

Leg.<sup>o</sup> 19. n.<sup>o</sup> 18.

MVS 97-21

Leg.<sup>o</sup> 1.<sup>o</sup> n.<sup>o</sup> 24

t

Sra Polonad-  
y. foriano

1778

Conadilla

à Duo.

Del el Penegre.

//

24

(De Rosales.)



*Allegro.*

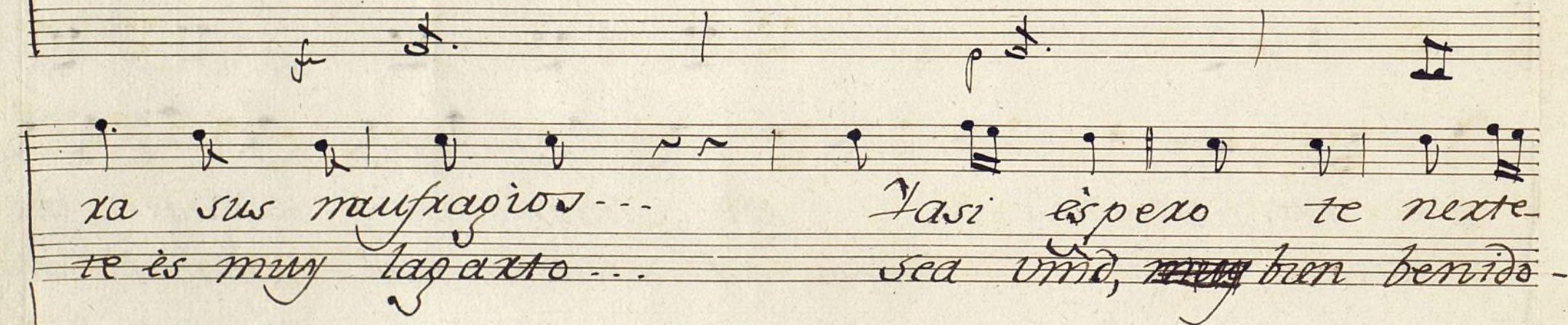
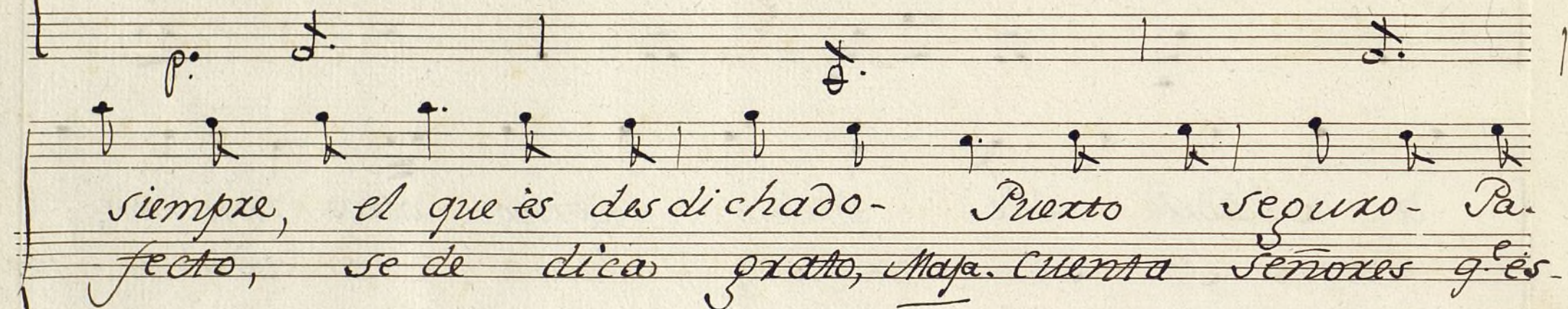
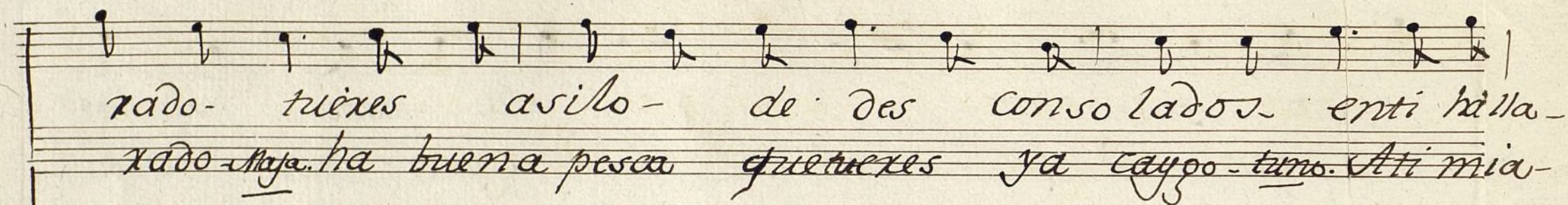
Buscando mi vida por esos mundos -  
Mañana si yo no me engaño - creó que oía -

buscando mi vida por esos mundos. Por  
si yo no me engaño creó que oía - creó

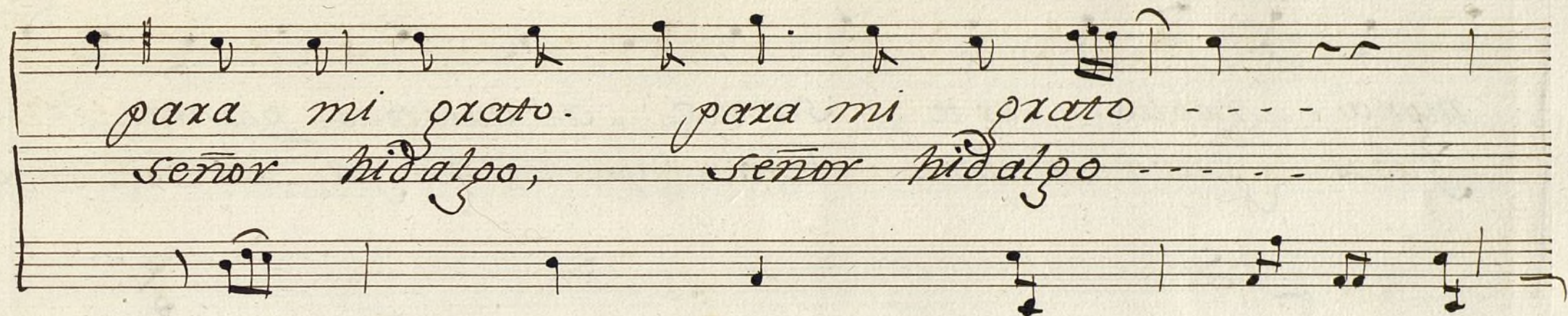










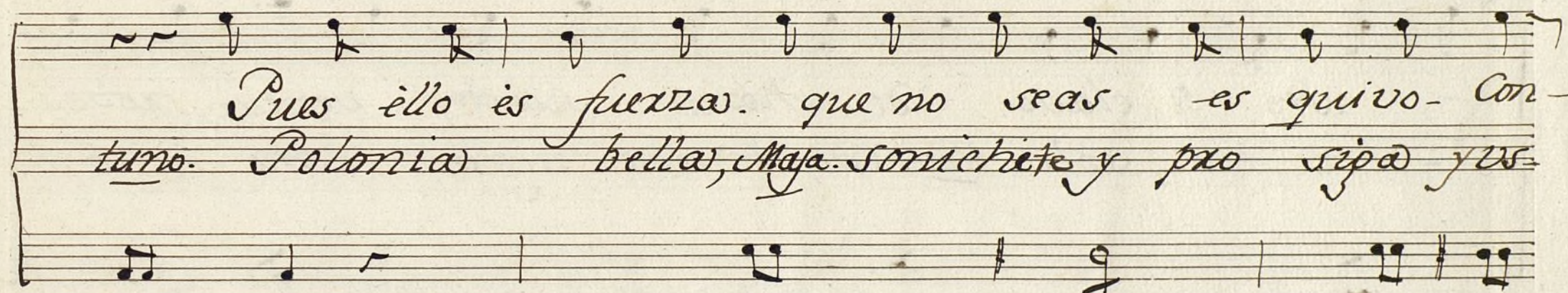
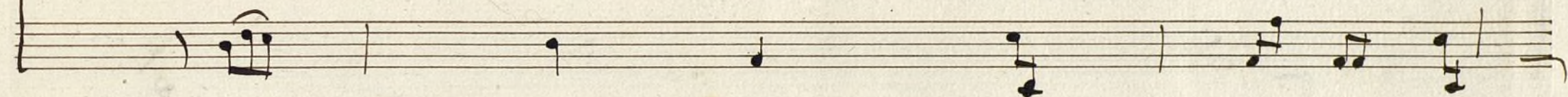


para mi prato.

