

Leg.^o 38. n.^o 1

Leg.^o 2.^o

(Leg.^o 5.^o n.^o 18)

Mus. 84-10

t

Rivera.

Con. a. solo.

1784

58

La Rueda de la fortuna

De Laferna.



Cabi lando discu rriendo sobre la dicha y del.
Despuç alagando el sueño mi curiosa fanta.



dicha despues de varios de bates xendi al sueño mi fa-
sia la rueda vela for tunas me represento abas

tigas
vista

xendi
me

cabi lando y discu rriendo sobre la dicha y des-
despues atagando el sueño mi curiosa fantas

dicha

sta

despues de varios de bates xendi al
la rueda de la fortuna me se

sueno mis fa tigas xendi al

si

presento ala vista me

si

lencio atencion con esta imbencion chiti to si

lencio con esta imbencion con

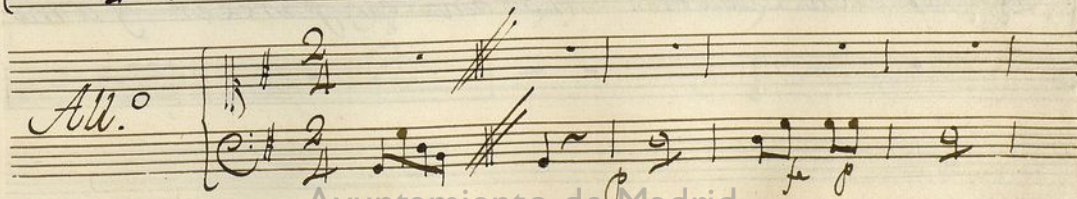
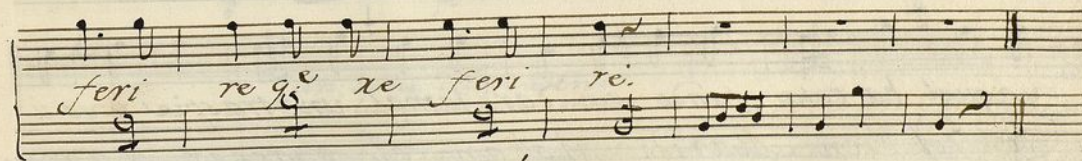
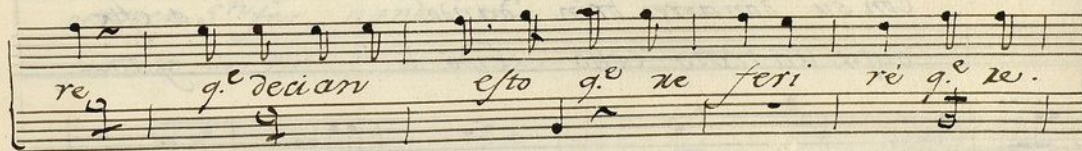
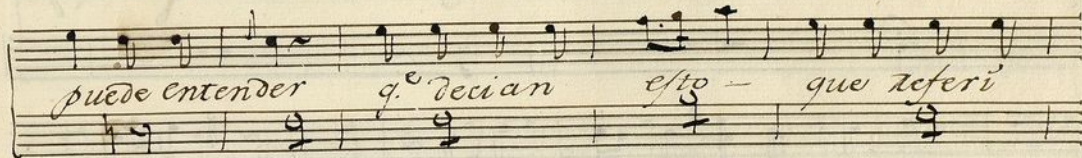
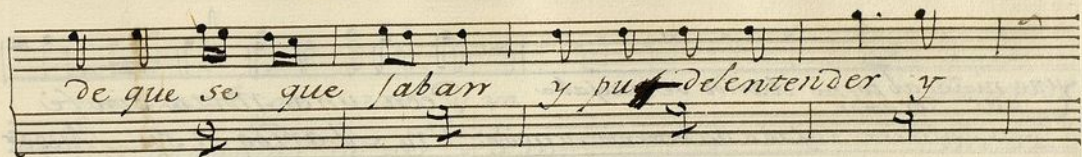
Rec.^{do}
Allegro. Dela rueda que
 vi me retrataban el continuo bolteo y lige
 reza los sesos de un Marqués los mala ca
 beza. *All.^o* Unos por esta rueda i-
 Aquellos q.^e su brian i-

ban subien do y otros iban ba jando al
ban gozo sos y aquellos q.e ba laban tris

mismo tiempo y otros iban ba jando al mismo tiem
tes del todo y aquellos q.e ba laban tristes del to-

