

Las dos Compañías:

+

La Pulgilla
A. Prado

Fin de fiesta

Lorenza
Dominguez

Jurado
Palo

Los soldados artutos:

Carma,
Muel
Amaro

Lopez
Potos

del S.^o Laserna

1792.

190-3

Camas: Paco, + Garrido, Lueros, Lorenza, y Joaquina:

All.^o

2/4

2/4

p. f. p. f. p.

f. p. f. p.

p. f. p. f. p.

f. p. f. p.

f. p. f. p.

f. p. f. p.

f. p. f. p.

f. p. f. p.

Handwritten musical score on aged paper. The score consists of several systems of staves. The lyrics are written in Spanish and are repeated across the systems. The musical notation includes notes, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). There are also some markings that look like 'h' or 'g' which might be specific performance instructions or notes. The paper shows signs of age, including some staining and a small tear at the top.

Lyrics: *o quea margos sentimientos que de penas y tor*

Lyrics: *mentos o quea margos sentimientos que de penas y tor*

Lyrics: *mentos o quea margos sentimientos que de penas y tor*

Lyrics: *mentos*

Camoy

mentos origina unq passion

Paw

llo

mentos ori' gina Una passion

re mos - llo re mos ~ Zarrido

queros limpiemos - limpiemos

Lorenza

prun to des pa chemos prun to prun to des pa chemos

Joana

que cru el do lor — o quan ta fa ti do

Camay y Paco

que cru el do lor — o quan

le

pro du ce el amor
 tai fa ti gas pro du ce el amor
 tai fa ti gas pro du ce el amor
 quantas fatigas produce el amor
 quantas fatigas produce el amor
 quantas fatigas produce el amor

fa ti gai — pro — du ce el — a mor

fa ti gai — pro du ce el — a mor

quan ta fa ti gai pro du ce el amor o quan ta fa

quan ta fa ti gai pro du ce el amor o quan ta fa

ti gai pro du ce el amor pro du ce el amor

ti gai pro du ce el amor pro du ce el amor

T t e | T t e | T t e | ♯ | ♯ | ♯ | f i t
 quanta fatiga produce el amor pro duce el a
 quanta fatiga produce el amor pro duce el a

♯ | ♯ | ♯ | e - e | e - | 3
 mor pro duce el amor
 mor pro duce el amor
 mor pro duce el amor

Como

Con que se gun ma ni fier - - ta de eta es que la

la Crueldad a mi prenda y do la tra da fuerza e

el a bando nar a mi prenda y do. La tra da

fuerza e el a bando nar fuerza e el avandonar

Poco

en e te pa pel lo mis

mo su Ermana aentender me dà puer que con dos

fo raí teros su tía zar ba à casar puer que

con dos fo-raí teros su tía zar ba à ca

zar su ^{Camor}

fiero por mento ^{Paco} o e tra ño pe nar

Coro

Soag.

pronto del pa che mor Ve puerta nosdad Ve puerta nos

Serrido

Puerol

dad nuer tros o fi'cia les que a legrer e tan que a

todos d.

o amor quantai penai ael pecho be

legre e tan o amor quantai penai ael pecho de

dai o amor quantas penas al pecho le dai

mor quantas penas ael pecho le dai

todos

o amor quantas penas ael pecho le

o amor quantas penas ael pecho le

o amor quantas penas ael pecho le dia ael pe

o amor quantas penas ael pecho le dia ael pe

2 vez

Handwritten musical score for a vocal piece. The lyrics are: *cho le d'as ael ne cho le d'as*. The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The music is written in a simple, handwritten style with a treble clef and a key signature of one flat. The lyrics are written below the vocal staves.

Handwritten musical score for a piano piece. The tempo marking is *Parola Largo*. The score consists of four staves. The first three staves are for the piano accompaniment, and the fourth is for the vocal line. The music is written in a simple, handwritten style with a treble clef and a key signature of one flat. The tempo marking is written in the middle of the second staff.

Allegro

todos

Alarma al arma la

Al arma al arma la

Loa. Joag. Canarylato

los 4

Vieja Ra vie la vieja Ra vie

Vieja Ra vie la vieja Ra vie

ya ta dos

ya ta dos

ya ta dos

plaza vamos al punto a Conquistar *de todos* Vamos al punto a
 vamos al punto a

Conquistar *Lara* Joaguina y Ramon Tana
 y de Sarulla
 Conquistar

todos

la fama en ecos Verona rà la fama en ecos re

la fama en ecos Verona rà la fama en ecos re

p^{no}

sona rà al arma al arma a Comquis tar al

sona rà al arma al arma a Comquis tar al

arma al arma al arma a Conquistar al arma al arma a Conquistar
arma al arma al arma a Conquistar al arma al arma a Conquistar

ar - al arma al arma a Conquistar al arma al
ar - al arma al arma a Conquistar al arma al

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal parts, and the bottom two are a basso continuo line. The lyrics are written across the staves.

