



L I V R O

D e r e s i t a d o s d e A l e x a n d r e A n t .
d e l i m a



MICROFILMADO
27/2/86
R. Quinto

Ambr

82

MICROFILMADO
2712186
AC Santo

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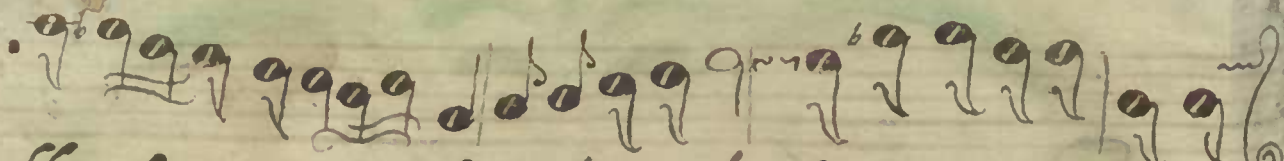
82 Cantata Solo

~~256~~

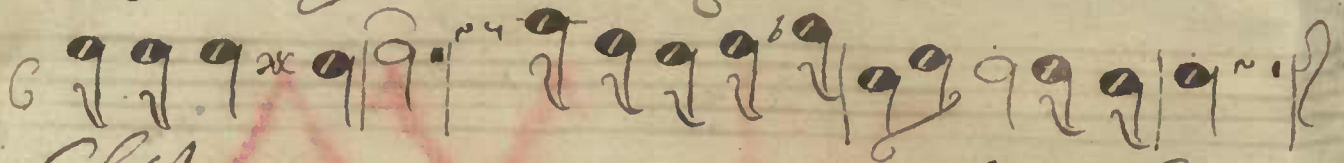
ALVA
SOBERANA
RANA

Deandre da Costa

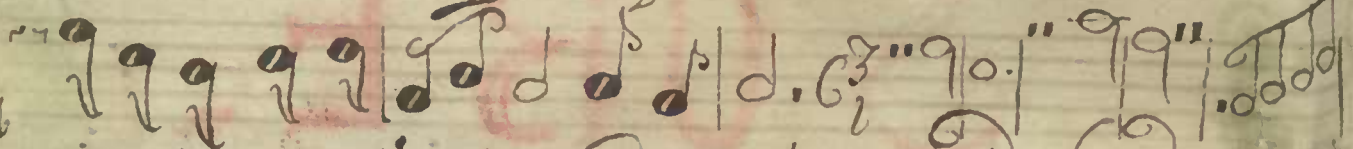




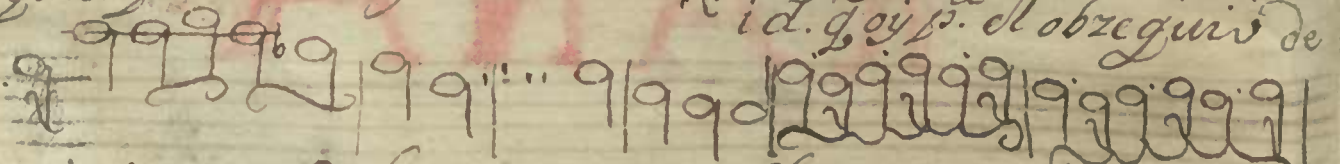
Alba sobera na q' Conlus sutil haxiende marfela al
Vuestros arebo Les desplendoy gentil propisios mides culspan
Salroyala gueno d'vostro albor fily adimista elrendi ml.



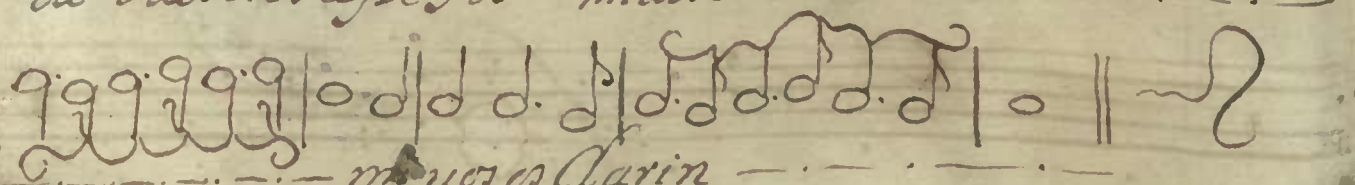
Sol del uzo uenis aeter mi zar Vuestro car min
Los a tentos q' llustre aurora osquieren aplaudir
venturozo de quien p. brillar burla el seruir



uenis aeter mixar Vuestro Car mini uenid. Surid. re
q' llustre aurora osquieren aplaudir
de quien p. brillar burla el seruir

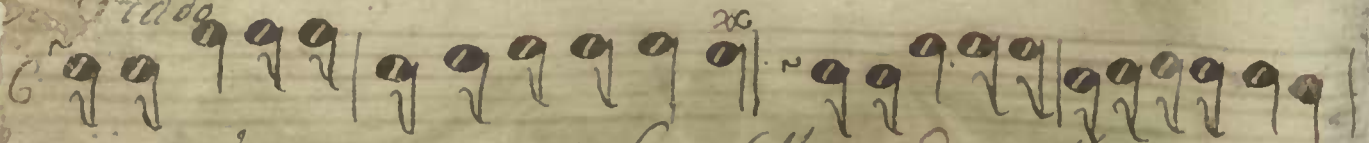


de Vuestros reflexos mi uoses clarin



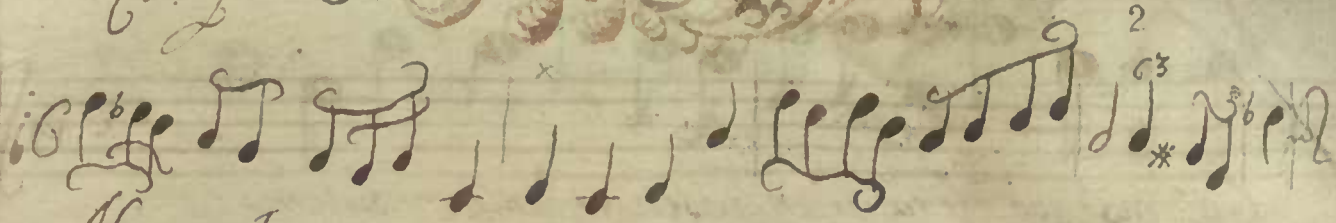
mi uoses clarin

Gilado

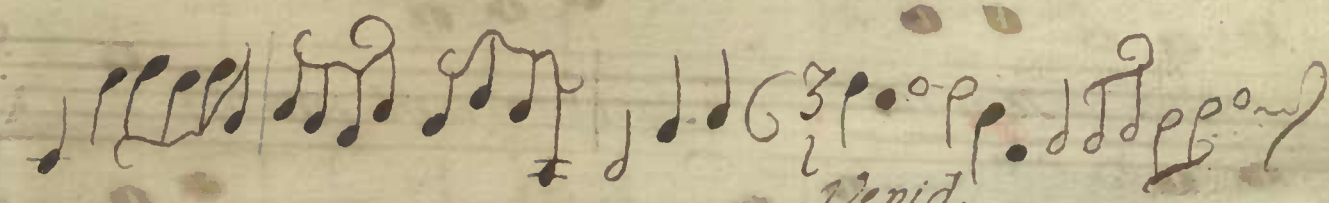
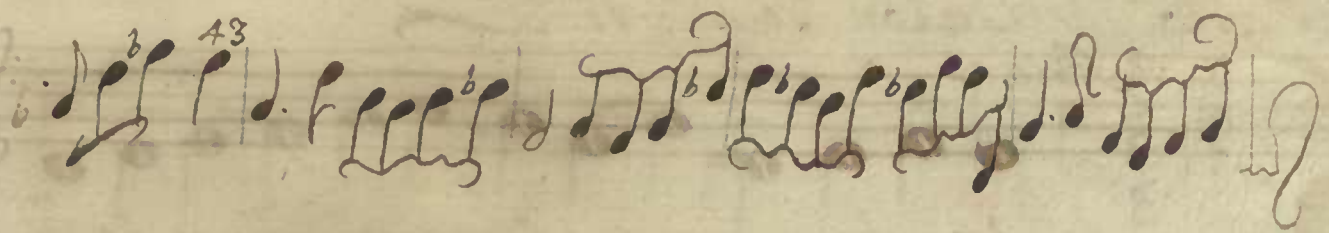


may si Vuestras ardientes lures bellas son diuino blazon del ay est

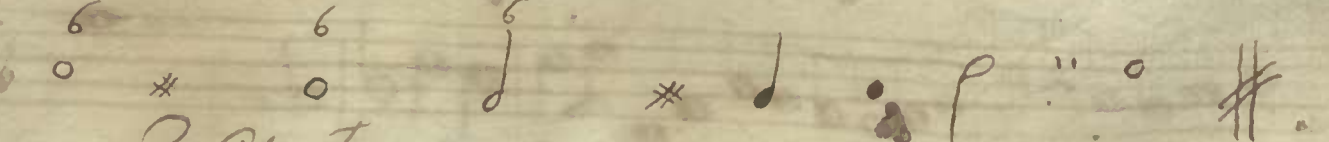
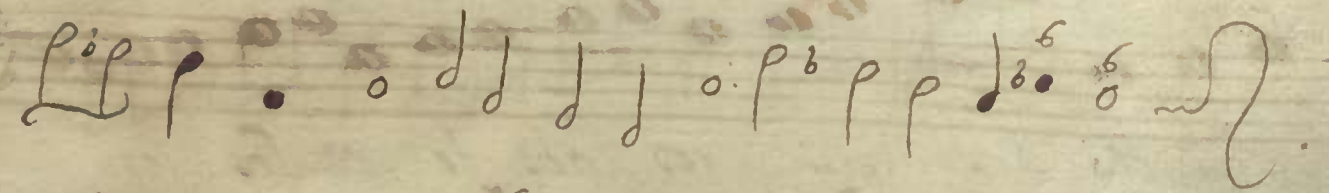
A Compt. So



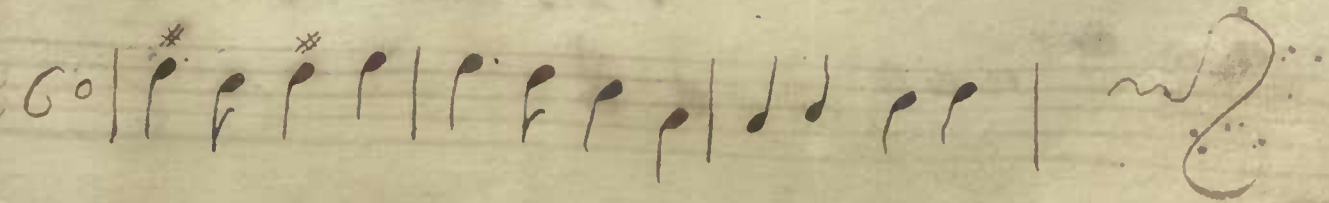
Alua soberana

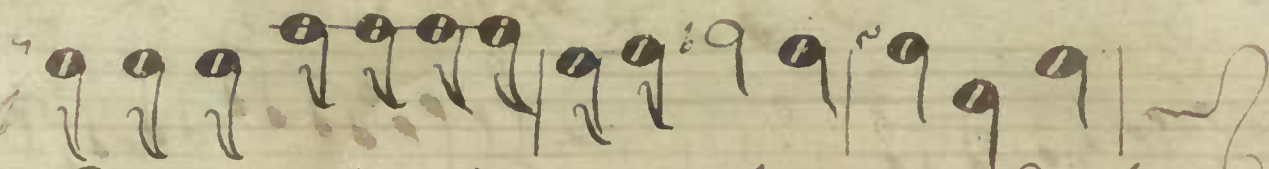


Venid.

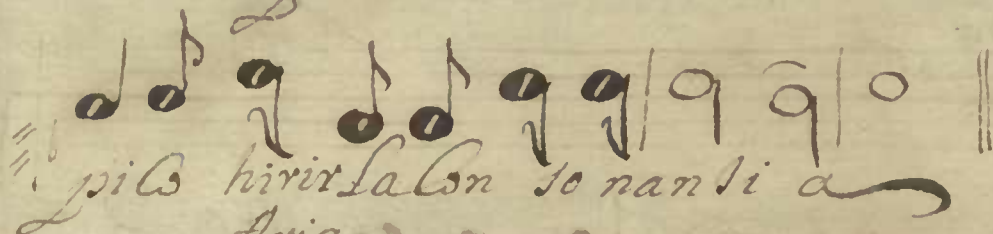


Relitact

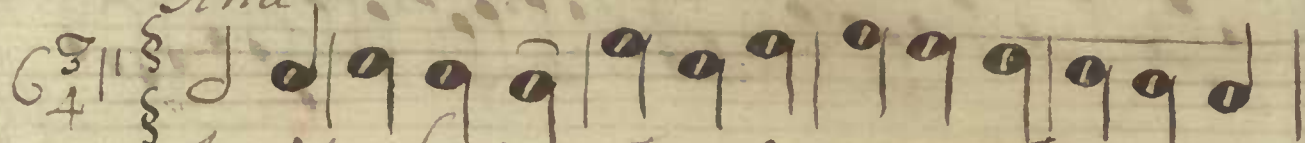




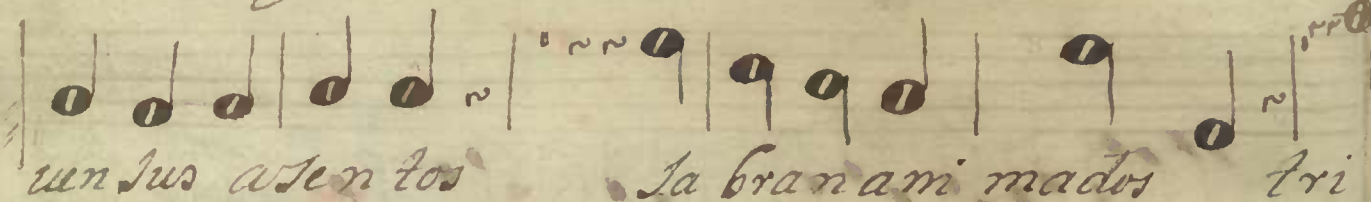
Co mo po de ra de un du se ñor e lan cia mo uiendo el



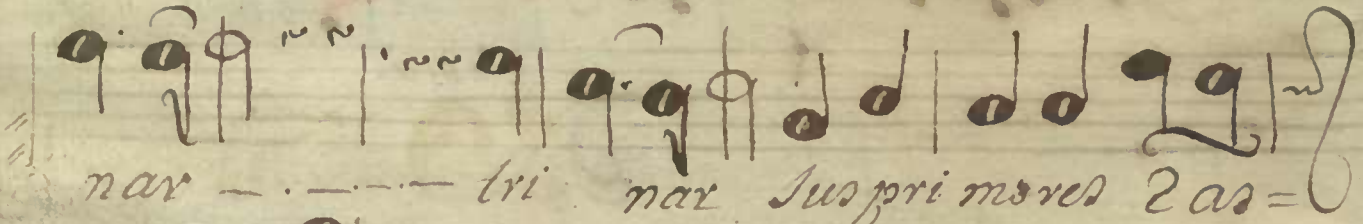
pi e hirir la con so nansi a
Aria



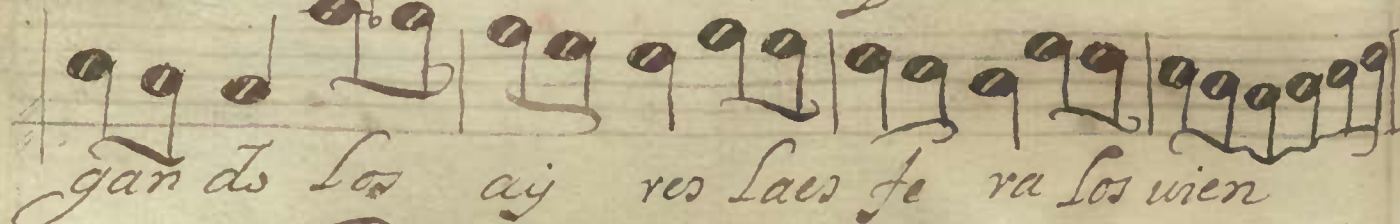
Aun q sea lenta des a i u e s t r o s a r d o s r e s e =



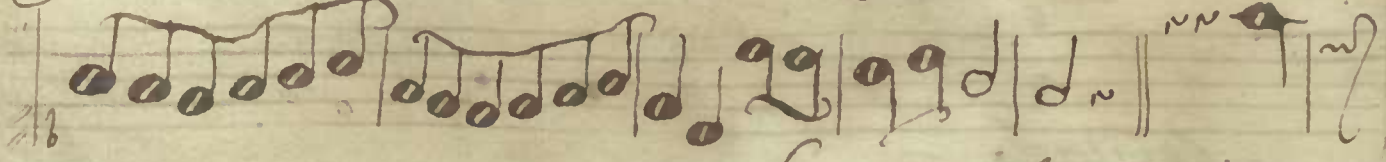
un sus a sen tos la bran a mi ma dos tri



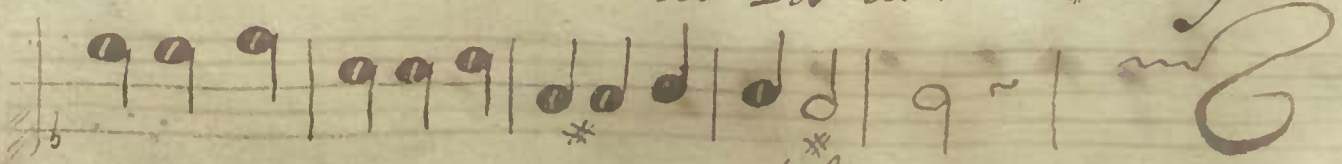
nar tri nar sus pri mo res 2 as =



gan do los a y res la es fe ra los wien



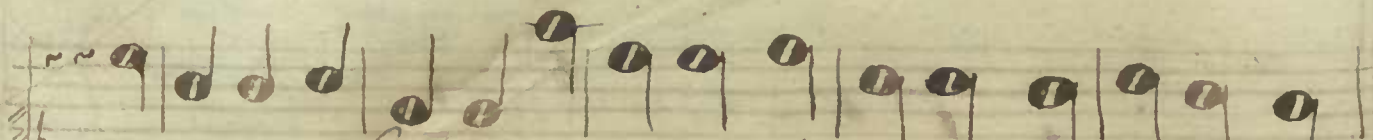
tos los wien tos y en



tonces a tentosa v u e s t r o s f u l g o r e s

Aria

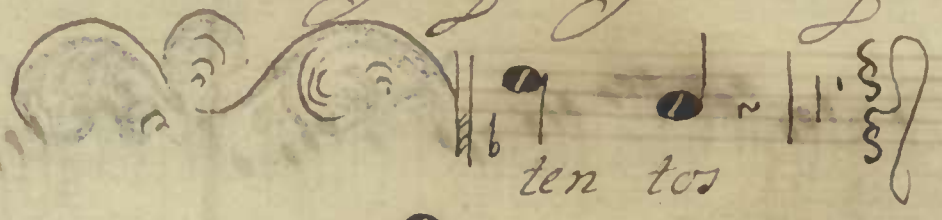
Augmente alento



ru rang en su a dos dispendan sagrados al orbe fa

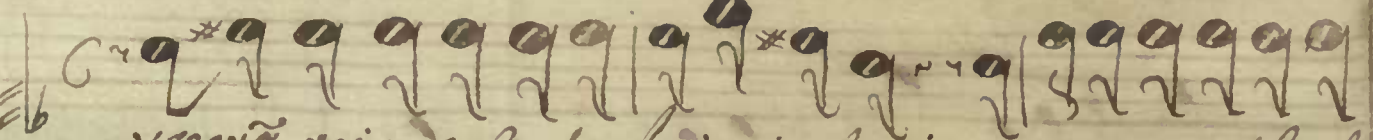


uros al si clo mi la gros prodigios por

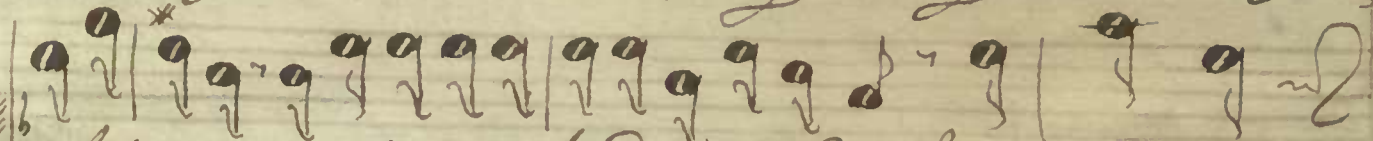


Recitado.

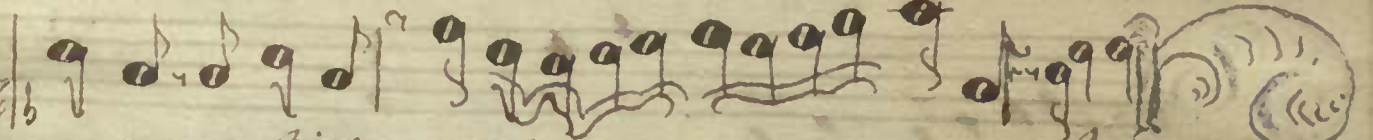
ten tos



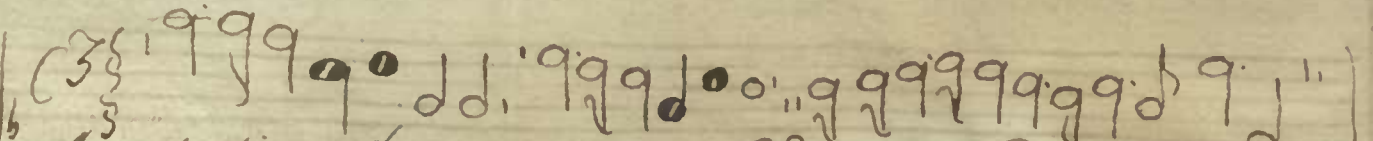
y por q. reine en todo el y mis pheris quien tiene de la y alma



el imperio a v u e s t r a l u d d e d i s a s u d i j u e l s q u i e n u i u e e n



g o a e n t i e r a e n a i r e e n i e l o



Aquella fuente clara despena sus ondas agorriendo filis su destino
Aquella oscura diptega su fulgor p. g. la Crona q. la ilustra
Aquel silgero a fonde su arpa adu que uos al uerq. a este oriente
Aquella estrella ardiente a u i u a s u e s p l e n d o r n o p o r s i g u i a l t o l C o p i

Ento t a y a n d e m a y d i r e

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation consists of a series of rhythmic notes, including quarter and eighth notes, with vertical bar lines separating measures. The piece concludes with a double bar line and a decorative flourish.

Handwritten musical notation on a five-line staff, similar to the first line, with a treble clef, one flat, and common time. It continues the sequence of rhythmic notes and ends with a double bar line and a flourish.

Handwritten musical notation on a five-line staff. It begins with a treble clef, one flat, and common time. After a few notes, there is a vertical wavy line, followed by a sharp sign (#) and the word "Recit." written in a cursive hand. The notation then transitions into a series of decorative, swirling flourishes.

Handwritten musical notation on a five-line staff. It starts with a treble clef, one flat, and common time. The notation includes a measure with a circled "3*" above it, followed by a measure with a circled "0", and another measure with a circled "*" below it. The piece ends with a double bar line and a flourish.



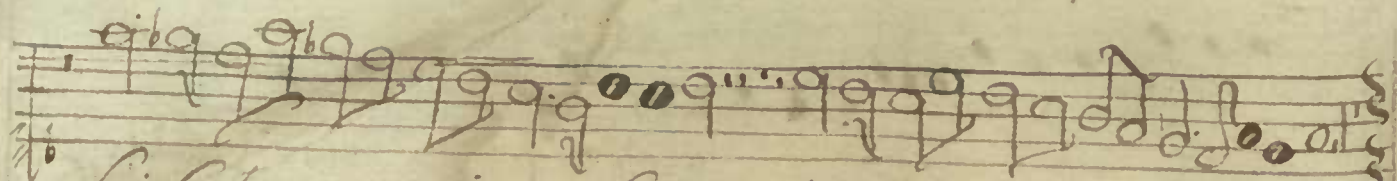
Handwritten musical notation on a five-line staff. It begins with a treble clef, one flat, and common time. The notation consists of several measures of rhythmic notes, ending with a double bar line and a flourish.

Handwritten musical notation on a five-line staff. It starts with a treble clef, one flat, and common time. The notation includes a measure with a circled "3*" above it, followed by a measure with a circled "0", and another measure with a circled "*" below it. The piece ends with a double bar line and a flourish.

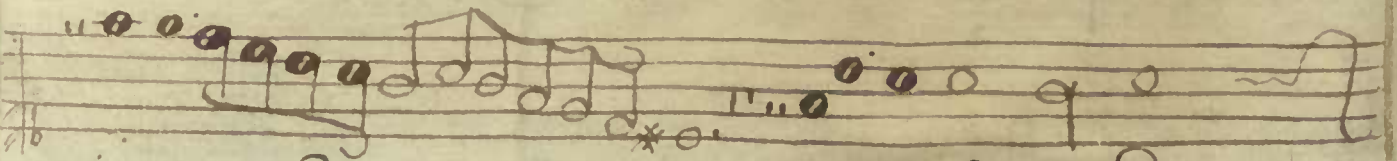
Coplas

Handwritten musical notation on a five-line staff. It begins with a treble clef, one flat, and common time. The notation is highly rhythmic, featuring many beamed eighth and sixteenth notes. The piece concludes with a double bar line and a flourish.

Handwritten musical notation on a five-line staff. It starts with a treble clef, one flat, and common time. The notation consists of a few notes, ending with a double bar line and a flourish.



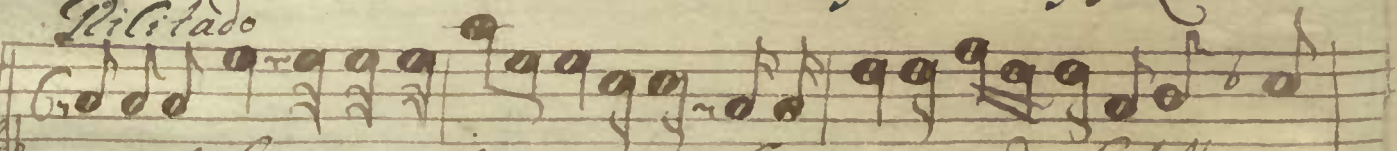
Seia cada murmuris una cancion, Seia cada murmuris una cancion
 Logre el timbre de ser Vuestra oblation, Logre el timbre de ser Vuestra oblation
 amaneleistes de su acento sonuier te en suspens^{on}, de su acento sonuier te en suspens^{on}
 aueny mas por si un rai retrato mas por si un rai retrato



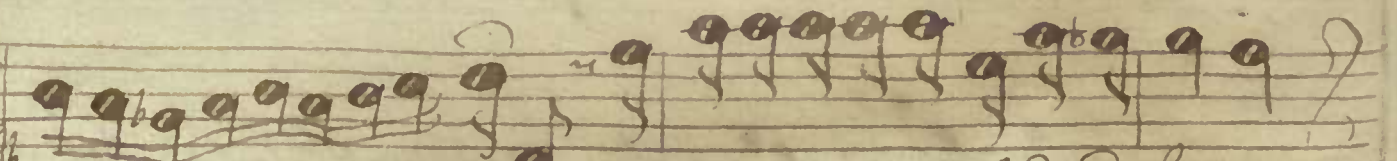
ya se ve en auestro auestro ardor



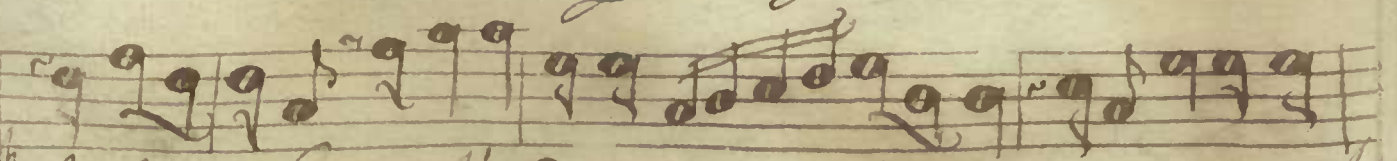
La estrella el aue La fuente y flor
 Pilitado



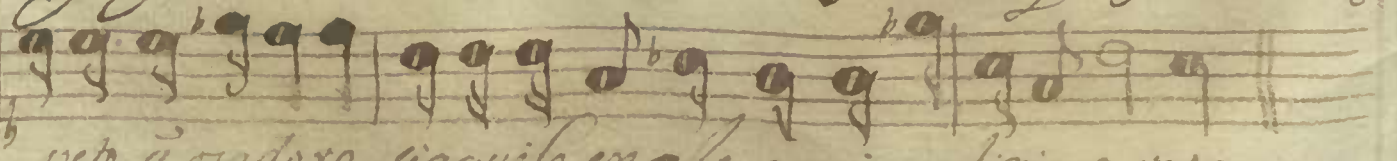
pero si al sol en vuestro tierno mar y sea gota y sea de y los bellos va



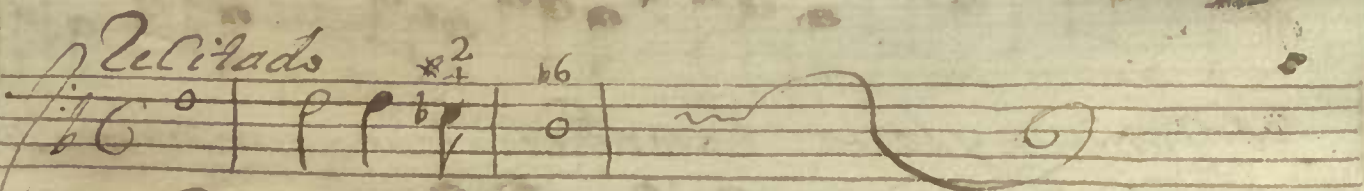
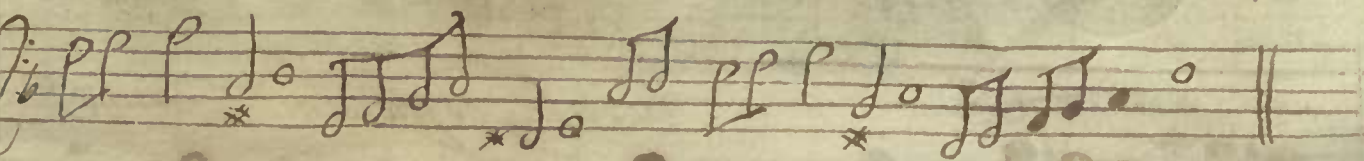
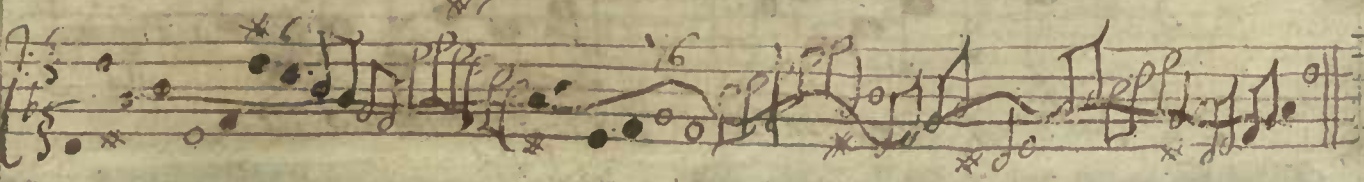
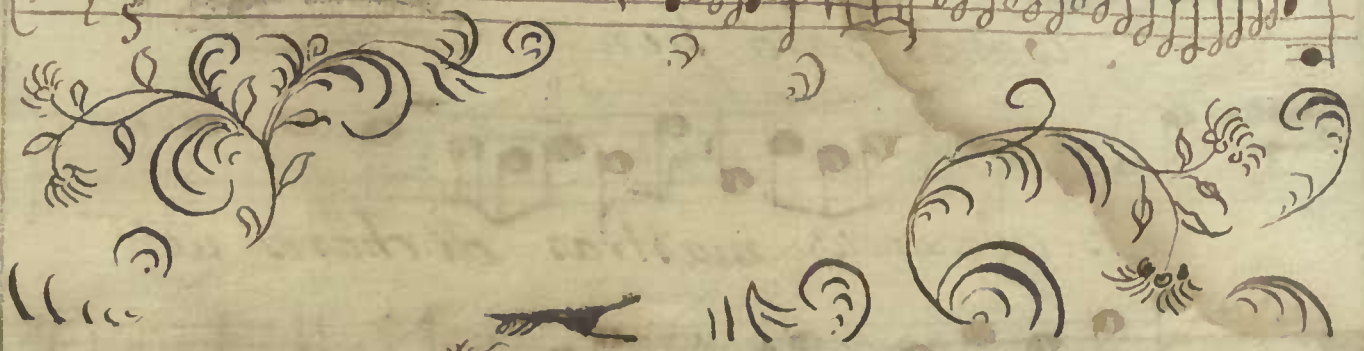
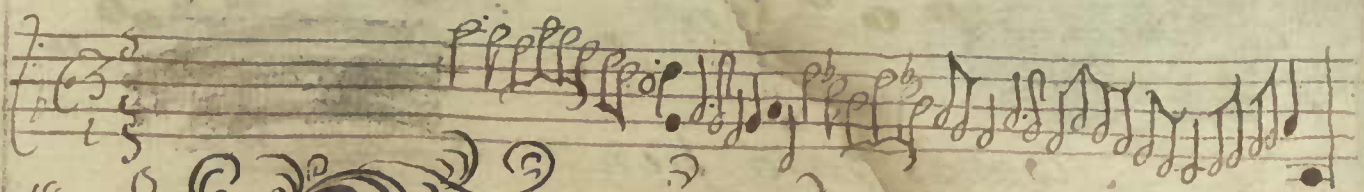
yo q' mucho q' os saluden dula mt.



