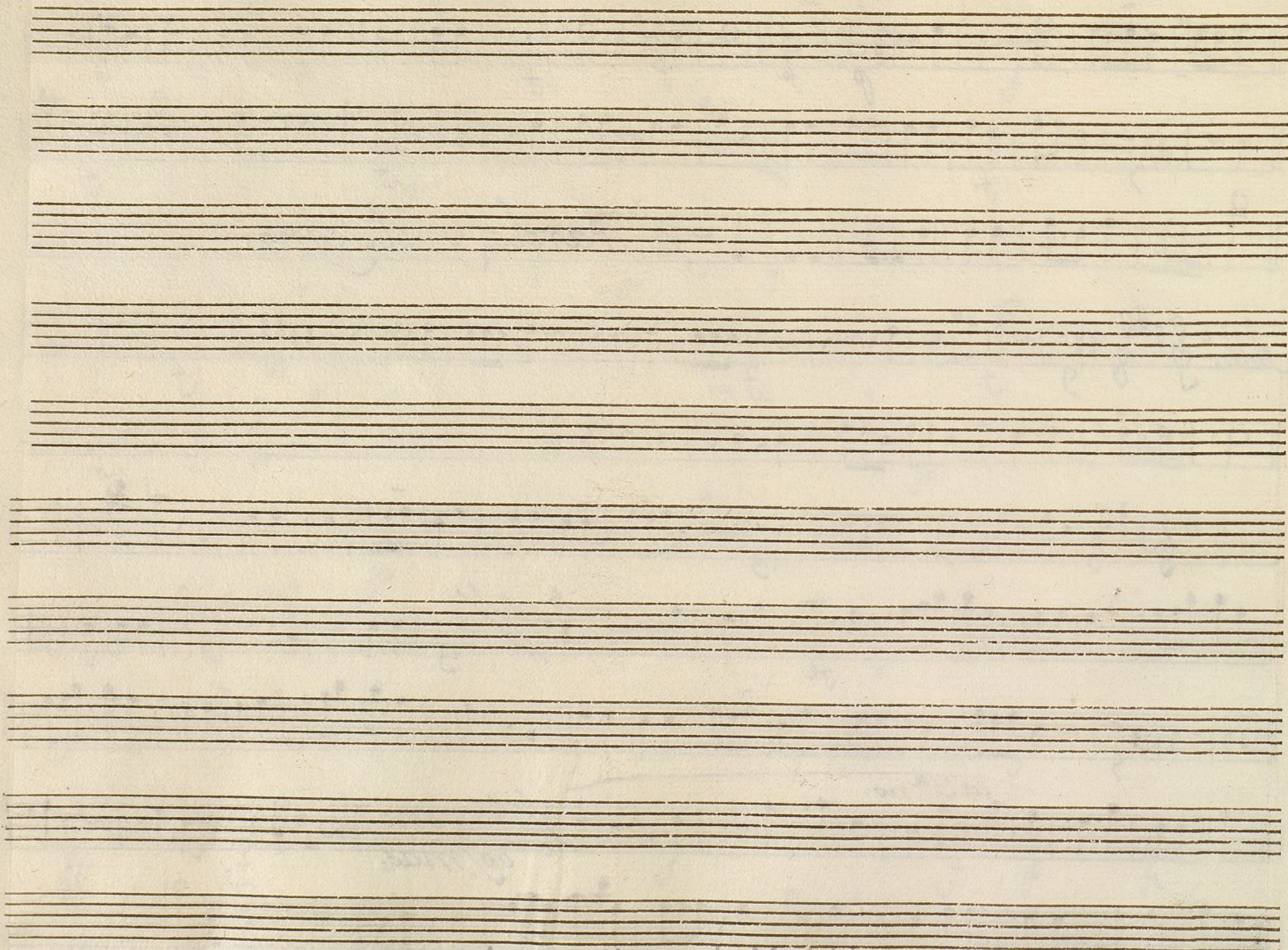
Handwritten musical notation on two staves. The first staff is marked *Allegro* and contains a melodic line with dynamics *f*. The second staff contains a bass line.

Handwritten musical notation on two staves. The first staff is marked *Allegro* and contains a melodic line with dynamics *fe* and a fermata. The second staff contains a bass line with a fermata.

Handwritten musical notation on one staff. It contains a melodic line with a fermata and the instruction *Allegro do mas.*

Handwritten musical notation on one staff. It contains a melodic line with a fermata.

