

La Rosa Perez

~~La Rosa Perez~~

+

Conadilla à Solo;

Los Ouen de cillos;

Del S.<sup>r</sup> Esteve;

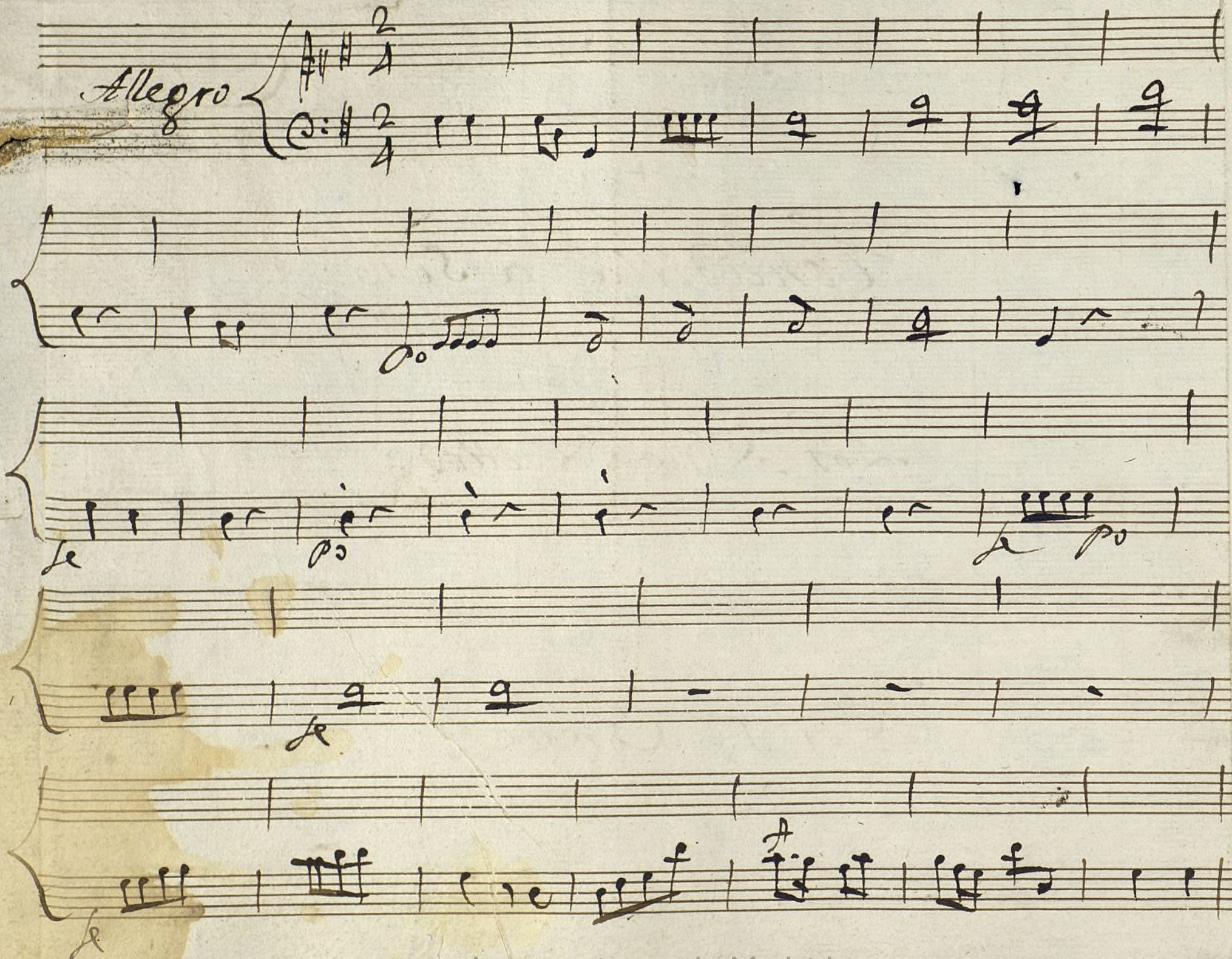
La Caranba

~~La Rosa Perez~~



*Allegro*

$\frac{2}{4}$   
A  
C: A  
 $\frac{2}{4}$





A Ca' estamos  
Como en la ~~luna~~  
algunas

todos Mosqueaderos mios

~~resaca~~ <sup>veces</sup> nos falta el partido

siendo yo la misma  
muchos dias ~~de esta~~  
de estos



Handwritten musical score on aged paper. The score consists of two systems, each with a vocal line and a guitar line. The lyrics are in Spanish. The first system contains the lyrics "si me soy los mismos" and "sin blanca me e visto". The second system contains "y pues dicho llevo quanto ay q. de un dia mirando vacio el bol" and "ci'ros si No". The guitar line features various chords and melodic fragments, including a triplet in the first system and a descending scale in the second. The paper shows signs of age, including foxing and a small tear at the top left.

si me soy los mismos  
sin blanca me e visto

y pues dicho llevo quanto ay q. de  
un dia mirando vacio el bol

ci'ros  
si No



Ce re mo nias de jo y pa so al Ca  
 le di ze a fli xi da quan do an ti te as  
 pri cho que  
 vi so que  
 si que si q.<sup>a</sup> ya se be  
 si que si q.<sup>a</sup> ya se be



q' en pieza la to nada  
 y sea pa re cio en ton res  
 por di ver ti ros - por  
 un Duen de ci llo - un  
 di ver ti ros q' en pieza la to nada por  
 Duen de ci llo y sea pa re cio en ton res un



di ver ti' rot;  
 duende ci llo; *Allegro*  
*Andr.*  
 sea cerio ami: To mea sur di  
*Andr.* se po  
 Pero en fin me es for zè di se quien  
 eres Tel Respon dio el duende Protec  
 se po se po



tor de las mugeres;

And.  
 And. gracioso

Yo le dije de casa al punto







*Desp.<sup>o</sup>*  
rido nada Conduendes  
precias me quieren otras  
duende muchas y muchas  
*Desp.<sup>o</sup>*

*Allegro*  
dos veces



*Coplas*

*Allegro*

Handwritten musical score for "Coplas" by La orozco. The score is written on ten staves. The first staff has a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The tempo is marked "Allegro". The music consists of several measures, some with notes and some with rests. There are some crossed-out staves. The word "La" is written below the sixth staff, and "tam" is written below the seventh staff. The word "Le" is written below the eighth staff.



Niña q! Viene en Cueros de Cadiz o  
bien muchos Mi nis ri les q! hacen lo q!  
Ca ta luña Sal me ya lle va re  
no les mandan has ta quen la vez los  
lo xes tie nen Duende de for tu na  
pillan tie nen el duende en la vara  
po



Handwritten musical score for a piece titled "La cruzco". The score is written on ten staves, with lyrics in Spanish. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The lyrics are written in a cursive hand. The score is divided into two systems of five staves each, with a large bracket on the left side of each system. The first system contains the lyrics "tiene buen de de fortuna" and "tienen en buen de en la vara". The second system contains the lyrics "que llos Agenses Mayor q? solo en re" and "si toda saber nero segun lo di".

tiene buen de de fortuna  
tienen en buen de en la vara  
que llos Agenses Mayor q? solo en re  
si toda saber nero segun lo di



dos es tu dian para esta far el Pleite ante  
 zen los Lobos por no man char su Con cien cia  
 tienen el duende en las vñas tienen el duende  
 tienen su duende en el pozo tienen su duende  
 en las vñas  
 de en el pozo



tienen el duende en el

tienen tambien mil co

Patio mil chuscas de la Ca ruela

cheros segun Corren ya tro peltan

Yo tra chuscas de otras partes le

El duende en su a te vi mien to y



tienen en la Luneta      le tienen en —  
 talvez en la Librea      y talvez en —  
 — la Luneta —  
 — la Librea —  
 (mediso el duende) Ver como muchas queri da  
 (Repitio el duende) Ver como muchas queri da



