

Leg. 26 n. 10

Mus 101-2

Leg. 30 n. 25

1741

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Polonia y Moresca

1^a a Duo

101-2

Los Señoritos Simples

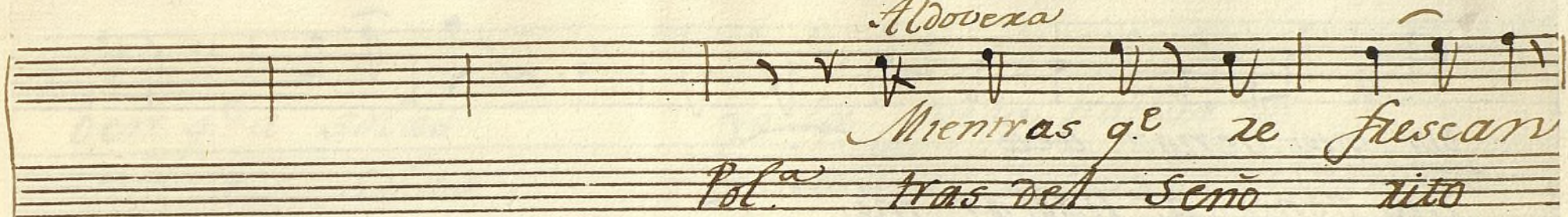
De Laserna

25


All.^{to}

The musical score consists of five systems of staves. The first system begins with the tempo marking *All.^{to}* and the key signature of three sharps (F#, C#, G#) and a 6/8 time signature. The notation includes treble clefs and various note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *p* (piano), *f* (forte), and *fmo* (forzando) are used throughout the piece. The paper is aged and shows signs of wear, including a hole on the right edge and some staining.

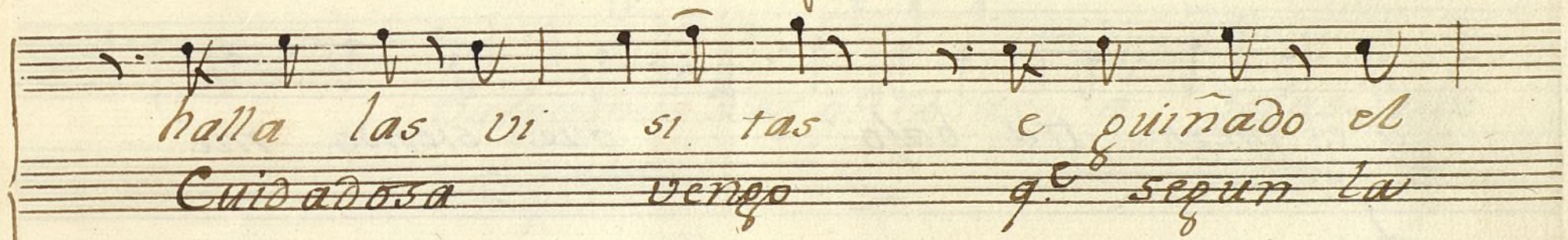
Altovera



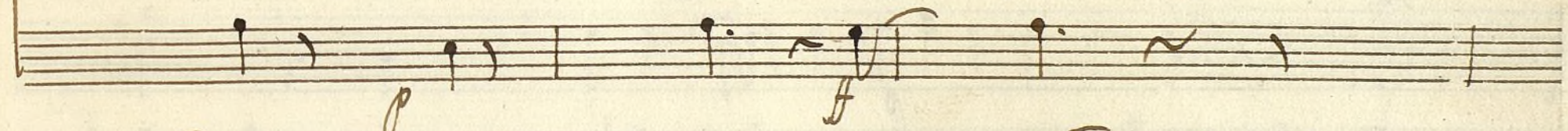
Mientras qe se frescan
Pol. tras del seno rito



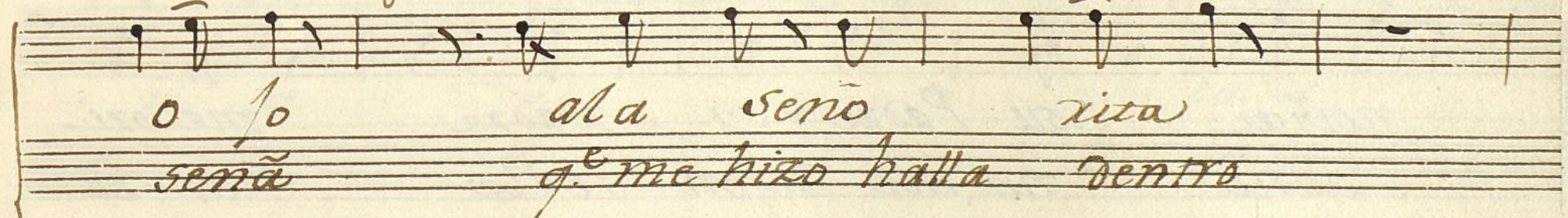
p



halla las vi si tas e quinado el
Cuidadosa venep qe segun la



p



o lo ala seno rita
senã qe me hizo halla dentro



p

Handwritten musical score on aged paper. The score consists of seven staves of music. The lyrics are written in Spanish and are placed between the staves. The lyrics are: "por que venga acá. me tiene q. hablar me q. es fuere tra bajo que siendo mi novia su Padre y su Madre me pri- novio no me deson verbe un ra-". The music is written in a single system with a treble clef and a key signature of one sharp (F#). The notes are mostly quarter and eighth notes, with some rests and slurs. There are dynamic markings such as 'p' (piano) and 'f' (forte) throughout the piece.

por que venga acá.
me tiene q. hablar me
q. es fuere tra bajo que siendo mi
novia su Padre y su Madre me pri-
novio no me deson verbe un ra-

ben q^e a solas yo la pueda hablar yo
tío a solas mama ni papa mama

valgamus Dios q^e cosas a solas la di
valgamus

re a la di
le di

ten.

