

Seq. 3.º n.º 44

1445

t

Fonadilla

à Duo

el Albañil y la Maja

de Laserna

44



*Alleg.<sup>ro</sup>*

*Ay Pobre de la*

*pobre q. averse llega q. averse llega*



Ca sada con un hombre ma la ca vera

za mas lo peor del caso es quando llega

ale vantar el codo y se empe ne ca

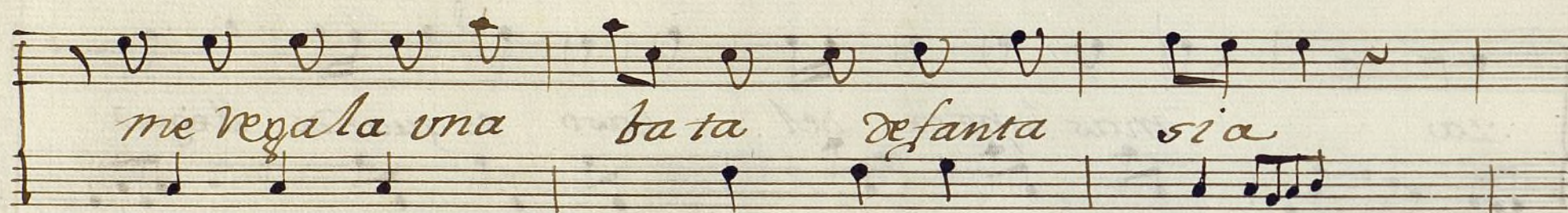
y se triste de mi q.º e da do con

untro nera q.º es ju ga dor bo rracho y otras co

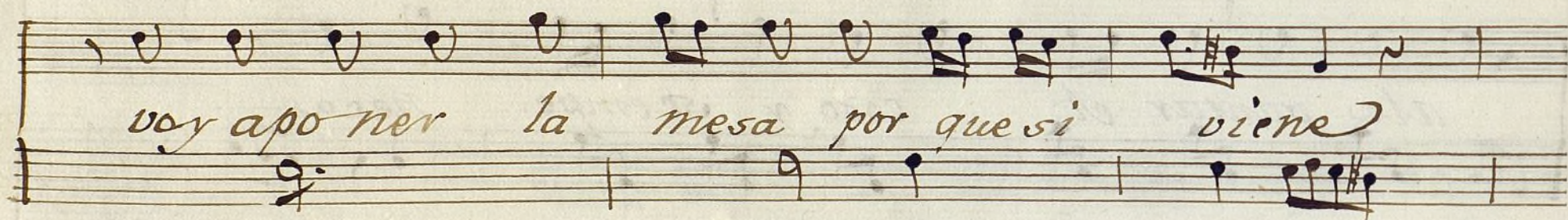




suelas el me quí ore en es tre mo pue los mas Dias



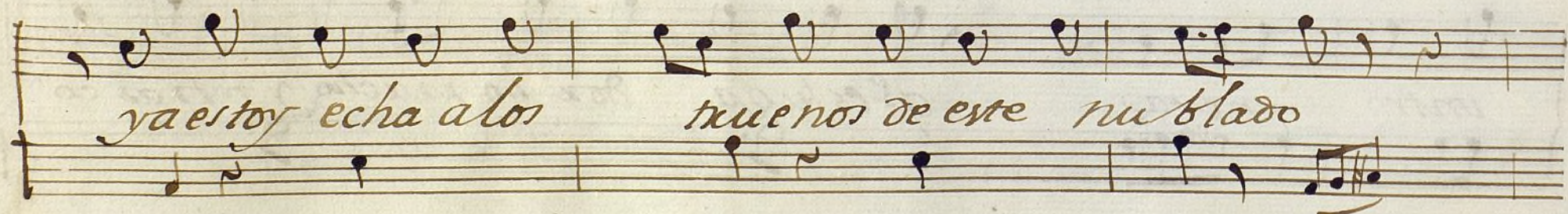
me regala una bata de fantasia



voy a poner la mesa por que si viene

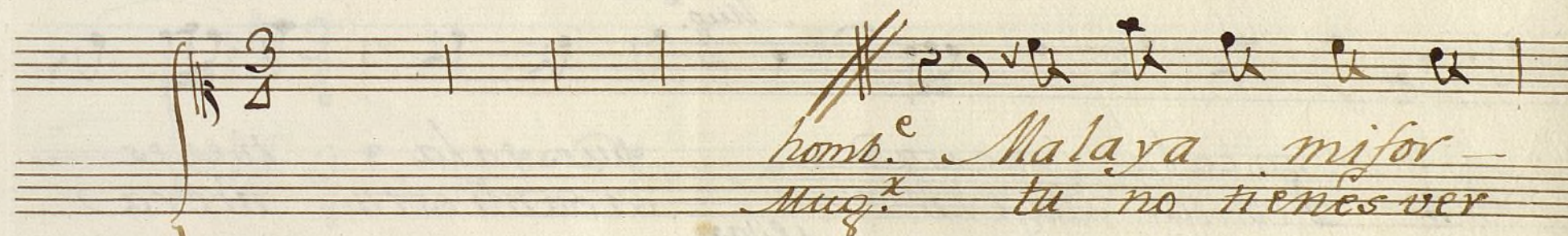
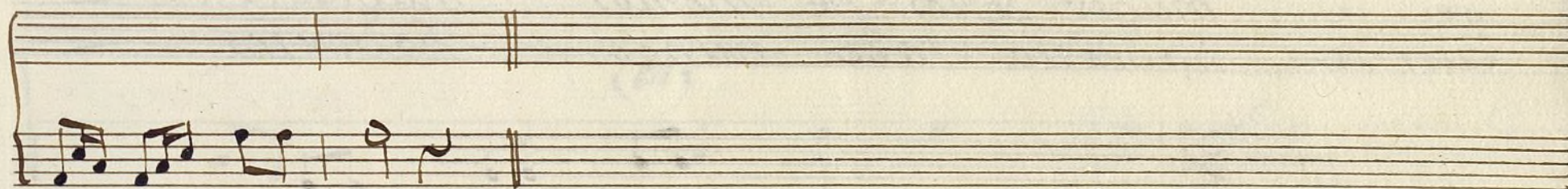
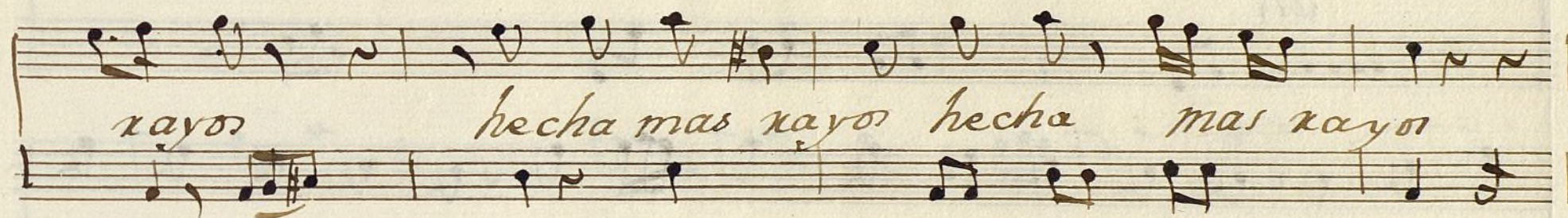
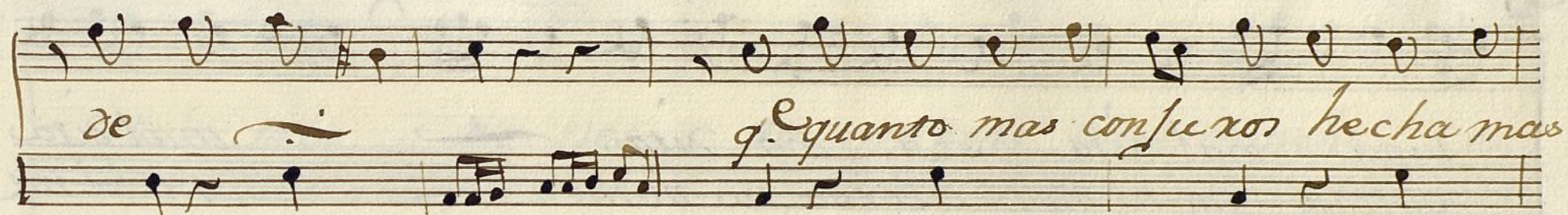


Carga dita la nube q'ua nizar suele



ya estoy echa a los truenos de este nu blado







tuna mal dita sea ma dita mal dita  
 quenza no ni mea cuerdo no ni mea no ni mea

se-a muger de los De monios muger  
 cuerdo ha ventra tado nunca ha ventra

sacala mesa puestala tienes  
 contal sujeto (ella) si en mi esta viera

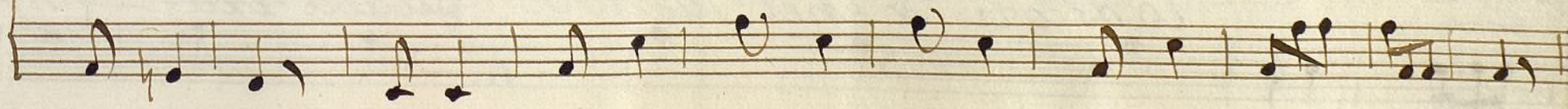
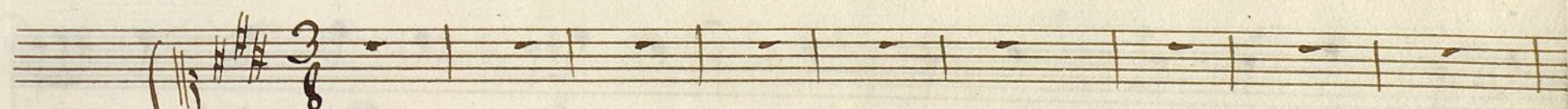




pues tal a tie nes tu vendras como a noche tu  
sien mi esta tie ra yo te qui tara el vicio yo

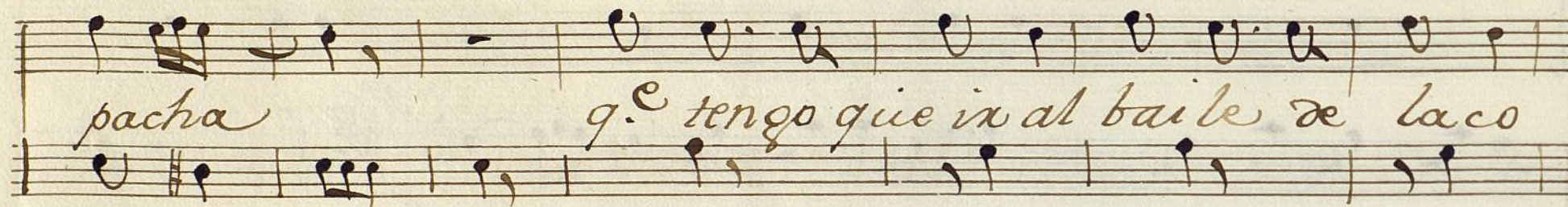
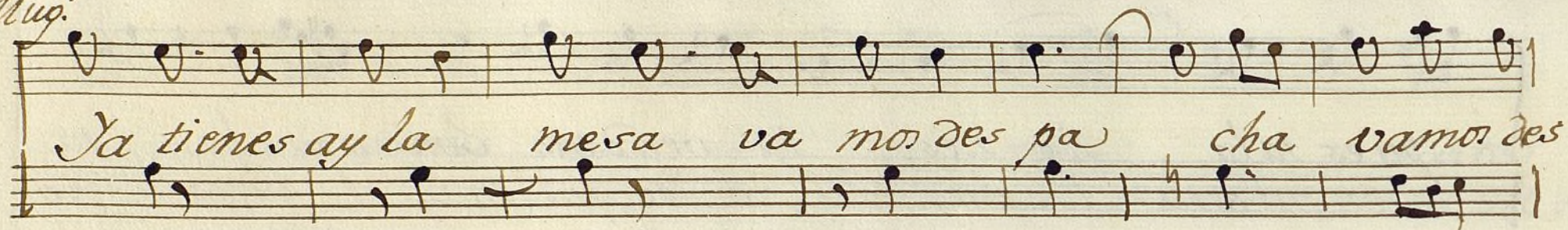


ven dras no me ma re es  
te qui tara el (el) callas olle vas





Mus.<sup>v</sup>





*Pol.<sup>a</sup>*

de qua para lo que te

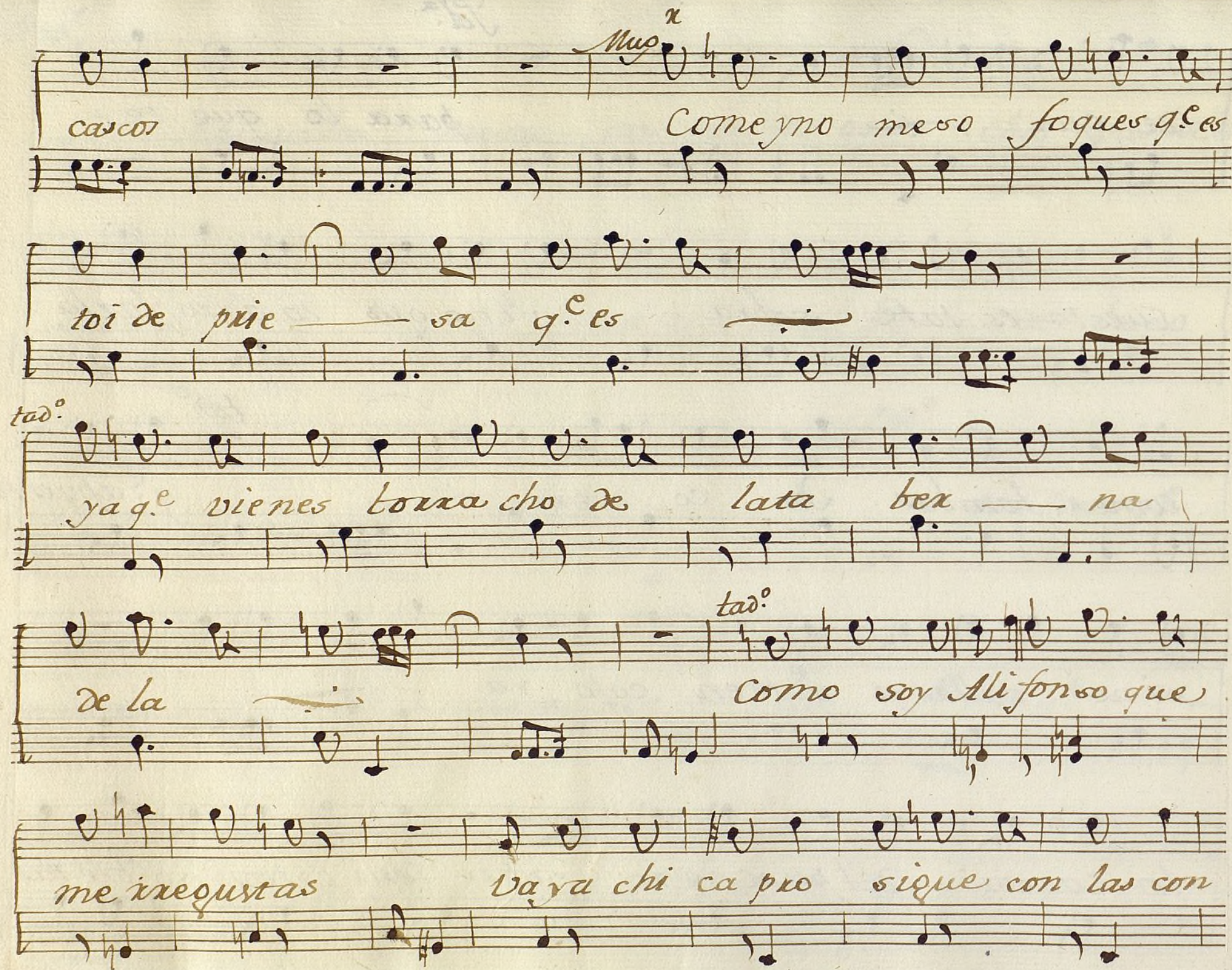
cuesta es tate sobra sino que ta arno jar la y

comex bombas ~~No~~ co mex *tad.<sup>o</sup>* g.<sup>ta</sup> apuestas

sino callas a g.<sup>ta</sup> teen caso ya

los cascos del puchero sobre tous cascos so bre tus





*casco* *Como yno meso fogues q. es*

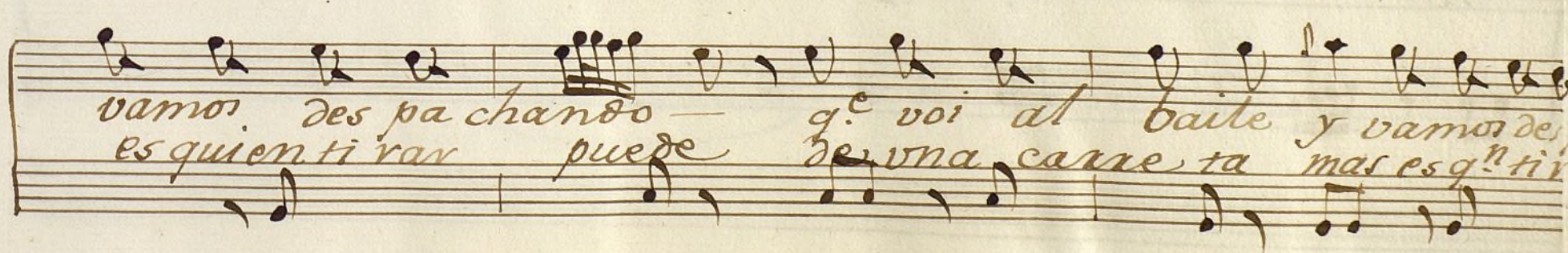
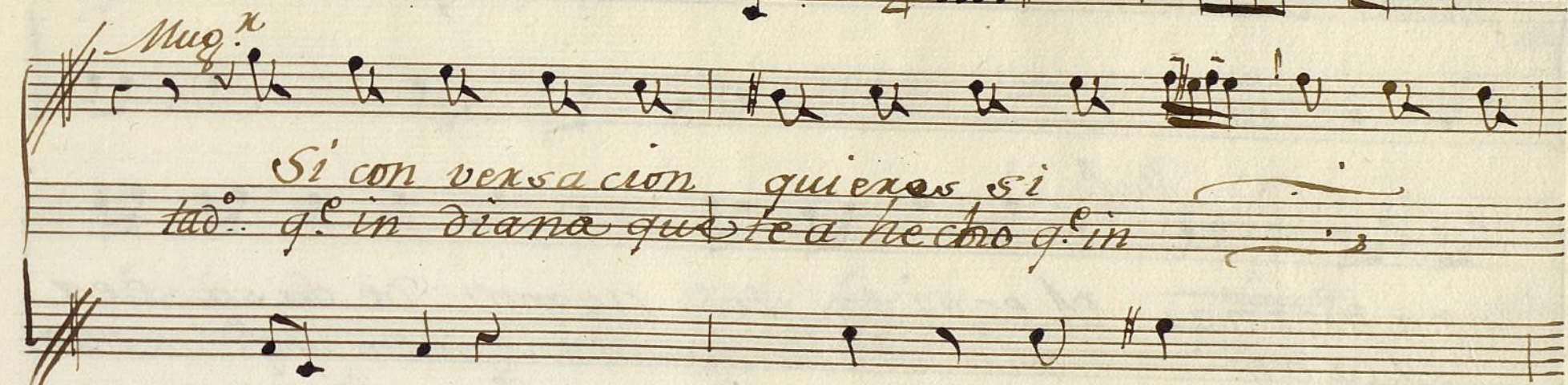
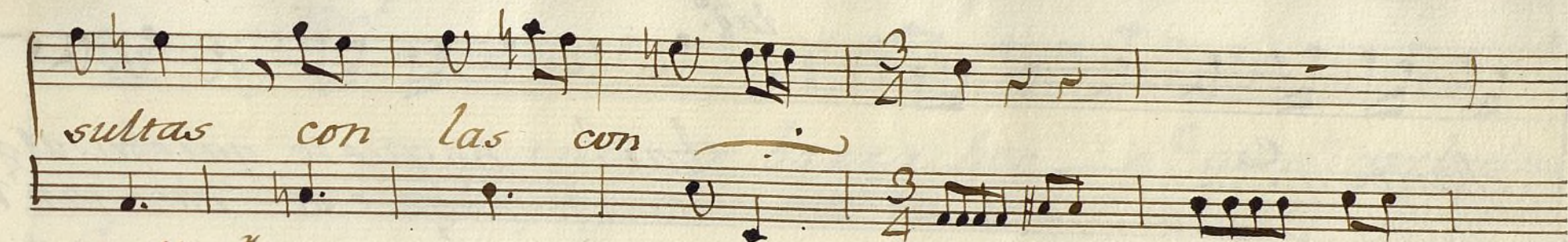
*toi de prie — sa q. es*

