

Leg. 26. n. 21. //

Mis 98-2

Leg. 2. n. 33

t

1782

98-2

Son.<sup>a</sup> a Duo

[La Protectora Polonia]

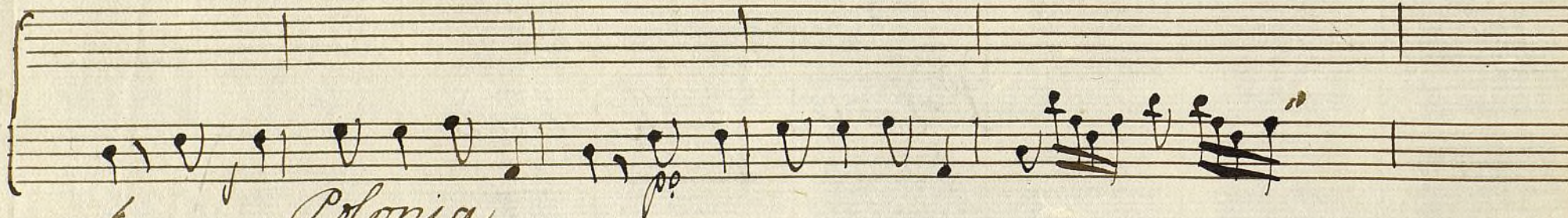
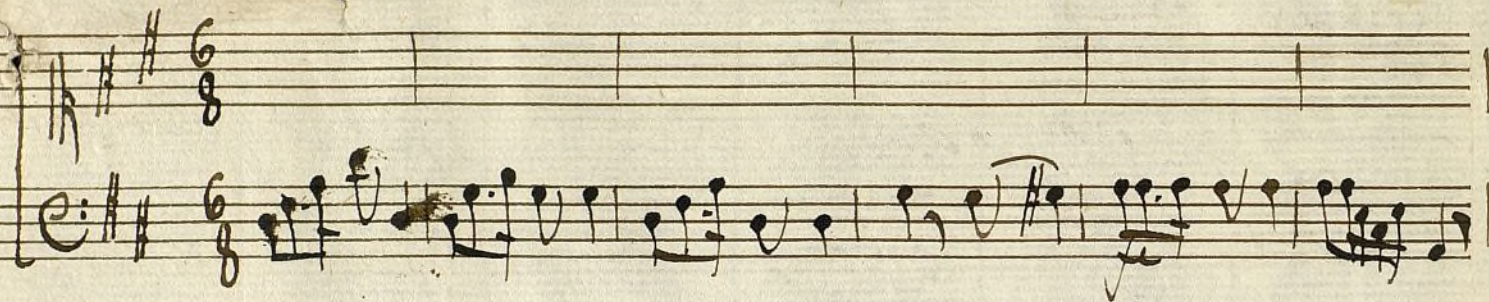
Polonia y Bruñoli.

33.

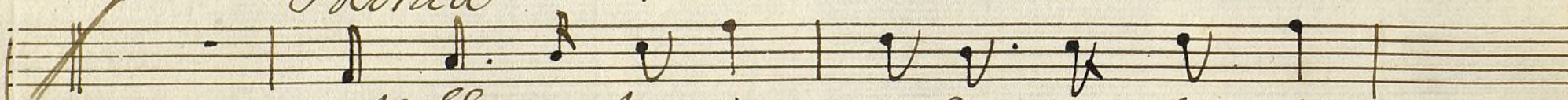
De Laserna.



*And<sup>no</sup> All<sup>to</sup>*

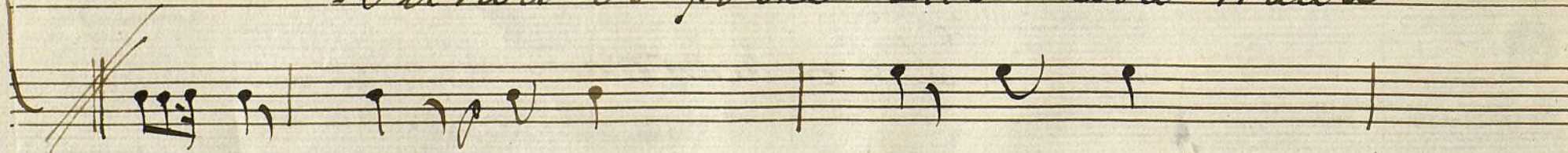


*Polonia*



*Nobles Apasio nadas y Apasio*

*Briñoli el pobre zito está halla*





Handwritten musical score on aged paper. The score consists of seven staves of music. The lyrics are written in Spanish and are interspersed between the staves. The lyrics are: "nados", "dentro", "y Apasionados", "esta halla dentro", "y los q.<sup>e</sup> havitais dentro de este pe charo", "tòditito", "temblando de puro miedo", "de", "si con vosotros", "por que se teme". The music is written in a cursive style, with various notes, rests, and dynamic markings such as *ff*, *sfz*, *sf*, and *pp*. The paper shows signs of age, including discoloration and wear at the edges.

nados  
dentro  
y Apasionados  
esta halla dentro  
y los q.<sup>e</sup> havitais dentro de este pe charo  
tòditito temblando de puro miedo  
de  
si con vosotros  
por que se teme



acaso bálgo vuestros favores vengo implorando  
por q.<sup>e</sup> zecela q.<sup>e</sup> viendo todos su insuficiencia

— y quenta q.<sup>e</sup> ya saben q.<sup>e</sup> mi ge niaro  
q.<sup>e</sup> desertor a sido tal vez se acuerden

gusta quedar en todo con todo garbo con  
y como a tal le juzguen y le condenen y

The image shows a handwritten musical score on aged, slightly stained paper. The score is written in a cursive hand and consists of several staves. The lyrics are in Spanish and are written below the musical notation. The paper has a yellowish tint and some foxing or staining, particularly on the right side. The musical notation includes various note values, rests, and bar lines. The lyrics are written in a clear, flowing script.



Handwritten musical score on aged paper. The score consists of six staves of music, with lyrics written in cursive below the notes. The lyrics are in Spanish. The first two staves contain the first line of the song, and the next four staves contain the second line. The music is written in a style typical of 18th or 19th-century manuscript notation, with various note values and rests. The paper shows signs of age, including discoloration and some wear at the edges.

y así queridos vamos al caso  
pero yo fio el q.<sup>e</sup> mi empeño

y cuenta no bur lada desarme al cabo  
le valga aquesta tarde y así silencio

y así chiton silencio tengan cui-  
prevenirle propicios buestrós a-



*A*

*dado* *vamos al caso* *vamos a*  
*fectos* *uestros afectos* *uestros a*

*Allegro*

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

*Buñoli-*  
*Si el susto si el-*  
*segunda vez*

*fi.*



miedo si el pasmo y terror son del xendi miento la  
 vuelvo a que nuestro amor olvidando pios mi  
 seña mayor quien mas ob se quioso sa.  
 pasado error alenteis pro pios mi  
 lo aqui que yo q.<sup>ra</sup> mas obse quioso sa  
 pobre valor alen teis pro pios mi



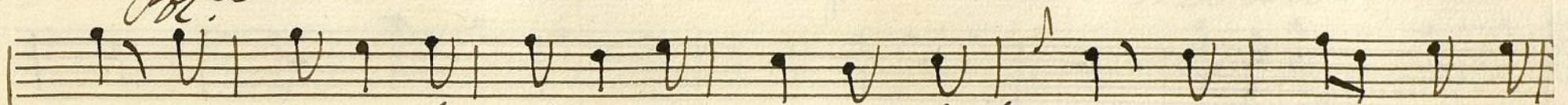
lio aqui que yo salio aqui q.e yo salio *All.*  
pobre valor mi pobre valor mi

Polonia adorada dame tu favor que el.  
Aliento mi voz que

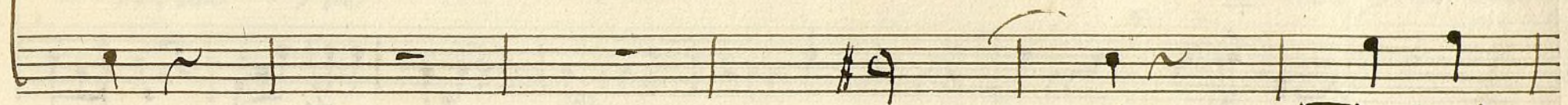
pecho fa llece y falta la voz y  
todo el aliento me embarga el temor



