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Mss. 186-5 a 7

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MUS 186-5

la pastora y el pajarero

Conadilla a dúo

Pablo del Moral

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1200041440



MUS 186-5

Conadilla a Duo

La Pastora, y el Pajarero;



Del S.<sup>r</sup> Moral;

{ La S.<sup>va</sup> Concha  
y vizente



*Allegro*

*Bosque con alegrias y aullos en varios pauses:  
sale vizente, con varios palitos, porque ira tirando:*

*Vizente*

*A tomar los  
vellos Silgue,*



Handwritten musical score for a song, featuring vocal and piano parts with lyrics in Spanish. The score is written on five staves. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment line. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line. The fifth staff is a vocal line with lyrics. The lyrics are in Spanish and describe a place and a person.

ai res vine a este lugar y con mis si gueros ven  
rillos a legres cantad con vuestros pi quitos por

es a qui a caer  
que ven gan mas

ya eché las va re tas don  
pue yo quie ro ~~mucho~~ <sup>a ora</sup> ya



de a cu di ran o tros pa ja ri llos yen ellas cal,  
de tanto a fan a lli ve ti ra do el sue ño go

ran  
zar

Can tad Can tad Ma

mad lla mad a o tros pa ja ri tos que

*Allegro*



yo halli'echadito voi a des can var voi a des can

se Regueita en un Banco de piedra:

var

Pastoral



Concha

Como soi Paítor ci

Altiunos paga ri

ta no se en que pen-da

nos tienen en Lau-las

que me den las hermo-sas mas que la fe  
quiero abrir les la puer-ta porque se va



ay  
yan  
ay ay que  
ay ay que

Vi - sa y que Inocen - cia que tiene el ta to  
Vi - sa y que Inocen - cia que tiene el ta to

do di ran pero el de di - to  
do di ran pero el que ten - pa

do di ran pero el de di - to  
do di ran pero el que ten - pa

do di ran pero el de di - to  
do di ran pero el que ten - pa







bul to      lle go que di to      ay que a un  
 mi da,      tie ne la Ca ra,      Co me mu

*Punteado*

om bre      y que vo ni to      y que vo ni to  
 po co      se gun la fa cha      se gun la fa cha

*arco po*

yo con gran tien to      le des per  
 una ba re ta,      to mo y que

*Punteado*



tara  
 di to  
 pero no quiero porque ca  
 le haré cosquillas en el o  
 ram ba  
 ri co  
 soñando: vidente  
 uno Cayó  
 ay que mor con  
 arco  
 Concha  
 otro vo ló  
 que me picó  
 ay que gu ti to so  
 ya se le Santa voi



ñan do es ta  
me a el Capar

*Allegro*

Por los viz<sup>os</sup> de rente Pastora, *concha* suelte, viz<sup>os</sup> pero que llevo a mirar  
y mi Pasarito? *concha* Señor y ano los vera v<sup>os</sup>ed mal, viz<sup>os</sup> que  
es lo que a echo? *con* soltar los, viz<sup>os</sup> poraque? *con* para volar,  
sia caio v<sup>os</sup>ed tiene alas vien los puede ir alcanzar, viz<sup>os</sup> mira, no quiero  
matar te por que eres tonta, *conch<sup>a</sup>* puei ya:

Coplas

*Allegro*

la 2<sup>a</sup> vez



Handwritten musical score for a song, featuring multiple staves with notes, rests, and lyrics in Spanish. The score includes dynamic markings like 'p.' and 'f', and tempo markings like 'Viz?' and 'Concha'.

*Viz?*

Porque a si me ai solta do los Pajari  
 Ven Pastora ala Corte se rai v si

*Concha*

los los  
 a se  
 ei virtud poner ti brei a  
 y que al ospicio vaya mi



7

los Cau ti gos  
se ño ria

Viz?

Segun e  
a esta Ca

so pa re ze. que erei pia do - sa que erei pia  
sa se lle ban so lo los po - bres so lo los



Concha

do - sa con los anima, li tor no con perso  
po - bre y Madamas de Bata y de Vê lo

na  
xe

Viz

le

Concha

me quie - re a mar a  
me quie - re a mar a



por-te vsted allà por que era co rri'tas a la sol te  
por-te vsted allà que tendrà Biruelas y di ze mi A

ri'tas verguenza no dan  
buela se me pe pa ran

su- que va bo-so e el pe ri llan e el pe ri  
que- tos v ri- as no son de fi ar no son de fi



*Viz? Concha Viz? Concha Viz?*

llan mi cielo no quiero puer mira no quiero no  
 ar mi cielo no quiero puer mira no quiero no

*pp q. q. q. q. q. q.*

Sea a ni mal { no sea a ni mal  
 de je me vive el tor

Sea a ni mal { no sea a ni mal  
 de je me vive el tor

*Allegro*

~~Al que amor le pi~~  
 Al que amor le pi

*3/4*



Handwritten musical score on aged paper. The score consists of several systems of staves. The first system has two staves with lyrics: "care - - - - - tenga Cuidado" and "care - - - - - tenga Cuidado". The second system has two staves with lyrics: "tenga Cuidado" and "que suele al" / "tenga Cuidado - - - - - que suele al". The third system has two staves with lyrics: "mejor tiempo" and "dar un buen charco - - - - - que" / "mejor tiempo - - - - - dar un buen charco - - - - - que". The notation includes various musical symbols such as notes, rests, and bar lines. There are also some markings like "p." and "f." on the staves.



~~Suele al mejor tiempo~~ ~~dar un buen charco~~  
~~Suele al mejor tiempo~~ ~~dar un buen charco~~  
~~y Como el Niño~~ ~~haze con~~  
~~ya qui fin tenga~~ ~~Con unas~~  
~~sur en rredos~~ ~~mil de va tinos~~ ~~haze con~~  
~~se qui dilla~~ ~~aquesta y dea~~ ~~Con unas~~



su en rredos - - - - - mil de sa rinos  
 segui dilla - - - - - aquesta y de a

~~Allegro~~  
 Segui  
 Allegro

3/4  
 4/4  
 3/4  
 4/4

viz?  
 tan per



di- do está el mun do que as ta en el Cam po que as ta... en el

Cam - - - - - po que as ta en el

<sup>los dos</sup>  
Cam po tan per di do está el mun do q' as ta en el Cam po q' as ta en el

Cam po que as ta en el Cam po sen  
has ta en el Cam po sen



Cuentran mil tropiezos a ca... da... paso a ca da pa-  
Cuentran mil tropiezos a ca... da... paso a ca da pa-

so  
so

Vizi  
a verte hiré esta noche a tu Ca va ña a  
el tor do blonei to ma Vella Zaga la ve



Concha

pues guarda que tengo un perro y  
pues guarda porque yo se nör

puede solbais sin brapas  
tonto no vendo na da

viz?

de es

pues

poro dar te o bezco mano y pa la bra  
dame pai tor a illa tu mano blanca



Concha

— pues, guarda  $\dot{\sim}$  que puede ya a Cuarenta la  
 — pues, guarda  $\dot{\sim}$  si quiere mano tome es

tendre, da da  
 ta pu ña da

te a do ro  
 te a do ro

ella el. ella el. ella el. ella

(ya) te e ti mo, (pues) te sir vo (bien) te quiero amife, yo  
 (ya) te e ti mo (pues) te sir vo (bien) te quiero amife, yo



no os puedo ver  
no os puedo ver

Viz!  
dei di'cha -- do del om bre que fi -- -- no ama que  
La quier ta -- -- tona dilla a qui -- -- sea Caba a

fi -- -- no a -- --  
qui -- -- sea Ca -- --



ma que fino ama, si la Correspondencia no es como a  
ba a qui sea Ca ba perdonar sus defectos y muchas  
guar-da no es como aguarda;  
fal-tas y muchas fal-tas;  
Allegro



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Violin Primero

Conadilla a Duo; La Pastora y el Papavero;

Handwritten musical score for Violin I, featuring ten staves of music. The notation includes various musical symbols such as clefs, time signatures (3/8, 3/4), notes, rests, and dynamic markings (p, f, mf, pp, pp<sup>mo</sup>). The score is divided into sections by repeat signs and includes tempo markings like *Allegro* and *Vollieto*. The handwriting is in brown ink on aged paper.



