

Mus 111-1

*pa Cantata*

*Leg. 6.<sup>o</sup>*

*Tonadilla a<sup>1</sup> duo*

*Los Pastores Amorosos*

*Señ.<sup>a</sup> Lorenza  
y vicente*

*Del S.<sup>r</sup> Laserna*

Ayuntamiento de Madrid



*Allegro poco*

*Mutacio de Bosque con varios Arboles Corporeos, y dos asien-  
tos de peñasco, el theatro estara oscuro manifestando tempestad*



Salen todos por distintos lados

Lorenza

A mi Anfriso Reperdido Con

esta oscuridad y vengo amedrentada

de ver la tempestad y vengo a

medrentada de ver la tempestad de



Vizente

mi Do rí a e per di do

no la puedo hallar

as ta ver rí e s ta

li bre

no puedo so se par

as ta ver rí e s ta li bre

no puedo so se

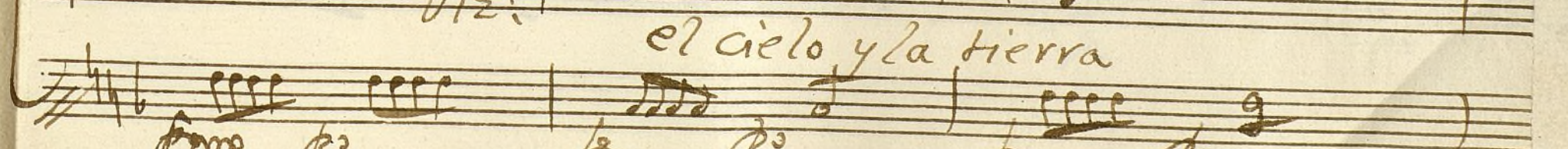
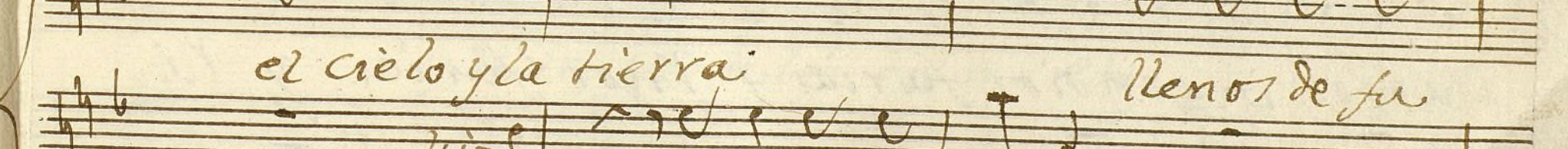
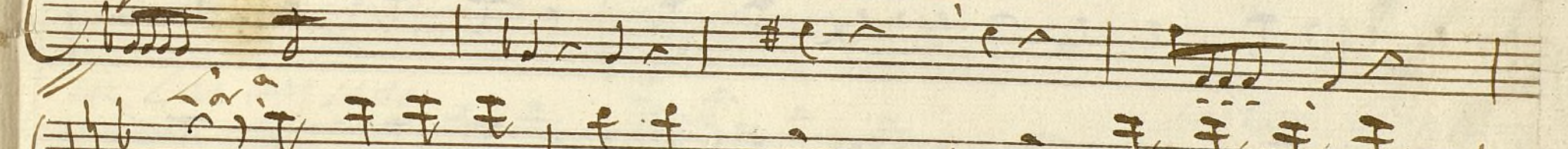
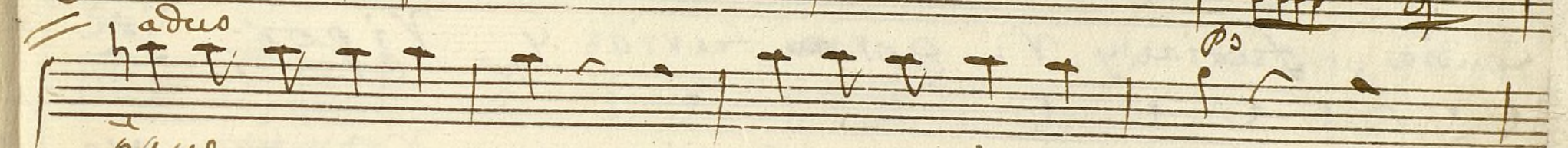
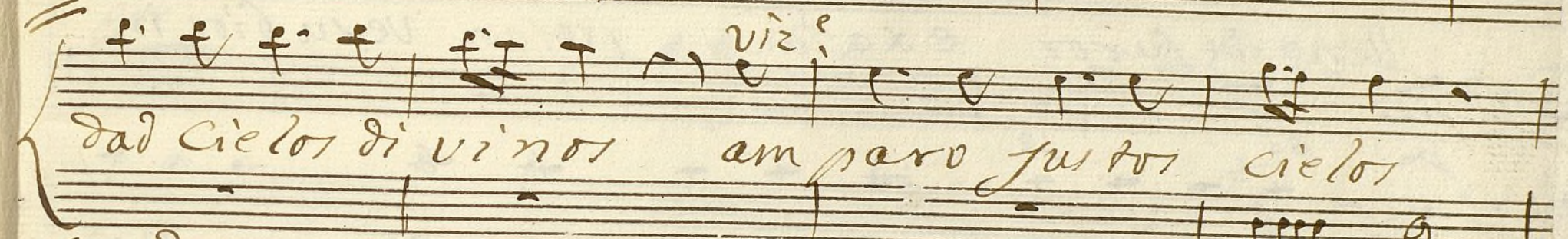
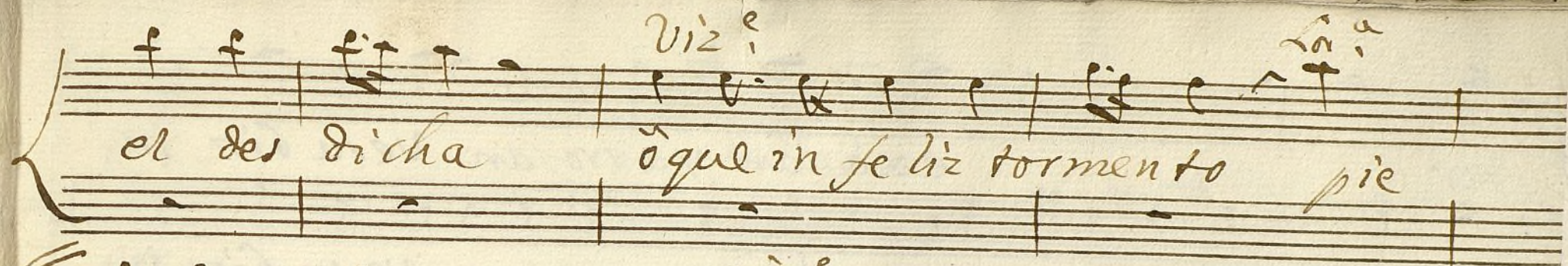
le  
trueno

La 2<sup>a</sup> p<sup>o</sup>

gar no

ô que Cru







ror exalán ya rrojan veru b'ior in  
 llenos de furor. exalán ya rrojan. veru b'ior in  
 Cendios furia y Vi'gor ~~furias~~ y Vigor ve  
 Cendios furia y Vi'gor furia y Vigor ve  
 subior in cendios furia y Vigor furia y Vi

The image shows a handwritten musical score on aged paper. The score is written in a cursive hand and consists of several staves. The lyrics are in Spanish and describe a state of intense anger and vigor. The lyrics are: "ror exalán ya rrojan veru b'ior in", "llenos de furor. exalán ya rrojan. veru b'ior in", "Cendios furia y Vi'gor ~~furias~~ y Vigor ve", "Cendios furia y Vi'gor furia y Vigor ve", and "subior in cendios furia y Vigor furia y Vi". The music is written in a simple, functional style, with notes and rests clearly visible. The paper is slightly discolored and has some wear at the edges.



por nie dad  
 por fa bor  
 dad y de una infe  
 favor  
 liz las an sias  
 le con bier tan  
 y de un tris te los tor men tos



En Con ten to  
y en pla ze res el te mor y en  
de can sa da de a fli ji da fal ta el  
de can sa da de a fli ji da fal ta el  
u so de la voz y en el pe cho a pe nai pue de pal pi  
u so de la voz y en el pe cho a pe nai pue de pal pi

The image shows a handwritten musical score on aged, slightly stained paper. The score is written in brown ink and consists of three systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in Spanish and are in a cursive, handwritten style. The first system has the lyrics 'En Con ten to' and 'y en pla ze res el te mor y en'. The second system has the lyrics 'de can sa da de a fli ji da fal ta el' and 'de can sa da de a fli ji da fal ta el'. The third system has the lyrics 'u so de la voz y en el pe cho a pe nai pue de pal pi' and 'u so de la voz y en el pe cho a pe nai pue de pal pi'. The paper has some foxing and a small tear on the right side. The handwriting is elegant and typical of 18th or 19th-century musical notation.



tar el Co ra zon y en el pecho a pe na se puede palpi  
 tar el co ra zon y en el  
 tar el Co ra zon y en el pecho a pe na se puede palpi  
 tar el co ra zon y en el  
 tar el Co ra zon pal pi tar el Co ra zon y en el  
 pal pi tar y en el



pecho a penas puede palpitare el Cora zon pal pi  
 pecho a penas puede palpitare el Cora zon pal pi  
 tare el cora zon pal el cora  
 tare el cora zon palpi tare el Cora zon el cora  
 zon  
 vare er.  
 zon







Handwritten musical score on aged paper, featuring two systems of staves with lyrics in Spanish. The lyrics are:

Creo se mue - - - ra y de la Paz el  
y andar no pue - - - do quiero junto a este

Y - - - ris se ma ni fi es - - - ta y de la Paz el  
tron - - - co tomar a tien - - - to quiero junto a este

Y - - - ris se ma ni fi es ta  
tron - - - co tomar a tien to

Vendida  
para que



mea - - - llo buscaré en esta pe - - - ña al gun de,  
 lue - - - go a buscar a Doris - - - sa buelta de  
 Can - - - so buscaré en esta pe - - - ña al gun de can  
 nue - - - bo a buscar a Doris - - - sa buelta de nue Allegro  
 so; (se sienta y se duerme)  
 bo; (se sienta)



*Allegro Poco*

*Vizente*

Una Pastora alli' sen ta da  
e mi Dorisa no ta ble gu sto

*se la banta*

mui der Cui da da dor mi da eta  
de se cho el su to pue buena eta



Lor.<sup>a</sup> entre sueños

Dueño que ri do dulce por mien to del pen sa mien to  
An friso ama do den tro del alma en dulce Calma

nunca sal drá;

Lo gra la paz

(en tuen or)

(en tuen or)

