

Leg. 2<sup>o</sup>. N.º 11.

Mus 118-15.

Leg. 3<sup>o</sup>. n.º 6

+ La Polonia, la Sanz y Fades

Fon. a 3

6

El Testamento de Fades.

De Laserna.

118-15

*All.*  $\text{2/4}$  *fe fe fe fe*

*fe fe fe fe*

*Pol.*

*chi chi*

*chi chi*

*Pol.* *Estamos un feo*

Ayuntamiento de Madrid

*Sanz* *Pol.*  
solas solas estamos pueden o.  
meno a sucedido q. otro mas

*Sanz*  
irnos tan solo el gato tan  
grande nunca sea visto

*Pol.* *Sanz* *Las 2*  
yes callado: como un muerto. pues en fe de e  
dilo pronto *Pol.* pues pregunta o que cosas  
*Sanz*



so sin miedo } tu secreto esplicame } pues en  
tan confusas } un secreto te di } o que  
a costumbran suceder



fe de eso sin miedo } tu secreto esplicame } tu  
casas tan confusas } un secreto te di } un  
a costumbran suceder } acor



tu  
un

Al Sepno



fe

Sanz Pero Mugex q. es.  
 Pol.ª Son sacame son sacame  
 chispa

*Alleg. to*

*Sanz*

Ay alguna que nunca pida al Cortejo.  
 La conciencia en los sastres a la vez se halla  
 se aplican alas letras ya los Abates

*Pol.ª*

no no q.ª toditas le exprimen asta los-  
 no no que la conciencia en ellos es contra  
 no no q.ª para ser boixicos bastante

huesos asta  
bando es  
saben

Allegro  
doz mas.

Parola.

Sanz } Pues mujer, que es? Pol. } Un Milagro, un Portento  
 Sanz } Y quien le ha hecho? Pol. } tadío  
 Sanz } Como? Pol. } Como se va a hacer vida a Pastoril, huyendo del mundo  
 no, no te asombre, que si fue malo ya es bueno, y para  
 arreglarlo todo el mismo ha hecho testamento. †

X Sanz } Y quien le hereda? Pol. } Quien le hereda. Boticarios y Barberos  
 Sanz } Mas nozas, no? Pol. } Bastante heredado le tenemos  
 Sanz } Vamos a ver si no deja alguna mancha? Pol. } No tengo yncombeniente.  
 Sanz } Colamos la Cesta, y vamos corriendo.

(Copen Cestas y mantillas y seran)

All.<sup>o</sup>

Sanz Pol.<sup>a</sup>

Vamos Ramona vamos chis.

*Sanz* *Pol.*  
pilla donde es su casa junto a esa esquina

*Sanz* *Pol.*  
junto *quarto bajo.* ala malicia

*las 2*  
o que rato amiga mia con el amor de te.

ner o que rato amiga mia con el

amor de tener con el

con el  
fe

And.te

Fad.

O que tarde conozco mundo tuervo

Las 2. Dos huerfanitas tristes dos

Au

pañõ O que tarde conozco mundo tuerpañõ

dos huerfanitas tristes piden llorando  
Cres. fe

Murdo pero ya para  
piden q<sup>e</sup> tu en el testa

Siempre de ti me aparto pero ya para siempre  
mento las deses algo q<sup>e</sup> tu en el testamento

de ti me aparto pero de ti me a  
las deses algo que tu las  
Cres

*lar 2* *All.<sup>o</sup>* *Fad.<sup>o</sup>*

parto - Lima y Naxan pas dulces. ay Jesus q.<sup>e</sup> es esto  
 tud.<sup>o</sup> estas dos son el diablo sin duda no te olvides mona  
 sanz.

esta es tentacion estas naxan  
 Pol.<sup>a</sup> no te olvides no q.<sup>e</sup> refito

exas son mi perdicion son  
 lexa por ti e sido yo por

Pastoral.

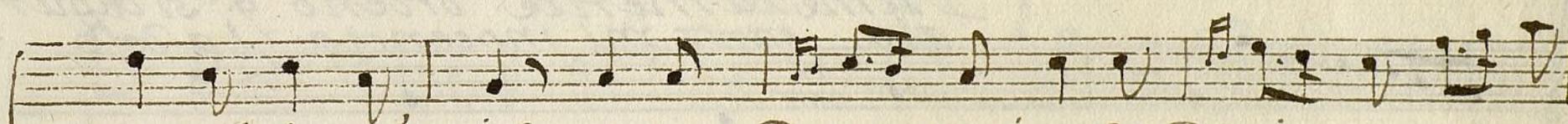
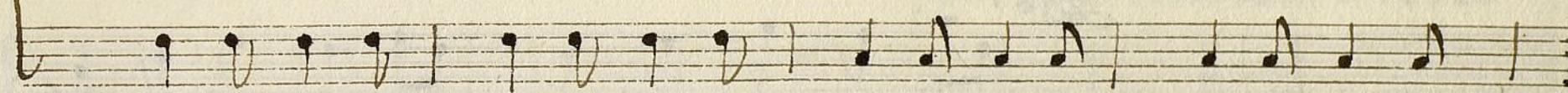


fuena ya pasiones locas por q.<sup>e</sup> al  
con aquestas naranxas mucho

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

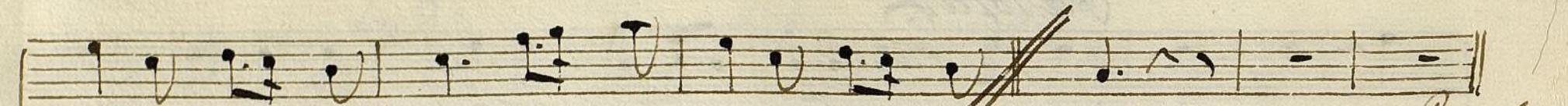


monte me quiero ir aquandar mis corderitos ya to-  
terno te caer por q.<sup>e</sup> el tercer enemigo para



car el tamboril aquandar mis corderitos ya to-  
mies su guardapiés por q.<sup>e</sup> el enemigo para

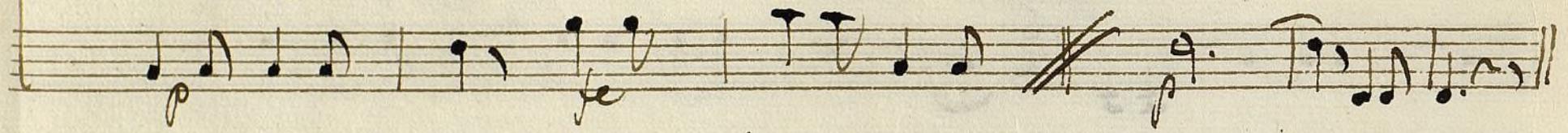




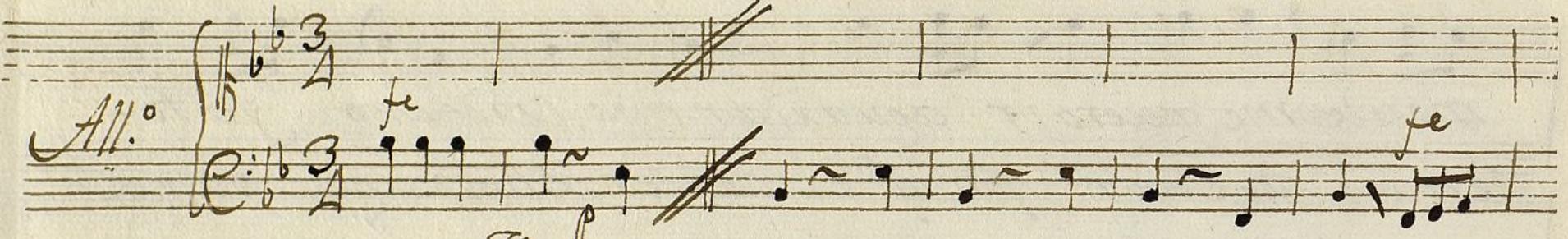
car el tamboril ya *Allegro* Parola.



mi es su guardapies para



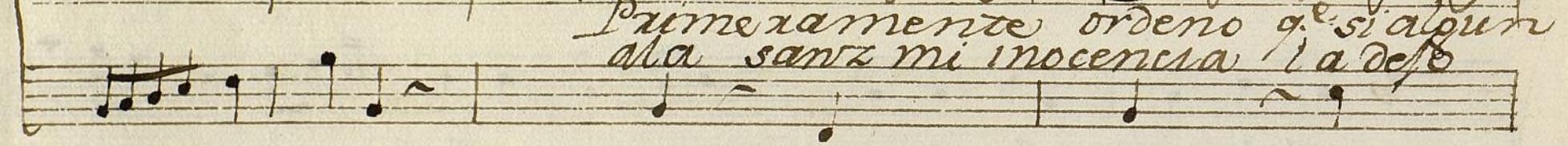
je



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



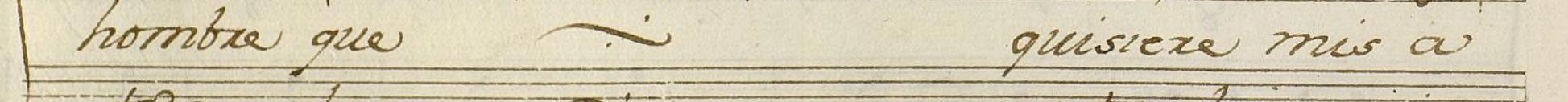
*Fad.<sup>o</sup>* primeramente ordeno qe si algun



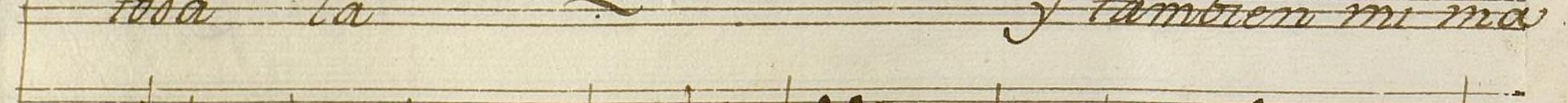
ala sanz mi inocencia la de



hombre que



quisiere mis a

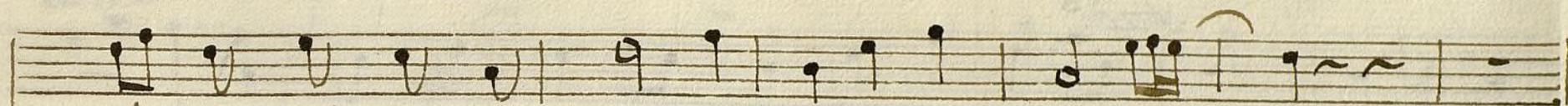


toda la

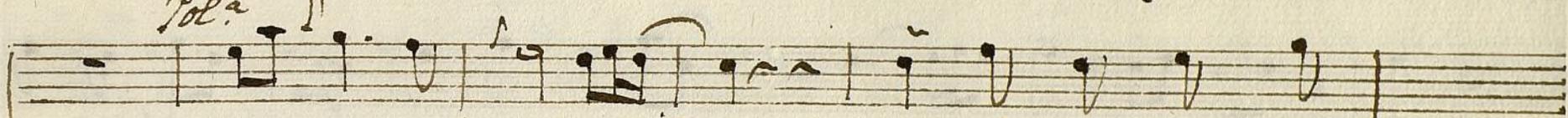
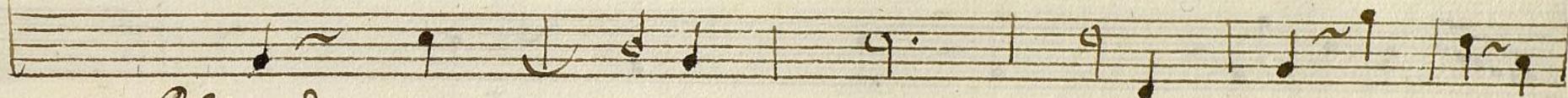


y tambien mi ma



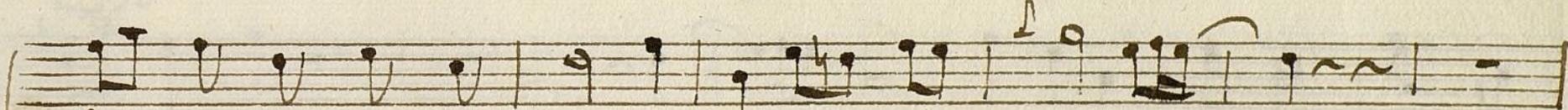


las q.<sup>e</sup> me las compré q.<sup>e</sup>  
vicia ala Colonia ala



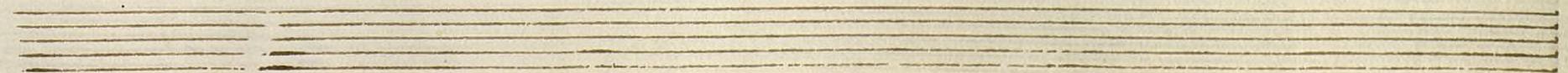
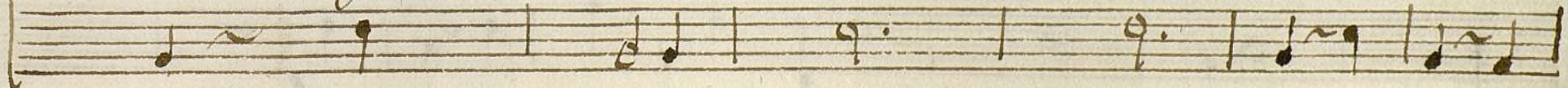
pero alas emboras se las danais de.

