

Leg.<sup>o</sup> ~~77~~ n.<sup>o</sup> ~~77~~

Mus 159-8

Leg.<sup>o</sup> 5<sup>o</sup> n.<sup>o</sup> 19

t

1782

Jon.<sup>a</sup> a Cinco

el Sentim.<sup>to</sup> de la  
Polonia.

Polonia  
La Pulpilla  
Arbura  
Bermola  
Tadeo

19

De Laserna.



Handwritten musical score on aged paper, featuring five staves. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and a 2/4 time signature. The tempo marking "All.<sup>o</sup>" is written at the beginning. The score includes various musical notations such as notes, rests, and slurs. Handwritten annotations in ink are present, including "fmo" above the first staff, "fe" above the second staff, "Pulp<sup>o</sup>" above the fourth staff, "Rivera." above the fifth staff, and "su" above the sixth staff. The phrase "su misma cor." is written below the sixth staff.



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

*fmo*

*fe*

*Pulp<sup>o</sup>*

*Rivera.*

*su*

*su misma cor.*



Handwritten musical score on aged paper, featuring three systems of staves. The lyrics are written in a cursive script below the notes. The first system contains two staves of music. The second system contains two staves of music. The third system contains two staves of music. The paper shows signs of age, including yellowing and some staining.

misma conexa la ha rendido al sueño  
go/a — la ha rendido la

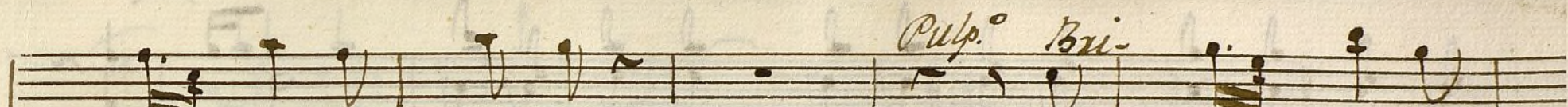
lo que devr empeno — puede la pa.

son lo que devr empeno puede la pa.

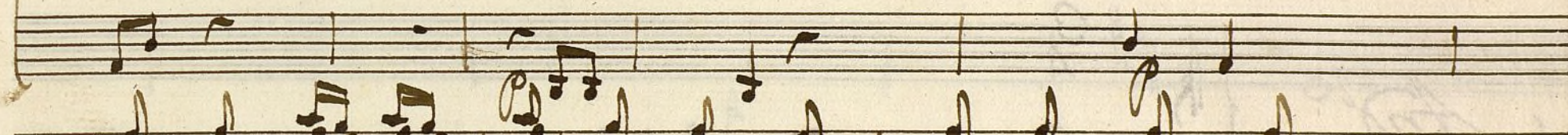


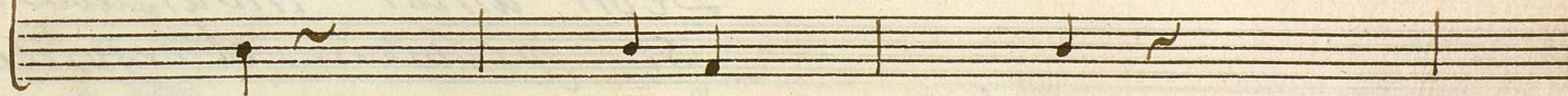
*siom puede puede*  
*Fad.º*  
*Po lonia que tiene*  
*que es esto Bri ñoli*  
*All.º*  
*Pulp.º Buñole Riv.ª Fad.º*  
*chis que tiene Polonia chis que es.*  
*chis que es lo q.º te pasa. Fad.º chis que*  
*Bu.*




  
 taba afligida chis que estaba llo-
 dice Mariana Bu. chis Pulpi llo que


  
 rosa. chis q.<sup>e</sup> en tu siasmo o que bu-
 habla chis (lar 2.) calla que quiza entae


  
 silis la tendra tan miste riosa q.<sup>e</sup> en tu.
 sueños dira de su mal la causa calla





sí como o que busilis la tempra tan misteriosa  
que quizá entre sueños víra de su mal la causa

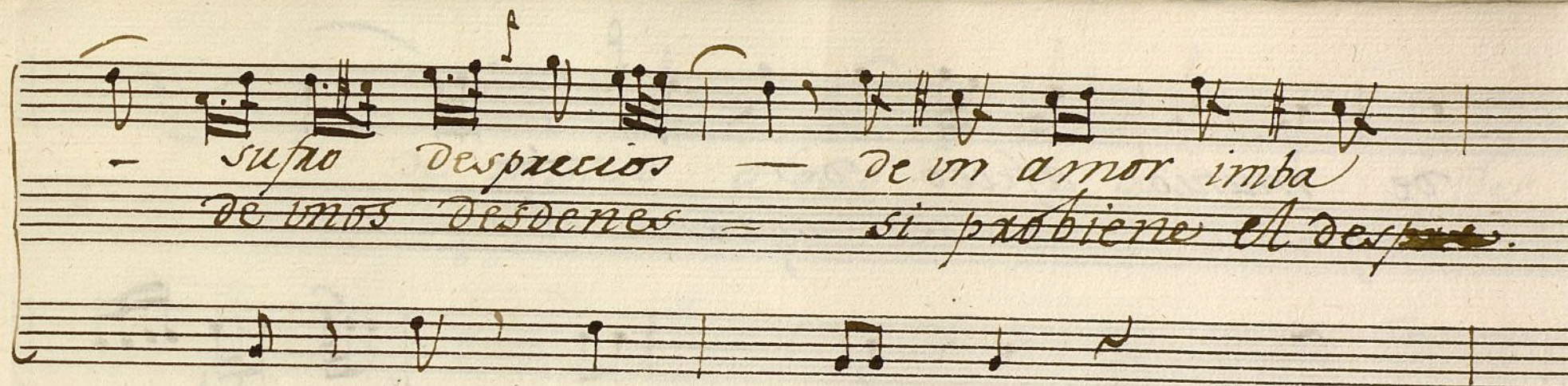
1.<sup>a</sup> 2.<sup>a</sup> no

And.<sup>te</sup>

pol.<sup>a</sup>

De un amor invariable  
Si próbiene el desprecio.

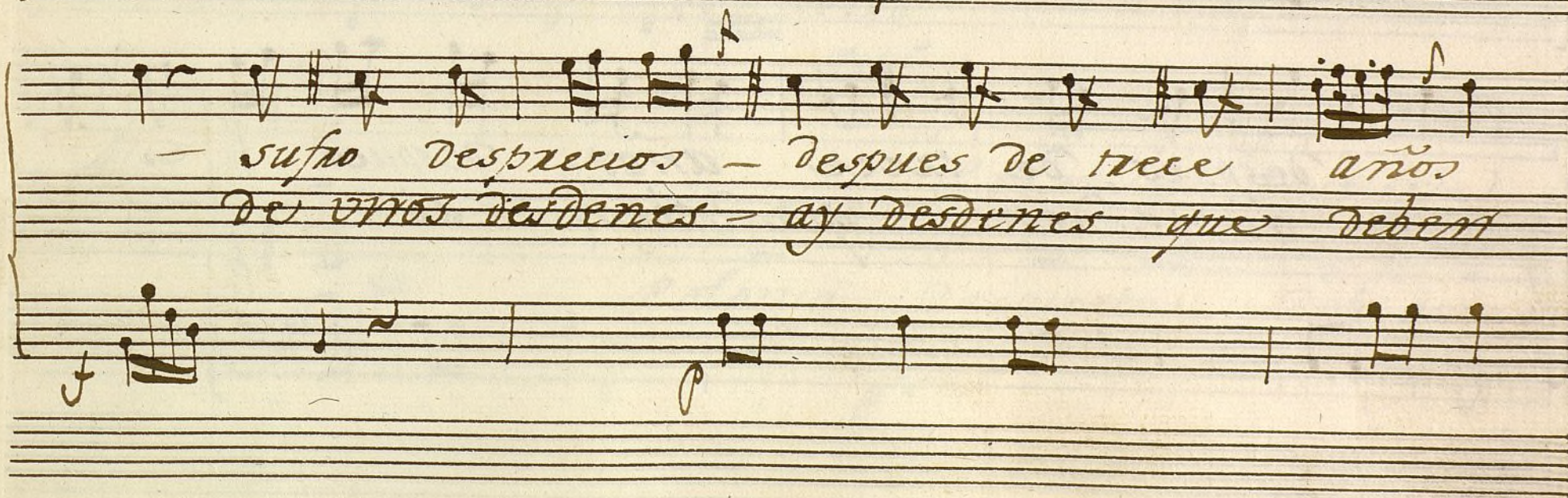




- suspiro desprecios - de un amor imba  
 de unos desdenes - si probiere el desprecios.



riable de un  
 precio si pro  
 suspiro desprecios  
 de unos desdenes



- suspiro desprecios - despues de trece años  
 de unos desdenes - ay desdenes que debent



de mutuo afecto de  
agrade cerse agora

Despues de trece años de mutuo afecto  
ai verdones que deben agrade cerse

Despues de trece años - Despues  
ai verdones que deben ai

The image shows a handwritten musical score on aged, slightly torn paper. The score is written in brown ink and consists of four systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in Spanish and are in a cursive hand. The first system has the lyrics 'de mutuo afecto de' and 'agrade cerse agora'. The second system has 'Despues de trece años de mutuo afecto' and 'ai verdones que deben agrade cerse'. The third system has 'Despues de trece años - Despues' and 'ai verdones que deben ai'. The fourth system is mostly empty, with some notes visible. The paper has a yellowish tint and some foxing.



de mutuo afecto - ai ai. de  
agrade cerse ai ai a

mutuo afecto -  
agradecerse.

Parolay  
allegro

Pulp.<sup>o</sup> entenderis lo q.<sup>e</sup> ella dice  
Pul.<sup>o</sup> como que quiero entenderlo  
Riv.<sup>a</sup> pues mientras adentro vamos  
regiand guandandola etta eno.

Al.<sup>o</sup>

Pulp.<sup>o</sup>

Riv.<sup>a</sup>

Polonia despierta

Polonia despierta de sa esas me



de/a esas memorias  
morias memorias y mira las glorias g.<sup>el</sup>

amor te dio y mira las glorias g.<sup>el</sup>

amor te dio g.<sup>e</sup> g.<sup>el</sup> a.

