

S.<sup>ra</sup> Maxia Antonia.

Mus 93-B

~~—~~  
~~—~~  
Tonadilla

à solo.

Gitana pobrecita.

S.<sup>or</sup> Castel.



*Mod.<sup>to</sup>*

*fmo*

*Mundo voy*

*se*

*con erre lan de vi to*

*fr* *suave*



yo di bierto a lo pia do voy q' me dan vu fa bon

ay Chay xi to a ce ñox a q. n. digo a ga chon a ga

Chon oy ga us ted mixe vsted es cu che urted q' no voy tan

fea q' lo es pan ta xe y con mi pan de xo a ora bay la

xe a lo Ci ta nito q' te echi za - - -

And.<sup>no</sup> Segui d.

for



El garboy lo sa la do & una Gi ta na & una Gi ta na no

Pa recen los O vi as quando ace frio quando ace frio a

lo tiene en el mundo pexona humana sal va le ti to Erte ergan

los Pa boy mo sa dos por lo enco fi do sal va le ri to Erte er nes

bito - ay xey ma ay xe Erte er do, nay xe Chi chi tru Chi chi

pingo ay xey ma ay xe Erte vier bayle - chi chi tru chi chi



tru, Viva Viva el re chirte & la Gita na viva vi va el re -

tru, q.<sup>e</sup> vay lan las Gi tanas con dos mil sales que Vay lan las Gi -

chirte & la Gi tana. *al segno.*

tanas con dos mil sales.

*And.<sup>te</sup>* La causa & mis tra ba jos a

to dos quiero Con tan por q.<sup>e</sup> al oir mis des dichas ve



mueban a Caridad Er cucha ran & mi his toria todo lo mas

esen cial por q.<sup>e</sup> con ta xof la toda se ria nun ca a ca

bax ay - q.<sup>e</sup> afflic cion ay q.<sup>e</sup> pe nar to - do a tiendan q.<sup>e</sup> en piero

ya to do a tiendan q.<sup>e</sup> en piero ya.

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



*Para no box aun en dia no entre mi Gitanoy*

*Una noche q. al en dia no le vi mos muy bien con*

*yo cu pi mos buscar Cri ados ya entrambos nos reci bio*

*can nos le ban ta mos que di tof un Co fre a des cerna / ar*

*Era el Ce ñon bo qui xubio y de mi y de mi ce na mo*

*mientras el vx to se hacia Llego el amo el amo a des pen*  
*Punteado.*



no En tal grado q<sup>e</sup> se puvo echi to echi -

tar y se le ban to muy que do una er co una er  
for

to una Compas vion me da ba muchos re

cope ta a to max al max charno con el  
arco. po

ga los me de cla xa ba ru amo x y se con su mia el po bre como

huxto el no x con vicio apun tar y me ma to a mi Gi ta no o que

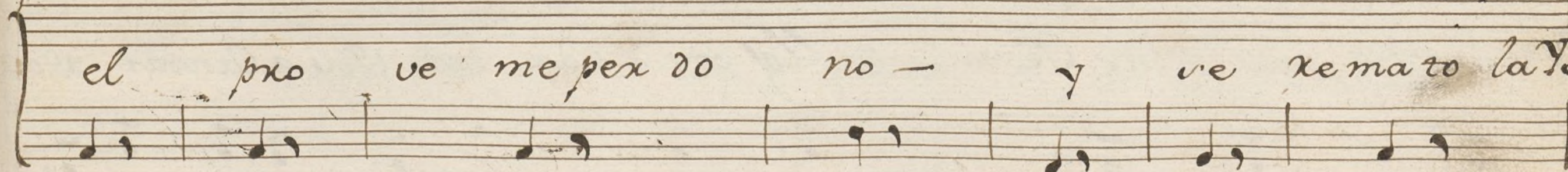
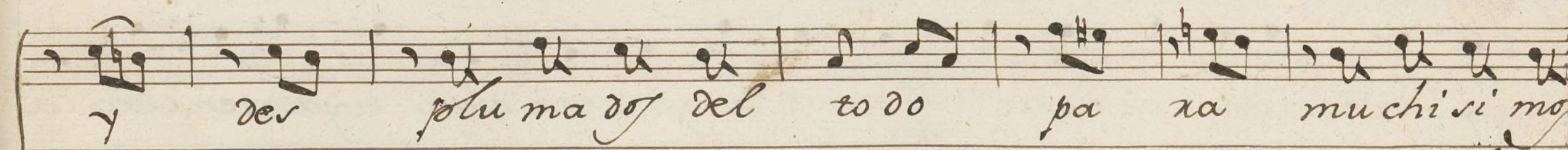
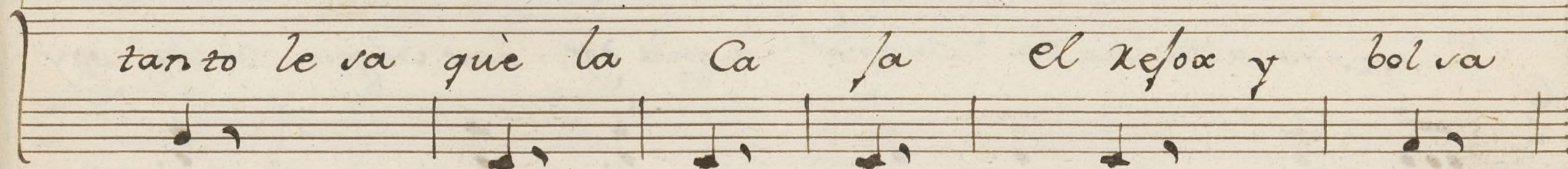
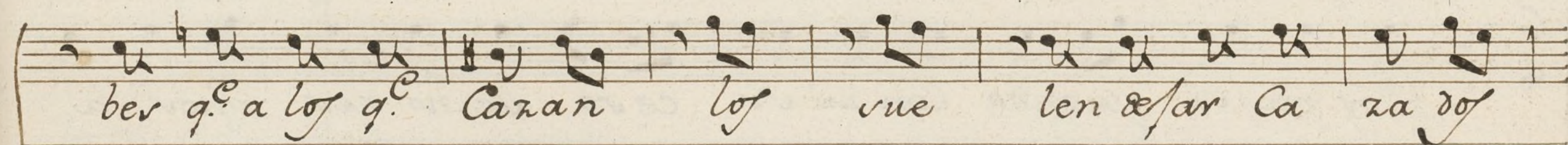
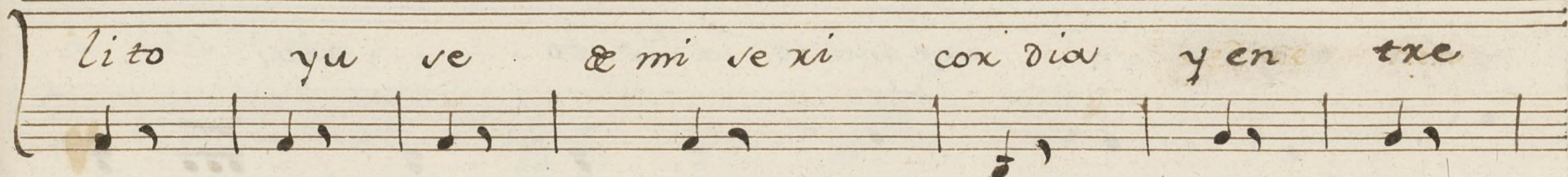
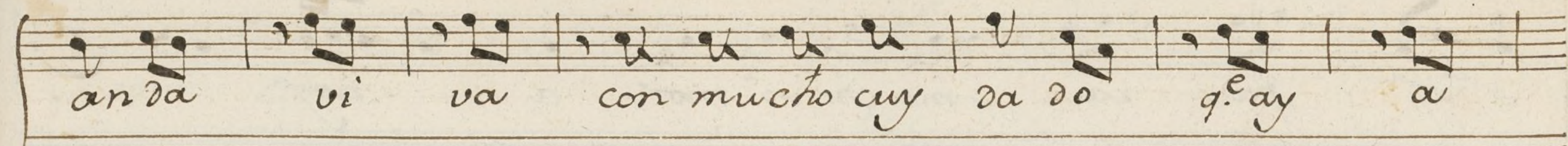


