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MUS 98-20

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Seg<sup>o</sup> n<sup>o</sup> 19

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Tonadilla

à duo.

Del Retrato

Con Viol<sup>o</sup>s Oboes

y Trompas.

49

De D.<sup>o</sup> Pablo Esteve 1763 ÷

Ayuntamiento de Madrid

98-20



*And. poco*

*Sale la Dama con un Petateo.*

*Copia de mi falso a-*

*mante confiesen te mis an gustias*

*mas constante g.ª tu dueño pues siempre*



te encuentras una de amor, y Celos a come-

tida dos veces Celos me hallo rendida

*Senza e.*  
*And.e* Esta es-

la vez primera di-

Vinos Celos — que dormira ha no dido



Muger con Celos.

*Querme-*  
ti xana suerte *g.<sup>o</sup> impotta g.<sup>o</sup> fo*

*And. fe*  
*Querma* si amor no *Querme-* *g.<sup>o</sup> impotta*

*Galan sale -*  
*And. poco-* Dulce adorado Embe lesa -  
*fe*



Misa ala Dama.

3

Donde te hallaran mis ansias Como tiene luz el

dia quando esta durmiendo el Alba

flores no nazcan no, corran fuentes pasaron

Callen q. el Alba duexme

Mirando mi Retrato

Andante-

Punto.



Handwritten musical notation on a five-line staff. The lyrics "quedo dormida" are written in cursive below the notes. A fermata is placed over the final note of the phrase. A triplet of three eighth notes is marked with a "3" above it at the end of the line.

Handwritten musical notation on a five-line staff. The lyrics "quando no la des vela" are written in cursive below the notes. A fermata is placed over the final note of the phrase.

Handwritten musical notation on a five-line staff. The lyrics "poco lo estima - ti xana -" are written in cursive below the notes. A fermata is placed over the final note of the phrase. A triplet of three eighth notes is marked with a "3" above it at the end of the line.

Handwritten musical notation on a five-line staff. The lyrics "fiera para q.<sup>e</sup> nece sitas" are written in cursive below the notes. A fermata is placed over the final note of the phrase. The instruction "quitale el Prestato" is written above the first few notes. A dynamic marking "p." is present below the notes.

Handwritten musical notation on a five-line staff. The lyrics "lo q.<sup>e</sup> des precias para q.<sup>e</sup>" are written in cursive below the notes. A fermata is placed over the final note of the phrase. A dynamic marking "p." is present below the notes. The instruction "Se Faco" is written above the first few notes.



Ven Re- do  
 trato con mi ego  
 vamos bus-  
 cando dueño avng.º no tan bello  
 Dama  
 menos Ingrato -- Espera aguarda  
 Galan  
 ay Cielos q.º avn en sueños su voz me llama - fe



ay Cielos

*Dama deipreiafuziora*

Original, a tebe

de mis tormentos de la dulce

Copia

de mis con-

suelos

*Galam.*

de q<sup>e</sup> te admiras

Original, y



*Copia falta en un dia*

*Dama Acariciate*

*Esposo del alma mia no te vayas*

*Galam.*

*buelbe a mi Como pretendes q<sup>e</sup> buelba*

*q.<sup>n</sup> lamas faltó de ti no no te -*



Caeo q.e tus promesas

Siempre mintieron Si Cre-

emelchi zo q.e ahora, y

Siempre te soy rendido Si

ay de mi Co mo es posi-



ble vivia sin ti ha vivia sin ti-

*Galer*

Be cive mi dulce copia y con-

*Dama -*

ella mis abrazos si el ori ginal po seo

*Gm*

para qe quiero el Retrato si eres cons-



A handwritten musical score on aged paper, featuring six systems of music. Each system consists of a vocal line and a piano accompaniment line. The lyrics are written in cursive below the vocal lines. A large, dark diagonal cross is drawn across the entire page, from the top left to the bottom right, crossing through all the musical staves. The lyrics are: "tante ni a mi la muerte", "me hara mudable no", "Yo te prometo", "de la firmeza sea vivo exemplo si", and "ay de mi".

tante

ni a mi la muerte

me hara mudable no

*D.<sup>a</sup>*

Yo te prometo

de la firmeza sea vivo exemplo si

ay de mi

de



Como es posi ble Vivix sin ti  
 a Vivix sin ti  
 no: la tonada se concluye asta otro dia  
 q.º al principiar fue de Celos y al con -

*lo: 2.*  
*morqueté -*  
*pp*



2<sup>a</sup>

clix de caricias a Dios mi Patrio

gl' aqui con mi go

ba tu Re trato si

a Dios exandera -

gl' aqui mi pecho tu copia de ba -



Handwritten musical score on aged paper. The score consists of ten staves. The first staff is a vocal line with the lyrics "Si" and a fermata. The second staff is a piano accompaniment line with the lyrics "ay de mi" and a fermata. The third staff is a piano accompaniment line. The fourth and fifth staves are a vocal line with the lyrics "Como es posible Vivir sin". The sixth and seventh staves are piano accompaniment lines. The eighth and ninth staves are a vocal line with the lyrics "ti a. Vivir sin ti." and a fermata. The tenth staff is a piano accompaniment line with the lyrics "All.º". The score is written in a cursive hand and includes various musical notations such as notes, rests, and dynamic markings.



