

Leg. 36, n. 2A,

Mus 100-19

Leg. 2, n. 12

1789

t

S<sup>ra</sup> Teresa Rodrigo  
y ~~Don~~ Pedro Garcia,

100-19

Fonadilla a Duo.

12

El Calesero y la Maza.

De Laserna.

*All.*  $\frac{3}{8}$  *fe*

*fe*

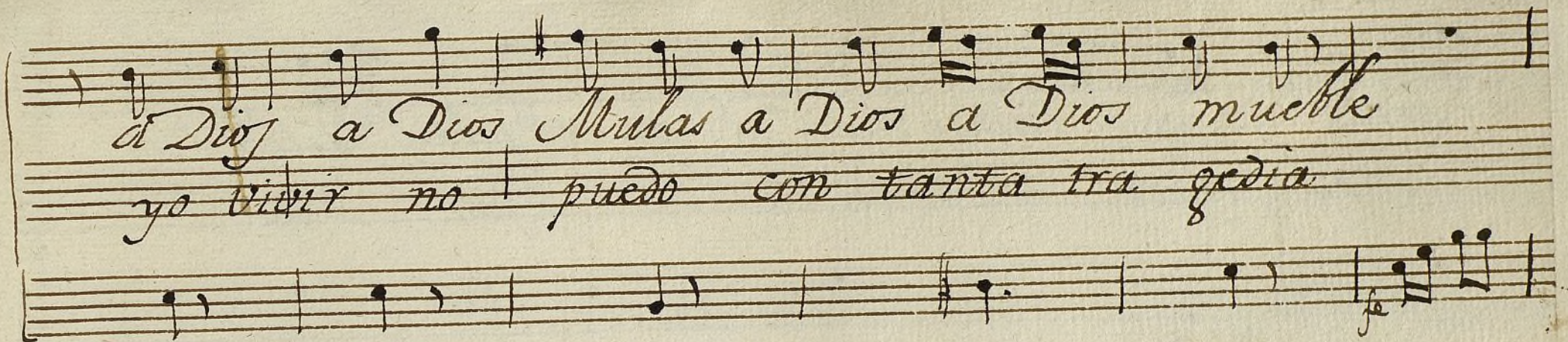
*fe*

*fe*

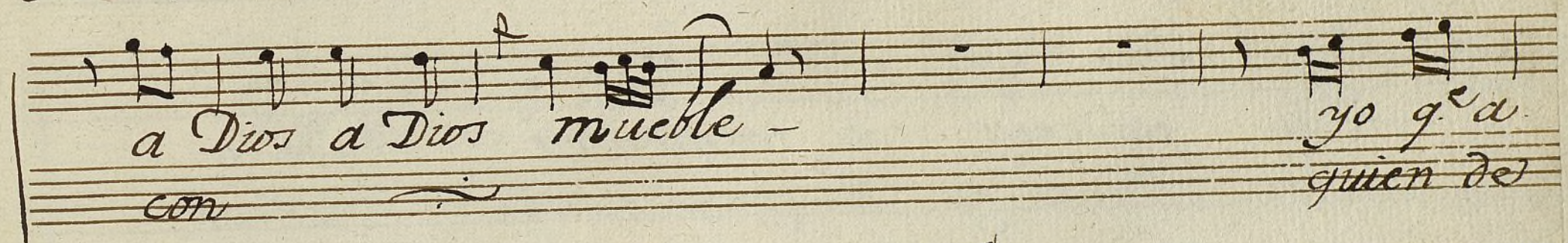
*Fadeo*

*ai proe. infe que sera. infe de*


*liz. desdi chada suerte*  
*mi sin mo za y calesa.*



a Dios a Dios Mulas a Dios a Dios mueble  
yo vivir no puedo con tanta tragedia



a Dios a Dios mueble - yo q' d.  
con quien de




yer era la mapa de todos los ca le  
monios me me tio en te ner largas las

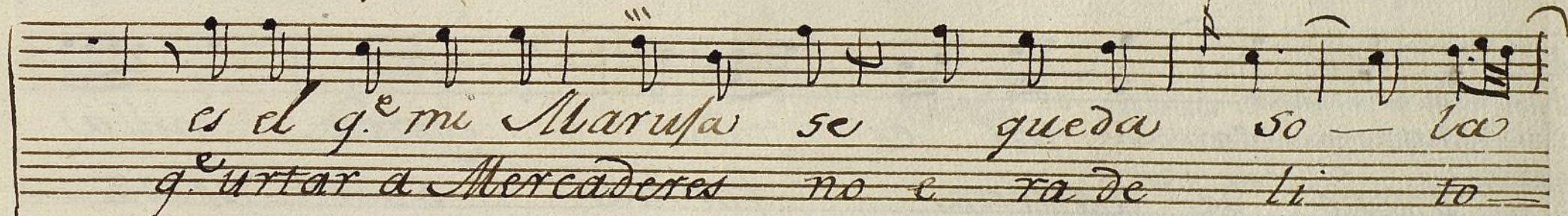
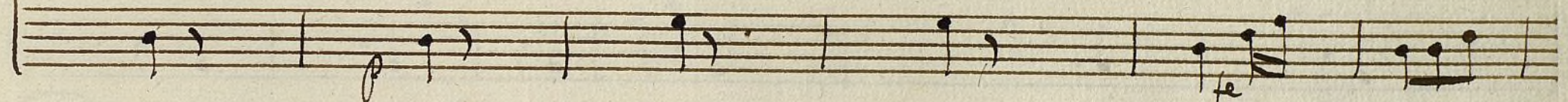
seros oi condena do <sup>en</sup> a el pre <sup>pra-</sup> sillo  
unas puejor ellas e per dido

to does yre a padecer tormentos to does yre a  
amor Amulas y for tuna amor

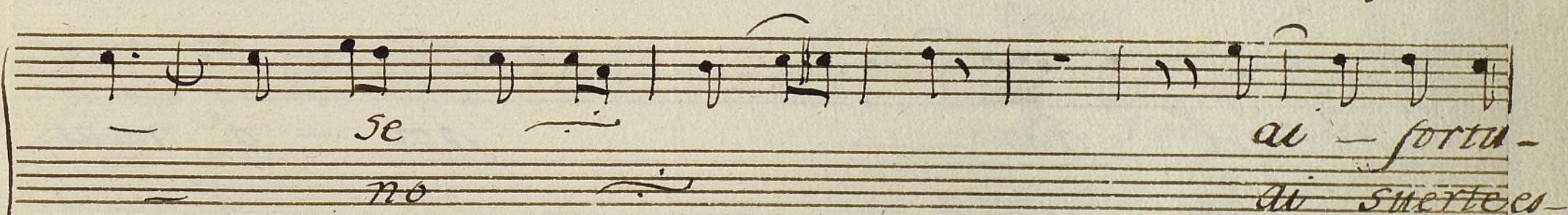
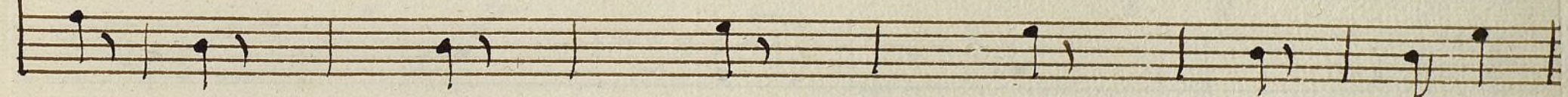
Rinf



pero lo q<sup>e</sup> mas siento en tal congoja  
todo esto me sucede por que e creído



es el q<sup>e</sup> mi Maruja se queda sola  
q<sup>e</sup> irtar a Mercaderes no e ra de li to



se ai - fortu -  
no ai suerte es



nilla ai — cruel ado por — q.<sup>e</sup> me as —  
casa ai dicha corta por — q.<sup>e</sup> me as

puesto en tal es tado fortuna nilla  
puesto de aquesta forma suerte escada —

— cruel ado — por — q.<sup>e</sup> me as —  
dicha corta — por q.<sup>e</sup> me as —

puesto en este estado en  
puesto de aquesta forma de

*Allegro.* *Parda.* el. Pues la tropa está a la vista  
quiero seguir trabajando  
antes q. sobre mi carga  
algun granizo de patos.

