

Leg.<sup>o</sup> 11 N.<sup>o</sup> 21

MUS 69-29

Leg.<sup>o</sup> 1.<sup>o</sup> n.<sup>o</sup> 12

t

12

Sainete Jonadilla (17)

Primera Parte

El Desafio de la Polonia

Polonia  
Manuela  
La Pasión  
A Doro  
Arriola  
Judas  
Fris

Del Sr. Esteve

69-29



*Alleg.<sup>to</sup>*  
*Mod.<sup>to</sup>*

*Polonia*

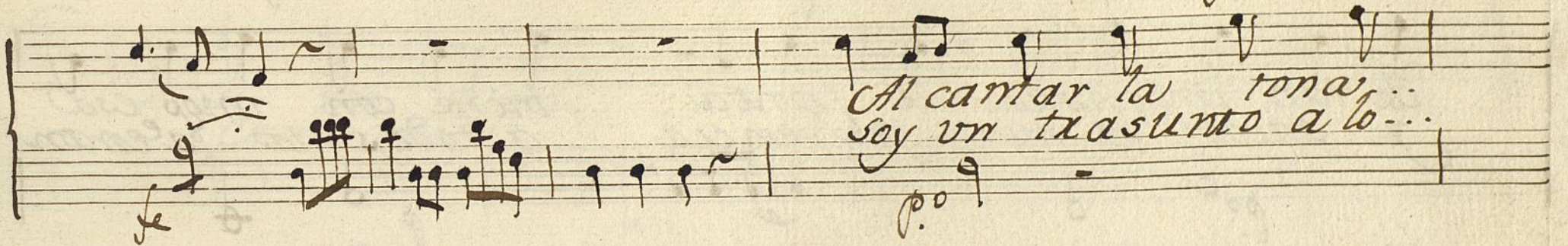
todo el coliseo tiemble estremezca se la  
para salir a campaña traigo esta charpa tre

tierra de mirar a la polonia  
menda y puñales y se Jones

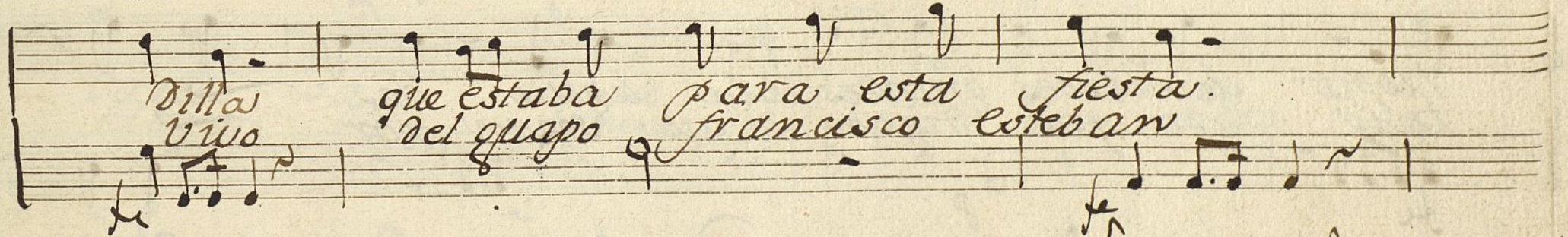




Vestida de esta mane - - ra Ves. tida  
mi Capotillo y monte - - ra mi Capotillo



Al cantar la tonar...  
Soy un trasunto a lo...



Dilla que estaba para esta fiesta.  
vivo del quapo francisco Esteban



me an dexado y sean marchado quantos entraban en.  
que temblara de mi rarme. si aora delante estu



e lla quantos  
bie ra si aora



para tomar la ven ganza  
entrad Vosotros a dentro

de tan impensada a fienta. viene con miop esa  
y sacar a mi presencia a todos los q. emcon

tropa de Heroes grandes de la legua de  
tres por que digan lo que sepan por

de la legua...  
lo que sepan.

donde es  
todos

tais perros  
se asusten

donde es.  
todos



*tals perras. donde estan los a leves que a.*  
*me teman todos los Compañeros y*

*si me dejan. a donde estais co,*  
*Compañeras que a todos los de*

*bardes sapo to a fuera. a donde*  
*clara lona guerra que a todos*

Musical notation for the second system of accompaniment.

*Allegro*

Musical notation for the third system of accompaniment.



*Allegro Mod.<sup>to</sup>*

*se repite*  
*lo que dize*  
*la Parola.*



Ch.<sup>a</sup> aque ilustre Princesa de tonadas llamas a este gusano q<sup>e</sup> cien veces  
ata muerte e buscado muy de veras, y de verme tan sucio no me quiere

Pol.<sup>a</sup> dejame respirar que estoi rabiosa ya lo sabras despues hombre de a g<sup>e</sup>me.

Ch.<sup>a</sup> pues puedes echar plantas tu muchacha yeres de la estatura de las nueces  
Copejo. que pretendes de un Hero q<sup>e</sup> a sobido hace a hora de risa en los Sainetes  
alos homb.<sup>s</sup> adustos. yalos serios ya muchos payos de los Caramanchales

Pol.<sup>a</sup> a tio Tultano Excelso, y sin segundo que ya no quepo en mi.

Ep.<sup>o</sup>... pues no rebientes que e salido al tablado sin tabaco, y puede ser q<sup>e</sup> a<sup>tes</sup> no a pe<sup>tes</sup>.

Alexis - tu con galan le manijas de este modo que a echo, principes, grandes, turcos, reyes.

y con admiracion del Coliseo suele matar a muchos y no mueren.

Pol.<sup>a</sup> de farte de alabanzas fastidiosas. y procutra estudiar mas los papeles.

en fin cere ya el tono de tragedia y en nuestro tono abtemos.

Los 3... di que quieres

Pol.<sup>a</sup> que me digais donde estan los cinco q<sup>e</sup> me an desado

plantada con la tonada, ea vamos declarando

Los 3... si nada sabemos

Pol.<sup>a</sup> bromas sobre que yo me empeñado

en que me digais los tres donde estan

Los 3... Aqui estamos.



*Alleg.<sup>to</sup> Mod.<sup>to</sup>*

los hombres. Ya los miras  
Marruela. Yo para ver tus  
Bruñón... Yo estoy viendo tu  
Navarra. Yo estoy en la Ca

lonia  
plantas  
chasco  
zuela  
carga el trabuco  
vine a este palco  
en esta grada  
como una Paba

Borra. y de cada ba lazo  
tateo. y yo por que te mueras  
y yo en la compa ñera  
viendo a esa Almondiguilla  
de arriba uno  
a este otro lado.  
viendo tus labras  
Cargada de armas



Polonia.

