

N. 2.ª

Legajo - 10

Mus 186-10

Mus 186-10

Leg.º 5.º al n.º 8

Cona dilla. A S. de dos Gallegos

186-10

Un Viejo

Una Mujer. y Su Maño

186-10

Año. de 1762



*All. vivo!*

*Cresc. con do*

*And. più*

*Gallego*

*Cresc. de* *pp* *pp*

*mienta ad que muestas d' mus estan a den*



*xu* *õ ye me Dumin qui nã* *quatu Requie bras.*

*Ay Dumin qui nã ãy* *ãy Dumin qui na del mi amur vai la Cum mi que*

*vai* *vay la Cum mi que te que xu xu*

*Gallega* *Caxa di pas qua*

*Gallego* *Ay ti xu leixa Ay ti xu lei xu*



*O Jor su Neixuo touca touca touca touca mi Cielu*  
*brara brara que youte quiero So So*  
*Chi chi*  
*So So ay ti zu Leyra ay ti zu Leyra*



Gall.<sup>a</sup>

Mi xayoo tequi sie - za perume te -  
 ley xuleyru leyru.

mu. mepon gasenlla fren te - ã que llua que - llu.  
 de

Gall.<sup>o</sup>

nov te mas Domin qui - ña - yoo te pro me - tu.

ã que ves  
 que ed dexyov la ma pa - llo galle - - que.



*Si Tu Conquiere quiereis*  
*Como soy Pe dzu Por time muezau*  
*Caixa de Pasqua.*  
*ã y ti xu layxa ã y ti xuleyru. O Juro fulleyru*  
*touca ~ touca tou cami Cieilu bñara ~ bñara*



Chi chi Chi chi  
 queyov requieixu. To To To To

Ayti xu layxa äyti xu leixu leyxa ~ leyxu.

Gall<sup>a</sup>

Cuando estemusca sa dno. sup on orad el pu cheixu.

en bul be xaisus fillus. non te ve xaisen es u.



*f*all.<sup>o</sup> *Gall.<sup>o</sup>* *Gall.<sup>a</sup>*  
pues! inon o me Casu Calla que you te quieiru. pues bamonuemo

*Gall.<sup>o</sup>*  
vengan. pe xu ba mud di Cienbu.

*f*all.<sup>a</sup> *all.<sup>o</sup>*  
ay ti xu leixa ay ti xu leixu. *Cara de pasqua.*

o Ho fu Neixu touca ~ touca toucami Cielu



Chi Chi Chi Chi  
 brara ~ brara que yor te quieru. To To

To To ay ti xu leixa a y ti xu leixu leixu leixu.  
 Van  
 Dent

*Voz* *Alto*

El Jui ciomea & qui-  
 tax siestoy con es ta-mu Jex. mea ce fre gar-meace ba



mex meare lim pia a y me a ce co sea lae de ma ta a.

me e de ven ga a. me a de te mex. pe ro no

que es her mo sa mu li n da y mu ip re Ci o sa.

ma do mo xi za ma do mo xi za.

Mujer. Recitado
   
 Bueno. Bueno. no hai mas q. estare. mano so bre mano.



y yo pobre de mi que este Herman

sepa el yete que sufa

tal figura; no me xe ciagorax. De mi hermosa.

los caidores tan en sus en re

dos y oboi ha mi sa pero mientras buel bo







te pa-xio ben-di ta ben-di ta se-la ma-dre que te pa-xio:

Gallega *Ja Ja*

Gall.<sup>o</sup> *Ja Ja Ja Ja* *Digu mi a mu digu que esu*

Vezete

Vivo *Di*

*La-ti ma ten-gut*

*que ad-er-x mis-pe Ca-dos.*



*Sumexce qui si era yu le di era un me dio que*

*poi lupropio ficu Cum mi a bue la mi a bue lu*

*re me dio qui ero a miga des pacha pacho. pues*

*Galla*



Venqate con miqu yal a ma esperaxemis you

melle va xee fillu. Ne ve pe xi Cu on le nu.

y be xa con u to du que da con pue tu:

9<sup>a</sup>  
9<sup>o</sup>

Va mos que es tar de va mos di' cienda y

Veyete

Va mos Al pun-to va mos co xien do y to











Gallego

mae pue no pue de mi bien lex esto to malos brazos to-ma los.

*allegro*  
*All.<sup>o</sup>*  
 Etelus? Su-merce lleque Cun es te lenu

y de lus en lus Cascus mui bonus muentas.  
 y vera Cumu to da queda Cun pue tu.

*ryete*  
 Pi Carayntame a le be fiexo Cielos bale dme.  
 Maya



*Gall.<sup>a</sup>*  
*Gall.<sup>o</sup>*  
 Mayo *Valedme Cielos. mi ree su fi llo. a ora se xae llu.*

*Gall.<sup>a</sup>*  
*Gall.<sup>o</sup>*  
*y Vejele*  
 Maya

*Mayo*  
*ay que desgracia quien di Texa esto. quien di Texa esto.*

*Vejele*  
*Mayo*  
*Mayo*  
*Pues Como ynfames hareis a questo. yo si que quando.*



*Majo* *Gall.<sup>a</sup>* *Gallo*

*ã blax noa Cierto de leonata. tengare tiesu:*

*alla*

*Majo*

*Majo*

*all.<sup>o</sup>*  
*ryete*

*Ay que des gracia quien di' o era esto. quien di' o era esto,*



quiendi se x a e s to:

*Maja.*  
*Depo*

Duele te ~ Duelse dulce

vien. le le le le le le le banta



*Maestro: Majo* *Vejete*  
te Di si meas perdo na do. Llegay a tra La

*Majo* *Vejete*  
me. yo tan vien perdon pi do. y tu loes tatan bien.

*Majo* *Vejete*  
pues a questo sea Cabe. me pare ce mui vien.

*Galla* *Galla?*  
Pe xi cuengue que damus. En Casa nus des



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

Maja

Maja

Gall. y Veje   
pues. *Pues vamos cantando y baylan dotan*

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

bien. *y baylan dotan bien* *V. f.*



All <sup>o</sup>

Handwritten musical notation for the piano accompaniment of the first system. It consists of five staves. The first four staves have treble clefs and a key signature of one flat (B-flat). The fifth staff has a bass clef and a key signature of one flat (B-flat). The time signature is 2/4. The notation includes vertical bar lines and some rhythmic markings.

Handwritten musical notation for the vocal and basso continuo parts of the second system. It consists of five staves. The first three staves are vocal parts with lyrics "A Dios se ñoxes A Dios a Dios". The fourth staff is a basso continuo line with figured bass notation. The fifth staff is a basso continuo line with figured bass notation.



que la to na da a qui se ca bo.