Po. Po. *Allegro* puse gran cuidado

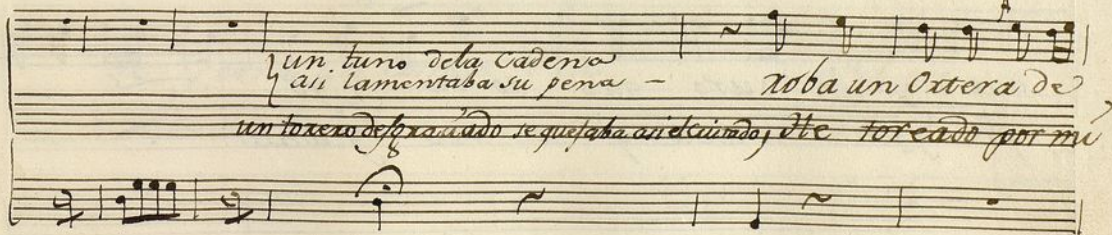
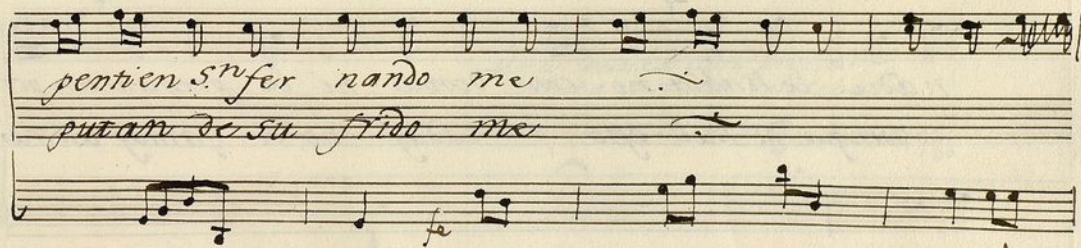
con los q.e ba laban por ver de las cosas-



una niña al torno ilando se quejaba *así llorando* Peca una moza sin fe
un Infelices Casado así lamenta su estado: Un Marido a su Mujer

con su donaire brin dando a este
sufre un trato como cido y to-

y aquel ba esta fando sin dar jamas un traspie y yo u-
dos del buen Marido alaban el parecer y a mi-



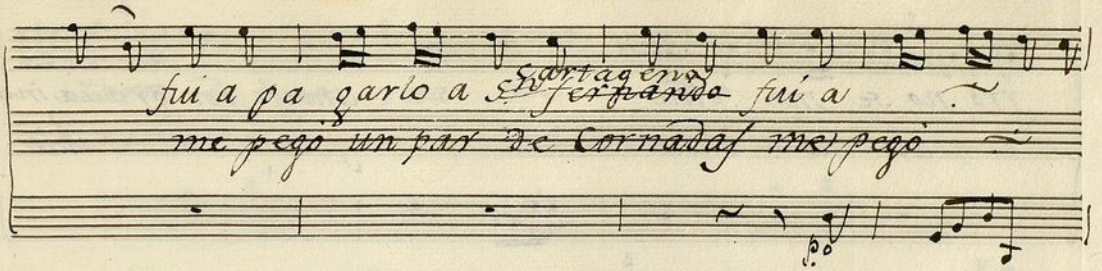
un torero desgraciado se quefaba arrojando de torreado por mí

pie
te

Millo nes a mano llena
muchos toros de Bacadas

nadie le habla ni con dena ni le preguntan por.
y aunque di mil esto cadaa no di jamas un tras

que y yo un duro que zo be y yo
pie y una Baca qe to rre y una



fui a pa garlo a ^{Exortagema} ~~Exortagema~~ ^{Exortagema} fui a
me pego un par de Cornadas me pego




Una Comica sin dicha
Horaba asi su desdicha
un sabio con mil razones producia estas razones.



