

LASERNA, Blas de

La inspectora

Buendillo a cinco.

Partitura

Violin 1^o

Violin 1^o

Violin 2^o

Violin 2^o

Oboe 1^o

Oboe 2^o

Trompa 1^o

Trompa 2^o

Timbales

Bajo

Bajo

Leg^o Ho. r. Ho.

Leg^o 5.^o n.^o 11

MUS 159-2

1

6-631

t

1782

Jon.^a a Cinco

La Inspectora.

Alma

Nota

Espyo

Fado

Manano

(Jodori)

Al

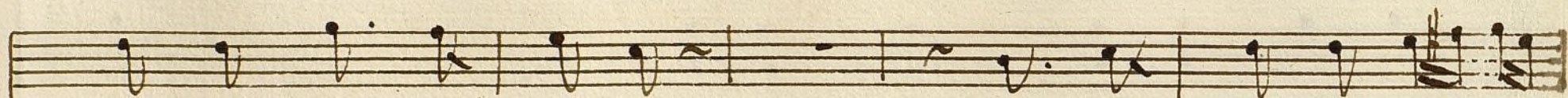
De Laserna.

All. to

Polca

Oi quiere el grande Cupido
Mas como tantos Soldados.

pasar revista a sus tropas pasar
 sus ejercicios y formar sus
 y para esta Comisión
 el pasar revista a todos
 me a nombrado su inspectora me a nombr.
 es cosa digna culta es co-



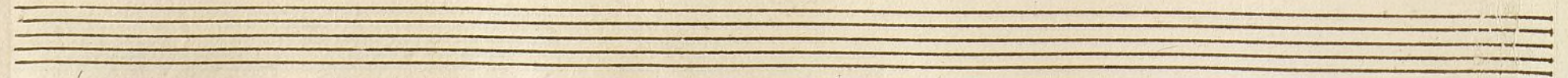
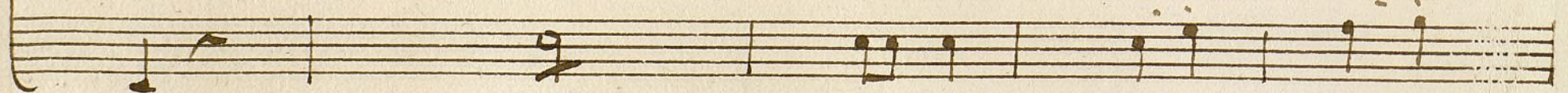
manda pues q.^e vna por
y asi por no ser mo



una las pase revista a todas
esta solo mirare unas pocas



premiando las vete ranas. reformando las vi.
pues con la reforma de unas se reformaran las



sonas. Otras *esten atentos. oigan la is*

tona q. e si les gusta sera pre

ciosa q. e si les gusta sera gra

ciosa sera graciosa sera

Al segno

Alleg.^{to} Vayan llegando las

tropas al unco son del timbal y con

conex tada marcha vengan to dos afox

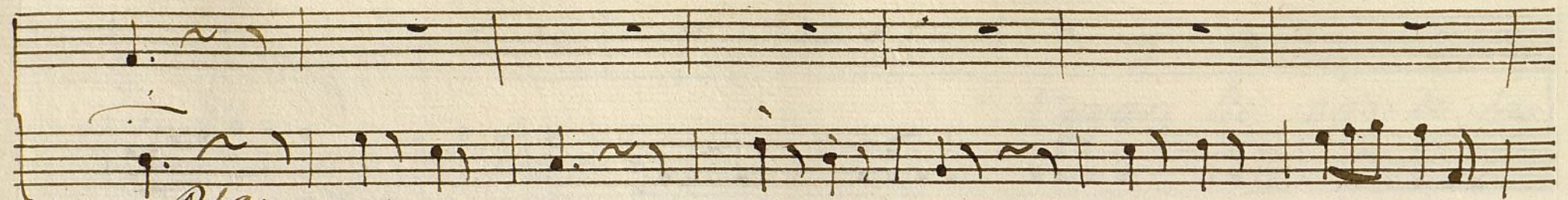
mar vengan vengan todos afox mar

Pl.ª
 Alto medra bueta al adere
 al air que au-

All.º
 Viva nues tra Inope

to - ra pues vijilante pre miara los sex

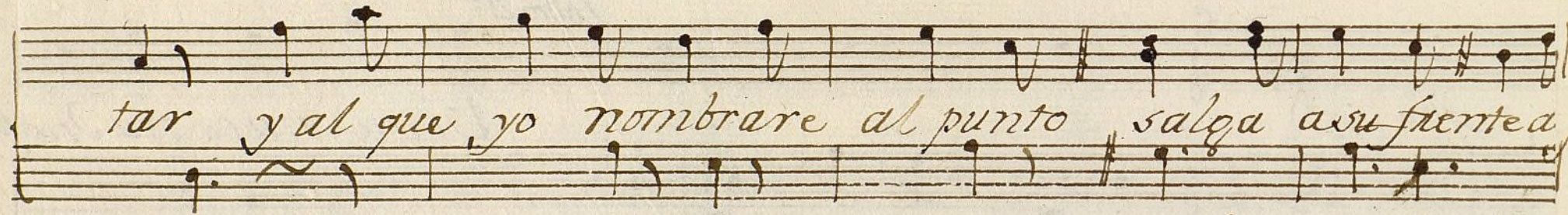
vi - cios de los amantes de los



*1.^a
Vol.*



ahora atentos a mi voz toditos ande es-



tar y al que yo nombrare al punto salga a su frente a for-



mar salga

2.^a Vol.

Viva nues-



tra inspec tora pues diligen te.

a inspeccionar amantes, al teatro viene al

oficiales, atencion

for.

And.^{te}

Abates atencion

Perimetres, atencion

al frente, marchen. au

al frente marchen au

al frente marchen au

Mar.^o

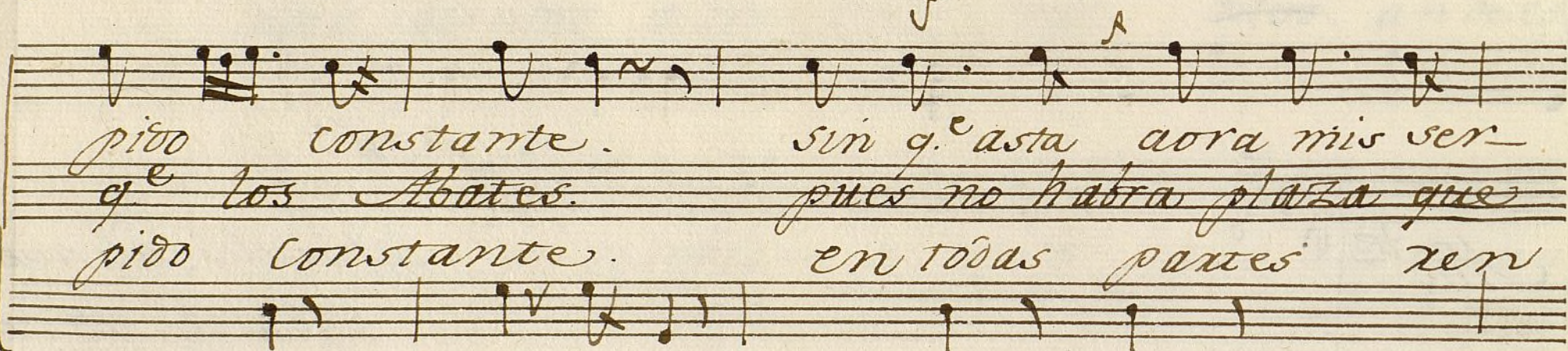
Yo que soy de Marte alumno sirbo a cu
Rob.^o No tiene tropas Cupido mejores