*Pol.*



calla pobrecito no seas bobon q.<sup>e</sup> en toda esta  
que buen Italiano es el picaron se pintan so



gente vive sola yo vive *2da* pues viva pues  
litos para sumision para *Pol.* alienta no



Viva su gran proteccion su *Allegro*  
temas, *2da.* pues va de imbecion





All.<sup>o</sup>

*Pol.a*

Diga usted señor Burielo hablando con claridad  
Hablemos claro querido usted tiene por ha-

Con q. en fin a queste año supongo usted no se-

dad por q. motivo a queste año las queria usted li-  
Ha- alguna cosa de aquellas q. hacen a un hombre ro-  
xa- como digo ya me entiendo no me quiero explicar



Brinoli

ar las  
dar q.<sup>e</sup>  
mas no  
por q.<sup>e</sup> como me con-  
no Polonia de mi  
a tus pies siempre en  
quien  
templo de tanta inutili dad de Madrid y sus fa-  
vida de mi no presumas tal q.<sup>e</sup> en mi pecho solo  
vido todo el año me verás y te hago pleito omne  
vires no queria abusar mas no  
Viven Madrid y tu y nadie mas  
nape de obedecer y callar de



*Pol.*

ya lo quello q.<sup>e</sup> es fino lo buel.  
dege usted q.<sup>e</sup> yo lo crea que  
sin duda alguna q.<sup>e</sup> Italia de

va me lo uste a contar q.<sup>e</sup> sepan estos Demonios ha  
chusco es el perillan en hacer il fato su no ar  
ve malcocha manar lebanta que como dicen lo

*Brin.*

*pol.*

cer tambien la Zala  
q.<sup>a</sup> los pueda igualar  
que fuere sonara -

lo puedes creer no no hare

lo

lo



Buñ.

Pol.

tal por vida de no digas mas no

Buñ.

1.<sup>a</sup> y 2.<sup>a</sup> pasaxito pasaxito que girando el viento  
3.<sup>a</sup> y con las seguidi llitas esto lleque a termi-

pasaxito pasaxito que  
y con es.

vas  
nar

giraendo el viento vas ayudame con tus  
8to dando a todos muchas







ta ydea a continuar esta  
su favor singular por  
mo

And. no 3/4

Buñoli. mo  
Ren didas vuestras almas en bues — tro ob —  
po away



*seguio pol.*

*Rendidas ntras almas Rendidas*

*Rendidas ntras almas en vtro obsequio ren.*

*vidas ntras almas en vtro obsequio en*

*Je. mo*



en vtro obsequio. os tributamos finos  
Pues não anelo en agaxadar a todos

os nros afetos  
en tiene su empeño

silencio silencio chitito chitito o-



*id escuchad* *All.<sup>o</sup>* *Buñ.* *Dime*  
*Para*

*Polonia*

*Polonia a queste año como pòde adelantar alax*  
*si gusto o no gusto di que reglas me daras las que*

*gando bien las Lanzas a todos los pasaras a*  
*sabes el aplauso por delanteo por detras*

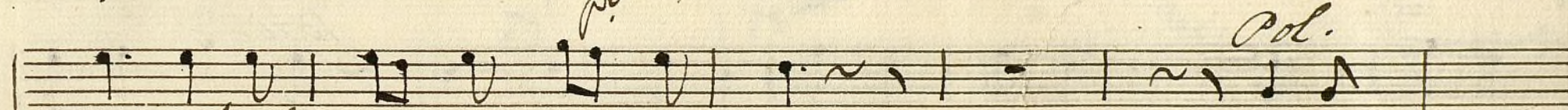
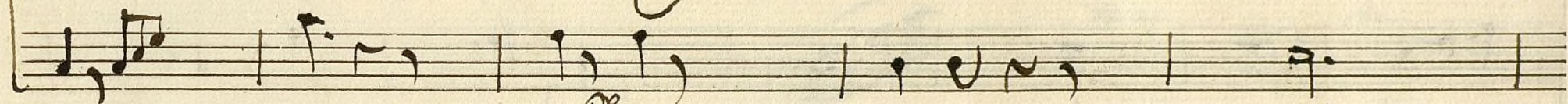


Bu.



no me respondas de burlas hablame con claridad

Calla por Dios no me acuerdes esa fiera tempera



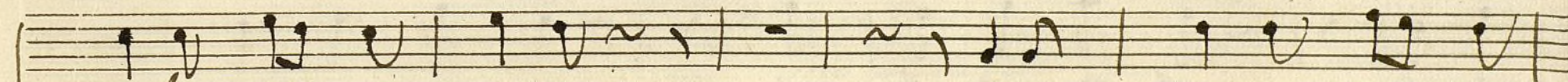
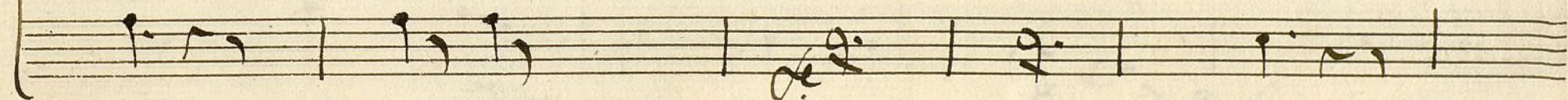
dad hablame

tad esa

Pol.

pues siem

pues a



do humilde con todos

mpo todo el año

y procurando estu

aquí suele amena







diar puede q.<sup>e</sup> por fin y por tra (que) te que  
 tar y si no vas con cuidado que el xa

des como te estás te tendré tal tra  
 yo te cogerá el tendré tal tra

bajo halla lo verás no lo quiera el  
 gracia halla



*pol.* *Coro*  
 cielo pues hizo estudiar ya se ve  
 pues hizo apretar.  
 claro esta y todos  
 por q.<sup>e</sup> los  
 mo  
 para  
 pol.  
 Esta diemos en co mo agaxadar y todos este  
 morqueteros con su yndulgencia por q.<sup>e</sup> los morque  
 mo agaxadar



diemos  
 temor

y por todos este diemos y todos este  
 q. e. lo morque q. e. lo morque

diemos  
 temor

~~pues lo~~ como agradar. pues lo Apasionado  
 en con tu indulgencia paquen con sus palmadas

