

pit

Principio Leg. 4.

Mus 189-5

Fonadilla a Duo.

el Presidario.

<sup>la.</sup>  
Con Violines, Viola, Oboes, Clarinete, Fagot, Trompas, y Bajos.

FR

189-5

38  
37  
71

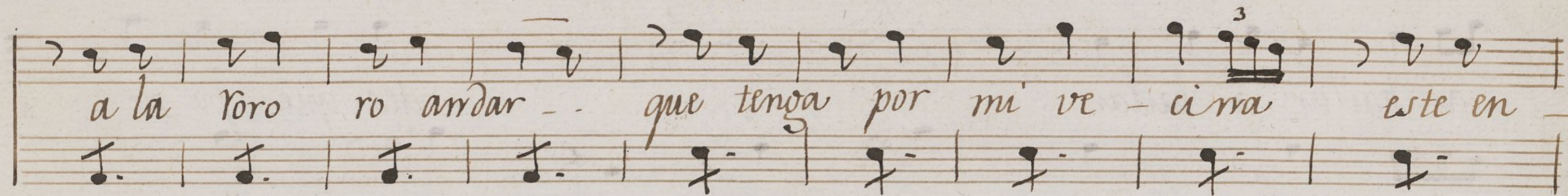
El teatro representa

Casa pobre con una mesa rustica las ropas que dice la letra (muy decente)  
Estaran encima de la mesa: Aparece la Mujer meciendo aun niño que  
habra en una cuna, y en la sala estaran puestas quatro Cornucopias.

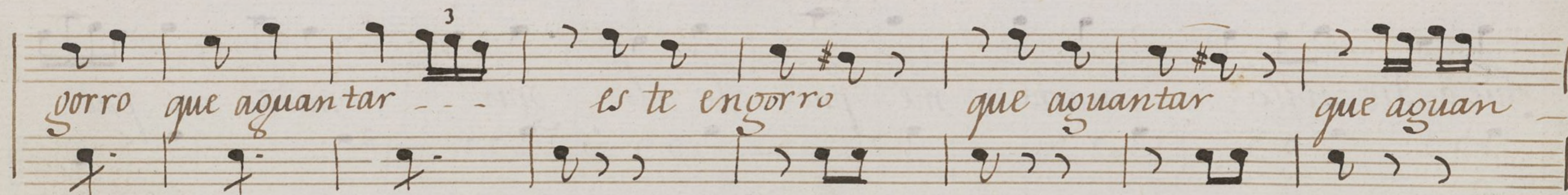
*Allegro.*

A la ro ro ro mi niño

a la forro ro andar - - que tenga por mi ve - cira este en



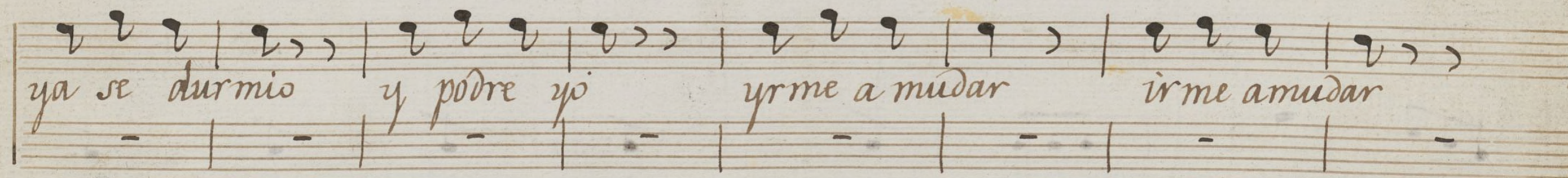
gorro que aguantar - - - es te engorro que aguantar que aguan



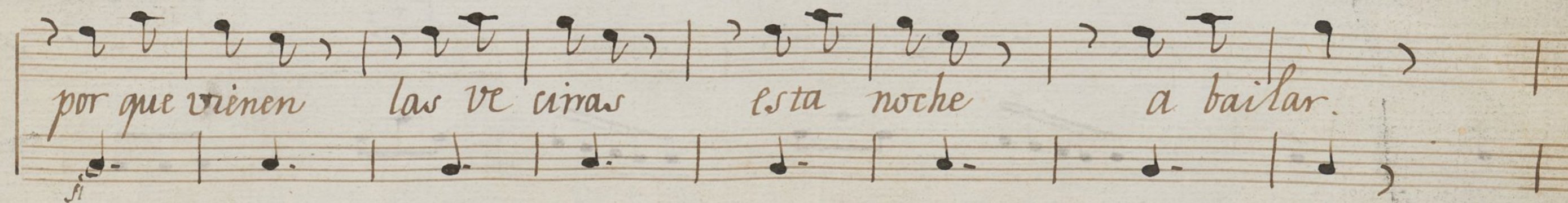
tar que aguantar



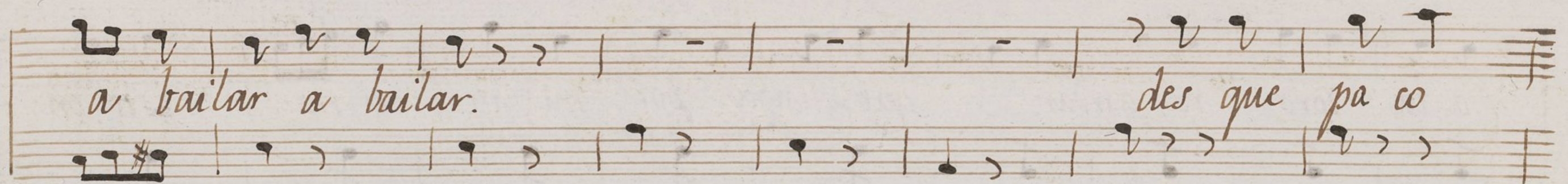
ya se durmio y podre yo yrme a mudar irme amudar



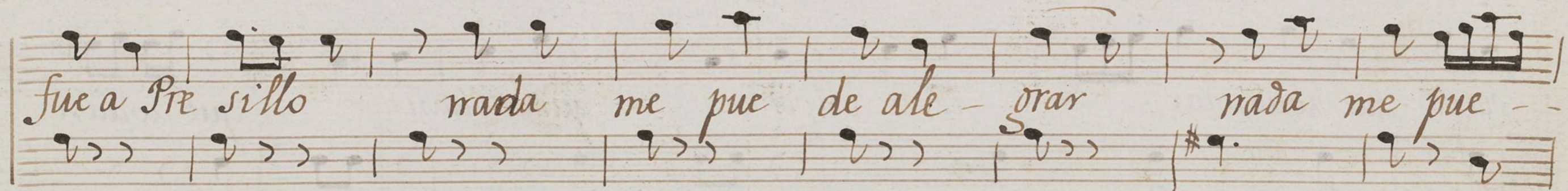
por que vienen las ve ciras esta noche a bailar.



