

Entre mes de la Prision de alameida

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Tonadilla Nueva

ã 6.

Del Gigante

Con Viol. y Trompas

Juan  
Pena  
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Del S.<sup>r</sup> Misson

1760

7

179-13

Tonadilla à 6.

Del Gigante // *All. poco*

275

Handwritten musical score for a six-part song. The score consists of six systems, each with a vocal line and a piano accompaniment line. The lyrics are written in Spanish. The tempo is marked 'All. poco' and there are dynamic markings like 'mp!' and 'p'. The music is in 6/8 time. There are some red markings on the right side of the page, possibly indicating measures or sections.

*mp!*

Lo ya meallo meallo de ser pe rado

que no tengo que comer que no tengo que comer esto esto

de morir de hambre Su ro a brios que no a de ser Su ro a

brios que no a de ser esta es la puerta del sol — en ella me informa

re — el am bre me ba apretando discurso mio di como as de ha

zer Pero alli viene de romo la No so lea ya un la gar

zes o la o la o la — ca — va lleros bue nas

*Salen los B.* *Vola garr. y Pla.<sup>a</sup>*

tar del dios te de buenas tar del dios te de di nos di nos

de que el tas — sus pen so no ai un quarto iel to es no ai un

*f. m.!*

*Rosa* *Imp!* *garz.<sup>a</sup>* *Imp!*  
 quarto iesto es bus calo no tengo donde ur talo yo no sea  
*las 2.<sup>a</sup>*  
 quien que rido na aïmas Veme<sup>ño</sup> que a quel que pueda darte un cor  
*Ma<sup>a</sup>*  
 del Como querais aïu dar me un en Vedillo pre tendo a  
 zer Esta es calle calle de las Carretas Zen e lla avei  
 de sa ver en e lla avei de sa ver Como como se en

se ña un gigante Por dos Reales a mi ber por dos

Reales a mi ver tu seras ma el tro sastre suo fi

*Voto* *garz<sup>a</sup>*

zial ai de ser - Yo sere Pero vamos por el ca

*Pl<sup>a</sup>*

mi no os lo explicare a bur se - ño rey mios ya bol be

*los 4<sup>o</sup>*

remos aqui otra vez

*sale the.<sup>a</sup> Capero y Entramos*  
*Volni pro*

*the<sup>a</sup>*  
*Adagio*  
Lo sono una Ra  
ga za Po vera è bella — vo girando gi ran —  
do Per questa terra — Vieni vieni Cor mio  
*Entrato* Vieni cor mio Son qui mi as te — *Allegro* la mi par que  
su ben mi par que su ben Per la ca le — ra

*the ye yexo*

la la la ra la la ra la la la ra la la

*Entramoro con el Baxo*

en

*todos*

la la la la ra la la ra la la.

*salen los A.*

*Rosa*

*Allegretto.* Mi amo don ordo - nez -

de churri tai - na un beiti do con ple - to - se le Vega -

la de terzio pelo chupa bordada bueltas de tela

*gr. M.* *pl<sup>a</sup>*

Co - sa ei tremada qui dado a lerta no temas nada

*Voz gr. M.* *pl<sup>mo</sup>*

toma re mos me di - da si austed leagrada to maremos me

*Entra?* *pl<sup>mo</sup>*

di - da si austed leagrada o que for tuna Be - lla -

*th<sup>a</sup> y epexo*

mi piache il alma si ño re mio pa tro - re - molto obli

*Voz* *pl<sup>a</sup>*

ga - ta ga llepo ã dia blo dime que tratas arrimu lla eica



*mp* le - ra ial canza      *mp* alle el Pañuelo      *Ma* Yo aqueta caja

*the. a* Prendi mio caro be - llo - son o bli ga ta      Prendi mio

Caro Be - llo son o bli ga ta      *Ma* Por vida de tu

ri - bio - queme Yega - la      No quemedan lluto - mo -

Dueño del al - ma      *Fora* esto a cavose      *mp* no ai que azernada

*The. Entr.º ya pexo* *los d.*

a dios pa trone Por-tante un altra a ta o no dia

*los B.* *todos*

Uene omio cara, maí Primero diga-mos Con alga za

ra que viva del Digan-te el ta to na da

*Atto.* *todo*

a dios po bre to na dilla — quiera amor que con bien

sal-pa el to de dar fusto a todos — el Zierro quei cosa el

tra-ña a Dios prendas de mi vi-da a Dios dueño de mi

al-ma ai more ni more ni more ni ai more

ai more ni ai more

ni more ni more ni mosquetero del alma me muero por ti

ni more ni more ni

ai more ni more ni more ni ai more ni more ni more  
ai mo re ni ai mo re ni more ni more

*Mauvivo*

ni Mosquetero del alma memuero por ti la tona da sea  
ni

*Mauvivo*

cava se ño rei a qui

*fin*

Violin Primero

Entre mes Nuevo la Prisión

de Alamitos

tonadilla del Gigante



Handwritten musical score on eight staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Performance markings include 'p' (piano), 'f' (forte), 'pmo' (pianissimo), 'Vivo', and '2 vez mas' (two more times). There are also some handwritten annotations like 'te' and '6'.