*Pastoral* & 8

*Parola*



*Allegro*



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*And<sup>no</sup>* & 2/4 *p.*

*Parola*

*Allegro*

*Volte*



*Coplas* *All.<sup>o</sup>* & # 6/8

Handwritten musical score for "Coplas" in G major (one sharp) and 6/8 time. The score is written on ten staves. The first staff begins with the title "Coplas" and the tempo marking "All.<sup>o</sup>". A large section of the first staff is crossed out with a diagonal line, and the words "la 2.ª vez" and "no" are written below it. The notation includes various rhythmic values, accidentals, and dynamic markings like "p" and "f".



Handwritten musical score on five staves, featuring dense notation and various markings. The notation includes many beamed notes, suggesting rapid passages. Key markings include:

- segur.* (seguro) above the first staff.
- Allegro* written across the first and second staves.
- no* above the second staff.
- po* (piano) markings below the second and third staves.
- A large, dense scribbled-out section at the end of the fifth staff.

The score concludes with a double bar line and a repeat sign.

*Volte*



*Segui* *Allegro* 3/4

The musical score is written on ten staves. The first staff begins with the title "Segui" and the tempo "Allegro", followed by the time signature "3/4". The music is in G major (one sharp) and 3/4 time. The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). There are also some handwritten annotations like "L" and "S". The score ends with a double bar line and a repeat sign.



Violin Primo Dupli.

Tonadilla a Duo; La Pastora y el Payaxero

Handwritten musical score for "Voluntad" by Juan José de la Cruz. The score is written on ten staves in brown ink on aged paper. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The tempo is marked "Allegro" and the mood "p. mo" (piano). The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings like "p" and "f". The title "Voluntad" is written at the bottom right.





