

Leg. Op. 10 Al.

n. 41

Leg. Op. n. 15

t

Mus 97-2

97-2

Tonadilla à Duo

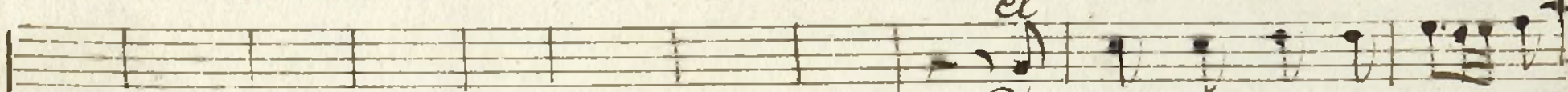
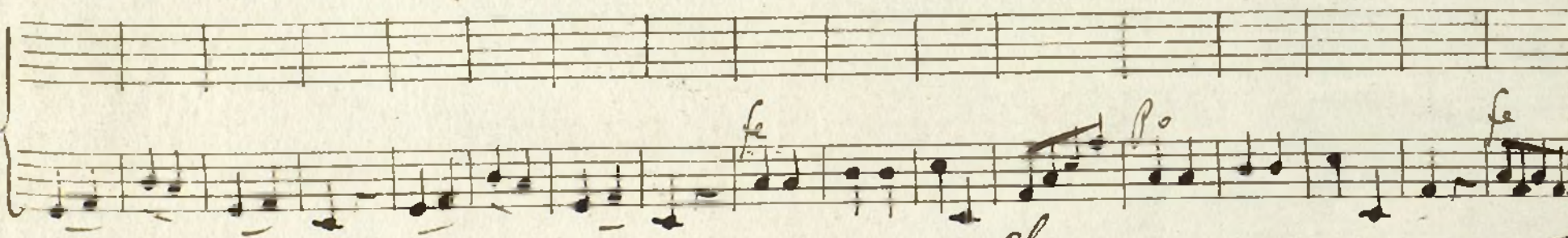
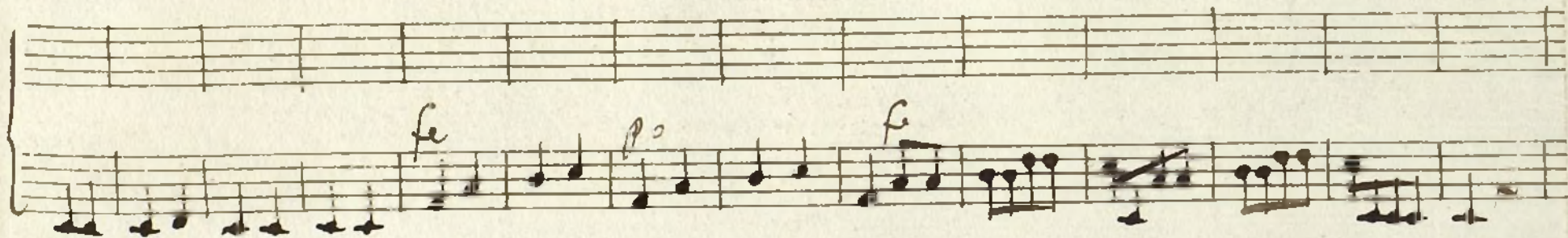
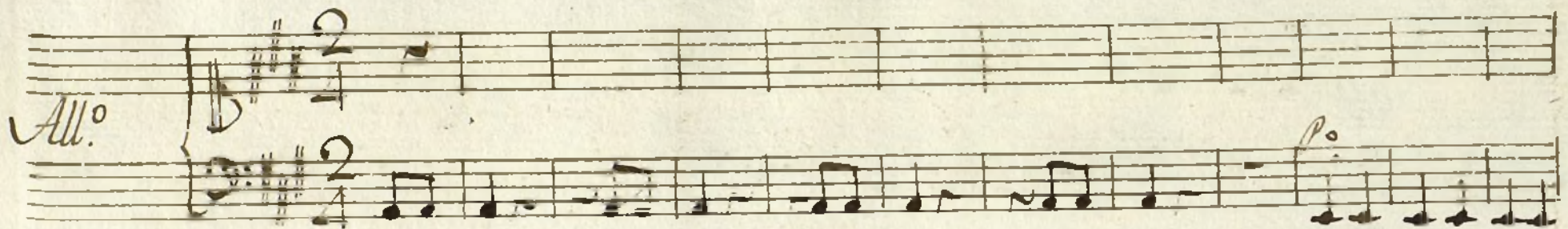
el Picarito Burlado

