

Leg. 25. N.º 11.

Mus 118-15.

(Leg. 3.º n.º 6)

+ La Polonia, la Sana y Fado

Fon. a 3

6.

El Testamento de Fado.

De Laserna.

118-15

Handwritten musical score on aged paper, featuring six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1: *All.^o* (Allegro), 2/4 time signature. The melody begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a treble clef, a B-flat, and a 2/4 time signature. The melody is marked with *fe* (forte) and *p* (piano) dynamics.

Staff 2: Continuation of the melody, marked with *fe* and *p*.

Staff 3: Continuation of the melody, marked with *fe* and *p*.

Staff 4: Continuation of the melody, marked with *Pol.^a* (Polo).

Staff 5: Continuation of the melody, marked with *chi chi* and *Pol.^a*.

Staff 6: Continuation of the melody, marked with *chi chi* and *Pol.^a*. The final measure contains the text *Estamos un feno*.

Sanz
Pol.
 solas solas estamos pueden o.
 meno a sucedido q. otro mas

Sanz
 irnos tan solo el Gato tan
 grande nunca sea visto

Pol. *Sanz* *Las 2*
 yes callado: como un muerto. pues en fe de e
 dilo pronto *Pol.* pues pregunta o que cosas
Sanz

so sin miedo { tu secreto esplicame } pues en
 tan confusas { un secreto te di } o que
 acostumbra a suceder

fe de eso sin miedo { tu secreto esplicame } tu
 casas tan confusas { un secreto te di } un
 acostumbra a suceder acor

tu
 un

Al Sepno

fe

Sanz Pero Muxex q. es.
Pol.ª Sonwacame sonwacame
chispa

Alleg.º

Sanz

Ay alguna que nunca pida al Cortejo.

La conciencia en los sastres tal vez se halla

Se aplican alas letras ya los Abates

Pol.ª

no no q.ª toditas le exprimen asta los-

no no que la conciencia en ellos es contra

no no q.ª paxa ser boxricos bastante

huesos asta
bando es
saben

Allegro
doz mas.

Parola.

Sanz: Pues mujer, que es? Pol.: Un milagro, un Portento
Sanz: Y quien le ha hecho? Pol.: Ladro
Sanz: Como? Pol.: Como se va a hacer vida Pastoral, huyendo del mundo
no no te asombre, que si fue malo ya es bueno, y para
atregerlo todo el mismo ha hecho testamento. +

Sanz: Y quien le hereda? Pol.: Quien le hereda. Boticarios y Barberos
Sanz: Mas nozas, no? Pol.: Bastante heredado le tenemos
Sanz: Y vamos a ver si no deja alguna maraca? Pol.: No tengo yncoveniente.
Sanz: Colamos la Cesta, y vamos corriendo. (Copen Cestas y mantillas y servan)

All.^o

Sanz Pol.

Vamos Ramona vamos chis.

Sanz *Pol.*

pilla *donde es su casa* *junto a esa esquina*

Sanz *Pol.*

junto *quarto bajo.* *ala malicia*

las 2

o que rato Amiga mia con el amor de te.

ner *o que rato amiga mia con el*

amor de tener *con el*

con el
fe

And.^{te}
fe

And.^o
O que tarde conozco mundo tuerv

Las 2.
Dos huerfanitas tristes dos

Au
gaño

O que tarde conozco mundo tuengañ

dos huerfanitas tristes piden llorando

Cres.^o
fe

Muerto pero ya para
 piden q. tu en el testa

Siempre de ti me aparto pero ya para siempre
 mento las deses algo q. tu en el testamento

de ti me aparto pero de ti me a
 las deses algo que tu las

p Cres fe

lar 2 *All.^o* *Fad.^o*

parto - Lima y Naxan/as dulces. ay Jesus q.^e es esto
 tud.^o estas dos son el diablo sin duda no te olvides mono
 sanz.

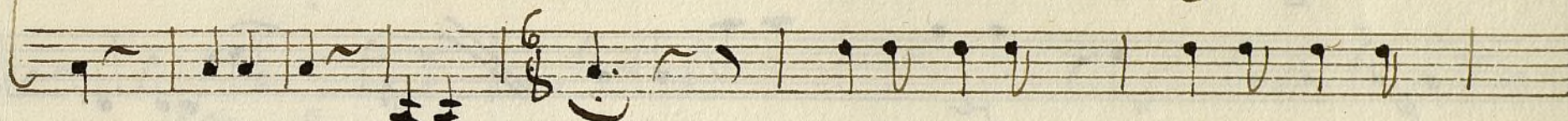
esta es tentacion estas naxan
 Pol.^a no te olvides no q.^e refito

exas son mi perdicion son
 lexa por ti e sido yo por

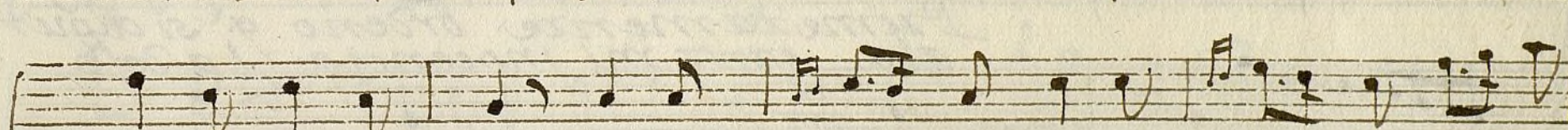
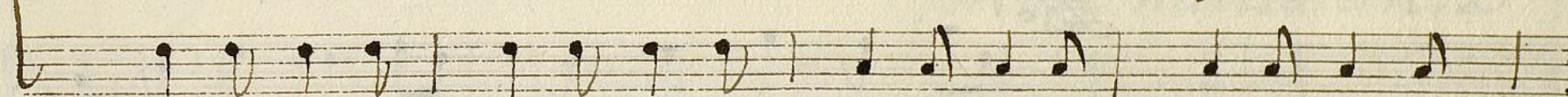
Pastoral.



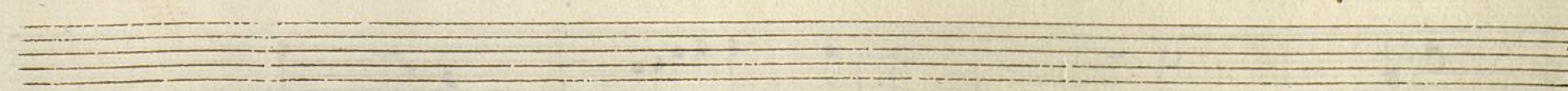
*fueña ya pasiones locas por q.^{ta}
3^{da} con aquestas naranxas mucho*




*monte me quiero ir aquaxdar mis corderitos ya to-
terno hecaer por q.^{ta} el tercer enemigo para*


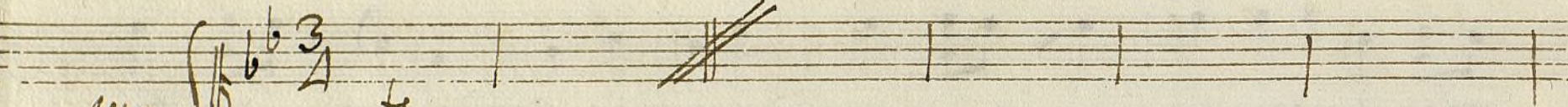


*car el tamboril aquaxdar mis corderitos ya to-
mies su guardapiés por q.^{ta} el enemigo para*


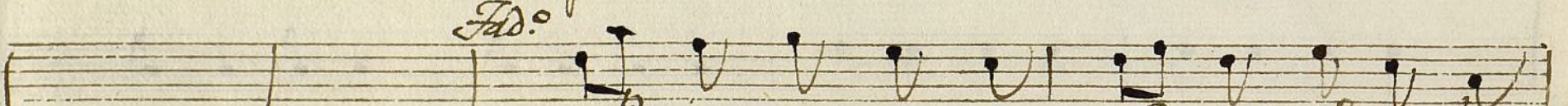




car el tamboril ya *Allegro* Parola.
 mis su guardapiés para

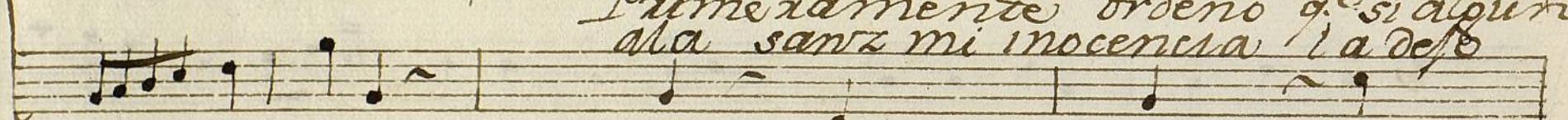




All.^o





Fad.^o

primera mente ordeno q^e si algun
 ala sanz mi inocencia la deso

hombre que quisiere mis a
 toda la y tambien mi ma

las q.^e me las compre q.^e
vicia ala Colonia ala

Pol.^a
pero alas embra se las dadas de.

Sanx. la nece sitan por q.^e es muy ino
por que nunca an la

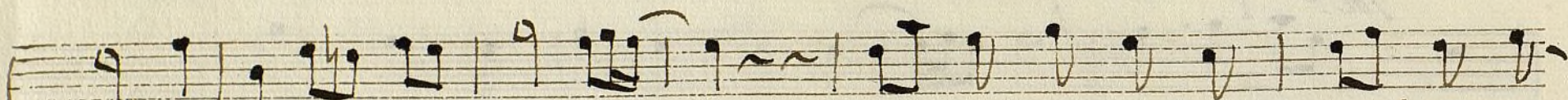
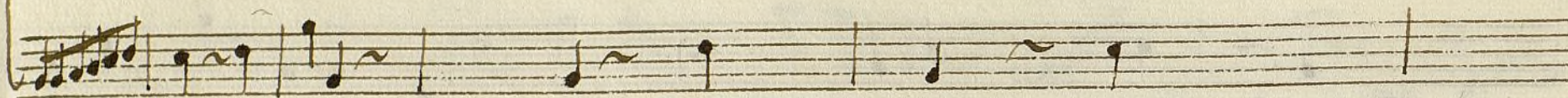
balde como ellas quieran como
cente la Polo nita la
tido de picar dias de

Fad.º



Iten deſo a campano vn pexxo

Iten deſo alas niñas todos ſus



chino vn

para quando el no ladre que

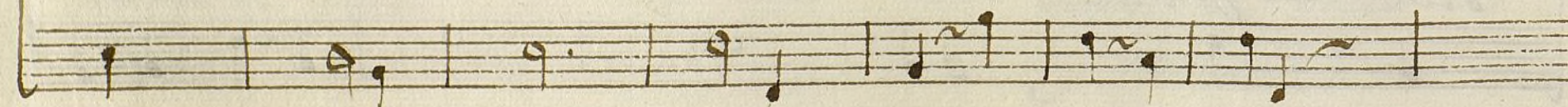
bienes

q. bastante las deſo ſien

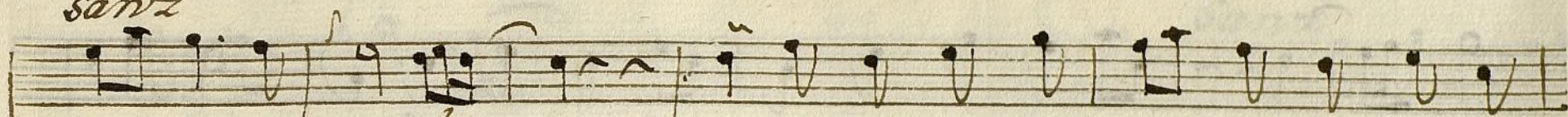


ladre el mio que

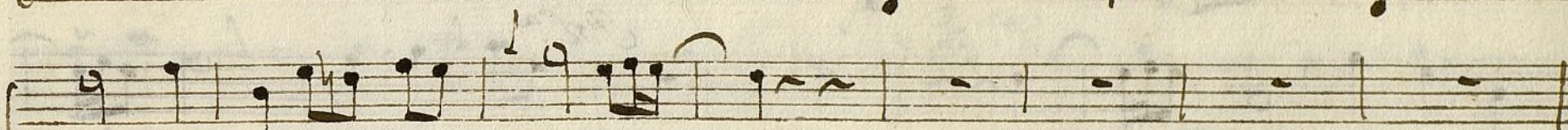
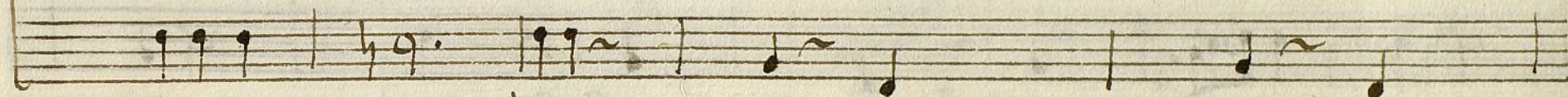
de Mujeres



sanz



Valiente chasco como te an dado perros quieres tu
P^{ra} Pero es el caso q^e nuestros bienes duran muy pocos.



darlos

añoj mui

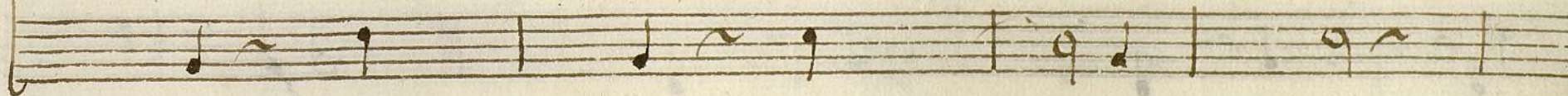


F^{do}



Ven a mis amigos deso las deudas

Ven a mi Lixufano mando mi cuerpo



Handwritten musical score on aged paper. The score consists of seven staves of music. The lyrics are written in a cursive hand below the staves. The text is in Spanish and appears to be a song or a theatrical piece. The lyrics are: "q.^e tengo contraidas en la cazuela para que le disegne para esqueleto", "en yo te aseguro", "sanz. para ese efecto", "q.^e como te las paguen subirán mucho tienes mui maltratados todos los huesos". There are some markings above the staves, including "Pol.^a" and "49.". The paper shows signs of age, including discoloration and some wear along the edges.

q.^e tengo contraidas en la cazuela
para que le disegne para esqueleto

en yo te aseguro
sanz. para ese efecto

q.^e como te las paguen subirán mucho
tienes mui maltratados todos los huesos

Sanz
yami q. es lo q. me
vaya al cabo q. me

Pol. a
desas dueño de mi corazón yami q. es lo q. me
desas dilo ya sin detencion vaya al cabo q. me

la 2
manda/ despues q. te di mi amor q. me mandas q. me
mandas dilo ya mi pelarchon que

Fad.º

desas ya sabes tu obligacion desadme desadme de
 quexi dito de mi amor oídlo escuchadlo q.ª

la 2 *Fad*

ladme por Dios o que peño ingrato o que porfiadas
 decirlo boy o que mono que eres y vosotras canas

la 2

una feria y una habia siento dentro el Corazon una
 una dicha no esperada me predice el Corazon una

fuxia y una habia siento dentro el Corazon siento
 dicha no esperada me predice el Corazon me pre-

dentro el Corazon siento
 dice el Corazon me

Allegro

And.^{te}

Fad.^o

A vosotras os

dejo a queridas mias

un torno y una Rueda, un

para memoria eres un vez

Sanz Fad

gante y un gran picaron Nos no es mala gal

lors p.

monte me boy q.e y este juego.