Judeo Yo soy miembro de ofi cina sirbo a cu



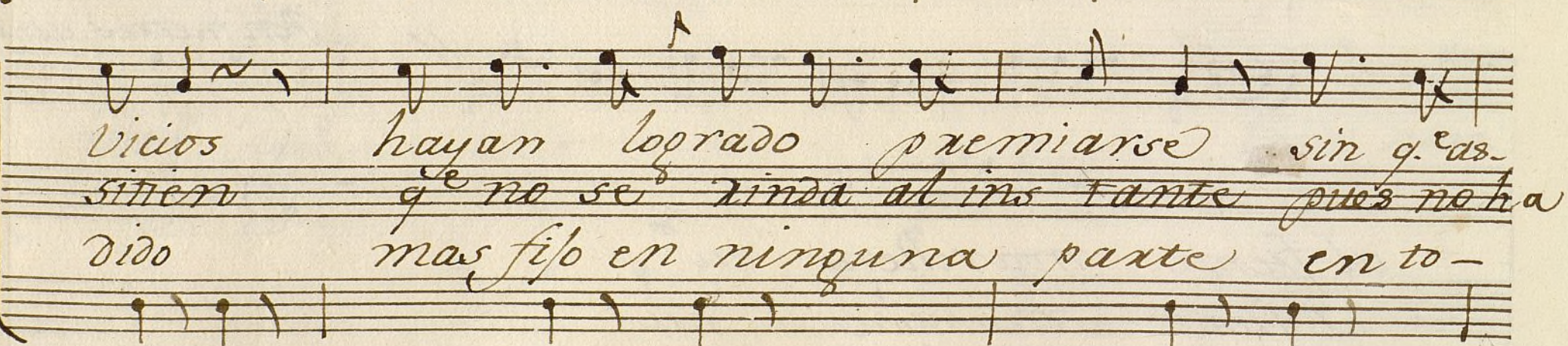
pido constante. sin q.^a asta aora mis ser
q.^e los Abates. pues no habra plaza que

pido constante. en todas partes xer



vicios hayan logrado premiarse sin q.^{as}
siten q.^e no se xinda al ins tante pues no ha

dido mas fijo en ninguna parte en to-



ta ora mis servicios hayan loptado premiarse
 bra plaza q^e sitien que no se tienda al instante
 das partes tendido mas fijo en ninguna parte

All.^o Pol.^o

bastante premiados estais tu y to-
 pues yo reformaros quiero por que a
 a cu pido no le gustan esas


dos los de tu clase con arrinconar a
 Cupido no place el que anden enamo-
 tropas ambulantes por que las tropas li-

todos quando entráis en qualquier parte es que
rando gentes en aqueza' tade. Rob. es grave
peras inquietan pero no vaten Fad. es que

yo quisiera solo no dejar vivir a nadie
do y de coro es de veaquenza y mui grande
de este modo juzgo no servir nunca constante

bastante soga le dais al cuitado paisa
y asi quedais refor mádos para aora y para ade
pasad y sino ay enmienda seos reformara al ins

todo.


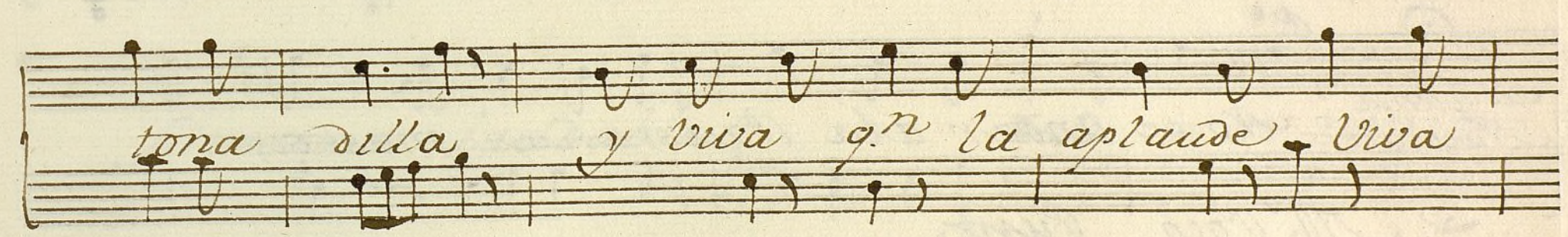


nape al
lante para
tante seos

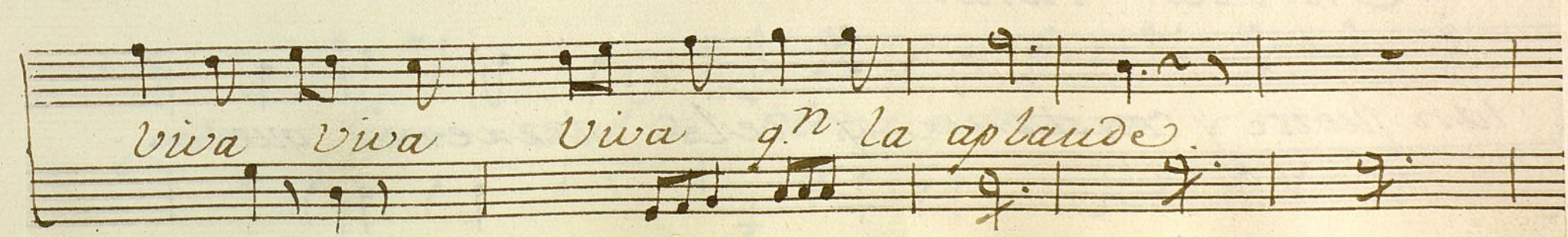
Siga si
Siga si
Siga si



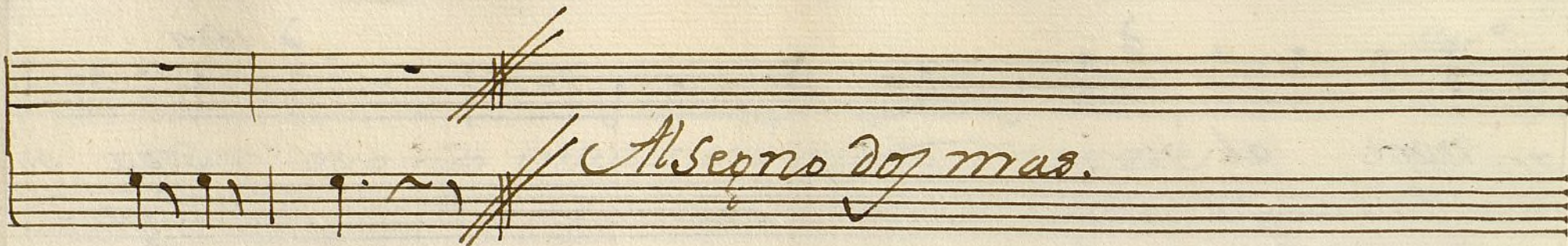
ga la Ibea
siga siga el enlace
siga la

tona dilla
y viva q.n la aplaude Viva

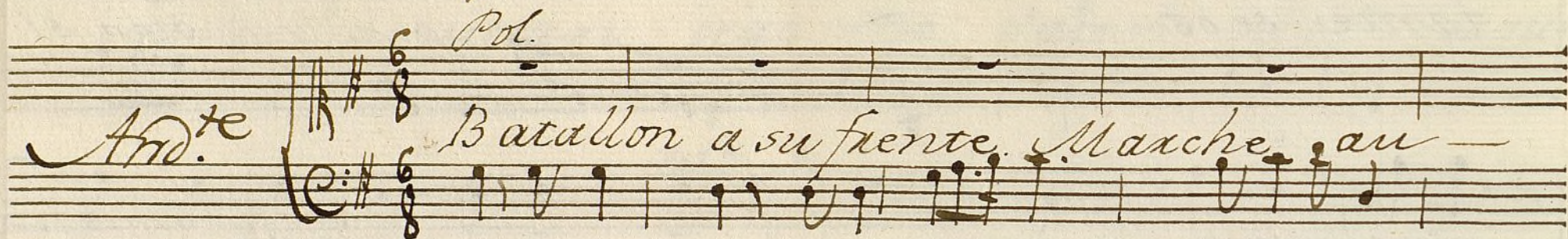


Viva Viva
Viva q.n la aplaude.