Nos lo pagarán nos  
 Nuestras tareas

Al segno



2

1

92



Ayuntamiento de Madrid

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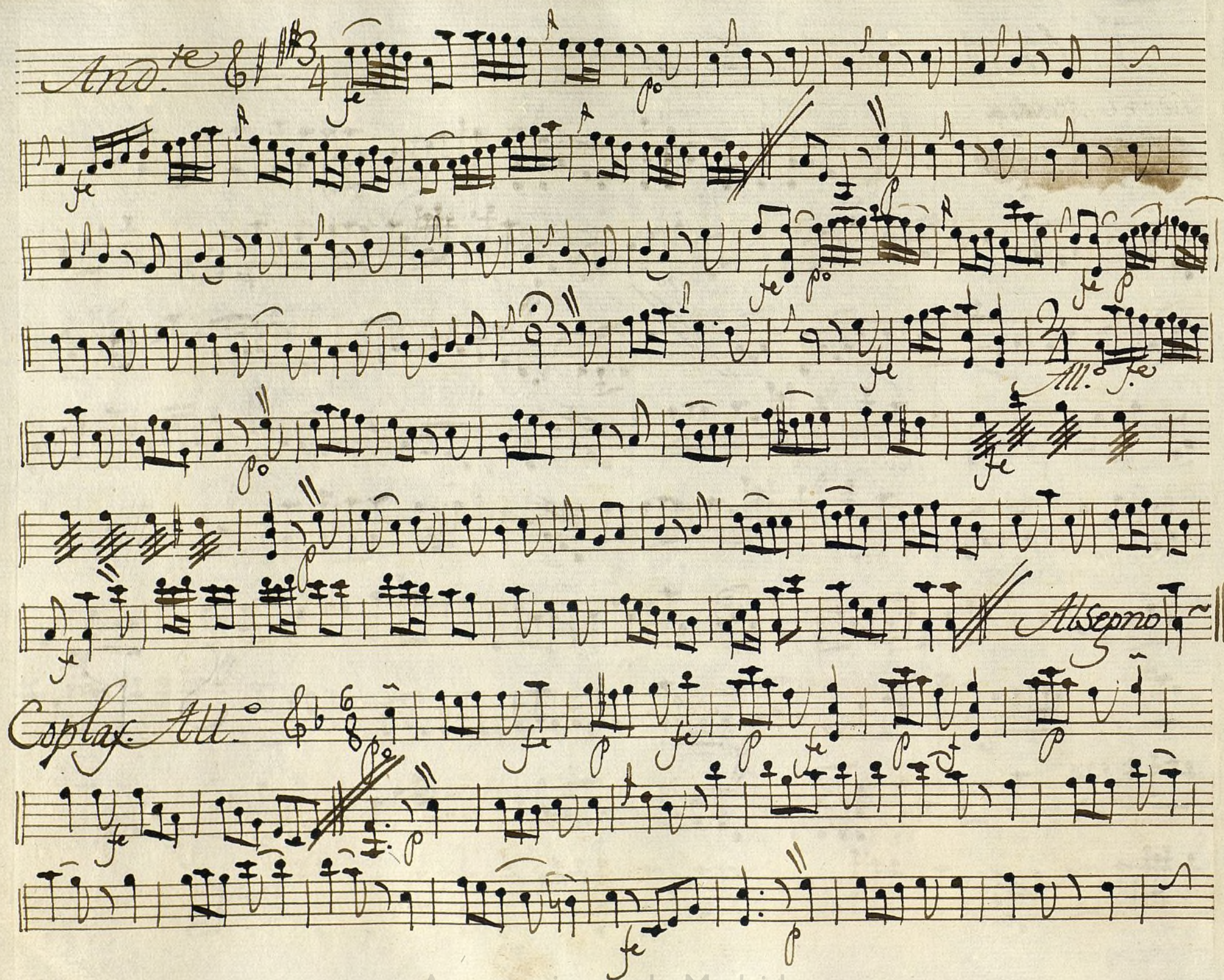
Violin 1<sup>o</sup> Ton<sup>a</sup> a Duo.

~~Andante~~

Handwritten musical score for Violin 1, first movement, in D major, 6/8 time. The score consists of ten staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The tempo is marked 'Andante' but is crossed out. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like 'p' (piano), 'f' (forte), 'p.o.' (pianissimo), and 'f.o.' (fortissimo). There are also some handwritten annotations like 'je' and 'for'. The score ends with a double bar line and the word 'Allegro' written below it.

Allegro







Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a double bar line and a fermata. Below the final staff, the text "Alsepro. dos mas" is written in cursive.

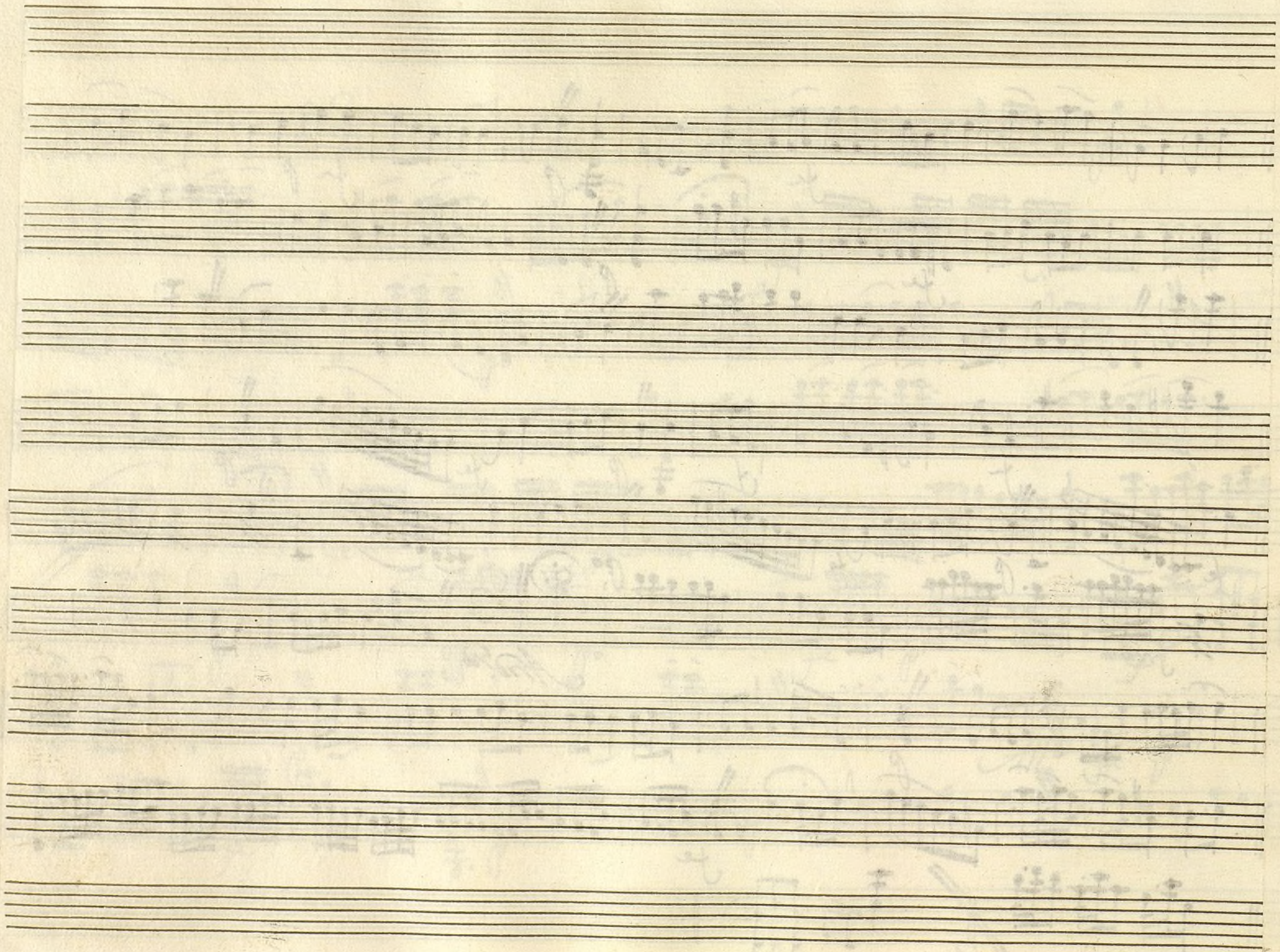














# Violin 1<sup>o</sup> Son. a Duo

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

The musical score is written on ten staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The tempo/mood is marked 'And.<sup>te</sup> All.<sup>to</sup>'. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte). The score concludes with a double bar line and a repeat sign.

*Al segno*



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings.

The score is divided into sections by double bar lines and includes the following markings:

- And.* (Andante) at the beginning of the first staff.
- Alleg.* (Allegretto) written above the staff in the middle of the piece.
- Allegro* (Allegro) written above the staff towards the end of the middle section.
- Allegro* (Allegro) written above the staff at the beginning of the final section.
- Coplas* (Coplas) written above the first staff of the final section.
- Allegro* (Allegro) written above the staff at the end of the final section.

The manuscript is written in ink on aged, slightly stained paper.

















