

LASERNA, Blas de

[Hoy a servicios.]

Tonellb a 2ob.

fpte ms.

~~Partitura~~

violín 1º

violín 2º

violín 2º

flauto 1º

flauto 2º

troupa 1º

troupa 2º

abajo.

Mus 90-18 1

~~La urruco~~

t

~~La urruco~~

Conadilla

à solo.

Para empezar temporada.

//

Hoy a urruco

: De Laserna:

Ayuntamiento de Madrid

20-18

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1: *Alto* (written above the staff), 2/4 time signature.

Staff 2: *ten.* (written above the staff).

Staff 3: *for* (written below the staff), *f* (written below the staff), *p* (written below the staff).

Staff 4: *cre^{do}* (written above the staff), *for* (written below the staff), *f* (written below the staff).

Staff 5: *Or aser Vi* (written above the staff), *ffol.* (written below the staff).

es ta mu cha - cha

Mus 90-18

2

ros ~~la~~ ~~que~~ ~~da~~ ~~e~~ ~~l~~ ~~ca~~ viene ~~en~~ ~~su~~ ~~que~~ ~~da~~ ~~de~~ ~~quarta~~ y

~~Dama~~, ~~De~~ ~~quarta~~ ~~Dama~~ trae por-

prue --- ba, una tona --- da- graciola y ---

chusca -- y me sa lada y re sa lada - - -

chito si lencio q. e ba a empe zarla; que - -

p.^o

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ba aēmpozarla... Ya todos nueva suplan sus
faltas; Ya todos nueva suplan sus faltas
... a - - - faltas; suplan sus
faltas. - - - a - - - faltas; su -
plan sus faltas - - - suplan sus faltas - - -

The image shows a handwritten musical score on five staves. The lyrics are written in Spanish and are partially obscured by the musical notation. The text is: "ba aēmpozarla... Ya todos nueva suplan sus faltas; Ya todos nueva suplan sus faltas ... a - - - faltas; suplan sus faltas. - - - a - - - faltas; su - plan sus faltas - - - suplan sus faltas - - -". The notation includes various musical symbols such as notes, rests, and bar lines.

Alleg.

Cre^{do}.

*Bale una
el con suar*

tarde

so la alpa seo ---

de las de

enga

fue por el quinas

y por o

licias por para tiempo; por

irte le mostre afecto. le

Se llevo un quidaro Con xendi miento
Con esto solo al pame recio

muchafa chenda Poco dinexo... Poco di-
la bava á chorros le iba cayendo le iba ca

nexo... me dijo niña, yo consi-
gera... y la otra vez, Perdon el

f *f* *p*

dexo, q^e el ix solita... tiene misterio...
 miedo, más sin una mano, a tiendo es tiemo...
 q^e el ix so li--ta; tiene miste-----
 mea... sin una ma--no; haciendo este...
 ... xio: tiene mis texio... tiene misterio...
 ... más haciendo este más... haciendo otros...

3

No le dije ya tempo; No le dije ya
No bienoome opra mada; No bienoome opra

Allegro

tempo; los veinte y uno --- Los veinte.
mada; medesen buelvo --- Me de sen ---

y uno; y tutor por a oxa; no quiero al -
buelvo, y le es tanto en la cara; los cinco ---

f *for* *f*

quino... no

dedos... los

Cavali mixe vi-

Cavali mixe vi-

te yo lo digo; no quiero alquino...

~~te yo lo digo~~, los cinco dedos...

a q^e esto es

se maximo el

ten.

claro, que cuidados ajenos; matan al-

tonto, muy bien es carmentado; de ser go...

asno... matan al asno... Cavali mixe in-
loso... ~~de ser~~ go loso... Cavali mixe in-

te, yo lo dipp; matan al asno...
te, ^{no} lo dipp; ~~de ser~~ go loso... ~~Se~~ Sepno-

Att. Con esto que xidos el cuer-

to á cavo... Vayan sequi dillas Pasa con clu-

sion vayan segui dillas Pasa Conclusion —

Chi tito que xidos - si lencio atencion —

chitito que xidos; si lencio atencion —

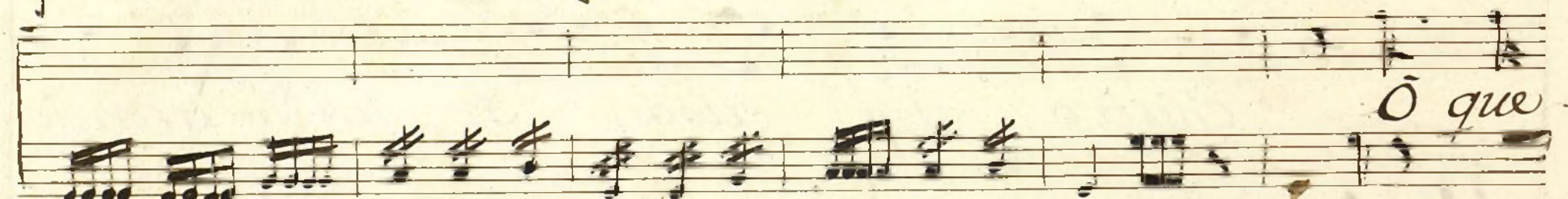
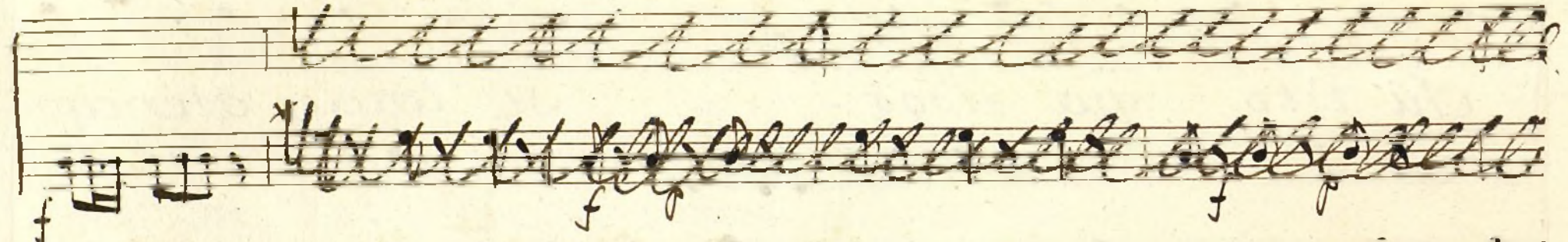
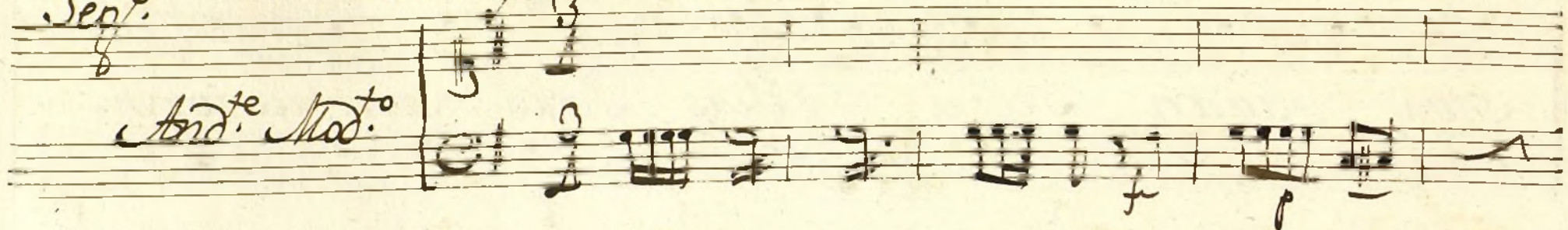
si lencio atencio —