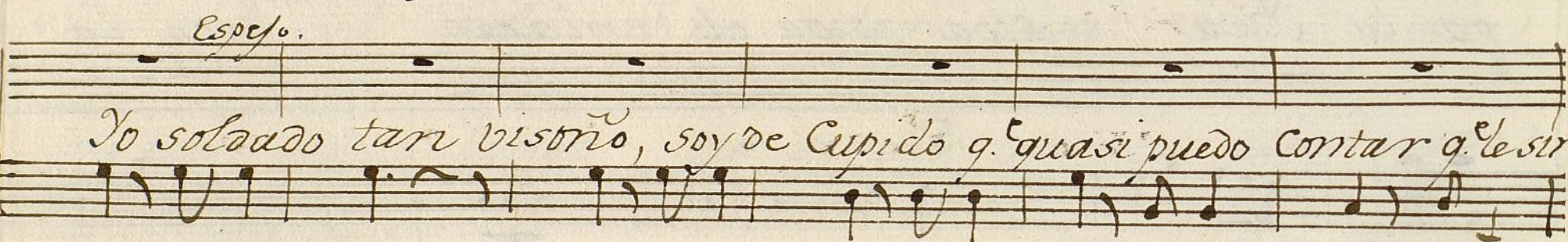
Al Sepno doj mas.

And.^{te} *Pol.* *Batallon a su frente. Marche au*



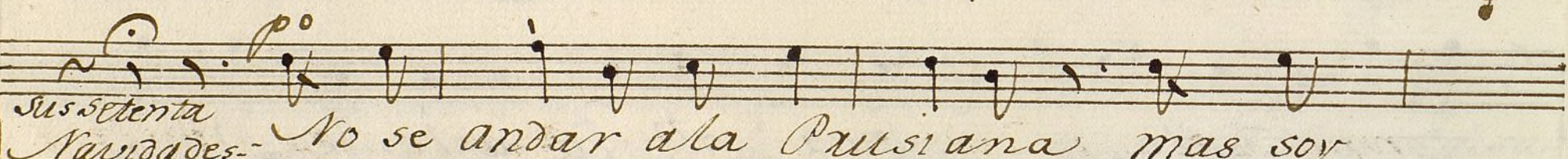
Espejo.

No solado tan visorño, soy de Cupido q. quasi puedo contar q. le sirvo



po

sus setenta Navidades. No se andar ala Prusiana mas soy



All. Poco *Punt.*



tan fuerte y constante q. del terreno que o.



cupo no ai Demonios q.º me arranquen no

q.º me arranquen *All.º*

Al.º
vos si q.º sois buen soldado esa

firmeza es laudable desde oy os nombra cu

pido Gene ral de tierra y mares

todo.

Viva viva la D.

Dea viva el enlace y vaian

seguidillas para q^e se remate vaian

vaian vaian para que se rema re.

All.^o Poco.

Todos.

El Dios de amor cu -

tad.^o

Pol.^o

pido

tiene en sus reales.

el Dios de amor cu -

todos.

gido tiene en sus Reales tiene en sus. El Dios de amor cu

gido tiene en sus Reales. tiene en sus.
Y al fin se)

Reales tiene todos quantos a-
mira ya tiene tambien sus-

prestos ai mili taxos ai ai milita
trenes de Artilleria de de Artilleri

7/8

Mar.^o

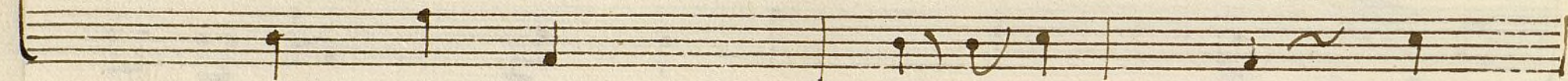
res. a tiene sus Vandoerolas sus señas
de Batallon Cañones servimos

f

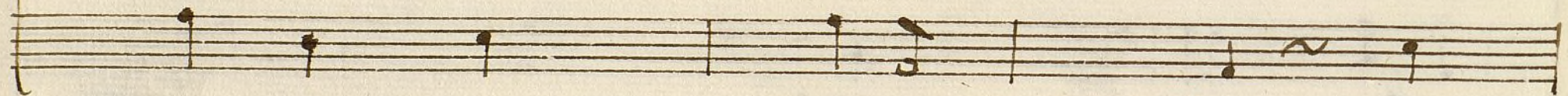
Fad.^o

y reseñas con las Casas de
los soldados Reos y los Abates.

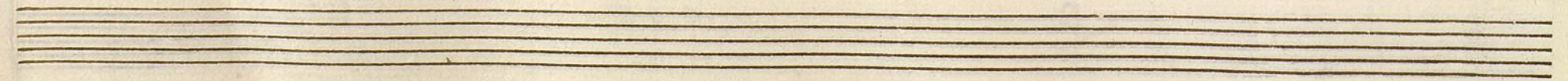
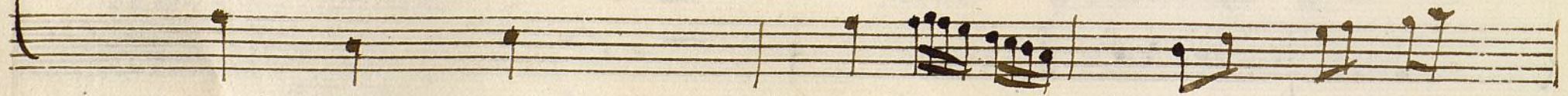
Robo
barro hacen toques de guerra los Abates. ser
luego somos morteros placos Judo los de oficina



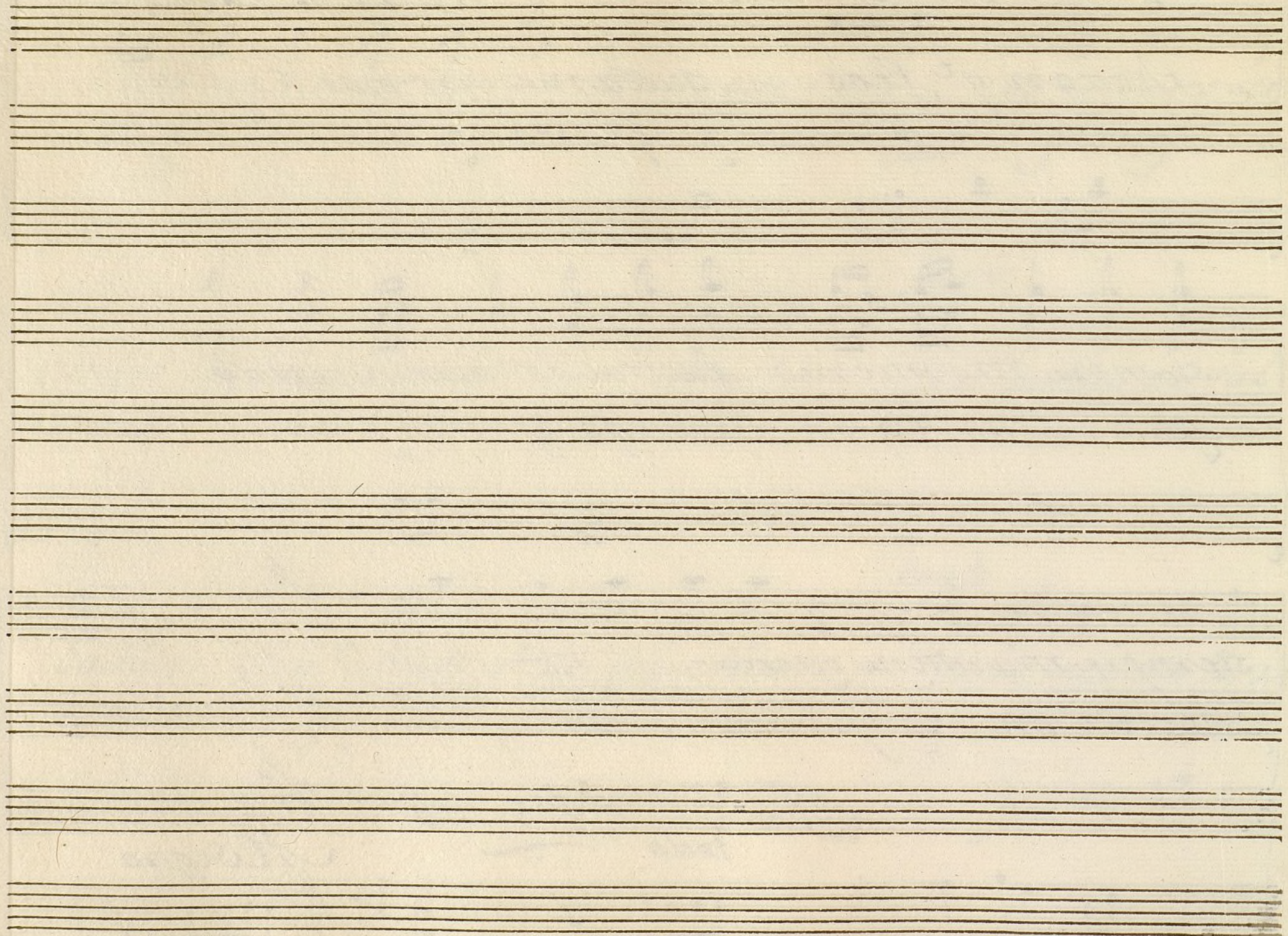
Pol.^a
vimos de ingenieros en ella. y algunos en tal
somos obuses y petardos nosotras la me-