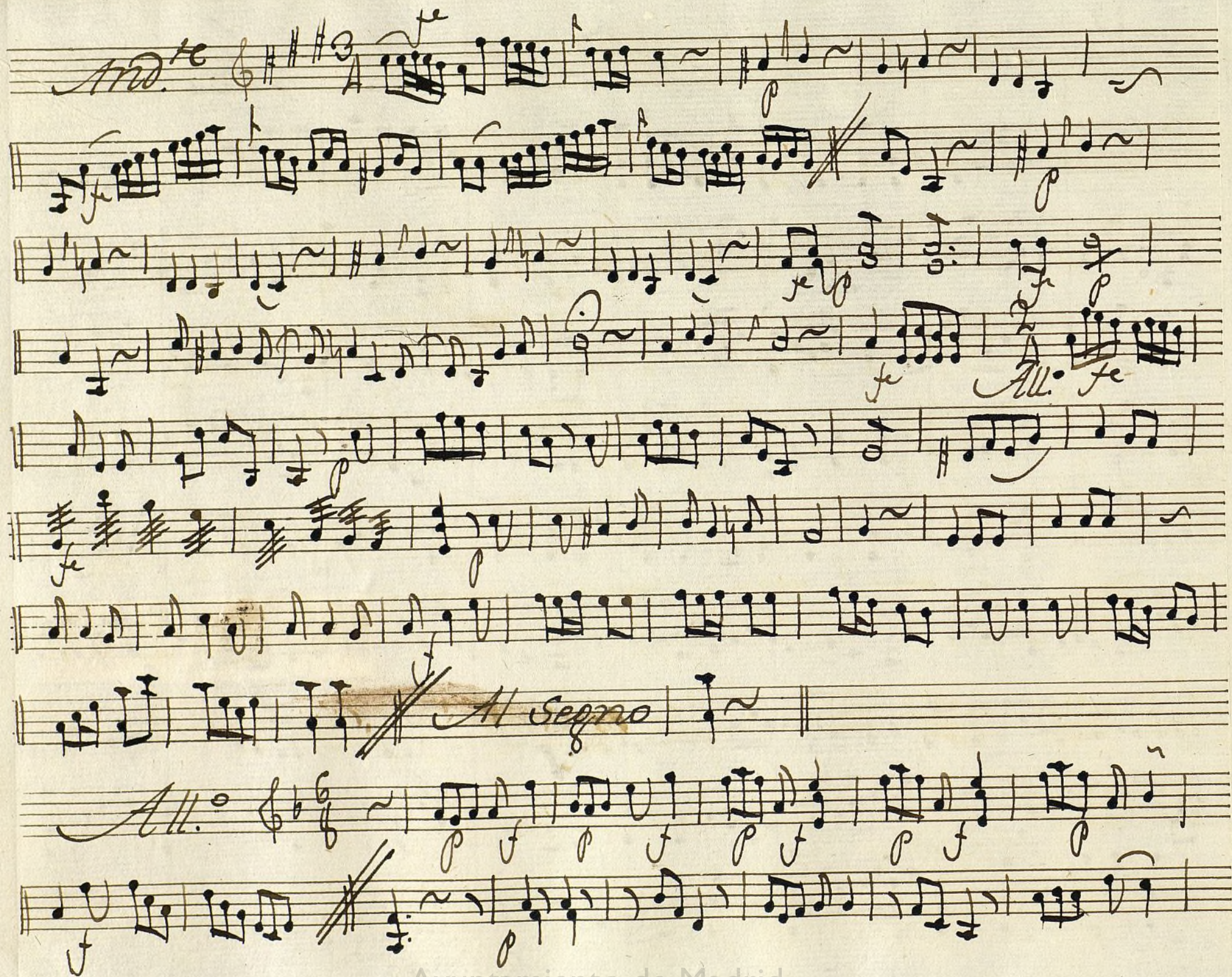


Violin 2<sup>o</sup> Ton<sup>a</sup> a Duo. Leon

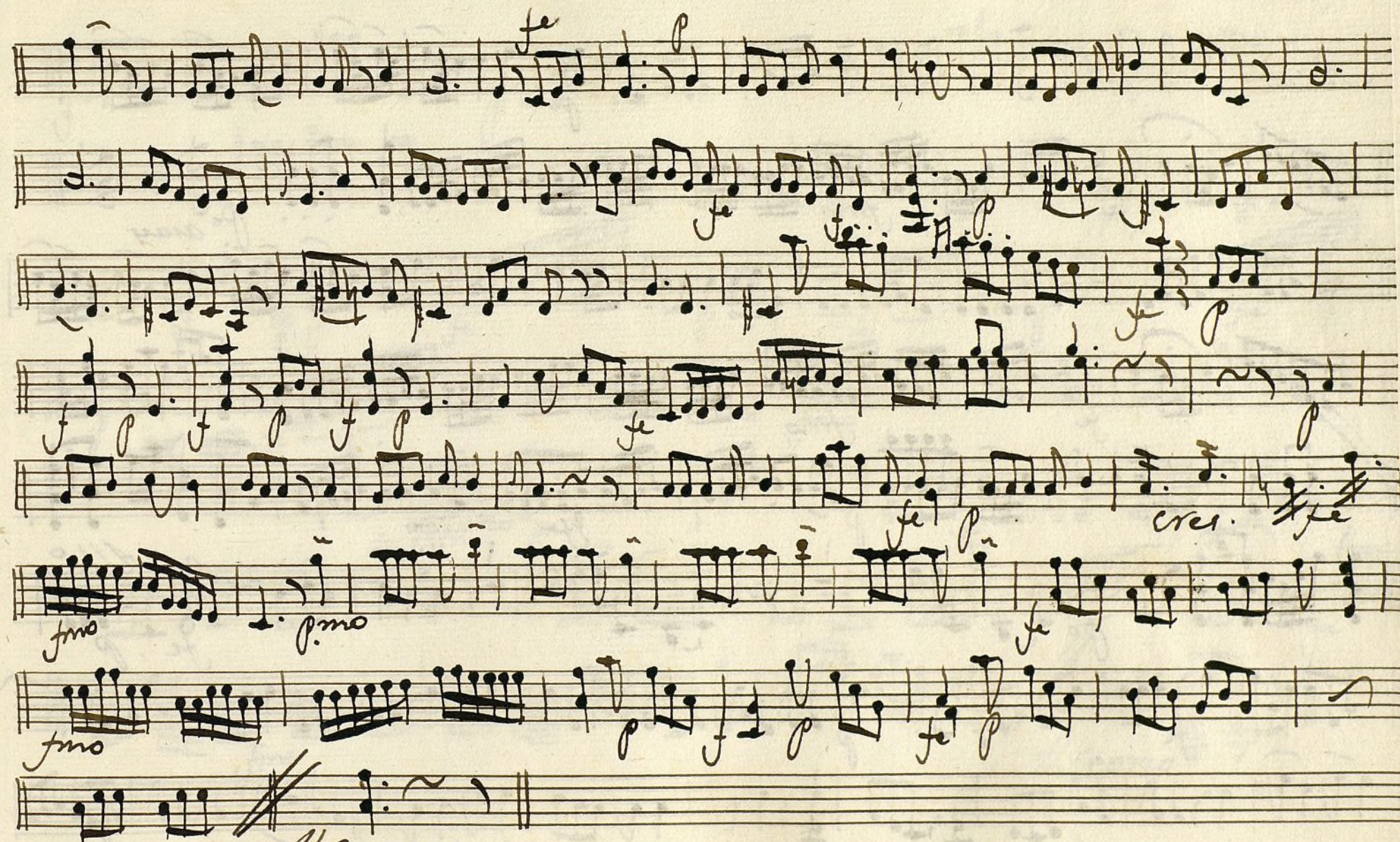
And.<sup>te</sup>  $\text{C}\sharp\text{F}\sharp\text{C}\sharp\text{F}\sharp$   $\frac{6}{8}$

Allegro









*Alcepro*  
*dos mas*











7



Violin 2<sup>o</sup> Son<sup>a</sup> a Duo

Handwritten musical score for Violin 2, Sonata a Duo. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'p' (piano). There are several instances of crossed-out passages, notably on the third and eighth staves. The piece concludes with a double bar line and the instruction 'Al Segno' written below the final staff.







A handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first seven staves contain the main body of the music, while the eighth staff features a large, stylized clef-like symbol followed by the text "Al segno doj mas".