pno *fmo* *f*

Sep. 8

Punto Vajo

And.^{te} Mod.^{to}



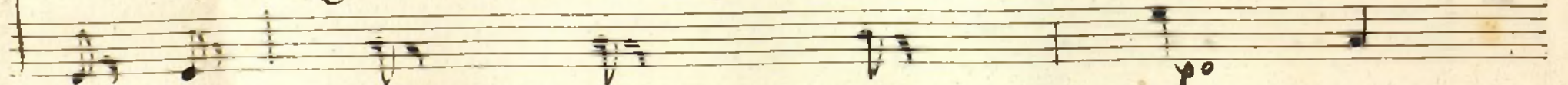
Ô que



de sobre -- saltos -- ô que de



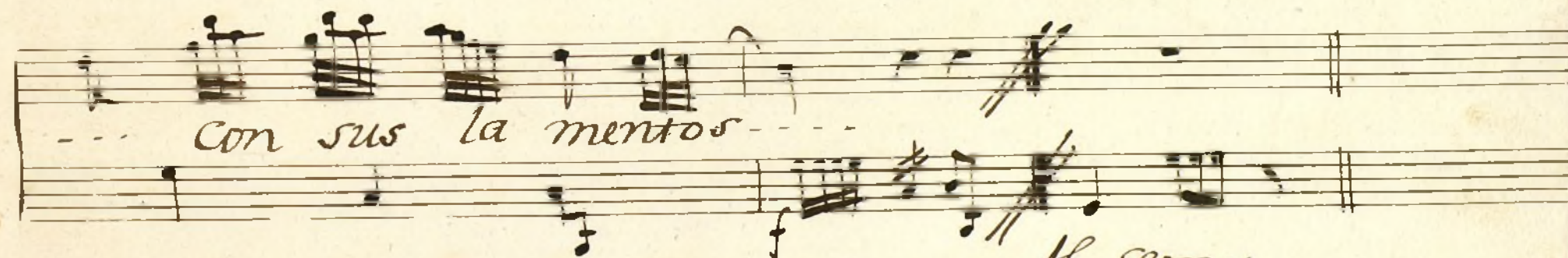
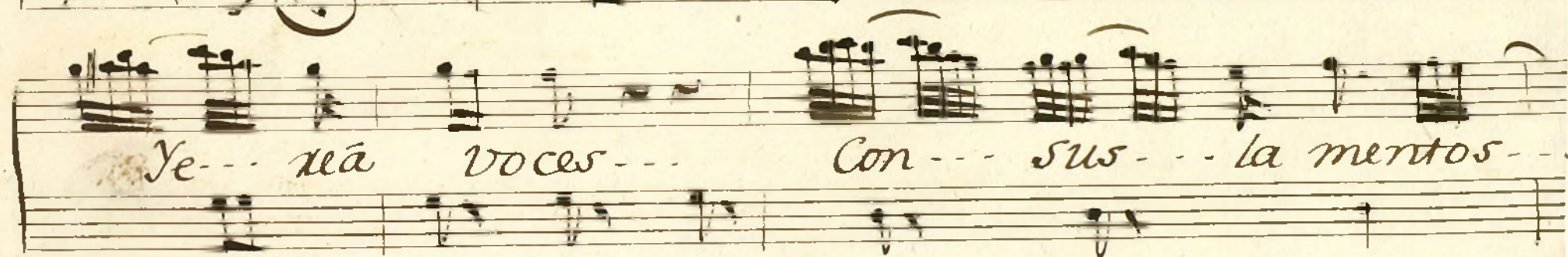
Pa --- de --- ce un hombre --- Pa



Handwritten musical score on aged paper. The score consists of four systems of music, each with a vocal line and a piano accompaniment line. The lyrics are written in Spanish. The first system begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. The lyrics are: "homoxe - - - - - Padece un homoxe; quando a doxa y con celos; le coxres ponden; le coxres - ponden - - - - - todo esfa ti - - - - - ras, y - - - - - Descon sue - - - - - los; ansias pesa - - - - - res; y - - - - - Las tox men - - - - - tos; y las tox mentos - - - - -". The piano accompaniment features chords and single notes, with some measures containing multiple notes beamed together. The paper shows signs of age, including yellowing and some staining.

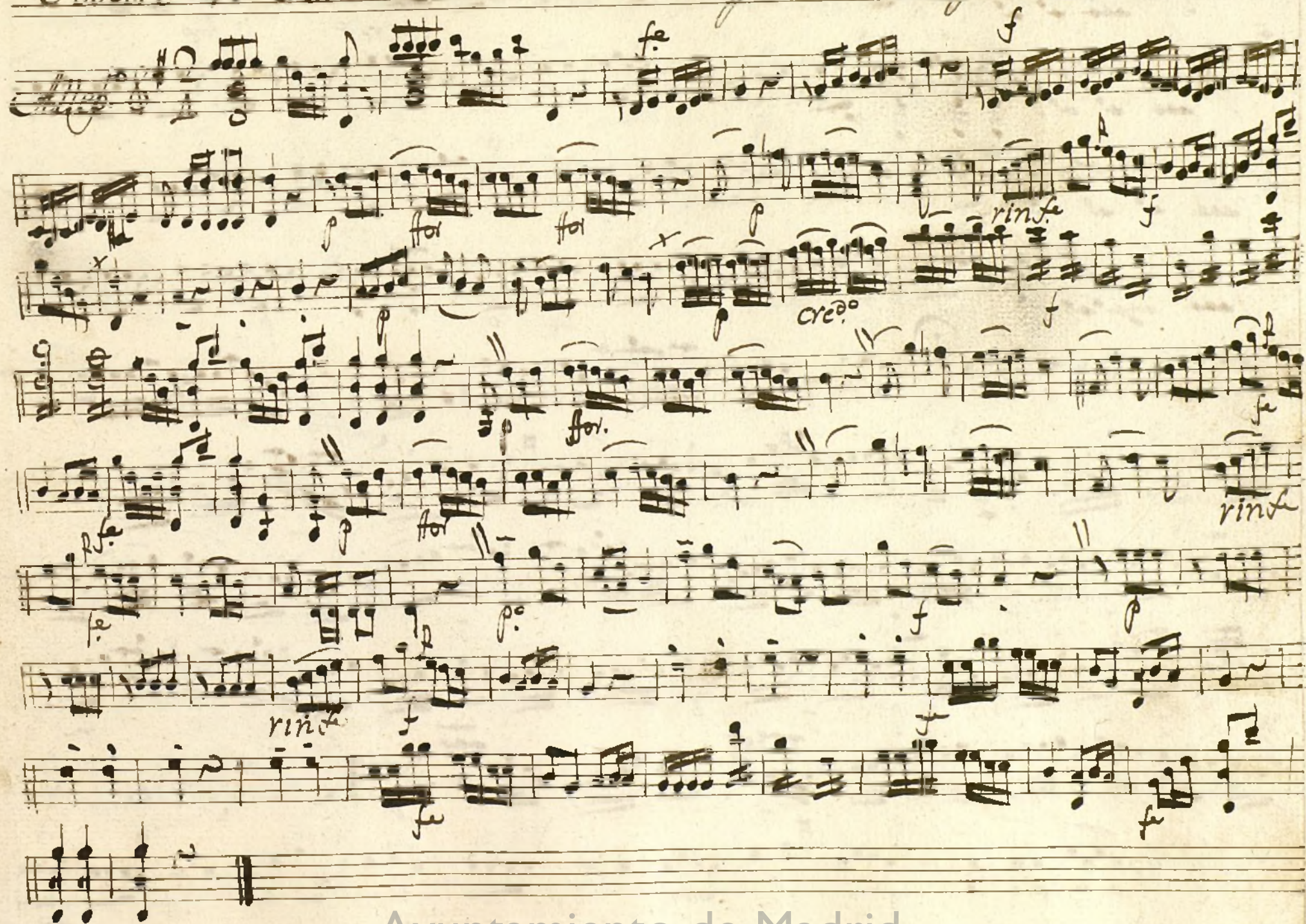
homoxe - - - - - Padece un homoxe; quando a
doxa y con celos; le coxres ponden; le coxres -
ponden - - - - - todo esfa ti - - - - - ras, y - - - - -
Descon sue - - - - - los; ansias pesa - - - - - res; y - - - - -
Las tox men - - - - - tos; y las tox mentos - - - - -

