

Lig. 27 n. 24.

Mus 129-3

Lig. 27 n. 24

1782

t

la Pelonia, Fado, Manuel Garcia (S) el Malo

Fonadilla a 3

Los Celos de Fado.

De Laserna.

24



*And.<sup>te</sup>*

*pol.a*

*Esta tarde mosque teros*

*la real Polonia de Maza para divertir a us*



tedes viene a cantar su tonada

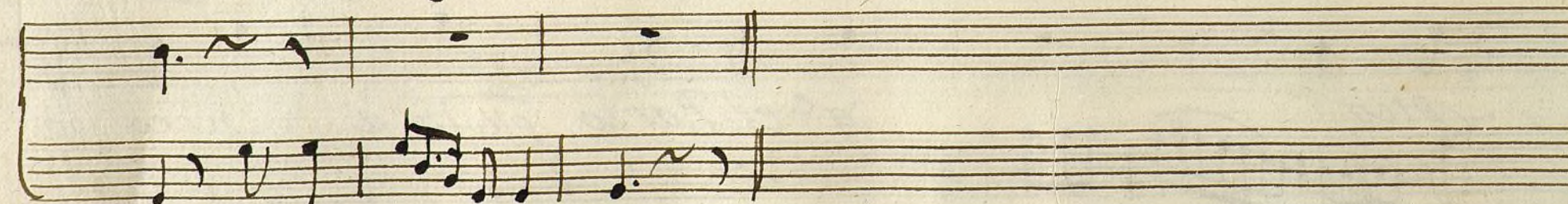
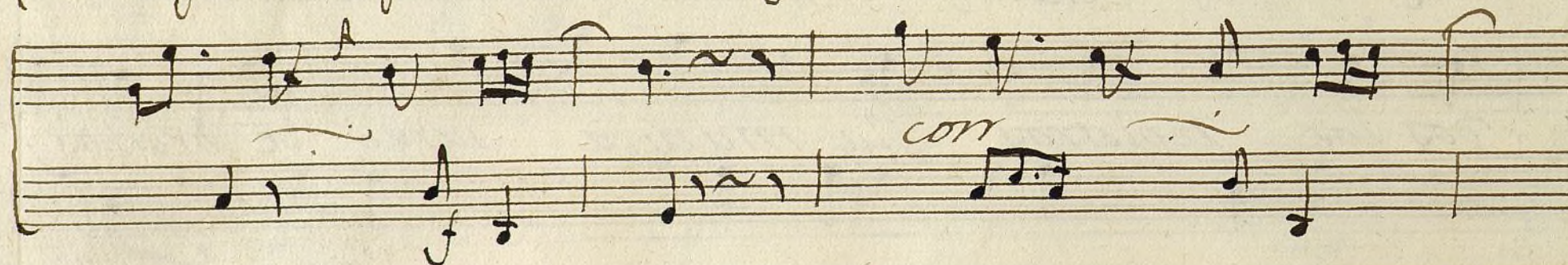
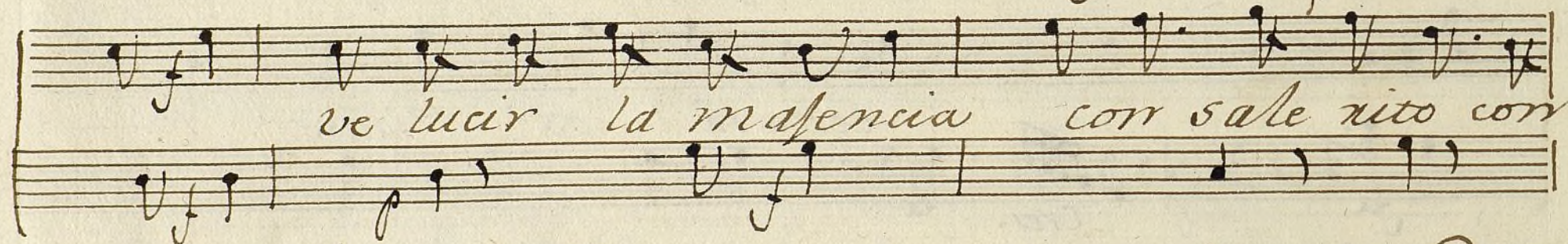
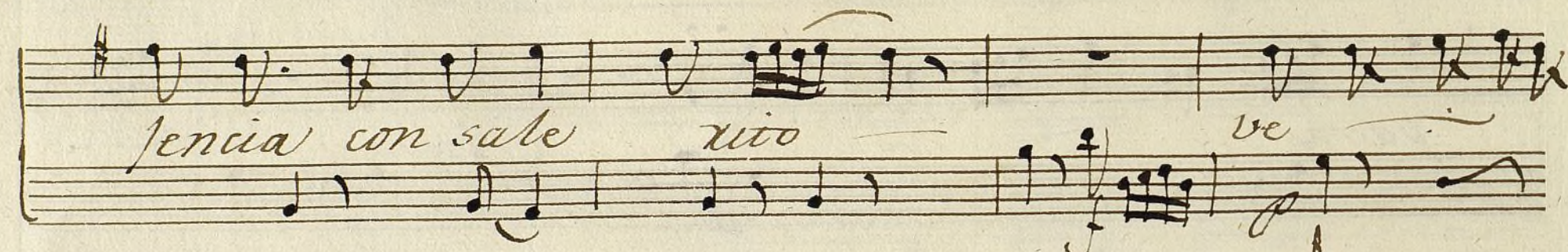
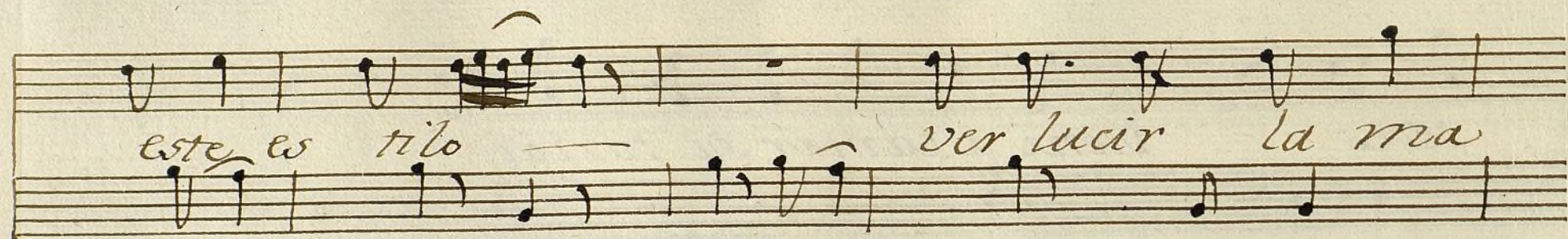
para viene

echa ra los diques to—

dos los registros la manifa turas de brazos y

pico q<sup>e</sup> el Patrio gusta a Veces por.







*And. no*

(no) el ser masa consiste solo en el  
 en diciendo Polonia que va a ser

(no) tema el ser Masa consiste solo en el  
 Masa en diciendo Polonia que va a ser

(no) tema - solo el ser Masa con  
 Masa. que va en diciendo Po

(no) siste el solo en el  
 lonia - en que va a ser



(no) tema solo  
 Mapa que  
 (no) solo y eso se a ñade de hacer con deserr  
 que renquino estrañe para hacerse te  
 Labapies y el bar.  
 que sepa Delas.  
 fado gestos y muecas de hacer con deserr  
 milles en todas partes para  
 quillo la hacen la salva Labapies y el Bar  
 Mapas todas las artes que sepa Delas  
 fado gestos y muecas hacer  
 en el ser  
 quillo la hacen la salva ya se  
 Mapas todas las artes por que




Este meneo hacer este soslayo hacer  
 Mui indi gesta en ser Mui desca rada tener  
 de que este schiste yase ve que esta pompa me adqui  
 yo naci chusca y chusca me criaron y la a


Este columpio con su arqueo de brazos con esta  
 poca verouenza el ser mui mal hablada dar si se o  
 rido el re nombre de Maja de pro sopia miren mires.  
 ma qe te nia leche chusca me daba venga q.n

~~planta~~  
~~frece~~  
 Este aixe de taco y tor  
 taura  
 venga  
 dos manotadas esto es  
 miren mi estofa y ve-  
 a ver mi estampa vera




 {ciendo el pozi co y a  
 vela majencia esto sus-  
 ran. si me rezo y verair a-  
 que lo que digo y vera q. e no es.


 {gachorra do Esto es Ma ja de  
 Circunstancias Esto es de la ma  
 quella gloria Sobre que de las  
 ala bancia Sobre que soy la  
 Crei


 {Crisma por todos lados Esto es  
 Venia sus circunstancias y en faltando algo  
 masas soy <sup>me</sup> <sup>pin</sup> <sup>de</sup> <sup>so la</sup> <sup>total</sup> sobre que de las  
 Reyna de las remasas sobre que soy la



por por

De esto ninguna es Mas ninguna  
 Mas soy la re tora soy  
 Reina de las re mas de las

esto esto

y en y en  
 sobre q. e de las Mas sobre  
 sobre q. e soy la Reina sobre

por todos lados — por

ninguna es Mas nin  
 soy la re tora — soy de las  
 de las re mas de las

Allegro



*Parola.*

*Fud.º vamos sin miedo y con aire  
majestuoso y majestuoso.*

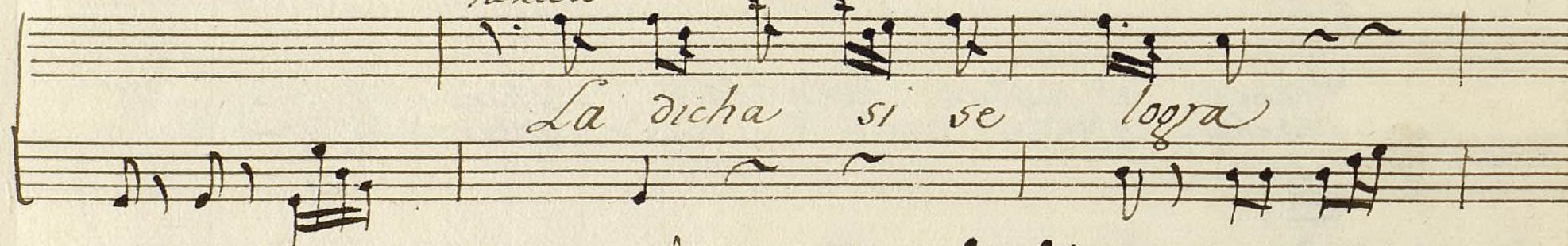
*Man.º no te me acobro.*

*Fud.º quien tal dice*

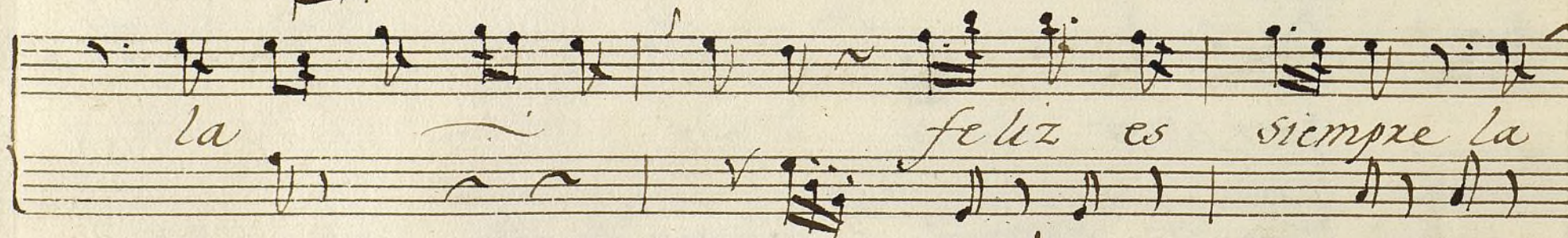
*Obedecer, y callar.*



*Garcia*



*La dicha si se logra*



*la*

*feliz es siempre la*



*feliz es siempre*



Handwritten musical score on aged paper. The score consists of five systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written in Spanish. The first system includes the lyrics "feliz es y solo a-". The second system includes the lyrics "siempre q. ella sola es el Tris del que pa". The third system includes the lyrics "nelo a lograr una dicha que no me". The fourth system includes the lyrics "Dece del Corazon no" and "no lo que Corazon no". The fifth system is empty. The paper shows signs of age, including yellowing and some staining.

feliz es  
y solo a-

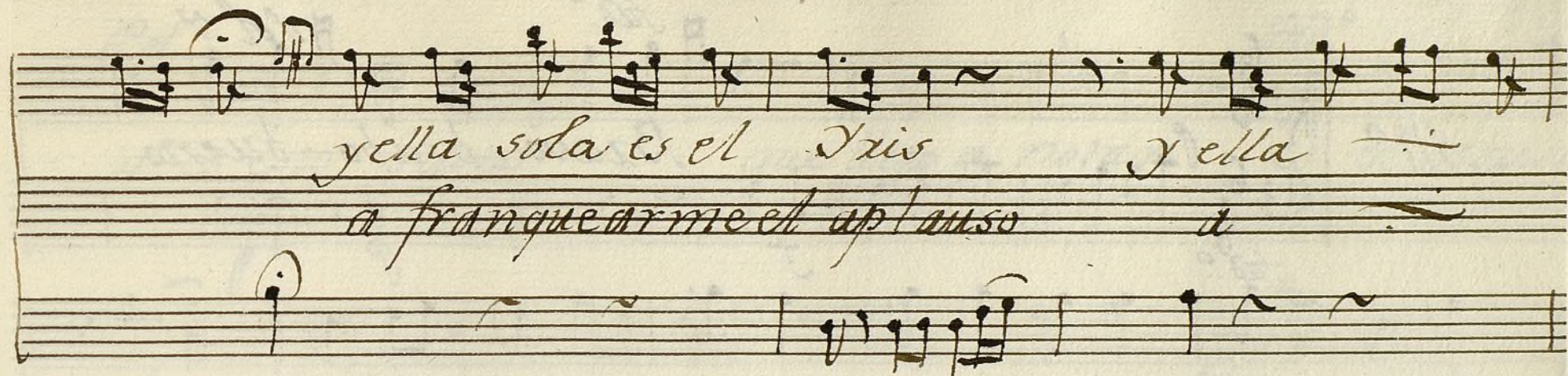
siempre q. ella sola es el Tris del que pa  
nelo a lograr una dicha que no me

Dece del Corazon no  
no lo que Corazon no

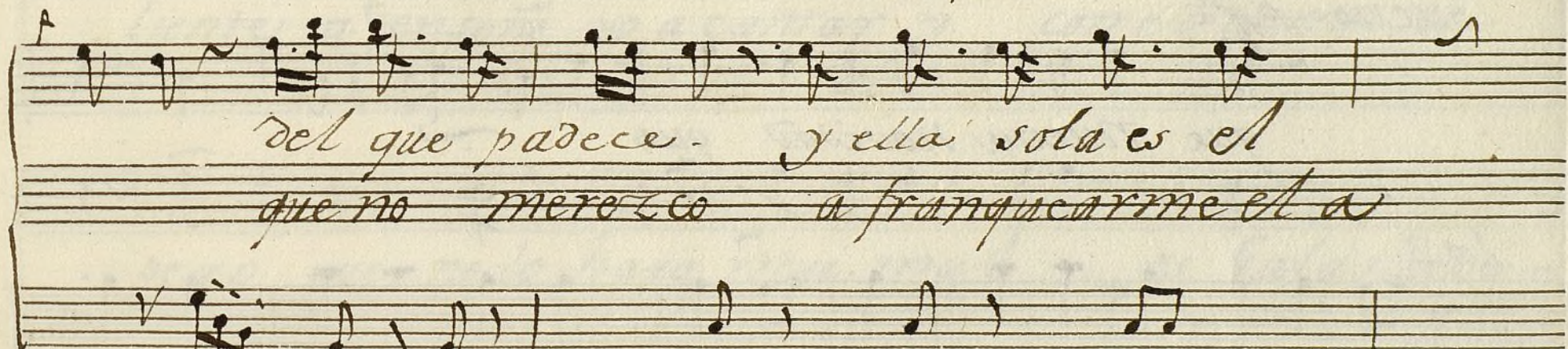


temas corazon confia Corazon no  
temas es  
sientas injustas tiranias q.<sup>e</sup> la dicha es des.  
pera piedades benignas de pechos gener  
canso gusto y place res gusto  
resos que son propensos que  
ten