34
17
8
4



Trompa 1.ª *Con^o a cinco la Aplanchadora.*

All. poco. $\frac{2}{4}$ *fe* *f* *fe* *2* *fe*

20. *fe* *fe* *3* *fe* *15* *fe* *Parola.* *Allegro*

Mas All. *24.* *fe*

In G. *And^o* $\frac{3}{4}$ *3*

All.^{to} $\text{C}:\sharp 2/4$

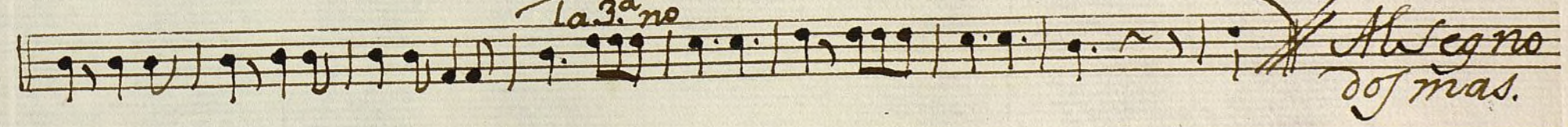
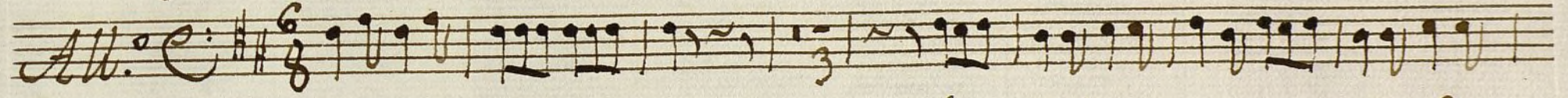
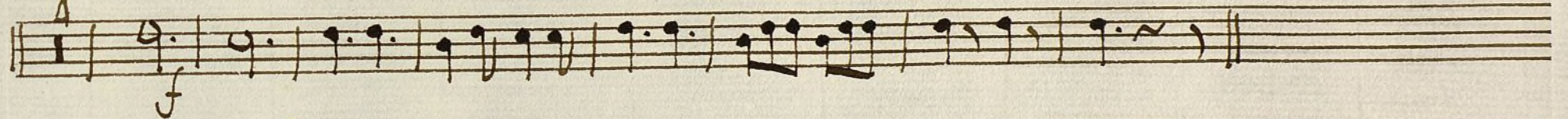
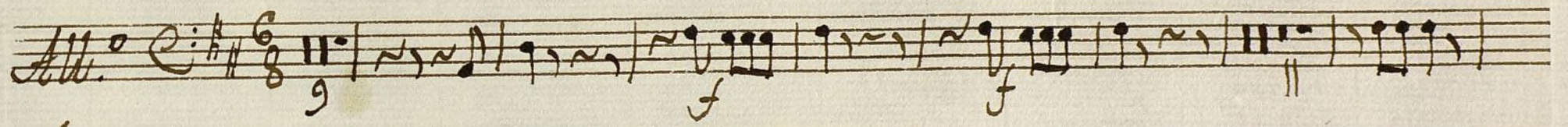
All.^o $\text{C}:\sharp 2/4$