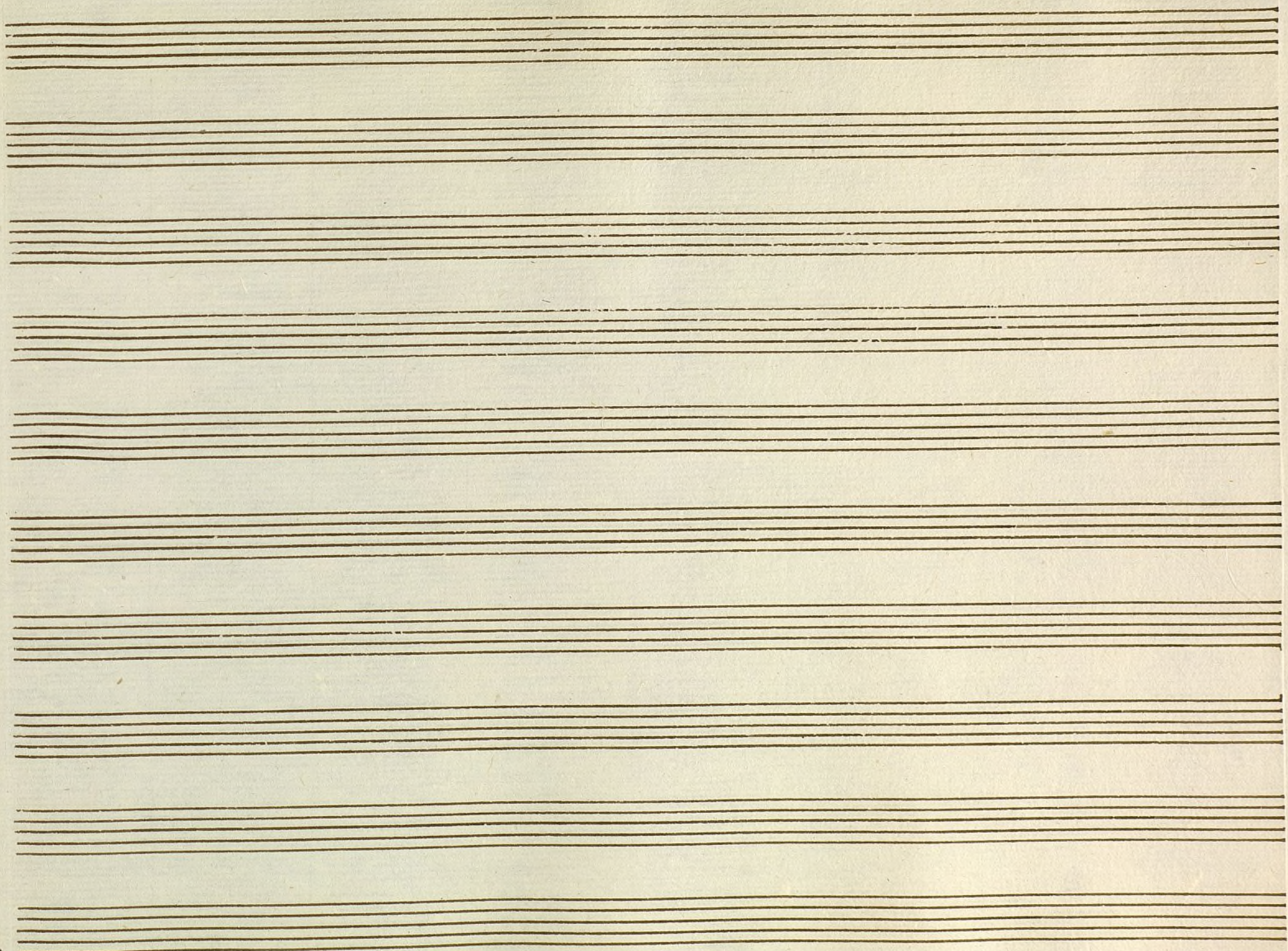


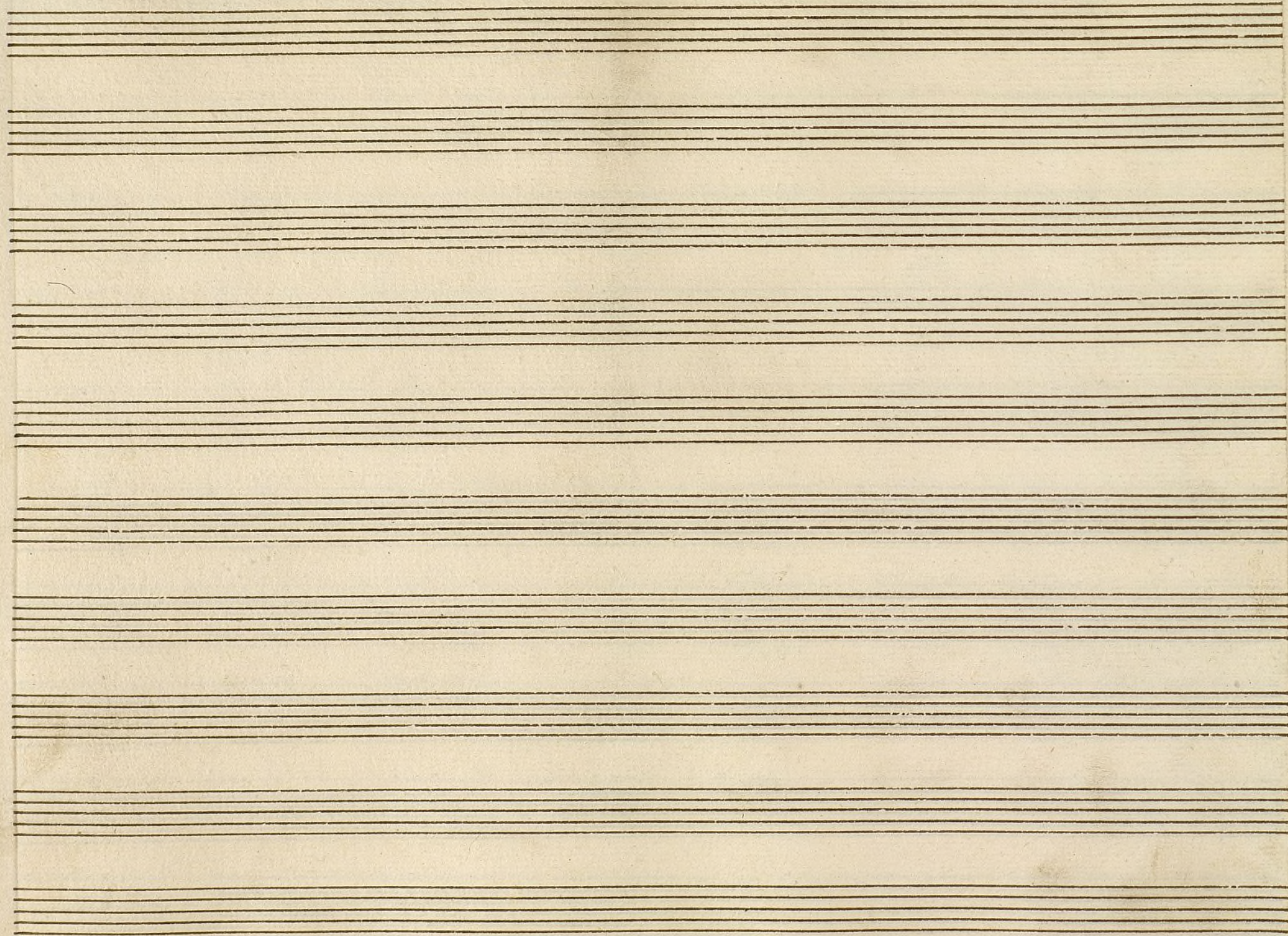
espejo.
lance o q.^e bien q.^e se ingenian - mas quando lo re-
tralla la pólvora y los lacos y nosotros ca-



