

Mus 87-6.

LAS PENAS DE LOS AMANTES.

TONADILLA A SOLO.

Postura

violín 1<sup>o</sup>

violín 2<sup>o</sup>

Flauta 1<sup>o</sup>

Flauta 2<sup>o</sup>

Trompa 1<sup>o</sup>

Trompa 2<sup>o</sup>

Bajo.

Leg. M. n. 20

1

Leg. 30 n. 29

Mus 87-6

+

Tonadilla

à solo

Con Viol. flaut. y Tromp.

29

Las penas de los Amantes

Alboraani

*And. no*

Musical notation for the first system, including treble and bass staves with a 3/8 time signature and a key signature of one flat.

Musical notation for the second system, featuring a treble staff with dynamics markings 'f' and 'p'.

Musical notation for the third system, featuring a treble staff with alternating dynamics markings 'f' and 'p'.

Musical notation for the fourth system, including a treble staff with a double bar line and lyrics: "Se no-ri tas a ten- los tra bajos de un Aman".

Musical notation for the fifth system, including a treble staff with lyrics: "ded te que u di tos es cu chad esta nueva os qui ero Chuscos contar q' dunn q' muchos".

Tona dilla q.ª aora boner yo a cantar si si  
 lo sa beis al qu nos lo ygnoraran si si

o id es cu chad moni tos mios

Duenos del alma solo ser vi ros quieren mis  
 o id es cu chad mirad que digo la pura

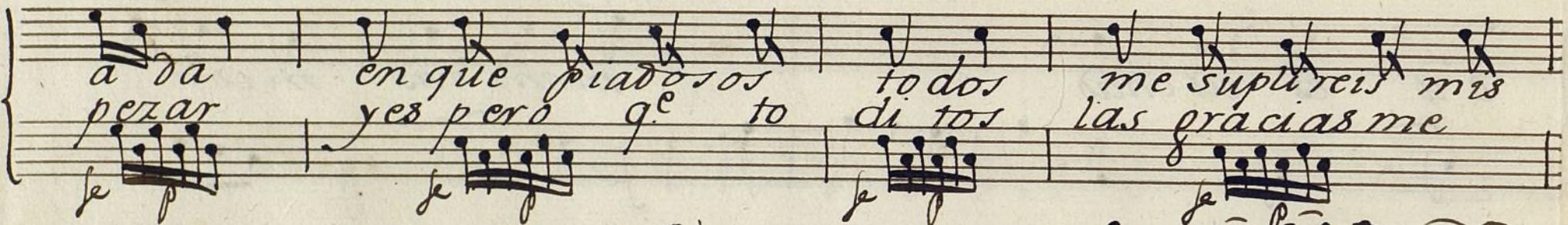
ansias ay chuscos mios siyo al canzara  
 verdad q.ª el q.ª lo a es caito es mui peri llan

q.ª mi traba jo oy se lo - erara ay ay  
 y en esta reiquadra mui ynstruido esta ya ya

ay ya mas no obstante queridos yo vengo con fi-  
a, tended queri ditos q'elaboro a em -



a da en que piadosos todos me suplireis mis  
pezar yes pero q' to di tos las gracias me



faltas ya si mis queri ditos chita calla -  
daran vereis q' tonadilla q' tonadi - da  
lla



chita callanda ya si mis queri ditos chita ca  
tan resalada vereis q' tona dilla q' tona



llan da chita callanda chita callan  
di da tan resalada tan resalada



da  
a

*Allegro*

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

Los trabajos de un Amante  
Los trabajos de otros pobres  
de otros pobres es la pena

suelen ser lo regular por no  
suelen ser lo general a sus  
cansarse ya de la carga y no a-

con seguir a quello por q<sup>e</sup> sus pirando estan  
tarse de un mosquito q<sup>e</sup> a caso bieron bolar  
llar un Ciri neo q<sup>e</sup> les ayude allevarla  
esto consiste en q<sup>e</sup> algunos son de  
por q<sup>e</sup> son tan de li cados los chi  
mas otros lo q<sup>e</sup> quisieran sola  
tan extraño a quel q<sup>e</sup> al punto q<sup>e</sup> ben el caldo  
quillos de oy en dia q<sup>e</sup> atan poquito de viento  
mente era tirarla y como alla el refran dice

solo quisieran sorber (majaeros nobeis)  
 ya les pega al ferreia  
 despues alla te las aigas

que el que primero no sopla se suele que  
 q<sup>e</sup> este es un grande trabajo y con era en  
 que era es una boberia y que pocas

mar tal vez y de tal suerte q<sup>e</sup> a caso no buel  
 clen queria jamas saldreis de enfermizos en to  
 vezes pasa q<sup>e</sup> el q<sup>e</sup> se pone la mesa no se

*Andte*

ba mas a comer dita vuetra vida  
 to mad exem- to mad exem-  
 tenga qe quitarla ya si queri

plo del perro qe jamas llega a  
 plo to mad de los qe se acen al  
 di tos mios a quan tad por Dio la

comer sin pro var con el ol fato  
 viento qe jamas puede bal dardos  
 Carga y no tiene qe embarcarse

All.<sup>o</sup>

si es ta frio y Ituele bien quenta quen  
 aunque Corra el Ayre cierto quenta quen  
 el que no quiera borraicar ya questo