Sanx. la nece sitan por q.<sup>e</sup> es mi ino  
por que nunca an la



balde como ellas quixeran como

cente la Polo nita la  
bido de picar dias de



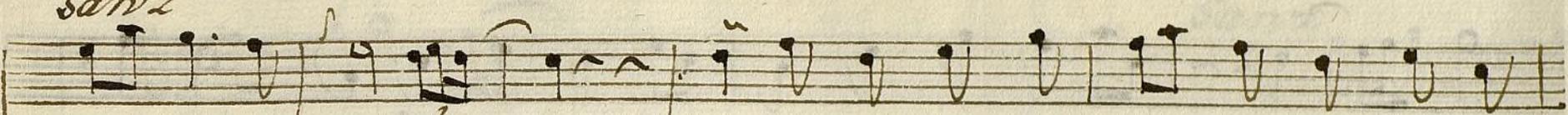
*Fad.º*

Iten deſo a campano un pexxo  
Iten deſo alas niñas todos sus

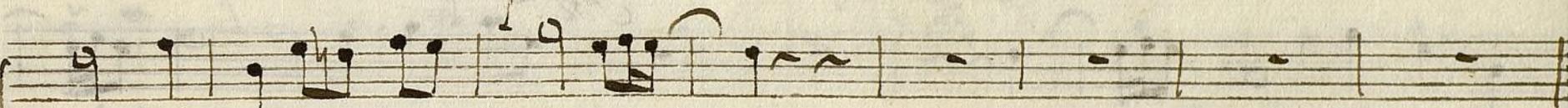
chino un para quando el no ladre que  
bienes q. bastante las deſo sierv

ladre el mio que  
de Mujeres

sanz



Valiente chasco como te an dado perros quieres tu  
10.ª Pero es el caso q. nuestros bienes duran muy pocos.



varlos

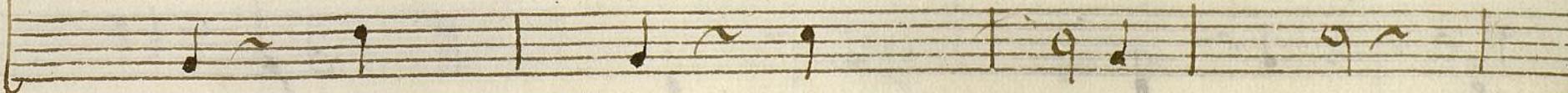
añoj mi



Fad°

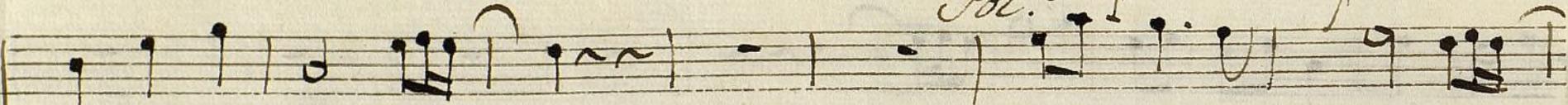
Yen a mis amigos deso las deudas

Yen a un Lixufano mando mi cuerpo





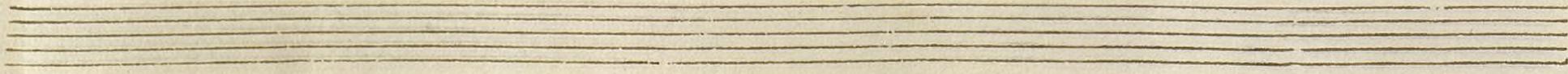
q.<sup>e</sup> tempo contraidas en la cazuela  
para que le disegne para esquelito



en yo te aseguro  
sanz. para ese efecto



q.<sup>e</sup> como te las paqueru subirán mucho  
tienes muy maltratados todos los huesos



Sanz  
yami q. es lo q. me  
vaya al cabo q. me

desas dueño de mi corazón yami q. es lo q. me  
desas dilo ya sin detencion vaya al cabo q. me

mandas despues q. te di mi amor q. me mandas q. me  
mandas dilo ya mi pelar chor que

*Fad.*  
desas ya sabes tu obligacion de padme de padme de  
queri dito de mi amor oido escuchado q.ª

*Lai 2* *Fad*  
padme por Dios o que peño ingrato o que porfiadas  
decirlo boy o que mono que eres y vosotras canas

*Lai 2*  
una feria y una rabia siento dentro el Corazon una  
una dicha no esperada me predice el Corazon una

fuxia y una xabia siento dentro el Corazon siento -  
 dicha no esperada me predice el Corazon me pre.  
 dentro el Corazon siento  
 dice el Corazon me  
 A vosotras os -

*And.te*  
*Fad.*

depo a queridas mias

un torno y una Rueda, un

para memoria eres un Vex

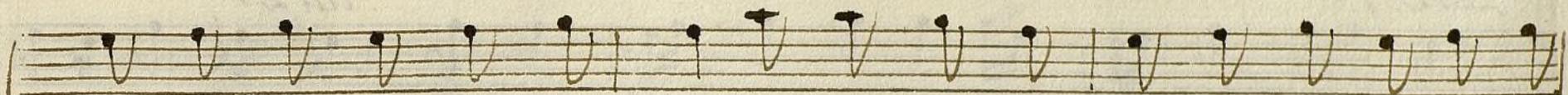
gante y un gran picaron vos no es mala gal

monte me boy qe y este jugua.

*All.* *Pol.*

*Sanz* *Fad*

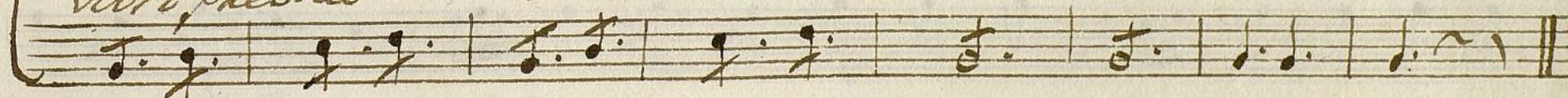
*los p.*



*ti o merezca perdon y alas seguidillas prestad aten*



*cion, prestad*

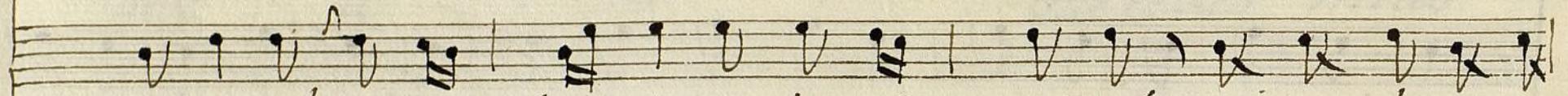
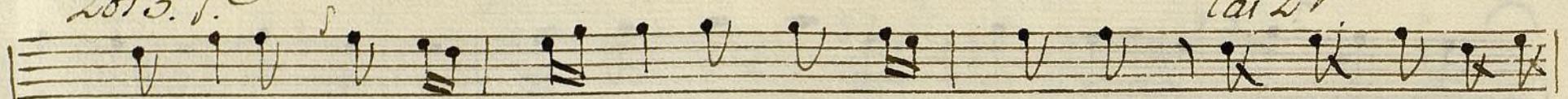


*All.<sup>o</sup>*

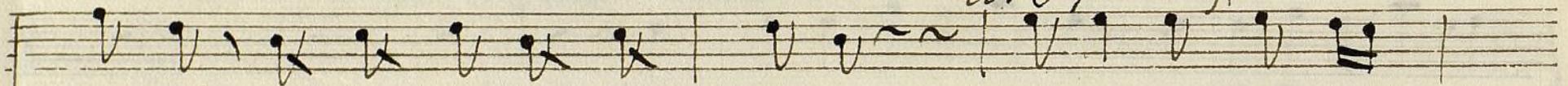
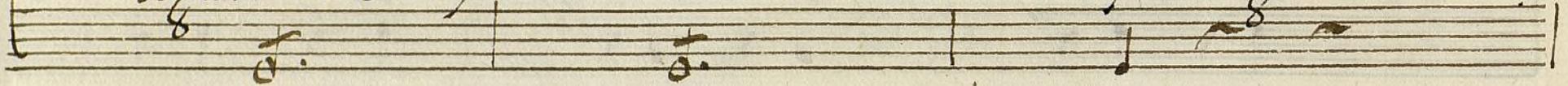


Los 3. fe

la 2<sup>o</sup>

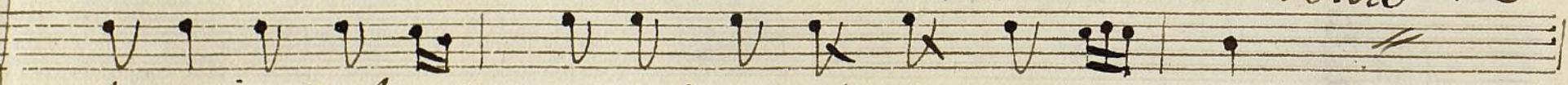


oigan la competencia de las dos Masas oigan la compo



tencia oigan

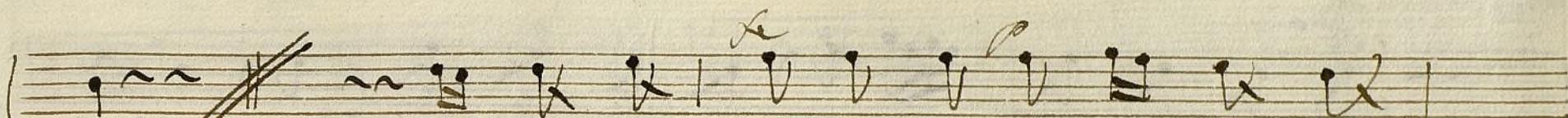
oigan la compe



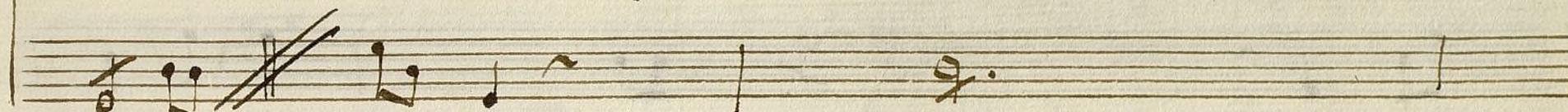
tencia de las dos masas de las

de las





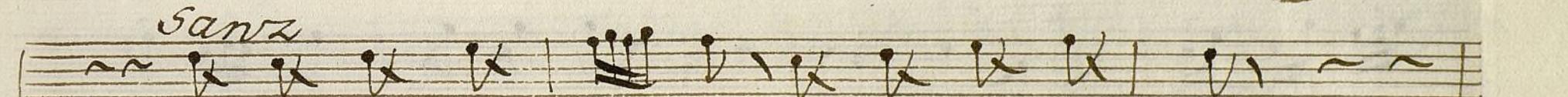
*De las dos masas sobre qual de ellas  
La competencia de las dos masas*



*Lleba sobre el gato al agua  
siga de las sino molesta.*



*Sanz*



*este mueble es mio ya te puedes ir (anre tu)  
sobre q. el es mio ya puedes marchar anre tu*