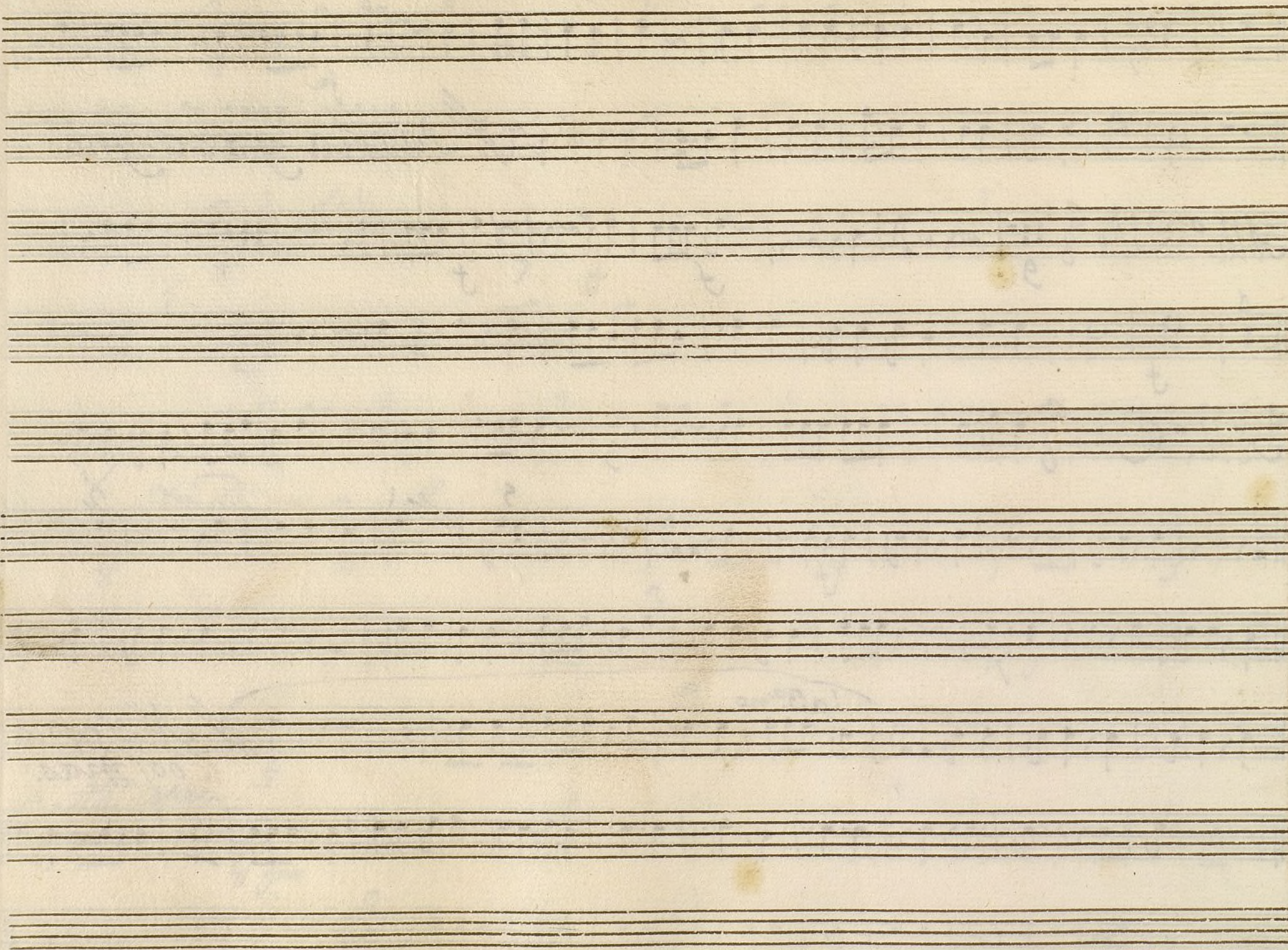
Alleg.^o $\text{C}:\sharp 2/4$

All.^o $\text{C}:\sharp 2/4$

In D.
All.^o poco $\text{C}:\sharp 6/8$

All.^o assai. $\text{C}:\sharp 2/4$





Trompa 2.^a Con. a Cinco la Aplanchadora.

All.^o poco 2/4

20

20

Parola.

mas All.^o 24

In G. *And no* 3/4

Alleg.^{to} C: # 2/4 3 4 1 2 f

Panda.

