

Leg^o 2^{da}. N^o 22.

(Leg^o 8^o n^o 4)

Mus 149-1

t

1781

4

Jonadilla à 4^o

Polona

Fado

Mariano

Alto

Los Pastores y los Locos

De Lasezna.

Alleg^{to}

Mar.^o

Rob.^o

Albricias ya è abierto la carta mu

Mar.^o
que Pasqualon mira que cartita nos escribe Ar-
bien Simeon mira hombre que letra no la vi me

Rob.^o
ton. nos sabes q.^e nos
for no desame le

Mar.^o *Rob.^o*
dice si aun cerrada esta pues vamos a
exla primero soy yo quita no seas

brinla y así se sabra-
tonto suelta macha con
Mar.
1or 2.
di g.^e aspe zozos - ai g.^e con co mios
di
con la ale gria a mi me dan a mi me dan
con la impa ciencia a mi me dan a
for for

quantas cosas dela Corte quando vengan nos di
 Rob.^o suelta suelta la Cartita no me has mas enfa
 Mar.^o toma toma la Cartita que no me quiero enfa

ran quando
 dar no
 dar que

Mar.^o vaya q.^e dice la Cartita!
 Rob.^o dice: dice: Mar.^o dile pue.
 Rob. dice: vaia vaia---
 Mar. pero que dice
 Rob. yo no lo se, leeta tu.
 Mar. voy hacerlo, pero sino se leen
 Rob. etamor bien simeon
 Mar.^o maldito sea mi aquel.

Al Sepno

lot 2.

ai q.^º aspe rezos ai q.^º corco mios

con el corage a mi me van a

yo teniego de mi casta y mi-

poca habelida y mi
Alto $\frac{2}{4}$ *Mar.º p.*
que
en
mos dirá la Carta de Anton y Gila de An —
que pende q' entrambos ler no sabemos ler



ron y Gila - a - - - - - Rob.^s q.^oan visto los Ma-
 no sabemos o - - - - - en que seremos
 oxiles que de abaso axxiva a -
 hifos en de Caba Heros
 Al Sepno Mar.^o y que haremos de la Carta
 Rob.^o que^t. guardarla hasta q.^o vengan
 Gila, y Antorr, y en sustancia
 quanto nos dicen nos lean
 Mar.^o Dices bien, a Dios
 Rob.^o a Dios. Mar.^o donde bast.
 Rob.^o junto a esas peñas a tocar un poco
 Mar.^o yo voy hacer la misma hacienda
 junto a mi choro
 Rob.^o Veremos q.^o toca con mas destreza

lot 2. *p^o*

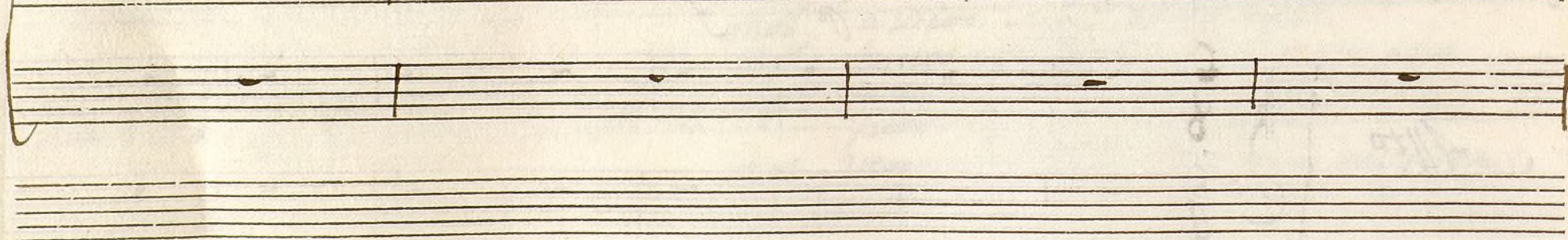
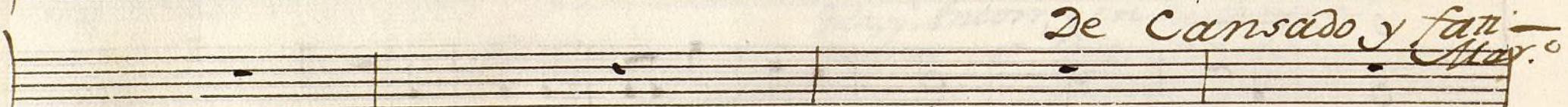
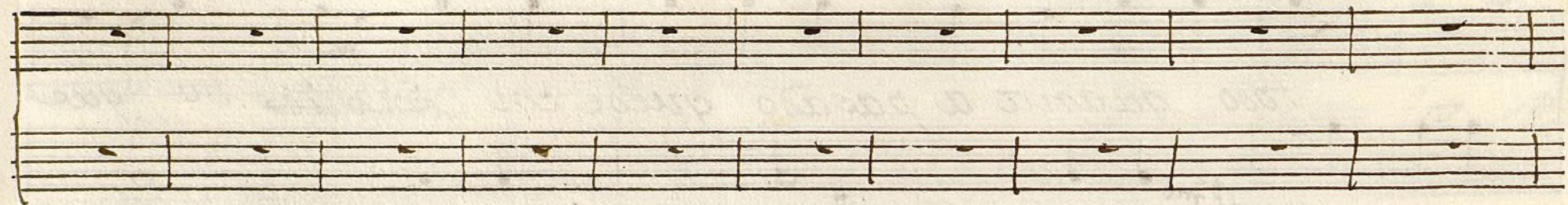
todo quanto a pasado quede en ^{secre} Complices to que

p^{mo}

no sea se pu-

bligue no esto en el pueblo

All.to



mino y de la curiosidad de cansado y fati
 tar yo re niego del camino y de la curiosi
 gado casi no puedo alentar yo re niego de la
 De cansado y fati gado casi no puedo alerr

gado casi no puedo alentar yo re —
 dad de cansada y fati gada casi —
 flauta y re mi tanto soplar de can-
 tar yo re niego de la flauta y re —



niego del camino y de la curiosidad mas que
no puedo alentar mas que gusto q.^e contento q.^e las-
sado y fati gado casi no puedo alentar mas que
mi tanto soplar mas que gusto q.^e contento es el



gusto que contento q.^e las chozas se ven ya—
chozas se ven ya q.^e las
gusta q.^e contento es el disfrutar la paz.
disfrutar la paz es el

Pol. tocad, tocad, q. me gusta la flauta
 Fad. tocad tocad
 Mar. y Rob. Gila y Anton? botaba canes: —
 Pol. Vaya tontor abrazad Mar. oyes Gila
 Pol. que me quieras. Mar. que me leas
 de pe'a pa la carta que as escrito a los dos.
 Fad. pues animal no la as podido leer.
 Rob. sino supo escomenzar
 Mar. ni tu tampoco Rob. no mientas
 que yo ya quise empezar y a no ser
 por que no se leer la leo hasta acabar
 Mar. Como venis. Pol. que nos
 Rob. dime y q. es la Corte Fad. un lugar
 Pol. lugar he!. no es sino /aula de muchos
 locos de atar. Rob. oyes y estan encerrados
 Pol. los que encerrados estan son los locos
 que los locos bien sueltos
 suelen andar.

And^{no} *Mar.^o*
 ai Nica demus demus demus—

rob.^o *Lot A. p.^o*
 ai simeon meon meon

quien lo digera val.

rob.^o *Mar.^o*
 y tales—

gamus Dios

Locos — *decid quien*
Pol. y Fad.
son. oio entrambos con atencion con
Fad. *Pol.*
ai Nieu demus demus demus ai Sime

los 4.º

orr meon meorr.

quien lo disexa valgamus

Dios q.n

valgamus Dios q.n lo di-

no
gera valgamus Dios q.n 2o

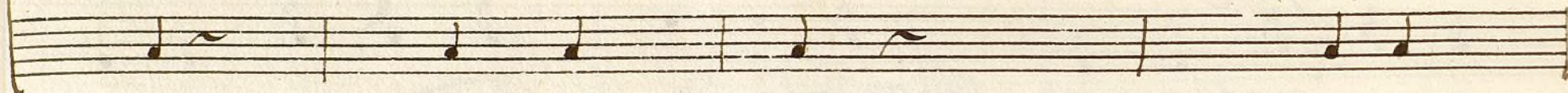
All.º Mod.º

Fad.º



en la aula del embuste vimos q.º en lo Gene.

Un sin fin de Mercaderes tienen con grande xi-

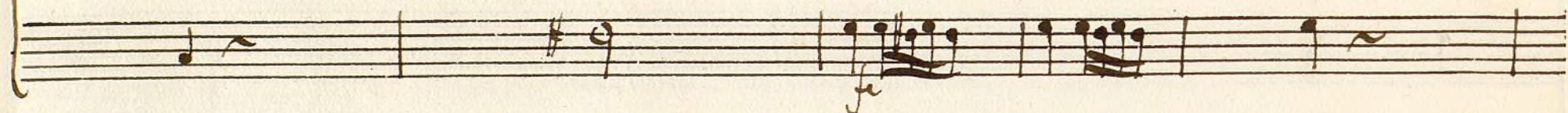


nal vimos

los sas -

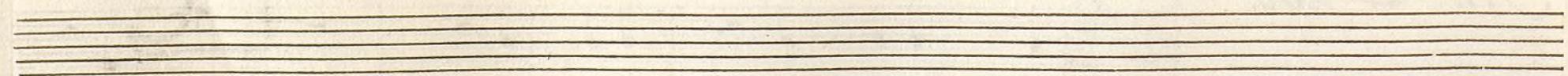
por tienen

en u -



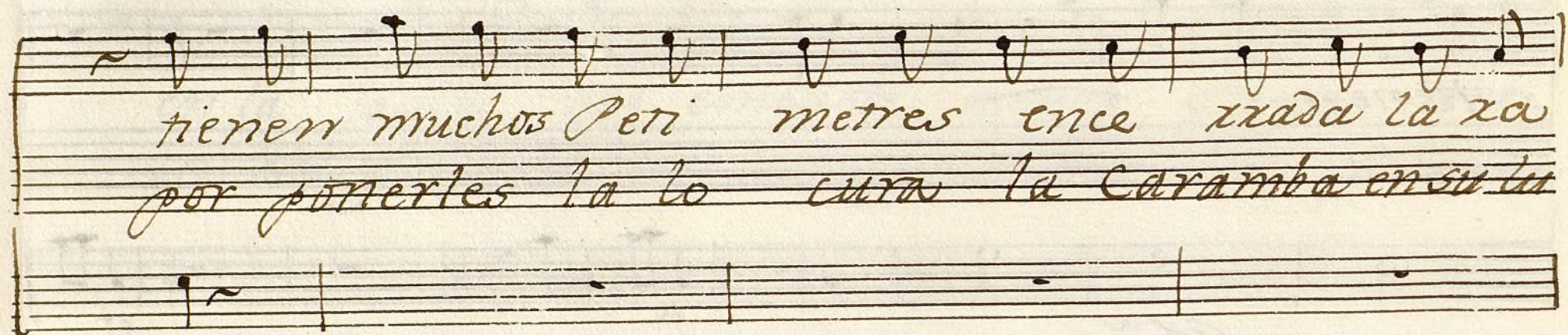
tres y Lapa teros tienen presa la verdad -

na aula mui triste ala conciencia en prision



Handwritten musical score on aged paper. The score consists of ten staves. The lyrics are written in cursive below the staves. The music is written in a single system with various note values, rests, and dynamic markings. The lyrics are: "tienen", "da", "en las aulas de la moda por se", "de las cabezas de muchas virmos", "quir la profesion por", "el juicio a xoxar". There are also some markings like "Pol. a", "fe", and "f".

