

Seq. 28. N.º 20.º

MUS 101-16

Seq. 3.º n.º 40

1743

t

Polonia, Pao Garcia y Coro.

fol. 56

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

<sup>Coro</sup>  
La Torza de la Polonia

De Laserna.

40

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

*p*

*f*

*p*

*ola*

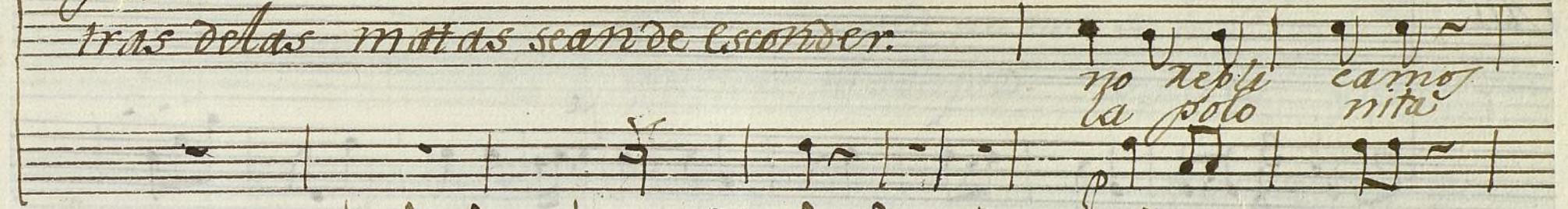
Este es el sitio en q.<sup>e</sup> las redes—  
Despues de puestas con gran silencio

*p*

Detailed description: This is a page of handwritten musical notation on aged paper. It features a grand staff with two staves per system. The music is written in a 2/4 time signature with a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as *All.<sup>to</sup>*, *p*, *f*, and *ola*. The lyrics are written in Spanish cursive below the notes. The paper shows signs of age, including some staining and wear at the edges.



para la Carza sean de tender.  
tras de las matas sean de esconder.

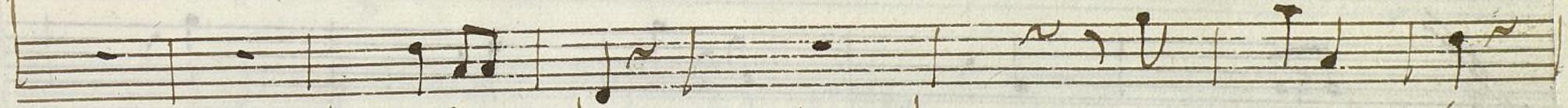


no repli carnos  
la polo nita



dices mui bien no  
dice mui bien la

dices mui bien  
dice mui bien



dices mui bien dices  
dice mui bien dice

Allegro



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

*Pol.<sup>ca</sup>*

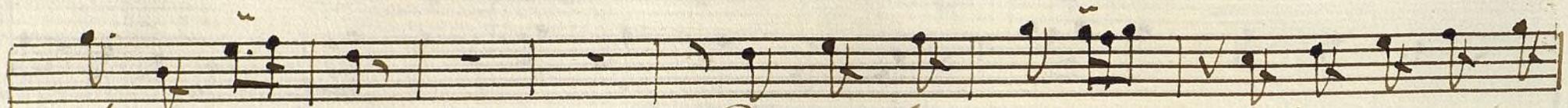
A cazar presu rosa venço a este soto  
Pero quien mas me trae es un muchacho

a cazar presu rosa venço a este soto —  
pero quien mas me trae es un muchacho.

vengo q.<sup>e</sup> en Madrid ya no se hallan q.<sup>e</sup> en  
es que de Badajoz viene que

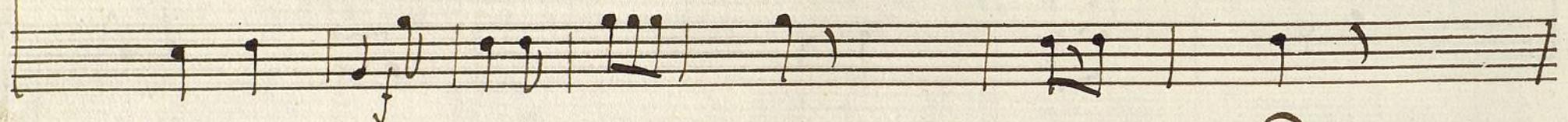
pasaros gordos q.<sup>e</sup> en Madrid ya no  
perequinando que de Ba  
dajoz

se hallan pasaros gordos. que en Madrid ya no se hallan pa  
bien perepri nando que de Badajoz viene pe-

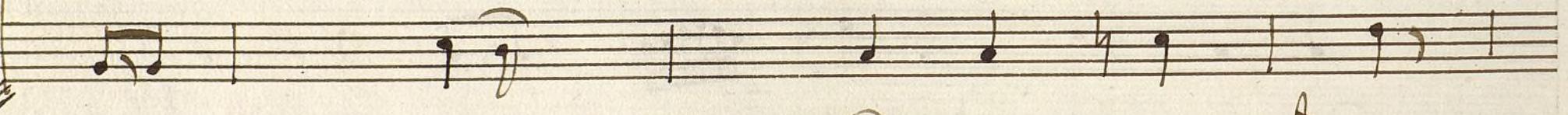


Jaros oídos.  
reprimidos

Por que las mozas pelan a quanto  
Por que de seo cazarte para el



cazan pelan hasta la cola  
gusto cazarte de mis afectos.



pelan a quanto cazan - hasta la cola  
cazarte para el gusto de mis afectos



pelan a quanto cazari hasta la cola. *Allegro*  
Cazarle para el gusto de mis afectos.

*Allto* *Riv.ª Bañez*  
Por aquel

*polo*  
lado se escucha ruido pues los se clamor desad cantar

*Todas*  
Obe de cemos *sin replicar*

Handwritten musical score on aged paper. The score consists of several systems of staves. The first system has three staves with lyrics: "obede como sin replicar - sin replicar sin". The second system has three staves with a *p<sup>mo</sup>* marking. The third system has two staves with lyrics: "Cúda vano del gusto tras dela dicha tras dela -". The fourth system has two staves with lyrics: "Cúda vano del gusto tras dela dicha tras dela -". The score includes various musical notations such as notes, rests, and dynamic markings like *And.<sup>te</sup>*, *f*, *p*, and *se*. The name "Garcia" is written above the guitar part.

obede como sin replicar - sin replicar sin

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

Garcia

Cúda vano del gusto tras dela dicha tras dela -

*dicha Ciudadano del gusto tras*

*dela dicha Ciudadano del gusto tras dela dicha*

*a tras dela dicha tras dela di-*

*cha. Mas no lo creo por que el temor se opone*

*cres. fmo*

de noche y dia de a mis deseos a pero estas dul.  
y estas armo

juras q' aqui espaxce el viento anuncian al alma que  
nias pueden ser engañij que pinte la Idea por

no esta mui lejos. Decidme selvas sera esto cierto  
torcer mis pasos. Decidme selvas sera esto falso.

Coro

*cierto.*

*falso*

*Albucias selvas caras vientos ab-*

*Albucias*

*bricias vientos albucias*

*que ya el fin a llegado*

*de mis fa tigas qe ya al fin a llegado de mis fatigas-*

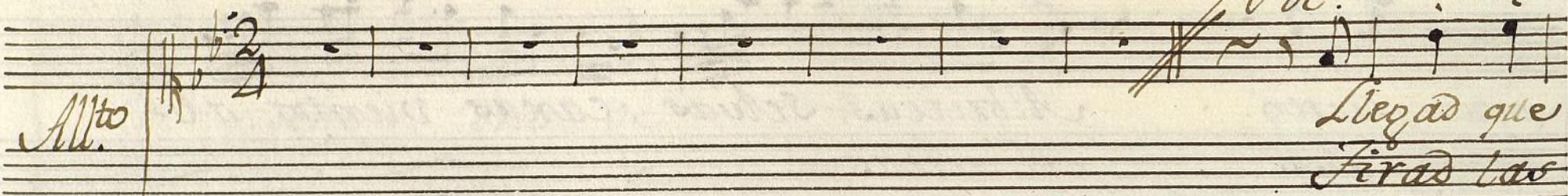
*a*

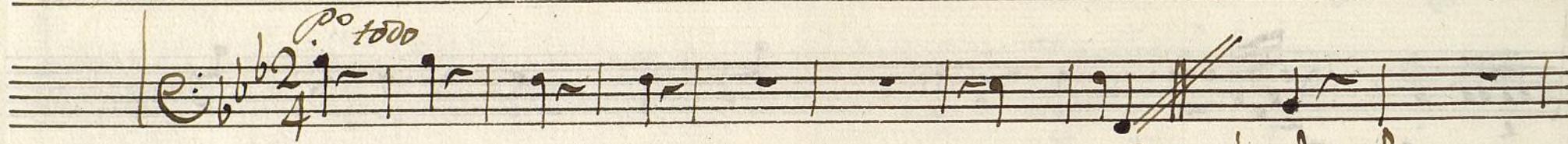
*de mis fatigas - de mis fatigas*

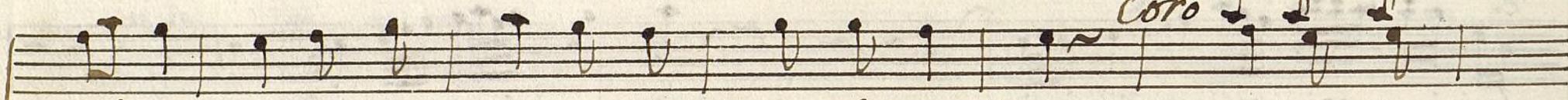
*cref.*

Ayuntamiento de Madrid

*M. S. M. S.*

*Allto*  *Pola*  
Llegad que  
firad las

*po todo* 

*Coro* 

dito no seos escape no para co  
tedes con mucho arte con ya asequ





ferle no atropellarle para co gerle no atropellar—  
ramoj todas el lance ya asequ ramoj todas el lan.