Con Viol<sup>o</sup> y Trompas

D.<sup>n</sup> Blas Laserna

45

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



*el*  
Yo soy Señores míos un



hombre mui de bien tengo una nobia quapa no de mal pare



cer ando con gran Cuidado, pues me andado a enten

dex qe mela esta pegando. con vn quere yo quien con

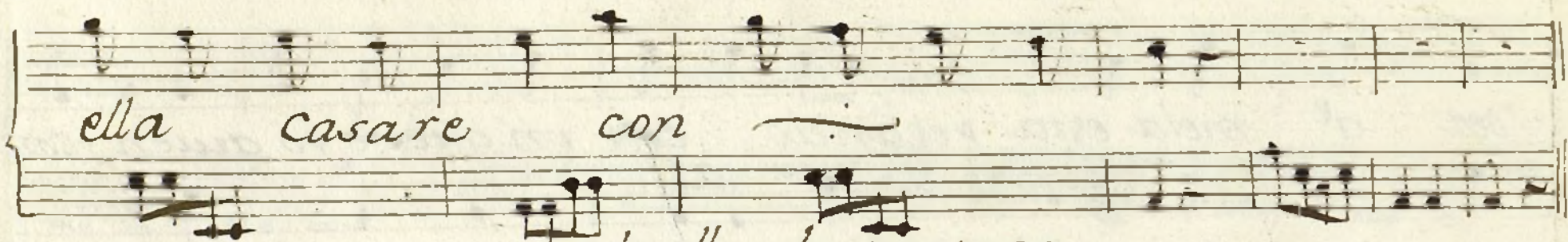
el quiere Casarse pero tengo de ver si puedo

con la industria enganar los y bien yo

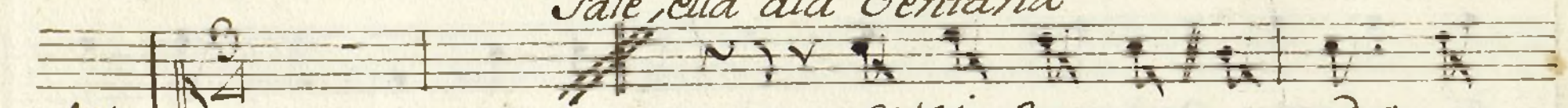
boy acia su Casa y pues de noche es fin-



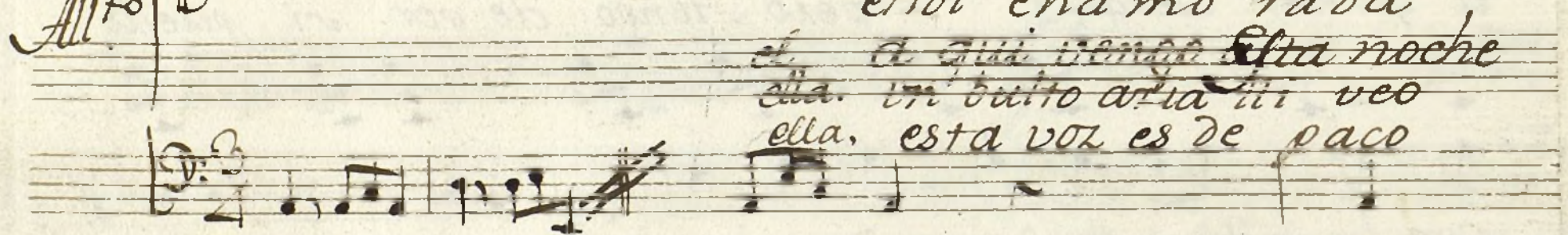
piendo soi el otro con ella Casare con



ella Casare con



sale, ella ala ventana



etoi ena mo rada



el a qui veno esta noche



ella. un bulto a la hi veo



ella, esta voz es de paco



ya esperar venop ya a

de termina do  
si sera pleble  
quien enpañarle

de  
si  
quie

den  
et. no  
mas

la ventana al nobio q<sup>e</sup> bendra presto a  
gana: a esta moza con lo q<sup>e</sup> ~~traga~~ den  
hija que la fiebre se bofio gato no  
por dios q<sup>e</sup> la burla a de pagarme mas

