

Seg. Op. N.º 32

Seg. Op. N.º 50

Oh suerte tirana!

1

Con. a duo. Pedro Aranaz.

Mus 98-21

98-21

And.<sup>te</sup>

*femip*

Oh suerte tirana

fiexo rigor la prenda q.º adoro ya me abandono hablando con

50

Silvio oy la encuentre Yo Yo peno Yo rabio Yo muero de a

mor o sutos o Ce los o penas Yo

muero Yo muero de amor q. triste pesar que

fiexo dolor ala prenda

mia la buscare Yo para q. mi Celos

de satisfaccion pero pri.

mexo hacerle quiero cuatro chuladas vi-

lencio atencion tu chic-c-c. tu chi c-c-c.

tu silencio atencion pero hasta la buelta

a Dios a Dios

*Silvia*

Donde ami Pastor zillo le hallare

Cielos prenda mia dulce dueño le ha

llare Cielos q' sin su amable vista vi-

vir no puedo prenda mia dulce dueño

Vi vir no puedo si fensio ven-

drá si Esperando Citará Va lermme Cielos

duda: padece el alma temo, y Recela el pecho

pero mi falso arrante me mata a Celos si ve

ra' aquel q' pisa la Verde Margen

de aquel arroyo junto a los Sauces vai a encon

trarle *senio* donde adorada  
que tiene Silvia  
sientate aqui con  
prenda quia tu paror  
mia qe tu semblante  
migo. llega, y atiende  
Silvia  
Voy mas qe veo mi Ingrato dueño con Laura ha-  
muestras digno. Silvia mueveme infuto Camaba  
Sil. Voy pero en vano podras tirano satifa-

blando  
tante  
cerme

Coplas.

And.<sup>te</sup> All.<sup>to</sup> Sil... Como podràis ne  
fen.- Do tevi hablar con  
sil.<sup>a</sup> tante q.<sup>e</sup> de no

garme q.<sup>e</sup> a Laura hablava; fen.- la hablo pero por  
Silvio con vtro de gre sil.<sup>o</sup> dexaronle sin  
verle te doy pala bra si tu- fen.<sup>o</sup> Yo tela o-

Solo desengañar la de tengañarla no no te  
 vida mi Ciguive ces mi fen: nono te  
 fresco de nunca hablarla de no no te  
 Cre o: no no te engaño me dices Celos iré al lo  
 Creo fen: no no te engaño Sil: pue, fuera Celos fen: si dueño a  
 rarlo: Yo sentir Do penar Yo morir  
 mado ay mi amor ai mi bien no aya mas.

Duo

fer

Sil a

fer

y Yo llorar de ti vivè Yo de ti me apartare huyendo

ai. q.<sup>e</sup> placer canta o me Yrè si tu Cantas Cantare a Cantar

Sil a

Voi ya de ti me aparto Yo a D.<sup>o</sup> a leve a Dios a

voy Seg.<sup>o</sup> quiero Yo puei a Cantarlas vamos los

Dios

Dos

Seq. And.<sup>te</sup> *lo 2* Yo prometo bien

*Rezi.<sup>do</sup> fen.<sup>o</sup> *si<sup>a</sup>* *lo 2 a Comp.**

Rezi.<sup>do</sup> mio dime di q.<sup>e</sup> prometer habla no temas Yo pro  
meto bien mio siempre adorarte

y q.<sup>e</sup> mientras Yo viva

no e de dearte *for* mi Estrella me inclina

a guexerte, y amarte es posible bien mio qe Yo  
 puedo olvidarte tu eres mi amor tu eres mi  
 bien Yo te querrè Yo te amare Yo te verè te estimarè te adora  
 re tuya serè pero las tortolillas y misenores,  
 ya celebran alegres nros amores xuxuxu

*Res.<sup>do</sup> fen*  
xu Dime di serai mia no  
*Res.<sup>do</sup>*  
*1o. 2*  
no lo ignorei puei a dios no inquieteros a dios Senorei  
I puei se acaba perdonar mo inquieteros las muchas faltas.

