



De la campeche vida
Le placentero
En estas sequidillas
cantar^{te} quiero.
Ven vida, miq!
Ven a gozar del campo
Las maravillas.

Distante del bullicio
De las ciudades
Ofrece la campiña
Comodidades.

Ven a gozarlos
Que al fin ha de presarte
De abandonarlos.

— it. —

Genus Texier y Aymexich, Payadan y Vilán Bon

El numantino pueblo
De Iberia Numen Santo
Bañado en triste llanto
Te invoca en su dolor.

Escucha sus clamores
Hazle propicio el Cielo.
Atiende á su consuelo,
De ti espera el favor.

Ala V. de las Mercedes

Vno

Pues soy madre de mercedes
Y ante Dios la mediana
De vos este guetto expone
Virgen Santa, proteccion
Su clamor a Vos se eleva
Vuestror oja a el se inclina
Vuestras mercedes le animen
En medio de su afliccion.

Se-pul-ta-do en - tre ce - né - ras es - tá ma - se -

gu - so el fue - go, así el amor que - sep - cul - ta

se - se - gu - ra en el ci - len - cio se - se - gu - ra en - el ci -

len - cio se - se - gu - ra en - el ci - len - cio ay ti -

ra no que muchas sea - bra - zón en la o - gue - ra del ven - do - do


Dios ¡ahunguel lo-gra a mas llo-mo al fuego nunca el


humo es-cubre suar-dor ay ti-ra-m'lla bien haiga el o-


mor-qen co-lon-do lo-gra lo-gra su po-sion ay ¡jo re-


nia-go del que al con-so ¡y sea lo-ba al ha-vor ¡y sea


lo-ba al ha-vor ¡y sea-lo-ba al ha-vor



El ayre de mis suspi- ros — El ayre de mis suspiros,



— nueva maquina invento, y el fuego cong. me abrazo — y el



fuego cong. me abrazo — Gas inflamabe me dio.



Contravillo Ay Tirana inconstante y variable — Ay Tirana de-



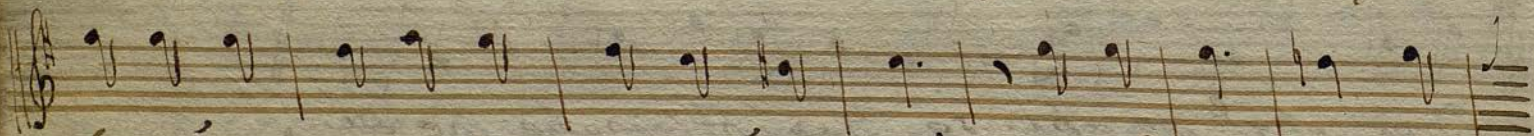
ra tu rigor no hazas q. el viento gobierne la maqui-na



de mi amor —, mira q.^e el Gas q.^e lo inflama, mas que



fumo es puro ardor, viva la Tirana y aplaudase oy, la



Maquina nueva de nueva invencion; cong.^e andan los



hombres por — otra Region, cong.^e andan los hom bres

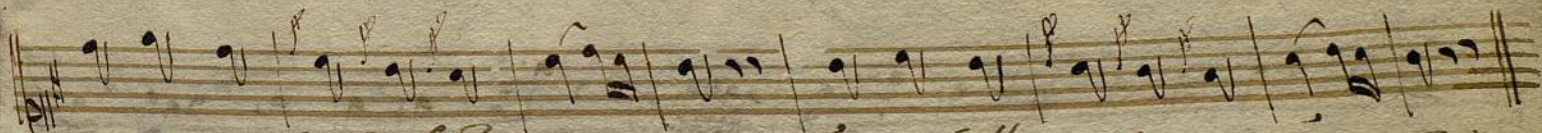


por — otra Region, por otra Region por otra Region.

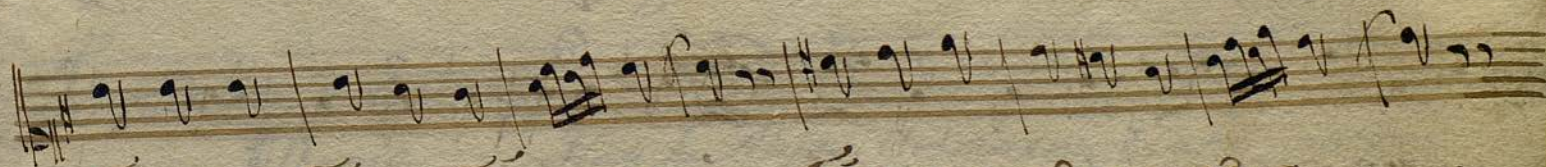
Tirana: la Pesalada.



Cada g.^e es de muchos Dueños, y fácilmente se alquⁱ-la;



como sabría el Jorastero, si está llena, ô vaci—a.



Tirana Tirana Tirana, Tirana andar andar—;



g.^e quiere v.^o g.^e le di—ga si no me queda explicar—, siendo v.^o



mas Pesala—da g.^e la Sal g.^e hay en el mar.

Otra Tirana.



Yo no entiendo los - efectos q.^e produ - cen el dolor



mío, q.^e producen el dolor mío o; pues de la vi - da q.^e



muerdo, nace - la muerte q.^e vivo, nace la muerte que



^{estruvillo}
vivo: Ay Tirana de mi Alma -; ay Tirana de mi vida -



no me olvides no me olvides - duelete de mis desdichas -

ay—, ay— ay, ay, ay, ay, ay—: Yo siempre he de quererte ahus

que sean mi enemiga; Tráana muerte enemiga.

Tomadilla a Solo

Allegro.

Hoy la Anita Señores trae por divers

sion, Tonada Semaci ta quer de geru son; no trae

gestos ni muecas, Jarras ni columpión, Musica penetrante,


límpia como el cristal; desnuda de aparatos, y 9.^a busca la


voz-, a esto llaman Cantar. Solo a eso venos Yo; si acepto en

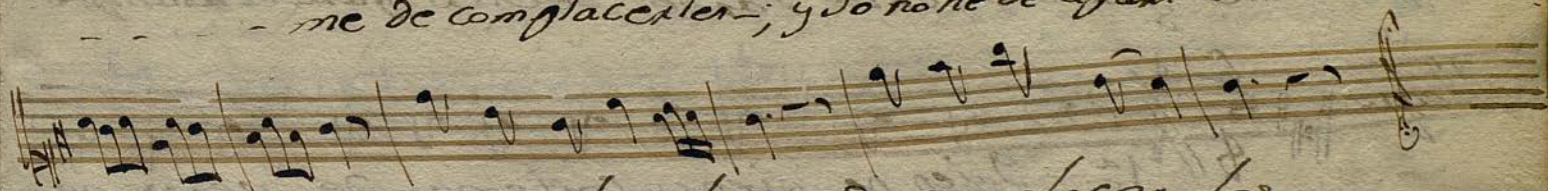

agrada- nos, mi fin se consiguió- si acepto en agrada-


- nos mi fin se consiguió: Vaya Bonada, vaya Duquete, 9.^a


este Estilo 9.^a todos quieren; y Yo no he de apartar.



me de complacerles; y lo no he de agastar



me de complacerles, de complacerles.



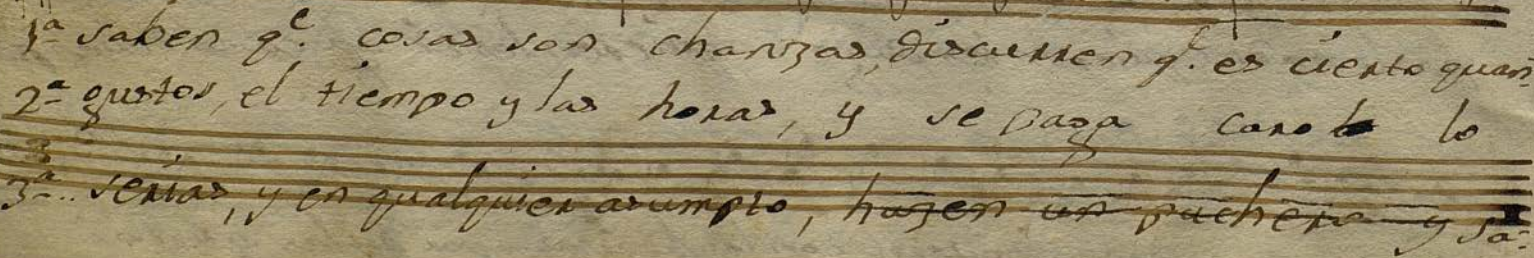
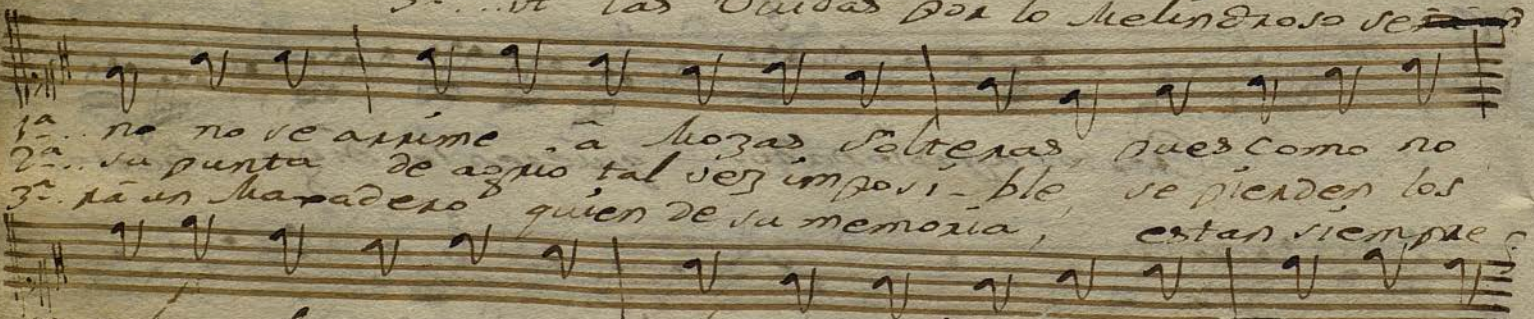
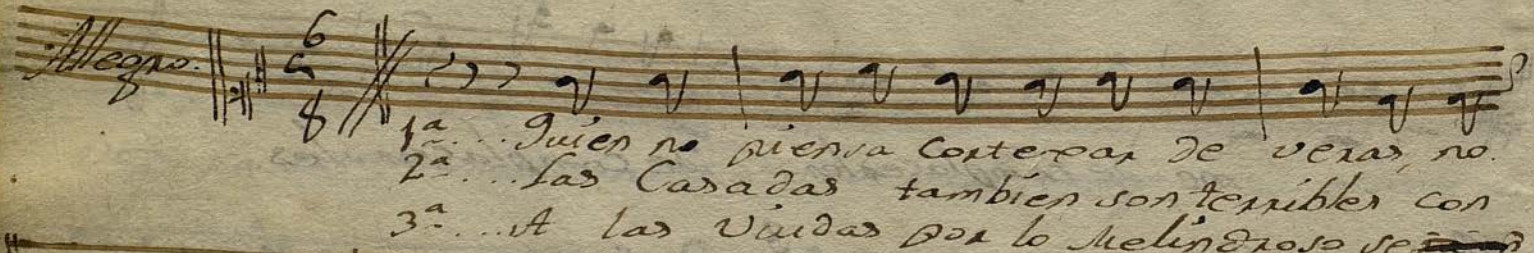
Cientos apasionados quieren les diga Cientos a



pasionados quieren les diga: quieren les diga, como deven por



tar-se, como deven portarse con las moçitas - por darles gusto.



1.^a to se les habla, discurren y es cierto quanto se les
2.^a g.^o de los lo roban, y e paga caso lo g.^o a otro le
can al difunto, hacen un puchero y vacan al ar-

1.^a habla;
2.^a roban;
3.^a finto;
Y no centas del trato del hombre
la esperanza fallecen los ojos
Y el que piensa q.^e va a divertirse

1.^a imprimen su imagen en los Cora-zones y si
2.^a y así ellos fallecen por miedo de Coca, sobre-
3.^a despues q.^e lo paga se buelve mas triste y entie a

1.^a quieren salir alopun dia claman, y le ponen guillo
2.^a salto es todo el canño y las oca-siones todas

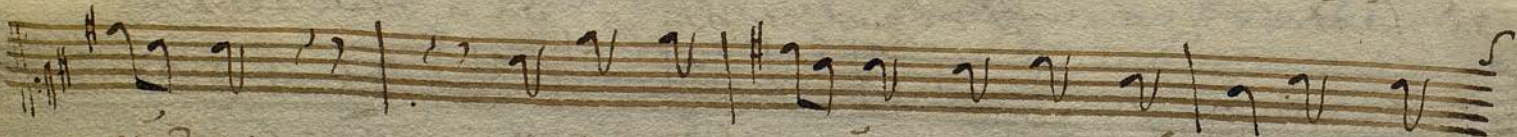
3.^a quel g.^o perdido y el g.^o opza las comparaciones siempre



1^a. de por vida, claman y le ponen guillos de por

2^a. son delicias, y las ocasiones todas son por

3^a. son odiosas, las comparaciones siempre son o-



vida;

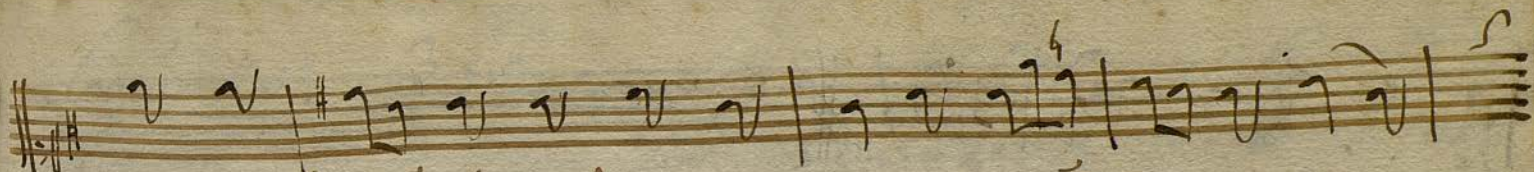
estas materias tan delicadas, son

2^a. ligeros;

al fin Alhajas son de oro bueno y en

3^a. odiosas

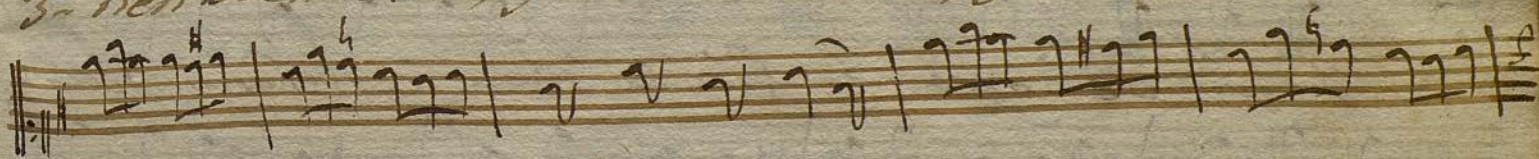
y al fin Casadas, viudas, solteras, tie-



1^a. como el Viduo, quien rompe paga quien rompe pa-

2^a. este mundo, quien de lo ajeno, quien de lo aje-

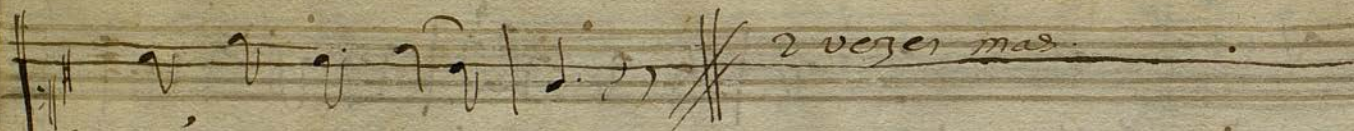
3^a. nen buen leor, y malo el cerca, y - malo el cer-



1^a. ga - quien rompe paga -

2^a. no - quien de lo ajeno.

