

Seg. 5º N 13

t

Mus 101-19

Tonadilla

à Duo

Una Pescadora, y

un Marinero —

Con Viol. y Trompas.

De D.ⁿ Pablo Esteve. 1863 ÷

m
m
mma

And.^{te} Mod.^{to}

The musical score is written on six staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It contains a piano introduction with a few measures of rests. The second staff is a bass clef, likely for the piano accompaniment, showing a series of eighth and sixteenth notes. The third staff is a treble clef, likely for the vocal line, with a melodic line and some rests. The fourth staff is a bass clef, continuing the piano accompaniment. The fifth staff is a treble clef, continuing the vocal line. The sixth staff is a bass clef, continuing the piano accompaniment. The lyrics are written in Spanish and are interspersed between the staves. The lyrics are: "ra en los Golfos", "de mi espe", "ranza", and "soi y hallarla no puedo". There are also some handwritten notes like "Pesca doxa -", "Pesca do-", and "ra en los Golfos".

ra en los Golfos

Pesca doxa -

Pesca do-

de mi espe

ranza

soi y hallarla no puedo

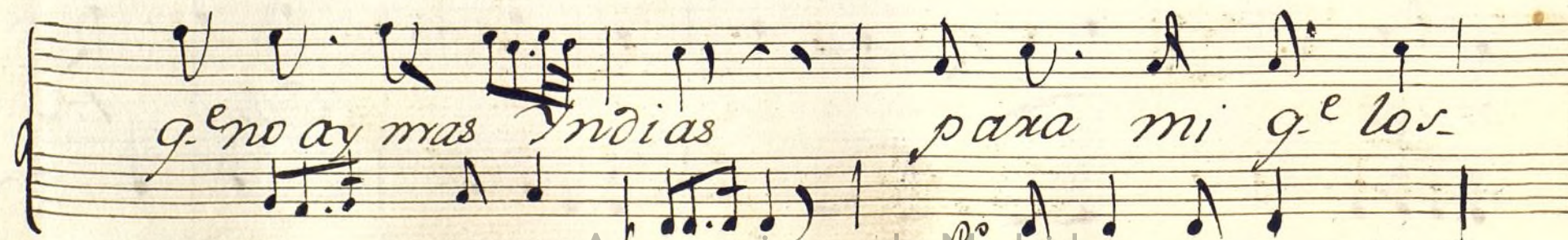
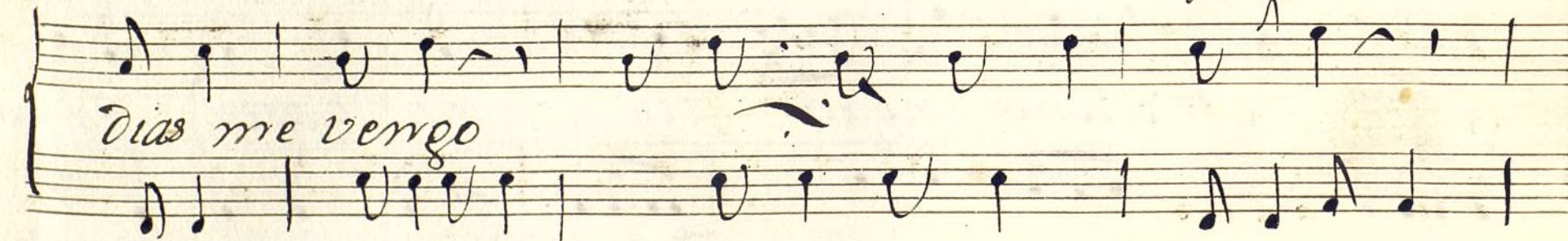
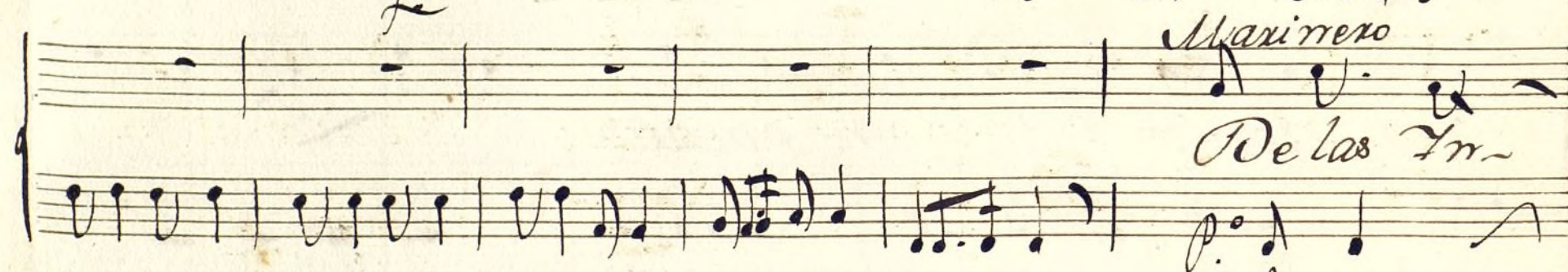
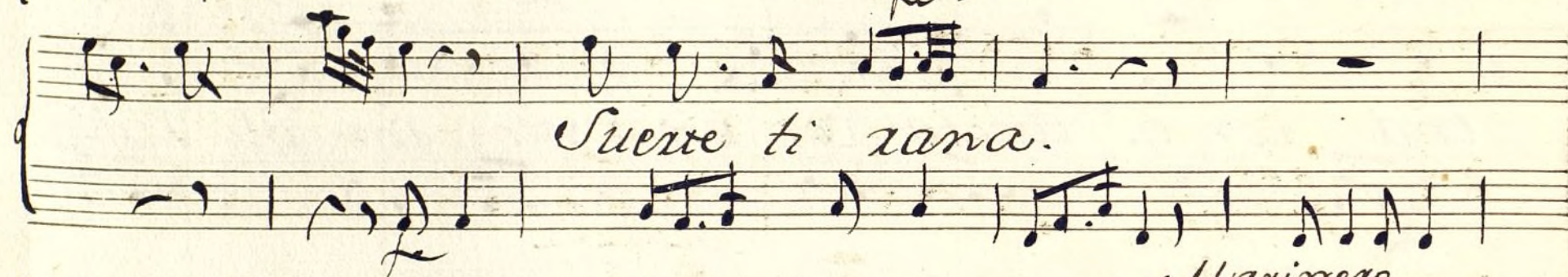
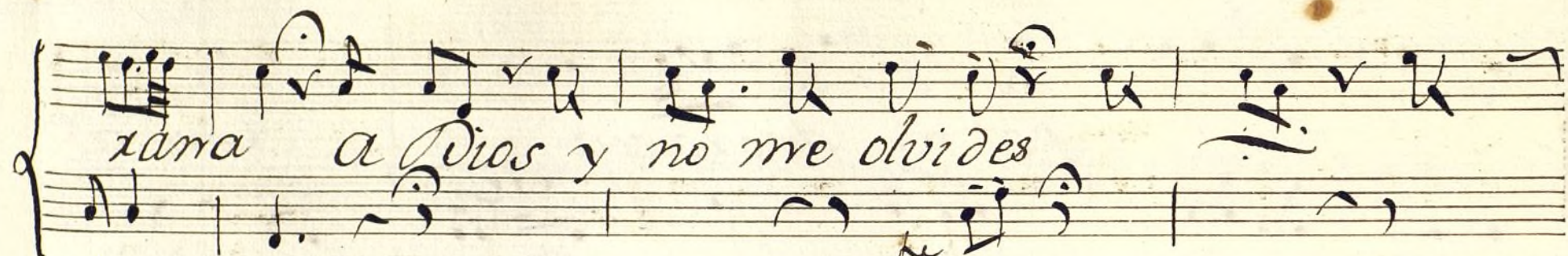
por mi desgracia *Con g.e*