*tad.º* *ya q.º vienes torra cho de lata bex — na*

*de la* *tad.º* *Como soy Alifonso que*

*me irequistas* *vaya chi ca pro sique con las con*







*lad.<sup>o</sup>*

chando q.<sup>e</sup> puede de una baile y no que te quiepres alqu  
es con mi go ese dicho tan re

*Mug.<sup>a</sup>*

na pierna El espi tal te nemos de casa cex  
salado alo dicho me atengo no ay q.<sup>e</sup> du dar

*lad.<sup>o</sup>*

ca puedes vay lax con mi go a la fran  
lo pues yo con esta vara te pondre



*Mus.<sup>1</sup>*

cesa no es vaile de bonnachos q.<sup>e</sup> ay q.<sup>e</sup> dar bueltas no es  
freno ami pegarme en dino aho xa as de verlo puei

*Mus.<sup>2</sup>*

baile de no es bai le q.<sup>e</sup> ai  
antes q.<sup>e</sup> lo in tentes puei antes a

*la 2.<sup>a</sup> vez no*

q.<sup>e</sup> dar bueltas Al segno Ay Te  
Hava eso

*Mus.<sup>3</sup>*



*tad.<sup>o</sup>* *Mug.<sup>x</sup>*  
 sus q.<sup>e</sup> des dichas q.<sup>e</sup> brax ten nacos tilla a pcarobo

*tad.<sup>o</sup>* *Mug.<sup>x</sup>*  
 aracho ve rasque no soy manco y tepon dre enpre

*tad.<sup>o</sup>*  
 sillo siestas para de cillo siestas para de

*Mug.<sup>x</sup>*  
 cillo — Yo tease guro q.<sup>e</sup> la paga

*tad.<sup>o</sup>*  
 ras si no te en miendas siempre llevaxas



los 2<sup>os</sup>.

Yen sequi dillas fina lirara

Yen sequi dillas fina lirara

la tona dilla chi ti to q<sup>e</sup> allava chito

chito q<sup>e</sup> alla va chito chito q<sup>e</sup> alla va

The musical score is written on ten staves. The first two staves are for voices, with lyrics in Spanish. The next two staves are for guitar, with lyrics in Spanish. The final two staves are for guitar, with lyrics in Spanish. The notation includes various musical symbols such as notes, rests, and accidentals.



chito chito q<sup>e</sup> alla va chito chito q<sup>e</sup> allava

organ pues la re

sultas q<sup>e</sup> tra e con sigp organ pues las re



sultas q.<sup>e</sup> traecon si q.<sup>e</sup> que  
 q.<sup>e</sup> traecon si q.<sup>e</sup> quando una mugex tiene  
 Dueño del alma si acaso os agus tado  
 con su ma rido quando una mugex tiene consumanido  
 bol ved ma ñana si acaso os agus tado bol ved ma ñana



*Mus.<sup>a</sup>*

mira co me as puesto mira co mo as  
 ado de el foxnal hechais adonde  
 Yote pon dre en Presillo yo te pon

*tad.<sup>o</sup>*


mal dita seas no se as embus  
 di me borracho lo voy en lata  
 Yasi haxas caso con eso tendre

*Mus.<sup>a</sup>*

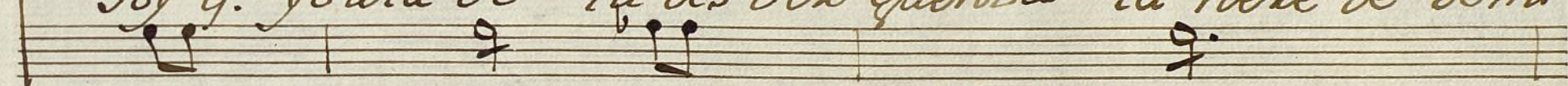
texa no se as embus texa q<sup>e</sup> fue la vaxa me ede  
 berna lo voy en lata berna deposi tado ami  
 lenta con eso tendre lenta de doce quartos como



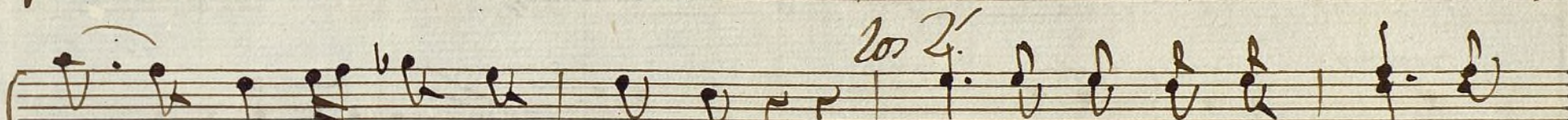
*lad.*




sacar los ojos por nombrarte es un gran pensa  
 por ese vicio me traen cueros con eso en des nu  
 soy q. yo ala bo tu des ven quenza la here de de mi



*los 2.*



miento vea secu tante Yasi se vandi ciendo  
 tante no gastas tiempo y esto es lo q. su ce de  
 Padre hi Japa ciencia Yasi vivengus toros




mil nece dades yas mil nece mil nece  
 nimas ni menos y esto nimas ni marni  
 consus qui meras yasi consu consus qui





dades mil ne

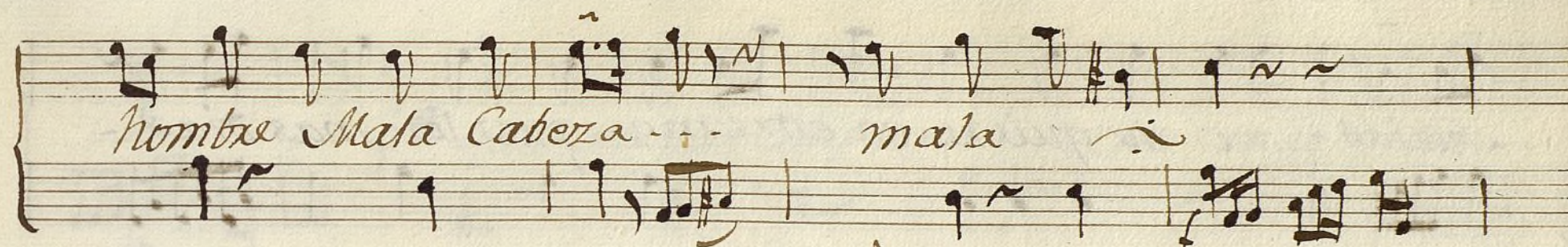
dades mil ne

menor ni ma

mexas con sus

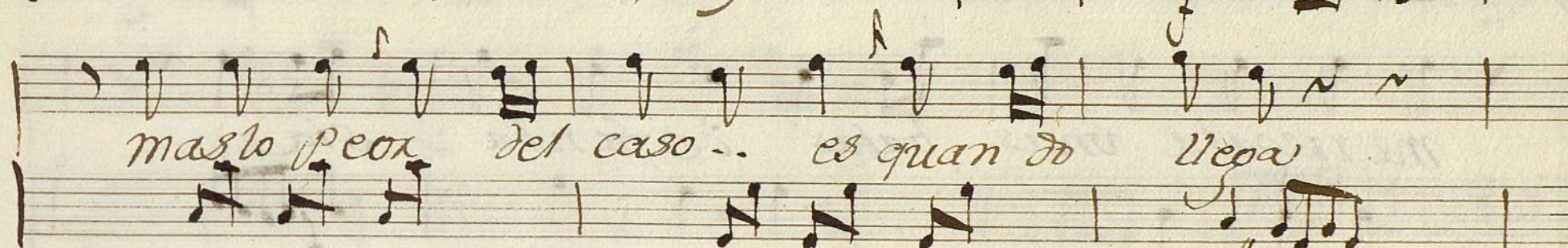
*Al se no  
da mas*





hombre Mala Cabeza - - -

mala

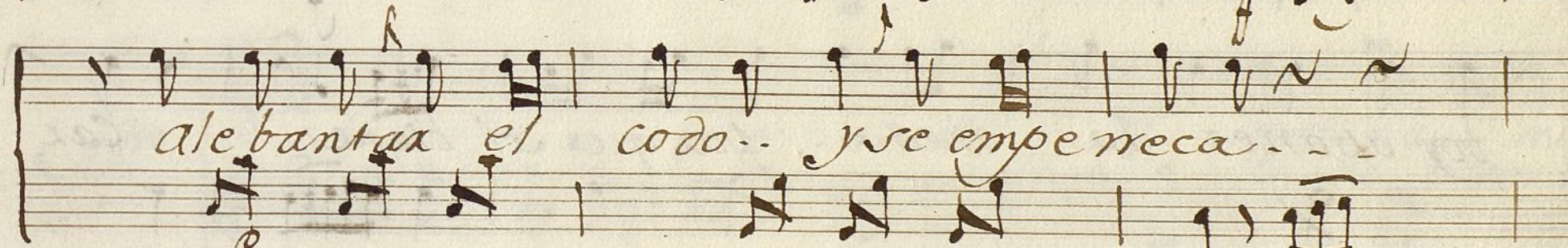


mas lo peor

del caso - -

es quan do

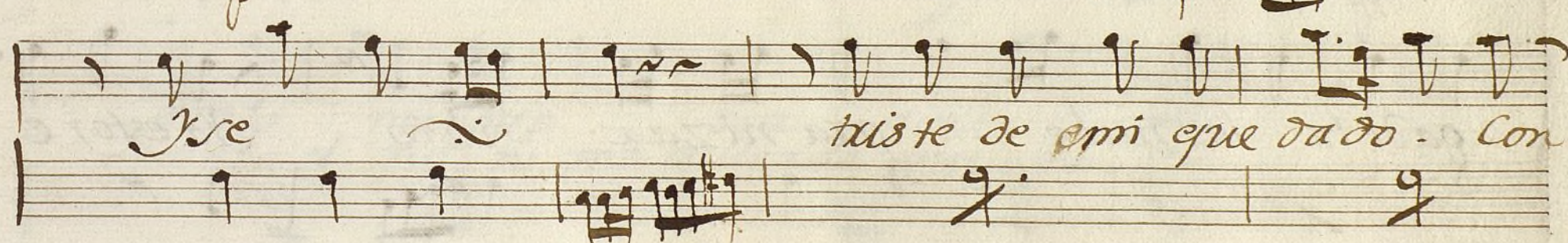
llega



alebanta

el codo - -

y se emperreca - -



y se

tiste de emi que da do - Con



vntro

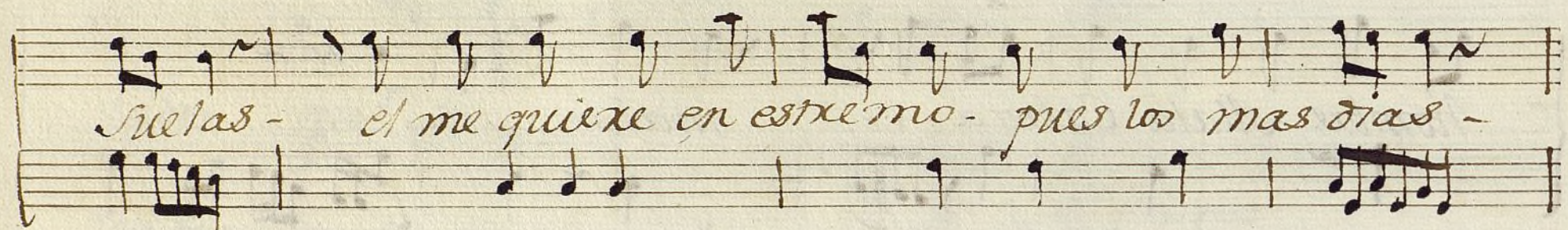
netta -

q. es fudador

boxacho,

yotasco -

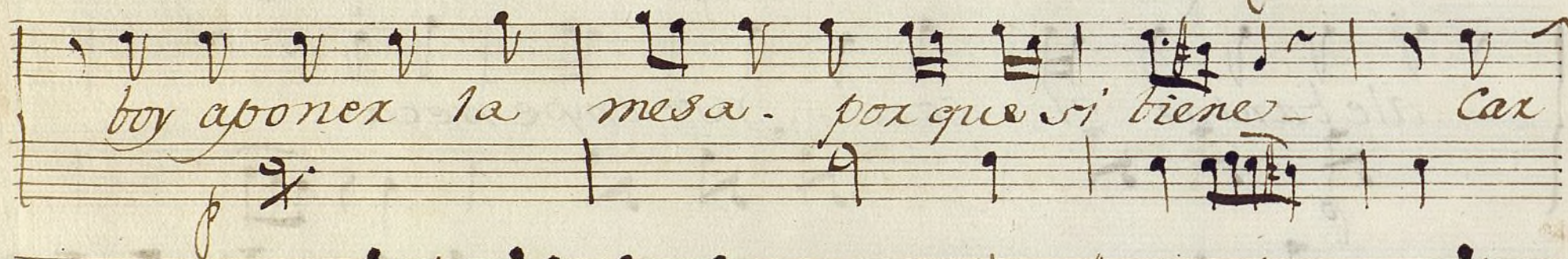




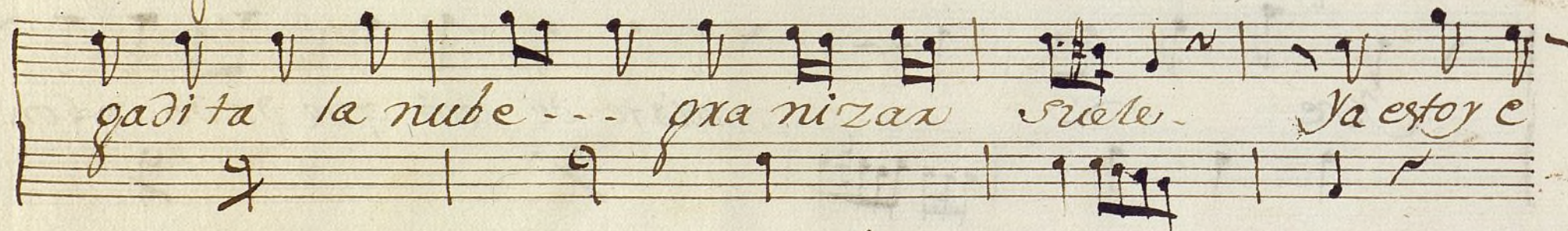
suelas - el me quiere en extremo - pues los mas dias -



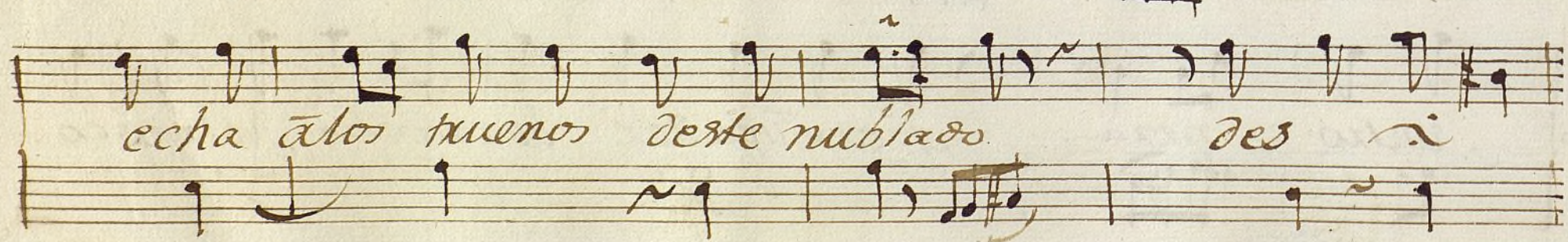
me regala unas batas de fanta sia



boy apone la mesa - por que si tiene - Car



gadita la nube - - - granizar suele - Ya estoy e



echa a los truenos deste nublado. des i



qe quantas mas confusos echa mas rayos

echa echa

*Alto* el: mal haya mi tra.  
ella: tu no tienes vex.