*Dos amantes muy*  
*llenos de penas -*  
*fino: llenos de penas*

*a entrambos cara -*  
*llenos de penas. y algunos q. lo*  
*lo saben muchos*



*Zones*  
*oyen*  
*Arri les*  
*se hacen los*

*suena*    *to to to*    *to to to*  
*chuscos*    *tu xu*  
*Punteado.*

*to to to*    *haber el tu*  
*tu xu*    *atiende el mi*  
*Aus-*



yo si assi te suena  
o como me suena. Como to to to

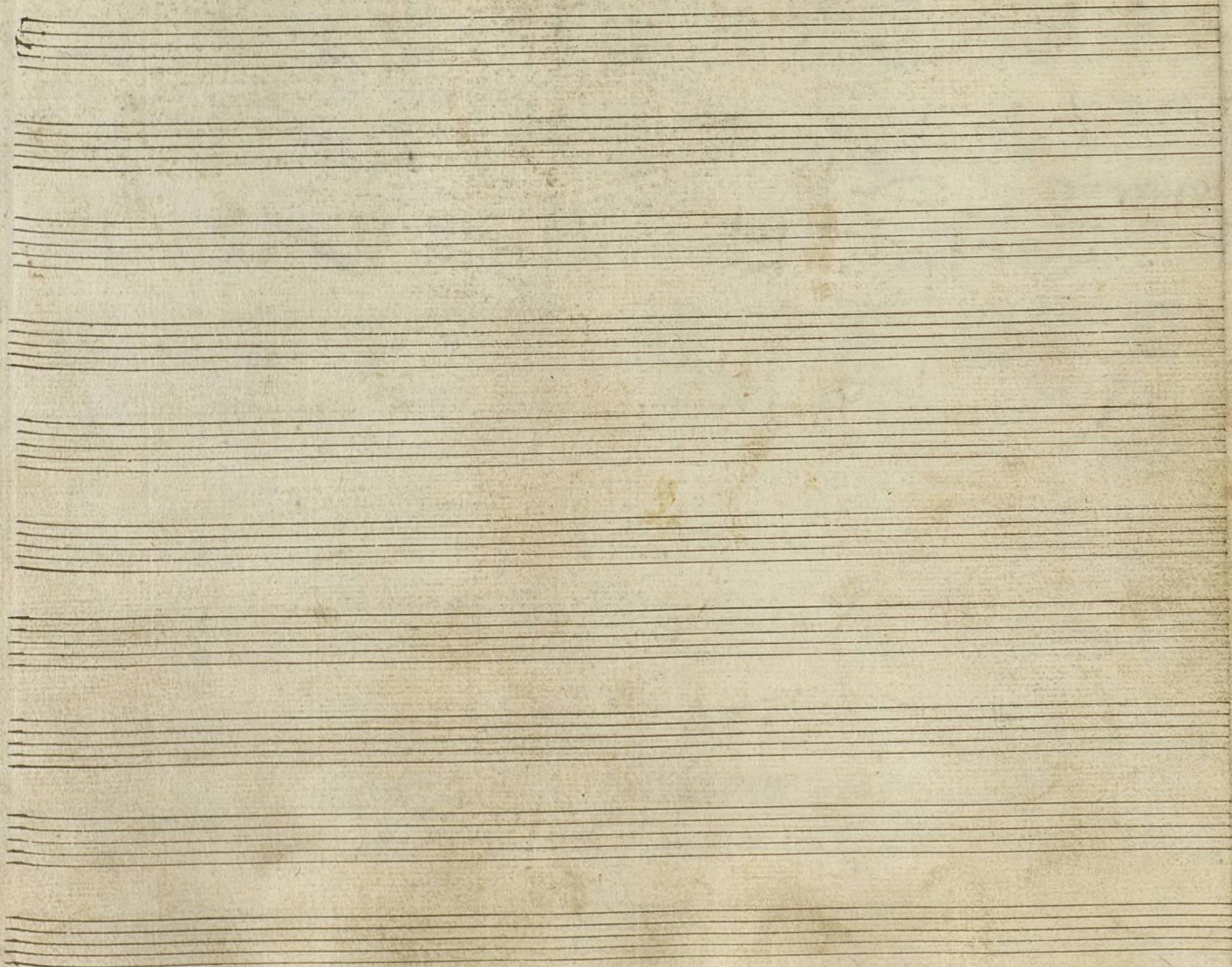
tu xu  
to to to to

a a. a enxambos Corazones assi les -  
Arco.



Handwritten musical notation on three staves. The top two staves are connected by a brace and contain a melody with notes and rests. The bottom staff contains a bass line with chords and notes. The word "suena" is written in the left margin of the bottom staff.





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Violin 1.ª sonadilla a duo del Retrato.