la Ce ci na al Sol, o q.<sup>e</sup> de rontof co nox co yo  
 oxa ran fa tal, ay q.<sup>e</sup> der gracia biendo aca bar  
 q.<sup>e</sup> hacen lo mismo q.<sup>e</sup> el tal se ñor el vea xxi maba  
 al Duño mio con anviar tal Despues el amo  
 yo me der bia ba y me de cia con Expre<sup>ss</sup>ion ay que te  
 me echo la mano y qui so - dax me con un Puñal yo me axxo



quiero por ti me muero Gi ta na mia del Co ra con, y con chu  
 dillo perdon le pido y que me de por Ca ri dad el rey mi  
 la da puerta de Jaxxg yo le de cia a lo ma ton yo le de  
 tava yo sur pi xava y le de cia pa xa escapax y le de  
 cia a lo ma ton, *for po* siv vi a a ca zar ve  
 cia pa xa Er ca par, *for po* per do ne ur ted mi de  
*Punteado.*  
*Caballo Serrado.*







a ños pa xa mu chi vi mos a . . . . . nos.

to xia y ve xxe ma to la Yr to . . . . . xia.

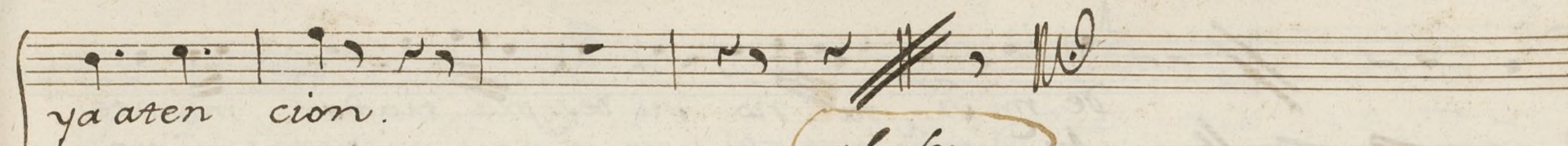
Voy pro vi guiendo Con mi su ce ro se ño xes mi or a

Yer to a ca ba do Due ños a ma do las Segui di llas voy

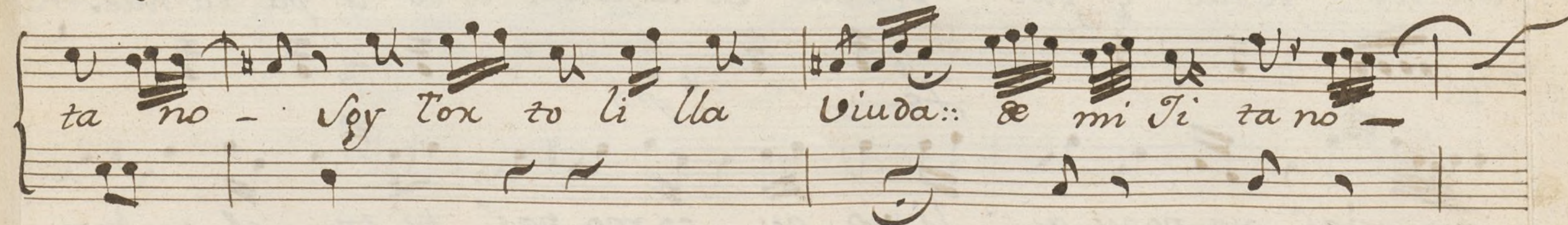
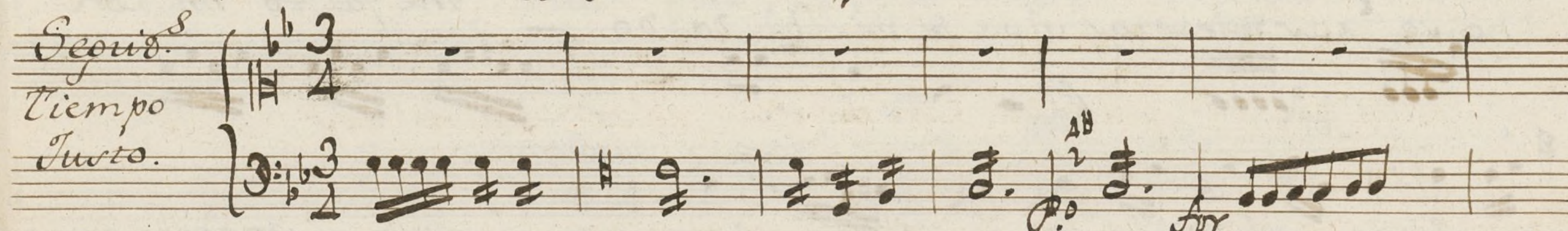
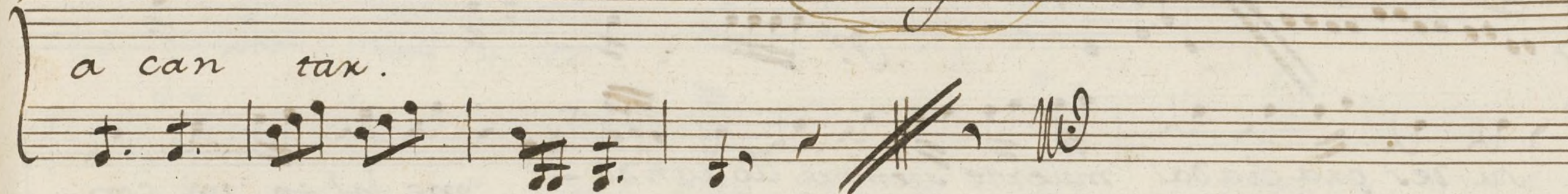
ya aten cion se ño xes mi or a ya aten cion aya aten cion a

a Can tan las Segui di llas voy a Can tan Voy a Cantar Voy





*al segno.*





de mi si ta no su der gra ciada muerte  
 Ay Dueño ama do no se xar mientras vi va

*for*

su der gra ciada muerte siempre llorando - me fal to mi con  
 no se xar mientras vi va de mi ol bi da do

*for*

suelo me fal to mi xe ga lo o der gracia: que te aecho esta pobre  
 que ari la tratar.