Cuenta que si le  
 a que su bo ya en.  
 berru a qui co  
 me lepu diera

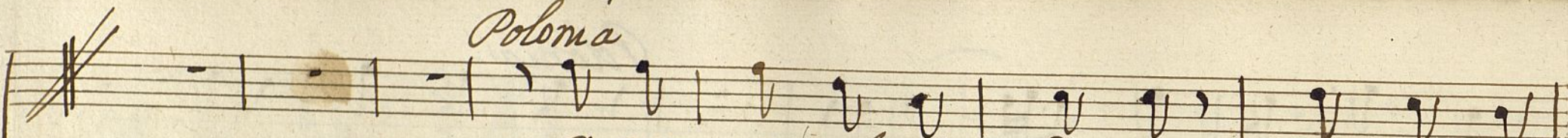
saco tembla ra el Mundo  
 trambas as e cho a baso  
 barbes si te neis bragas  
 toda si no te asgara si

Allegro

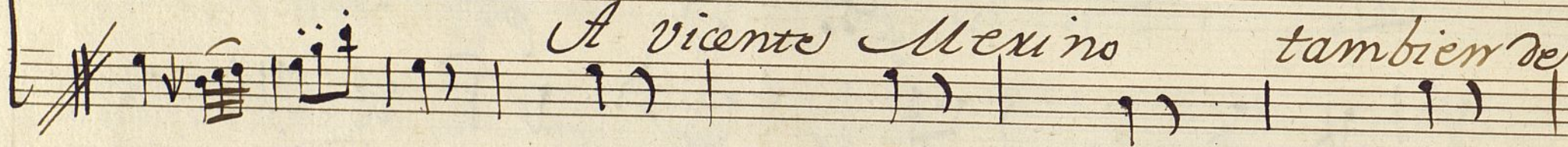
Al segno 3 mar.



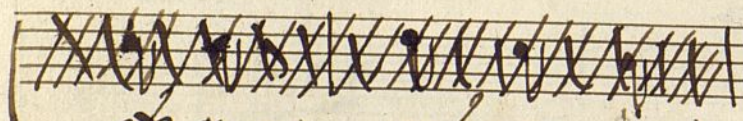
Polonia



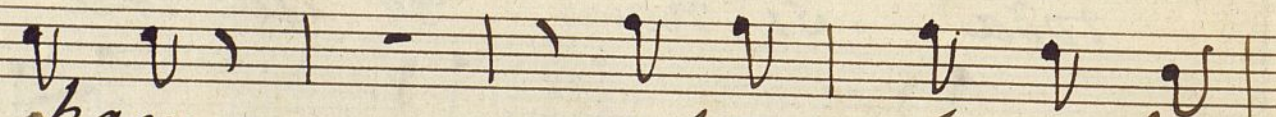
a eso encubri dores de todo el  
Pues aunque mas te quisieras y mas te  
Mucho favor me hicieras con tal su-  
Dejar libre a chinitas no sea el



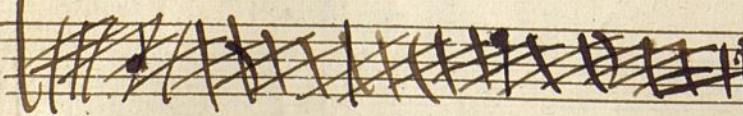
A Vicente Mexino tambien de



~~chaca~~  
~~can~~



chasco  
ames  
ceso  
Diablo  
larle  
echan fuera los-  
es perro Viejo et.  
que de los ene...  
que se nos vuelva  
que habra por halli al.





sesos a trabu carzos Nav.<sup>a</sup> ninguno a Espejo  
 miga para pe larte. Borda. como a los tres bo.  
 migos siempre los menos. Tadeo. No le dixi Po.  
 loco como hizo en mayo Buñoli por hallarse tan  
 guna que se desmaye Nav.<sup>a</sup> como en pleitos en

tize quedo con eso... q. le e tomado a.  
 mates ten adver tido que emos de hacer do  
 lonia tu buen afecto por que quando se o.  
 gordo poner intenta la obli gacion del.  
 tiende y es tan quiarxa tiene por aqui...



ora por mi Cortejo  
 propio con tu Alarido por con  
 fuerza haga el lo mismo  
 sebo para las velas  
 siempre sus abogadas

Parda.

Allegro  $\Delta$  mas.

Mexico Pol.  
 Polonia en que quedamos  
 en que adentro todos vayan  
 mientras yo ajusto cuentas  
 con los circo  
 chinita a Dios chuscarza



Hombres del teatro

los de fuera

que chasco que chasco

los de el teatro

los de fuera

que risa que risa

Pol.<sup>a</sup>

que furia me da que

los de el teatro

A miya Po lonia



los de fuera

todos

Ami ga Po lonia Ami ga Po lonia  
lonia te hacemos a bían te ha  
cemos a bían Vanse los del teatro

The image shows a handwritten musical score on aged paper. It consists of ten staves of music. The first two staves are vocal lines with lyrics written below them. The lyrics are in Spanish and appear to be a theatrical piece. The first line of lyrics is "Ami ga Po lonia Ami ga Po", and the second line is "lonia te hacemos a bían te ha". The third line of lyrics is "cemos a bían Vanse los del teatro". The music is written in a simple, clear hand. There are some markings on the staves, including a "f" (forte) marking and some rhythmic notations. The paper shows signs of age, with some discoloration and wear at the edges.



Polonia

*Alleg<sup>to</sup>*

*todos ...  
quien a*

*Cinco sois traidores sois  
sido de vosotros de*

*El mi fe y a mi amistad a mi  
causa de mirarme a mi  
causa*

*Pues en  
para*

*el mayor empeño mayor empeño  
tomar la venganza la venganza*



me me gastéis a de far me he  
 y dar de su vida fin y dar

*Nav.<sup>a</sup>*  
 Guerrero fue  
 la Tabanera fue

*Mán.<sup>ta</sup>* *Poorda*  
 Causa la Pulpillo lo fue ta dep lo  
 Causa la Pulpillo si zo. mas hizo ta

tadeo *Bri...*  
 dijo tu mientes que fue aquel... ta  
 deo Bri no li fue el peor las

bromas mobieron.. entre todas  
 niñas le bantaron toda la fun



Polca

tres con fieros embus teros to...

dos pare cis y con tal embrollo lo.

cinco son y el juicio me vuelven con

ca me volveis loca

su confu sion con

las 3. yo digo verdad.

las 2. yo digo tam.

ma la digo



bueni yo. por ellos por ellos por ellos por ellas por ellas  
a aquellos a aquellos a aquellas las tres son pe  
los cinco tres tu bieron la culpa y yo me max  
or an sido la causa de esta desca



che tubieron la  
 zon an sido  
 que voces que voces Calle mos ca  
 llemos a qual e de creer a  
 quien tiene la zon  
 a solo no otros a solo las  
 yo solo la tenga mas la tengo  
 tres yo q' an sido la causa del chasco que  
 aunque te ofen di mos pe di mos per

*Po. 1<sup>o</sup>*  
*los 2. fe*  
*los cinco*  
*la 3*



ves que an  
Don donde

Pojas

a viles traidores yo me vengas  
no soy vengas tibi todo se deca

re a viles  
fo. no soy



Man.<sup>la</sup> vaya di para el trabuco  
Borda: si esta cargado de polvos de Carta  
tadeo. si es todo pura fachenda.  
Bri.<sup>li</sup> la real moza de la charpa

todos.

esto si que es  
vayan segui.

echa fuera ere refon  
ahea si es oja delata.  
Pola. ablatadores por que be asi tengo valor. *Atto.*  
recivid estas descargas.

