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*Tonadilla*

*Con Viol. & Flautas.*

*Del Sacrificio.*

*Entre 3 Personas.*

*De Don Pablo Esteve.*



*And.<sup>te</sup>*  
no much.<sup>o</sup>

*fe* *dol* *fe. p* *fe p* *fe* *Punt.<sup>o</sup>*

*Arco.* *Pichona*  
*fe* Corazon pueste quitan

tu dueño amado. Antes q.<sup>e</sup> de Cobrar de muere de q.<sup>e</sup>

sado mas adio impio mas ~ *Contrav.*

Padre q.<sup>n</sup> puede q.<sup>n</sup> puede ser atre vi do.



Ay de mi g.l.ya miro Entre pri-  
siones ala Causa y la Causa de mis Pasio-  
nes mas adonjusto mas mueram matando  
quando quando matan mi gusto.  
P. alay finfe karay fmo dol. fmo



Lopez Cantando de Biejo.

Proia

No tienes q. e Cansarte ay Padre ama do en q. e pu  
Proia. Bendichados a mantas q. e veis mi muerte decir al  
Lopez. No pienres lraa parte soy de mis vras pues sino  
Pich. Ya salgo a questo fieros libre te dejen o q. e con.  
Pich. Es justicia q. e un Padre pretenda ayra do dividir.

de ofenderte Pich. Cielos q. e miro Cielos Cielos q. e miro  
q. e ydolatro Soy suya siempre Soy Soy suya siempre  
le avorreces veras tu ruina veras veras tu ruina  
tigo muera tendido siempre si tendido siempre  
dos amantes tambien allados tambien tambien hallados

Lopez. Anda tirana  
Pich. Ya es imposible  
Proia. Es imposible  
Lopez. de adonde injusto  
Proia. Deja q. e muera

Ya q. e fiero a tre  
el sufrir q. e fa  
q. e yo olvide a q. e  
as Salido ado  
q. e morir por ti a



Vida atrevida Ita a si me agra vias.  
 llecca fallecca la q. e tan dir me.  
 tanto a q. n. tanto. pudo ten dir me.  
 blarme a doblarme tantos disquis tos.  
 inante amante no sera pe na.

fe fe fe

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

Picha Soltar al dueño mio  
 Picha a q. e libre te ver

*loper* ay dios q. haces no te acercas tirano Picha morir in Fames  
 no a de quedarme de tanto vil ti rano Con vida nadie

*loper* mira q. intentas Picha el morir oi matando  
 no dueño mio na en angustia y tus manos