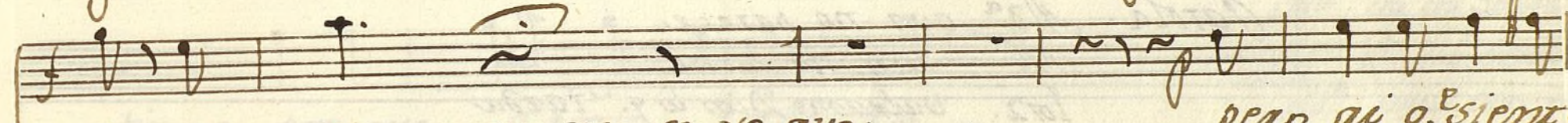
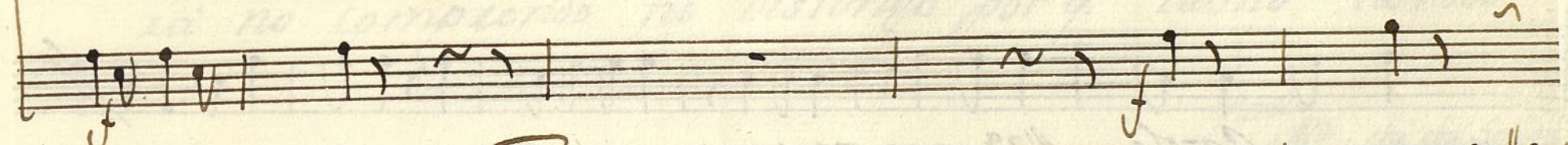
The image shows a page of handwritten musical notation on aged paper. It consists of seven staves of music. The first two staves contain the lyrics 'ben q^e a solas yo la pueda hablar yo' and 'tío a solas mama ni papa mama'. The third and fourth staves contain 'valgamus Dios q^e cosas a solas la di' and 'valgamus'. The fifth and sixth staves contain 're a' and 'la di' and 'le di'. The seventh staff has a 'ten.' marking. The notation includes various note values, rests, and dynamic markings like 'f' and 'ten.'.

re que soi Seno rito la dixè que soy Mayo-
rita le dixè que tengo mu
razzo la dixè que soy mui bonito la di
ñecas le dixè que soy mayorazga le di
re q.e mi Padre es macho y tambien la di
re q.e mi Madre es embra y le



re que si que no q.^e ya que pues que si q.^e no que

re



ya que pues y que me se yo que -

pero ai q.^e siento -



luido yo me voi a esconder me voy a escon

pasos yo



tando el Corazon esta ra no comprendo no dis-
ta' no comprendo ni distingo por q.^e tanto tarda

tirgo por que tanto tardara' -
ra por que

Parola
Alto. chi chi Señorita
1.^a chi chi Señorito
Alto. aqui estoy yo
1.^a yo tambien

Allto que contento q.^e ale
que contento q.^e alegria ven aca querido

pria
bien ven aca

Pol. pero ay de mi q. es lo q. hizo (lora)

Ald. que tienes!

Pol. que es de tener? como q. mamá y papá conozcan q. te abrazo.

Ald. con efecto, oyes y a mi seme conoce algo

Pol. a ver, así no

Ald. ni así tampoco (Pol.) de buen algo me escape

Ald. oyes quienes la visita. Pol. la mujer de mi Mercedes

Ald. hablemos de nuestras cosas (Pol.) y lo pueden conocer!

Ald. no lo sé. (Pol.) para curarlo, miramos si alguien nos ve.

And. te
Si q. e apa ible

Alto.
oyes oyes
gusto ai q.^e alegría

mira mira todos estan aderr-

oyes oyes
to con la visi ta

mira mira bien podemos sin susto po

demos sin susto hablar hablar hablar mi-

Vida

Alleg.^{to} *Altra*
sa
rie

des por q.^e nos dexar q.^e estemos solitos que
nes para Casarte cosa q.^e lo impida cosa

Pol.a
no quieren que supuemos
solo el no ser doncella

alos seño ritos alos
 sino seño rita sino

Agora
 y despues de ca
 por que eres pregu
 nos querremos en-
 sakes de nuestra

sados
 toda
 rrambos
 boda

entrambos q.e. haxemos
 neeia y porfi
 como otros se quixeran
 si tendremos

axamos

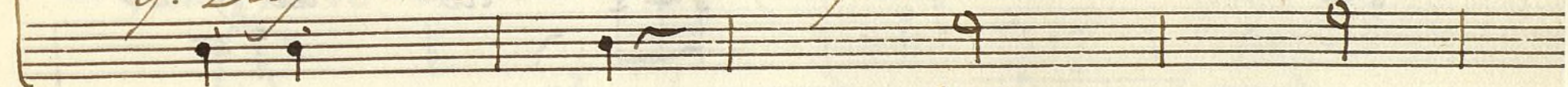
Pol.^a



Sobre eso la Doncella
esa es preguntada ^{tanta}
como perros y ^{gatos}
el Calendario dice



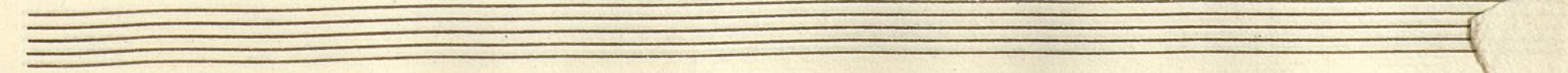
nos dara consejos nos
siendo Mayo ^{traspasa} siendo
estar en los ^{siempre} esta
q. Dios sobre todo que



Ahora



A los Part. ai ai señõ
y sigue al



Pol. *Ahora*
rita ai ai señõ rito ai ai q.^edis-

Pol.^a
ceto ai ai q.^ebo niños

ai ai q.^ebo-

niños que somos los dos que

yo te adoro
yo te estimo
yo te quiero por mi a
mor yo te estimo yo te adoro yo te
quiero por mi amor yo te estimo yo te a-

f *p*

no

The image shows a handwritten musical score on aged paper. It consists of ten staves of music. The first three staves have lyrics written below them: "yo te adoro", "yo te estimo", and "yo te quiero por mi a". The fourth staff has lyrics "mor yo te estimo yo te adoro yo te". The fifth and sixth staves have lyrics "quiero por mi amor yo te estimo yo te a-". There are dynamic markings *f* and *p* on the first and second staves respectively. A large, diagonal line is drawn across the entire page, crossing through the music and lyrics. At the bottom of the page, there are three empty staves. The paper is slightly yellowed and has some wear at the corners.

