

Leg.º 34. N.º 28.

Mus 81-18 F.º 19.º 6.º 7.

Leg.º 35. N.º 4. (Leg.º 3.º n.º 56)

t

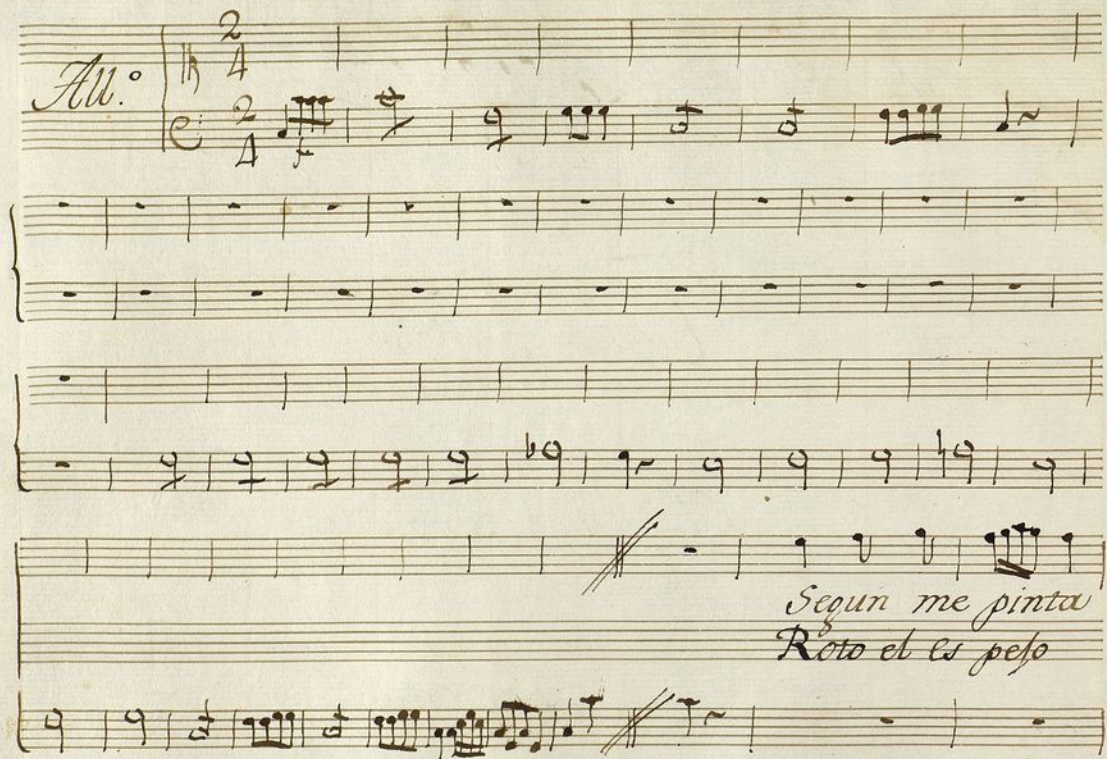
Rivera.

Con.^a a Solo.

El amor propio

56.

De Laserna





propio me a rompido el cristal mea — mas
mana aun delirio fa tal aun — mas

ai de mi triste q' un aire fatal de mi mismo amor
ai de mi triste que mi cegue dao me arrastraba inu

propio mea rompido el cristal mea — mea rom
mana aun delirio fatal aun — aun de

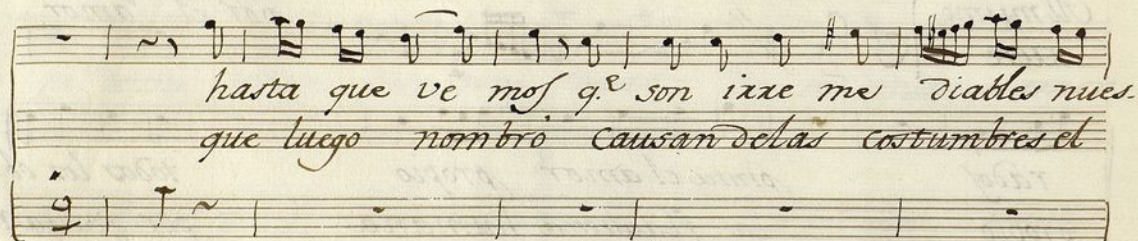
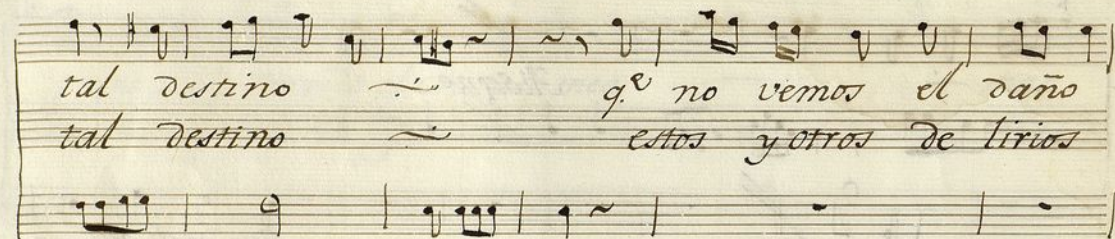
Allegro

Al mismo
aire

Que desé qu
por el amor

radof *pinta el amor propio* *todos los ob-*
propio *la flaqueza humana* *por gracia re.*

setos *Siempre a nuestros ojos.* *Destino fa-*
puta *su misma des gracia* *Destino fa.*



son nuestros
no el

Al Segno.