*Doña* *Lopez.*

ay ay q. pena ay ay q. pena Rea. *A Cruel.*

*Con los rendidos* *Con*

*a tirana* *a Santo Cielos* *Quien se parayno.*

*biera q. n. Cegara y no Viera tal desconsuelo.*

*Y Pues no pude matarla mis rigores*

*And. C.*

*Oy me se pulten.* *Oy*

*fmo*



La 1.  
Su piedad inuolucarnos Amado Padre

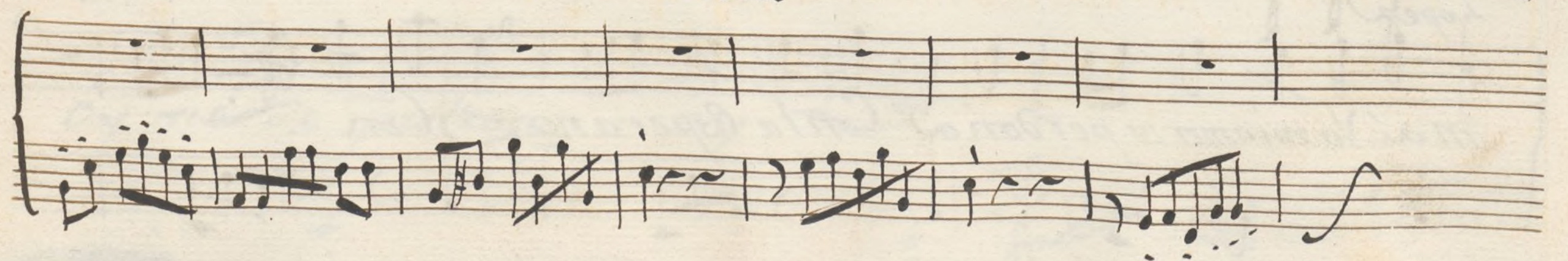
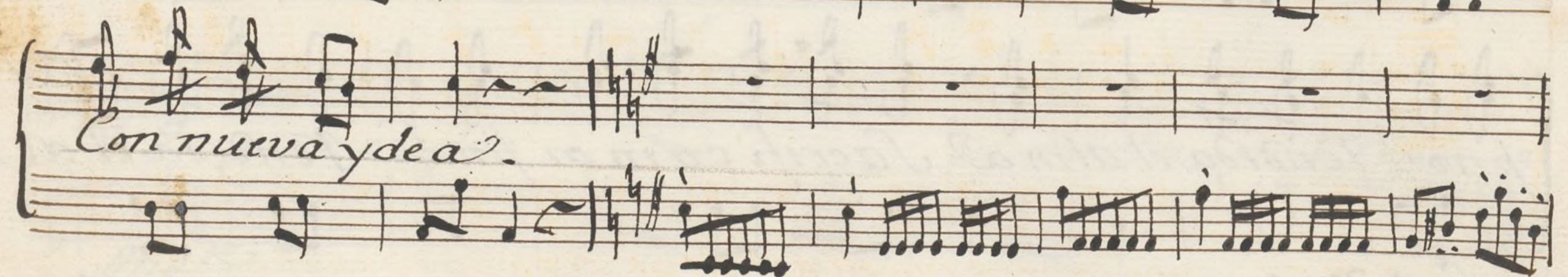
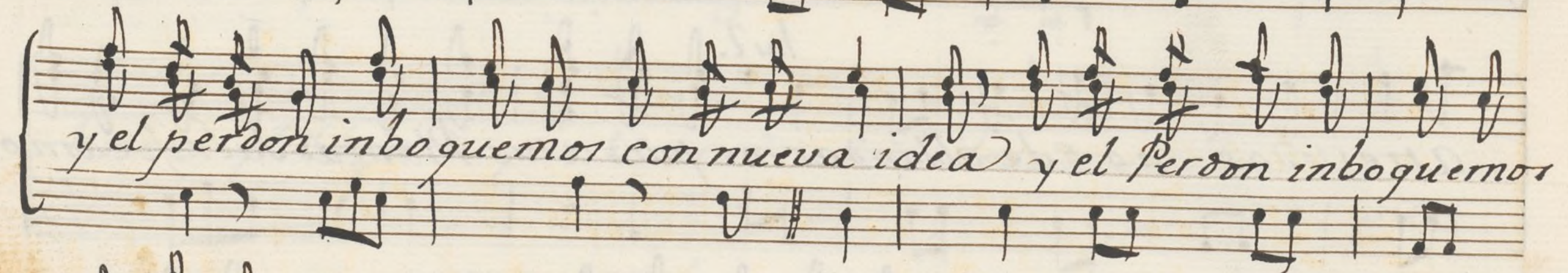
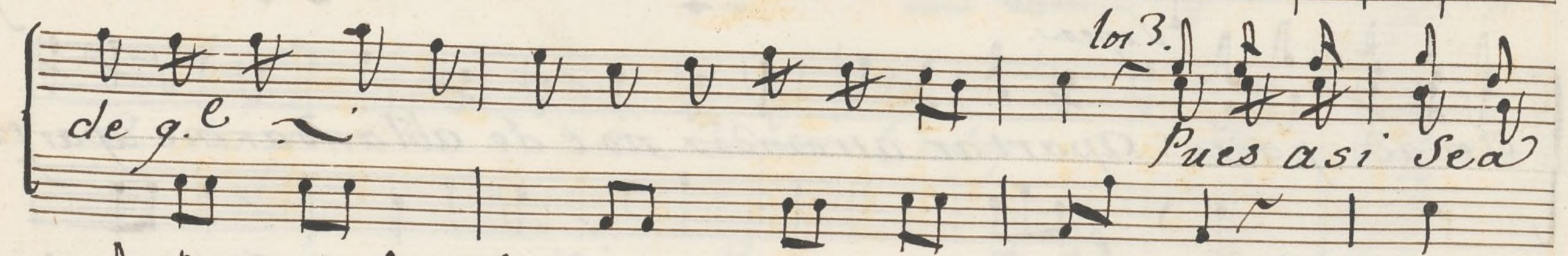
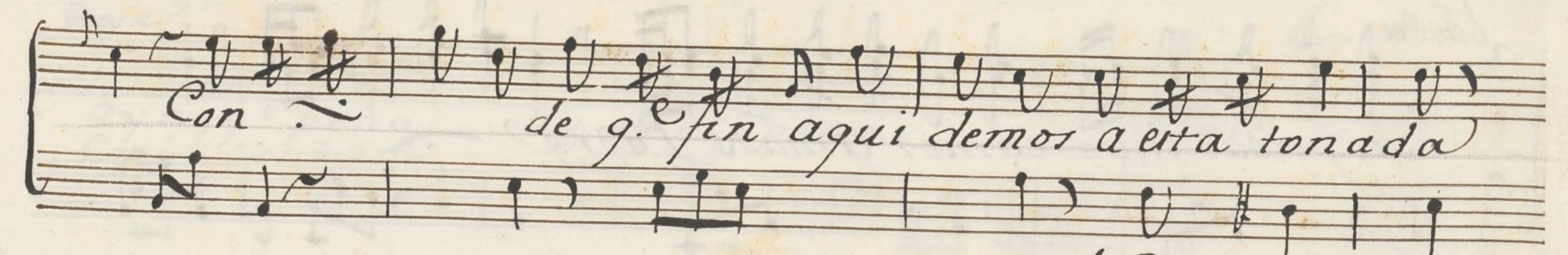
Lopen.  
Amado padre Apartar atrevidos no e de ablandarme apartar

La 2.  
Atrevidos no e de ablandarme pues a tus Plantas sacrificamos.

finos tendida el alma sacrificamos finos tendida el al-

Lopen.  
ma Va mi amor os perdona Con la Esperanza Con







5

*La do*

*Lope*

*Audi torio tan noble de ti de ti espera*

*moi de ti esperamos De ti espe.*

*ramos perdoneis nuestras faltas sino agradamos Sino agrada.*



*me entiendes Si Si dueño*  
*damor Co co co co co como Como se quieren*  
*mio Si dueño mio me Explico*  
*a Co co co co co Como Como se.*  
*Si Si dulce dueño Si dulce Dueño*  
*quieren a perdo-*

