

Seg. S. N. ~~20~~ 16

Mus 123 - 14

-t-

Tonadilla a

B. (Seg. 3.º n.º 15)

2.ª Parte de la Pastora

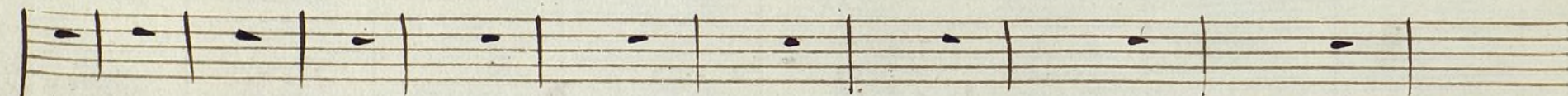
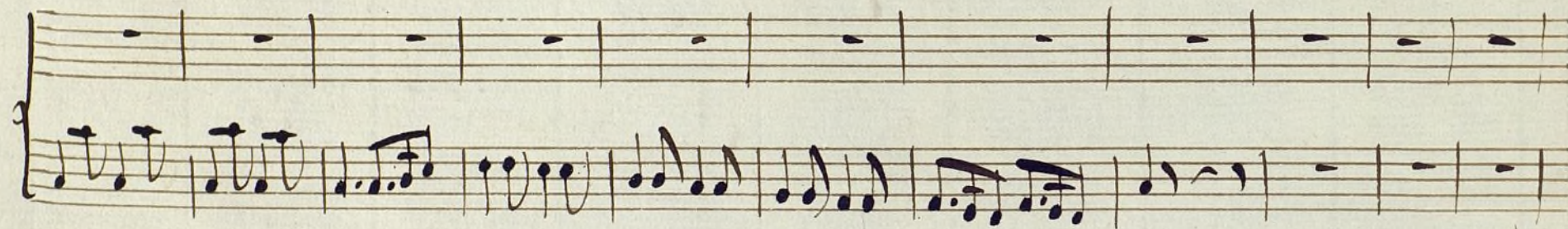
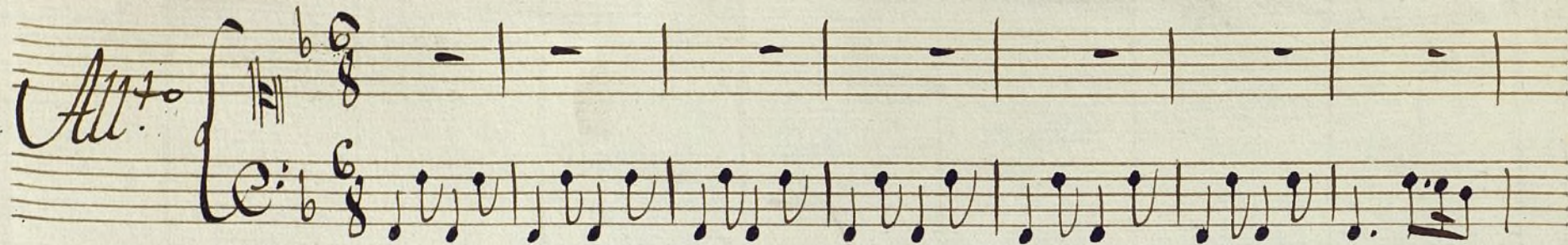
Misa.

Con Viol. y Trompas.

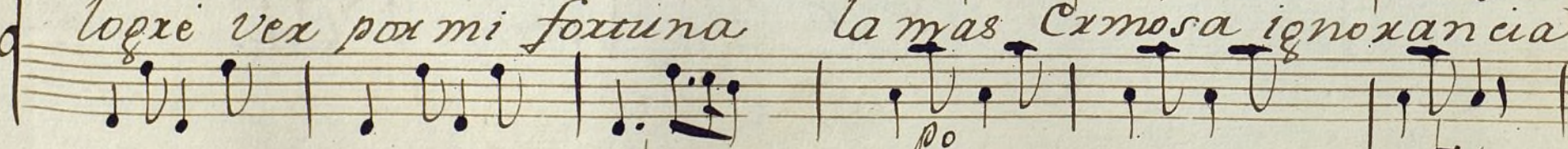
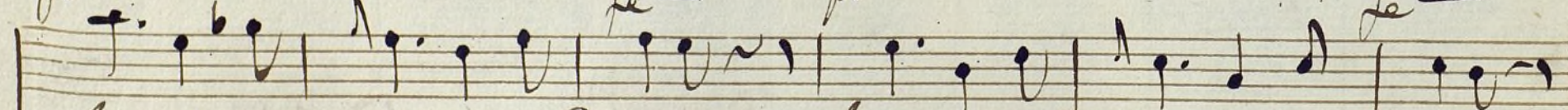
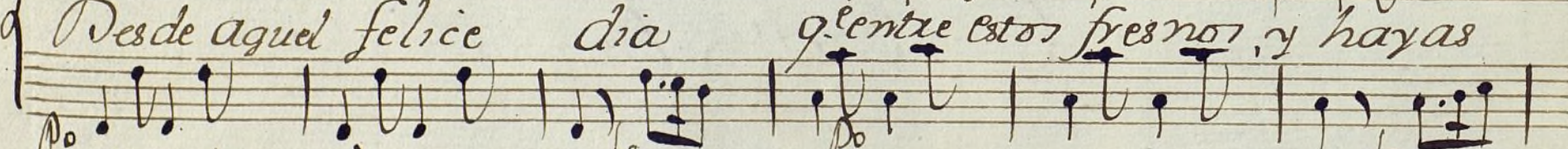
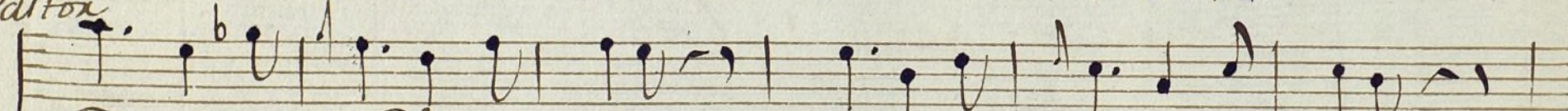
De D.º Pablo Esteve. 1764.

M Ayuntamiento de Madrid M

123-14



Pastor.



con mil sales con mil expicias medio gustosa
Punt. do fe po
muerte con sus mixas das y con gustos
fe po fe po Punt. do
yaleganza xa. la muerte le agria decco
fe po fe
Si con g.^e me halaga.
fe po fe
Para poder a mi gusto fallecer
po
Bato 3.^a Yo pretendo enamorarla bato di-
me-

De sus miradas Voi a dar Vista al ganado
me g. me quieres bato g. te quiero g. me quieres *chinita*
Volve xé ala Cabana Oye Bato g. me
puede ser g. mas quieres quiero a *farro* sola
mañadas Entreten a mi dueño si a mi
mente bato Yo *hago* p. g. a mi me quieres *Bato*
dueño y aqui me aguarda bravo quem-
to *av* g. te pe - *te* *Parro* como di-
me se me encarga mas ya viene mi
me puede hacerse Bato como p. g. me

Nie
Quiero *biene* *mi* *Nie* *biene* *Viza* *xa-*
nie
3^a *sigas* *le* *Nie* *huize* *siem* *le* *pre-*
All.^{to} *Bato*
Quiexes a
Nie *Bato* *Nie* *Bato* *Nie*
mint *si* *quieres a* *bato* *no* *quieres* *me* *vaya* *si*
Bato *Nie* *bato* *Nie*
y g.^e *no* *benga* *no* *do* *mil* *de* *morir* *Carquer* *Contigo*

Ero no Ero no Dame pa-
 tadas bien dame un abrazo no quieres ^{te eni e me} mordeme
 si ^{geu} quieres te ^{Casque} azote ^{no} no dos mil demonios Casquen
 Corrigo Ero no Ero no
 Alto Mas pues q. no sirbe

lo q.^{te} te enseñe de diverso modo lección te da -
 ze' Ve diciendo conmigo y o -
 Nue Bato Nue Bato
 yo to yo q. u i qui e . r . o .
 no quiero si si yo quiero a . b . a b a t . o .
 to a Bato. no no ^{a favor} ~~amata~~ llebame ~~de~~

los Demonios todo el Cuidado.