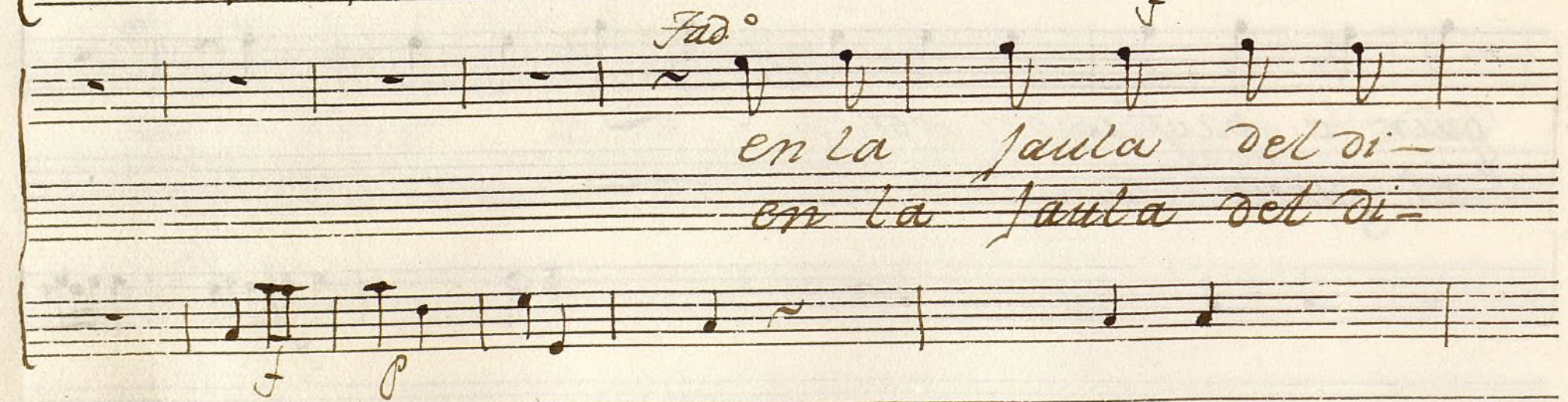
tienen
da
en las aulas de la moda por se
de las cabezas de muchas virmos
quir la profesion por
el juicio a xoxar



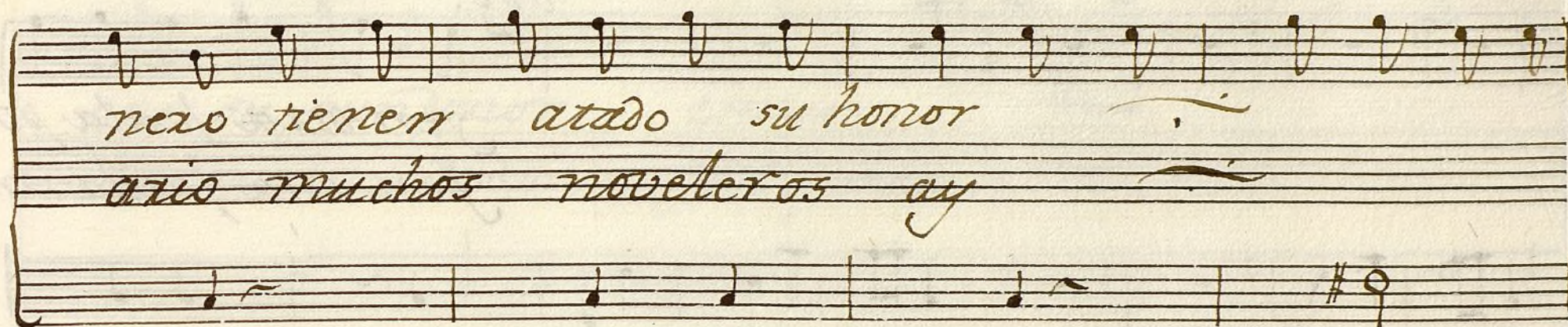
tienen muchos Peti metres enca xada la xa
por ponerles la lo cura la Caramba en su la



zon
gar la



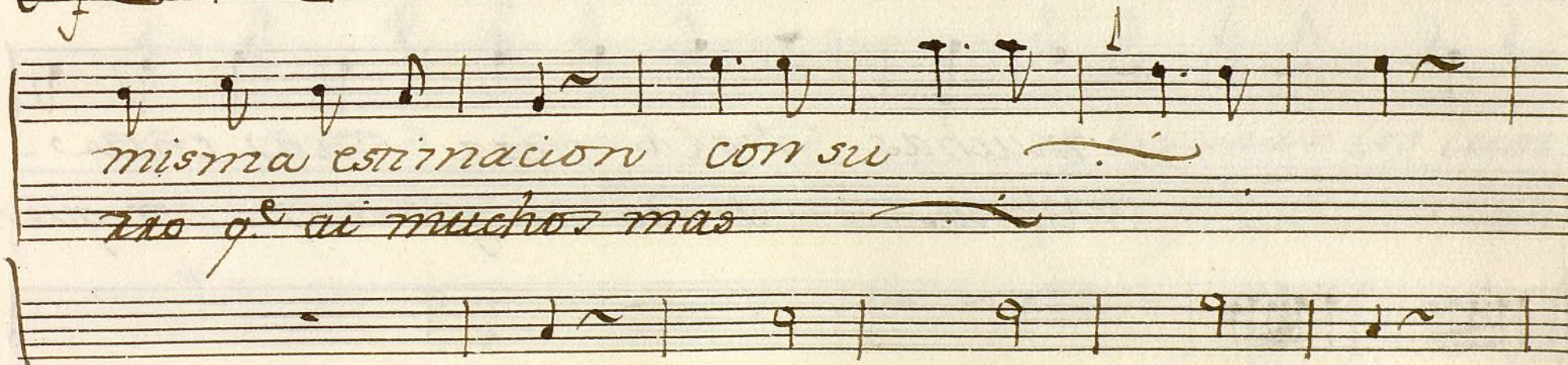
Fad°
en la Jaula del vi-
en la Jaula del vi-



nexo tienen atado su honor
 ario muchos noveleros ay



los Maridos q.^e comexian con su -
 yen la faula del Mexuxio discen



misma estinacion con su
 rao q.^e ai muchos mas

pol.º

y en otra saula por
 y en otra saula mi
 loco tienen atado al rubor tienen
 pobres lleno de infelici dad lleno
 muchas q' ala pican dia entre.
 Vinno. atado un poeta - por que.

gan su pundo nor entre
dice la verdad por que

Mar. y Rob.
venid venid ve
chiton chiton chi

no corred corred volad a escuchar los locos
ton callad callad callad por q. las verdades

g.^º Contando están que
 suelen amargar suelen

llad callad callad venid venid callad
 o o o o chiton chiton mirad

Callad mirad
 por que tales locos
 Rob.^s ved que los cri- ticos

saberlo podran — y si halla' nos
pueden enfa dar — y el demonio

pillan — nos ape dearrari y si
suele — hacer lo demas — y el

nos calla
hacer Pol. Fad.° calla

Mas seruido
en poco

tonto calla tonta que nadie se pica
tonto calla tonto q.^e esta no es particu
ra q.^e el que se pica a los come como
lar y solo busca la enmienda si algu
dice aquel refran q.^e el que se pica a los
no llega a picar y solo busca la en-

Handwritten musical score on aged paper. The score consists of several staves with musical notation and lyrics in Spanish. The lyrics are: "come como", "mierda si", "como", "si", "Pues floze zitas", "And. no", "pues viene zilloz", and "pues paxa xitos". The notation includes various note values, rests, and dynamic markings like "And. no" and "p".

come como como

mierda si si

Fad. Pol.

Pues floze zitas

And. no

pues viene zilloz pues paxa xitos

2074

creced soplad volad cre.

ces soplad volad y al compas dela flau

tilla aplauded la compa ñia q.ani

ma la honestidad aplaudir la compa
ña q.^e anima la honestidad que
Fad y Pol.^a
Viva
Alto

The image shows a handwritten musical score on aged, slightly stained paper. The score is written in brown ink and consists of ten staves. The first four staves contain the lyrics 'ma la honestidad aplaudir la compa' and 'ña q.^e anima la honestidad que'. The fifth staff has the lyrics 'Fad y Pol.^a' and the sixth staff has 'Viva'. The seventh staff has the word 'Alto' written below it. The music is written in a simple, handwritten style with various note values and rests. The paper has a slightly textured appearance and some minor discoloration.

Viva la alegría la cam

peste libex tad viva

viva la alegría la campestre libex

Handwritten musical score for the first system. It consists of three staves. The top two staves contain musical notation with various note values and rests. The bottom staff contains the lyrics: *tad viva viva la alegría la Campesina libre*. The handwriting is in a cursive style, and the paper shows signs of age.

Handwritten musical score for the second system. It consists of three staves. The top two staves contain musical notation. The bottom staff contains the lyrics: *tad la la la*. The handwriting is consistent with the first system, and the paper shows signs of age.

Allegro

Rob.º Mar.º

vamos ala Aldea -

Fad.º

Pola

vamos sin tardar y el capricho acave -

1074

por no molestar abur Pola quito a

bur y mandax y nuestros de fector to-

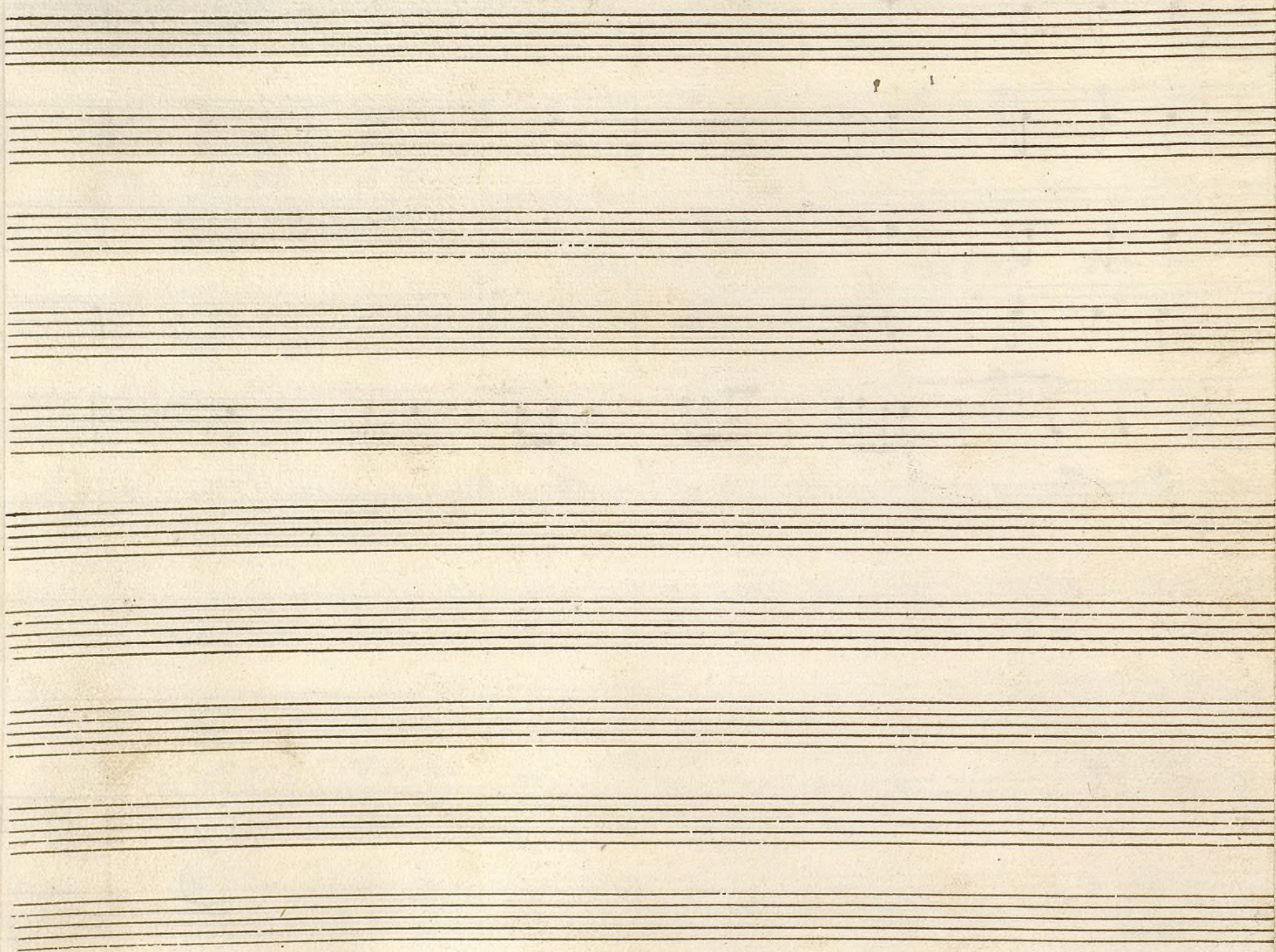
Handwritten musical score on ten staves. The lyrics are written in Spanish and are interspersed with musical notation. The lyrics are: "vos perdonax", "y nuestros de fector to—", "vos perdonax", "todos perdo", "nar to—". The musical notation includes various note values, rests, and bar lines. The paper is aged and slightly discolored.

