

Leg. Bo. n. 237

MUS 98-16

Leg. Bo. n. 54

t

Polonia y Fado

1784

Con.^a a Duo y Coros.

Del Monstruo.

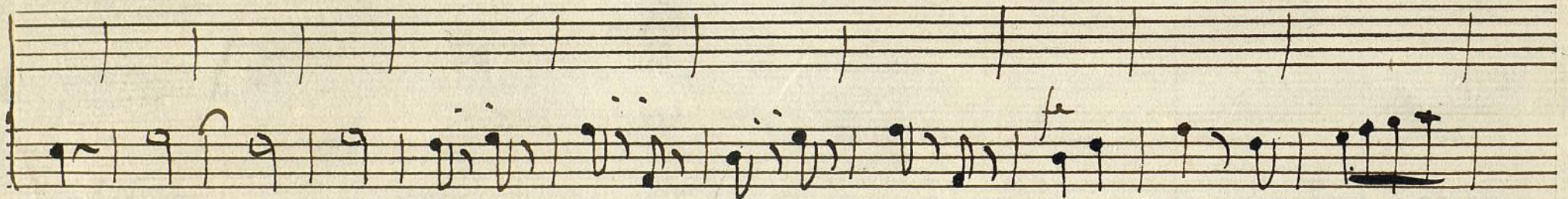
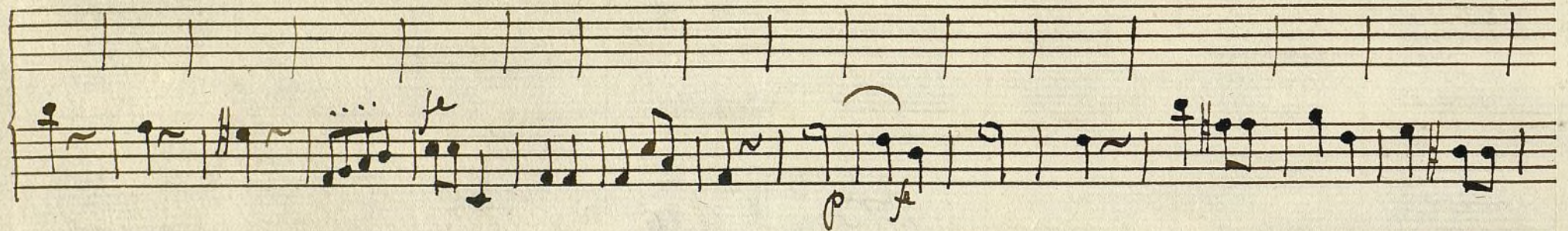
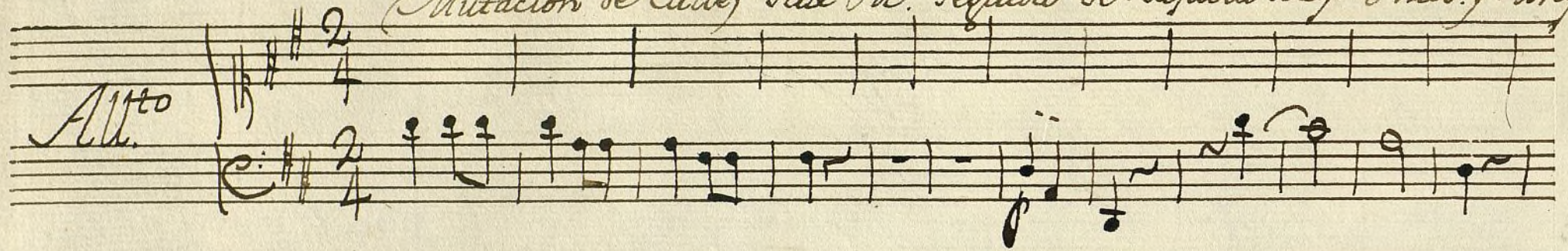
De Laserna.

56

98-16

Mutación de Calle Sale Pol.^a seguida de Rafaela Toag.^{na} Crudo y Bonquinto

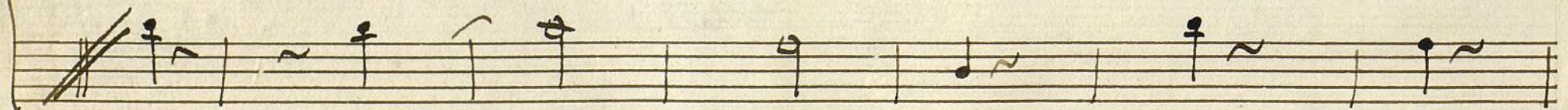
Alto



Pol.^a con mucho misterio y P.^o

Pues del ensaio não cuidado sin ser notado —

Yd con los o/os todas al suelo siendo modelo —



sin logro escapar chito y seguidme
siendo de honestidad sino habra azotes

sin replicar chito y seguidme sin replicar vamos y
en cantidad sino habra azotes en cantidad

*ten
lar S.*

*ya pare
lar D. vafanlor o/ny
se cruagan de bravos*

ten. *ten*
nadie se atreba hablar vamos y nadie se atreba ha
ceros comunidad
ya pare ceros comuni-

blar se atreba hablar se
 dad Co muni d d o Co muni d d o.

Allegro

Alto

Rafaela.

Por q.^e vamos Po-

Joana vamos haer al
 haber si ha

lonia de aqueste modo por q.^e quantos os.

quana ora pia doia entre nosotras
 llamos buenas to nada desate por a

hallen vean abortos q^e indicios de ing^{centes} cellas
 hifa se hacen muy pocas y si se hacen algunas
 ora de esas bo badas q^e para mi las letas

vais dando a todos — vais
 son sospe chotas — son
 tienen desgracia — tienen

Allegro

(Raf^a) Pues mujer, a donde vamos? (Pol.^a) aber un^a Anaconeta.
 (Raf^a) De donde quita la Pol.^a quita de la penitencia?
 (Pol.^a) De donde quita me sale la vida. (Joag.) valgame Dios q^e paciencia!
 (Raf^a) y ese ermitano q^e ves. (Pol.^a) Falso. (Raf^a) yo no voi.
 (Raf^a) ni yo. (Joag.) ni yo. (Pol.^a) que freca y tu por que!
 (Joag.) porque yo me voy con esta canchana para asegurar mejor
 mi salvacion. (Pol.^a) obediencia y punto en boca
 (todas) Señora. (Pol.^a) venid traedela. (Joag.)
 q^e toda mi desconfianza.
 (Pol.^a) obediencia y punto en boca.
 todas. Señora: Pol.^a vamos y seguid huellas.

