

Gitana

07

Indeo

Ex. Grenoli.

S. morales

va
s. Cortinas

Leg. ~~14~~ n. 22.

Salutabile

1840

tyro

~~Chlorophyll~~

De l'ingénieur

~~For the same reason~~

Mus 161-3

1775

Tonadilla General

Primera Parte del Arzenal de Cartafena

Cabo Alabona

Del S.^a Gonzalez

16



Titana

Valgame Dios q. trabaja

paranna

El pobre me lo antaño

alai Pa

Pero Encontre un Oficial

y le di

pro ve Titana

quando va por lo Cami noi

Vuicando al

le ra de España

e ido al Azaral mi veze

yati do

se mi der gracia

me dio quatro pe ion duros

y un Papel



Soldado
De Centine la me an puesto a qui y con el or den que
Tita Señor Soldado (Solo) q. se le o fre ce *(Tita)* llame me al Cavo q.
f

no Cumpli x
quiero Verle *Solo* Esta es la Oia se no re
aguar de se un poquito *Tita* q. ami
no ven *f*

mai me encargaron
go tan dei pa cis *Solo* q. E quando averse vien en Ti rana y Ti
diga l vted que le quiere *(Tita)* llame le vte y la
f

tanor
br alo q. er
diga *(Tita)* llame *(Solo)* y ha
f

pue q. no ay remedio con el Orden Cumpla moi
 de el Cuerpo de guardia llamen al Caporal (Cabo) y si al guro sea
 y acfa aqui q. reo

cerca he charlo a Caño nazon
 frece (Tit.ª) lleguere y lo la bra (Cabo) Pero seño rei
 Vaya du pache

tengan Cui dado q. alli una Viene u yo me engañó q. alli una
 diga que quiere (Tit.ª) tenga Vite pe cho q. lexe breve tengavite

viene oyo me engañó
 pecho q. Sexe bre be q. ten

(Tit.ª)
 oyo mai go cfe papeli to q. me lo dio un Oficial
 me dijo q. Vmd leyera (Cabo) el papel de mi oficial, (C.)

Cabo *Tita* *Cabo*

(Tita) fue vire an Cabo por el y cío avited q. se le da nada pro
no me mafe vired mi Vida y vea si puedo Entrar (Cabo) quan do qui

Tita *Cabo* *Tita*

sigue Na voy alla ya esta ta entendi da que pe xi
sien defenda Entrar (Solo) puer me se ti zo (Tita) y yo ire a

lan q. pe xi lan
lla. y yo yre alla

De pado

Ayuntamiento de Madrid

Titano

Az ta quando fortu nita
Titano // Aquí me dicen q. Poco
Titano // No me atormentes Colara


as de Poder Contrami
A Vezes Suelo venir
ni me dobles el Sentir


no te Contenta el mi xax me
peto no e aquel q. mi xo
q. Cada vez q. tu llozas


En Este Estado infeliz
ay desdichada de mi
son mi oja un Genil

No Siento verme En presillo
Paquito del alma mia (*Tita*)
Lois // Esto e querer con Salero

aunq. E bastante Sentir
q. Voz e esta q. ay
y Esto e con alma Sentir


 si no q. ami Tita nita to ò re le y xa En Temiz
 Cola Rita de mi vida quente desò e ntaa aqui
 quente biera mi Rita ^{na} no } Como otra Vez e te vi:


 pelo no quiero desto a cox da me por q. la vida
 Rita defame Paco bolver en mi quen me di e xa
 Rita: mayo Confio q. al de Salix Como me Creucher

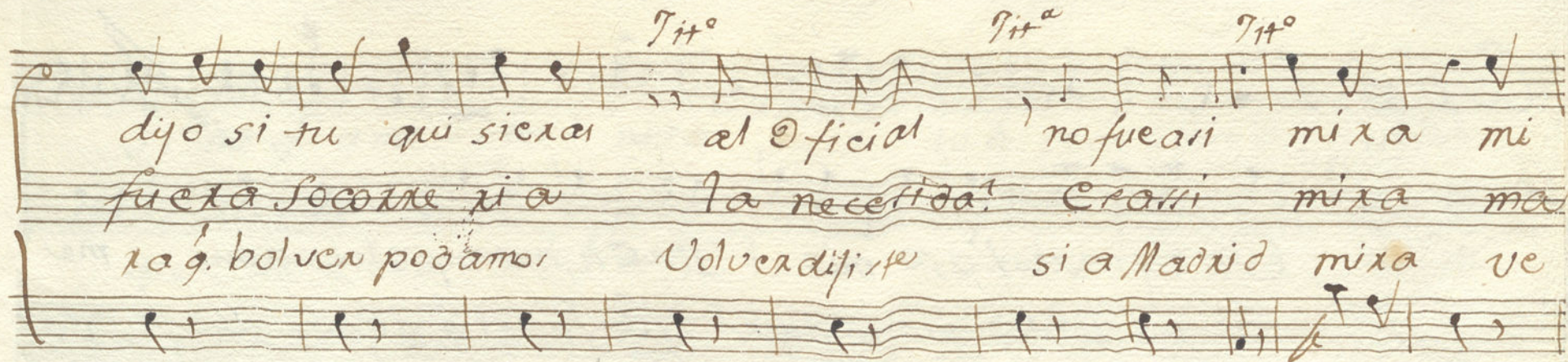

 pienro qui tar me *allegro* Dime como lo aca
 te vena ari Creu chame a te nro un
 Rita: pue vaya di. Vato
 Rita: Di: Sabra lo q. paro