Lyrics:
 al arma al arma a Conquis
 tar a Conquis tar — al arma al arma a Conquis
 tar

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal parts, and the bottom two are a basso continuo line. The lyrics are written across the staves.

Lyrics:
 tar a Conquis tar a Conquis tar
 tar a Conquis tar a Conquis tar

Parole

Talon Largo

Con dos puestas



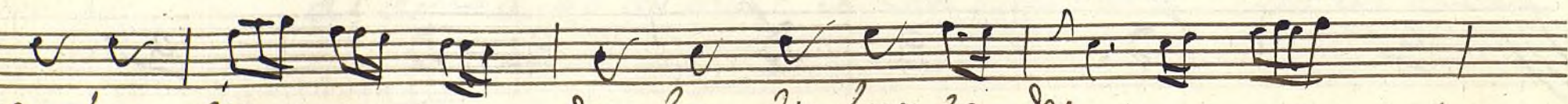
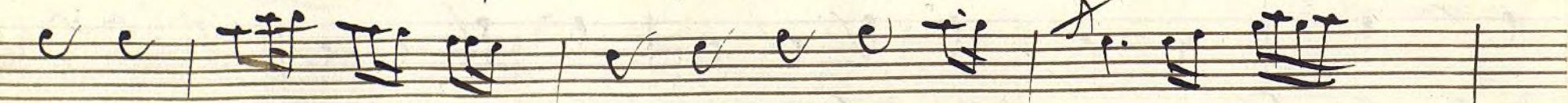
Prado



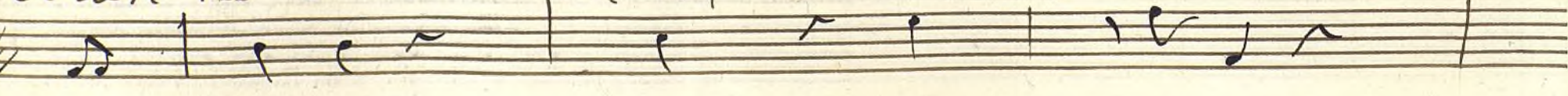
Pulpillo

All. poco

Ma laya aquel que fuerza las



volunta - - - - - del las Volunta des - - - - -



Prado

The musical score is written on a system of four staves. The lyrics are written below the notes. The notation includes various rhythmic values, accidentals, and dynamic markings.

Lyrics:

- Las volun- ta des
 - a los a
 y ~~los gustos ma~~ ^{los gustos ma} ~~no~~ ^{no} ~~...~~ ^{...} ~~resgra~~
 man - - - - - ay morenita mi a a
 ay morenita mi - - - - - a a a

Musical markings include:

- Prado* (top right)
- fa* (below the second staff)
- de pulpo* (below the second staff)
- no gustos ma no* (above the third staff)
- resgra* (above the third staff)
- man* (below the fourth staff)
- ay morenita mi a a* (below the fourth staff)
- ay morenita mi - - - - - a a a* (below the fifth staff)

los aman - - - - - ze a los aman ze - - - - -
- a los aman ze - - - - - siendo la
de mirarse perdi - - - - - dos
Can - - - - - sa los que se

po

The image shows a page of handwritten musical notation on aged paper. It consists of several systems of staves. Each system includes a vocal line with lyrics and a piano accompaniment line. The lyrics are in Spanish and appear to be a song. The handwriting is in dark ink. There are some corrections and markings on the piano part, such as a 'g' and a 'p'.

ay more ni' ta a lo
 a - - - man ay more ni' ta mi - a lo
 Prado

Detailed description: This system contains the first two staves of the handwritten score. The top staff is a vocal line with lyrics 'ay more ni' ta' and 'a lo'. The bottom staff is a piano accompaniment line with lyrics 'a - - - man' and 'ay more ni' ta mi - a lo'. The piano part includes chords and rhythmic patterns. The word 'Prado' is written at the end of the system.

que se a - - - man los que se a man - - - - - los
 Prado

Detailed description: This system contains the next two staves. The top staff is a vocal line with lyrics 'que se a - - - man los que se a man - - - - - los'. The bottom staff is a piano accompaniment line with lyrics 'que se a - - - man los que se a man - - - - - los'. The piano part continues with chords and rhythmic patterns. The word 'Prado' is written at the end of the system.

que se a man:

Detailed description: This system contains the final two staves of the handwritten score. The top staff is a piano accompaniment line with lyrics 'que se a man:'. The bottom staff is a piano accompaniment line. The piano part includes chords and rhythmic patterns. The word 'Prado' is written at the end of the system.