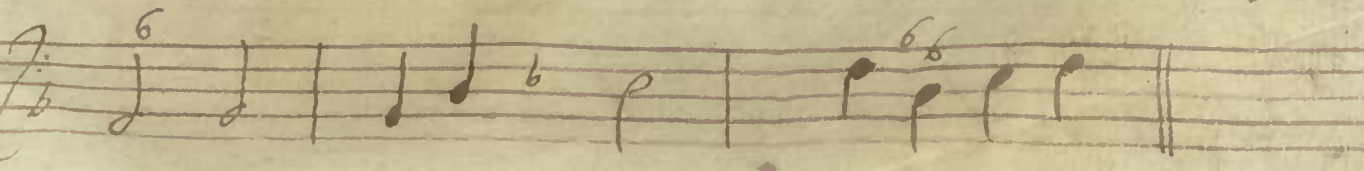
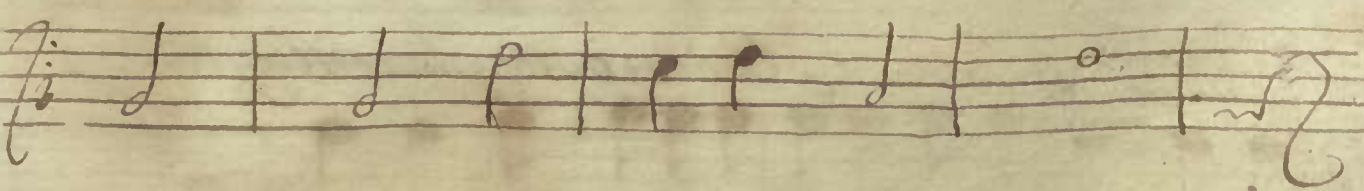
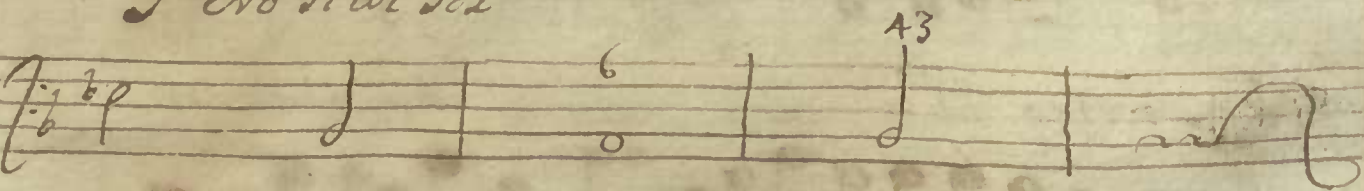
el gilgervo La estrella rosa y fuente pue os mira el ves



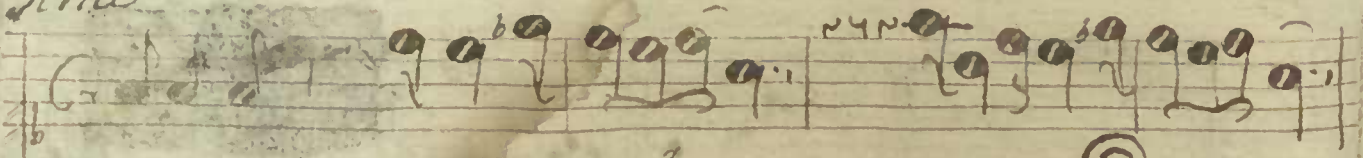
pero q' os adora si aguilas en ale maria en lizia aurosa



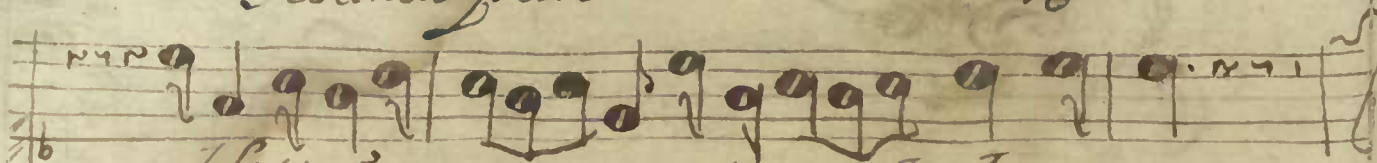
Però si al sol



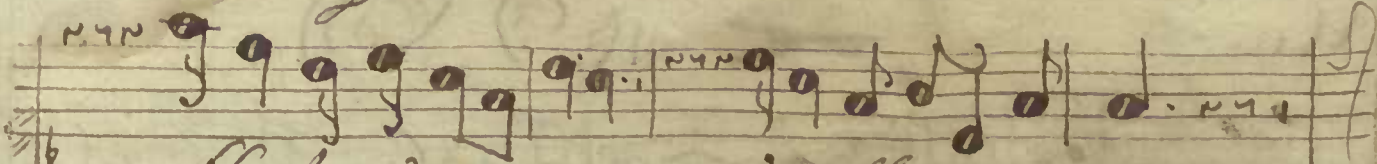
Aria



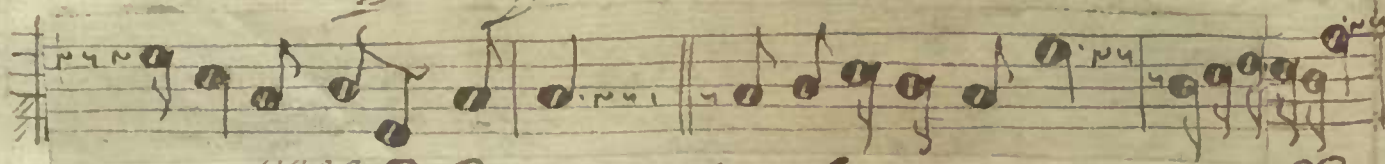
Stando para bien



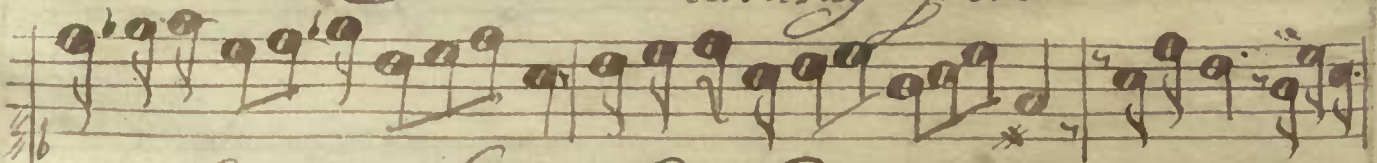
del si agos uenera nuestras dichas os uen



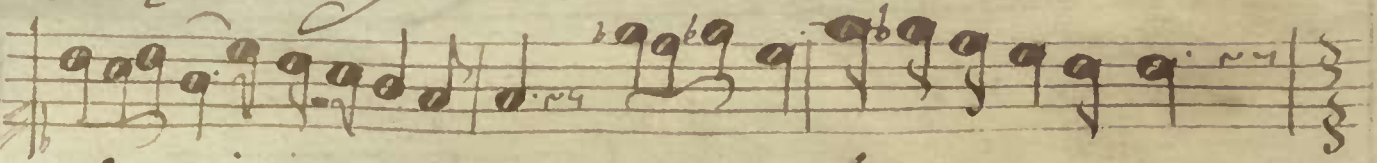
Al solio & oses pera Ven Himnes uen



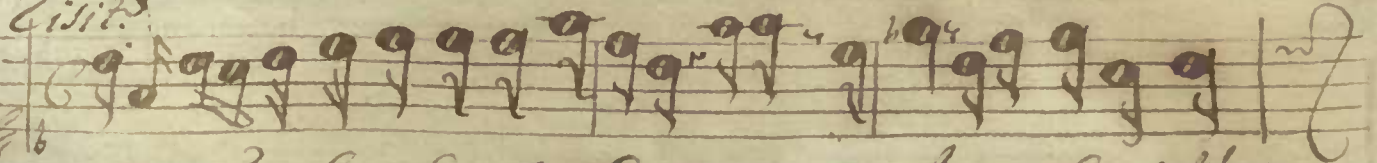
tus asagos me uen



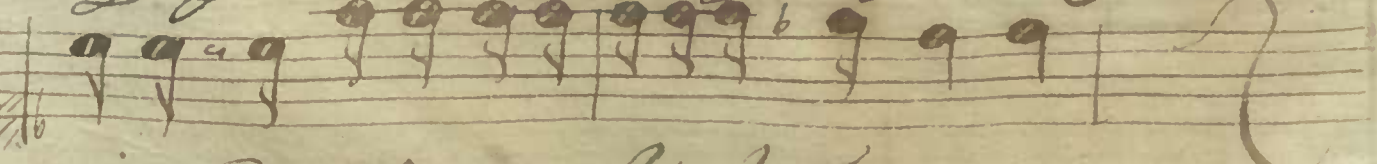
y en faris uza gloria Corona de uitoria una sien iotra sien



Ven Himnes uen uen uen himnes uen



uen por q' ues nos la enty Caritias gusto plazer resregi dilitias



Spa & se aliente el fiel de de o

Alia

12 5 4 3
 6 4 3

Stando

16

Ad libit.

b6 6

non porq' zelozia

12

Fuga uen uen himines uen uen uen himines uen

Fuga

uen uen himines uen

12

Ven y alaguens engoros des hechs infunde en tu pecho su auellor

pon ia un bñdo sus uñs la auar la impiren a fablez repiren faridias de a

mor iendel fil ardor

Sendel fil ardor sus llamas en bidien eterna y

bellas la y estrella saluna i el sol saluna i el

sol sendel fil ardor sus llamas en

en bidien eterna y bellas saluy la y estrella saluna y el sol

en bidien eterna y bellas saluy la y estrella saluna y el sol

en bidien eterna y bellas saluy la y estrella saluna y el sol

en bidien eterna y bellas saluy la y estrella saluna y el sol

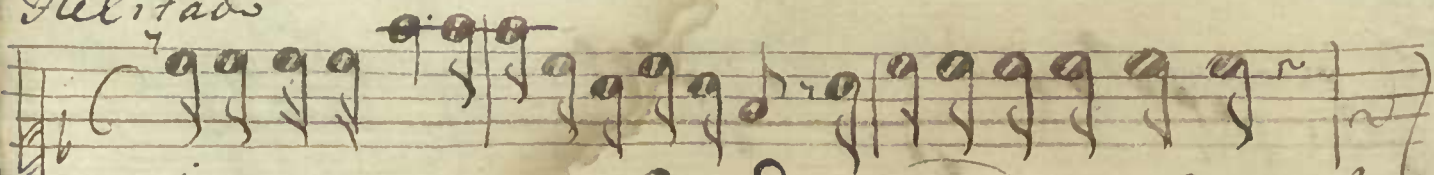
en bidien eterna y bellas saluy la y estrella saluna y el sol

Fig 12 ³⁶

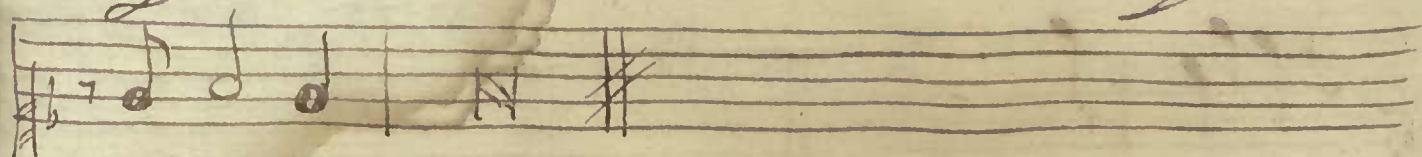
Fig 36

Fuga ¹²
 un Salagueno

Delitade

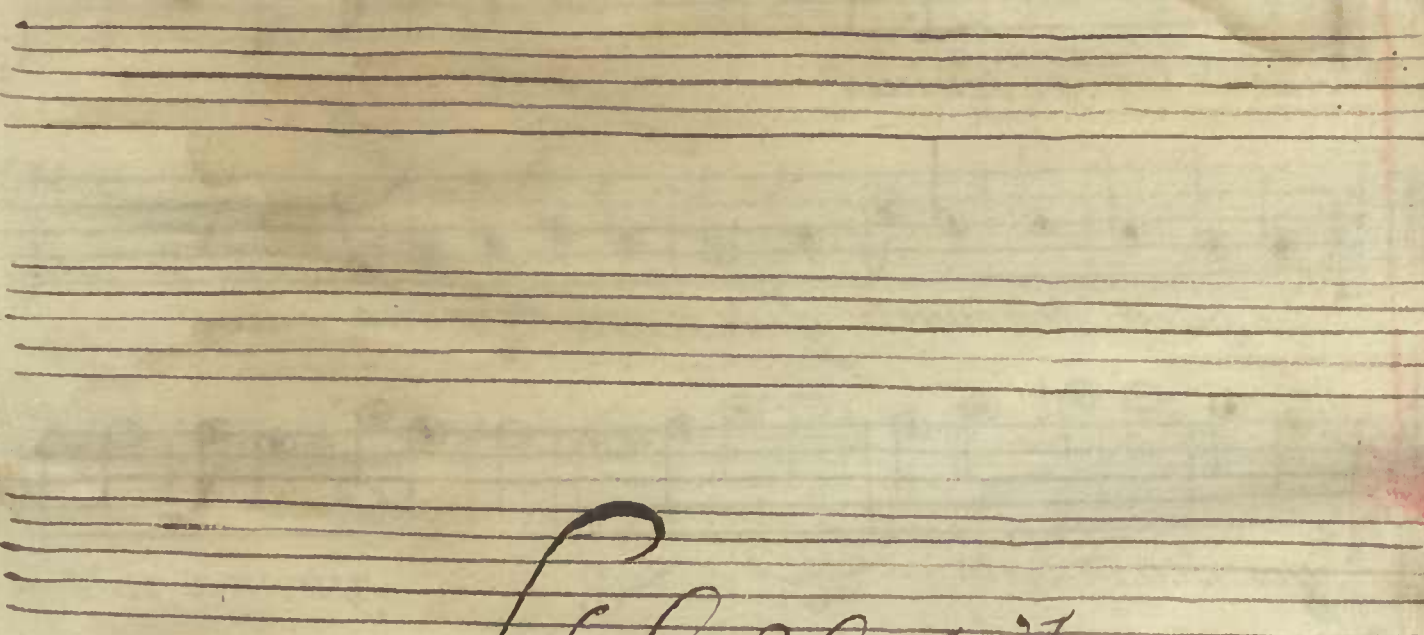
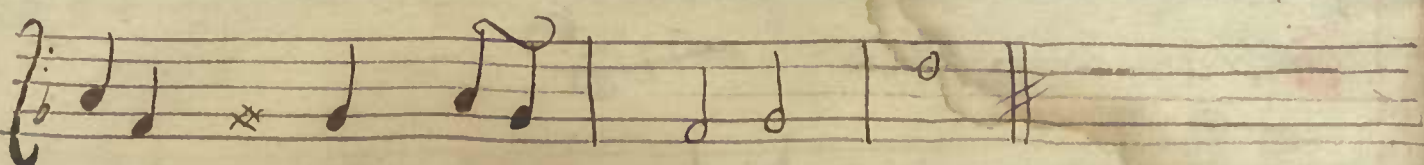
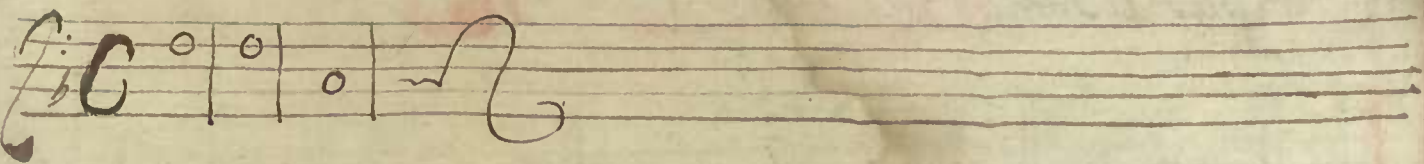


Spus mariana et Vinadum mrua amor Epita N Co



a mva a mst



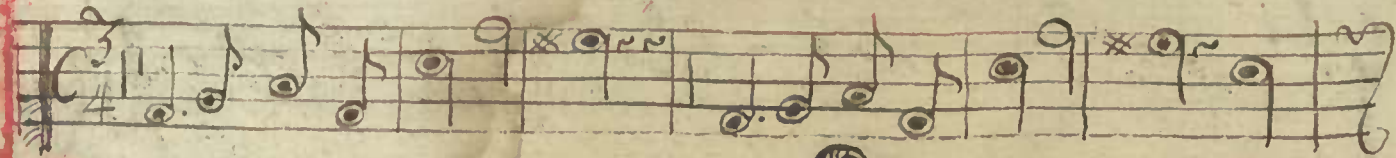


Solo Omnitudo q. dis

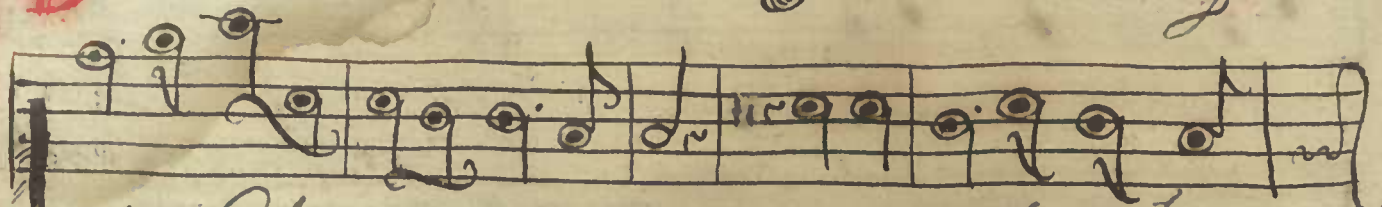
**DEXA METI
RANO. DI OS.**



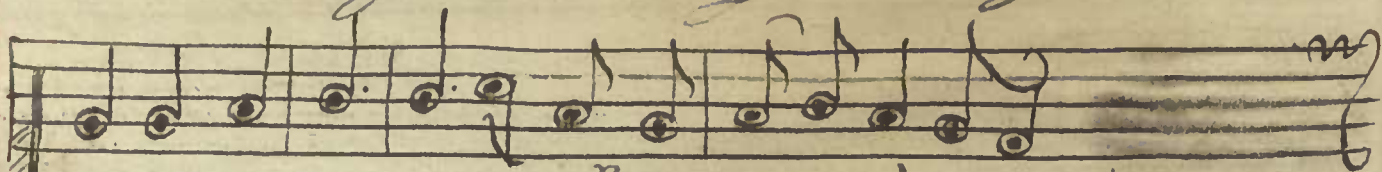
Triple Solo Intra



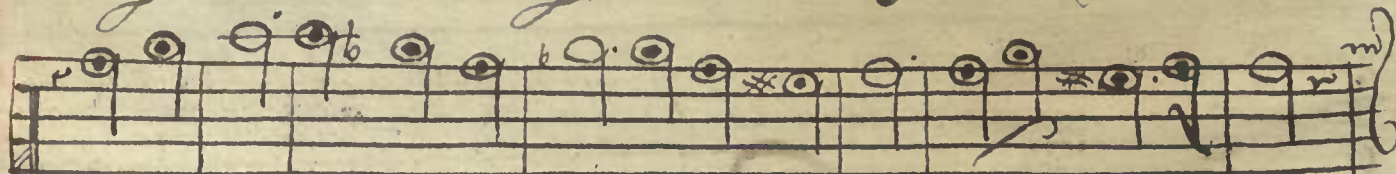
Dexa me tirans Dios que



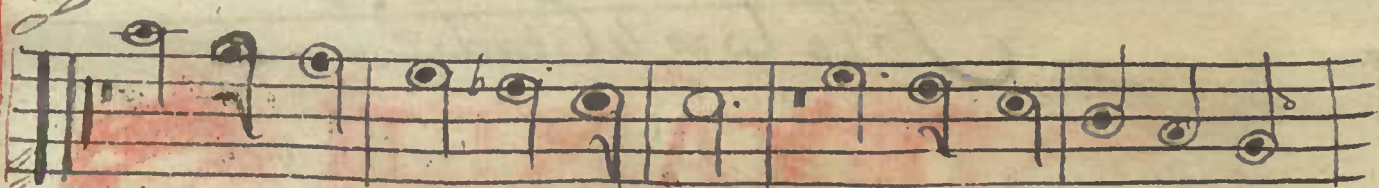
uia Con la esquivera puer no sepuede me =



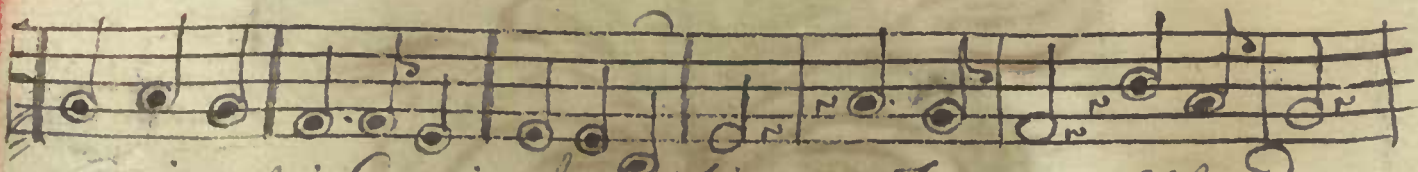
rir quien se a muerto q. se a muerto ya una uia



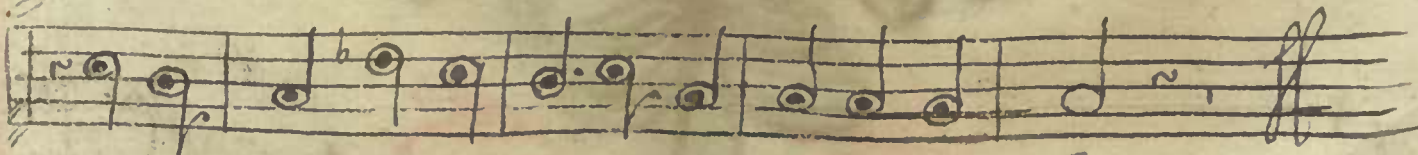
quise a muerto ya una uia



dexa me amor dexa me

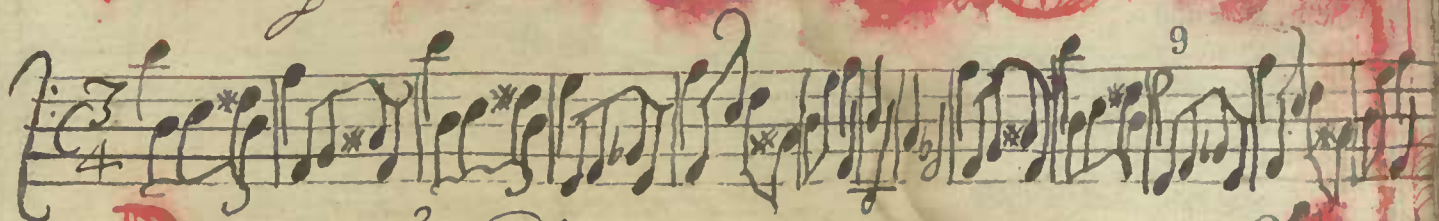


que yo estoy Con mimal mui bien dexa me

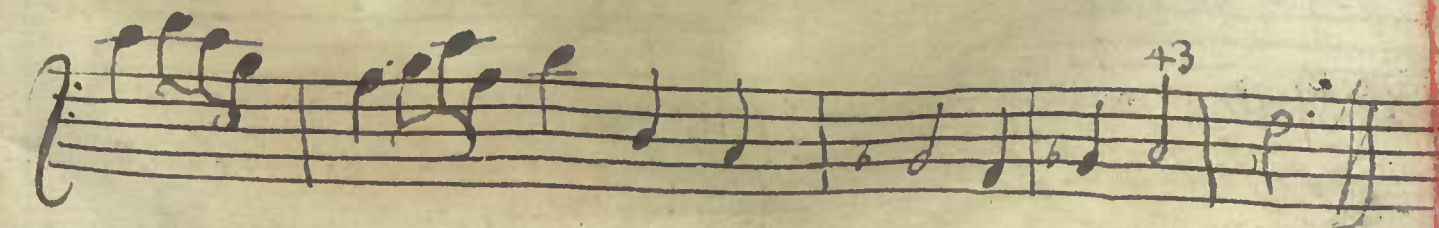
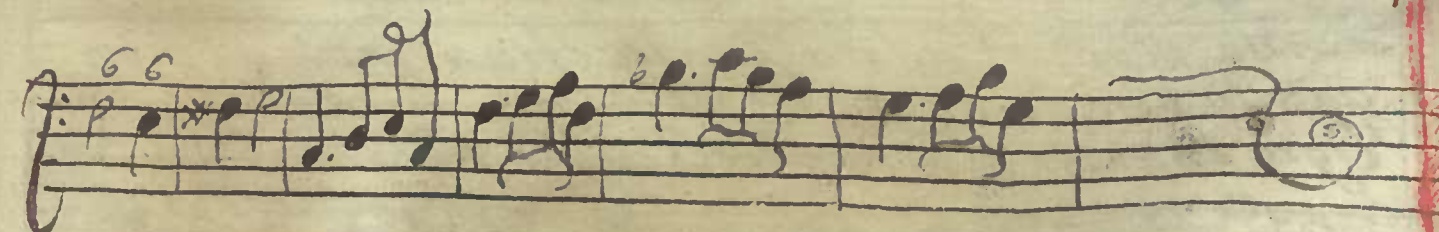
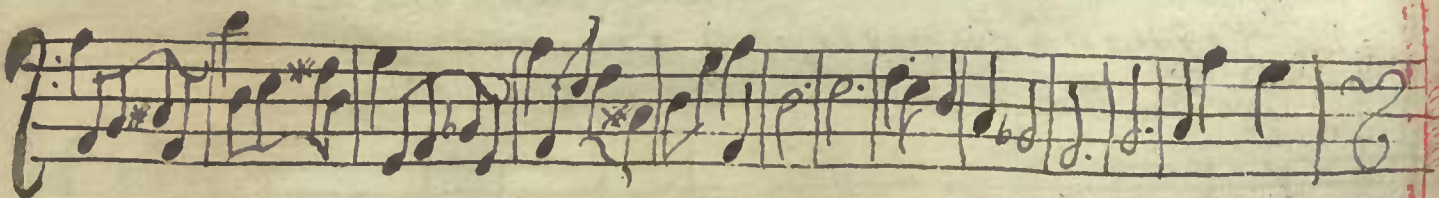
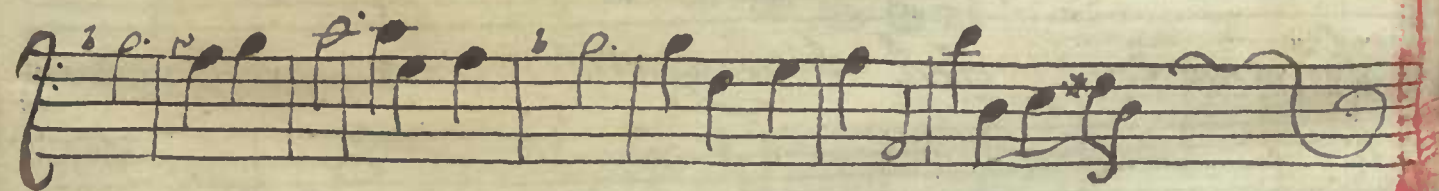
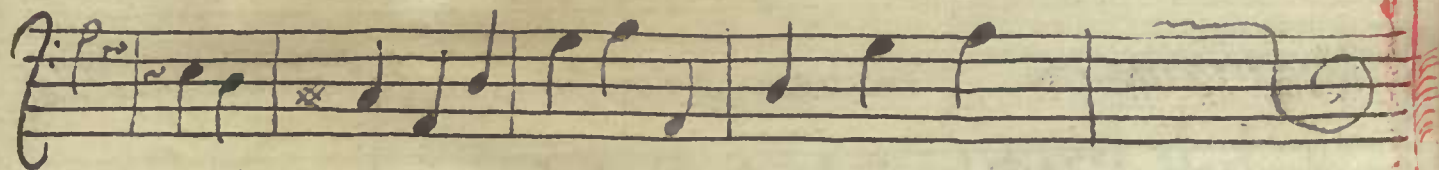
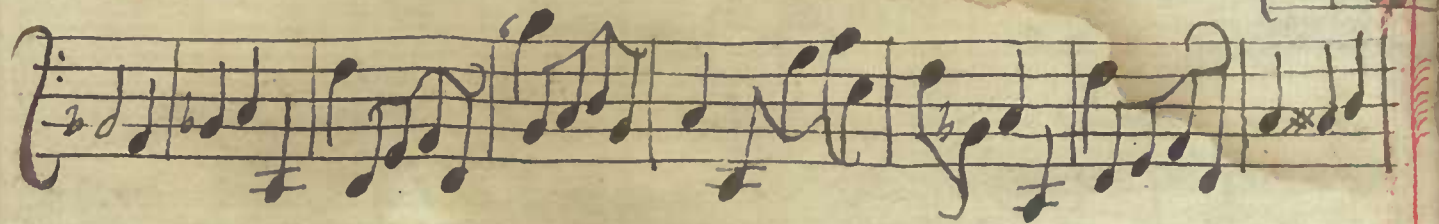


Dexa me q. yo estoi Con mimal mui bien

A Compt. Solo Introduction

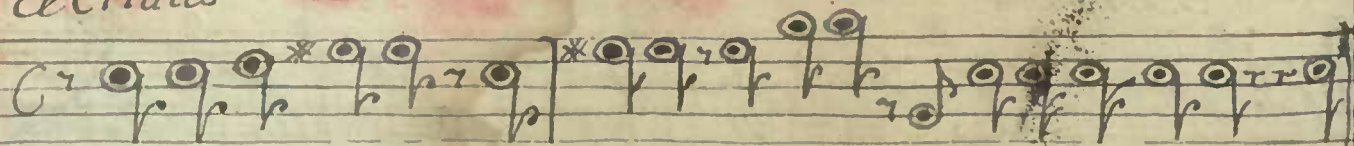


Dexame Tirano Vos

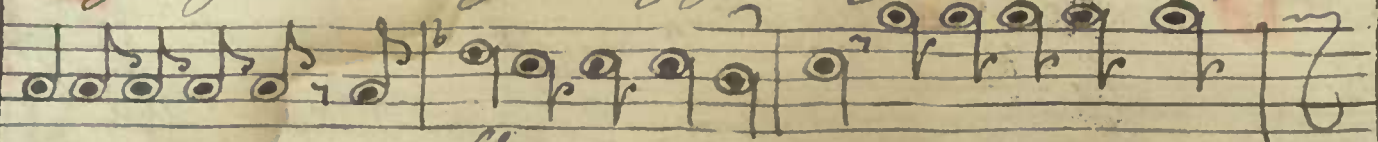


De la Ciudad

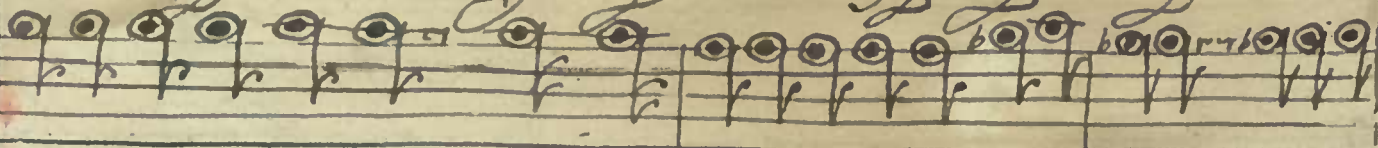
A



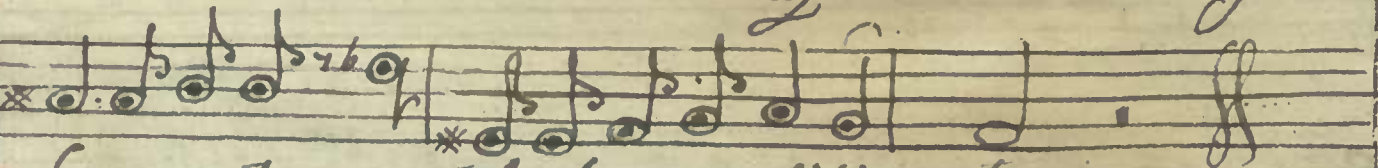
peroghos hesto q' traq' pena que Ciera fiera me in



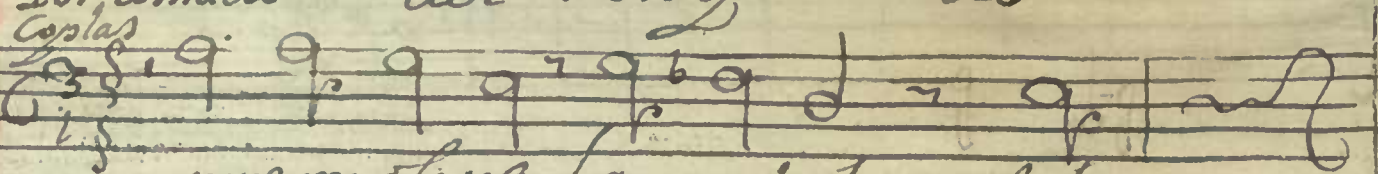
dure aguiua me obliga ag'mura y pues pormas pie,



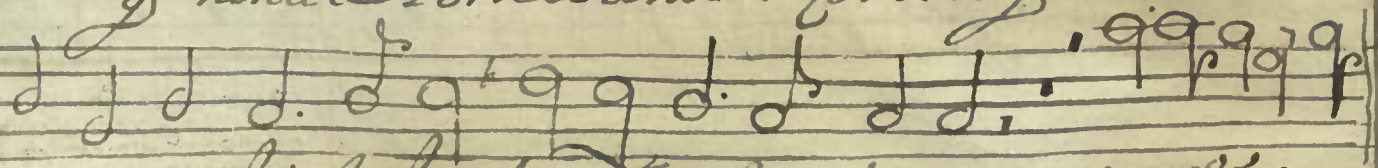
Isratirania me alon seia ag'mura el alma mia diga el do



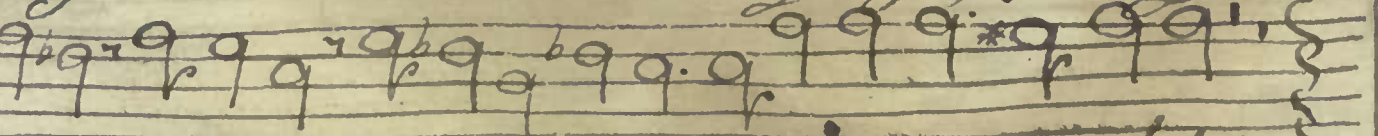
Sor amado del bien apetisi do



pues me oferele la muerte de amante de
engañado periendo a mante se
q' huide a ser se lo anda refonoso p'...



marzia el infiel adra do attractiuo pensant q' in
quir su llorado enposible de vino say deti p'ues q'
ligro en uiuir mas me ader lo al peligro ay amo e' quien tu



tentastimiras q' no ay mas poder q' no a un arbitrio
ues infelic q' amar es ofensa ino amares dilito
uiera una uida Capas de lograr esta muerte en quibus

Relitadas

pero q es esto

33

4*

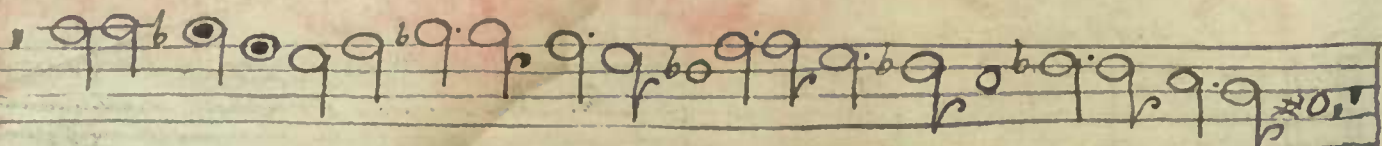
Cap 3 uros

76 7

pony meo ferede

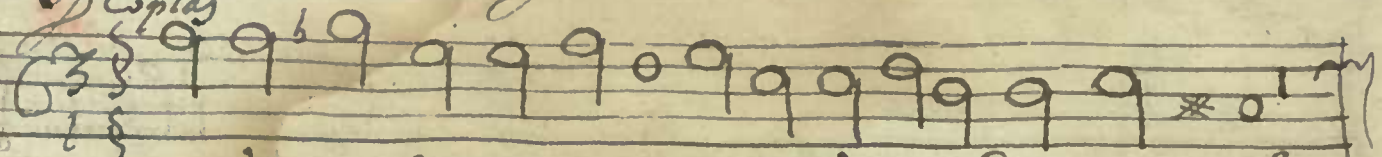
76 76

76 76 76 76

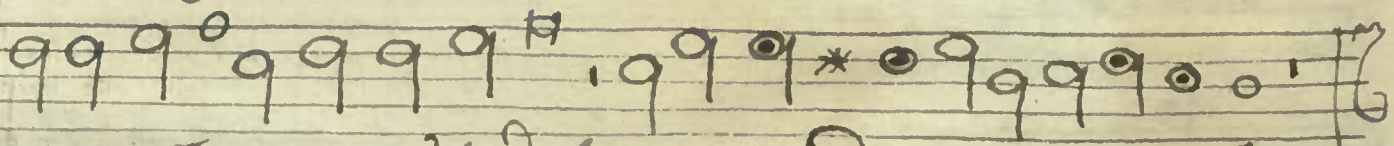


y pues la tus o los dan en q' hade ser mirame morir una iotra us

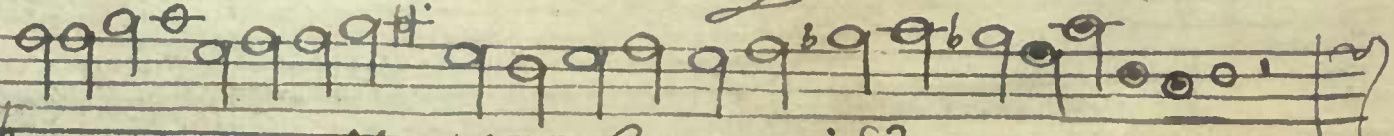
Coplas



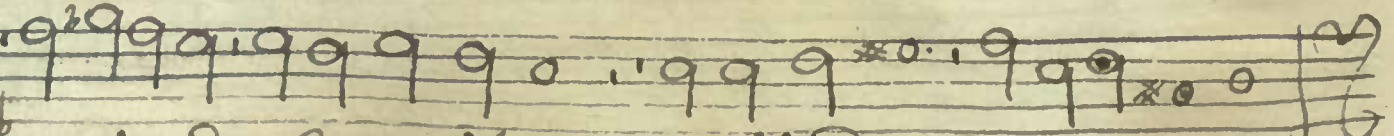
ai q' me mata una ingrata, ai q' me ofende una infiel
ai q' el alma me atraviesa, sin poderme defender
ai q' un boluer de la boca, me mata segunda us



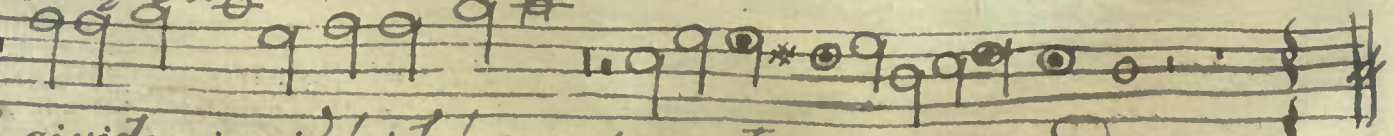
ai uida mia ai q' huide hazer, se me da en mirar sin poderme uer
ai *ff* — — — — — pues me trata mal sin mirarme bien
ai *ff* — — — — — morire pues ualauentida a tray



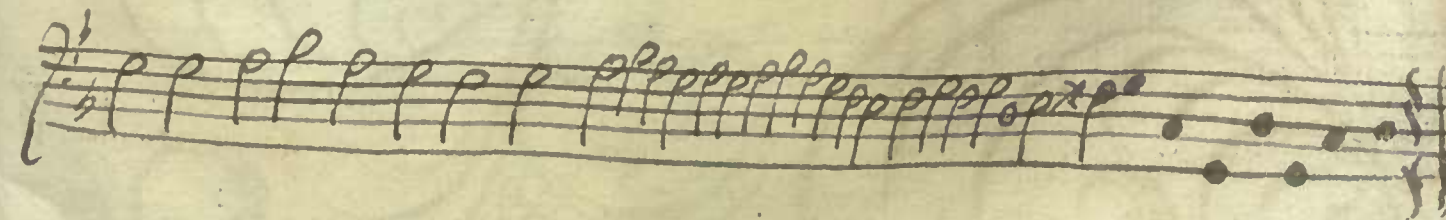
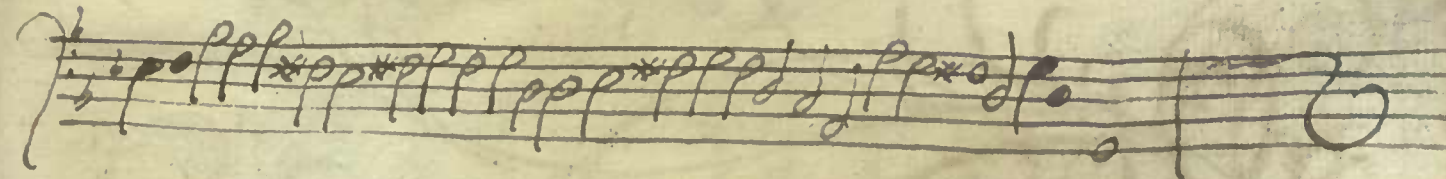
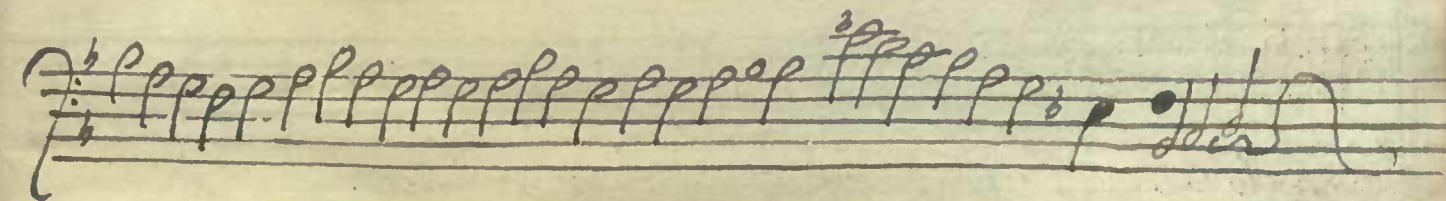
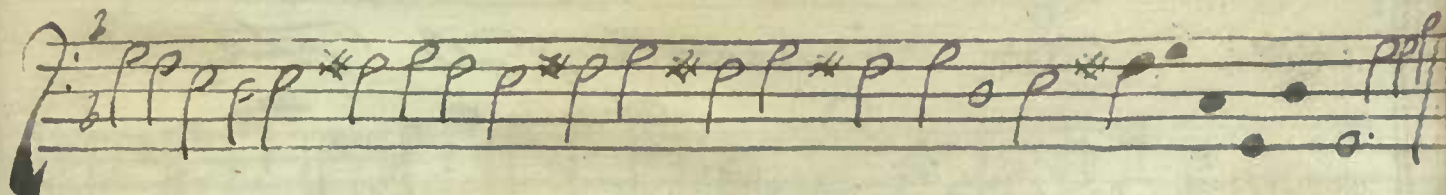
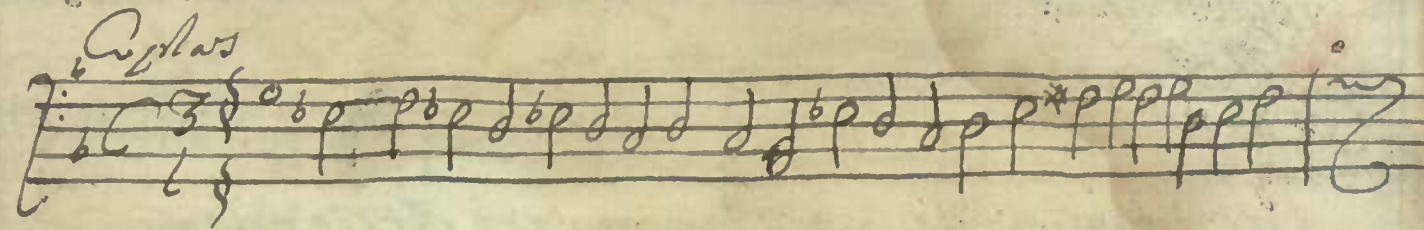
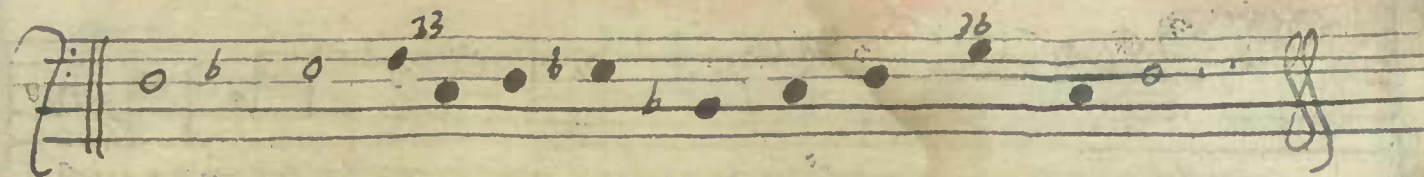
ai uida mia ai q' huide hazer Comunos o sea q' malansi n querer
ai *ff*
ai *ff*
Con ff
Con ff