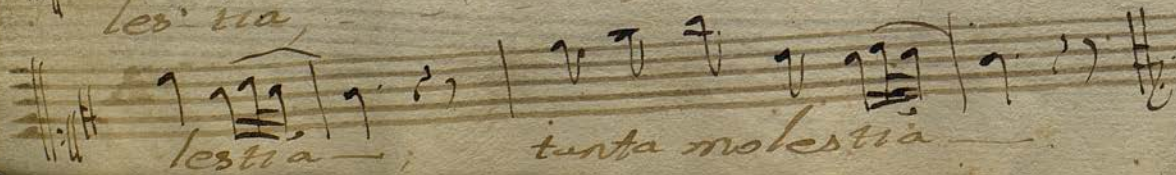
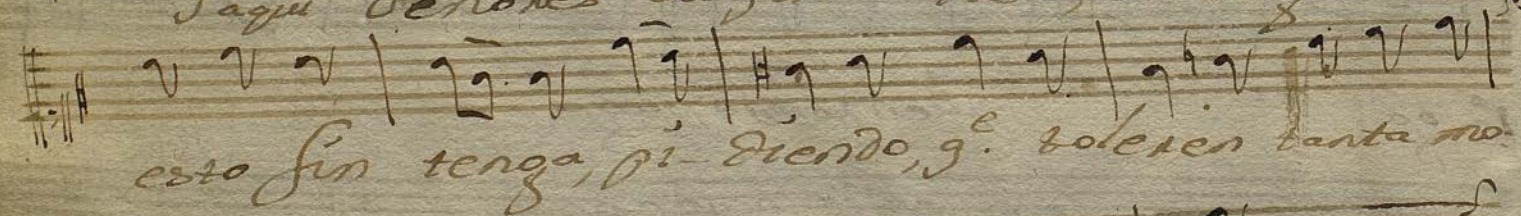
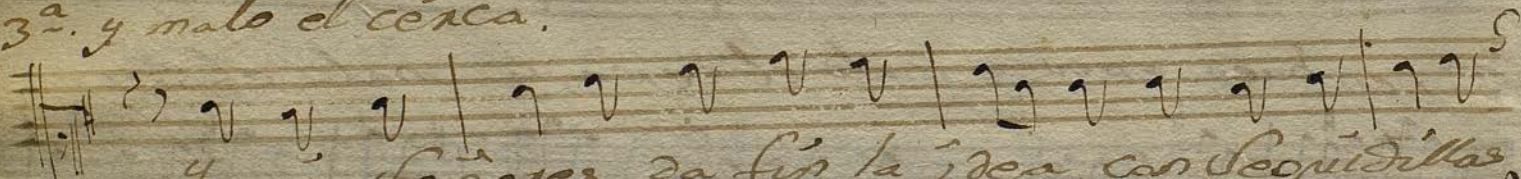
3^a. ca - y malo el cerca.



1^a... quien rompe agua.

2^a... quien se lo ageno.

3^a... y malo el cerca.



Sequidillas

Poco And^{te}

Una cosa es Casarse, y otra es quererse

se, una cosa es Casarse, una cosa es Casarse

una cosa es Casarse y otra es quererse

y otra es quererse, q^e lo q^e el uno ye, la
y es verdad clara, y uno q^e lo de q^e los

el o no encien de. No se como nosotros, los
muchas Casa

hombres tolera nos, nos hacen mil obsequios,

Creemos sus engaños, y al vez de ser mondos, ya les
falta el ala - go, y á veces á una horrible, le
munden agra - sa - jo; miren si hay diferencia
de Estado, á Estado, miren si hay diferencia, miren si hay
diferencia, miren si hay diferencia de Esta -
do, á Estado.

Tierrana a Solo.

Vi salio antes la Tierra-na, solo fue por
Mar, y Tierra, solo fue por Mar, y Tierra,
mas por los Ayres aho-ra, ha salio volando
Estribillo.
intenta Vuela Tierrani-lla, por aquestos Cielos
nada no te caigas, y Noemos luego, tuxumtum
porque si te ma-tas, tuxumtum dime lo q. hasenar.



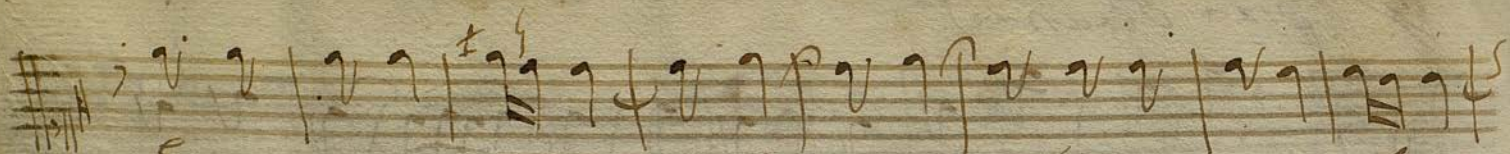
 tumtum, in la Tixana — Ha, tumtum quer nues-
 tro embelozo; tumtum tumtum conti — go,
 tumtum tumtum volenos.

2^a El Globo de la Tixana 3^a El Globo q. tubo en Francia
 Si le quieres ver volar, Ira un Carnero metido,
 Dale con Oro acunado Mas al de acá la Tixana,
 Que esto es el perfecto Sai. e. Quiere vaya su marido.

4^a La nueva invención del Globo
 es cosa muy oportuna,
 Para embiar á los Hombres
 A los Cuernos de la Luna. C. J.

Otra Tiana.

Un Oficial de Marina ha ve-
nido de la Havana, y entre otras muchas
cosillas nos ha traído esta Tiana,
nos ha traído de esta Tiana. Ay, Ay,
Tianilla mia Ay Ay, Tiana Havanera;
Ay Ay Tiana Havanera; Ay, Ay,



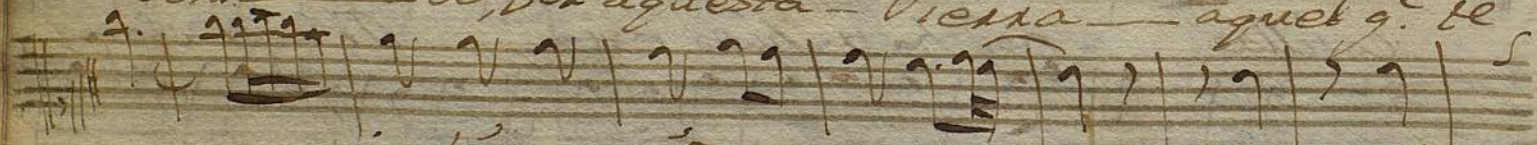
g.^e eres entre todas — Ay — Ay — la mas estrechada



— Ay — Ay — la mas estrechada — ; sea bien



veni — do, por aquesta — Tierra — aquel g.^e te



tra — jo bien venido — sea — Ay, Ay,



bien venido se — a.

2^a Copla. J. Dices q. han puesto en la Havana
de amor, y quexer Cuchela
y a un Oficial de Marina
que por Maestro han puesto en ella 2.

1 Ay, Ay. C^a J.

Otra Tiana. Andan^{no}

Aunque me miras — con todos — Tiranilla
el alegrarme y se — in las penas del buaga-
torio —, Tiranilla estoy durando por — ti.

Ay, ay, ay Tirani, porque no me quieres si, ay, ay
ay tirani, si yo me muero por ti, pues si no
quieres — aleva mis finezas ad — mitia —
me veras — en tu presen- cia, sin poderlo re-
sistir, sin poderlo resistir — fallaces,
y morir — y — morir — y — morir —

2^a

A la vista de lo q^e hazes, Tirarilla
para darme q^e sentir;
aunq^e hazes por olvidarte, Tirarilla,
no lo puedo conseguir. Ay, ay. &

3^a

Ya no tengo en mi pecho; Tirarilla
paciencia para sufrir;
estas siempre acordando; Tirarilla
de quien se olvida de ti. Ay, ay. &

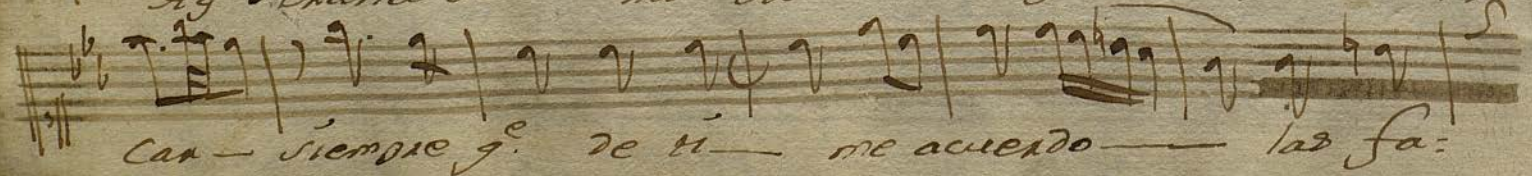
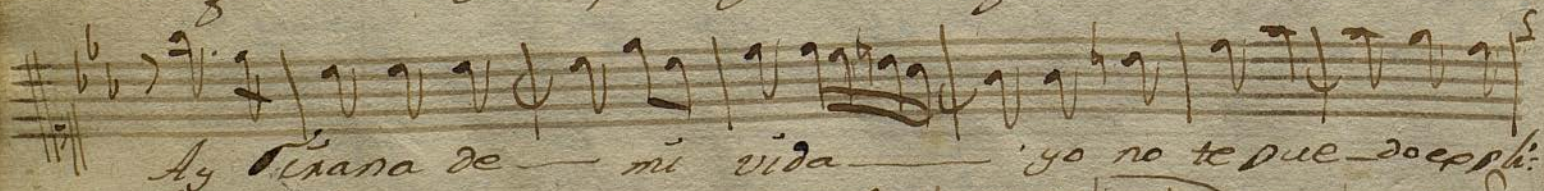
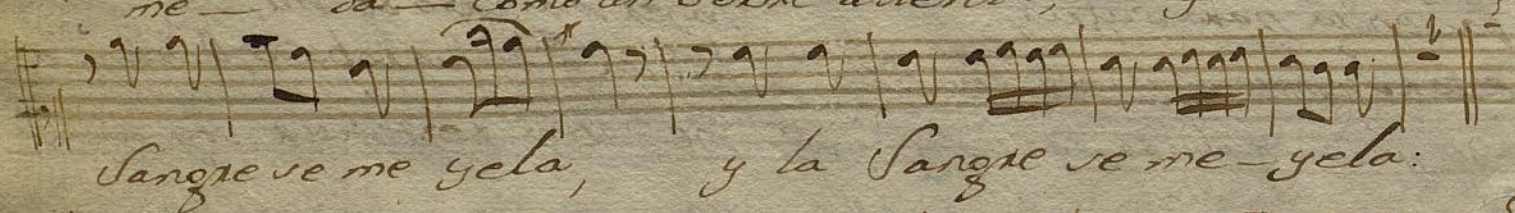
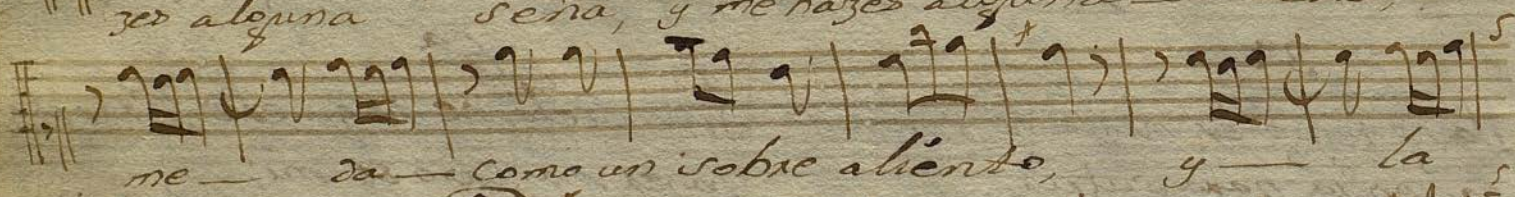
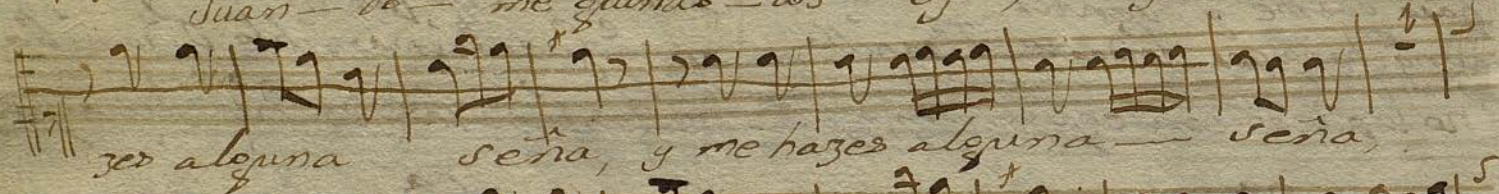
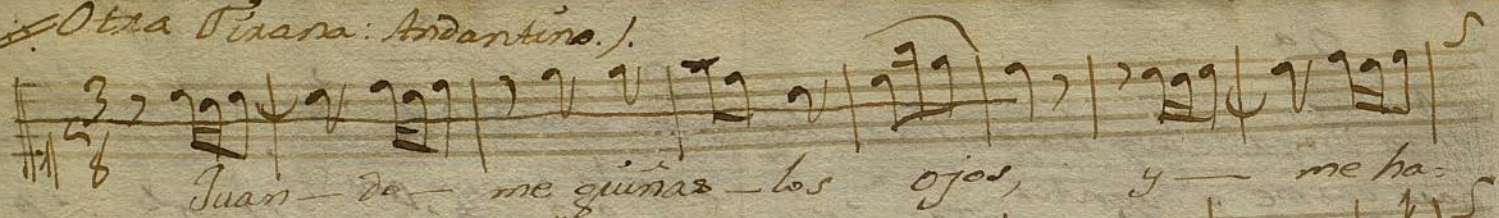
4^a

Si mi Corazon le vieras, Tirarilla
como le tengo por ti,
aunq^e fueras invencible; Tirarilla
te lastimaras de mi. Ay, ay. &

5^a

Si en odelante no quieses, Tirarilla
hacer mas caso de mi;
la Vida q^e me has robado; Tirarilla,
me debes restituir. Ay, ay. &

Otra Víspera: Andantino.



ti-
gas - g.^e me das - las fatigas que me - das;

Ca - ran - ba como te que - ro, sin - do -

dero remediar - sin poderlo re - mediar,

sin poderlo remediar -

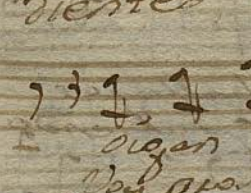
Una Tirana.

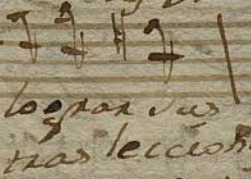
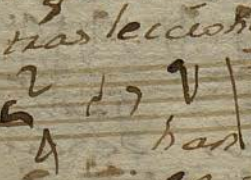
En la Torre de mis gustos, elevando me
mire —, como el cimiento era falso en el suelo
me encontré —. Tirana, Tirana ô Estrella fatal,
que lo q^d pretendo no haya de lograr —, que todos mis
gustos, se hayan de frustrar; Tirana, Tirana ô Estrella
fatal - Tirana, Tirana ô Estrella fatal - ô Estrella fatal.

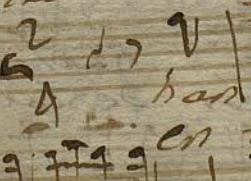
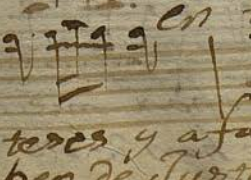
Seguísillas de los Pretendientes.