*Alleg.<sup>to</sup>* *tercia.*  
*Fad.* Mi Sebastian a  
mira Maruja

*mado por cierto urtillo mi*  
*mia como me hallas como*

*por cierto urtillo* — *por* — *por*  
*como me hallas* — *como* — *como*

*si sale de esta* — *corte para presillo* —  
*al prado esta* *nom* *brado* *el pobre* *alto*  
*a questo a sido* *premio de mis azarai*

*p* *f* *fr.*



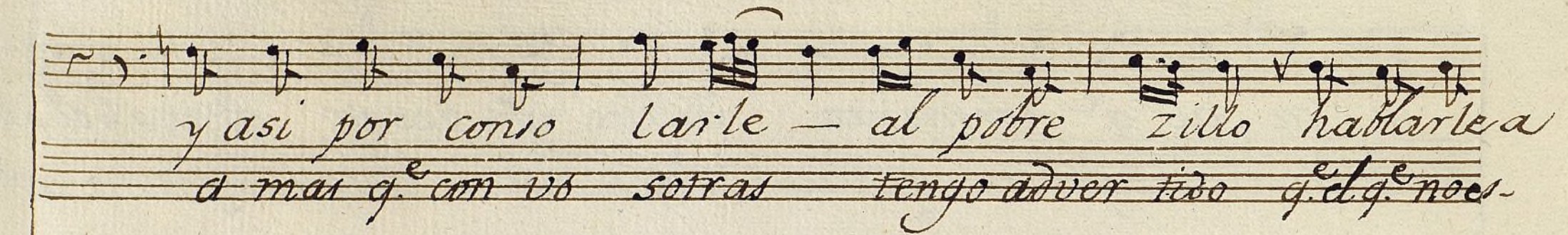
di ai q.<sup>e</sup> tormento ai ai q.<sup>e</sup> pesar q.<sup>e</sup> mal el po-  
- ai ai q.<sup>e</sup> de gracia sin ti sera estar y como con

brete por halla <sup>adquesta ra</sup> estarai mas q.<sup>e</sup> es lo q.<sup>e</sup> advierto -  
otro meta pegaras pues tu a lo que creo

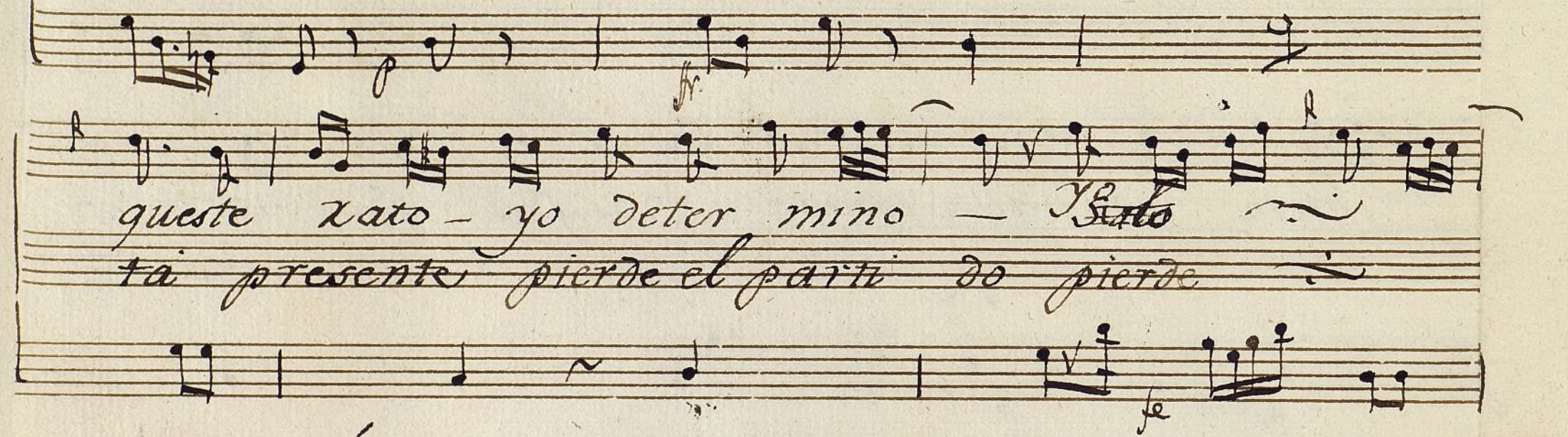
fe

halli solo esta halli  
eres de fiar eres

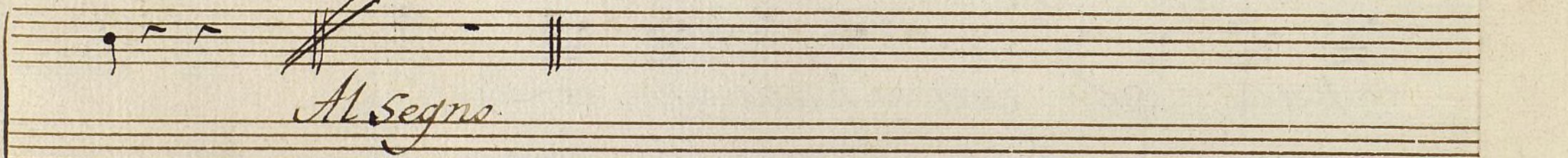
eres



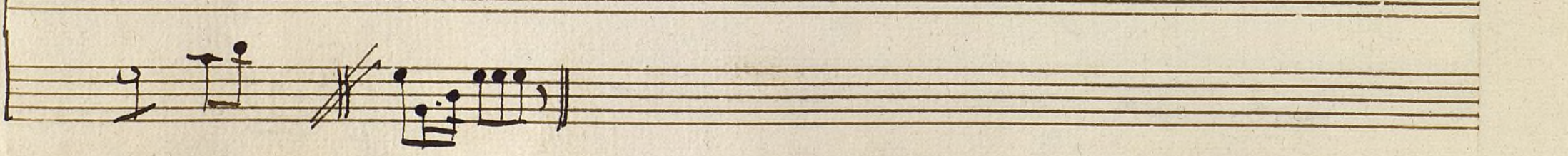
y así por conio la irle — al pobre zillo hablarle a  
d' mas q.<sup>e</sup> con vos sotras tengo aduer tido q.<sup>e</sup> d.<sup>e</sup> nos.



queste xato — yo deter mino — *Yato*  
ta presente pierde el parti do pierde



*Al Segno*



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

*ella.*  
Por-  
ve-

*fe*

q.<sup>e</sup> en aqueste sitio por di-  
ras como se porta bien

*p*

*el*  
me te encuentro. por frio leras por  
tu maruja. cosas seguras cosa

*fe*

por limpiarle los paños a cierto ortera a  
 siempre será con la ortera q. tu acostumbrás que  
 ella.  
 aunque te ausentas seré siem  
 ya estare tica quando tu  
 el je je  
 pre una Muger y Mafa cosa es segura Co-  
 buellas darte lecciones mi afecto intenta mia  
 Salgas aguanda


loj 2



vaya tratemos q.<sup>e</sup> sea de hacer <sup>pues se pa-</sup> en una au-  
vamos al punto esto a empezar yo sus y.



~~senia q. es tan cruel~~ <sup>pues se pa-</sup> vaya tratemos q.<sup>e</sup> mos de hacer en una au-  
~~nos preciso es~~ <sup>preciso</sup> vamos al punto esto a empezar yo sus y.