Rec.^{do}

ha! Mundo ha vicio mas sigo mi tonada ya un

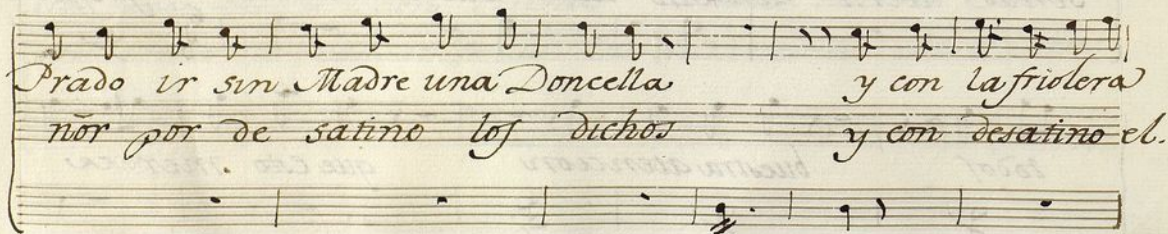
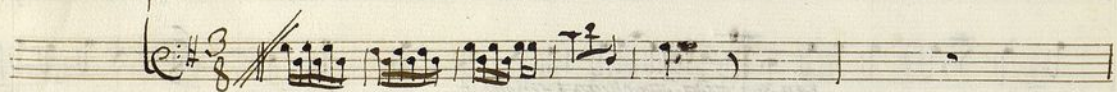
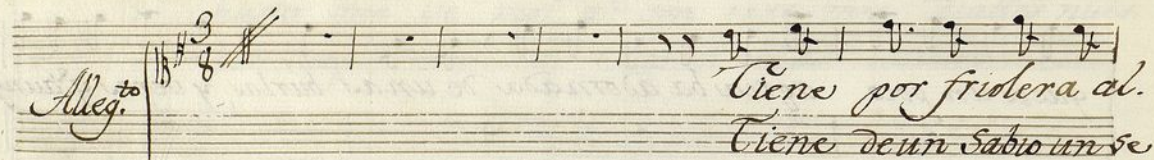
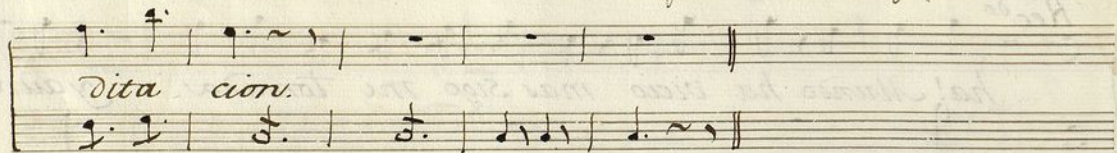
que es un poco agracia ba adornada de unas burlas y veras q' aunque

serias divert ^{van sin duda divertieran + rindieran} ~~van sin duda~~ ^{ottra} sus materias ^{preparad}

todos

buestra atencion

que esto merece



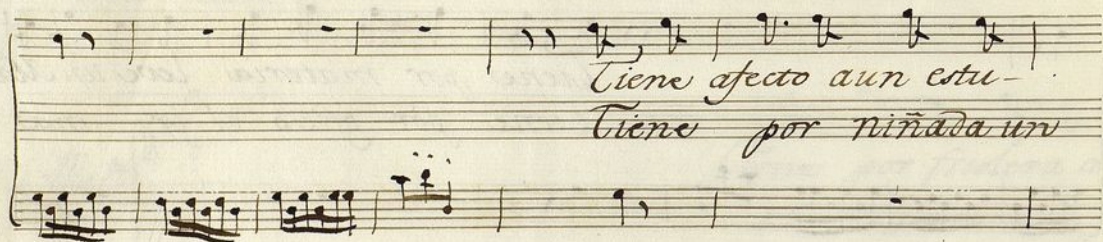
Suele sacar de halli orras frioleras sacar
Sabio xeprende sus desa tinos xeprende