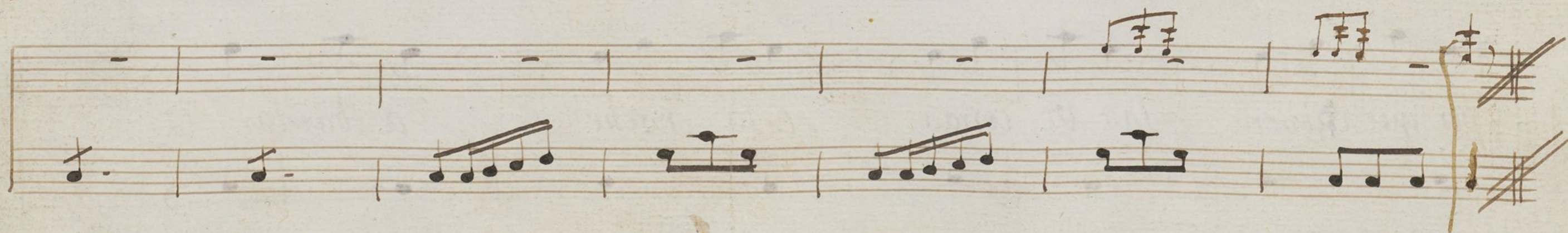
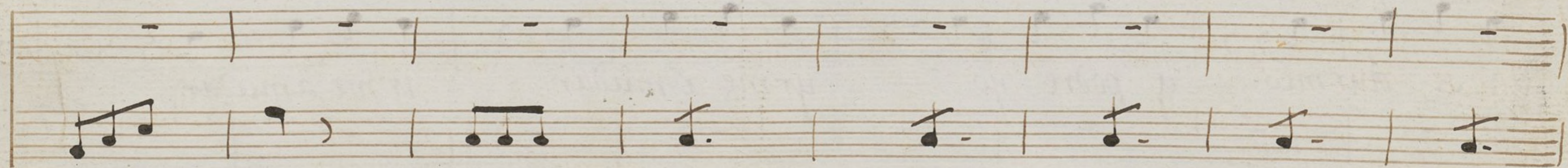
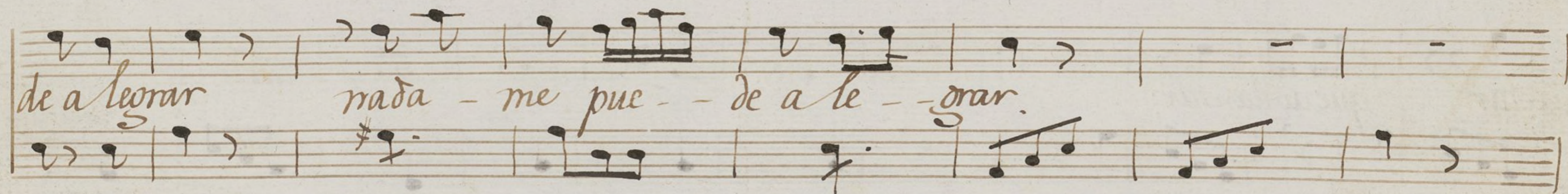
*a bailar a bailar.* *des que pa co*



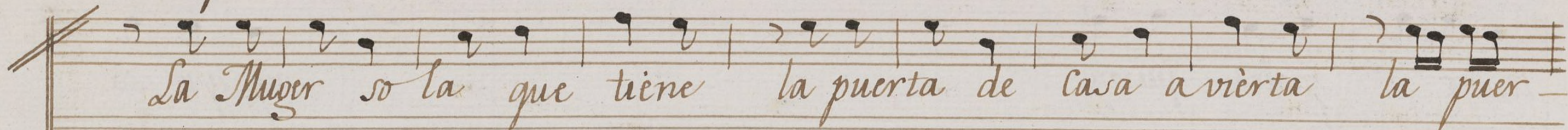
*fue a Pre sillo nada me pue de ale - orar nada me pue -*



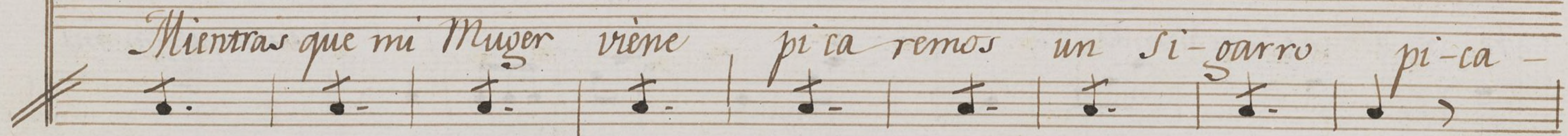
*de a leorar nada - me pue - - de a le - - orar.*



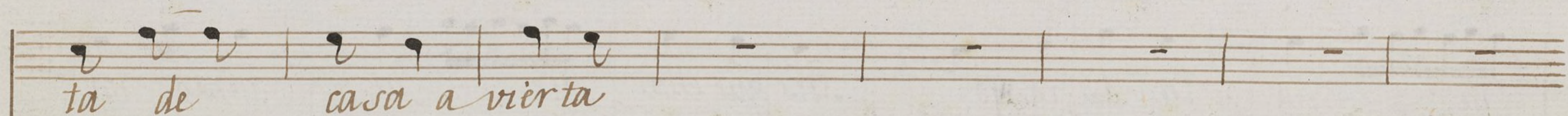
*Salte el presidaxo*



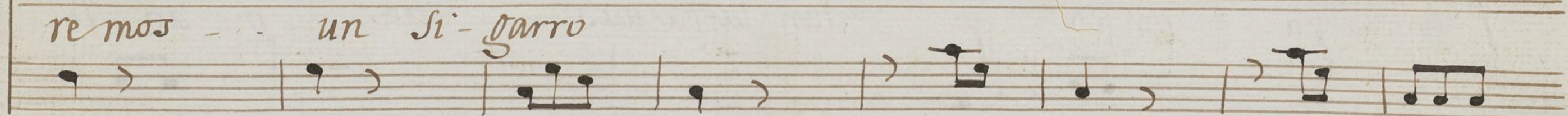
La Mujer so la que tiene la puerta de casa a vierta la puer -



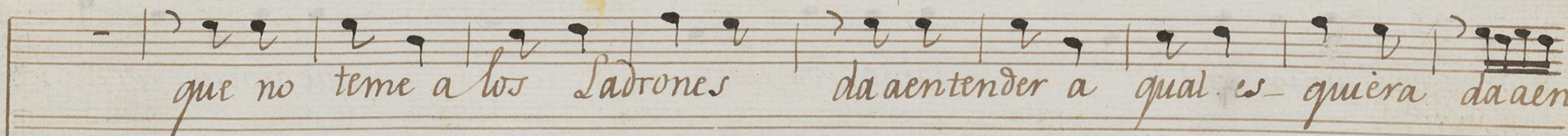
Mientras que mi Mujer viene pi ca remos un si-garro pi-ca -



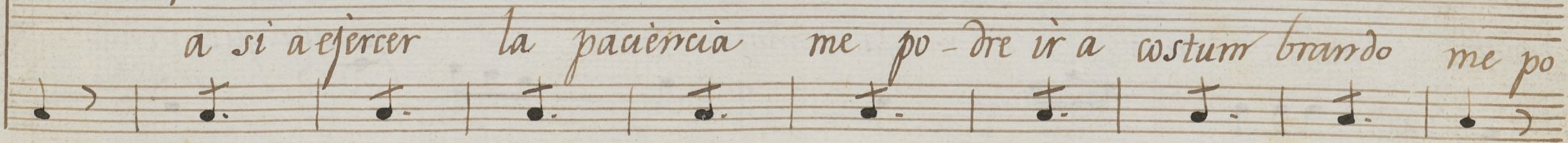
ta de casa a vierta



re mos - un si-garro



que no teme a los Ladrones da aentender a qual es- quiera da aen



a si a ejercer la paciencia me po-dre ir a costum brando me po

tender a quales-quiera ay que so-

dre ir a costumbrando aun que en mi

ta - - - na la da re yo Si es que ella tie - - - ne tanto va -

pe - - - pa confio yo tan larga ausen - - - cia me da le

lor tanto va lor tanto va lor. que aun que ven go

mor me da temor me da temor que aun que ven go &c.

de Pre si - - - - - llo es con muchísimo honor es con muchísimo ho

nor muchísimo honor muchísimo honor.