All.^o C: # 2/4 10 f

Allegro. | *Tace* 6/8

Alleg.^{to} C: # 2/4 1 2 f

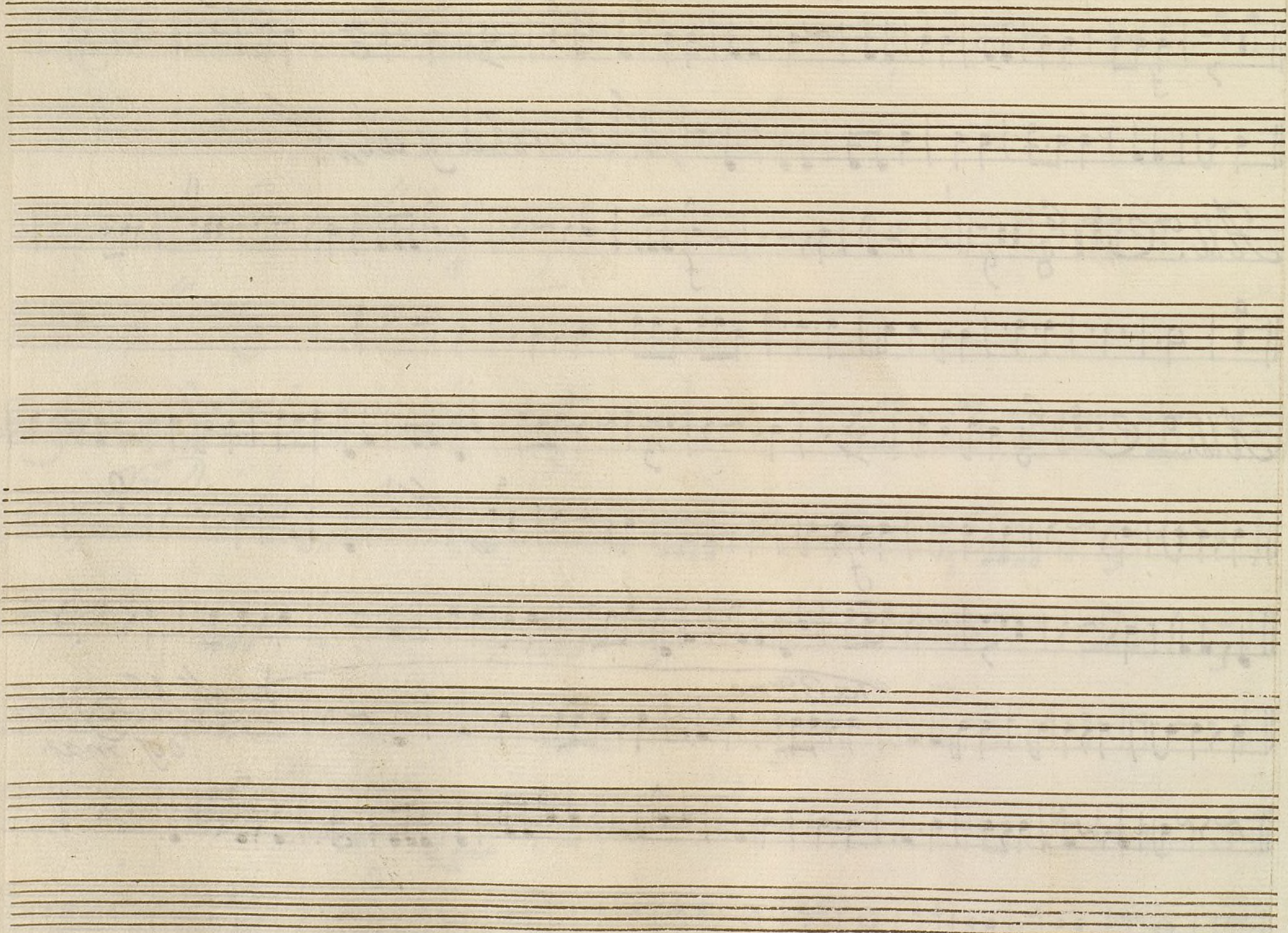
In D.
All. poco. C: # 6/8

All. assai
4 *fmo*

Parola y al

ta 3.º no

*Allegro.
2º mas.*



Bajo Ton.^a a Cinco La Aplanchadora.

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

f *p* *mf* *fz*

Parola.

Allegro.

