

L. 2.º N. 26.

MUS 36-22

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36-22.

Romance

en el Drama Bellido Infante

Arpa opiano

∥

Voz y Arpa, y Arpa sola.

all.^o
Airpa

8^a

loco

1.^a pro me
 2.^a so bran

ti doa Doña san-cha her-ma na de D.ⁿ Per mudo el buen
 ga las a la no-bia con-las de su rro tro puro mas su-

Con de D.ⁿ gar-cia Par te a Leon des de Burgo a de=
 madre la en ga-lana por ca ri-ño opor or gu-llo por ca=

Handwritten musical score for a song, featuring three systems of staves. The lyrics are in Spanish and include religious references.

System 1:

Vocal line: *en der de Bur gor*
ri no o por or gu llo

System 2:

Vocal line: *ri noi con los*
Ay ni na quien

System 3:

Vocal line: *des po sa dor que no han cum pli do tres lus tros mi nos*
te di ri a que las jo yas que te pu so tan prom

son los des po sa dos que no han cum pli do tres lus tros tres
to se tro ca rian — en ne groya mar go luto a margo lu to a margo

lu lu to — mas ella — lin da en el tre mo
to — tan prom — to se tro ca ri — an

yel bi za rro cual nin gu — no yel bi — za rro cual nin gu
en tre go ya mar go lu — to en — ne gro ya mar go lu

Handwritten musical score for the first system. The vocal line (top staff) has lyrics "no" and "to". The piano accompaniment (bottom staff) includes chords and melodic lines. The music is in a key with one flat and 3/4 time.

Two empty musical staves.

Handwritten musical score for the second system. The vocal line (top staff) has lyrics: 3.ª Mi ra que ve lan los velas, 4.ª ay! ya le fue re trai cion, 5.ª te ne os cla ma la no via, 6.ª Dn ee lla ca sa day vin da. The piano accompaniment (bottom staff) includes chords and melodic lines. The music is in a key with one flat and 3/4 time.

Handwritten musical score for the third system. The vocal line (top staff) has lyrics. The piano accompaniment (bottom staff) is labeled "Arpa" and includes chords and melodic lines. The music is in a key with one flat and 3/4 time.

ren - co - ro sos y per - ju - ros Mira que velan los
 el in hu - ma - no ver du - go ay ya le hiere atraí
 sea mi pe - cho su es cu - do te ne - os cla ma la
 en un día en un mi - nuto Don cella casa day

ve las ren co - ro sos y per - ju - ros ren co - ro sos y per -
 eion el in hu - ma no in hu ma no ver -
 no via sea mi pe cho mi es cu do sea mi pecho su es
 vidu en un día en un mi nuto en un día en un mi -

ju do cu mu ro go do to

Mira q.^e el Con de Rodrigo ya aguzó el puñal sa
 Nel canto mun cial sus penden los gritos del mori
 tar de lle go la cuitada D.^{na} Garcia era di
 stimo son y polvo y nada los placeres de este

un do bundo fuuto mundo

Ya a gu za el puñal va
 los gri tos del mori
 D.^{na} Gar cia era di
 los pla ceres de este

un do
 bu do
 fu to
 mun do



Romance en Vellido Dolfos.

Continúa

Allegro

Allegro

ga alta

*Prop-me-
so-bran-*

Fi -- do a Do -- na -- san -- cha her -- ma -- na de D. Ber -- mudo el buen Con -- de Don -- gar --
ga -- las a la -- no -- via con -- las de su rostro -- puro, mas su ma -- dre la en ga --

ci -- a Partecabon des -- de Burgos ci -- Le -- on -- desde -- pur -- gu --
la -- na por ca -- ri -- no o por or -- gullo por ca -- ri -- no o por or -- gu --

Ne nos des- po-
Ay! ri- na quien te- si

sa- dos que no han cum- pli- do tres- lus- tres ni- nos son los des po-
je- ra que las jo- yas q. te pu- to - tan prom- to se tro -

sa- dos q. no han cum- pli- do tres- lus- tres, tres- lus- tres, mas
ri- an en ne- groy amargo lu- to a margo lu- to amargo - lu- to - tan

ella- lin- da en es- tre- mo y el bi- zarro cual nin- gu- no y el bi- zarro cual nin- gu- no
prom- to se tro- ca si- an en ne- groy amargo lu- to en ne- groy amargo - lu- to

no. 40.

3^a 4^a 5^a 6^a

Mi- ra que ve- lan los ve- las -
Ay - ya le - hie- re a tra- i- cion -
Don- ce - ne- os, la ma- la no- via
la - ca - sa - day - vin- da -

Allegro

ren- co - ro so super- ju - nos mira que ve- lan los ve- las renco -
el inhu- ma - no ver du - go Ay ya le - hie- re a tra- i- cion - el
sea mi pe- cho mes- cu - do te - ne- os, la ma- la no- via sea mi -
en - un dia en un minu - to Don- ce la ca- sa day vin- da en un -

ro - sos y per - ju - ros ven es - ro sos y per - ju - ros
 in - hu - mano in - hu - mano ver - du - go
 pe - cho tu es en do sea mi pecho tu es en - do
 die en un mi - nuto en un - die en un mi - nu - to

cres

Mi ra el Con - de Pro di - go ya agua el puñal sa - nu - do
 y el can to nup - cial sus pen den los gri tos del mori - bun do
 Tar de lle - go la ciu da de San - ta Fe de Bogota
 Flamo son y pol - vo y na da los pla ce res de este mun do
 Ya agua el puñal sa - nu - do
 los gri - tos del mori - bun do
 Los pla ce res de este mun do

rallent.

mu -
 bu -
 bu -
 mu -

Romance
Aripa enel
Melo drama
en Vellido Dolfos

all.to

8^a

f.

crei

voz

p.

solo.

8^a

voz.

The image shows a page of handwritten musical notation on aged, slightly stained paper. The notation is arranged in several systems, each consisting of two staves. The top system begins with the tempo marking 'all.to' and a key signature of one flat. The first staff of the first system has a treble clef and a 3/4 time signature, with a dynamic marking 'f.' and an '8^a' marking above it. The second staff of the first system has a bass clef and a 3/4 time signature, also with a dynamic marking 'f.'. The notation includes various note values, rests, and slurs. In the second system, the word 'crei' is written above the first staff, and 'voz' is written above the second staff. The third system features a 'p.' (piano) dynamic marking. The fourth system has a 'solo.' marking above the first staff and an '8^a' marking above the second staff. The fifth system has a 'voz.' marking above the first staff. The notation is fluid and characteristic of 18th or 19th-century manuscript notation.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The paper shows signs of age, including yellowing and foxing.

Key markings and annotations include:

- p.* (piano) on the third staff.
- rall. do* (rallentando) on the fourth staff.
- al tempo.* (al tempo) on the fourth staff.
- p?* (piano?) on the sixth staff.
- Repite o travez.* (Repeat or through) on the tenth staff, followed by a double bar line and a repeat sign.

Estrofa 4

Handwritten musical score for Estrofa 4, featuring vocal and piano parts. The score is written on ten staves, organized into five systems of two staves each. The key signature is B-flat major (two flats) and the time signature is 3/4. The vocal part is marked "voz" and the piano part is marked "piano". The score includes various musical notations such as notes, rests, and dynamic markings like "Cres" (Crescendo) and "p" (piano). The manuscript shows signs of age, including some staining and wear along the edges.