Se yerra un Cornico y ve. g.º el ye -
Habla un Conde en el Cafe con ef.

rro no se me dita antes por gracia inau
 candato no chico y todo el sabio

dita lo gradaua q.^{va} yo se yami una vez q.^{me} e.
 pico ataban de su merced y a mi q.^{de} Dios ha

xii ^{y a mi} ~~me~~ mataron de una gaita me ma
 ble y a mi ~~me~~  me tra

taron de una grita me

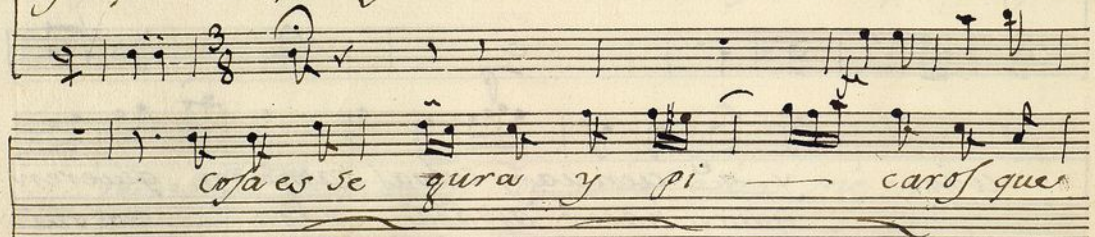
taron de Borrico me

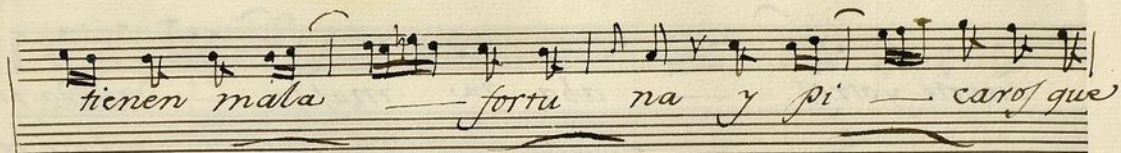
Viendo q.^e era cierto quanto ellos de.

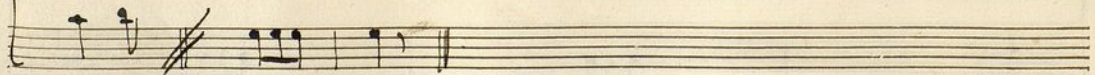
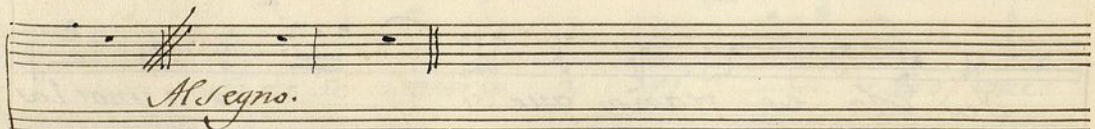
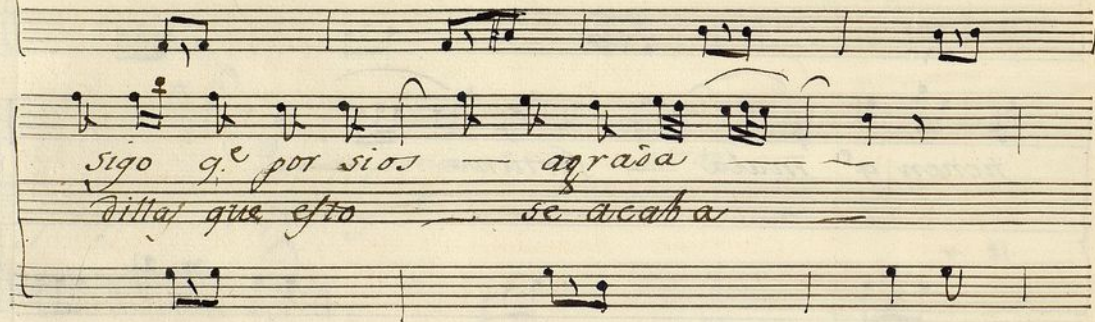
Viendo q.^e fortuna premiaban indif

cian y q.^e ciencia y culpas tambien quieren

creta quise hacer arada peda = zos su







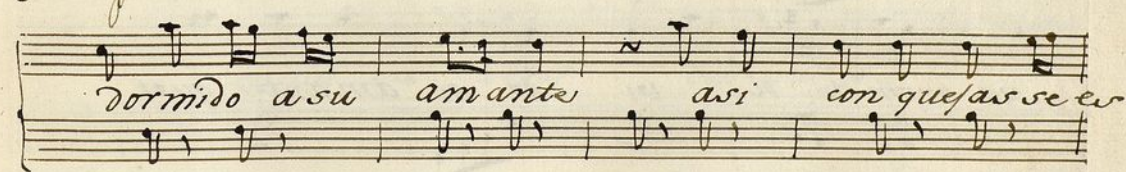
Alleg^{to}

en
sueños Contem plando es ta ba es.
taba fabio es taba fabio
en sueños Contem plando Estaba