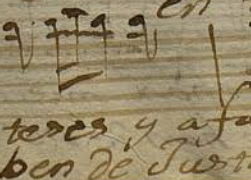
Allegro  *Todos los Pretendien-tes, todos los Pieten-*

viertes oigan atentos, oigan atentos

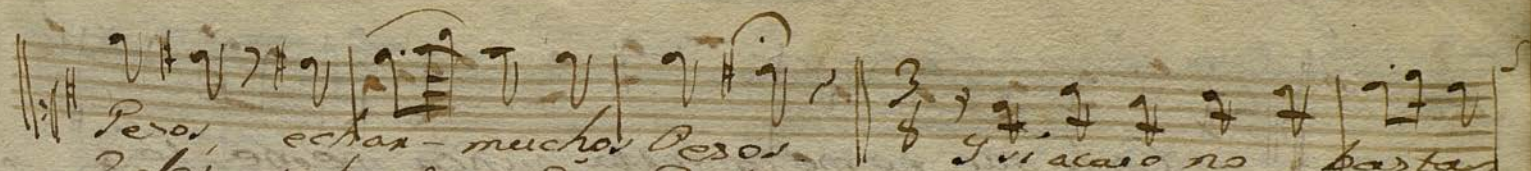
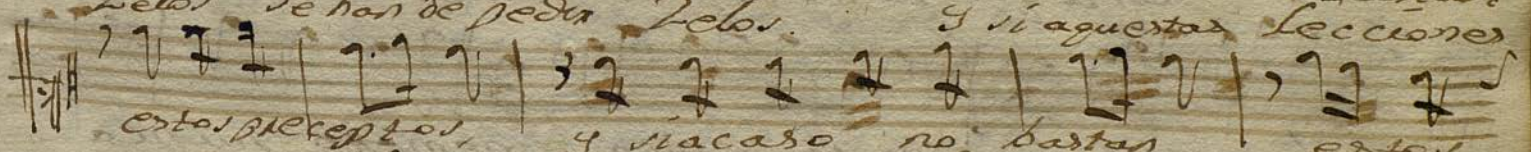
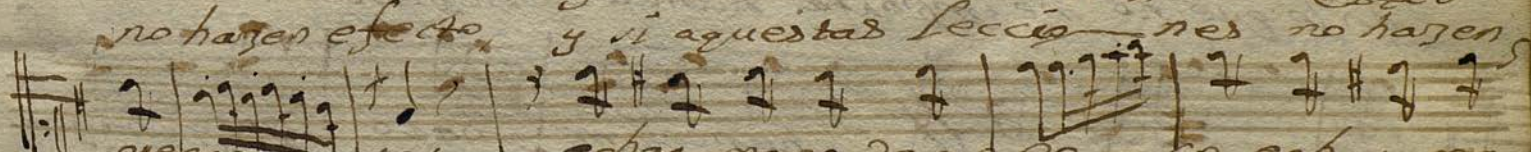
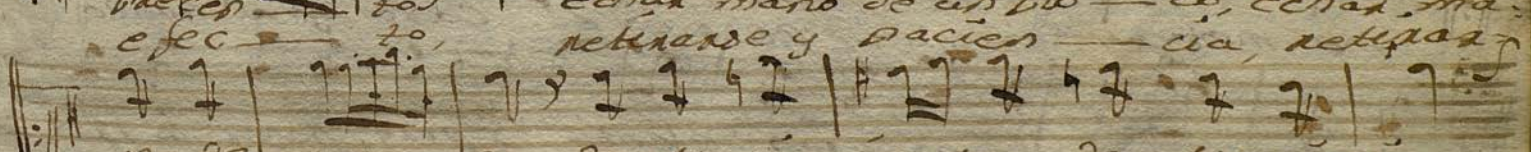
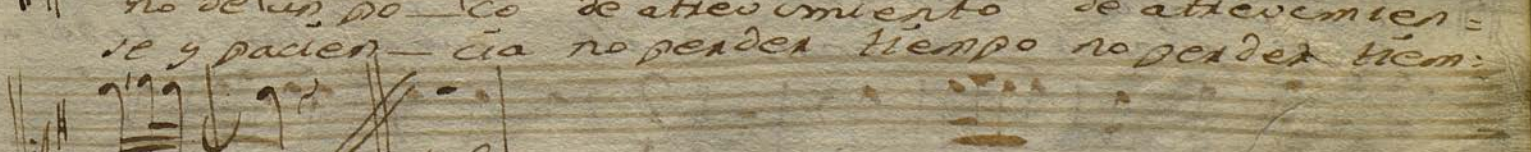
oigan atentos  *los para lograr sus fi-nes, para*
obrar bien do, con otras leccion- tas, con o-

lograr sus fines los documentos  *los documentos*
mas lecciones tan muy del intento  *muy del intento*

han de ser rendidos muy finos y atentos  *Cor-*
en todas las cosas que vayan saliendo  *de-*

teses y afables y algo za-lameros, y algo-zalame-
ben de Justicia  *entran los números*  *entran los núme-*

nos — han de hablar de todos con algun desprecio
nos — han de discurrir de capadores y hieras
con el di- símulo de ser muy ingeniosos de ser
los pies amarrando siempre por el suelo siempre
muy ingeniosos han de hacerse todos nobles capalleros
por el suelo: viajando escalera o a un coche subiendo
que basta en el caso q^e lo digan ellos, q^e lo
se ha de dar la mano que al fin se da un tiempo q^e al fin
digan ellos si acaso se ofrece, hablar
se da un tiempo: si acaso quisieren decir
de dinero, ahun que no haya un quarto echar muchos
buo terreno, ahun sin esperanzas se han de medir


Pero echas muchos pesos y si acaso no bastan
Zelos se han de pedir Zelos y si aquestas lecciones

Estos preceptos y si acaso no bastan
no hacen efecto y si aquestas lecciones no hacen

preceptos echas mano de un poco echas ma-
neco, echas mano de un poco echas mano de un poco
efecto, echas mano de un poco echas mano de un poco

no de un poco de atrevimiento de atrevimiento
se y paciencia no perder tiempo no perder tiempo

to Al Segno.
do

Sequisillas.



Andante

En lo que no me importa nunca me me-to,
en lo que no me importa nunca - me me-to nunca -
me me-to nunca me me-to porq.^e hazen
pero es el caso q.^e al mundo
lo contrario es gran defecto, porq.^e hazen lo con-
tados quieren el enmendarlo que al mundo todos
traxo es gran defecto. Ay infini- los tan
quieren el enmendarlo. Son los defec- tos fa-

*majade — vos q. en todas par- tes se han dan metien-
cil' notar — los mas no tener — los eso no es tan-
do, que en todas partes se han dan matten-do: loqas los
to, mas no tenerlos eso — no es tanto; cada uno
ta — les solo con ex- to que los gradu — en de
vi — va segun su agra- do y de su Ca — pa que
majade — ros que los graduen de maja- dexos:
se haga un sayo, y de su Capa g. se ha — ga un sayo:
Oues mas vafe en la Casa — el que es mas necio,
y asi Señores mio — tengan cuydado,*

44



que mas sabe es la cada el que es mas necio, el
y asi. Señores míos, tengan cuidado, ten
que es mas necio, que no sabe en la agena el mas dío:
gan - cuida - do, no meterse en la Puerta del Esque:
creto, que no sabe en la agena el mas dío:
sado, no meterse en la Puerta del Es - cu -
creto el mas discreto
sado del Escuda do

Allegro.

Y Cona della à Solo. Las Muelas & ~~la~~ la Hermosura.

Mez. No. 1

Que está el mundo perdido dicen los Sabios
Dicen que por las Hembras se ve arruinado,



dicen que por las flempas se ve arriunado,
 dicen los sabios
 se ve arriuna — do

y en su vida ha tenido el mas ga-
 tan buenas con las Pabos, como los



Sabor, Comedias, vander
Sali, y que ve me da ami; Sali no lo emmendare

yo; Salu, g. anda mucho Harvestues: que se aplica la
que aqui halla todo el

*gente a comerciar, y en los correspondientes hay utilidad,
mundo que trabajan, y no reparan muchos en el jornal,
y en los correspondientes hay utilidad,
y no reparan muchos en el jornal,
y en los correspondientes hay utilidad hay u-
y no reparan muchos en el jornal, en el
utilidad. *Quatro verdades, quiero decirnos,
no hay q. enfadarse mis queridos; declaran
quiero, de la herencia, todas las mañanas,**

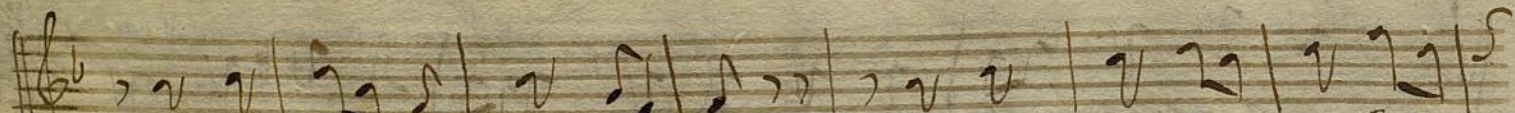
Re. g.^e ella abunda, tengo, Dios, que ya co-

miervo, por g.^e agrada — nos es mi dese — o,

es mi dese — o, es mi deseo, es mi dese — o.

Allegretto. 3/8

*1.^a.. Es la hermosura en e — fecto,
2.^a.. El que busca la hermosu — ra,
3.^a.. Es un Baxel la hermosu — ra.*


1^a. lo propio q^d la Ca^llor de unas cosas refri:

2^a. tiene escuto ciento tutor, que se vera con el

3^a. 9^o aquel q^d se embarca en el, correrá muchas bor:


1^a. genio, y de otras Corrompi- ción; por la hermo:

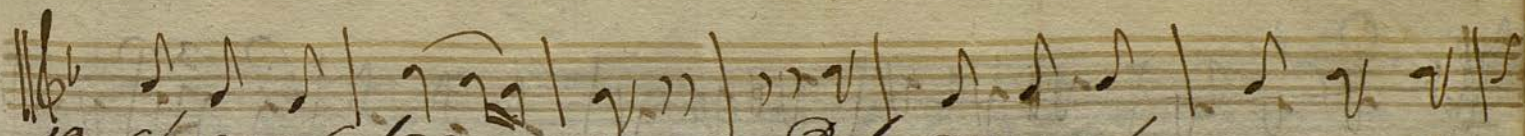
2^a. tiempo como el Gallo de moxó; por la hermo:

3^a. rascar, y alguna le hechosa Angel; por la hermo:


1^a. vana se ven muchos hombres con Sarna, con hambre, sin

2^a. vana andan sin Juicio, los Sabios, los necios los

3^a. vana andan muchos Pobres, Cojos, y Tullidos, y



1^a.. Chupa, y Calzo — nes, Del genero humano es

2^a.. Pobre, y Ri — cos; sin ir a la Guerra tie-

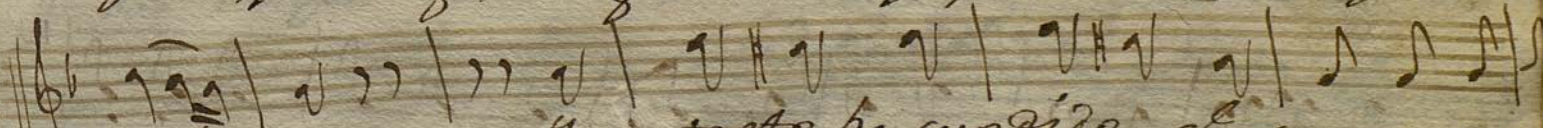
3^a.. con Lampazo — nes; Aquel q. una hermosa le



1^a.. una carcoma, golí — Ha de vida, haciendo y

2^a.. ne a cuchillados, a muchos U — rias, y a baños Sol-

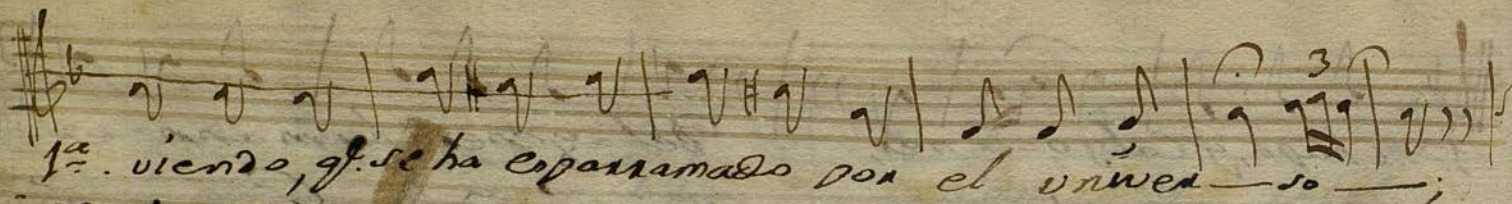
3^a.. quiere, y le alaga, le engaña, le chupa, destruíe y le



1^a.. bol — sas; y tanto ha cundido q. ya estamos

2^a.. da — dos; Savemos q. ella en Madrid man-

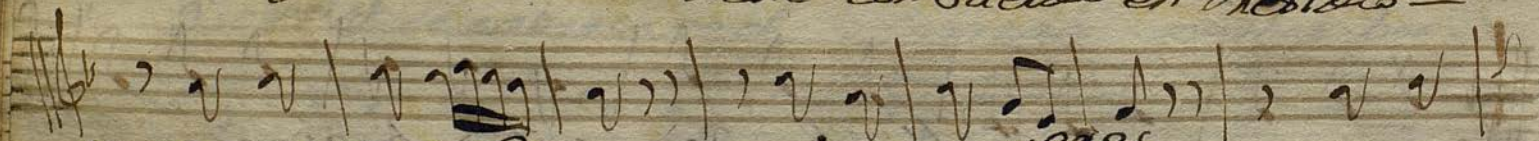
3^a.. claba; y si se repara por sus de va-



1^a. viendo, q^d se ha esparramado por el univeso —;

2^a. tiene, tiene mil modistas, y mas mercaderes —

3^a. nos, quanto, tuos tiene con sueldo en Presidio —



1^a. no es esto fi-jo, mis Caballeros ^{eros}, vaya

2^a. no es esto cierto, no es cosa fisa, vaya

3^a. no es esto cierto, no es verdad clara, todos



1^a. respondan, algunos de ellos, quanto origi-

2^a. respondan, mis Madamitas, q^e antes hay para

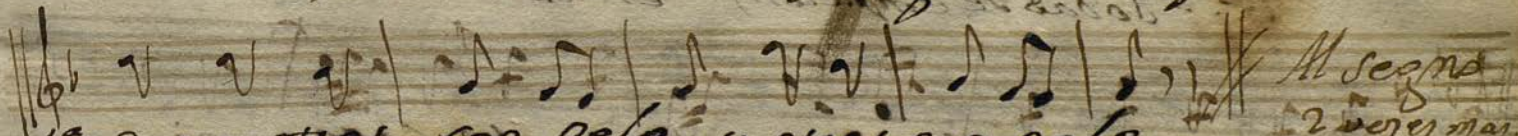
3^a. lo saben, pero lo callan, cuenta con la heamo:



1^a na - tes, habra aqui dentro, unos ya repela —

2^a no - das, q^e no comida, q^e primero es la mo —

3^a su - ra, mis Camaradas, y oigan la Seguidi —

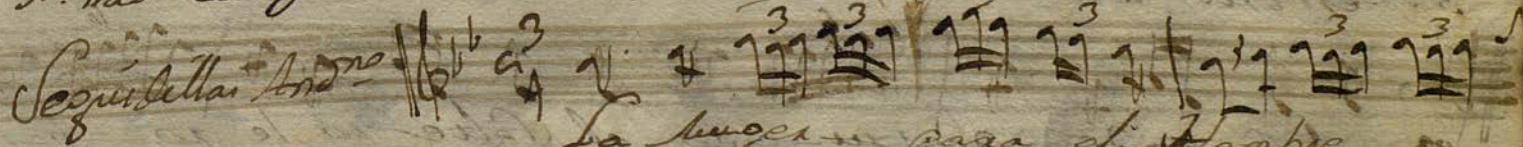


1^a dos, y otras con pelo, y otras con pelo.

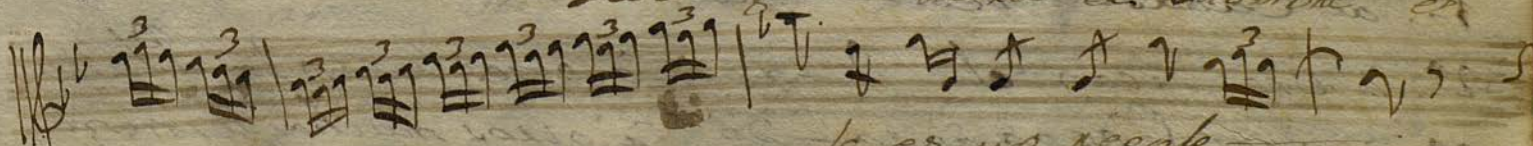
Al segna
2 veces mas

2^a da, que no las Tupa, q^e no las Tupa.