la q<sup>e</sup>  
con  
se  
a

quiexa Dios quexa no me sienta mi padre  
y si to al canto padre decir q<sup>e</sup> esiao  
ella yo sere buestra (el) de paco por q<sup>e</sup> parte  
loz. tenpan si lencis por que ba la tramoya

q. habra quimera no me  
a por tu na de padre  
quedo ala luna de  
de diestro adiestro por

q. e  
a  
que  
de

*Allegro*  
3mas

*Allto*

el - Puer hija de mis ojos yo soy de pare.  
el manda quanto gustares que yo te servi

cer tra temor a qui ad - ra lo que luego adé  
re se alo que se fue - se no te de tengas

ser ella.. yo ni lo no me atrebo que puede  
pues ella. tengo mucha verguenza de cir lo

suce der q<sup>e</sup> me salpa ala cara lo que no  
no podre (el) quieres algun di nero (ella) algo de a

me este bien lo q<sup>e</sup> (el) q<sup>e</sup> que de  
que io es al q<sup>e</sup> te ama  
mi padre et

cirte quiero. es que me Casate  
re con tanta fue clavo rere  
ta muy malo el pues que te adate  
nel de a queros q<sup>e</sup> me dan en bo que

ella a todo me conbenço mas primexo as deha  
el pues toma quanto tenço tomd el relox tam

cer por mi cierta fineza sies que me quieres  
bien ca saca chupay capa(ella) daca yes pera

bien sies  
te da  
1or 2  
ai que

gusto qe alegria siente el alma con tal dicha pobre

zi h<sup>to</sup> ta pobre ci h<sup>to</sup> ta quando beas la engañi



Handwritten musical score on aged paper, featuring five systems of music. Each system consists of two staves. The lyrics are written in a cursive hand below the notes. There are some corrections and markings on the page, including a large 'X' over a section of the first system and a double bar line at the start of the third system.

fa <sup>ella</sup> alceño Ya le tengo pe  
la do lo mejor a de ser lo que le falta  
aora q<sup>e</sup> es lo q<sup>e</sup> boi hacer q<sup>e</sup> chasco adelle  
barre quando llegue a saber estando ya ca  
rados q<sup>e</sup> no soi yo su bien q<sup>e</sup>

ella  
estas ya prebenido pues  
el

ella echale un barro de agua  
q<sup>e</sup> tengo de hacer pues toma antes q<sup>e</sup> salga no

lo debes caer  
All<sup>o</sup> el  
a picara tai

ella  
nada de ti me vengare que xias enq<sup>a</sup> ñarme que

rias  
pues yo te la peque pues

Handwritten musical score on aged paper, featuring six staves of music with lyrics in Spanish. The lyrics are written in a cursive hand. The music is written on a grand staff with a treble clef and a common time signature. The lyrics are: "el las puertas en el suelo las tengo yo de echar a vil picaro - naza tu me la paparrás Calla mi quexi di to por q' esto fue no mas un chasco q' con tiempo me el quiexo yo Casar siendo de aquese modo ha".

el  
las puertas en el suelo las  
tengo yo de echar a vil picaro - naza tu  
Sale ella  
me la paparrás Calla mi quexi di to por  
q' esto fue no mas un chasco q' con tiempo me  
el  
quiexo yo Casar siendo de aquese modo ha

los 2

gamos paces ya y las sequidillitas a todo

fin darán a

Allto

Una chusca de aquellas una

q.e ban al Prado q.e ban al

prado asi por dixer tirse decia un Payo decia un

*ella*  
Payo q<sup>e</sup> parece una usia con es cofie  
el. por q<sup>e</sup> ya las mujeres histen tan cor-  
(ella) por que tu no te casas en esta cor-

