

118-8

Conadilla a Dios

el Calcinero, y la Uria;

Del S.<sup>o</sup> Castel;

Maria Antonia  
y Sarriido



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

3

4

*Calerínero*

Con mi Ca le si nito pa no mi vi da

Oy aguar do a una o ría q. a yer me di jo

— q. soy Ca le si nero si de fan ta ría que

— q. Un Ca le rín que ría si pa ra ir al si tio q. un

*le p<sup>o</sup>*

Ayuntamiento de Madrid

*le p<sup>o</sup>*



soi Caler si nero de fantasia, y q.º yo lo digo  
 Caler sin que ría para ir al rito y q.º Imperial moza

y q.º no es men tira y que manifestes to y que sa à la  
 y que des palpa jo y que nes re loxes y que dos Za

Vista; (Al Caballito estar queito) Caler para Pareos Caler  
 pator; (Al Caballito estar queito) Caler para Pareos Caler

se fmo po



Para Tornadas para las Tómerias y otras funciones va  
 Para meriendas para ir a los Novillos ya pa rear Petime  
 rias quien mi Cale sin quiere q<sup>o</sup> tiene gracia — de volcar la ba  
 tras q<sup>n</sup> mi Cale sin quiere que de tal tecla — q<sup>a</sup> donde está mas  
 sura siempre q<sup>o</sup> carga a mi Cale sin nuevo a mi Cale sin  
 llano mejor se buelca a mi Cale sin nuevo a mi Cale sin  
 tenidos



nuevo que es de fanfarria -  
 nuevo Venir fachendas -

allegro

Parola) Sacó la Pipa, y los trastos y echare media fumada  
 q' el humo de este elemento le buelva avno al cuerpo  
 el Alma)

Parola

And.  
 6/8

Har. Via

Alca le sero busco de ayer mañana dea  
 Me Nebaras Al ~~modo~~ sin dar en tierra sin  
 sitio



yer mañana q.<sup>o</sup> me agustado mucho en chis y gracia su  
dar en tierra Cal.<sup>o</sup> q.<sup>o</sup> Respondan a eso Caballo y Ruedas Ca

Cal.<sup>o</sup> q.<sup>o</sup> Respondan a eso Caballo y Ruedas Ca

chis y gracia mai me pareze — quel a quel  
ballo y Ruedas Unia que fino eres — Cal.<sup>o</sup> el Cupi

Cal.<sup>o</sup> el Cupi

que fu mando esta alien sente  
do me llamande las Mujeres

Cal.<sup>o</sup> el Cupi







*Allegro*

*Allegro*

*Señor que perra*  
*Señore chito*

*Señor que perra*  
*que bñ un Tato de broma mui di ber*

*Allegro*

*Fido*

*Señor que perra*  
*que bñ un Tato de bro — ma mui di ber rido*

*Allegro*



# Coplas

*Allegretto*

*Cab.º*

Yo se ñora Doña Dña. la quiero aver Conocer  
me pa reze Doña broma sino me llevo a engañar

*Dol.*

mas soy fragil de memoria ya imposible caer  
que yo Conozí tu Padre y en que fui no puedo dar

*Dol.*



Via

En la casa de algunos grandes me llegarías a ver  
era persona visible y de mucha autoridad

Recorre bien la memoria y te acordaras tal vez, fue  
tanto que por sus honores solía cochear raros, fue

sido se ñora de de mi Niñez ya ri me è cri  
mies timado y mi principal de muchos bus

tenidos



ado en te mucho ben <sup>Cale.</sup> ya Caigo ya  
 Cado go tras Cosas mas ya Caigo ya

Caypo Con ello en Con te, <sup>Vria</sup> puer di g<sup>n</sup> ro y yo esuche low <sup>Cal.</sup>  
 Caypo me llepo a cordar, <sup>Vria</sup> puer dime quien fue, <sup>Cal.</sup> oyelo y sa

ted <sup>6b</sup> bras, <sup>T</sup> mandabas -  
 go ber na

se so se so se



-haze un año por — eras Calles por eras calles  
 — ha un tanto gran — de de coches grande de coches

di cien do — Compran chachas Pi — cas Ana des Pi  
 y hacia en — el de sota de — Cien simones de

Cas Ana des  
 Cien simones

yoi bas mai tieta  
 era cho canto



Con su par de Re loxes Como Marquesa Co  
y copia unos Lobos Como elefantes Co

Punteado

Arrea mano lo  
Arrea mano lo

lo que algunas me dan  
q. oria y que guapa

Con los que se Conocen no  
y an daba su Padre to



sea sa chen da  
 ma lo li na rra

*Uria*  
 Mien te yn  
*Uria*  
 Mien te yn

*Calé*  
 fame de ja q.<sup>a</sup> mien ta  
 fame *al* es y mas po co

si ta da via que  
 aun vive un com pa ñe

les a per di ze ra  
 ro que tu er to y co jo

*Alleg.<sup>ro</sup>* *Uria*  
 quiere di g.<sup>a</sup> tea  
 quiere di que te

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



rranque Perro la lengua porq.<sup>a</sup> yo soi yeri do muerde  
 saque perro los ojos para q.<sup>a</sup> no averguenzer tense de