pena *Con g.e* ansia *Con g.e* susto *Con g.e* rabia

donde fatal me guias

Fortuna ingrata no basta ser con-

migo *Cruel* ti-



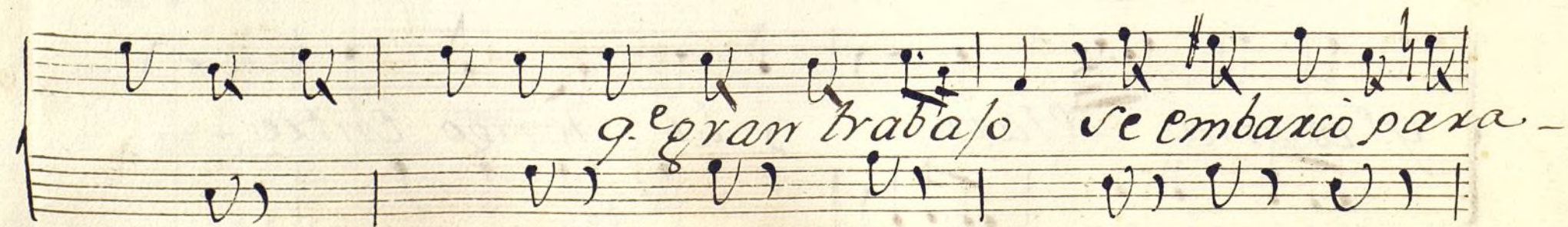
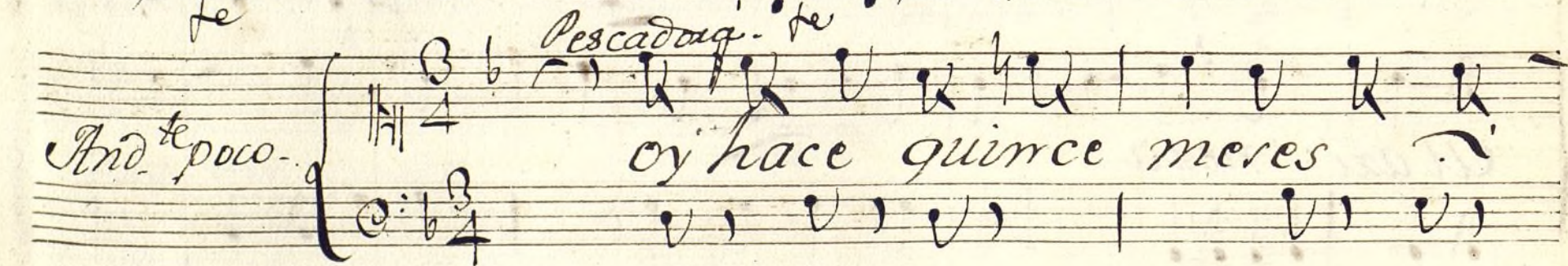
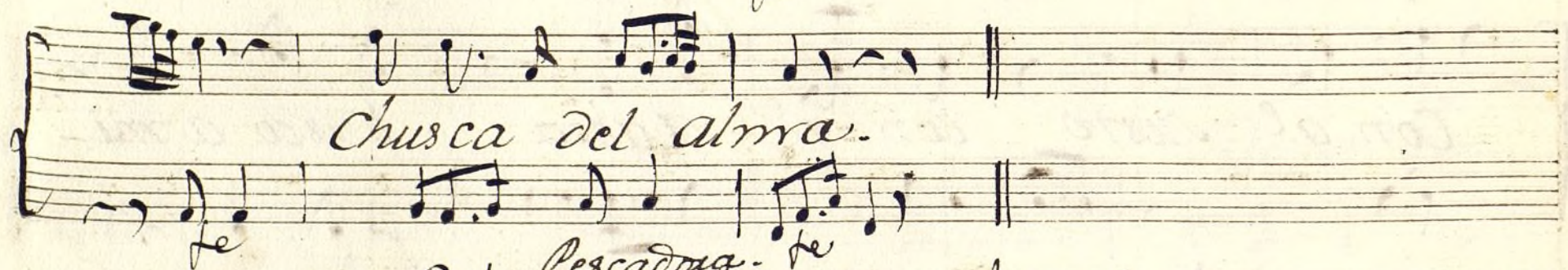
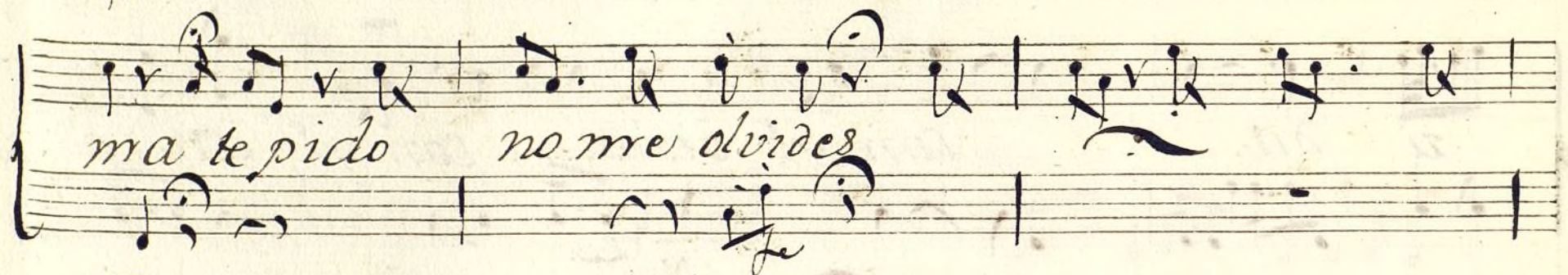
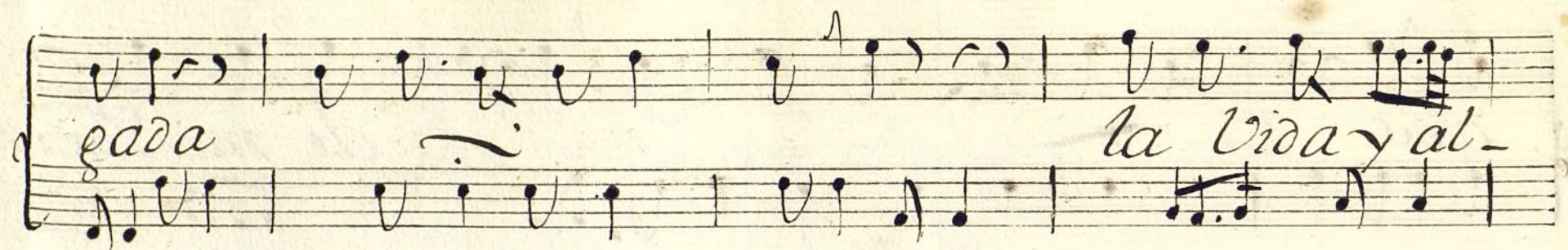
o/os de mi Sue-

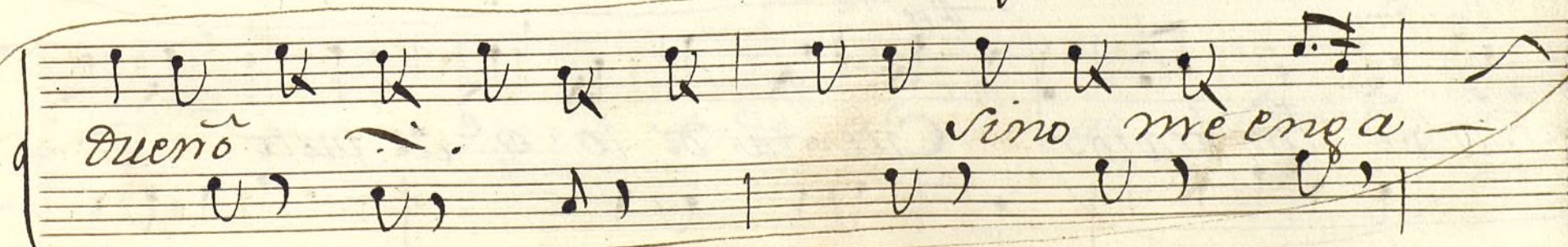
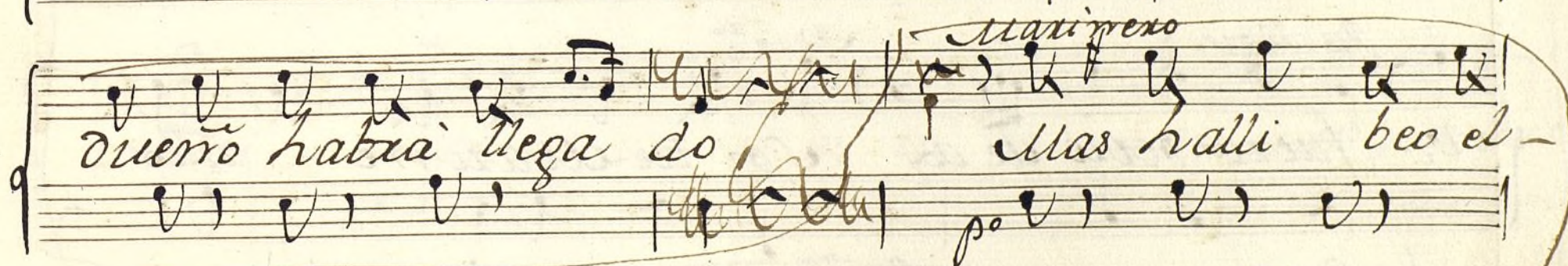
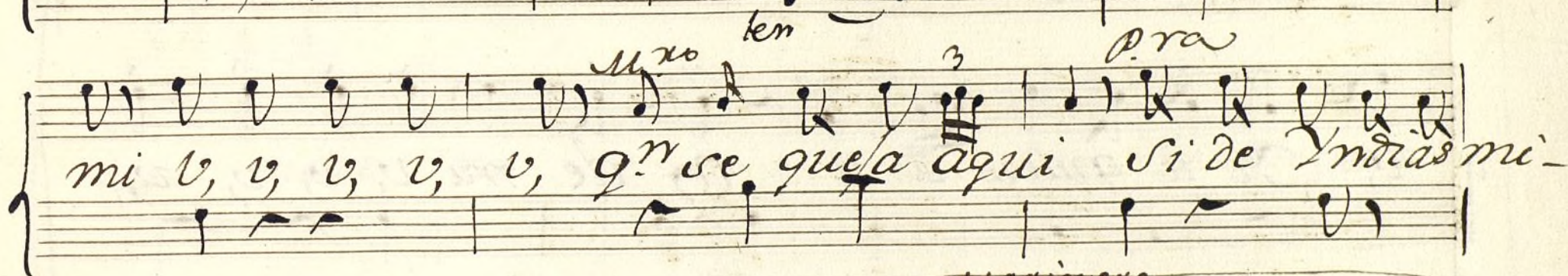
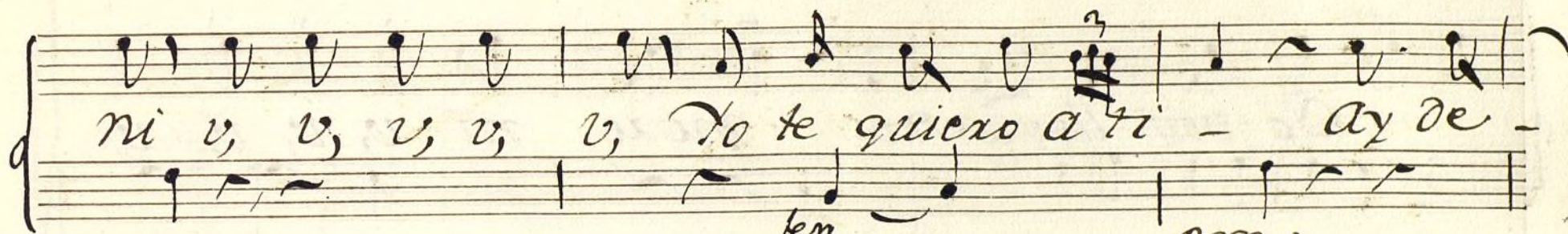
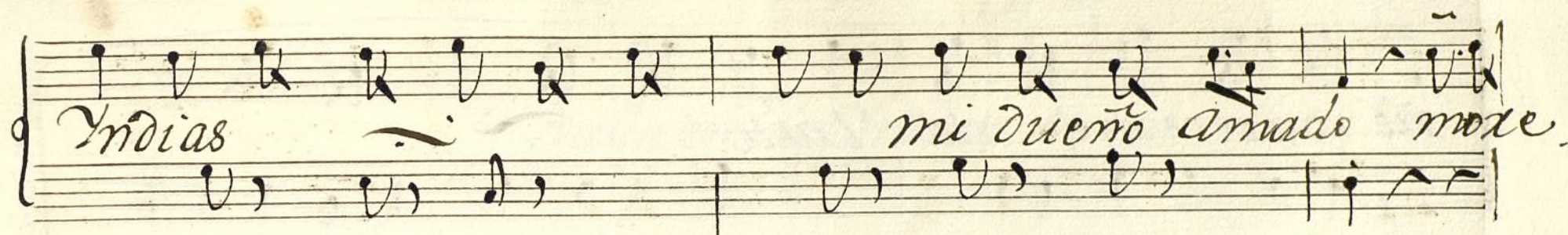
xi da. con g.^e pena con g.^e ansia

