

✦
Conadilla à 3.

la Grand^a la Cortina y la Segura

Delos Pastores y

Pastora.

Del S.^t Marcolini.

1769.

+

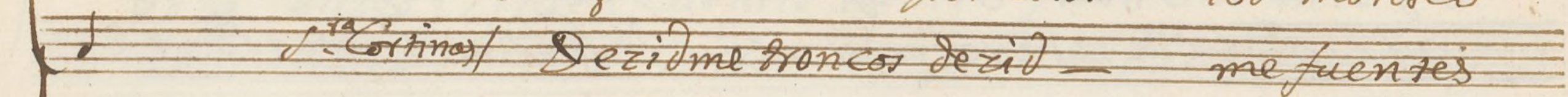
Alleg^{ro}

A handwritten musical score on aged, slightly stained paper. The score consists of five systems, each with two staves. The notation is in brown ink. The first system begins with the tempo marking 'Alleg^{ro}' and a key signature of one sharp (F#). The first staff of each system is mostly empty, with some notes in the second system. The second staff of each system contains the main melody. Various musical notations are present, including eighth and sixteenth notes, rests, and accidentals. Dynamic markings such as 'p' (piano) and 'f' (forte) are used. The word 'rinfe' is written in cursive below the second staff of the first two systems. A circled '3#' appears above the third staff of the third system. The score ends with a large 'X' at the bottom left and a 'p' at the bottom right.

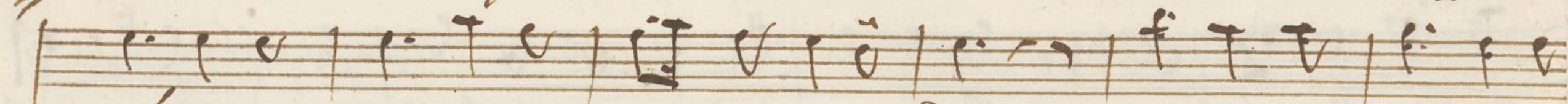
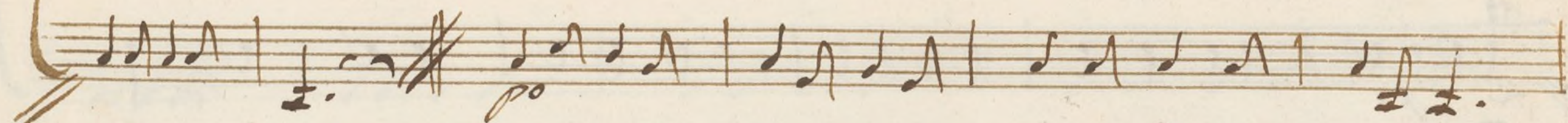
1^{ra} S^{ra} na



Vengo buscando por estos montes

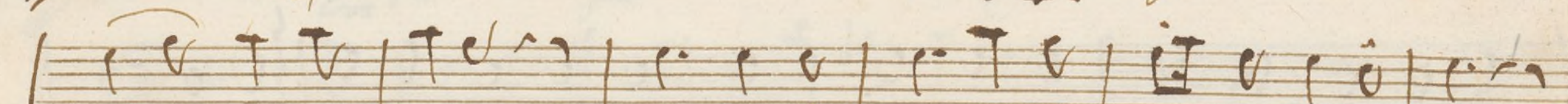


Dezidme troncos dezid me fuentes



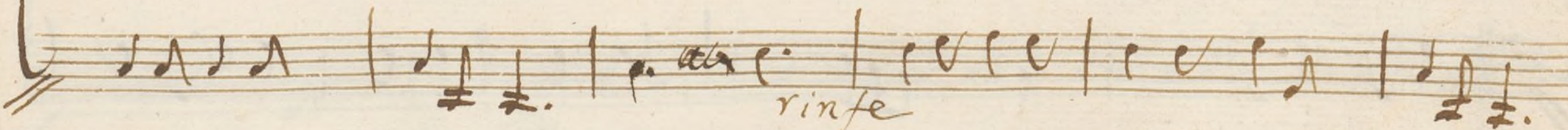
a buscar vengo por estos pra-dos Una pastora que

dezidme selbas si haveis hallado una Zagalala que



al-ma adora siendo la causa de mis Cuida-dos

la-di el alma siendo la prenda que quiero y amo



ay - a donde estara ay - si - la hallare por todo el
 ay - a donde estara ay si - la hallare por todo el

Prado la buscare Pastora mia oye las quejas de una alma
 Valle la buscare Pastora mia oye las ansias de un Pastor

fin a que te ama tierna de una alma fin a que te ama tierna
 zito que fiel te ama de un Pastor zito que fiel te ama

yo la busco i si la en Cuentro la dirè fino dos mil Ne
yo la busco en estos Cerros siempre mui fino amante y

que - brot ya dios que rido que
tiex - no ya dios

credo *fe*

luego vuel - bo a dios a dios que luego vuel bo;

do

allegro

Segura

Devna

Punteado

Po-bre Pas-to-ra — Com-pa-sion ten-gan que busca an-

siosa y fi-na — por estas sel-bas un Cor-de-ri-to quel

lobo lleba y sea me-tido por esas peñas

ay de mi Po-bre ziza ay de mi Cuida-dita

Arco

Firme y de Conso la da ay — yo quiero a dor Pas

tores ellos a mi me obsequian y Con qualquiera

de ellos viviera yo Con tanta aunque me in Clinomas

bien a Bato que a pa cible de genio blando

pero no obstante me hire Con tiento por si me en

Andte.

gaña Con sus Requebros, y si Bato me falta a Anfriso

ten-go;

Coplas

Alleg.

Sra. na

A do rada prenda mia dulce y mande mi sen

Corta porque dime ingrato dueño das a mi amor tan mal

tidos dulce y pago das a porque me pagas con que finges en miel ca

zelos dando finezas a Anfriso dando

riño dando finezas a Bato dando

segura no lo creas pues tu solo eres

seg. no lo creas pues tu solo eres

fe *po*

Era na

dueño del ca ri ño yo te vi fa vo re zer le
 dueño de mi alago *Cant.* yo te oi sa tú fa zer le

Seg.^a *te* *po* *Cant.*

quanto vires fue fingi do por aqui pero que
Seg.^a quanto escucha se fue falso *Era na* que lo que escuchan mis

te *po*

miro de te ne me un po co quiero es cu che mos
~~en~~ a ri en ga ña mi fiel pecho quando di xo
 penas

penas mias para à purar mi rrezelos
 que yo solo era el dueño de su afecto

Seg.^a Cor.^{ti}
 porque tu Cielos Valedme fuiste siempre ingrato
Seg.^a Cor.^{ti}
 porque tu Cielos Valedme fuiste siempre ingrato

Seg.^a Cor.^{ti}
 dueño quien me Vos basto que pena mial bedrio
Seg.^a Cor.^{ti}
 dueño quien me Vos basto que pena mial bedrio

Seg.^a Cor.^{ti}
 dueño quien me Vos basto que pena mial bedrio

1. Cor!

yo fa llezco; que fue fingido dixo su leve pe —

Era na
yo fa llezco; que fue falso no dixo su leve pe —

And.

cho ay Cielos que me abrazo muerode celos — *Era na* yo me voi

cho ay Cielos que me abrazo muerode celos — *fale.* ditiva

Sep. a *Era na* *vivo*

a la choza, a dios mi dueño a zia qui me re

na a quien quiere de pacha presto *Cor!* de enganaros

3 vivo *Gra. na*

tiro por viales veo yo a ti sea
pronto ya tía cavemos *Allegro*

Coro! *3* *4* *seg. a* *ln 2.*

doro yo por ti muero y yo le doi el al-ma (a quien)

seg. a *Coro!*

a Bato bello quer lo quer cucho quer lo que

seg. a

leo as vii to el de sen paño de un para tiempo

lento Cor!

da me los brazos querido dueño la pa

ciencia me valga pues no ay remedio -

los 3.

y la so nada Remateremos Con seguir

di llas que cantaremos que can ta re -

mos

mos

oigan las seguidillas mosqueiros que ridos dey dea entra

si si si si si si dey dea extraña —

ña si si si si si si dey dea es

traña que cantan los Pastores En la Cabaña que cantan los Pas

tores en la Cavaña al sonde flauta dulce dulzainaigai

ta y los Ecos Resuenan en la montaña

lara lara lara lara

ra la la ra la ra la la la

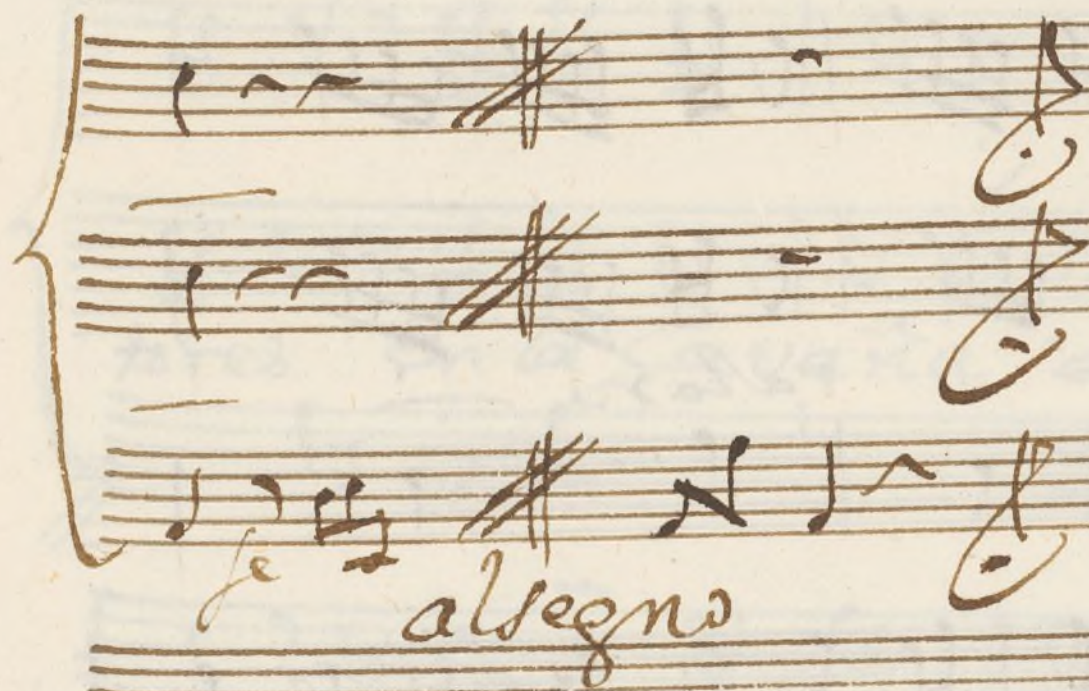
ra la la ra la ra la la la ra la la la

ra que cantan los Pastores en la cabana y los ecos re

suenan en la montaña si si si si si en la montaña

suenan en la montaña si si si si si en la montaña

suenan en la montaña si si si si si en la montaña



Laqui sea cava
dar un bitor teñorel
ala tonada. ff.