chazan q.e. feos quedan por que Cupido
nones de abinte y quatro y asi tiene cu
siempre mantiene guerra por que Cupido
pido todo en su campo y asi tiene cu =
siempre mantiene guerra
pido todo en su campo
todo
Allegro







2.651

Ayuntamiento de Madrid

t

Violin 1^o For. a Cinco La Inspectora

159.2

The musical score consists of ten staves of handwritten notation. The first staff is the title line. The second staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music is written in a cursive, handwritten style. Dynamics include *f.* (forte), *pp.* (pianissimo), and *for.* (forzando). There are several slurs and accents throughout the piece. The piece concludes with a double bar line on the tenth staff.

Allegro Ayuntamiento de Madrid

This image shows a page of handwritten musical notation on aged paper. The score is organized into ten staves. The first staff begins with the tempo marking *Allegro* in a treble clef, with a key signature of one sharp (F#) and a 6/8 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *pp* (pianissimo) and *f* (forte) are scattered throughout. The fourth staff contains a handwritten annotation *Para* at its right end. The fifth staff starts with a double bar line and a new tempo marking *And.te* (Andante), with a treble clef, a key signature of one sharp, and a 6/8 time signature. The notation continues with similar rhythmic patterns and dynamic markings. The paper shows signs of age, with some staining and a slightly uneven texture.

Handwritten musical score consisting of ten staves. The notation includes various notes, rests, and dynamic markings such as *p.o.*, *All.o*, *And.*, *Punt. 80*, and *All. poco*. The music is written in a historical style with a treble clef and a key signature of one sharp (F#).

Para

*Al segno
Dor mai*

All. poco

Allegro

Violin 1.º Con^a a Cinco La Inspectora

Handwritten musical score for Violin 1.º, titled "Con^a a Cinco La Inspectora". The score is written on ten staves. The first staff includes the tempo marking "Allo" and the time signature "2/4". The music is in G major (one sharp) and features a variety of rhythmic patterns, including sixteenth and thirty-second notes. Dynamic markings such as *p*, *ff*, *po*, and *for* are used throughout. The notation includes many slurs, ties, and accents. A double bar line with repeat dots is present in the fourth staff. The piece concludes with a fermata on the final note of the tenth staff.

Alleg.

f

p

3

Para.

All.

f

p

Handwritten musical score for guitar, consisting of ten staves. The notation includes treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The score features various musical elements such as eighth and sixteenth notes, rests, and dynamic markings. Key markings include:

- And.* (Andante) at the beginning of the first staff.
- p.* (piano) markings throughout the score.
- All.* (Allegro) marking on the fourth staff.
- Punt?* (Puncta?) marking on the seventh staff.
- All. Poco.* (Allegro poco) marking on the eighth staff.
- Al seño por trias.* (Al seño por trias) marking at the end of the sixth staff.

All. poco

Al Segno

Violin 2.ª Ton.ª a cinco La Inspectora.

Handwritten musical score for Violin 2.ª, titled "Ton.ª a cinco La Inspectora". The score is written on ten staves. The first staff includes the title and a tempo marking of *All.^{mo}*. The music is in 2/4 time and features a variety of dynamic markings including *ff*, *f*, *ffv*, *p*, and *pp*. The notation includes complex rhythmic patterns, slurs, and a double bar line with a repeat sign. The piece concludes with the tempo marking *Allegro* written in a large, stylized script.

A handwritten musical score on aged, yellowed paper, consisting of ten staves of music. The notation is in brown ink and includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking of *All.* (Allegretto). The second staff contains dynamic markings of *p* (piano) and *f* (forte). The third staff features a triplet of eighth notes. The fourth staff ends with the word *Para* written in a cursive hand. The fifth staff starts with a treble clef, a key signature of one sharp, and a 6/8 time signature. The sixth staff contains dynamic markings of *p* and *f*. The seventh staff continues the musical notation. The eighth staff begins with the tempo marking *And.* (Andante) and a 6/8 time signature. The ninth and tenth staves conclude the piece with dynamic markings of *f* and *p*.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- All.* (Allegro) at the end of the first staff.
- Allegro* at the end of the fifth staff, with a double slash indicating a section change.
- And.* (Andante) at the beginning of the sixth staff, with a treble clef and a key signature of one sharp (F#).
- pura^{do}* (pura do) above the second staff of the second system.
- All. poco.* (Allegro poco) below the second staff of the second system.
- Arco* (arco) below the third staff of the second system.
- All.* (Allegro) below the fourth staff of the second system.

All. Poco. $\text{G} \# \text{3}$

Allegro

Violin 2^o Son^a a Cinco La Inspectora

All^o

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

Allegro Ayuntamiento de Madrid

A handwritten musical score on aged, yellowed paper, consisting of ten staves of music. The notation is in black ink and includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The first staff begins with the tempo marking *All. to* and a treble clef. The key signature is one sharp (F#). The first system contains four staves, with the word *Para* written in large, cursive letters on the fourth staff. The second system contains four staves, with a treble clef and a 6/8 time signature at the beginning. The third system contains two staves, with the tempo marking *And.* and a treble clef at the beginning. The score is filled with intricate musical notation, including many sixteenth and thirty-second notes, and some triplets. Dynamic markings like *pp* are scattered throughout. The paper shows signs of age, with some staining and wear at the edges.

Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include "All." (Allegro), "p." (piano), "Punt." (Punctum), "And" (Andante), "All. poco" (Allegro poco), and "Ario" (Arioso). A section is marked "Al segno del mar" with a double bar line and a sharp sign. The manuscript is written in dark ink on aged paper.

