

La Cantazon.  
Polonia Rochel  
Jaseo Palomino  
Vicente Camas.

t

Fonadilla à 3.

Los Maños delos Foxos.

De Laserna.

Ponce.

1780.



*Andante*

*Polonia*

2 *Vengo de los toros con mi tren me  
(Camas) Por mas q' ami Maja busco aqui y ha-*

for y al salir mi Mafo se me escabu

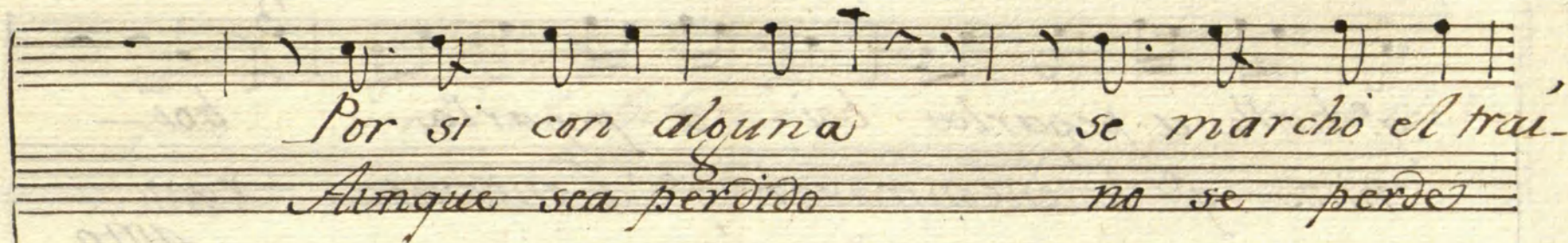
lla y en ninguna parte yo la puedo ha

llor y al salir mi Mafo al salir mi Mafo se  
llar y en ninguna parte ninguna parte yo.

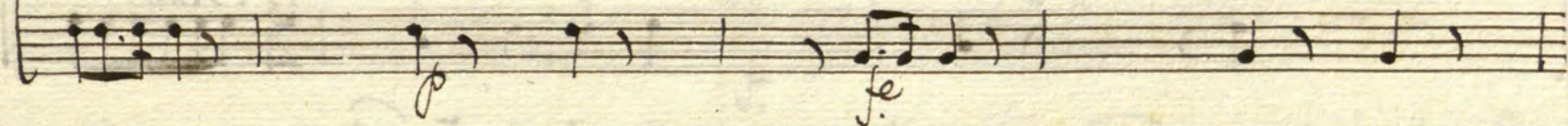
me escabu llo se

la puedo hallar yo

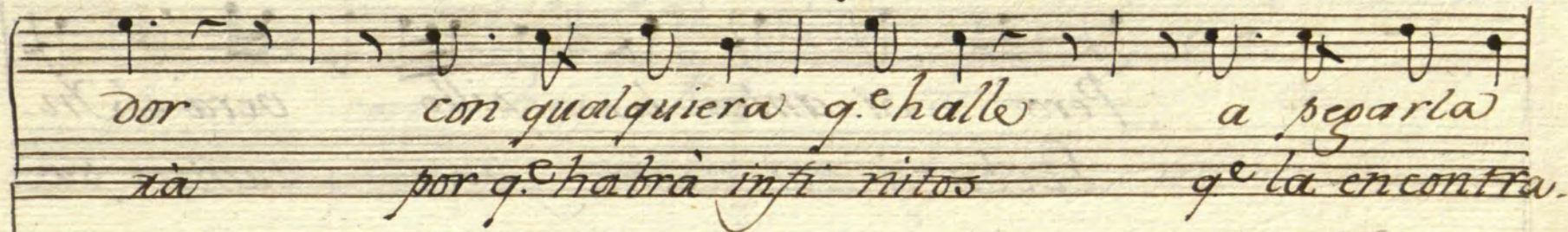
X



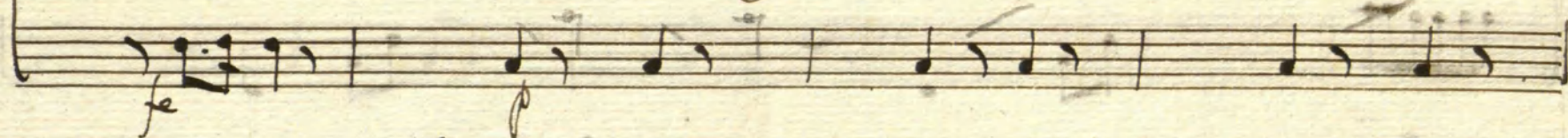
Por si con alguna se marchó el traí-  
Aunque sea perdido na se perder



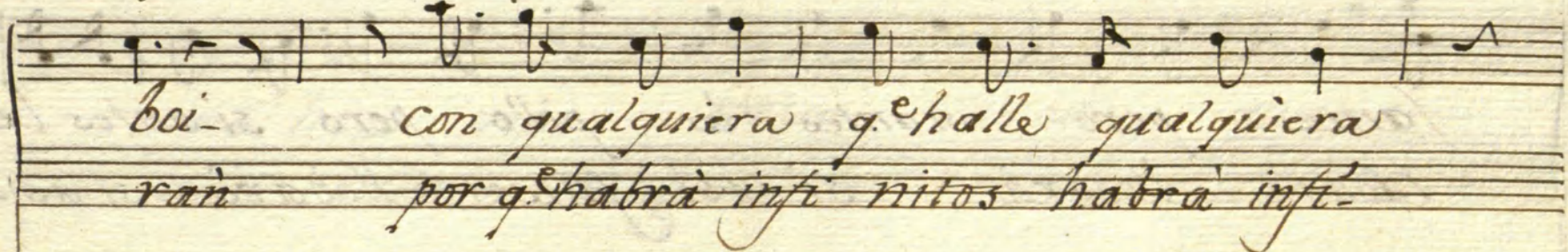
*fe*



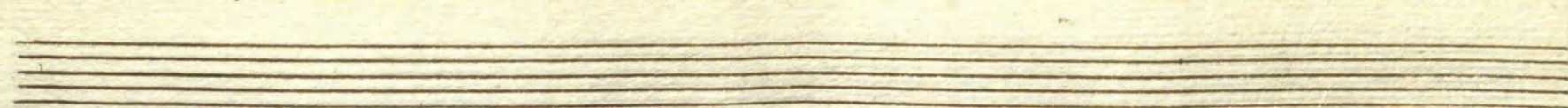
dor con qualquiera q. e halle a reparla  
ta por q. e habrá infi nitos q. e la encontra.