Tiene por materia leve un Mar
Tiene por oficio el ir una

ques ser Corte jante y con la leve ma
Prendera con Lios y con el oficio



teria encuentra materias graves en
suele hacer los de otro oficio hacer



Tiene afecto aun estu-
Tiene por niñada un

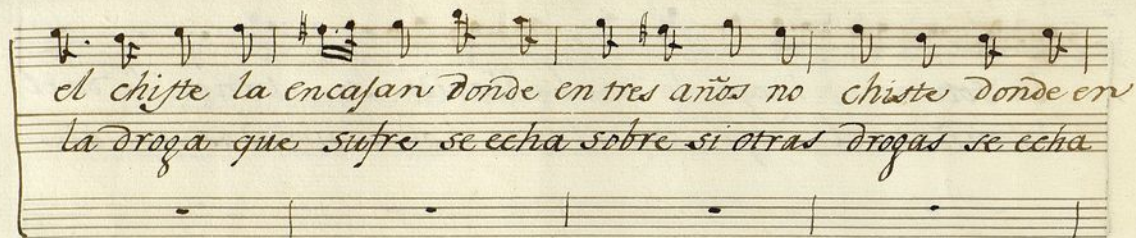


dante por la sotana una Dama. y con
Padre q. un hijo hable ala Criada y con.

la sotana luego le da el Marido so tana le da el
la niñada el hijo se adelanta a otras niñadas se ade

Tiene por chiste una
no Tiene por droga el su

moza ir por todo Madrid libre y con
frir cierto Marido de moda y con



el chiste la encasan donde en tres años no chiste donde en
la droga que sufre se echa sobre si otras drogas se echa



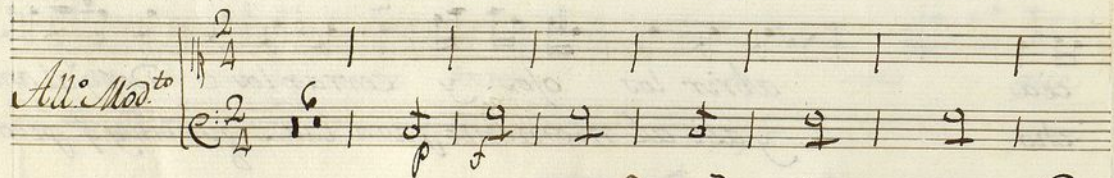
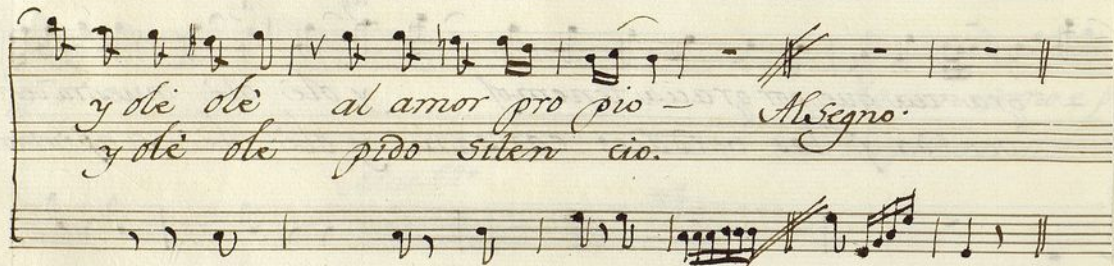
Ya ven como e pro
Supuesto estas ver

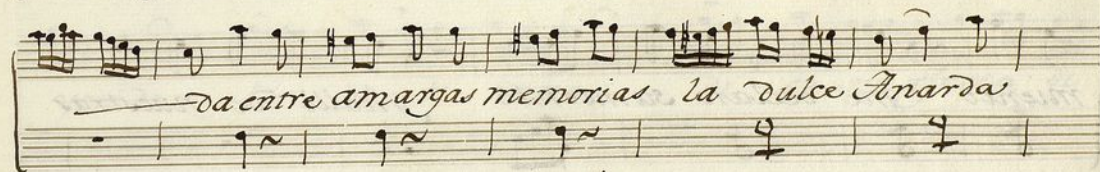
Mas All.

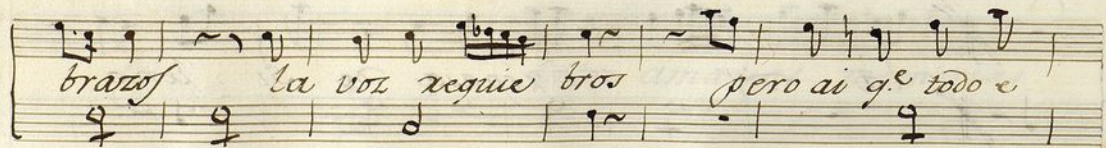
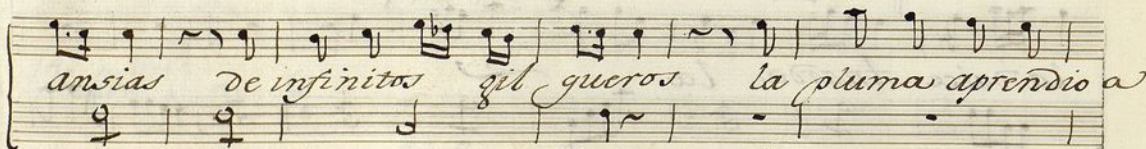
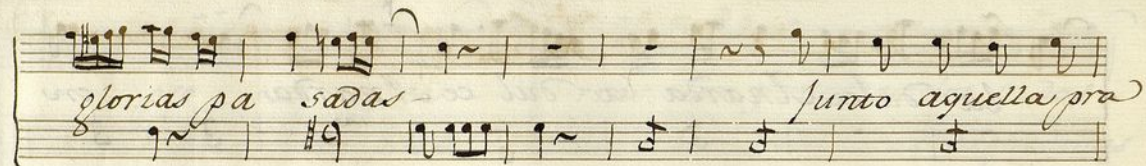


ba do en dos pala bras en que
dades de fò el asunto de fò que.