All.^o Poco

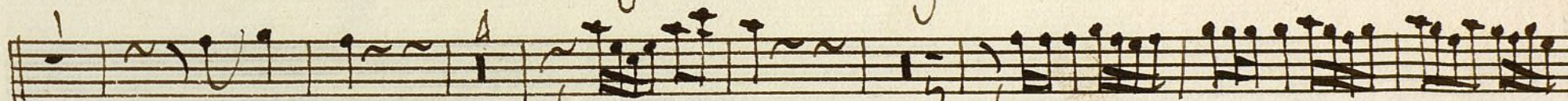
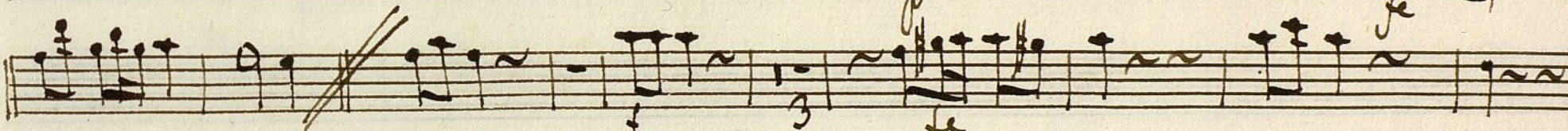
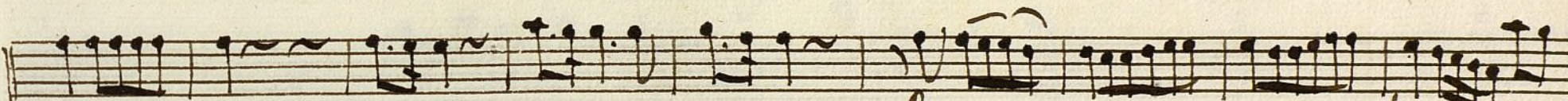
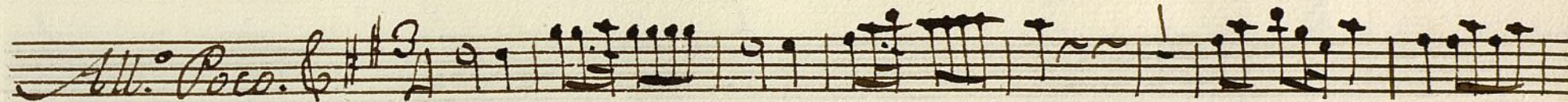
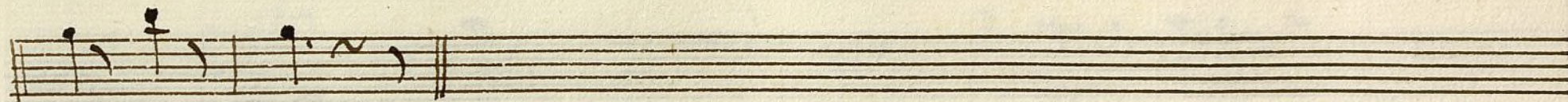
Al Segno

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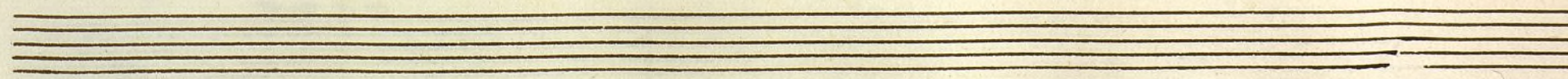
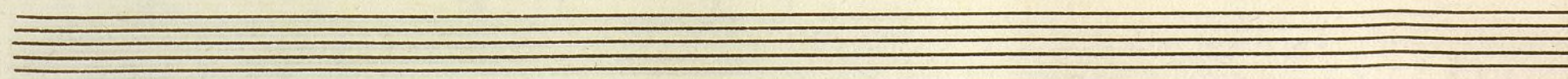
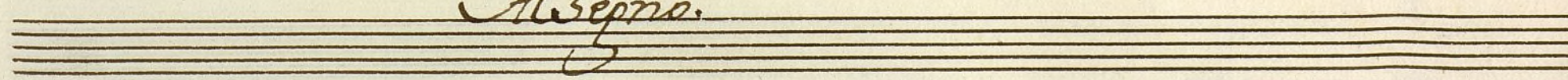
Oboe 1^o Ton.^a a Cinco La Inspectoras.

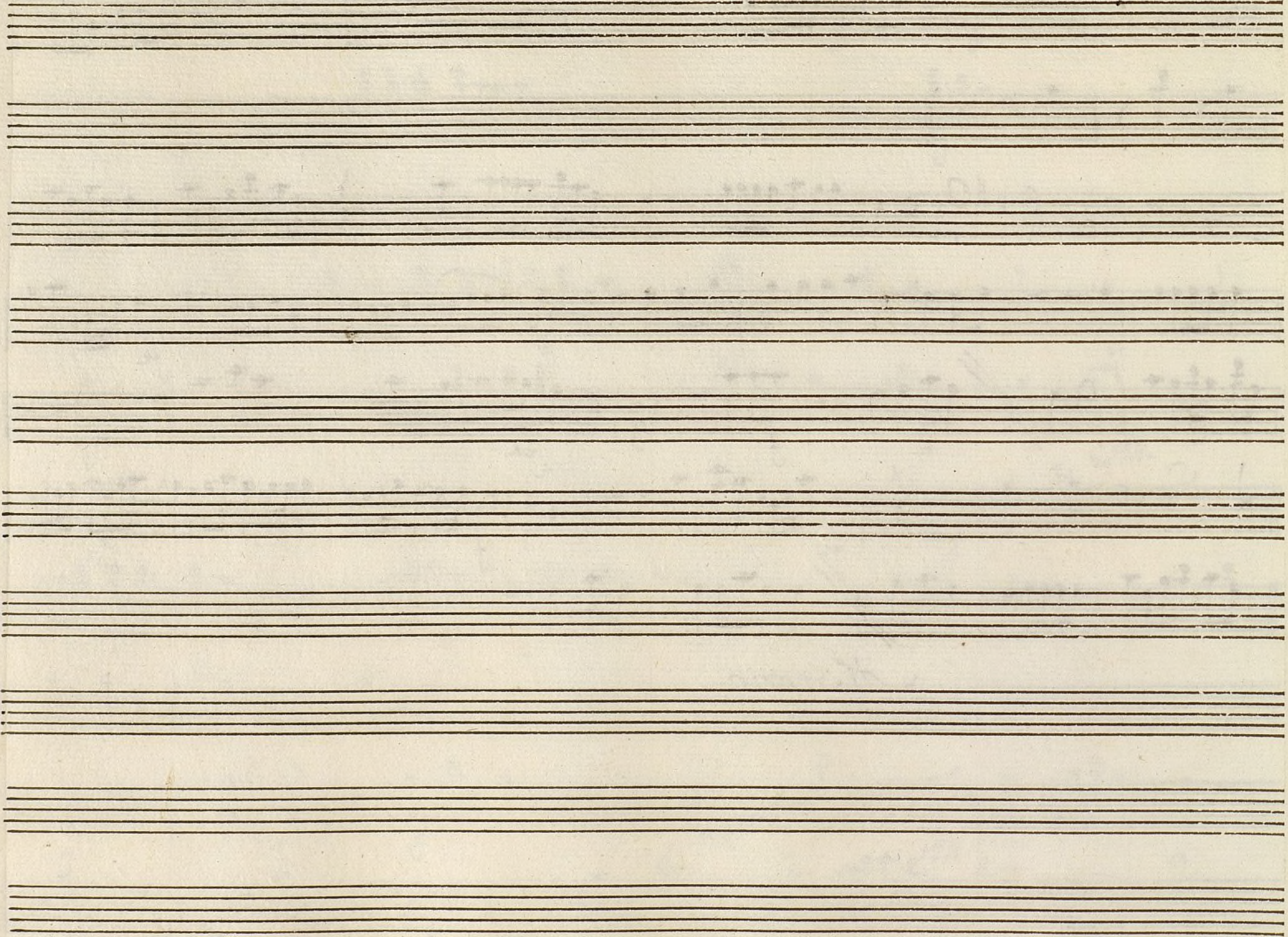
The musical score is written for Oboe 1st part. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a group of notes) and dynamic markings such as 'p' (piano) and 'f' (forte). A double bar line with a slash through it indicates a section change, after which the tempo is marked 'Allegro.' and the music continues. The score concludes with a double bar line and the word 'Para' written below the final staff.

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in brown ink and consists of several systems of staves. The first system begins with the tempo marking *All.* and a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. A measure number '19.' is written below the second staff of the first system. The second system starts with the tempo marking *And.* and continues with similar notation. A double bar line with a repeat sign is present. The third system includes the tempo marking *All.* with a '3' and a '2' below it. The fourth system begins with a double bar line and the tempo marking *Allegro 207 mas.*. The fifth system starts with *And.* and includes a double bar line with a repeat sign. The sixth system includes the tempo marking *All.* with a '2' and another *All.* with a '2' below it. The notation is dense and includes many accidentals and dynamic markings.