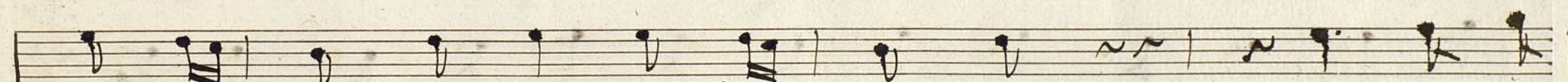
señor hidalgo,

para mi prato

señor hidalgo



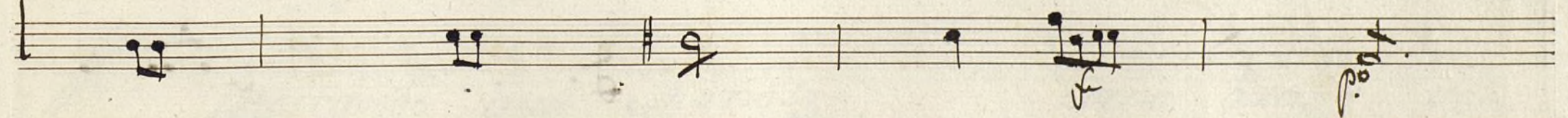
Pues ello es fuerza. que no seas esquivo. Con-  
tuno. Polonia bella, Maja. sonchete y pro sipa y us-



quien te aprecia. Con q<sup>n</sup> te a precia --

Corte Ve-

ted, sua xerpa - y usted sua xerpa -- tuno. Si tel me a -

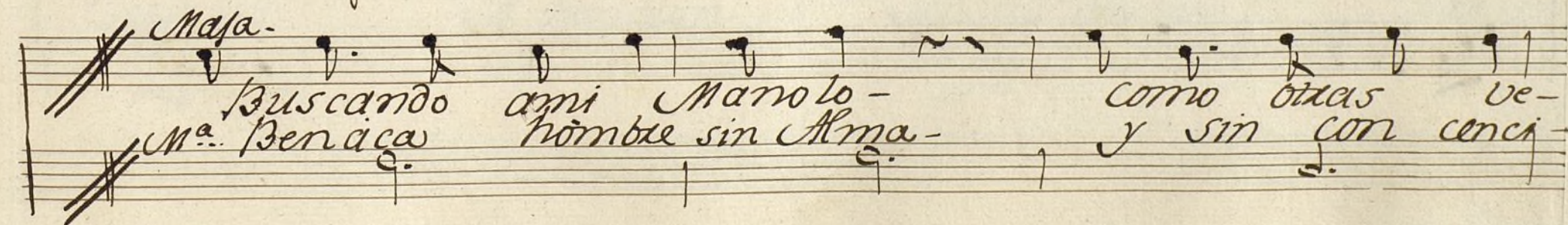
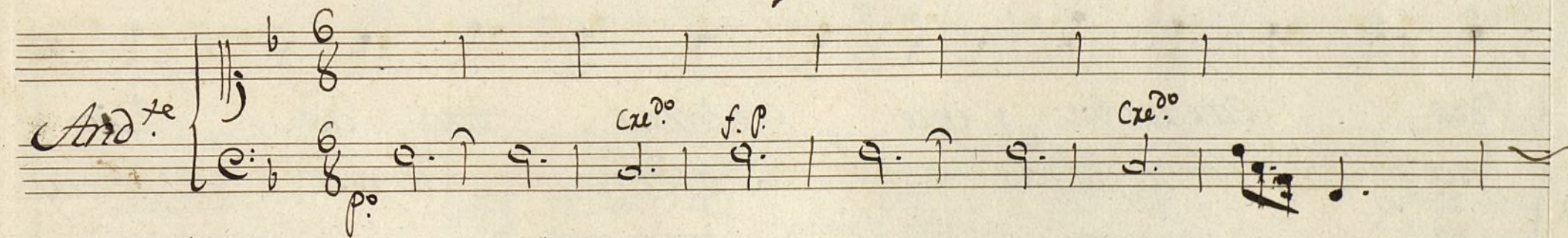
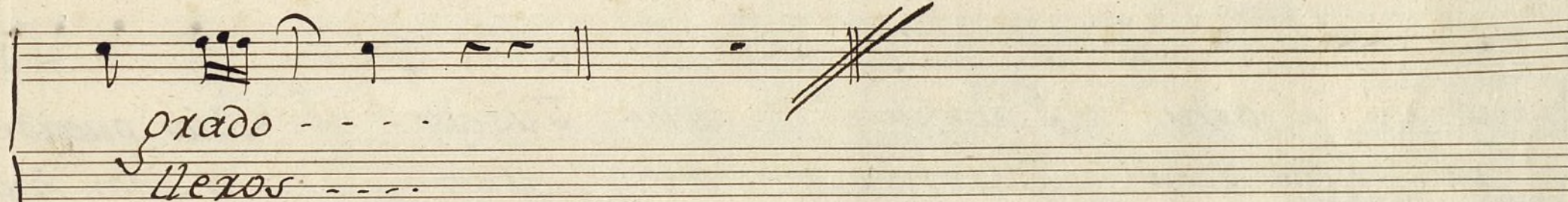
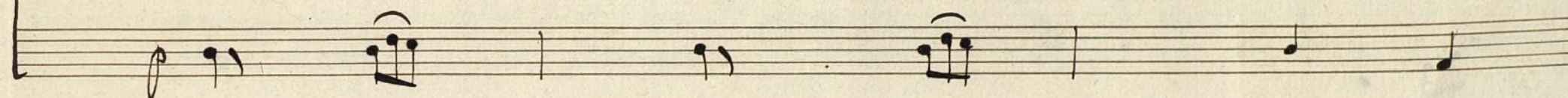




nigra nobles Corte sanos- á vuestas plantas, teneis-  
Judas fuera mejor todo, Maia. Bã que ya sabes, andar-  
este ès clavo- di chosa suerte! ventu nosos-  
te tu solo- tuno. Can temos algo, como en otro-  
ados? si compla cexos, logra mi Cuidado-  
tiempo, M. Por que no digas, can temos por certo-



mas que no esperar puedo. de nuestro agrado, de nuestro a-  
lo 2: Atencion Señoritas, y cava lleros, y cava



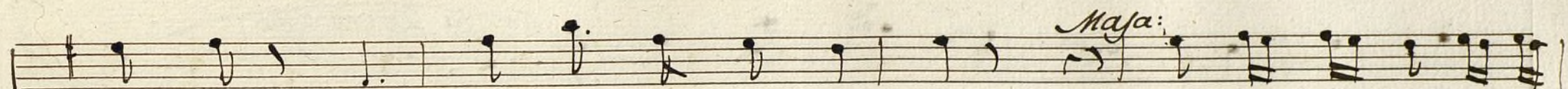


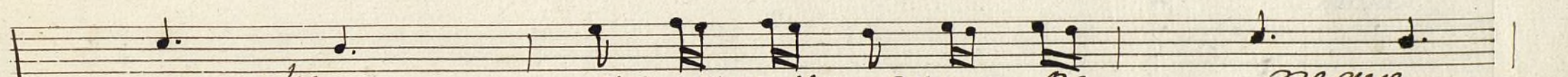
ces- benjo áver si le encuentras - Como estar sue-  
 a- Dime como te pones - de esa mane-

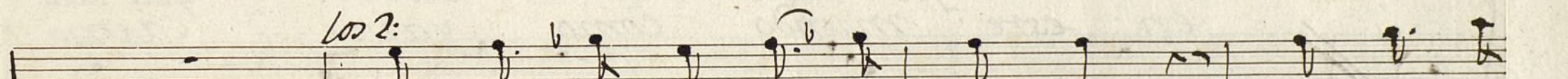
le- achi Sixoma - achi, Tusepe - Dios guarde auste  
 ra- *tuno:* achi Sixoma - achi, arre a - a Dios, male-

des- Caxamba y que Calores, tan as- trin-  
 na- Como estas en Ibierno, breves muy




  
 pentes. (au) tan ~~~~~ ay que ya esta vo -  
 fresca, (ay) bienes ~~~~~ Como estas dese-


  
 tracho --- ay que ya esta pe ne que -  
 modo --- Como estas de esa suerte -  
 a paxta re mu cha cho - vaya mia no  
 vaya quieres un pol vo - es cucharne si-


  
 lleves Ita tirana fox tunas - per versa -  
 quieres - A tencion y Si lencio - por si di-



la 2.<sup>a</sup> vez: (no)

suerte ... per versa suerte ...  
 vierte ... por si di vierte ...