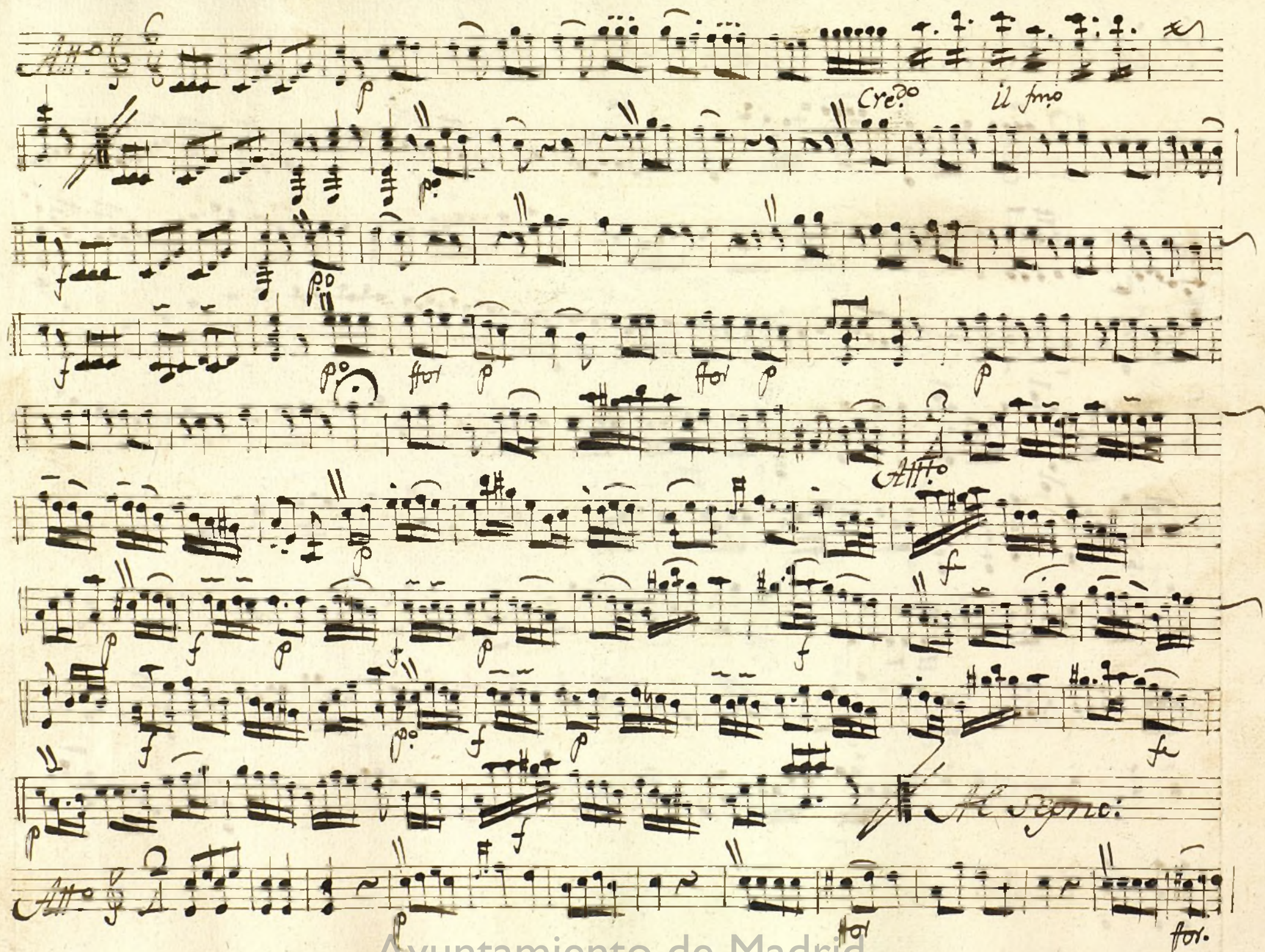
nada le gusta; Y solo pien-sa; en-
lo quea doxa-- que lea-tox men--ta; q. lea-tox-
menta; dis-cuxien, de-cuxiendõ àsus solas--
el trata miento-- tan malo que ante-
nido; sus xendi mientos-- sus xendi--



Al segno:

Violin 1.º For. a Solo: De emperar temporada





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.

Annotations on the left side of the staves include:

- 2* (above the first staff)
- 2* (above the second staff)
- f* (below the second staff)
- mo* (below the third staff)
- pp* (below the third staff)
- pp* (below the fourth staff)
- pp* (below the fifth staff)
- pp* (below the sixth staff)
- pp* (below the seventh staff)
- pp* (below the eighth staff)
- pp* (below the ninth staff)
- pp* (below the tenth staff)

Annotations on the right side of the staves include:

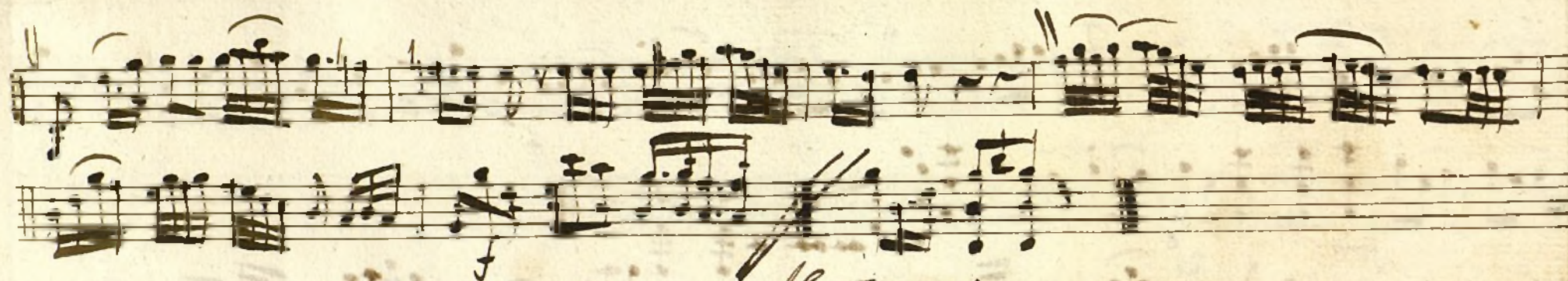
- f* (below the first staff)
- f* (below the second staff)
- f* (below the third staff)
- f* (below the fourth staff)
- f* (below the fifth staff)
- f* (below the sixth staff)
- f* (below the seventh staff)
- f* (below the eighth staff)
- f* (below the ninth staff)
- f* (below the tenth staff)

Annotations at the bottom of the staves include:

- le* (below the first staff)
- le* (below the second staff)
- le* (below the third staff)
- le* (below the fourth staff)
- le* (below the fifth staff)
- le* (below the sixth staff)
- le* (below the seventh staff)
- le* (below the eighth staff)
- le* (below the ninth staff)
- le* (below the tenth staff)

Annotations at the bottom of the page include:

- le* (below the first staff)
- le* (below the second staff)
- le* (below the third staff)
- le* (below the fourth staff)
- le* (below the fifth staff)
- le* (below the sixth staff)
- le* (below the seventh staff)
- le* (below the eighth staff)
- le* (below the ninth staff)
- le* (below the tenth staff)



Al. segno:

Violin 2^o Con.^a a *Allegro*

Handwritten musical score for Violin 2, Con. a Allegro. The score consists of ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). There are also handwritten annotations like 'rinc' and 'p. cxe'.