prenda tienen su duende por far o nefas

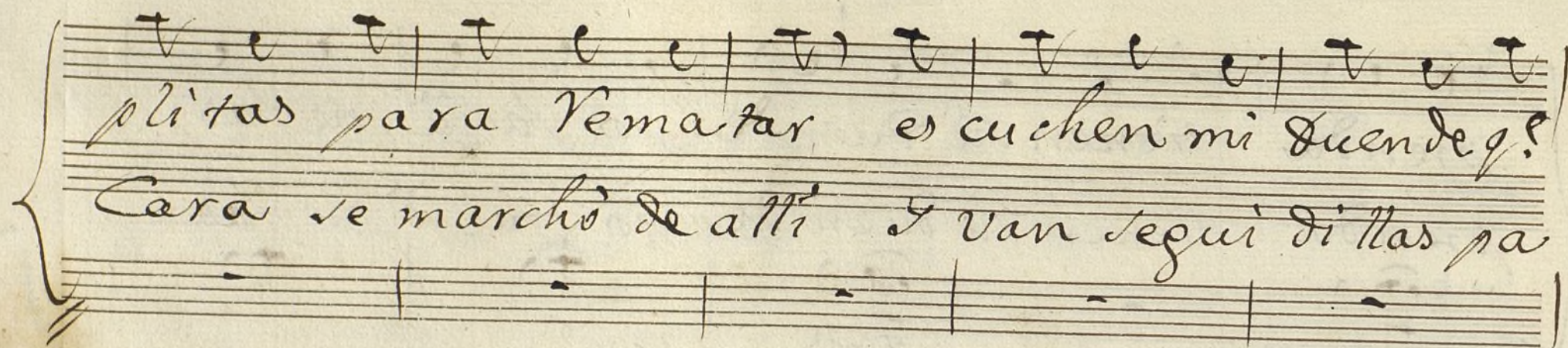
prenda tienen su duende por far o nefas

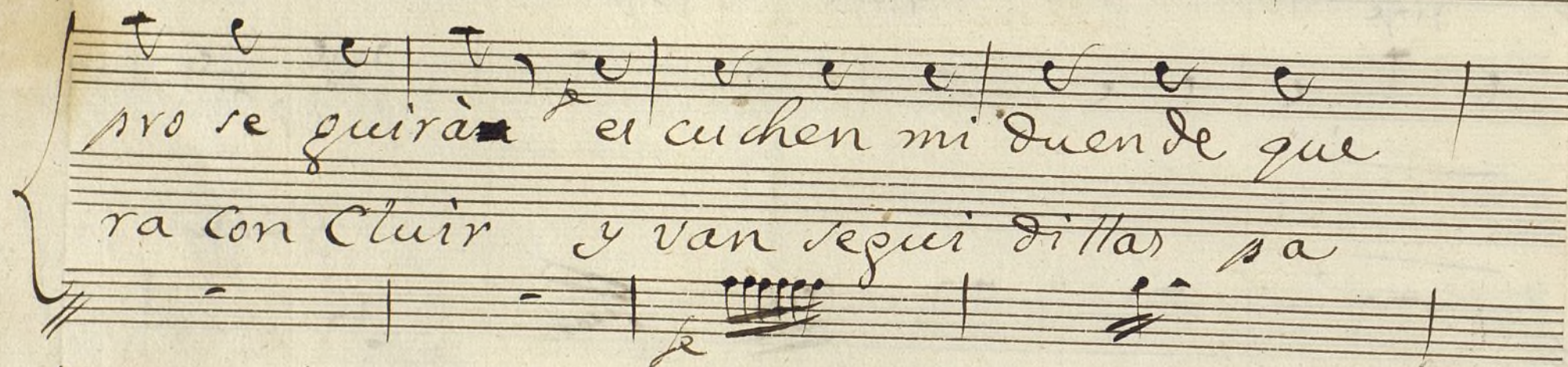
Vese

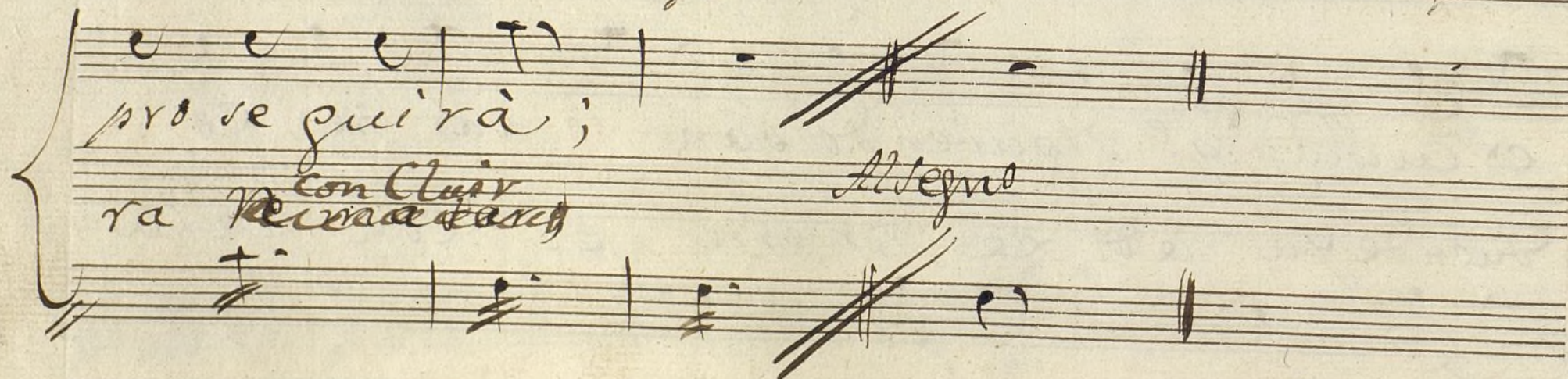
es cuhad q.º siguiendo ban o has has co

duende ya le di xe por fin el con mala




 plitas para Rematar es cuhen mi Duende?  
 Cara se marchó de allí y van seguir dillas pa


 pro se guirá el cuhen mi Duende que  
 ra Con Cluir y van seguir dillas pa


 pro se guirá;  
 ra ~~Recepcion~~ <sup>Con Cluir</sup>

Allegro



*Segui.*
*Allegro*

Como solo me adapta el ay re  
Y puer q. hize un conpuesto de dos con



quiaros Como solo me adapta  
majo soy la Reformadora  
el ayre Majo el ayre Majo  
del gremio Majo del gremio Majo  
el ayre majo - a lo Majo pre  
Queridos dueños no miréis mis pa  
po



tendo — oy obre guiaros — alo Mayo pre tendo  
labras — sin o amia fecto — no mireis mis pala bras

oy obre guiaros no me pongo en jarra ni me balan  
sin o amia fecto — Yo no me Colunpio yo no me a ba

ces ni tuerzo el Torico ni el mundi me  
lanzo yo no guño el ojo ni miro alo



neo — questo es solo de Majas de poco menos  
 gato — questo solo es de Majas de buelo vajo —  
 — y yo soy Peri Maja de fundamento —  
 — y yo soy pe ri maja de buelo atto —  
 — (Tino escuchénlo todo en este  
 Cadu po leo;) —  
 — (Tino escuchénlo todo en este  
 golpe de tace;) —  
 Allegretto