*Polca*

antes q.<sup>e</sup> nacieras ya era mi pollin (clapa)  
 antes q.<sup>e</sup> lo suelte te e de desollar q.<sup>e</sup>ustus

*Sanz*

ya (Mas sentado) que va q.<sup>e</sup> si me a  
 te quanto ba q.<sup>e</sup> si

trifo melon xeleno melon devn  
 buelvo amostazarme a te.

manoton te estampo de un  
saco por los ojos te

los  
los

mandamientos de un manoton te estampo  
dos ifaxes te saco por los ojos

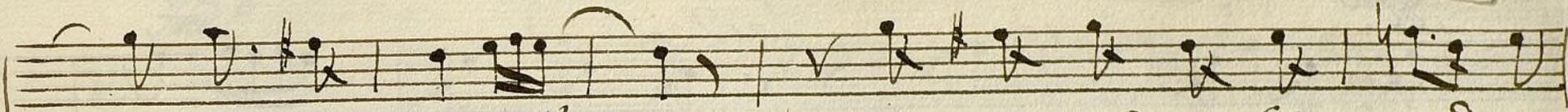
de los mandamientos los  
los dos ifaxes los

*Pol.ª*

ax ax toquen toquen a  
ax ax abran en las

muerto ya las campanas ya que  
glesias las sepulturas las que

me a desafi ado que la-  
ya gastan nada/as que haj-

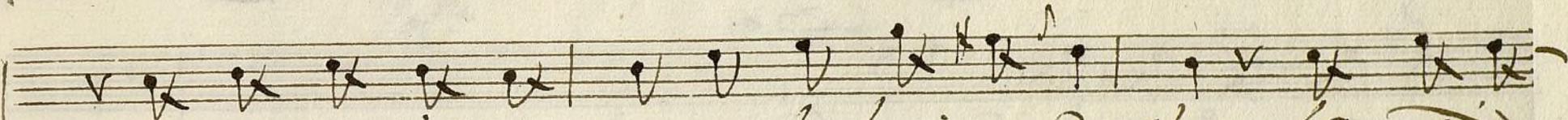
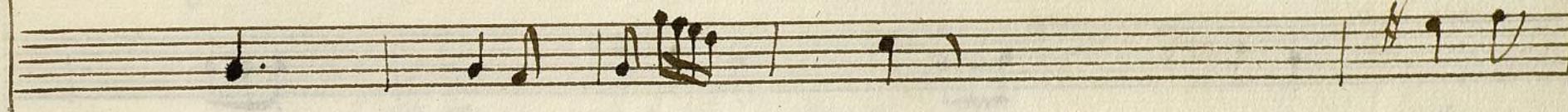


vaina de abas —

que me a desafi ado

ta las pulgas

que ya gastan na a/as

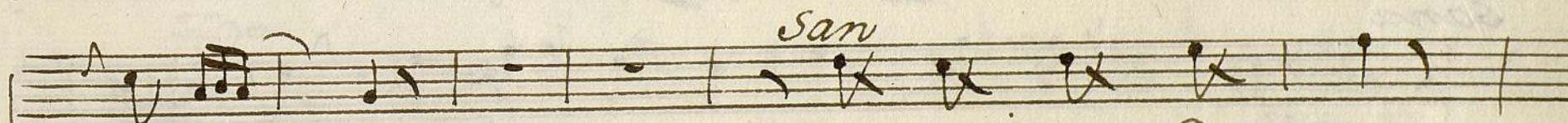


que

la baina de abas la

que

hasta las pulgas hasta



San

por vida de san

por



*Allegro* *1a 2*

por vida de brios que e de hacer moncillas

*Fad<sup>o</sup>*

de tu Corazon (e)

*Allegro 2<sup>o</sup>*

*Sanz*

ya sabes qe me debes muchas naranjas -  
por ti esta do dox veces en la galera

*Fad.*

con lo que me as chupado ya estan pagadas —  
y estaras quatrocientas sino me defas

*Pol.*

ya sabes q. me as dicho q. me querias  
ya sabes tee pagado al Zeruano

*Fad.*

lo mismo digo a todas y se me olvida —  
no me acuerdes muchachas cuentes pasados