And. e poco. *p<sup>o</sup>*

Handwritten musical score for Violin 1, first movement. The score consists of ten staves of music in G major (one sharp) and 6/8 time. The tempo is marked 'And. e poco.' and the dynamic is 'p<sup>o</sup>'. The music features intricate sixteenth-note passages and slurs. A double bar line is present on the third staff. The word 'Andante' is written above the sixth staff.

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Handwritten musical score for Violin 1, second movement. The score consists of four staves of music in G major (one sharp) and 3/4 time. The tempo is marked 'Andante'. The music features a more melodic and slower character with slurs and dynamic markings. A double bar line is present on the third staff. The word 'Reprise' is written above the fourth staff, followed by 'Allegro - sioux'.



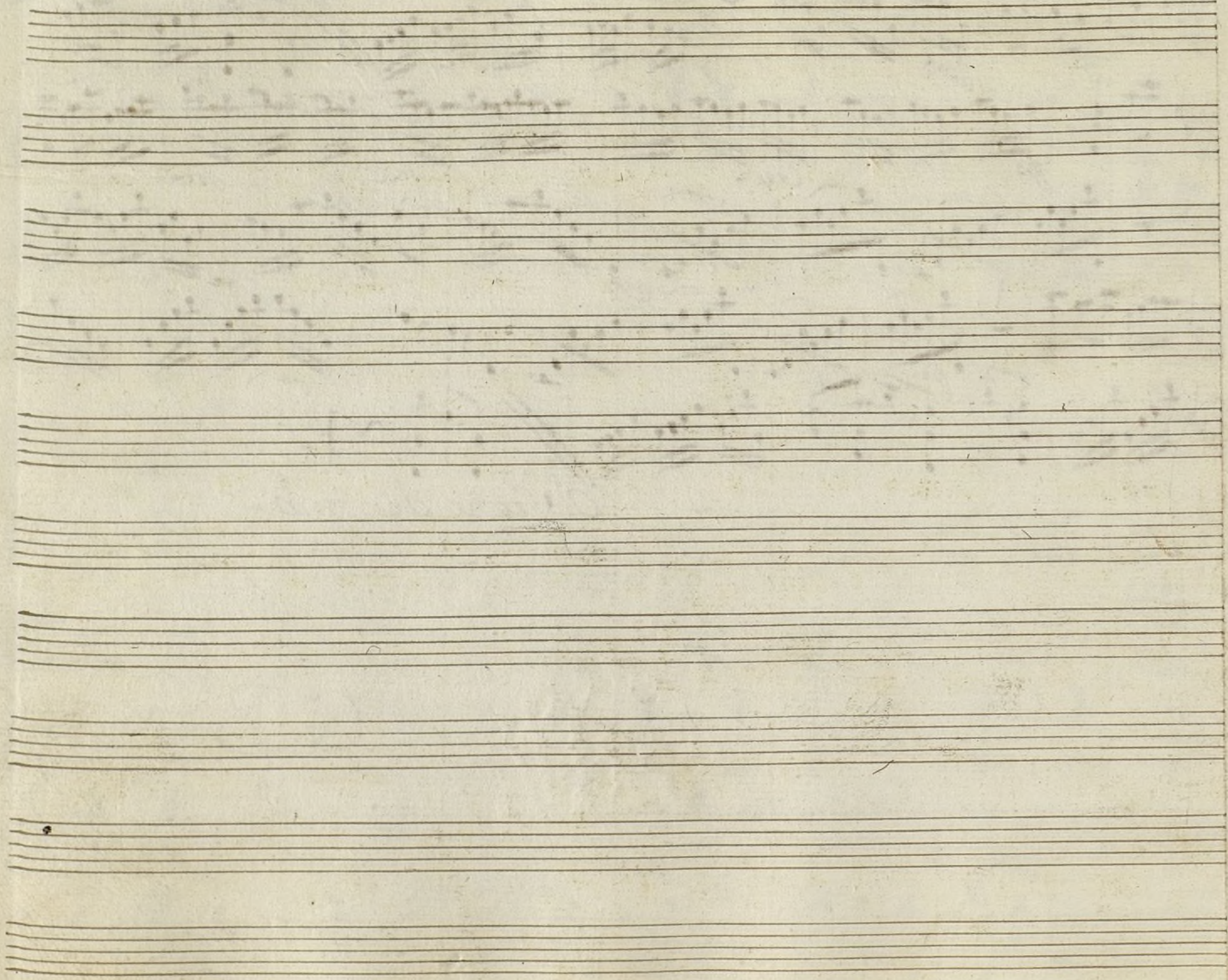
A handwritten musical score for guitar, consisting of ten staves. The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various rhythmic values, accidentals, and dynamic markings such as *le*, *p<sup>o</sup>*, and *All.<sup>to</sup>*. There are two distinct sections marked with double slashes: the first section is labeled *Reprise* and *Alto Pasados*, and the second section is labeled *Allegro* and *Alto Pasados*. The paper shows signs of age, including some staining and foxing.