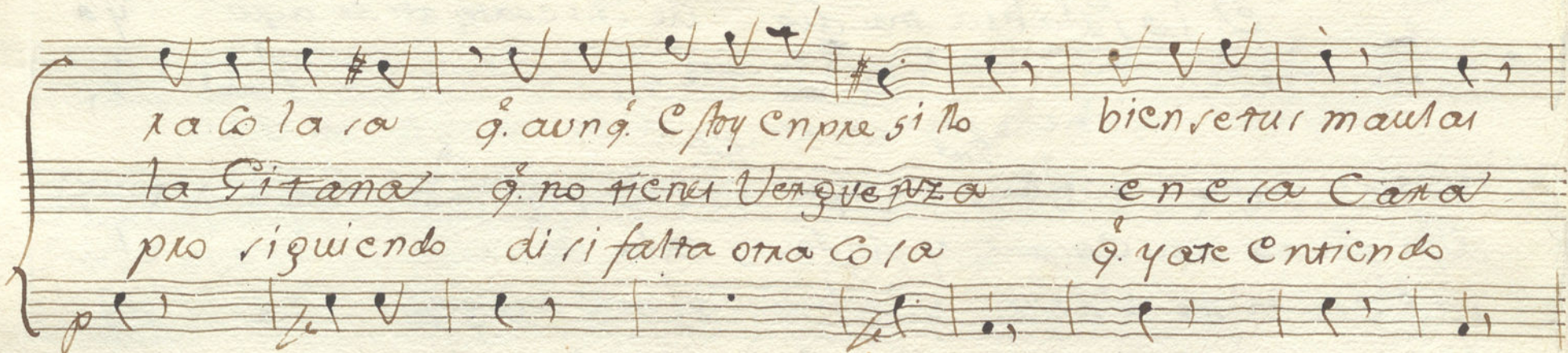
Coplas *M^o* *C: 3/8*

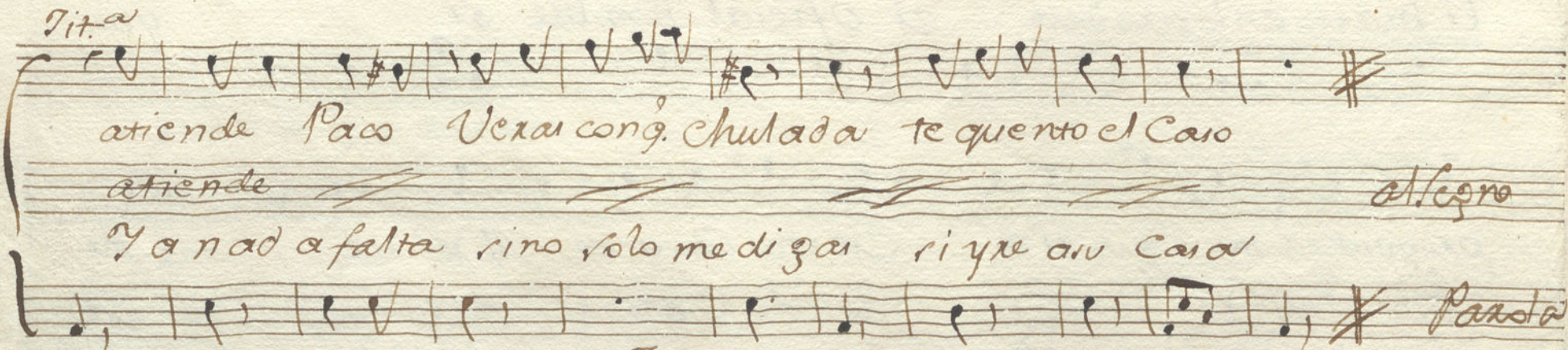

Tit^o
Un Oficial Paco mio me Encontroy, ellego ami me
el me dio uno quanto duro y un Papel q^a al Cabo di pa
el la Palabra me dio de Sacarte ati de aqui ya

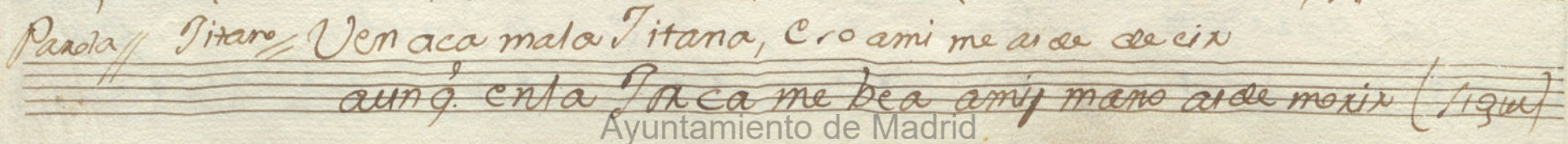
Tit^o *Tit^o*
dijo fuera a su Cara y fuisse de sa decir el
la q^a Entraa me de sa an y lo fizo el me Entraa aqui me
li biarte en lo mabafon el Oficial hombre si ya

preguntar me que nia Cienai Colai de Madrid me
dijo sino te nia donde Zenax y dex mir que
riel hara por q^a valgar de aque se C^ado Ynfeliz pa


 7^{to} 7^{to} 7^{to}
 digo si tu qui siegas al Oficial no fue a mi mixa mi
 fue la socorra a la necesidad Crochi mixa ma
 ra q. bolven podamo Volver di si a Madrid mixa ve


 ra co la ra q. aung. Estoy en pre si lo bien retur maular
 la Gitana q. no tiene verguenza en e la Casa
 pro riguiendo di si falta otra co la q. yate entiendo


 7^{to}
 atiende Paso Vexa conq. Chulada te quento el Caso
 atiende  Allegro
 Ya nad a falta sino solo me digas si yre au Casa


 Paso 7^{to} Ven aca mala Gitana, Cro ami me a de de cin
 aung. en la Taca me dea amij mano a de moix (figu)

2 Titano
 2 Cabo
 2 Titano
 2 Presto

No ay quien me socorra ay de mi yn feliz no ay
 q. el lo q. ay aqui q. el lo q. ay aqui
 desad q. la ma te

q. me so co rra no ay q. me so co rra ay de mi yn fe
 q. el lo q. ay aqui no he dicho se tengan q. el lo q. ay a
 desad q. la mate Se non Cabo ay de