no
Doro yo te quiero por mi amor yo te
Pol.
mira la novia que
mira novio siempr.
pillas si es mujer abil en forma si es
todo este entendimiento libre es

Handwritten musical score on aged paper. The score consists of seven staves of music. The lyrics are written in cursive below the staves. The text is as follows:

g. e a pren
g. e se

vido en catorce años todo el cristus de me
pellizcar al Page y jugar al escor.

moria todo
dite

The musical notation includes various note values, rests, and bar lines. There are some large, sweeping lines drawn across the staves, possibly indicating a section or a specific melodic line.

Ahora

tambien tu pillas un novio tan des
Mira tambien novia mia si yo
creto y buen muchacho tan
su hombre erudito si yo
q.º no tiene oro de
q.º h.º de la lengua fran.

The image shows a page of handwritten musical notation on aged paper. It features several staves of music with lyrics written in cursive below them. A large, dark scribble, possibly made with a quill or brush, is drawn over the entire page, crossing out the musical notes and lyrics. The lyrics are in Spanish and appear to be a song or a set of verses. The word 'Ahora' is written at the top. The lyrics include: 'tambien tu pillas un novio tan des', 'Mira tambien novia mia si yo', 'creto y buen muchacho tan', 'su hombre erudito si yo', 'q.º no tiene oro de', and 'q.º h.º de la lengua fran.'.

fecto mas q. el de ser mayorazgo mas
cesa tambien como los cochinos tambien

ppol.^a
pp mas chito chito

Ahora
p. calla tu pico q. e sinos cojerr
que las visitas

The image shows a page of handwritten musical notation on aged paper. It features five staves of music. The first two staves contain the lyrics 'fecto mas q. el de ser mayorazgo mas' and 'cesa tambien como los cochinos tambien'. The third staff has the lyrics 'mas chito chito' with a dynamic marking '*ppol.^a*' above and '*pp*' below. The fourth staff has the lyrics 'calla tu pico' and 'q. e sinos cojerr' with a dynamic marking '*Ahora*' above and '*p.*' below. The fifth staff has the lyrics 'que las visitas'. A large, dense scribble of brown ink lines is drawn over the first three staves, obscuring the musical notes and some of the lyrics. The paper shows signs of age, including some staining and a small mark on the left edge.

nos cascaran luego se van
 mire mos huyamos
 si escuchando estan mire mos mi huyamos
 por aqui y halla huyamos bu
 nos si escuchando estan mire mos mire mos si escu-
 yamos por aqui y halla huyamos huyamos por a

Pol. *Allo.* *los 2.*
 chando estan: no, no escuchan, ni alli tampoco ai q. gusto.
 qui y halla oyes oyes. (que) *Allo!* *Pol.* aun no se van. *Allegro*
la 2. no
All.
 Pues vamos pues vamos el caso de a
 las sequi dillas que don escuchan
 bar con una Ale manda por diferen-

ran con las segui dillas q.ª ora escucharan q.ª uo
ciar con una Alemanda por difexen ciar por
ra escucharan que
difexen ciar por

Alemanda.

Alto pol.

p. Vailar monitos vailar vailar
Alto vailar moni-

to vailar al son de la Guita xxi

al son de la guitarra - - al son de mi

Handwritten musical notation for guitar and voice. The top staff is a guitar line with a treble clef. The second staff is a vocal line with a soprano clef. The lyrics are written below the vocal line.

Guita xxi — al son demmi Guita

Handwritten musical notation for voice and guitar. The top staff is a vocal line with a soprano clef. The second staff is a guitar line with a treble clef. The lyrics are written below the vocal line.

All.^o
ra. con esto que xidos

Handwritten musical notation for voice and guitar. The top staff is a vocal line with a soprano clef. The second staff is a guitar line with a treble clef. The lyrics are written below the vocal line.

ntra voluntad para despe dixese os —

Pol.
g.e. de los Polacos soy
quiere acordar

la piedra Ymari
g.e. de las Gallinas soy el


ede carr soy ya Dios carinos

Handwritten musical score on aged paper. The score consists of several staves of music. The lyrics are written in Spanish and are interspersed between the musical staves. The lyrics are: "mios a Dios y perdonar a Dios caritiños mios a Dios y perdonar y perdonar y". The music is written in a cursive style, typical of 18th or 19th-century manuscripts. There are some faint markings and a small 'f' on the third staff, possibly indicating a forte dynamic. The paper shows signs of age, including some staining and wear at the edges.


All.^o

el amor y la moda siempre se a unan siempre se a


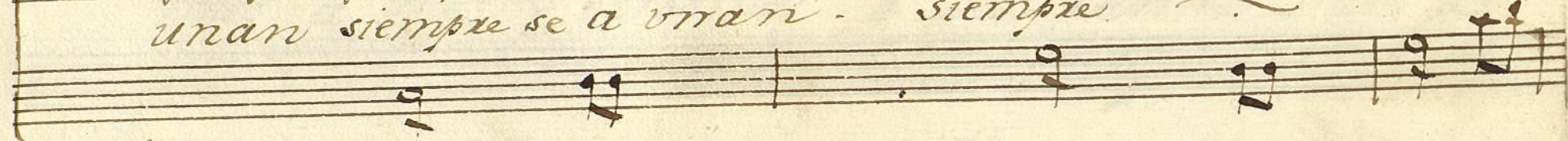
unan el amor y la moda siempre se a.