*arrastado.*

*Parola.*

Siente pe na y pal pi ta Co ra zon ci to q. pa xa nuestray

*Dol.*

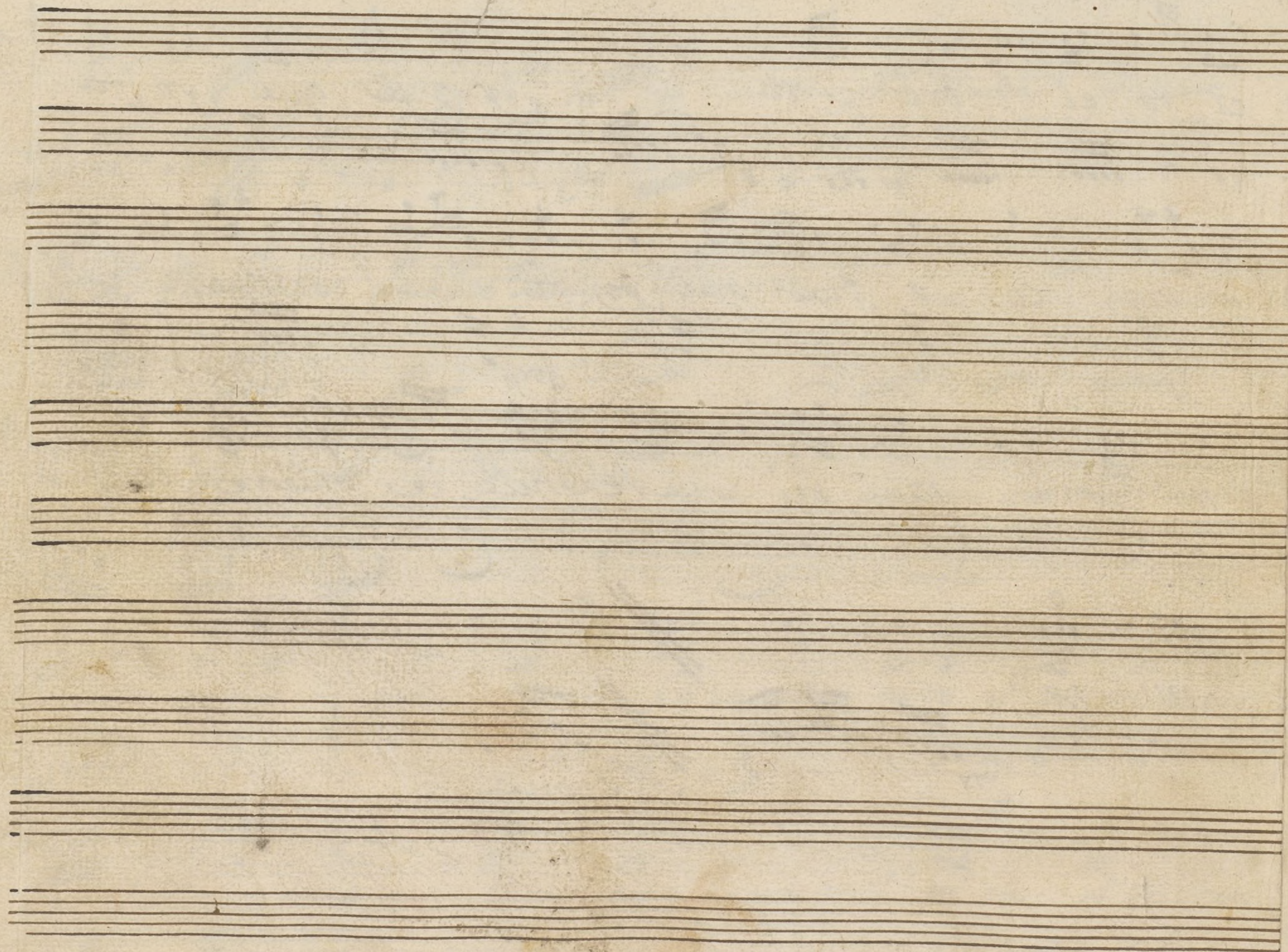
an viaf ya no ay a livio ay como pal pi ta el po bre



ci to el po bre ci to y pues que yo fa -  
ller co y pues que yo fa ller co muere con  
mi go - mue re muere mue re muere con  
mi go

*Al Segno.*







Violin. Primero: Tonad.<sup>a</sup> a Solo. Girana Pobrecita.

Mus 93-13

Handwritten musical score for Violin I, titled "Tonad.<sup>a</sup> a Solo. Girana Pobrecita." The score is written on ten staves. The first staff begins with the tempo marking "And.<sup>no</sup>" and the key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like "for", "p.o", "arco", "And.<sup>no</sup>", "car.", and "p.o". There are also performance instructions like "voz" and "Punteado." written above the staves. The score is marked with several double bar lines and repeat signs. A large "X" is drawn over the bottom of the first staff, and another "X" is drawn over the bottom of the second staff. The word "allegro" is written at the bottom left of the page.

allegro



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

Handwritten musical score for the first system. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written across five staves. The first staff contains a series of eighth and sixteenth notes, followed by a double bar line and a dynamic marking of *p.*. The subsequent staves continue the melodic and harmonic development with various note values and rests. A *for* marking appears at the beginning of the fifth staff.

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

*Coplar.*

Handwritten musical score for the second system. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written across three staves. The first staff starts with a *for* marking and a dynamic marking of *p.*. The second staff includes a *voz* marking. The third staff features a *punteado* marking and several *for* markings. The notation includes various note values, rests, and dynamic markings throughout the system.