*Cal.<sup>o</sup>* *Via* *Cal.<sup>o</sup>*  
 prendas, ay Como Rabia, no te murieras ay quepus si do  
 modo, *Cal.<sup>o</sup>* ay Como Rabia, ay si te coto, la verdad digo

*Via*  
 mal di to seas  
*Via* *Lo 2.* lo que ay  
 erro y mal poco y con



des to en el mundo siga la fies- ta  
 las sepiu dillas sea cabo to do

*Allegro*

*Allegro*

No pueden Tama verse Mayo y Vri



as no pueden Tamas ver re — Majos y Virias

No pueden Tamas ver re Majos y Virias

Majos y Virias y el por que saber  
siempre riñen ex do estan Majos y V

quiero des tas ma ni as  
si as en todos tiempos

Via  
Por que a las q<sup>e</sup> son Virias no las pueden ver los —  
por que los pobres Virias — a los Majos tienen



*Cale:*

majos - - porque etan tan con su mi das - que ni son pordo ni  
 miedo - - porq? una oca lion un - Crudo - se me rendi? uno dos

*Viva*

magro - - porq? agra da mas aun chusco - un mo  
 Cien to - - por q? las Ma jas no quieren - por cor

*Cale:*

no q? una esco fieta - porque traen una do ri ca -  
 rejos los u rias - por que no gustan de den te

*ve zas*

algunas de ~~den te~~ ~~ca den te~~ ~~ca den te~~ ~~ca den te~~  
 que no tiene pan to rri llas

*Viva*

Viva viva lo Bri

*Cale:*

a lo mayo a de Cam par y pro ri pa el Vu que - se ha ta fi  
 a lo mayo a de Cam par ya plaudir la to na - da si al le ga

Ayuntamiento de Madrid



na lizar y prosiga el Juguete -  
doagustar ya plaudir la tonada -  
y prosiga el Juguete hasta fin a lizar -  
ya plaudir la tonada si llegados agustar



Ayuntamiento de Madrid



*Violin Primo*

Ms 118-8

tonadilla à Deus; del Calvero, y la Usia %.

Handwritten musical score for a piece titled "And no". The music is written on ten staves in G major (one sharp) and 3/4 time. The notation is dense, featuring many sixteenth and thirty-second notes. Dynamic markings include "le", "po", "fmo", and "allegro". The piece concludes with a double bar line and the word "allegro" written below the staff. The manuscript shows signs of age, including some staining and ink bleed-through from the reverse side.







Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *se* and *po*. The score concludes with a double bar line and the word *Allegro* written in a large, stylized script.

*Voln*



*Segui. Alleg. #3*

*allegro*



Violin Primo

Mus 118-8

Tonadilla à Duo; del Calenero y la Uria;

And.  $\text{3/4}$

*p*

*dol*

*Lmo*

*Allegro*







Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The manuscript is written in brown ink on aged paper. The final staff contains a handwritten instruction "D. C. te a las Coplas" and a large, dark, illegible scribble.



Handwritten musical score for a piece titled "Lequi Allegro". The score is written on ten staves. The first staff begins with the title "Lequi Allegro" and a key signature of one sharp (F#) and a 3/4 time signature. The music is characterized by dense, rapid sixteenth-note passages, often beamed together in groups. There are several dynamic markings: "Puntado" (punctuated) appears on the fifth staff, and "dol" (dolce) appears on the eighth staff. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The score concludes with a double bar line on the tenth staff.

Always



Violin Segundo.