Diablo toda la leccion mas g^e dice Ma/a-

Nie

dexa No quiero ^{afirmar} si si No

Bato

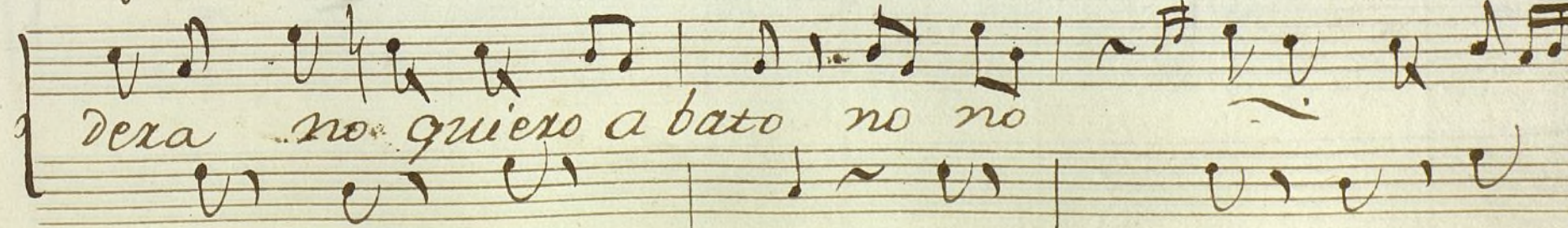
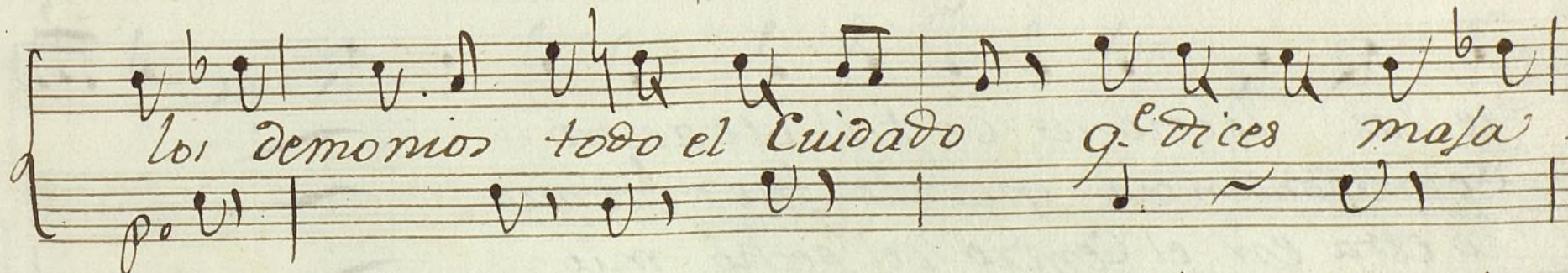
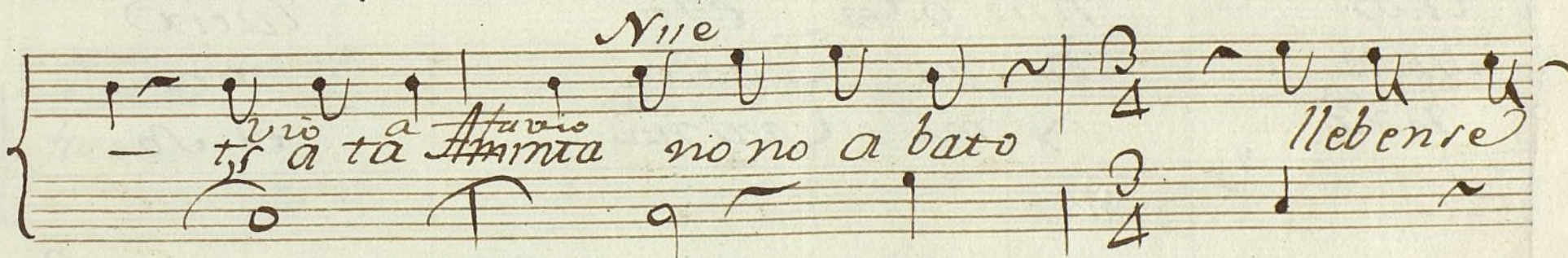
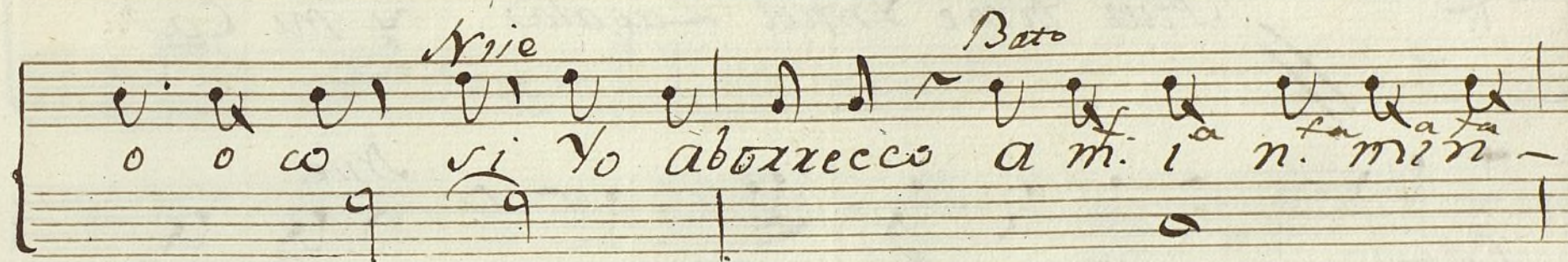
Mas por otro lado la quiero volver