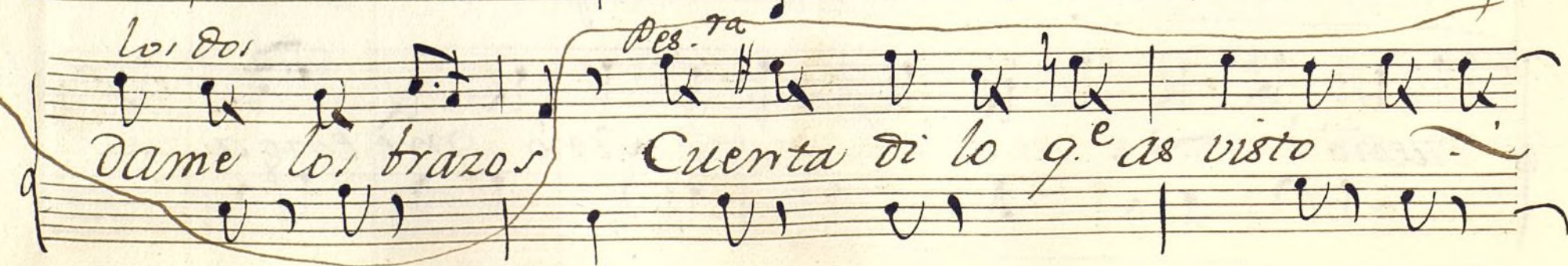
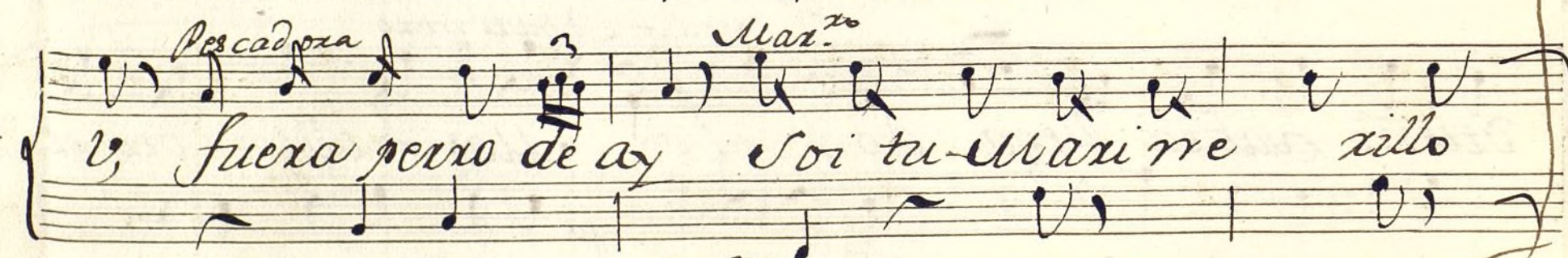
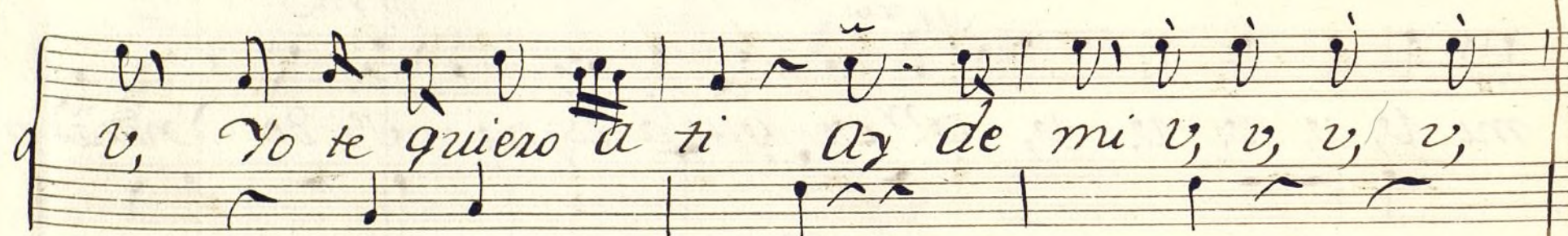
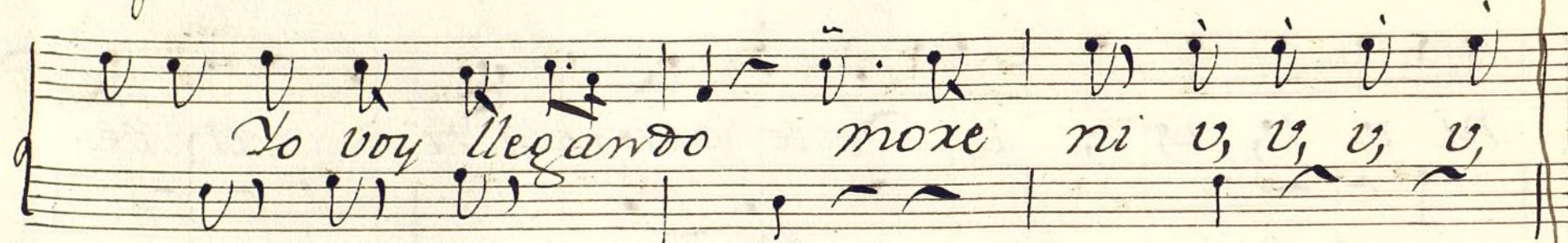
Con g.^e susto con g.^e habia busco a mi-

Maxi nera

g.^e es una Plata y la terreo entre --







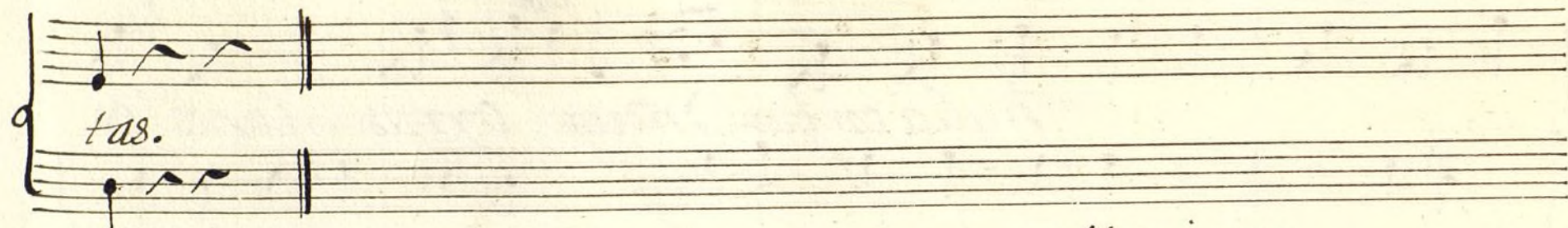
U^{no}
hallá en las Indias Oyras Coras es.

trañas muy exqui si-

Lo 2.
tas moxe ni v, v, v, v, v, Yo te quie

no a ti si si si v, v, v, v, v, glamidue

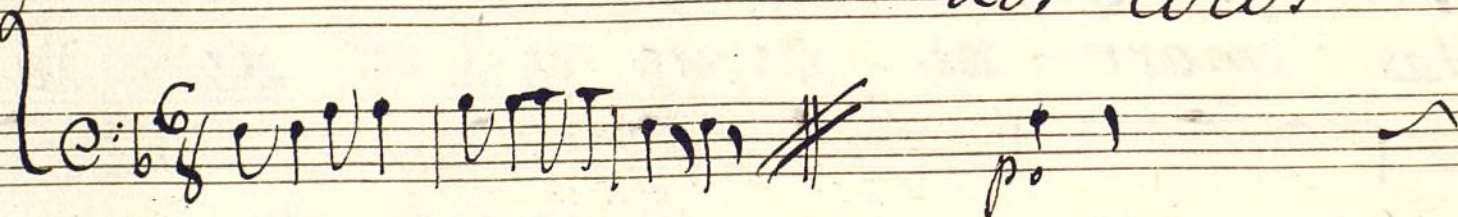
no bi- oigan todo, g.^e Coras tan equi-



Andante.

