

LASERNA, Bb de

la potajera.

Tonadilla a sob

Apte ms. 1774

Partitura

violín 1^o

violín 2^o

violín 2^o

Trompa 1^o

Trompa 2^o

Bajo.

Bajo.

Leg. 2.ª n. 32.

Leg. 5.ª n. 4

Mus 83-1

+

La Coruña

Tonadilla a Solo

1774

La Potager

~~La Potager~~

4

De D.^{na} Blas Laserna.

All.^o

6 *fmo* 6 *fmo*

po *le* *po* *le* *po* *le* *po* *le* *po*

le *po* *le* *po* *le* *po* *le* *po* *le* *po*

Conde seo de ap ra da ros y es

le *po* *po* *for*

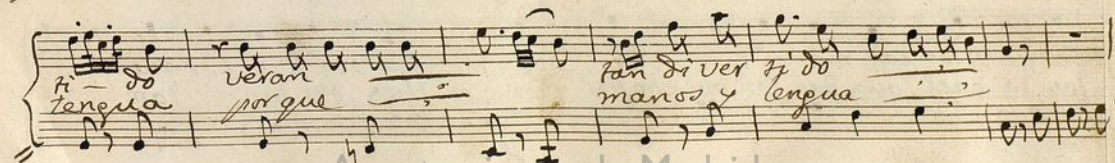
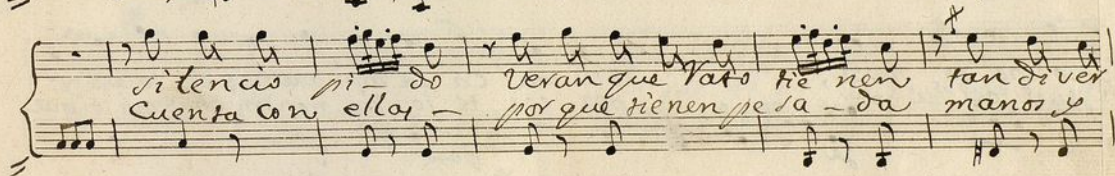
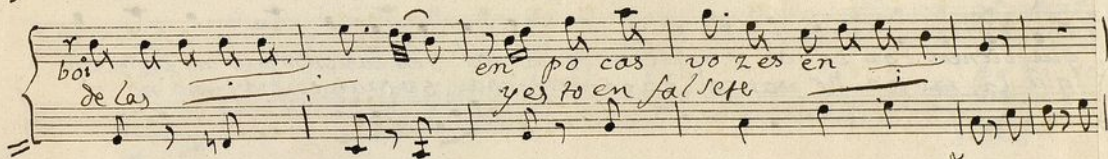
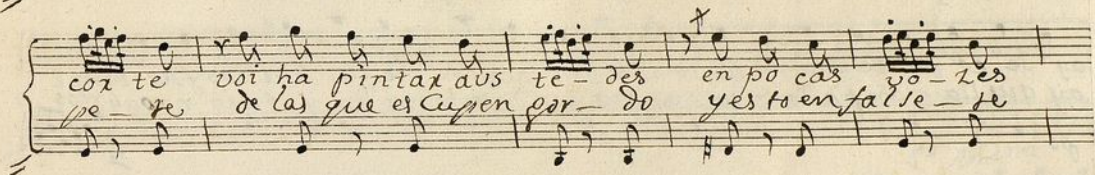
pe san za de se a bi za Con una to na da de mo a esta

for

tarde adiver ti xos esta
 pensar en i deas ~~nuevas~~ nueva e un avun to pro lizo
 pero queda recon tenta si me aplaudis con un victor
 si la tonadi llag.º empiero es
 de loo serio es ti lo g.º el merclara pro con dulce es aprada-

ble un poquito si len cio Chiti to quezido/
 le po
 mior que ba la to na da de nuevo es ti lo -
 le
 o g^o ba la to nada que de nuevo es.
 le
 ti lo - -
 le

Alleg^{ro}
 Mode.^{to}
 Las dos cla ses de chus cas -
 es la se gun da cla se
 Pun.^{do}