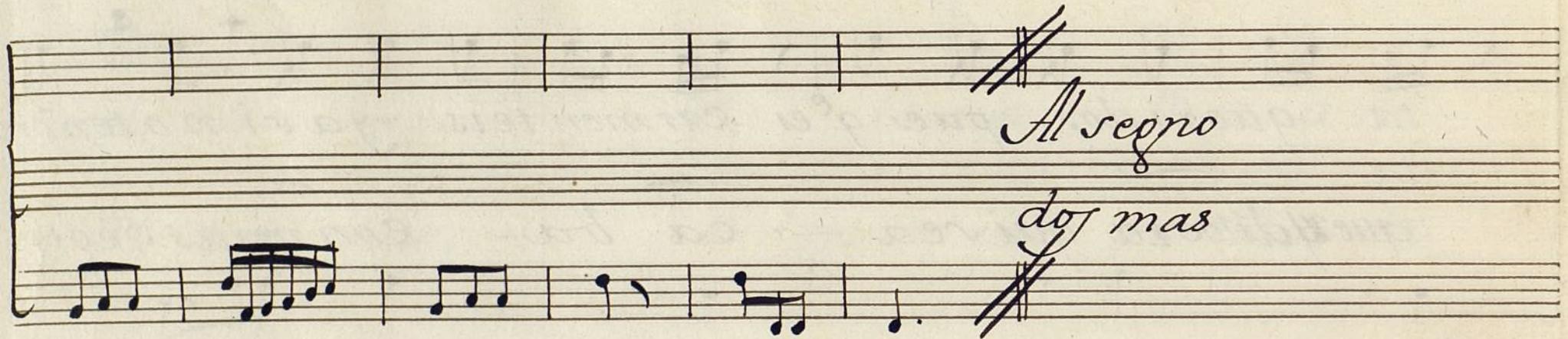
ta queridos pue q' es carmenteis ya si no tendreis  
 ta que y ditas a qui sea - ca ba- con unas Segui

muchos quenta baya luego que la-  
 di llas nuevas lindas chulas y qua

mer luego q<sup>e</sup> la mer  
pas chulas y guapas



Al segno  
doj mas



Seg<sup>o</sup>  
And.<sup>te</sup>



Ay ay ay ay q<sup>e</sup> gran cosa ai ai

*f* *p* *f* *p*

ai q<sup>e</sup> gran cosa ei estar libre ei estar libre

*p* *ora* *f* *p*

ei estar libre sin q<sup>e</sup> el corazon  
 quenta Cuidado q<sup>e</sup> mas q<sup>e</sup> no los  
 a Dios mis prendas y perdonad que

tenga sin  
 dulces son los a ga  
 ridos sy no contenta a ma

tenga q<sup>n</sup> le do mi ne      more ni tas del  
ar gos son los amar gos      no ai Amantes se -  
sino      sino os contenta      aposen tos a -  
Al - ma las q<sup>aun</sup> os allais li bres  
no ras q<sup>e</sup> luego al fin yal ca bo  
mados      a do ra dar lu ne - tas  
a queste ni ño Cie go      jamas le deis con  
siel amor mucho dura      no muera en pala  
Mos queteros que xi - dos      Chuicas de la ca

fi - tes ~~que~~ ~~unidas~~ ~~entre~~ ~~nos~~ ~~que~~ ~~lindo~~  
 ga - do ya si se niegan todos de  
 zue la perdonar todos la inpertri

chis - te e quando llega el sacu  
 pla to q' aung se coma con grandes  
 nencia y pues q' os sirbo fina ya

*Come Prima*  
 dirle el sacu - dirle para q' no nos  
 canso con y me die todo el  
 tenta fi dadme muchas pal -

deje para ——— si si se ñoras  
gusto y ——— si si se ñoras  
madas dad ——— si si queridos

le p p. cri se

des.pues al piste  
se sigue el abco  
por fin de fiesta

allegro  
doj mas



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Violin 1.ª Ton.ª a solo las penas de los Amantes