*fe*



boi- con qualquiera q. e halle qualquiera  
ran por q. e habrá infi nitos habrá infi-



g.<sup>e</sup> halla a pegarla boi a pegarla boi —  
nidos g.<sup>e</sup> la encontraran g.<sup>e</sup> la encontra ran.

Pero si antes le pillo — vera el m.  
Llebarà si assi fuese tantas pa

fame pero si antes le pillo pero si antes le.  
tadas llebarà si asi fuese llebarà si asi.

pillo verà el Infame - - verà el In  
fuese tantas patadas tantas pa

je

fame como hago Pepi toria - co -  
tadas q. en seis años ninguno q. en

mo hago pepi toria de sus quaxa -  
seis años ninguno podrá cantar.

mo hago pepi toria de sus quaxa -  
seis años ninguno podrá cantar.

res como hago pepi toria de sus qua-  
las q<sup>e</sup> en seis años ninguno podrá con-

xares como hago pepi toria como hago pepi-  
tarlas q<sup>e</sup> en seis años ninguno q<sup>e</sup> en seis años nen-

toria de sus quaxares de  
guno podrá contarlas podrá

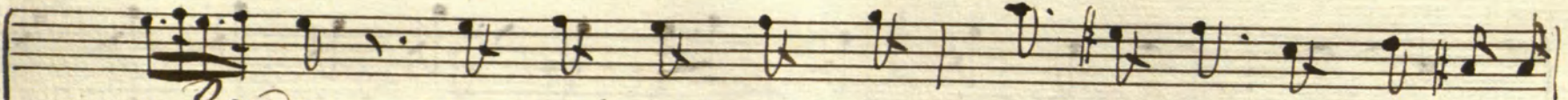


4

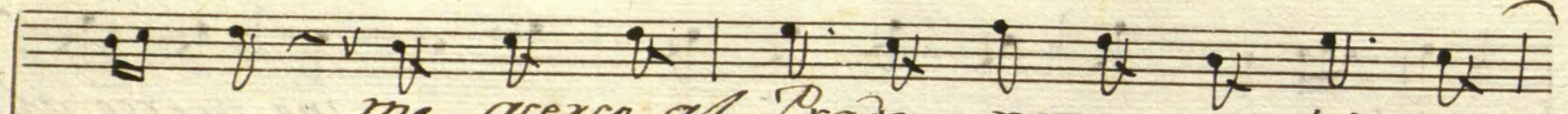
*Y así entre tanto por si encuentro un pe-  
y con ca chaza arria el Prado me*

*te - por me acerco al-  
vaso arria el para bus.*

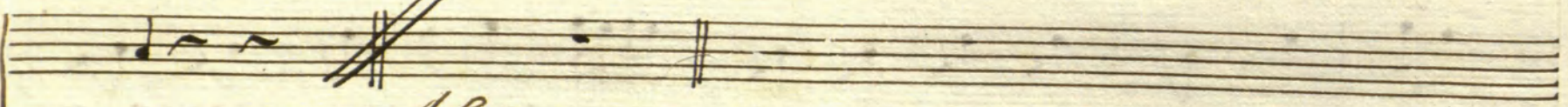
*Prado por si encuentro un petate me acerco al-  
carla arria el Prado me vaso para bus.*



Prado por si encuentro un petate por si  
carla azia el Prado me bajo azia



me acerco al Prado me  
para buscarla para



*Al Segno.*



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

*Fadeo.*

*(Sol.<sup>a</sup>)* Yo soi Co - mo es notorio un gran toxeo -

*(Fag.<sup>o</sup>)* No en encuentro ni un pe tate q.<sup>e</sup> algo me diga

Como es que vas tan sola por el paseo -

yo soy como es notorio un gran toxeo  
no en enen tro ni un petate q.<sup>e</sup> algo me di -

- co mo es q.<sup>e</sup> vas tan sola . por el pase -

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ro. un gran torero que se matar aun  
ga q.<sup>e</sup> algo me diga y e so q.<sup>e</sup> ai en el  
o por el paseo (pola) es por q.<sup>e</sup> aqui ala

Toro que des pues de  
Prado y eso mas que no  
sola es la encuentran

muerto des pues de muerto esta corrida  
sillas mas q.<sup>e</sup> no sillas (fad<sup>o</sup>) donde vas maulla  
luego la en cuentran luego (fad<sup>o</sup>) quieres q.<sup>e</sup> te halles

esta desde el tendido e puesto  
donde Pol. no lo ve usted a pa sea  
quieres Pol. como usted no me lleve

desde dos vande rillas dos  
no lo Fad.º q.º tumba y tamba que  
como Fad.º aire y mas aire ai-

Vandeni llas. Al seño dos mas.  
tumba y tamba.  
re y mas aire

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

*Jadeo*

*Pol.<sup>a</sup>* Yo su pongo pren da chusca que ese  
*Pol.<sup>a</sup>* este es un Maño de tantos que tie  
*Cam.<sup>a</sup>* Por que estás con un fo tazo siendo  
*Pol.<sup>a</sup>* este Foxexo es un mueble qe le e  
sera tu — Don quidam y aora por que estas  
ne mi fan ta sia qe me sirve de  
gente tan es puesta qe quando tozo  
dado la fu tuxa para que quando.

con otro te to cara unas folias  
Pafuncio y espulgarme una perxita  
an menos mas fuertes Corna das Hevan  
te muexas entre el en la Pla za tuya

y aora por q<sup>e</sup> esta's con otro te to --  
que me sirve de pafuncio y espul  
q<sup>e</sup> quando fore an menos mas fuer  
para q<sup>e</sup> quando te muexas entre el

cará unas fo lias  
garme una pe xita  
tes Corna das Hevan  
en la Pla za tuya

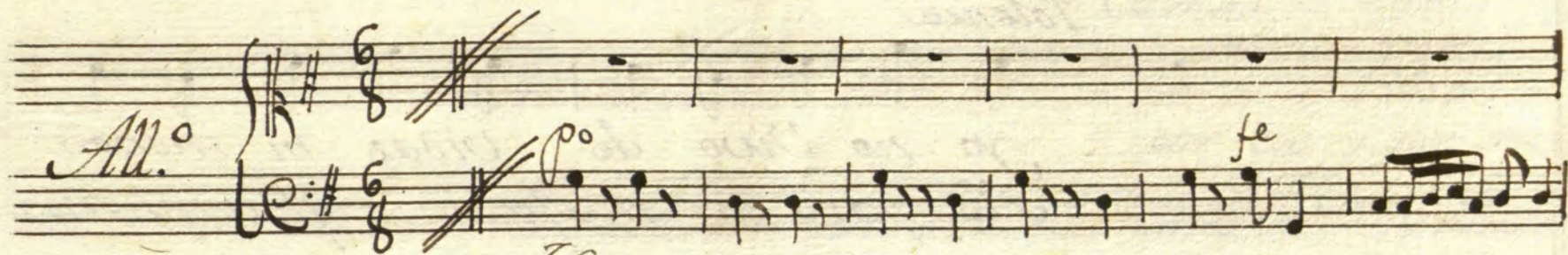
*Allegro tres mas*

Chitito y a atender y atender tener aten  
cion y vamos si quiendo la Combersa  
cion y vamos si quiendo la combersa cion la  
Combersa cion la Combersa cion

