

GUERRERO, Antonio.

Lo postorelo.

Trucillo a dua con violines.
Flauto y trompas.

Dpte ms. 1762.

Partitura.

Violin 1^o

Violin 2^o

Violin 2^o

Flauto 2^o

Trompa 1^o

Trompa 2^o

Acompañamiento.

Lego 2º

Nº 63

+

Mus 102-14.5

Ley. 3º. nº 16

Sonadilla a Duo %

la Pastorela

Con Violines, flautas

y

trompas %

de D^{ra} Antonio % Guerrero

año de 1762 %

16

Ayuntamiento de Madrid

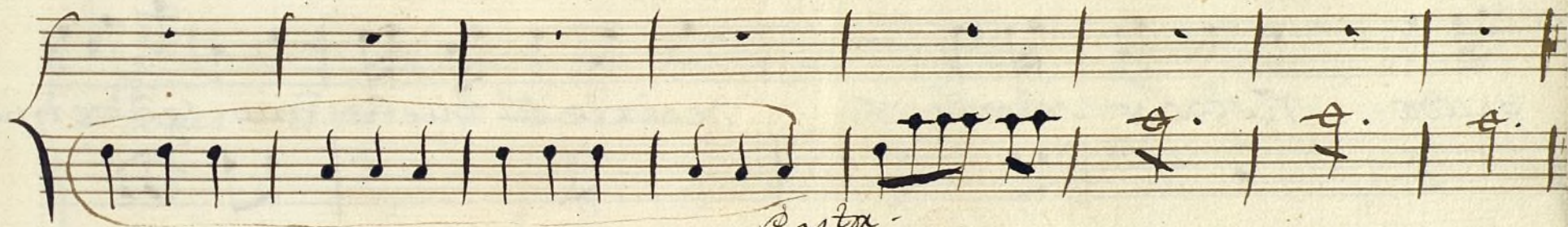
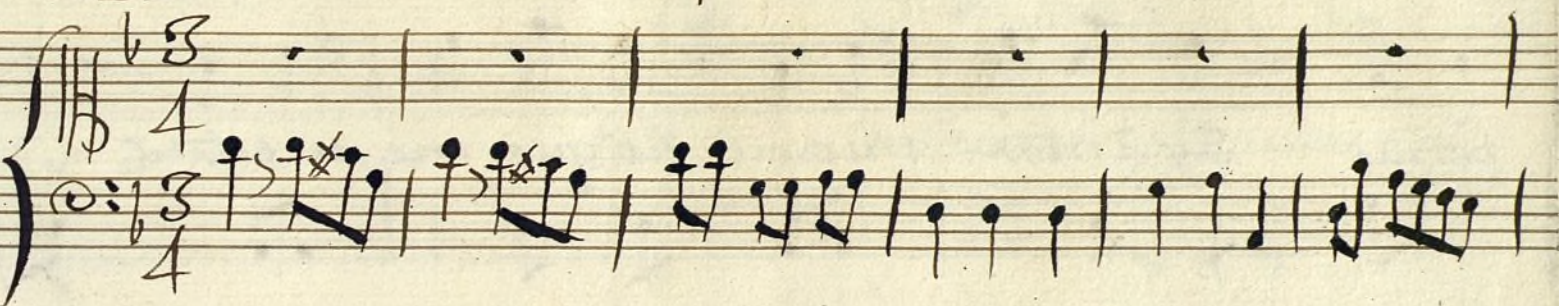
Sonadilla a Duo.

