

pa
Pelcaudaly

39

Señora Silberia

t. L'advenant

Mus 91-6

Tonadilla.

à solo.

De la Pretension.

Sor pasales.

91-6

Desp.^o

A qui te nev. que ri di to vuestra tri -
Aunque me ri to no tengo ni pue do

te da ve na na no a gra daros ni a ser -
con requir gra cia a lo menor co mo

vi vos si no a im plo rar vuestra gra cia
di ce soy pro pi a hi si ta de Ca sa

si no ay si se pa -
soy no

so na do mi or mi or di e que i o no
rer de mi vi da si que ri di to r del

ran cia no si no mis vien he cho rer
Al ma ya que no mi in su fi cien cia

Puer su plus mis yo no ranciau puer
 si quie va el nom dore me valgay si

Al segno.

Al fin que ri di tor mi or
 Mas en ver tar yen es to tra

All.^{to}

La for tu na vienpre va, xia quiso una
 boy es tan do algo ma cha ca y es tara al-

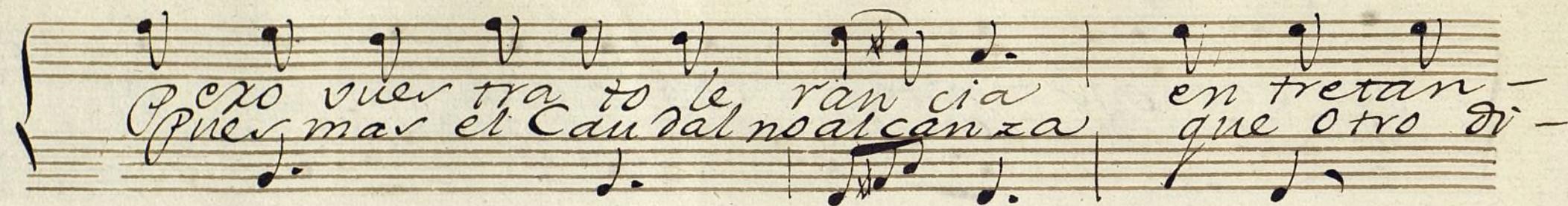
vez ser con tanta con, a quier ta, ver di-
qu no di cien, do Si/a quan do nos ver-

cha da la, ven tu ra a si do mi a,
pa, char ha, lla boy tengan pa cien, cia

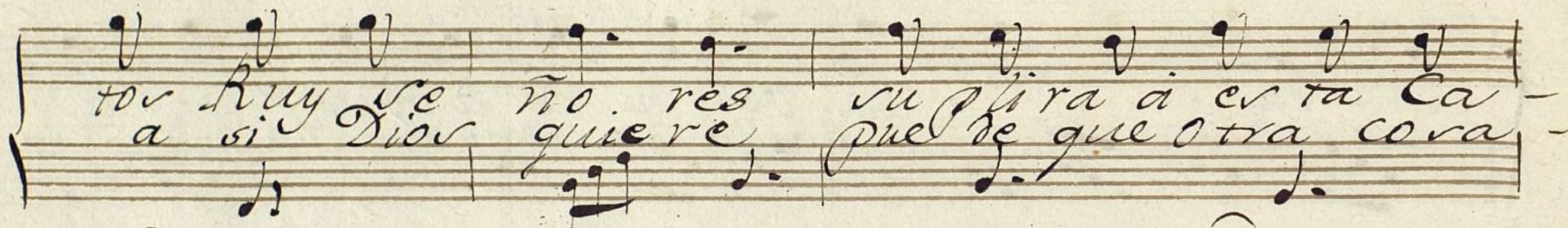
de vo, so trov la des gra cia pues nunca ay-
po bre ci ta da ve s na, na quan, do que-

un ven tu ro so sin, que otro su fra la-
rra Dios que lleque el dia de que tu-

car ga co noz co mi in su fi cien, cia
val ga va yan pues de se qui di llar



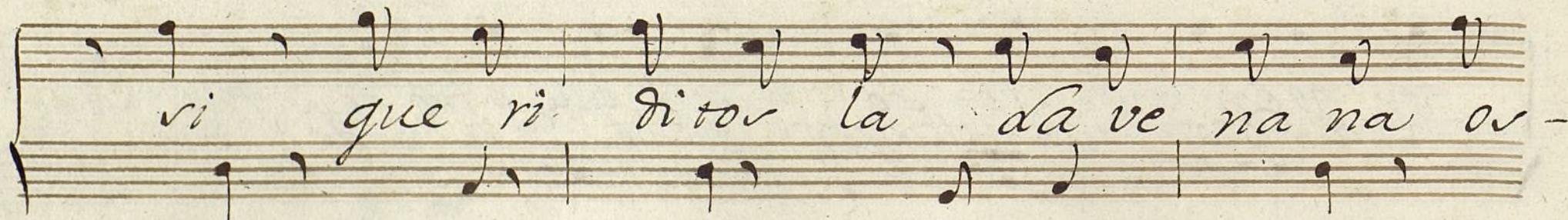
Pero vuestra to le rancia en tretan -
Pues mas el Caudal no alcanza que otro di -