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

- for* (written above the first staff)
- arco. II* (written above the first staff)
- Pia.* (written below the first staff)
- for* (written above the second staff)
- for* (written above the third staff)
- for* (written above the fourth staff)
- Caballo serrado.* (written below the fourth staff)
- for* (written above the fifth staff)
- for* (written above the sixth staff)
- for* (written above the seventh staff)
- for* (written above the eighth staff)
- for* (written above the ninth staff)
- for* (written above the tenth staff)
- for* (written above the eleventh staff)
- for* (written above the twelfth staff)
- for* (written above the thirteenth staff)
- for* (written above the fourteenth staff)
- for* (written above the fifteenth staff)
- for* (written above the sixteenth staff)
- for* (written above the seventeenth staff)
- for* (written above the eighteenth staff)
- for* (written above the nineteenth staff)
- for* (written above the twentieth staff)
- for* (written above the twenty-first staff)
- for* (written above the twenty-second staff)
- for* (written above the twenty-third staff)
- for* (written above the twenty-fourth staff)
- for* (written above the twenty-fifth staff)
- for* (written above the twenty-sixth staff)
- for* (written above the twenty-seventh staff)
- for* (written above the twenty-eighth staff)
- for* (written above the twenty-ninth staff)
- for* (written above the thirtieth staff)
- for* (written above the thirty-first staff)
- for* (written above the thirty-second staff)
- for* (written above the thirty-third staff)
- for* (written above the thirty-fourth staff)
- for* (written above the thirty-fifth staff)
- for* (written above the thirty-sixth staff)
- for* (written above the thirty-seventh staff)
- for* (written above the thirty-eighth staff)
- for* (written above the thirty-ninth staff)
- for* (written above the fortieth staff)
- for* (written above the forty-first staff)
- for* (written above the forty-second staff)
- for* (written above the forty-third staff)
- for* (written above the forty-fourth staff)
- for* (written above the forty-fifth staff)
- for* (written above the forty-sixth staff)
- for* (written above the forty-seventh staff)
- for* (written above the forty-eighth staff)
- for* (written above the forty-ninth staff)
- for* (written above the fiftieth staff)
- for* (written above the fifty-first staff)
- for* (written above the fifty-second staff)
- for* (written above the fifty-third staff)
- for* (written above the fifty-fourth staff)
- for* (written above the fifty-fifth staff)
- for* (written above the fifty-sixth staff)
- for* (written above the fifty-seventh staff)
- for* (written above the fifty-eighth staff)
- for* (written above the fifty-ninth staff)
- for* (written above the sixtieth staff)
- for* (written above the sixty-first staff)
- for* (written above the sixty-second staff)
- for* (written above the sixty-third staff)
- for* (written above the sixty-fourth staff)
- for* (written above the sixty-fifth staff)
- for* (written above the sixty-sixth staff)
- for* (written above the sixty-seventh staff)
- for* (written above the sixty-eighth staff)
- for* (written above the sixty-ninth staff)
- for* (written above the seventieth staff)
- for* (written above the seventy-first staff)
- for* (written above the seventy-second staff)
- for* (written above the seventy-third staff)
- for* (written above the seventy-fourth staff)
- for* (written above the seventy-fifth staff)
- for* (written above the seventy-sixth staff)
- for* (written above the seventy-seventh staff)
- for* (written above the seventy-eighth staff)
- for* (written above the seventy-ninth staff)
- for* (written above the eightieth staff)
- for* (written above the eighty-first staff)
- for* (written above the eighty-second staff)
- for* (written above the eighty-third staff)
- for* (written above the eighty-fourth staff)
- for* (written above the eighty-fifth staff)
- for* (written above the eighty-sixth staff)
- for* (written above the eighty-seventh staff)
- for* (written above the eighty-eighth staff)
- for* (written above the eighty-ninth staff)
- for* (written above the ninetieth staff)
- for* (written above the ninety-first staff)
- for* (written above the ninety-second staff)
- for* (written above the ninety-third staff)
- for* (written above the ninety-fourth staff)
- for* (written above the ninety-fifth staff)
- for* (written above the ninety-sixth staff)
- for* (written above the ninety-seventh staff)
- for* (written above the ninety-eighth staff)
- for* (written above the ninety-ninth staff)
- for* (written above the hundredth staff)

*Allegro.*  
*y siguen Seguid.*



Sequi<sup>o</sup>. tiempo  
Tuto.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style with some ink bleed-through and corrections.

Dynamic markings and performance instructions include:

- for. mo* (forte molto)
- P. mo* (piano molto)
- for* (forte)
- dol.* (dolce)
- Parola.*
- Le* (likely *Segue*)
- segue. P.* (Segue piano)
- segue.*
- for* (forte)
- P. all.* (piano allargando)
- forz.* (forzando)
- P. mo* (piano molto)
- for* (forte)
- al segno.*

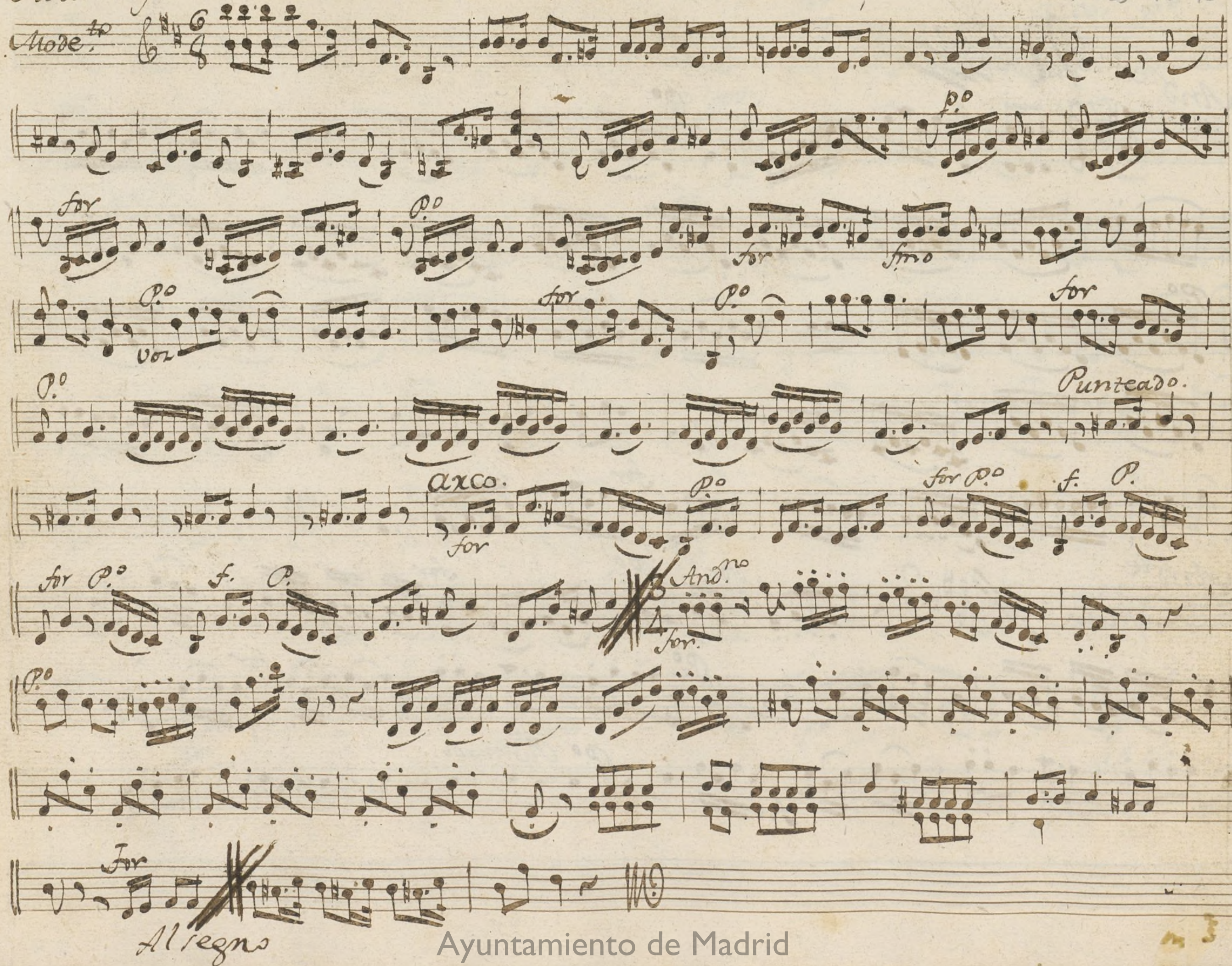
The score concludes with a large circular ornament and the word *fin.*



Violin Segundo. Tonad.<sup>a</sup> a volo. Girana Pobrecita.

Mus 93-13

Handwritten musical score for Violin Segundo, titled "Tonad.<sup>a</sup> a volo. Girana Pobrecita." The score is written on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 6/8. The score includes several dynamic markings: *for*, *p.o.*, *arco.*, *f.*, *P.*, *And.<sup>no</sup>*, and *Allegro*. The piece concludes with a double bar line and a final note. The manuscript is aged and shows signs of wear, including a small blue ink mark in the upper right corner and a large, dark, irregular mark on the lower right side.