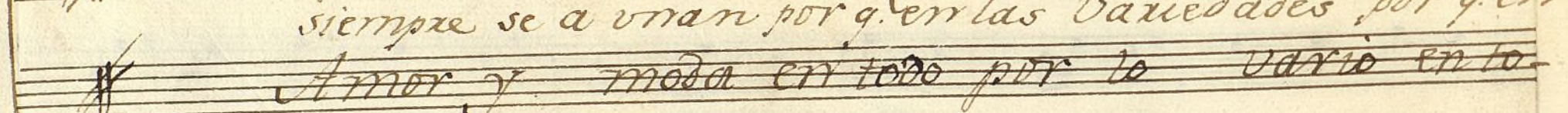
unan siempre se a unan - siempre





siempre se a unan por q. en las Variedades por q. en




Amor y moda en todo por lo vario en to



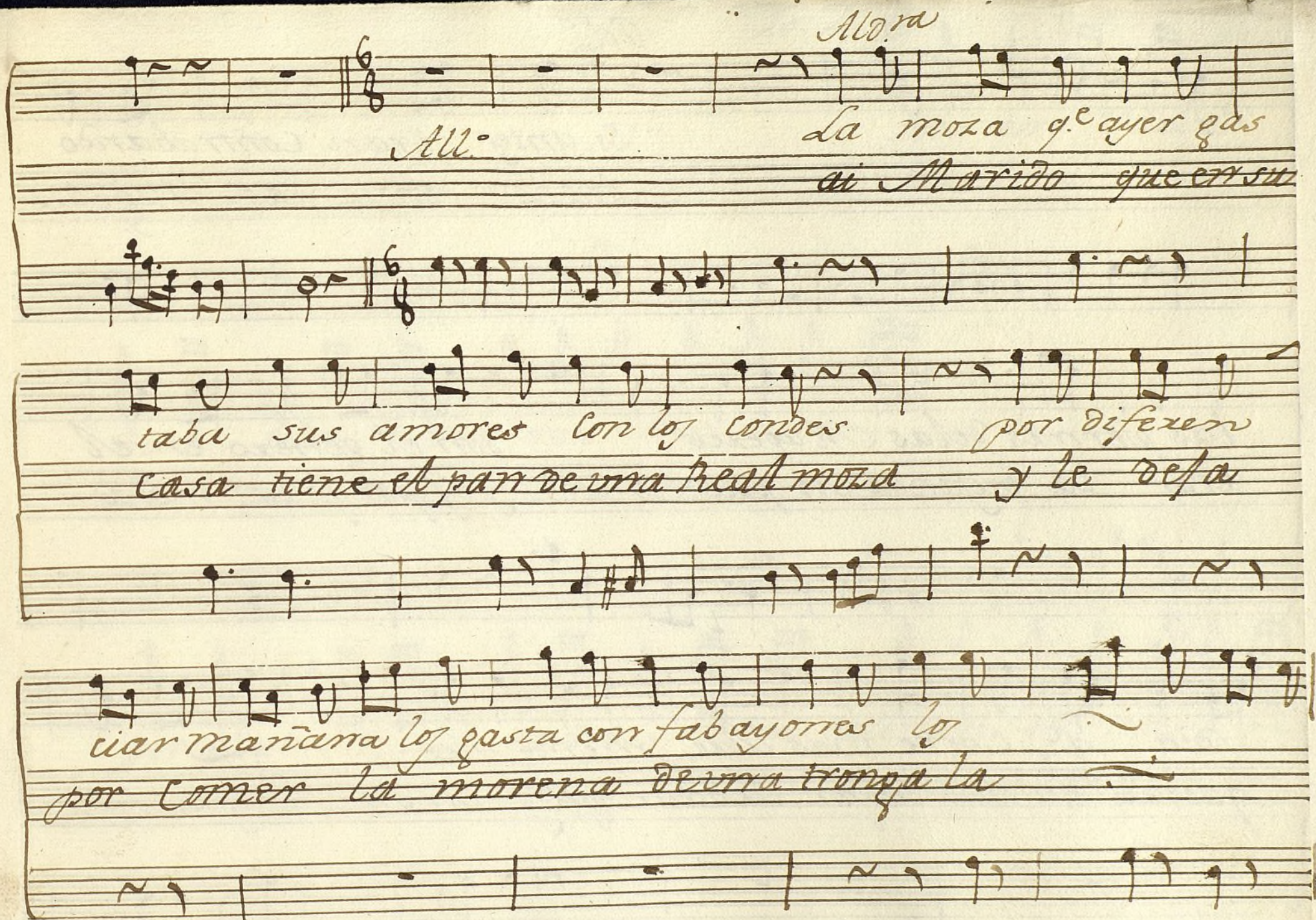
solo se fundan solo



siempre conforman siempre



All.^o *Ahora*
La moza q.^e ayer gas
di marido que en su
taba sus amores con los cordes por diferen
Casa tiene el pan de una Real moza y le despa
ciar mañana lo gasta con fabayones lo
por comer la morena de una tronpa la

The image shows a page of handwritten musical notation on aged paper. The score is written in a cursive hand and includes lyrics in Spanish. The music is organized into systems, each consisting of a vocal line and a piano accompaniment line. The lyrics are: "La moza q. e ayer gas di marido que en su taba sus amores con los cordes por diferen Casa tiene el pan de una Real moza y le despa ciar mañana lo gasta con fabayones lo por comer la morena de una tronpa la". The tempo marking "All.º" is written below the first system, and the word "Ahora" is written above the second system. The paper shows signs of age, including some staining and discoloration.

Pol.^a

Si antes eran contrabando
Antes entre las Mujeres
las piedras de las Mujeres son el gerozo en el
era la bufanda un pasmo y oy por q.^e la moda
dia q.^e corre mas libre mente que
quiere en su lugar llevar gato en su

lot 2.