tío merezca perdon y alas seguidillas prestad aten

con prestad

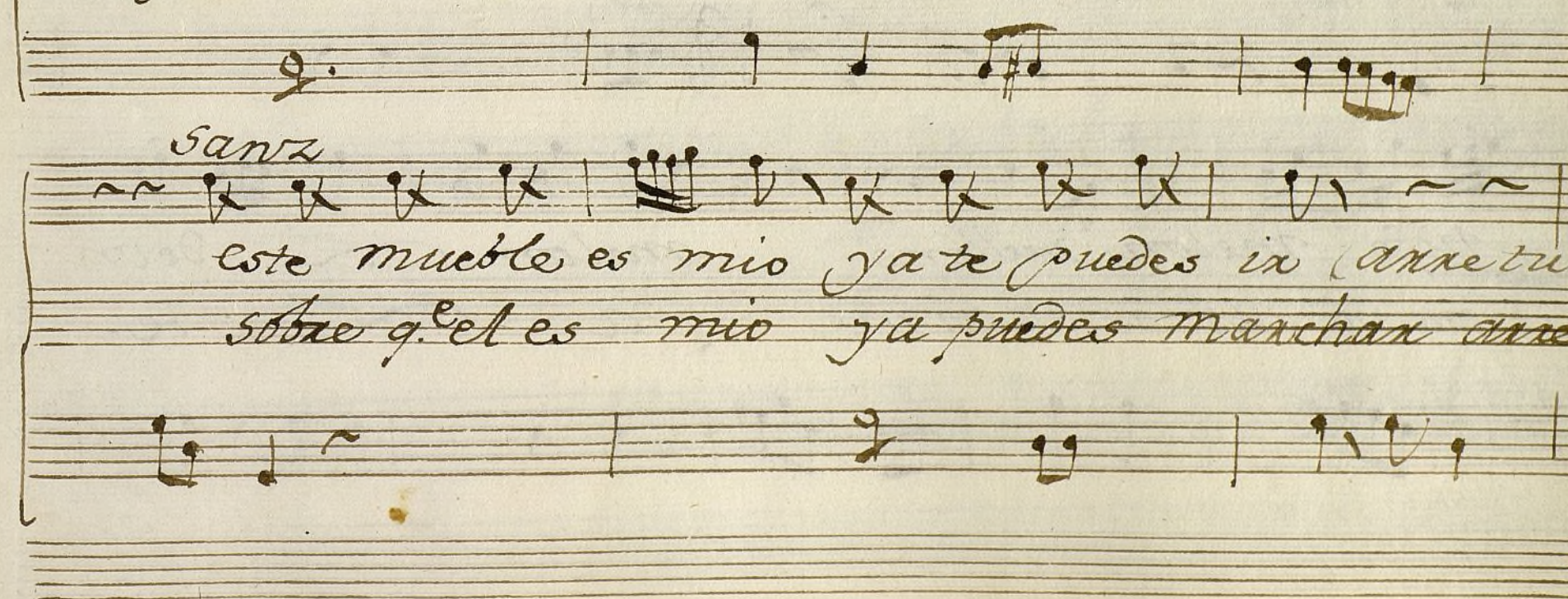
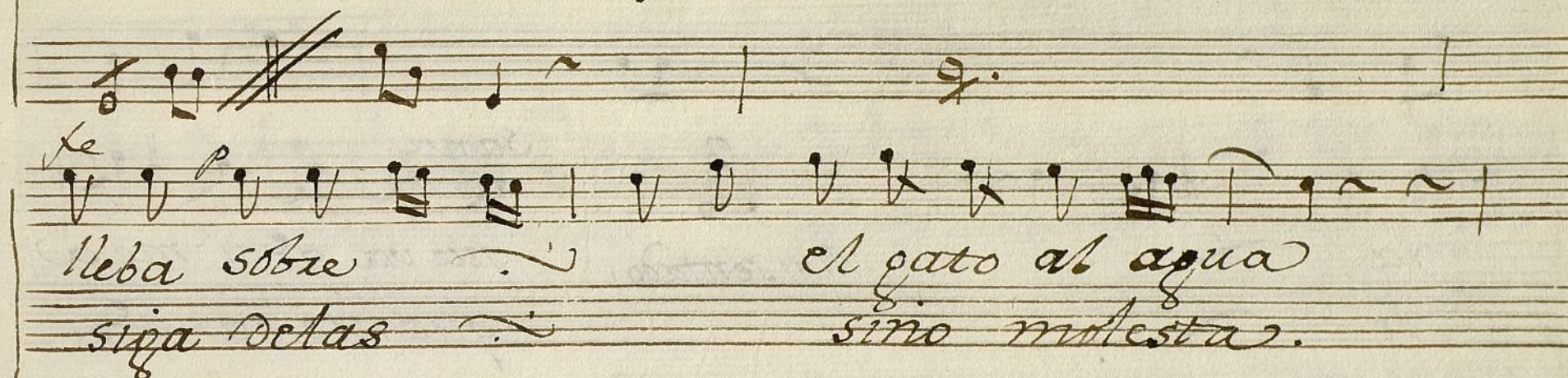
All.

Los 3. fe *la 2^o*

organ la competencia delas dos Masas organ la comp

tencia organ *organ la compe*

tencia delas dos masas delas



Pol.

antes q.^e naciesas ya era mi pollin (cala)

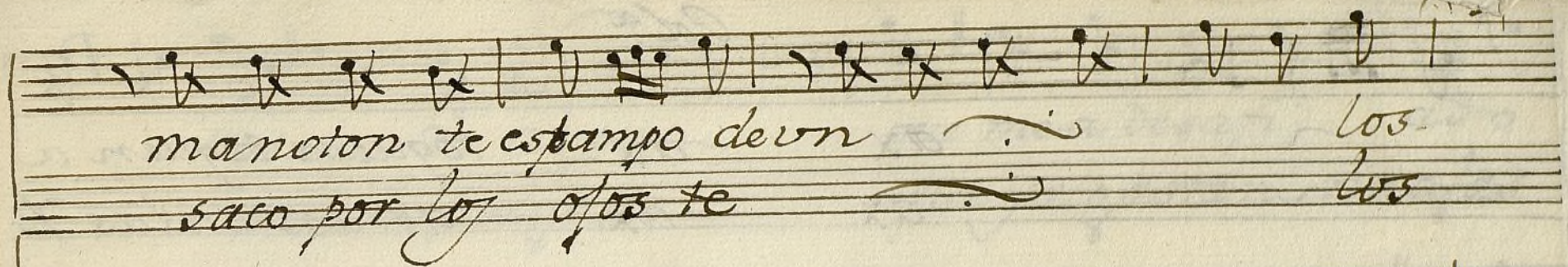
antes q.^e lo suelte te e de desollar q.^eustus

ya (Ma. sentado) que va q.^e si me a

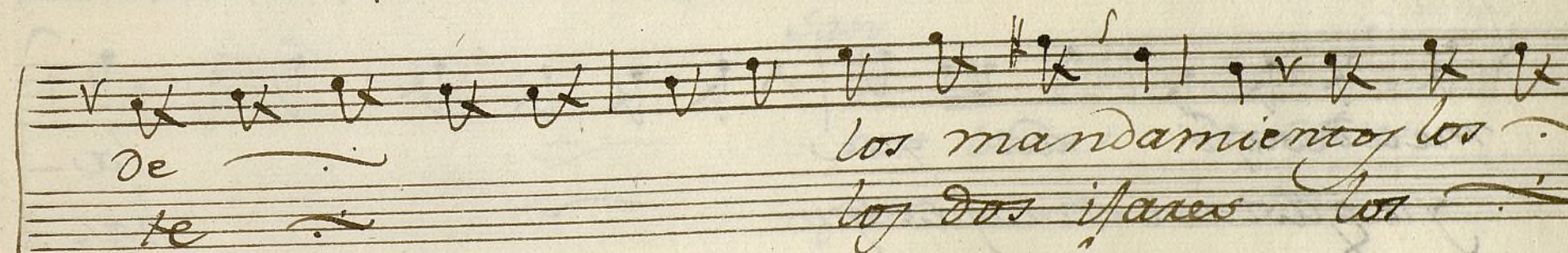
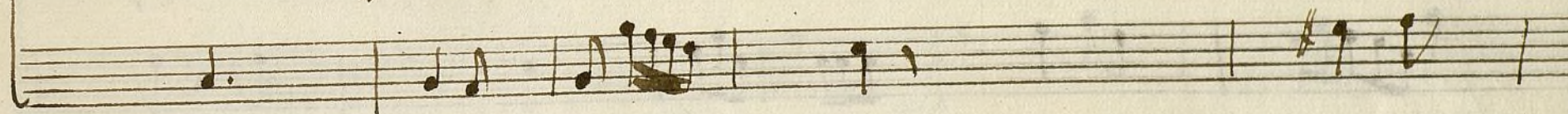
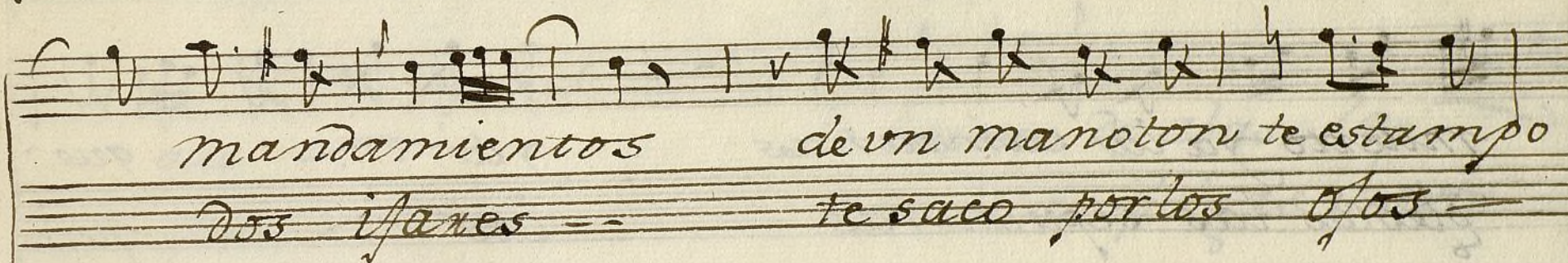
te quanto ba q.^e si

tufo melon xelieno melon devn

buelvo amostazarme a te.



los
los

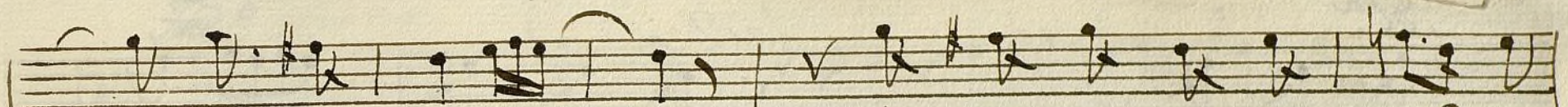


Pol.ª

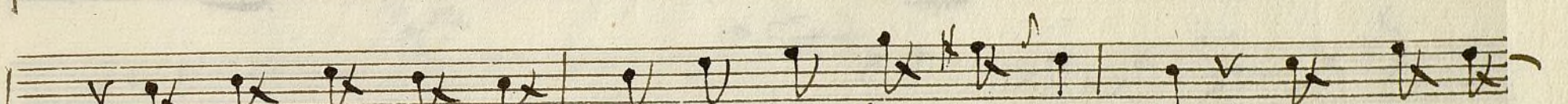
ax ax - toquen toquen a
ax ax abran en las

muerto ya la campanas ya que
glesias las sepulturas las que

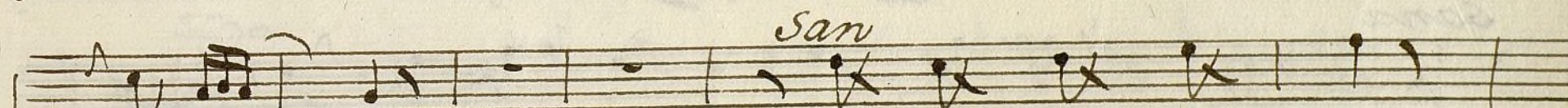
me a desafi ado que la-
ya gastan nada/as que haj-




vaina de abas — que me a desafi ado
ta las pulgas que ya gastan naa/as



que la baina de abas la
que hasta las pulgas hasta



San
por vida de san
por



Ala *las 2*

por vida de brios que e de hacer moncillas

Fad°

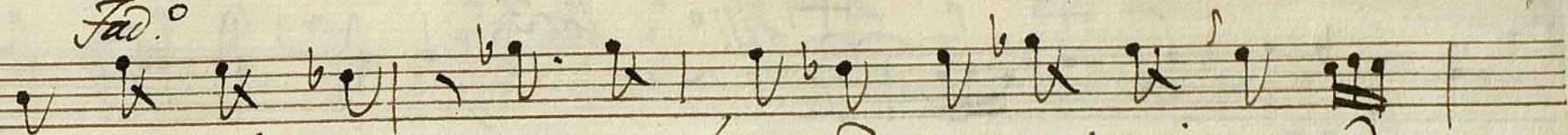
de tu Corazon (e)

Ala 2

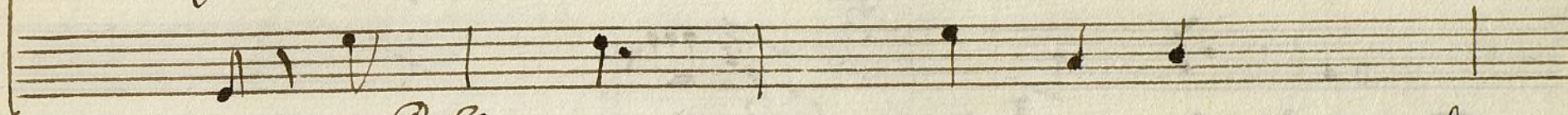
Sanz

ya sabes q.e me debes muchas narandas -
por ti esta do doo veces en la galera

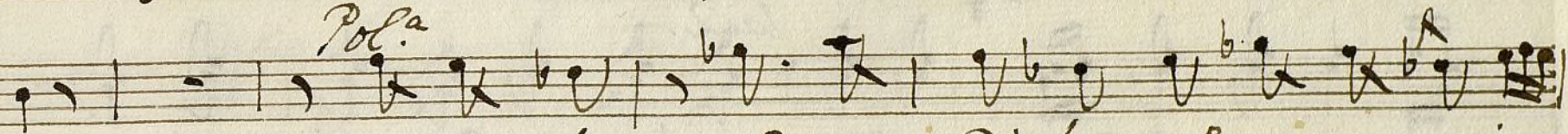
Fad.^o



con lo que meas chupado ya estan pagadas —
y estaras quatao cientos sino me defas



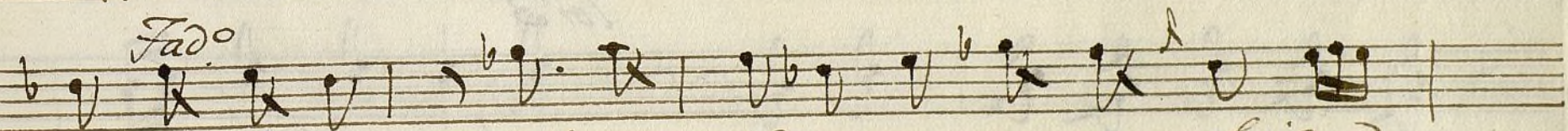
Pol.^a



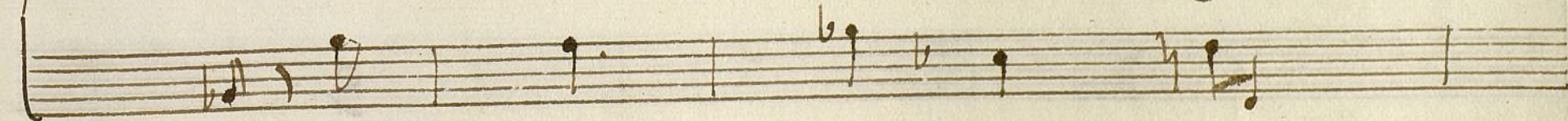
ya sabes q^e meas dicho q^e me quexias
ya sabes tee pagado al Zeruano



Fad.^o



lo mismo digo a todas y se me olvida —
no me acuerdes muchacha cuantos pasados



All.^o *1^{or} 3*

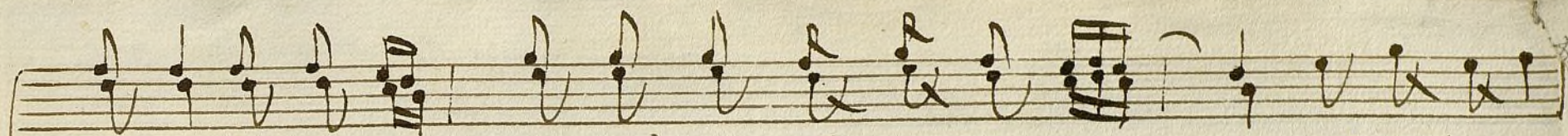
vivan nuestros Po-
drux y pexdo

1^{or} 2.