brazo maldito sea que  
guenza el no ni me acuerdo que no

maldito sea mueren de los de...  
no ha ver tratado



monios nunca muger ha sver saca la mesa con tal sujeto

ella puesta la tienes puesta tu  
ella.. sien mi estu biera sien elgo yo

vendras como a noche tu  
te quitara el vicio yo

el.. no me ma xe es  
el.. callas olle vas

*Allegro* *Allegro*

*Allegro*



*ella.*

*fe*

*Natiene*  
*por por que*

ay la cerna vamos despa- - - cha vamos  
la mines ra quemar que- - - cia guerra

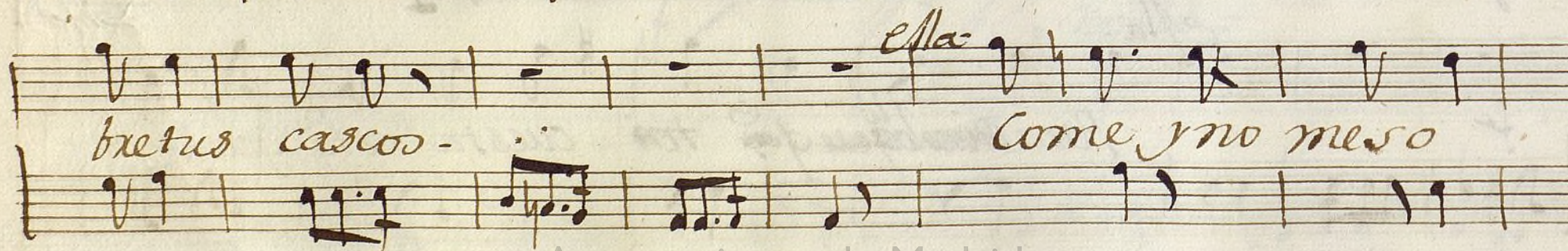
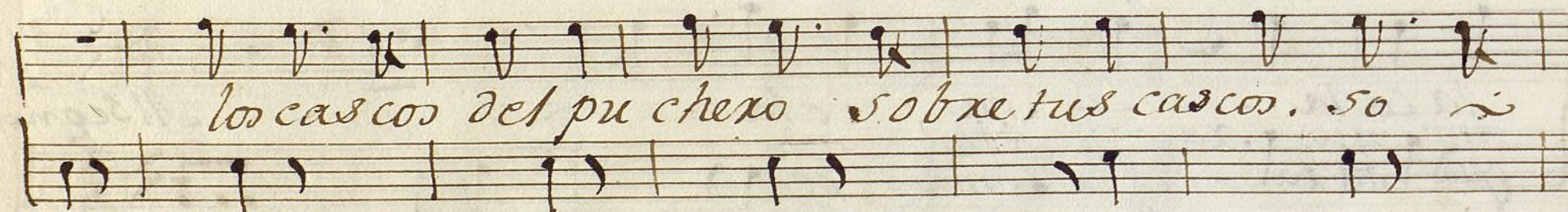
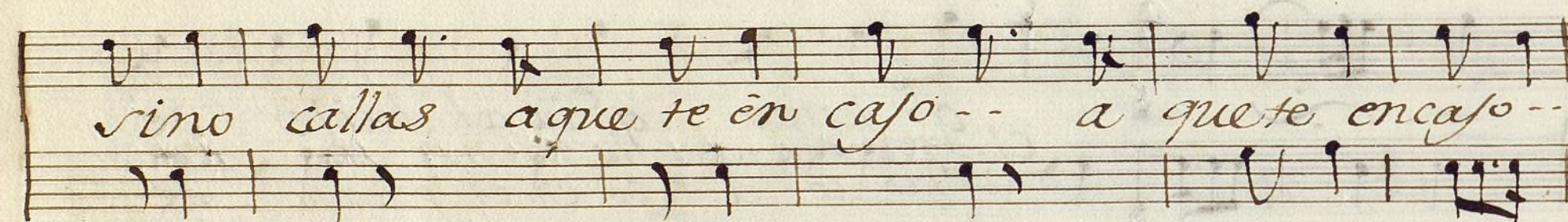
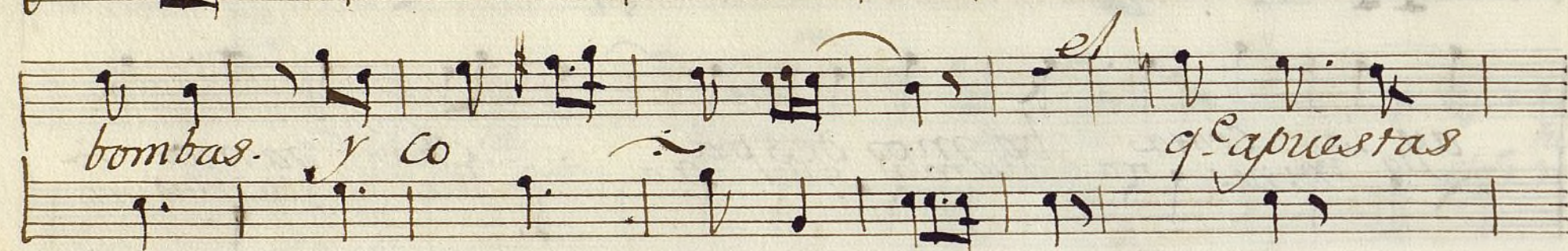
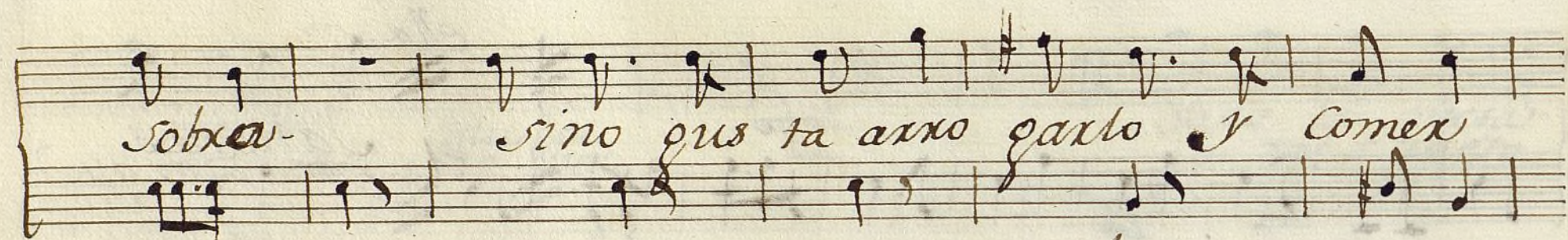
*g.<sup>o</sup> tempo* *g.<sup>o</sup> ix al baile de*  
*el.* las co ci do en el pueño de

la co la - - - - - sa, de la *Allegro*  
glla da xa - - - - - ma - de

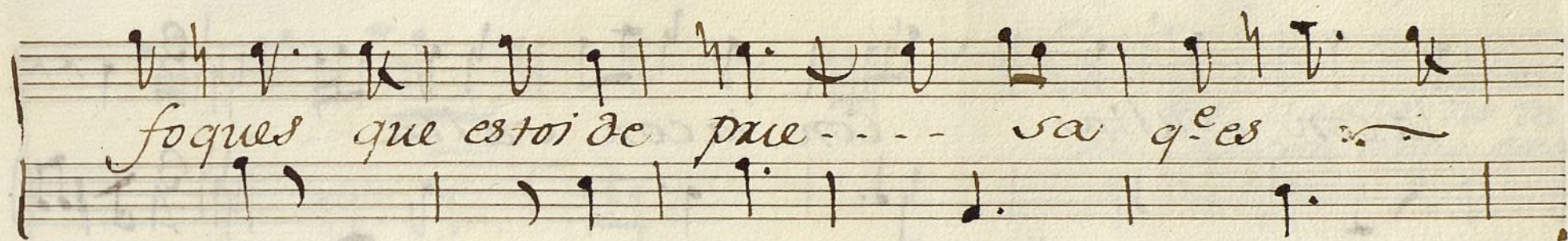
*ella.*

*fe* *lo*  
Para Dios que g.<sup>o</sup> ten cuesta esta que - - -

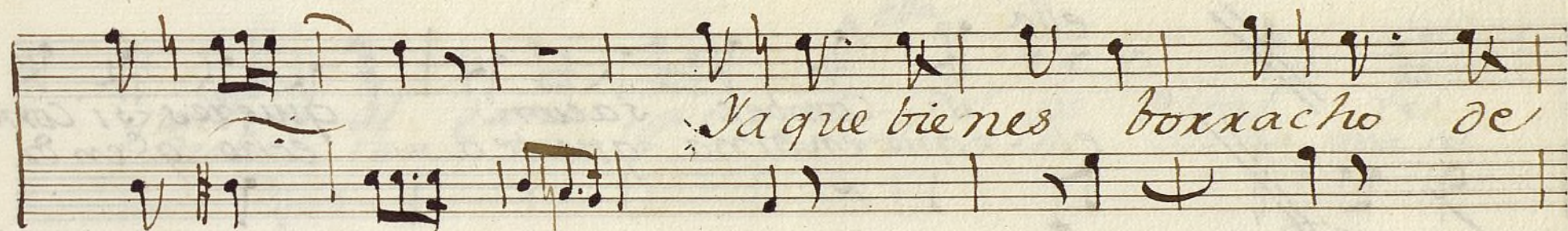




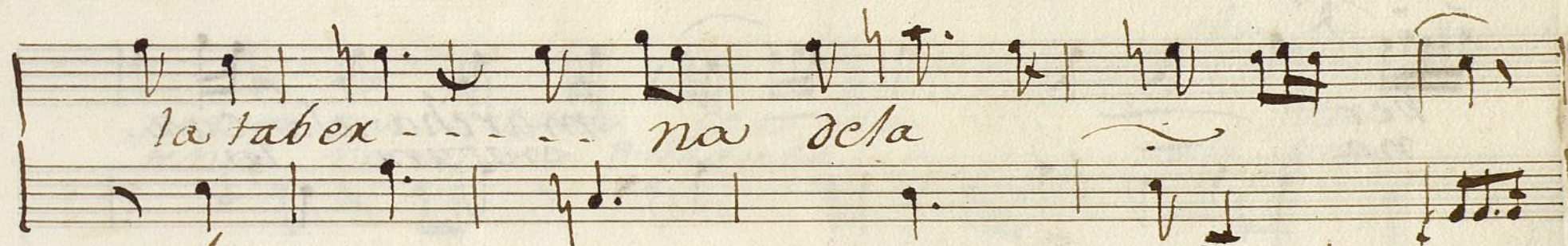




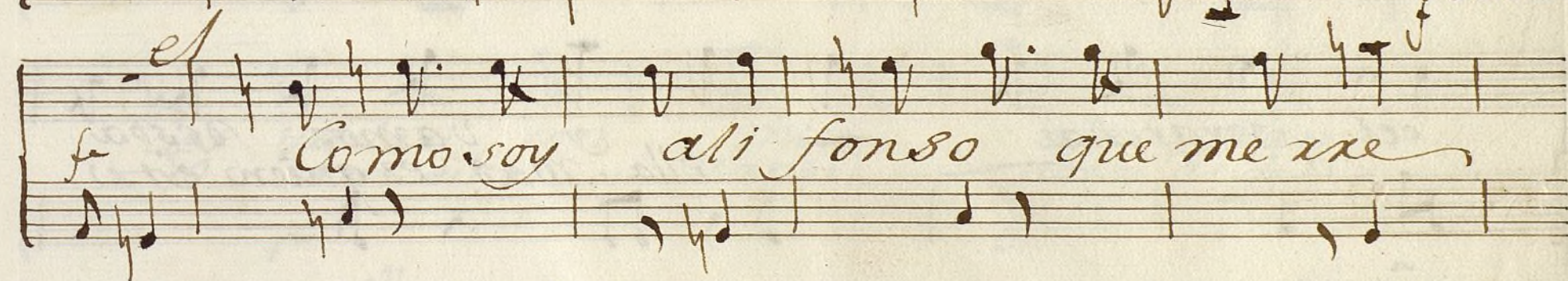
foques que estoi de pue - - - sa q'es



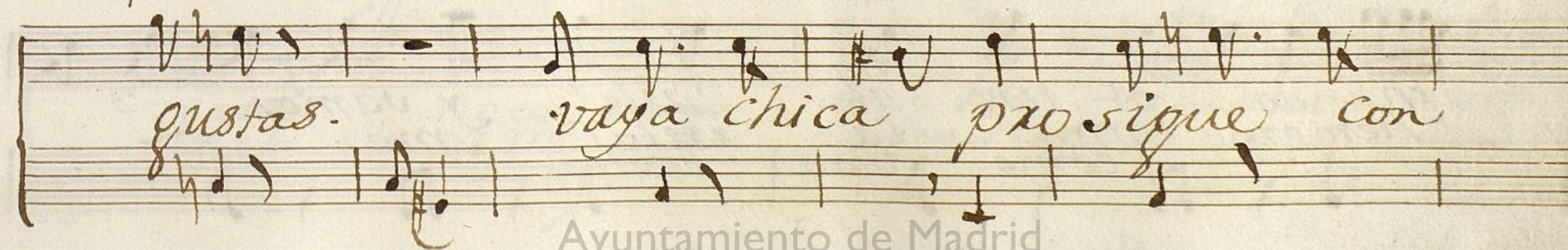
Ja que bienes boxxacho de



la tabex - - - na dela



el Como soy ali fonso que me xre



gustas.

vaya chica prosigue con



la con sulta. Con la con sulta

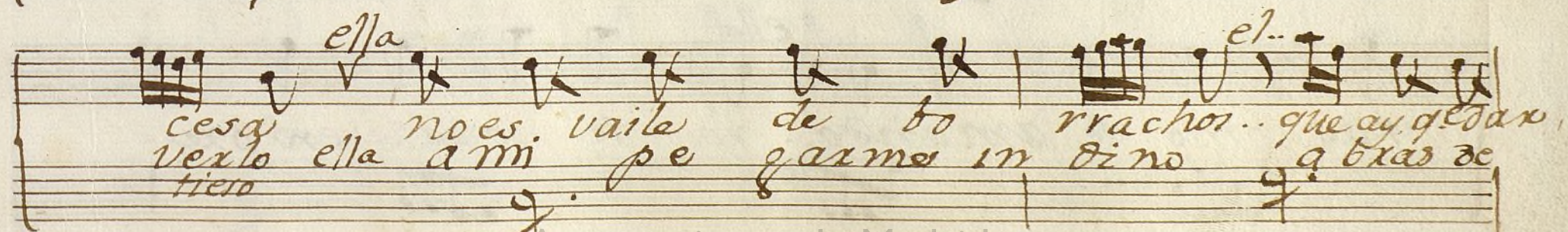
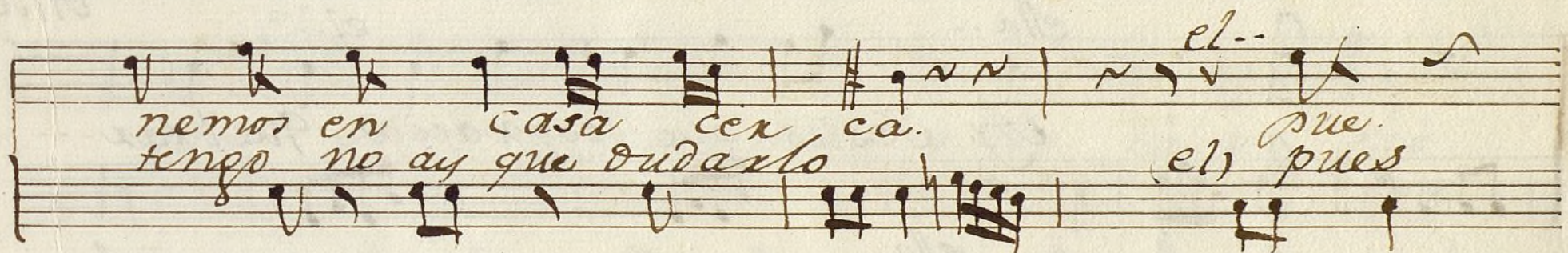
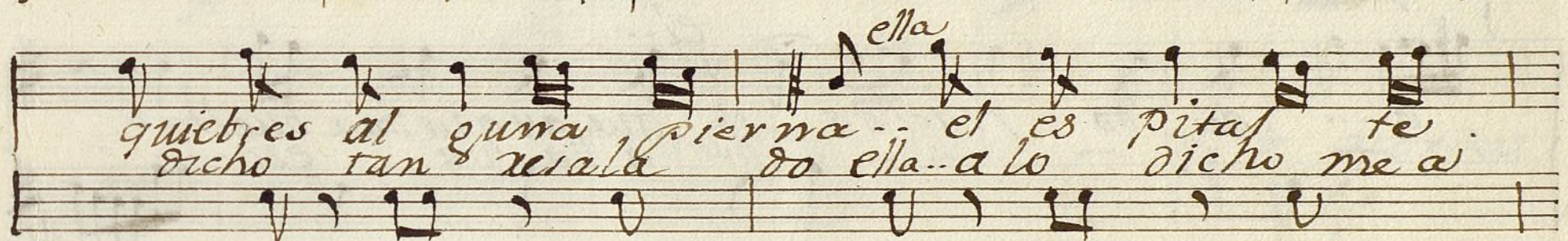
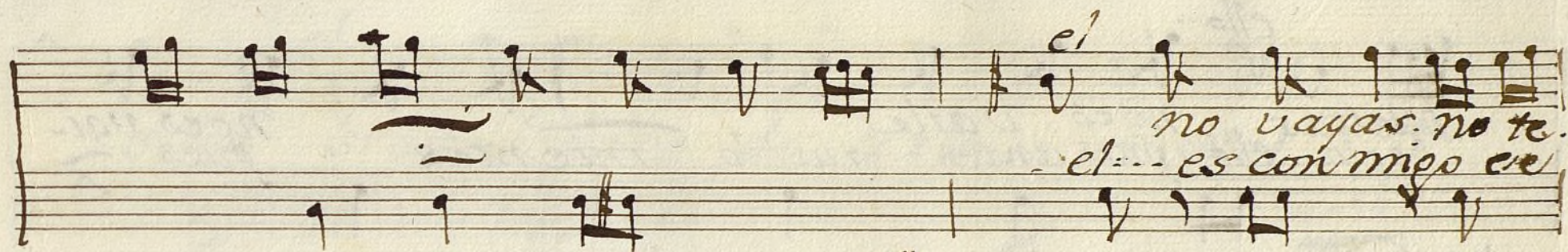
ella Si Comber sacion quierres si como.  
el... que en dina que te a echo q'en di

ber na marcha ala can. natura

cel 2a marcha ella y vamos despa  
ella mas es quien esta

chando -- q'e voy al vaile y vamos  
siempre una ca meta mas  
como una bestia







ella...  
bueltas no es vaile  
berlo ella... pues antes que lo intentes no es vai-  
pues

el...  
e... de bo rrachos - el que ay quedax bueltas  
(que) a lla va eso

ella... el...  
Ay Jesus. que desgracia quebrax...

ella... el...  
te vna costilla... a pican bo rracho... be

ella...  
ras como te amanso... yo te pondre en pre.