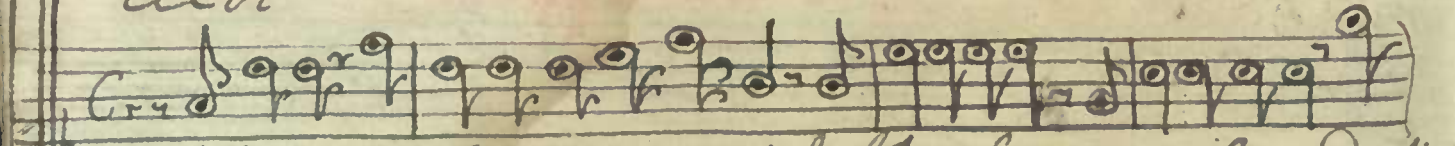
ai q' me dan con un q' se yo ai q' me dan con un no se que
ai q' *ff*
ai q' *ff*



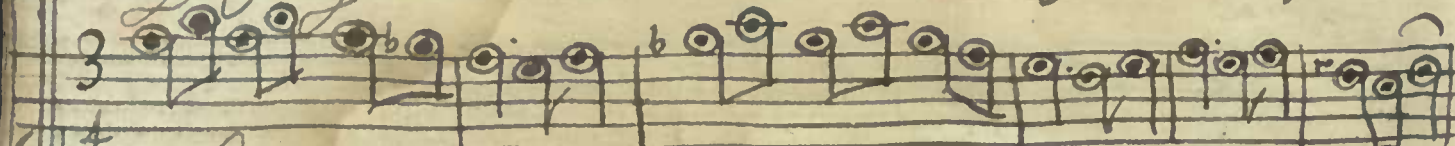
ai uida mia ai q' huide hazer se me da en mirar sin poderme uer
ai *ff*
ai *ff*
pues me trata mal sin mirarme bien
morire pues ualauentida a tray



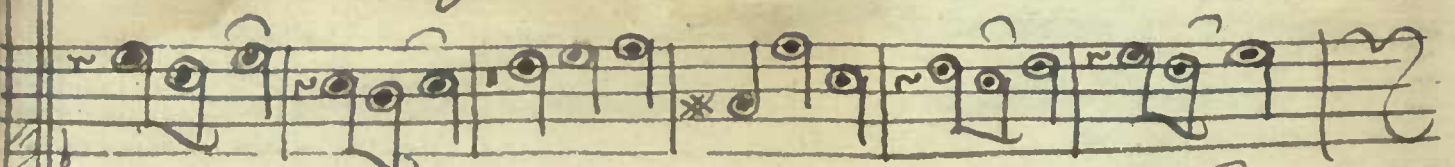
Alto



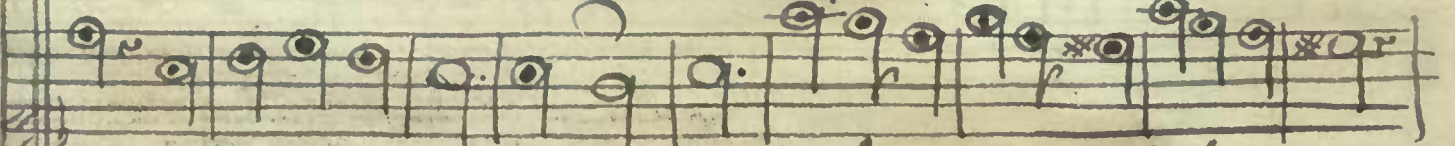
¿digo y pue de a mar a una infiel huir huy me gormaj loma padre lies



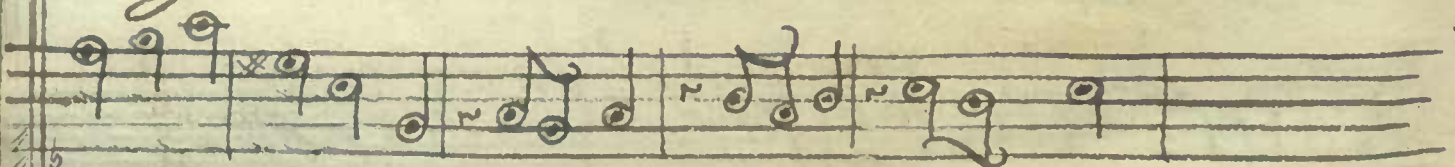
boti sioros sus ofos her her moros di ziendome Le



Le Le ojer a mor digo Le Le



Le siquier y morir morir Buellume mirame budume a ure



Ojer a mor digo Le Le Le



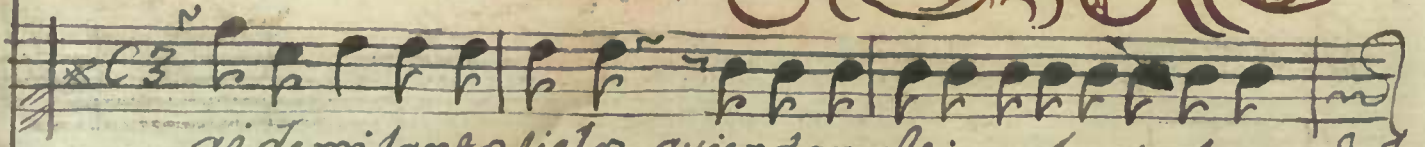
Relitade

Relitade q. dis

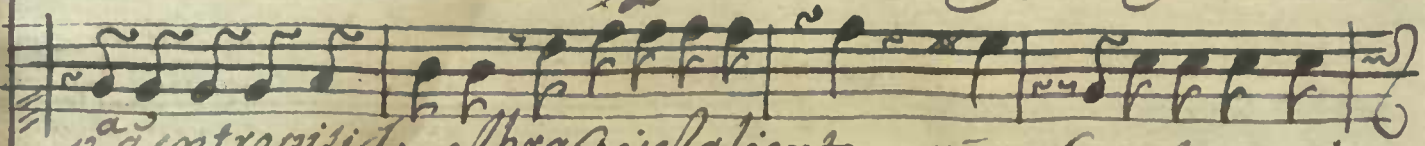
AI DEMI. SATOS.
CIELOS

Duron

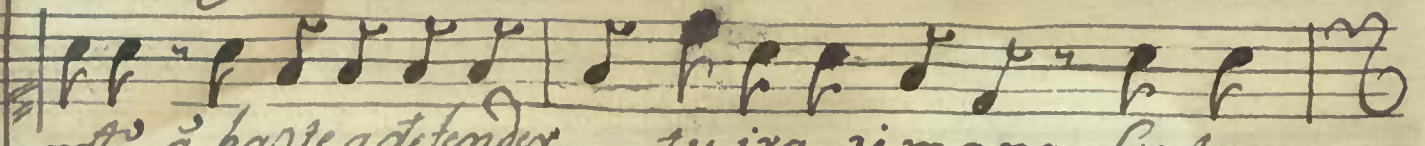
Solo Vmano estribillo



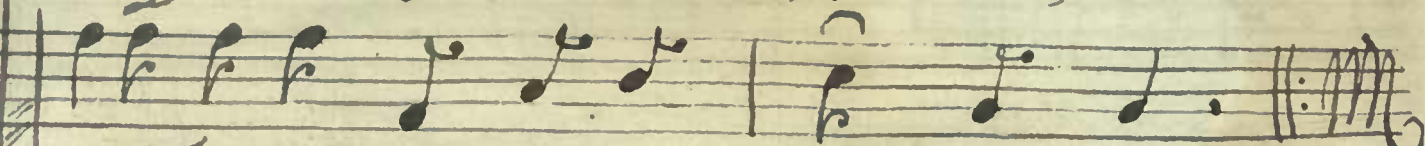
ar de mis tanto sielos quien tan alti uay fueray te anadido



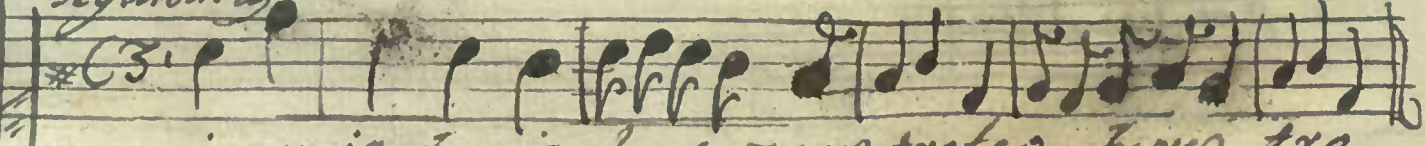
q' g' entro pisado el braço y el aliento no en luentremsui



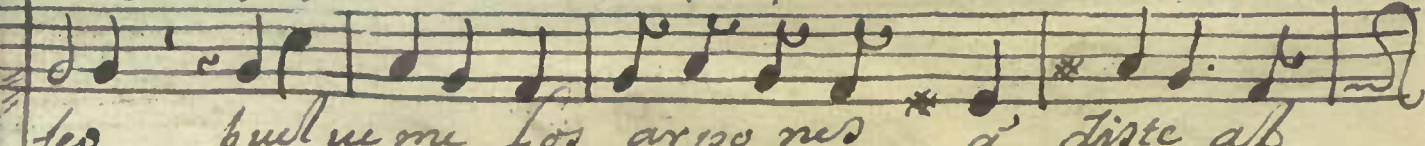
mt. q' basta a defender tu ira y mana, los sa



grados arpones de di a na
seguidilla



y pueria de mis plantas eres trofeo tu es tro
paz. io obrando mis duras flexas. mis duras
ia perar de mi rabia prometo y juro
p' q' el uenti mt. q' lo ro uian



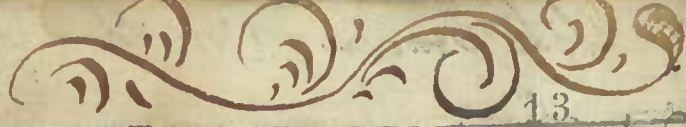
feo buelue me los arpones q' diste ab
flexas sea esplendor el veno de la be
boluer temij de vaires para tus trij
Losque uieran la iniuria de mij gran



wiento
lleza
unfos
deza



A Crypt' al Ricc



Musical staff 1: Treble clef, common time signature (C), key signature of one sharp (F#). Contains a sequence of notes: quarter, quarter, half, quarter, quarter, quarter, quarter, quarter.

Musical staff 2: Treble clef, common time signature (C), key signature of one sharp (F#). Contains a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

Musical staff 3: Treble clef, common time signature (C), key signature of one sharp (F#). Contains a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

Musical staff 4: Treble clef, common time signature (C), key signature of one sharp (F#). Contains a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

Musical staff 5: Treble clef, common time signature (C), key signature of one sharp (F#). Contains a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

Musical staff 6: Treble clef, common time signature (C), key signature of one sharp (F#). Contains a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.

Musical staff 7: Treble clef, common time signature (C), key signature of one sharp (F#). Contains a sequence of notes: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.





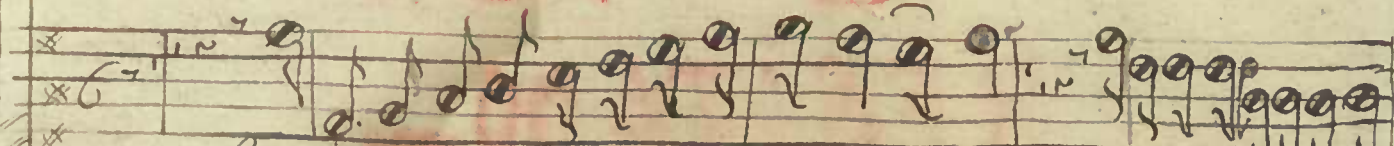
RESITADO
 C. DIS.
 AVECO. IASANGRE. MLIN.

FELISE. SVERTE.

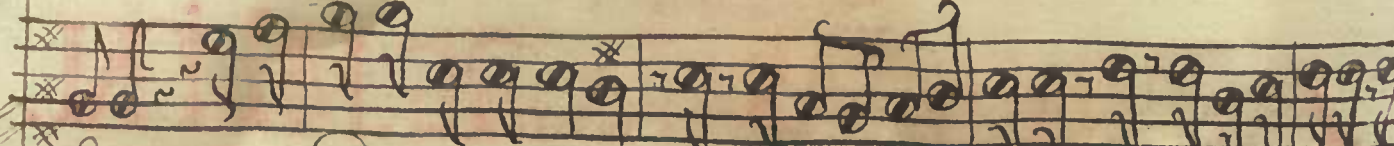
HVMANO



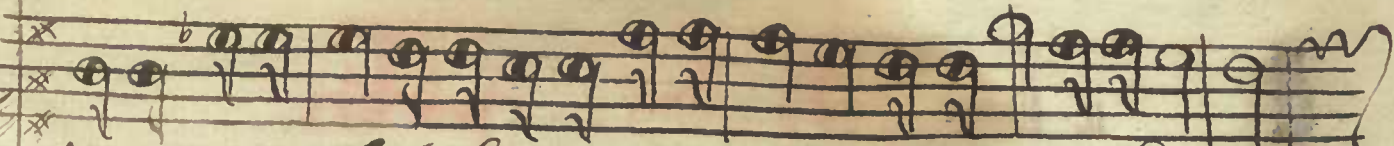
E bilactos 



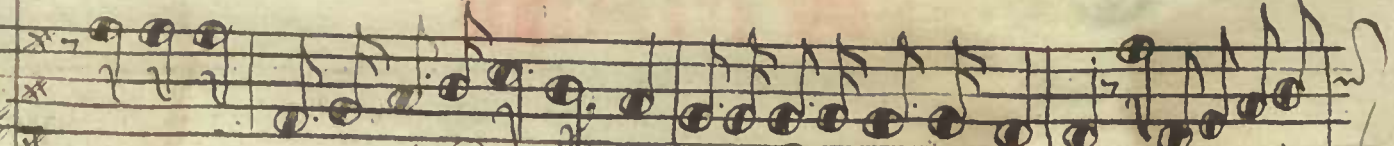
Afugo y sangre mi infelice sur te la guerra de mi amor adela



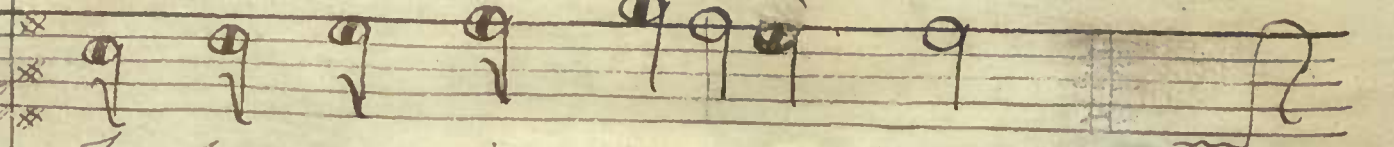
rado en mi vida y en muerte ay lizarda de vino ay due no adorada



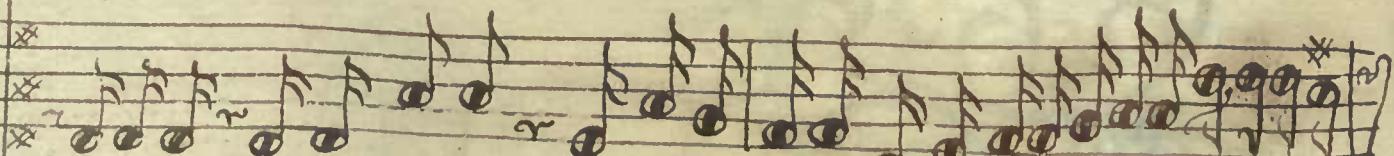
q tu amor me as bado la gene roza uida q te ofere el bendeda



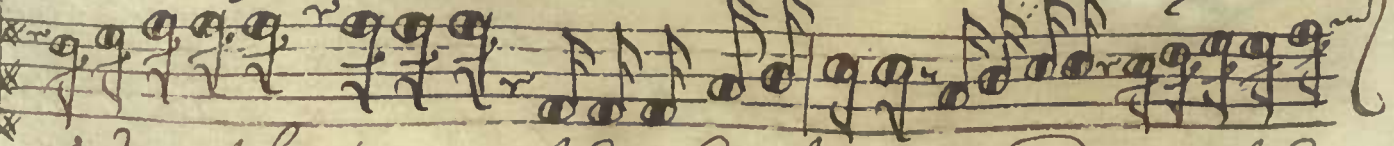
aseta puy bella lizarda er moza la ofrenda gene roza q por dicha ten



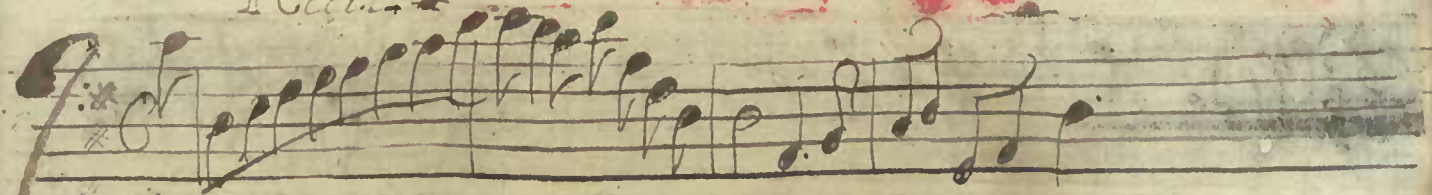
Ara ser a de mi ti da



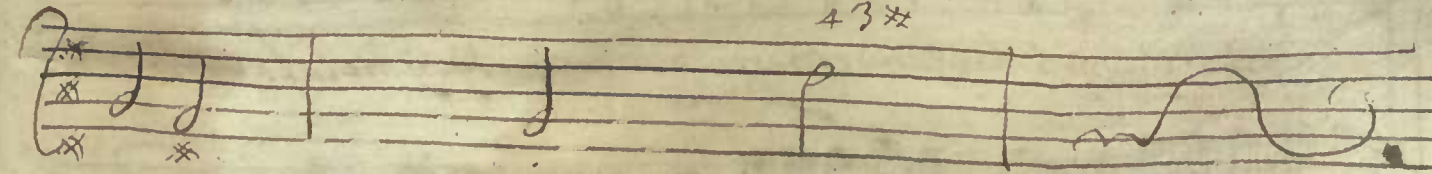
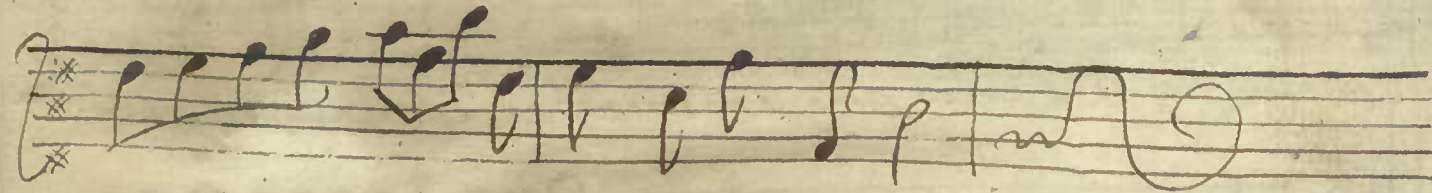
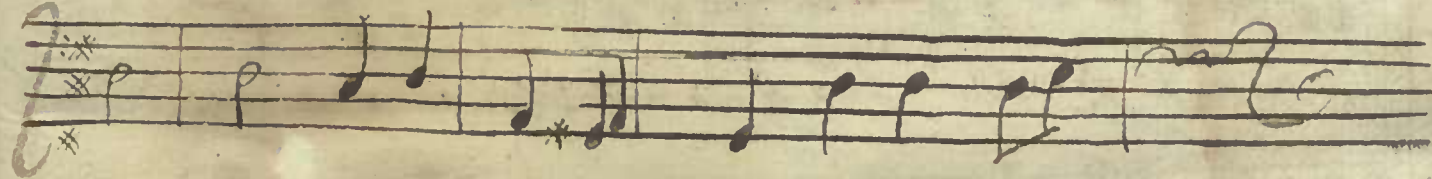
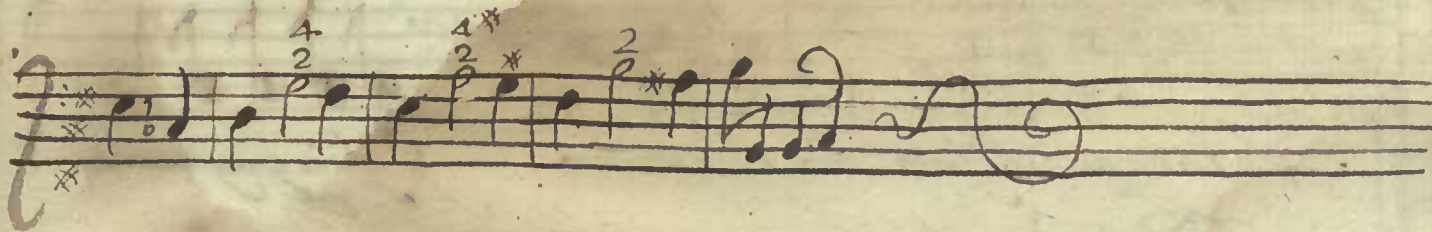
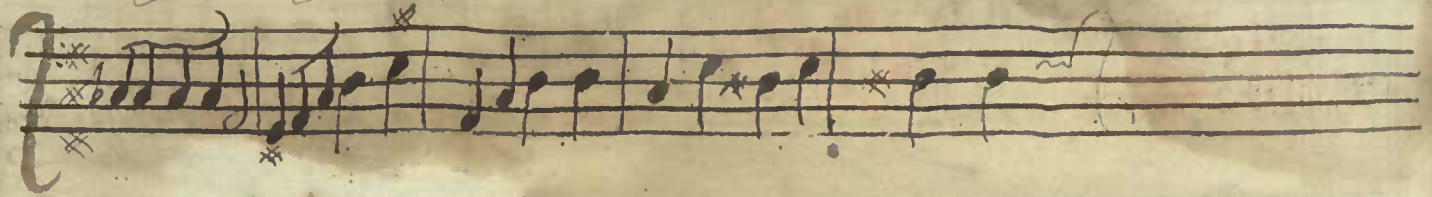
La sangre q he per dido hara el efecto de guardarte en uislatel el refieto

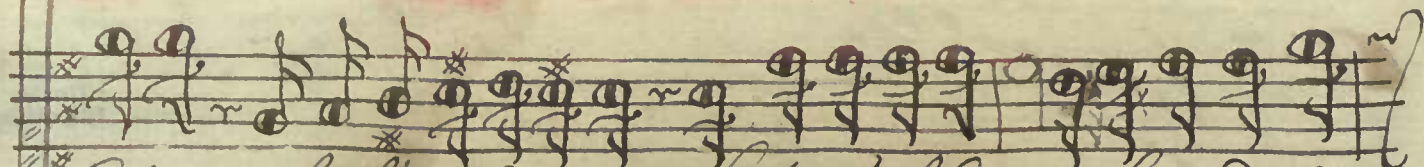


de q simbolo ha si do el horror contra el pecho preumido se por alto de

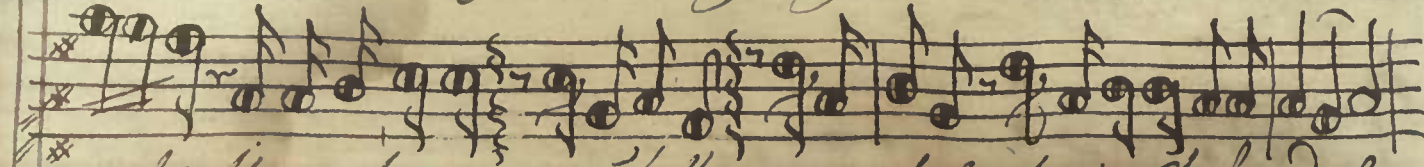


Afugo y Sangre

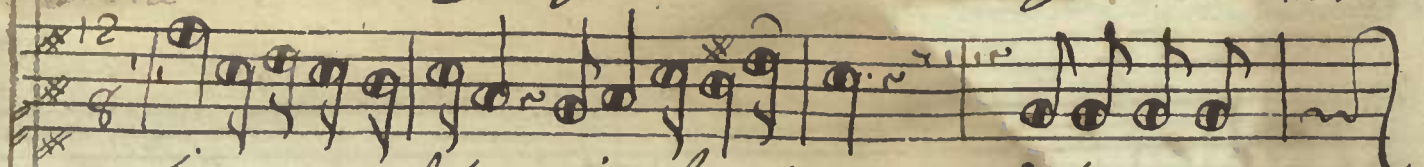




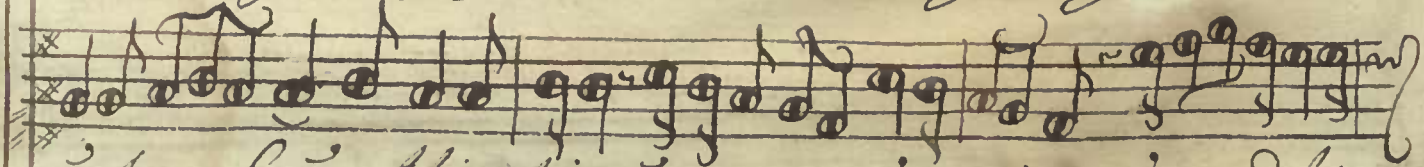
Credo en el uallo en contraste Lagloria gall Canstare hoy tendra uen



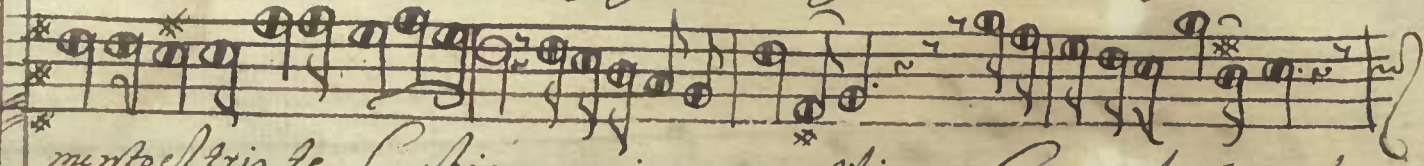
nombre eterna fama purg bella aumentate de mi pechos abrazado eterna
llama



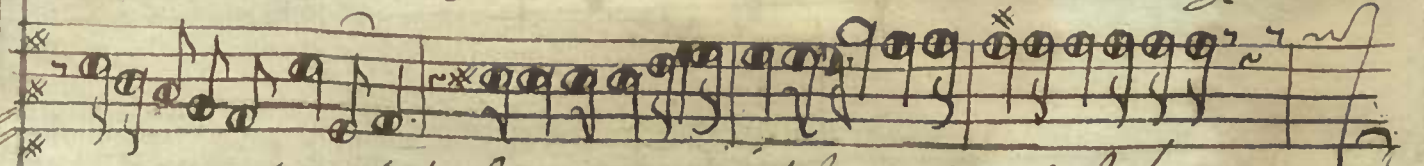
La en mi pechos el fuego sea el en lais q' friso gustas



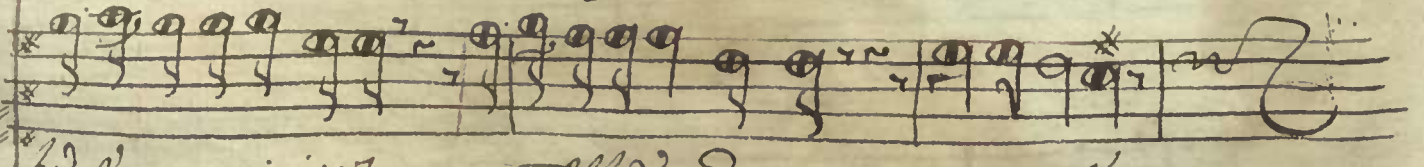
q' tremolo q' thi bio q' pa rest, q' surais me drumpadel toe



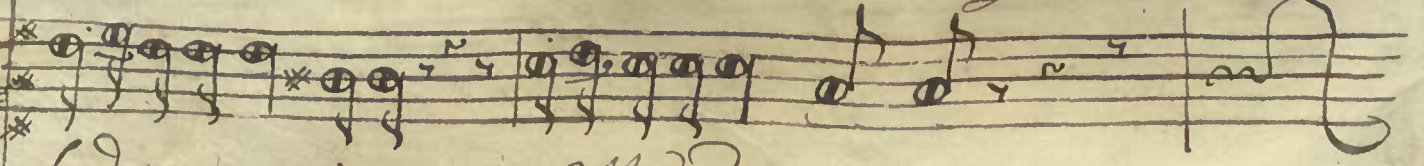
muerto el tray te Labis perorjo no muentibis e con nue body pechos



de xare lastifechos el amoros en pulso suborans dij si hielalamaro



hede uengarmiy iras *Allegro* en mi pechos



hede uengarmiy iras *Allegro*

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music features a series of eighth and sixteenth notes, with some notes beamed together. A handwritten number "22" is written above the staff. There are several asterisks (*) scattered around the staff, possibly indicating specific notes or corrections.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music features a series of eighth and sixteenth notes, with some notes beamed together. A handwritten number "46" is written above the staff. There are several asterisks (*) scattered around the staff.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The word "Alia" is written above the staff. The music features a series of eighth and sixteenth notes, with some notes beamed together. A handwritten number "12" is written above the staff. There are several asterisks (*) scattered around the staff.

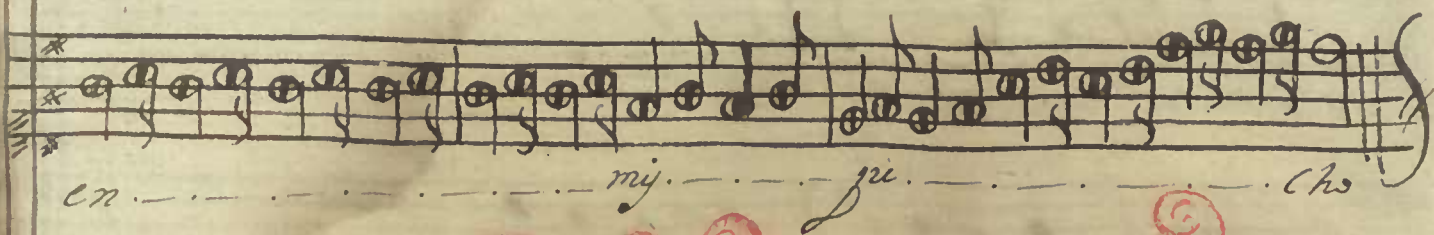
Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music features a series of eighth and sixteenth notes, with some notes beamed together. There are several asterisks (*) scattered around the staff.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music features a series of eighth and sixteenth notes, with some notes beamed together. A handwritten number "6" is written above the staff. There are several asterisks (*) scattered around the staff.

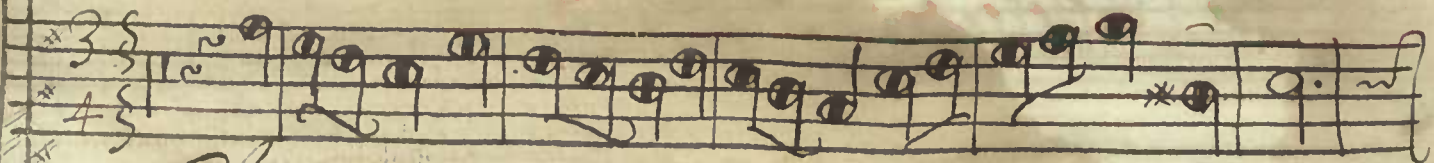
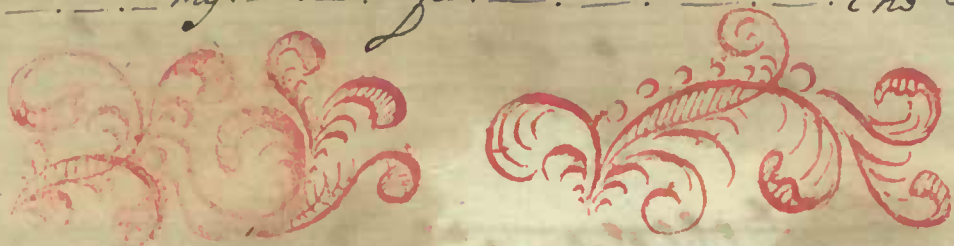
Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music features a series of eighth and sixteenth notes, with some notes beamed together. A handwritten number "3" is written above the staff. There are several asterisks (*) scattered around the staff.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music features a series of eighth and sixteenth notes, with some notes beamed together. There are several asterisks (*) scattered around the staff.

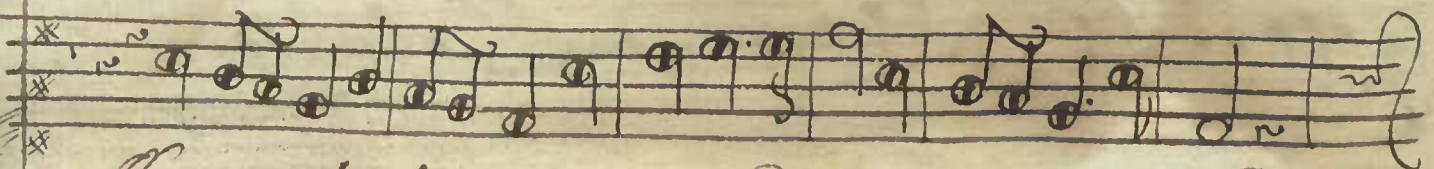
Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music features a series of eighth and sixteenth notes, with some notes beamed together. A handwritten number "43" is written above the staff. There are several asterisks (*) scattered around the staff.



