

Leg.^o 34. n.^o 13.

Mus 99-7

Leg.^o 2.^o n.^o 17.

t

Rivera y Tadeo

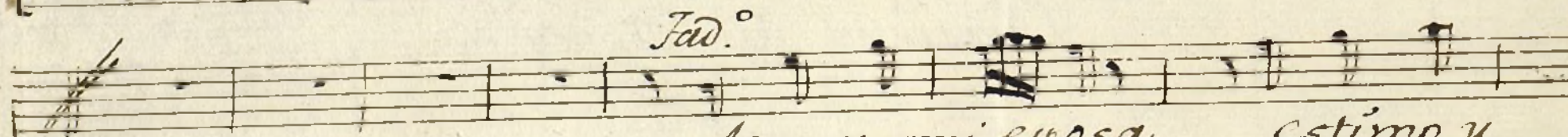
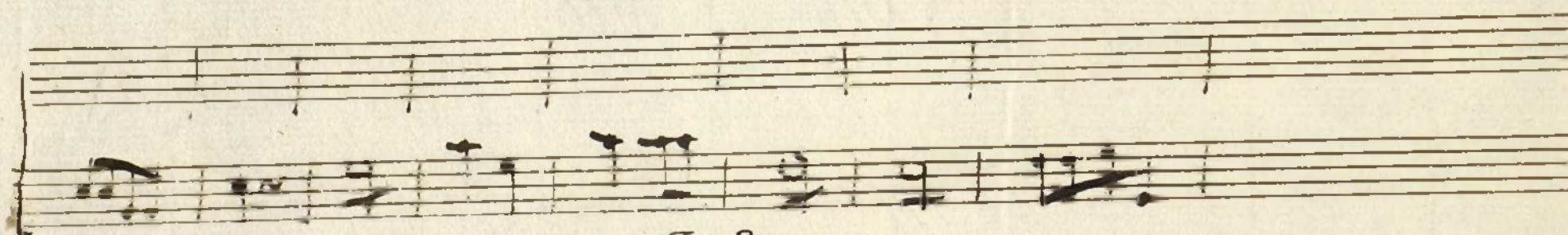
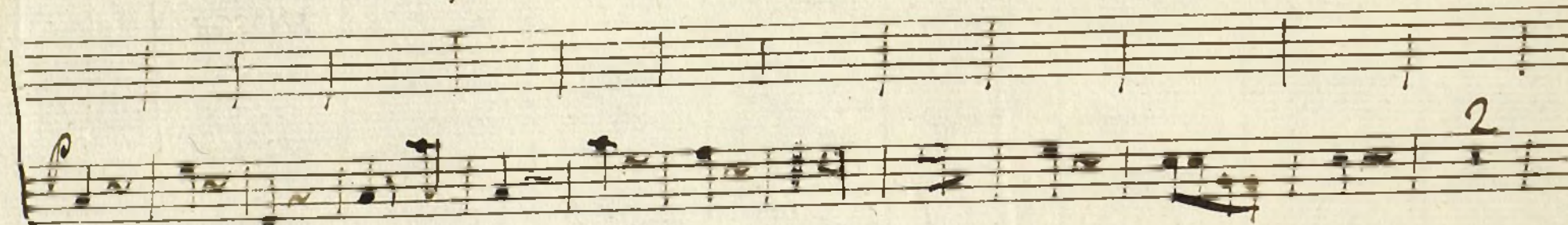
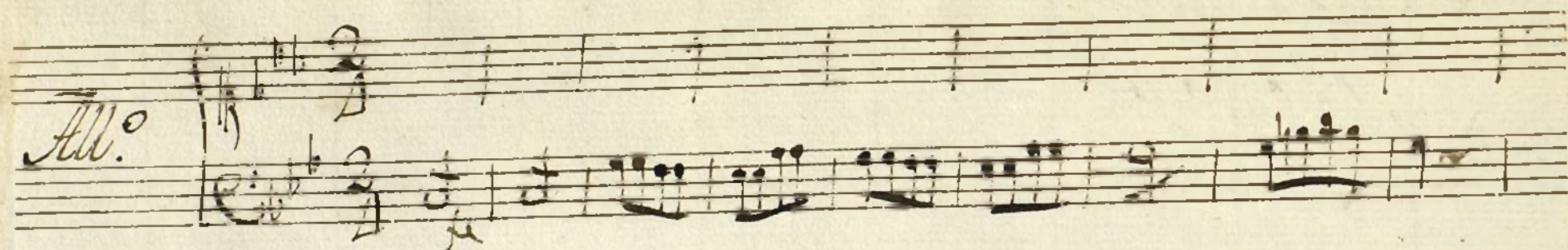
1784

Con.^o a duto.

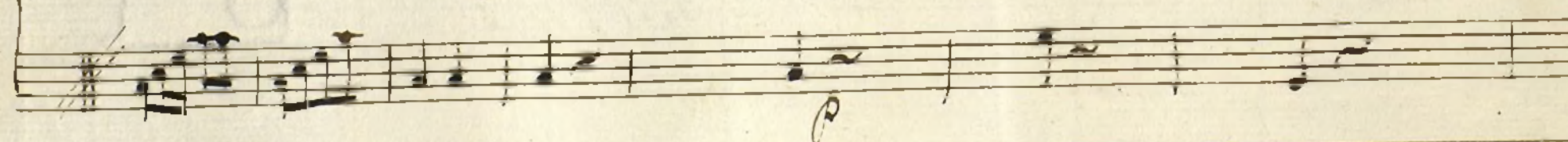
57

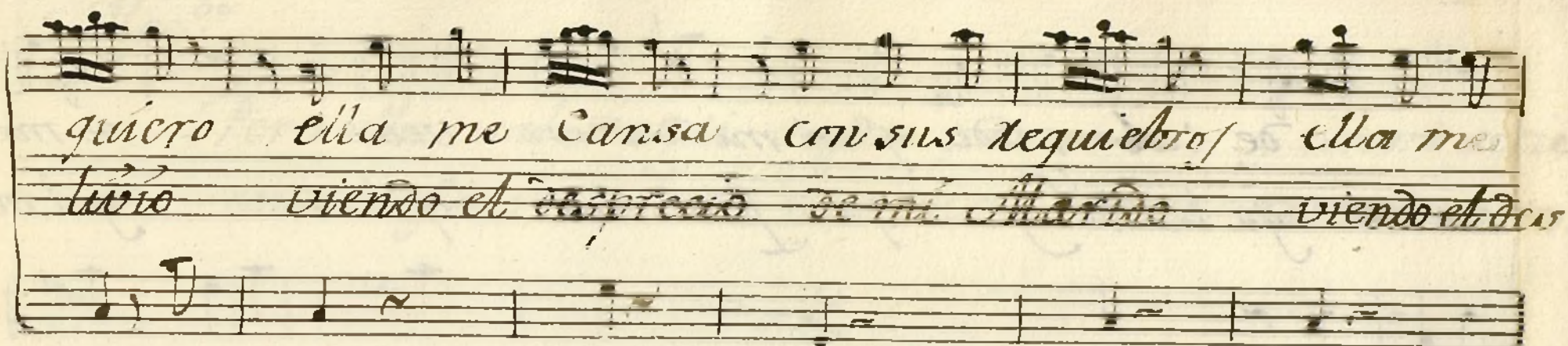
el Marido desdenoso.

De Laserna.

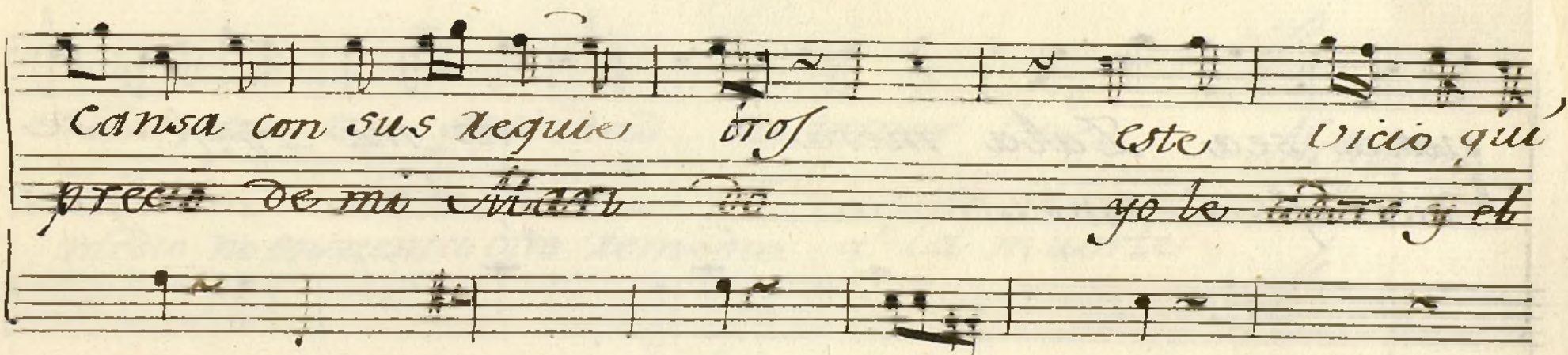


Aunque mi esposa estimo y
(Rimera) mi esposa chada q. no hallo a

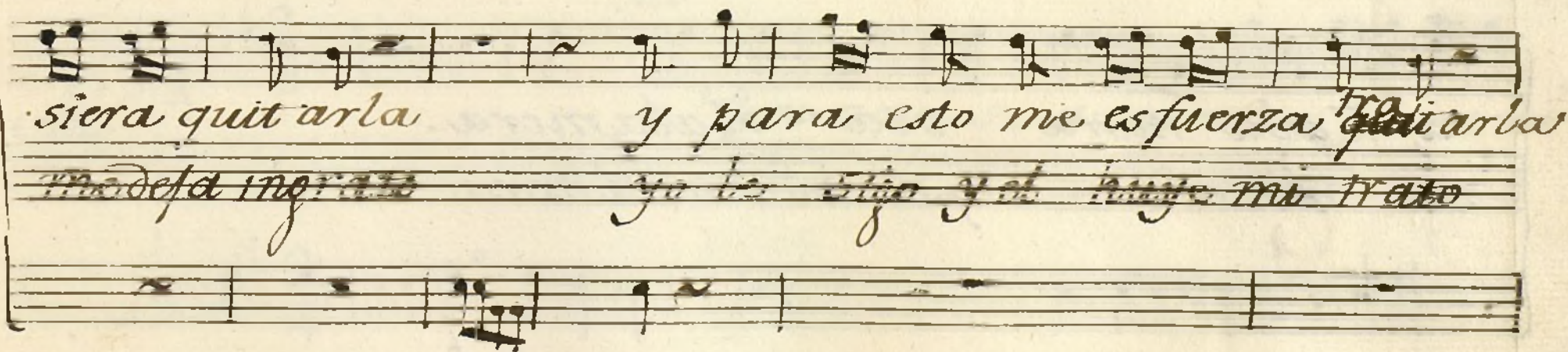




quiero ella me cansa con sus requiebros ella me
tuvo viendo el desprecio de mi ~~Amor~~ viendo el des



cansa con sus requie bros este vicio que
~~precio~~ de mi ~~Amor~~ de yo le ~~adone~~ y el