Alto *2/4* *Pola*
Si acaso alguna abra lo

Ojos de mis enojos de mis enojos ver el xi

gor Eso me gusta ir con pudor

Lo 4.
Eso me gusta ir con pudor vamos si

quiendo su pudor vamos si quiendo

su pundo nor su su pundo nor...

su pundo nor...

su pundo nor...

su pundo nor...

su pundo nor...

su pundo nor...

su pundo nor...

no puedo el sueño no
esta Fa deo esta

no puedo el sueño que despierta el estu-
esta Fa deo entrad con la modes-

dio a partir los q^e despierta el es-
tia que dicho os tengo entrad con la mo-

The image shows a handwritten musical score on aged paper. It consists of four systems of music, each with a vocal line and a bass line. The lyrics are written in Spanish. The first system has two lines of lyrics. The second system has two lines of lyrics. The third system has two lines of lyrics. The fourth system has two lines of lyrics. The music is written in a simple, handwritten style with notes, rests, and bar lines. The paper is slightly discolored and has some faint markings.

tú dio a partar los apartar los — apartar
 bestia q' dicho tengo que — q' dicho
 los tengo — *Allegro.* Quien *Raf.ª* Yo. *And.ª*
 anda aquí dentro tu amiga Polonia *Pol.ª* Quien son esas
 para ser buena *(Chiv.)* yo para ser abil *Joag.ª* yo para ser

Pol.^a *Fad.^o*

Niñas *quatro* *almas* *de* *botas* *que* *quieren* *de*
hija *Rong.^o* *yo* *para* *ser* *Madre* *me* *parece*

mi *que* *bene* *di* *cite* *bene*
bien *me* *Fad.^o* *bene*

di *cite* *hermano* *escarpin* *hermano* *escar*
La 4.^o *hermanito* *amen*

p

Lor 2. *prim* prime ro es preciso sa ber con q.^e fin
 que quatro Corderas tan dignas de ver
 Lou 5. vere mos si es cierto q.^e en todo es tan raro
 prime ro es pre ci so saber con q.^e fin saber
 que quatro Corde ras tan dignas de ver tan
 veremos si es cierto q.^e en todo es tan raro q.^e en
 saber
 tan

Pol.^a pero dejando esto aparte para q.^e aqui meas
 sea citado para aquello (Pol.^a) y q.^e el aquello.
 Fad. mas claro aquello es aquello.
 Pol. vaia q.^e te ay bueto directo
 Fad. no te sofogues q.^e aquello es enenasta
 el retrato de un animal
 Pol. y para eis gastabas tantos arcanos?
 que tiene en Madrid de nuevo un animal
 quando ai tanto?
 Fad. es q.^e es el monitruo: Pol.^a el de chile!
 Fad. el mismo bon a sacarlo aloy
 Lou 5. veremos si es cierto
 q.^e es todo es tan raro.

All.^o *Fad.^o*

1.^a } Este es el mons.
 2.^a } De un bocado
 2.^a } La cola tie
 A demas de e.

fue de Chile la propia forma y tamaño la
 se tragaba muchas veces un bo rico muchas
 ne de largo veinte y dos palmas y media veinte
 so las una tienen casi media vara tienen

Pol.^a

para q.^e todos se impongan
 de otro bocado en Madrid
 mas esta tiene en el mundo
 de cada ai con mas cola
 muchos malos escribanos.

por menor be le explicando por
di q.ⁿ se traga un Nabo di q.ⁿ
y no cautan tanto miedo y no
las tienen tal vez mas largas las

Fad.^o

Quando en la Laguna entraba
es el monstruo pare cido
como tiene tanta boca
finalmente las orejas

tanto deboraba el monstruo tanto
a los hombres en el rostro a los
~~Siempre mascarados Carrillos~~ Siempre
tienen tres cuartas de largo tienen

Pol.^a

aquí hacen otras lagunas
a los hombres se parecen
sin duda sera Po eta
es q^e tendrá el am mal
para oír chismes y enredo

con otros monstruos lo propio con o-
en muchas cosas al monstruo en mu-
por q^e es en ellos el vicio por q^e e
honores de Mayorazgo hono-
con mucho. mejor aya con mu

Riv.^a
Alor Parr.
Diga usted
Diga usted

All.^o
Raf.^a fe Joag.^a
muerte diga usted. habla
nie diga usted vaila
diga usted pide
diga usted Hora

Rong. 1^{do}
 diga usted canta
 diga usted brama
Ruv. 2^o
 diga usted
Raf. 2^o
 diga usted
Loaga
 diga usted
Rong. 2^o
 diga usted
Lo 2.
 diga usted
 - *Lo 2.* calle usted
 q. aun falta del monstruo.
 callad y marchemos
todas.
 q. notar y ver
 q. no a mas q. ver
 pues todos guardemos silencio otra
 y con seguidillas esto acabe

Handwritten musical score for the first system, featuring two staves with notes and lyrics. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The lyrics are written between the staves.

vez silencio otra vez
se esto acabe se esto

Allegro.

Handwritten musical score for the second system, featuring two staves with notes and a tempo marking. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The tempo marking is 'All.'.

All.

Handwritten musical score for the third system, featuring two staves with notes. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef.

Handwritten musical score for the fourth system, featuring two staves with notes and a tempo marking. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The tempo marking is 'Rit.'.

Rit.

Handwritten musical score for the fifth system, featuring two staves with notes and lyrics. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The lyrics are written between the staves.

Pol.

Ang. se hallado en chile un monstruo raro

todos

aunque se hallado en chile un monstruo raro aunque se ha

cresc.
llado en chile aunque *aunque se hallado en*

chile aunque *un monstruo raro un*

un monstruo raro.

un monstruo raro
Si se buscaran

Raf.^a y Rong.^o

Viv.^a y Trag.^o

Pol.^a

si en Madrid se buscaran se hallaran varios
no faltarian monstruos en abundancia

Pol.^a

si en Madrid se buscaran si en
no faltarian monstruos no

todos

Fad.^o y Pol.^a

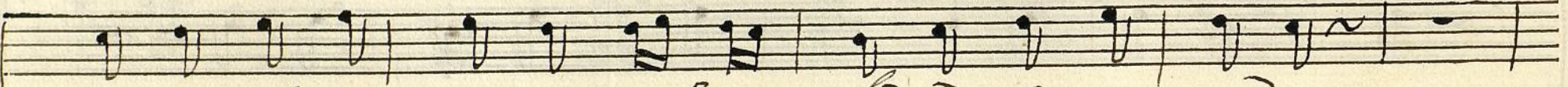
se hallaran varios
en abundancia

porque si se advierte.
por

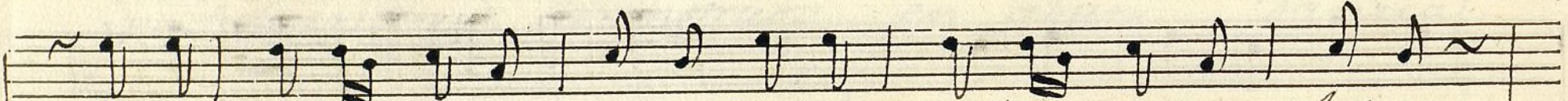
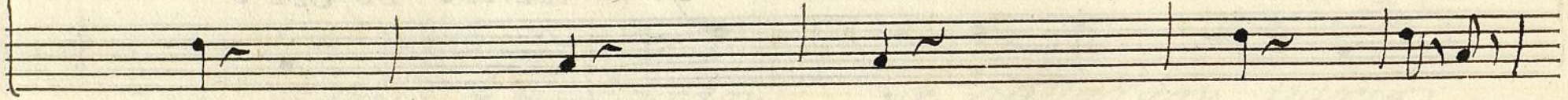
q.º monstruos mas raros q.º muchos objetos