And.<sup>no</sup> 8/8

Allegro

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

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

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

*p.<sup>o</sup> mai p.<sup>o</sup> p.<sup>mo</sup> p.<sup>o</sup>*

*Allegro*  
*dos mas*

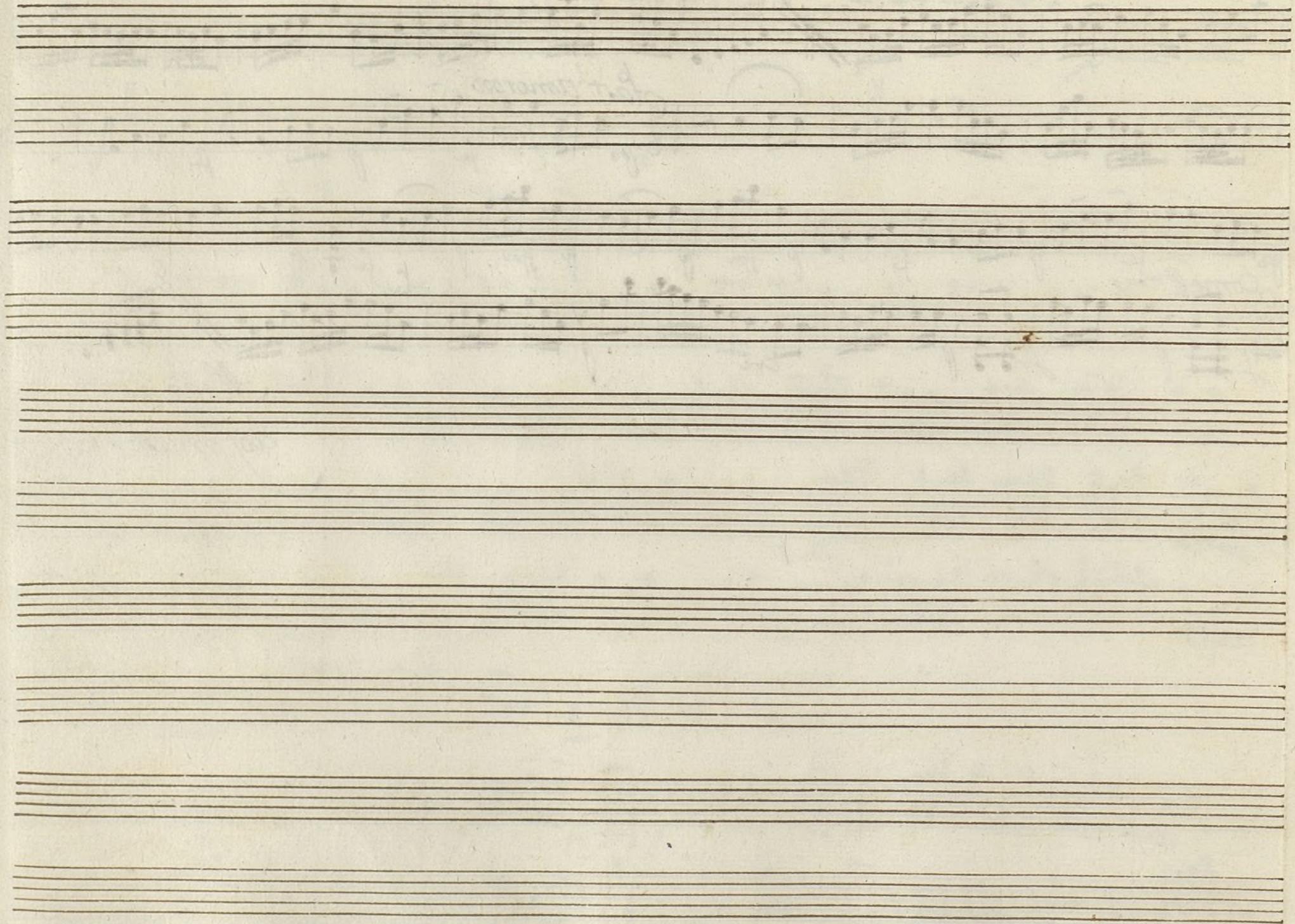
*And.<sup>te</sup> seq.*

*crec.*

The musical score is written on ten systems of staves. The first system is in 6/8 time and marked *All.<sup>o</sup> dol.*. The second system begins with a double bar line and a slash, indicating a section change. The third system is marked *And.<sup>te</sup> p.<sup>o</sup>*. The fourth system is marked *All.<sup>o</sup>*. The fifth system contains dynamic markings *p.<sup>o</sup> mai p.<sup>o</sup> p.<sup>mo</sup> p.<sup>o</sup>*. The sixth system is marked *Allegro* and *dos mas*. The seventh system is marked *And.<sup>te</sup> seq.*. The eighth system is marked *crec.*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Handwritten musical score on four staves. The first staff contains a melodic line with various ornaments and a double bar line. The second staff continues the melody with dynamic markings 'p' and 'f'. The third staff features a more complex melodic line with 'Come p' mas' and 'for' markings. The fourth staff shows a rhythmic accompaniment in 3/4 time with 'cre' marking. The piece concludes with a double bar line and a fermata.

*Allegro  
doj mas*



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Violin 2<sup>o</sup> Ton<sup>a</sup> a solo las penas de los Amantes

And.<sup>no</sup> 3/8

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The tempo is marked 'And.<sup>no</sup>'. The music is written for a single violin. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as 'p' (piano) and 'f' (forte) are used throughout the piece. The score is written in a cursive, historical style.