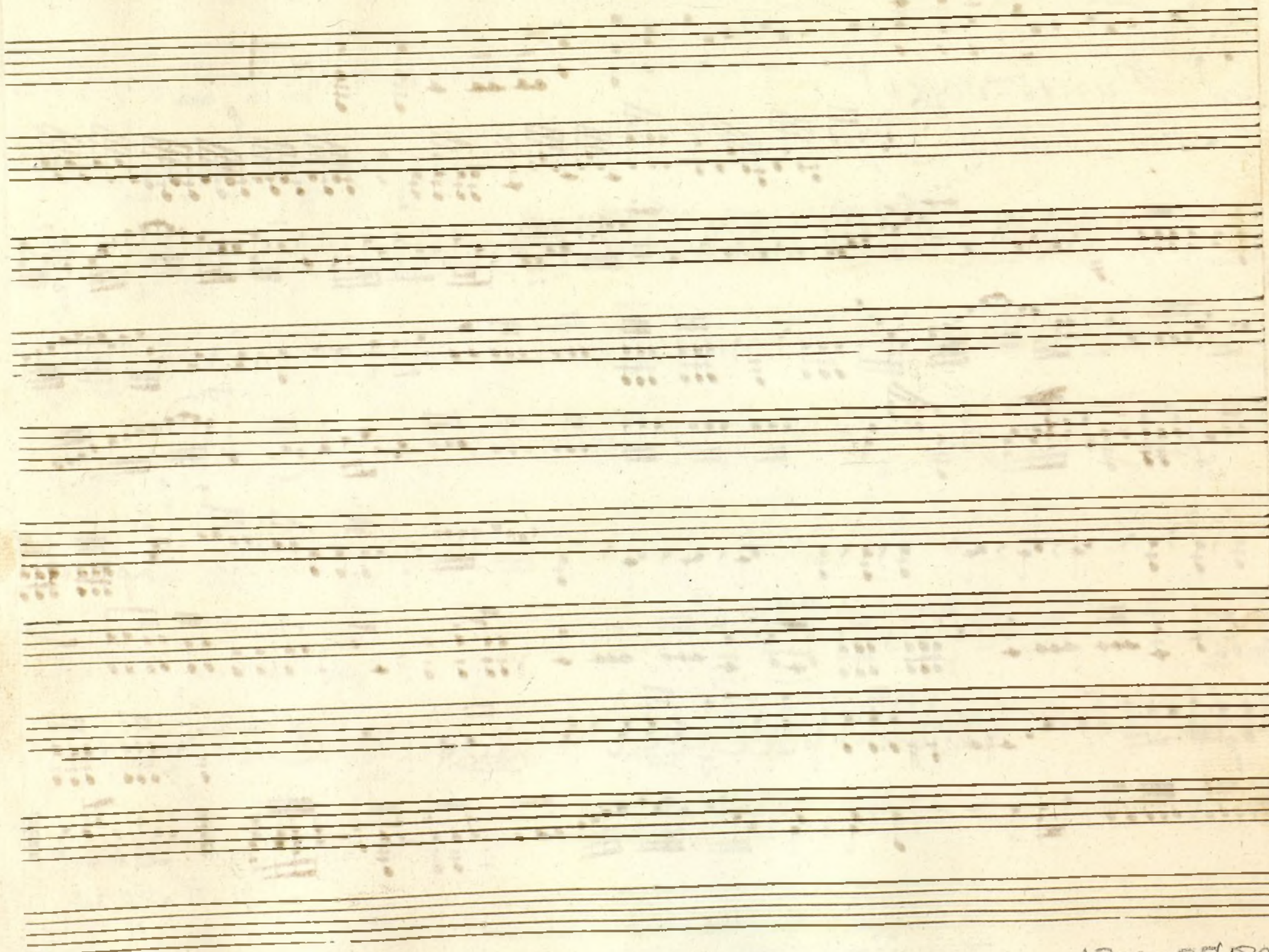
A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many beamed notes and rests. The score concludes with the words "Cxe^{do}" and "il fine" on the first staff, and "Al fine." on the eighth staff. The paper is aged and shows some staining.

Allegro
Cxe^{do}
il fine
f
for p
Allegro
f
Al fine.
2
2
f

Segno Punto fino var. 0^a

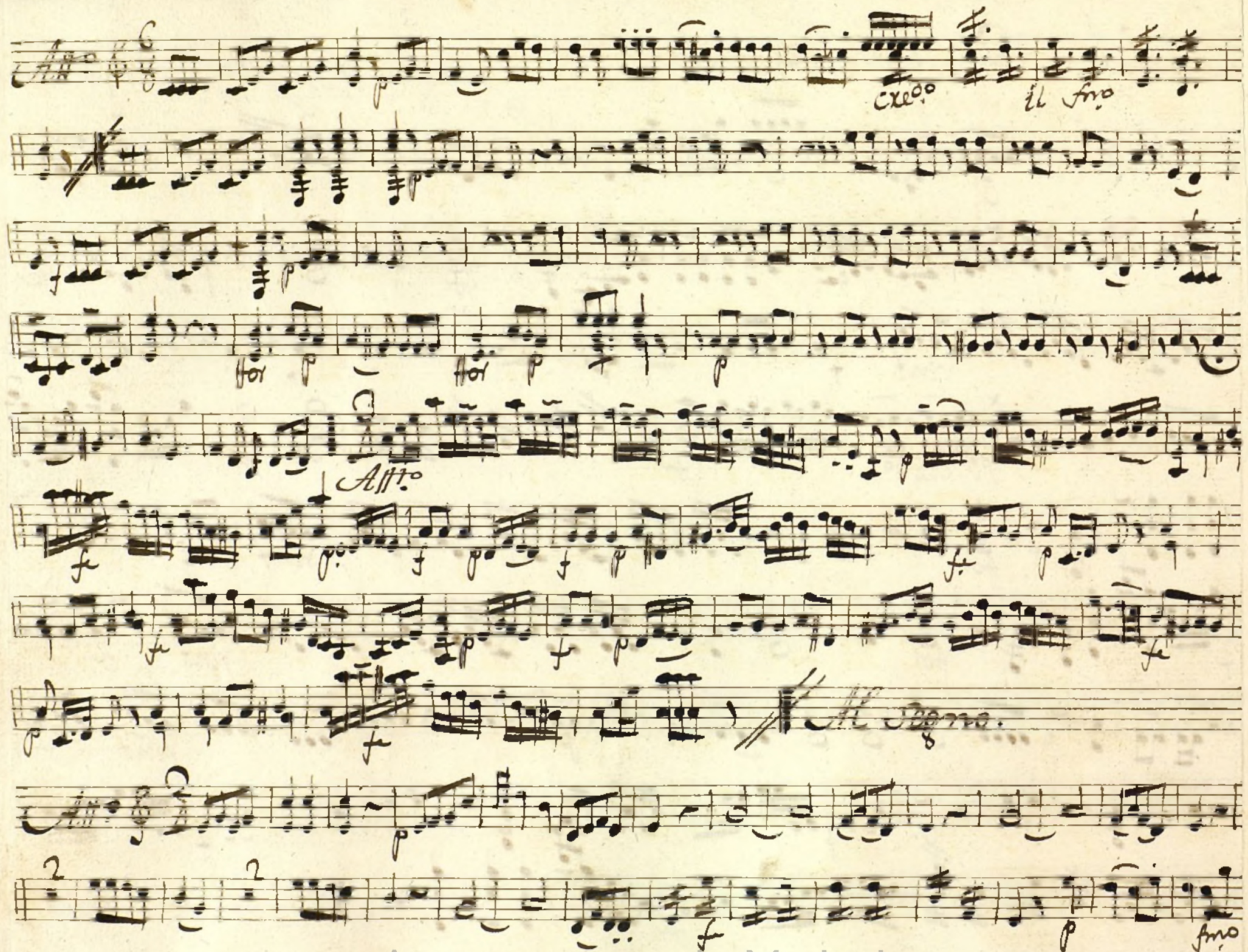
A handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the handwritten title 'Segno Punto fino var. 0a'. The second staff contains a large section of music that has been heavily scribbled out with dark ink. The remaining staves show a continuation of the musical composition. The paper shows signs of age, including slight discoloration and wear at the edges.