q.º en Madrid miramos q.º en


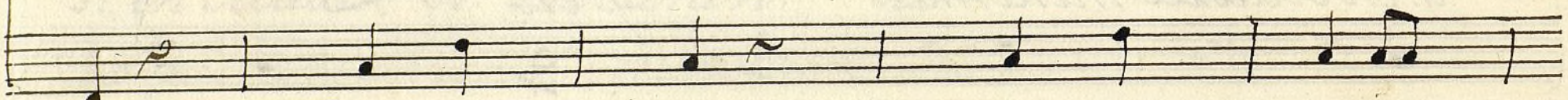
Alto Vervi gracia Vervi



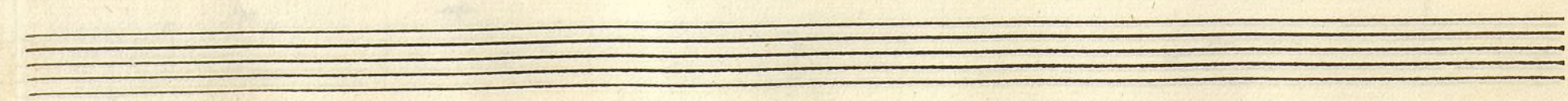
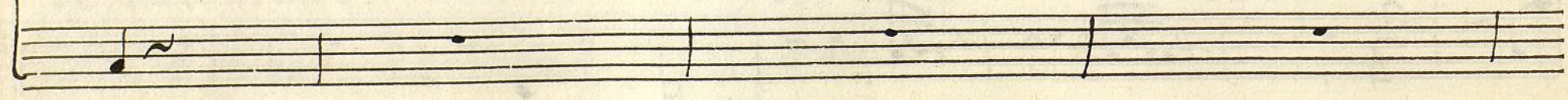
gracia q.^e mas monstruo q.^e un soldado enamorado
q.^e una muchacha veleta



q.^e con nueve quartos come y le sobra para el trapo
q.^e tiene el mal en los pies y le curan la cabeza



que con nueve quartos come y le sobra para el
q.^e tiene el mal en los pies y le curan la ca.



trapo
 berza

Pasa
 fe

Vervi gracia Vervi gracia q.^e mas monstruo q.^e ma
 que el ci

taimada prendera g.^e las cordas mas usadas
 zafano Corteso. g.^e las mozas siendo triaca

Ayuntamiento de Madrid

las hace pasar por nuevas q.^e las cosas mas v
le convierten en veneno q.^e las cosas siendo

sadas las hace pasar por nuevas
tridaca le convierten en veneno

Otros monstruos po.

Otros monstruos po.

dia decir mi labio otros monstruos podia

pero al buen callar siempre pero

pero al buen callar siempre pero

le llaman Sancho le

Violin 1^o a Duo y Coros.

Alto $\frac{2}{4}$ *fe*

Allegro.

Alleg.^{ro} 6/8 3/4

p *fe*

Allegro. *Parola.*

All.^{to} 6/8 2/4

p *fe*

All.^{to} 6/8 3/4

p *cres.* *fe*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Allegro*, *Andante*, *Allegro*, *Andante*, *Allegro*, *Andante*, *Allegro*, *Andante*, *Allegro*, and *Andante*. The score is divided into sections by double bar lines and includes the markings *Allegro*, *Andante*, *Allegro*, *Andante*, *Allegro*, *Andante*, *Allegro*, *Andante*, *Allegro*, and *Andante*. The final section is marked *Parola*. The manuscript is written in ink on aged paper.

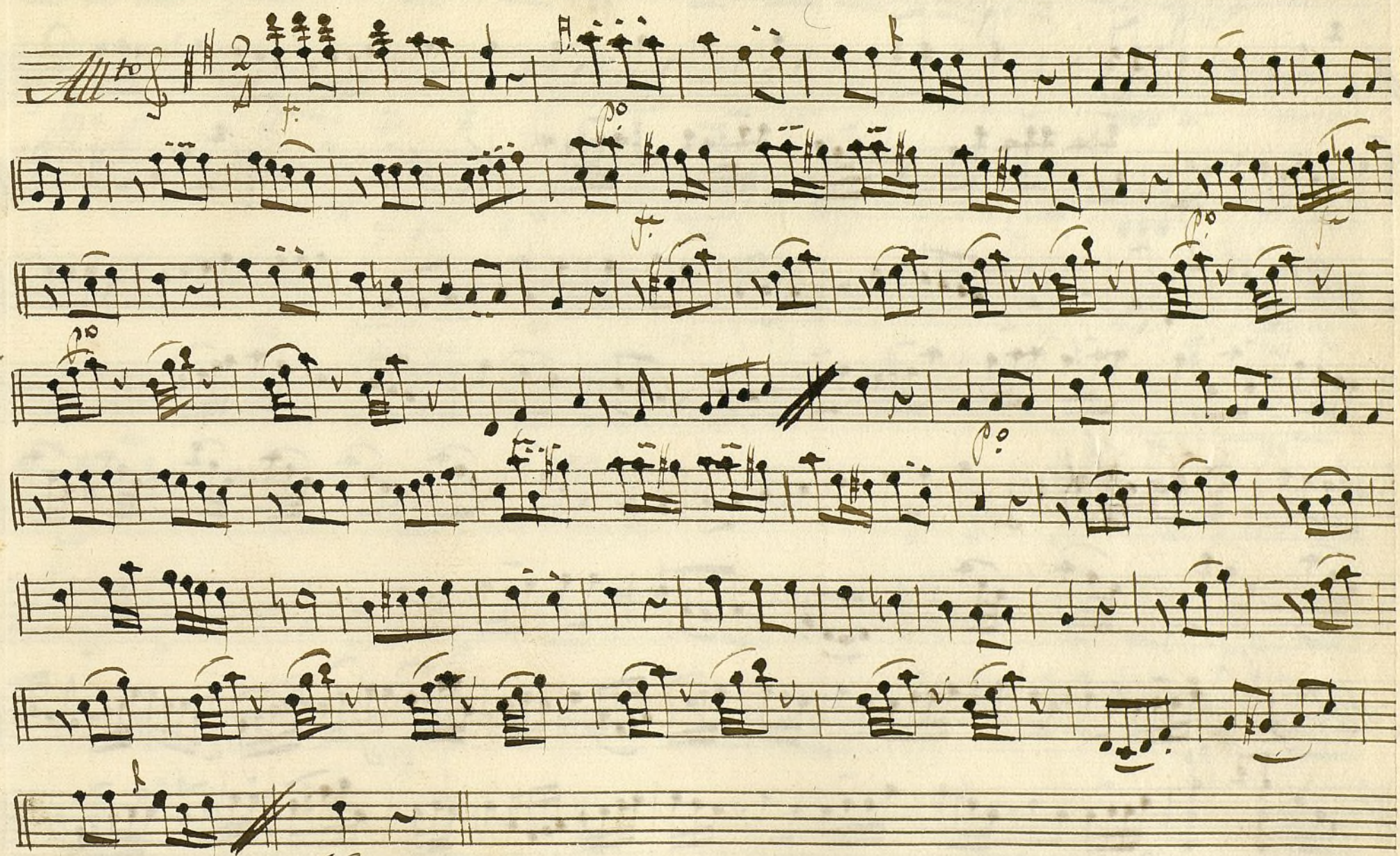
Handwritten musical score for a piece titled "Allegro". The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and a 3/4 time signature. The music is composed of various note values, including eighth and sixteenth notes, and rests. Dynamic markings such as "p" (piano), "fe" (forte), and "cres." (crescendo) are used throughout. The score includes several repeat signs and a double bar line. The final staff ends with a double bar line and a fermata. The handwriting is in dark ink on aged paper.