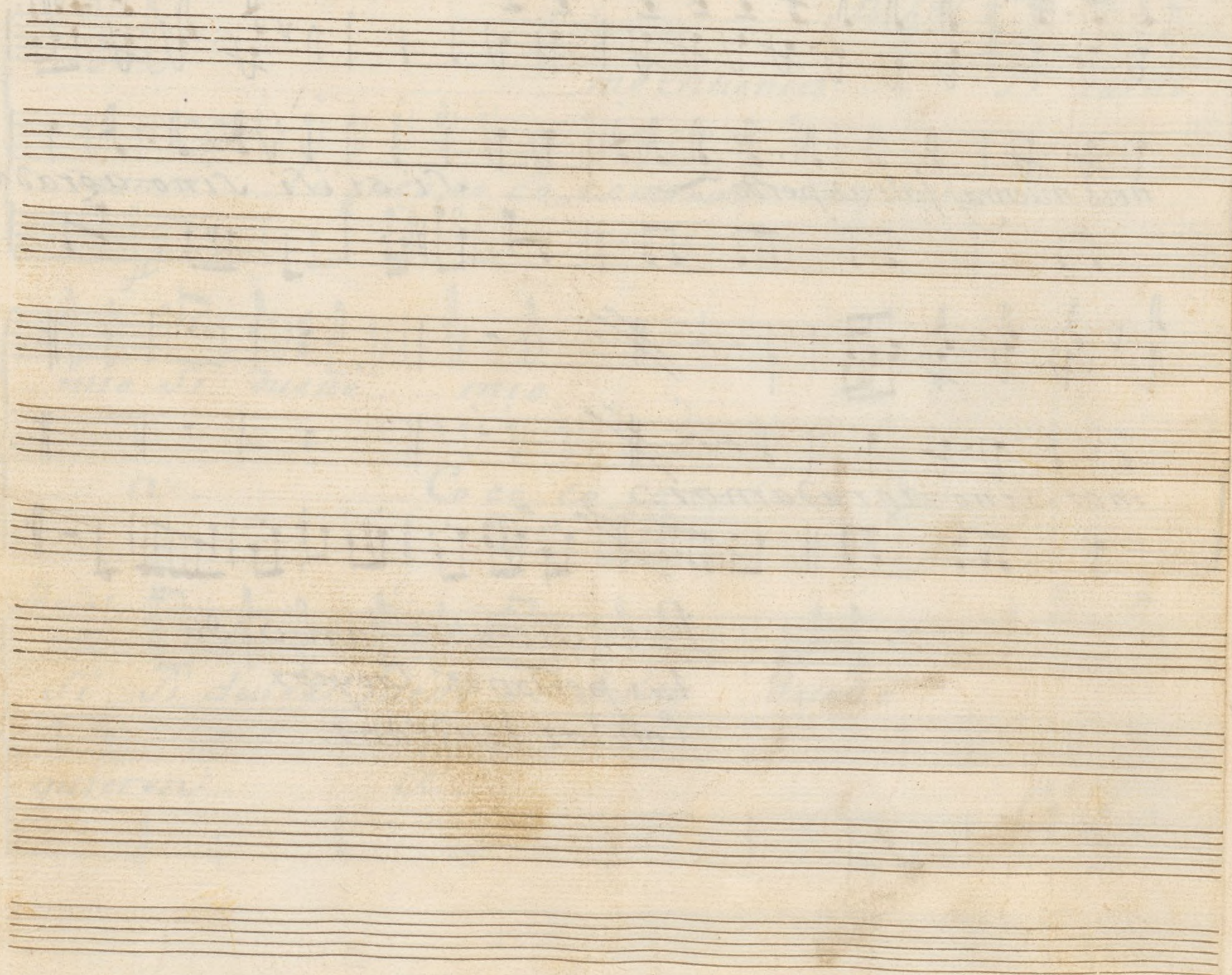


neis nueva, faltas perdo ~ Si si Si sino agrade.

mos Sino agradamos.

Pues Siempre han Sido  
tus perdones Troycos  
Con los vendidos.







*Violin Primero*

*tonadilla à 3*

*del Sacrificio*







*Recitado*

*fmo*

*Repite al Segno*

*All.<sup>o</sup>*

*fmo*

*And.<sup>te</sup> Seg.<sup>to</sup>*

*Poco te*

*Repite a los Parrafos.*

*Sigue.*

atzo  
cel  
Parra  
os.



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

*dol*

*3*

*fe ar ay.*

*punta do*

*Arco fe*

*al Segno*

*2 veces.*



Balet

1

Mus 144-4

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Violin Primero

tonadilla a 3

del Sacrificio







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.

