

Leg.º 3º = 9

~~Salva. latum~~

Mus 81-17 1

(Leg.º 3º n.º 57)

Sra Luisa

t

1788

Con.^a Solo.

Aplicacion y Constancia
el modo de agradar son 57

De Laserna.

Alleg.^{to}

No soy que ridos de mi se asar.

No buestro genio - be -

No (A este fin fando en -

And.te

vi - da ma ni fes taros pre tendo ^{tan} ^{cuantos} ^{da} ^{nos} 2

nigno ni buestra gran tole rancia me obligan to-
 tando en mi aplicacion y solo con respeto a

lacos mios a esta empresa con constancia a esta em-
 UESTRA Vista a presentarme me atrebo a pre-

sen- los pa sa tiempos y así al mo men-
 presa con constancia *All.^o* sino un de se
 sentarme me atrebo. y con firme

f *f*

to voy con qui da do a dar prin ci pio para agra-
o de aciedi taras — q.e solo ane — lo para agra-
za defiendo el miedo y confi a da en vuestro a
daros y asi aten cion po la cos por
daros a procurar an siosa — por
fecto a proyectar constante al
que mi y dea lleva en su pen sa miento sal
medios varios el hacermee acreedora — de-
punto empiezo qual sera el mejor modo — de-

y pi mienta sal yaria
 buestro aplauso de Compa-
 Complaceros de aten
 ten lion po la cor por que miy de fe a lleva en su pensa
 sion Pola quito miradme con piedad desad lo susti-
 cion queriditos benignos escu chad recompensen mis
 miento sal y pi mien ta sal y pi mien ta lle
 ciero y usad de la bondad y usad de-
 faltas mi amor y mi humildad mi re-
 ten.

va en su penra

miento

Sal

y pi mien

no

ta.

lad lo justiciero y usad de la bondad a
compensen mis faltas mi amor y mi humildad a

Sal y pi mien

ta.

y usad de la bondad
mi amor y mi humildad

Sal y pi mien

ta

Sal y pi mien

ta

Sal

y pi

y usad de la bondad y usad
mi amor y mi humildad mi
y usad de
mi amor y

mien ta
 Sigue
 vexan a quanto
 Lo pri mero pre
 I da ñor y f preci pi - cios treex pone el g.º seen I trepa a
 tendo para agradaros desechar la soberbia ya-
 lor de li - ños a los de li ños y g.º el g.º ex coars
 mar el teatro y amar de ser agrade
 bue nar se em plea auez do por mar que el tiempo
 cida os dare muestras y creere mas ig

pare no para el tien po por ma *g. el tiempo*
noro mientras mas sepa. y creere mas ig

pare no para el tiempo no para el tien po no para el tien.
noro mientras mas sepa mientras

no
po - - acabax aqui con un golpe de bota y sigue el g

no *Rec.^{do}*
Pero una Reflexion llega a turbarme

q^e y caro soi soberbio en remontarme y quando ansuro

no

logre mas altura y hallare un precipicio hallare un.

y Sepultura.

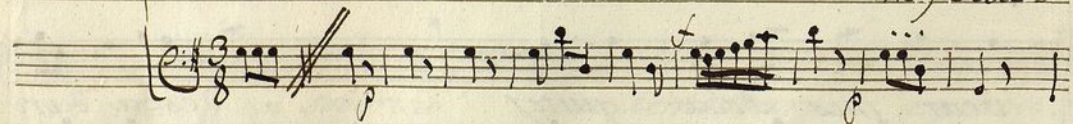
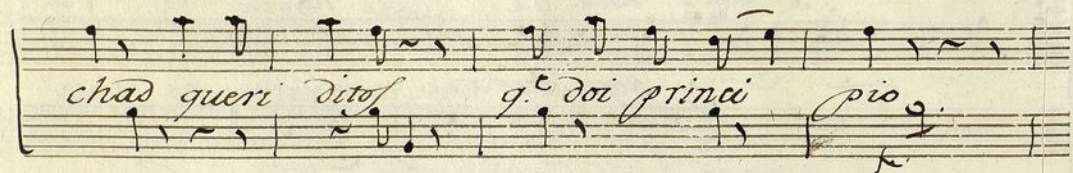
pero alen te mor Vc. morir. Sabas