Liz no ay q. n. so com a se ñor, Cabo ay d. Se ñor Cabo ay d. Se
 qui no he dicho se tengan q. e. l. o. q. ay aqui q. e. l. o. q. ay aqui q. e. l.
 o. q. la mate la mate se ñor Cabo ay d. Se ñor Cabo ay d. Se

no x ay de mi yn feliz
 No no ay go nada quitars de aqui ny a C. te p. ca. ron
 no x ay de mi yn feliz ay

ay de mi ynfeliz
 derreñado vil llevarlo a Galera ya marnarlo alli llevarlo a ga
 de mi ynfeliz
 leray amarrarlo alli ya —
 ñor llevadlo Venid Señor llevadlo Venid tened
 Comparion ay pobre de mi ay pobre de mi Crun ynro

lento *Venid Venid Venid* *Titana* *mixad a esta Titana* *q. or*

lo llega a pedir *Echo fuentes rui o so* *Cabo* *alza alza no cejara*

Toda *si q. yalo expordado* *pues de moi aora fin pues de* *Piero*

y aora se nonu sila to nada or aqusta do *Volve a Mañana*

q. el q. la a Crecito *ribe q. agrada* *promete otra Ci.*
ta temporal *donde agan las* *pa ces*
nuestra Ti ra *na* *a Dios. Luneta mi*

a tentulia y glada a Dios Patrio que si

do Carve la amada Dad nos por des pe

dida quatro pal mada quatro pal mada



Co 17 - n 7 112

Violin 1^o

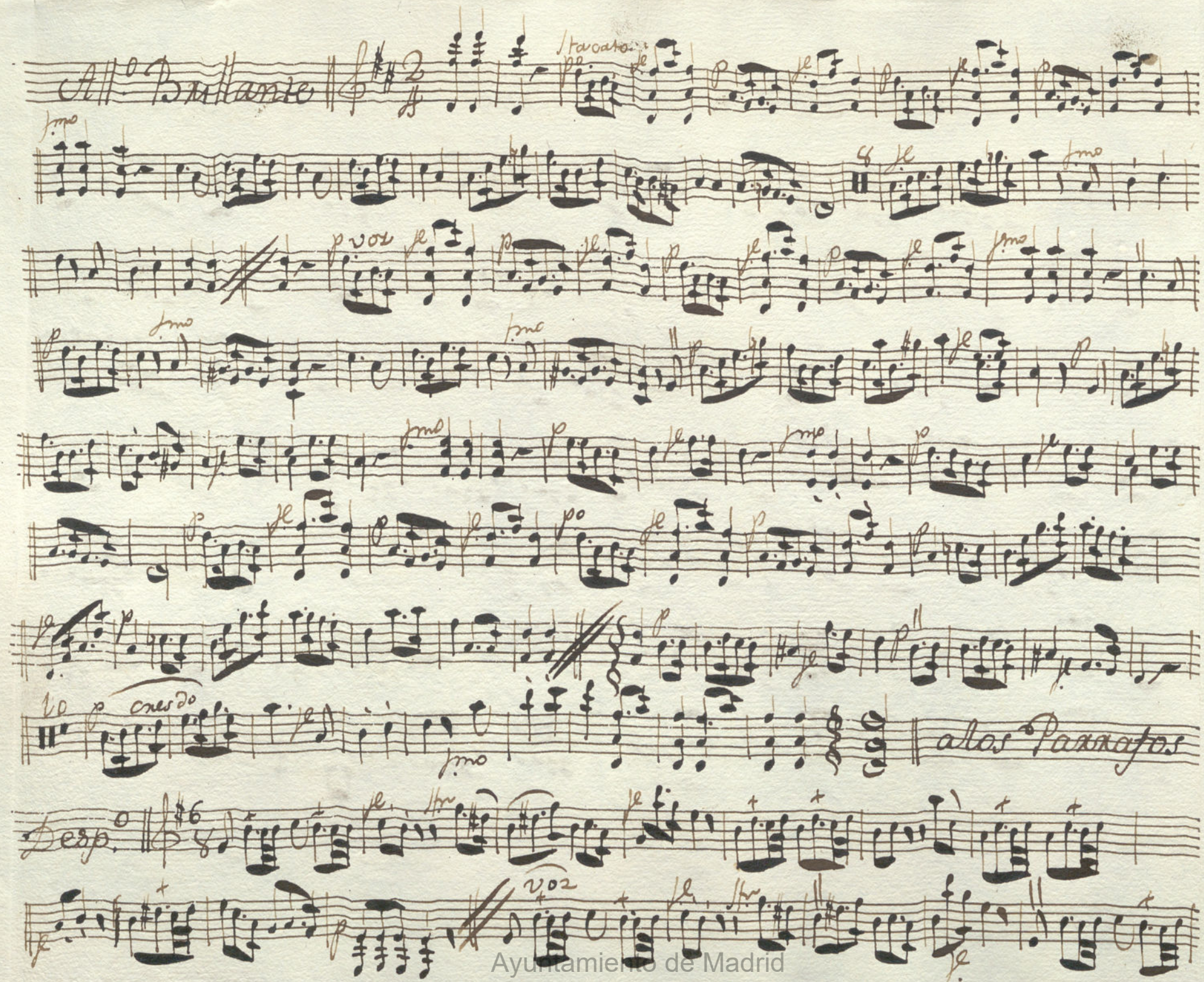
Mus 161-3

Fon. Ha General / El Arsenal de Cartagena

al segno 2 mas

V. P.

A. 0. 7. Milane



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *p* (piano) and *pl* (pianissimo). The score is divided into sections, with the word *Coplas* written in large, stylized script. The music concludes with the instruction *al segno 2 mas y despues Parola*.

final
Presto

The musical score is written on ten staves. The first staff begins with the word "final" and "Presto" in a cursive hand. The notation is dense, with many beamed sixteenth and thirty-second notes. Dynamic markings are scattered throughout: "p" appears on the first, second, fourth, sixth, seventh, and eighth staves; "f" appears on the first, second, fourth, sixth, seventh, and eighth staves; "p^o" appears on the second and fourth staves; and "fz" appears on the eighth staff. There are also some markings that look like "lmo" and "tr". The score ends with a double bar line and a fermata on the final note of the tenth staff.

Violin 5^a

Mus 161-3

Fon. 1^a General A Juzend de Cartagena

Handwritten musical score for Violin 5th part, titled "Fon. 1ª General A Juzend de Cartagena". The score is written on eight staves in 3/4 time. It features various musical notations including notes, rests, and dynamic markings such as "fmo", "p", "for", and "vol". The notation is in a historical style with some slurs and ties. The piece concludes with a double bar line and a repeat sign.

al Segno 2^{ma}

V. p

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *le*, *for*, *p*, and *pp*. The third staff is marked *Copla* and *Allo* with a 3/8 time signature. The score concludes with a double bar line on the seventh staff.

al Segno
2ma
Nou pve Parola
V. p.