le no  
ce todas

*Allegro*

Parola. *Gar.<sup>a</sup> Que queris de mi hermosura:*

*Pol.<sup>a</sup> Como paxaro (cantare)*

*Gar.<sup>a</sup> Soy paxo y paxaria yo, para serlo de verdades*

*Pol.<sup>a</sup> con otros paxaros peores habra infinitas que canten  
y asi ala / aula del Featas sin may detencion llevarlos*

*Gar.<sup>a</sup> no es menester pues a ellas peregrinar mis afanes  
aunque se que no merezco tan Soberano hospedage.*

*Pol.<sup>a</sup> llevadle halla y lo veremos*

*Gar.<sup>a</sup> primero de el informame.*

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

*Gar.<sup>a</sup> voy halla. (Todos) que tal?*

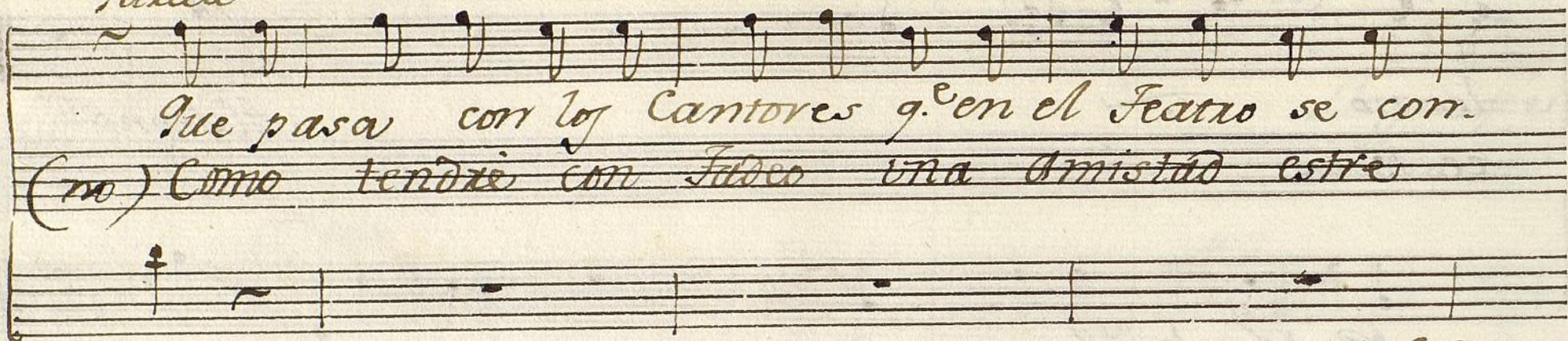
*Pol.<sup>a</sup> tiene buen talante.*

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

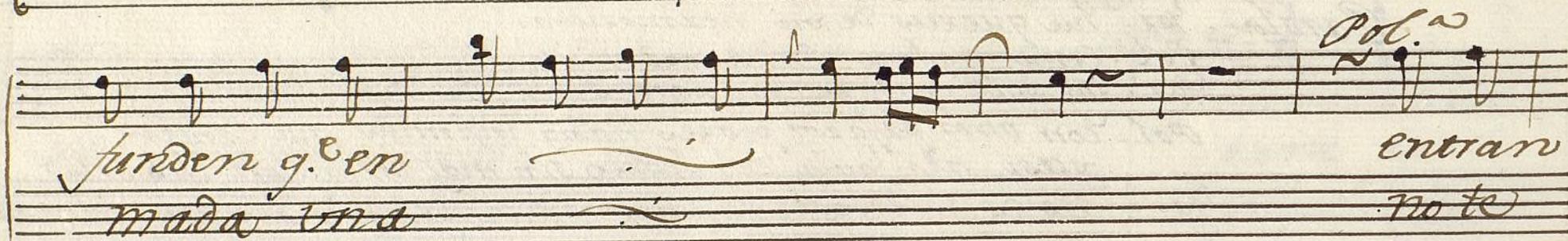
*fmo*

*p*

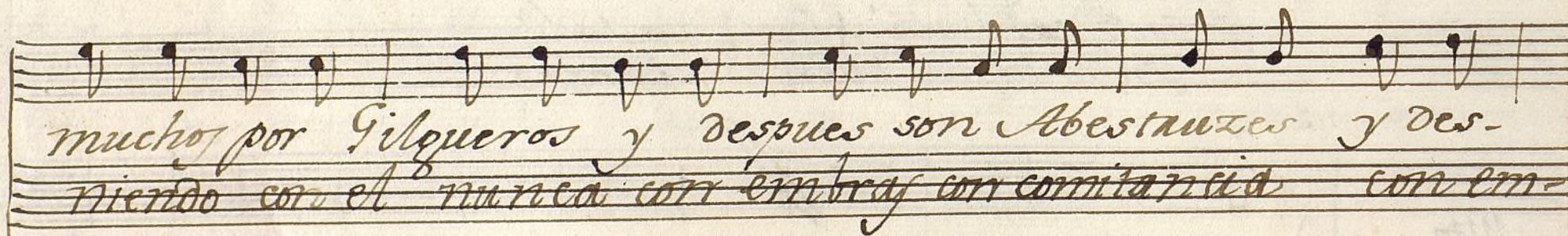
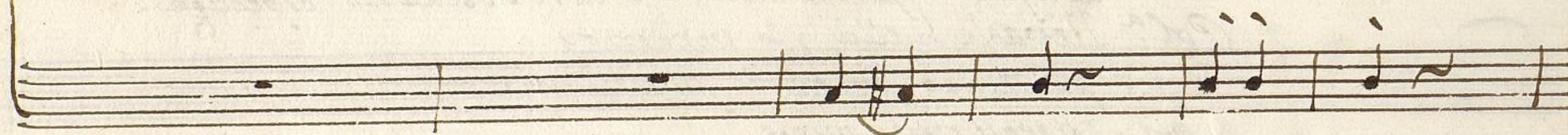
García



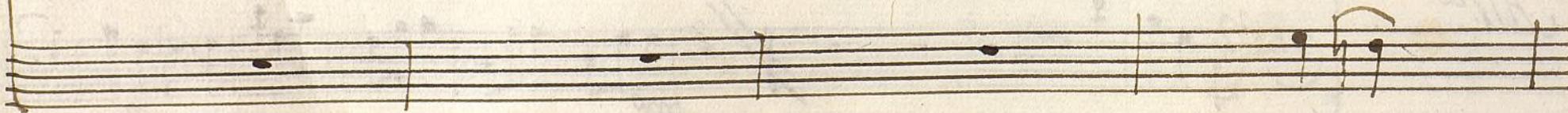
que pasa con los Cantores q.<sup>e</sup> en el Teatro se con.  
(no) Como tendrían con Judo una amistad estre



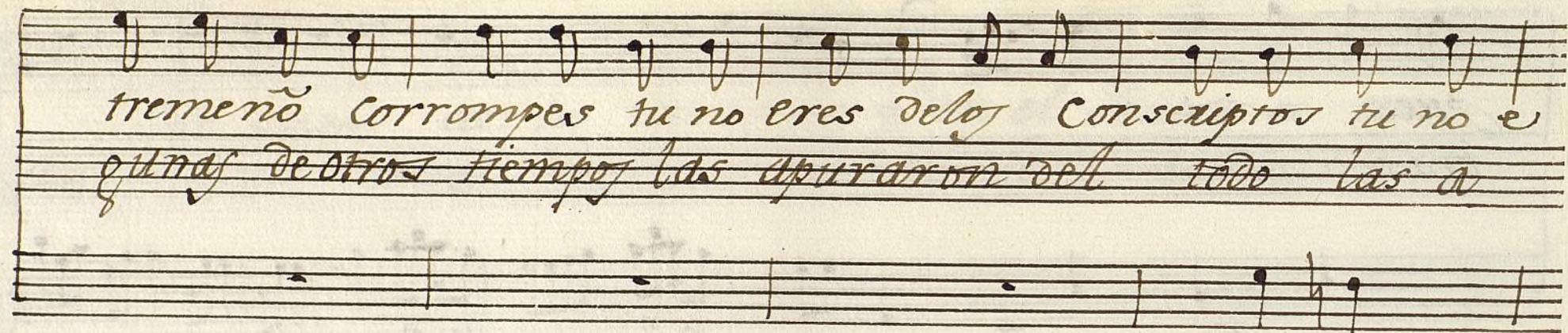
funden q.<sup>e</sup> en *Pol.<sup>o</sup>*  
máda una *Entrar*  
*no te*