The musical score is written on five systems of staves. The first system consists of three staves, the second of two, and the third and fourth of two each. The notation includes various note values, rests, and dynamic markings such as 'p' and 'g.'. The lyrics are written in a cursive hand below the staves.



*Pol.ª* *Pulp.:* *Pol.ª*

*Que es esto Rio.ª* *triste me*

*no lo ves All.º*

*moria* *y eso que significa*

*Desp.º*

*All.º* *y eso*



*Pulp.<sup>o</sup>*  
*And.<sup>te</sup>*  
 tus vic torias.

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

*Fad.<sup>o</sup>*  
 este es - el laurel verde - con que te ox-  
 (Brin) esta es - la Palma hermosa - que los Po-  
 lacon con q.<sup>e</sup> te oxlacon - - -  
 la cos que los Polacos - - -  
 entan-  
 dillas  
 por que-  
 neces



Handwritten musical score on aged paper. The score consists of five staves of music with lyrics written below. The lyrics are in Spanish and appear to be a song or a piece of music with a specific theme. The handwriting is in a cursive style, typical of the 18th or 19th century. The paper shows signs of age, including discoloration and some wear at the edges.

tas tona ~~distintas~~ nuestros Polacos - - - nues-  
nuestros Polacos te de dicaron - - - te.  
la me  
te de dicaron =  
Pol.  
taos Polacos - - - Pero estos dias quando estubieron  
de dicaron - - - de fate de eso que no la nece-  
sitas, quando las compa-  
sion, que no ni yo mea-



nias ... qui si non de so jante por ser yo  
cuendo ... des de que no me sirvo para mi en

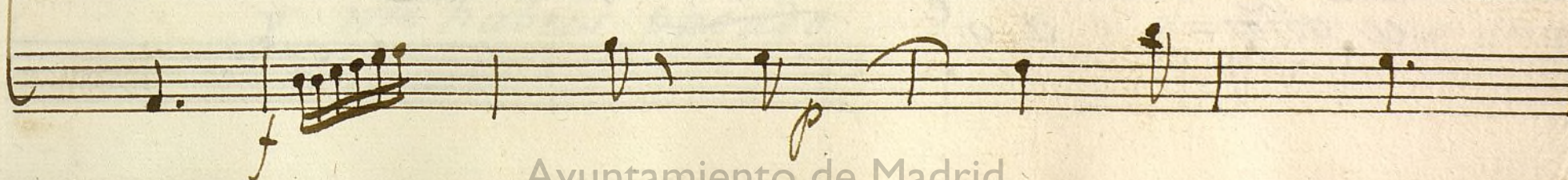
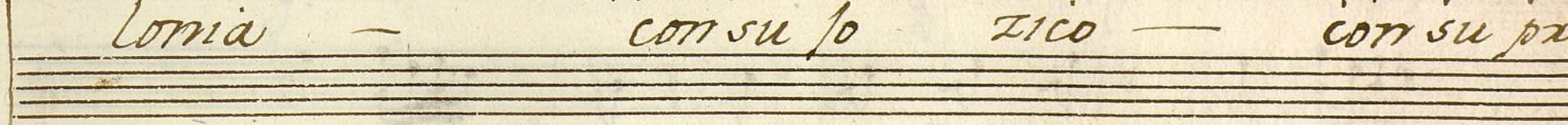
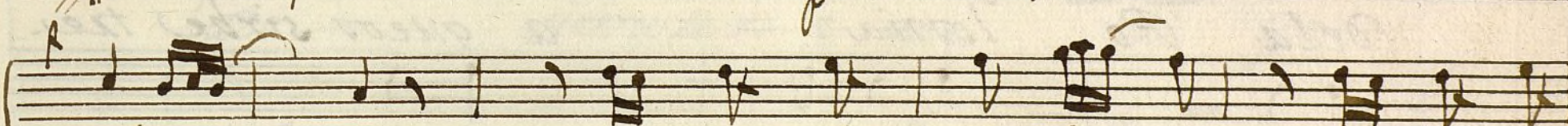
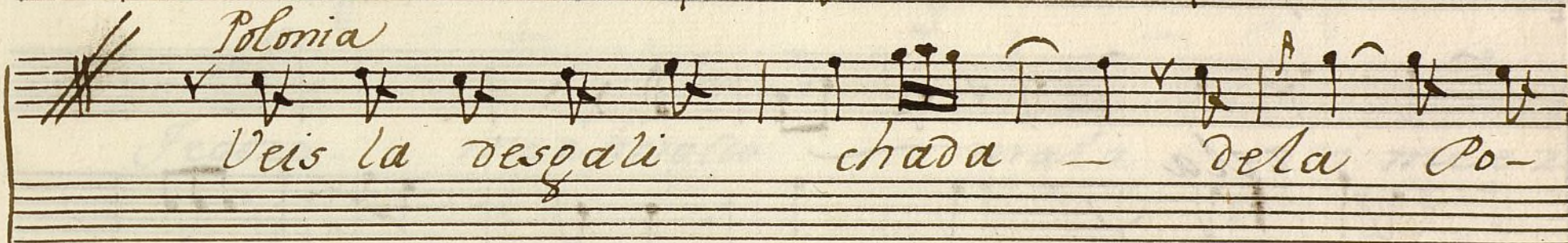
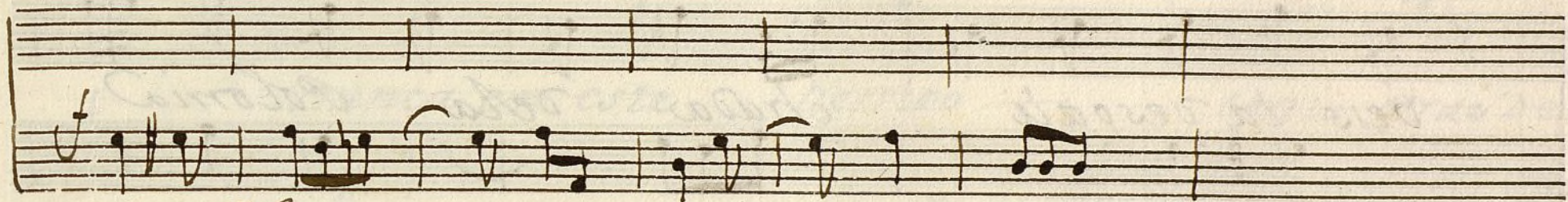
fina por ser yo fina, por ser yo fina ...  
tiempo para mi entiendo, para mi entiendo ...

*Al segno.*

Jad. Criminal estai Polonia  
Pol. lo que estoy es muy sentida  
Bri. pero de quien  
Pol. del objeto q. yo mas quiero. y queria  
Pup. quien es el  
Pol. mi Correo.  
Jad. yo se lo dije a Codina Correo.  
Pol. si y muy del alma  
Pup. la Polonia estai perdida  
Pol. no lo estai q. muchas veces  
ay Correo sin maticia  
Jad. dime uno y te dare un quarto  
Pol. venga mi Correo  
Bri. te lo pido.  
Pol. Correo mio dime que con justicia yelo  
recopilado en aquestas seguidillas



in





Handwritten musical score on six staves. The lyrics are in Spanish and appear to be a song or a theatrical piece. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in a cursive hand.

sopía y su figura de Panzacola

veis la desgali chada dela Polonia

dela

dela Polonia — a queos sirbe tre.