Violin Primero.

+ tona dilla à 3. Pastoral

Allarghetto

& 4 po

Mus

141-14

Handwritten musical score for Violin I, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings such as *po* (piano), *fmo* (finito), *se* (sempre), and *no* (no). The score is written in a cursive style, typical of 18th or 19th-century manuscripts. The music is in 4/4 time, as indicated by the time signature. The piece is titled "Pastoral" and is in the key of D major, as indicated by the two sharps in the key signature. The tempo is marked "Allarghetto". The score concludes with a double bar line and the word "allegro" written below the final staff.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is three sharps (F#, C#, G#). The time signature is 6/8.

Dynamic markings include *arco*, *Andte*, *po*, *fe*, *rinze*, and *rinze*.

The title "Coplas Allegretto" is written on the sixth staff.

Handwritten musical score on ten staves, featuring various musical notations, dynamics, and tempo markings.

Key markings and features include:

- Staff 1:** *2^{da}*, *All.^o*, *p^o*, *Poco fe*, *p^o*, *Poco fe*.
- Staff 2:** *p^o*, *Poco fe*, *p^o*, *fe*, *Andte*.
- Staff 3:** *fe*, *p^o*, *All.^o*.
- Staff 4:** *p^o*, *3*, *Allegro*, *3*, *4 vivo*, *p^o*.
- Staff 5:** *Parola*, *3*.
- Staff 6:** *3*, *fe*, *Credo*.
- Staff 7:** *fmo*.
- Staff 8:** *3*, *3*, *3*, *6*, *3*, *6*, *All.^o*.
- Staff 9:** *voz*, *p^o*, *fe*, *p^o*.

Handwritten musical score on five staves, featuring complex rhythmic patterns and dynamic markings. The notation includes treble clefs, key signatures of two sharps (F# and C#), and various musical symbols such as notes, rests, and bar lines. The score is marked with dynamic instructions like *fmo*, *fe*, *po*, *cre d.*, and *allegro*. The first staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The second staff has a treble clef and a key signature of two sharps. The third staff has a treble clef and a key signature of two sharps. The fourth staff has a treble clef and a key signature of two sharps. The fifth staff has a treble clef and a key signature of two sharps. The score concludes with a double bar line and a final note on the fifth staff.

Violin Primero

Mus 141-14

Sonadilla a 3. Pastoral

Handwritten musical score for Violin I, titled "Sonadilla a 3. Pastoral". The score is written on ten staves, featuring a key signature of one sharp (F#) and a 6/8 time signature. The tempo is marked "Allegro". The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "p" (piano) and "f" (forte). The score concludes with the word "Volta" written below the final staff.

Handwritten musical score on four staves. The notation includes various notes, rests, and dynamic markings such as *And.^{te}* and *fe*. The key signature is one sharp (F#).

Handwritten musical score on eight staves. The first staff begins with the title *Coplas Alleg.^{ro}* and a key signature of three sharps (F#, C#, G#). The notation includes various notes, rests, and dynamic markings such as *voz*, *rinfe*, *Allo*, and *rinfe*. The key signature changes to three sharps (F#, C#, G#) in the second staff and remains consistent through the rest of the page.

Handwritten musical score on ten staves, featuring various musical notations, dynamics, and tempo markings. The score is written in a single system across the page.

Key markings and annotations include:

- poco f.* (poco forte)
- Poco f.*
- Andte* (Andante)
- All.^o poco* (Allegretto poco)
- al Segno* (Segno time signature)
- Vivo.* (Vivo)
- parola* (parola)
- poco f.* (poco forte)
- credo.* (credo)
- Colt. P.^{to}* (Colt. P.^{to})

The notation includes treble clefs, key signatures of two sharps (F# and C#), and various rhythmic values (quarter, eighth, and sixteenth notes, rests, and triplets). The score concludes with a final double bar line and a repeat sign.

Handwritten musical score on seven staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *f*, *ff*, *po*, and *fmo* are present. The score concludes with a double bar line and a fermata on the final note of the seventh staff.

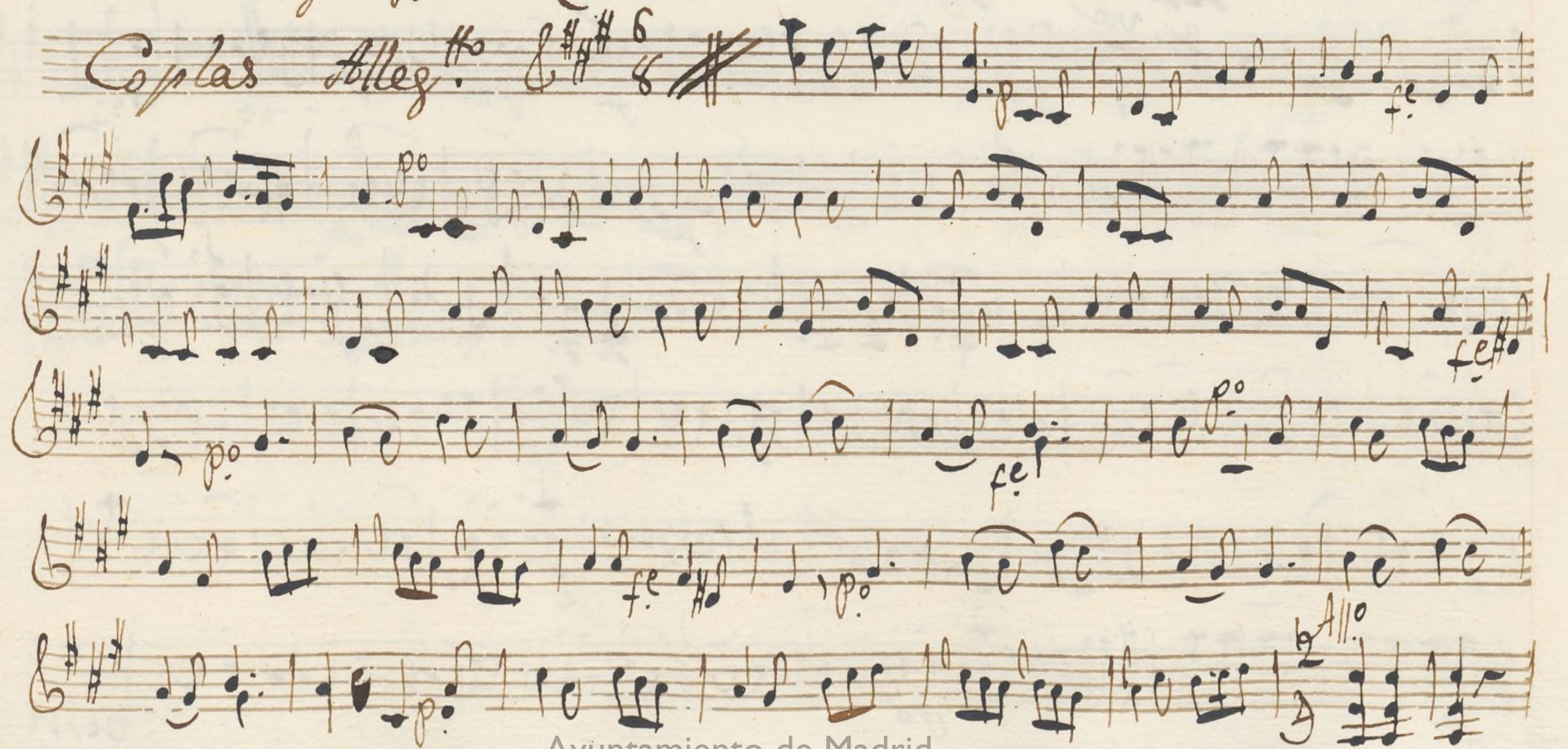
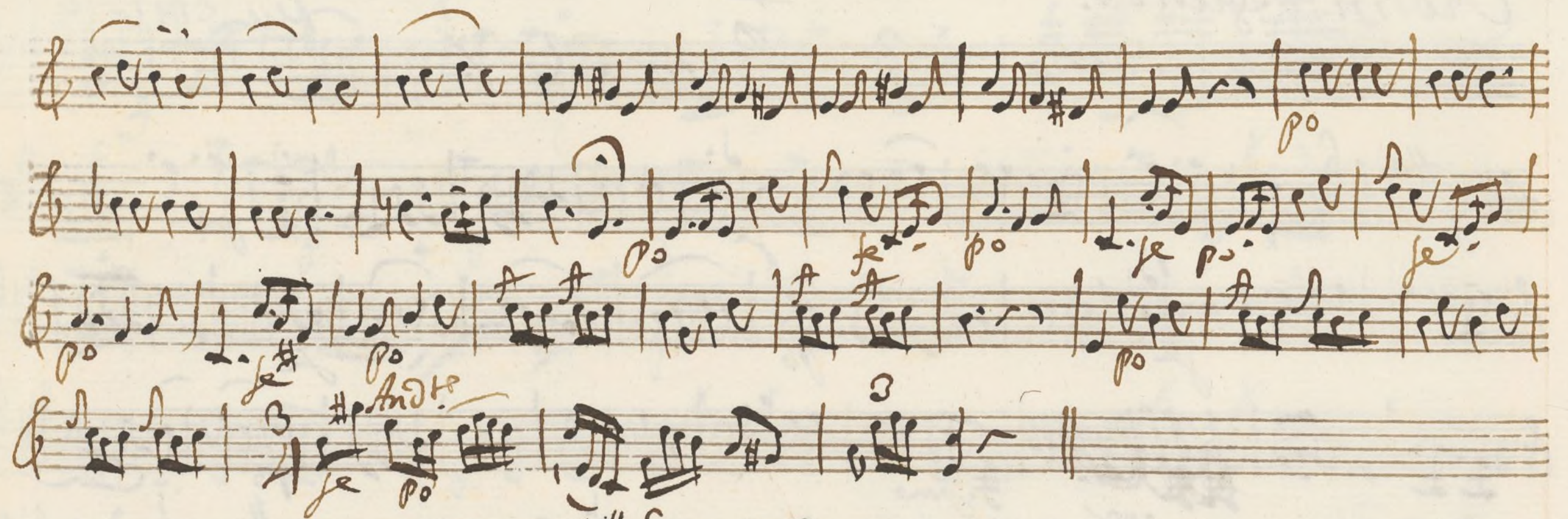
al Seono.

