

ESTEVE, Robb.

los tenores y contraltos no hay desculpas.

Tonadilla a duo.

Apta ms. 1785.

Partitura.

violon 1<sup>o</sup>

violon 1<sup>o</sup> duplicado.

violon 2<sup>o</sup>

oboe 1<sup>o</sup>

oboe 2<sup>o</sup>

Trompa 1<sup>o</sup>

Trompa 2<sup>o</sup>

Contrabajo.



116-14

T  
Tonadilla a DuoLos tercios; y Contragusto  
no ay Disputas;//  
Del S.<sup>r</sup> Esteve;{ La Rosa Garcia  
y Alfonso

1785



Allegro assai

Dama: Rosa Garcia:  
Salon: Alfonso:

Salu el Salon furioso  
y enofado. poniendore  
el Espadin en ademan de  
Marcharse:

Salon

Que insufrible que

Rezi.



terca el pecho se me a brasa

no tengo de volver mas a esta Casa

que Dama tan ne gada, res ta ru da

Y abio sa; y por fiada

no me vera Jamas;

Desp.  
atiempo



*su trato de so vaya al diantre*

*que sea su cortejo que después de su*

*frir su impaciencias me llena quando*

*haze que marcha, y sale la Dama*

*quiere de insofencias*

*precipitada deteniéndose*

*Dama*

*a donde se baxsed*



Sal<sup>n</sup>

3

Con tanta pena a no veros Jamas

da

Sal<sup>n</sup>

sea en ora buena dete neos:.

2<sup>a</sup>

yo me abrazo nadie

save con vos lo que yo paro;

Vosli



*And.te gracioso*

*Ga*

*o. sf. po sf.*

*sois Inaguan table Señor D.<sup>n</sup> Simon —*

*D.<sup>a</sup> vuestras diversiones por buenas tener*

*Sol.<sup>o</sup> po*

*usted Doña reclar*

*mas*

*Sol.<sup>o</sup> tambien con las vuestras*

*vos*



rrara que yo  
lo propio hacéis

ga  
sois muy farti  
ga  
las mi'as son

Sal<sup>n</sup>  
dioso  
Justos

Sal<sup>n</sup>  
nosos menos vos  
las mi'as tambien

lor<sup>2</sup>  
y en todos a  
lor<sup>2</sup>  
fratere el a

un tos  
un to

mi' con wa di  
os con Gence



Sal.<sup>n</sup>

cion

a quietese vsted

re

Sal.<sup>n</sup>

atienda me vsted

da

2da

so siegase se vsted

quer dar que de cir quedar

es cucheme vsted

2da

sin al tera cion sin al

que de cir

Sal.<sup>n</sup>

no por ei tas cosas

tera cion

Sal.<sup>n</sup>

quiero con ben zeros



*Sal. n.*

*Dama*

*Sal. n.*

no por estas cosas hemos de venir —

*Sal. n.*

quiero con benceros veréis mi Tazon —

no no no no, ni un amor tan fino ni un  
sí sí sí sí que sois mi por fiado que

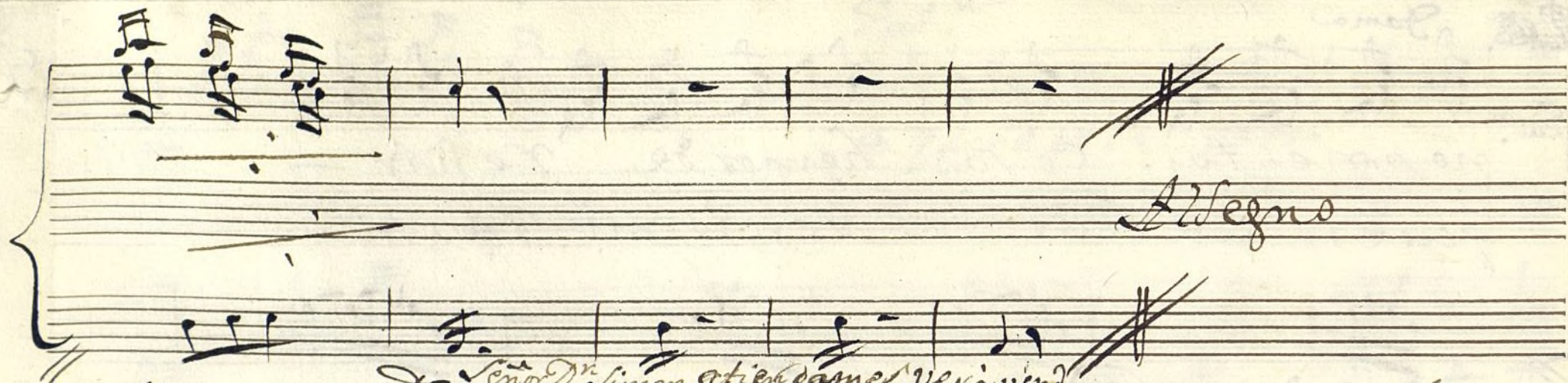
sea de di' vi' dir sea

en esta ocacion en

se po

se





*Allegro*

*Parola,*

*Ja Señor D. Simon atiendame verà vsted*

*que sus Caprichos ca*

*recen de fundamento; Sal<sup>o</sup> tambien a vsted le harè ver*

*que le sucede lo mismo, Sal<sup>o</sup> me harà vsted formalizar, Sal<sup>o</sup> y vsted*

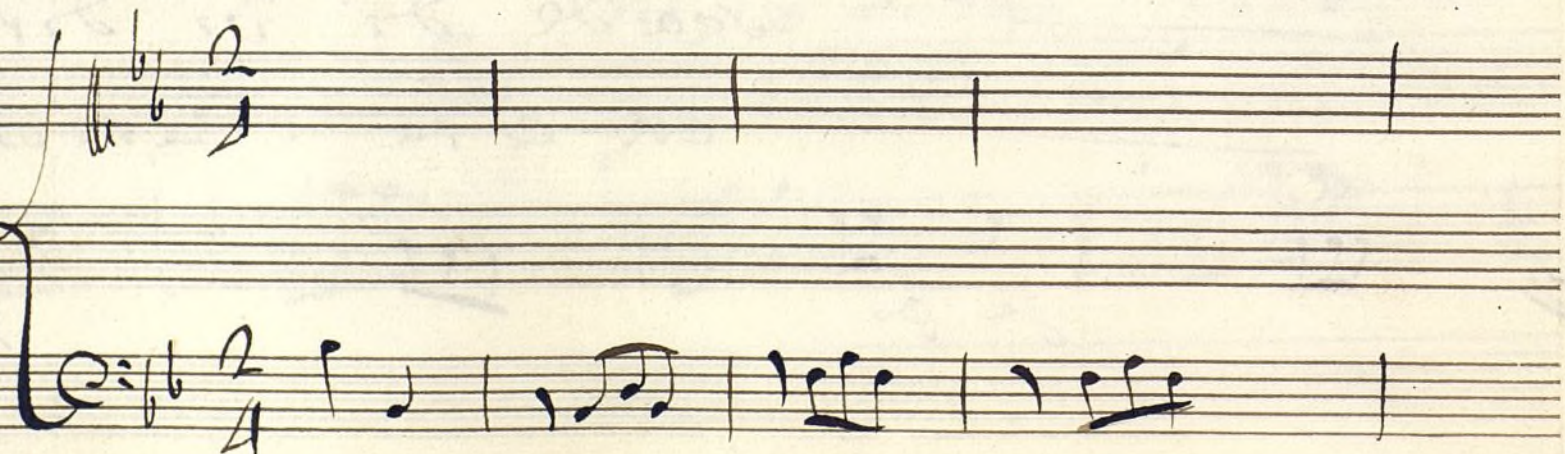
*ami, Sal<sup>o</sup> sois un grosero, Sal<sup>o</sup> porque digo la Verdades, Sal<sup>o</sup> lo veremos*

*Sal<sup>o</sup> lo veremos: Sal<sup>o</sup> me Ratifico en que vsted tiene que tomarse*

*berso. ya i vamos a Rarones, verà vsted que le Con Ben w:)*

*Coplas*

*And. vivo*





Sal<sup>n</sup>~~luna~~ (u tedSal<sup>n</sup> u ted

gusta ver los gatos los a la pa y los espulga

gusta ~~su~~ su Marido so fo car le sin cor dura

los a

y ande sa car los los

so fo

sin mirar que si se



ojos algun dia Con las vñas algun  
muere seguida vsted sola y Biuda segue  
da  
esso no le importa austed  
da  
esso no le importa austed  
Con tra guito no ai disputa  
Con tra guito no ai disputa



usted  
en la

gusta de sangrias de Tarabe y de purgas  
fiesta de Novillos usted de Capear los gusta

de la  
usted sin mirar q. el ca  
yer muy foztible q. el



pricho os lleva à la sepultura  
guno le eche a vsted por la altura

*Sol<sup>o</sup>*  
*Sol<sup>o</sup>* erro no le importa a vsted Contra  
erro no le importa a vsted Contra

gueto no ai disputa  
gueto no ai disputa



Handwritten musical score on a single page, featuring multiple staves with notes and lyrics in Spanish. The lyrics include phrases like "sois extravagante", "yo tengo Va", "dejad me", and "marcharos con". The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like "Allegro".