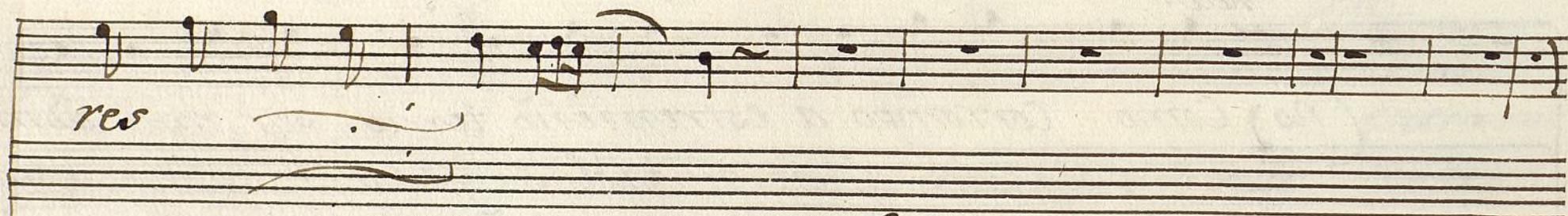
muchos por Gilqueros y despues son Abestanzes y des.  
niendo con el nunca con embraj con comitanid con em



Handwritten musical score on aged paper. The score consists of several staves. The first staff has the lyrics "pues" and "bras" written below it. The second staff has "Gax.<sup>a</sup>" written above it. The third staff contains the lyrics "(no) Como Corrompo a estremeño temo ser mal admi- en que perdo q.<sup>e</sup> en las tablas ya no se hallan minay". The fourth staff has "tido temo" and "de oro ya no" written below it. The fifth staff has "Pol.<sup>a</sup>" written above it, and "avng.<sup>e</sup> a es." and "en que el." written below it. The score includes various musical notations such as notes, rests, and dynamic markings like "f p".



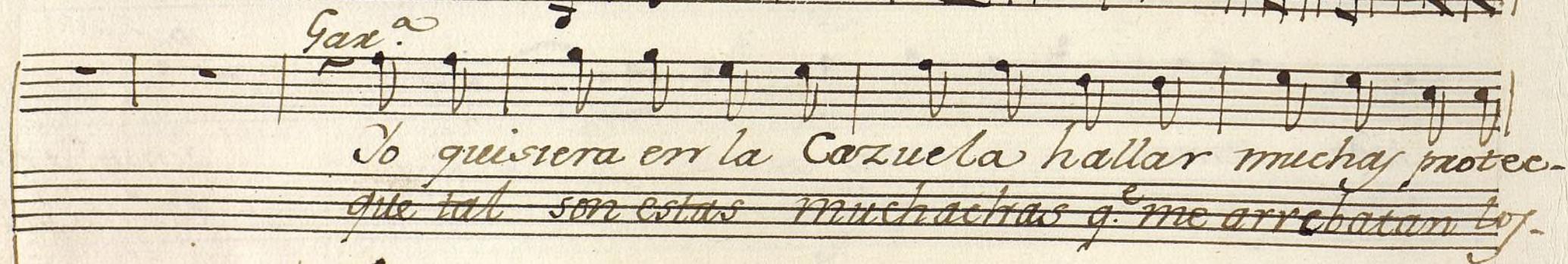
tremenoñ Corrompes tu no eres de los Conscriptos tu no e  
gunas de otros tiempos las apuraron del todo las a



res



*p*



Gax.  
No quisiera en la Carzuela hallar muchas protec-  
que tal son estas muchachas q. me arrebatan los.



Pol. as

ciones hallar  
des q. me

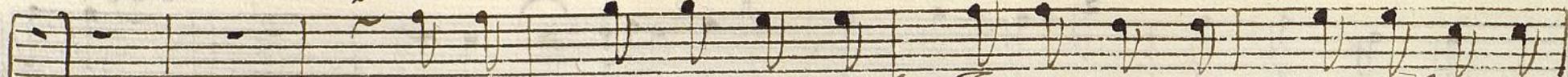
mira  
cada

q. en la primavera son malos los sabatones son ma  
una un Angelito pero juntas mil Demonios pero

los

f p f p

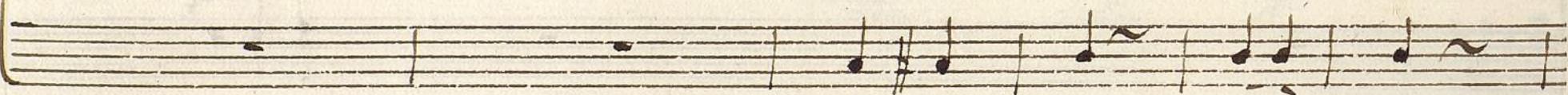
Gan.<sup>o</sup>



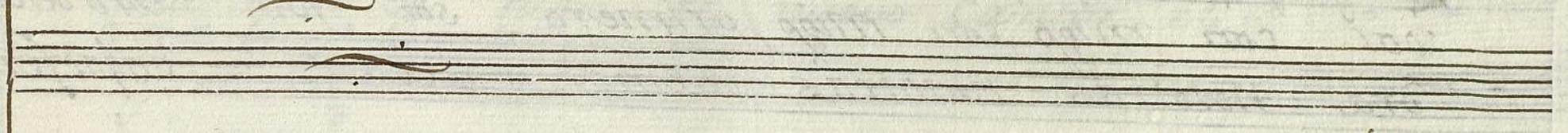
Quienes son los q.<sup>o</sup> del Teatro una palabra no en  
Quienes entran en el Teatro sin que les cueste di-



tienden una *polo*  
vero sin que *algu*  
*las pub-*



no de los que ocupan los parapes mas decentes los pa-  
gas de las Mujeres los ingenios y los perros los In-



*Gax.<sup>o</sup>*



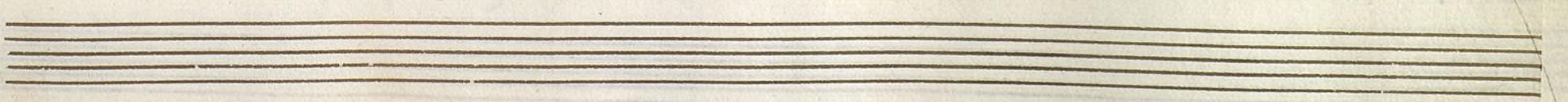
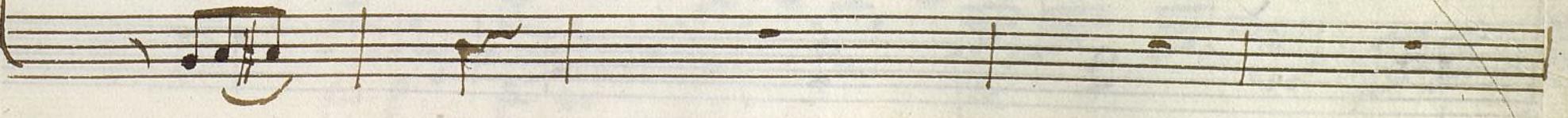
*Quien en tanto apuro me da proteccion me  
al teatro al momento todas me llebad to-*



*sof.*

*mas 2.*

*Cuenta con entrambas cuenta con las  
venga usted con ambas con las de veni*



*dos* *otra dos* *cañ D.* *sol. y G. a.*

*dos con miyo con miyo primero soi yo coro de don*  
*dra nostras nostras le emos de llevar bafar feme*

*cella mas moderacion* *todo.* *sea bien ve nido* *el nuevo can*  
*nimos dejad de porfiar* *sea bien admitido* *y con seguir villas esto acava*

*tor* *sea bien ve nido* *el nuevo Cantor*  
*ra* *sea bien admitido* *el*  
*y con seguir villas esto acavara*

sea bien be rido el nuevo Cantor el  
sea bien admitido el  
y con seguít Dillas esto acaba ra esto

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

*f p f*

Rafaela Ybáñez

García

Si con el xendi miento se logran gracias si con el

*Pol. y  
Trov.*

Si con el xendi miento

xendi miento se logran gracias si con el xendi

*Fados*

García

*Fados.*

miento se logran gracias se logran gracias se logran

*gracias* — *Se logran gracias rendidos nos por.*  
*Duermes querido consiga el rendi*

*tramos rendidos* *para lo que*  
*miento consiga* *lo que os pedimos*

*Gac.<sup>o</sup>* *yo lleno de miedo humildes no!*  
*yo absorto y confuso* *notorias su.*

*Las 4.<sup>o</sup>*

*P<sup>da</sup>*  
sotras y mi real preso nita de aquesta  
misas y con su real sa lero la Polo.

forma de  
nita la

a todos los que fueren a todos  
este aya dito mio este

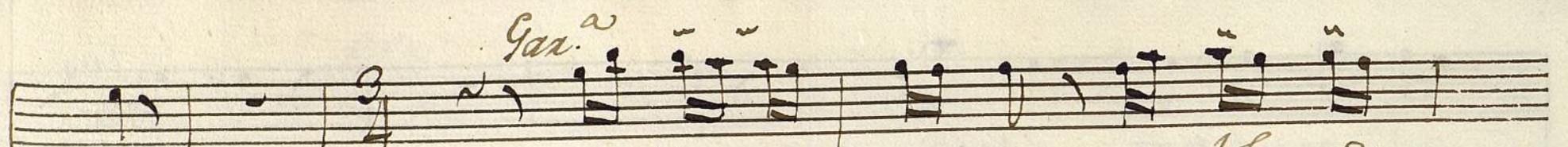
Handwritten musical score on aged paper, featuring three systems of music. Each system consists of a vocal line with lyrics and a piano accompaniment line. The lyrics are in Spanish and appear to be a prayer or petition. The handwriting is in cursive, and the paper shows signs of age and wear.

