

Leg.^o 3^o N.^o 2
(Leg.^o 4.^o n.^o 38)

Leg.^o 15

mus 85-16

t

Pulpillo

1791.

Fon.^a a solo.

Los Duendes.

De Llerena
//

38

[illegible]

entender y dispu tar enten-

der y dispu tar unos dis putan q' es util el-

luso otros defienden q' causa gran mal

otros a plauden las cosas an tiguas otros las-

nuevas quieren ensalzar todo es opi- niore

A 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 first staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: "poco es reali dad ya decir verdad ya de". The second staff continues with "ar verdad La ciencia de muchos consiste en hablar la.". The third staff has the lyrics "ciencia de muchos consiste en hablar" followed by a long dash and the word "Con-". The fourth staff continues with "siste en hablar" followed by a long dash and "Consiste en hablar con". The fifth staff has a long dash followed by "Consiste en hablar con". The sixth staff has a long dash followed by "Consiste en hablar con". The music is written in a cursive style, with various note values, rests, and dynamic markings such as *fe* and *fmo*. The paper shows signs of age, including discoloration and a small dark spot on the right edge.

poco es reali dad ya decir verdad ya de

ar verdad La ciencia de muchos consiste en hablar la.

ciencia de muchos consiste en hablar — Con-

siste en hablar — Consiste en hablar con

Consiste en hablar con

Pero q' es lo q' ad
 vierto yo distra i - da e sa lido al te.
 atro con mi mani a - con
 disculpadme Apasio nados sino os
 hice corte sia pue por divertir mis males

Ayuntamiento de Madrid

q.^o son fieros y mortales en es-

te Libro le yá y sali sin reparar perdo-

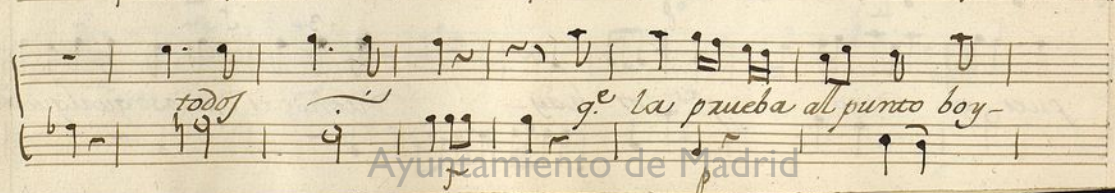
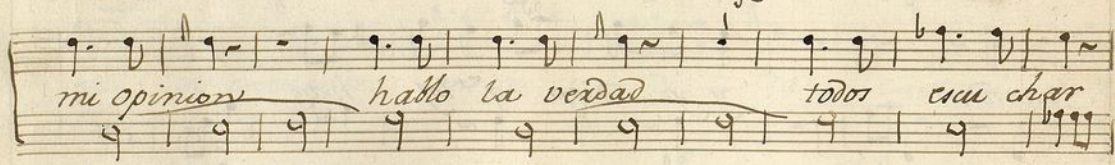
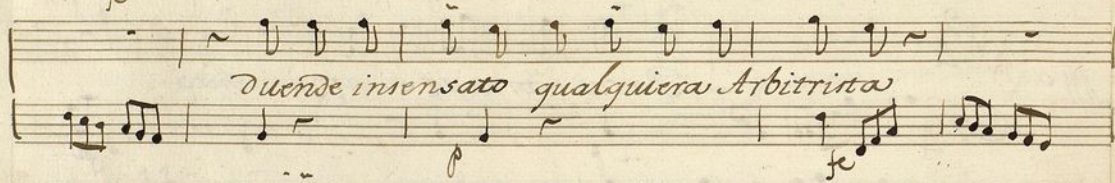
nad perdonad perdonad y pues a

quí se encuentras mi fe xen di — da Cantaré sin ro-

deos mi tonadi lla mi



Allo. Para formar su argumento
 el libro da material pues defiende q. no ay
 duendes. y yo digo q. los hay
 pues yo digo q. los hay - duende es dañoso qualquiera.



a principiar qº la prueba al punto boi a principiar

boi a princi piar boi a

principiar boy

Coplas
Allo.

Viene una Niña ala
Un gran Mayorazgo e

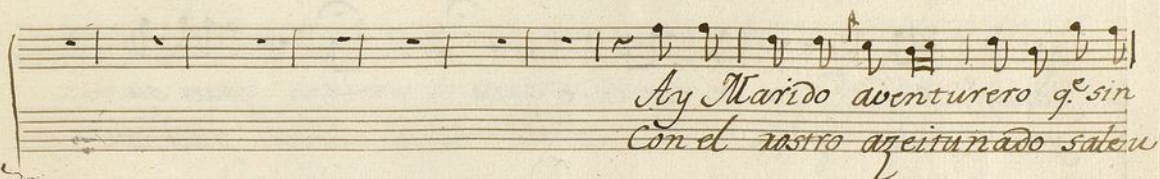
Corte sin mantilla ni basquiña y en dos dias la tal-
reda uno q.ª a una Niña trata y en poco tiempo re.

Niña y en dos es muger de mucho-
mata y en con Mayorazgo y mo

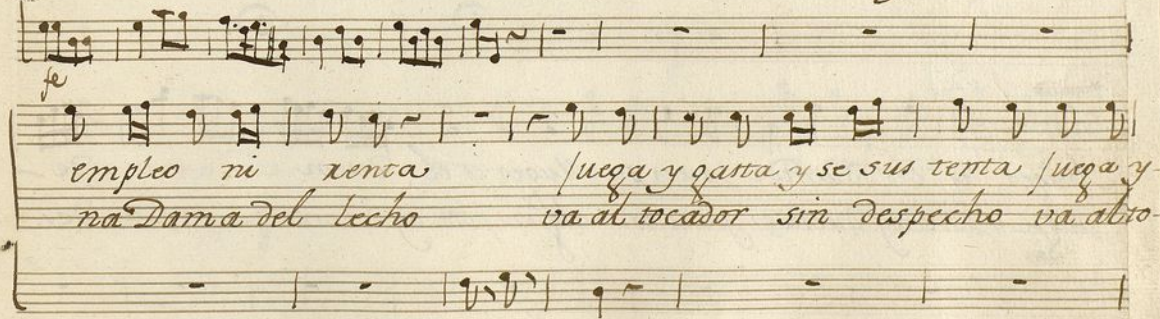
porte y en q.ª pende no se entiendes no pua perr-
ne da y en puer en