A handwritten musical score on three staves. The first staff begins with the tempo marking 'All.' and a 3/4 time signature. The music is written in treble clef. The second and third staves are in bass clef. The notation includes various note values, rests, and dynamic markings such as 'fmo', 'p.o', 'cres.', and 'fe'. The handwriting is in dark ink on aged paper.

Handwritten musical score on ten staves. The notation is dense, featuring many beamed notes, slurs, and dynamic markings. The score includes tempo changes and dynamic markings:

- Staff 4: *Alto* (tempo change)
- Staff 7: *Allo parre* (tempo change)
- Staff 8: *All.* (tempo change)
- Staff 9: *Allegro* (tempo change)

Dynamic markings include *p* (piano), *f* (forte), *cres.* (crescendo), and *fmo* (finito). The piece concludes with a double bar line and the tempo marking *Allegro*.

Violin V^o Son^a a Duo y Coros*Al segno*

la

Allegro

Allegro no

Allegro

Allegro

Allegro

Allegro

Allegro

Allegro

Allegro

Allegro

Handwritten musical score on ten staves. The notation includes treble and bass clefs, a 3/4 time signature, and various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by repeat signs and includes tempo markings.

Tempo markings and section labels include:

- All.* (Allegro) at the beginning of the first system.
- Mos. Parv.* (Molto Parvo) and *tres mas* in the third system.
- All.* (Allegro) in the fourth system.
- Allegro* in the fifth system.
- Allegro* in the sixth system.
- Allegro* in the seventh system.
- Allegro* in the eighth system.
- Allegro* in the ninth system.
- Allegro* in the tenth system.

Dynamic markings include *p* (piano), *f* (forte), *cref.* (crescendo), and *dim.* (diminuendo).

The score concludes with the marking *Allegro* at the end of the tenth system.

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system across the ten staves. The score includes several dynamic markings: *p* (piano), *f* (forte), *pp* (pianissimo), and *ff* (fortissimo). There are also tempo markings: *Allegro* (written as *Allo*), *Allegro Parv.* (written as *Allo Parv.*), and *Allegro* (written as *Allo*). The score ends with a double bar line and the word *Segno* written in a large, stylized font. The paper is aged and shows some staining and wear.

p *f* *pp* *ff* *Allo* *Allo Parv.* *Allo* *Segno*

Violin 2.^o Fon^a a Duo & coros

All^{to}

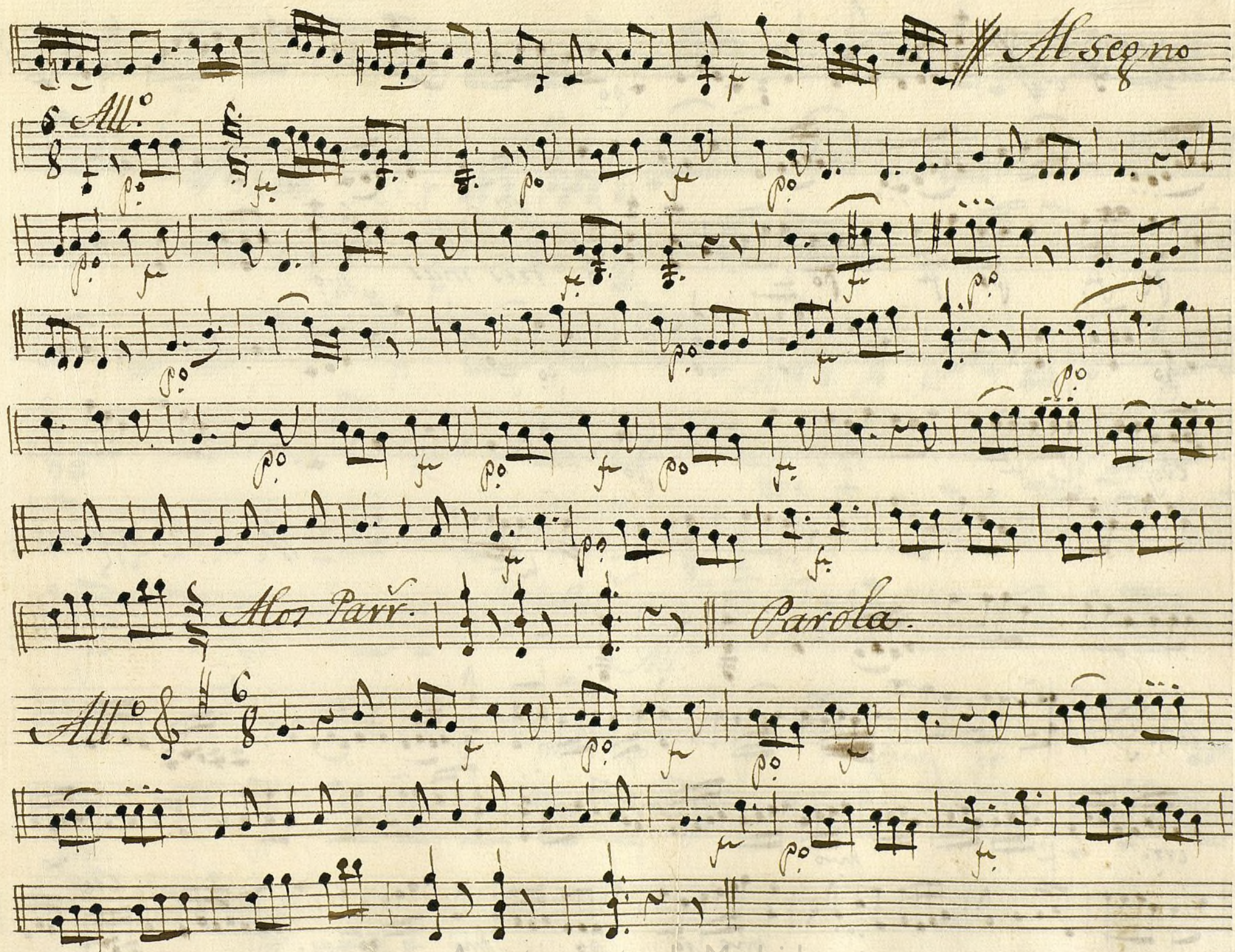
Al segno

Handwritten musical score on ten staves, featuring various musical notations including notes, rests, and dynamic markings.