+

2

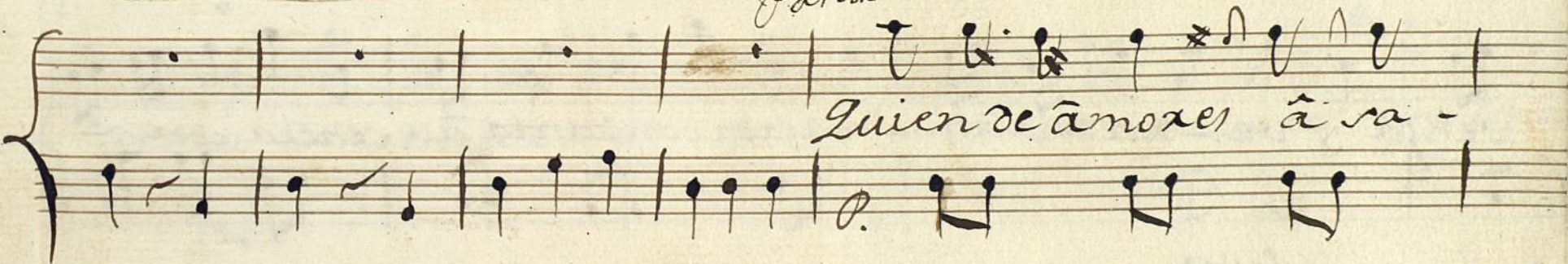
And.^{te}

Gracioso



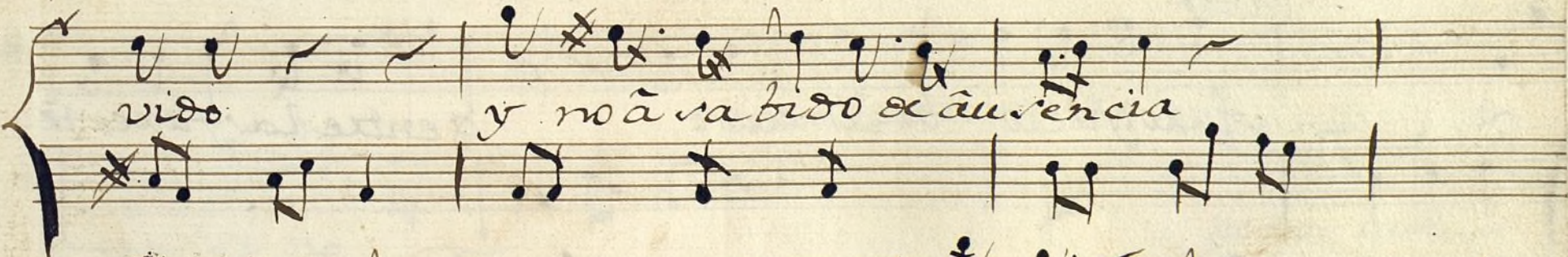
Pasta-

Quien de amores a ra-



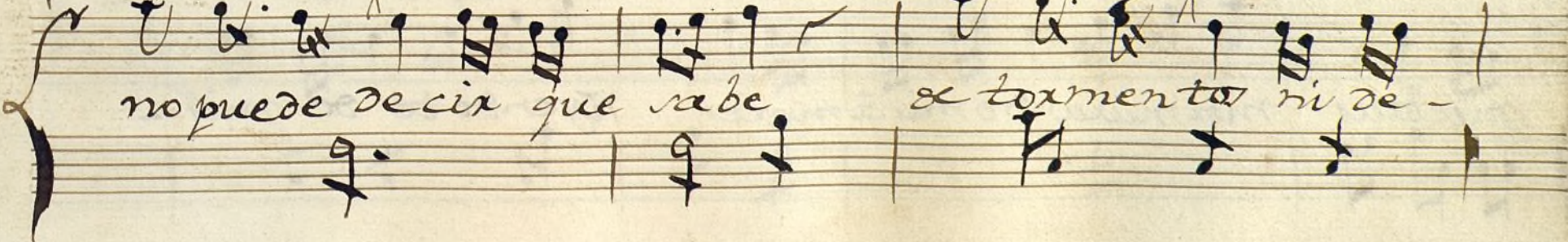
vido

y no a ra bido de ausencia



no puede decir que sabe

de tormento ni de-



penas ay amor mio lo que me cuertas, montes y
 prados rios y selvas, decixle al dueño mio q'averme -
 venga y ve - xa una alma muerta con tanta au - rencia con -
 Partor. Arao guelo bulli cioso gente la flores te -
 quebras moxmurando mi amor, riendo te de mis -

quejas, ây âmoa mio lo q me cuesta plantas -

flores âves y fieras decime mi pa -

toxa donde âlver ga por el coxazon muere si no la encuen -

pero que mico
taa si no pero que -

No eres tu el dueño mio por quien yo
veo

muero di cielo mio por quien yo muero ay prenda -

no eres tu el dueño mio por q. yo muero di cielo

mia por q. yo muero

mio por q. yo muero ay! ay! por q. yo mue -

pa

3 4 no. Uepa dueño del âlma toma los brazos toma los

3 4 no

3 4 *Pastor.* toma el âlma con ellos dueño âdo -

brazos...

Pastora. xado dueño âdoxa - do...

Pastora. Dime mi bien & âs -

ècho mientras tu âuencencia

Part.
 âax âqua è a lido âmis ô be - jas âmis ô be -

Part.^a
 jas... Pues yo con mi Kbaño triste è pa

Part.^a
 rado triste è pa rado dime de mi ca

xiño te âs ôlbiado te âs ôlvida - do...

Part.^a
 como tu ès âleve, âquero pienra âquero -

Part.²

piensas: ei & soy desgraciado en mi fi-

Part.^a

neras en mis finezas... En estando con-

Quigo no se & âzerme no se & âzerme-

pa

px

vaya una Parto - xela & nos âlegre & nos âle-

gre... Vaya una Partoxela & nor a -

legre & nor afe - gre...

Partoxela

Pastor.

Pastorcita del alma

tanto te quiero,

& como tu veas mi a -

Para.

ma, bien epe - na...

aun & dices me quieres -

mucho lo te - mo,

& eres hombre y la peque

al mejor tiempo

pero vienes constante -

po
 po
 tuya es el alma toda -
 de pa te aora de Zelos,
 ay Pastor - ci - to ay dulce -
 con ella lo agnadero - ay Pastor ci - ta,
 Dueño ay
 ay dulce Dueño prenda del alma (ay) por ti me -

muezo toma mi bien los brazos y el âlma en èllos ve -

gate ino te âpax - ter âma do dueño ây! ây! dulce -

gloria ây! ây. dulce dueño vamos por q ya es -

The image shows a handwritten musical score on aged, slightly stained paper. The score is organized into three systems, each consisting of two staves. The lyrics are written in a cursive hand below the staves. The first system contains the lyrics "tarde y acabere es to" and "vamos por q ya esta de ya-". The second system contains "cabere es to..." and "morquetexi - to" and "vi esto o r a -". The third system contains "grada," and "oaxnos vi victor," and "q âqui seâ caba, pe". The music is written in a simple, functional style with various note values and rests.

tarde y acabere es to vamos por q ya esta de ya-
 cabere es to... morquetexi - to vi esto o r a -
 grada, oaxnos vi victor, q âqui seâ caba, pe

no con equidillas pexa
 & no le fal

tan & no le fal - tan...