Presidario) Encendete el cigarro mientras viene donde tendrá la copa? mas que beo! <sup>repara en la ropa</sup> que aparato tan grande y tan suntuoso es esto es de mi muger estamos buenos, que mantilla, que Blandas, y que encajes; lo que me habra encajado a trueque de esto, destino inexorable, la Basquina con quirnalda, y tres <sup>dentos</sup> flecos? estos flecos me afligen y me matan; los Zapatos bordados, Santos Cielos, <sup>que comprenderá la culpa?</sup> voy a verlo: ¡un niño vive Dios ~~que es lo que me da~~ como un carnetó! que es lo que ven mis ojos Ciferniopia!; Cornicopias; ay triste yo fallera!

(se arrima desmayado)

( Sale la Dama vestida de maja )

( Dama )  
Si mientras estube a  
vaya no te hagas tan  
den-tro el niño abra-llora-do el niño abra llo  
tie-so que al fin vendras a rogar-me que al fin vendras arro  
ra-do pero q. es lo que e mi ra-do pero q. es lo  
gar-me (Presidario.) no pretendas irri-tar-me no pretendas



que he mirado. o que gran fe li ci dad o que gran fe li - ci dad.

ir- ri tarme mira que te ha de pesar mira que te ha de pesar.

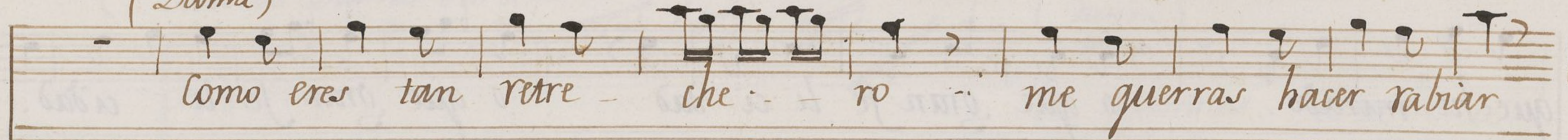
paco mio pa - co mio (Presidario) quita indigna quita indig - - ra

(Dama) tueres loco tu eres loco (Presidario) que si quières que si quières

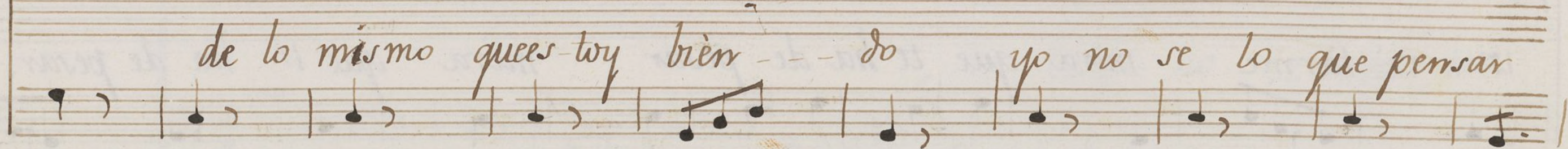
(Dama) por que es esto por que es esto (Pres:) por que quiero por que quie ro

pues q<sup>l</sup> es esto pues que es esto yo me entiendo yo me entien - do

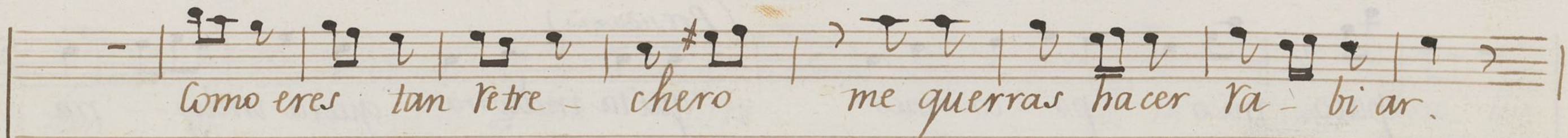
(Dama)



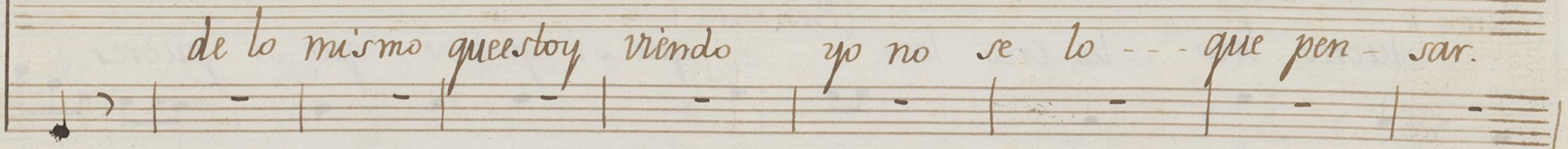
Como eres tan retre - che - - ro me querras hacer rabiar



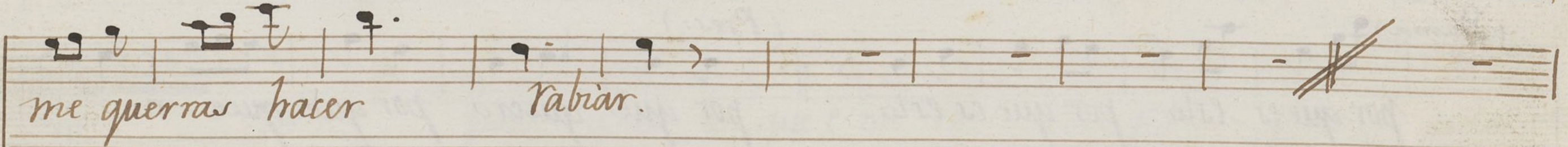
de lo mismo quees toy bien - - do yo no se lo que pensar



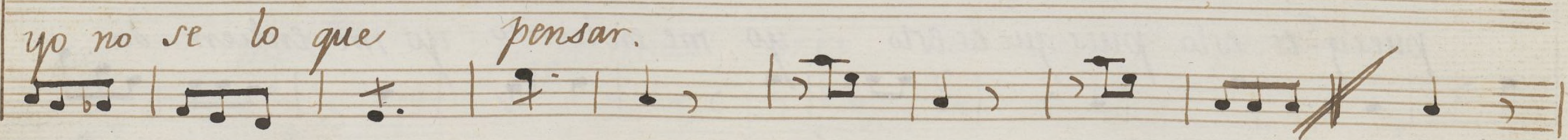
Como eres tan retre - chero me querras hacer Ra - bi ar.



de lo mismo queestoy viendo yo no se lo - - - que pen - sar.



me querras hacer rabiar.



yo no se lo que pensar.

yo no en tiendo su lo cura. yo no entiendo su lo cura

(Presidario)

Cavi lando es ta la indigna cavi lando es ta la indigna

*Ando*

o que barba ro pesar o que barba ro pesar o que barba

ro pesar o que barba ro pesar o que barba ro pe

sar. Sigue parola.

(Presid.) Aquí es fuerza apelar al Suprimiento; te encuentres intacta como te deje  
Dama) estraña presuncion no lo estas viendo (Presid.) Si yo lo viera no lo preguntara;  
Dama) los hombres como tu deven creerlo (Presid.) esta puesto ya en mi? (Dama) si paguillo  
Presid.) pues entonces sin berto ya lo eres, dame los brazos (Dama) toma arrastras  
Presid.) en abrazar que diestra que te has hecho; quien te ha enseñado à ser tan extremada?  
Dama) hijo mio el oficio hace maestras (Presid.) pero mi bien... Señora... que contraste  
Dama) tienes Letos bribon? (Presid.) que son zelos? (Dama) un susto y un temor imaginario  
Presid.) y vale alguna cosa no tenerlos? (Dama) Dejemos ese punto (Presid.) pues responde à las  
terribles dudas que padezco (Dama) quiero darle cordel pues imprudente mi decoro manchado  
con viles zelos.