*finos Pola cos. finos po*  
*por quiere el tiempo por q. N. os*

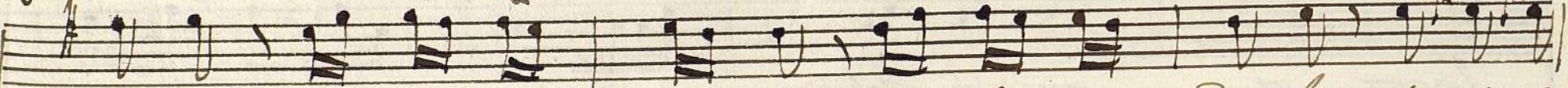
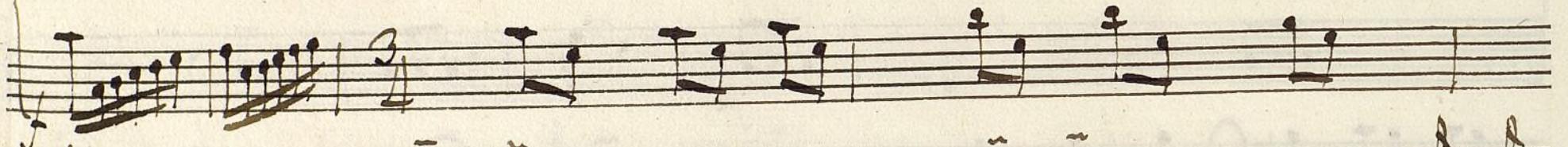
*lacos a queste dísado mio oy les en*  
*tiempo por mi intercesion lo que vuestros a*

*cargo a queste dísado mio oy les encan*  
*fectos por mi intercesion lo que vuestros afee.*

Gar.<sup>a</sup>



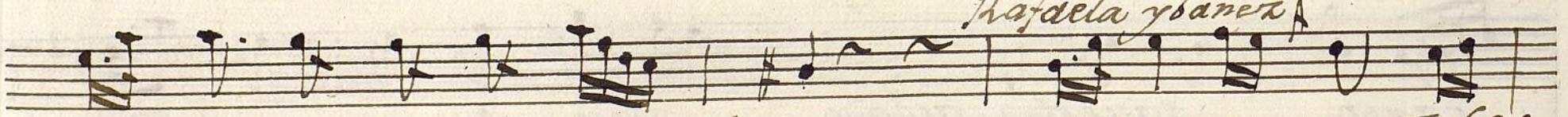
pp.  
107. Esto me rezca pueblo ado -  
Esto Consiga en todo



todo para que pueda servirte de algo para que  
tiempo q.<sup>n</sup> de servirte tiene de ser q.<sup>n</sup> de ser



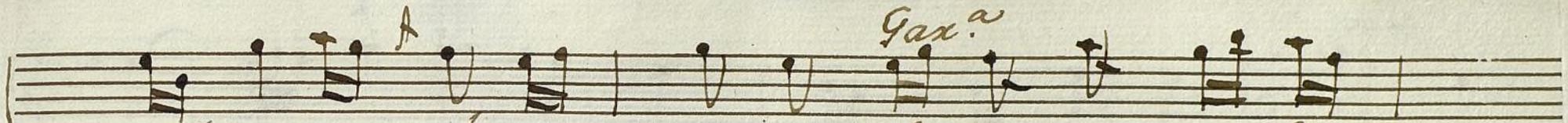
Rafaela y banera



pueda servirte de algo. merezcamos ser  
viroz tiene dese 07. merezcamos ser



*Gax.<sup>a</sup>*



nóres de vuestra gracia la q.<sup>o</sup>i os publi

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



mezcamos se nóres



*todos.*



camos con toda el alma la q.<sup>o</sup>i os publi



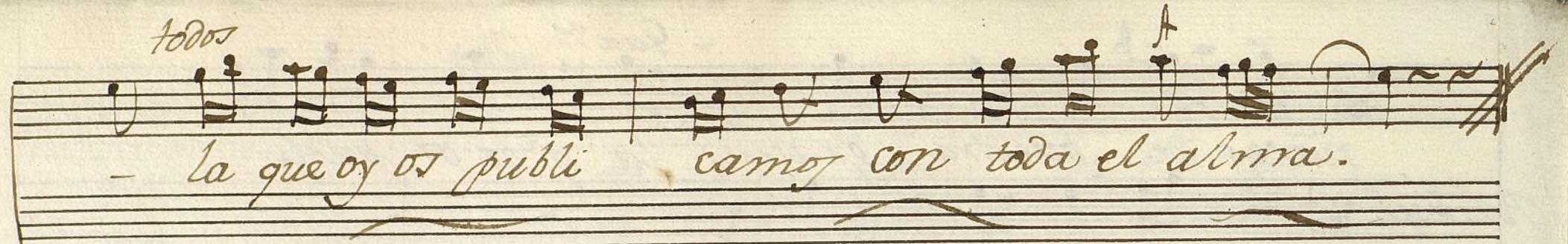
*Gax.<sup>a</sup>*



camos con toda el alma - con toda el alma

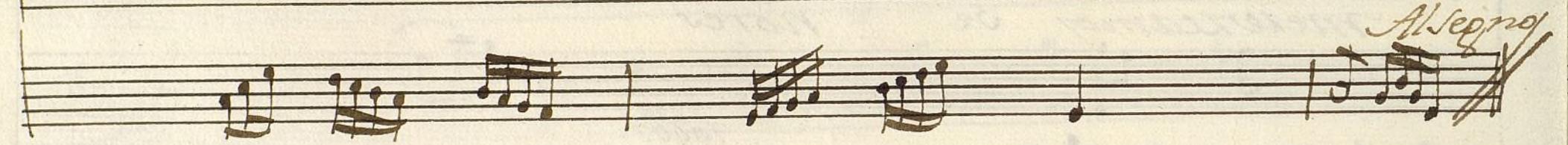


*todos*



Handwritten musical notation on a single staff. The notes are mostly eighth and sixteenth notes, some beamed together. The lyrics are written below the staff.

- la que oy os publi canos con toda el alma.



Handwritten musical notation on a single staff, continuing from the previous staff. It features several groups of beamed notes.

*Allegro*



Five empty musical staves, each consisting of five horizontal lines.

~~no~~  
~~no~~

Ayuntamiento de Madrid

120055029

t

Violin I. Ton.<sup>a</sup> Duo la Caza de la Ponia

Handwritten musical score for Violin I, titled "Ton.<sup>a</sup> Duo la Caza de la Ponia". The score is written on eight staves. The first staff begins with the tempo marking "Alto" and a 2/4 time signature. The music consists of a single melodic line with various dynamics including *pp*, *f*, and *ff*. There are several slurs and accents throughout the piece. The score concludes with a double bar line and a fermata on the final note.

*Allegro.*

*Alto* 3/4 *for*

*p* *f*

*Allegro* 2/4 *p* *f*

*Allegro* *como al puente.*

A handwritten musical score on ten staves. The notation includes complex rhythmic patterns, often with multiple notes beamed together. The score is annotated with several performance instructions: *And.<sup>te</sup>* (Andante) at the beginning of the second staff, *for* (forte) on the fourth staff, and *Cresc. do* (Crescendo) on the fourth, sixth, and eighth staves. The piece concludes with a signature in the bottom right corner.



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

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

*Allegro*

*Allegro*



Violin 1.ª Fon. a Duo la cara de la Polonia.

MUS 101-16

*Allegro*

*p*

*pp*

*Al segno*



A handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff shows a treble clef and a key signature of one sharp (F#). The second staff begins with a 3/4 time signature and the tempo marking *Allegro*. The score contains several dynamic markings: *te*, *po*, *for*, *crel.<sup>do</sup>*, and *Allegro*. There are also some crossed-out passages and a double bar line near the end of the piece. The paper is aged and shows some staining.