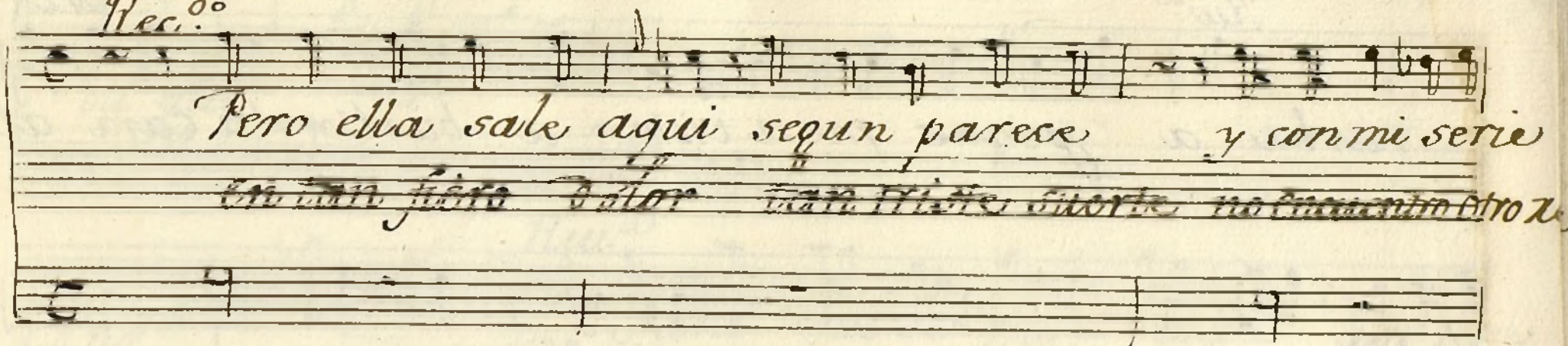
siera quit arla y para esto me esfuerza ~~quit arla~~
~~moda ingrat~~ yo le ~~sigu~~ y el ~~hago~~ mi trato

de tal modo q.^e en mi desden vea no me
yo le obligo a que finis me quiera yá me

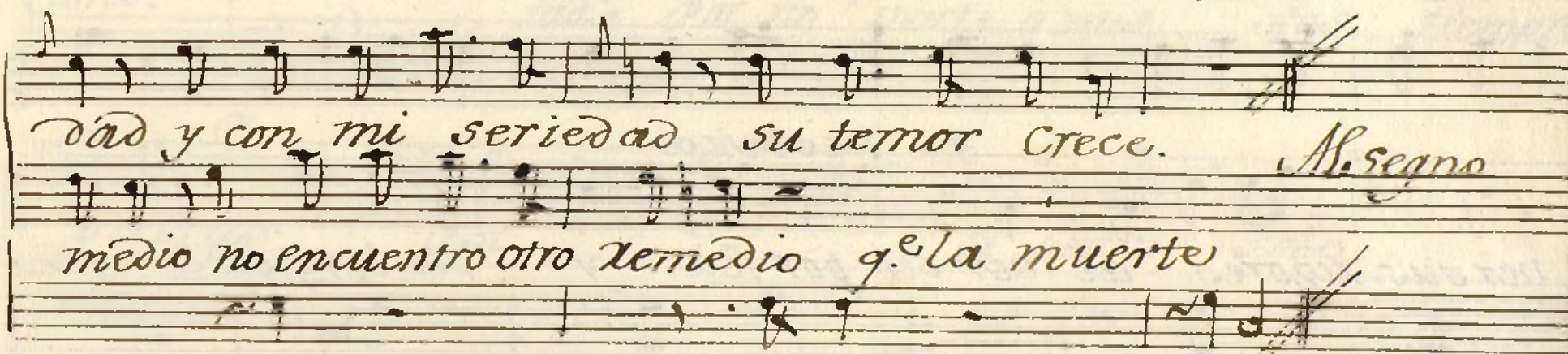
gusta sea Zala mera no me gusta se
dice ~~que soy embustera~~ y el me dice que

a Zala mera sea Zalamera.
soy embustera que soy embustera

Rec.^{do}



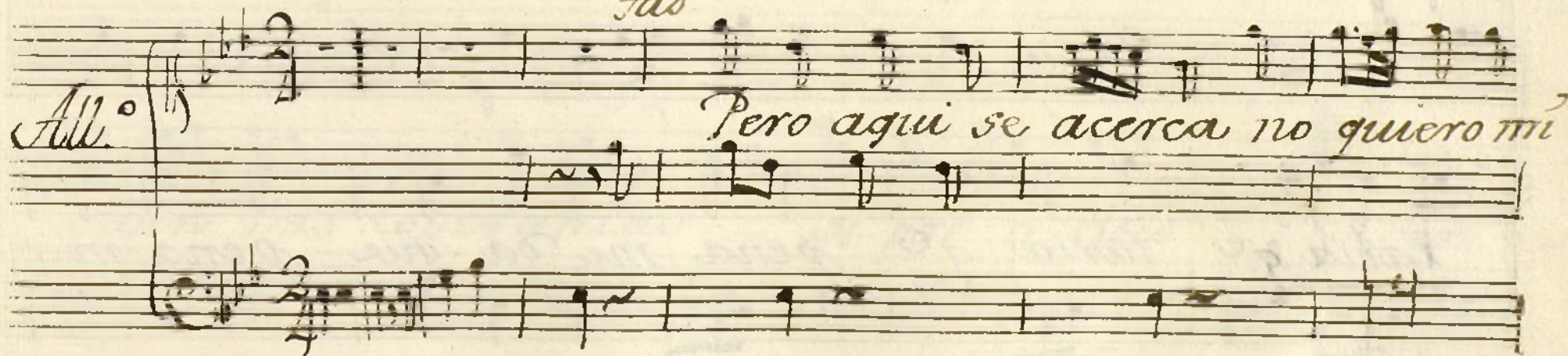
Pero ella sale aqui segun parece y con mi serie
~~en tan fiero dolor con tanta suerte no encuentro otro~~



dad y con mi seriedad su temor crece. *M. segno*

medio no encuentro otro remedio q.^e la muerte

Fad.^o



All.^o

Pero aqui se acerca no quiero mi

Riv.^o

lor 2

rarla a penas me a visto a buelto la cara al

mi tristeza

versus rigores al ver su porfía y su terquedad que

habia q^e furia q^e pena me dà que pena me

da que

And. no *Rit. a* *Fad.* Para que de mi vista así te a
por no verte a mis ojos siempre mo

partas así si por ti solo
basta siempre es forzoso ir tu

viven mis esperanzas si por ti solo viven
yendo de tu presencia es forzoso ir hu yendo

mis espe ranzas mis

Al Segno.

de tu pre sencia de

Rit.^o

All.^o

Atiende bien mis mi amor y mi

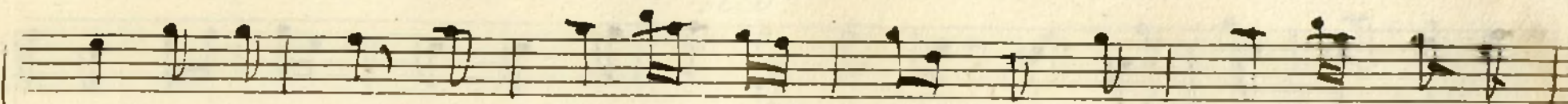
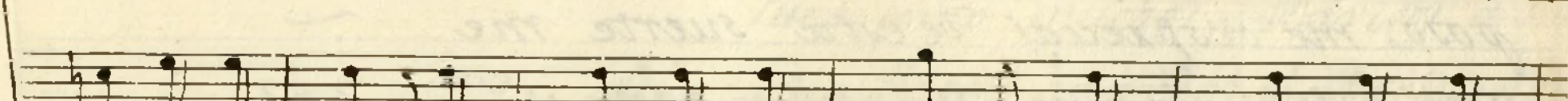
Fad.^o

fe les toi ocu pado por Dios de fa.

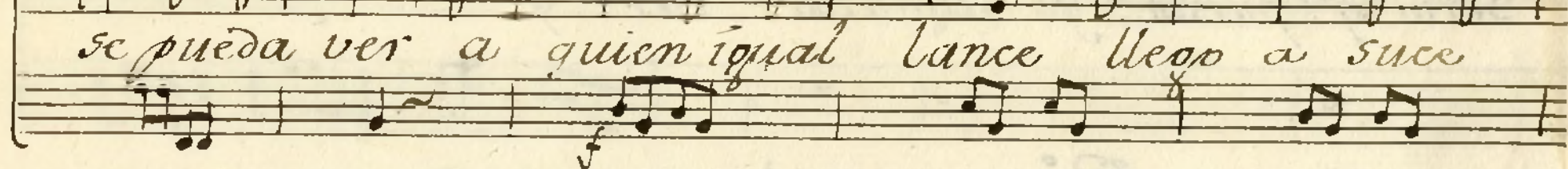
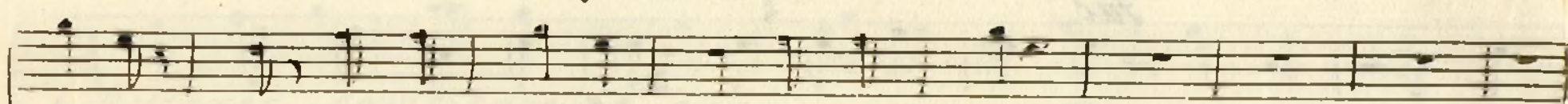
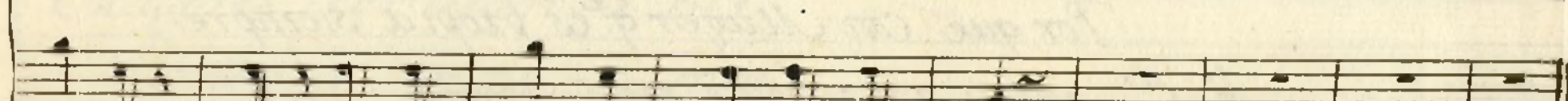
1.^o 2.

me

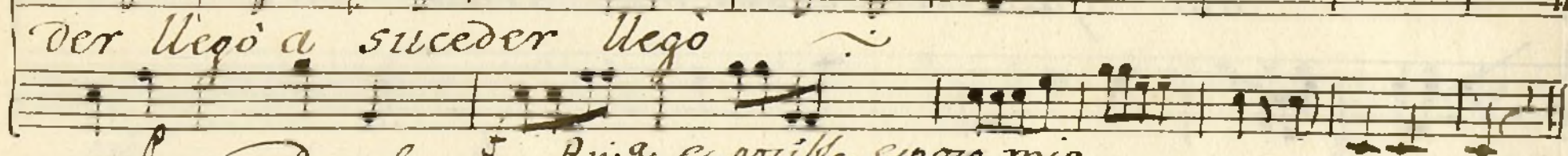
hombre mas ti rano
Muger mas cansada no creo es posible que.

se pueda ver a quien igual lance Llego a suce

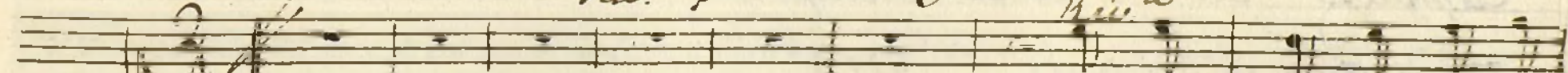




ver Llego a suceder Llego



(Pardaa)


Riv.^a e posible esposo mio
 Fad.^o no me quieras hablar.
 Riv.^a quando de buena tu estas
 Fad.^o por esta vez y no mas.



(All.^o)

Dime por q.^e aleva es.