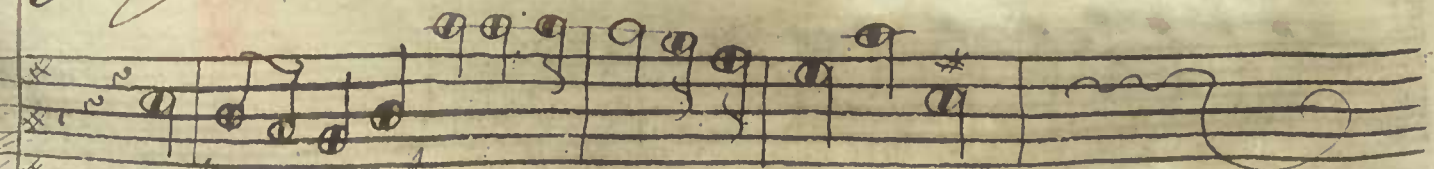
Minuet



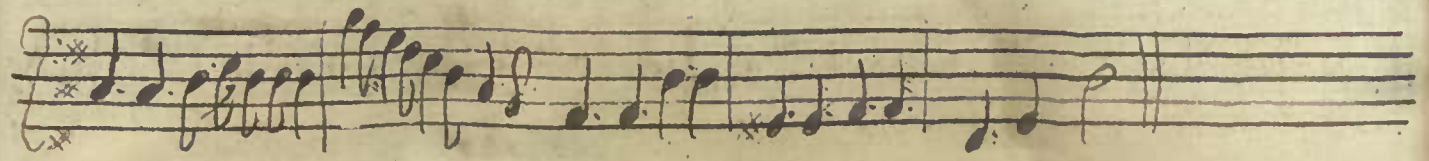
El juego en mi pecho, mi pecho quemael Coracon
El aire se enbende, se enbende, Coracon falor
Lallama sin duda causa mi doler



Abrazando el alma, meintendee namor
pero mi pezar, siempre mi son
por q' mi fatiga, tan inpiado son



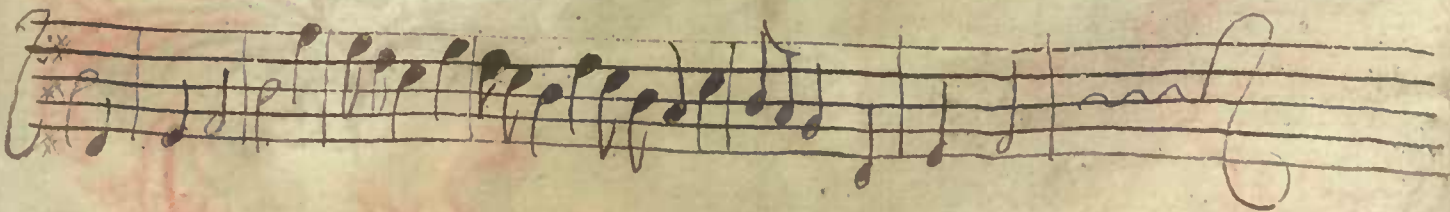
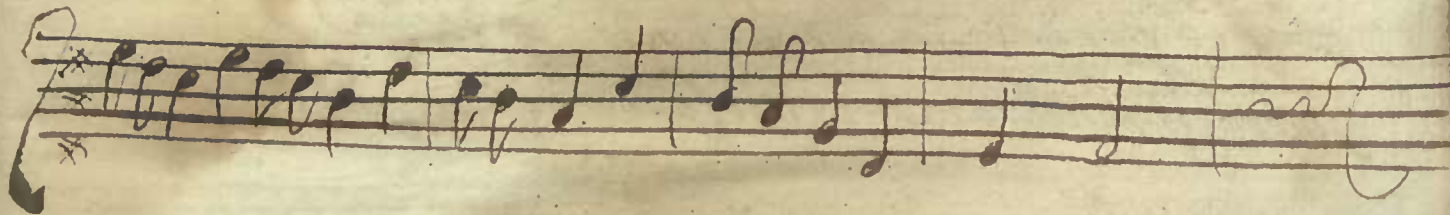
abrazando el alma, meintendee namor

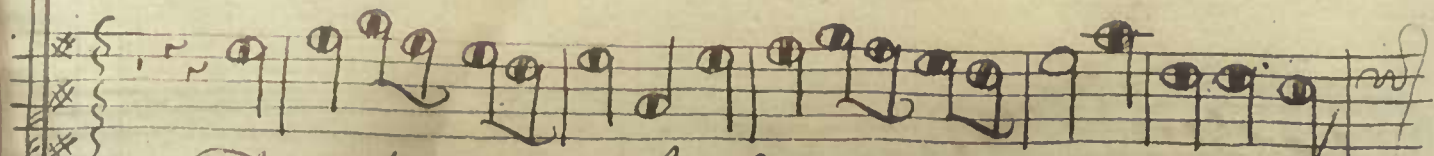


Minuet

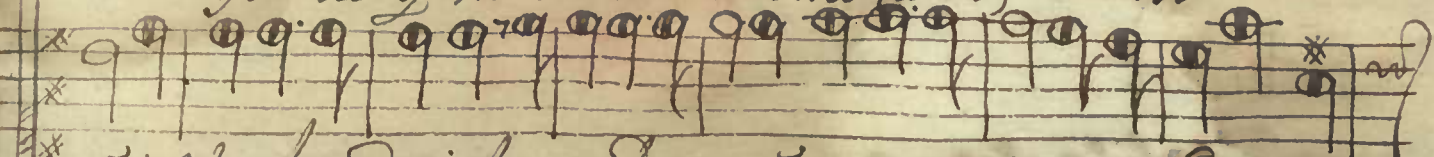


Allegro en mipsecho

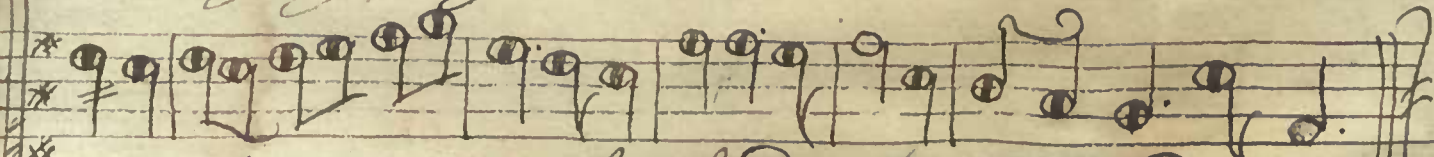




Deste fuego viuo sale tal ardoz
 porq' el pensamt. de minsble amor,
 y al ver q' me abraza su actiuo calor,

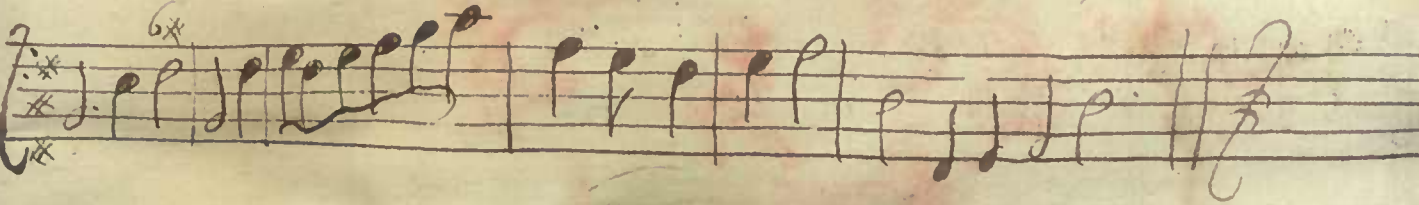
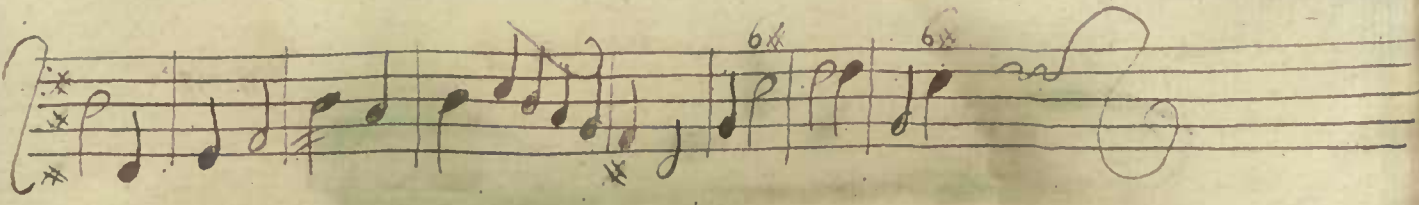


q' intibia la vida y abraza a d'amon q'
 no sale del pecho ni llega a la Cruz no
 Solo digo al pecho q' muriendo estoy lo



deste fuego actiuo sale tal ardoz,
 porq' el pensamt. de minsble amor
 y al ver q' me abraza su actiuo calor







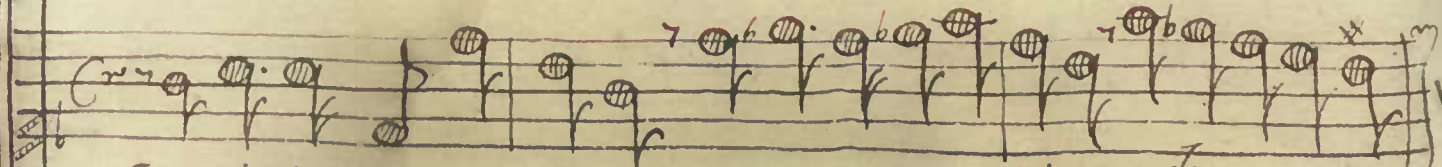
Cantata Solo q. Lis

AINELISE. ME.
MORIA.

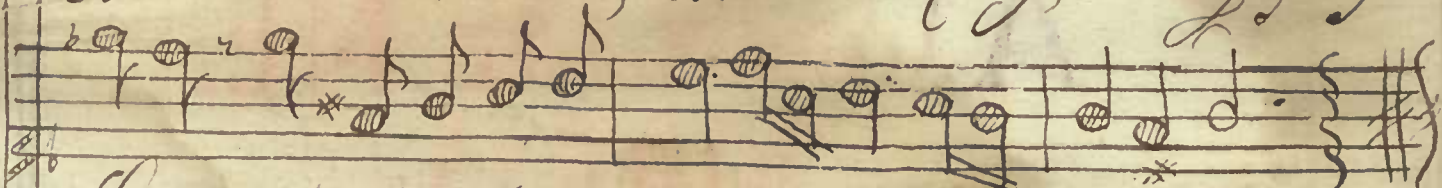
De D. Saimé delatte



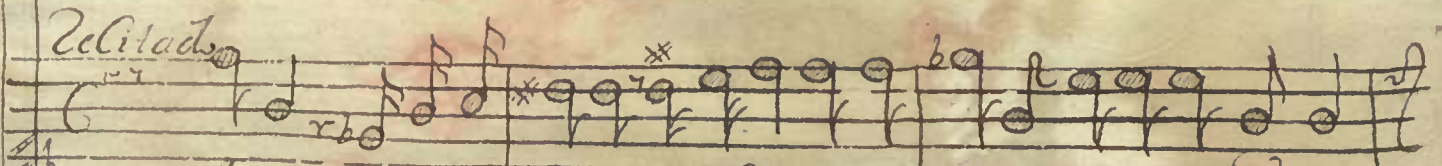
Cantata Solo 



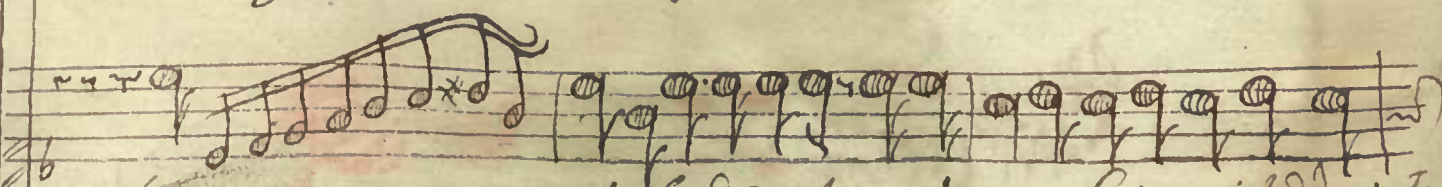
Soy Infilis me no ría, loy ml. apeticido, q. q. mas me a
Las dichas q. me asuerdas, son p. my dilitis, pues dichas q. pa
Es mi maior tro me n to, es mi maior castigo, saber q. fuy di



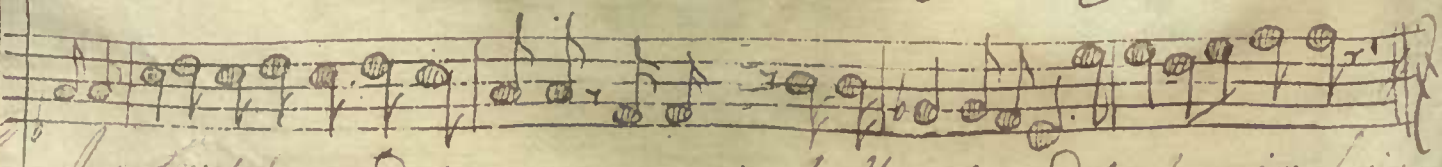
lixes es qu ando me n s sien lo tu martiris
saron Solo si uen de pena para el sui vis
chos q. ad ro a uerente, y q. id elatro sy no



Velitad
Mas ay q. mitro mento Solo yo soy quien lo are mas vis sento

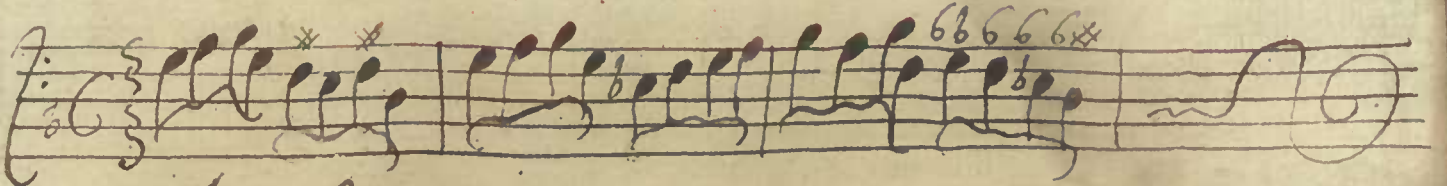


hijos - - - - y el huido. Verelos no de ar por la in quietud de mi de

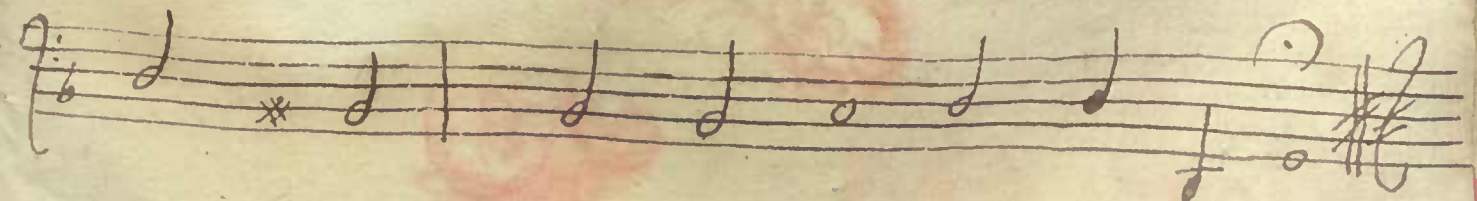
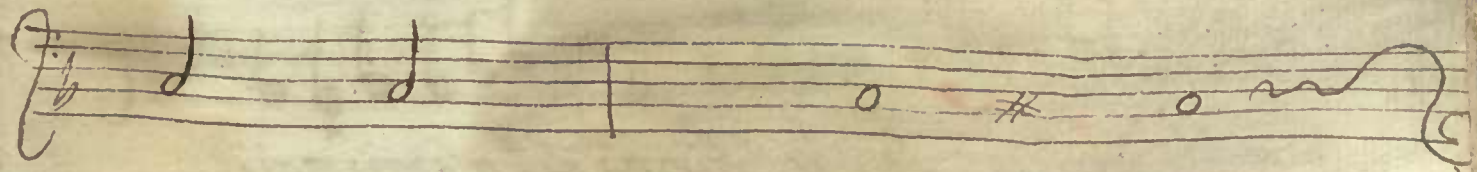
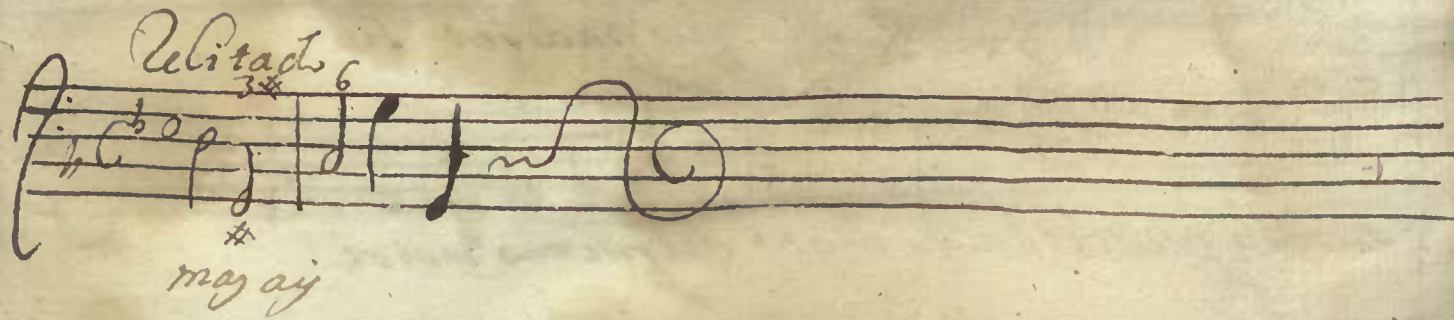
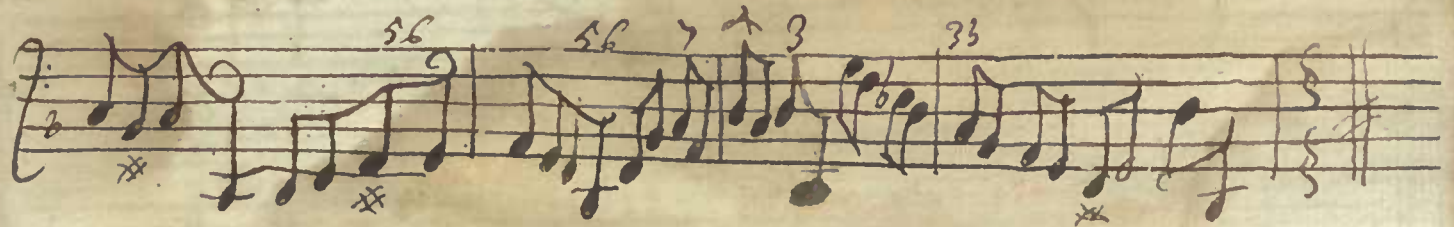


ualos q. si el alma padece en mi memoria halla ende padece su maior gloria

Cantata Solo



Ajinfelis memoria

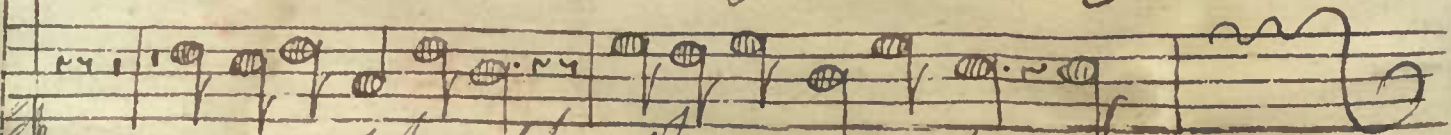


Aria alegre

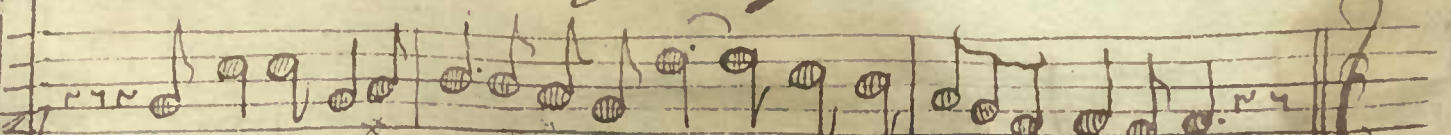
12
6/8



*Laurencia en la amor es sensible porax pa
ra quien sabe amar tolerara Constante su rigor
tolerara Constante su ri gor su ri gor
tolerara Constante su ri gor su rigor*



*proes quien sabe und dolor solo por padecer su
su noble proceder seare digno del premio maior*



su noble proceder seare digno del premio maior



Cantata



Alia

Laurenzia

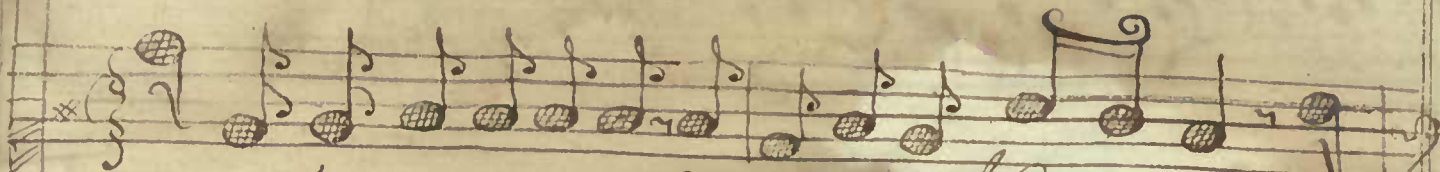
RISSITADO.

G. DIS

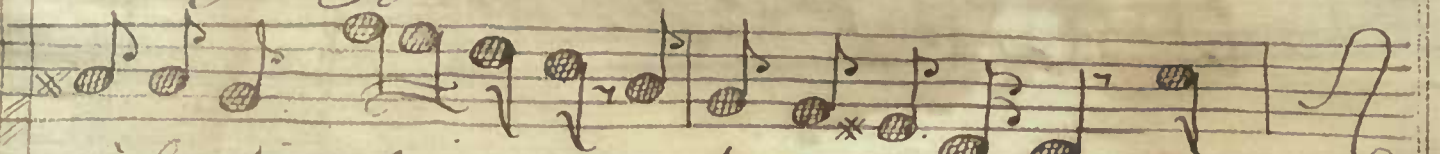
ESTE DEZASOSIEGO

De D. Fr. Jose Coutinho

Coplas Introducáo.



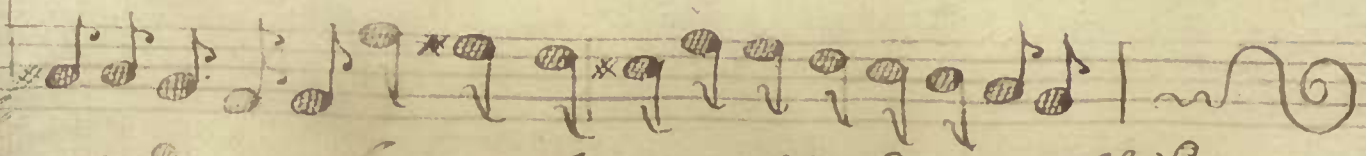
este de Zafosiego, enq̃ a n d a el Bra son so
esta Inpasiencia, actiua enq̃ a n de tan ue
este fasilitarme, ans sentir vigor y a
este de la rellusio, de aquella a d r a b i o n q̃ e y
este presago pecho, Conq̃ a la mira estoi an



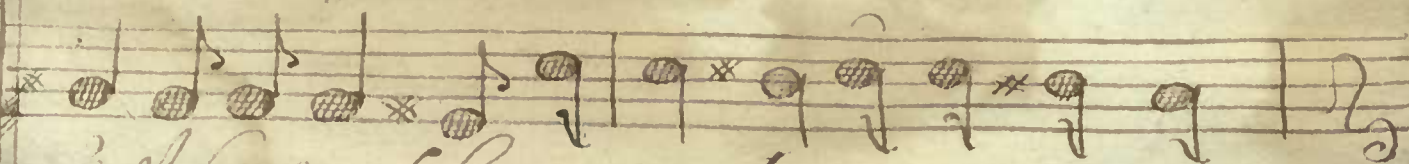
pland en las siniras de simulan dar dar
Los aquella tolerancia, q̃ falta a mi dolor
lland el sufrimiento, e n toda saola Zion
cede en nel Concepto, tanto el discursillo
rispand due gos, a falta del va lor

Zoplas Intruducão.

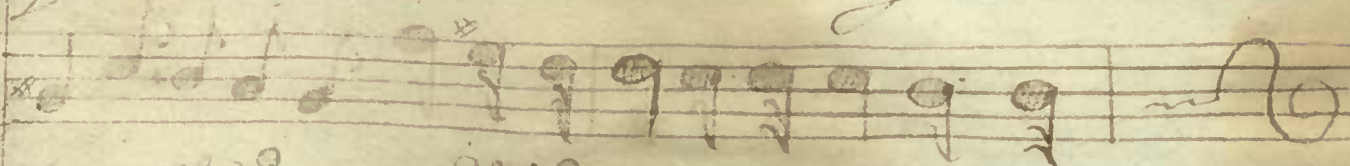
este dizasusiego ~



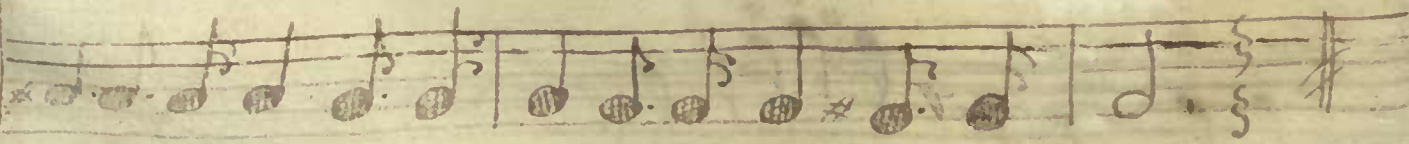
bien puede ser *Allegro* *Allegro*
 bien puede ser *Allegro* *Allegro*
 bien puede ser *Allegro* *Allegro*
 bien puede ser *Allegro* *Allegro*
 bien puede ser *Allegro* *Allegro*



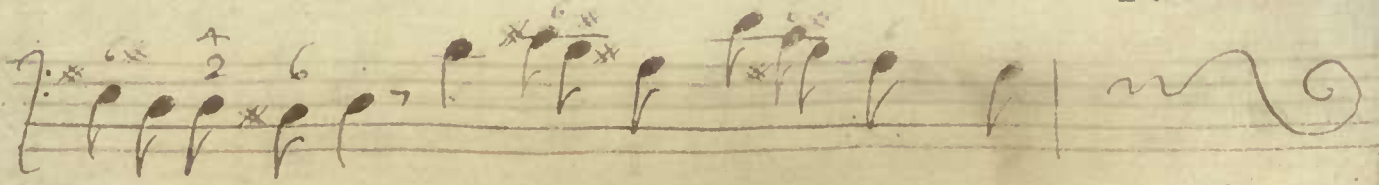
y el Caura lo saure bien puede
 padecer por costumbre bien puede
 la sinda de mi esfuerzo bien puede
 la raron que me oblique, bien puede
 poruension del Carinho bien puede



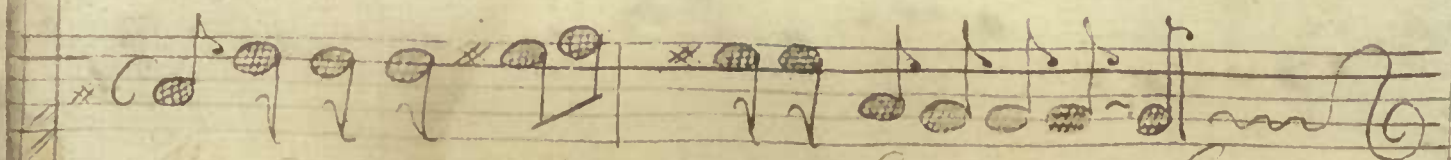
ser *Allegro* *Allegro* mas paresemi a



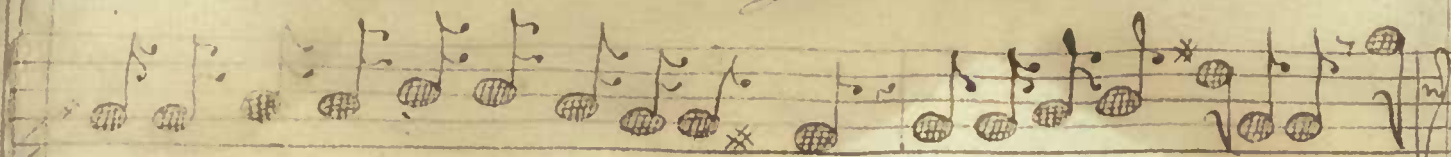
Allegro *Allegro* *Allegro*



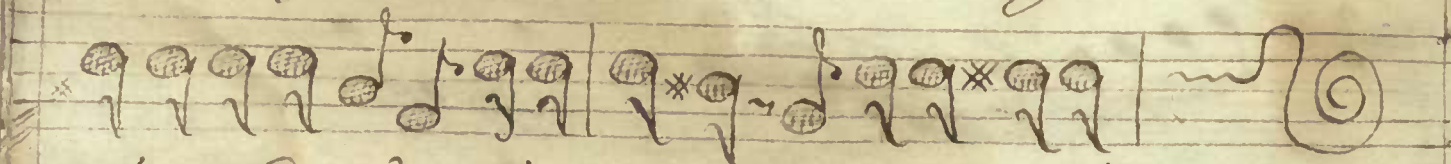
Velit^o



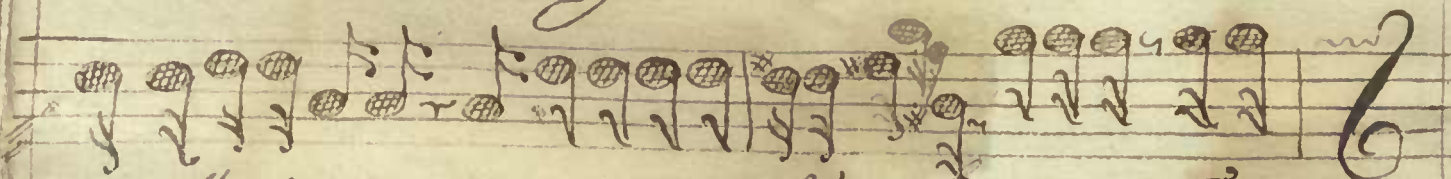
Mas como puede ser q' la ternera el



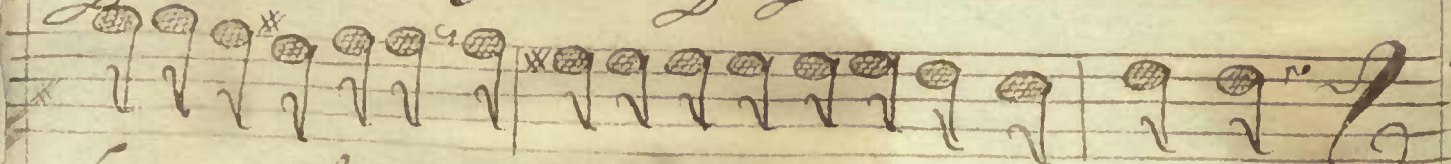
vide Laesguius de mi dureza sienta ampirdidtsanos son



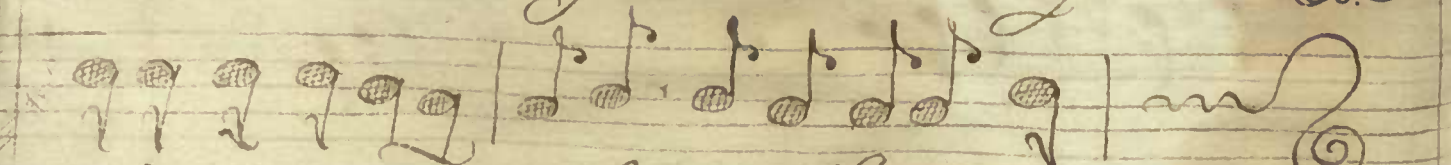
de mis Cauteleros de renganos oya n'estraño



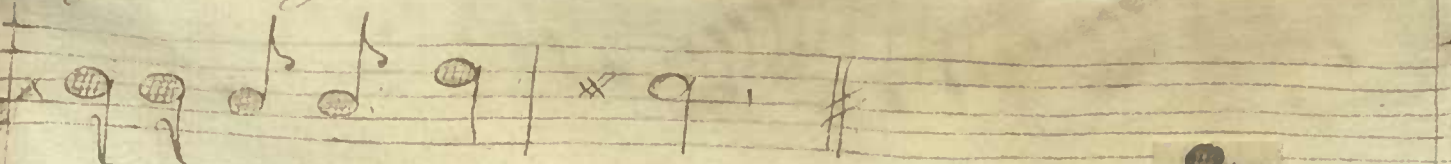
agulla tirania oyansoi a quel q' los solia tiruame de ua



Los midezaliento yentagrinas se en buelua q't. sien to



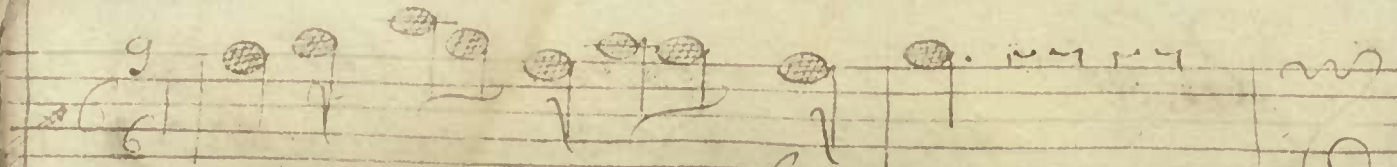
p.^a q' en mis pezares el mar de llanto au



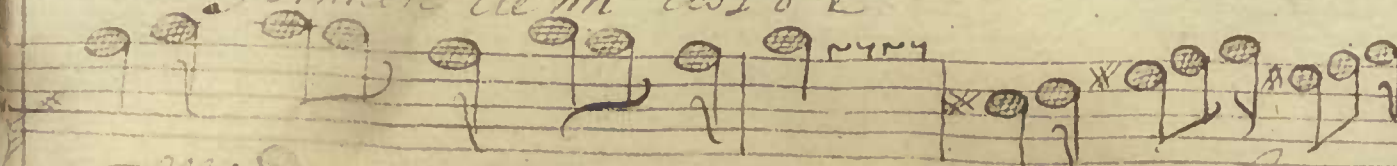
mente nuevos ma les



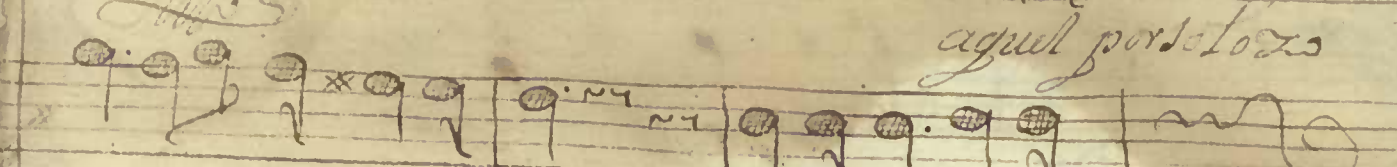
Uliro



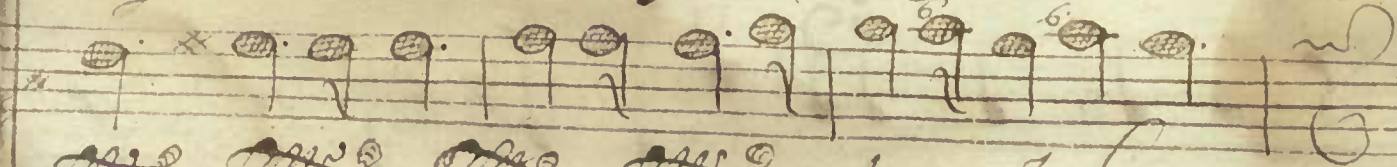
formare de mi de lor



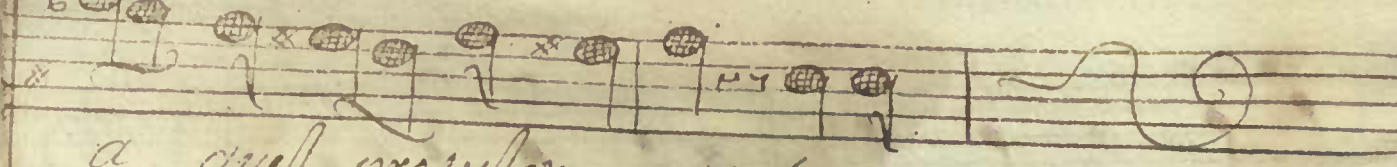
aguel prosulors



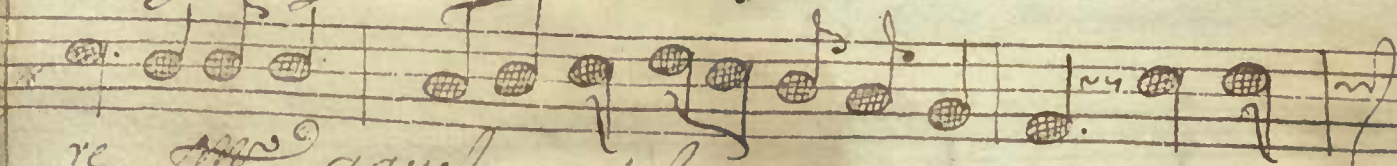
mar prosulors mar for mare



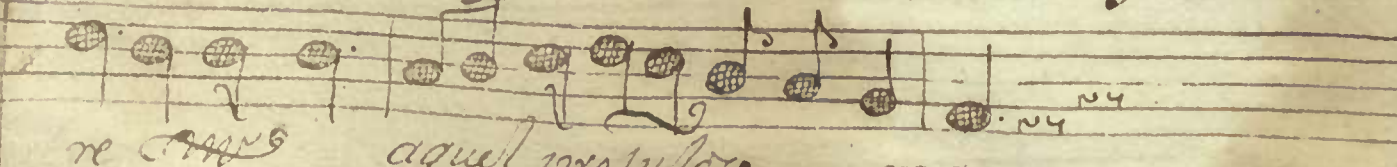
de mi de lor



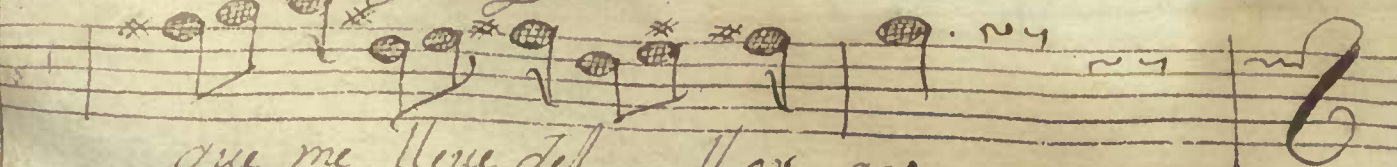
a quel prosulors mar for ma



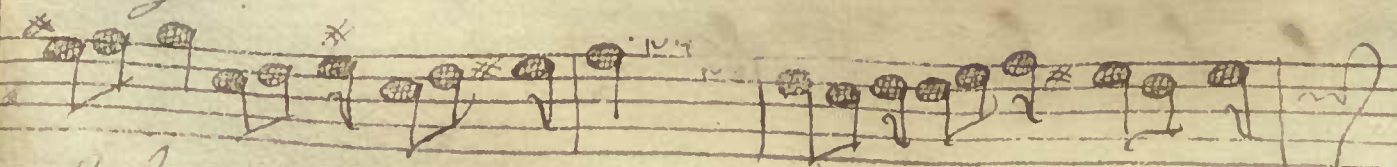
re aguel prosulors mar for ma



re aguel prosulors mar



que me lleue del llor ar

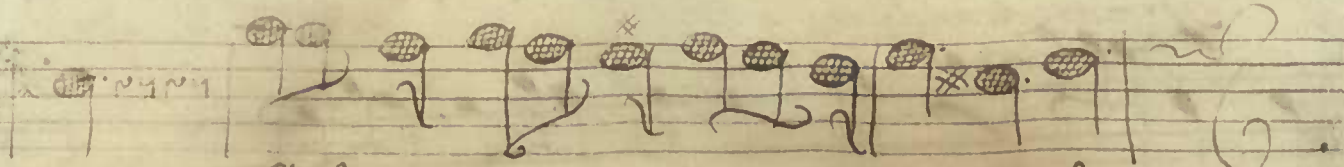


el puerto de mi amor y mellebe del llo

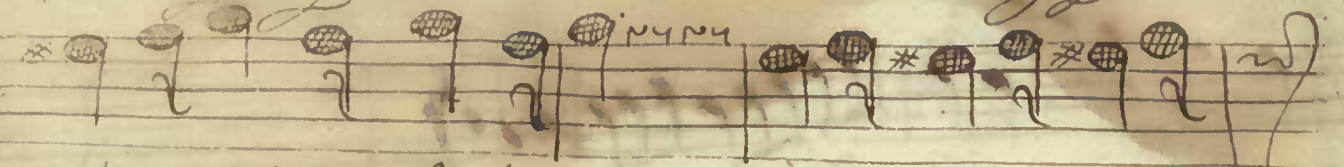
Alia

formare dimid. lor

This page contains ten staves of handwritten musical notation. The notation is written in a cursive style on aged paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, often beamed together. Above the notes, there are various performance markings, including asterisks (*), numbers (1-7), and slurs. The second staff has the instruction "formare dimid. lor" written above it. The third staff features a "3*" marking above a triplet of notes. The fourth staff has "6*" markings above several notes. The fifth staff has "6*", "7*", and "*" markings. The sixth staff has "*" markings. The seventh staff has "*" markings. The eighth staff has "43*", "7*", and "4*" markings. The ninth staff has "3*", "4*", "6*", and "6*" markings. The notation ends with a double bar line and a fermata-like flourish on the final staff.