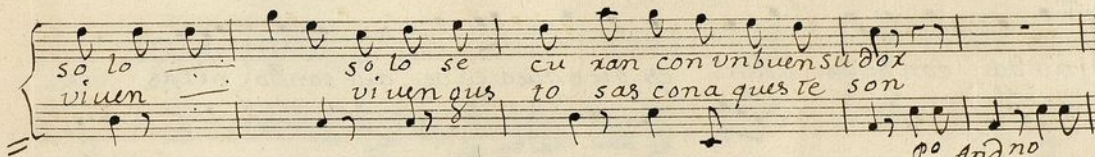
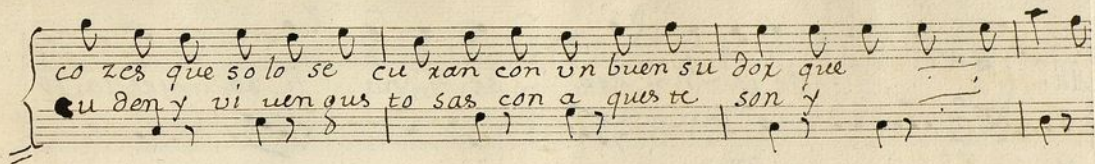
~~Allegro~~ *All^o no mucho* *o nas*
o tras
sigue= *le*

ay de co pe te mui- al to de Bataesco fie ta bue los y Re lox,
 ay que lla man po de ro sas que son de por vi da y Ju ro no a brios
po *le*

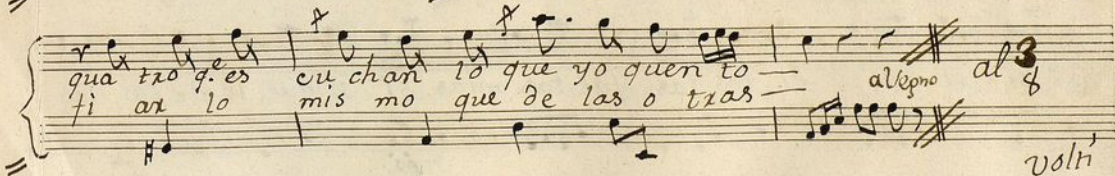
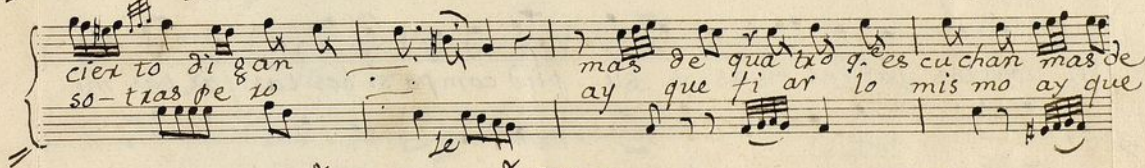
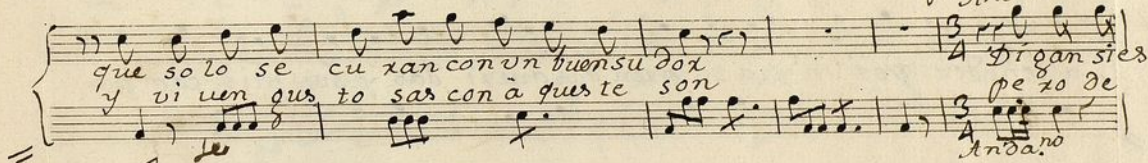
que tienen cor te jos y muchos cri a dos yes tas siem pre an dan en
 que la ro pa lle van ca i ga co mo ca i gai su gran co fia y mo no y

co che si mon, bue na ca ra mui bue nos co lo res y
 suel to el lu bon, por cor te jo tie nen un chus qui to que
le *po*

sa ve Dios co mo es ta el in te, nox hu yx dee llas por que ti, ran
 las to cael qua dro con mu cho pri mox e llas o xi tan y tam bien sa
le