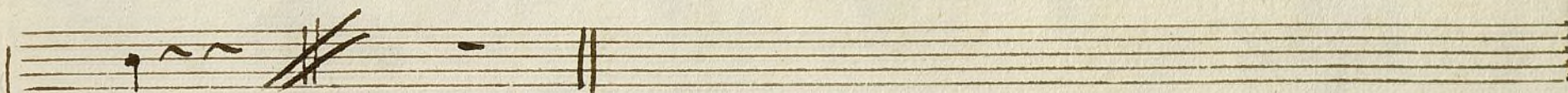
lacos y Pola quitas y hasta finalizarlo
radnos hasta la buelta y tolerar las faltas

1^{or} 3

y hasta finali-
y tolerar las



Zarbo el cuento siga el el
faltas de aquesta idea de de



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Violin 1.ª Fon. a 3 el Testamento de Lope



Alleg. to 8 2 *po.*

Allegro
dos mas

Parola

All. 8 2 *po.*

fe

fe

fe

fe

And.^{te}

p.^o *cres.^{do}* *f* *p.^o* *f* *p.^o* *f* *p.^o*

*All.^o for *p.^o**

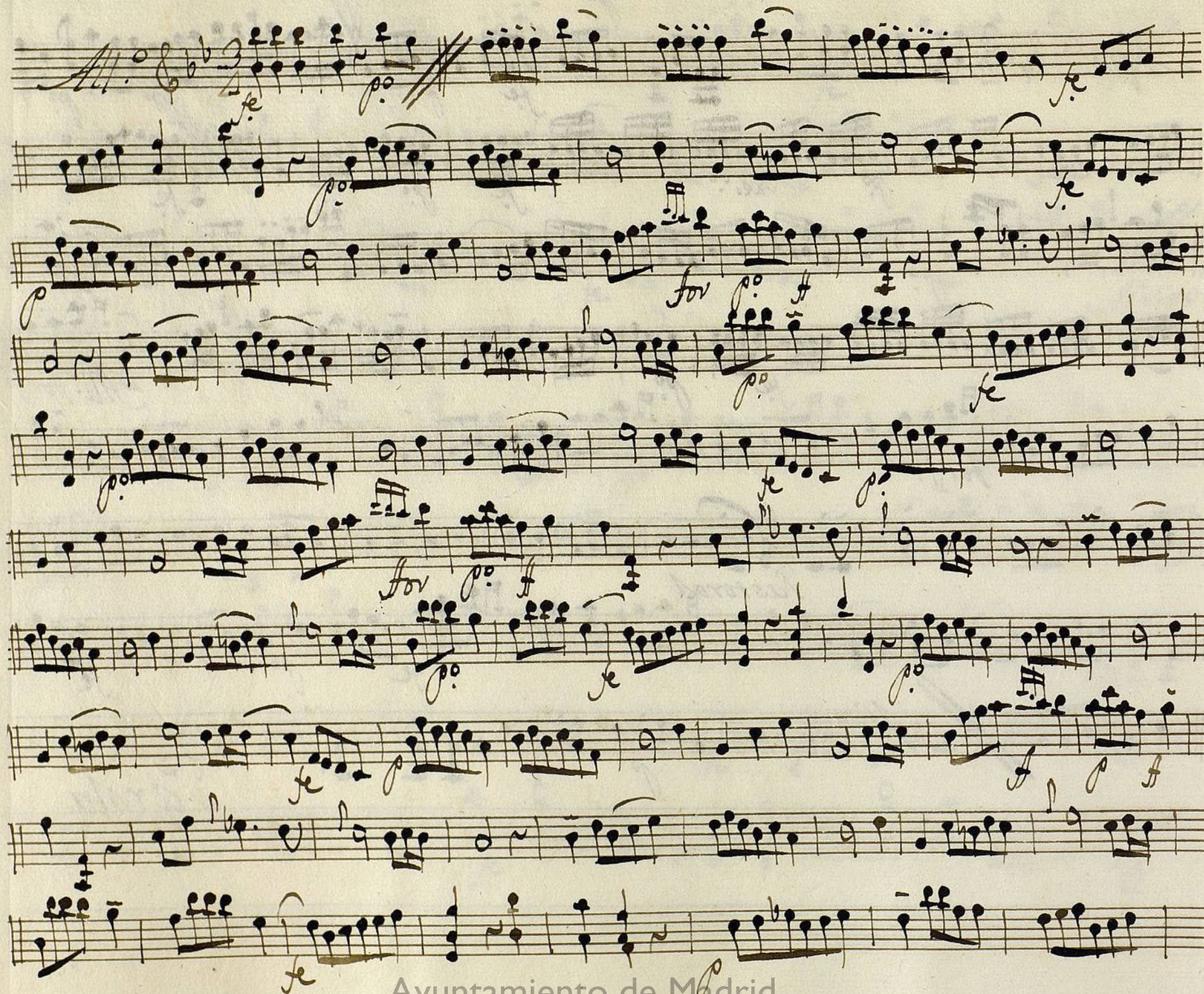
for p.^o

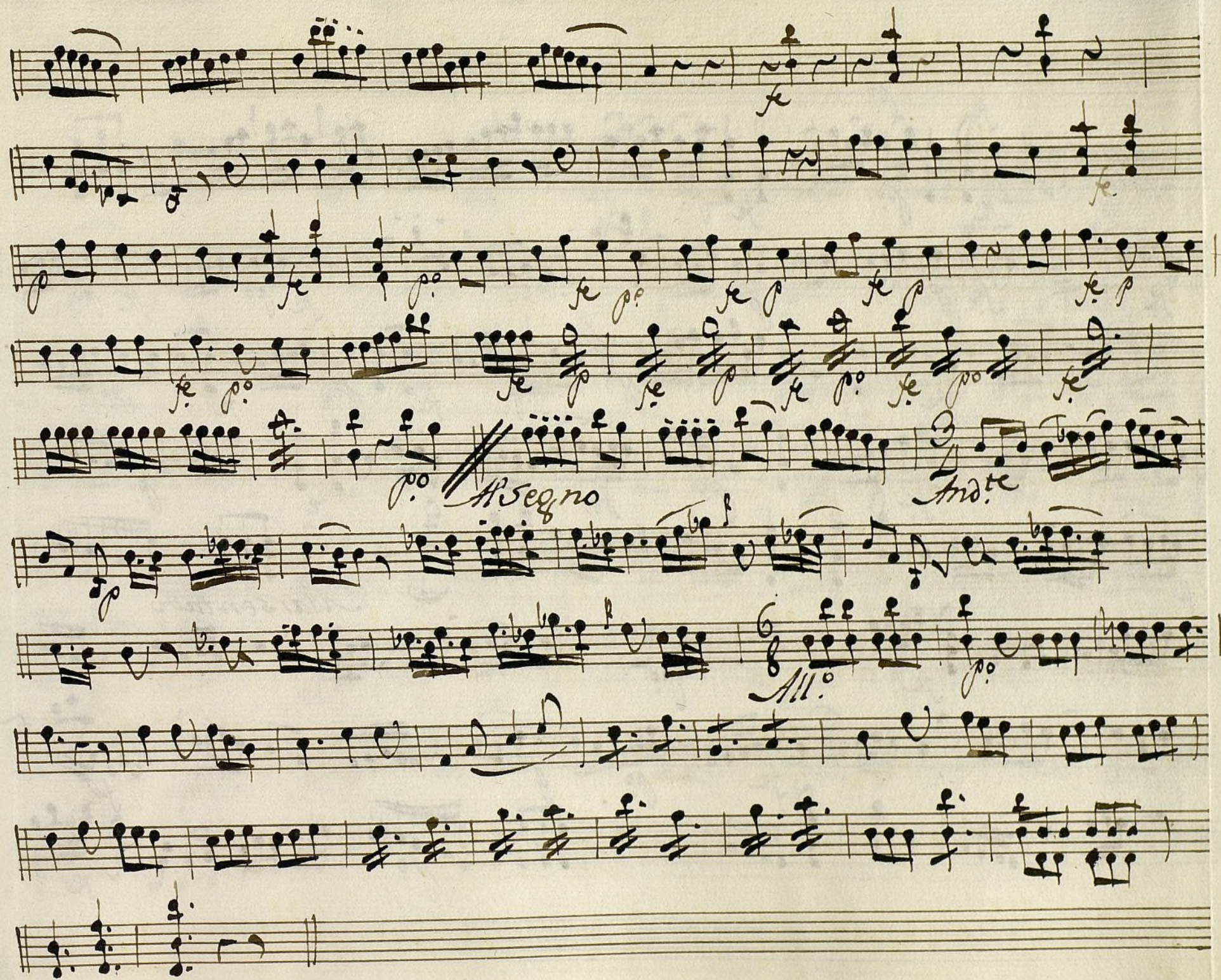
Pastoral

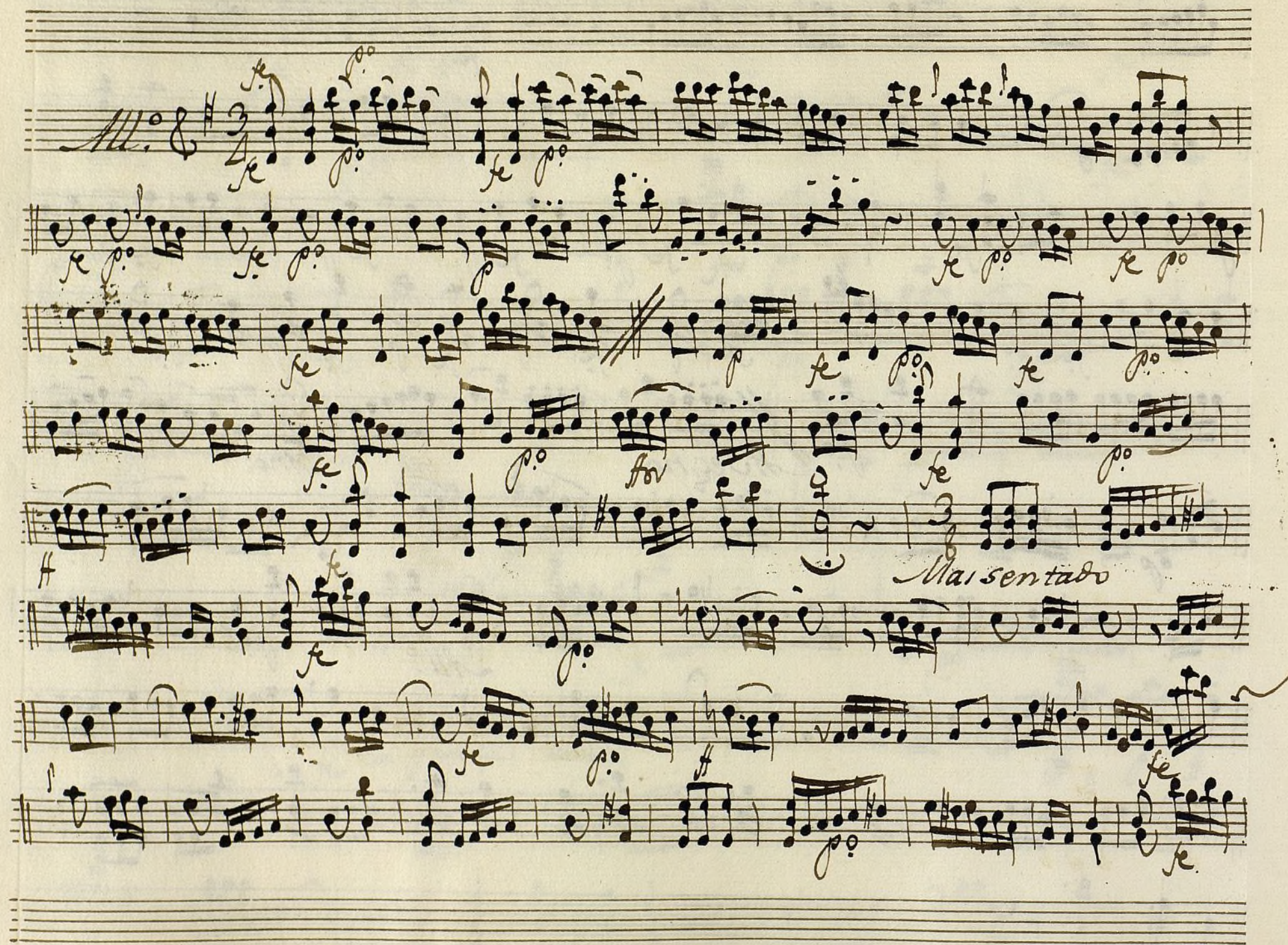
f *p.^o* *f*

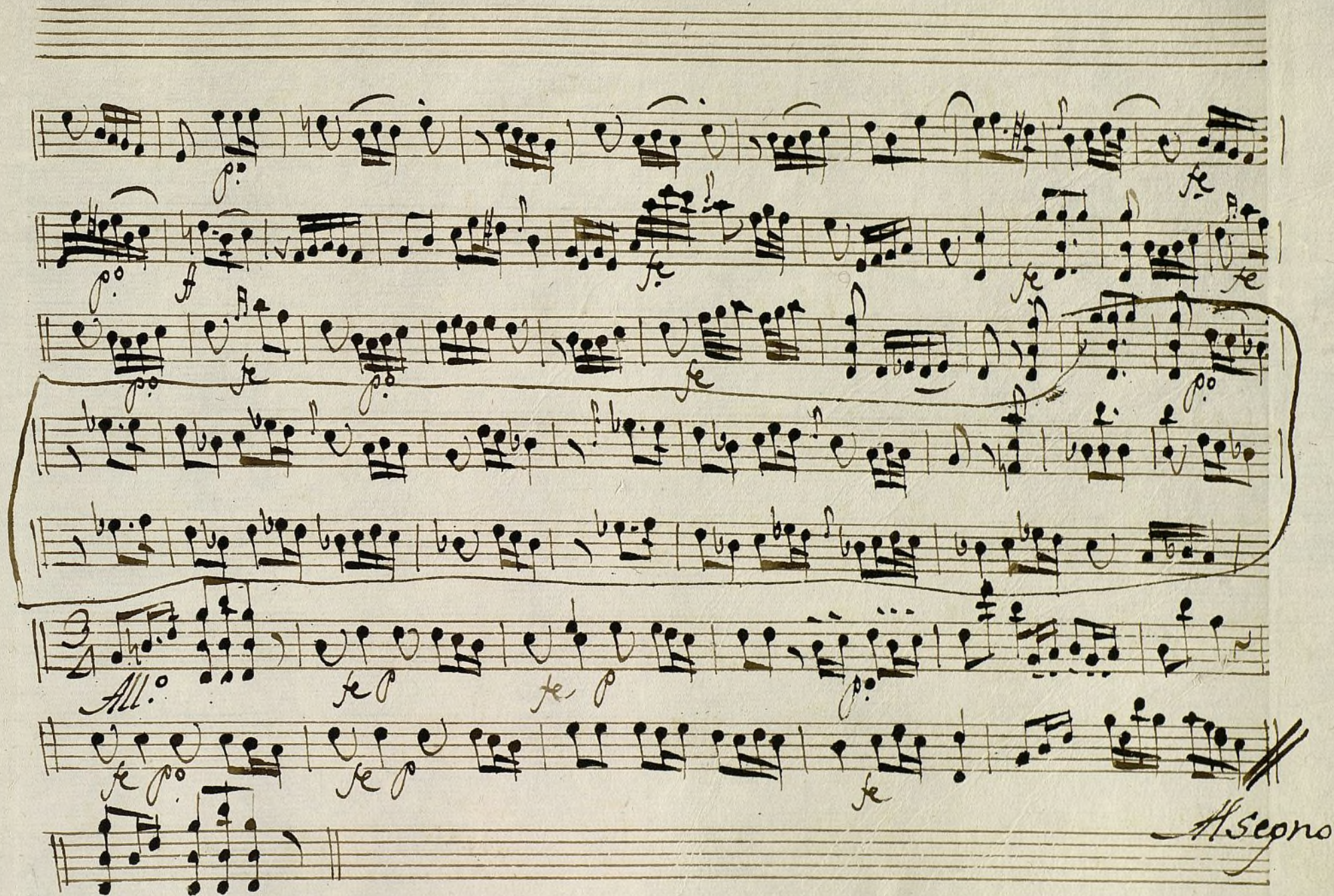
Allegro *p*

Parola









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Violin 1.º Jon.^a a 3 el testamento de Fado Mus 118-15

All.^o 

Allegro
Parola corta.

Alleg.^{ro} 2/4 *p* *f* *Allegro*
do mas.

Parola

All.^o 2/4 *f* *p* *f*

no
28.