Cançó de la ...

The image shows ten horizontal musical staves, each consisting of five lines. The paper is aged and yellowed. Faint, illegible handwriting is visible across the staves, appearing as light brown or reddish smudges and ghosting of text. The handwriting seems to be in a cursive or Gothic script, but it is too faded to read. The staves are arranged vertically, with some small gaps between them.



Violin Segundo // Vayle

Entre mes Nuevo de

*leggi*

la Prision de Alamos.

tonadilla

Del Gigante

tonadilla a 6.

*All.<sup>o</sup>*  
*po croic.*  
*voz*  
*f*  
*fmo*  
*f*  
*fmo*  
*f*  
*fmo*  
*2 vezes mas*  
*la 3<sup>a</sup> vez los pas.*  
*voz*  
*po*  
*f*  
*fmo*  
*6/8*  
*Adaxio*  
*6/8*

*Alto*

*voz*

*fe*

*fe*

*fe*

*po*

*Alto*

*2 vez*

*mas*

*Alto*

*3*

*4*

*po*

*fe*

*2*

*2*

*3*

*3*

*fe a vivo*

F. J. G. ...

A page of ten blank musical staves. Each staff consists of five horizontal lines. The paper is aged and shows some staining. Faint, illegible handwriting is visible through the paper, appearing as ghosting of text from the reverse side. The staves are arranged vertically, with a small gap between the bottom two staves.

*Violin 2.<sup>o</sup>*

*Entre mes Nuevo.*

*De la Prision de Alamos.*

*Jonadilla del Gigante.*

Tonadilla à 6

*All.<sup>o</sup>* The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'All.<sup>o</sup>'. The first measure is marked 'p<sup>o</sup> Cres. do'. The music consists of a series of chords and melodic lines. The second staff has a 'Voz' marking above it. The third staff has 'fmo' markings above it. The fourth staff has 'fmo' markings above it. The fifth staff has 'p<sup>o</sup>' markings above it. The sixth staff has '2 Vezes mas.' written below it. The seventh staff begins with a new section marked 'Adagio' in a 6/8 time signature and a key signature of three flats (E-flat major). The eighth staff has 'Voz' and 'p<sup>o</sup>' markings above it. The ninth staff has 'fmo' markings above it. The tenth staff has 'fmo' markings above it. The score is filled with various musical notations including notes, rests, and dynamic markings.

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one flat (Bb), and a 6/8 time signature. The score features various musical notations such as notes, rests, and dynamic markings.

Key markings and annotations include:

- ff* (fortissimo) at the beginning of the first staff.
- All.* (Allegro) below the first staff.
- Voce* above the first staff.
- po* (piano) above the second staff.
- pmo* (piano molto) below the fourth staff.
- 2 Veces mas.* (two times more) above the fourth staff, indicating a repeat.
- All.* (Allegro) above the fourth staff.
- ff* (fortissimo) above the sixth staff.
- pmo* (piano molto) below the seventh staff.
- ff* (fortissimo) above the eighth staff.
- trio* above the eighth staff.

The score concludes with a double bar line on the tenth staff, followed by two empty staves at the bottom of the page.





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Oboe //

Entre mes Nuevo.

tonadilla del Gigante.

Tonadilla à 6.