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A handwritten musical score on aged paper, featuring six staves. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written in a cursive script below the staves. The first staff begins with the word 'fabio' and continues with 'estaba' and 'fa'. The second staff contains 'taba', 'fabio', 'estaba', and 'fabio'. The third staff is mostly empty with some notes. The fourth staff contains 'estaba', 'fabio', 'estaba', and 'fabio'. The fifth staff contains 'esta', 'ba', and 'fa'. The sixth staff is mostly empty with some notes. The paper shows signs of age, including discoloration and a faint watermark.

fabio — estaba fa — bio — est.
taba fabio — estaba fabio
estaba fabio estaba fabio
esta ba fa



sin que llegue a desper tarles

como e de fi ar me yo de tus ca

ri ños si amante que duerme

ya promete el vi do si amantes que

duer — me ya promete olvido

14

y desper tando fabio
al - ver al ver su amada - al ver su a
mada - a si la dese no/as
con sus pa labras con sus pa la
bras - con sus pa labras - con -

Handwritten musical score on three staves. The first staff contains the lyrics "sus pa labras" and "a". The second staff contains the lyrics "con sus pa labras-". The third staff contains the lyrics "con". The music is written in a cursive style with various note values and rests. The paper is aged and yellowed.

sus pa labras a

con sus pa labras-

con

Ayuntamiento de Madrid

Mus 84-10

#Violin 1^o#

#Zonadilla a solo#

#La Rueda de la fortuna.#

Ayuntamiento de Madrid

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

Key markings and annotations include:

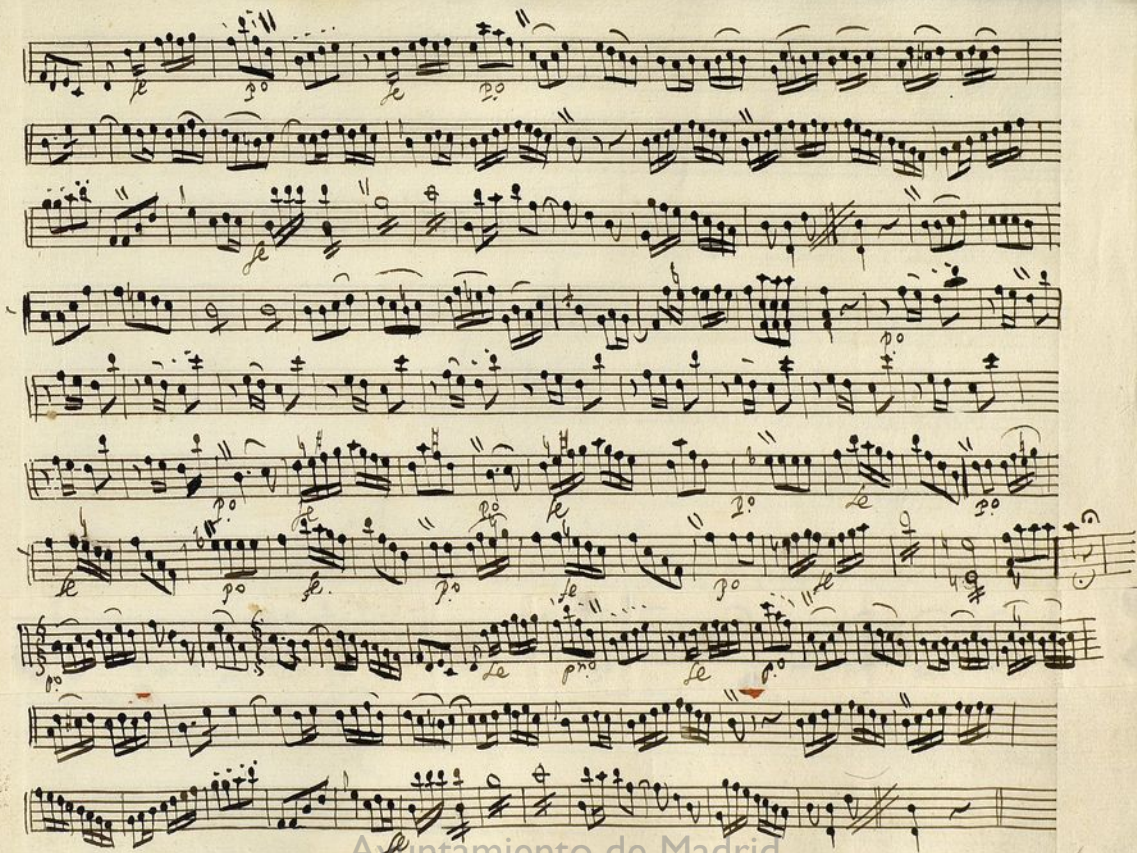
- All.^o* (Allegro) at the beginning.
- p^o* (piano) markings throughout the score.
- cr.^o* (crescendo) markings.
- sf* (sforzando) markings.
- rec.^o* (recitativo) marking.
- Allegro* marking near the bottom.
- p^{no}* (pianissimo) marking.