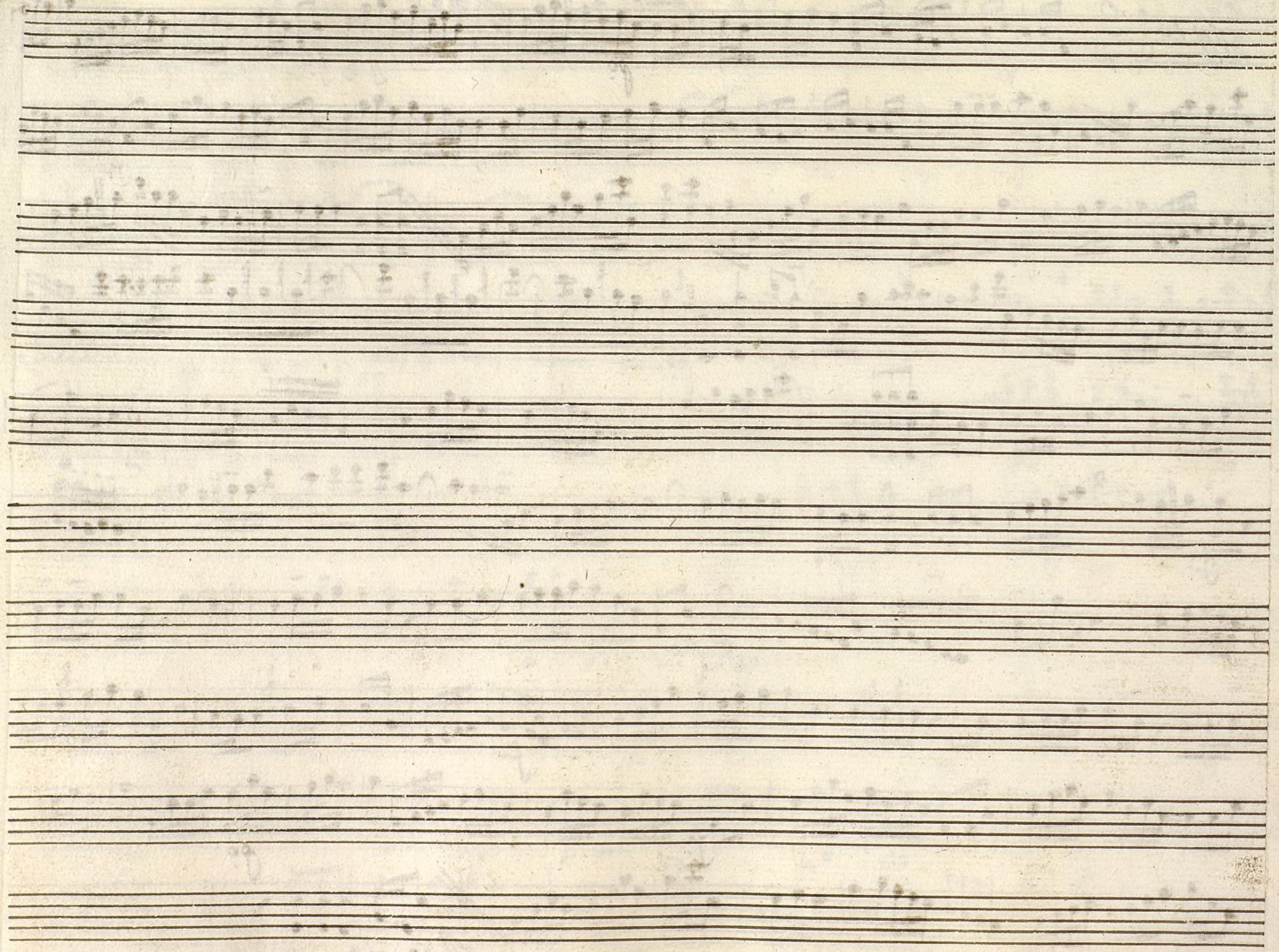


*Allo* 3/4

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

*Allegro*

Ayuntamiento de Madrid



t

Leon

Violin 2.ª Tom.ª a Duo la Caza de la Polonia.

MUS 101-16

Handwritten musical score for Violin 2.ª Tom.ª a Duo la Caza de la Polonia. The score is written on ten staves. The first staff begins with the tempo marking *All.<sup>to</sup>* and a 2/4 time signature. The music consists of a series of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several dynamic markings: *p* (piano) at the beginning of the second staff, *f* (forte) in the fourth staff, and *pp* (pianissimo) in the fifth and sixth staves. The score includes various musical notations such as slurs, accents, and rests. A double bar line is present in the sixth staff, and another double bar line is at the end of the eighth staff.

*Allegro*

*All.<sup>mo</sup>* 3/8

*M. secondo.*

*All.<sup>mo</sup>* 2/4

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

*fe* *p.* *for* *Cres.* *Cres.* *fe*

*p.* *fe* *p.* *fe* *p.* *fe*

*fe* *p.* *fe* *p.* *fe* *p.* *fe*

*fe* *p.* *fe* *p.* *fe* *p.* *fe*

*fe* *p.* *fe* *p.* *fe* *p.* *fe*

*fe* *p.* *fe* *p.* *fe* *p.* *fe*

*fe* *p.* *fe* *p.* *fe* *p.* *fe*

*fe* *p.* *fe* *p.* *fe* *p.* *fe*

*fe* *p.* *fe* *p.* *fe* *p.* *fe*

*fe* *p.* *fe* *p.* *fe* *p.* *fe*

*Cres.* *Cres.* *fe*

*Allegro*

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

*Allegro* *Parola.*

*All.<sup>o</sup>* *4/4*

*eston*

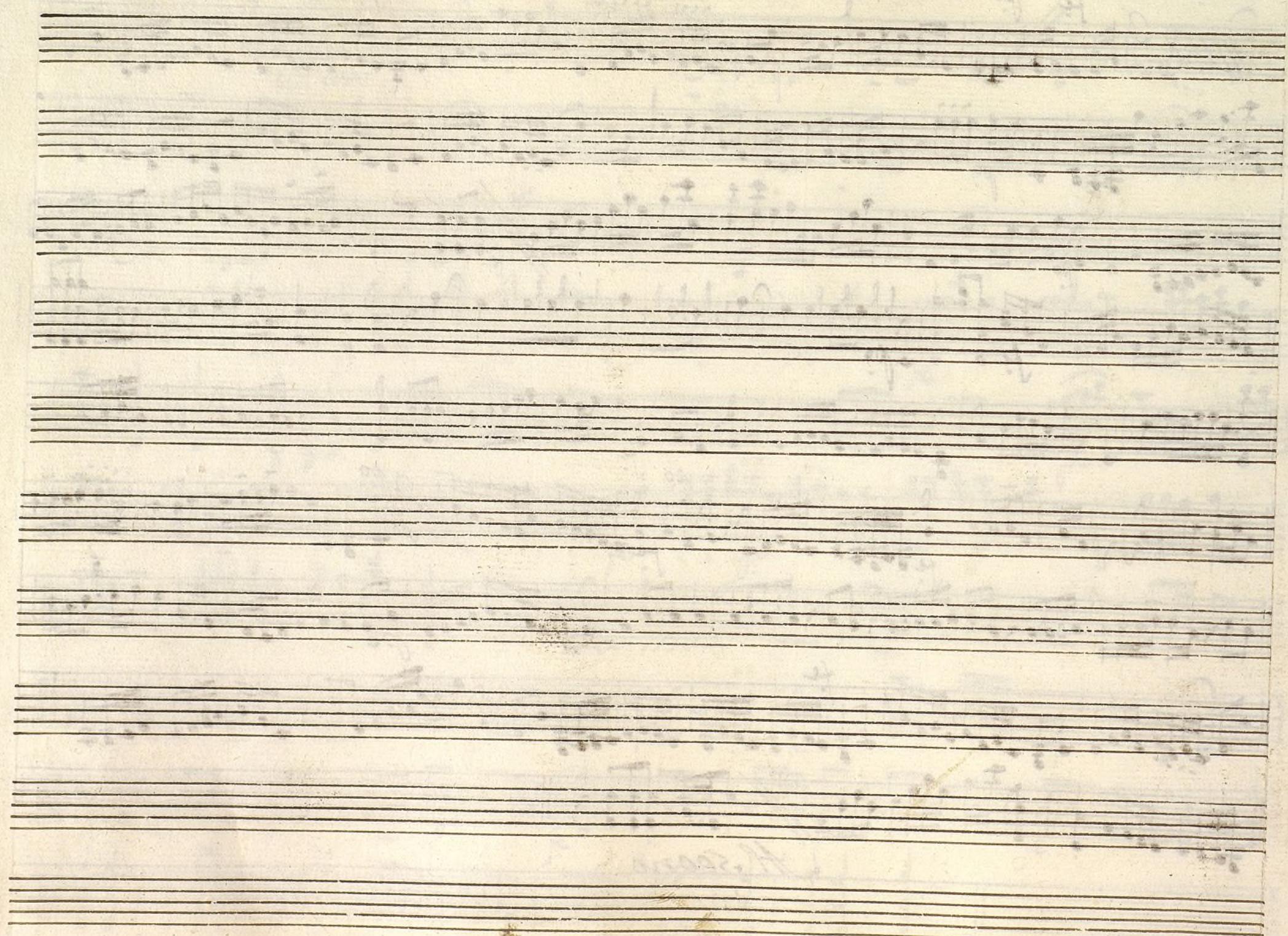
*fe p<sup>o</sup> fe p<sup>o</sup> fmo*

*Los Parr.<sup>os</sup>*  
*Das mas.*

*Allegro*

A handwritten musical score consisting of ten staves. The notation is in a cursive style, typical of 18th or 19th-century manuscripts. The first staff begins with the tempo marking *All.<sup>to</sup>*. The music is written in a treble clef with a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *fe* (forte) and *po* (piano). There are several instances of crossed-out passages, indicating revisions or deletions. The score concludes with a double bar line and a repeat sign.