(Falso) en mostrarme siempre.




pozo me desprecias de esta suerte me
serio q.^{do} puedo yo aventu rar q.^{do}

Fad.^o

Por que con Mujer q.^{da} es propia siempre
h. a. que cansado de su trato otro

Cumplido se tiene siempre
me voy a buscar otro

Riv.^a

Tues como muchos Maridos a sus
Fad.^o La Mujer manda al Marido si mu

Mugeres cor tesan a sus
amada se mira si mu

Fad.^o

Como ai distintos que tiran del Carro de la pa
Riv.^a peores resultas tiene que se crea a arre

ciencia del carro

cida que se

Riv.^a

La Mujer con el Ma rido Como debe mane

Fad. No es bien echo q^u un esposo con la esposa de


Fad.^o

larse como

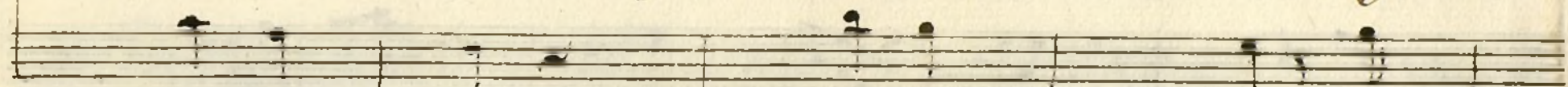
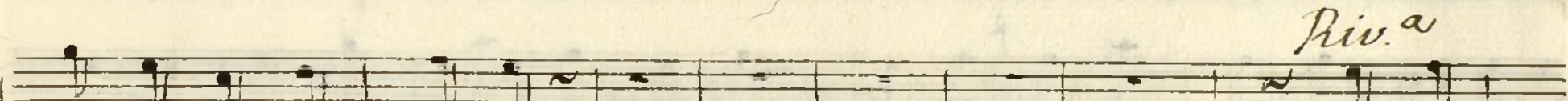
sea con la

querien-

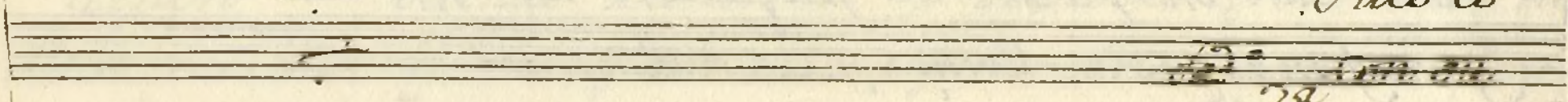
Riv.^a au. reg.^o



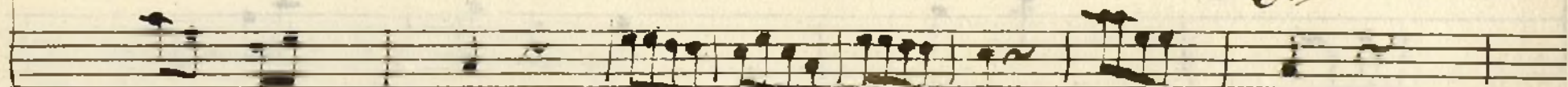
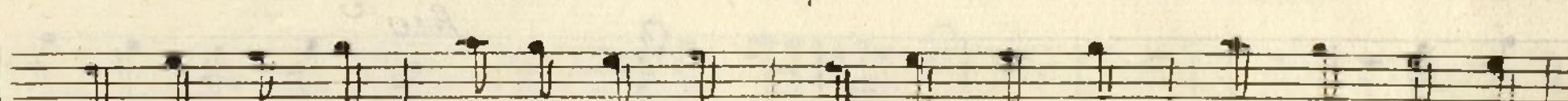
dole mas no haciendo jamas exteriori dades jamas
 Hay no queran serlo ellas hacen q. lo sean ellas

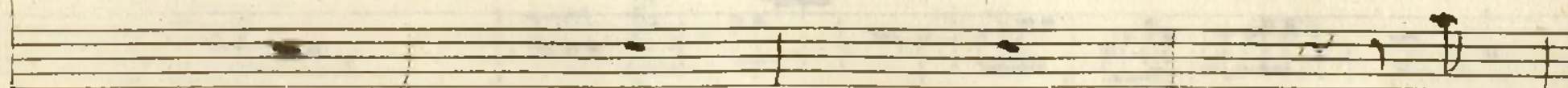
Riv.^a
 Pues co



3^a

mo conoce ra — el Marido q. le estima el Ma.
 Mujer el Ma rido siempre en su casa a de estar siempre en

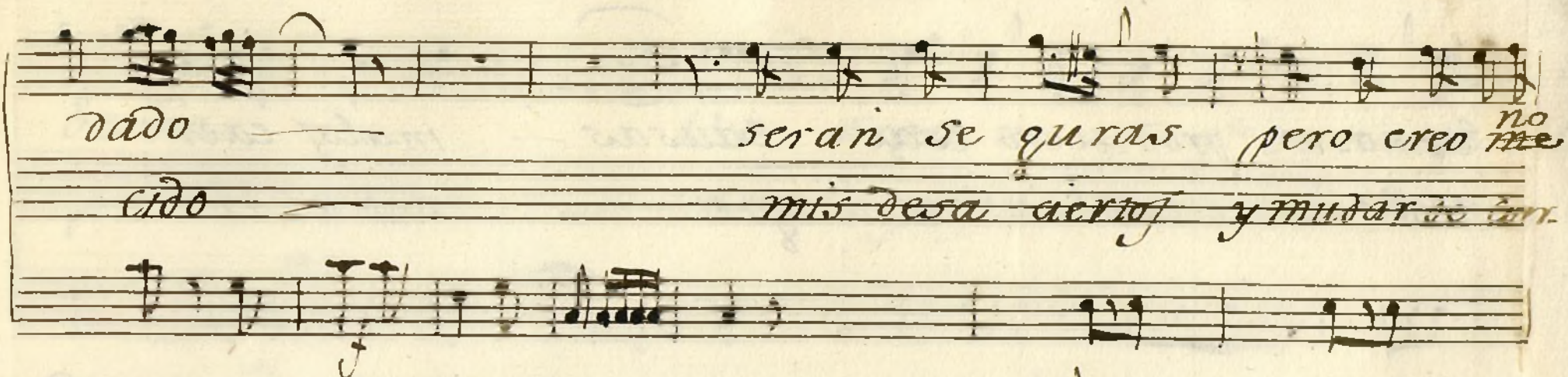


Fad.^o

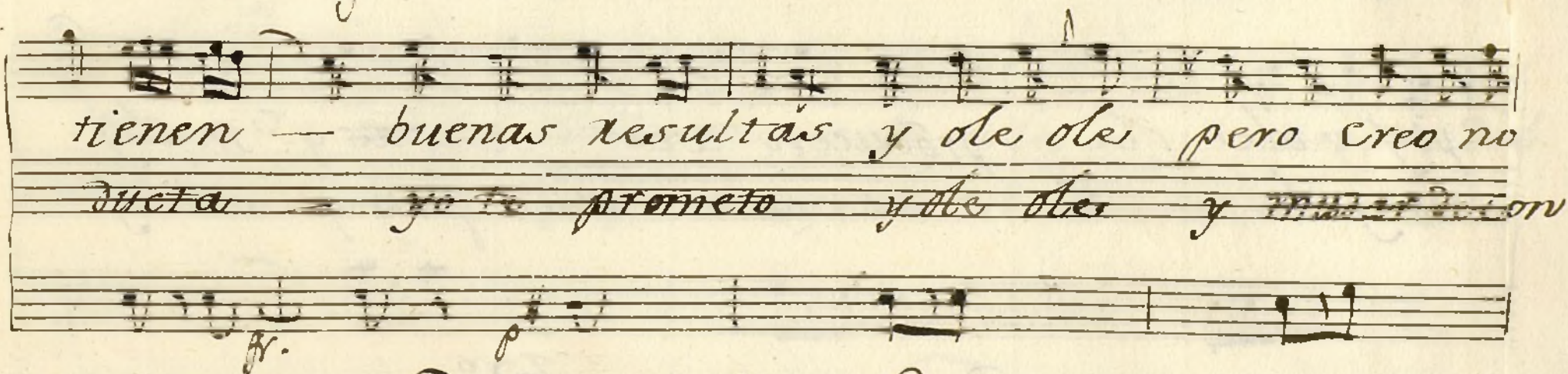
ido Con acciones y con
 su *Riv.^a* por es q.^e en las a-

Obras no con palabras fingidas no con
 genas malgaste tiempo y caudal mal

Riv.^a
Alleg.^{to} La regla q.^e me as-
Fad.^o claro e como-



dado ————— seran se guras pero creo ^{no} ~~me~~
cido ————— mis desa aertof y mudar se con.



tienen — buenas resultas y ole ole pero creo no
ducta — go te prometo y ole ole y ~~mudar se con~~



tienen q^e buenas — resultas ————— Pues siempre
~~buenas q^e go te~~ ~~prometo~~ ————— ~~para darle~~

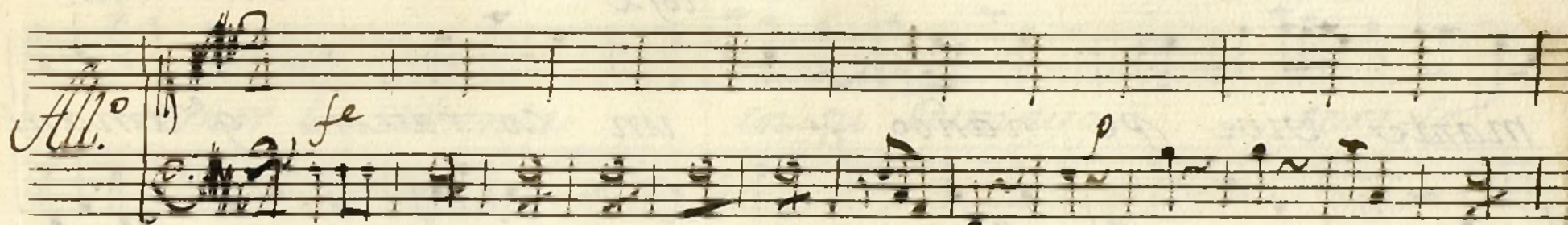
Vemos producen esas causas malos exem-
~~plares~~ ni tambien darne gusto sabras en to-
 dos y ole ole producen esas causas q.e malos
 ni y ole o le ni tambien darne gusto q.e sabras
 ejemplos - Como tu te com-
 en todo No ofrezco por mi

benzas — Vive segura q.^e variare del
 parte — Constan- te y fien- no volver a can

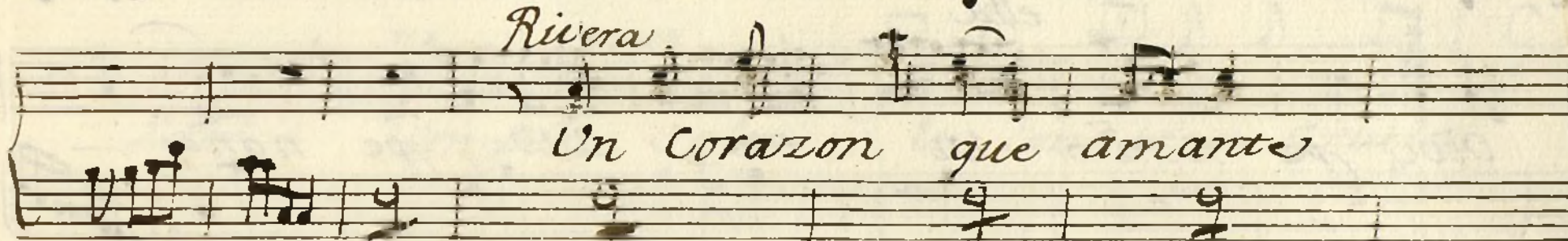
todo — modo y conducta y ole ole q.^e variare del
 parte — con mi parte a y ole ole no volver a can-

todo que modo y Conducta — pues solo a-
 parte 2.^a con mi parte a — (1.º 2.º) y agitando y-

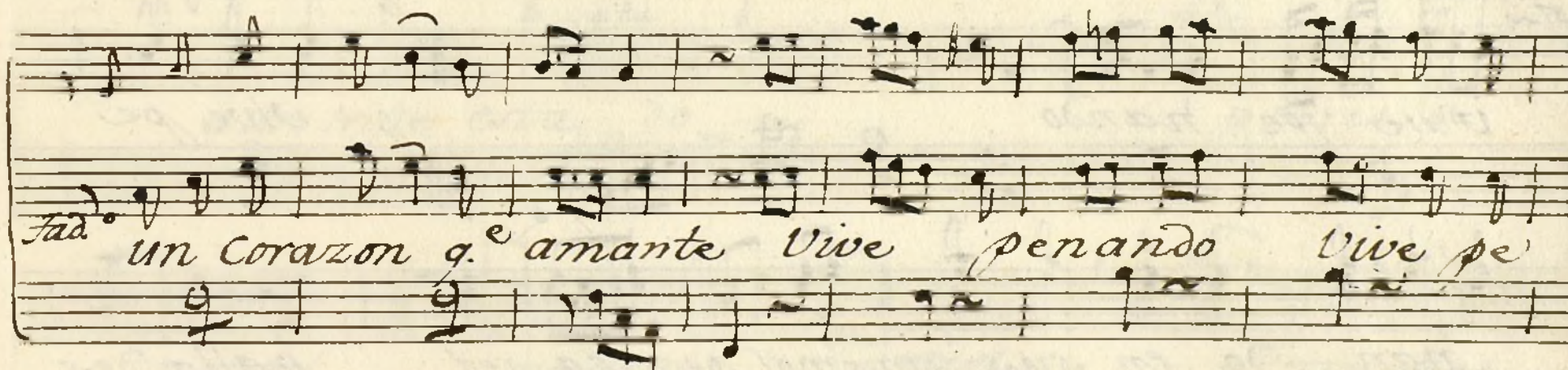
nelc a que con par y gusto — los dos este
 sea con tanta seguilla af — aqui fin ten
 mos y ole o le a que con par y esto q. los dos —
 ga y ole ole con tanta seguilla q. y gale
 — Estemos — Alsegno.
 fin tenga



