

# El Guardia de Corps. 8 Parte de Apuntar. <sup>1=16162</sup>

No. 1. Máscaras de todas clases. Caballeros, Guardias de Corps, gentes del pueblo y niños disfrazados: Garduña y Alguaciles.

Cante

All. moderado

The musical score is written on aged, yellowed paper. It features three systems of staves. The top system is for the vocal part, labeled 'Cante', and consists of two staves: a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature, and a basso continuo line in bass clef. The tempo is marked 'All. moderado'. The middle system contains two staves of piano accompaniment, with the upper staff in treble clef and the lower staff in bass clef. The bottom system also contains two staves of piano accompaniment, with the upper staff in treble clef and the lower staff in bass clef. The notation includes various rhythmic values, accidentals, and dynamic markings. A handwritten note 'con 8a' is present above the first measure of the vocal line. The score is divided into measures by vertical bar lines.

Rº 45378



Handwritten musical score for three staves. The top staff contains a melodic line with various dynamics and articulations. The middle staff contains a bass line with dynamics. The bottom staff contains a bass line with dynamics. The word "Felon." is written above the middle staff in the second measure.



Sarantia de Corps.



8<sup>a</sup>

8<sup>a</sup>

*ten!*

*ojos!*

*Boca*

So. do es. bu. Mi. cic. na. tur. zi. nien. to. en



Coro

es - tos di - as de car - na - val

Pa - san los

ho - ras en un mo - men - to en - tre pla -  
pa - san las ho - ras en



ci - res de va - ca - nal' cuando ma - ña - na

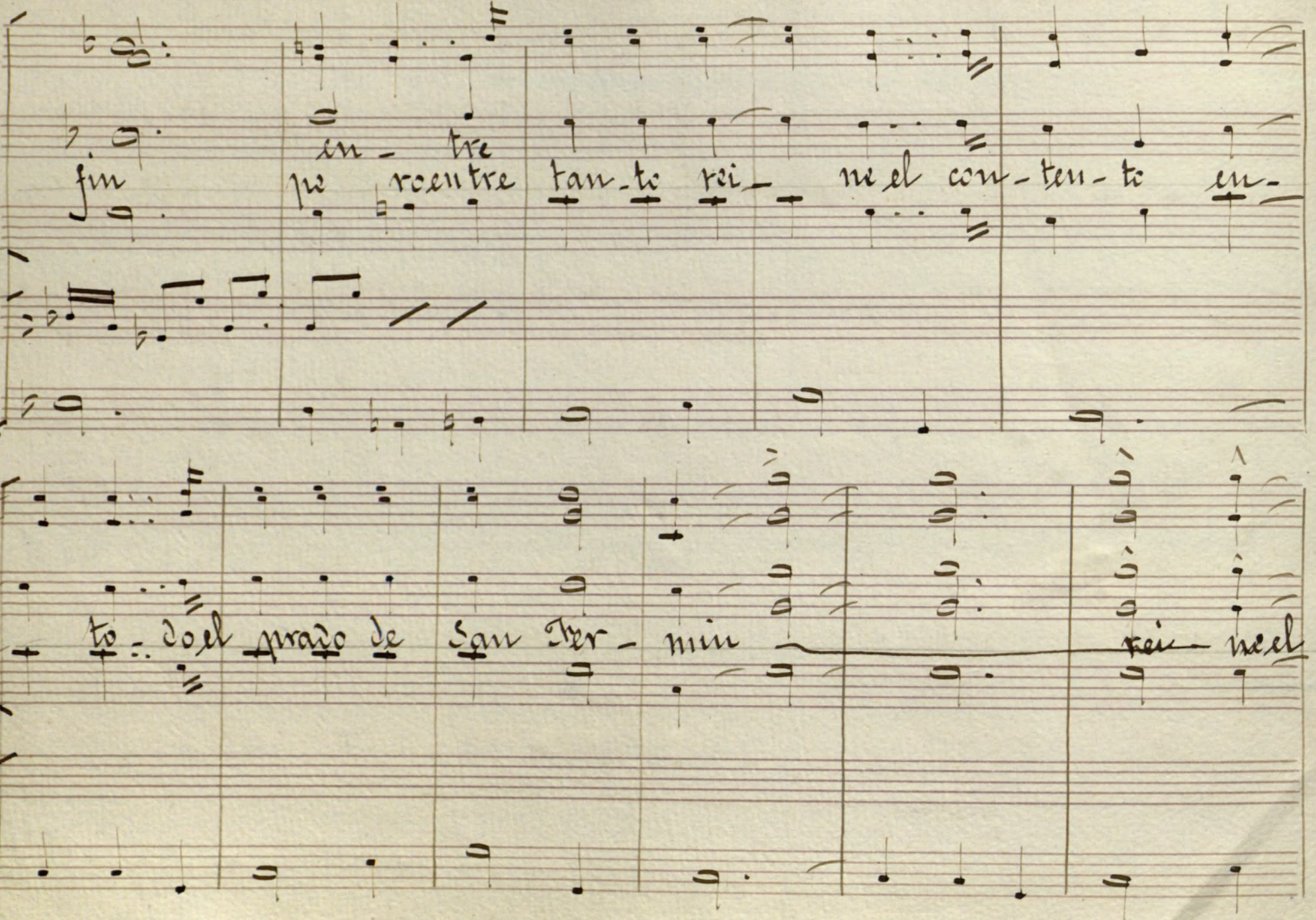
The first system of the handwritten musical score consists of five staves. The top staff is the vocal line with lyrics 'ci - res de va - ca - nal' cuando ma - ña - na'. Below it are two staves for piano accompaniment, and two more staves at the bottom. The music is written in a cursive hand with various musical notations including notes, rests, and bar lines.

cu - nel me - men - te ha - bran te - ni - do los go - zes

The second system of the handwritten musical score consists of five staves. The top staff is the vocal line with lyrics 'cu - nel me - men - te ha - bran te - ni - do los go - zes'. Below it are two staves for piano accompaniment, and two more staves at the bottom. The music continues with similar notation to the first system.