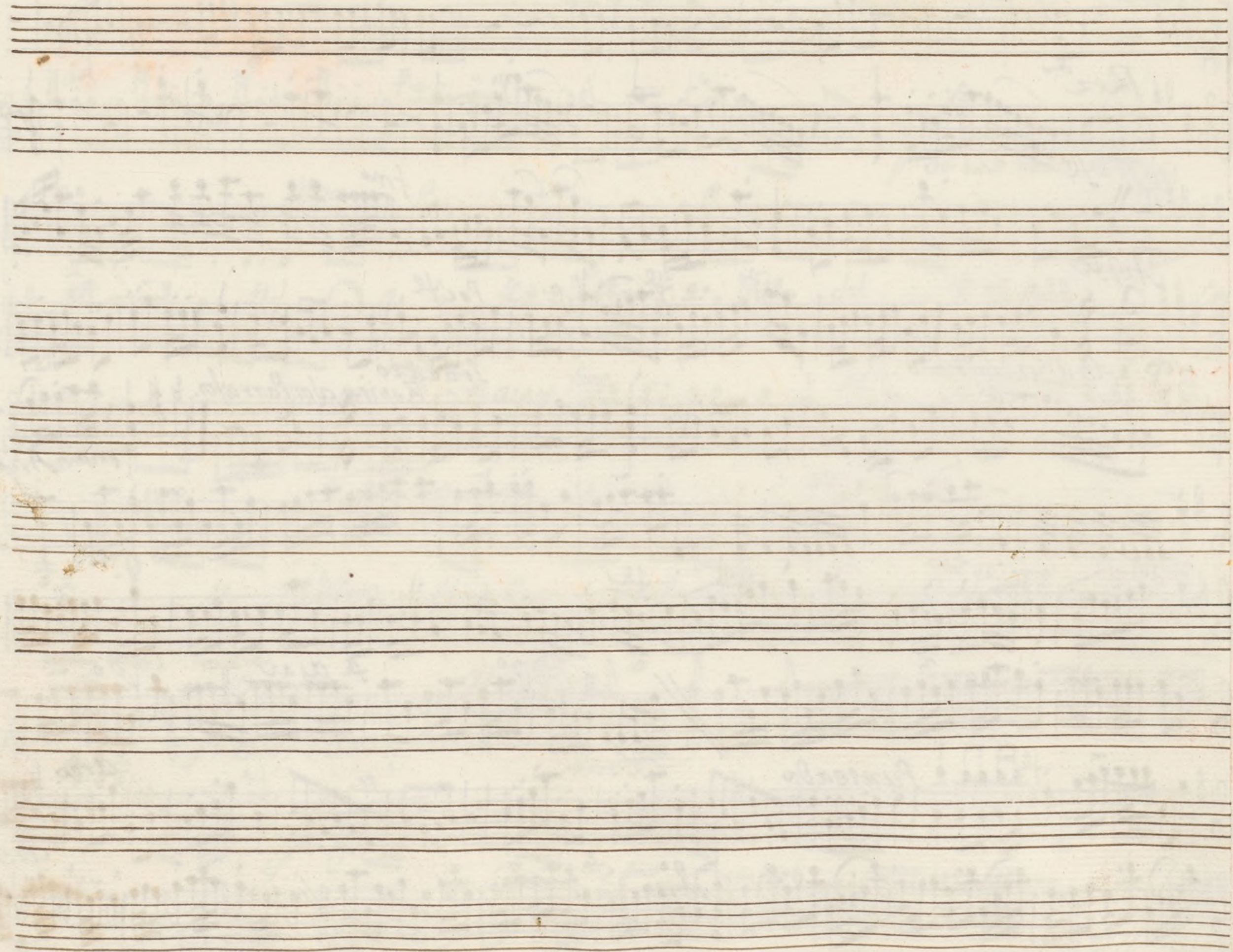
Key markings and annotations include:

- Rez** (first staff)
- And.te** (second staff)
- Seq. And.te** (third staff)
- Poco** (third staff)
- Tracato** (third staff)
- Repetido** (third staff)
- Parrafo** (third staff)
- mar** (third staff)
- And.te** (third staff)
- dol** (fourth staff)
- se** (fourth staff)
- Po** (fifth staff)
- Arco** (sixth staff)
- arco** (seventh staff)
- Punteado** (seventh staff)
- se** (eighth staff)

bite  
legno.

te  
no.







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*Violin 2.<sup>o</sup>*

*tonadilla a 3*

*del Sacrificio.*



*And.te no mucho.* *1. parte acc. p. piano o me. Cap. con lat. port.*

*dol - fe dol fe dol fe*

*Repite al Segno. p aiax Rinte*

*Quatro veces mas  
alos Parratos.*

*And.te* *Repite al Segno.*



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (three sharps), time signatures, and dynamic markings. The score is written in a cursive, historical style.

Key markings and annotations include:

- Rea do* (top left)
- all.* (second staff)
- And.te* (third staff)
- fmo* (third staff)
- Seq. amoroso.* (fourth staff)
- Repite a los Parrafos.* (fifth staff)
- maran. de* (sixth staff)
- dol. fe* (seventh staff)
- Puntea do* (eighth staff)
- arco.* (ninth staff)







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*Flauta y Oboe Primero**tonadilla à 3.**del Sacrificio.*