All.^o

Todo son Vaxie
todo

Dades. todo manias todo

por q.^e amor y la moda siempre deliran siempre
ya Dios Polacos belloz hasta otro dia hasta

siempre deli rari. *Al segno.*
hasta otro dia

+

Violin 1^o

Con^a a Duo

Los Señoritos Simples

A handwritten musical score for guitar, consisting of ten staves. The music is written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as chords and triplets. Dynamic markings like *p* (piano) and *for* (forte) are used throughout. The score concludes with a double bar line and repeat dots. The paper shows signs of age and wear.

Para
Ayuntamiento de Madrid

Allegro. *Parola*
Cotta.

Parola.

And.

All. $\text{G} \#$ $\frac{2}{4}$ *po*

po *po* *po* *po* *po* *po* *po* *po* *po* *po*

Handwritten musical score for the first system, consisting of five staves. The first staff has a circled section at the beginning. The second staff has a *pmo* marking. The third staff has a *2.º no* marking. The fourth staff has an *All.* marking. The fifth staff has a *p* marking.

Handwritten musical score for the second system, consisting of five staves. The first staff is titled *Alemana* and has a circled section. The second staff has an *All.* marking. The third staff has an *All.* marking. The fourth staff has an *All.* marking. The fifth staff has a *fmo* marking.

t

Violin 1^o

Con.^a a Duo

Los señoritos simples.

All.^o

Handwritten musical score for a piece titled "Ayuntamiento de Madrid". The score consists of 12 staves of music. The first staff begins with the tempo marking "All.^o" and a key signature of three sharps (F#, C#, G#). The music is written in a style characteristic of 18th or 19th-century manuscript notation, featuring a variety of note values, rests, and dynamic markings such as "p", "f", and "for". The notation includes many beamed notes and slurs, suggesting a complex rhythmic and melodic structure. The paper shows signs of age, with some staining and wear at the edges.

Ayuntamiento de Madrid

Allegro y para.

All. to

Parola

And.

A handwritten musical score on aged paper, consisting of ten staves of music. The notation is in a single system, likely for a piano. The key signature is one sharp (F#), and the time signature is 2/4. The score begins with the tempo marking 'Allegro' and the dynamic marking 'p'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings throughout, including 'p', 'f', and 'p^o'. A large, hand-drawn oval encircles the lower half of the page, encompassing the last six staves. The paper shows signs of age, with some staining and a slightly yellowed tone.

Ayuntamiento de Madrid

Handwritten musical score consisting of four staves. The first staff begins with the dynamic marking *pmo*. The second staff ends with the instruction *1a 2. no / Al Scoro* and a large number *5* written below it. The third staff starts with the tempo marking *All.* and includes dynamic markings *po* and *fe p*. The fourth staff contains a bass line with various chords and notes.

A section of handwritten musical score titled *Alemanda* in cursive, enclosed in a hand-drawn oval. The title is followed by a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The score consists of six staves, all of which are crossed out with a large diagonal line. The first staff has the dynamic marking *A po*. The second staff has the tempo marking *3. All.*. The third staff has the tempo marking *All.*. The fourth staff has the dynamic marking *po*. The fifth staff has the dynamic marking *fe p*. The sixth staff has the dynamic marking *fe pmo*.

A handwritten musical score consisting of ten staves. The notation includes treble clefs, a 3/4 time signature, and various rhythmic values such as eighth and sixteenth notes. The score is annotated with several markings: *All.* at the beginning of the first staff, *All.* above the fifth staff, and *All.* below the eighth staff. A large diagonal slash is drawn through the middle of the third staff. At the bottom right, the word *Allegro* is written in a cursive hand. The paper shows signs of age, including some staining and foxing.

+

Violin 2.º

Ton.ª a Duo

Los Señoritos Simples.

Allegro
je po

All.^{to}
6
mo

Parolas

Parola.

And.^{te}
3
po

The musical score consists of ten staves. The first staff is a vocal line with lyrics 'je po' and dynamic markings 'je po'. The second staff is an accompaniment line with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature, with the tempo marking 'All.^{to}' and dynamic marking 'mo'. The third and fourth staves are labeled 'Parolas' and 'Parola.' respectively. The fifth staff is marked 'And.^{te}' and has a 3/4 time signature. The sixth through eighth staves continue the musical notation. The bottom two staves are empty.

All. *p*

Cantata

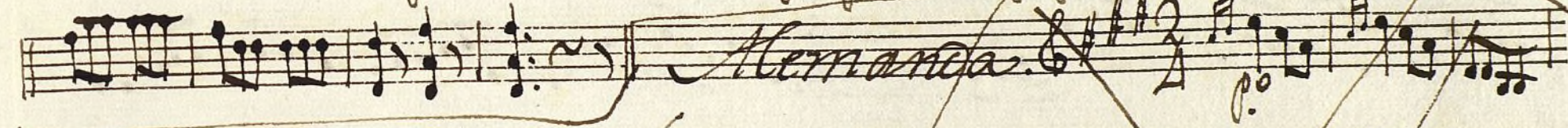
p^{mo}



p^o *2^ana* *Allegro* *All.^o*



Ademanda



t

Violin 2.º

1.ª a Duo

Los Señoritos simples.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of several staves of music. The first staff begins with the tempo marking *All. eq.* and the dynamic marking *p. mo*. The second staff ends with the marking *Para.*. The third staff begins with the tempo marking *All. to* and the dynamic marking *po*, and also ends with *Para.*. The fourth staff begins with the tempo marking *And.* and the dynamic marking *po*. The notation includes various rhythmic values, accidentals, and phrasing slurs. The paper shows signs of age, including some staining and foxing.

la.



Ayuntamiento de Madrid

1200055016

Oboe 1.º Ton.ª Duo Los Señoritos Simples.

Allo

Allegro y Parola.

Flauta.

All.^o 

 *Parota.*

All.^o 

And.^o  *Parota.*

Oboe. 