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

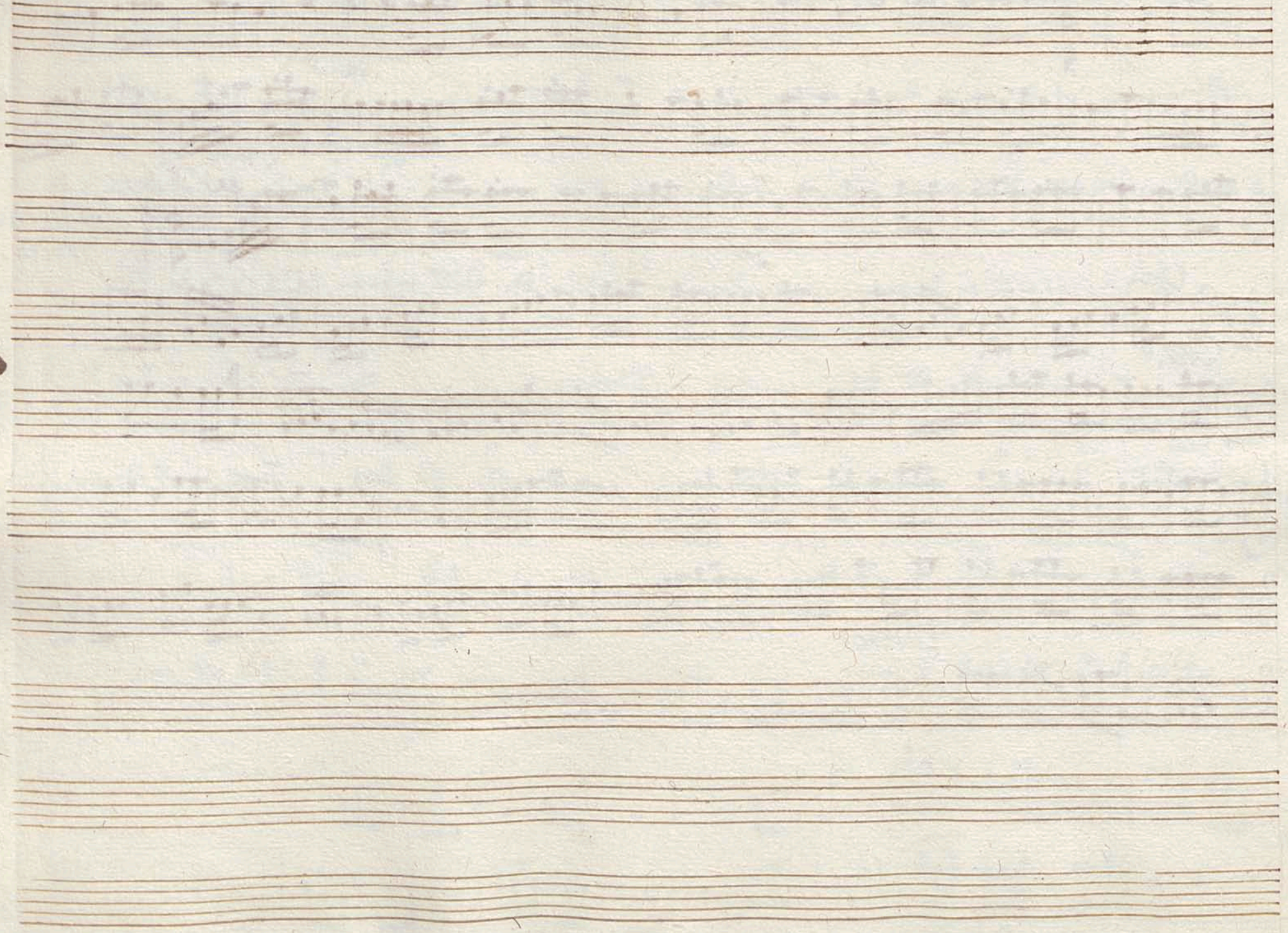
Handwritten musical score for the first section of 'Tonadilla à 6'. It consists of six staves of music in 3/4 time. The notation includes various dynamics such as *p*, *f*, *cresc.*, and *rit.*, along with articulation marks like accents and slurs. The music features complex rhythmic patterns and chordal textures.

2 Veces  
mas.

Adagio.

Handwritten musical score for the second section of 'Tonadilla à 6'. It consists of four staves of music in 6/8 time. The tempo is marked *Adagio*. The notation includes dynamics like *f* and *rit.*, and ends with the tempo marking *All.<sup>o</sup>*. The music is more melodic and features a variety of note values.

Handwritten musical score on eight staves. The notation includes treble clefs, various dynamics (p, f, p<sup>0</sup>, se), and performance instructions like "Vivo." and "do veces mas." The score is written in a historical style with many beamed notes and slurs. A large bracket on the right side of the first two staves indicates a measure range, with the number "16" written next to it. The piece concludes with a double bar line and a flourish on the eighth staff.



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Trompa 1<sup>a</sup>

Entremes Nuevo de -

La Prision de Alamos

tonadilla del Gigante

tonadilla a 6.

Alto Poco  $\text{6/8}$

*p* *f* *ff*

2 vezes mas

Adagio  $\text{6/8}$

*p* *f* *ff*

*P. Sutil*

Handwritten musical score on five staves. The first staff begins with a treble clef, a 3/4 time signature, and the tempo marking *All.*. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and beams. The second staff continues the melody. The third staff features the dynamic marking *p<sup>mo</sup>* (piano) and the tempo marking *vivo*. The fourth staff concludes the piece with a double bar line and repeat dots. The fifth staff is empty.

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Ya'io me allo Desesperado

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Trompa 2<sup>as</sup>

Entre mes Nuevo de -

La prision de Alamos.

tonadilla del Gigante

tonadilla a 6.