por gracia tenemos que nuestra desgracia que por
 las verdades cansan que si aprietan mucho que las
 gra cia que por gracia tenemos y olé olé nuestra desgracia
 ver da q. las verdades cansan y olé olé si aprietan mu
 cia abrir los ojos y cerrar los oídos q. al amor
 cho. y asi al momento para las seguiré dilla q. pido









mosa que es de Si le no q'es de Si leno - que es-
de Si leno - *Allegro.*

Violín 1.º *Jon. a Solo* ^t *et amor proprio*

Nu.º 81-18



Al mismo aire

p *f* *cres.* *f* *Allegro* *Rit.* *Allegro* *Rit.*

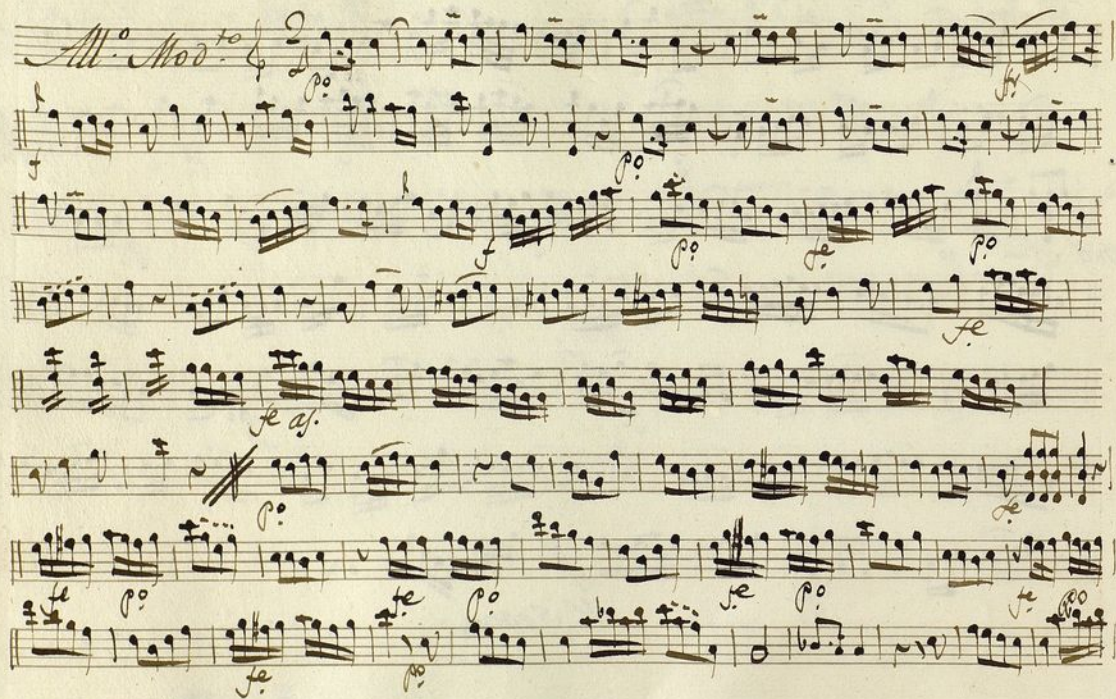
Alleg.^{ro}

ma^{or} All.^o

*Alto Par.
tre^{ta} ma^{or}.*

fe

Al Segno



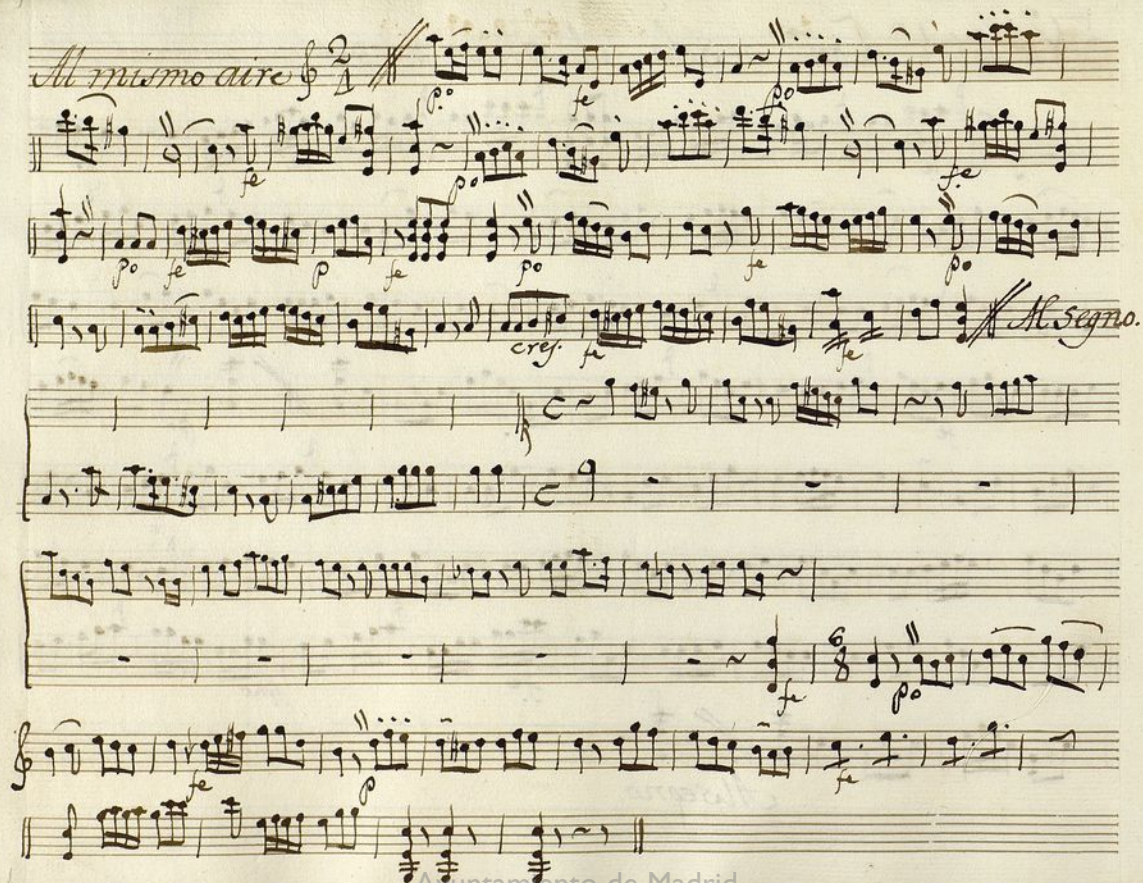


Violin I.º Con.^a a solo et amor proprio



Allegro.