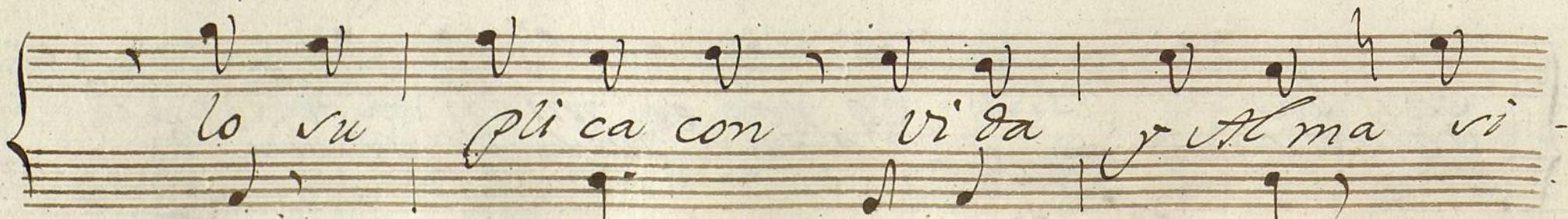
tor huy se no res su plira di esta Ca -
a si Dios quiere que de que otra cosa -



lan dria su plira
sal ga que de



ri que ri di tor la da ve na na or -



lo su pli ca con vi da y Alma si -

que ri di tor si pren dar carar
 puer de vuestros pie da des prue bar ten
 va ya de se qui di las ya gur mis
 go ar tar mas des de a hora em pie zo a
 da ro ros xen di day gra cias xen di day
 do ros mis muchas & fal tas mis muchas
 gra cias. & fal tas. Al Segno.

Andro

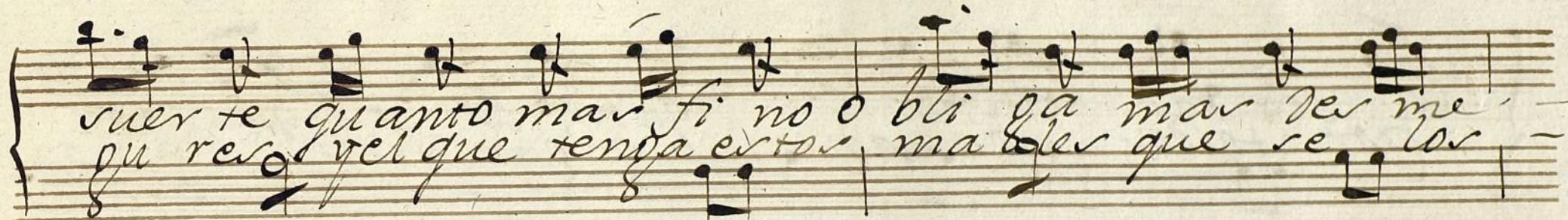
Seq. 

Wob.  *Es de un C na mo -*

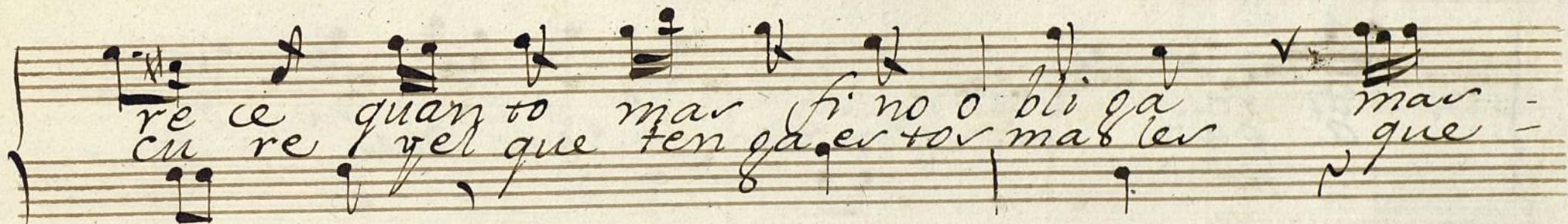
ra do *triste la suerte es de un C na mo -*