Romero Albatidar

Romero

Allegretto

Paseado

Mis sobri

ni tas que Inocen titas La Pobre - ni tas Co riendo es

tan Las Prado La Vieja es

Cucha Pulpillo pues al momento sigue me' in tento sin

arco

Replicar - sin Replicar Romero o que aplicadas

o que a cada buena casa das las dos haran las

Prado
 fuerza e hermana di' si mu lar di' si mu
Pulпито
 dos haran: fuerza e hermana di' si mu

lar

Romero
 lo que ellas ha blan lo que ellas ha blan que

fuerza a her mana di' si' mu lar fuerza a her

fuer

roer a char lo que ellas hablan quiero a char lo que ellas

mana di' si' mu lar di' si' mu lar

hablan quiero a char quiero a char

Allegro

Prado

No te a

Patrito... y tu el

legras Clara mia pues que te casay tan presto
 con tanta hermana con tu ydo la tra da prenda

Pulpillo
pues que te casar tan presto - - - - -
Con tu yo la tra de prenda - - - - - Prado *prime*
mejor

ro pierda la vida que me en se que a tal Jumento que me en
qui riera vi vir - e fer na men se sol se ra eter

se que a tal Jumen - - - - - to
na mente sol se - - - - - ra

Sala Romero

pues ella anda ca jar se aunque

Allegro

p

quieran o no quieran aunque quieran o no quieran

Prado

Pulpillo

Con seguimos nuestro intento man tener se en el es

fuerza man tener se ch el es fuer

za

je

Allegretto

Punteado

Romero

La pica

rue lai lai mo co rue lai son dos mo rue lai lai papa

rán son dos mo

Prado

lo dicho

dicho

pulpillo

tened pra den cia

largo

y mar cle

arco

Romero

mencia de nuestra edad de nuestra edad que paz mo

ni tay que paz mo ni tay no ay so fla mi tay sean

de ca jar sean de Ca jar: su ve iis

zencia temor me da. temor me da
 su ve iis zencia temor me da

pero no quiero pero no quiero de con fi

su Re sistencia temor me da su Re sis ten cia de
 ar pero no quiero de con fi ar pero no quiero de

Alabé Joaguina
Corriendo

mor me da temor me dá

Con fi' ar des con fi' ar

Joaguina

Al bricias Ama mia

ora puer an llegado a ora puer an llegado a

ora y van a venir ya y

Prado y Palpillo Lor.ª y Joaquín

Romero quien a ve nido Buenos dos
quien a ve nido quien a ve nido

No vier pierdo el sentido pena fatal pe

na fa tal *Remo* o que con tento

que en el momento Venpan a cá ven

pan a cá Venpan a cá *Joaquina* aora un Cri

a do de sa zi na do vino la casa

a pregun tar se la di ji mos y bienen

los Cinco

me go no hallo so riego quiera Dios que esto a

Cabe en paz no hallo so riego quiera Dios que esto a

p^o

a ca been paz a ca been paz quiera Dios

que esto a ca been paz a ca been paz

Parola

Romero

Allegretto

3
4

ojala que tu

biera . . . tambien un No . . . vio tambien un No

vio

tambien un No . . .
que por mi par

vio que fuera Pe ti me - - - - - te Rico y buen mo - - - -
 te son me siento Con fuer - - - - - zas para Ca sar - - - -

zo que fuera Pe ti me tre - - - - - Rico y buen mo - - - -
 me son me siento Con fuer zar - - - - - para Ca sar - - - -

zo
 me

Allegro

Parola

All.^o poco

Sarrido

3

4 4

3

4

A guila de te Agui lucho for to la de te for to lo

le po. le po.

pa ja ro ca chorra de te ca cho rro

le po. le po.

a guel tra pa tas guel tros ma ri dos me

le po. le po.

di a tor di dos de a fleuto estan de

le po. le po.