de distinto modo leccion la dare

Nie

be diciendo con migo ~~todo~~ ^{de}

le ten^{to}

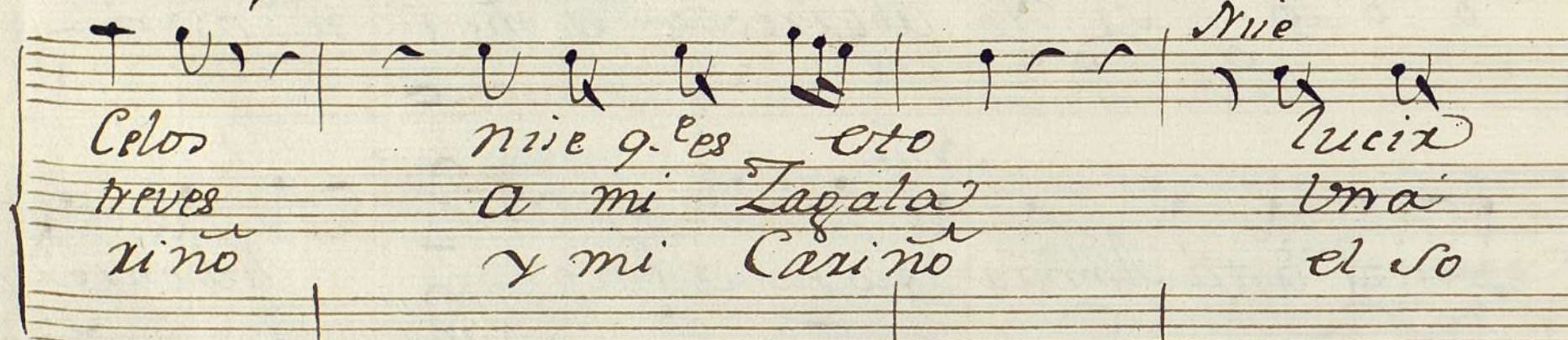


Parron

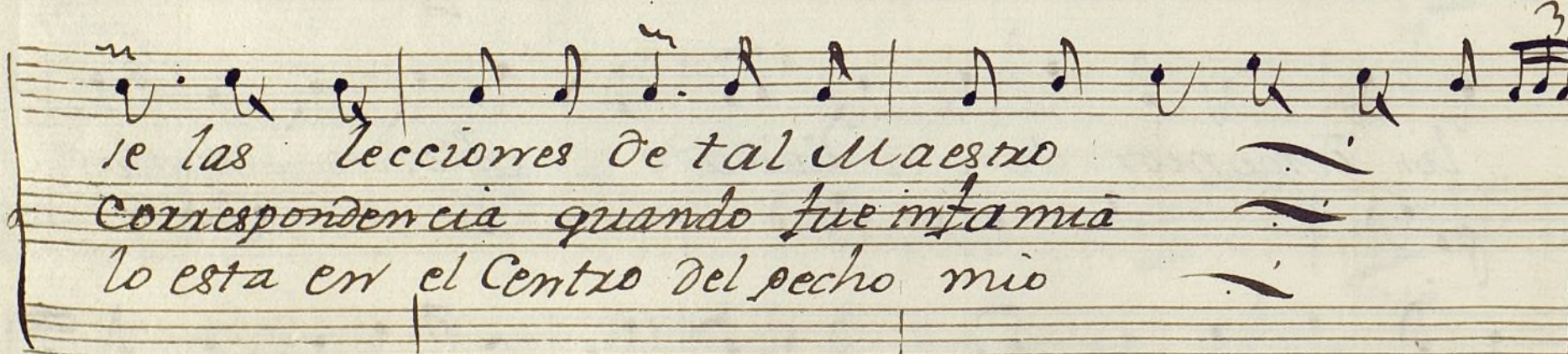


Bato a mi me da Celos me da
 Como Ynfame te atreves dime te a
 Pues dime Ynfel Zagala y mi Ca

Mue



Celos nie g.les oto lucir
 treves a mi Zagala una
 riño y mi Cariño el so



se las lecciones de tal Maestro
 correspondencia quando fue infamia
 lo esta en el Centro del pecho mio

Infeliz suerte

Es pretender por

fuerza lo quiere lo

Vamos adentro vamos querida ala Cabaña

Vamos mi Vida chic. c. c. tu

dueño querido bien de mi-

Bato. Yo me entretengo con mi Zam-

Vida Dame los brazos con alma y vida

bomba y estoi alegre ya q. no ai novia

Handwritten musical score for a song, featuring vocal and piano parts. The lyrics are in Spanish.

chi c. c. c. tu -

baila...

y aqui se acaba la tonadilla perdonad todos

ala Paulita ala Paulita ala Pauli-

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in Spanish and include:

ta

Seguillas pas.

toras

Cantares quiero

9. Tambien ay Pastores

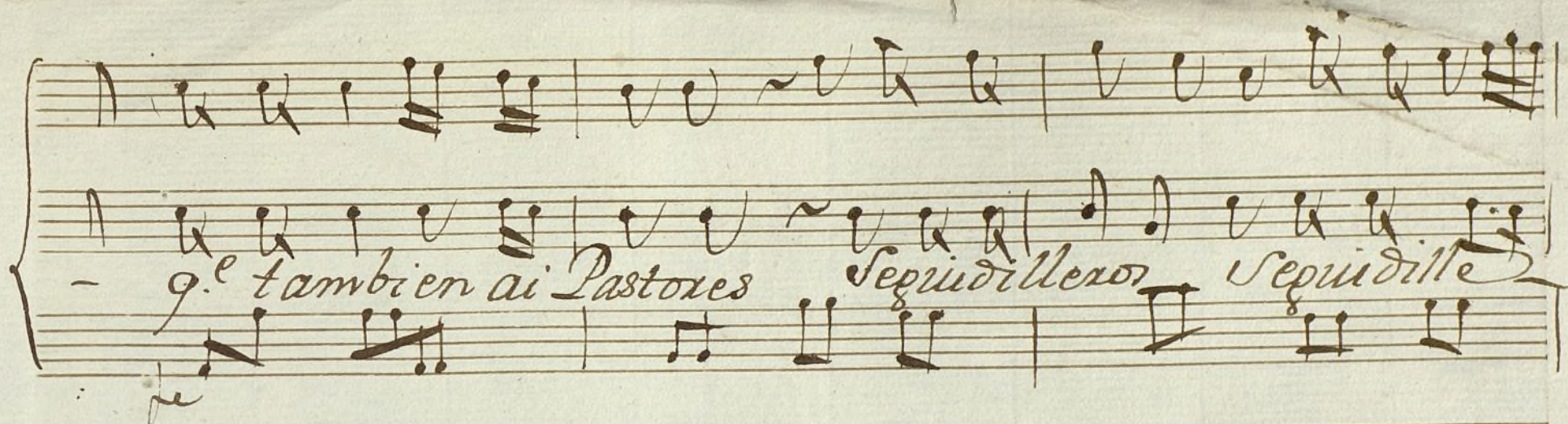
Segui-

lor 2

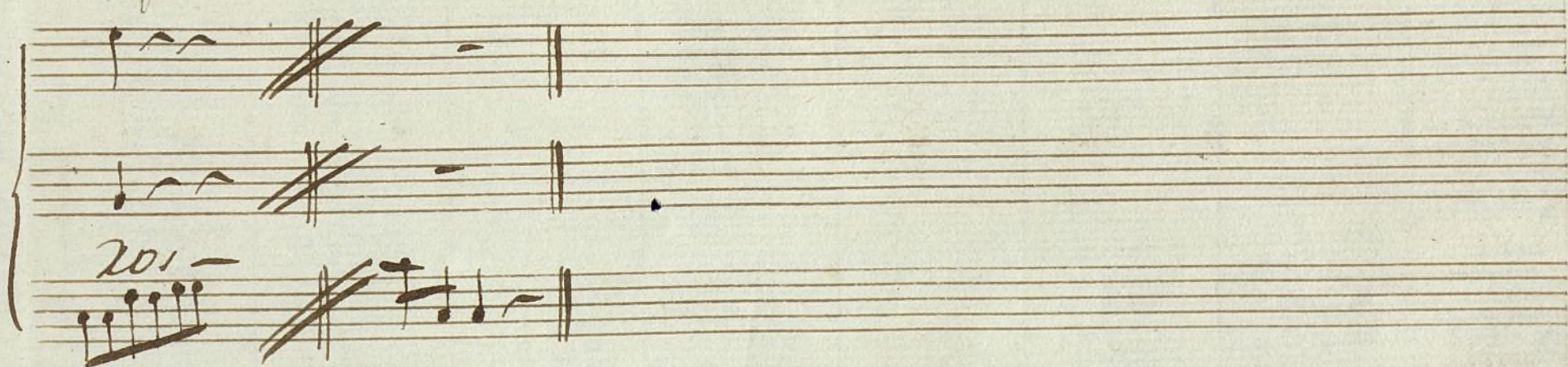
Nexos. e ai pobre Bato v, v,

9. ya la Da-

ma v, v, - re la Sopla con v, v,



9.º tambien ai Pastores Sequid illeros Sequid ille



201 -

Ayuntamiento de Madrid

Violin 4.º Tonadilla a 3 // 2.ª Parte de la Pastora Nueva:

All.º

Don mas al Segno - Amen

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is written in a historical style, likely from the 18th or 19th century.