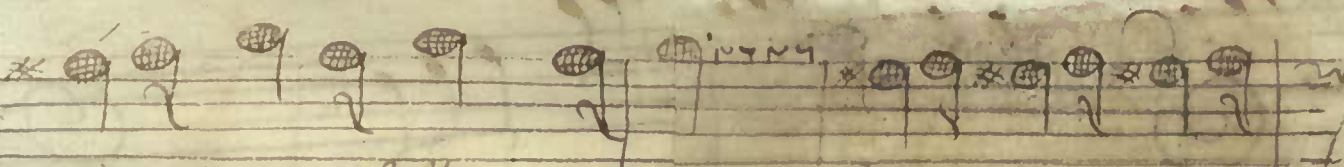
rar *p^a* el puerto de mi amor *g^g*



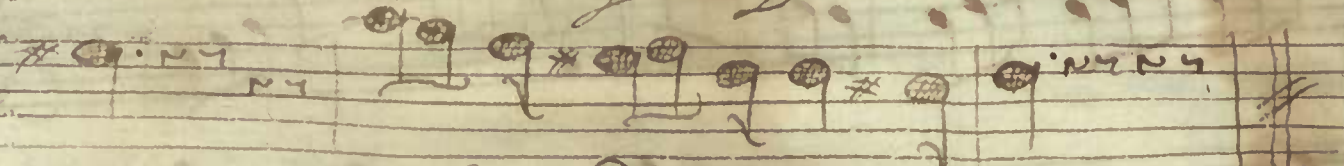
g mellebe del llorar *p^a* el puerto de mi



mor *M*

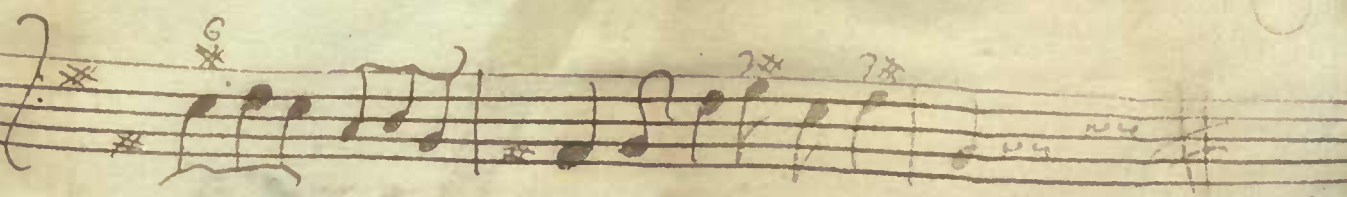
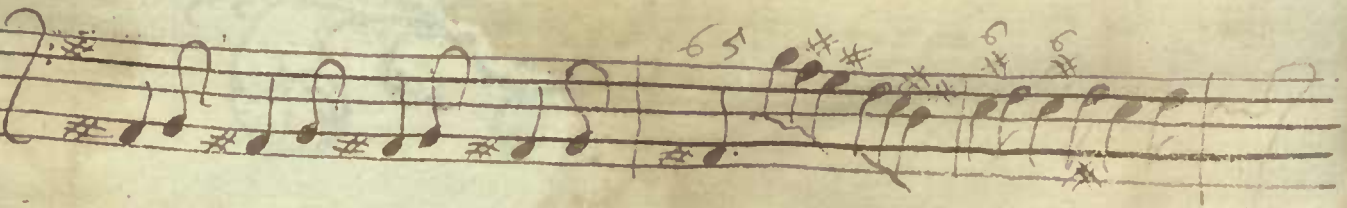
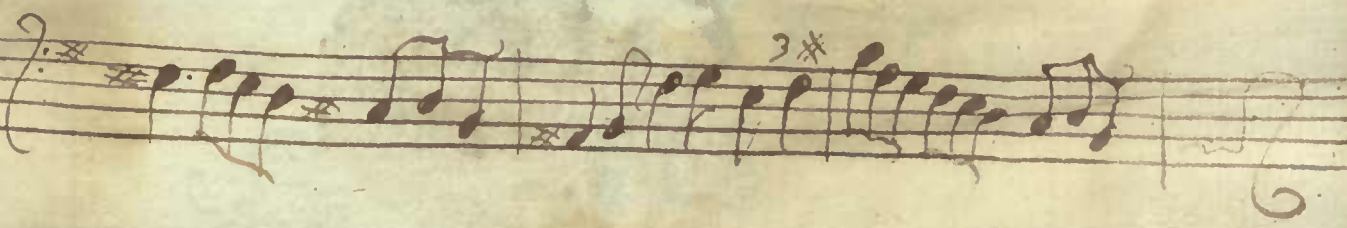
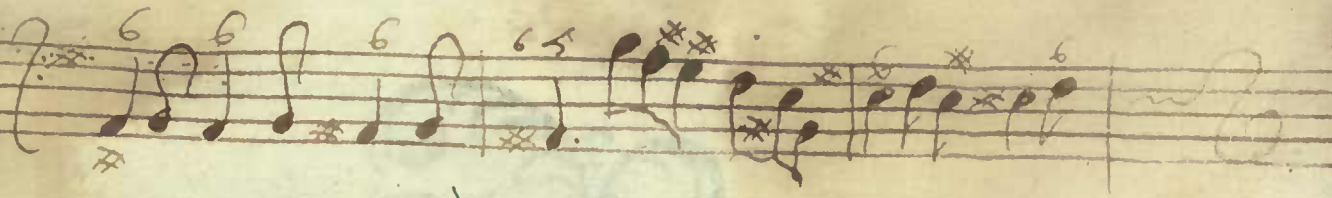
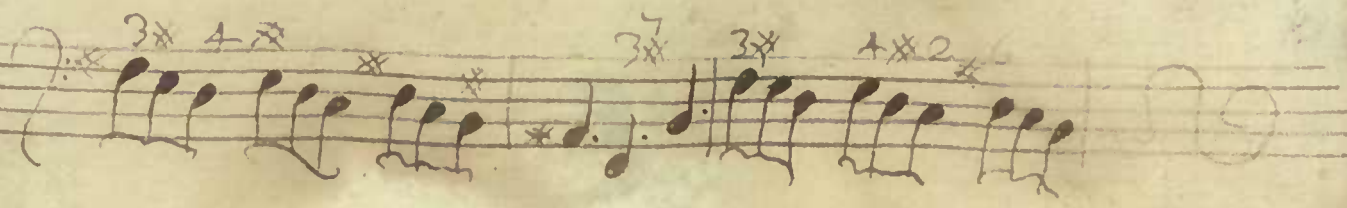


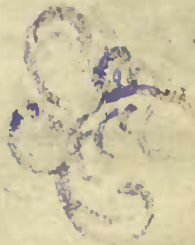
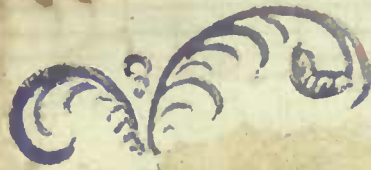
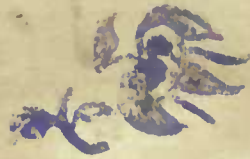
g mellebe del llorar *p^a* el puerto de mi a



mor *M*



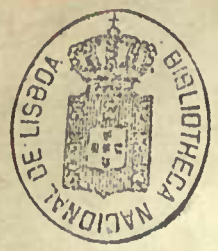




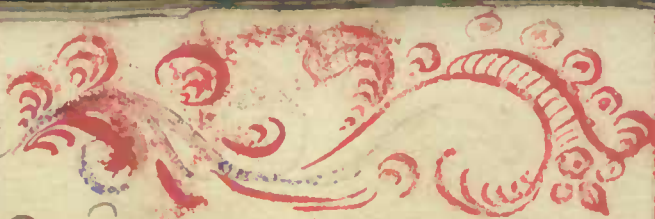
*Cantata humana Comlect.
J. B. B.*

**MONTES. CICA
TES.**

Del Marques de Sabre



Cantata Humana



Musical staff with notes and rests.

M ... gigantes ... *Quero* Lu ... *ze* ... *ros*

Musical staff with notes and rests.

Aus Ca no ras fuer tes lo no ras

Musical staff with notes and rests.

Siquidas agoas ... *disi* ... *lis* ... *wien* ... *tos*

Musical staff with notes and rests.

oid. oid. mientras mis rivas fatigan este erms ... *uale* ... *amens*

Musical staff with notes and rests.

unde lor una quiza Un mal un sentimiento

Musical staff with notes and rests.

... *estran* ... *Ma* ... *igion* ... *del* ... *alma*

Musical staff with notes and rests.

Relit. ... *Le* ... *de* ... *Le* ... *ignu* ... *ra* ... *avn* ... *mis* ... *mo* ... *tiempu*

Musical staff with notes and rests.

yog deidad. esquiua al disuis en Linada ... *Cri*

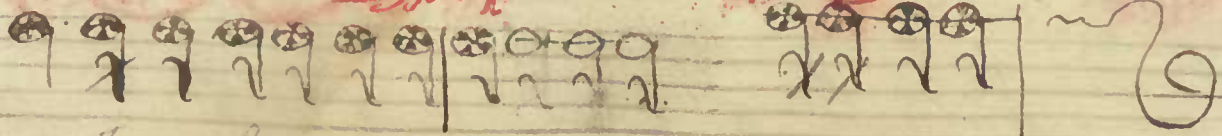
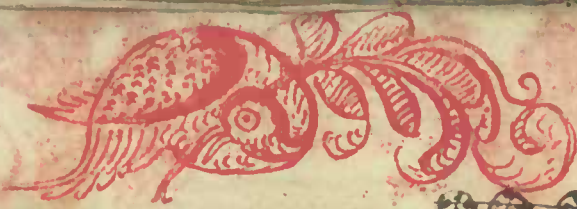
a stala

Montes gigantes

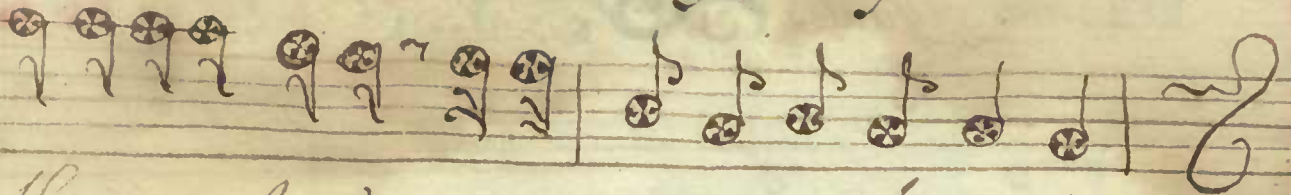
A handwritten musical score for the piece 'Montes gigantes'. The score consists of eight staves of music, each beginning with a treble clef and a key signature of two flats (B-flat and E-flat). The notation includes various note values such as quarter notes, eighth notes, and sixteenth notes, along with rests and dynamic markings like 'p' (piano). The music is written in a cursive, historical style. A decorative flourish in blue and red ink is placed between the first and second staves.

Velocidade

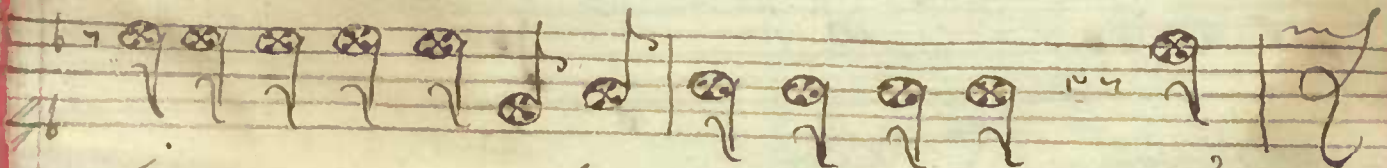
10º Velocidad.



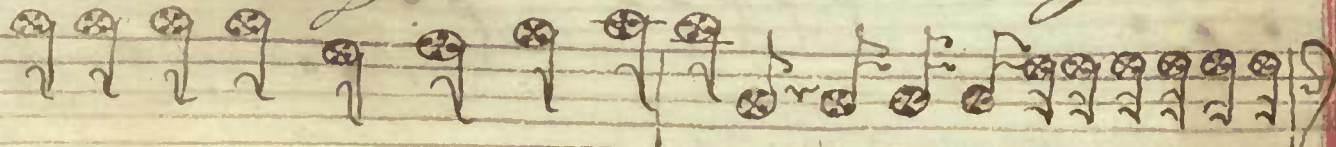
end. me la mor estaria uiua y a mas fue de sus



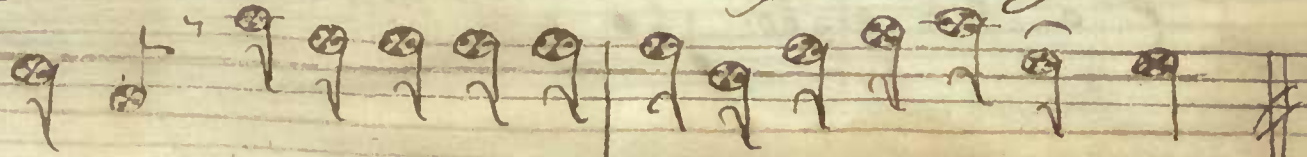
Sexas asaltada oy me miro enclina da



Sua di zir may pen la mien to lente g.



finge el brason y el alma miente puer al esguis de seño dedi

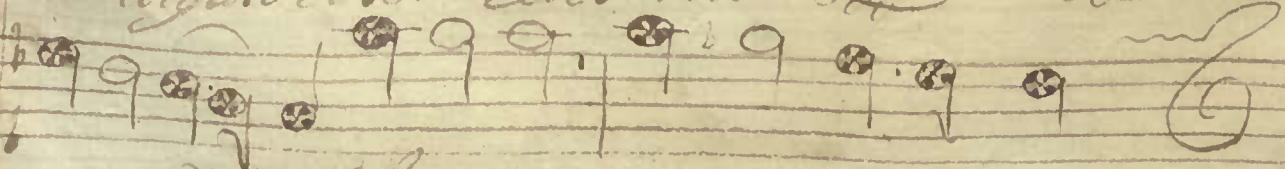


a na la mas fue de sus Sexas asalta da

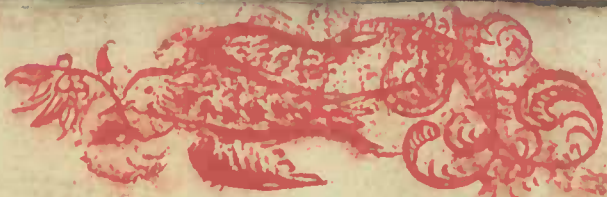
Aria



ai ong. deua milui dado digalo el ser tres rido



menos de no gal pastor menos de no
miseruor de miy des den miseruor de



Handwritten musical notation on five staves. The notation includes various note values (half notes, quarter notes, eighth notes), rests, and accidentals (sharps, naturals). The staves are decorated with red ink at the beginning of each line. The music concludes with a double bar line on the fifth staff.

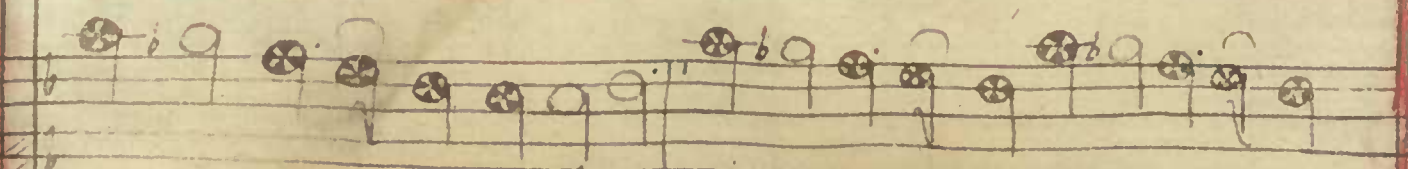
A small, rectangular handwritten musical notation fragment, possibly a correction or a separate piece of music, located on the left side of the page.

aria allegro

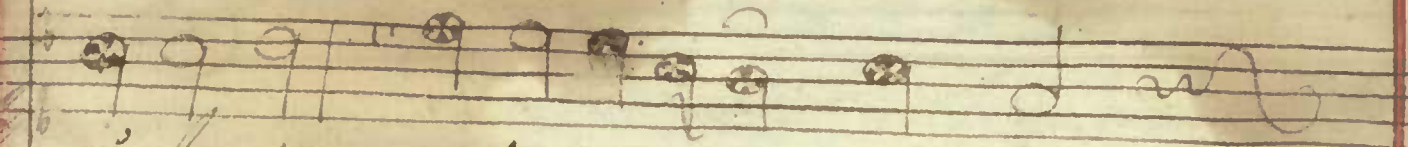
Handwritten musical notation for the first staff of the 'aria allegro' section, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The notation includes eighth and quarter notes with various dynamics and articulation marks.

cunq̃ de ba mi luidado

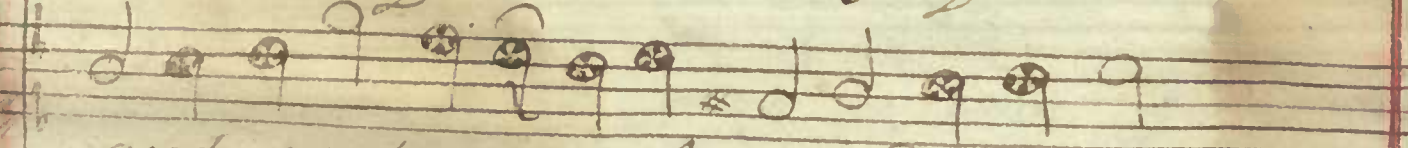
Handwritten musical notation for the second staff of the 'aria allegro' section, continuing the melody with similar note values and dynamics as the first staff.



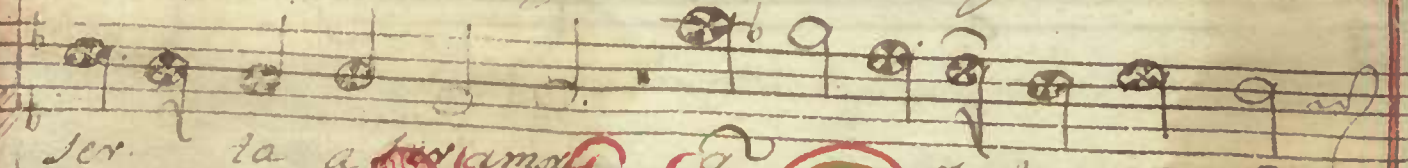
g' al pastor. AN *AN*
de mi des den AN *AN*



g' al pastor es un ge ne ro dia
mi des den puer a uir de ya per



grads un des uis mal formado q' no a
dris p' a des era el p'icho frito el gran

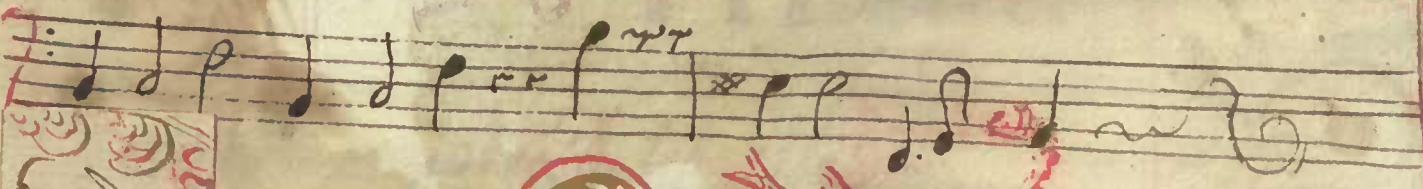
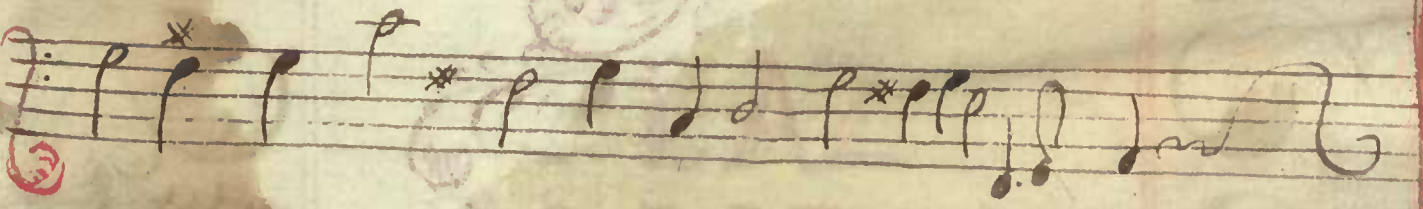
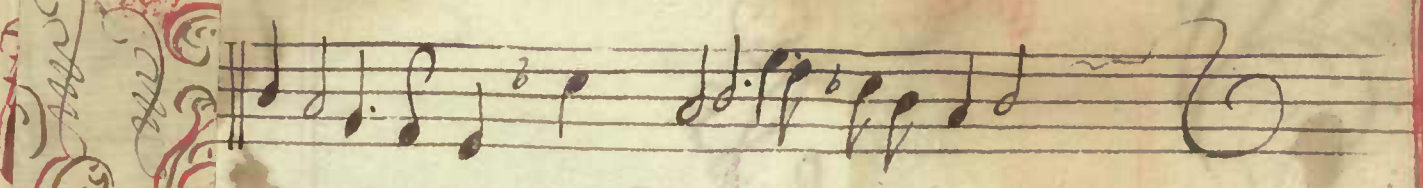
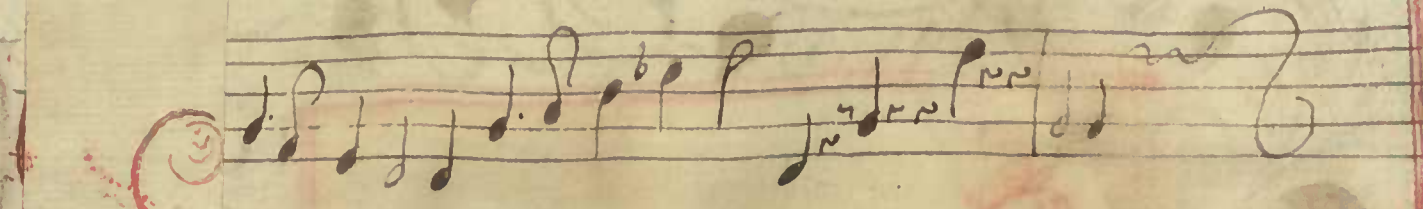


ser. ta a ser amol *no a ser ta AN*
mal de quere bien el gran na *AN*

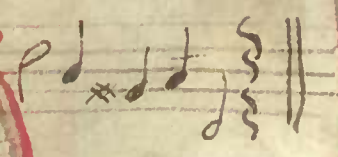


ser a mo q' no a ser ta *ser a mo*
de quere bien el gran *mal de quere bien*





Adagio
quarta





Cantata. Solo Umara

ALAPLAZIBLE
SOMBRA.

Del maestro D. Sebastian Luron



A *Allegretto* Sombra de un alamo gigante sobre la torre de al.

Sombra q̄ ma tizo del sol la luz flaman

re ha in fantaria anfrizo alas are nas que las a

margas de sus dulces penas guexas a

margas guexas a margas de sus dulces pe

nas de sus dulces go e nas *Aria airoso*

Ven muerte q̄ solo el me vive

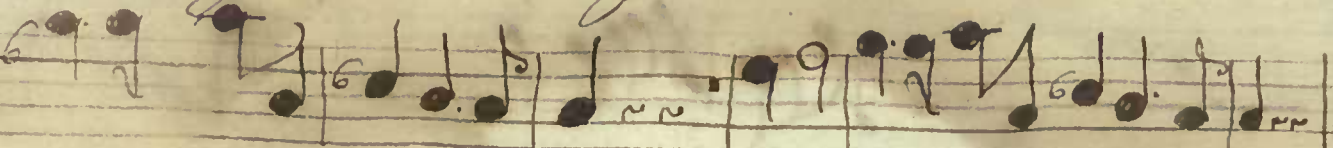
uen ser puede mitrizte porar

aplarible sonbra

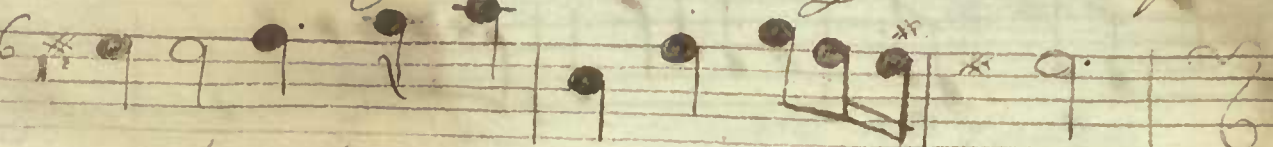
Aria allegre



¿ender pue de ven ser pue de



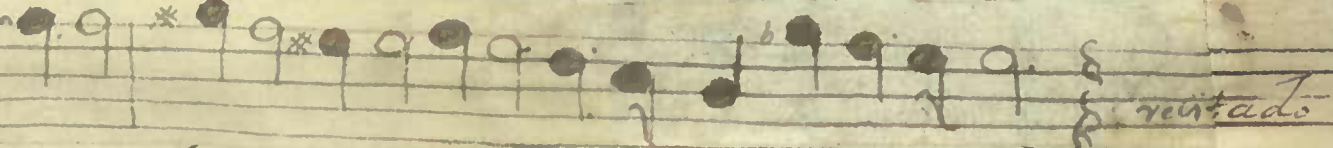
pue de mi triste perar uender pue de mi triste perar



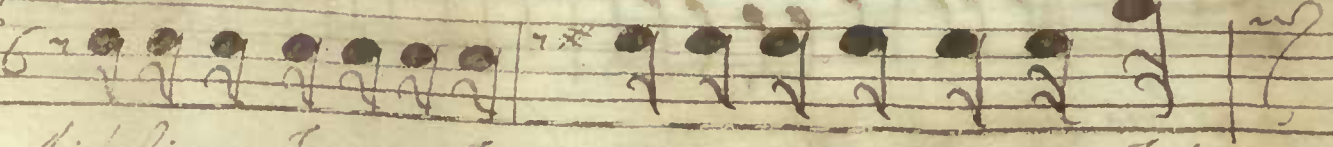
mas bien se que no quieros ni mi



porq' sauez q' me as de aliviar por que



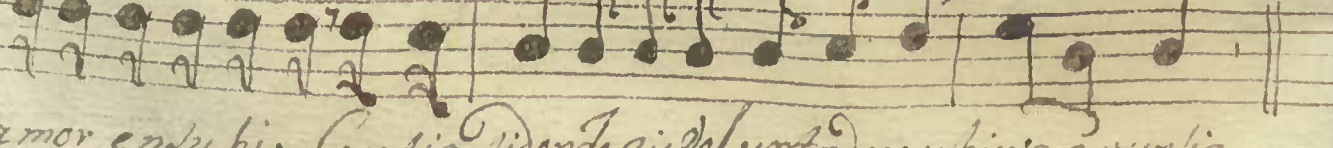
porq' sauez q' me as de alibi ar



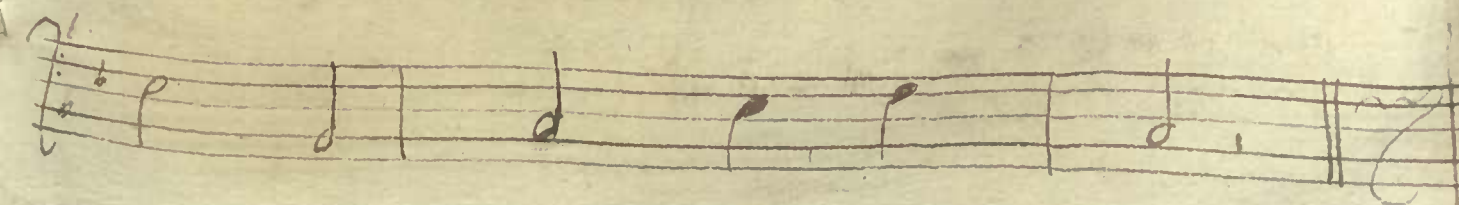
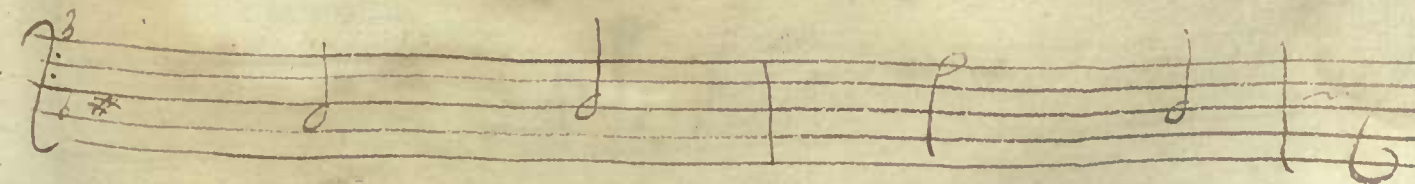
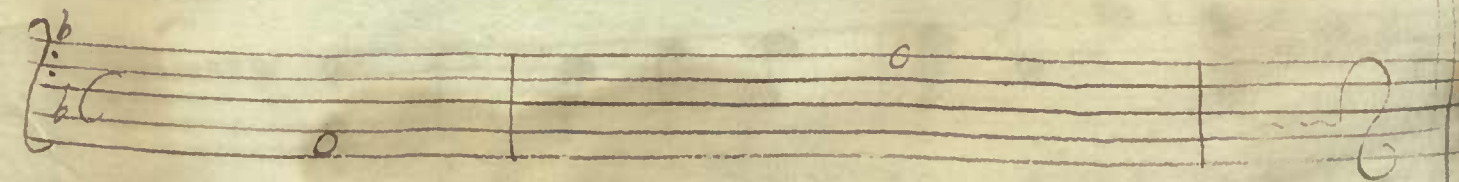
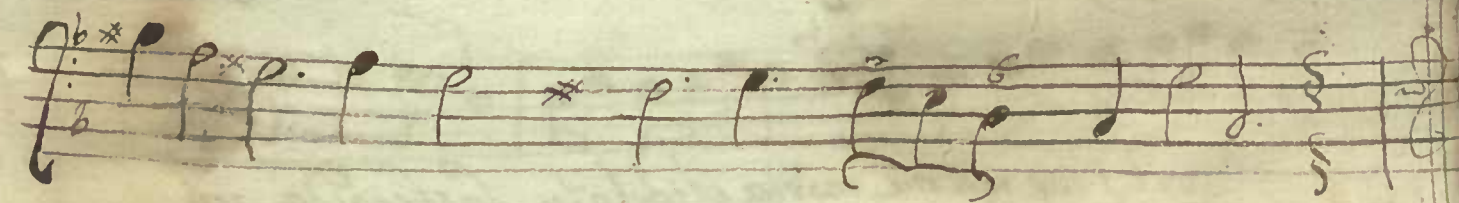
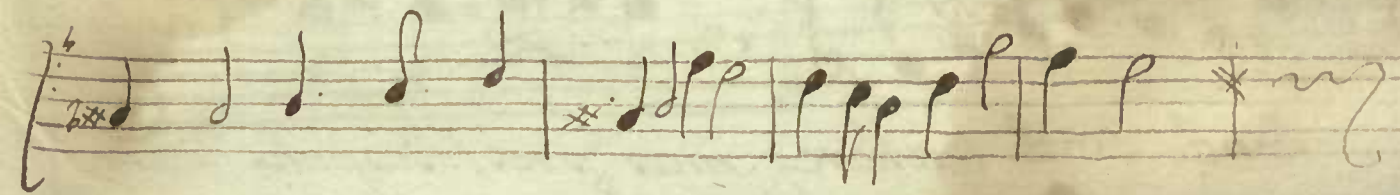
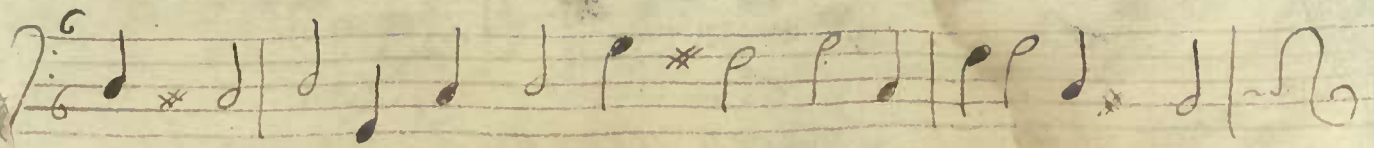
Ay belizar da mada ay suerte enria ay dul



Mimo bien del alma mia que a fable fue ra



amor en su bio len sia no donde ay dol uenta no u biera a u r e n t i a



Alia aires

trubopupucel

donde hallare Imagen divina q̄ joya

re donde donde donde donde te alla re

donde donde te allare, mas presto suspecho

hallarte migloria migloria sies templo mi

pe chi altar mi me miria didolotu laofrenda mi

zee laofrenda laofrenda mi fee

grau de unca

Se el sentir sentir o se el morir morir

Se el penar penar de quien quiere ui

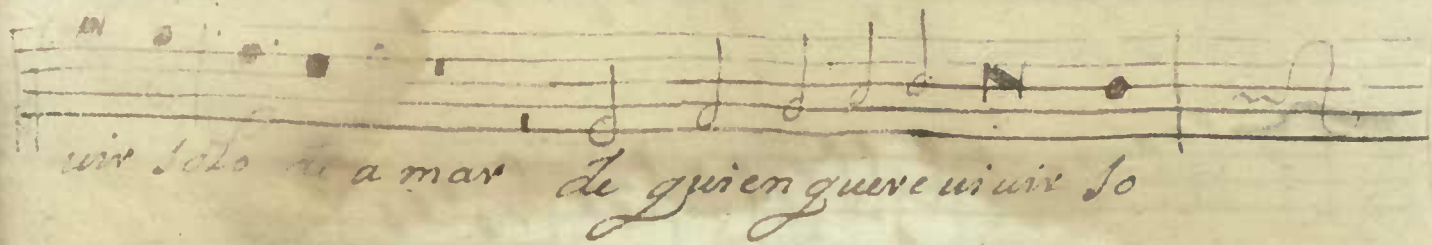
Alia

Don'te te allave

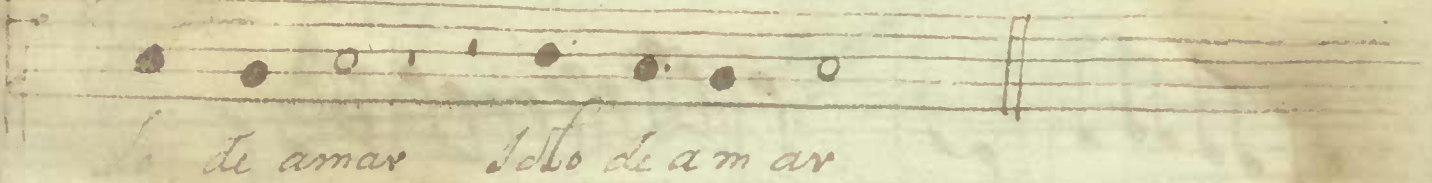
Handwritten musical notation on six staves. The notation includes various note values, rests, and accidentals (sharps and naturals). The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The notation is dense and expressive, with many slurs and dynamic markings.

grau

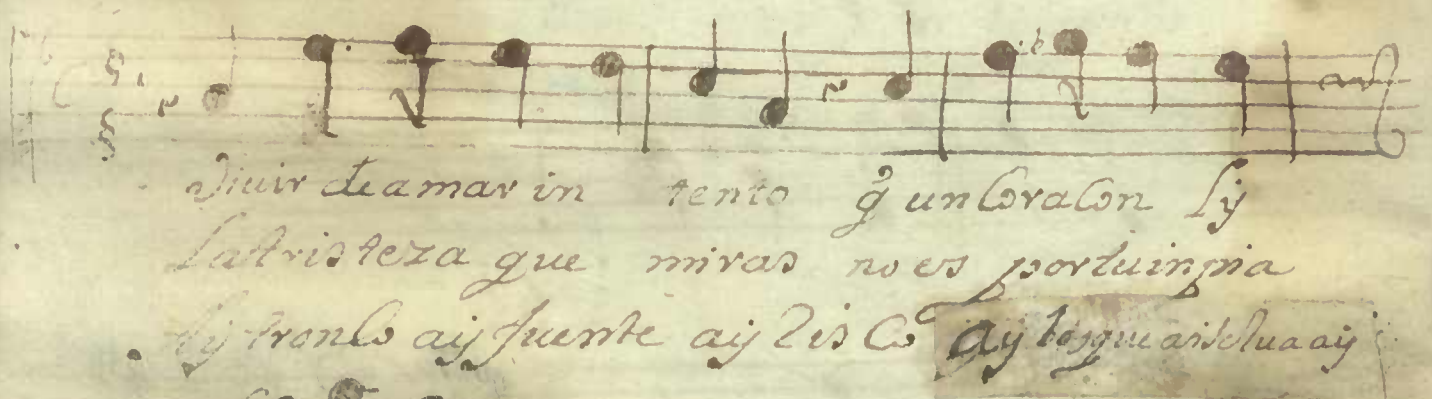
Handwritten musical notation on two staves. The notation includes various note values, rests, and accidentals (sharps and naturals). The first staff begins with a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The notation is dense and expressive, with many slurs and dynamic markings.