Mus 118-8

Sonadilla à Duo; del Calcinero, y la Uria /

And.<sup>te</sup> 3/4

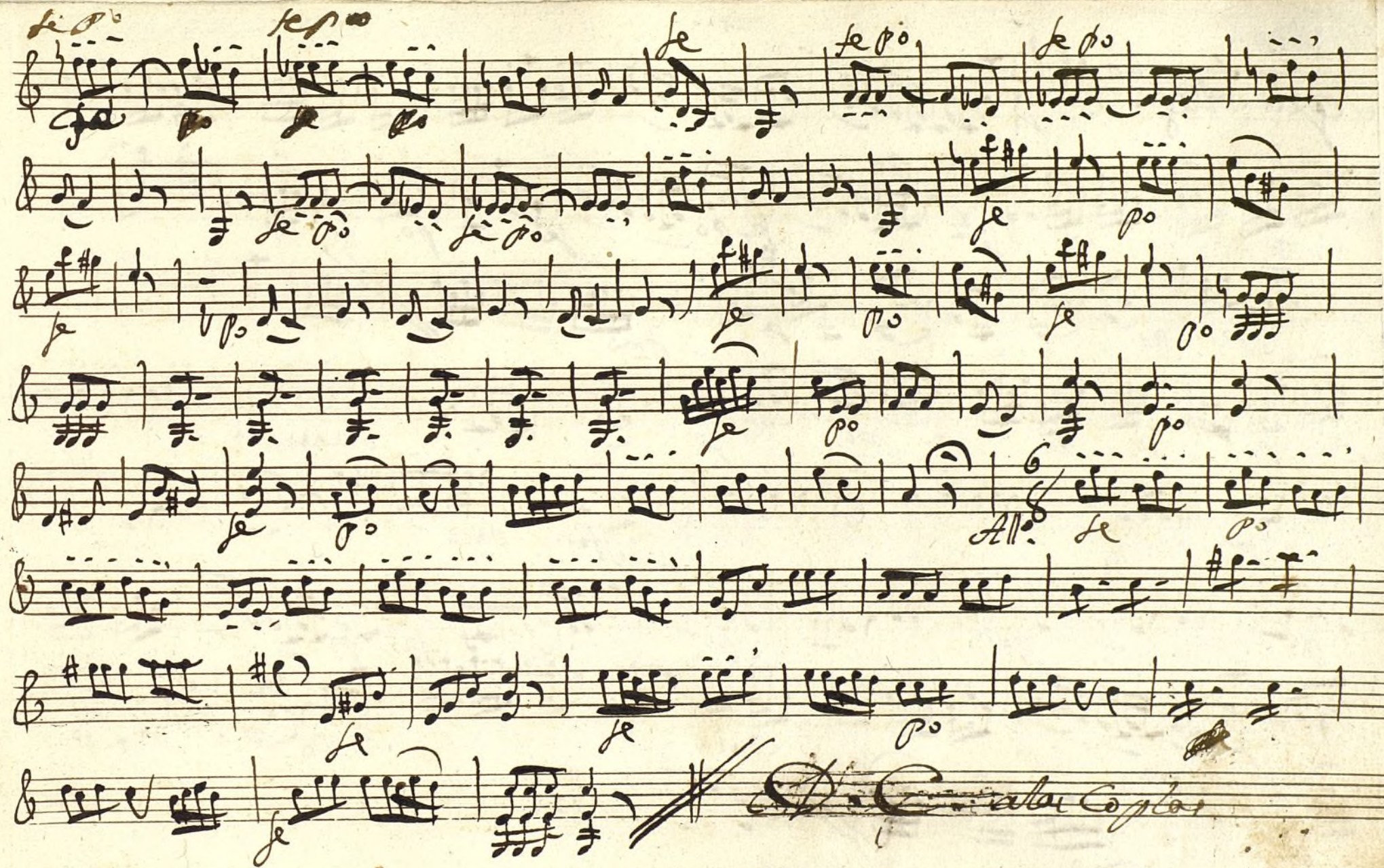
The musical score is written for Violin II and consists of nine staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'And.<sup>te</sup>'. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and a repeat sign. The final staff is marked 'Allegro'.

Vol. II. 1<sup>o</sup>



Handwritten musical score for guitar, featuring two pieces: "And. 6/8" and "Coplas Alleg. 3/8". The score is written on ten staves with various musical notations, including notes, rests, and dynamic markings like "p" and "f".