Violin Segundo.

Mus 141-14

Tonadilla à 3. Pastoral.

Handwritten musical score for Violin Second, titled "Tonadilla à 3. Pastoral." The score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#) and the time signature is 6/8. The tempo marking "Allegro" is present at the beginning. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like "p" (piano) and "f" (forte). There are also some corrections and deletions visible in the third system. The piece concludes with the word "voltri" written at the bottom right of the final staff.

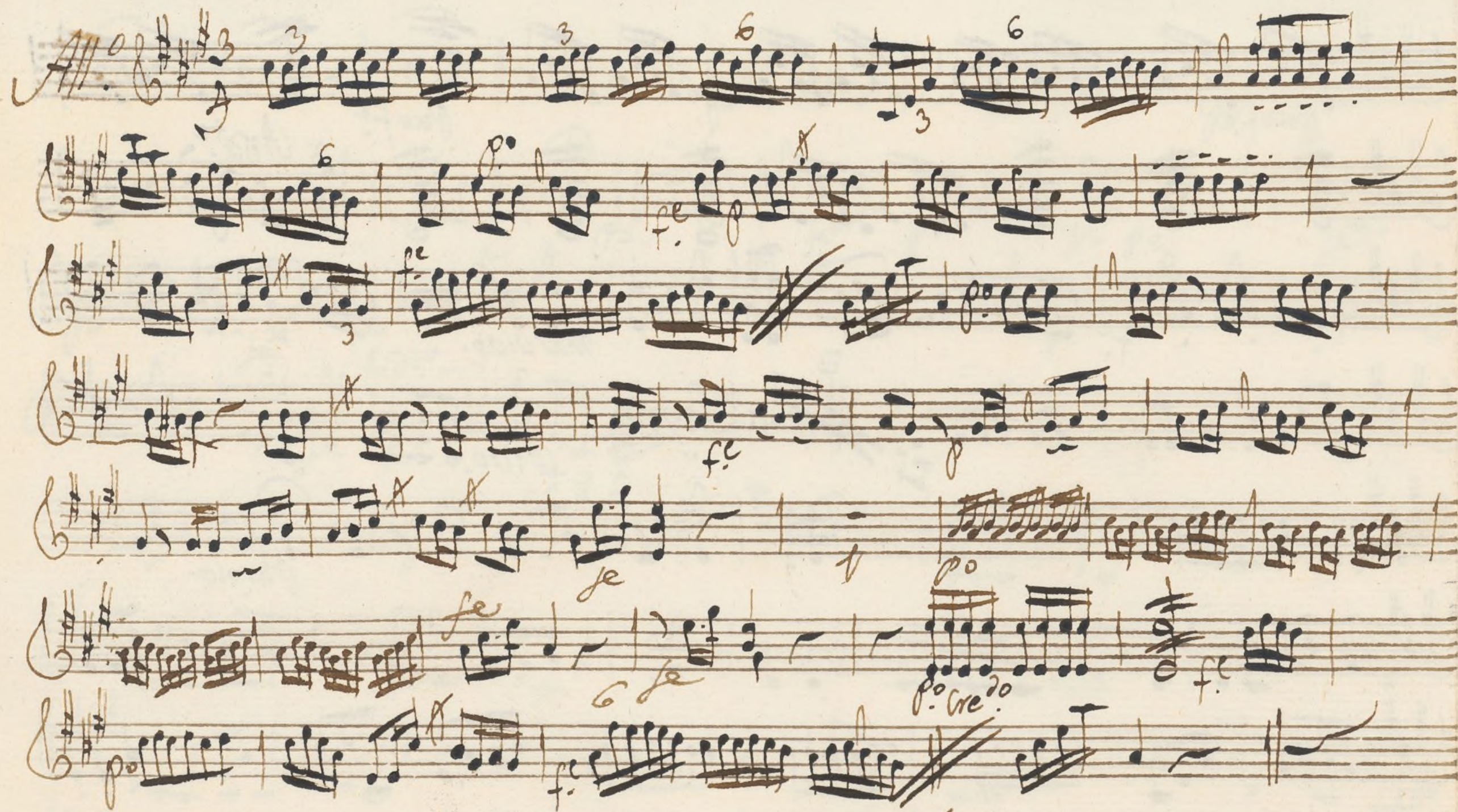


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is three sharps (F#, C#, G#). The score is written in a cursive, handwritten style.

Dynamic markings and tempo changes include:

- poco f.e* (first staff)
- poco f.e* (second staff)
- And.te* (third staff)
- mar vivo.* (fourth staff)
- al Segno* (fifth staff)
- 3 vivo.* (fifth staff)
- Parola* (sixth staff)
- Cre. do* (seventh staff)

Volto P.to



al segno.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *André*, *Le*, *po*, and *arco*. The score is written in a historical style, likely from the 18th or 19th century.

Handwritten musical score for a piece in G major (one sharp). The score is written on ten staves. The tempo markings are *All^o*, *And^{te}*, *al segno*, and *All^o*. The dynamic markings are *le*, *Poco le*, *po*, *Mas viuo*, *viuo*, *pausa*, *Cre^{do}*, and *le*. The score includes various musical notations such as treble clefs, key signatures, time signatures (2/4, 3/4, 3/4), and musical symbols like notes, rests, and accidentals. The piece concludes with a double bar line and the word *voltri*.

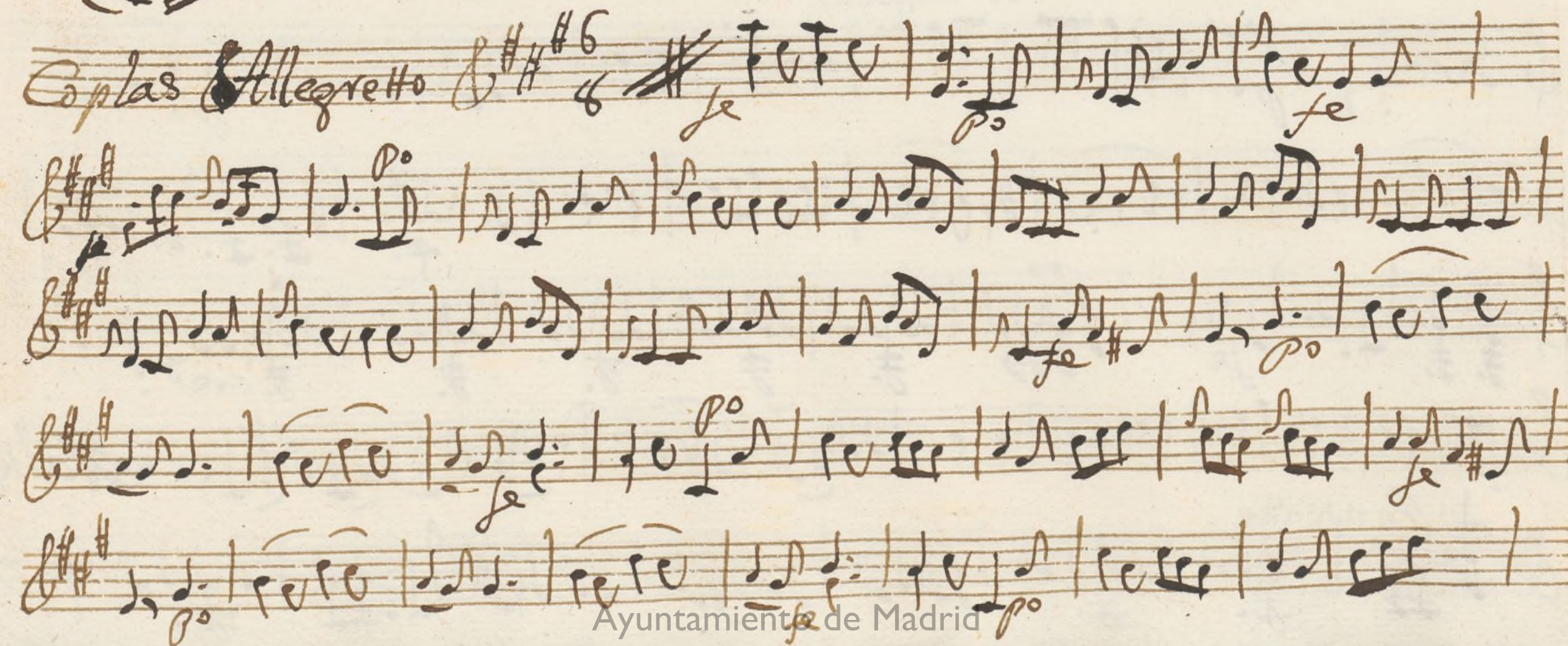
Violin Segundo.