<sup>ga</sup>  
 1. *sois extravagante* <sup>Sal.<sup>n</sup></sup> *yo tengo Va*  
 2. *sois extravagante* <sup>Sal.<sup>n</sup></sup> *yo tengo Va*

*zon —* <sup>2or 2.</sup> *dejad me* *marcharos con*  
*Zon —* <sup>2or 2.</sup> *dejad me* *marcharos con*

*Dios —* *dejad — me* *dejad — me* *marcha — ros con*  
*Dios,* *dejad — me* *dejad — me* *marcha — ros con*



Handwritten musical score for a march, featuring vocal parts and piano accompaniment. The lyrics are in Spanish and include "Dios marcharos con Dios", "sea par ta se marcha me mira", and "suspira no te vayas no". The score is written on multiple staves, with some parts crossed out or corrected. The lyrics are written below the staves, and the music is written above them. The score is written in a cursive, handwritten style.

*Dios marcharos con Dios*

*Dios marcharos con Dios*

*Sea par ta se marcha me mira*

*Sea par ta se marcha me mira*

*Suspira no te vayas no*

*Suspira esto sea Ca bo*



no te vayas no;  
 esto sea ca-bó;  
 ay bien adorado so  
 y que de ravidó sa

lo viva amor  
 ra en te los dos  
~~y amor~~ y  
 quen

vamos siguiendo Con la altercacion Con la alterca  
 esto de gusto ei toda a preñon ei todo a preñ



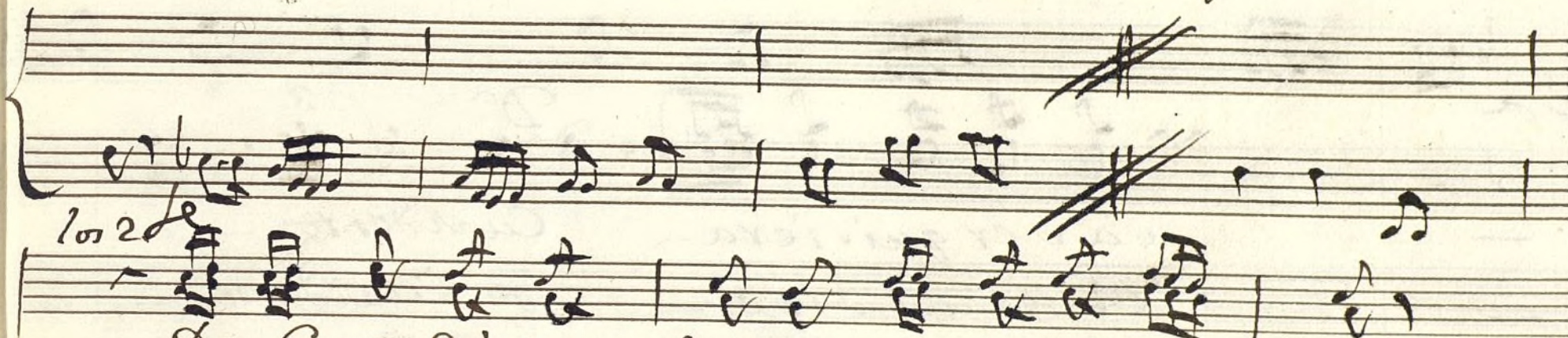
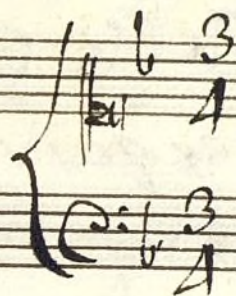
cion y va-mos siguiendo Con la altercacion con  
 sion ~~quea es to de gueto es to de opinion es~~  
 y con ~~segui~~ di llas la rina a ca bo la

1.<sup>a</sup> Parola, Sal.<sup>va</sup> vayad vos por venci da señorita, y sea ca bo;  
 2.<sup>a</sup> amigos soi vizcaina no zedo de mi opinion; Sal.<sup>va</sup> puer la que sion  
 prosigamos; <sup>2.<sup>a</sup></sup> prosigamos la que sion; ~~Se Repite al segun~~  
~~Parola 2.<sup>a</sup>, Sal.<sup>va</sup> puer ya es tarde, a dios señora. 2.<sup>a</sup> ante vamos  
 a parar a quella seguir di llas que me en seña vsted a cantar, Sal.<sup>va</sup> solo  
 a servirnos a piro, vamos Señora a empezar~~

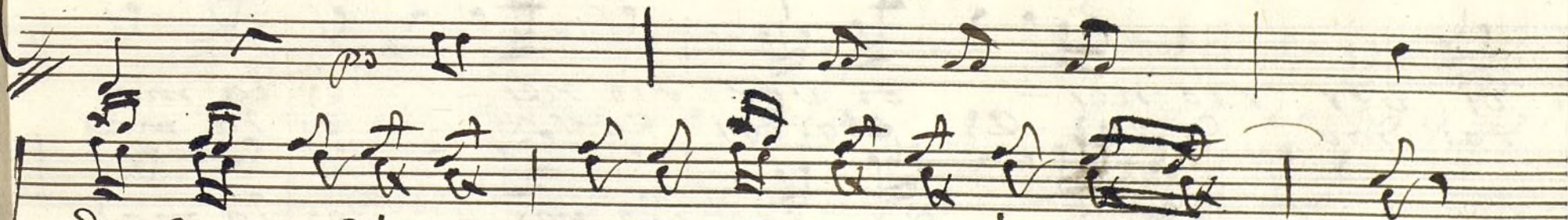


Segui:

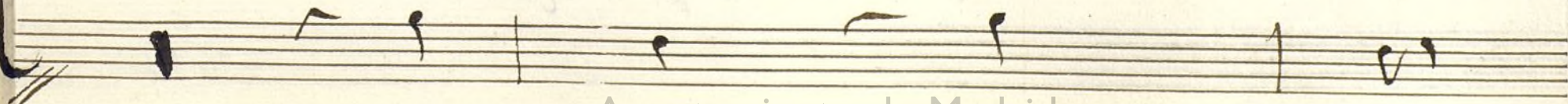
*Alleg.<sup>ro</sup> Brillante*



De Come dias y toros sa ver quisie ra  
Ami diversion tengo por la mas buena



de Co me dias y toros sa ver qui siera —  
ya si no abra Varones q<sup>e</sup> me conbenzan —





de Comedias y toros saber quisiera -  
ya si no abra razones q. me conbenzan -

saber quisiera - Cual destas -  
El tema siga - de Cuardees -

di ver si no es la mas  
tai dos cosas - di ver si no es la mas  
tai dos cosas - di ver si no es la mas  
tai dos cosas -

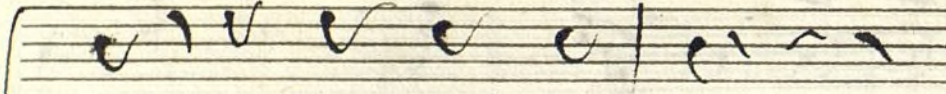
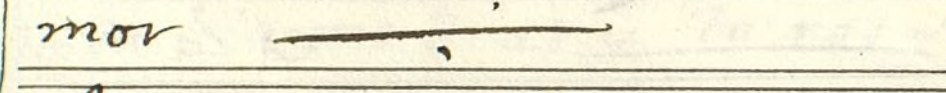

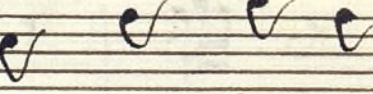

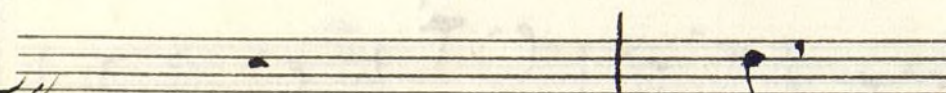
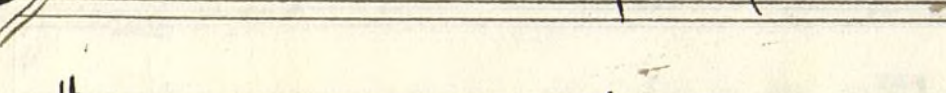
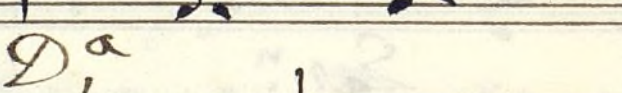

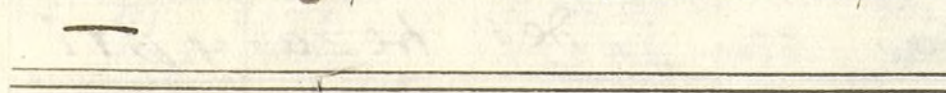
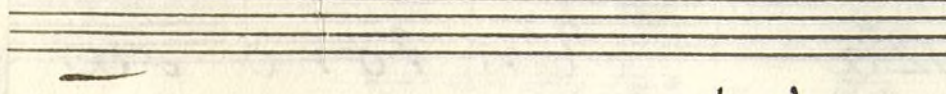

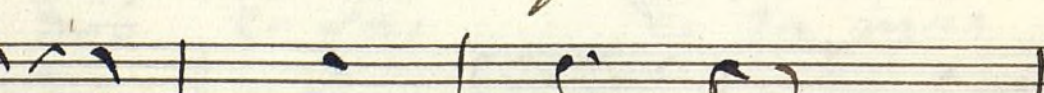
Cual destas - di ver si no es la mas  
de Cuardees - tai dos cosas - di ver si no es la mas  
tai dos cosas -



buena es la mas buena  
 digna es la mas digna  
 buena  
 digna  
 en los toros se mira des heza y pri  
 Sal.<sup>n</sup> Aquel ver a la Plaza Un toro sa