Dean res las es Co. fieta s di fe ren cia

La Usia y Ma ja s ya son lo mei

ban

di fe ren cia ban

La Usia y Pe ri

mo

Ya son lo mei mo que si se ne mos

me tra

de la Re ma ja

de la Re ma ja

Ma jo

ella s Cor re jo

ella s Cor re jo



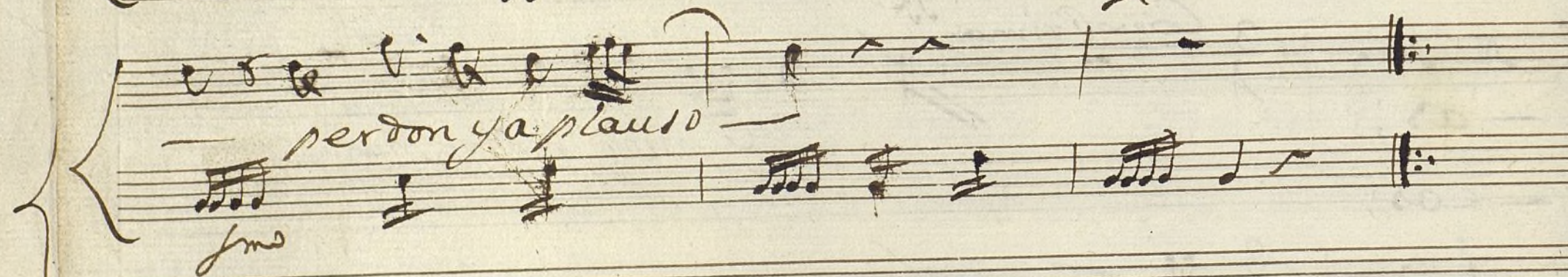
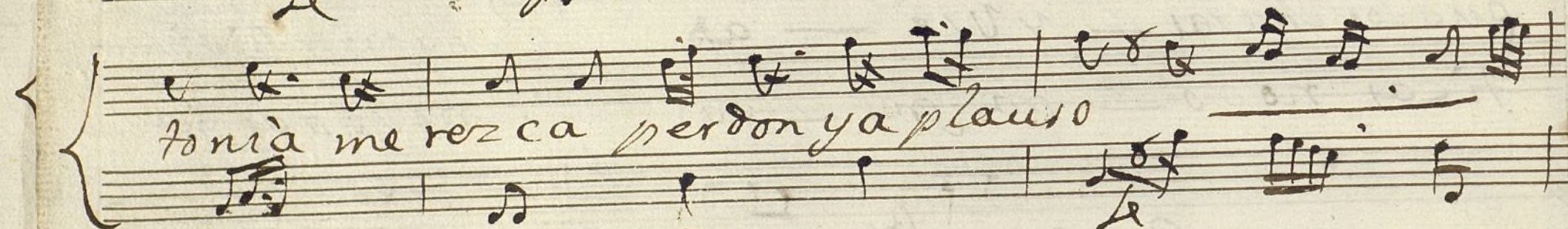
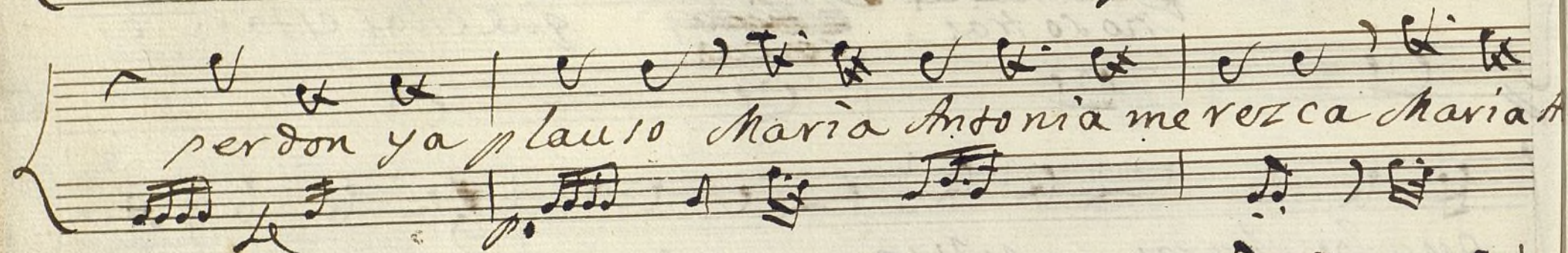
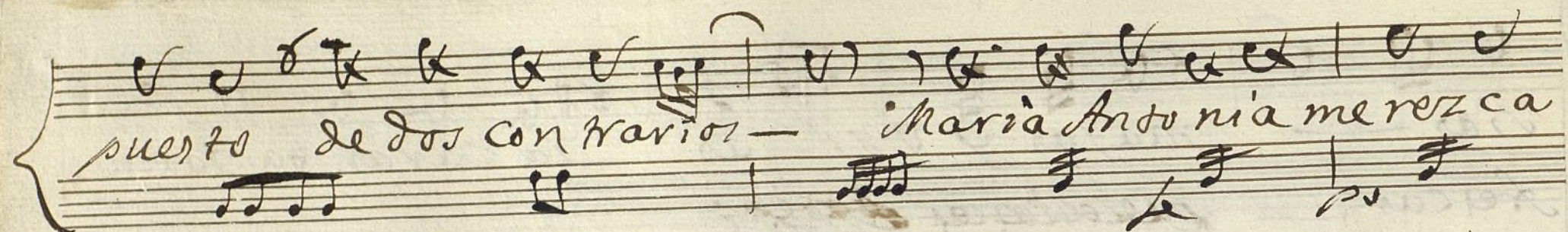
Handwritten musical score on three systems of staves. The lyrics are in Spanish and are written in a cursive hand. The music is written on five-line staves with various notes, rests, and bar lines. The first system has two staves, the second has two staves, and the third has two staves. The lyrics are written between the staves.

la Usia y Petri metra de la — Rema — ja  
pues si tenemos Mayo ellos — Cor te — jo  
de la Rema — ja; Pero en el  
ellos Cor te — jo; Con di fe  
dia — la Caranba haecho y guales — majas y v  
rendia — que ellos estan eñicas — no so tras



rias — majas y v r i — as 2a Caranba ha echo y  
 ficas — ~~que ellas son~~ ~~que ellas son~~ ~~que ellas son~~ que ellas son e  
 no so traí ~~que ellas son~~ ficas  
 gua la majas — y v r i — as majas y v r i —  
 ficas no so — traí ficas no so traí ficas  
 — as; 3 Como Prima ~~St.~~ y puei ri ze un con  
 — cos;  
 Allegro







ca

la

ria





Ayuntamiento de Madrid

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Mo-15



MUS 110-15

+

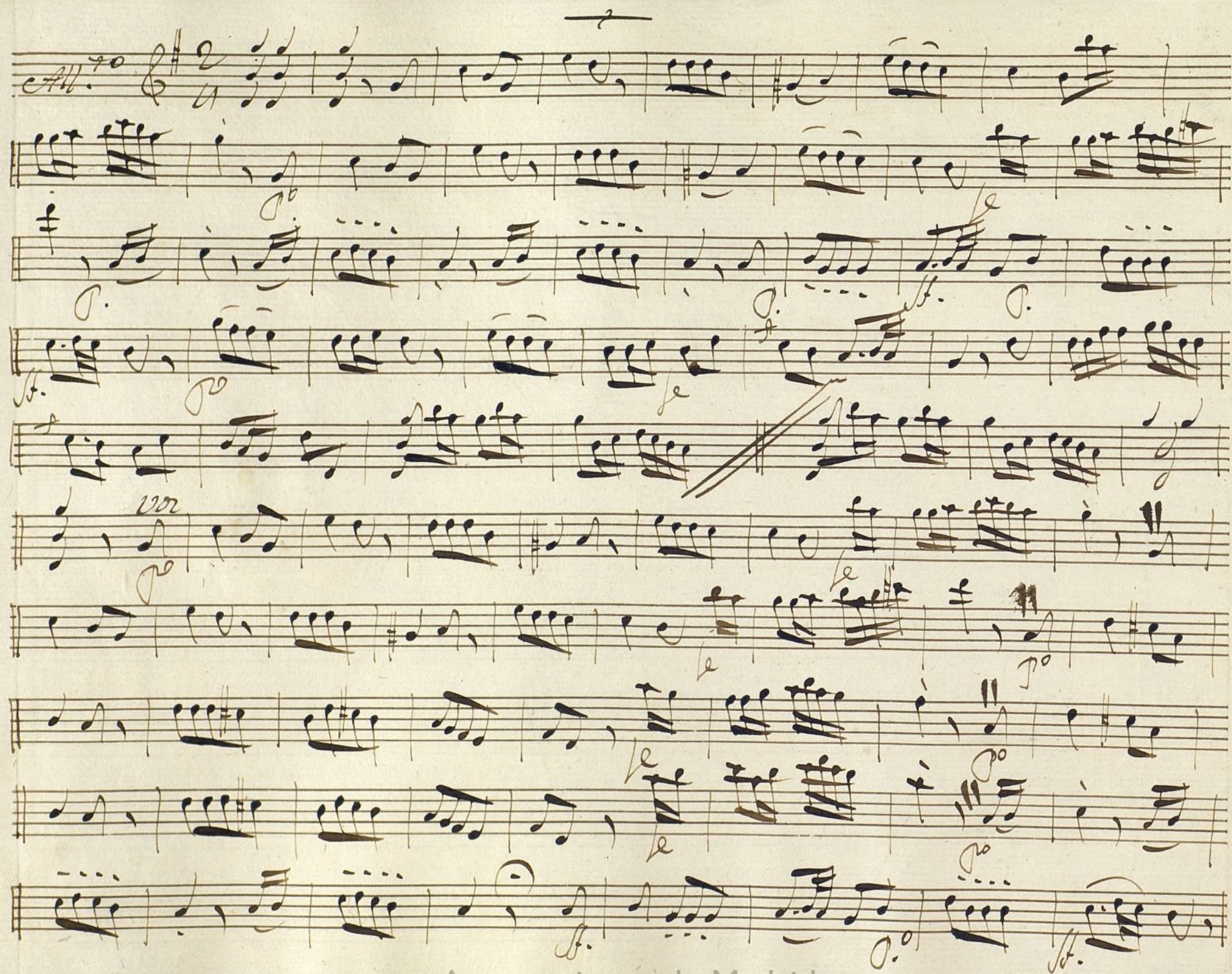
Violin Primero

Con.<sup>a</sup> à solo.