*Allegro.*



el...  
sidio si estas para de cirlo ... si estas  
ella...  
Note ase guxo tu te acordas  
el  
rais sino te enmiendas palos neba rais  
lon don.  
y en segui dillas fina li za za  
la toma dilla chuto q. e halla va chito



chito q.eh alla ba chito chito q.eh alla va

chito chito q.eh alla va chito chito q.eh alla

var.

oigan pues la xela sulta que trae con



sigo oigan pues las re sultas que trae con  
 sigo que que.  
 que quando una  
 que trae con sigo quando una muger  
 Due ñon Siaca.



vine Con tu Ma rido Quando

bolued Siaca

con mira Co a donde et No te pon

mo me as puesto mira mal  
for na al echas a donde di  
oxe enpre Na



dita Casta <sup>el</sup> no seas embustera no se  
 me borracho lo boy en la taberna lo boy  
 Con eso

as <sup>ella.</sup> que fue la vara... me eñe  
 en de posi tando a mi  
 de do Como

sacax los ojos por no mi xarte es un  
 por se vicio me trae en cueros... come  
 lo exe



gran pensamiento bease cu tarde  
so en desnuda te no gastas tiempo  
muja pa ciencia

los dos

Y asi se van di ciendo mil nece  
esto es lo que su cede ni mas ni  
Y asi Con

Y asi mil  
dades y asi se van di ciendo mil nece...  
menor y esto es lo que su cede de ni mas ni



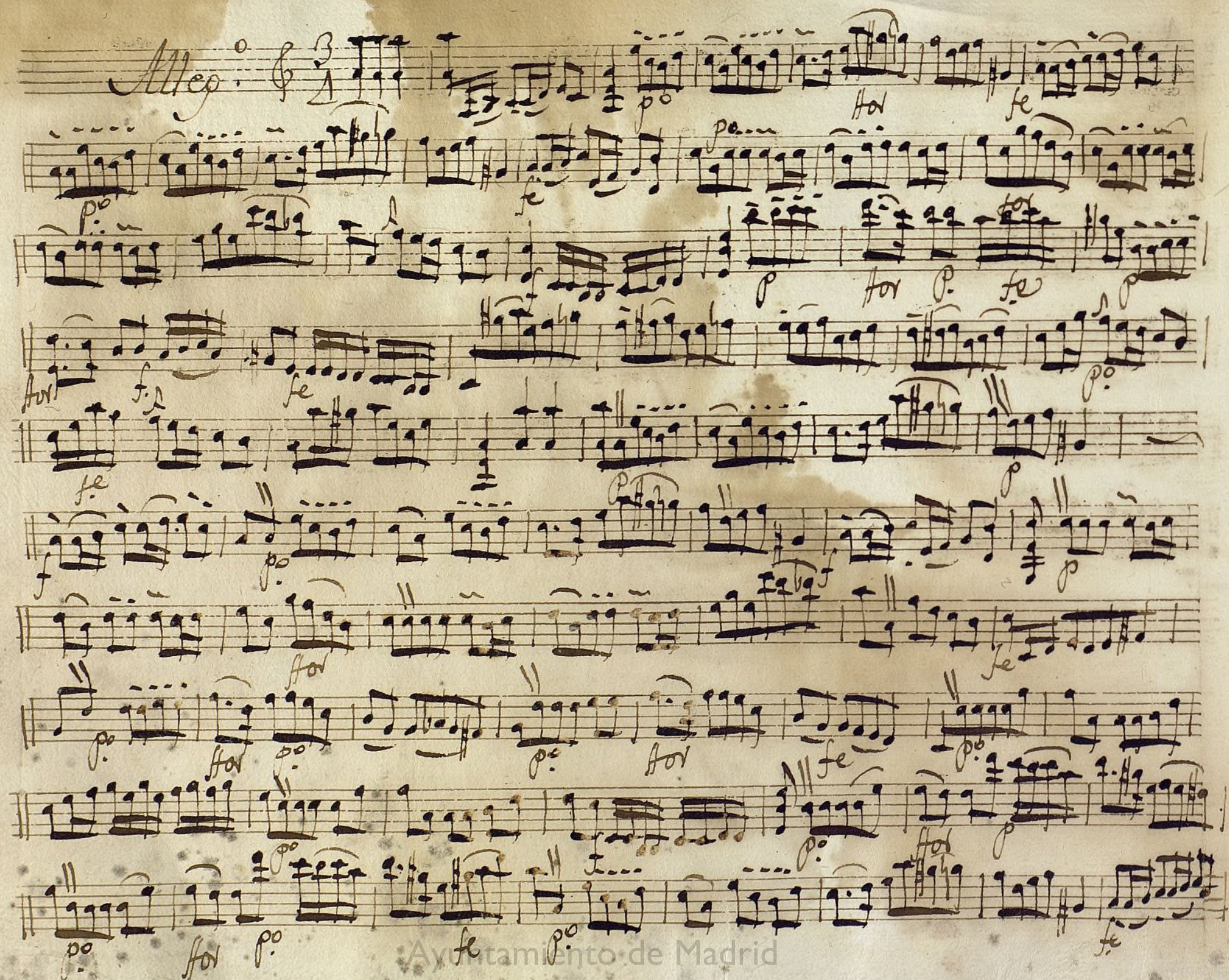
+

Violin 1<sup>o</sup>

Con. a Duo.

El Arbañil y la Moja



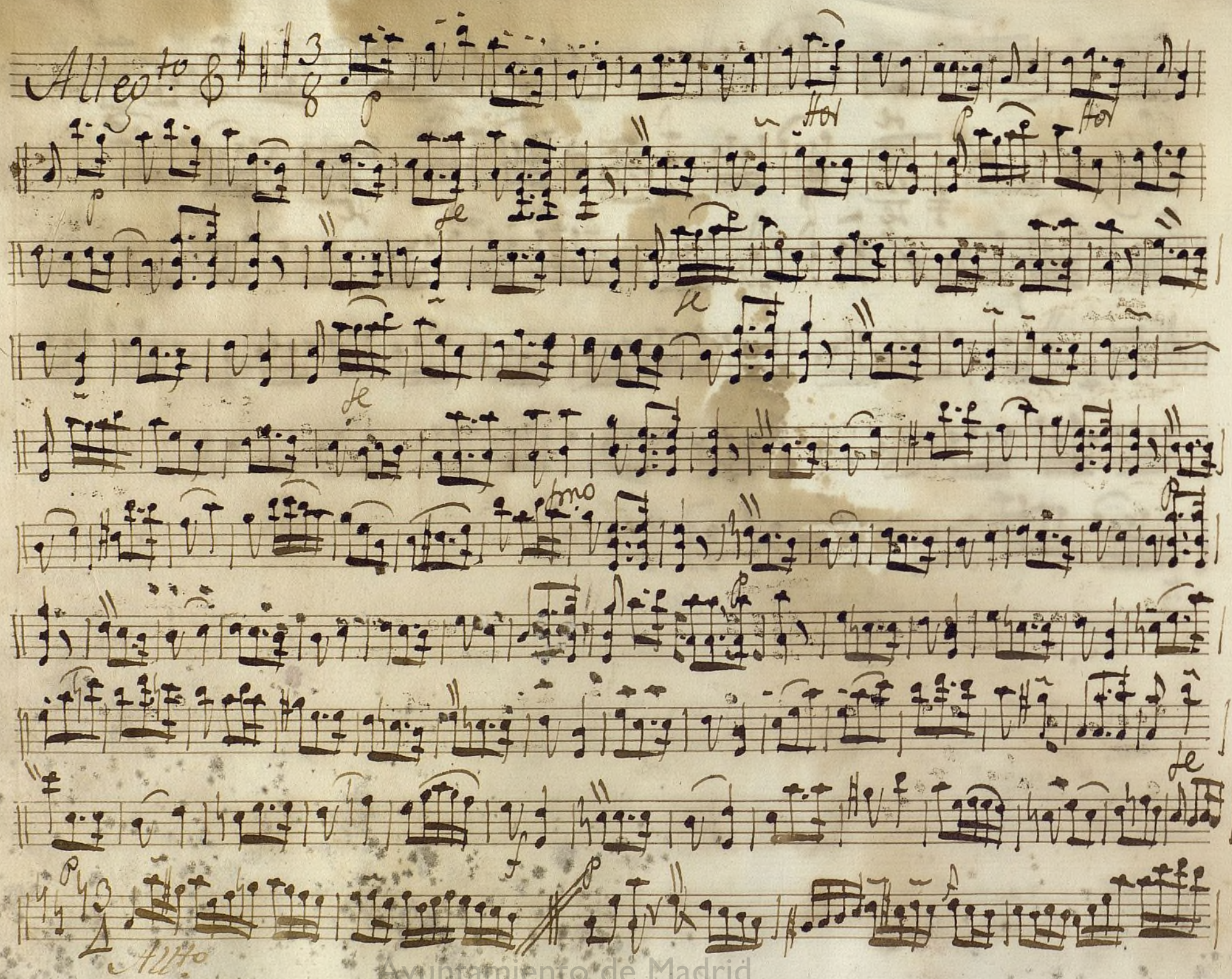






*Al Sepno*







Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like "fe" and "p". The paper shows signs of wear and staining.