*Allegro*

viz

*Allegro*

Con mi go es ta so ñan do no

quiero dis per tar la que er mo ra es ta dor mi da voy



*Se acerca*

de Zerca a mirar la que hermosa está dor mi da voy

*for Os for*

de Zerca a mirar la voy

*for*

*Lor<sup>a</sup> como en de meñor*

por que di Cupi' di' llo erer tan In hu

mano que en el que bēi Ven di' do Causa mayor e

*for*

*viz?*

trago Causa quien di' tea



Lo<sup>a</sup>

Una pena

el temor

flize

quien la ocasiona

Cual es la

el amor el amor

que terrible do

Causa

que terrible do

lor mal tratado esta mi pecho puer me le tienen derecho amor

lor mal tratado esta mi pecho puer me le tienen derecho amor



pena y temor amor pena y temor maltratado esta mi  
pena y temor amor pena y temor maltratado esta mi  
pecho pues me le tienen de pecho amor pena y temor amor  
pecho pues me le tienen de pecho amor pena y temor amor  
pena y temor amor y te  
pena y temor amor y te



mor y temor  
mor y temor

Parola viz<sup>e</sup> yola di pierro, Dorisa; La<sup>a</sup> quieme llama. <sup>2</sup> Despierta  
 Anfriso mio: viz<sup>e</sup> ympaciente te buscaba; La<sup>a</sup> buscan  
 dor aqui' evenido, viz<sup>e</sup> Como etar? La<sup>a</sup> pensando enti, que aba  
 salta mial vedrio, viz<sup>e</sup> sera cierto, mas no obstante parece,  
 segun coligo, que dormir tan sin recelo, da de olvido algun indicio;  
 La<sup>a</sup> ante no; puer aun estando sin mi, estaba yo contigo; viz<sup>e</sup> porta  
 vida que me era cher, La<sup>a</sup> x di lo que quieras bien mio; )

Coplas  
 All.<sup>o</sup> Viz<sup>e</sup> siendo el Amor un  
 fe



Dulce a tributo del alma Cuando esta se alla en

Calma tam bien lo estara amor Cuando esta se alla en

Calma tam bien lo estara amor

mo si es toi con migo Ve si tirme a forzo so pa

ra hazerte di choro de ser estar sin mi pa



viç?

ra hazer te di cho ro... de se en tar sin mi dei

dicha tu meo fezer en la que jurpa di cha que

Real mente dei dicha lo grar te ati sin ti lo

grar te ati sin ti so lo so fir re rias de e

se mo do pre viene An friso mi alma tiene que



mai puedes te ver Anfriso mi alma tiene, que mai puedes se  
 ner  
 sue de era suer - de  
 el Ime ne - o nuestro de se - o Corona  
 ra - Con esta ma no dulce bien mi - - o  
 de mi al ve dri - o dueño e rey ya; o que dulce

*Allo 3* *Viz*  
*Allo 4*  
*Allo 3*  
*Allo 4*  
*Viz*



La.

ò que ama óe instante  
gloria  
siempre Reynarás en  
en mi fe constante

mi fe Constante siempre Reynarás siempre Rey-na  
mi fe Constante siempre Reynarás siempre Rey-na

rai  
rai  
sinque la mudanza ni de con fi  
sinque la mudanza ni de con fi



anza la puedan tur bar la *sinque lamu*  
 anza la puedan tur bar la puedan tur bar *sinque lamu*

danza ni de confianza la puedan ~~tur~~ bar la puedan tur  
 danza ni de Con fianza la puedan ~~tur~~ bar la puedan tur

bar la la puedan tur bar  
 bar la la puedan tur bar







gando me la di cha ne <sup>de</sup>

gando me la di cha ne <sup>de</sup>

po se er — se pero no — no que fina

po se er — se

<sup>so</sup> siempre me hallarás

pero no — no que es claro



en  
 Siempre me tendrás siempre siempre me tendrás  
 ele a pe so virgul noa brà frondo so Pino  
 donde no es te - tu nombre por mi mano el Culpi do



seguiré a tu o be — sa el eco del va li — do em

si diando su di cha si lo gran tu Ca ri ño si lo gran

2<sup>da</sup>.  
 1<sup>a</sup>.  
 tu Ca ri ño y en fin e ter na men te te ju ro  
 y en fin e ter na men te te ju ro



Confiamanse <sup>ze</sup> que aun despues

Confiamante <sup>ze</sup> que aun despues

de la muerte <sup>gl</sup> <sup>ten</sup>

de la <sup>gl</sup> <sup>ten</sup>

po de ser Constante en prueba de mi amor - en

go de ser Constante en prueba de mi amor - en



prueba de mi amor porque cada momento se  
 prueba de mi amor por que cada mo  
 ra mi se mayor mi se mayor por que cada mo  
 mento se ra mi se mayor por  
 mento se ra mi se mayor se ra mi se ma  
 mento se ra se ra

*ff*  
*ff*  
*ff*



1<sup>ra</sup> All.<sup>o</sup> aray

yori: y en fin e ter na mente te

4<sup>ta</sup> All.<sup>o</sup> aray

Juro con se amante q'avn despues de la muer te ten

go de ser Constan te en prueba de mi amor por

que cada momento se ra mi se mayor se ra mi



*londos*

le — ma — yor sen fin e ter na mente se

Juro Con fe am an se q' aun des pue de la muer te ten

go de ser Con stan te en prue ba de mi a mor por

que cada mo men to se ra mi fe ma yor se ra mi

le — ma — yor por que cada mo men to se

le



A handwritten musical score on aged paper, featuring six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 't' (tutti) and 'f' (forte). The lyrics are written in Spanish and are distributed across the staves, with some words appearing on multiple staves. The handwriting is in a cursive style, and the paper shows signs of age and wear.

ra mi fe mayor <sup>a</sup> ~~ma~~  
ra mi fe mayor  
que cada mo men to se ra mi fe ma  
yor se ra mi fe ma  
yor se ra mi fe ma



yor se ra  
 yor por que Cada mo men to  
 se ra mi se may or se ra  
 se ra mi se may or se ra mi se ma  
 mi se mi se ma y or se ra mi se ma



Handwritten musical score for a song, featuring vocal staves with lyrics and piano accompaniment. The lyrics are: "yor se rà mi fe mayor mi", "yor se rà mi fe ma yor mi", "fe mayor:", and "fe mayor". The score includes various musical notations such as notes, rests, and bar lines. The piano part is indicated by a double slash (//) at the beginning of the staff.

yor se rà mi fe mayor mi

yor se rà mi fe ma yor mi

fe mayor:

fe mayor



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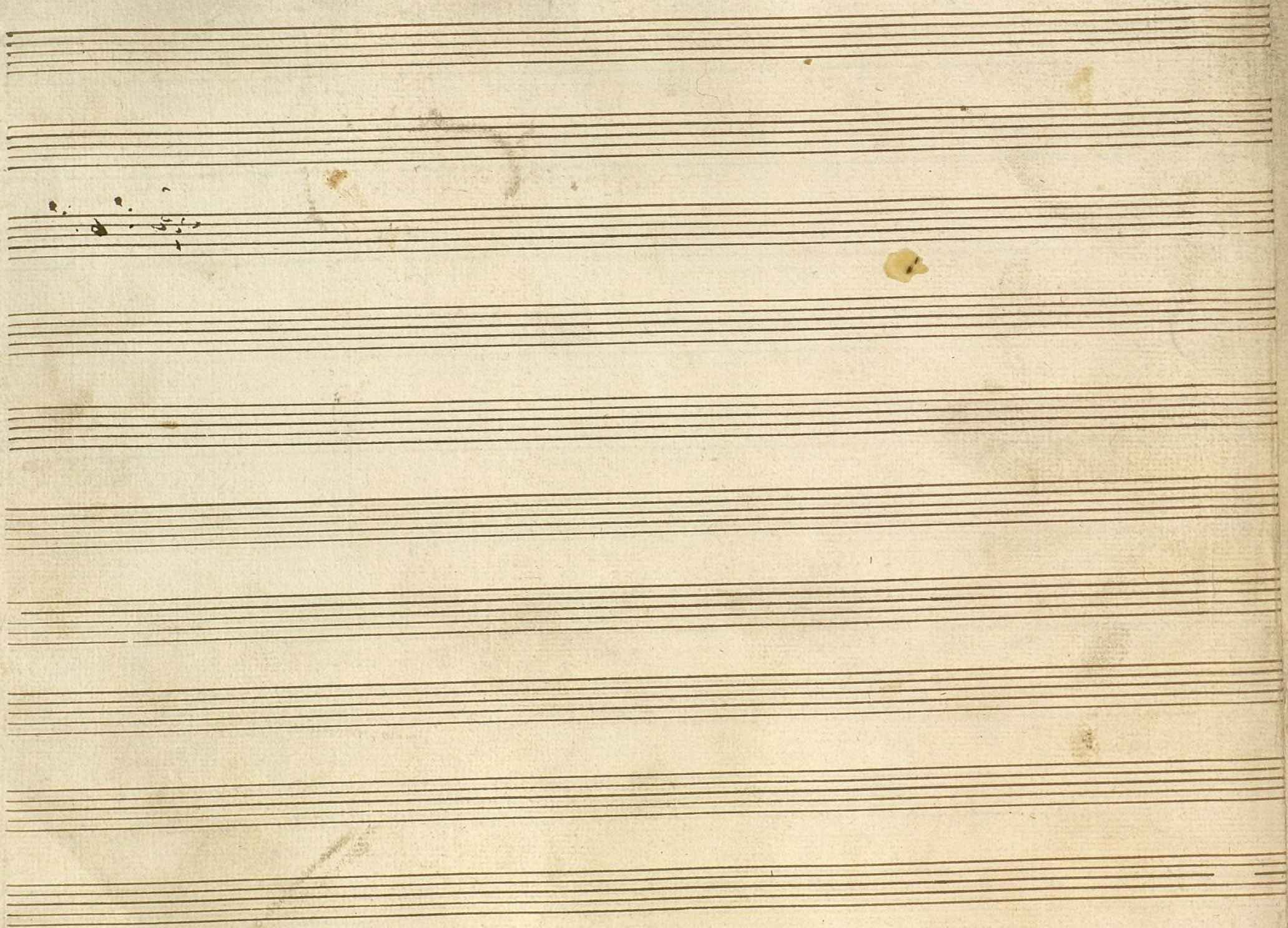