*Con flauta*  
*And.<sup>te</sup> no mucho.*

*dol. fe. fe. fe. fe.*

*Repite al segno. Con Oboe.*

*fmo. 4 fe. 3 fe. fe. p.*

*4 veces mas.*

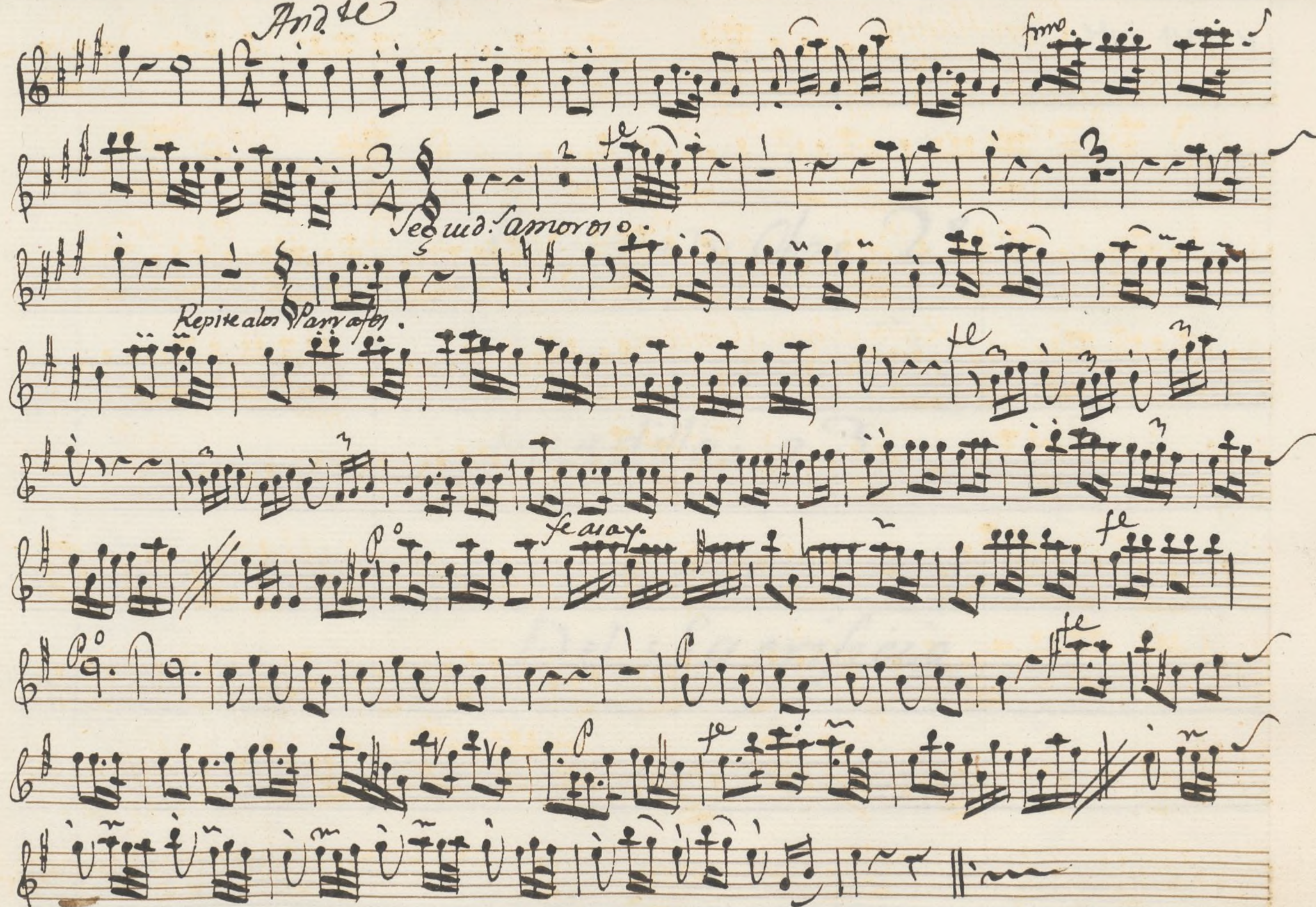
*And.<sup>te</sup>*

*fmo. Repite al segno.*

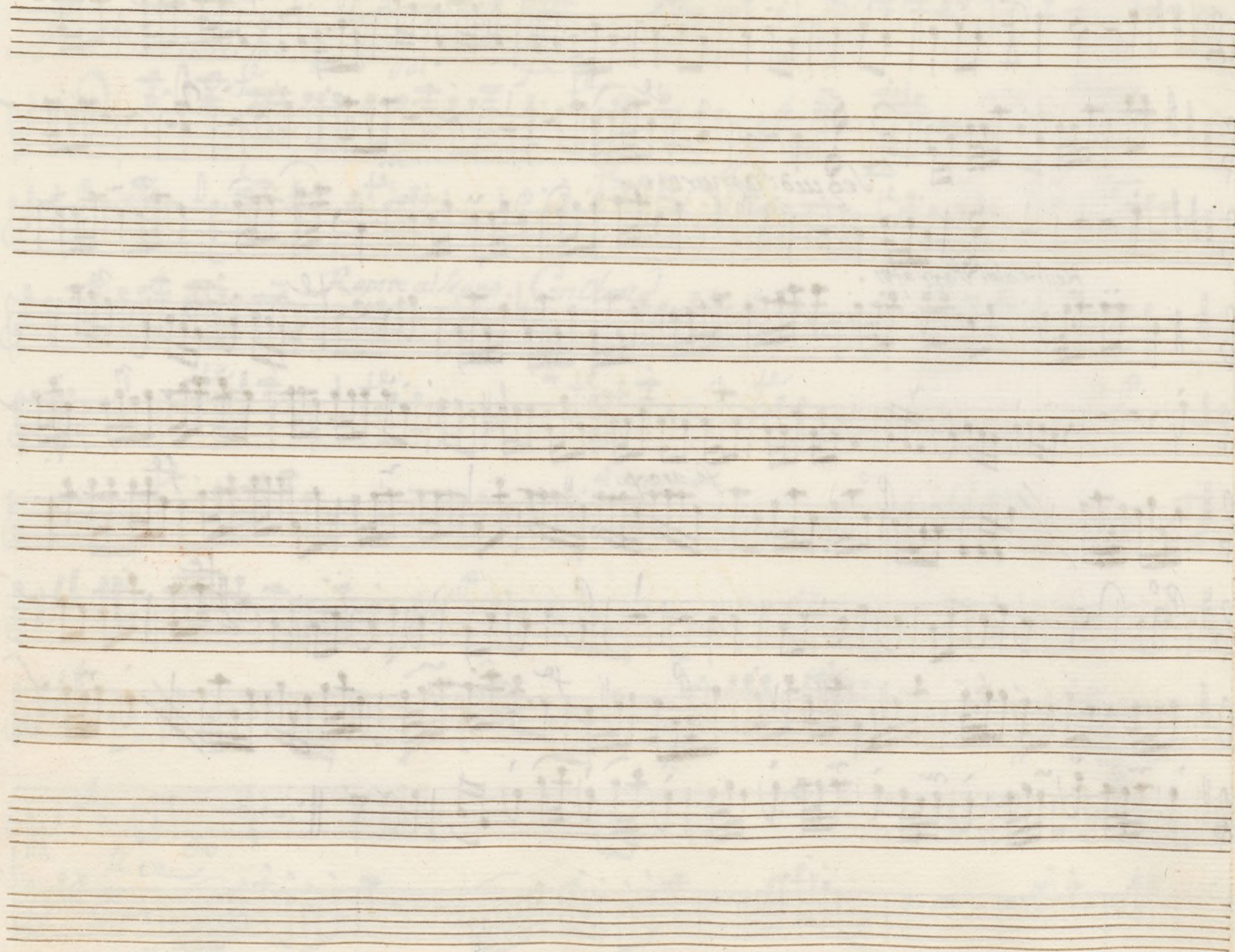
*Rez. 20*

*Allo*











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Flauta y Oboe 2º

tonadilla a 3

Del Sacrificio



*Con Maestros* *And. no mucho*