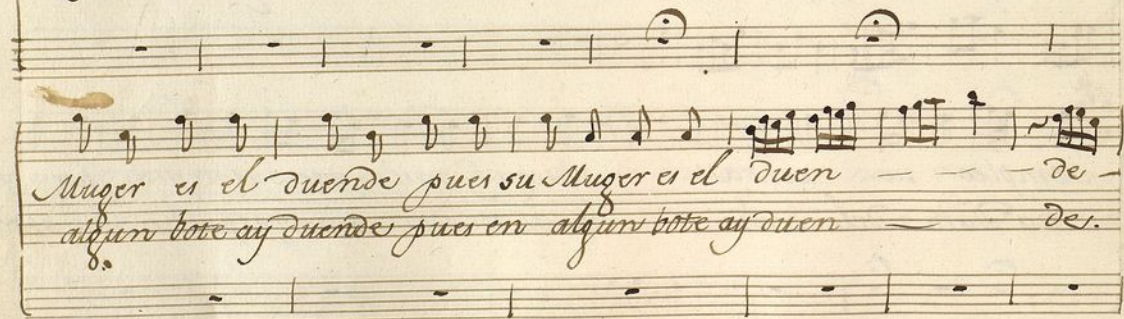
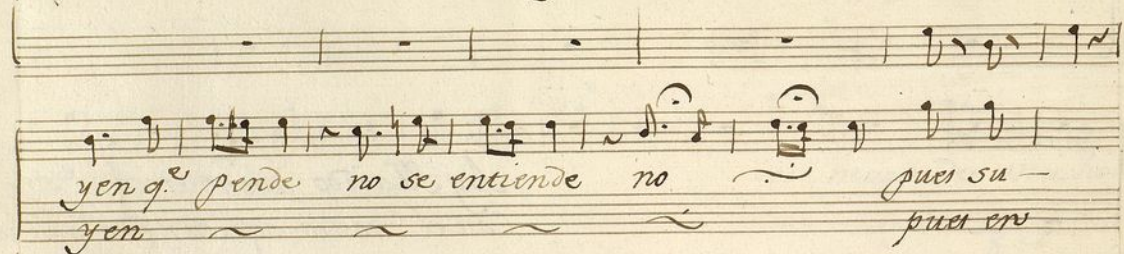
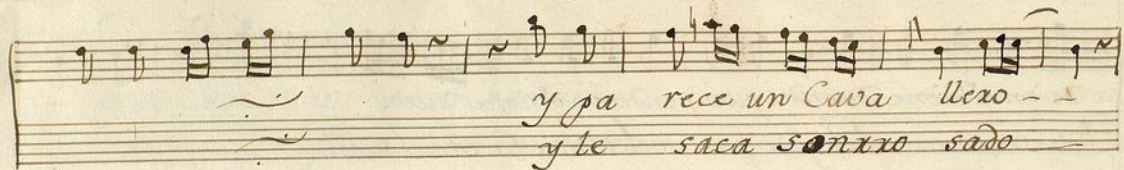
de en q^e tiene duende pues pende en q^e tiene duen — — — — — de — — —
 el trato está el duende puer en el trato está en el duen — — — — — de — — —



Ay Marido aventurero q^e sin
 Con el rostro afeitunado saleu



empleo ni renta /uega y gasta y se sus renta /uega y
 na Dama del lecho va al tocador sin despecho va al to-



11

Quiebra un Mercader lu-
 Axcienda un pobre un o-

nante y sin ponerse braquero endos dias buelve en
 ficio que produce reales treinta paga de renta qua-

tero en dos a ser grandes comer
 renta paga y mantiene casa y

dante. y en q. pende no se entiendes no
vicio y en

pues en la quiebra esta el duende pues en la quiebra esta el duen
pues en el oficio ay duende pues en el oficio ay duen

de
de

fe

Con el Page en una casa tiene la doncella trato
 Un Perimeire for nido en verane anda mui tierno

le hace la Cama y el plato le hace
 y ala entrada del Invierno y ala

y su Ama selo pasa — y en que
 suele ponerse tu nido — y en que

pende no se entiende no *pues en.*
pues el

[illegible]

de -- de --

And. no todo esto q. yo -

~~Trasfugo de amor~~
y al que he pro- me-

digo duda no admite ^{tie-ne} duda no
 bado lo prome ~~tado~~ ^{lo prome}
 ti do tengo pro bado ~~...~~ tengo pro

~~tie...~~ ^{ne} con q. luego en el Mundo ~~exis ten duen~~
~~ba...~~ ^{do} y que negar que ay duendes ~~es escu sa~~
 Des ~~...~~ salada mia ay - - ay - ~~exis ten duen~~ Des
~~...~~ salada mia ay ay - ~~es escu sa~~ do

D. C. das coplas.

All.^o poco.

En aplau

so de-

vi do

de mis Po

lacos

en a.

plauso devi

do

de mis Po

la

cos

de mis Pola
coj en aplauso de
cra. fe

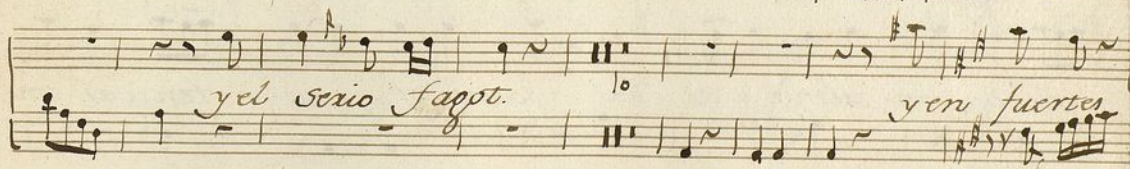
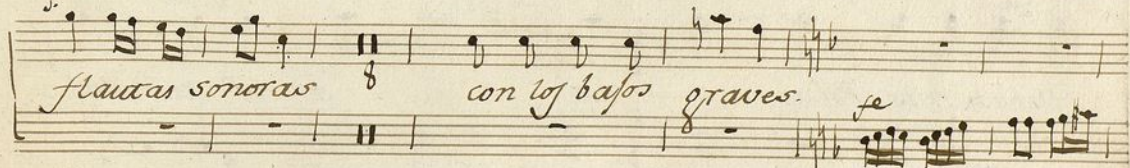
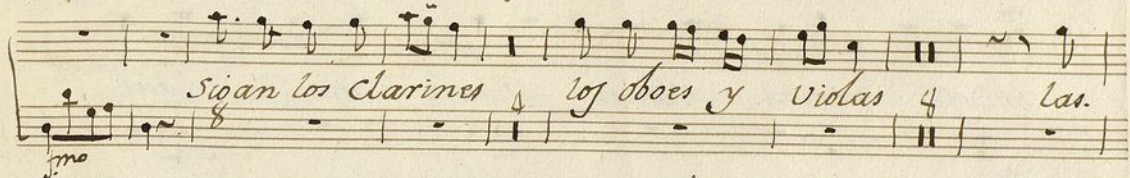
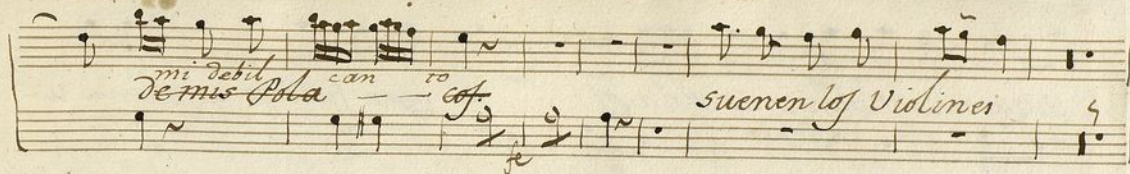
vido de mis Pola
coj en a-

plauso de vido de mis Pola — coj de de

mis Pola coj. de mis Pola coj

acompañes la orquesta acom

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Vivan Vivan mis Polacos y en ~~una~~ fuertes y pianos u-
nidos digamos Vivan Vivan mis Po lacos
Vivan mis Pola cos a g.ⁿ xendida
mente con alma y vi da sentidos y po tencias con
sagro fi na con

Handwritten musical score on aged paper, featuring vocal and instrumental staves with lyrics. The score is written in a historical style, likely from the 18th or 19th century.