*Atto.*

*fmo*  
*Man.<sup>la</sup>*

y borda

buoma esto si  
dillas vayan

de gusto y pla  
silencio aten

cer de gusto de gusto de  
cioni silencio silencio los 2.

Gusto y pla

de gusto y pla  
silencio aten



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

cer. de gusto y placer.

con silencio atencion.

*de gusto y pla  
silencio atenc*

*Violon*

*turi*

*Allegro.*

cer de  
con



All.<sup>o</sup>

todos.

Quando una cosa

mala se hace en el teatro se

quando una cosa mala se hace en el teatro

se hace en el teatro se ve  
pero si es buena tambien



pater di versas de dix a uaxio  
se oye que dicen de esta manera

en los Aposentos  
en los

*Allegro* *Mod.to*  
*f* *p*

M. y Borja  
dicen las señoras  
di qe llegue el coche.  
que bien lo ejecutaru.



que no vale cosa -- mormuran los  
es cosa pasmosa -- los criticos

sabios los necios se mojan  
callan los payos se emboban

Nav.ª Den el Galli nexo -- todas se alborotan  
y ay mucho silencio entre las Cotorras.



Bu. y tad.

Pa.<sup>a</sup>

Unos dicen que peste otros no vale cosa  
Unos dicen que bueno otros es grande cosa

y luego nos en tramamos al  
to

Vestida  
das tan huecas  
Como  
Como gato que  
quando los



lleva marza en el rabo... marza  
pabos hacen la queda hacen

Todos  
piedad en estos  
piedad apasio

lances apasio nados apasio  
nados tened clemencia tened clemencia



Handwritten musical notation on a single staff. The lyrics are: "nados y digamos que Vivan nuestros polacos mencia y Viva la to nada patio y Carzuela".

Handwritten musical notation on two staves. The lyrics are: "Mandato nuestros polacos patio y Carzuela" and "Bij. 3. da nuestros polacos patio y Carzuela".

Handwritten musical notation on two staves. The lyrics are: "Nav. y Pd. a nuestros polacos patio y Carzuela".



Handwritten musical score for a piece titled "Ayuntamiento de Madrid". The score consists of ten staves of music. The first two staves are instrumental. The third staff has lyrics "vivan vivan" and "vivan nuestros polacos y ca". The fourth staff has lyrics "vivan vivan vivan". The fifth staff has lyrics "vivan vivan vivan" and "nuestros polacos y ca". The sixth staff has lyrics "vivan vivan vivan" and "nuestros polacos y ca". The seventh staff has lyrics "vivan vivan vivan" and "nuestros polacos y ca". The eighth staff has lyrics "vivan vivan vivan" and "nuestros polacos y ca". The ninth staff has lyrics "vivan vivan vivan" and "nuestros polacos y ca". The tenth staff has lyrics "vivan vivan vivan" and "nuestros polacos y ca".



Handwritten musical score on aged paper, featuring four staves. The third staff contains the lyrics "cos" and "nuestros patrio" written in cursive. The music includes various note values, rests, and bar lines, with some sections crossed out with diagonal lines.



Ayuntamiento de Madrid



Ayuntamiento de Madrid

1200055586



Violin 1.º Ton. a

El desafío de la Polonia

Leonor Conella  
MVI 69-29

All.º Mod.º & C

Alto

y para

Al seño:



Poco:

Alleg. Mod. Musical notation on a single staff.

Musical notation on a single staff with the instruction *Repito* written above the staff.

la que dice la  
Parola

Alleg. Mod. Musical notation on a single staff.

Musical notation on a single staff with dynamic markings *se* and *po*.

Musical notation on a single staff with dynamic markings *se* and *po*.

Att.

Allegro. 3. mas.

Musical notation on a single staff with dynamic markings *se* and *po*.

Musical notation on a single staff with dynamic markings *se* and *po*.

Rep. 1. mas.

Para.

Musical notation on a single staff with dynamic markings *po* and *se*.

Musical notation on a single staff with dynamic markings *po* and *se*.



Handwritten musical score on ten staves. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo markings "Poco" and "Alleg." are visible at the beginning. The piece concludes with a double bar line and a fermata on the final staff.

Para: 2. no. para de Madrid



*Alto*

Handwritten musical notation for the first system. The top staff is a vocal line with lyrics "eo. fe" and a double bar line. The bottom staff is a piano accompaniment line. The tempo is marked "Alto".

Handwritten musical notation for the second system. The top staff is a vocal line with lyrics "Seq. de Cias" and a double bar line. The bottom staff is a piano accompaniment line. The tempo is marked "Allegro".

Handwritten musical notation for the third system. The top staff is a vocal line with lyrics "Allegro" and a double bar line. The bottom staff is a piano accompaniment line. The tempo is marked "Alto".

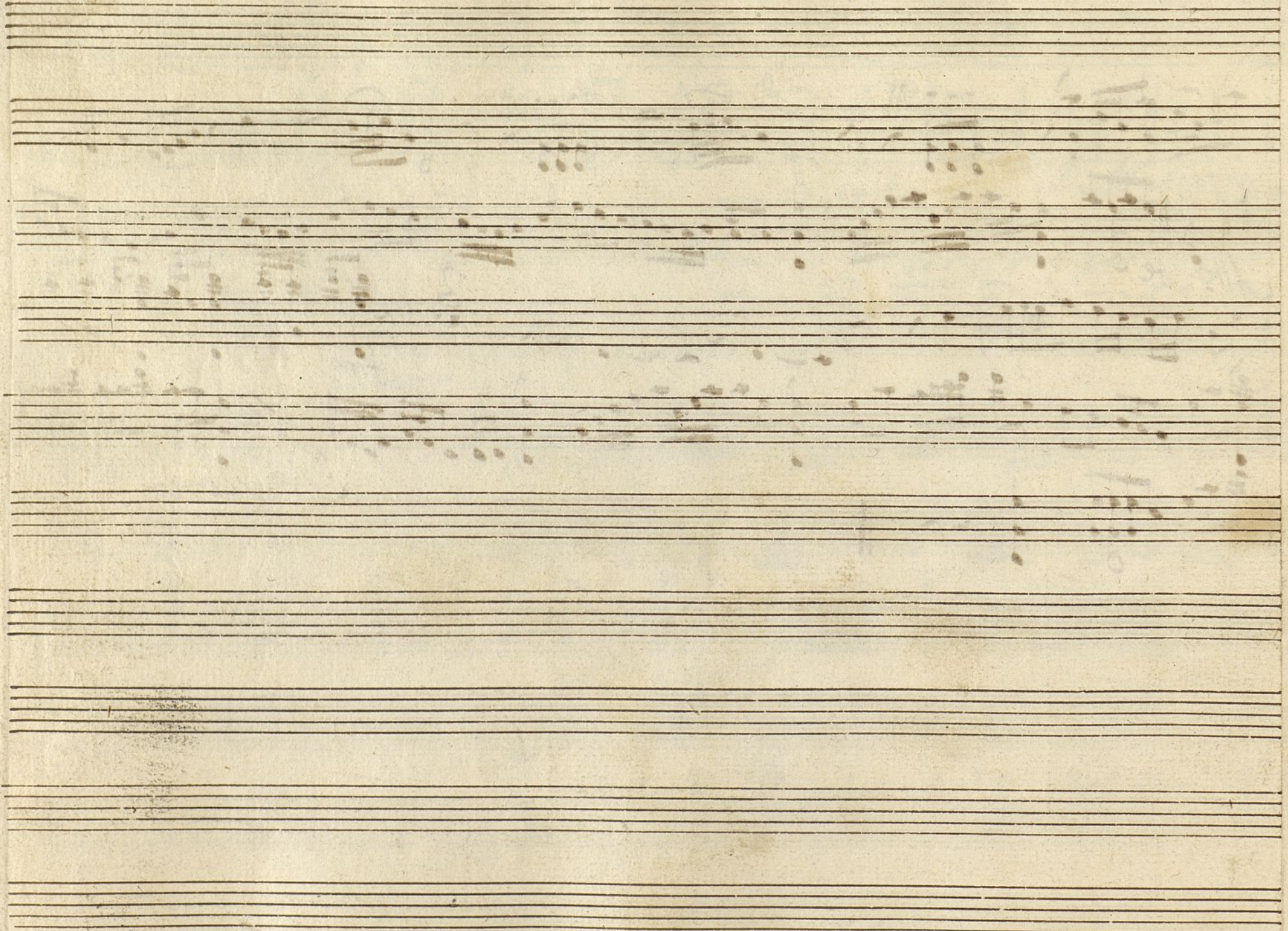
Handwritten musical notation for the fourth system. The top staff is a vocal line with lyrics "Alto Moderato" and a double bar line. The bottom staff is a piano accompaniment line. The tempo is marked "Alto Moderato".