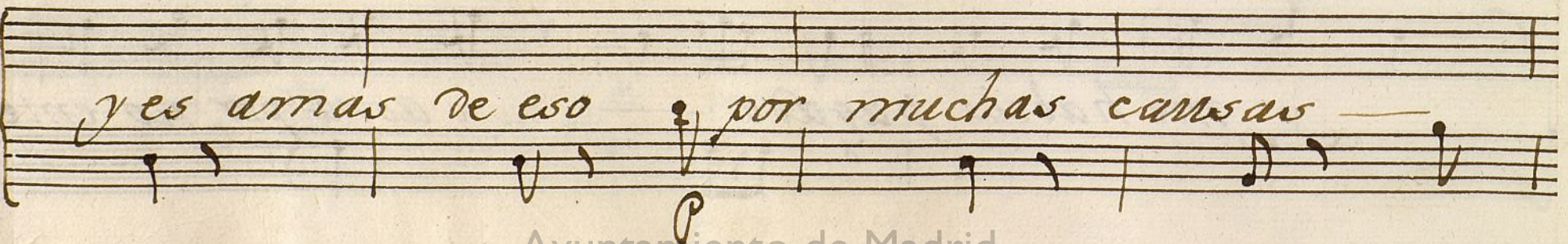
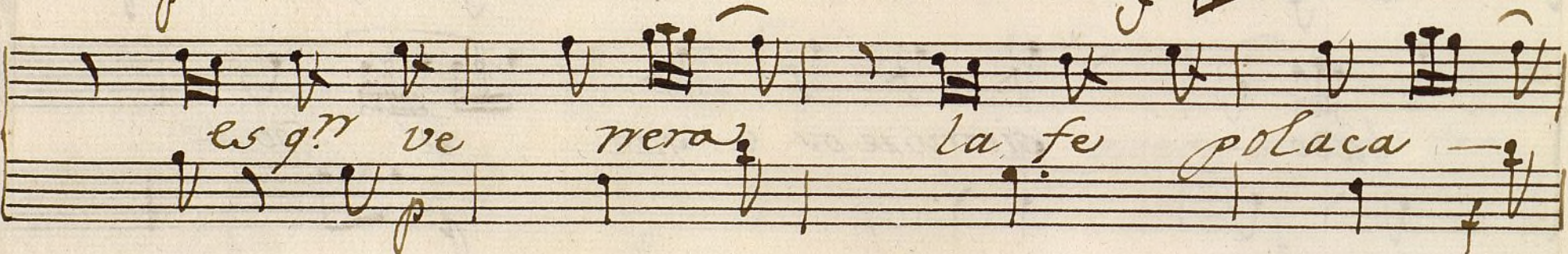
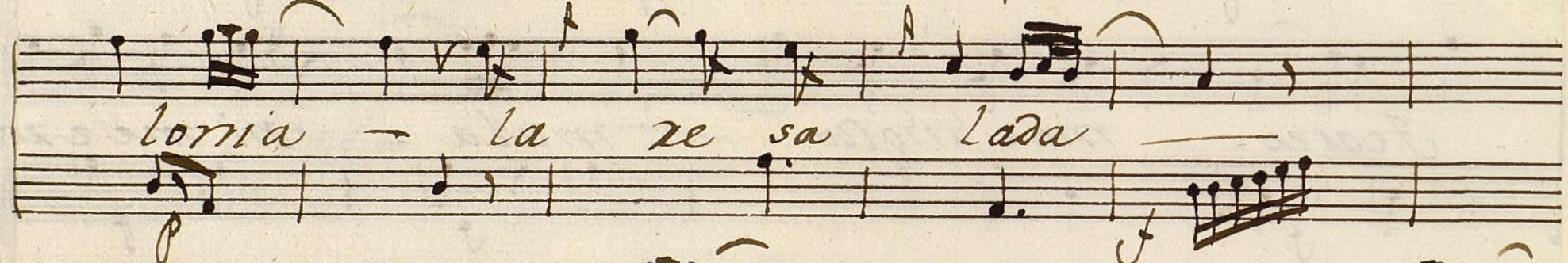
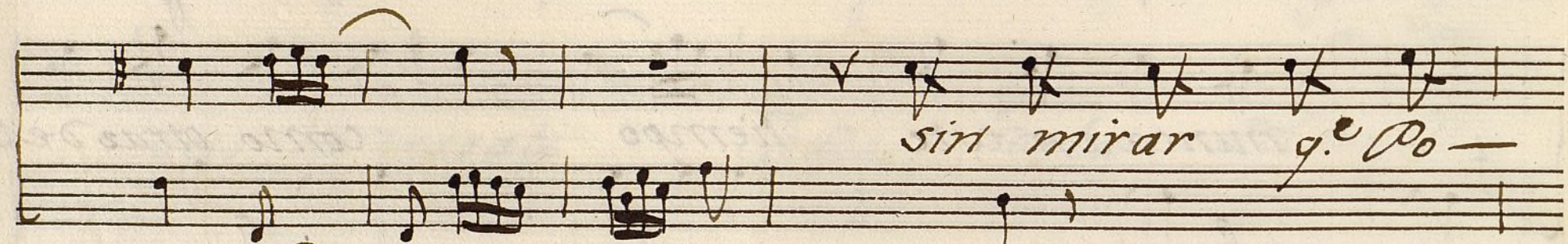
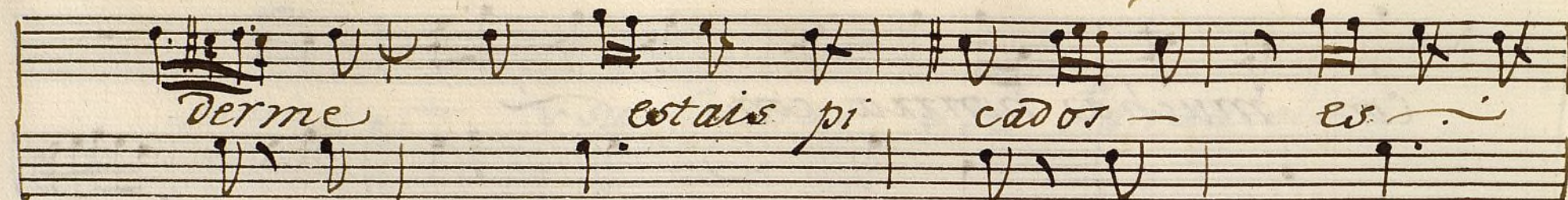
ce años — a g.<sup>e</sup>



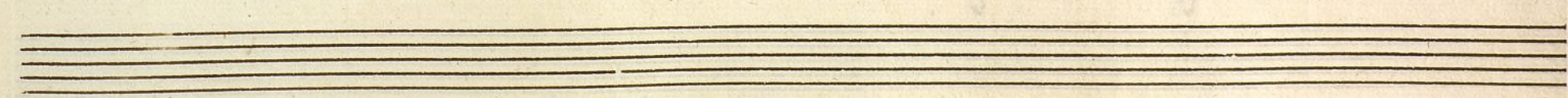
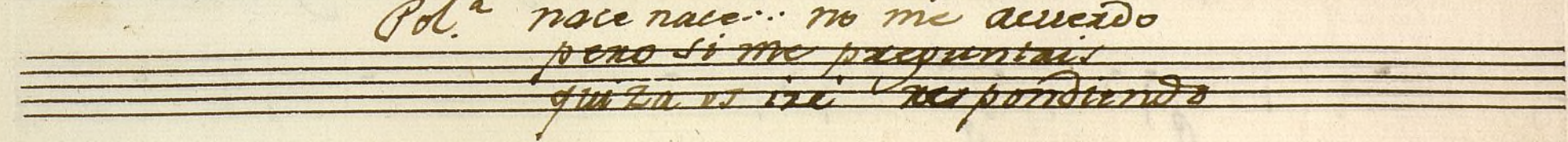
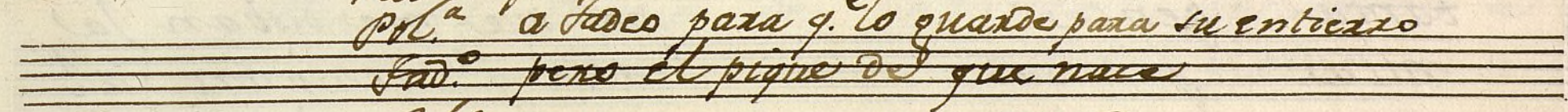
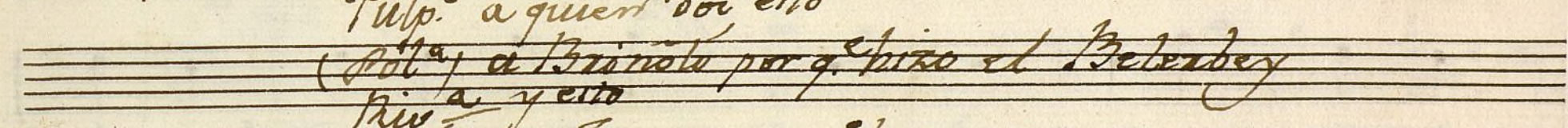
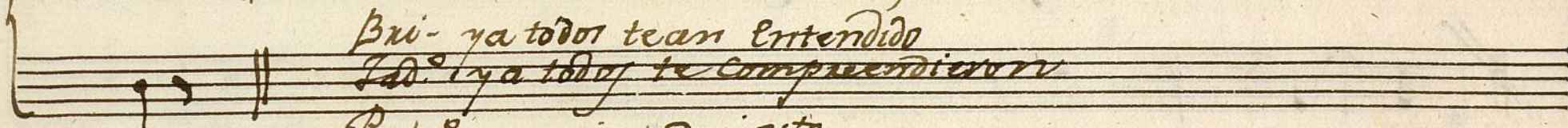
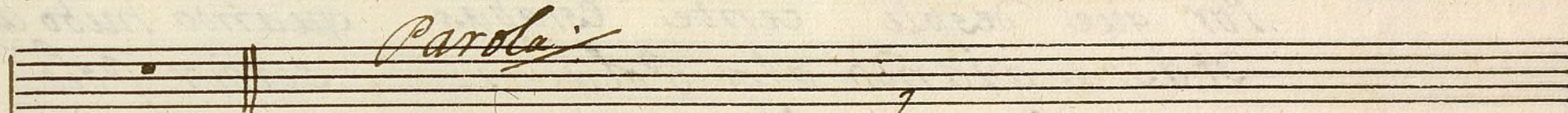
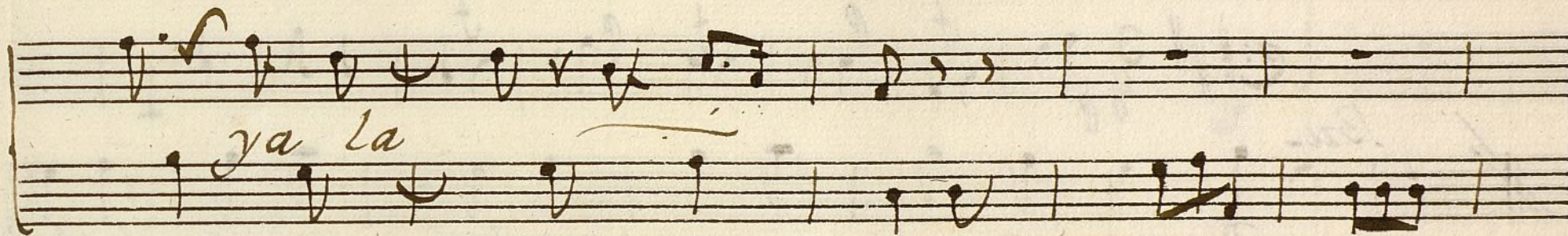
Handwritten musical score on aged paper, featuring six staves of music. The lyrics are written in Spanish and are integrated with the musical notation. The text is as follows:

Con mucha honrra con  
nunca en este tiempo — como otras del  
Featro — me e frigidado mala — ni me e rebe  
lado — siempre os e que xi do —  
y me habeis pagado — y dora por no enten.











All.<sup>o</sup>

Bu.