(Presidario)

de donde dime a sali -  
pero donde as adqui -  
de donde dime este lu -  
y de esta Clase de extrac

do esta basquiña con fle - cos esta basquiña con /  
do las malditas corni - co - pias las malditas corni /  
co te ha venido fementi - da te ha venido femeni /  
no as sacado otro en tu vi - da no has sacado otro en tu

Dama.

fle - cos. la basquiña de una herida la basqui /  
co - pias. me las trajo un estu - diante me las tra /  
ti - da. a questo a sido un extracto a questo a /  
vi - da. el tener esa for - tunas el tener

rra de una tienda y el fleco de un cordo mero y el fleco de un cordo  
 jo un ltu diante por que le diera limosna por que le dira li  
 sido un extracto que saque en la lote ria que saque en la lote  
 esa fortuna no es para todos los dias no es para todos los

ne - - - - - ro. (Dania (~~Presidencia~~))

mos - - - - - ra. a los Parrafos 3. may.  
 ri - - - - - a.  
 di - - - - - as.

yo me abraso yo me quemmo yo me abraso (Pres: ~~tos dos~~) yo me quemmo  
 miserable qual se encuentra el miserable

Musical notation on a single staff.

*(los dos)*

yo me abraso yo me quiero yo me abra - - so la ra -  
la ra -

bia en a queste caso no la puedo con tener no la puedo conte -

ner no la puedo contener no la puedo contener.

Sigue Parola





*Dama.*

*All* - - ver su canto ne -

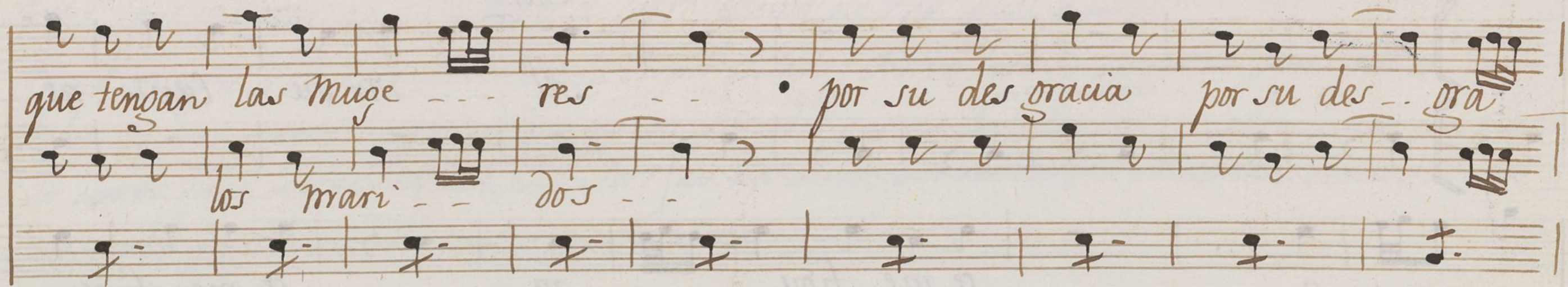
Musical notation for the first system, including a treble clef and a double bar line.

se me fiou - - - ra - - - se me fiou -

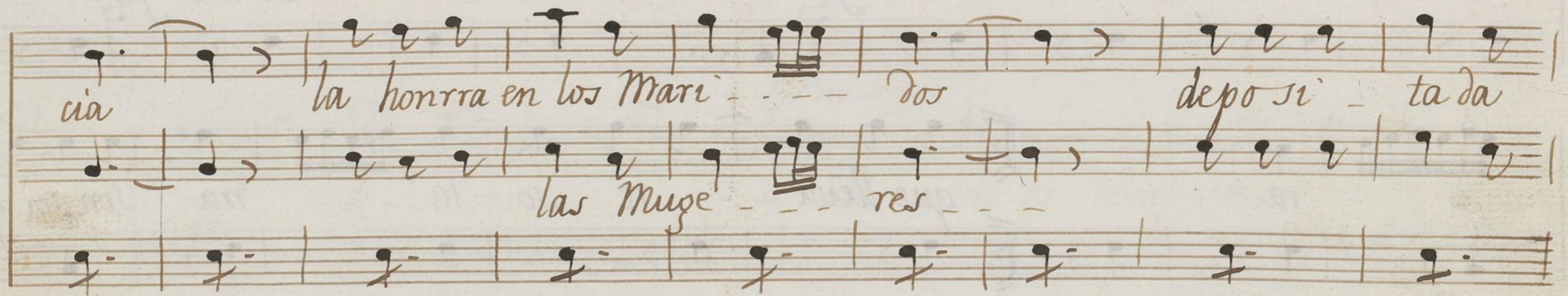
ra que lleva - - re' so - ta - - - ra sin ser yo

Cura sin ser yo Cu - - - ra

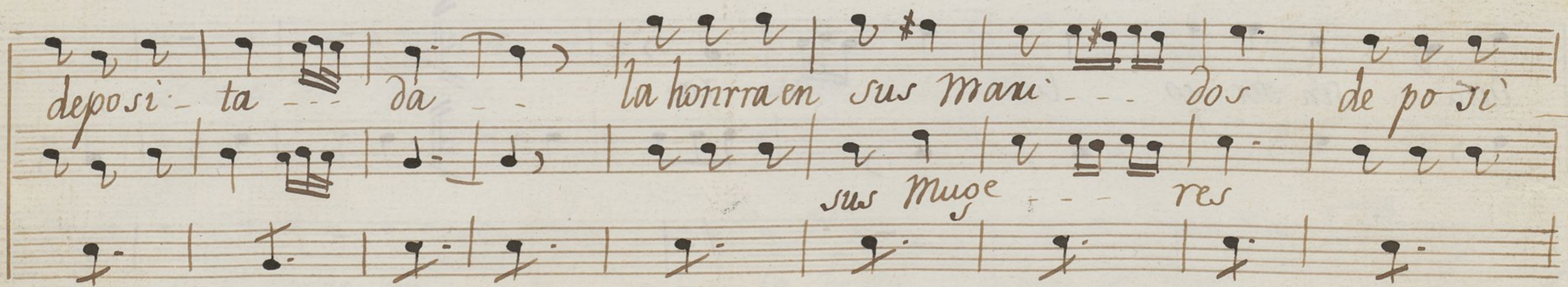
que tengan las Muge res por su des gracia por su des gra  
los mari dos



cia la honrra en los Mari dos depo si ta da  
las Muge res



depo si ta da la honrra en sus Mari dos de po si  
sus Muge res



ta da de po si ta da

Presid. Pues la afrenta es veneno que mata, sera bueno formar mi testamento, depo mi alma al Señor como es devido, mi cuerpo al ospital para esqueleto este es el principal del codicillo, paso alas mandas de lo primero la basquina de flecos ala primera que en pelota saldra del real Colegio iten las cornicopias se las mando a qualquiera Juan si es de los buenos, iten depo el muchacho a quien paguillo. quies tu padre si cara de Cuerno, puede ser que mi pepa me lo diga, y en caso de que no, lo rifaremos, que tranquilo he quedado de conciencia, apenas que acabe mi testamento

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

~~Andante~~ *punto Alto*

ya la afrenta poco a poco en veneno transfor

mada por mis venas dilatada con mi vida va' a cabar

es te incendio este so foco yo no puedo tole rar es te incendio este so

foco yo no puedo tolerar yo no pue do to lerar yo no pue do

to lerar yo no puedo to le rar.

(Sale una Vecina.)

Vecina) Lloro mucho mi niño, y la Vecina? (Presid.) de que niño habla V.sted?

Vecina) no lo está viendo? (Presid.) pues no es de mi Pepa?

Vecina) Poco a poco, y mire bien como habla el Britonazo. (Presid.) Pues de quien es el niño.

Vecina) De su madre que soy yo con mucha honrra. (Presid.) respiremos corazon.

Vecina) quien es este britonazo? (Dama) mi marido. (Vecina) pues te honrra con extremo.

Presid.) que pase el niño, pero aguesta ropa, y aguestas cornicopias?