The image shows a page of handwritten musical notation on aged paper. It consists of ten staves of music. The first six staves contain lyrics written in a cursive hand. The lyrics are: "Chitito y a atender y atender tener aten", "cion y vamos si quiendo la Combersa", "cion y vamos si quiendo la combersa cion la", and "Combersa cion la Combersa cion". The notation includes various note values, rests, and bar lines. The paper shows signs of age, including some staining and discoloration.

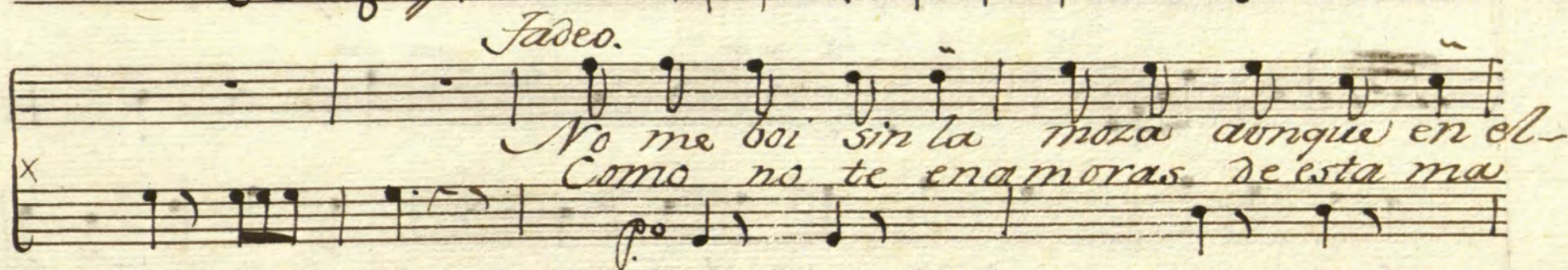


All.<sup>o</sup>

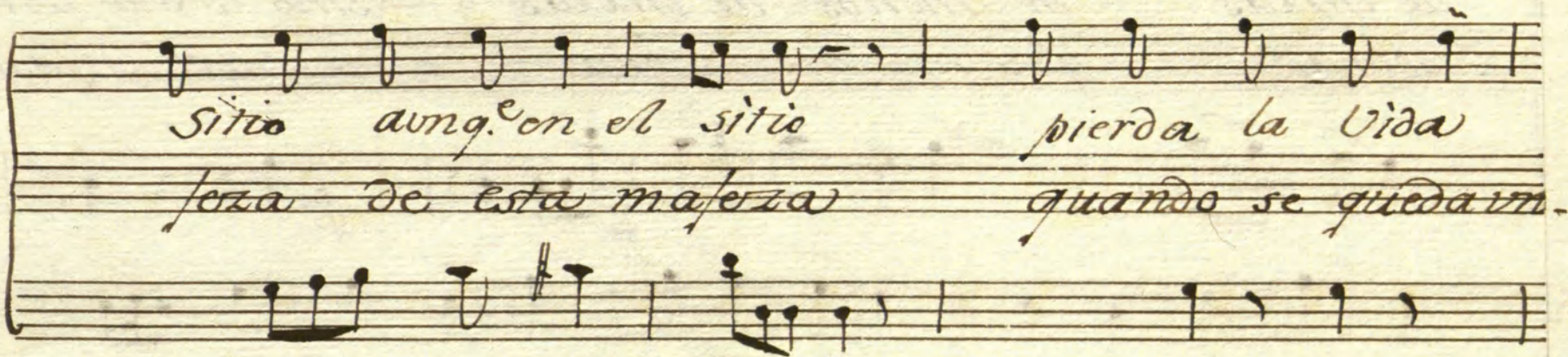


*Jadeo.*

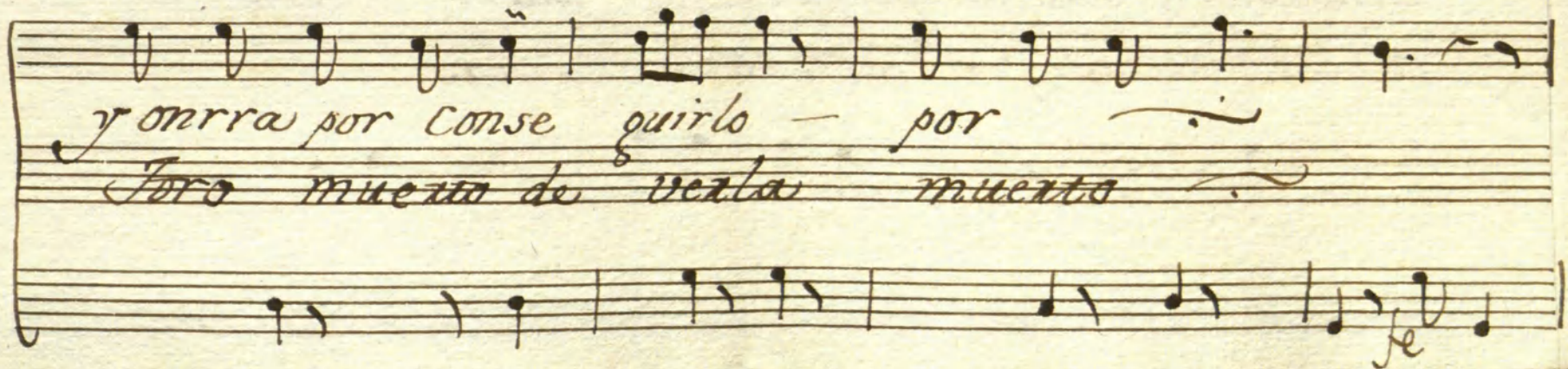
No me voi sin la moza aunque en el-  
Como no te enamoras de esta ma-



sitio aung. on el sitio pierda la vida  
foza de esta mafoza quando se quedavn.



