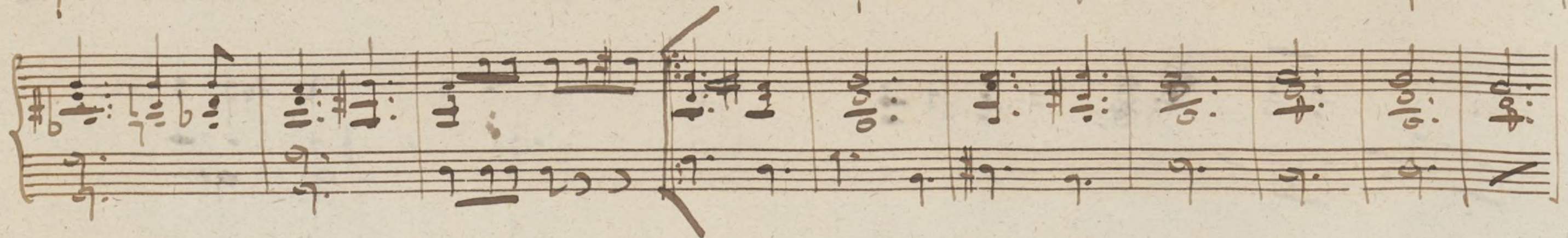
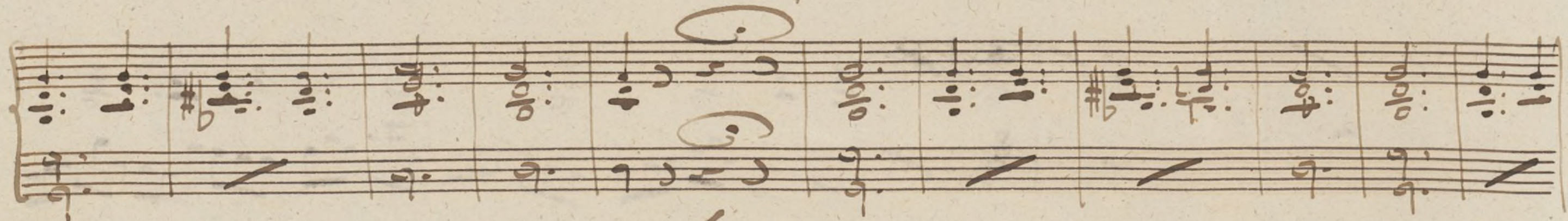
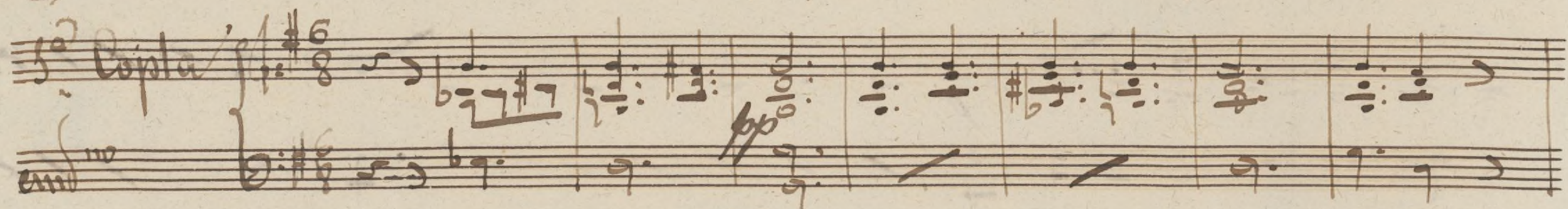
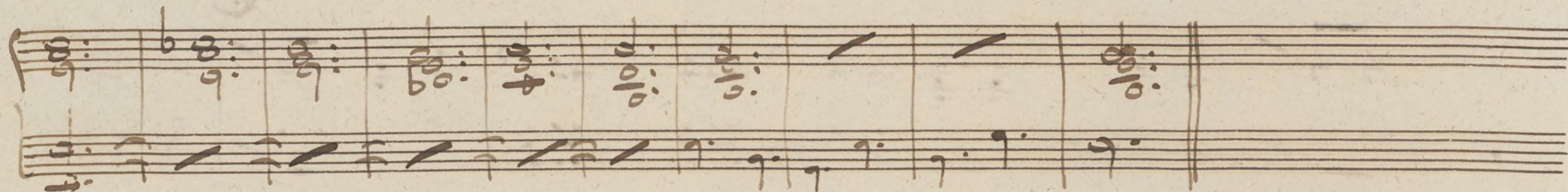
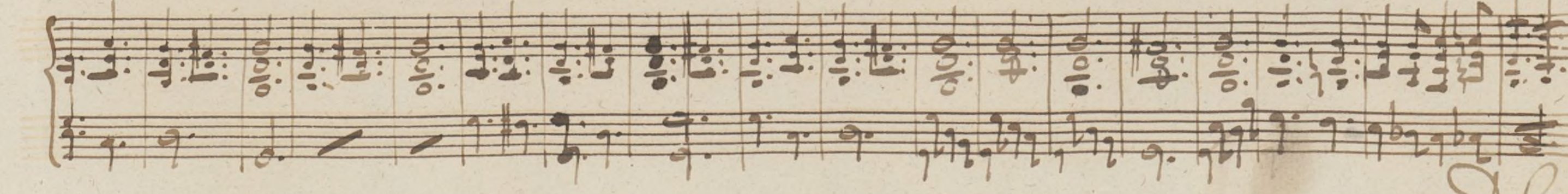
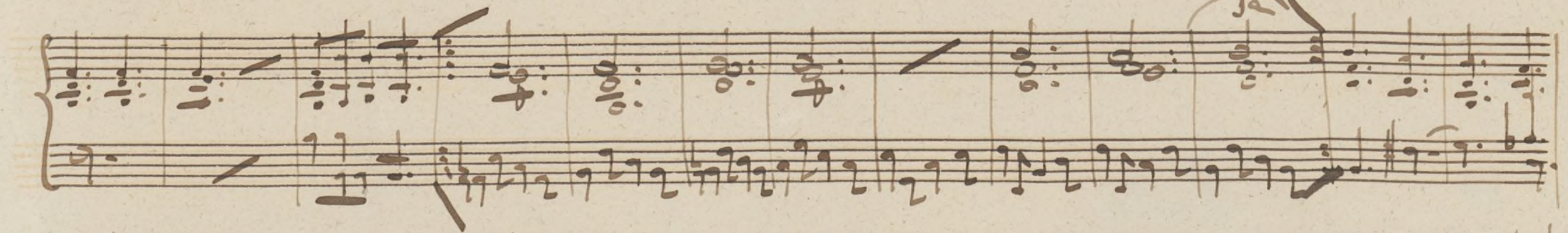
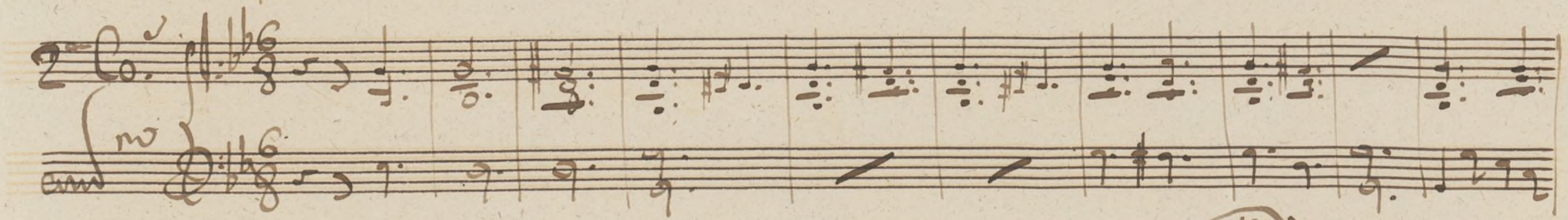
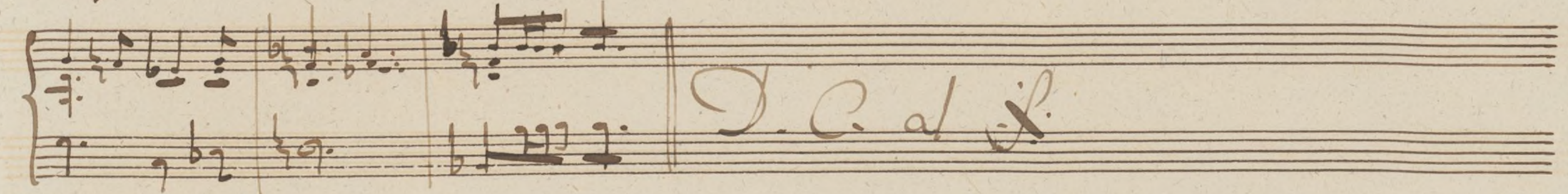
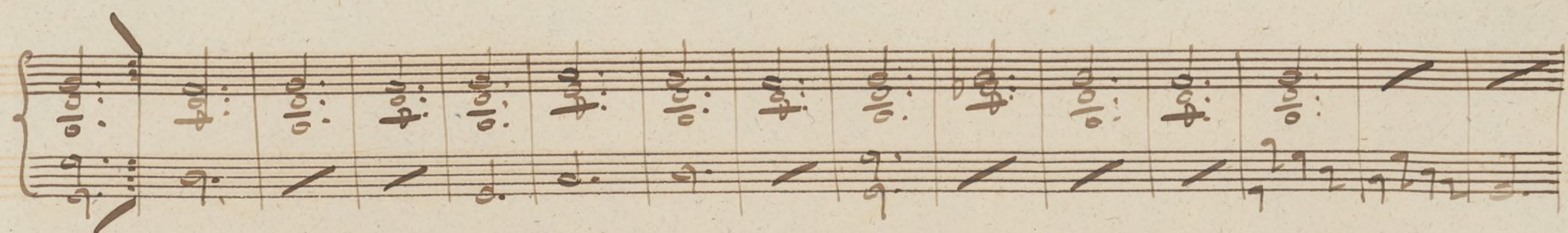


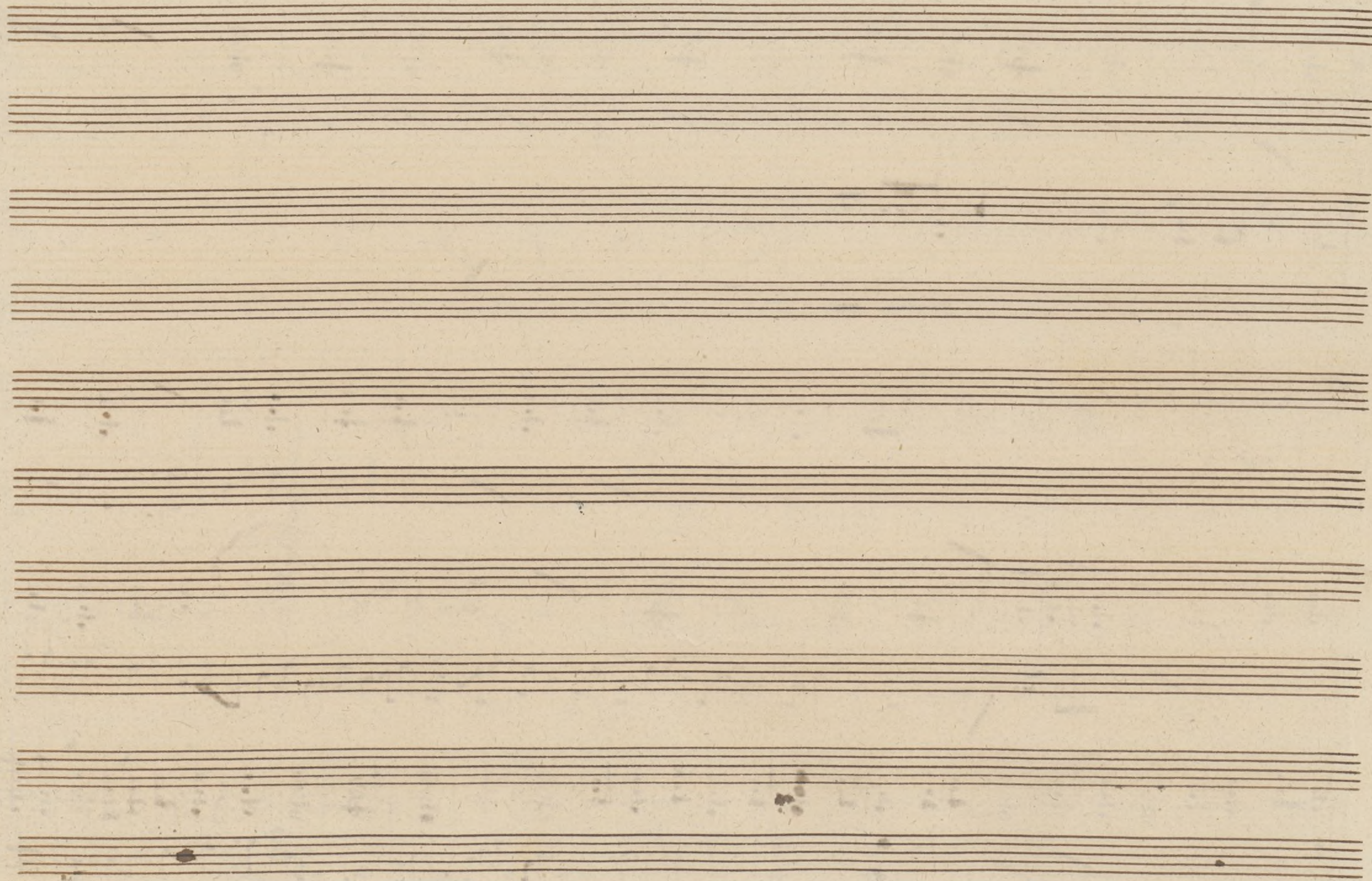
Villancico por C. L. Espino Organo

The musical score is written on five systems of staves. Each system consists of a treble staff and a bass staff. The key signature is one flat (B-flat) and the time signature is 6/8. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. There are several instances of heavy blacked-out sections, likely indicating corrections or deletions. The handwriting is in brown ink on aged paper.





D.C. al f.



709-22

Mus 709-22 48

12

Villancico al Nacimiento.
por D. C. Espino.

Alto Pastoral.

Handwritten musical score for a symphony, page 2. The score is written on ten staves, grouped into five systems of two staves each. The instruments listed on the left are:

- Flautas (Flutes)
- Clarinetes (Clarinets)
- Fagotes (Bassoons)
- Violines (Violins)
- Viola
- Trompas (Trumpets)
- Trombas (Trombones)
- Bajo (Bass)
- Contrabajo (Double Bass)

The score is written in a 6/8 time signature. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system includes a key signature change from one flat to two flats (B-flat and E-flat). The second system includes a key signature change from two flats to one flat (B-flat). The third system includes a key signature change from one flat to two flats (B-flat and E-flat). The fourth system includes a key signature change from two flats to one flat (B-flat). The fifth system includes a key signature change from one flat to two flats (B-flat and E-flat). The score is written in a cursive, handwritten style.

Allegro

O-lad fe-vo-ro-sos al pie de Ma-ri-a con san-ta ale-
 lu-ya, que su so-so la ga-le-ri-a de los con him-nos de a-

The image shows a page of handwritten musical notation on aged paper. The notation is arranged in two systems of staves. The first system consists of six staves, and the second system consists of five staves. The music is written in a historical style, with various note values, rests, and bar lines. The lyrics are written in Spanish and are positioned below the staves. The paper shows signs of age, including yellowing and some staining.

gi a su nom- bre ius ca- d- que en gen- ta se- gu- ra de par- y ca- ni- no
 mores de sue- ne Be- len- o que oien- ten sus o- jos mi- sa- dos de a mo- des sus

ha na ido un niño que curson del bien o que vial ten sus o - por mi - sa das de a
 la bion las flores de gra ciay pie dado que en genda se - gu sa de par y ca -

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Spanish. The score is divided into two systems, each with five staves. The lyrics are written in cursive below the staves.

Lyrics:

no res sus la bris las flo-res de quicquidad
ni no ha na i ven tri in pueras del bien con sed prem no res tra

low

pie de Ma-ri-a con san-tas-le-gi-a su nom-bre in-voca-d que
ga les Pa-tres con tri-ni-tes de amor es se me na-be-ten que en

8a alta

Vien ten sus por mi sa. da de amo res sus la bion son fle. res de gra cia y pie
 prenda se gu ra de par y Ca - ri ño ha na ci do un Ni ño Ocu rra del

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Spanish. The score is organized into measures, with some measures containing multiple staves. The lyrics are written below the musical notation.

Lyrics (Spanish):

gai a su nombre invocad
mores re sue re Be ten

su nombre su nombre invocad
re sue re Be ten re sue re Be ten

2

B

A.

Morando

su nombre su nombre juro ca.
se me ve Be ten se me ve Be ten.

Morando.

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. The first system (staves 1-5) features a melody in the upper staves with some slurs and a bass line in the lower staves. The second system (staves 6-10) continues the composition, with the upper staves showing more complex rhythmic patterns and the lower staves providing a steady accompaniment. The handwriting is in dark ink on aged, slightly yellowed paper.

1^a Copla And.^{no}

Handwritten musical score for a symphony orchestra, featuring the following instruments and parts:

- Flauto** (Flute)
- Clarineti** (Clarinets)
- Trombe** (Trumpets)
- Cori** (Horns)
- Fagotto** (Bassoon)
- Violini** (Violins)
- Viola** (Viola)
- Cello** (Cello)
- Bassi** (Basses)

The score is written on multiple staves, with the key signature of D major and a 6/8 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.



Lle' vad lle' vad Pas-to-res con fi' no es me ro' tiea no cor de so pre-
 Ha-ced ha-ced Cris-tia-nos de Ma-ti-a-na de fe es po san-a es je-

The page contains a handwritten musical score on aged paper. It features several systems of staves. The top system has three staves with musical notation. The middle system has three staves, with the bottom staff containing dense, rapid passages. The bottom system includes a vocal line with lyrics written in cursive script, and a single staff below it. The lyrics are in Spanish and appear to be a religious or liturgical text.