Por que despli cente estabas quando hubo aqui  
Hasta quando aloy Polacos. servir polo

Pol.<sup>a</sup>

tanta gente  
nita piensas

por que me daban la  
asta q.<sup>e</sup> tengan al



queca ciertos aires de poniente ciertos  
teatro q.º sacarme en una espuerta que

*Fad.*

Pues los aires de levante pensaron e  
siendo Muger como puede caber en ti



*pol. a*

ra por ellos diles q. se desenn.  
 tal firmeza como dentro de no

pañen q. yo con q. n. vengo vengo que yo  
 solos cabe todo quanto quieran cabe

*Pulp. y Riv. a*

esta si es fir.  
 esta



meza esta sie lealtad des  
es

pues de explicada se deve estimar se  
difícil todo poderla imitar po

se  
po





*pol.*

Corte fito

mio

Corte fito

mio

Dime en amistad

pele los al mar

puede La Po

y nuestros a

lonia —

hacer por ti mas.

puede

mores —

buclvan a reinar —

y nues.



la Polonia hacer por ti mas-  
troz amores buelvar a reinar

hacer  
buelvar

hacer  
buelvar

Viva Vi va el buen gusto Vi va la  
Viva

Viva Vi va el buen gusto Vi va la  
Viva

Viva Vi va el buen gusto Vi va la  
Viva

Viva Vi va el buen gusto Vi va la  
Viva

Viva Vi va el buen gusto Vi va la  
Viva

Viva Vi va el buen gusto Vi va la  
Viva

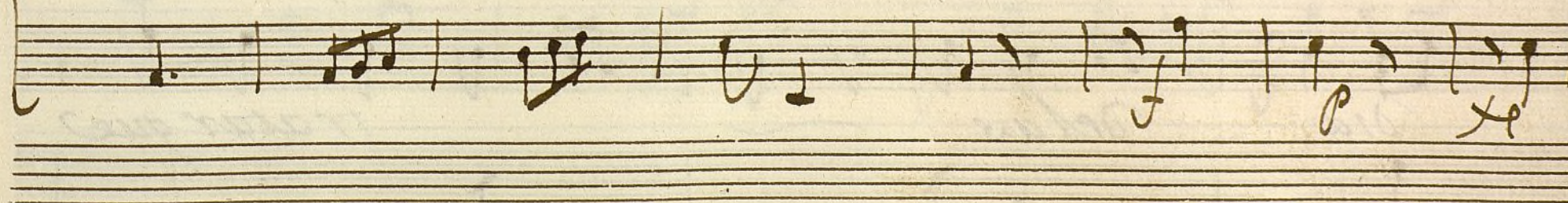
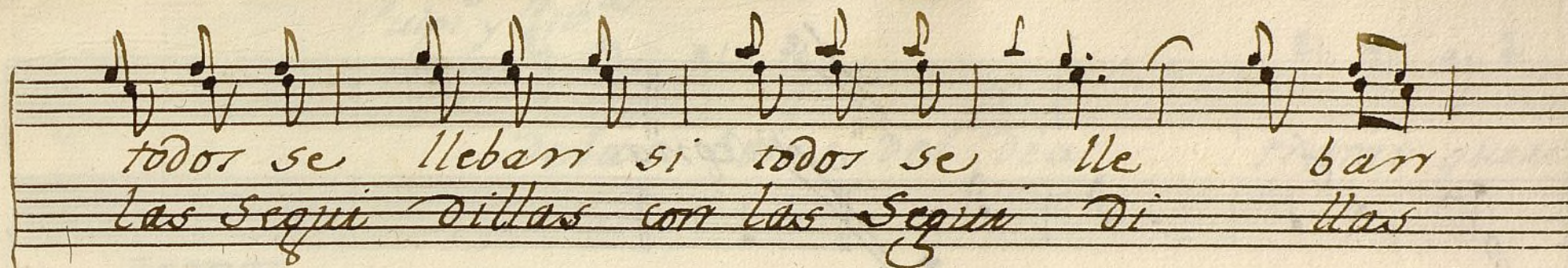


gracia viva la gracia vivan los

Polas quitos y las po —

lacas y las Polacas — g.<sup>e</sup> entre y con —











*Pulp. y Riv<sup>a</sup>*

*delas cosas del dia tratar quere-*  
*remos.*  
*todos*  
*mos delas cosas del dia tratar quere*  
*mos tra-*  
*tratar quere*  
*sino disgusta*



La 3

y sobre los q.<sup>e</sup> mienten los nove leros los  
sobre los nove leros siga la bulla si

no  
ga

Mup.

van por tarde y ma  
los lunes y los.

Homb.

nana ala puerta del sol. a contar halli.  
Jueves han copiado sin torr las papeletas.



*Mus.º*

Coras q.<sup>º</sup> el Diablo no somo. *aterr.*  
q.<sup>º</sup> hacen encima un mostrador *aterr.*

*Stomp.º* *todos*

cion q.<sup>º</sup> los nove leros de este modo  
cion que con esta para lo que dize

son de  
yo lo

*All.º*



Riv.<sup>a</sup>

pagan los martes y Viernes por leer-  
Pulp. despues sobre las Noticias q.<sup>e</sup> enue

la Gaceta un quarto y en un portal en dos filas el ju-  
ran las pape letas andan trastornando el juicio a to.

go la estan sacando el  
dos quantos encuentran a



*Bxi.*

*Si por ventura una porta biene a  
Fad. los Libreros de sus Casas Herran*

*Madrid desde el campo al punto los nove leros dicen  
de mapas las puertas tan desatregladas como suelen*

*q.<sup>a</sup> an venido quatro dicen  
estar muchas viejas estar*



*Bola*

el otro día una bola por todo el pie  
~~sacaron retratos de fama~~ sacaron retrata.  
De todos los Gene rules

blo entendieron y despues q.<sup>e</sup> la imbuentaron ellos.  
los de fama q.<sup>e</sup> se les parecen tanto como un

misma la creyeron ellos  
huevo a una Castaña como



*Mup.* *homb.*  
No es así noveleros no es no es esto  
No es

*(Come prima)*  
*Pulp. y Riv.*  
*fi/o*  
saque alguno la cara si es q. e mrenti  
a Dios q. e aqui la idea la conclu.

*J. Fodor.*  
mos saque alguno la cara si es q. e mrentimos si es  
mos a Dios q. e aqui la idea la concluimos la

*Allegro*







Violin 1<sup>o</sup> Fon.<sup>a</sup> a cinco el Sentim.<sup>to</sup> veld. P. La

159.8

Handwritten musical score for Violin 1st part. The score is written on ten staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *fmo* (finito) and *p* (piano) are used. There are also tempo markings: *Allegro* and *Allegro*. The score concludes with a double bar line and the initials *V. P.*



*Sordina*

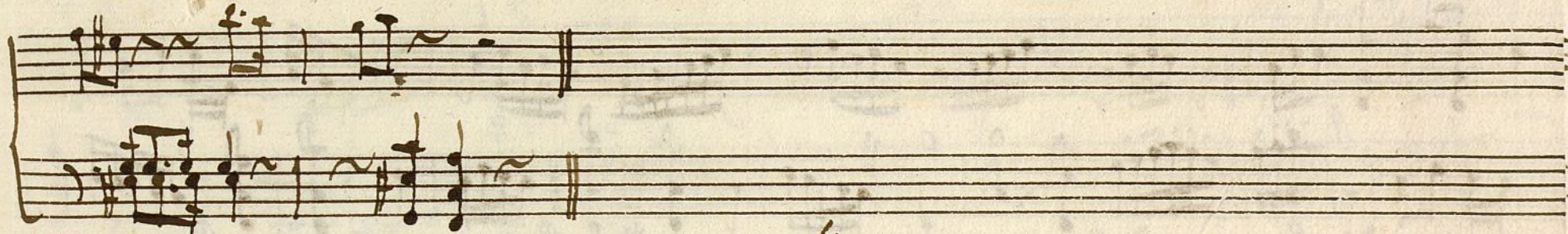
*And.<sup>te</sup>* 8  $\sharp\sharp$  3/4

*Parola. y al Sepno*

*All.<sup>o</sup>* 8 2/4

*Rez.<sup>do</sup>*

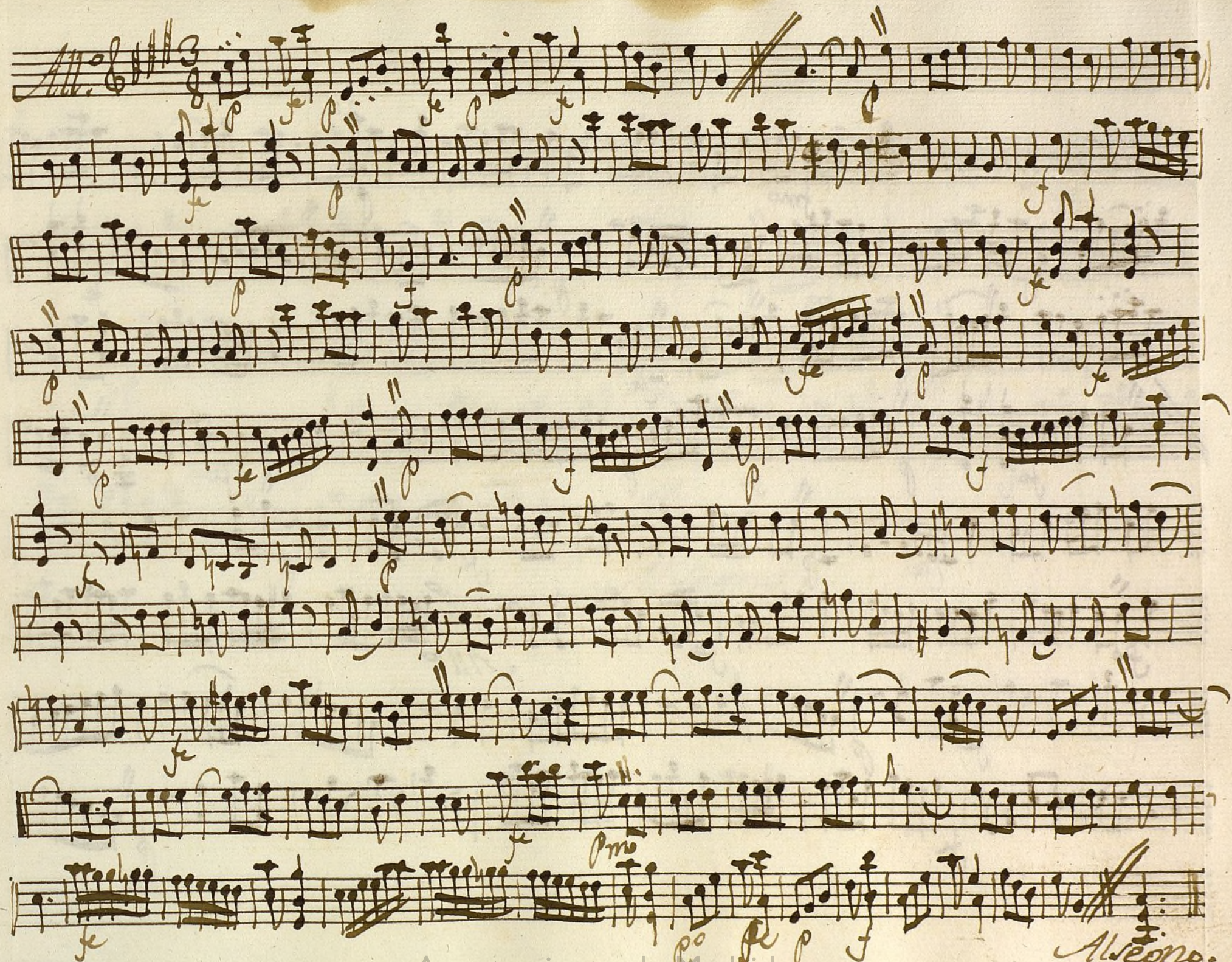




















*Allegro.*







NW 159-8

Violin 1.<sup>o</sup> For.<sup>a</sup> a cinco el Sentim.<sup>to</sup> 2da Pol.<sup>a</sup>

Handwritten musical score for a single system, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as "Allegro", "Andante", "Allegro", "Andante", "Allegro", "Andante", "Allegro", "Andante", "Allegro", and "Andante". The score is written in brown ink on aged paper.