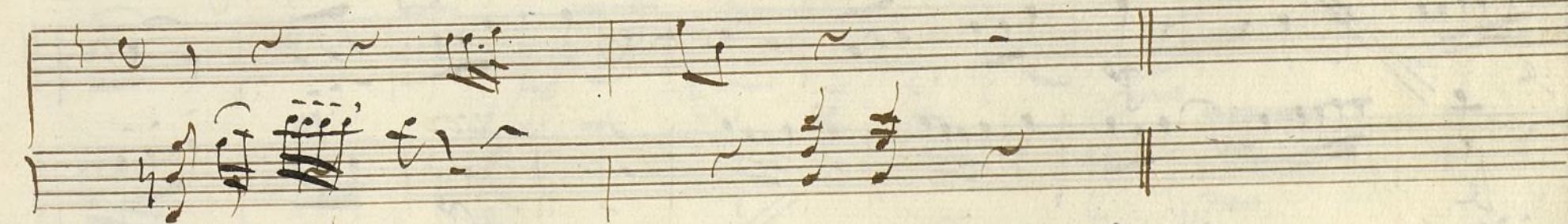
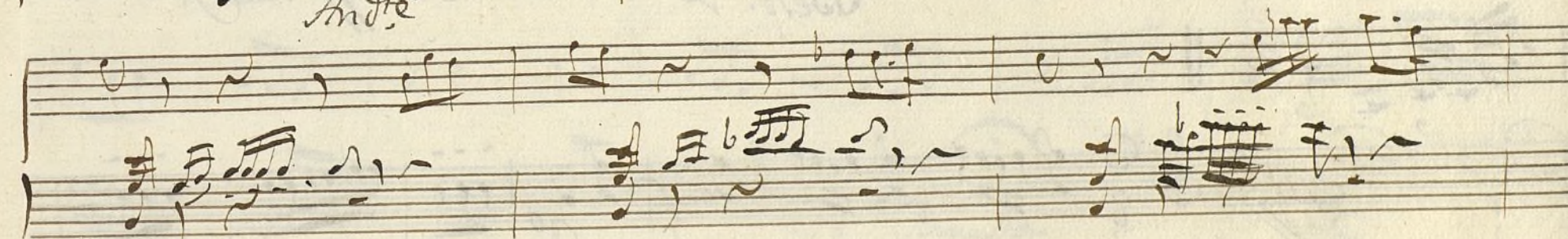
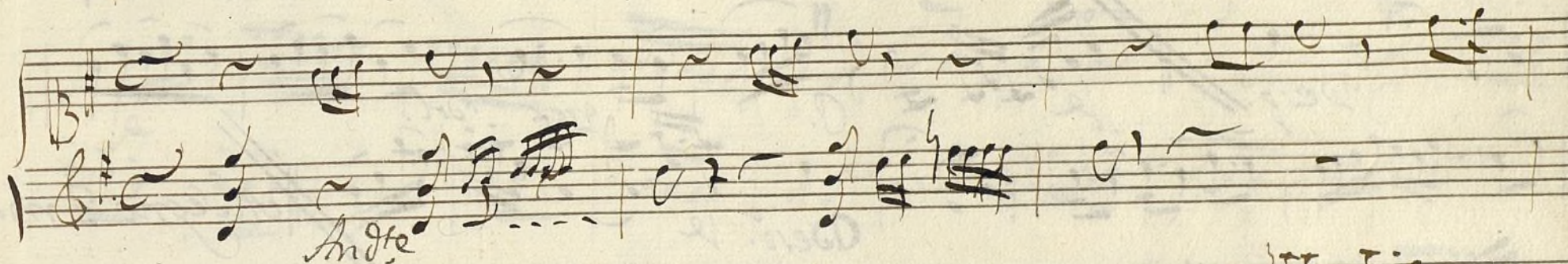
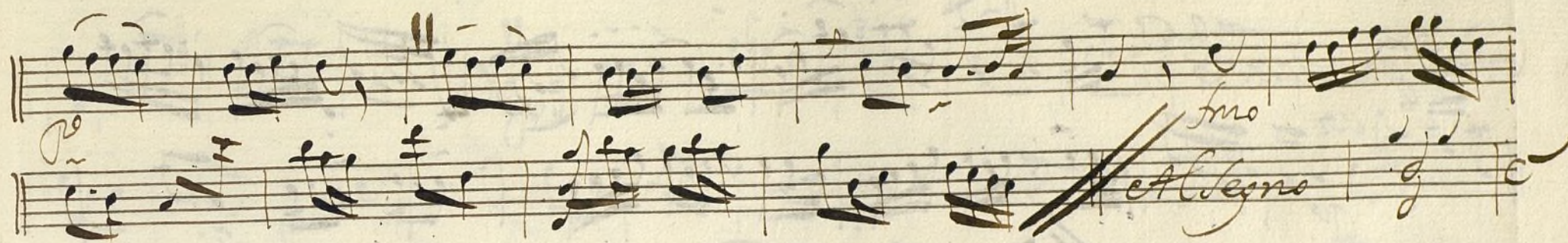
Los Duendecillos.

Mo-15









v. v.



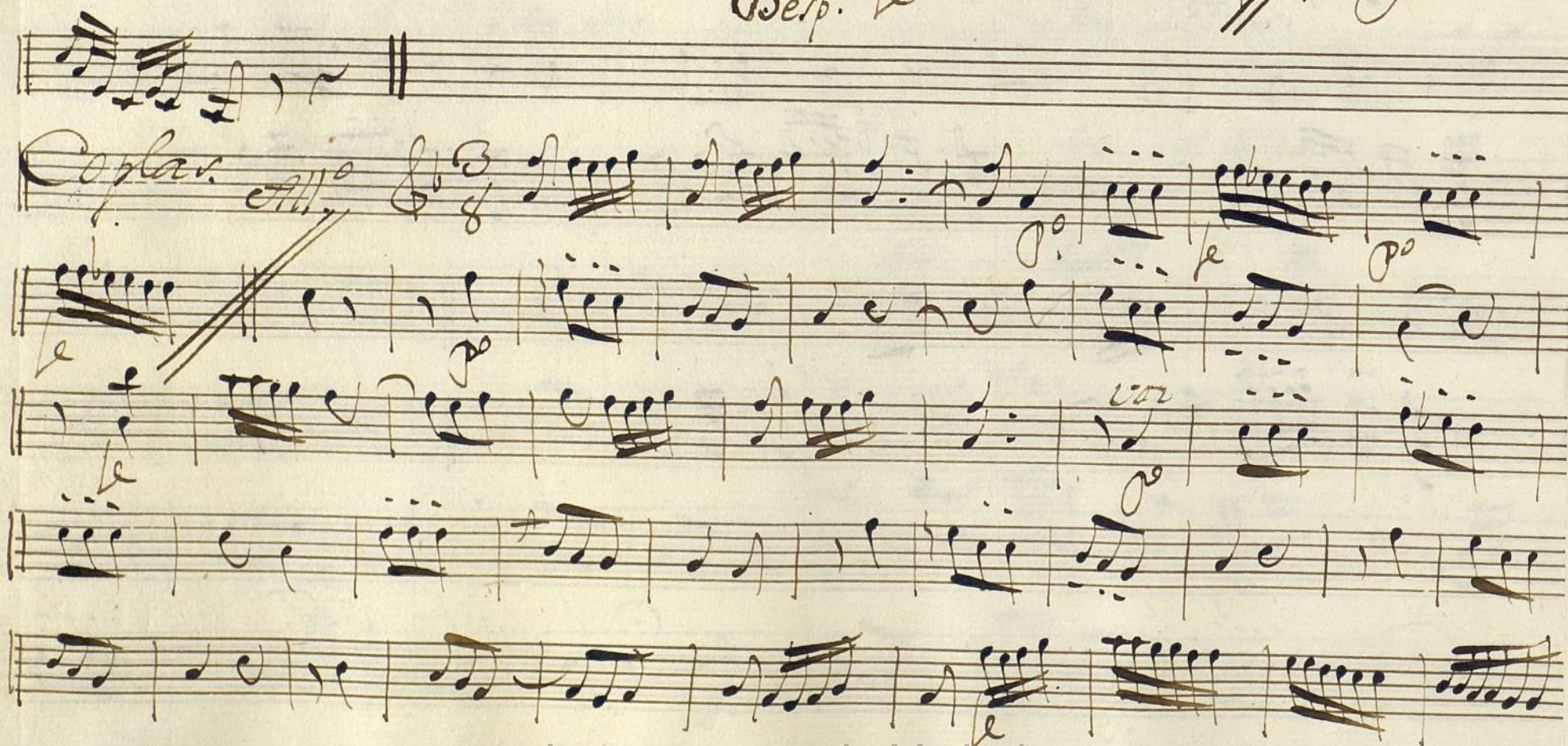
*And. gracioso.* 6/8

*Desp.* *le* *crec.* *mol.*

*Desp.* *le* *Allegro 2 mar.*



*Coplas.* *All.* 6/8





av.

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and the tempo change "Al Segno.".

Dynamic markings: *Parada*, *rinforz.*, *fmo*, *fmo*.

Tempo marking: *Al Segno.*



Call. cord

40

202

*Trio*

~~rin~~

Parola

vor

۱۱۷۰



Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- Punt. do* (Punctum do) at the top of the first staff.
- arco* (arco) and *for* (for) markings on the second and fourth staves.
- Allegro* (Allegro) marking on the right side of the fifth staff.
- fmo* (fmo) marking on the sixth staff.

The score concludes with a double bar line on the eighth staff.







