

# La Carmañola.

Director.

No. 23.

Generosa - Gravelot - Costureras y Soldades.

Épo de Mazurka.

tutti

Mod:  
Cul (pina)

tr

The musical score is written on five systems of staves. The first system contains the title and director information. The second system features a vocal line with lyrics and a piano accompaniment line. The third system continues the piano accompaniment. The fourth system shows the vocal line again. The fifth system continues the piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

Piano accompaniment for the first system, consisting of two staves. The upper staff contains a melodic line with various rhythmic values and accidentals. The lower staff contains a bass line with chords and single notes.

Soldados.

Vocal line for the first system. The lyrics are: "Bos tu-re-ra gen-til qe al-sa-ber del ta-". The notation includes a circled '1' at the beginning of the line.

Piano accompaniment for the second system. Annotations include "cello" and "Zimb." on the left, and "cud=(piano)" above the staff. The notation shows a complex texture with many notes and rests.

Vocal line for the second system. The lyrics are: "Per va bus-ear-sona quien - le sa-ra in que-ter".

Piano accompaniment for the third system. Annotations include "ob: V 30" above the staff, "cello (conca)" on the left, and "arpa" at the bottom right. The notation includes various musical symbols and dynamics.

Costureras.

Musical notation for the first system, including a vocal line and a piano accompaniment line. The lyrics are: "¡Mi pi-tar, mi-pi-tar, mi que."

Piano accompaniment for the first system, featuring chords and melodic lines. Includes the marking "cres:" above the staff.

Musical notation for the second system, including a vocal line and a piano accompaniment line. The lyrics are: "rer tiem pre fue pa-ra aquel que a mi - con ma-mor -"

Piano accompaniment for the second system, featuring chords and melodic lines. Includes the marking "cres" above the staff and "2ptas. (corda)" below the staff.

Musical notation for the third system, including a vocal line and a piano accompaniment line. The lyrics are: "me acer-to a ren-dir Cuan-do ta-le del error."

Piano accompaniment for the third system, featuring chords and melodic lines. Includes the marking "mf" above the staff.

f (pura)

And:

bel \_\_\_\_\_ Si ee asi la guar ni- cion \_\_\_\_\_

*Fim*  
ppta: (surd.)

a se lom-te ba yo ne-tas con-tra las gri-se-tas, mu-cha se-ci-

-tion \_\_\_\_\_ Si la ca-bleos ven em- zar \_\_\_\_\_

*Costureras.*

el ta-ller re pi-ten si = ! A-ten-cion al re-gi-

*8as poco rit.*

mien-to q' an-tes se un mo- men-to se- be su- cum- bir - 'Da-me

*Sobaditos*

*etc:*

ni-ña el lam- rel pues lo que- ro guar-

*5*

Sar- ga al Be- sar- le tu- no se ha. Se mar- chi- tar

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a common time signature. The lyrics are "Sar- ga al Be- sar- le tu- no se ha. Se mar- chi- tar". The piano accompaniment is written in a grand staff (treble and bass clefs) with a common time signature. The music features a mix of eighth and sixteenth notes, with some rests and a final fermata.

*costureras.*  
Es el. ver. se han. rel\_ eo. mo em- Ple. ma se a.

The second system continues the musical score. The vocal line begins with a fermata and then continues with the lyrics "Es el. ver. se han. rel\_ eo. mo em- Ple. ma se a.". Above the first measure of the vocal line, the word "costureras." is written in a smaller font. The piano accompaniment continues with similar rhythmic patterns and chordal structures.

mor- y con el sal- tras- al lu- char- siempre ven- ce-

The third system concludes the musical score. The vocal line has the lyrics "mor- y con el sal- tras- al lu- char- siempre ven- ce-". The piano accompaniment provides harmonic support with various chords and melodic lines.

# Soldados.

Sor Ah! En-

*luti*  
*v<sup>o</sup> 1<sup>o</sup> (piano)*

*sonajas panta*

*poco rall.*  
*v<sup>o</sup> 2<sup>o</sup> (arco)*  
*ma<sup>o</sup>*

Bas a fue- ras Se Pa- ris la tar- se a- que- lla

*4*

*atp*  
*(piano)*

te en con- tré a. tus he- chi- zas me ren- si ya-

*celos:*  
*v<sup>o</sup> 1<sup>o</sup>*

man-te a-si yo te ju-re Por las a-fue-ras



De Pa-ris - sa - lina So - min - go a pa - se - ar y en -



5 La espe - su - ra Del jar - sin - ron Be - so tu - me

*mf*

*ma<sup>do</sup>*





Pris te a. Sar. Dny sol. Sa. Si. to sol. Sa. Si. to vuel. ve muy que.

*1.º (pizz.)*  
*2.º (pizz.)*

Si. to. vuel ve me a. Be. sar.

*(Salen Genoveva y Gravelot)*

*loco*  
*tutti*

y al ver que se Besan las costureras y los soldaos, siem.)

*Gravelot*

Tam-bien yo si bu-

quieres en lo de be. sar-te no me que-so a tras -

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The piano accompaniment features a melody in the right hand and chords in the left hand.

The second system shows a piano accompaniment on two staves. The right hand plays a melody with slurs and accents, while the left hand provides harmonic support with chords. The system spans four measures.

Genovera.

Pues un sa y ayem- pie- ra que la ayú- sa mi- a no te ha- se fal-  
por-  
por-  
por-

The third system includes a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp. The lyrics are written below the notes. The piano accompaniment has a melody in the right hand and chords in the left hand. There are handwritten annotations 'por- por- por-' in the right margin of the system.

7 tar.

Las a-fue-ras de Pa-ris la tar-de a que-las te en-con-tre-a.

*Fla. Ob.*

*Cul<sup>o</sup> (piano)*

tas he-chi-zas me-ren-di ya-mar-te-así yo te ju-re Por-

*pp Costurera.*

Las a-fue-ras de Pa-ris sa-li-mo-so-min-ga-pa-se-ar y en

La espe. su. na      del jar. Sin un be. so tu - me

Genoveva y Gracelot.

fues-te a. sar El ay ma. ri. si. to ma. ri. si. to vuel. ve muy que-

El ay bu. ce. ri. to bu. ce. ri. to vuel. ve muy que-

si. to vuel. ve me a. Be. sar

Para mutacion D.C. hasta ②