*Sordina*

*t*

*And.<sup>te</sup>* 3/4

*je*

*je*

*p*

*Parola y*  
*allegro*

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

*p*

*Rez.<sup>o</sup>*

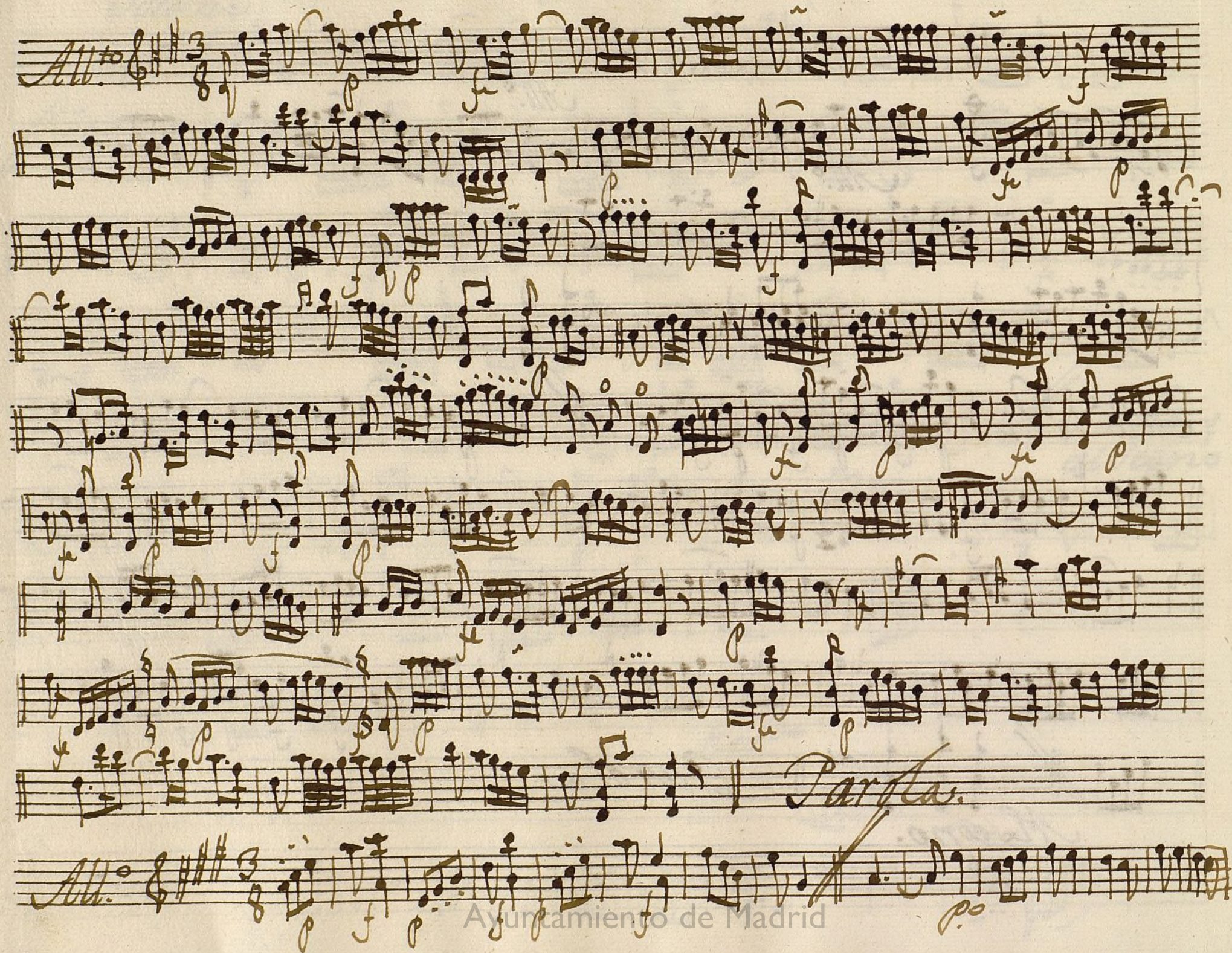
*Dopp.<sup>o</sup>*



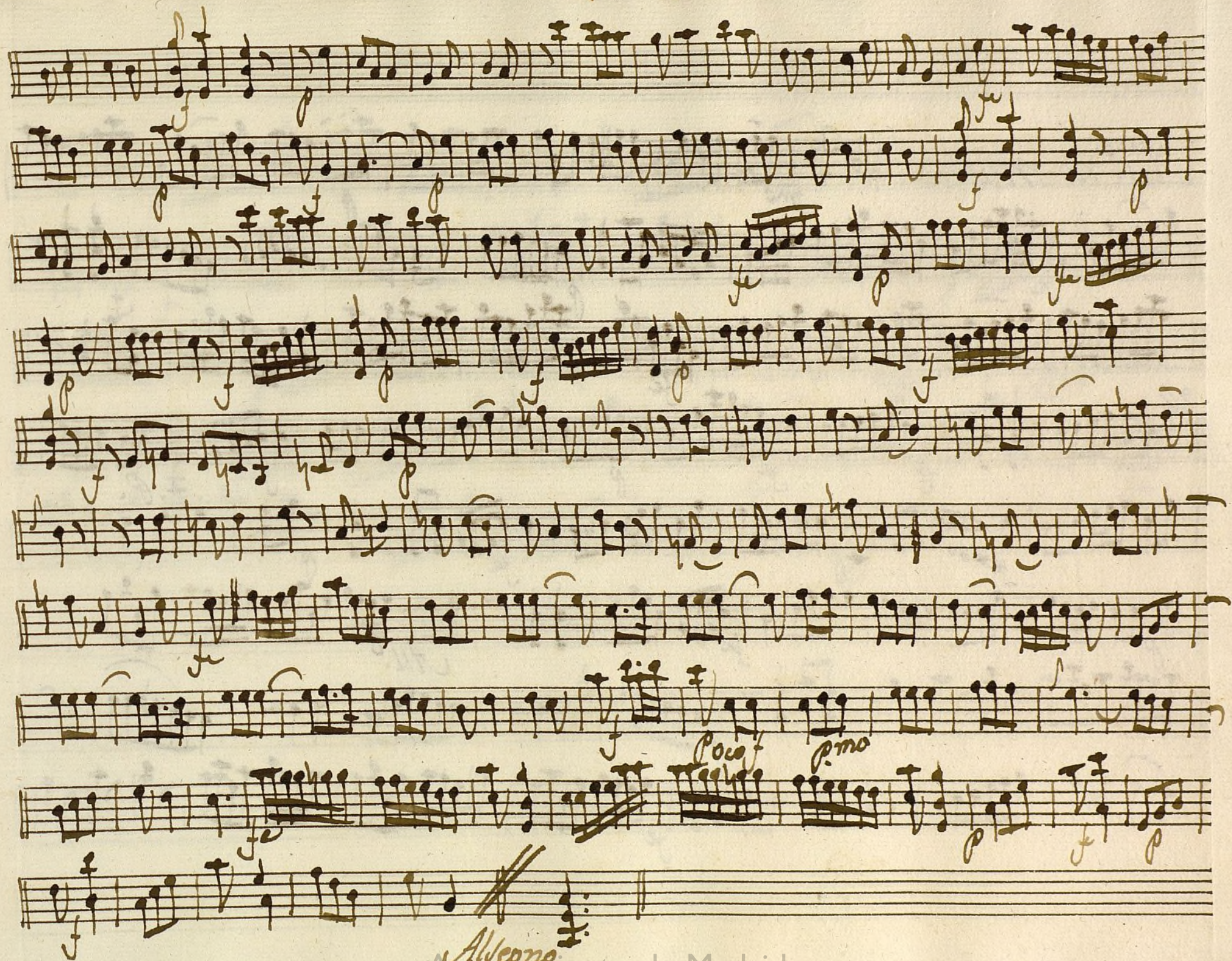
Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Some sections of the score are crossed out with multiple 'X' marks. The manuscript includes tempo markings like "All." and "Allegro", and a section labeled "Parola".



Handwritten musical score on ten staves. The notation is in brown ink on aged paper. The first staff begins with the tempo marking *All.<sup>o</sup>*, a treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The music consists of complex rhythmic patterns, including many beamed sixteenth and thirty-second notes, and rests. Dynamic markings such as *p* (piano) and *pp* (pianissimo) are present throughout. The word *Parla.* is written in a large, flowing cursive script across the eighth staff. The final staff also begins with *All.<sup>o</sup>*, a treble clef, a key signature of two sharps, and a 3/8 time signature, and ends with a double bar line and a *pp* marking. A faint watermark "Ayuntamiento de Madrid" is visible at the bottom center of the page.