... da miel que el Santo el Santo vino si tu mil de humil de hora al que te ingloria da paga
sura y caridad Y un vino un vino Santo de Par de pan con solo eleva al cielo la humana.

Handwritten musical score on aged paper, featuring three systems of staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in Spanish, appearing below the staves.

8a

8a

Fiel al que le adoraba paga fiel que el Santo el Santo vino si un mil de humilde Noxa al que le a
 Dad o le va al cielo la humanidad y un himno un himno Santo de paz de paz con celo etc etc al

lou

lora sagaga fiel al que le a lora sagaga fiel
cielo la humanidad o le vo al cielo la humanidad

que el Panto mío i humilde humilde
y un humilde Panto de pan de par con

Handwritten musical score for a hymn, featuring multiple staves with notes, rests, and lyrics in Spanish. The score is written on aged, yellowed paper. The lyrics are:

Nora al que le adora da paga fiel al que le adora da paga fiel
celo un himno eleva al cielo al cielo la humanidad la humanidad

da paga fidel

fidelidad

en Mi b

al. Legno

ad

cor. red

2a. Op. 1. And.

Handwritten musical notation for the first system, featuring three staves with treble clefs and a 6/8 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. Above the staves, there are handwritten markings: "1", "2", "3", and "4" indicating measures or sections.

Handwritten musical notation for the second system, featuring three staves with treble clefs and a 6/8 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. Above the staves, there are handwritten markings: "1", "2", "3", and "4" indicating measures or sections.

Handwritten musical notation for the third system, featuring three staves with treble clefs and a 6/8 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. Above the staves, there are handwritten markings: "1", "2", "3", and "4" indicating measures or sections.

Shore a do sa da del alma del alma mi a

Handwritten musical notation for the fourth system, featuring three staves with treble clefs and a 6/8 time signature. The notation includes various musical symbols such as notes, rests, and accidentals. Above the staves, there are handwritten markings: "1", "2", "3", and "4" indicating measures or sections.

A handwritten musical score on aged, slightly stained paper. The score is written in dark ink and consists of several systems of staves. The top system features a single melodic line on a five-line staff, followed by two systems of three staves each, likely representing a piano accompaniment. The bottom system includes a vocal line with lyrics written below it. The lyrics are in Spanish and appear to be a hymn or religious song. The handwriting is elegant and typical of 18th or 19th-century musical notation. There are some annotations in the right margin, including the words "cres" and "cen" written above and below the staff lines.

Virgen Ma- ri a Virgen Maria Di vi na flor La fe bi ho ra sea ben de-
cres — cen — do

Handwritten musical score for a piece titled "Vi da al Re den for". The score is written on ten staves, organized into three systems of three staves each. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics "vi da al Re den for" are written below the staves, corresponding to the melody. The handwriting is in a cursive style, and the paper shows signs of age and wear.

Handwritten musical score on a page numbered 13. The score is written on ten staves. The first five staves contain musical notation, including notes, rests, and bar lines. The sixth staff contains the lyrics: "Madre ado ra da del alma del alma mi a" followed by "Via gen Ma ri a Di vi na Di vi na". The seventh and eighth staves contain musical notation. The ninth and tenth staves contain musical notation. Above the first five staves, there are handwritten numbers: 1, 2, 3, 4, and 5. The paper is aged and shows some staining.

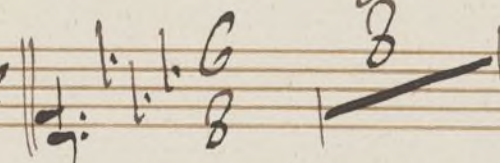
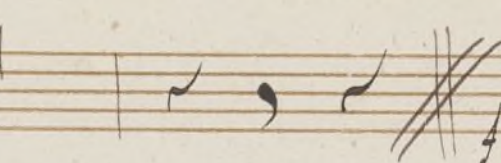
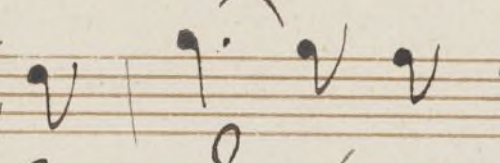
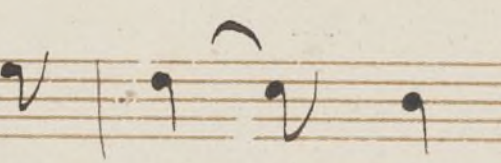
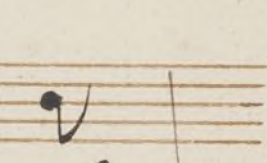
A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top system includes a vocal line with a long melisma, a piano accompaniment with dense chords, and a basso continuo line. The middle system features a piano part with repeated chords and a vocal line with the lyrics "Di vina flor". The bottom system continues the piano accompaniment and the vocal line with the lyrics "Cor- ad". The handwriting is in dark ink, and the paper shows signs of age and wear.

Di vina flor
Di vina flor
Cor- ad

Ayuntamiento de Madrid

Villancico a la Virgen M^a por Espino.

Fgple 1^o

All^{to} Pastoral     

o-rad fa-vo-so al

pie de Ma-ri-a con san-ta ale-gri-a su nom-bre in-voca-d

que vien-tu-sus o-jos mi-ra-das de amo-res suf

la-bios las flo-res de gra-cia y piedad o-rad fa-vo-so al

pie de Ma-ri-a con san-ta ale-gri-a su nom-bre in-voca-d que

vien-tu-sus o-jos mi-ra-das de amo-res sus la-bios las flo-res de

gra-cia y piedad o-rad fa-vo-so al pie de Ma-ri-a con san-ta ale-gri-a su nom-bre in-voca-d

nom-bre su nom-bre in-voca-d su nom-bre su nom-bre in-voca-d.

Copla 1ª
And.^{mo} $\frac{6}{8}$ $\frac{32}{}$ *Solo*

Ha cedra ced Cristia - nos
 bella a li - an - sa de fe Es pe - ranza Es pe - ranza y Cri -
 dad y un himno un himno San to de paz de paz con cé lo e lé ve al
 cielo la humani dad e lé ve al cielo la humani dad y un
 himno un himno San to de paz de paz con cé lo e lé ve al
 cielo la humani dad e lé ve al cielo la humani dad
 y un himno San to de paz de paz con cé lo un himno e lé ve al
 cielo al cielo la humani dad la humani dad
 la humani dad *D. C. al Segno*

Villancico a la Virgen M^a por Espino.

Fiple 2^o

All.^{to} Pastoral.

o sad fea vo - so - sos al
 pie de Ma - ri - a con San - ta ale - gai - a su nom bre in vo - cad
 Que vien ten sus o - jos mi - sa - da de a mo res sus
 la bi or las flo res de gra - cia y pi e dad o sad fea vo so - sos al
 pie de Ma - ri - a con San - ta ale - gai - a su nom bre in vo - cad que
 vien ten sus o - jos mi - sa - da de a mo res sus la bi or las flo res de
 gra - cia y pi e dad o sad fea vo so - sos al pie de Ma -
 ri - a con San - ta ale - gai - a su nom bre in vo - cad su
 nom bre su nom bre in vo - cad su nom bre su nom bre in vo - cad

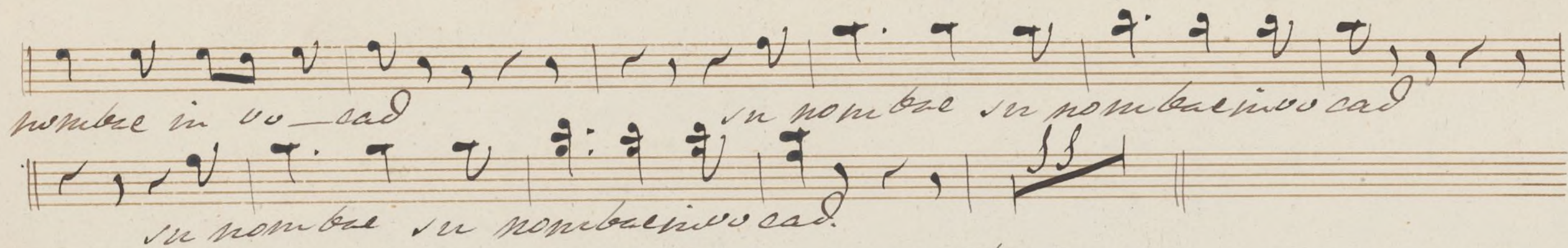
Copla Face y DC al Segno //

Folios 1.^oVillancico a la Virgen M.^a por Espino.

Alto Pastoral.

O-rad fea vo-co-so al
 pie de Ma-ri-a con san-ta ale-gri-a su nom-bre in-vo-ca-d que
 vien-tens sus o-jos mi-ra-da-de amo-res sus la-bios las flo-res de
 gra-cia y pie-dad que vien-tens sus o-jos mi-ra-da-de a
 mo-res sus la-bios las flo-res de gra-cia y pie-dad O-rad fea vo-
 co-so al pie de Ma-ri-a con san-ta ale-gri-a su nom-bre in-vo-
 ca-d que vien-tens sus o-jos mi-ra-da-de amo-res sus la-bios las
 flo-res de gra-cia y pie-dad O-rad fea vo-
 co-so al pie de Ma-ri-a con san-ta ale-gri-a su

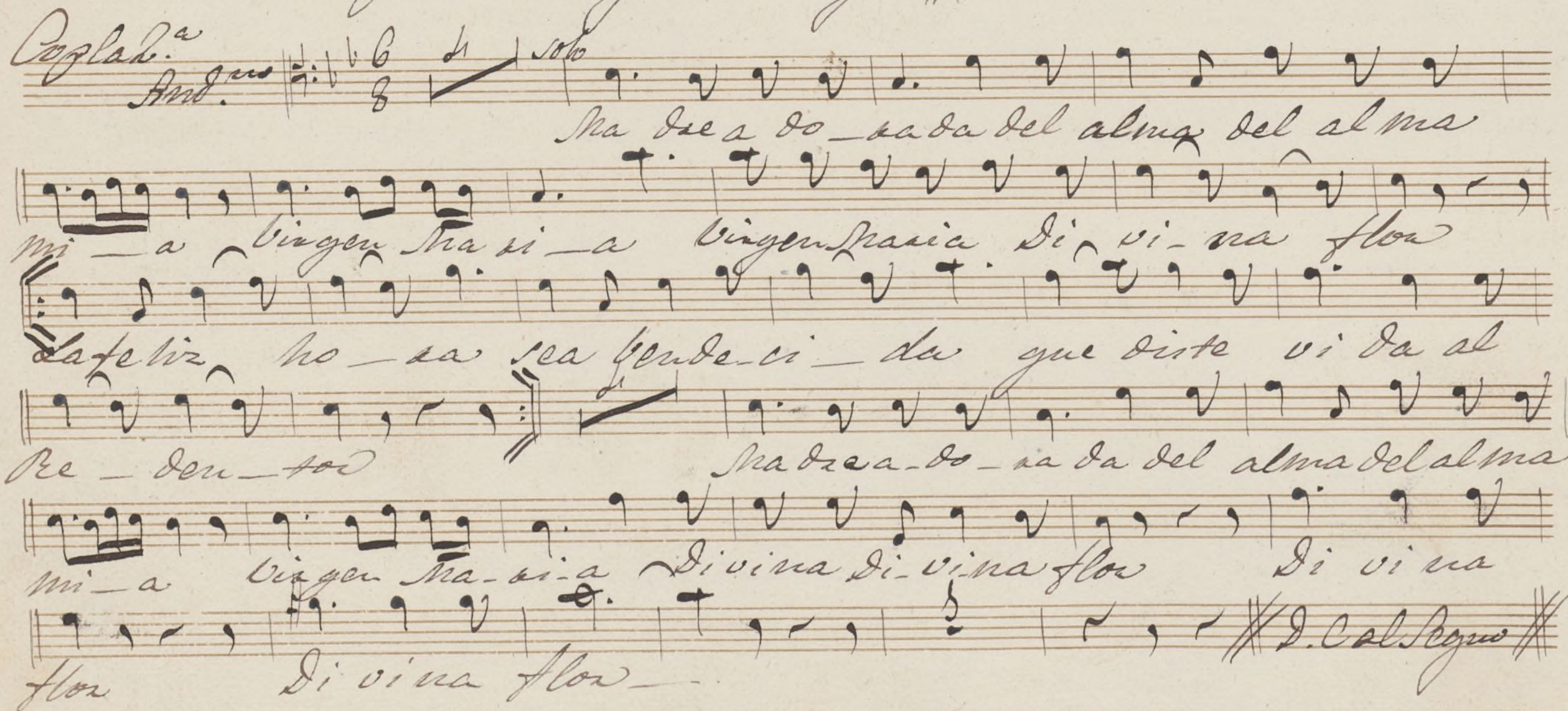
H. S.



 nombre in vo—cad su nombre su nombre in vo cad

 su nombre su nombre in vo cad.

Copla 1ª Face y D. Cal Segno

Copla 1ª
And. 

 Ma de a do—sa da del alma del alma

 mi—a virgen Ma si—a virgen Maria Di—vi—na flor

 La fe liz, ho—sa sea ben—di—da que di ste vi da al

 Pe—den—so Ma de a do—sa da del alma del alma

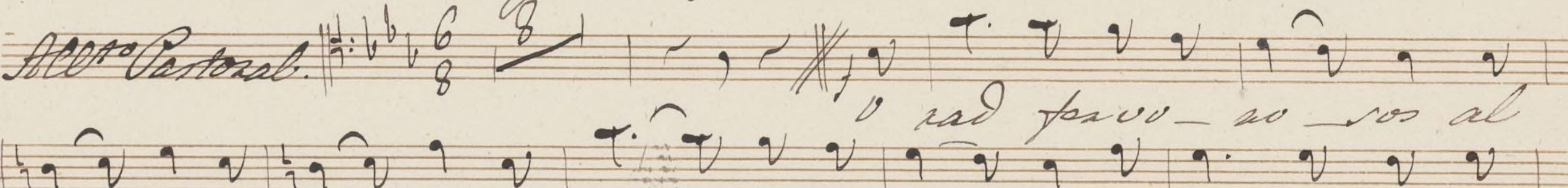
 mi—a virgen Ma—ria Di vi na Di—vi na flor Di vi na

 flor Di vi na flor—

D. Cal Segno

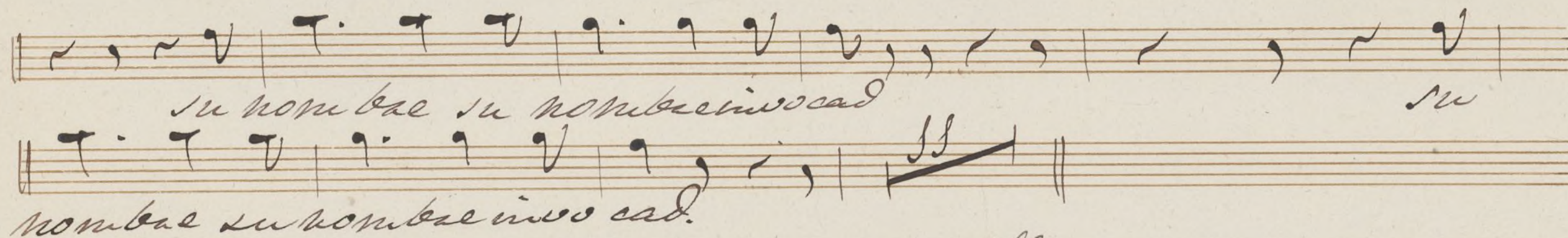
Terce L.

Villancico a la Virgen M.^a por Espino.

Alto Pastoral. 

rad fe-vo-ro-so al
 pie de Ma-ri-a con San-ta ale-gri-a su nombre in vo-
 cad que vea ten sus o-jos mi-ra-das de a-
 mo-res sus la-bios las flo-res de gra-cia y pie-dad
 rad fe-vo-ro-so al pie de Ma-ri-a con San-ta ale-
 gri-a su nombre in vo-cad que vea ten sus o-jos mi-
 ra-das de a-mor a sus la-bios las flo-res de gra-cia y pie-
 dad rad fe-vo-ro-so al pie de Ma-ri-a con
 San-ta ale-gri-a su nombre in vo-cad

N. L.



Coplas Face y D C al Segno //

Villancico a la Virgen M.^a por Espino.

Bajo 1.^o Mus 709-22

Alto Pastoral 9:11. 6/8

O sad feroo - so so al
pie de Maria con Santa ale gria su nombre in voca

que vien ten sus o - jos mi ra das de a mo res sus la bios las

flo res de gra cia y piedad O - sad feroo so so al pie de Ma

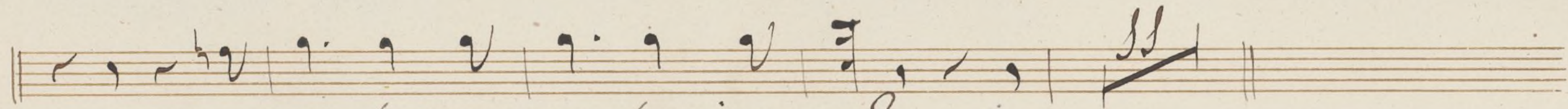
ria con Santa ale gria su nombre in voca que vien ten sus

O jos mi ra das de a mo res sus la bios las flo res de gra cia y piedad

O sad feroo so so al pie de Maria con

Santa ale gria su nombre in voca su nombre in

vacad H. P.



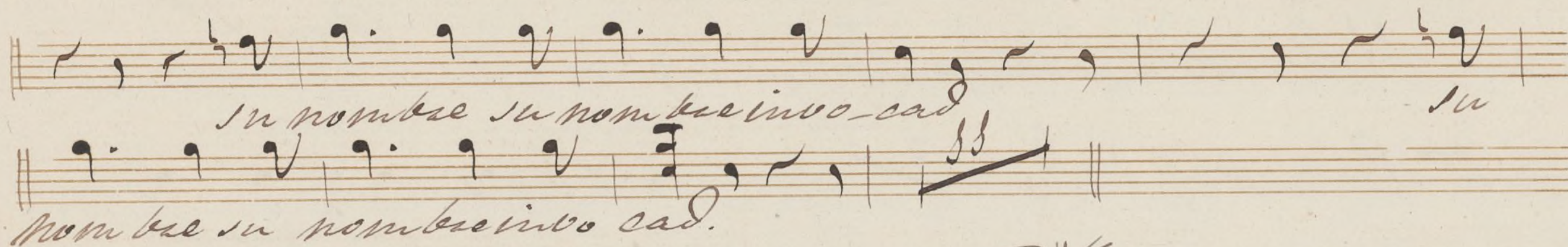
su nombre su nombre vivo cad.