And.^{te}

cre.^{do}

p^{mo}

All.^o for p

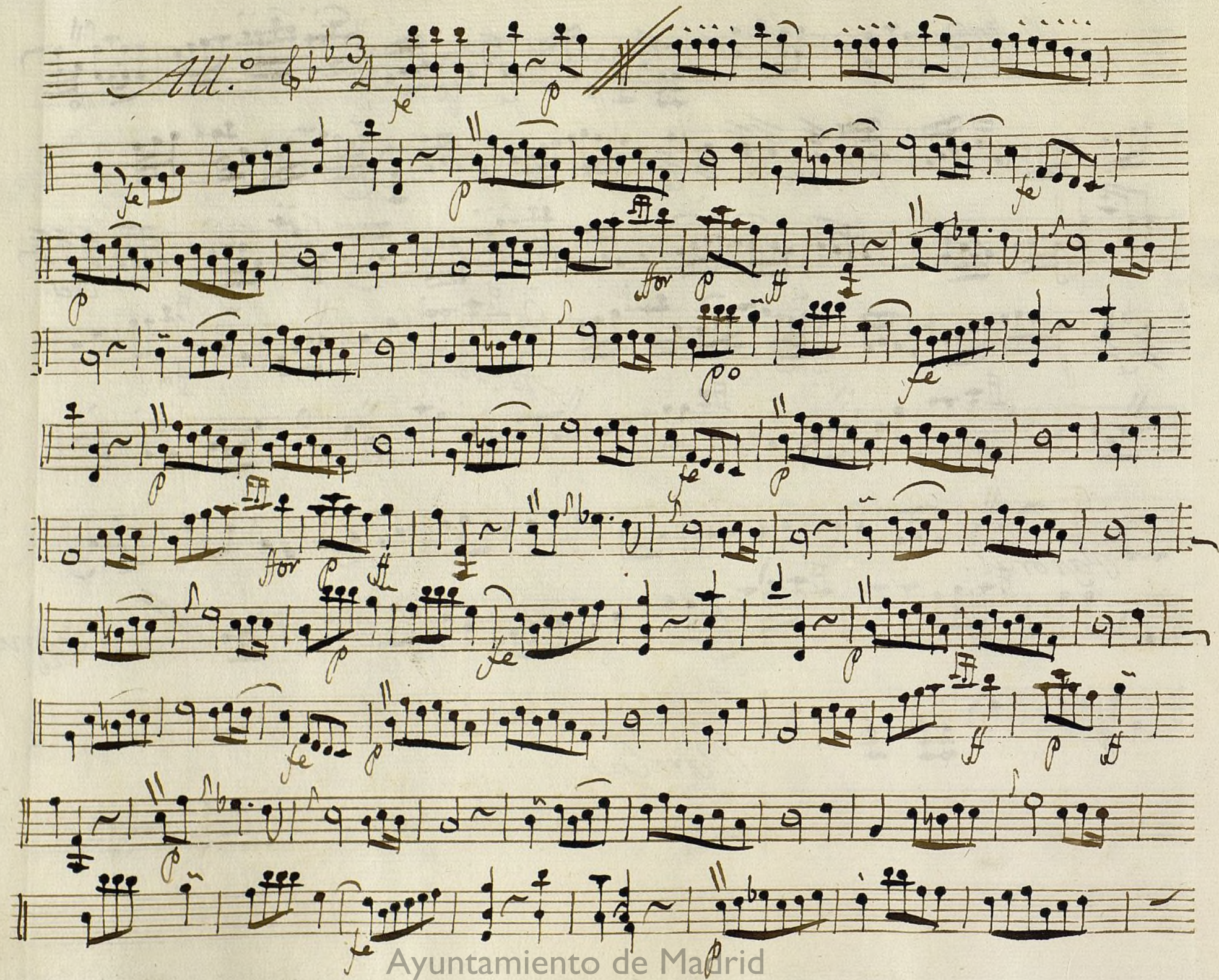
for p

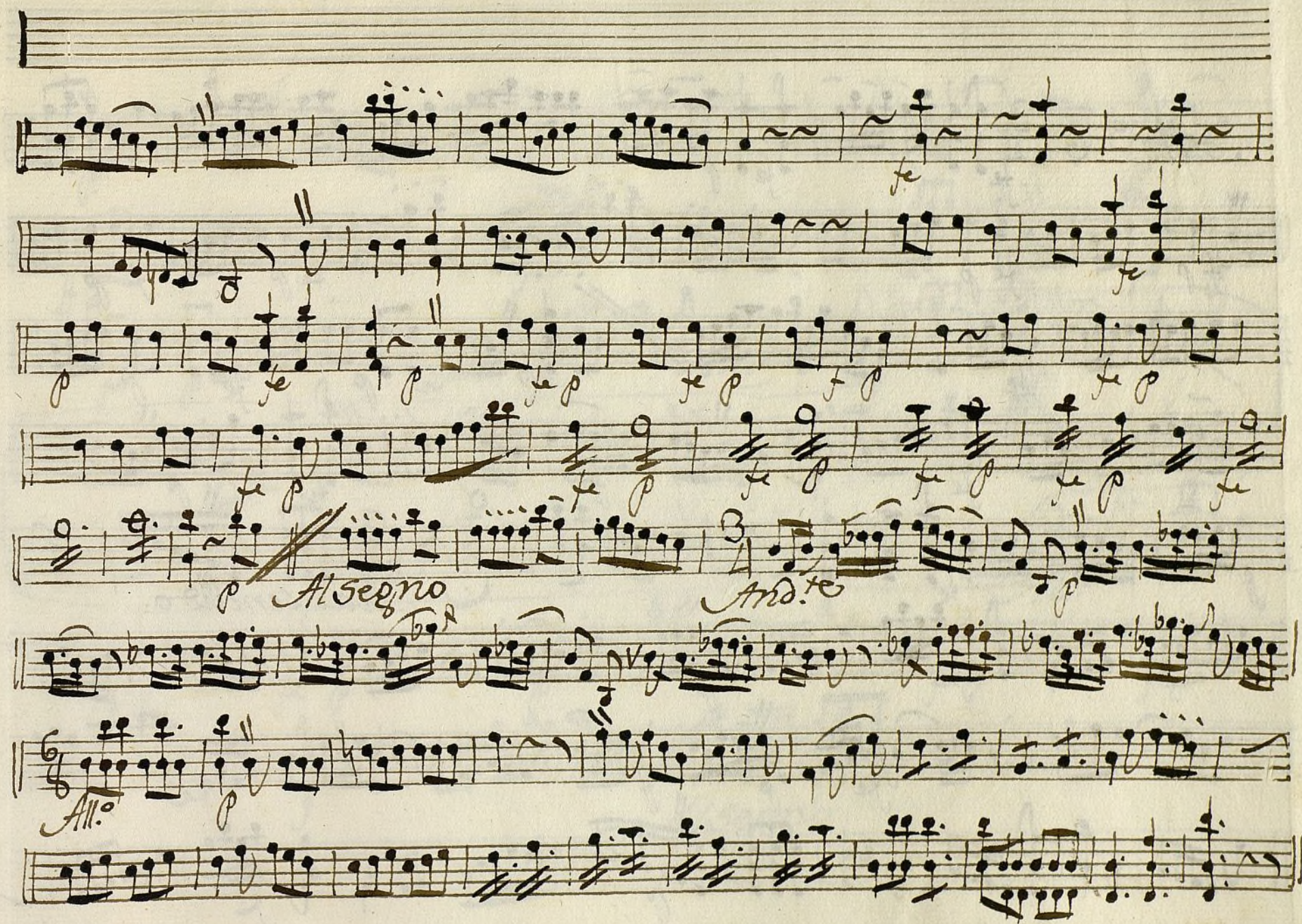
cre.

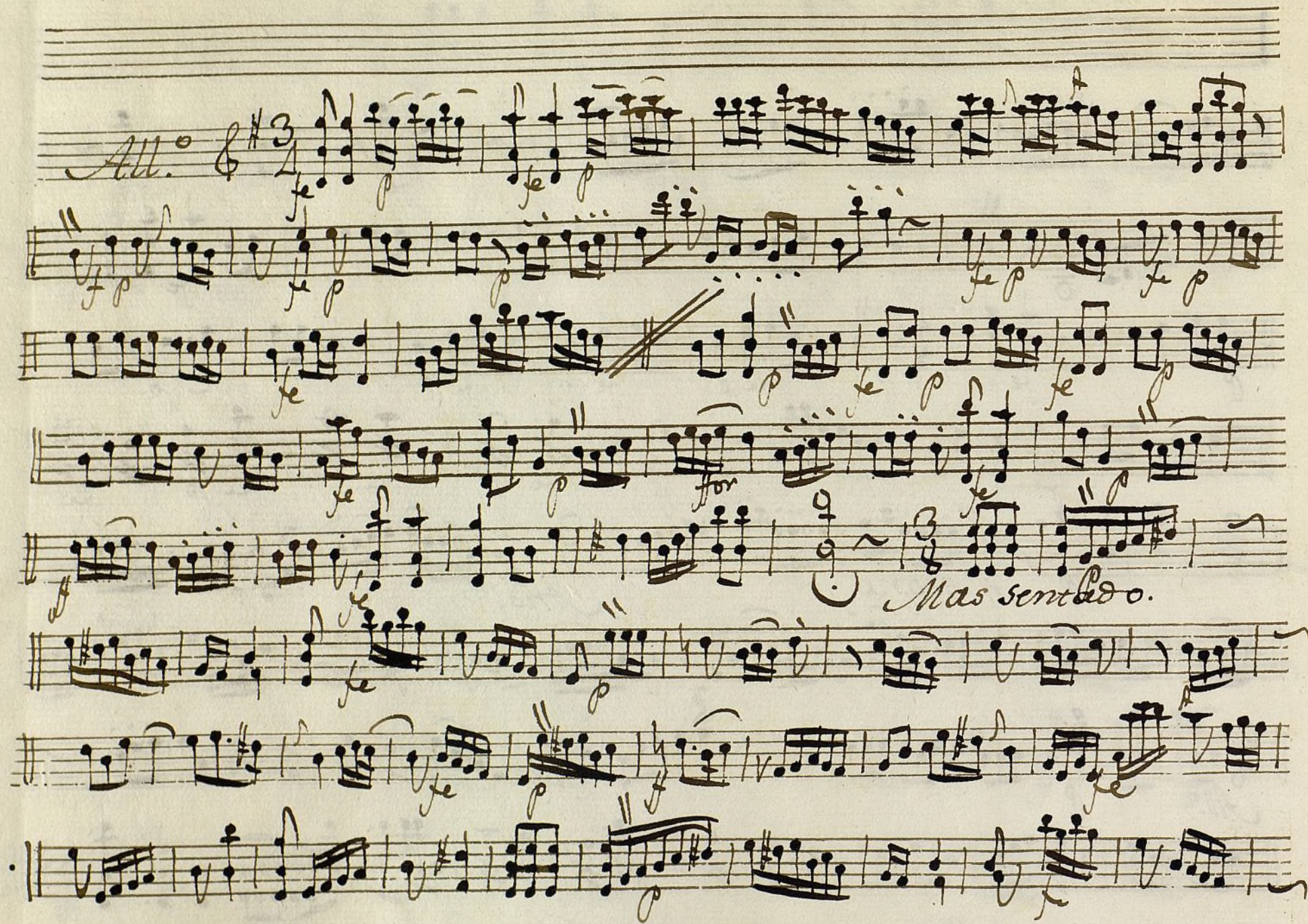
Pastoral.

Allegro

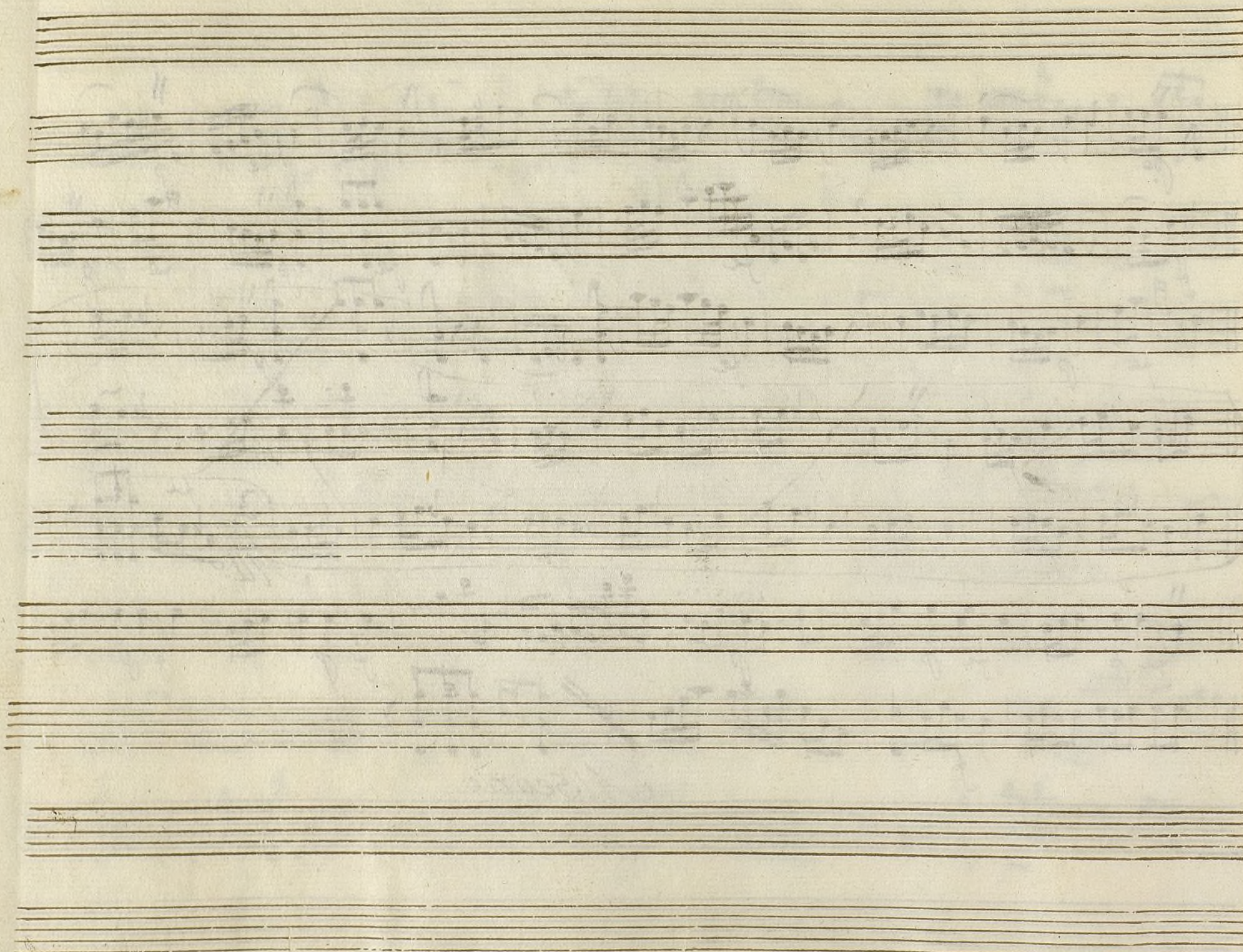
Parola











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Violin 2.^o Fon^a al Testam.^{to} de Jaceo

All.^o

Allegro

Parola coxa

All.^{to} 6/8 *p* *fe* *po*

Parola.