y onrra por conse quirlo - por  
fozo muerta de vealar muerta



# Polonia

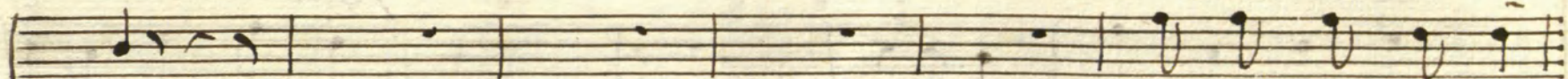
yo no vivo de vidas ni menos  
No paro en misa feza q.<sup>da</sup> mi me

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

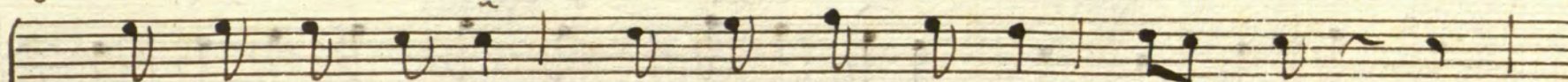
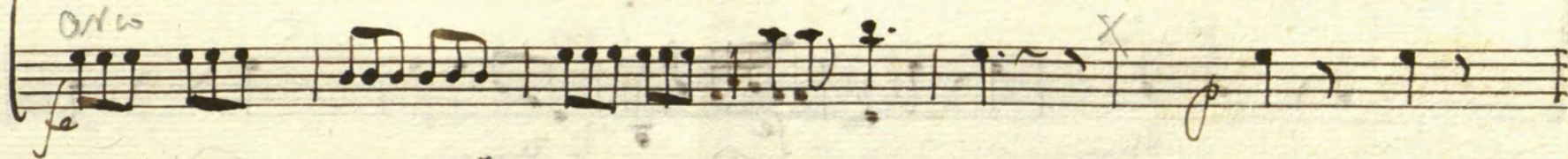
de onzas ni menos de onzas sino es solo de ha  
sobra q.<sup>da</sup> mi me sobra me paro en la sus.

ciendas que esas engordan que  
tancia de las pre sonas de las

Camas.



por eso y por que  
acuerdate Pa



ante yo me e quedado yo  
quita q<sup>e</sup> por la pasqua que



de salud y bol sillo bien estro peado  
te saques del comercio de las Naranjas



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*Pol. a*

bien *—* mientras q.<sup>e</sup> tu me as  
velas *—* otras fueron con

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

dado ya te e que rudo ya te *—*  
migo con tempo xanecas con *—*

y aora que nada tienes muxio el cari ño *—*  
y aora dicen son kisas de Sancho Panza

*Fad.º*  
murio  
de  
Vente corr-  
yo e de lle-

*Cam.º*  
*And.º*

*Fad.º*  
migo  
barte  
se guardaxa  
antes soy yo  
yo e de llebarte  
a de ser mio

*Cam.º*  
*Fad.º*  
*Cam.º*

ya se vera-  
no voto a brios  
yo e de llebarte  
a de ser mio  
ya se ve-  
no voto a

*Cam.º*

Empty musical staves.

Fad.º

Cam.º

los 2º

rá yo e de llebarte ya se verá ya se verá.  
brios a de ser mia no voto abrios no voto abrios

los 3º

esta Compe tencia q.ª la logxaxà esta compe-  
aqui se axma de esta una gran funcion aqui se axma

tencia q.ª la logxaxà q.ª la logxaxà q.ª la  
de esta una gran funcion una gran funcion una

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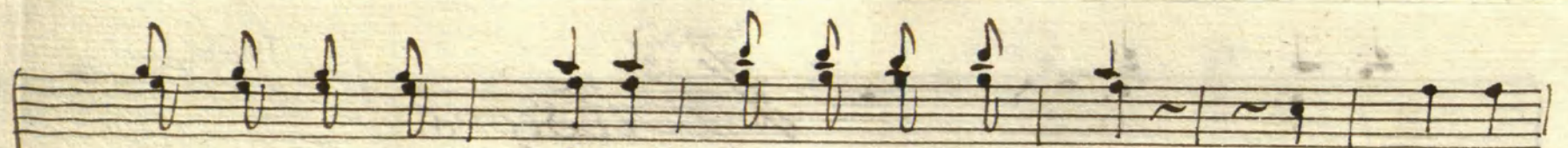
*Allegro.*

*All. a say.* *Cam.<sup>o</sup>* *fud.<sup>o</sup>*  
Ja te puedes mudar pues-

*Cam.<sup>o</sup>* *fud.<sup>o</sup>*  
no requiedo yo. Vayase usted digole a us-

ted q.<sup>e</sup> no quiero yo. digole a usted que no-

*Cam.<sup>o</sup>*  
quiero yo pues toma una mojada pues



toma una mojada de satisfaccion pues toma u-



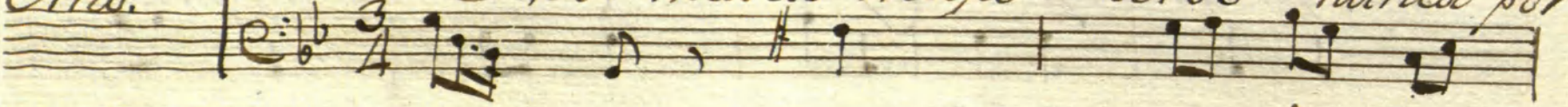
na mojada pues toma una mojada de satisfaccion de sa



tisfac cion. he-



Noos mateis mas a deros nunca por



embras bastante sin cu chillo os mataru





ellas os os matan ellas

2/4 2 All.º tiene razon tiene razon tie

ne razon carambola tiene ra

zon tiene tiene razon tiene

12 All.º razon

*Fad.º*

*Cam.º*

*Pol.º*

Con q.º te quedas con q.º te vas contigo

*Cam.º*

*Fad.º*

*1012*

tonto pues haya paz muero de xavia xaviar xa

*1013*

viar y sequi dillas se cantaran y sequi

dillas se cantaran y sequi dillas se canta

ran se cantaran

All.<sup>o</sup>

3/4

Por conclusion del caso gigan ya

13

Por conclusion del

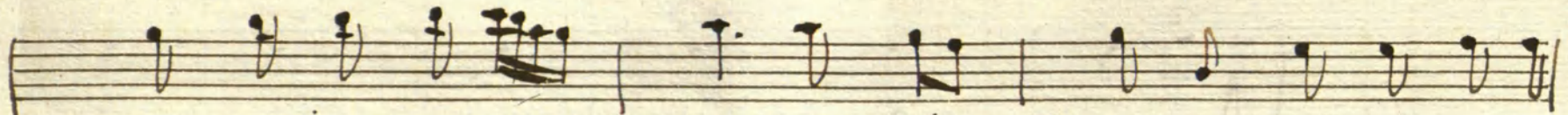
tiendan

Por conclusion del

ca

ca so.