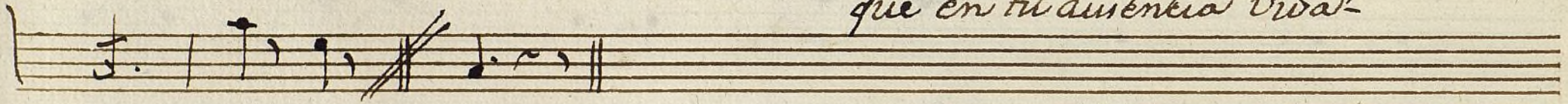


<sup>tan nos pre a so es pre a so es pre</sup>  
senia q. es tan cruel q. es que es  
deas quiero no tar quiero quiero

*Parda. el. Pues que dejan el trabajo*

*Allegro.*

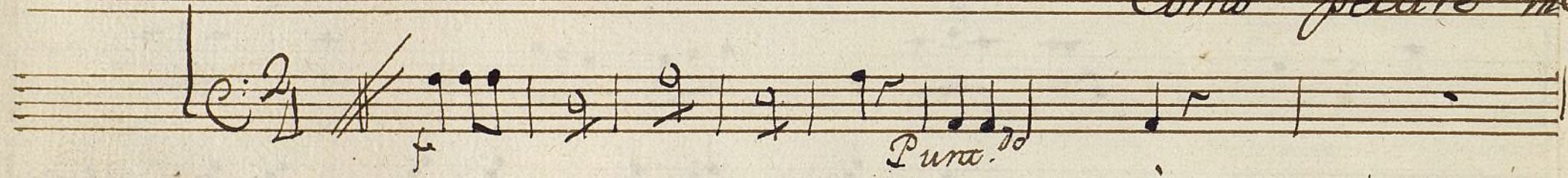
*y en la tropa de la villa  
bien puedo ahora hablar despacio  
trate mas nuestras desdichas  
ella... Vaya dime de que modo quieres  
que en tu ausencia viva!*



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

*ella*

*Naranjera ser in  
Como pelare me.*

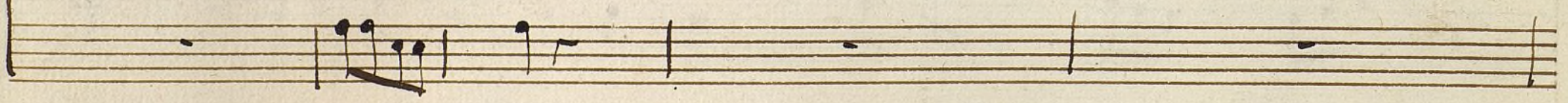


*tento.*

*Naranjera*

*mas se*

*for como a los*



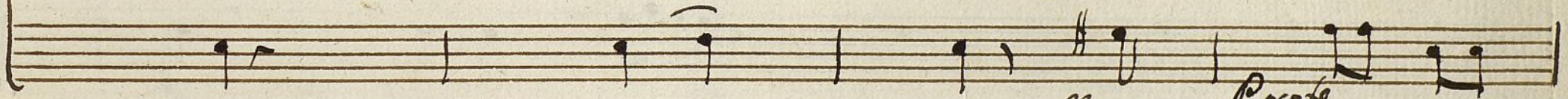
el.



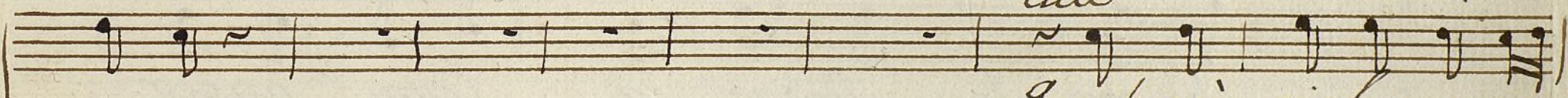
ganan pocos quartos con los quartos se hacen  
Pafaros in cantos Siendo por fuera Pa



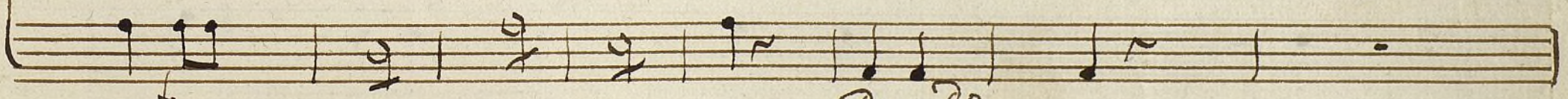
reales y se funda un Mayorazgo y se  
toma y por adentro mi lano y por



ella Poofe



Que harè si alguno me  
Son buenos los mite



Pum<sup>do</sup>

Sigue Tares q.ª hare quando parava  
boi de Naran gera el por q.ª otra vez no te  
mitir sus a mores no por q.ª espantan la  
siga hacer le llebar la Cesta hacer  
casa y no dan las muni ciones y no=



le  
dan  
ella POCO  
toma re una buena Vieja toma  
Dime para ir a pa seo Dime  
re para vender mis na-  
g. OTAS te parecen

Punt.º

el.

ranjas.  
buenas

no por  
en el

q.ª ai muchas que -  
Prado ala ota

quieren la mitad dela ga nancia la  
cion y alas nueve ala se treta y alas

Poco fe

ella.

Que circunstancias la casa.

Si acaso soy Naranjera

Punt.<sup>o</sup>

que

si

deve

tener en que

di podré fiar al-

el.

viva.

qu no

la de dos puertas comunes y estar

nunca es bueno en tu comercio el que

echa ala ma licia y estar  
fies a ninguno el que  
cierto son exce  
de quanto me  
Punt.º  
lentes esos conse jos en aquestos a  
dices nada hacer ~~quien~~ yo solo por pro-  
quie no

suntos voi yo Maes - - tro soi  
 barte ~~me~~ ~~tu~~ ~~amigo~~ ~~de~~ ~~mi~~ ~~vida~~  
 dies tos con se - - jos dies

ella.

All.<sup>o</sup> ay sabastian mio lo q.<sup>e</sup> pasaras  
 despues te pro meto bolverte a buscar

elc

na. ~~da~~ ~~si~~ ~~me~~ ~~quieres~~ ~~me~~ ~~de~~ ~~deco~~ ~~ba~~ ~~pa~~ ~~me~~  
~~de~~ ~~de~~ ~~de~~ ~~de~~ ~~de~~ ~~de~~ ~~de~~ ~~de~~ ~~de~~ ~~de~~  
 para asegu xarte me  
 quieto casar me

yo v amos p[ro]si quiendo pues-  
 asi con mas gusto <sup>fe</sup> me  
 es sinqu lar lo que aqui ~~del~~ nemos los.  
 puedo <sup>es</sup> ~~del~~ y con sequi dillas es-  
<sup>agües</sup> <sup>tar</sup>  
 dos q.e tratar lo que los dos q.e tra-  
 to deavore y con esto deave.