All.^o

Pero alen te nos Corazon mio

y procu remos buscar aditrios para que

vean mis Pola quitos desca darles



para tiempo una niña a bla aun toben en re

ra Conseguir a tanta

mayor aplauso en el

tonadillas a duo

seran con el mas que

creto

ha bla

y el

teatro mayor

di

vido seran

de.

se creto

se pu

blica

der

pue

ge

se

para el

tiempo y el

re mal en mis to nada s de todo el genero humano di-
fandole a el todo el peso y yo cantare poquito de

se *des que*
re *de todo*
andole *y yo*

2a *por pa ra tiempo un Mar*
Me pondré todas las
No tra *Si es que alguna tonas*

f *que pierde su quando mil peor pier*
modas y el dia que cantar tenga y el dia
dilla no traigo bien esta diada no

y no paga su cui ador por
saldre antes al basti dor pa-
hare ver q.^e me e Cortado o

mas que tie pare el tiempo y no son
ra q.^e todos me bean saldre pa.
q.^e edon muu fexfiada hare o

mar
ra
que

3^a por para tiempo una hora

to ma por maxi don

no) buscaré una protectora

delas mejor admi

Nunca das de la carzuela

criticare en misto

Piezo to

e la marginiera un

tidas delas

pues tal vez por sus res.

nada criti

pues son malos ene

mozo pe ro se le para el tiempo

ella

petos me libraré de una gita pues tal

migo las Mujeres irri tadas pues son

mozo

pe

me libraré

las Mujeres

4^a - por pa - satiendo lo fe libro to

al presentarme al tablado

sal-

al concluir la tonadilla

Siem

mañ - Mayo xazgo

ne do to

dré siempre magestuosa saldré

pre hare dos cortesias Siempre

y no aprende una pa labra aun que para y para

y solo daré una ojeada a la Luneta amo-
como no den en la maña de retirarme de

tiempo y noa

aun que

rosa y solo

ala

prisa como

de retirarme des

de esta manera

prisa

La practica cota

Bien se q. no me

vive que lleno de yerro

lleno de

9

regla q.^{da} bien a — credita

bien

rezco que el a plaudirme

el

yerro

el que enu distrac cione

emplea el tien

y la q.^{da} agrádar quiere — justo es la si

mas por piedad consiga — sepaís suplar

po y po le

salen to del

al ma q.^{da} y emple

ga y ole — salerito del alma que justo es

me y ole — salerito del alma que sepaís

a el tiempo... de exemplo \uparrow Sixba.

es la siga y yo mi ydea
 suplirme tener clemencia

y con claya el ca pri cho... con segui di-

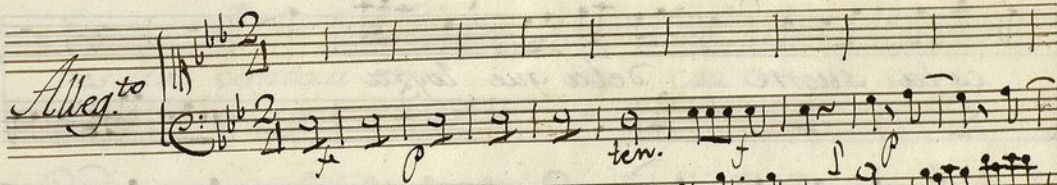
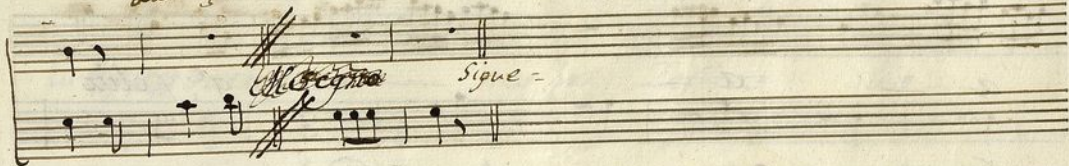
por sies q. acaso logro aplauso ten-
 y con las Segui dillas de fin la yder

llas yo le... salerito " del alma que con se- gui dillas

ga y ole salerito del alma que aplau so tenga
 a ole salerito del alma que de fin la ydea.