Al. Segno:



Violin 2: *Fm^a a solo*

Handwritten musical score for 'Ave Maria' by Schubert. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by rapid sixteenth-note passages and dynamic markings such as *f* (forte), *p* (piano), *for* (forzando), *rin* (ritardando), and *cre* (crescendo). The notation includes various musical symbols like beams, slurs, and accidentals, all rendered in a fluid, handwritten style.



Punto vajo

And. Mod.

f

desp.

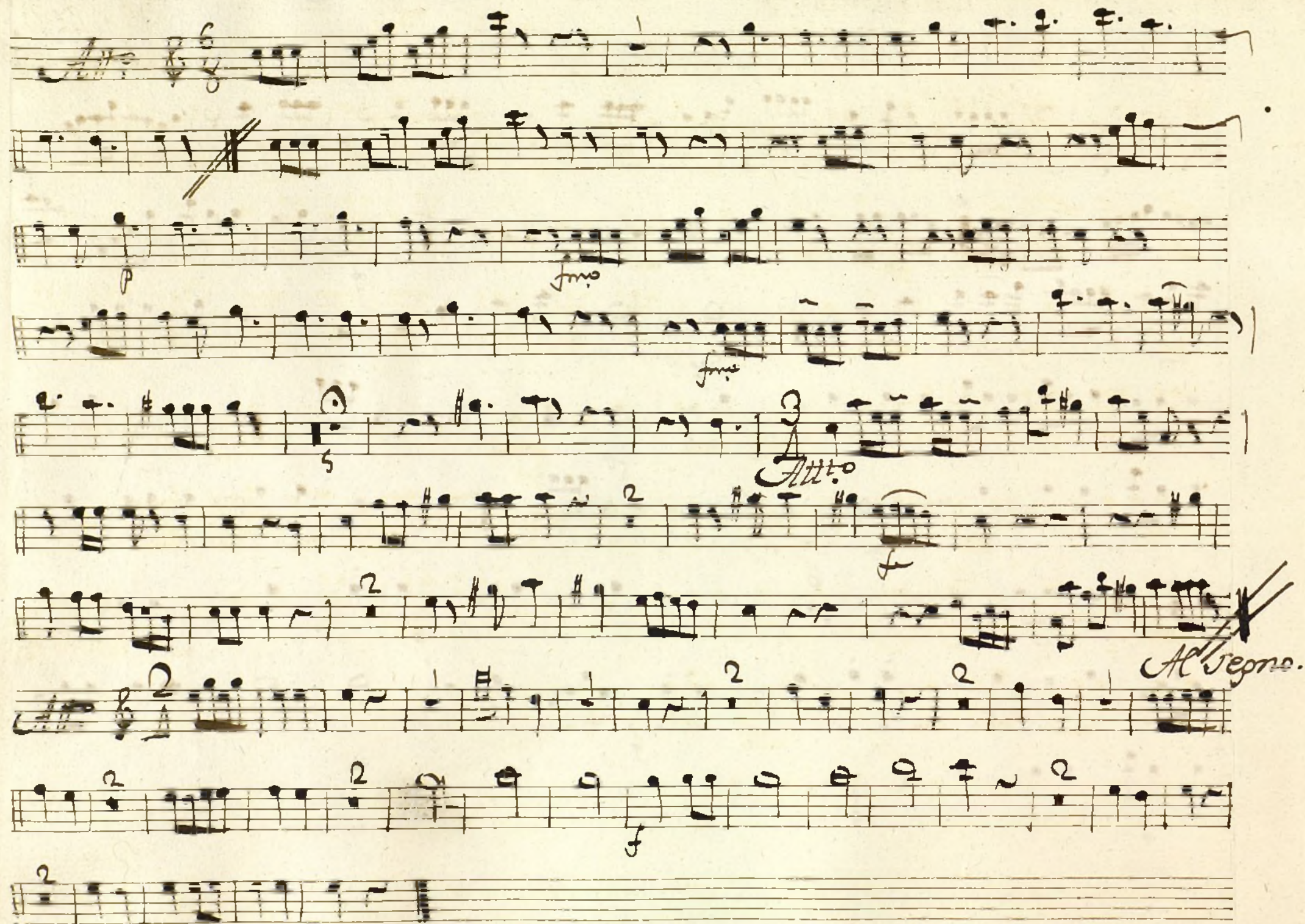
Allegro



Alto 1^a Ten. 2^a Solo:

обое

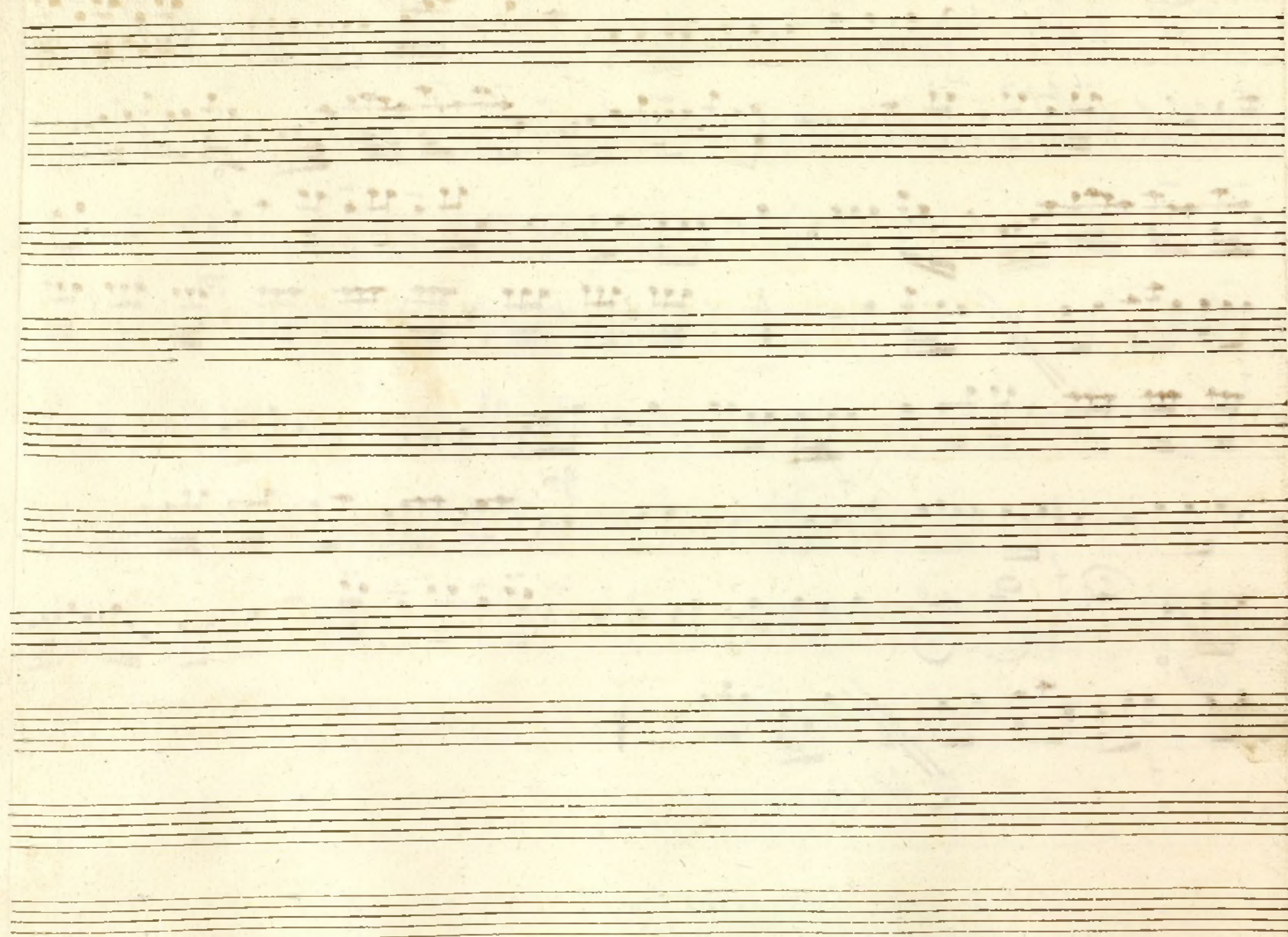




oboe Punto vajo

2

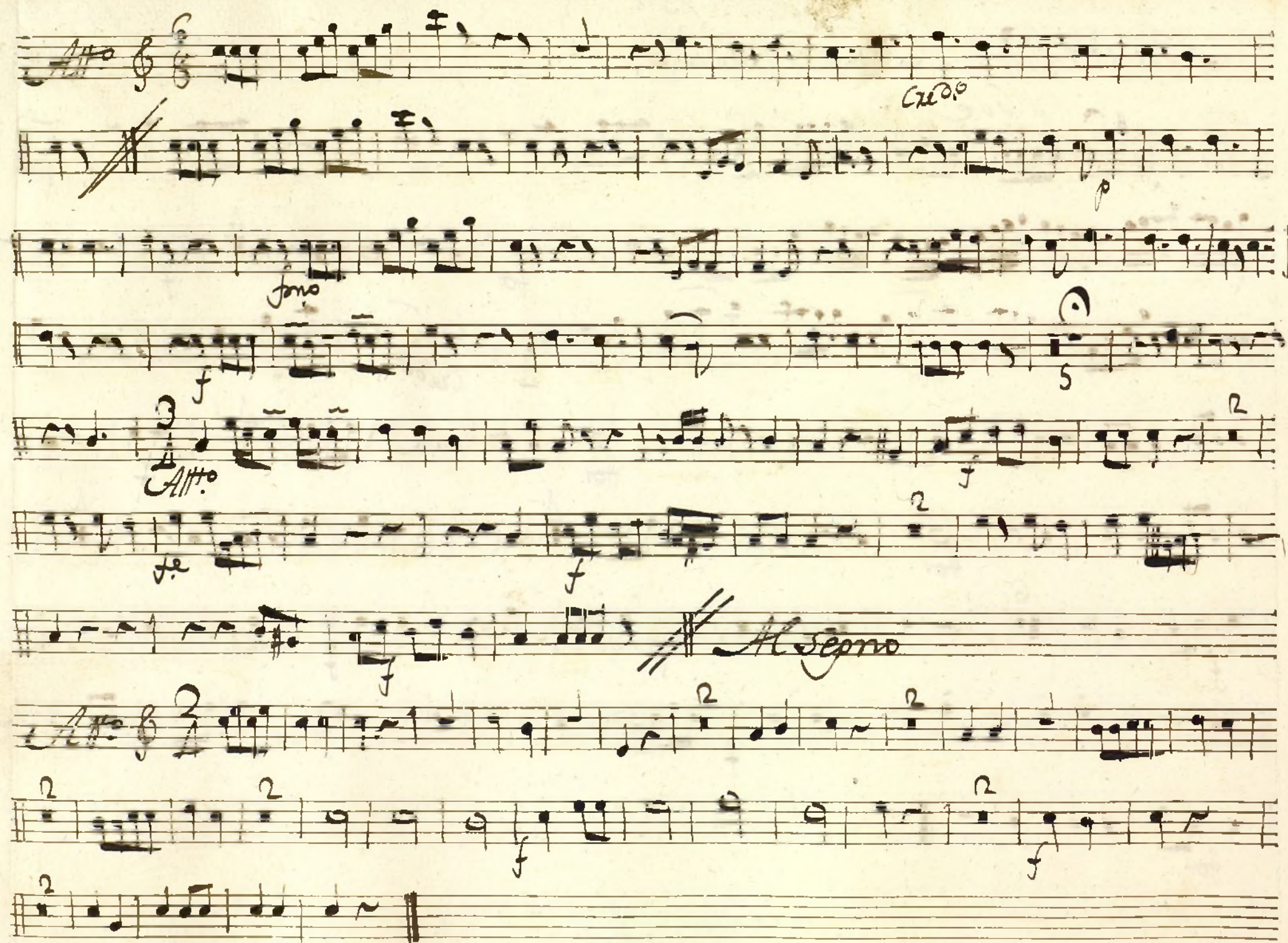
Handwritten musical score for oboe, titled "Punto vajo". The score is written on ten staves. The first staff begins with the tempo marking "And.^{te} mod." and the key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like "f" (forte) and "for" (forzando). There are several instances of heavy, dark ink scribbles over the notation, particularly in the first and sixth staves. The score concludes with the instruction "Al Segno:" written below the eighth staff, followed by three empty staves.



Flauta, 2ª Ten^a a solo.

oboe

Handwritten musical score for Flute 2nd Tenor solo and Oboe. The score is written on ten staves. The first staff is the title line. The second staff is the Oboe part, marked with a treble clef and a key signature of one sharp (F#). The third staff is the Flute 2nd Tenor part, marked with a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings include *ffor* (fortissimo), *f* (forte), and *Cre^{do}* (Credo). The score is written in a cursive, handwritten style.



oboe

Punto bajo

2

And^{te} Mod^{to}

Handwritten musical score for oboe, featuring multiple staves with notes, rests, and dynamic markings like 'f' and 'p'. The notation includes various musical symbols such as clefs, time signatures, and accidentals. There are some corrections and scribbles throughout the manuscript.