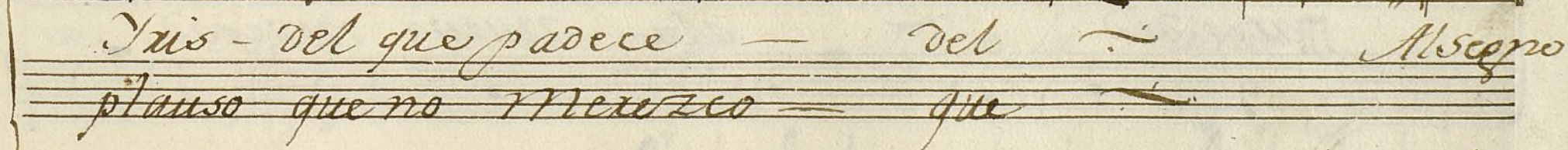




yella sola es el Dñs y ella  
a franquearme el aplauso a



del que padece. y ella sola es el  
que no merezco a franquearme el a

Dñs - del que padece - del Alsegno  
plauso que no merezco - que





*All.<sup>o</sup>* *Fad.<sup>o</sup>* *Bravo brabo bueno* *Pol.<sup>o</sup>*

*Fad.<sup>o</sup>* *bueno Pol.<sup>a</sup>*

*que Nueva novedad que*

*los 3*

*atended ala nueva novedad la*

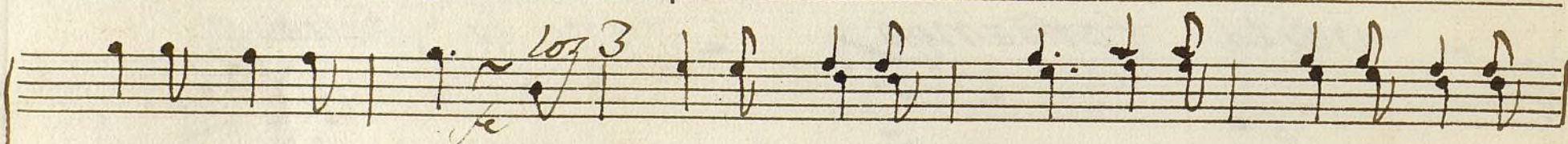
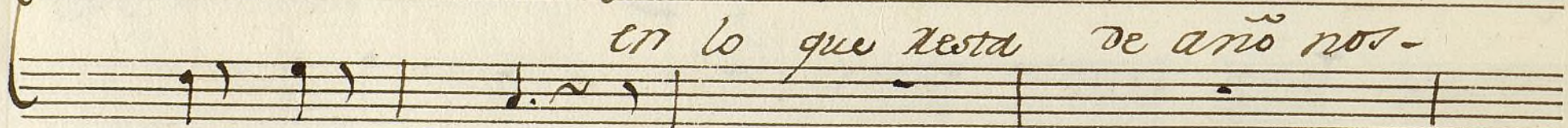
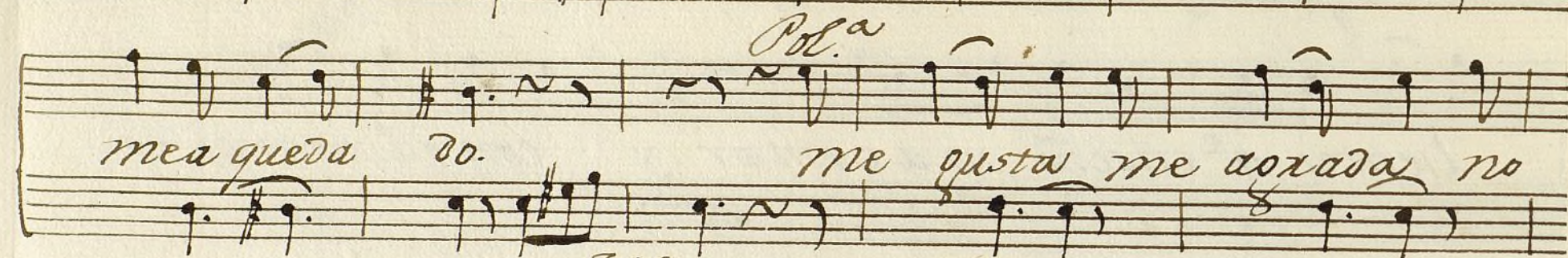
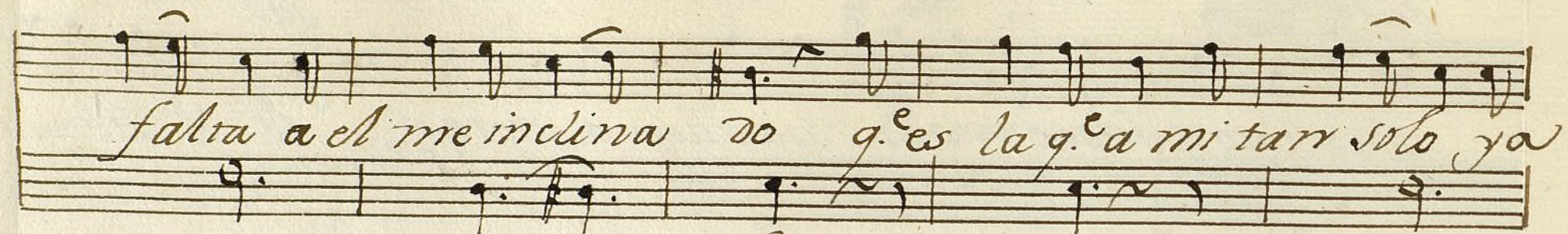
*nueva novedad la*



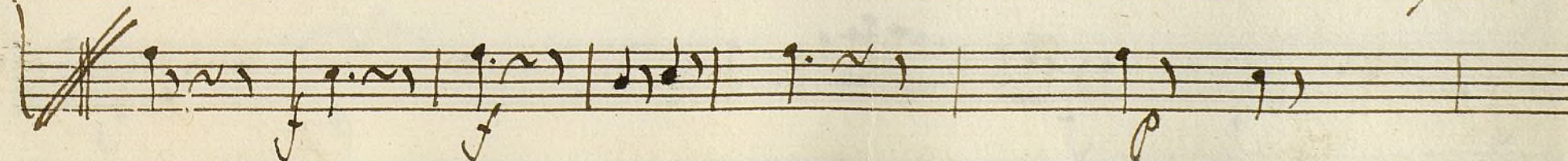
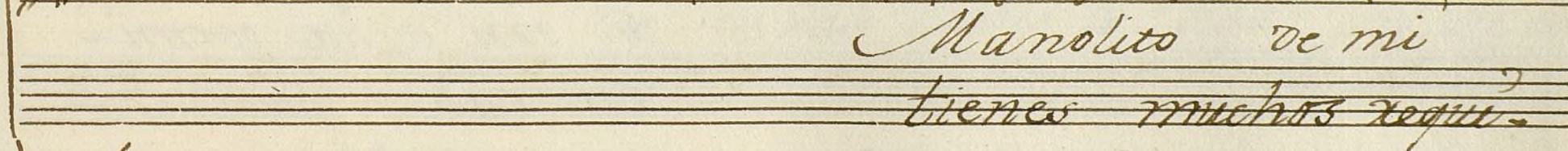
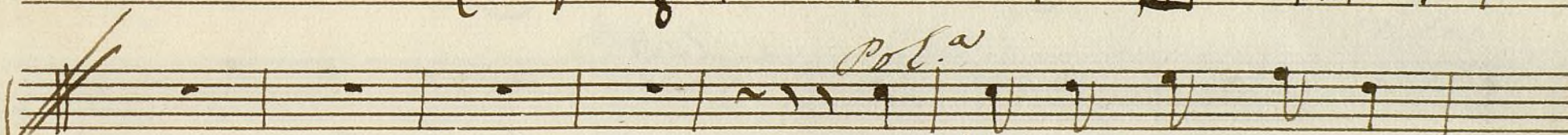
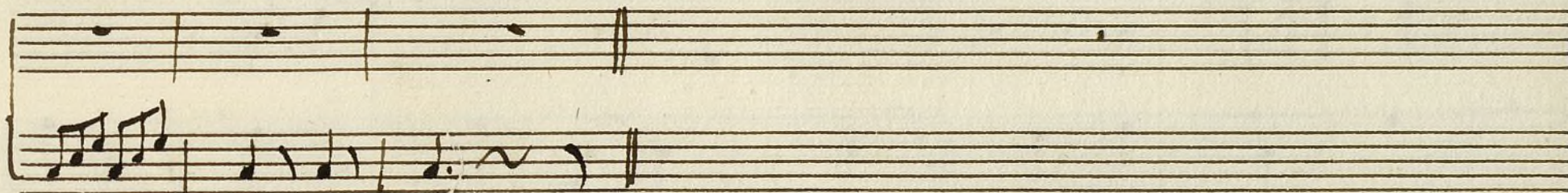
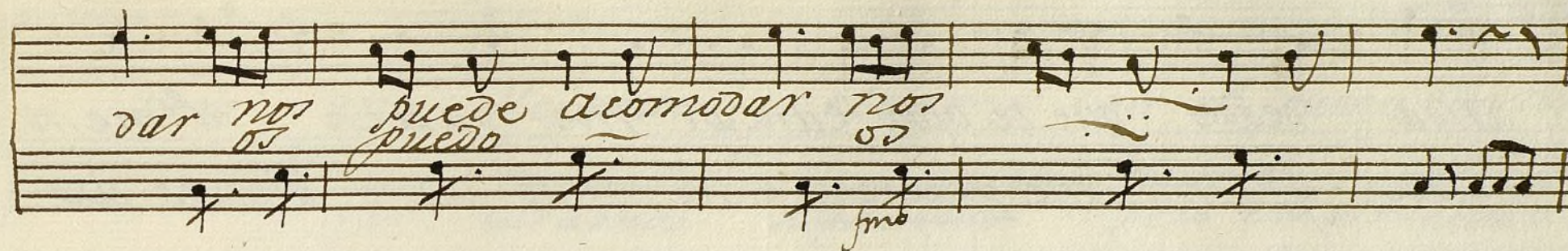
*Pol.<sup>a</sup>* *Fad.<sup>o</sup>*

q.<sup>e</sup> es esto *Fudeo* que llego a notar es el sobresa-  
liente q.<sup>e</sup> enseñó yo a cantar y con el tiempo es-  
pero que no lo hará mui mal es Galancete-  
vaila fandango tiene la falta  
de enamo rudo y por aquesta





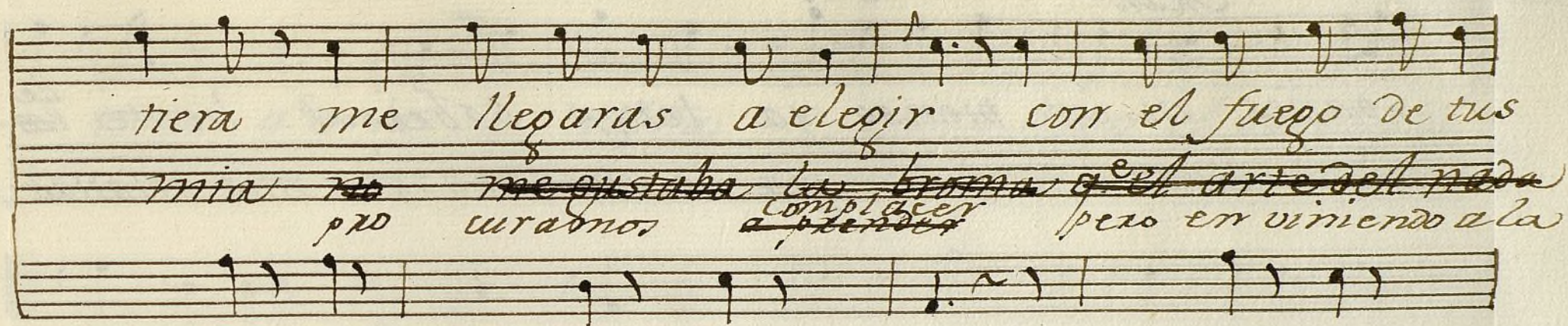




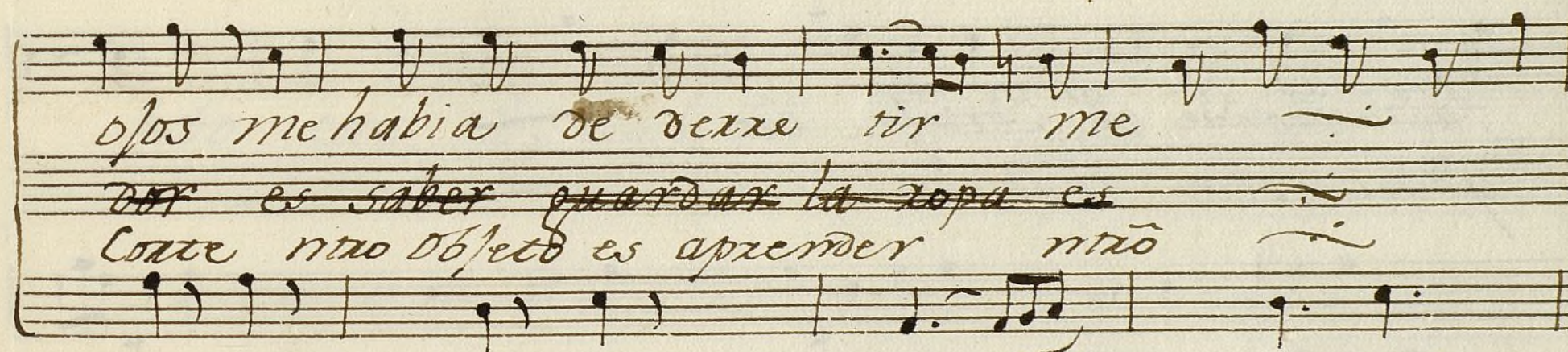


Uida desde que te oído cantar me parece q<sup>e</sup> me in  
sitos q<sup>e</sup> a mi me parecen bien mas como bienes de  
clino la estimarte mucho mas la es  
hacerte mi tuellman hacerte  
Cádiz quizá haceras q<sup>e</sup> la mer quizá  
no querías aquí aprender no  
Man.  
si mi dicha permi-  
en Cádiz querida

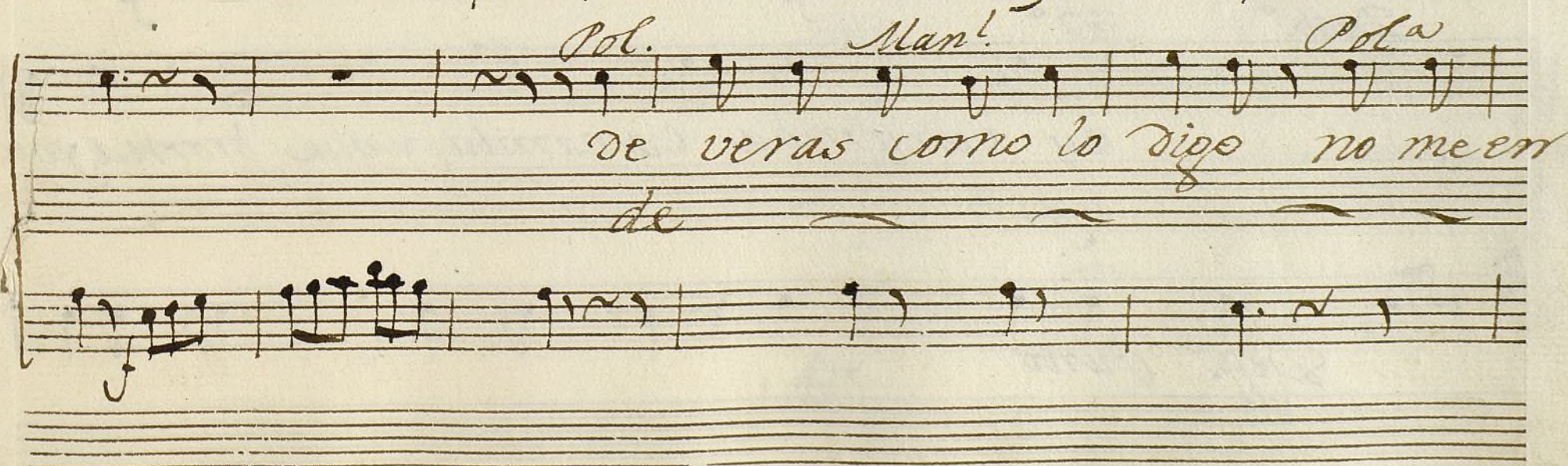




tiera me llegaras a elegir con el fuego de tus  
 mia ~~no me gustaba la brama q' el arte del nada~~  
 pro curamos <sup>complacer</sup> ~~a aprender~~ pero en viniendo a la



olos me habia de verxe tir me  
~~por es saber guardar la ropa es~~  
 Contre nno objeto es aprender nno



Pol. Man! Pol.  
 de veras como lo digo no me en  
 de



*Manl.**Pol.<sup>a</sup>*

pañes ni por pienso ya tengo sobresa liente ~~en~~ <sup>de</sup>  
ya le enseñare a mis Mañas por

ronadas y de verso de  
faltandome el Cortejo ~~en~~  
q<sup>e</sup> no sea trabioso por

*Desp.<sup>o</sup>**Fad.<sup>o</sup>*

ay caramba caramba y que bromay que  
ay &

*Desp.<sup>o</sup> Punt*



pieza q<sup>e</sup> es la se ñora y como hago el papel del

bobo este si que es bonito en gorrro este  
este

si

Allo  
ju -

que toma y que

ju

que

Allo



toma su buena bala danza bue  
esta si q. es broma esta  
bue calle ta  
esta Calle chet  
de calle mi alma no te me en fades q. esto no es  
lito calle penoso no te me atufes que yo te a.



nada no te enfa ~~~~~ No te en  
 dorro no te me ~~~~~ no te mea

*Fad.*  
 fades q. esto no es nada yo me men-a Maestra por  
 tufes que yo te adoro ya es un bonito mueble el

*lo 3.*  
 igno rancia por mala gana de mala gana siga sigala y  
 tal Novelo el ~~~~~ baste baste de y.