Andro



voln'

fal tas mi as las fal tas mi-as;

fmo

Segu. All. to

Ca mi na va un Ji ta no a cia se vi lla

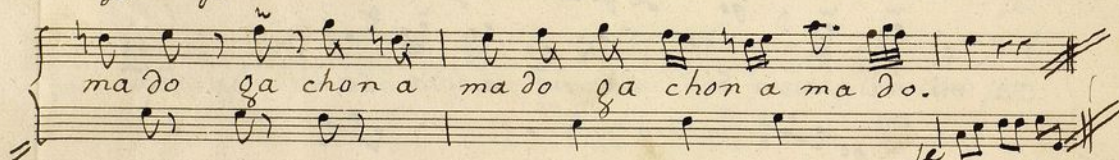
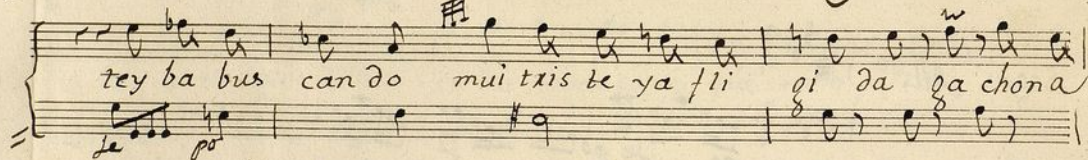
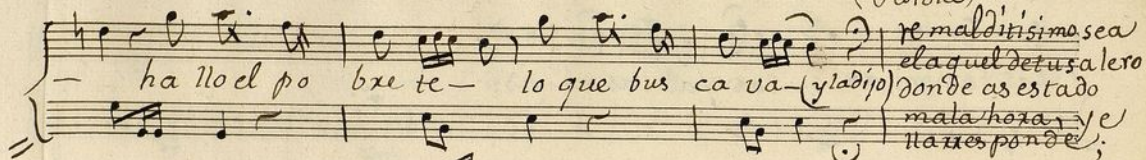
a cia se vi lla — a cia se vi lla bus

stor

can do a su Ji ta na que y va per di da q. y va per di da

stor

(Parola)



allegro

Adios queridos
que ba consu Titana
el Titanito. /.

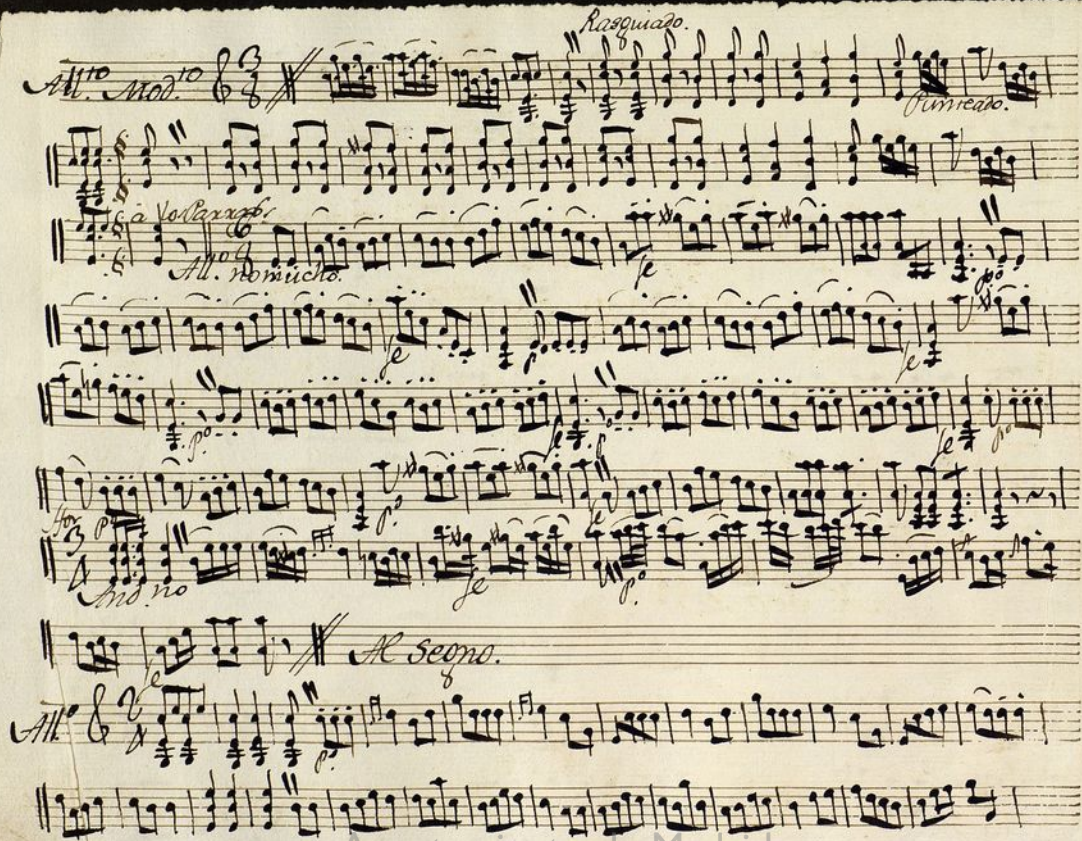
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Violin 1.^o Ton.^a à solo.