*Al segno*



t

Mus 101-16

Violin 2.º Son. a Duo la Casa de la Polonia

*All.to*  $\frac{2}{4}$

*Al segno*

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* (piano) and *f* (forte). The score is divided into sections, with the first section marked *All.<sup>o</sup>* (Allegro) in 3/8 time and the second section marked *All.<sup>o</sup>* in 2/4 time. A section is also marked *Allegro*. The paper shows signs of age, including foxing and some staining.

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

A handwritten musical score consisting of ten staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef and a 3/4 time signature. The score is annotated with several dynamic markings: *pp* (pianissimo) appears on the first, second, and sixth staves; *cres.* (crescendo) is written on the third, fourth, and eighth staves; *f* (forte) is written on the fourth, fifth, sixth, and eighth staves. There are also some handwritten scribbles and a large diagonal slash on the fourth staff. The piece concludes with a double bar line on the tenth staff.

*Allegro*

A handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves of music. The notation includes various note values, rests, and dynamic markings such as *pp*, *f*, and *ff*. There are several annotations in cursive script: *pp* *todo* at the top left; *Allegro* and *Parola* on the third staff; *Allegro* at the bottom right; and *Alto Parr.* *Doj mas* on the seventh staff. The paper shows signs of age, including some staining and wear at the edges.

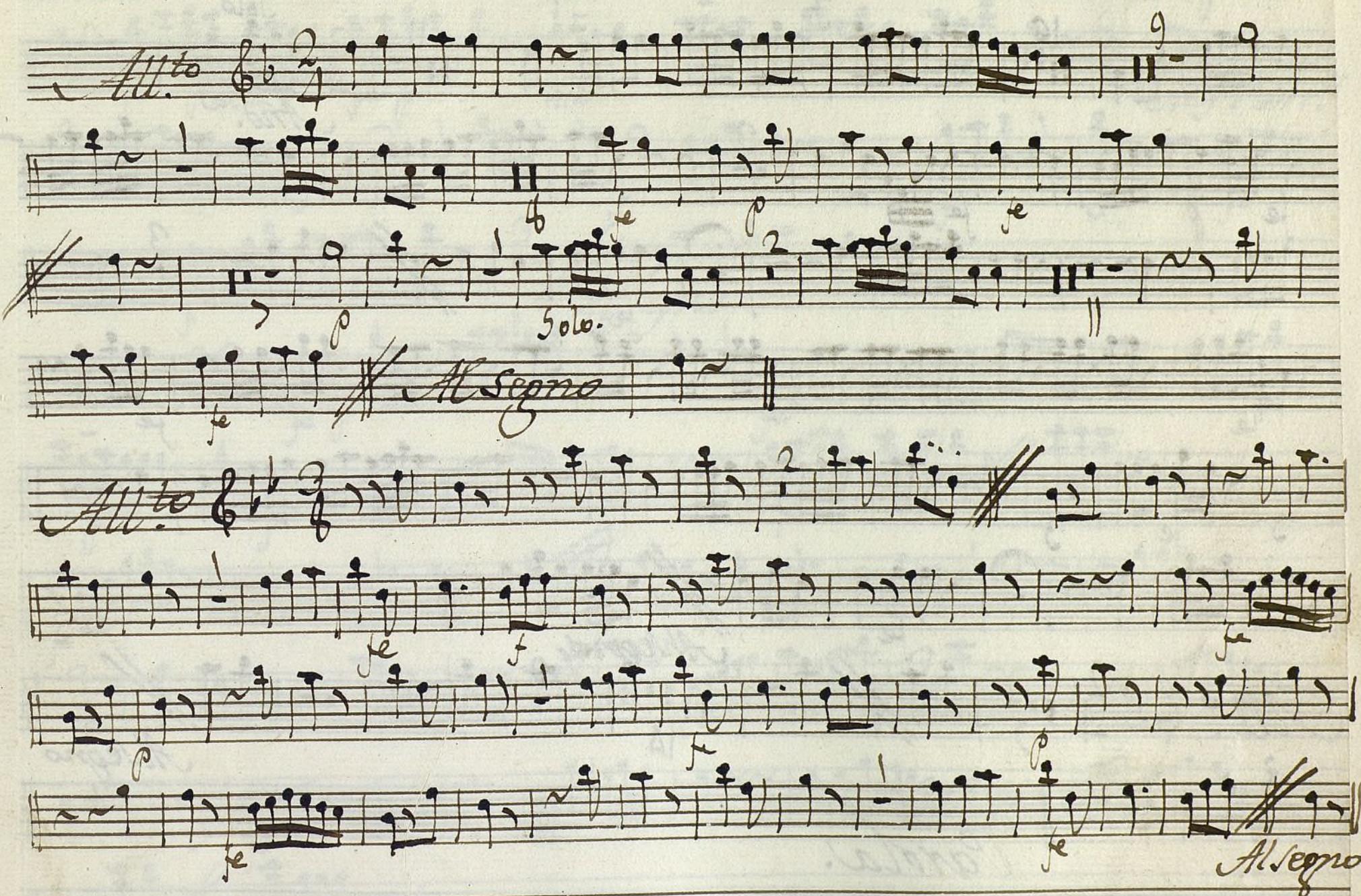
*All.<sup>to</sup>* 9

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *p.o.* and *f*. The piece concludes with a double bar line and a fermata.

*Al segno*

A page of aged, yellowed paper with 15 horizontal musical staves. Each staff contains handwritten musical notation, including notes, stems, and beams. The handwriting is in dark ink and appears to be a single melodic line. The paper shows signs of wear, including creases and discoloration.

Oboe 1.º *Fin<sup>a</sup> a Duo la Caza de la Pol.*

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

*Solo.*

*Allegro*

*Allegro*

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The score begins with the tempo marking *All.<sup>o</sup>* and ends with *Allegro* and *Allegro* markings. The piece features complex rhythmic patterns, including sixteenth-note runs and triplet markings (3). A section is marked *Solo* and another *And.<sup>te</sup>*. The score concludes with the instruction *Parola.* followed by three empty staves.

This is a page of handwritten musical notation, likely a score for a string quartet. The page contains ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Key features include:

- Staff 1:** Starts with the tempo marking *All.* (Allegretto) and a treble clef. It contains a complex rhythmic pattern with many sixteenth and thirty-second notes.
- Staff 2:** Continues the melodic line, featuring dynamic markings *f* (forte) and *fmo* (fortissimo).
- Staff 3:** Shows a change in dynamics with *fmo* and includes a fermata over a note.
- Staff 4:** Features a triplet of notes and a dynamic marking *fmo*.
- Staff 5:** Marked *All.* and includes a tempo change to *Allegro*, indicated by a diagonal slash through the staff.
- Staff 6:** Continues the *Allegro* section with various rhythmic patterns.
- Staff 7:** Includes a dynamic marking *f* and a fermata.
- Staff 8:** Shows a triplet of notes and a dynamic marking *f*.
- Staff 9:** Continues the melodic development.
- Staff 10:** Ends with a dynamic marking *f* and a fermata, with the tempo marking *Allegro* written below the staff.

On the right side of the page, there is a handwritten note: *Dai mas* / *Alto Parr.*

Faint, illegible musical notation on ten staves.

1200055029

Oboe 2<sup>o</sup> Ton.<sup>a</sup> a Duo la Cara de la Polonia

Handwritten musical score for Oboe 2<sup>o</sup> in G major, titled "Duo la Cara de la Polonia". The score consists of ten staves of music. The first staff begins with the tempo marking "Alto" and a 2/4 time signature. The music is written in G major (one sharp). The score includes various dynamics such as *fe* (forte) and *pp* (pianissimo), and performance instructions like "Solo" and "Allegro". There are several instances of double bar lines with a diagonal slash through them, indicating cuts or specific performance techniques. The notation includes eighth and sixteenth notes, rests, and slurs.