ra do *triste la suerte triste la -*

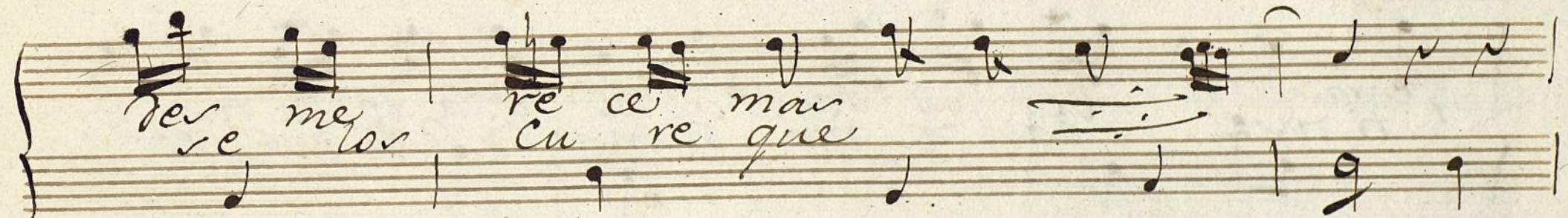
suerte *triste la -*
a gur a -



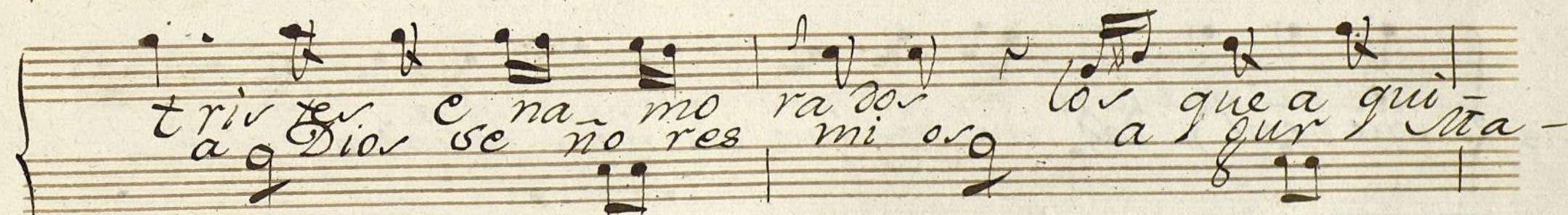
suer te quanto mar fi no o bli ga mar des me
gu res y el que tenga ex tor ma gles que se los



re ce quan to mar fi no o bli ga mar
cu re y el que ten ga ex tor ma gles que



des se me los re ce mar
cu re que



triv ter e na mo ra dor los que a qui
a q Dios se no res mi or a gur Ma



se ha llan de cid me si no es es ta
da mar yo cuen ta que ex tor ma gles

la verdad clara quantos y quantos
 por todos pasan a gur y mi patio
 di reis caramba o la la no di
 a gur mis gradar a gur puer to di
 eras verdad tan alta q. a to di to no
 titos has ta ma mana y das me por que
 tie ne que a to di to no tie ne qua si sin Al ma
 sue nen y das me por que vuenen quatro pal ma das
 qua si sin Al ma
 quatro pal ma das. *Al Segno.*





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Coplar. Allegro $\text{G} \text{ major}$ 6/8

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Andrno

Seq. All. $\text{G}^{\#}$ $\frac{3}{4}$

v

p

Allegro.



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t

Mus 91-6

Violin 2.º Ton.ª a solo.

vela Preension.

Handwritten musical score for Violin 2.º, Ton.ª a solo. The score is written on ten staves. The first staff begins with the tempo marking *Desp.* and the key signature of two sharps (F# and C#). The music is in 6/8 time. The notation includes various rhythmic values, slurs, and dynamic markings such as *p* (piano) and *mol.* (molto). There are several instances of crossed-out passages, notably in the fourth and eighth staves. The score concludes with a double bar line and a final flourish.