The score is divided into sections by double bar lines. The first section begins with the tempo marking *All.* and the key signature of two sharps (F# and C#). The second section is marked *Allegro* and the third section is marked *Allegro*.

Dynamic markings include *p.* (piano), *f.* (forte), and *cr.* (crescendo). A section is labeled *Parola*.

The score concludes with a double bar line and the word *fin*.

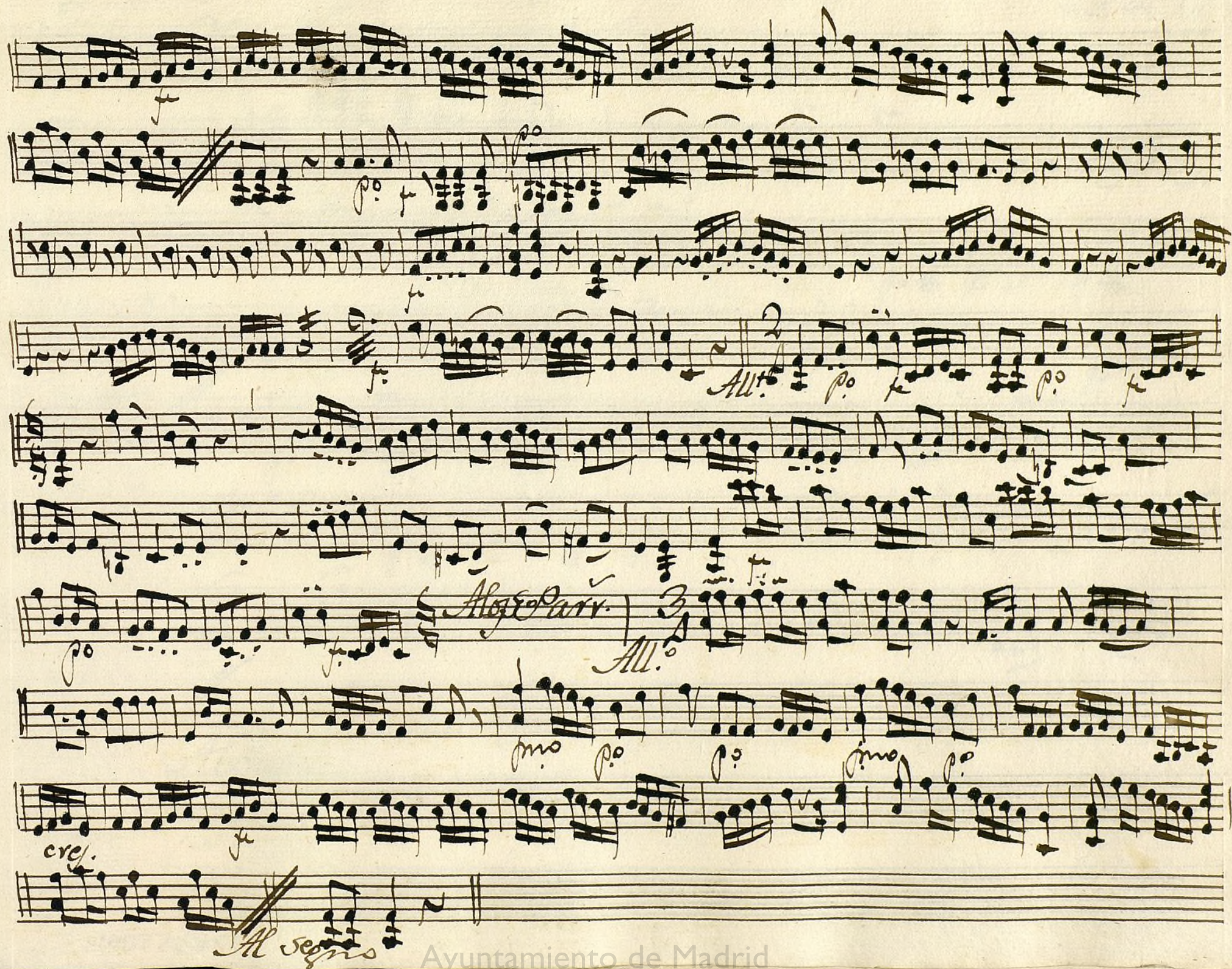


Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, time signatures (3/4, 6/8), notes, rests, and dynamic markings (p, f, cresc., dim.).

Key markings and sections include:

- All.^o* (Allegretto) at the beginning.
- Al Parv.* (Al Parvo) and *tres mas* (three more) in the middle section.
- Allegro* (Allegro) at the end of the middle section.
- Allegro* (Allegro) at the beginning of the final section.
- Allegro* (Allegro) at the end of the final section.

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts.



Violin 2.^o *Con^a duo* y Coros.

Alleg^{ro} 2/4

Allegro

Allegro.

The image displays a handwritten musical score for a piece titled "Parola" by J. S. Bach. The score is organized into three systems, each consisting of multiple staves. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It includes dynamic markings such as *p* (piano) and *f* (forte). The second system transitions to a 2/4 time signature and features a section marked "Allegro". The third system returns to a 3/4 time signature and includes a "Cres." (crescendo) marking. The notation is dense, with many beamed notes and rests, characteristic of Baroque keyboard or lute music. The handwriting is in dark ink on aged, slightly yellowed paper.

Al Segno.

All.^o

Alor Parr.

Parola

All.^o 3/4

p.º

Alas Parr.^{tes} mas. All.^o

p *fe* *p* *fe* *p* *fe*

cres. *fe* *p*

Allegro.

All.^o 3/4

cres. *fe* *fmo*

fmo *p* *fmo* *p* *cres.*

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a 2/4 time signature. The score includes several dynamic markings: *fe* (forte), *p* (piano), *fmo* (finito), *cres.* (crescendo), and *fe* (forte). There are also tempo markings: *All.^o* (Allegro) and *Alor. Pass.* (Allegro Passato). The score is divided into sections by double bar lines. The final staff ends with a double bar line and the word *Allegro.* written below it.

Soc 1.ª Ton.ª a duo y Coros.

All.º $\text{G} \# \# 2/4$

This section contains five staves of handwritten musical notation. The first staff begins with the tempo marking 'All.º' and the key signature of two sharps (F# and C#) with a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). A double bar line with a repeat sign is present in the third staff. The section concludes with the tempo change 'Allegro' and a double bar line.

All.º $\text{G} \# \# 3/4$ *Tace* || *Parola.*

All.º $\text{G} \# \# 2/4$

This section contains three staves of handwritten musical notation. The first staff begins with the tempo marking 'All.º' and the key signature of two sharps (F# and C#) with a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'f' (forte). The section concludes with a double bar line.