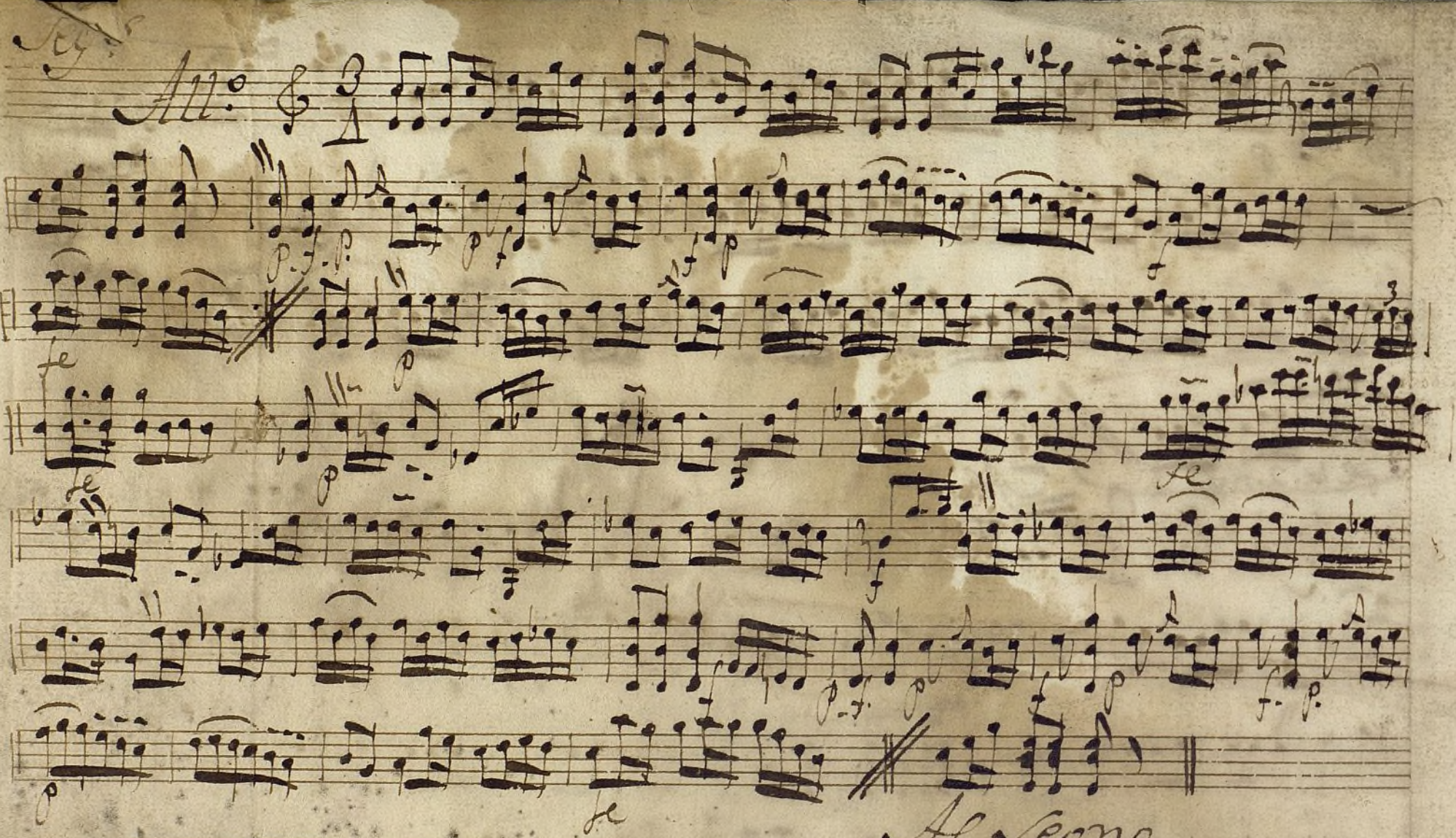
*fe la. 2. no*

*Allegro*

*Allegro*

*J. P. Sep.*





*Allegro*



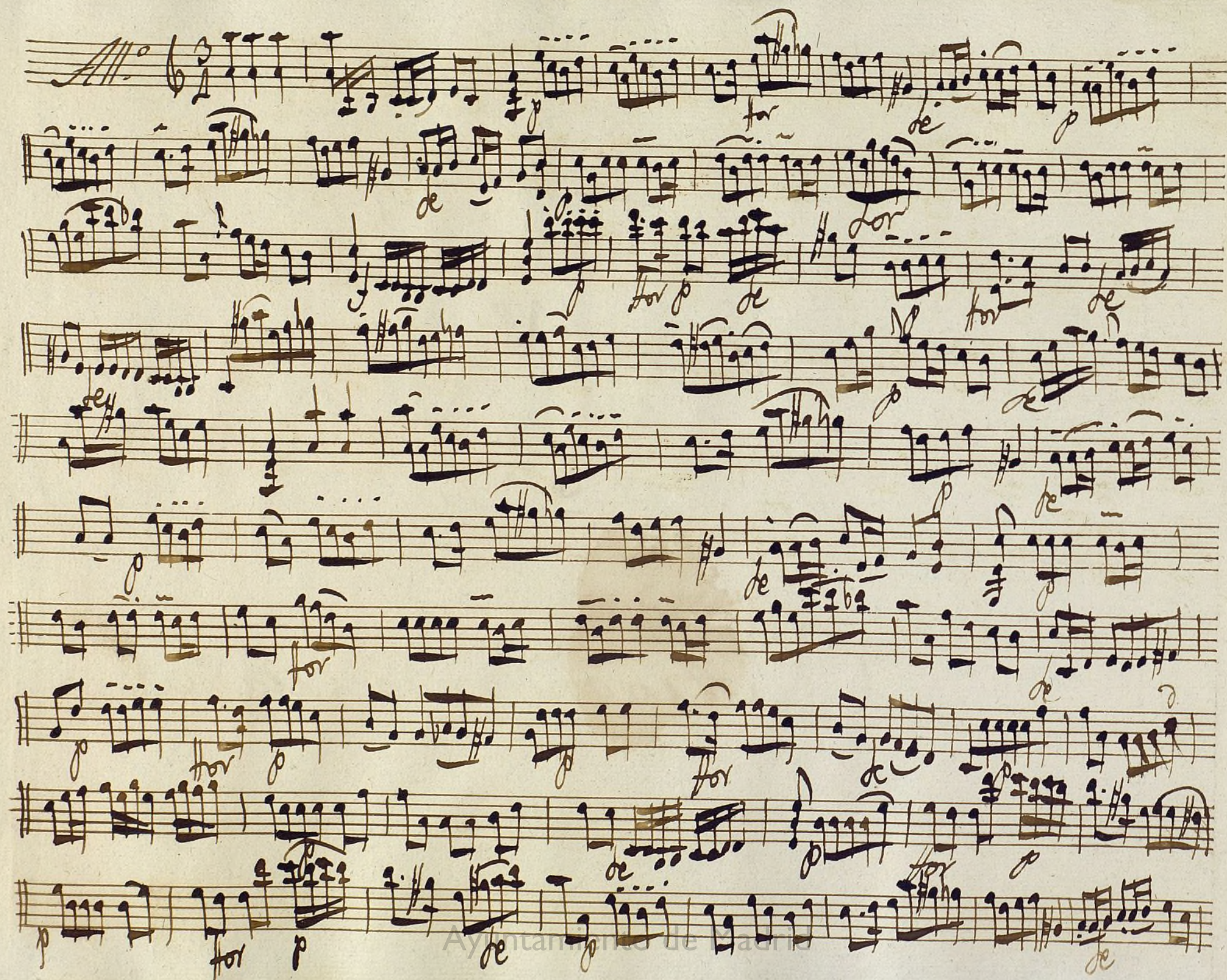
+

Violín 1.<sup>o</sup>

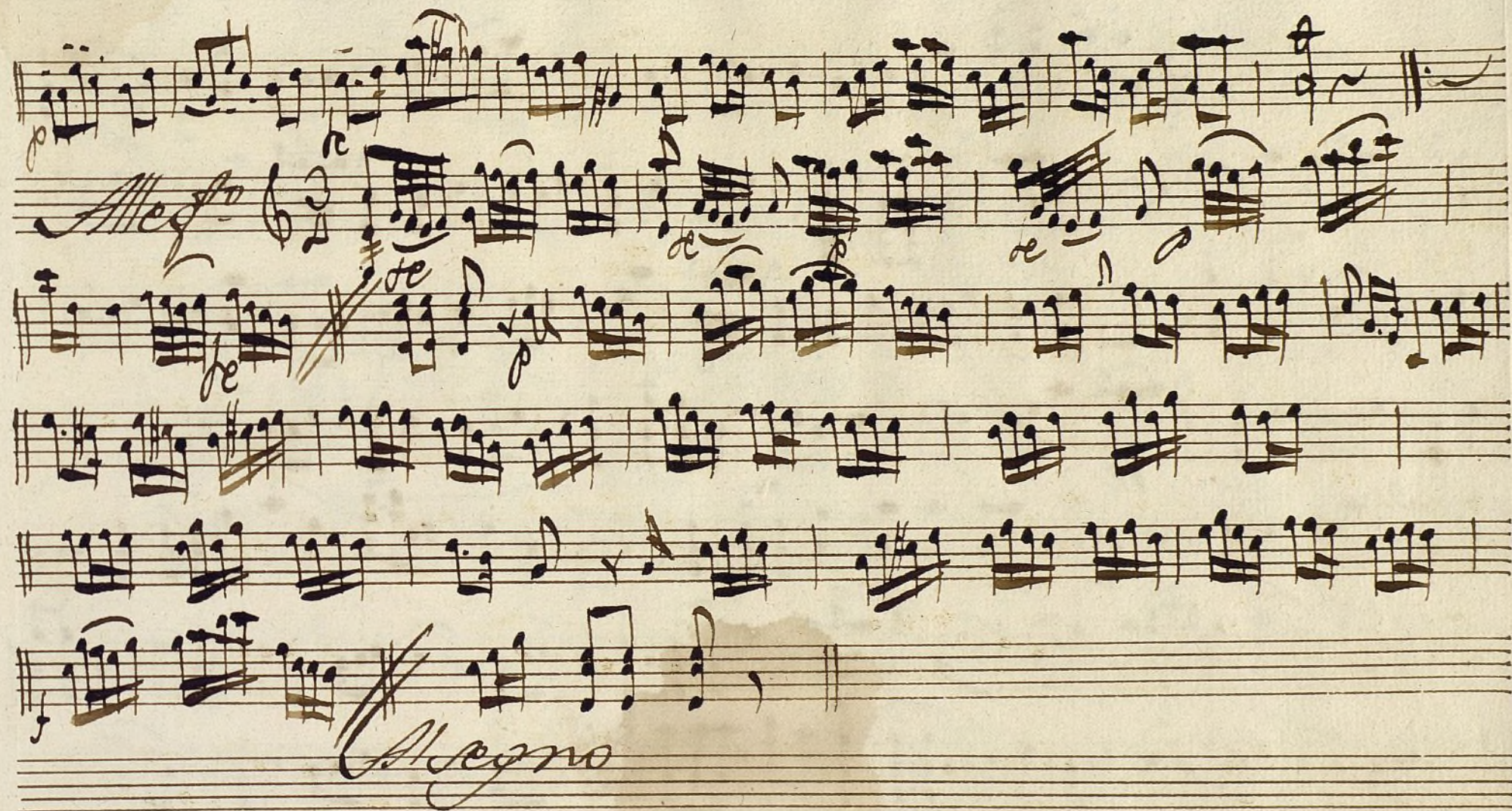
Con.<sup>a</sup> a Duo

El Arbañil y la Masa

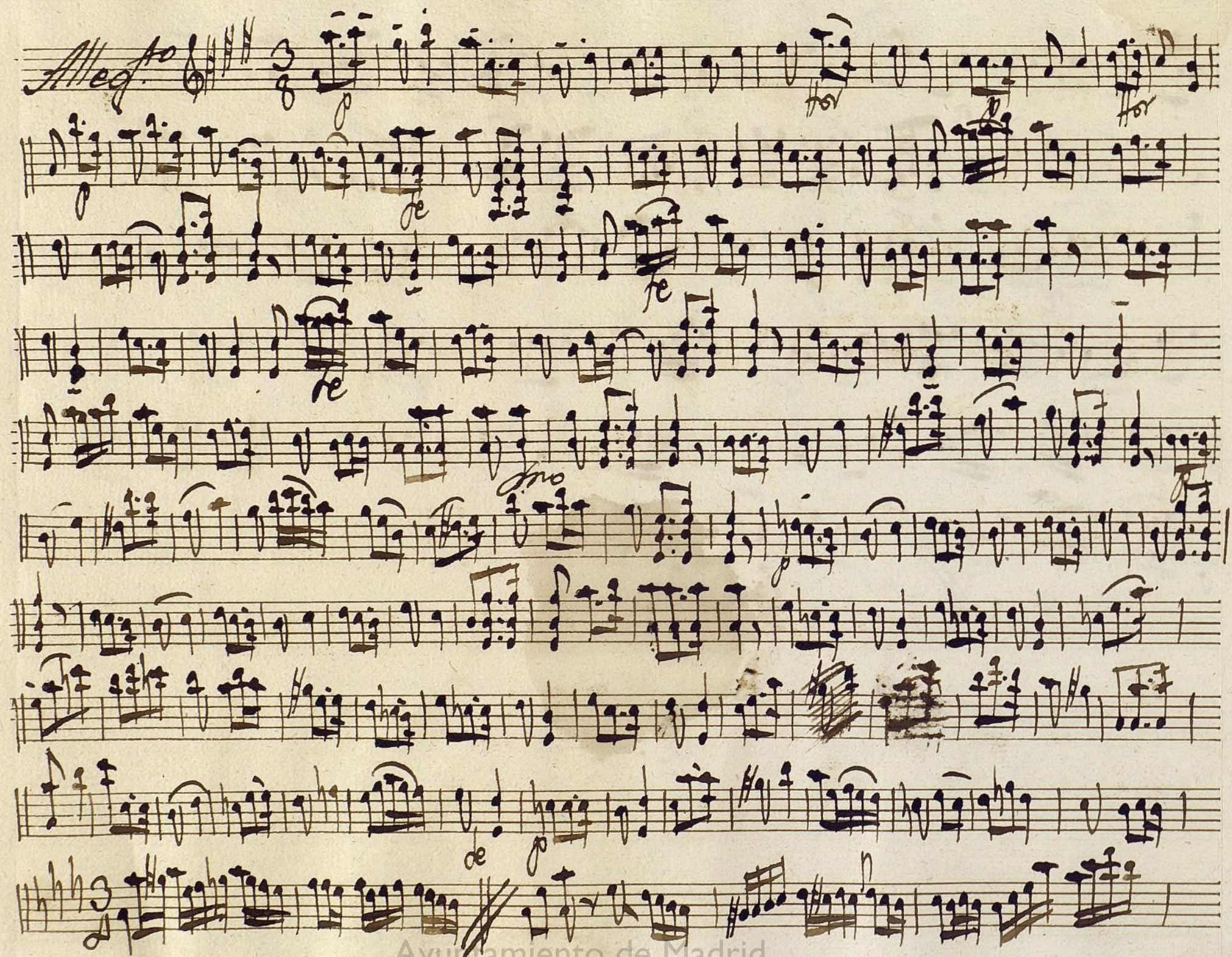




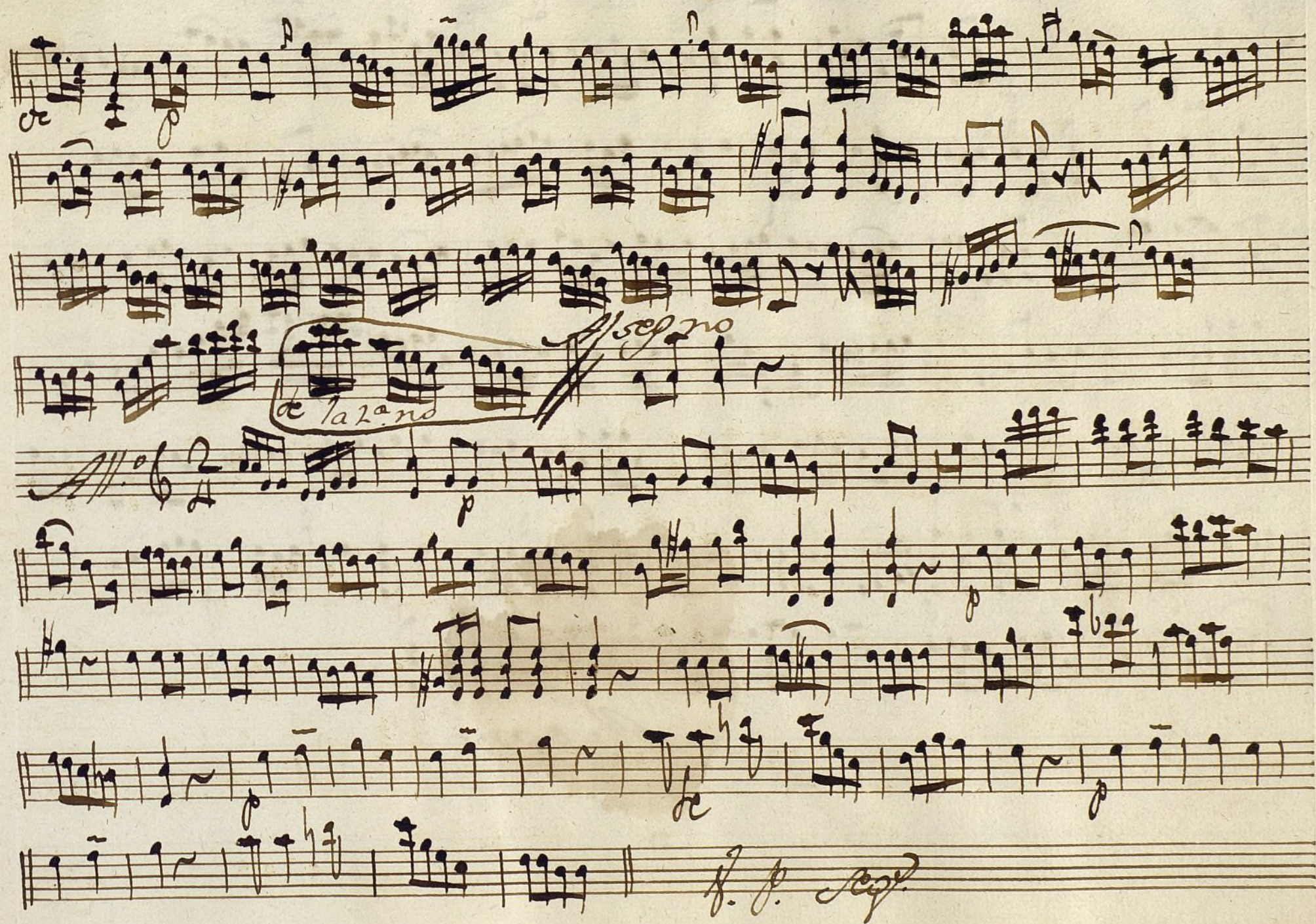
















*Allegro*



+

*Violin 2º*

*Ton<sup>a</sup> a Duo=*

*el Arbañil y la maja -*



*Alleg.<sup>o</sup>* 3

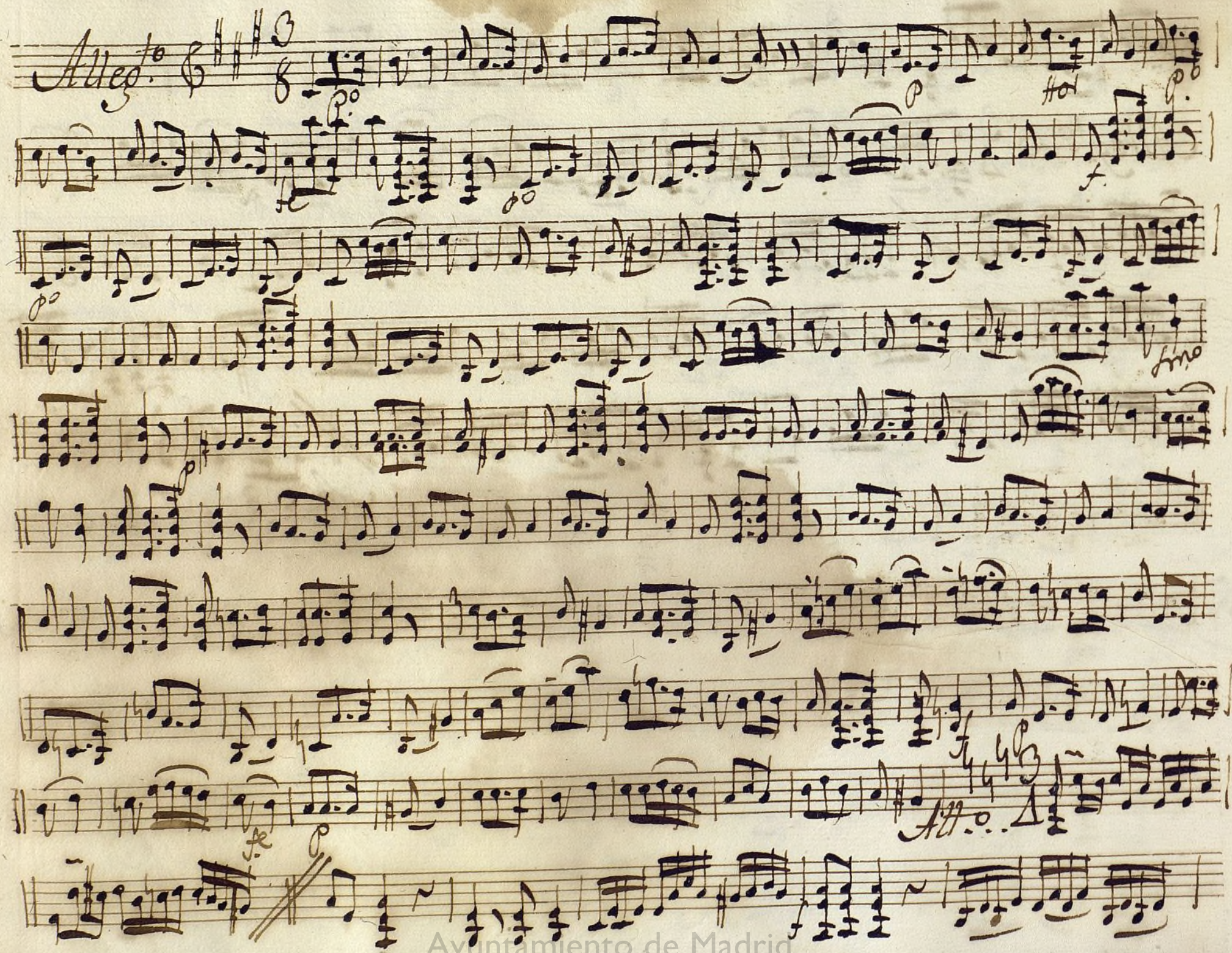
The musical score is written on ten staves. The first staff begins with the tempo marking *Alleg.<sup>o</sup>* and the time signature 3/4. The music is composed of eighth and sixteenth notes, often beamed together in groups. Dynamic markings are placed throughout the score: *fe* (forte) appears on the second, third, fourth, sixth, seventh, eighth, and tenth staves; *p* (piano) appears on the second, third, fourth, fifth, sixth, seventh, eighth, and tenth staves; *f* (forte) appears on the fourth, sixth, seventh, eighth, and tenth staves. A marking *1a 2a no* is visible on the right side of the seventh staff. The paper is aged and shows some staining.



Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and clefs. The word *Allegro* is written in the first staff, and *Allegro* is written in the fifth staff. The score concludes with a double bar line.

Handwritten musical notation on a small fragment of a staff, including the word *Allegro*.



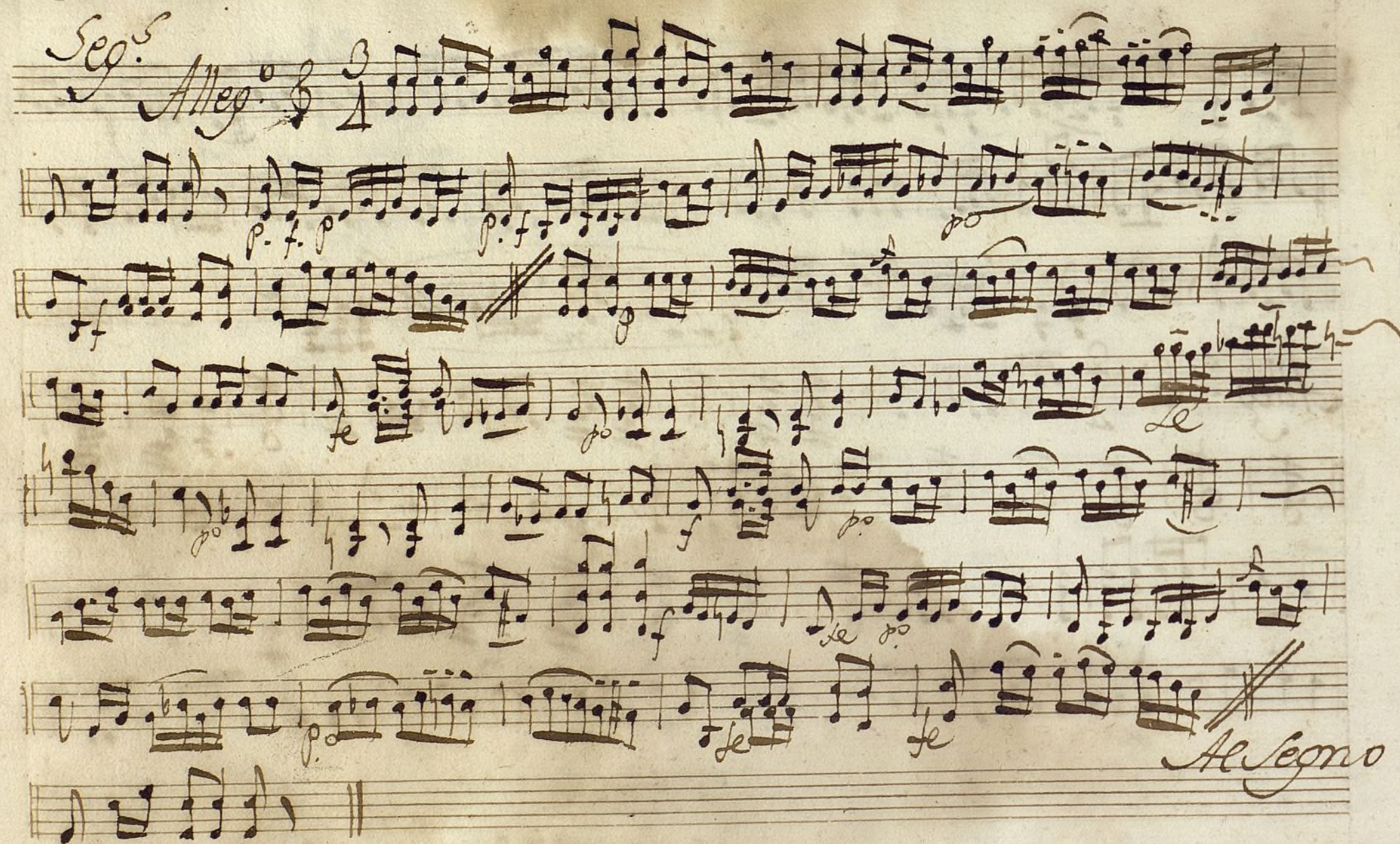




Handwritten musical score on aged paper. The score consists of seven staves. The first three staves are in treble clef with a key signature of one sharp (F#). The fourth staff begins with "Allegro" and a 2/4 time signature. The fifth and sixth staves are in bass clef. The seventh staff ends with a double bar line. There are various musical notations including notes, rests, and dynamic markings. A "2. no" marking is visible on the third staff, and "Allegro" is written on the fourth staff. The paper shows signs of age and wear.