Allegro.





t

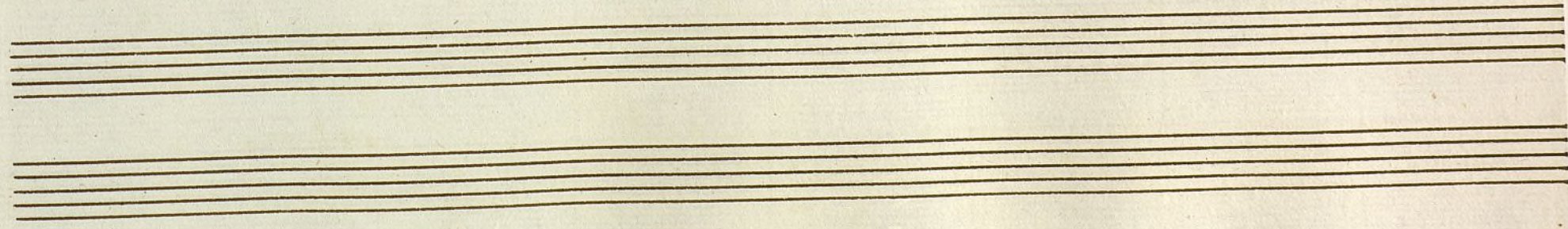
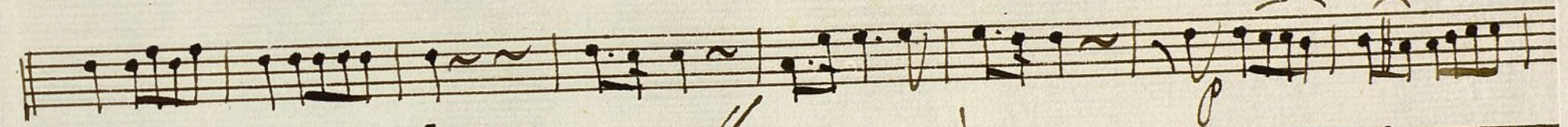
MUS 159-2 1

Oboe 2.ª Tona a Cinco la Inspectoría

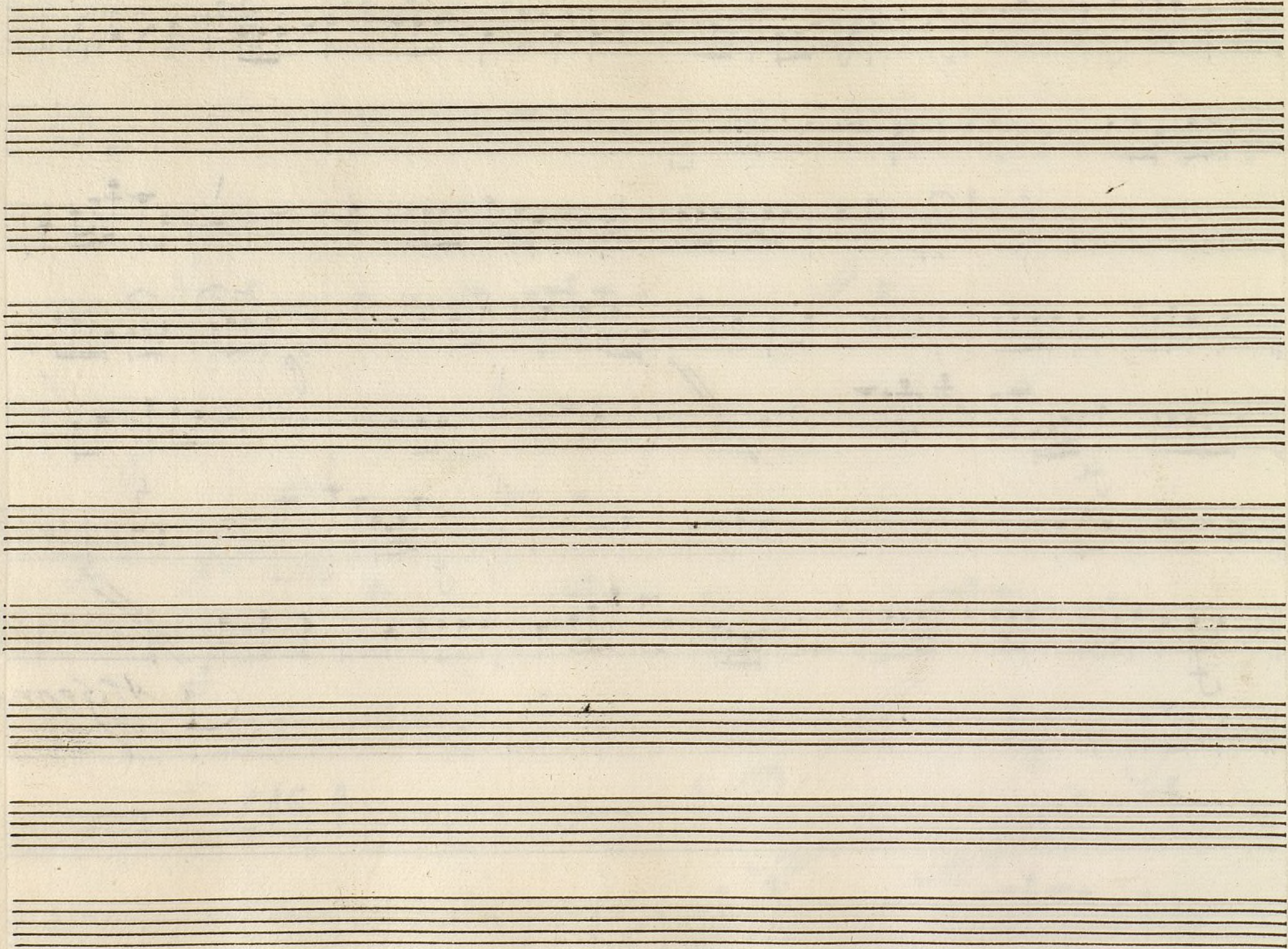
All.to

Ayuntamiento de Madrid *Para.*

A handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 6/8 time signature. The score is marked with various tempo and performance instructions: *All.^o* (Allegro) appears at the beginning and in the middle; *And.^{te}* (Andante) appears in the second and eighth staves; and *Allegro* appears in the eighth and ninth staves. A section is marked *Allegro di mas.* (Allegro molto) in the seventh staff. The score contains numerous musical notations such as notes, rests, slurs, and ornaments. There are also some numerical markings, including a '2' at the top right, a '19' below the second staff, and several '2' and '4' markings below the lower staves. A double bar line with a slash is used to indicate a section break in the fourth and seventh staves.



Allegro



Trompa 1ª En.ª a Cinco la Inspectoría.

Allo

lo

f

14

Allegro

Allo

f

1

f

Para.

All.^o $\text{C} \# \# \frac{6}{8}$

And.^{te} $\text{C} \# \# \frac{6}{8}$

All.^o

And.^{te} $\text{C} \# \# \frac{6}{8}$

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

Allegro



t

Mus 159-2 1

Trompa 2ª Tm.ª a Cinco La Inspectoras.

All.^o *C:* *2/4* 







Allegro

All.^o *C:* 





Para.