Handwritten musical score for five staves in G major. The notation includes complex rhythmic patterns, triplets, and dynamic markings such as *mo*, *Cre-*, and *po*. The music concludes with a double bar line and a fermata.

*Al Regno dos mas -*





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Violin 2.ª Tonadilla a duo del Vetrato.

*And. te poco.*

*And. te*

*Segue al  
Segno -*



A handwritten musical score on ten staves, likely for a piano or similar instrument. The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as *p* (piano) and *pp* (pianissimo), and articulation marks like *acc.* (accents). A section of the score is marked "Reprise" and begins with a 3/4 time signature and the instruction "Alto". The manuscript shows signs of age, with some ink bleed-through and slight discoloration of the paper. A faint watermark "Biblioteca de Madrid" is visible at the bottom of the page.

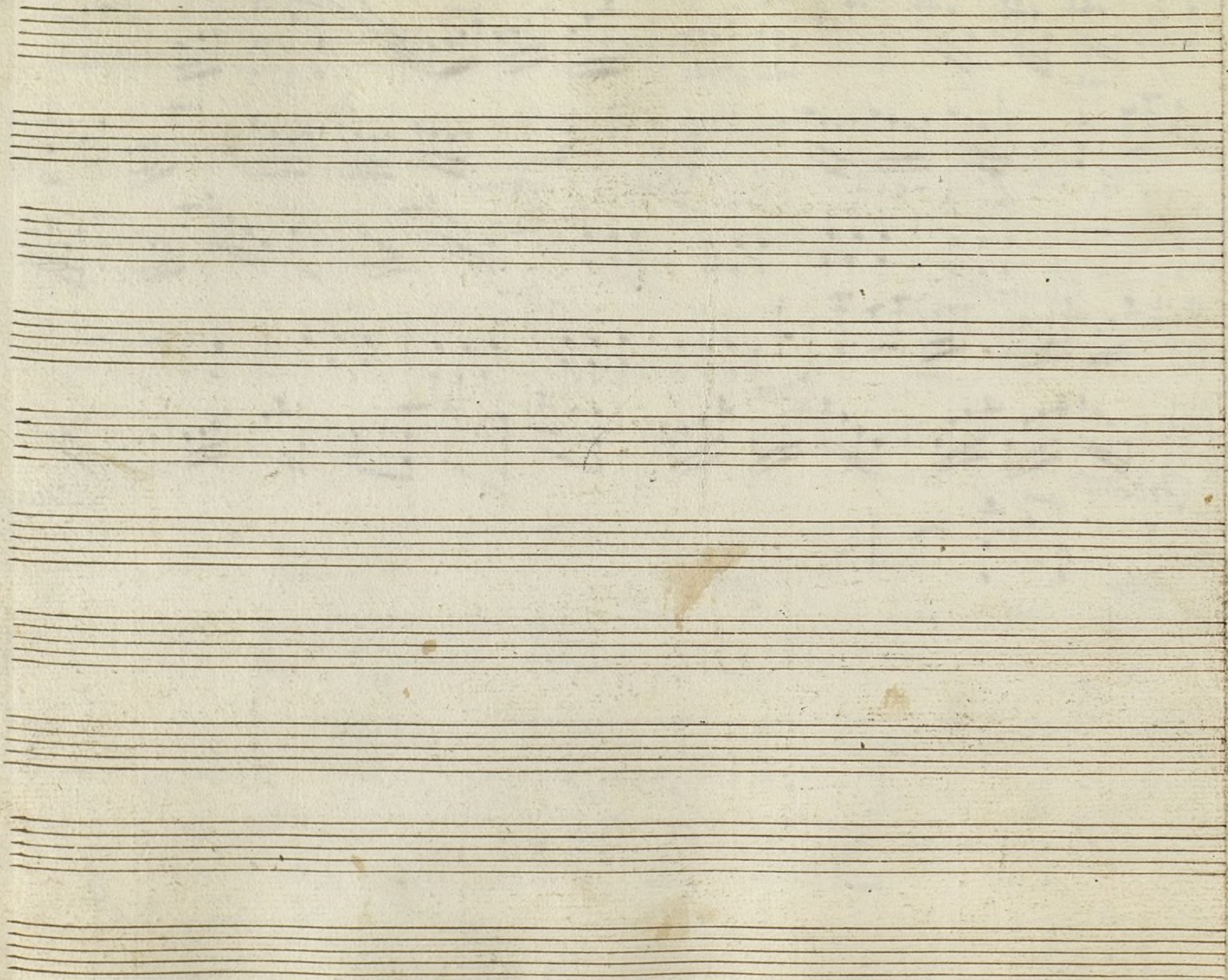


Handwritten musical score on six staves. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and various musical notations such as notes, rests, and dynamic markings. The score concludes with a double bar line and a fermata.