V. P. Sep.







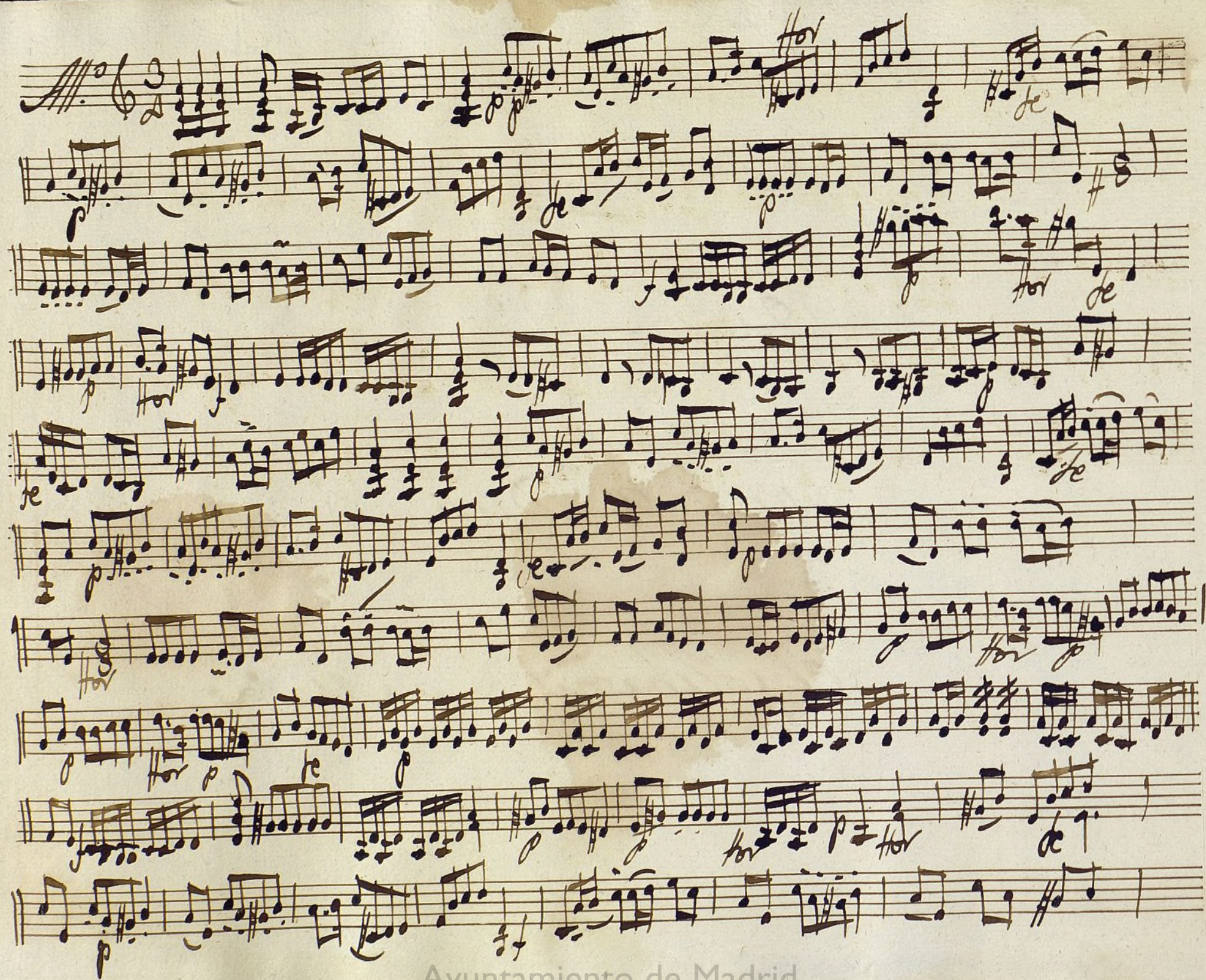
~~7~~

Violin 2<sup>o</sup>

Con.<sup>a</sup> a Duo

el Abanil y la Maza

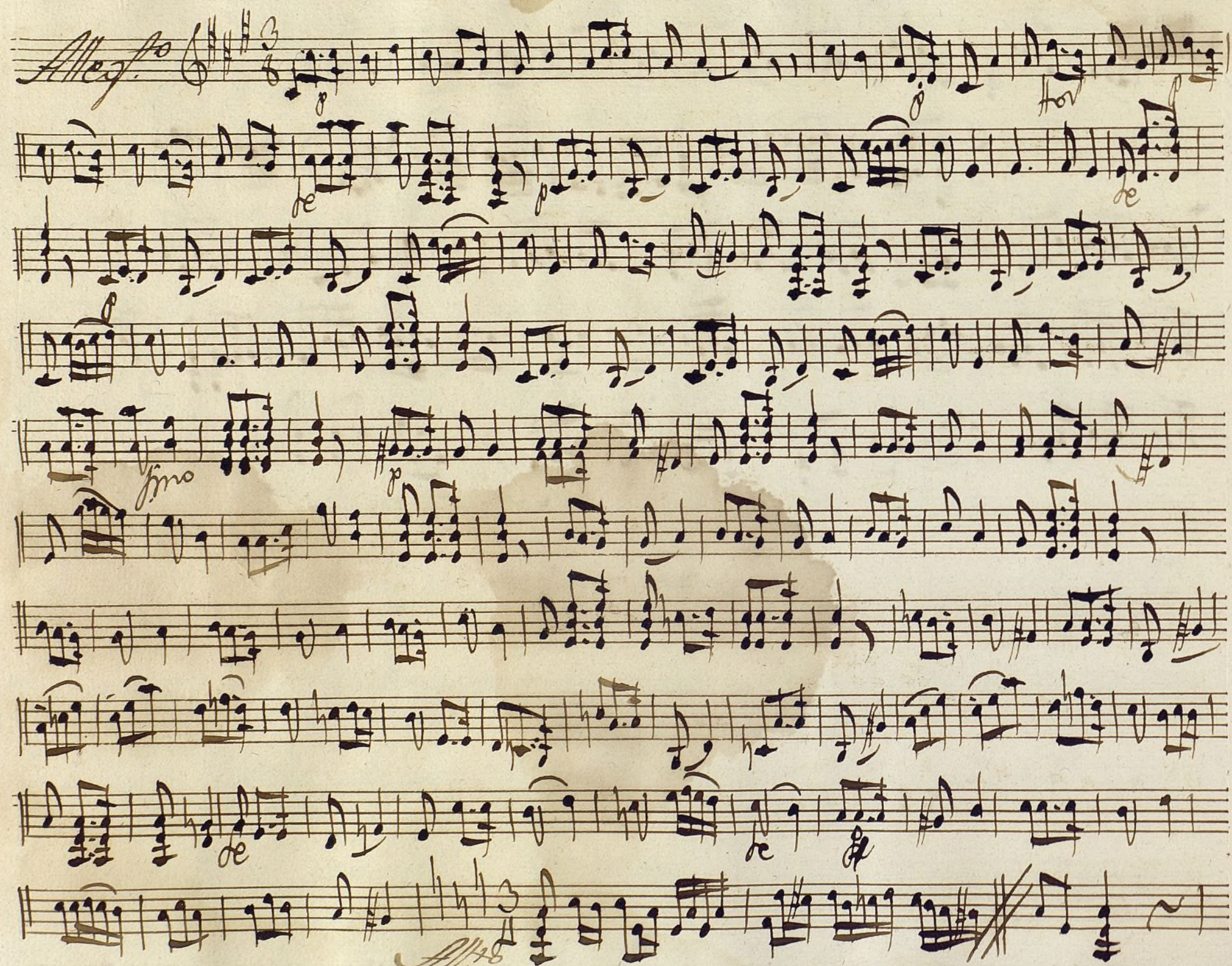






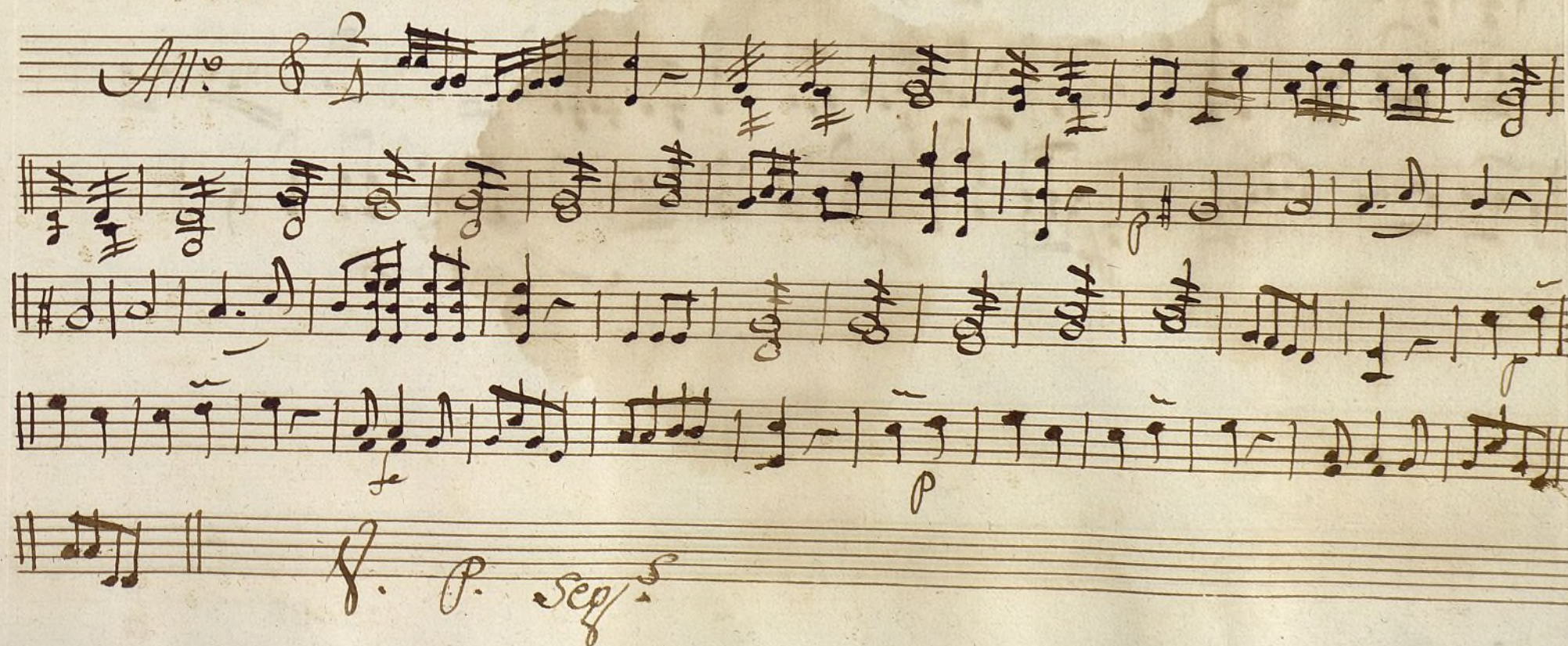




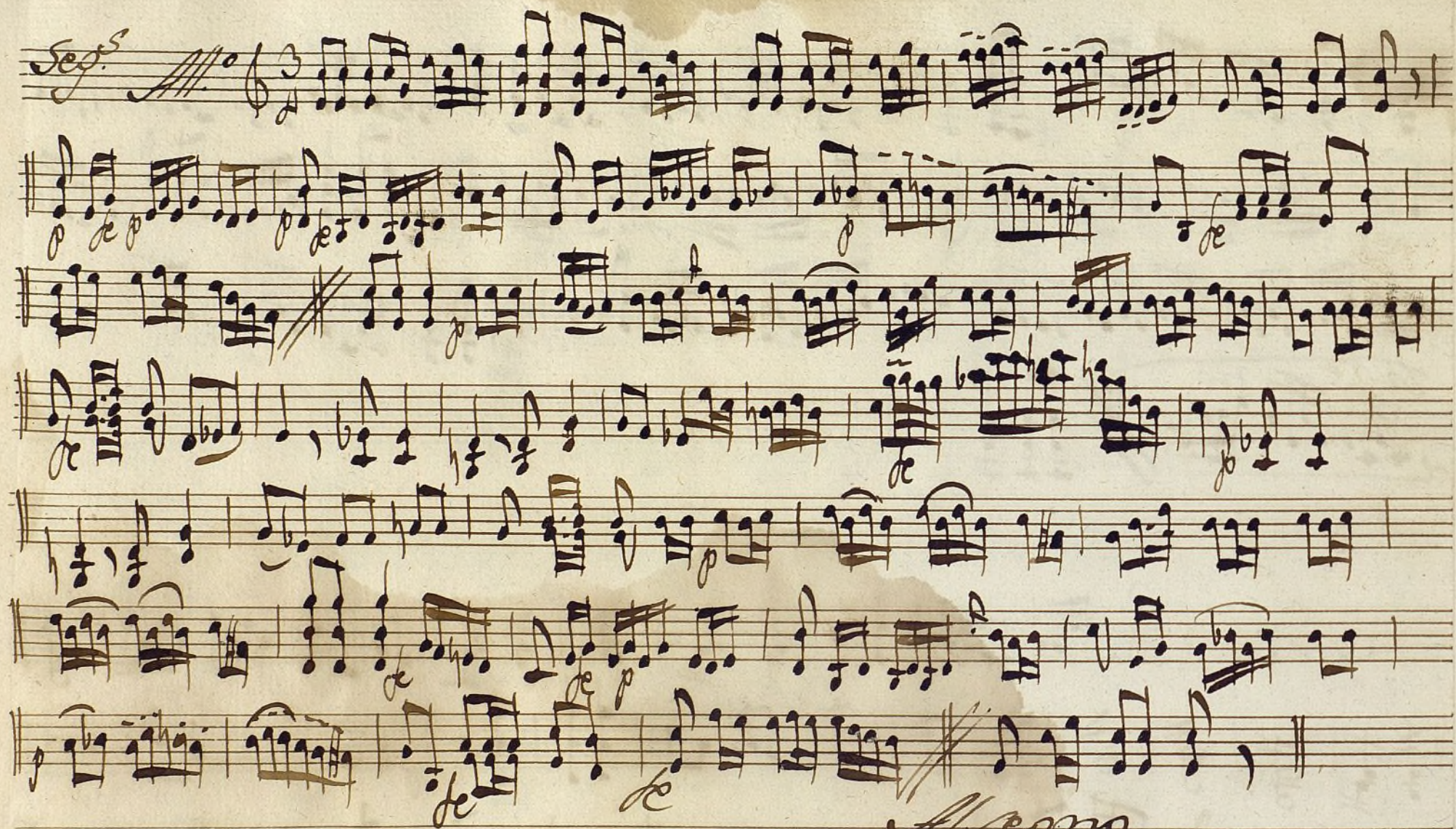


Allegro







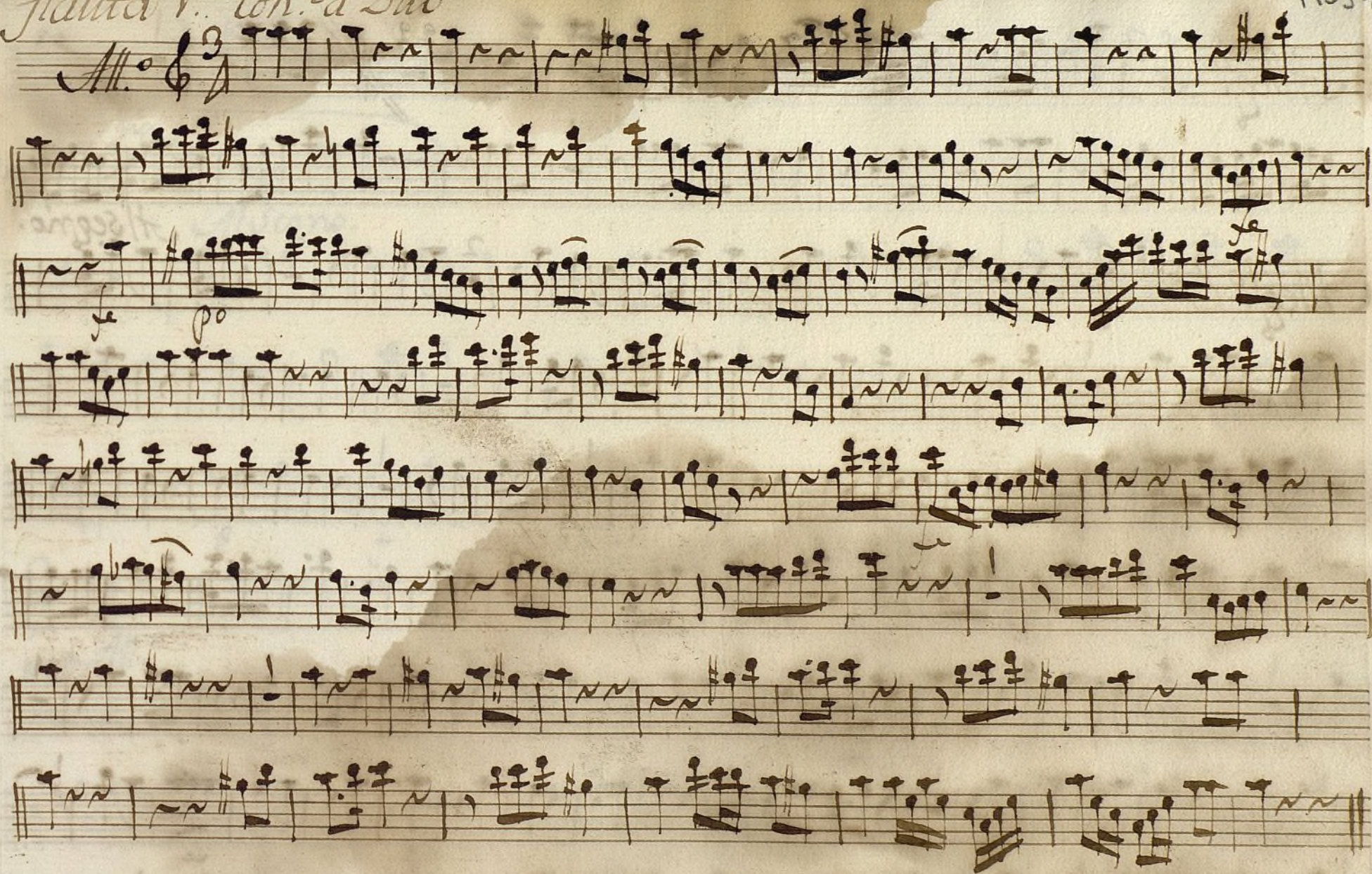


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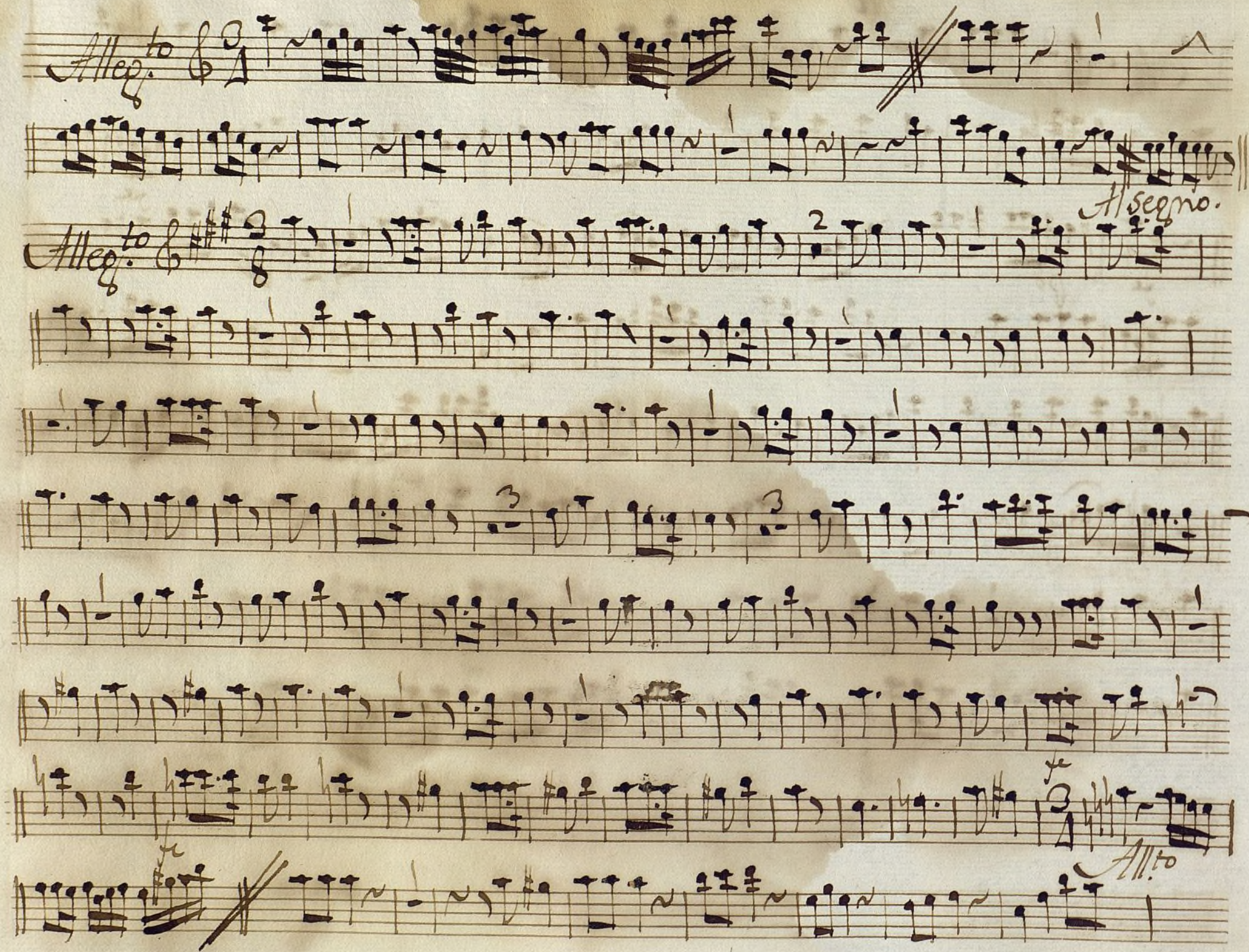


flauta V.<sup>a</sup> con.<sup>a</sup> a Duo

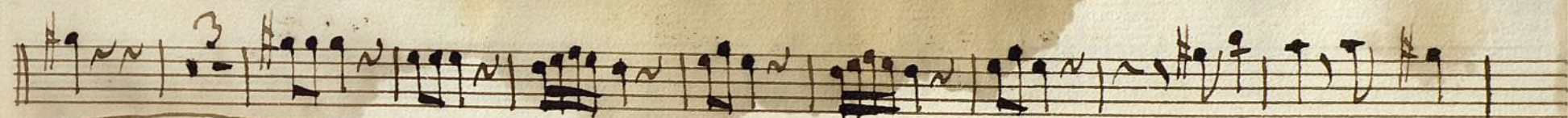
MUS 101-22



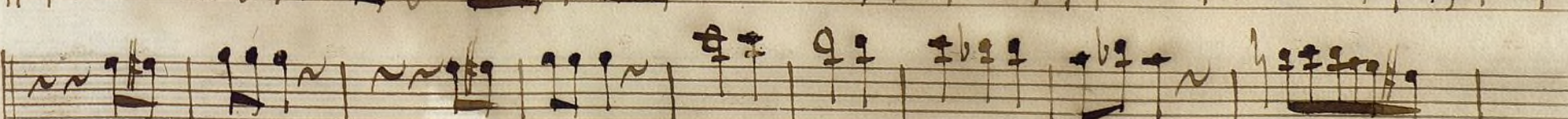
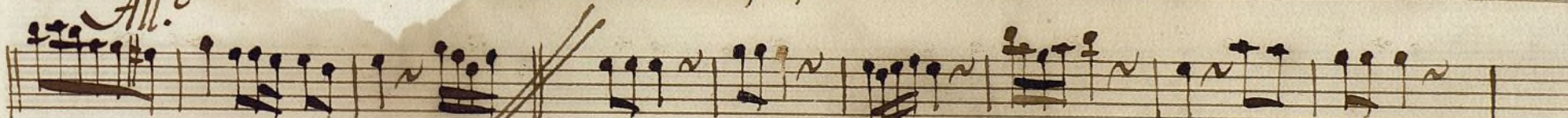








*Allegro.*



*Allegro.*

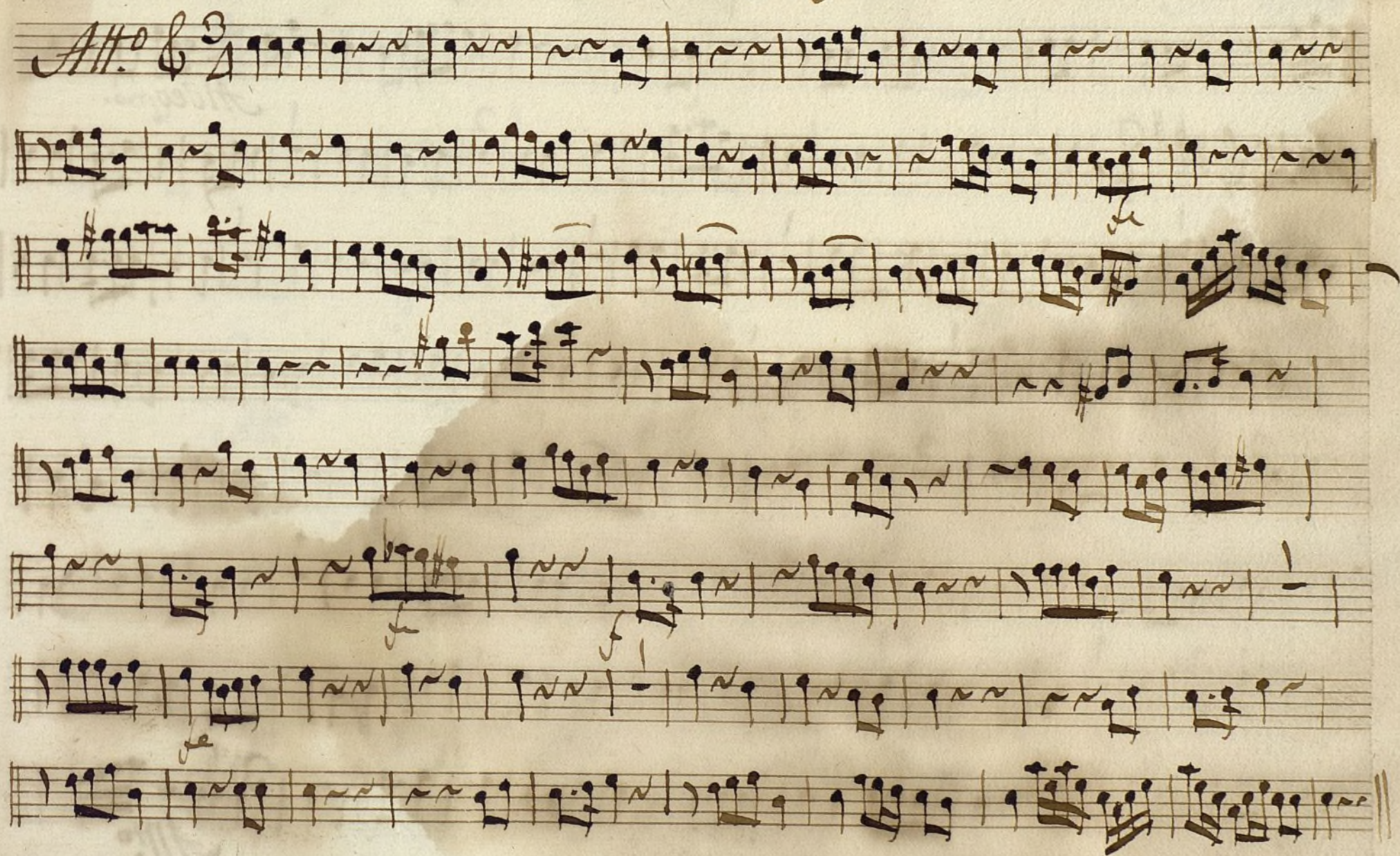