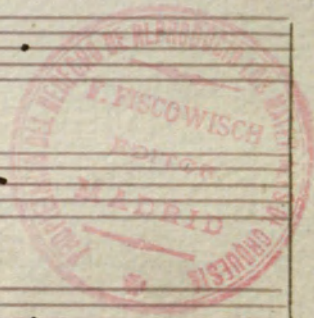




Handwritten musical score on aged paper. The score consists of five staves. The top staff is a vocal line with lyrics written below it. The lyrics are: "fin entre tanto rei nel contento en to do el prado de San Jer-min rei nel". The music is written in a single system with a common time signature. The notation includes various note values, rests, and bar lines. The ink is dark brown or black. The paper shows signs of age, including some staining and discoloration.



can - ten - to en to - do el pra - do de San Per -





(59)

(58)

¿me me quis- res?

Mas ca- ri- ta

Es i- mu- til la ca-

Pues ni in- cog- ni- to res-

re- ta, te co- nos- ce se quien e- res...

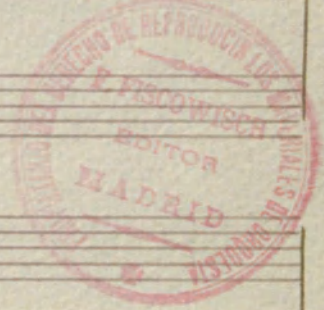


pe - ta

*Portamento*

Pa - ci - men - te sea - di - vi - na      tras el ra - so y el in -

ca - je tu - ber - no su - ra pe - re - gri - na co - muel sol tras el ce -





La - je de tus o - jos el des - te - ñe el con - tor - no de tu

The first system of the handwritten musical score consists of three measures. The top staff is a vocal line with lyrics: "La - je de tus o - jos el des - te - ñe el con - tor - no de tu". The middle and bottom staves are piano accompaniment. The first measure shows a piano introduction with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The second measure continues the accompaniment. The third measure concludes with a double bar line.

faz y el co - lor de tu ca - be - llo no los en - bre el an - ti -

The second system of the handwritten musical score consists of four measures. The top staff is a vocal line with lyrics: "faz y el co - lor de tu ca - be - llo no los en - bre el an - ti -". The middle and bottom staves are piano accompaniment. The first measure continues the piano accompaniment from the first system. The second, third, and fourth measures continue the accompaniment, with the fourth measure ending with a double bar line.



G. Corps.

(1<sup>da</sup>)

Si na - da en - cu - bre no hay pa ra  
faz. Por tanto, hermosa... qui ta - te - le



Grupos de mujeres groseramente vestidas y majos.

(2<sup>da</sup>)

qui.  
*my poco  
menos*

Majos

Qui - ta

No te es - ca - pas

mi 8<sup>a</sup>.



qui - ta!

No me ven - gas con san - de - ces que es - tu -

Di - me cuando?

vi - mos muy cer - qui - ta mu - chas ve - ces.



Tranquilo:

tan vulgar como la ru-da y las e-chas de per-so-na



(Una)

¡No! ¡Ja! ¡ja!

Dijandose en una

tu eres a-na la po-lu-da si tal y tu Pi-ta la Pe-



(Toda s riu)

Jesus!

lo - na

Es i - mtil' el tra - pa - jo

que te sir ve de an - ti - faz no bien sé lo que hay de -

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G. Corp.



ba - jo pues te he vis - to sin dis - fraz Con que des -

quriendo quitarles la careta.

suel - ta! suel - ta te ga - nas un pes - co -

en - bre la fi - lia - cion va ya!



Handwritten musical score on aged paper. The score is written on two systems of staves. The top system consists of five staves, and the bottom system consists of five staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a time signature of 3/8. The tempo marking "All.<sup>o</sup>" is written in blue ink at the top left. The lyrics "Nina da" and "soy Ana-na na" are written in black ink below the staves. The music features various note values, rests, and slurs. There are some handwritten annotations and corrections throughout the score.

2on.

