

Alfons Caudal,

Mus 167-20

3^a

7



Truquete à Solo

24 Nov. 1774

De la Leccion
de la

Silvia Ladronant

1^a Silvia.

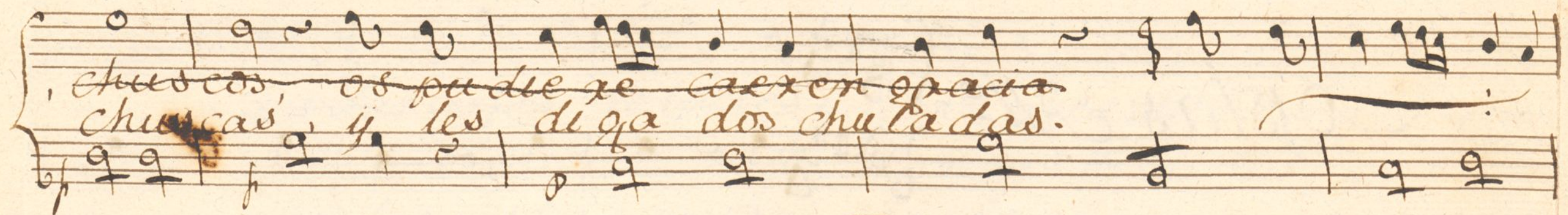
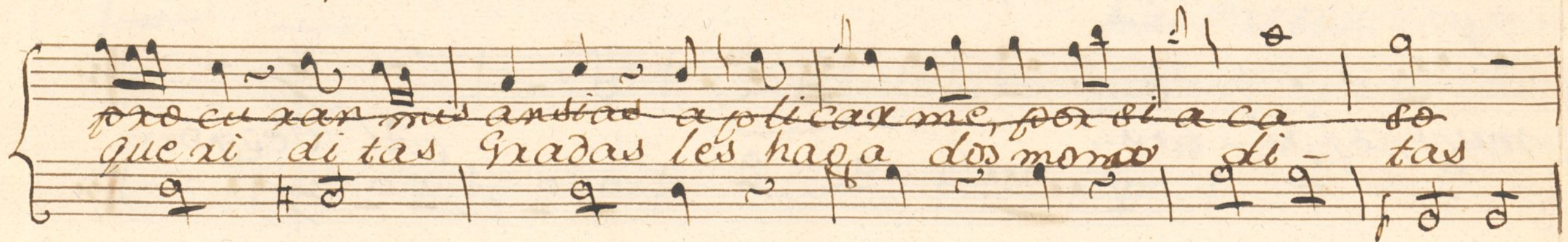
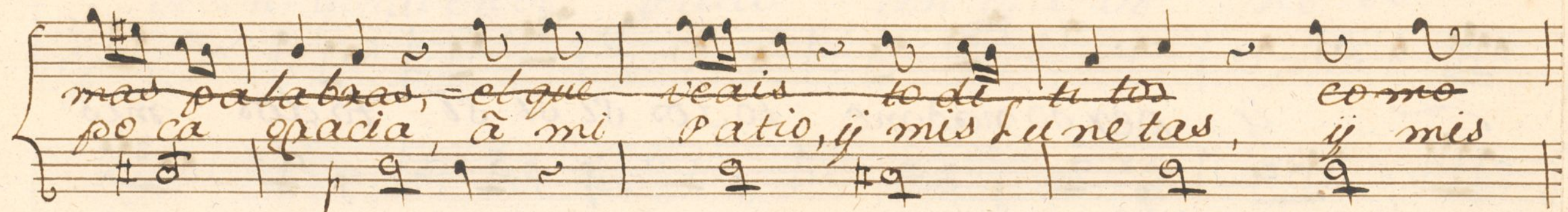
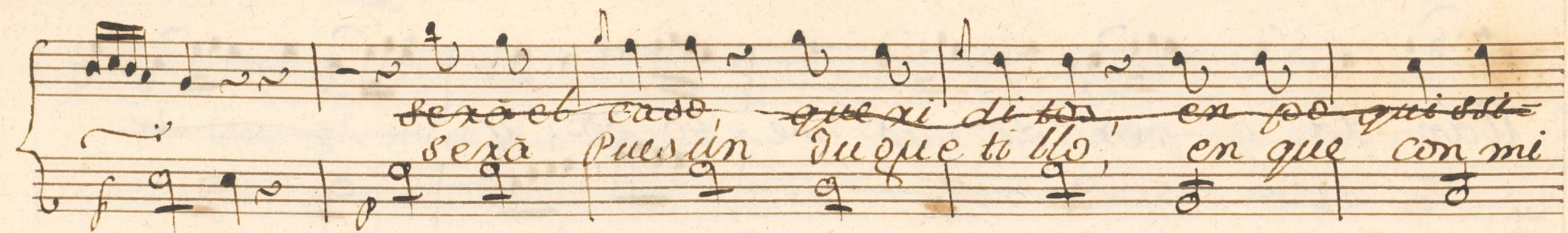
Allo