Romero

de afleuto están que tal muchachos son buenos

Le Pulpillo
Mozos si ti amada - yo enamorada por

este es toi yo Enamora da por el de el

Prado le
toy y yo del otro Con alma y vida, es toi per

vida de puro amor es toi per di da

Romero

de puro amor que este es tu Novio
 que tu Novio es este que aman los dos;
 o que con tanto ya el senti
 o que con tanto ya el sentimiento
 miento se con Chuyo
 se con Chuyo se con Chuyo ya el sentimiento se

The musical score is written on ten staves. The first two staves are a vocal line with lyrics. The next two staves are piano accompaniment, with a tempo marking 'All.^o' and a 4/4 time signature. The following two staves are another vocal line with lyrics. The final two staves are piano accompaniment, with a tempo marking 'A. All.^o' and a 4/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'p^o' and 'p^{mo}'.

Larg.

Tosquia

Prado

Con. Cuyo

que alegría — la pobre

ria — sola mamá la pobre ría se

Yo soy vuestra eternamente Romero

la mamá;

grande

Pulpi^o
 mente *Pomero*
 contar dicha me enageno bueno

par^o
 bueno *Pom^o*
 faced luego los con ciertos

quer^o
 yo quiero atrapar la mano haz *Pom^o* *le*
 lue

so que un cri bano venga acá sin de ten cion

Albastidor Camar y Paco
 venga acá sin de ten cion *Vamos*
le

a ver si po demos oir la con berracion
 oir *oai do y gueral* mono
 ninas di qui titay mono ninas di qui
 titay *Camay Paco (Viyendore)* que Gribo nei - de sol da dos estais *Prado y Palgillo*
 mui e na mo ra dos *oai do y gueral* e ta mos me dio a la da dos

Con la fuerza del amor Con la fuerza del a
mor; oy nuestra ventura sin duda es segura cu
rido amoroso fino y cariñoso dadnos tufa

Cor.

Los Novios

Cor.

Ce pido amoroso finoy cari ño ro

p^{mo}

Detailed description: This system contains the first four measures of a musical score. It features a piano accompaniment with a treble and bass clef, and a vocal line. The piano part includes chords and melodic lines. The vocal line has lyrics written below the notes. The tempo is marked 'p^{mo}' (piano).

todos

dad be tu favor

dad nos tu fa vor

dad be tu fa vor

dad nos tu fa vor

Detailed description: This system contains the next four measures of the musical score. It continues the piano accompaniment and the vocal line. The lyrics are repeated for different voices. The tempo remains 'p^{mo}'.

Handwritten musical score for two voices and piano. The first system contains two staves for each voice part and one for piano accompaniment. The lyrics are:

dad lei tu favor

dadnos tu favor tu favor tu fa

Handwritten musical score for two voices and piano. The second system contains two staves for each voice part and one for piano accompaniment. The lyrics are:

vor

Parola

Segui^s *Camaf*

All.^o poco *Pace*

Y no so troo a man tey con
 viday al - - - ma con viday alma - - -
 - con viday alma
 - con viday

al. ma
 a - - - - ma
 finos a gra de ce - - - - *mot*
 tan - - - - - *tar* ay mo re nita mi - a fi
 ay more nita mi - - - - - a fi
 ne zar tan - - - - - *tar* fine zar tan *tar* - - - - - fi

Handwritten musical score for voice and piano. The score is written on three systems of staves. The first system contains the first two staves, the second system contains the next two staves, and the third system contains the final two staves. The lyrics are written below the vocal line. The music includes various rhythmic values, accidentals, and dynamic markings such as *pp* and *ff*.

neza tan tal; Quenoado

quando ande ConClair - - - - - se

ra - - - - do for men tot

ay more ni ta ^{mi} - - - - a for

tan - - - - for ay more ni ta mi - a for

mentos tan - - - tos tormentos tan tos

- tormentos tan tos:

Prezido

All.

Pulp.

Dueño

mio mi bien o que con tento

Prado y Pulp. (ala Lor.)

Lor.

mira si no, es cucha al momento

dezo que gozo que a legria

tuyo el mi cora

zon o prenda mia;

zon o prenda mia;

Prado

Al. Moderado

Paco

Quando se lizei el y me

Punteado

neo nuestro de ses Corona ra - - -

arco

Pulpillo

Camay

Coro na ra Dulce em be ber o mi a fe z to a

Punteado

manté fino y constante te apreciará - - -
 arco Paso seré tu es - so Prado seré tu es
 apreciará. Palpillo siempre amorosa
 no - - - sa siempre ven di - do

los 4

me en con tra rai me en con trarai me en con tra

vivo parrido Lorenza

ra: se ñor se ñor se Joagna

ra y Joaguina

nora que evi to a ora que dona cu

frosia viene hacia cá que Doña Eufrosia vie

ne hacia cá que Doña Eufrosia viene hacia cá vie

Prado

Palpillo

que po

Canto
 co - du ran - los qui - tos
 Poco
 da - ran los - contentos
 Lo a y por do
 da - ran los - ~~contentos~~ ~~contentos~~
 Lo a quina
 mientras los Novios
 quero?
 no me a cierto a separar vamos luego vamos