tar loj      los      *Allegro.*

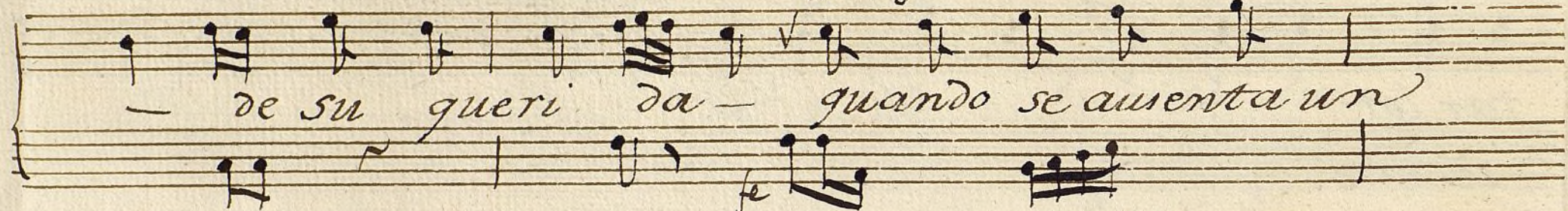
*Allegro.*

*Fad.*

Quando se ausenta un Maso quando

de su querida      ella      Quando se ausenta un Maso

lo 2 fe



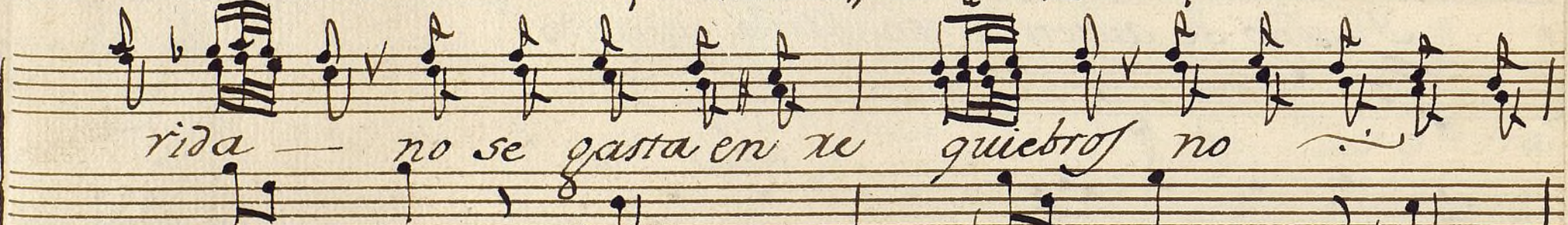
de su queri da - quando se auenta un



Maso - quando de su querida



de su De su que -



rida - no se gasta en re quiebroj no



La despe dida que la

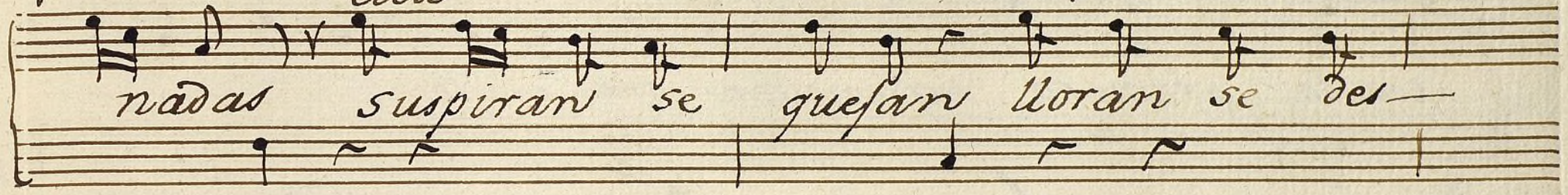


*ellos*

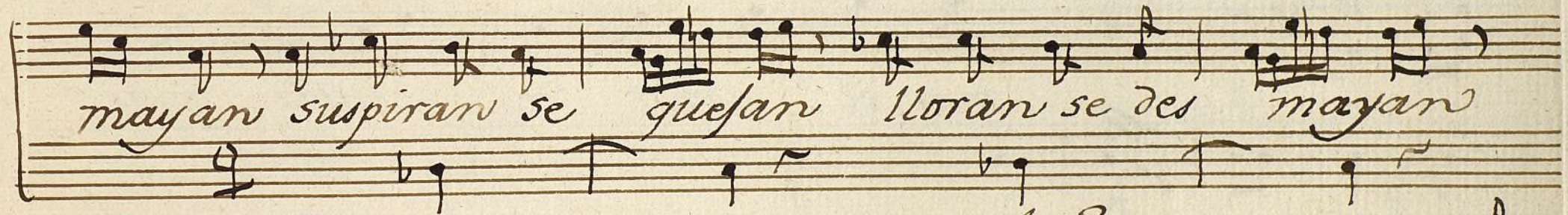


mas los Peti metres todos son mo

*ellas*

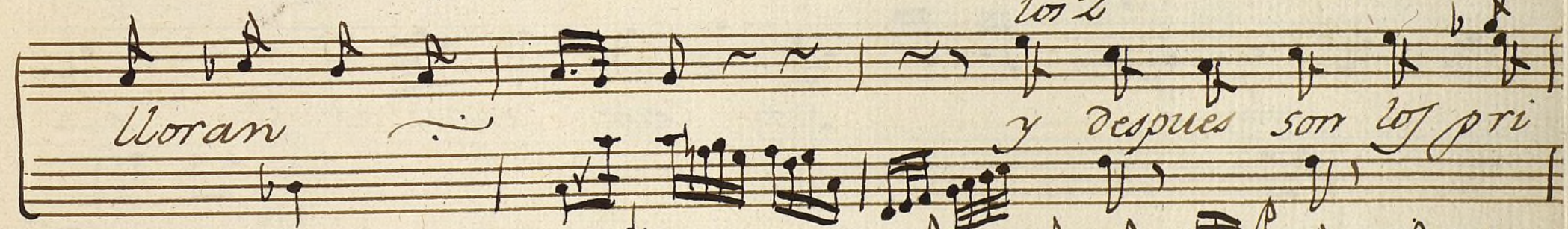


nadas suspiran se quefan lloran se des



mayan suspiran se quefan lloran se des mayan

*los 2*



lloran y despues son los pri



meros qe enamoran lison geros olvi

Handwritten musical score on aged paper, featuring a vocal line and a piano accompaniment. The lyrics are in Spanish and describe a wedding ceremony. The score is written in a cursive hand and includes various musical notations such as notes, rests, and dynamic markings.

Lyrics:  
dando lo pa sado y admitiendo otro Cui dado  
en lo primero q' encuen tra en lo  
el. fe. mo.  
mas el amor de Masos mas  
ella  
sin cere monia mas  
los 2  
el amor de Masos sin cere monia gas

te  
ta menos pa labras gasta pe-

ro mas obras pero

*Allegro*

Ayuntamiento de Madrid

1200055062

Violin 1.º Fon.ª a Duo el Callesero y la Mata

Handwritten musical score for Violin 1.º, titled "Fon.ª a Duo el Callesero y la Mata". The score is written on ten staves in a 3/8 time signature. It begins with the tempo marking "Allegro" and includes various dynamic markings such as *ff*, *fe*, *po*, and *ff*. The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A section marked "Rinf" (ritardando) is indicated on the seventh staff. The piece concludes with the tempo marking "Allegro" and the word "parla".