Dama) tambien de esto te puede dar razon.

Vecina) son para un bayle por ser la Procesion de S.<sup>to</sup> Lorenzo.

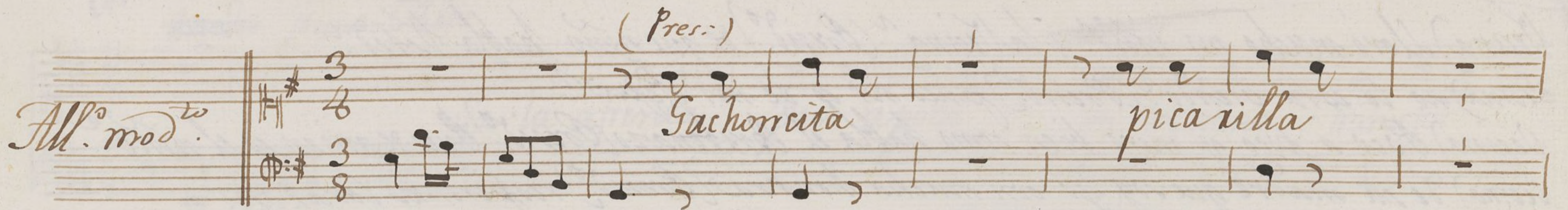
Dama) la ropa es de mi prima la V.terera, esta ya el S.<sup>to</sup> mio satisfecho.

Vecina) pues quedense con Dios que este es mi niño, y otra vez en tu casa no lo dejes.

Presid.) que tenga yo esta thola tan maldita?

Dama) hombre Villano, al fin mal caballero.

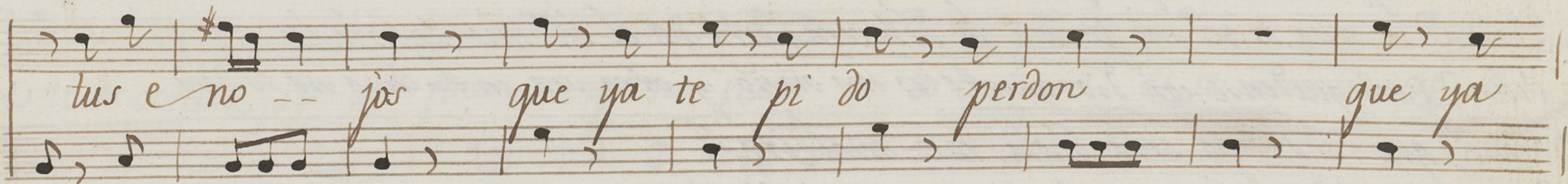
*All.<sup>o</sup> mod.<sup>to</sup>* (Pres.)  
3/4  
Gachorrucita pica rilla



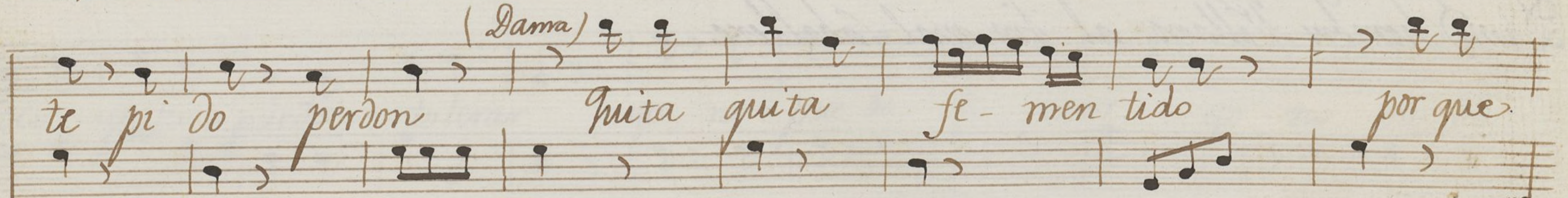
dueño mio de mis ojos cesen cesen tus eno - jos



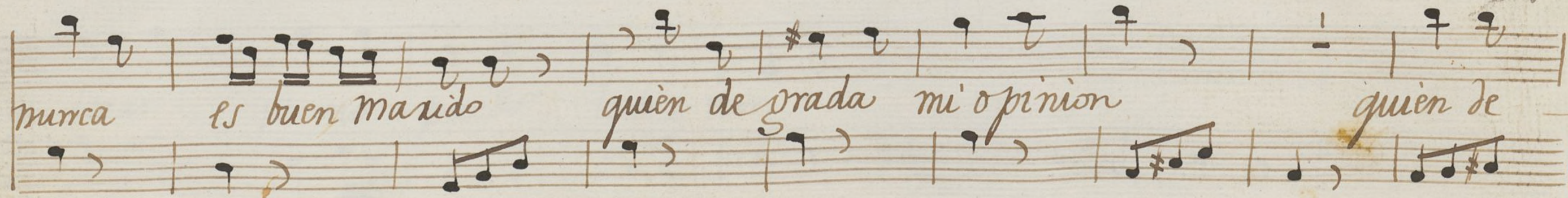
tus e no - - jos que ya te pi do perdon que ya



(Dama) te pi do perdon Quita quita fe - men tido por que



nunca es buen marido quien de grada mi o pinion quien de



*grada mi opinion.* *monna mia monna* *(Presidaxio)*

*mia* *(dama)* *quita a parta quita a parta* *(Presid.)* *Dueño hermoso*

*Dueño hermoso* *(dama)* *no oyo nada no oyo nada*

*una imil ve ces mal a --- ya una y mil ve*

Handwritten musical score on aged paper. The score consists of five systems of staves. The first system has two staves with lyrics 'grada mi opinion.' and 'monna mia monna'. The second system has two staves with lyrics 'mia', '(dama)', 'quita a parta quita a parta', and '(Presid.) Dueño hermoso'. The third system has two staves with lyrics 'Dueño hermoso', '(dama)', 'no oyo nada no oyo nada'. The fourth system has two staves with lyrics 'una imil ve ces mal a --- ya una y mil ve'. The fifth system has two staves with no lyrics. The music is written in a cursive hand with various notes, rests, and accidentals. There are some performance directions in parentheses like '(Presidaxio)', '(dama)', and '(Presid.)'. The paper shows signs of age with some staining.

ces mal a - - - ya quien se ven - - ce a la raxon quien se vence a

ces mal a - - - ya

la raxon a la raxon a la raxon.

Presid.<sup>o</sup> Dame los Brazos Chiquilla y acabese la Question  
Dama) mira si fueras Letoso te he de hacer::: (Presid.<sup>o</sup>) Que?  
Dama) Tonton no te seas en tu vida porque te estara mejor.



All.<sup>o</sup> mod.<sup>to</sup> Boleras.

Gamba  $\frac{3}{8}$   $\sharp$ 
  
 Violoncello  $\frac{3}{8}$   $\sharp$ 
  
 Violoncello  $\frac{3}{8}$   $\sharp$

los ojos tu nos tienen tal
   
 gracia tienen tal gracia tienen tal gracia
   
 tienen tal gracia que sin querer to y ta me haoo unaa oa
   
 tienen tal gracia que sin querer to y to me haoo unaa oa

chras me ago unas ga chras que sin querer to  
y ta me ago unas gachas me ago unas gachas me ago unas ga  
to  
chas. ay que no quie - - - ro que si tu te encan  
ay que no quiero

de - las yo me encan de - - - - - lo yo me encan

de - - - lo que si tu te encan de - - - las yo me encan - de lo

yo me encan de lo yo me encan de lo.

The musical score consists of four systems of three staves each. The top staff contains the vocal line with lyrics. The middle and bottom staves of each system contain instrumental accompaniment. The lyrics are written in a cursive hand. The score ends with a double bar line and a 6/8 time signature.