Allegro

*Allo* *dol.* *fe* *p.o* *fe*

*p.o* *fe* *p.o*

*And.te* *p.o*

*mai p.o* *p.mo* *1* *2* *3*

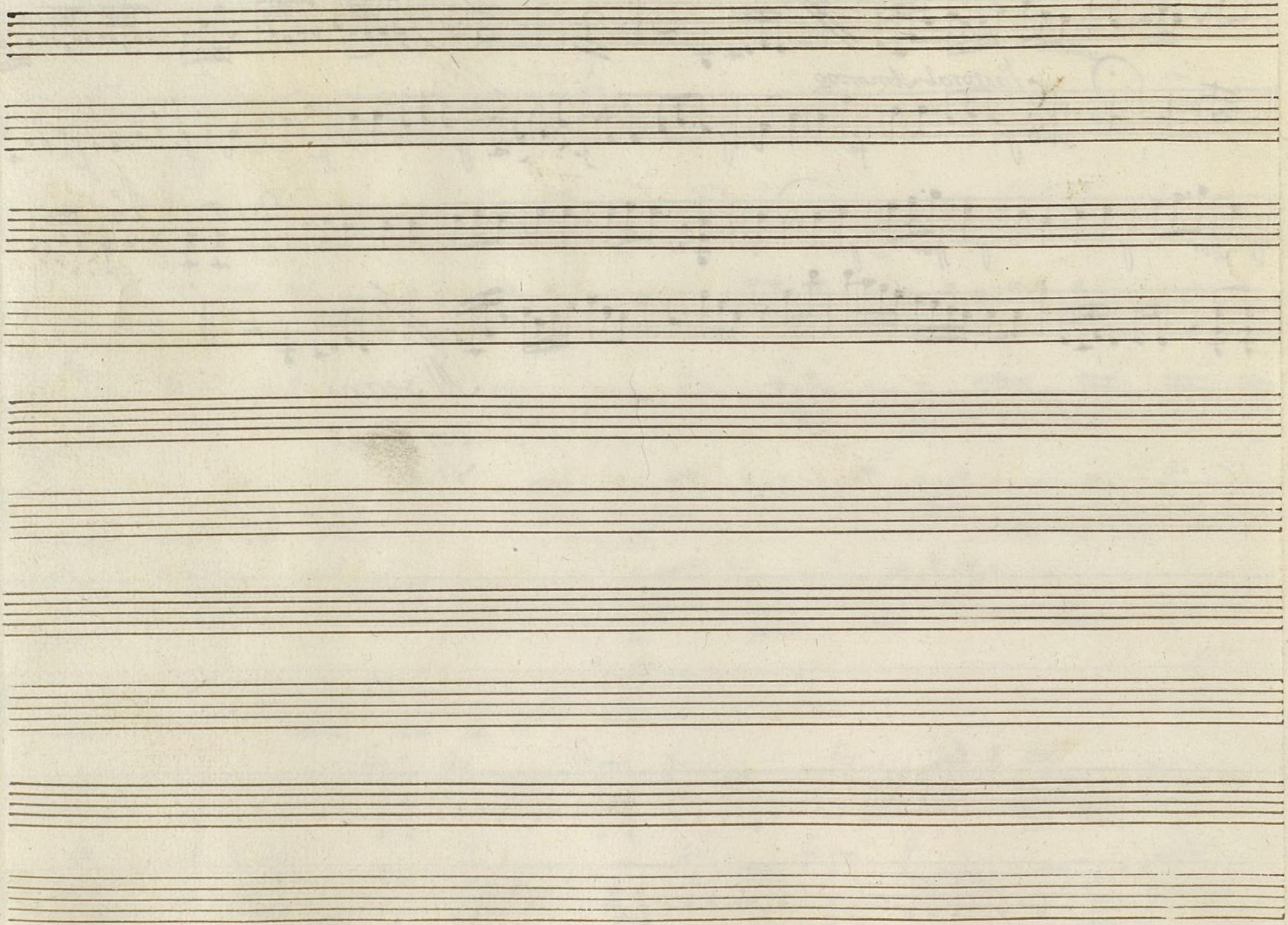
*Allegro dos mar.*

*And.te seg.* *fe* *p.o* *fe* *p.o* *fe* *dol.*

*fe* *dol.* *fe* *p.o* *fe* *cres*

Handwritten musical score for a piece titled "Pastoral Amoroso". The score consists of four staves. The first staff begins with a treble clef and a common time signature. The second staff starts with a treble clef, a 6/8 time signature, and the title "Pastoral Amoroso" written above it. The music includes various notes, rests, and dynamic markings such as *ffor*, *p*, and *f*. The piece concludes with a double bar line and a repeat sign.

*Al segno  
doj mas*



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Flauta 1<sup>a</sup> Ton.<sup>a</sup> a solo las penas de los Amantes

And.<sup>no</sup> 3/8 *p.* *fe* *p.* *fe* *p.*

*fe* *p.* *fe* *p.* *fe* *p.* *fe* *p.*

*fe* *p.* *fe*

*fe*

*fe*

*fe* *p.* *fe* *p.*

*p.* *f* *p.*

*Allegro*

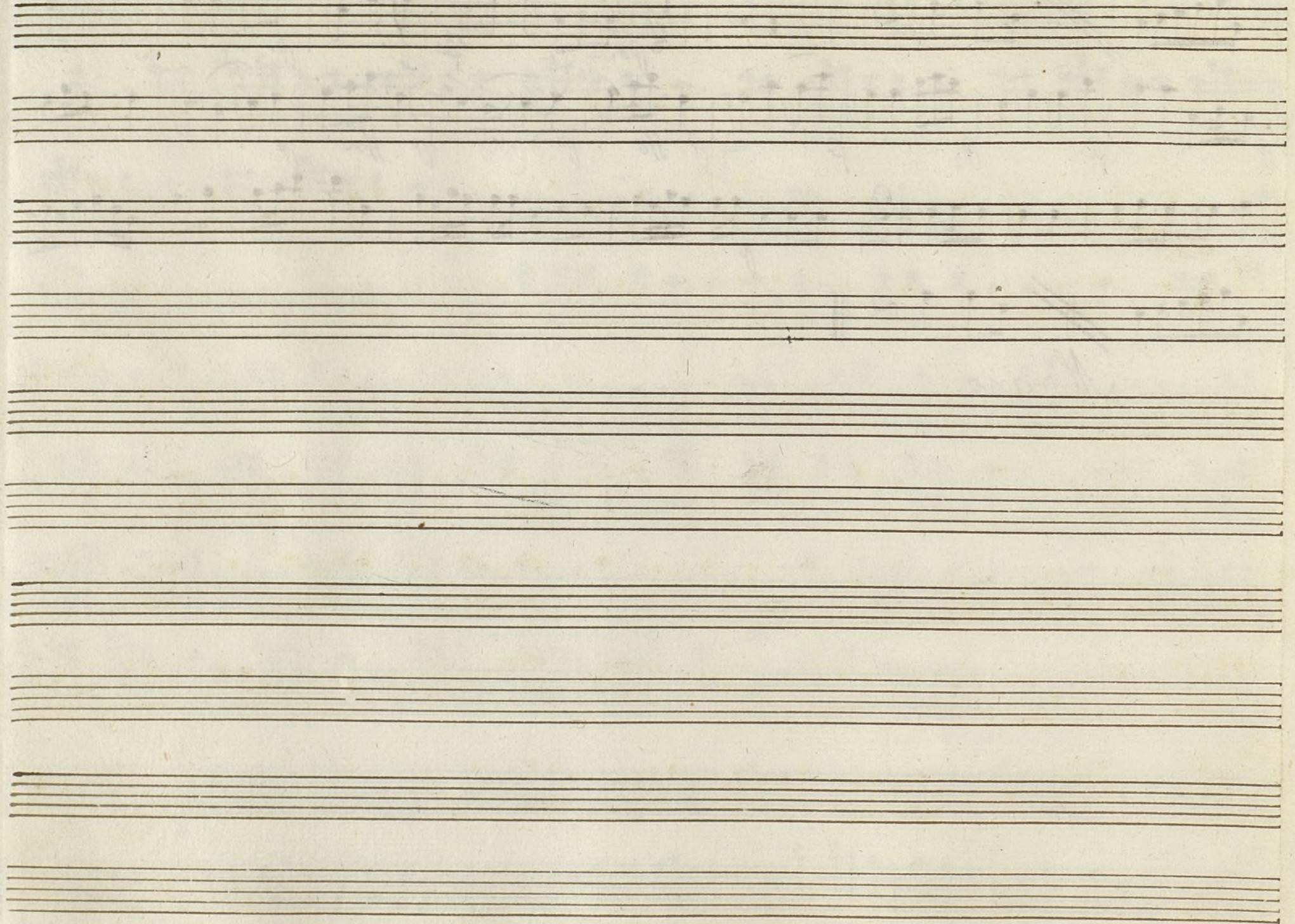
Handwritten musical score for guitar, consisting of 11 staves. The notation includes treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The score is marked with various dynamics and articulations:

- Staff 1: *All.<sup>o</sup>* (Allegro), *p.* (piano), *f.* (forte)
- Staff 2: *f.* (forte)
- Staff 3: *f.* (forte)
- Staff 4: *f.* (forte)
- Staff 5: *f.* (forte)
- Staff 6: *And.<sup>te</sup> p.* (Andante piano)
- Staff 7: *All.<sup>o</sup>* (Allegro)
- Staff 8: *p.* (piano), *ma* (marcato), *p.<sup>mo</sup>* (pianissimo)
- Staff 9: *Al segno* (Allegro segno), *dos mas* (two more)
- Staff 10: *And.<sup>te</sup> seg.<sup>o</sup>* (Andante segno), 3/4 time signature
- Staff 11: *And.<sup>te</sup> seg.<sup>o</sup>* (Andante segno), 3/4 time signature

6 (.) Pastoral Am.<sup>o</sup>

Handwritten musical score for 'Pastoral Am.' consisting of four staves. The first staff begins with a treble clef and a key signature of one flat. The music is written in a simple, melodic style with various dynamics such as *p*, *f*, and *ff*. The second and third staves continue the melody with similar dynamics. The fourth staff concludes the piece with a double bar line and a fermata.

*Allegro*

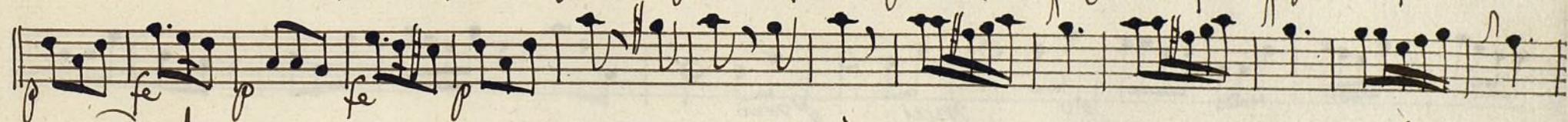


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*Fu Flauta 2.<sup>a</sup> Ton.<sup>a</sup> a solo las penas de los Amantes*