Sequidillas pas

tona! ôrgan seño xei ôrgan seño xei::

ôrgan seño xei ôrgan

& tambien repuiditta ôla lau & tambien repui-

Handwritten musical score on aged paper. The score is written in a single system with three staves. The top staff is for the vocal line, and the bottom two staves are for the guitar line. The lyrics are written in Spanish and are interspersed with musical notation. The lyrics are: "dillas (toma âca toma âlla) traen los pa-to-xes â tiende o -", "coaxito pu -", "ve oveji-ta del alma be, be,", "lido ba, ba, mixa & yo te estimo -", "mixa & yo te adoro ve, ve, ve, ve,". The notation includes various musical symbols such as notes, rests, and bar lines.

ba, ba, ay cox deni to ba, ba,
 ay obegi-ta, ve, ve,
 & tambien se quipilla, traen los Pastores...
 Polacos mi-o Polacos mi-or...

Si la tonada gusta, ola au ~ Si la tonada -

gusta (toma âca toma alla) dadnos un victor (âtiende o -

Coxdexito Pulido ba, ba, -

ye... ôbeyita del âlma ve. ve mira & yote â -

min a q yo te estime
 doxo ve. ve. ve. ve. ay o be pi - ta,
 r con dexi to ba, ba)
 ve. ve.) A la tona da gus ta da do s pal ma
 da...

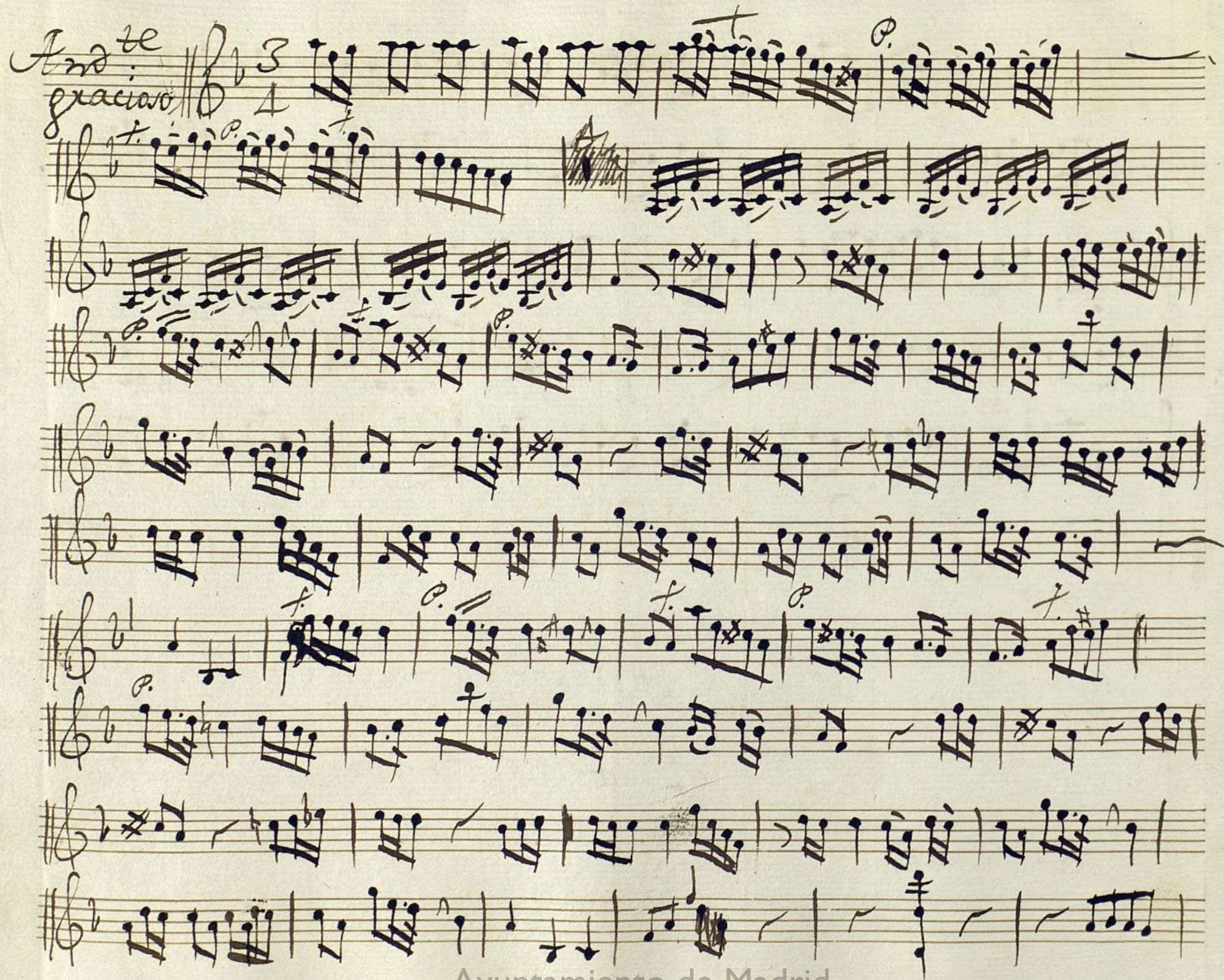
The musical score is written on three systems of staves. The first system consists of two staves with lyrics 'min a q yo te estime' and 'doxo ve. ve. ve. ve. ay o be pi - ta,'. The second system also consists of two staves with lyrics 'r con dexi to ba, ba)' and 've. ve.) A la tona da gus ta da do s pal ma'. The third system consists of two staves with the lyric 'da...'. The notation includes various note values, rests, and bar lines. There are some ink smudges and a small '2' above the first staff in the first system.