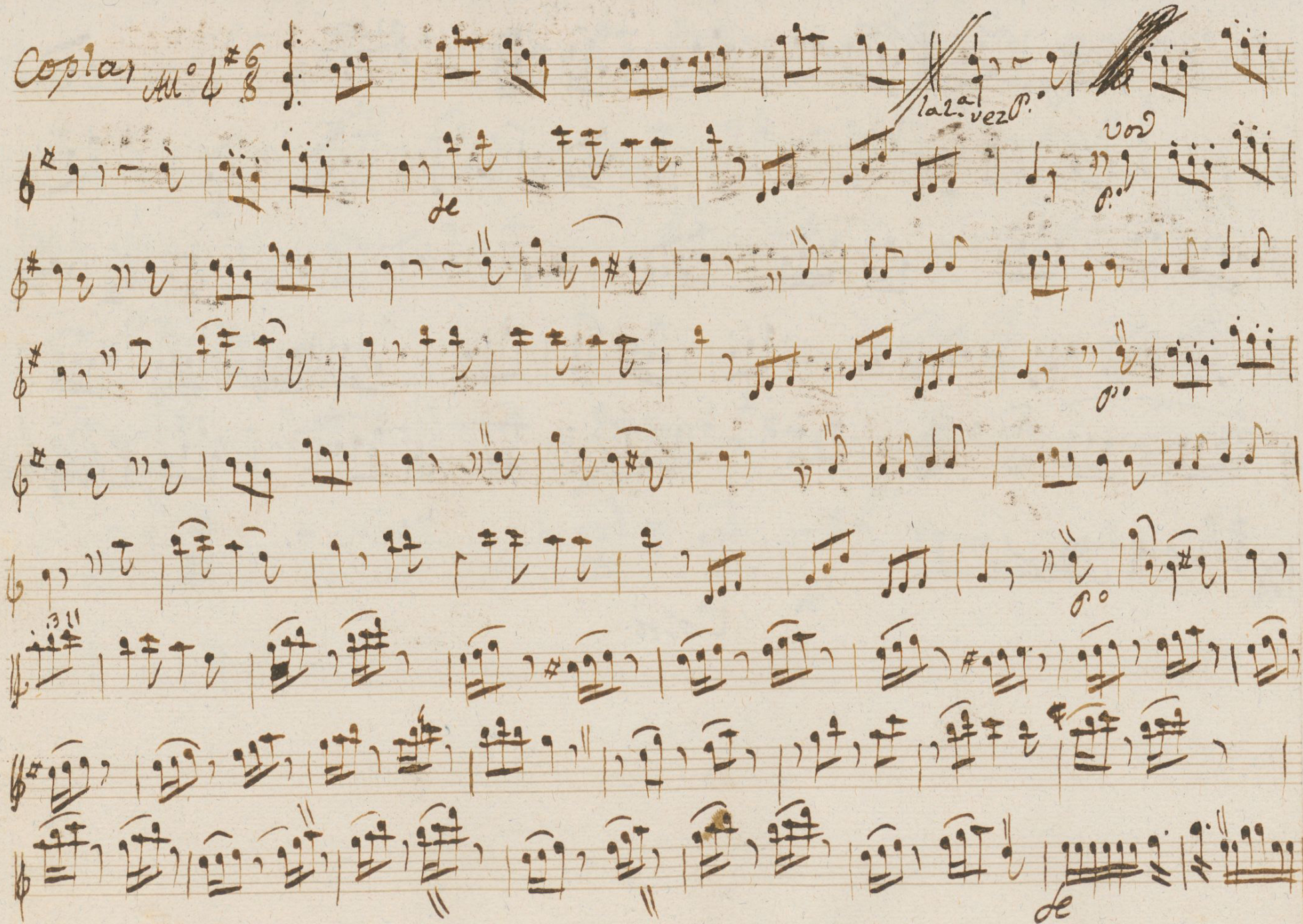




*Allegro*  
Piaola

Volte







*allegro*  
*Allegro*  
*Vol*  
*de*  
*Allegro*  
*allegro*  
*allegro*

*Vol*

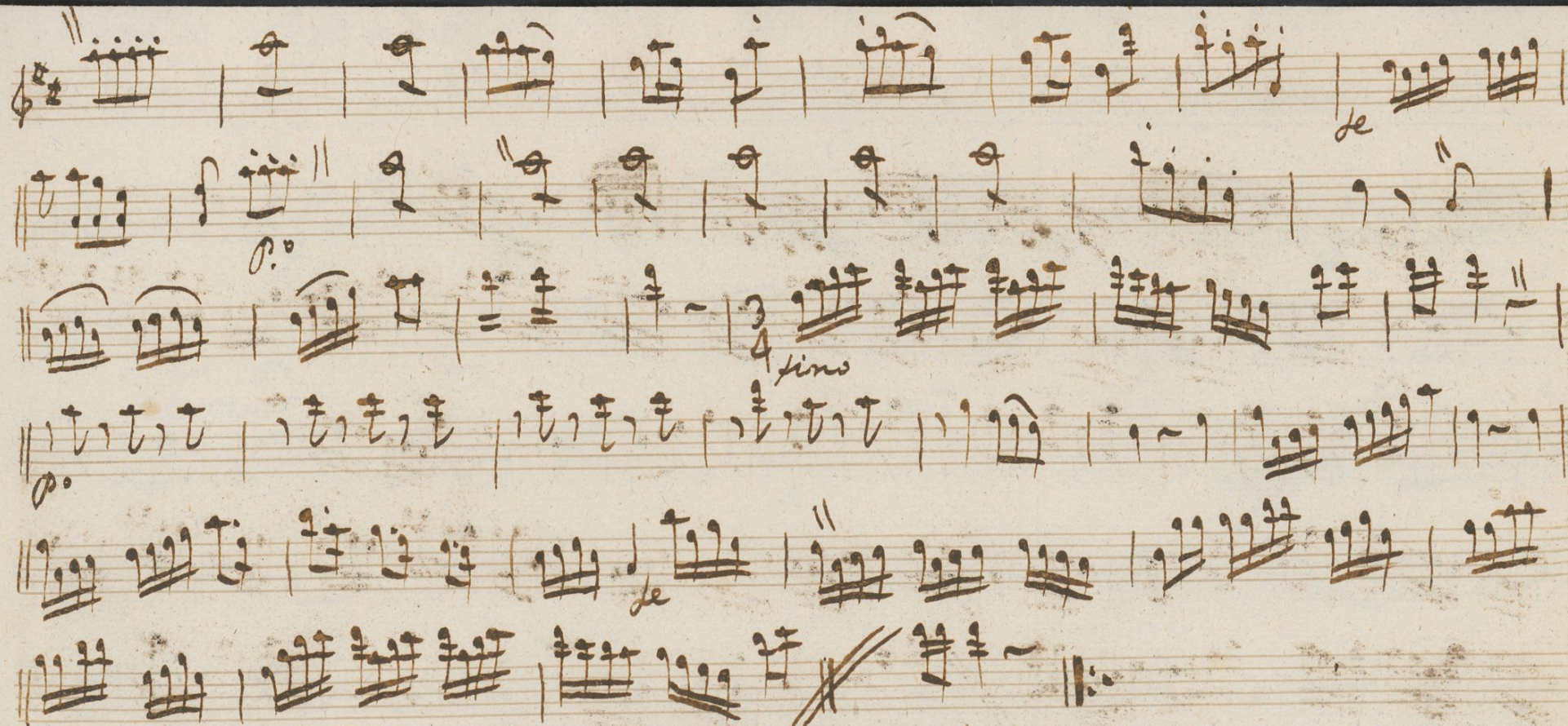


*Sequi.* *Allegro*  $\text{♩} \# \text{ } 3/4$

*se* *f* *fmo*

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*fmo*

*Allegro*



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Violin Segundo

Conadilla a Duo; La Pastora y el Pajarero;

*Allegro* 3/4

*Alpuente*

*Allegro*

*Voli*











*Coplas* *Allegro* 6/8

The musical score is written on eight staves. The first staff begins with the title 'Coplas' and the tempo 'Allegro' in a 6/8 time signature. A significant portion of the first staff is crossed out with a heavy diagonal line. The subsequent staves contain handwritten musical notation, including eighth and sixteenth notes, rests, and bar lines. The ink is brown, and the paper shows signs of age and wear.



Handwritten musical score on six staves. The notation includes various musical symbols such as treble clefs, key signatures (one sharp), time signatures, and complex rhythmic patterns. The score is written in brown ink on aged paper. There are several annotations in italics: "le" appears multiple times, "allegro" is written above a section, and "volti" is written at the bottom right. A large section of the score is crossed out with a diagonal line.



*Seguei!* *Allegro*  $\text{3/4}$

The musical score is written on ten staves. The first staff begins with the tempo marking 'Allegro' and the time signature '3/4'. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'f' (forte), 'p' (piano), and 'fmo' (finito). The music is written in a single system across ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many beamed notes and rests. The piece concludes with a double bar line on the tenth staff.



Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *mo*. A large section of the third staff is heavily crossed out with diagonal lines. The word *Allegro* is written below the first staff, and *Allegro* is written below the second staff. The score concludes with a double bar line and repeat dots on the second staff.



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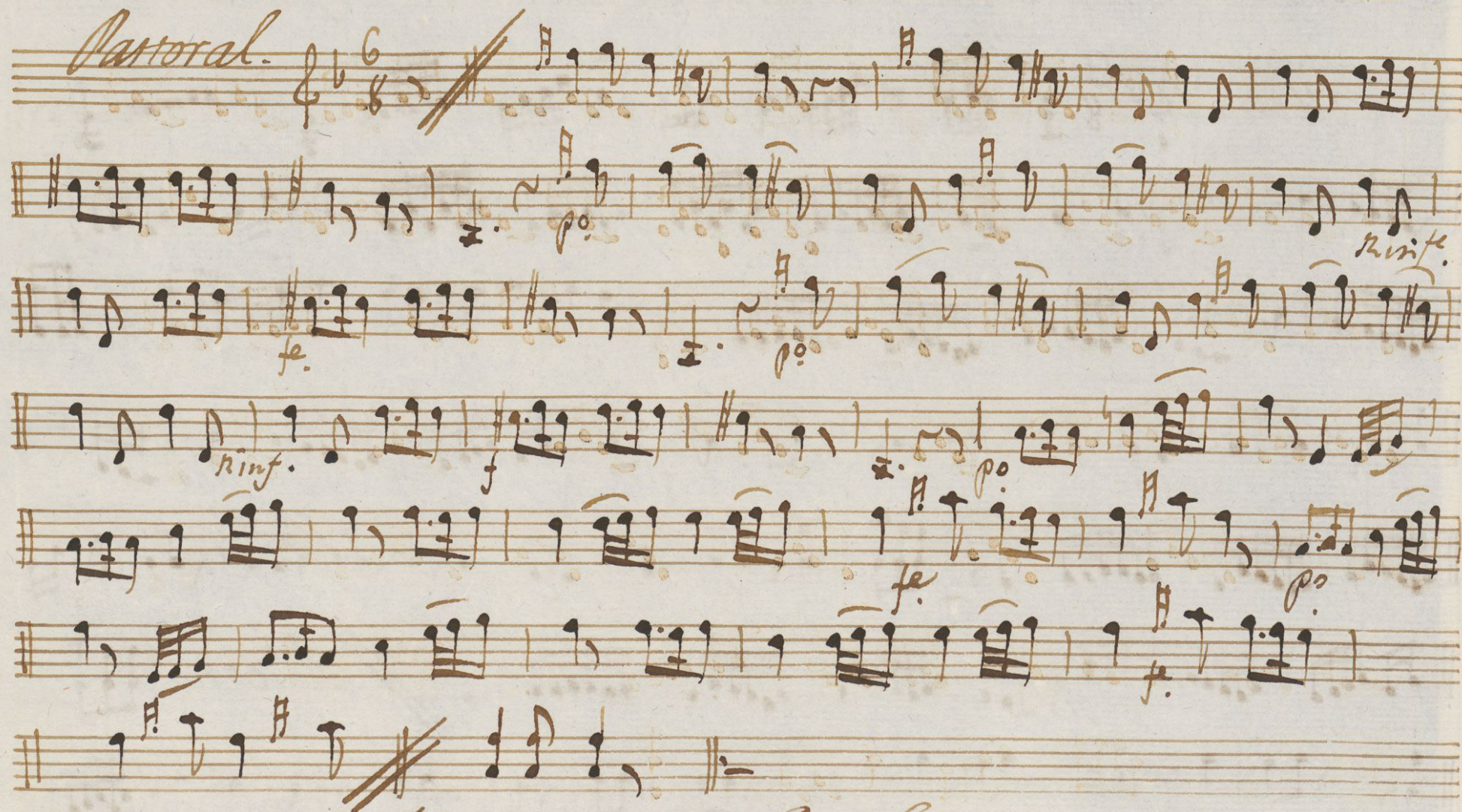


*Violin 2.<sup>o</sup> 1.<sup>a</sup> a Duo. La Pastora y el Pasareno.*

A handwritten musical score on aged paper, featuring ten staves of music. The piece is titled 'Allegro' in a large, flowing cursive script at the top left. The time signature is 3/8, indicated by a '3' over an '8'. The notation includes various note values (eighths, sixteens, and beamed sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'p' (piano). There are also articulation marks like slurs and accents. The handwriting is elegant and characteristic of 18th or 19th-century musical manuscripts. The paper shows signs of age, including slight discoloration and some foxing.