Plus 83-1

7207

vi



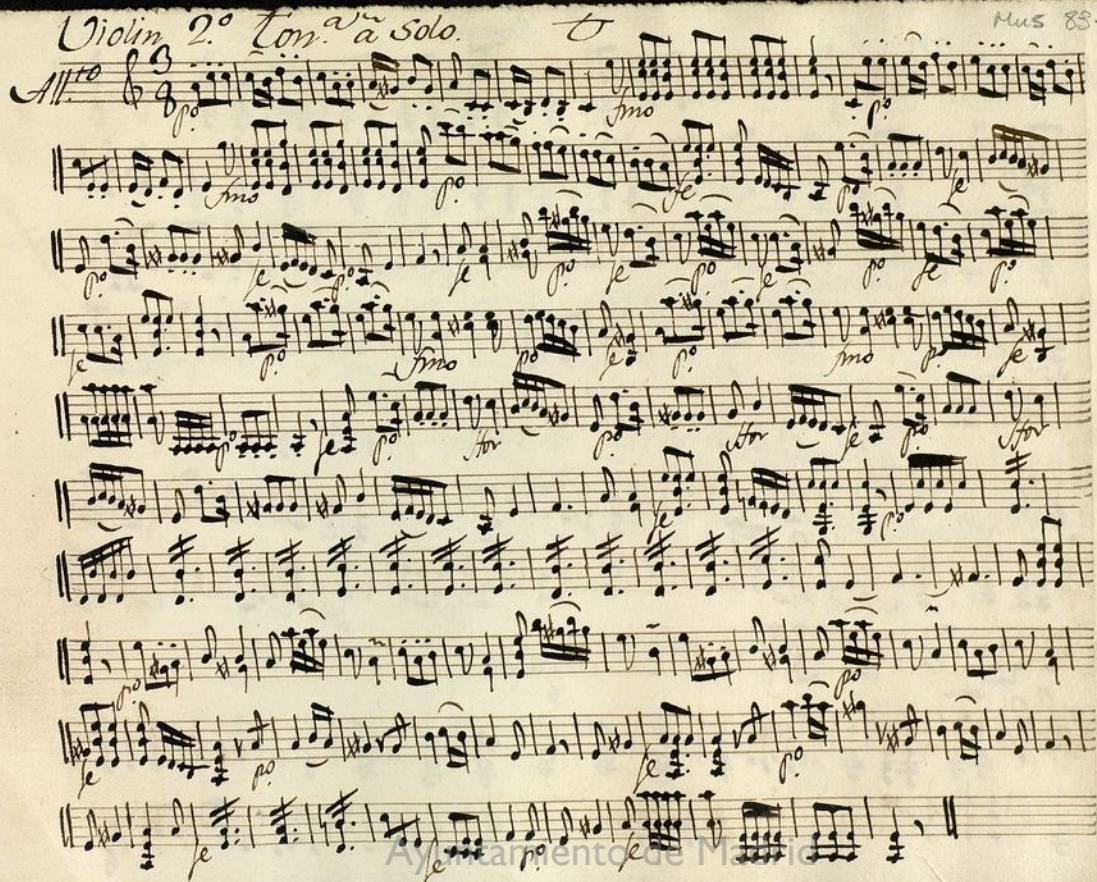
[illegible]

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Violin 2.^o Ton. a solo.