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

*And.te*

*Allegro*

*Parola*

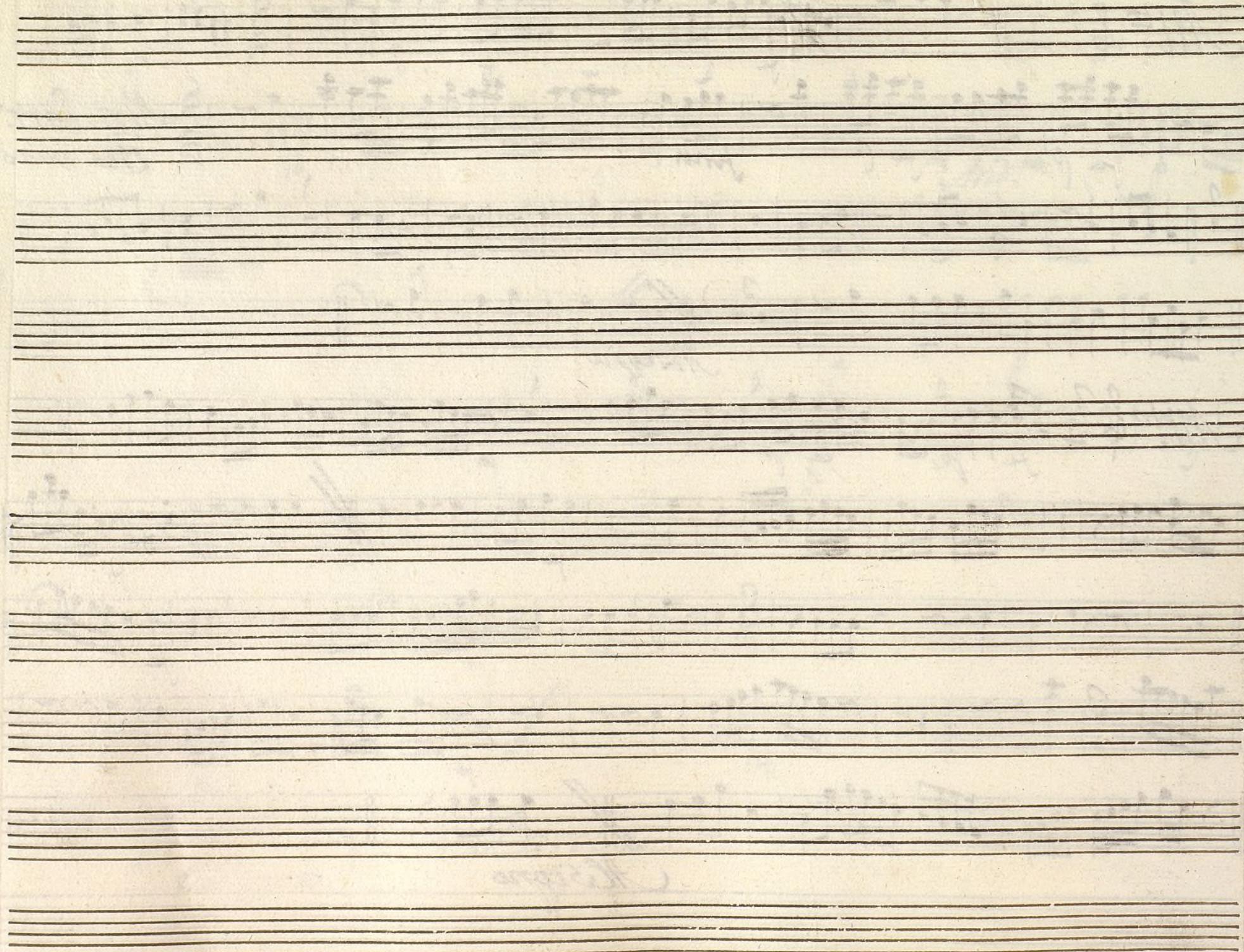
*Allegro*

14

2

Handwritten musical score consisting of ten staves. The first staff begins with the tempo marking *All.<sup>to</sup>* and a 2/4 time signature. The second staff contains the title *Los Parros* and *Los mas*. The third staff starts with a fermata and a *2* marking. The fourth staff includes the tempo marking *Allegro*. The fifth staff begins with *All.<sup>to</sup>* and a 3/4 time signature. The score features various musical notations including notes, rests, slurs, and dynamic markings such as *fu* and *p*. There are also some corrections and markings like *3* and *16*.

*Allegro*



*Trompa 1.<sup>a</sup> Con.<sup>a</sup> a Duo la Caza de la Pol.*

*All.<sup>to</sup>* *E: 2/4*

*Allegro.* *Tace 3/8*

*All.<sup>to</sup>* *E: 2/4*  
*Clara.*

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

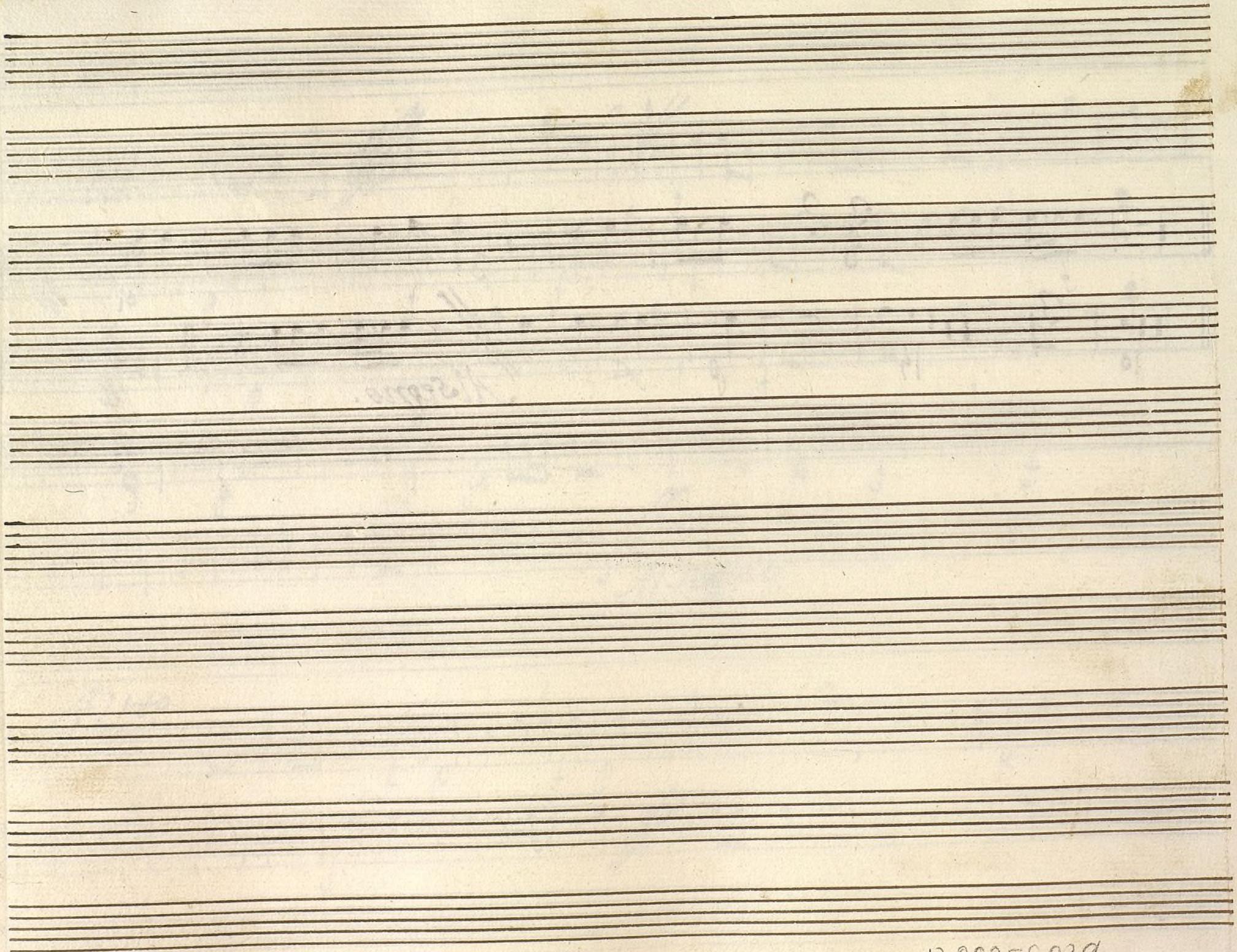
*Solo*

*Tace 2/4*  
*All.<sup>to</sup>*

The musical score is written on ten staves. The first staff is the title. The second staff begins with 'All.<sup>to</sup> E: 2/4' and contains the first line of music. The third staff continues the melody. The fourth staff has 'Allegro.' written below it and 'Tace 3/8' to the right. The fifth staff starts with 'All.<sup>to</sup> E: 2/4' and 'Clara.' below it. The sixth staff has 'And.<sup>te</sup>' written below it. The seventh staff has 'Solo' written below it. The eighth staff has 'Tace 2/4' written below it and 'All.<sup>to</sup>' below that. The final two staves are empty.