Pastoral.

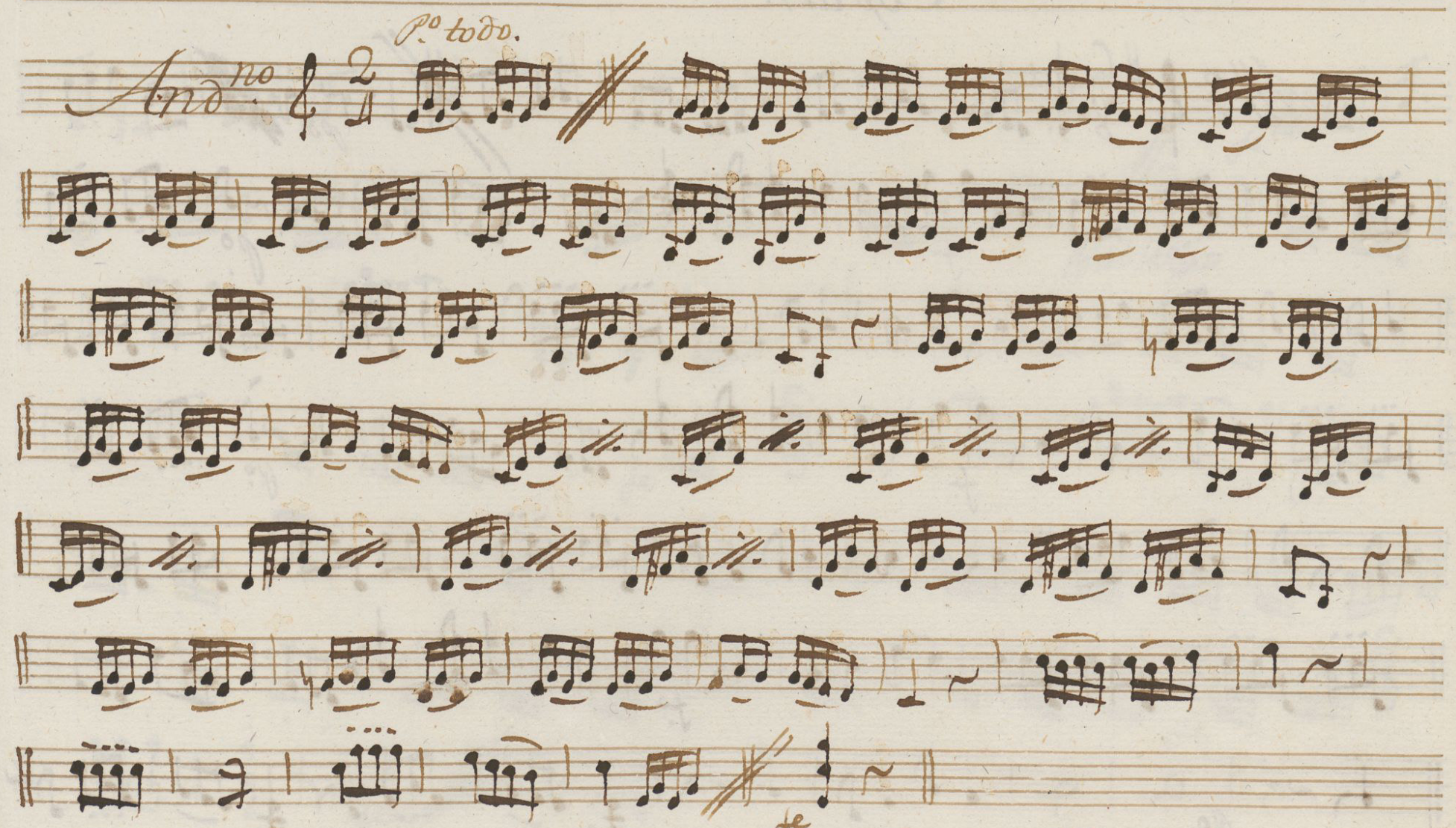


Al segno

Carola.



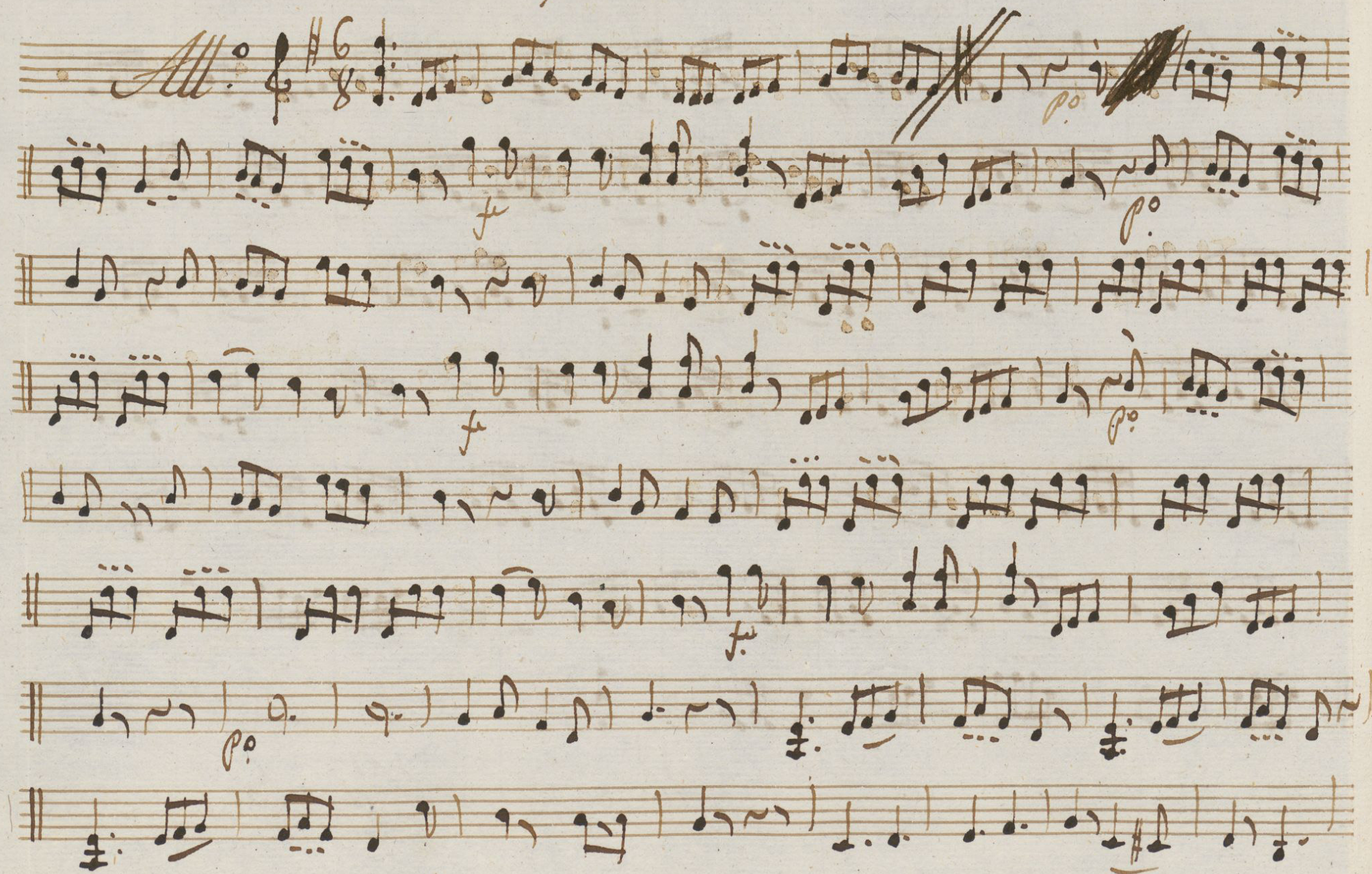
*And<sup>no</sup>* *p<sup>o</sup> todo.*