vos perdonax

y nuestros de fector to—

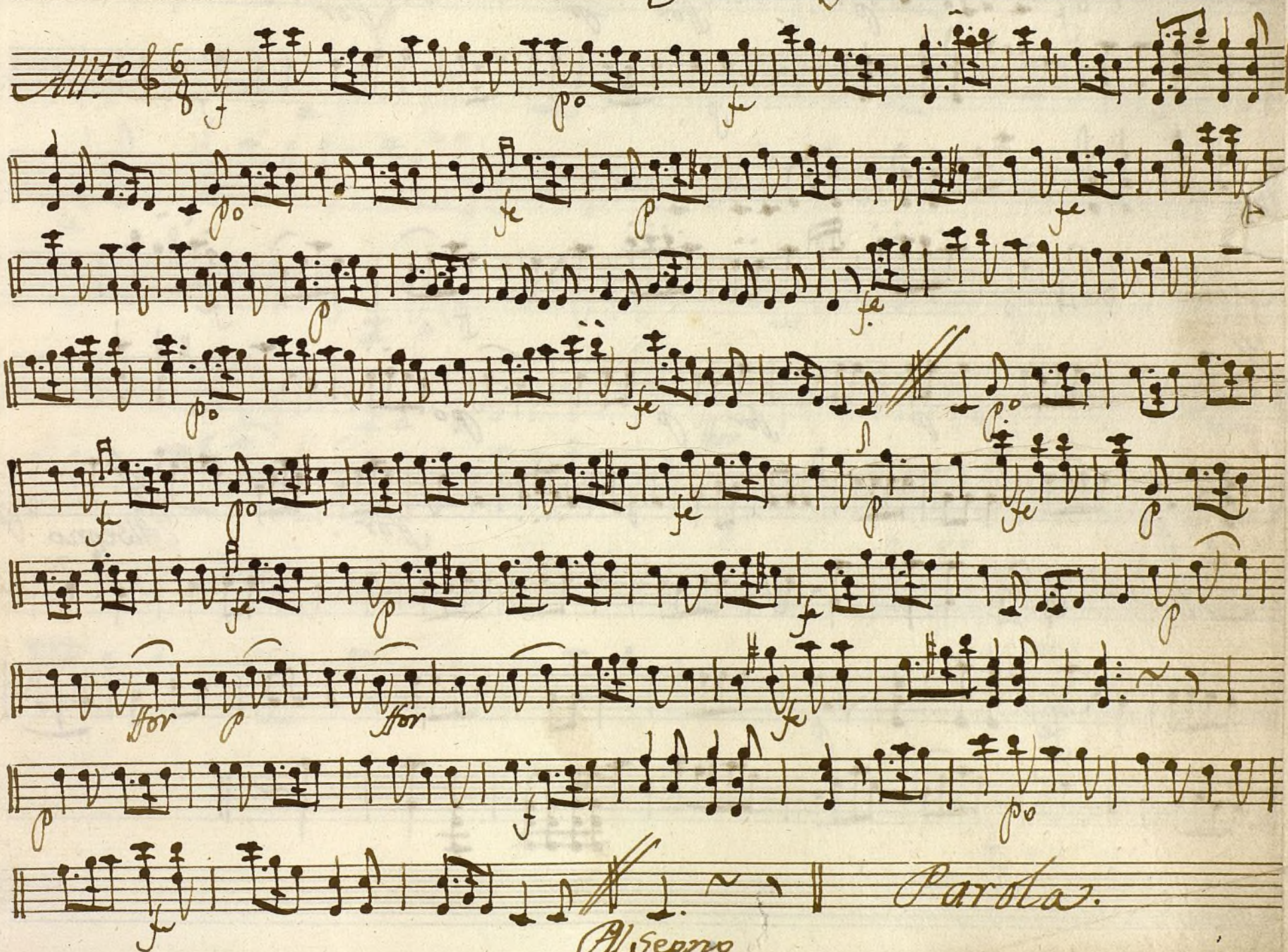
vos perdonax todos perdo nar to—





1200055279

Violin 1.ª Tercera 1.ª Los Pastores y los Locos.



Allegro

Ayuntamiento de Madrid

Handwritten musical score on aged paper, featuring three systems of music. Each system begins with the tempo marking *All.^{to}* and a key signature of one sharp (F#).

The first system is in 6/8 time and consists of three staves. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *for* (forte). The second system is in 2/4 time and also consists of three staves, continuing the musical piece with similar notation and dynamics. The third system is also in 2/4 time and consists of three staves. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *for* (forte). The system concludes with the instruction *Allegro Para.*

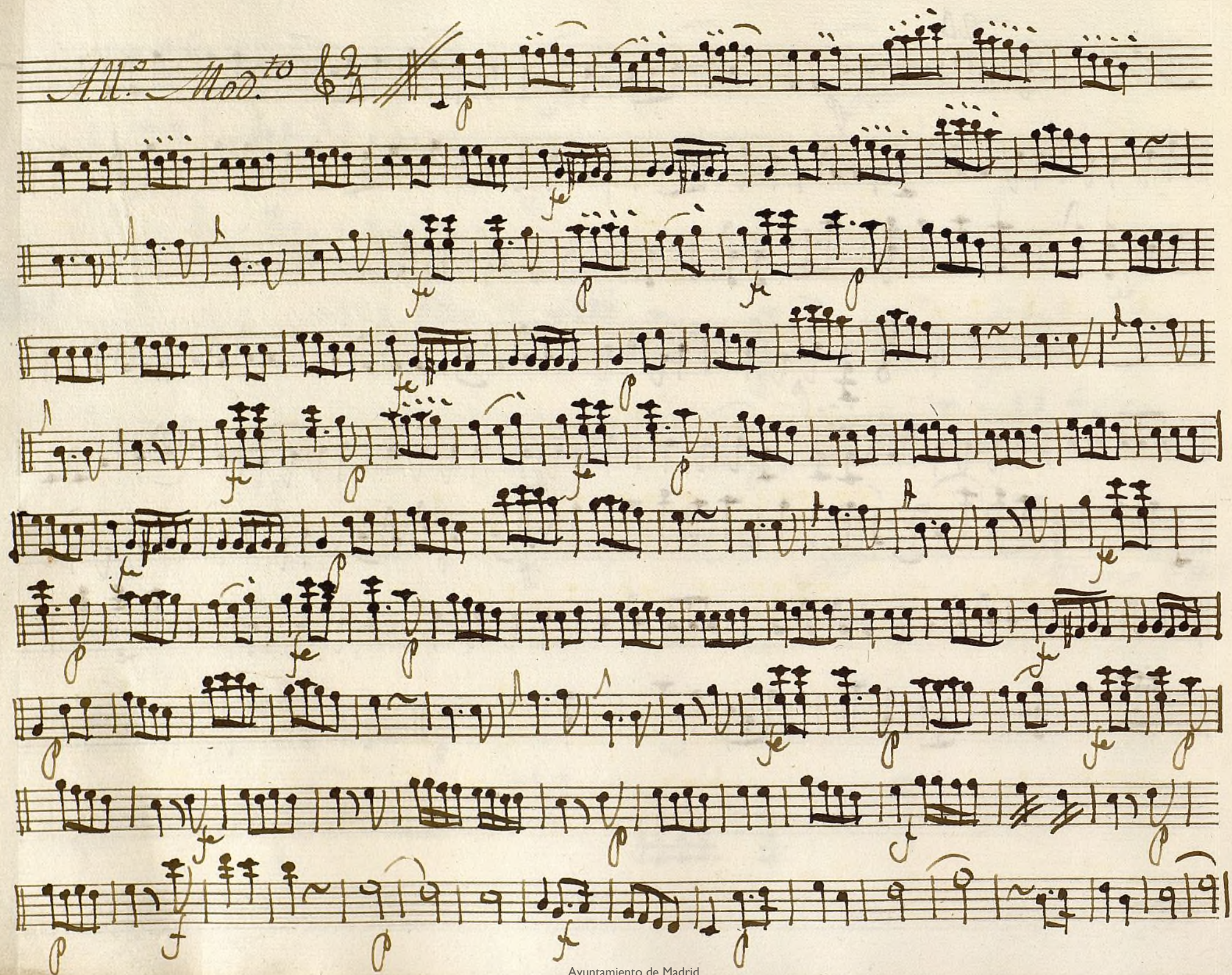
2Δ

All.^{to} 6/8 


f
And.^{no} 6/8 





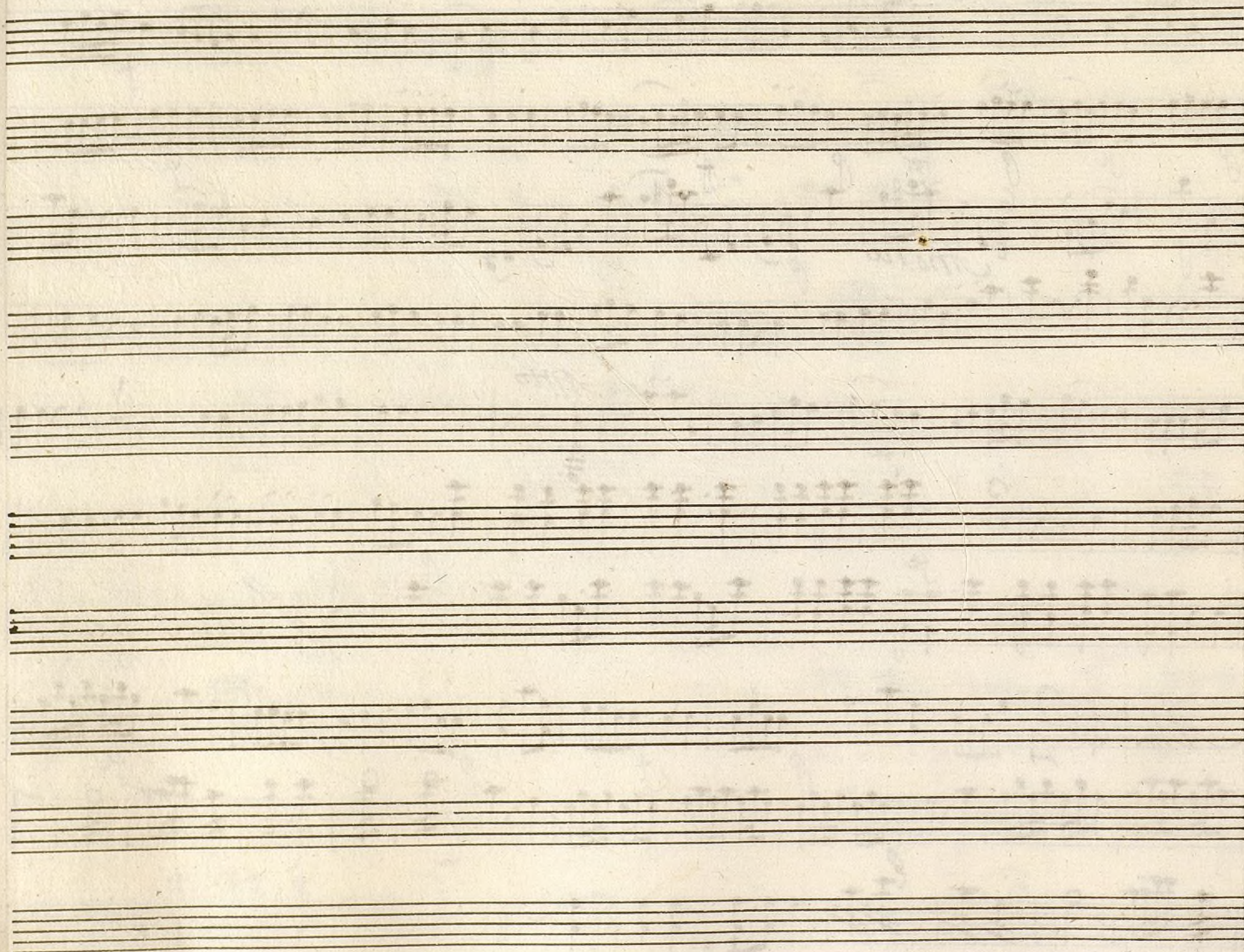



Maisentado

for
And. no

Alto

Al. Sepno



Violin 1.º Ton.ª a 4.º Los Pastores y los Locos.