Mus 88-1

Handwritten musical score for Violin 2, marked "Ton. a solo." and "Mus 88-1". The score is written on ten staves, beginning with a treble clef and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Alto*, *fmo*, *je*, *po*, *for*, and *ultr*. The manuscript is signed "A. L. M." at the bottom right.



Разруи́до.

All.^{to} Mod.^{to} $\frac{3}{4}$ //



Handwritten musical score on six staves. The notation includes various musical symbols such as clefs, key signatures, and dynamic markings. The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The score includes markings such as *Segno*, *Allegro*, *m. e*, *Andante*, *Allegro*, and *Allegro*. The notation is dense and includes many accidentals and slurs.

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Violin 2.^o Tomad.^a a volo.

Mus 83-1

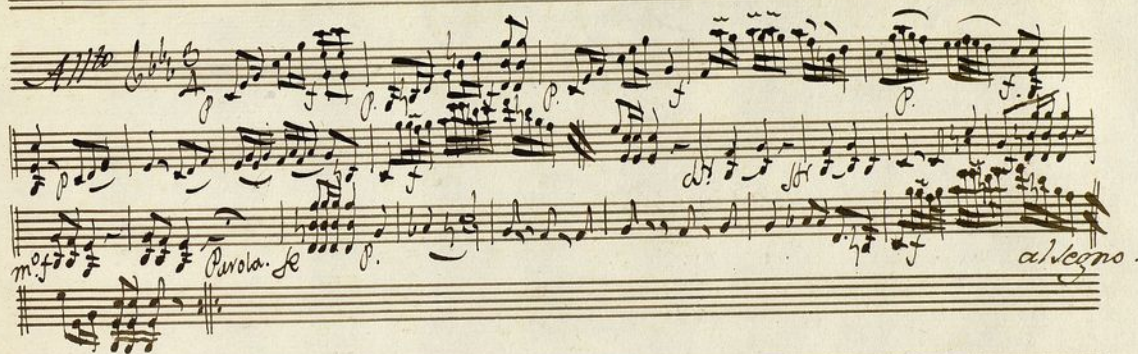


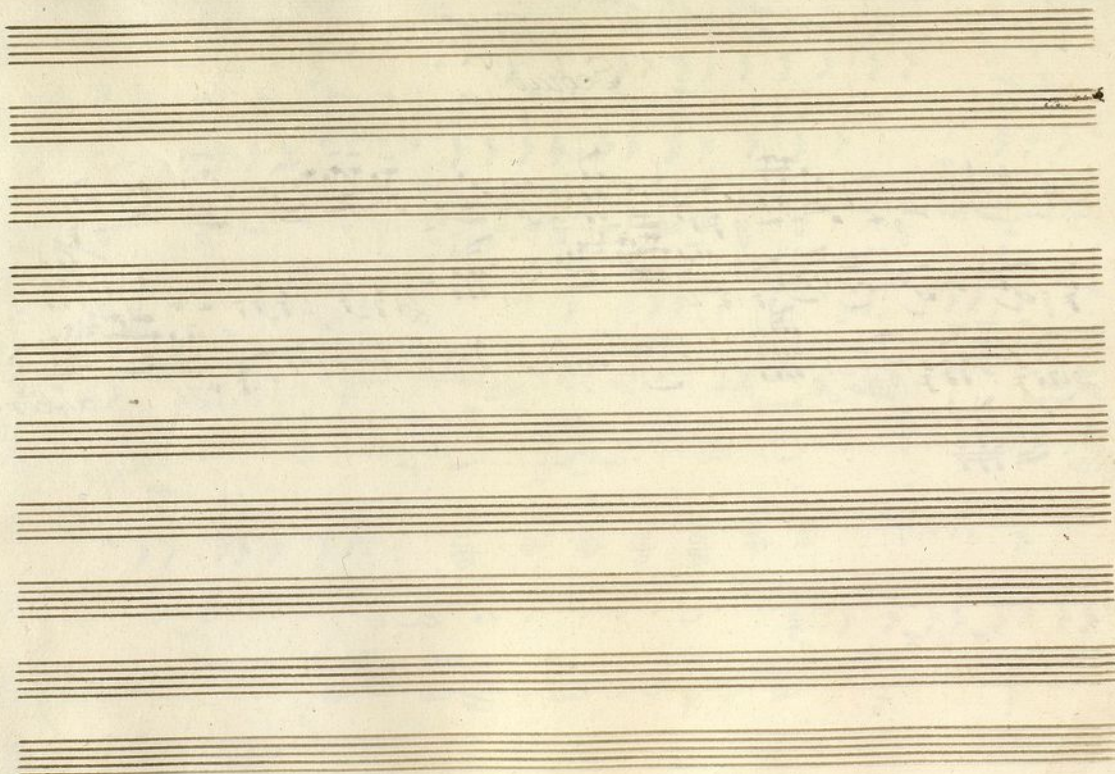
All.^{ro} Mod.^{to} *trag.^{do}*

All.^{ro}
no mucho

allegro.

The image shows a page of handwritten musical notation on aged, slightly discolored paper. The notation is written in dark ink and consists of several staves. The first staff begins with the tempo marking 'All.^{ro} Mod.^{to}' and a treble clef. The second staff has a bass clef. The third staff is marked 'All.^{ro} no mucho' and has a bass clef. The fourth staff has a treble clef and is marked 'allegro.' at the end. The notation includes various musical symbols such as notes, rests, and ornaments. The paper shows signs of age, including some staining and wear at the edges.

Seguid.



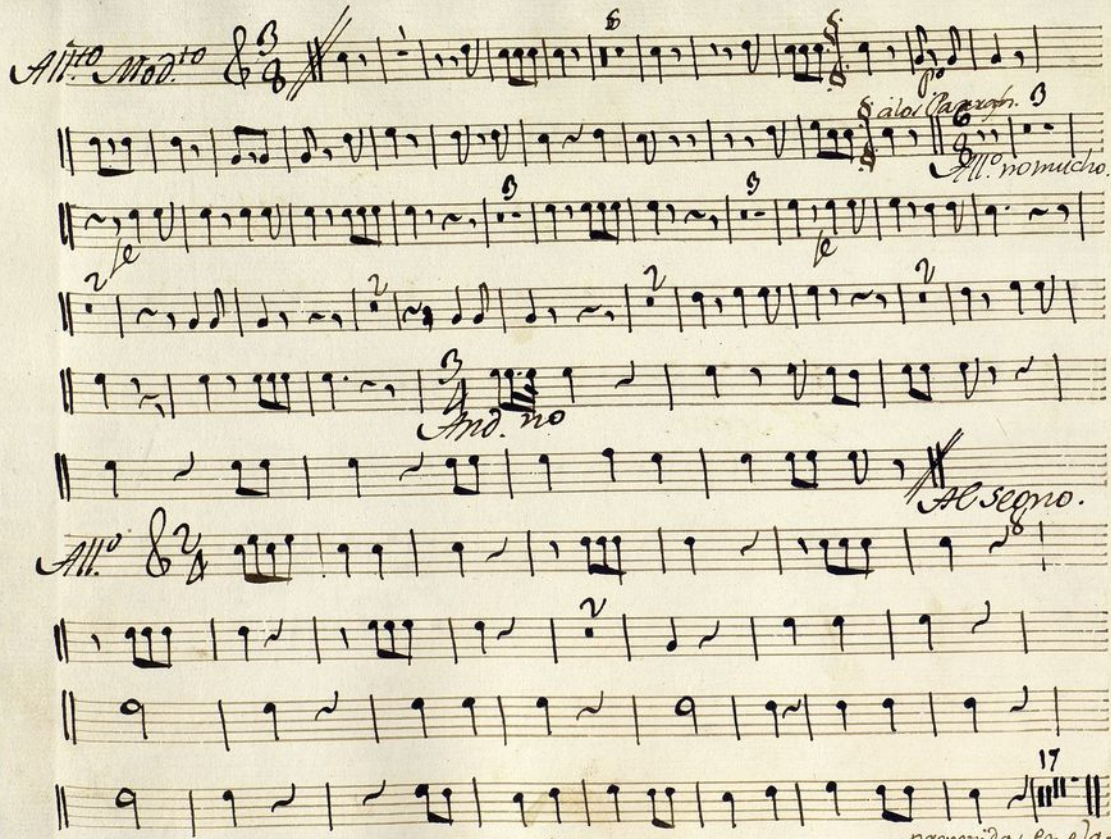
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Trompa 1.^a Ton.^a a solo.