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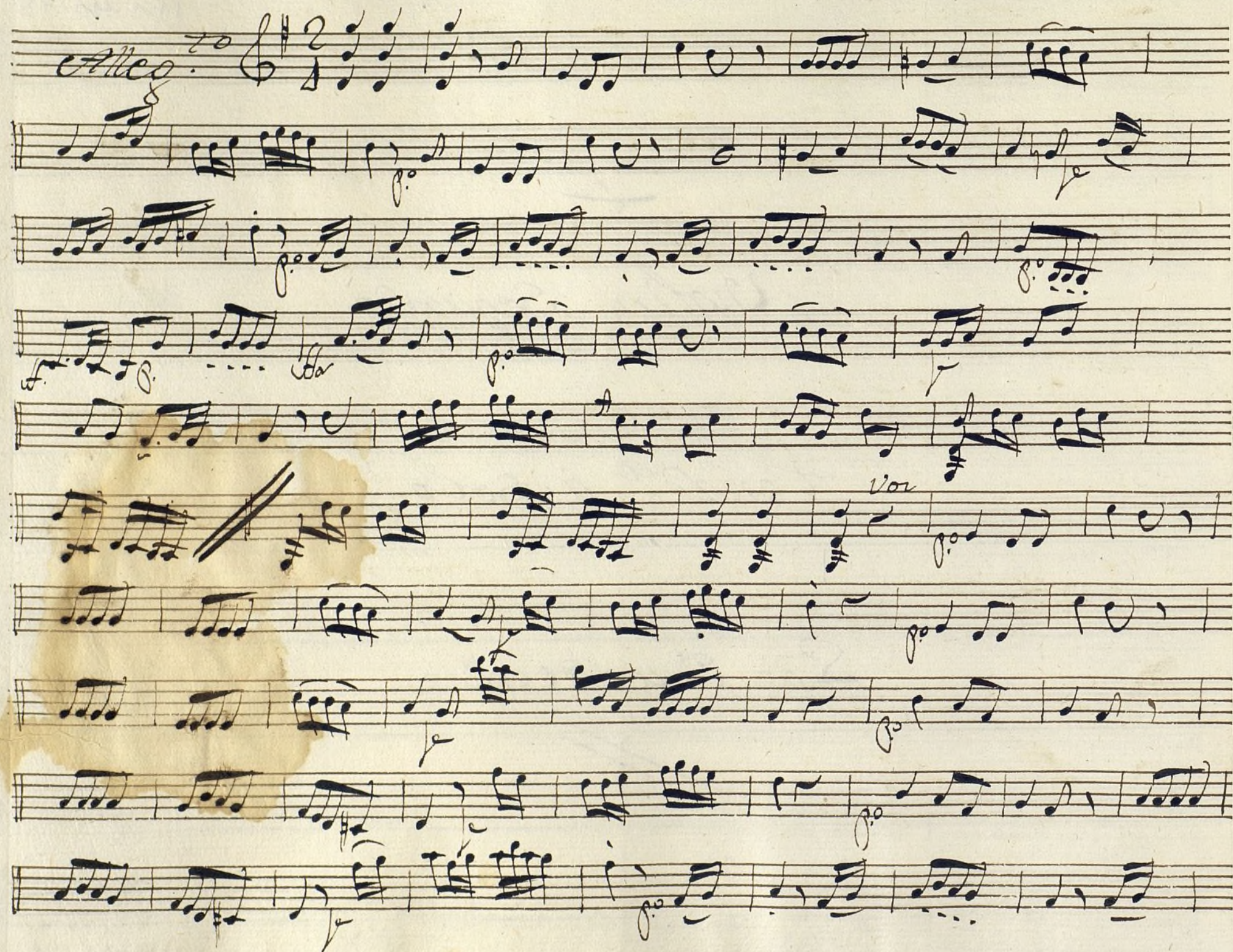
Violin Segundo.

Conad.<sup>a</sup> à solo.

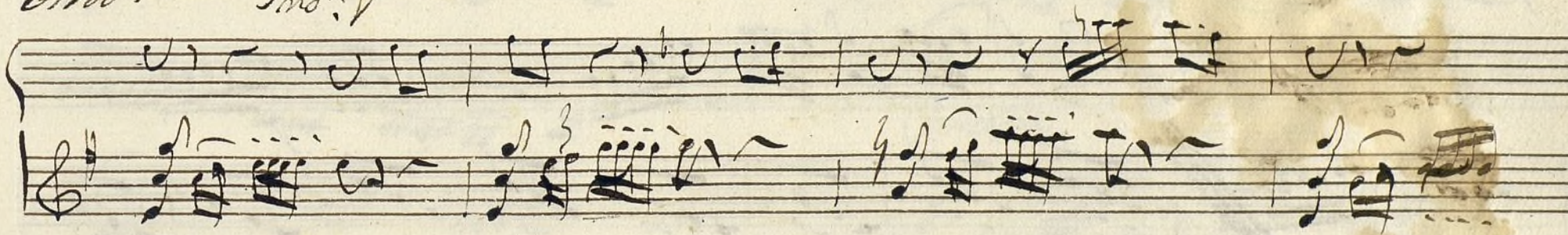
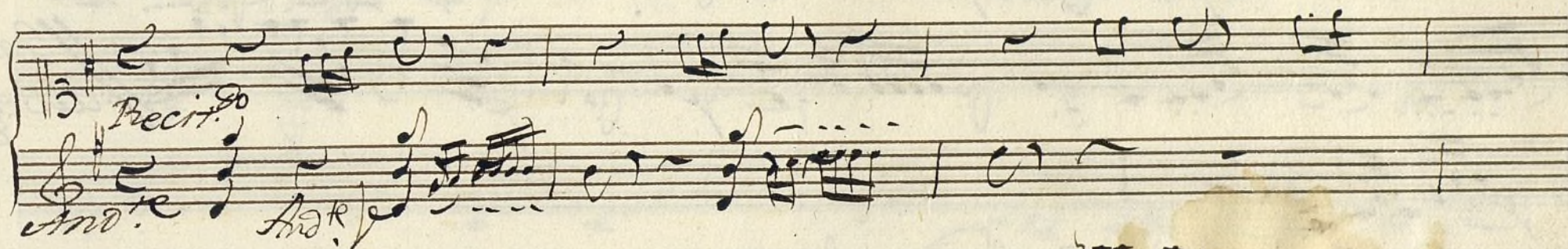
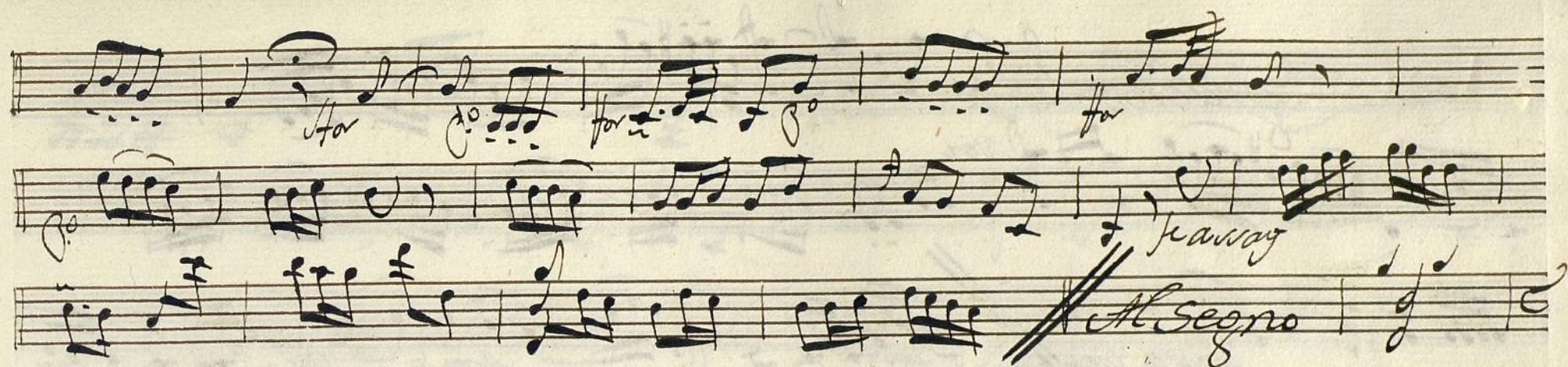
Las Duendecillos.