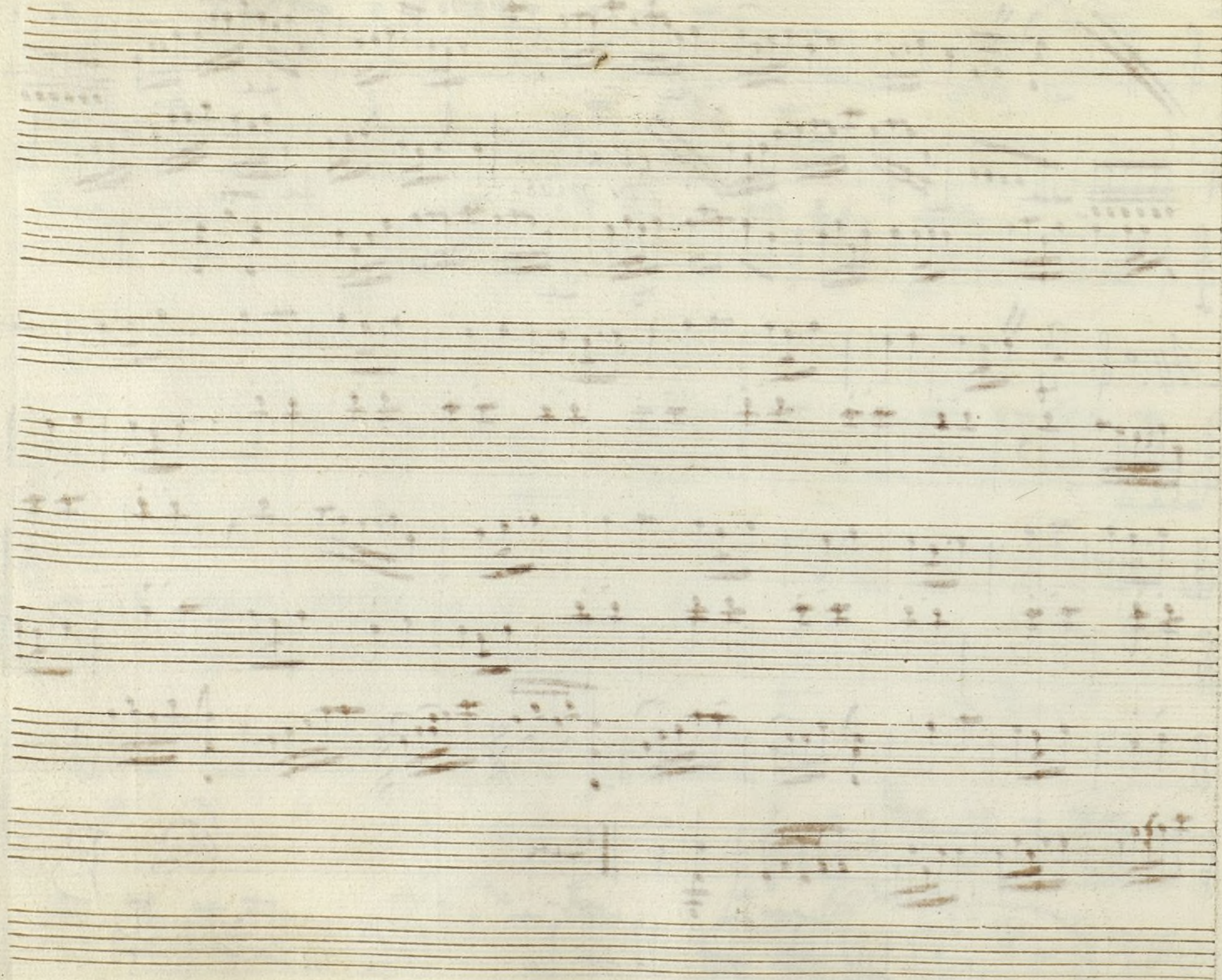
The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The lyrics are written in a cursive script, often integrated with the musical notation.

Key markings and lyrics include:

- All.^{to}* (Allegretto)
- Repire al Segno*
- ten* (tension)
- se tempo* (second tempo)
- se no po* (second no po)
- Repire alor Parafos*

The score is organized into several systems, each containing multiple staves. The notation is dense and detailed, reflecting the complexity of the musical composition.





Violin 2.ª Tonadilla a 3.ª Pte de la Pastora Muda.

Alleg.^{ro}

Dos mas al Segno-

All.^o

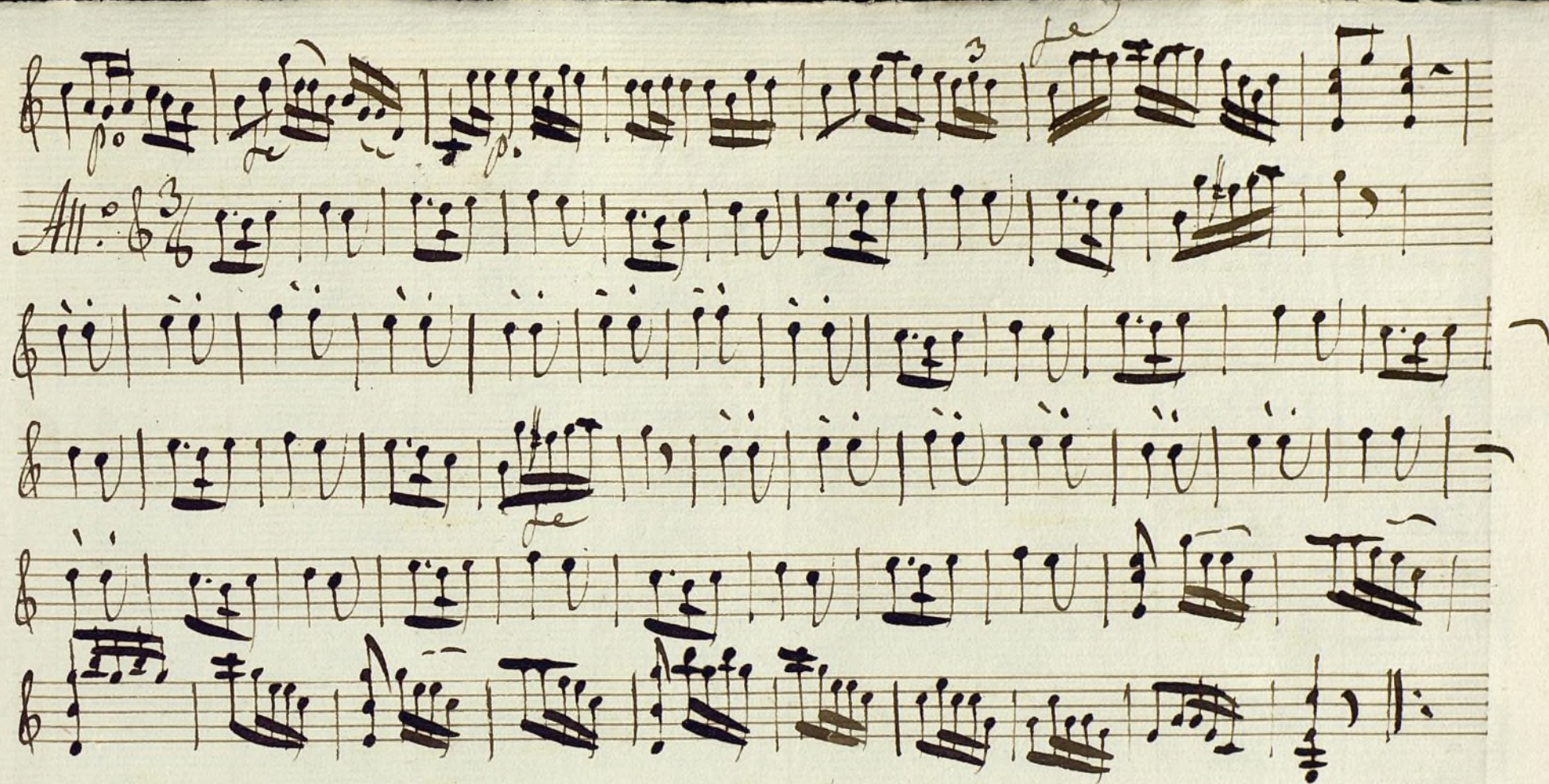
Repre al Segno.