Allegro do mas

All.^o 6/8 *p*

And.^{te}

Crei

crei.

pmo

All.^o for p

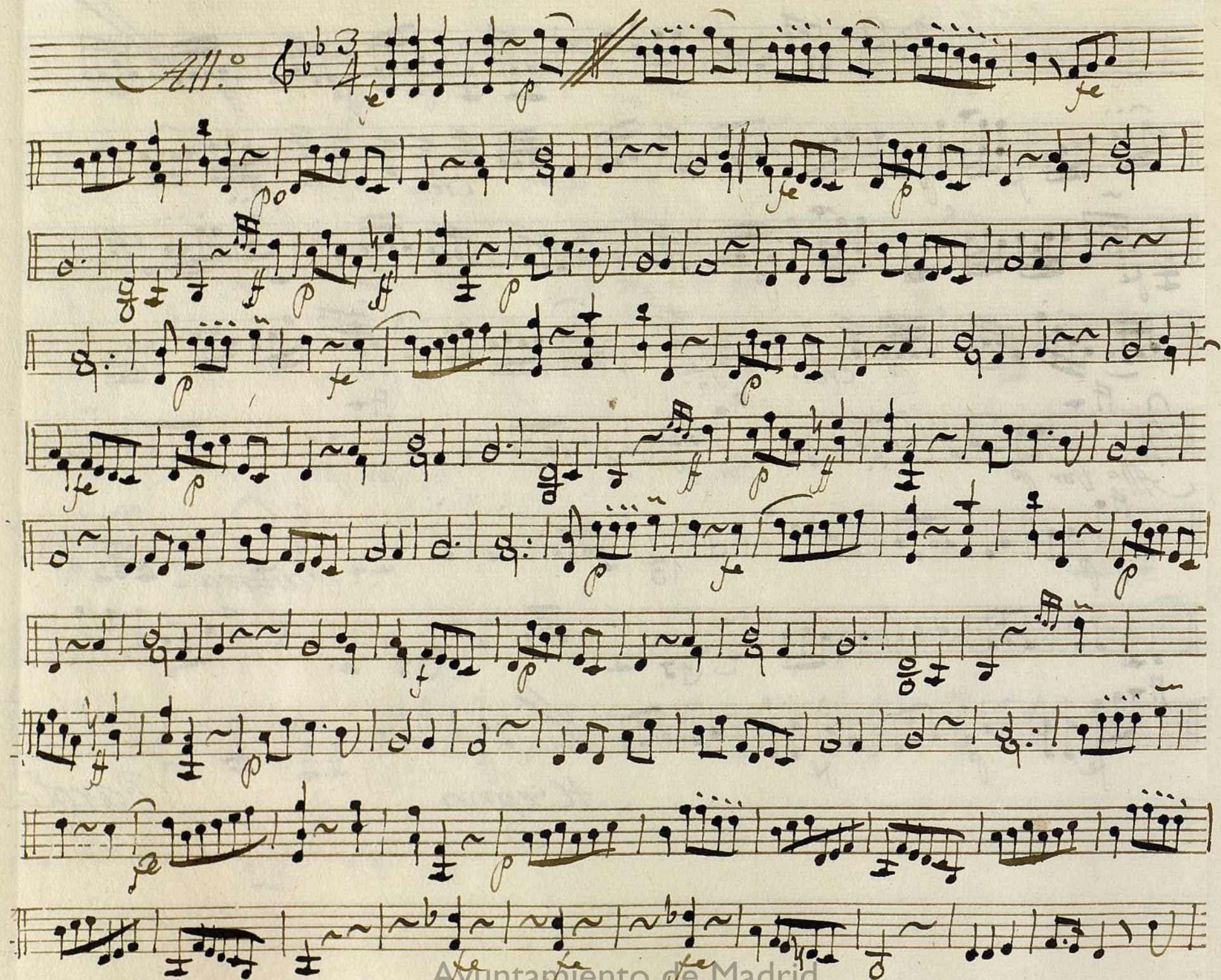
for p

for p

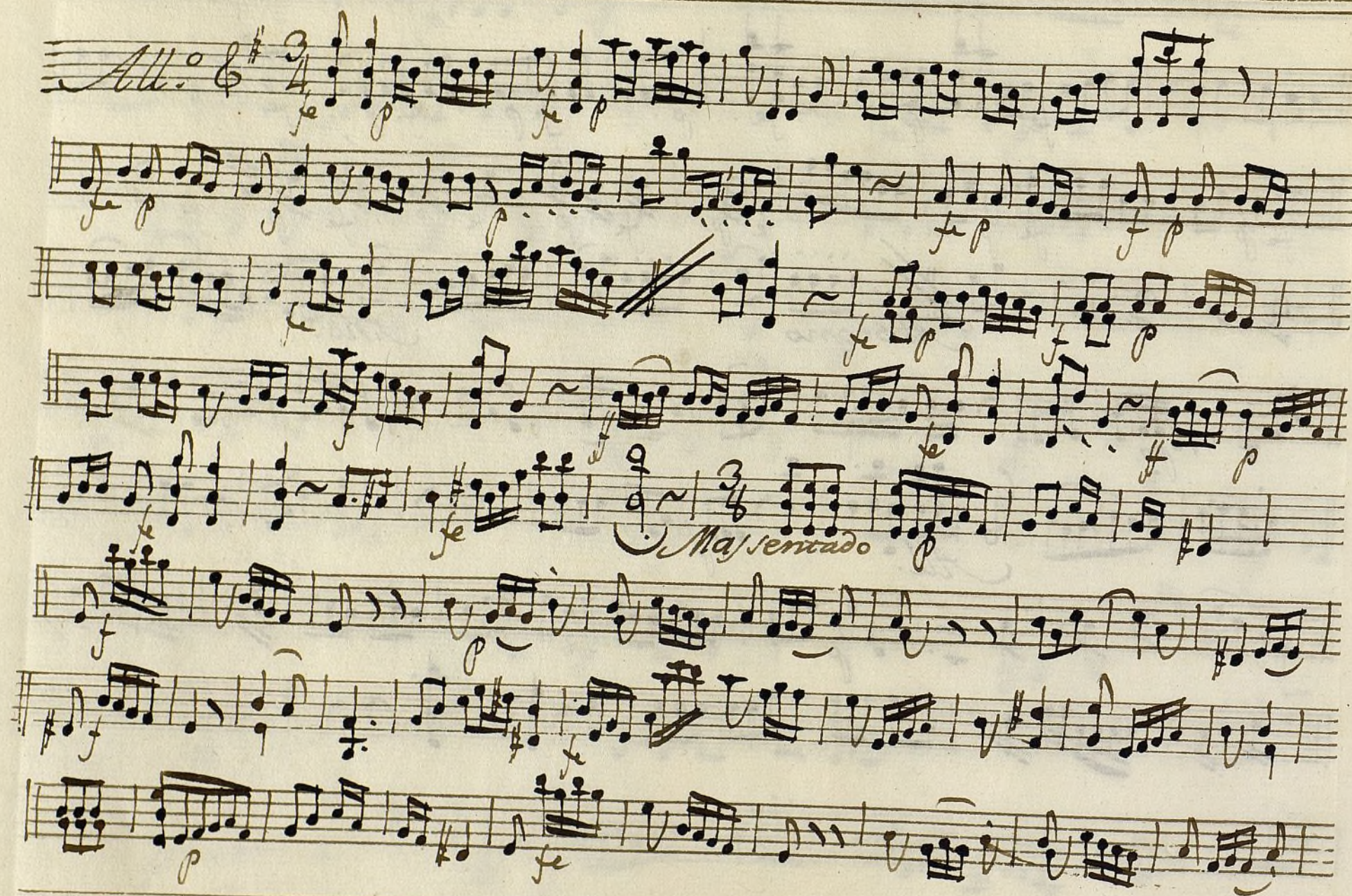
Pastoral

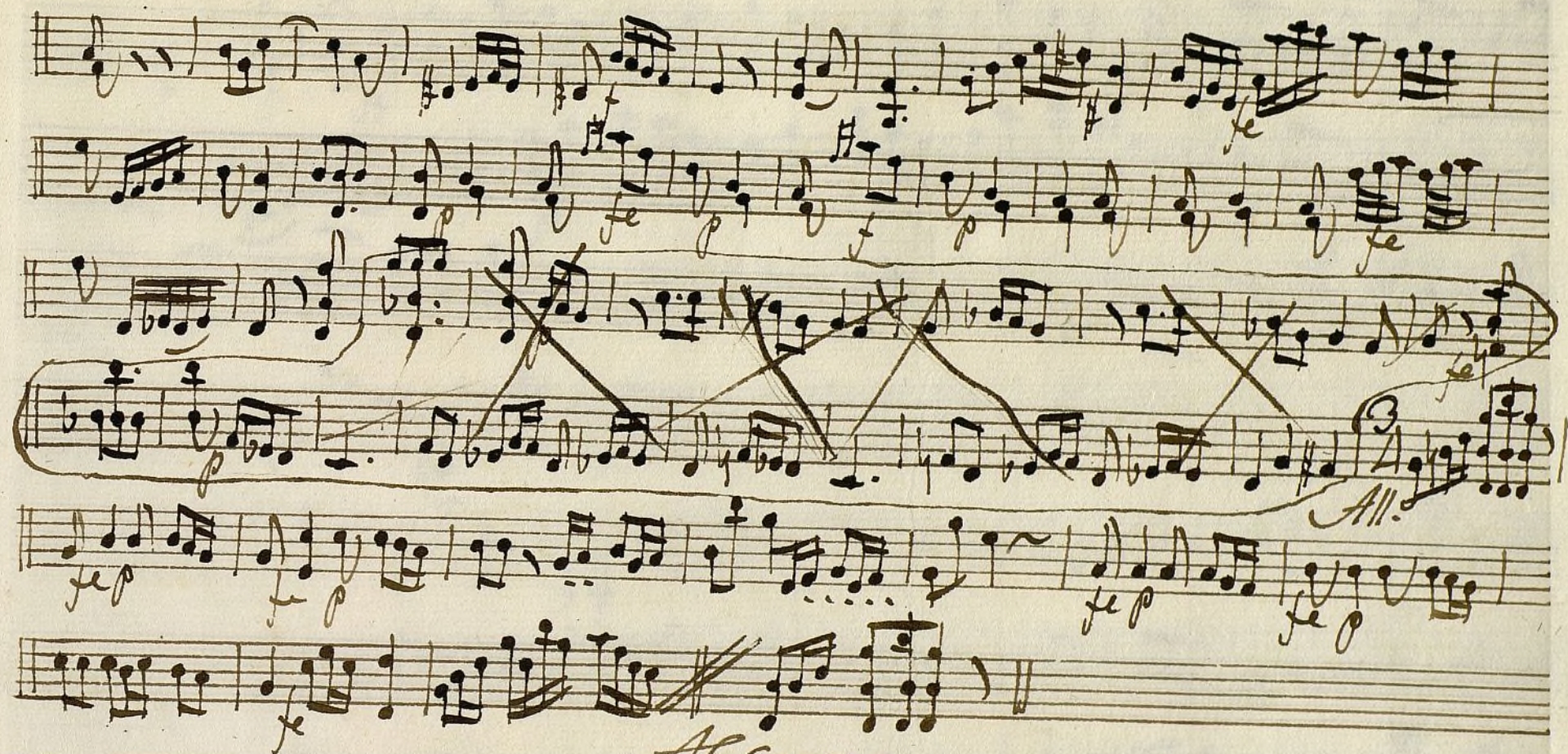
Allegro

Parola









Allegro.

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Violin 2.º Fon. a 3.º el Testamento de Tháo

Mus 118-15

Alleg.º

Alleg.º

Parola Corta

Alleg.º

Handwritten musical score on ten staves. The notation includes treble and bass clefs, a 2/4 time signature, and various musical symbols such as notes, rests, and accidentals. The score is divided into two main sections by a double bar line. The first section begins with a treble clef and a 2/4 time signature, and ends with a double bar line. The second section begins with a bass clef and a 2/4 time signature, and ends with a double bar line. The word "Parola" is written in a large, decorative script on the fourth staff. The word "Aseguro dos mas" is written in a smaller, cursive script on the fifth staff. The manuscript is on aged, slightly stained paper.

And.^{te}

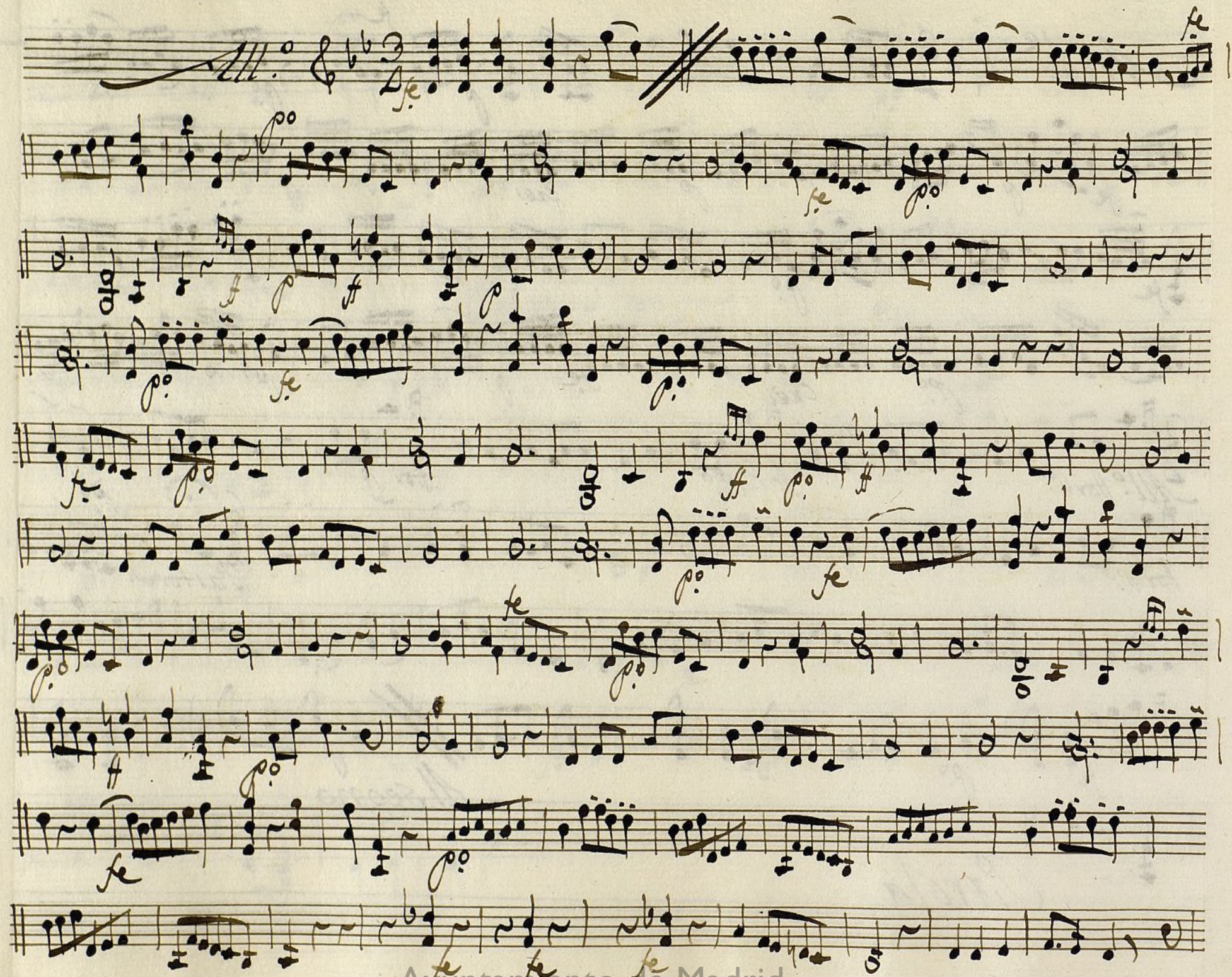
fe *p* *cresc.* *do* *fe* *p* *mo*

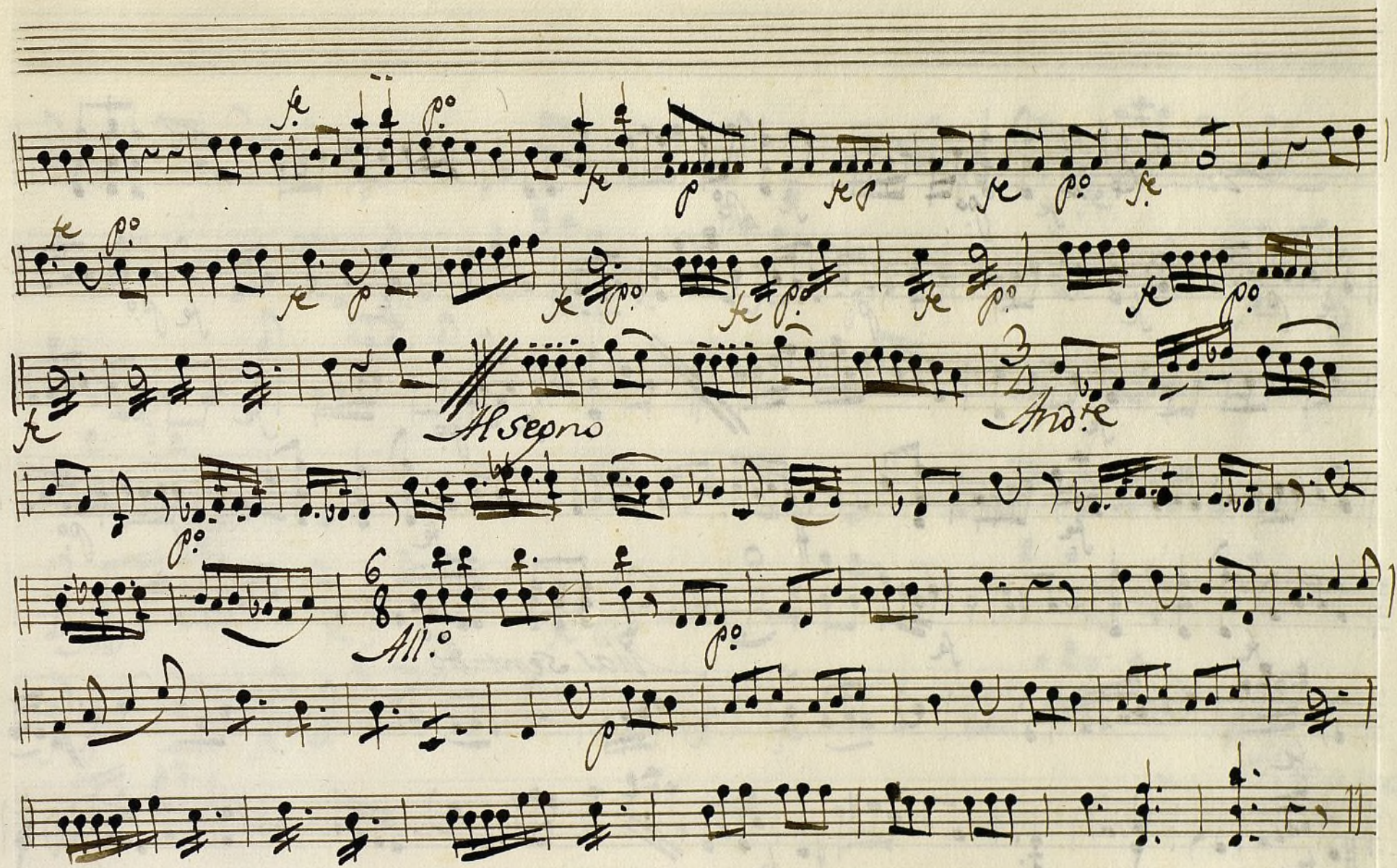
All.^o for p.^o *for p.^o* *for p.^o* *for p.^o* *for p.^o* *Pastoral*