Maximero

Quando de
en frente
La Ciudad
Los Cocos



Embarque en Lima
de la Ciudad

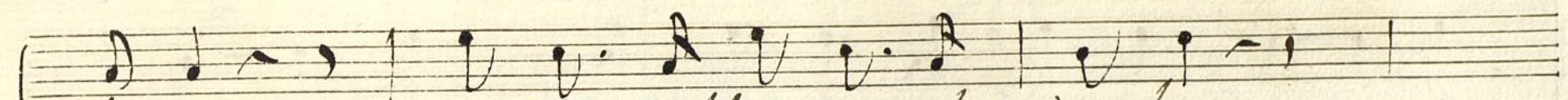
toda es de un corcho
q. halli se Crian

bi un paseo de seis
ay una columna

a modo de una col-
son de una fruta este

fe


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leguas q.^e de Doblones de a ocho
fiera de siete leguas de Largo
mena pero no obstante tendrà
penda en el mas Chico de ellos



Cada seis meses le Empiedran por q.^e si.
y de ancho media legua toda es ~~cabe~~
de circuito mil leguas las pare
Cabe toda francia entera uno ~~compara~~



no hicieran esto todas las Caras se un-
cha de un Yubi q.^e nacio en tierra mo-
des son de Azucar y los Suelos son de
pre' Yo en un Real q.^e para darle una?

dicen con el sin fin de do blones
xena y hasta Lima la lle bo
Cera y halli se guisa con Nieve
buena Eran menester cien merces

g^e nace en aquella tierra ay Dios g^e
en el pico una Li guerra ay Dios g^e
por miedo de alguna guerra ay Dios
yavn no se le daba Entera ay Dios g^e

Cora tan estupenda ^{mucho} ~~peor~~ ^{mucho} no es nada para tal-

Cora tan ~ Eso no es nada para tal-

Pesca^{ra} *pra*

terra, pues, ~~no~~ es nada ~~pero~~ ~~era~~ sea Si q.^e mo nito mo
~~terra~~ ~~terra~~ ~~terra~~ ~~terra~~

terra pero aca bemoi q.^e es

uzo

nito oye mi pex la.

tarde loiz de esta manera -

oye mi pex la.

Oigo mi pex la.

de esta manera -

Al segno
3 veces mas.

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Vivo. ^{*allegro*}

perdonar tantas bo las queridos

morquete nos perdonar y prestarnos un poco

de silen cio chi c. a. c. c. c. c.

un poco de silen cio un-

fe

poco de Si len cio

Alto Seg.^o

Seguidi nas ma-

Handwritten musical score on aged paper, featuring three systems of staves. The lyrics are written in Spanish. The notation includes various musical symbols such as notes, rests, and bar lines. There are some corrections or deletions indicated by diagonal lines through the staves.

xinas oíd mis dueños, son chuscas son qua-

pas oíd mis dueños *Oíd mis*

dueno, *tambien ay segui-*

9

dillas de Maxi nexos de Maxi nexos

el Uxacan ya suena tu xum

el Uxa can xa.

fmo f

el granizo fiero tu xum

viena tu xum, el granizo

f

Handwritten musical score for a song, featuring vocal and instrumental staves with lyrics in Spanish. The score is written on aged, yellowed paper. The lyrics are: "el relampago y Rayo el fiero tu num. el Rayo, y el bueno pero en otro na bio tocando etos tocan ou etos Al." The music is written in a style typical of 18th or 19th-century manuscript notation, with various note values, rests, and bar lines. The score is organized into systems, with the vocal line and a lower instrumental line (likely for a lute or guitar) written on separate staves. The lyrics are written below the vocal line. The score ends with a double bar line and the word "Al." (Allegro).

el relampago y Rayo el
fiero tu num. el Rayo, y el
bueno pero en otro na bio tocando
etos tocan ou etos Al.

Handwritten musical score on aged paper, featuring lyrics in Spanish. The score is written on four systems of staves, with a vocal line and a piano accompaniment.

The lyrics are:

chi chi

Brabo Brab

bo. tambien ay Segui - - -

Dillas

The piano part includes a 3/4 time signature and a key signature of one flat.

de Maxi neros de Maxi neros-

*Perdon implora
 Con su Maxinexito
 La Pescadora ÷*

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Violin 1.º Tonadilla á duo

Mus 101-19

And.^{te} Mod.^{to}

dol.

p

p

p

p

p

p

p

p

p

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1200026070

*Allegro
Prestito*



Seq. All.^{to} *Picado.*

Handwritten musical notation on seven staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in 2/4 time and features many beamed sixteenth notes. A *fmo* marking is present under the sixth staff. A circled section of the sixth staff is marked with a '3' and a '16'. The seventh staff begins with a treble clef and a key signature of two sharps, and is marked with a '3'.

Al Segno
Doi mas -



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Violin 2.^o Tonadilla aduo

MW 101-19

And.^{te} Mod.^{to}

Handwritten musical score for Violin 2. The score consists of ten staves of music in 6/8 time, featuring various musical notations including notes, rests, and dynamic markings. The third and fourth staves contain significant portions of music that have been heavily crossed out with diagonal lines. The piece concludes with a double bar line on the tenth staff.

la 2^a no

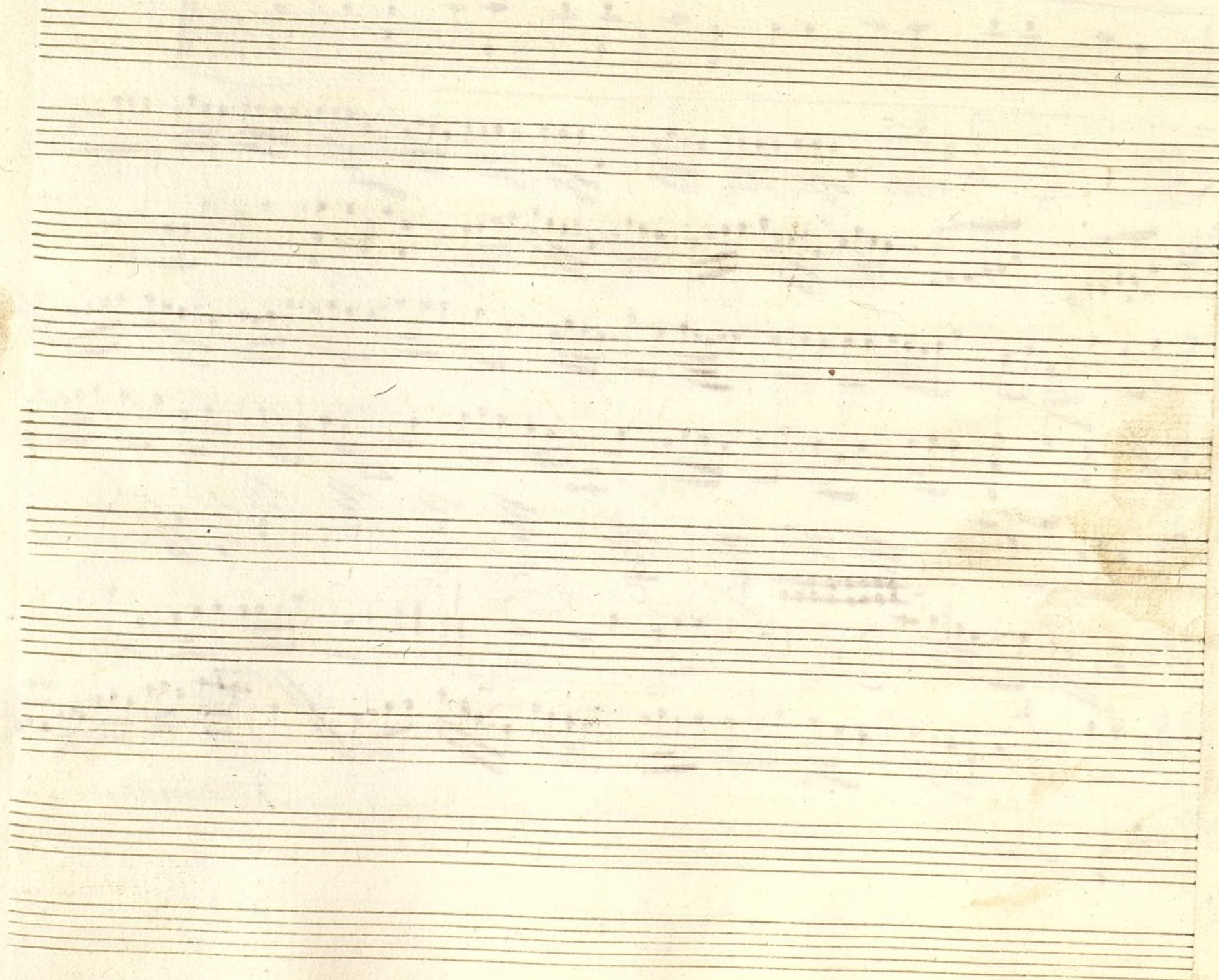
*Depite
Allegro*

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings.