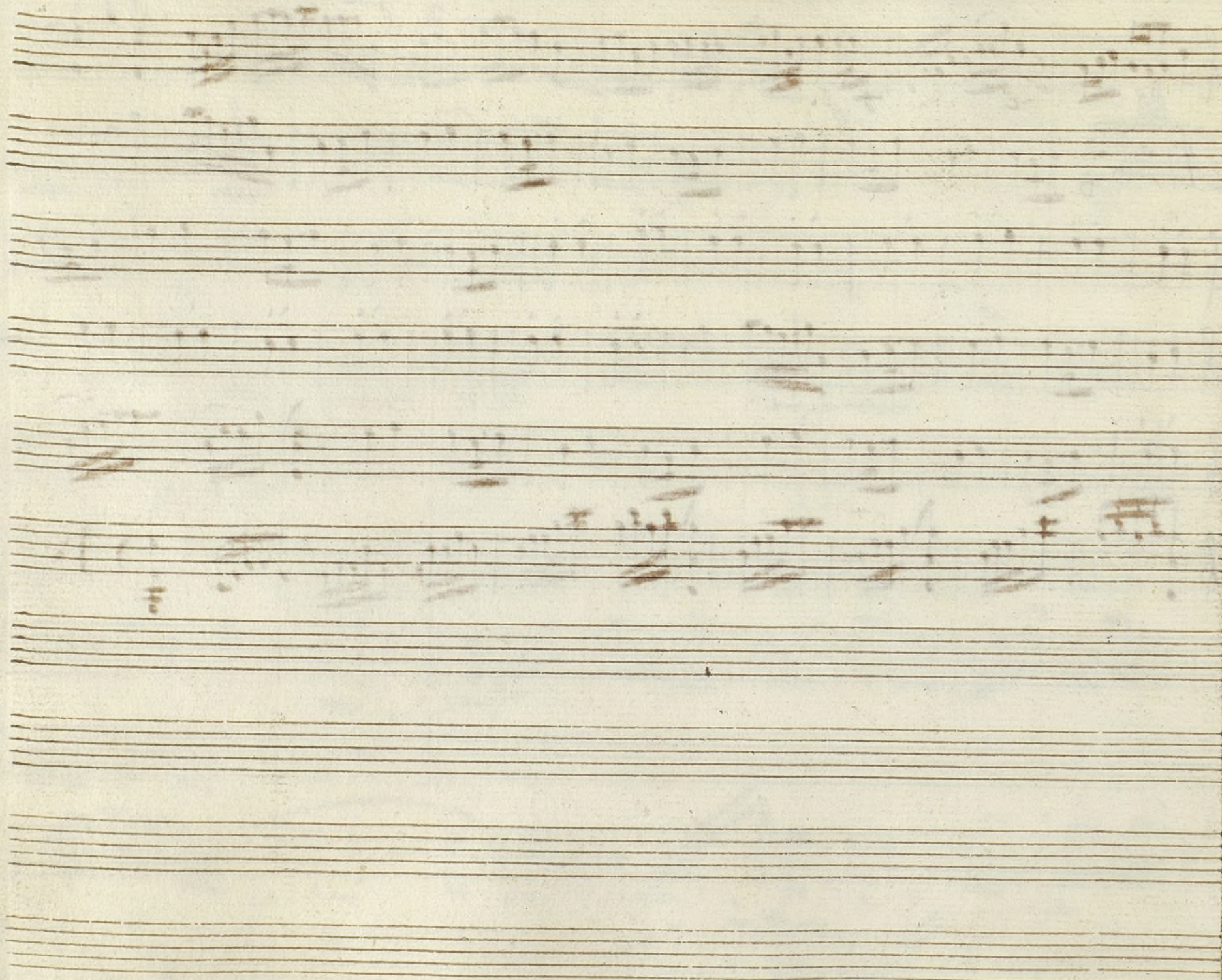
All.^o

Repre al Segno.