*Al Segno* *Parola.*



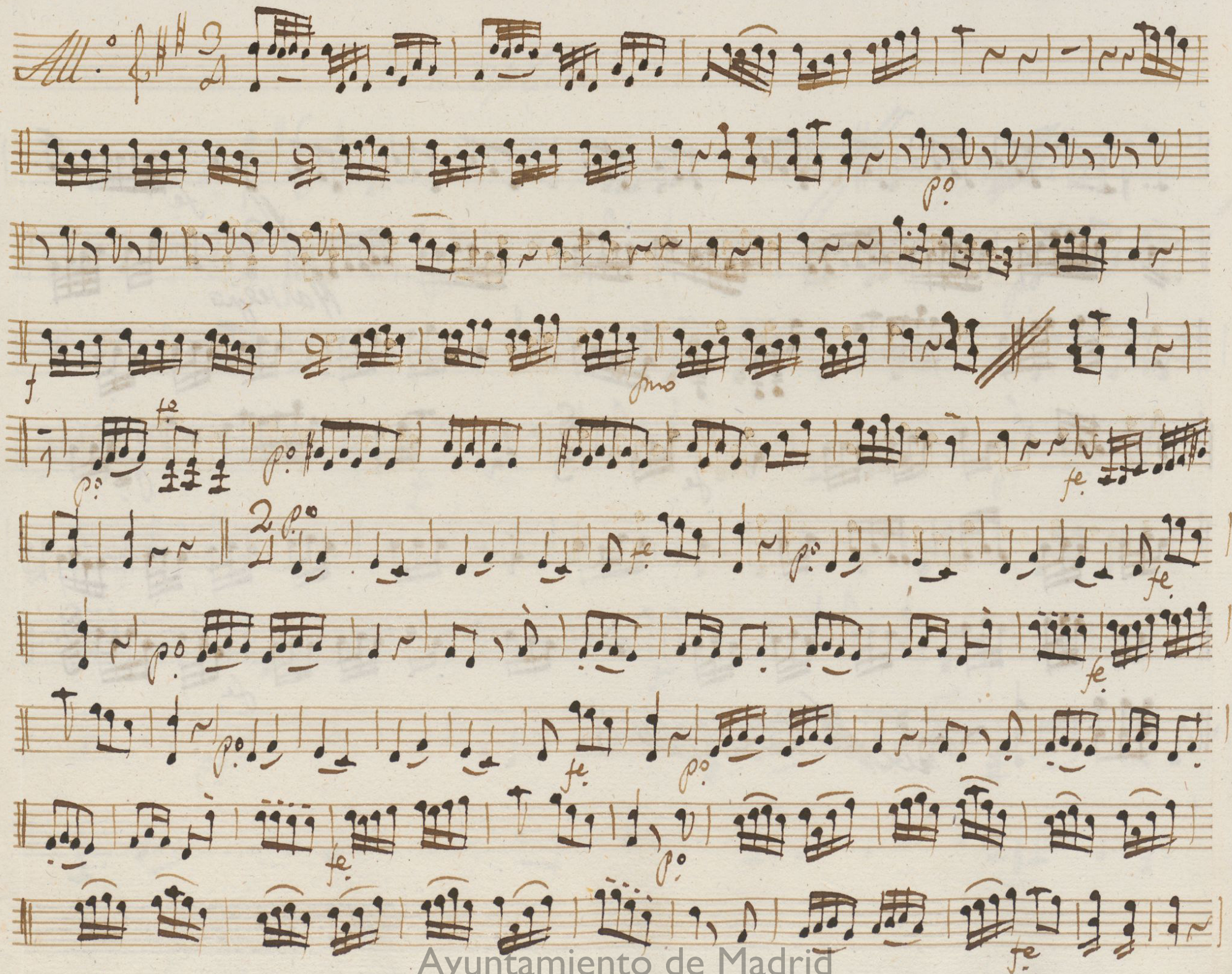
*Coplas.*













A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top two staves contain sparse, mostly whole and half notes. The third staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). It contains a series of beamed eighth notes, some of which are crossed out with diagonal lines. Below this staff, the word *fmo* is written. The fourth staff continues with beamed eighth notes and rests. The fifth staff also features beamed eighth notes. Below this staff, the word *fmo* is written again. The sixth staff begins with the tempo marking *Allegro* in a cursive hand. The remaining staves at the bottom of the page are mostly empty, with some faint, scattered notes visible.



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Oboe Primero

Conadilla à Duo: La Pastora y el Pajarero;

Flauta

Handwritten musical score for Oboe and Flute. The score is written on ten staves. The first staff is marked 'Allo' and '3/8'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'A' and 'le'. There are some corrections and scribbles throughout the score, particularly in the middle staves.

Pastoral Parte // 2 And. Parte

Handwritten musical score for the 'Pastoral Parte' and 'And. Parte'. It consists of two staves. The first staff is marked 'solo' and 'A'. The notation includes notes, rests, and dynamic markings.



Coplas *All. poco* 8/8 *al. ver.*

The musical score is written on six staves. The first staff begins with the title 'Coplas' and the tempo marking 'All. poco'. The key signature is one sharp (F#) and the time signature is 8/8. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some handwritten annotations like 'al. ver.' and 'seguir'. The score ends with a double bar line and some scribbled-out notes.



*Segui. 1. Manta*  
*All. 3/4*

*f* *p* *fmo* *Allegro*



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Oboe Segundo

Conadilla a Duo; La Pastora y Pajarero;

Altauto

Handwritten musical score for Oboe Segundo, featuring a Conadilla a Duo section and a Pastorale section. The score is written on seven staves, with the first six staves containing musical notation and the seventh staff containing the title and tempo markings.

The first six staves are in 3/8 time, marked *All.<sup>o</sup>*. The notation includes various musical symbols such as notes, rests, and dynamic markings. The seventh staff is in 6/8 time, marked *Pastorale* and *And.<sup>o</sup>*.