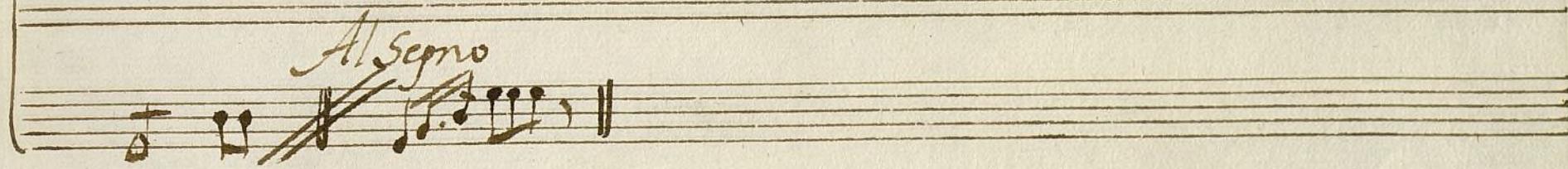
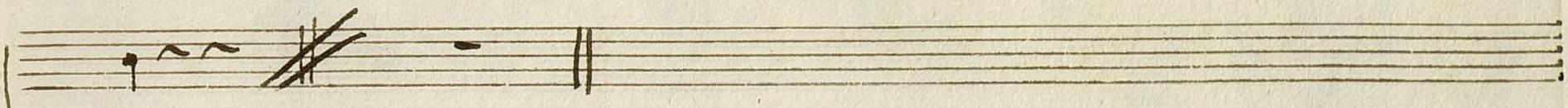
*All.* *1or 3*  
- y ~~~~~ vivan nuestros Po.  
~~~~~ abux y perdo

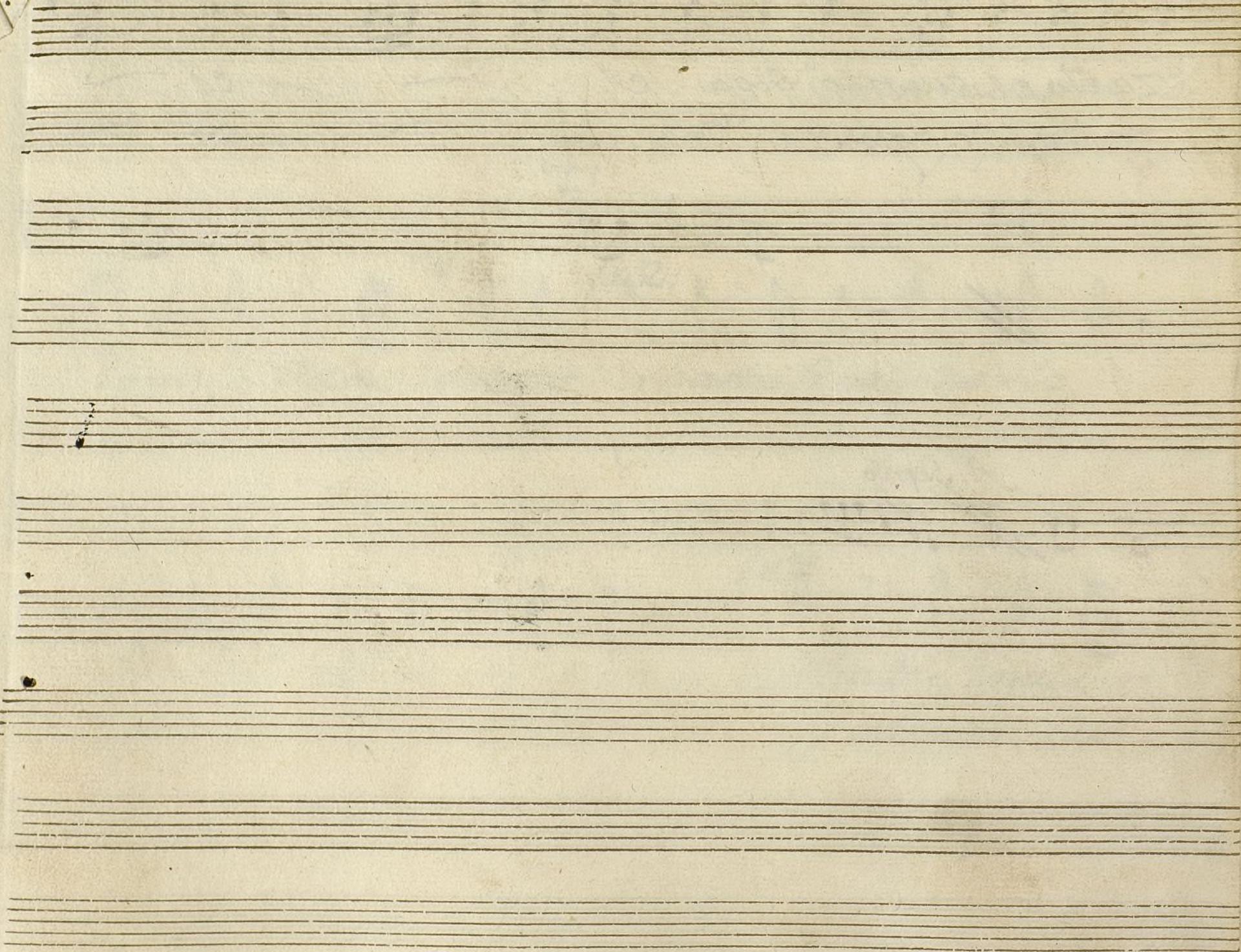
*1or 2.*  
lacos y Pola quitas y hasta finalizarlo  
nadnos hasta la buelta y tolerar las faltas

*1or 3*  
y hasta finali-  
y tolerar las



Zarlo el cuento siga el el  
faltas de aquesta idea de de





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*t*  
Violin 1.ª Son. a 3 el Testamento de Jaceo

*Allegro* 2/4

*p.* *f.* *ff.* *ten*

*Allegro*

*Parola corta*

*Alleg. to* 

*Parola*

*Allegro  
dos mas*

*All.* 

*And.te*

*pp* *cres.º* *fe* *pp* *fe* *pp* *fe*

*pp* *fe* *pp* *fe* *pp* *fe*

*All.º* *for*

*Pastoral*

*A segno*

*Parola*

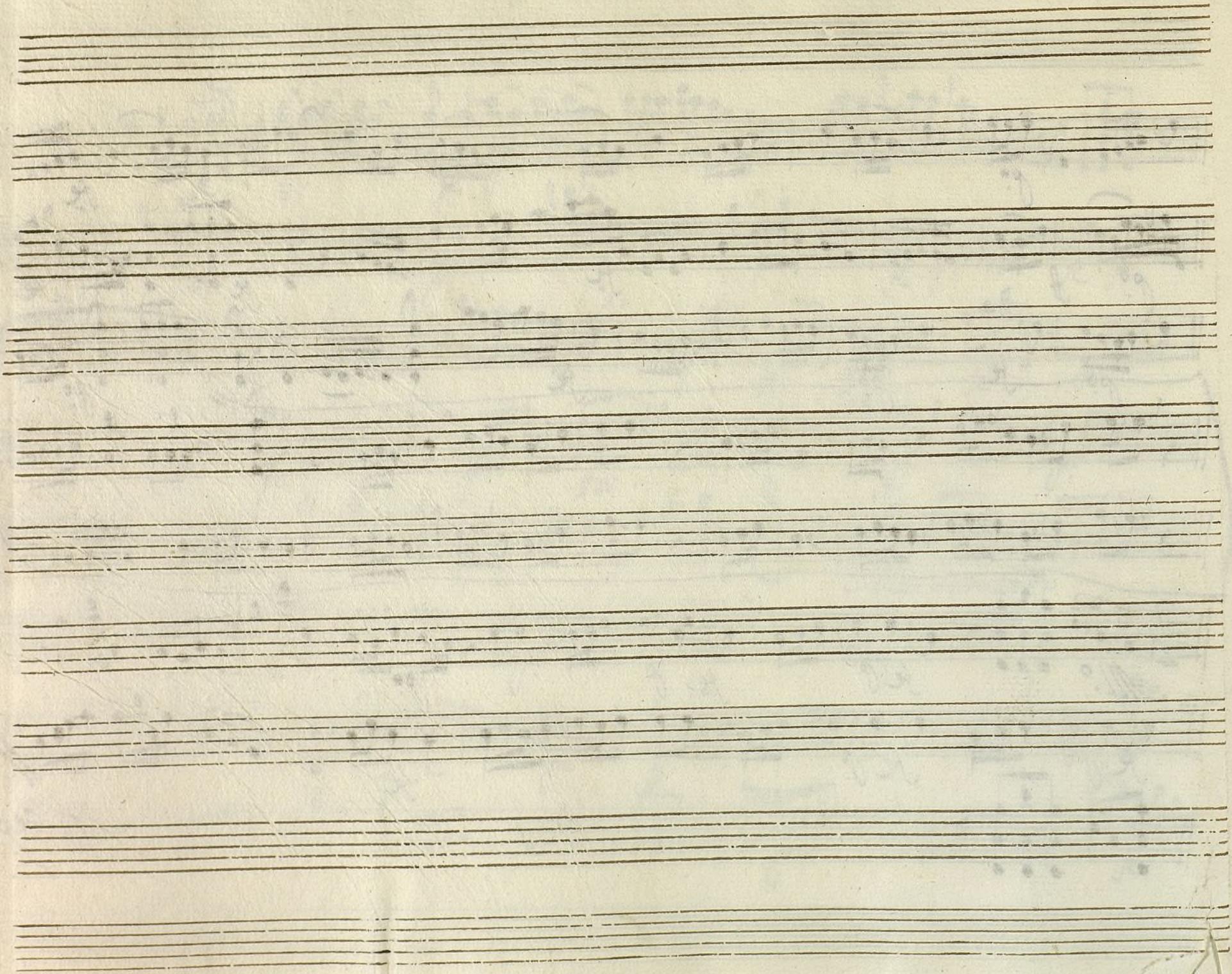
A handwritten musical score consisting of ten staves. The notation is in a single system, likely for a piano or similar instrument. It features a variety of rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings such as *pp* (pianissimo) and *forte* (written as *for*), and some articulation marks like accents and slurs. The paper is aged and shows some staining and wear, particularly at the edges.

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Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *p*, *p.o.*, *A. segno*, *And.te*, and *All.o*. The paper shows signs of age and wear.



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as *All.*, *p*, and *f*. A large bracket groups the first five staves. The piece concludes with a double bar line and the word *Allegro* written in cursive.



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*t* Mus 118-15  
Violin 1.º *Jon.ª* a 3 el testamento de Jaceo

*All.º*  $\frac{6}{8}$

*ten.* *po* *Alsepro* *Parola cotta.*

*Alleg.<sup>to</sup>* 2/4 *p* *f* *Allegro*  
*piu mos.*

*Parola*

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



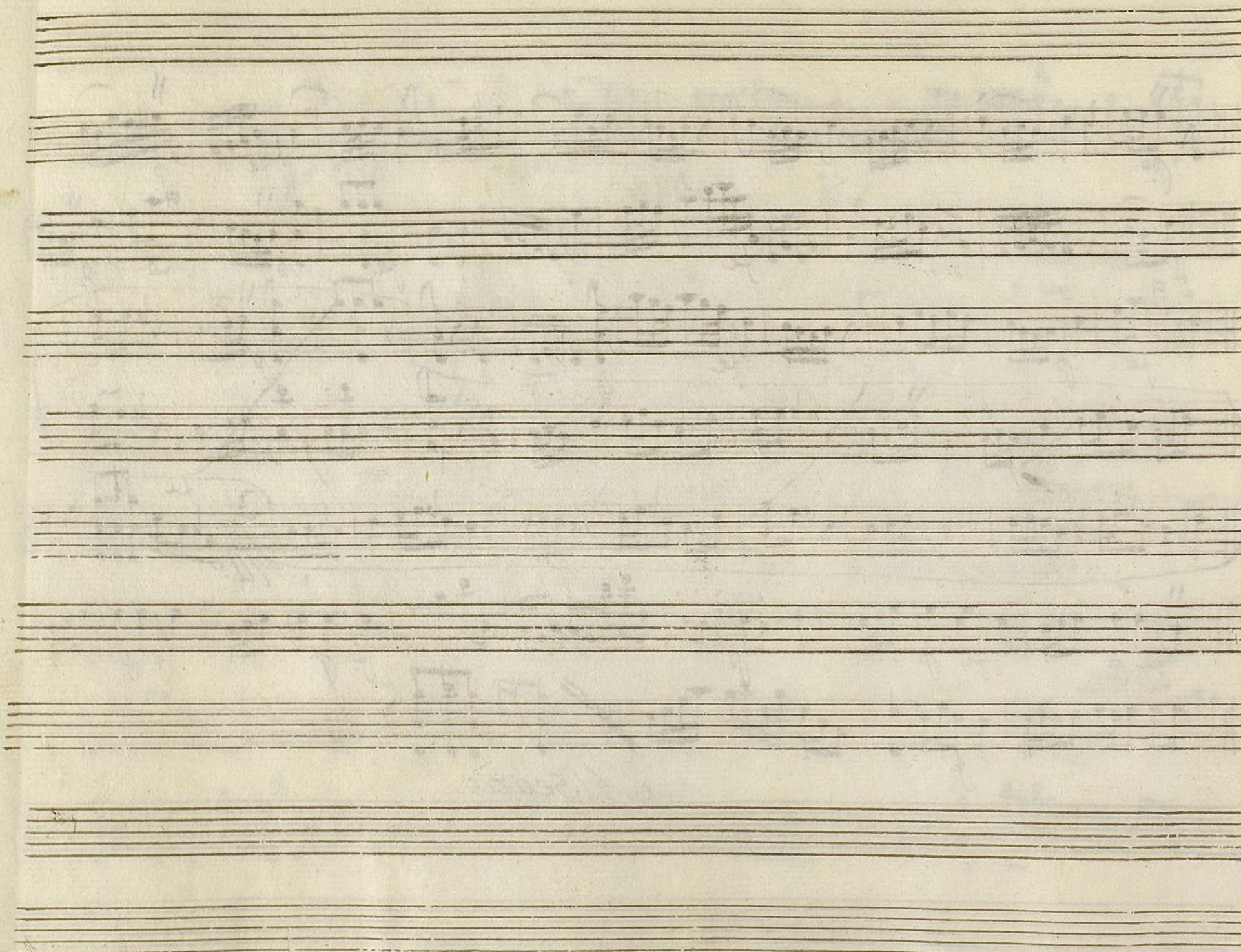
*All.*