Seguidilla



Allegro dos mai.

Violin 1^o tonadilla
à Duo la Pastorela:

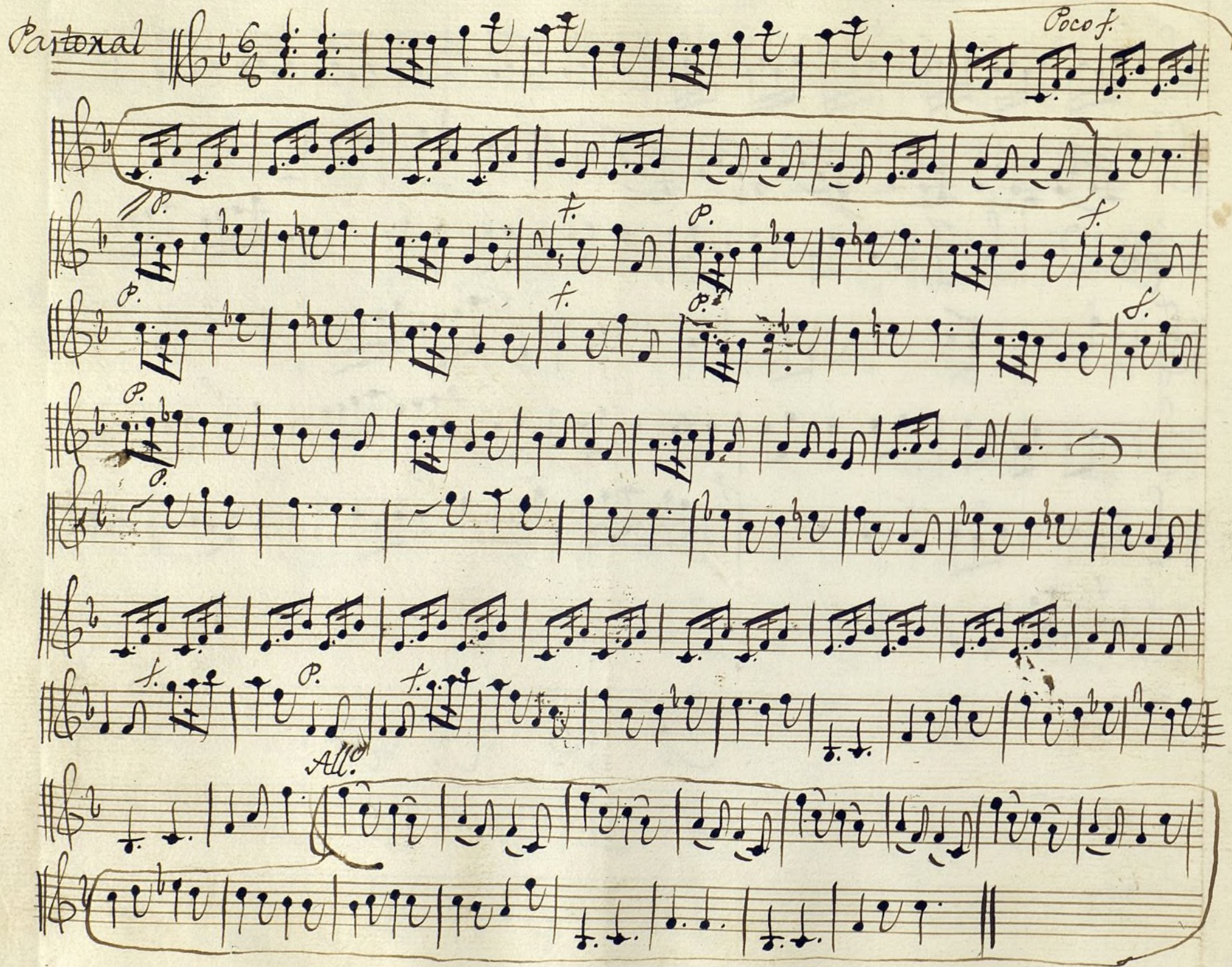


ala seña 3. vezes
mas dep. sigue.

v. p. v. v.

Pastoral

Poco f.



1

Violini 2^o

ton^{do} a duo

de la Partorela

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a 3/4 time signature. The music features various note values, rests, and dynamic markings. Handwritten annotations include "Salos par" and "repite" on the fifth staff, "la 2a no" in a bracket on the sixth staff, "seguidillas." on the seventh staff, and "3 mas at segno" on the eighth staff. The paper is aged and shows some staining.