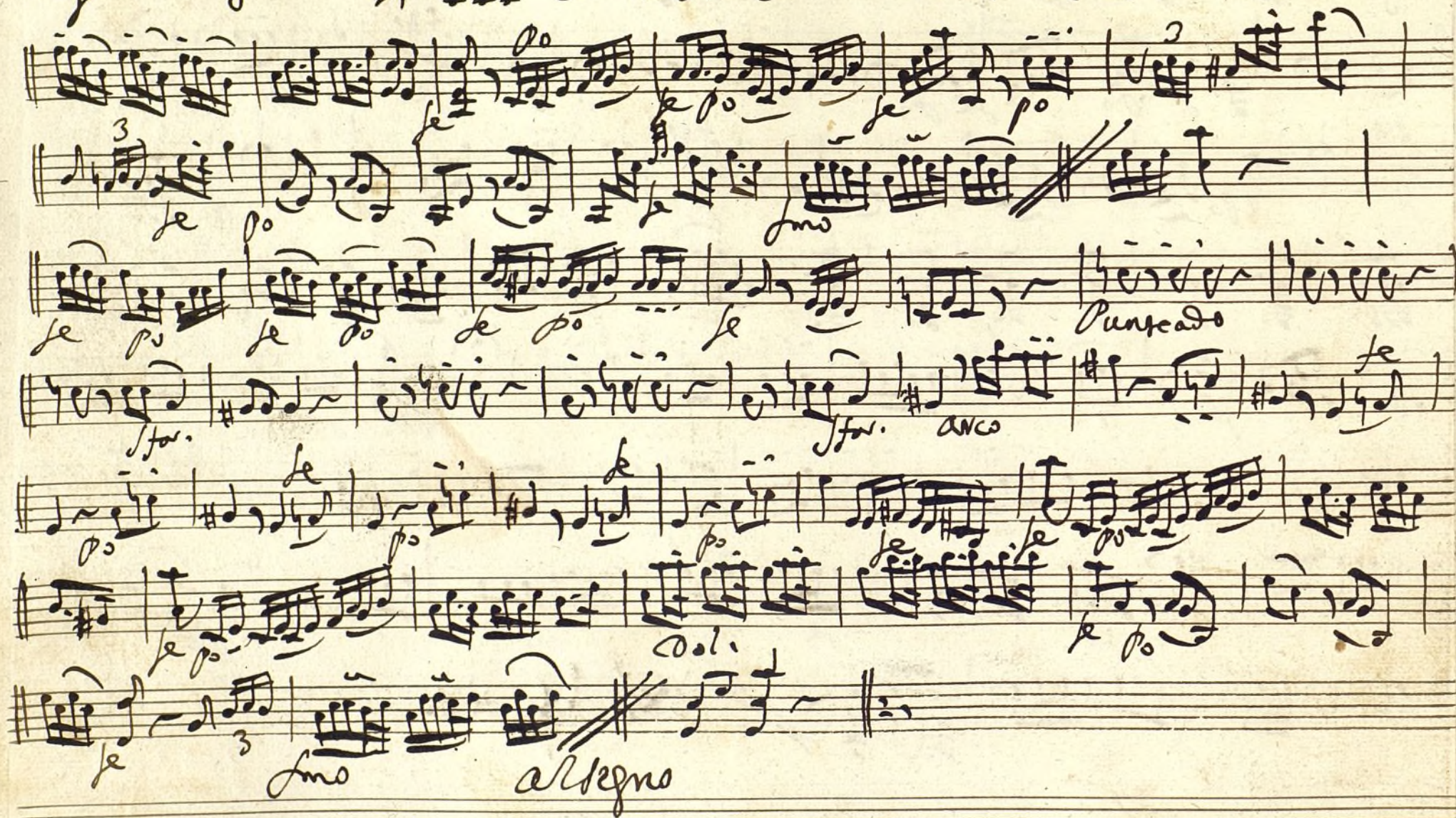




Volki



Veris

[illegible]



Violin Segundo

Mus 118. 8

Sanadilla à Duo; del Calerintero, y la Urra;

And. no 3/4

The musical score is written on ten staves. The first staff begins with the tempo marking 'And. no' and the time signature '3/4'. The key signature is one sharp (F#). The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as 'p.' (piano) and 'f.' (forte) are used throughout. The piece concludes with a double bar line and the word 'Allegro'.



*And.*  $\text{6/8}$   $\text{F\#}$

*coplas* *Alleg.*  $\text{3/8}$   $\text{F\#}$

The image shows a handwritten musical score on aged paper. The first section, labeled 'And.', is in 6/8 time and has a key signature of one sharp (F#). It consists of five staves of music. The second section, labeled 'coplas Alleg.', is in 3/8 time and also has a key signature of one sharp (F#). It consists of five staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The first two staves begin with the word "le po" written below the notes. The score concludes with a double bar line and the signature "D. Carlos Coplas" written in cursive. Below the signature, there is a crossed-out section of the staff.