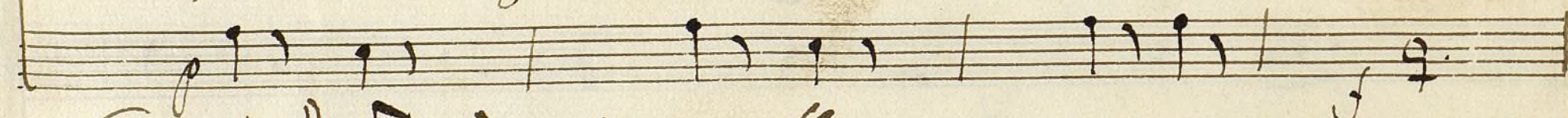
Dea siga y no traiga siga y

Dea por que ya cansa por



Conseguencias que puedan causar desgracias causar causar de

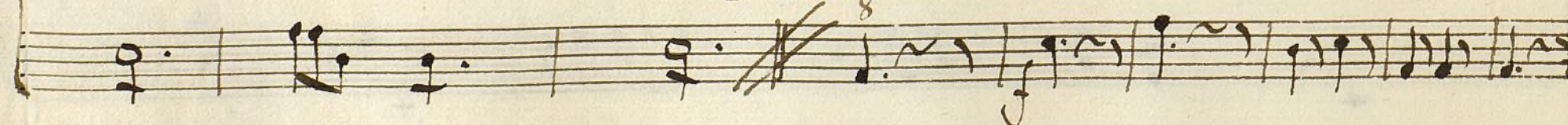
vayan las seguidillas nuevas y estrañas nuevas nuevas y.



gracias causar

trañas nuevas

*Allegro*





*All<sup>o</sup> poco.*

*Los dos.*

*No ai corda q.<sup>e</sup> mas teman*

*Pr<sup>a</sup>*

*No ai corda q.<sup>e</sup> mas teman no*

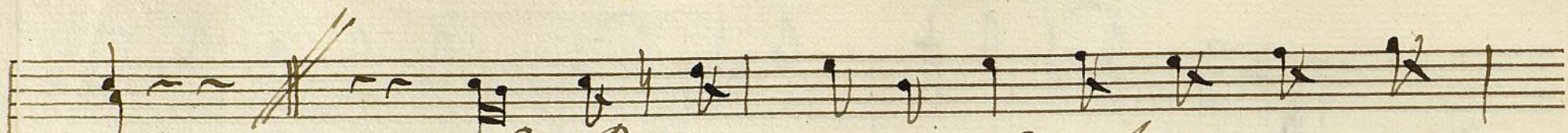
*los Petimmetres*

*los 3*

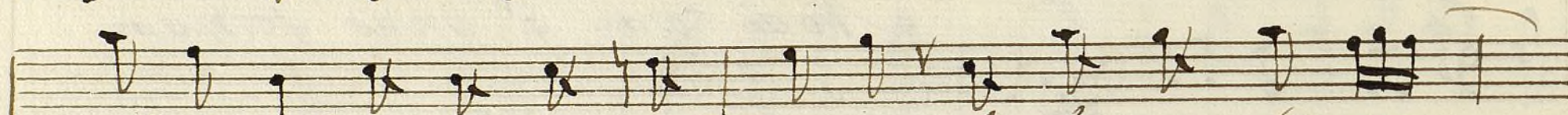
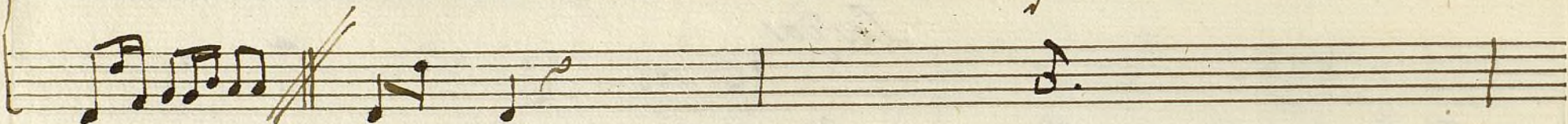
*los Petimmetres*

*los*





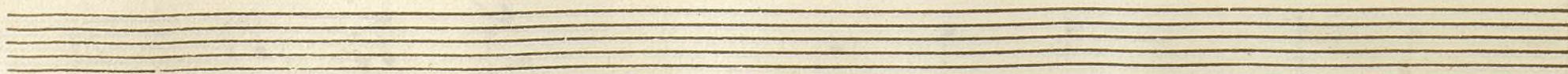
Los Peti metras q'es el ver una  
Querido Patrio aplaudido la to



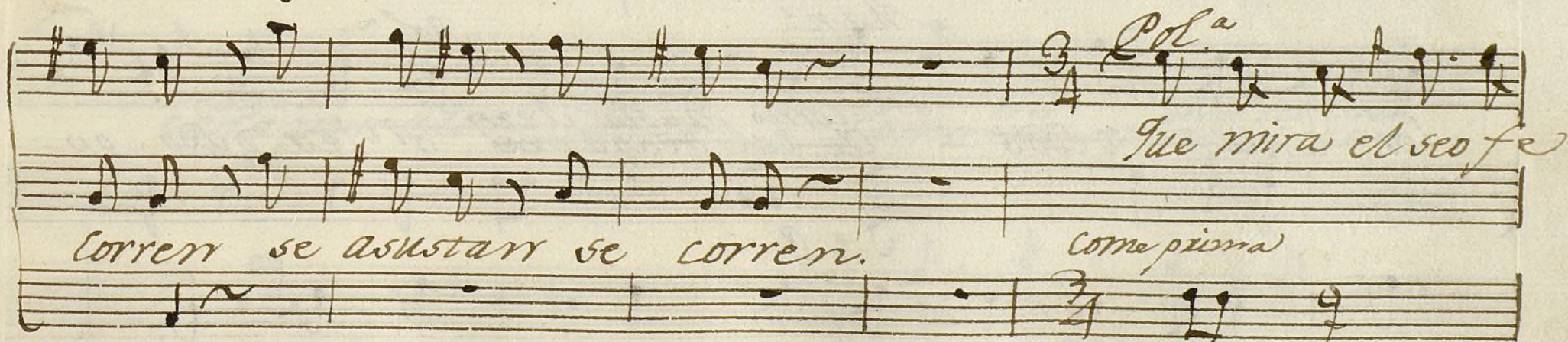
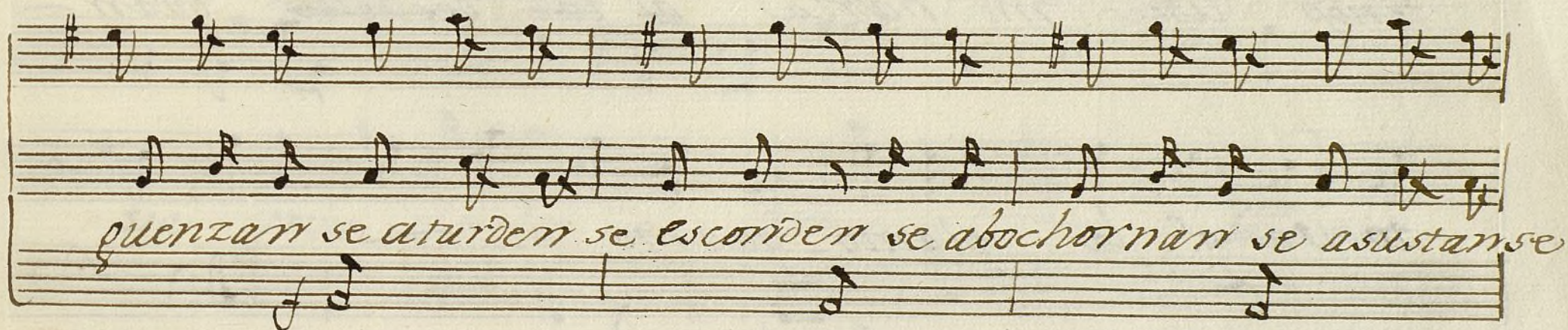
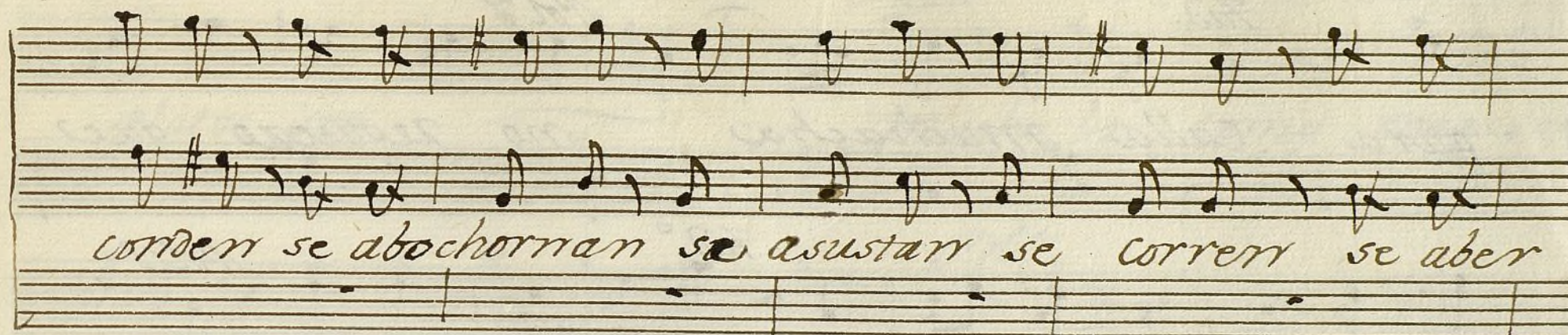
Maña q' les hace frente —  
nada a si os ha gustado —



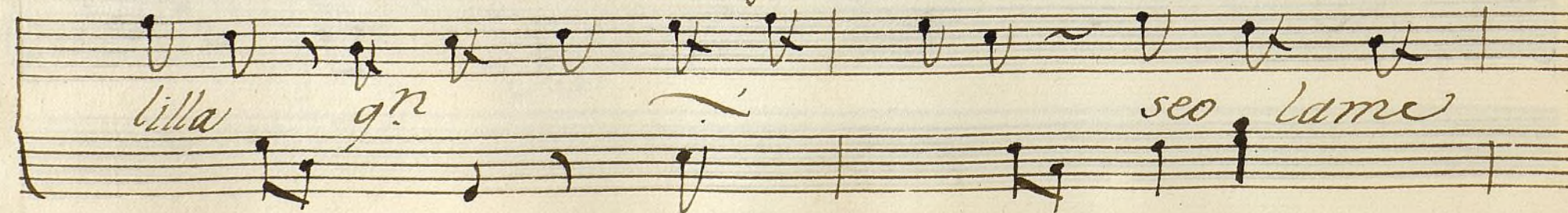
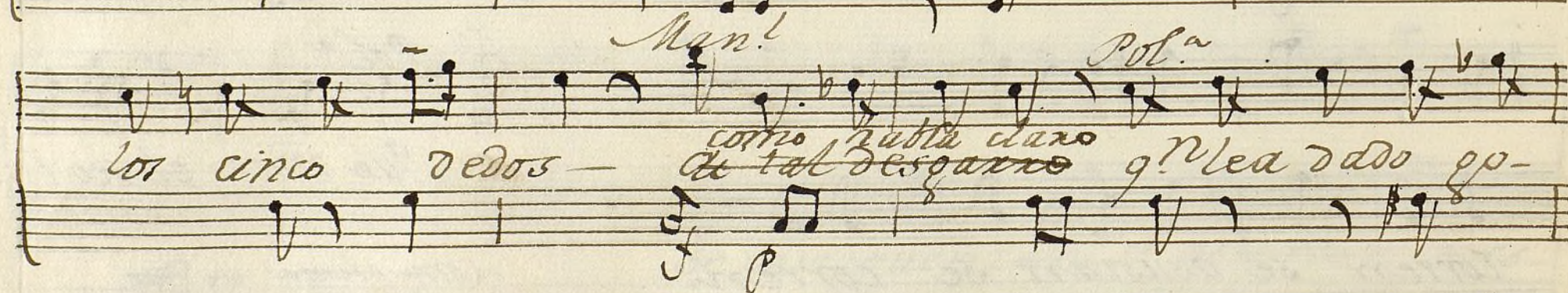
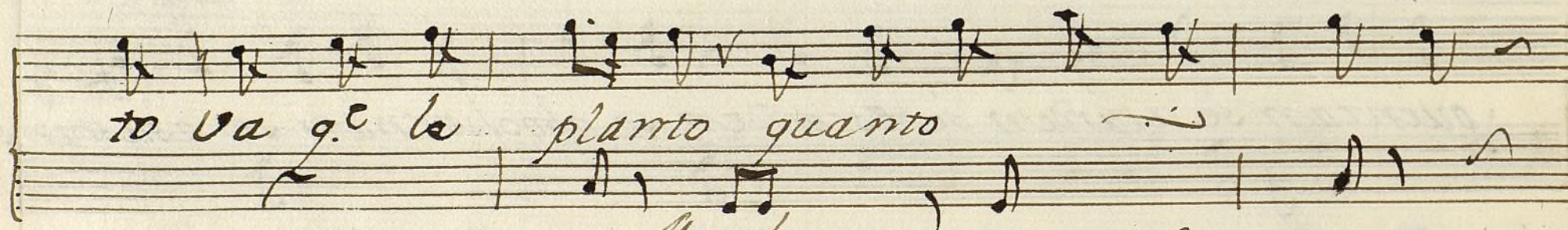
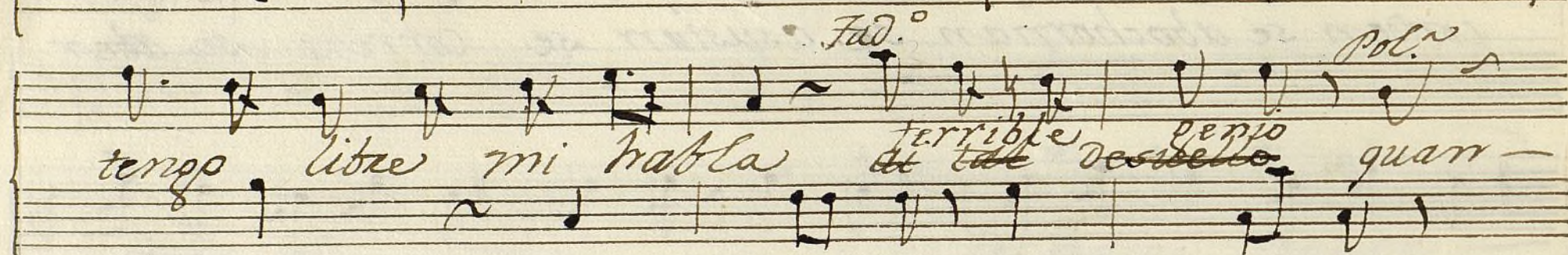
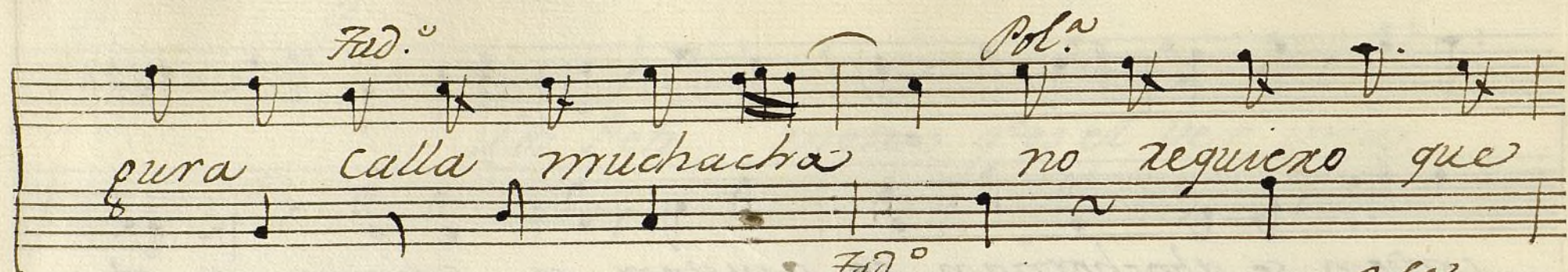
se avergüenzan se aturden se es.  
Alto