+ Sonadilla à 3. Pastoral

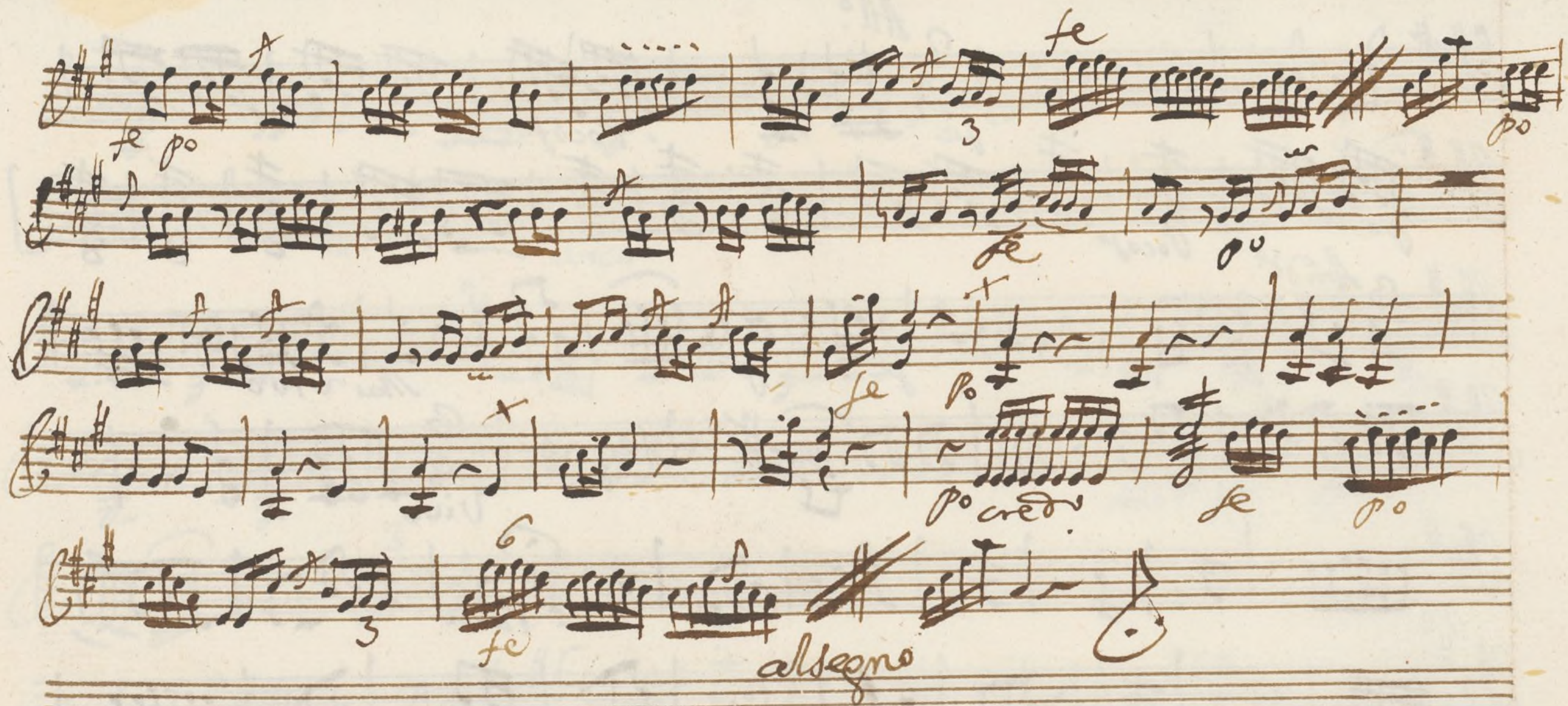
Mus 141-14

Alleg^{ro}

The musical 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 tempo is marked 'Alleg^{ro}'. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamic markings like 'p' (piano) and 'f' (forte) are used throughout. The piece concludes with a double bar line and a repeat sign. The final staff is marked 'Punteado' and ends with a fermata.



Handwritten musical score for a piece in D major (two sharps). The score is written on ten staves. The tempo markings include *All.^o*, *Poco fe*, *Poco fe*, *Andte.*, *Ma. vivo*, *allegro*, *vivo*, *Paula*, *Cre.*, and *3 All.^o 3*. The score features various musical notations, including treble clefs, key signatures, time signatures (2/4, 3/4, 4/4), and dynamic markings (*p*, *f*, *Cre.*). The notation includes many beamed notes, suggesting a fast and rhythmic piece. The score is signed "Ayuntamiento de Madrid" at the bottom.

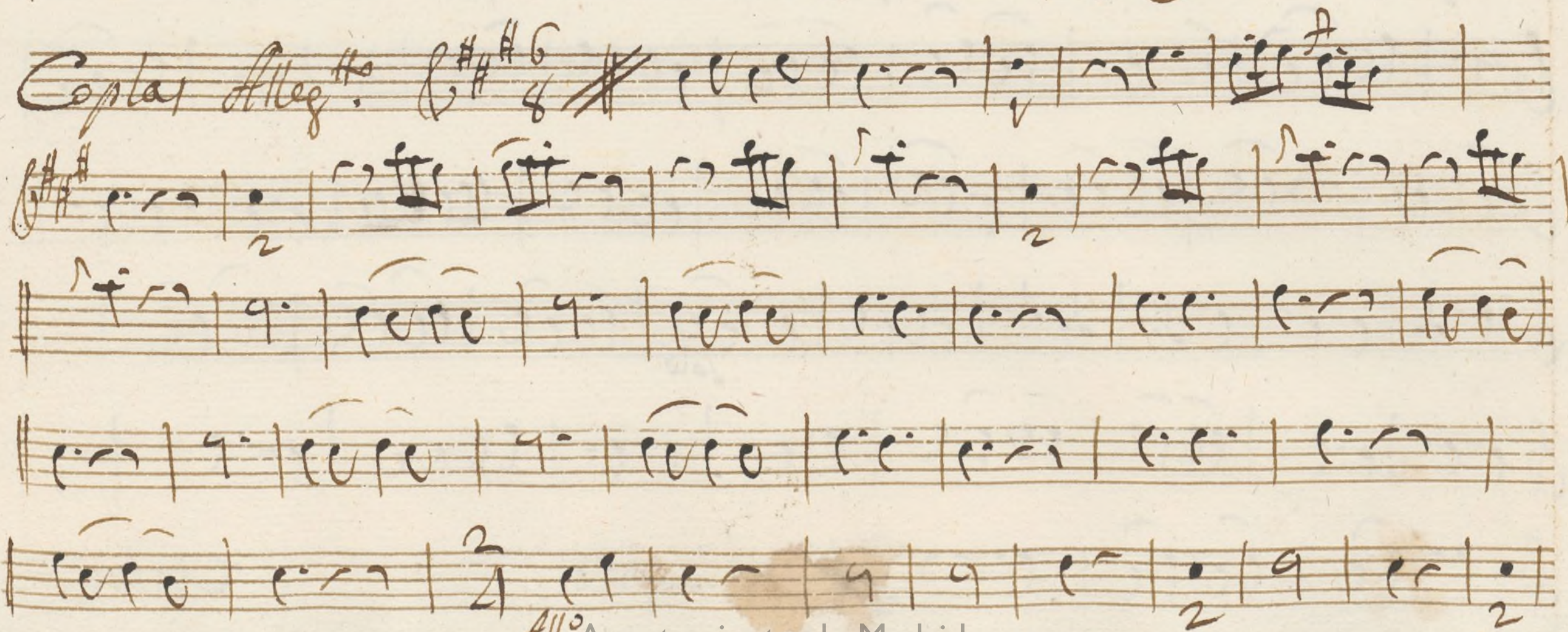
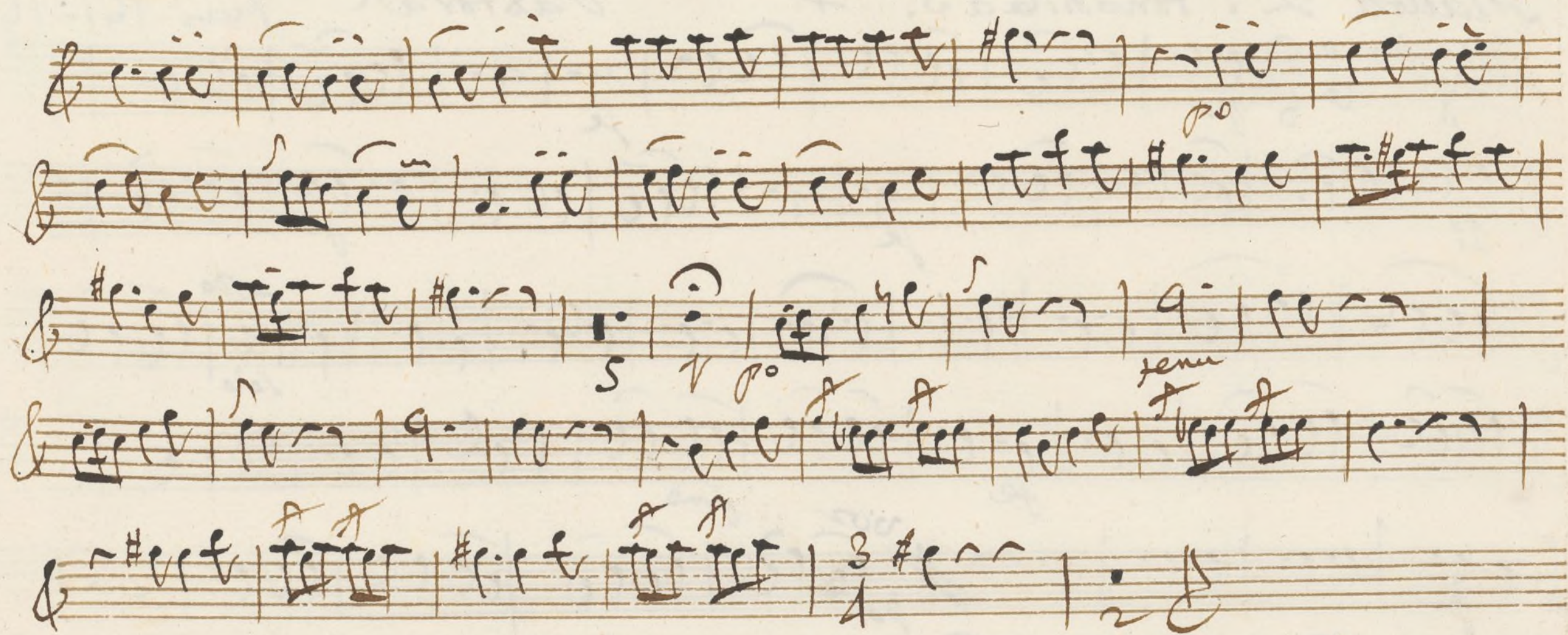