Handwritten musical score on aged paper, featuring ten staves of music. The lyrics are written in Spanish and are interspersed between the staves. The text includes: "vis", "En vista del Capricho procuran los hu", "manos de los Zelos villanos las causas evitar de los Zelos vi", "llanos las causas evitar las causas evitar las causas evitar." The notation includes various note values, rests, and clefs. There are some corrections and markings, such as a double bar line with a sharp sign and a circled "ojo" (eye) marking.

mirando los estragos mirando los estragos que suelen cau - - -

mi ran do los es -  
sar que nos sue len cau sar. que nos suelen causar  
tragos que nos sue len causar.

a - - - - - mi rando - - -  
mi ran do los es tra - gos que nos suelen causar mi rando los es

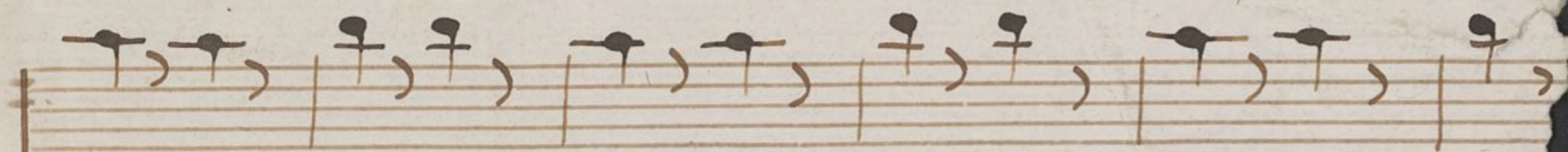
los es - tra - - - gos que nos suelen cau - sar a

tragos los es tra - - - gos que nos suelen cau - sar.

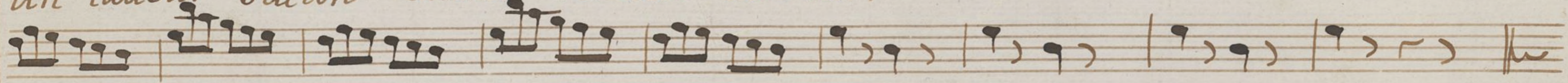
mi' rando los es - tra gos que nos suelen causar mirando los

los es tra - - - gos que nos sue len cau sar sue

tragos los es tra - - - gos que nos sue len cau sar sue



len causar suelen causar suelen causar.







Rodríguez

Cruz

Ac

Mus 159-5

Violin Segundo

Monadilla a Duo

el Presidario

*Allegro* No. 3

Voz

Puntado

Arco

A handwritten musical score consisting of six staves. The notation includes various note values, rests, and dynamic markings such as 'f' and 'p'. The music is written in a cursive style typical of 18th or 19th-century manuscripts. The first five staves contain the main body of the piece, while the sixth staff ends with a double bar line and a diagonal slash.

*Al Segno*

*Parola.*

*All.<sup>o</sup>*   
*Voz*  
*1*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*  
*fmo*  
*Al Segno*  
*Favola*

Coplas

Handwritten musical score for Coplas. The score is written on ten staves. The first staff begins with the tempo marking *All.<sup>o</sup>*, a treble clef, a key signature of one sharp (F#), and a time signature of 3/8. The music consists of a complex rhythmic pattern with many beamed notes. The word *Voz* is written above the first staff. Dynamics include *f.* (forte) and *ff.* (fortissimo). The score concludes with a double bar line.

*Al Segno 2<sup>o</sup> man*  
~~dos versos~~

*Pavola*

*Mas Sentado* *Piano todo* *Voz*

*Al Segno*

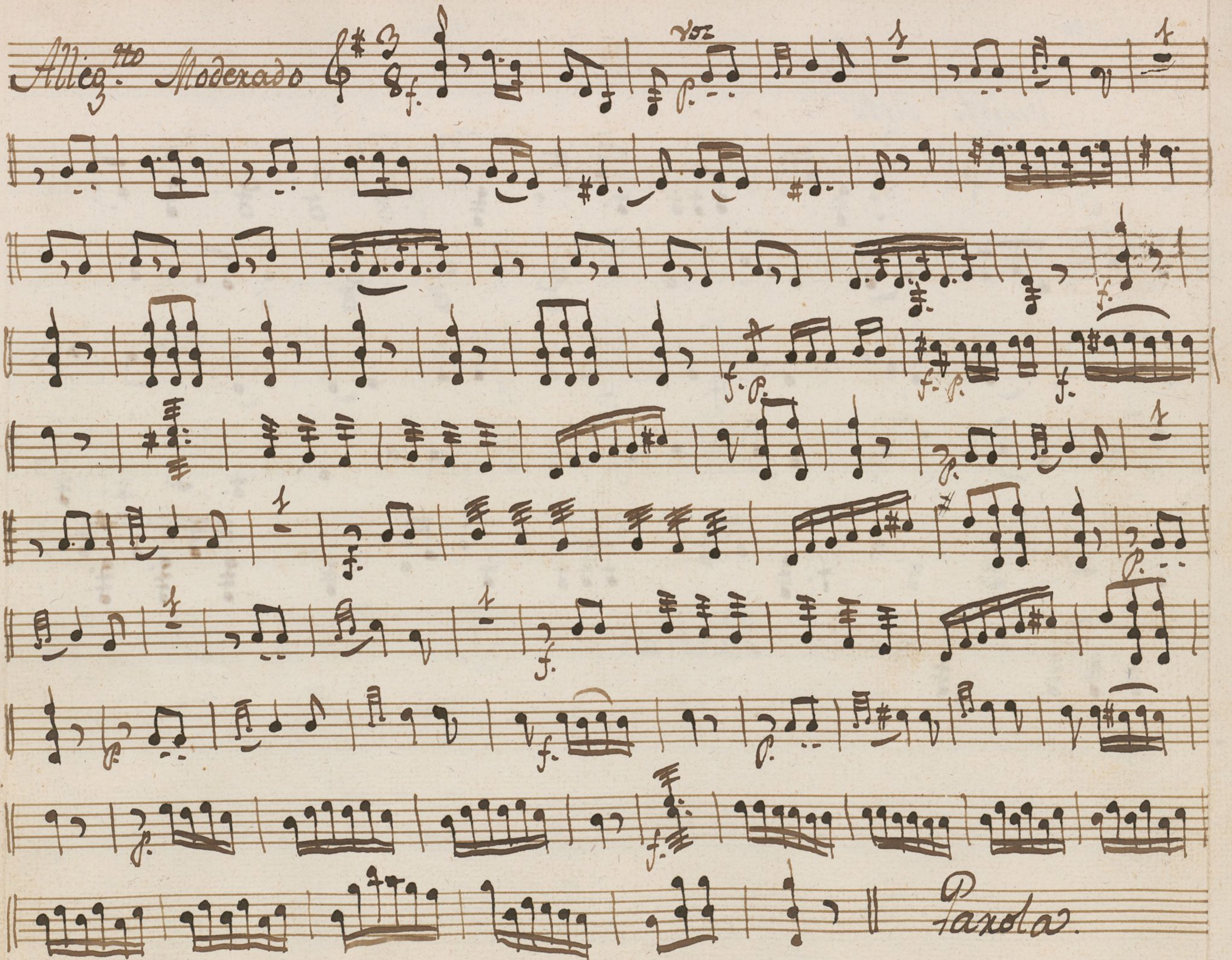
*Parola.*

The image shows a page of handwritten musical notation on aged paper. It consists of ten staves of music. The first staff begins with the title 'Mas Sentado' in cursive, followed by a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/8 time signature. The tempo marking 'Piano todo' is written above the first few notes. The notation includes various note values, rests, and slurs. A double bar line with a slash is present in the first staff, and another similar mark is in the fifth staff, with the word 'Al Segno' written in a circle between them. The word 'Voz' is written above the first staff. The final staff ends with the word 'Parola.' in cursive.