que xi di tos de mi vida, a tended, por si o a=
~~ha lec cion pues, q' he este di ado, en esta pro pia se~~

exada
 ma na

q' o y pre tende di ver
~~sera pues mis queri~~

ti xos vuestra ama da ha d ve na na.
~~di tos to q' os can te, por te na da~~



llan-da; y per-do nad-me to-dos; y

y perdo nad me to dos si si si to dos mis

muchas fal-tas. Al Seño.

Coplas Allº

dicen: q: en la Luna ta hai ~~pre~~ten ~~dien~~tes
 dicen: q: ha en las gradas Gente ma chucha
 dicen: q: ha en el patio un q: a vi ne te

hai ~~pre~~tendientes-
 Gente ~~ya~~ se ve, oiga usted- gente machucha-
 un ~~un~~ q: a vi ne te -

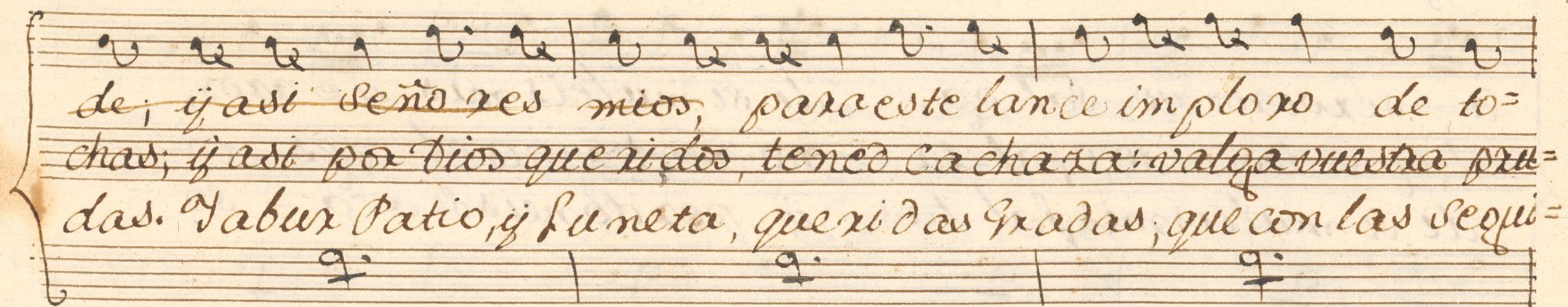
- que dan cosas re lo ses; y ya vd. me entiende. ya
 - q: alla a lo somor mudo dan sus peludas. dan
 - que a las que les agradan; las fa vo re cen. Las

ya od me entiende - -
 ya se ve oiga usted, dan sus peludas - -
 las favorecen - -
 Muy buen provecho a todos haga; que yo que:
 xidos, no quiero nada. - - sino qe quando al teatro
 sino qe quando ten-ga
 sino que Compa si - vos