All.<sup>o</sup>

Nina da

soy Ana-na na



2<sup>a</sup>

3<sup>a</sup>

lo - ca      No la Ju - ni - ca      No Bo - ba - dil el chico  
 Niños menes el 1<sup>o</sup>      no



niño 1<sup>o</sup>

tue - res      chi - ca      No soy el be - llo A - do - nis  
 Niños menes 1<sup>o</sup> y 2<sup>o</sup>      Siendo vi -



2.<sup>o</sup>  
no el diablo co-ju-jo  
Eodomenos  
co-jo  
Si no eres co-jo  
Soy Pe-creel

4.<sup>o</sup>  
Gran-de  
Vienes con mo-tis...  
yo soy Pe-ri-co de los pa-



lo - tes my que atra sa - do! Pues don - de vas? no en tres pa -

ti - tas con u - na mas Yo Sa - lo - non y yo Pen -

Yo soy Mer lin y yoarle - quin

The image shows a handwritten musical score on aged paper. It features two staves of music with lyrics written below. A prominent blue line is drawn across the staves, starting from the first staff and ending in the second, following a melodic contour. The lyrics are: "lo - tes my que atra sa - do! Pues don - de vas? no en tres pa -" on the first line, and "ti - tas con u - na mas Yo Sa - lo - non y yo Pen -" on the second line. Below the second line, there are two more lines of lyrics: "Yo soy Mer lin" and "y yoarle - quin". The score includes various musical notations such as notes, rests, and clefs. There are also some handwritten annotations like "3º", "4º", and "6º" above certain notes. A red circular stamp is visible on the right side of the page, containing the text "REPRODUCION DE REPRODUCCION LAS MÚSICAS EDITOR MADRID".



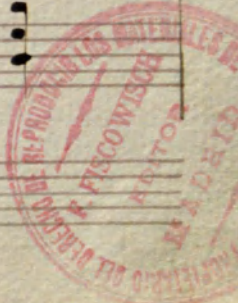
Handwritten musical score for voice and piano. The score is written on two systems of staves. The top system contains the vocal line with lyrics, and the bottom system contains the piano accompaniment. The lyrics are: "fais <sup>do</sup> Me ha go pin pin <sup>do</sup> no soy un can y no u-na". The vocal line includes dynamic markings like *do* and *do*. The piano accompaniment features chords and melodic lines. A blue pencil scribble is present across the middle of the page.

*Jourel*



(El guardin de Corps)

Handwritten musical score for a piece titled "(El guardin de Corps)". The score is written on five staves. The lyrics are in Spanish and are written in a cursive hand. The first staff contains the lyrics "tim Yo soy Mer - lin Yo - Sa lo - mon" with musical notation above. The second staff contains "Todos menos 5 y 6º" and "Es - sees Mer Pin 6º 7º" with musical notation below. The third staff contains "Dos grupos van q. menos son -" with musical notation below. The fourth and fifth staves contain musical notation without lyrics. A blue vertical line is drawn through the first two staves, and a blue horizontal line is drawn across the third and fourth staves. There are also blue diagonal lines at the beginning and end of the first staff.





Handwritten musical score on five staves. The first staff contains rhythmic notation with two measures marked '7º' and '8º'. The second staff contains the lyrics: 'y yo ar lo. quin y yo bu. fon yo ha co tan'. The third staff contains the lyrics: 'mon los. ar le quin &. se. bu. fon'. The fourth staff contains the lyrics: 'y que se. ran en con clu. sion &l. del chin'. The fifth staff contains musical notation. The score is written in a cursive hand on aged paper.



So: Todes

tan Yohago pom-pou Pon  
ha ce. tan. tan ha ce. pou. pou Pon  
chin se. ram tris. ton el q'es Nur lin se. ra' se.



*1<sup>o</sup> tempo.*

*mucha animacion y ser vivo*

Don  
ramme bon se ramme bon se ramme bon  
ra me lon



G. de corps

Handwritten musical score for G. de corps. The score is written on a system of five staves. The top two staves are empty. The third and fourth staves contain the vocal line with lyrics: "to. do es - bu. lli. cio ya. tur. di." The fifth staff contains the piano accompaniment, featuring a melodic line with slurs and a bass line with chords. The music is written in a cursive, handwritten style.



The image shows a page of handwritten musical notation on aged paper. It features two systems of staves. Each system consists of a vocal line (soprano and alto clefs), a piano accompaniment line (treble clef), and a bass line (bass clef). The lyrics are written in Spanish. The first system of lyrics is: "nien to en es... tos di. as di car. no. val". The second system of lyrics is: "Pa. san las ho. ras en un mo. nien to en tre. pla". The piano accompaniment includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are some ink smudges and a diagonal slash in the piano part of the first system.



ce. res de - br. en. mal' cuan do ma. ña ña

The first system of the handwritten musical score consists of four staves. The top staff is a vocal line with lyrics 'ce. res de - br. en. mal' cuan do ma. ña ña'. Below it are three staves for piano accompaniment. The first piano staff contains chords and some melodic fragments. The second piano staff features a complex, rapid sixteenth-note passage. The third piano staff contains a bass line with quarter and eighth notes.

sur - nel me. men to ha. bran te. ni. do los go. ces

The second system of the handwritten musical score also consists of four staves. The top staff is a vocal line with lyrics 'sur - nel me. men to ha. bran te. ni. do los go. ces'. Below it are three staves for piano accompaniment. The first piano staff contains chords and some melodic fragments. The second piano staff features a complex, rapid sixteenth-note passage. The third piano staff contains a bass line with quarter and eighth notes.





Handwritten musical score on aged paper. The score consists of five systems of staves. The top two staves of each system contain vocal lines with lyrics. The bottom three staves contain instrumental accompaniment. The lyrics are: "fin que roen tre tan to rei - ueel con ten to en - to doel ma do de San Jer min". The notation includes various note values, rests, and bar lines. The paper shows signs of age, including some staining and discoloration.



rei. mel - con ten . to en . tu doel. Pro. do do

Handwritten musical score for the first system. The vocal line (top staff) contains the lyrics "rei. mel - con ten . to en . tu doel. Pro. do do". The piano accompaniment consists of two staves below the vocal line, with various rhythmic patterns and melodic lines.