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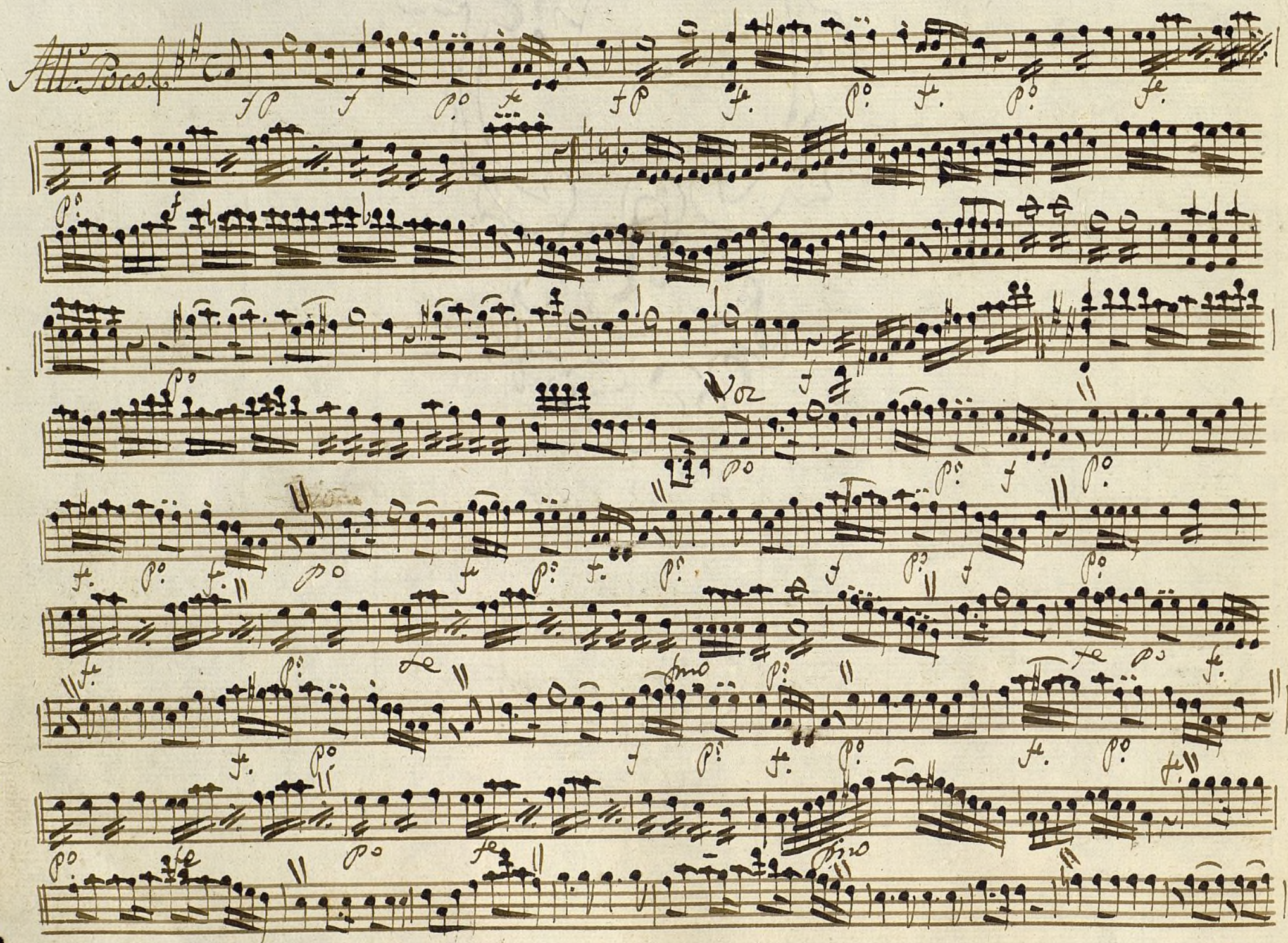


*Violin 1.º P. //*

*Son.<sup>a</sup> a duo*

*Los Pastores-Amorosos.  
//*











Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked *All.° Poco.* and the dynamics include *p.* (piano) and *ten* (tension). The score is divided into two systems by a double bar line. The first system contains five staves, and the second system contains five staves. The word *Voz* is written above the first staff of the first system. The word *Al Segno* is written above the fifth staff of the first system. The number 37 is written above the first staff of the second system. The word *Armo* is written below the first staff of the second system. The word *ten* is written above the fifth staff of the second system. The score is written in brown ink on aged, slightly torn paper.



*Allegro*

*Poco All.*

*30*

*51*

The musical score consists of seven staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo marking 'Allegro' is written above the first staff. The second staff has a 'Poco All.' marking. The third staff has a '30' marking. The fourth staff has an 'Allegro' marking. The fifth staff has a '51' marking. The sixth staff has a 'Poco' marking. The seventh staff has a '51' marking. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'Poco All.', 'Allegro', and '30'.

*Parola*



*Coplas* *All.<sup>o</sup>* *2* *fe* *voz*

A handwritten musical score on aged paper, featuring eight staves of music. The notation is in brown ink and includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the title 'Coplas' in a cursive script, followed by 'All.<sup>o</sup>' (Allegro), a '2' indicating a second ending, and 'fe' (f) for fortissimo. A 'voz' (voice) part is indicated above the first staff. The music is written in a style characteristic of 18th or 19th-century manuscript notation. The score concludes with a double bar line and a final note on the eighth staff.





44

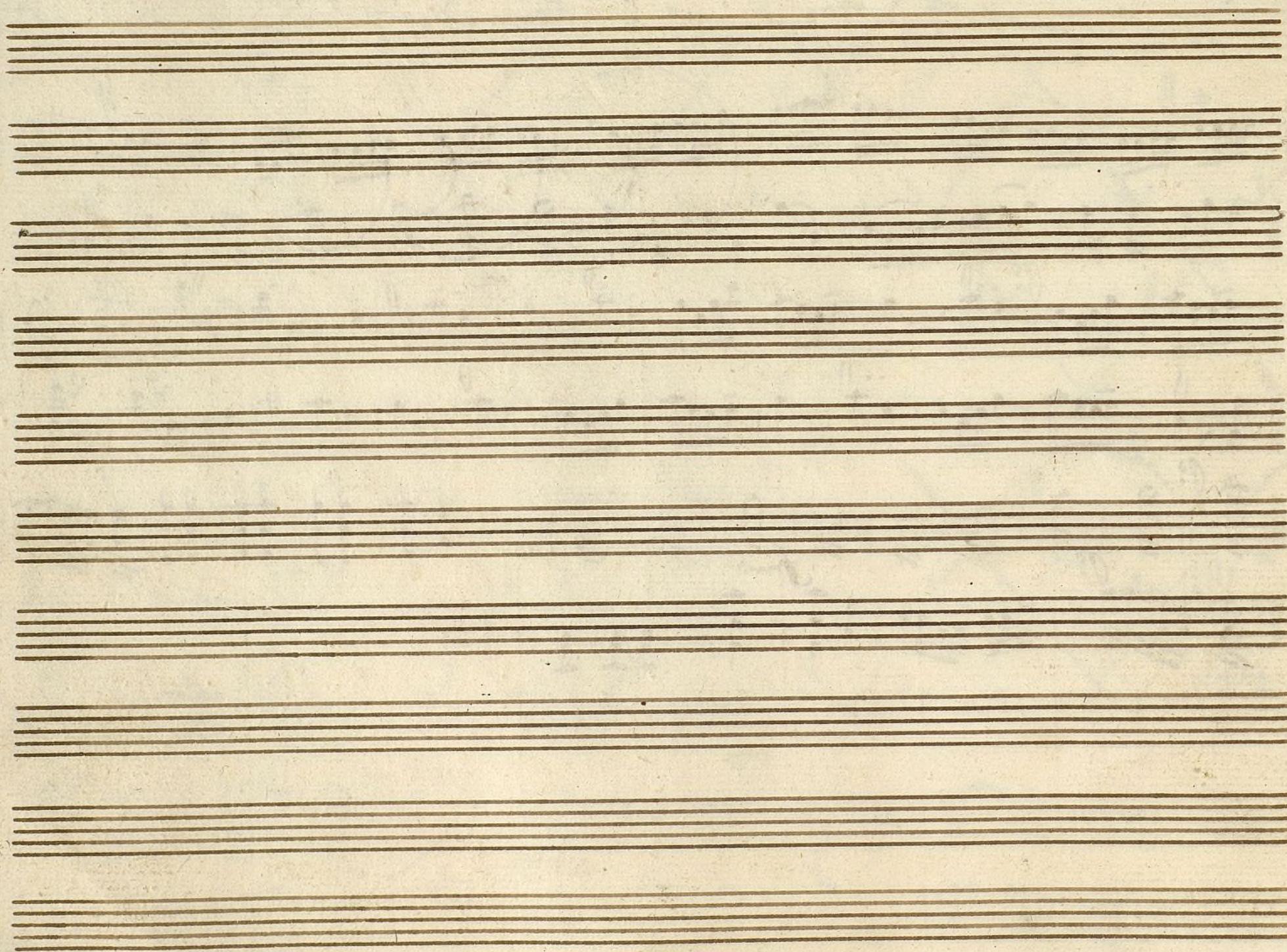






















*All.<sup>to</sup> Poco*  $\frac{3}{4}$  *pp*

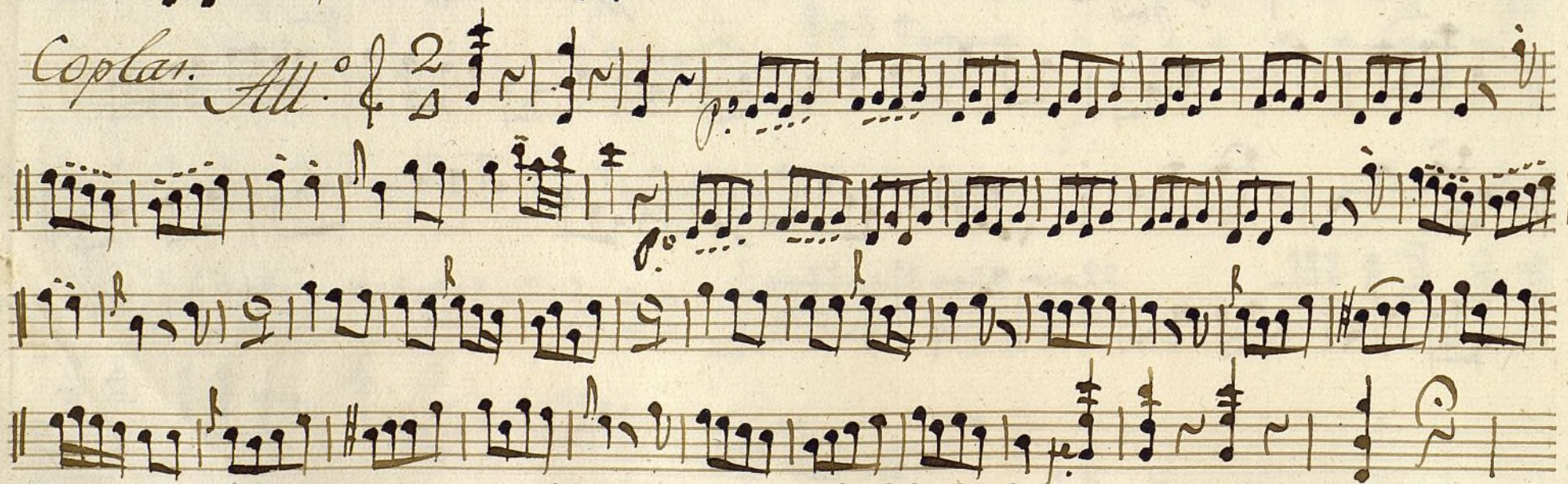
*Allegro*

*All.<sup>to</sup> Poco*  $\frac{3}{4}$  *pp* *ten*

*Allegro*



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

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





al  $\frac{2}{4}$



no //

And<sup>no</sup>.