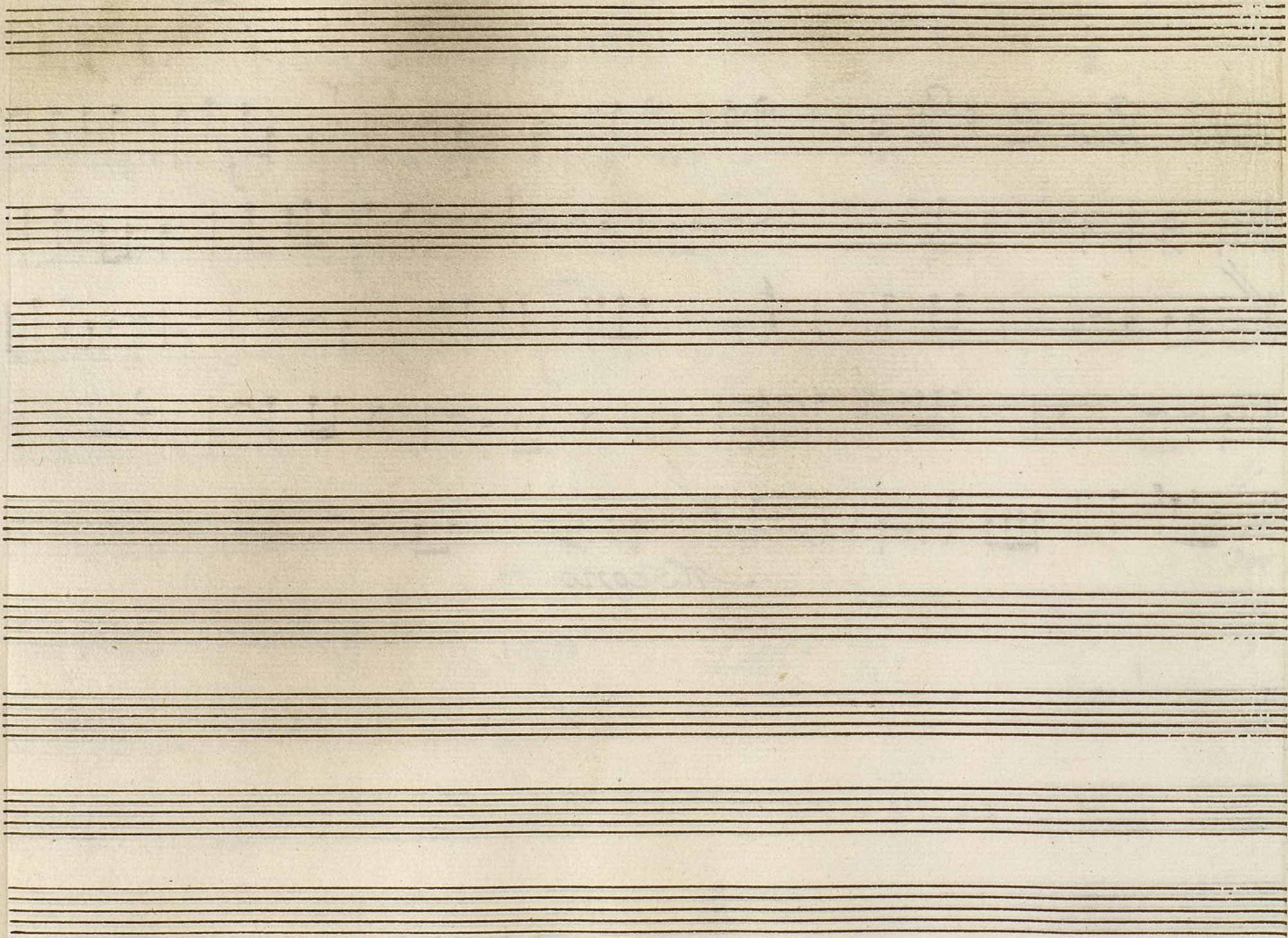
The image shows a page of handwritten musical notation for guitar, consisting of ten staves. The music is written in a single system with a key signature of one sharp (F#) and a time signature of 6/8. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with the tempo marking 'All.' and a 6/8 time signature. The second staff has a measure with a '19' below it. The third staff starts with 'And.' and a 6/8 time signature, followed by a double bar line with a '4' above it. The fourth staff has a '2' above the first measure and an 'All.' marking below. The fifth staff continues the melody. The sixth staff has a '3' below the final measure and a 'Allegro' marking below. The seventh staff starts with 'And.' and a 6/8 time signature, followed by an 'Allegro' marking below. The eighth staff has a '3' below the final measure. The ninth and tenth staves continue the piece. The paper is aged and shows some wear.

Allegro
per ma.

All. POCO $\text{C} \sharp$ A

Allegro

*legno
mar.*



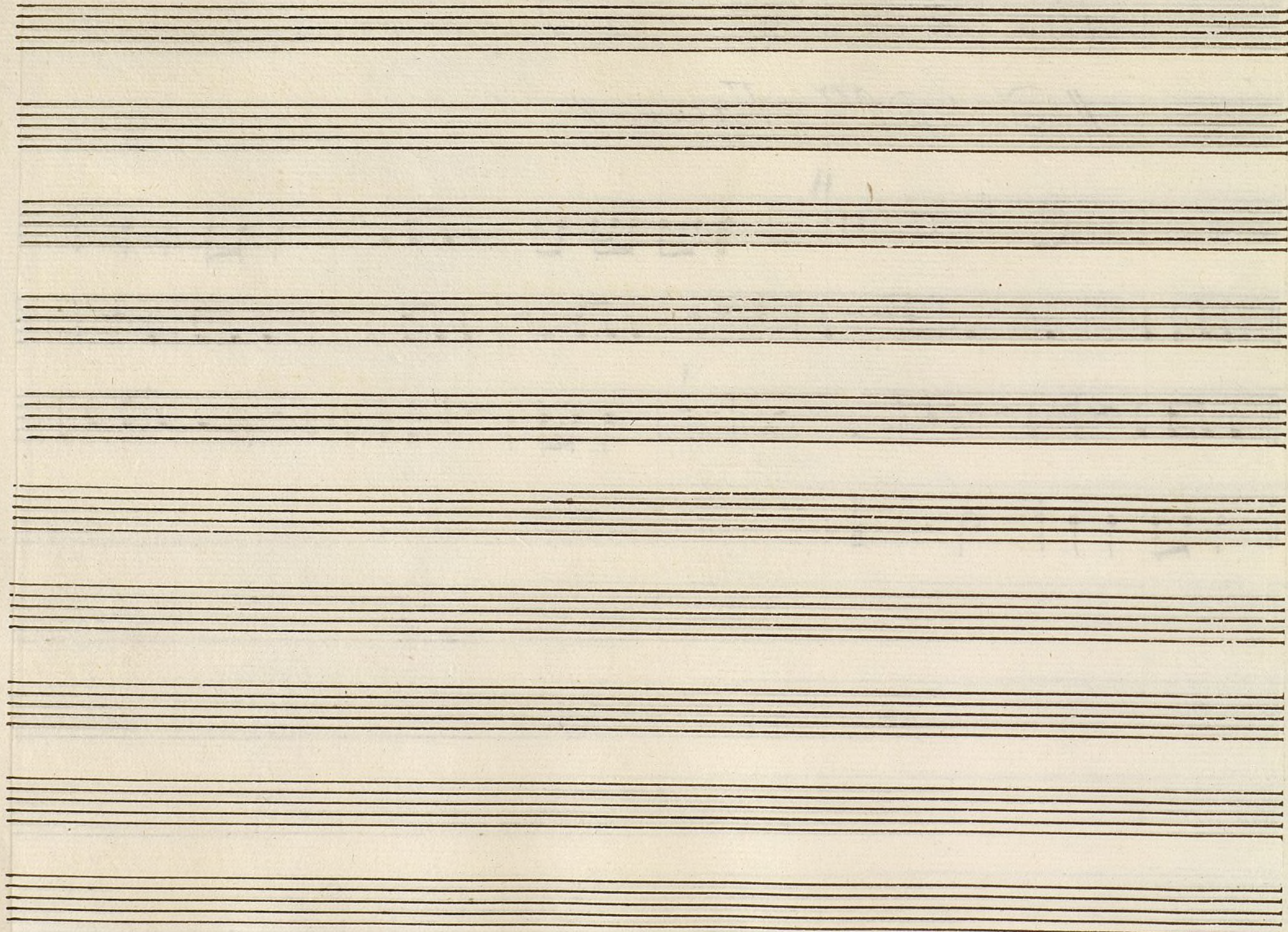
Ayuntamiento de Madrid

1200055319

Simbales en la Ton.^a La Inspectoro

|| Introd.^{on} Tace. ||

Allo



Allegro $\text{C} \sharp$ C

Para.

All. $\text{C} \sharp$ C

And. $\text{C} \sharp$ C

All.^o

And.^{te}

Punt.^o

All. Poco.

All.^o

Allegro dos mar.

And.

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

Allegro.

Bajo Con^a a Cinco La Inspectoras.

All.^o *for*

Al Sepno

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as 'p', 'f', 'All.', 'Allegro', 'And.', 'Punt.', 'Arco', and 'Allegro molto'. The score is written in a cursive hand on aged paper.

Allegro molto

And.

Punt.

All. Poco.

Arco

All.

All.^o 