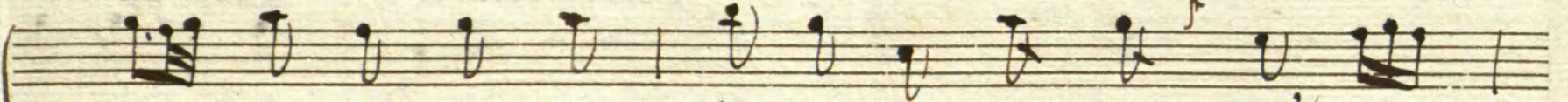
Por conclusion del



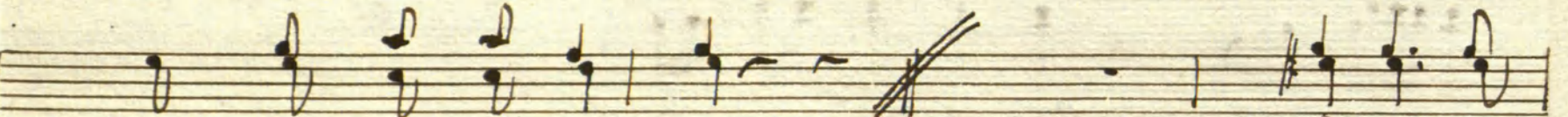
50 Oigan y atiendan y atiendan

caso

Oigan y atiendan por conclusion del

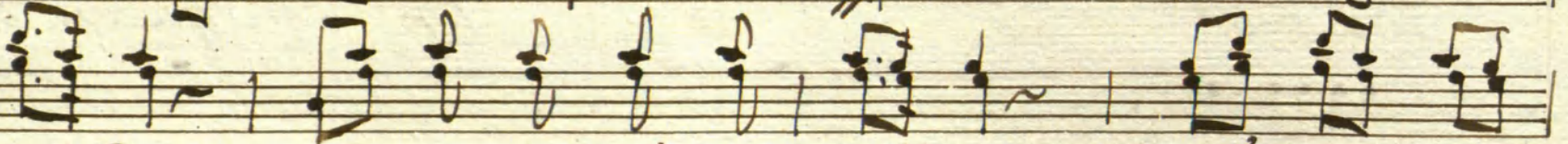


Caso Oigan y atiendan Oigan

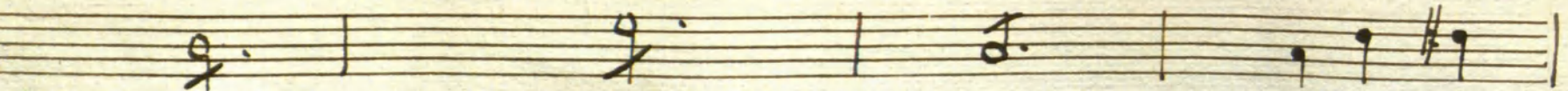


Oigan y atiendan.

Oigan ya.  
sigan sin



tiendan estas seguidi litas chuscas y  
bulla preguntas y respuestas sino dis-



nuevas. gustan *All.º* Al salir de los *Cam.º* quien sale de los

*All.* Foros q. hacen las mozas ir alas Oste Foros con mas contento el que esta muerto

rias a cazar monas a. de ambres y sin dinero to y

cazar monas.

sin dinero

*Fad.*  
Para ir a ver loj

que mozas pegaron

*p*  
Toros q<sup>e</sup> hacen diver sos empenar sus Mu  
chascos halli en los fo ros las de grada cu

peras a los Cortijos a

bierta q<sup>e</sup> andan a corso que an-

*je*

*Carn.<sup>o</sup>*

a que foros to-  
das llebado en tu

*Fad.<sup>o</sup>*

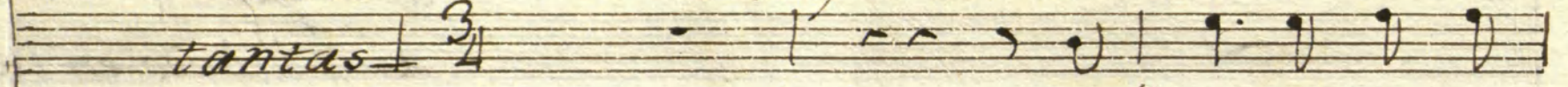
reas con mas rece lo yo solo tengo  
vida muchas comadas ofalla que no ha-

miedo a los ca bestros a los ca  
biera llebado tantas llebado

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



bestros — Mosquetexitos misos dueños sa



tantas

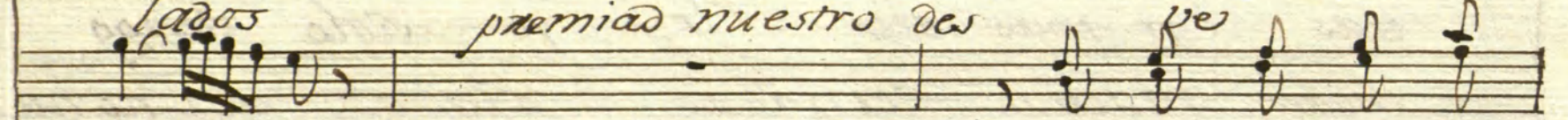
*Mosquetexito*



lados

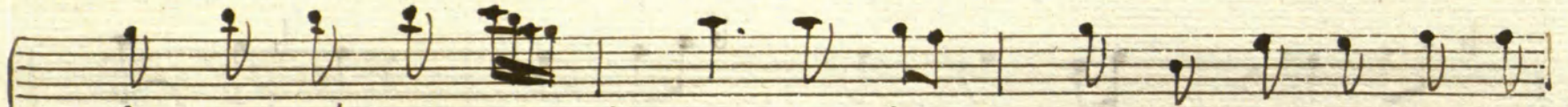
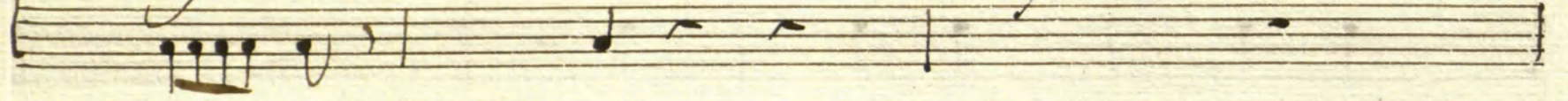
premiad nuestro des