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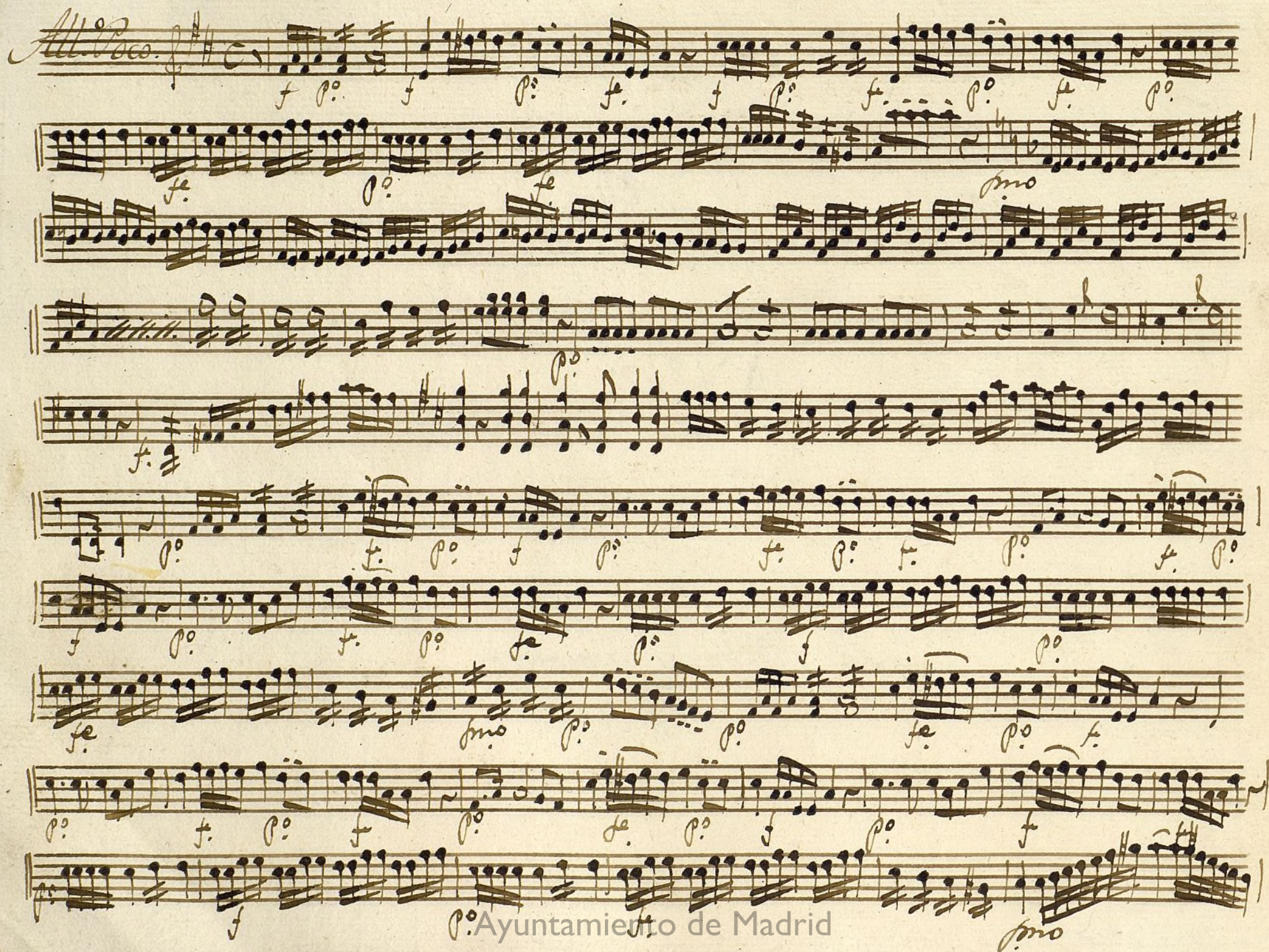
t

Nº 2  
Violin 2º

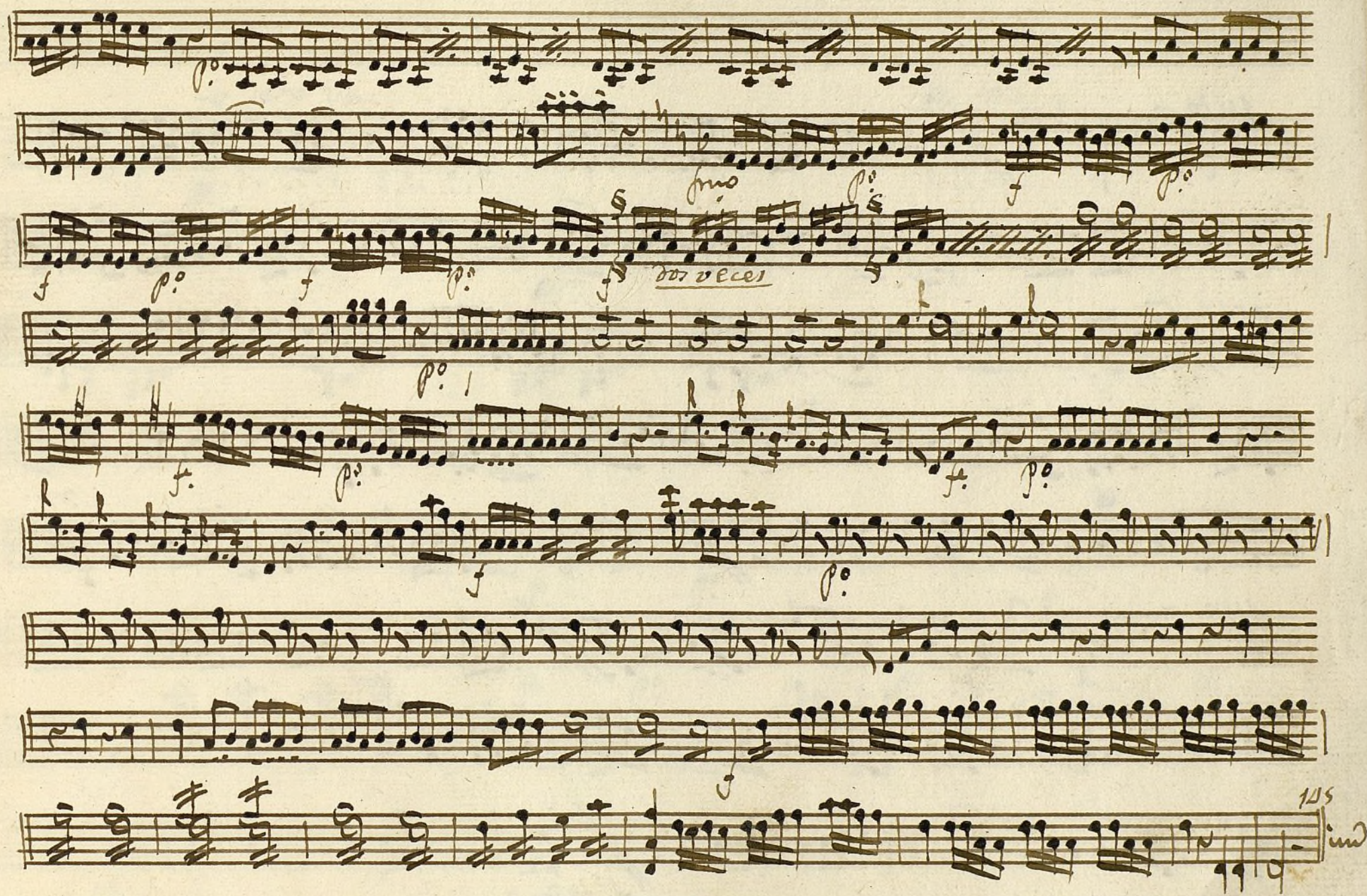
1ª. a Duo

Los Pastores amorosos  
//











Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

The score is divided into sections by tempo markings:

- All.<sup>to</sup> Poco.* (Allegretto) in 3/4 time, marked with a double bar line and a repeat sign.
- Allegro.* (Allegro) in 2/4 time, marked with a double bar line and a repeat sign.
- All.<sup>to</sup> Poco.* (Allegretto) in 2/4 time, marked with a double bar line and a repeat sign.
- Allegro.* (Allegro) in 2/4 time, marked with a double bar line and a repeat sign.

Other markings include *ten* (tension) and *30* (measure number). The page is numbered 37 in the top right corner.



Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking *All<sup>o</sup>* and the dynamic marking *fe pp va*. The second staff has the dynamic marking *fe pp*. The third staff has the dynamic marking *esfz*. The fourth staff has the dynamic marking *f*. The fifth staff has the dynamic marking *p<sup>o</sup>*. The sixth staff has the dynamic marking *f*. The seventh staff has the dynamic marking *p<sup>o</sup>*. The eighth staff has the dynamic marking *f*. The score concludes with a double bar line and the page number 51.



*Coplas* Alleg.<sup>ro</sup> 2/4

54





44



*No. 1*

*f p*

*f p*

*f p*

*en*

*f p*

*el fr*

*Von*

*4te po. All.º af.*

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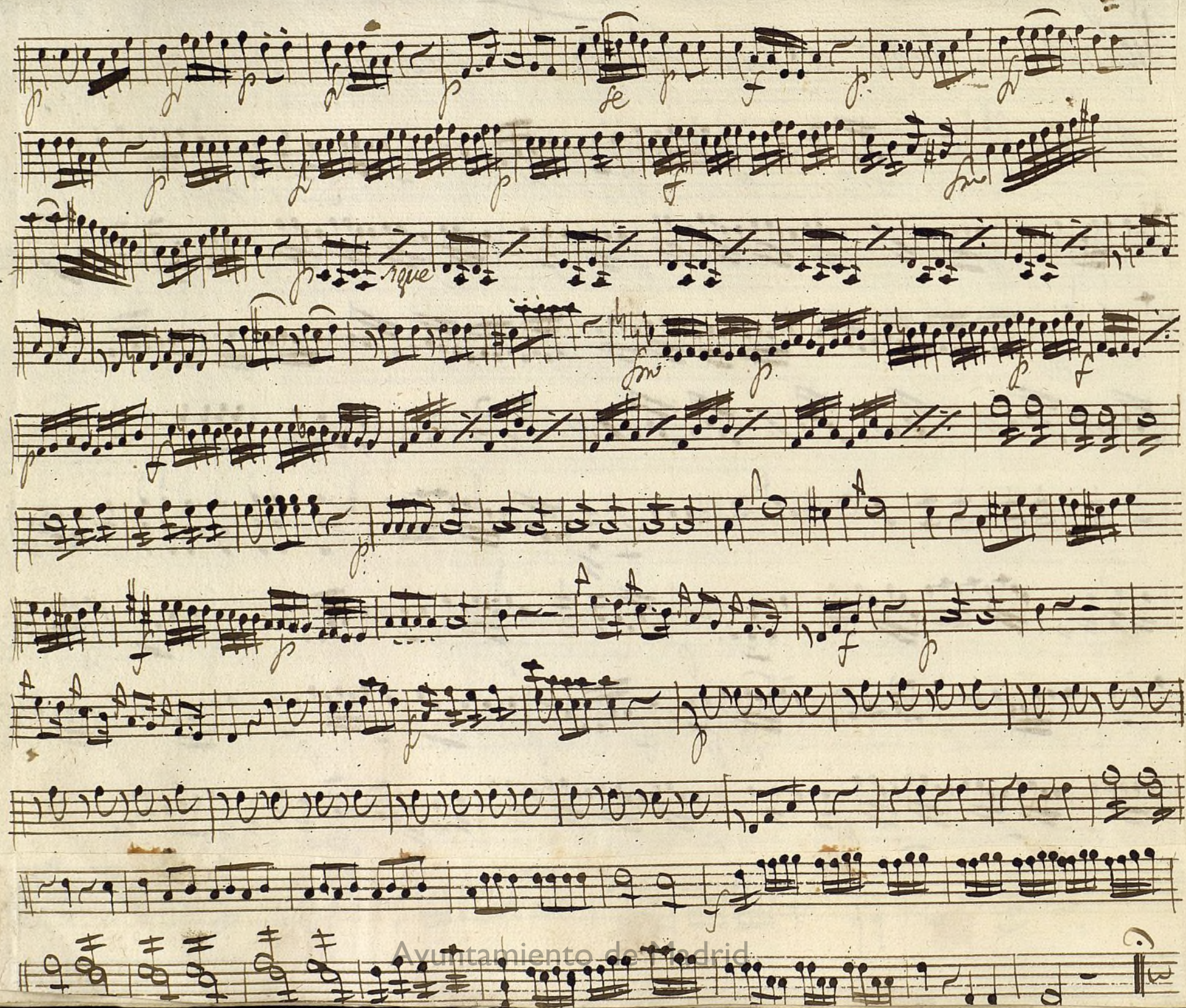