Al. Seeno:

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Trompa 1ª Ton. a Solo.

And. In 4.

18.

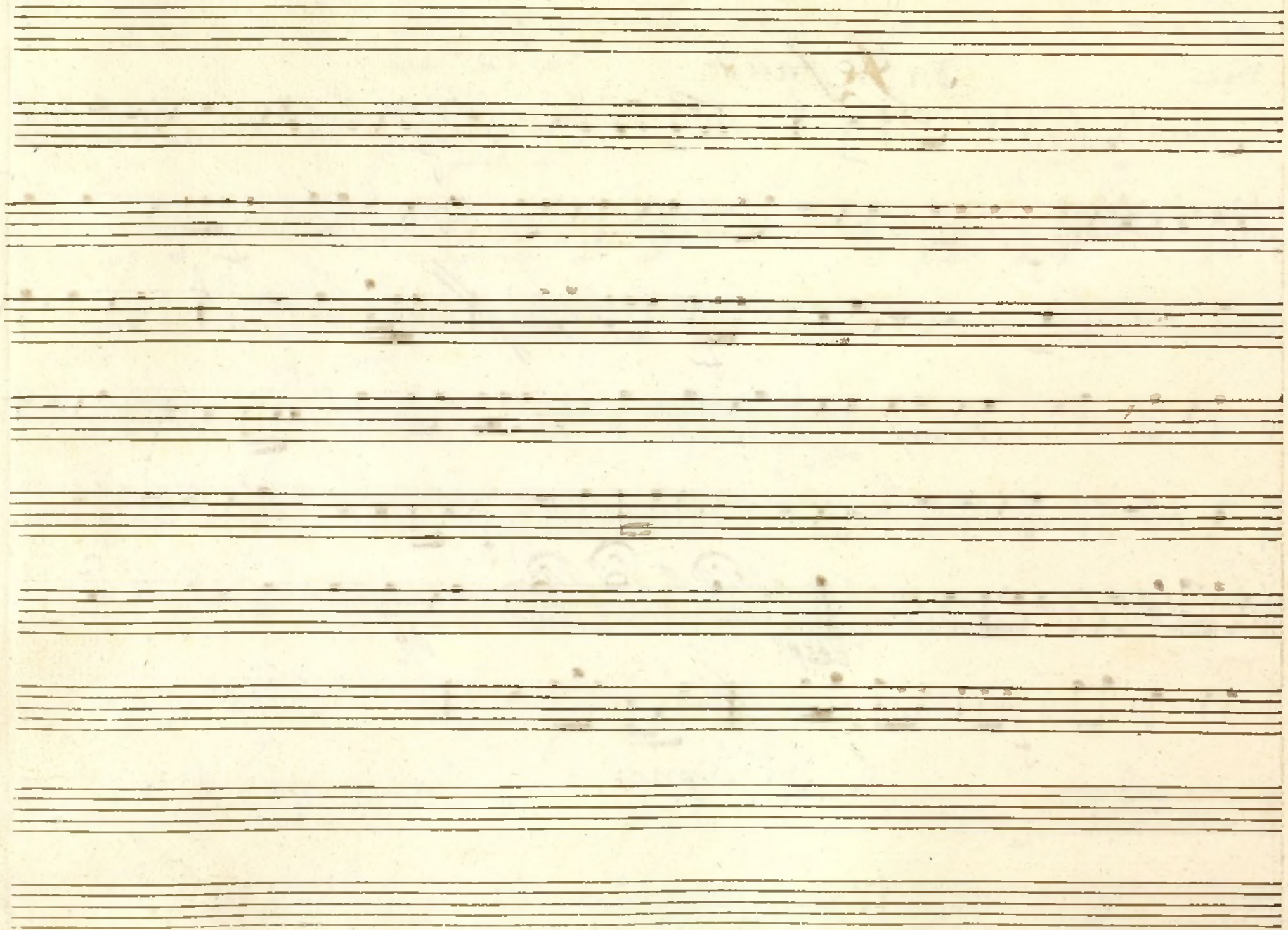
In C.

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking 'Alleg.' and the key signature 'In C.'. The score features several dynamic markings: 'p' (piano), 'f' (forte), 'ff' (fortissimo), and 'cresc.' (crescendo). There are also markings for 'il fmo' and 'fmo'. The notation includes various note values, including eighth and sixteenth notes, and rests. The score is written in a cursive, handwritten style. The final staff ends with a double bar line and the number '10' written above it.

And^{te} Mod^{to} *In se faut*

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

Al Segno:



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Trampa 2^a Ton. a Sol.

And.^{te} *In G.*

f *4* *3* *4* *5* *6*

cre^{do} *f* *f* *f* *f* *f*

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

Key markings and annotations include:

- In C.* (top staff)
- il fine* (second staff)
- fine* (third staff)
- Alto* (fifth staff)
- Segno.* (seventh staff)
- f* (eighth staff)
- 10* (bottom right corner)

The score is written in a historical style, likely from the 18th or 19th century.

In default

And. Mos.

f

p

f

f

pp

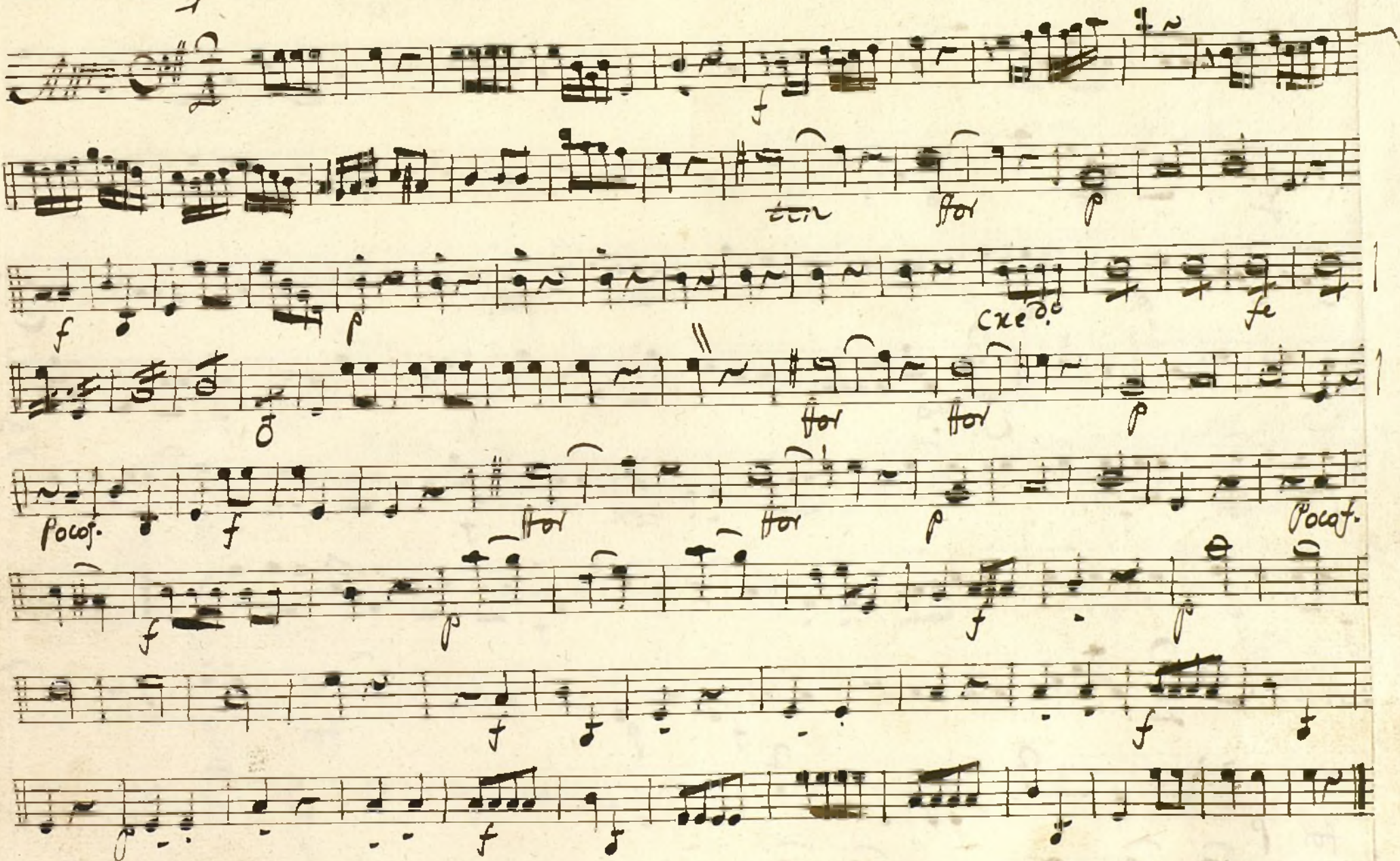
p.