*Sequi Allez*  $\text{no} \text{ } \text{H} \text{ } \text{H} \text{ } 3$

*p* *f* *punteado* *arco* *Allegro*







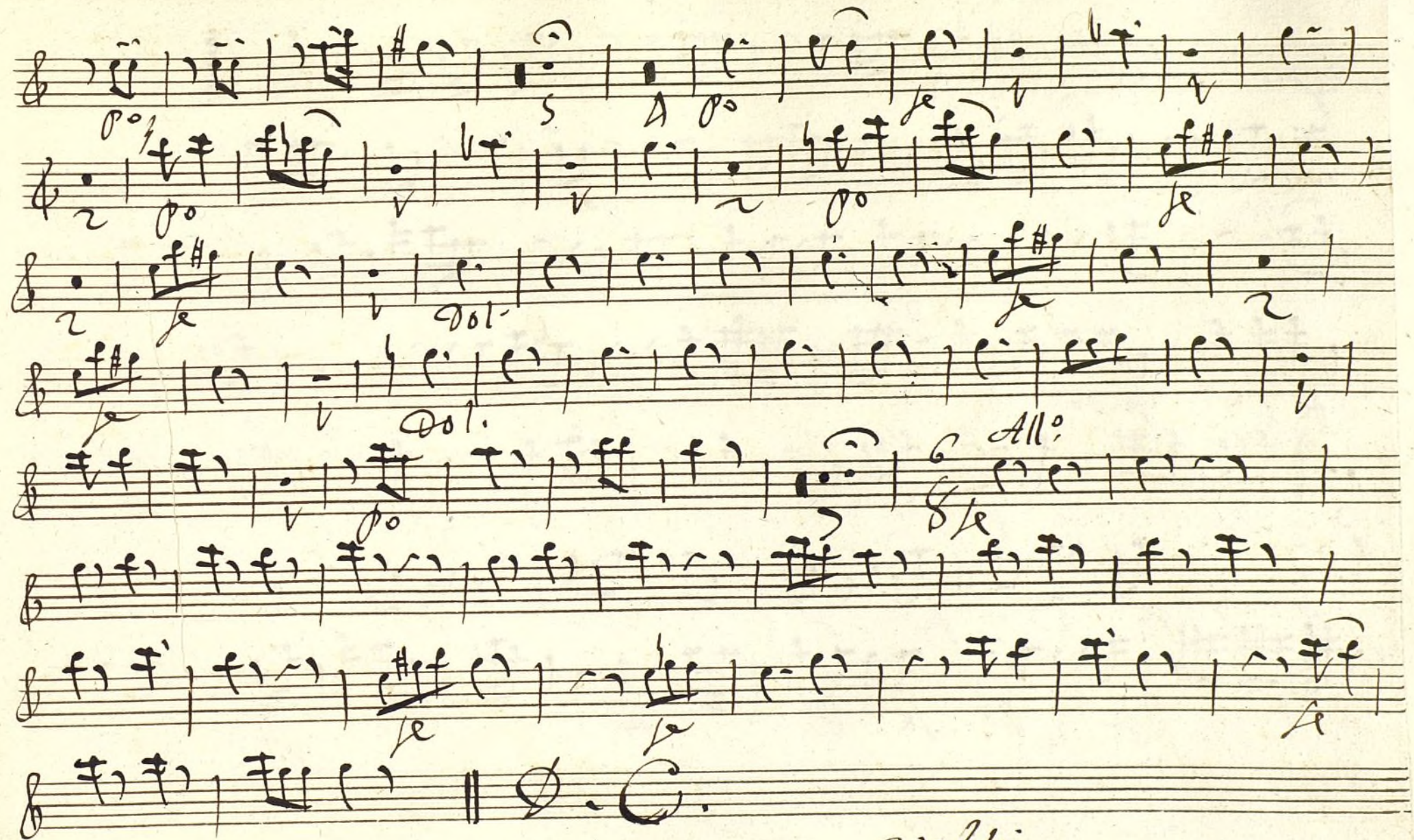
*Andr.*  $\text{G}^{\#} \frac{6}{8}$

Handwritten musical score for a piece in G major, 6/8 time, marked "Andr.". The score consists of six staves. The notation includes various note values, rests, and dynamic markings such as "p" and "f". There are some ink stains and corrections on the manuscript.

*Coplas Aleg.*  $\text{G}^{\#} \frac{3}{8}$

Handwritten musical score for a piece in G major, 3/8 time, marked "Coplas Aleg.". The score consists of four staves. The notation includes various note values, rests, and dynamic markings such as "p" and "f". There is a large dark ink stain on the third staff.