*Violon 2<sup>o</sup>. And<sup>te</sup> a Duo los Paños amovidos*

*Alto Poco*

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef and a common time signature. The notation is dense, featuring many beamed sixteenth and thirty-second notes. Various dynamic markings are present throughout the piece, including 'f' (forte), 'p' (piano), 'le' (likely 'leggero'), and 'mo' (likely 'molto'). The piece concludes with the instruction 'S. Pronto' (Subito Pronto) on the tenth staff.











*Allegro* *Le. O.*

*segue*

3 *sh.*

*f* *p*

*Coplas* *Allegro*

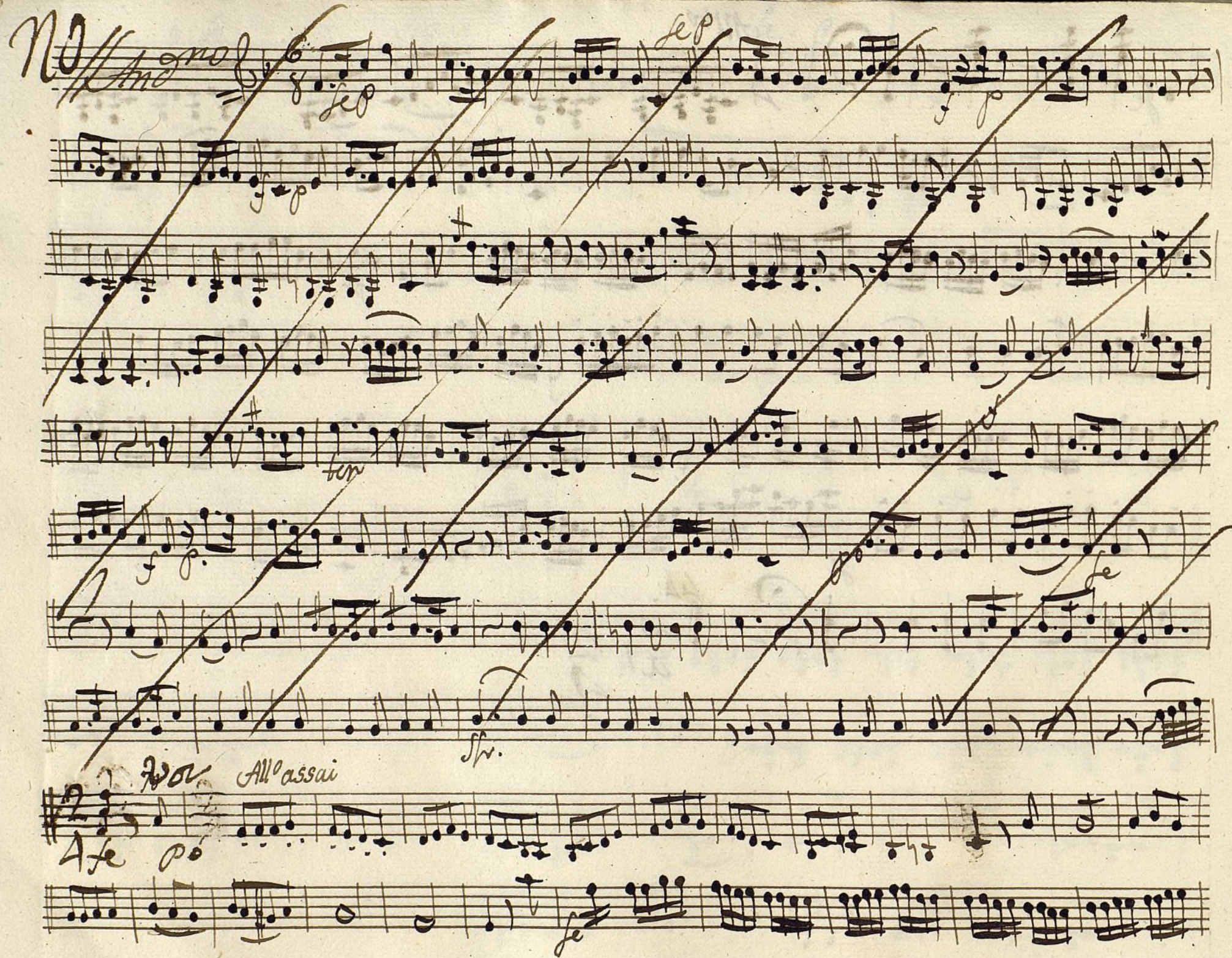
*f* *p*

1

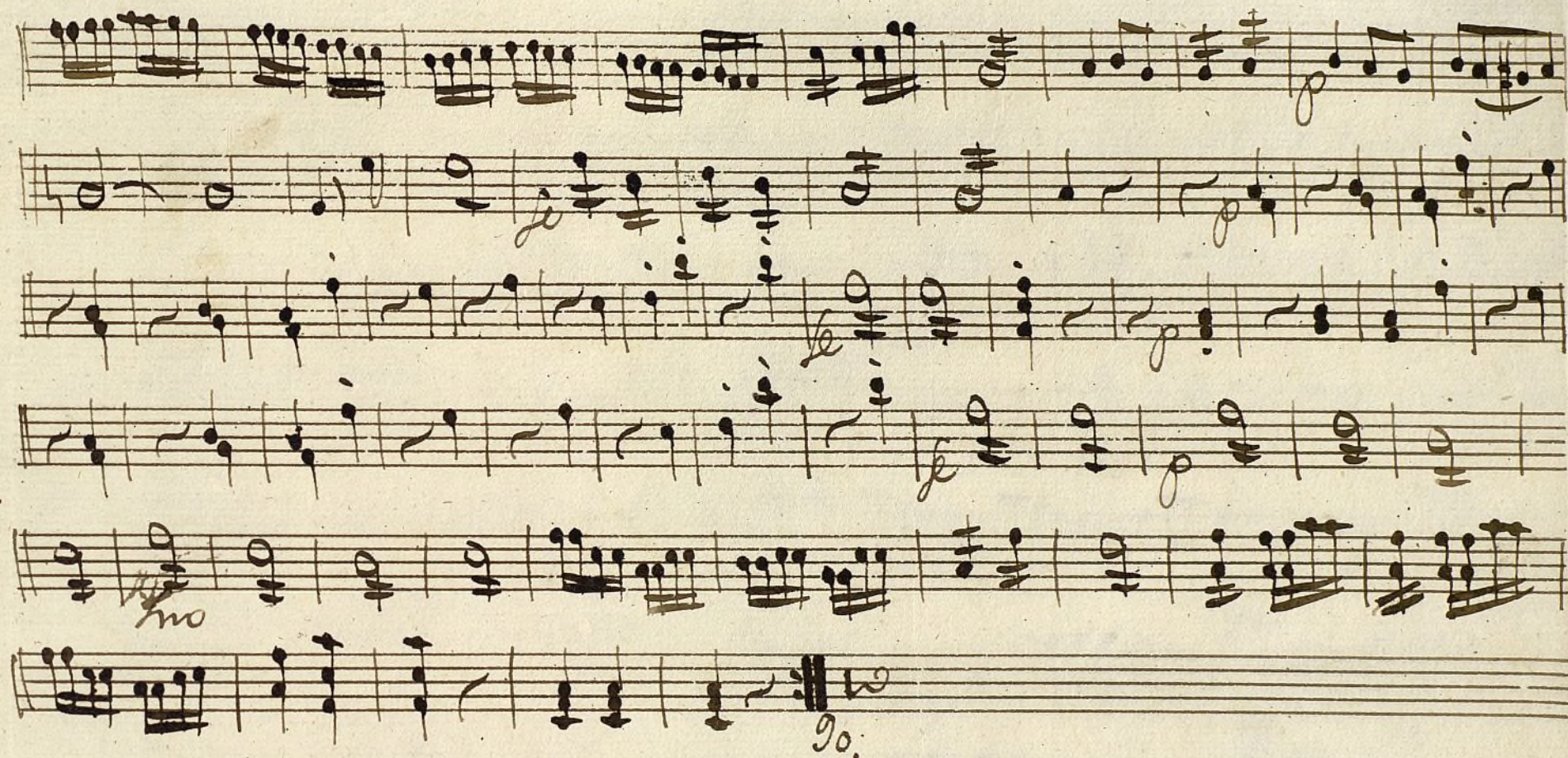












*Finis.*







Oboe Primero

Mus 111-1

Zonadilla a Duo; Los Pastores Amorosos

Handwritten musical score for Oboe Primero, titled "Zonadilla a Duo; Los Pastores Amorosos". The score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score concludes with the word "Volte" written above the final staff.

Dynamic markings and performance instructions include:

- All.<sup>o</sup> poco* (Allegretto poco)
- le* (likely *le* for *le* or *le* for *le*)
- fmo* (likely *fmo* for *fmo* or *fmo* for *fmo*)
- po* (likely *po* for *po* or *po* for *po*)
- vo* (likely *vo* for *vo* or *vo* for *vo*)
- 12* (likely *12* for *12* or *12* for *12*)
- le* (likely *le* for *le* or *le* for *le*)
- fmo* (likely *fmo* for *fmo* or *fmo* for *fmo*)
- le po le po le po* (likely *le po le po le po* for *le po le po le po*)
- Volte* (likely *Volte* for *Volte* or *Volte* for *Volte*)



Handwritten musical score on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as *pp* and *le*. The second and third staves continue the musical notation with complex rhythmic patterns and dynamic markings.