Handwritten musical score for Violin 1.º, titled "Los Pastores y los Locos". The score is written in 6/8 time and features various musical notations including notes, rests, and dynamic markings such as *All.º*, *je*, *p.º*, *f*, *for*, and *Allegro*. The piece concludes with the word "Parola." and a double bar line.

Handwritten musical score for Alto, featuring two systems of staves with notes, rests, and dynamic markings.

System 1:

- Staff 1: *All.^{to}* 6/8. Notes with dynamic markings *ffor* and *ffor*.
- Staff 2: Notes with dynamic markings *ffor* and *ffor*.
- Staff 3: Notes with dynamic markings *ffor* and *ffor*.
- Staff 4: Notes with dynamic markings *ffor* and *ffor*.

System 2:

- Staff 5: *All.^{to}* 2/4. Notes with dynamic markings *ffor* and *ffor*.
- Staff 6: Notes with dynamic markings *ffor* and *ffor*.
- Staff 7: Notes with dynamic markings *ffor* and *ffor*.
- Staff 8: Notes with dynamic markings *ffor* and *ffor*.

Section Header: *Al Segno. Parola.*

System 3:

- Staff 9: *All.^{to}* 2/4. Notes with dynamic markings *ffor* and *ffor*.
- Staff 10: Notes with dynamic markings *ffor* and *ffor*.
- Staff 11: Notes with dynamic markings *ffor* and *ffor*.

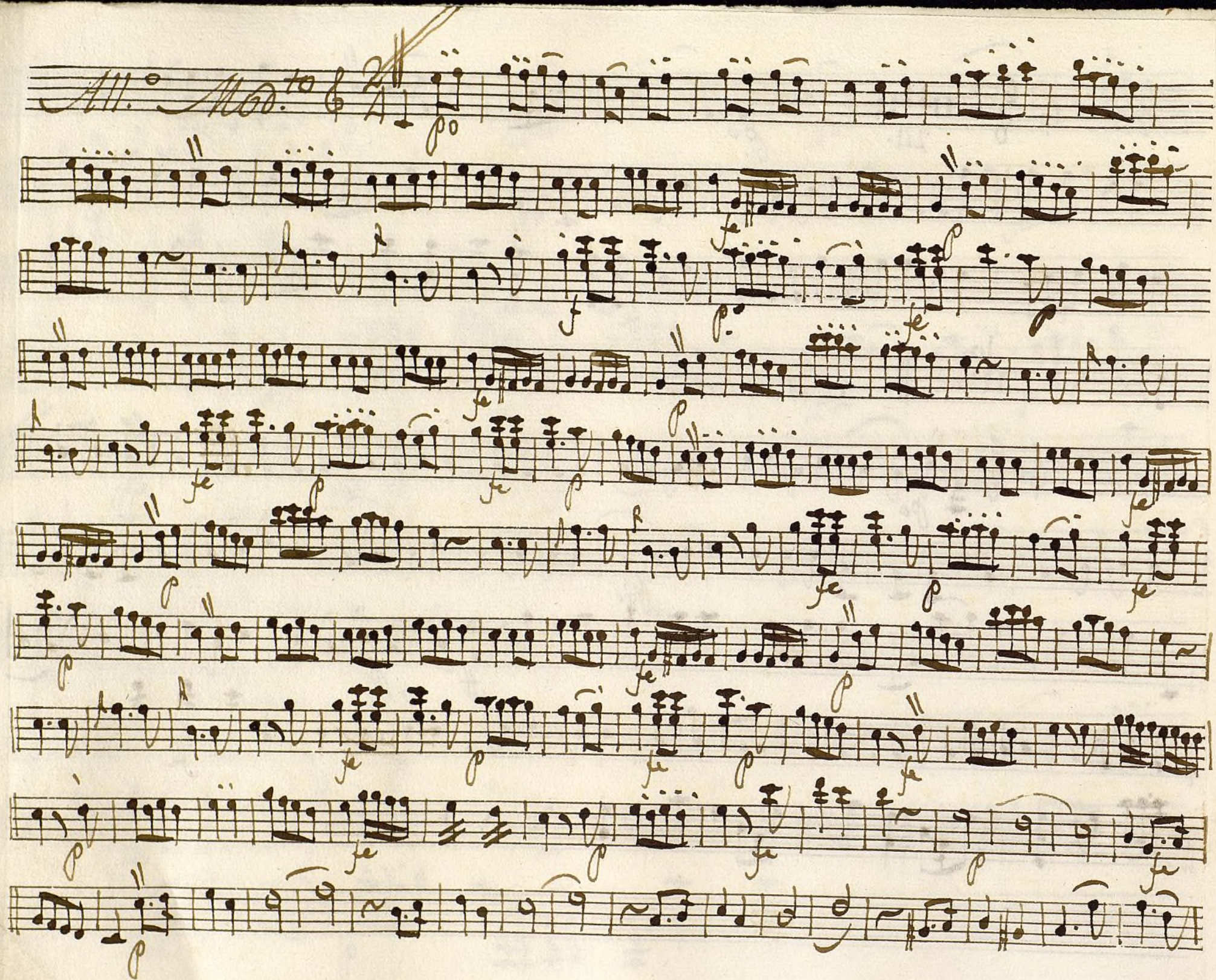
All.^{to} 6/8 24. *p.o.*

Je

la *Parola.*

And.^{mo} 6/8 *p.o.*

ffov *f* *p* *Je*



Mas Sentado

Handwritten musical score for 'Mas Sentado'. The score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also handwritten annotations like 'je' and 'for' above the notes. The score concludes with a double bar line and the instruction 'Allegro D. C.' written in a cursive hand.

Handwritten musical score for 'Allegro D. C.'. The score is written on three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also handwritten annotations like 'je' above the notes. The score concludes with a double bar line.

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Violin 2.º Ton.ª a 4.º Los Pastores y Los Locos.

Mus 149-1

Alleg.º

Parola

Allegro.

All.^{ro} 26.

Je

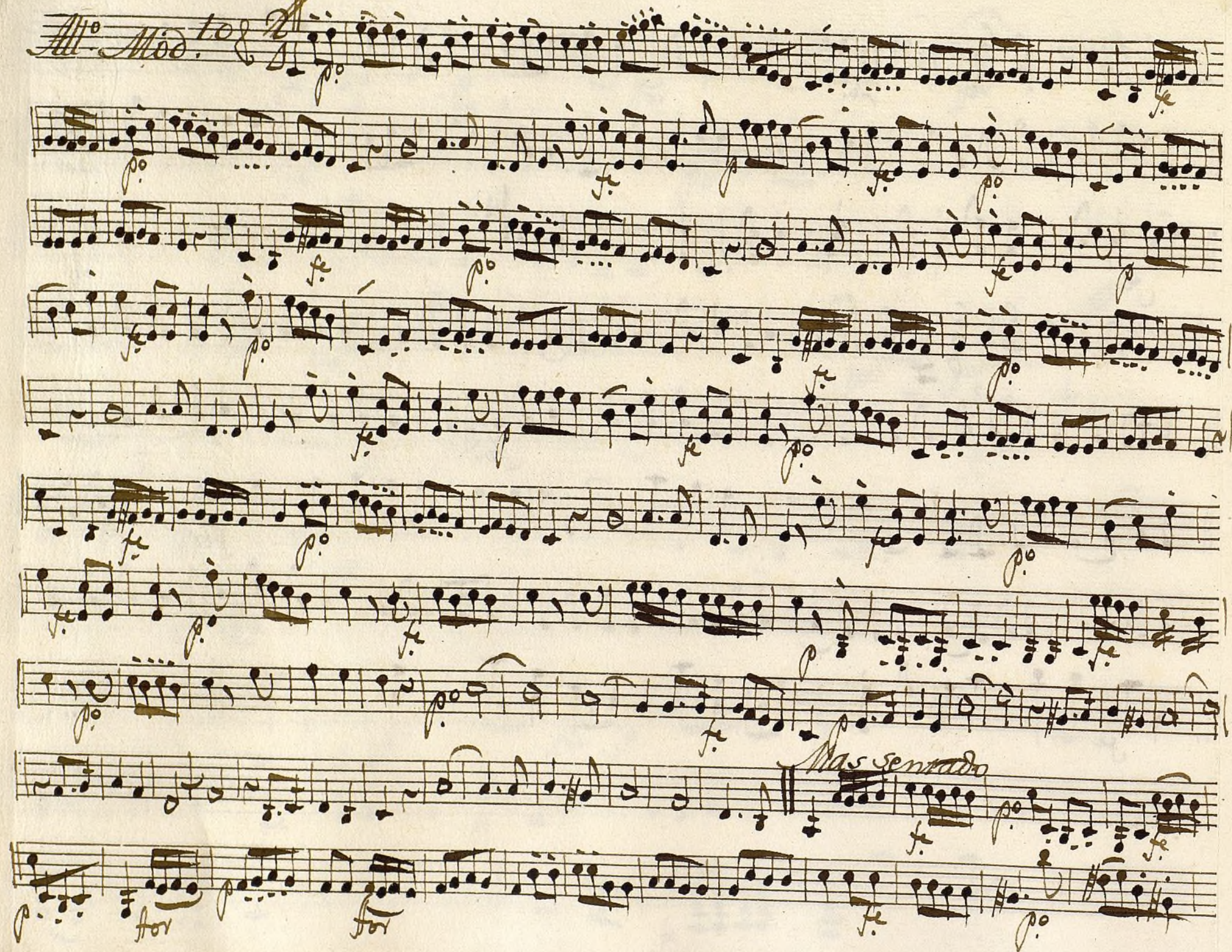
Parola.