*el* *lor2*  
ta una mula de coche con oreje ras ja ja  
ja.s (ella) por lo cortas de penio q<sup>e</sup> son las tonias ja ja  
te (el) por que quiero estofado y no pipo te ja ja

ja ja ja ja q<sup>e</sup> xisa meda ja ja ja ja ja q<sup>e</sup> xisa me

el

por q<sup>e</sup> ya las Mujeres ni traen ni llevan  
 como eran los Cortejos junto a su Vinja  
 (el) que daquel usia contantos polvos

ella.

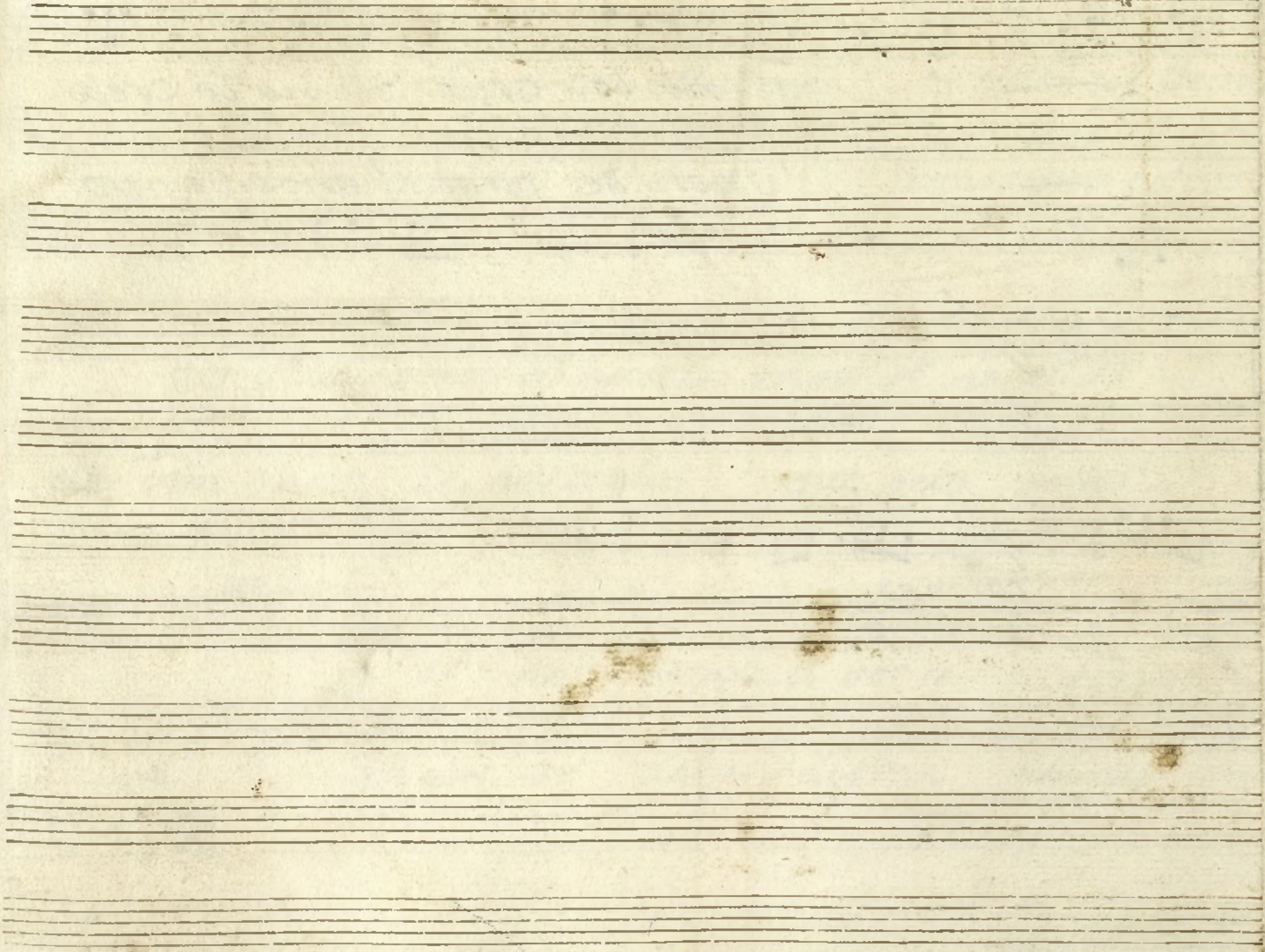
por q<sup>e</sup> ai otros q<sup>e</sup> hacen mas q<sup>e</sup> no ellas  
 pegadas como chincec ala Camisa  
 ella. Un mozo de hosteria que pela pollos