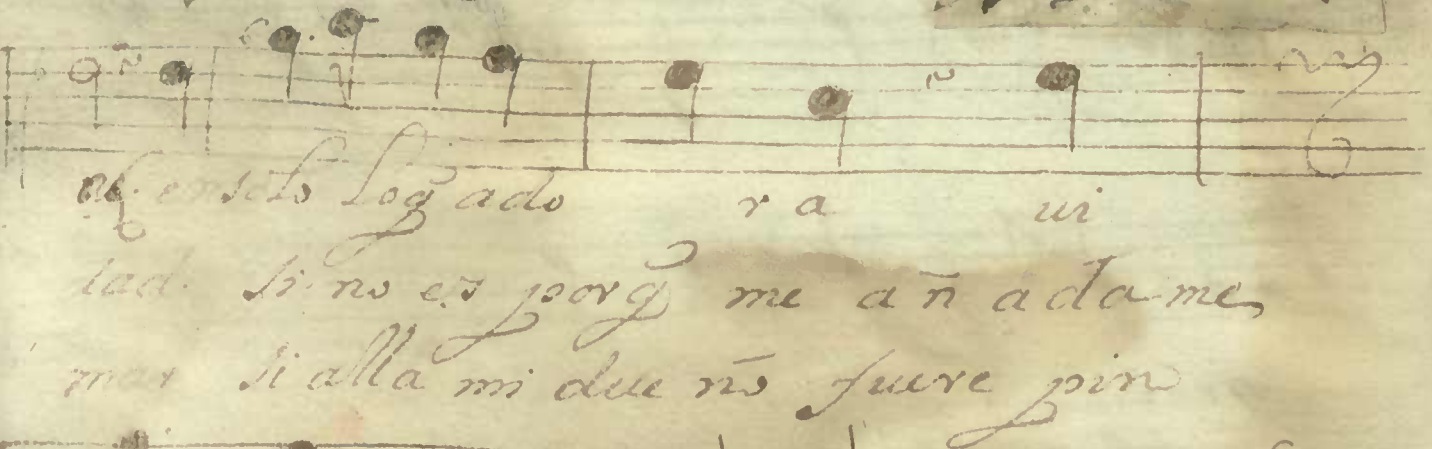
vivir solo de amar de quien quiere vivir solo



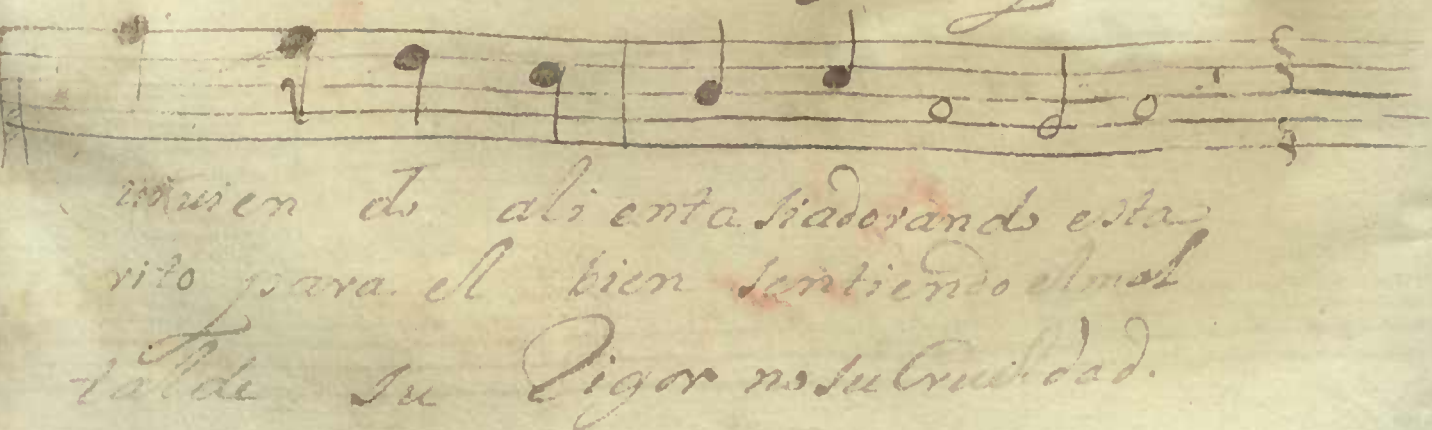
de amar solo de amar



Vivir de amar in tento q̄ un Cora con sy
La tristeza que miras no es por tu ingria
Ay tronco ay fuente ay ris C. Ay lago ay arbol ay



ay enses logado ra ui
dad. Si no es por q̄ me añada me
mas si alla mi due no fuere pin



resien de alienta si adorando esta
rito para el bien sintiendo el mal
talde su rigor no su crueldad.

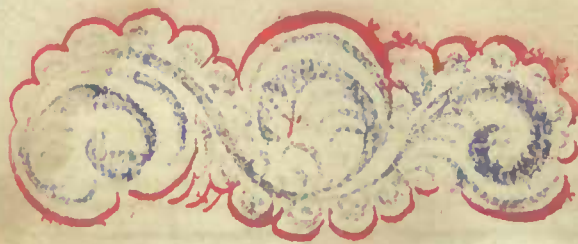
A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one flat (B-flat). The notation consists of several measures of music, including quarter notes, eighth notes, and a half note. The ink is dark brown and the paper shows signs of age and staining.

A single staff of handwritten musical notation. It starts with a treble clef and a key signature of one flat. The notation includes quarter notes, eighth notes, and a half note. Below the staff, the word "airosa" is written in a cursive hand, followed by "3 Coplas" on the next line. The staff concludes with a large, decorative flourish.

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one flat. The notation features a series of eighth notes and quarter notes, ending with a large, decorative flourish.

A single staff of handwritten musical notation. It starts with a treble clef and a key signature of one flat. The notation consists of quarter notes and eighth notes, ending with a large, decorative flourish.

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one flat. The notation includes quarter notes, eighth notes, and a half note, ending with a large, decorative flourish.



Recitado q' dis

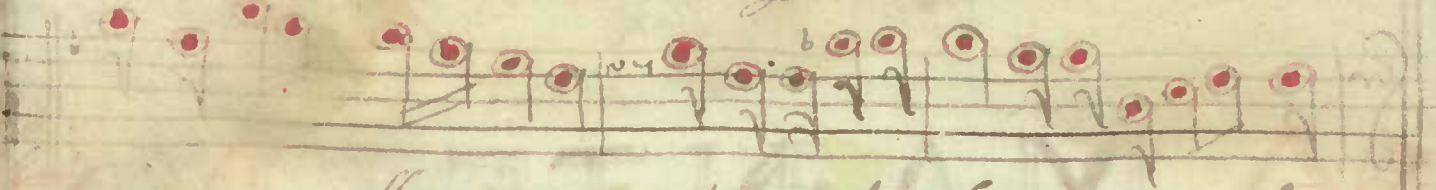
A MANTE ESTRE
LHA.
MIA.



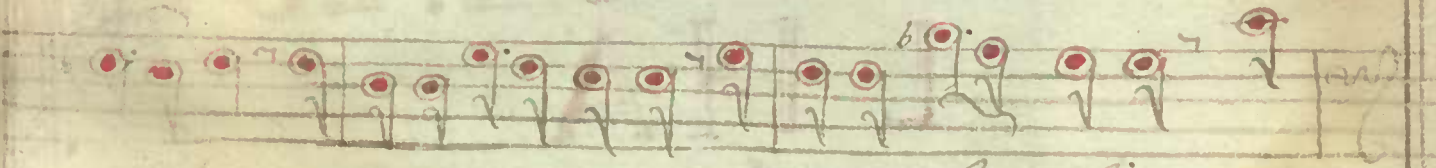
Triple Solo Introduction



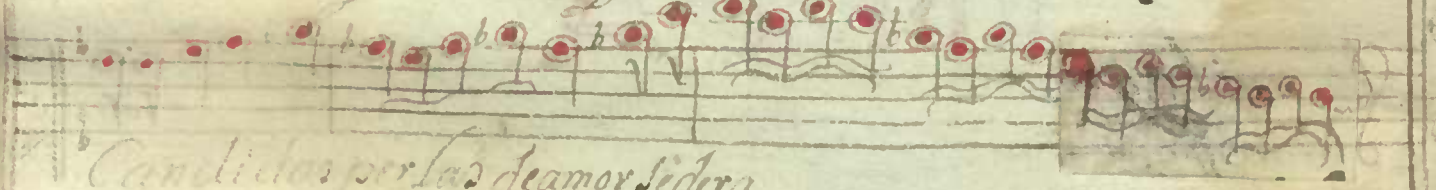
Amorosa alla mia zensendi da



mas de marseliza hermosa medas



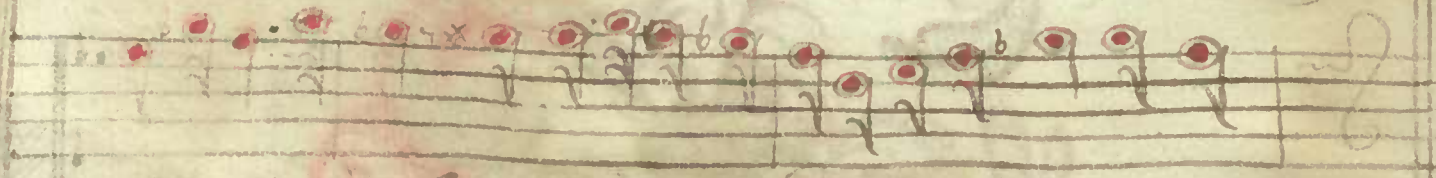
deho tanta gestand en mi pecho de bosa al os a los y en



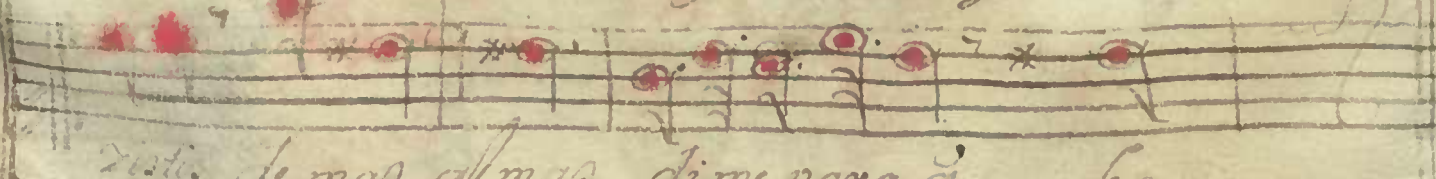
Candidas perlas de amor sedera.



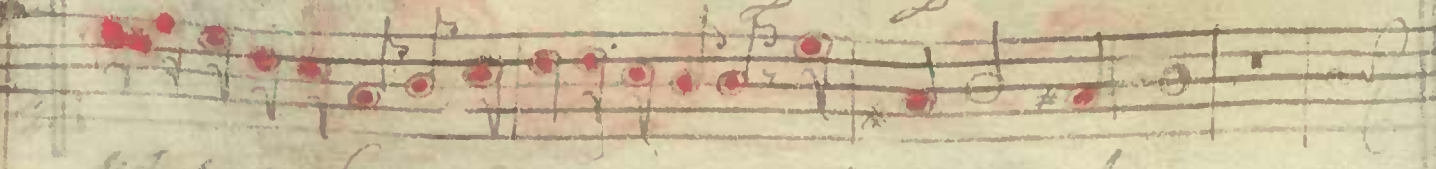
ma sedera ma sedera ma



de rap que ha sido tanta gloria se Capasome y



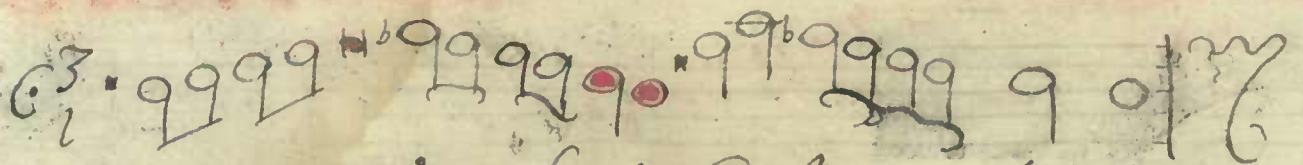
diste de mas almas dime para q ha



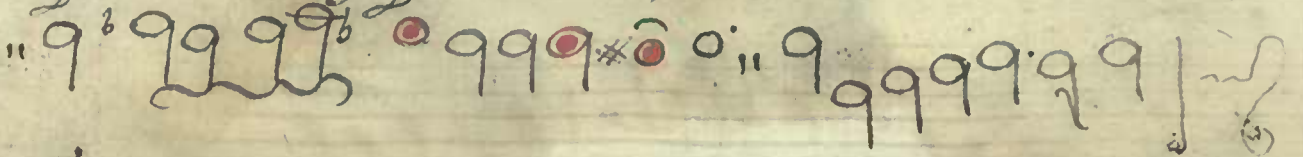
sido tanta gloria se Capasome existe de mas al mas

Amante Solo Introduction 37

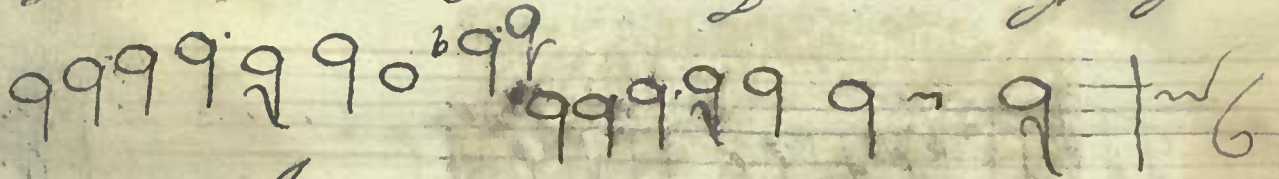
Amante Stella mio



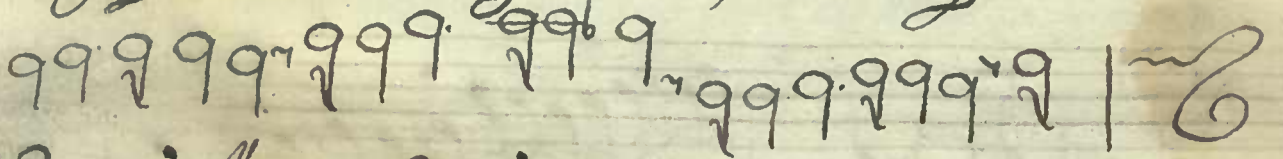
pe — ro ay q̄ uisenta Cruel mente Intenta



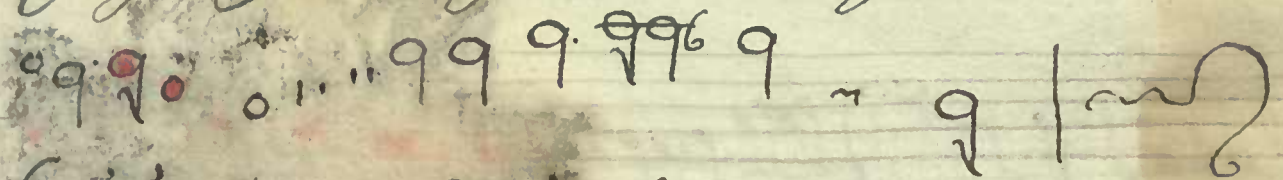
q̄ sienta y no ui - ua pues al lo en mispecho q̄.



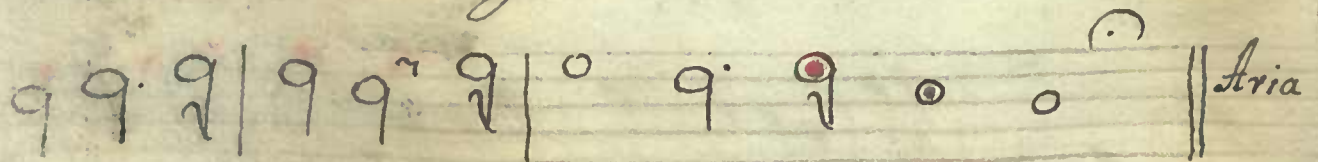
traigo por al ma en lugar de la mia huñ su to q̄ hiene un



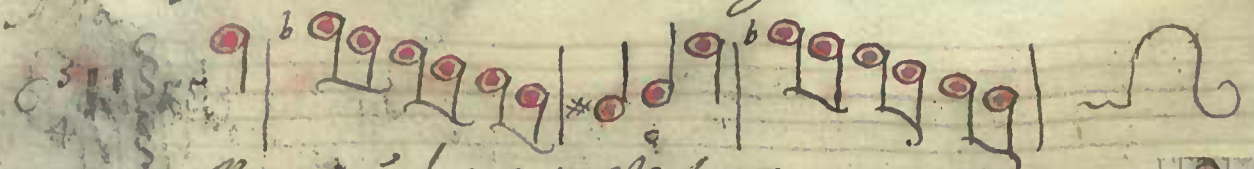
rigor q̄ allaga un lais q̄ mata y un se no q̄ anima y un



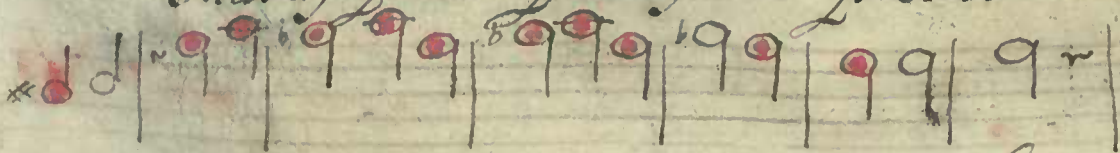
se no q̄ anima un lais q̄ mata y un



se no q̄ anima y un se no q̄ ani ma



Mas ay q̄ he a questo favor presto



presto q̄ me as

ga el de Lor



peroy

36 76 76

43

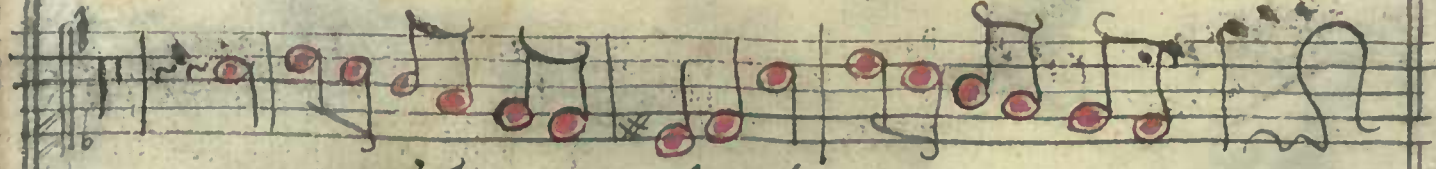
43 6

43

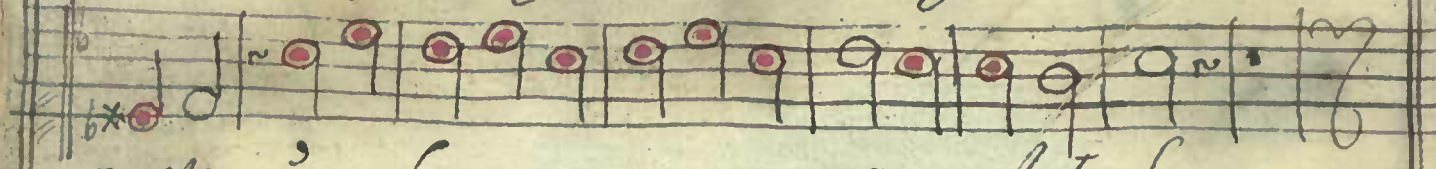
4 36 45

Alia

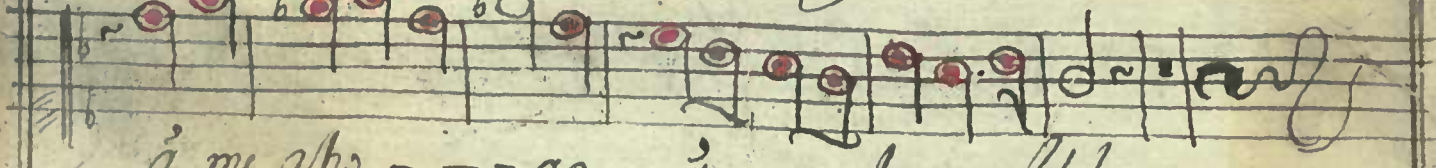
Mas an d'hy agnes to



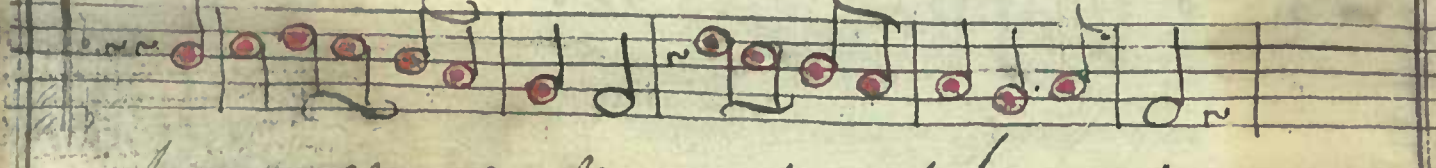
mas ay q̃ he agusto fauor presto



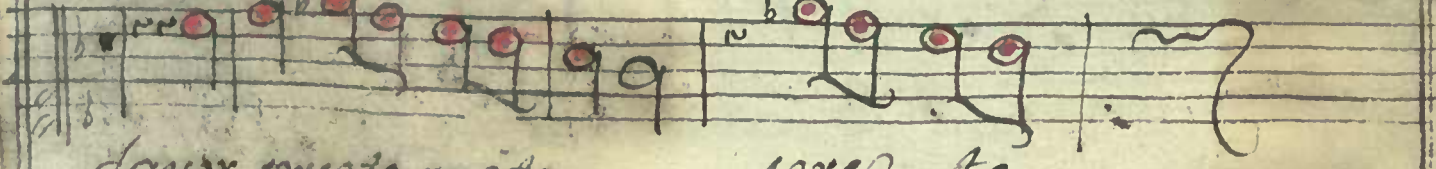
presto q̃ me ha o — — — — — ga — el do lor



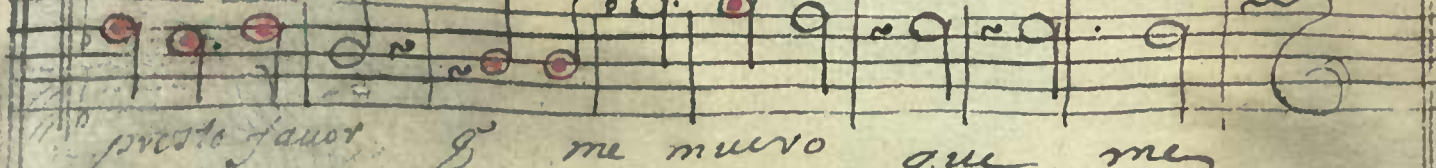
q̃. me aho — — — ga q̃ me aho ga el do lor



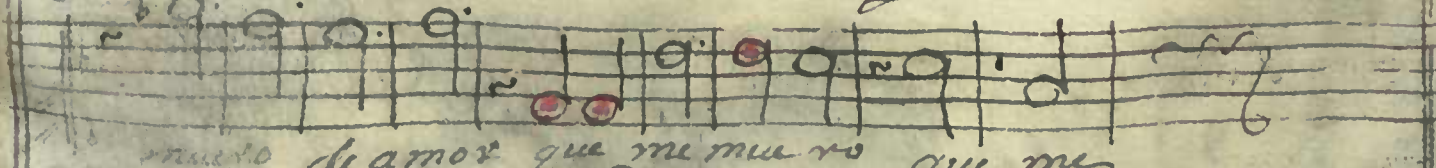
fauor presto pres to presto presto fa uor



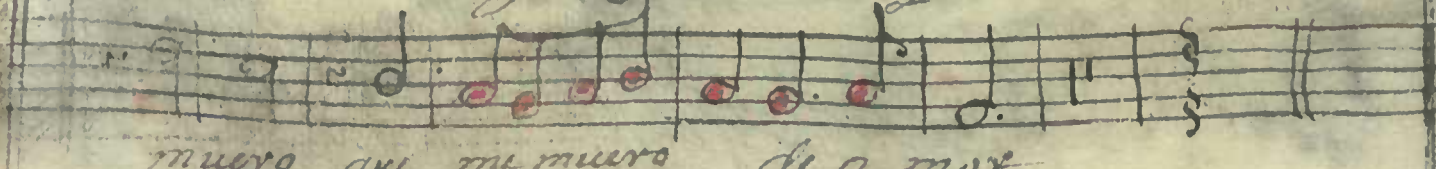
fauor presto presto presto



presto fauor q̃ me muero que me



muero de amor que me muero que me



muero que me muero de a mor

Handwritten musical notation on a five-line staff. The music begins with a treble clef and a key signature of one flat (B-flat). It features a series of eighth and sixteenth notes, some marked with red asterisks. The staff concludes with a double bar line and a fermata.

Handwritten musical notation on a five-line staff, starting with measure 34. The notation includes eighth notes and rests, with several notes marked with red asterisks. The staff ends with a double bar line and a fermata.

Handwritten musical notation on a five-line staff. The music consists of eighth notes and rests, with some notes marked with red asterisks. The staff concludes with a double bar line and a fermata.

Handwritten musical notation on a five-line staff. The notation includes eighth notes and rests, with some notes marked with red asterisks. The staff ends with a double bar line and a fermata.

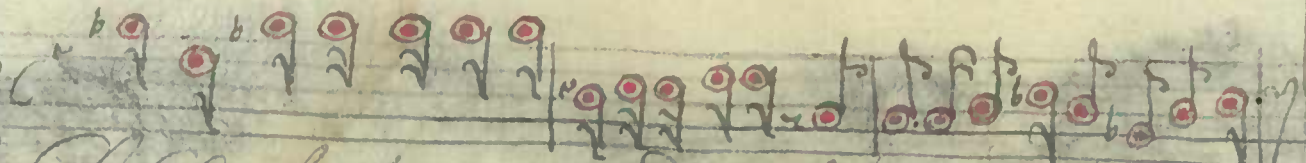
Handwritten musical notation on a five-line staff. The music features eighth notes and rests, with some notes marked with red asterisks. The staff concludes with a double bar line and a fermata.

Handwritten musical notation on a five-line staff, starting with measure 36. The notation includes eighth notes and rests, with some notes marked with red asterisks. The staff ends with a double bar line and a fermata.

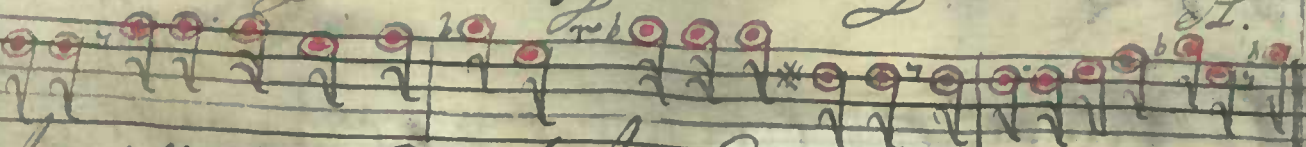
Handwritten musical notation on a five-line staff. The notation includes eighth notes and rests, with some notes marked with red asterisks. The staff concludes with a double bar line and a fermata.

Handwritten musical notation on a five-line staff. The word "Allegro" is written in cursive at the beginning of the staff. The notation includes eighth notes and rests. The staff concludes with a double bar line and a fermata.

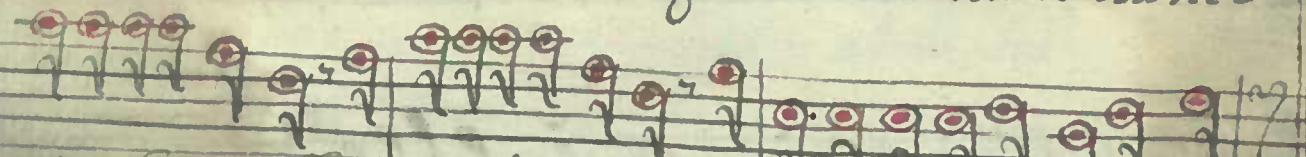
Alto



Celeste aqueb y queda en la ma g' manselira ia ma iuda
II.



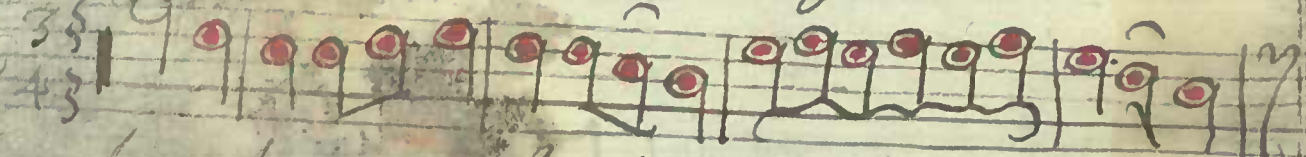
Alma iadimitraste Canto buelua fadente a ser sonoro llanto



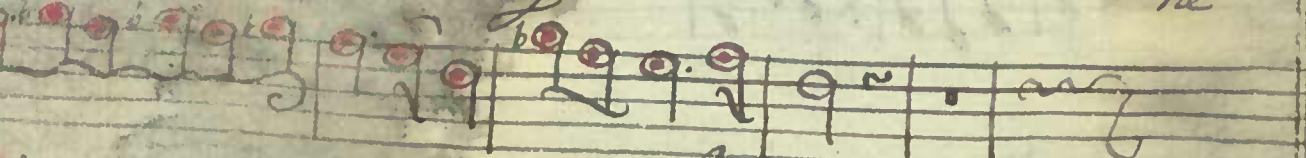
de alorde me bodria y al son de su armonia enue de fuarda sunen alta



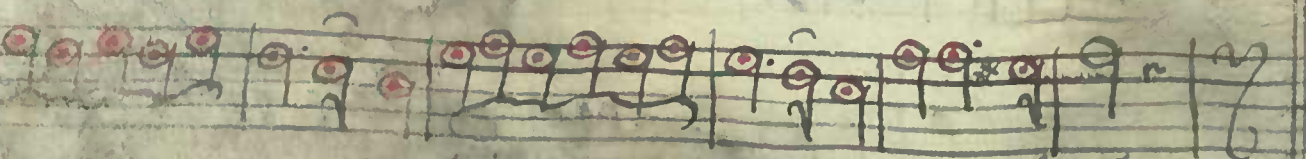
nulas ~~ins~~iteras de amor hilos de per las



Suene sue ne aquebranto tri - - - - - ne



tri - - - - - ne trine clar dor



- - - - - ne tri - - - - - ne trine clar dor



Sauzolas del llanto Citeras de amor

Ad libit.

Handwritten musical staff with a treble clef and a 3/4 time signature. It begins with a C-clef on the first line. The notation includes a quarter rest, a quarter note with a flat, a quarter note, and a quarter note with a flat. The staff concludes with a large, decorative flourish.

Handwritten musical staff with a treble clef and a 3/4 time signature. It begins with a C-clef on the first line. The notation includes a quarter note with an asterisk, a quarter note with a flat, a quarter note, a quarter note with a flat, and a quarter note. The staff concludes with a large, decorative flourish.

Handwritten musical staff with a treble clef and a 3/4 time signature. It begins with a C-clef on the first line. The notation includes a quarter note, a quarter note, a quarter note with an asterisk, a quarter note, and a quarter note. The staff concludes with a large, decorative flourish.

Handwritten musical staff with a treble clef and a 3/4 time signature. It begins with a C-clef on the first line. The notation includes a quarter note with an asterisk, a quarter rest, a quarter note, and a quarter note. The staff concludes with a large, decorative flourish.

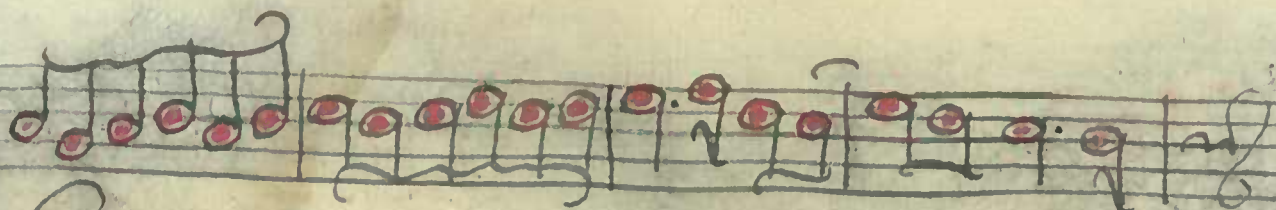
Alia

Handwritten musical staff with a treble clef and a 3/4 time signature. It begins with a C-clef on the first line. The notation includes a quarter note with a flat, a quarter note with an asterisk, and a series of eighth notes. The staff concludes with a large, decorative flourish.

Handwritten musical staff with a treble clef and a 3/4 time signature. It begins with a C-clef on the first line. The notation includes a quarter note with an asterisk, a quarter note with a flat, and a series of eighth notes. The staff concludes with a large, decorative flourish.

Handwritten musical staff with a treble clef and a 3/4 time signature. It begins with a C-clef on the first line. The notation includes a quarter note with a flat, a quarter note, and a series of eighth notes. The staff concludes with a large, decorative flourish.

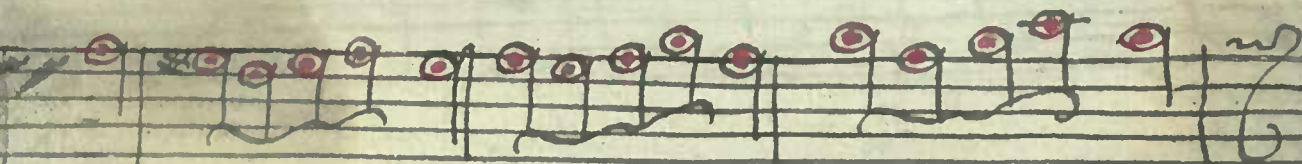
Handwritten musical staff with a treble clef and a 3/4 time signature. It begins with a C-clef on the first line. The notation includes a quarter note with an asterisk, a quarter note with a flat, and a series of eighth notes. The staff concludes with a large, decorative flourish.