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

*f*

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

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

*p<sup>o</sup> mal p<sup>o</sup>mo*

*Allegro di ma*

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

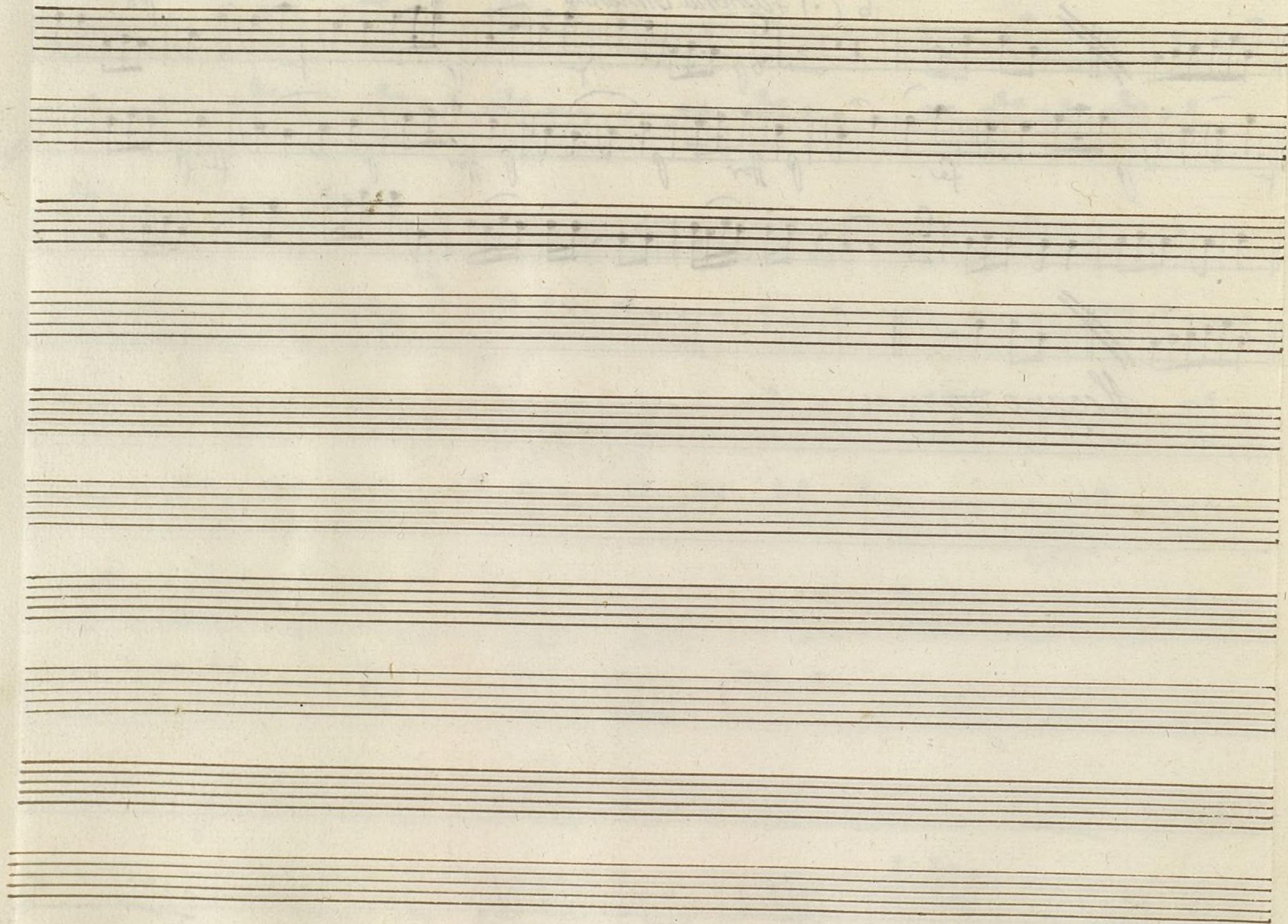
*f*

6 (.) Pastoral Amoroso

Handwritten musical notation for 'Pastoral Amoroso'. The score consists of four staves. The first staff begins with a treble clef, a 6/8 time signature, and a key signature of one flat (B-flat). It contains a series of eighth and sixteenth notes, some beamed together, with dynamic markings such as *f*, *p*, and *ffor*. The second and third staves continue the melodic and harmonic development. The fourth staff concludes the piece with a double bar line and repeat dots.

*Allegro dor mai*

Seven empty musical staves are provided below the handwritten text, intended for further musical notation.