Handwritten musical score on ten staves. The music is in 3/2 time, marked "All." (Allegretto). It features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamics such as "p" (piano) and "for" (forte) are indicated throughout. The notation includes various clefs, accidentals, and phrasing slurs. A double bar line with a slash is present in the first staff.





A handwritten musical score on aged paper, featuring eight staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff*, *f*, *p*, and *mf*. A large section of the score, spanning the third, fourth, and fifth staves, is circled in ink. The word "Allegro" is written in cursive at the bottom of the musical notation. The paper shows signs of age, including foxing and some staining.



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Violin 2<sup>o</sup> 1<sup>a</sup> Fon<sup>a</sup> el Testam.<sup>to</sup> de Jaceo

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

*ff* *p*

*Allegro*

*Parola corra*

*Alto*  $\text{p}$

*p*

*Allegro doj mas*  $\text{p}$

*Allo*  $\text{p}$

*Parola.*

*And.*

*Crei*

*Crei.*

*Allo for p*

*for p*

*for p*

*Pastoral*

*Allegro*

*Parola*

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

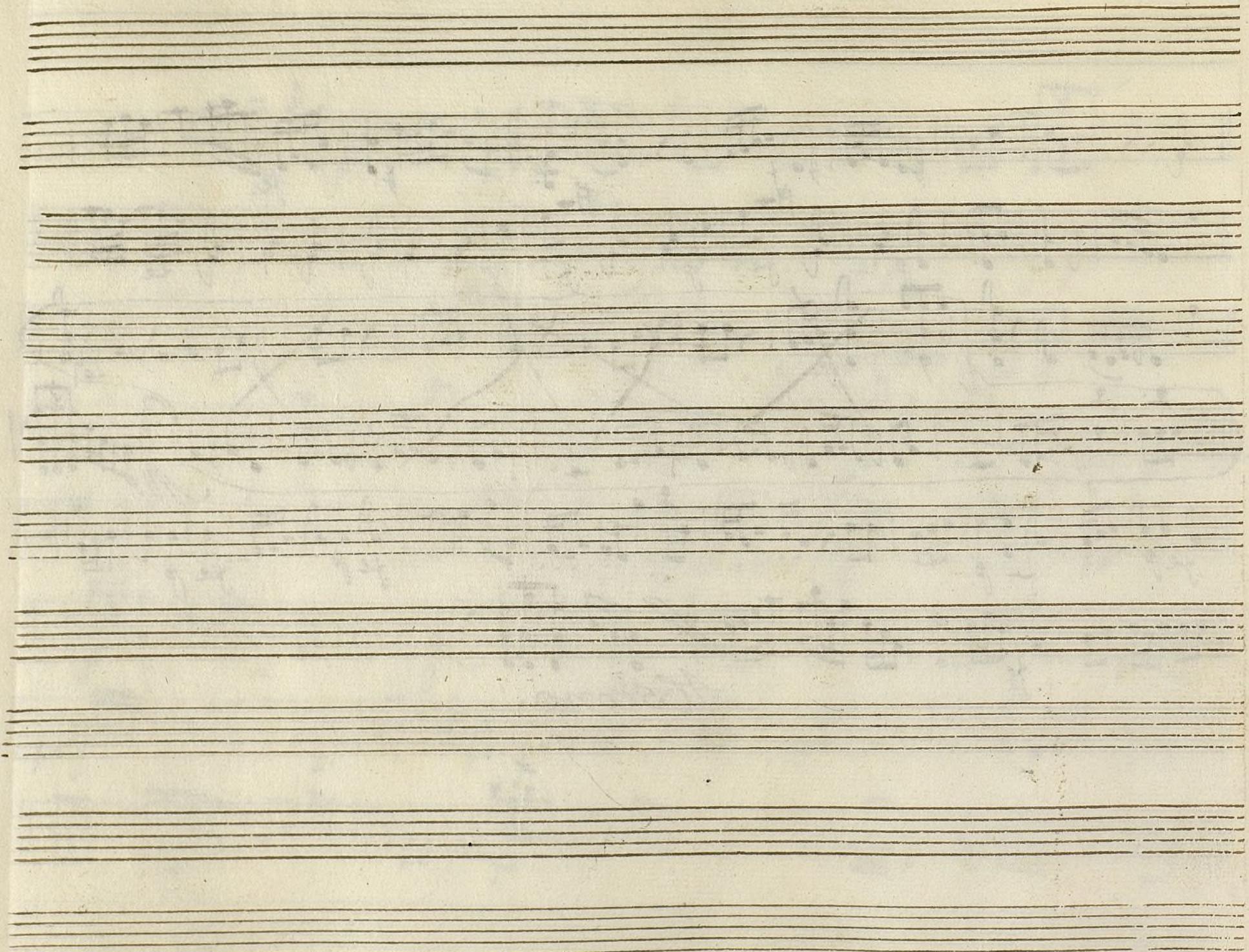
Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, as well as rests and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some slurs and a double bar line with a repeat sign. The paper shows signs of age and wear.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *f*, *p*, *Allegro*, and *And.*. The paper shows signs of age and wear.



Handwritten musical score on six staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as "fe" and "p". A large section of the middle staves is crossed out with diagonal lines. The word "Allegro" is written near the end of the fourth staff, and "Allegro." is written below the sixth staff.

*Allegro.*



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Violin 2<sup>o</sup> Fon. a 3. el Testamento de Tadeo

*Alleg<sup>ro</sup>*  $\frac{2}{4}$