*All.*  $\frac{3}{4}$  *f*

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

*Allegro*

*All.*  $\frac{6}{8}$  *f*

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

*fe* *Al Segno* *Parda.*

*Coplas* *All.*

*Al Segno*

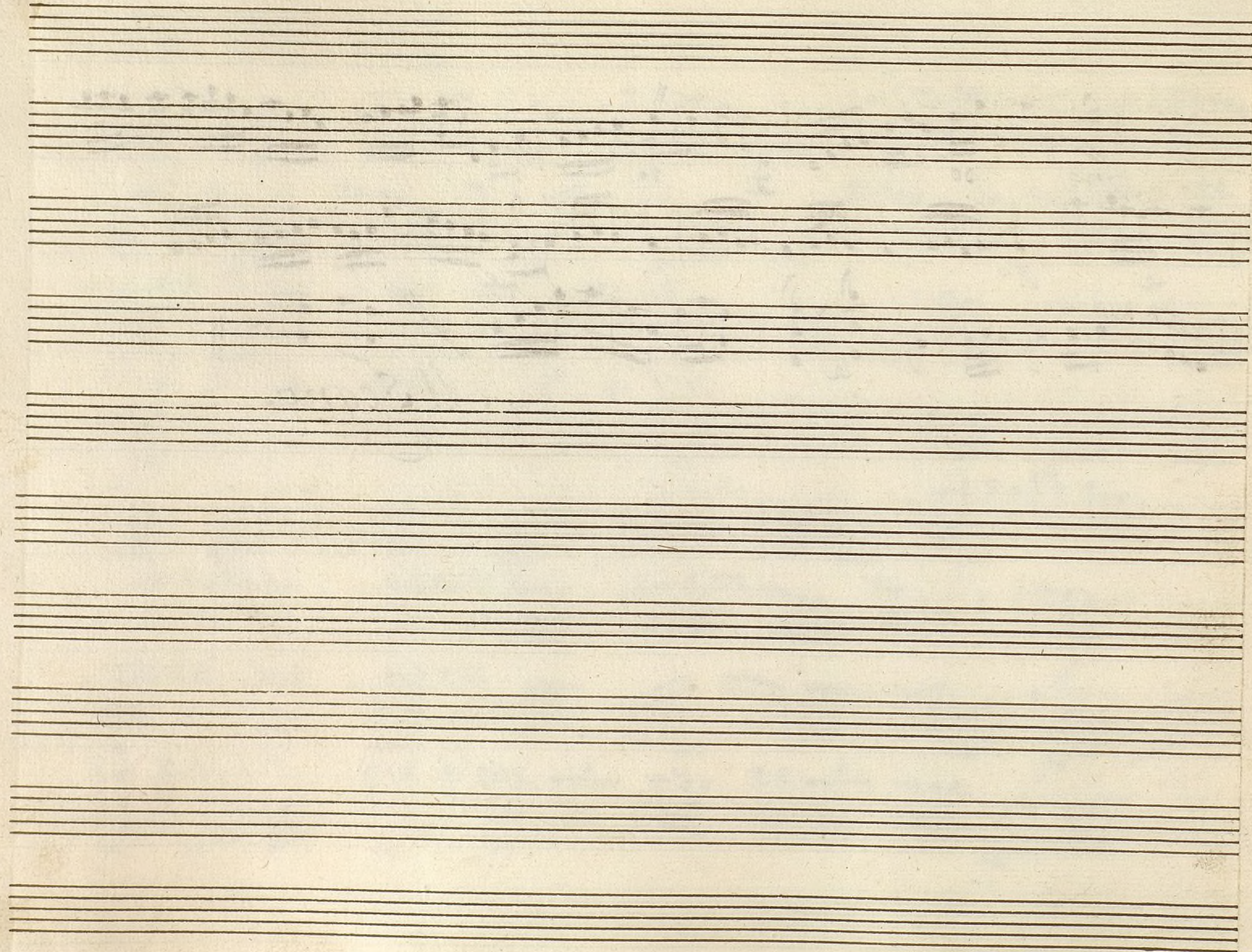
*All<sup>o</sup>*

The image shows a page of handwritten musical notation. At the top left, the word "All<sup>o</sup>" is written in a cursive hand. The music is written on ten staves. The first staff begins with a treble clef and a 3/4 time signature. The notation consists of various note values, including eighth and sixteenth notes, often beamed together. There are several dynamic markings, including "p" (piano) and "f" (forte), scattered throughout the score. The paper is aged and shows some staining, particularly in the lower right area.



A handwritten musical score consisting of three staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a common time signature. The second staff has a *fmo* marking above the first measure and a *po* marking below the second measure. The third staff concludes with a double bar line and a fermata over the final note.

*Al Segno.*



*Violin 1.º Ton. a Duo el Cabrero, y la Maja.*

*Alleg. to 13*

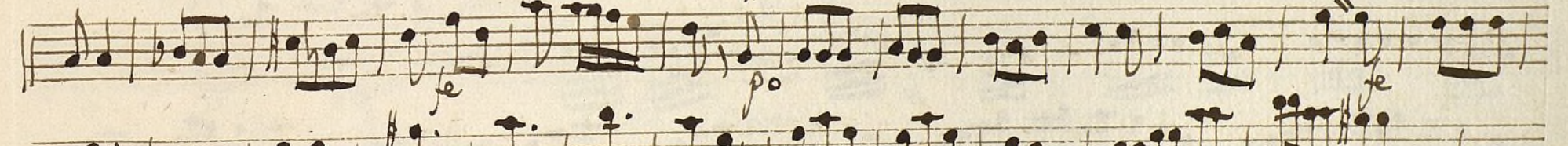
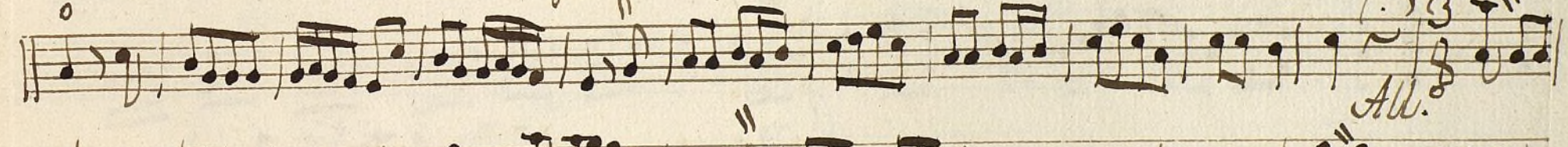
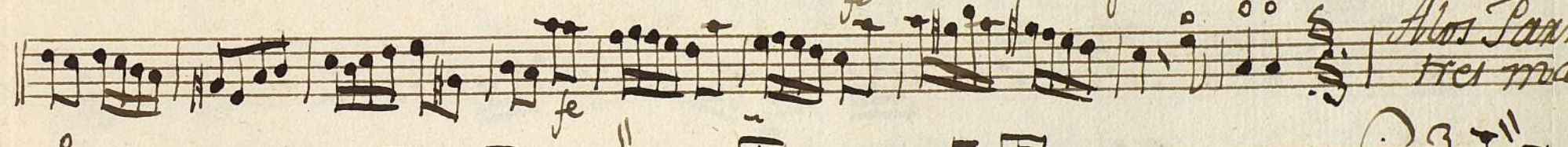
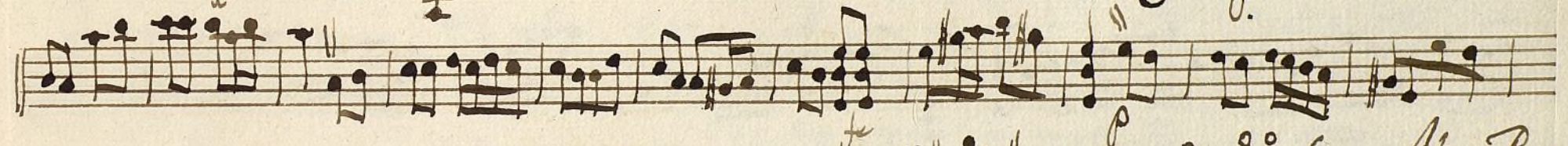
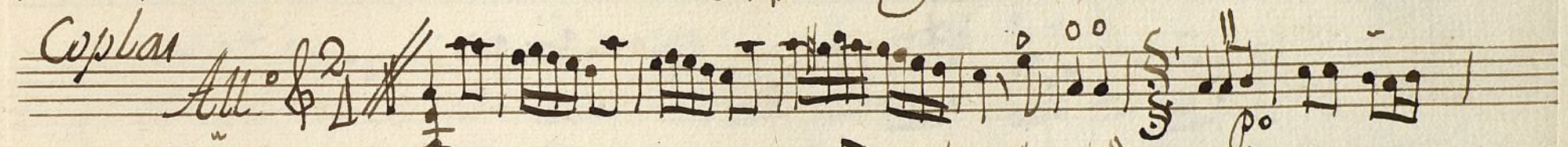
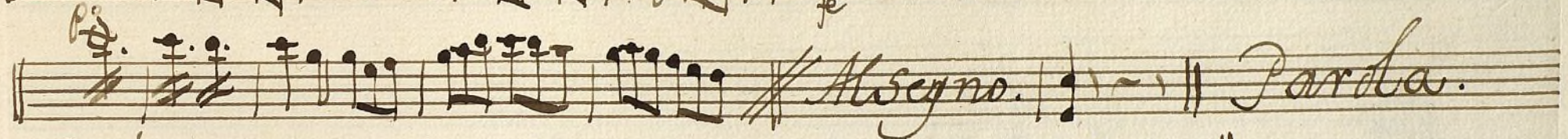
The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'Alleg. to 13'. The music is written in a single system with various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as 'p.' and 'f.' are used throughout. A section of the score is marked with a double bar line and the word 'Rinfe' above it. The final staff concludes with a double bar line, the tempo marking 'Al Segno', and the word 'Parda' written in a large, decorative script.