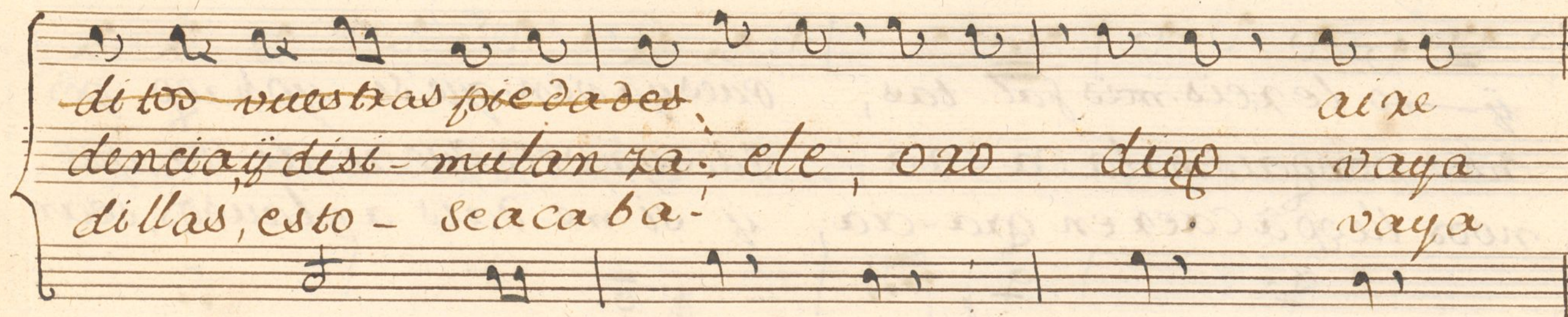
²
 ã - sero i rós yo sal - ga, di si muleis mis i j e rros,
 al, qun descuido, o fal - ta, no me torrais el qes - to
 de si muleis mis fal - tas; i perdoneis si aca - so

i to lexeis mis fal - tas; Pues yã ven: que si yo haep, por
 no - pongais mala ca - ra; Pues yã veis que ri di tos, que
 noos lleopã caer en gra - cia; i si me dais a plausos, sean

a pli car me, sera desgracia mia, el que no os agra -
 soi aluchã cha; i es preciso me asusten las malas fa -
 ca ra ã ca ra; ellas no por Dios de aquellos, por las - es pal -



de, y así señores míos, para este lance imploro de to-
chas; y así por Dios queridos, tened cachaza: valga vuestra pre-
das. Tabur Patio, y Luneta, queridas gradas, que con las sequi-



ditos vuestras piedades, aixe
dencia, y disimulanza; ele, oro dios vaya
dillas, esto - se acaba - vaya



~~vuestras piedades.~~
de simulanza. al segno
esto se acaba. dos mas.

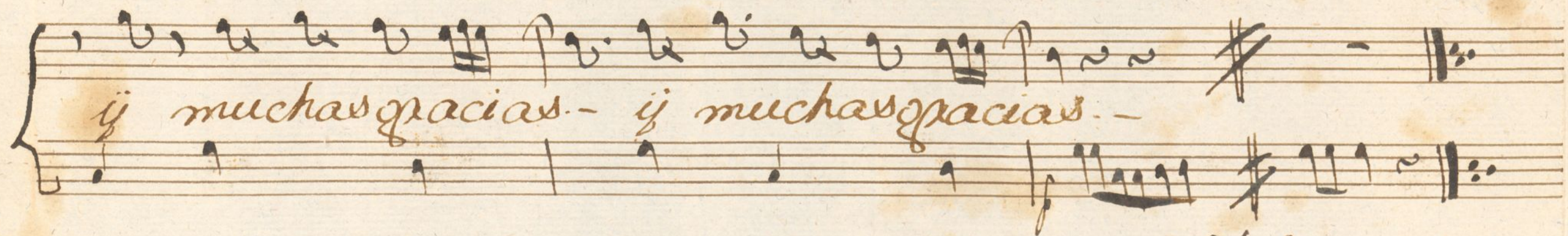
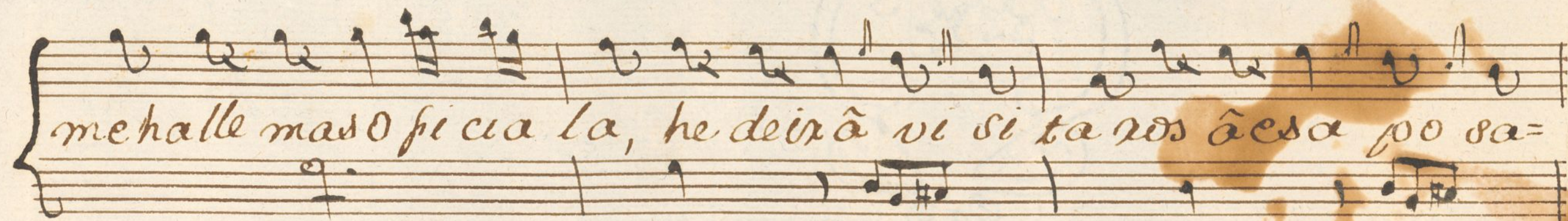
Segda
All^{to}