And.^{ro}

for

for *p*

Je

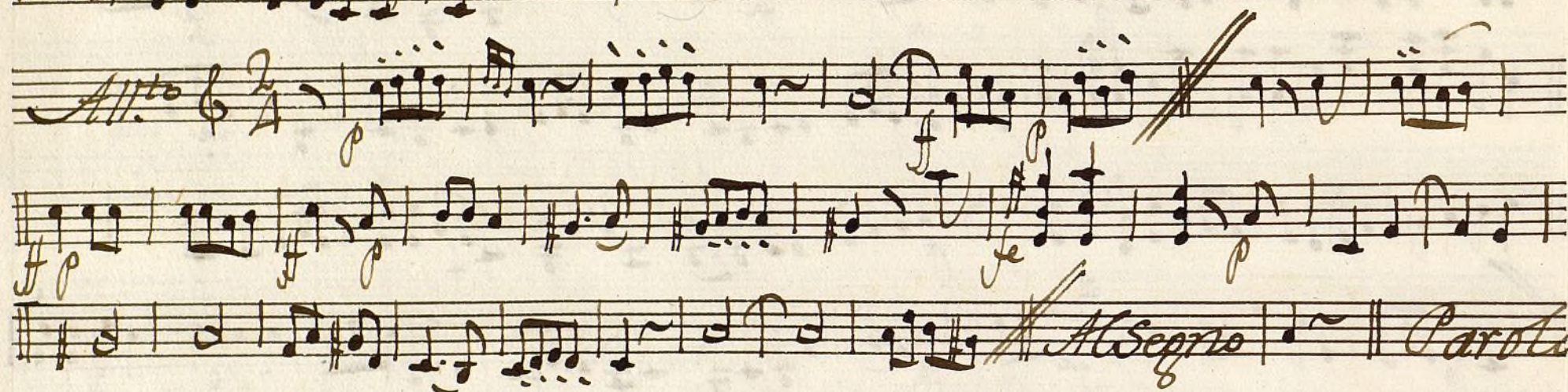
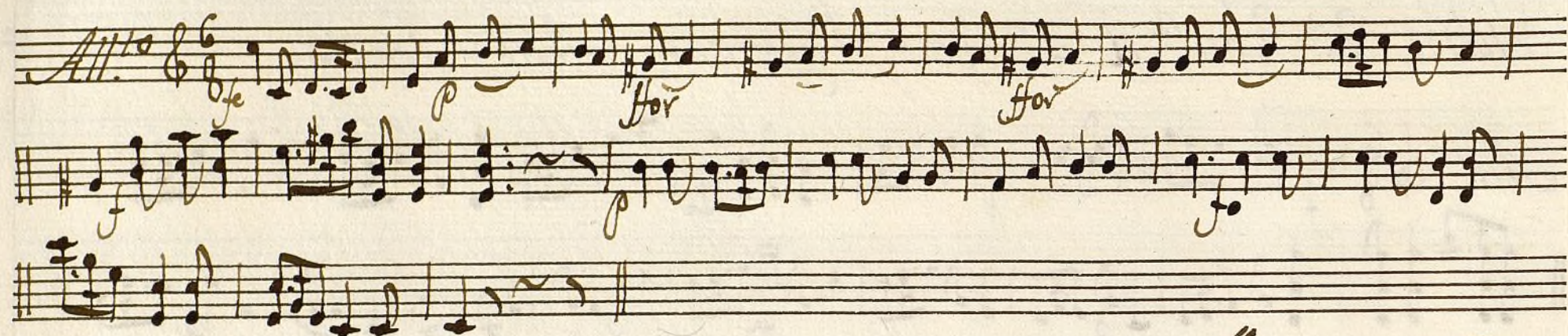


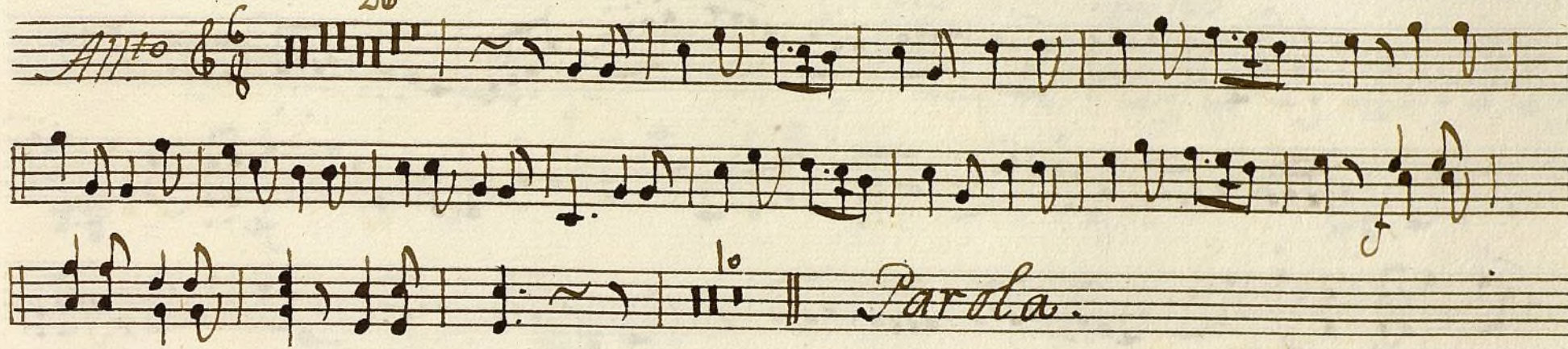
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Ms 149-1

Violín 2.º Ton.ª d. 4.º los Pastores, y los Locos.

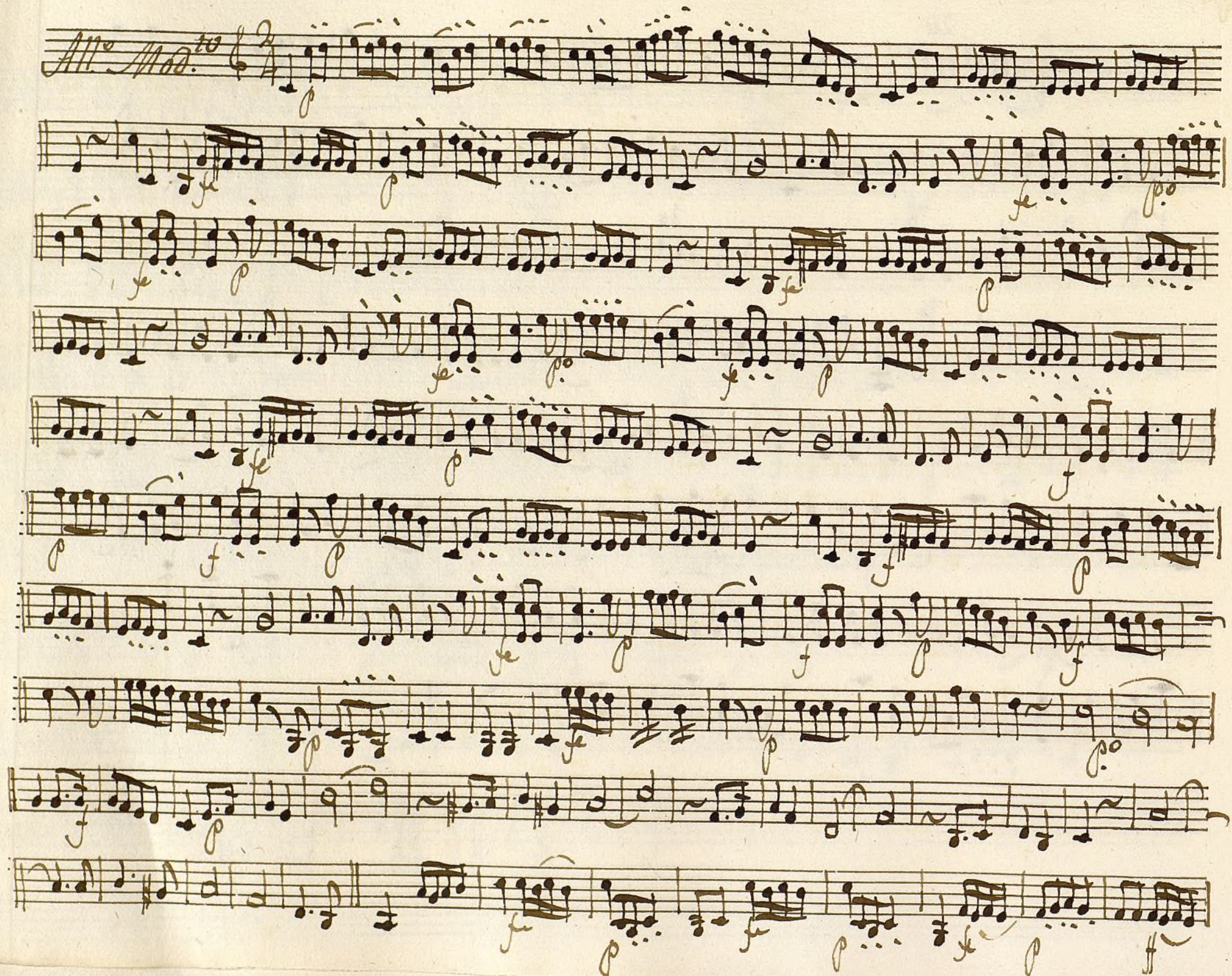
A handwritten musical score on aged, yellowed paper. The score is written in dark ink and consists of ten staves. The first staff begins with the tempo marking 'Allegro' and a time signature of 6/8. The music is written in a single melodic line, featuring a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and some phrasing slurs. The score concludes with a double bar line and the word 'Parola' written in a large, elegant cursive hand. Below the final staff, the name 'Alseguino' is written in a smaller, simpler hand. The paper shows signs of age, including some staining and a slightly uneven texture.



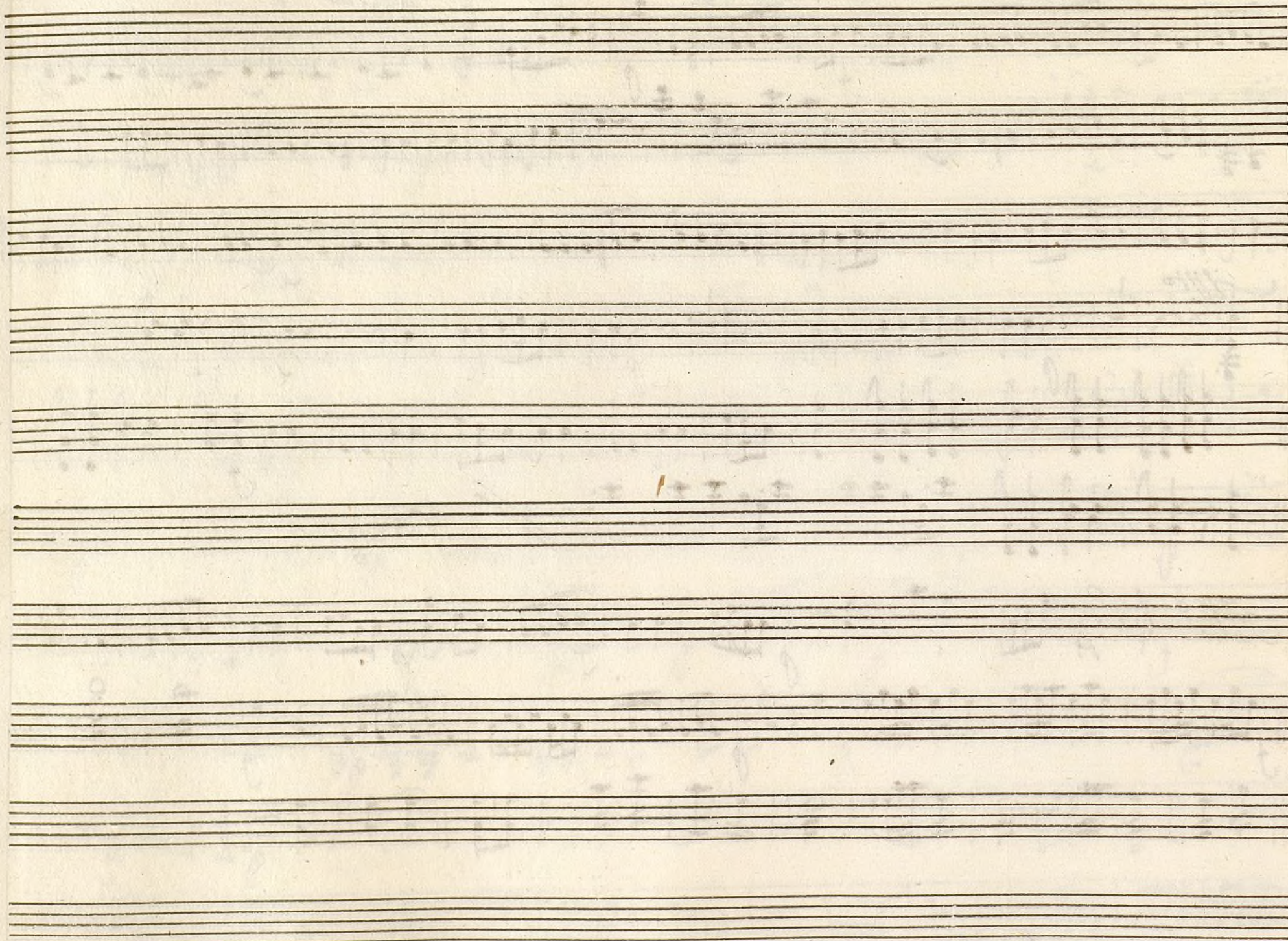
All.^{to} 6/8 

And.^{no} 6/8 





Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *And.^{no}* (Andante) and *Allegro*. The score is written in a cursive, handwritten style, typical of 18th or 19th-century manuscripts. The music is organized into systems, with some staves showing complex rhythmic patterns and others featuring more melodic lines. The paper shows signs of age, including discoloration and some staining.