Handwritten musical score on ten staves, featuring various musical notations, dynamics, and tempo markings.

The score includes the following markings and sections:

- Staff 1:** *All.^o* (Allegretto), 3/4 time signature.
- Staff 2:** *Allegro* (Allegro), 6/8 time signature.
- Staff 3:** *All.^o* (Allegretto).
- Staff 4:** *Parola.* (Parola).
- Staff 5:** *Alor Parr.* (Alor Parr).
- Staff 6:** *Alor Parr. tres mas.* (Alor Parr. tres mas).
- Staff 7:** *All.^o* (Allegretto), 3/4 time signature.
- Staff 8:** *All.^o* (Allegretto), 6/8 time signature.

The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *fe* and *p*.

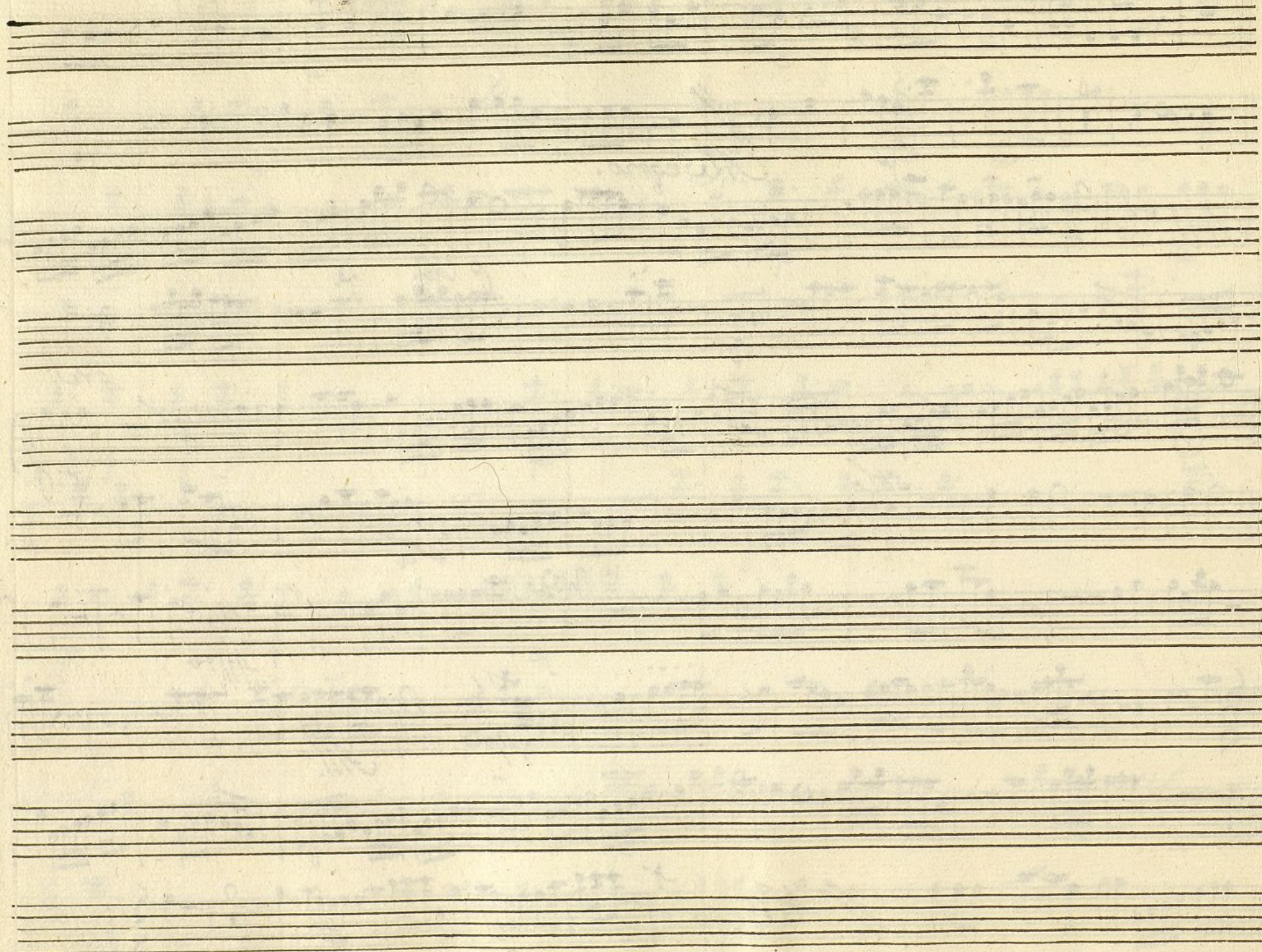
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

- All.* (Allegro) at the beginning of the third staff.
- Allegro.* written across the second and third staves.
- p* (piano) and *cref.* (crescendo) markings on the fourth staff.
- cref.* (crescendo) on the fifth staff.
- solo* marking on the sixth staff.
- Allro* (Allegro) and *All.* (Allegro) markings on the eighth staff.
- Allegro* marking on the tenth staff.

The score is written in a cursive, handwritten style on aged paper.

Parr.

8.



Oboe 2. Con. a duo y Coros.

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

Tace 3. y Parola.