La seguidilla la mirar.

10



a — a — g^e feliz

es la suerte — de la que logra

de la que lo gra g^e el pensil del tea tro —

— g^e el pensil la vierta aro

mas. las gracias ni sue ñas — lo

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tu ~~butan~~ butan do — nes los Zefiros sua —
 ves la cantan amo — res con emula cion.
 Pero que orror q.^e sin sabor pero q.^e orror q.^e sin sa
 All.^o asai *f* *p* *f* *p* *f*
 bor tendran aquellas q.^e como yo
 estan exaus — tas de proteccion Estan e xaus — tas

de proteccion sin embar-

go yo espero de los Po lacos

q'en su pensil me admitan oy con a

lago oy con a

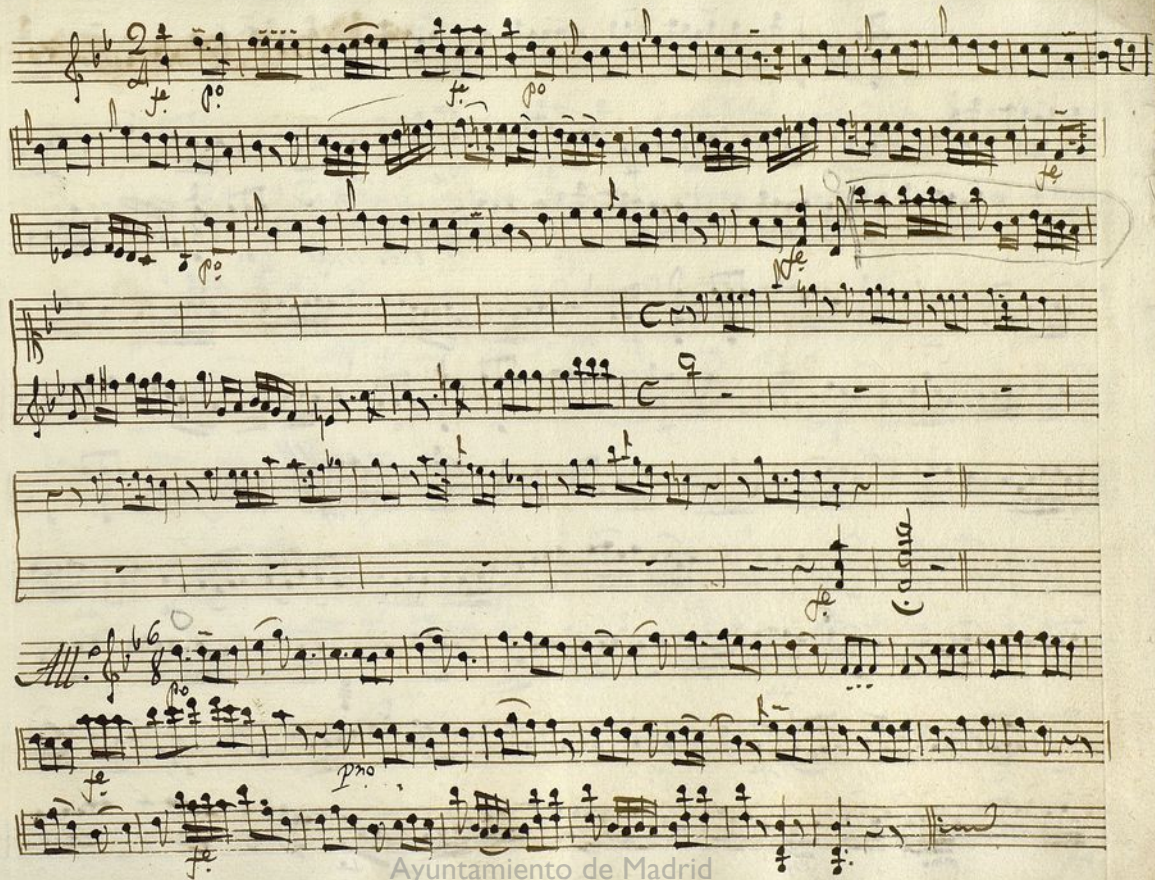
a a q'en su pen-



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t
Violin 1.^o
Ton.^a a solo

Aplicación y Constancia
//



Allegro

Handwritten musical score for the first system. It consists of five staves. The first staff begins with the tempo marking *Allegro* and a treble clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes many sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *je*, *po*, and *ten* are scattered throughout. A large section of the first staff is crossed out with a double slash. The second staff contains the lyrics *Alon Parr.* and *tres may* written in a stylized, handwritten font. The system ends with a double bar line.

Allegro

Handwritten musical score for the second system. It consists of four staves. The first staff begins with the tempo marking *Allegro* and a treble clef. The music continues with similar complex rhythmic patterns. Dynamic markings like *je*, *po*, and *est* are present. The system ends with a double bar line.



t

Violin 1.^o

Con.^a a Solo.

Aplicacion y Constancia

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Allo*, *And.te*, *ten*, *se*, *se away*, *po*, and *po*. The score is written in a cursive style, characteristic of 18th or 19th-century manuscripts. The first staff begins with the tempo marking *Allo*. The second staff has a *se* marking. The third staff has a *po* marking. The fourth staff has a *se* marking. The fifth staff has a *se away* marking. The sixth staff has an *And.te* marking. The seventh staff has a *po* marking. The eighth staff has a *po* marking. The ninth staff has a *po* marking. The tenth staff has a *po* marking. The score is written in a cursive style, characteristic of 18th or 19th-century manuscripts.



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 text include:

- Alleg.^{ro}* (Allegretto) at the beginning of the fourth staff.
- ten. ten* (Tenero, Tenero) above the fifth staff.
- almas* (almas) above the fifth staff.
- alos Parr.* (alos Parr.) below the fifth staff.
- Alleg.^{ro}* at the beginning of the tenth staff.
- ayuntamiento de Madrid* (ayuntamiento de Madrid) written across the bottom of the page.

The score is written in a single system across ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The handwriting is in ink on aged paper.

A handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The score is written in a cursive, handwritten style. 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. Dynamic markings include *fe* (forte), *pp* (pianissimo), *ten* (tension), and *Allegro*. The score concludes with the instruction *Allegro* written in a larger, more decorative script. The paper is aged and slightly discolored.

t

Violin 2.^o
Ton.^a a solo

Aplicación y Constancia

A handwritten musical score on ten staves. The notation is in a 19th-century style, featuring various note values, rests, and dynamic markings. The first staff begins with a treble clef and a 2/4 time signature. The music is written in a single system across the ten staves. The score includes several dynamic markings: *fe* (forte), *p* (piano), *And. te p.* (Andante tempo), *All.* (Allegro), *ten* (tenu), and *M. Segno*. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast or lively tempo. There are also some slurs and phrasing marks. The manuscript is written in dark ink on aged, slightly yellowed paper.

A handwritten musical score on ten staves. The notation is in a single system, with the first staff beginning with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The music is written in a cursive, handwritten style. The first staff contains a melodic line with various note values and rests. The second staff continues the melody. The third staff features a melodic line with a 'no' marking above it. The fourth staff shows a melodic line with a 'p' marking below it. The fifth staff contains a melodic line with a 'p' marking below it. The sixth staff shows a melodic line with a 'p' marking below it. The seventh staff contains a melodic line with a 'p' marking below it. The eighth staff shows a melodic line with a 'p' marking below it. The ninth staff contains a melodic line with a 'p' marking below it. The tenth staff shows a melodic line with a 'p' marking below it. The score concludes with a double bar line.