los 2

y si no bença à verlo y sino  
 cuenta con lo q<sup>e</sup> diop cuenta  
 ya qui se despi dieron yaqui

q.<sup>n</sup> no lo crea q.<sup>n</sup> no lo crea  
q.<sup>n</sup> no es mentira q.<sup>n</sup> no es mentira  
unos de otros unos de otros

dos mas



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Violin 1<sup>o</sup> Ton<sup>a</sup> - aduo el Picaxito Burlado

Mus 97-2

Handwritten musical score for Violin 1st part, titled "aduo el Picaxito Burlado". The score consists of ten staves of music in G major and 2/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is dense and characteristic of 18th-century manuscript notation. The piece concludes with a double bar line and the instruction "Bma/ allegro".

A page of handwritten musical notation on aged, yellowed paper. The score consists of ten staves of music, arranged in two systems of five staves each. The notation is in a single system, likely for a piano or similar instrument. The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including *p* (piano) and *le* (likely *le* for *le* or *le* for *le*). A tempo marking *allegro* is visible in the middle of the second system. The paper shows signs of age, with some staining and a slightly irregular edge.

A handwritten musical score on aged, yellowed paper. The score consists of seven staves of music, followed by two empty staves at the bottom. The notation is dense, featuring many beamed notes and rests. A '3' is written above the second staff, and 'Allegro' is written below it. The word 'allegro' is written in cursive at the end of the seventh staff, with 'No. 12345' written below it. The paper has a slightly torn edge on the right side.