*pp* *crec.* *fmo*  
*punctuato* *fmo*  
*p de punct.*

*Allegro*  
*Ormai.*





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Oboe 1<sup>o</sup>

tonadilla à duo

Del Vetrato-



*And. te poco*

*p.*

*P. ten*

*Solo*

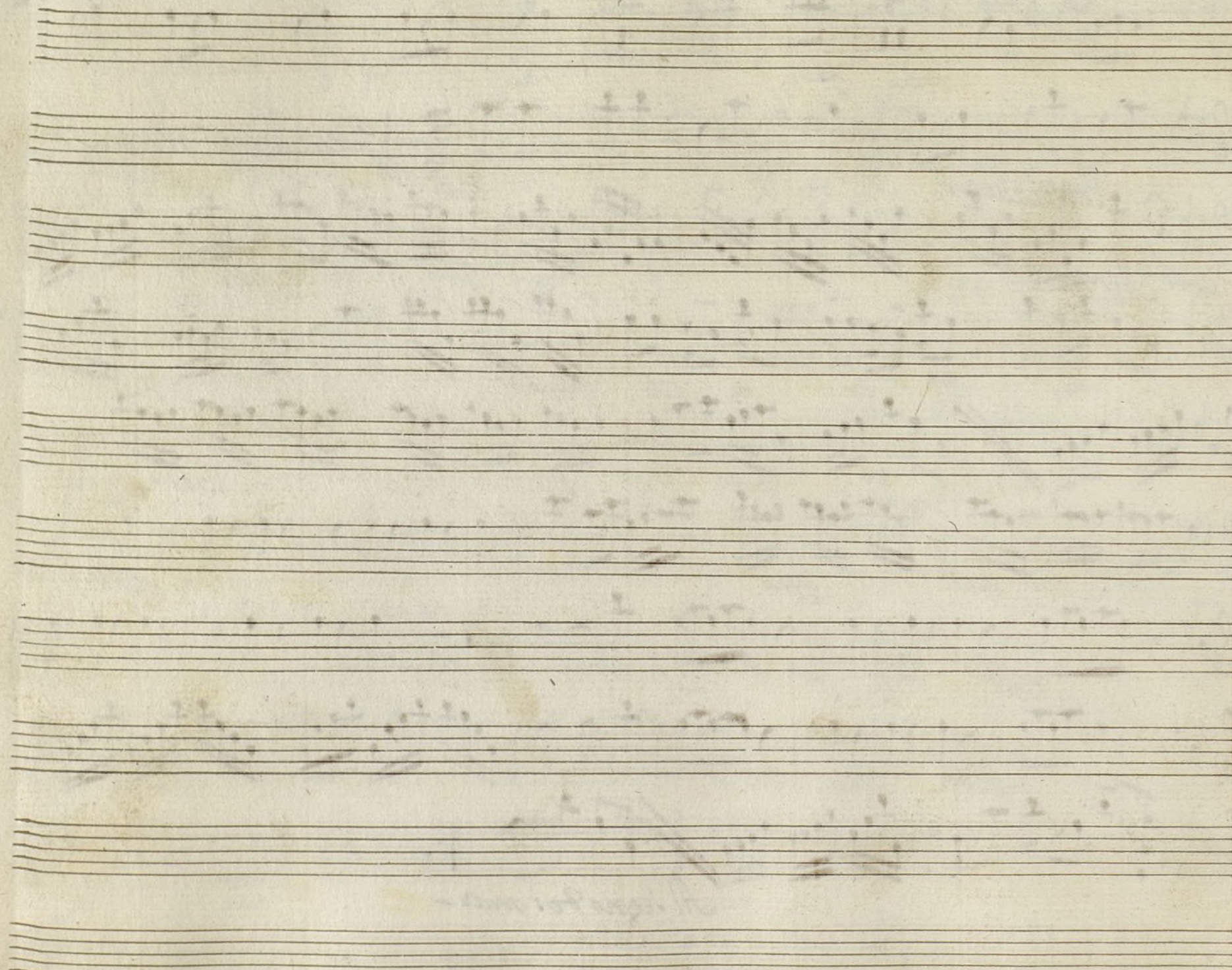
*And. te poco*

*Reprise al tempo.*



Handwritten musical score on ten staves. The music is in G major (one sharp) and 3/4 time. It features various musical notations including treble clefs, notes, rests, and dynamic markings such as *p*, *mo*, and *Cres-*. Performance instructions include *Con Flauto*, *Allegro*, and *Al segno Dos mas -*. The score concludes with a double bar line and repeat dots.





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Oboe 2<sup>o</sup>

Tonadilla a duo

Del Vetrato-



*And. te poco.*  $\text{F}^{\flat}\text{F}^{\flat}6/8$   $\text{p}^{\circ}$

Handwritten musical notation on a staff, featuring a complex rhythmic pattern with many beamed notes and rests. Includes dynamic markings like *se* and *p*.

Handwritten musical notation on a staff, continuing the complex rhythmic pattern. Includes dynamic markings like *se* and *p*.

Handwritten musical notation on a staff, continuing the complex rhythmic pattern. Includes dynamic markings like *se* and *p*.