*Allegro*



mor  y vencer avna fiera  
 liv  y Cavallo y to re ro  
  
 y vencer avna fiera del ombre el valor   
 y Cavallo y to re ro Vo dar por alli   
  
 <sup>Da</sup>   
 en la Comedia  
 <sup>Da</sup> Aquel ver las con  
  
 *le* 



brilla arte y direccion  
parvas del theatre Français

y la musica echiza y la musica e  
dôr Vataallas ya saltor dôr Vataallas ya

chiza hasta el corazon  
saltor y nadie morir



Sal.<sup>n</sup> 3<sup>a</sup> 4<sup>a</sup> *Da*

aquel poner de baras aquel cantar tonadas

Sal.<sup>n</sup> 3<sup>a</sup> 4<sup>a</sup> *Da* aquel dar Estocadas *Da* aquel Cantar Piranas

Sal.<sup>n</sup> 3<sup>a</sup> 4<sup>a</sup> *Da*

aquel llevar porrazos aquel variar de casos

Sal.<sup>n</sup> 3<sup>a</sup> 4<sup>a</sup> *Da* aquel oro maldito *Da* aquel ber a Sarrido *Da*

le da la atencion la atencion;

lo que ay que pedir que pedir

*Redueto por ven*  
*Redueto por ven*

*Redueto*



*Como*

*Como Primas*

*2or 2.*

13

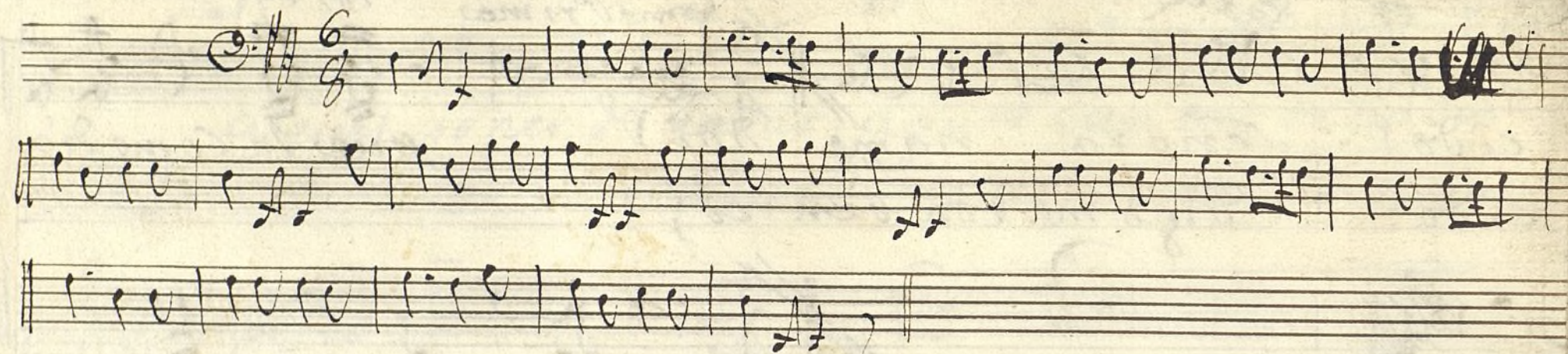
*cido? Señora nome doi)*  
*cido? Sal.º Digo me con ven ti; )*

*pues la Comedia*

*Viva por Instructiva ya qui se fina liza la tonadilla*  
*ya qui se fina liza la tonadilla*

*Altores ya qui se fina liza la tonadilla*  
*gilla*







+

Violin Primero

Conadilla a Duo;

Contraguitonoay disputa;

//



*Peri. do*  
*All. assai*

*Staccato*

*Desp.*

*tenu*

*p*



*al tempo*

2

The image shows a handwritten musical score on ten staves. The first three staves are grouped by a brace on the left. The fourth and fifth staves are also grouped by a brace. The sixth and seventh staves are grouped by a brace. The eighth and ninth staves are grouped by a brace. The tenth staff is a single line. The score is mostly crossed out with diagonal lines. Some parts are legible, including the word "ga" on the fourth staff and "Volte P.to" at the bottom right. The notation includes various musical symbols such as notes, rests, and clefs.