*Alleg.*  $\frac{3}{4}$

*Allegro*

*Allegro*

*All.*



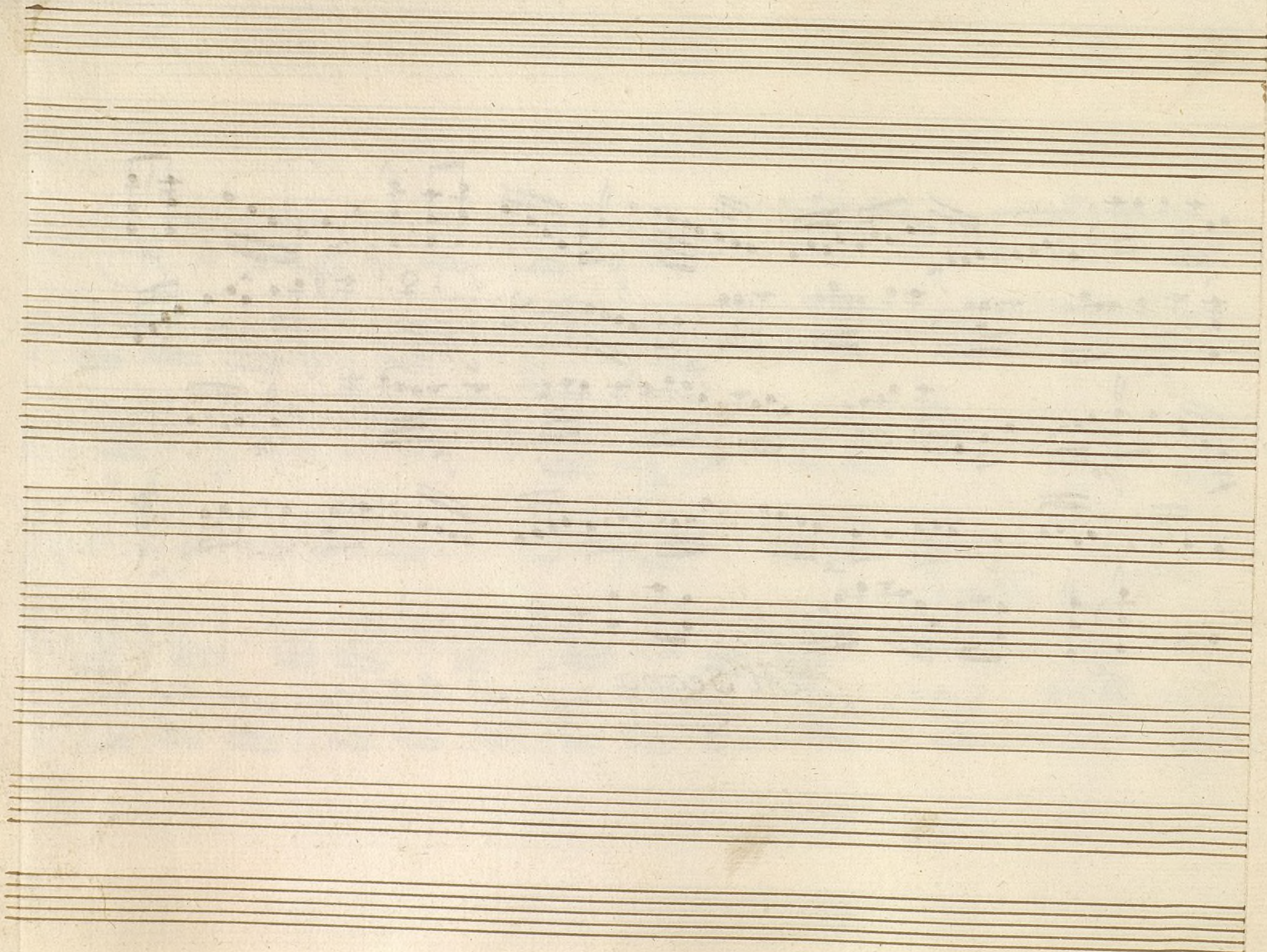
A los Países  
Tres mar.

*Alleg.<sup>to</sup>* 3/8

The musical score is written on six staves. The first staff starts with the tempo marking *Alleg.to* and the time signature  $\frac{3}{8}$ . The music is in a single system. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* (piano) and *f* (forte). The paper shows signs of age, including some staining and wear at the bottom edge.

A handwritten musical score consisting of five staves. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Dynamic markings are present throughout, including *fe*, *po*, and *fmo*. The score concludes with a double bar line and a fermata on the final note of the fifth staff.

*Al Segno*





t

Violin 2.<sup>o</sup>

Fon.<sup>a</sup> a Duo

el Calesero. y la Maja

Laserna

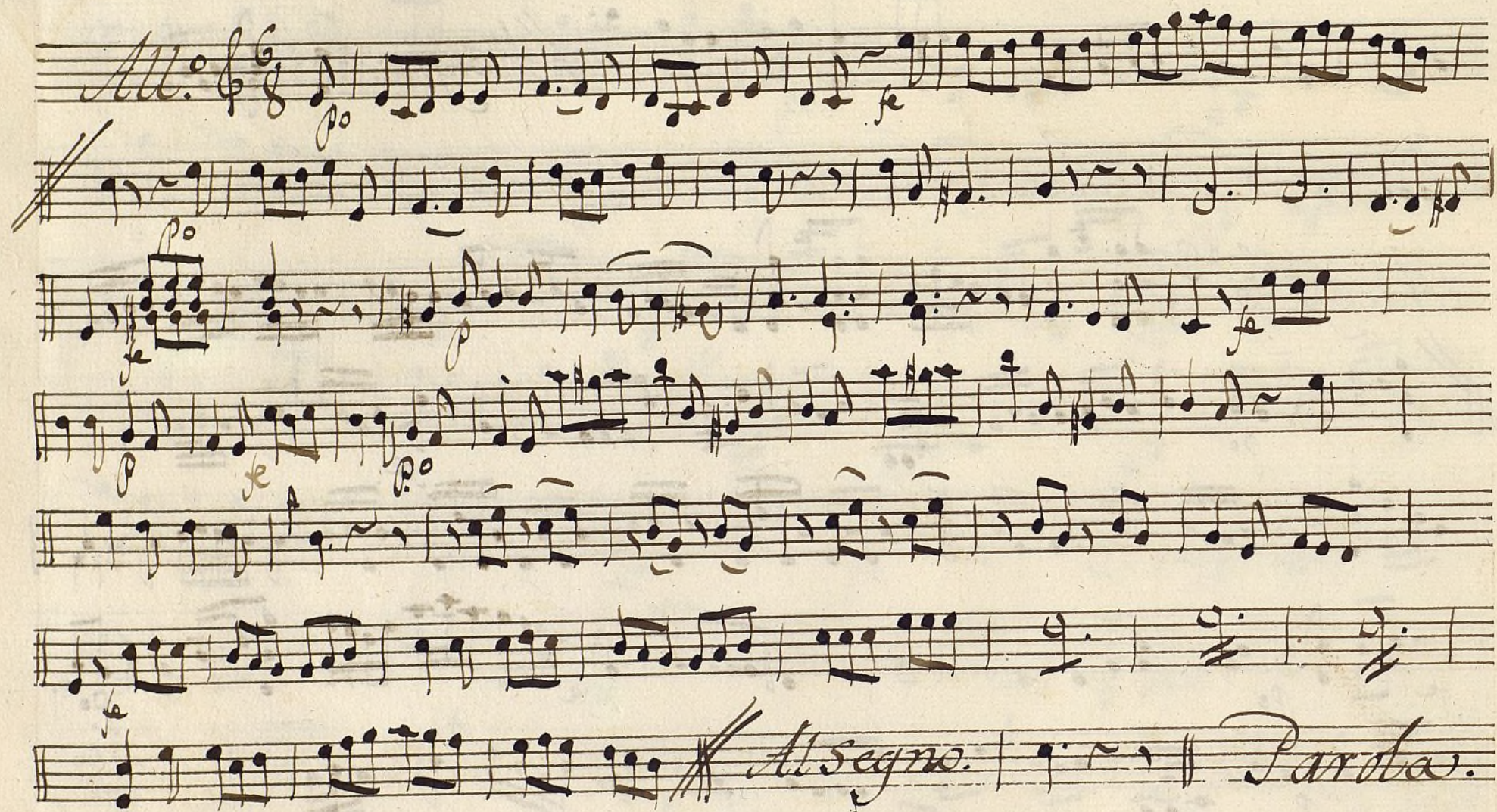


*Allegro* *Al segno.*

*Parola.*

*Allegro*  $\frac{3}{4}$

*p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.* *p.* *Al segno.*

*All.* 

*Allegro.* Parola.

Coplas.