t

Violini 1.<sup>o</sup>

ton.<sup>a</sup> a duo

O muerte tirana

A handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a 2/4 time signature. The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *fe* (forte), *p* (piano), and *stacato* are present. The score is written in a cursive, historical style. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The second staff has a *stacato* marking. The third staff has a *20x2* marking. The fourth staff has a *fe* marking. The fifth staff has a *fe* marking. The sixth staff has a *fe* marking. The seventh staff has a *fe* marking. The eighth staff has a *fe* marking. The ninth staff has a *fe* marking. The tenth staff has a *fe* marking. The score concludes with a double bar line.

Handwritten musical score on eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat. The seventh staff has a treble clef and a key signature of one flat. The eighth staff has a treble clef and a key signature of one flat. The notation is dense and includes many slurs and ties.

2. vez a los Parr.

allegro 2<sup>o</sup>

Sigue

Seq. Poco And. *acompas.*

Rez.

Ala señal.

Violin 1.º Ton.ª o Siente tirona t

Mus 98-21

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

10. P.

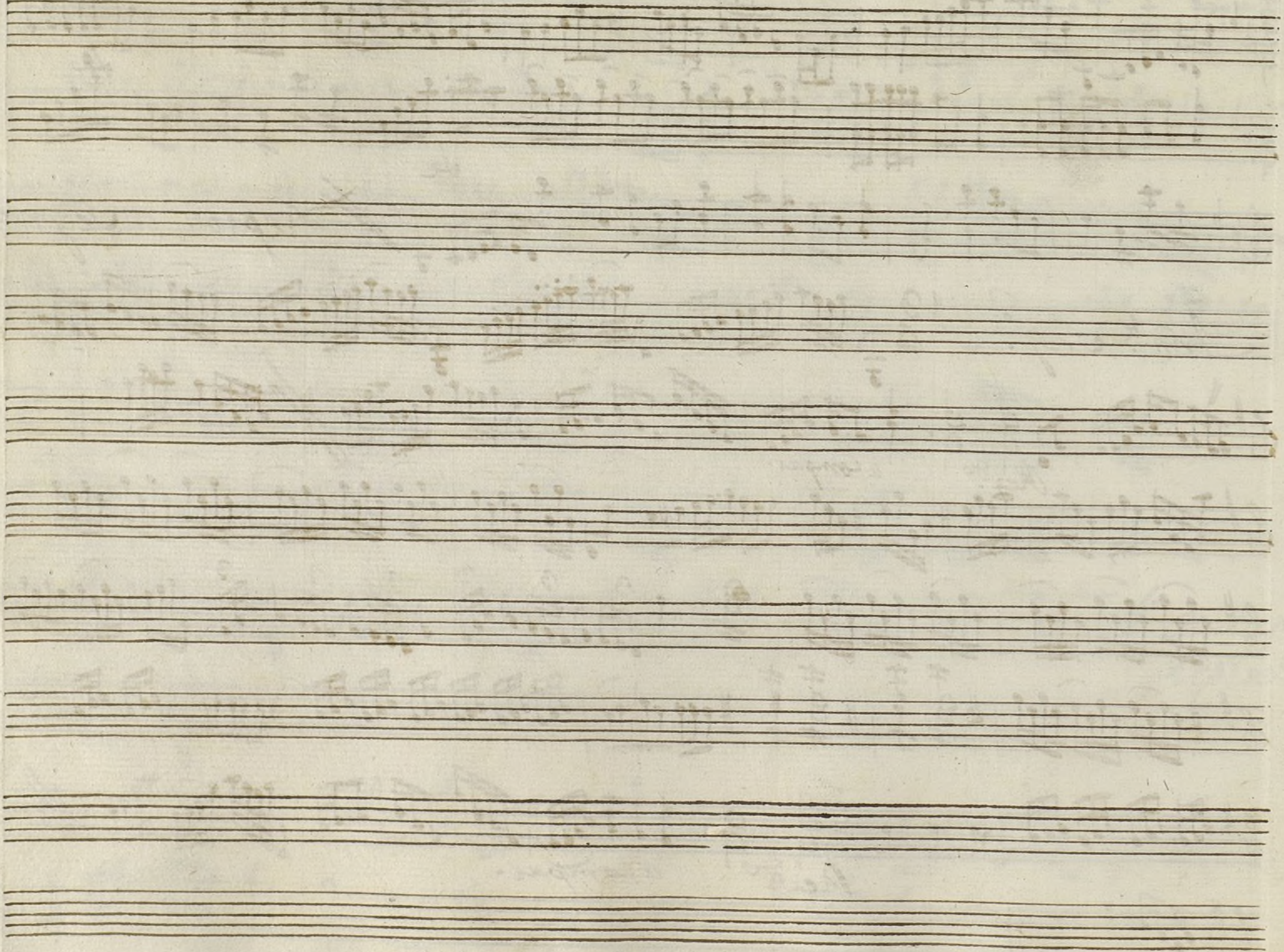
*Poco And.<sup>te</sup>*

*All.*

*allegro.  
Reprise.*

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

Handwritten musical score for guitar, featuring multiple staves with notes, rests, and dynamic markings such as *Reprise al Segno.*, *Ando Seg.*, *Rezo*, and *a Compas.* The score is written in various clefs and time signatures, including 2/2 and 3/4.



MUS 98-21

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Violini 2.<sup>o</sup>

Ton.<sup>a</sup> a duo

O Suerte tirana.

A handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature (C). The score features various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several annotations in cursive: "All." at the beginning of the first staff, "Fasato" written below the second staff, and "Voz" written above the third staff. The paper shows signs of age, with some staining and a slightly uneven texture. The handwriting is in dark ink, and the overall style is characteristic of 18th or 19th-century manuscript notation.