pe

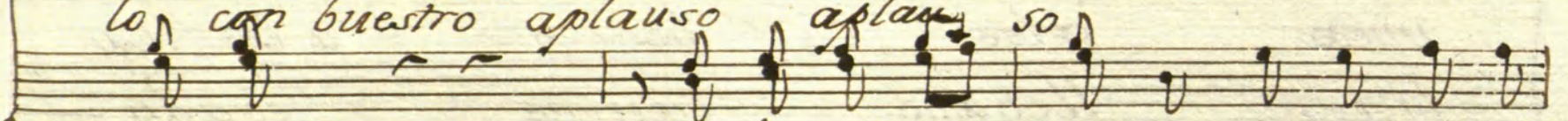


mig

premiad nuestro des

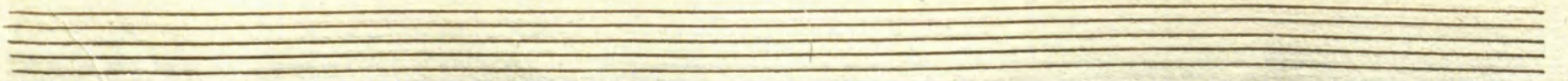
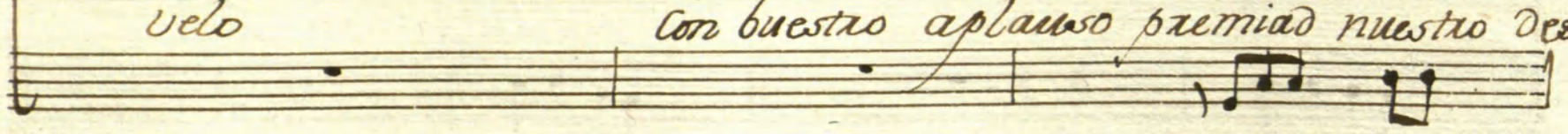


lo con buestro aplauso aplauso



velo

con buestro aplauso premiad nuestro des.



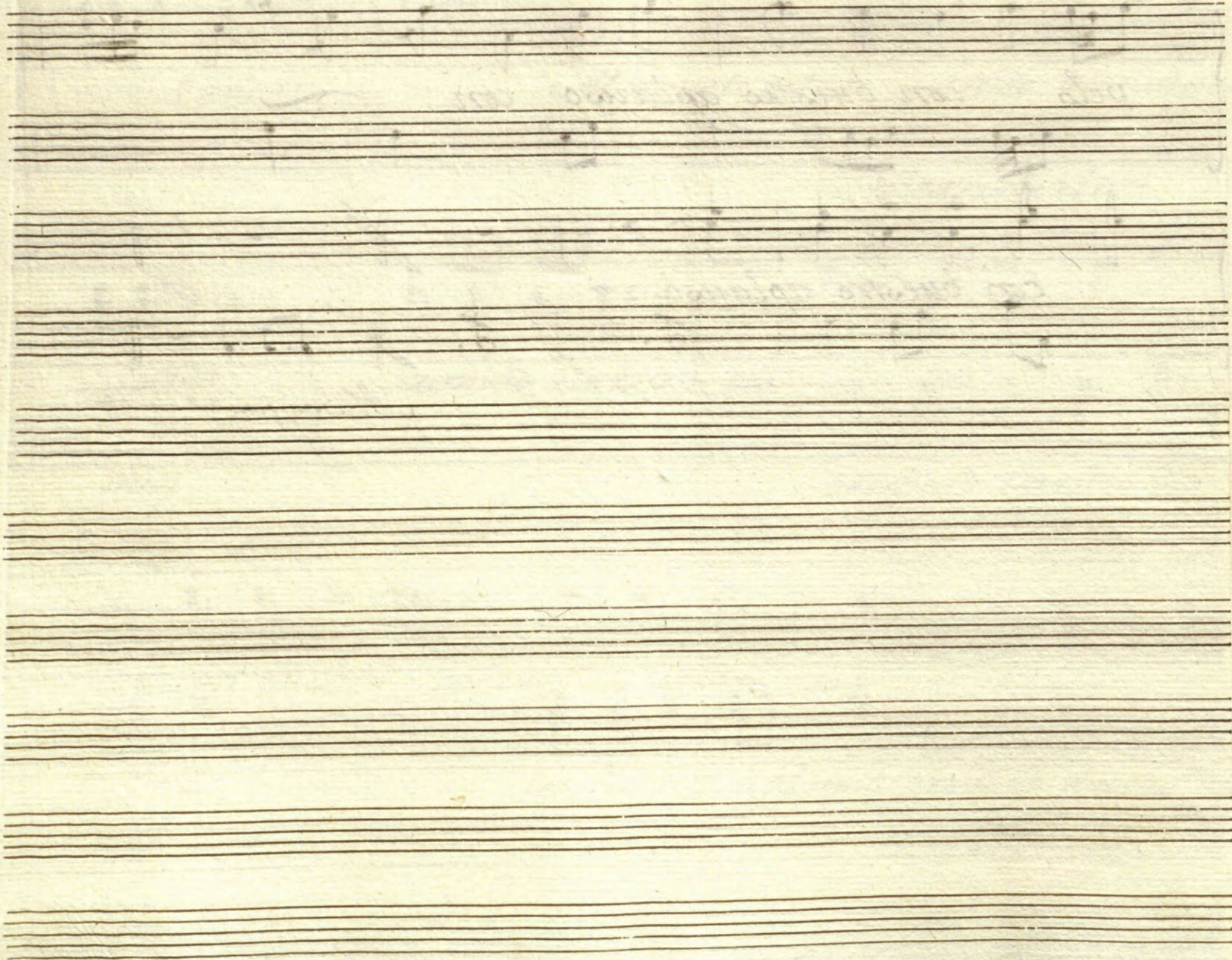


Handwritten musical score on aged paper. The score consists of two systems of two staves each. The first system contains the lyrics "velo con buestro aplauso con" and a fermata. The second system contains the lyrics "con buestro aplauso." and a double bar line with a slash. Below the second system, the instruction "Al segno." is written in cursive. The rest of the page contains several empty musical staves.

velo con buestro aplauso con

con buestro aplauso.