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

*P.<sup>o</sup>*

*P.<sup>o</sup>*

*for*

*And.<sup>te</sup>*  
*Coplar.* ~~XXXXXXXXXX~~ *for* *P.<sup>o</sup>* *for*

*P.<sup>o</sup>* *for*

*P.<sup>o</sup>* *Punteado.*



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:

- for* (multiple instances)
- arco. p.<sup>o</sup>*
- P.<sup>o</sup>*
- Caballo. Serrado.*
- All.<sup>to</sup>*
- for Pia*
- for. mo*
- al segno.*
- Y siquen sequit.*



Segu' d. tiempo  
Tuto.

simi.<sup>e</sup>

simi.<sup>e</sup>

Dolce. f. P.

Parola.

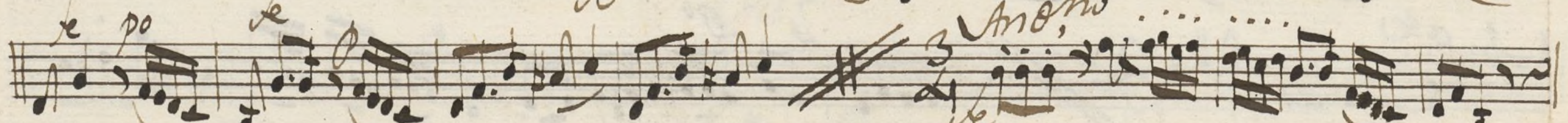
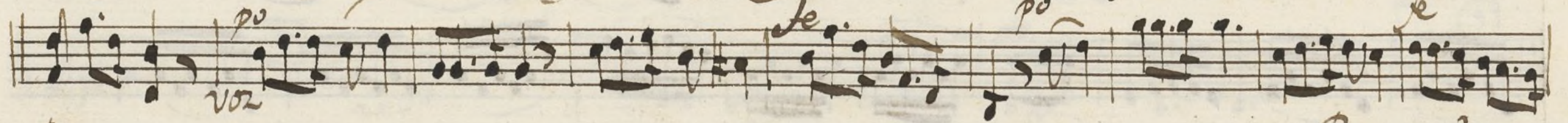
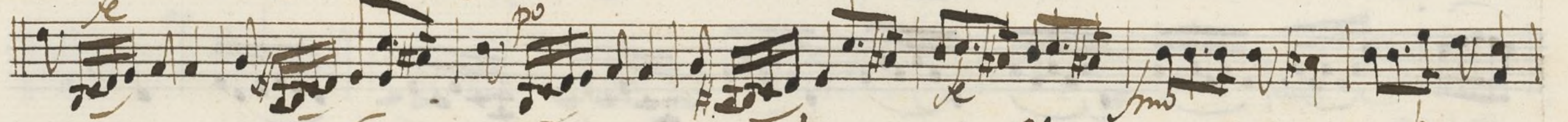
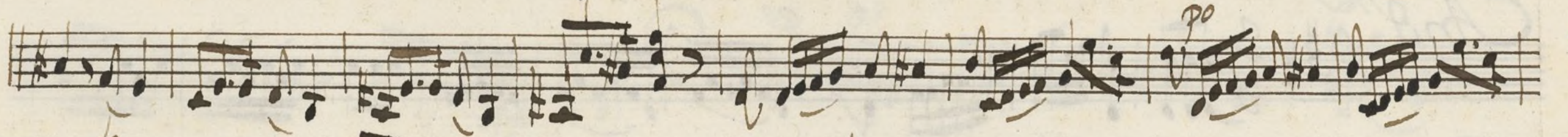
al segno

Fin

Ayuntamiento de Madrid



Violin 2.º // ton, a solo t Gitana Pobrezina! Mus. 93-13





*And.<sup>te</sup>* *3* *p<sup>o</sup>*

*And.<sup>te</sup>* *Coplas* *2* *p<sup>o</sup>* *le* *p<sup>o</sup>* *le*

*v<sup>oz</sup>* *p* *p<sup>o</sup>* *P<sup>o</sup> P<sup>u</sup>reado*



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

- te* (top left)
- arco.* (top right)
- po* (multiple locations)
- All.<sup>to</sup>* (middle section)
- mo* (bottom left)
- Allegro* (bottom right)

*Uti pto*



*Segno tiempo*  
*Justo*

*Sigue*

*pro*

*Sigue*

*pro*

*Volce*

*Parola*

*Al segno*

*Fin*



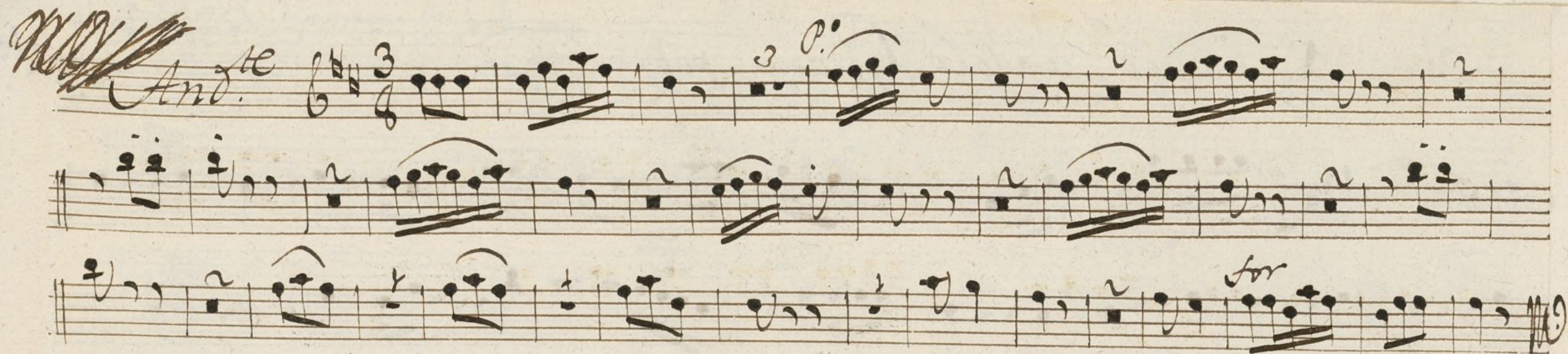
Oboe. 1<sup>o</sup>. Tona<sup>a</sup>. à Solo. Gitana pobre e ciza