*Trompa 1<sup>a</sup> Ton.<sup>a</sup> a solo las penas de los Amantes*

*And.<sup>no</sup>*

*Allegro*

*All.*  $\text{D}:\flat$   $\frac{6}{8}$

$\frac{2}{2}$   $\frac{2}{2}$

*And. tep.*  $\frac{3}{4}$

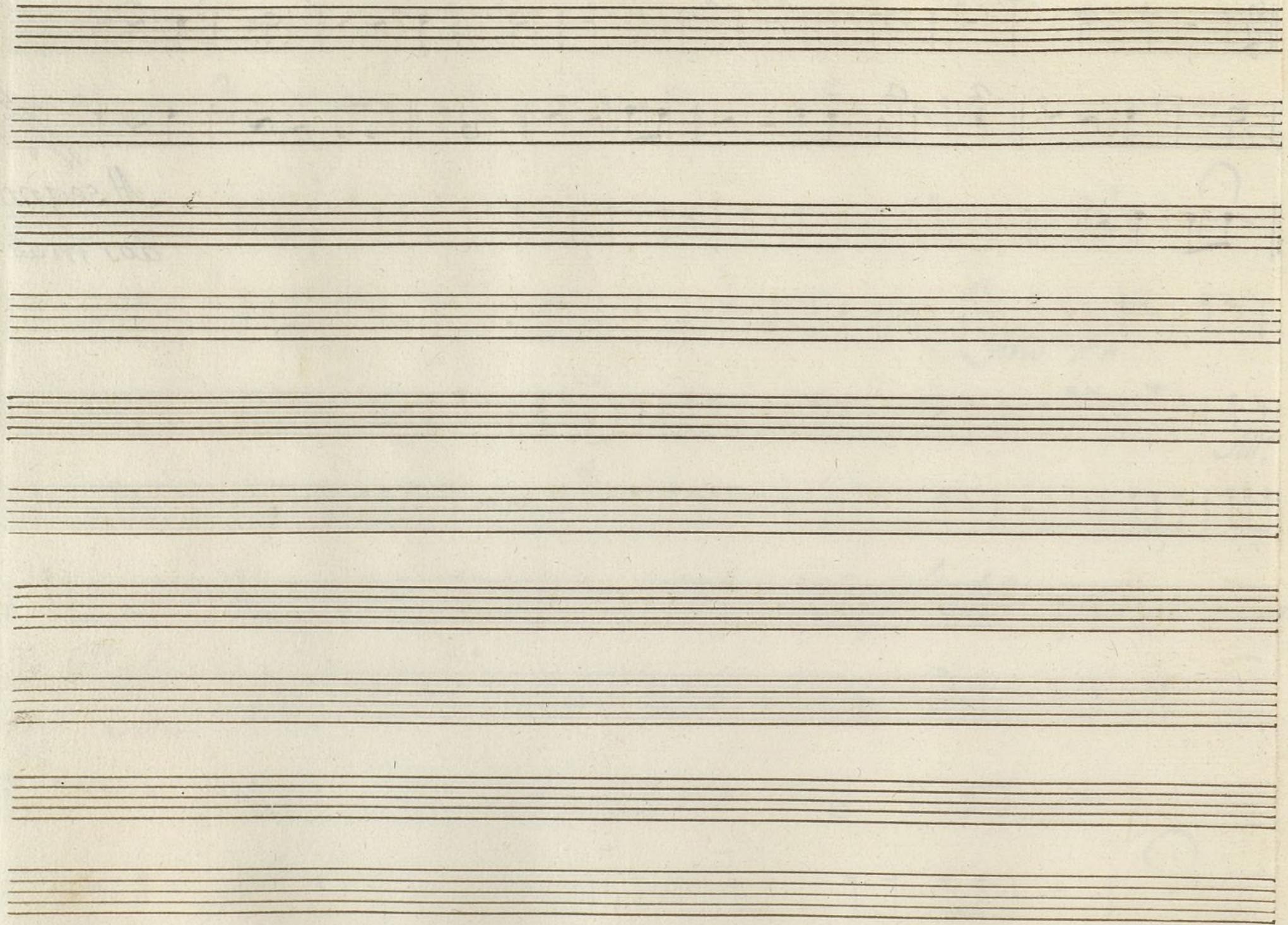
*All.*

*Allegro dos mas*

*In Clava*  $\text{D}:\flat$   $\frac{3}{4}$

*Seg. And.*

*Al segno  
dos mas*



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*Trompa 2.<sup>a</sup> Ton.<sup>a</sup> a solo las tenas de los Amantes*

*And.<sup>no</sup>*  $\text{D:} \flat \frac{3}{4}$

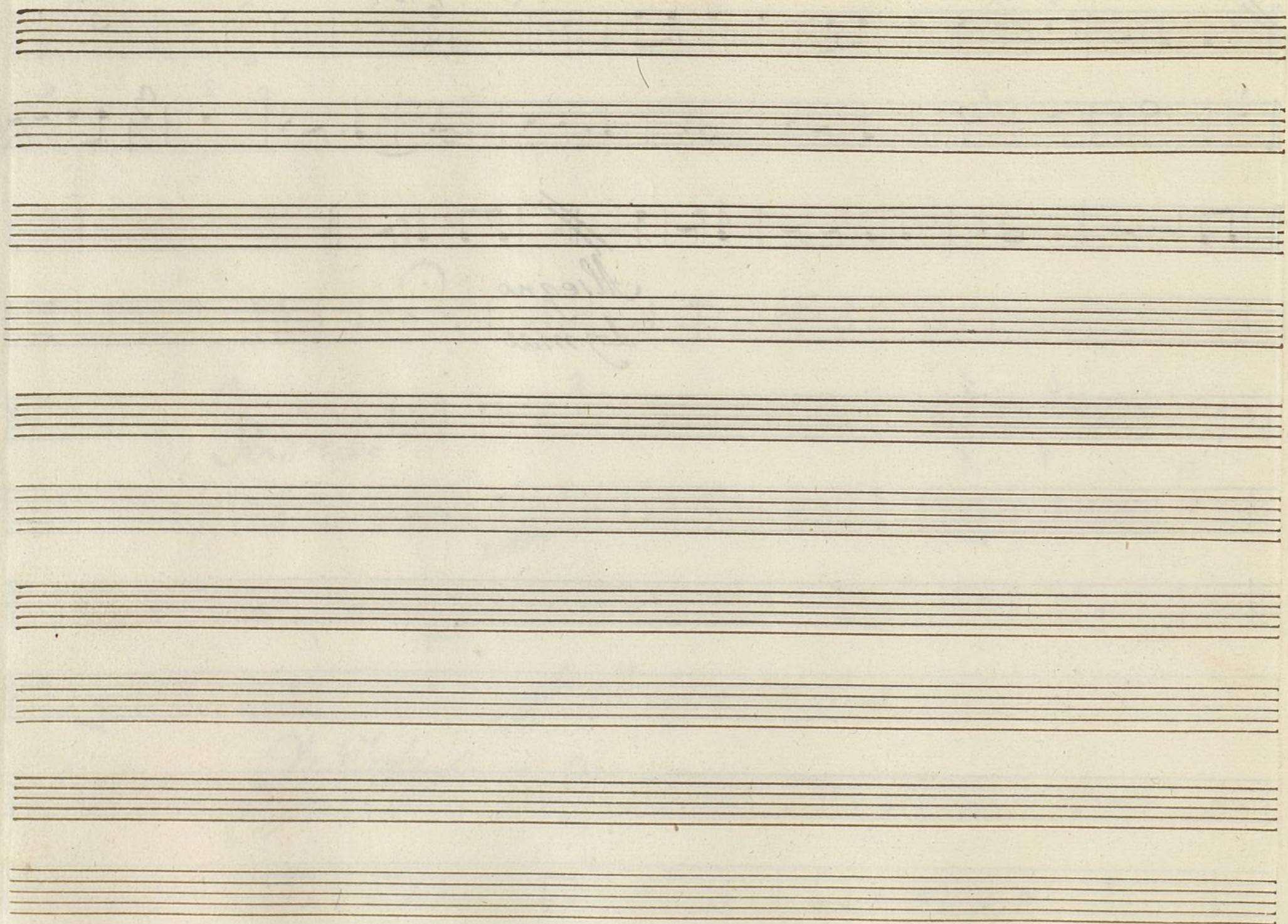
*Allegro*

Empty musical staves for the continuation of the piece.