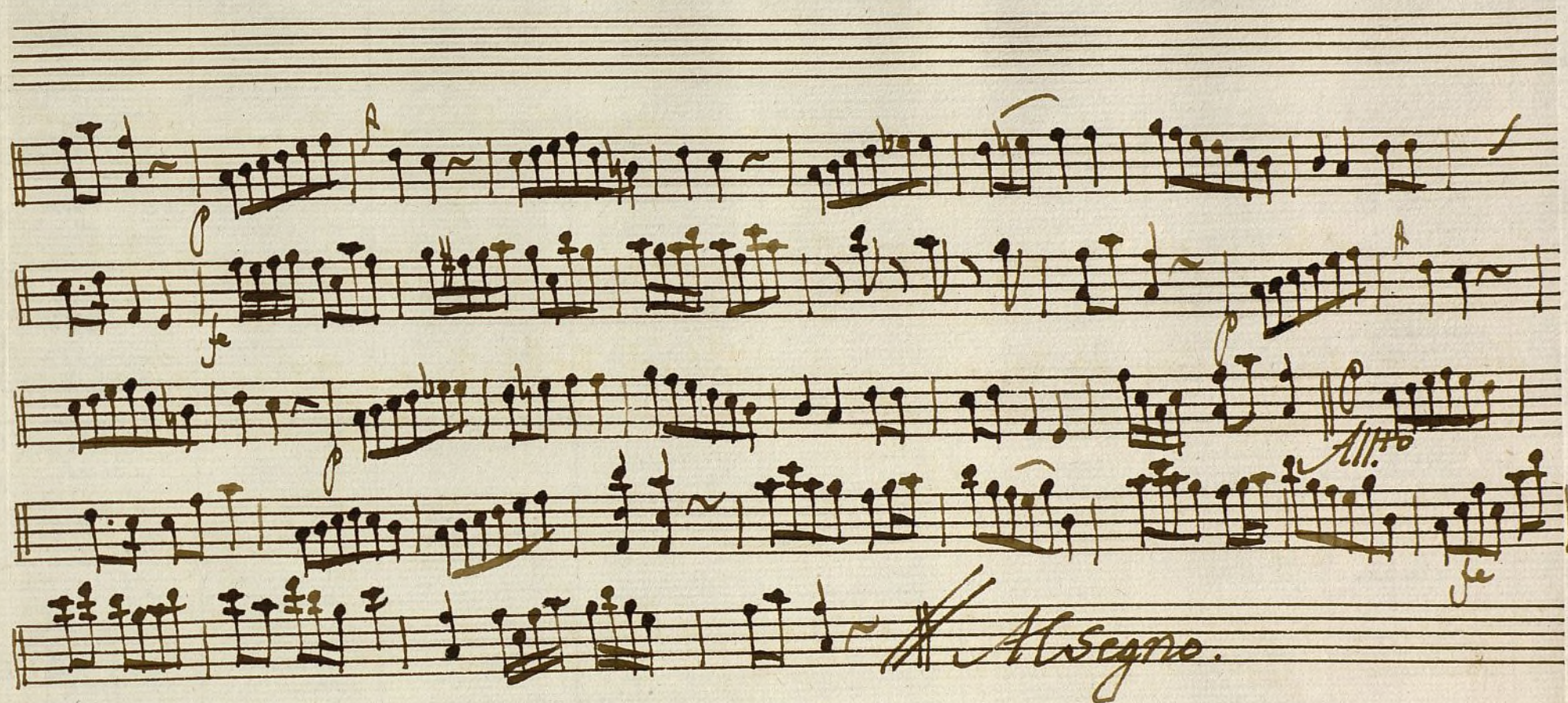
*Allegro*  
Ayuntamiento de Madrid



*All.<sup>o</sup> no mucho.* 3/4 *fmo*

The musical score is written on ten staves. The first staff begins with the tempo marking *All.<sup>o</sup> no mucho.* and the time signature 3/4. A dynamic marking *fmo* (for *finito*) is written above the first staff. The notation consists of various musical symbols, including notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The score is written in a cursive, handwritten style. The paper is aged and shows some staining. The bottom of the page features the text 'Ayuntamiento de Madrid'.







Ayuntamiento de Madrid

12 00055 332



t

Mus 159-8

Violin 2.º *For.º a Cinco el Sentim.º de la Pol.º*

Handwritten musical score for Violin 2.º. The score is written on ten staves. The first staff begins with the tempo marking *All.º* and the key signature of three sharps (F#, C#, G#). The music is in 2/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings like *fmo* and *fe*. There are also some corrections or additions written in the margins.