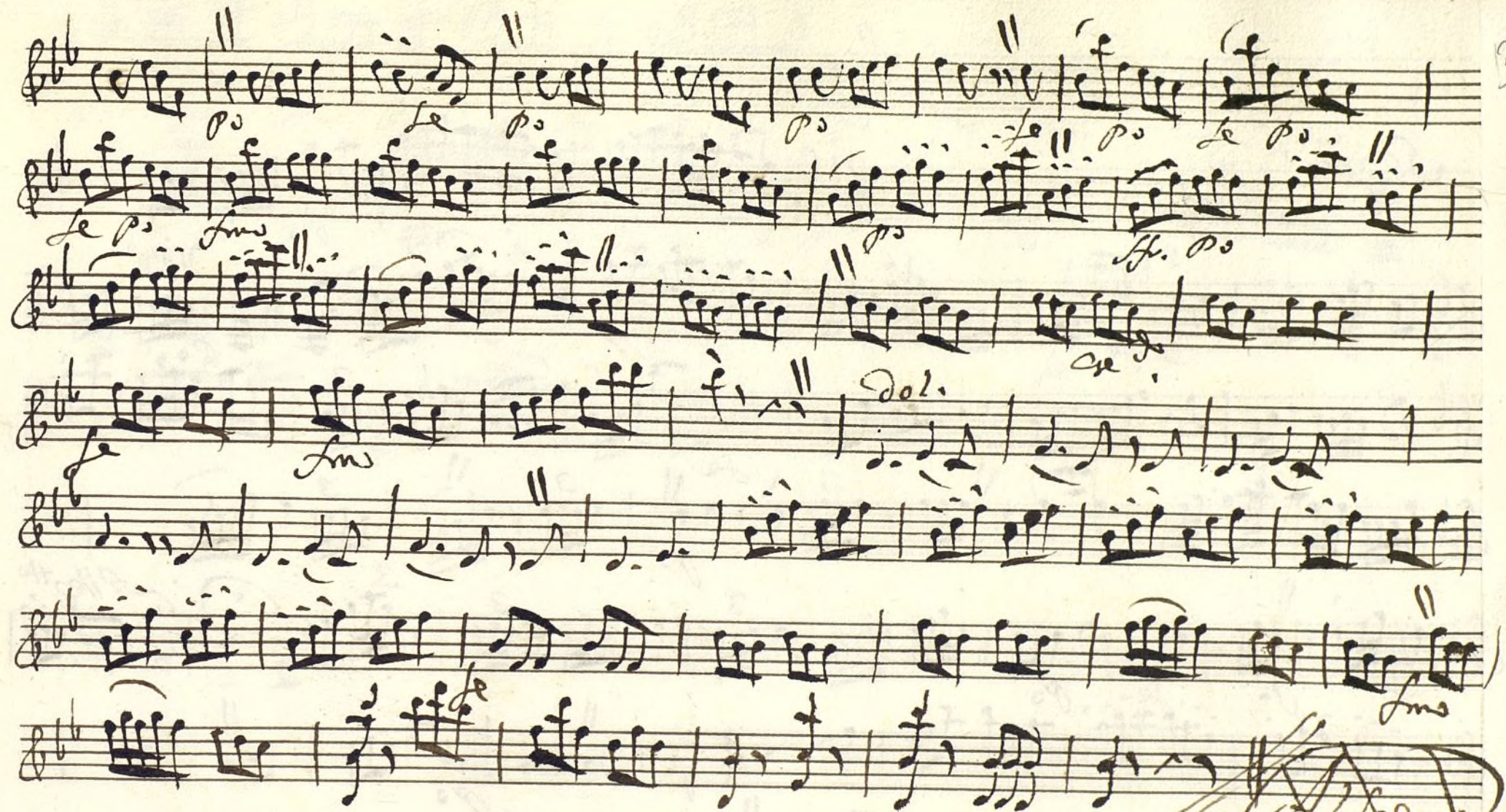


*And.<sup>te</sup> guaita* 3/8

*Allegro y Parola*

*Coplas And.<sup>te</sup> vivo* 2/4





*Adagio*

*Volte*

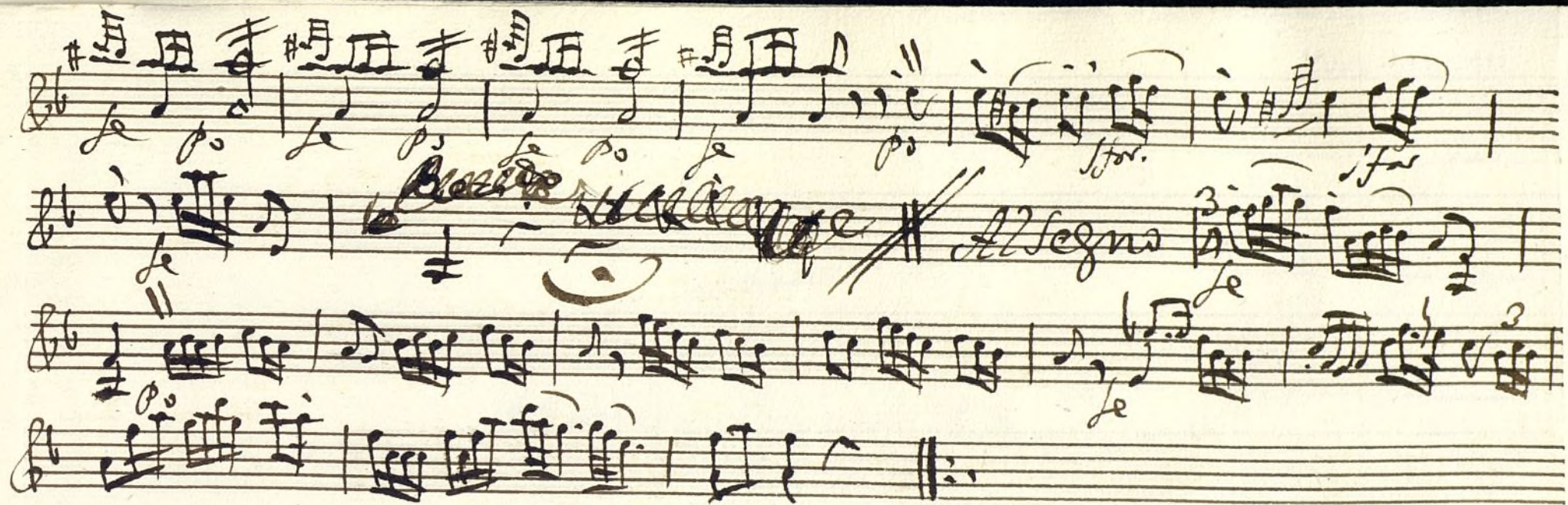


*Segue* *Allegretto Brillante* & 6/4

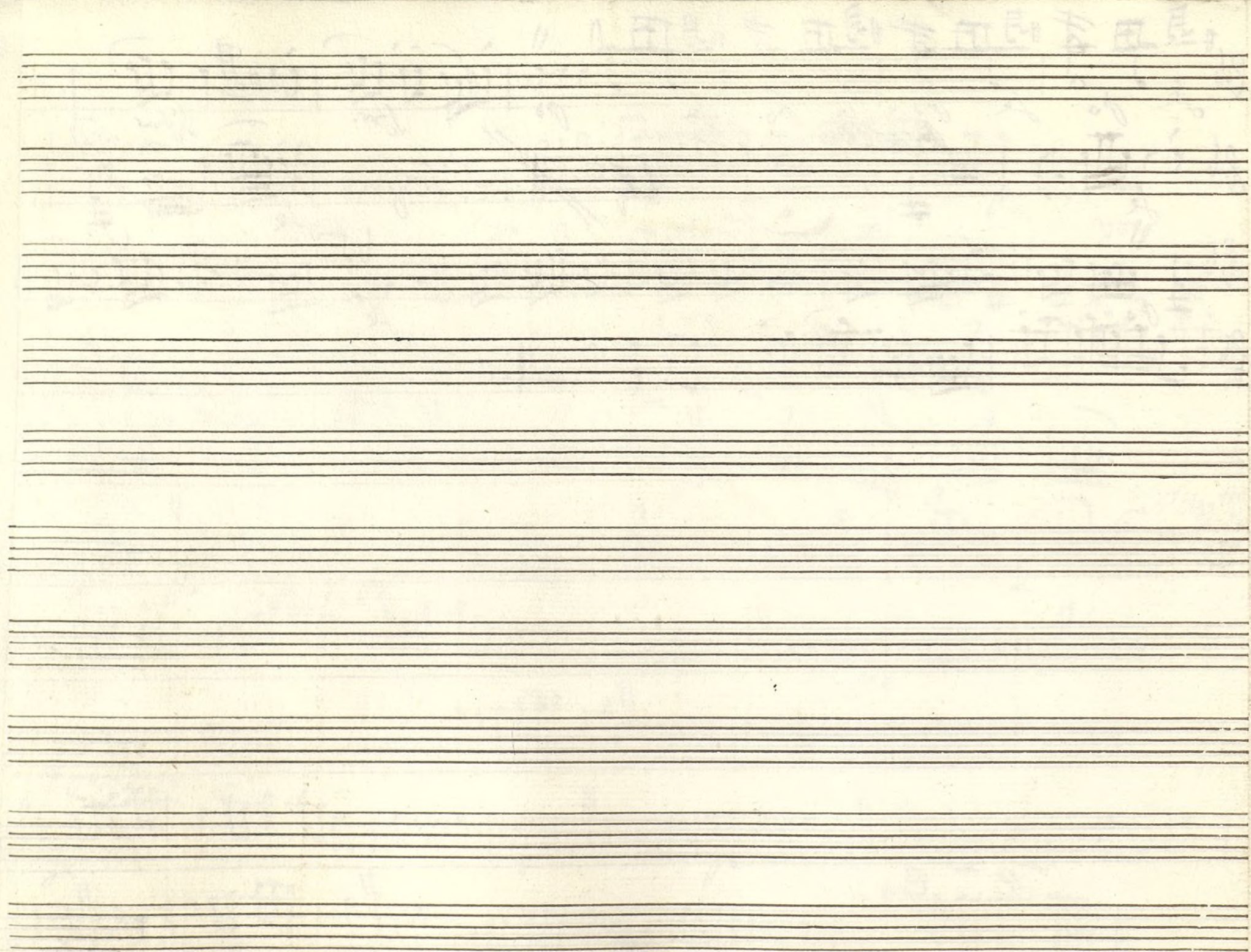
*Allegretto*

*Como Prima*











+

*Violin Primero. Duplicado*

*ton.<sup>a</sup> a' Duo.*

*Contra gusto noay disputa.*

//



*Resi.<sup>do</sup> All.<sup>o</sup> assai*

*Stacato*

*Depo.*

*temu*

*p*



al tempo

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is heavily crossed out with diagonal lines, suggesting it is a draft or a piece to be revised. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script, and there are some markings like "Da" and "Volti P.".



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

*Allegro y Parola*

*Coplas And.<sup>te</sup> vivo*

*Allegro*



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score concludes with a double bar line and the instruction ~~Allegro~~ *Volte*.

37

*fmo*

*fmo*

*mol*

*fmo*

*fmo*

*fmo*

*fmo*

*fmo*

~~Allegro~~

*Volte*



*Sequi. Allegretto Brillante*

*Allegro*

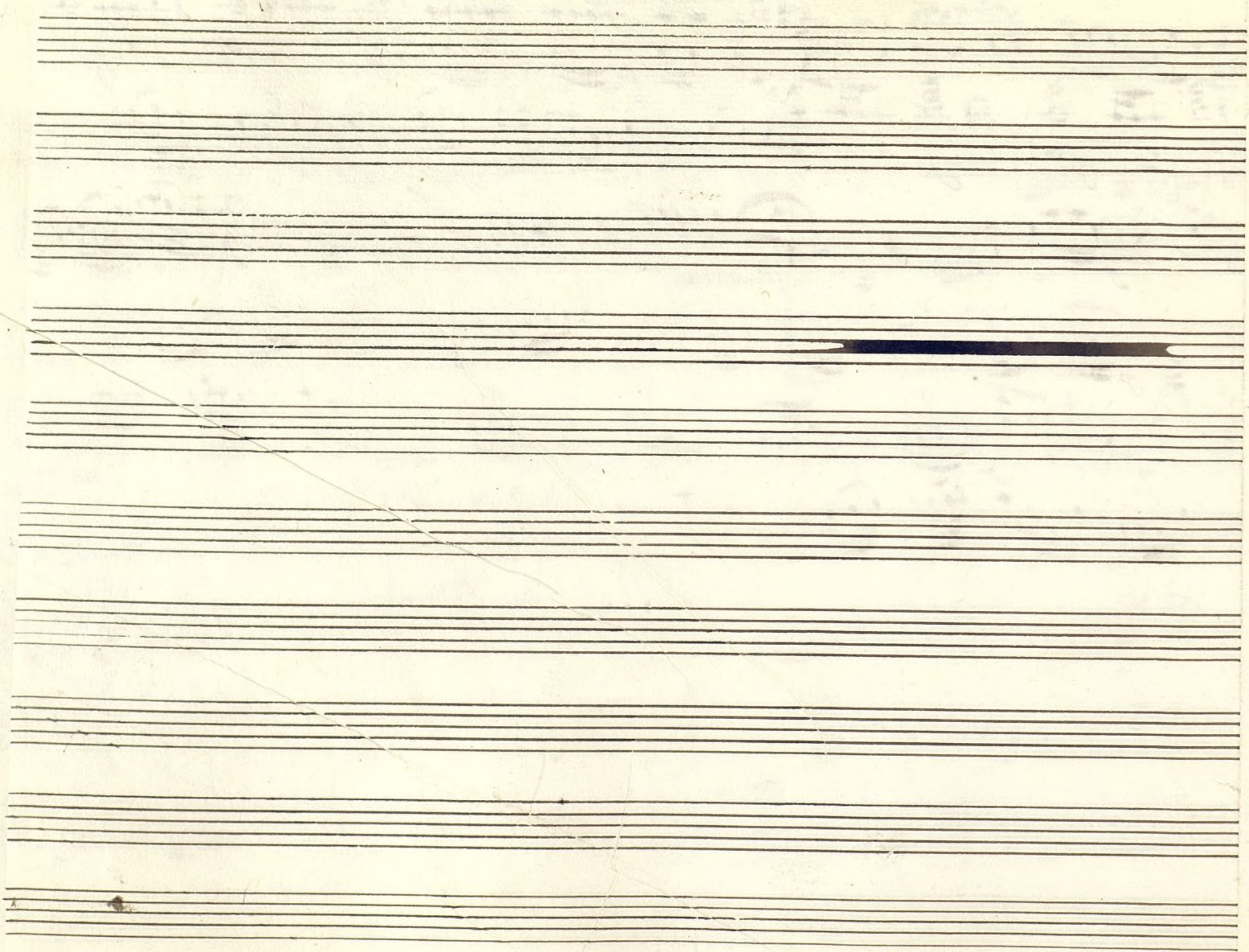


Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following annotations:

- Como Prima* (written above the first staff)
- Parola* (written below the third staff)
- Allegro* (written below the third staff, crossed out with a diagonal line)
- fr* (written below the second staff)
- for* (written below the second staff)

The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings, indicating a complex musical composition.