*All.* 

*Poco f.* *Alto Paux*  
*tres mas.* 

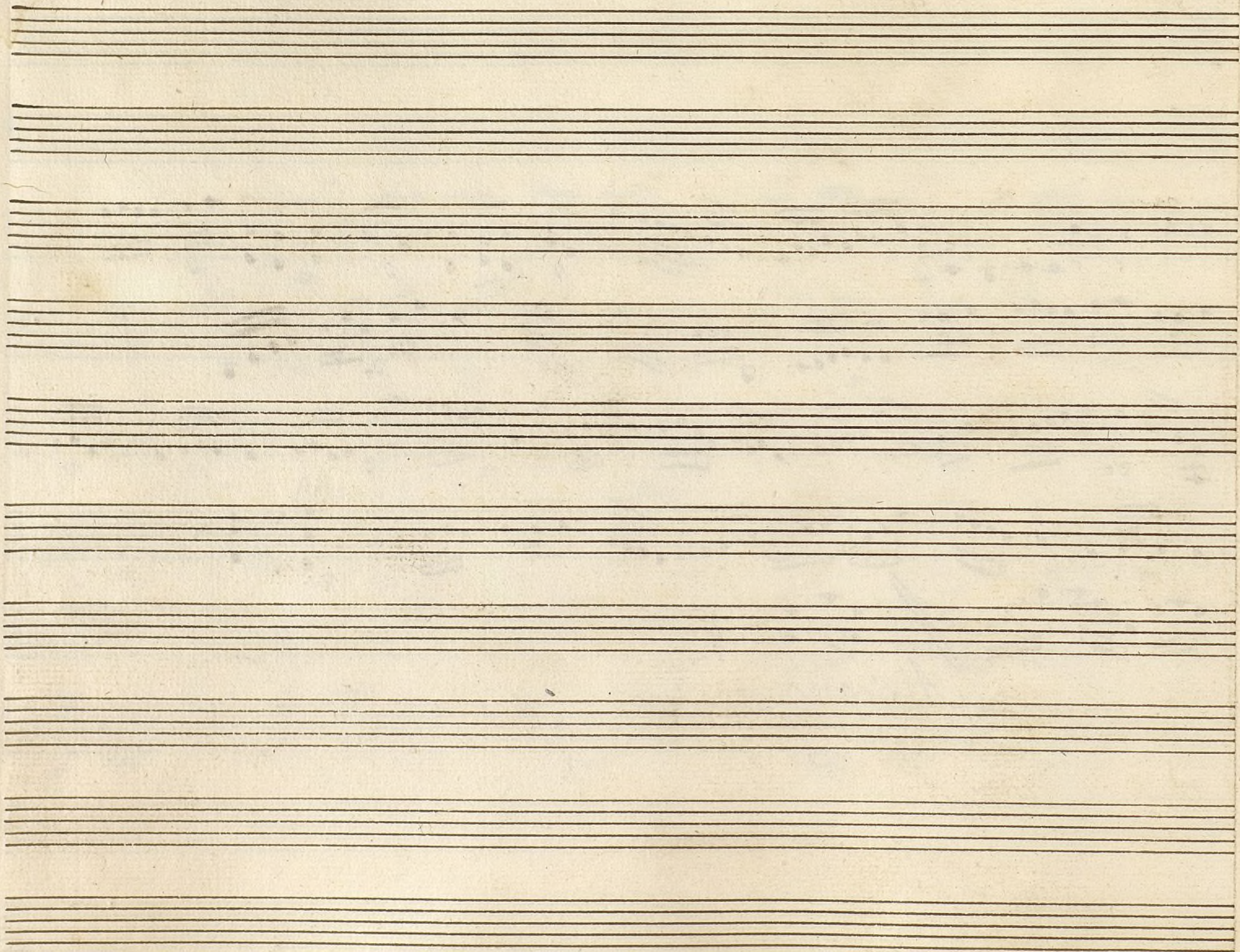
*All.* 

*Al Segno.*

A handwritten musical score on aged, yellowed paper. The score consists of seven staves of music, with the first six staves containing musical notation and the seventh staff being empty. The notation is in treble clef with a 3/4 time signature. The tempo marking "Alleg.<sup>to</sup>" is written in cursive at the beginning of the first staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *fe* (for *f*) and *po* (for *p*) are scattered throughout the score. A double bar line with a slash through it is present in the fourth staff, indicating a section break. The paper shows signs of age, including some staining and foxing.

A handwritten musical score consisting of five staves. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Dynamic markings are present, including *fe* (forte), *mo* (molto), and *po* (piano). The score concludes with a double bar line and a fermata on the final note of the fifth staff.

*Al Segno.*





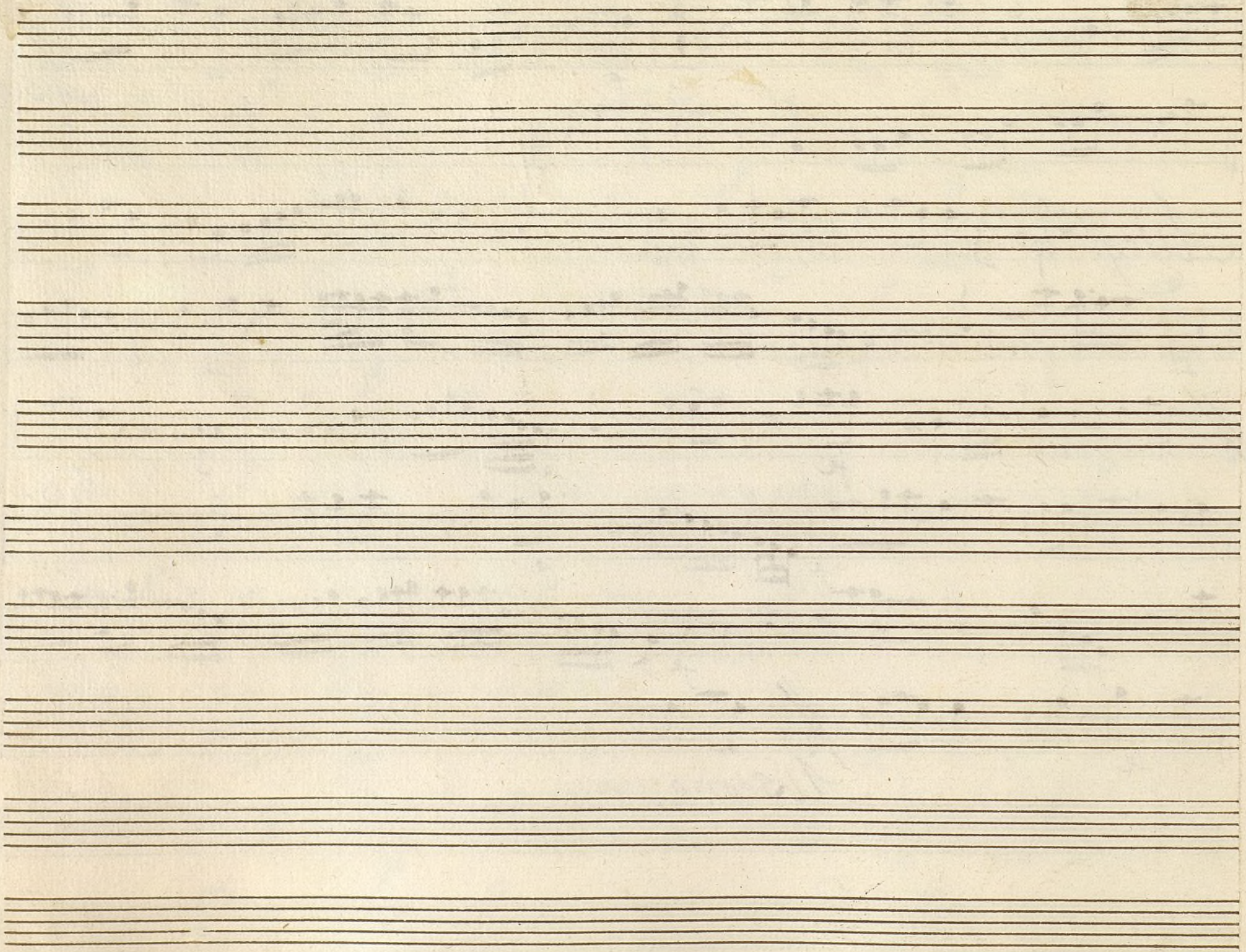
Oboe 1.º For. a Duo el Calasero y la Maja

Handwritten musical score for Oboe 1.º, For. a Duo el Calasero y la Maja. The score consists of nine staves of music in 3/8 time with a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also performance instructions like 'Rinf' (ritardando) and 'Allegro'. Measure numbers 21 and 22 are indicated. The piece concludes with a double bar line.