Coplas faze y DC al Segno //

Villancico a la Virgen M.^a por Espino.Bajo 2.^o

All.^{to} Pastoral 9:11 6/8

o sad fe vo
 so sos al pie de Ma ri a con Santa ale gria a su
 nom bre in vo ca d que vi ca ten sus o jos mi
 ra da de a mo res sus la bios las flo res de gra cia y pie
 dad o sad fe vo - so sos al pie de Ma ri - a con
 Santa ale gria a su nom bre in vo - ca d que vi ca ten sus
 o jos mi ra da de a mo res sus la bios las flo res de
 gra cia y pie dad o sad fe vo so sos al pie de Ma
 ri a con Santa ale gria a su nom bre in vo ca d



Coplas tres y D. C. al Segno //

Violin 1^o a solo.

Villancico al Sacin^{to} por Egipto.

Allegro Pastoral

Coro

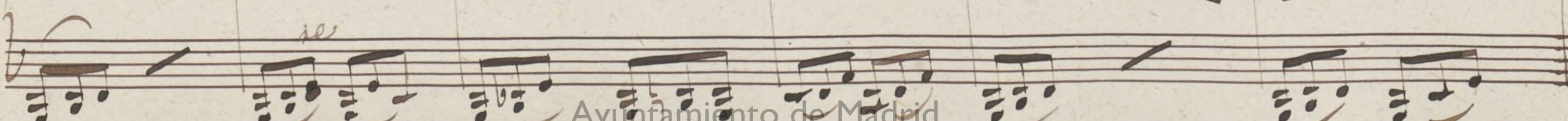
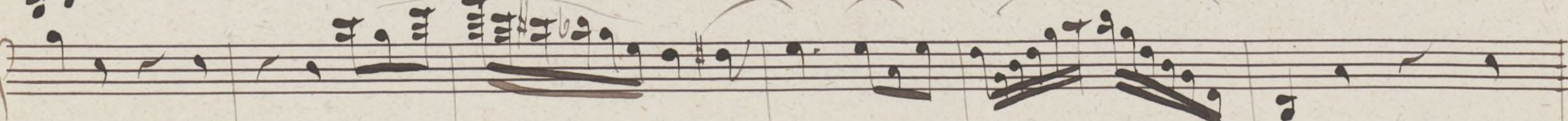
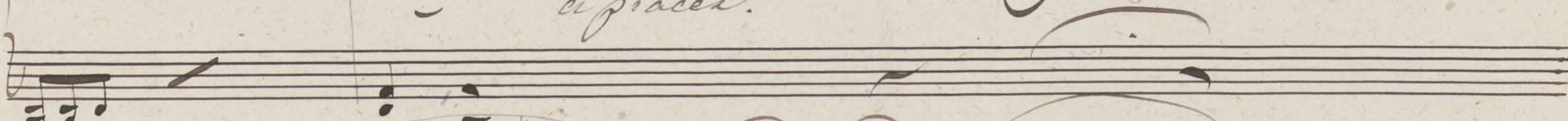
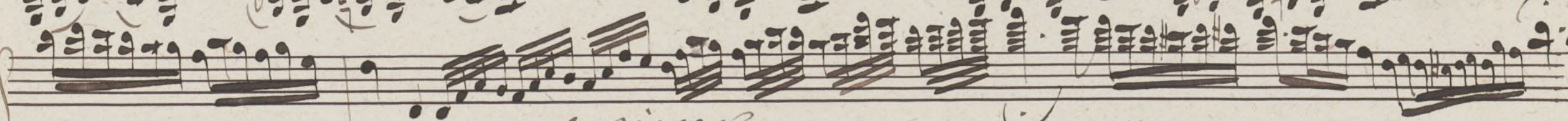
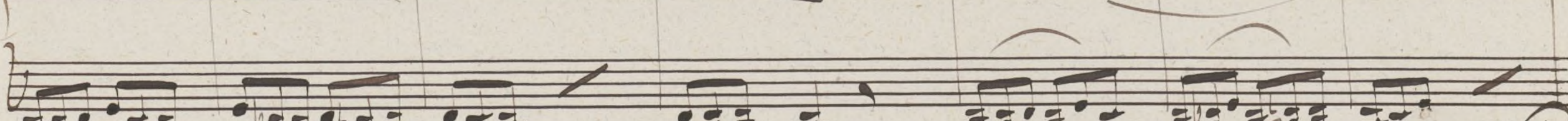
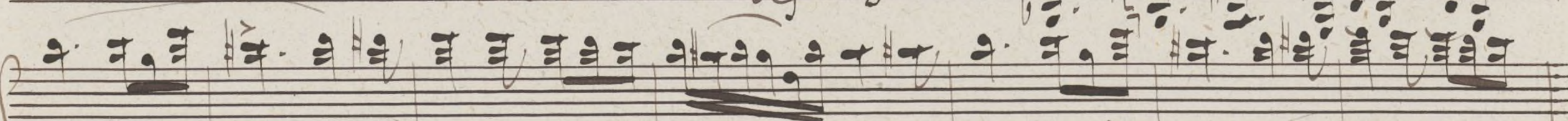
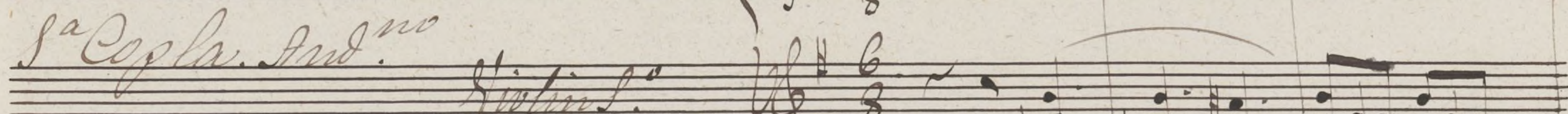
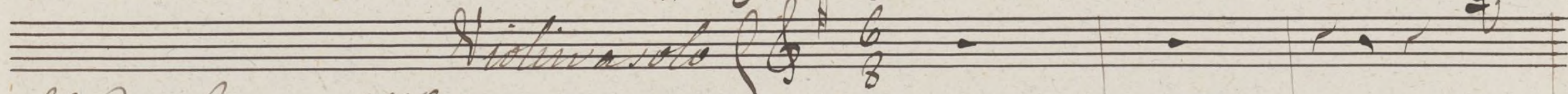
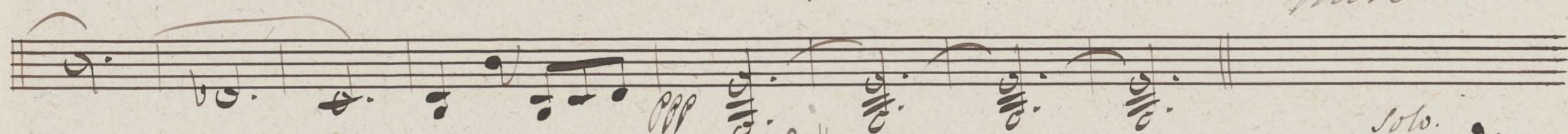
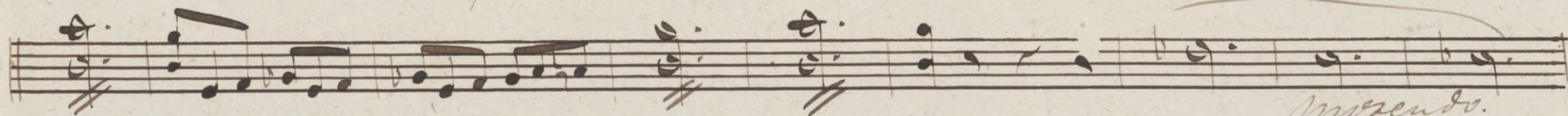
f

Divisi

Ba.

p

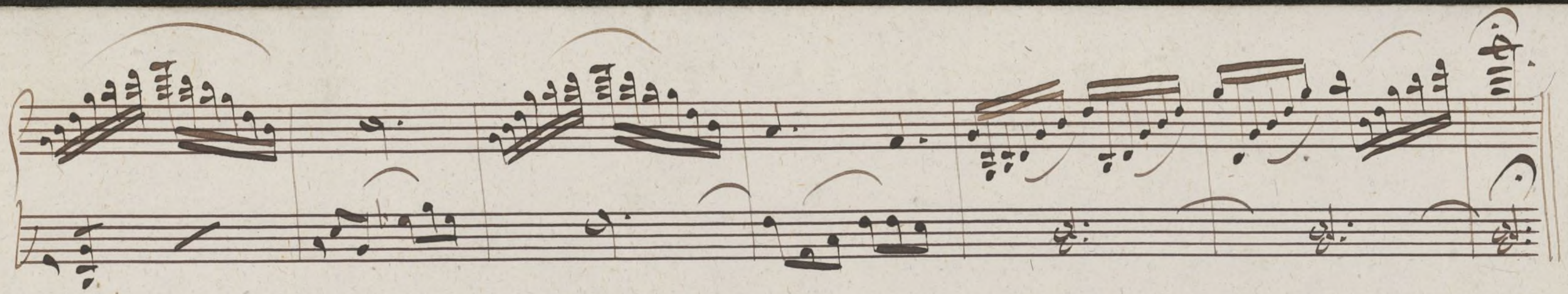
N. P.



A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and slurs. The score is written in a historical style, possibly from the 18th or 19th century. The paper is aged and shows some staining. The notation is dense, with many notes and slurs across the staves. The staves are numbered 1 through 10. The notation is written in dark ink. The score is a single system, with all staves connected by a brace on the left. The notation includes many notes, rests, and slurs. The staves are numbered 1 through 10. The notation is written in a historical style, possibly from the 18th or 19th century. The paper is aged and shows some staining. The notation is dense, with many notes and slurs across the staves. The staves are numbered 1 through 10. The notation is written in dark ink.

Bas.

V. L.



D. Calero

2a Copla

dicen

dicen

dicen

dicen

D. Calero

Violin 1^o

Mus. 709-22

Villancico al Viento. ^{to} por Espino

Al. Cantoral.

Coro.

Bar. Divisi

Bar. alta

Coro

morendo.

1a Capla And. mo

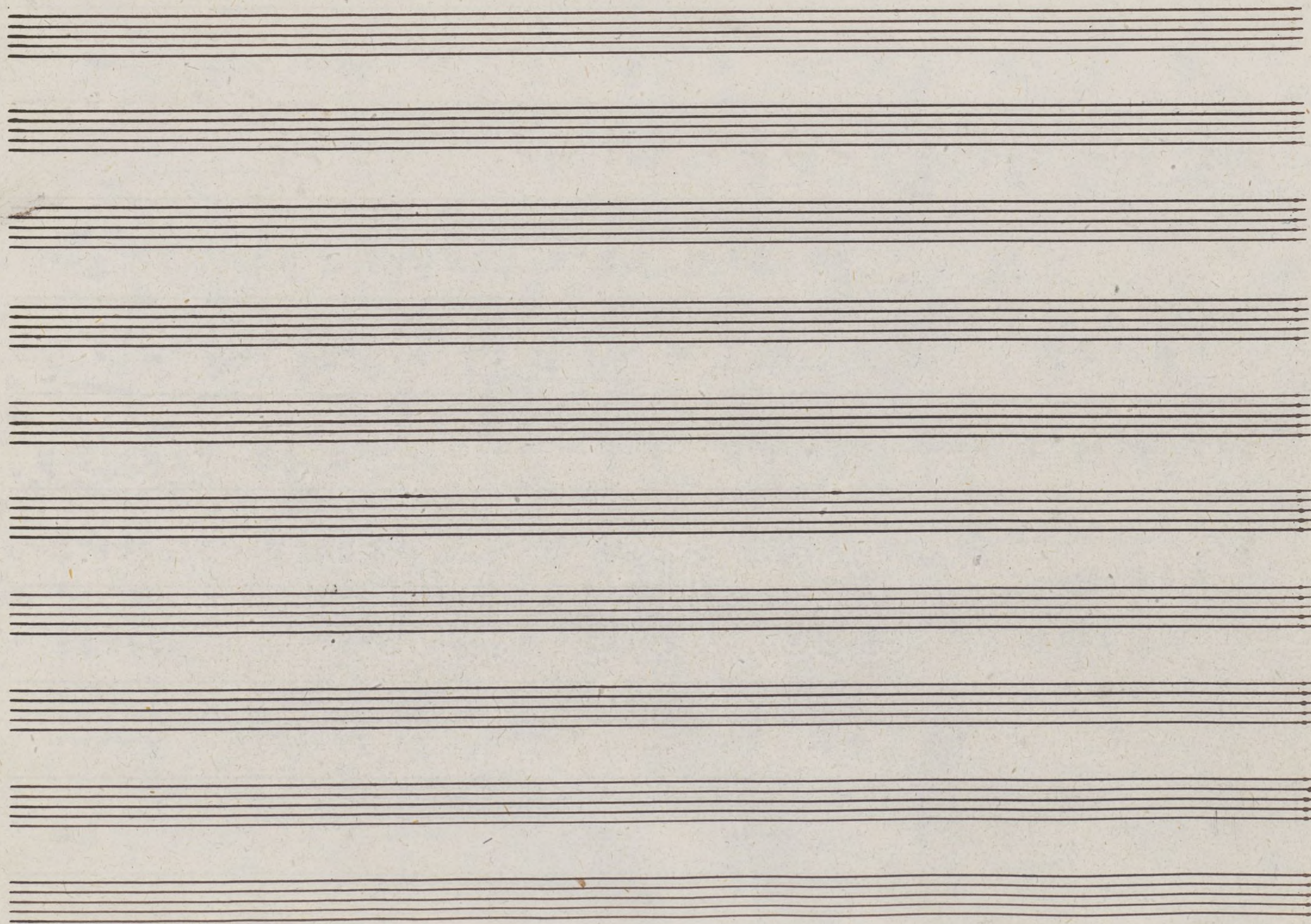
Cadenza.

D. Calles.

2^a Copla And.^{te}

1a *2a* *cres* *cen* *do*

D. C. al Coro



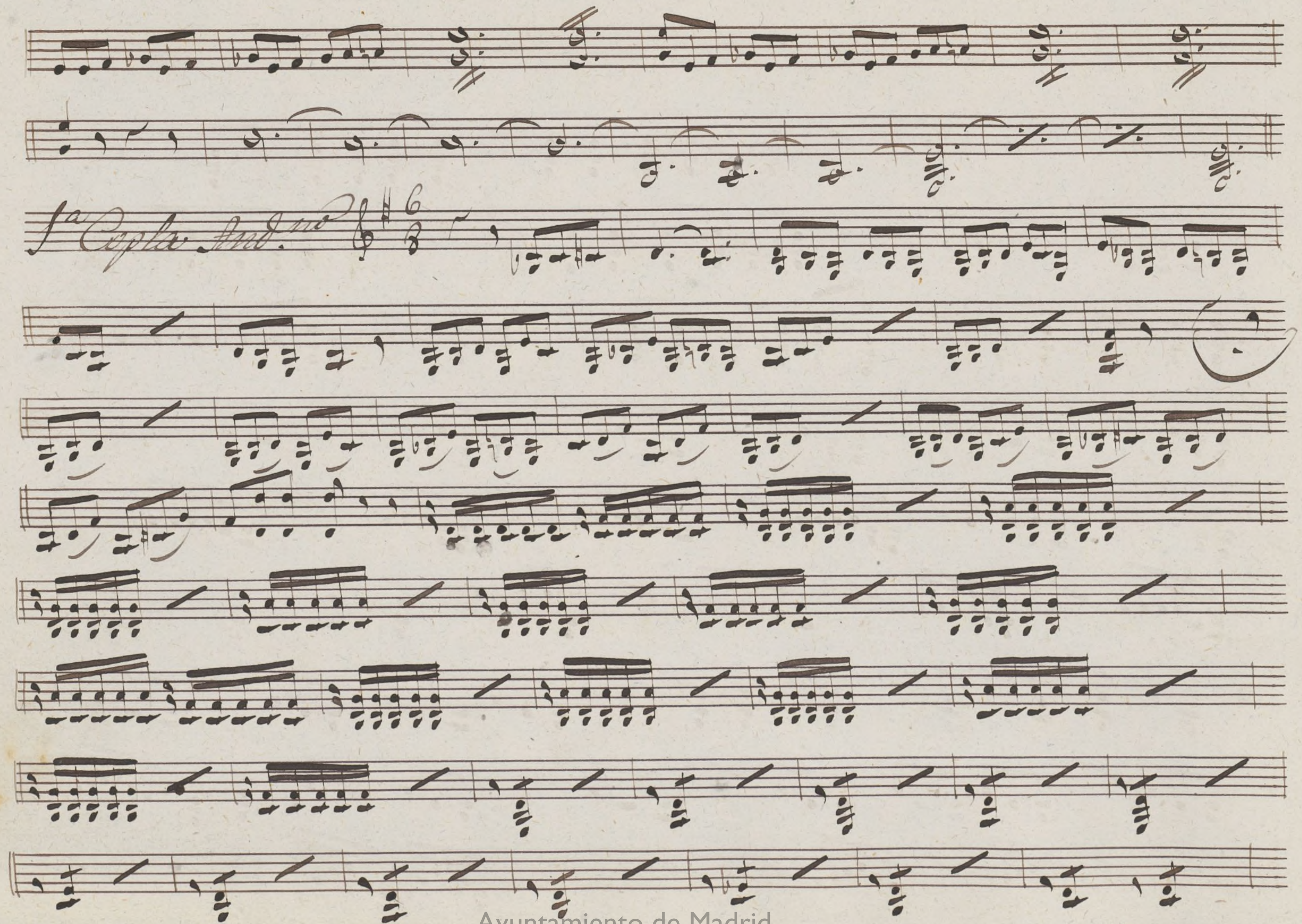
Violin 2.º Mus 709-22

Villancico al Sacin.º por Espino.