The score is divided into sections by double bar lines, and the final section is marked *Allegro*.

Watermark: Ayuntamiento de Madrid



Handwritten musical score for two movements. The first movement is marked 'Allegro' and the second is marked 'Allegro'. The score is written on ten staves, with the first five staves for the first movement and the last five for the second. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The handwriting is in ink on aged paper.



Ayuntamiento de Madrid

Mus 84-10

— 2 —

Violin 1º

Fonadilla a Solo

La Rueda de la fortuna

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

Key markings and annotations include:

- pp* (pianissimo)
- le* (likely *le* or *le*)
- 2^o* (second)
- 3^o* (third)
- cre^{do}* (crescendo)
- Allegro* (Allegro)
- Rec^{do}* (Recitativo)
- Allegro* (Allegro)
- 2^o* (second)
- 3^o* (third)

The score is written in a style characteristic of 18th or 19th-century manuscript notation.

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Coplas

Handwritten musical score for a piece titled "Coplas". The score is written on ten staves, organized into two systems of five staves each. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

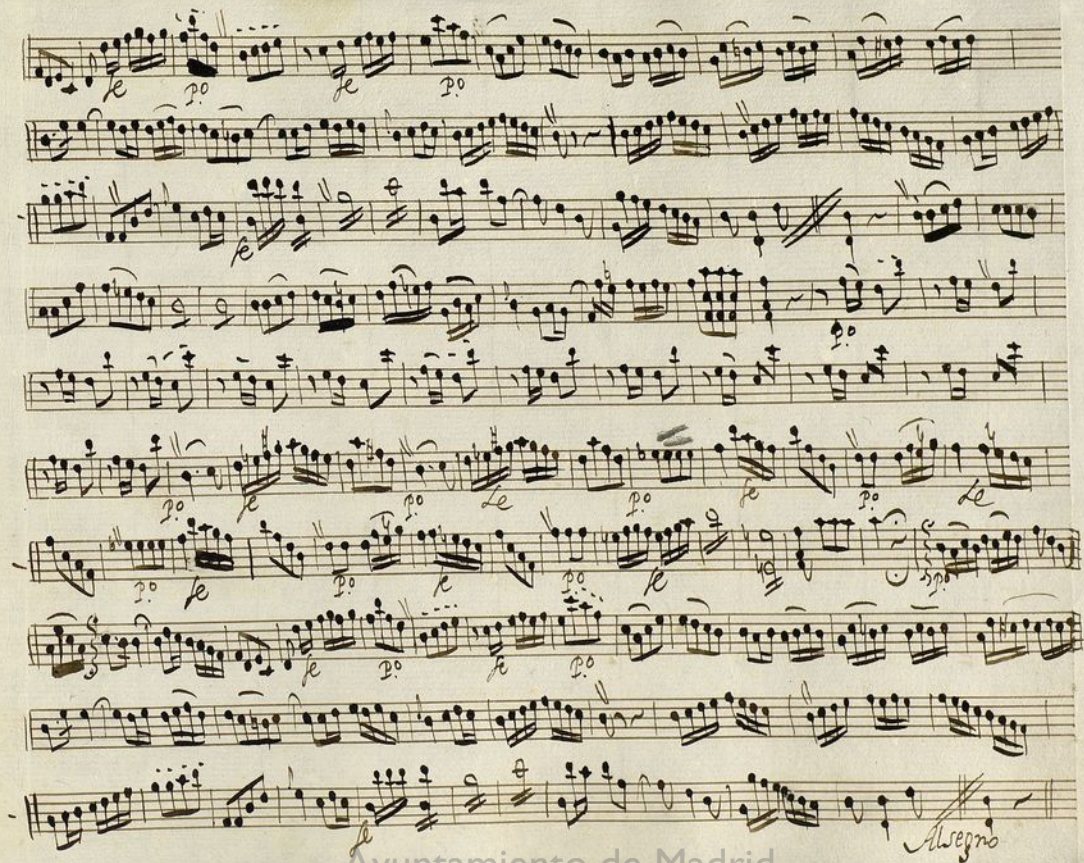
System 1 (Staves 1-5):

- Staff 1: *Allegro* (written above the staff), *2/4* (time signature), *p* (piano), *molto* (written below the staff).
- Staff 2: *p* (piano), *molto* (written below the staff).
- Staff 3: *p* (piano), *molto* (written below the staff).
- Staff 4: *p* (piano), *molto* (written below the staff).
- Staff 5: *p* (piano), *molto* (written below the staff).