6/8 *Pastorale* a taze // 2/4 *And.<sup>o</sup>* taze //



*Coplas* *Allegro poco*  $\text{G}\sharp$   $\frac{6}{8}$

*fin*

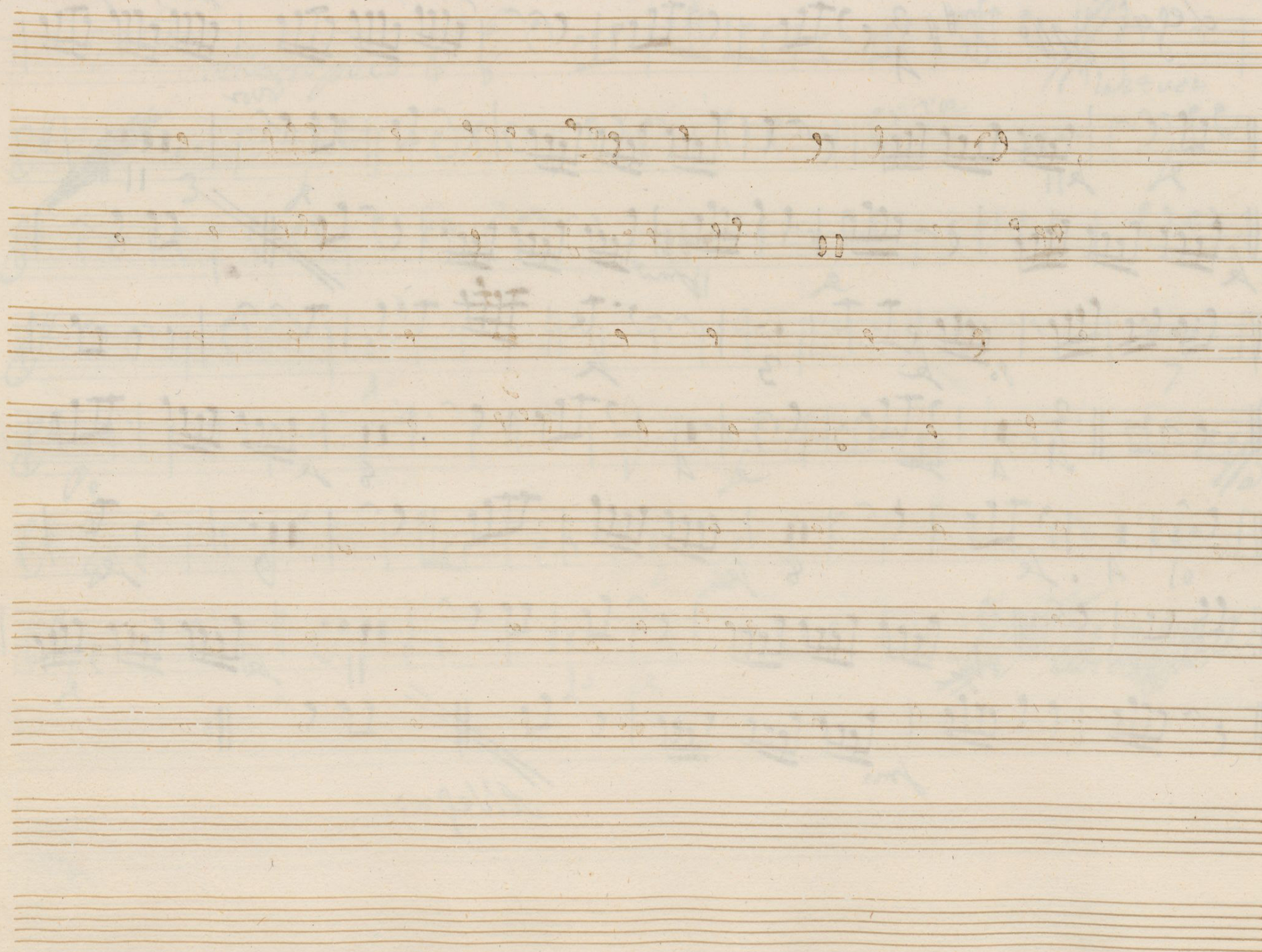
*Allegro*



*Segui. Flauta*  
*All.<sup>o</sup> 3/4*

*Adesno*





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*Trompa Primera*

*Sonadilla à Duo; La Pastora, y Pajarero;*

Handwritten musical score for Trompa Primera, featuring a Sonadilla à Duo and a Pastorale. The score is written on ten staves, with various musical notations including notes, rests, and dynamic markings.

The first section, *Sonadilla à Duo*, is marked *All.<sup>o</sup>* and *3/8*. It includes a key signature of one flat (B-flat) and a time signature of 3/8. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *p<sup>o</sup>* (piano) and *3* (triplets). A double bar line is present in the fourth measure of the first staff.

The second section, *Pastorale*, is marked *Allegro* and *2/4*. It includes a key signature of one flat (B-flat) and a time signature of 2/4. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *p<sup>o</sup>* (piano) and *3* (triplets). A double bar line is present in the fourth measure of the second staff.

The score concludes with the instruction *And.<sup>o</sup> fare* (Andante fare).



*Copla* *Allegro* *la 2ª vez*

Handwritten musical score for a piece titled "Copla" in "Allegro" tempo. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various note values, rests, and dynamic markings such as "f" (forte) and "p" (piano). There are several instances of heavy blacked-out corrections or deletions, particularly in the first, third, fourth, and eighth staves. A double bar line with a repeat sign is present at the end of the first staff. A "2ª vez" (second time) marking is written above the fifth staff. The score concludes with a final double bar line on the eighth staff, followed by four empty staves at the bottom of the page.