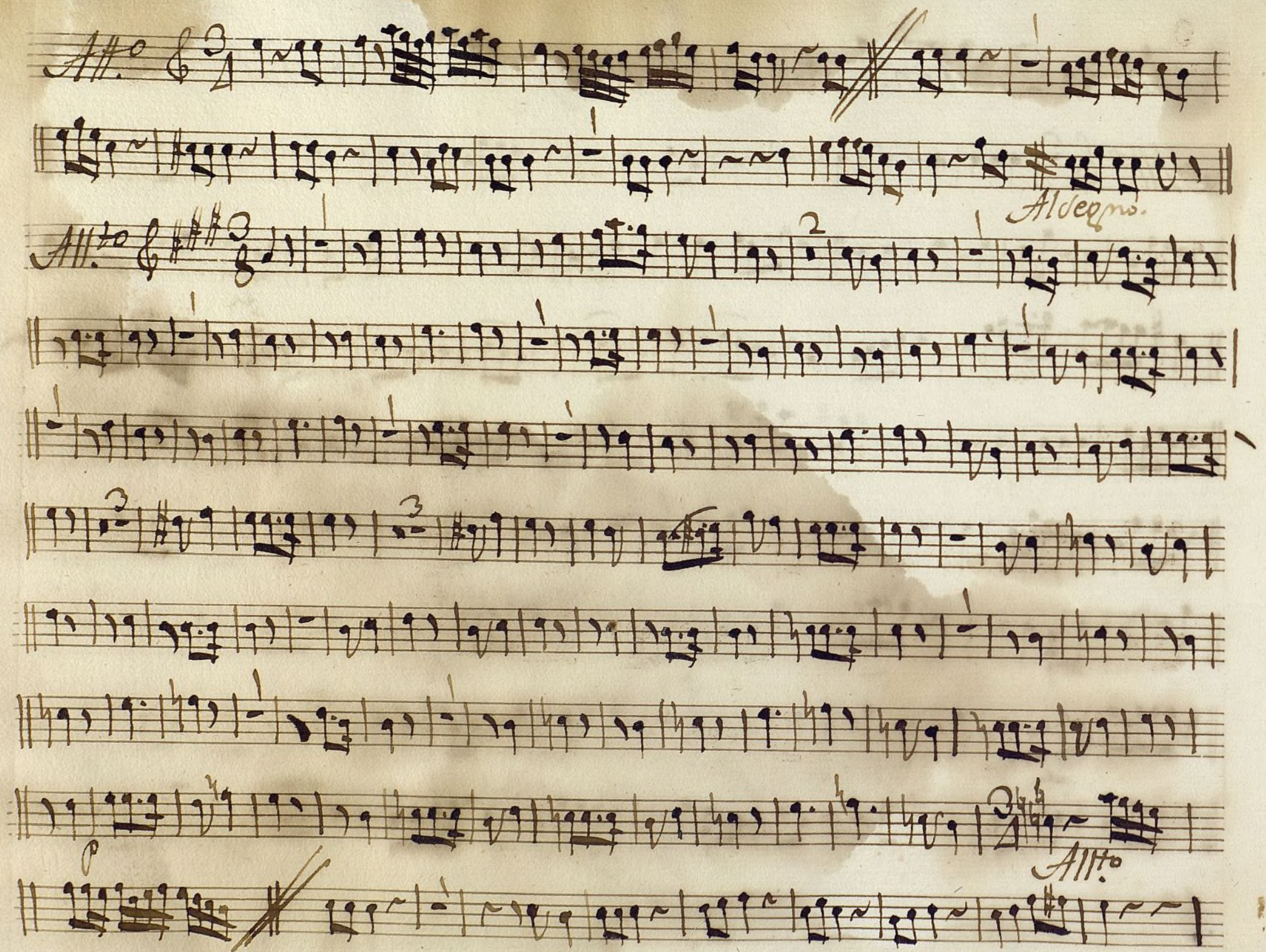
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Flauta 2.<sup>a</sup> Ton.<sup>a</sup> a Duo la Maja y el Alcañil.







Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- 3* (triplets) at the beginning of the first staff.
- la 2<sup>a</sup> no* (second ending) at the top right of the first staff.
- Allegro* (tempo) written below the first staff.
- Allegro* (tempo) written below the sixth staff.
- Allegro* (tempo) written below the tenth staff.

The manuscript shows signs of age, including water damage and staining, particularly in the center of the page.



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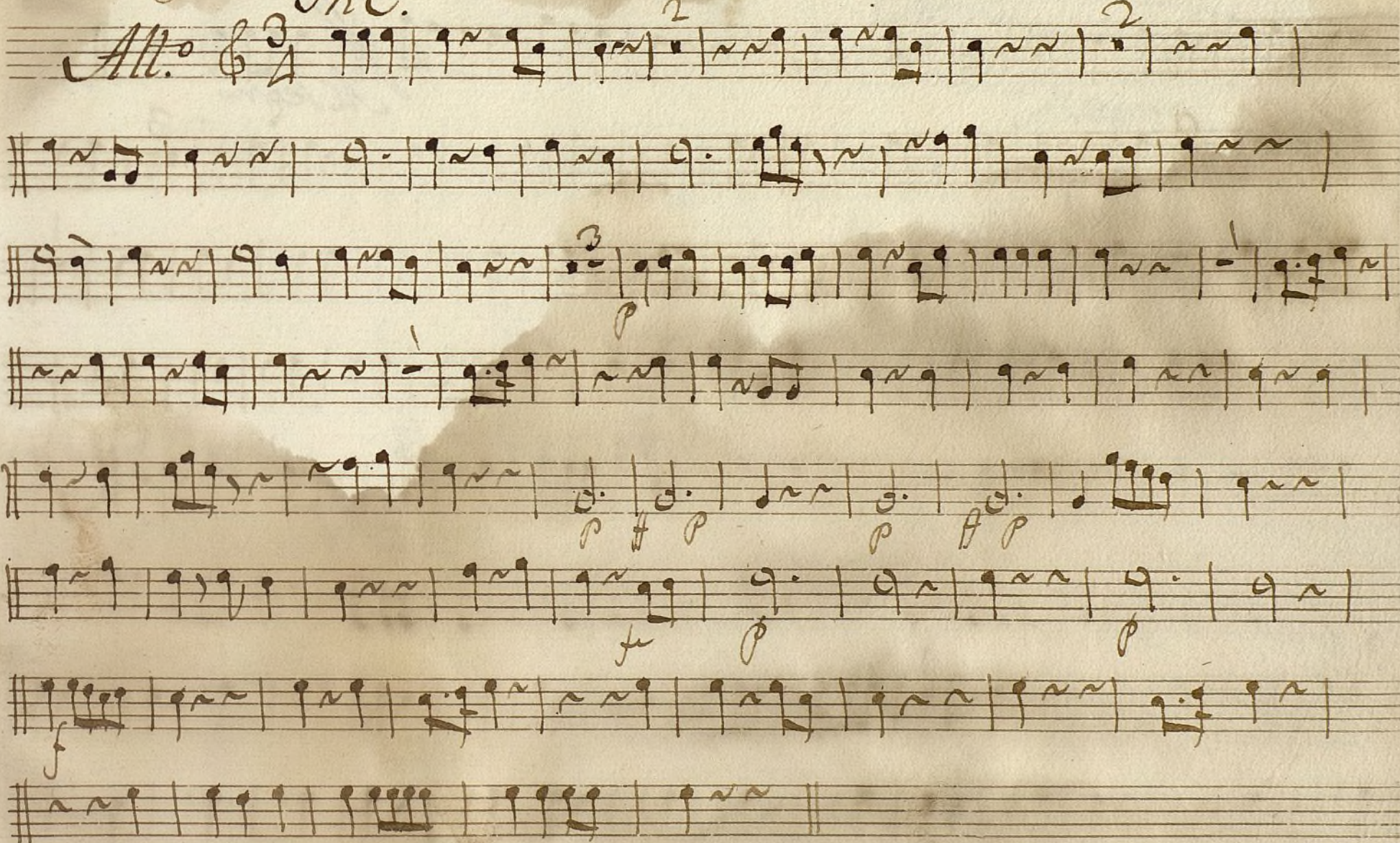