Handwritten musical score on ten staves. The notation is in a single system, with the first staff beginning with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The music is written in a cursive, handwritten style. The first staff contains a melodic line with various note values and rests. The second staff continues the melody. The third staff features a melodic line with a 'no' marking above it. The fourth staff shows a melodic line with a 'p' marking below it. The fifth staff contains a melodic line with a 'p' marking below it. The sixth staff shows a melodic line with a 'p' marking below it. The seventh staff contains a melodic line with a 'p' marking below it. The eighth staff shows a melodic line with a 'p' marking below it. The ninth staff contains a melodic line with a 'p' marking below it. The tenth staff shows a melodic line with a 'p' marking below it. The score concludes with a double bar line.

Alleg.^{ro} 3/8

ten. ten. Mor Parr.
tres mas.

Allegro

Allegro

Allegro 2/4

Allegro

-t-

Violin 2.º

ton.ª à solo

Aplicacion y Copfrancia
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A handwritten musical score on aged paper, featuring two systems of music. The first system is marked 'Allegro' in 3/8 time and consists of six staves. It contains complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Dynamic markings include 'p' (piano) and 'f' (forte). The second system is also marked 'Allegro' in 2/4 time and consists of four staves, continuing the musical themes with similar rhythmic complexity. The handwriting is in dark ink, and the paper shows signs of age and wear.



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Oboe 1.ª *Con. a Solo* Aplicacion y Constancia.

All.^o 

And.^{te} *Alleg.^{ro}* *Al Segno*

Rez.^o



Alleg.^{to}

Al Segno

All.^{to}

se

13

16

se

16

4

13

se

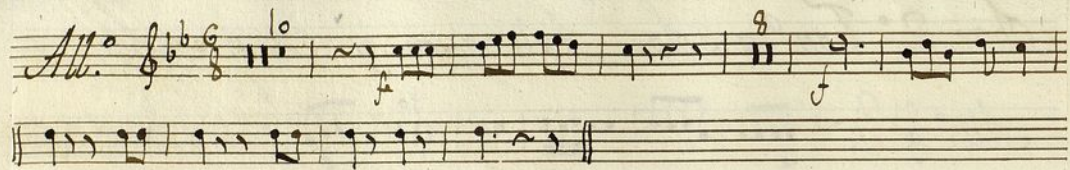
16

Allegro

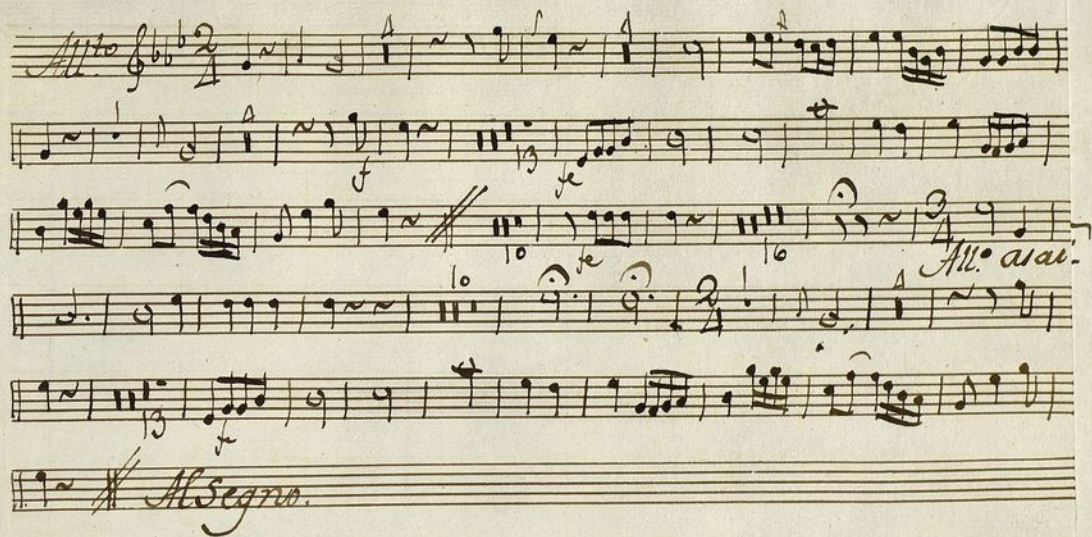
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Oboe 2.^o Ton.^a a Solo Aplicacion y Constancia

Handwritten musical score for Oboe 2, featuring various musical notations, dynamics, and tempo markings. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo marking 'Allegro' is written above the staff. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamics like 'f' (forte) and 'p' (piano) are indicated. The tempo changes to 'And.^{te}' (Andante) in the middle of the piece. The key signature changes to two flats (B-flat and E-flat) in the final section, which is marked 'Allegro' and 'fmo' (finito). The piece concludes with a double bar line and the marking 'Allegro'.