This system consists of four staves. The top three staves contain rhythmic notation with vertical stems and curved notes. The fourth staff contains the lyrics 'que la to na da a qui se ca bo.' written in cursive. Below the lyrics are rhythmic symbols, including 'x' marks and vertical stems, indicating the timing of the notes.

que la to na da a qui se ca bo.

This system is identical to the first, consisting of four staves with rhythmic notation and the lyrics 'que la to na da a qui se ca bo.' written in cursive. It also includes rhythmic symbols below the lyrics.



Handwritten musical score for the first system. It consists of five staves. The top three staves are for a vocal line, with notes written as 'u' characters. The fourth staff contains the lyrics 'la xa la xa la xa la xa la xa lo.' with notes below. The fifth staff is for guitar accompaniment, marked with a 'g' and a slash. The text 'Con el Seg<sup>do</sup>' is written in the second measure of the third staff.

Con el Seg<sup>do</sup>

la xa la xa la xa la xa la xa lo.

Handwritten musical score for the second system, continuing the vocal and guitar parts from the first system. It consists of five staves. The top three staves are for a vocal line, with notes written as 'u' characters. The fourth staff contains the lyrics 'la xa lo.' with notes below. The fifth staff is for guitar accompaniment, marked with a 'g' and a slash.

la xa lo.



Handwritten musical notation for the first system, consisting of three staves. The notation is rhythmic, featuring vertical stems and curved lines that suggest notes or rests, typical of early manuscript notation.

y por la nueva nueva bendicion dadnos victoria

Handwritten musical notation for the second system. It includes a staff with rhythmic patterns (vertical stems and 'x' marks) and a staff with a treble clef and notes, likely representing a vocal line.

Handwritten musical notation for the third system, consisting of three staves with rhythmic patterns of vertical stems and curved lines.

o agra do. dadnos victoria o agra do.

Handwritten musical notation for the fourth system. It includes a staff with rhythmic patterns (vertical stems and 'x' marks) and a staff with a treble clef and notes, likely representing a vocal line.



Handwritten musical score for the first system, consisting of five staves. The first four staves are grouped by a large left-facing curly brace. The first staff contains a sequence of notes. The second staff contains a sequence of notes. The third staff contains the text "Con el 1.º" followed by a double slash indicating a section cut. The fourth staff contains a sequence of notes with the lyrics "la xa" and "2.º" written below. The fifth staff contains a sequence of notes with a treble clef and a double bar line.

Handwritten musical score for the second system, consisting of five staves. The first four staves are grouped by a large left-facing curly brace. The first staff contains a sequence of notes. The second staff contains a sequence of notes. The third staff contains a double slash indicating a section cut. The fourth staff contains a sequence of notes with the lyrics "la xa" and "2.º" written below. The fifth staff contains a sequence of notes with a treble clef and a double bar line.

Ga



Gallega

La Galle quita.

Galego

El galle qui to.

Vegete

el Vieje

Majo

y Suma Si to.

Thaya

Sumugex Zi ta

Ci to

Vegete



La Cri a tu xi ta. To do de Ci mos Con  
 pa mos

gran de or ion. La xa

Con el Seg<sup>do</sup>



Handwritten musical score for guitar and voice. The score is organized into three systems, each with a guitar part and a voice part. The lyrics are written in Spanish and include the following phrases:

- laxa lo.
- laxa
- laxa lo.
- quede las
- saltas nos
- beyelber



Con. que el día faltamos de yr el pax don;

Finis



Sonata a 5. de los Gángullos de los Reyes, en el Rey, y en el Rey

All.  
vivo.

Les B N 16

Cap. 5. n. 8

Handwritten musical score for the first section. It begins with a treble clef and a 2/4 time signature. The music consists of several staves with notes, rests, and dynamic markings such as *p* and *f*. A *crescendo* marking is visible in the lower part of the section.

And.  
no.

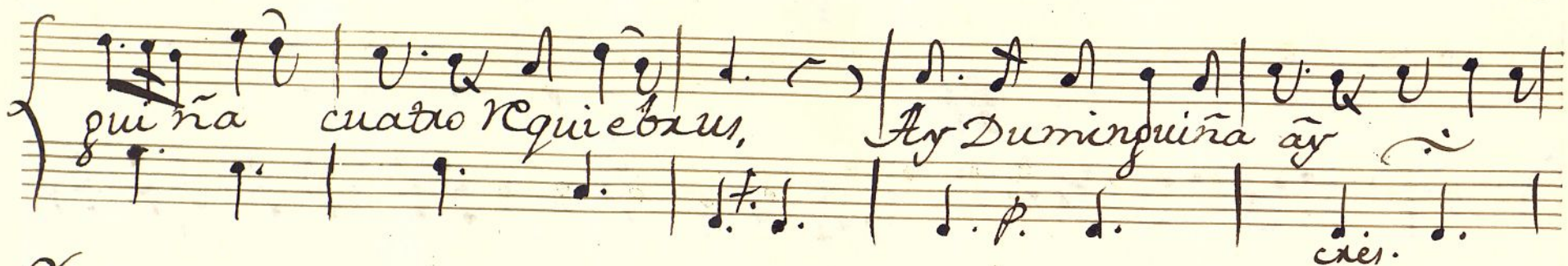
6/8

Gallegos.

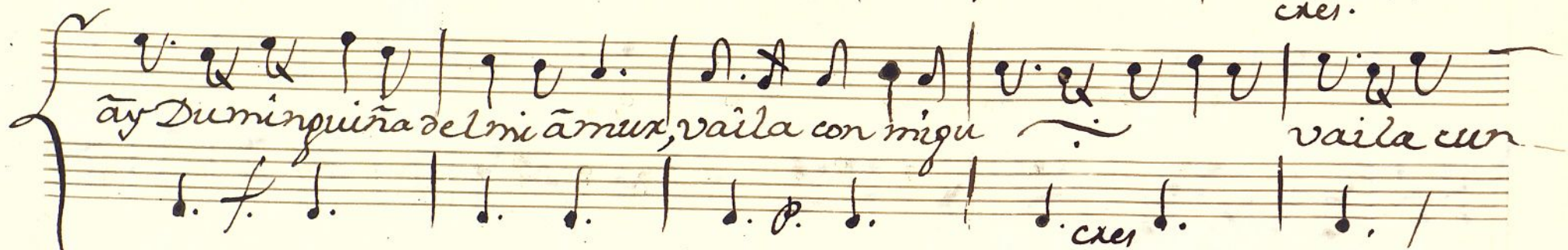
Handwritten musical score for the second section. It begins with a treble clef and a 6/8 time signature. The music includes lyrics in Spanish and Gallego. Dynamic markings include *f*, *p*, *exce. f.*, and *p. r. p.*. The lyrics are: "mientras q' muestas ámus", "estan áden - tau", and "Dyeme Dumin".