Punto Alto.

*Allegretto*

Handwritten musical score for 'Punto Alto'. The score is written on six staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/8 time signature. The tempo marking 'Allegretto' is written in cursive. The music consists of a vocal line and a piano accompaniment. The vocal line starts with a 'Voz' marking and includes dynamic markings such as 'p.' and 'ff.'. The piano accompaniment features chords and melodic lines. The piece concludes with a double bar line and the word 'Parola.' written in cursive.

*Allieg.<sup>to</sup> Moderado* 





A handwritten musical score on seven staves. The first staff begins with a treble clef, a 6/8 time signature, and the tempo marking "Allo." in cursive. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, naturals). The second staff ends with a large, dark scribble. The third staff features a complex chordal passage. The fourth staff contains a sequence of notes with some accidentals. The fifth staff starts with a question mark. The sixth staff has a double bar line and a fermata. The seventh staff is enclosed in a hand-drawn rectangular box. The paper shows signs of age, including foxing and a large orange stain at the top center.

Handwritten musical score on five staves. The first staff contains a melodic line with a large scribble. The second staff has a rhythmic accompaniment. The third and fourth staves show chordal accompaniment. The fifth staff is empty.

*fin.*



Ms 189-5

*vcllin 2<sup>o</sup>*

Leon

*tonadilla a Duo;*

*el Presidario*

*Allegretto*

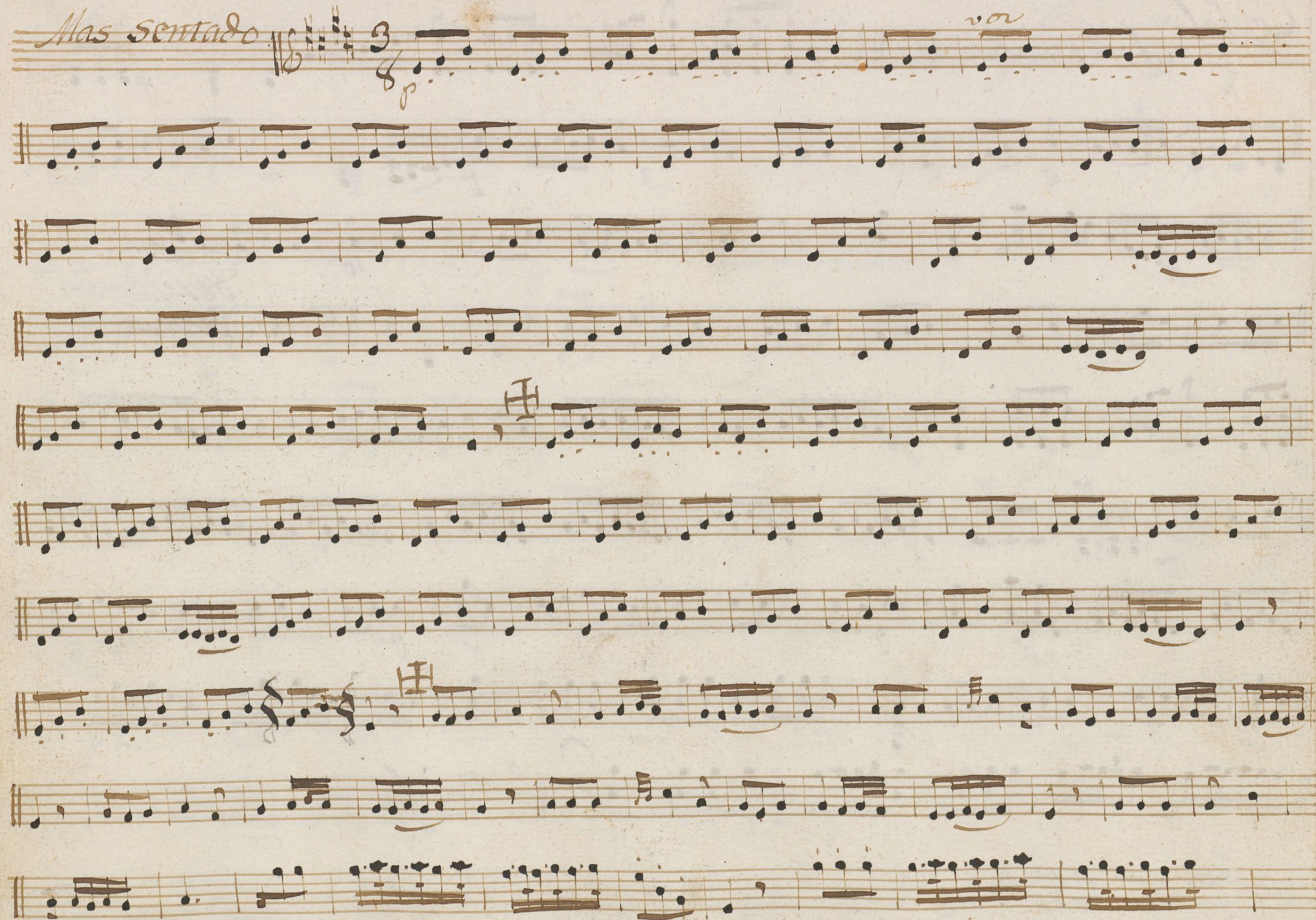
A handwritten musical score on aged paper, consisting of eight staves. The piece is titled "Allegretto" and is in 3/4 time. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score features several trills, slurs, and triplet markings. Dynamic markings include *pp*, *mf*, *arco*, and *rit. do*. The notation is written in a clear, elegant hand, typical of 18th or 19th-century manuscripts.

Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings such as 'p' and 'fr'. A double bar line with a diagonal slash is present on the second staff, and another similar mark is on the eighth staff. The text 'Al segno y Parola' is written in cursive on the eighth staff.







*Mas sentido* 

Musical notation on a single staff, concluding with a double bar line and the word *Parola* written in cursive.

*Andantino* *Punto alto*  
Musical notation on six staves. The first staff includes a treble clef, a key signature of two flats, and a 3/8 time signature. The notation includes various notes, rests, and dynamic markings such as *fr*, *vo*, and *fr*. The piece concludes with a double bar line and the word *Parola*.

*Allegretto Moderato*

A handwritten musical score consisting of four staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *fr*. The fourth staff concludes with a double bar line and the handwritten text *Parola Corta*.

*Seguidillas*

The musical score consists of eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf* and *ff* are present. A double bar line with repeat dots appears after the first staff. The sixth staff features a double bar line with repeat dots, followed by the instruction *Al Segno* and a 6/8 time signature. The word *Fin.* is written below the sixth staff. The seventh staff contains a large diagonal slash, indicating a section to be omitted. The eighth staff shows a key signature change to two sharps (F# and C#) and continues with the melodic line. The manuscript shows signs of age, including some staining and ink bleed-through.

Handwritten musical score on aged paper, featuring seven staves of music. The notation includes various note values, rests, and dynamic markings such as *p* and *ff*. There are several large, dark ink scribbles over parts of the score, particularly in the second, fourth, and fifth staves. The paper shows signs of age and wear.