Allegro



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In G.

Alto C 3/8

Measures 1-22

Moz. Parr.
tres mat.

In C. 2/4

Alto C 2/4

Measures 23-36

Alto 2/4

Measures 37-40

Al Segno.

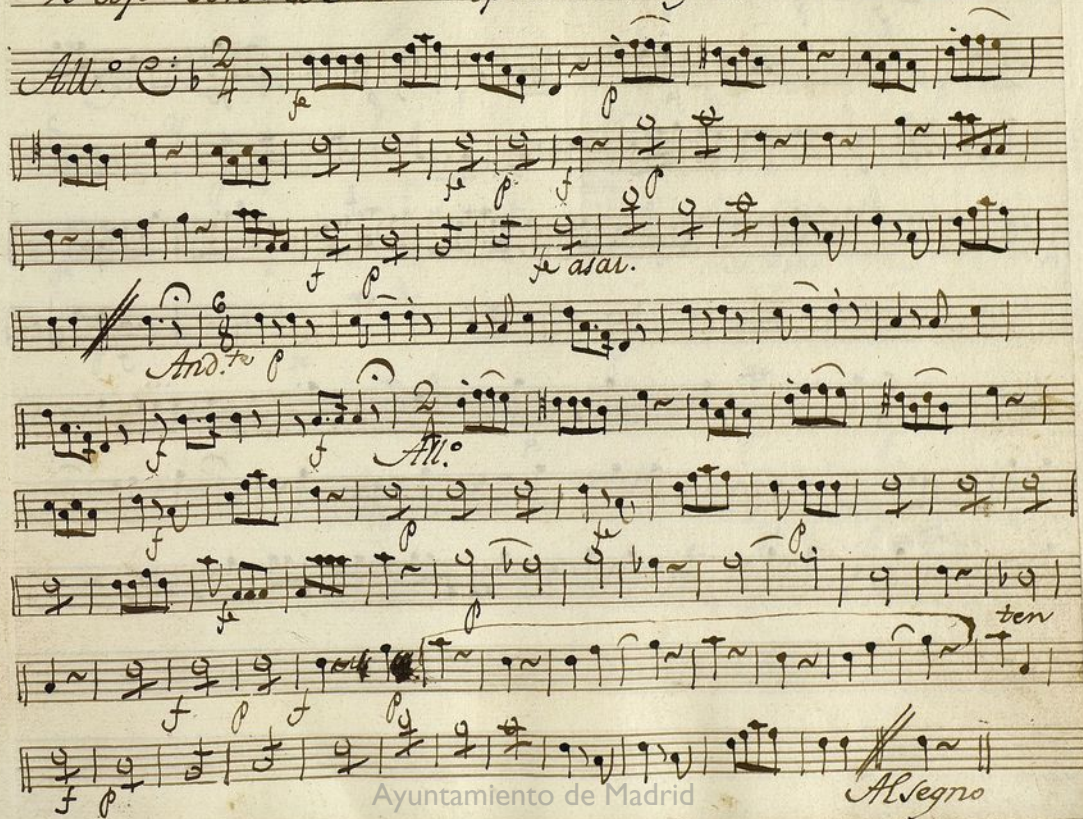
Trompa 2.^a Ton.^a a Solo Aplicacion y Constante

All.^o 

Alleg.^{to} $\text{C} \# \frac{3}{8}$ *Mos. Parr.
tres mas.* *Allegro*

In clapa *Alleg.^{to}* $\text{C} \# \frac{3}{8}$ *All.^o* *Allegro*

Bafo Ton.^a a Solo Aplicacion y Constancia

All.^o 

And.^{te}

All.^o

ten

Allegro