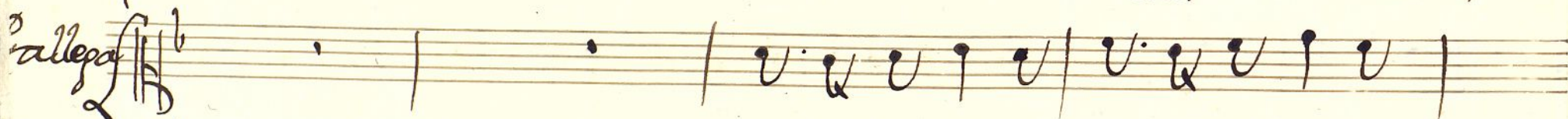
qui ña cuatio Requiebus, Ay Duminquina ay



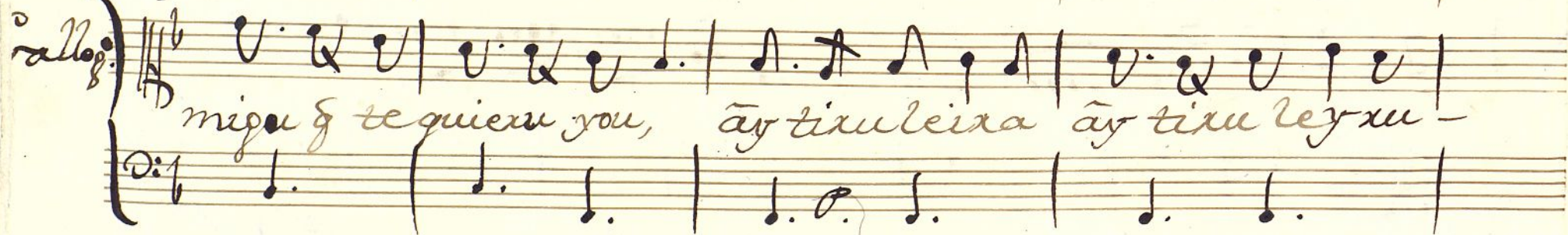
ay Duminquina del mi amux, vaila con migu vaila con



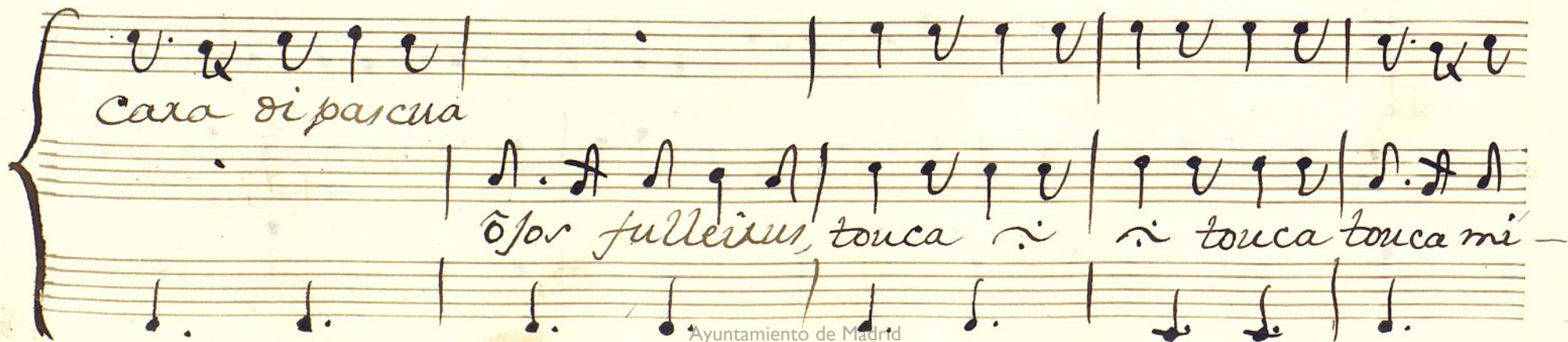
*allegro*



*allegro*  
migu & requieru you, ay tiruleira ay tiru leyru



Caro di pasqua  
ô for fülleius, touca ~ touca touca mi





chi, e.  
 cielu, brasa ~ ~ brasa & you te quixeru, So. So-

chi, chi,  
 So, So, ay tiu leixa ay tiu leixu leixu leixu :-

*Gallepa.*  
 Mi xa you te quiveri - xa peru me te - nu, me punga en la -

*Gall.*  
 frente a quella a que llu, nou temas Domingui - na



que te pume tu & edever you la mapa

deus gallegus. *aque me fixo?* *com q me quieixe?*  
 como se pediu: por ti me-

*Casa de Pasqua*  
 muciro; ay tiuleira ay tiuleira,



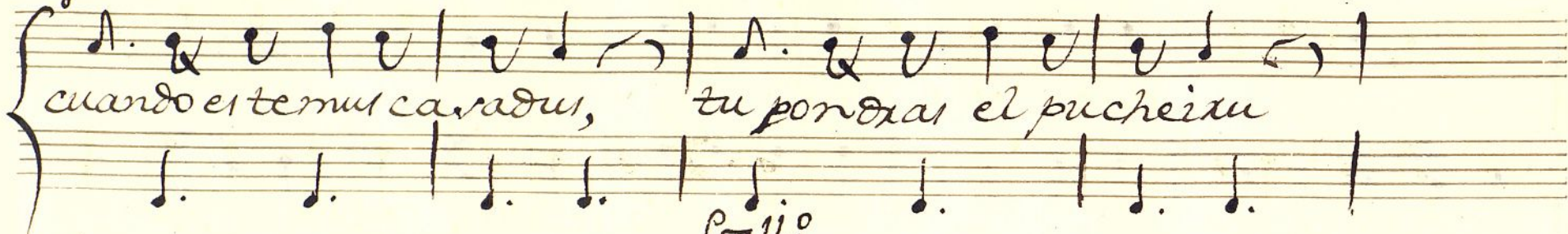
Opus fülleixus, touca ~ ~ touca touca mi cielu -  
 brasa ~ ~ que you te quiteru - To. To.  
 To, To. Ay tiruleina ay tiruleixu leixu ~ leixu,

Detailed description: The image shows a handwritten musical score on aged paper. It consists of three systems of music. Each system has three staves. The top staff of each system contains rhythmic notation with vertical stems and flags. The middle staff contains the lyrics in Spanish, with some words underlined and tilde marks (~) above them. The bottom staff contains musical notation with notes and stems. The lyrics are: 'Opus fülleixus, touca ~ ~ touca touca mi cielu -', 'brasa ~ ~ que you te quiteru - To. To.', and 'To, To. Ay tiruleina ay tiruleixu leixu ~ leixu,'. The handwriting is in a cursive style, and the paper shows signs of age and wear.