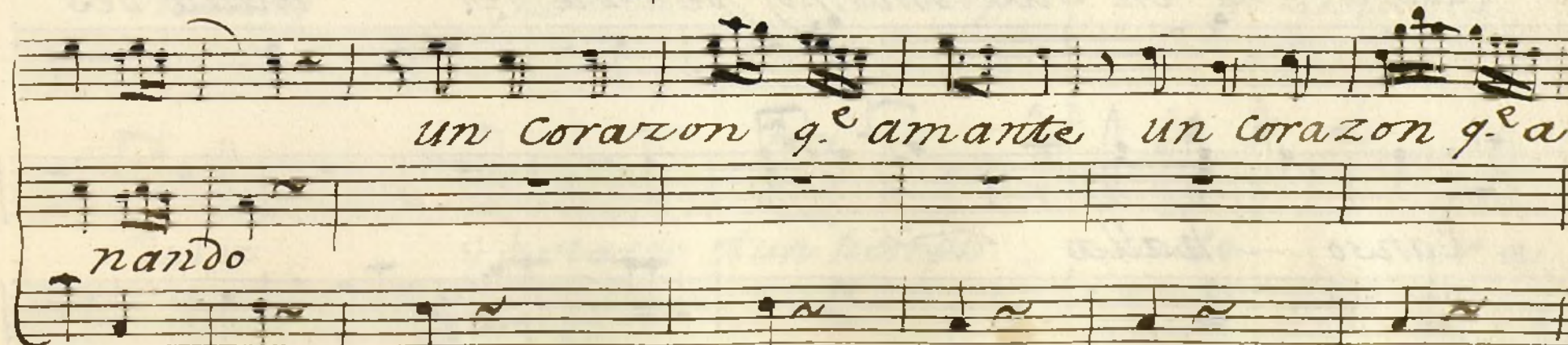
Rivera



Un Corazon que amante



un Corazon q.^e amante Vive penando Vive pe



un Corazon q.^e amante un Corazon q.^e a-

nando

lo 2

mante vive pe nando — un co raxon q.^e amante

ella

vive pe nando vi ve vive pe nando

lo 2

vive pe nando vive pe

nan do en sus mismos pe sa res halla des

canso — halla

Riv.^a

Fad.^o

amor le alienta

en su desmayo

pero los

Zelos

con sobre salto

le conducen crueles

aun triste esta^{do}

pobres a

manera

no seais

neceios

q^eamores.

dulce

y amargo dun tiempo

y suele

dar a

todo el que me miento

Riv.ª

Infeliz del q.º amando

Infeliz del q.º amando-

tiene en su pecho tiene

Riv.ª

penas descon fi anzas penas

los 2

anzas amor y Le los penas des confi anzas

Riv.^a

amor y celos a mor — amor y celos

los 2

amor y celos

Allegro.

2.^a Que en su martirio
 le lleven a martirio
 al precipicio al
 Riv. Cozaron triste zefa el afecto
 2.^a Solo biras a guatax el vida yaciente
 Riv.^a no sigais las vanderas no sigais to.
 los 2 mi Dios cario de
 Riv. que son mis peligrosos q. son
 sus egexccios
 los 2 - que Pon mui peligrasos sus egexccios
 Riv. que son mis egexccios
 los 2 que son mis egexccios

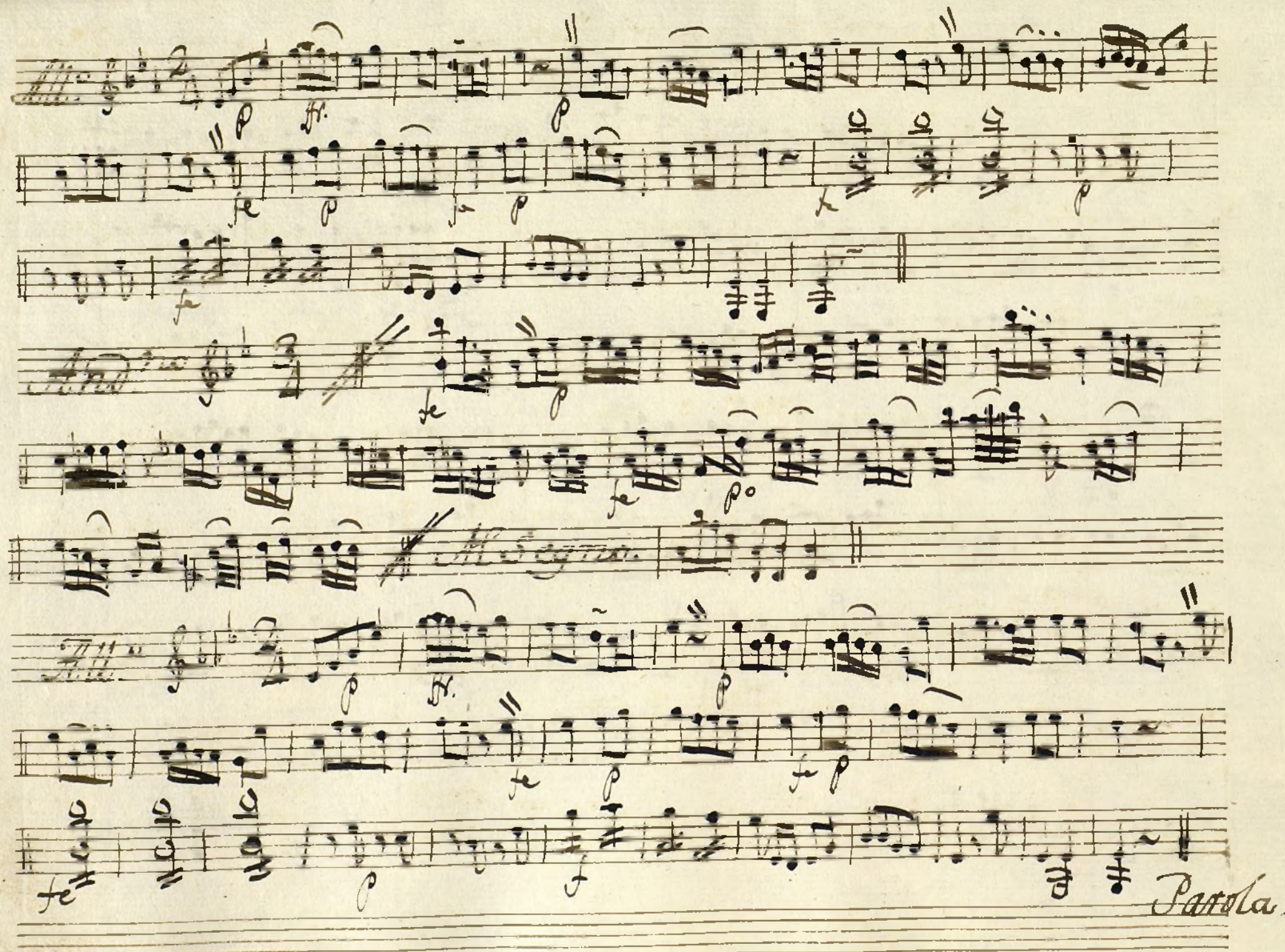
Ayuntamiento de Madrid

1200055462

Violin 1^o Con^a Duo de Marido de la Señora.

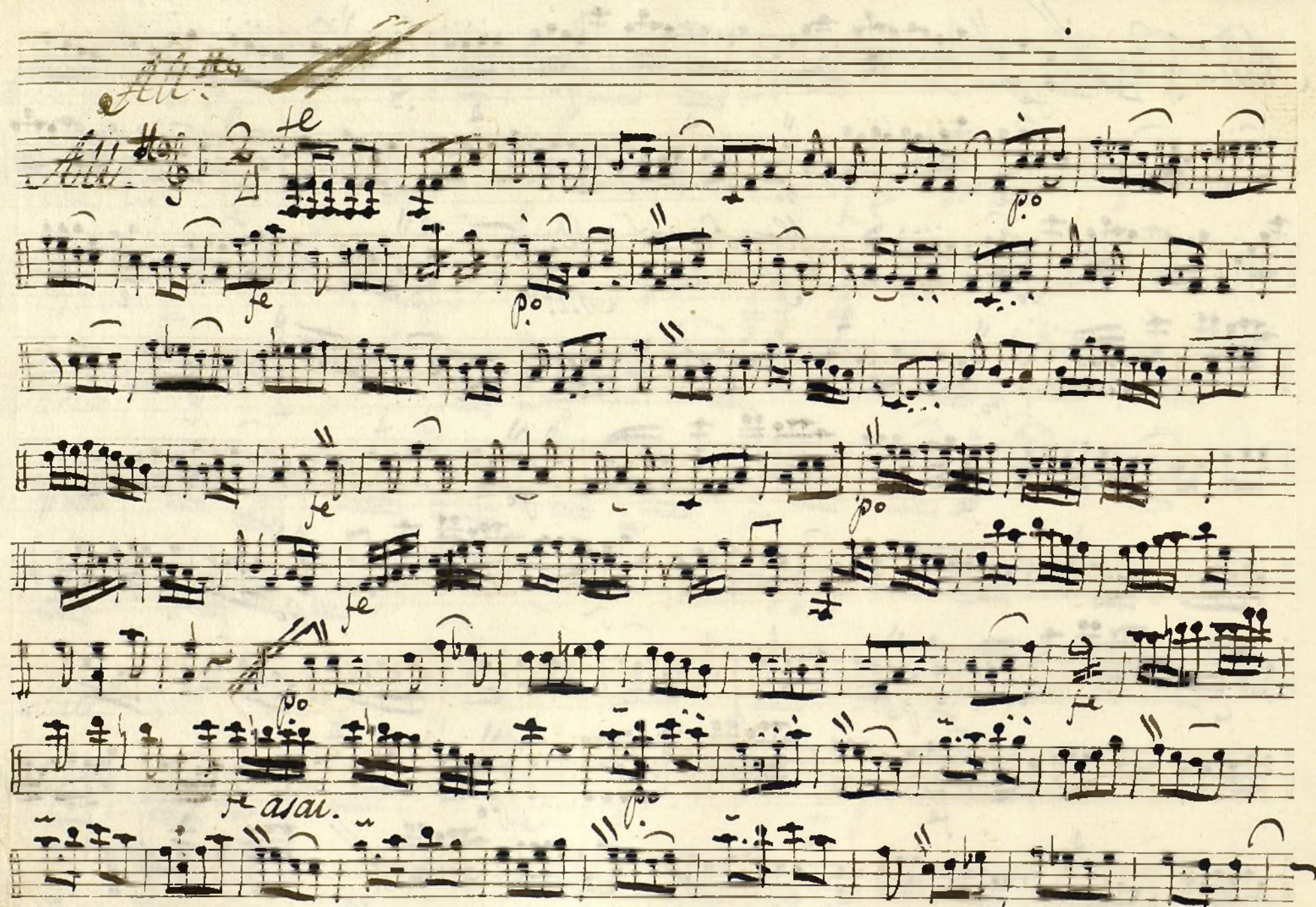
Mus 99-7

The musical score is written on seven staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'pmo' (piano molto). The score concludes with a double bar line and the instruction 'Allegro' written in a cursive hand.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p.* and *f.*. The score is written in a historical style, possibly from the 18th or 19th century. The key signature is one sharp (F#). The time signature is 2/4. The score concludes with the instruction *Allegro.*

la.