Al sepro-

All.<sup>o</sup>

tuno:

De modo que hija has de saver ... que tres y -  
 en este mundo como yaves ... Caño en -

quatro, son quatro y tres - Son quatro y tres -  
 fuerza, tenga suâquel - tenga suâquel -



esto no ay duda - pues ya seve ... que el que no es hembra -  
Yo tengo este, como a de ser -- este un d<sup>o</sup> quieto -

macho a de sex --- macho a de sex - <sup>Maya</sup> q.<sup>e</sup> es lo que -  
no en pufe un d<sup>o</sup>, ~~no en pufe~~ no en pufe un d<sup>o</sup>. <sup>Maya</sup> No queda -

Dices es plica te --- que no te puedo, nada enten-  
dria como meves --- Y que tu andes, como se -



*turno-*

Dex; quē no-te puedo- nada entender- Si turno en tiendes-  
 ve; y que tu andes- como seve- turno pues q.<sup>e</sup> quejas-

bien el frances- de que te quejas- habra vmd. ever-  
 el poto lee- la poto nesa- y el ya seve? (deja)

*Maja.* *timp.* *M.<sup>a</sup>*

Cuezo boxxacho- si de se vmd,-- Ponte la-  
 M.<sup>o</sup> Demi Xeniepo amen, amen, no te ma-



capa: Si axropa me... Mal aya la oxa  
 taxas, tuno Si tropeze... Maja- en un pre sidio  
 Amen amen, en que con tipo, No me junte -  
 te ede ponex- por si en mendado- te puedo vex-  
 Pues y que as ydo nada apexdex- pues mejor -  
tuno. Vamonos vamo axre co dex- que la ca-



mozo se podria ver= Calla boxxacho- chitito -  
 veza seva á los pies- *M<sup>ra</sup> Peregrue* cuexo-tu<sup>o</sup> calla Mu-  
 e mixa lo que aces: Alumbre vñd-  
 dex- jamas es tao mejor a quel- a que tox-  
 achi- achí, mento- a que tox mento- ha que tox mento, tãdure y-



tan duxo y cruel, tan duxo y cruel -  
 cruel, siete, nueve, cinco, tres, a lumbaxe vñd -

*Allegro*

*Presto.*  $\frac{3}{8}$  esto señores solo es.

que - rex. Vex si podemos, entre tenex - y por que -



*finos nos perdoneis, Van Sepui dillas Van Sepui dillas*

*oyd aten ded- oyd aten ded - - -*

*Sep: All: los 2: oyd Polonia y so xiano - - -*



Oy Polonia y soxiano - si - si - a vuestras plan

tas - ... a vuestras plantas - a vuestras -

y en prueba de ello - y en prueba -

plantas - oy ofrecen vendidos - oy ofrecen ven

de ello - ad mitid por ofrenda - ad mitid por o



didos si, cierto fi- la vida y Alma -  
 frenda si, nuestros afectos  
 tede- Na sauen mi <sup>Puntua</sup> li dad - sed lo tambien  
 yes di Polonia anda ain por dea- a que el palmo-  
<sup>Pola</sup>  
 teo- <sup>que</sup> ven <sup>benir</sup> me a <sup>andar</sup> el es buena pesca-  
 que so lia andar - a migo no es cosa-  
 y un poco par dal- pero es buen trabaja y-  
 cada vez va a mas des cuida te un poco- que a



quiéxe apaxada- es cierto y muy cierto y no ay que du  
 Na fovee ras. es } es cierto y no ay que du

dar. que á todos } qui suiza po dea con tentar- ya-  
 que pena } que pena dios nos libe tal A-

si los dos siempre en union y pual- en  
 pasionao ditos por dias perdoad -- por

si, si, Vexemos buestro apaxado- Vexemos  
 dadnos quatro palmas as- dadnos qua-



nuestro apurado - si si poder al canzax -  
 tro pal madas - si si yapur y mandax -  
 cre<sup>do</sup> f.

poder al canzax -  
 yapur y mandax -

*Al Segno:*



Sra Pol.<sup>a</sup>

Violin 1.<sup>o</sup> Ton.<sup>a</sup> a Duo: del Periquito.

Alleg.<sup>o</sup>

The musical score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Alleg.<sup>o</sup>'. The music consists of a series of eighth and sixteenth notes, often beamed together in groups. There are several triplets indicated by a '3' over the notes. Dynamic markings include 'p' (piano) and 'f' (forte). The score ends with a double bar line and a fermata.

à los Parr.<sup>s</sup>

Allegro:



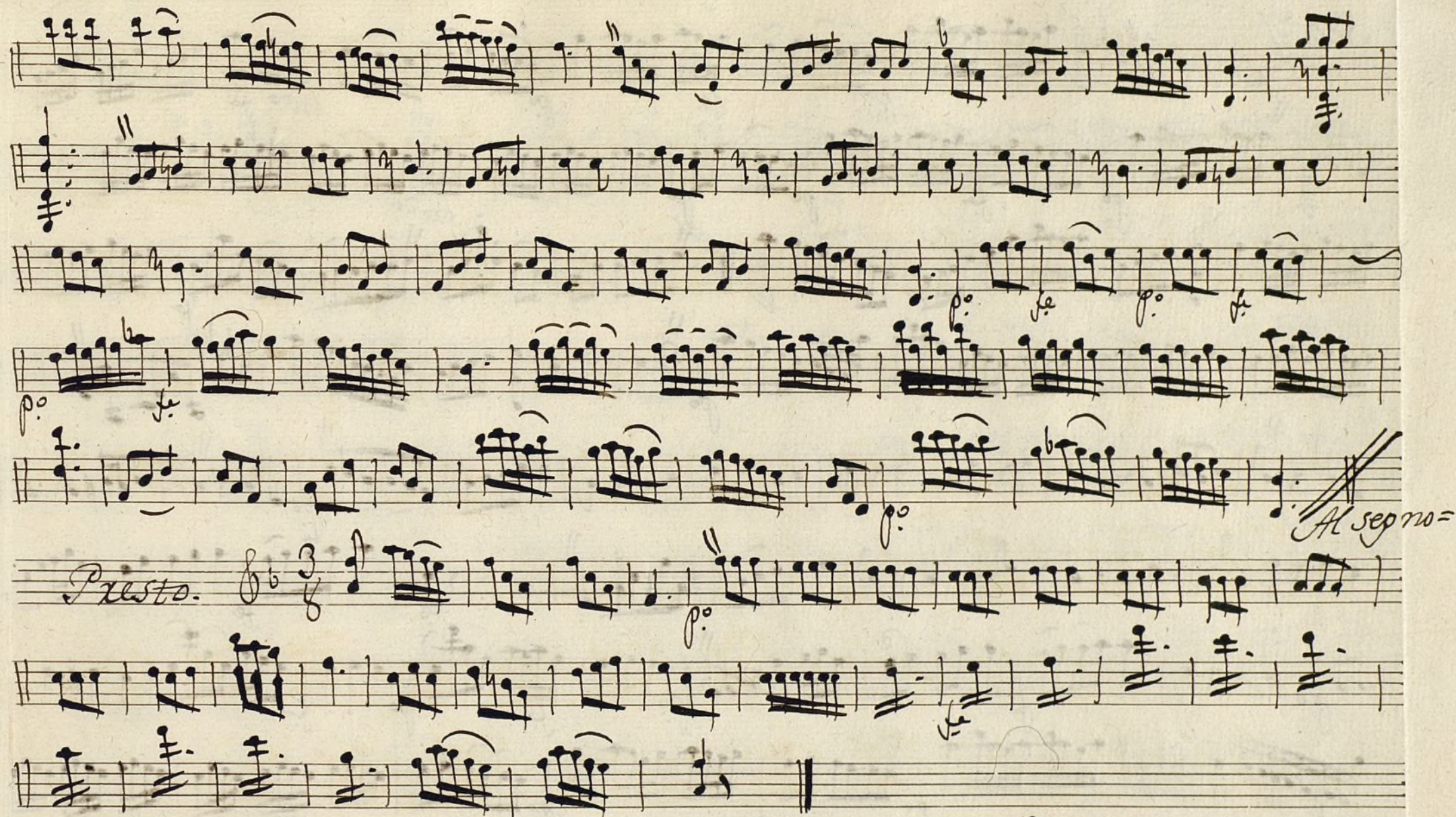
*And.<sup>te</sup>* 6/8 *p.<sup>o</sup>* *cu.<sup>do</sup>* *se* *dolce.* *p.<sup>o</sup>*

*cu.<sup>do</sup>* *p.<sup>o</sup>* *la 2.<sup>a</sup> no* *la 2.<sup>a</sup> no*

*Alleg.<sup>ro</sup>* 3/8 *p.<sup>o</sup>*

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





U. Sep.<sup>5</sup>



Seg. 5

All. 3

Handwritten musical score for a single melodic line, likely for a violin or flute. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "All." (Allegretto) and the number "3" is written above the staff. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are several dynamic markings, including "p." (piano) and "f." (forte), and articulation marks such as slurs and accents. The score concludes with a double bar line and the word "Allegro:" written below the final staff.