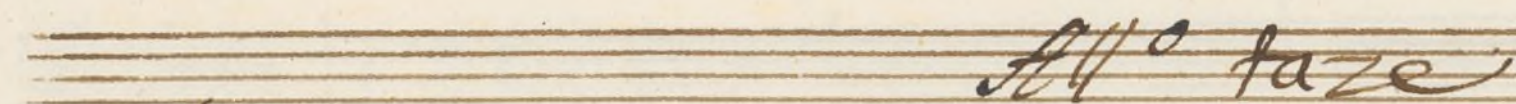
Allegro tarze

Oboe

seguir. All.

Handwritten musical score for Oboe, Allegro tarze. The score is written on six staves. The first staff shows the key signature (three sharps) and time signature (3/4). The music features various note values, rests, and dynamic markings such as 'fe', 'p', 'f', and 'allegno'. There are also some crossed-out notes and a 'solo' marking.





Segue

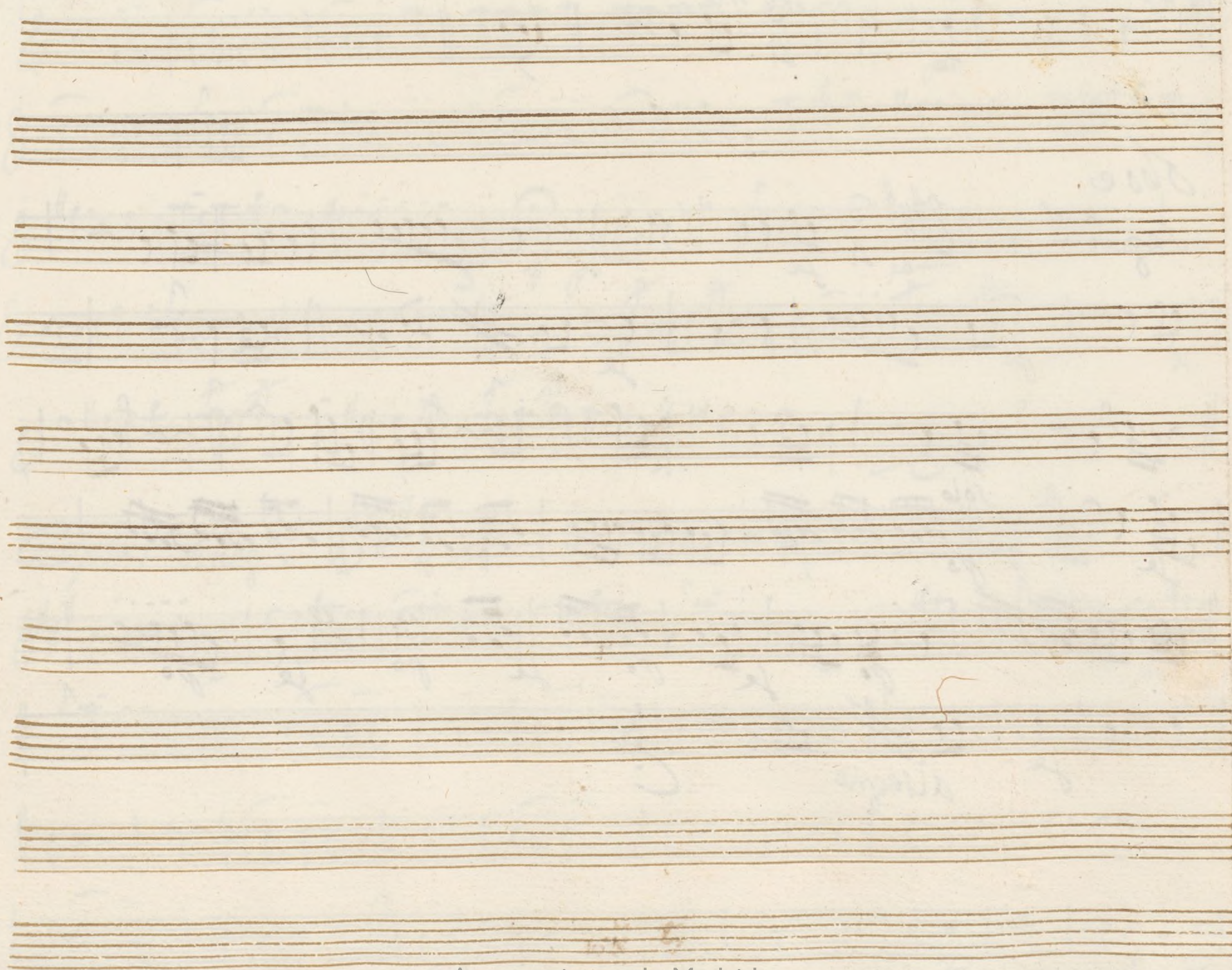
Al: 8

All: *G#F#* 3
A

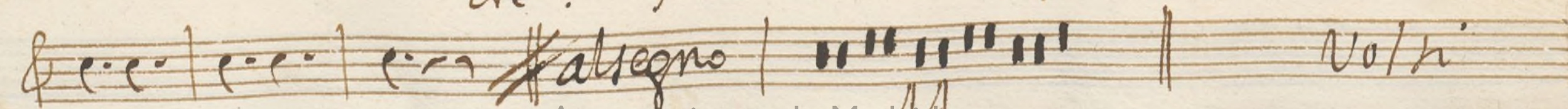
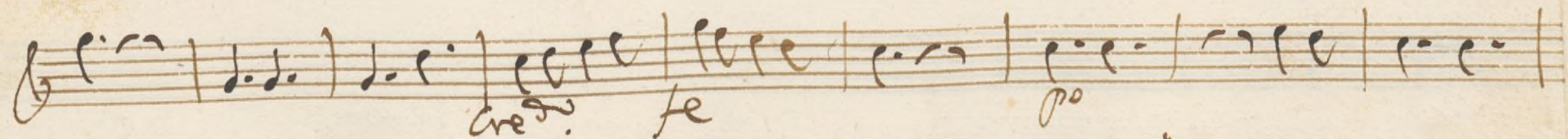
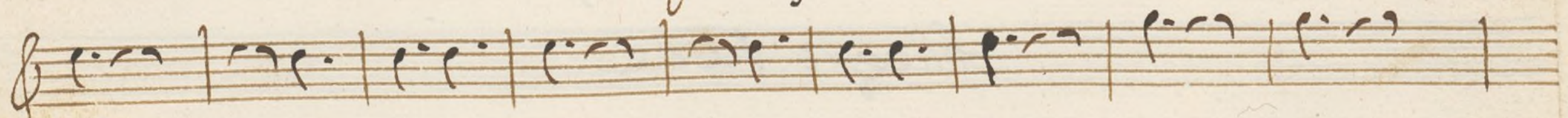
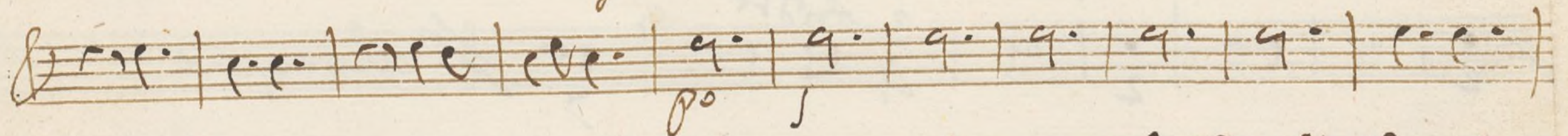
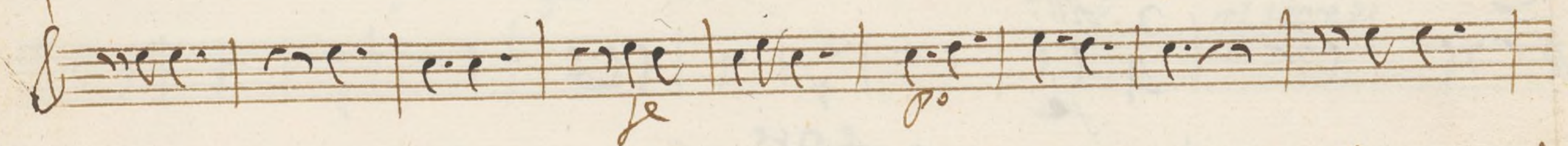
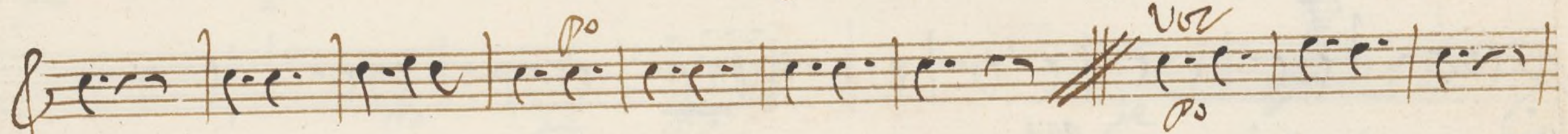
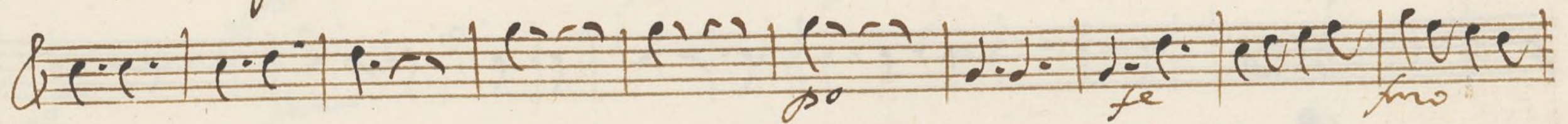
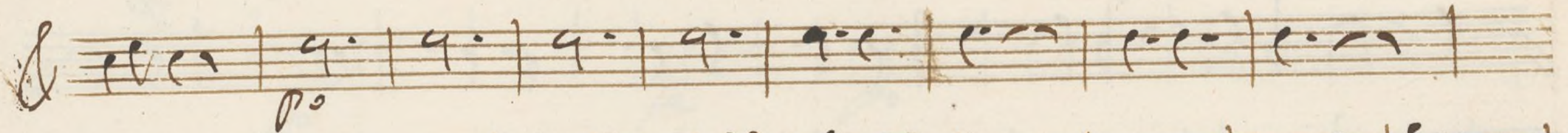
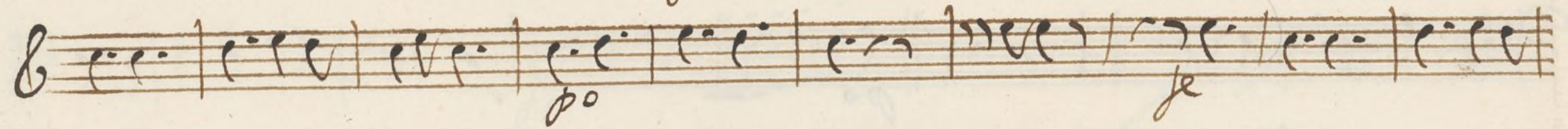
4 fe