Oboe 1.^o Ton.^a a A.^o los Pastores y los Locos

Handwritten musical score for Oboe 1. The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and the time signature "6/8". The music is in the key of A major, indicated by three sharps (F#, C#, G#). The notation includes various note values, rests, and dynamic markings such as "f" (forte) and "ff" (fortissimo). The score concludes with the instruction "Parola Alsegno." written in large, stylized cursive.

Handwritten musical score for Alto and Flute parts. The score is written on ten staves, organized into two systems of five staves each.

The first system (staves 1-5) begins with the tempo marking *All.^{to}* and the key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *fe* (forte) and *for* (forzando) are present. The system concludes with a double bar line and the tempo change to *Allegro*.

The second system (staves 6-10) begins with the tempo marking *All.^{to}* and the key signature of one sharp. It includes a section marked *Parola.* (aria). The notation continues with various rhythmic patterns and rests. The score ends with a final double bar line.



All.^o Mod.^{to} 2/4 ¹⁴

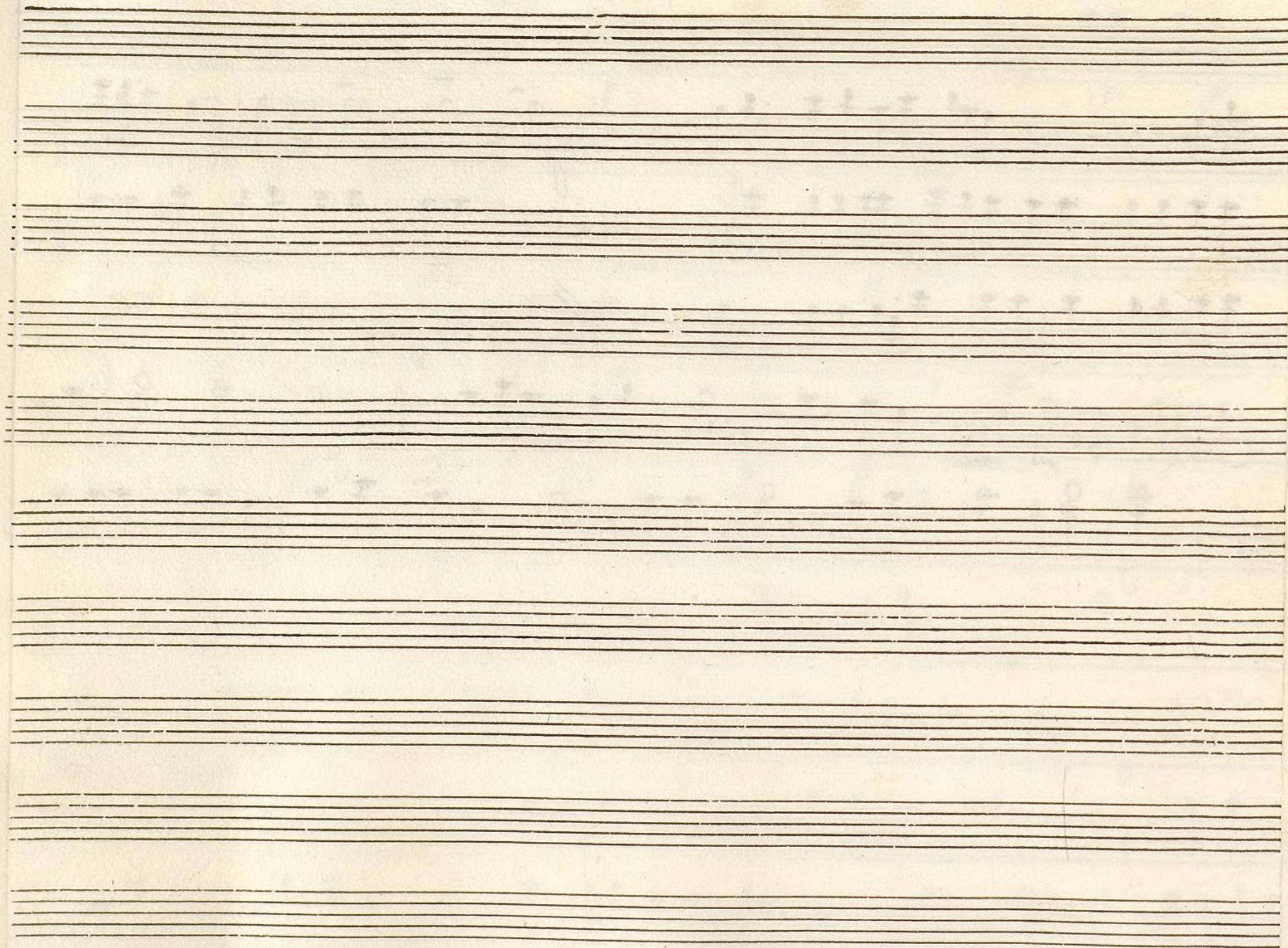
Mas Sentado

And.^{no}

Solo

All.^o





Mus 149-1

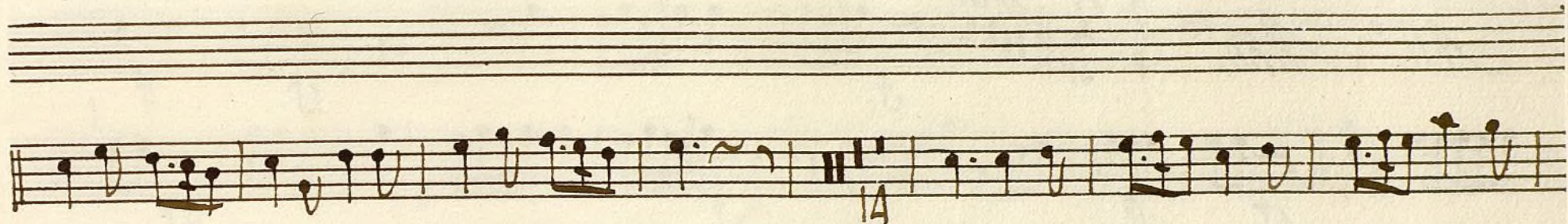
Oboe 2.ª Ton.ª a 4.ª los Pastores y los Locos.

All.^{mo} 

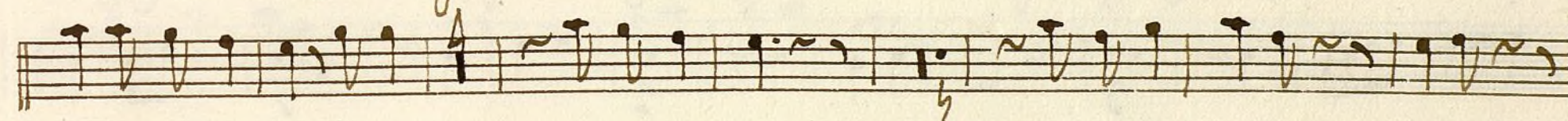
Parola

Allegro

Handwritten musical score for "Parola" by Giuseppe Verdi. The score is written on ten staves. The first system (staves 1-2) is marked "Alto" and "6/8". The second system (staves 3-4) is marked "Alto" and "2/4", and includes the instruction "Allegro". The third system (staves 5-6) is marked "Alto" and "2/4". The fourth system (staves 7-9) is marked "Alto" and "6/8", and includes the instruction "flauto". The score concludes with a double bar line on the tenth staff.



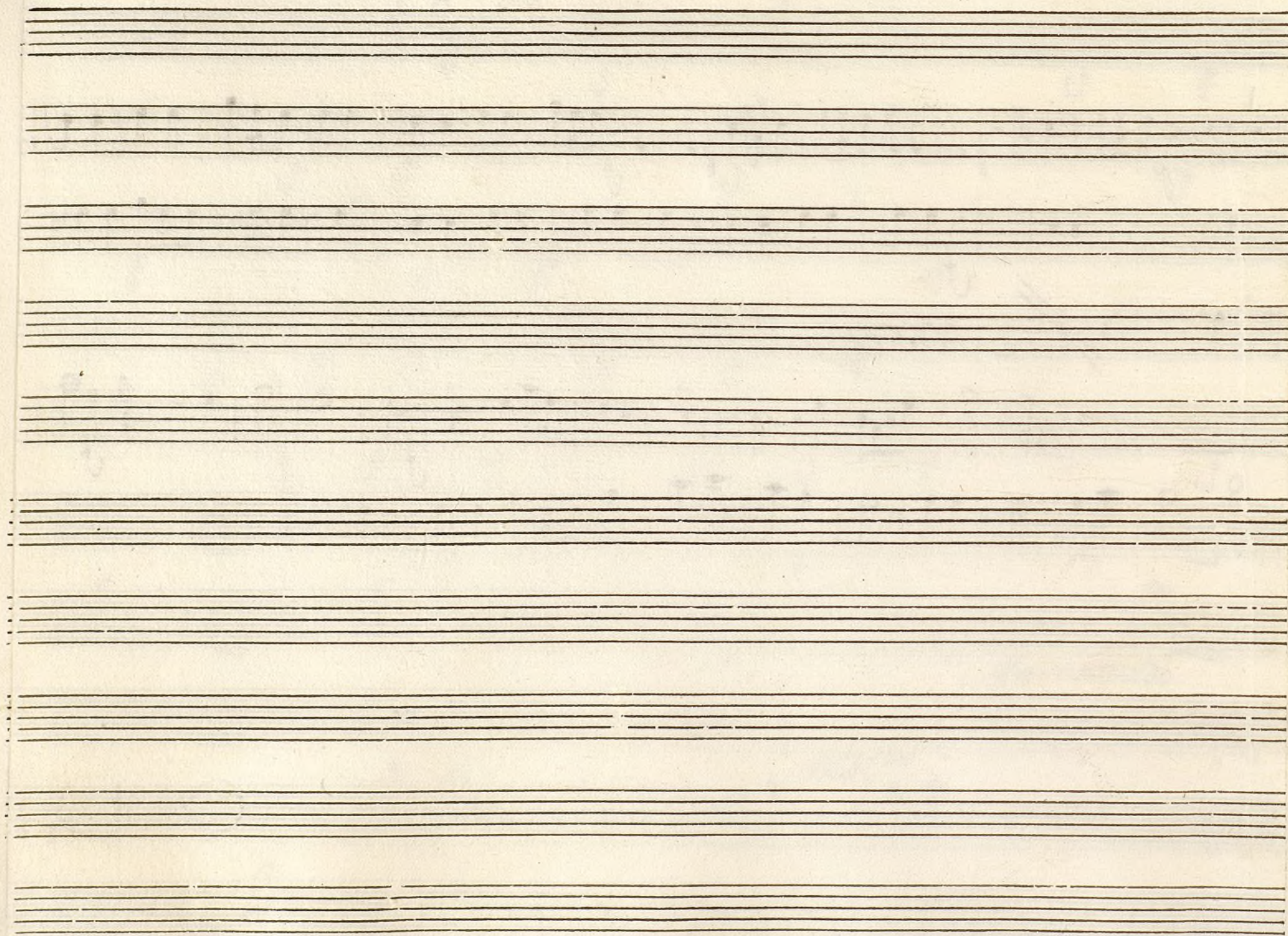
Parola.