All.^{mo} Pastoral. 6/8

Coro.

The musical score is written on ten staves. The first staff contains the title and the tempo/mood 'All.^{mo} Pastoral. 6/8'. The second staff begins with a 'Coro.' marking. The notation is in a single system, with various musical symbols including notes, rests, and dynamic markings. The score is written in a cursive, handwritten style.



Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a cursive, handwritten style.

The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, followed by a double bar line and the text "D. Calero" written in a cursive hand.

The second staff is marked "2ª Copla." and begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, followed by a double bar line and the text "D. Calero" written in a cursive hand.

The third staff is marked "2ª Copla." and begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, followed by a double bar line and the text "D. Calero" written in a cursive hand.

The fourth staff is marked "2ª Copla." and begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, followed by a double bar line and the text "D. Calero" written in a cursive hand.

The fifth staff is marked "2ª Copla." and begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, followed by a double bar line and the text "D. Calero" written in a cursive hand.

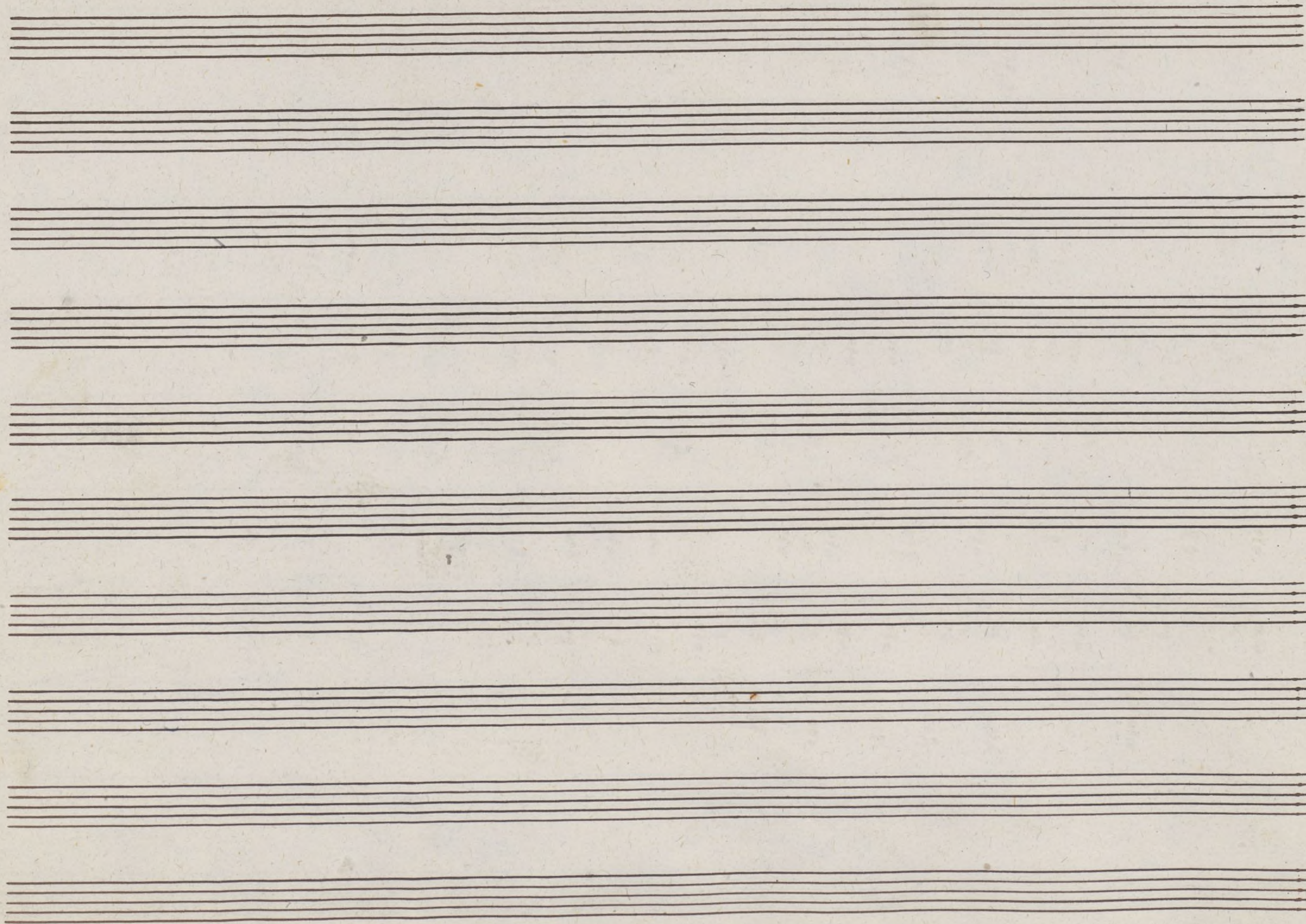
The sixth staff is marked "2ª Copla." and begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, followed by a double bar line and the text "D. Calero" written in a cursive hand.

The seventh staff is marked "2ª Copla." and begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, followed by a double bar line and the text "D. Calero" written in a cursive hand.

The eighth staff is marked "2ª Copla." and begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, followed by a double bar line and the text "D. Calero" written in a cursive hand.

The ninth staff is marked "2ª Copla." and begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, followed by a double bar line and the text "D. Calero" written in a cursive hand.

The tenth staff is marked "2ª Copla." and begins with a treble clef and a key signature of one sharp (F#). The notation includes a series of notes and rests, followed by a double bar line and the text "D. Calero" written in a cursive hand.



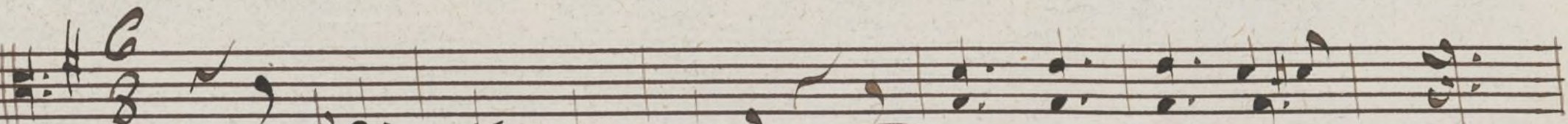
Viola.

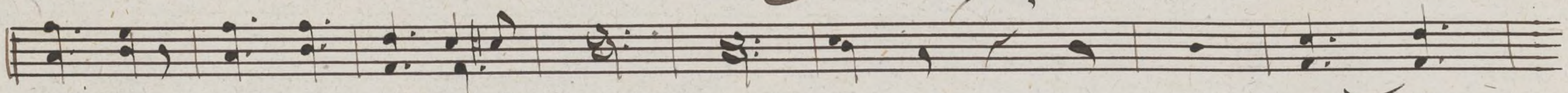
Villancico al Jacinto por Espino.

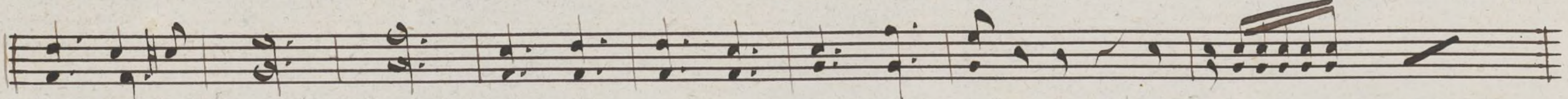
11^{to} Pastoral

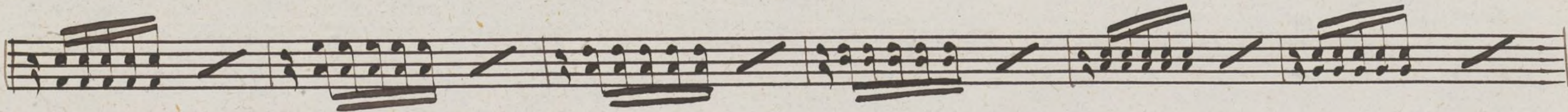
Coro.

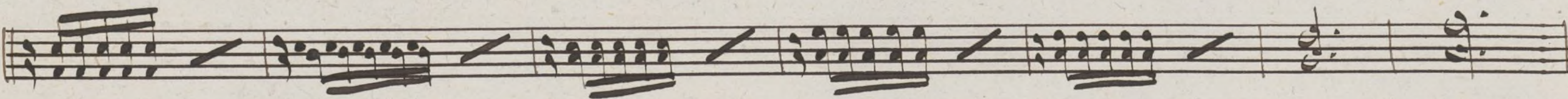
Pigneri
Explas.