Violin Segundo

Conadilla a Duo;

Contragusto, no ay disputa;



Rei.<sup>do</sup>

All. vivai

Handwritten musical score for a piece titled "Rei. do" (King's Song). The score is written on ten staves, with the first five staves grouped by a brace on the left. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures, and dynamic markings. The piece is marked "All. vivai" at the beginning. The notation is dense, with many beamed notes and rests. There are several annotations and corrections throughout the score, including a large "X" drawn over the bottom three staves. The piece concludes with a double bar line on the tenth staff.

Annotations and markings include:

- Staccato* (written below the sixth staff)
- fmo* (written below the sixth staff)
- Desp.* (written above the seventh staff)
- tem* (written above the eighth staff)
- a tempo* (written above the eighth staff)
- p* (written below the eighth staff)
- p* (written below the ninth staff)
- p* (written below the tenth staff)





Vol. 1. P. 10



*And. presto*  $\text{G major}$   $\frac{3}{4}$

*Allegro / Parola*

*Coplas And. vivo*  $\text{G major}$   $\frac{2}{4}$



Handwritten musical score for "L'Espresso" by Franz Liszt. The score is written on seven staves, each beginning with a treble clef and a key signature of one sharp (F#). The music is characterized by rapid sixteenth-note passages and dynamic markings such as *pp*, *le*, *sed*, *sol*, and *fmo*. The piece concludes with a double bar line and the word "Adagio" circled in the bottom right corner.

Vol. 2.



Segue:

*Alleg. <sup>to</sup> Britanno*

*Segui*  
*Alleg. Brillante*  
 Musical score for piano, featuring multiple staves with complex rhythmic patterns, including triplets and sixteenth notes. The score includes dynamic markings such as *p* (piano) and *pp* (pianissimo), and articulation marks like *le* (legato). The tempo and mood are indicated by the tempo marking *Alleg. Brillante*. The score concludes with the instruction *Como Prima*.



Handwritten musical score on three staves. The notation includes treble clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings. The first staff features the word "Parola" written below the notes. The second staff begins with a 3/4 time signature. The third staff contains a triplet of eighth notes. The score concludes with a double bar line and a repeat sign. Above the first staff, there is a handwritten word that appears to be "Meditation" and a large, stylized signature or initial. The page number "4" is written in the top right corner.



Ayuntamiento de Madrid







Coplas

And. vivo

866 2/4

Handwritten musical score for "Carola" by J. S. Bach. The score is written on ten staves, each beginning with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "ff" and "f". The piece concludes with a double bar line and the word "Carola" written below the final staff.



Handwritten musical score for guitar, titled "Segno" and "Allegretto". The score is written on ten staves. The first staff begins with the tempo marking "Allegretto" and the key signature of one sharp (F#). The music features complex rhythmic patterns, including triplets and sixteenth notes. The score concludes with the word "Segno" and a final chord marked "hastael".







Obje Segundo.

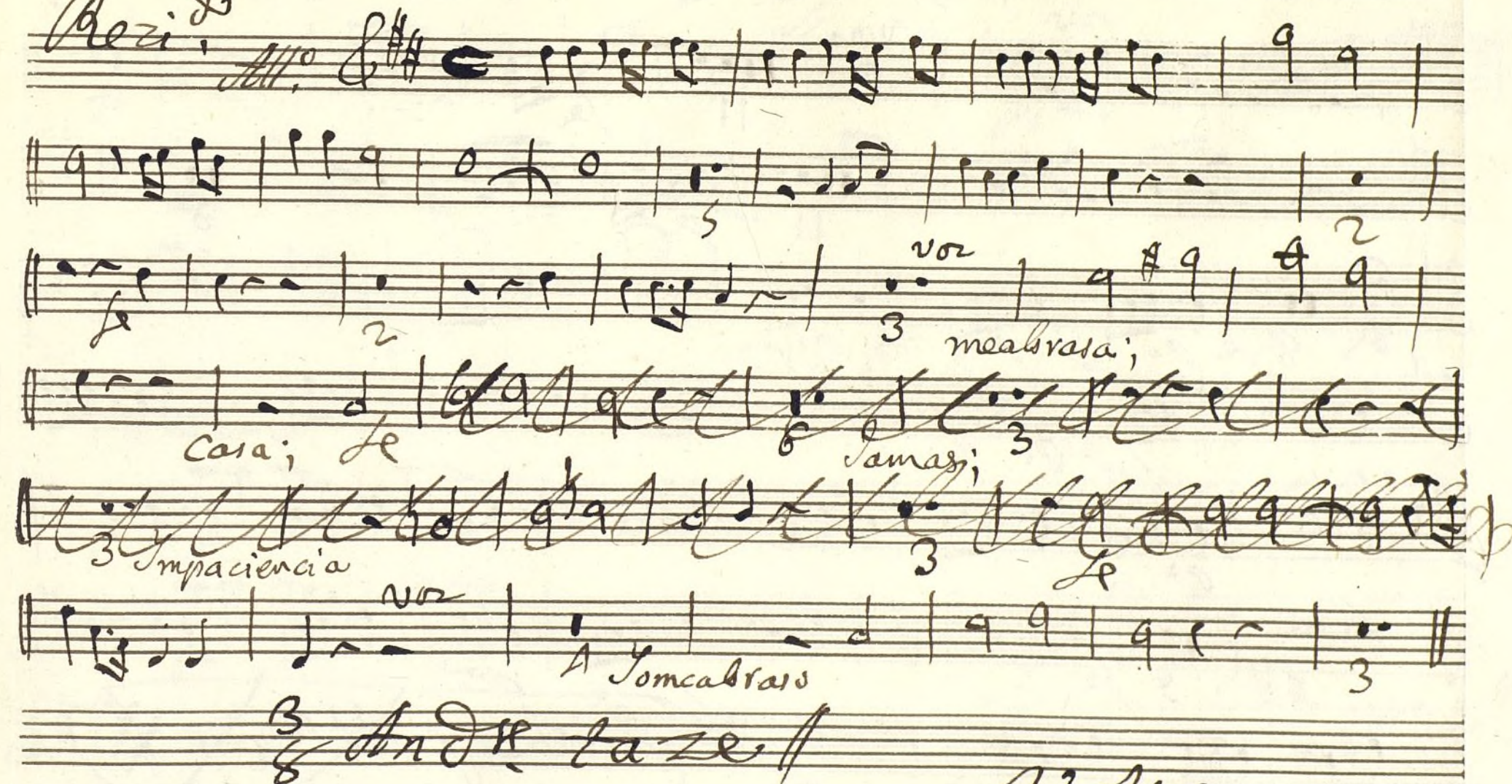
oboe segundo.

Lonadilla a Duo; Contragusto no ay disputa;

MUS 116-14

MUS 116-14

Rezi,



Voll:



*Coplas* *And. vivo*  $\text{2/4}$

*voz*

*se*

*8*

*7*

*p.*

*3*

*fin*

*Parola, y Adagio*



*Sequi!* *Allegretto*  $\frac{3}{4}$

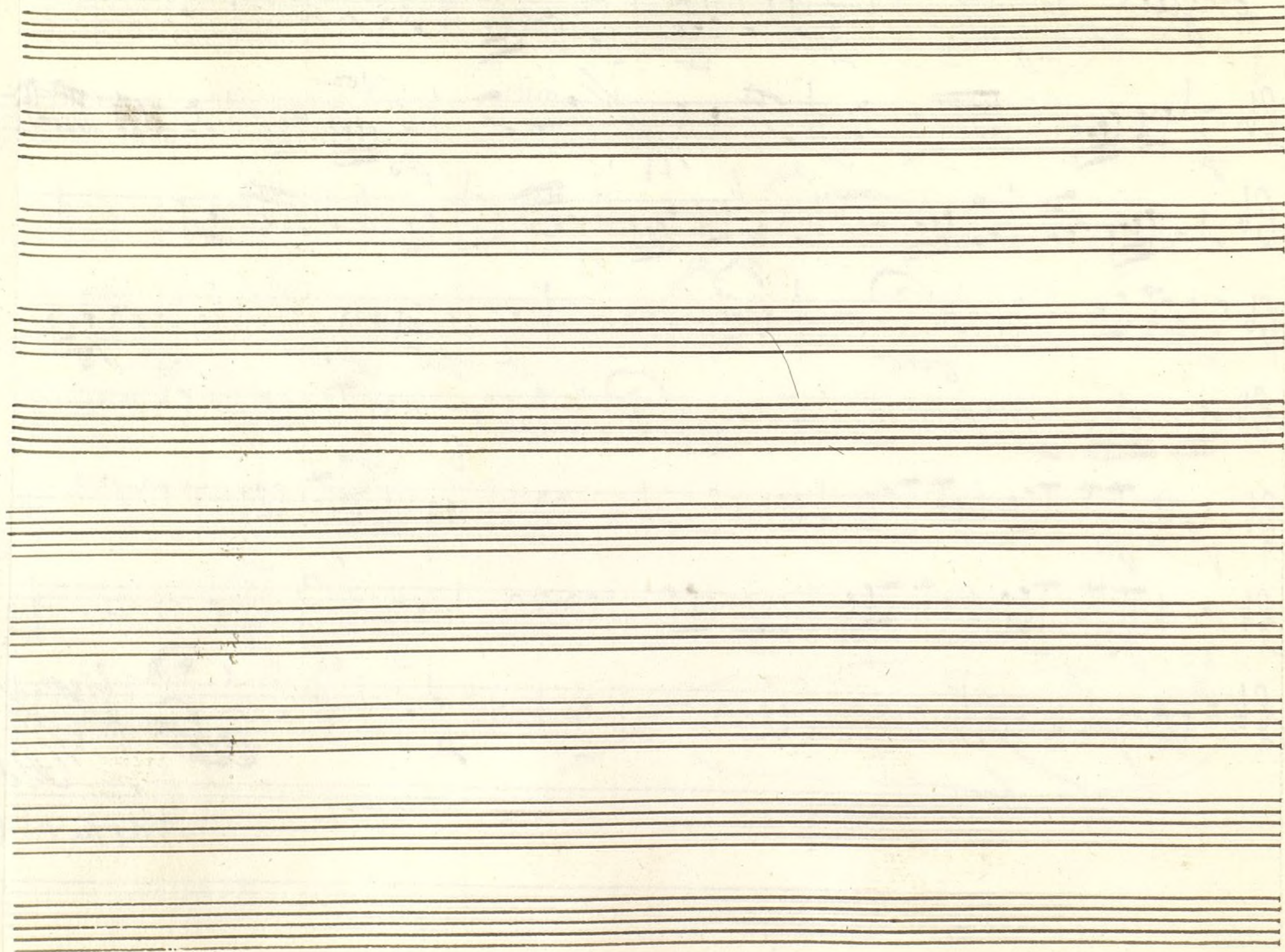
2

*fin*

*da*

*Allegro*  
*hasta el fin*







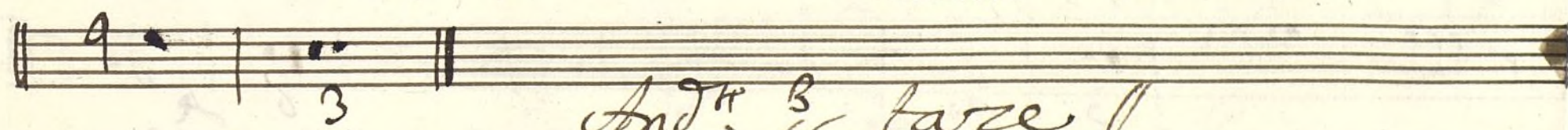
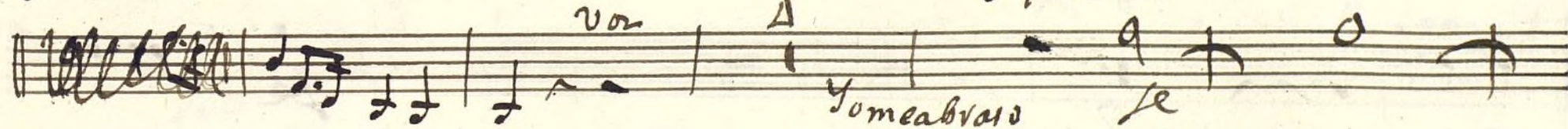
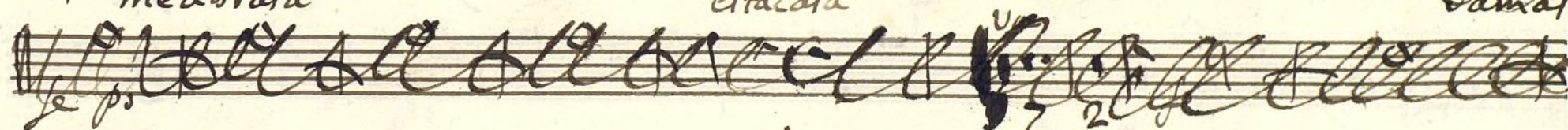
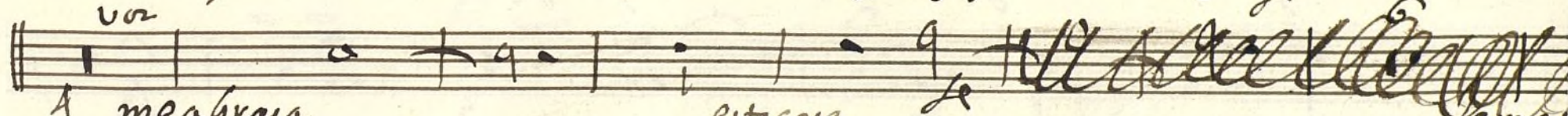
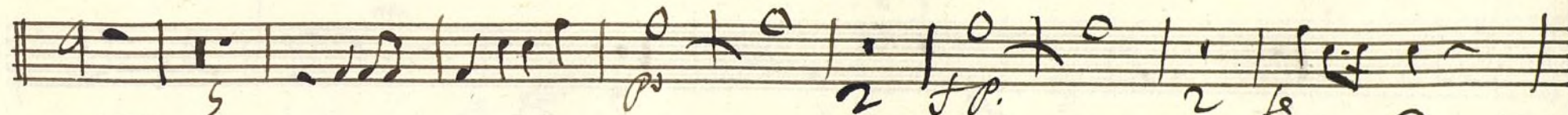
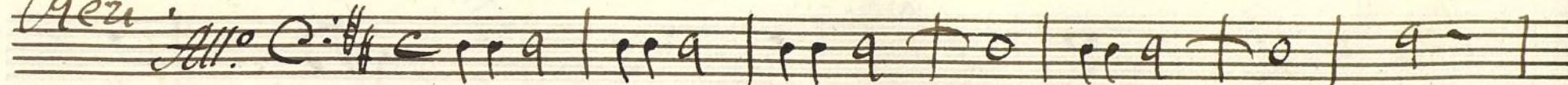
*Trompa Primera*

Mus 116-14

1

*Canadilla à Deus; Contraguitto, no ay disputa;*

*Aeri. do*



*And. 3/4 tarce //*

*Volte*



Coplas

Inclafà

And. vivo

Handwritten musical score for 'Coplas Inclafà'. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo marking 'And. vivo' is written above the staff. The notation includes various musical symbols such as notes, rests, and bar lines. The word 'COP' is written above the second staff. The word 'NOZ' is written above the third staff. The word 'PAROLA' is written above the eighth staff, and 'YAL SEGNO' is written above the ninth staff. The score concludes with a double bar line and a final sharp symbol.