Man! Fad.º

plato sea mucho la temo me asofo-

Pol.º

cado me as en viendo yo un o-

sia mui reopla o mui mi me en

desazon co noce todo mi barrio mi  
 como a los ~~los~~ como ~~en~~ alano co

1º 2º

mo calla ge roma



*Pol.*  
*calla*  
*a despreciar vicia.*  
~~*a Luzzar un vicia*~~

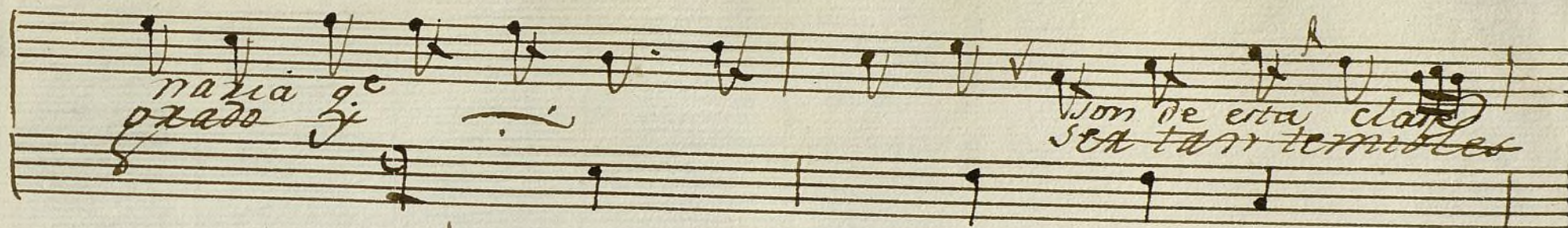
*a*  
*me pinto*

*sola me*  
*los 3.*  
*estas son velas*

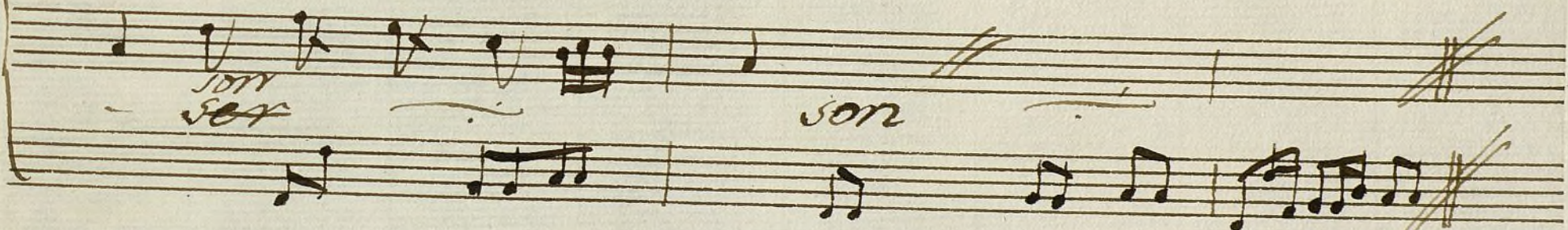
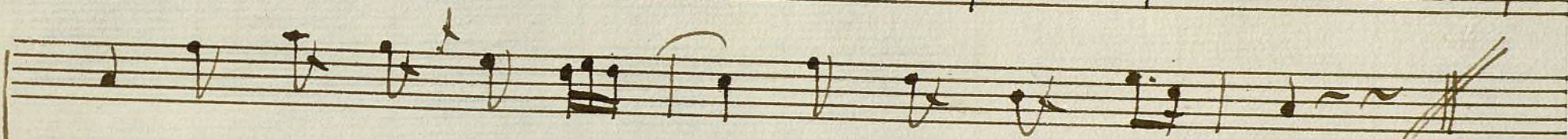
*mi propiedades*  
*que la pente ordi.*  
~~*y por eso an lo*~~

*Maas gracias y chistes*





son de esta clase  
sea tan terribles



Allegro



12000 55158



*Violin 1<sup>o</sup> Ton.<sup>a</sup> a 3. Los Celos de Fado.*

Mus 129-3





*And no* 6 3/4

*Allegro* *Carola*



*And. no* 8# 3

*p. mo*

*Poco*

*Allegro no.*



A handwritten musical score on aged paper, featuring two distinct sections. The first section, titled 'All.º' (Allegretto), is in 6/8 time and consists of nine staves. It begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The second section, titled 'All.º no mucho', is in 6/8 time and consists of two staves. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The handwriting is in dark ink, and the paper shows signs of age and wear.



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

- Rinf.* (first staff)
- Rinf.* (second staff)
- Desp.* (third staff)
- for* (fourth staff)
- All.* (fifth staff)
- fer* (fifth staff)
- p ten* (fifth staff)
- Allegro* (bottom of the page)



*All.<sup>o</sup> Poco.*

*Allegro*

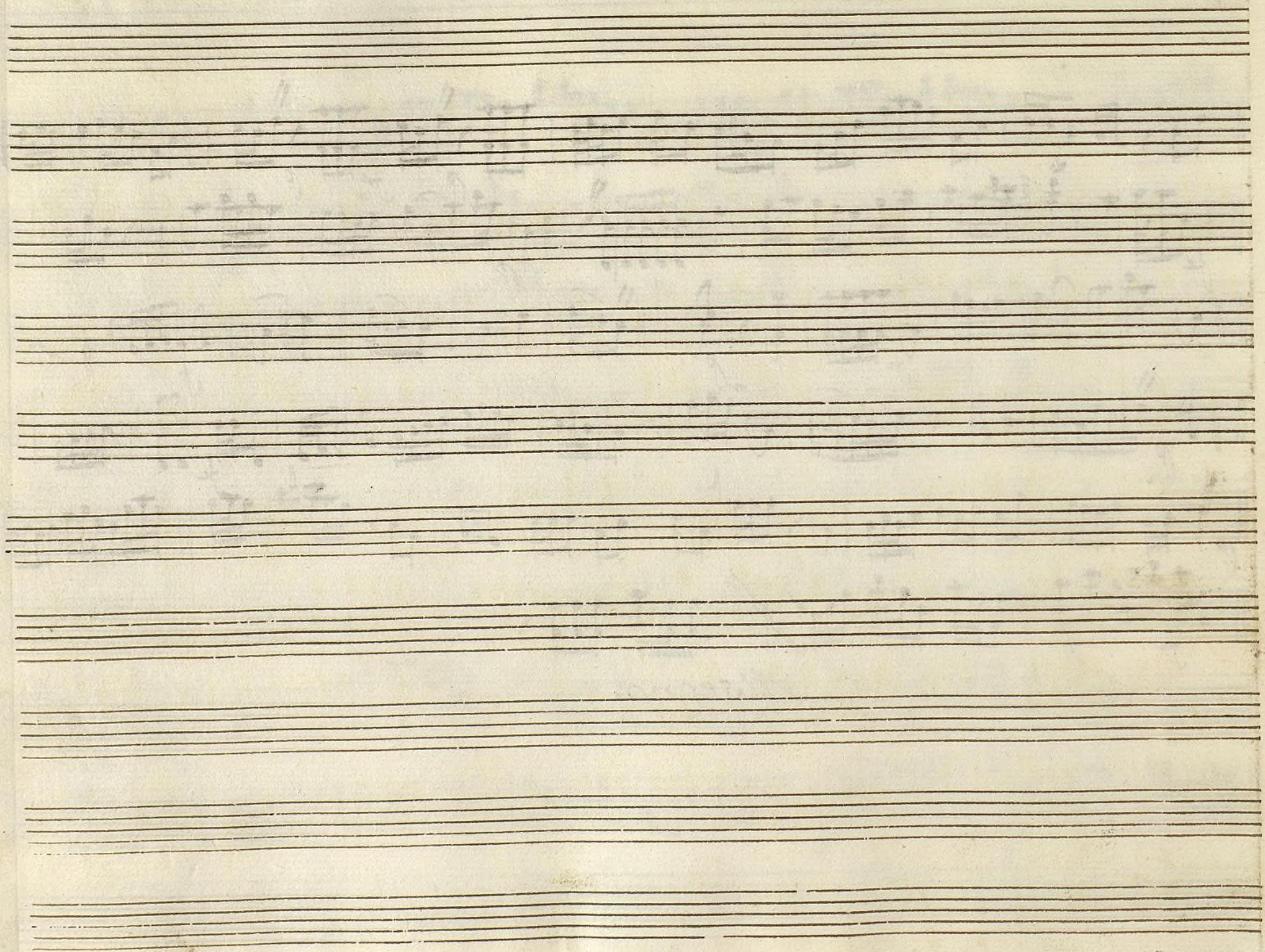
*Primo tempo*





*Allegro.*



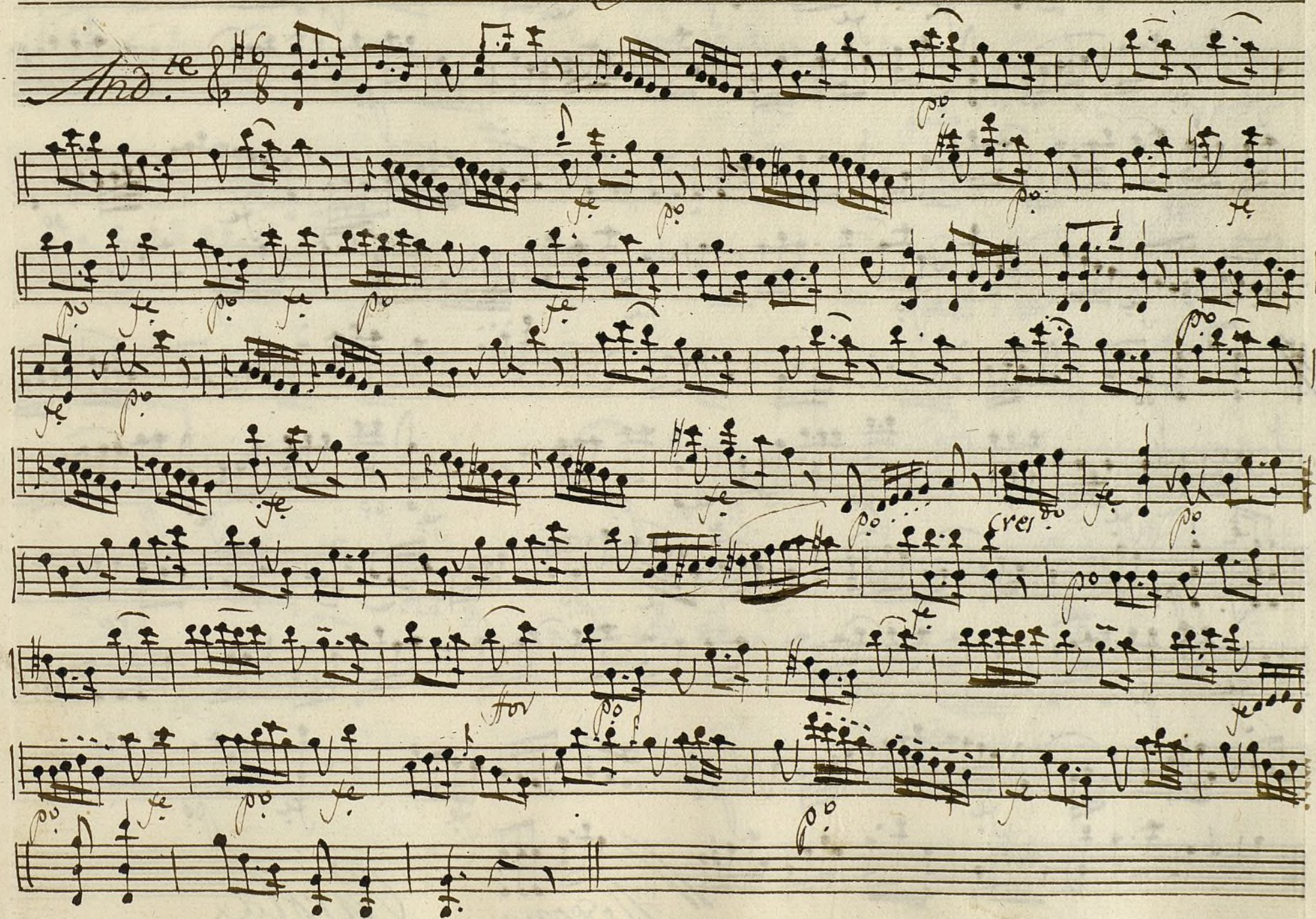


1200055158



t

Mus 129-3

*Violin 1.º Son. a 3 Los Celos de Jabeo*



*And. no* 8  $\frac{3}{4}$

*Allegro* Parola



*And* No 8 #3

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

*Allegro*







A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The score is divided into sections by tempo and performance instructions. The first section consists of the first five staves, followed by a section marked 'All.<sup>o</sup>' on the sixth staff, and a final section marked 'Allegro' on the tenth staff. The manuscript is written in dark ink on aged, slightly stained paper.

*Rint*

*po*

*Rint*

*po*

*Dep.*

*po*

*All.<sup>o</sup>*

*po ten*

*po*

*po*

*Allegro*

*po*

*po*

*po*



*All.<sup>o</sup> Poco* 3/4

*All.<sup>to</sup> p<sup>o</sup>*

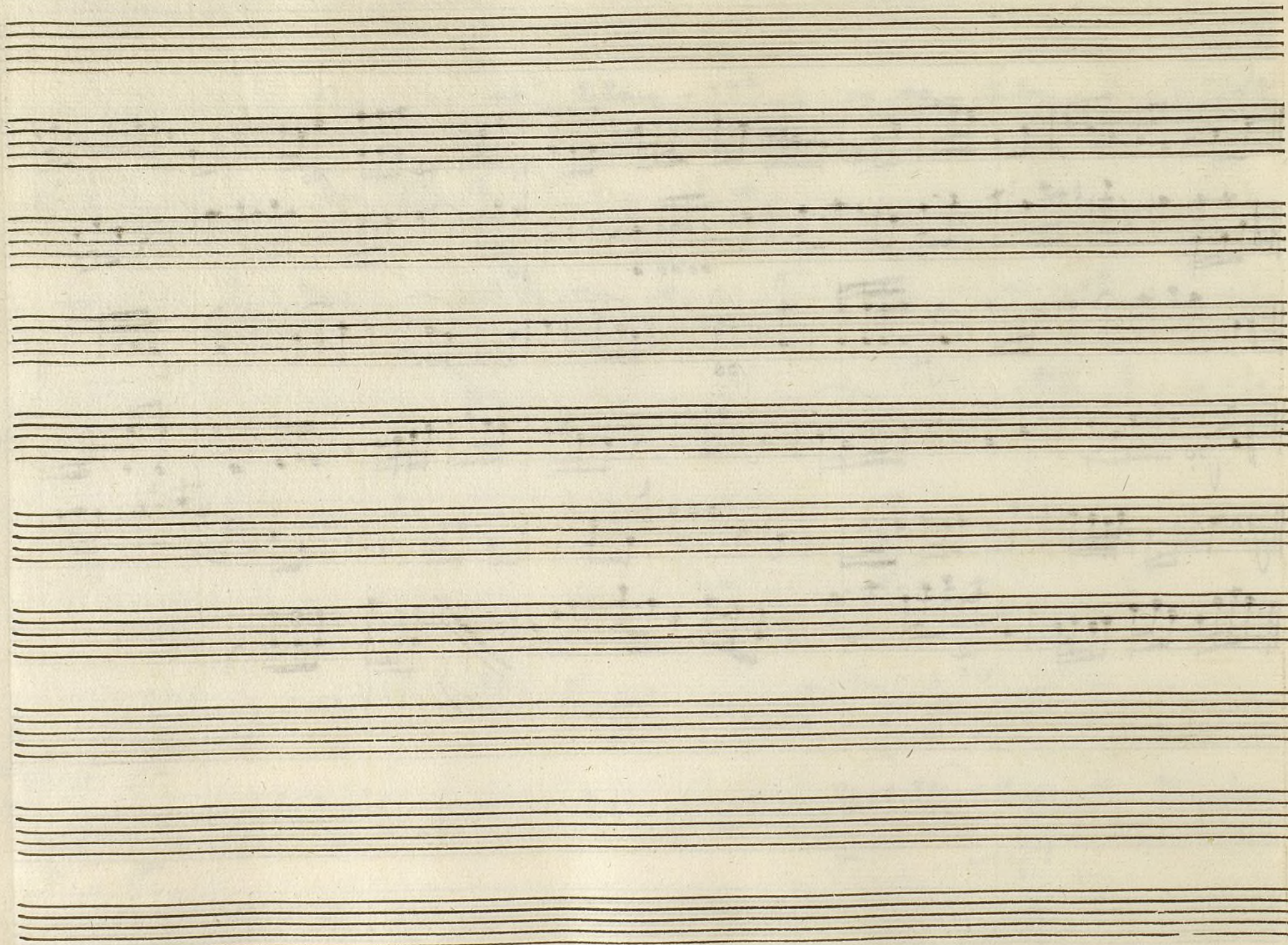
*3/4 p<sup>mo</sup> tempo p<sup>o</sup>*