*Al segno.*



Oboe 1.º *For.º a 3.* Los Maños delos Jores

*And.º*

*All.º*

*Allegro.*

Alleg. *f* *ff*

*Allegro* *f* *p* *ff*

*Allegro dos mas.*

*Allegro* *f* *p* *ff*

*Allegro 3 mas.*

*Flauta* *f* *p* *ff*

The image shows a page of handwritten musical notation on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include 'fe' (forte) appearing multiple times, 'Al. Segno.' (Allegro Segno) written across a double bar line, and 'Al. asai.' (Allegro assai) at the beginning of a section. There are also tempo markings like 'And. fe' (Andante forte) and 'Al.' (Allegro). The score is written in a cursive hand and includes some numerical markings like '2', '4', and '6' which likely refer to fingerings or measures. The paper shows signs of age and wear.

*All.<sup>o</sup>*  $\frac{3}{4}$  *Av*

*Al Segno*

t

Oboe 2.ª Form.ª a 3.ª Los Maños de los Toros.

And.<sup>te</sup> 6/8

f

1 2

1 2

1 2

1 2 3

Allegro

A

f

A

Al sepro.

*Alleg.<sup>to</sup>*  $\frac{3}{8}$

*Alleg.<sup>to</sup>*  $\frac{3}{8}$

*All.<sup>o</sup>*  $\frac{6}{8}$  *flauta.*



Handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff*, *f*, and *ff*. A *Crescendo* marking is present in the fourth staff. A double bar line with the word *Allegro* written above it appears in the fifth staff. The sixth staff begins with the tempo marking *All.<sup>o</sup> assai.* and a key signature of two sharps. The seventh staff includes the marking *And.<sup>te</sup>*. The eighth staff is marked *All.<sup>o</sup>*. The score concludes with three empty staves at the bottom.

*All.° Poco.*  $\frac{3}{4}$

*All. Segno.*

*Trompa 1.<sup>a</sup> Ton.<sup>a</sup> a 3. Los Maños delos Foros.*

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

*fe p.º*

*2*

*3*

*fe fe*

*3*

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

*2*

*2*

*2*

*Al segno.*

*Alleg.<sup>to</sup>*  $\text{C}:\flat$   $\frac{3}{8}$

*Allegro mos*

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

*All.<sup>o</sup>*  $\text{C}:\flat$   $\frac{6}{8}$

*Allegro.*

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

$\frac{5}{4}$

*All.<sup>o</sup>*  $\frac{2}{4}$  *And.<sup>te</sup>* *Tace.*

*All.<sup>o</sup>*  $\frac{3}{4}$

$\frac{2}{4}$  *f*

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

$\frac{3}{4}$  *All.<sup>o</sup>* 25.

$\frac{2}{4}$  *p*

$\frac{2}{4}$

*Allegro.*

$\frac{6}{8}$



*Trompa 2.<sup>a</sup> Ton.<sup>a</sup> a 3. Los Maños delos Foros.*

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

*Al segno.*

*All.<sup>o</sup>*  $\text{C}:\flat$   $\frac{3}{8}$

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

*In G.*  
*All.<sup>o</sup>*  $\text{C}:\sharp$   $\frac{6}{8}$



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

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

*Tace.*

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

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

*Allegro*



t

Violin 1.º

Jon.<sup>a</sup> a 3.

Los Maños de los Foros.

A handwritten musical score consisting of ten staves of music. The notation is in black ink on aged paper. The score begins with the tempo marking *And.te* in the upper left corner. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, often grouped in beams. Dynamics are indicated with *p.o* (pianissimo) and *for* (forte). The score includes several slurs and accents. In the lower right area, there is a tempo change marked *Alleg.to*. The notation includes various ornaments such as asterisks and 'x' marks above notes, and some notes are marked with '2' or '3' indicating fingerings. The piece concludes with a final cadence on the tenth staff.

This image shows a page of handwritten musical notation on aged paper. The score consists of several systems of two staves each. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ff*, *Allegro*, and *Al Segno*. There are also some performance instructions like *dos ritmas* at the bottom right. The handwriting is in dark ink, and the paper shows signs of age and wear.

*Allegro*

*p* *f*

*Allegro tres mas.*

*Allegro*

*p* *f* *sf* *sf*

*Punt. do*

*Arco*

*p* *f* *p*

*Pure. do*

*je* *Arco.* *1* *2* *je* *p* *4* *je* *p* *X* *je* *f* *fmo* *je* *fmo* *je* *fmo*

*Al Segno.*

This image shows a page of handwritten musical notation for piano. The score is organized into several systems of staves. The first system begins with the tempo marking "All. And.te" and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as "p" (piano) and "p<sup>o</sup>" (pianissimo) are used throughout. The second system features a change in tempo to "Alleg.to" (Allegretto) and includes a measure with a "2" marking. The third system starts with "All. Poco." (Allegretto poco) and a 3/4 time signature. The notation is dense, with many beamed notes and complex rhythmic patterns. There are several instances of "fe" written above notes, possibly indicating fingerings. The page concludes with a double bar line and a fermata over the final note.



A handwritten musical score consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *fe*, and *pp*. There are several annotations in the margins, including 'x' and '2'. The score concludes with the instruction *Al segno.* written in a large, cursive hand at the bottom right. The paper shows signs of age, with some staining and a slightly yellowed tone.

*Al segno.*



t

Violin 2.º

ton.<sup>a</sup> a 3

Los Majos de los Toros.

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

*ffor* *fe* *p.o.* *Alleg<sup>to</sup>* *fe* *p.o.*

*Alleg.<sup>ro</sup>*

The image displays a handwritten musical score for a string instrument, likely a violin or viola, consisting of two distinct sections. The first section, titled "Allegro", is in the key of D minor (one flat) and 3/8 time. It begins with a double bar line and a key signature change. The notation includes various rhythmic values such as eighth and sixteenth notes, along with dynamic markings like *p* (piano) and *fe* (forte). There are also some performance instructions like *x* and *tr* (trill). The second section, titled "Allegro tres mas", is in the key of D major (two sharps) and 6/8 time. It also starts with a double bar line and a key signature change. This section features a complex rhythmic pattern with many sixteenth notes and dynamic markings including *p*, *fe*, and *Punt.* (Puncta). A section of the score is marked "Arco" (arco), indicating that the instrument should be played with the bow. The manuscript is written in dark ink on aged, slightly yellowed paper.