System 2 (Staves 6-10):

- Staff 6: *p* (piano), *molto* (written below the staff).
- Staff 7: *p* (piano), *molto* (written below the staff).
- Staff 8: *p* (piano), *molto* (written below the staff).
- Staff 9: *p* (piano), *molto* (written below the staff).
- Staff 10: *p* (piano), *molto* (written below the staff).

The score is written in a cursive, handwritten style, typical of 18th or 19th-century musical manuscripts. The paper shows signs of age, including discoloration and wear at the edges.



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Mus 84-10

1

Violin 2^o

Fonad.^a a Solo

La Rueda de la fortuna

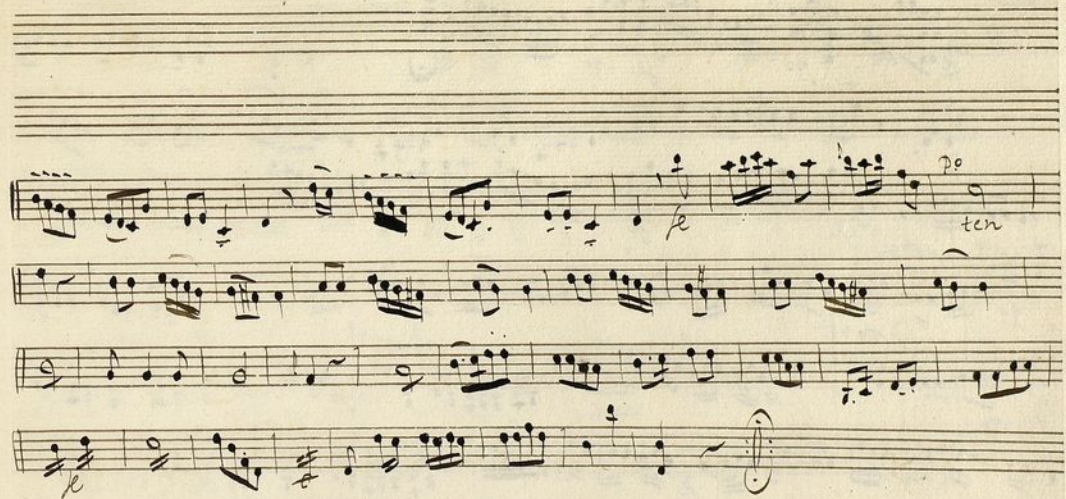
Ayuntamiento de Madrid

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The score is written in a system of staves, with some staves containing multiple systems of music.

Key markings and annotations include:

- All.^o* (Allegretto) at the beginning of the first system.
- 2^o* (Secondo) marking.
- cre.^{do}* (Crescendo) marking.
- Allegro* marking.
- rec.^{do}* (Ritardando) marking.
- Off.* (Off) marking.
- 2^o* (Secondo) marking.
- le* (Lento) marking.
- ten* (Tenero) marking.

The notation includes various note values, rests, and dynamic markings, indicating a complex musical composition. The paper shows signs of age, including yellowing and some staining.



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Coplas

Alt. 6/8

Parola corta

Alas Paris
2 mas

Allegro

Sep. 8
Alt. 6/8

Jointamente de Madrid



Ayuntamiento de Madrid

Mus 84-10

2

#Violin 2^o #

#

#Zonadilla a Solo #

#

#La Rueda de la fortuna #

#

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *le*, *pp*, *pph*, *Allegro*, and *Rec^{do}*. The score is organized into systems, with some sections marked by a double bar line and a repeat sign. The bottom section is labeled *Rec^{do}* and includes a large bracketed section. The manuscript is signed "Ayuntamien de Madrid" at the bottom.



coplas

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

Key markings and text include:

- All.^o* (Allegro)
- 2^o* (Second movement or part)
- se* (sempre)
- Paralello* (Paralello)
- Alto Parr. 2^a mar* (Alto Parr. 2^a mar)
- Segu.* (Segu.)
- 10* (10)
- 2^o* (2^o)
- 3^o* (3^o)
- 4^o* (4^o)
- 5^o* (5^o)
- 6^o* (6^o)
- 7^o* (7^o)
- 8^o* (8^o)
- 9^o* (9^o)
- 10^o* (10^o)

The score is written on ten staves, with the first staff starting with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.