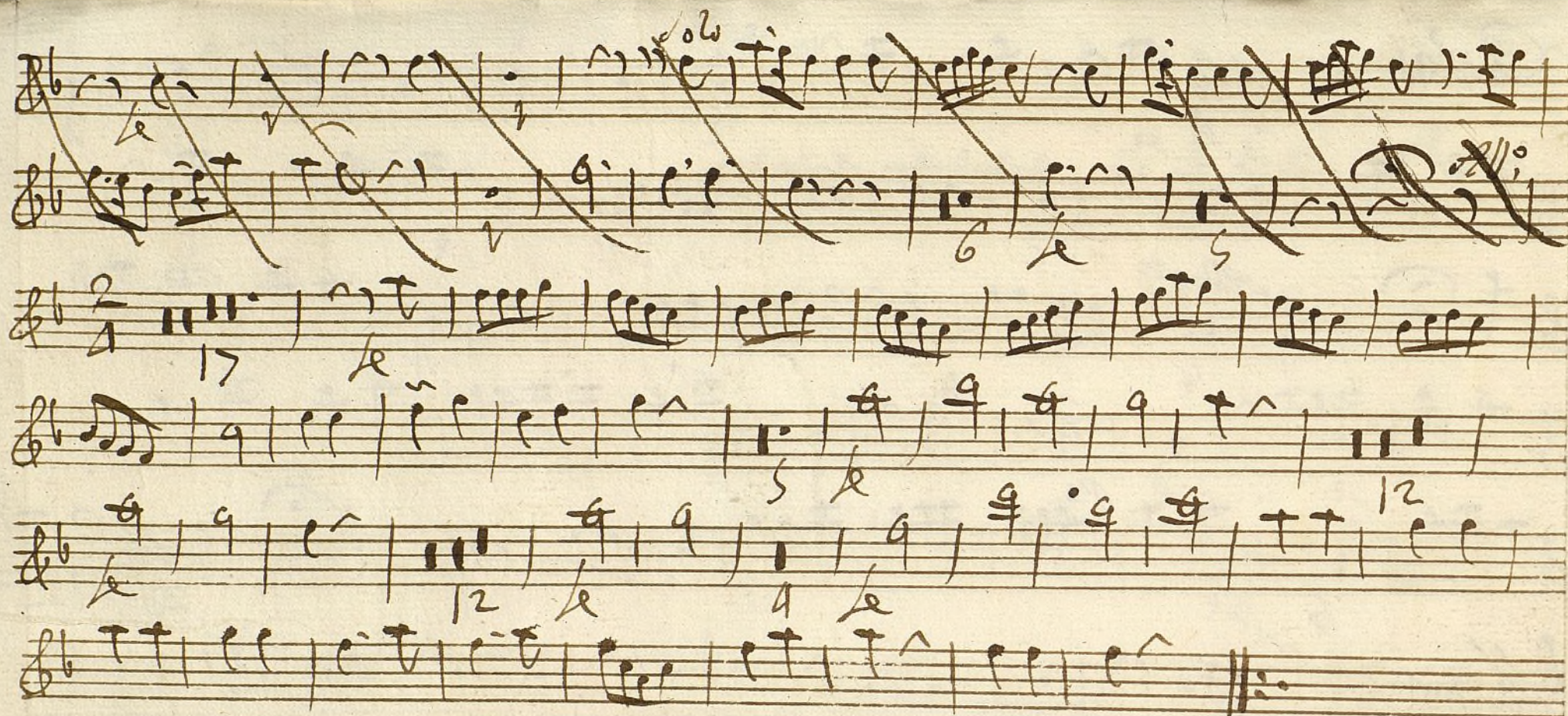
*3/4 Allegro Barce //*

Handwritten musical score on three staves. The first staff is marked *Allegro* and features 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 *pp* and *le*. The second and third staves continue the musical notation with complex rhythmic patterns and dynamic markings. The word *Parola* is written at the end of the third staff.



The image shows a handwritten musical score on aged paper. The first section, titled "Coplas", is in 2/4 time and consists of five staves. It features a variety of musical notations including eighth notes, quarter notes, and rests, with dynamic markings such as *Allegro*, *Andante*, and *Volante*. The second section, titled "No. 2", is in 6/8 time and consists of four staves. It includes a large section of music that is crossed out with a diagonal line, and a final section labeled "Volante". The handwriting is in brown ink, and the paper shows signs of age and wear.

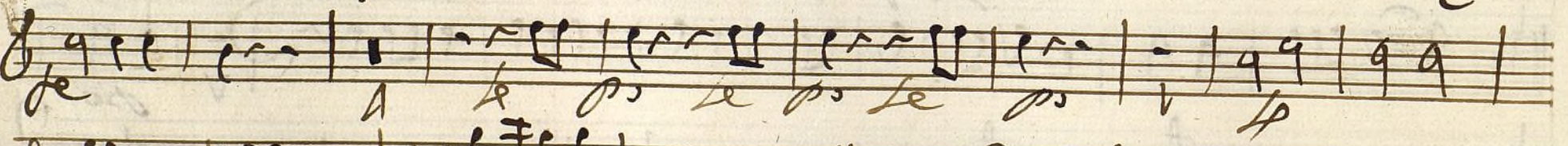
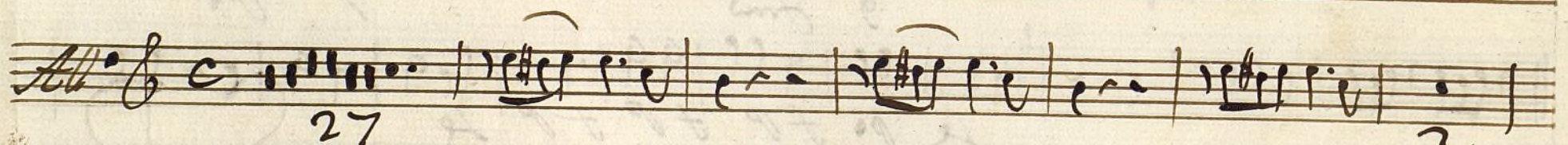
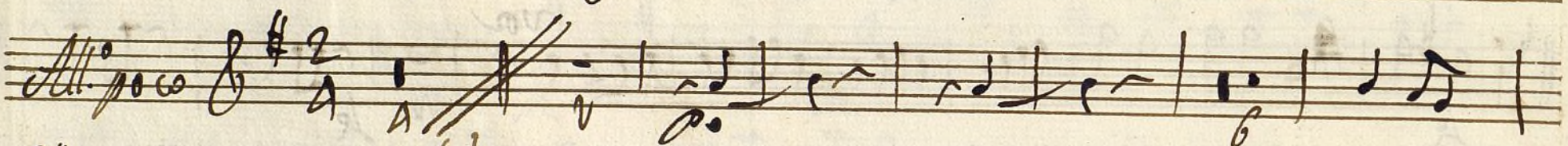
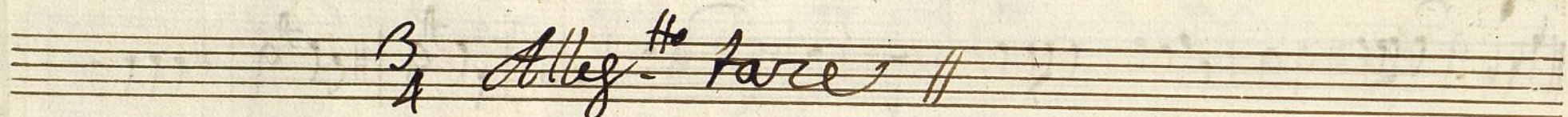












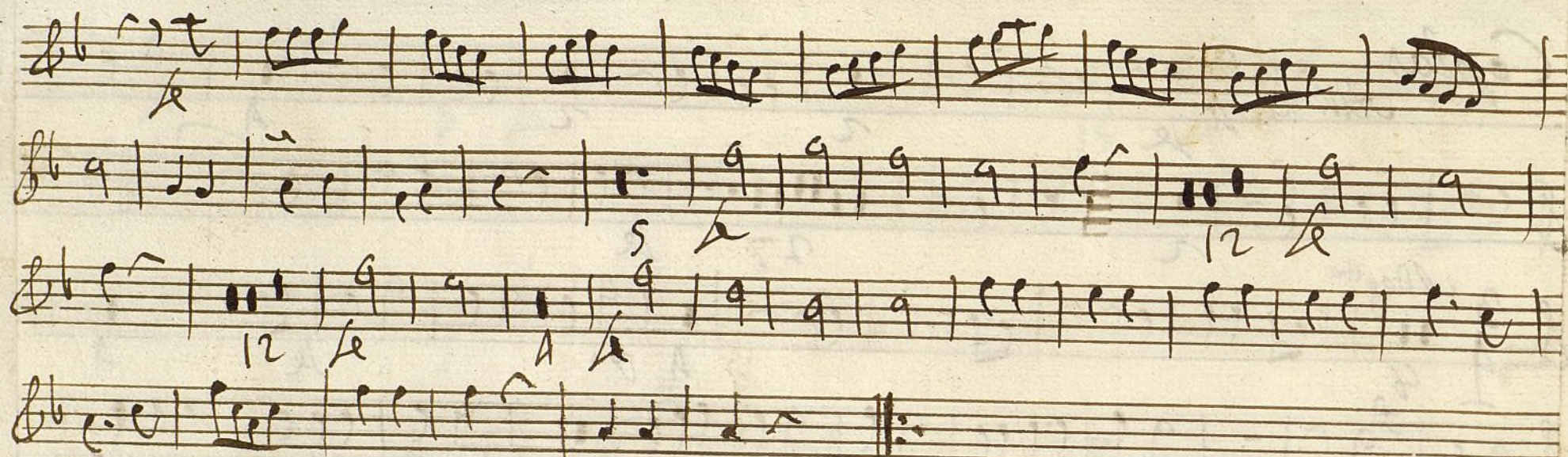


# Coplas

Handwritten musical score for "Coplas". The score is written on five staves. The first staff begins with the tempo marking "Allegro" and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and bar lines. There are several annotations in the margins, including "27", "A", and "2". The score concludes with a double bar line.

Handwritten musical score for "No". The score is written on five staves. The first staff begins with the tempo marking "Allegro" and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, and bar lines. There are several annotations in the margins, including "17 solo", "13", "6", and "2". The score concludes with a double bar line.







Trompa Primera

Mus 111-1

Conadilla a Dios; Los Pastores Amorosos;

*Allegro*

The musical score is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score consists of several measures of music, including eighth and sixteenth notes, rests, and dynamic markings such as 'fe', 'no', 'f', and 'fmo'. There are also numerical markings like '18', '12', '33', '3', '5', and '15' which likely indicate fingerings or measure counts. The piece concludes with a double bar line.