The first system shows a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are "sagro fi na" and "con sagro fi".

The second system continues the vocal line and the basso continuo line. The lyrics are "na con sagro fi" and "na con sagro fi na".

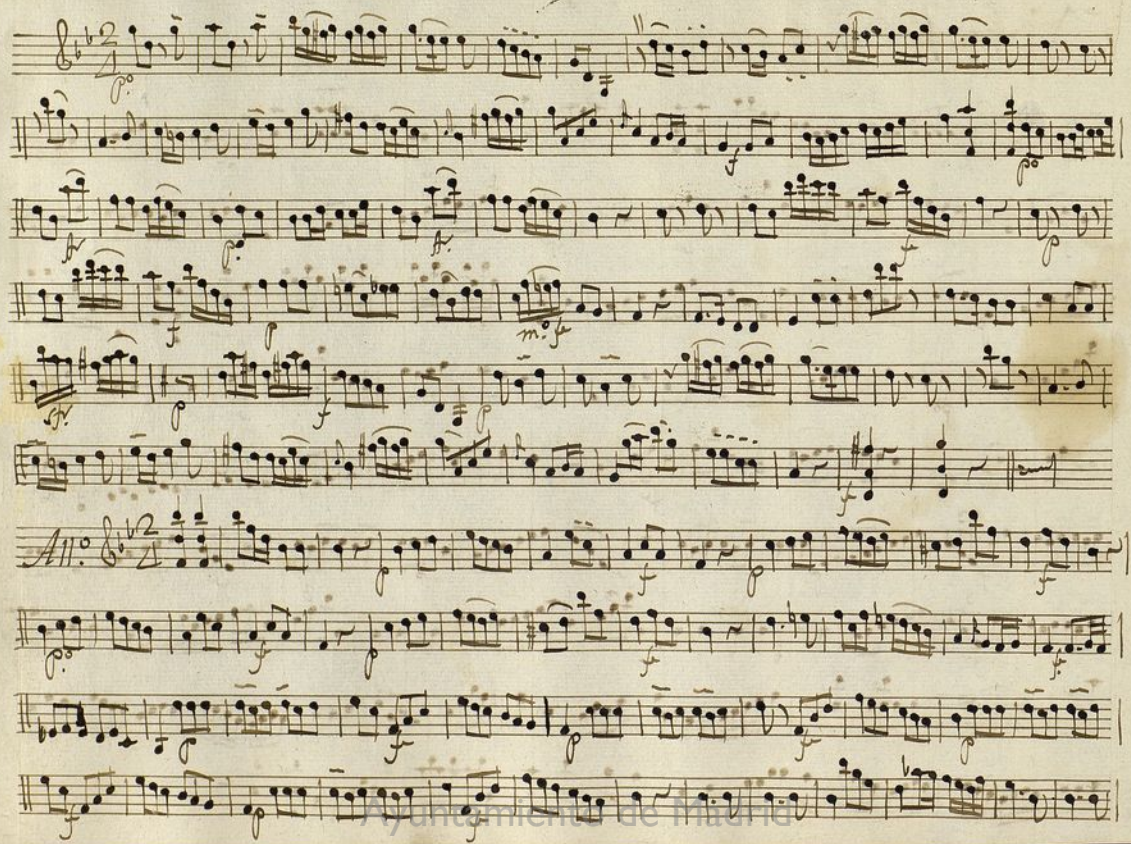
The third system shows a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are "na con sagro fi" and "na con sagro fi na".

The fourth system shows a vocal line (treble clef) and a basso continuo line (bass clef). The lyrics are "na con sagro fi" and "na con sagro fi na".

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Violin 1.º Ton.ª a Solo. Los Duendes:





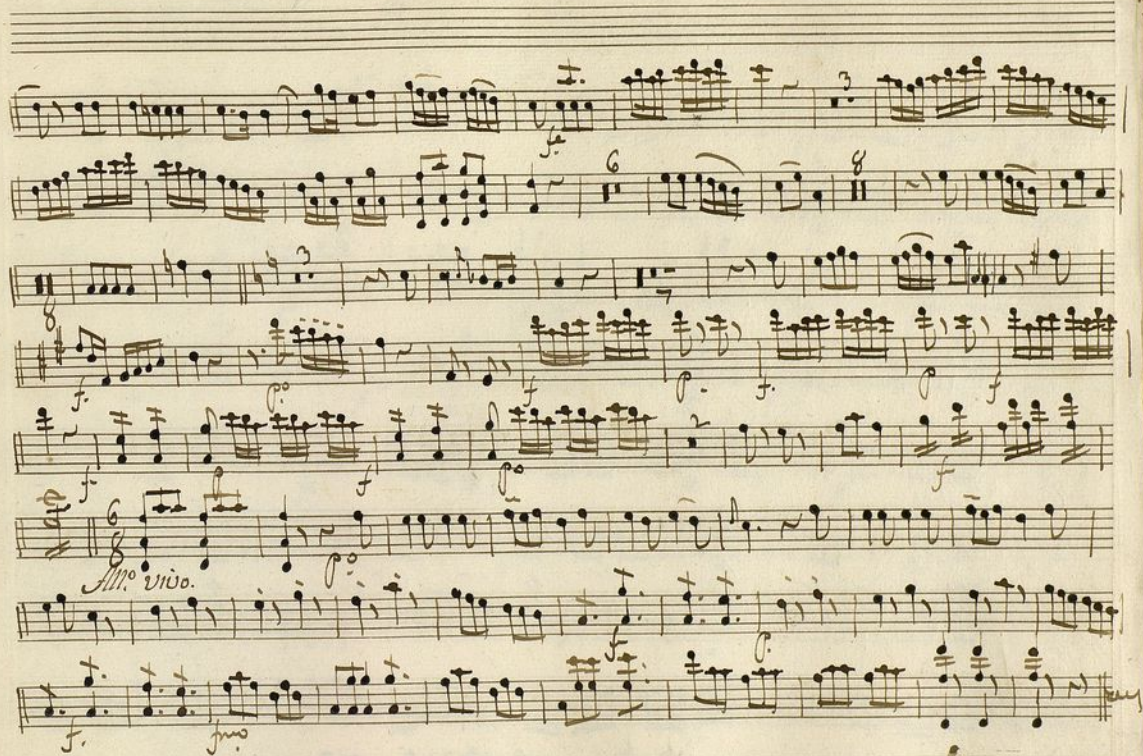
Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The score is written in a historical style, likely from the 18th or 19th century.

The score is divided into sections by the following markings:

- Allo Par. tres maj.* (Alto Par. tres maj.)
- Andro* (Andro)
- D. C. a las Coplas::* (D. C. a las Coplas::)

The manuscript is from the Real Academia de Madrid.