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

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

Alleg. $\text{C} \frac{2}{4}$

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

Parola

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

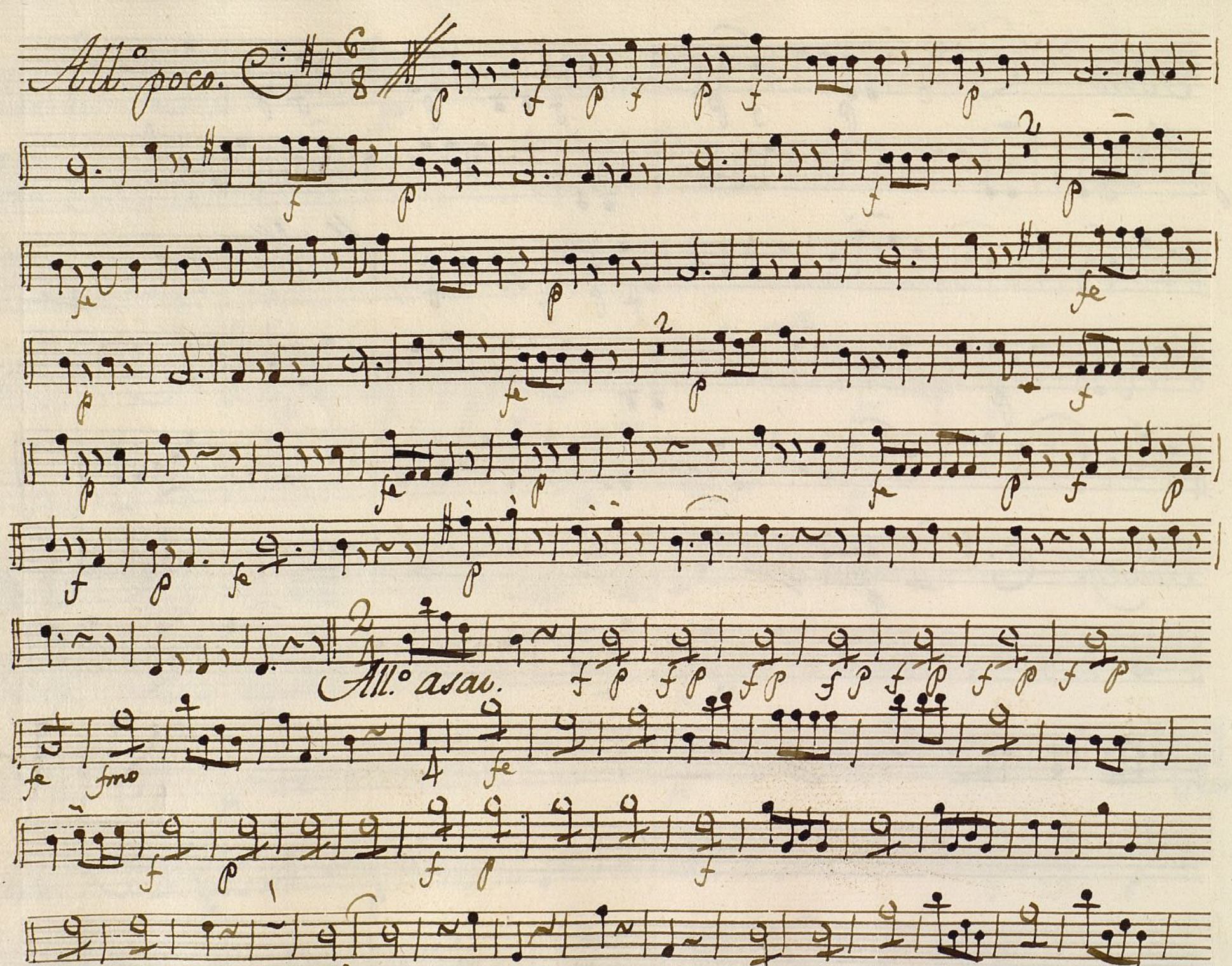
Allegro

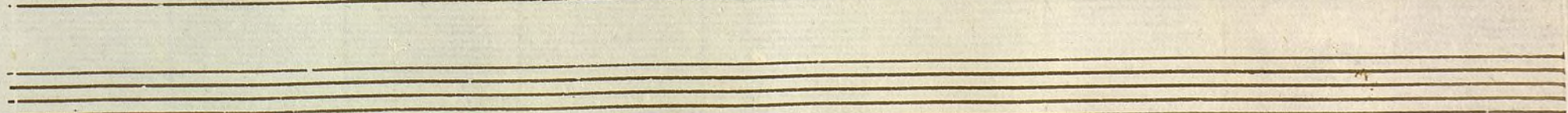
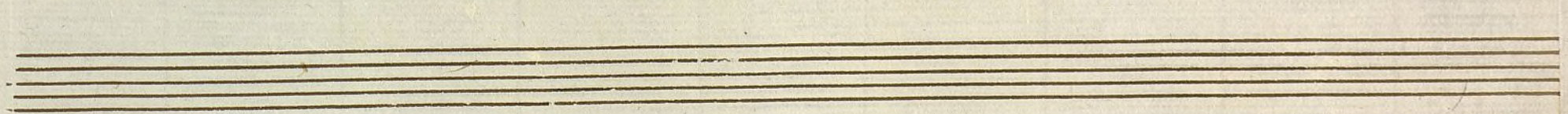
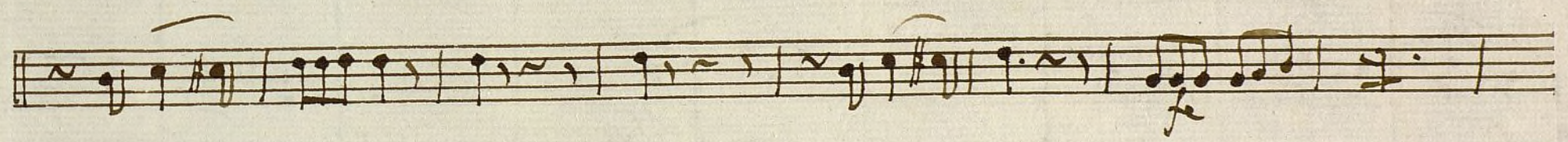
And^{no} C: # 6/8

Allegro

Alleg.^{to} C: # 2/4

rola

All.^o poco. 



All.^o

pp *fe* *pp* *fe* *pp* *fe* *pp* *fe*

La 3a no *Allegro Trovato.*