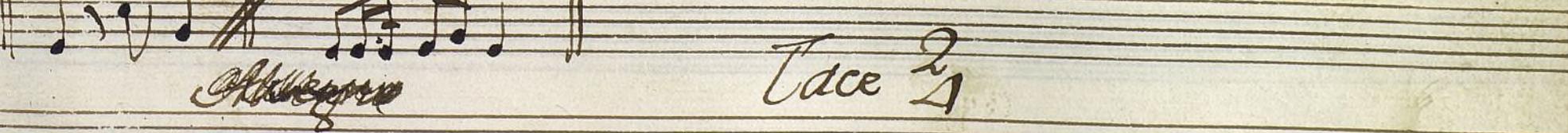
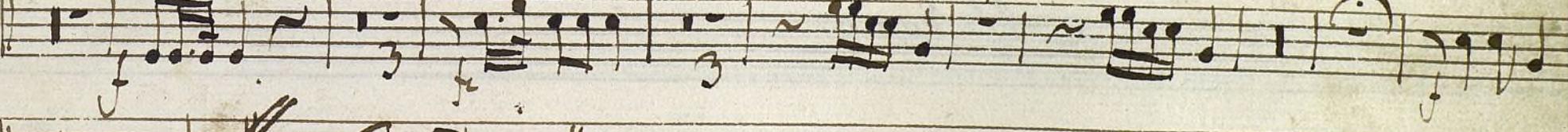
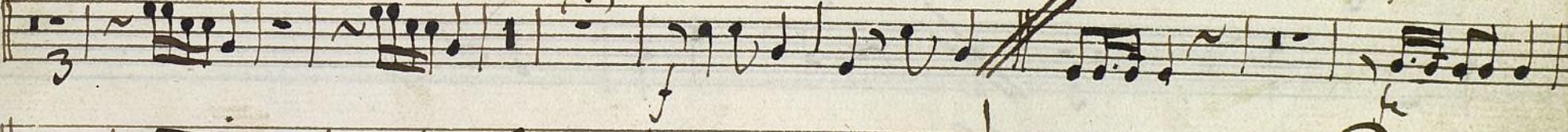
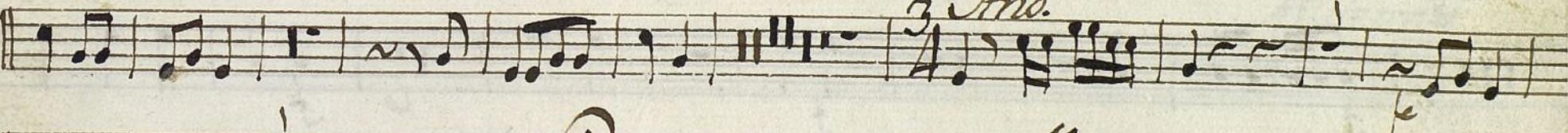
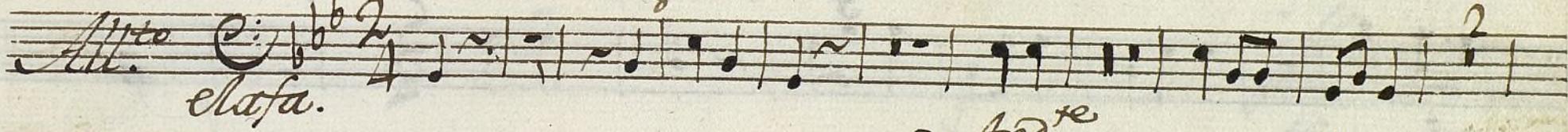
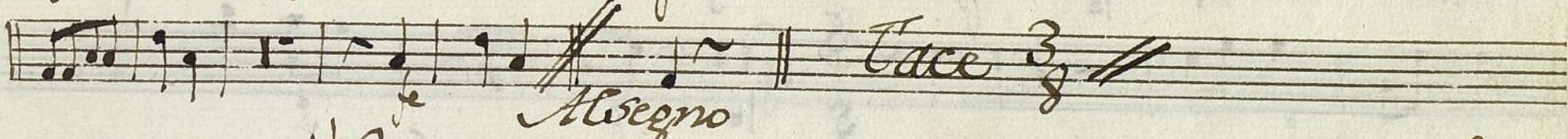
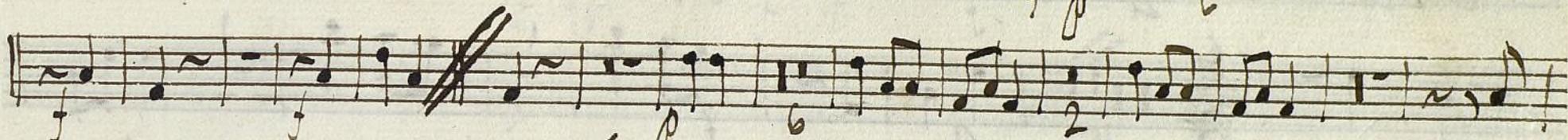
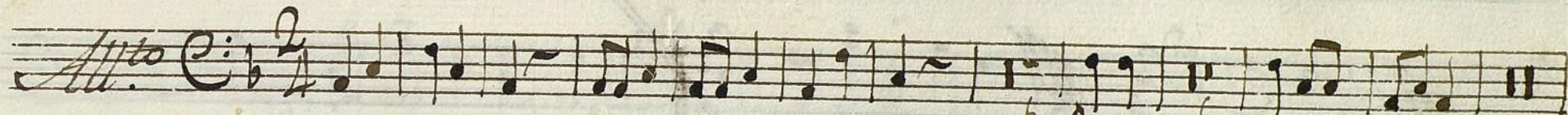


Handwritten musical score on two staves. The top staff contains a melodic line with various note values and rests. The bottom staff contains a bass line with a 3/4 time signature, a 10-measure rest, and a 14-measure rest. The piece concludes with a double bar line and the instruction "Allegro." written in cursive.



1200055029

*Trompa 2.<sup>a</sup> Ton.<sup>a</sup> a Duo la Caza de la Pol.<sup>a</sup>*



*Allo*  $\text{e}:\!| \frac{2}{4}$

16 6 6 3

*Allegro.*

Alto

3/4

p

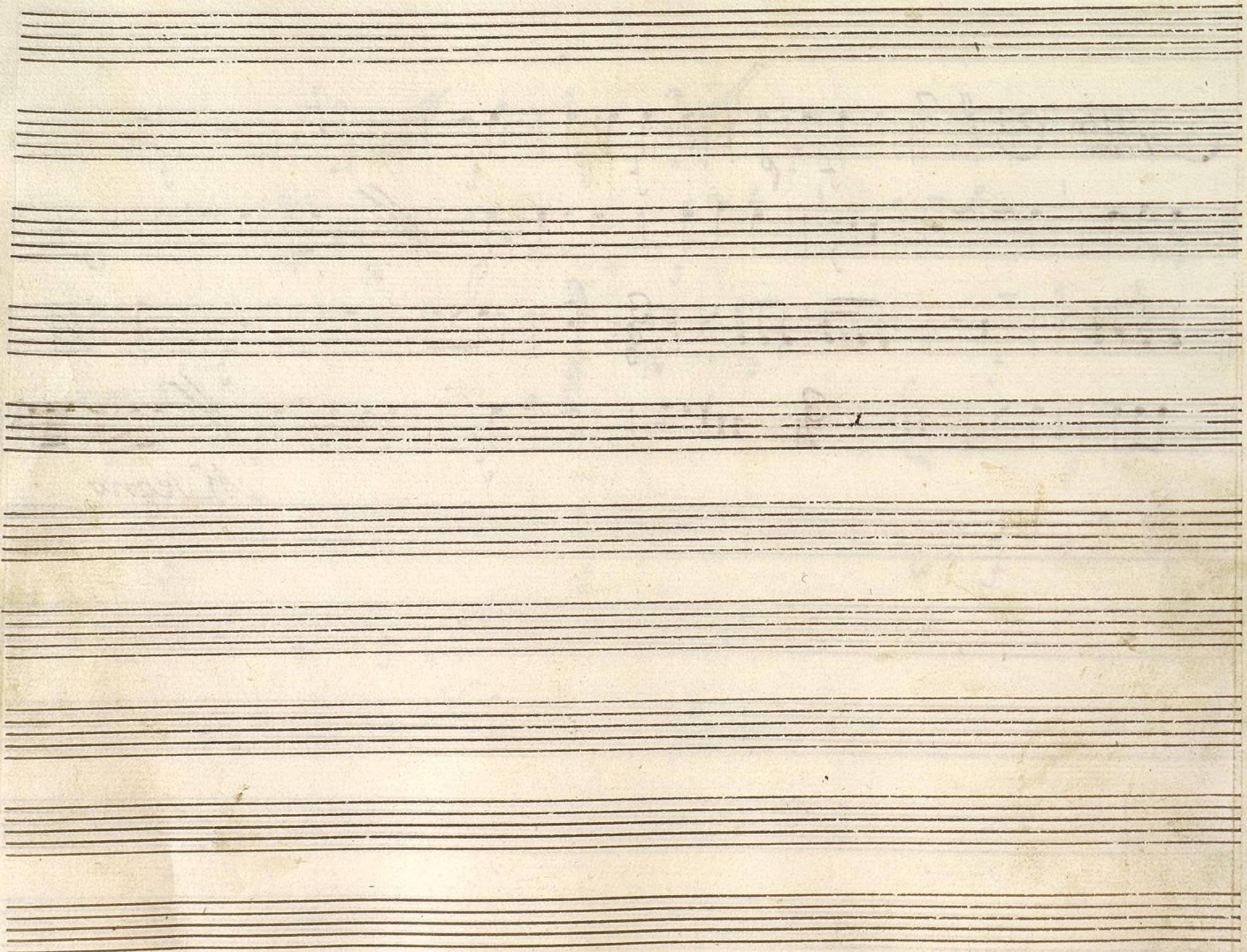
3

3

3

3

*Allegro*



t

Bajo Ton.<sup>a</sup> a Duo la Casa de la Polonia

*All.<sup>to</sup>* C: 2/4

*Al Segno*

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

*Allegro*

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

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

Cresc. Cresc. fino

Cresc. Cresc. fino

All.  $\frac{2}{4}$  p. todo

Allegro Parola.



A handwritten musical score consisting of six staves. The notation is in a single system, likely for a string quartet or similar ensemble. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a fluid, cursive style. The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo) and *p* (piano). There are also some slurs and phrasing marks. The piece concludes with a double bar line and repeat dots.

*Allegro*

A page of aged, yellowed musical manuscript paper. It features 15 horizontal staves, each consisting of five lines. The paper shows signs of wear, including faint smudges and ghosting of text from the reverse side. The staves are currently blank.