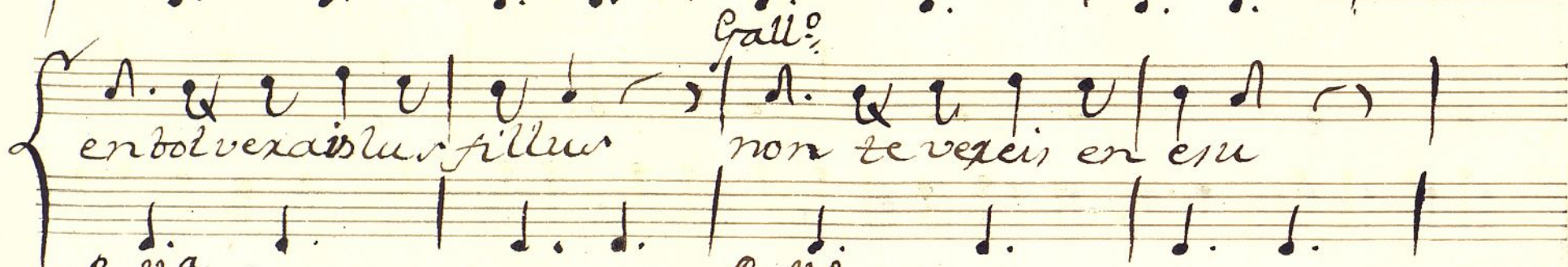


*Gallega.*

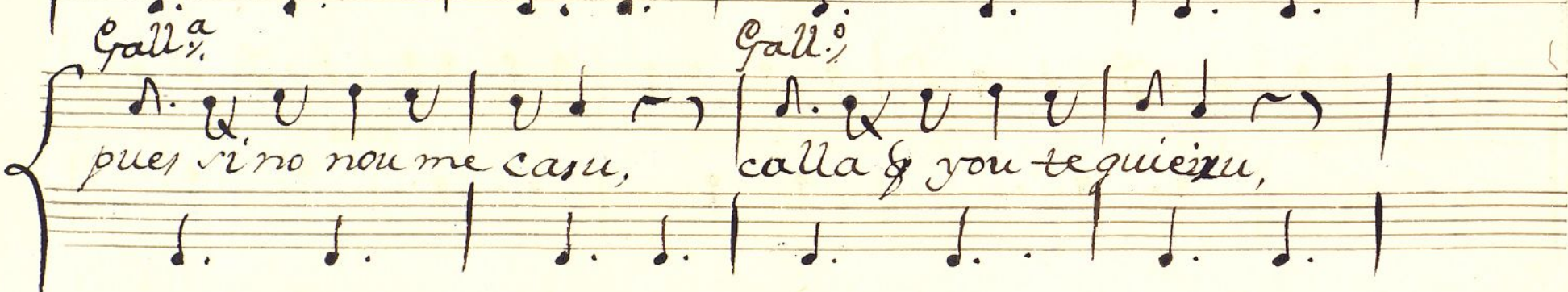
cuando estemus carados, tu pondras el pucheiru



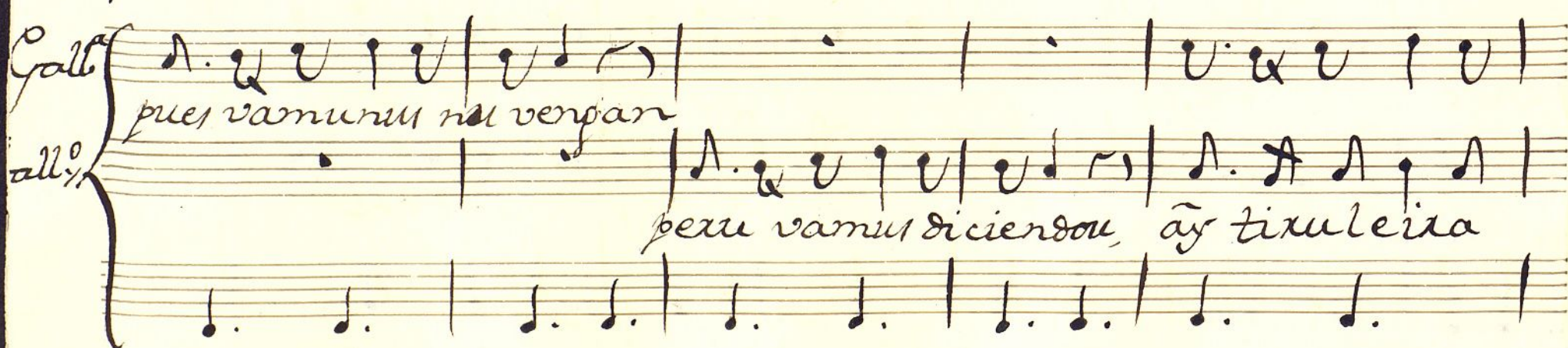
*Gall.º*  
enbol vexaislus fillus non te vexei en esu



*Gall.º* *Gall.º*  
pues si no nou me casu, calla q you te quieiru,



*Gall.º* *all.º*  
pues vanurus na vengar  
peru vanus diciendu, ay tixuleira





U. u v | v | U. u v | v |
   
*cara e pasqua*
  
 A. A A, A |
   
*ay tixu leixa,*
  
 A. A A, A | v v | v v |
   
*opus fülleixus - touca*

| v v | v u v | v | v | v | v | v u v |
   
 | v v | A. A A, A | v v | v v | v v | A. A A, A |
   
*touca touca mi cielu, brasa & youte quieu -*

A A A | | | v u v | v u v |
   
*chi, c. chi, c.*
  
 | | | A. A A, A | A. A A, A |
   
*To, To, To To ay tixu leixa, ay tixu leixa -*



leixu leixu, leixu. Vanse, dentao?

Bejete?  $\frac{2}{4}$  El Juicio me doe quitax -

Allo  $\frac{2}{4}$

si estoy con esta mugex; me haze fregax, me haze baxxex -

me haze limpiax y me haze coxex, la doe matax, me doe ven -



gar, meãdetemer, pero no & ei exmora, muy linda y -

muy preciosa, mas moxixa mas moxixa...

*Muger.*  
Recitado *All.* bueno no ay mas & estaxre, mono sobre -

mano, y yo pobre de mi,

gente Remando, sepa el veje te & rufa -



tal figura no merecia gozar, e mi exmo vasa-

los criados estan en sus enxe-

dos, Yo voy a mira; pero mientras vuelbo, tome ere-

niño osaba de algo el viejo.

Bejete.

And.te 3/4  
Duermete hijo e mi alma -



duex me te un poco, por & si no te duex me, llama xea al-

coco, ala xro, xro, ~ ~ xro, ala xro, ~ ~ ~ xro bendi-

ta sea la madre, & te paxio, bendita ~

~ sea la madre, & te paxio...