*Al segno doj mas*











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*Oboe 1.ª Ton.ª a Duo*

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

*Allegro.*

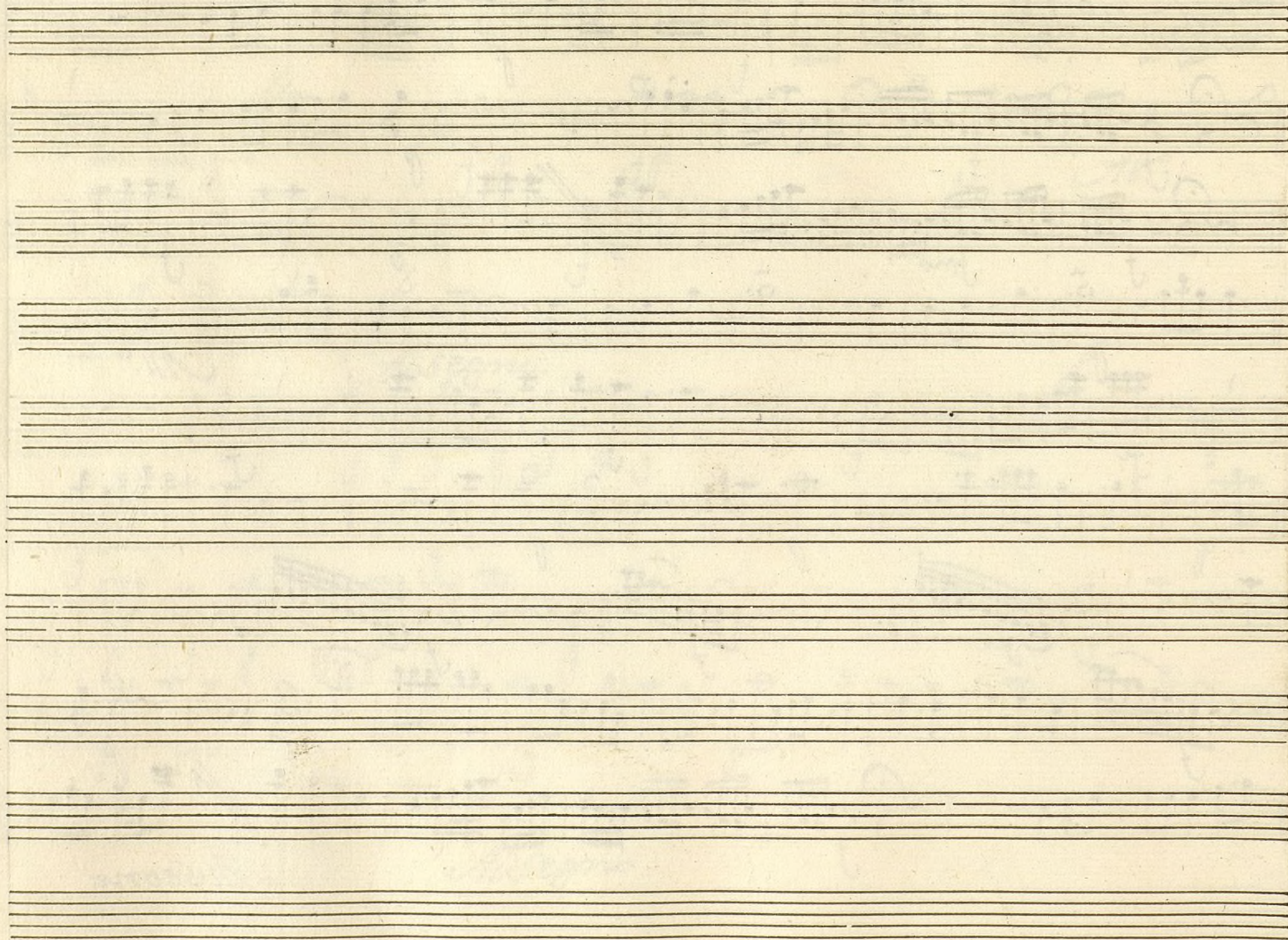












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Oboe 2<sup>o</sup> *Con<sup>a</sup> a Duo.*<sup>t</sup>

Mus 98-2

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

*Allegro*







*And. no* 3

The musical score is written on ten staves. The first staff begins with the tempo marking *And. no* and the number 3. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *p* (piano). There are also some performance instructions like *Allegro* and *Allegro* written in the margins. The paper is aged and shows some staining.

*Allegro*

*Allegro*



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*Trompa 1<sup>ra</sup> Cor.<sup>a</sup> a Duo.*

Mus 98-2

*And.<sup>te</sup>*  $\text{C}:\sharp\sharp$   $\frac{6}{4}$

*f* *ff* *3* *12* *3* *ff* *3* *ff* *Allegro*



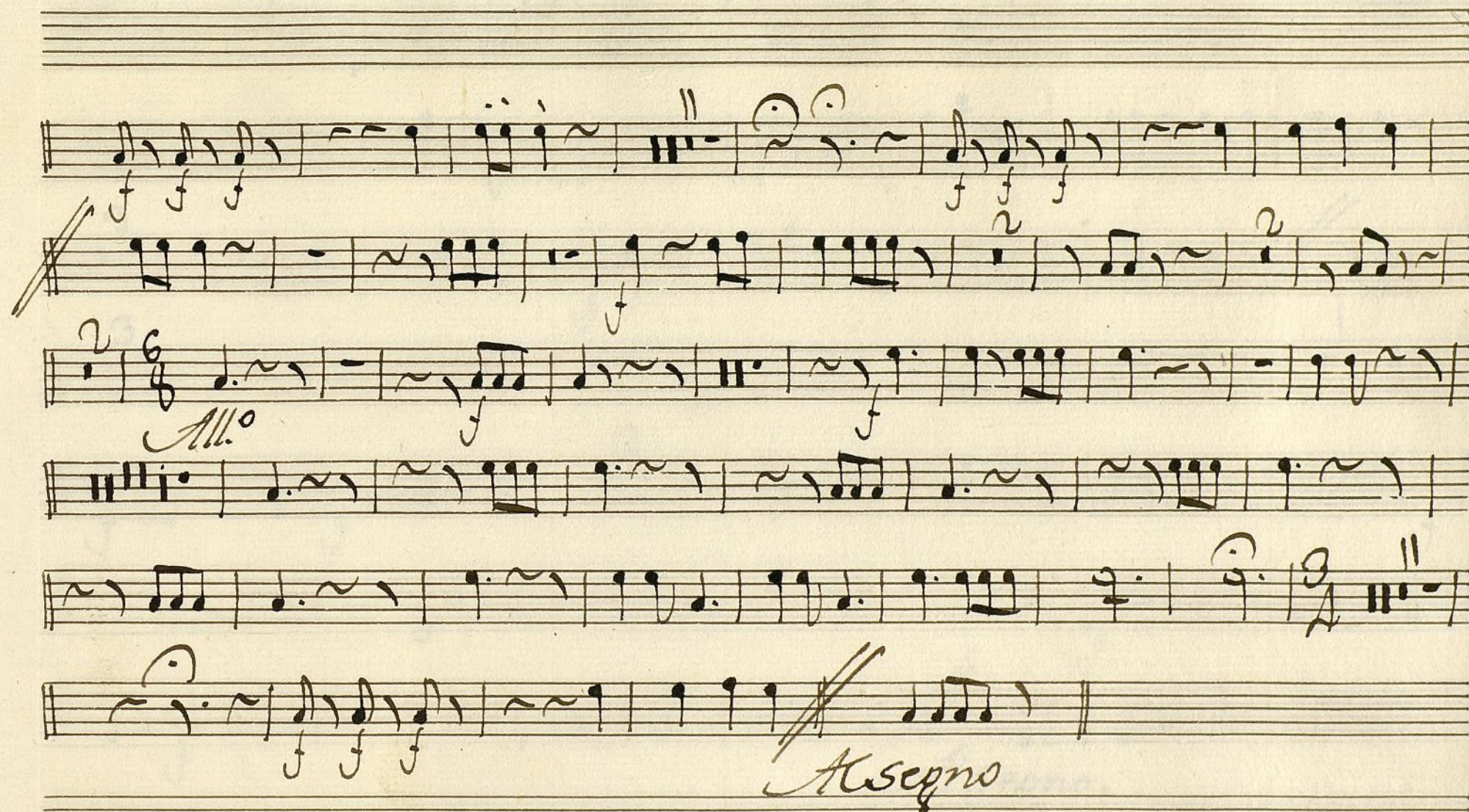
Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (3/4, 2/4, 6/8), notes, rests, and dynamic markings.