156

allegro



Hornpa 7^a tonadilla a 3. *+* Pastoral Num 141-14
In Cerofaur Alleg^{ro} & 6 *po* *fe*



In Delavolre

Coplas

Alleg

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a 6/8 time signature. The notation includes several measures of music with eighth and sixteenth notes.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps. The notation includes several measures of music with eighth and sixteenth notes.

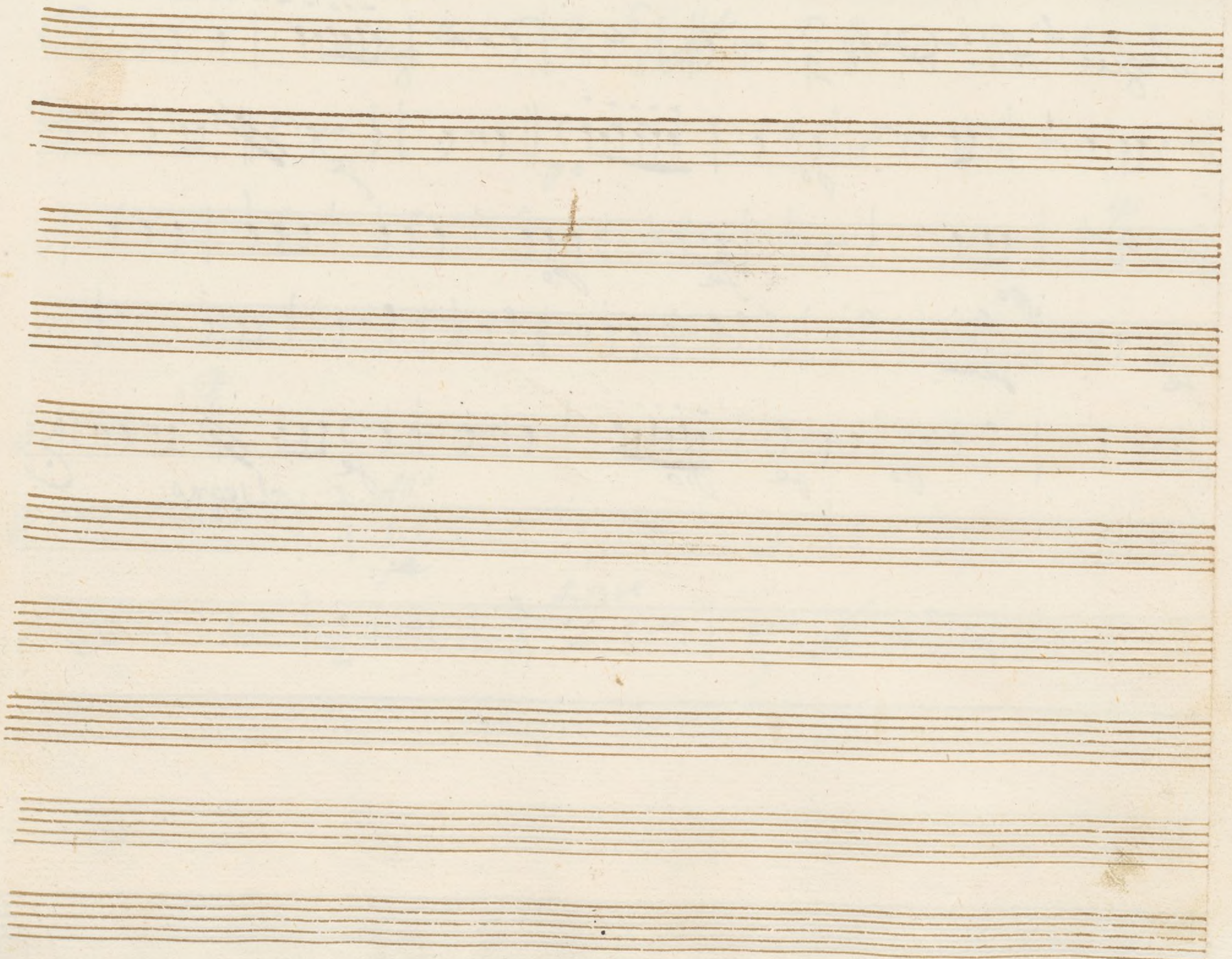
Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps. The notation includes several measures of music with eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps. The notation includes several measures of music with eighth and sixteenth notes.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two sharps. The notation includes several measures of music with eighth and sixteenth notes.

Allegro Jace



Tronpa 2^a tonadilla à 3.