All.^o 







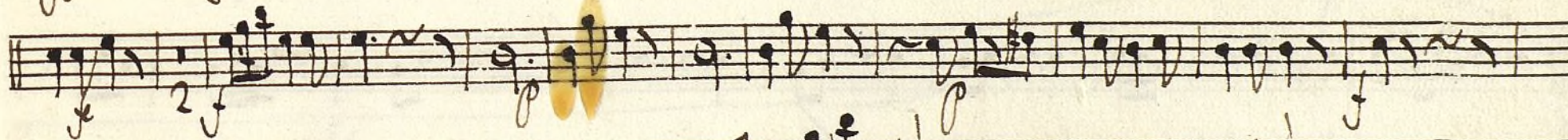
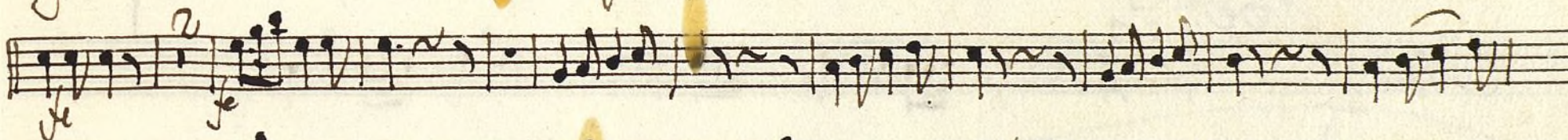
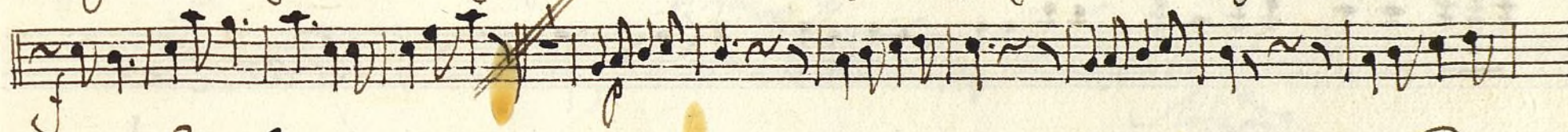
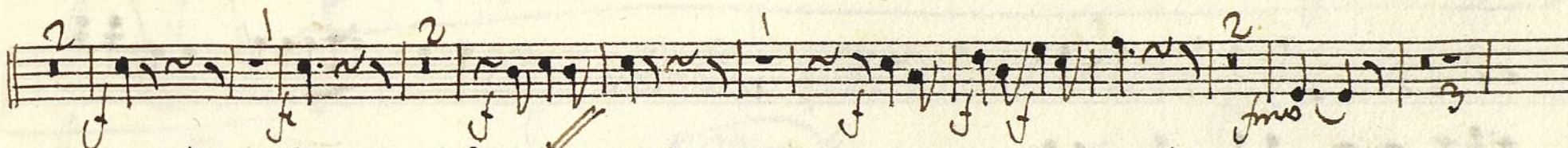


A handwritten musical score on aged paper, featuring several staves of music. The notation includes notes, rests, and dynamic markings such as *ppmo*, *f*, and *fmo*. A large section of the score is enclosed in a hand-drawn oval and crossed out with a diagonal line. Annotations include *Allegro*, *Allegro*, and *Alexandra tace*. The manuscript shows signs of age, including some staining and ink bleed-through.

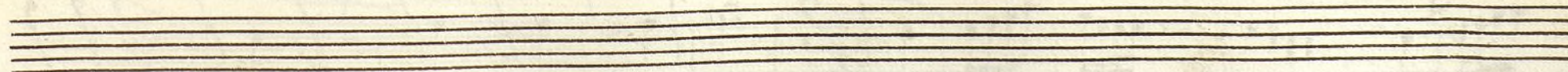
All.

Allegro


Oboe 2.ª Ton.ª a Duo los Señeros Simples.

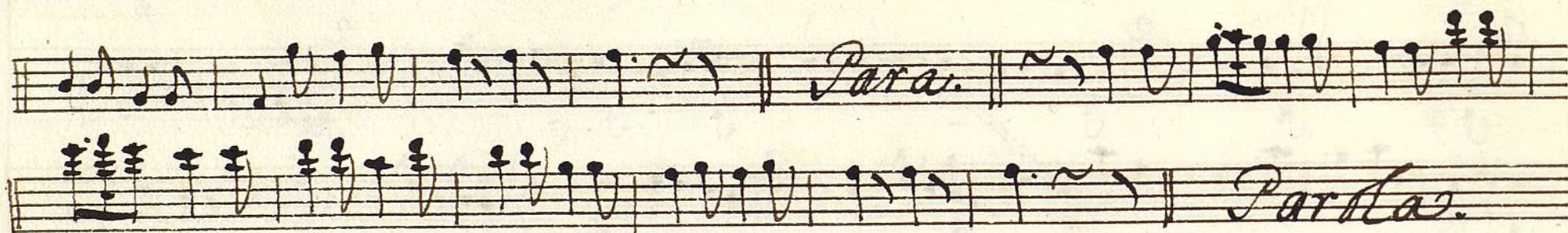


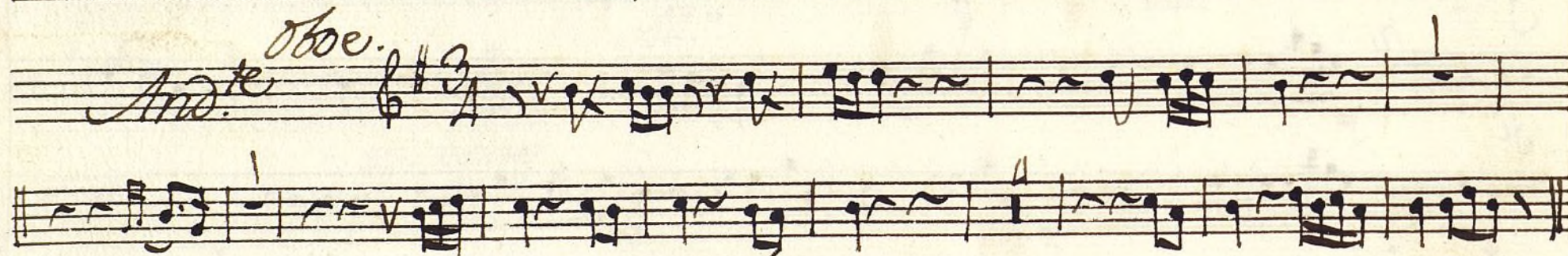
Allegro *Parola*



Flauta

All.^o 

Para. 