3^a Mas conque se acaba, conq^e se acaba.

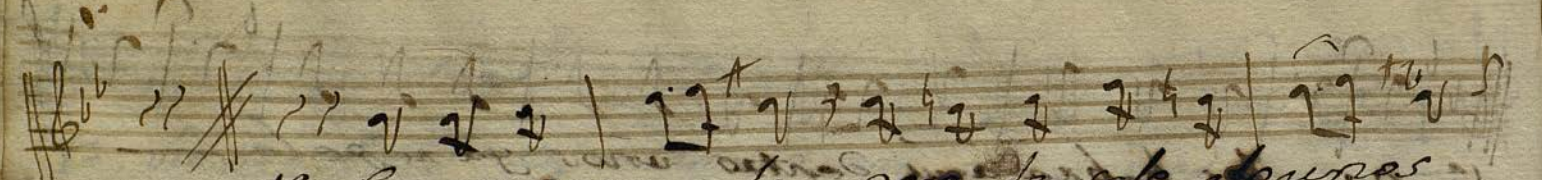


La mujer para el hombre en



un reza

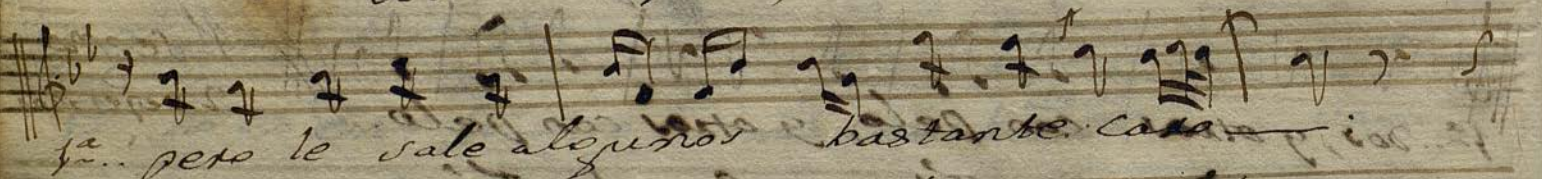
lo es un rezo



1^a. Es un caga-to, pero le sale algunos

2^a. Hieras Tapi-nas son aquellas Ligueras

3^a. Todas se emplean, en iras alivian-do,



1^a. pero le sale algunos bastante cara-

2^a son aquellas pequeñas de las Barquitas-

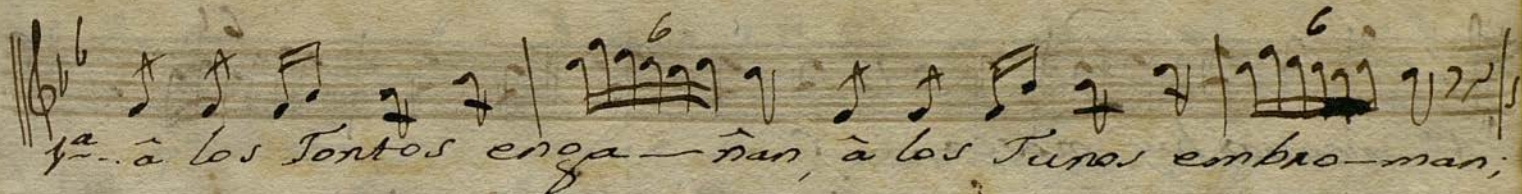
3^a. en iras ali-viados las Fatigueras-



1^a. al Cabado destru-yen, al Soltero le ro-ban,

2^a. à unos sacan el Oro, à otros sacan la Plata,

3^a. à unos singen azpa-do, à otros mucha ternera,



1^a.. à los Tontos engañan, à los Tontos embro-man;

2^a.. à unos dan el Azi-bar, à otras la hermera-da;

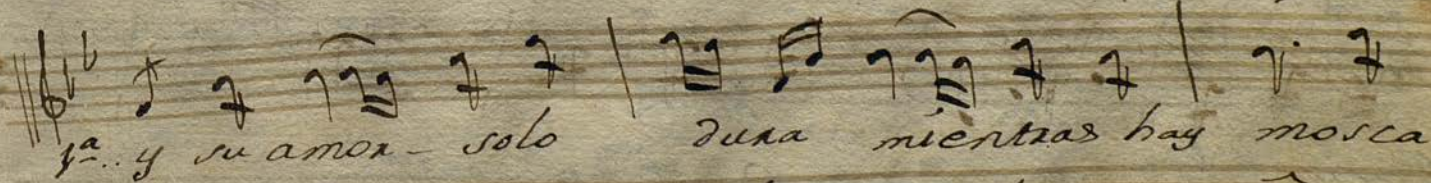
3^a.. al del gusto expresio-ner, al del gusto fine-za,



1^a.. Unos co-men el Plato, otros pagan la Olla,

2^a.. à los gordos alibian, à los flacos los cargan,

3^a.. vívitan-al que tiene, y al que no le desprecian,



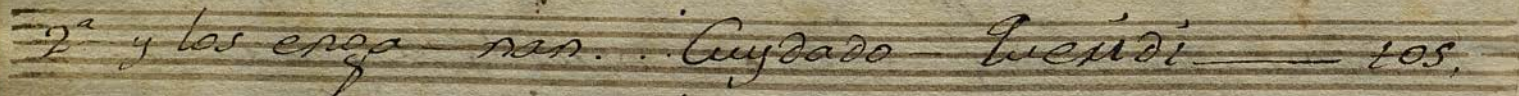
1^a.. y su amor-solo dura mientras hay mosca

2^a.. y à todos- los desuellan, y- los engañan,

3^a.. con el que-da muy finas, todas se muestran,



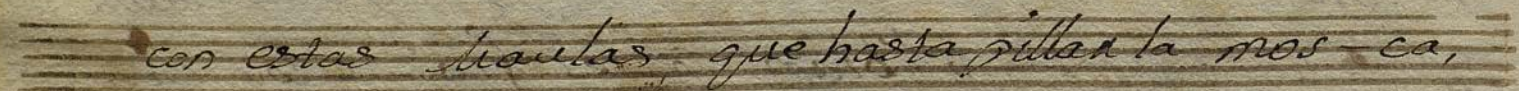
1ª... mientras hay marca,



2ª y los engañan. Cuidado Trépidos,



3ª todas se muestran.



con estas mantas que hasta pilla la mosca,



Singen y alagan, Singen y ala gan;

g^e hasta pi-llar la mosca fin-ger y a-
la-... gan, fin-ger, y alagan.

Seguidilla. Nueva.

*Allegro
2 veces mas
fin.*

No puedo ponderarte Dueño
uido —, no puedo ponderarte — Dueño queri-do,
Dueño queri-do, Dueño queri-do, Dueño queri-do

las ansias — que padezco, quando te miro —, quan:

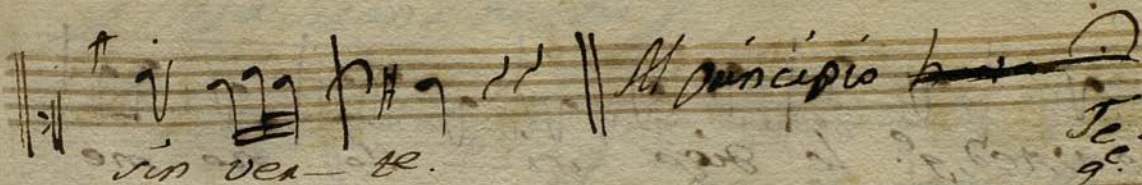
do te mi — ro. Yo me siento, agitada, quan:
Quando por mi desespacia de

do, te miro quando te miro, de un amor el mas
ti me ausento, de ti me ausento, el Corazon sus-

tierno, constante y fi — no, de un amor el mas
dura, dentro del pe — cho, el Corazon sus-

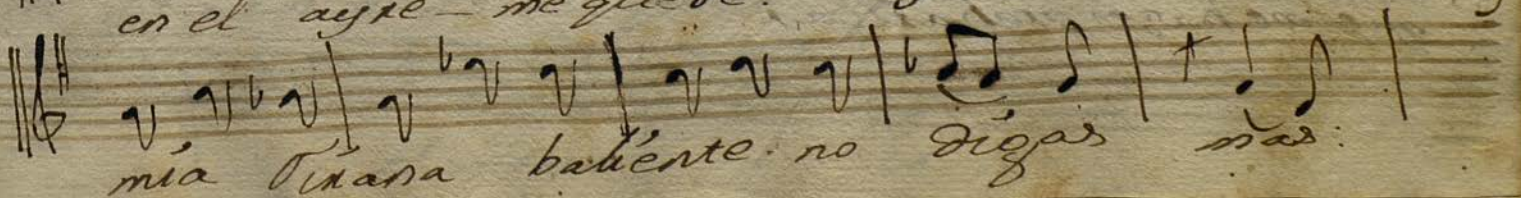
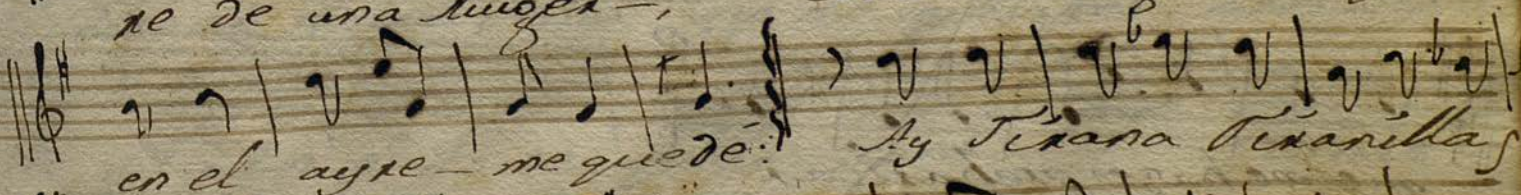
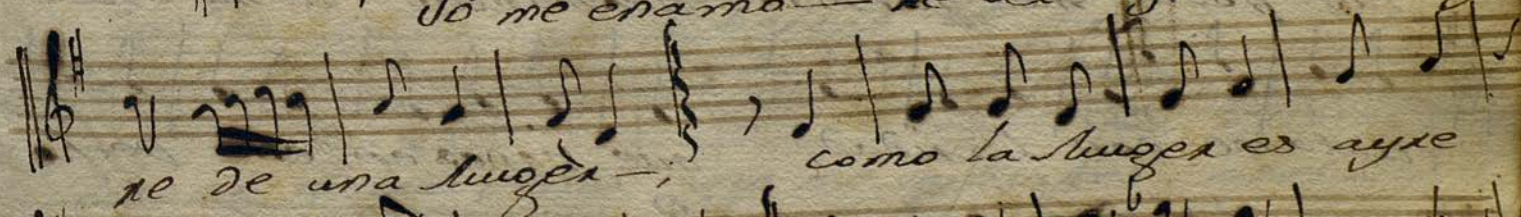
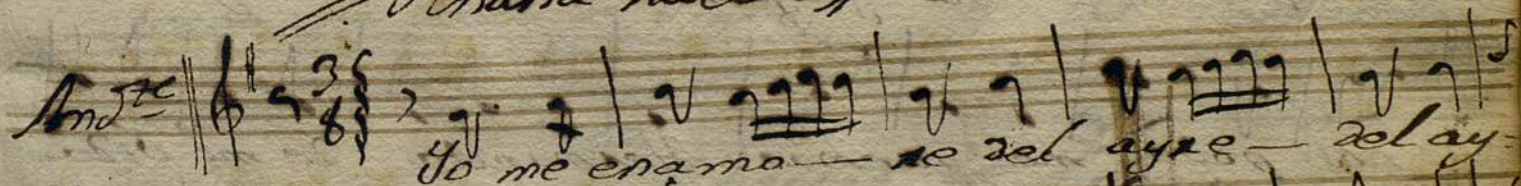
tierno, constan — te, y fino. Y así to:
dura, dentro — del pecho.

do aquel tiempo q. estoy sin verte q. estoy



Te aseguro mi vida
q. es una muerte,
Te aseguro mi vida
q. es una muerte.

Tirana nueva.



que quiere V.A.E.D., q^e. le diga si — Yo no me

se explican, no juguemos de Candela que —

nos pode-mos quemar. Hermanita de mi vida

tratame con Caridad, que tienes en ese pecho

que me haces prebaricar.

/// Ота Тиана нова. ///

And^{te} Largo. 

8 114 89 Que importa que el Papani-to,

 tenga la Taula de Plata, y las Ventanillas

de Oro, si la libertad le falta: Ay

de Ozo, si la libertad de Jairo. *Sig*
 || f⁶ v v | v || v² v' | ² | v v v | v || v² v' | ² |
 Tixana no mas penas, no me maltrates asi,

Si vases q^e yo te quiero con tanta

has-ta el mox ——— ia.

Facultades e varids instrumentos

Clarinete || C

Flauta || C

Oboe' || C

Tiple o tarota || C

Fagote || B

Violin || C

Bajo || B

Nº 1.

Minne

Handwritten musical notation for a piece titled "Minne". The notation is written on staves with various notes, rests, and accidentals. A large diagonal line is drawn across the first two staves. The notation includes various notes, rests, and accidentals, with some numbers written below the staves.

Nº 2.

Otro: se templa la 6^a con la 4^{ta} a cero.

Handed

Handed

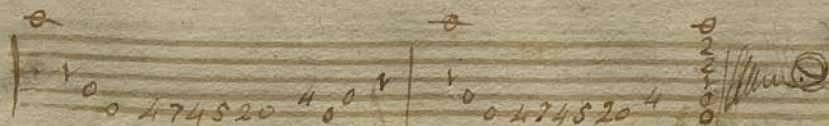
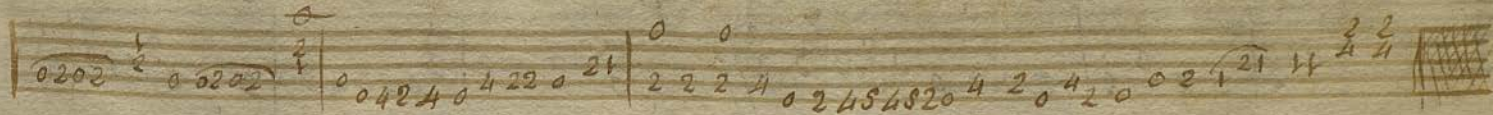
Handwritten musical notation for a piece titled "Otro: se templa la 6^a con la 4^{ta} a cero." The notation is written on staves with various notes, rests, and accidentals. A large diagonal line is drawn across the first two staves. The notation includes various notes, rests, and accidentals, with some numbers written below the staves.



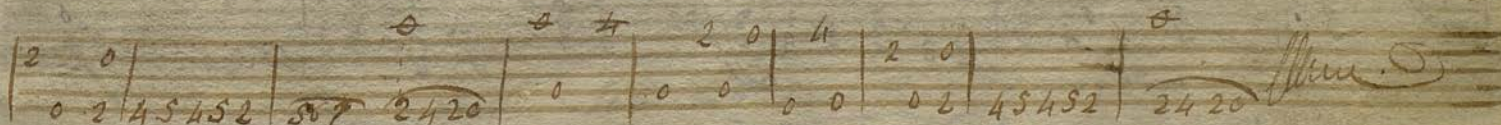
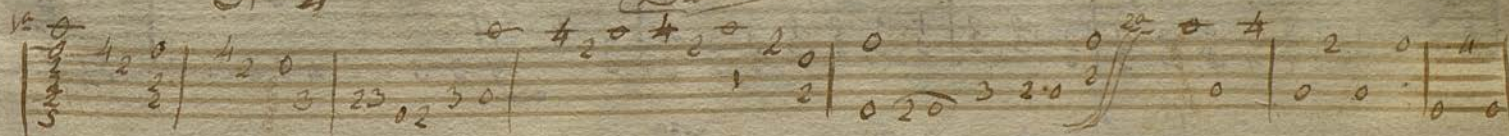
estas dos puntos se repiten al arbitrio de cada uno

Otro: se temple El modo regular.