Pastorela

Sigue



-2-

Violini 2.^o

ton.^a a duo.

la Pastorela.

And.^{te} Gracioso.

la 2.a no

alor Para. Repite.

Seguidillas.

3 mas al segno.

Pastorela.

Handwritten musical score for 'Pastorela' in 6/8 time. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The music is written in a cursive, handwritten style. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The piece concludes with a double bar line on the eighth staff.

segue.

as.
mas
egno.



Flauta 2^a ton^a a duo la Pastorala

mus 102-14

And.^{te}

gracioso.

3/4

seguido.

*ala señal 3 veces
mas y rígue.*

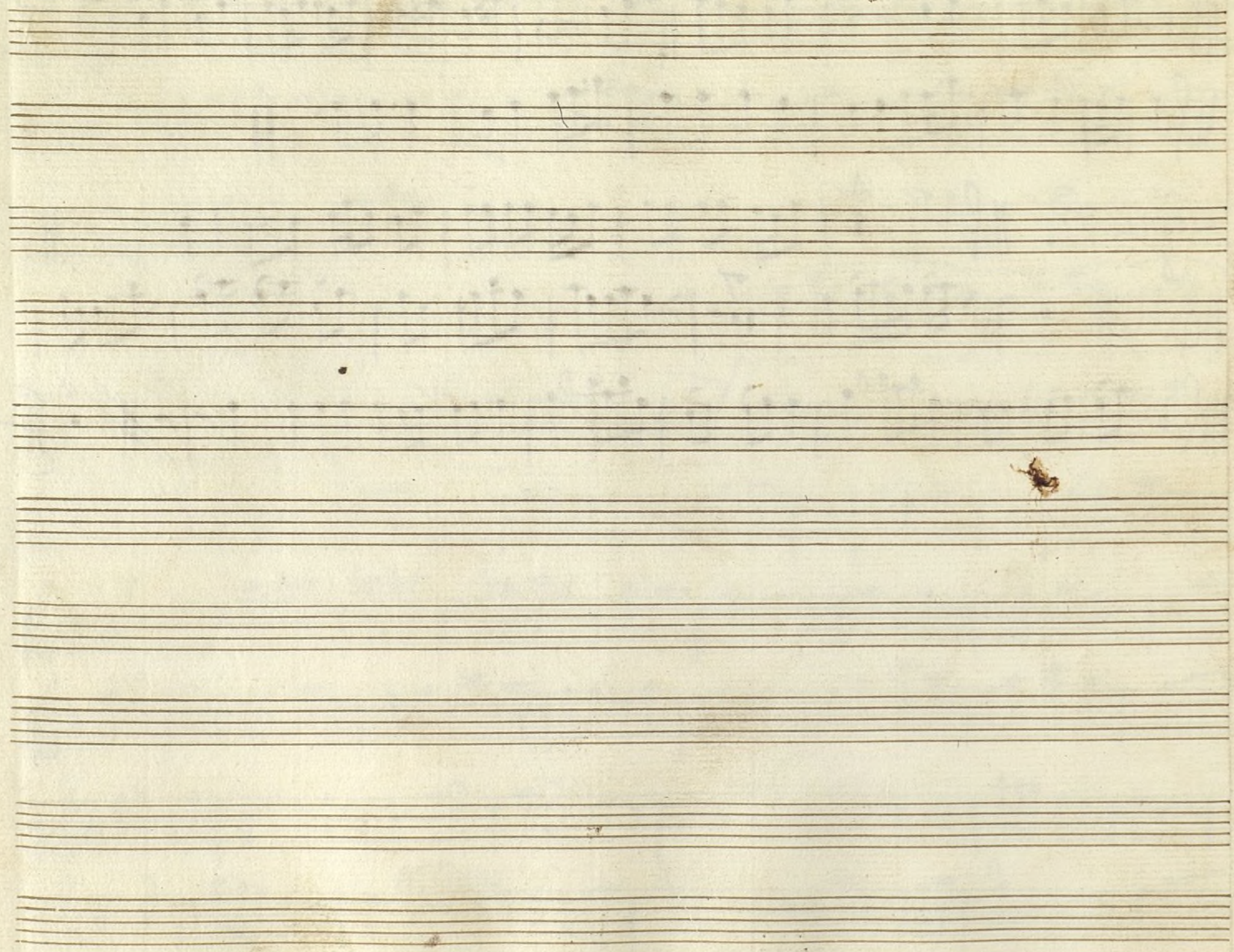
Pastoral $\frac{2}{4}$

no

ses

Handwritten musical score on five staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff continues the melody. The third staff is marked 'Seguio' and begins with a new key signature of one flat (Bb) and a 3/4 time signature. The fourth and fifth staves continue the piece, with the fifth staff ending with a double bar line and a repeat sign. The notation includes many beamed notes and rests, suggesting a complex rhythmic structure.