Violin 2.<sup>o</sup> Ton.<sup>a</sup> á Duo: Del Penegued:

Sra Pfa

Mus 97-21

Handwritten musical score for Violin 2.<sup>o</sup> in G major (one sharp), 3/4 time. The piece is titled "Ton.<sup>a</sup> á Duo: Del Penegued:". The score consists of ten staves of music, featuring various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like slurs and accents. The piece concludes with a double bar line and the instruction "Al Sepno=" (Allegro). The signature "Sra Pfa" is written above the final staff, and the number "5" is written below the final staff.

5



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

Key markings and annotations include:

- And<sup>te</sup>* (Andante) at the beginning.
- cre<sup>do</sup>* (Credo) written above the first staff.
- vol. p.<sup>o</sup>* (Volumen primo) written above the second staff.
- la 2<sup>a</sup> no* (La 2<sup>a</sup> no) written above the fifth staff.
- Al segro* (Al segro) written at the end of the fifth staff.
- All.<sup>o</sup>* (Allegro) at the beginning of the sixth staff.

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





V. Sep.<sup>s</sup>



*Seg. 5.* *All.* *3*

*cresc. f.*  
*cresc.*  
*f.*  
*p.*  
*f.*  
*p.*  
*f.*  
*p.*  
*cresc.*  
*f.*  
*dim.*  
*Al Segno*



Oboe 1.º Ton.ª a Duo: del Peneque:

Ma. P.ª Mus 97-21

Allegro:

Allegro:



*Flauta:* *And.<sup>te</sup>* 6/8

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

*Allegro*

*Presto* 3/8 *Lace* 3/8 *Allegro*

The image shows a handwritten musical score for a flute. It is organized into three systems of staves. The first system is marked 'And.<sup>te</sup>' and '6/8'. The second system is marked 'All.<sup>o</sup>' and '3/8'. The third system is marked 'Presto' and '3/8', followed by 'Lace' and '3/8', and ends with 'Allegro'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p.' and 'f.'. There are also some handwritten annotations like 'Solo' and '2<sup>a</sup> no'.