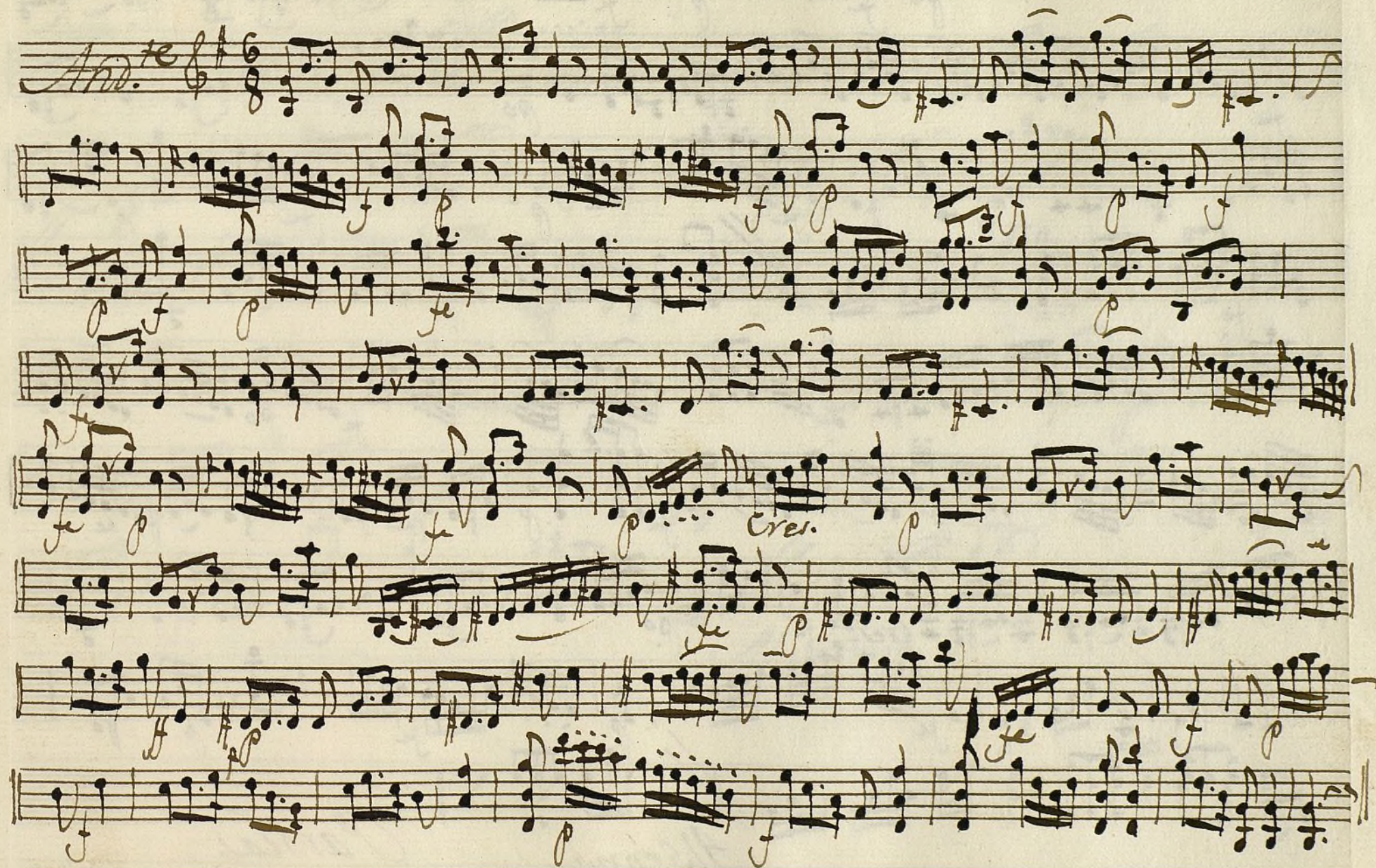
*Allegro*





1200055158



Violin 2<sup>o</sup> Ton.<sup>a</sup> a 3. Los Celos de Jasco.



*And. no* 3/4

*ten.* *Crei-do* *ten.*

*Allegro* *Parola.*





Allegro







A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The score is written in a cursive, historical style. Annotations include:

- Rim* (first staff, left)
- Dep.* (third staff, right)
- for* (fourth staff, left)
- All.* (fourth staff, middle)
- ten p.* (fourth staff, middle)
- Allegro* (bottom staff, left)

The manuscript shows signs of age, including ink bleed-through from the reverse side and some staining.



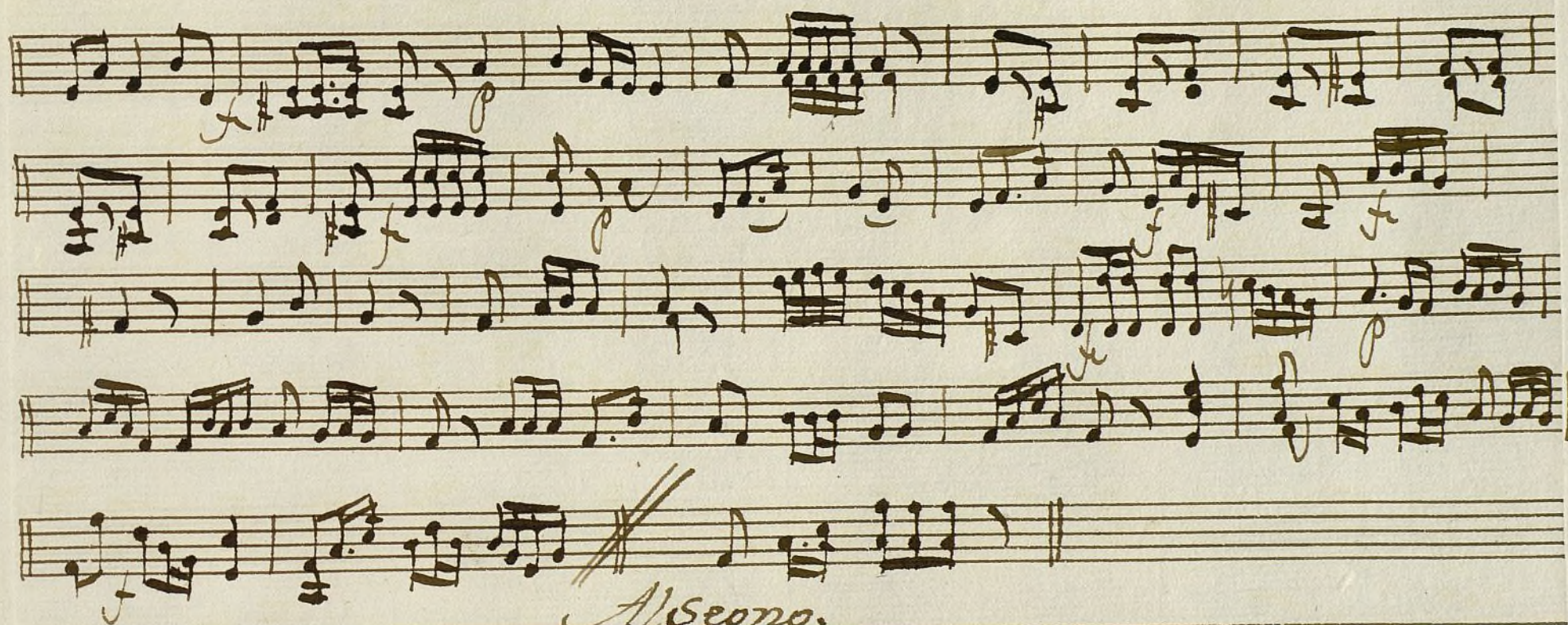
*All<sup>o</sup> Poco* 3/4

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

*3 some prieta*

*All<sup>o</sup>*





*Allegro.*



1200055158



Violín 2.º Son. a 3 Los Celos de Jairo

And.<sup>te</sup>

The musical score is written on ten staves. The first staff begins with the tempo marking 'And.<sup>te</sup>' and a treble clef. The music is in 6/8 time and G major. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'cres.' (crescendo). The score concludes with a double bar line on the tenth staff.



Handwritten musical score for a piece titled "Allegretto" by Parota. The score is written on ten staves. It begins with a tempo marking "And. 120" and a key signature of one sharp (F#). The music is in 3/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p", "f", "cres.", and "ten.". The piece concludes with the instruction "Allegretto" and the signature "Parota".





*Al segno*



Handwritten musical score on five systems of staves. The notation includes various notes, rests, and dynamic markings such as *pp* and *ff*. The first system begins with a treble clef and a 6/8 time signature. The music is written in a single system across five staves, with some staves containing multiple lines of music. The notation is dense and includes many slurs and ties.

Handwritten musical score on three systems of staves. The first system begins with the tempo marking *All. no mucho* and a treble clef. The notation includes various notes, rests, and dynamic markings such as *pp* and *ff*. The music is written in a single system across three staves, with some staves containing multiple lines of music. The notation is dense and includes many slurs and ties.



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

- Al. int.* (Allegro) on the second staff.
- Desp.* (Adespresso) on the third staff.
- All.* (Allegro) on the fourth staff.
- ten po* (tenth part) on the fourth staff.
- po* (parto) on the fifth staff.
- po* (parto) on the sixth staff.
- po* (parto) on the seventh staff.
- po* (parto) on the eighth staff.
- po* (parto) on the ninth staff.
- po* (parto) on the tenth staff.
- po* (parto) on the eleventh staff.
- po* (parto) on the twelfth staff.
- po* (parto) on the thirteenth staff.
- po* (parto) on the fourteenth staff.
- po* (parto) on the fifteenth staff.
- po* (parto) on the sixteenth staff.
- po* (parto) on the seventeenth staff.
- po* (parto) on the eighteenth staff.
- po* (parto) on the nineteenth staff.
- po* (parto) on the twentieth staff.
- po* (parto) on the twenty-first staff.
- po* (parto) on the twenty-second staff.
- po* (parto) on the twenty-third staff.
- po* (parto) on the twenty-fourth staff.
- po* (parto) on the twenty-fifth staff.
- po* (parto) on the twenty-sixth staff.
- po* (parto) on the twenty-seventh staff.
- po* (parto) on the twenty-eighth staff.
- po* (parto) on the twenty-ninth staff.
- po* (parto) on the thirtieth staff.
- po* (parto) on the thirty-first staff.
- po* (parto) on the thirty-second staff.
- po* (parto) on the thirty-third staff.
- po* (parto) on the thirty-fourth staff.
- po* (parto) on the thirty-fifth staff.
- po* (parto) on the thirty-sixth staff.
- po* (parto) on the thirty-seventh staff.
- po* (parto) on the thirty-eighth staff.
- po* (parto) on the thirty-ninth staff.
- po* (parto) on the fortieth staff.
- po* (parto) on the forty-first staff.
- po* (parto) on the forty-second staff.
- po* (parto) on the forty-third staff.
- po* (parto) on the forty-fourth staff.
- po* (parto) on the forty-fifth staff.
- po* (parto) on the forty-sixth staff.
- po* (parto) on the forty-seventh staff.
- po* (parto) on the forty-eighth staff.
- po* (parto) on the forty-ninth staff.
- po* (parto) on the fiftieth staff.
- po* (parto) on the fifty-first staff.
- po* (parto) on the fifty-second staff.
- po* (parto) on the fifty-third staff.
- po* (parto) on the fifty-fourth staff.
- po* (parto) on the fifty-fifth staff.
- po* (parto) on the fifty-sixth staff.
- po* (parto) on the fifty-seventh staff.
- po* (parto) on the fifty-eighth staff.
- po* (parto) on the fifty-ninth staff.
- po* (parto) on the sixtieth staff.
- po* (parto) on the sixty-first staff.
- po* (parto) on the sixty-second staff.
- po* (parto) on the sixty-third staff.
- po* (parto) on the sixty-fourth staff.
- po* (parto) on the sixty-fifth staff.
- po* (parto) on the sixty-sixth staff.
- po* (parto) on the sixty-seventh staff.
- po* (parto) on the sixty-eighth staff.
- po* (parto) on the sixty-ninth staff.
- po* (parto) on the seventieth staff.
- po* (parto) on the seventy-first staff.
- po* (parto) on the seventy-second staff.
- po* (parto) on the seventy-third staff.
- po* (parto) on the seventy-fourth staff.
- po* (parto) on the seventy-fifth staff.
- po* (parto) on the seventy-sixth staff.
- po* (parto) on the seventy-seventh staff.
- po* (parto) on the seventy-eighth staff.
- po* (parto) on the seventy-ninth staff.
- po* (parto) on the eightieth staff.
- po* (parto) on the eighty-first staff.
- po* (parto) on the eighty-second staff.
- po* (parto) on the eighty-third staff.
- po* (parto) on the eighty-fourth staff.
- po* (parto) on the eighty-fifth staff.
- po* (parto) on the eighty-sixth staff.
- po* (parto) on the eighty-seventh staff.
- po* (parto) on the eighty-eighth staff.
- po* (parto) on the eighty-ninth staff.
- po* (parto) on the ninetieth staff.
- po* (parto) on the ninety-first staff.
- po* (parto) on the ninety-second staff.
- po* (parto) on the ninety-third staff.
- po* (parto) on the ninety-fourth staff.
- po* (parto) on the ninety-fifth staff.
- po* (parto) on the ninety-sixth staff.
- po* (parto) on the ninety-seventh staff.
- po* (parto) on the ninety-eighth staff.
- po* (parto) on the ninety-ninth staff.
- po* (parto) on the one hundredth staff.