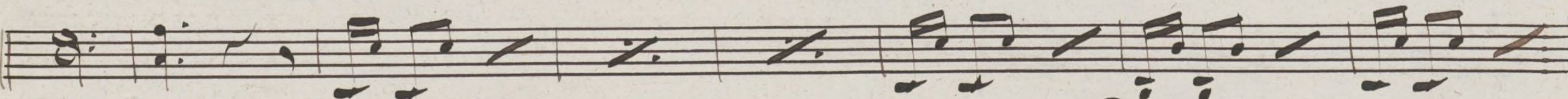
1ª Capla And. Jno 



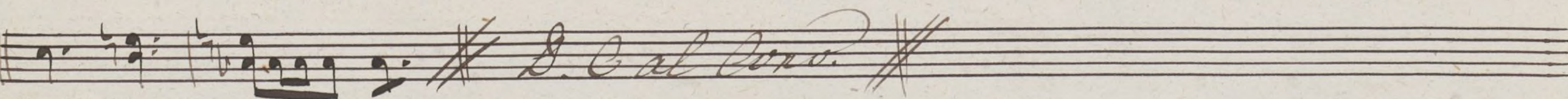












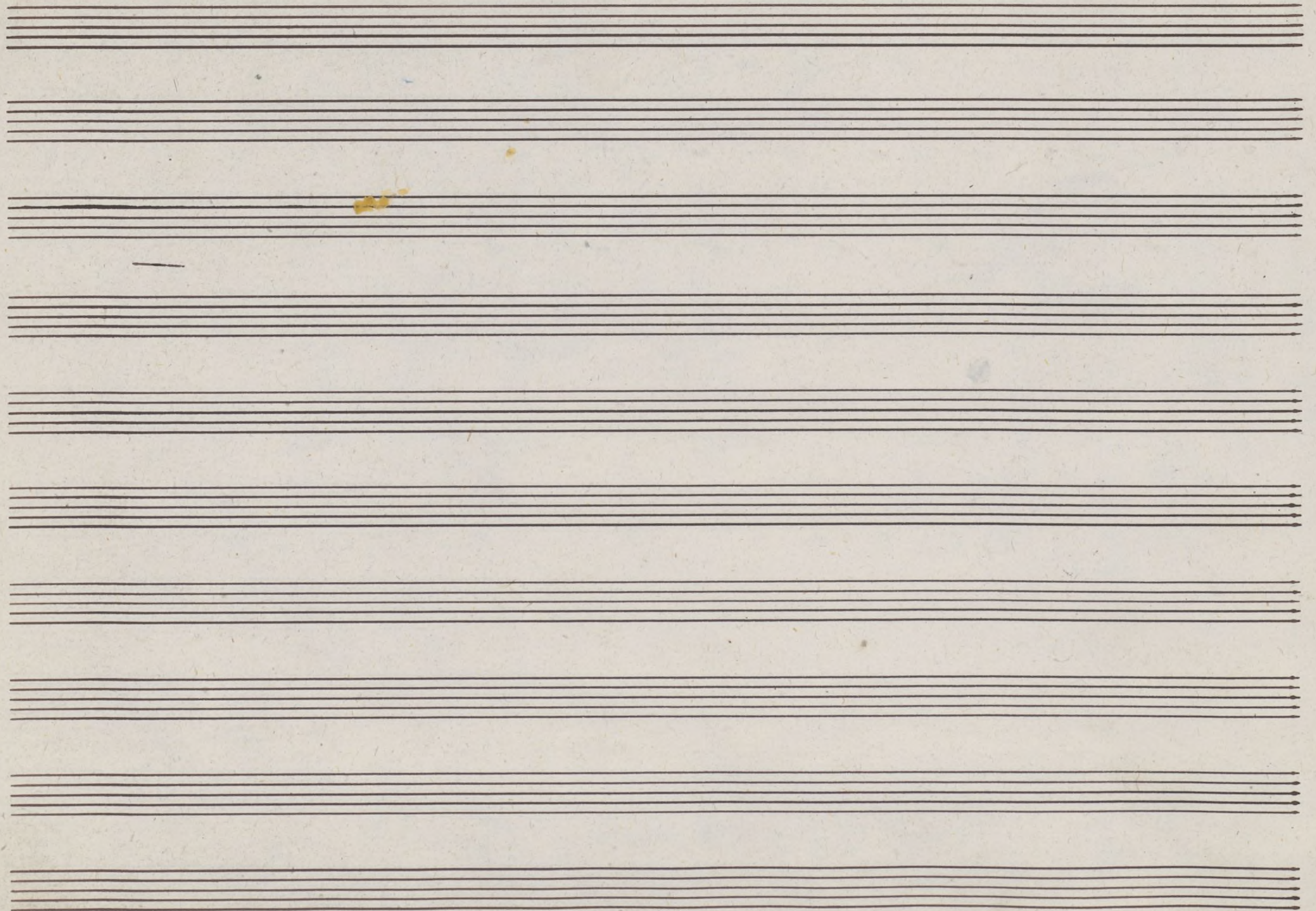


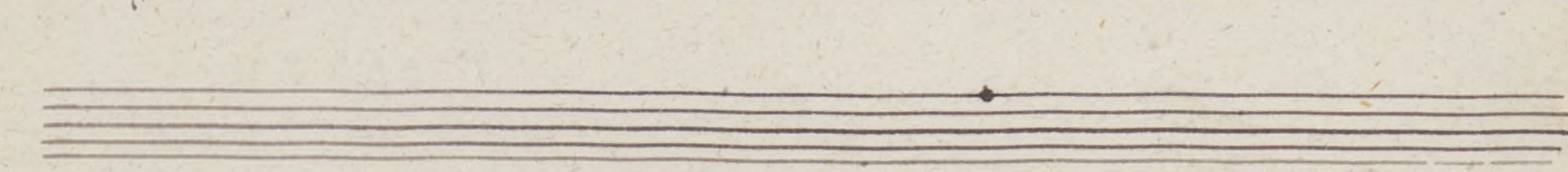
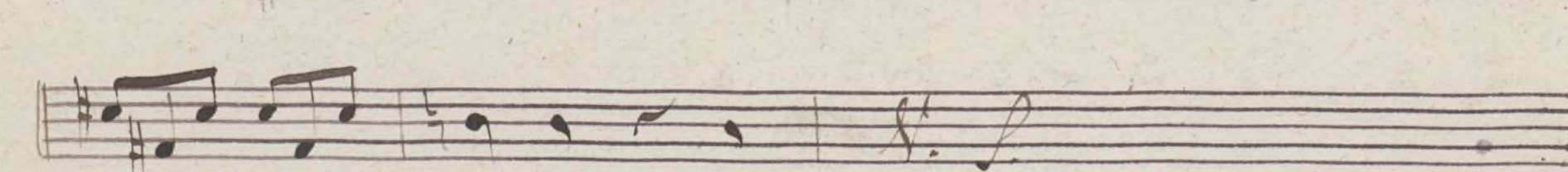
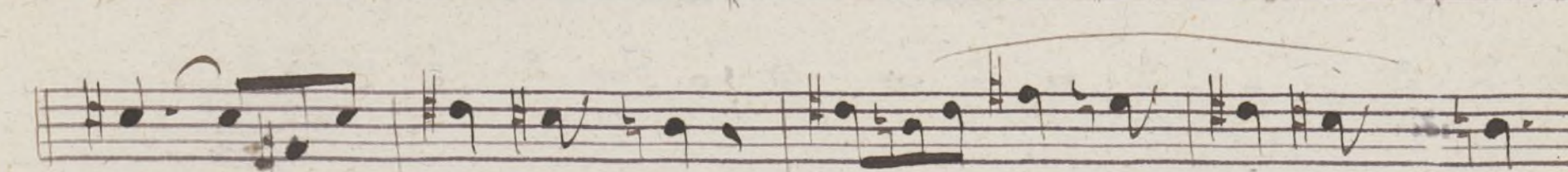
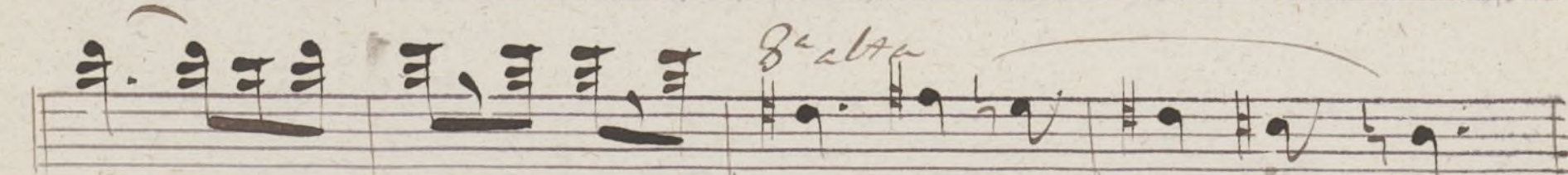
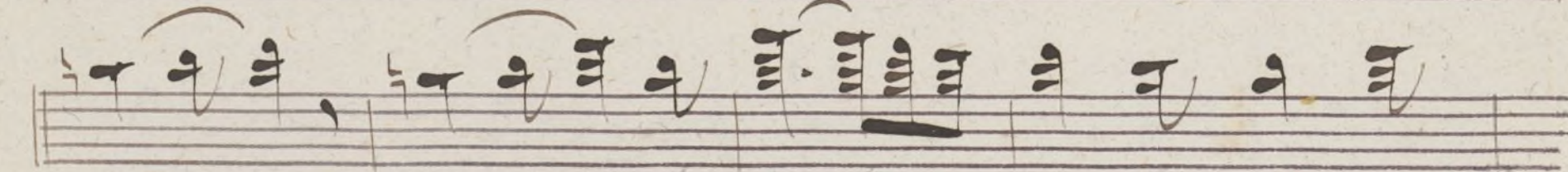
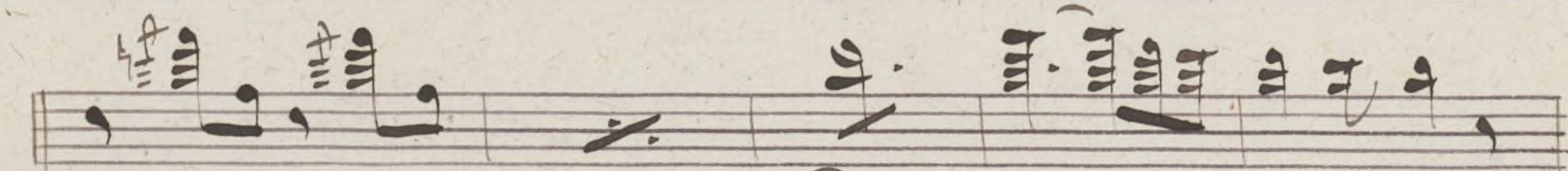
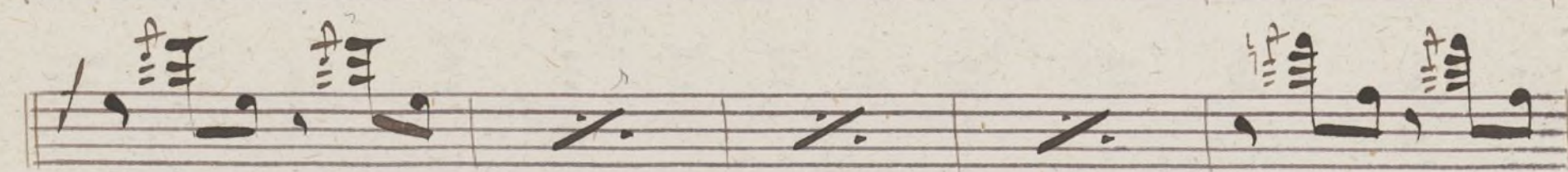
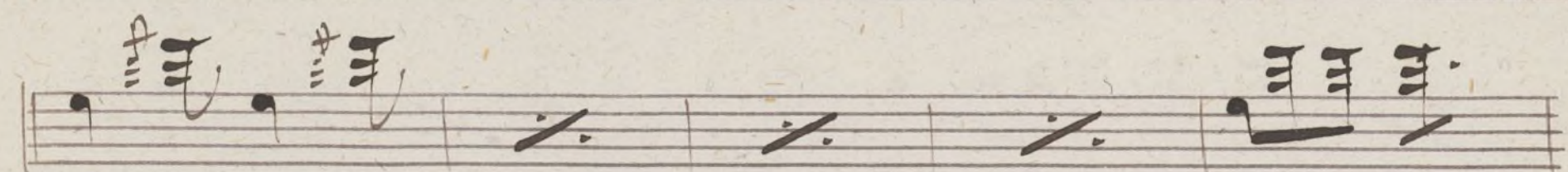
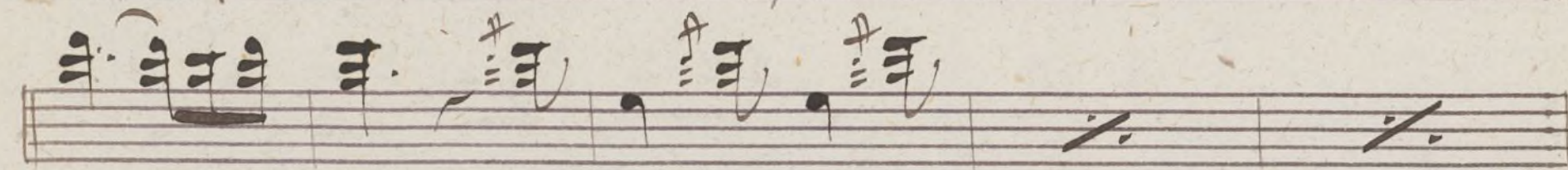
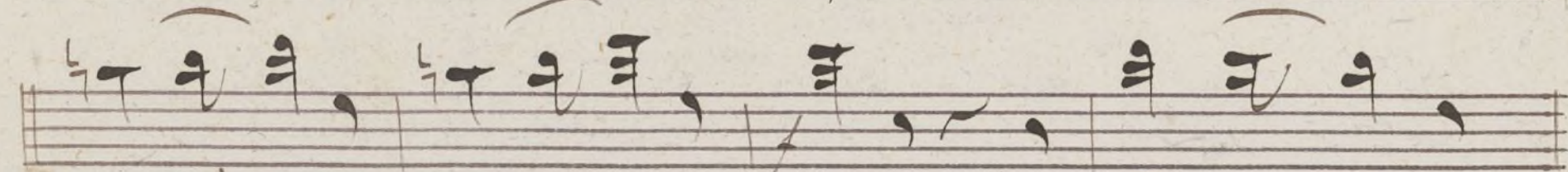
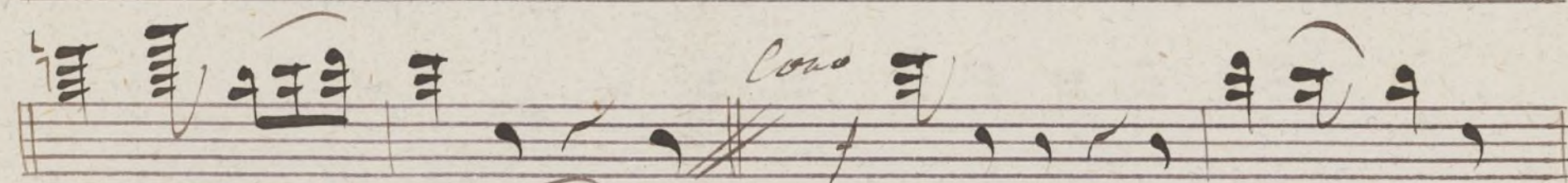
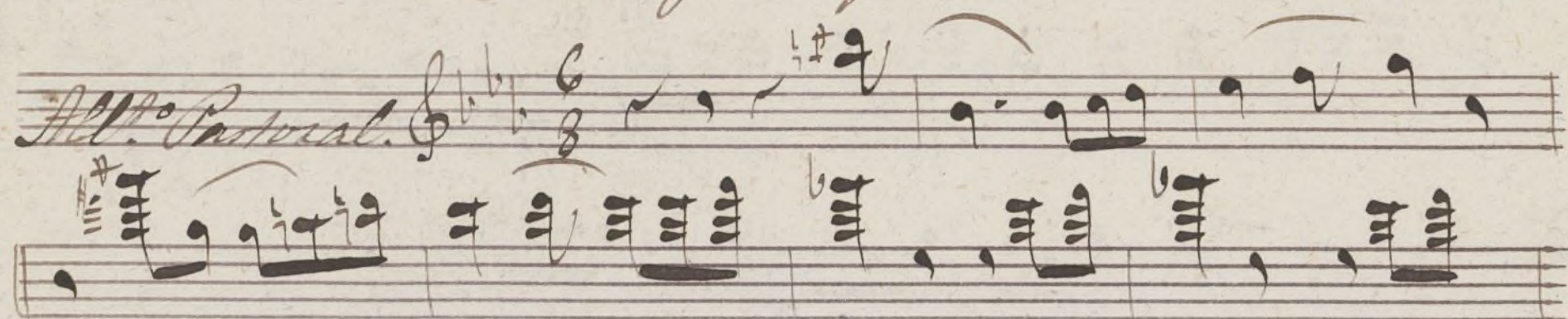
D. C. al Coro.

2ª Capla And. Jno 







Villancico al Sacm.^{to} por Espino *Flauta.*

low

morendo.

1a Copla And.

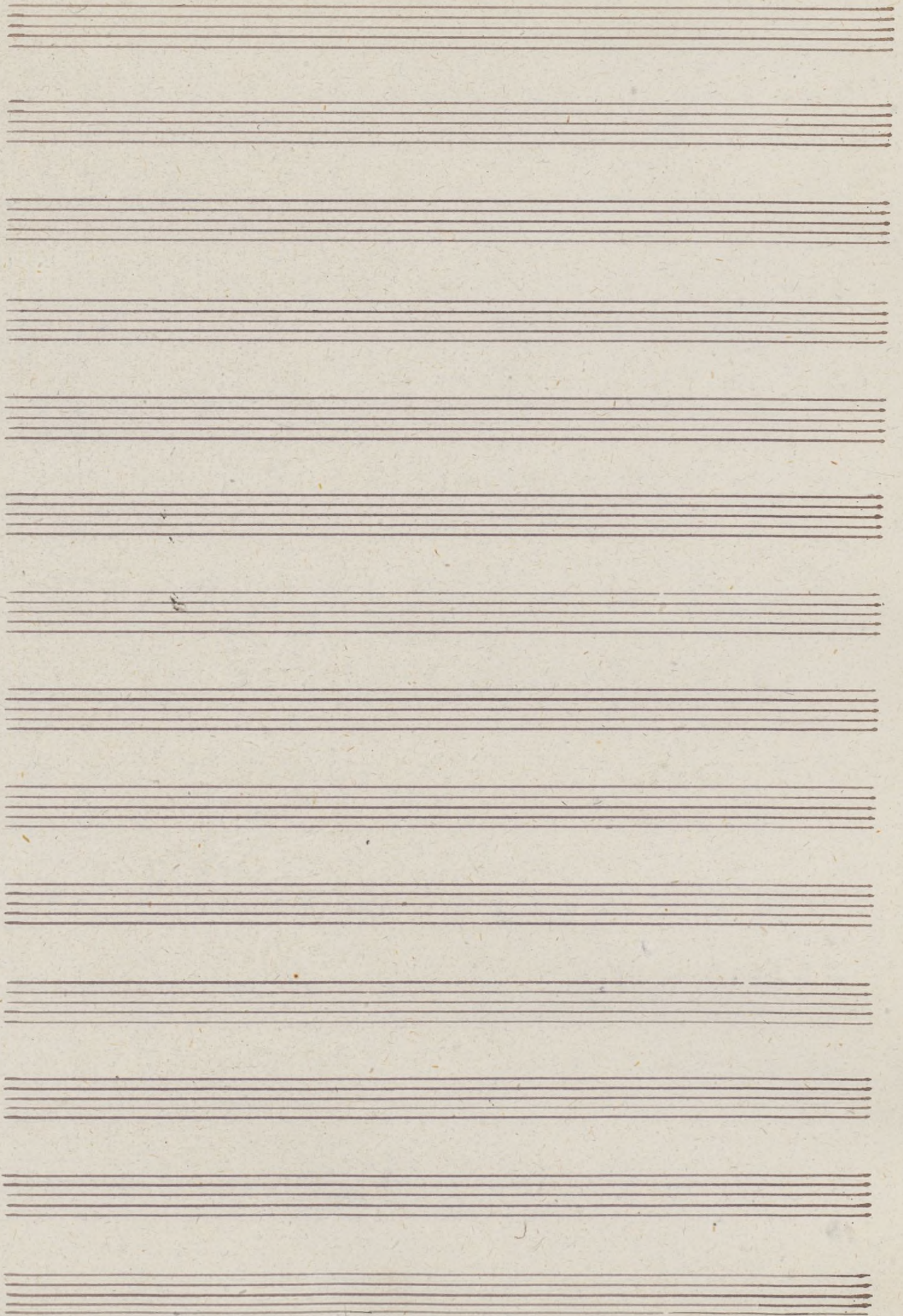
8a alta

low

D. Gal
Cov. S.

2ª Copla And.^{te}

Handwritten musical score for a vocal piece, likely a copla. The notation is in a single system with a treble clef and a key signature of one flat (B-flat). The tempo is marked "And.^{te}". The score consists of 12 staves of music, with various musical notations including notes, rests, and dynamic markings such as "cres" (crescendo) and "dim" (diminuendo). The piece concludes with a double bar line and the instruction "D. C. al Coro".



Clarinete 1.^o

Mus 709-22

Villancico al sacm.^{to} por Espino.

Al.º Pastoral. *si b.*

Coro.

la

Handwritten musical score on 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive style, typical of 18th or 19th-century manuscripts.

Key markings and annotations include:

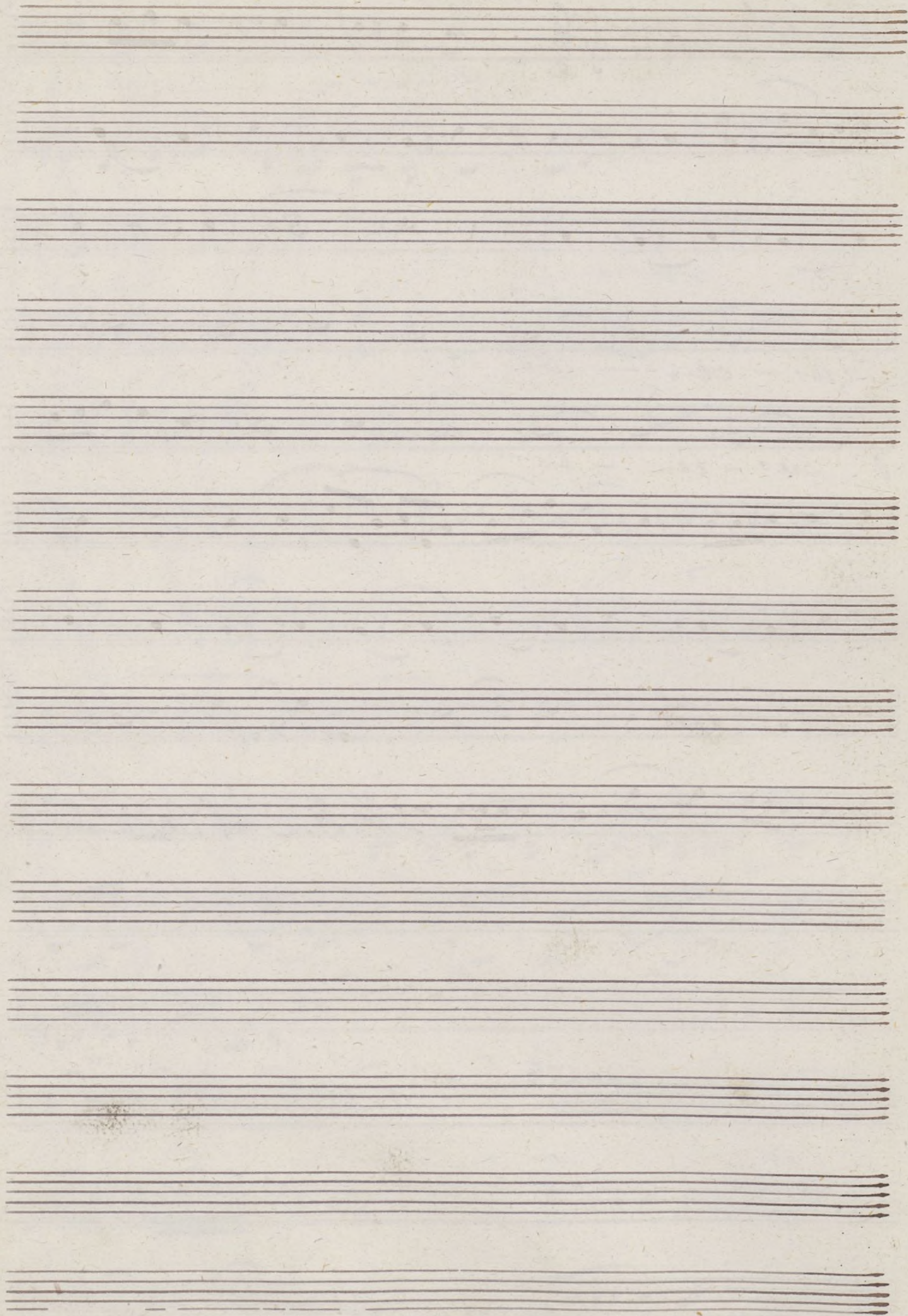
- morendo.* (diminuendo) written above the second staff.
- si b.* (sib) written above the fourth staff.
- 1^a Capla And.* (First Capella Andante) written on the left side of the fourth staff.
- 2* (second) written above the fifth and sixth staves.
- so* (soprano) written above the seventh staff.
- D. Calles.* (Don Calles) written at the bottom right of the fifteenth staff.

2^a Copla And.^{te} *Sib. 10%*

cres - cen - do

cres - cen - do

D. Cal Cono.

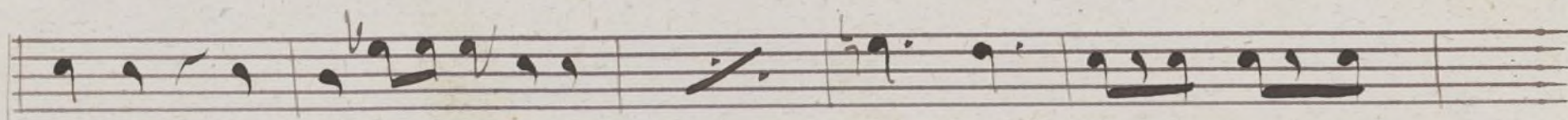
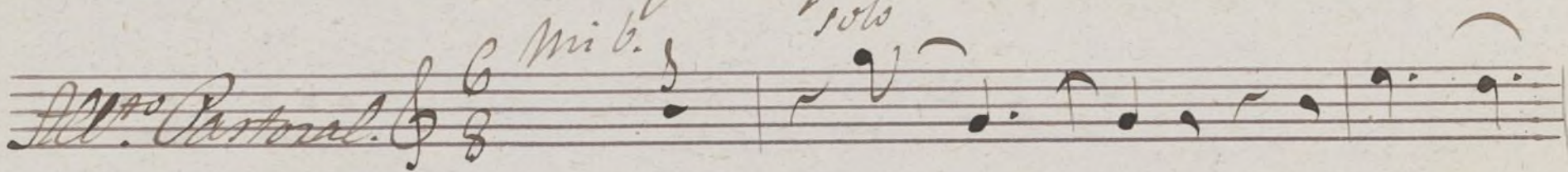


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a measure rest marked '15'. The fourth staff concludes with the signature 'D. Calles'. The fifth staff is headed '2a Copla And.' and begins with a treble clef and a 6/8 time signature. The lyrics 'con do f' are written below the sixth staff, and 'cres' appears below the seventh staff. The tenth staff ends with the signature 'D. Calles'.