$\frac{3}{4}$  Allegro faze



*All.<sup>o</sup> poco*  $\text{C} = \text{B}$   $\frac{2}{4}$  *po* *po*

*Ince* *solo* *Allegro*

*All.<sup>o</sup>*  $\&$   $\text{C}$  *solo* *26*

$\&$   $\frac{2}{4}$  *po* *po* *po* *po* *po* *po*

$\&$  *po* *po* *po* *po* *po* *po* *po*

*Parola*

*Coplas* *All.<sup>o</sup>*  $\&$   $\frac{2}{4}$  *vo* *solo* *2* *6*

$\&$  *20* *Alleg.<sup>ro</sup>* *2* *3* *4* *3* *9*

$\&$  *7*



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and various markings. The notation includes treble and bass clefs, and the music is written in a historical style. The score is divided into sections, with some parts crossed out by diagonal lines. Key markings include:

- All: 4* (Allegretto, 4/4 time)
- And: 6* (Andante, 6/8 time)
- Inf: 2* (Inferno, 2/4 time)
- Inf: 10* (Inferno, 10/8 time)
- Inf: 12* (Inferno, 12/8 time)

The manuscript shows signs of age, including ink bleed-through from the reverse side and some fading of the paper.



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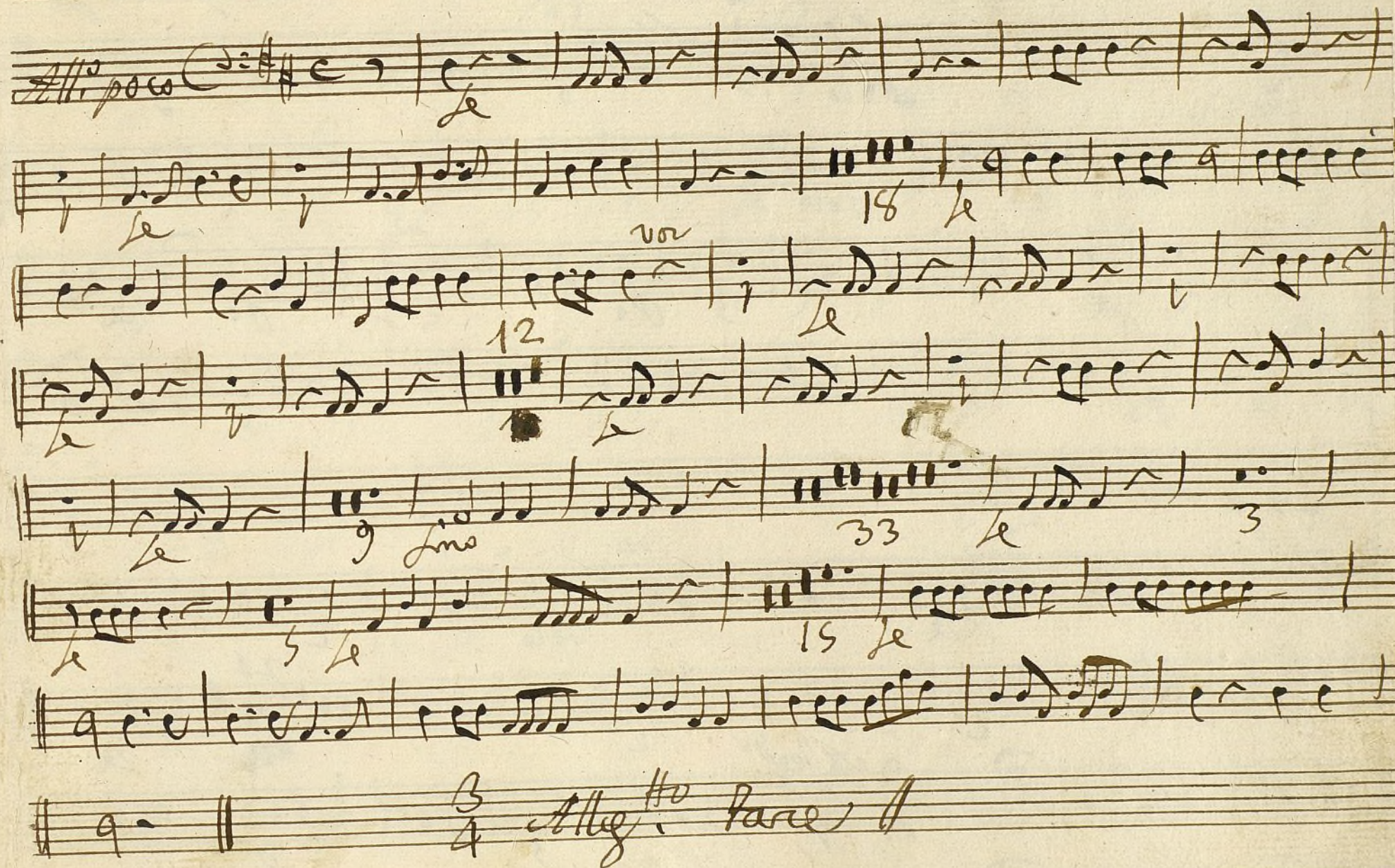


# Trompa Segunda

Mus 111-1

Conadilla a Dios; Los Pastores Amorosos;

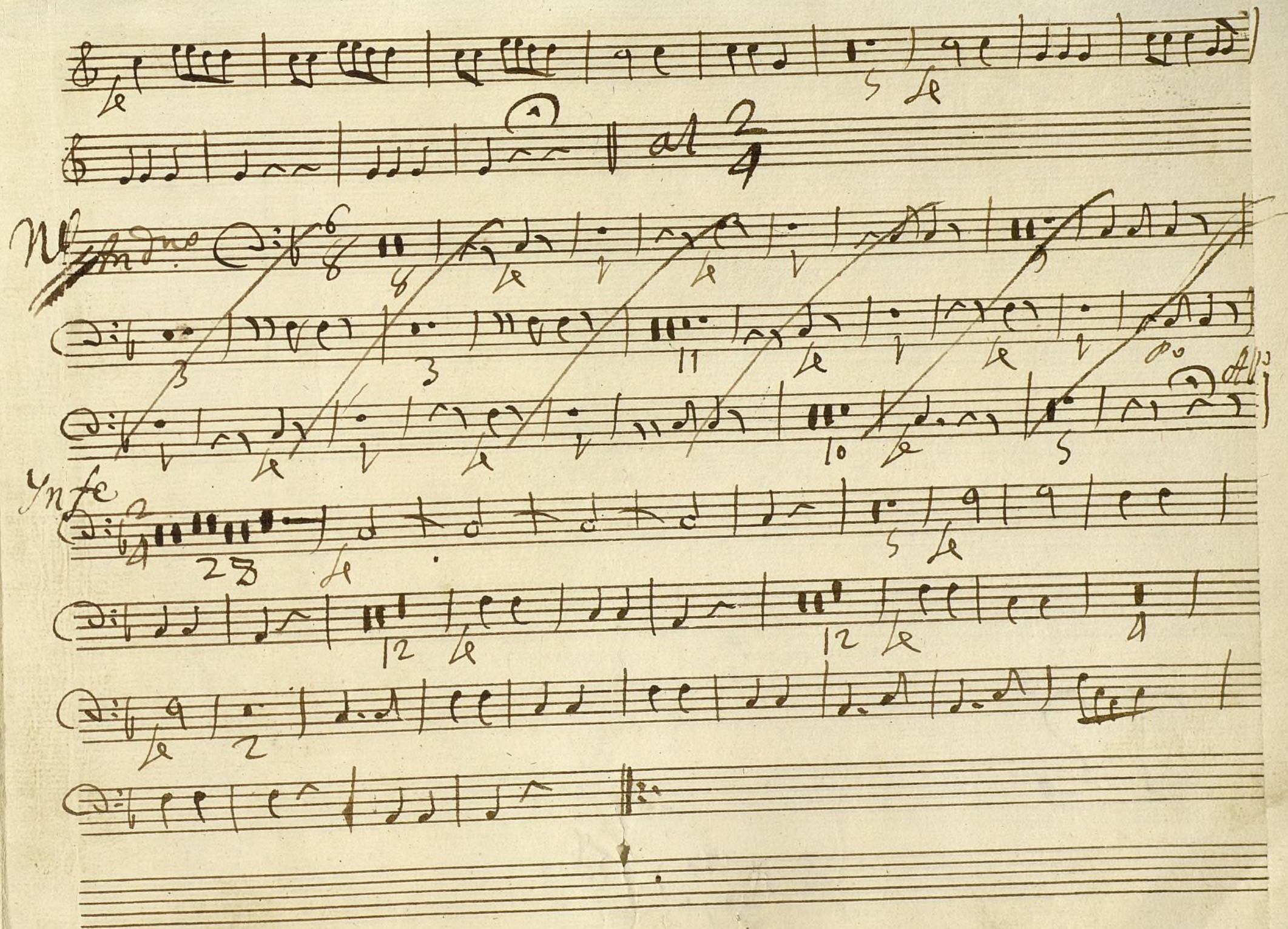
Handwritten musical score for Trompa Segunda, featuring a key signature of one sharp (F#) and a common time signature (C). The score consists of eight staves of music, with various musical notations including notes, rests, and bar lines. The tempo is marked "Allegro" at the beginning and "Allegro" at the end. The score includes several measures of music, with some measures marked with numbers (12, 18, 33, 3) and a final measure marked with a double bar line and the word "Pare".





*All.<sup>o</sup> poco*  $\text{C} = \text{F}$   $\frac{2}{4}$  *p<sup>o</sup>*  
*Ince* *Allegro*  
*All.<sup>o</sup>*  $\text{C}$  *26* *solo*  
*Parolas*  
*Coplas* *All.<sup>o</sup>*  $\text{C}$   $\frac{2}{4}$  *vo* *solo* *24*  
*Allegro*  
*Pae* *Pae* *Pae* *p<sup>o</sup>*







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Contrabajo

Conadilla a Duo;