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Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains a melodic line with a fermata over the first measure, a second measure with a '2' above it, and a circled '1' above the eighth measure. The second staff continues the melody with a fermata over the first measure, followed by notes and rests, ending with a '2' and a '3' above the final measures. The third staff continues the melody and ends with a double bar line.

*Allegro  
doz mas*



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Baxo, Ton<sup>a</sup> a solo las penas de los Amantes

And<sup>no</sup> 3/8

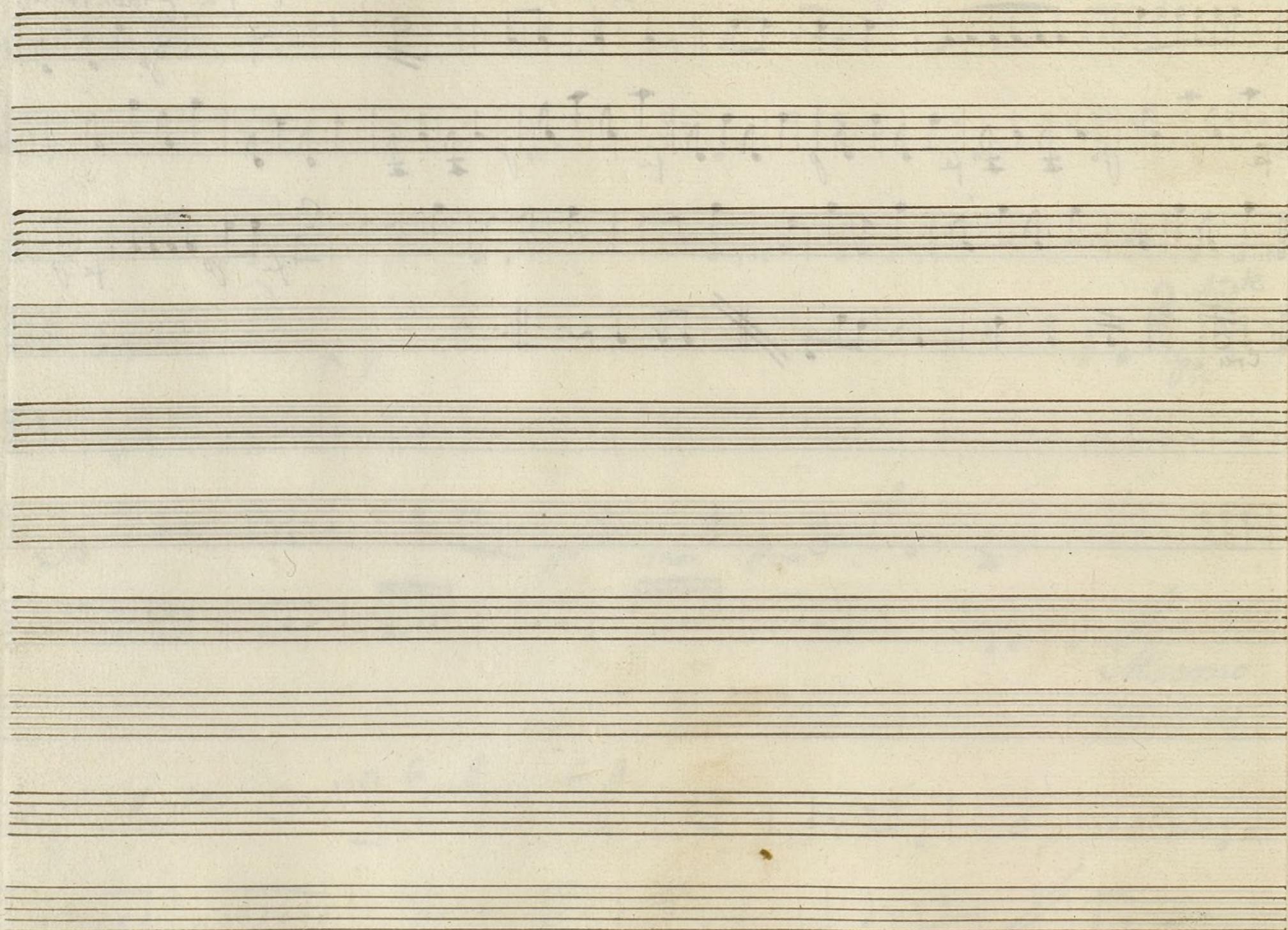
The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking 'And<sup>no</sup>' and the time signature '3/8'. The music is written for a Bassoon (Baxo) in the key of D major. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings of 'f' (forte) and 'p' (piano) are used throughout the piece. The score concludes with a double bar line and a fermata.

Allegro

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *fe*, *p*, *And<sup>te</sup>*, *ma*, and *mo*. The piece concludes with the instruction *Allegro doj mas*.

Handwritten musical score on aged paper, featuring two staves of music. The notation includes various notes, rests, and dynamic markings such as *fe*, *p*, *And<sup>te</sup>*, and *Crei*.

*p. 1*  
*amor.*



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