*Gallega.*

*vivo.* *Gallega.*

*Bejete.* *Ta, Ta Ta, Ta. Digu mi amu digu & ei eru -*

*Bejete.* *Gall<sup>a</sup>.* *Gall<sup>o</sup>.* *Gall<sup>a</sup>.*

*& ã de rex mis pecados, la stima tengou,*

*riera su le dixava un remediu, & por lo propio fixu con -*



Bejete.

mi abuela mi abuela; Remedio quiero amiga despacha -

Gallega

pronto pues vengare con mi gu y al ana esperaxemus, you -

me llevare el fillu, lleve Peñicu un leñu -

Gall. y vera como todo queda compuesto,

Gall. vamos & es -

Bejete vamos & es



tarde vamos diciendo, y todo guaxumiru ~~hoy~~<sup>me</sup> el Remedio -  
 tarde vamos diciendo, y todo Guaxumino ~~hoy~~<sup>me</sup> el Remedio -

y todo Guaxumiru ~~hoy~~ el Remedio...  
 y todo guaxumino ~~hoy~~ el Remedio -

*And.te*  
*Maya:*  
*Baja vtes, muy poco a -*  
 P.



Mayo

Ande vsted no tenga miedo,

Maya

poco,

ay dulce gloria -

si carada no fueras,

ay dulce dueño,

yo quiriexa no serlo -

fueras mi dulce esposa

fueras mi dulce dueño, mas pue no puede -



Gallego:

mi bien vex esto toma los brazos d'acalor...  
Cielos=

Gallego:

**Allegro:**

su meaxe lleque con este lenu -  
Dize

e vaxa cumu todoi queda cumpuetta -  
e vaxa cumu todoi queda cumpuetta -

Bejete:

Muq:

Picaxa in fame a leve fiero, Cielos baledme -  
Picaxa in fame a leve fiero, Cielos baledme -



*Majo.*

*Gall.*

*Gall.*

valeome cielos, mixe el rufillu, aora vera ellu -

*Gall.*

*Majo*

*tr.*

*Gall.*  
*Befete*

*Befete.*

ay & desgracia q. dixeran esto, q. dixeran esto,  
Pues como infames hazeis a questo,



Maja 7

Majo 7

Gall<sup>a</sup>

yo vi & quando, ~~obtin~~ <sup>obtin</sup> ~~no~~ <sup>no</sup> ~~ac~~ <sup>ac</sup> ~~erto~~ <sup>erto</sup> de levra teta,

Gall<sup>a</sup>

Majo

Maja

Gall<sup>a</sup>  
y Bef.

tenpa re tiem, Ay & de gracia quien dixera esto



quien dixera esto, qn dixera esto...

*Maja:*

*Duelete,* duelete duele-

*Bepte:*

bien le, le, le, le le le le le le le banta



Majo 7. mas An. 4e

Bejete.

te, Di rime a perdonado, Uega y abraza

Majo:

Bejete:

me yo tambien perdon pido, y ~~esto~~ estas tam-

Majo:

Bejete:

bien, pues a questo se acaba, Me parece muy -

Gall. a

Gall.:

bien, Pericuen y quedamus, en caraxrus des-



All.<sup>o</sup>

Gall.<sup>a</sup>

Maya

Maya

Gall.<sup>o</sup>

besete  
 pues:: pues vamos cantando y baylando tam-

All.<sup>o</sup>

bien y baylando tambien...



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

1 2  
4  
2  
4  
2  
4  
2  
4  
2  
4

*Adios Señores âxios â -*

*Dios* & *La tonada â qui reâ cabo* & *La to*



Handwritten musical score for the first system. It consists of five staves. The top four staves are grouped by a brace on the left and contain vocal lines with various note values and rests. The fifth staff contains piano accompaniment with rhythmic patterns. The lyrics "nada aqui se acaba, Laxa Laxa" are written below the vocal lines.

*nada aqui se acaba, Laxa Laxa*

Handwritten musical score for the second system. It consists of five staves. The top two staves are grouped by a brace on the left and contain vocal lines. The third staff contains piano accompaniment with diagonal slashes. The bottom two staves are grouped by a brace on the left and contain piano accompaniment and vocal lines. The lyrics "Laxa Laxa la Laxa" are written below the vocal lines.

*Laxa Laxa la Laxa*



y por la Nueva Nueva Invercion, dadnos un victor si  
 os agrado, dadnos un victor vos agrado



Handwritten musical score for guitar and voice. The score is written in a traditional style with a treble clef and a 3/4 time signature. It consists of six systems of music. The first system has four staves: two for guitar (treble and bass clefs) and two for voice. The second system has three staves: two for guitar and one for voice. The third system has three staves: two for guitar and one for voice. The fourth system has three staves: two for guitar and one for voice. The fifth system has three staves: two for guitar and one for voice. The sixth system has three staves: two for guitar and one for voice. The lyrics are "laxa laxa", "Gallega", "La Galle", and "El Gallegito". There are various musical notations including notes, rests, and slurs.



guita,

Mayo

su Magisto,

Bejete:

su mupexi ta

el viejeci to

Bejete:

racriaturi ta

todos digamos con grande union



Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal lines with notes and rests. The third staff is a piano accompaniment marked "con el 2º" and contains several measures with diagonal slashes. The bottom two staves are vocal lines with lyrics: "laxa ~ ~ ~ ~ ~ laxa la laxa laxa".

Handwritten musical score for the second system. It consists of five staves. The top two staves are vocal lines with notes and rests. The third staff is a piano accompaniment with diagonal slashes in the first three measures and notes in the last two. The bottom two staves are vocal lines with lyrics: "laxa ~ ~ ~ ~ ~ laxa la, & de las faltas no veis el por".



don si se las faltas no deis el peidon =

finis



Violin 1<sup>o</sup>  
tonadilla de los Gallegos  
à 5/4.

*Allegro vivo* 2/4

*dolc.*

*f.*

*cresc.*

*f.*

v. p. v. d.







Handwritten musical score on six staves. The notation includes treble clefs, a common time signature (C), and various rhythmic values such as eighth and sixteenth notes. The music is written in a historical style with some ink bleed-through from the reverse side of the page. Dynamic markings like 'p' and 'f' are present above certain notes.