Como! *f* *e* *t* *t* *par.* *Prado* *f.* *e*

Pao *quero!* *Pu?pillo*
 vamos yo no puedo que so riego yo no a cierto

Lo *Pi* *Pi* *Pi*
 vamos vamos que to do a perder lo echamos

vos vienen juntos a blear:

todos
 o amor quiera que ~~sean los dos~~ se lleguen a
 quitos tan a pe se ~~ci dos~~ ^{ci dos}

se lleguen a
 se lleguen a
 o amor quiera que ~~sean los dos~~ ^{sean los dos} ~~quieren tener~~
 quitos tan a pe se ~~ci dos~~ ^{ci dos}

disfrutar se lleguen a disfrutar y que
 disfrutar se lleguen a disfrutar y que

tormenta tan fiera
 tormenta tan fiera

sositi tuya placen zera
 sositi tuia placen zera

la dulce se re ni dad
 la dulce se re ni

la dulce se re ne dad
 la dulce se re ni

Larghetto

dad y que tormen ta tan fie ra jas ti

Lorenza a - - -

dad

tu ra pa cen te ra la dulce re mi

a - - - a - - -

A handwritten musical score for the first system. It consists of two staves. The top staff is a vocal line with lyrics: "de todo se la dulce serenidad por omnes". The bottom staff is a piano accompaniment. The music is written in a simple, clear hand.

A handwritten musical score for the second system. It consists of two staves. The top staff is a vocal line with lyrics: "la dulce serenidad y que for men ta tan fiera por ti tuya placentera la dul". The bottom staff is a piano accompaniment. The music continues from the first system.

Handwritten musical score for the first system. It consists of four staves. The top staff is a treble clef with notes and rests. The second staff contains the lyrics "a - a - - la ^{todos} Dul ce se re ni". The third staff continues the lyrics "ce se reni dad" and "la - Dul ce - se re ni". The bottom staff is a bass clef with notes and rests, including the word "Cresc".

Handwritten musical score for the second system. It consists of four staves. The top staff is a treble clef with notes and rests. The second staff contains the lyrics "dad la dulce se reni dad se re ni dad se re ni". The third staff continues the lyrics "dad la dulce se reni dad se re ni dad se re ni". The bottom staff is a bass clef with notes and rests, including the word "fms".

Handwritten musical notation for two staves. The top staff is marked with a treble clef and a sharp sign. The word "Dad" is written above the first few notes. The bottom staff is marked with a bass clef and the word "Dad" is written below the first few notes. The music consists of several measures of notes, some with rests.

Parola

Handwritten musical notation for two staves. The top staff has a treble clef and the word "Allegretto" written below it. The bottom staff has a bass clef. The music includes a key signature change to one flat and a time signature change to 2/4. The word "Lopez" is written above the first few notes. The lyrics "saló Lopez de escribano" are written below the notes.

Handwritten musical notation for two staves. The top staff has a treble clef and the word "Lopez" written above it. The bottom staff has a bass clef. The lyrics "Yo me llamo D. Sil ~~quidaba~~ calca para Bodas ten" are written across both staves. The music includes various note values and rests.

Handwritten musical notation for two staves. The top staff has a treble clef and the lyrics "go una gran mano y soi el cri bano de su Magest" are written across both staves. The bottom staff has a bass clef. The music includes various note values and rests.

2
dad y soy el cribano de su Magestad y me llamo don

Sil paldal calzas y soy el cribano de su Magestad

dad y soy el cribano de su Magestad y

soy el cribano de su Magestad vamos al *All.^o*

punto documento del testamento q. ay que formar

dei testa mento q' ay que formar vamos al punto en do cu

mento dei testa mento q' ay que formar dei testa mento

q' ay que formar ei do cumento dei testa mento

q' ay que formar dei testa mento q' ay que formar

dei testa me n to q' ay que formar q' — q' ay que for

mar

Parolas

Prado y Pulp.º A. #

final

Aia

And^{te}

mia y do la tra da

camary pac

Doña Rufiana Venerada

Aia

mia de mi alma nuestro yerro per donad nuestro

Musical notation for the first system. The vocal line contains the lyrics: "nuestro yerro perdonar" and "gordo". The piano accompaniment line contains the lyrics: "yerro perdonad" and "mirad q. buen".