28

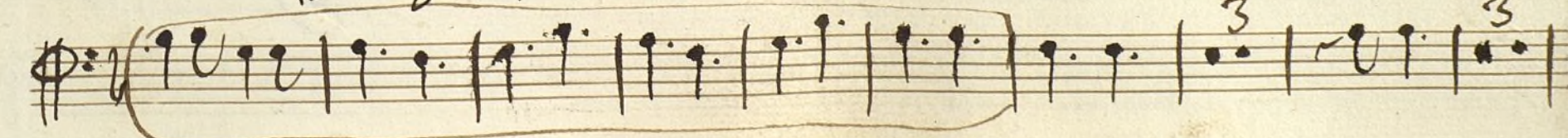
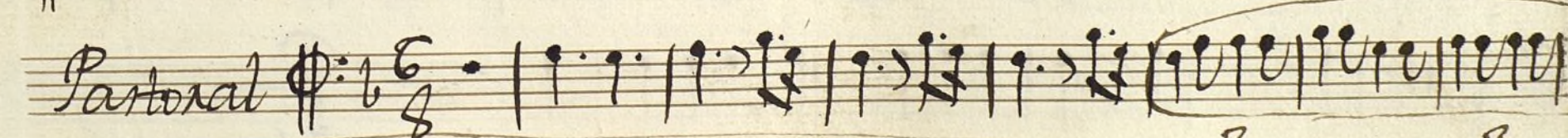
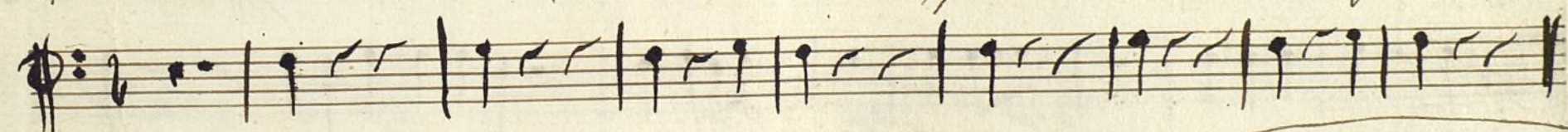
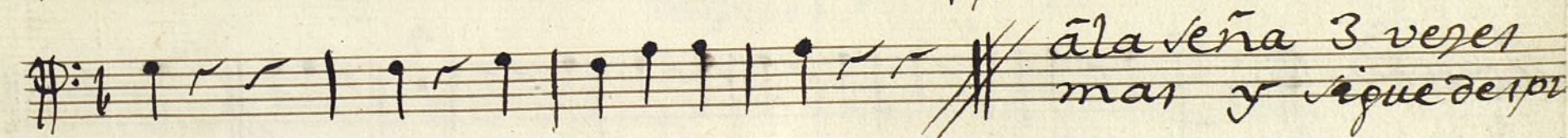
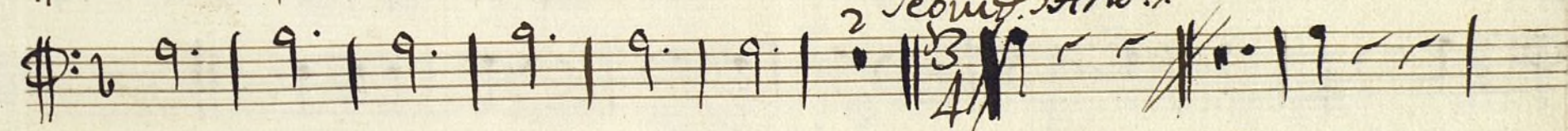
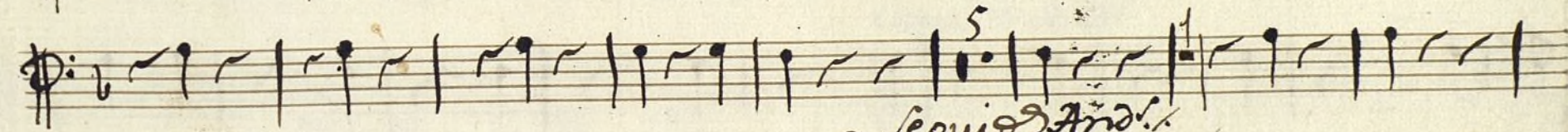
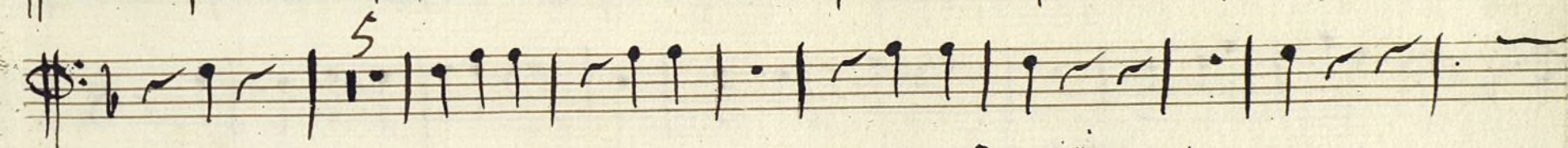
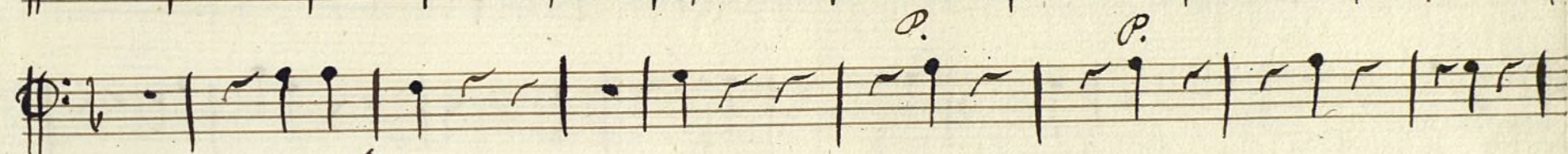
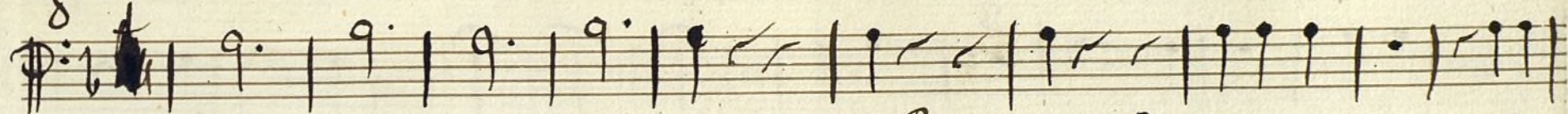
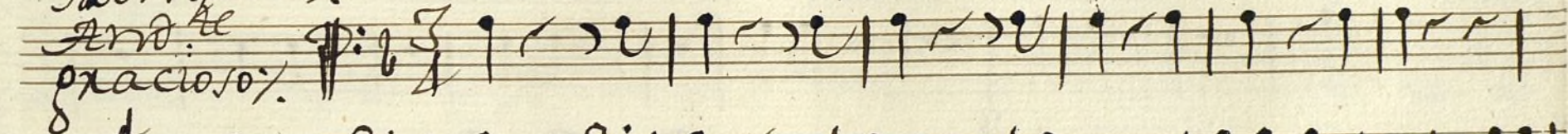