Siempre las pre ten=
siones se ven loqra das: Siempre las preten siones se ven loqra=
das: se ven loqra das: quando van pro te qj das: quando
Abux mis cielos; y cuenta reales clozas; y cuen=
de buenas barbas. A ti Cazuelita
con el empeño. A vuestro amante

a pelan mis ansias; para q^d te empeñes, con toda esta
y vuestros pacientes, con vuestros queridos, y con vuestros

parva; Para que piadosos, - con la hadvenana, - la protejan
crueltes, pedid: que piadosos - me protejan siempre - q^d yo os doi pa =

siempre - que yo os doi pa la bra - que al instante, que.
la bra, - quando Dios qui siere - que al instante, que



Al Segno

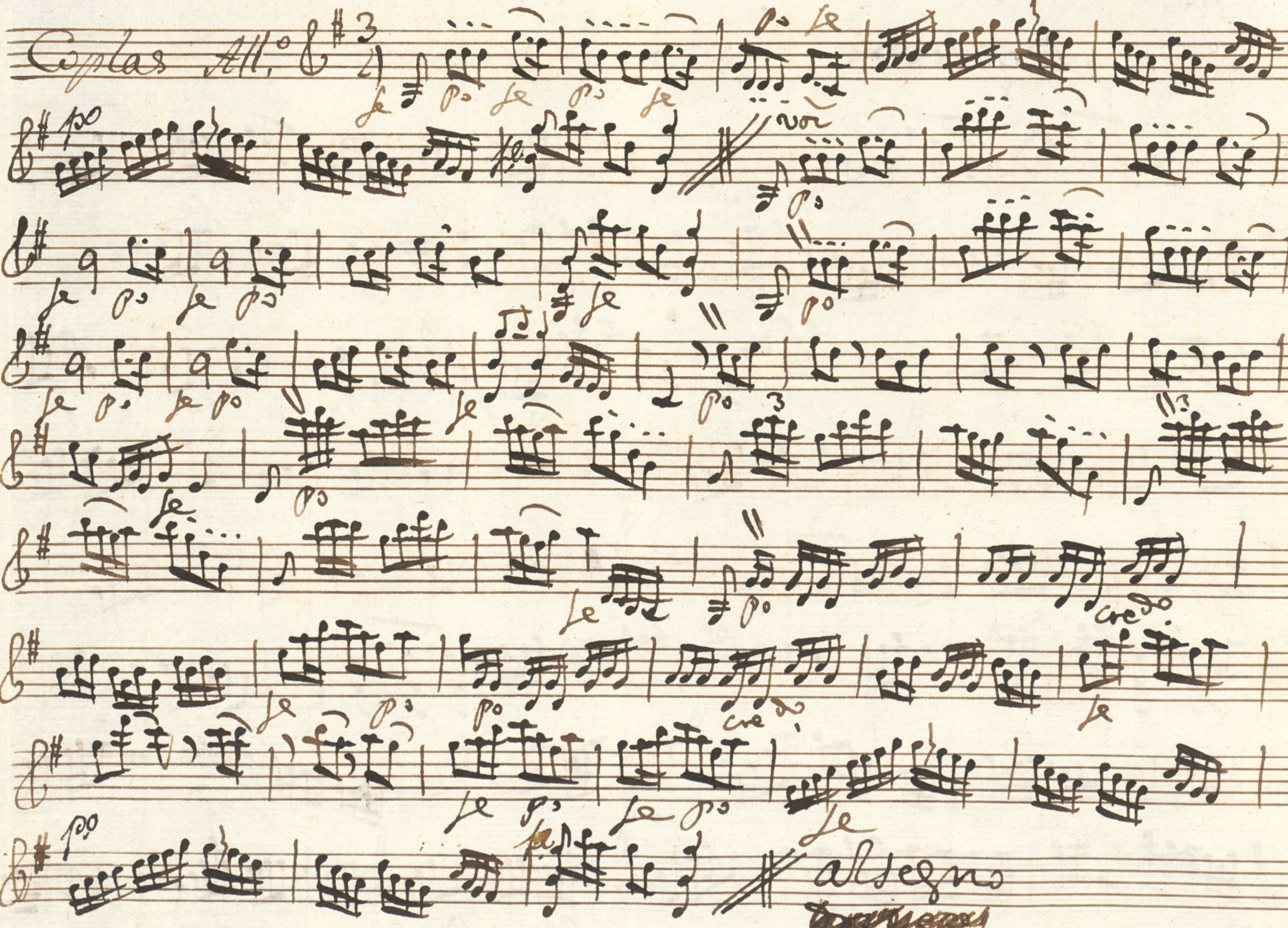
Violin Primo

Mass 167-20

3

Figueres à Solo; 2^a Lección.