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

All.^o 8 $\frac{3}{4}$ $\frac{1}{4}$ *Allegro.* *All.^o*

fe *fe* *fe* *fe* *fe* *p* *f* *p* *f*

Alos Parr. *Carola*

All.^o 8 $\frac{3}{4}$ *All.^o*

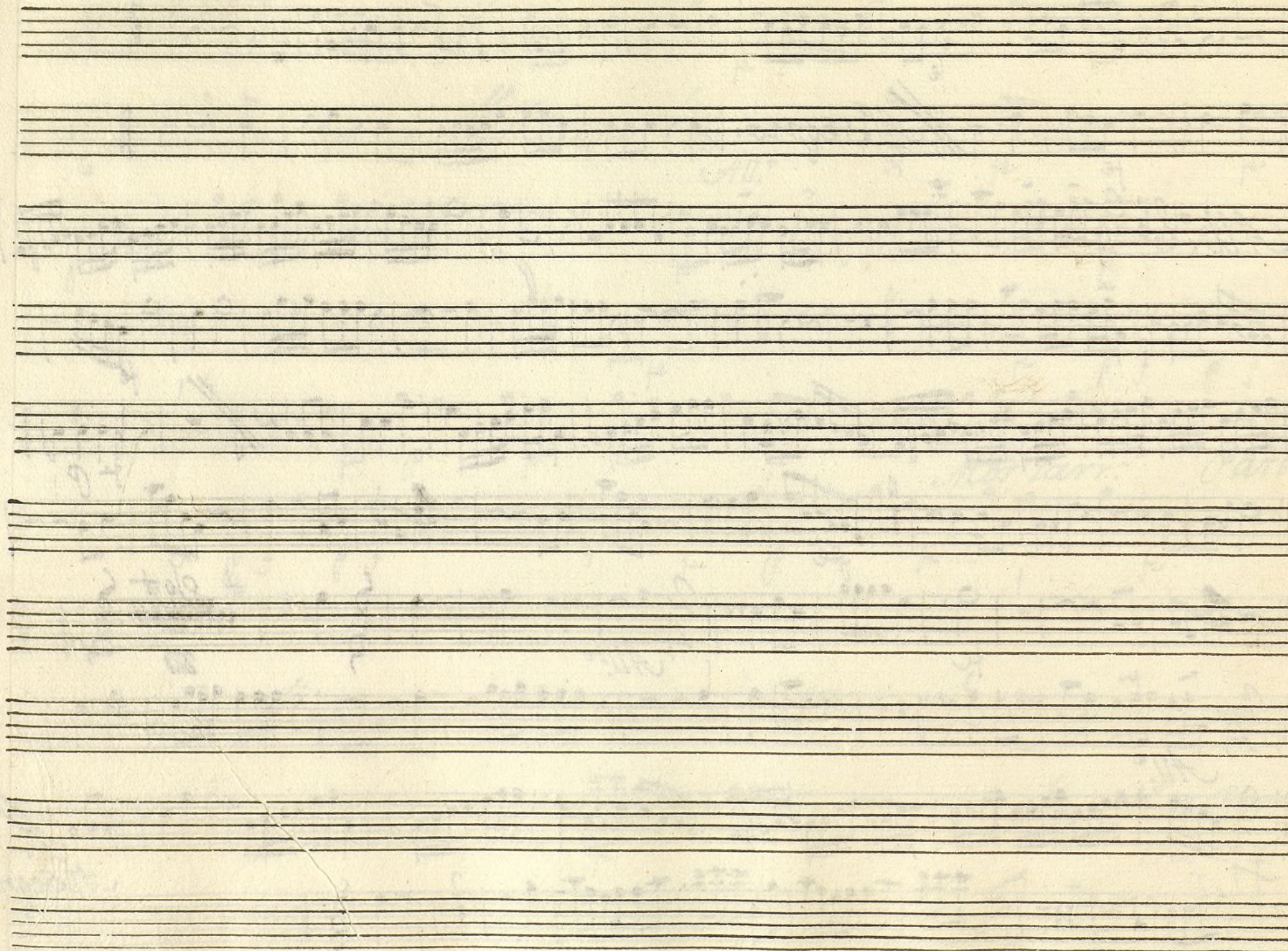
Alos Parr.
tres mas.

All.^o

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include:

- Allegro* (written across the second staff)
- All.^o* (written at the beginning of the third staff)
- Allegro* (written below the seventh staff)
- Allegro* (written below the eighth staff)
- Allegro* (written at the end of the tenth staff)

The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes dynamic markings such as *fe* (forte) and *p* (piano). The notation is written in a cursive, handwritten style.



Frumpa 1.^a Ton.^a a Duo y Coros.

All.^{to} C: # 2/4

13. 34 35.

Tace 3/4 y Parola. Tace 3/4.

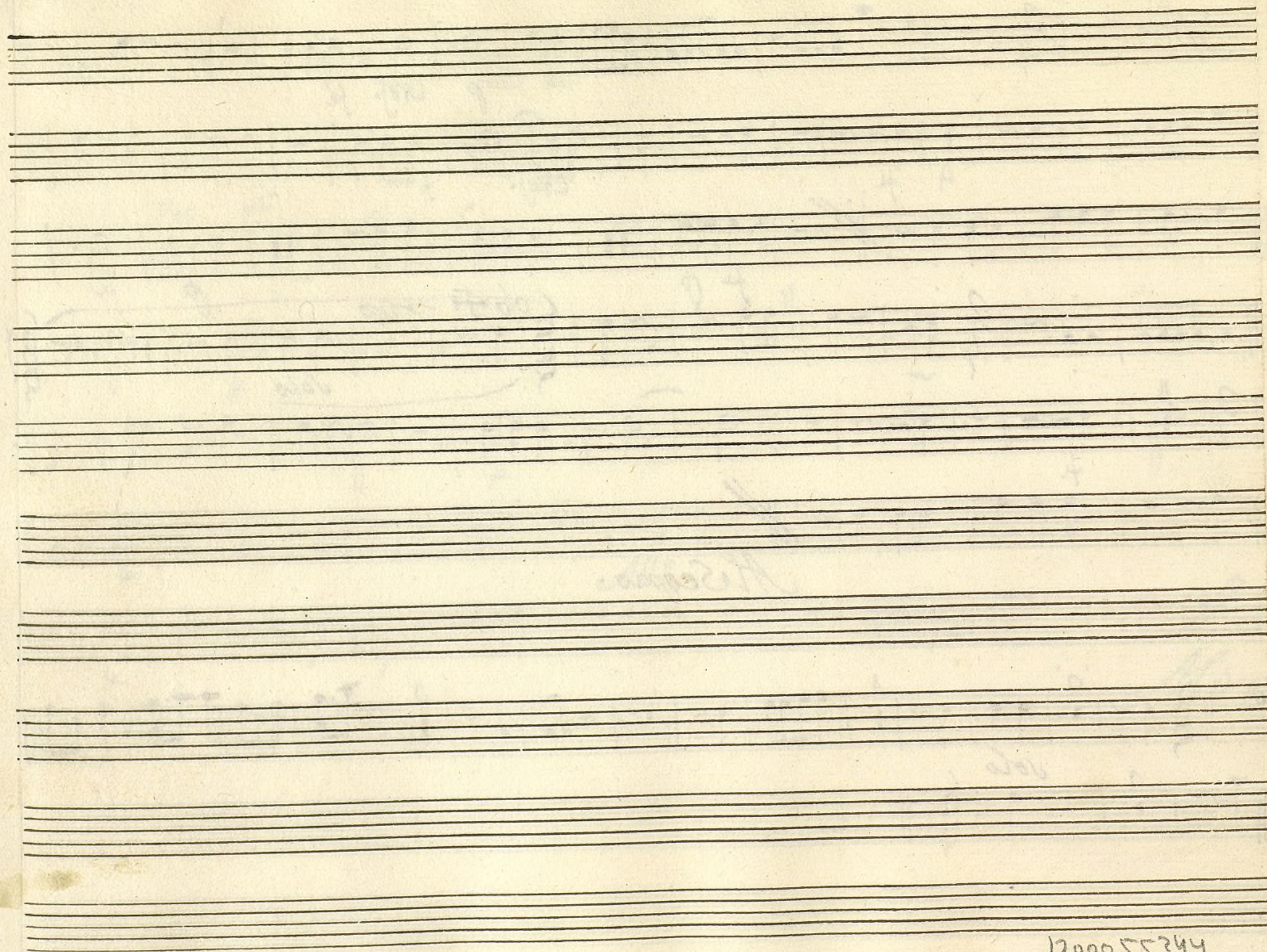
All.^{to} C: # 3/4

6 3 2 21.

Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and bar lines. The word *Parola.* is written in cursive above the first staff, and the number 12 is written above the second staff. The tempo marking *All.^o* appears twice, once above the third staff and once above the seventh staff. The word *Adagio.* is written in cursive above the eighth staff. The score is written in a single system across the staves.

Handwritten musical score for a piece titled "Allegretto". The score is written on six staves. The first staff begins with the tempo marking "All." and the time signature "3/4". The music is in common time (C). The score includes various dynamics such as "p" (piano), "Cres." (Crescendo), "f" (forte), and "Solo". There are also markings for "Allegretto" and "Allegro". The score is written in a cursive, handwritten style.

Handwritten musical score on two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a single melodic line with various note values and rests. The bottom staff begins with a bass clef and a key signature of one sharp (F#). It contains a few notes and rests, with the word "solo" written above it. The manuscript is on aged, slightly discolored paper.



t

Trompa 2^a Con.^a a duo y Coros.

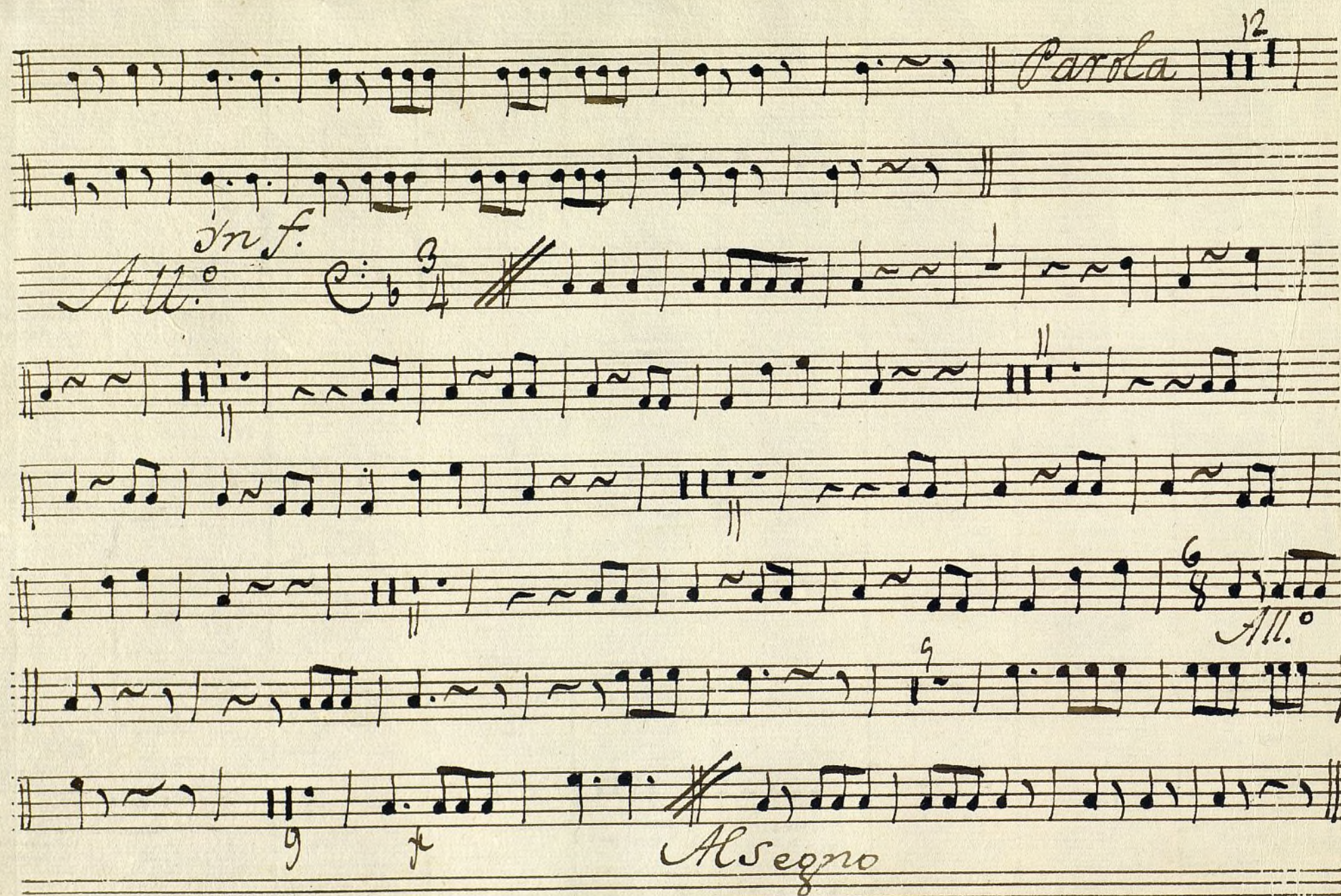
All.^{to} $\text{C} \#$ $\frac{2}{4}$

Tace $\frac{3}{4}$. Parola. y $\frac{2}{4}$.

All.^{to} $\text{C} \#$ $\frac{3}{4}$

All.^{to} $\frac{6}{8}$

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and bar lines. The word *Parola* is written in the first staff, and *Allegro* is written in the eighth staff. The score is marked with *in f.* and *All.* (Allegro). The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into sections by double bar lines. The first section consists of the first two staves. The second section consists of the next four staves. The third section consists of the next two staves. The fourth section consists of the last two staves. The score is written in a cursive style.



All.^o $\text{C} \frac{3}{4}$

p cresc. f

p cresc.

f p

2/4

3/4

Allegro

$\text{C} \frac{3}{4}$ *2 solo*

3

Bajo Ton.^a a duo y Coros.

All.^{to} $\text{C} \# \# \frac{2}{4}$

ten *ten* *ten*

Allegro

Allegro

Parola.

All.^{to} $\text{C} \#$ $\frac{2}{4}$

All.^{to} $\text{C} \#$ $\frac{3}{4}$

All.^{to} $\text{C} \#$ $\frac{6}{8}$

Allegro.

Los Parr.^{os} Carola

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking *All.^o* and a key signature of one sharp (F#). The second staff has a dynamic marking *fe*. The third staff begins with *All.^o* and a key signature of one sharp. The fourth staff has a dynamic marking *fe*. The fifth staff begins with *Mos Carr.* and *tres mas.*, followed by *All.^o*. The sixth staff has dynamic markings *p* and *fe*. The seventh staff has dynamic markings *p* and *fe*. The eighth staff has dynamic markings *cres.* and *fe*. The ninth staff has a dynamic marking *p*. The tenth staff has a dynamic marking *fe*. The score concludes with a double bar line on the tenth staff.

no.

rola

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system across ten staves.

Key markings and tempo changes include:

- All.^o* (Allegretto) at the beginning.
- p* (piano) and *cref.* (crescendo) markings.
- f* (forte) markings.
- All.^{to}* (Allegretto) at the end of the fifth staff.
- Alto Párr.* (Alto Paraphrase) at the end of the seventh staff.
- Allegro* at the end of the tenth staff.

The score concludes with a double bar line and a repeat sign.

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