*Al Seprio.*



*Sordina*

*And.<sup>te</sup>*  $\text{3/4}$

*Parola  
y al segno.*

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

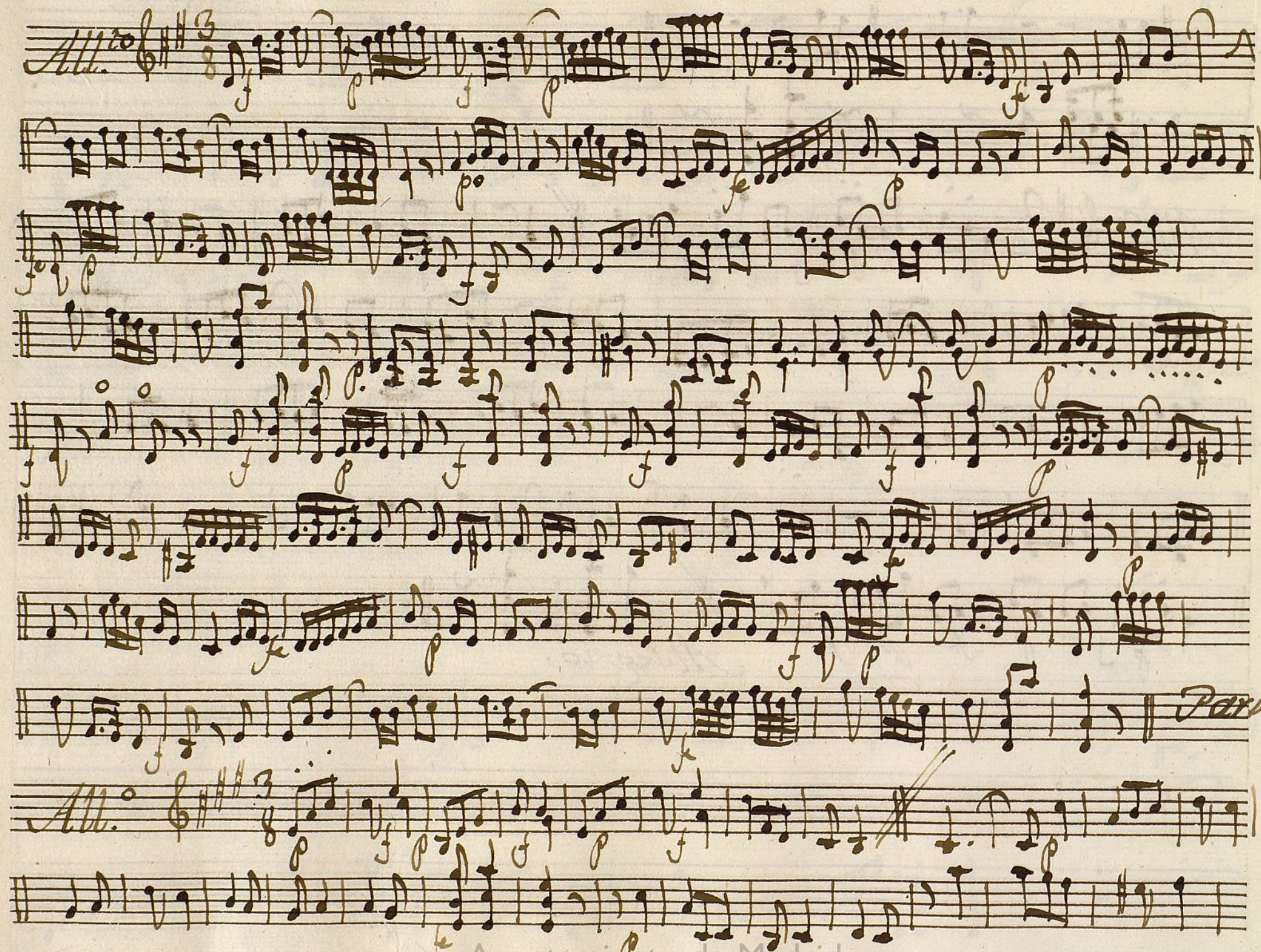
*Dep.<sup>o</sup>*

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



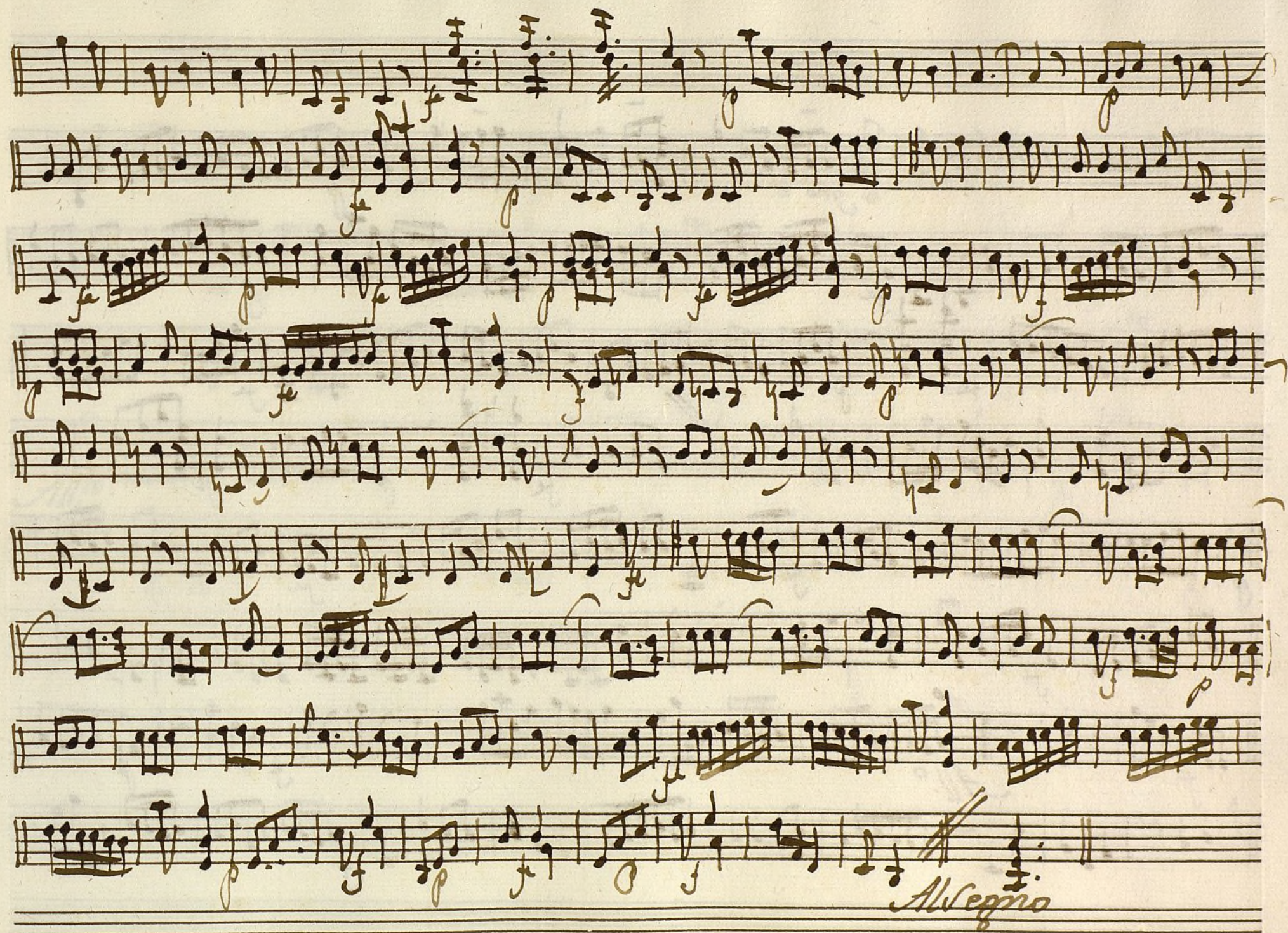






*Parola*







*All.<sup>o</sup> no mucho.* 3/4

The musical score consists of eight staves of handwritten notation. The first staff begins with the tempo marking *All.<sup>o</sup> no mucho.* and a 3/4 time signature. The notation includes a variety of note values, rests, and accidentals. Dynamic markings such as *fmo*, *p*, *f*, and *All.<sup>o</sup>* are interspersed throughout the piece. The handwriting is in brown ink on aged, slightly discolored paper.







Ayuntamiento de Madrid

1700055332



Violin 2.<sup>o</sup> Fon.<sup>a</sup> a Cinco el sentim.<sup>to</sup> de la Polonia

MS 159-8





Sordina

And.<sup>te</sup> 3/4

Parola  
yal

All.<sup>o</sup> 2/4

Rez.<sup>o</sup> All.<sup>o</sup> Dep.<sup>o</sup>

All.<sup>o</sup>

This is a handwritten musical score on aged paper. The title 'Sordina' is written in cursive at the top left. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature, with the tempo marking 'And.<sup>te</sup>'. The music is written in a cursive, handwritten style. The fourth staff has a tempo change to 'All.<sup>o</sup>' and a 2/4 time signature. The sixth staff has a tempo change to 'Rez.<sup>o</sup>'. The seventh staff has a tempo change to 'All.<sup>o</sup>'. The eighth staff has a tempo change to 'Dep.<sup>o</sup>'. The ninth staff has a tempo change to 'All.<sup>o</sup>'. The tenth staff continues the music. The score is marked with various musical notations, including notes, rests, and dynamic markings. The paper shows signs of age, with some staining and a slightly yellowed tone.



*All.*  $\text{2/4}$

*Parola*

*Allegro.*



Handwritten musical score on ten staves. The notation is in brown ink on aged paper. The first staff begins with the tempo marking *All.* and the key signature of three sharps (F#, C#, G#). The music is written in a complex, multi-measure style with many beamed notes and rests. The word *Parola* is written in cursive at the end of the eighth staff. The bottom two staves also begin with the tempo marking *All.* and the key signature of three sharps. The paper shows signs of age, including discoloration and a small tear on the right edge.

*All.* *Parola* *All.*

Ayuntamiento de Madrid







*All.º no mucho*

*fmo*

*Je*

*Je*

*Je*

*Je*

*Je*

*Je*

*Je*

*Je*

*Je*

*All.º*





*Allegro*



Ayuntamiento de Madrid

12 000 85332







Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score is written in brown ink.

Key markings and sections include:

- All.<sup>o</sup>* (Allegro) at the beginning of the first staff.
- Rec.<sup>do</sup>* (Recitativo) marking the start of the second system.
- Dep.<sup>o</sup>* (Duetto) marking the start of the third system.
- All.<sup>o</sup>* (Allegro) marking the start of the fourth system.
- Allegro* marking the start of the fifth system.
- Parola.* (Parola) marking the start of the sixth system.
- All.<sup>o</sup>* (Allegro) marking the start of the seventh system.

The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *2* (second ending). The paper shows signs of age, including staining and a small tear on the left edge.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word *Parola* is written in the upper right corner. The word *Allegno* is written at the bottom center, partially obscured by a watermark. The score is written in brown ink on aged, slightly stained paper.





*All.<sup>o</sup> no mucho.* 3/4

*fmo*

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

*Allegro*



Oboe 2.<sup>o</sup> Ton.<sup>a</sup> a cinco el Sentim.<sup>to</sup> de la Pol.<sup>a</sup>

Al.<sup>o</sup> 

*fmo*

*Allegro*

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

*Allegro*

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

*And.*

*Allegro*

*Parola y  
al segno.*



*All.<sup>o</sup>* *2* *16* *Rea.<sup>o</sup>*

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

*All.<sup>o</sup>* *2* *24*

*Allegro* *Parola.*

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

*1* *2* *3* *4* *2*

Ayuntamiento de Madrid



Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The word "Parola." is written in the second staff. The tempo "Allegro" is written at the bottom right.



*All.<sup>o</sup> no mucho*

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

*Al Segno.*



*Trompa 1<sup>a</sup> Ton<sup>a</sup> a cinco et semim<sup>to</sup> de la Pol.*

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

*All.<sup>o</sup> 1<sup>a</sup> 2.<sup>no</sup>*

*Al Segno.*

*Fine 3<sup>a</sup>*

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

*Rez.<sup>o</sup>*

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

*Dep.<sup>o</sup>*

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

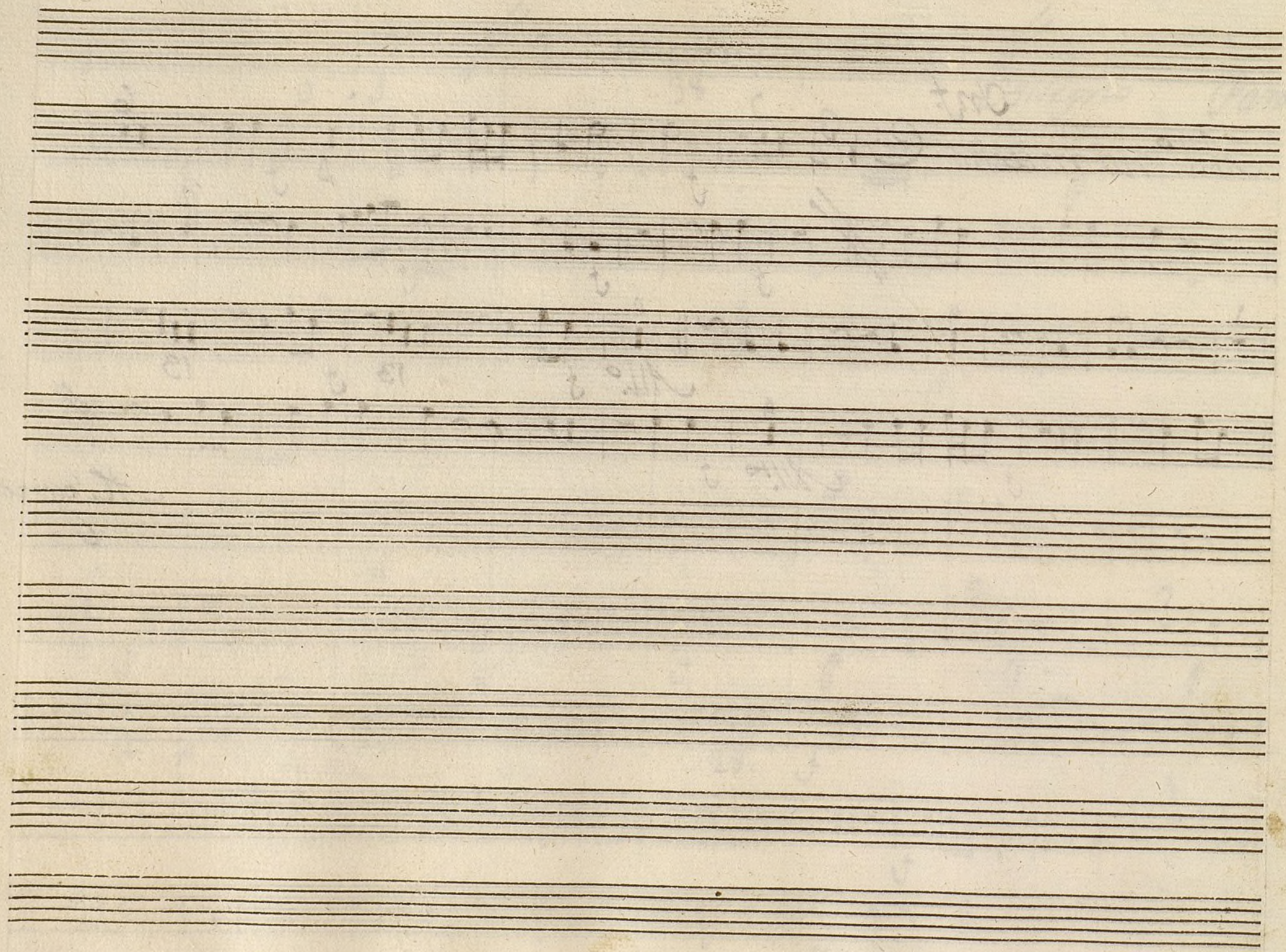


A handwritten musical score on aged paper, featuring ten staves of music. The notation is in brown ink and includes various musical symbols such as clefs, time signatures (2/4, 3/8), and dynamic markings (f, p). The score is divided into sections by double bar lines and includes tempo markings 'Allegro' and 'Allegro Para'. A section is labeled 'Parola.' in a large, elegant script. The manuscript shows signs of age, including some staining and wear. The page is numbered '34' in the center. At the bottom, there is a faint watermark that reads 'Ayuntamiento de Madrid' and a signature 'Allegro'.