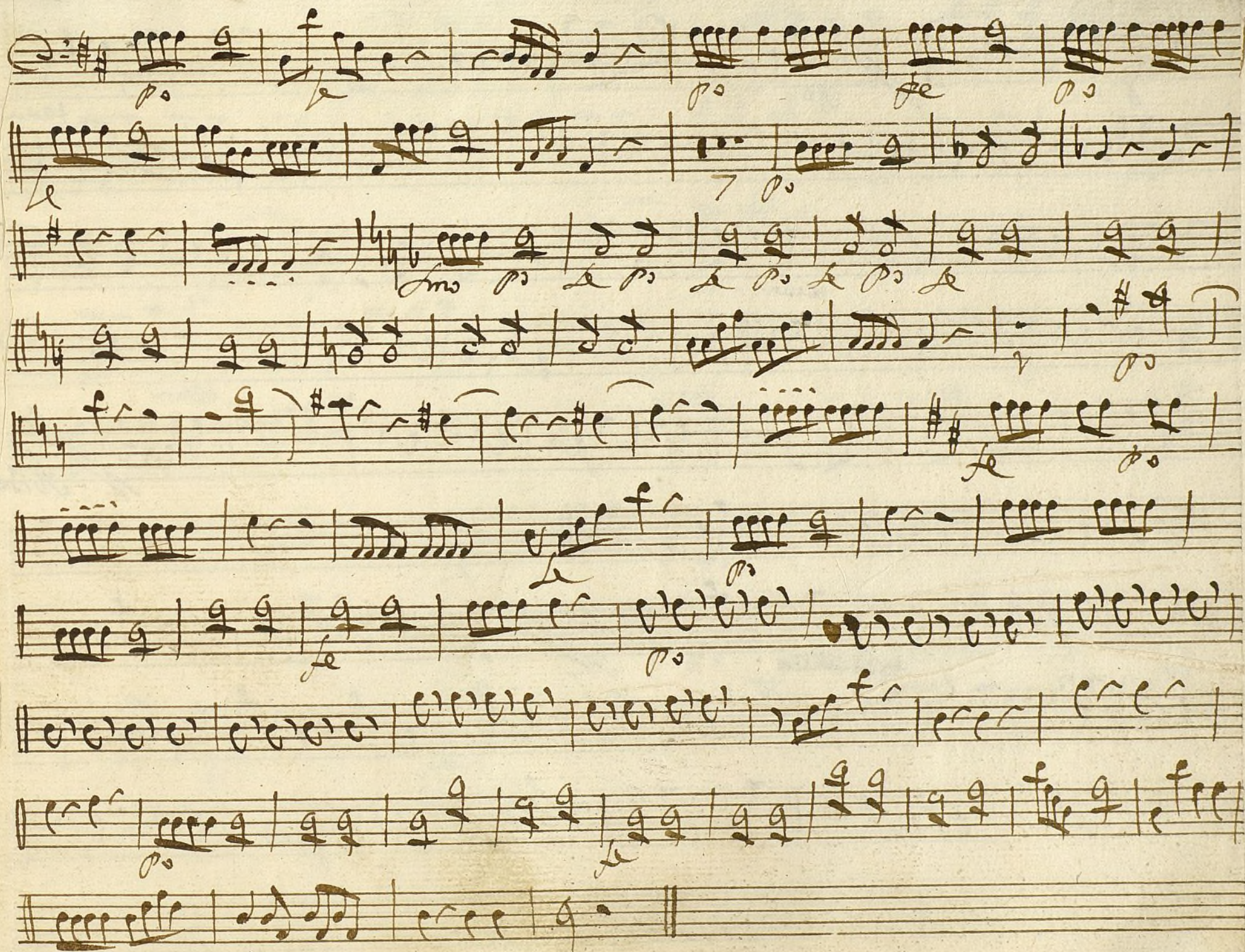
Los Pastores Amorosos.



*Allegro poco* C:  $\sharp\sharp$  C

The musical score is written on 11 staves. The first staff is marked *Allegro poco* and C:  $\sharp\sharp$  C. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). The manuscript is written in brown ink on aged, slightly stained paper. The piece concludes with a double bar line on the 11th staff.







Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

The first system (staves 1-5) begins with the tempo marking *Allegro* and a key signature of one sharp (F#). The time signature is 3/4. The music includes dynamic markings such as *so*, *voz*, and *tenu*. The system concludes with a double bar line.

The second system (staves 6-10) begins with the tempo marking *All. poco* and a key signature of one sharp (F#). The time signature is 2/4. The music includes dynamic markings such as *so*, *voz*, and *tenu*. The system concludes with a double bar line.

The third system (staves 11-15) begins with the tempo marking *Allegro* and a key signature of one sharp (F#). The time signature is 2/4. The music includes dynamic markings such as *so*, *voz*, and *tenu*. The system concludes with a double bar line.

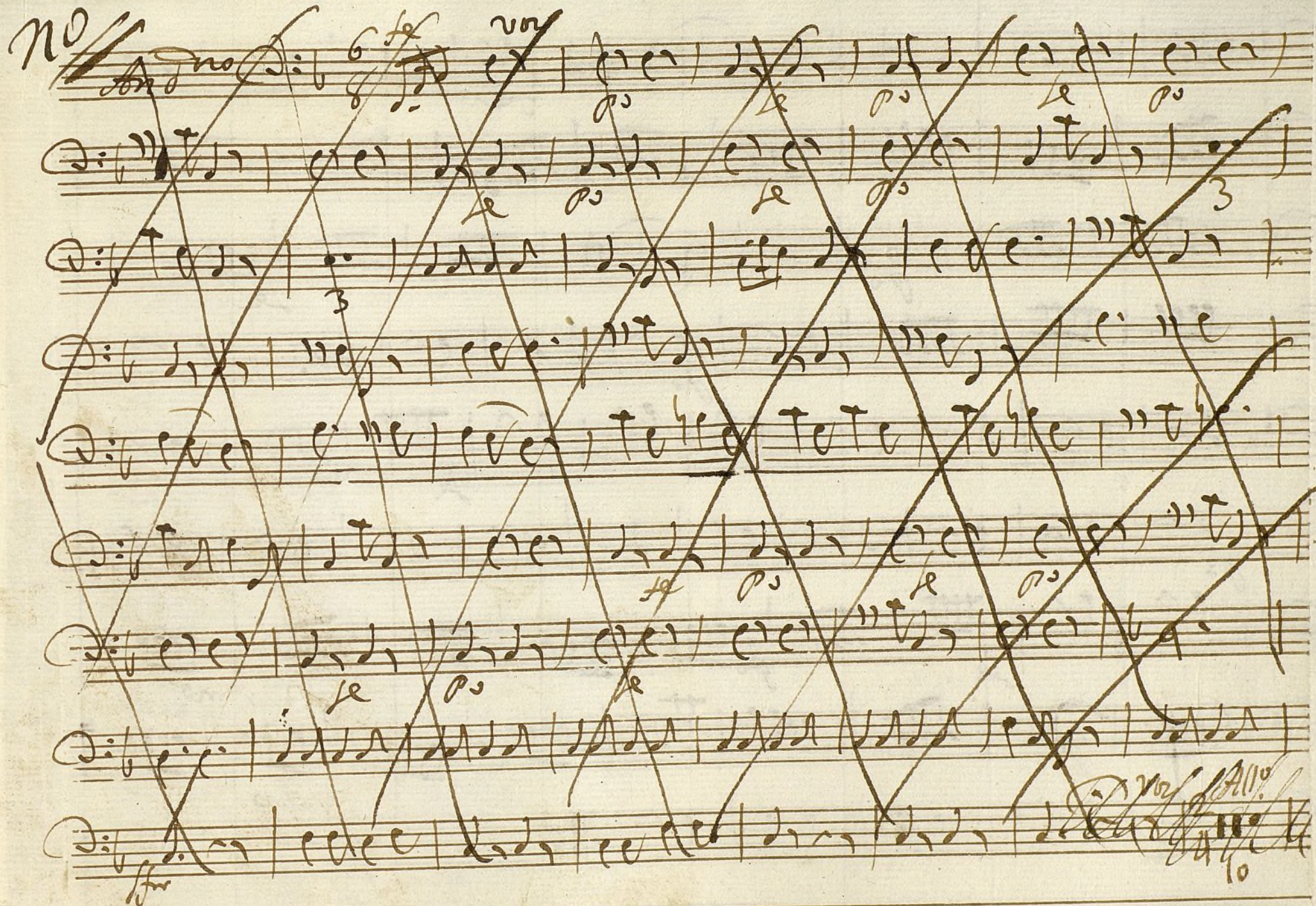




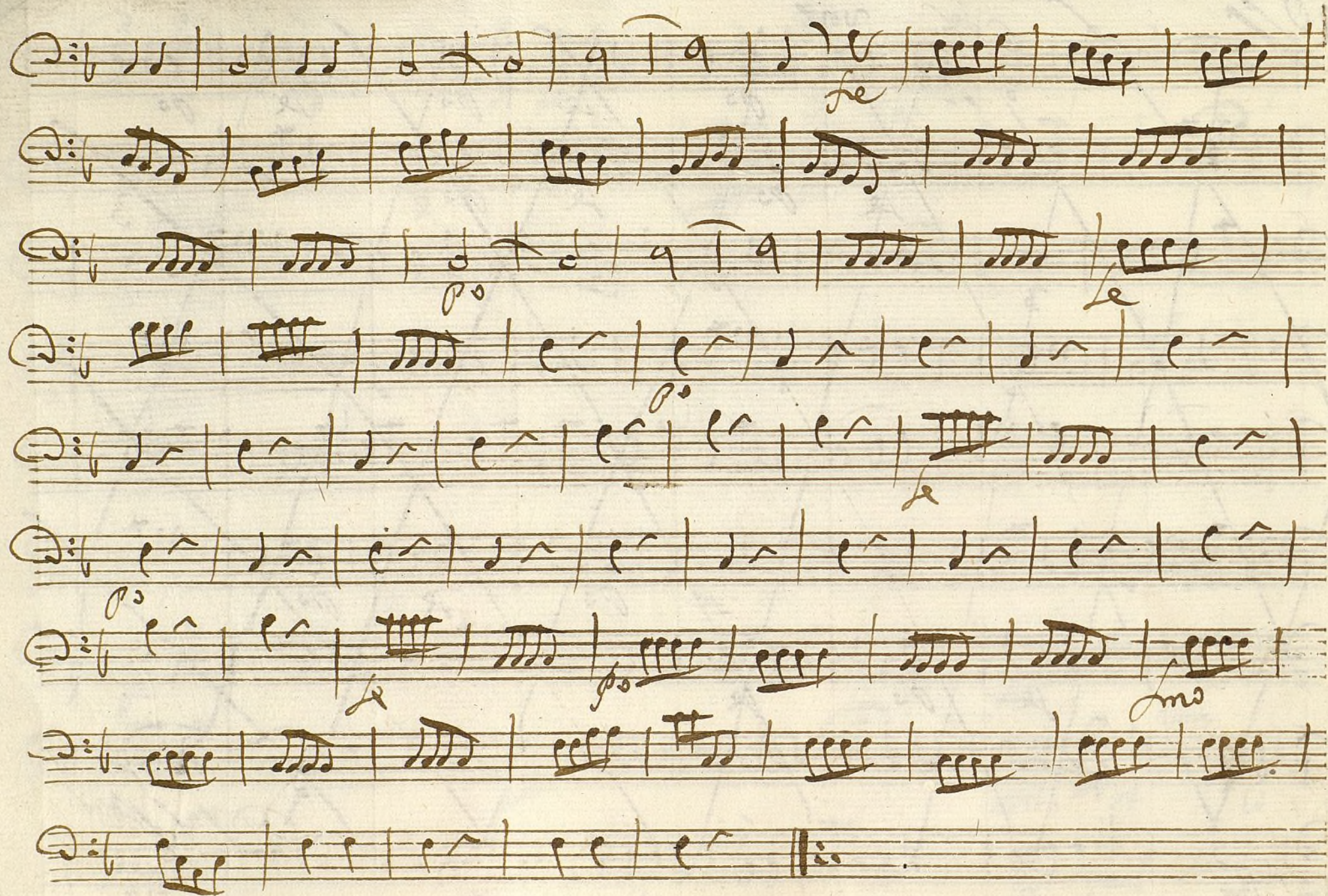














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