Key markings and annotations include:

- All. Seg.* (Allegretto Seguito) at the beginning of the main section.
- Picc.* (Piccolo) written above the staff in the upper right.
- All. to* (Allegretto to) written below the staff in the lower middle.
- Allegro con mas* (Allegro con más) written below the staff in the lower right.

The score is written in treble clef with a key signature of two sharps (F# and C#). The music is characterized by dense, rapid passages of notes, often beamed together, and includes various rests and dynamic markings.

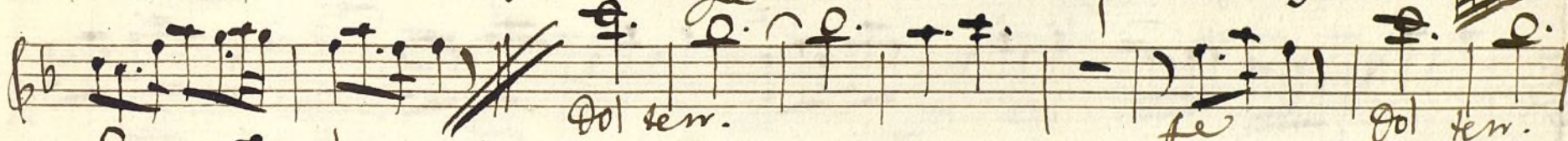


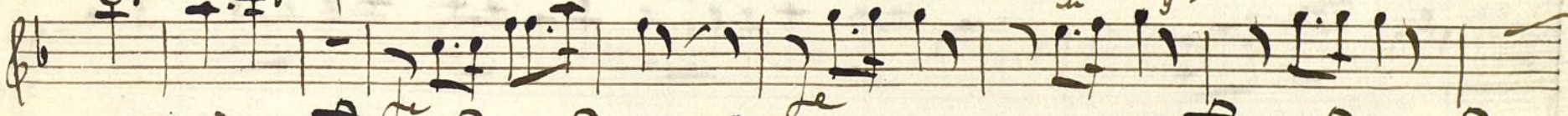
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Oboe 1.^o Tonadilla á duo Una Pescadora, y un Marinero.

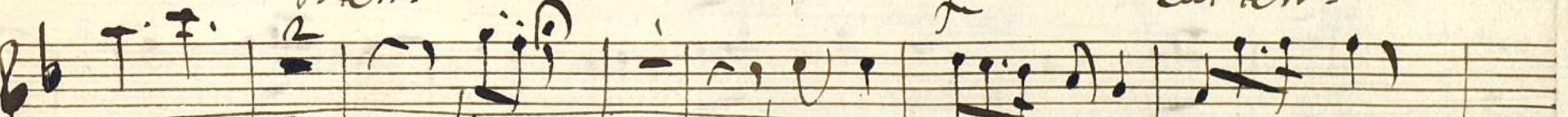
And.^{te} mod.^{to} 



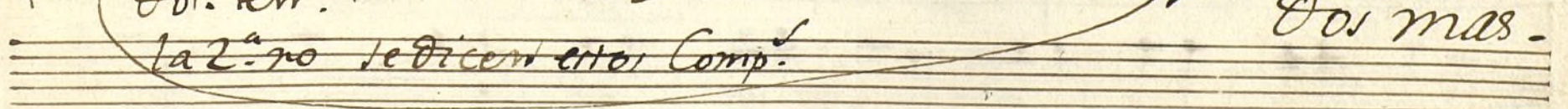












la 2.^a no se dicen otros Comp.

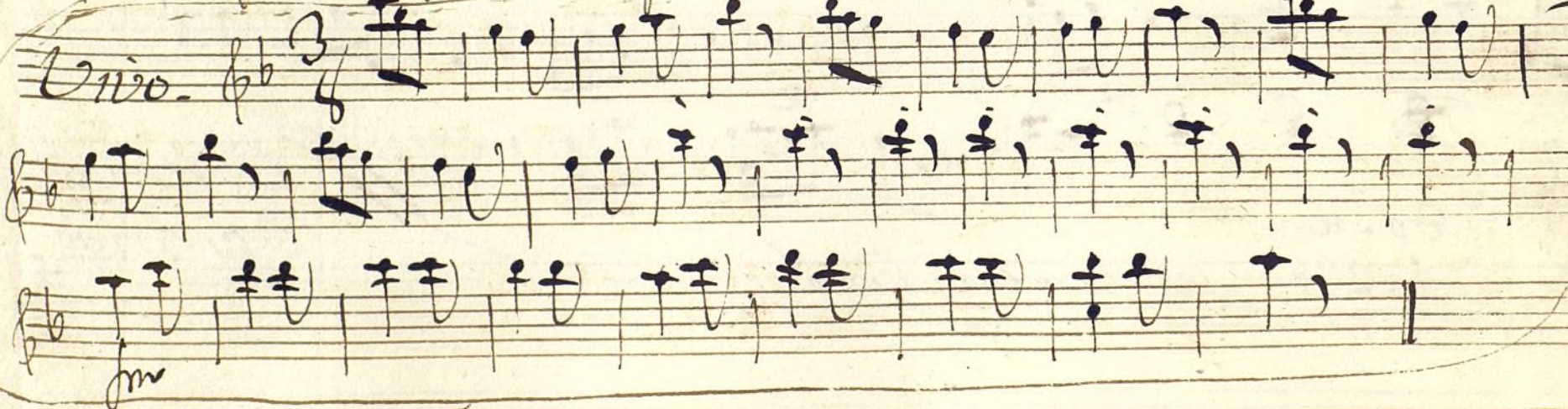
Con flauta.

And.^{te} poco



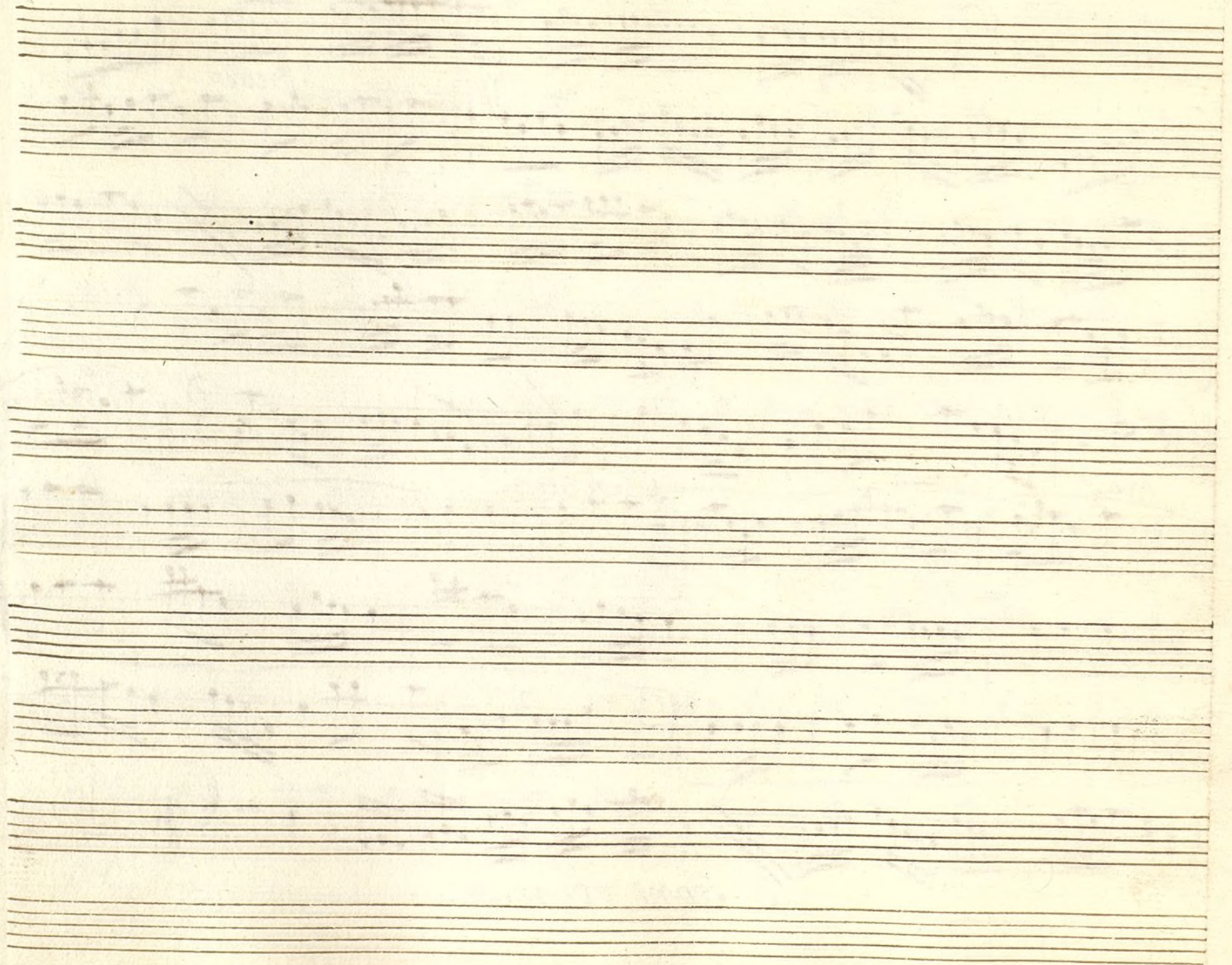
Con Oboe

And.^{no}



Handwritten musical score on ten staves, featuring complex notation with many beamed notes and rests. The score includes several performance instructions and markings:

- All.^o* (Allegro) at the beginning.
- Picado* (Pizzicato) marking on the second staff.
- Clarinete.* (Clarinet) marking on the sixth staff.
- Allegro* (Allegro) marking on the seventh staff.
- Allegro* (Allegro) marking on the eighth staff.
- Allegro* (Allegro) marking on the ninth staff.
- Allegro* (Allegro) marking on the tenth staff.
- Allegro* (Allegro) marking on the eleventh staff.
- Allegro* (Allegro) marking on the twelfth staff.
- Allegro* (Allegro) marking on the thirteenth staff.
- Allegro* (Allegro) marking on the fourteenth staff.
- Allegro* (Allegro) marking on the fifteenth staff.
- Allegro* (Allegro) marking on the sixteenth staff.
- Allegro* (Allegro) marking on the seventeenth staff.
- Allegro* (Allegro) marking on the eighteenth staff.
- Allegro* (Allegro) marking on the nineteenth staff.
- Allegro* (Allegro) marking on the twentieth staff.
- Allegro* (Allegro) marking on the twenty-first staff.
- Allegro* (Allegro) marking on the twenty-second staff.
- Allegro* (Allegro) marking on the twenty-third staff.
- Allegro* (Allegro) marking on the twenty-fourth staff.
- Allegro* (Allegro) marking on the twenty-fifth staff.
- Allegro* (Allegro) marking on the twenty-sixth staff.
- Allegro* (Allegro) marking on the twenty-seventh staff.
- Allegro* (Allegro) marking on the twenty-eighth staff.
- Allegro* (Allegro) marking on the twenty-ninth staff.
- Allegro* (Allegro) marking on the thirtieth staff.
- Allegro* (Allegro) marking on the thirty-first staff.
- Allegro* (Allegro) marking on the thirty-second staff.
- Allegro* (Allegro) marking on the thirty-third staff.
- Allegro* (Allegro) marking on the thirty-fourth staff.
- Allegro* (Allegro) marking on the thirty-fifth staff.
- Allegro* (Allegro) marking on the thirty-sixth staff.
- Allegro* (Allegro) marking on the thirty-seventh staff.
- Allegro* (Allegro) marking on the thirty-eighth staff.
- Allegro* (Allegro) marking on the thirty-ninth staff.
- Allegro* (Allegro) marking on the fortieth staff.
- Allegro* (Allegro) marking on the forty-first staff.
- Allegro* (Allegro) marking on the forty-second staff.
- Allegro* (Allegro) marking on the forty-third staff.
- Allegro* (Allegro) marking on the forty-fourth staff.
- Allegro* (Allegro) marking on the forty-fifth staff.
- Allegro* (Allegro) marking on the forty-sixth staff.
- Allegro* (Allegro) marking on the forty-seventh staff.
- Allegro* (Allegro) marking on the forty-eighth staff.
- Allegro* (Allegro) marking on the forty-ninth staff.
- Allegro* (Allegro) marking on the fiftieth staff.
- Allegro* (Allegro) marking on the fifty-first staff.
- Allegro* (Allegro) marking on the fifty-second staff.
- Allegro* (Allegro) marking on the fifty-third staff.
- Allegro* (Allegro) marking on the fifty-fourth staff.
- Allegro* (Allegro) marking on the fifty-fifth staff.
- Allegro* (Allegro) marking on the fifty-sixth staff.
- Allegro* (Allegro) marking on the fifty-seventh staff.
- Allegro* (Allegro) marking on the fifty-eighth staff.
- Allegro* (Allegro) marking on the fifty-ninth staff.
- Allegro* (Allegro) marking on the sixtieth staff.
- Allegro* (Allegro) marking on the sixty-first staff.
- Allegro* (Allegro) marking on the sixty-second staff.
- Allegro* (Allegro) marking on the sixty-third staff.
- Allegro* (Allegro) marking on the sixty-fourth staff.
- Allegro* (Allegro) marking on the sixty-fifth staff.
- Allegro* (Allegro) marking on the sixty-sixth staff.
- Allegro* (Allegro) marking on the sixty-seventh staff.
- Allegro* (Allegro) marking on the sixty-eighth staff.
- Allegro* (Allegro) marking on the sixty-ninth staff.
- Allegro* (Allegro) marking on the seventieth staff.
- Allegro* (Allegro) marking on the seventy-first staff.
- Allegro* (Allegro) marking on the seventy-second staff.
- Allegro* (Allegro) marking on the seventy-third staff.
- Allegro* (Allegro) marking on the seventy-fourth staff.
- Allegro* (Allegro) marking on the seventy-fifth staff.
- Allegro* (Allegro) marking on the seventy-sixth staff.
- Allegro* (Allegro) marking on the seventy-seventh staff.
- Allegro* (Allegro) marking on the seventy-eighth staff.
- Allegro* (Allegro) marking on the seventy-ninth staff.
- Allegro* (Allegro) marking on the eightieth staff.
- Allegro* (Allegro) marking on the eighty-first staff.
- Allegro* (Allegro) marking on the eighty-second staff.
- Allegro* (Allegro) marking on the eighty-third staff.
- Allegro* (Allegro) marking on the eighty-fourth staff.
- Allegro* (Allegro) marking on the eighty-fifth staff.
- Allegro* (Allegro) marking on the eighty-sixth staff.
- Allegro* (Allegro) marking on the eighty-seventh staff.
- Allegro* (Allegro) marking on the eighty-eighth staff.
- Allegro* (Allegro) marking on the eighty-ninth staff.
- Allegro* (Allegro) marking on the ninetieth staff.
- Allegro* (Allegro) marking on the ninety-first staff.
- Allegro* (Allegro) marking on the ninety-second staff.
- Allegro* (Allegro) marking on the ninety-third staff.
- Allegro* (Allegro) marking on the ninety-fourth staff.
- Allegro* (Allegro) marking on the ninety-fifth staff.
- Allegro* (Allegro) marking on the ninety-sixth staff.
- Allegro* (Allegro) marking on the ninety-seventh staff.
- Allegro* (Allegro) marking on the ninety-eighth staff.
- Allegro* (Allegro) marking on the ninety-ninth staff.
- Allegro* (Allegro) marking on the hundredth staff.



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Oboc 2.^o Tonadilla a duo una Pescadora, y un Marinero.

And.^{te} mod.^{to}

Dol. ten. *Le po. ten.* *Le* *p. ken.* *La 2.º mo* *Repite al Segno -*

Con flauta.

And.^{te} poco. 3/4 b b Solo Dos mas.

Con oboe.

And.^{no} 6/8 b b Solo Una Allegro mas.