*Seg. 5 Oboe:*  
*All.º*

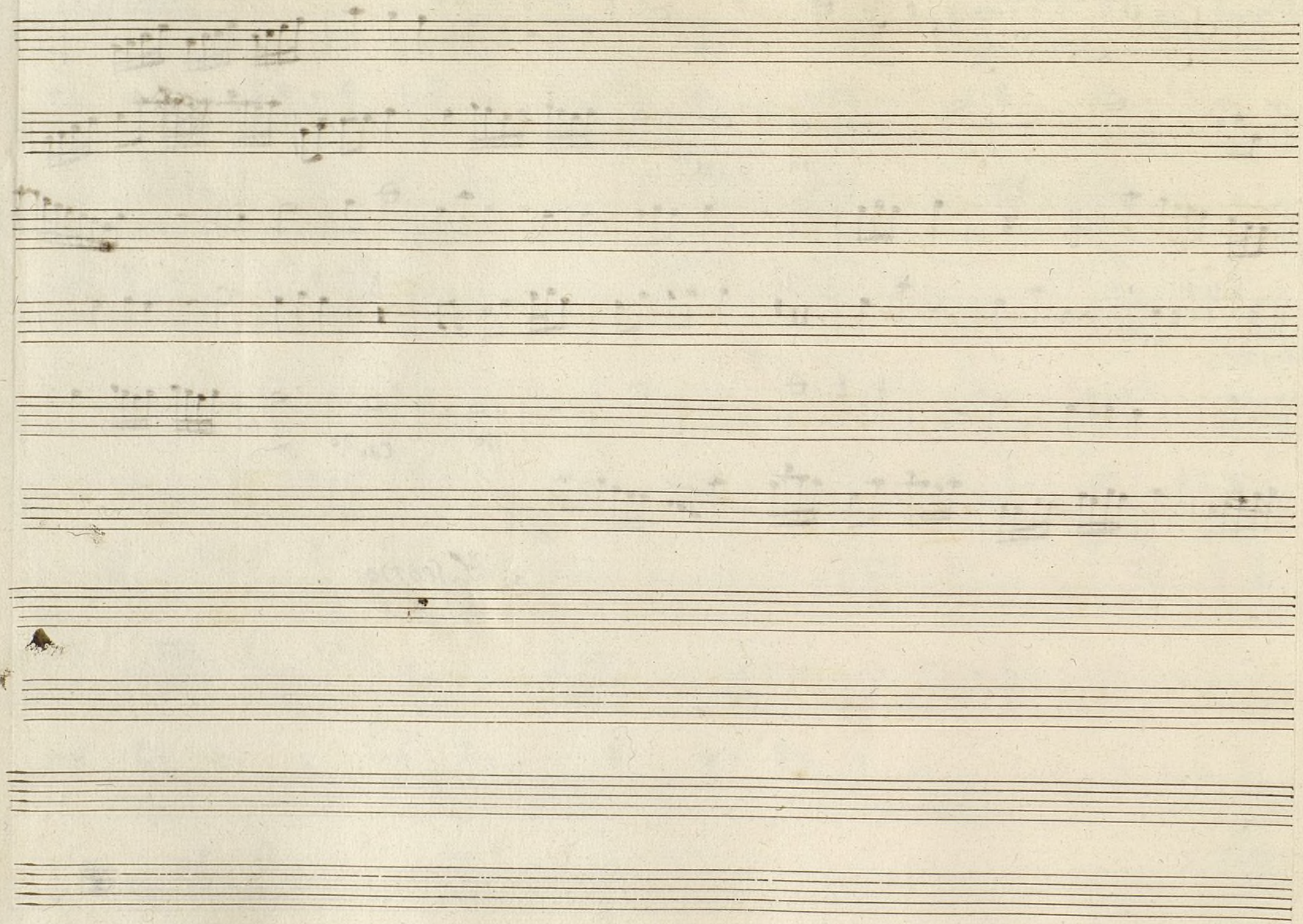
*pº* *cuºº*

*pº* *cuºº*

*12*

*Al Segno.*

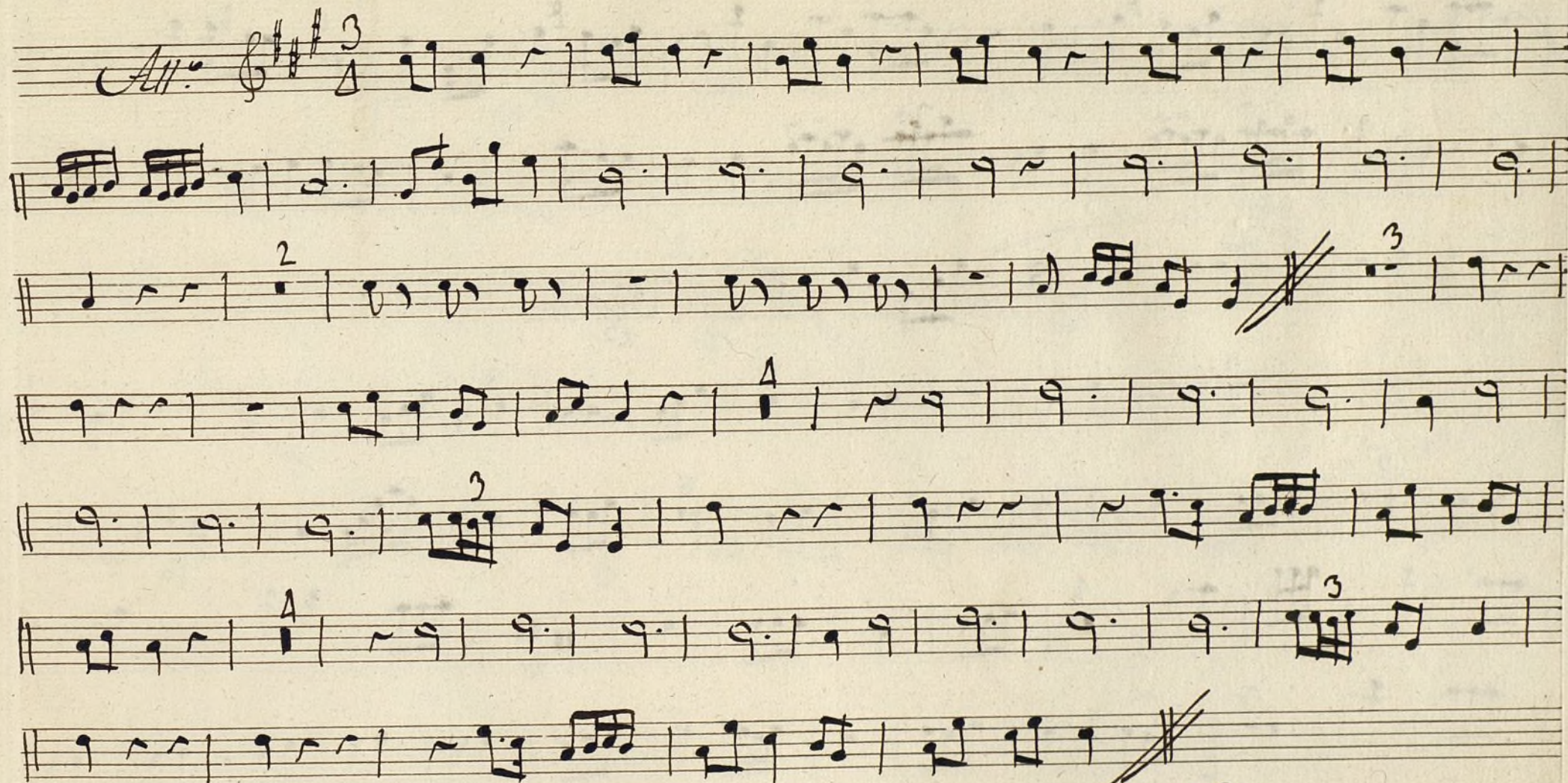






Oboe 2.<sup>o</sup> Ton.<sup>a</sup> a<sup>1</sup> Duo. del Penegue

Mus 97-21



Al segno.

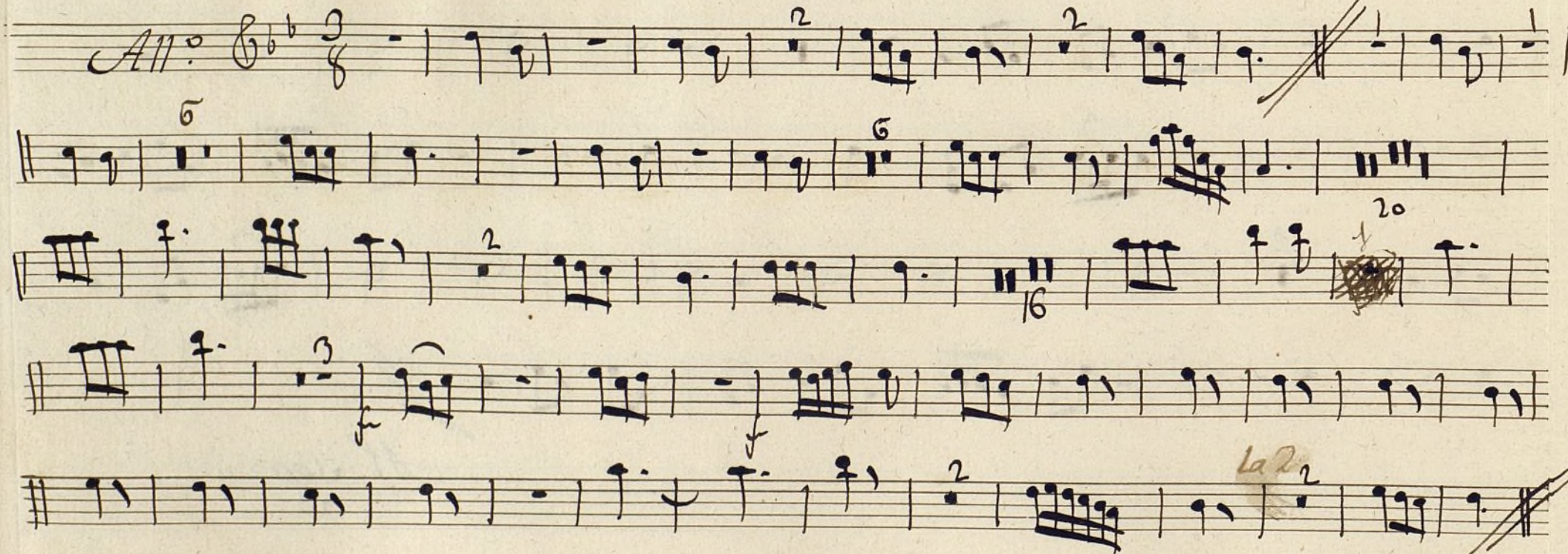


*Flauta:*

*And<sup>te</sup>*



*All<sup>o</sup>*



*Tace*  $\frac{3}{8}$ .

*Al Segno*



*Segno Oboe:*

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

Handwritten musical score for Oboe, featuring six staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The music is written in a single system. The second staff includes the dynamic marking *p<sup>o</sup>* and the tempo marking *cre<sup>do</sup>*. The third staff includes the dynamic marking *f<sup>o</sup>* and the tempo marking *cre<sup>do</sup>*. The fourth staff includes the dynamic marking *f<sup>o</sup>* and the tempo marking *cre<sup>do</sup>*. The fifth staff includes the dynamic marking *f<sup>o</sup>* and the tempo marking *cre<sup>do</sup>*. The sixth staff includes the dynamic marking *f<sup>o</sup>* and the tempo marking *cre<sup>do</sup>*. The score concludes with the instruction *Al Segno* written in a large, stylized script.

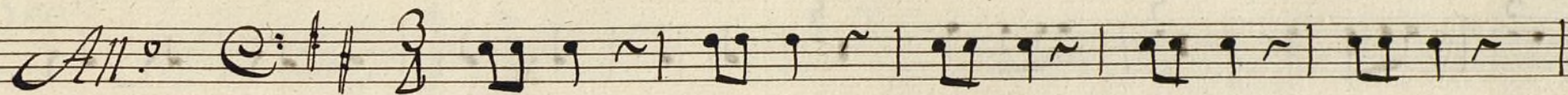


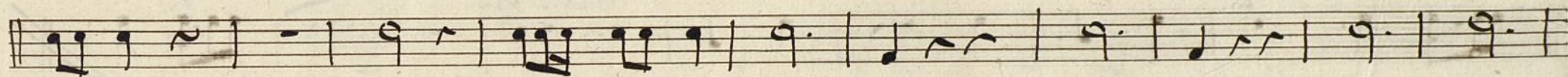
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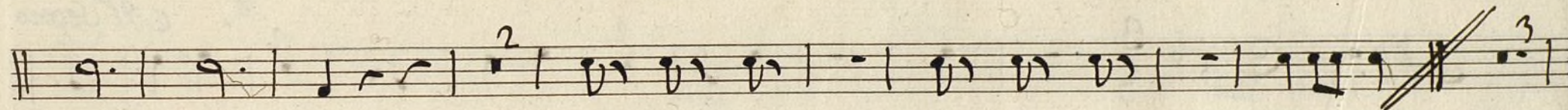


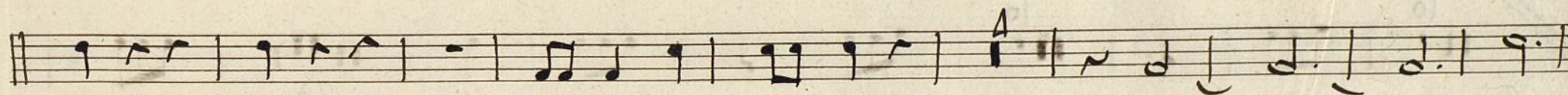
*Trompa 1.<sup>a</sup> Ton.<sup>a</sup> a Duo; del Penegran*