Fuonpa 1.^a tonadilla a + duo de 2.^a Pastorela.

Mus 10244

And.^{te}

gracioso.



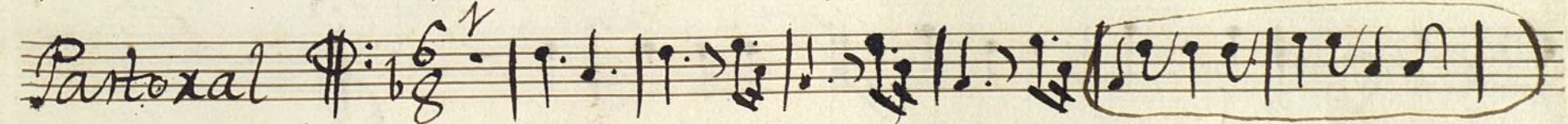
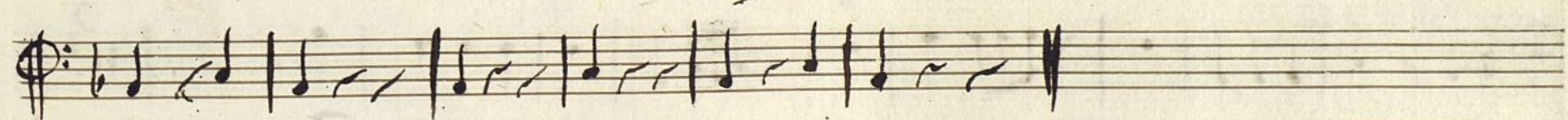
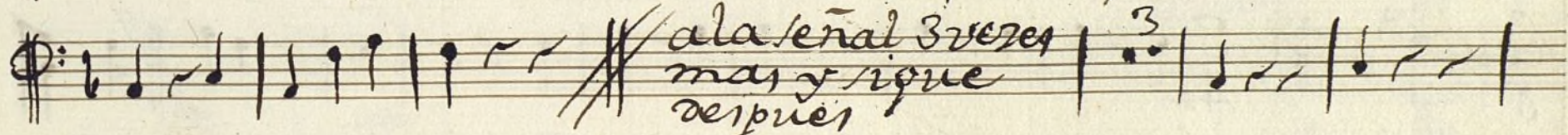
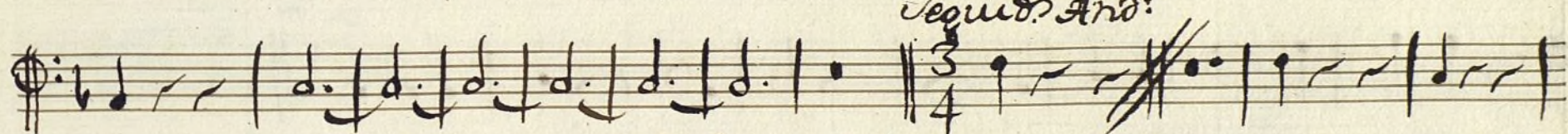
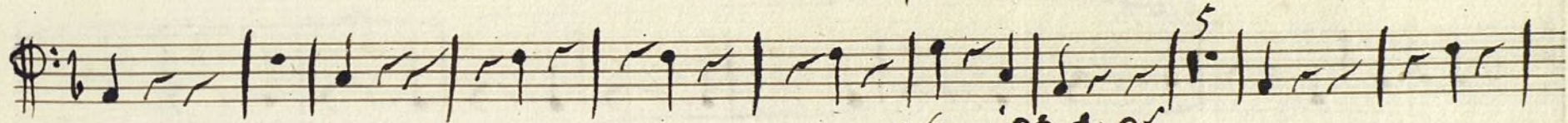
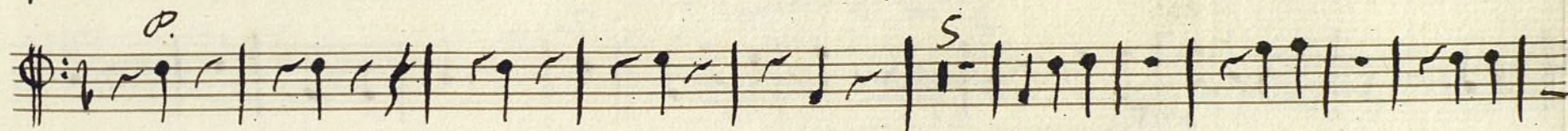
*ala seña 3 veces
mas y sigue despues.*