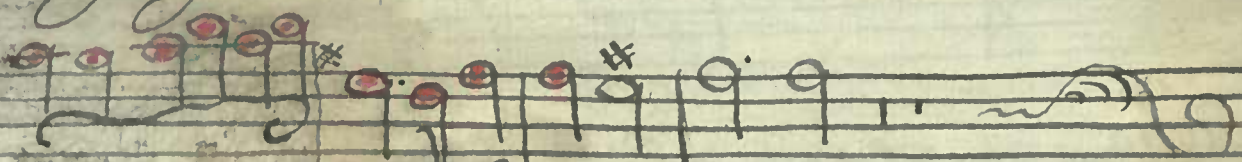
Ci - - - - - teras de a



mor Ci - - - the ras de a m or



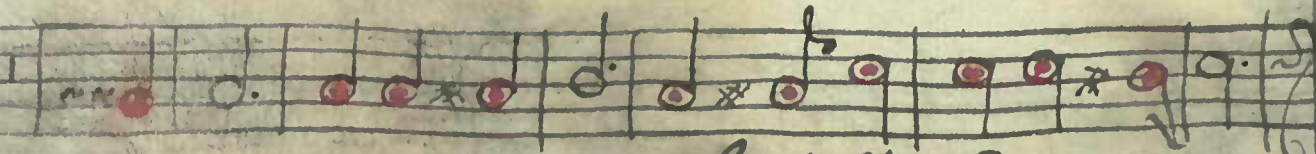
gor ge - - - - -



- - - e l l a m i e n t o



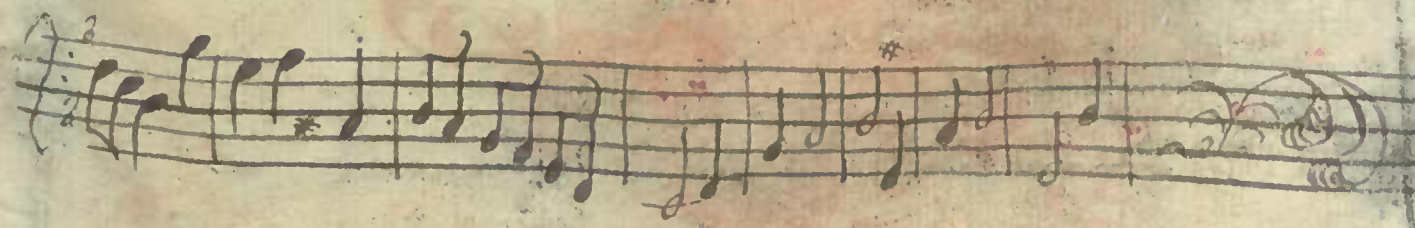
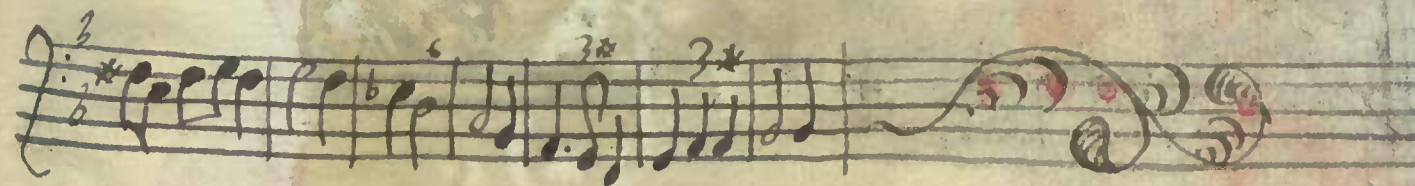
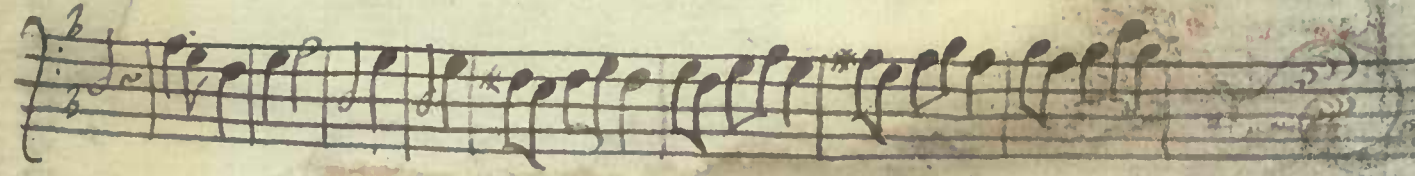
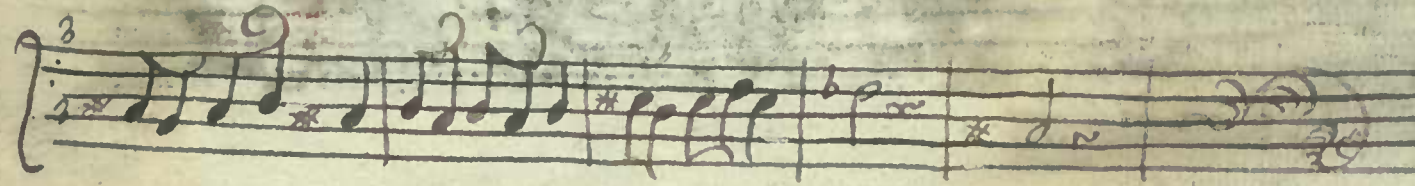
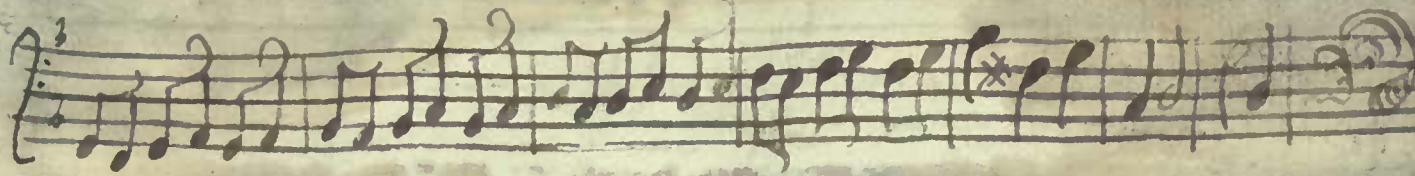
eromatib aliento del bello Ci gor

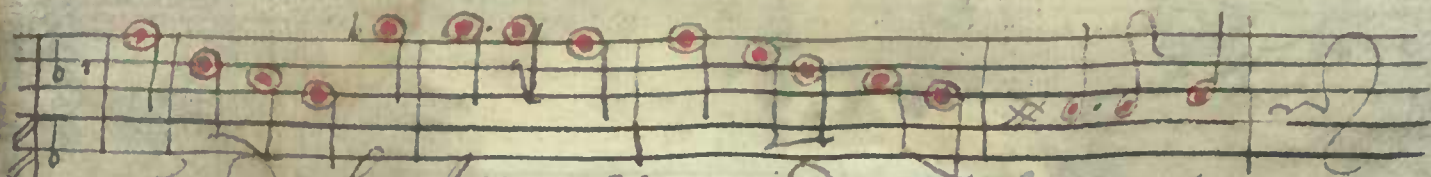


eromatib aliento del bello Ci gor



g' endulle el tro mt. quide en el viento templado el do loe



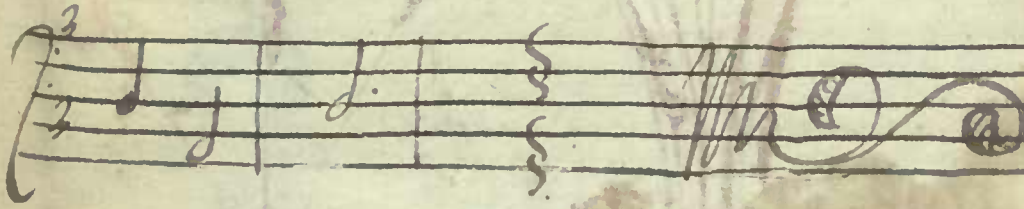
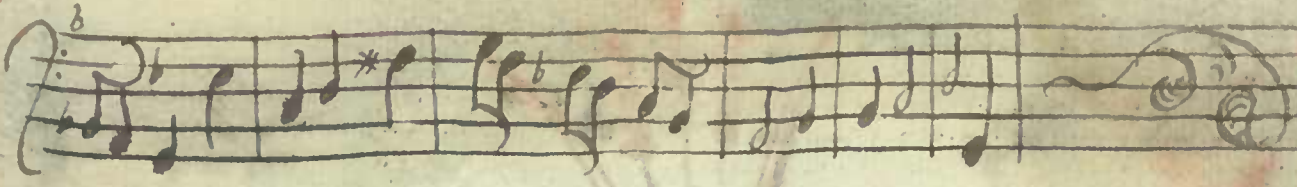


Andante al tromb. equede en el viento ten



pla. el ar dor





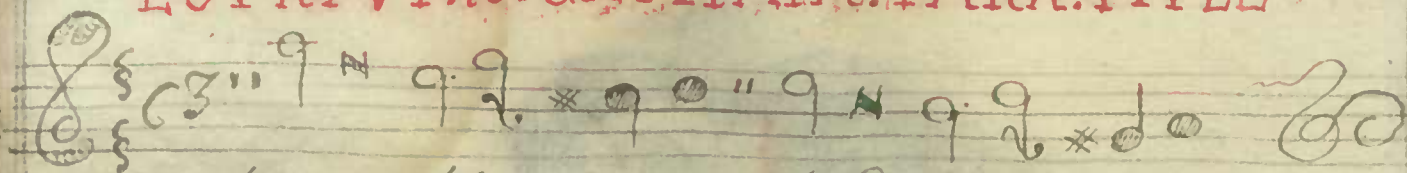


*Cantata humana de
triple que dis*

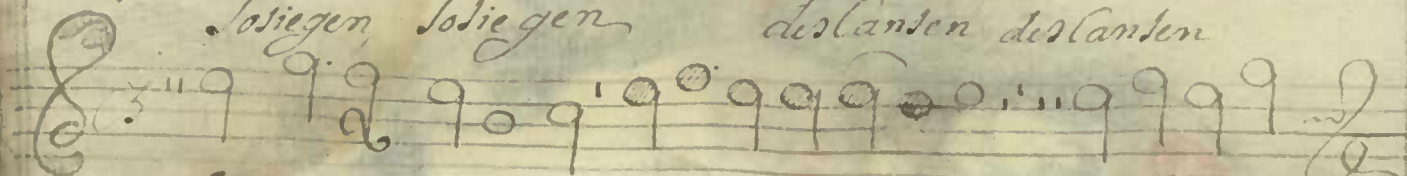
SOSIEGEN. SOSIEC
E N.
DV RON.



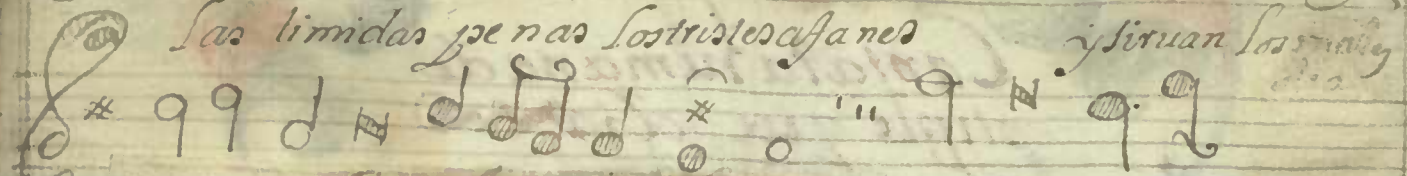
ESTRIVILLO. CANTATA. PARA TIPLE



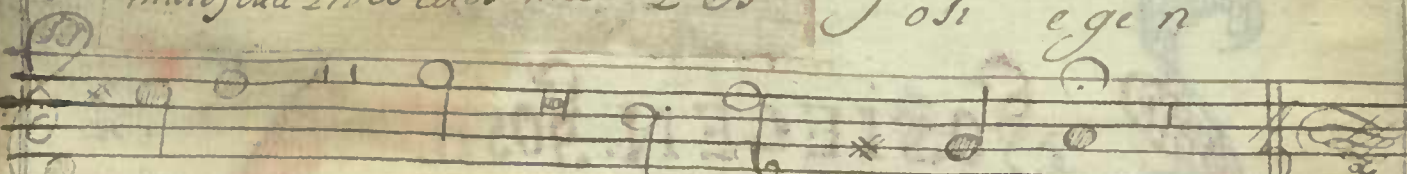
Sosiegen, Sosiegen deslansen deslansen



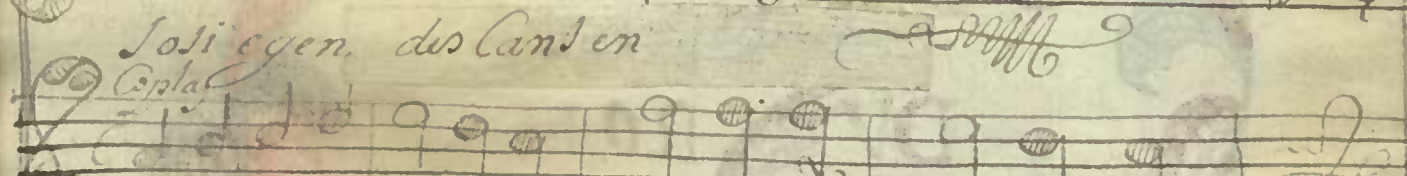
Las limidas penas los tristes afa nes y siruan los malis



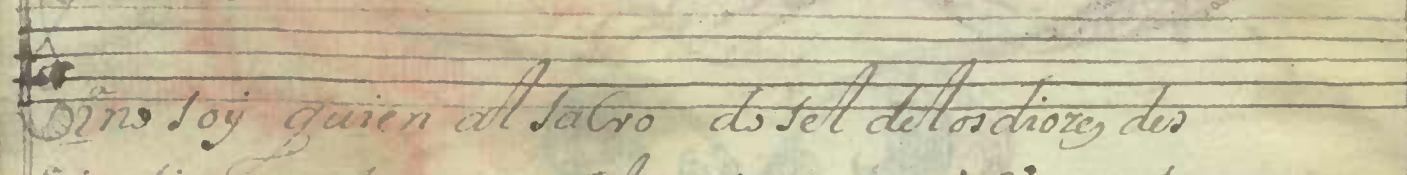
malis da libio a los ma Les Sosie gen



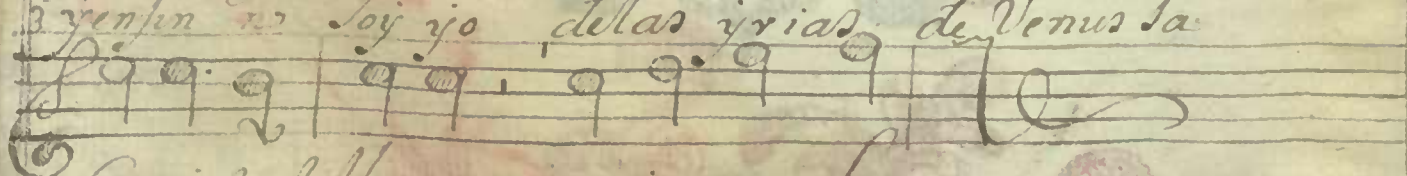
Sosiegen, deslansen



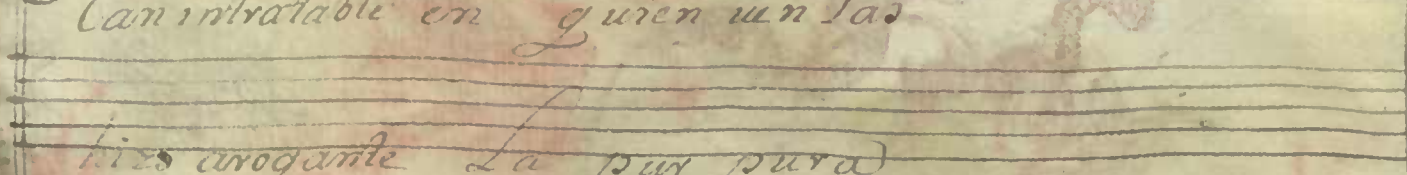
ñ no soy aquel fiero us ras in sendido val



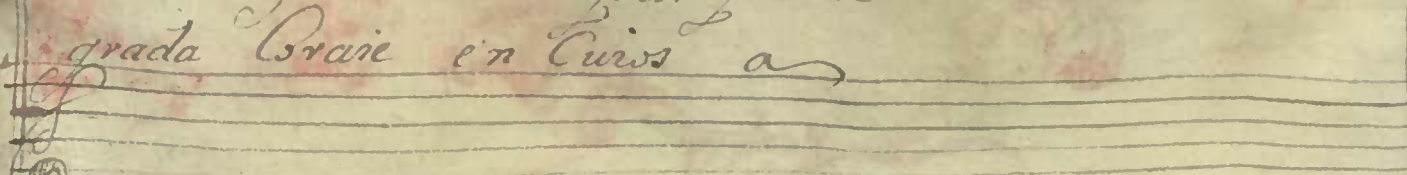
ñ no soy quien al sacro de sel de los diore, des
y en fin no soy yo de las yrias de Venus la



Can intratable en quien un las



liza avogante La pur pura
grada Crare en Cuis a



CANTATA. VMANA

ESTRI

4/4

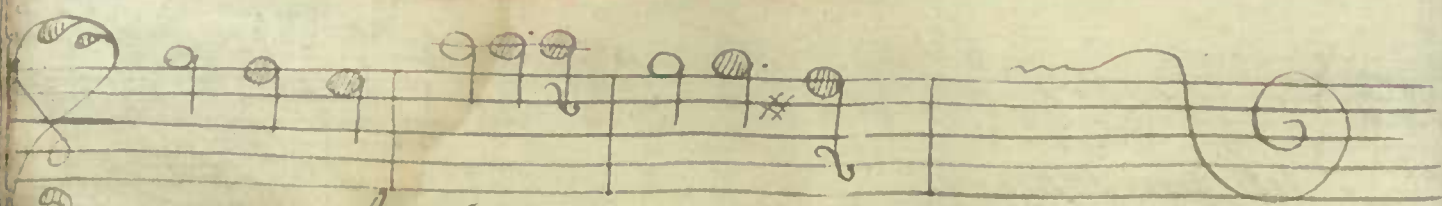
Sosiegen Sosiegen

3^a

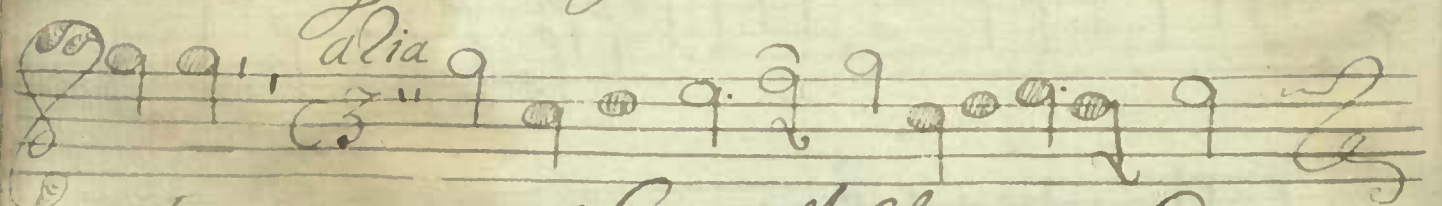
Coplas

no Soy

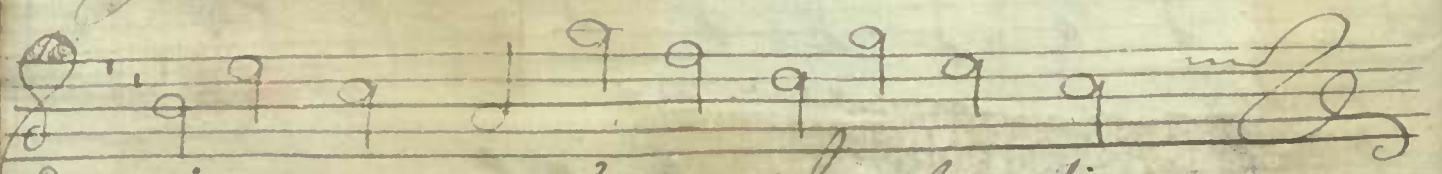




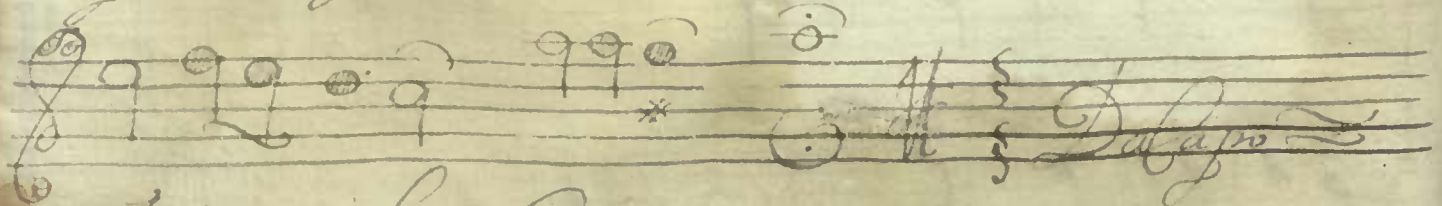
misma es la de paucos o quemas
a sandos los fueros sagrados de tantos deij
sientos respiran castigos su usotuy



arden
da des
magen
jus Co mo effalib



g aya mi cue g apague el en sen dis
gen mi oprobio li rana I us beris
g dencia g fabrica mi I mpiris



de tantos usl Ca nes
mi culto pro sa ren
primira mi el traje

A musical staff with a treble clef. A single note is written on the second line. There is a small scribble above the staff.

A musical staff with a treble clef and a 3/4 time signature. It contains a melodic line with several notes, including a half note and a quarter note, ending with a flourish.

Aria

A musical staff with a treble clef containing a sequence of notes: a quarter note, an eighth note, and another quarter note.

A musical staff with a treble clef. The word "Aria" is written above the staff. The staff contains a melodic line with notes and a 3/4 time signature.

A musical staff with a treble clef containing a few notes, including a quarter note and a half note.

A musical staff with a treble clef containing a melodic line with several notes and a flourish at the end.

A musical staff with a treble clef and a 3/4 time signature. It contains notes and a double bar line, followed by some scribbles.

A vertical musical staff with a treble clef. It contains a continuous melodic line with many notes, starting with a 3/4 time signature. A small number '6' is written at the bottom left of the staff.

pe ro ia z ala fa si ga tan ren

dido el pecho ya re g. un de rali ento

pal pita en Cada temo que late

y ya g. en el uerdo dentro de en ma ra

nado bostaje q. Con po ne la fro n to ra.

te na ri da d de los sau res

segu ro es poi de y pue dan sudar los allan

Car me de diana firme entrego ad mis

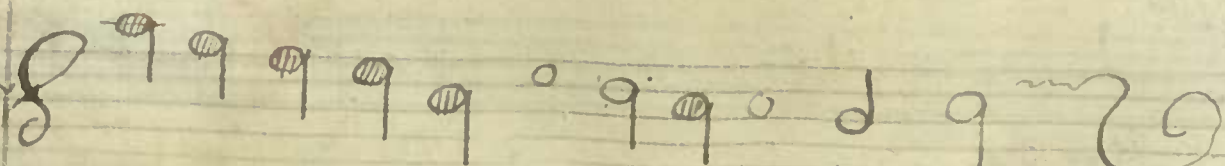
Re pitidoz afany ce nyste si tio en

quien ai q. sobre el deylan to hirs el asars q. su n

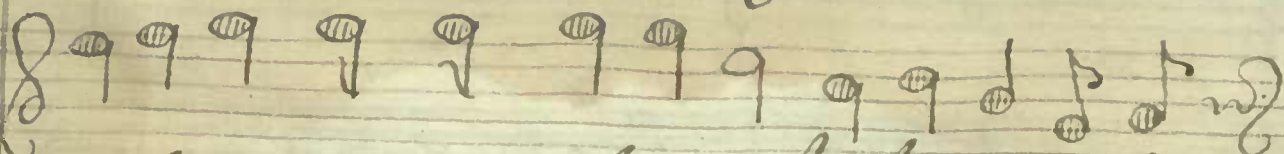
Utlto.

Poro ja

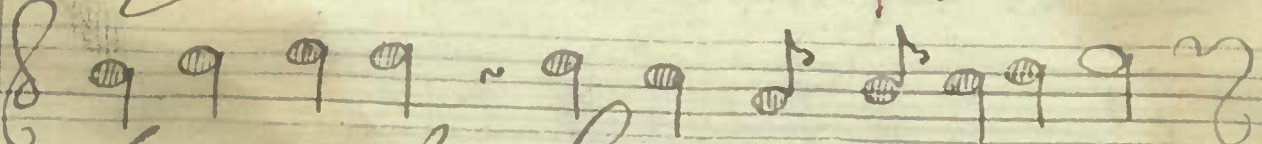
The musical score consists of ten staves of handwritten notation. The notation is written in a cursive style on aged, yellowed paper. The score includes various note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals (sharps and flats). Some notes are marked with asterisks. The score is organized into measures by vertical bar lines. The first staff begins with a treble clef and a common time signature. The second staff has the word "Poro ja" written above it. The notation is dense and detailed, with some notes having stems and beams. The overall appearance is that of a historical manuscript.



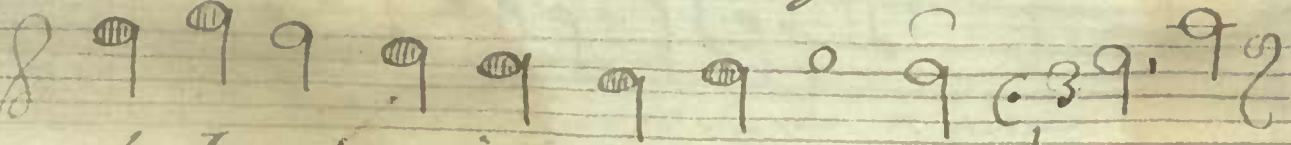
do es C h o s i r u a d e f a t r e,



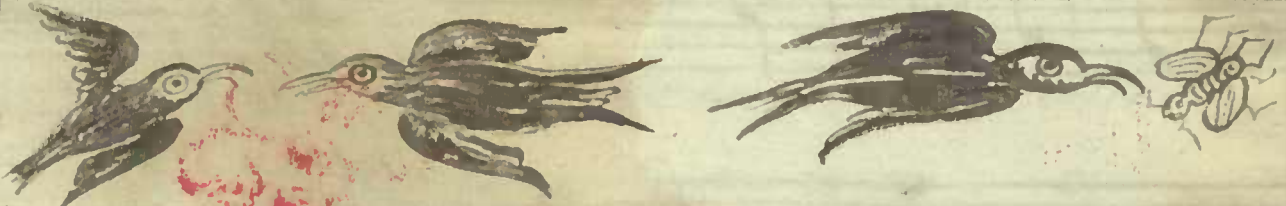
entregemos a esta dulce heronja de



los mortales. La vida que a este fe



cto dixeran mis uosy ante lo



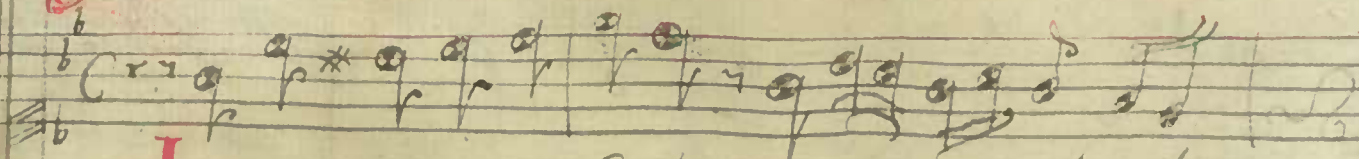
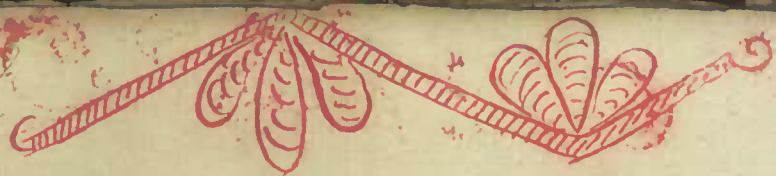
Handwritten musical notation on five staves. The first staff contains notes with numbers 36, 76, and 76 above them. The second staff has asterisks under some notes. The third staff has asterisks under some notes. The fourth staff has a '3' over a note. The fifth staff is empty.

Cantata So qu' Dio

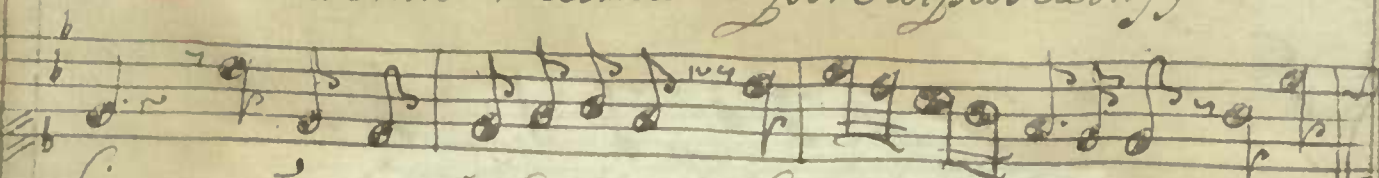
LAVZENSIAM. ME
 N DENA

Andredalosta

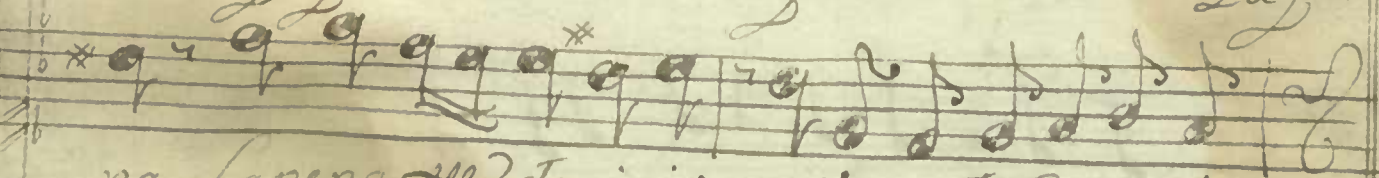
Introduction Solo



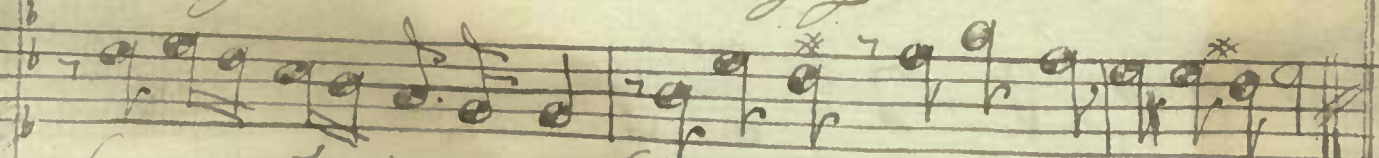
Laurenzia melindena por culpas de infy



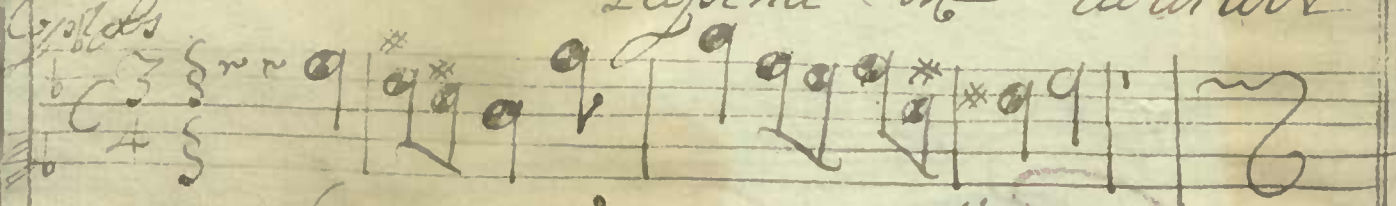
lis aq̄ padeslamuerto Laxena de uiuir Laxe



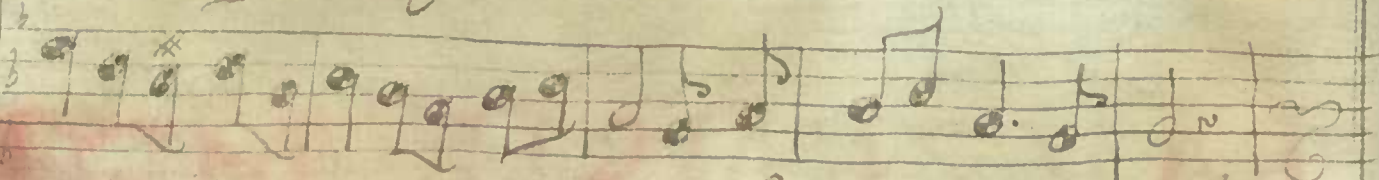
na Laxena de uiuir aq̄ padeslamuerto



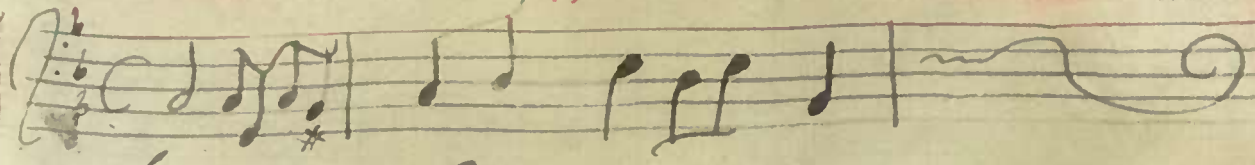
Laxena de uiuir Laxena de uiuir



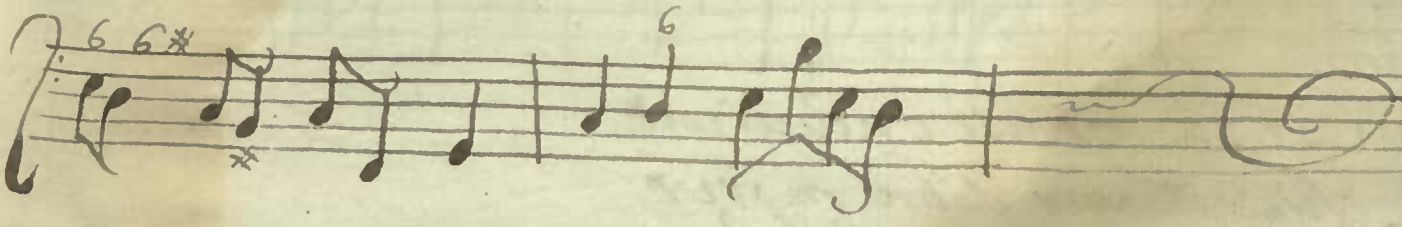
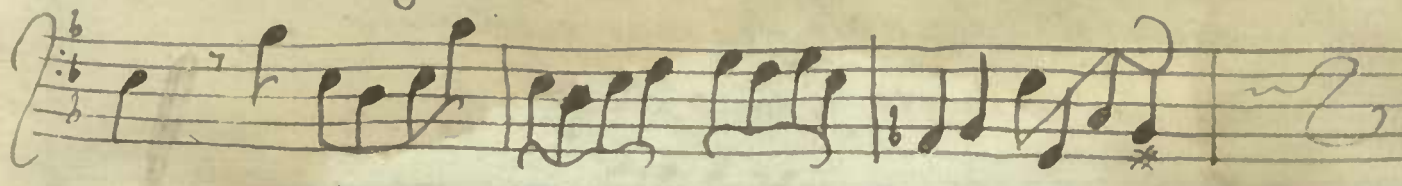
Laurenzia q̄ siemro e lloro
p̄a quitarme La vida
pero como muerdo o uiuo



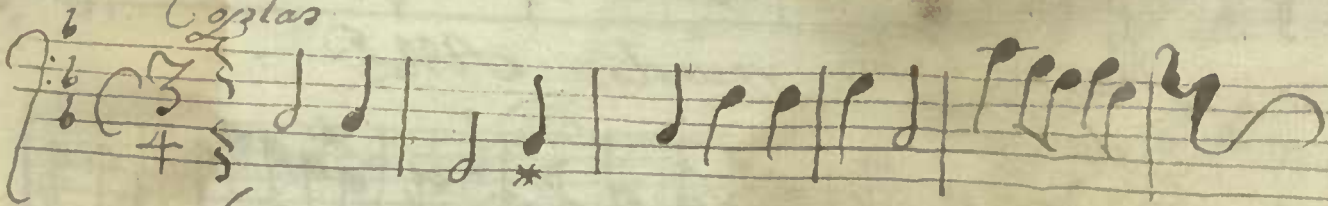
es una muerte si uel una muerte si uel
lobra amia mor aduuir tiramiamora uer
Solo asi podre dizer podre dizer



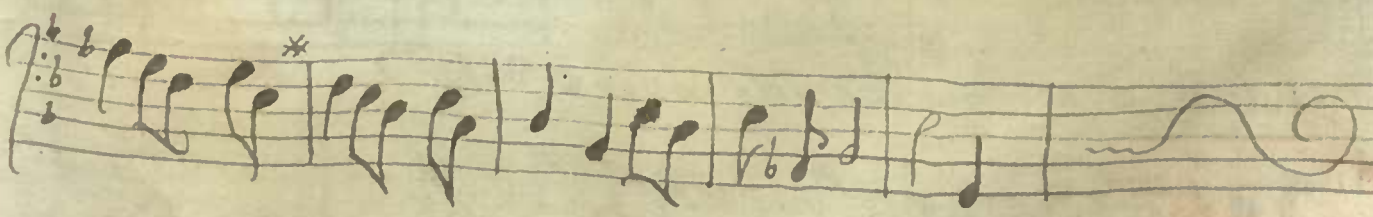
Laurentia mesonema

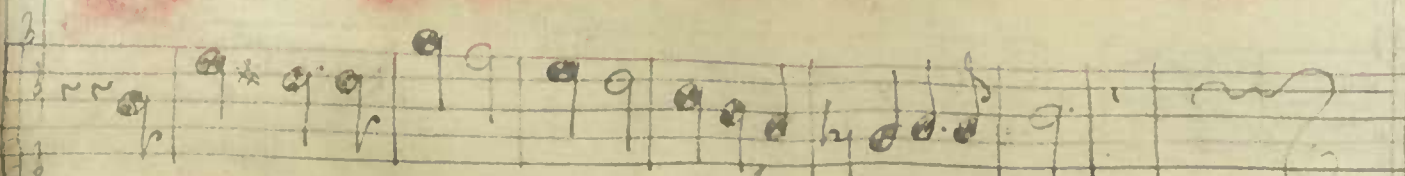
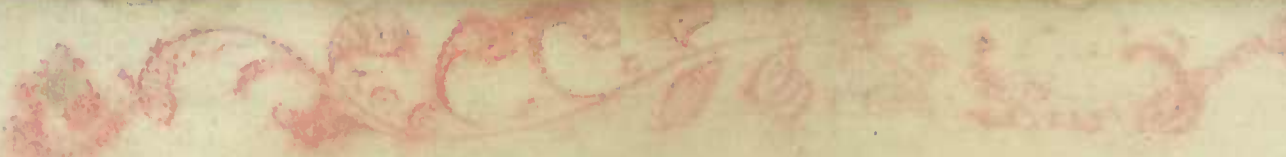


Corglas

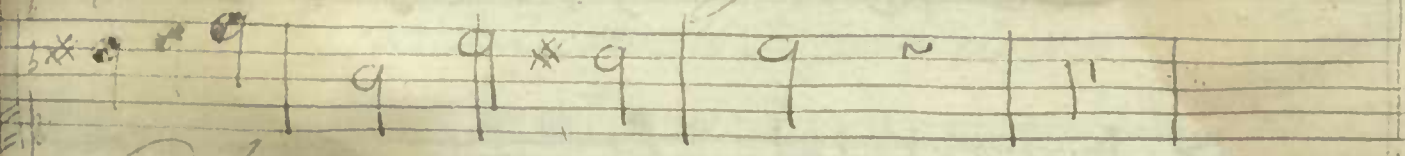


Laurentia



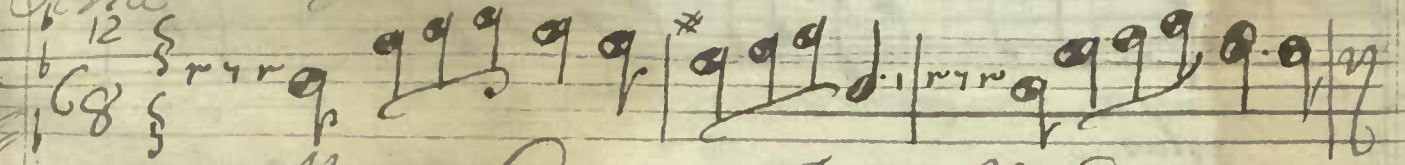


pues entre mis penas muero Con la pen si on de uiuir
 Quier mi due no dexarle fue morir sobre morir
 y por infelix no muero y uiuo por entfi lize

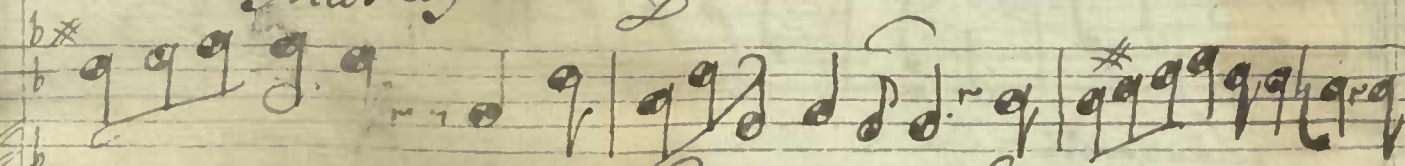


Con la pen si on de uiuir
 fue morir sobre morir
 y uiuo por infelix

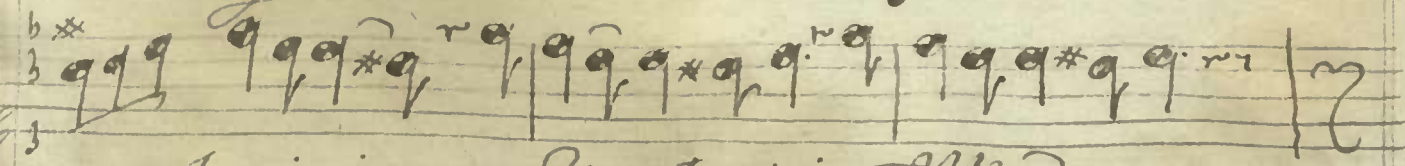
Aria



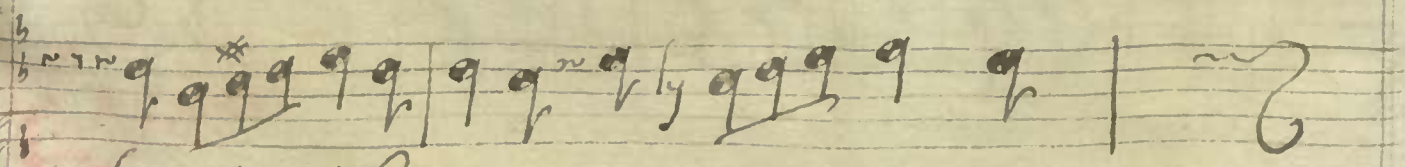
Mas ay como puedo *Al*



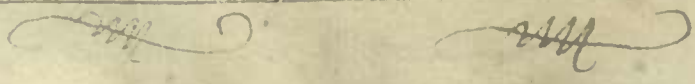
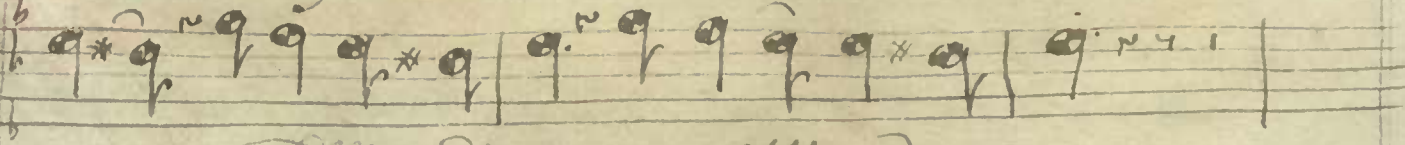
En un punto uir la uida y la muerte, mo



riendo uiuir mo riendo uiuir *Al*



la uida y la muerte moriendo uiuir



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes eighth and sixteenth notes, rests, and a final flourish.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes eighth and sixteenth notes, rests, and a final flourish.