Al Segno.

Ayuntamiento de Madrid

1200055462

Violin I. 1.º *Con a. Duo et* *Allegro*

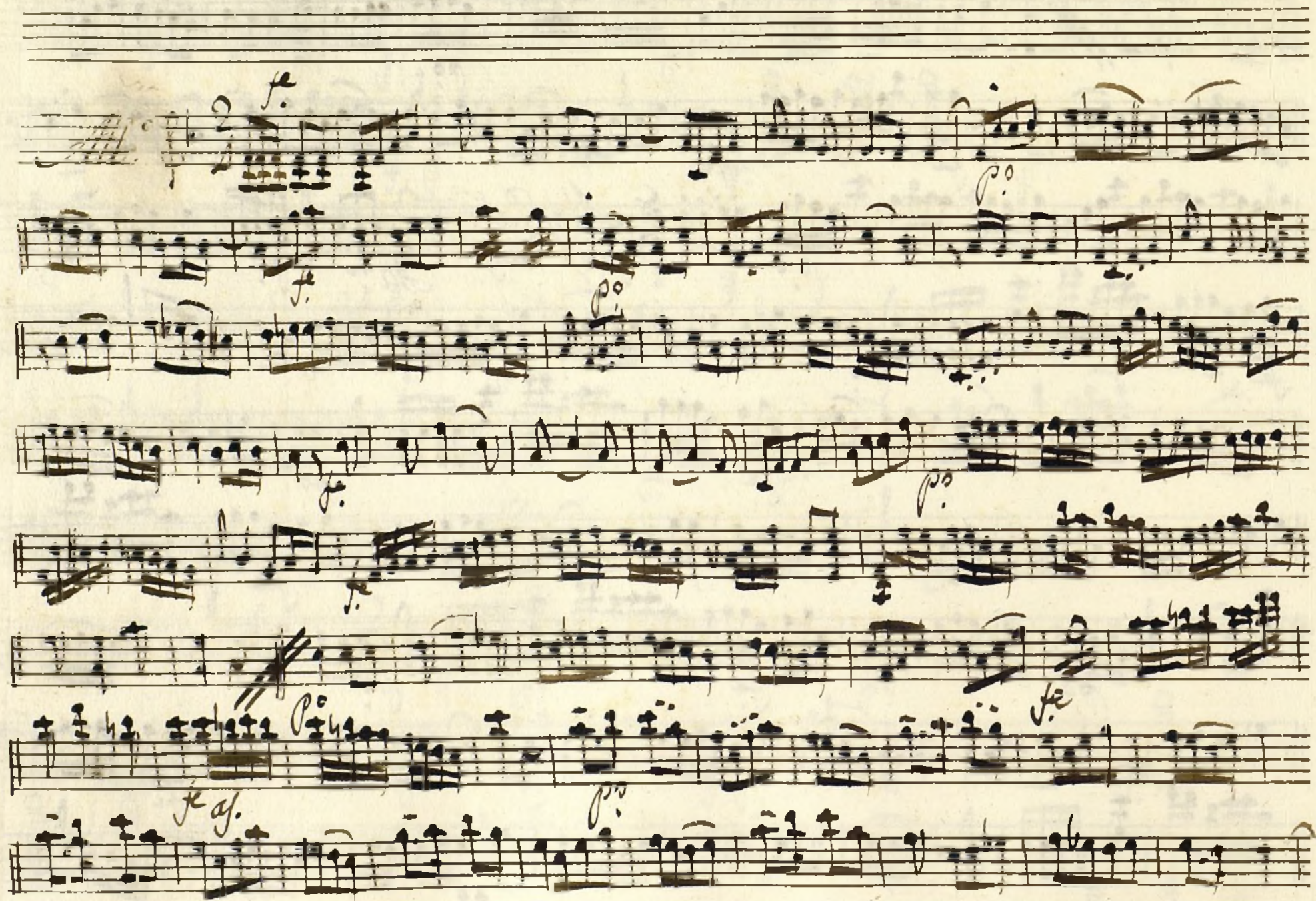
Allegro

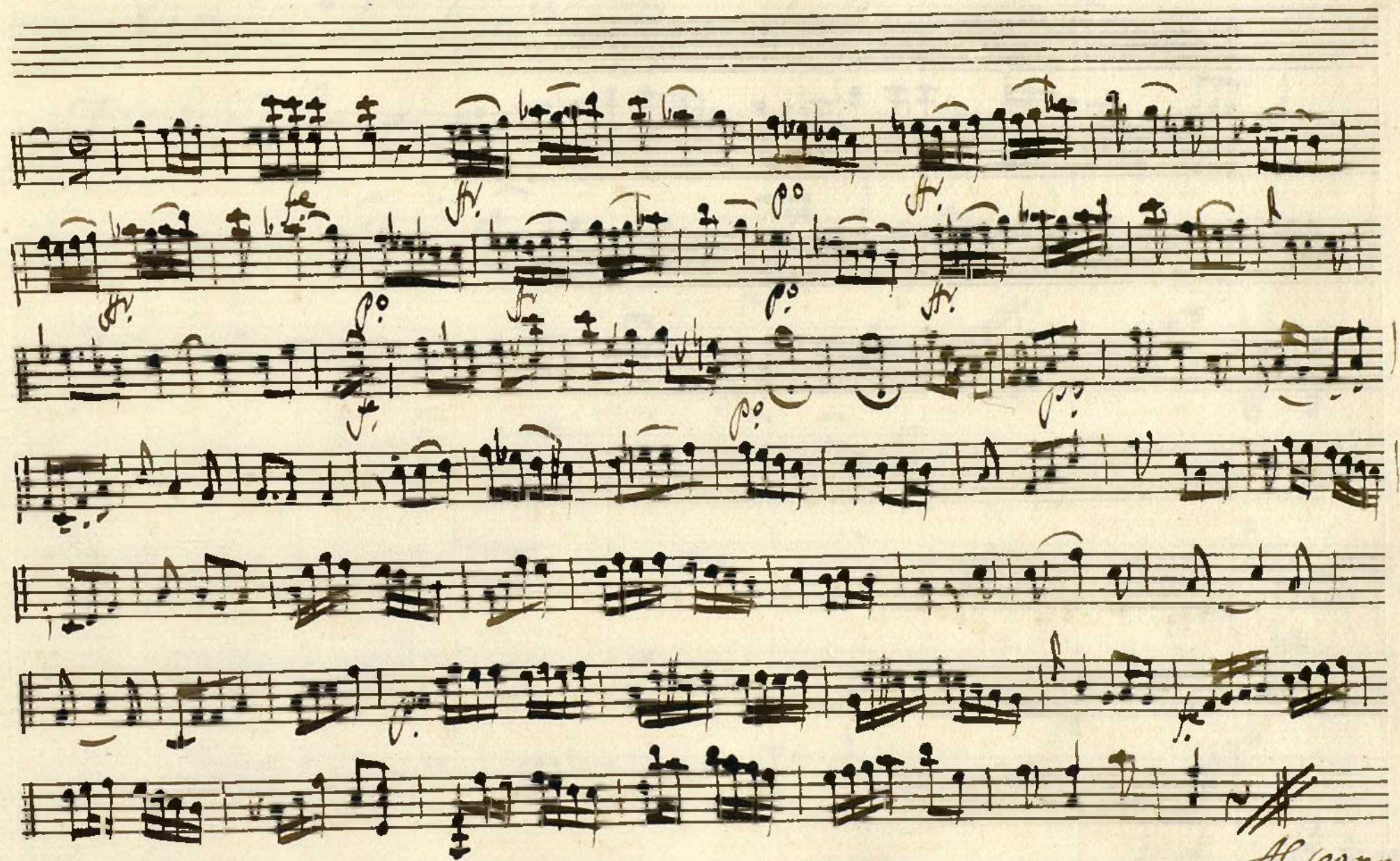
p *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Allegro

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as clefs, time signatures (2, 3, 4), notes, rests, and dynamic markings (p, f, p°, f). The score is divided into sections by tempo markings: *And* (Andante), *Alleg* (Allegretto), and *Allegro*. The final section is labeled *Parola* in a large, stylized cursive script at the bottom right. The paper shows signs of age, including yellowing and some staining.

A handwritten musical score on ten staves. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The manuscript includes various musical symbols such as clefs, key signatures (sharps and naturals), and dynamic markings like *p* (piano) and *pp* (pianissimo). There are also some handwritten annotations in Italian, including *Alleg. Parr.* (Allegretto Parrado), *traj. maj.* (trajero mayor), and *All. to p.* (Allegretto to piano). The paper is aged and shows some staining and wear.





Allegro

Violon 2.º Tait
Violon 2.º Tait a duo el Harido Segno.

mus 99-7

The musical score is written on ten staves. The first staff contains the title and instrument information. The subsequent staves contain musical notation for a Violon 2.º Tait. The notation includes various note values, rests, and dynamic markings such as 'fe' (forte) and 'p. mo' (piano). The score concludes with the instruction 'Al Segno.' on the tenth staff.

Handwritten musical score on ten staves, featuring various musical notations including notes, rests, and dynamic markings such as *pp*, *f*, and *ff*. The score includes several tempo and mood markings: *And. no*, *Allegro*, and *Allegro*. The text *Parola* is written at the end of the eighth staff, and *Ajuntamiento de Madrid* is written at the bottom of the page. The final line of the score is marked *Fin* and includes the text *Ajuntamiento de Madrid* and *mes mas.*

pp *f*

And. no

Allegro

Allegro

Parola

Copia Allegro

Fin

Ajuntamiento de Madrid

Ajuntamiento de Madrid

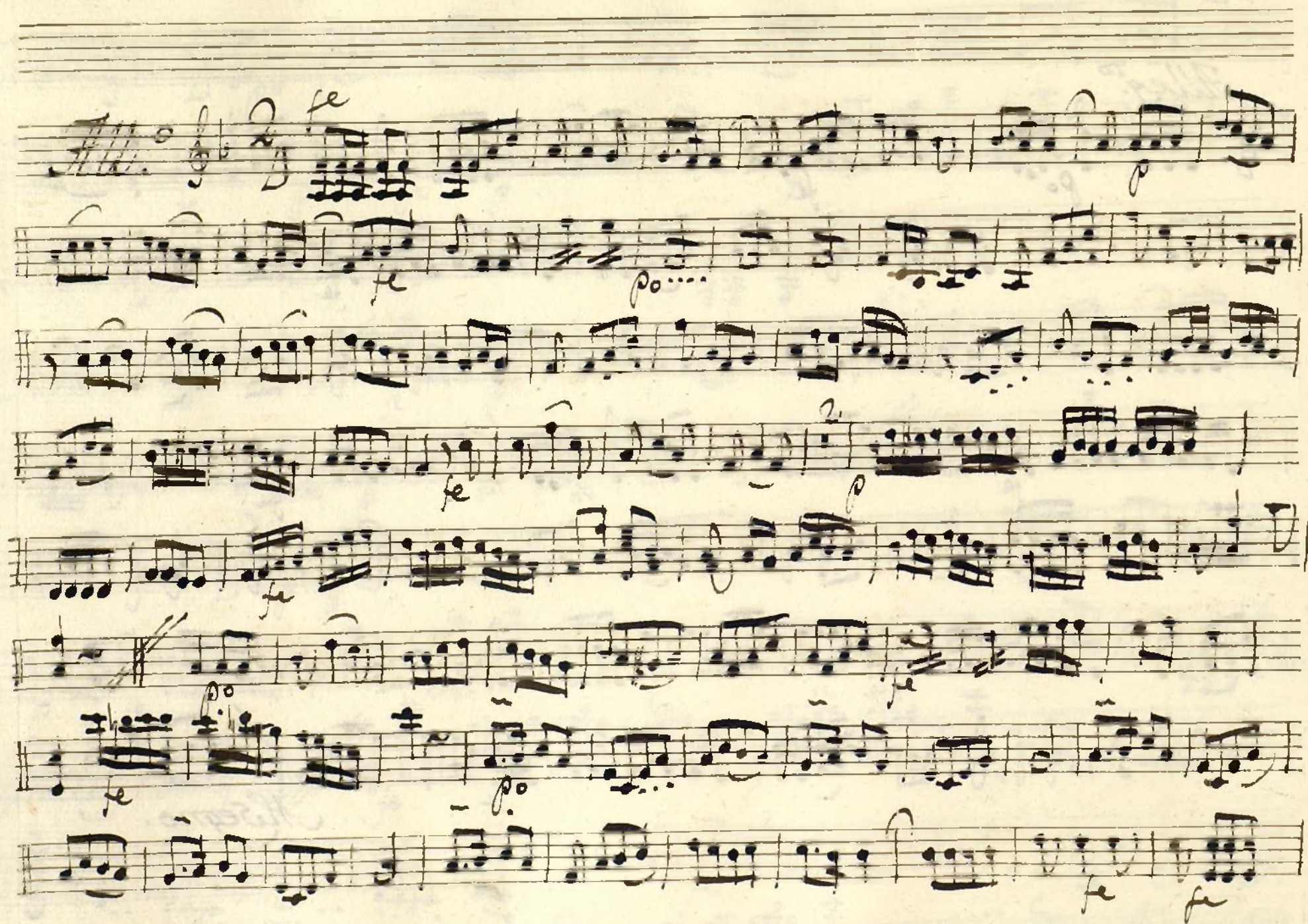
mes mas.