Final
Presto

The musical score is written on 11 staves. It begins with the word "Final" in a cursive script, followed by "Presto" in a similar style. The notation is in a single system, with each staff containing a line of music. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. There are several dynamic markings, such as "le" (likely for "forte"), "p" (piano), and "fmo" (for "finito"). The piece ends with a double bar line and the word "fin" in a cursive script.

fin

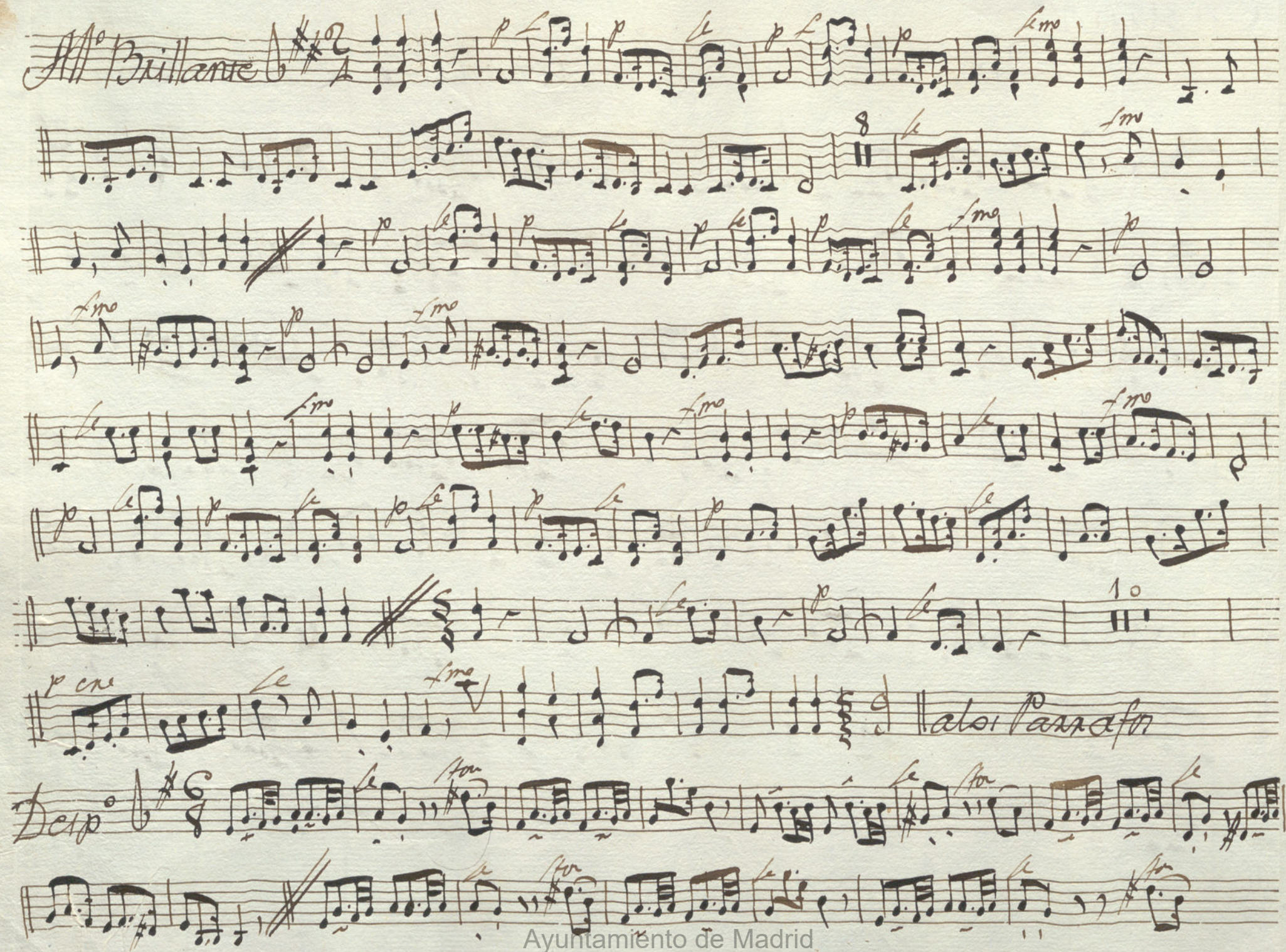
Violin 2º

Mus 161-3

Ton.ª General El Arsenal de Cartafena

Handwritten musical score for Violin 2º, titled "Ton.ª General El Arsenal de Cartafena". The score is written on ten staves in 3/4 time, featuring various musical notations including notes, rests, and dynamic markings such as *fmo*, *p*, and *le*. The piece concludes with a double bar line and the instruction "Al Segno 2 ma".

M^o Brillante



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *le*, *Hor*, *p*, and *Allegro*. The score is divided into sections by double bar lines and includes the instruction *Copla: Allegro* on the third staff. The final section is marked *Al Segno 2ma y desp. Parola*.

V. p.

Final
Presto



Violin 2°

Mus 161-3

1ª Parte: El Arsenal de Cartagena

Handwritten musical score for Violin 2°, titled "1ª Parte: El Arsenal de Cartagena". The score is written on ten staves, with the first staff indicating the tempo "All.^o" and the time signature "3/4". The music is in G major (one sharp) and features various dynamic markings such as *fmo*, *po*, *le*, *mo*, *vo*, and *no*. The notation includes numerous slurs, ties, and accidentals. A double bar line is present on the fifth staff.