Key markings and annotations include:

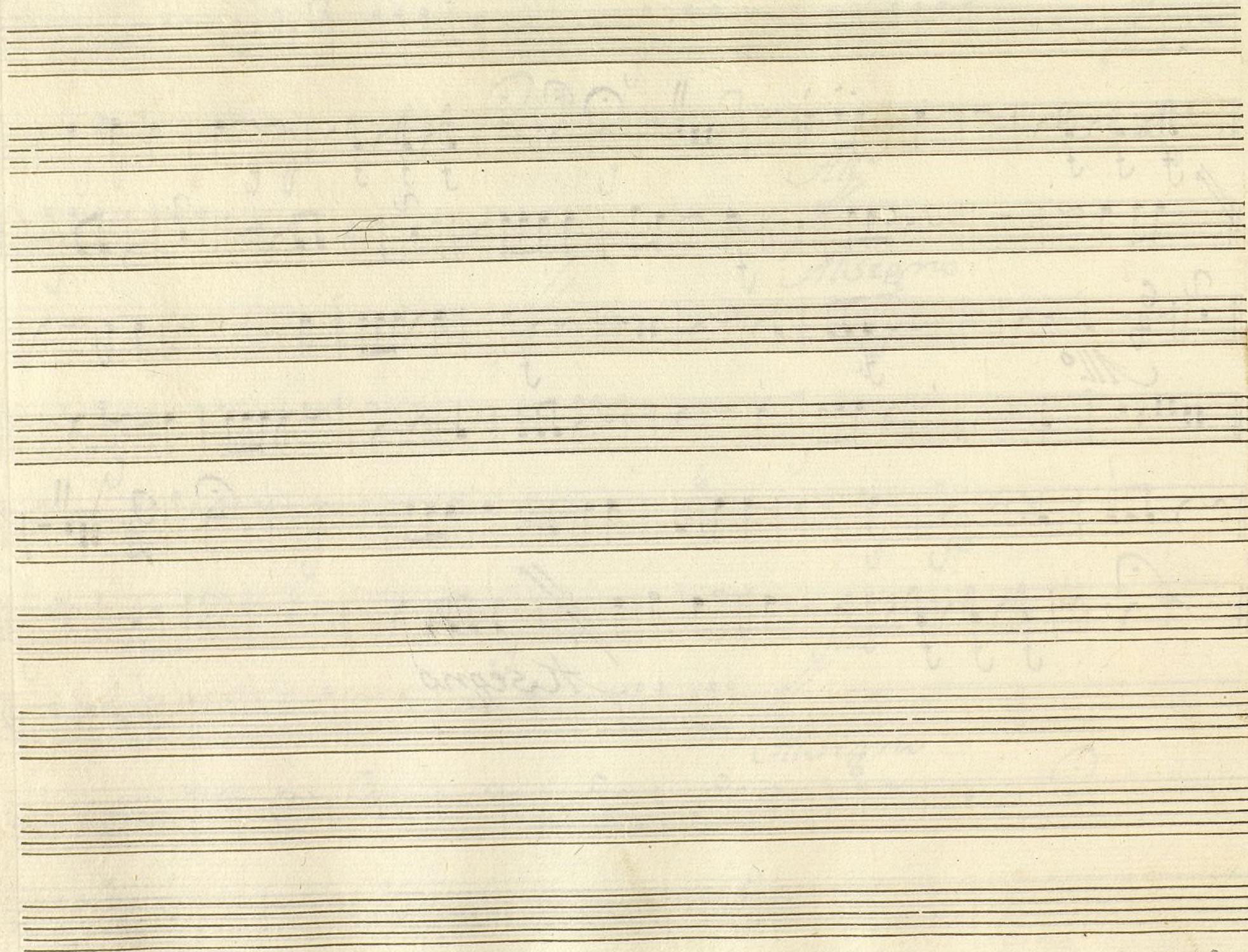
- And.<sup>te</sup>* (Andante) at the beginning of the first staff.
- All.<sup>o</sup>* (Allegro) appearing twice, once above the third staff and once above the eighth staff.
- Allegro* appearing once above the fourth staff.
- f* (forte) dynamic markings appearing multiple times throughout the score.
- fmo* (finito) markings appearing on the sixth and seventh staves.
- And.<sup>no</sup>* (Andante) at the beginning of the ninth staff.
- Allegro 2* marking above the eighth staff.

The score concludes with three empty staves at the bottom of the page.









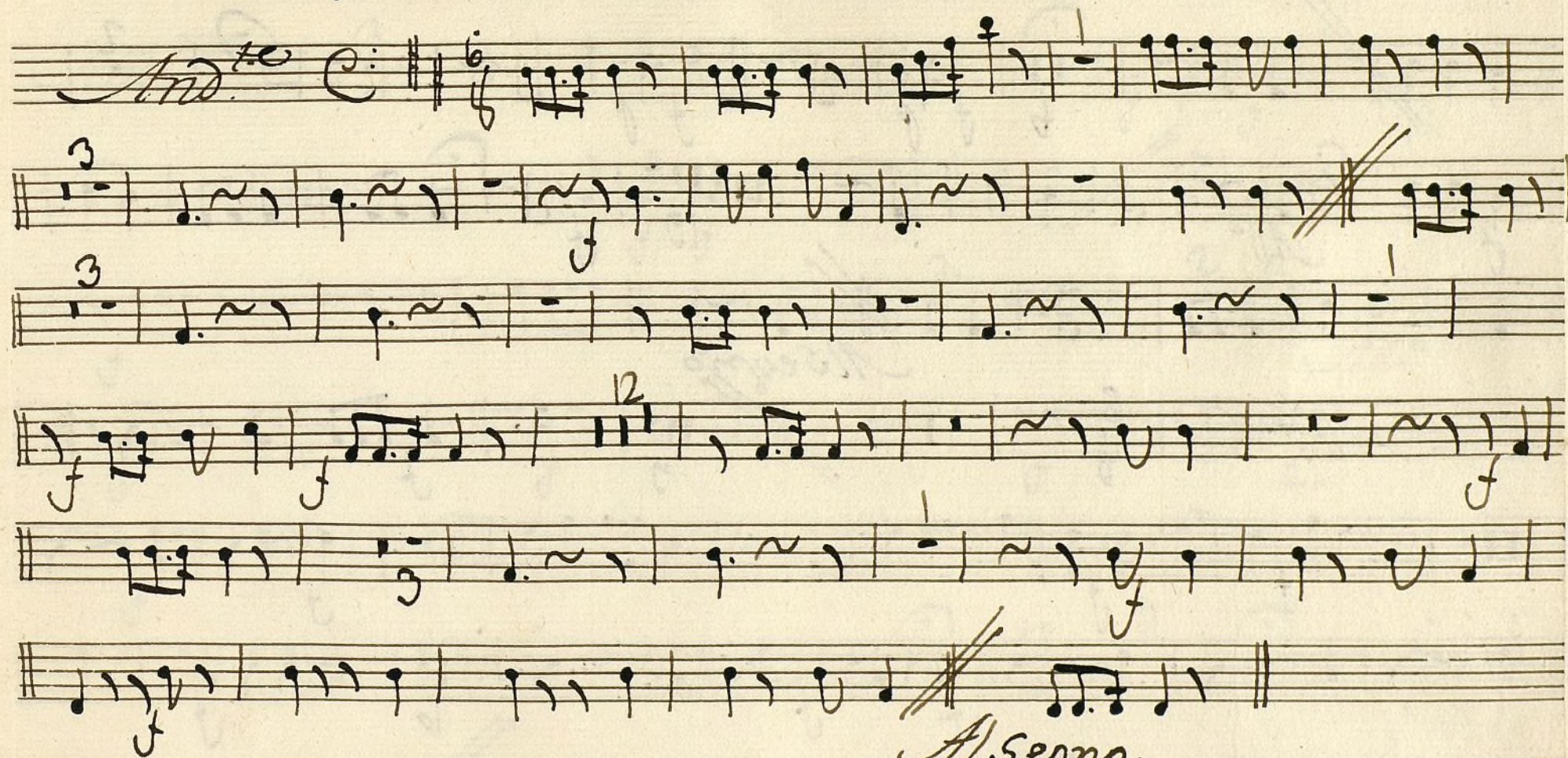
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*Trompa 2.<sup>a</sup> Ton.<sup>a</sup> a Duo*