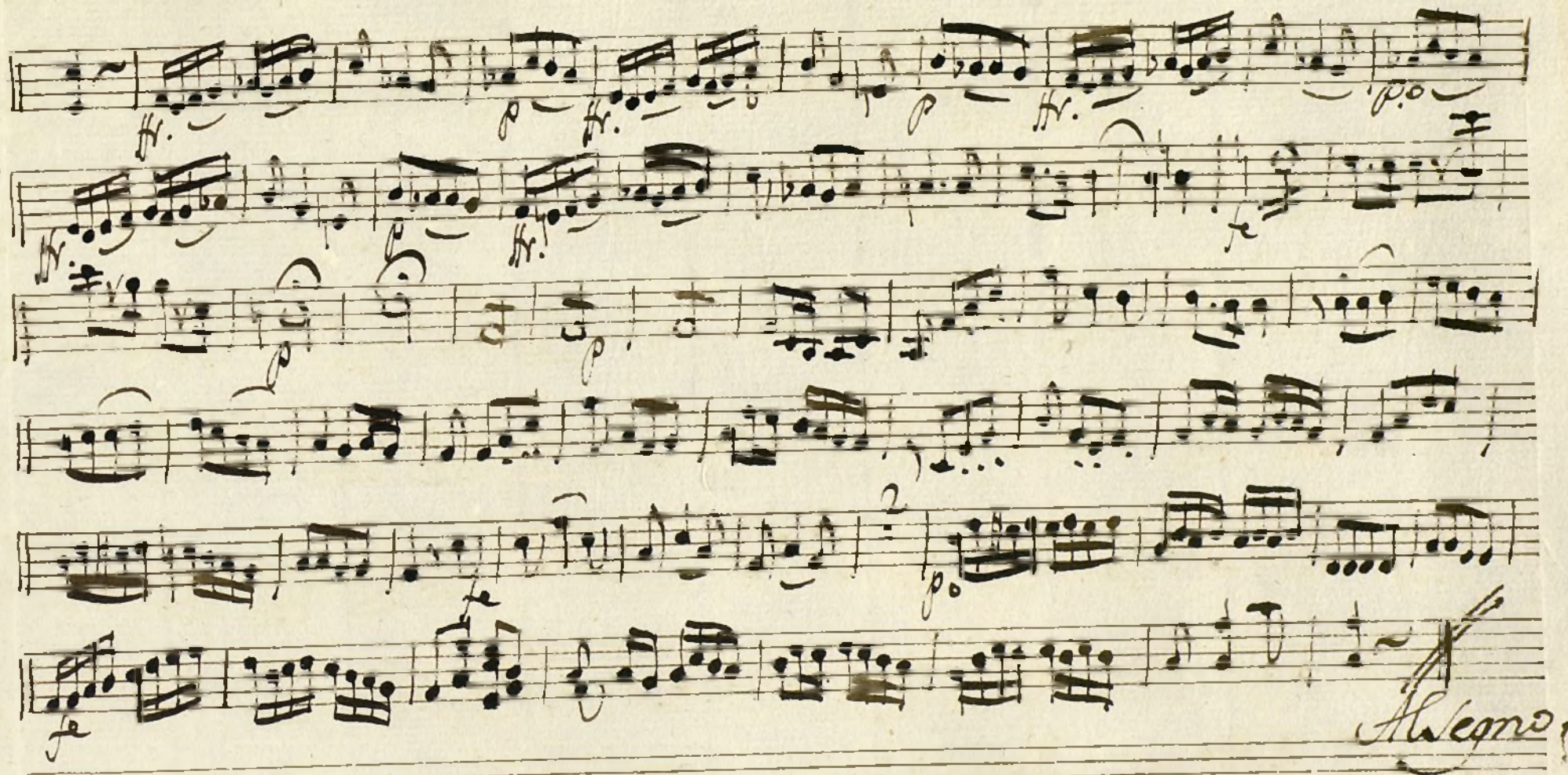
Alleg.^{ro}

p

p0

Allegro.



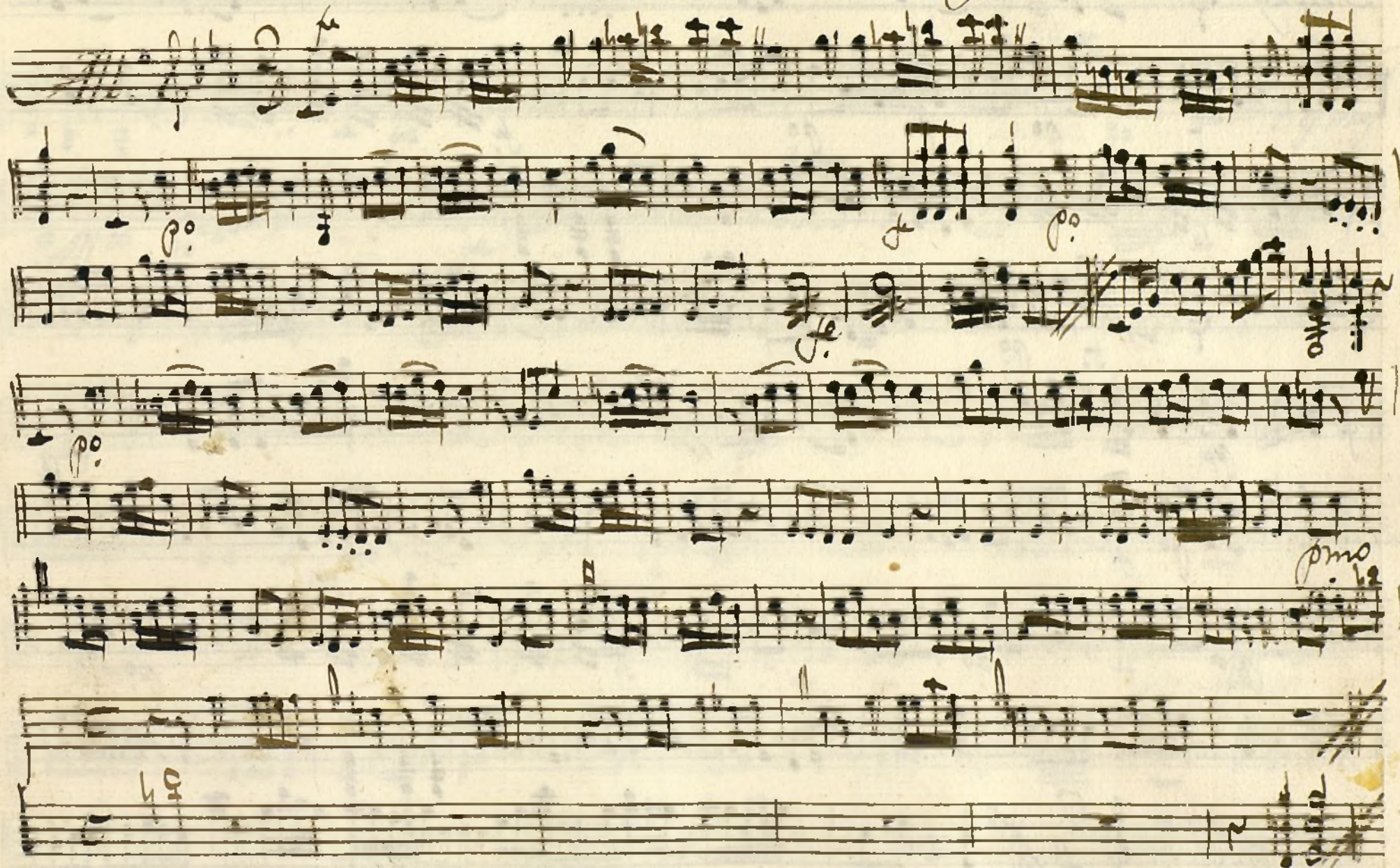


Ayuntamiento de Madrid

1200055462

Violon 2. 2^o 7^a

Mus 99-7.