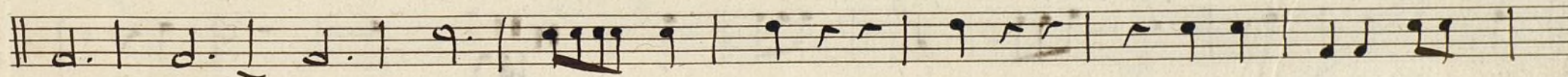
*Ma. P. 1.<sup>a</sup> Mus 97-21*

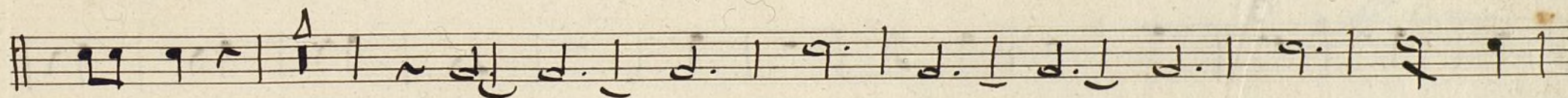
*All.<sup>o</sup>* 

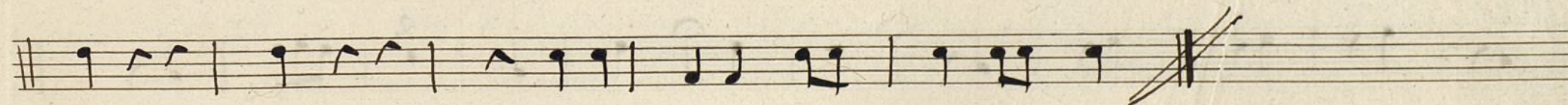












*Al segno:*

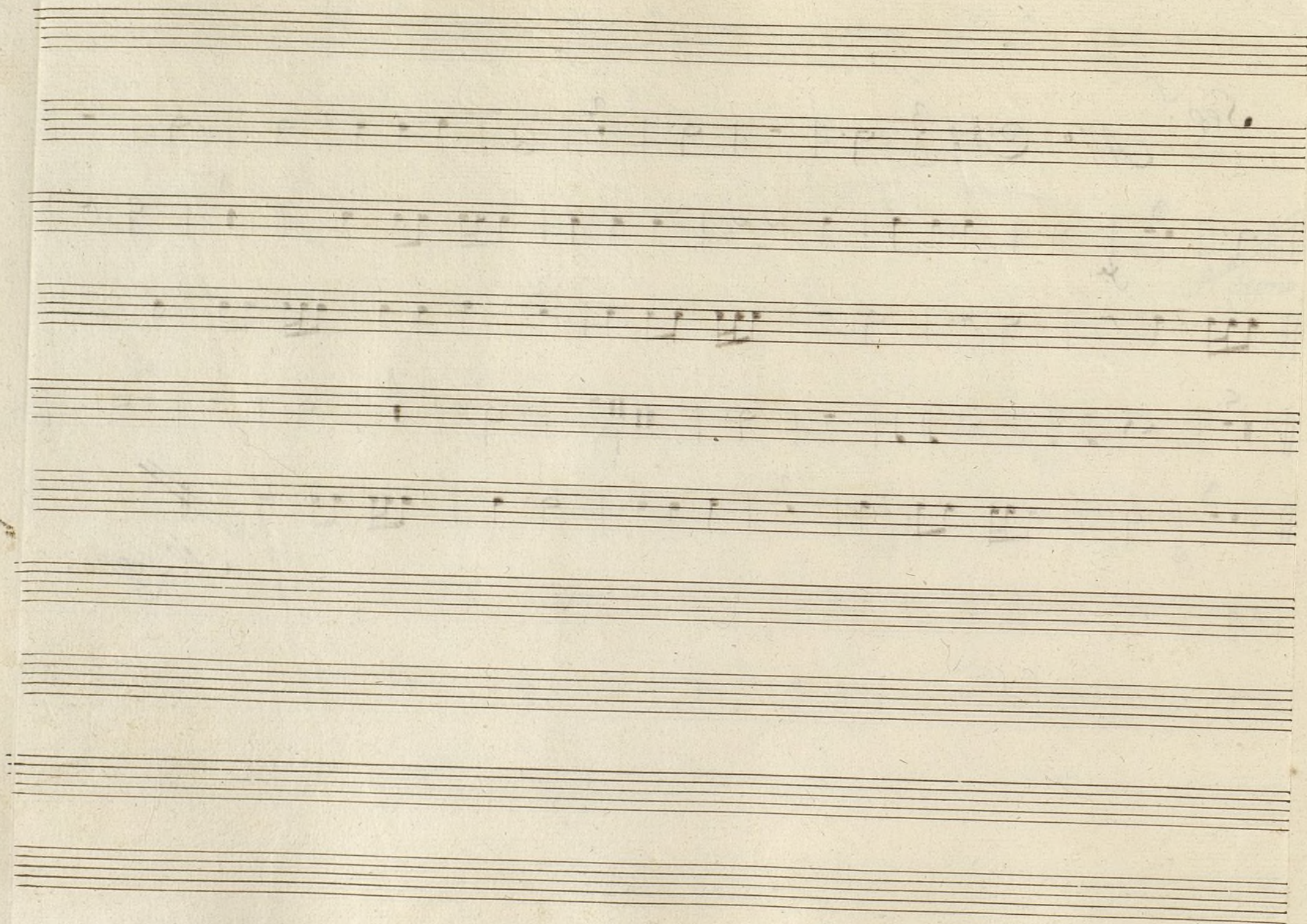












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*t*  
Trompa 2.<sup>a</sup> Ton.<sup>a</sup> *a*<sup>1</sup> Duo: del Penque. *graz. 2.<sup>a</sup>*