Four empty musical staves at the bottom of the page.



Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings such as *f*, *ff*, *Alto*, *fmo*, and *Al Segno*. The music is written in a historical style with a treble clef and a key signature of one sharp (F#).







Violin 1.º ton.ª el Desafío

Para Polonia

Morjua

MUS 64-29

Handwritten musical score for Violin 1.º, titled "Para Polonia". The score is written on ten staves. It begins with the tempo marking "All.º Mod.º" and the key signature of one sharp (F#). The music is characterized by intricate sixteenth-note passages and frequent triplets. Dynamic markings such as *p* (piano) and *pp* (pianissimo) are used throughout. A section of the score is marked "Allegro" and concludes with the instruction "Allegro." followed by a double bar line. The manuscript shows signs of age, including some staining and wear at the edges.



*Alleg.<sup>to</sup> Mod.<sup>to</sup>* 

 *Respite lo que  
dure la parola.*

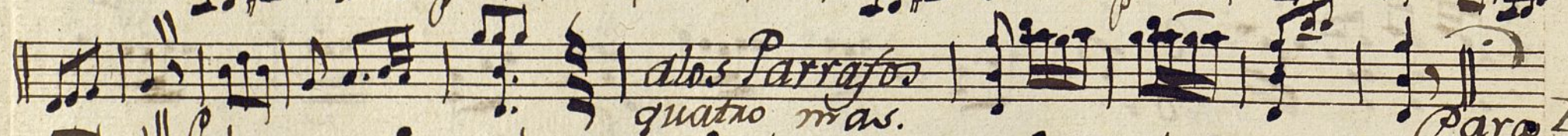
*Alleg.<sup>to</sup> Mod.<sup>to</sup>* 




 *Allegro  
tres mas.*

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



 *alos Parrafos  
quatro mas.*

 *Paro 2a*





Handwritten musical score for guitar, consisting of ten staves. The score includes various musical notations such as treble clefs, time signatures (6/8, 4/8), and dynamic markings like "Allegro", "p.", "f", and "All.o". The notation is dense with chords and melodic lines. There are some corrections and markings throughout, including a large "X" over a section in the second staff and a double bar line with repeat dots in the fifth staff.

*Al segno* untamiento de Madrid



*All.<sup>o</sup>* 6/8 3/4

*for*

*ff.*

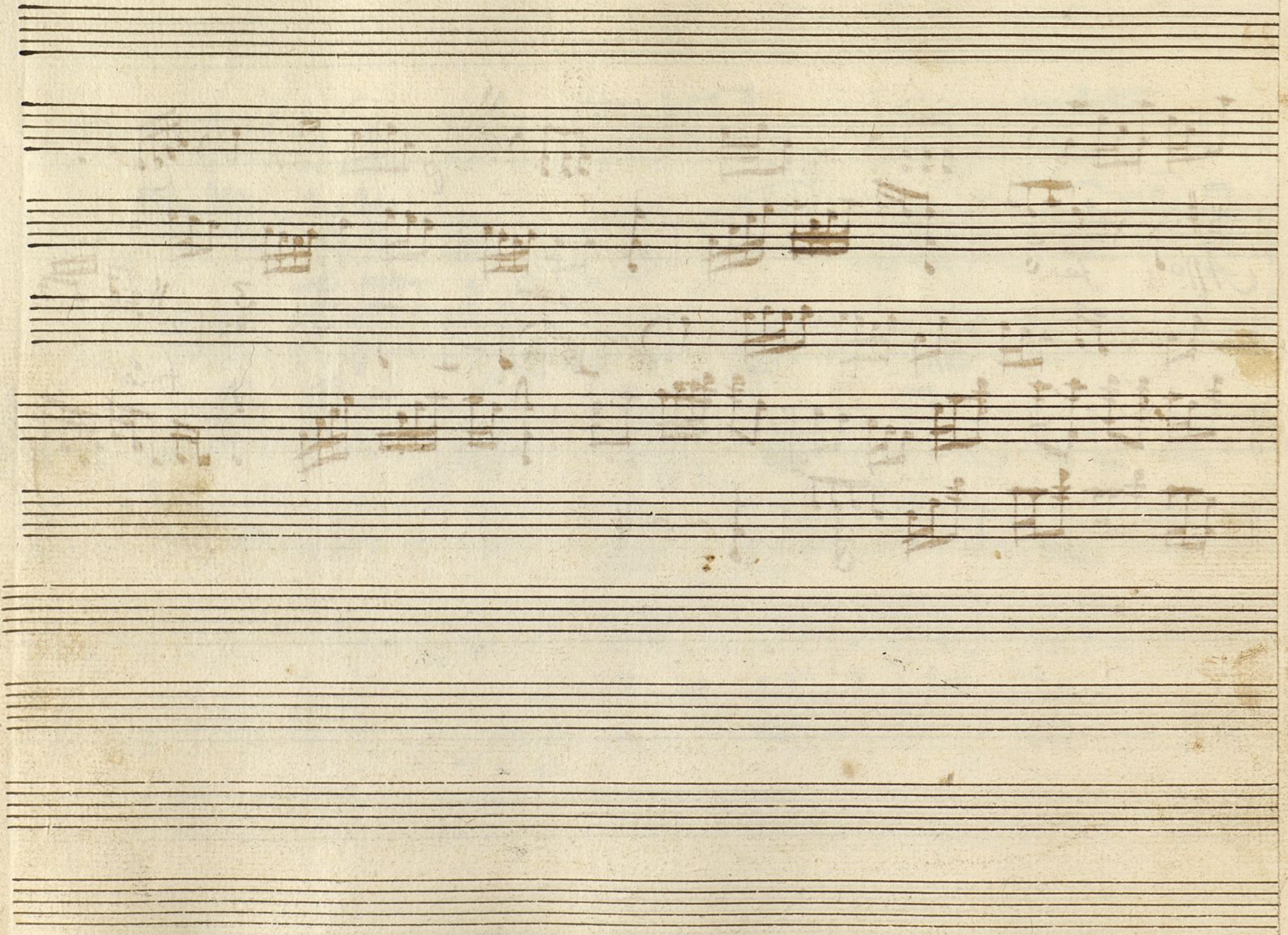
*All.<sup>o</sup> mod.<sup>o</sup>*



A handwritten musical score on five staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The second staff starts with the tempo marking "Allo." and a dynamic marking "f". The third staff features a dynamic marking "p" and a triplet of eighth notes. The fourth staff ends with a dynamic marking "fmo" and a double bar line with a large X over it. The fifth staff concludes with a double bar line.