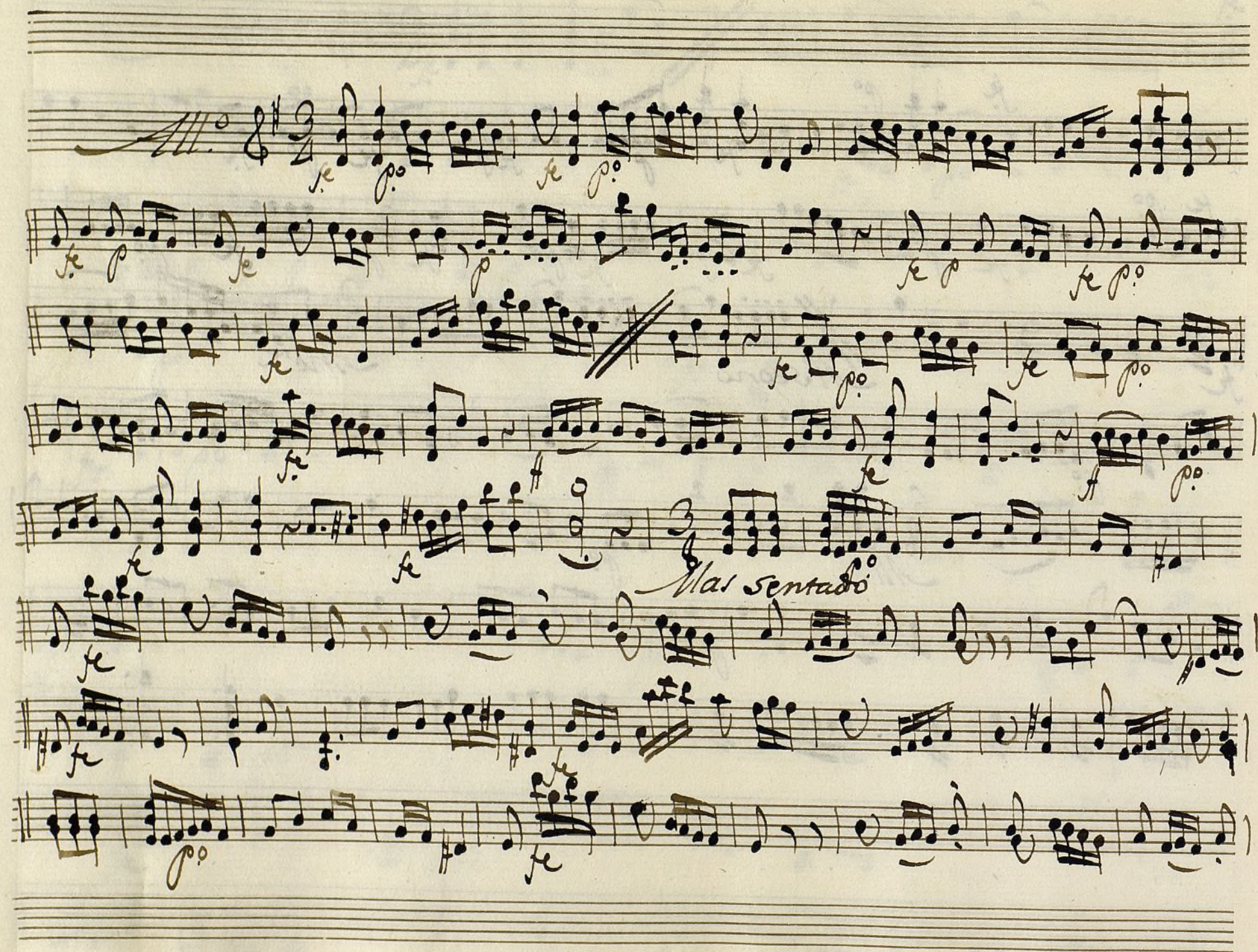
fe *p* *fe* *p*

Allegro

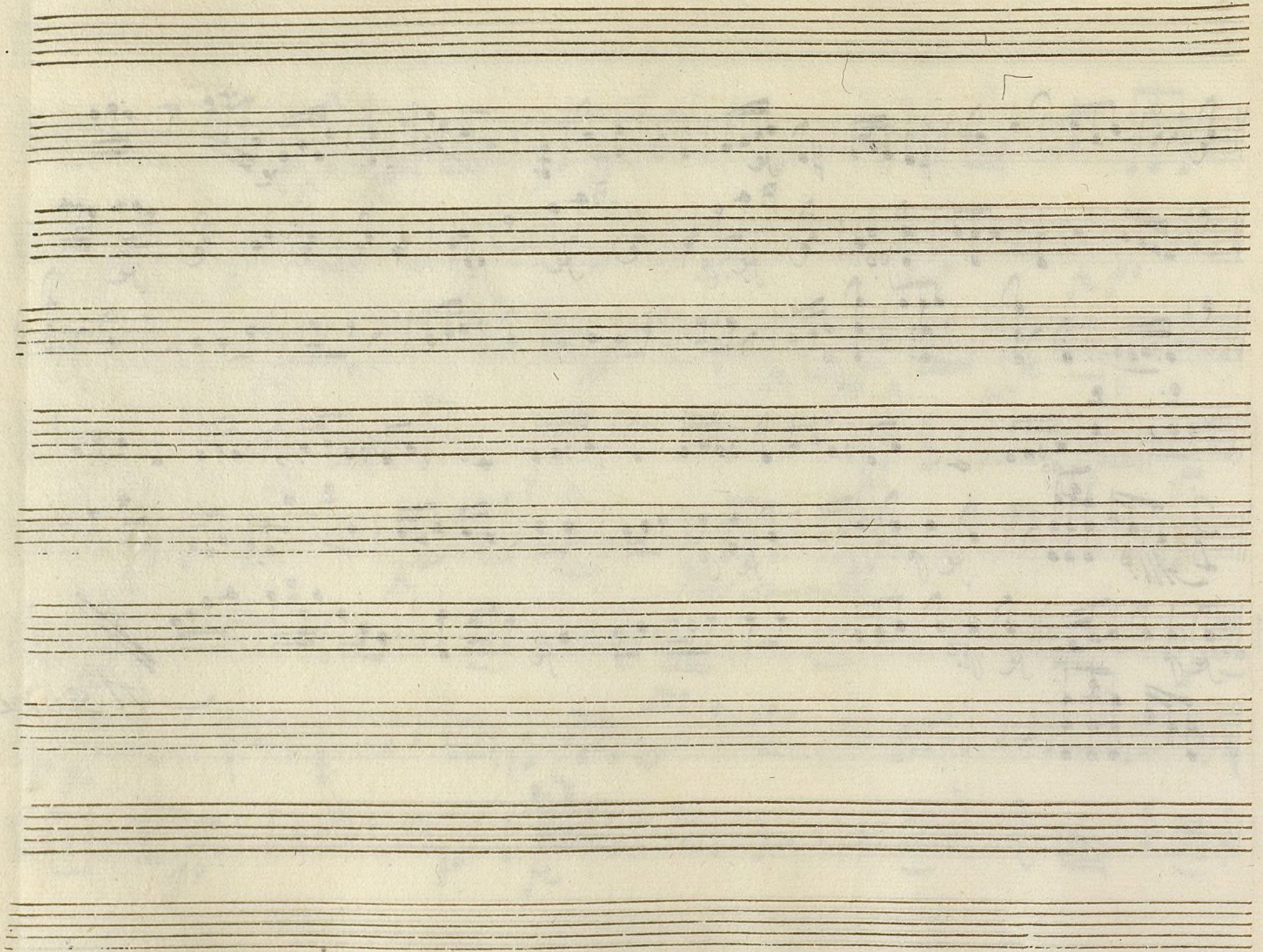
Parola











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Oboe 1^o Fon.^a a 3. el Festam.^{to} de Fado.

Handwritten musical score for Oboe 1^o in 2/4 time, featuring various dynamics and tempo markings.

First system: *All.^o* 2/4. Includes dynamics *f*, *p*, and *f*. Ends with a double bar line.

Second system: Continuation of the first system. Includes dynamics *f*, *p*, and *f*. Ends with a double bar line.

Third system: Continuation of the second system. Includes dynamics *f*, *p*, and *f*. Ends with a double bar line.

Fourth system: Continuation of the third system. Includes dynamics *f*, *p*, and *f*. Ends with a double bar line.

Fifth system: Continuation of the fourth system. Includes dynamics *f*, *p*, and *f*. Ends with a double bar line.

Sixth system: Continuation of the fifth system. Includes dynamics *f*, *p*, and *f*. Ends with a double bar line.

Seventh system: Continuation of the sixth system. Includes dynamics *f*, *p*, and *f*. Ends with a double bar line.

Eighth system: Continuation of the seventh system. Includes dynamics *f*, *p*, and *f*. Ends with a double bar line.

Ninth system: Continuation of the eighth system. Includes dynamics *f*, *p*, and *f*. Ends with a double bar line.

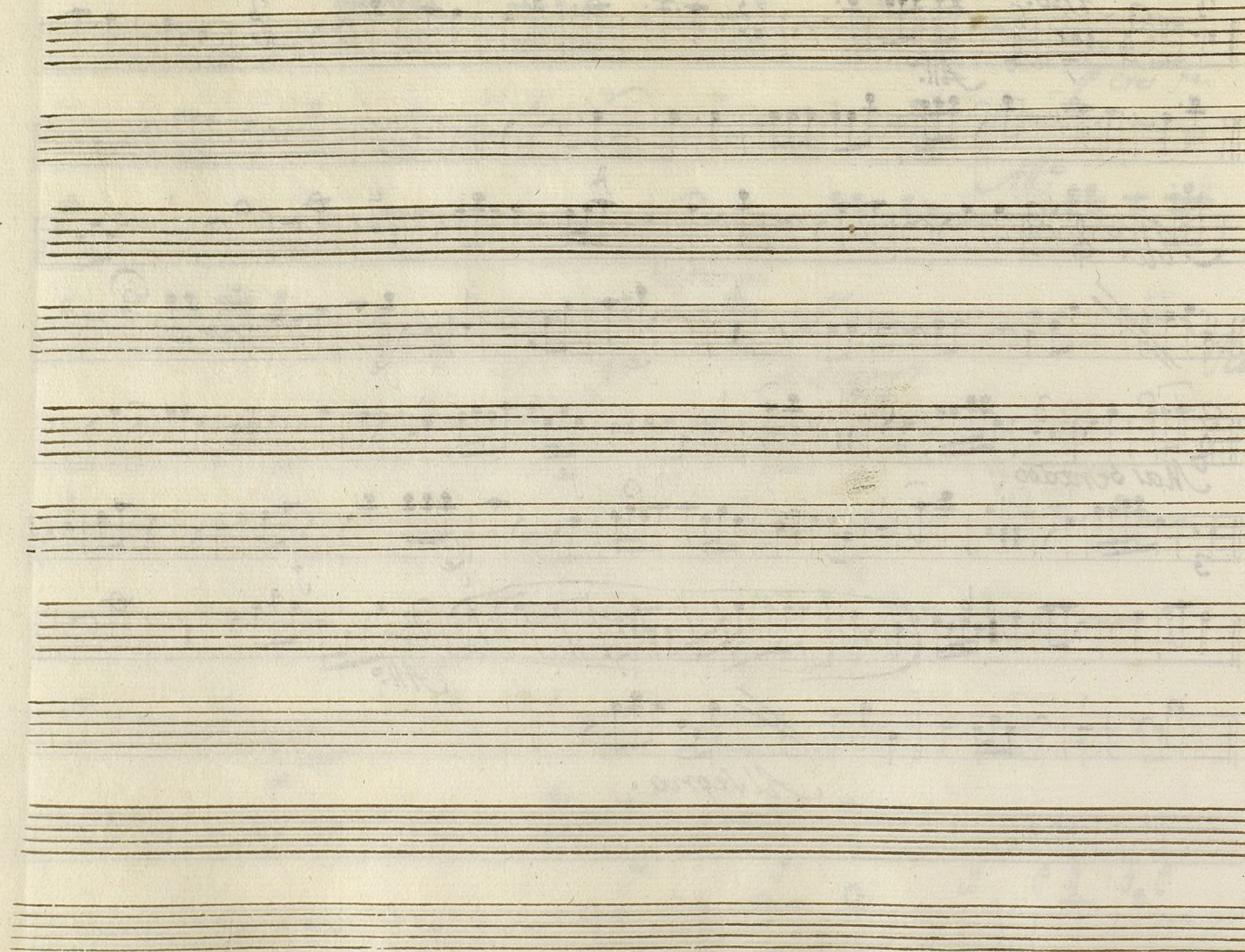
Tenth system: Continuation of the ninth system. Includes dynamics *f*, *p*, and *f*. Ends with a double bar line.

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:

- And.^{te}* (Andante) at the top left.
- All.^o* (Allegro) appearing twice.
- Maestoso* (Maestoso) in the middle section.
- Allegro* at the bottom right.
- Allegro* at the very bottom.

The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes a section with a double bar line and a repeat sign.