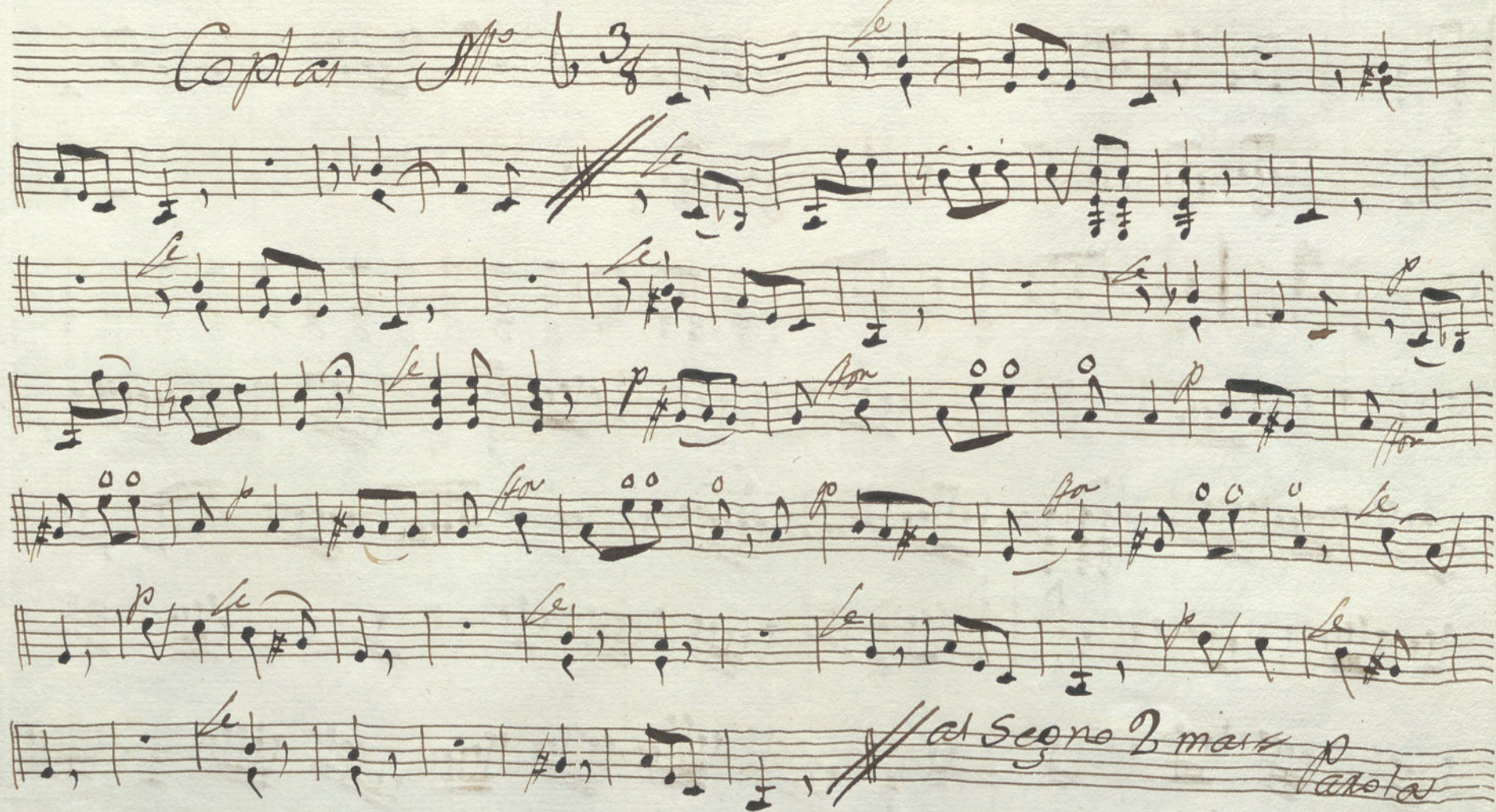
al Segno I mas:

M^o Brillante

The image shows a handwritten musical score on aged paper. The first section, titled 'M^o Brillante', consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p*, *le*, and *fmo*. There are several double bar lines with repeat signs. The second section, titled 'Desp', begins on the eighth staff and continues to the end of the page. It features a change in time signature to 6/8 and includes dynamic markings like *for* and *le*. The handwriting is in brown ink, and the paper shows signs of age and wear.

Desp

Ayuntamiento de Madrid



V. p.

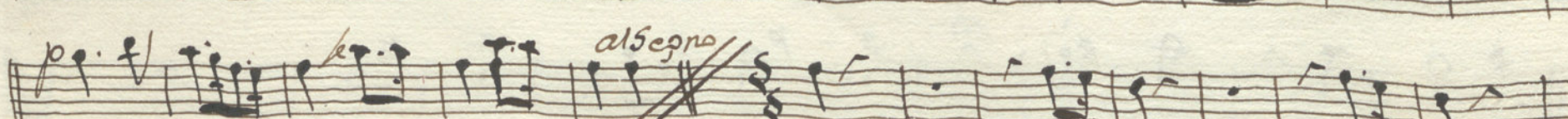
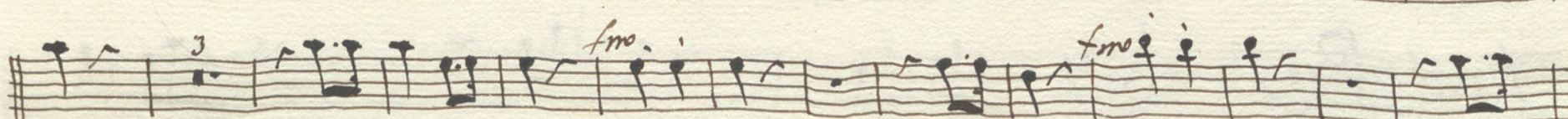
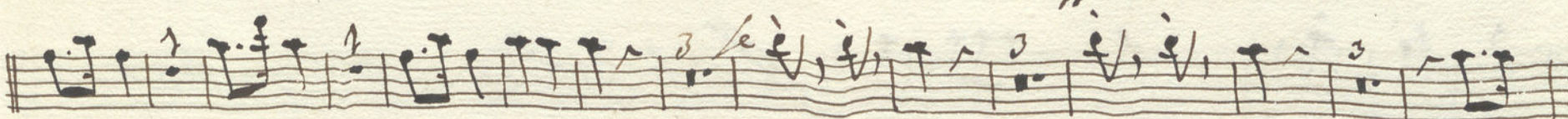
Final Pie *le sempre*

A handwritten musical score on aged, slightly torn paper. The title 'Final Pie' is written in a large, flowing cursive script at the top left. The music is written on ten staves. The first 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 'p' (piano) and 'le' (forte). There are also tempo markings like 'sempre' and 'mo'. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and some complex passages with beamed notes. The handwriting is elegant and characteristic of 18th or 19th-century musical notation. The paper shows signs of age, with some staining and wear at the edges.