Al mismo aire

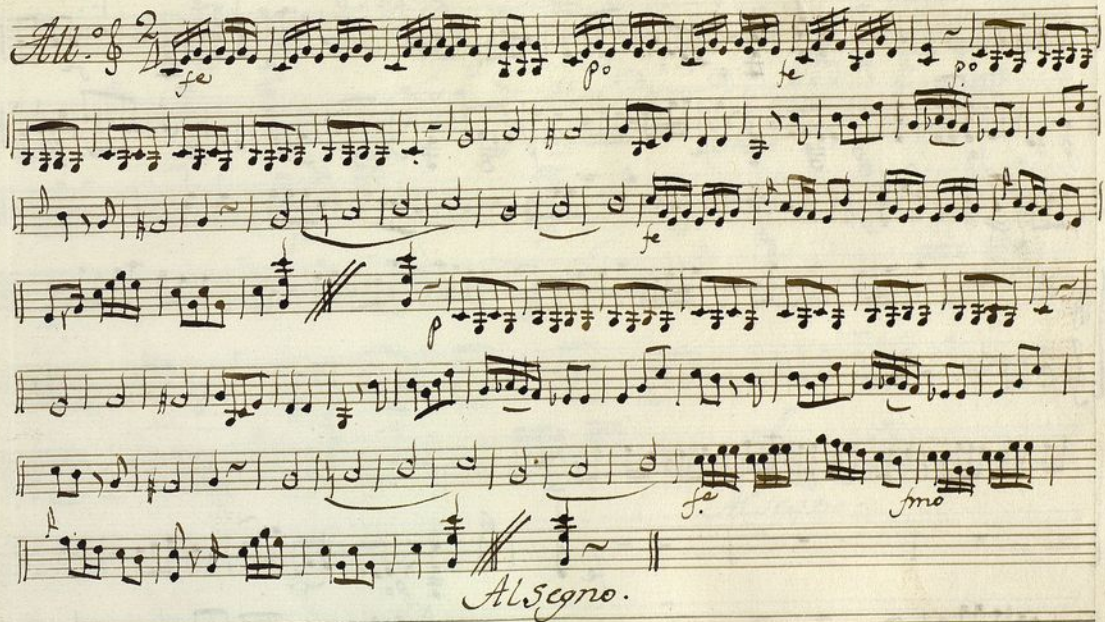


Ayuntamiento de Madrid

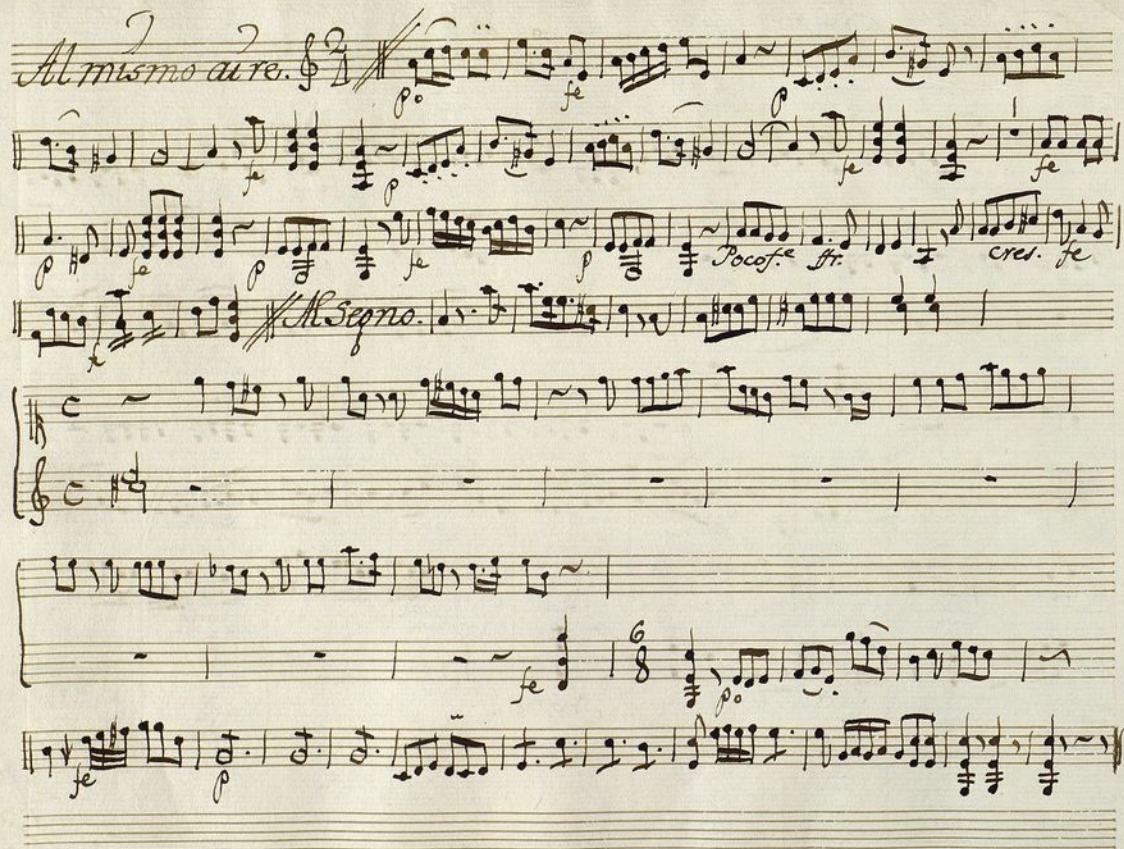
Alleg.^{ro} 
*Nos Parr.
res mas.*
Mas All.
Allegro.

Violin 2.^o Ton.^a a solo el amor propio

Leon. N^o 81-18

All.^o 

Allegro.