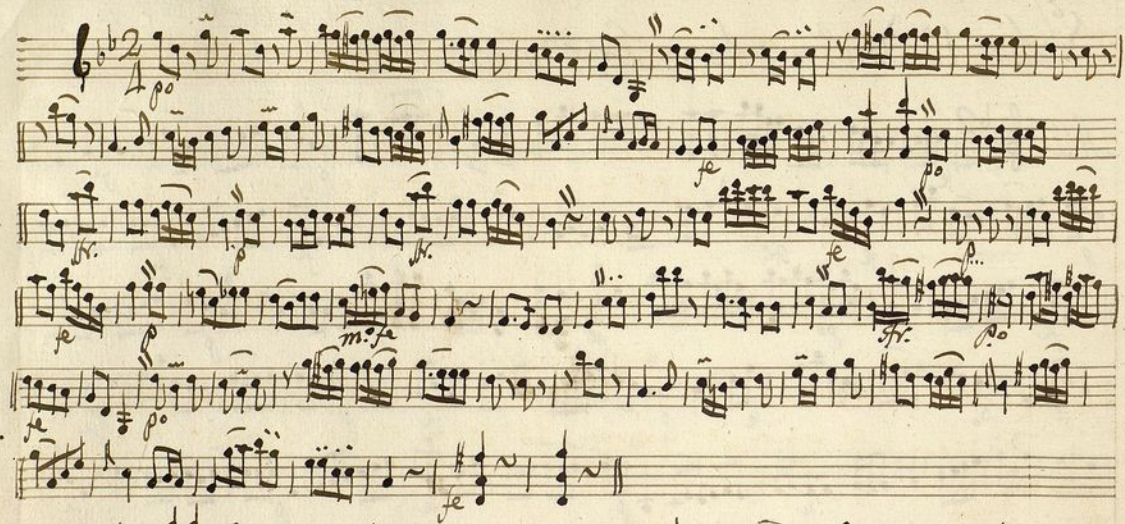
Ayuntamiento de Madrid

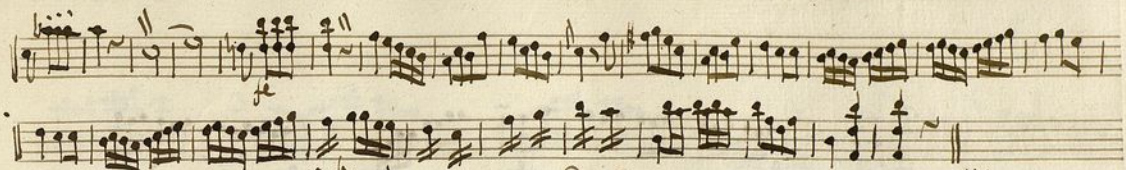
Violin 1.º Don.ª a solo. Los Duendes.

mus 85-16 A

All.º

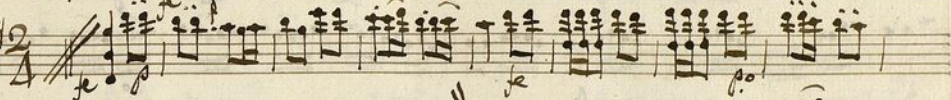
The musical score is written for Violin 1, Don.ª a solo, Los Duendes. It is in 2/4 time, marked 'All.º' (Allegretto). The score consists of 12 staves of music. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'fe' (forte). The music is written in a single system, with the key signature changing from one flat to two flats. The score is signed 'Ayuntamiento de Madrid' at the bottom.



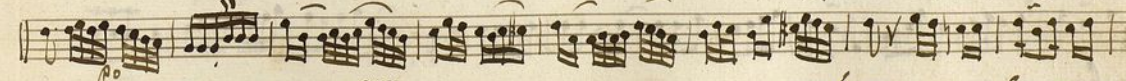


Coplas

All.



*A los Parro-
cos mas.*



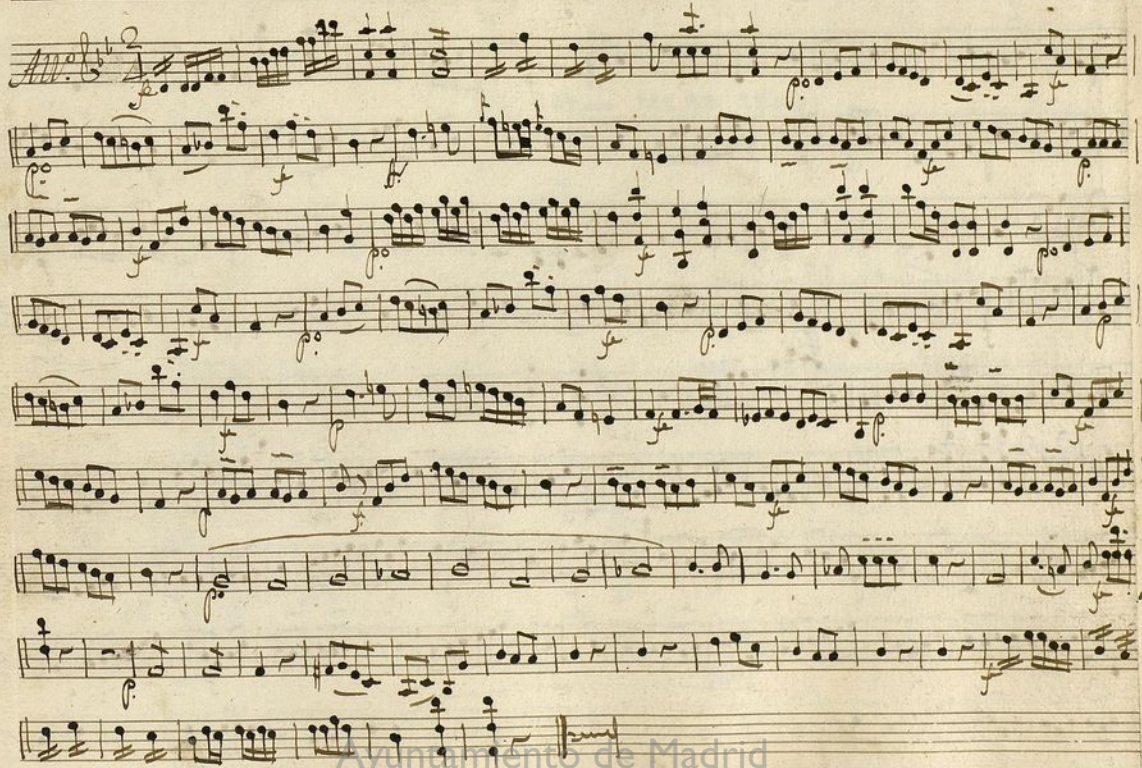
D. C. alai Coplas.

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Violin 2.^o For.^a à Solo. Los Duendes:







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Violin 2.º Ton.ª a solo Los Duendes.