*Allegro*







Violin. 2.<sup>o</sup> Ton.<sup>a</sup> el + de saño de la Polonia =

MW 69-29

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

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

*Allegro*

The musical score consists of ten staves of handwritten notation. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo and mood are indicated as *All.<sup>o</sup> Mod.<sup>o</sup>*. The music is characterized by a dense, rhythmic texture, primarily using sixteenth and thirty-second notes. There are several triplet markings (indicated by a '3' over a group of notes) throughout the piece. The score concludes with a double bar line and the instruction *Allegro*.



*And<sup>te</sup> Mod<sup>to</sup>*

*Rep<sup>te</sup> lo que dura la Parola.*

*And<sup>te</sup> Mod<sup>to</sup>*

*Allegro. 3. mas. se*

*le*

*le*

*le*

*le*

*le*

*le*

*le*

*le*







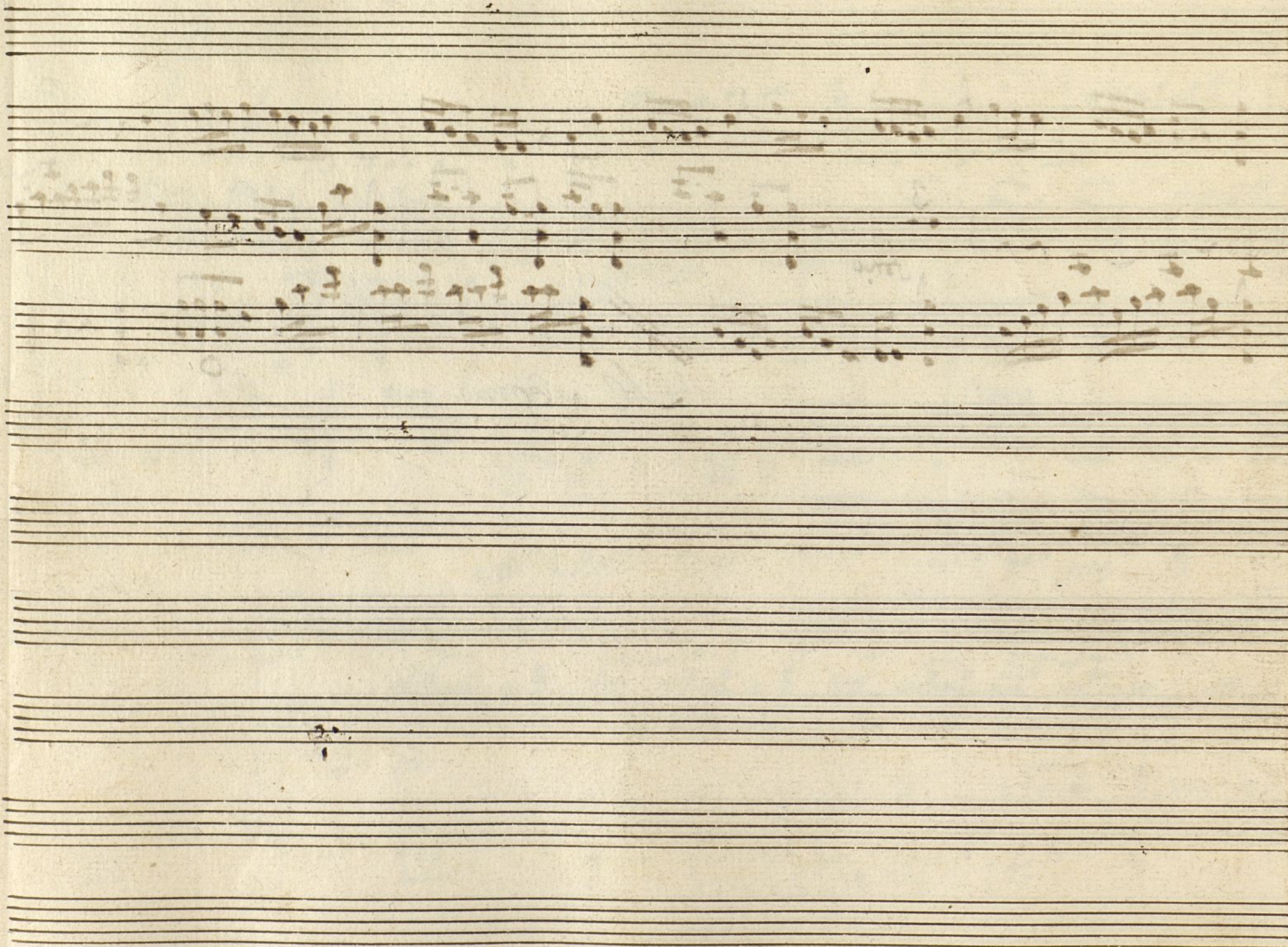
Seq.<sup>s</sup> de C<sup>or</sup>

A handwritten musical score for a sequence of cor parts. The score is written on ten staves. The first staff is the title. The second staff begins with the tempo marking 'Allo.' and a key signature of one sharp (F#). The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes several dynamic markings: 'Allo. Mod.' on the sixth staff, 'f' on the seventh staff, and 'Allo. f' on the eighth staff. The notation is dense and characteristic of 18th-century manuscript notation.



Handwritten musical score on three staves. The top staff contains a melodic line with various note values and rests. The middle staff features a triplet of eighth notes marked with a '3' and a 'fmo' dynamic marking. The bottom staff contains a complex rhythmic accompaniment with many beamed notes. The piece concludes with a double bar line and the handwritten instruction 'Al Segno' written below the staff.







Violini 2.<sup>o</sup> Ton.<sup>o</sup>

El t.<sup>o</sup> de s.<sup>o</sup>afio de la Polonia.

Nos 69-29

All.<sup>o</sup> Mod.<sup>o</sup>

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo marking 'All.<sup>o</sup> Mod.<sup>o</sup>' is written above the first staff. The music is written in a single system across all staves. It features a variety of rhythmic values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as 'p' (piano) and 'fe' (forte) are interspersed throughout the piece. There are also some slurs and phrasing marks. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

All.<sup>o</sup>

The final section of the score is written on the last two staves. It begins with a treble clef and a 2/4 time signature. The tempo marking 'Allegro' is written above the first staff of this section. The music continues with similar rhythmic patterns and dynamic markings as the previous section. The piece concludes with a double bar line and a fermata over the final note.