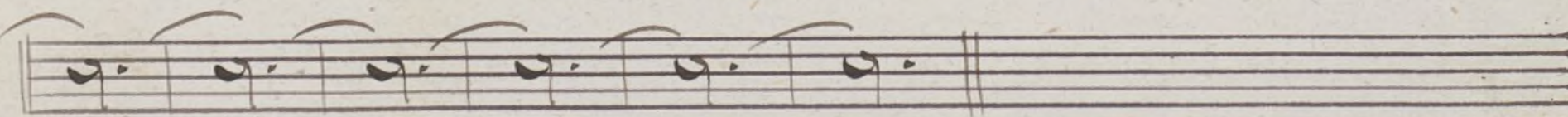
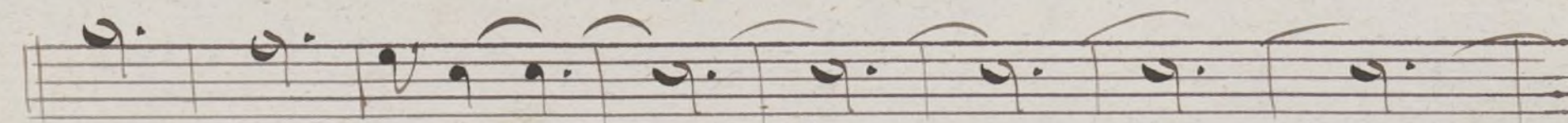
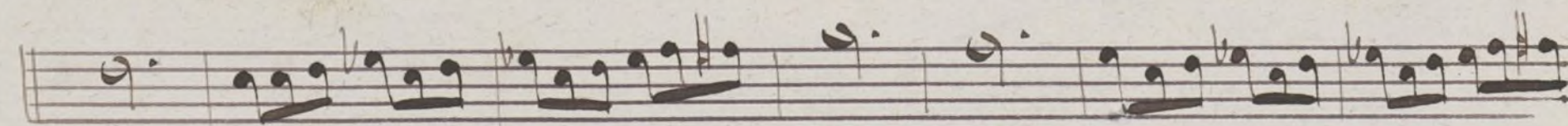
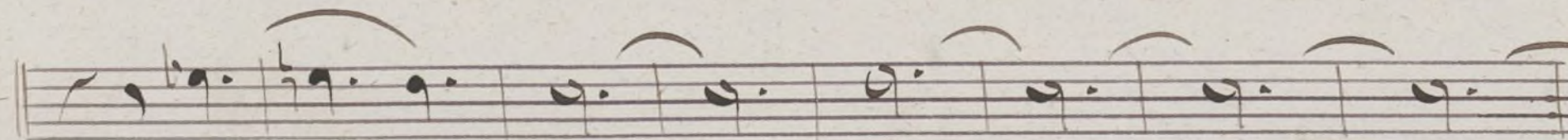
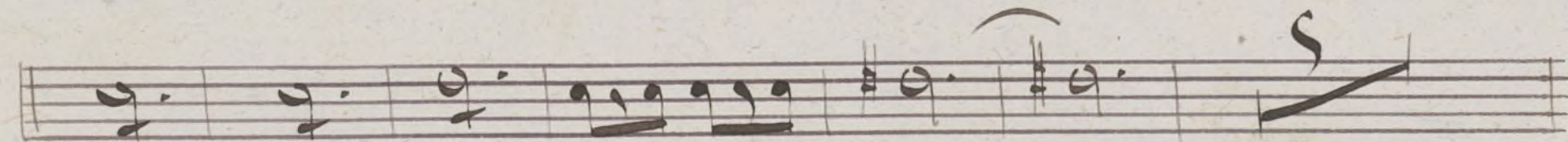
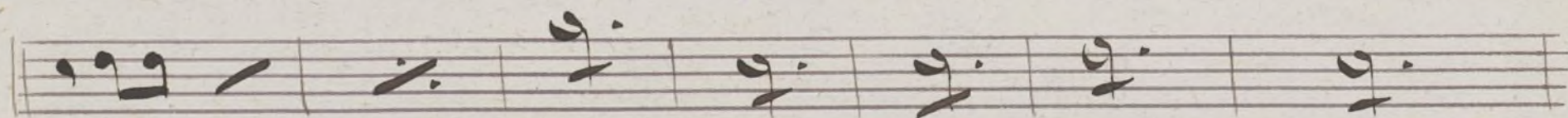
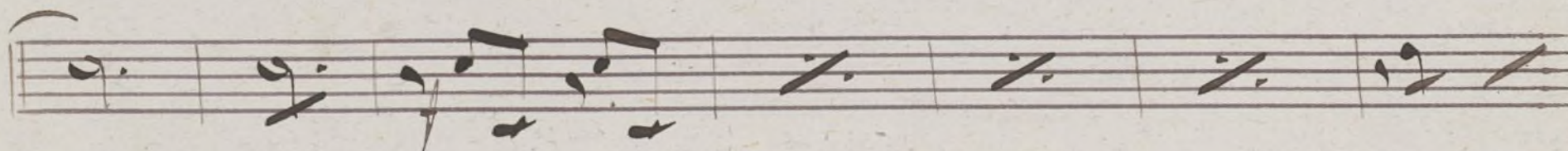
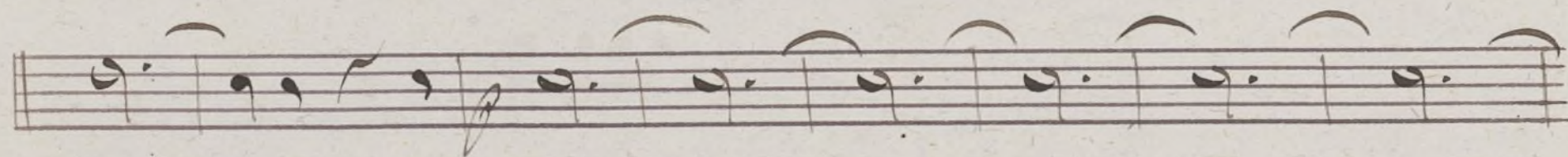
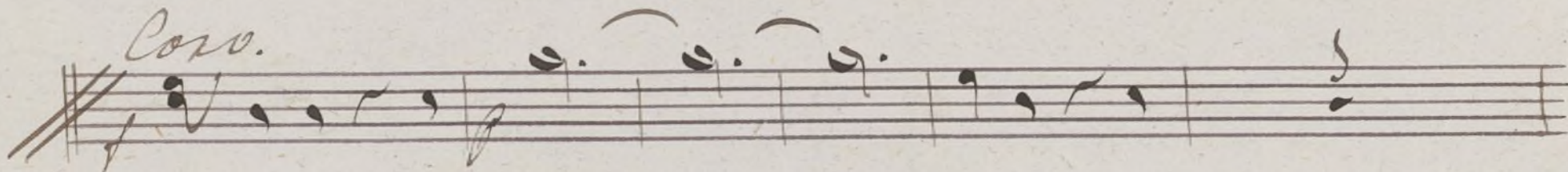
Trompa 1ª

Villancico al. de m. 10 por Espino.

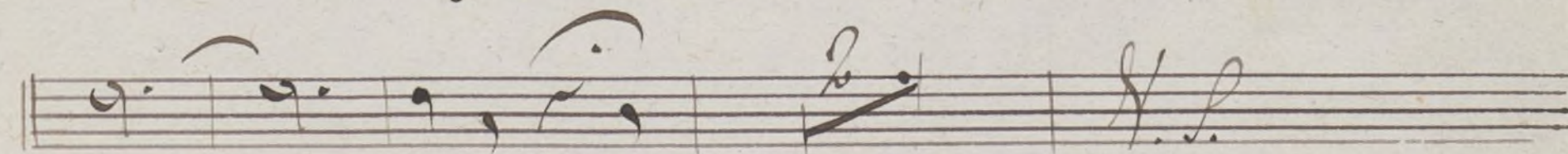
Alto Pastoral. *Mi b.* *solo*



Coro.



1ª Oboe *Mod.* *en sol.*



Handwritten musical score on aged paper, featuring 14 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The text "D. Calero." appears twice, and "La Capla" is written on the seventh staff.

Staff 1: Musical notation with notes and rests.

Staff 2: Musical notation with notes and rests.

Staff 3: Musical notation with notes and rests.

Staff 4: Musical notation with notes and rests.

Staff 5: Musical notation with notes and rests. Includes the text "mi b." above the staff.

Staff 6: Musical notation with notes and rests. Includes the text "D. Calero." below the staff.

Staff 7: Musical notation with notes and rests. Includes the text "La Capla" and "And." below the staff.

Staff 8: Musical notation with notes and rests.

Staff 9: Musical notation with notes and rests. Includes the text "solo." above the staff.

Staff 10: Musical notation with notes and rests. Includes the text "p cres — cen — do f" below the staff.

Staff 11: Musical notation with notes and rests. Includes the text "p cres cen — do f" below the staff.

Staff 12: Musical notation with notes and rests.

Staff 13: Musical notation with notes and rests.

Staff 14: Musical notation with notes and rests. Includes the text "D. Calero." below the staff.

Villancico al sacint.º por Ezquino.

Trompa 2.^a

Alto Pastoral. 6^{ma} b.

Coro

1^a Copla And.^{te} 6^{ma} En sol.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and clefs. Handwritten annotations include:

- 2* (first staff)
- solo* (first staff)
- En mi b* (fourth staff)
- D. Cal Coro.* (fifth staff)
- 2a Copla And. 6/8* (sixth staff)
- mi b.* (sixth staff)
- 1a* (seventh staff)
- 2a* (seventh staff)
- cres* (seventh staff)
- cen* (seventh staff)
- 2* (seventh staff)
- 1a* (eighth staff)
- D. Cal Coro.* (ninth staff)

Villancico al sacm. 1o por Espino. *Cornetines.*

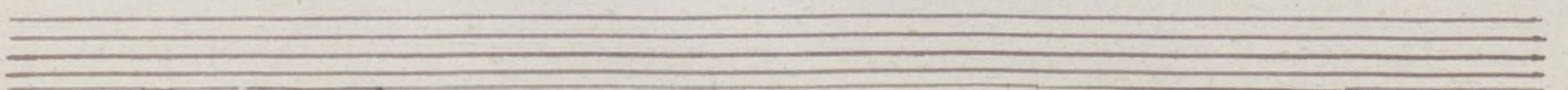
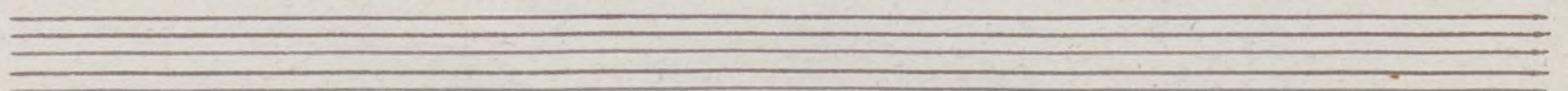
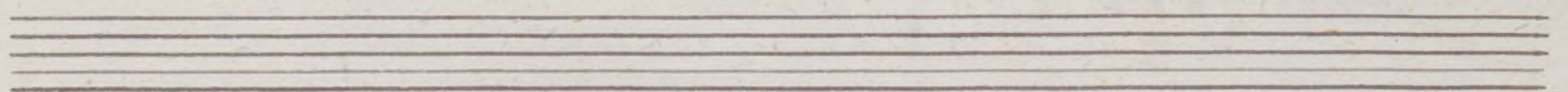
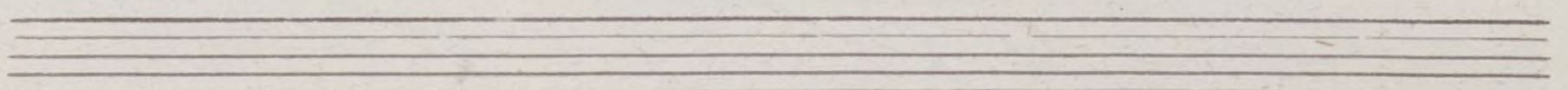
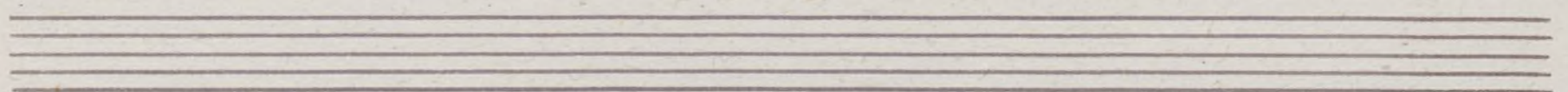
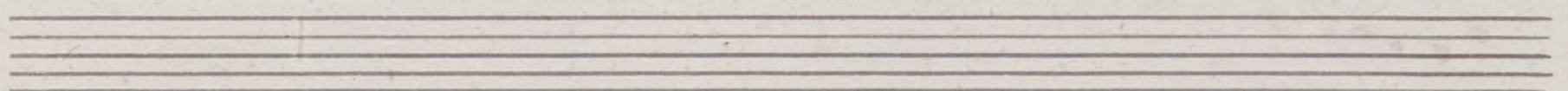
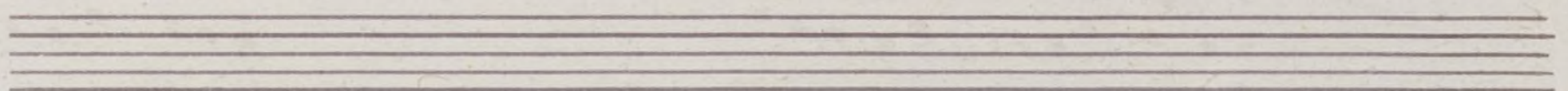
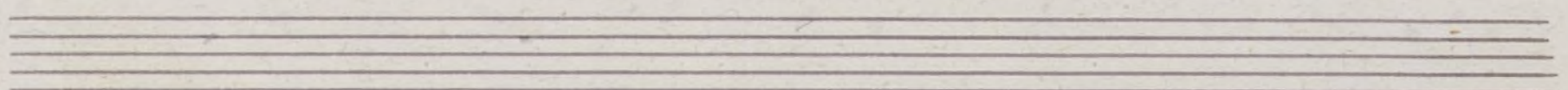
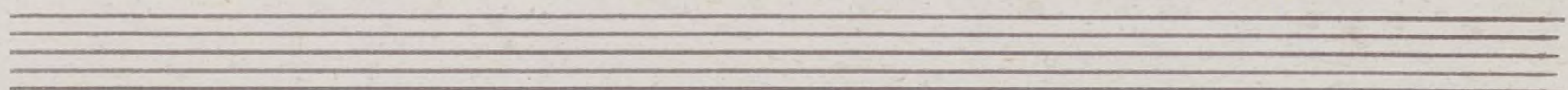
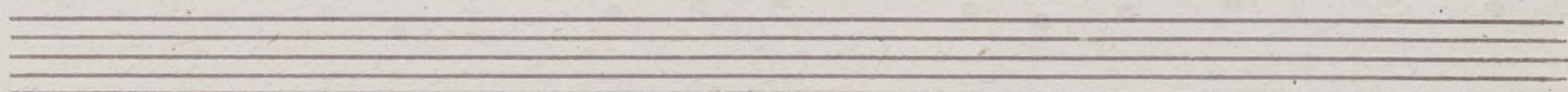
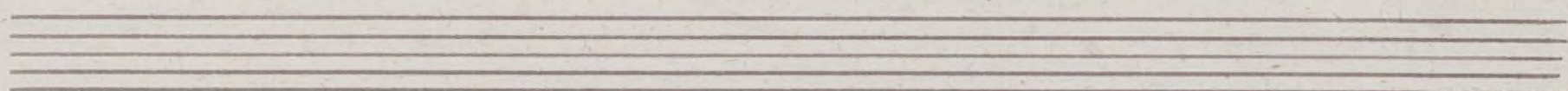
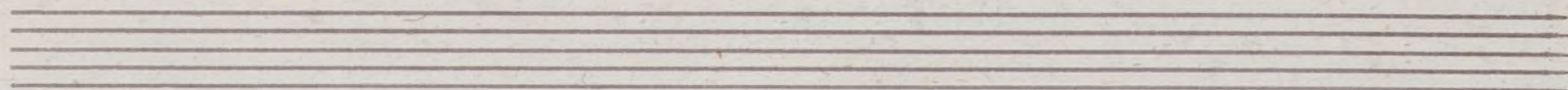
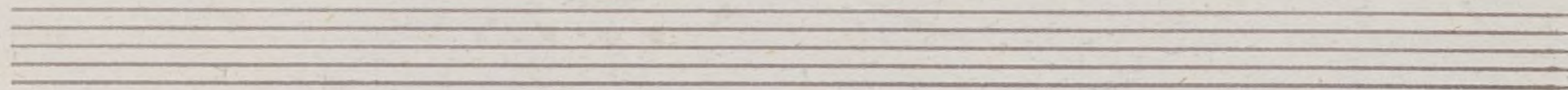
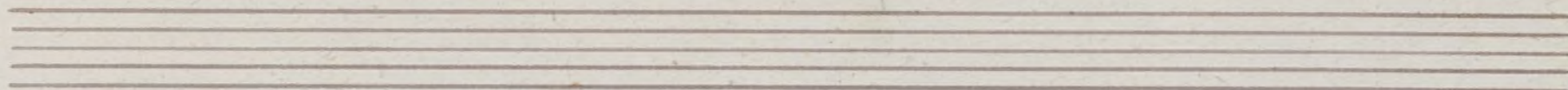
Alto Baritone. *Sib.* *Coro.*