The musical score consists of ten staves. The first staff begins with the tempo marking 'Allegro' and the time signature '2/4'. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamic markings like 'f' (forte) and 'p' (piano) are used throughout. There are some handwritten annotations, including 't' above the first staff and 'f' above several notes. The score concludes with a double bar line and a final chord.

*Allegro*

Parola Corta

*All.<sup>o</sup>*  $\text{2/4}$  *p* *f* *p*

*Parola*

*Allegro doo mas* *p*

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

*cres.*

*p.*

*p.*

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

*for p.*

*Pastoral*

*p.*

*p.*

*p.*

*Parola*

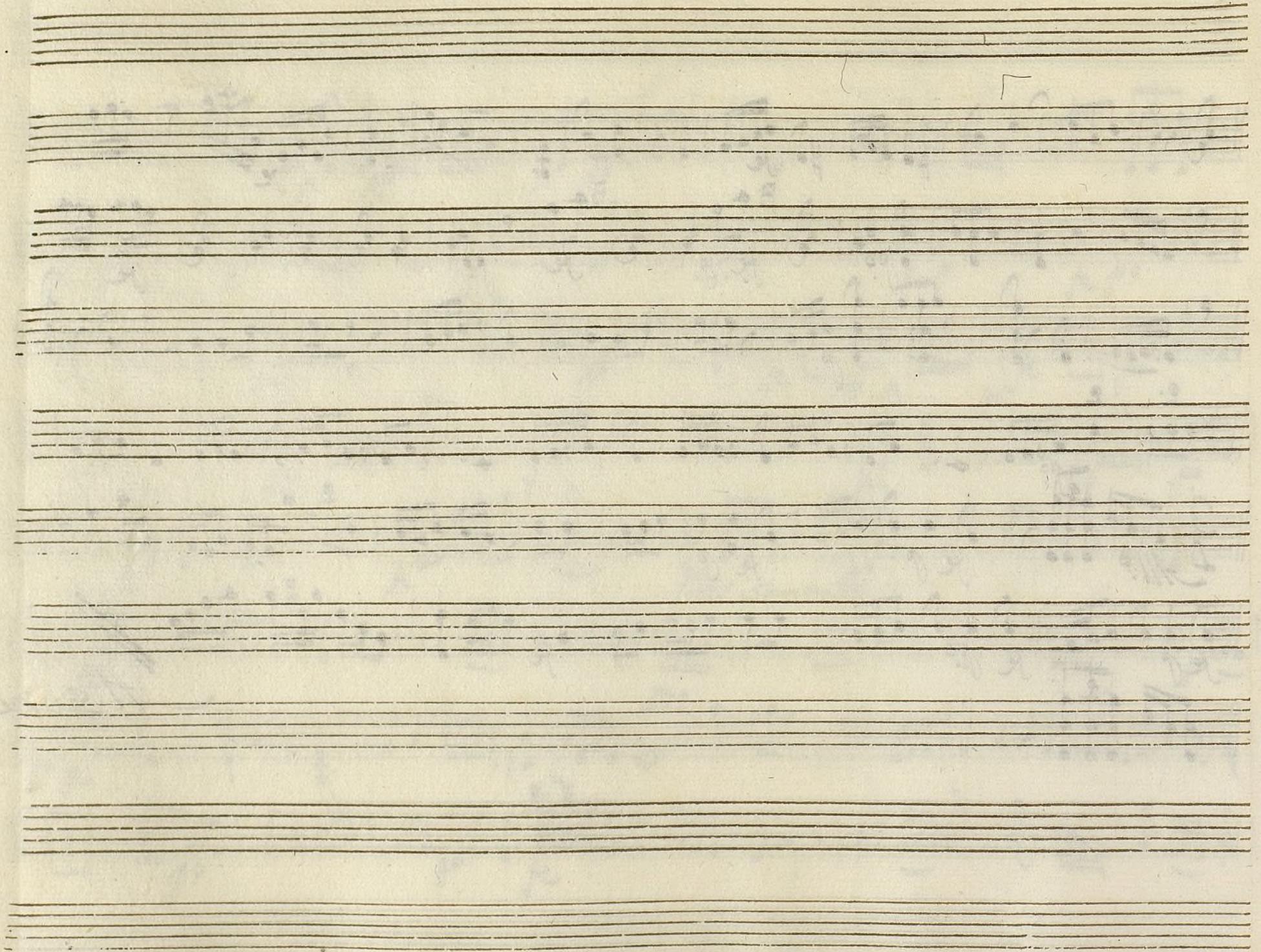
A handwritten musical score consisting of ten staves. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single system across the ten staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *ff* (fortissimo) and *pp* (pianissimo). There are also some decorative flourishes and a double bar line with repeat dots in the first staff. The paper is aged and shows some staining.

A handwritten musical score on seven staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff contains the dynamic marking *pp.* and a *rit.* marking. The third staff features a double bar line with a slash, followed by the tempo marking *Allegro* and a *rit.* marking. The fourth staff contains the tempo marking *All.* and a *pp.* marking. The fifth staff continues the musical notation. The sixth and seventh staves show further musical development. The paper is aged and shows some staining.

A handwritten musical score consisting of ten staves. The notation is in a single system, likely for a piano or similar instrument. The music is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f*, *pp*, and *f*. A double bar line with a slash through it is present on the third staff. The piece concludes with a double bar line and repeat dots on the tenth staff. The paper shows signs of age, including some staining and wear at the edges.

*Mas sentido*

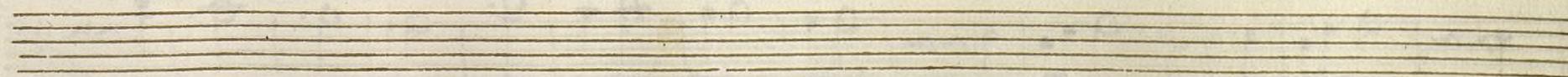
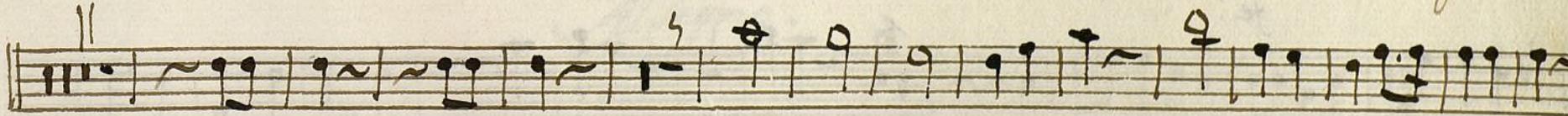
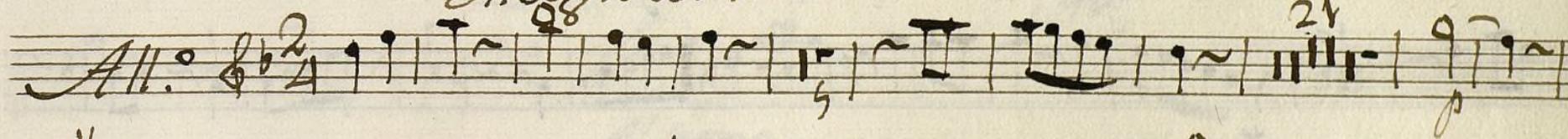
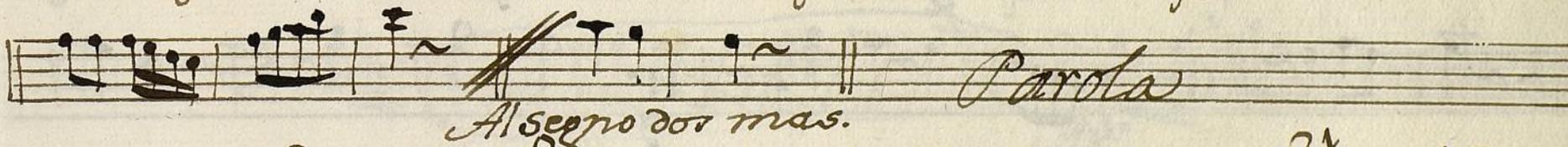
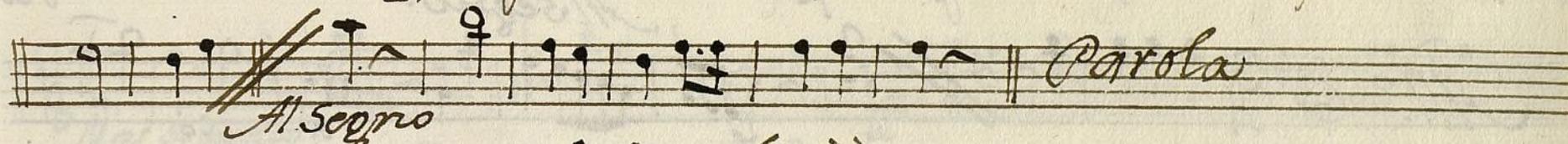