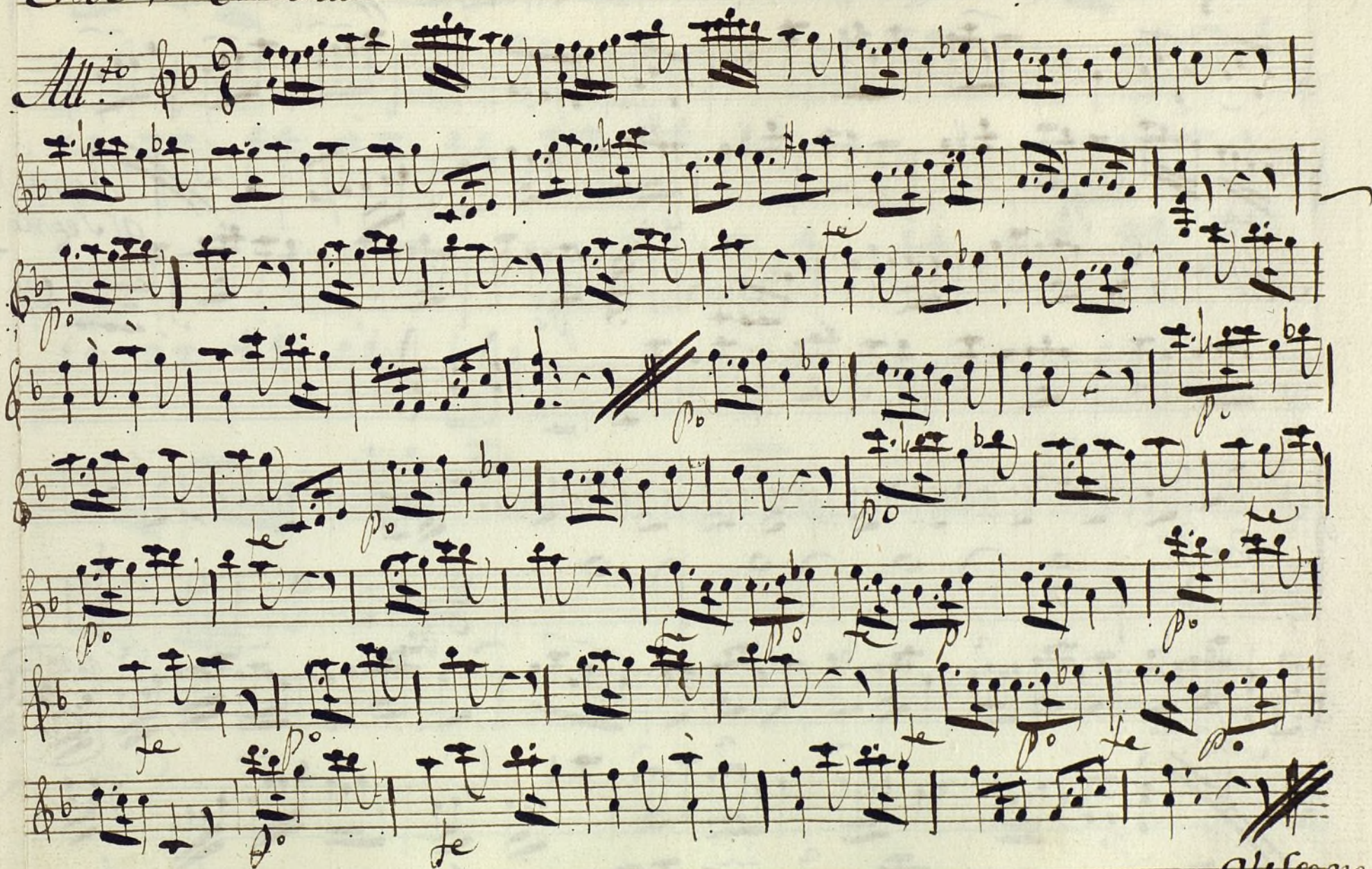
la 2^a no

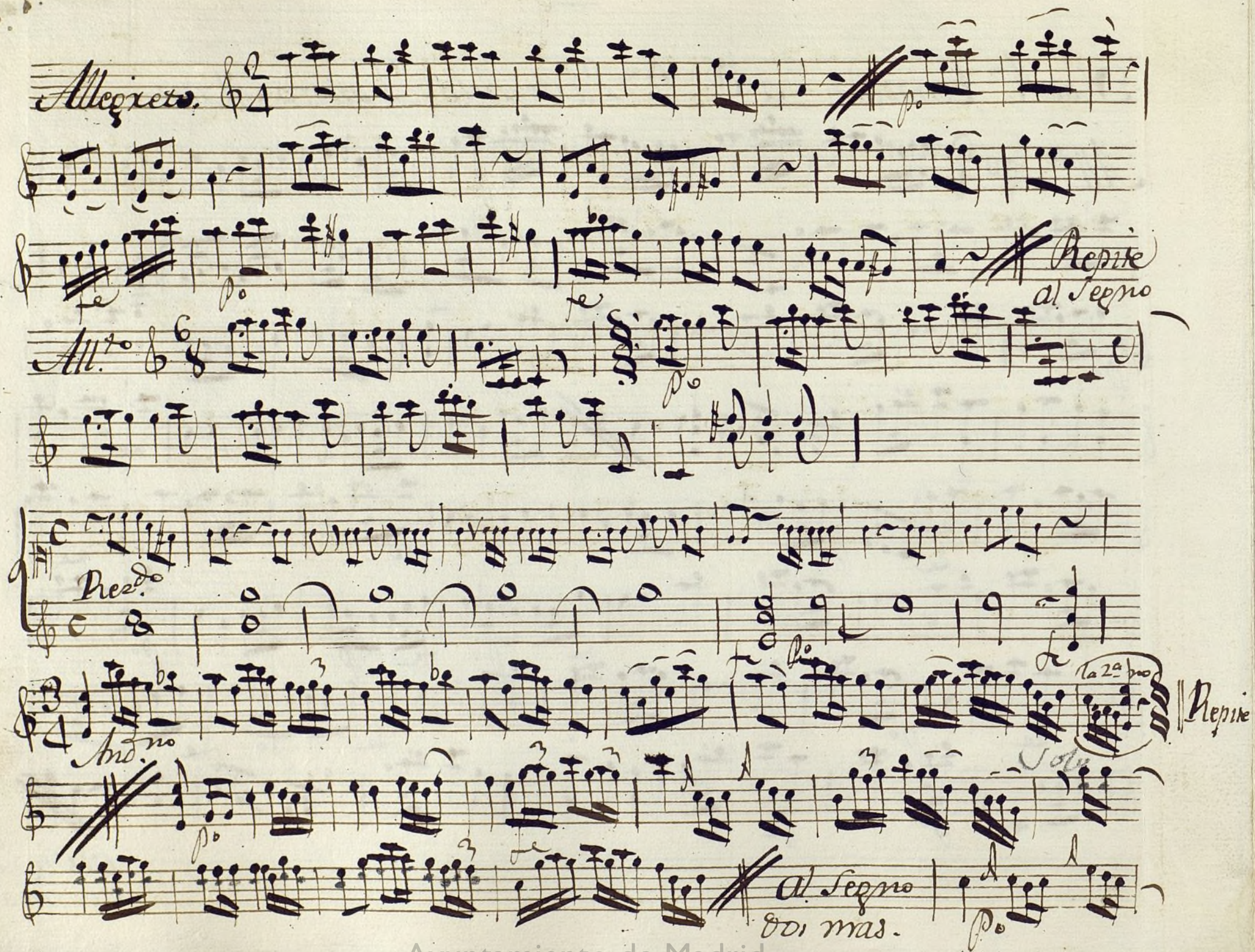
Al Segno do. mas-





2

Oboe V. Tonadilla a 3. 2.^a Parte de la Pastora Musa.*Allegro
dos mas.*

Allegretto. 

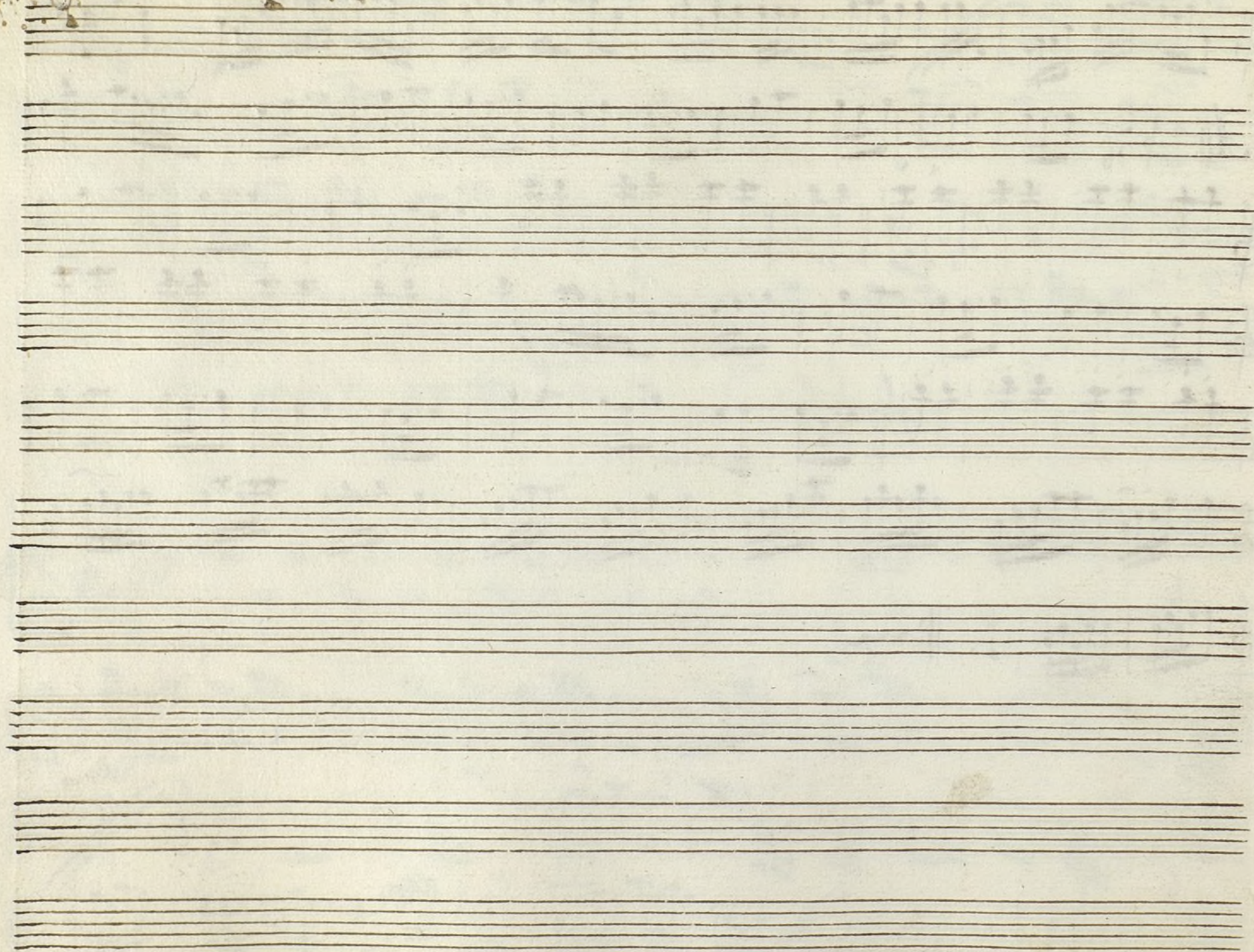
Reprise
al Segno

And. no

2da. parte

Al Segno
Dai mas.