Volte



*seguí. Allegro*  $\text{F}\sharp\text{C}\sharp$  3/4

*allegro*





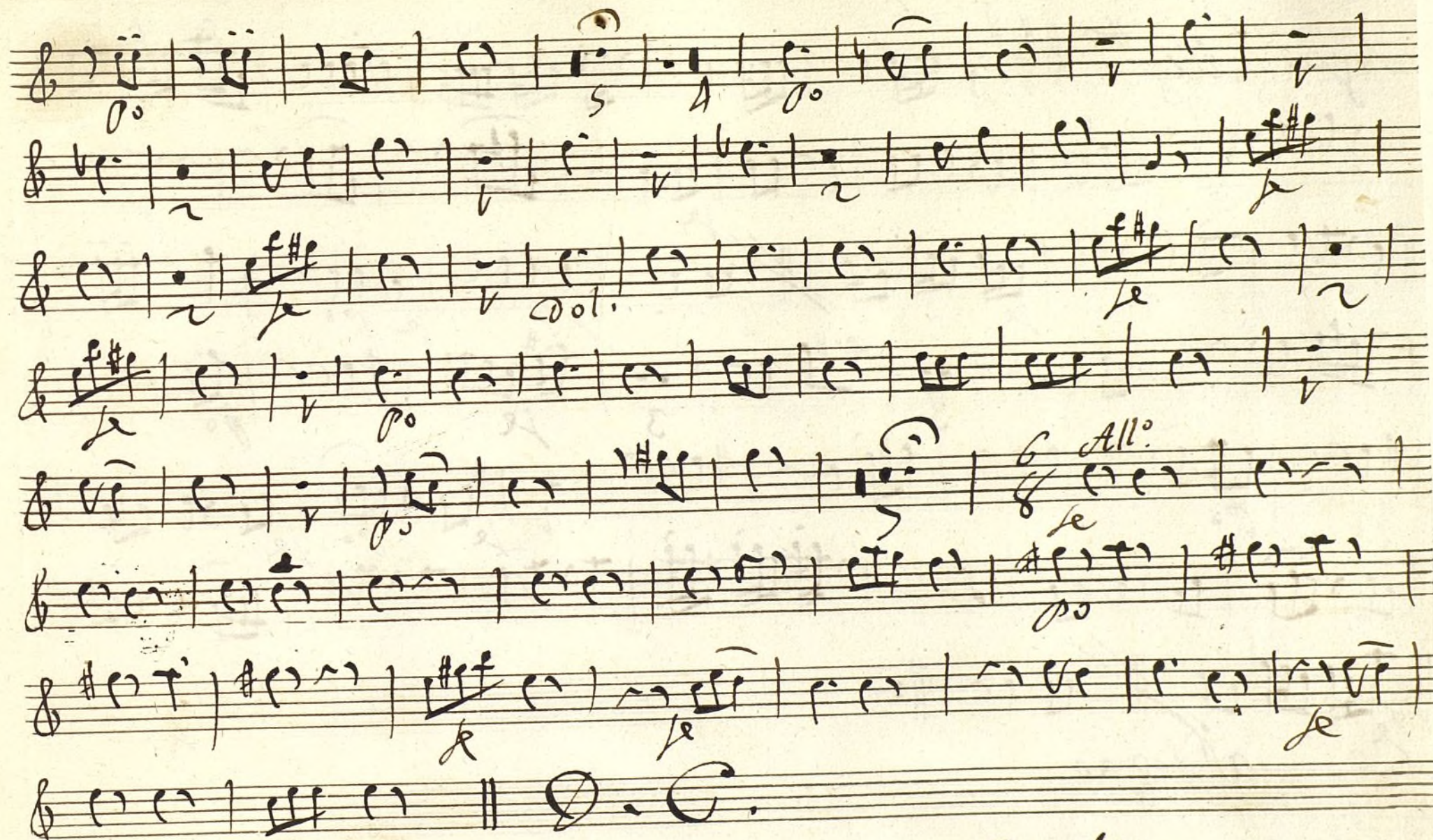


Handwritten musical score for a piece titled "Coplas Allegro". The score is written on multiple staves, featuring various musical notations including notes, rests, and dynamic markings such as "p" (piano) and "pp" (pianissimo). The time signature is 3/8. The notation is in a single system, with the title "Coplas Allegro" written at the beginning of the first staff. The score includes a variety of rhythmic patterns and melodic lines, with some staves showing complex figures and others showing simpler, more rhythmic passages. The handwriting is clear and legible, typical of a composer's manuscript.

*Coplas Alleg<sup>ro</sup>*  $\frac{3}{8}$

The image shows a handwritten musical score for a piece titled "Coplas Allegro". The score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is written in a cursive, handwritten style. The first staff contains 8 measures, the second 8 measures, the third 8 measures, and the fourth 4 measures. The notation includes various note values, rests, and bar lines. There are some markings above the notes, possibly indicating fingerings or breath marks. The paper is aged and shows some staining.





Volhi



*Segui. Allegro*  $\text{No } \text{F}\sharp\text{C}\sharp\text{3}$

*allegro*



*Trompa Primera*

*Sonadilla à Deus; del Calero, y la Uria*

Mus 118-8

*Andro*  $\text{C}:\sharp 3/4$

*f. p. f. p. p. se se se se se se se*

*Adagio*

*Volte.*



[illegible]



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

- p<sub>o</sub>* (piano) at the beginning of the first staff.
- All.<sup>o</sup>* (Allegretto) above the second staff.
- Je* (likely a vocal or instrumental part) written below several staves.
- In Dela* (likely a section title) written above the fourth staff.
- Segui. Allegretto* (likely a section title) written above the fourth staff.
- 3/4* time signature above the fourth staff.
- Je p<sub>o</sub>* (likely a vocal or instrumental part) written below several staves.
- allegro* (likely a section title) written below the tenth staff.