//

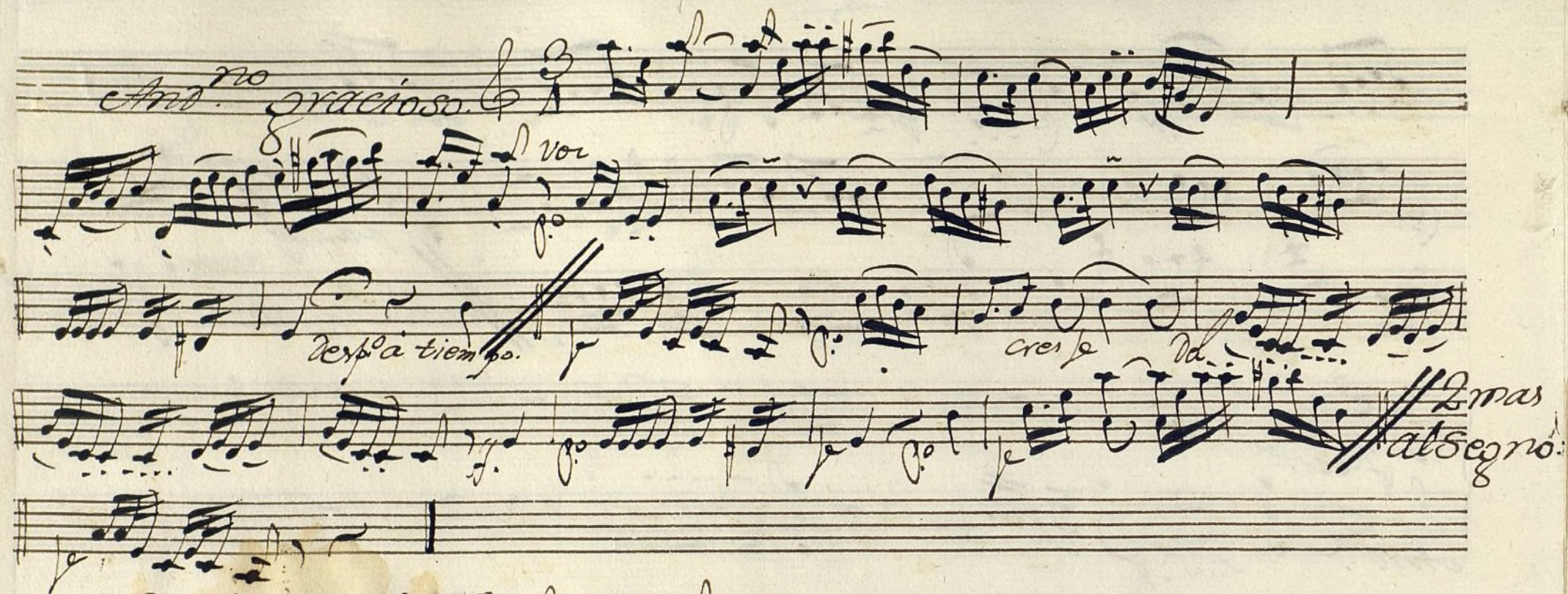




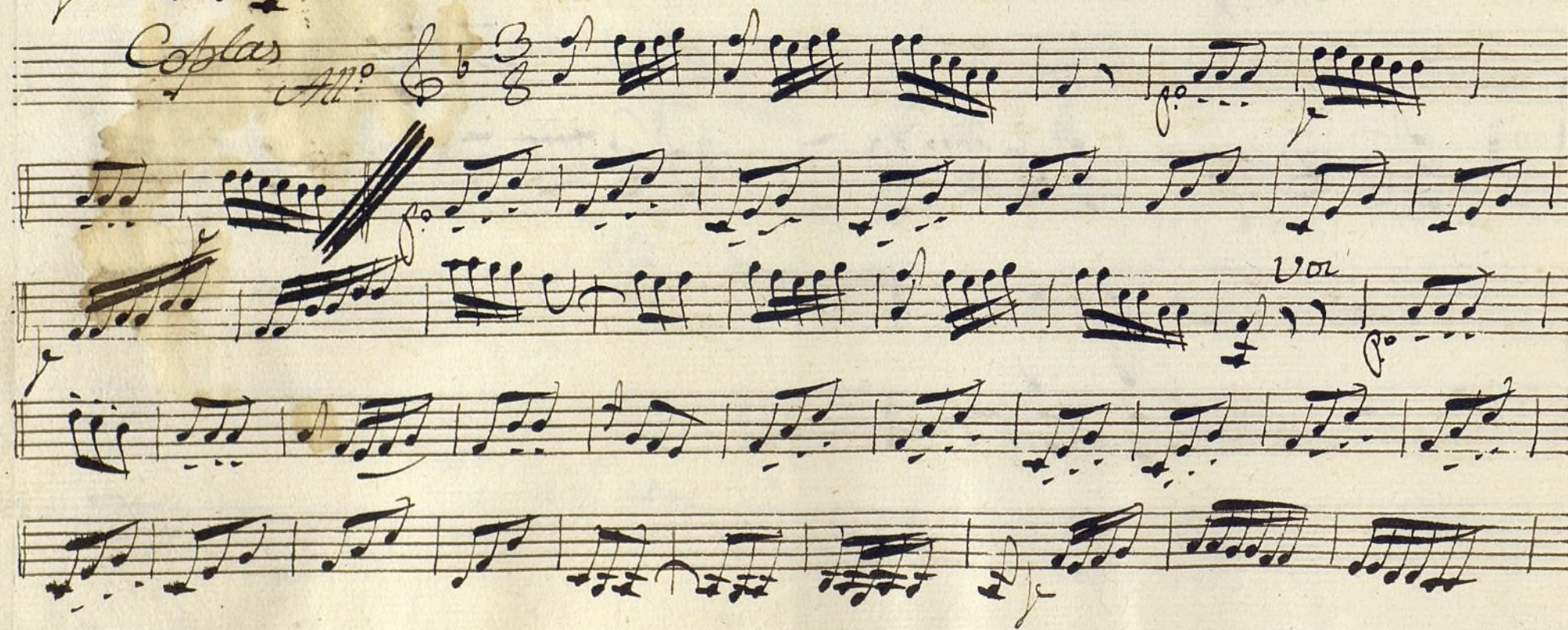






*And.<sup>no</sup> gracioso.* 

*2<sup>ma</sup> al segno.*

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



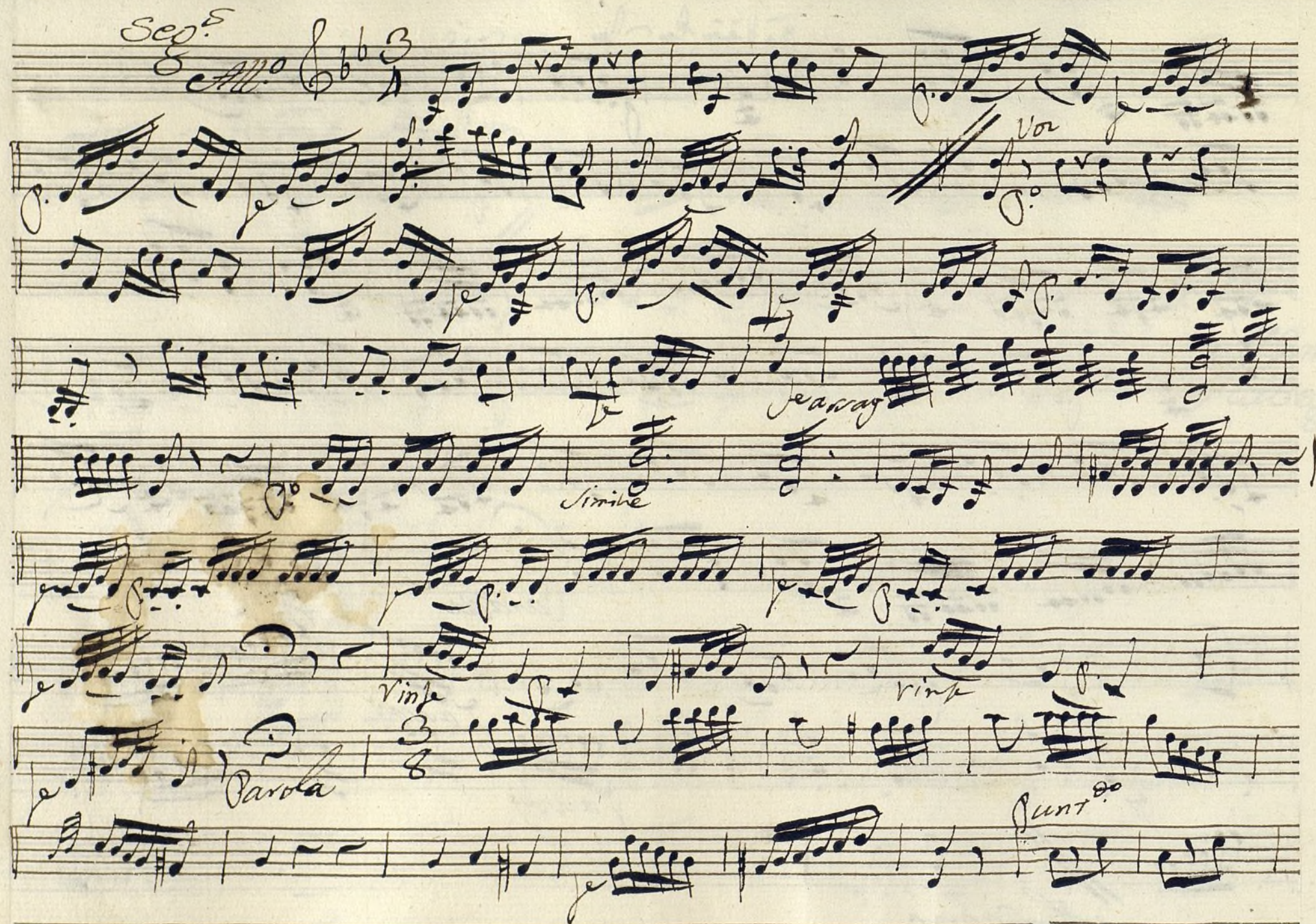
mas  
segno.