*All.<sup>o</sup> Poco.* 3

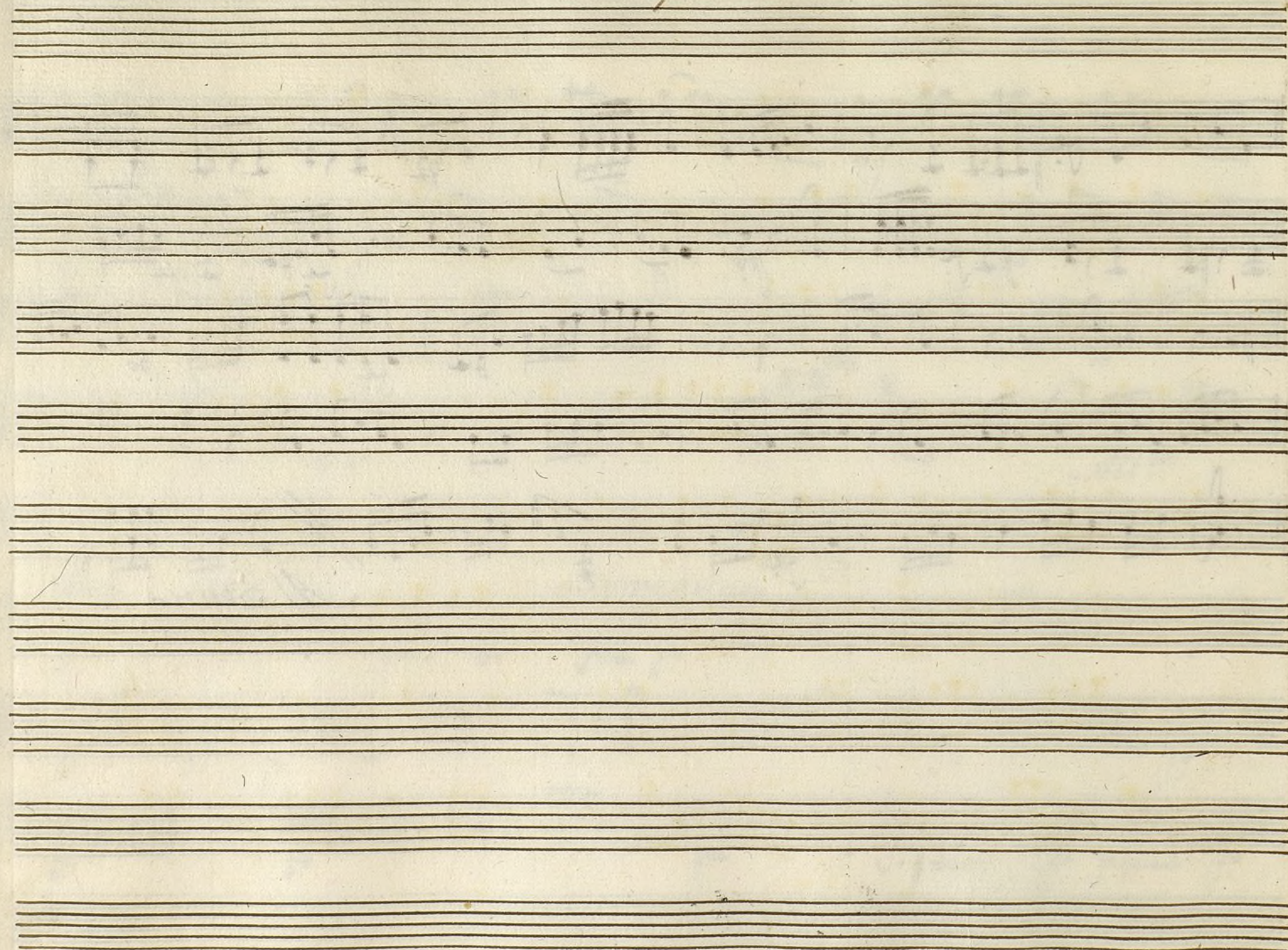
*All.<sup>to</sup>*

*3 Come prima*









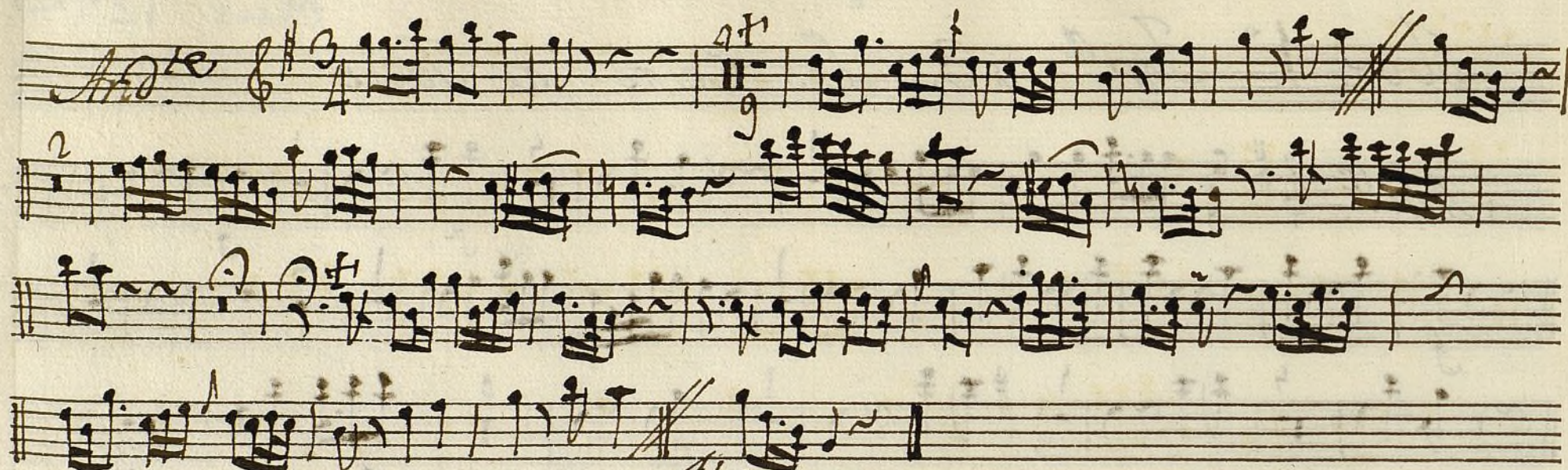

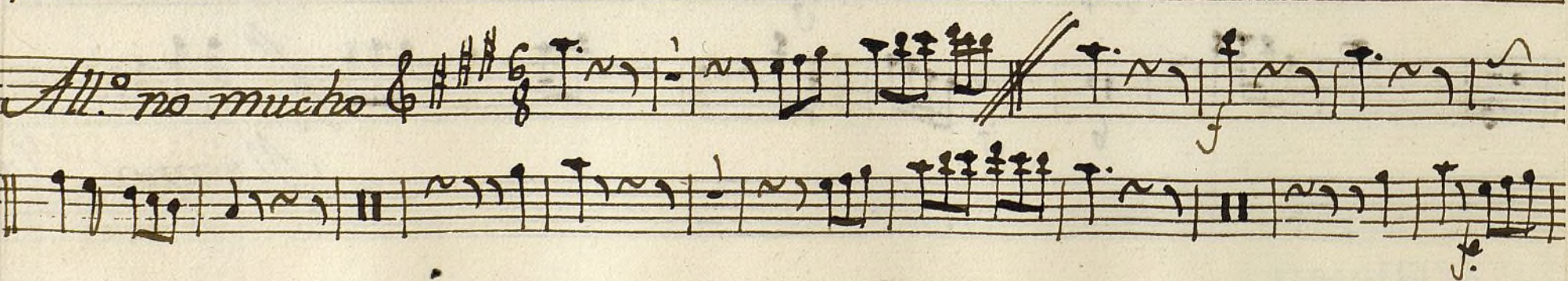
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Oboe 1<sup>o</sup> Ton.<sup>a</sup> a 3. Los Celos de Fado

Handwritten musical score for Oboe 1<sup>o</sup> in F major, 3/4 time, titled "Los Celos de Fado". The score is written on ten staves. The first staff is the title line. The second staff begins with the tempo marking "And.<sup>te</sup>". The music is written in treble clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like "f" (forte) and "p" (piano). There are also some numerical markings like "2" and "6" below the staves. The score ends with a double bar line and the word "Allegro" written below the final staff.



*And.<sup>te</sup>*  $\text{G}\sharp 3/4$   *Allegro*  $\text{G}\sharp 6/8$   *Allegro no mucho*  $\text{G}\sharp\sharp 6/8$  

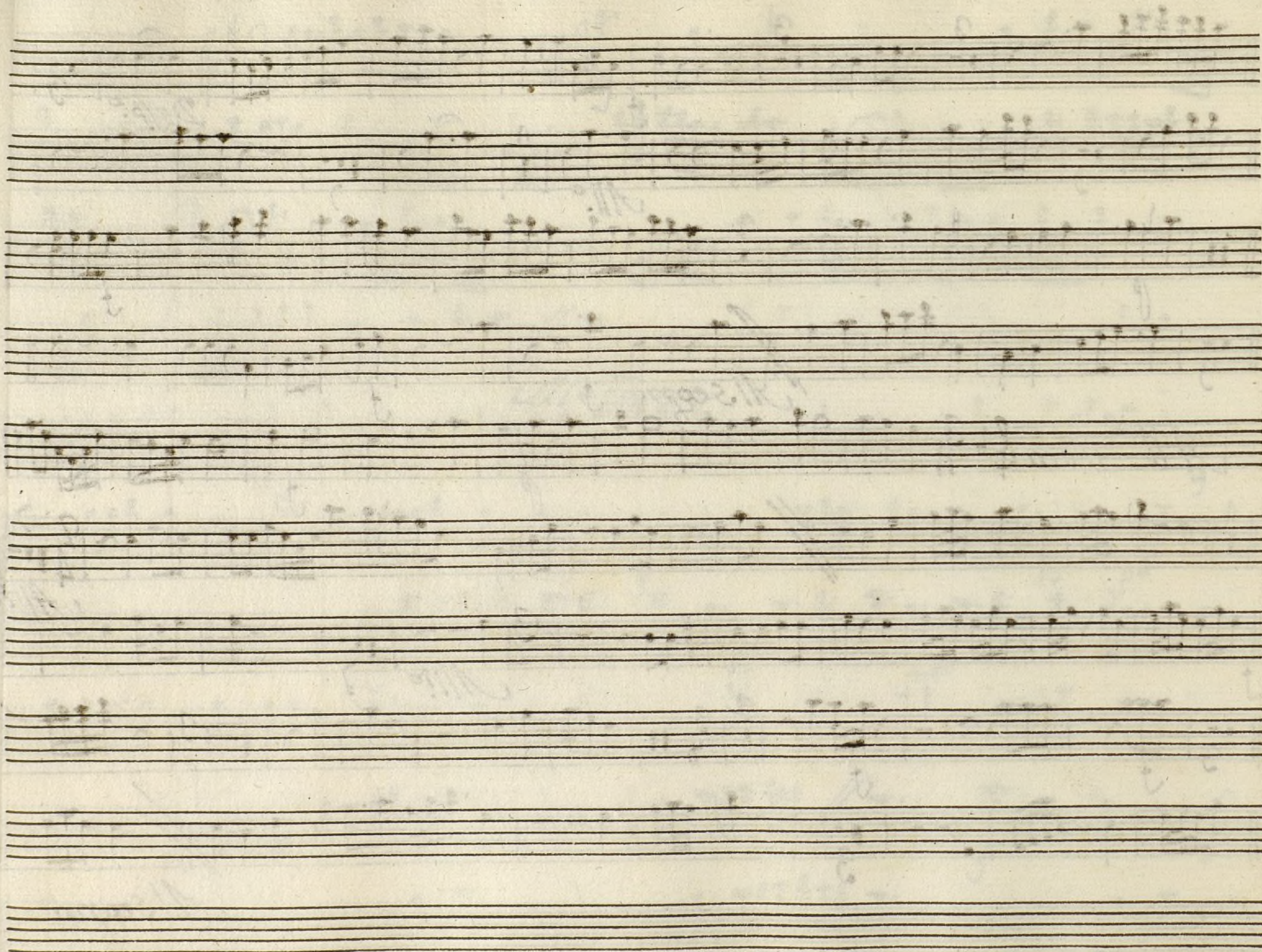


A handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in a cursive, historical style. The annotations include:

- Desp.<sup>o</sup>* (Dessero) on the second staff.
- All.<sup>o</sup>* (Allegro) on the third staff.
- Allegro* on the fourth staff.
- All.<sup>o</sup> Poco* on the fifth staff.
- All.<sup>o</sup>* (Allegro) on the seventh staff.
- All.<sup>o</sup>* (Allegro) on the eighth staff.
- Allegro* on the ninth staff.
- Allegro* on the tenth staff.

The score concludes with a double bar line on the tenth staff, followed by a blank staff.





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Oboe 2<sup>o</sup> Ton<sup>a</sup> a3. Los Celos de Jaqueo.

*And.<sup>te</sup>*

*And.<sup>no</sup>*

*Al segno*

*Parola.*



Handwritten musical score on ten staves. The notation includes various time signatures (3/4, 6/8, 6/4), key signatures (one sharp, two sharps), and dynamic markings such as *And.<sup>te</sup>*, *Allegro*, *Allegro no mucho*, *Desp.<sup>o</sup>*, and *Allegro*. The score features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with *f* (forte) and *mo* (molto). The manuscript is written in ink on aged paper.



Handwritten musical score on eight staves. 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 one sharp (F#). The tempo is marked *Allegro* at the top right. The score includes several measures of music, with some measures marked with a double bar line and a repeat sign. The piece concludes with a double bar line and the tempo marking *Allegro* at the bottom right.



*Allegro*

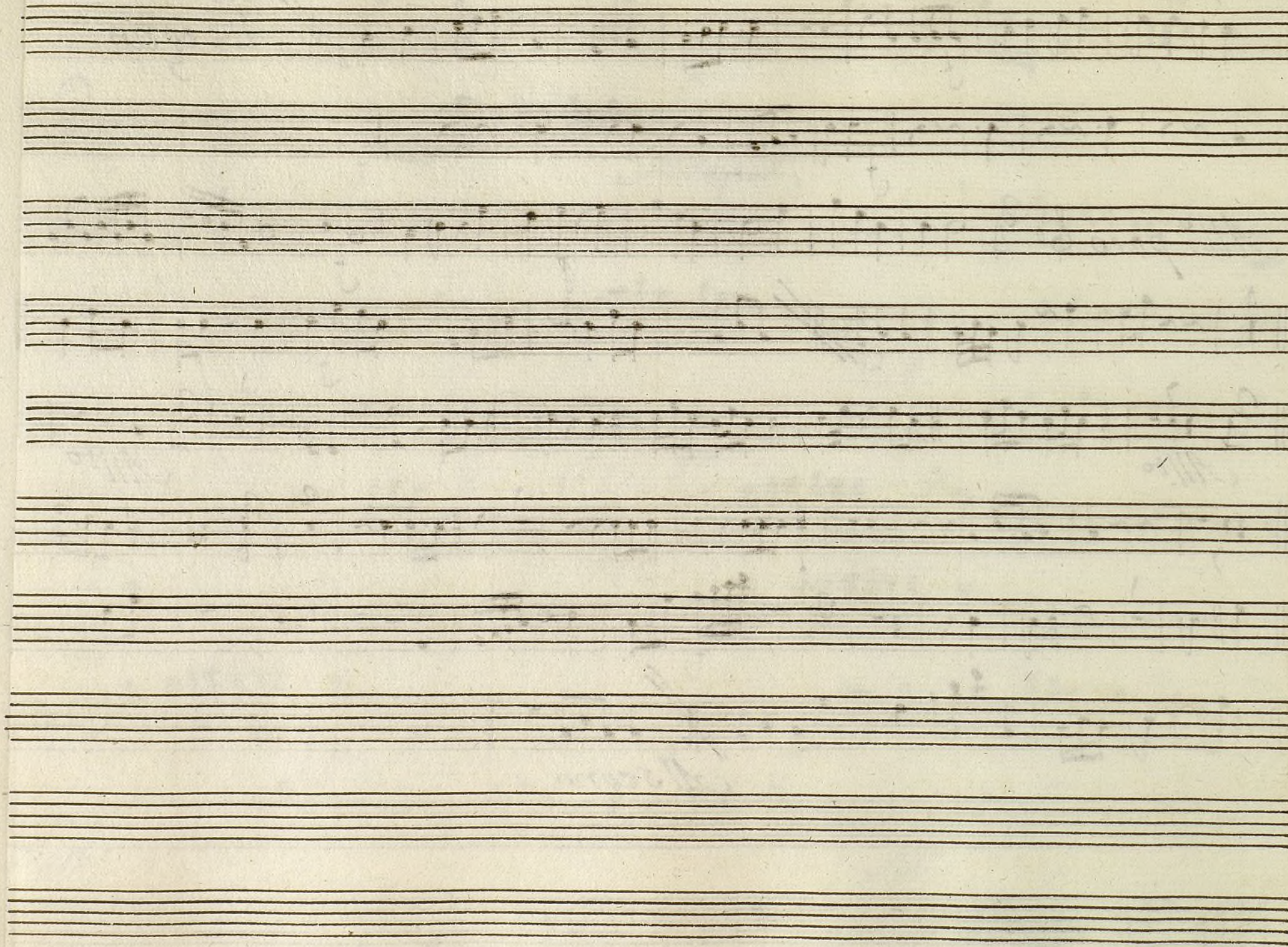
*All. poco*

*All. to*

*All. to*

*Allegro.*





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t

*Tronpa 1.<sup>a</sup> Con.<sup>a</sup> a 3. Los Celos de Jairo*

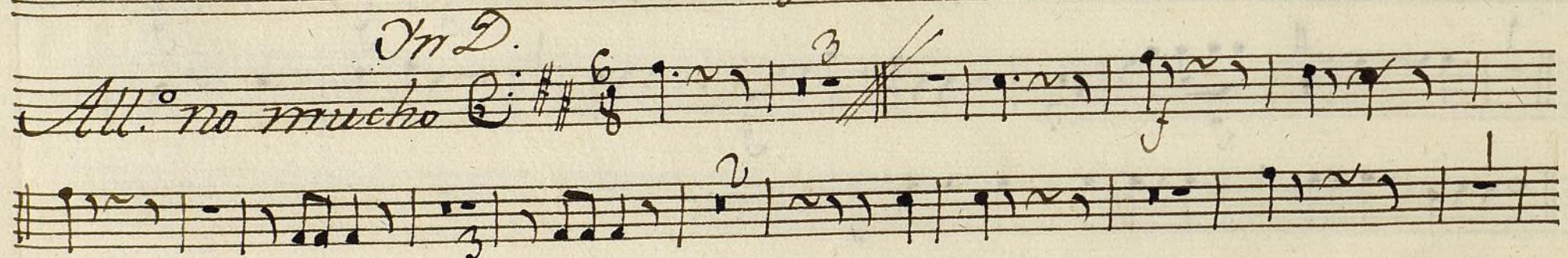
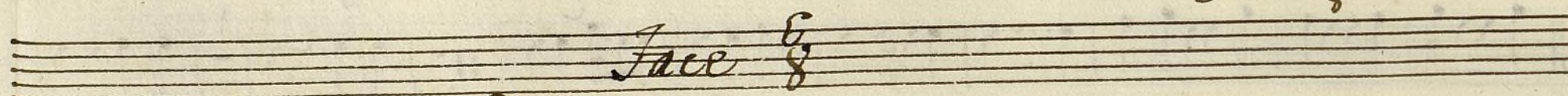
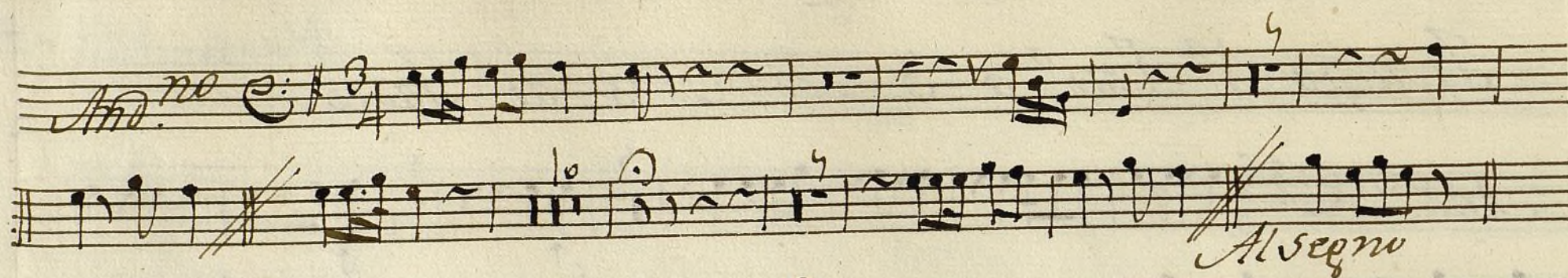
*And.<sup>te</sup>*