*Repite al Segno* *Con oboe.* *4 veces mas* *alos Parrafos.* *And. no mucho*

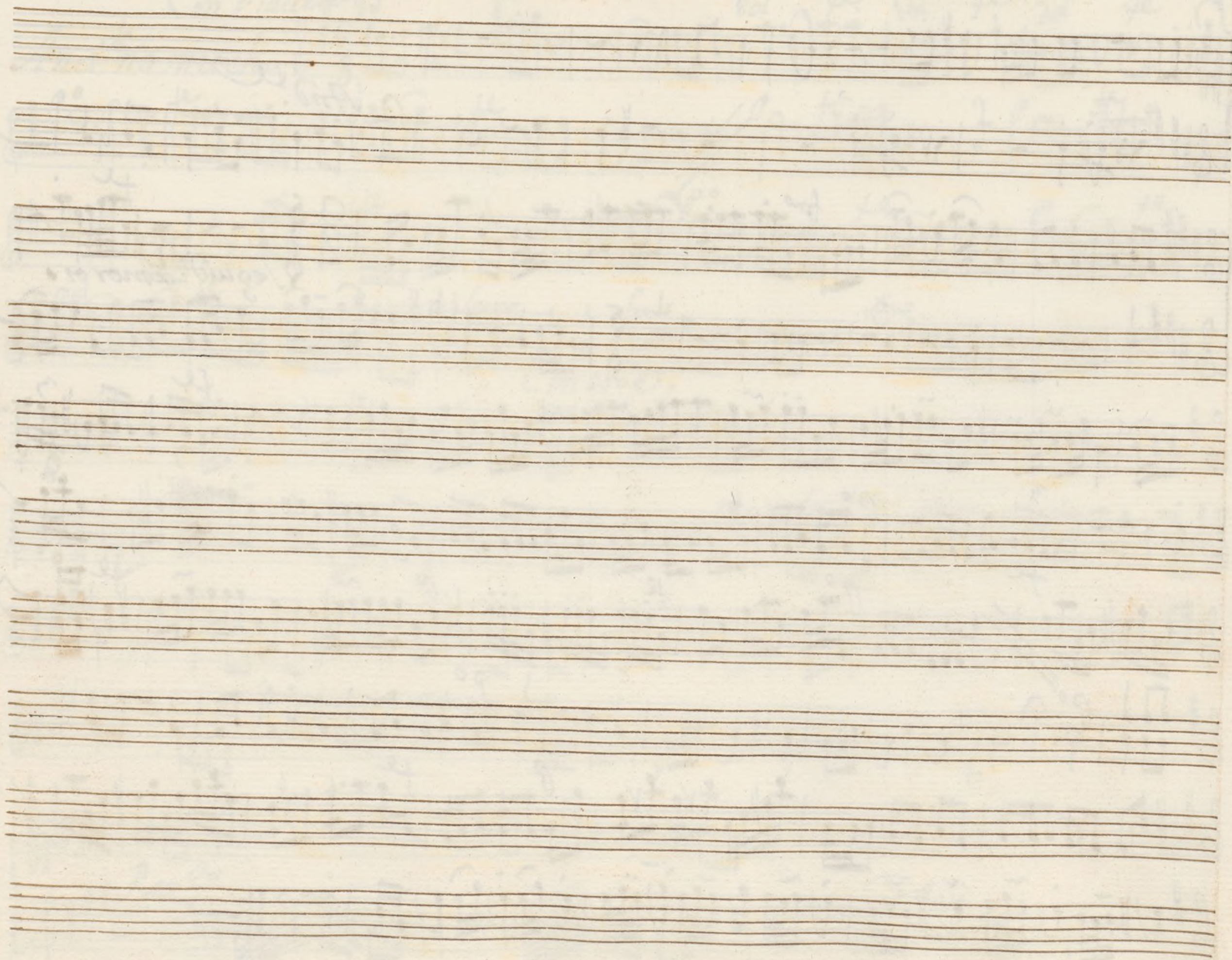
*Repite al Segno.*

*Rez.º* *all.º*



Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (three sharps), time signatures (2/4, 3/4, 4/4), and dynamic markings like 'fmo', 'And.', 'seguir', 'amor os', 'p', 'f', and 'fe'. The score is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