a 2 *morendo*

1a Copla And. me. *12* *39*

2a Copla And. me. *12* *39*

3a Copla And. me. *12* *39*



Villancico al Vacin^{to} por Espino. *Figle.*

M^{te} Pastoral. 9: 6/8 5

Coro

7

3

2

9

3

2

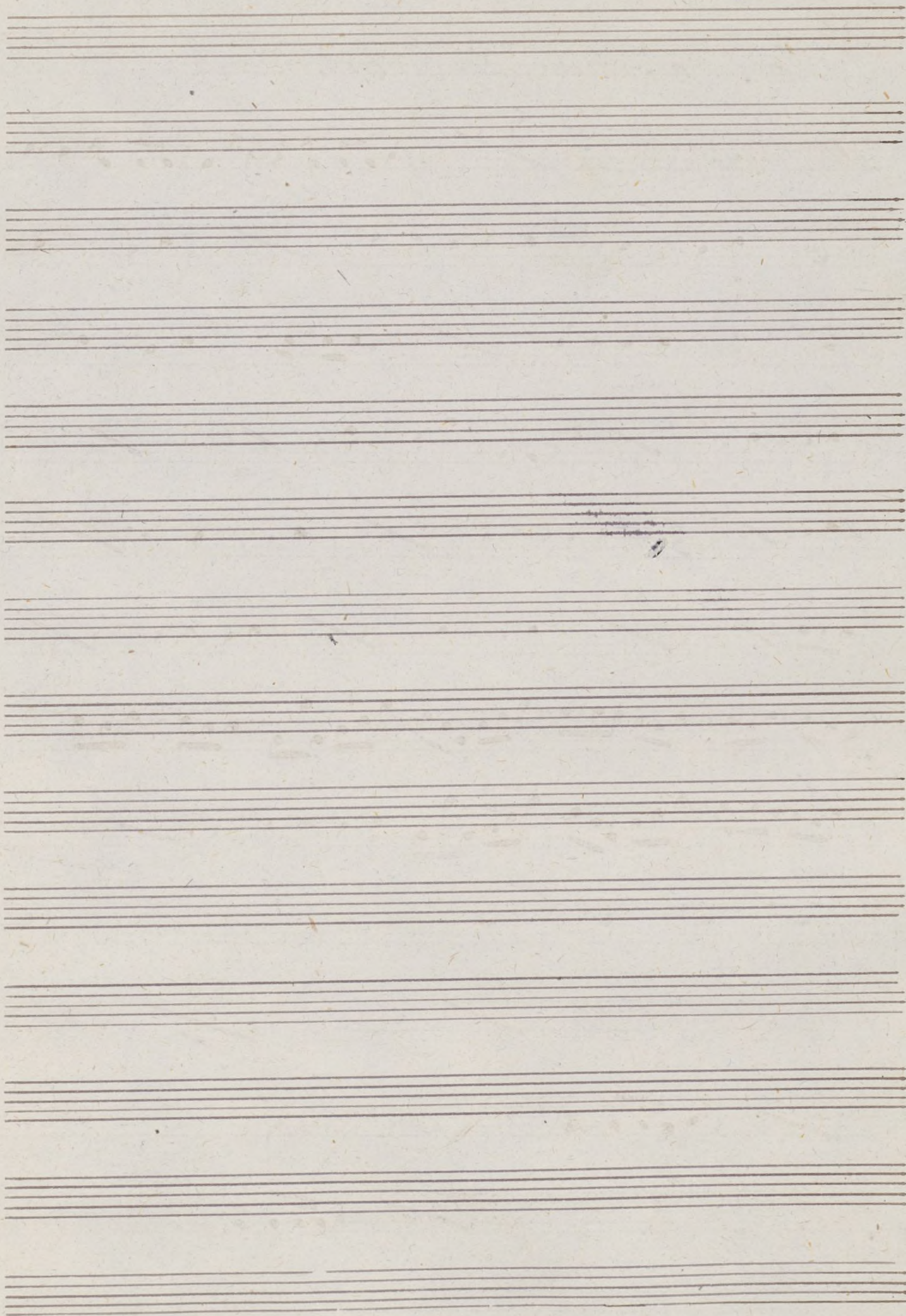
7

morendo

1^a Copla And. 9: 6/8 12 39

2^a Copla And. 9: 6/8 12 39

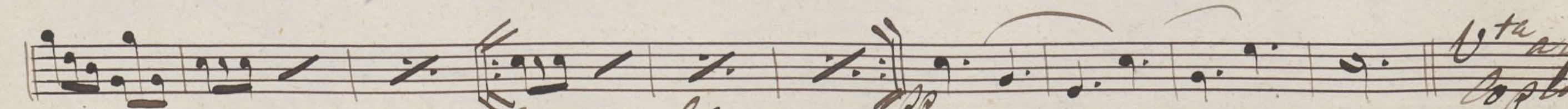
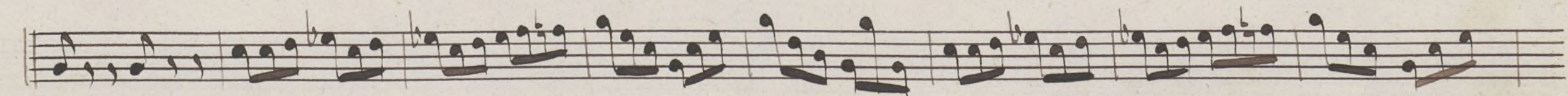
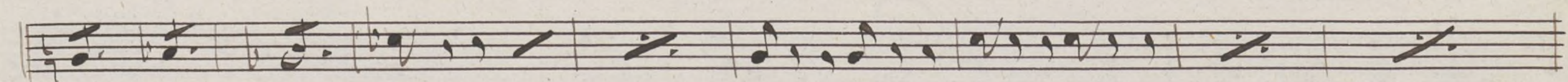
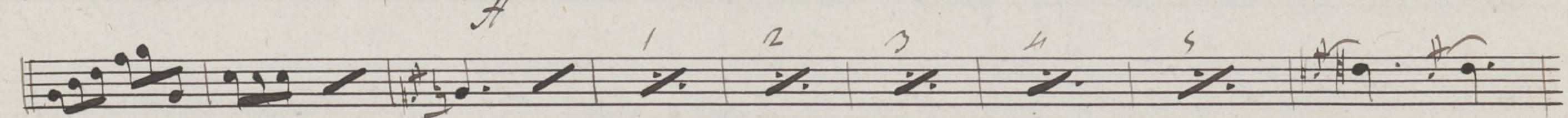
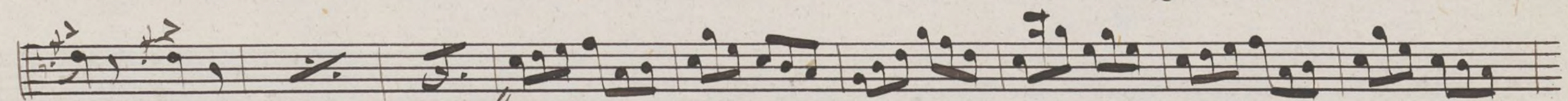
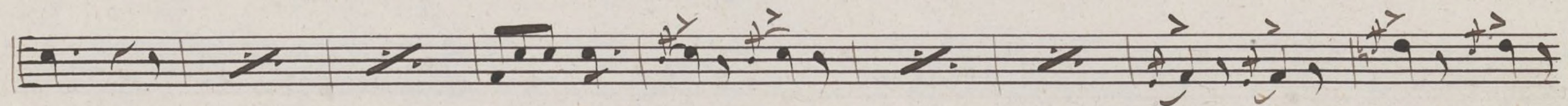
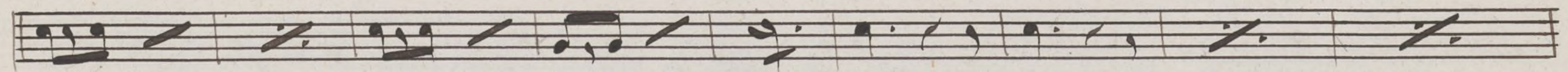
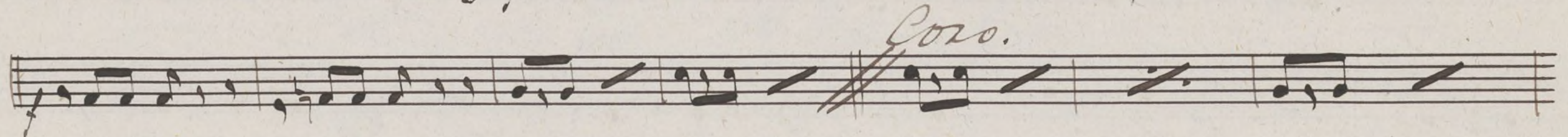
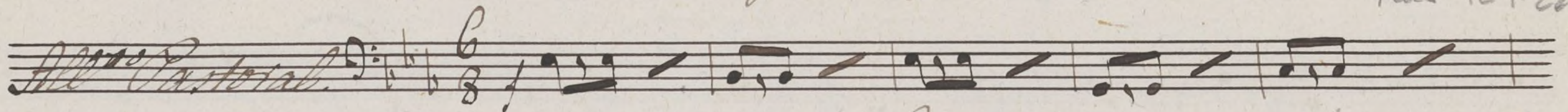
D. Cal Coro.



Villancico al nacimiento por Espino.

Comabazo.

Mus 709-22



morendo.

*Vta alas
Coplas.*

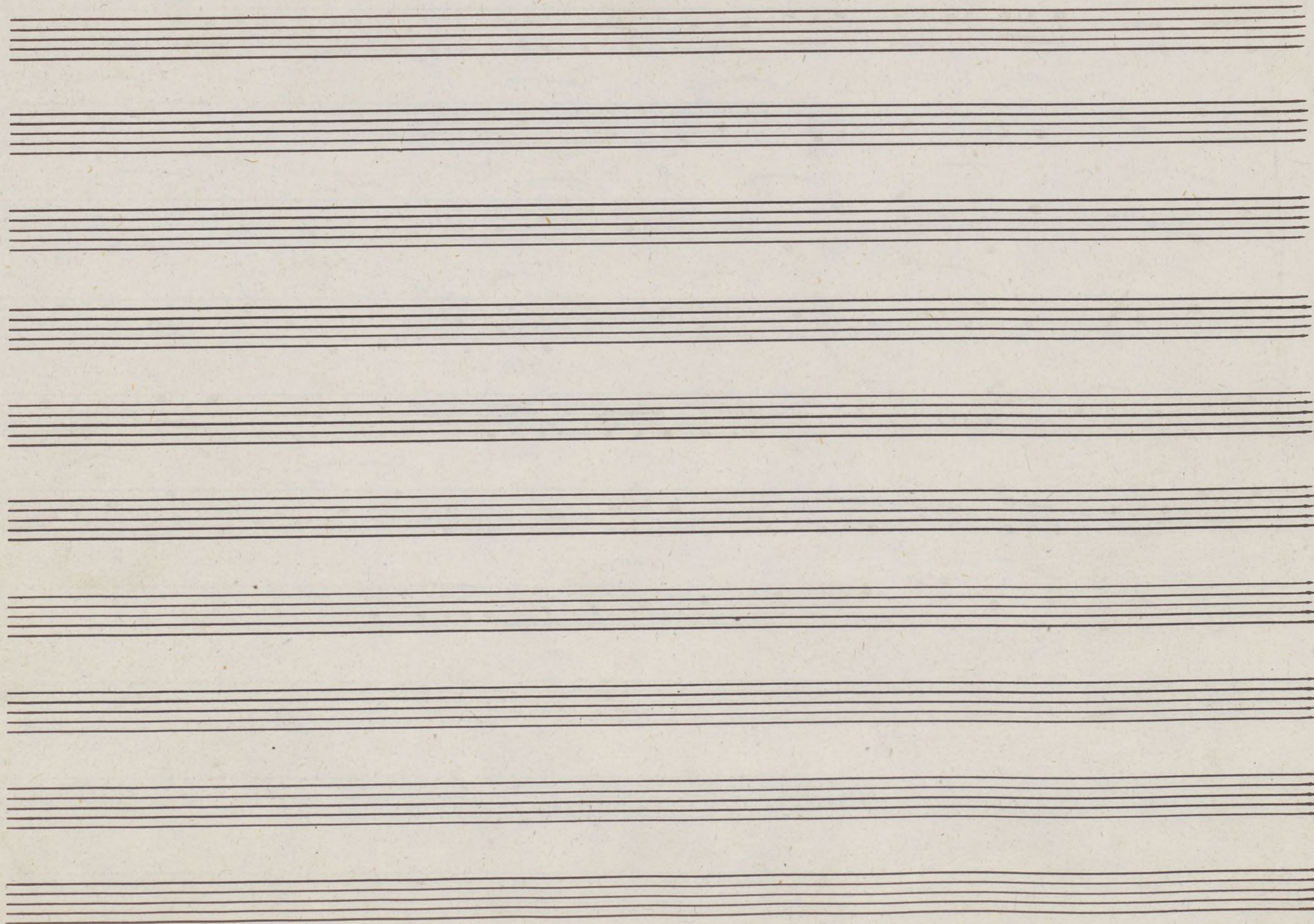
1ª Copla:
And. mos.

D. Calvo

2ª Copla
And. mos.

BB

Handwritten musical score on eight staves. The notation includes various note values, rests, and dynamic markings such as *cres* and *cen*. The eighth staff concludes with the instruction *D. C al Coro*.



Villancico alucin. to por Espino. *Timbal.*

1^{ra} Capta. And. 9:6 *mi b y si b. 5*

Coro.

7

3 *2*

9 *2*

morendo

1^a Capta. And. 6 *12* *39*

2 *D. Cal Coro*

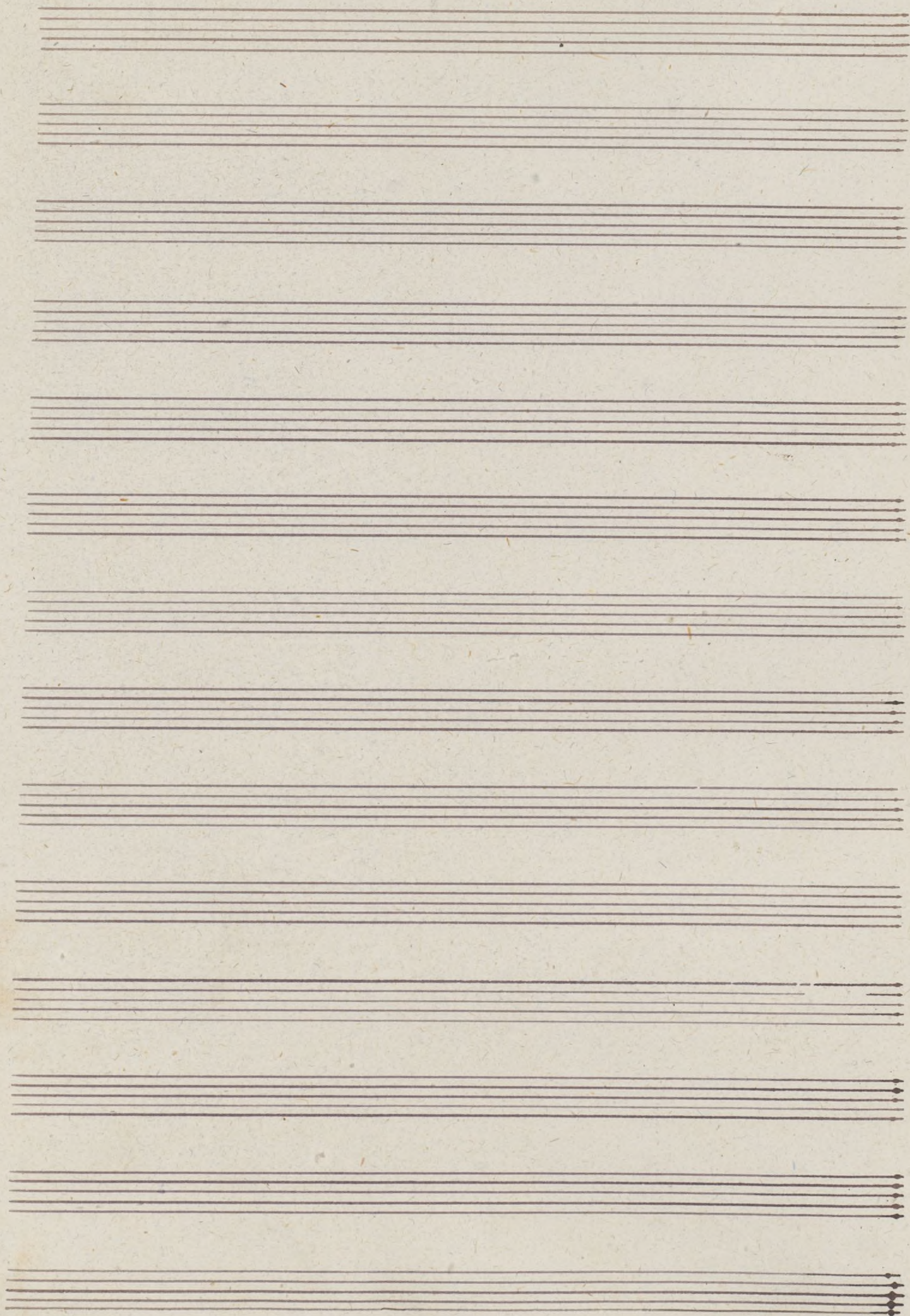
2^a Capta. 6 *47* *D. Cal Coro*

2 *D. Cal Coro*

2 *D. Cal Coro*

2 *D. Cal Coro*

2 *D. Cal Coro*



Villancico al nacimiento por Espino. *Fiple.*

Al Pastor.