Mus 98-2





And.te: 3/4

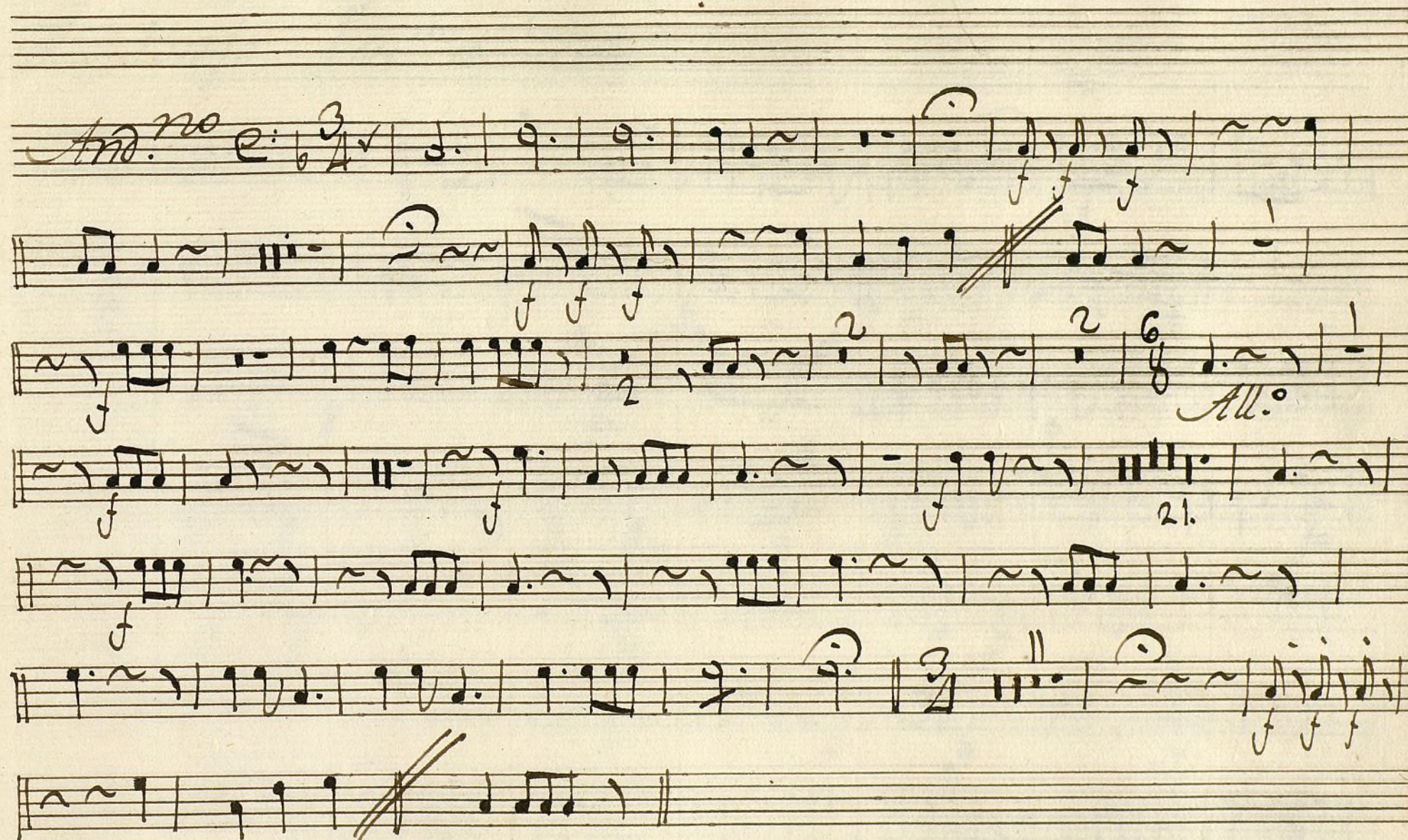
All.<sup>o</sup>

Allegro

All.<sup>o</sup> 6/8

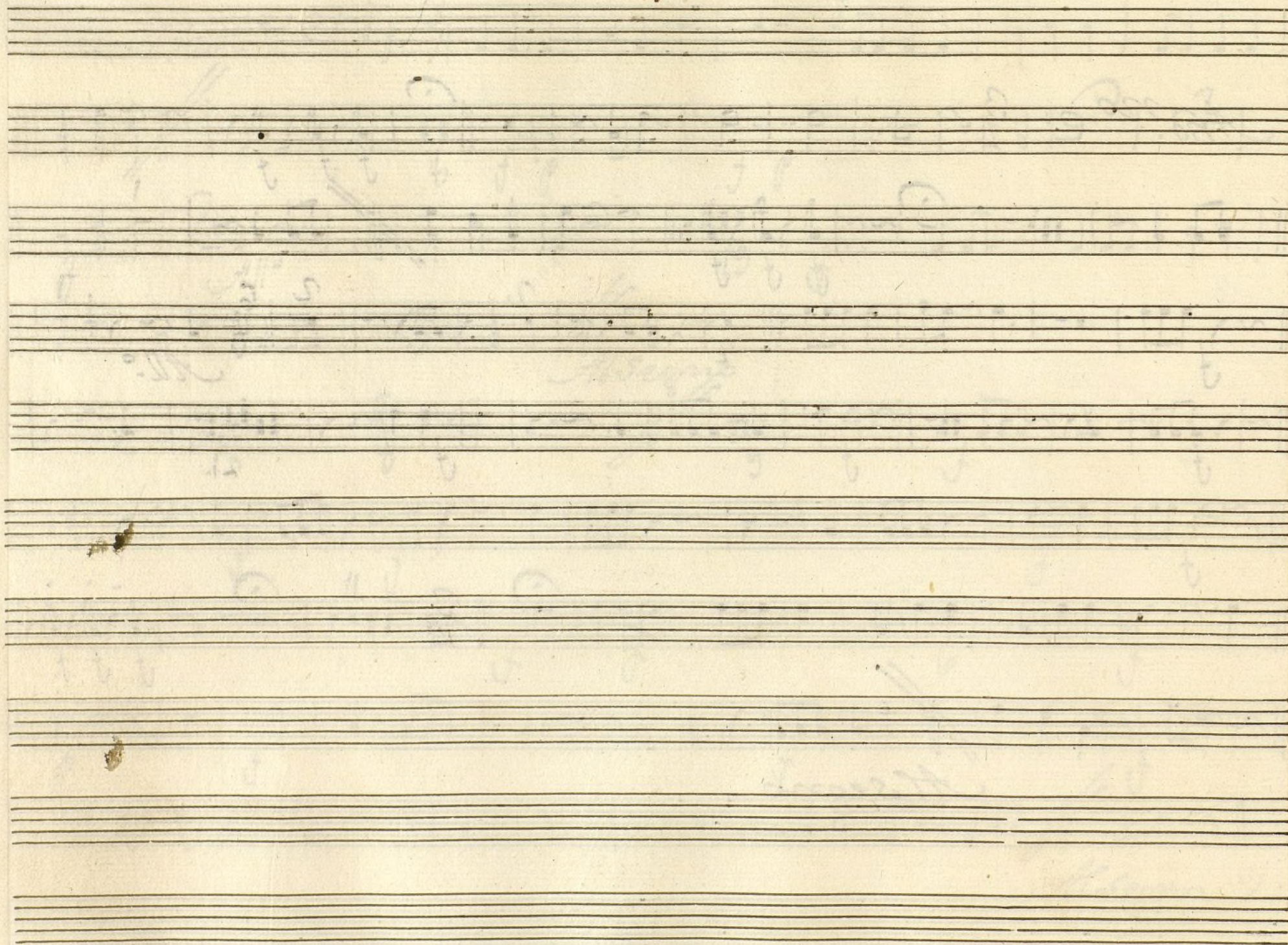
Allegro 2:





*Allegro*







*Bajo Tona a Duo.*

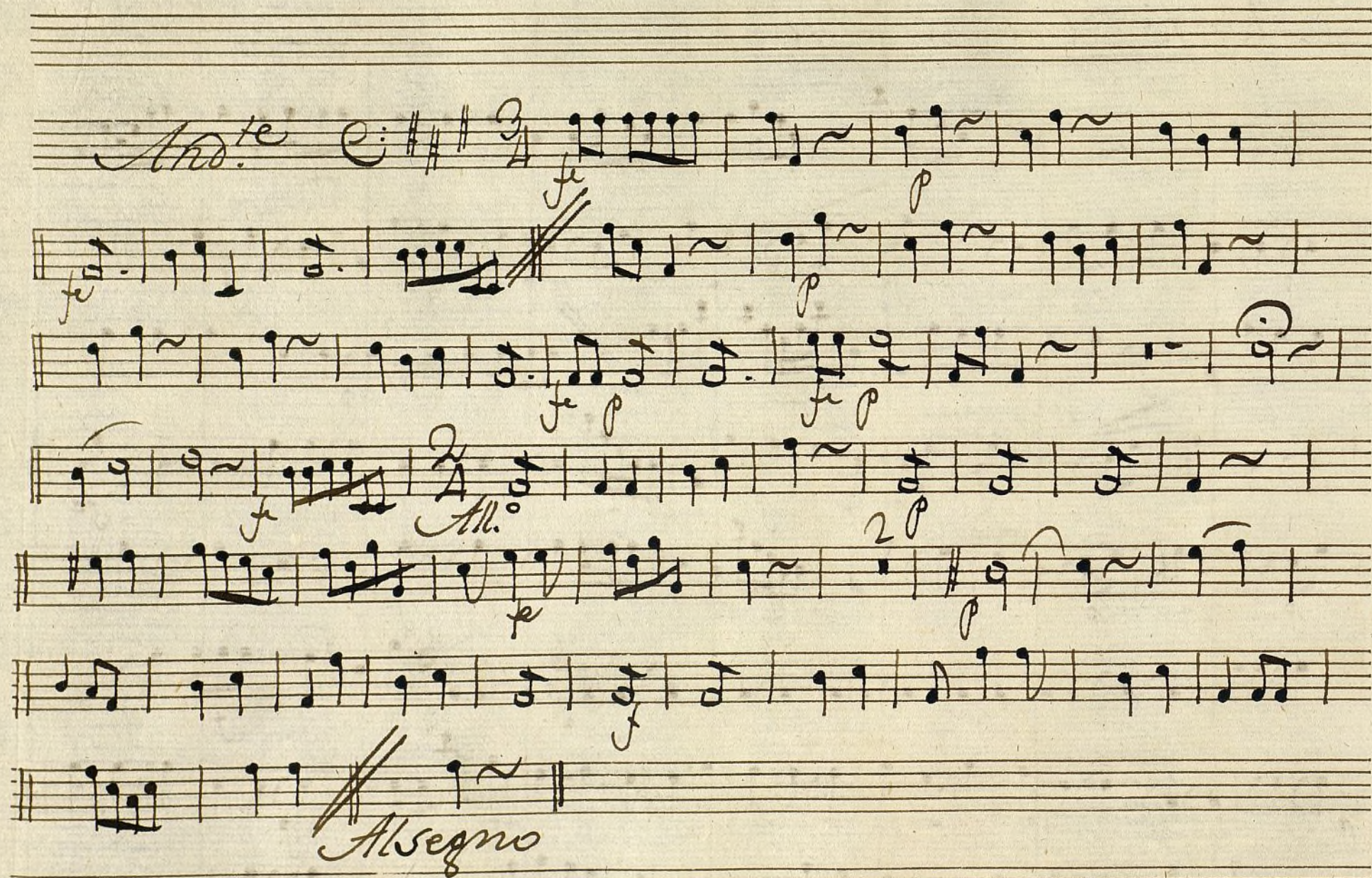
Mus 98-2

*And. te*

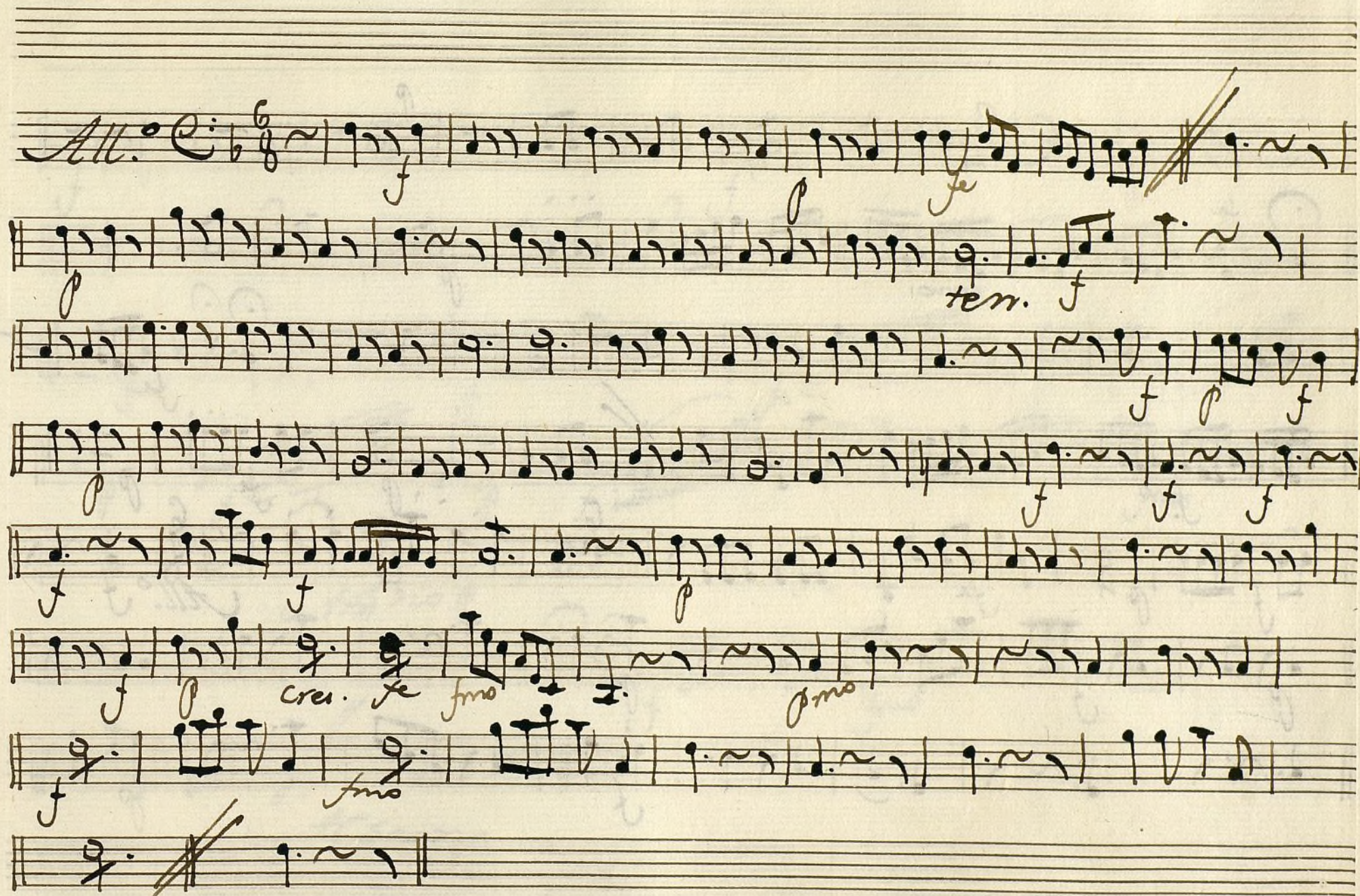
*Allegro.*

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*Allegro dos mas.*









*Allegro*