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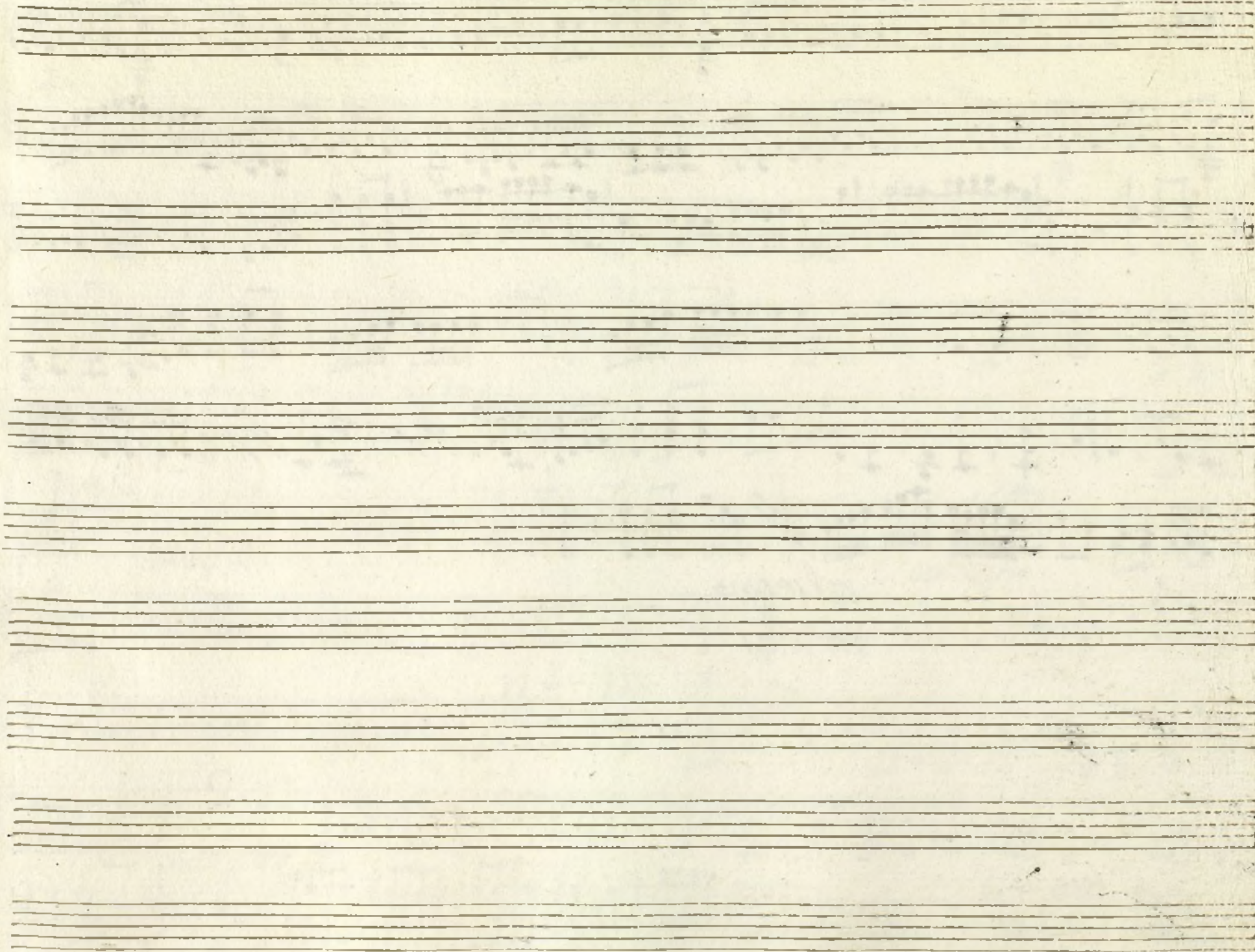
Violin 2.<sup>o</sup> ton.<sup>a</sup> aduo el Picarito Burlado

Mus 97-2

Handwritten musical score for Violin 2, titled "aduo el Picarito Burlado". The score consists of ten staves of music. The first staff begins with "All." and a treble clef. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as "p", "f", and "p0". The piece concludes with a double bar line on the tenth staff.

Handwritten musical score on aged paper, featuring ten staves of music. The score includes tempo markings such as *Alto*, *Allegro*, and *ten*. The notation is dense with notes and rests, and includes a time signature change to 2/4. The paper shows signs of age and wear.

*alicorno*  
*formas*



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*Trompa 1ª Tom. a Duo el Picarito Buitan*

Allegro

*p*

*Allegro  
Finis*

*Allegro*  
*for piano*

*Trompa 2.<sup>a</sup> T. a Duo el Picarino Bualitas*

Handwritten musical notation on a single staff, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a series of eighth and sixteenth notes, followed by a series of quarter notes. A dynamic marking *p* is present above the final notes.

Handwritten musical notation on a single staff, featuring a series of eighth notes with triplet markings (3) above them. The notation concludes with a double bar line.

Handwritten musical notation on a single staff, featuring a series of eighth notes with doublet markings (2) above them. The notation concludes with a double bar line.

Handwritten musical notation on a single staff, featuring a series of eighth notes with triplet markings (3) above them. The notation concludes with a double bar line.

Handwritten musical notation on a single staff, featuring a series of eighth notes with doublet markings (2) above them. The notation concludes with a double bar line.

Handwritten musical notation on a single staff, starting with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a series of eighth and sixteenth notes, followed by a series of quarter notes. A doublet marking (2) is present above the final notes.

Handwritten musical notation on a single staff, featuring a series of eighth notes with doublet markings (2) above them. The notation concludes with a double bar line.

*Al.segno*  
*3 mas*

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings. The word "Allegro" is written in cursive on the fourth and eighth staves. There are also some numerical markings like "2", "10", "9", "3", and "4" scattered throughout the score.