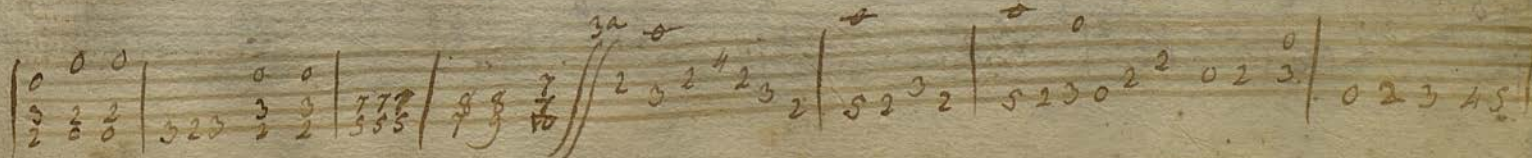
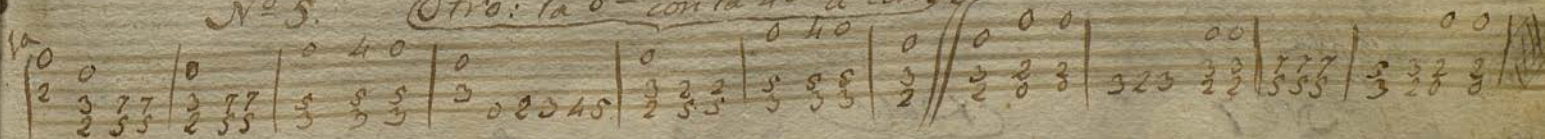


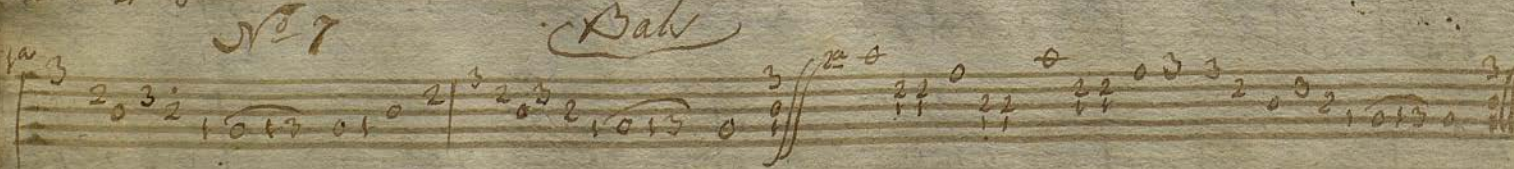
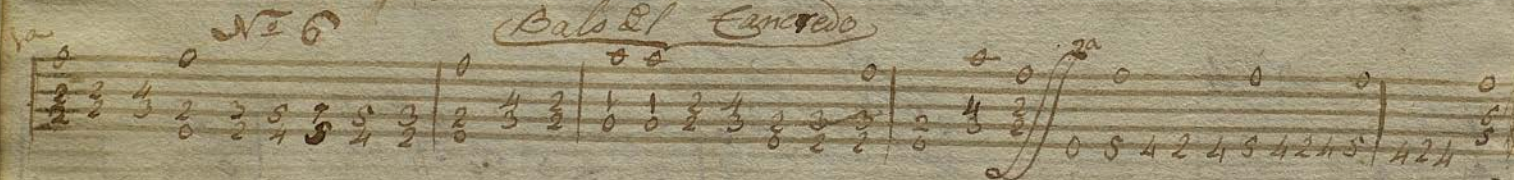
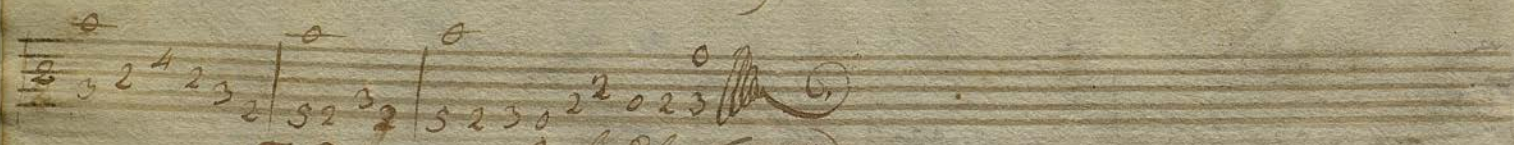


No. 4 Bal.



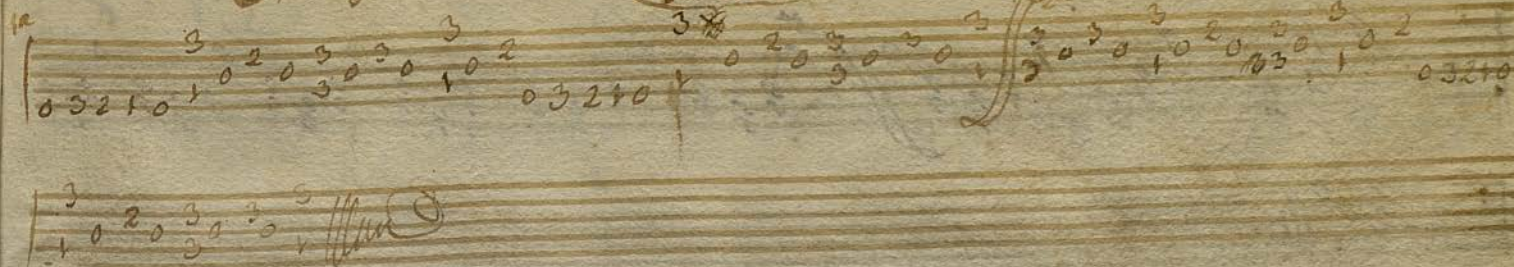
No. 5. Otro: la 6^a con la 4^a a cerca 2a





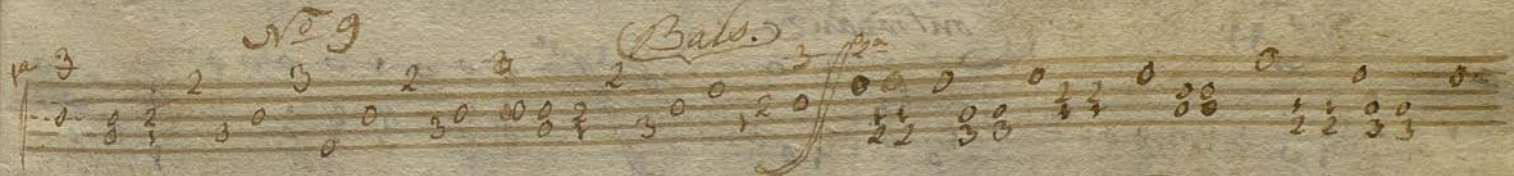
٨٥٨.

Bass

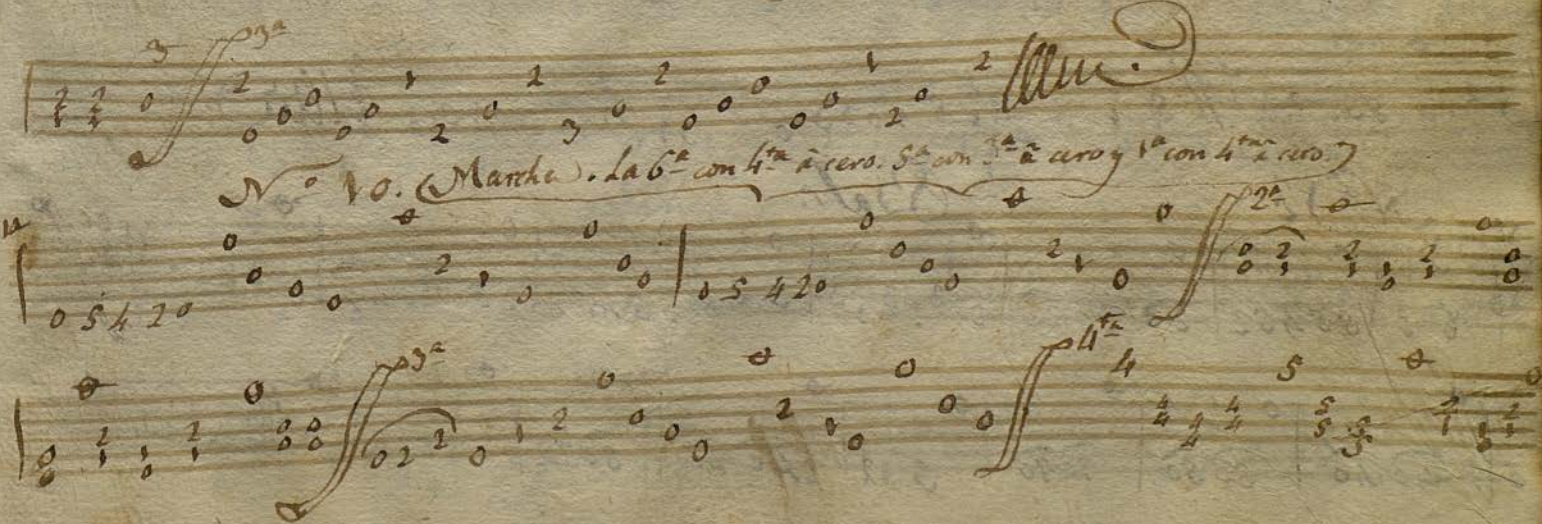


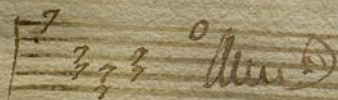
۱۵۹

(Bals.)



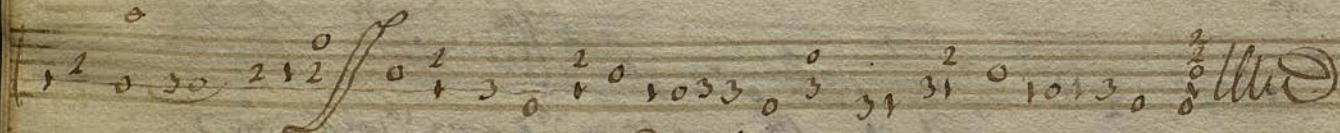
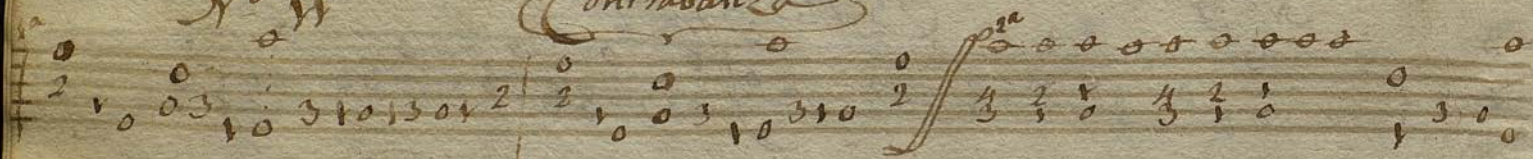
N.º 10. (Mancha). La 6^a con 4^{ta} a vers. 5^a con 3^a a verso y 1^a con 4^{ta} a verso.





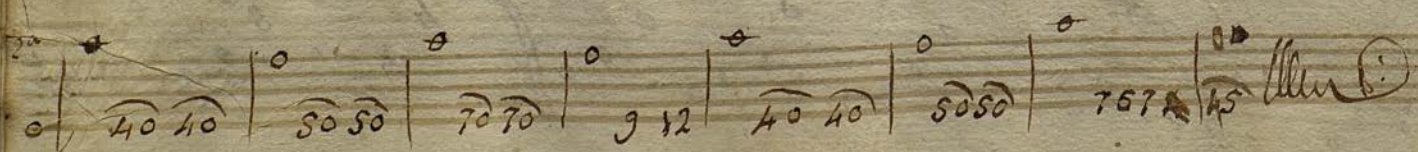
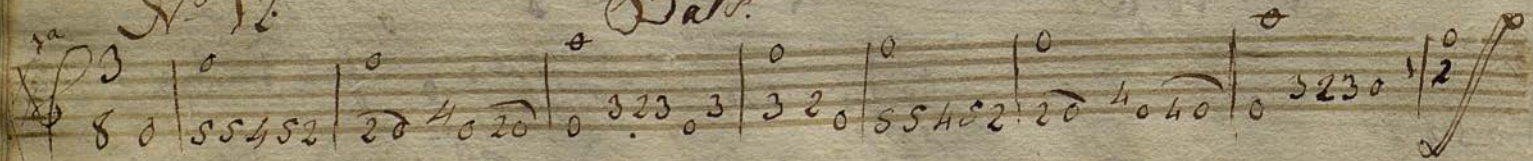
N^o 11

Contradanza



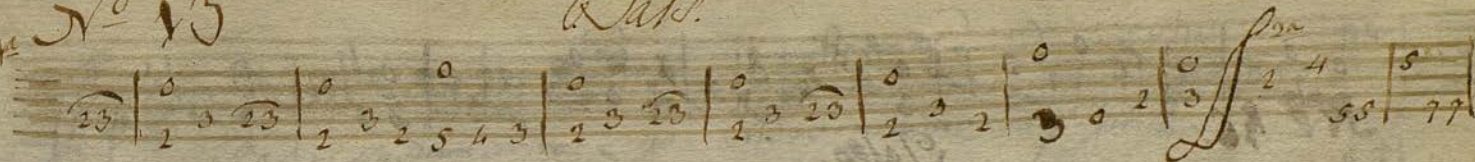
N^o 12

Bal.



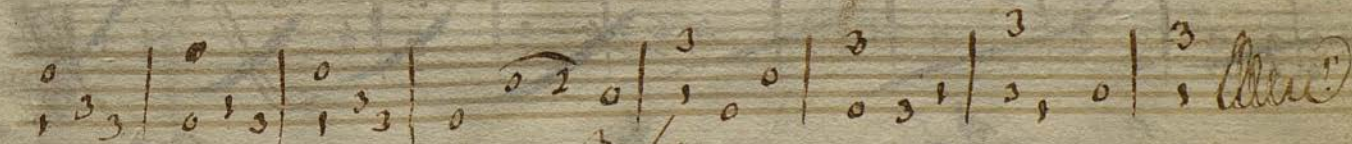
No 13

Balk.



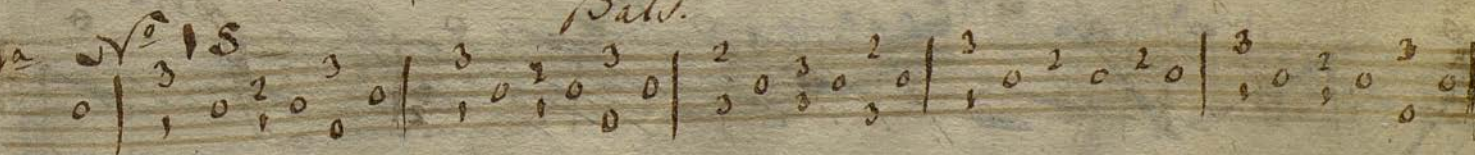
No 14

Balk.



No 15

Balk.



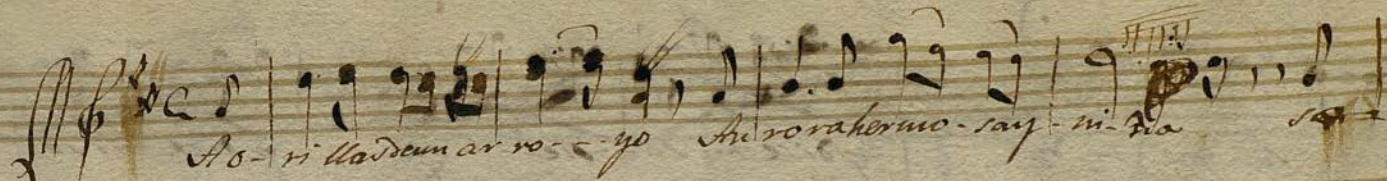
Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of a series of notes and rests, with some notes marked with '0' or '1'. The second staff begins with a bass clef and a key signature of one sharp (F#). The notation consists of a series of notes and rests, with some notes marked with '0' or '1'. The word "Taleo" is written in the center of the second staff. The word "Allegro" is written at the end of the first staff.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of a series of notes and rests, with some notes marked with '0' or '1'. The second staff begins with a bass clef and a key signature of one sharp (F#). The notation consists of a series of notes and rests, with some notes marked with '0' or '1'. The word "Allegro" is written at the end of the first staff.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of a series of notes and rests, with some notes marked with '0' or '1'. The second staff begins with a bass clef and a key signature of one sharp (F#). The notation consists of a series of notes and rests, with some notes marked with '0' or '1'. The word "Allegro" is written at the end of the first staff.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of a series of notes and rests, with some notes marked with '0' or '1'. The second staff begins with a bass clef and a key signature of one sharp (F#). The notation consists of a series of notes and rests, with some notes marked with '0' or '1'. The word "Allegro" is written at the end of the first staff.