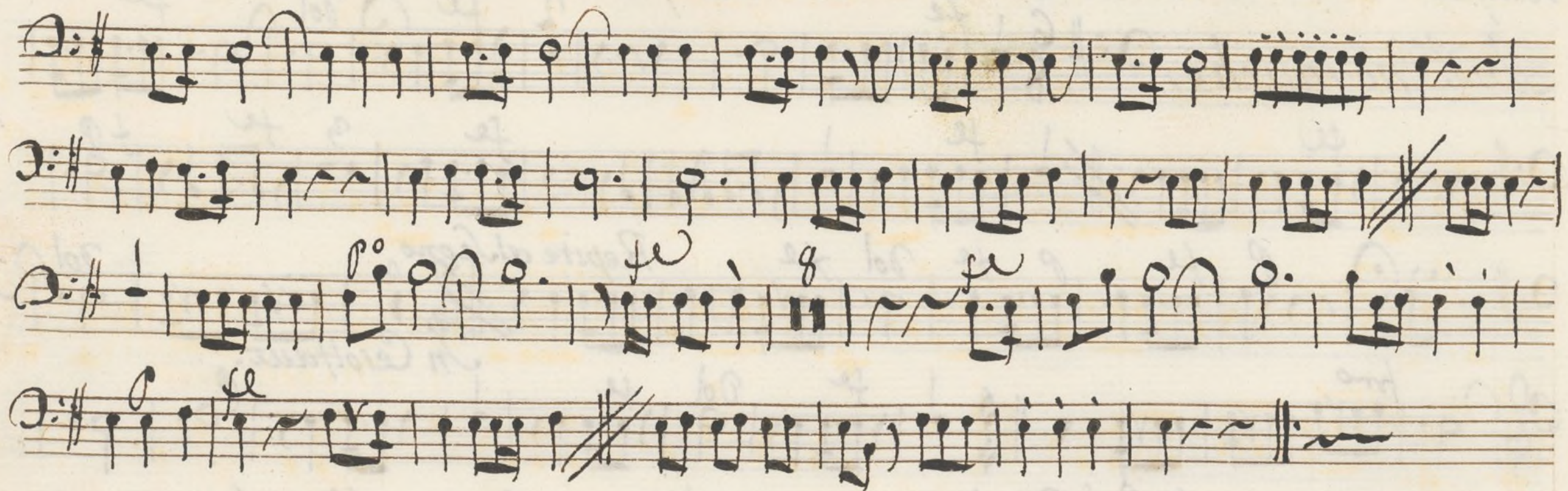














*Trompa 2.<sup>a</sup> Sonadilla à 3. del Sacrificio.*

Mus 144-4

*And.<sup>te</sup> no mucho.*

*Repite al segno*  
*In Cesol faux.*  
*4 veces mas a los Parrafos*

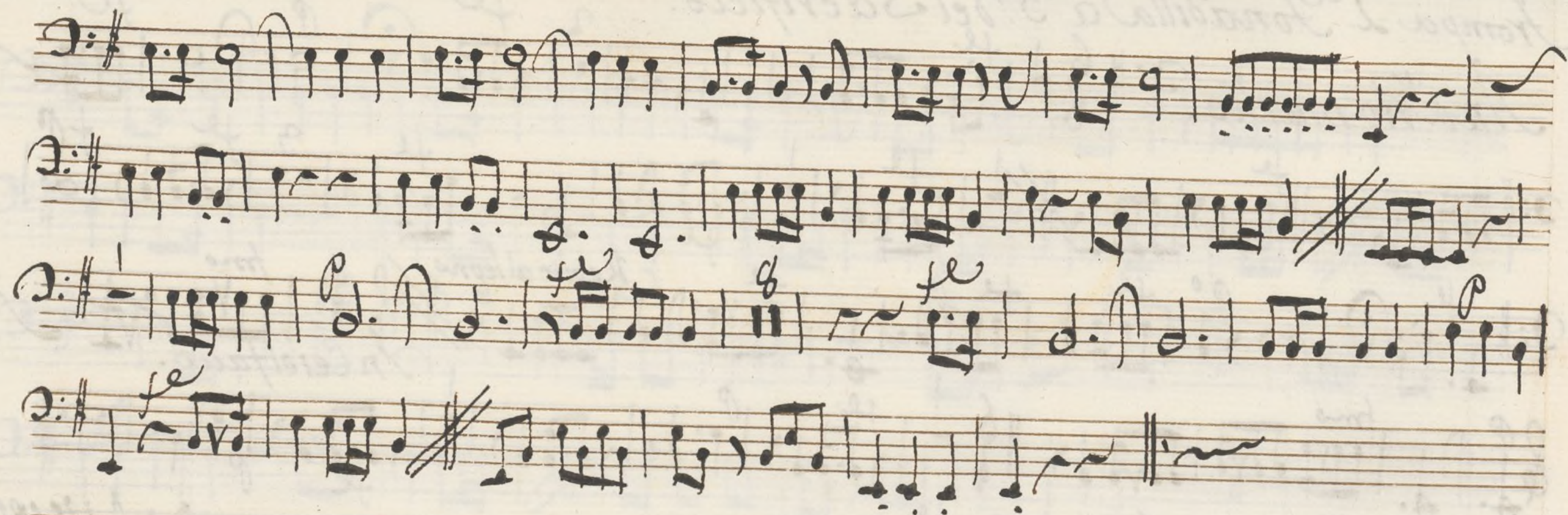
*And.<sup>te</sup>*

*In el ami.*

*Rez.<sup>do</sup>*

*all.º*  
*And. te*  
*Repite a los Parrafos*







Contrabaxo.

tonadilla à 3

del Sacrificio.