t

Mus 101-22

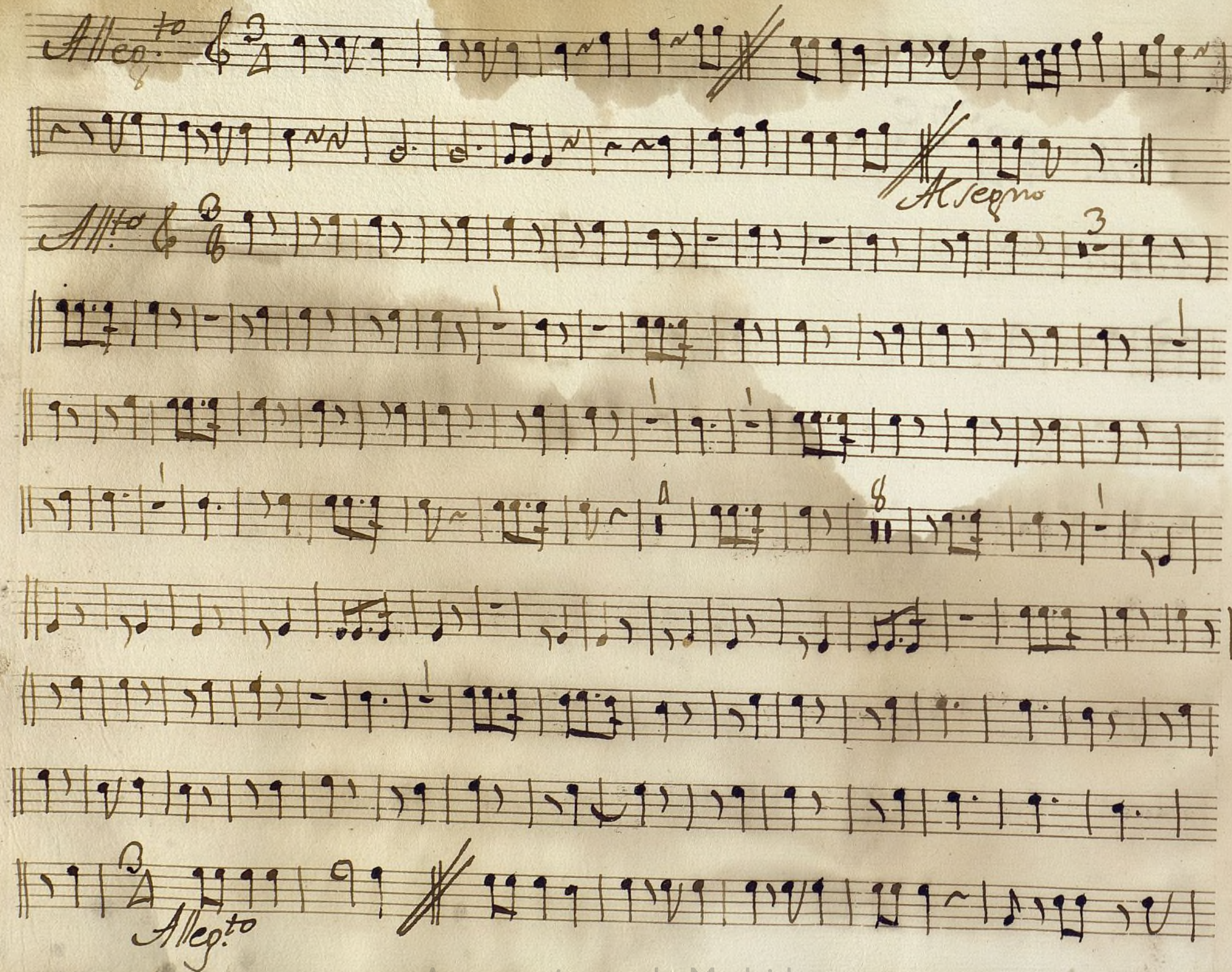
*Trompa 1<sup>ra</sup> Ton<sup>a</sup> a Duo la Maja y el Albañil*

*In C.*

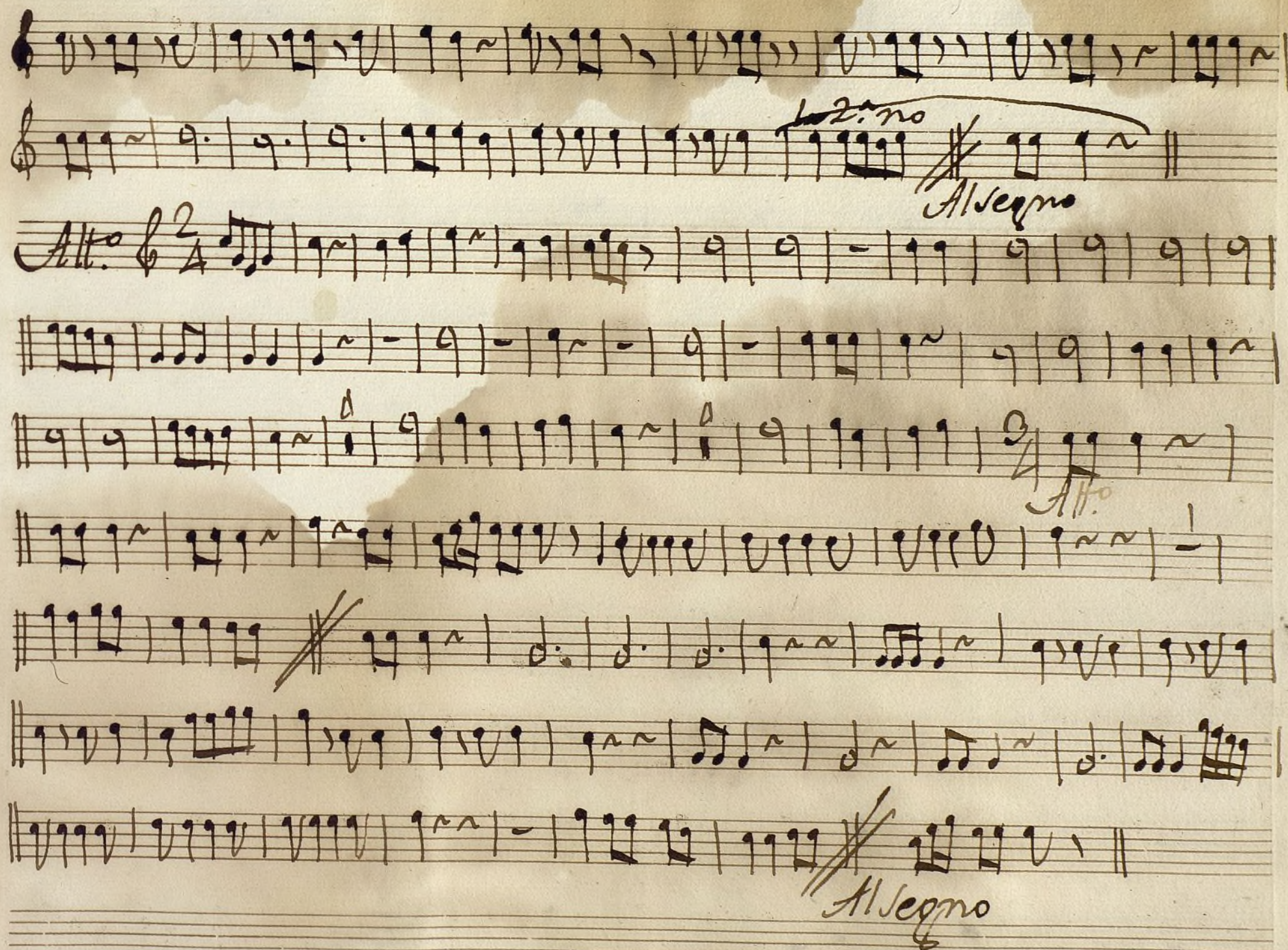
*Alt.º* 



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The tempo markings *Allegro* and *Allegro* are visible at the beginning and end of the piece, respectively. The score is written in a historical style, likely from the 18th or 19th century.









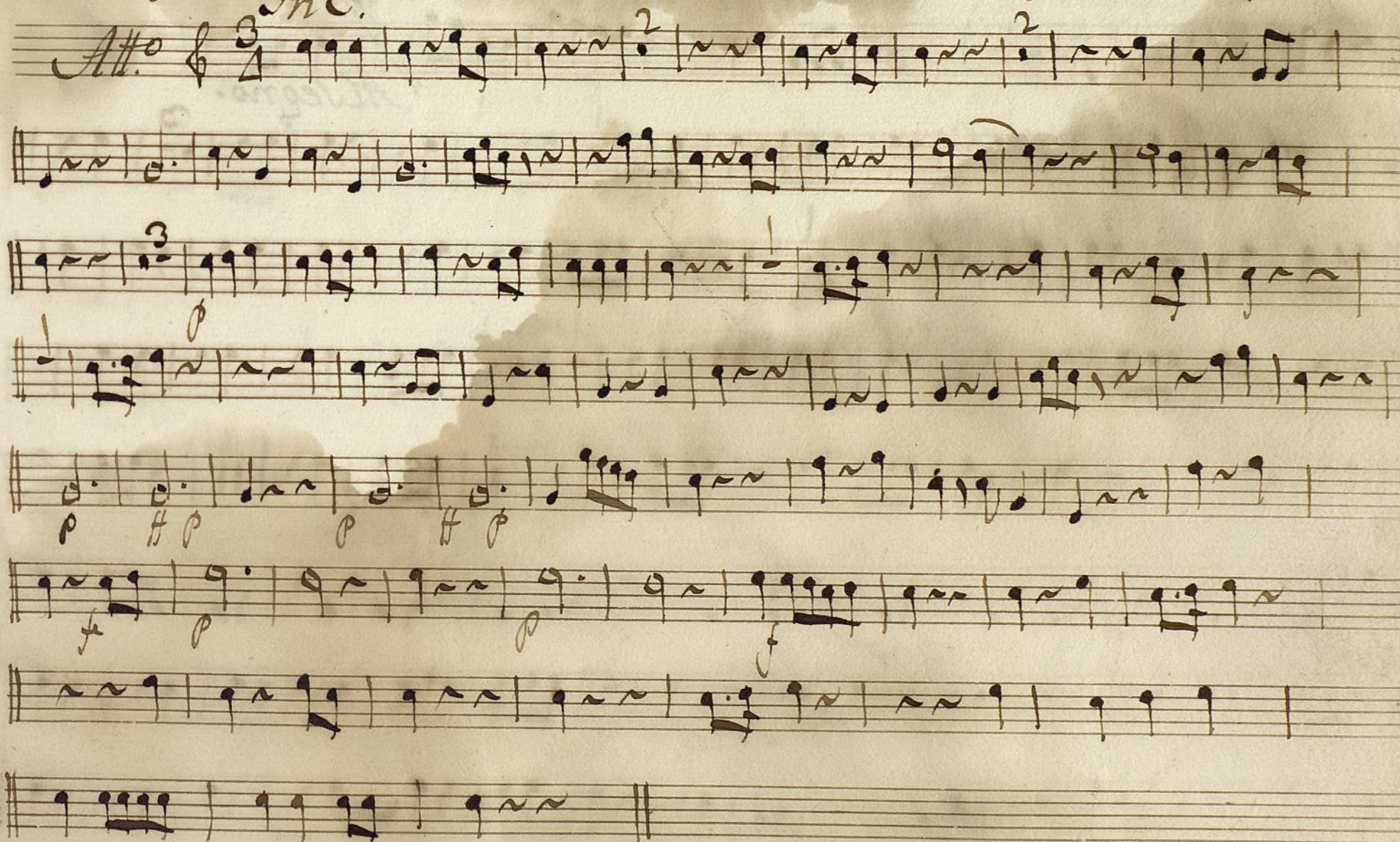
Ayuntamiento de Madrid

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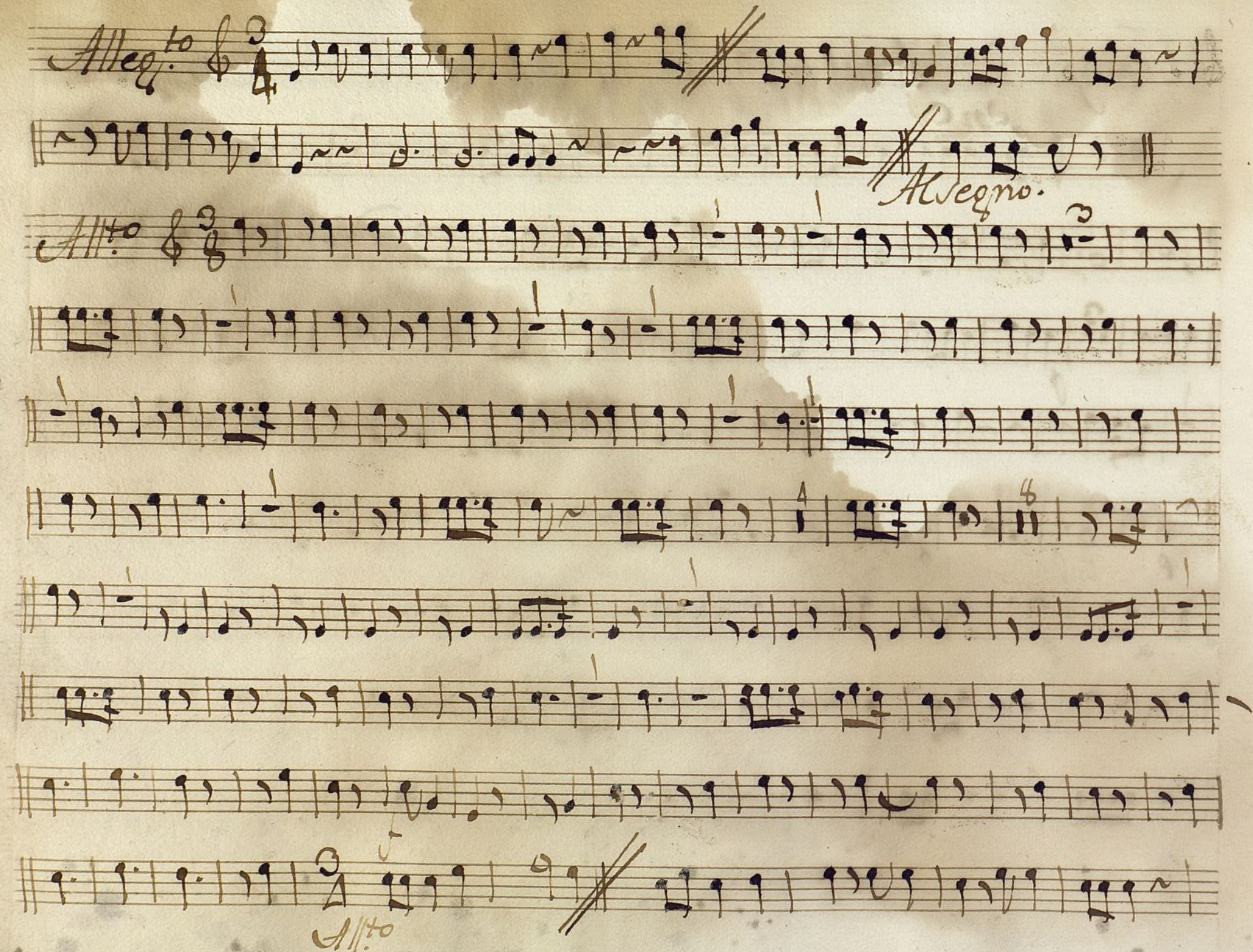


*Trompa 2.<sup>a</sup> Ton.<sup>a</sup> a Duo el Albañil y la Maja*

*Inc.*









Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- 2<sup>a</sup> no* (written above the second staff, indicating a second ending or variation).
- Allegro* (written below the second staff, indicating the tempo).
- Allegro* (written below the sixth staff, indicating the tempo).
- Allegro* (written below the tenth staff, indicating the tempo).

The manuscript shows signs of age, including water damage and staining, particularly in the center and bottom right areas.



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Bafo. Ton.<sup>a</sup> a Duo la Maya y el Aba níl

Handwritten musical score for a piece titled "Bafo. Ton.<sup>a</sup> a Duo la Maya y el Aba níl". The score is written on ten staves, with the first staff beginning with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a cursive, handwritten style. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as "ffor", "fe", "p.", "de", "x", and "p.". The score is divided into measures by vertical bar lines. The paper is aged and shows some staining.



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (3/4, 6/8), and dynamic markings (p.o., fe, de). The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a 3/4 time signature. The second staff features a treble clef and a 6/8 time signature. The third staff starts with a treble clef and a 6/8 time signature. The fourth staff begins with a treble clef and a 6/8 time signature. The fifth staff starts with a treble clef and a 6/8 time signature. The sixth staff begins with a treble clef and a 6/8 time signature. The seventh staff starts with a treble clef and a 6/8 time signature. The eighth staff begins with a treble clef and a 6/8 time signature. The ninth staff starts with a treble clef and a 6/8 time signature. The tenth staff begins with a treble clef and a 6/8 time signature.

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (3/4, 6/8), and dynamic markings (p.o., fe, de). The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a 3/4 time signature. The second staff features a treble clef and a 6/8 time signature. The third staff starts with a treble clef and a 6/8 time signature. The fourth staff begins with a treble clef and a 6/8 time signature. The fifth staff starts with a treble clef and a 6/8 time signature. The sixth staff begins with a treble clef and a 6/8 time signature. The seventh staff starts with a treble clef and a 6/8 time signature. The eighth staff begins with a treble clef and a 6/8 time signature. The ninth staff starts with a treble clef and a 6/8 time signature. The tenth staff begins with a treble clef and a 6/8 time signature.



*Allegro*

*La 2<sup>a</sup> vez no*

*Allegro*

*Allegro*

*for p.o*

*for p.o*

*Allegro Dornas*



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