Handwritten musical notation on two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of a series of notes and rests, with some notes marked with '0' or '1'. The second staff begins with a bass clef and a key signature of one sharp (F#). The notation consists of a series of notes and rests, with some notes marked with '0' or '1'. The word "Allegro" is written at the end of the first staff.



A-o-ri-l-la-de-un ar-ro-yo An-ro-ra-her-mo-say-mi-ta



la so-bre la tier... bu-ese-la-bay-gen-la tria

de-a-mor conoie



to lo et nombre en el me di-ta ta me a un tempo que se... a que



A on the beam



Para el uso de la cepilla

sinella	Cepilla en tr. traste	En 2 ^o	En 3 ^o
re	re. b. o ut	re	mi. b. o re
sol	sol. b. o sol	la	si. b. o la
re	mi. b. o re	mi	fa.
la	si. b. o la	si	ut.
mi	fa.	sol. b. o fa	sol.

Volens. cantab. l.

lo fi es en pro me *pas de dog lu:*
pi do del dog lu: *del dog lu pi do que*
por may que pro me ta es cie go y ni *no* *que por may que pro me ta q.*
por may que pro me ta es cie go y ni *no que por may que pro me*
ta es cie go y ni *no es cie go y ni* *no es cie go y ni* *no.*


 Lhu bade me si mi nnu lante ma somini: un
 nino q-tenia se tolle vo se tolle vo la nino: muer te ylos
 vi nno se ma don Cudabon de este neta Fico e luy son.

A photograph of a piece of aged, yellowed paper with handwritten musical notation. The notation is written on two staves. The top staff begins with a treble clef and contains several measures of music, including a measure with a double bar line. The bottom staff begins with a bass clef and also contains several measures of music. The ink is dark and the paper shows signs of wear and discoloration.

Ho-san-na fi-lle da--vid. --- Ho-san-na nos-tre a da--lid. salu=

Ho-san-na fi-lle da--vid. --- Ho-san-na nos-tre a da--lid. salu=

dem ab gran co--nost at-trium-fa-dor de la mort, si-a

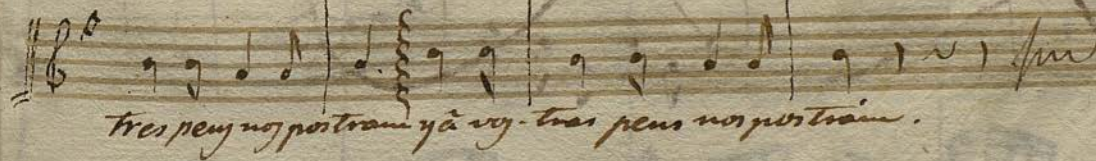
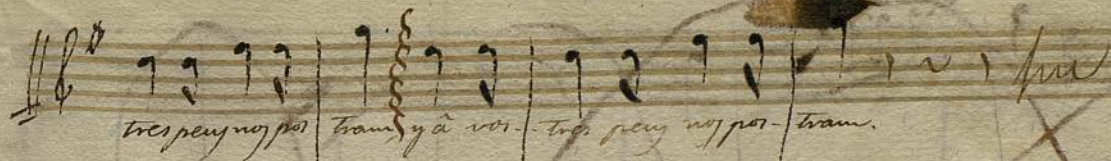
dem ab gran co--nost at-trium-fa-dor de la mort.

vuy-mote ben vin: gut - - - nostre gran Rey ab - - so - lut ab so:

sia vuy mote ben vin: gut - - - nostre gran Rey ab so:

lut nostre gran Rey ab so - lut Com a Deu vos a - do ram yã vos:

lut nostre gran Rey ab - so - lut Com a Deu vos a - do ram yã vos:





Capilla 3^o nat^o

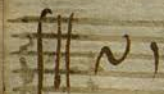




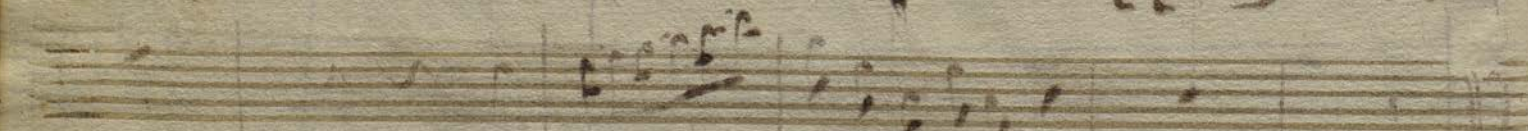
Handwritten musical notation on a five-line staff, featuring lyrics in Portuguese. The notation includes a treble clef and a key signature of one flat. The lyrics are written in a cursive script, with some words underlined. The notation includes a treble clef and a key signature of one flat. The lyrics are written in a cursive script, with some words underlined. The notation includes a treble clef and a key signature of one flat. The lyrics are written in a cursive script, with some words underlined.

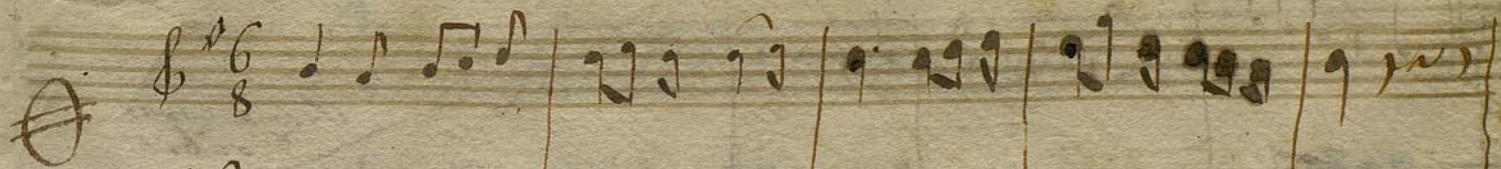
Ho pue do pou de -- rar -- la

Ho pue do pou de -- rar

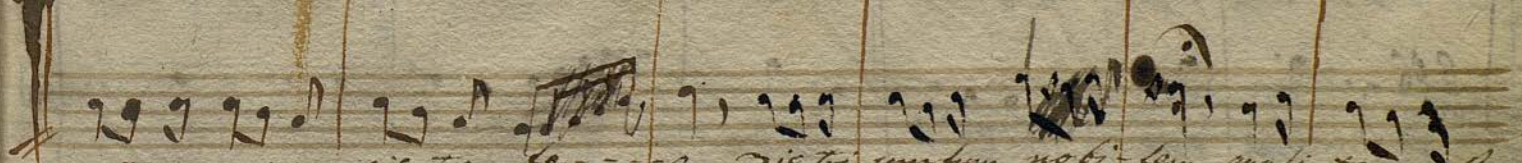
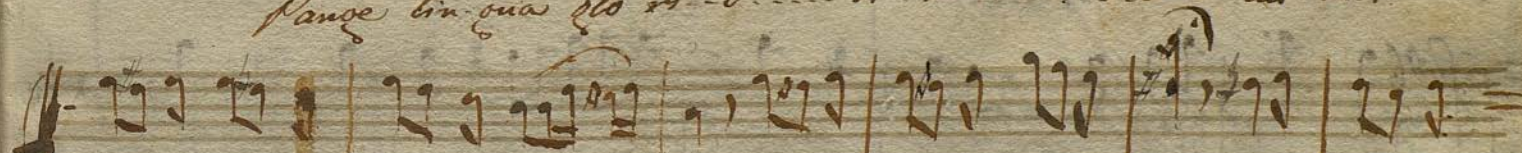


te

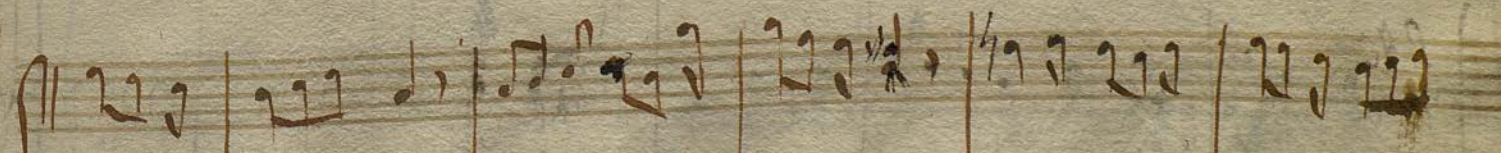




Pange lin-gua glo-ri-o-sa la-re an-ge-li-mi-ni.



et su-per cu-cu-tro-fe-o vic-tri-mum nobi-lem quali-ter. Re-



dem-pto-ri-or-bis im-mola-tus vic-erit quali-ter de-mpto-ri-or-

bis immo - la - tus vi - ce - rit.

*Sigue coro
& subito.*

Prespuesta

Dul ce lig num dul ces cla vos dul ce pon das sus ti - net.

Fin

Cruz fidelis = introduccion = Coro.

Handwritten musical score for a piece titled "Cruz fidelis = introduccion = Coro." The score is written on four staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 6/8. The notation is in a historical style, featuring various note values and rests. The lyrics "Cruz fi - de - lis in - ter om - nes arbor una no - bilis" are written below the staves, aligned with the musical notes.

Cruz fi - de - lis in - ter om - nes arbor una no - bilis

A handwritten musical score on four staves. The notation is in a historical style, featuring various note values and rests. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The music is written in a cursive, handwritten style. The lyrics are written below the staves.

musica
silva ta lem pro fert fronde flore ger mi - ne

Atrás al

Consejos de Delia a sus amigos.

Entrada

Guitarra

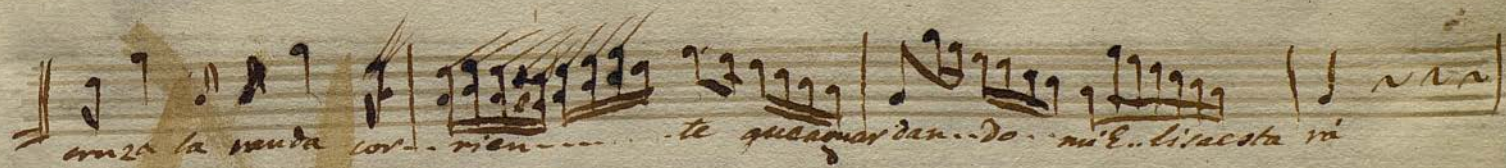
Handwritten musical score for guitar and voice. The score is written on five staves. The first staff is for the guitar, marked with a treble clef and a common time signature (C). The second staff is for the voice, marked with a soprano clef. The third staff is for the guitar, marked with a bass clef. The fourth staff is for the voice, marked with an alto clef. The fifth staff is for the guitar, marked with a bass clef. The lyrics are written below the voice staves. The word "Aten=" appears on the right side of the third staff. The lyrics are: "mi-lias her mo-ros a ten-der mi triste canto".

Aten=

mi-lias her mo-ros a ten-der mi triste canto

Cançào de Bebel e do mungão

Handwritten musical score on aged paper, featuring five staves. The notation is in a historical style, likely from the 18th or 19th century. The first staff contains a large, dark ink smudge. The second staff has a large, dark ink smudge. The third staff has a large, dark ink smudge. The fourth staff has a large, dark ink smudge. The fifth staff has a large, dark ink smudge.



Coro. Himno suplicatorio introduccion a la tragedia Humana destruida.

Largo.

El Humano. no me ble De Iberia. Sumen san ... to. Quia de entriste

The image shows a handwritten musical score on aged paper. It consists of three staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The notes are written in a stylized, handwritten manner. Below the first staff, the lyrics "El Humano. no me ble De Iberia. Sumen san ... to. Quia de entriste" are written in a cursive hand. The second and third staves also contain musical notation, with the third staff ending in a double bar line. The paper shows signs of age, including discoloration and some faint smudges.



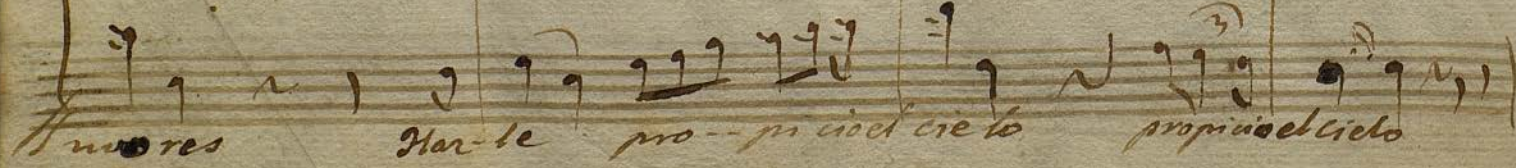
Man to - te in - vo ca en su do - lor. Er -



Man to te in - vo ca en su do - lor - - - Es - chucha sus cla -



chucha sus cla - mores Har le - pro - pi - cio Cie lo a



mores Har le pro - pi - cio el cie lo propiio el cielo

Handwritten musical score for the first system. The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is a lute line with a bass clef. The lyrics are written below the vocal line.

Gloria de a su con- sue to de tres pe rael fa vor aho

Handwritten musical score for the second system. The top staff is a vocal line with a treble clef and a key signature of one flat. The bottom staff is a lute line with a bass clef. The lyrics are written below the vocal line.

Gloria de a su con- sue to de tres pe rael fa vor el fa-

Handwritten musical score on three staves. The notation is in brown ink on aged, yellowed paper. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of beamed eighth notes, followed by a quarter note, and then a half note. The second staff begins with a treble clef and a key signature of one sharp. It contains a series of beamed eighth notes, followed by a quarter note, and then a half note. The third staff begins with a treble clef and a key signature of one sharp. It contains a series of beamed eighth notes, followed by a quarter note, and then a half note. The word "vor." is written below the first staff. The word "vor." is written below the second staff. The word "el" is written below the second staff. The word "fa" is written below the second staff. The word "vor." is written below the third staff. The word "vor." is written below the third staff. The word "vor." is written below the third staff.

Cor.
La
S

S

S

||
||
||

Cono
Largo

Himno del Emperio & las Cortes

Re- ci ba el tier- no ro- so en la ce les te es

fe- ra la fe mas ver- da- de ra del conyu gal a-

Handwritten musical score for three voices (Soprano, Alto, and Tenor/Bass) in a single system. The notation is in a historical style, featuring a treble clef for the Soprano and Alto parts, and a bass clef for the Tenor/Bass part. The lyrics are written below the staves. The first measure of the Soprano part begins with a fermata over a whole note. The lyrics are: mor Pre-cia del tierno Es-po-so en ta ce-les-te es.

mor Pre-cia del tierno Es-po-so en ta ce-les-te es.

mor el tierno Es-po-so ce-les-te es.

Handwritten musical score for three voices in a second system. The Soprano part continues with a melodic line, while the Alto and Tenor/Bass parts provide harmonic support. The lyrics are: fe- - - ra la fe mas ver da- de- - - ra la fe mas ver da-.

fe- - - ra la fe mas ver da- de- - - ra la fe mas ver da-.

de -- ra del conyu - gal a - mor la fe mas ver da =

The first system of the handwritten musical score consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It contains four measures of music with lyrics written below. The lower staff is a piano accompaniment with a grand staff (treble and bass clefs). It also contains four measures of music. The notation is in a historical style, with some notes having a 'C' or 'C' with a dot above them, possibly indicating a specific note or a correction. The lyrics are written in a cursive hand.

de -- ra del conyu gal a - mor la fe mas ver da -

The second system of the handwritten musical score continues the vocal and piano parts. It also consists of two staves. The vocal line (upper staff) continues with four more measures of music and lyrics. The piano accompaniment (lower staff) continues with four more measures. The notation and style are consistent with the first system. The lyrics are written in a cursive hand.

de -- ra del con yu-gal a mor del con yu-gal a --

mor del con yu-gal a -- mor.

Coro. Himno à la V. & las Mercedes.