L:

mus. 85-16





Caplar

All. $\text{♩} = 2$

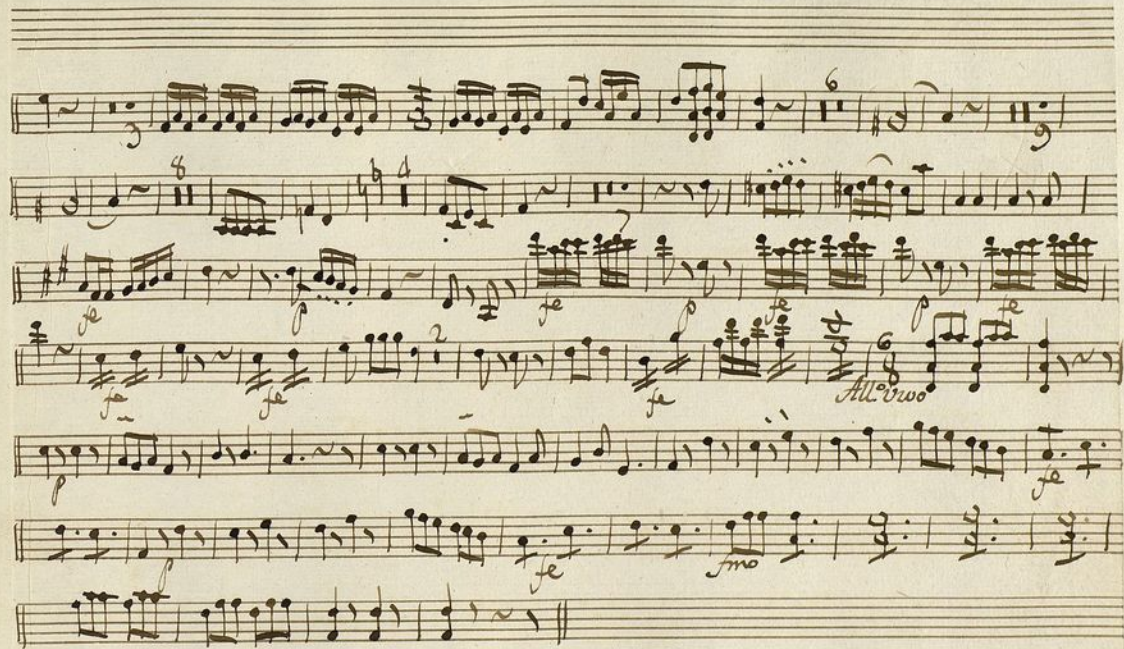
Alos Parx.
res mar.

And. no

D. C. alar Caplar.

The image shows a page of handwritten musical notation. At the top, the word "Caplar" is written. Below it, the tempo "All." is indicated, followed by a time signature of 2/4. The music is written on several staves, with various musical symbols such as clefs, notes, rests, and accidentals. There are also dynamic markings like "And. no" and "D. C. alar Caplar." at the bottom. The notation is in a historical style, with some staves containing complex rhythmic patterns and others featuring more melodic lines. The paper is aged and slightly discolored.

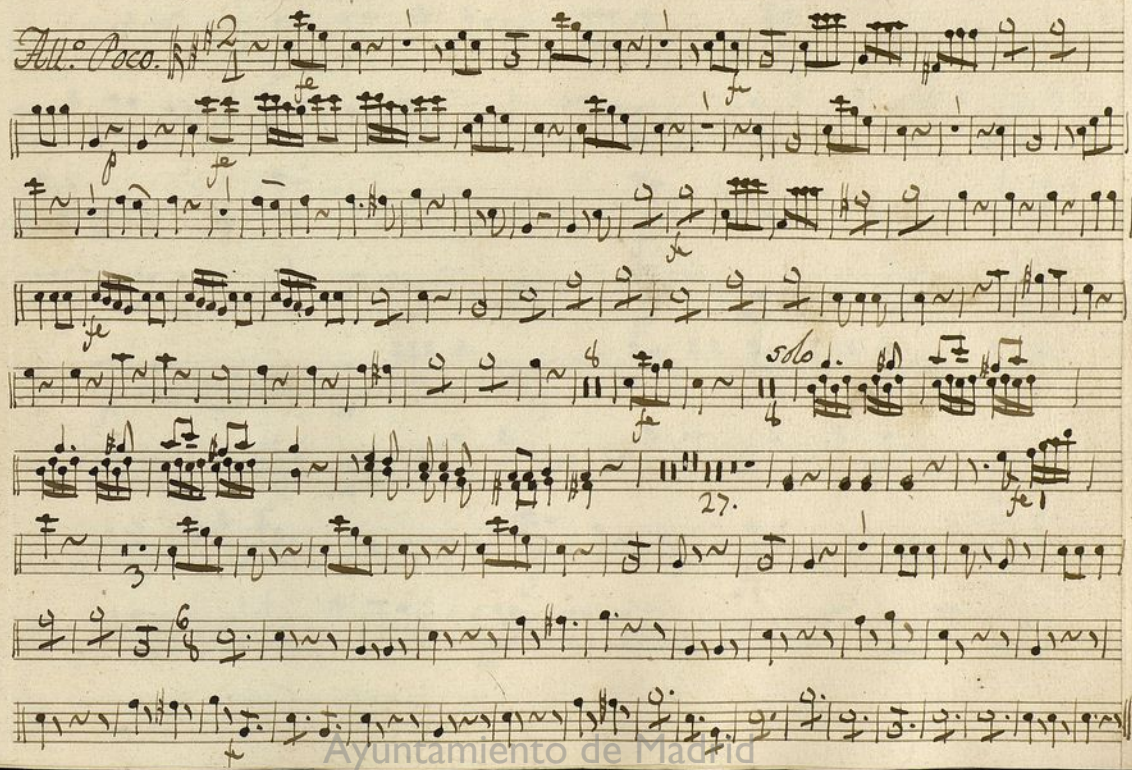




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Vistas Seg.^a en la Ton.^a a Solo los Duendes.

Mus. 83-16



Ayuntamiento de Madrid

Flauta 1.^a Ton.^a a Solo Los Duendes.

Mus 83-16

Handwritten musical score for Flauta 1.^a (Flute 1st) in G major, 2/4 time, titled "Los Duendes". The score is written on ten staves. The first staff begins with the tempo marking "Al." (Allegro). The music features various dynamics including *fe* (f), *ff* (ff), and *f* (f). The score includes several measures with fingerings (14, 13, 12, 30) and articulation marks. The piece concludes with a double bar line and a fermata.

Handwritten musical score on five staves. The first staff contains a melodic line with various note values and rests. The second staff begins with a measure number "13." and continues with a similar melodic line. The third staff is marked "Coplas" and "All." (Allegro) in 2/4 time, featuring a more rhythmic melody. The fourth staff continues the "Coplas" section. The fifth staff is marked "A los Parr." (A los Parreros) and "tres mas." (three more), followed by a double bar line and the instruction "D. C. alas coplas." (Da Capo to the coplas).

Handwritten musical score on four staves. The first staff is marked "All. POCO." (Allegro poco) in 2/4 time, featuring a melodic line with various note values and rests. The second staff continues the melody. The third staff continues the melody. The fourth staff continues the melody, ending with a double bar line.