Unio. 3/4 b b fmo

All.^{to} Seq.⁵ 6/8 4/4 3/4

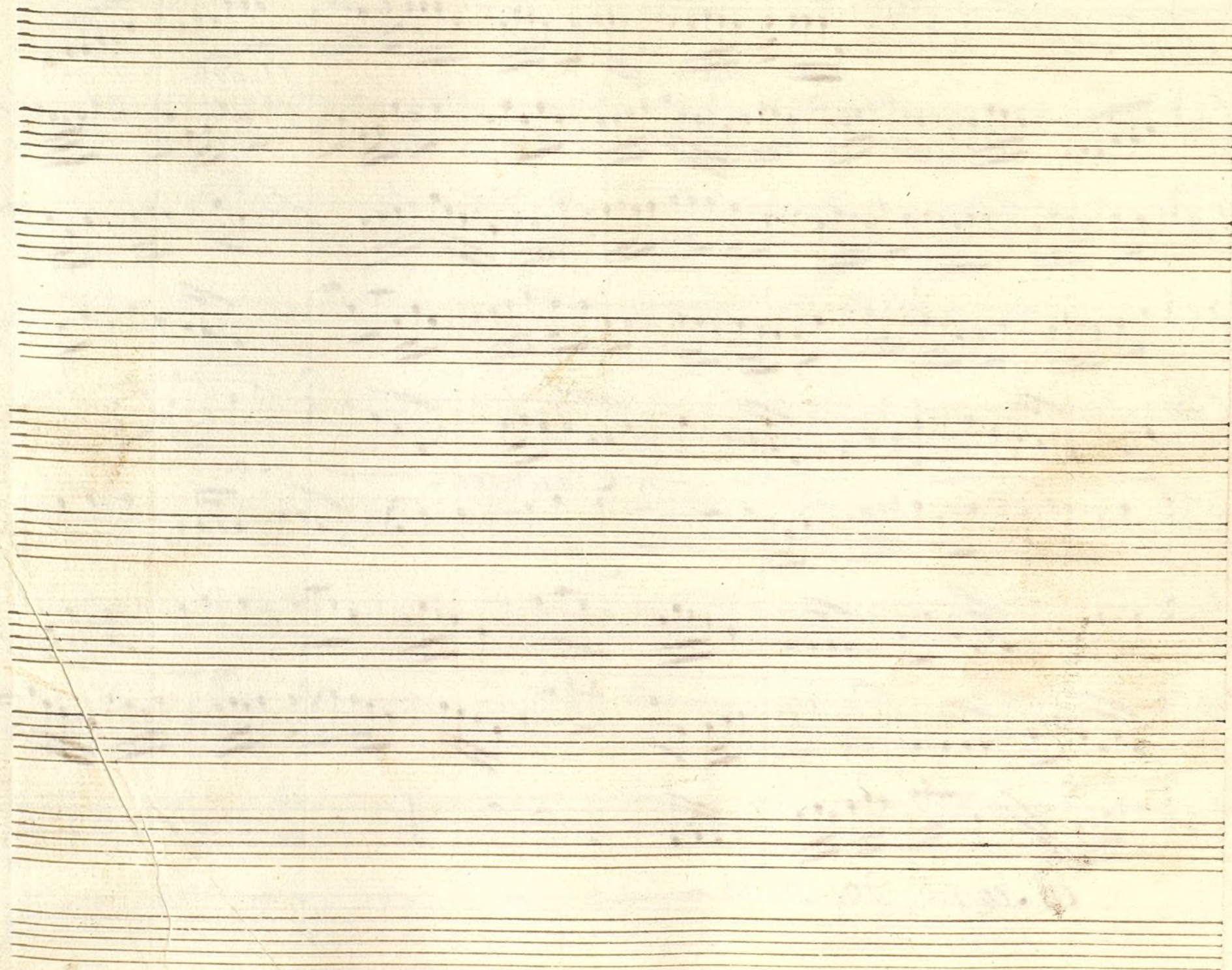
Picado.

Clarinet.

Solo

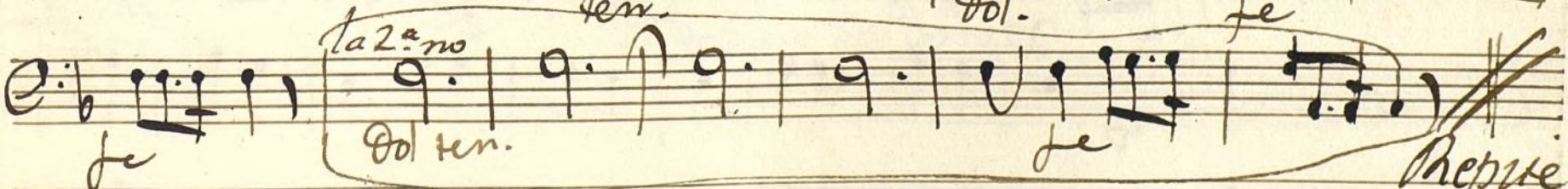
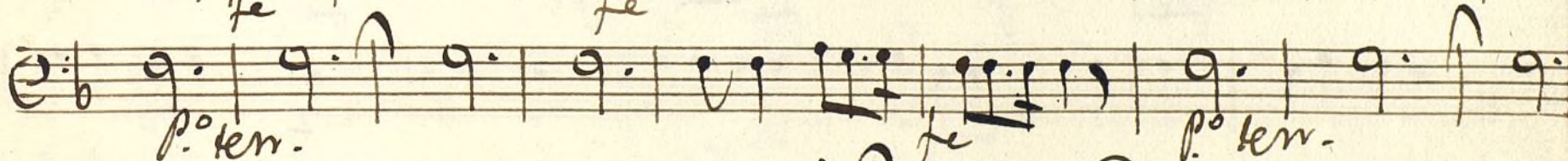
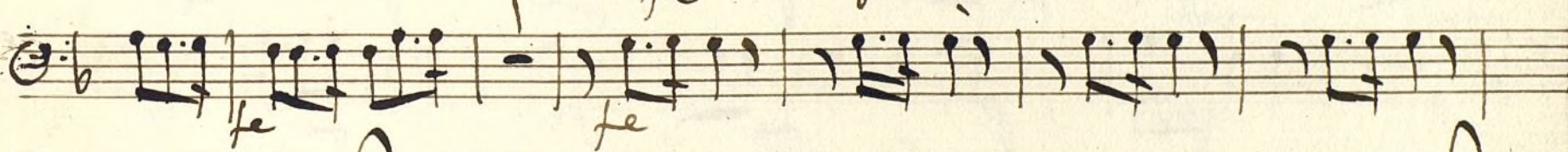
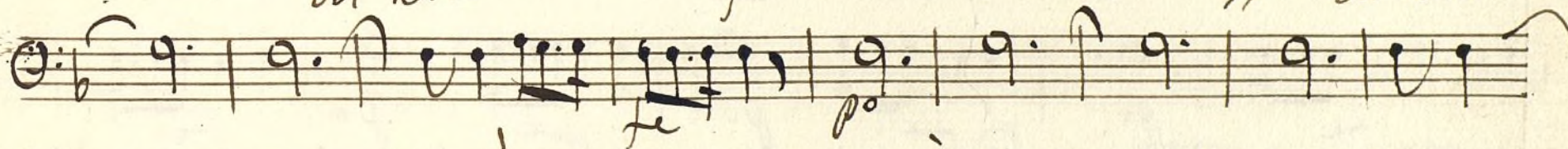
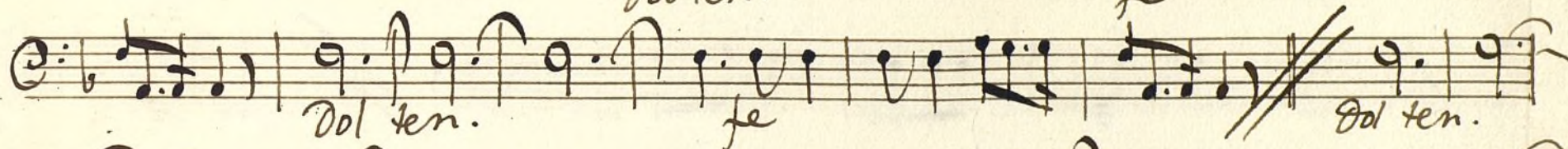
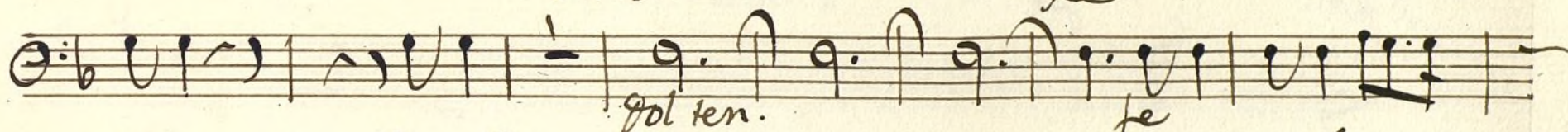
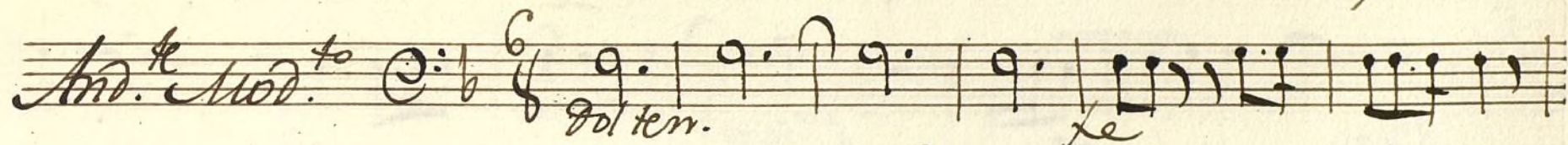
All.^o

Allegro 20. mas -



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Trompa 1.^a Tonadilla a duo una Pescadora y un Marinero.



*Repite
al Segno :*

Handwritten musical score for a piece titled "Vivo". The score is written on ten staves, organized into five systems of two staves each. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo/mood is marked "And. te poco." (Andante poco). The score includes various musical notations such as notes, rests, and dynamic markings like "p." (piano) and "f." (forte). There are also repeat signs and a section marked "Vivo" at the bottom. The handwriting is in cursive, and the paper shows signs of age and wear.