Ayuntamiento de Madrid



fran ni.  
Sobrite

Mus 189-5

7

Viola

Ton.ª a Duo

||

el Presidario

||

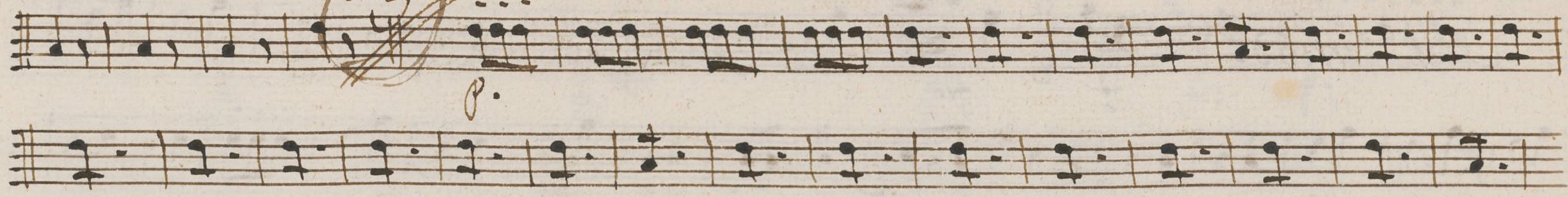
*Allegretto*

Handwritten musical score on ten staves. The notation includes treble clefs, a 3/8 time signature, and various musical symbols such as notes, rests, and dynamic markings (f, p, fr, p.). The score is written in brown ink on aged paper. A large number '3' is written at the bottom right of the page.

The image shows a page of handwritten musical notation on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a piano (*p.*) dynamic and a triplet of eighth notes. The second staff continues the melodic line. The third staff features a double bar line followed by the tempo and performance instruction *Allegro Parola*. The fourth staff starts with the tempo marking *Alto* and a 3/8 time signature. The fifth and sixth staves contain complex rhythmic patterns with dynamic markings such as *ff. p.*, *f.*, and *fr.*. The seventh staff includes a *p.* dynamic and a fermata. The eighth staff has a double bar line and the tempo marking *Allegro*. The ninth and tenth staves continue the piece, with the word *Parola* written at the end of the final staff.

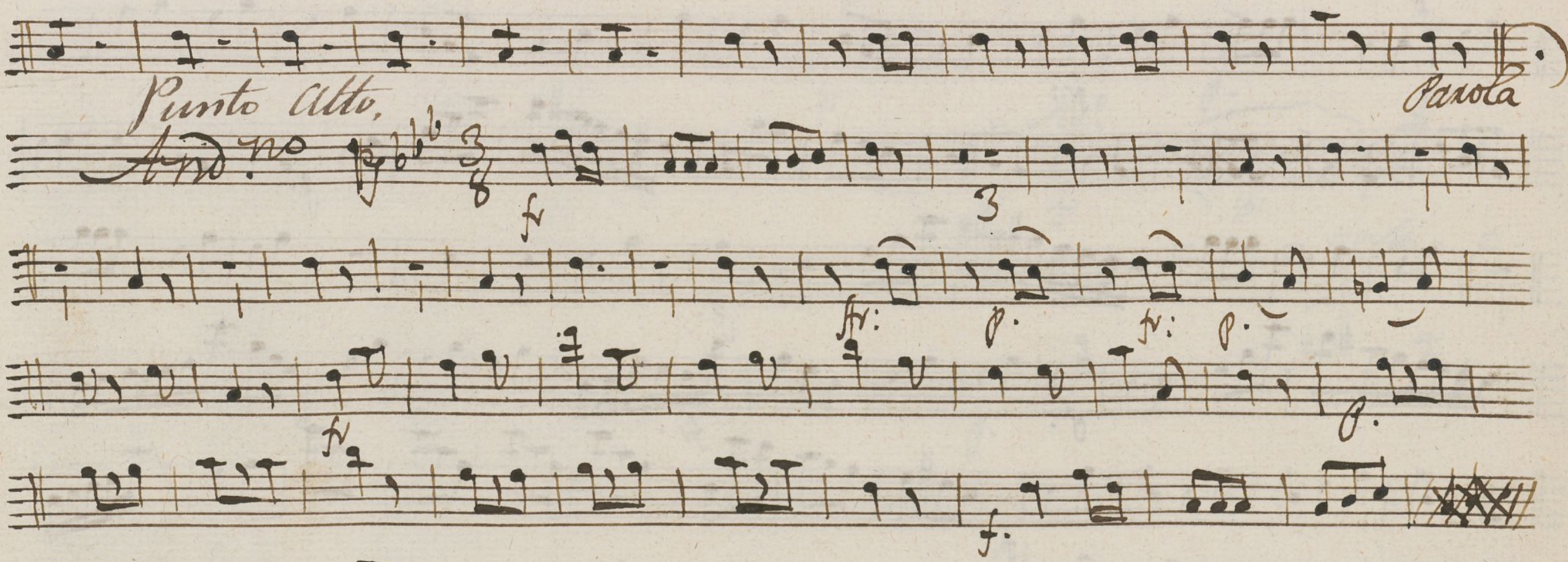


~~Allegro~~

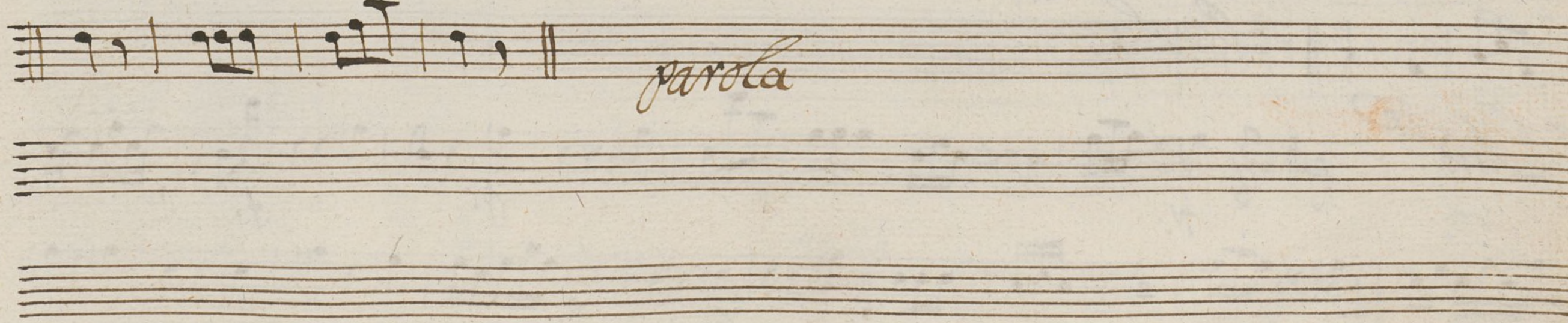


Punto Alto,

Parola



parola



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

*Parola*

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

A handwritten musical score on ten 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 sharp (F#). Dynamics include *f*, *p*, *fz*, and *p*. The second staff has a *f* dynamic. The third staff has *fz* and *p* dynamics. The fourth staff has *p*, *fz*, *All.*, *p*, and *fz* dynamics. The fifth staff has a *p* dynamic. The sixth staff has a *p* dynamic. The seventh staff has a *fz* dynamic. The eighth staff has a *fz* dynamic. The ninth staff has a *fz* dynamic. The tenth staff has a *fz* dynamic. There are also some markings like *alleg.* and *2* in some staves.





Mus 189-5

fagot

Zon.<sup>a</sup> a Duo

∥

el Presidario

∥



Alto 3/8

p. 2 12 fr. p. fr. p.

fr. 4 p. fr. p. 4 p. 3 fr. p.

2 fr. 8 fr. 3

27. ff.

Allegro



*All.<sup>o</sup> mod.<sup>to</sup>*  $\text{C}:\#$   $\frac{3}{8}$   $\text{p}^{\circ}$  27.  $\frac{3}{2}$

*fr*  $\frac{2}{2}$  *fr:*  $\text{p}^{\circ}$  *f.*  $\frac{3}{2}$   $\text{p}^{\circ}$

*And.<sup>te</sup>*  $\text{G}:\#$   $\frac{3}{8}$  *f. p<sup>o</sup>*  $\frac{6}{8}$  *All.<sup>o</sup>*

*151*  $\frac{8}{8}$  ~~42~~ ~~46~~  $\frac{8}{8}$   $\text{f}$   $\text{p}^{\circ}$  *fr:*

*f.*