+

*Alto Poco*  $\text{3/4}$

*Uoz*

*5 po*

*2*

*2 vezes mas*

*Segue*

*6 adagio*

*11*

*Alt:*

*3*

*2*

*3*

*2*

*4*

*2*

*2*

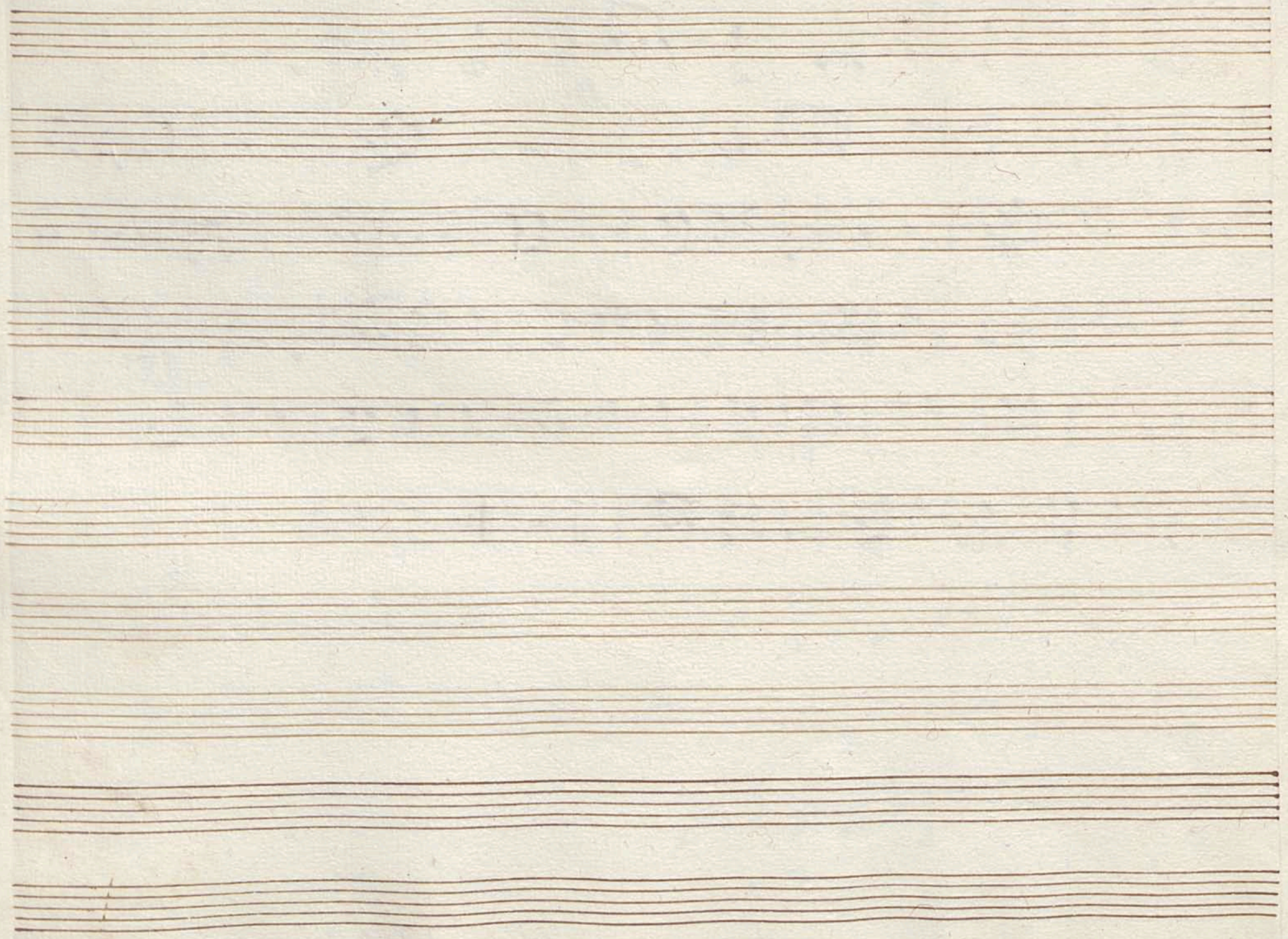
*3*

*te*

*te*

*3*

Handwritten musical score on six staves. The notation includes various rhythmic values, rests, and dynamic markings such as "Alto.", "vivo", and "pmo". The piece concludes with a double bar line and repeat dots.



Violon

Entre mes Nuevo la  
Prision de alamitos.

sonadilla del Ligante



Handwritten musical score on six staves. The first two staves contain a melody with dynamics like 'p' and 'pino', and a repeat sign with '2 vezes mas'. The third staff is marked 'Alto' and contains a series of sixteenth-note runs. The fourth and fifth staves continue with similar rhythmic patterns, with 'pino' and 'vivo' markings. The sixth staff concludes the piece with a double bar line.

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