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

2

3

A

A

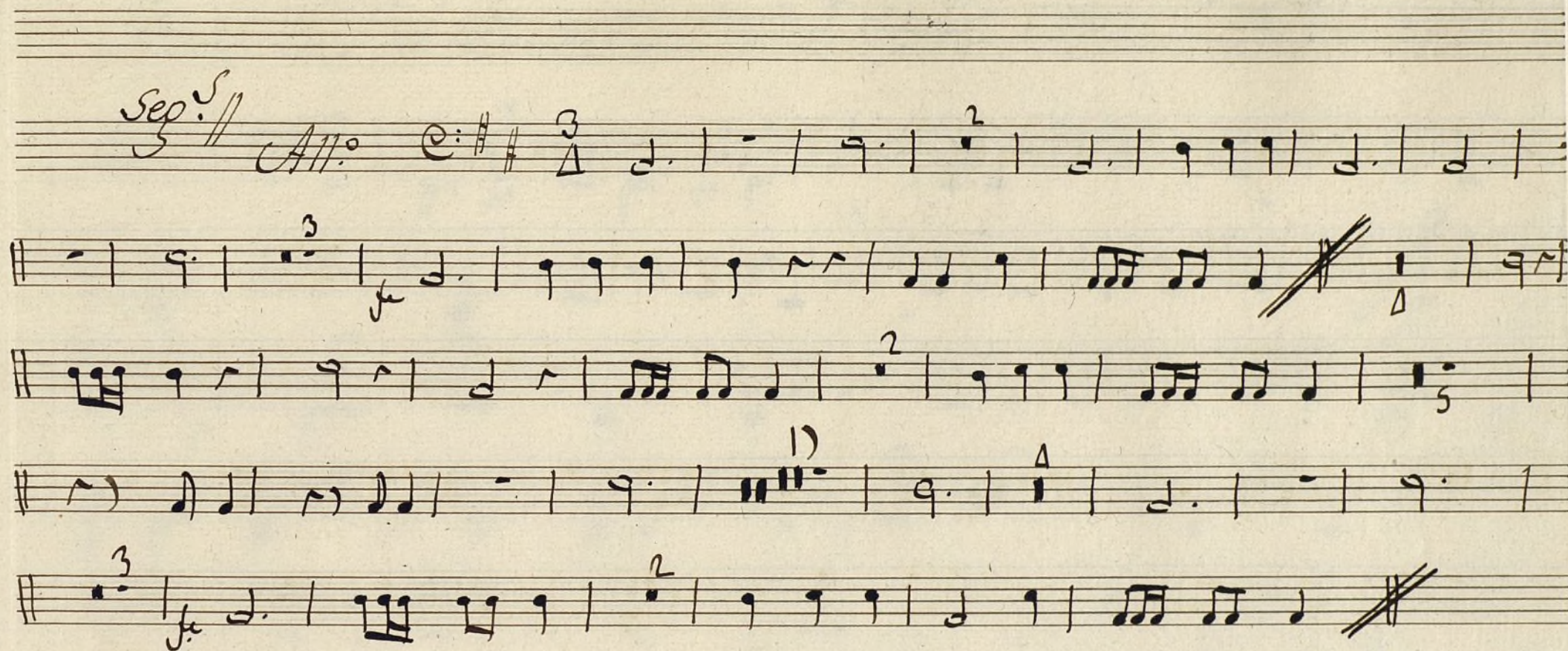
3

*Al Segno:*



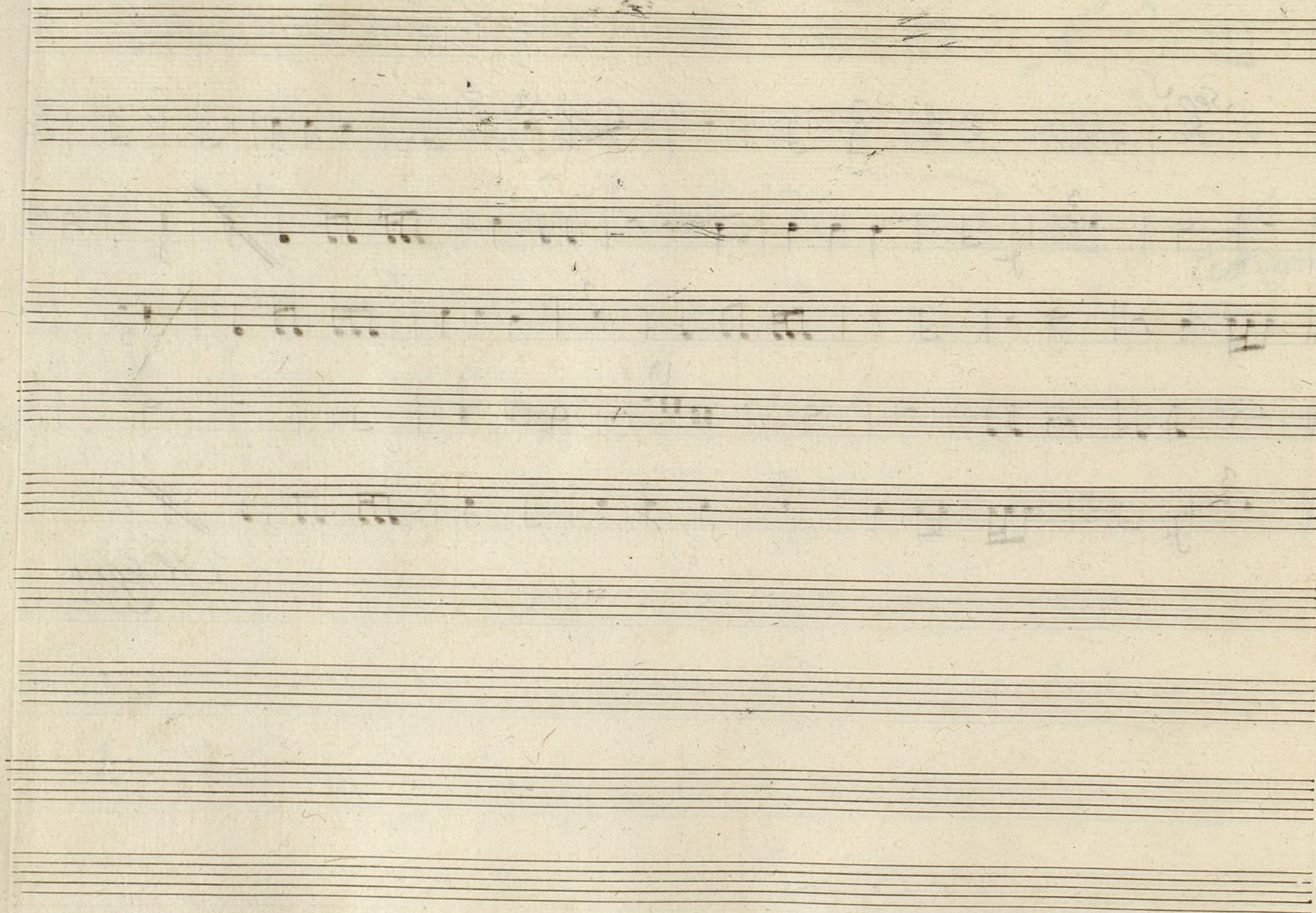






*Al Segno:*



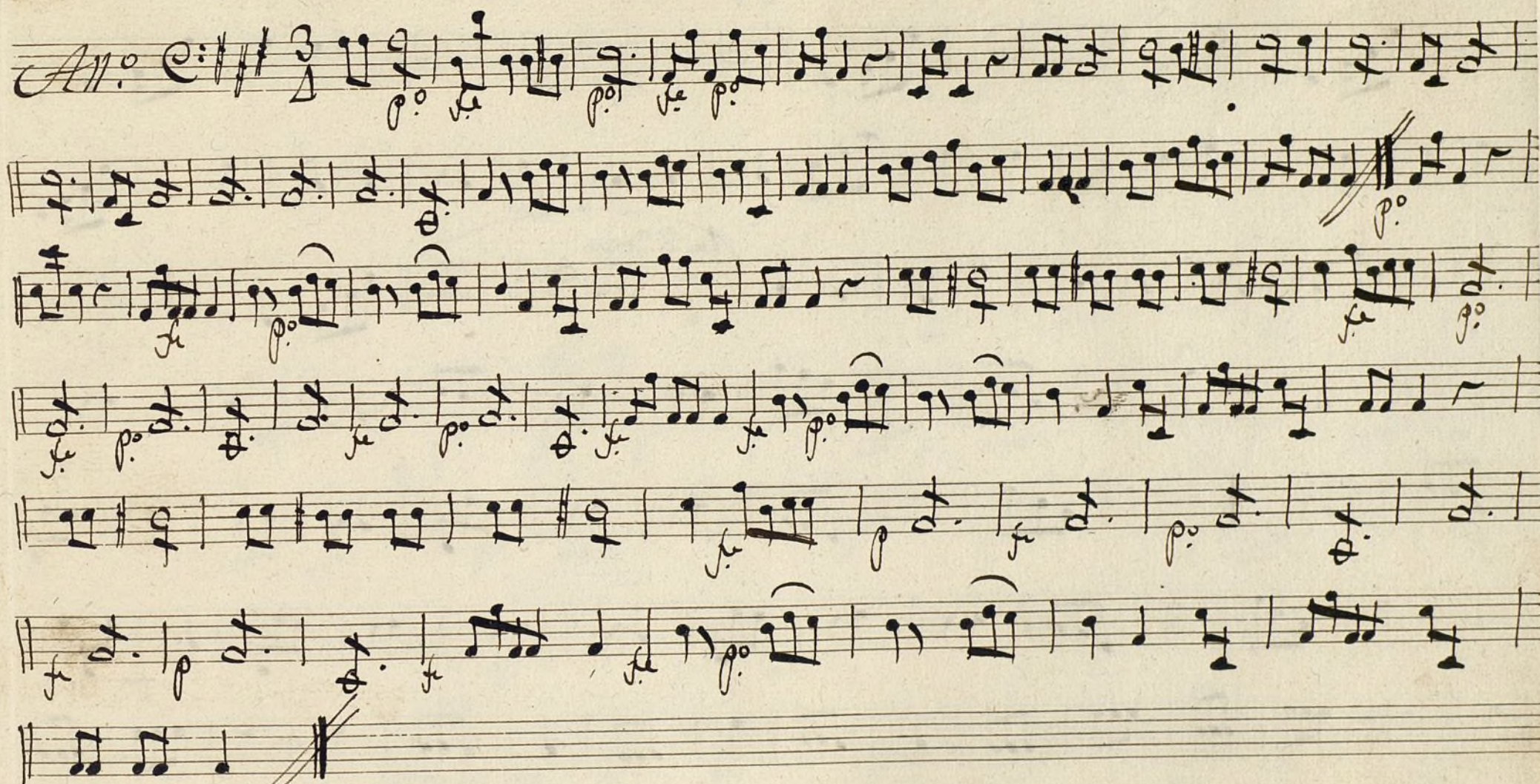


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*Bajo Ton.<sup>a</sup> a<sup>1</sup> Duo: del Penequeu::*