Oboe 1^o

Mus 161-3

Fon. 1^a Gen. 1 El Arsenal de Cartagena



al Passato

Desp^o $\text{G}^{\#}$ $\frac{6}{8}$ no al Segno 2 mai Parola

Copla M^{o} $\frac{3}{4}$

al Segno 2 mai: Parola

Final Presto $\frac{2}{4}$





Ayuntamiento de Madrid

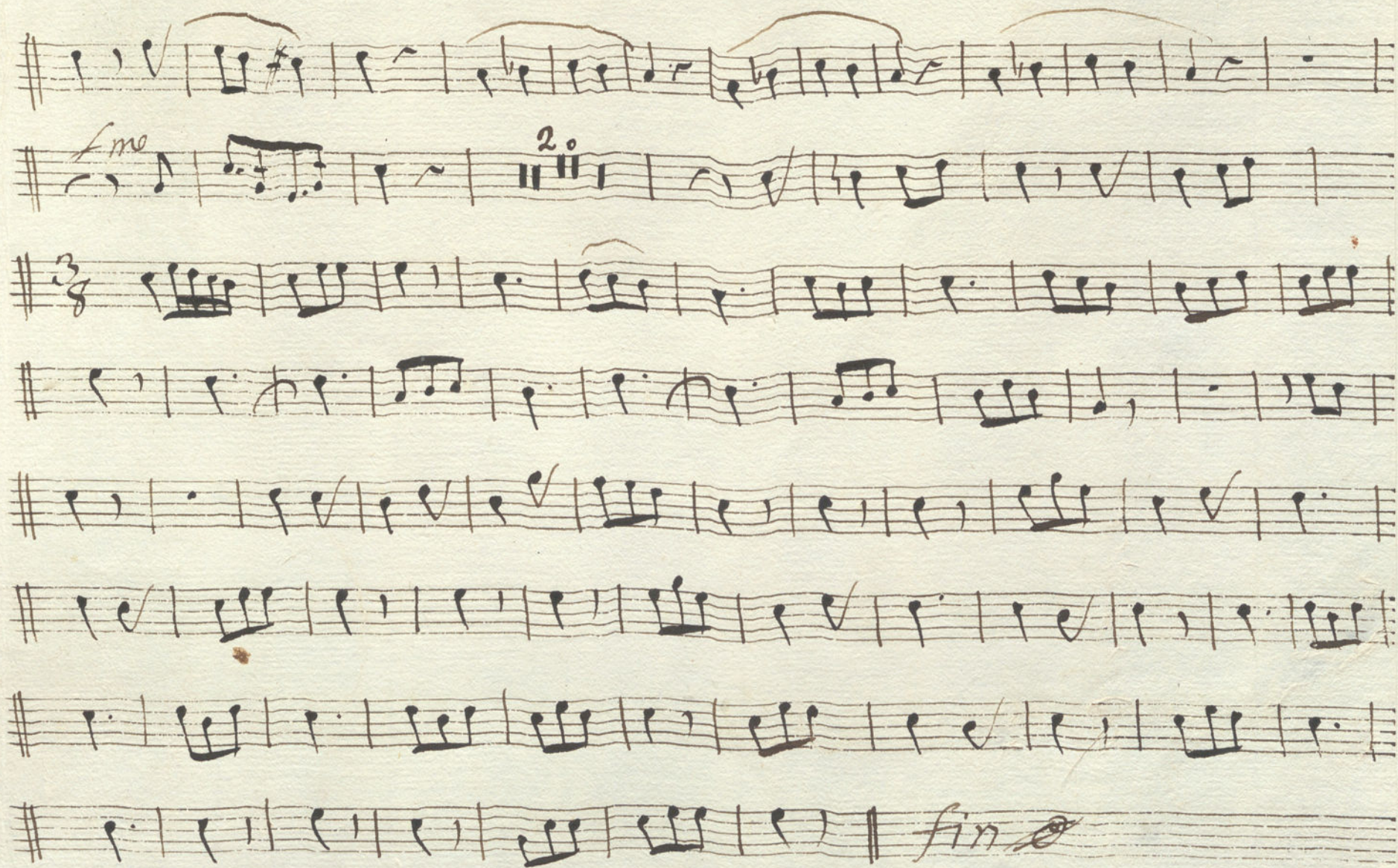
Oboe 2^o

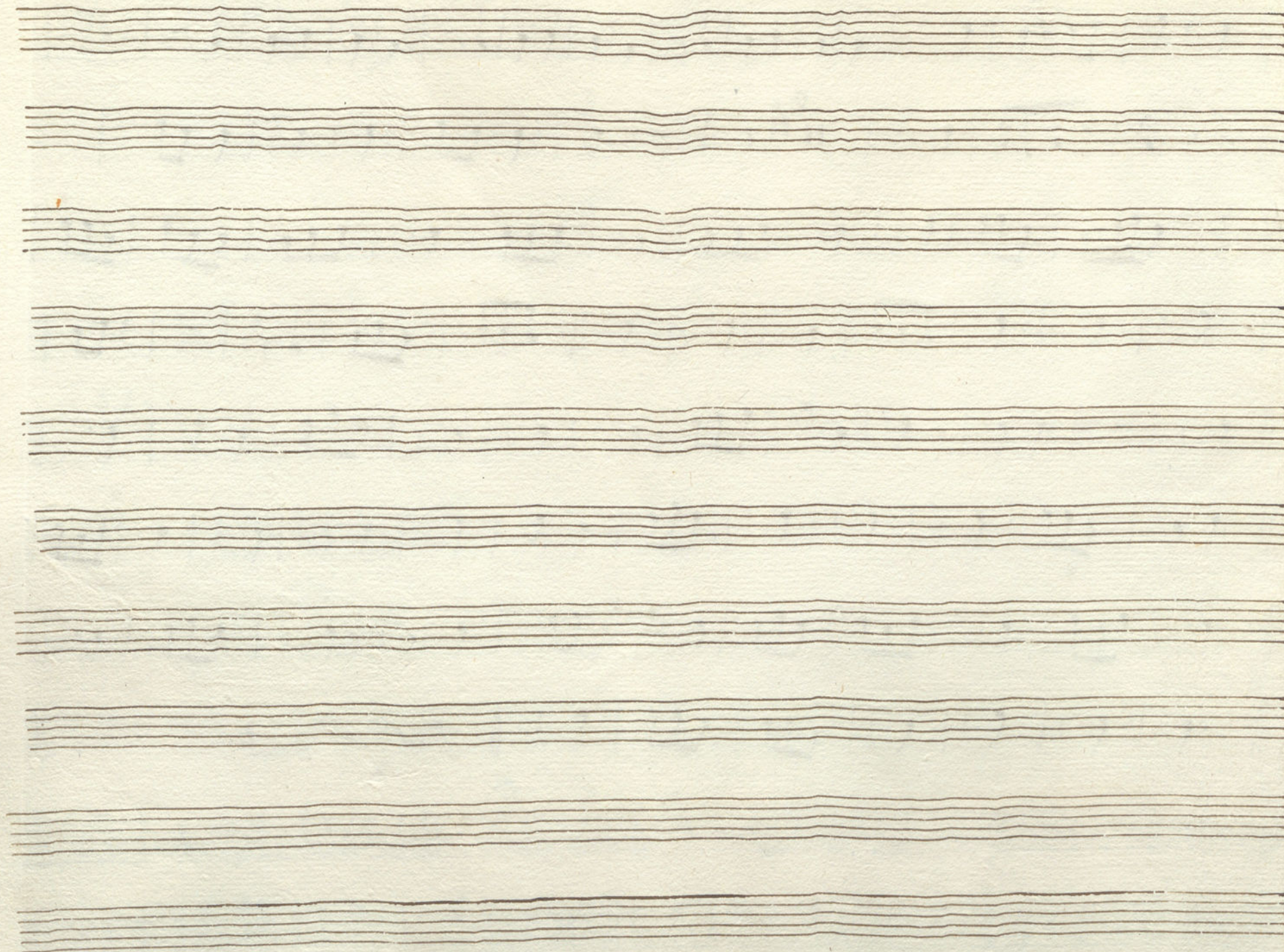