*And.<sup>no</sup>*

*Allegro*

*Parola*





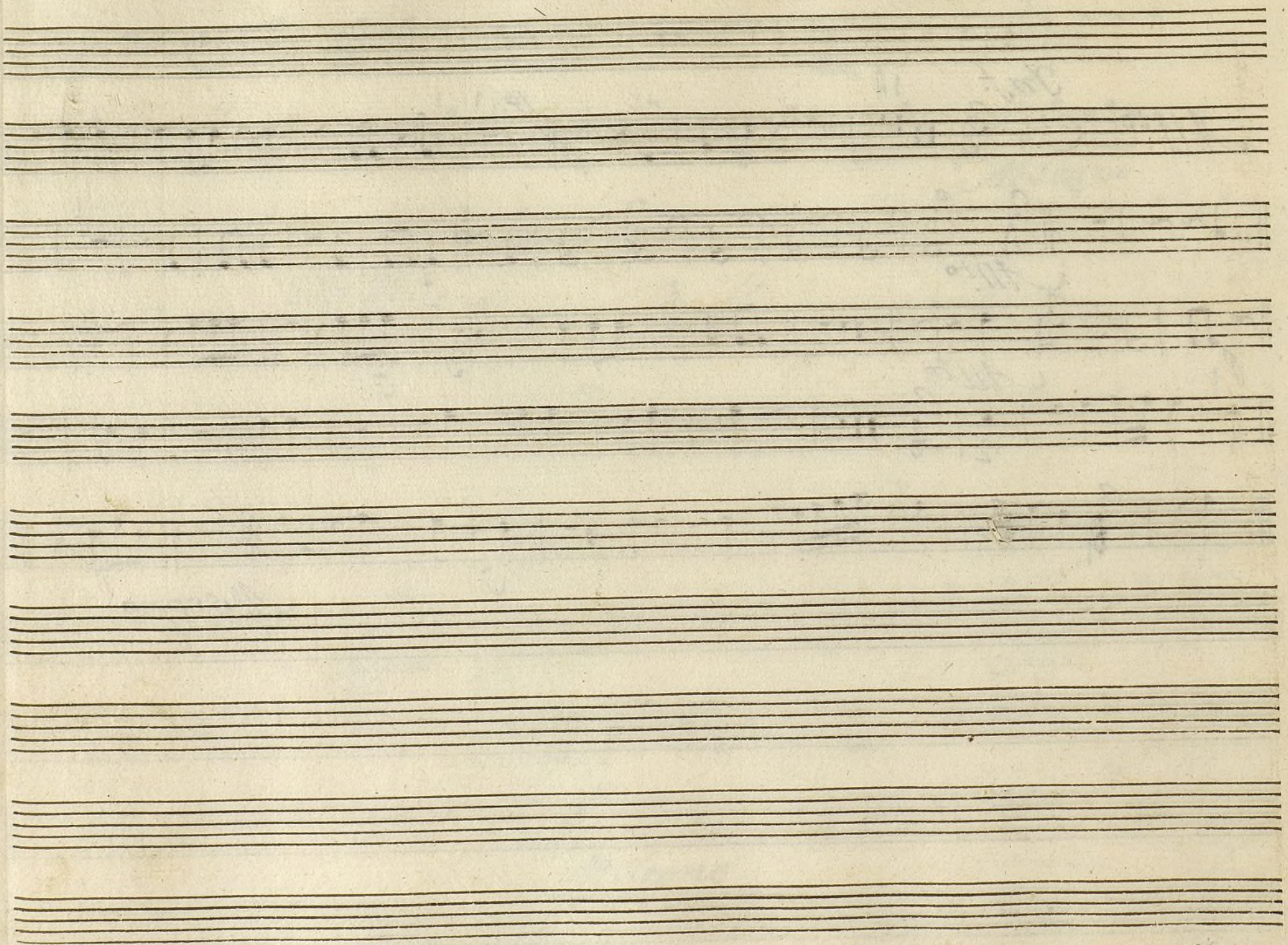


*Inf.* 14  
*All.to* *Alto* *Alto* *Alto*

*Allegro*

*Allegro*

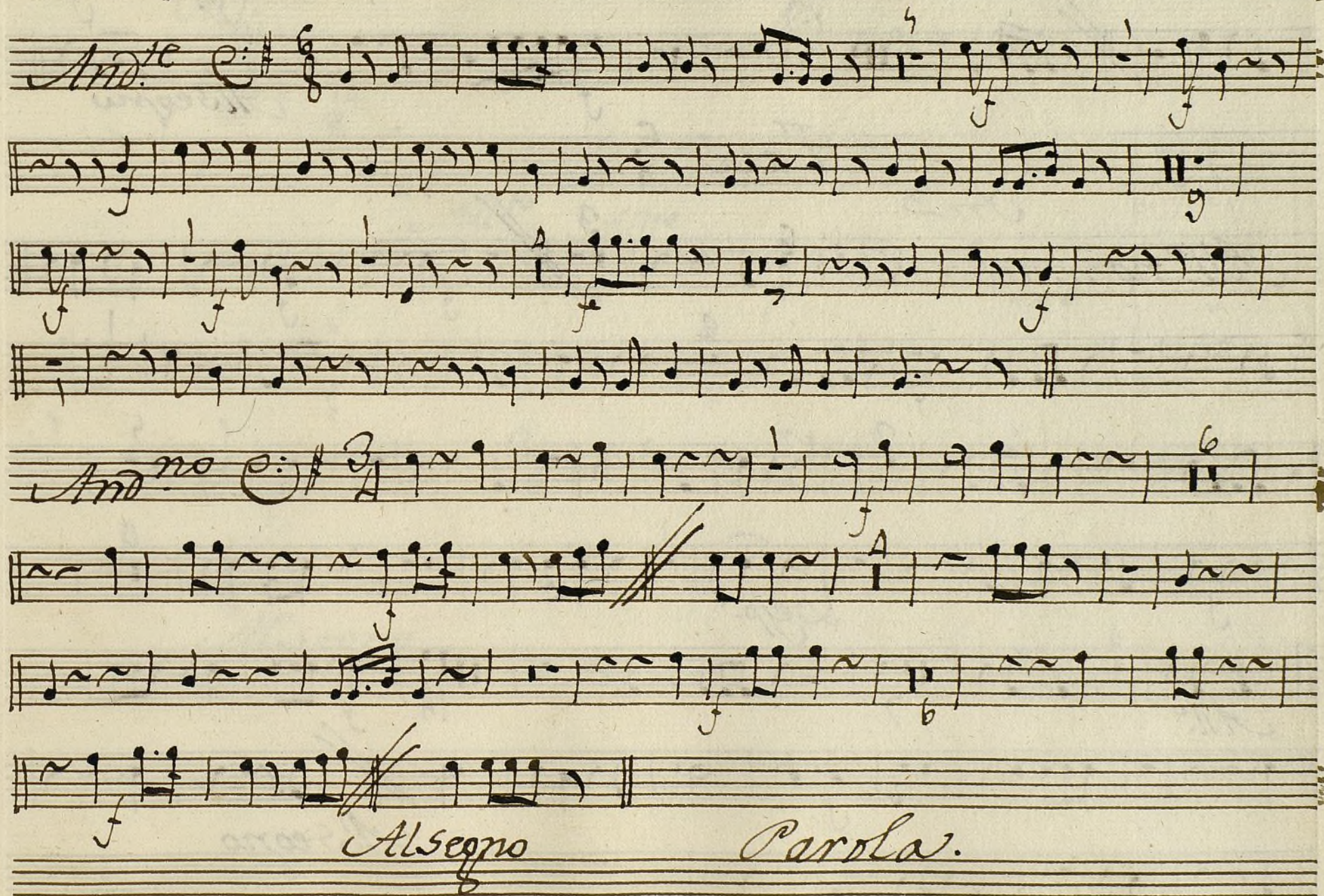





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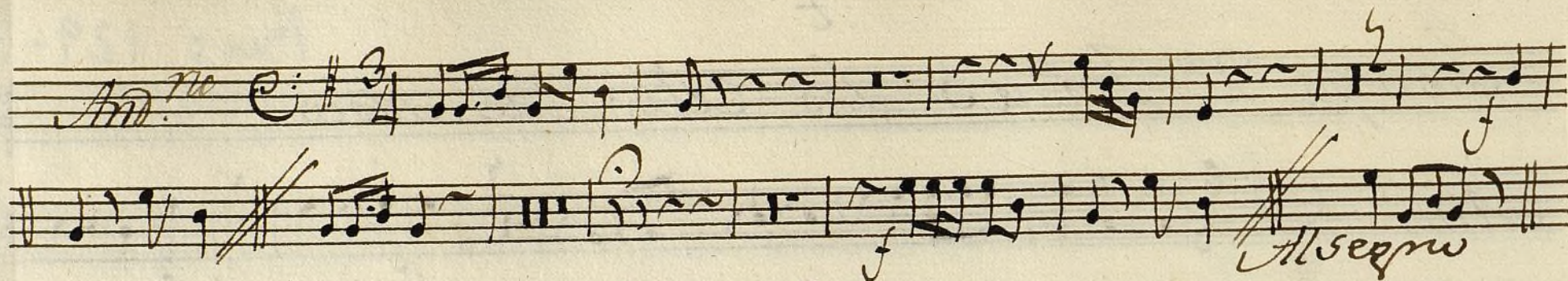
*t*  
Trompa 2<sup>a</sup> Ton<sup>a</sup> a 3. Los Celos de Jairo