San Fer. min

Handwritten musical score for the second system. The vocal line (top staff) contains the lyrics "San Fer. min". The piano accompaniment continues with two staves below the vocal line, including some slurred passages and dynamic markings like "con 8<sup>va</sup>".





(cendiendo muy poco el tempo.)

200

Allegro

Pa sea los corchetes de la vi llay cor te to dos nos mo ve mos.

(muy poco menos)

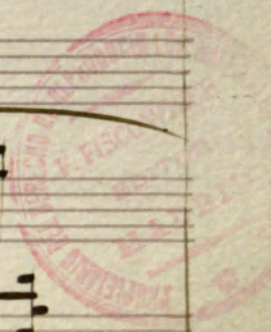


G. Corps

co mo por re sor te    yeu lo que de ci mos    uol hay som bra de do lo

so mes mu chas al mas    con un cuer po so lo,    à la vez au da mos

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The image shows a page of handwritten musical notation on aged paper. It consists of two systems of staves. Each system has a vocal line with lyrics and a piano accompaniment line. The lyrics are: "a. la vez co rre- mos a la vez vi vi- mos a. la vez be br- mos" and "a la par a ma- mos a la par dor mi mos y si es tor m. da mos". The notation includes various note values, rests, and accidentals (sharps, flats, and naturals). The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.



Estor mudada de

ble. de cor

y nos da la voz a chis a la par de ci-mos q' te a yu-de

Dios sea qui parca. lla sea lla parca. qui for man do. la. ser  
 Forman mas. q' dando Gordonas el primero





pien te mo ve mo nos a. si de a lla pa rra qui sea qui pa-ra a-

lla for ma nos la ser pien. te y al-fin

The image shows a page of handwritten musical notation. It features a vocal line at the top and piano accompaniment below. The vocal line consists of a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are written in a cursive hand below the notes. The piano accompaniment is written on two staves, with the right hand on top and the left hand on the bottom. The notation includes various rhythmic values, accidentals, and phrasing slurs. The paper is aged and shows some staining.



Garduña

9. de corpi

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do. los al guaci. les yo soy el mas du cho  
 no ha ce. mas na  
 y no des tia a parte to. des un len un cho am q' ten. go pro to





des de aqui ala un-ca para q' me abrigue lle. vo esta pro-lu-ca

Aun que ten go vis tu lle. vo estos ante o jos por q' siem pre han vis to.



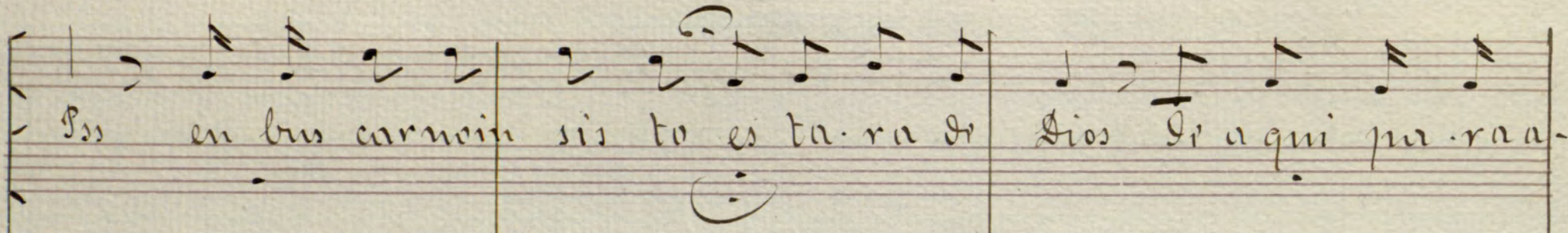
mas que dos cuatros con la gente lista un do y mas listo  
y si me despierta yendo de ella en pros. *P.S.S*

The image shows a handwritten musical score on aged paper. It consists of five systems of staves. The top system is a vocal line with lyrics in Spanish. The second system is a piano accompaniment line. The third system is a piano accompaniment line. The fourth system is a piano accompaniment line. The fifth system is a piano accompaniment line. The lyrics are: "mas que dos cuatros con la gente lista un do y mas listo" and "y si me despierta yendo de ella en pros." followed by the initials "P.S.S". The music is written in a cursive, handwritten style.