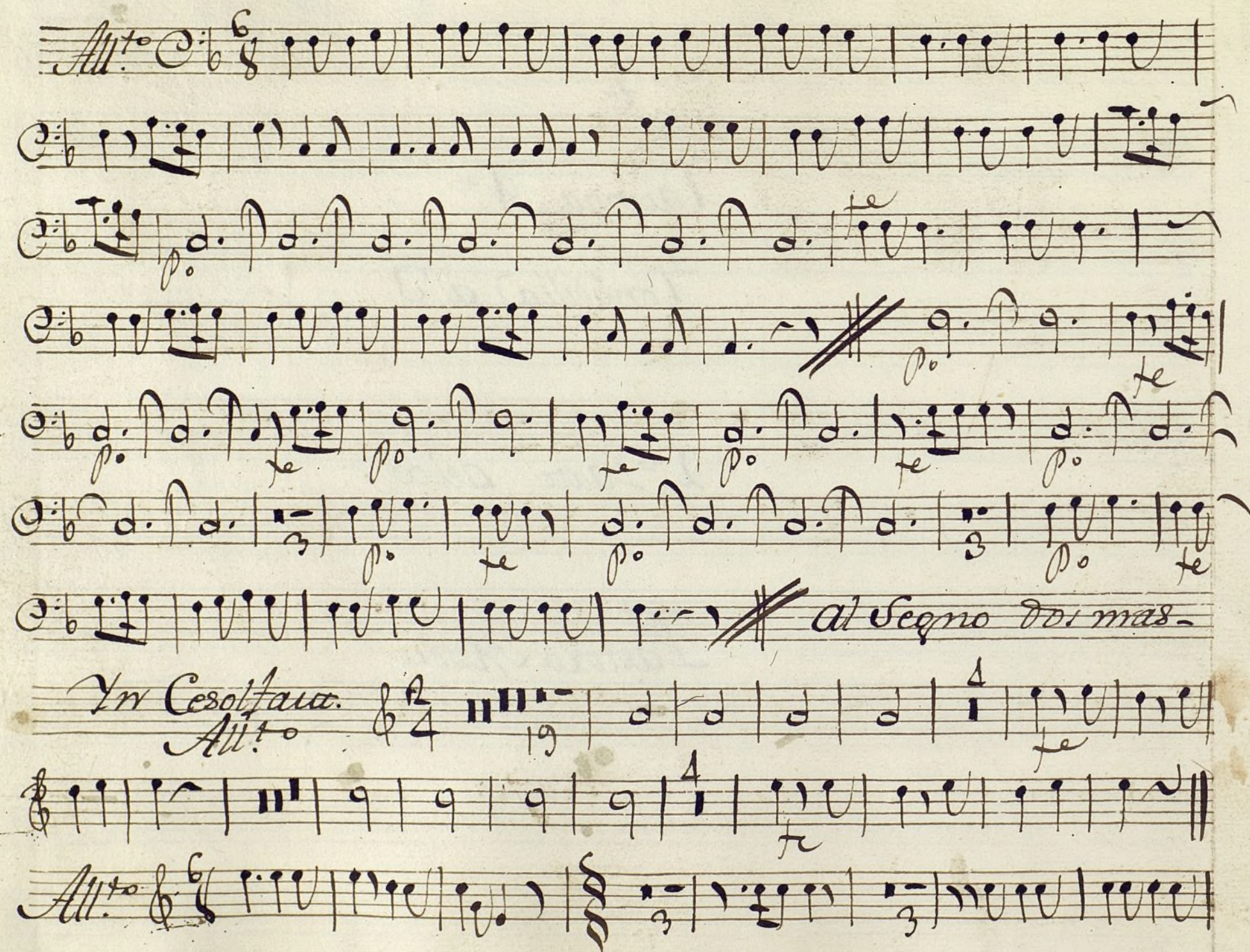
t

Trompa 4.^o

Tonadilla a 3

2.^a Parte dela

Pastora Nueva.

All.^{to} 

Un Cresol: auct.
All.^{to}

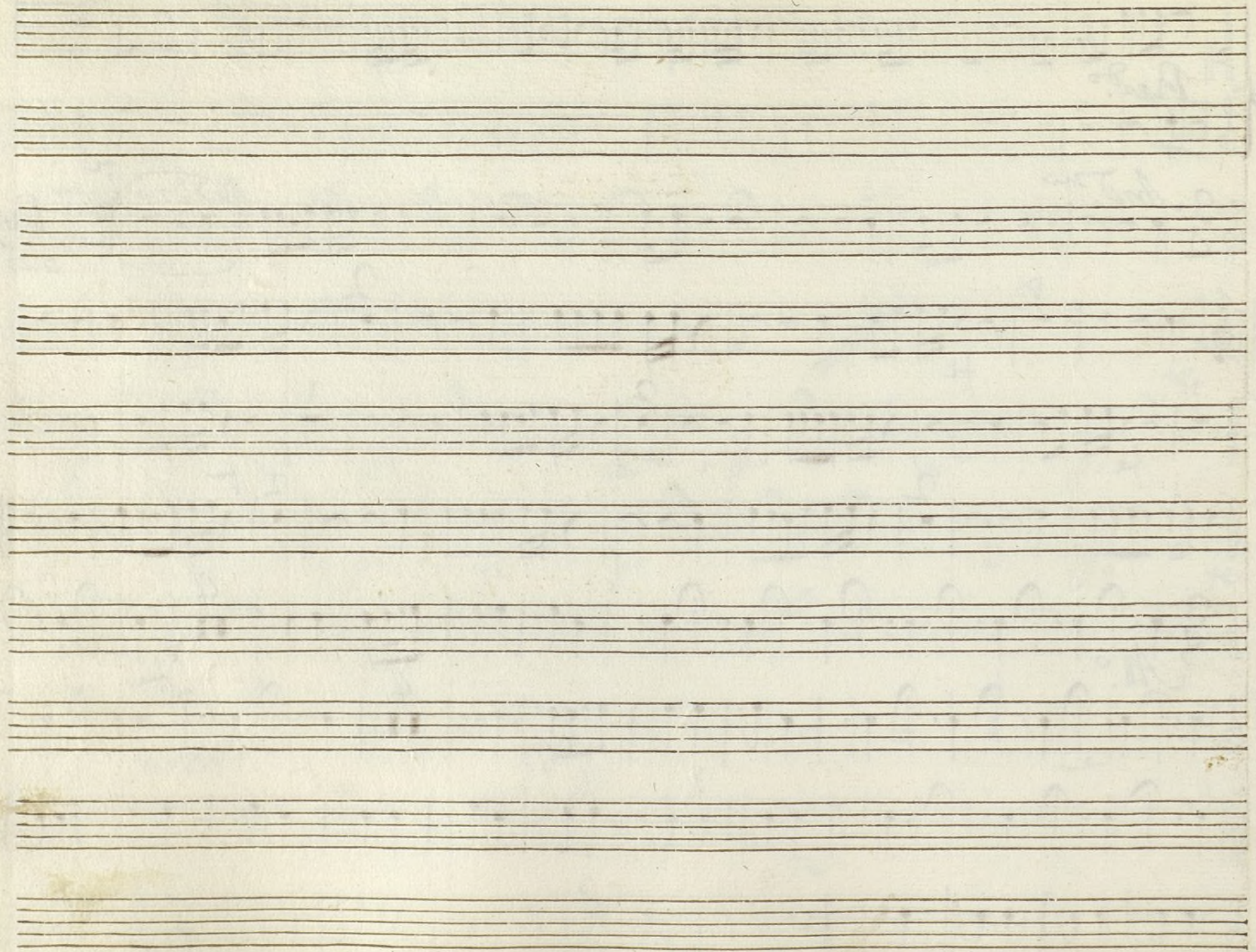
al Segno do: mas-

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

Key markings and annotations include:

- Perd.* (Percussion) on the first staff.
- And.^{no}* (Andante) on the second staff.
- ta 2^a no* (Tercera 2^a no) on the second staff.
- Prepitate* and *atos Paxi.* on the right side of the second staff.
- All.^o* (Allegro) on the seventh staff.

The score concludes with a double bar line on the tenth staff.



t

Trompa 2.^a

Tonadilla a 3

2.^a Parte

de la Pastora Muda.