*Poco All<sup>o</sup>*

*All<sup>o</sup>*

*2. verso a los Parafos All<sup>o</sup>*

A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music, all in treble clef. The first four staves are in a key signature of one flat (B-flat major or D minor) and a common time signature. The fifth staff begins with a double bar line and the instruction "Al Segno" written in cursive. The sixth staff is in a key signature of two sharps (D major or F# minor) and a 3/4 time signature, with the instruction "Segno" written above it. The seventh staff has the instruction "acompa" written above it. The eighth staff has the instruction "Sigue" written above it. The ninth staff has the instruction "al Segno" written below it. The tenth staff has the instruction "al Segno" written below it. The music is written in a cursive hand and includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the score.

*Violini 2.º*

*ton.º a duo*

*O sulte tirana*

A handwritten musical score on ten staves. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The score features various musical notations such as notes, rests, and slurs. Handwritten annotations include dynamic markings like *f*, *fe*, *p*, and *Staccato*. A *Vox* marking is present on the third staff. The bottom staff begins with the tempo marking *Loco*. The paper is aged and shows some wear at the corners.

A handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Annotations in the manuscript include:

- All.to* (Allegretto) above the second staff.
- And.<sup>te</sup> All.to* (Andante then Allegretto) above the fourth staff.
- Queza a los Parr.<sup>s</sup>* (Queza to the Parrish) written below the fourth staff.
- Seq. And.* (Sequitur Andante) written below the eighth staff.
- Res.<sup>do</sup> acompas.* (Resposta acompasada) written below the eighth staff.
- Sigue* (Continues) written below the tenth staff.

There are also some handwritten numbers like '3' and 'x' scattered throughout the score.

Res. *al Señal*

# Bajo Ton<sup>o</sup> a duo. O muerte tirana

III<sup>o</sup>  $\text{C} \text{ } \flat$   $\text{C} \text{ } \flat$  2/4

*Poco And.<sup>e</sup>*

*All<sup>o</sup>*

*una vez mas a los Parr.*

Coplas.

*And. All.<sup>to</sup>*

*ma*  
*Repite dos mas.*

*Seq. And.*

*al Segno.*