This image shows a page of handwritten musical notation, likely a score for a vocal or instrumental ensemble. The music is written on ten staves, with a key signature of one sharp (F#) and a common time signature (C). The notation is highly complex, featuring dense polyphonic textures with many beamed notes and rests. The lyrics "Credo" are written in a cursive hand below the staves, with some words like "Je", "Je", "Je", "Je", "Je", "Je", "Je", "Je", "Je", "Je" appearing repeatedly. The manuscript is on aged, slightly discolored paper, and the ink is dark brown.

Coplas All.^o 3/4 

Segu. Allegretto $\text{G}^{\#3}$

vo

p

f

allegro

Violin Segundo;

Fugate à Solo;

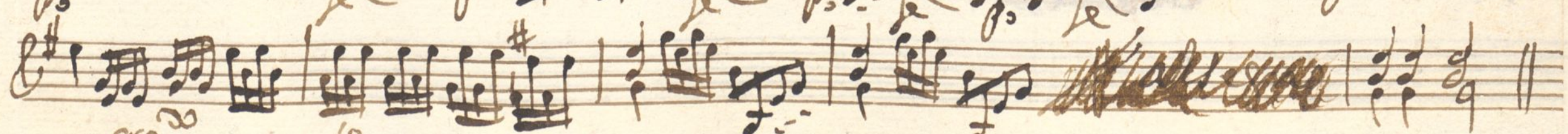
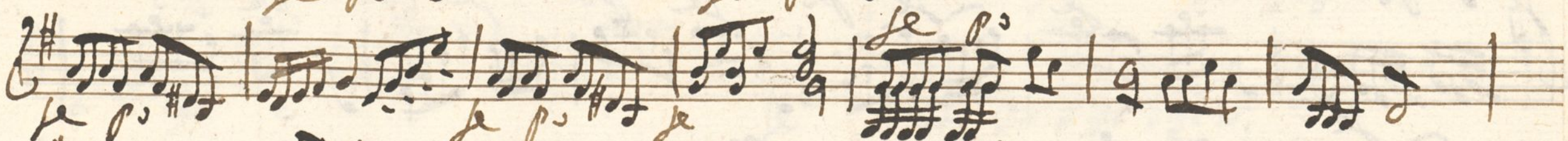
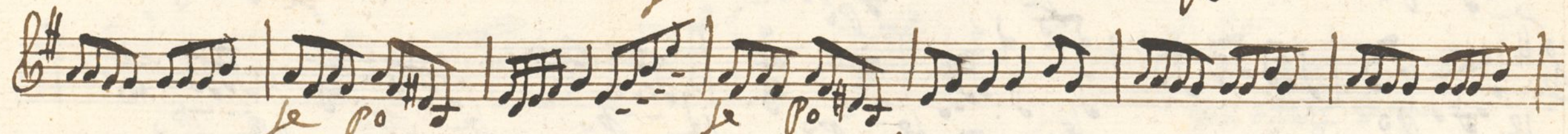
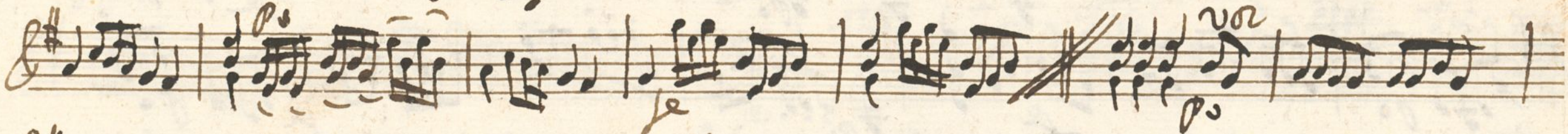
All.^o