Handwritten musical score on ten staves. The notation includes various rhythmic values, slurs, and dynamic markings. The piece concludes with a double bar line and the instruction "Al Segno." written below the staves.

Carada  
rinke  
array  
array

Al Segno.



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

*Vor*

*Jeaway*

*Simile*

*Vince*

*Parola*

*Vince*

*Punt.<sup>o</sup>*



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

- arco* (arco) written above the first staff.
- Punt.<sup>do</sup>* (Punt.<sup>do</sup>) written above the second staff.
- arco* (arco) written above the third staff.
- 3<sup>o</sup> de Prima* (3<sup>o</sup> de Prima) written above the fourth staff.
- al Segno* (al Segno) written above the fifth staff, preceded by a double slash.

The score concludes with a large, stylized flourish on the seventh staff.



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*Oboe Primero.*

Mus 110-15

*Tonad<sup>a</sup> a solo; Los Duendecillos.*

Handwritten musical score for Oboe. The score consists of 10 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a single system. The notation includes various note values, rests, and dynamic markings. A large section of the score is crossed out with a double slash. The piece concludes with a double bar line and the word *Volto* written below the staff.

*Allegro.*

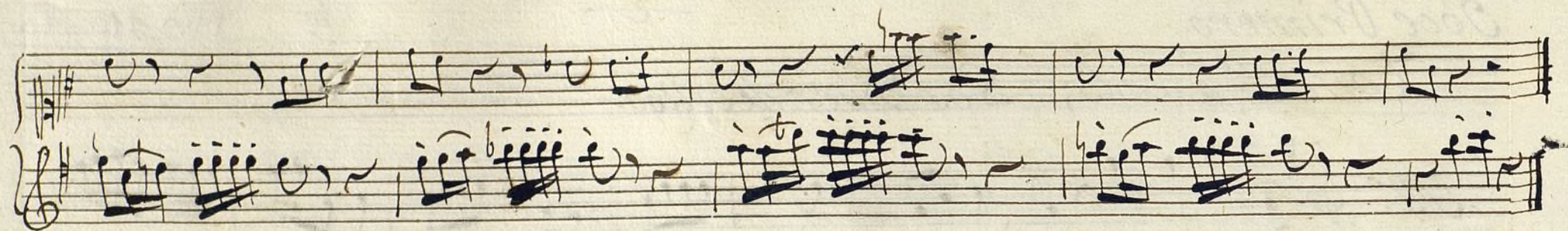
*Preci<sup>do</sup>*

*And<sup>te</sup>*

*solo*

*Volto*





*3 And.<sup>no</sup> Gracioso tacet //*

*Coplas. All.<sup>no</sup>*

Handwritten musical notation for the 'Coplas. All.<sup>no</sup>' section. It consists of seven staves. The first staff begins with a treble clef, a key signature of one sharp, and a 3/8 time signature. It contains several measures of music, including a measure with a '2' above it and a measure with a '7' above it. The subsequent staves contain dense musical notation with many beamed notes. There are several '20.' markings below the staves, likely indicating fingerings or measure counts. The section concludes with a double bar line and the word 'Allegro' written in a larger, bolder script. The handwriting is consistent with the rest of the page.



*Segno.*  
Allegro 3/4

*Voz*

*2*

*3*

*3*

*3*

*Tacet*



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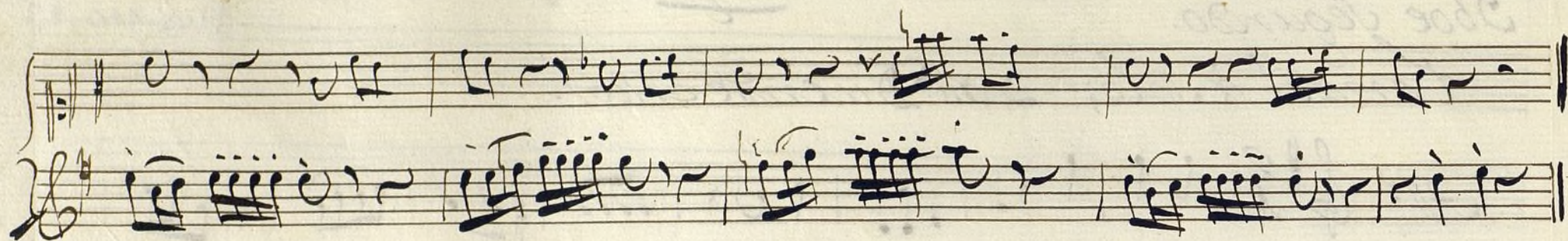
Oboè Segundo.

Mus 110-15

Conad.<sup>a</sup> à solo; Las Duende cillas.

The musical score is written on ten staves. The first staff is a title line. The second staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as *g.* and *f*. There are several slurs and phrasing marks throughout the piece. The eighth staff contains the instruction *Allegro.* written below the staff. The ninth staff begins with *And.te* and *Solo* written above the staff, and ends with *Volte p<sup>to</sup>* written to the right. The final staff continues the musical notation. The paper shows signs of age, including some staining and wear at the edges.