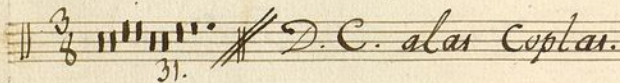
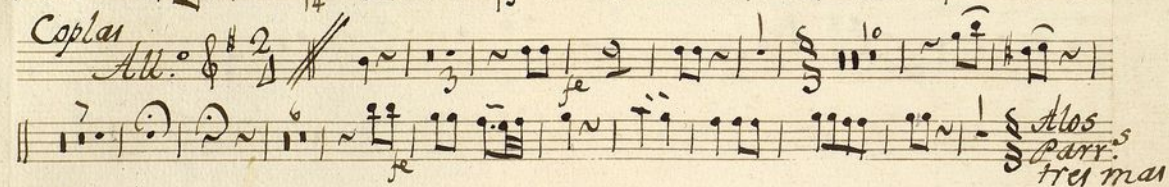


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flauta 2.^a Ton.^a a Solo Los Duendes.

mus 83-16





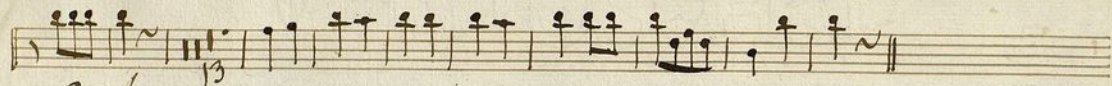


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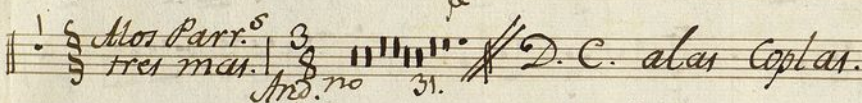
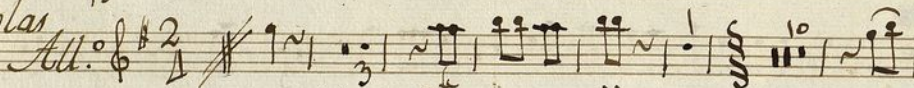
Oboe 1.^o Ton.^a a solo los Duendes

Mus 83-16

All.^o 



Coplas

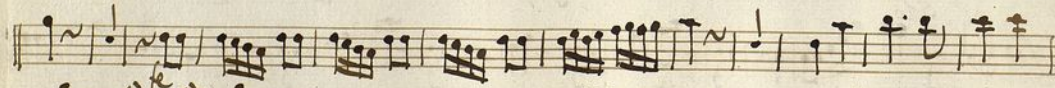
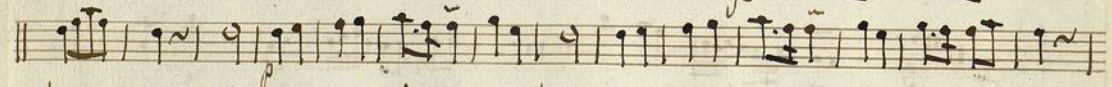
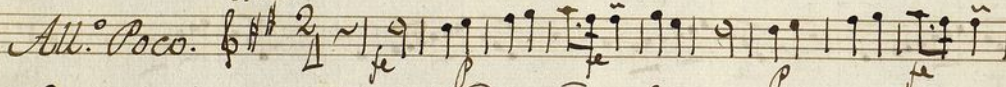


Mos Parr.^o

Tres mar.

And. no 31.

D. C. alas Coplas.



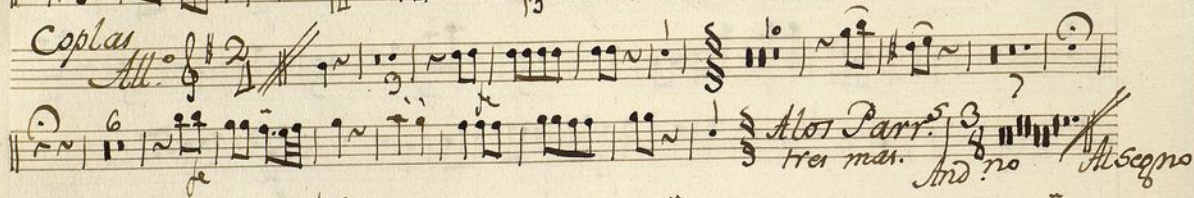


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Oboe 2.^o *Don a Solo Los Duendes.*

Mus 83-16

Handwritten musical score for Oboe 2, titled "Don a Solo Los Duendes." The score is written on ten staves. The first staff begins with "All.^o" and a 2/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several "fe" markings (likely fermatas) and "Solo" markings. The score includes repeat signs and a key signature of one flat (Bb). The final staff ends with a double bar line and a "Solo." marking.



Alor Parr. $3/8$
Tres mar. *And. no* *Allegro*



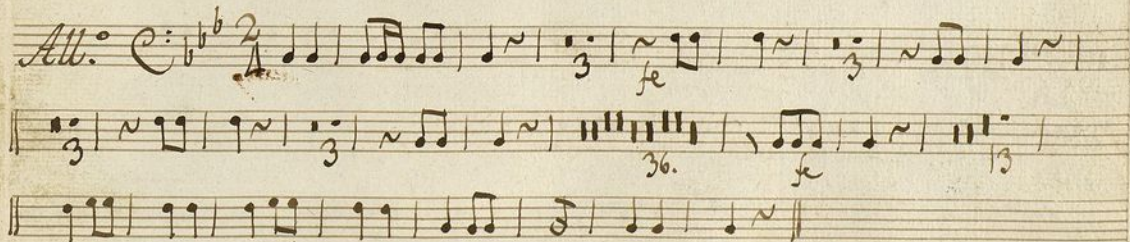
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Trompa 1.^a Ton.^a a solo Los Duendes.

In cláfa
All.^o



Face 2.^a



Coplas
All.^o $\text{C} \# 2/4$ *19.* *solo.*

A los Parr.
tres mas. *34.* *D. C. alas Coplas.*

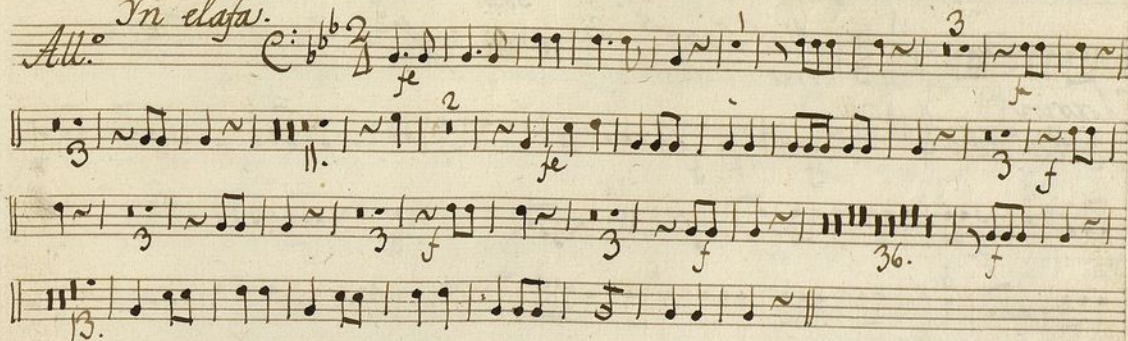
Clarín
All.^o Poco $\text{F} \# 2/4$ *2.* *je* *10.* *je* *11.* *je* *12.* *je* *Solo.* *42.* *3.* *je* *Solo* *6.* *4.* *Solo* *All.^o vivo*

The musical score is written for a Clarín (Flute) in F# major, 2/4 time. It begins with a tempo marking of 'All.^o' and a key signature of one sharp (F#). The first system includes a measure rest for 19 measures, followed by a 'solo.' instruction. The second system features a section titled 'A los Parr. tres mas.' (To the Parrs. three more), lasting 34 measures, followed by a 'D. C. alas Coplas.' (Da Capo to the Coplas) instruction. The third system starts with a tempo change to 'All.^o Poco' and includes various musical notations such as slurs, accents, and dynamic markings like 'je' and 'p'. The score continues with several systems of music, including a 'Solo.' section and a final section marked 'All.^o vivo'. The manuscript is on aged paper with some staining and a large watermark at the bottom.