V. P. V. S.



*Allegro* 2/4

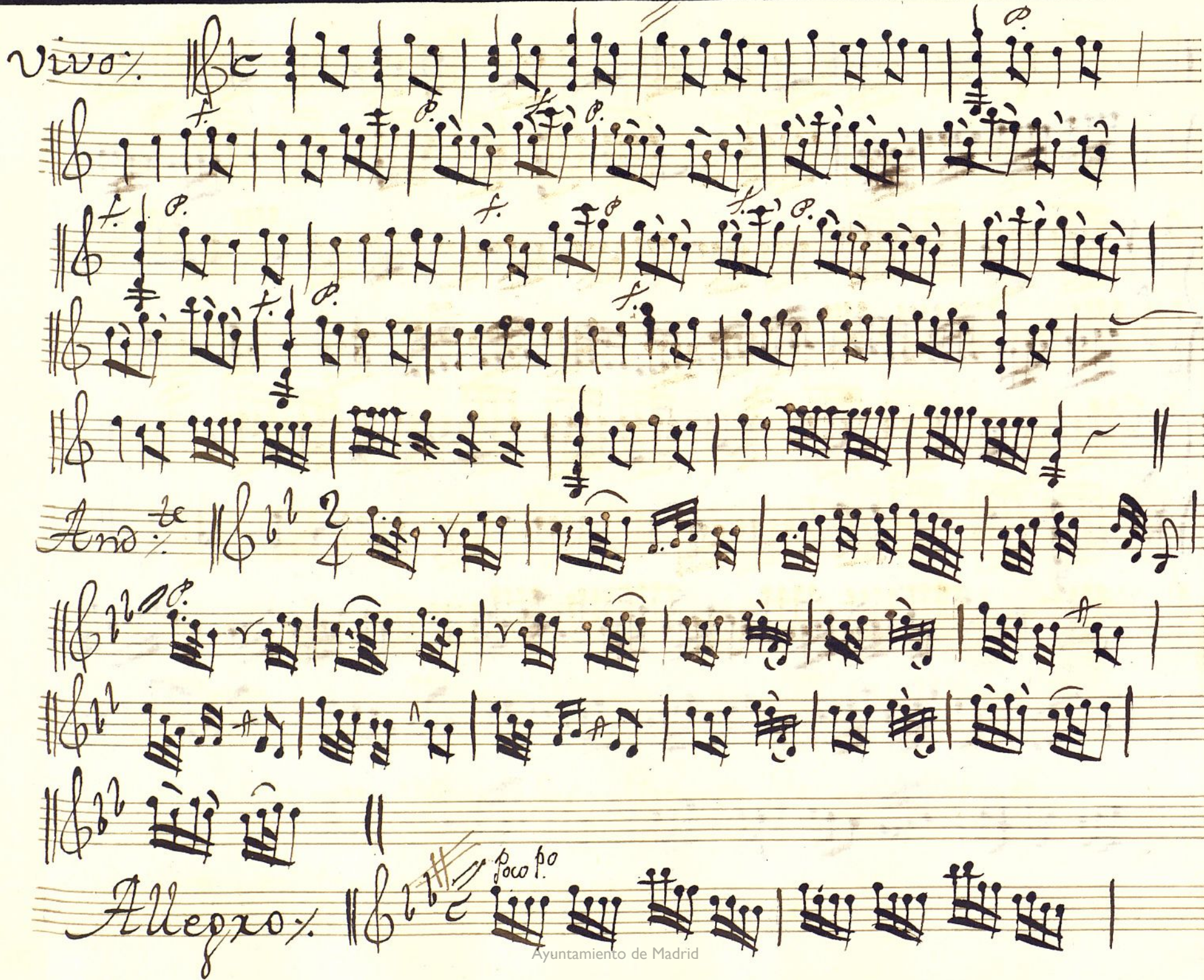
*Recit.<sup>do</sup>*

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



Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The word "And." is written at the beginning of the seventh staff. The score concludes with a double bar line and the initials "v. p. v. s." on the tenth staff.



*Vivo:* 

*And.*

*Allegro:* *poco po*



*f.e* *Poco P.c*

*f.e* *Poco P.c*

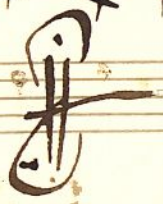
V. P. V. S.



Handwritten musical score on ten staves. The score includes various musical notations such as clefs, time signatures, notes, rests, and dynamic markings. The first staff is in 6/8 time. The second staff has a "mod. rit." marking. The third staff has an "All." marking. The fourth staff has an "All." marking. The fifth staff is in 2/4 time and has a "Presto" marking. The sixth staff has a "p" marking. The seventh staff has a "p" marking. The eighth staff has a "p" marking. The ninth staff has a "p" marking. The tenth staff has a "p" marking. The bottom of the page is heavily scribbled out with black ink.



Handwritten musical notation on four staves. The notation is dense and appears to be a form of shorthand or tablature, possibly for a lute or similar stringed instrument. It features various symbols, including vertical lines, dots, and sharp signs, arranged in a structured manner across the staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation continues across four staves, with some symbols resembling traditional musical notes and others being more abstract or shorthand-like.



*finis*



The image shows a page of handwritten musical notation on ten staves. The notation is written in brown ink on aged, yellowish paper. The first four staves contain musical notes, including quarter notes, eighth notes, and sixteenth notes, with some beams connecting them. The notation is somewhat faint and difficult to read precisely. The remaining six staves are empty, showing only the horizontal lines of the musical staff.



+

Violin 2<sup>o</sup>

tonadilla del

Guernero:



*All.  
vivo.*

*And.  
no*



Handwritten musical score on eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'f' (forte) and 'p' (piano). The music is written in a cursive style typical of 18th or 19th-century manuscripts.

V. P. V. S.



All.<sup>o</sup> 2/4

*p*

*p. 3*

Recitado

Allegro: *bueno*

*Andate*



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. A prominent marking is *All.<sup>o</sup>* (Allegro), and another section is marked *Andante*. The score concludes with a signature that reads *V. C. V. S.*



*Vivo*  $\text{||}\text{ } \text{C}$

*And.<sup>te</sup>*  $\text{||}\text{ } \text{C}$

*All.<sup>o</sup>*  $\text{||}\text{ } \text{C}$

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



Handwritten musical score, first system. It consists of five staves of music. The notation is dense, featuring many beamed notes and rests. Performance markings include *f<sup>e</sup>* (forte) and *Poco p<sup>o</sup>* (poco piano) above the first and third staves. The music concludes with a double bar line.

Handwritten musical score, second system. It begins with the tempo marking *Dep<sup>o</sup>* (Adagio) and a time signature of 6/8. The first staff has the marking *mas And<sup>te</sup>* (more Adagio). The following three staves contain rhythmic patterns with many rests. The system ends with a double bar line.

Handwritten musical score, third system. It consists of a single staff with a few notes and rests, ending with a double bar line.



*All.  
Presto*

Handwritten musical score for a piece in 2/4 time, marked *All.* and *Presto*. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a dense, rhythmic style with many beamed notes. The first two staves feature triplets of eighth notes. The score includes dynamic markings such as *p* (piano) and *f* (forte). The piece concludes with a double bar line and the word *Finis* written in a decorative, cursive hand. Below the final staff are three empty staves.



t.

# Violin 2<sup>o</sup>

## tonadilla â S. oel

### Guarnitio

All<sup>o</sup>  
vivo

The musical score consists of five staves of music in G major (one sharp) and 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked *f* (forte) and includes several accents. The second staff continues the melody with *f* dynamics and accents. The third staff features a *p* (piano) dynamic and a triplet of eighth notes. The fourth staff includes a *f* dynamic and a *cresc.* (crescendo) instruction. The fifth staff concludes the piece with a final cadence.

v. p. v.