All.^o Mod.^{to} 2/4 *1A*

fe
Mar ventado
Mod.^{to}
All.^o





1200055279

Trompa 1.^a Ton.^a a 4.^o los Pastores y los Locos.

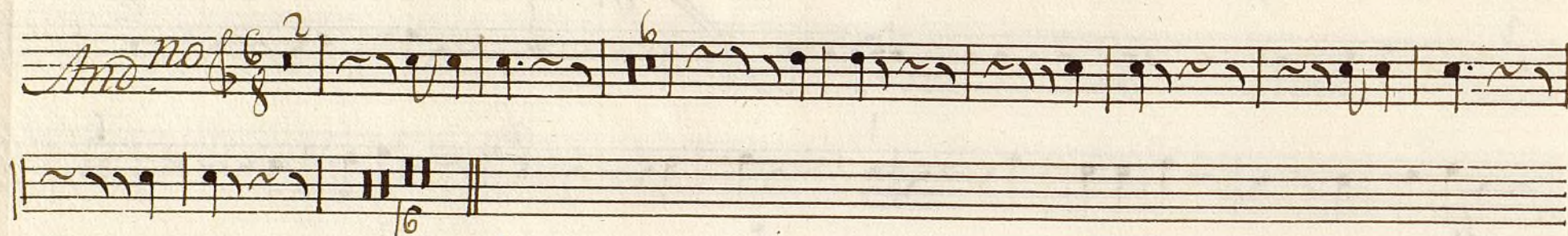
All.^o *In C.*

Parola

Al segno

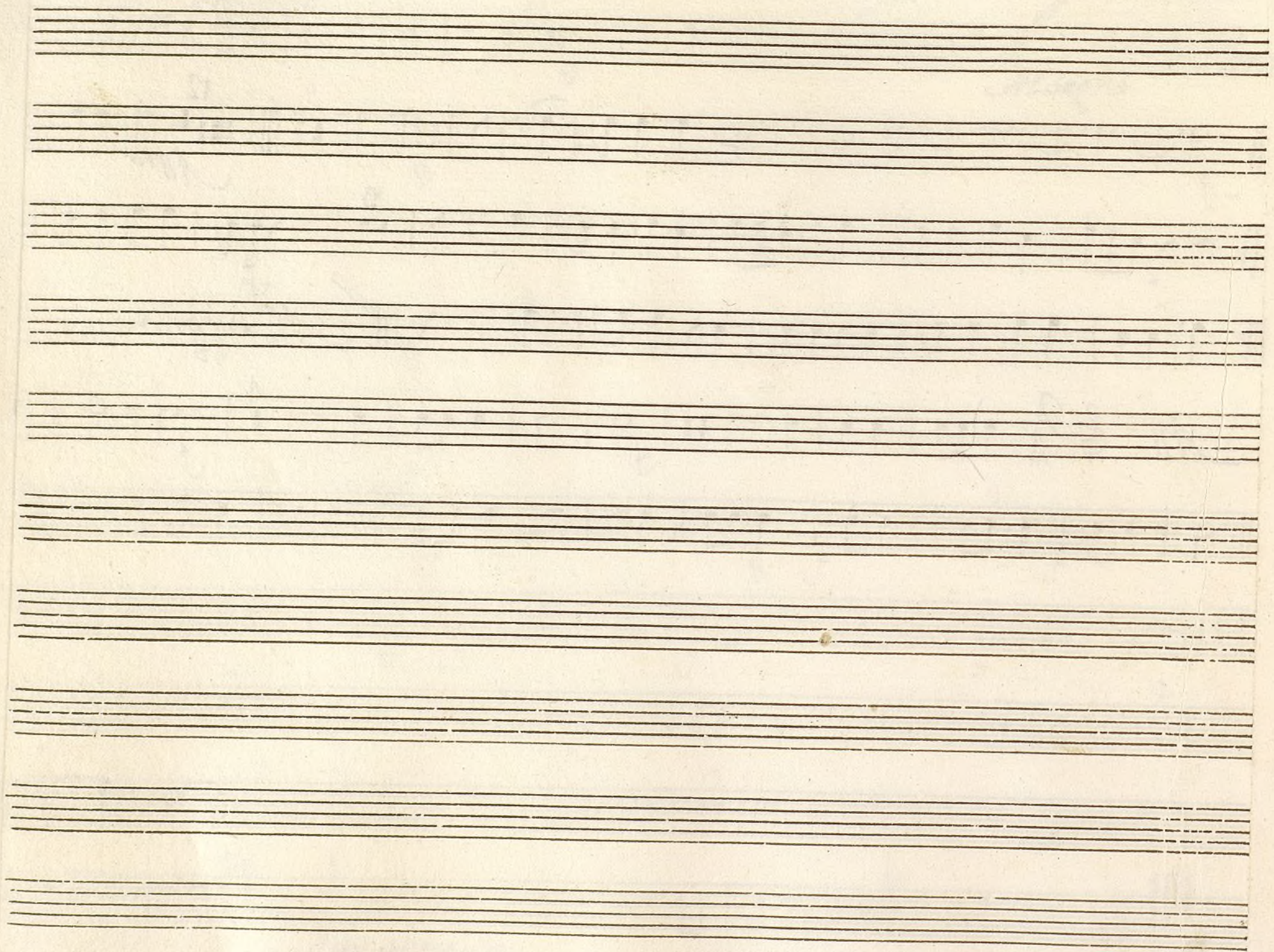
All.^{to}  *Allegro* *Parola*

Canon tace.

And.^{no} 

All.^o Mod.^{to}  *Mas sentido* *And.^{no}*

Handwritten musical score on five staves. The notation includes various notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains a measure with a fermata and a measure with a fermata and a measure with a fermata. The third staff contains a measure with a fermata and a measure with a fermata. The fourth staff contains a measure with a fermata and a measure with a fermata. The fifth staff contains a measure with a fermata and a measure with a fermata. The score concludes with the instruction *Allegro* and a double bar line.



1200055279

Mus 149-1

Trompa 2ª Tona a 4º los Pastores y los Locos.

Allegro *In C.*

Allegro *In C.*

Allegro *In C.*

Allegro *In C.*

Allegro *In C.*

Allegro *In C.*

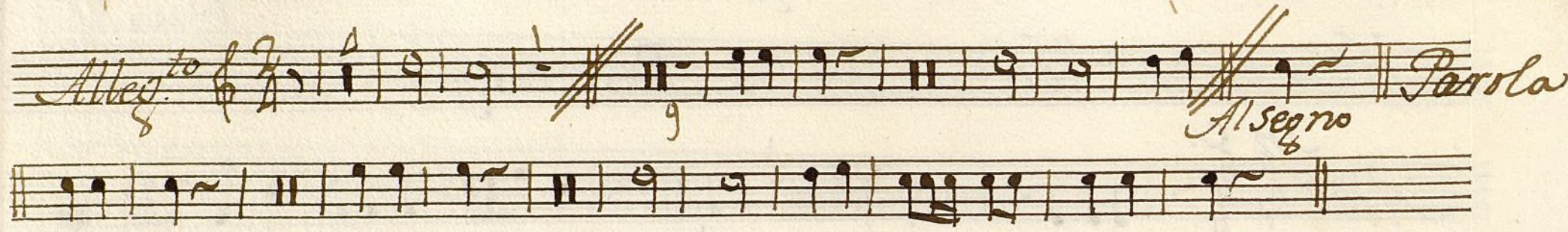
Allegro *In C.*

Allegro *In C.*

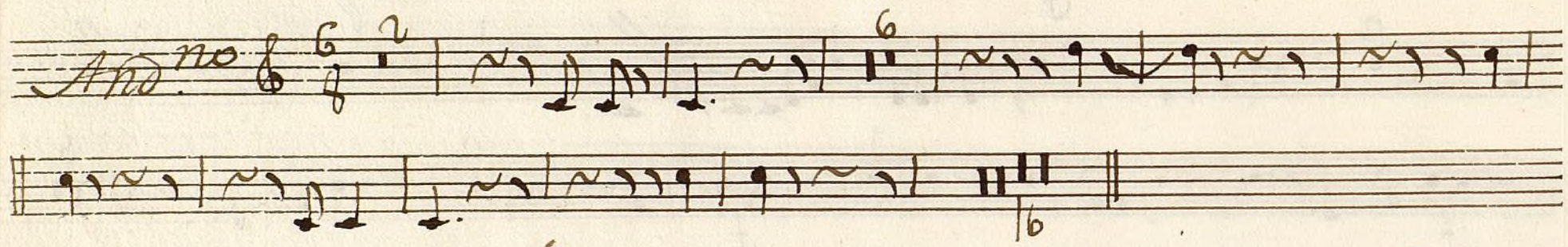
Allegro *In C.*

Allegro *In C.*

Allegro *In C.*

Alleg.^{to}  *Parola*
Alleg.^{no}

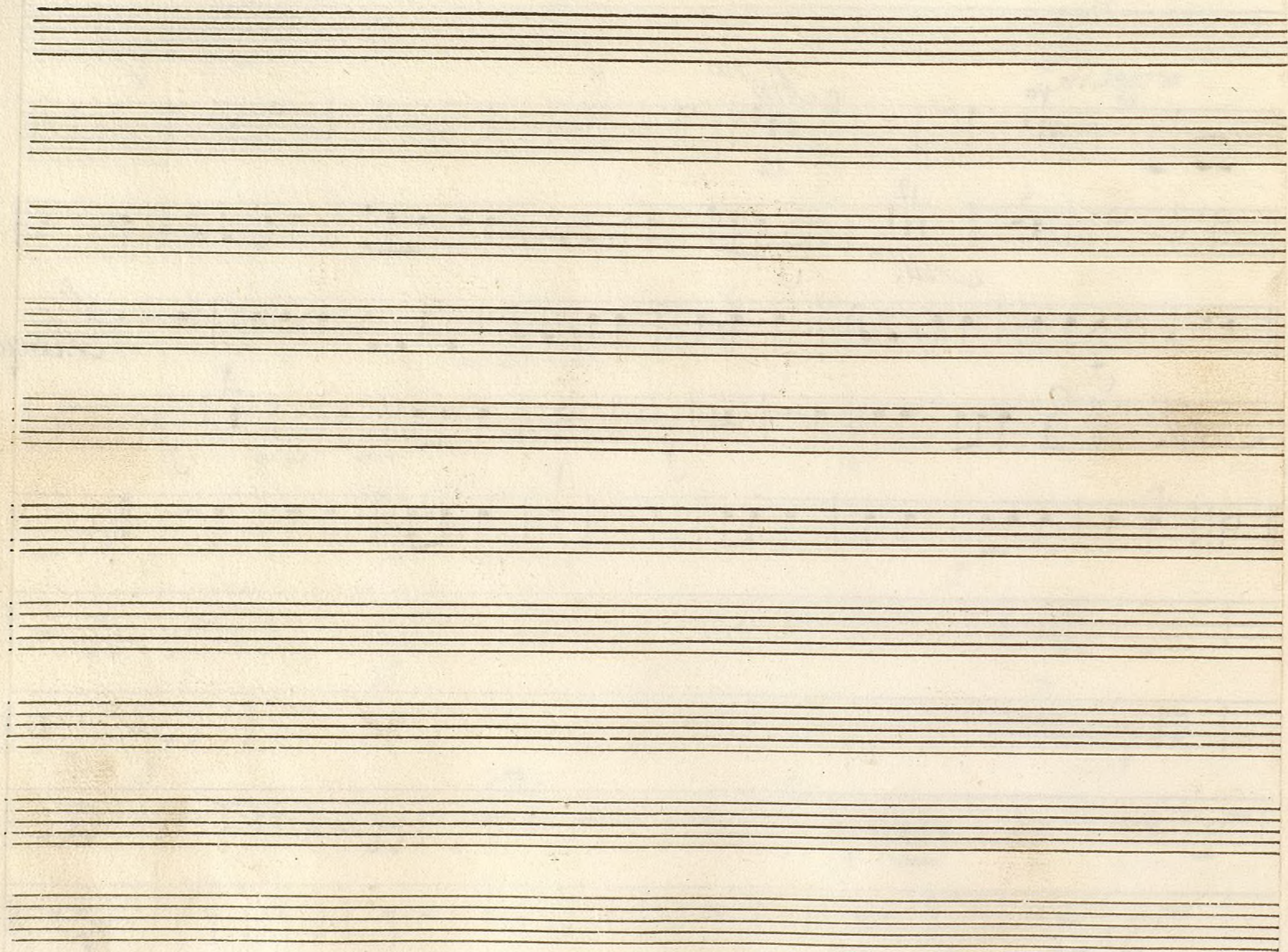
Canon tace.