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

*Repte lo*  
*que ouxa la*  
*Parola*

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

*All.<sup>o</sup>*  
*Al segno. 3. mas. fe*

*le*

*le*

*le*

*Repte*  
*Δ. mas*

*Para.*

*le*

*le*

*le*







*Ses.<sup>5</sup> de Ecasi.*

A handwritten musical score on aged paper, consisting of ten staves. The notation is in a single system with various clefs and time signatures. The first staff begins with the tempo marking *All.<sup>o</sup>* and a 3/4 time signature. The music is written in a style characteristic of 18th or 19th-century manuscript notation, featuring complex rhythmic patterns and many beamed notes. The second staff has a *ff* dynamic marking. The third staff has a *f* marking. The fourth staff has a *f* marking. The fifth staff has a *f* marking. The sixth staff has a *f* marking. The seventh staff has a *f* marking. The eighth staff has a *f* marking. The ninth staff has a *f* marking. The tenth staff has a *f* marking. The score concludes with a double bar line and a fermata on the final note.



*fmo*

*Al Segno*



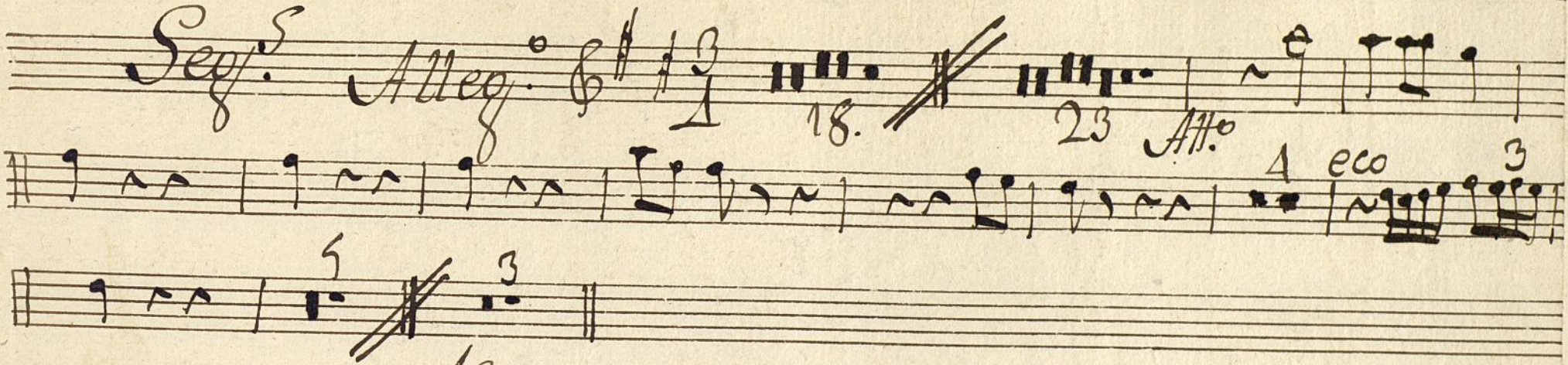
Ayuntamiento de Madrid

1200055586



7

*F* Flautilla, <sup>2</sup> *N.º* de Eco dentro de el Theatro:

*Seg. Alleg.º* 

*Al Segno.*



fauta: de Eco dentro el theatro: † 1.<sup>o</sup>

Seq.<sup>s</sup>



*Fautines. 2.º de Eco dentro el teatro.*

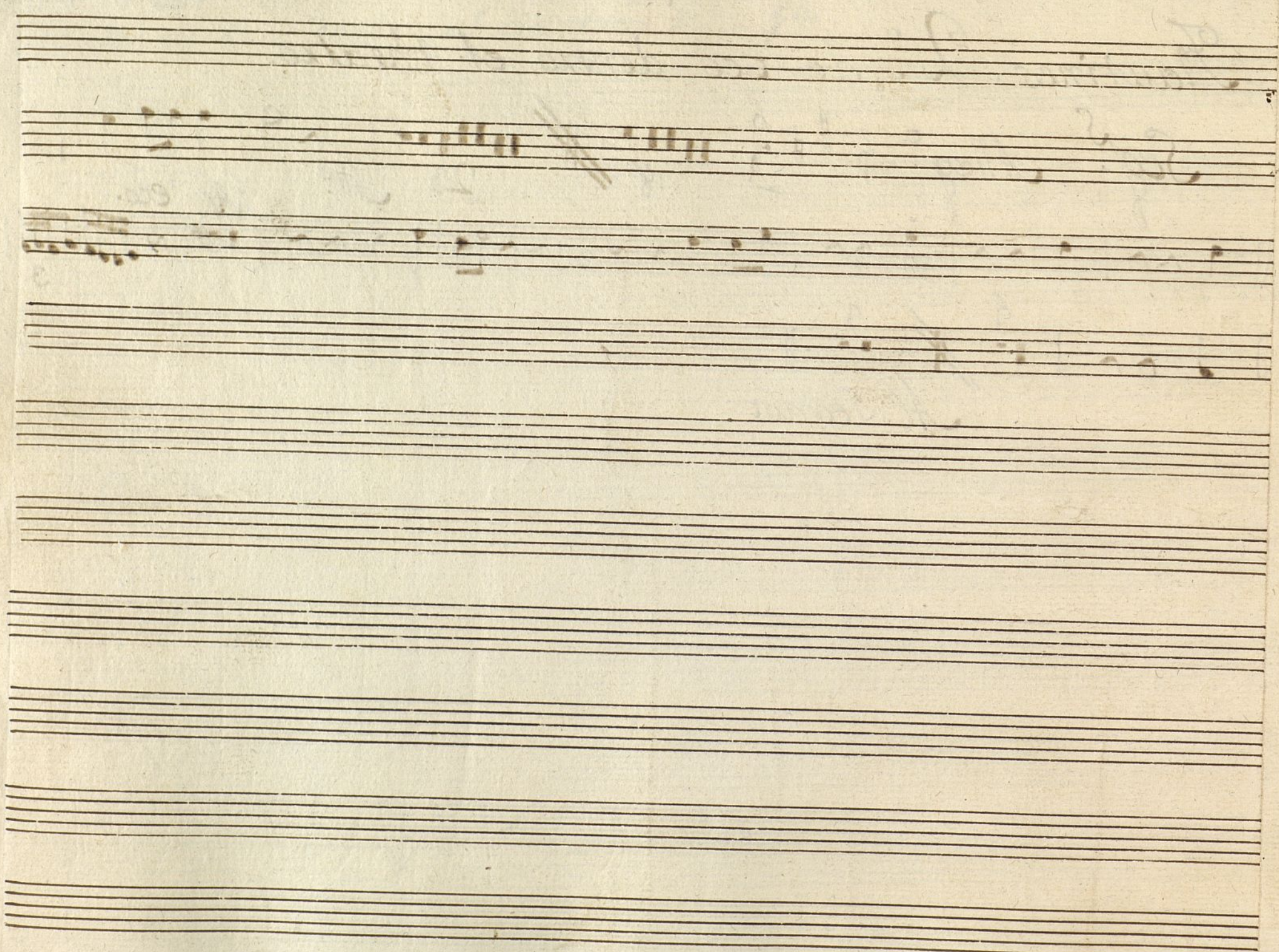
*Seg. Alleg. 6/8 # # 2*

18 23 Att. 48 eco.