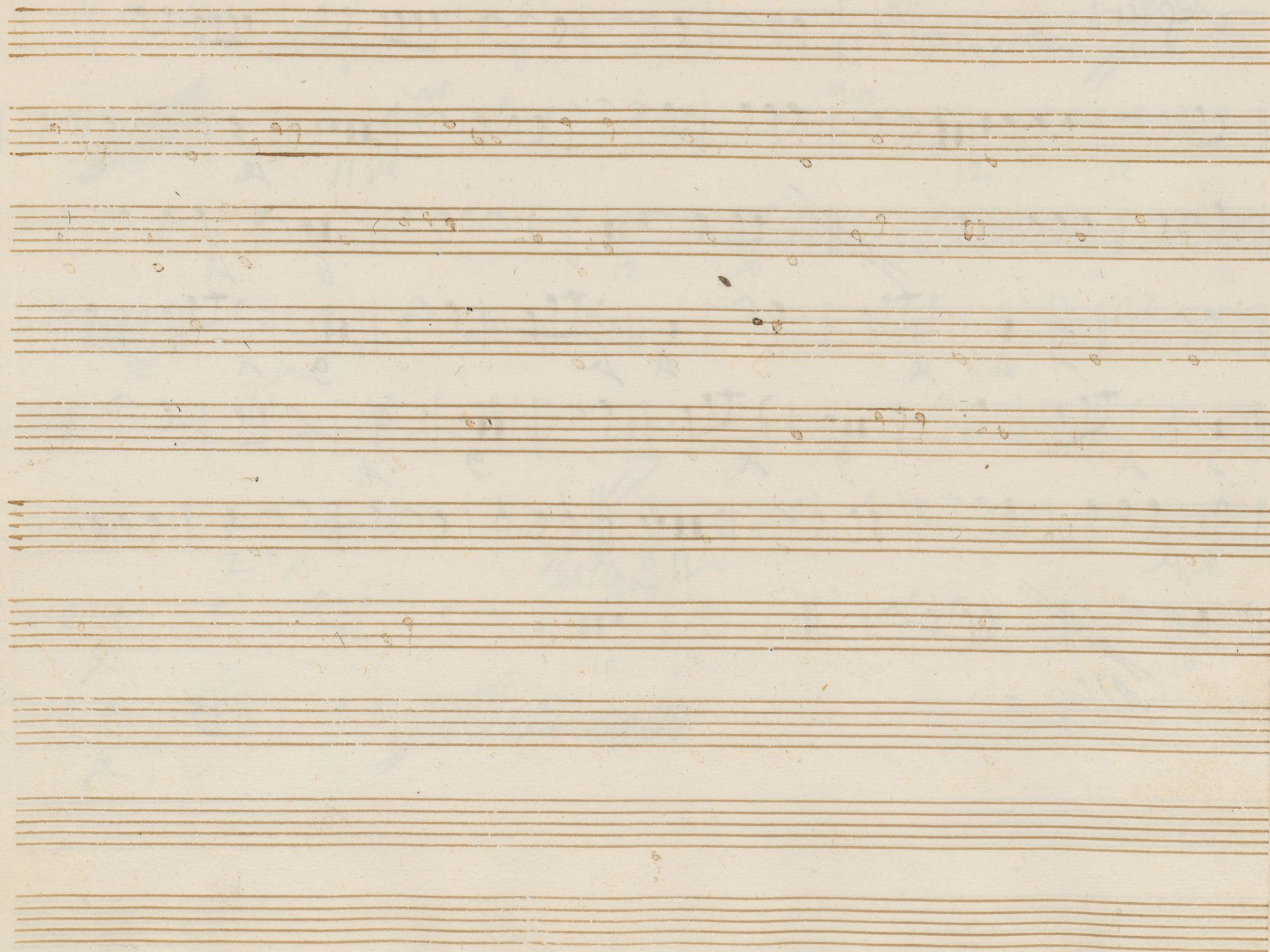
aver

Segui In de

Allegro 3/4

Allegro

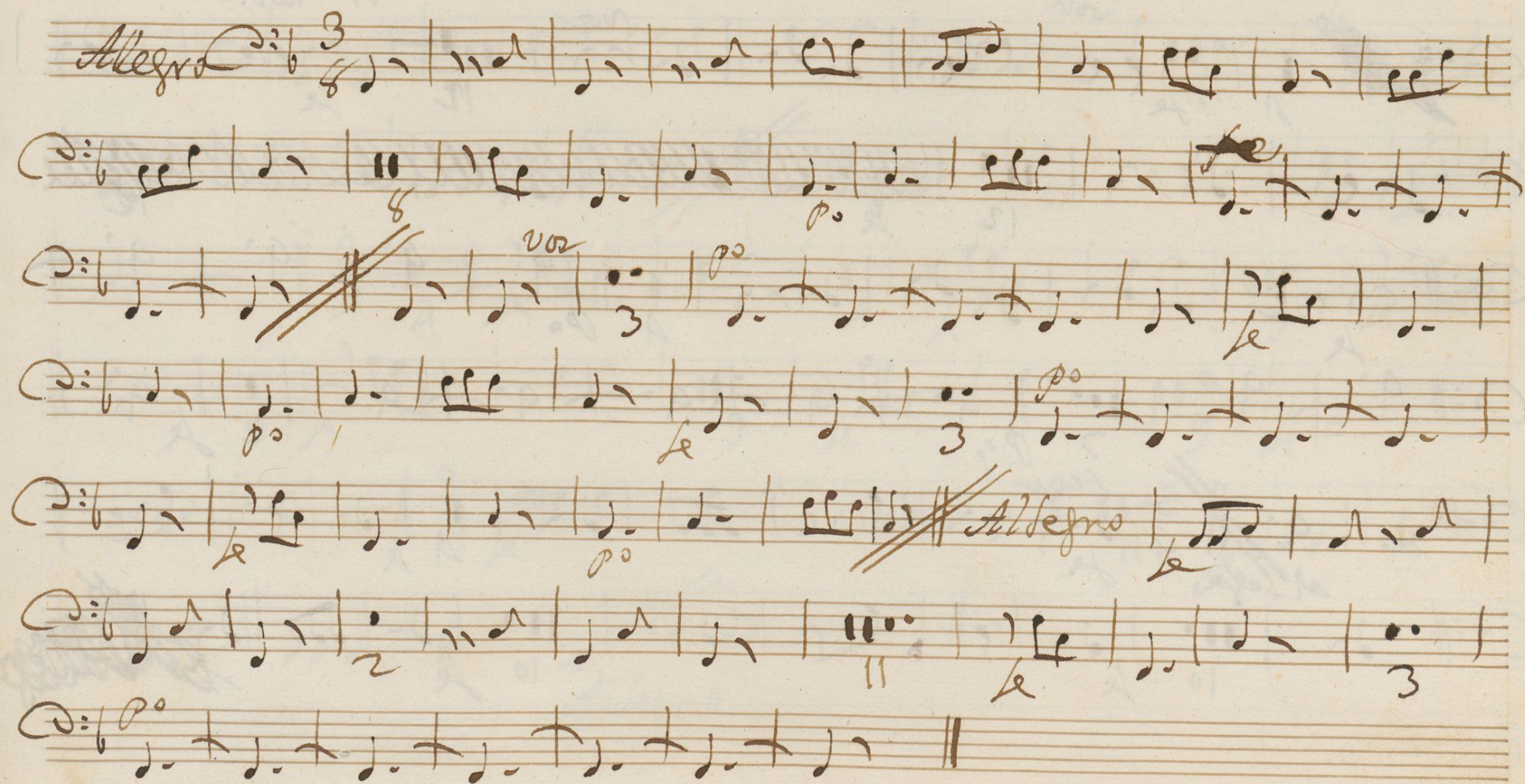




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Trompa Segunda +  
Conadilla à Duo; La Pastora. y Pajarero;



$\frac{6}{8}$  Pastoral fare //  $\frac{2}{4}$  And<sup>no</sup> fare //



*Coplas* *Allegro*  $\text{C}=\sharp$   $\frac{6}{8}$

la la la

no

la la la

allegro

seguir!

allegro



*Sequi. r In De*  
*All.º*  $\text{G}^{\#}\text{A}^3$

*Allegro*



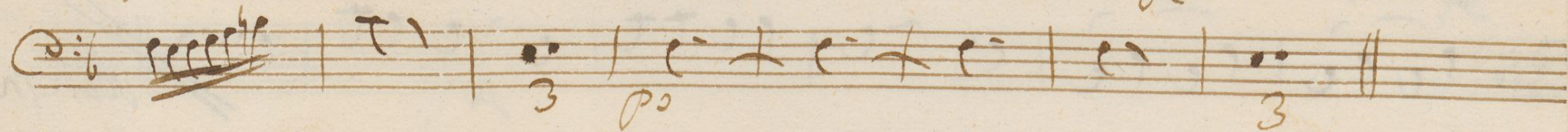
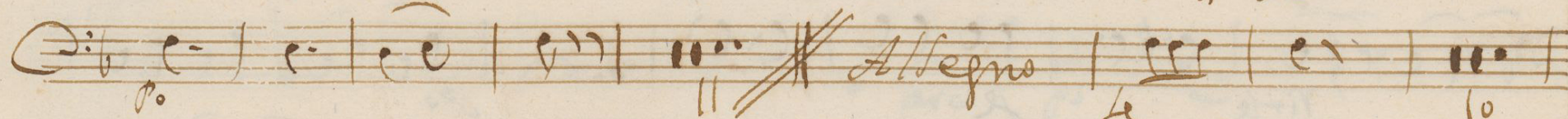
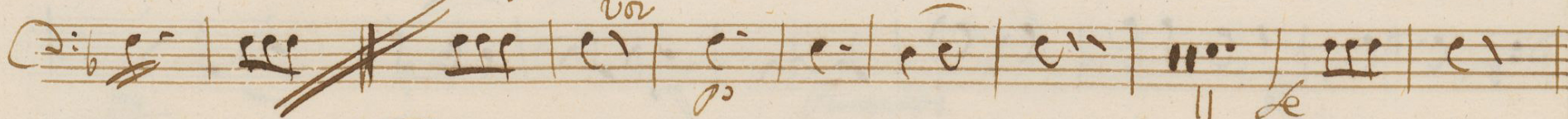
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Con trawajo;

La Virg.

Jonadilla a Duo; La Pastora, y Pajarero;



Volti







Handwritten musical score on five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo is marked *And no* (Andante) at the beginning and *Allegro* later. The key signature is one sharp (F#). The time signature is 2/4. The score includes several measures of music, some of which are crossed out with a double slash. The word *Punteado* is written above the staff in several places, and *arco* is written below the staff in several places. The word *Parola* is written at the bottom right of the page.