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

*Seg.<sup>a</sup> Amoroso*

*fmo*

*Repite alor Parrafor.*

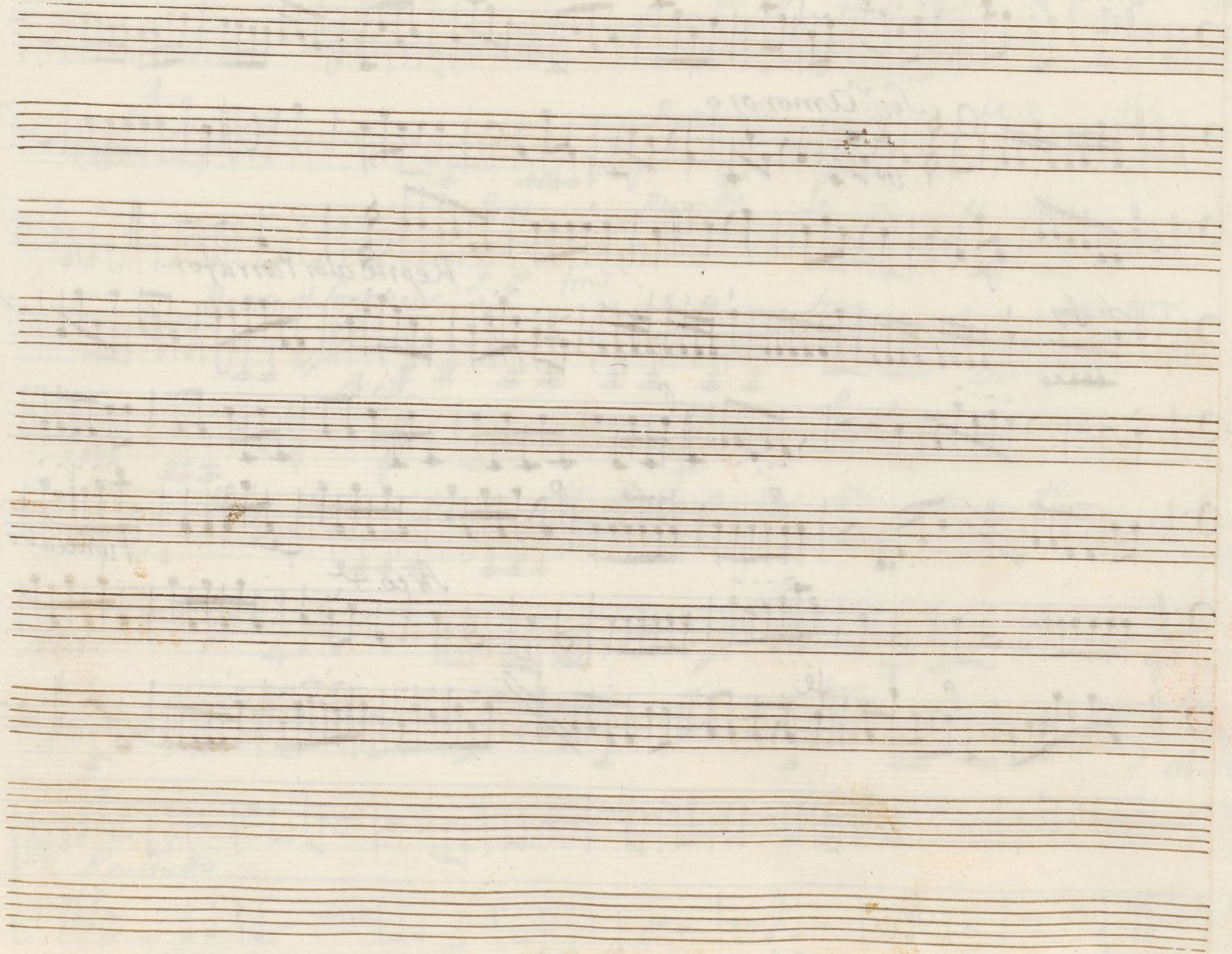
*de offay*

*fmo*

*punteado.*

*Arcos<sup>te</sup>*







— 2 —

*Contrabaxo.**Londilla a' 3.**Del Sacrificio.*



*And.<sup>te</sup> no mucho.* *3: #6*

*te* *p* *te* *p* *te* *p* *te*

*Punt.<sup>do</sup>* *Arco* *fmo* *Punt.<sup>do</sup>*

*te* *p* *Arco* *te* *Punt.<sup>do</sup>* *te*

*fmo* *Repite al Segno* *p.<sup>o</sup> arax* *Rinfe* *se arax*

*fmo* *dol.* *fmo* *Arco* *te*

*p* *te* *se* *p* *se* *p* *te* *te*

*te* *te* *te* *Repite A veces*  
*alos Parratos.*

*And.<sup>te</sup>* *3: # # 2*

*fmo* *Repite al Segno*



Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The second staff begins with an alto clef and the same key signature and time signature. The notation includes various note values, rests, and slurs.

Handwritten musical notation on two staves. The first staff begins with the tempo marking *And.* (Andante), a treble clef, a key signature of two sharps, and a 2/4 time signature. The second staff begins with a bass clef, a key signature of two sharps, and a 3/4 time signature. The notation includes various note values, rests, and slurs. The word *Segue* is written between the staves.

Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The second staff begins with a bass clef, a key signature of two sharps, and a common time signature. The notation includes various note values, rests, and slurs. The word *Repite* is written between the staves.

Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The second staff begins with a bass clef, a key signature of two sharps, and a common time signature. The notation includes various note values, rests, and slurs. The word *feallo* is written above the first staff.

Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The second staff begins with a bass clef, a key signature of two sharps, and a common time signature. The notation includes various note values, rests, and slurs.

Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The second staff begins with a bass clef, a key signature of two sharps, and a common time signature. The notation includes various note values, rests, and slurs. The word *me* is written above the first staff, and the word *Punteado* is written below the second staff.

Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The second staff begins with a bass clef, a key signature of two sharps, and a common time signature. The notation includes various note values, rests, and slurs. The word *Arcole* is written above the first staff, and the word *po* is written above the second staff.

Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of two sharps, and a common time signature. The second staff begins with a bass clef, a key signature of two sharps, and a common time signature. The notation includes various note values, rests, and slurs. The word *fe* is written above the first staff.