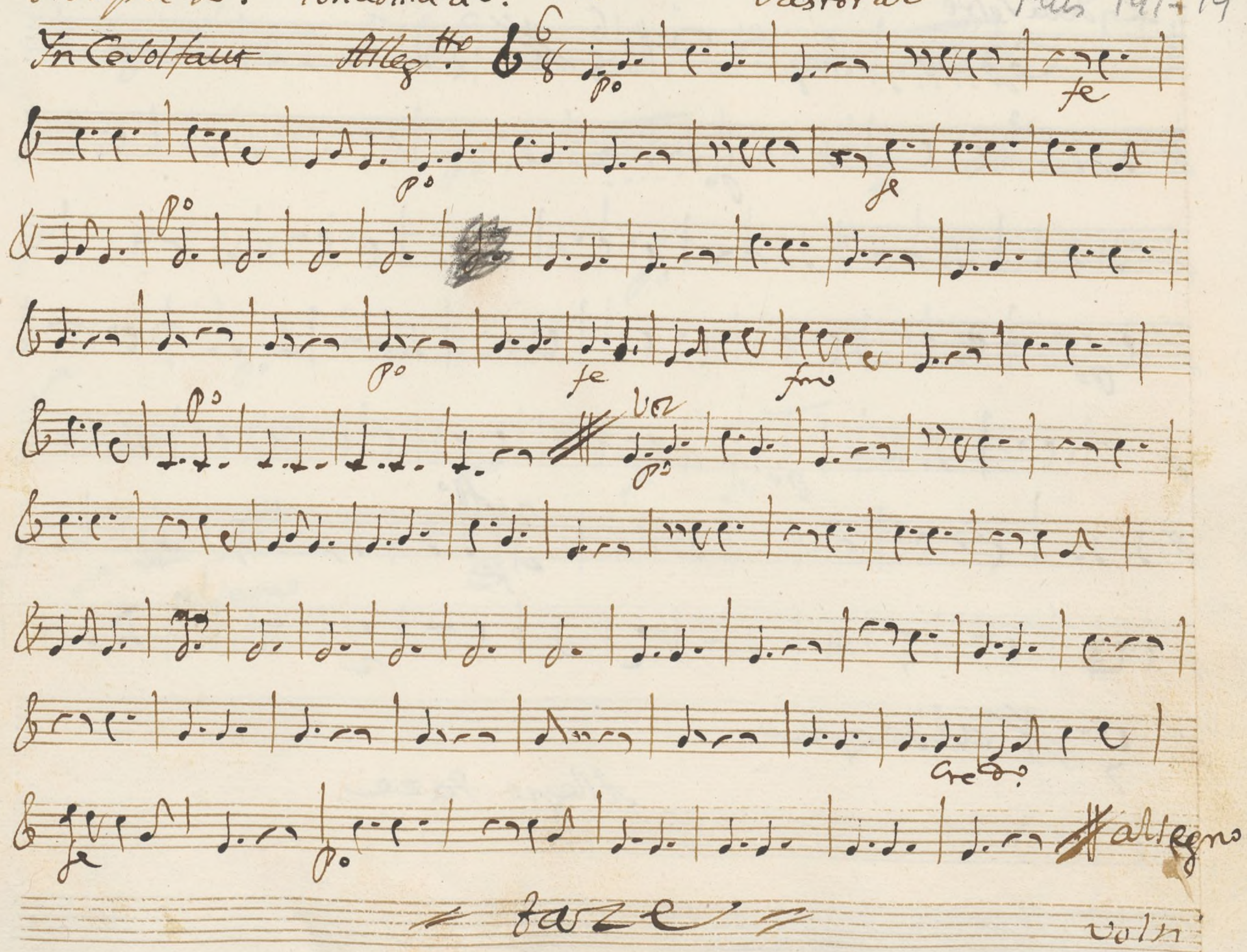
f

Pastoral

Ms 141-19

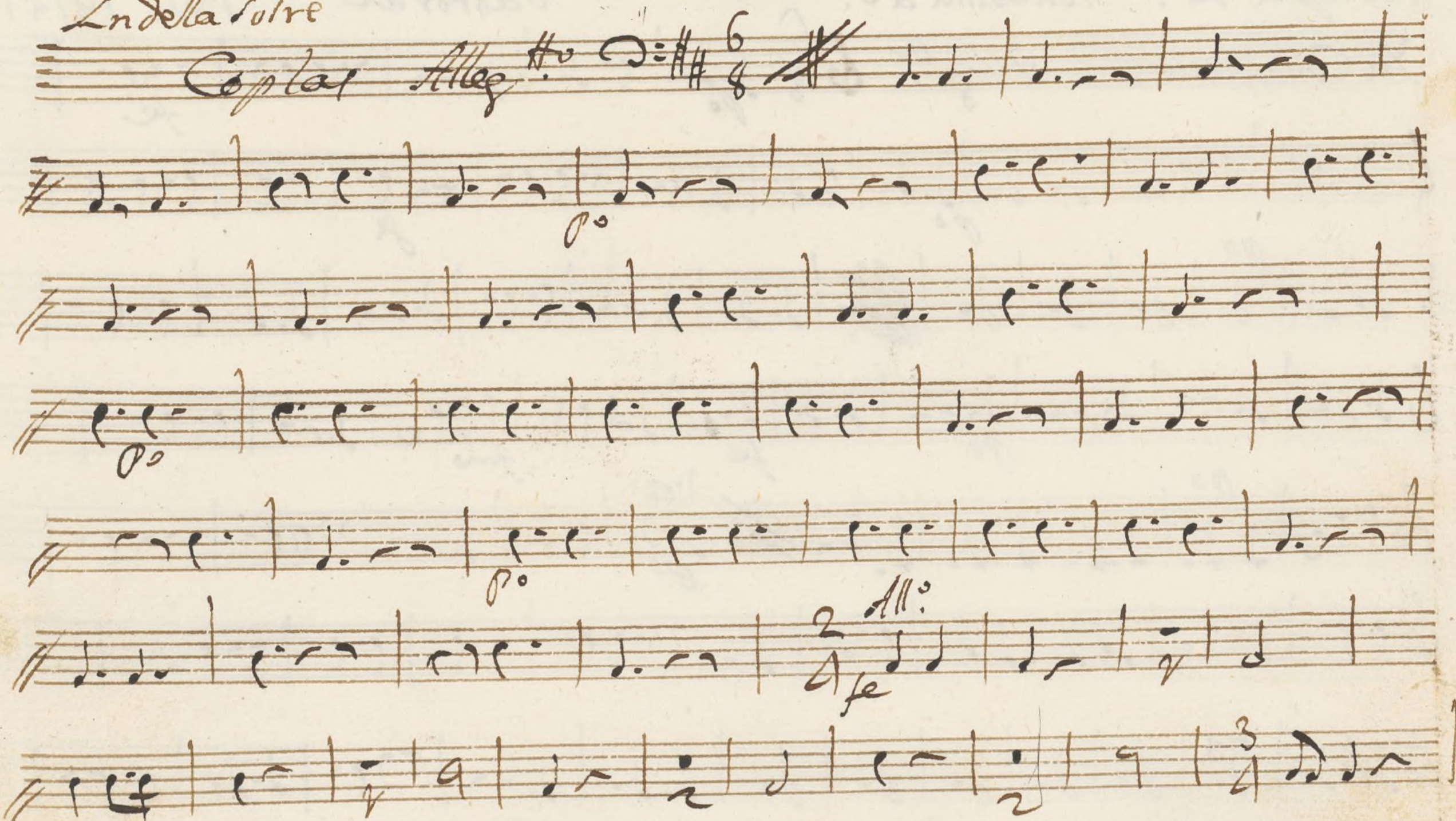
In Colofaut

Alleg.^{ro}



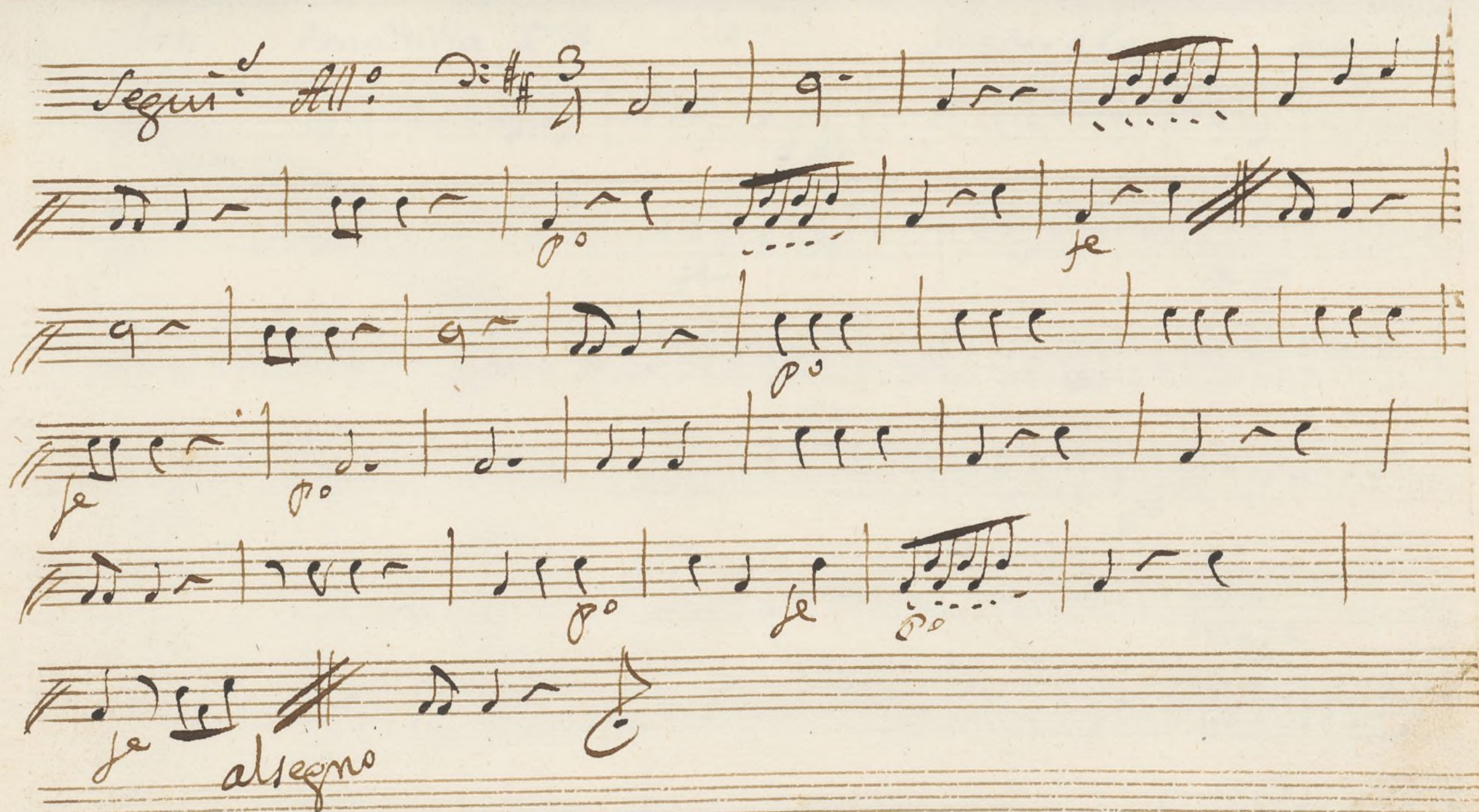
Indela solve

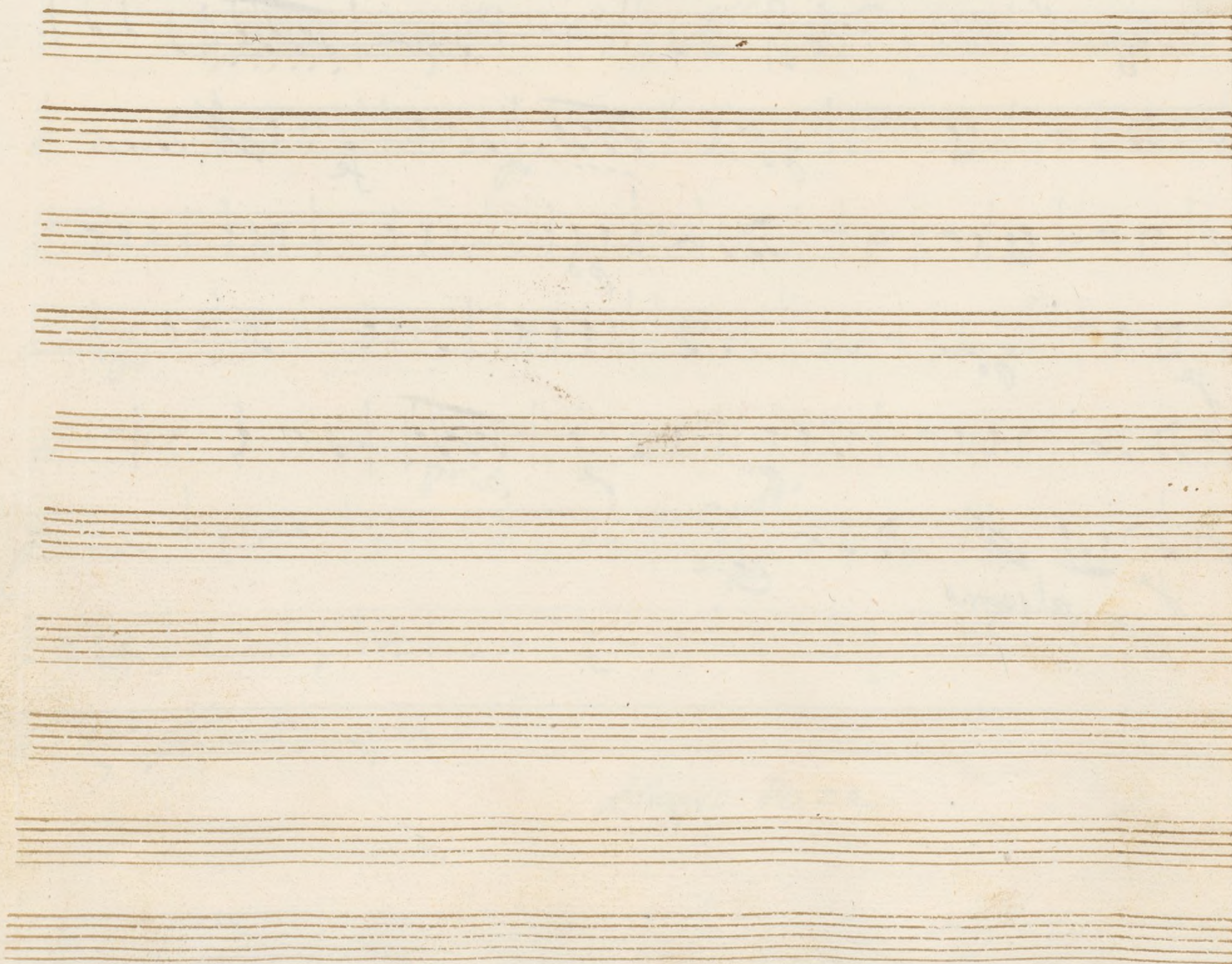
Andella vire
Copr. Alleg. No. 1. $\text{C} = \text{A} \# \# \frac{6}{8}$ ~~11~~



~~11. / al se no~~

Allegro Faze





Handwritten musical score for five staves. The notation includes various note values, rests, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#).

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

Handwritten musical score for five staves. The notation includes various note values, rests, and dynamic markings. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#).

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:

- Andr^e* (top right)
- allegro* (second staff, right)
- Ma And^e* (third staff, middle)
- All^o* (third staff, left)
- fe* (multiple instances across staves 2, 4, 5, 6, 7, 8, 9)
- Cre^{do}* (fourth staff, middle)
- 3 All^o* (fifth staff, left)
- p^o* (multiple instances across staves 2, 3, 5, 6, 7, 8)
- f p.* (fifth staff, right)
- allegro* (bottom right)

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



Violon

tonadilla à 3. ⁺ Pastoral

Mus 141-14

Alleg ⁶/₈

Handwritten musical score for Violon, titled "tonadilla à 3. Pastoral". The score is written on ten staves. The first staff begins with "Alleg" and a 6/8 time signature. The music is in G major (one sharp). The score includes various musical notations such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also some handwritten annotations like "se" and "no". The piece concludes with a double bar line and the word "allegro" written below the final staff.

Handwritten musical score for five staves. The notation includes various note values, rests, and dynamic markings such as *se* and *po*. The fifth staff begins with a *3* and the word *Andte*.

Section titled *Coplas Alleg.* in G major (one sharp) and 6/8 time. It consists of seven staves of music. The notation includes various note values, rests, and dynamic markings such as *se* and *po*. The seventh staff begins with a *2* and the word *All.*.

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- Andte.* (Andante) at the top of the first staff.
- Ma Andte.* (Ma Andante) at the top of the second staff.
- allegro* (allegro) written across the second and third staves.
- All.* (Allegro) written below the second staff.
- se* (sempre) written below the first, second, fourth, fifth, sixth, seventh, and eighth staves.
- se* (sempre) written below the third staff.
- se* (sempre) written below the fourth staff.
- se* (sempre) written below the fifth staff.
- se* (sempre) written below the sixth staff.
- se* (sempre) written below the seventh staff.
- se* (sempre) written below the eighth staff.
- se* (sempre) written below the ninth staff.
- se* (sempre) written below the tenth staff.
- se* (sempre) written below the eleventh staff.
- se* (sempre) written below the twelfth staff.
- se* (sempre) written below the thirteenth staff.
- se* (sempre) written below the fourteenth staff.
- se* (sempre) written below the fifteenth staff.
- se* (sempre) written below the sixteenth staff.
- se* (sempre) written below the seventeenth staff.
- se* (sempre) written below the eighteenth staff.
- se* (sempre) written below the nineteenth staff.
- se* (sempre) written below the twentieth staff.
- se* (sempre) written below the twenty-first staff.
- se* (sempre) written below the twenty-second staff.
- se* (sempre) written below the twenty-third staff.
- se* (sempre) written below the twenty-fourth staff.
- se* (sempre) written below the twenty-fifth staff.
- se* (sempre) written below the twenty-sixth staff.
- se* (sempre) written below the twenty-seventh staff.
- se* (sempre) written below the twenty-eighth staff.