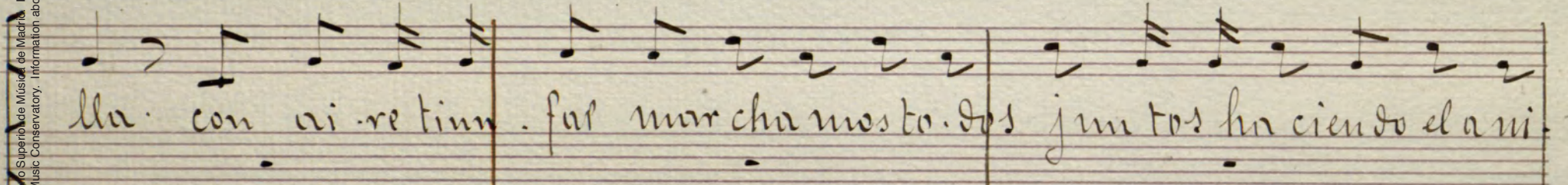
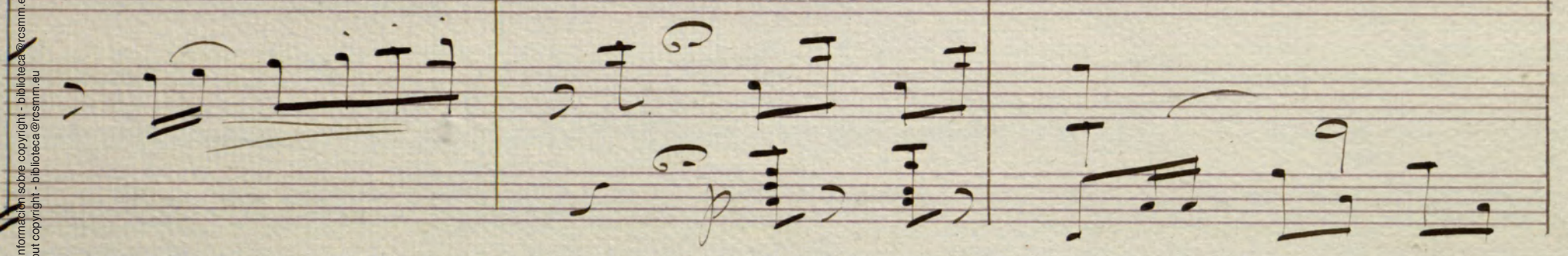




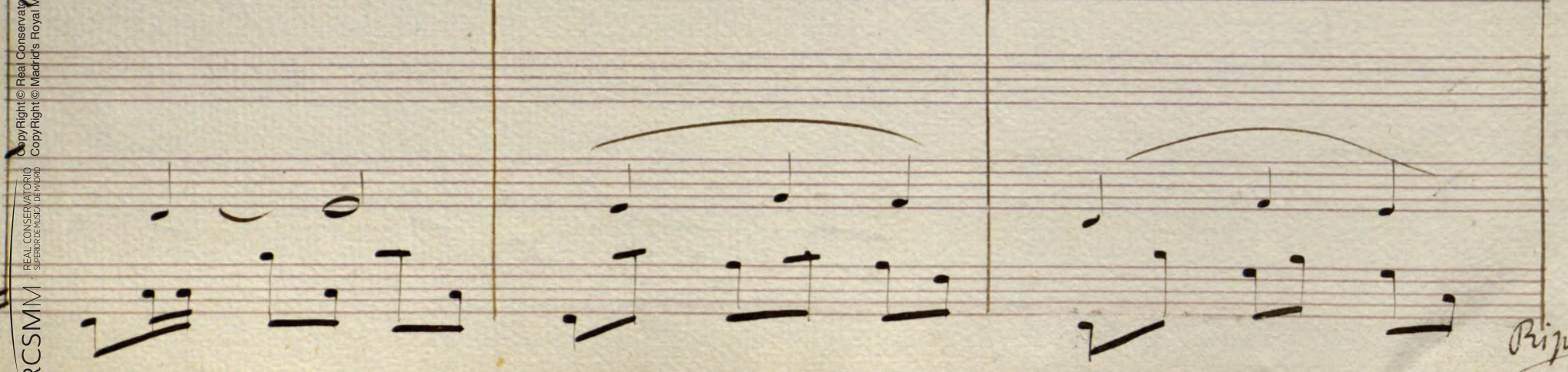
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Pass en bus carnoim sis to es ta-ra de Dios Ir aqui pa-ra a-



lla con ri-re tinn. fal marcha mosto. dos juntos ha ciendo el ani-



Pizuelo



3. de Corps.

mal es tos co mo veis co la y cuerpo son y yo soy la ca



Be ra del ne gro ser - pien

olto

olto



*marchadas.*

*Garda*

ton

Marche mes to-dos

*Almas*

De aquí para allí con aire triunfal marchamos todos

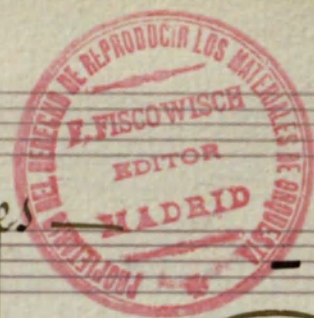
De aquí para allí con aire triunfal se mueven todos

De aquí para allí con aire triunfal se mueven todos

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*cres.*

juntos ha-ciendo el á-ni-mal  
 juntos ha-ciendo el á-ni-mal la ca-be-ra es el y por-precí-  
 juntos ha-ciendo el á-ni-mal y ahora el pueblo así de ja en conchi-  
 juntos *S<sup>o</sup>*

*Traccionando la S. y separando a los alguaciles.*



y yo soy la ca-be - za del ne-gro ser-pien-  
sion nosotros cuerpoy co - la del negro ser-pien-  
sion sin pies y sin ca-be - za al ne-gro ser-pien-  
Cresc.



cres - - - - - mucho

ton es - tos co - mo ven co - la y cuerpo son y yo soy la ca -  
 ton la ca - be - ra es él y por pre - ei - sion no so - tras cuerpo y  
 ton ahora el pueblo asi - de - ja en conchusion sin pies y sin ca -

cres mucho





be ra del negro serpenton del ser-pen-ton  
ce-la del negro serpenton del ser-pen-ton  
be-ra al negro ser-pen-ton  
al ne-gro ser-pen-ton

cres mucho



No. 1 bis. Garduña Alguaciles y Coro gral

Garduña =  *veniendo de aqui se fue el crimi*

Alguaciles =  *ni*

El mismo Xpo. 