Larghetto

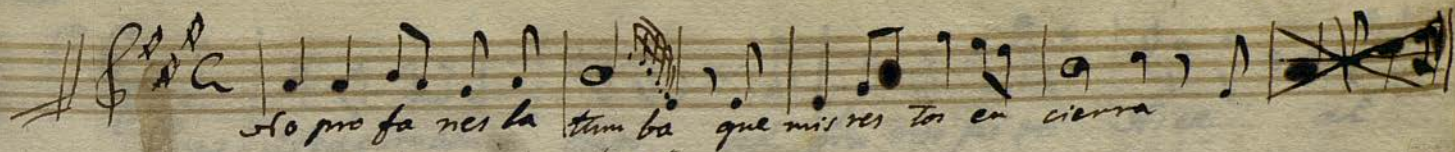
Pues soy madre de mercedes y ante Dios la ~~medida~~ *medida* nera de joya te

que los pe- ra virgen vir-gen Santa pro- - te

cion Vir- gen San ta pro tec- cion.

pro- tec- cion

pro- tec- cion.





And^{te}

Graz-zie agl'ingenui tuoi al fin respiro Niente al
fin d'un infe-li-ce es-ber gli dei pietà Sen-
to dal cuor suo i sen- to che l'alma è sciolta
non so... que questa vol-ta non so... que li-ber-tà non
so... que li-ber-tà non so que li-ber-tà.

Gozos à S^{ta} Catalina

Guitarra



Segue subito al D

Voz 1^a

De Cristo casta li-po--sa de regimento

Voz 2^a

Guit.^a

flor sed co talia na ampa-ro al que en pi de fa vor



Dia-chosa A le fan-drian a que en di a el mas se=



Handwritten musical score for the first system. The vocal line (top staff) contains the lyrics "re - - - no na cer os viden su se - - no con". The piano accompaniment (bottom staff) begins with the word "mi" and consists of a series of eighth and sixteenth notes. The notation is in a single system with a repeat sign at the end.

re - - - no na cer os viden su se - - no con

mi

Handwritten musical score for the second system. The vocal line (top staff) contains the lyrics "a - gite ro fe - liz na - cer os viden su se - no con". The piano accompaniment (bottom staff) continues with a series of eighth and sixteenth notes. The notation is in a single system with a repeat sign at the end.

a - gite ro fe - liz na - cer os viden su se - no con

Handwritten musical score for the first system. The vocal line is written on a five-line staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The basso continuo line is written on a five-line staff with a bass clef. The music is divided into four measures by vertical bar lines.

a - - gio ro fe - liz re - lu ce vus tra cu - na en

Handwritten musical score for the second system. The vocal line is written on a five-line staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The basso continuo line is written on a five-line staff with a bass clef. The music is divided into two measures by a vertical bar line.

tre ed re gio es pleu dor

Handwritten musical score on aged paper, featuring six staves with lyrics in Latin. The notation includes treble clefs, 3/4 time signatures, and various musical symbols such as notes, rests, and accidentals. The lyrics are written below the staves, with some words appearing on multiple staves.

Staff 1: *Accepto cor-po-re ac cep to*

Staff 2: *Accepto cor-po-re ac-cep-to*

Staff 3: *Accepto cor-po-re ac-cep-to*

Staff 4: *cor-po-re*

Staff 5: *cor-po-re*

Staff 6: *cor-po-re*

Staff 7: *Jo-seph in: vol vit involvit it-tuo*

vol - - - vit	il lud	in sin - done	mun - - da
vol vit - -	il lud	in sin done	mun - - da
-	-	in sin do ne	mun - - da

in sin done	mun - da	et	po - - - su - -		
-	mun - da	et - - -	po - - -	su - -	
in sin done	mun - - da	et - - -	po - - -	su - -	

it- illud in mo-nu-men-to su-o no:

vo no vo quod exide rat in pe- tra

Largo



Hic ca- lit no-um testa- mentum est in

no-um

tes- ta- mentum est

in- me- o

me o san- qui- ne no-um no-um

novum

Sanguine

no - - - vum testa mentum est in me o san - qui - ne

hoc fa - - - - ci te

quo ti - es - cum - que ti:

hoc fa - ci - te

quo ti - es - cum - que

hoc fa - - - - ci - te

quo - - ti - es - - cum que ti:

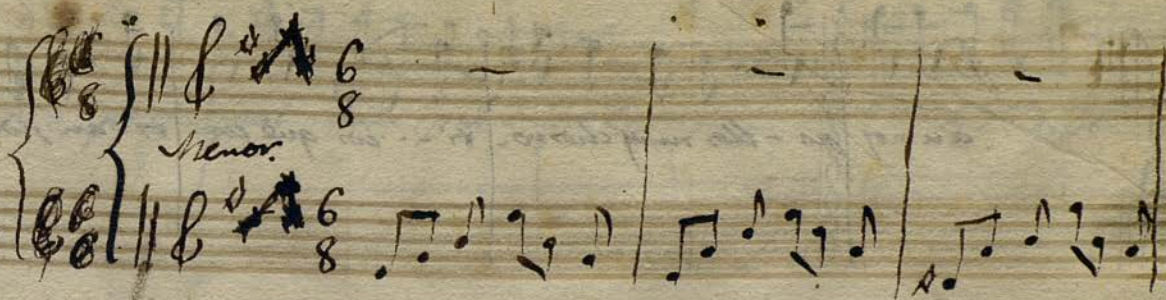
Handwritten musical score on five staves. The first staff begins with the word "be tis". The second staff contains a melodic line. The third staff contains the lyrics "be tis in meam in meam" and ends with "com memo ra ti. o.". The fourth and fifth staves contain additional musical notation.

Continuation of the handwritten musical score on five staves. The first staff contains the word "nem". The second staff contains a melodic line. The third and fourth staves contain additional musical notation. The fifth staff contains a melodic line.

Largo

Menor.

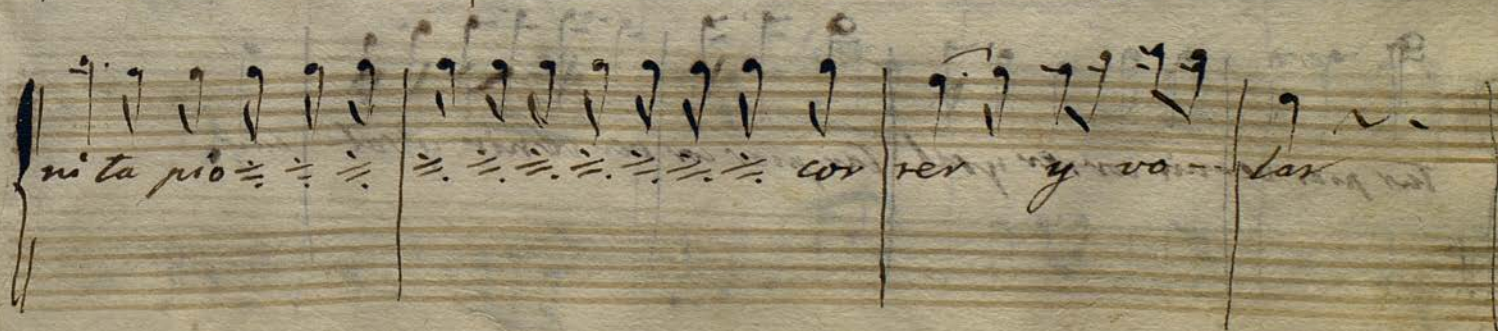
Guitar.



En tiem-po de Mari cas-ta--ña una vieja so li a can;

tar -- a un no

po llos muy chorro-ti--cos que cor ri-an por su cor.



Andante Voces
callan

Chirimia

Todos punto bajo.

Sagote

A handwritten musical score on aged paper. The score is written in ink and features three staves. The top staff is labeled 'Andante Voces' with a tempo marking 'Andante' and a vocal instruction 'callan'. The middle staff is labeled 'Chirimia' and the bottom staff is labeled 'Sagote'. A circled instruction 'Todos punto bajo.' is written between the Chirimia and Sagote staves. The music is written in a system of five staves, with the first three staves corresponding to the vocal parts and the last two staves corresponding to the instrumental parts. The notation includes various musical symbols such as clefs, time signatures, and notes.

8^a alba

8^a alba

Los cua-tro e le mentos con vo-ces fer-

A handwritten musical score on aged, yellowed paper. The score consists of five staves of music, each with a single melodic line. The notation is in a historical style, featuring various note values (minims, crotchets, quavers) and rests. The music is divided into measures by vertical bar lines. Below the fourth staff, there is a line of text in a cursive script, which appears to be a vocal line or a set of lyrics. The text is written in a dark ink, and the paper shows signs of age, including discoloration and some staining.

ti vas pu bli - que y ... ni ... dos que Pa mona vi =

A handwritten musical score on aged, yellowed paper. The score consists of six staves. The first four staves are grouped by a large left brace and contain vocal or instrumental parts with various note values and rests. The fifth staff contains the lyrics: "va - - que vi - va Ra mo na que Ra mo na". The sixth staff contains rhythmic notation, likely for a basso continuo or keyboard accompaniment, with notes and rests. The handwriting is in dark ink, and the paper shows signs of age and wear.

va - - que vi - va Ra mo na que Ra mo na

Handwritten musical score on aged paper, featuring four systems of staves. The notation is in a historical style, likely 18th or 19th century. The lyrics are written below the staves, and the music is organized into measures by vertical bar lines.

vi - va que vi - va Ra - mo na

que Ramona vi -

A handwritten musical score on aged, yellowed paper. The score consists of six staves. The first four staves are grouped by a large bracket on the left. The fifth staff contains the lyrics "va que vi-va que vi-va" written in a cursive hand. The sixth staff continues the musical notation. The notation is in a historical style, featuring various note values, rests, and bar lines. The paper shows signs of age, including discoloration and some staining.

va que vi-va que vi-va

Handwritten musical score on six staves. The notation includes various musical symbols such as clefs, time signatures (6/8), notes, rests, and accidentals. The lyrics are written below the staves.

El ay-re con cuer-ros

con cuervos con cuervos con



quer vos el fue go con chispas



quer-vos



con chispas con chispas con

Handwritten musical score on aged paper, featuring multiple staves and lyrics. The score is divided into measures by vertical bar lines.

Lyrics visible include:

- chirpa el*
- de qua con bar - bo*
- con bar bot*
- La*

The notation includes various musical symbols such as notes, rests, and clefs, written in dark ink.

tierra con quindas

Con quin - - - das con paces con ra yos con car dos ya.

A handwritten musical score on aged, yellowed paper. The score consists of six staves, with the first four grouped by a large left brace. The notation is in a historical style, featuring various note values, rests, and bar lines. The lyrics are written below the staves, with some words appearing on multiple staves. The right side of the page is heavily crossed out with diagonal lines.

vis - - - ras con cardes ya - vis - - - ras

A handwritten musical score on six staves. The first four staves are grouped by a brace on the left and each begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. They contain a series of rests followed by a double bar line. The fifth and sixth staves are grouped by a brace on the left and each begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. They contain a series of notes, including eighth and sixteenth notes, and a double bar line. The notation is in brown ink on aged, yellowed paper.

Allo

✕

A handwritten musical score on aged, yellowed paper. The score is organized into four measures by vertical bar lines. On the left side, a large curly bracket groups the first four staves. The notation is handwritten in dark ink. The first four staves contain mostly whole and half notes, with some rests. The fifth and sixth staves feature more complex notation, including beamed eighth notes and sixteenth notes. A double bar line appears after the second measure. A small 'x' symbol is written above the first measure and below the fourth measure. In the third measure, between the fifth and sixth staves, there is a handwritten '2' followed by the text 'to do sea'. The paper shows signs of age, including foxing and staining.

2 to do sea

broma pla cer y ale - - gria y vi val Ma - estro de nuestro ca -

A handwritten musical score on aged, yellowed paper. The score consists of eight staves. The first four staves contain vocal or instrumental notation with various note values and rests. The fifth staff contains the lyrics: "ni - - - - - Ha de nuestra ca - pi - - - - - Ha de nuestra ca -". The sixth and seventh staves contain rhythmic notation, possibly for a keyboard or lute, with many beamed notes and slurs. The eighth staff contains further rhythmic notation. The paper shows signs of age, including foxing and staining.



Handwritten musical score on aged paper, featuring multiple staves and a large bracket on the left side. The notation includes various musical symbols, clefs, and lyrics.

The score is divided into two main sections by a double bar line. The first section contains a large bracket on the left, grouping several staves. The second section contains a single staff with lyrics.

Lyrics: *Con ju-bi-lo y gozo en.*

Handwritten notes and markings include:

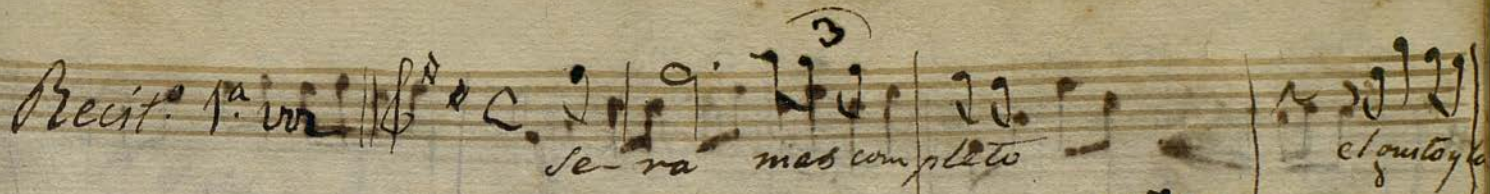
- Recit* (Recitative)
- gza* (Glossa)
- va* (Vocal)
- en.* (End)

The notation includes various musical symbols, clefs, and a large bracket on the left side.

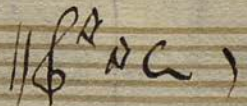
Handwritten musical score on aged paper. The score is written on five staves. The first staff contains a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody begins with a triplet of eighth notes. The lyrics "es - ta función" are written below the first staff, and "re sue ne el ba joy" are written below the second staff. The second staff contains a bass clef and a whole note. The third staff contains a bass clef and a whole note. The fourth staff contains a bass clef and a whole note. The fifth staff contains a treble clef and a whole note. The score is written in ink and shows signs of age, including stains and fading.

es - ta función re sue ne el ba joy

Recit. 1^a vo



Ch.

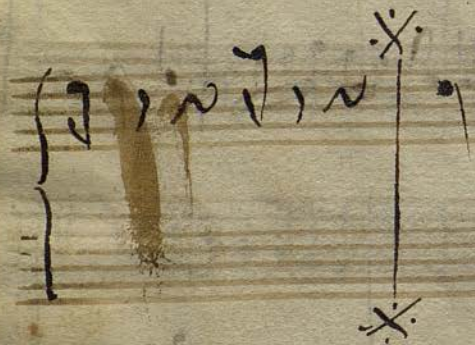


Fag.



riva





*D. l. al. * y. sione harta el #*

2. 1. 3/4 *Alta*

2. 2. 3/4 *o mortal y vi-a- dor que tan ol vi-*

dati vi vin a las a-ni mas o-in

Contr. 3/4

Bajo. 3/4 *2. baja*

A handwritten musical score on aged, yellowed paper. The score consists of four staves. The first staff contains the lyrics "Ay", "Ay", "que cri dan", "Ay", "Ay", "Ay", and "que do". The second staff contains the lyrics "Ay", "Ay", "Ay", and "que do". The third and fourth staves contain musical notation, including notes, rests, and bar lines. The paper shows signs of age, including discoloration and some staining.

Ay Ay que cri dan Ay Ay Ay que do

Handwritten musical score on aged paper, featuring four staves of music. The notation is in 3/4 time, indicated by the '3' over the '4' in the clef. The score is written in a cursive, handwritten style.

The first four staves are grouped by a large brace on the left. The first staff is labeled "9. Am" and "lon." (likely *longa*). The second staff is labeled "9. Am". The third staff is labeled "9. Am". The fourth staff is labeled "d. Am".

The fifth and sixth staves are grouped by a large brace on the left. The fifth staff is labeled "9." and the sixth staff is labeled "d.". The notation includes various musical symbols such as notes, rests, and accidentals.

At the bottom right of the sixth staff, the words "la sol la" are written in a small, handwritten script.

Largo assai

Tiple 1^a

Tiple 2^a

Acomp^{to}

tancia de mon

tancia de mon

Parat' fill entraab ter...

Parat' fill entraab ter...

na-ra en la es:

nu-ra en la es:

Puerto al frente sin parar.