Handwritten musical notation on a staff, continuing the complex rhythmic pattern. Includes dynamic markings like *se* and *p*.

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Handwritten musical notation on a staff, continuing the complex rhythmic pattern. Includes dynamic markings like *se* and *p*.

Handwritten musical notation on a staff, continuing the complex rhythmic pattern. Includes dynamic markings like *se* and *p*.

*Solo-*

*Solo*



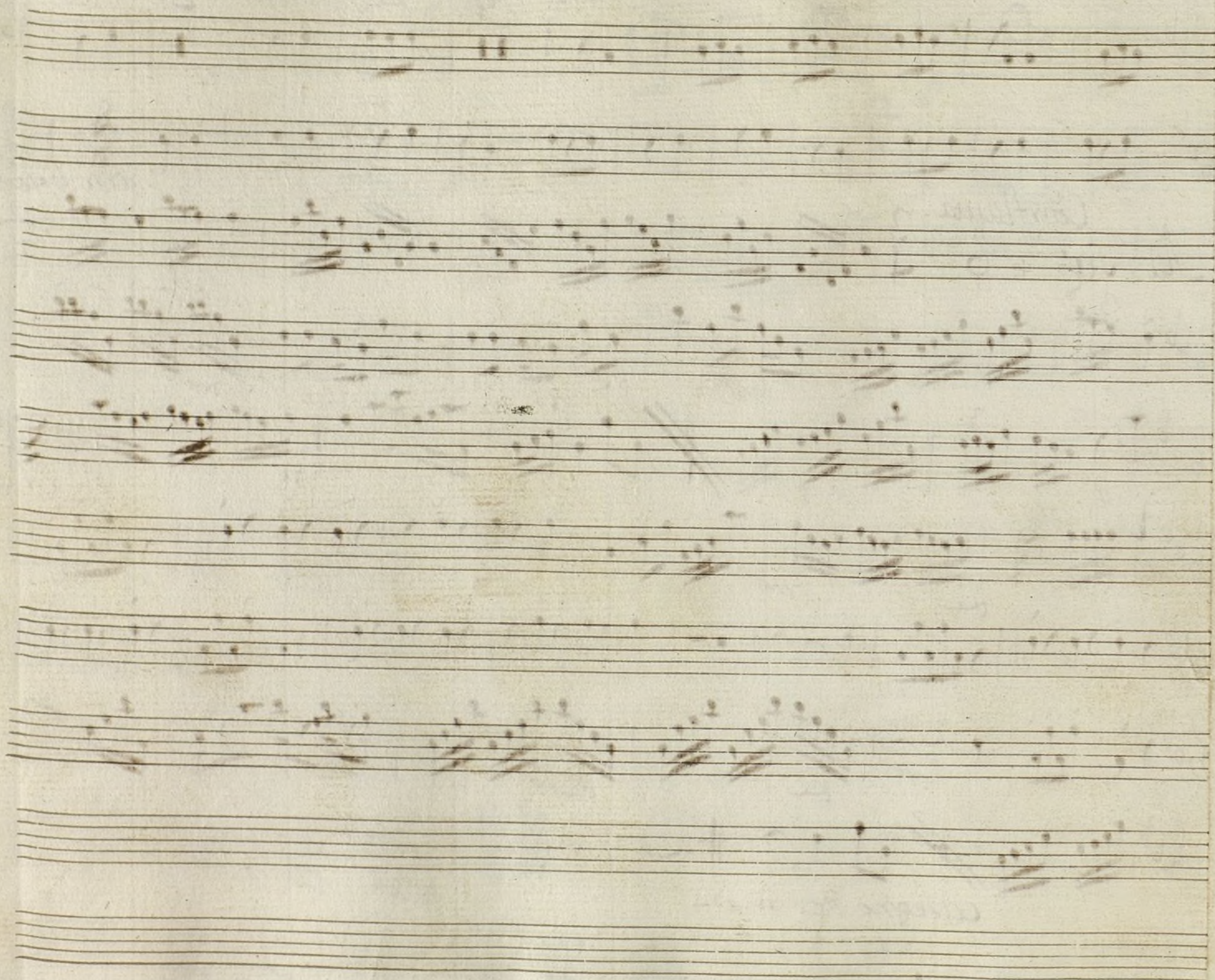
Handwritten musical score for flute, page 18. The score is written in G major (one sharp) and 4/4 time. It features several staves of music with various annotations and performance instructions.

Annotations and markings include:

- Con flauta.* (With flute)
- All. 1<sup>o</sup> Sep.* (Allegretto 1<sup>o</sup> Separato)
- 3* (triplets)
- mo* (piano)
- crec.* (crescendo)
- allegro do mas* (allegro more)

The score includes complex rhythmic patterns, including triplets and sixteenth-note runs. There are also some handwritten corrections and markings above the notes, such as "4 se" and "4".