Coplas. Allegro 

Seg. Andante 

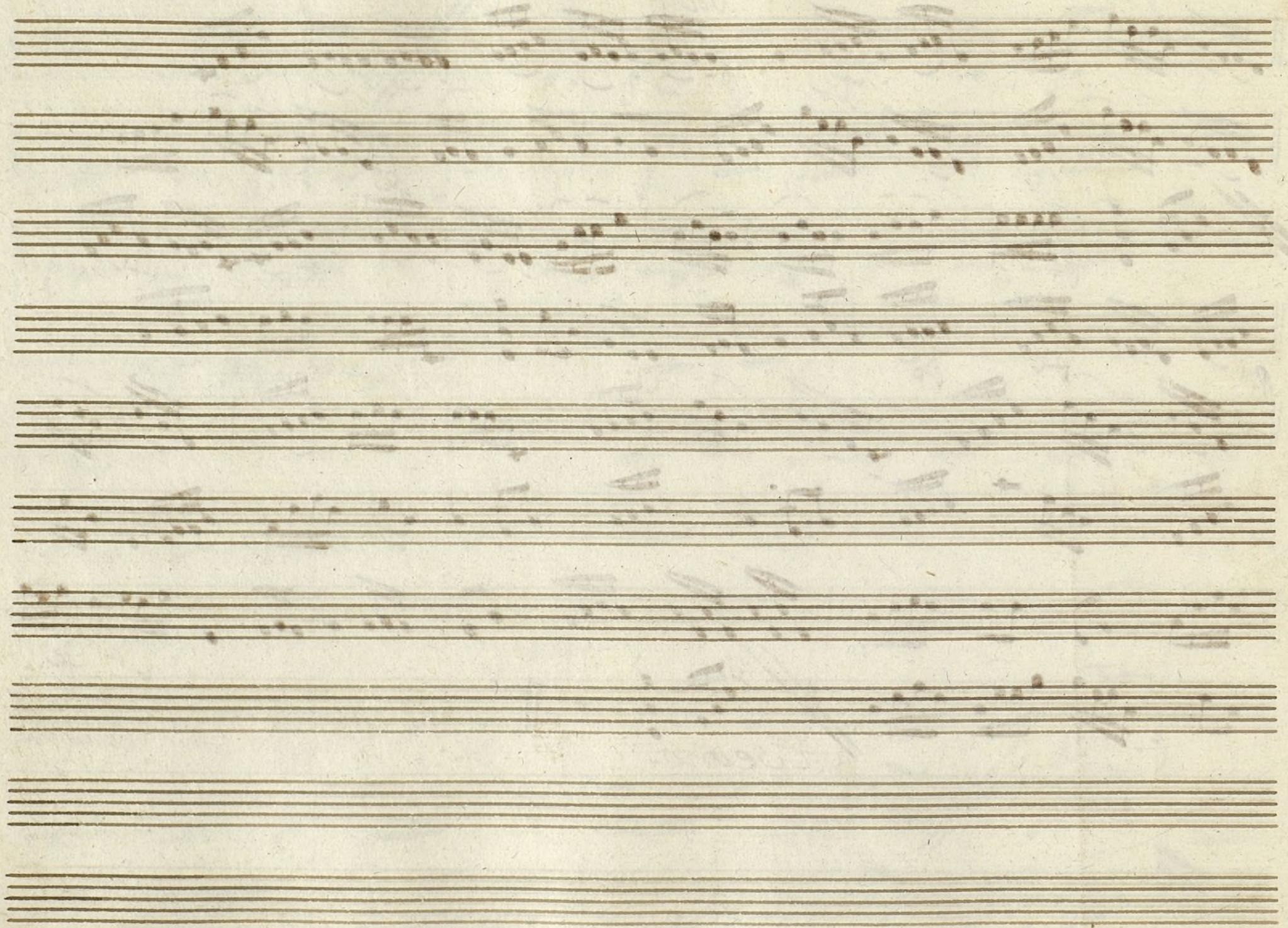
Voz

pp

fe

Allegro.

The image shows a page of handwritten musical notation on aged, yellowed paper. It contains ten staves of music. The notation is in a cursive, historical style. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of various rhythmic values, including eighth and sixteenth notes, often beamed together. There are several dynamic markings: 'Voz' at the top, 'pp' (pianissimo) in the fourth staff, and 'fe' (forte) in the sixth and seventh staves. A double bar line with repeat dots is present in the seventh staff. The eighth staff is crossed out with a large diagonal slash. The ninth staff ends with a double bar line and repeat dots. Below the ninth staff, the tempo marking 'Allegro.' is written in a cursive hand. The bottom of the page features three empty staves.



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Oboes y.

+

Mus 91-6

Conadilla à solo; de la Pretension.

Despacio

Allegro

D.C.

Volti

Segue And. $\text{G}\sharp\text{A}$ $\frac{3}{4}$

allegro

All.^o 
f.
p.
3
3 *se 3 p.*
f.
3
Allegro.

Siguen Seg.^o

Seq. Mod. to
Allegro.



t

Mus 91-6

Trompa 2.^a Ton.^a à solo. Dela Pretervision.