Alleg.^{ro} $\frac{3}{8}$ *A los Parr.^{os}*
tres mas. Mas All.^o *Allegro.*





Violín 2.º Ton.ª a solo et amor propio

Nus 81-18

Al segno

Al mismo aire

Allegro

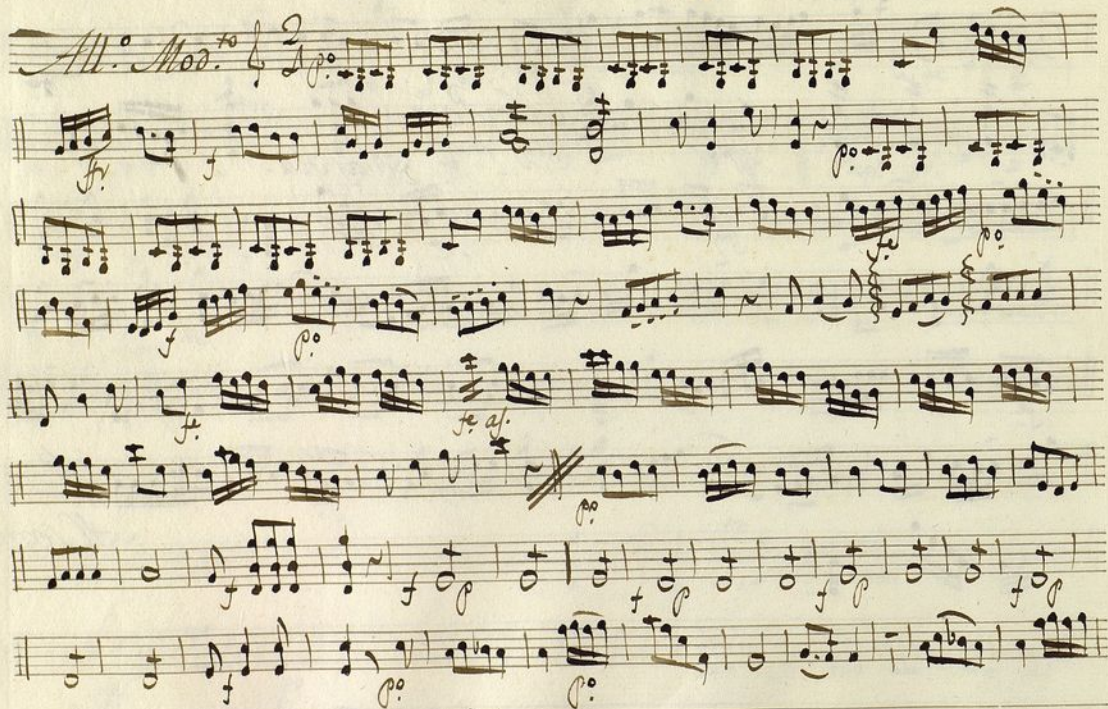
Rex

Allegro

Alleg.^{ro} 

Mos. Parr.
tres maj. Maj. All.^o

Allegro





Oboe 1.º Con.^a a solo et amor proprio

All.^o  *Mozzo.*

Al mismo aire  *Mozzo.*

Rez.^o 

Handwritten musical score for a piece, likely a symphony or concerto, featuring two main sections: *Alleg.to* and *Alleg.to Mod.to*.

The *Alleg.to* section is written in 3/8 time and includes the tempo marking *Alleg.to* and the instruction *Mos. Par. tres mas.* (Moderato, Par. tres mas.). The notation is dense, with many beamed notes and rests, suggesting a fast, rhythmic passage.

The *Alleg.to Mod.to* section is written in 2/4 time and includes the tempo marking *All. Mod.to*. The notation is more complex, featuring many beamed notes and rests, and includes the instruction *Alleg.to* at the end of the section.

Oboe 2.^o Ton.^a Solo et amor proprio.

Handwritten musical score for Oboe 2.^o in 2/4 time, featuring a solo section and a section titled "Al mismo aire". The score is written on four systems of staves.

The first system begins with a treble clef and a 2/4 time signature. The music is marked "Al." and includes a first ending bracket labeled "14".

The second system continues the melody, marked with a forte "f" dynamic. It also includes a first ending bracket labeled "14".

The third system concludes the first section with a double bar line and the instruction "Al segno." followed by a repeat sign.

The fourth system begins a new section titled "Al mismo aire", marked with a treble clef and a 2/4 time signature. It includes a first ending bracket labeled "14".

The fifth system continues the "Al mismo aire" section, marked with a forte "f" dynamic. It also includes a first ending bracket labeled "14".

The sixth system concludes the second section with a double bar line and the instruction "Al segno." followed by a repeat sign.

The seventh system begins a new section, marked with a treble clef and a 2/4 time signature. It includes a first ending bracket labeled "14".

The eighth system continues the melody, marked with a forte "f" dynamic. It also includes a first ending bracket labeled "14".