And.^{te} *Oboe.* 

All.^o 

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *p*, *f*, *pp*, and *fmo*. The score is divided into sections by large hand-drawn oval brackets. Key markings include *Allegro* and *Allegro Tace* written in cursive. A section is marked *1a 2.ª no* with a double bar line. The bottom of the page shows three empty staves.

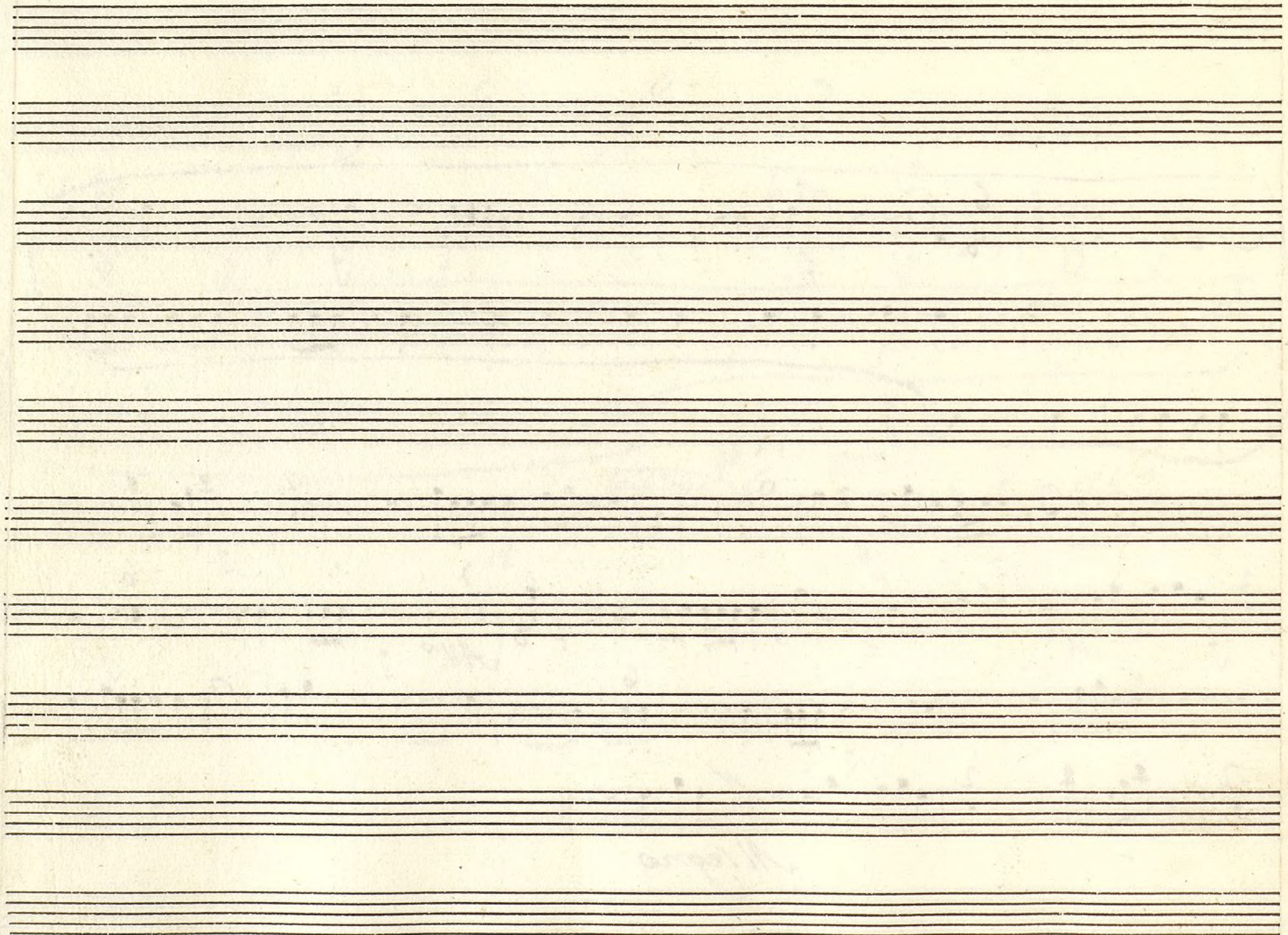
Trompa 1ª Ton.ª a Duo los Señoritos Simples

Allegro

Tace hasta las coplas.

Alemanna tace.

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems of staves. The first system consists of three staves, with the top staff beginning with the tempo marking "All.^o" and a treble clef. A large, hand-drawn oval encircles the first two staves of this system. The second system also begins with "All.^o" and a treble clef, followed by a 3/4 time signature. The third system contains two staves, with the top staff starting with a 6/8 time signature and the word "All.^o" written below it. The fourth system consists of two staves. The fifth system is a single staff ending with a double bar line. Below the fifth system, the tempo marking "Allegro" is written in a cursive hand. The bottom of the page features two empty musical staves.