3

*Al Segno:*







t

MUS 69-29

Oboe. 1.º Ton.ª el desafío de la Polonia

*All.º Mod.º*

*Al Segno.*



Flautines:

solo:

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

*Rep.<sup>te</sup> durante  
la Parola:*

*All.<sup>to</sup> Mod.<sup>to</sup>* 3/8 *tace* //

*4/8* *tace* //



t :

Trompa. 1<sup>a</sup> Ton. et desafio de la Polonia

All<sup>o</sup> Mod<sup>to</sup> & # # C  
Clarin...

Al Sepno



Alleg<sup>to</sup> Mod<sup>to</sup> & Solo. *Repte durante la Parola*

Alleg<sup>to</sup> Mod<sup>to</sup> Solo *4* *6* *6*

*In clar.* *Al segno. 3. mas.* *Att.º tace.*

Alleg<sup>to</sup> *trompa:* *2* *5* *2* *se* *se* *se*

*Solo:* *2* *3* *2* *2*



ante  
la

Handwritten musical score for Clarinet in G major. The score consists of seven 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 tempo is marked *Alleg.* and the dynamics are *f* and *ff*. The second staff is marked *Clarín.* and *Seq.*. The third staff has a *f* dynamic. The fourth staff is marked *Att. Modto* and *f*. The fifth staff is marked *Att. Solo* and *f*. The sixth staff is marked *f* and *finis*. The seventh staff is marked *Allegro* and *Allegro*. The score includes various musical notations such as notes, rests, and dynamic markings.

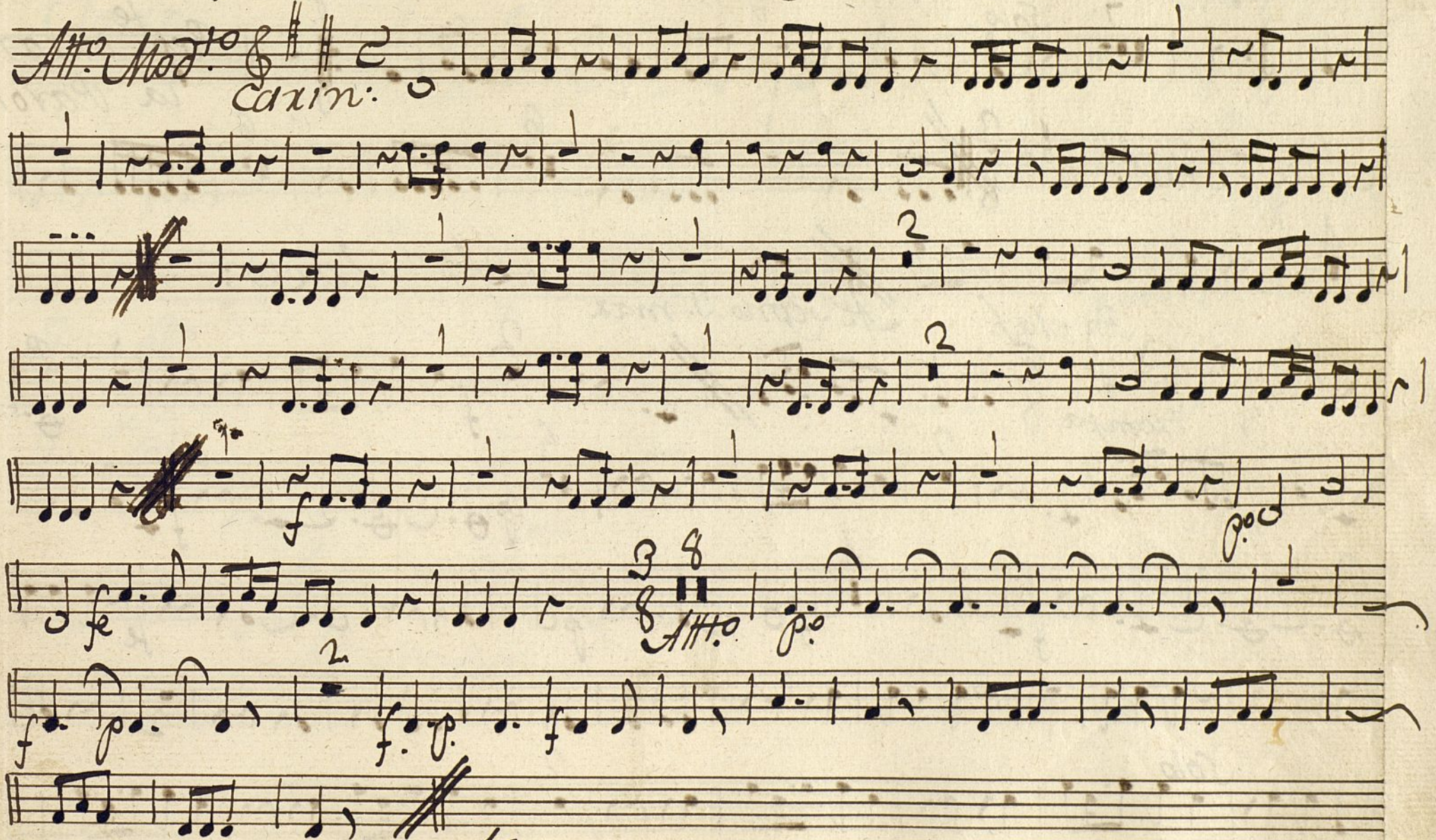


The image shows ten horizontal musical staves on aged, yellowed paper. Each staff consists of five lines. The notation is handwritten in dark ink and includes various symbols such as dots, vertical lines, and horizontal lines, which are characteristic of early musical notation systems like Gregorian chant notation or early printed notation. The notation is spread across the first seven staves, with the remaining three staves at the bottom of the page being empty. There are some faint, illegible markings and smudges on the paper, particularly in the middle and lower sections.



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Trompa 1.<sup>a</sup> Ton.<sup>a</sup> de el Desafío de la Polonia.