Cor-

red presu- ro- sos La ga les Pas-

to res con him- nos de a mo res re-

sue ne Be len;

que en pren- da se gu- sa de

par y ca- ri- ño ha na ci do un

Vi- ño precur- sor del bien

Cor-

red presu- ro- sos La ga les Pas-

to res con him- nos de a mo res re-

sue ne Be len que en pren- da se-

gu sa de par y ca- ri- ño

ha na - ci do un Mi - ño Precur - sor del
 bien Cor - aed pre - su -
 ro - sor La ga les Pas to res con
 him nos de a mo res re me ne Be -
 len re me ne Be - len re me ne Be -
 len re me ne Be - len re me ne Be - len.

1ª Copla.

And.^{te} *solo.*
 vad lle vad Pas to res con fi - mo es -
 me - ro Fie - ro Cor - de ro pre -
 cia - - - da miel que el San to el San to

Blank musical manuscript paper with ten staves.

Villancico al Niño. por Espino.

Figle 2.^o

All^o Pastoral. 6/8

Coro

Coa sed pueru

no sos ha gales Pas to res con him nos de a

mo res re sue ne Be len

que en puerda se gu aa de Paz y Ca

ri no ha na ci don Ni no Precur sor del

bien Coa sed pueru no sos ha gales Pas

to res con him nos de amo res re sue ne Be

len que en puerdase gu aa de paz y ca

ri no ha na ci don Ni no Precur sor del

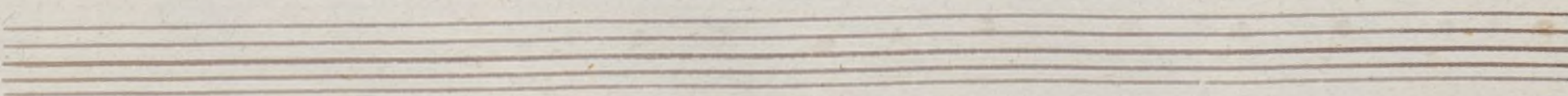
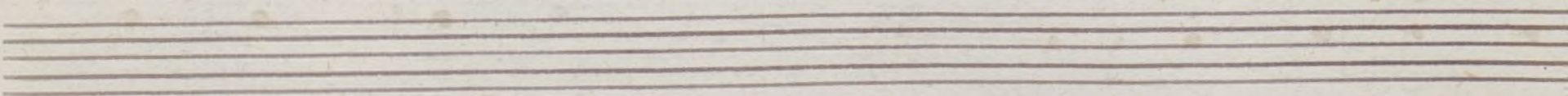
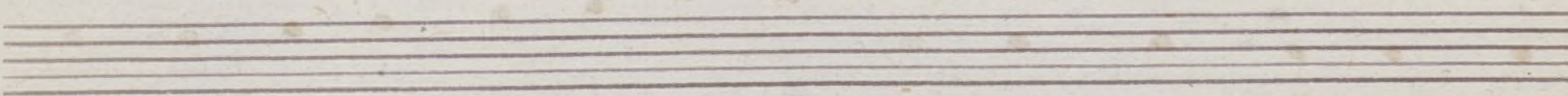
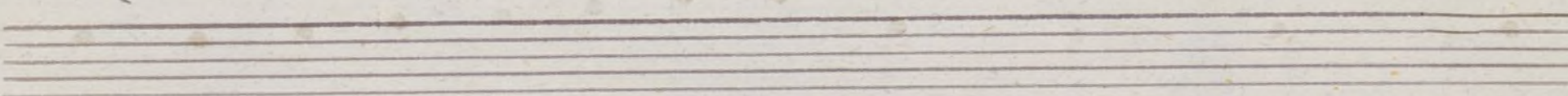
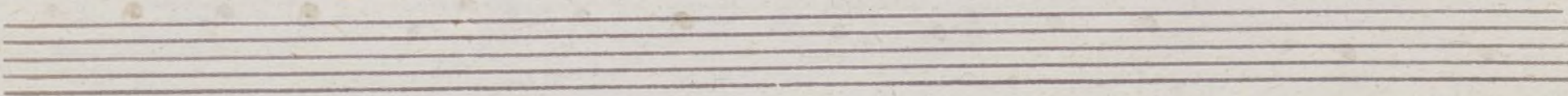
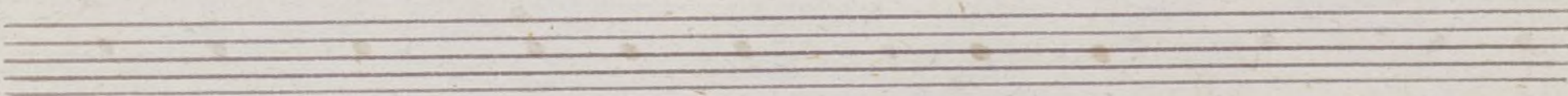
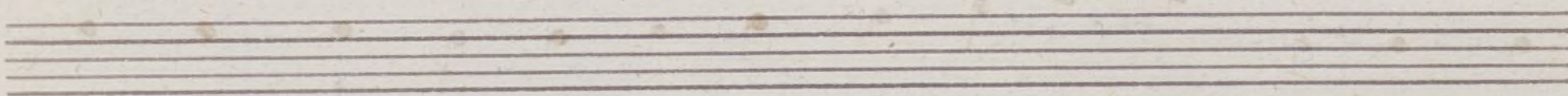
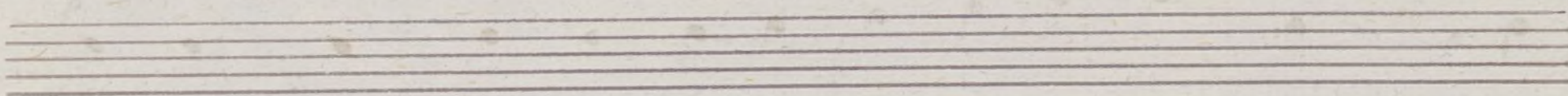
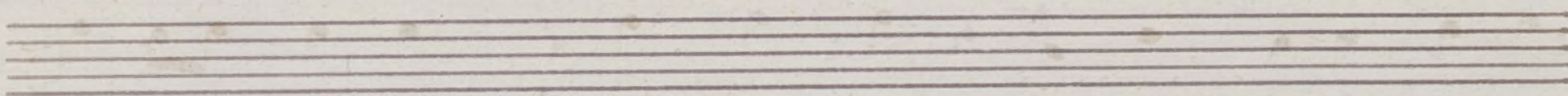
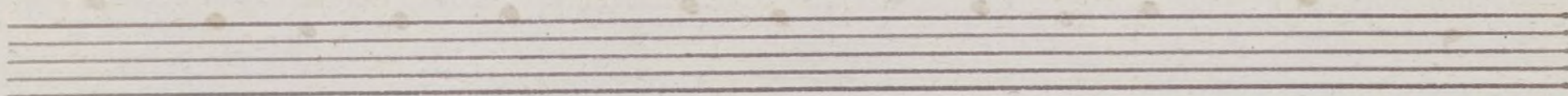
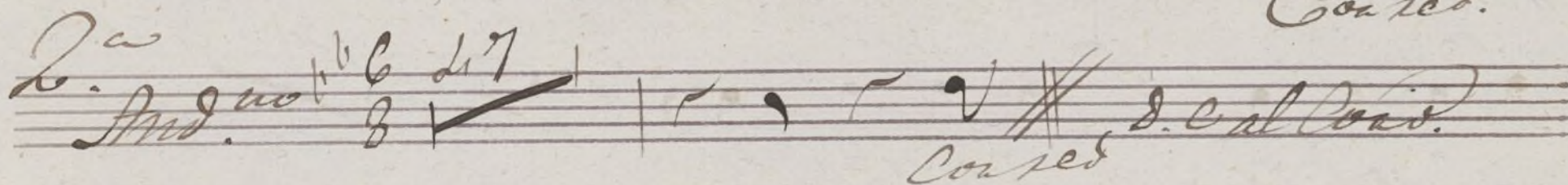
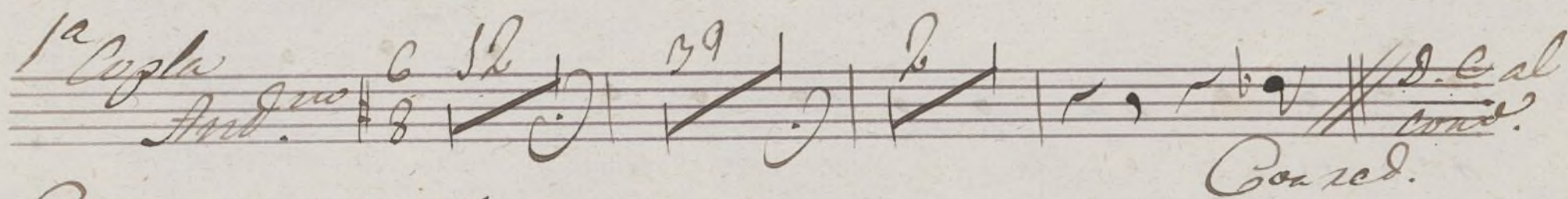
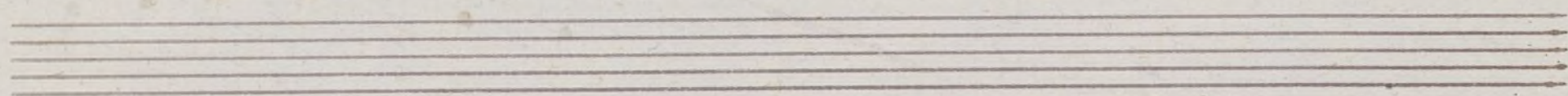
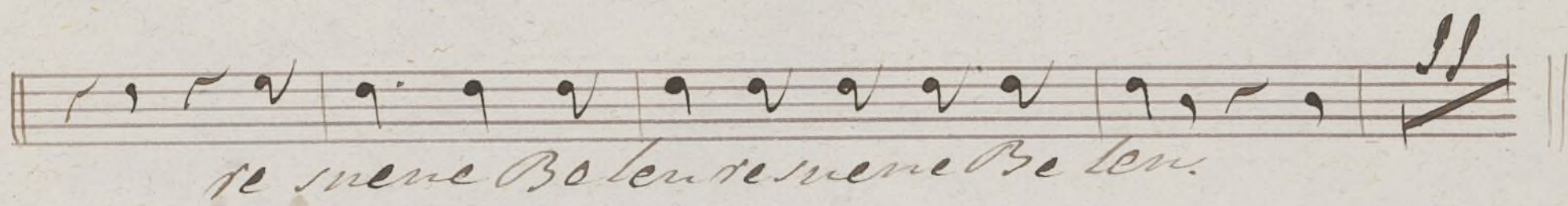
bien Coa sed pueru no sos ha

gales Pas to res con him nos de amo res re

sue ne Be len re sue ne Be

len sue ne Be len

H. F.



Villancico al Vacum.º por Espino. Amor.

All.º Pastoral. Cor.

red presen- ro- sos tra ga les Pas-

to- res con him- nos de a mo- res re-

sue- ne Bi- len que en pren- da se

gu- ra de paz y ca- si- ño

ha na- ci- do un Mi- ño pre- cusa- ra del

bien que en pren- da se gu- ra de

paz y ca- si- ño ha na- ci- do un

Mi- ño pre- cusa- ra del bien Cor.

red presen- ro- sos tra ga les Pas-

to- res con him- nos de a mo- res re-

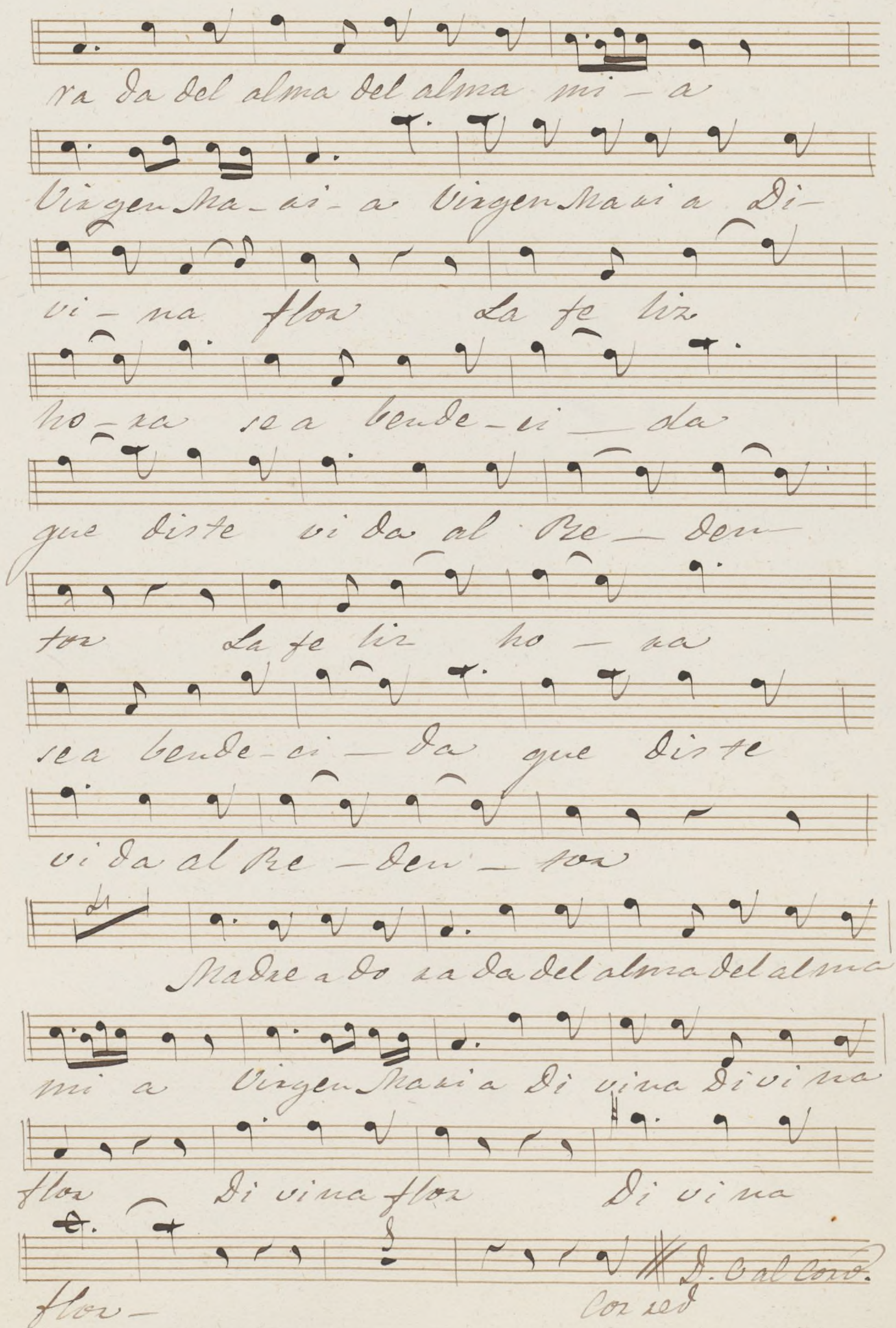
to- res con him- nos de a mo- res re-

me ne Be len que en paen da se
 qu aa de paz y ca - ri - ño
 ha na ci do un Ni - ño pre cu ra sor del
 bien Cor sed que su
 no sor ha ga les Pas so res con
 him nos de amo res re me ne Be
 len re me ne Be len re
 me ne Be len re me ne Be len.

1ª Copla *And.*

2ª Copla *And.*

3ª Copla *And.*



ra da del alma del alma mi - a
Virgen Ma - ri - a Virgen Ma - ri - a Di -
vi - na flor La fe lir
ho - ra sea ben - di - da
que diste vi da al Pre - den -
tor La fe lir ho - ra
sea ben - di - da que diste
vi da al Pre - den - tor
Madre a do ra da del alma del alma
mi a Virgen Ma - ri - a Di vi na Di vi na
flor Di vi na flor Di vi na
flor - *D. Cal cono.*
Cor res

Blank manuscript paper with 12 sets of five horizontal lines.

Villancico al Vaciante por Espino. Tenor 2.º

1.º Pastoral. 6/8

red presu ro sos ha ga les Pas-
to res con him nos de a mo res re-
sue ne Be len

que en paen da se gu ra de
par y ca ri ño ha na ci do un
Ni ño precur sor del bien cor-

red presu ro sos ha ga les Pas-
to res con him nos de a mo res re-
sue ne Be len

que en paen da se gu ra de
par y ca ri ño

ha na ci do un ni-ño pue clas son del

bien con sed que su

ro son la ga les Pas to res con

him nos de a mo res re sue ne Be

len re sue ne Be

len sue ne Be len re

sue ne Be len sue ne Be len.

1^a Copla And. $\frac{6}{8}$ 12 39 2 D. Cal. coro. con sed

2^a Copla And. $\frac{6}{8}$ 47 D. Cal. coro. con sed

ha na ci do un Ni ño pre cu ra so ra del
 bien con sed pre su
 ro sos ha ga les Pas to res con
 him nos de a mo res re sue me Be
 len re sue me Be
 len re sue me Be - len re
 sue me Be len re sue me Be len.

1ª Copla And. no 9: 6 12 39 2

2ª Copla And. no 9: 6 17

al coro.
 Conced

Villancico al nacimiento de Jesu. *Bayo 2º*

Allº Pastoral. $\frac{6}{8}$ $\frac{8}{8}$ *Cono.*

Con sed presu

no los ha gales Pastores con himnos de amores se

suenen Be len que en pascua se

guasa de paz y Ca ri ño ha na ci do un Ni ño

precursor del bien Con sed presu - no los ha

ga les Pas to res con himnos de amores se suene Be

len que en pascua se guasa de paz y Ca ri ño

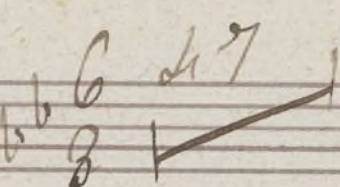
ha na ci do un Ni ño Precursor del bien

Con sed presu no los ha gales Pas to res con

him nos de a mo res se sue ne Be len se

sue ne Be len se sue ne Be len.

Coplas 1ª $\frac{6}{8}$ $\frac{12}{8}$ $\frac{3}{4}$ $\frac{2}{4}$ *Al. G. al. Cono.*

1^a Copla And.^{te}  *D. Cal Coro.*
Coro ed