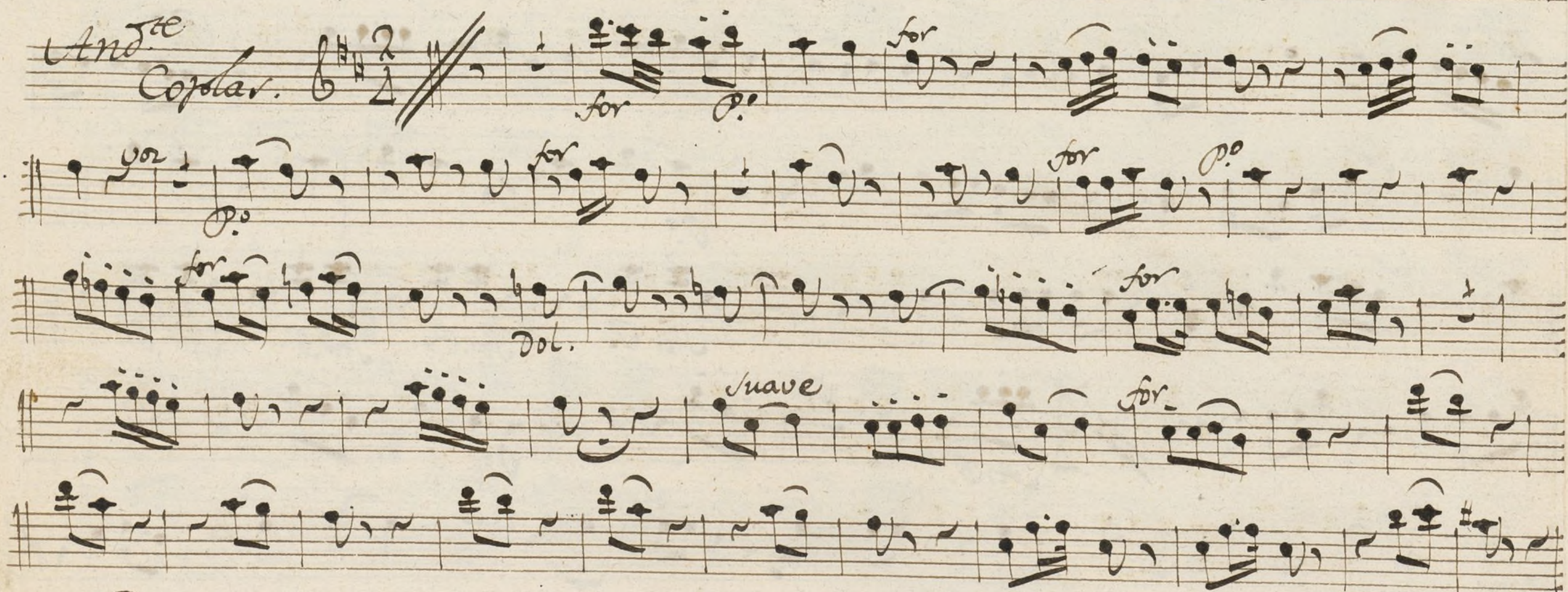
Mus 93-13

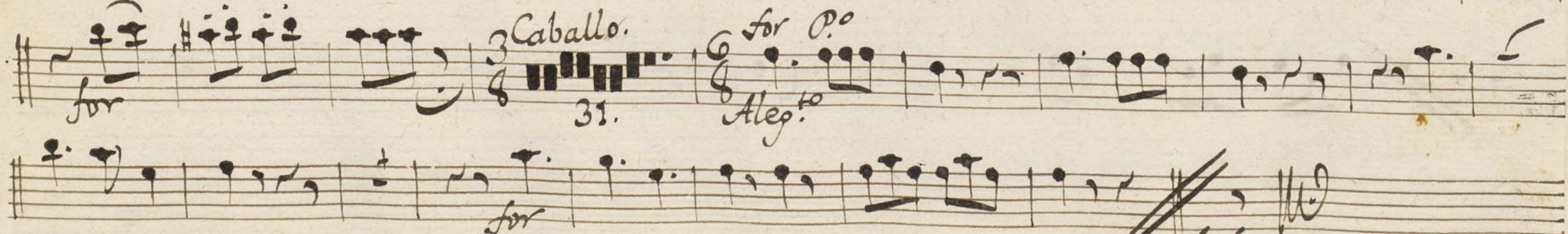
*Modo* 1<sup>o</sup>

The musical score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a variety of note values, rests, and dynamic markings. The first staff is marked 'Modo 1<sup>o</sup>'. Subsequent staves contain markings such as 'for' (forte), 'P<sup>o</sup>' (piano), 'for P.' (fortissimo piano), and 'And.' (Andante). A section of the score is marked with a 3/4 time signature and 'And.'. The final staff concludes with the instruction 'al segno.' and the words 'Uti p<sup>to</sup>'.



~~W.D.~~ *And.<sup>te</sup>* 

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

*for* 

Ayuntamiento de Madrid

*al Segno.*



Sequitur.

Flauta.

tiempo

*Iusto*

A single staff of handwritten musical notation. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The handwriting is in dark ink on aged, slightly yellowed paper. The staff is a single five-line system. The music begins with a treble clef and a key signature of one sharp (F#). The notation is dense and expressive, with many slurs and ties. There are some markings that look like 'p' and 'f' written below the staff. The overall style is that of a personal sketch or a composer's draft.

A single staff of handwritten musical notation. The notation includes various note values, rests, and dynamic markings. The word "for" appears twice, and "p.o." appears twice. The notation is written in a cursive, handwritten style.

Handwritten musical score for a piece titled "Parola. pia". The score is written on a single staff with a treble clef. The melody begins with a series of eighth notes, followed by a half note, and then a quarter note. The lyrics "le po." are written below the staff, with "le" under the first half note and "po." under the quarter note. The word "Parola." is written above the staff, and "pia" is written below the staff. The score is written in a cursive, handwritten style.

A single staff of handwritten musical notation. The notation includes various note values, rests, and a large, ornate flourish at the end. The handwriting is in a historical style, possibly from the 18th or 19th century. The staff is a single line with a clef at the beginning. The notes are written in a cursive style, and there are several rests and accidentals. The flourish at the end is a large, decorative scrollwork. The paper is aged and slightly discolored.

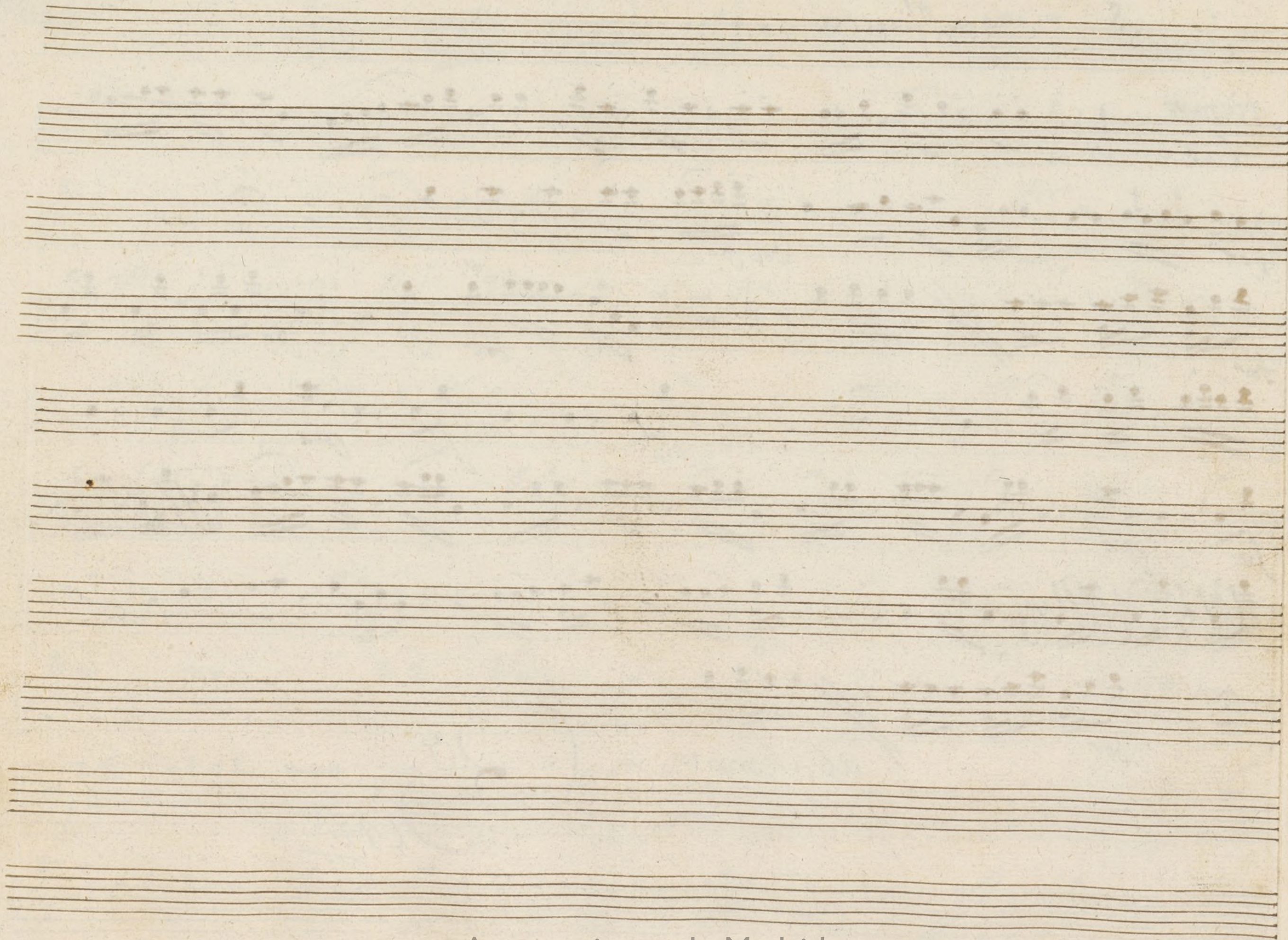
A single staff of handwritten musical notation. The notation is dense and complex, featuring many beamed notes and rests. The ink is dark brown. There are some handwritten markings below the staff, including what looks like 'for' and 'po'. The paper is aged and slightly discolored.