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*Trompa Segunda*

*sonadilla à Duo; del Calerero, y la Uria*

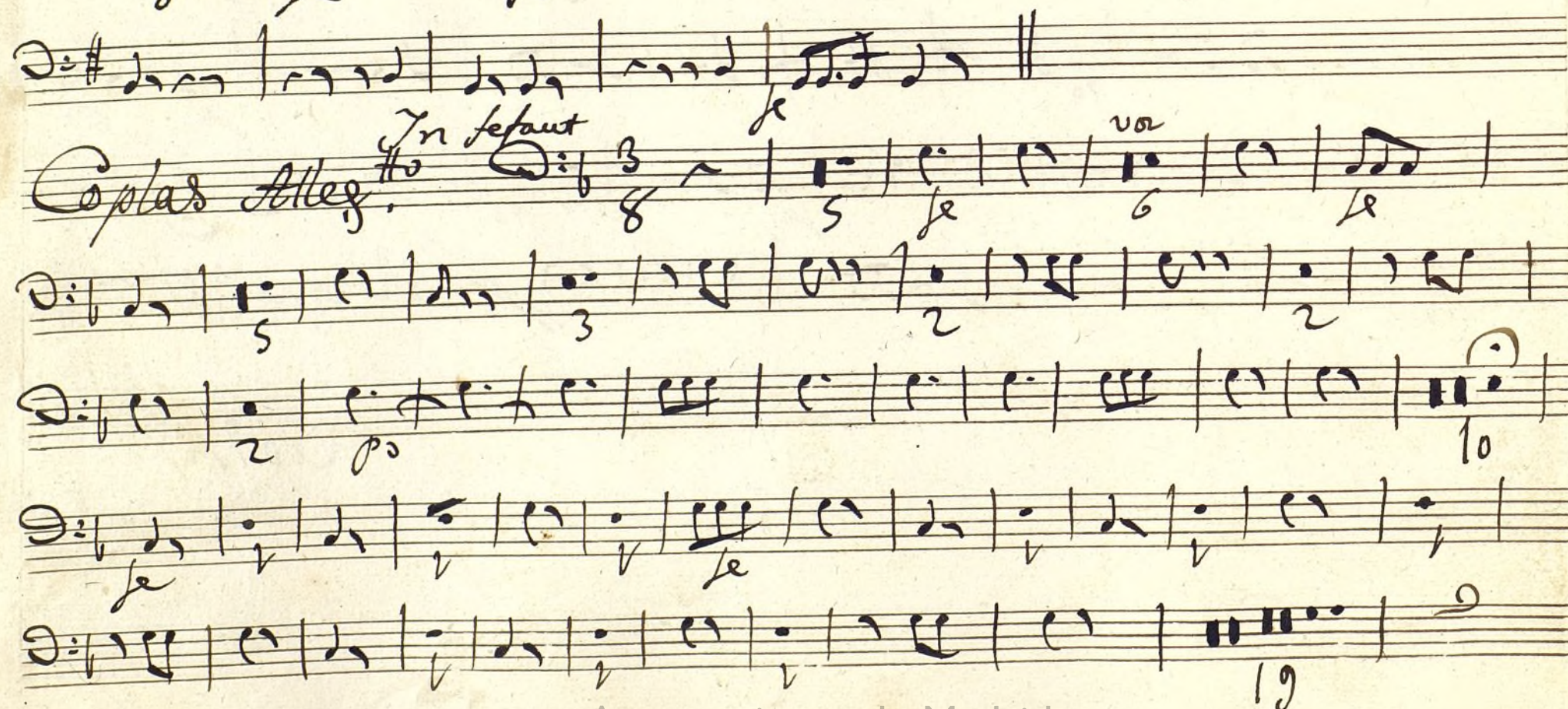
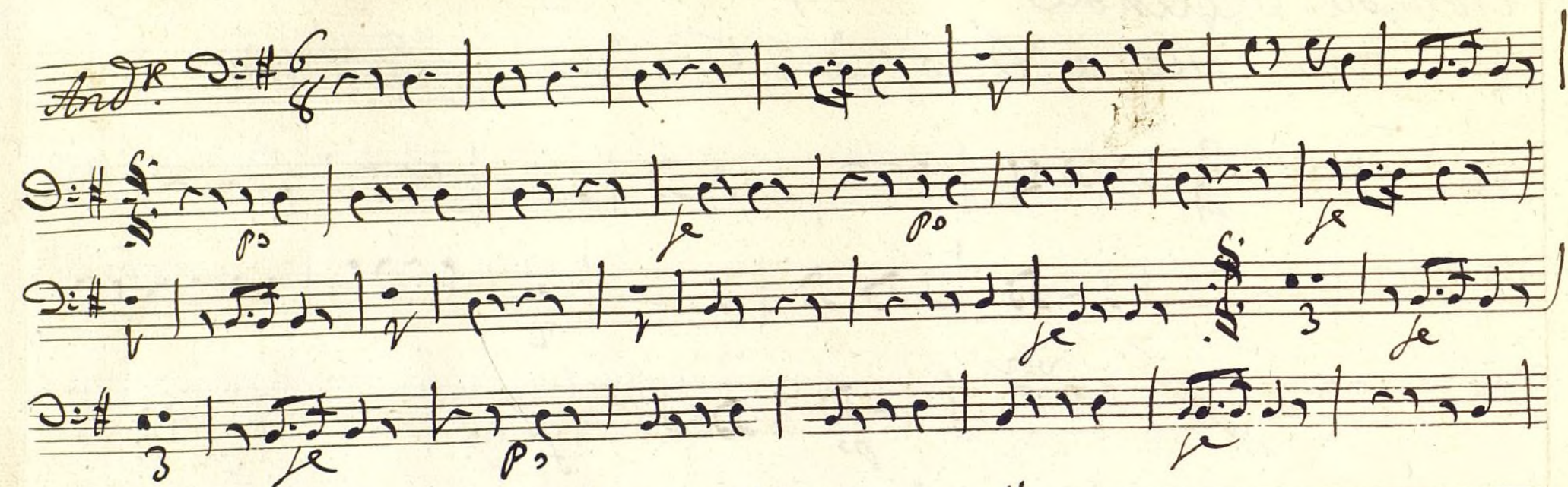
Mus 118-8

*Andro*  $\text{D:}\sharp 3/4$

*Allegro*

*Volvi*







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

- pp* (pianissimo) at the beginning of the first staff.
- All:* (Allegretto) in the second staff.
- In Dela* (In Dela) above the third staff.
- Segui. Alleg.* (Segue. Allegretto) in the fourth staff.
- 3/4* time signature in the fourth staff.
- pp* (pianissimo) markings throughout the score.
- Allegro* at the bottom right of the page.