2

*Segue Allegretto*

*fin*

*solo*

*p*

*solo*

*p*

*2 le*

*Allegretto hasta el fin*





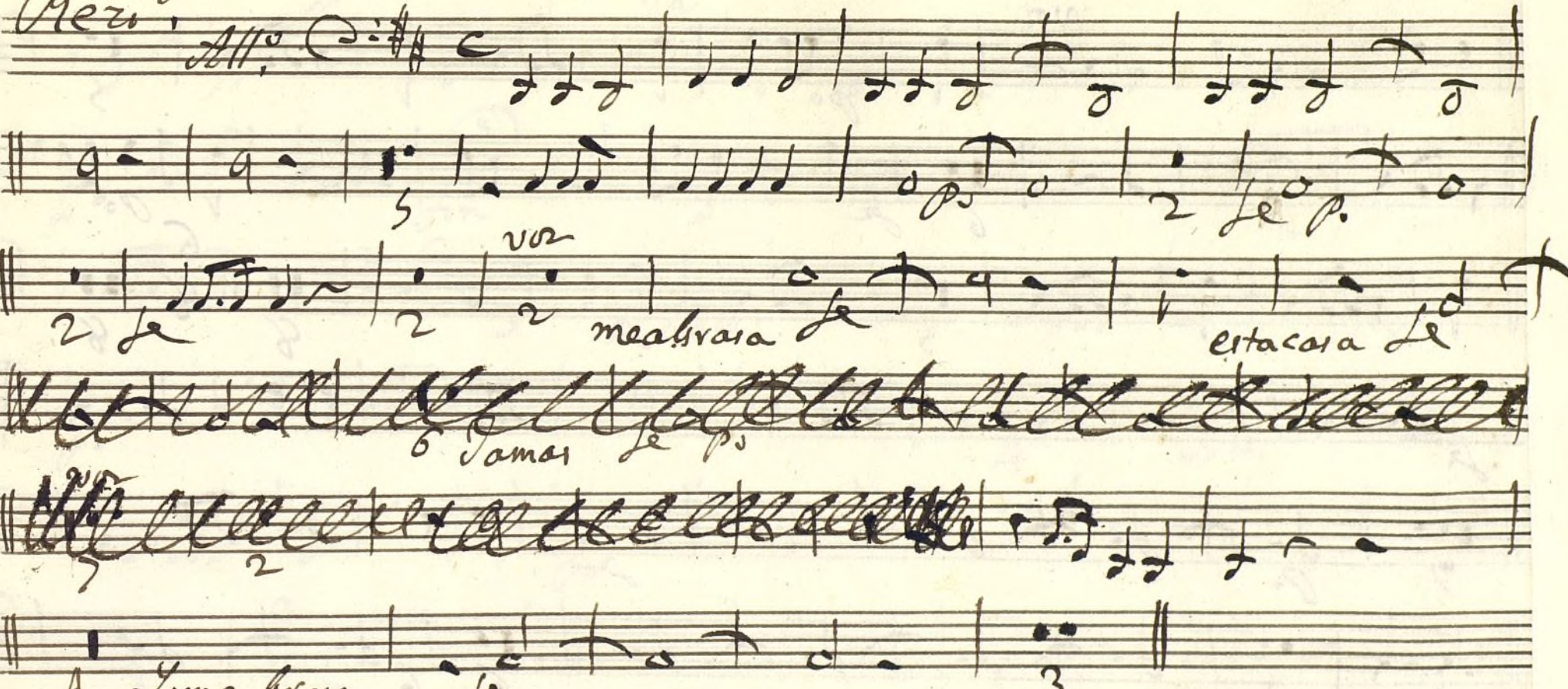


*Trompa Segunda*

MUS 116-14

*Sonadilla à Deus; Contragusto, noay disputa;*

*Rezi.*

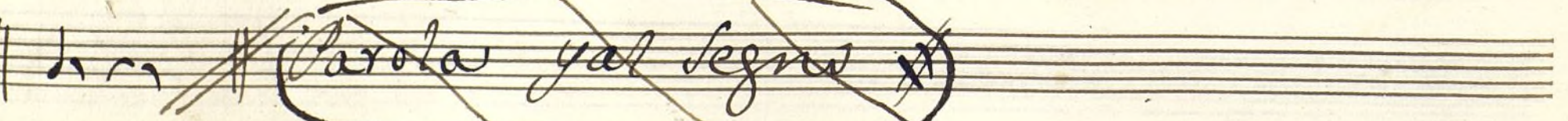
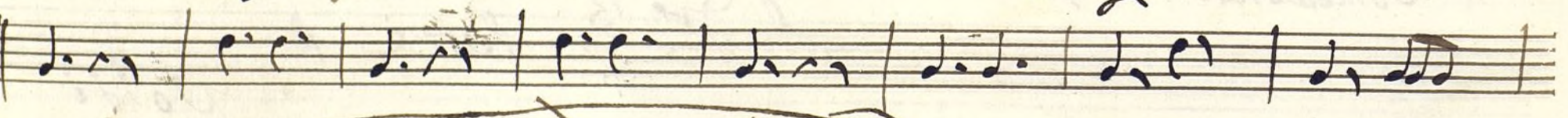
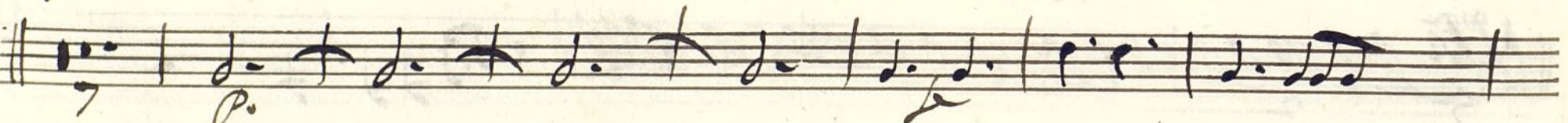
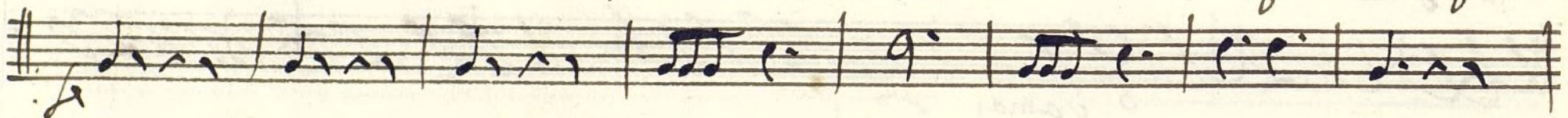
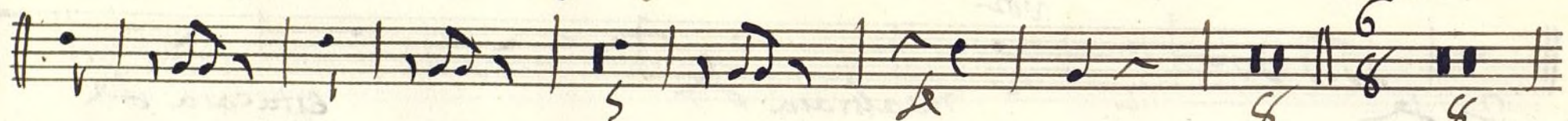
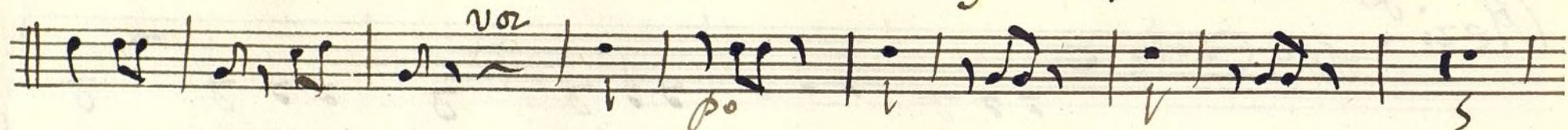
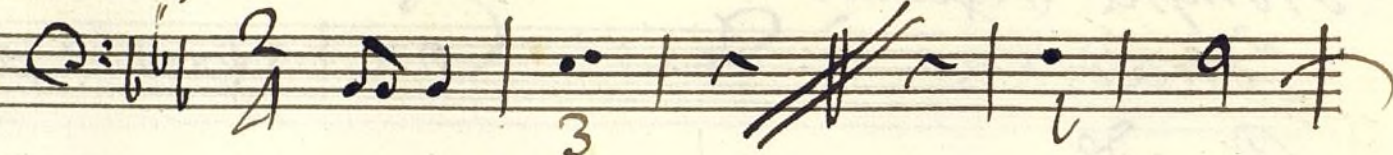
*All.<sup>o</sup>*   
*meabrava se*  
*estacora se*  
*Jamas se*  
*A Jomeabrava*  
*And.<sup>te</sup> 3/8 tarce //*  
*volti*