Handwritten musical notation on a single staff, featuring various notes, rests, and a large circular flourish at the end. The notation is written in brown ink on aged paper.

al Segno.

34 m.





Ayuntamiento de Madrid



Oboe 2.<sup>o</sup> Tonad.<sup>a</sup> à solo. Gitana pobre e ciza.

Mus 93-13



Handwritten musical score for Oboe 2.<sup>o</sup>, titled "Tonad.<sup>a</sup> à solo. Gitana pobre e ciza." The score is written on ten staves. The first staff begins with the instruction "Mode.<sup>to</sup>" and a key signature of two sharps (F# and C#). The music is in 6/8 time. The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include "for" (forte), "P.<sup>o</sup>" (piano), "And.<sup>te</sup>" (Andante), and "al Segno." (al Segno). The score concludes with a double bar line and a final note.



~~W. J.~~  
*And.<sup>te</sup>* 3/4 *pp*

*And.<sup>te</sup>* *Coplas.* 2/4 *for* *pp*

*Caballo.* 3/4 *for* *pp*  
*Aleg.<sup>to</sup>*

Ayuntamiento de Madrid *al segno.*



Segu<sup>da</sup>

Flauta.

tiempo

Justo.

Handwritten musical score for Flauta. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a single melodic line. Various musical notations are used, including eighth notes, sixteenth notes, and rests. Dynamic markings such as *for*, *po*, and *Parola* are present. The score concludes with a double bar line and the instruction *al segno.*

*Bin*



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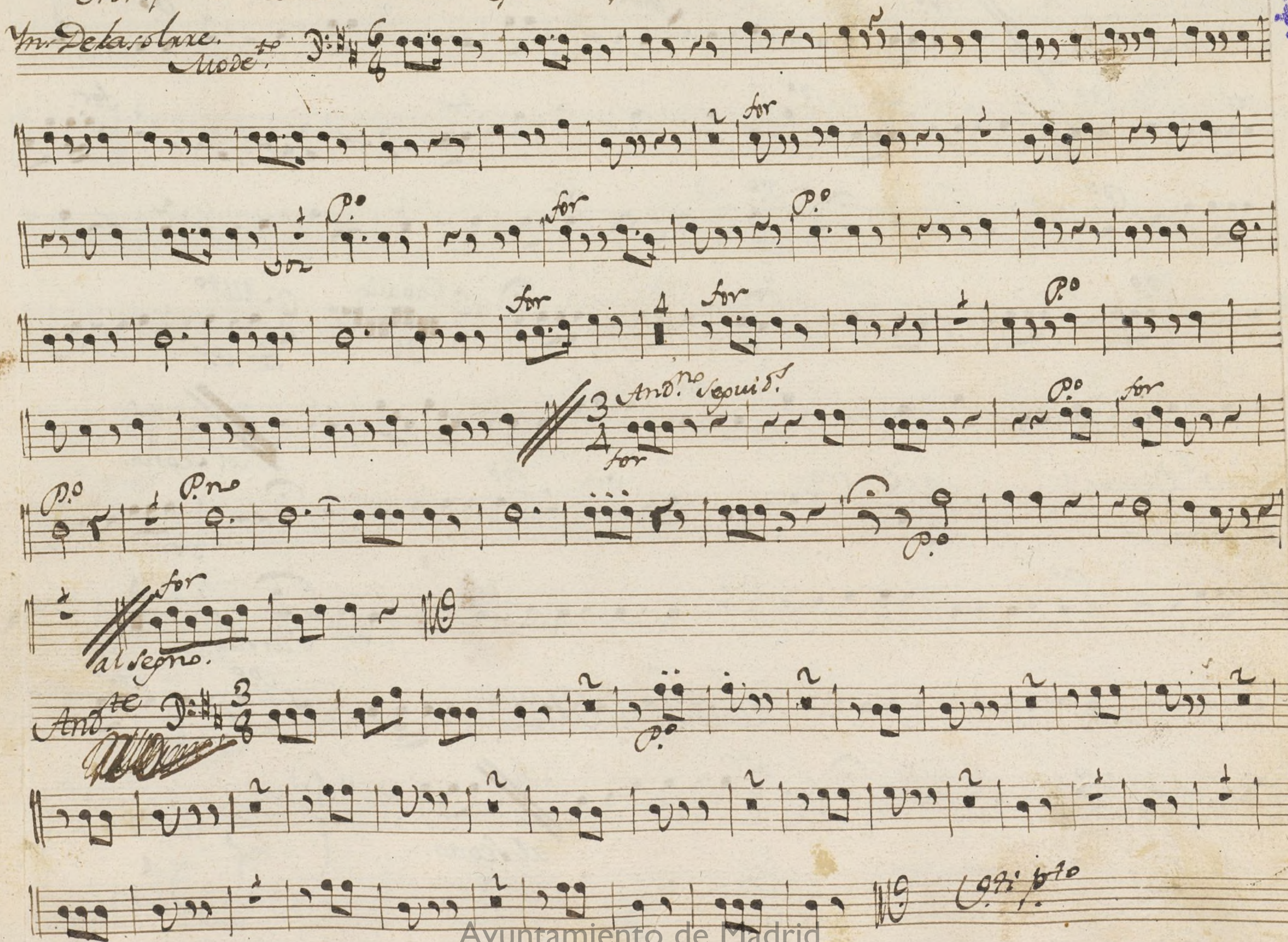


*Trompa. 1.<sup>a</sup> Tonad.<sup>a</sup> a solo. Gitana polxecita.*

Aug 93-13

Yr. Debasolure.