3

Mus

167-20



Coplas *All.^o* *f. p. f.* *p. le* *p. fe*

al segno

Segui Allegretto $\text{G}^{\#} \frac{3}{4}$

no

p

p

p

p

allegro



Trompa Primera

Selección Nos 167-20

Fuguete à solo;

Handwritten musical score for Trompa Primera, titled "Fuguete à solo;". The score is written on ten staves, organized into two systems of five staves each. The key signature is D major (two sharps) and the time signature is common time (C). The tempo marking "Allegro" is present at the beginning of the first system. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are several instances of crossed-out or heavily scribbled-out passages, particularly in the middle of the first system and towards the end of the second system. The score concludes with the instruction "allegro" and a final flourish.

Segui. Alleg. $\text{H}\flat$ $\text{C}:\#$ $\frac{3}{4}$ $q\sim$ | $q\sim$ | $q\sim$ | - | ff $q\sim$ | ff $q\sim$ | ff $q\sim$ | ff $q\sim$ |

$\text{C}:\#$ ff | ff $q\sim$ | ff $q\sim$ | ff $q\sim$ | ff $q\sim$ | ff $q\sim$ | ff $q\sim$ | ff $q\sim$ |

$\text{C}:\#$ ff | ff $q\sim$ | ff $q\sim$ | ff $q\sim$ | ff $q\sim$ | ff $q\sim$ | ff $q\sim$ | ff $q\sim$ |

allegro

Trompa Segunda.

+

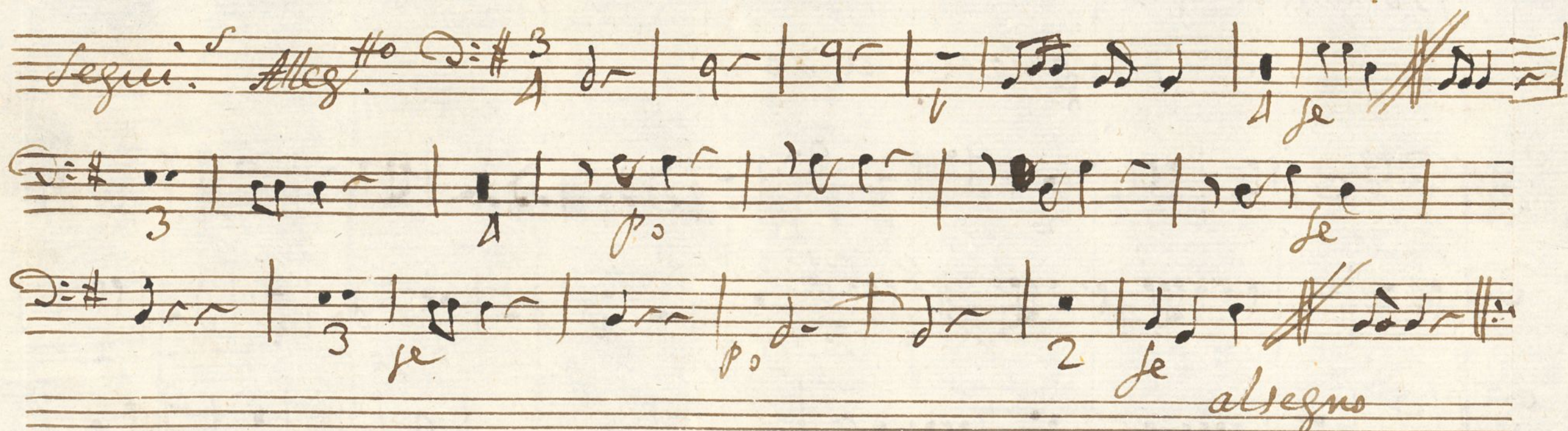
da leccion

Figurate a solo;