And.^{no} 

All.^o Mod.^o  *Mas sentido*

la

Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and bar lines. Handwritten annotations include "And^{no}" above the first staff, "10" and "12" above notes, "All.^{to}" below the second staff, "f" (forte) below notes, and "Allegro" at the end of the third staff. The fourth staff begins with "All.^o" and a 2/4 time signature. The fifth staff continues the musical notation.

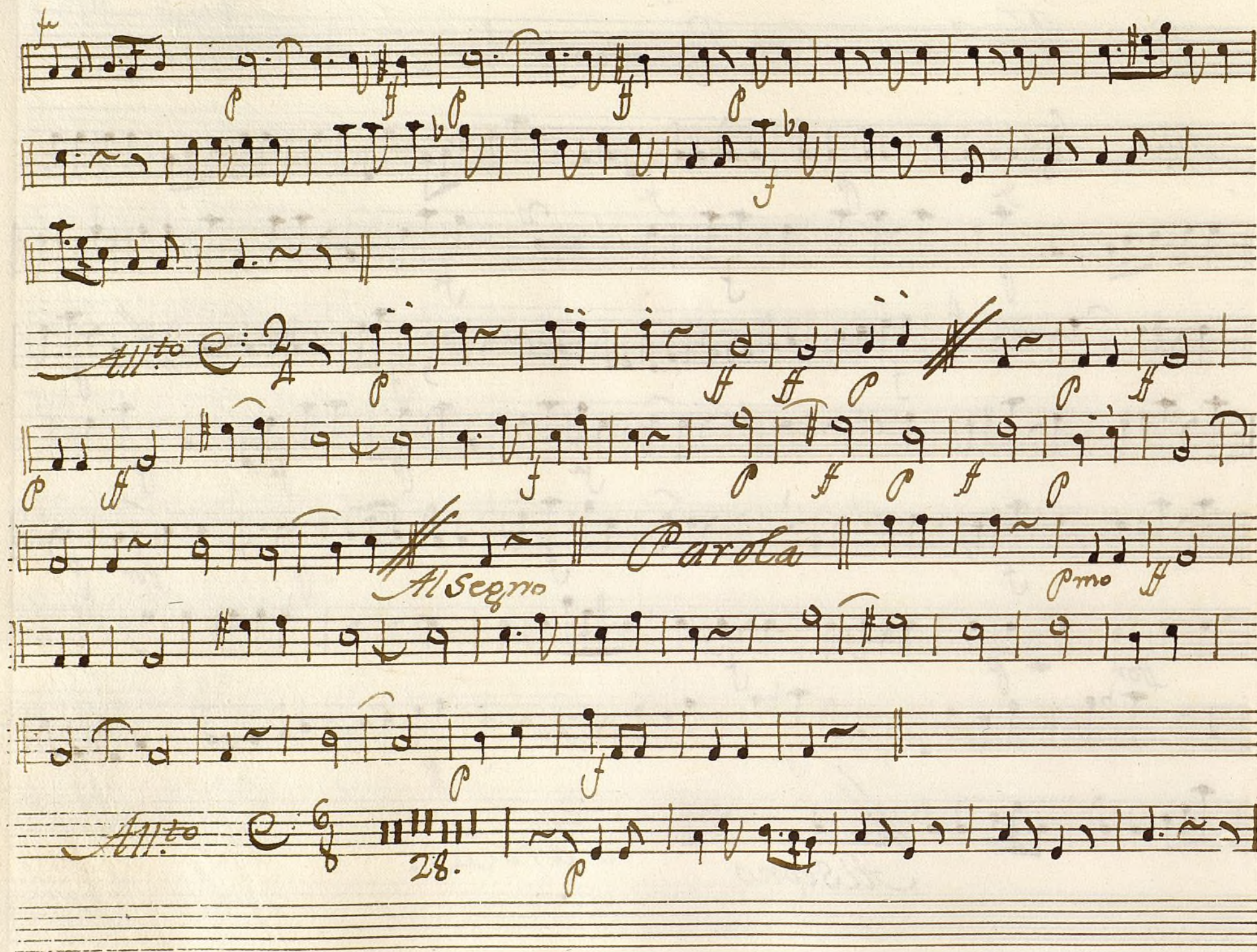


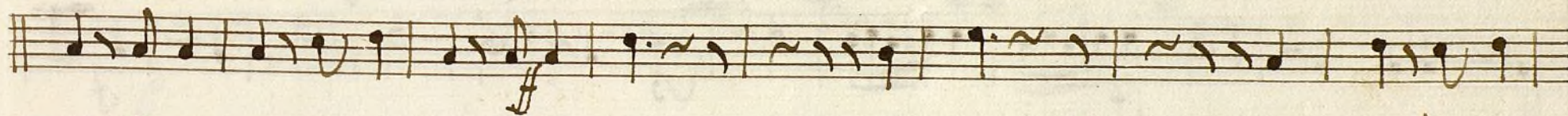
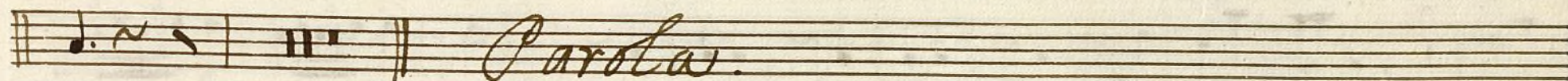
Bajo Ton.^a a 4^{ta} Los Pastores y los Locos. mus 149-1

All.^{to} 

Al Sepno Parola.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings (p, f, pmo). The score is divided into sections by double bar lines and includes tempo markings: *All.to* (Allegretto) and *Al Segno*. A section labeled *Parola* is marked with a double bar line and a repeat sign. The score concludes with a final double bar line and a repeat sign.





All.^o Mod.^{to} C: 2/4

Mas Sentado.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- And.^{no}* (Andante) written above the first staff.
- Je* written below the first staff.
- ten* (tension) written above the third staff.
- All.^{no}* (Allegro) written below the third staff.
- Allegro* written at the beginning of the sixth staff.
- Allegro* written at the beginning of the seventh staff.
- Allegro* written at the beginning of the eighth staff.
- Allegro* written at the beginning of the ninth staff.
- Allegro* written at the beginning of the tenth staff.
- Allegro* written at the beginning of the eleventh staff.
- Allegro* written at the beginning of the twelfth staff.
- Allegro* written at the beginning of the thirteenth staff.
- Allegro* written at the beginning of the fourteenth staff.
- Allegro* written at the beginning of the fifteenth staff.
- Allegro* written at the beginning of the sixteenth staff.
- Allegro* written at the beginning of the seventeenth staff.
- Allegro* written at the beginning of the eighteenth staff.
- Allegro* written at the beginning of the nineteenth staff.
- Allegro* written at the beginning of the twentieth staff.
- Allegro* written at the beginning of the twenty-first staff.
- Allegro* written at the beginning of the twenty-second staff.
- Allegro* written at the beginning of the twenty-third staff.
- Allegro* written at the beginning of the twenty-fourth staff.
- Allegro* written at the beginning of the twenty-fifth staff.
- Allegro* written at the beginning of the twenty-sixth staff.
- Allegro* written at the beginning of the twenty-seventh staff.
- Allegro* written at the beginning of the twenty-eighth staff.
- Allegro* written at the beginning of the twenty-ninth staff.
- Allegro* written at the beginning of the thirtieth staff.
- Allegro* written at the beginning of the thirty-first staff.
- Allegro* written at the beginning of the thirty-second staff.
- Allegro* written at the beginning of the thirty-third staff.
- Allegro* written at the beginning of the thirty-fourth staff.
- Allegro* written at the beginning of the thirty-fifth staff.
- Allegro* written at the beginning of the thirty-sixth staff.
- Allegro* written at the beginning of the thirty-seventh staff.
- Allegro* written at the beginning of the thirty-eighth staff.
- Allegro* written at the beginning of the thirty-ninth staff.
- Allegro* written at the beginning of the fortieth staff.
- Allegro* written at the beginning of the forty-first staff.
- Allegro* written at the beginning of the forty-second staff.
- Allegro* written at the beginning of the forty-third staff.
- Allegro* written at the beginning of the forty-fourth staff.
- Allegro* written at the beginning of the forty-fifth staff.
- Allegro* written at the beginning of the forty-sixth staff.
- Allegro* written at the beginning of the forty-seventh staff.
- Allegro* written at the beginning of the forty-eighth staff.
- Allegro* written at the beginning of the forty-ninth staff.
- Allegro* written at the beginning of the fiftieth staff.
- Allegro* written at the beginning of the fifty-first staff.
- Allegro* written at the beginning of the fifty-second staff.
- Allegro* written at the beginning of the fifty-third staff.
- Allegro* written at the beginning of the fifty-fourth staff.
- Allegro* written at the beginning of the fifty-fifth staff.
- Allegro* written at the beginning of the fifty-sixth staff.
- Allegro* written at the beginning of the fifty-seventh staff.
- Allegro* written at the beginning of the fifty-eighth staff.
- Allegro* written at the beginning of the fifty-ninth staff.
- Allegro* written at the beginning of the sixtieth staff.
- Allegro* written at the beginning of the sixty-first staff.
- Allegro* written at the beginning of the sixty-second staff.
- Allegro* written at the beginning of the sixty-third staff.
- Allegro* written at the beginning of the sixty-fourth staff.
- Allegro* written at the beginning of the sixty-fifth staff.
- Allegro* written at the beginning of the sixty-sixth staff.
- Allegro* written at the beginning of the sixty-seventh staff.
- Allegro* written at the beginning of the sixty-eighth staff.
- Allegro* written at the beginning of the sixty-ninth staff.
- Allegro* written at the beginning of the seventieth staff.
- Allegro* written at the beginning of the seventy-first staff.
- Allegro* written at the beginning of the seventy-second staff.
- Allegro* written at the beginning of the seventy-third staff.
- Allegro* written at the beginning of the seventy-fourth staff.
- Allegro* written at the beginning of the seventy-fifth staff.
- Allegro* written at the beginning of the seventy-sixth staff.
- Allegro* written at the beginning of the seventy-seventh staff.
- Allegro* written at the beginning of the seventy-eighth staff.
- Allegro* written at the beginning of the seventy-ninth staff.
- Allegro* written at the beginning of the eightieth staff.
- Allegro* written at the beginning of the eighty-first staff.
- Allegro* written at the beginning of the eighty-second staff.
- Allegro* written at the beginning of the eighty-third staff.
- Allegro* written at the beginning of the eighty-fourth staff.
- Allegro* written at the beginning of the eighty-fifth staff.
- Allegro* written at the beginning of the eighty-sixth staff.
- Allegro* written at the beginning of the eighty-seventh staff.
- Allegro* written at the beginning of the eighty-eighth staff.
- Allegro* written at the beginning of the eighty-ninth staff.
- Allegro* written at the beginning of the ninetieth staff.
- Allegro* written at the beginning of the ninety-first staff.
- Allegro* written at the beginning of the ninety-second staff.
- Allegro* written at the beginning of the ninety-third staff.
- Allegro* written at the beginning of the ninety-fourth staff.
- Allegro* written at the beginning of the ninety-fifth staff.
- Allegro* written at the beginning of the ninety-sixth staff.
- Allegro* written at the beginning of the ninety-seventh staff.
- Allegro* written at the beginning of the ninety-eighth staff.
- Allegro* written at the beginning of the ninety-ninth staff.
- Allegro* written at the beginning of the hundredth staff.