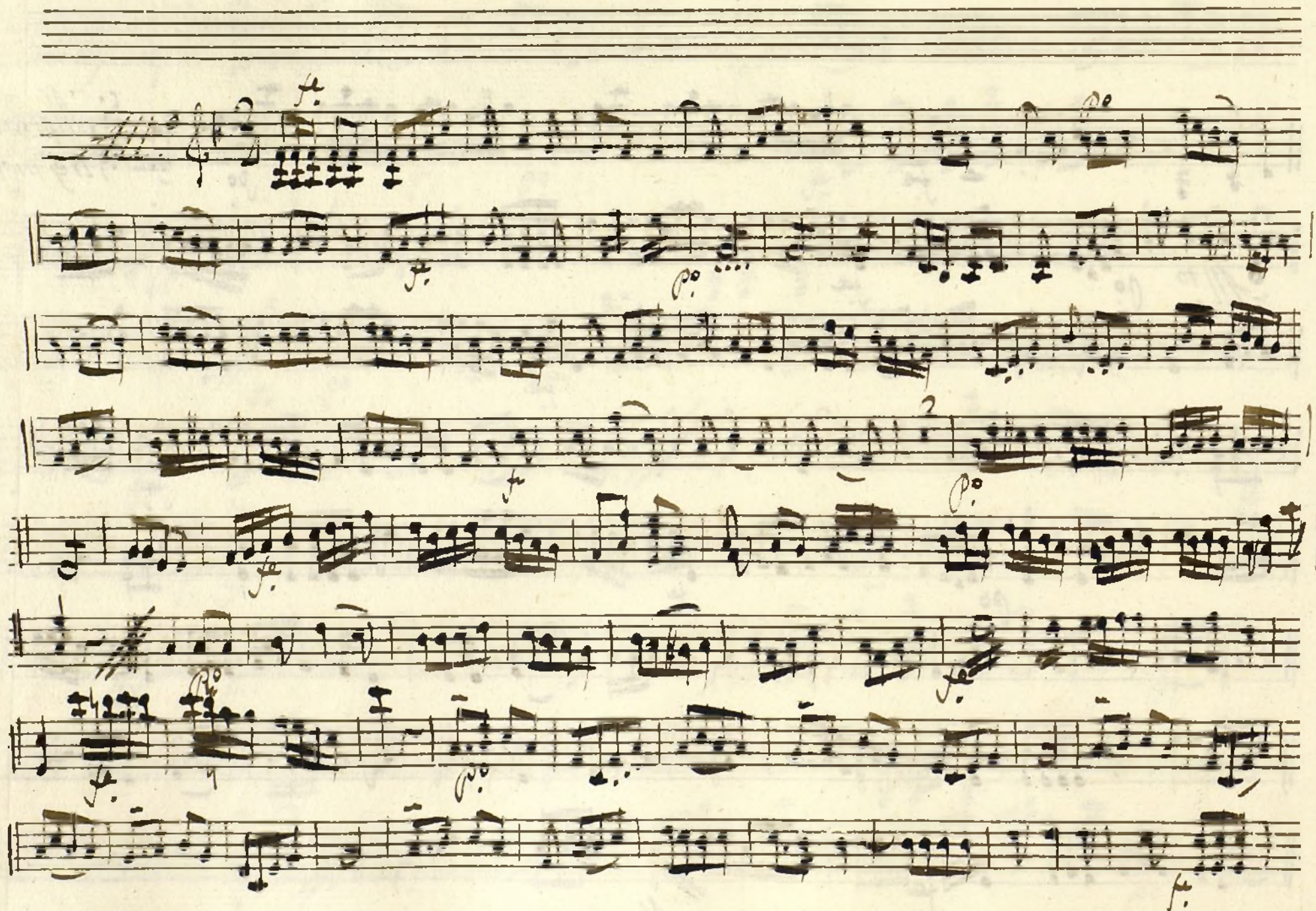
Allegro

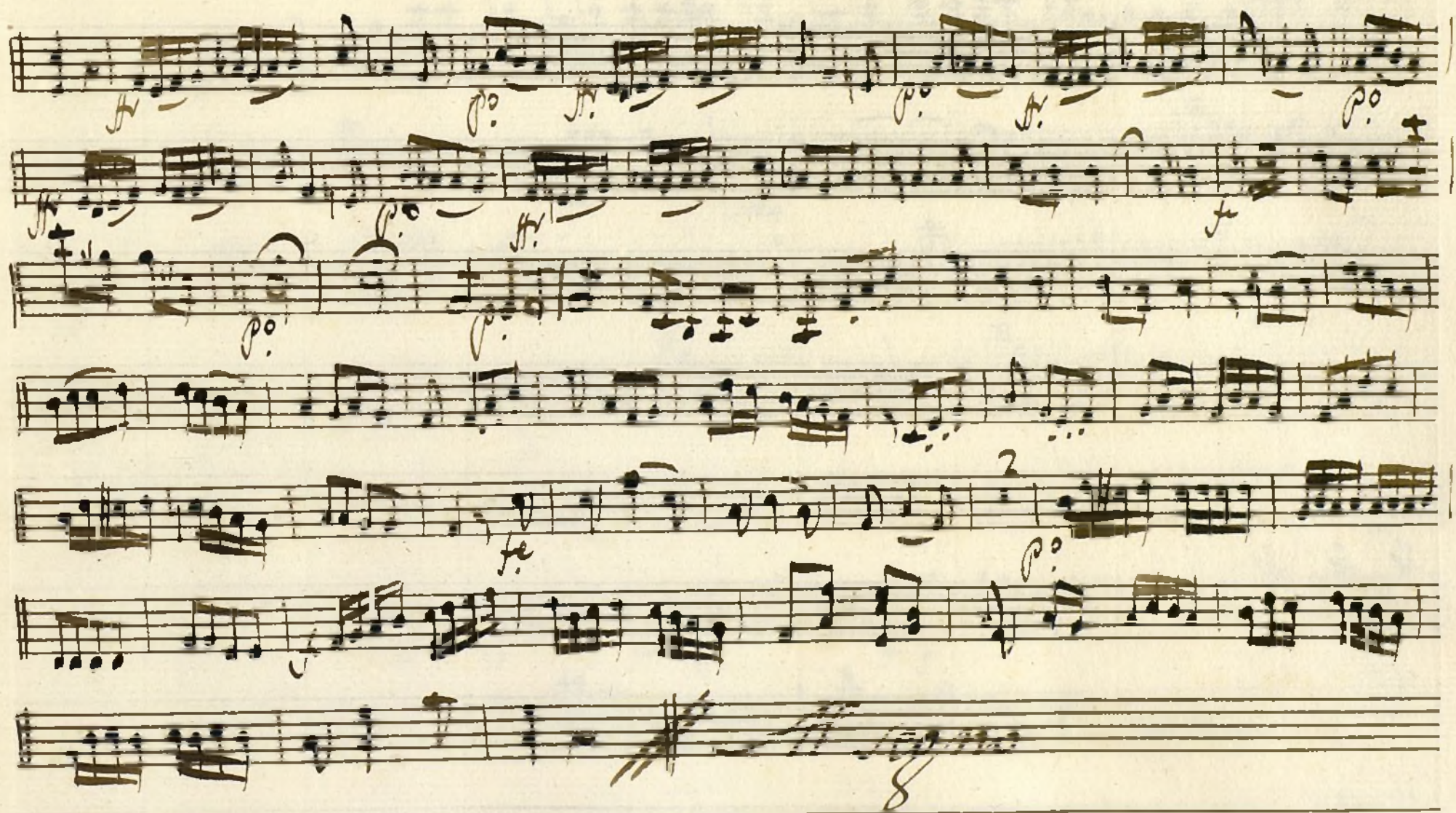
This image shows a page of handwritten musical notation on ten staves. The notation is in brown ink on aged, slightly yellowed paper. The music is written in a 19th-century style, featuring various note values, rests, and dynamic markings. The tempo markings include *Allegro* at the beginning, *Andante* on the fourth staff, *Allegro* on the fifth staff, and *Andante* on the eighth staff. Dynamic markings such as *p* (piano), *f* (forte), and *pp* (pianissimo) are scattered throughout the score. The notation includes many beamed notes, suggesting a fast or rhythmic passage. The staves are numbered 1 through 10. The overall appearance is that of a historical manuscript or a composer's draft.

Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *Al. to* and *po*. The score concludes with the handwritten text *Al Sepno.*

Al. to *po* *Al. Parr.* *trif. maj*

Al Sepno.

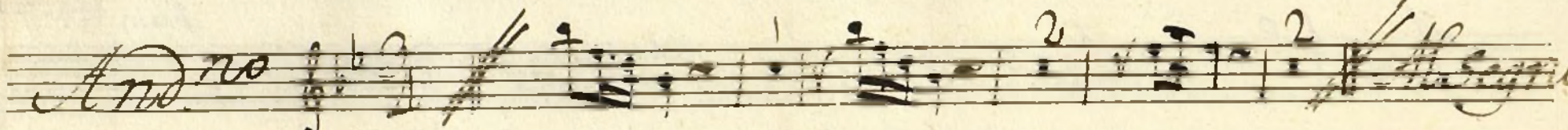


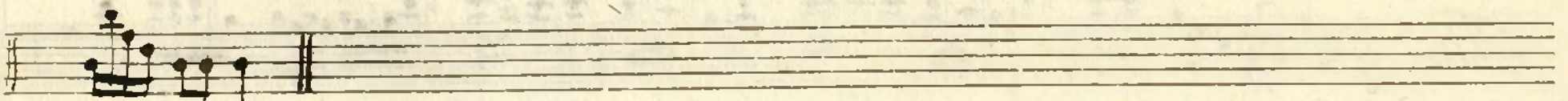



Soc. 1.º Con a duo el Marido de de no 10


Mus 99-7

f *Solo* *Solo* *Allegro* *f* *p* *f* *p* *f*


And^{te} no  *Al Segno*




All^o 

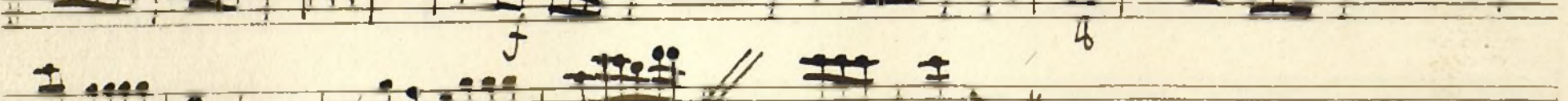
 *Parola.*



 *Alleg.^{ro}*







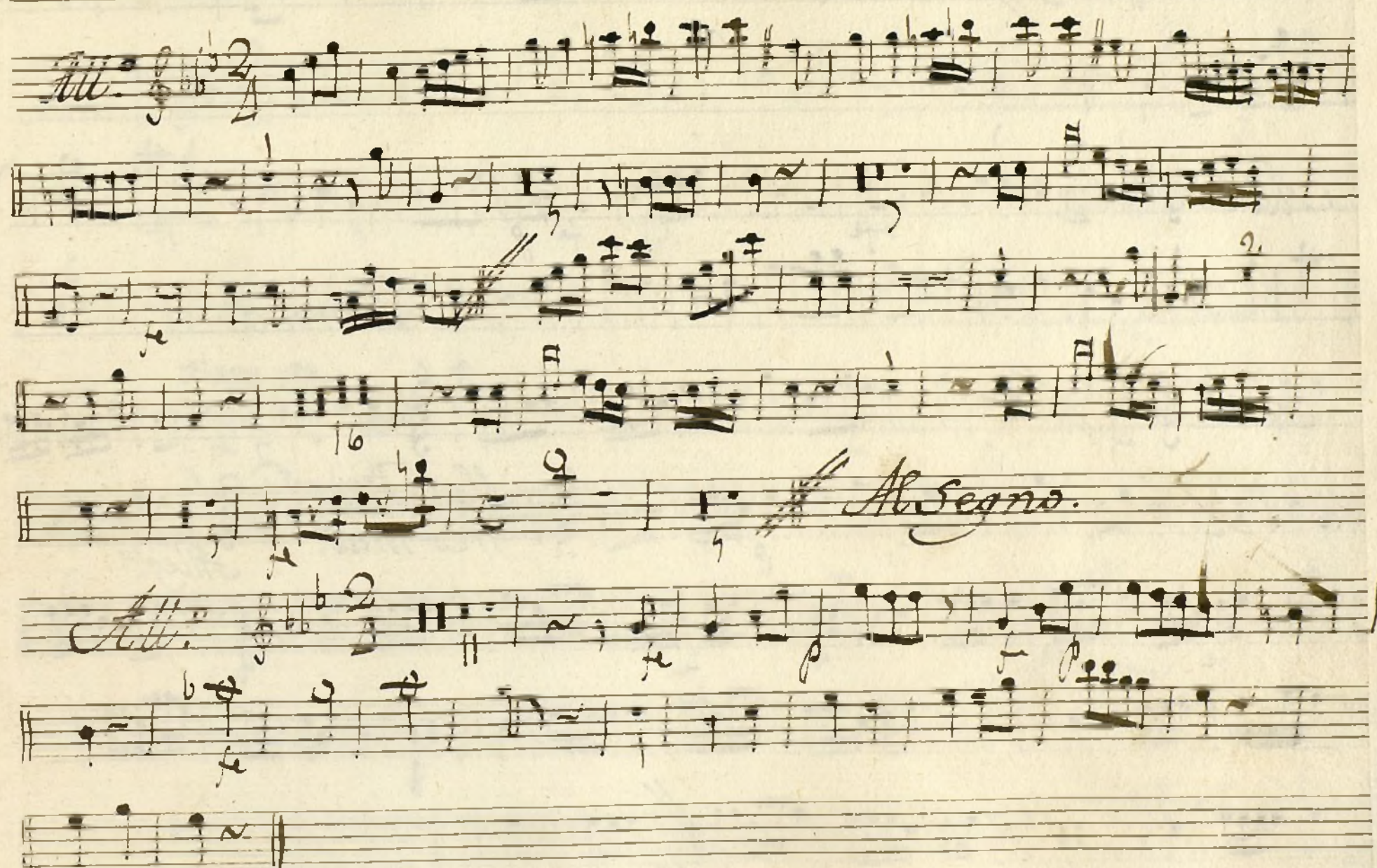
Al Segno.