And. te poco. $\text{B}\flat$ 3/4

p. ten. *f.* *p. ten.*

dos mas Repetè

And. no $\text{B}\flat$ 6/8

p. *f.* *p.* *f.* *p.* *f.* *p.* *f.*

p. *f.* *p.* *f.* *p.* *f.* *p.* *f.*

p. *f.* *p.* *f.* *p.* *f.* *p.* *f.*

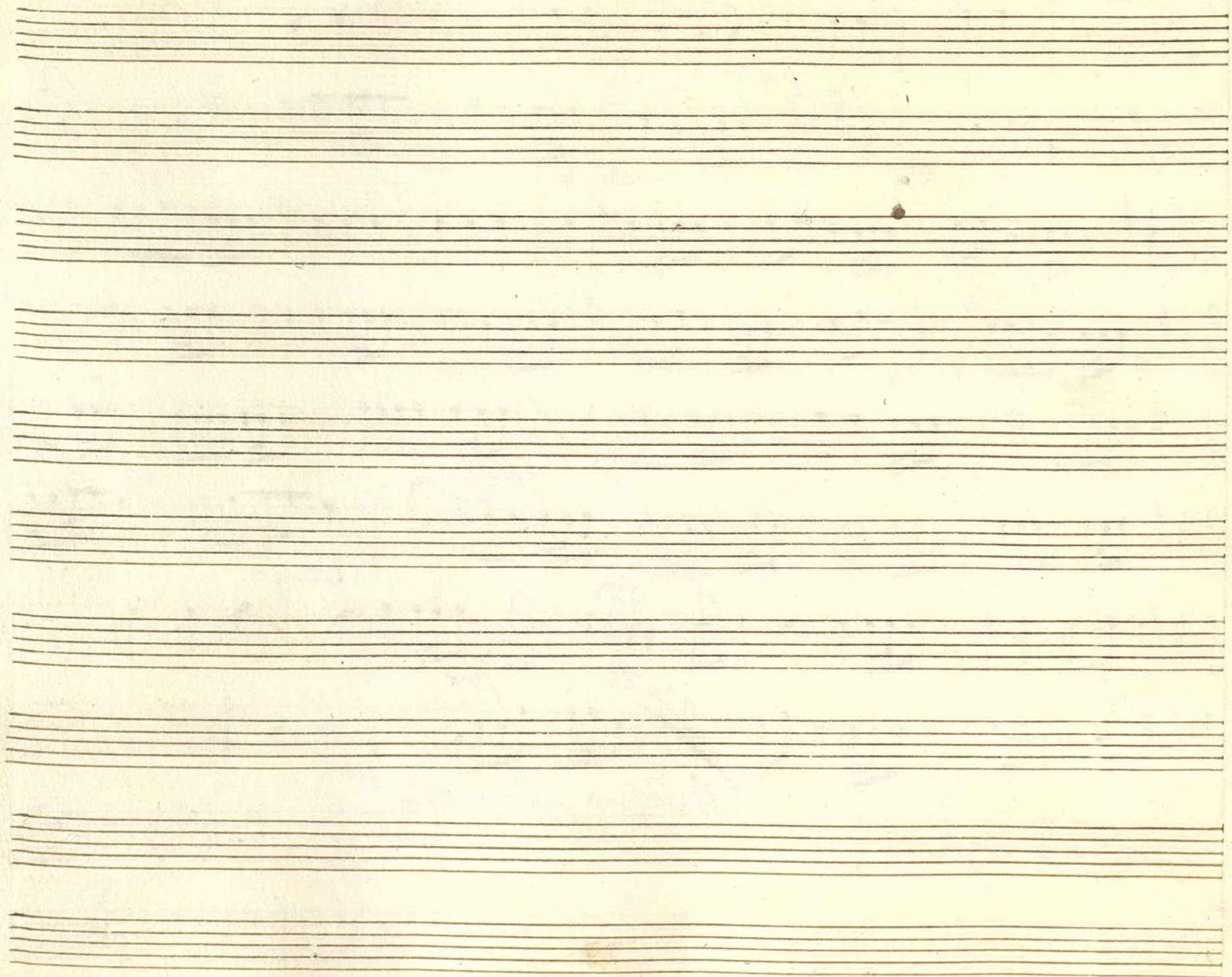
Vivo - $\text{B}\flat$ 3/4

al. vivo

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

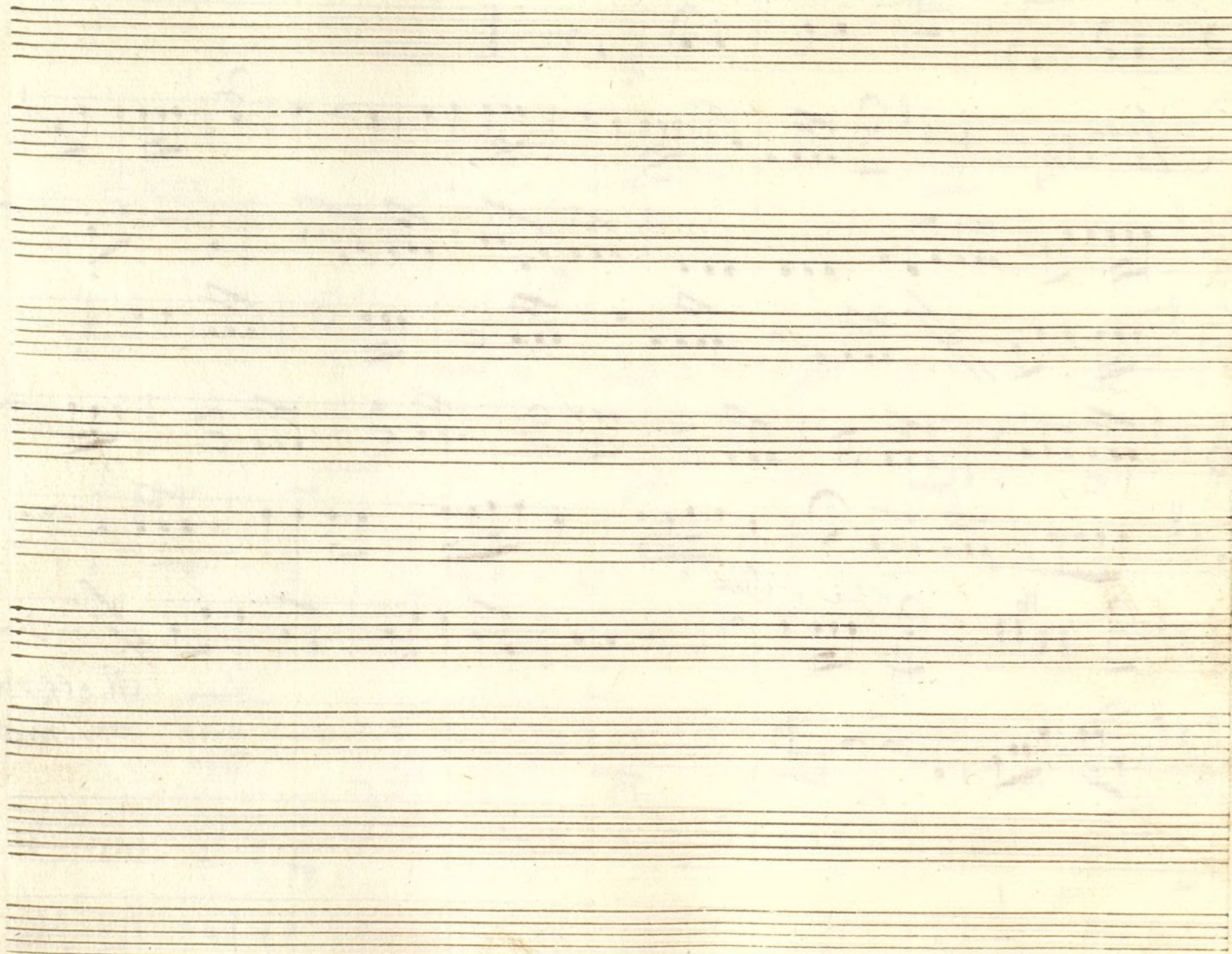
The first staff begins with a treble clef and a common time signature (C). The second staff is marked *All.^o Seg.* and features a key signature of two sharps (F# and C#) and a 2/4 time signature. The music continues through several staves, with dynamic markings such as *fmo* (forte) and *Solo.* appearing. The score concludes with the instruction *Al Segno da mas.*

Additional markings include a large number '2' at the end of the second staff, a '16' above a measure in the seventh staff, and a '3' above a measure in the eighth staff. The paper shows signs of age, including discoloration and some staining.



Ayuntamiento de Madrid

Handwritten musical score on a single page, featuring ten staves of music. The notation is in treble clef with a key signature of two sharps (F# and C#). The first staff begins with a common time signature (C) and a 6/8 time signature. The second staff is marked "Allegro" and "Segno" and features a 2/4 time signature. The music is written in a fluid, cursive style, with various note values, rests, and dynamic markings such as "fmo" and "Solo". The score concludes with a double bar line and the instruction "al Segno" and "Dos mas." written below the final staff.



Contrabaxo. Tonadilla á duo una Pacadora, y un Marinero.

And. Mod. to *dol.* *Le* *pp* *dol.* *la 2.ª vez no*

allegro
Reprise :

Handwritten musical score on seven staves. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The first staff begins with a treble clef and a common time signature. The second staff is marked "Seq. All.^{to}" and features a 3/4 time signature. The third staff continues the melody. The fourth staff has a double bar line and a key signature change to two sharps. The fifth staff includes the marking "fagot." (bassoon). The sixth staff is marked "Alleg.^{ro}" and "mo". The seventh staff ends with the instruction "Al Segno" and "del mas.".