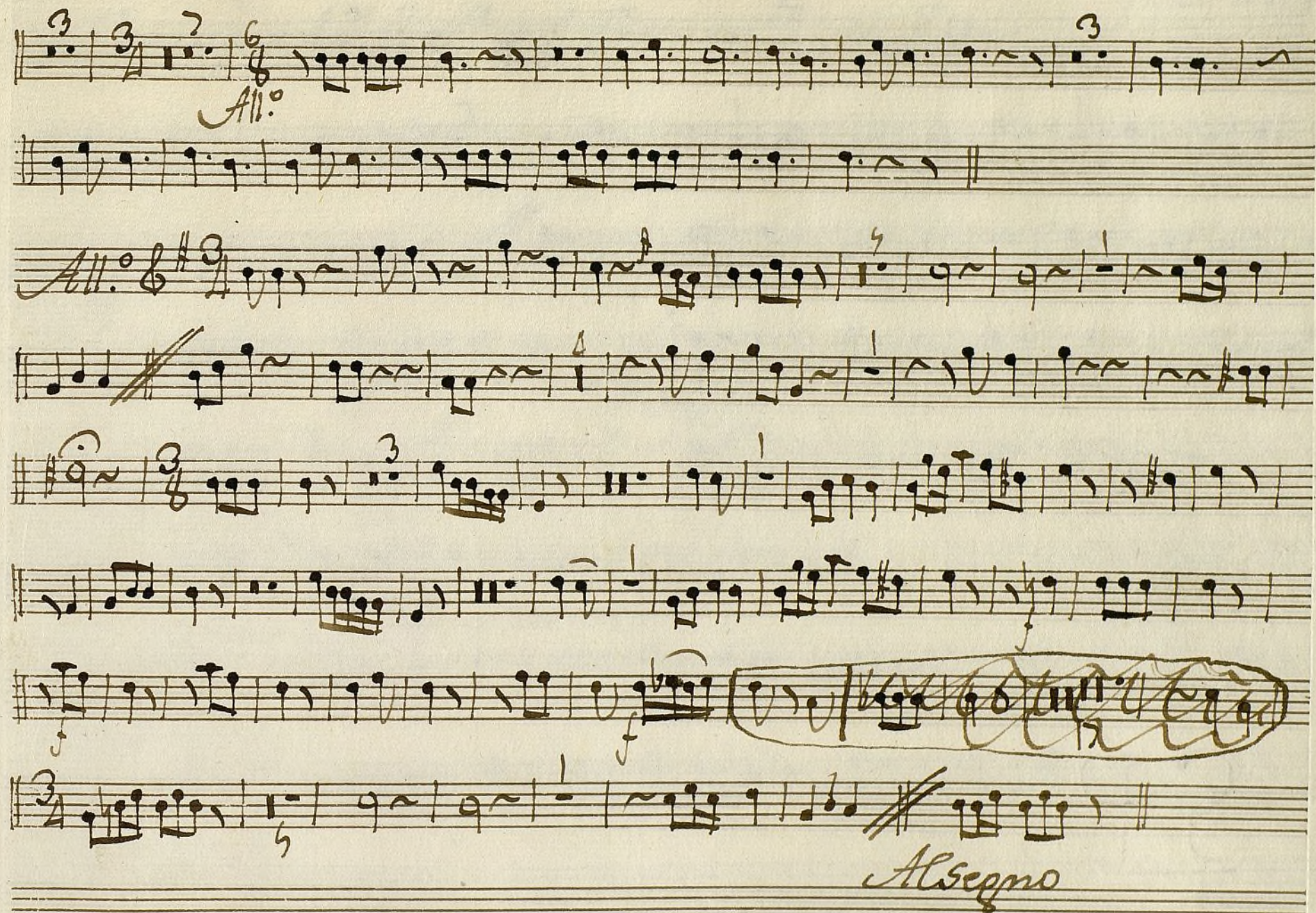
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Oboe 2^o Fon^a a 3. el Testam.^{to} de Fades. Mus 118-15

Handwritten musical score for Oboe 2^o. The score is written on ten staves. The first staff begins with the tempo marking *All.^{to}* and the key signature of two flats. The music features various note values, rests, and dynamic markings such as *f* and *fe*. There are two sections marked *Parola* (Solo), each preceded by a double bar line and the tempo marking *Allegro*. The first *Parola* section is on the fifth staff, and the second is on the seventh staff, preceded by the tempo marking *Allegro dos mas*. The score concludes with a final double bar line on the tenth staff.

Handwritten musical score for guitar, featuring various musical notations, dynamics, and tempo markings. The score is written on ten staves. The first staff begins with the tempo marking "And." and a treble clef. The second staff includes the tempo marking "p. Crete" and the tempo marking "All." at the end. The third staff includes the tempo marking "Pastoral." and the tempo marking "Allegro" at the end. The fourth staff includes the tempo marking "Allegro" at the end. The fifth staff includes the tempo marking "Allegro" at the end. The sixth staff includes the tempo marking "Allegro" at the end. The seventh staff includes the tempo marking "Allegro" at the end. The eighth staff includes the tempo marking "Allegro" at the end. The ninth staff includes the tempo marking "Allegro" at the end. The tenth staff includes the tempo marking "Allegro" at the end. The score is written in a cursive style with various musical notations, including notes, rests, and accidentals. The dynamics "p." and "f." are used throughout the score. The tempo markings "And.", "p. Crete", "All.", "Pastoral.", and "Allegro" are used to indicate changes in tempo. The score is a single system, with all staves connected by a single line.

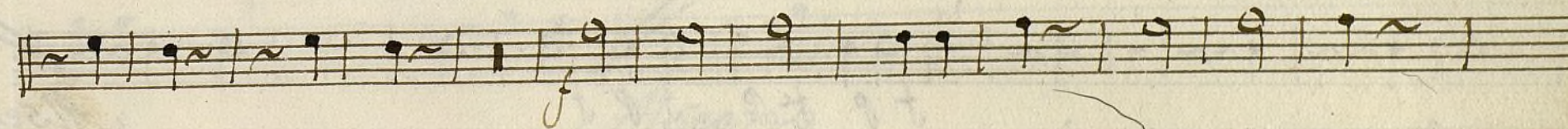
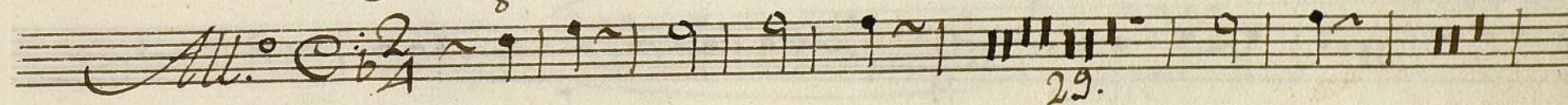
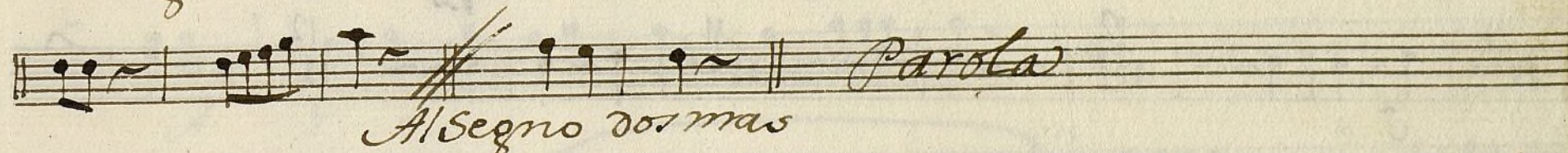
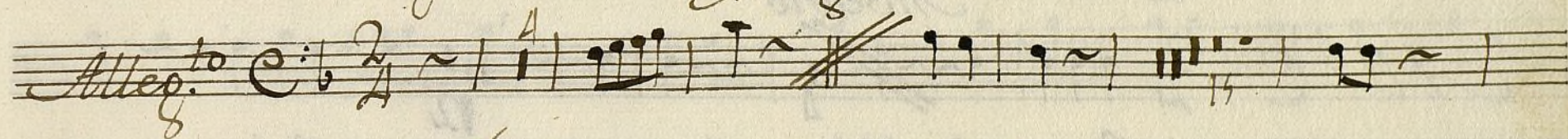
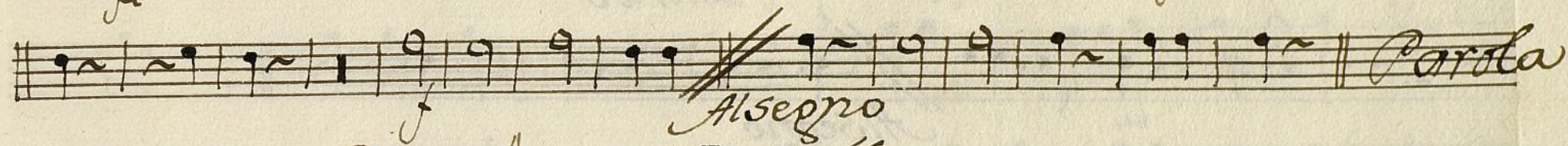
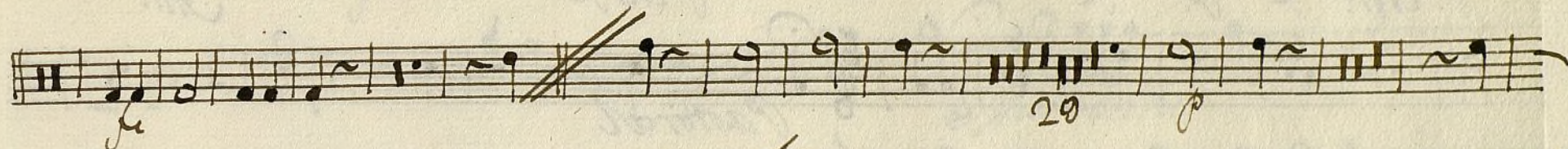
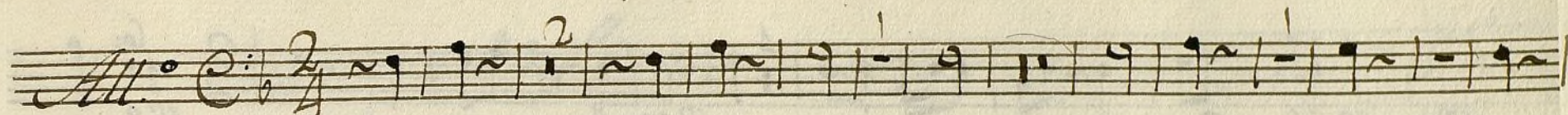


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Trompa 1.^a Fon.^a el Testam^{to} de Jafico

Mus 118-15



Handwritten musical score on ten staves. The notation includes various musical symbols, clefs, and dynamic markings.

Staff 1: *And.^{te}* C: 3/4

Staff 2: *p.^o Crei.^{do}* *p* *Crei.^{do}* *All.^o*

Staff 3: *Pastoral*

Staff 4: *Allegro*

Staff 5: *All.^o* C: 3/4

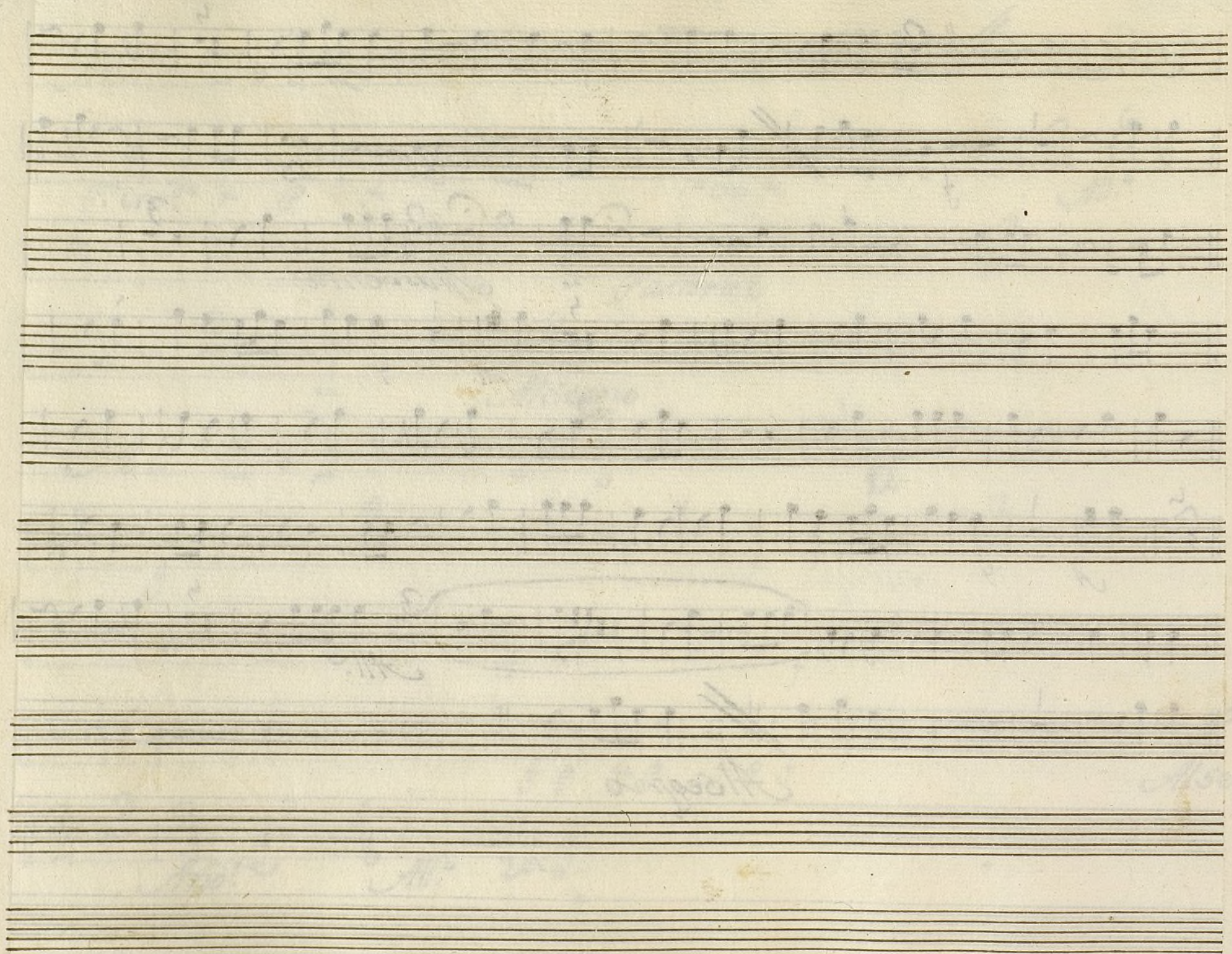
Staff 6: *f* 12

Staff 7: 19

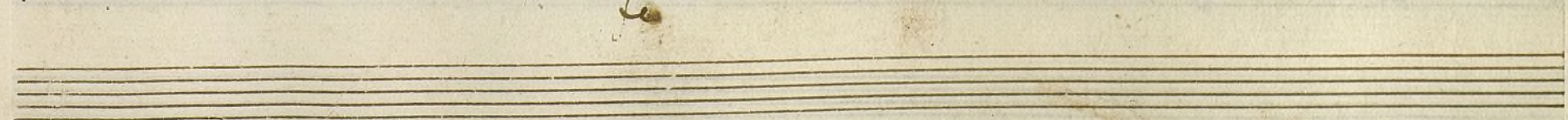
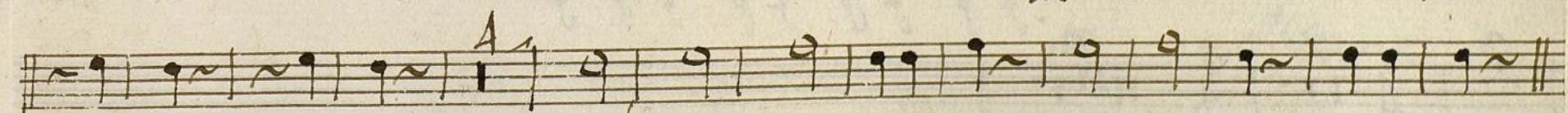
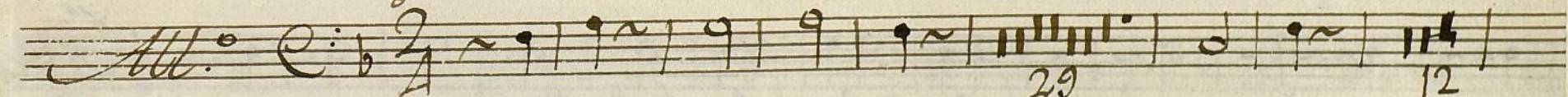
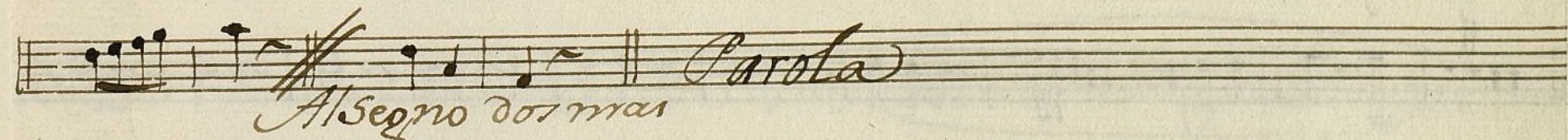
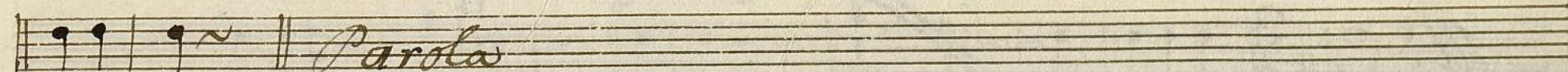
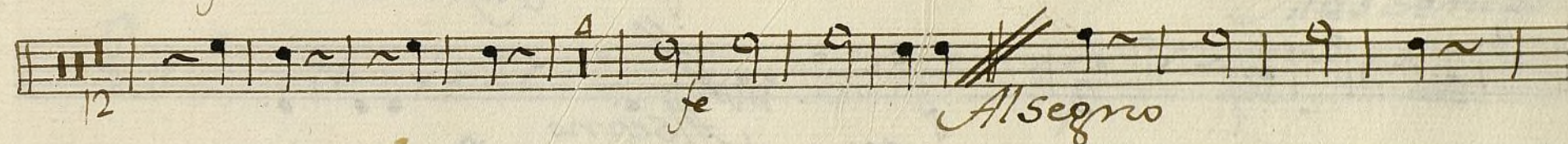
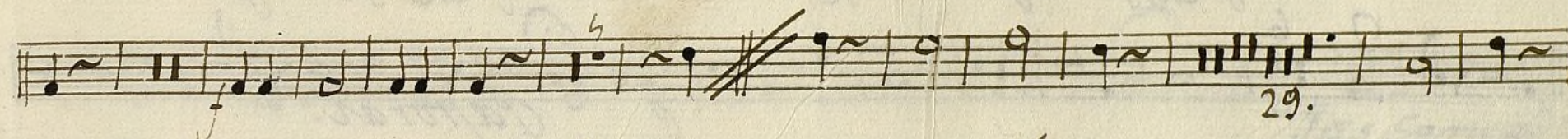
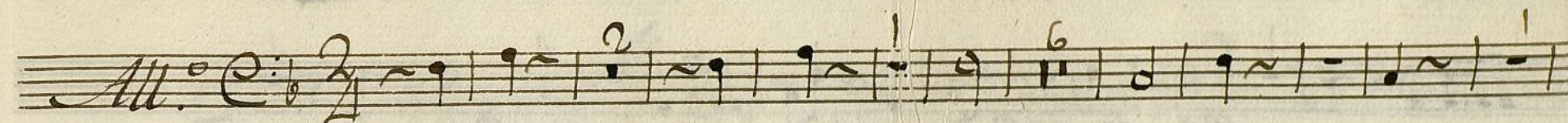
Staff 8: *f p f p f p f* *Allegro*

Staff 9: *And.^{te}* *All.^o* 20.