*nal corramos a prenderle haciendo el ani- mal lo mismo qe a*





yer igual nos pasó hi-cimos la ser-pien-te y el paja-ro vo-  
miz

Coro.

lò Huijó el parlanchin como un venda bal en tanto es tos que



Da ban haciendo el animal - lo mismo de ayer - igual les pa-

só li-cieron la ser-pien - - te y el pája-ro vo-





*Siempre piano*

**No. 2.**

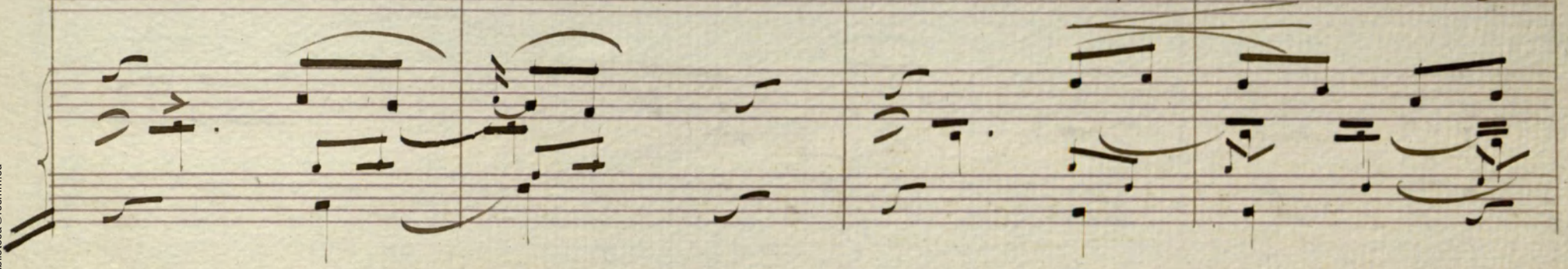
**D. Cesar.** *Rubato.*

Oh! gentil des-co-no-ci-da q'è a mis

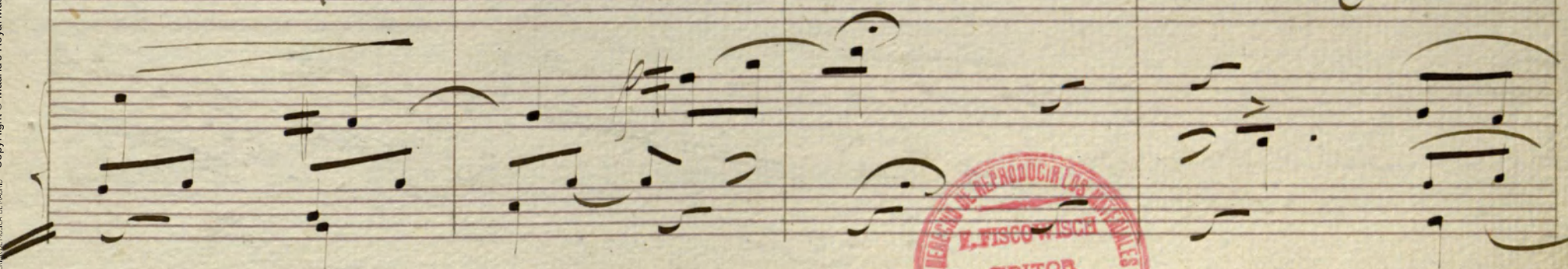
**No. 3. *And. to***



o-jos te mos-traste co-mo es-trella des-pren-di-da de algún



cie-lo en que bri-llas-te Flor her-mo-sa y de-li-





ca\_da que no tie\_nes com pa\_ñe\_ra y pa\_re\_ces Des\_ti\_

The first system of the handwritten musical score consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The middle and bottom staves are piano accompaniment staves, with the middle staff using a treble clef and the bottom staff using a bass clef. The music is written in a cursive, historical style.

na\_da á u\_nae\_ter na pri\_ma\_ ve\_ ra  
disminuyendo

The second system of the handwritten musical score also consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The middle and bottom staves are piano accompaniment staves, with the middle staff using a treble clef and the bottom staff using a bass clef. The music is written in a cursive, historical style. The word "disminuyendo" is written below the vocal line, indicating a dynamic marking.



g. de Corps.