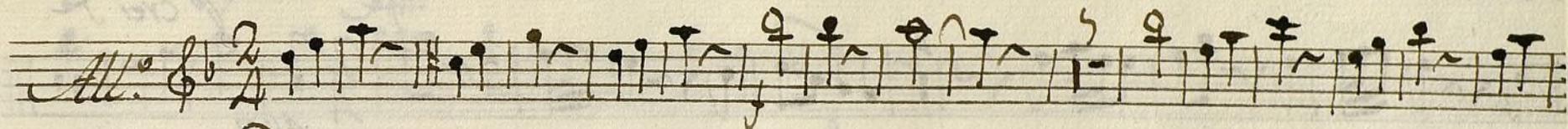
A handwritten musical score on aged, yellowed paper. The score consists of seven staves of music. The notation is in a cursive, historical style. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system. The second staff has a 'p' (piano) dynamic marking. The third staff has a 'p' marking. The fourth staff has a 'p' marking. The fifth staff has a 'p' marking. The sixth staff has a 'p' marking. The seventh staff has a 'p' marking. The piece concludes with a double bar line and a fermata. The word 'Adagio' is written in cursive at the end of the seventh staff. Below the seventh staff are three empty staves.



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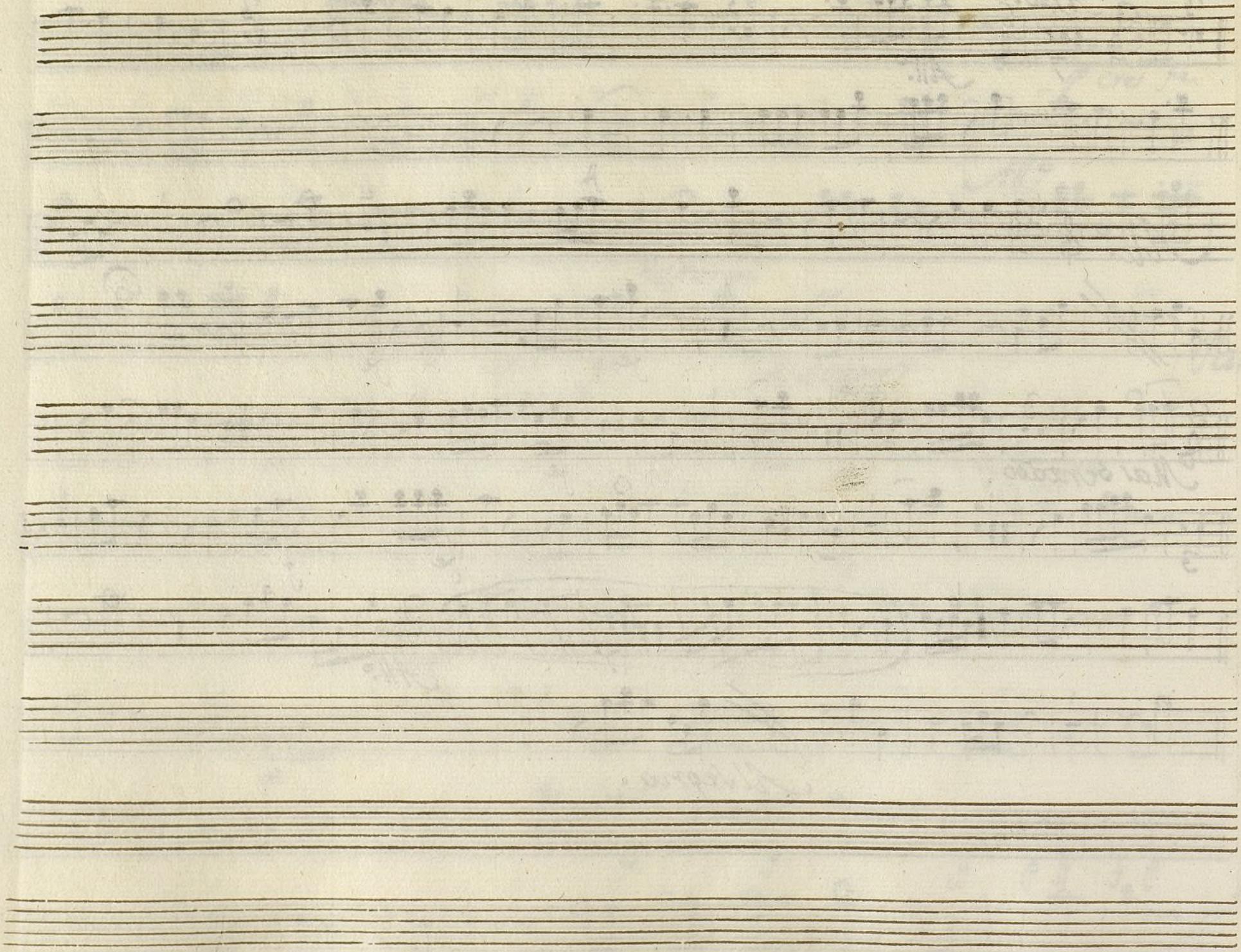
12 000 550 88

Oboe 1<sup>o</sup> Fon.<sup>a</sup> a 3. el Festam.<sup>to</sup> de Fideo.

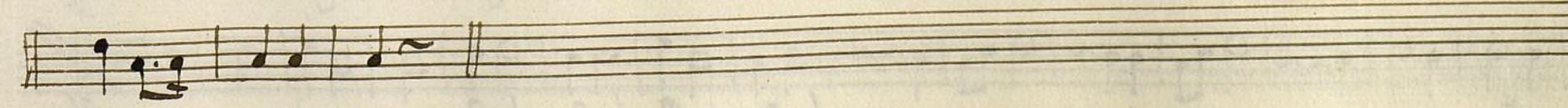
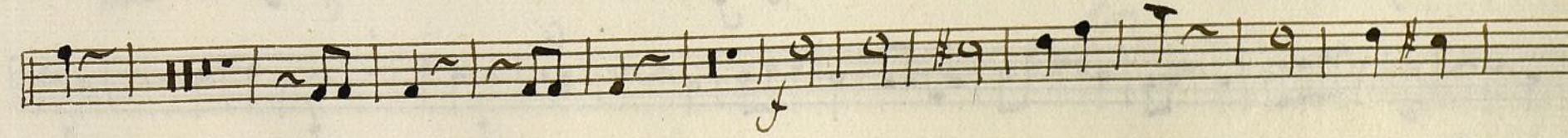
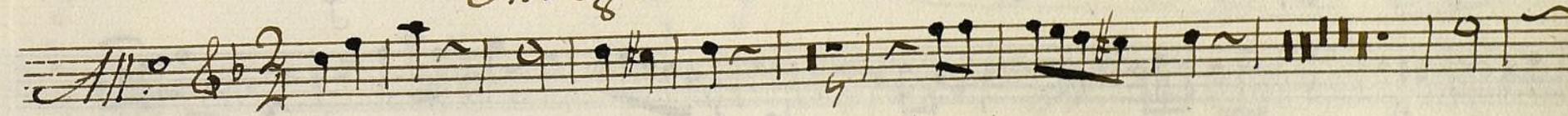
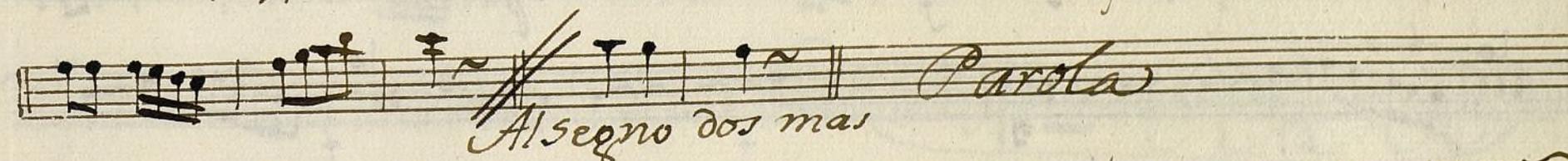
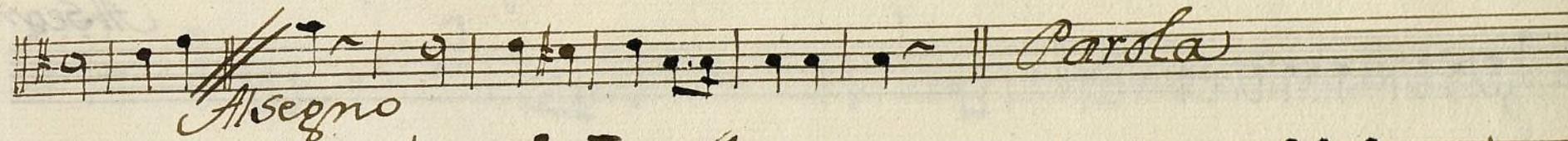
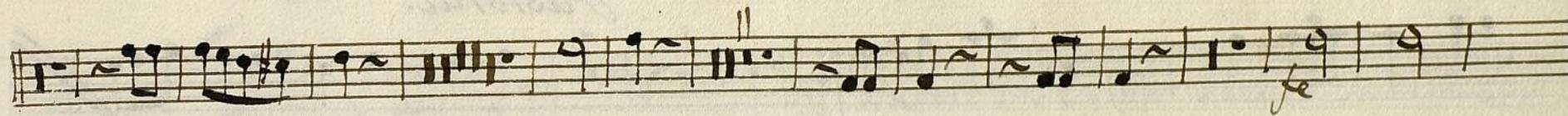
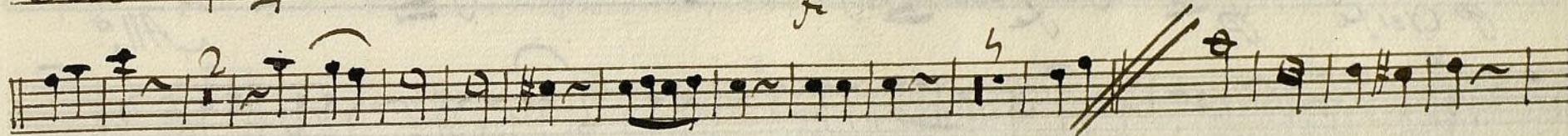
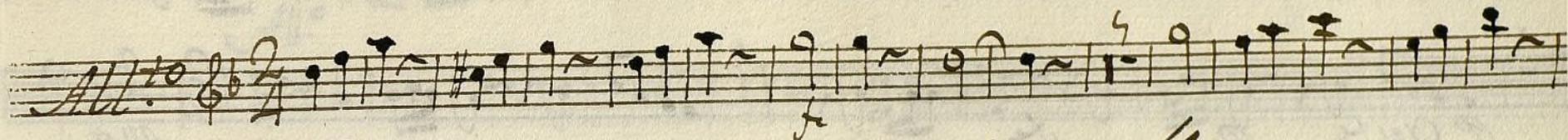








Oboe 2<sup>o</sup> Fon<sup>a</sup> a 3. el Testam.<sup>to</sup> de Jades. Mus 118-15





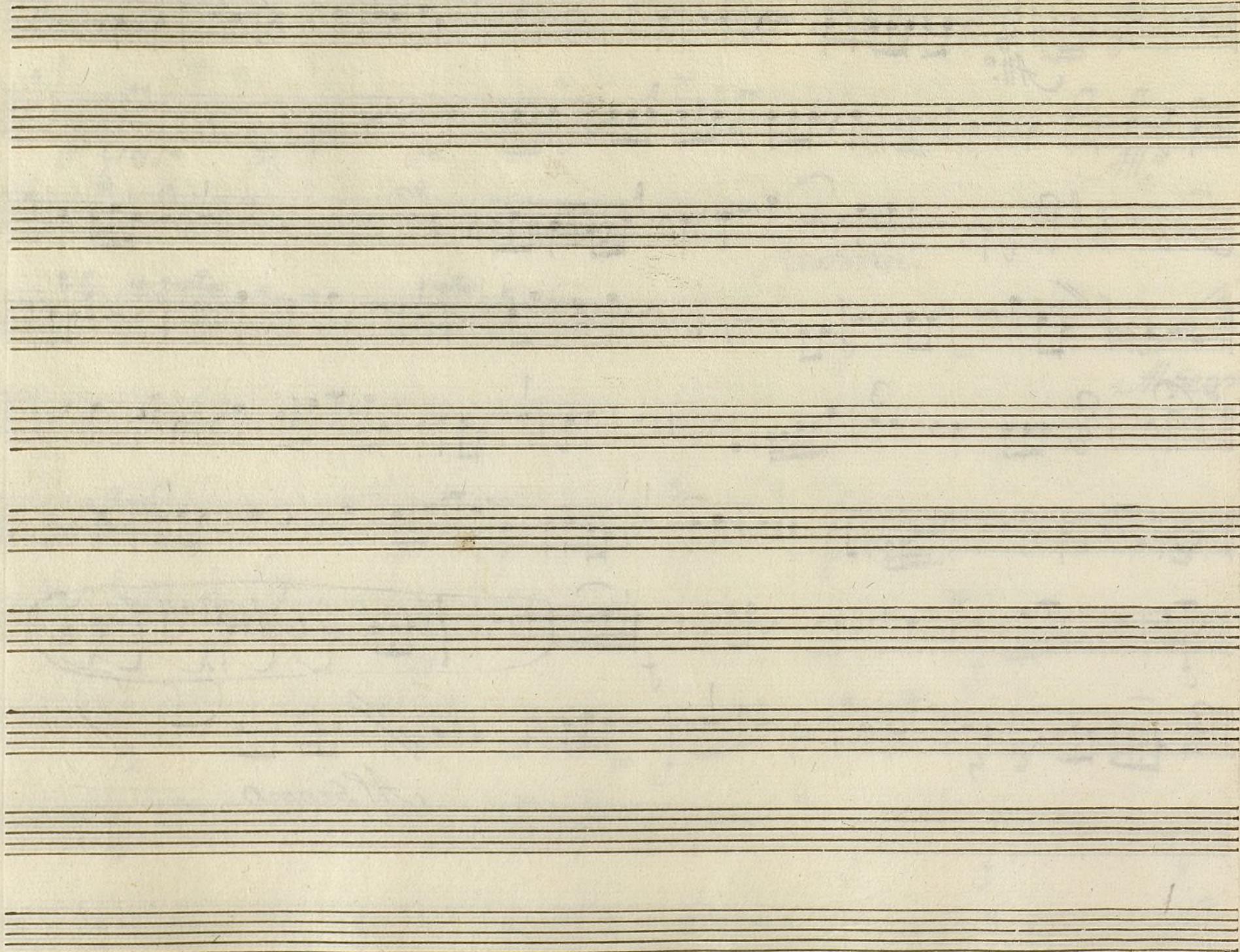
Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. A section of the music is circled in brown ink. The piece concludes with the tempo marking "Allegro".

3 3 7 6 3

All.<sup>o</sup>

All.<sup>o</sup>

Allegro

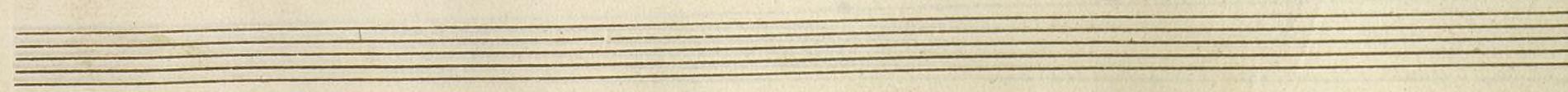
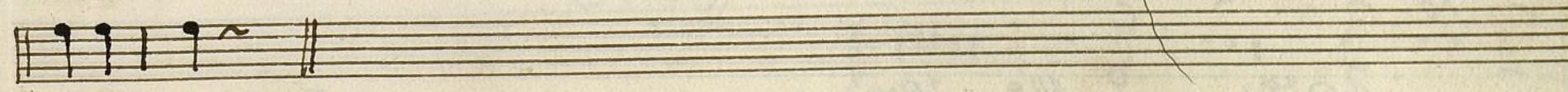
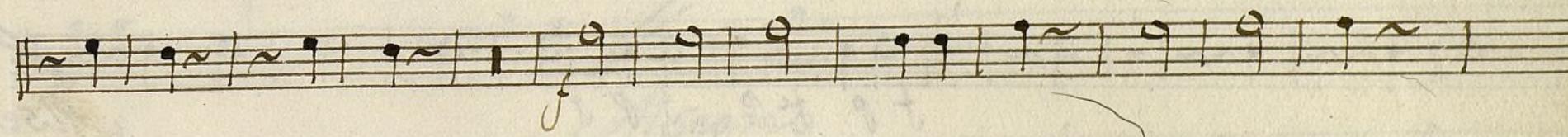
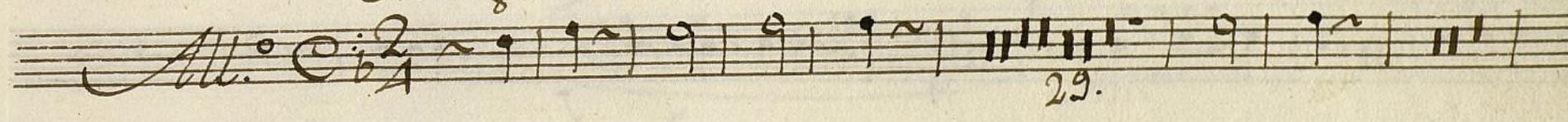
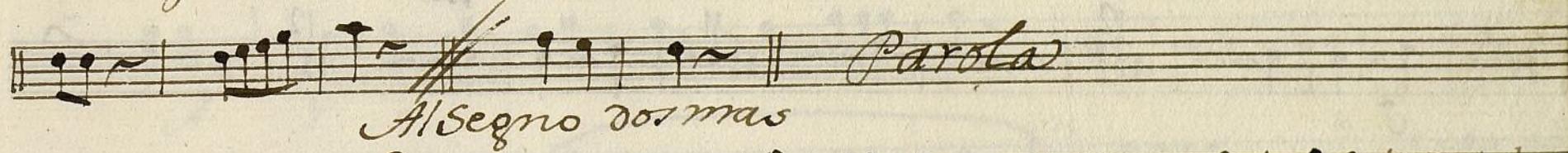
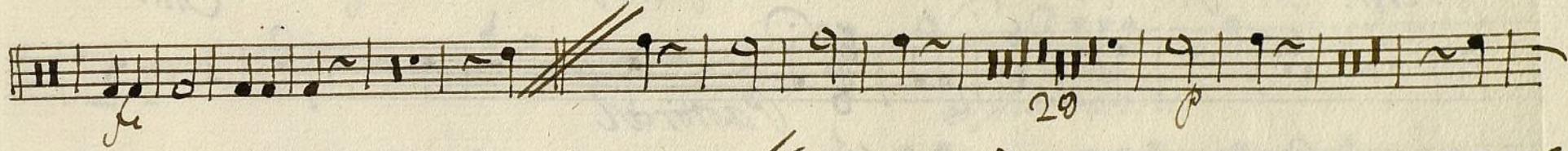
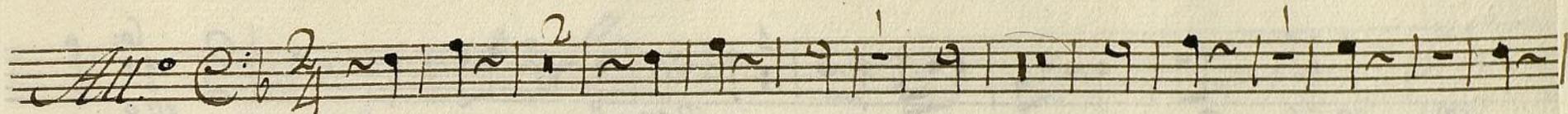


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*Trompa 1<sup>a</sup> Fon. a<sup>t</sup> el Testam<sup>to</sup> de Judo*

Mus 118-15





*All.<sup>o</sup>*  $\text{E}:\sharp$   $\frac{3}{4}$

*f*

*p*

*Mas sentido.*

*A*

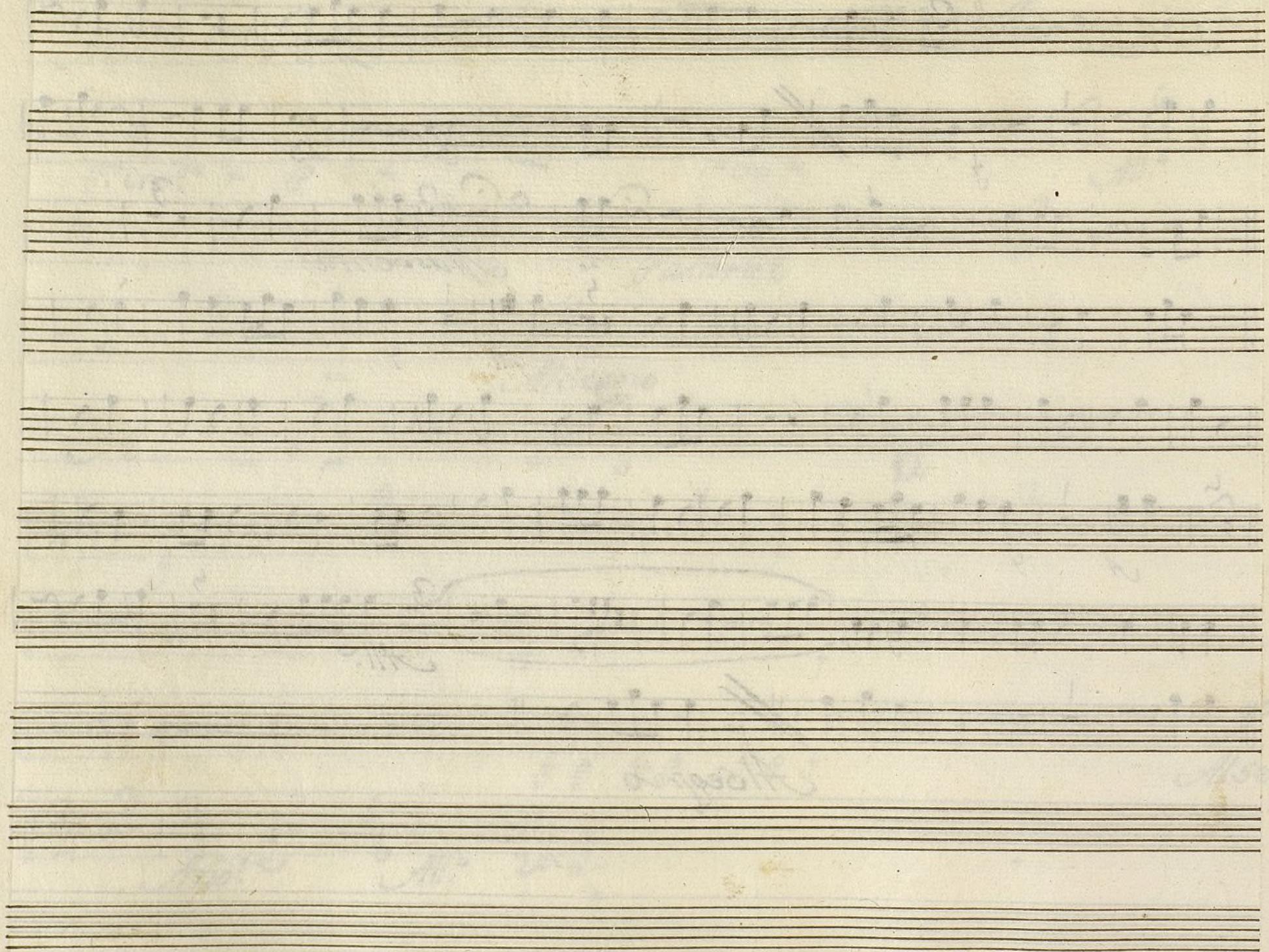
*A*

*A*