t

Mus 101-2

Trompa 2.^a Tercera a Duo los Señorios Simplex

All.^o

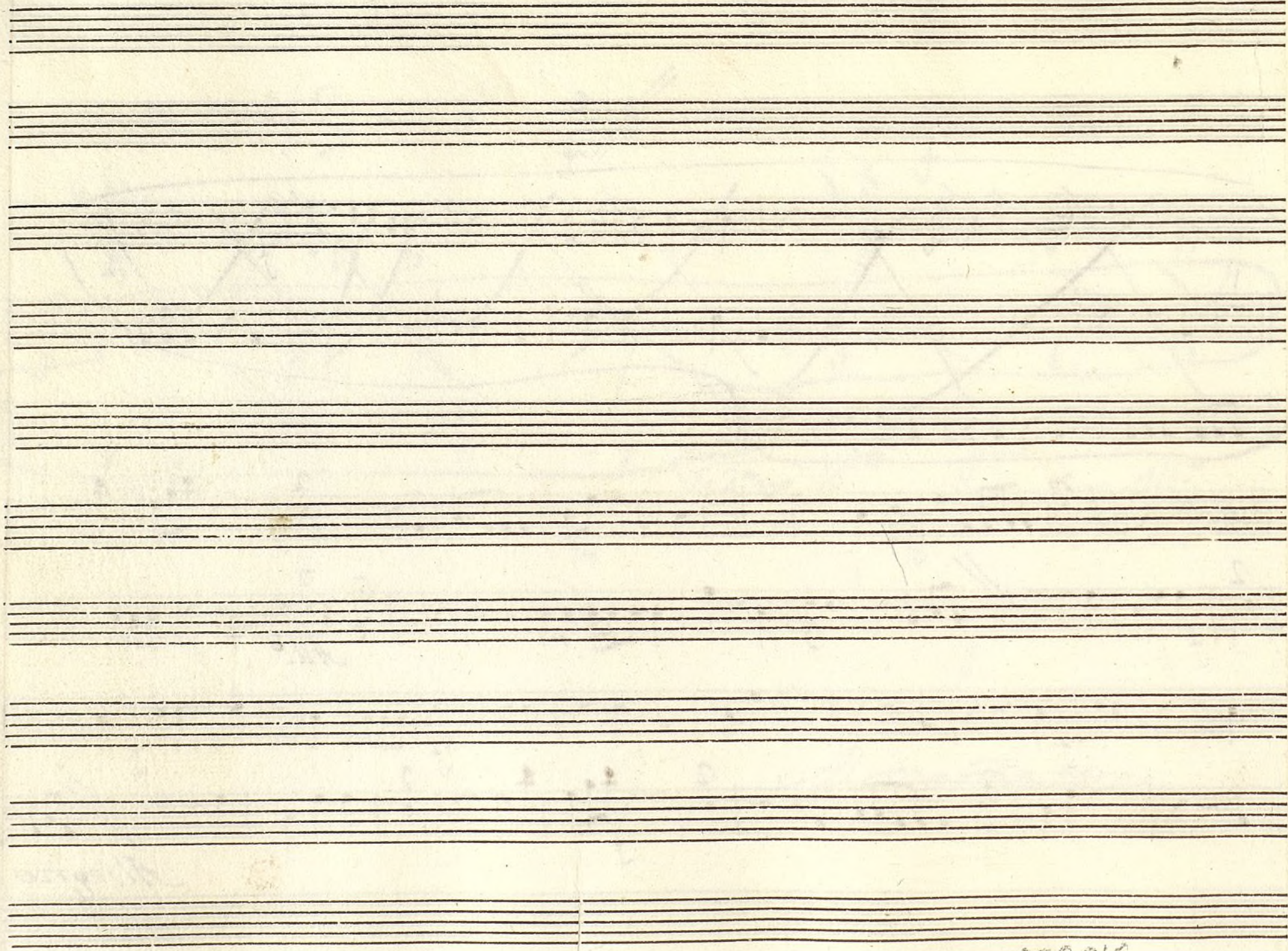
Tace hasta las Coplas.

Empty musical staves at the bottom of the page.

Handwritten musical score on aged paper. The score consists of seven staves of music. The first staff begins with the tempo marking *All.^o* and a key signature of two sharps (F# and C#). The second staff has a *f* dynamic marking. The third and fourth staves are circled in brown ink and crossed out with diagonal lines. The fifth staff contains the annotation *1a. 2.ª no* and *134*, followed by a double bar line and the tempo marking *Allegro*. The sixth staff begins with a *f* dynamic marking. The seventh staff ends with the tempo marking *All.^o*. The bottom of the page features three empty staves and the handwritten text *Alemarda tace.*

The first system of the handwritten musical score consists of three staves. The top staff begins with the tempo marking "Allo" and a treble clef. The notation includes various note values and rests. A large, hand-drawn oval encircles the entire system. Several diagonal lines are drawn across the staves, crossing out the musical notation in a series of 'X' shapes.

The second system of the handwritten musical score consists of five staves. The top staff begins with the tempo marking "Allo" and a treble clef. The notation includes various note values and rests. The second staff has a "2" above it. The third staff has a "2" above it and a "3" below it. The fourth staff has a "2" above it. The fifth staff has a "3" above it and a "2" above it. The tempo marking "Allo" appears again in the third staff. The system concludes with the tempo marking "Allegro" written in a cursive hand.



t

Bajo

1^a Duo

Los señoritos simples.

All.^o 

tem.

Allegro y Para

All.^o $\text{C}:\sharp\sharp\frac{6}{8}$ $\overset{4}{\sim}$ p^{mo}

\parallel *Parola*

All.^o $\text{C}:\sharp\sharp\frac{6}{8}$ $\overset{3}{\sim}$ p^{o} \parallel *Parola.*

And.^o $\text{C}:\sharp\frac{3}{4}$

Musical notation on a staff.

Musical notation on a staff.

Musical notation on a staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Alto

Ayuntamiento de Madrid

Handwritten musical score on a single page, featuring five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *p^{mo}* and *2^a no*. A double bar line is followed by the instruction *All.^o* and a change to a 6/8 time signature. The second and third staves continue the melodic and harmonic development. The fourth staff shows a change in the bass line with dotted rhythms. The fifth staff concludes the piece with a double bar line.

A section of handwritten musical score, titled *Alemanda*, consisting of seven staves. The title is written in a cursive hand at the beginning of the first staff. The music is in common time (C) with a key signature of two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings such as *All.^o*. The section is enclosed in a large, hand-drawn oval. A diagonal line is drawn across the entire section, from the top left to the bottom right, indicating that this music is crossed out or to be disregarded.

All.^o 

All.^o

All.^o

Al Seyno