A tempo.

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Bajo: con a Solo: ^t al a servir esta Muchacha



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:go* (Allegro) at the beginning of the first staff.
- Cx^{do}* (Credo) above the second staff.
- Att:do* (Adagio) above the sixth staff.
- ten.* (tenu) above the seventh staff.
- Allegro* at the beginning of the eighth staff.
- Allegro* at the beginning of the ninth staff.
- Allegro* at the beginning of the tenth staff.
- Allegro* at the beginning of the eleventh staff.
- Allegro* at the beginning of the twelfth staff.
- Allegro* at the beginning of the thirteenth staff.
- Allegro* at the beginning of the fourteenth staff.
- Allegro* at the beginning of the fifteenth staff.
- Allegro* at the beginning of the sixteenth staff.
- Allegro* at the beginning of the seventeenth staff.
- Allegro* at the beginning of the eighteenth staff.
- Allegro* at the beginning of the nineteenth staff.
- Allegro* at the beginning of the twentieth staff.
- Allegro* at the beginning of the twenty-first staff.
- Allegro* at the beginning of the twenty-second staff.
- Allegro* at the beginning of the twenty-third staff.
- Allegro* at the beginning of the twenty-fourth staff.
- Allegro* at the beginning of the twenty-fifth staff.
- Allegro* at the beginning of the twenty-sixth staff.
- Allegro* at the beginning of the twenty-seventh staff.
- Allegro* at the beginning of the twenty-eighth staff.
- Allegro* at the beginning of the twenty-ninth staff.
- Allegro* at the beginning of the thirtieth staff.
- Allegro* at the beginning of the thirty-first staff.
- Allegro* at the beginning of the thirty-second staff.
- Allegro* at the beginning of the thirty-third staff.
- Allegro* at the beginning of the thirty-fourth staff.
- Allegro* at the beginning of the thirty-fifth staff.
- Allegro* at the beginning of the thirty-sixth staff.
- Allegro* at the beginning of the thirty-seventh staff.
- Allegro* at the beginning of the thirty-eighth staff.
- Allegro* at the beginning of the thirty-ninth staff.
- Allegro* at the beginning of the fortieth staff.
- Allegro* at the beginning of the forty-first staff.
- Allegro* at the beginning of the forty-second staff.
- Allegro* at the beginning of the forty-third staff.
- Allegro* at the beginning of the forty-fourth staff.
- Allegro* at the beginning of the forty-fifth staff.
- Allegro* at the beginning of the forty-sixth staff.
- Allegro* at the beginning of the forty-seventh staff.
- Allegro* at the beginning of the forty-eighth staff.
- Allegro* at the beginning of the forty-ninth staff.
- Allegro* at the beginning of the fiftieth staff.
- Allegro* at the beginning of the fifty-first staff.
- Allegro* at the beginning of the fifty-second staff.
- Allegro* at the beginning of the fifty-third staff.
- Allegro* at the beginning of the fifty-fourth staff.
- Allegro* at the beginning of the fifty-fifth staff.
- Allegro* at the beginning of the fifty-sixth staff.
- Allegro* at the beginning of the fifty-seventh staff.
- Allegro* at the beginning of the fifty-eighth staff.
- Allegro* at the beginning of the fifty-ninth staff.
- Allegro* at the beginning of the sixtieth staff.
- Allegro* at the beginning of the sixty-first staff.
- Allegro* at the beginning of the sixty-second staff.
- Allegro* at the beginning of the sixty-third staff.
- Allegro* at the beginning of the sixty-fourth staff.
- Allegro* at the beginning of the sixty-fifth staff.
- Allegro* at the beginning of the sixty-sixth staff.
- Allegro* at the beginning of the sixty-seventh staff.
- Allegro* at the beginning of the sixty-eighth staff.
- Allegro* at the beginning of the sixty-ninth staff.
- Allegro* at the beginning of the seventieth staff.
- Allegro* at the beginning of the seventy-first staff.
- Allegro* at the beginning of the seventy-second staff.
- Allegro* at the beginning of the seventy-third staff.
- Allegro* at the beginning of the seventy-fourth staff.
- Allegro* at the beginning of the seventy-fifth staff.
- Allegro* at the beginning of the seventy-sixth staff.
- Allegro* at the beginning of the seventy-seventh staff.
- Allegro* at the beginning of the seventy-eighth staff.
- Allegro* at the beginning of the seventy-ninth staff.
- Allegro* at the beginning of the eightieth staff.
- Allegro* at the beginning of the eighty-first staff.
- Allegro* at the beginning of the eighty-second staff.
- Allegro* at the beginning of the eighty-third staff.
- Allegro* at the beginning of the eighty-fourth staff.
- Allegro* at the beginning of the eighty-fifth staff.
- Allegro* at the beginning of the eighty-sixth staff.
- Allegro* at the beginning of the eighty-seventh staff.
- Allegro* at the beginning of the eighty-eighth staff.
- Allegro* at the beginning of the eighty-ninth staff.
- Allegro* at the beginning of the ninetieth staff.
- Allegro* at the beginning of the ninety-first staff.
- Allegro* at the beginning of the ninety-second staff.
- Allegro* at the beginning of the ninety-third staff.
- Allegro* at the beginning of the ninety-fourth staff.
- Allegro* at the beginning of the ninety-fifth staff.
- Allegro* at the beginning of the ninety-sixth staff.
- Allegro* at the beginning of the ninety-seventh staff.
- Allegro* at the beginning of the ninety-eighth staff.
- Allegro* at the beginning of the ninety-ninth staff.
- Allegro* at the beginning of the hundredth staff.

Sec. 5. Punto vajo:

2

Handwritten musical score for a piece titled "Sec. 5. Punto vajo:". The score consists of eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive, handwritten style. The second staff has a large "f" (forte) dynamic marking. The third staff has a "p" (piano) dynamic marking. The fourth staff has a "f" (forte) dynamic marking. The fifth staff has a "f" (forte) dynamic marking. The sixth staff has a "f" (forte) dynamic marking. The seventh staff has a "f" (forte) dynamic marking. The eighth staff has a "f" (forte) dynamic marking. The score ends with a double bar line and a repeat sign. The text "Al Segno:" is written at the bottom right of the page.

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