Mus 167-20

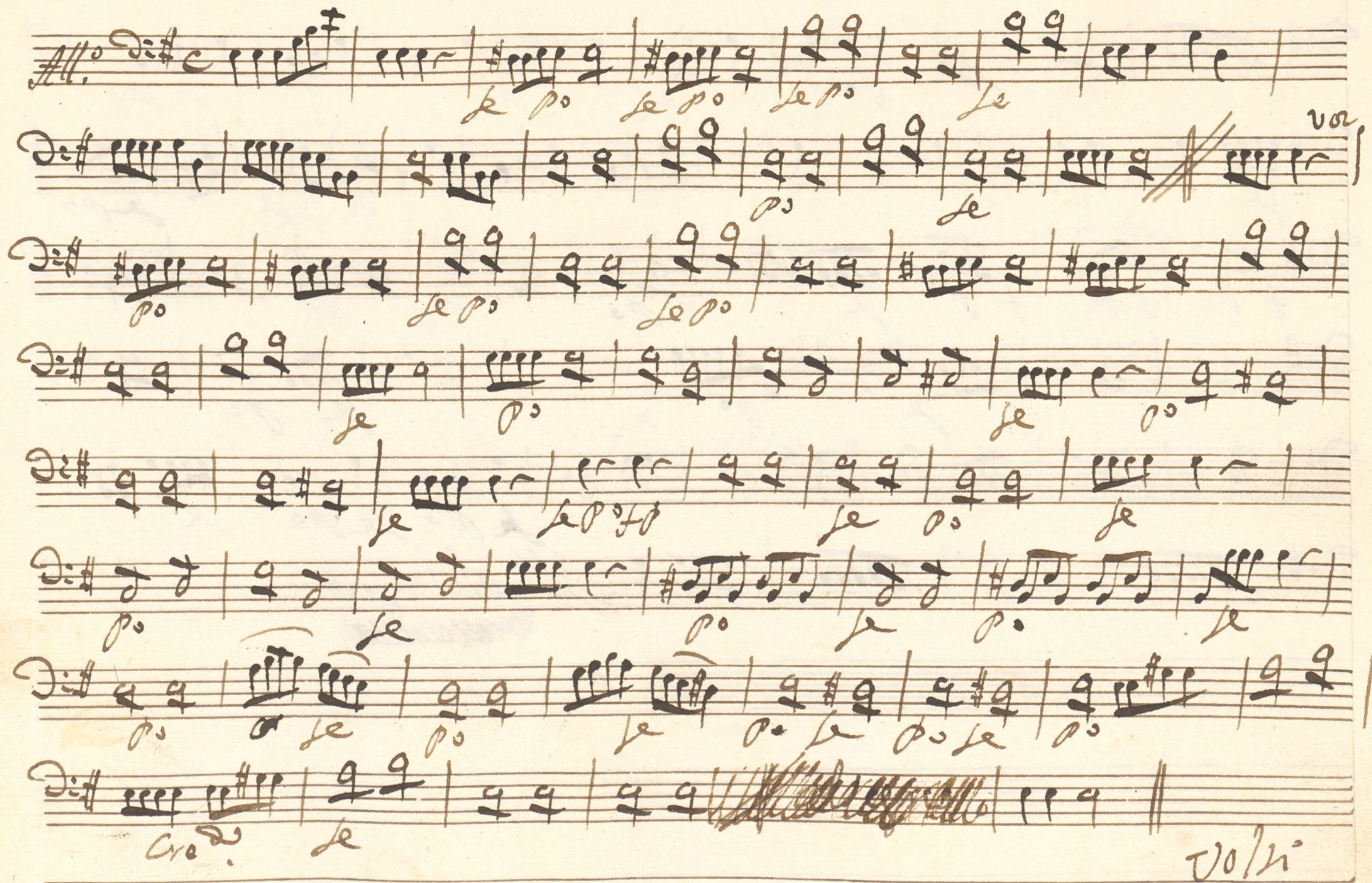
Handwritten musical notation for the first system, consisting of five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *se*. The first staff begins with *All.* and a key signature of one sharp (F#).

Handwritten musical notation for the second system, consisting of four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *se*. The first staff begins with *Coplas All.* and a key signature of one sharp (F#). The system concludes with the word *allegro* and a double bar line.



Contravaso; *Tugette* à Solo;

Mus. 167-20



Coplas All.^o

allegro

Handwritten musical score for a piece titled "Segni. Allegretto". The score is written on five staves, each beginning with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The piece concludes with the word "allegro" written below the final staff.