Handwritten musical score for a piece in 3/4 time, marked "Allegro". The score consists of eight staves of music. The first staff is marked "Allegro" and "3/4". The second staff has a double bar line. The third staff is marked "Mas Sentado". The fourth staff has a double bar line. The fifth staff is marked "A" and "9". The sixth staff is marked "A" and "9". The seventh staff is marked "A" and "9". The eighth staff is marked "Allegro" and "3/4". The score ends with a double bar line.



Trompa 2.^a Ton.^a el Festam.^{to} de Jaceo Mus 118-15

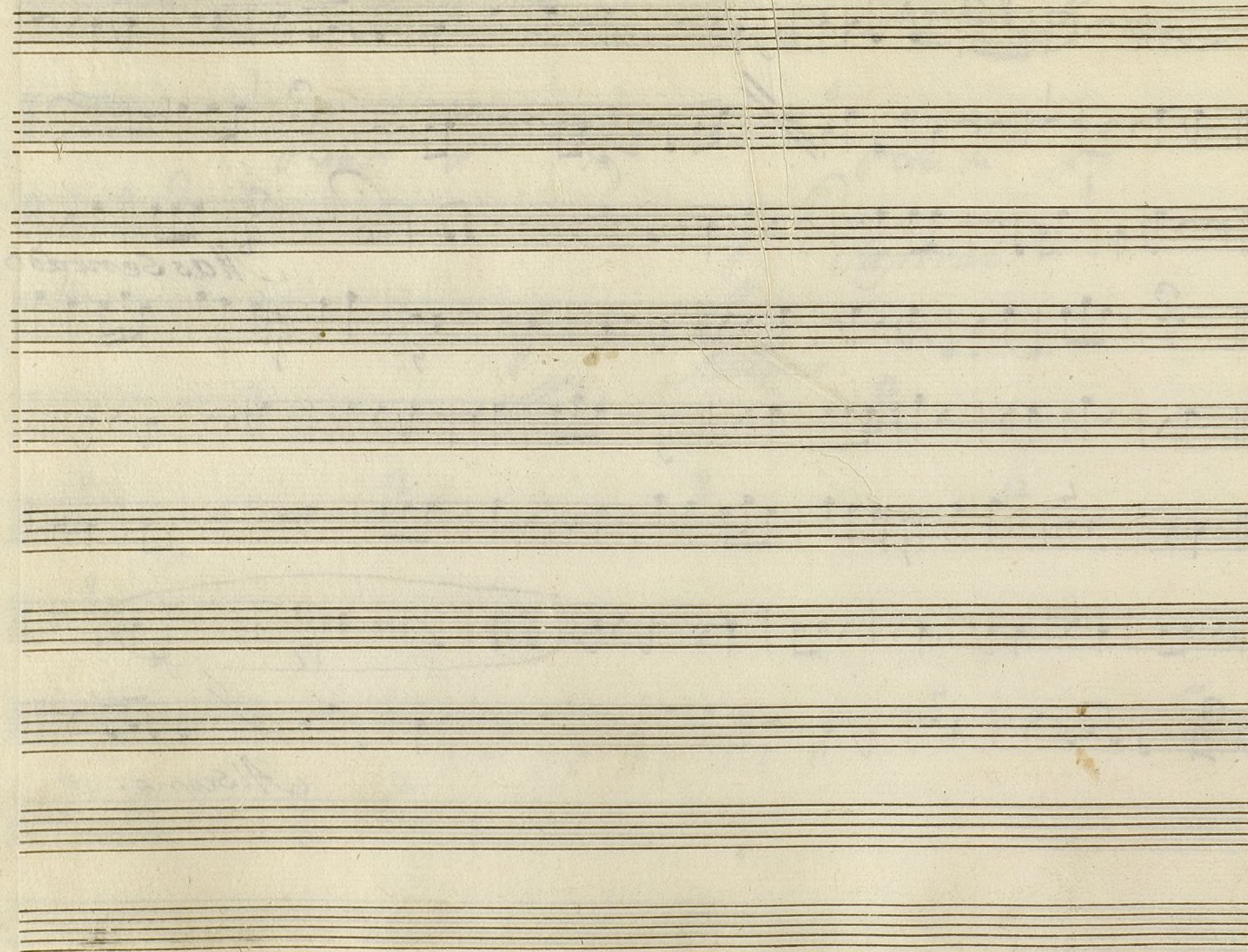


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- All.* (Allegro) at the beginning of the first staff.
- Mas Sentado* (More Seated) written above the fourth staff.
- Allegro.* (Allegro) written below the eighth staff.

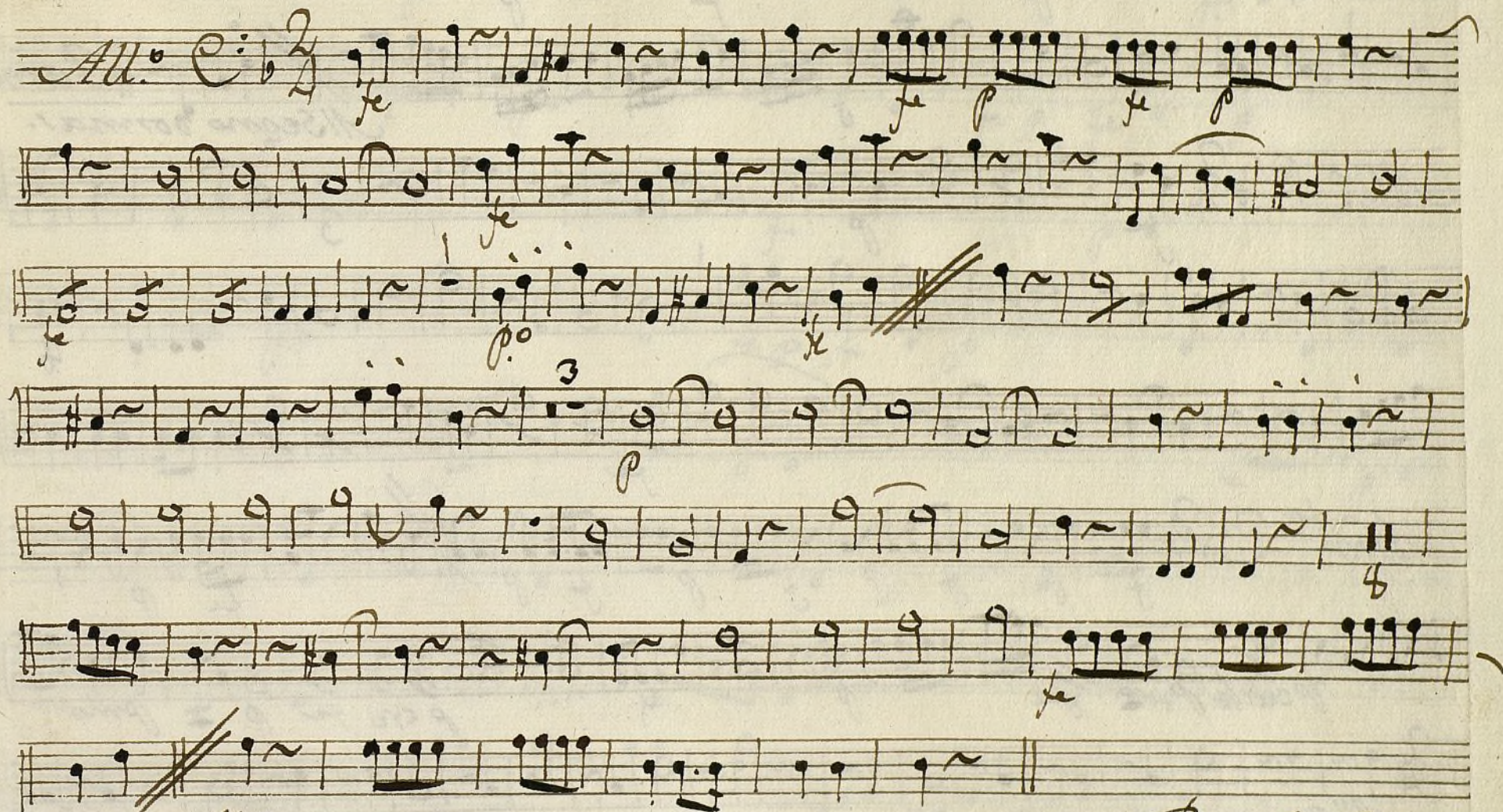
The score features several measures with triplets (indicated by a '3' over the notes) and a section circled in the eighth staff. The notation is in a single system, with the staves connected by a brace on the left.



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Baxo Ion.^a a 3. el Testamento de Fado

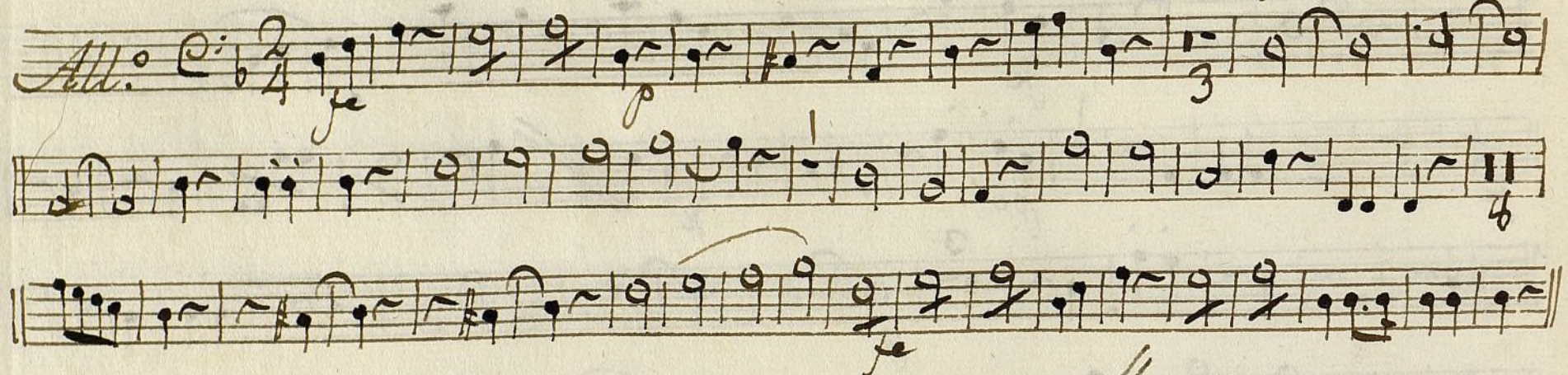
Mus 118-15

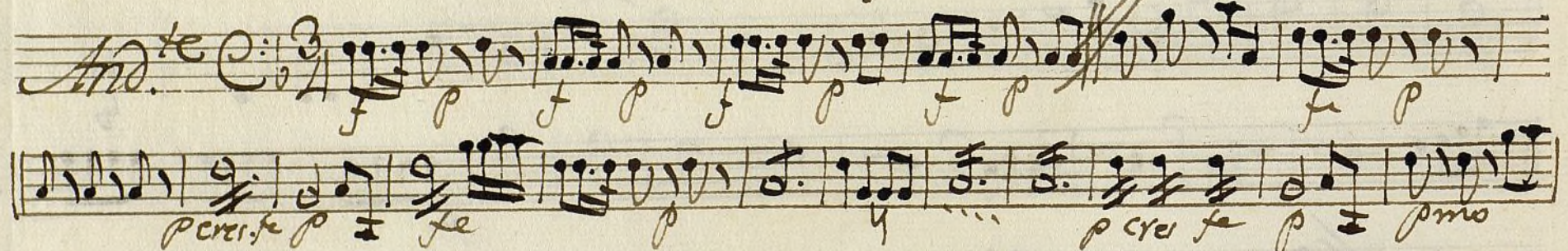


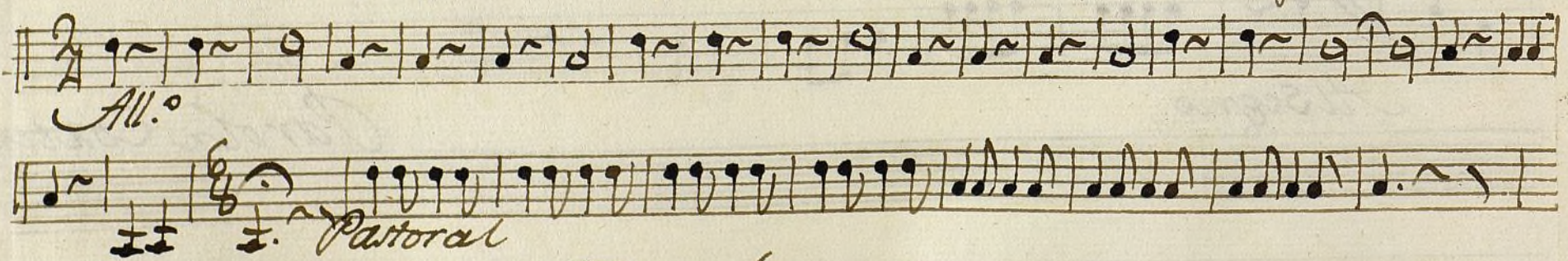
Al segno

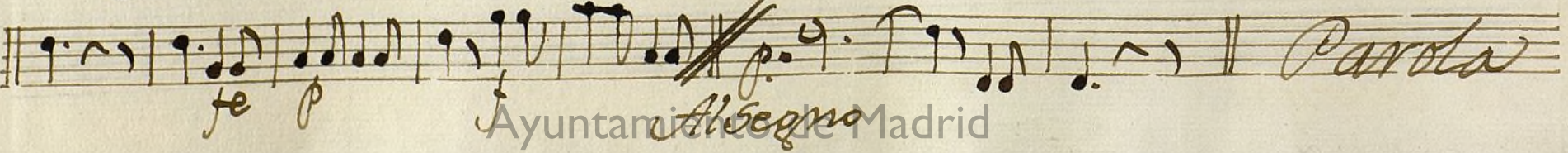
Parola Corta

Alleg.^{to}  *Parola*
Al Segno normal.

All.^o 

And.^{te} 
p cres. f p *f* *p cres. f p* *pmo*

All.^o 
Pastoral

 *Parola*
Al Segno



And.^{te}

All.^o

Ma i s e n t a d o



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