Handwritten musical score for five parts: Soprano 1^a, Soprano 2^a, Tenor, Bass, and Accompaniment. The music is written on staves with notes and rests. The lyrics, written in a stylized script, are:

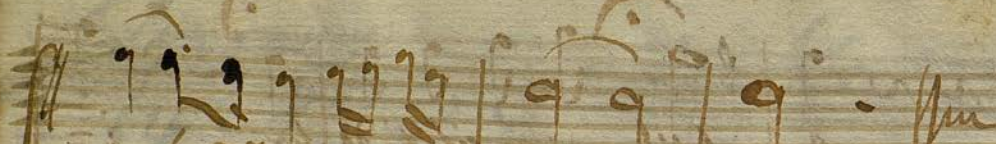
Soprano 1^a *Cor* ; *Ay* *fill!* *mi ra si hi ha do* *lor* *i =*

Soprano 2^a *Cor* ; *Ay* *fill!* *mi ra si hi ha do* *lor* *a =*

Tenor ; *Ay* *fill!* *mi ra si hi ha do* *lor* *i =*

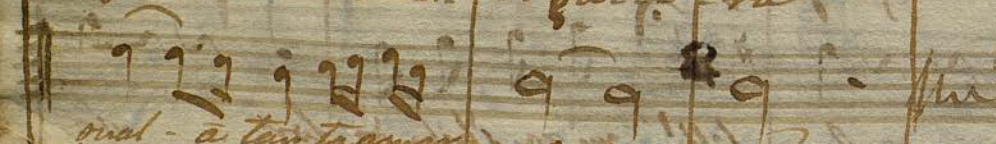
Basso ; *Ay* *fill!* *mi ra si hi ha do* *lor* *i =*

Accomp.^{to} ; *Ay* *fill!* *mi ra si hi ha do* *lor* *i =*



qual. a tan ta amor. qu. ra

fin



qual. a tan ta amor. qu. ra

fin

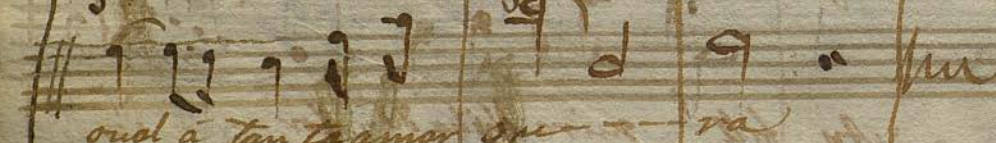
Sionen



qual a tan ta amor. qu. ra.

fin

Coplar



qual a tan ta amor qu. ra

fin



fin

Zip. 1^o *Ohim los tristes cla-mors de may ne nasy ve-*

Zip. 2^o *Ohim los tristes cla-mors de may ne nasy ve-*

Acomp.^{to}

vin *los que ja apenas vi-vi- u ol-vi- dats de may fa-*

vin *los que ja apenas vi-vi- u ol-vi- dats de may fa-*

vous Venin à rebre's te sors que mon plant vos at se =

vous Venin à rebre's te sors que mon plant vos at se:

gura joly fill &

gura joly fill &

gura joly fill &

gura joly fill &

8. admod.

Pa-re no-stre quia tu cu-so cel-si si-a san-ti-fi-cat lo-

vo-stre san-cti no-men in-fu-sa no-sal tri-bo vo-stra re-gi-na san-cti-fi-
ca

no-men in-fu-sa no-sal tri-bo vo-stra re-gi-na san-cti-fi-
ca

no-men in-fu-sa no-sal tri-bo vo-stra re-gi-na san-cti-fi-
ca

Deu vos sal ve sha vi a plena plena plena de gracia lo te

y be ney ta sou vos

non es ab vos y be ney ta sou vos



Handwritten musical notation on three staves. The notation includes various note values, including minims, crotchets, and quavers, with some beams connecting them. The ink is dark and the paper is aged.

la la la

Gloria Patri et fili-o

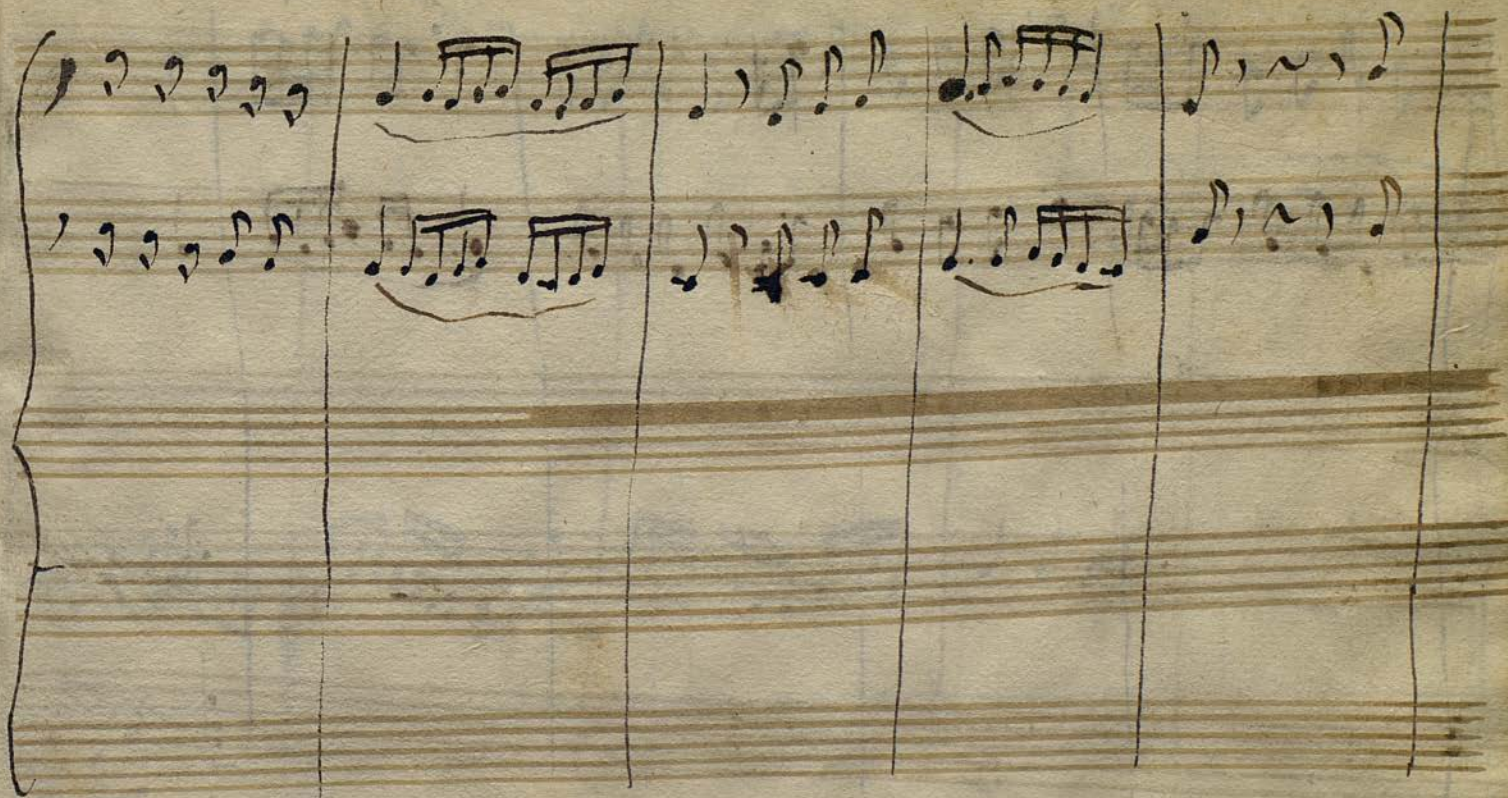
et spi-ri-tui sanc-to.

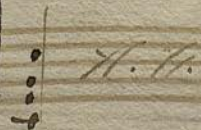
1^a Vor { C 3/4

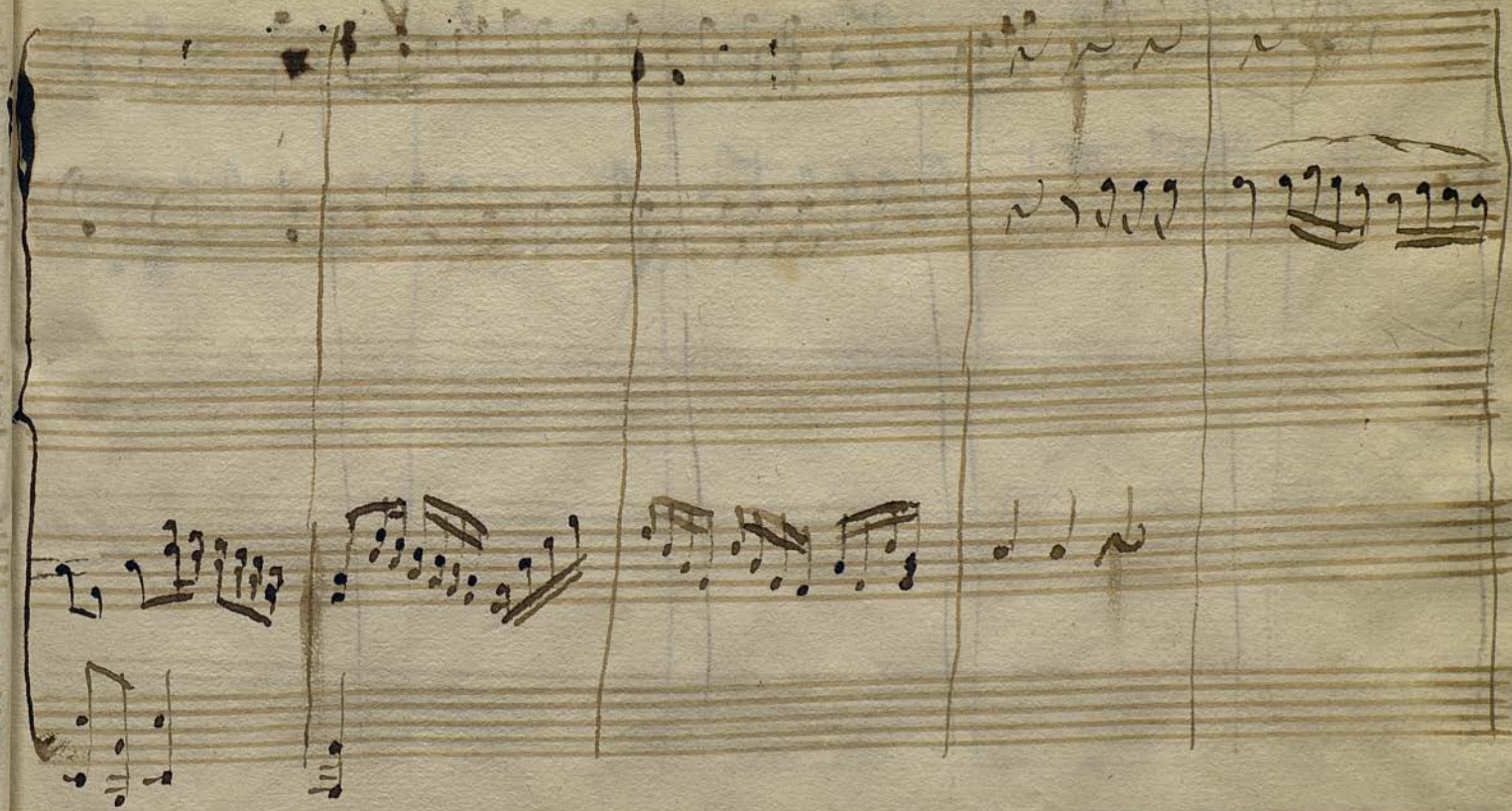
2^a Vor { C 3/4

Coro { C 3/4

~~Forte~~
~~piano~~ { C 3/4
C 3/4











Handwritten musical score for three staves. The first staff is marked with a large 'X' and the number '20'. The second staff is marked with a large 'X' and the number '10'. The third staff is marked with a large 'X' and the number '30'. The lyrics are written below the staves.

Sonho-te pa de ca-da dia do namor se não enlo

Handwritten musical score for three staves. The first staff is marked with a large 'X' and the number '30'. The second staff is marked with a large 'X' and the number '30'. The third staff is marked with a large 'X' and the number '30'. The lyrics are written below the staves.

dia da vida

Perdo-nem-me as minhas culpas a p'xtima no salar

Handwritten musical score for the first system. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The lyrics are written below the middle staff.

res de nam alq nostreg deu toy & no perma tan gueno sal treg cam entu

Handwritten musical score for the second system. It consists of three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef. The lyrics are written below the middle staff.

tentaci-o ant den lliu reu no qe mal se vol mal a me se... fu

Santa Maria *mare de Deu*

preghen per nos satures peccadors

ara y en la hora de la nos tra mort

a-ragen la ho-ra de la nos tra mort

Se-man pen-sas

ara y en la hora de la nos tra mort

Almudo de sapit ob m- ra yento me fredo deli- ven *Entre-mite de duas*

tes- tias Jesu christ naip en wset lem *los angelos de lo ten- to de pper*

tan lo panto- retr. *Pen la mon- taña res- sona* *Agust a- moriger*

8^{as} bayaj

Handwritten musical score on aged paper, featuring five systems of staves. The notation is in brown ink, with various musical symbols including notes, rests, and clefs. The lyrics are written in a cursive script below the staves. The paper shows signs of age, including discoloration and some staining.

Lyrics visible on the page:

- Cor- rin
- Cor- rin
- Ando- ra l' bon je- ru- sa- lem
- Ando- ra l' bon je- ru- sa- lem
- Ando- ra l' bon je- ru- sa- lem

de fuitara, et temple ab lo in timentu deq. com le dequie.

U6 lo uidi: portant la prima de uidi, ob la prima de la fuitara iguati.

U6 la manduria portant la tertia de la manduria pidiu en 3. tract, que

compuer ob la A. de la fuitara tem pidiu.

U6 lo Requie portant a la ciega, han a comenir lo dego de Requie ob la dego.

de la fuitara.

U6 lo Dile portant a la ciega, han a comenir la tertia de tilla ob la quartu

de la fuitara.

de manduria, et temple ab lo in timentu deq. com le dequie.

U6 lo fidi, fuit comenir la dego de la manduria, ob la prima de fidi.

U6 lo Dile, fuit comenir la go de la manduria pidiu en lo 3. tract, ob la 3.

del dile tem pidiu.

U6 lo fuitara, fuit comenir la go de la manduria pidiu en lo 3. tract, ob la

quarta de la fuitara, tem pidiu.

Per tocar lo Requie, ob lo dile, le han a fer comenir la 3. de Requie,

ob la A. de dile, y si lo Requie en temple a la ciega han a comenir la

prima de Requie ob la prima de prima de tilla.

Per temple lo Requie a la ciega, lo goa primerament la prima tant

de com de puo, o mecha, de puer la 2. pidiu en A. tract, y iguati la prima;

la 3. pidiu en A. tract y iguati la 2. y apu la deuen obtrouant la marta restu.

Modo d'acompanyar ab la guitarra tot en lo 7. terme de la musica.

1. terme q' es *F. sol xet del vili* en la consoñancia del 2. punt de la guitarra. *A. 1. punt de la guitarra.* *A. la mi xet natural* en la consoñancia del 2. punt de la guitarra. *lo mateix terme de la mi xet* *et ab dos vintanidos.* en la consoñ. del 2. punt de la guitarra.

B. fa mi Bemollat, en la consoñancia del 7. punt natural de la guitarra ab lo 8. y 6.

C. sol fa vt. en lo acomp. del 8. n. de la guitarra.

D. La sol xet ab dos bem. en la consoñ. del 3. punt de la guitarra.

E. La mi Bemollat en lo acomp. del 8. natural ab lo 9. y 7. punt.

F. fa vt. en lo acomp. del 6. n. de la guitarra.



Bajo

Tenor

Contraltos

Tiples

Handwritten musical notation for the first system, featuring a treble clef and a bass clef. The notes are labeled with syllables: *sol fa mi* (treble) and *re do si la sol* (bass). The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a common time signature (C).

Handwritten musical notation for the second system, featuring a treble clef and a bass clef. The notes are labeled with syllables: *re do si la sol* (treble) and *re do si la sol* (bass). The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a common time signature (C).