Musical notation for the second system. The vocal line contains the lyrics: "Laerol" and "perdo". The piano accompaniment line contains the lyrics: "puedad lo por perdido sino reneipie".

Musical notation for the third system. The vocal line contains the lyrics: "Londos" and "Romero". The piano accompaniment line contains the lyrics: "dad si" and "es una Inro".

Luz y Soa, # 1 # 2 # 3 # 4 # 5

Señora prudencia
 lencia que gran picardia tia tia tia

poco *poco* *poco*

tia tia tia tia tia tu pena tem

poco *poco* *poco*

madre yome so loco chito a bue

poco *poco* *poco*

La y Joaquin

Querol
Ligero y poco a poco reflexionad

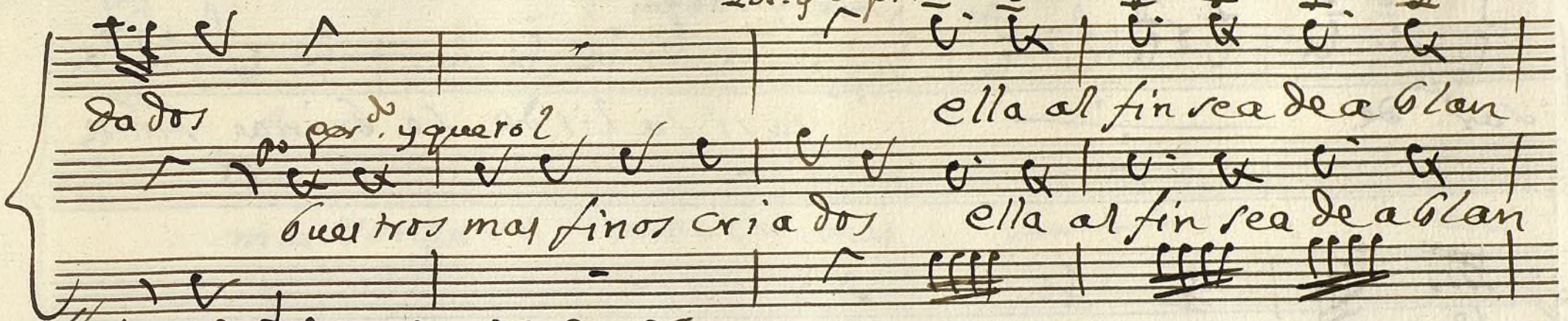
lita cachazahijita y poco a poco reflexionad