Ayuntamiento de Madrid

Mus 84-10

— 2 —

Oboe 1^o

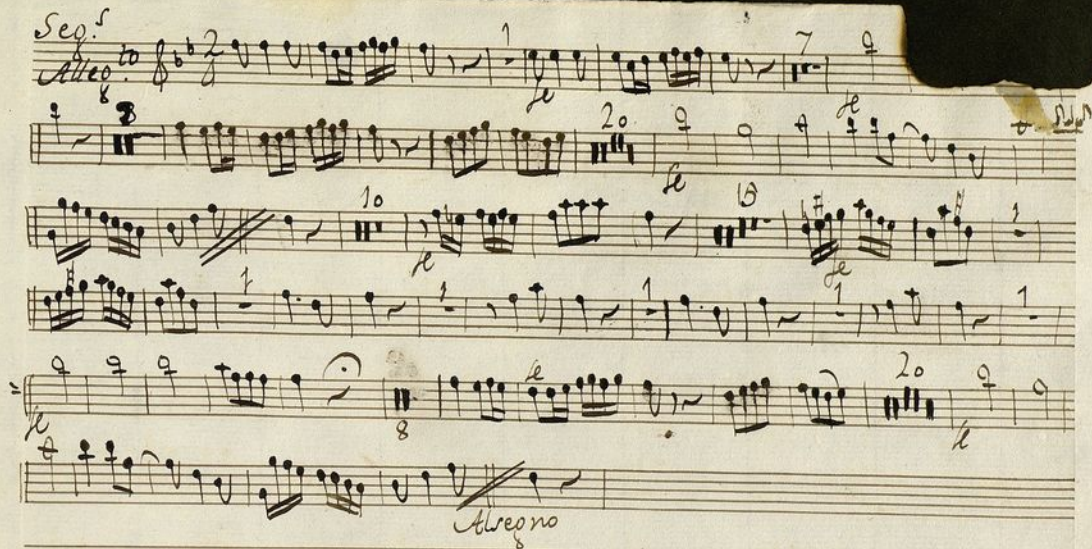
Fon. a solo

#

~~La rueda de la fortuna~~ #

#

[illegible]



Ayuntamiento de Madrid

Mus 84-10

Oboe 2°

Son.^a a Solo

La Rueda de la fortuna

Ayuntamiento de Madrid

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:

- All.^o* (Allegro) at the beginning of the first staff.
- 13* and *12* as measure numbers.
- Rec.^{do} tace* (Recitativo tacito) in the third staff.
- Allegro* in the fourth staff.
- 18* as a measure number in the fifth staff.
- Copla* (Couplet) in the sixth staff.
- 14* as a measure number in the seventh staff.
- alos Pasa* and *dos mas* (two more) in the seventh staff.
- 8* as a measure number in the eighth staff.

The score is written in a historical style, likely from the 18th or 19th century, and is preserved on aged, slightly discolored paper.



Ayuntamiento de Madrid

Trompa 1.^a Tona a solo la rueda de la fortuna

All.^o C. 2/8

inclafa

10

8

4

13

12

10

21

Allegro

Rec.^{do} tace

All.^o Coplas

1

18

14

1

8

8

Alto Panx 2^{ma}



Trompa 2ª Tonª a Solo La Rueda de la fortuna

Mus 84-10

Handwritten musical score for Trompa 2ª. The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music is marked with various notes, rests, and dynamic markings. The second staff has a measure marked '1' and a measure marked '8'. The third staff has a measure marked '12' and a measure marked '13'. The fourth staff has a measure marked '21'. The fifth staff has a measure marked '14'. The score includes a section marked 'Recdo. tace' and a section marked 'Al seono'.

Handwritten musical score for Coplar. The score is written on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The music is marked with various notes, rests, and dynamic markings. The second staff has a measure marked '14' and a measure marked '18'. The third staff has a measure marked '8'. The score includes a section marked 'Al seono'.