mus 83-1

1





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prevénidas en elafa



Ayuntamiento de Madrid

Trompa 2.^a Ton.^a à solo.

mus 85-2

All.^{ro} & 4
in Cerolaut.

The musical score is written on seven staves. The first staff begins with the tempo and time signature 'All.^{ro} & 4' and the instruction 'in Cerolaut.'. The music is in 4/4 time. The notation includes various notes, rests, and dynamic markings such as 'p', 'f', and 'le'. There are also some handwritten annotations like '7' and 'A' above certain measures. The score ends with a double bar line on the seventh staff.

All.^{to} Mod.^{to}
6
9
3
2
ve
2
3
And.^{te} no
Allegro
2
ve
9

17

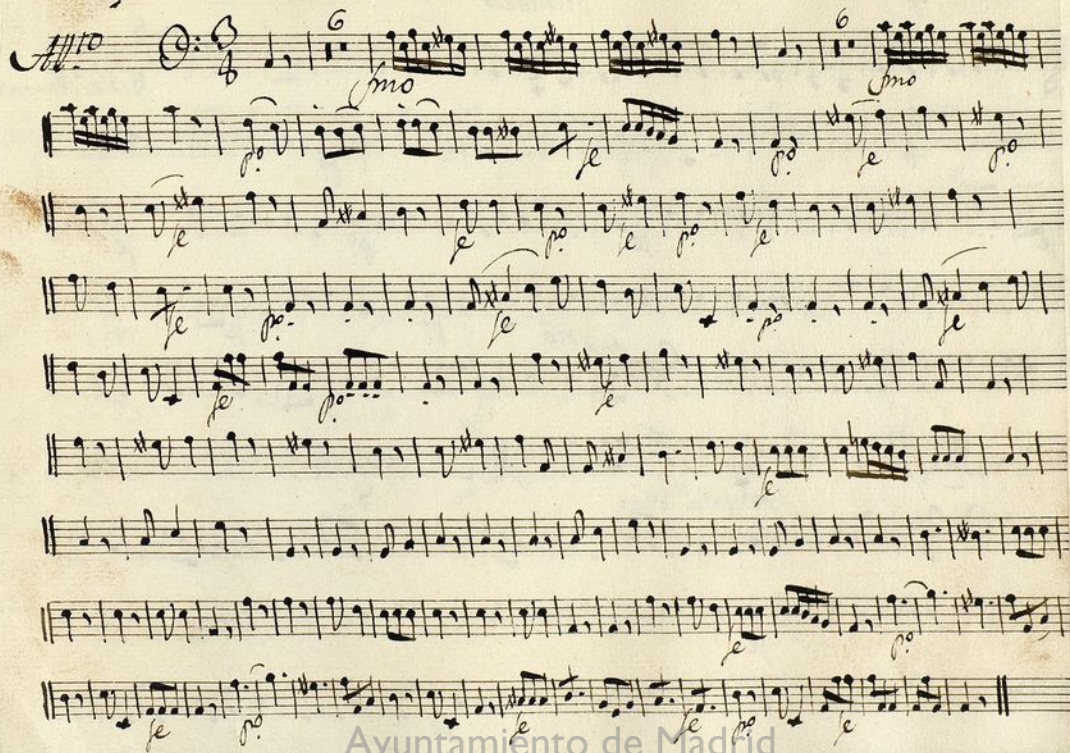
Prevenida en la fa=

2

seg. *All.^{ro}* *5.ª y 6.ª Clava*

Allegro.