t

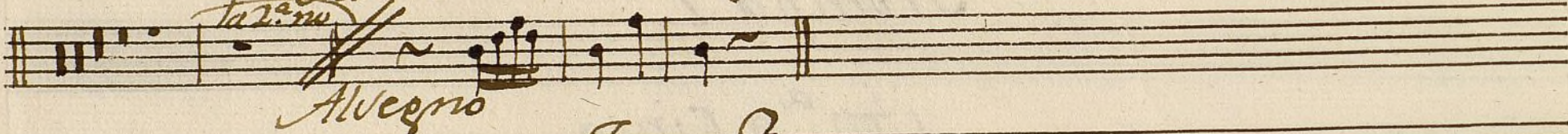
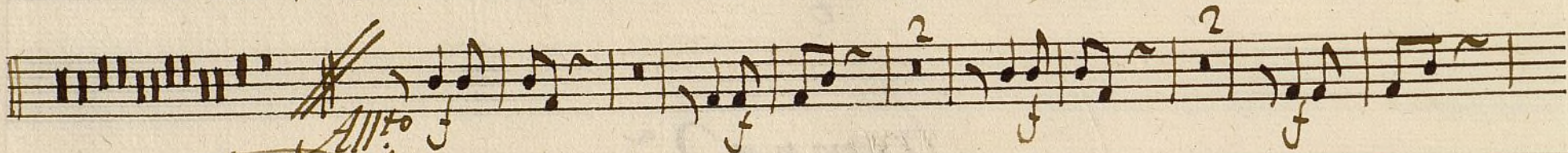
*Trompa 2.<sup>a</sup>*

*Fon.<sup>a</sup> a Cinco*

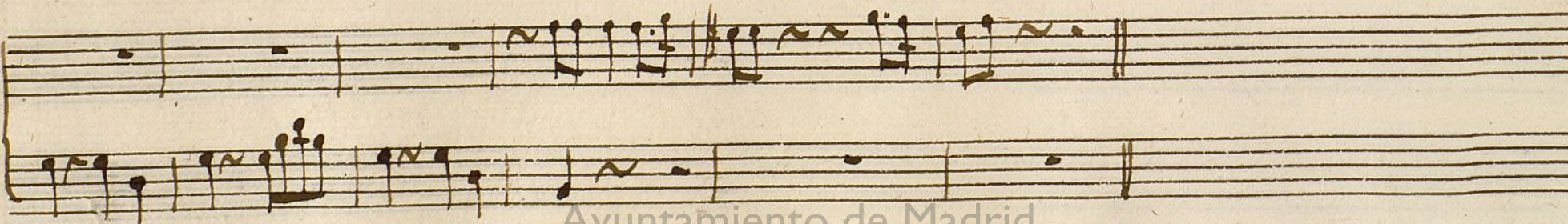
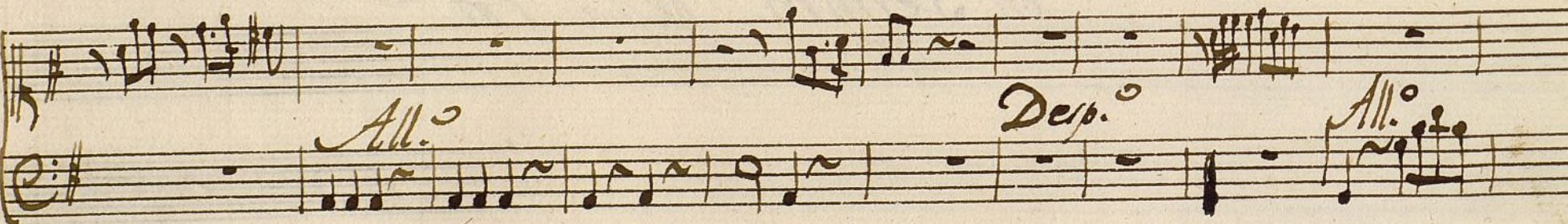
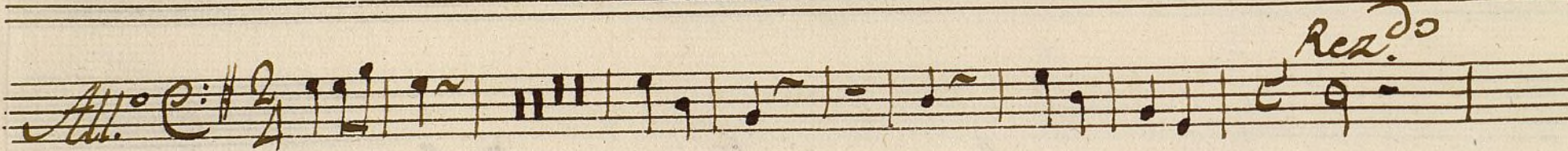
*el Sentim.<sup>to</sup> de la Pol.<sup>a</sup>*



*t*  
Trompa 2.<sup>a</sup> Fon.<sup>a</sup> el sentim.<sup>to</sup> de la Pol.<sup>a</sup>



*Fine 3.*





Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The score is divided into sections by double bar lines and includes the following markings:

- All.* (Allegro) at the beginning of the first staff.
- Allegro.* written below the first staff, after a double bar line.
- Parola* written above the fourth staff.
- Allegro* written below the tenth staff, after a double bar line.

The music features various rhythmic values, including eighth and sixteenth notes, and rests. There are also some numerical markings (34, 29.) and fingerings (2, 1) indicated throughout the score.



*All.<sup>o</sup> no mucho* *Int.* *Allegro*

The musical score consists of four staves. The first staff begins with the tempo marking 'All.<sup>o</sup> no mucho' and 'Int.' above it. The music is in 3/4 time, starting with a half rest followed by a quarter note, then a half note, and a quarter note. The second staff has a double bar line with a slash. The third staff has a double bar line with a slash. The fourth staff has a double bar line with a slash. The tempo changes to 'Allegro' at the end of the fourth staff.

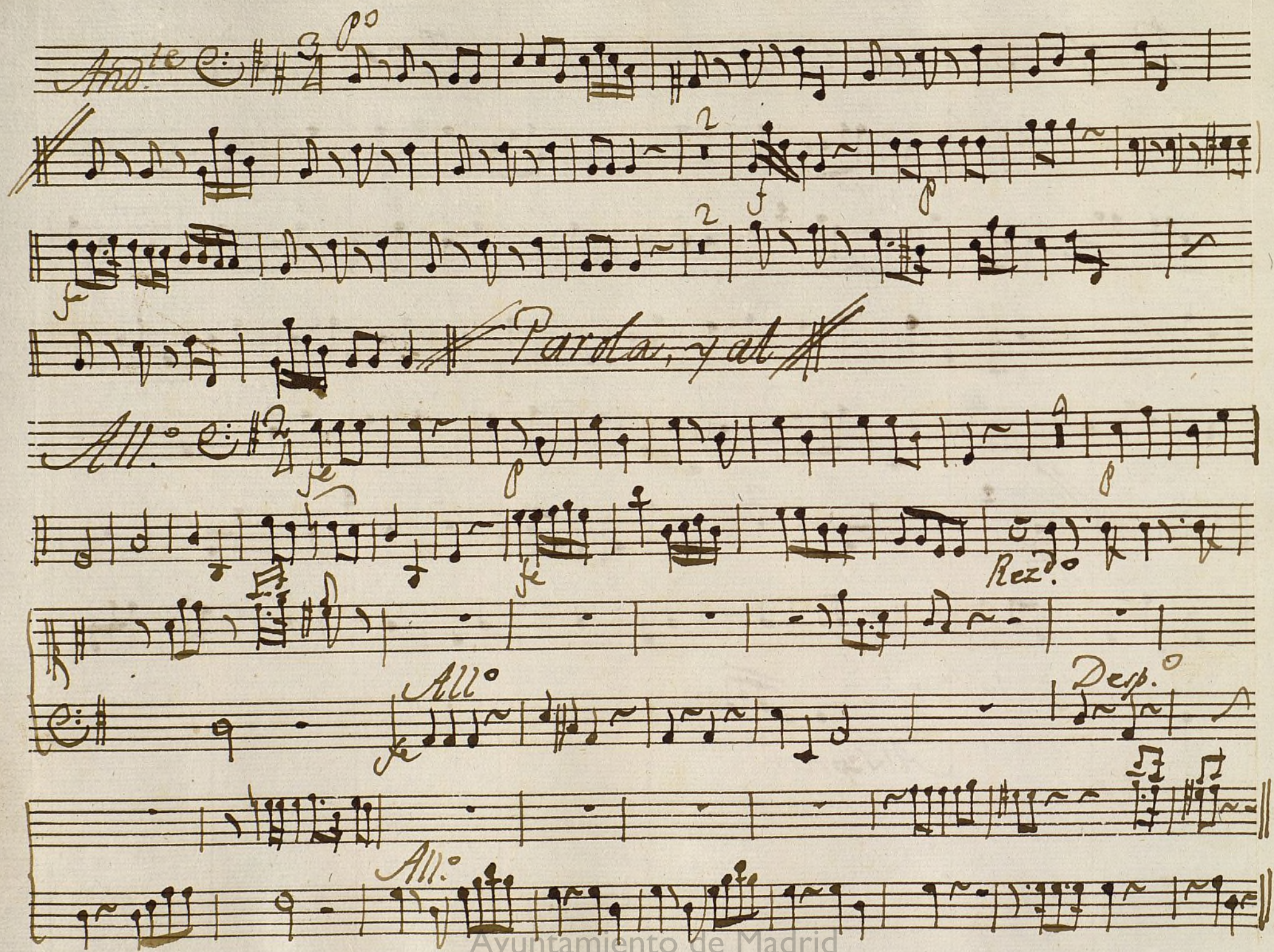


t

Bafo Ton.<sup>a</sup> a cinco: el sentim.<sup>to</sup> de la Polonia

Handwritten musical score for a piece titled "Bafo Ton.<sup>a</sup> a cinco: el sentim.<sup>to</sup> de la Polonia". The score is written on ten staves. The first staff begins with the tempo marking "All.<sup>o</sup>" and the key signature of two sharps (F# and C#). The music is in 2/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like "fmo" and "p". There are also markings for "Allegro" and "Allegro" (written as "Allegro" and "Allegro" with a slash). The piece concludes with a double bar line on the eighth staff.







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





*Allegro*  $\text{C}:\sharp$   $\frac{3}{8}$  











*Parola*



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

*All.<sup>o</sup> no mucho*







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1200055332