Mus 161-3

Jon.^o Gen.^o A Arsenal de Cartagena

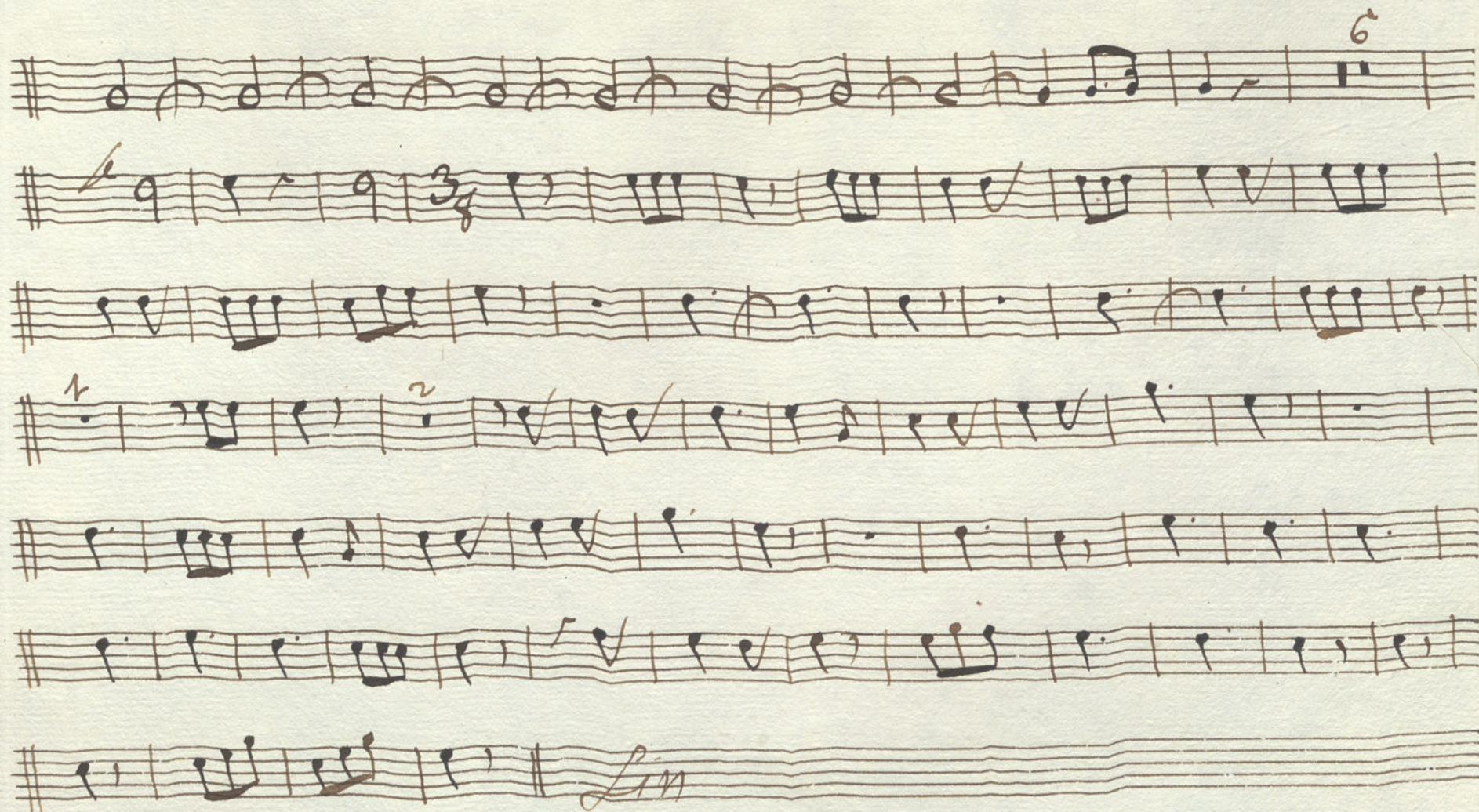


alo: Parrafo





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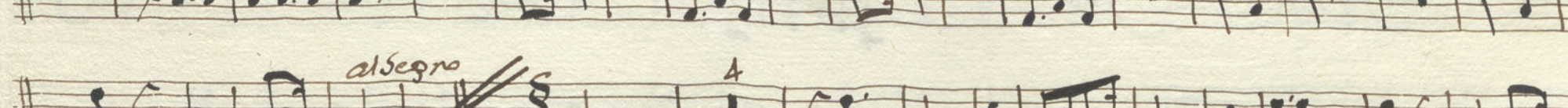
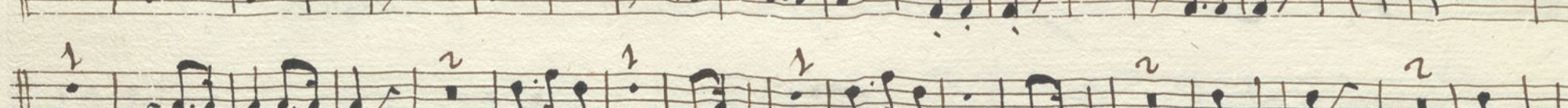
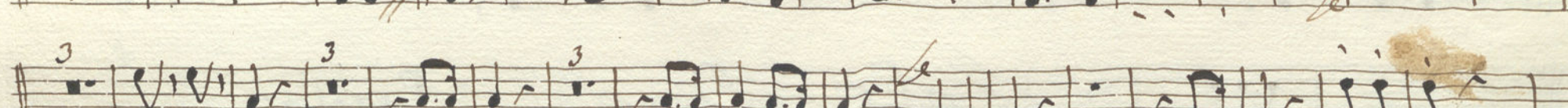
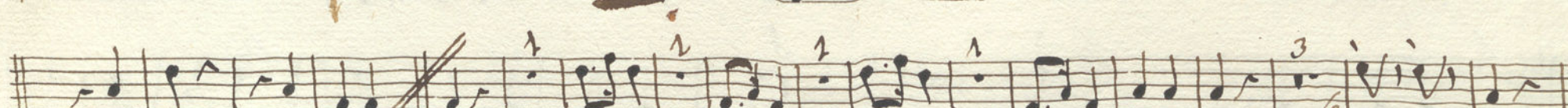