Romero
pero quien lois en sustancia

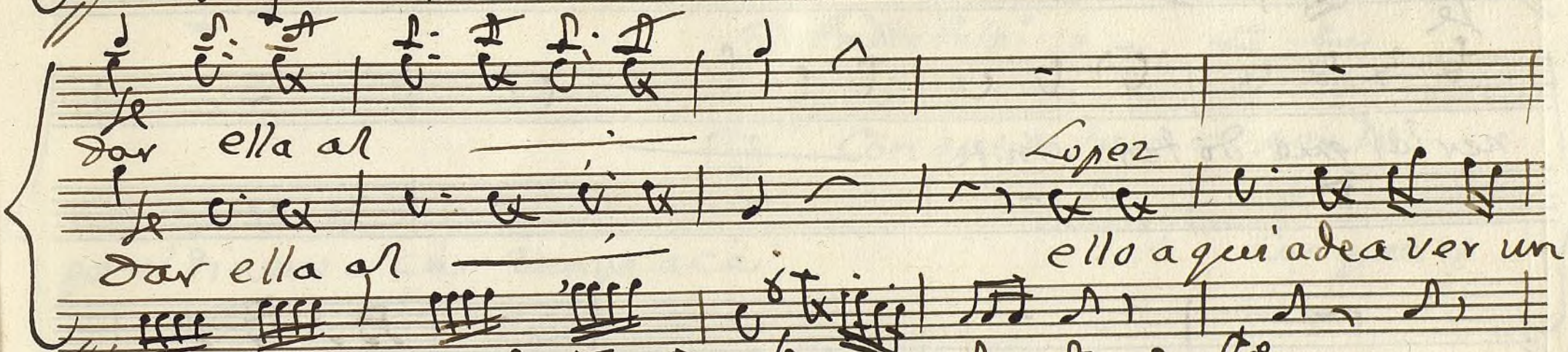
man del Romero
estos son unos sol

y estos dias de tu nanza

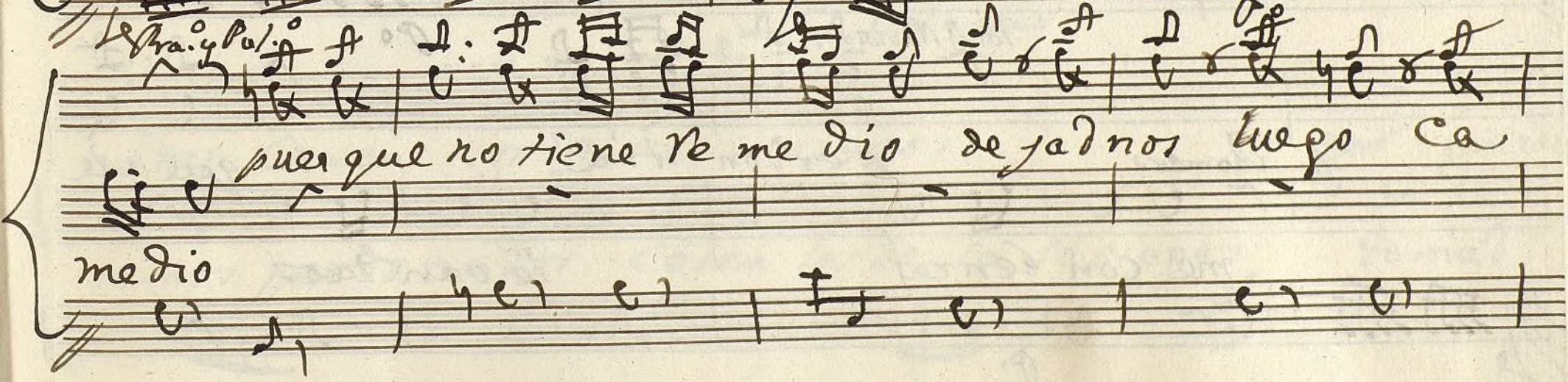
Luz y aqui



 dados *po par do y quero?* ella al fin sea de a blan
 bue tros may finos cria dos ella al fin sea de a blan



 dar ella al _____ Lopez
 dar ella al _____ ello aqui a de a ver un



 puer que no tiene re me dio de jad nos luego ca
 medio

La y Isaquia

car de

y a l i s d e s o b r i n a r s i n t e

n e x l a s q u e d o t a r s i n t e

Ton Novios

Romero

p e r d o n t i a

q u e a l e

m e c o n s e n t e s

l e v a n t a o s

aria Rom.
 mai Venpa el dinero a cà mai ven

And y Pulp.
All. Con que el tamos per do
 Coma y bas Con que el
 ga el dinero a cà Venpa a cà;

All. poco
 nada, Cesen los de sa so riegos par. y querol
 tamos per do nador Cesen los de sa so riegos toma d

Handwritten musical score with lyrics. The lyrics are: "valer y ta lejos o que gran fe li ci dad o que gran fe li ci dad le li ci dad para su vuel da fortuna Ind". The score includes vocal lines and piano accompaniment with various musical notations such as notes, rests, and dynamic markings like *pp*.

Prado y las

ta ble y premia a fa ble tan to pe nar tan

to pe nar tan to pe nar sea mei e no ra

Prado y Lor.^a

to pe nar tan to pe nar sea mei e no ra

Pulchro sea

buena y Dios { no nos mantenga en

mei e no ra buena y Dios

Joaquín sea mei e no ra

can. sea

Notti

Lor^a
 nos man tenga en paz
 buena y Dios os man tenga en paz
 mi en ora buena y Dios nos man tenga en paz
 Paz sea mi en ora buena y Dios nos man tenga en paz
 Paz sea mi en ora buena y Dios nos man tenga en paz
 Paz sea mi en ora buena y Dios nos man tenga en paz

ffff **ff** | f *todos* *ti ta ti ta* | f *ti ta* | f *ti ta* |
 - - - - - y *dios* { *nos. man tenga en paz* y *dios* } *ti ta ti ta* |
 - - - - - y *dios* *os man tenga en paz* y *dios* |
 ~ ~ ~ y *dios* *os man tenga en paz* y *dios* |
por *A. A. A. A.* | *A. A. A. A.* | *A. A. A. A.* | *A. A. A. A.* |
os man tenga en paz y *dios* | *ti ta ti ta* | *ti ta ti ta* |
A. A. A. A. A. A. A. A. | *A. A. A. A.* | *A. A. A. A.* | *A. A. A. A.* |
buena y dios os man tenga en paz y *dios* *os man tenga en paz* y *dios* |
A. A. A. A. | **fff** **fff** | **fff** **fff** | **fff** **fff** |