Parola.



Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings. The word "Allegro" is written on the third staff, and "Allegro" is written again on the eighth staff. Dynamic markings include "f" (forte) and "fmo" (fortissimo). The score concludes with a double bar line on the eighth staff.



Oboe 2.º Fon. a Duo el Catesero y la Maja.

*All.*

*Rint*

21. 22.

6

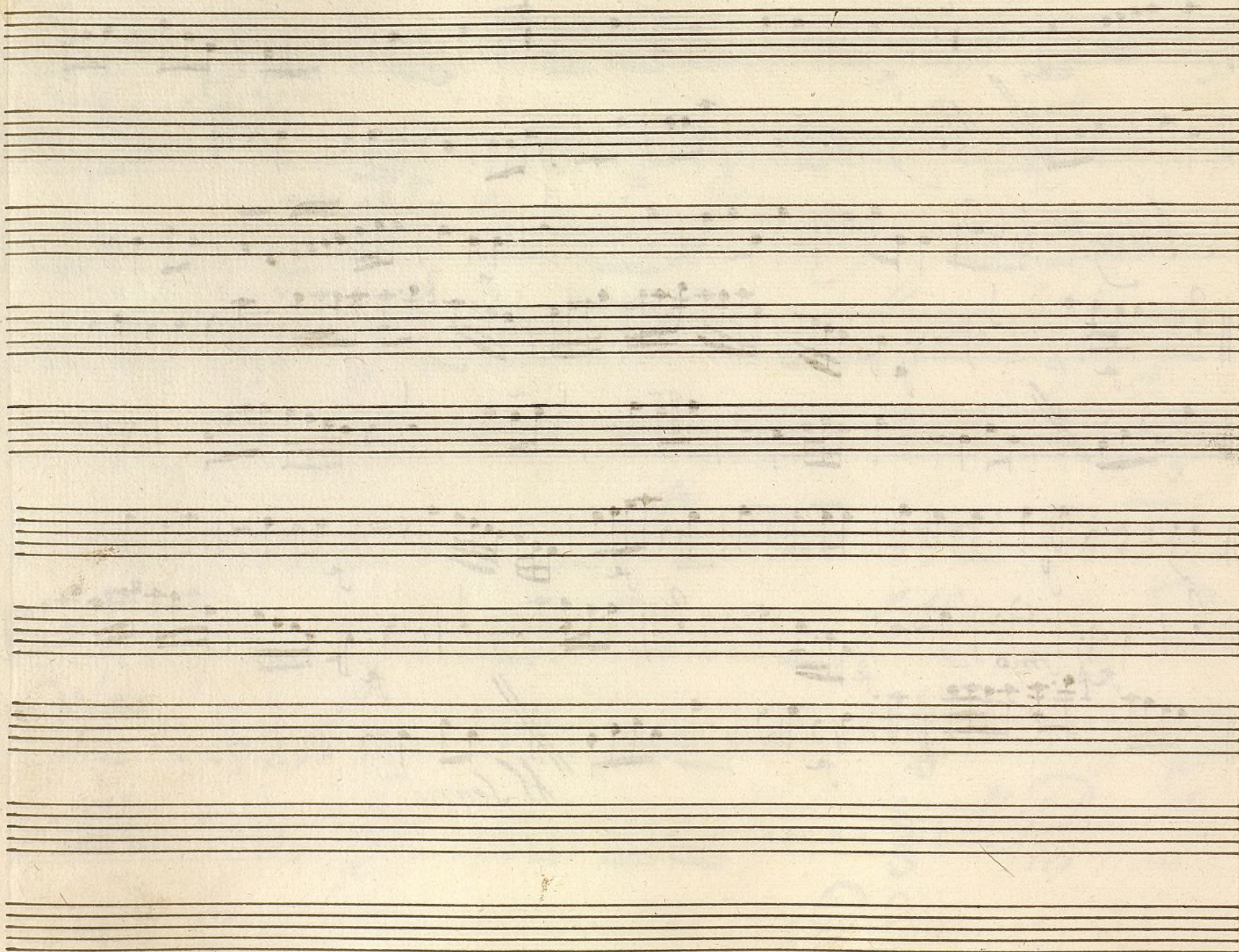
*Parola.*

*Al Segno*

The musical score is written on ten staves. It begins with the tempo marking *Alleg.* and a 3/8 time signature. The first section concludes with a double bar line and a repeat sign. The second section starts with *Al Segno* and continues with a melodic line. The third section begins with *All.* and a 6/8 time signature. The fourth section is marked *Al Segno* and includes the section title *Parola*. The fifth section is titled *Coplas* and marked *All.* in a 2/4 time signature. The sixth section is titled *Aloj Parax* and *Tres mar.*, with Arabic text *كثيرين* written above the staff. The final section is marked *All.* in a 3/8 time signature. Dynamics such as *fe* are used throughout the score.

Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include "Allegro", "Allegro", "Allegro", "Allegro", "Allegro", "Allegro", "Allegro", "Allegro", "Allegro", and "Allegro". There are also markings for "Allegro", "Allegro", "Allegro", "Allegro", "Allegro", "Allegro", "Allegro", "Allegro", "Allegro", and "Allegro". The score is written in a cursive hand and includes various musical symbols like clefs, time signatures, and dynamic markings.

la





*Trompa 1.<sup>a</sup> Ton.<sup>a</sup> a Duo el Catesero y la Maja* mus 100-19

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

5 f 16 p 27 f

*Parola.*

*Alleg.<sup>to</sup>*  $\text{C} \# \text{ 3/4}$

*Allegro* f p *Allegro*



*Trompa 2ª Fon. a Duo el Callesero y la Maja.*

*All.<sup>o</sup>*  $\text{C} \#$   $\frac{3}{8}$

6 16 27

*Allegro*

*Parola.*

*All.<sup>o</sup>*  $\text{C} \#$   $\frac{3}{8}$

*Allegro*

*Allegro*

All.<sup>o</sup>  $\text{C} \# \frac{6}{8}$  25. 23. 18

Parola.

All.<sup>o</sup> Coplas. 23.  $\frac{2}{4}$  4 5

Los Parros  
tres mas. All.<sup>o</sup> 3 13

Al Segno. 4

Alleg.<sup>to</sup>  $\text{C} \# \frac{3}{4}$  2

6

2 *fmo* 2

Al Segno.

Bajo Fon.<sup>a</sup> a Duo el Calesero y la Maja.

Handwritten musical score for Bass (Bajo Fon.<sup>a</sup>) in 3/8 time, marked *All.<sup>o</sup>*. The score consists of ten staves of music. It features various dynamics including *fe* (forte), *p* (piano), and *po* (pianissimo). The piece includes a section marked *Rinte* and concludes with a section marked *Parola*. The notation includes treble clef, a key signature of one sharp (F#), and a variety of rhythmic values such as eighth and sixteenth notes, rests, and slurs.

Ayuntamiento de Madrid *Allegro.*

*Alleg. to C*

*Allegro*

*Allegro*

*Allegro*

*Allegro*

*Allegro*

*Allegro*

*Allegro*

*Allegro*

*Allegro* *Parola*

*Coplas.*

Handwritten musical score for 'Coplas'. The score consists of six staves of music. The first staff begins with the tempo marking 'All.<sup>o</sup>' and a 2/4 time signature. It includes performance markings such as 'Punt.<sup>do</sup>' and 'Arco.'. The second staff has a first ending bracket labeled 'A' and dynamic markings 'f' and 'poco f'. The third staff is marked 'Alto Paso' and 'tres mas.' with a 'Punt.<sup>do</sup>' marking. The fourth and fifth staves are marked 'All.' and contain various rhythmic patterns. The sixth staff concludes with a double bar line and the tempo marking 'Allegro.'.

*Allegro.*

*Alleg.<sup>ro</sup>*  $\text{C} \frac{3}{4}$

*f* *fmo*

*Allegro*

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