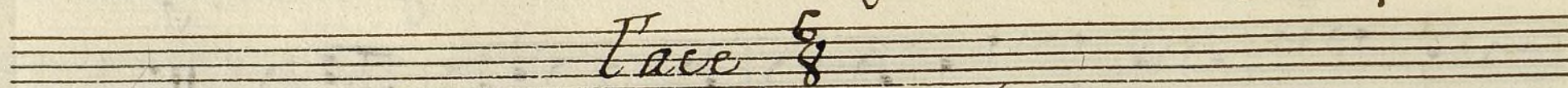
*And.<sup>te</sup>* 

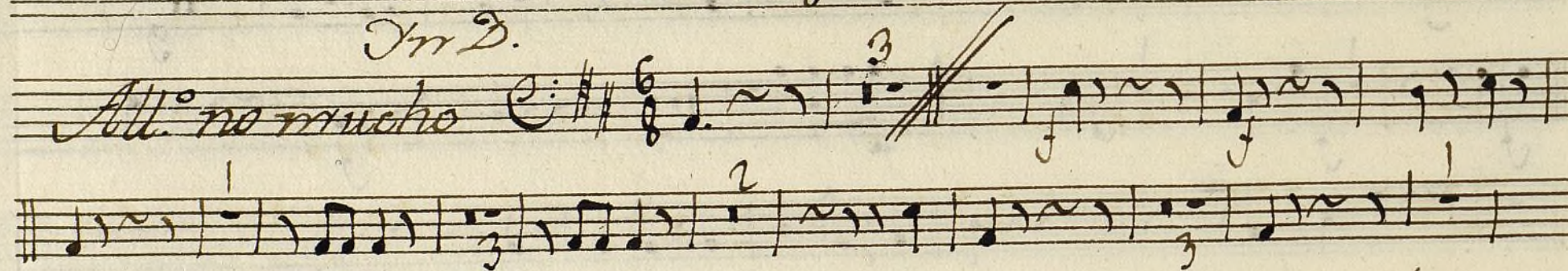
*And. no* 

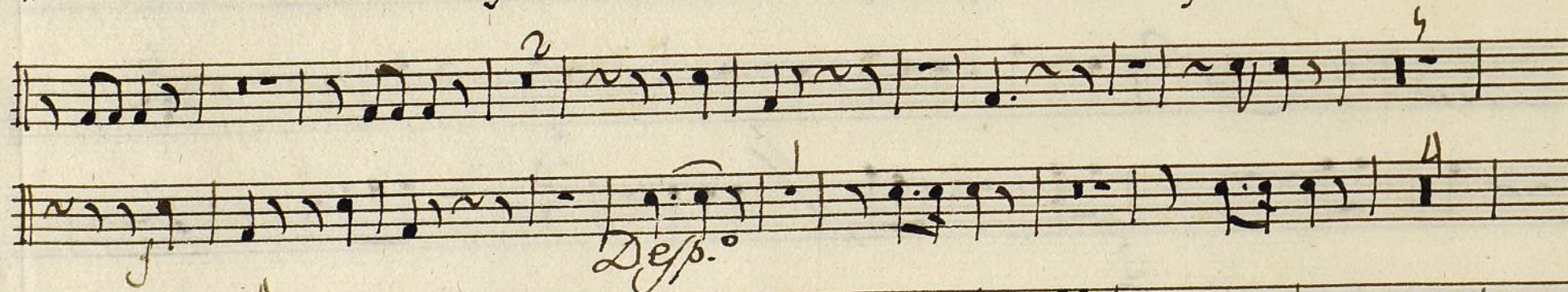
*Allegro* *Parola.*

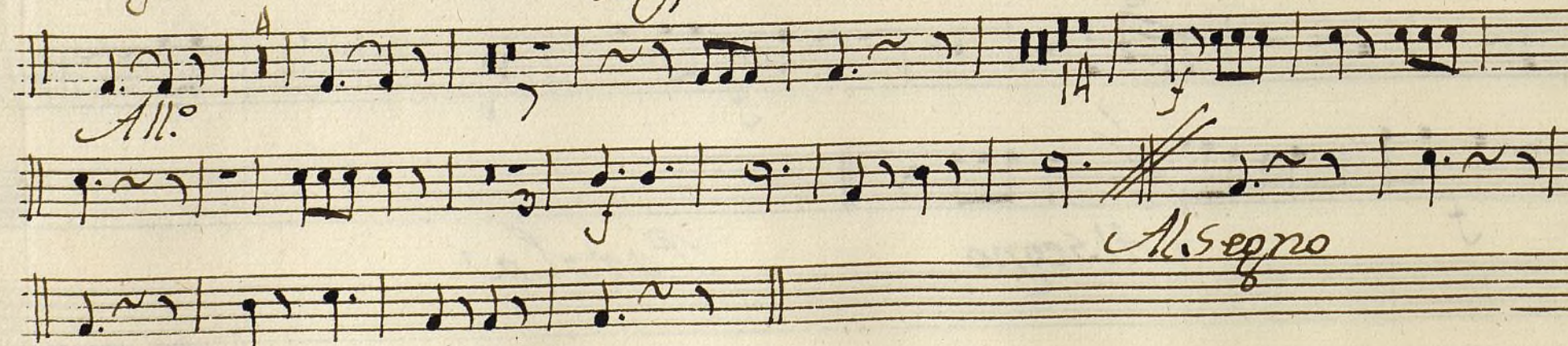


*And.<sup>te</sup>* 

*Tace* 

*And.<sup>te</sup>* *All.<sup>o</sup> no mucho* 

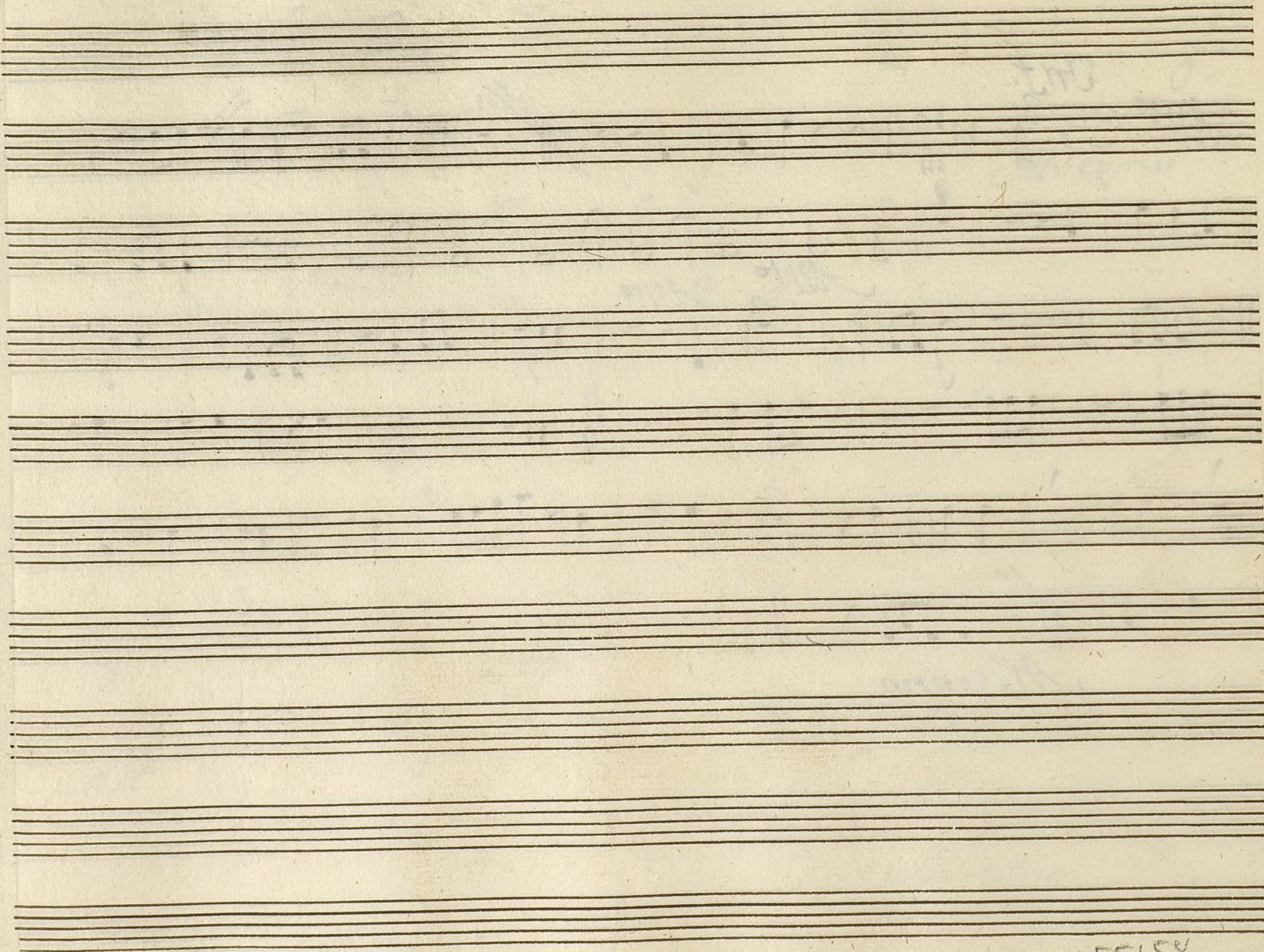
*Dep.<sup>o</sup>* 

*All.<sup>o</sup>* 





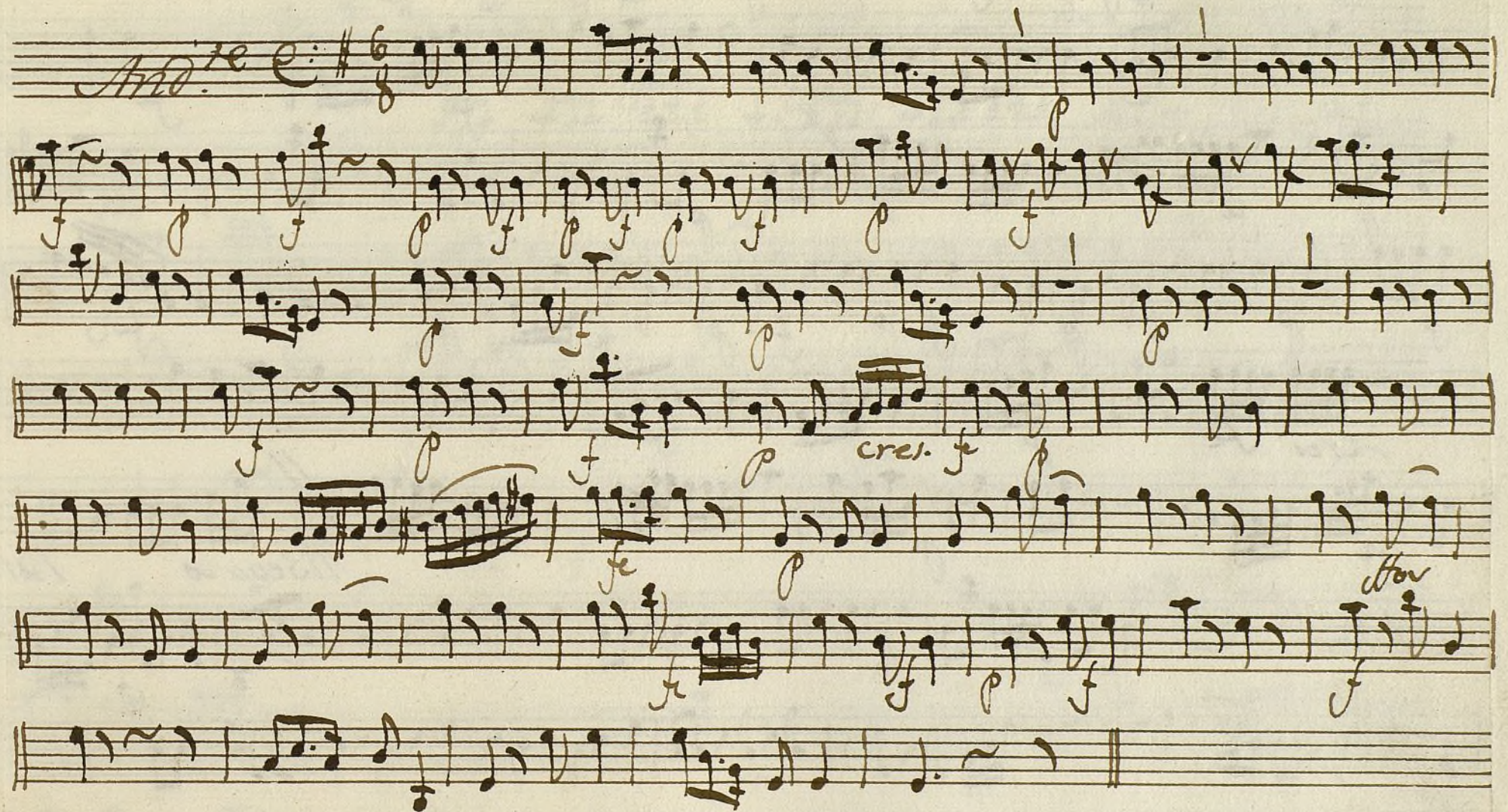




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## Bajo Contr. a 3 Los Celos de Jairo.

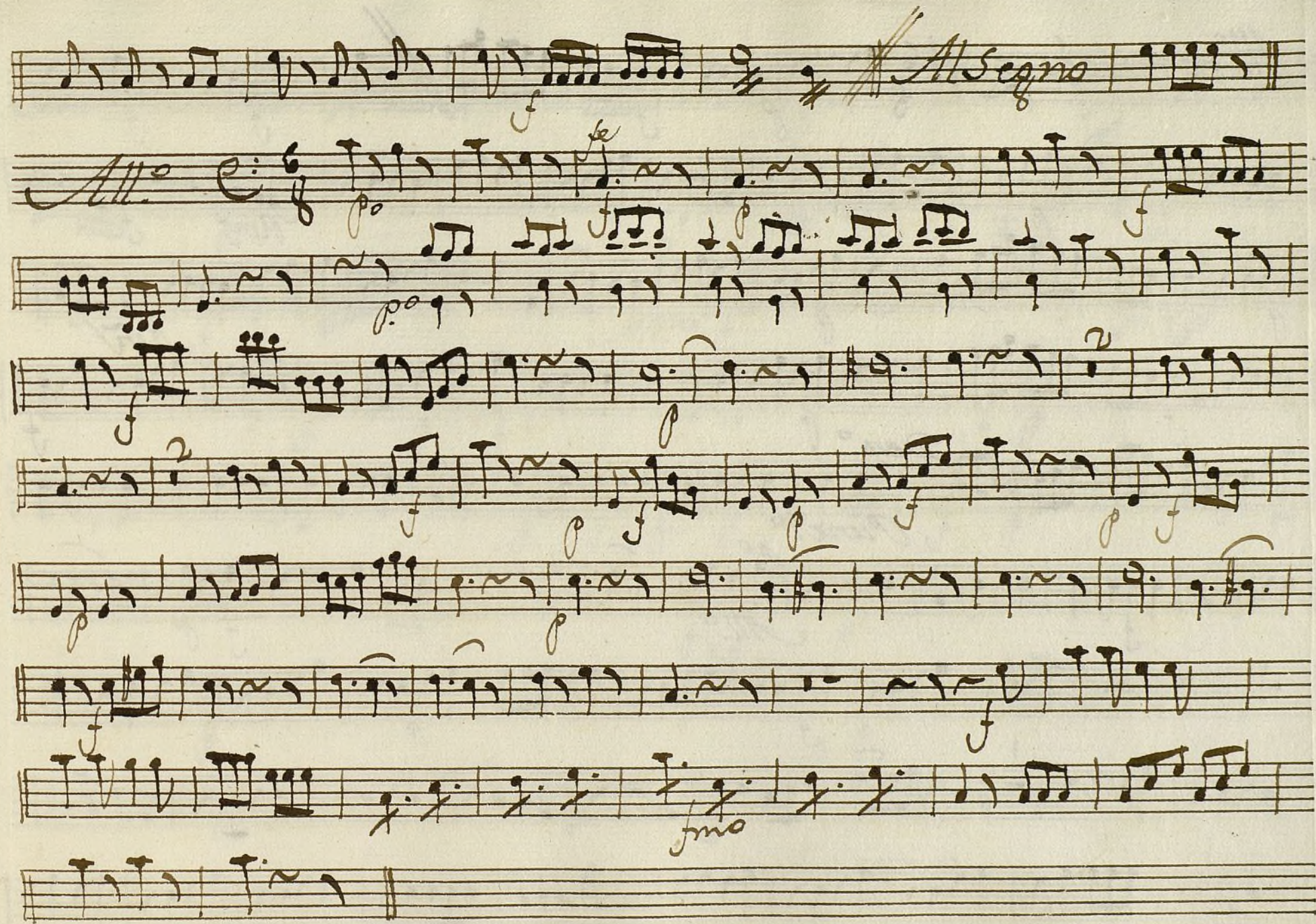




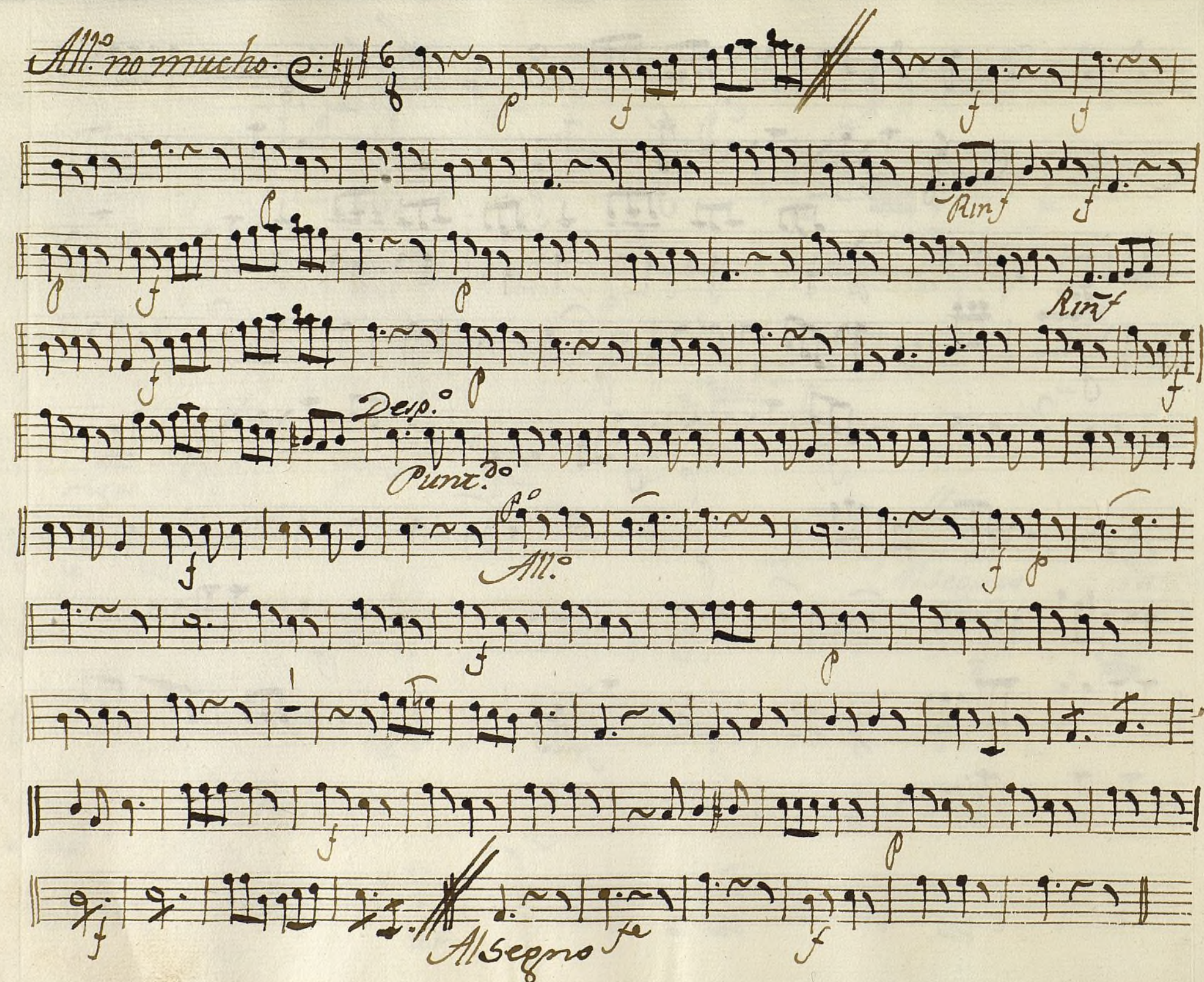
*And. no*  $\text{C} \#$   $\frac{3}{4}$

*f* *p* *Cres* *fe* *Allegro* *Parola* *ten*







*All. no mucho.* 

*Rit.*

*Rit.*

*Dep.*

*Punt.*

*All.*

*Al Segno fe*

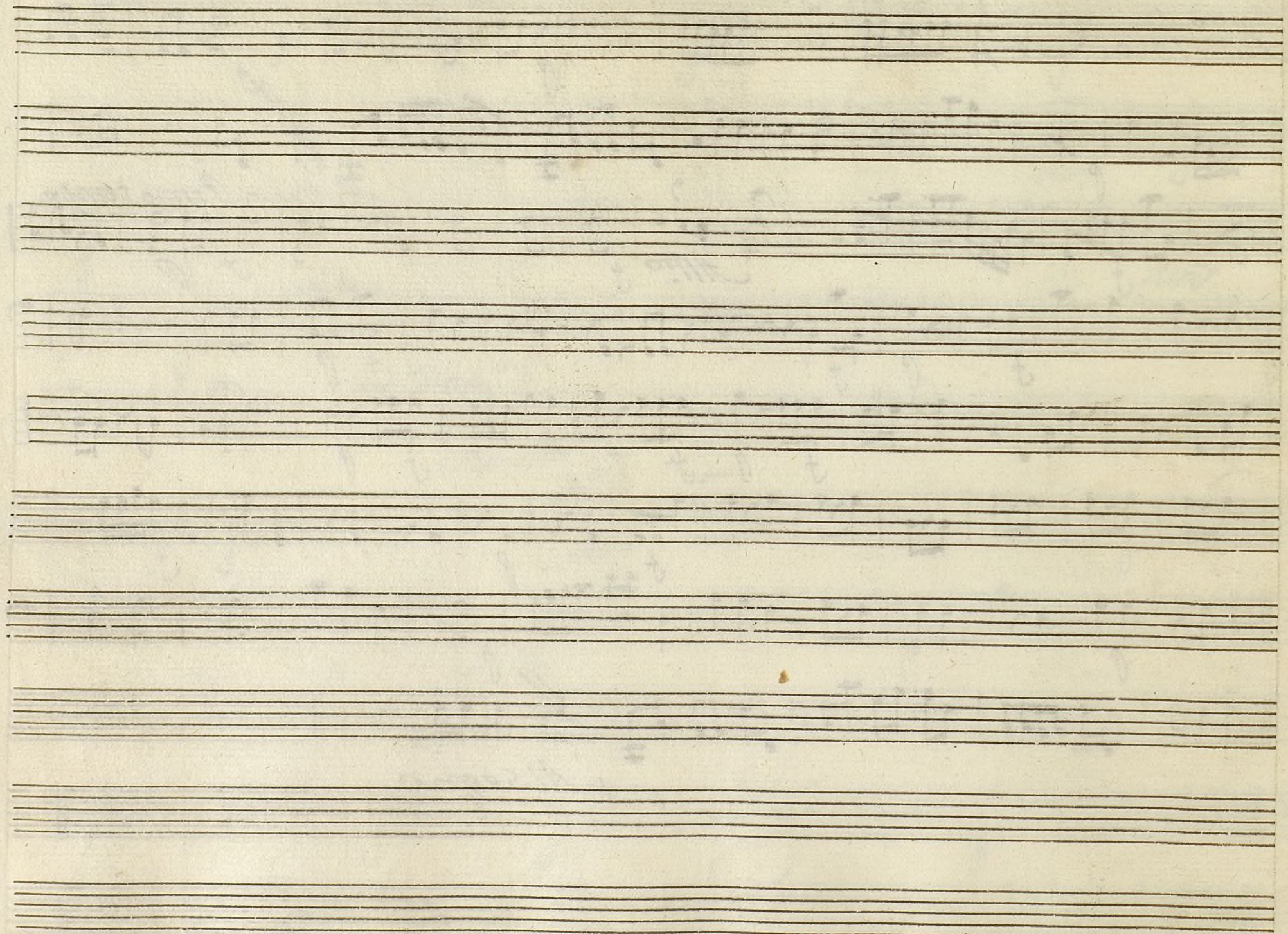


*All. Poco. C.* 3/4

*Primo tempo*

*Allegro*





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