And no  $\text{C} \sharp 2$   
A *p*  
*Punteado*  
*arco*  
*p*  
*Punteado*  
*arco* *p*  
*Allegro*  
*fe*  
*Parola*



*Coplas* *Allegro*  $\text{C}:\sharp\text{G}$

la 2.ª vez

*p* *f* *voz*

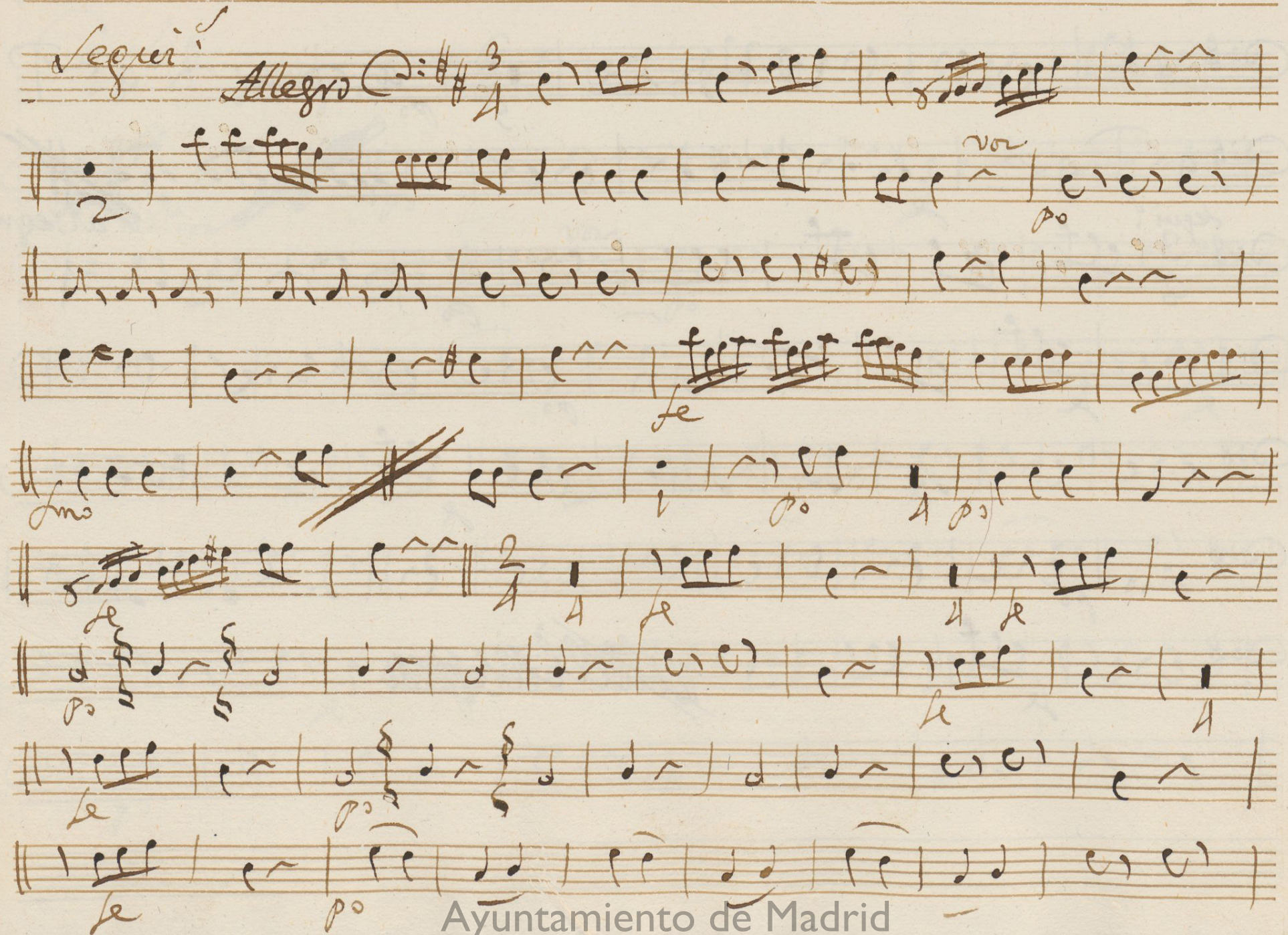


Handwritten musical score on seven staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The second staff continues the melody. The third staff introduces a 3/4 time signature and the word "seguir" above it. The fourth staff has a "p" (piano) marking. The fifth staff has a "p" marking. The sixth staff has a "p" marking. The seventh staff has a "p" marking and ends with a double bar line. The eighth staff is empty. The ninth staff is empty. The tenth staff is empty. The eleventh staff is empty. The twelfth staff is empty. The thirteenth staff is empty. The fourteenth staff is empty. The fifteenth staff is empty. The sixteenth staff is empty. The seventeenth staff is empty. The eighteenth staff is empty. The nineteenth staff is empty. The twentieth staff is empty. The twenty-first staff is empty. The twenty-second staff is empty. The twenty-third staff is empty. The twenty-fourth staff is empty. The twenty-fifth staff is empty. The twenty-sixth staff is empty. The twenty-seventh staff is empty. The twenty-eighth staff is empty. The twenty-ninth staff is empty. The thirtieth staff is empty. The thirty-first staff is empty. The thirty-second staff is empty. The thirty-third staff is empty. The thirty-fourth staff is empty. The thirty-fifth staff is empty. The thirty-sixth staff is empty. The thirty-seventh staff is empty. The thirty-eighth staff is empty. The thirty-ninth staff is empty. The fortieth staff is empty. The forty-first staff is empty. The forty-second staff is empty. The forty-third staff is empty. The forty-fourth staff is empty. The forty-fifth staff is empty. The forty-sixth staff is empty. The forty-seventh staff is empty. The forty-eighth staff is empty. The forty-ninth staff is empty. The fiftieth staff is empty. The fifty-first staff is empty. The fifty-second staff is empty. The fifty-third staff is empty. The fifty-fourth staff is empty. The fifty-fifth staff is empty. The fifty-sixth staff is empty. The fifty-seventh staff is empty. The fifty-eighth staff is empty. The fifty-ninth staff is empty. The sixtieth staff is empty. The sixty-first staff is empty. The sixty-second staff is empty. The sixty-third staff is empty. The sixty-fourth staff is empty. The sixty-fifth staff is empty. The sixty-sixth staff is empty. The sixty-seventh staff is empty. The sixty-eighth staff is empty. The sixty-ninth staff is empty. The seventieth staff is empty. The seventy-first staff is empty. The seventy-second staff is empty. The seventy-third staff is empty. The seventy-fourth staff is empty. The seventy-fifth staff is empty. The seventy-sixth staff is empty. The seventy-seventh staff is empty. The seventy-eighth staff is empty. The seventy-ninth staff is empty. The eightieth staff is empty. The eighty-first staff is empty. The eighty-second staff is empty. The eighty-third staff is empty. The eighty-fourth staff is empty. The eighty-fifth staff is empty. The eighty-sixth staff is empty. The eighty-seventh staff is empty. The eighty-eighth staff is empty. The eighty-ninth staff is empty. The ninetieth staff is empty. The ninety-first staff is empty. The ninety-second staff is empty. The ninety-third staff is empty. The ninety-fourth staff is empty. The ninety-fifth staff is empty. The ninety-sixth staff is empty. The ninety-seventh staff is empty. The ninety-eighth staff is empty. The ninety-ninth staff is empty. The hundredth staff is empty.



Segue:

Allegro C: # # 3  
A





Handwritten musical score on four 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 *le* and *mo*. The second staff continues the melody with similar notation. The third staff features a triplet of eighth notes marked with a '3' above them. The fourth staff concludes with a double bar line and the word *Allegro* written below it. The manuscript is written in brown ink on aged, slightly stained paper.



Ayuntamiento de Madrid