Mbas movido.

ten,

Cán-di-da vir-gen que vi al pa-sar an-gel di-

ten



crece y afret?

vi-no mas- que mu-ger al-go que nunca puede encon-



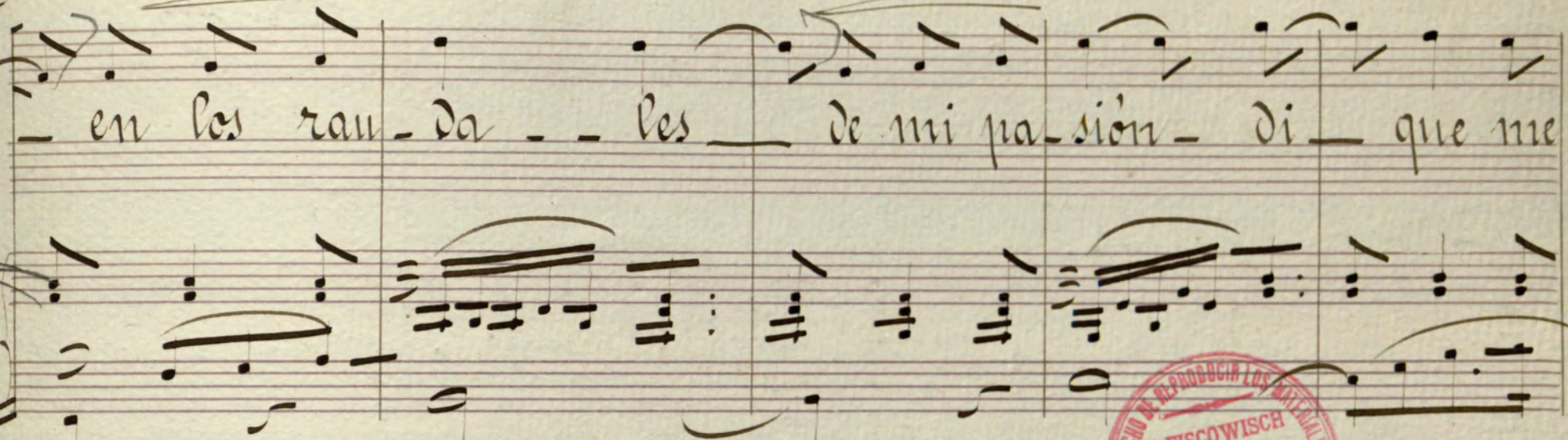
*ampio*

trar al-go que siempre qui-se te-ner

*And<sup>te</sup>*  
Di-me quien e-res di que te in-fla-mas

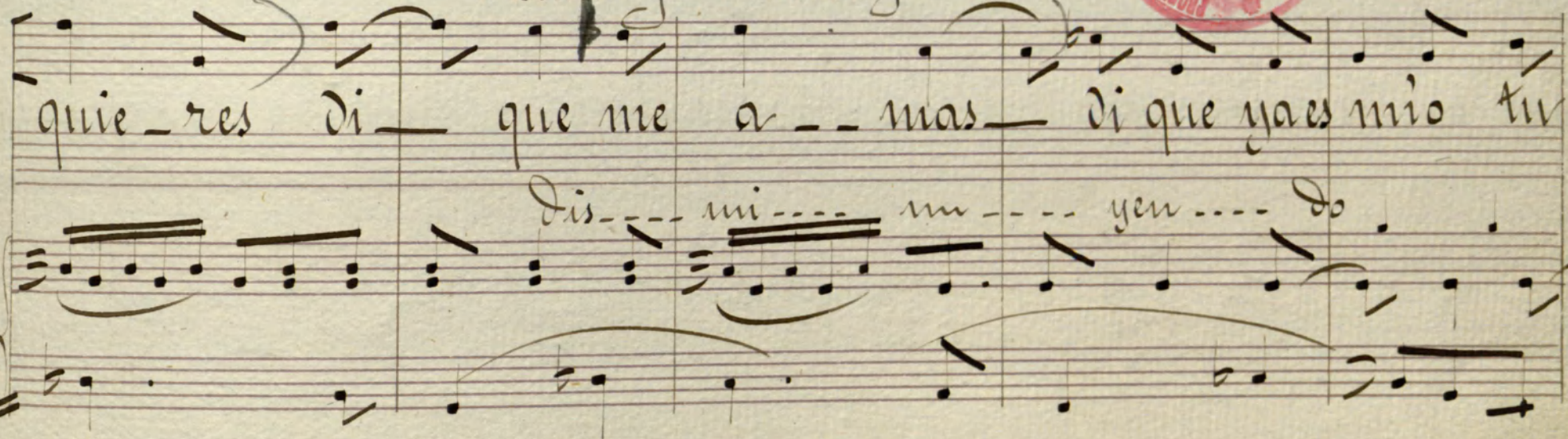
*sigue*





en los rai - da - - les de mi pa - sion - di que me

*disimuyendo hasta el fin*



quie - res di que me a - - mas di que ya es mio tu  
dis - mi - - - yu - - - do



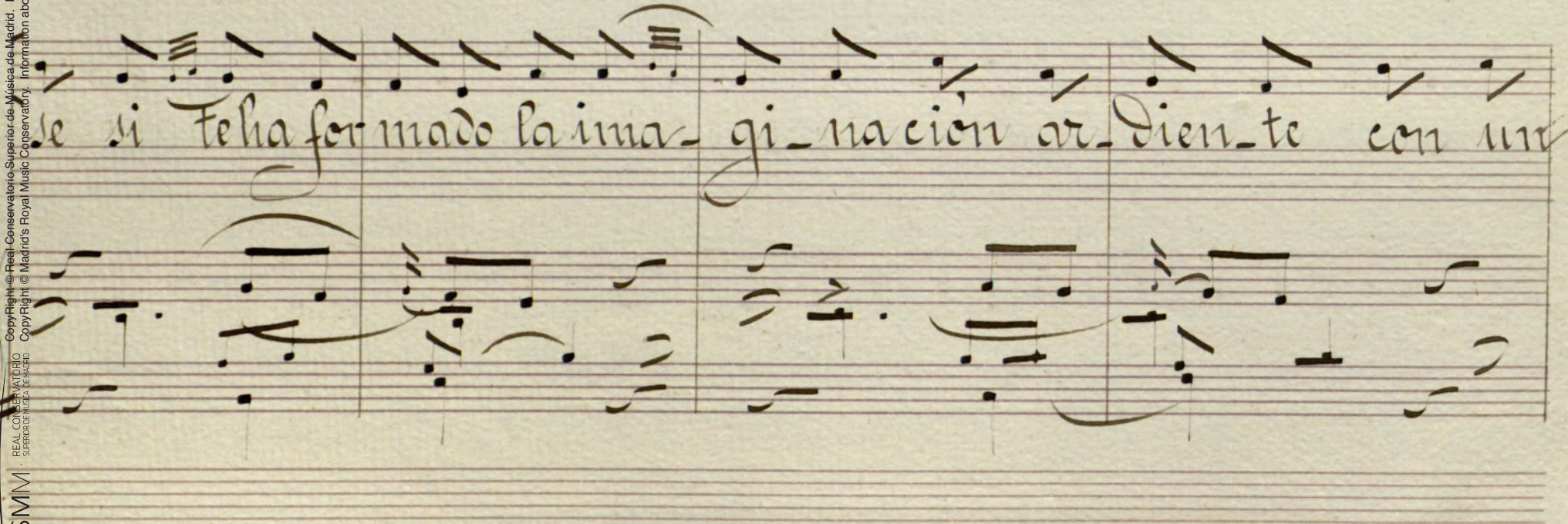


co - ra - zon

*Solo*  
Yo no

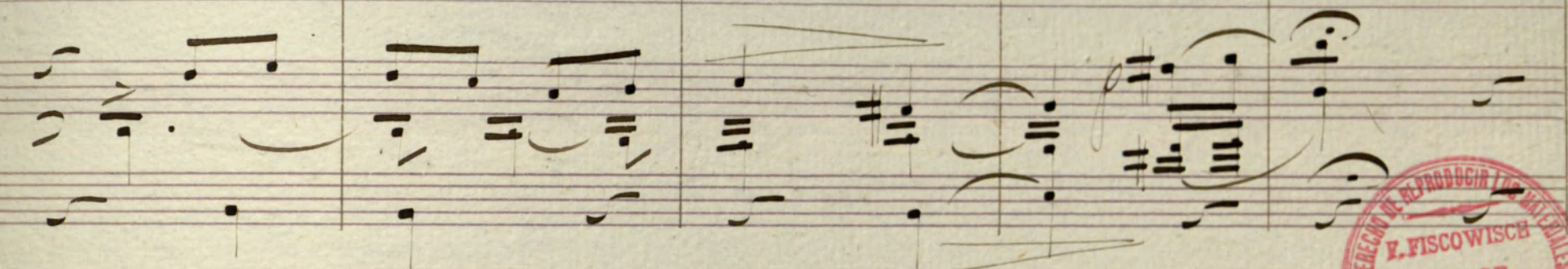


se si Te ha formado la ima - gi - nación ar - dien - te con un

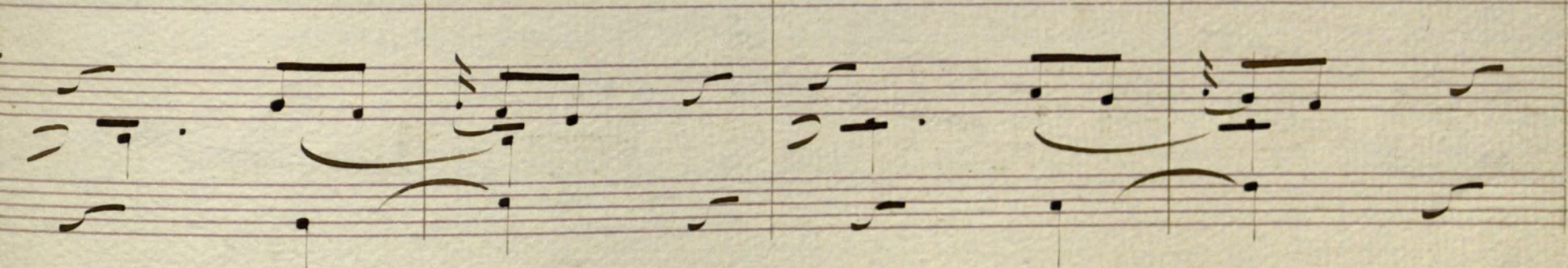




rayo plateado y una nube transparente — los qui



ra sue — ño fin-gi-do tu be-lla so-be-ra-na que ve-





*Dim!* - - -

re des-va-ne-ci-do con la luz de la ma-ña - - -

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs, showing chords and melodic lines.

na - - - *ten* Mas movido  
 Mas si noe-xis-tes en reali-

Piano accompaniment for the second system, continuing the grand staff notation with various musical notations and dynamics.



*afret<sup>do</sup>*

Dad si - pte ne ces á o - tra re - gion si eres tan so - lo casta dei -

*amplio*

Dad sombra intangi - ble lo - ca fie - cion

*ret - poco*





Si no he de hallar te — si no he de ver te — si aunque tea-



do-re te he de per-der — har — que al so-ñar te nun

Catalán