Desp.^o

All.^o *6/8* ~~6/8~~

se po

Allegro.

Siguen Seg.^o

Seg. Mod.

3

Al segno.

Bajo. Ton.^a a solo.

De la Pretension.

Handwritten musical score for Bass (Bajo) in G major, 6/8 time, marked *Desp.^o*. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music features a melodic line with various dynamics including *f.* (forte) and *mol.* (molto). A double bar line with a diagonal slash and the word *un* above it appears in the fourth measure of the second staff. The piece concludes with a double bar line, a diagonal slash, and the word *fe* above it.

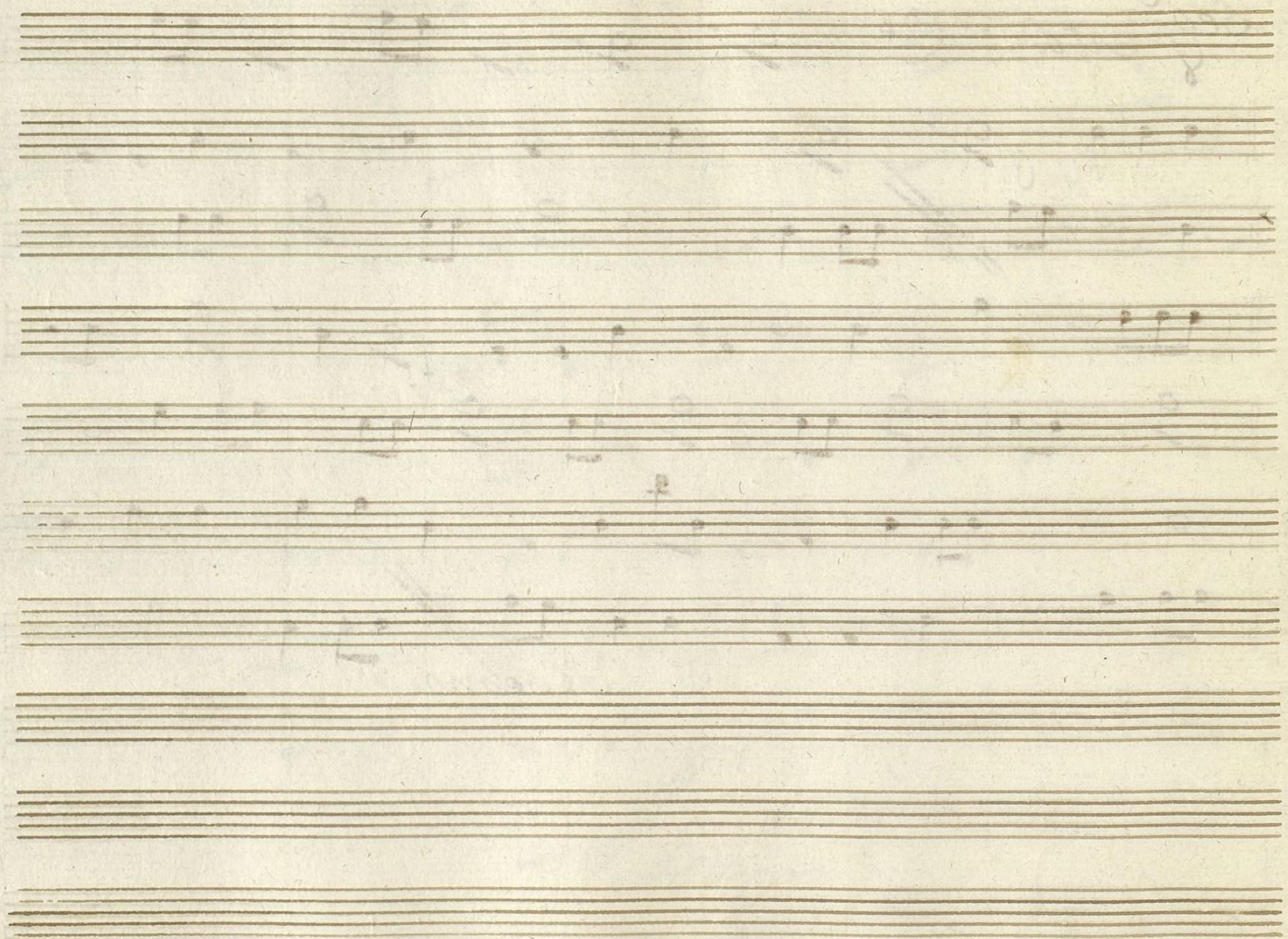
Al segno.

Coplas. Allegro 

Al sereno.

Seq. Mod. 70

Al secondo.



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