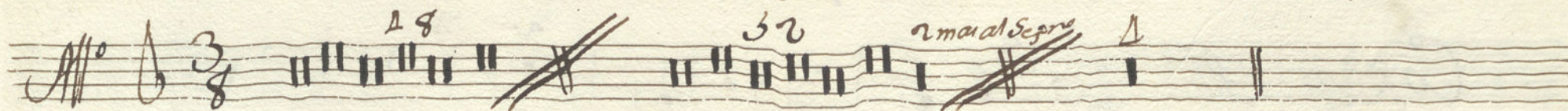


Ayuntamiento de Madrid

Trompa 2^a

Mus 161-3

En: 1^a General / Arsenal de Castafena



aloi Parra for

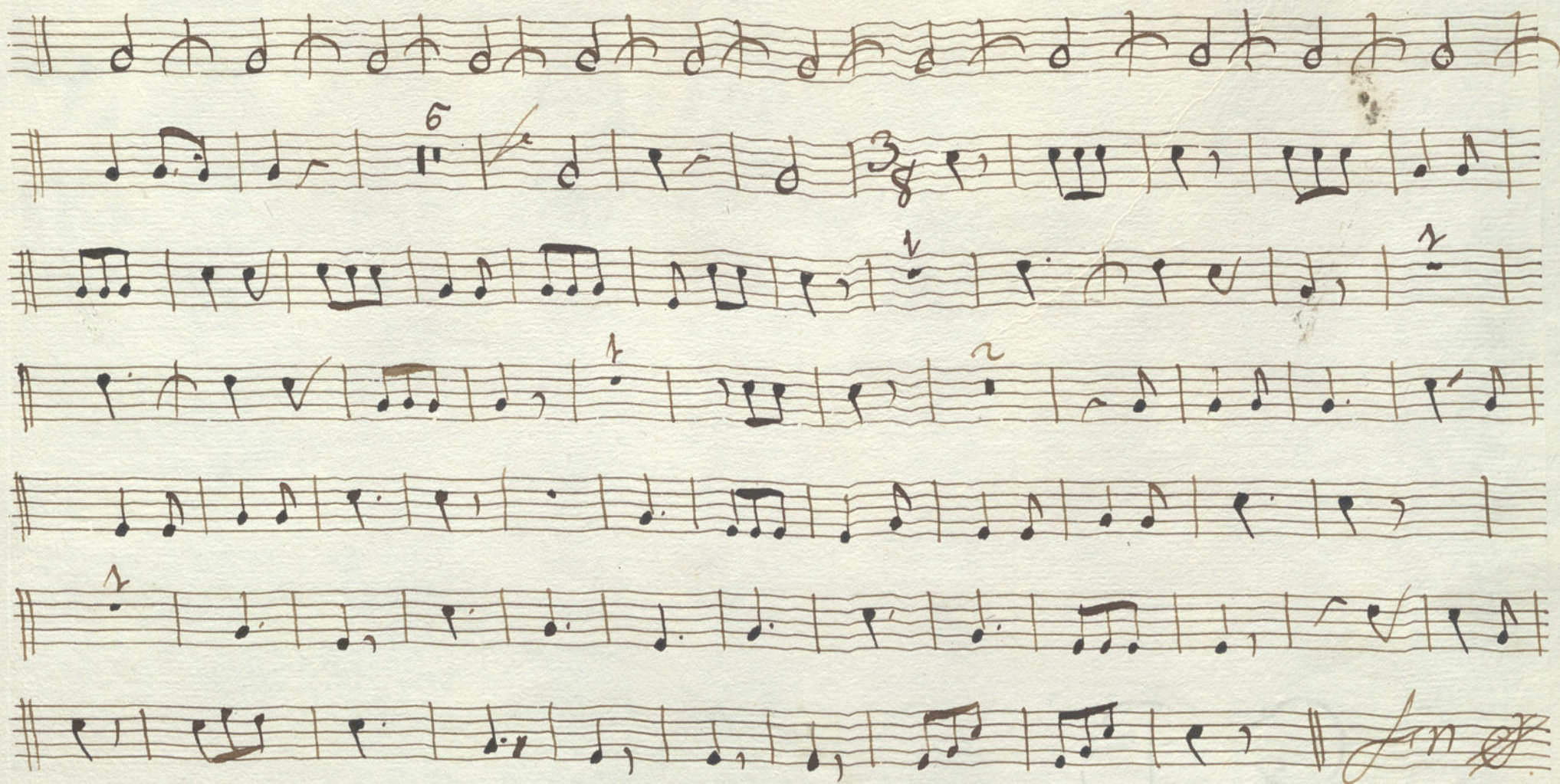
Depo 6/8 10 23 ~~Al Segno 2ma~~ Parola

Coplas 3/4 10 23 19 13 7 22 fmo

Al Segno 2ma Parola

final Presto 2/4 22 fmo

Avuntamiento de Madrid



Ayuntamiento de Madrid