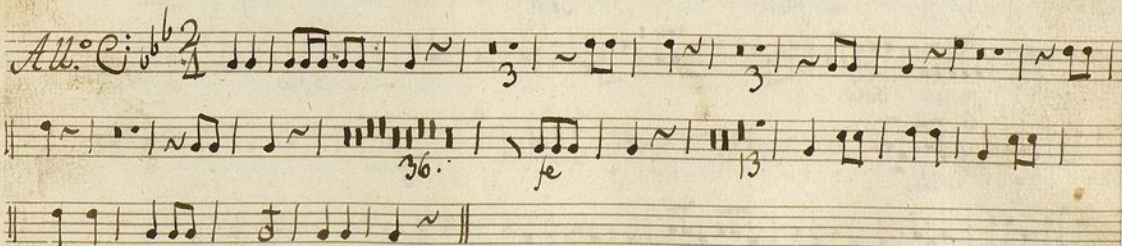
Trompa 2.^a Ton.^a a solo ^t Los Duendes.

Mus 83-16

All.^o In clava.



Facc 2.



Coplas

All.°

Solo.

Alm Parr's

trei mas.

^JD.C. alas Coplas.

Clarinet

All.° Poco

12

—

ماه 5

42

Solo

Solo

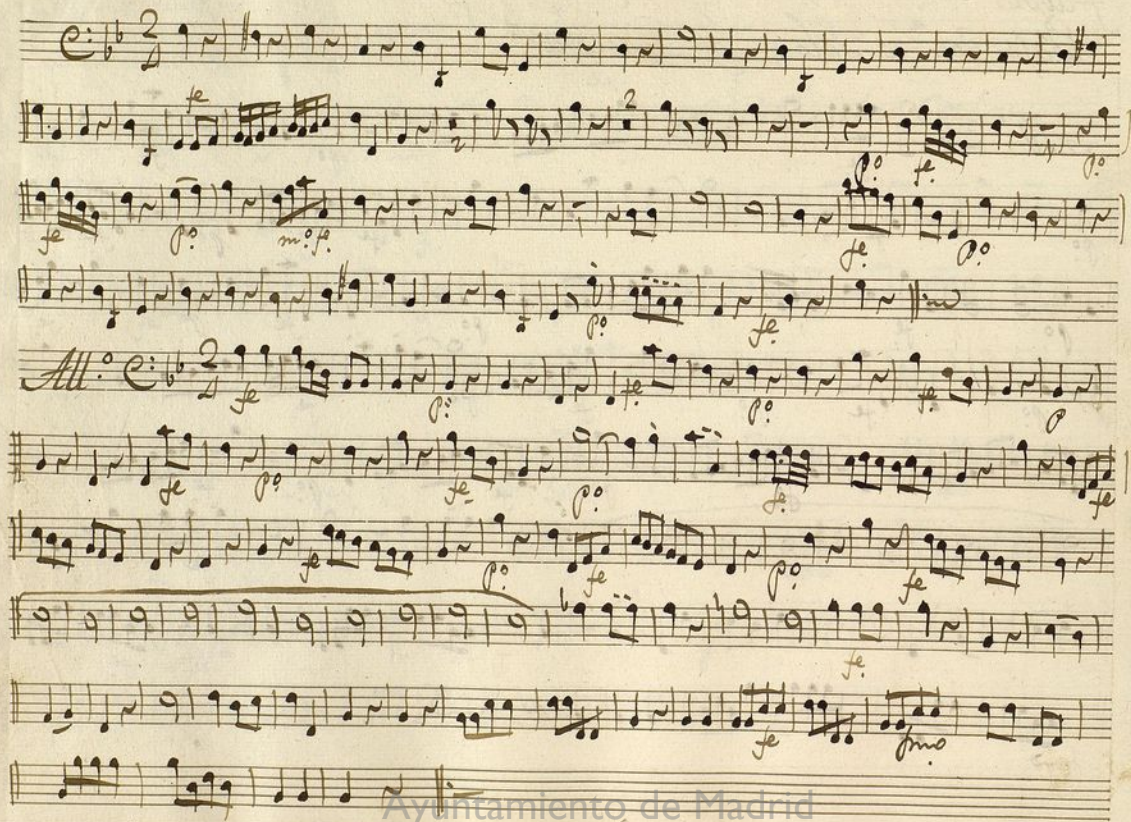
411

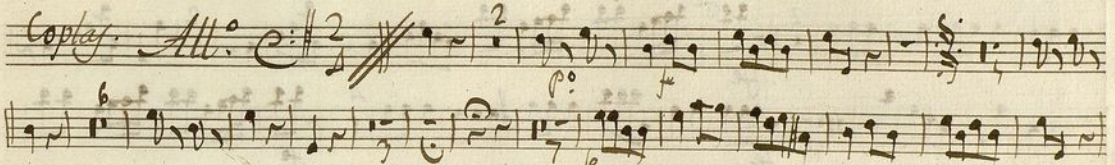
fagot.


Bafo Ton^a a solo Los Duendes

Mus 83-16

Handwritten musical score for Bassoon (fagot). The score is written on eight staves. The first staff begins with the tempo marking "Al.^o" and the key signature of one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff* (fortissimo) and *pp* (pianissimo) are used throughout. The piece concludes with a double bar line and the word "fine" written below the final staff.



Coplas. All.^o 

Alor Parr.^o
tres mat. 

D.C. alas coplas

All.° Poco E^{\flat} $\frac{2}{4}$

fe *2* *fe* *2* *fe* *4* *fe* *8* *fe* *29* *Solo* *2* *Solo* *2* *p* *fe* *6* *fe* *fe* *fe* *fe* *fe* *All.° vivo*