# Coplas

In clafà

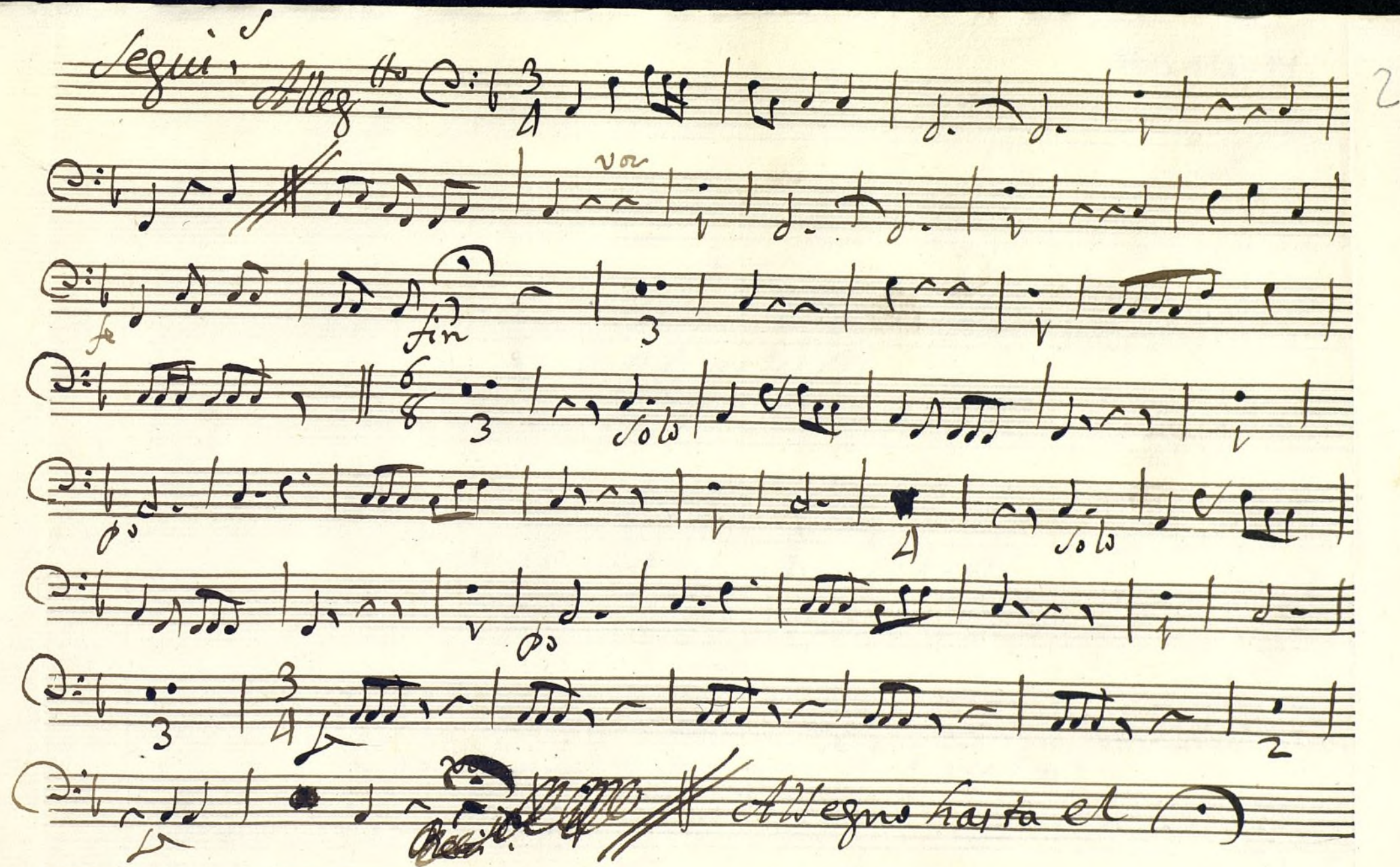
And. vivo



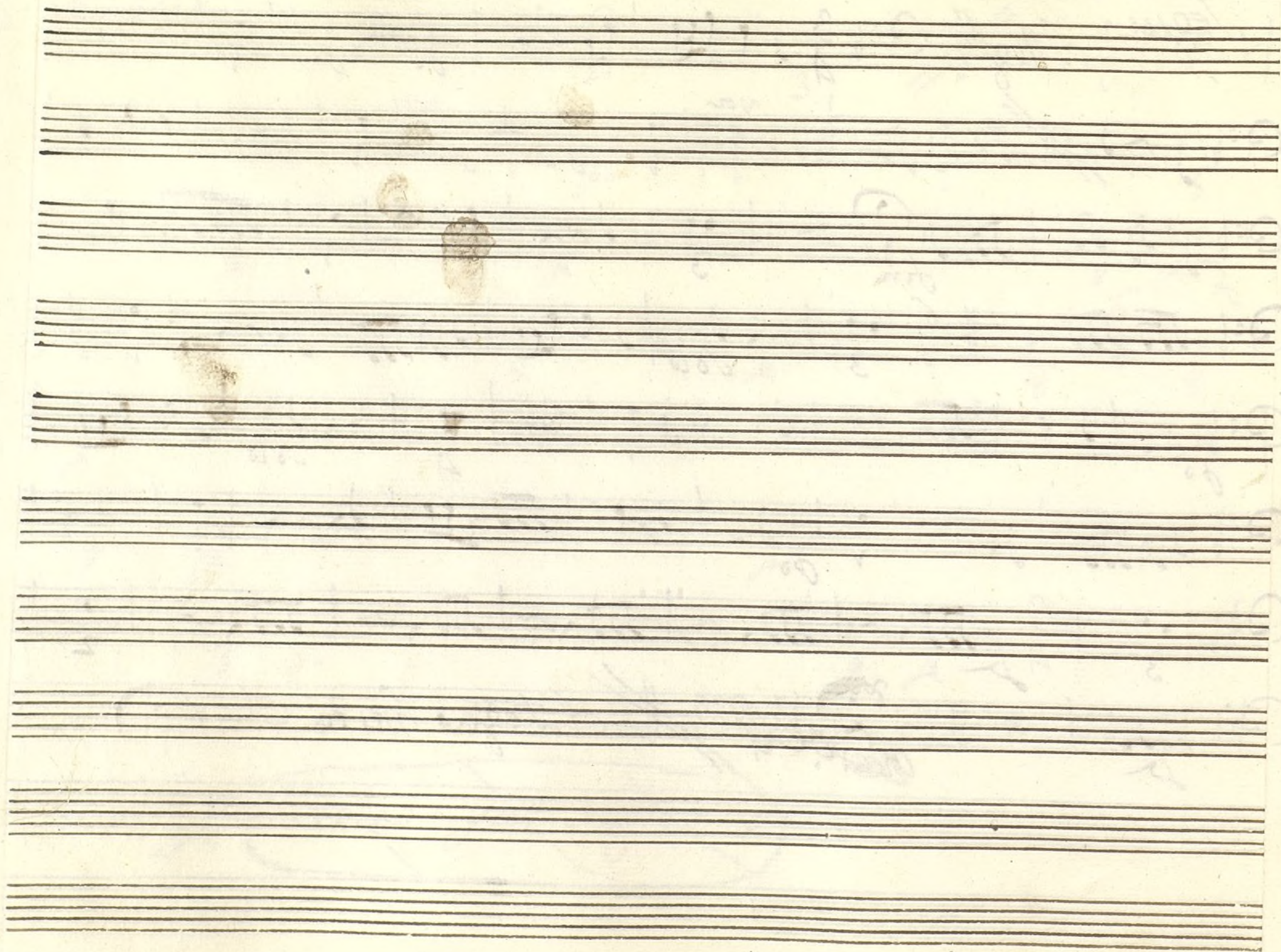
~~Parola ya! Segno~~



Handwritten musical score on eight staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The first staff begins with the tempo marking "Alleg." and the word "Segui." written above it. The score includes several measures with triplets, indicated by a "3" over the notes. There are also markings for "vow" and "fin". The final staff concludes with the instruction "Allegro hasta el" followed by a fermata. The manuscript is written in dark ink on aged, slightly discolored paper.







Ayuntamiento de Madrid



Contrabajo

Conadilla a Dios;

Contraguito, no ay disputa;



*Peri. do*  
*All. oai*

*Desp. fenu*

Ayuntamiento de Madrid



Handwritten musical score on ten staves. The notation is mostly crossed out with diagonal lines. The first staff is partially legible. The second staff has the text "a comp. par" written below it. The third staff is partially legible. The fourth staff is partially legible. The fifth staff is partially legible. The sixth staff is partially legible. The seventh staff is partially legible. The eighth staff has the word "Volte" written at the end. The ninth staff is partially legible. The tenth staff is partially legible.







Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The word "Allegretto" is written above the second staff. The word "Volti" is written below the seventh staff. The word "Allegro" is circled and crossed out on the seventh staff. The word "no" is written on the left margin.

no

Allegretto

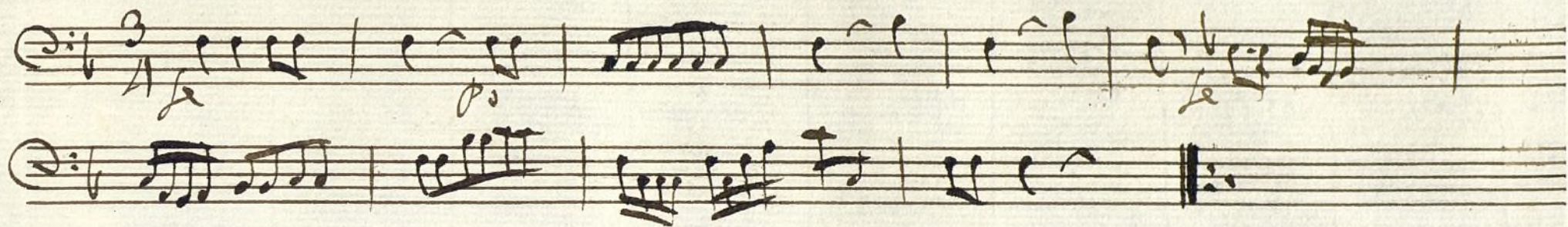
Volti

~~Allegro~~



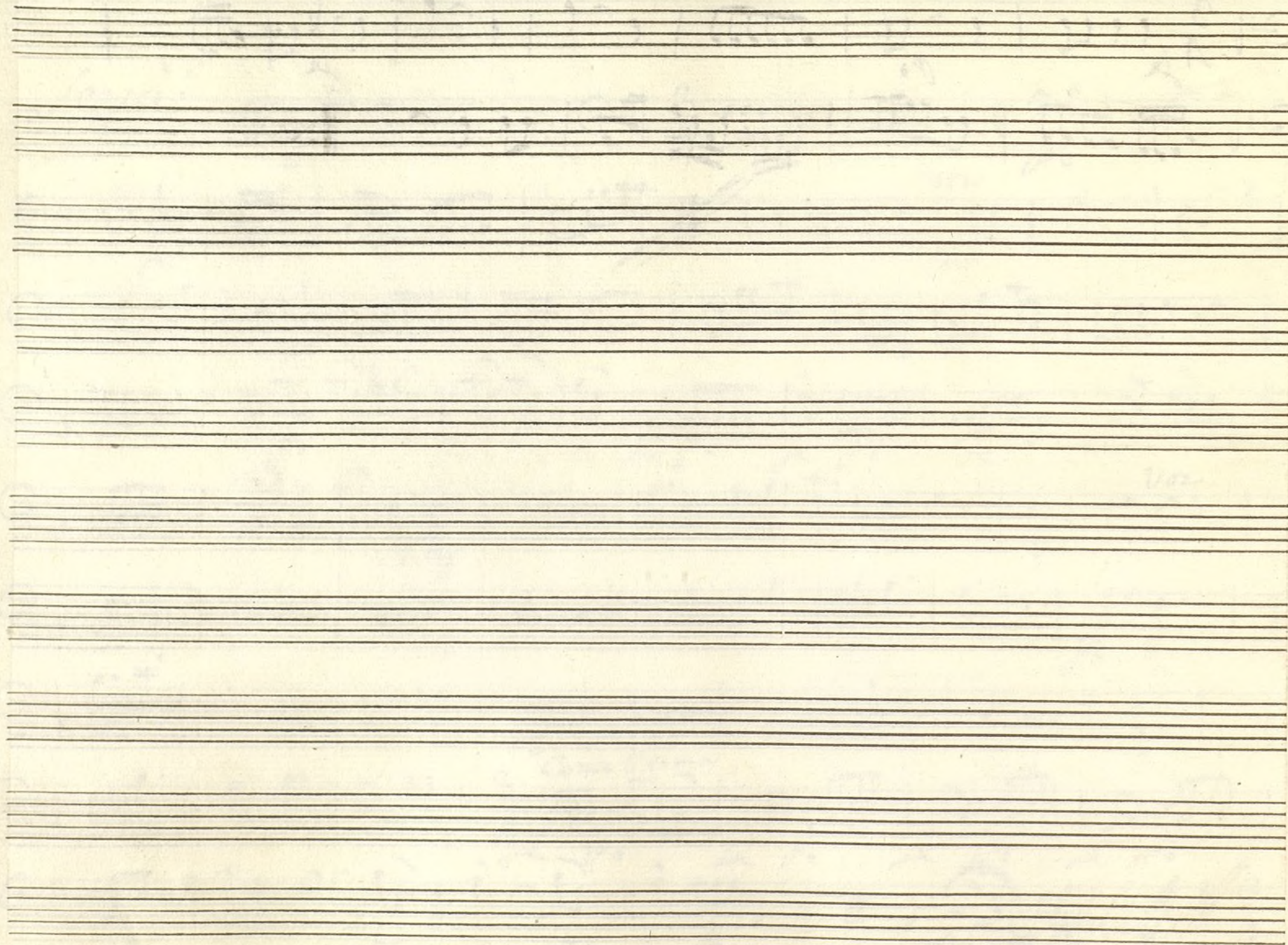
Handwritten musical score for a piece titled "Alleg. Brillante". The score is written on ten staves. The first staff begins with the tempo marking "Alleg. Brillante" and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like "fe", "p", "v", and "Alleg. Brillante". The piece concludes with a double bar line and the word "Allegro".





4





Ayuntamiento de Madrid