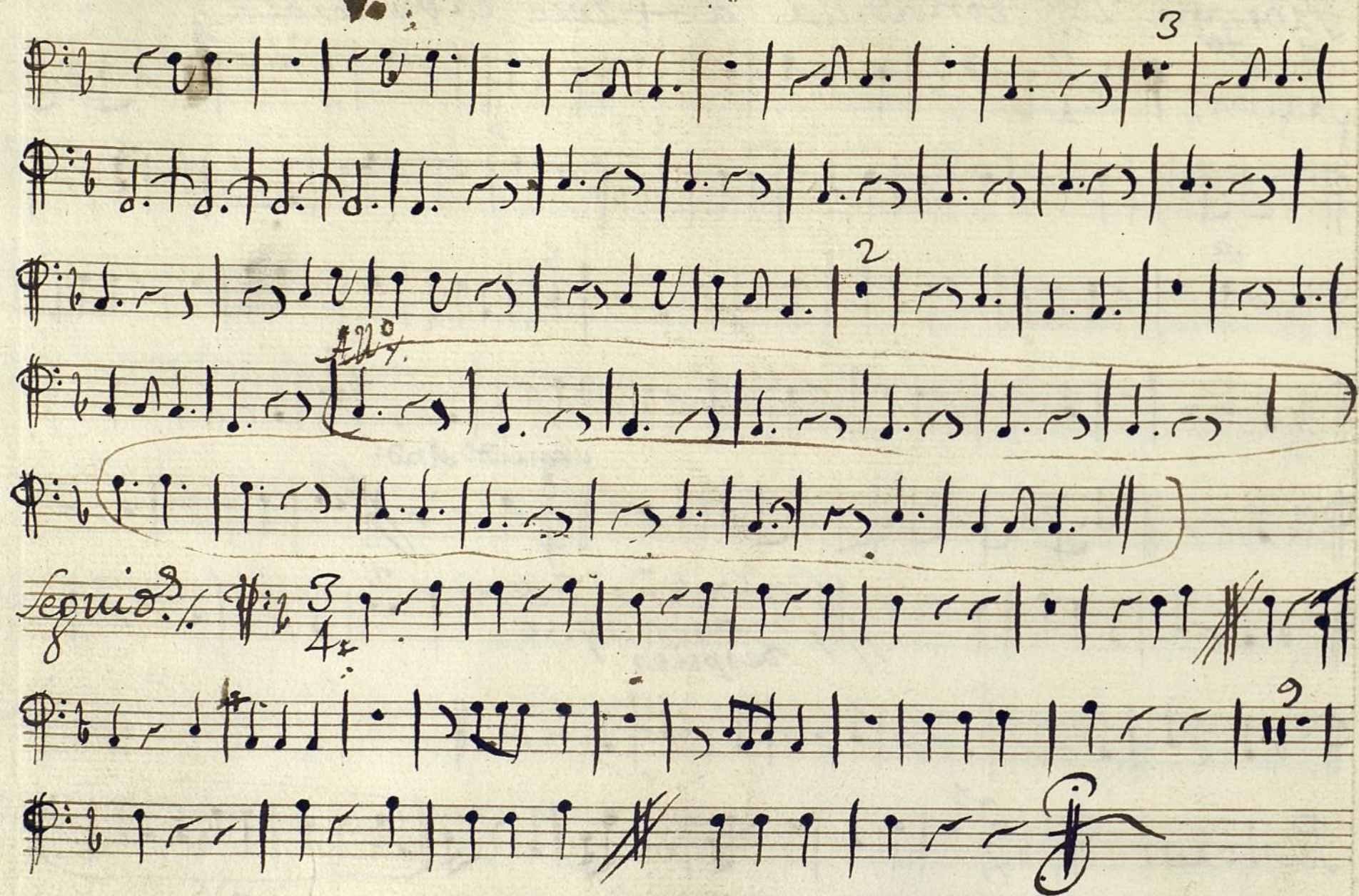


Fuompa 2ª tonadilla a + Duo la Pastorela

Mus 102-14

Ano. te
gracioso





102-14

A Comp^{to} tonadilla a Duo la Pastorela.

Mus 102-14

Andte, *gracioso* *Por* *Seguid.* *Se le pite a la sena y ma*

V. P. V. S.