And<sup>no</sup> 6/8

*p* *f* *cres.* *poco* *p* *cres.* *poco f*



Handwritten musical score on seven staves. The notation includes treble clefs, a key signature of one flat, and various rhythmic values such as eighth and sixteenth notes. The score concludes with a double bar line on the seventh staff.

V. P. V. S.



*Allegro:*  $\frac{2}{4}$

*Recitado:*

*Allegro:*



Handwritten musical score on ten staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as "And." and "And. 20". The music is written in a historical style with some ink bleed-through from the reverse side of the page.



*vivo* ♩  $\frac{2}{4}$

*And.<sup>te</sup>* ♩  $\frac{2}{4}$   $\frac{2}{4}$

*All.<sup>o</sup>* ♩  $\frac{2}{4}$  *Pow P<sup>o</sup>*



*fe* *Bco P<sup>o</sup>*

*Bco P<sup>o</sup>*

*Scrp<sup>o</sup>*

*mas And<sup>te</sup>*

*All<sup>o</sup>*



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

*3* *3* *3*

*p* *f* *p* *f*

*finis*



+

Flauta y Oboe 1<sup>o</sup>

Lonadilla a S del Guzumiro



Voz y flauta 1. ala tonada de el Suxumino!

All.<sup>o</sup>. Voz

And<sup>no</sup> con flauta



Handwritten musical notation on three staves. The first two staves contain complex rhythmic patterns with many beamed notes. The third staff concludes with a double bar line.

*Ovoeres. All.* Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. It includes a section marked with a double bar line and the number 12. The second staff continues the piece with similar rhythmic complexity.

Handwritten musical notation on one staff. It features various time signatures (3/9, 2/4, 3/8) and includes markings for measures 23, 27, 17, and 24. A section is marked *Depo.* and ends with a double bar line.

*final. All.* Handwritten musical notation on two staves. The first staff starts with a treble clef, a key signature of one flat, and a 2/4 time signature. It includes a section marked with a double bar line and the number 12. The second staff continues with rhythmic patterns and includes a section marked with a double bar line and the number 16.

Handwritten musical notation on one staff, concluding with a double bar line and the word *fines.*







Ovoe y flauta con la tonadilla del Luxumino.

11

Ovoe All.<sup>o</sup> / & 2/4

Handwritten musical notation for the first system of the Oboe part.

flauta And.<sup>o</sup> / & 8

Handwritten musical notation for the first system of the Flute part.

Handwritten musical notation for the second system of the Flute part.

Handwritten musical notation for the third system of the Flute part.

Handwritten musical notation for the fourth system of the Flute part.

Handwritten musical notation for the fifth system of the Flute part.

Handwritten musical notation for the sixth system of the Flute part.

Handwritten musical notation for the seventh system of the Flute part.

Handwritten signature or initials.



6a

*All.<sup>o</sup> 12*  
Ovoe

15 27 1 24 Depo

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

12 16



*Trompa 1.ª tonadilla as.ª del Guaxumuro.*

*All.º vivo.*  $\Phi: \frac{2}{4}$

*And.º*  $\Phi: \frac{6}{8}$



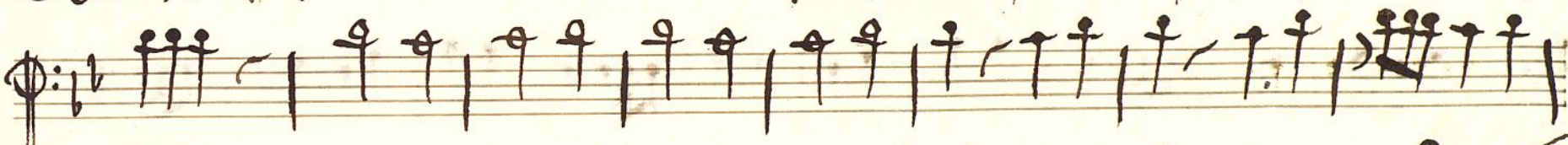
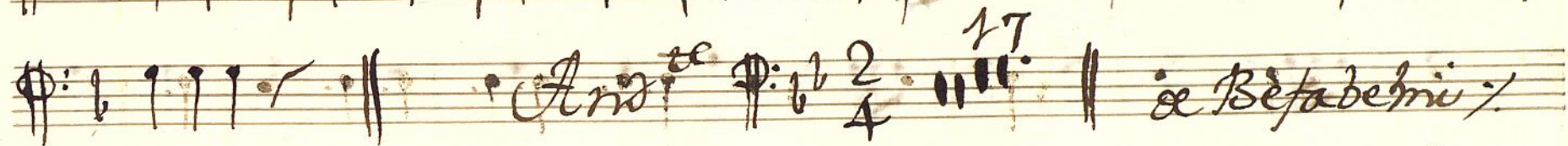
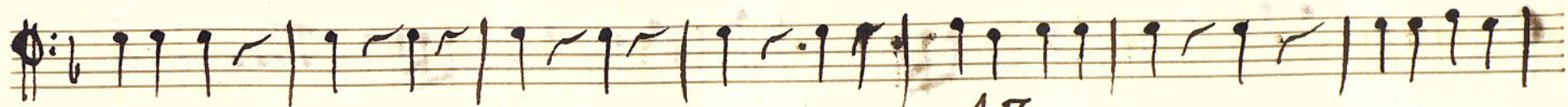
Handwritten musical notation on four staves. The first three staves contain a melodic line with various note values and rests. The fourth staff concludes with a double bar line.

*All.<sup>o</sup>*  $\Phi: \flat \frac{2}{4}$  Handwritten musical notation on three staves. The first staff begins with the tempo marking *All.<sup>o</sup>* and the time signature  $\frac{2}{4}$ . The notation includes eighth and sixteenth notes, rests, and a fermata over a note in the second staff.

Recitado tacet: //  $\frac{3}{4}$  <sup>15</sup> //  $\frac{4}{4}$  tacet: //

*Vivo:*  $\Phi: \flat$  Handwritten musical notation on two staves. The first staff begins with the tempo marking *Vivo:* and the time signature  $\Phi: \flat$ . The notation consists of a melodic line with eighth and sixteenth notes.







A handwritten musical score on five staves. The notation is in a historical style, possibly from the 17th or 18th century. The first staff begins with a treble clef and a common time signature (C). The music consists of a series of notes, some beamed together, and rests. The second staff continues the melody with similar notation. The third staff shows a change in the bass line, with notes written below the staff. The fourth staff continues the upper part of the music. The fifth staff concludes with a large, decorative flourish that resembles a stylized 'F' or a similar symbol. The paper is aged and shows some staining.