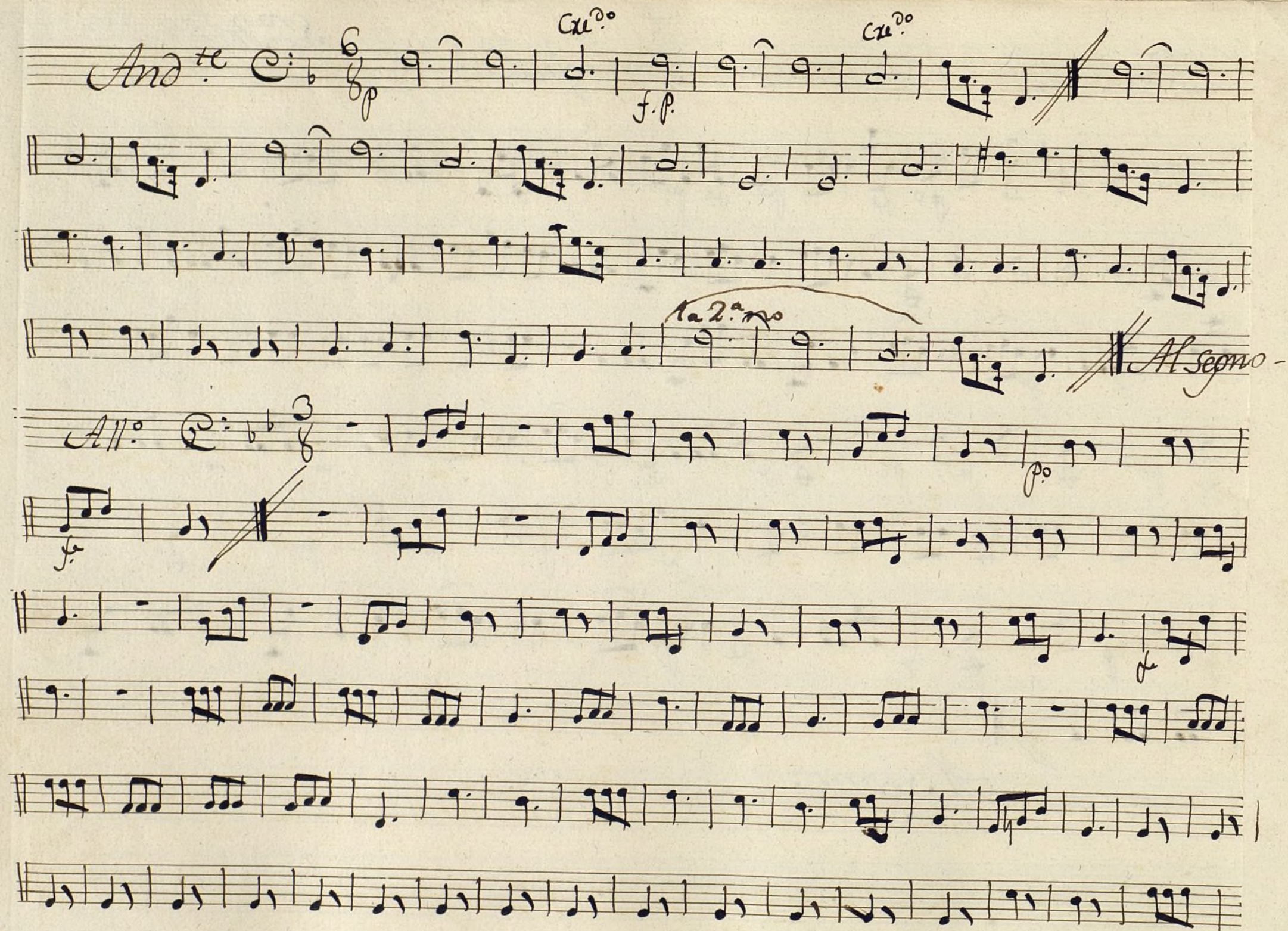
*S. Razza* MUS 97-21



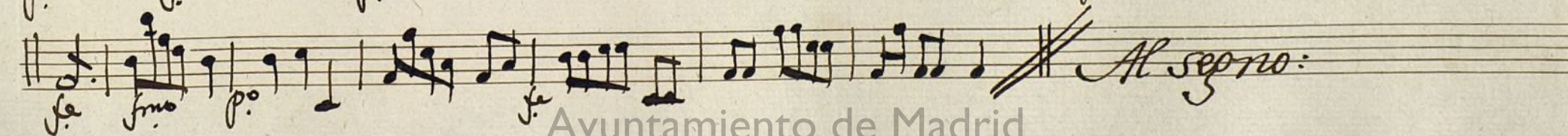
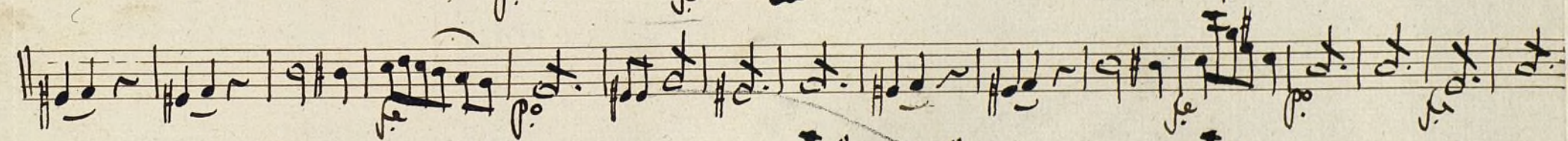
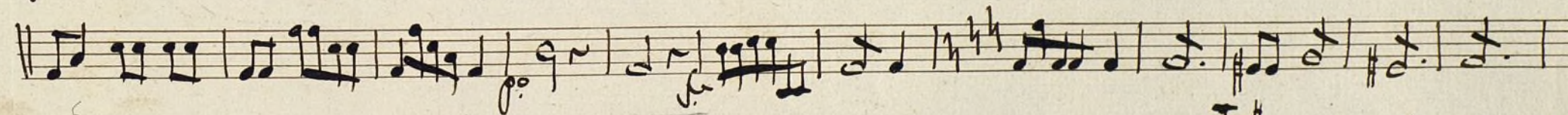
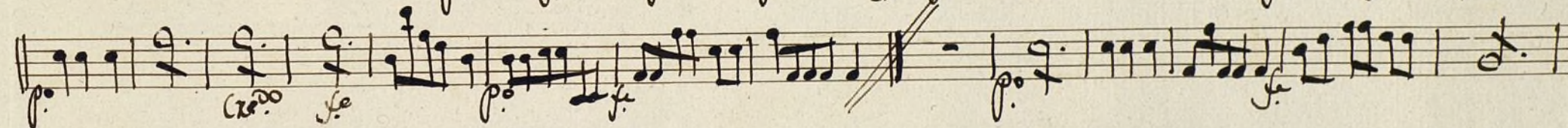
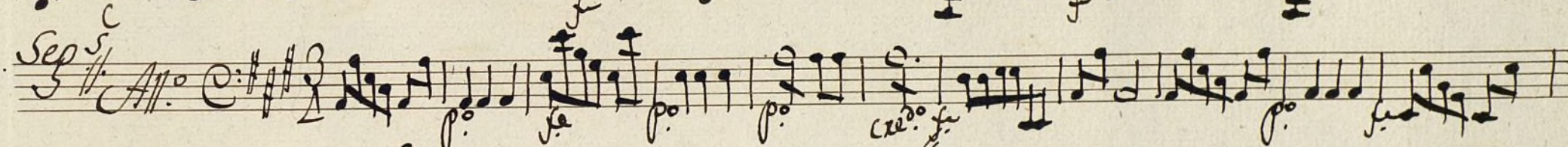
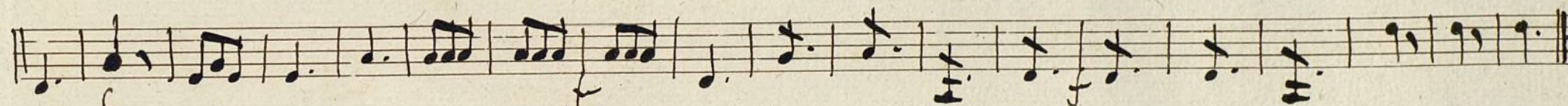
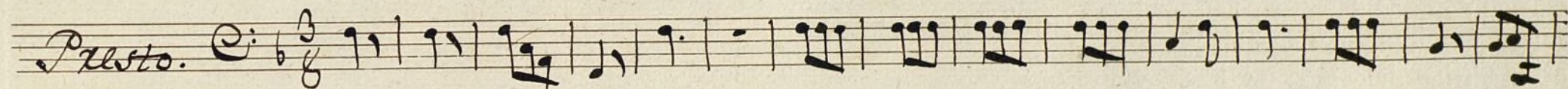
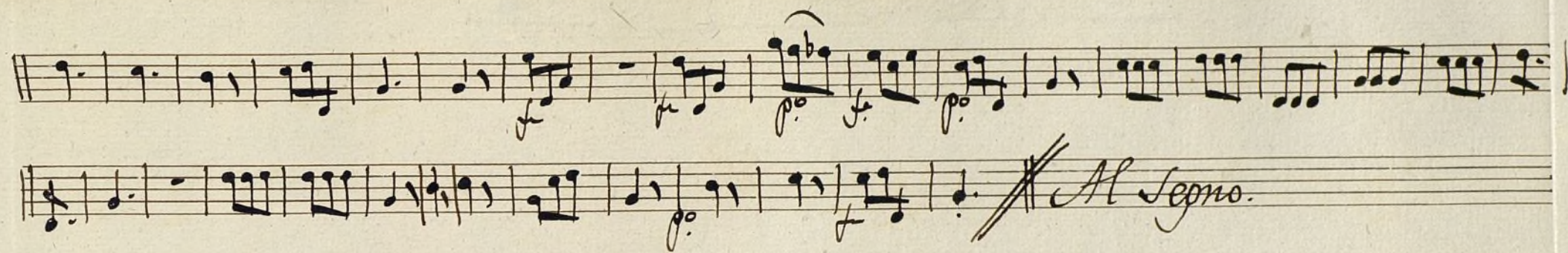
*All.º*  
*Allegro:*



Handwritten musical score on ten staves. The first system is marked *And<sup>te</sup>* and *6/8*. It includes the markings *Cu<sup>do</sup>* and *f.p.* The second system is marked *Allegro* and *2<sup>a</sup> tempo*. The third system is marked *All.<sup>o</sup>* and *3/8*. The score concludes with the marking *Allegro*.









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