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Andr. C: # 6/8

*sfz. vor sfz.*  
*sfz. sfz. p. f. sfz. sfz. p.*  
*f. p. f. p.*  
*f. p.*  
*f. p.*

Coplas Alleg. # 3/8

*p. f. p.*  
*p. f. p.*  
*p. f. p.*  
*p. f. p.*



Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings. The first 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 system. The eighth staff ends with a double bar line and a repeat sign. The notation is in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

Φ. C.  
 alor Copla

Volte







Contrabajo;  
Sonadilla à Quatro; del Calsero, y la Uria

Ans 118-8

Handwritten musical score for "Agnus Dei" in D major, 3/4 time. The score is written on six staves. The first staff begins with "And." and a 3/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The lyrics "Je po Je po Je po" are written below the first staff. The second staff has the lyrics "Je po Je po Je po Je po". The third staff has the lyrics "Je po Je po Je po Je po". The fourth staff has the lyrics "Je po Je po Je po Je po". The fifth staff has the lyrics "Je po Je po Je po Je po". The sixth staff has the lyrics "Je po Je po Je po Je po". The score ends with a double bar line and the word "allegro".

Vol 12



*Andte*  $\text{D}:\sharp$   $\frac{6}{8}$

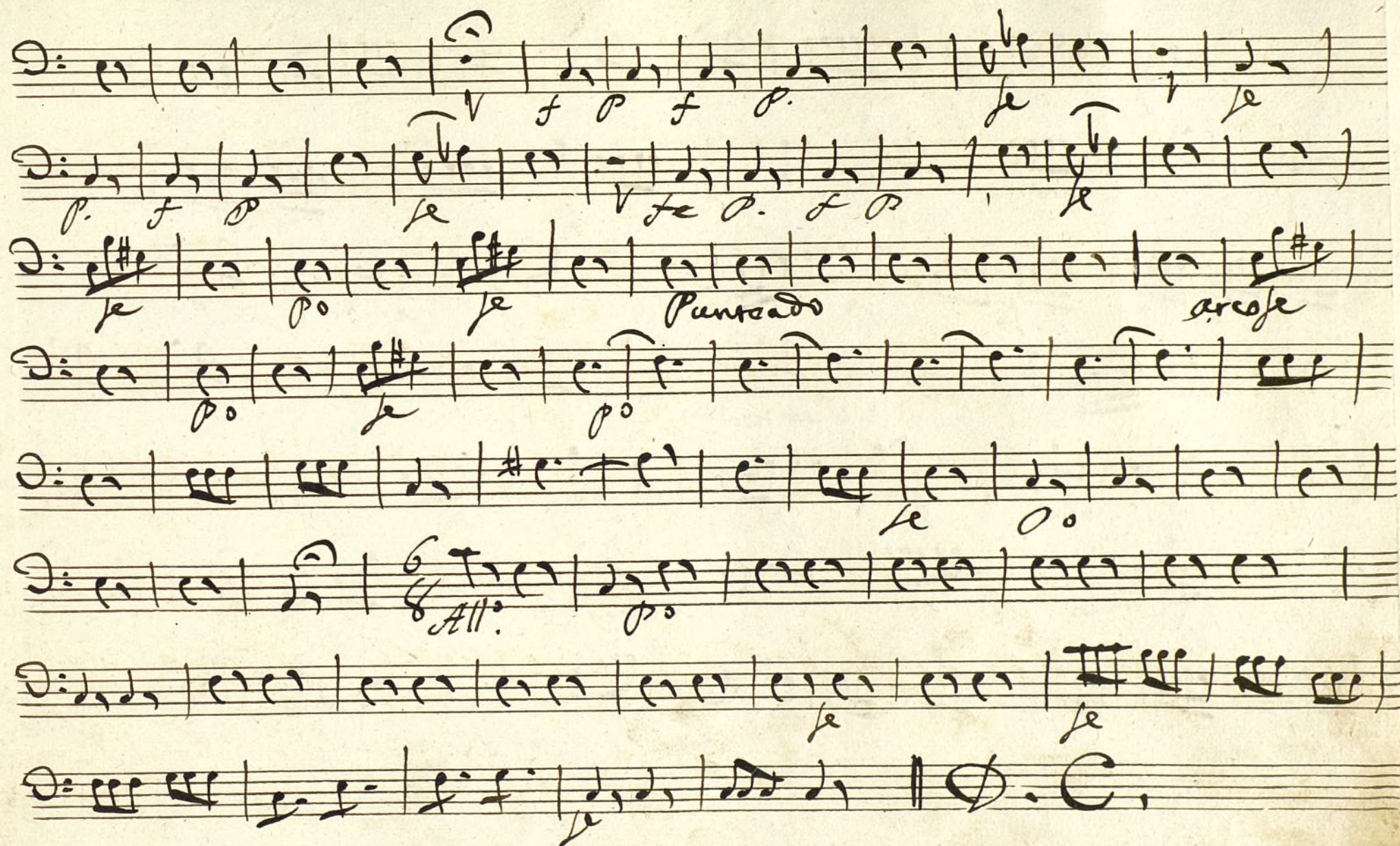
*sfar. sfar. p sfar. sfar. p*

*Coplas Allegro*  $\text{D}:\sharp$   $\frac{3}{8}$

*col. p sfar. p*

*tenidos*





Vol 21



*Segui. Alleg.*  $\text{D}:\sharp\sharp\sharp\frac{3}{4}$

*p* *f* *mol.* *p* *f* *Puntado* *arco* *p* *f* *allegro*