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*Trompa 1.<sup>a</sup>*

*Tonadilla a duo*

*Del Vetrato -*



*And<sup>te</sup> poco.* *p.* *se* *p.* *se*

*And<sup>te</sup>*

*Repite al Seeno*

*Repite alo Parafos*

*Alto*



Handwritten musical score on six staves. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and various musical notations such as notes, rests, and dynamic markings. The score is divided into sections by double bar lines and includes tempo and performance instructions.

Staff 1: *8* *Je* | *4* *Je* | ...

Staff 2: *Allegro*  
*do mas* | *3* *All.<sup>to</sup>* | ...

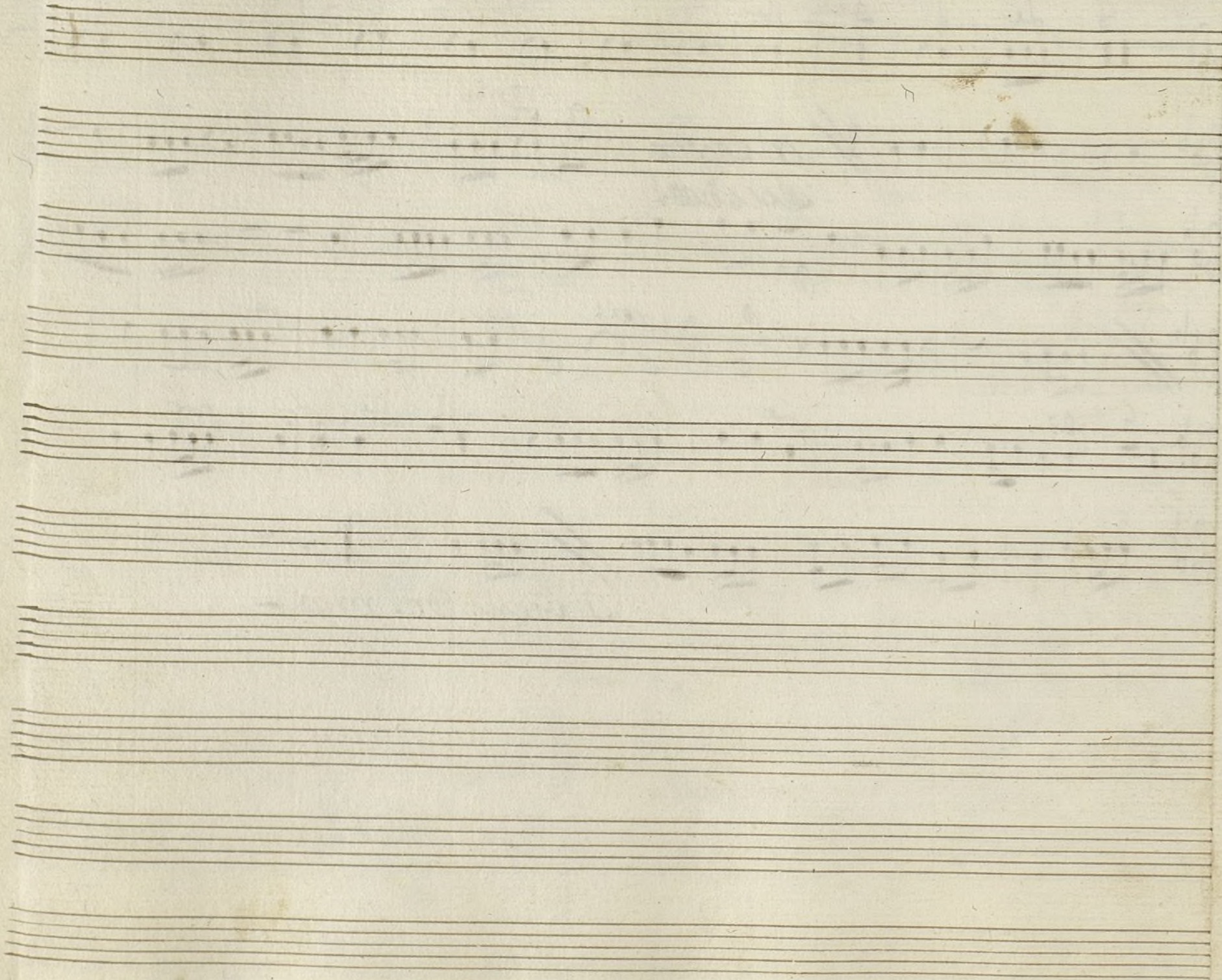
Staff 3: ...

Staff 4: *Cre.* *Je* | *Je* | ...

Staff 5: *9* *Je* | *9* *Je* | *mo* | ...