*All. Mod.* 

*Al segno:*



*Allegro Mod.<sup>to</sup>* *Solo.* *Rep.<sup>te</sup> durante la Parola*

*Allegro Mod.<sup>to</sup>* *7 Solo* *6* *6*

*Allegro Mod.<sup>to</sup>* *3* *4* *6* *6* *Allegro tace:*

*In clar.* *Al secondo. 3. mas.* *2*

*Allegro* *Trompa.* *2* *5* *2*

*P* *4*

*Solo* *2*

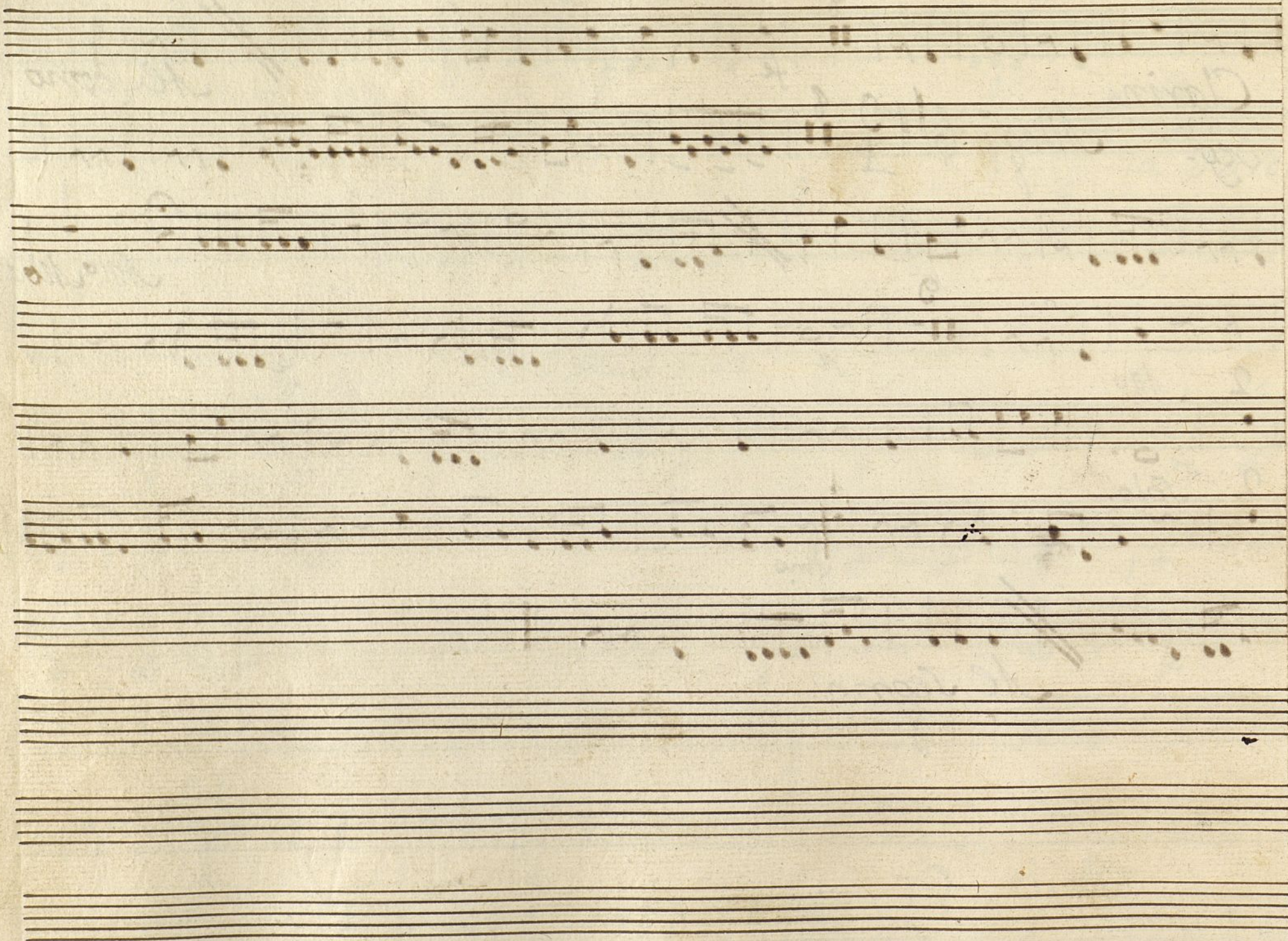
*3* *2* *2* *Allegro*

*Para.*



Clarín:  
Seg. Alleg. *fe* *Allegro*  
*Atto. Mod. to*  
2 *Atto.*  
2 *fe Solo.* *fmo*  
*Allegro:*







Bajo Ton.<sup>a</sup> a Siete.

El Desafio de la Polonia

Mus 69-29

*Alleg.<sup>to</sup> Mod.<sup>to</sup>*

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

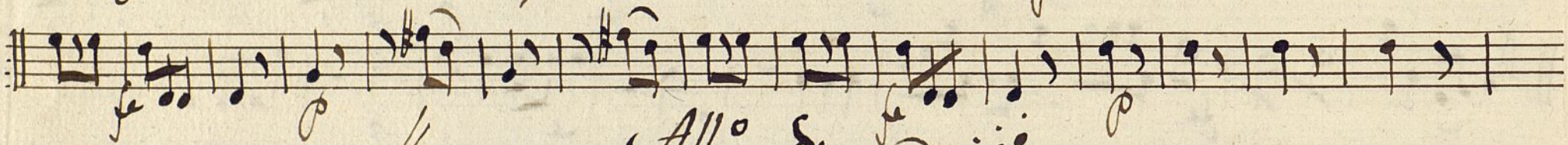
*Alleg.<sup>to</sup>*




*Alleg.<sup>to</sup> Mod.<sup>to</sup>* 

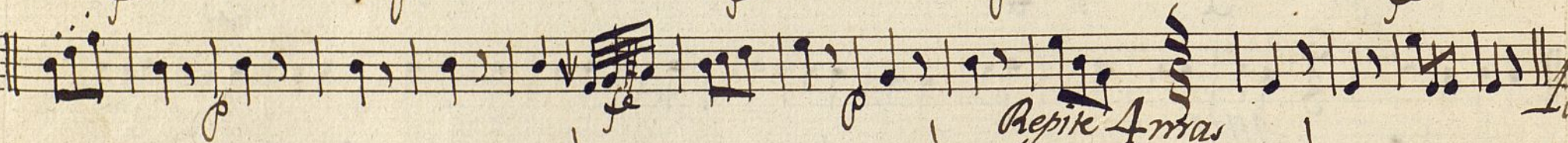
 *Repite lo que dixe la parola.*

*Alleg.<sup>to</sup> Mod.<sup>to</sup>* 



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

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



*Repite 4 mas* 

*Laza.* 





*Alleg.<sup>to</sup>*  $\text{C} \frac{6}{8}$

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *Alleg.<sup>to</sup>* and the time signature  $\text{C} \frac{6}{8}$ . The music is written in a single system. Dynamics include *ff*, *f*, *p*, and *ffmo*. There are several slurs and accents throughout. A double bar line with repeat dots appears in the first staff. The piece concludes with a double bar line and repeat dots in the tenth staff.

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

Violon. *f* tutti



*All.*

*p. ten.*

*All. to Mod. to*

*All.*

*Allegro*

*Allegro*



*Timbales Ton<sup>a</sup> et desafio de la Polonia*

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

1 3 2 22

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

*Allegro*

*Tace hasta las Seq.<sup>9</sup>*



t

# Timbales Seg.<sup>o</sup> Ton.<sup>a</sup> el desafio de la Polonia

Handwritten musical score for Timbales. The score consists of seven staves of music. The first staff begins with the tempo marking *All.<sup>o</sup>*, a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features complex rhythmic patterns with many beamed notes and rests. There are several dynamic markings and performance instructions: *Mod.to* (Moderato) is written in the fourth staff, and *All.<sup>o</sup>* appears again in the fifth staff. Numerical markings (2, 3, 5) are placed above or below notes, likely indicating fingerings or specific rhythmic values. The score concludes with a double bar line on the seventh staff.