Alleg.^{to} G major $\frac{3}{8}$

Mos Parr.^{to}
tra mas. *Mos All.^{to}*

M. Segno

All.^{to} Mod.^{to} G major $\frac{2}{4}$

M. Segno.

Trompa 1.^a Ton.^a a solo et amor proprio

All.^o $\frac{2}{4}$ *fe* *27.* *f*

34. *fe*

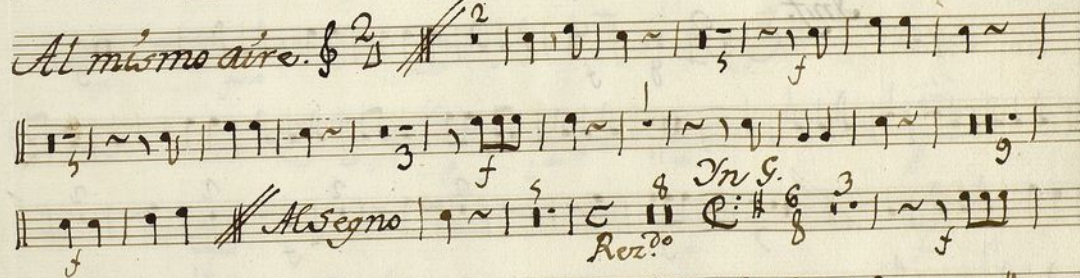
Allegro

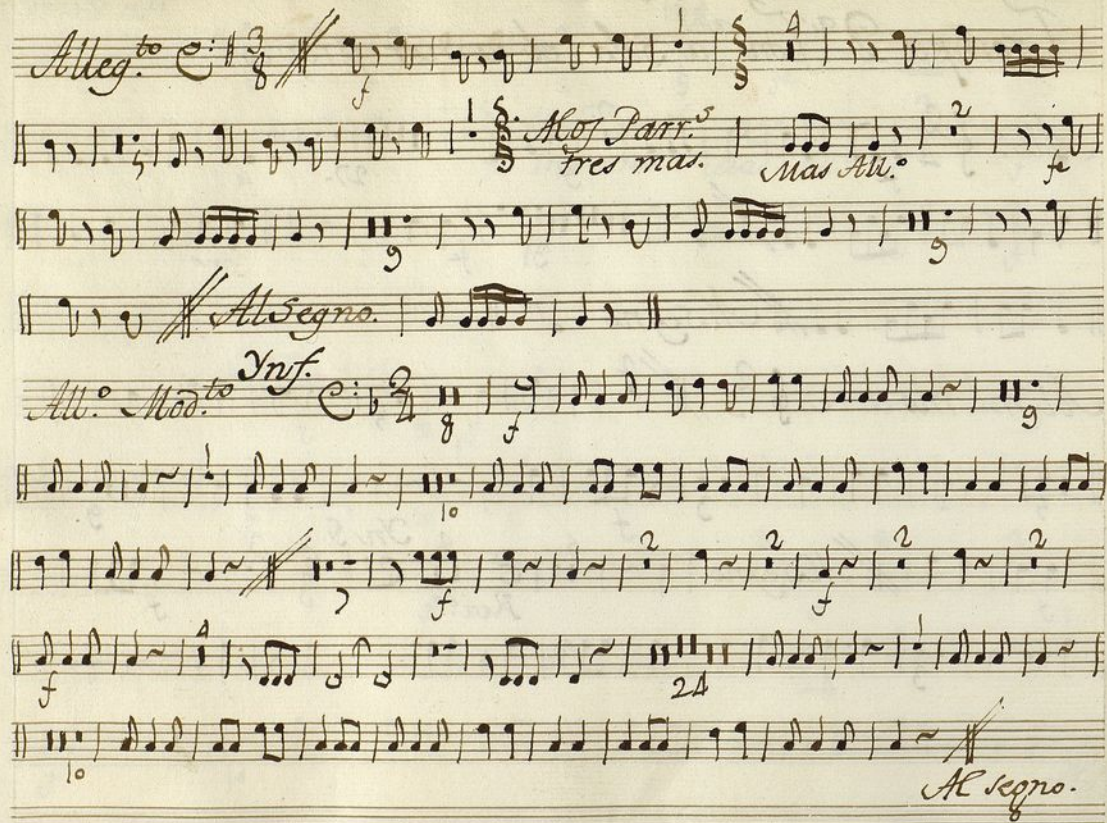
Al mismo aire $\frac{2}{4}$ *f* *3*

Allegro *Rec.^{do}* *3* *Sp. S.*

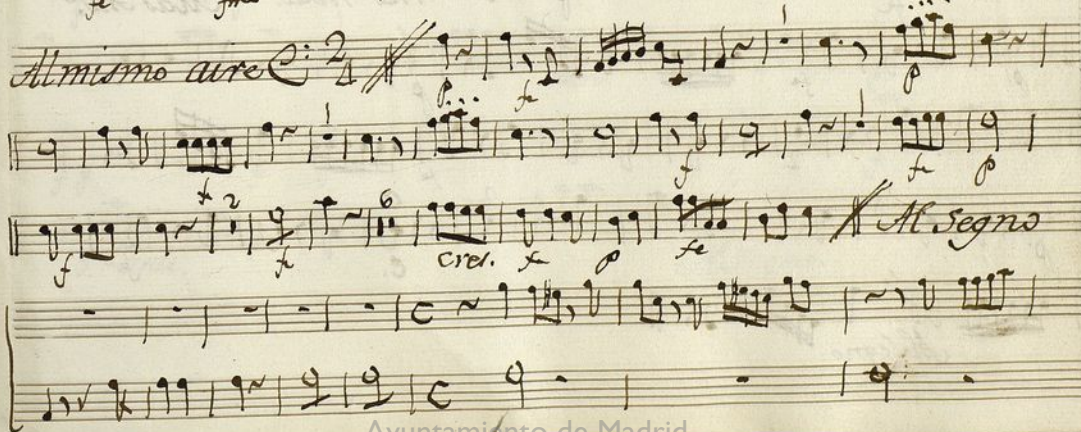
Handwritten musical score for a piece, likely a minuet or dance, in G major and 3/8 time. The score is written on ten staves. The first section is marked 'Allegro' and features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The second section is marked 'Allegro Mod.' and features a melody with eighth and sixteenth notes, including a triplet of eighth notes. The score is written in G major (one sharp) and 3/8 time. The tempo markings are 'Allegro' and 'Allegro Mod.'. The piece concludes with a double bar line and a fermata.

Trompa 2.^a Ton.^a a solo el amor propio



Alleg.^{to} 
Alleg. Parr.^o
fres mas.
Mas All.^o
Allegro.
All. Mod.^{to} Inf.
Allegro.

Baſe Ton.^a Solo el amor propio



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, clefs, and dynamic markings like *p* and *f*. The score is written in a historical style, likely from the 18th or 19th century.

The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains a large rest followed by a 6/8 time signature. The third staff starts with a treble clef and a key signature of one sharp (F#). The fourth staff is marked *Alleg.^{to}* and begins with a treble clef and a key signature of one sharp (F#). The fifth staff contains the text *Mos Parr.^s* and *tres mas.* followed by *Mos All.^o*. The sixth staff begins with a treble clef and a key signature of one sharp (F#). The seventh staff contains a large rest followed by a 2/4 time signature. The eighth staff begins with a treble clef and a key signature of one sharp (F#). The ninth staff contains a large rest followed by a 2/4 time signature. The tenth staff begins with a treble clef and a key signature of one sharp (F#).