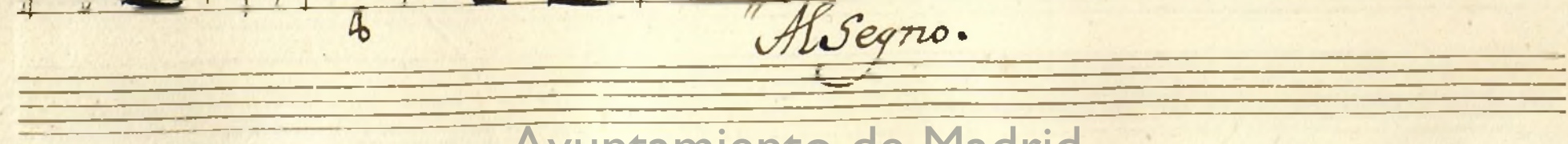
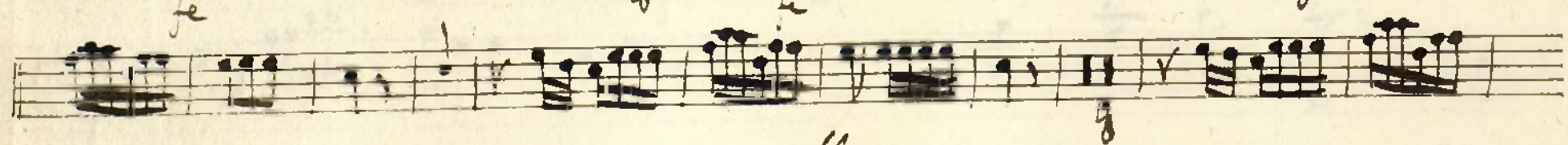
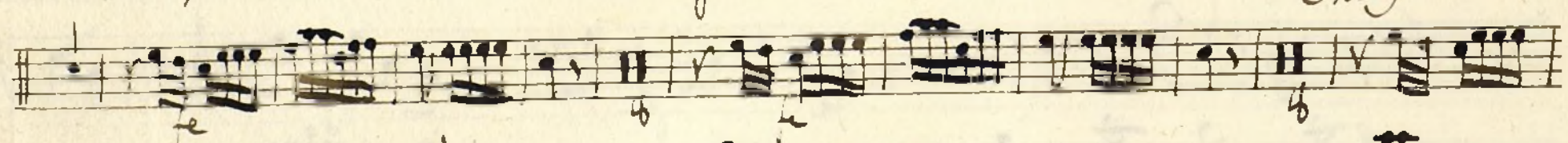
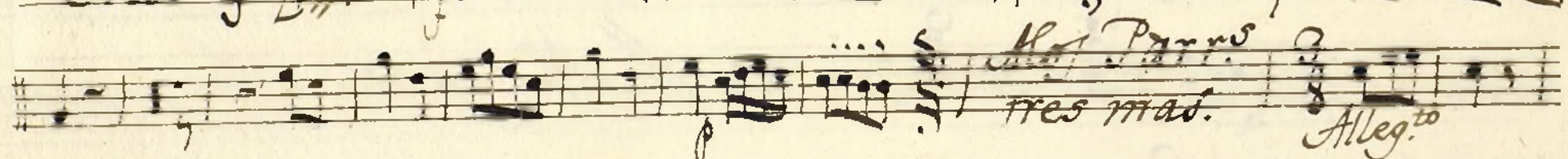
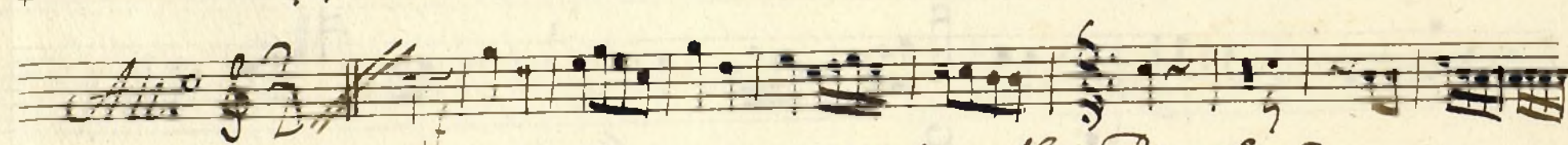
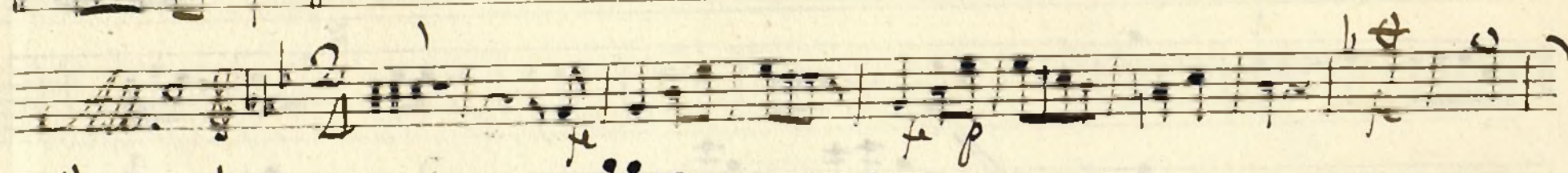
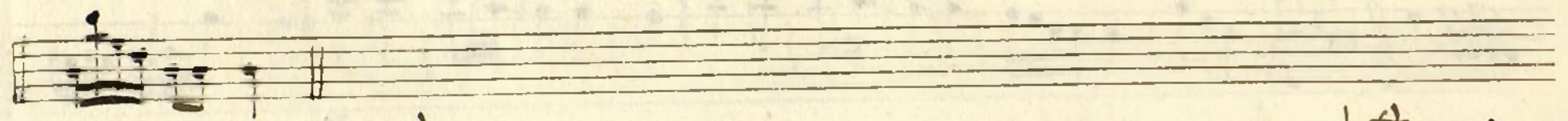
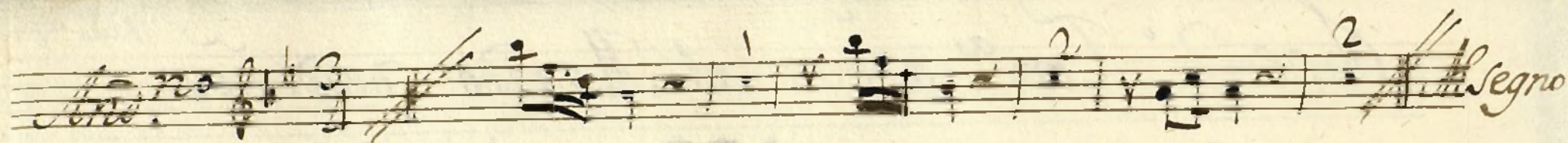


Ayuntamiento de Madrid

1200055462

Oba 2.^o Con a uno el Marido de la Reina. ms 99-7





Segno

A handwritten musical score on six staves. The notation includes various musical symbols such as clefs, time signatures (including a '2' and a '6'), notes, rests, and dynamic markings like 'f' and 'fe'. There are also some numerical markings like '13.' and '17' below the staves. The manuscript is written in dark ink on aged, slightly yellowed paper.

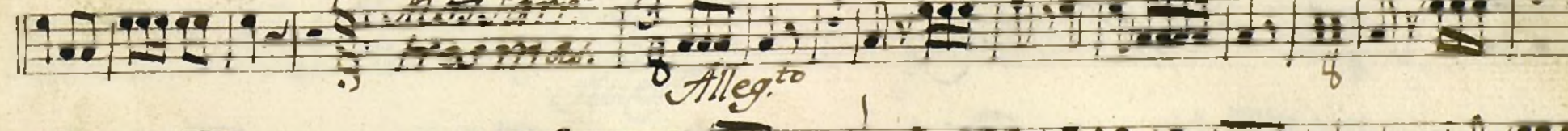
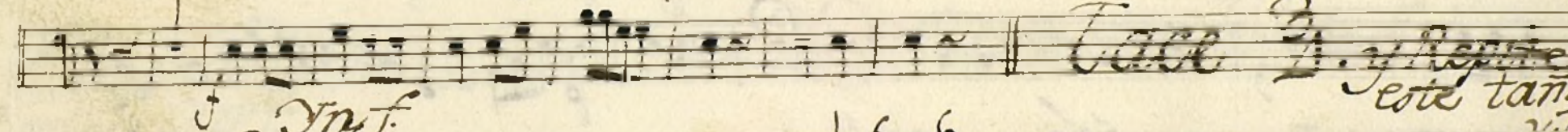
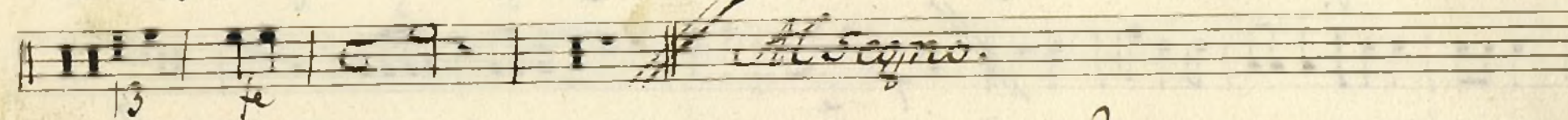
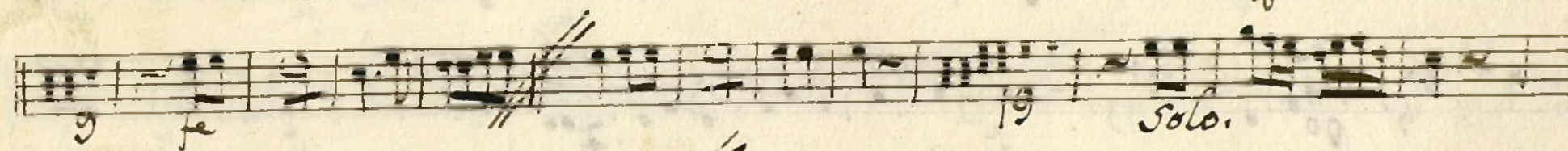
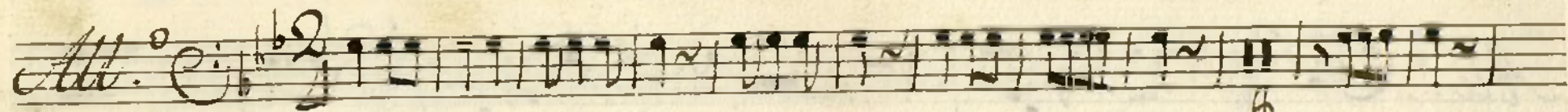
Allegro.

Ayuntamiento de Madrid

1200055462

Trampa 1.ª. Ton. a duo Al Nido desde 1800.

Mus 99-7



Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking *All.* and the time signature $\frac{2}{4}$. The score includes several measures with notes and rests, some marked with *f* (forte). A section of the score is marked with a double bar line and the word *solo* above it. The final staff concludes with the tempo marking *Allegro*.

tr
mus 99-7
Trompa 2ª Tona a dúo el Nobre desdenoso

Allegro *C* *2*

9 *fe* *4* *solo* *8* *13*

Al Segno.

Allegro *C* *2* *f* *po* *fe* *p* *fe* *fe*

Terc. 3ª y Repite en Tercio 1ª Parola

Coplas. 2ª T. *Allegro* *C* *4* *8.6* *fe*

Moz Parr. 3 *Allegro* *f* *b* *f*

fe *f* *b*

Al Segno.

Handwritten musical score on seven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking *All.* and a time signature of 2. The score includes several measures with dynamic markings like *f* (forte) and *p* (piano). A section of the score is marked *solo*. The piece concludes with the instruction *Al Segno* written across the final staff.

Bafo Ten. a duo el Marico de la Penas

Mus
79.2

Handwritten musical score for a tenor and duo. The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *p*, and *ten*. The piece begins with a treble clef and a key signature of one flat. A section marked *Al Segno.* appears in the middle of the score. The manuscript is on aged, slightly torn paper.

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 cursive, handwritten style.

Key markings and annotations include:

- And.* (Andante) at the beginning of the first staff.
- Allegro.* (Allegro) written below the second staff.
- And.* (Andante) at the beginning of the third staff.
- Parola* (Parola) written at the end of the fourth staff.
- Allegro* (Allegro) written below the sixth staff.
- Allegro* (Allegro) written below the eighth staff.
- Allegro* (Allegro) written below the tenth staff.

Dynamic markings such as *p* (piano), *f* (forte), and *ff* (fortissimo) are present throughout the score. The paper is aged and shows signs of wear, including tears and discoloration.

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