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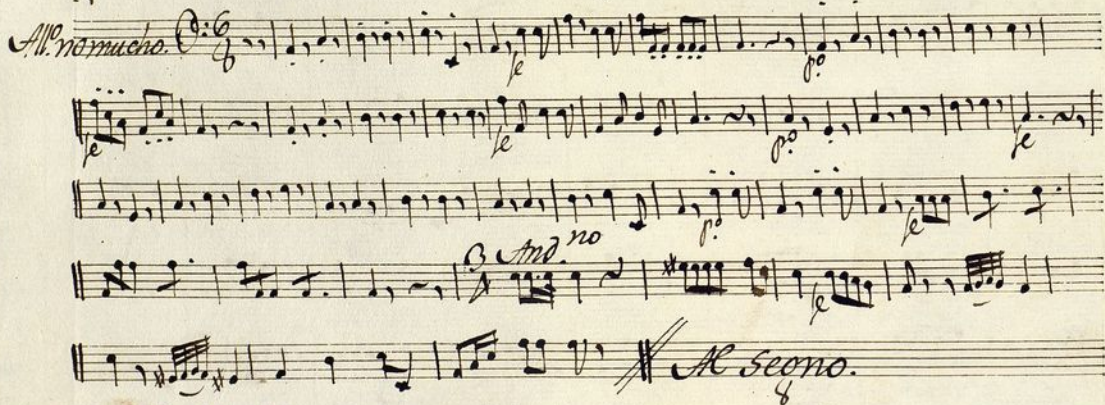
Bate. Ton.^a a solo.

All.^o $\text{C} \frac{3}{4}$ *Punteado*



Alor. Rarapto.

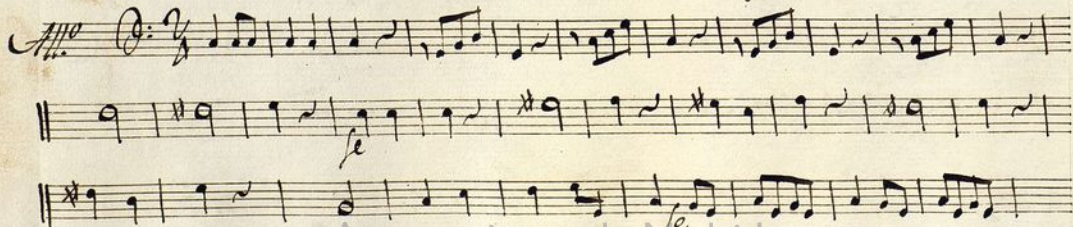
All. no mucho. $\text{C} \frac{6}{8}$



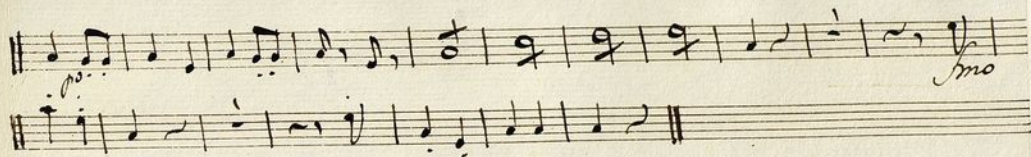
3. And. no

Allegro.

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



All. no



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Bajo Fonalilla a Solo =

z

Mus. 83-1

Handwritten musical score for a solo piece, titled "Bajo Fonalilla a Solo =". The score is written on ten staves, with the first staff marked "Allegro" and "3/8". The music features various dynamics including *fmo*, *le*, *p*, and *f*. The notation includes treble clefs, key signatures with one sharp (F#), and complex rhythmic patterns. The piece concludes with a double bar line on the tenth staff.

Volti Presto =

241170 Mod 270





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