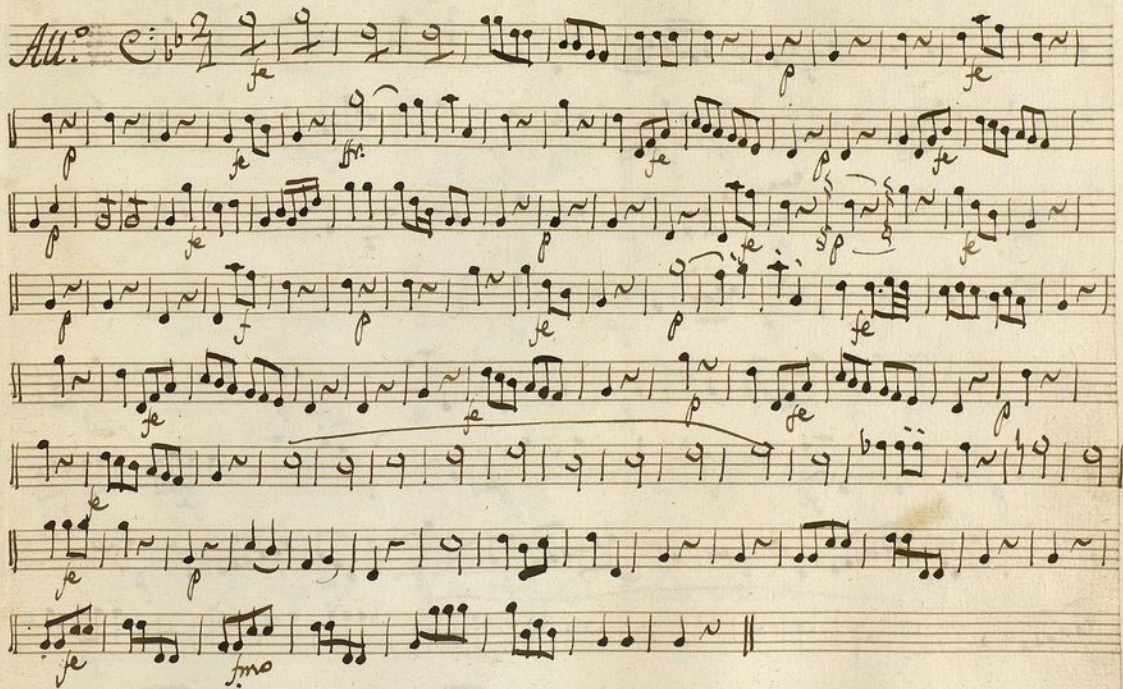
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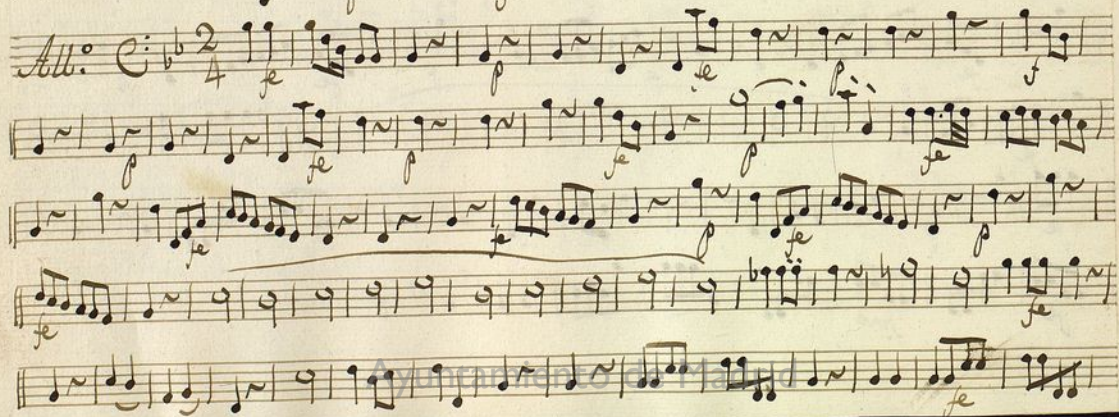
fagot. ²
Seq.^o en la Ton.^a a solo Los Duendes.

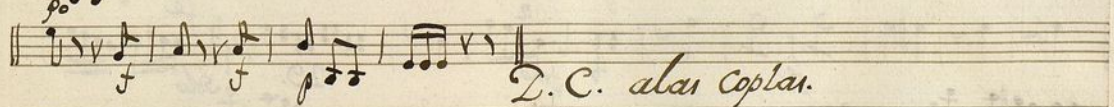
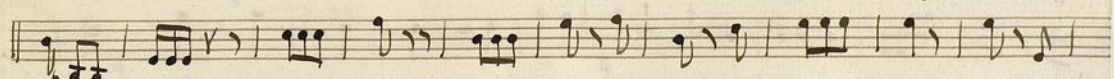
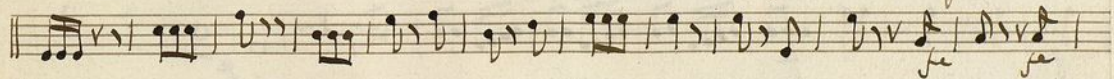
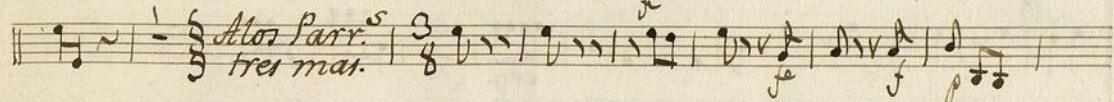
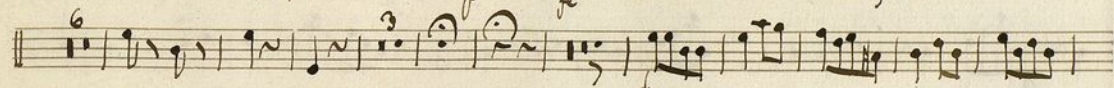
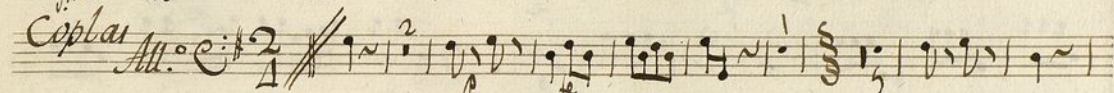


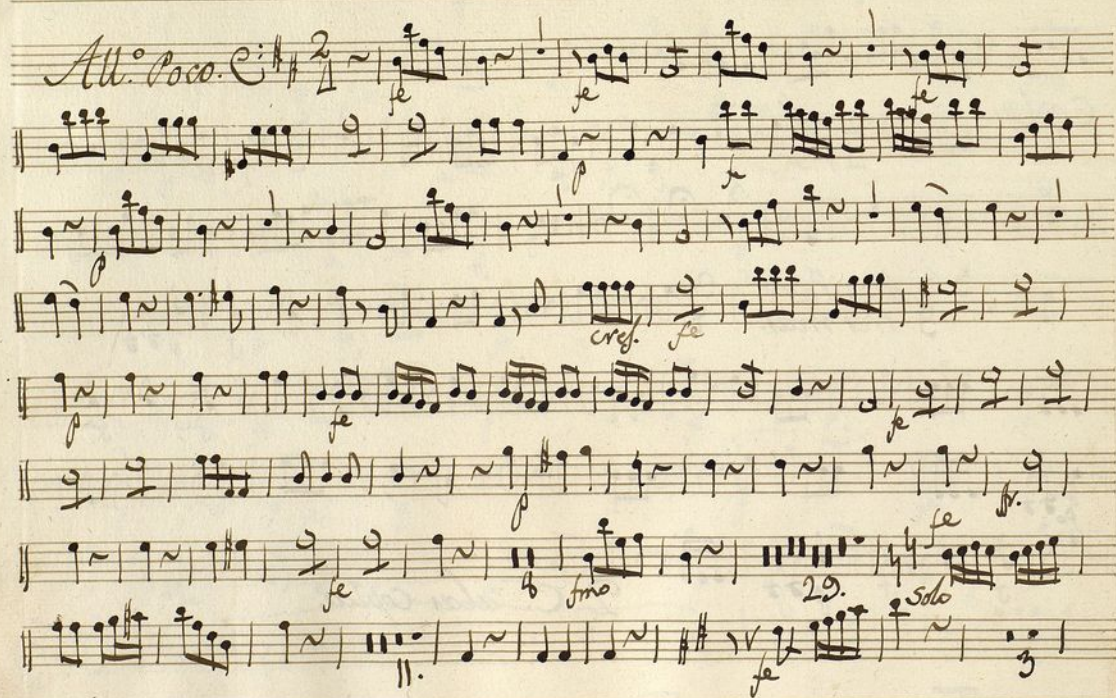
Bajo Fon. a solo. †: Los Duendes.

mus 83-16











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