*All.º*

*Allegro*

20



*t*  
Trompa 2.<sup>a</sup> Ton.<sup>a</sup> el Festam.<sup>to</sup> de Jaceo

Mus 118-15

All.<sup>o</sup>  $\text{C} \frac{2}{4}$

All.<sup>o</sup>  $\text{C} \frac{2}{4}$

All.<sup>o</sup>  $\text{C} \frac{2}{4}$

And.  $\text{C}:\flat$   $\frac{3}{4}$

*p cres te* *p* *te* *p cres te* *p*

*Pastoral.*

*f* *Allegro*

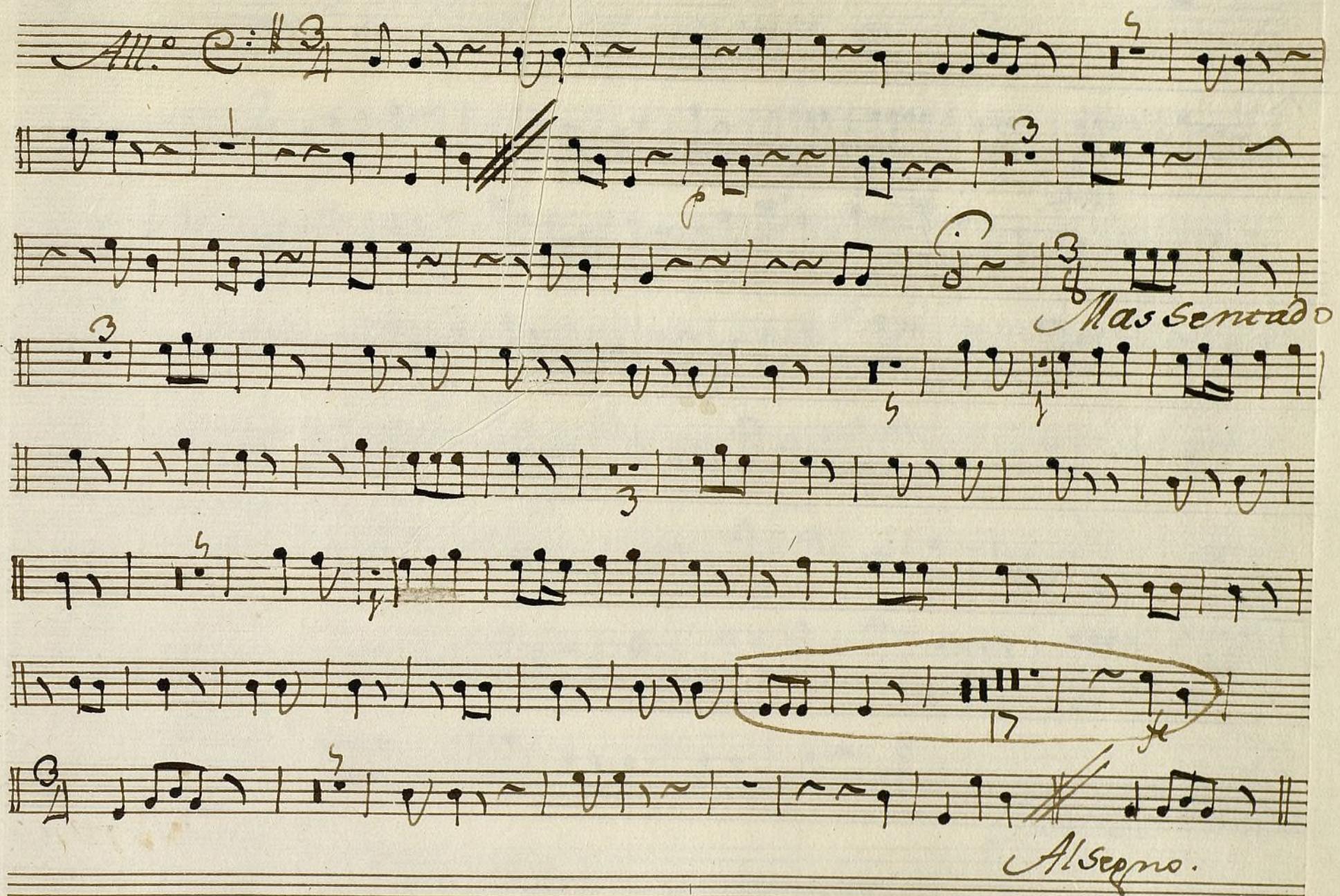
All.  $\text{C}:\flat$   $\frac{3}{4}$

*f* *12* *12* *12*

*f p f p f p f p f*

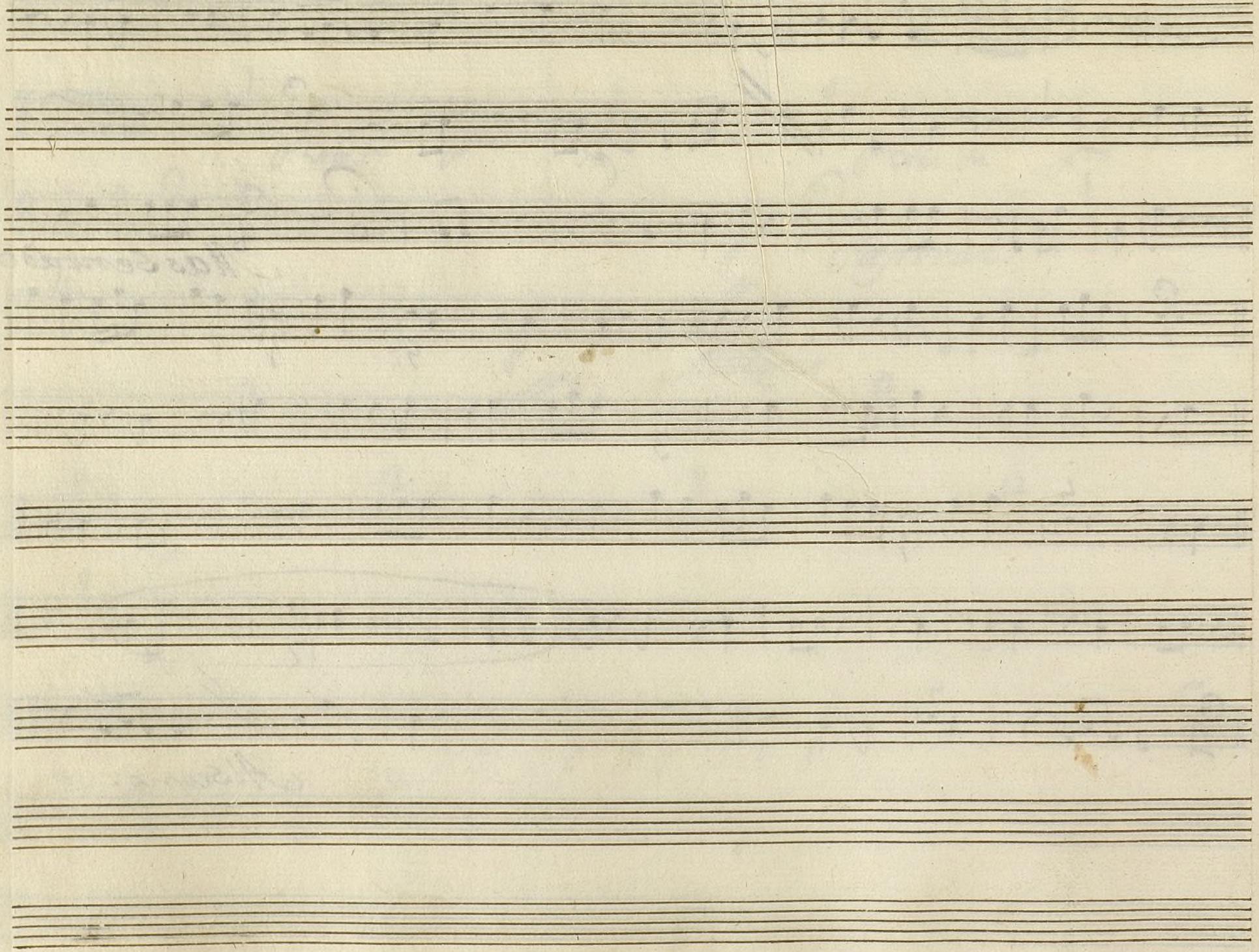
*Allegro*

*3* *3* *6* *21.*

*All.<sup>o</sup>*  $\text{C} \# \frac{3}{4}$  

*Mas Sentado*

*Allegro.*



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Baxo 7<sup>a</sup> a 3. el Testamento de Jaseo

*All.<sup>o</sup>* *C:*  $\frac{2}{4}$

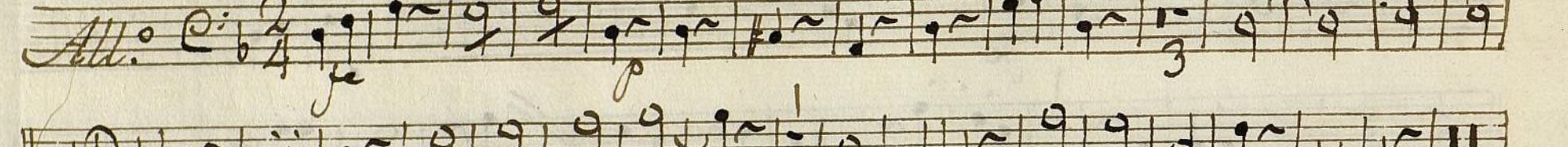
*Allegro*

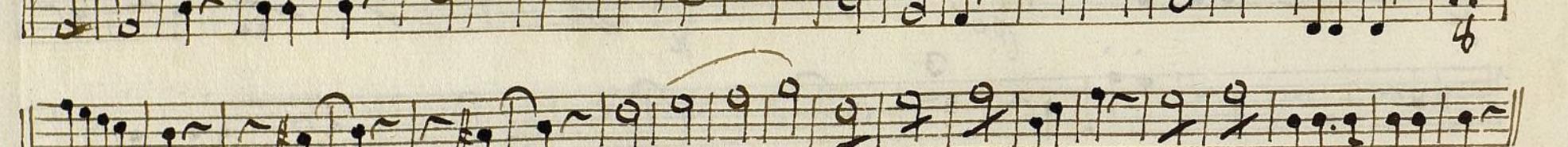
*Parola Corta*

*Alleg.<sup>to</sup>* 

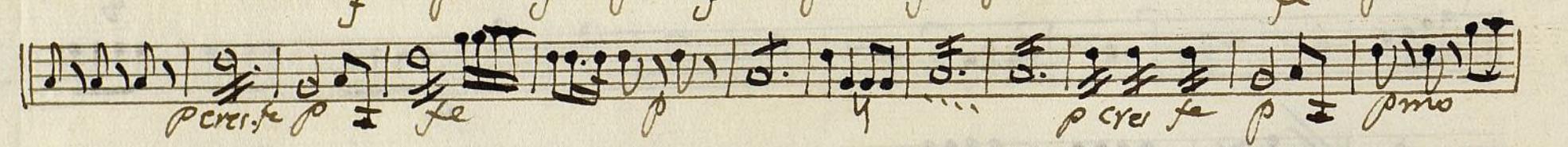
*Parola*  
*Allegro normal.*

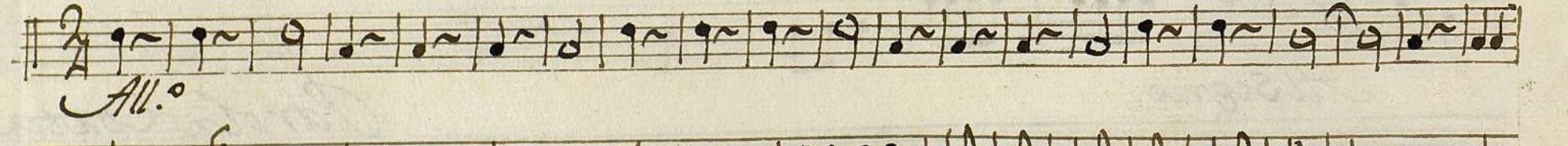
*All.<sup>o</sup>* 

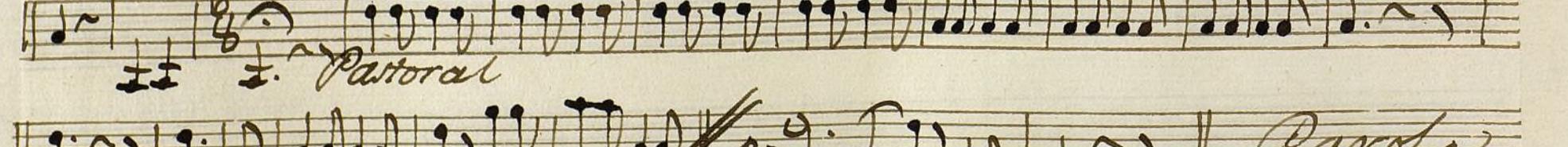
*And.<sup>te</sup>* 

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

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

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

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

*Pastoral* 

*Parola*  
*Allegro normal.*

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

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

*3*

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

*2*

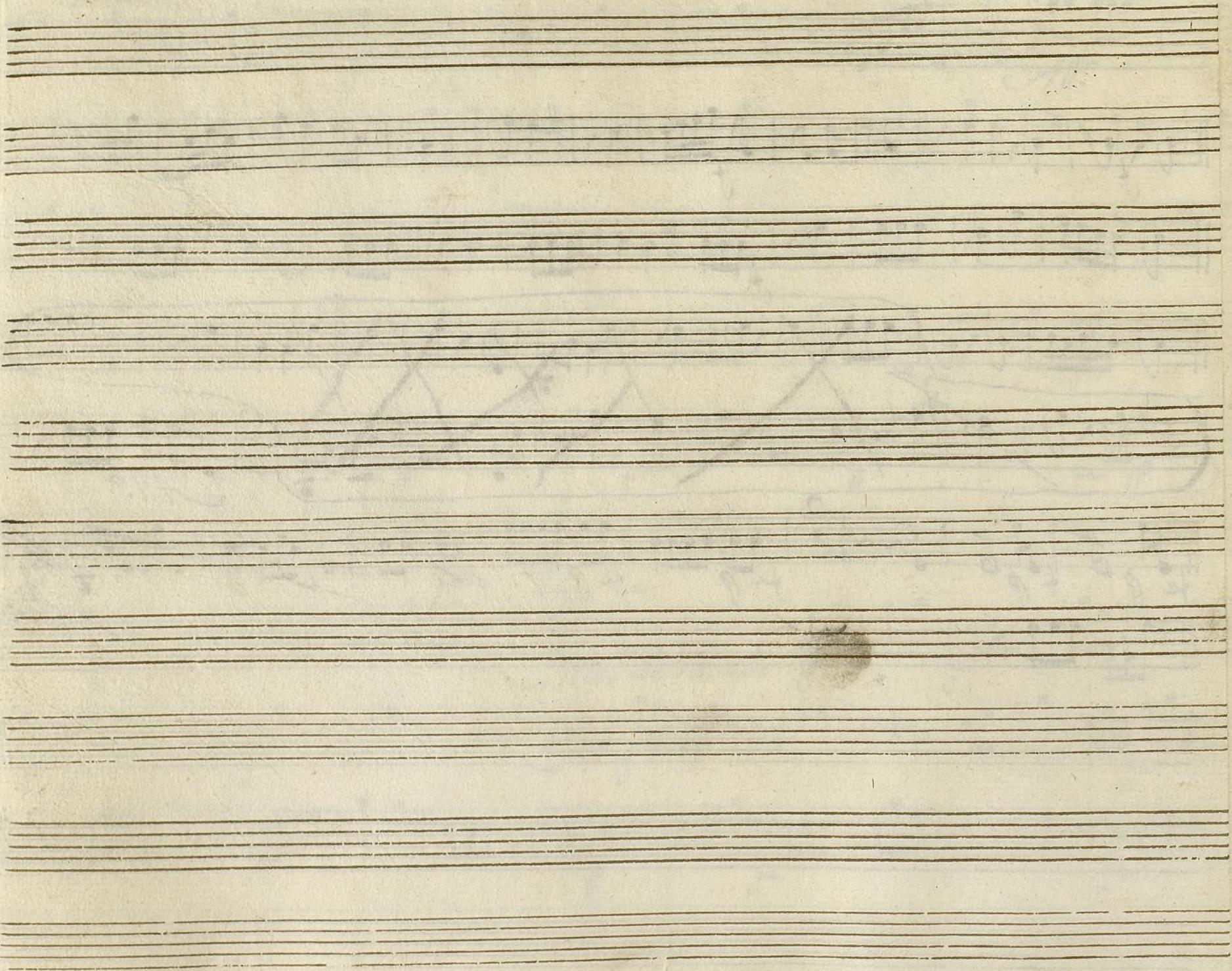
*3*

*Mais sentido*

*3*

*3*

Handwritten musical score on aged paper, featuring six staves. The first two staves contain a melodic line with various notes and rests. The third and fourth staves are heavily crossed out with large, dark diagonal lines. The fifth staff continues the melody with some markings like 'f' and '2'. The sixth staff shows a change in tempo with the instruction 'Allegro' and 'Allegro.' written in cursive. The paper is yellowed and has some foxing.



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