All.^{to} $\text{C} \flat \text{ } \frac{6}{8}$

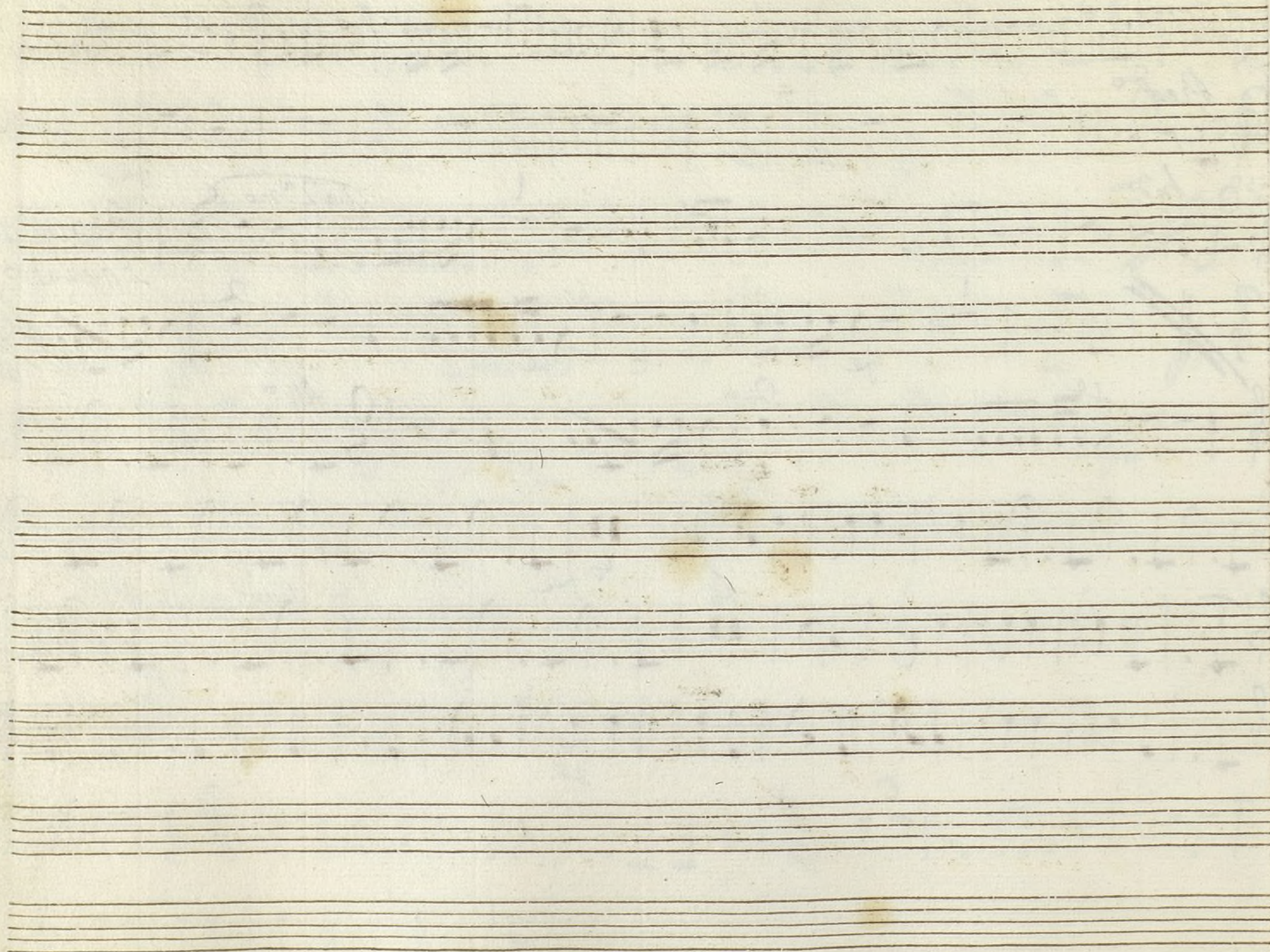
dos mas al segno.

In Césoltant
All.^{to} $\frac{2}{4}$

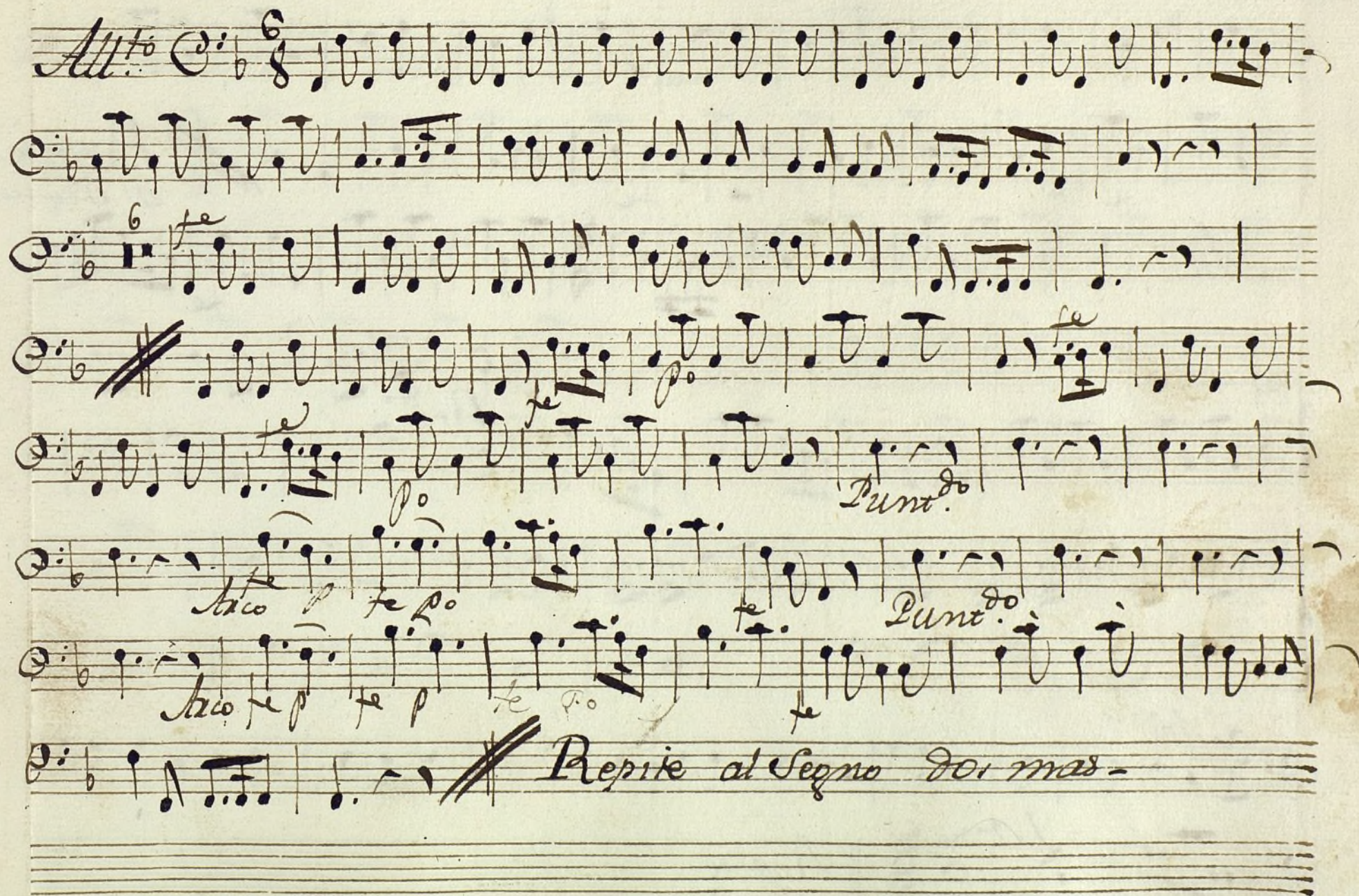
Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following annotations:

- Rezo* (written above the first staff)
- And.^{te}* (written above the second staff)
- Ta 2^a no* (written above the second staff, indicating a second ending)
- se* (written above the second staff, indicating a repeat sign)
- Prepárese alon* (written above the second staff, indicating a preparation or rehearsal mark)
- Parrasos.* (written above the second staff, indicating a section or measure)
- do mas al segno* (written above the third staff, indicating a section or measure)
- All.^o* (written above the fourth staff, indicating an allusion or reference)

The score is written in a single system, with the music continuing across the staves. The notation includes various note values, rests, and dynamic markings, typical of handwritten musical notation from the 18th or 19th century.



Baxo Tondilla a 3. 2.^a Parte dela Pastora Nueva.

All.^{to} 

Repite al Segno do mas-

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

Staff 1: *All.^o* 2/4

Staff 2: Continuation of the melody.

Staff 3: Continuation of the melody, ending with a double bar line and a repeat sign.

Staff 4: *All.^o* 6/8

Staff 5: Continuation of the melody, ending with a double bar line and a repeat sign.

Staff 6: Continuation of the melody, ending with a double bar line and a repeat sign.

Staff 7: Continuation of the melody, ending with a double bar line and a repeat sign.

Staff 8: Continuation of the melody, ending with a double bar line and a repeat sign.

Staff 9: Continuation of the melody, ending with a double bar line and a repeat sign.

Staff 10: Continuation of the melody, ending with a double bar line and a repeat sign.

Rehearsal marks and instructions:

- Staff 3: *Repite al Segno.*
- Staff 5: *Rez.^o*
- Staff 6: *ten P.^o*
- Staff 8: *And.^o*
- Staff 10: *la 2.^a no* and *Repite a los Parrafos.*

po *fe* *po* *fe* 2 *al Segno*
do mas

Musical notation on a single staff.

Al. Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff.

Empty musical staves.