Seg^{da}



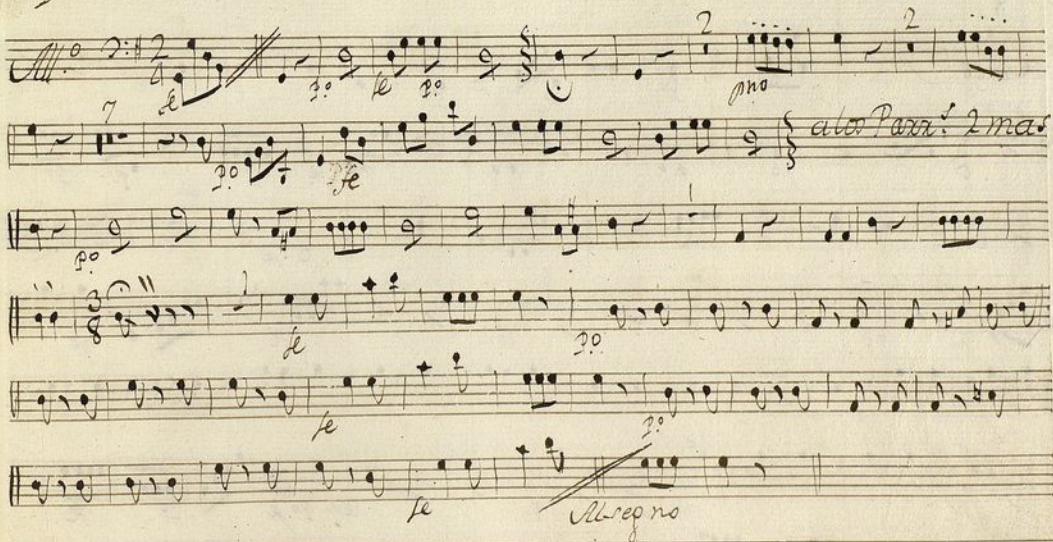
Mus 84-100

Bajo. ton.^a a solo

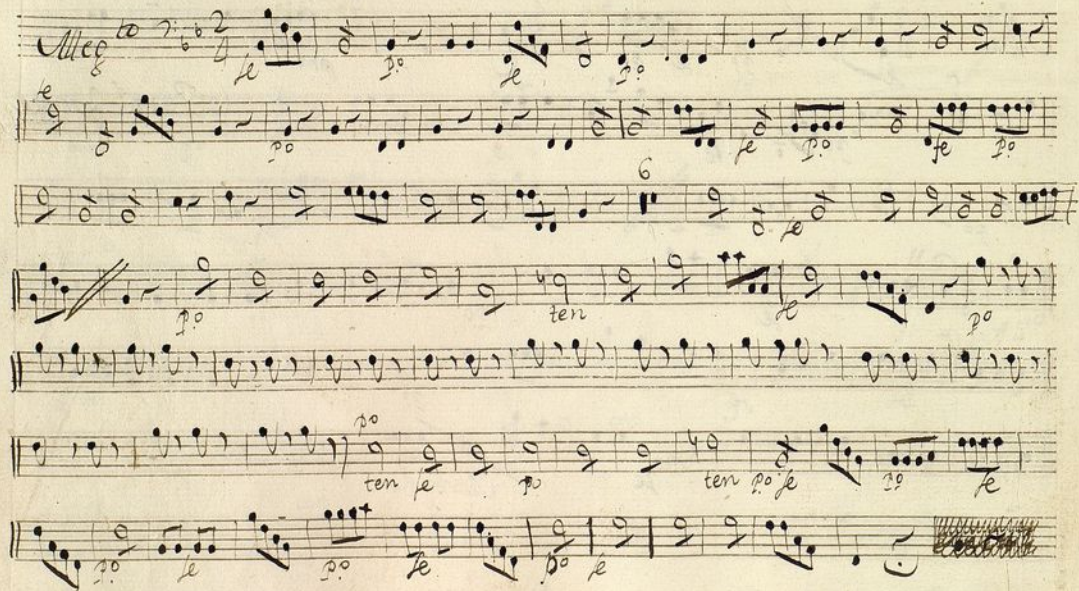
La Rueda de la fortuna

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp*, *ten*, and *Allo*. The score is written in a historical style, possibly for a keyboard instrument. The first staff begins with a treble clef and a key signature of one flat. The notation is dense, with many beamed notes and rests. The score concludes with a double bar line and a fermata on the final note of the tenth staff.

Coplas



Seguidilla





Ayuntamiento de Madrid

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