Staff 6: ... *Allegro do mas -*







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*Trompa 2<sup>a</sup>*

*tonadilla a duo*

*Del Vetrato-*



*And. te poco.* *p.* *de*

*p. rep*

*And. e se*

*Reprise al tempo*

*Reprise al tempo*

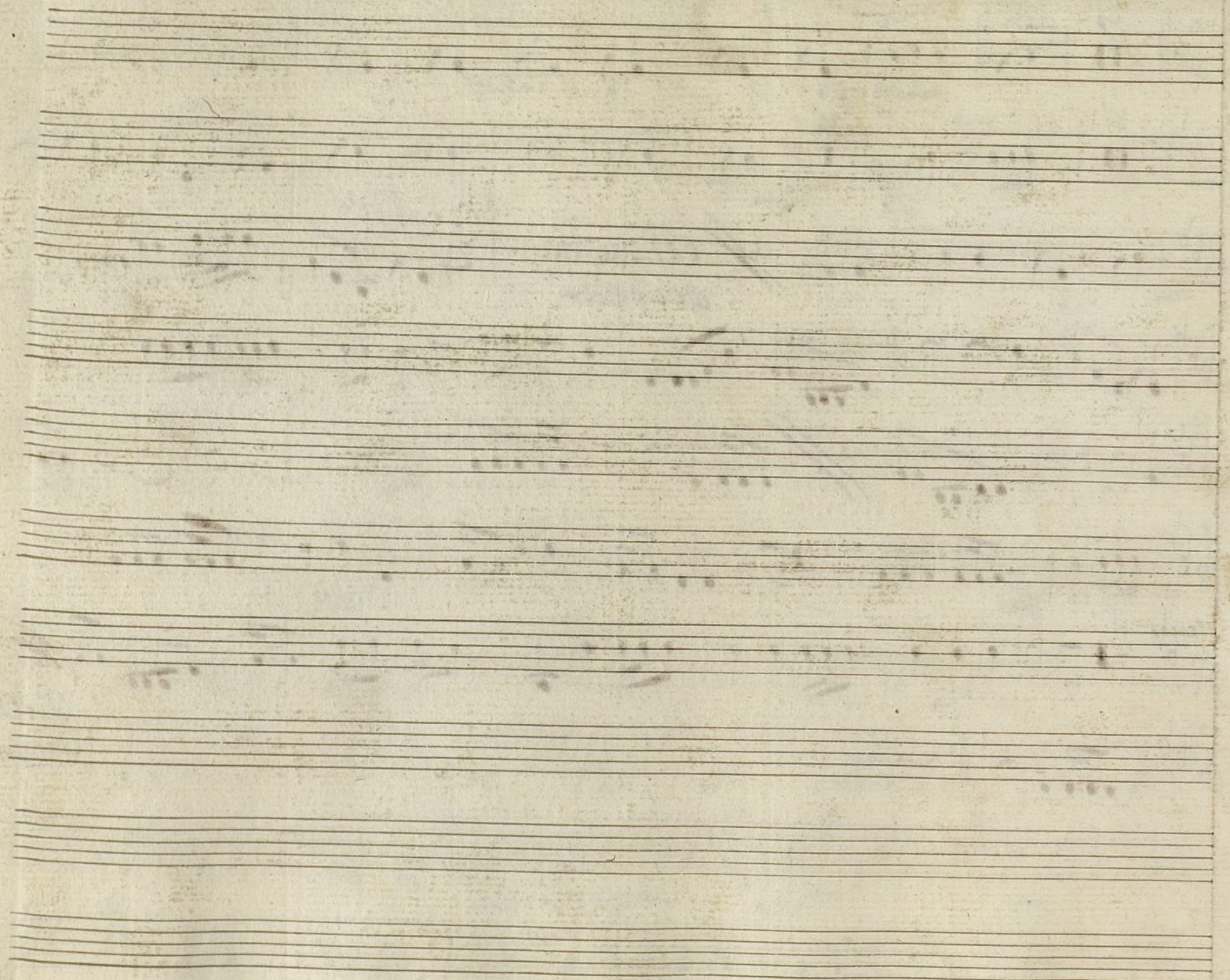
*All. to*



Handwritten musical score on eight staves. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and a 9/8 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Performance markings include 'p.' (piano), 'Allegro', 'Allegro doctina', and 'Allegro doctina -'. A section of the music is marked with a 3/4 time signature and 'All.º'. The score concludes with a double bar line and a wavy line indicating the end of the piece.

*Allegro doctina -*





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Bajo

1<sup>a</sup> a duo

del Retrato



*And. Loco.*  $\text{C} \flat$   $\frac{6}{8}$   $\text{P}^{\text{o}}$  *ten* *te*  $\text{P}$  *te*

*Punt.*  $\text{P}^{\text{o}}$  *te*  $\text{P}$  *te*  $\text{P}$  *te*  $\text{P}$  *te*

*And. Loco.*  $\text{P}$  *te*  $\text{P}^{\text{o}}$  *te*  $\text{P}$  *te*  $\text{P}$  *te*

*Punt.*  $\text{P}^{\text{o}}$  *te*  $\text{P}$  *te*  $\text{P}$  *te*  $\text{P}$  *te*

*Alto Parr.* *Punt.*  $\text{P}^{\text{o}}$  *te*  $\text{P}$  *te*  $\text{P}$  *te*  $\text{P}$  *te*

*Punt.*  $\text{P}^{\text{o}}$  *te*  $\text{P}$  *te*  $\text{P}$  *te*  $\text{P}$  *te*







*And.*

*Allegro*