*Trompa 2: con una as. — del yuzumino.*

*All. vivo*  $\Phi: \frac{2}{4}$

*And.<sup>no</sup>*  $\Phi: \frac{6}{8}$



Handwritten musical notation on four staves. The first three staves contain a melodic line with various note values and rests. The fourth staff concludes with a double bar line.

*All.<sup>o</sup>*  $\Phi: \frac{2}{4}$  Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a melodic line with a triplet of eighth notes. The second staff contains a rhythmic accompaniment with eighth and sixteenth notes.

*Recit.<sup>do</sup> tacet.*  $\Phi: \frac{3}{4}$  <sup>1<sup>st</sup></sup> Handwritten musical notation on one staff. It includes the instruction "Recit.<sup>do</sup> tacet." followed by a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation consists of a few notes and rests.

*Vivo.*  $\Phi: \frac{3}{4}$  Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes. The second staff contains a rhythmic accompaniment with eighth and sixteenth notes.





*And<sup>te</sup>*  $\Phi: \flat$   $\frac{2}{4}$  <sup>17</sup> || *& Betavemi* /

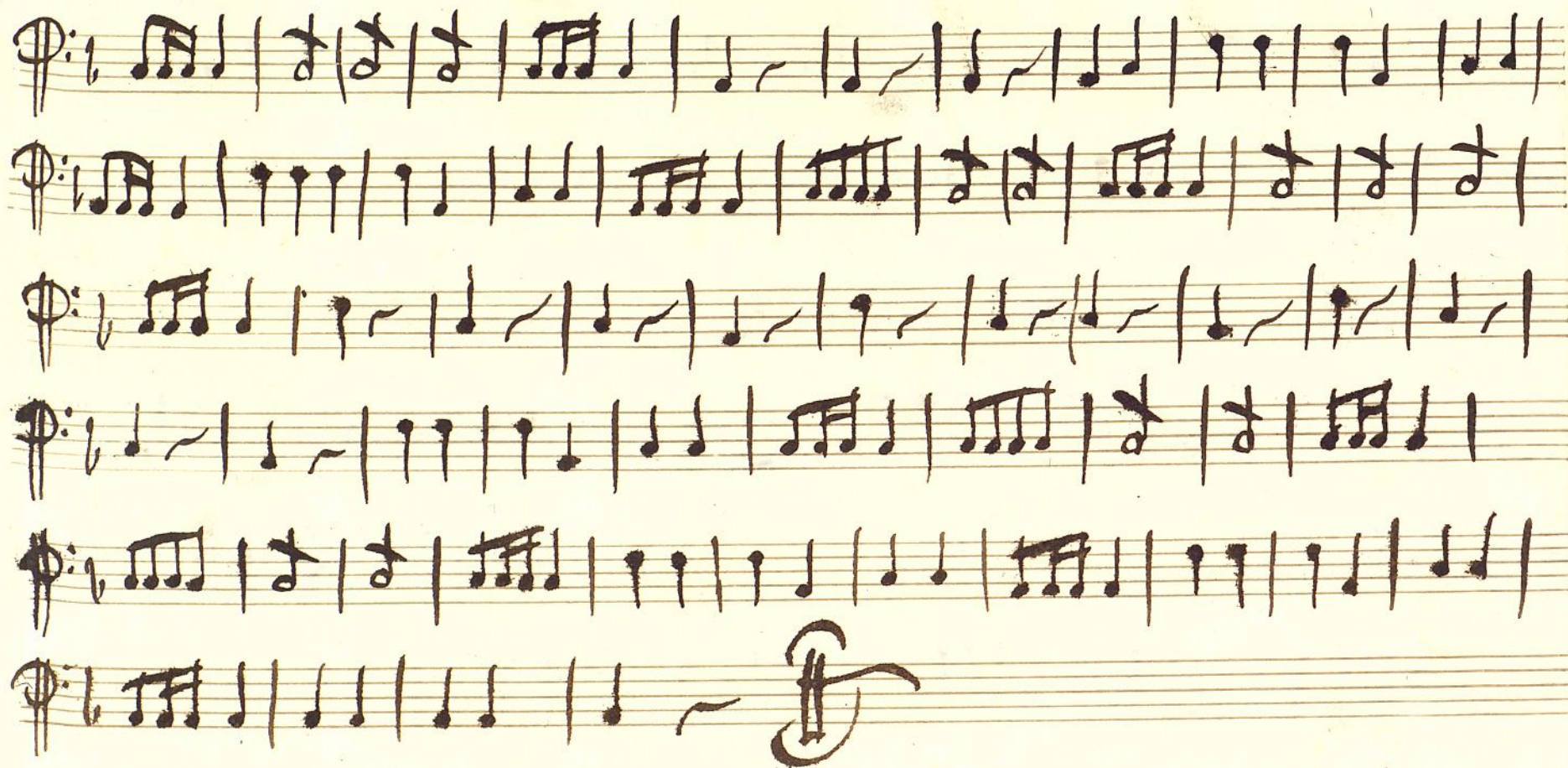


$\Phi: \flat$   $\frac{6}{8}$  <sup>30%</sup> || *& sefant* /

*All<sup>o</sup>* *Presto* /  $\Phi: \flat$   $\frac{2}{4}$









1

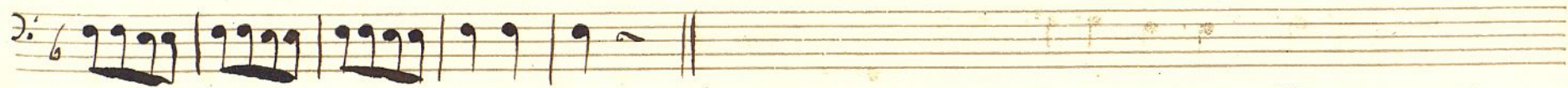
Acompañamiento  
Tonadilla a 4  
del Guaxumino.



*All.<sup>o</sup>* *pp* 6/8 


*P.* 

*P.* *cresc.* *f* 



*Anda<sup>no</sup>* *pp* 6/8 *P.* *cresc.* *f* *P.* 

*Pmo* 

*f* *P.* *cresc.* *f* *P.* 

*f* *P.* *f* *P.* 

*f* *P.* *f* *P.* *f* *P.* 

*f* *P.* 



Four staves of handwritten musical notation in bass clef, 6/8 time signature. The notation consists of rhythmic patterns of eighth and sixteenth notes.

Four staves of handwritten musical notation. The first staff is marked *Allegro* and *P*. The second staff has a sharp sign and *P*. The third and fourth staves continue the musical notation.

N. P. U. S.











*And<sup>te</sup>*  $\text{p}$ :  $\flat$   $\frac{2}{4}$

*All<sup>o</sup>*  $\text{p}$ :  $\flat$   $e$



*mas ante*

*Andante*  $\text{P} \text{ } \frac{6}{8}$

*All.*

*All.*



1  
1  
1