*Punt.º*

*Arco.*

*Poco fe*

*Allegro*

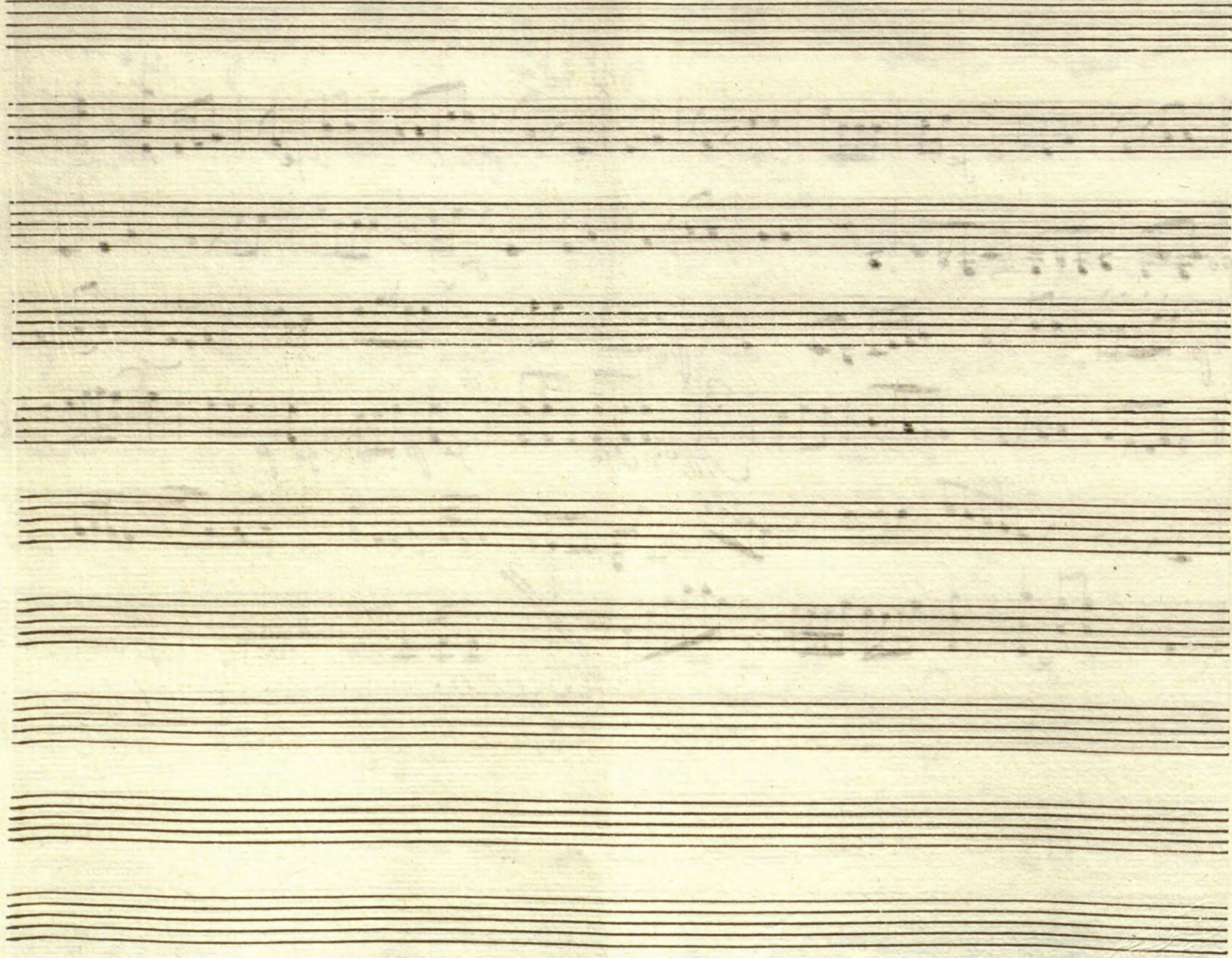
*Al Segno.*

*All.º dsay.*  $\text{G major}$   $\frac{3}{4}$

Handwritten musical score on ten staves. The score is written in black ink on aged, yellowed paper. It features various musical notations including notes, rests, and dynamic markings. The tempo markings are *And.<sup>te</sup>* at the top left, *All.<sup>o</sup>* on the second staff, *All.<sup>o</sup> Poco.* on the sixth staff, and *All.<sup>o</sup>* at the bottom. The time signature is 3/4, indicated by a '3' over a '4' on the sixth staff. The key signature is one flat (B-flat), shown by a flat symbol on the first line of the first staff. The score includes numerous dynamic markings such as *fe* (forte), *po* (piano), and *pp* (pianissimo). There are also some handwritten annotations like 'x' and '2' above notes. The notation is dense, with many beamed notes and slurs. The paper shows signs of age, including some staining and discoloration.



Handwritten musical score on six staves. The notation includes various note values, rests, and dynamic markings such as *fe* and *p*. A section is marked *All.* with a *3* and another *15*. The piece concludes with a double bar line and the instruction *Allegro.* written below the staff.



Bajo Fon.<sup>a</sup> a 3. Los Maños delos Toros.

t

And.<sup>te</sup>

*p* *p.o* *ffor* *Alleg.<sup>to</sup>*

Allegro.

*Alleg.<sup>to</sup>*  $\text{C}:\flat$   $\frac{3}{8}$  *fe* *p* *fe* *p* *fe*

*p* *fe* *p.o* *fe*

*p.o*

*fe* *Allegro*  
*dos más.*

*Alleg.<sup>to</sup>*  $\text{C}:\flat$   $\frac{3}{8}$  *p* *fe* *p.o*

*p*

*Allegro*  
*tres más.*

*fe* *p* *fe*

*p*

Handwritten musical score on ten staves. The first staff begins with the tempo marking *All.<sup>o</sup>* and a treble clef. The music is written in a single system. The score includes various dynamic markings such as *p*, *p<sup>o</sup>*, *f*, *f<sup>o</sup>*, *fmo*, *Punt.<sup>o</sup>*, *Arco*, and *fmo*. The piece concludes with a double bar line and the tempo marking *All. Segno.*

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

*fe* *And.te* *All.<sup>o</sup> for* *All.<sup>o</sup>* *fe p* *fe p* *fe p* *fe p* *fe* *fe p* *fe p* *3* *fe*

Handwritten musical score on six staves. The notation includes various rhythmic values, dynamics (p, fe), and tempo markings (All.º). A double bar line with a slash is present in the first staff. The piece concludes with the instruction "Al Segno".

*Al Segno*