- se* (sempre) written below the twenty-ninth staff.
- se* (sempre) written below the thirtieth staff.
- se* (sempre) written below the thirty-first staff.
- se* (sempre) written below the thirty-second staff.
- se* (sempre) written below the thirty-third staff.
- se* (sempre) written below the thirty-fourth staff.
- se* (sempre) written below the thirty-fifth staff.
- se* (sempre) written below the thirty-sixth staff.
- se* (sempre) written below the thirty-seventh staff.
- se* (sempre) written below the thirty-eighth staff.
- se* (sempre) written below the thirty-ninth staff.
- se* (sempre) written below the fortieth staff.
- se* (sempre) written below the forty-first staff.
- se* (sempre) written below the forty-second staff.
- se* (sempre) written below the forty-third staff.
- se* (sempre) written below the forty-fourth staff.
- se* (sempre) written below the forty-fifth staff.
- se* (sempre) written below the forty-sixth staff.
- se* (sempre) written below the forty-seventh staff.
- se* (sempre) written below the forty-eighth staff.
- se* (sempre) written below the forty-ninth staff.
- se* (sempre) written below the fiftieth staff.
- se* (sempre) written below the fifty-first staff.
- se* (sempre) written below the fifty-second staff.
- se* (sempre) written below the fifty-third staff.
- se* (sempre) written below the fifty-fourth staff.
- se* (sempre) written below the fifty-fifth staff.
- se* (sempre) written below the fifty-sixth staff.
- se* (sempre) written below the fifty-seventh staff.
- se* (sempre) written below the fifty-eighth staff.
- se* (sempre) written below the fifty-ninth staff.
- se* (sempre) written below the sixtieth staff.
- se* (sempre) written below the sixty-first staff.
- se* (sempre) written below the sixty-second staff.
- se* (sempre) written below the sixty-third staff.
- se* (sempre) written below the sixty-fourth staff.
- se* (sempre) written below the sixty-fifth staff.
- se* (sempre) written below the sixty-sixth staff.
- se* (sempre) written below the sixty-seventh staff.
- se* (sempre) written below the sixty-eighth staff.
- se* (sempre) written below the sixty-ninth staff.
- se* (sempre) written below the seventieth staff.
- se* (sempre) written below the seventy-first staff.
- se* (sempre) written below the seventy-second staff.
- se* (sempre) written below the seventy-third staff.
- se* (sempre) written below the seventy-fourth staff.
- se* (sempre) written below the seventy-fifth staff.
- se* (sempre) written below the seventy-sixth staff.
- se* (sempre) written below the seventy-seventh staff.
- se* (sempre) written below the seventy-eighth staff.
- se* (sempre) written below the seventy-ninth staff.
- se* (sempre) written below the eightieth staff.
- se* (sempre) written below the eighty-first staff.
- se* (sempre) written below the eighty-second staff.
- se* (sempre) written below the eighty-third staff.
- se* (sempre) written below the eighty-fourth staff.
- se* (sempre) written below the eighty-fifth staff.
- se* (sempre) written below the eighty-sixth staff.
- se* (sempre) written below the eighty-seventh staff.
- se* (sempre) written below the eighty-eighth staff.
- se* (sempre) written below the eighty-ninth staff.
- se* (sempre) written below the ninetieth staff.
- se* (sempre) written below the ninety-first staff.
- se* (sempre) written below the ninety-second staff.
- se* (sempre) written below the ninety-third staff.
- se* (sempre) written below the ninety-fourth staff.
- se* (sempre) written below the ninety-fifth staff.
- se* (sempre) written below the ninety-sixth staff.
- se* (sempre) written below the ninety-seventh staff.
- se* (sempre) written below the ninety-eighth staff.
- se* (sempre) written below the ninety-ninth staff.
- se* (sempre) written below the hundredth staff.