Mode









*Trompa. 2ª Tonadª a solo. Gitana pobrecita.*

Mus 93-13

*Vn Delavolre. Mod.º*

*And.º Requies.º*

*al segno.*

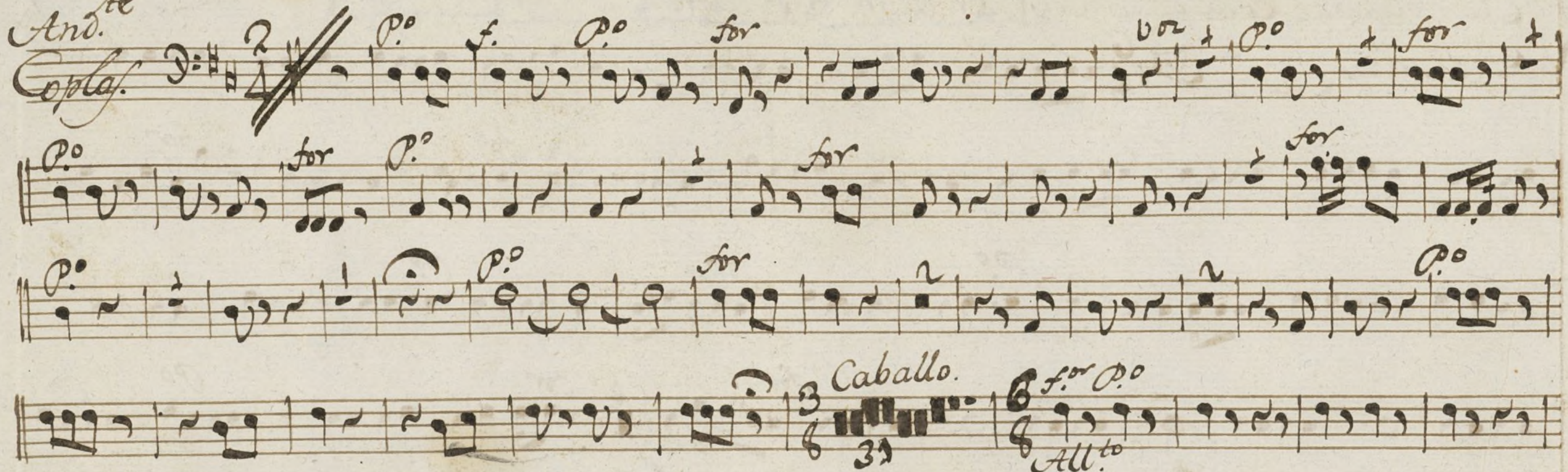
*And.º*

*Fin*

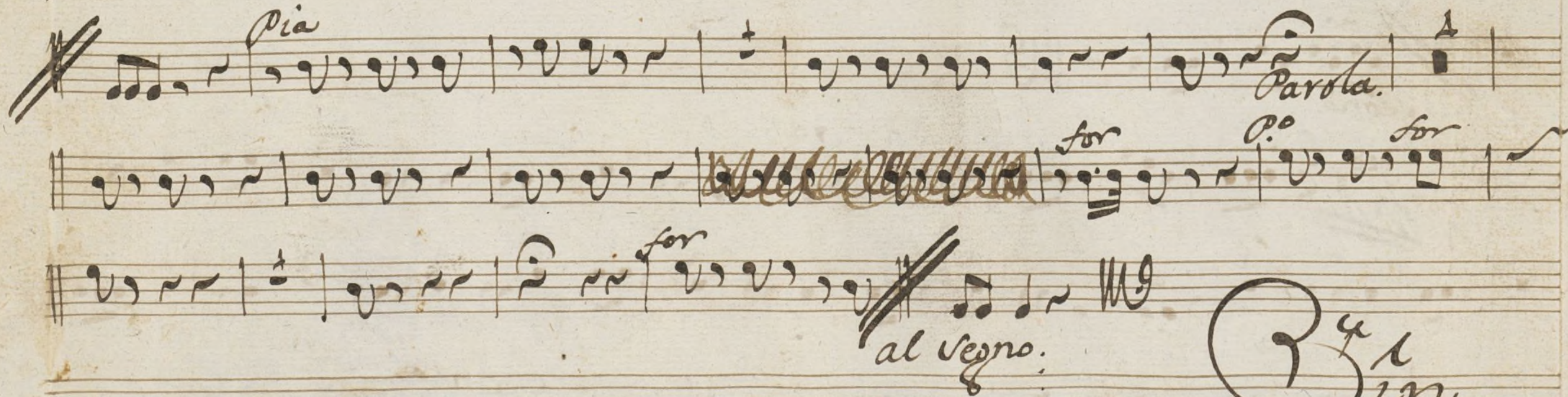
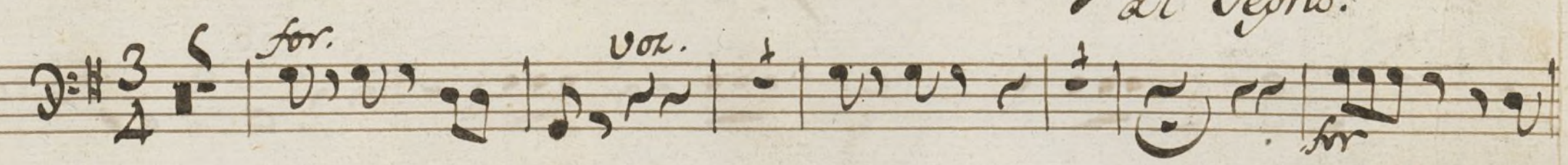


And.<sup>te</sup>

Coplas.



Sequi'd. tiempo  
In Gervasio.



Fin.



Bajo. Tonad.<sup>a</sup> a Mo. Gitana pobrecita.

Mus 93-13

Mod.<sup>to</sup>

*P.o*  
*for me*  
*for*  
*suave.*  
*Punteado.*  
*arco*  
*And.º seguit.*  
*for*  
*allegro*  
*p.to*



*And.<sup>te</sup>* *3* *Ur*

*And.<sup>te</sup>* *Coplar.* *2* *P.<sup>o</sup>* *for* *P.<sup>o</sup>*

*for* *P.<sup>o</sup>* *Punteado.*

*for* *for* *arco. P.<sup>o</sup>*

*for* *P.<sup>o</sup>* *for* *dol.*

*for* *P.<sup>o</sup>* *for*

*3* *Caballo Serrado.* *Punteado.*

*6* *All.<sup>to</sup>* *for* *P.<sup>o</sup>*



Handwritten musical score for a piece titled "Parola". The score is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The first staff has a "for" marking above it. The second staff is marked "Segno. tiempo Justo." and has a 3/4 time signature. The third staff has a "for" marking above it. The fourth staff has a "p.o." marking above it and a "for" marking above it. The fifth staff has a "muy suave." marking above it and a "signe." marking above it. The sixth staff has a "dol." marking above it and a "Parola." marking below it. The seventh staff has a "Je" marking below it and a "p.o." marking below it. The eighth staff has a "for" marking above it. The ninth staff has a "for" marking above it and a "p.o." marking below it. The tenth staff has a "for" marking above it and a "p.o." marking below it. The score ends with a double bar line and a "for" marking above it.

Be 1 m.