queare pria viva la tia y logren
 quea le pria viva la tia y logren
 todos se li a dad se ven Cupido amo ro so Con
 todos se li a dad Ven Cupido amo ro so Con

a fectos Constantes de los tiernos amantes la

a fectos Constantes de los tiernos amantes la

dicha a celebrar *Molto* los Angeles *ff*

 Y en su Amable Ime nes

los ombres

dicha a celebrar *Molto* *pp* Y en su Amable Ime

haz siempre que el de los tengamos que para la
 nos Haz siempre que el de los tengamos que para
 haz siempre que el de los tengamos que para la ten
 lar haz siempre que el de los tengamos que para la ten

Mai All^o

Handwritten musical notation on a single staff, featuring rhythmic patterns of eighth and sixteenth notes with stems pointing up and down, and rests.

pa mai q^l ane ^{le} car senza Jenu Amabile y me

Handwritten musical notation on a single staff, continuing the rhythmic patterns from the previous system.

pa mai q^l ane ^{le} car senza Jenu Amabile y me

pa mai q^l ane ^{le} car senza Jenu Amabile y me

no ^{le} haz siempreg^l els

Handwritten musical notation on a single staff with a double slash indicating a break or end of a section.

no haz siempreg^l els

A large rectangular area of the page that has been heavily obscured by a translucent, ghostly overlay of handwritten musical notation and text, likely from another page or a different version of the manuscript.

Ma^{is} All^o

42

pa maⁱ q^{ue} a ne lar ten pa Jesu Amable y me

pa maⁱ q^{ue} a ne lar ten pa Jesu Amable y me

ne o haz siem pre q^{ue} el de seo ~~ten pa maⁱ q^{ue} a ne lar~~ Jesu Amable y me ne o haz siem pre q^{ue} el de seo

ne o haz siem pre q^{ue} el de seo ~~ten pa maⁱ q^{ue} a ne lar~~ Jesu Amable y me ne o haz siem pre q^{ue} el de seo

Jesu

Handwritten musical notation for two vocal parts. The lyrics are: *sen pa mai q' ane lar sen pa*. The notation includes notes, rests, and dynamic markings such as *f* and *sen pa*.

Handwritten musical notation for a piano accompaniment. It features dense chordal textures in the upper register and a bass line. The notation includes notes, rests, and dynamic markings such as *La a*, *lar*, and *p mo*.

Andry Pulp. *ten pa mai queane*

The first system of the manuscript features a vocal line with lyrics "ten pa mai queane" and a piano accompaniment. The piano part includes a treble clef with a key signature of three sharps (F#, C#, G#) and a 9/8 time signature. The lyrics are written in a cursive hand, with "ten pa" on the first line and "mai queane" on the second line. The piano accompaniment consists of chords and single notes, with some slurs and accents.

car. gquerol *ten pa mai queane*

The second system continues the musical piece with a vocal line and piano accompaniment. The lyrics "ten pa mai queane" are repeated. The piano accompaniment features a treble clef and a key signature of three sharps. The notation includes various rhythmic values and slurs, with the lyrics written in cursive below the notes.

2av *2av* *pmo*

The third system contains piano accompaniment and vocal lines. The piano part is written in a treble clef with a key signature of three sharps and includes a *fmo* (finito) marking. The vocal lines are marked with *2av* (second voice) and *pmo* (prima). The lyrics "ten pa mai queane" are partially visible in the background of the piano part.

Handwritten musical score on aged paper, featuring multiple staves with lyrics in Spanish. The lyrics are: "a - - - a - - - a - - -", "tenpa mai queane lar", and "tenpa". The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *loz.*, *fmo*, and *po*. The score is organized into systems, with some staves grouped by a large bracket on the left side. The handwriting is in a cursive style, and the paper shows signs of age and wear.

Handwritten musical score for voice and piano. The score consists of five staves. The first two staves are for the voice, with lyrics written below the notes. The lyrics are "lar que ane lar" on the first line and "lar que ane lar" on the second line. The next three staves are for the piano accompaniment, featuring a complex rhythmic pattern of sixteenth and thirty-second notes.

Handwritten musical score for piano accompaniment, measures 6-10. The score consists of five staves. The first two staves are empty. The third staff contains the word "fin" written in a large, decorative cursive script. The fourth and fifth staves contain a few notes and rests, indicating the end of the piece.