*3*  
*And.<sup>no</sup> Gracioso Tacer //*

*Coplas*

*2*  
*fe*  
*20. fe*  
*20*  
*Carola*  
*13*  
*Solo*  
*Al Segno*

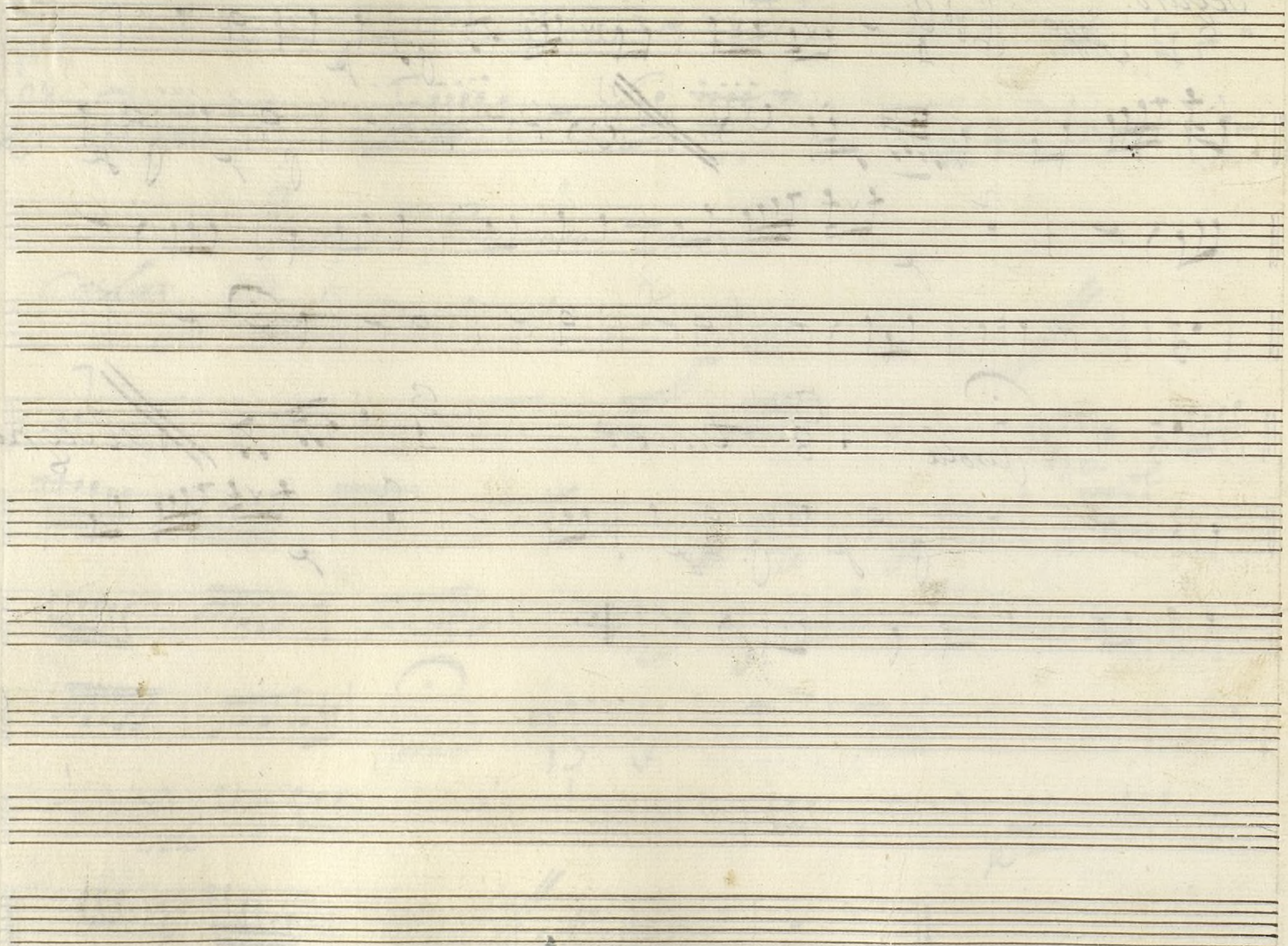


*Segue.*

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

*Parola*  $\frac{3}{8}$  *tacet*  $\frac{3}{8}$  *al segno*





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*Trompa Primera*

Mus 110-15

*Sonadilla à solo; Los Quende Cillos;*

Handwritten musical score for Trompa Primera, Sonadilla à solo. The score consists of nine staves of music in 2/4 time, key of D major. The notation includes various notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and the word 'Adieu' written below the staff.

*And no fare //*



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

*Le* *19* *Le* *19* *13* *Solo* *Le* *Allegro*



*Seguir.* *Inclafá*  
*All.<sup>o</sup>* *C:16/4*  $\frac{3}{4}$

*Parola*  $\frac{3}{4}$  *sa ze*  $\frac{3}{4}$  *Allegro*



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Trompa Segunda

Nº 110-15

Conadilla à Solo; Los Dueños de Cillos;

Handwritten musical score for Trompa Segunda, featuring a solo section. The score is written on seven staves, each beginning with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f). The piece concludes with a double bar line and the word "Fin" written below the staff.

$\frac{3}{4}$  And. tace



*Coplas* *All. poco*  $\text{C} \frac{3}{4}$

19

19

19

13 *Parola*

*Solo*

*Allegro*



*Segui. Inelafà*  
*All. Cillo* 3/4

*Parola* 3/4 *Allegro*



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# Contrava 303

MUS 110-15

La orozco

Conadilla à volo; Los Quende cillo;

*Allegro* C: # 2/4

The musical score consists of ten staves. The first staff is marked 'Allegro' and 'C: # 2/4'. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some handwritten annotations like 'Le' and 'vor'. A large diagonal slash is drawn across the middle of the score, starting from the fifth staff and extending to the eighth staff. The piece concludes with the word 'Volte' written at the end of the tenth staff.



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings.

The score is written in a system of staves, with the following markings and notation:

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). The notation includes a series of notes, a rest, and a series of slurs.
- Staff 2:** Starts with a bass clef and a key signature of one sharp (F#). The notation includes a series of notes, a rest, and a series of slurs.
- Staff 3:** Starts with a treble clef and a key signature of one sharp (F#). The notation includes a series of notes, a rest, and a series of slurs.
- Staff 4:** Starts with a bass clef and a key signature of one sharp (F#). The notation includes a series of notes, a rest, and a series of slurs.
- Staff 5:** Starts with a treble clef and a key signature of one sharp (F#). The notation includes a series of notes, a rest, and a series of slurs.
- Staff 6:** Starts with a bass clef and a key signature of one sharp (F#). The notation includes a series of notes, a rest, and a series of slurs.

Dynamic markings include *And.* (Andante) and *Le po* (likely *Le po* or *Le po*).



And.<sup>ro</sup> gracioso C: 3/4

Desp.<sup>o</sup>

Desp.<sup>o</sup>

Allegro  
due volte

Volte



*Coplas* *Allegro*  $\text{C}:\text{3}/8$

Handwritten musical score for a piece titled "Coplas" in 3/8 time, marked "Allegro". The score consists of nine staves. The first staff begins with a treble clef and a common time signature "C", which is then changed to 3/8. The notation includes various note values, rests, and dynamic markings such as "p" (piano), "f" (forte), and "sfz" (sforzando). A double bar line with a repeat sign is present on the second staff. The final staff includes the word "Parola" and a key signature change to one sharp (F#).





*Volte*



*Segui!* *Allegro* 3/4

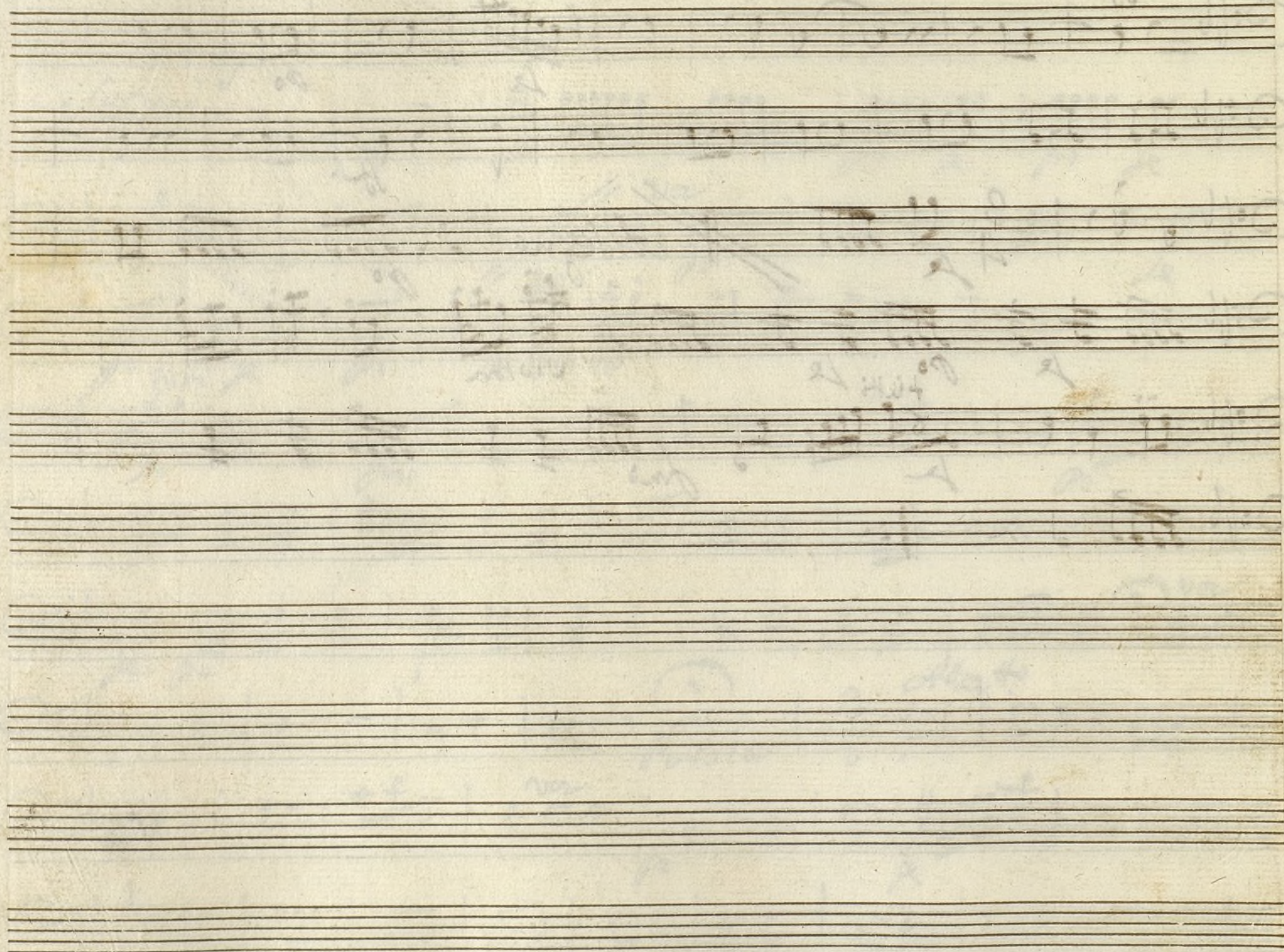
*Voz*  
*Violon*  
*p*  
*f*  
*p*  
*Voz*  
*Parola*  
*Voz*  
*p*



Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score includes several measures of music, with some measures containing complex rhythmic patterns and others featuring rests. The notation is written in a cursive, handwritten style. The score concludes with a double bar line and repeat dots.

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The score includes several measures of music, with some measures containing complex rhythmic patterns and others featuring rests. The notation is written in a cursive, handwritten style. The score concludes with a double bar line and repeat dots.





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