Aria

Handwritten musical notation for an aria on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes eighth and sixteenth notes, rests, and a final flourish.

Mariaj

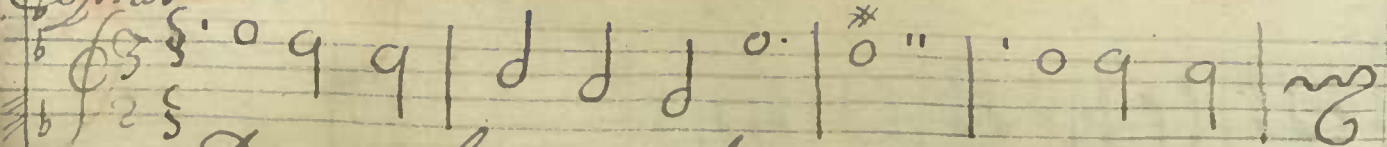
Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes eighth and sixteenth notes, rests, and a final flourish.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes eighth and sixteenth notes, rests, and a final flourish.

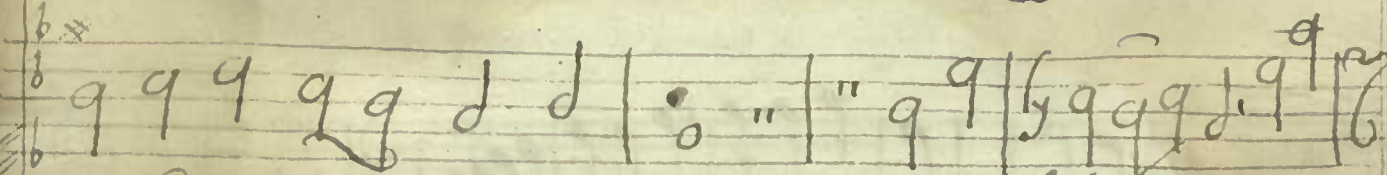
Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes eighth and sixteenth notes, rests, and a final flourish.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes eighth and sixteenth notes, rests, and a final flourish.

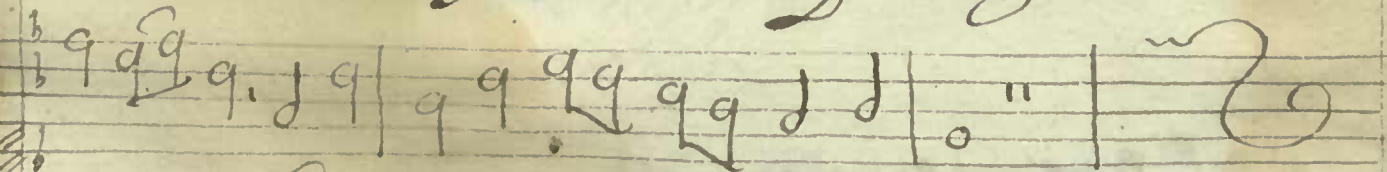
Coplas



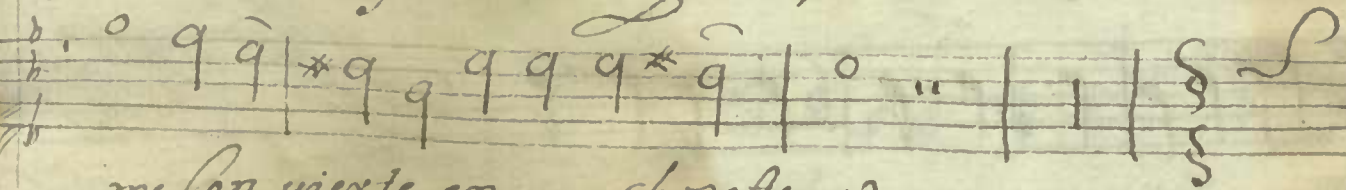
Dentro nel pecho abra va do mi Co
entre llama y entre en sen di os ui us
Amor si muerto si uius Co mo



ra con me atro me n ta
emuro nesta au zentia
me allar tu fi nera
pues el fuego q' res
Siendo el fuego q' me a
por obligacion a tu



pira me con uierte en muchos etenas
brara el mis mo q' me sus ten ta
sielo en la gra fisis me que ma



me son uierte en muchos etenas
el mis mo que me sus tenta
En la gra fisis me que ma

Coplas

Handwritten musical notation on a five-line staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The notation includes a treble clef, a common time signature 'C', and various rhythmic values such as half notes, quarter notes, and eighth notes. The piece concludes with a double bar line and a decorative flourish.

Dentro nel pecho

Handwritten musical notation on a five-line staff, continuing the piece. It features a treble clef, a key signature of two flats, and a 3/2 time signature. The notation consists of a series of rhythmic patterns, including quarter and eighth notes, leading to a double bar line and a flourish.

Handwritten musical notation on a five-line staff. It begins with a treble clef, a key signature of two flats, and a 3/2 time signature. The notation includes quarter and eighth notes, ending with a double bar line and a flourish.

Handwritten musical notation on a five-line staff. It starts with a treble clef, a key signature of two flats, and a 3/2 time signature. The notation includes quarter and eighth notes, with an asterisk marking a specific note. It concludes with a double bar line and a flourish.

Alia

12
♭ 12 8
♭ 8 5

Si am hie lo no mi vo tengo de mo vir

q es incompatible no

uerle euiuir q hes incompatible no

uerle euiuir no uerle eui uir no

Da capo

Uerle euiuir
de Citado

Pus esta auzeniamoe tanto me oprimen sion lo

grar mo vir mi uida gi me

Aria

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one flat, and a 3/4 time signature. The melody begins with a quarter rest followed by a series of eighth and sixteenth notes.

Siammi tiello no miro

Handwritten musical notation on a five-line staff, continuing the melody from the first staff with various note values and rests.

Handwritten musical notation on a five-line staff, showing a more active melodic line with many sixteenth notes.

Handwritten musical notation on a five-line staff, featuring a series of eighth notes and a final flourish.

Handwritten musical notation on a five-line staff, containing a complex passage with many sixteenth notes and a final flourish.

Alito

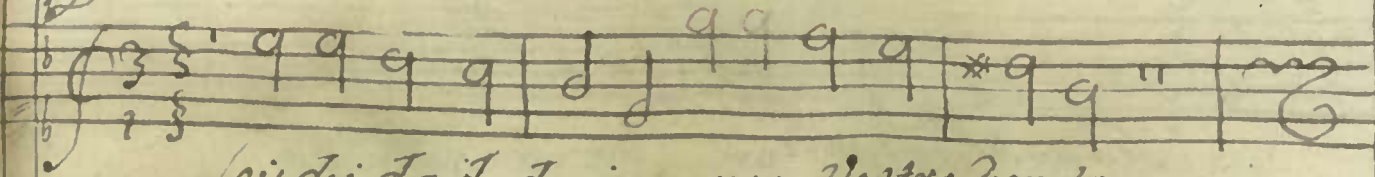
* 2
4 6

Handwritten musical notation on a five-line staff, consisting of a simple melody of quarter notes.

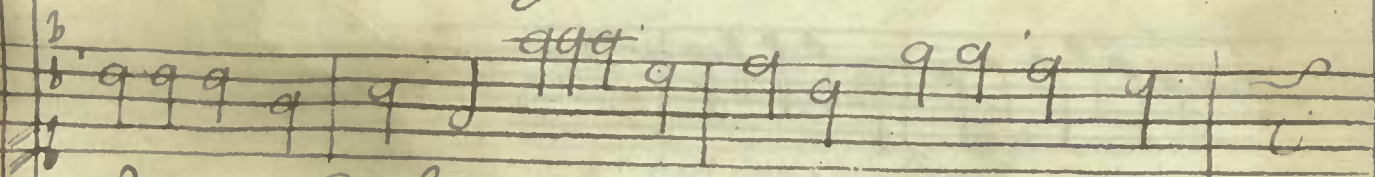
Puesta autentica

Handwritten musical notation on a five-line staff, showing a simple melody of quarter notes.

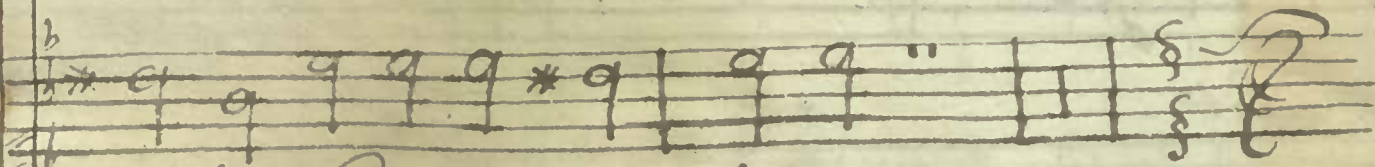
Coplas



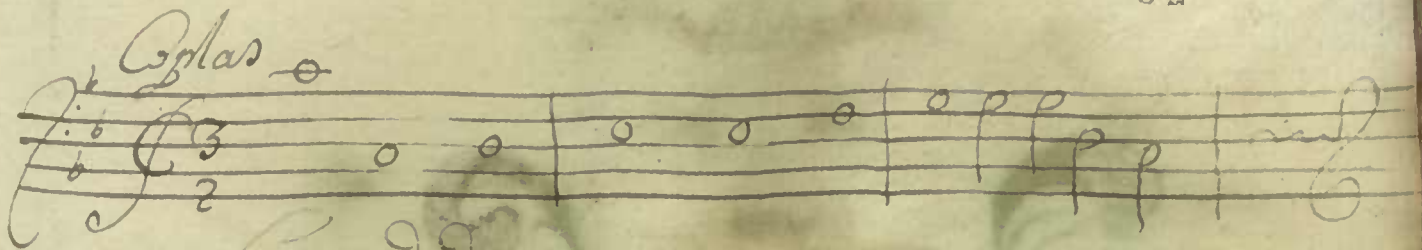
Soy deidad divina por vuestro respeto
de adoraros vivos. Este amor muer
prostrado en la tierra y mil de os confeso
astro soberano que d'ella del si es lo



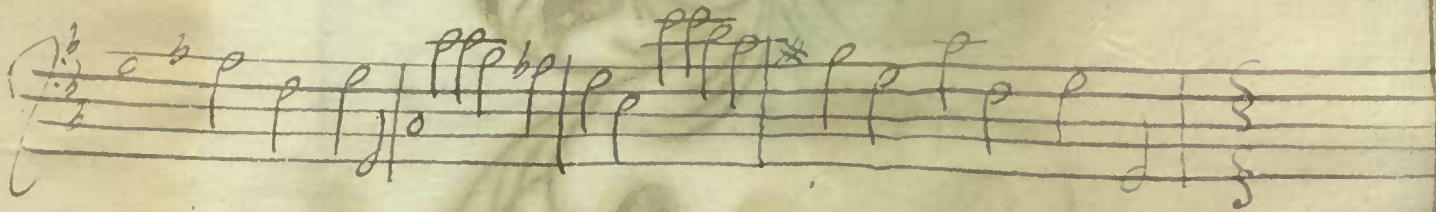
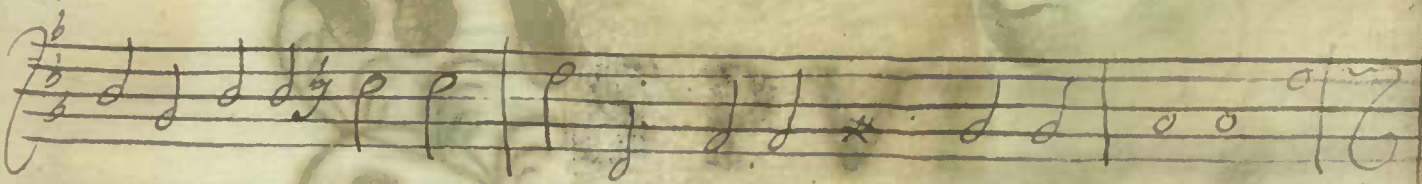
Ver vivo con alma con uertido en fuego uertido
que en v' mir contrarios todo soy en tremor y en un
y paradojaros todo soy en de los y para ad
Celeb' mi culto adimiti mis ruegos Celeb' mi



Alma con uertido en fue go
trarios todo soy en tremo
raros todo soy en de los
Culto adimiti mis ruegos

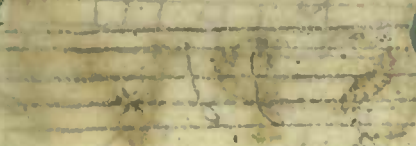


Soy deidad.





Handwritten text, possibly a title or dedication, including the word "Guedalla" and some illegible cursive script.



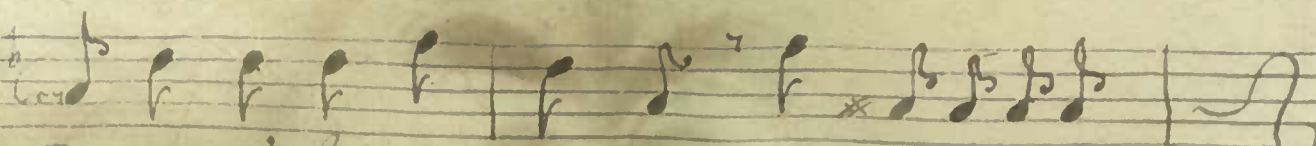


Cantata humana

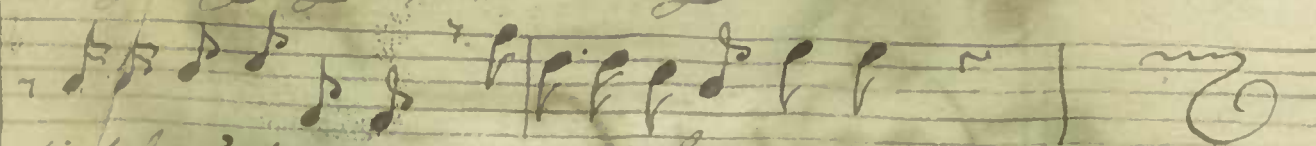
DES P VES
C V E I
PENSAMEN
CANTO

D. D. ...

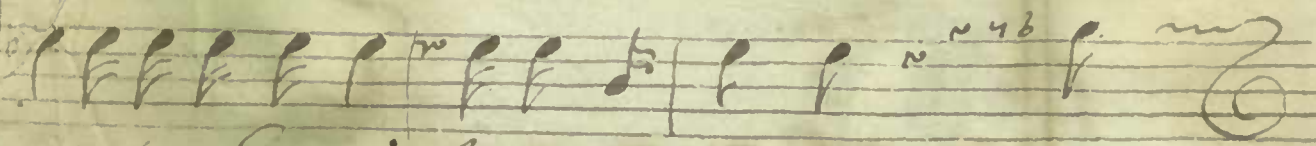




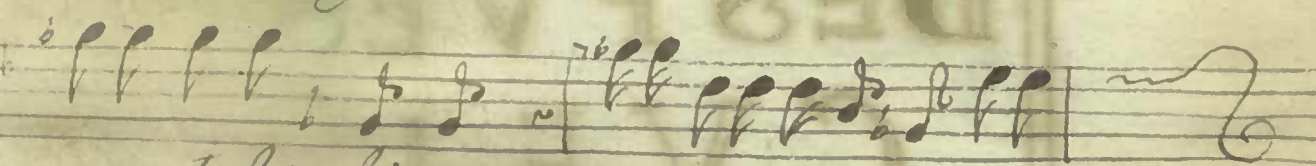
Después q' el penca miento que siento saues



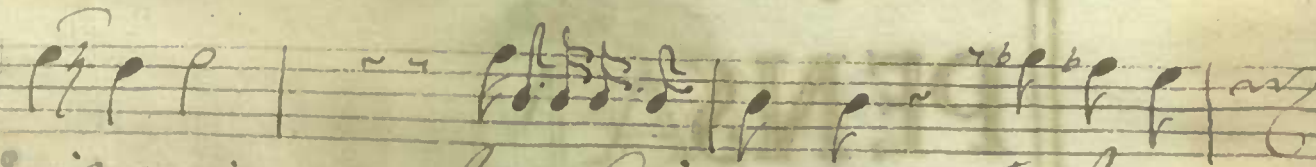
sin saber q' siento en fe de q' algun dia



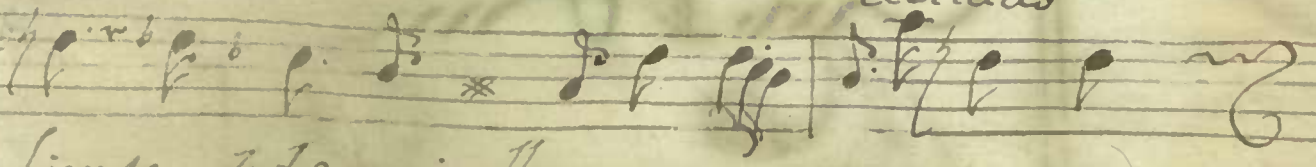
mia sera sauos q' ahora no es mia en



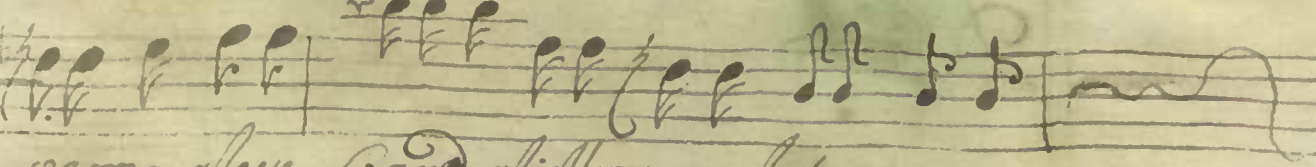
este dulce abismo aun ami me relato demi



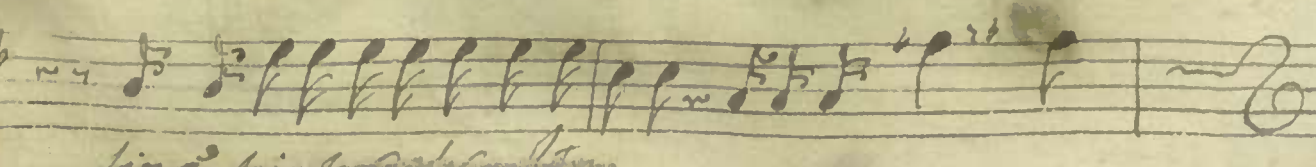
mis moy al susto conq' se no vinda el a
delitado



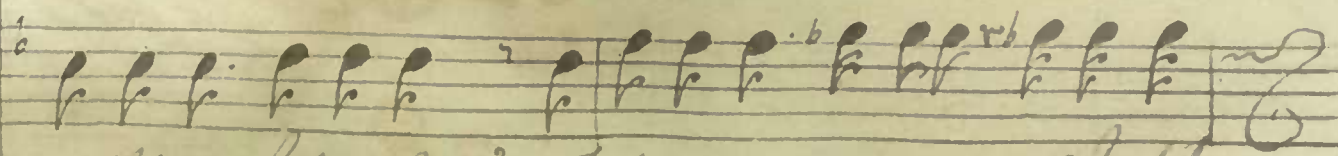
Siento de des maris lle no a tier na



perma a leue cuando al influxo qual dero mueue



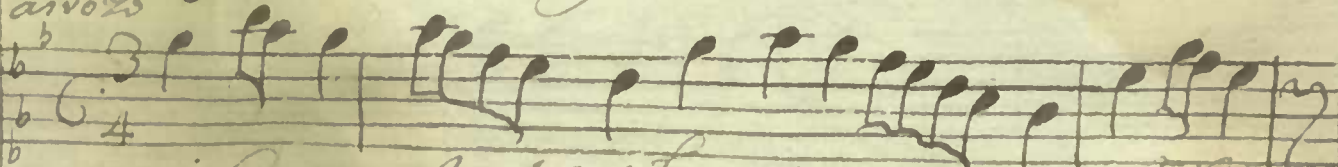
~~lingua a a a a a~~



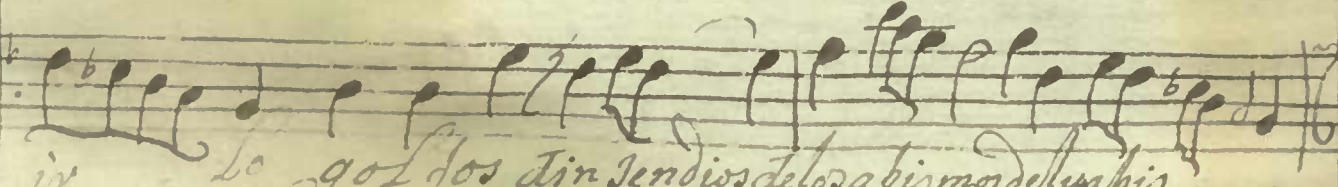
mitira el secreto q̄ a bita en memoria si lo del



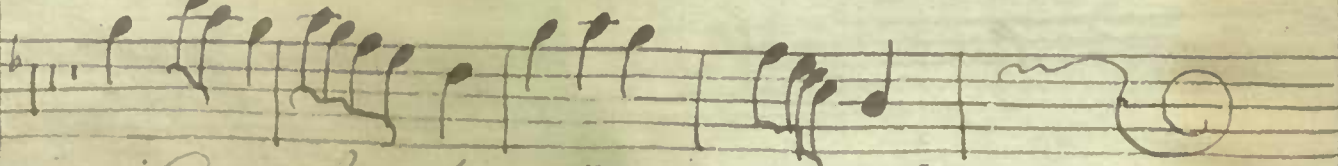
alma y dimiti sielo gloria



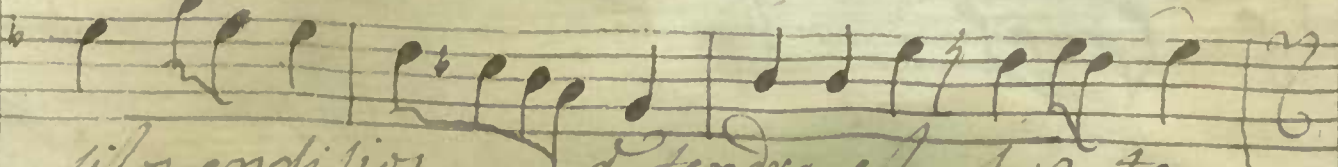
ai como entonces solo un suspiro sera el hu



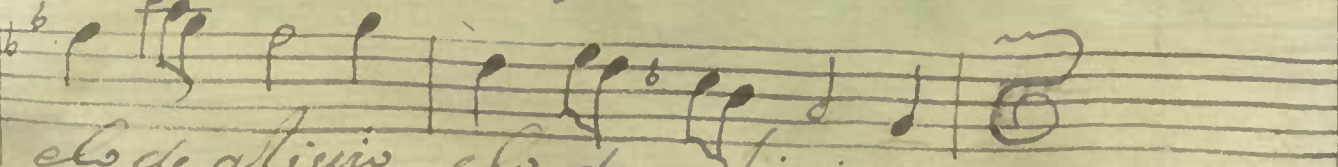
ir lo golfo sin tendios de los abismos de las bismos



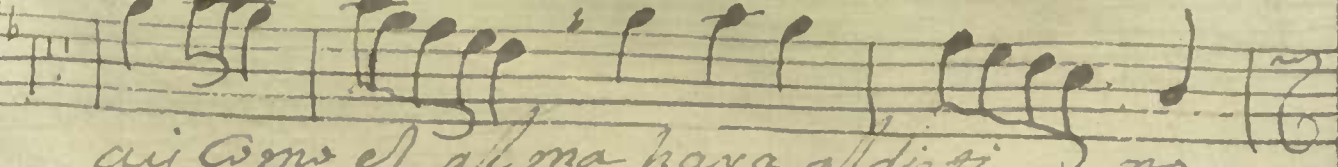
ai como el pecho dara un gemido



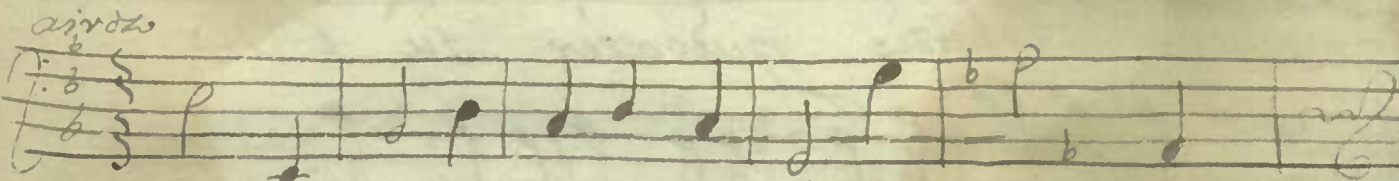
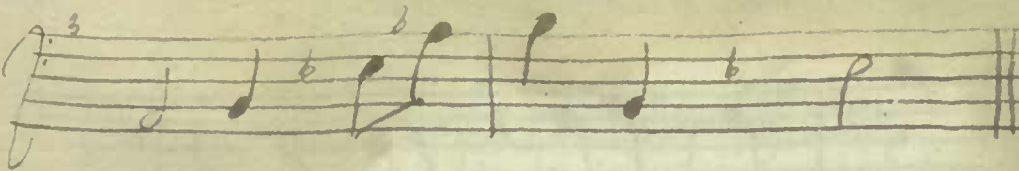
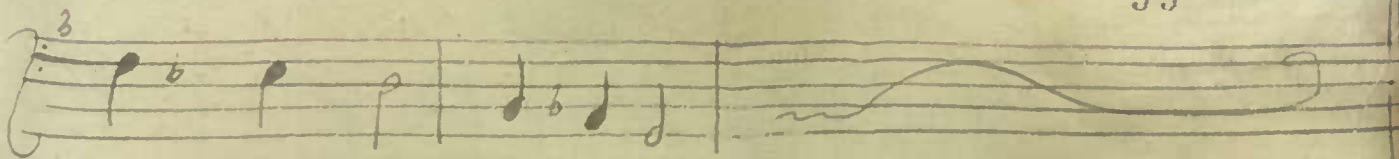
si los endios q̄ tendra el sus to



elo de aliuio elo dea Liuis

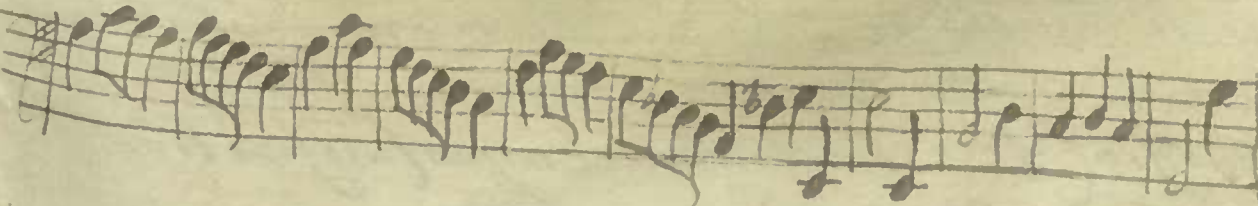
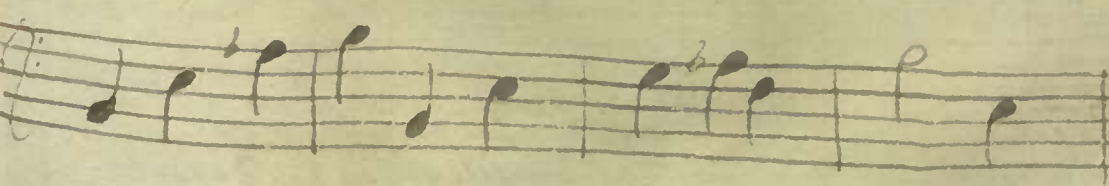
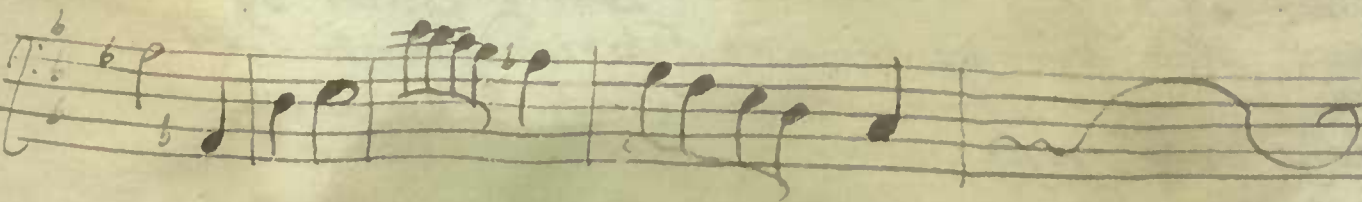
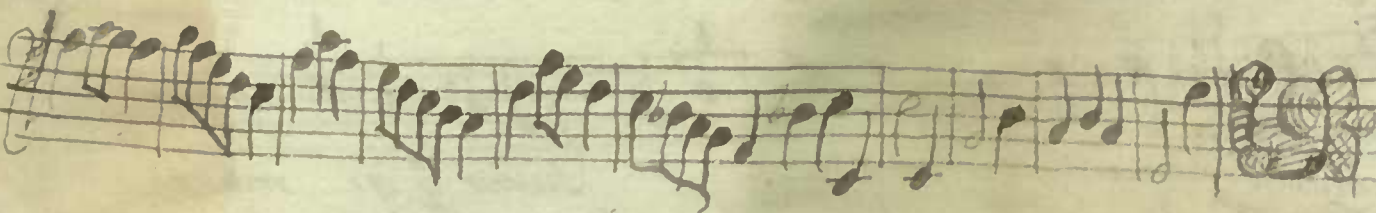
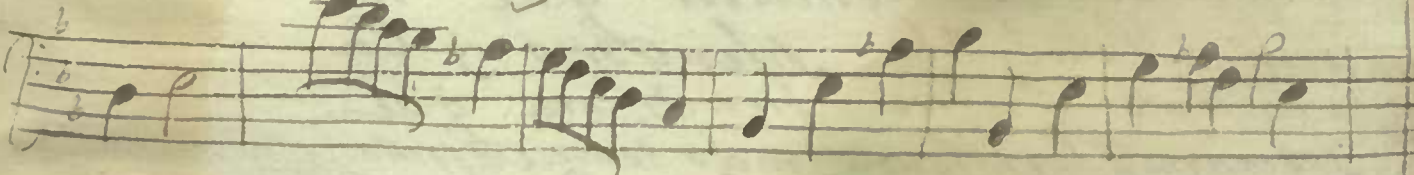


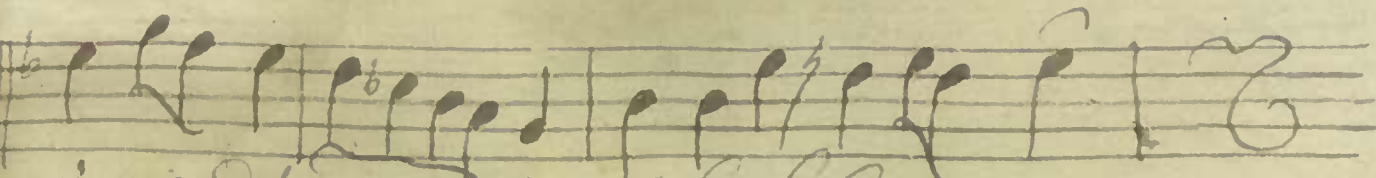
ai como el alma hara al diji no



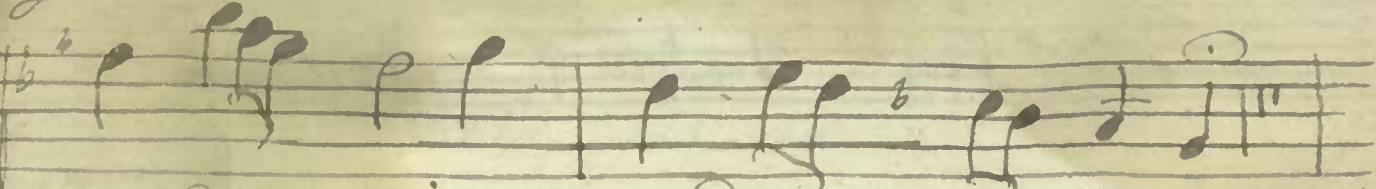
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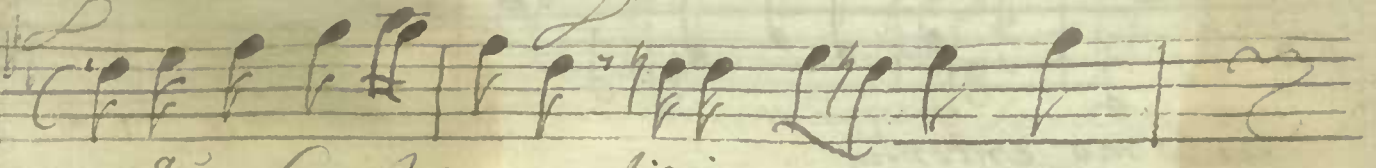




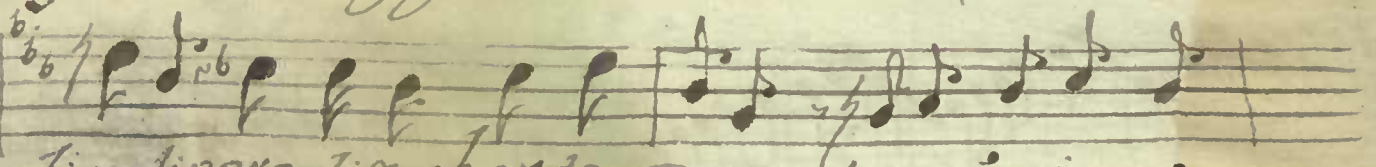
genu dila ris de la loru ra



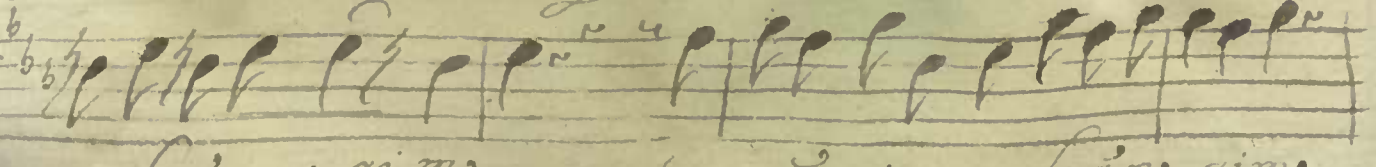
pueda veruiris pue dater su i vis



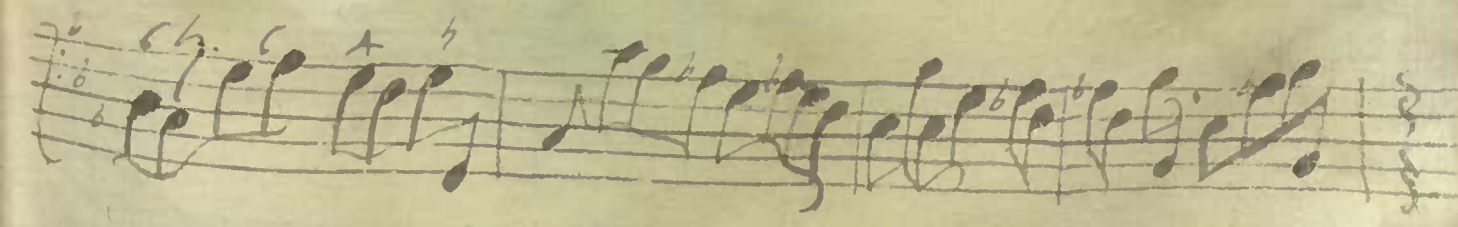
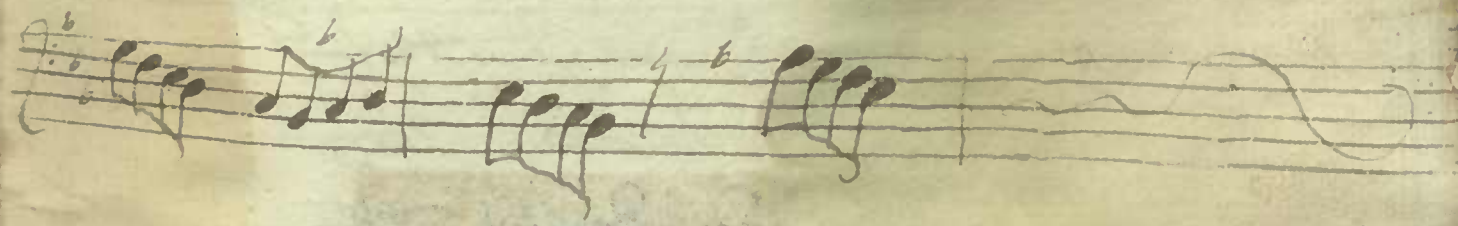
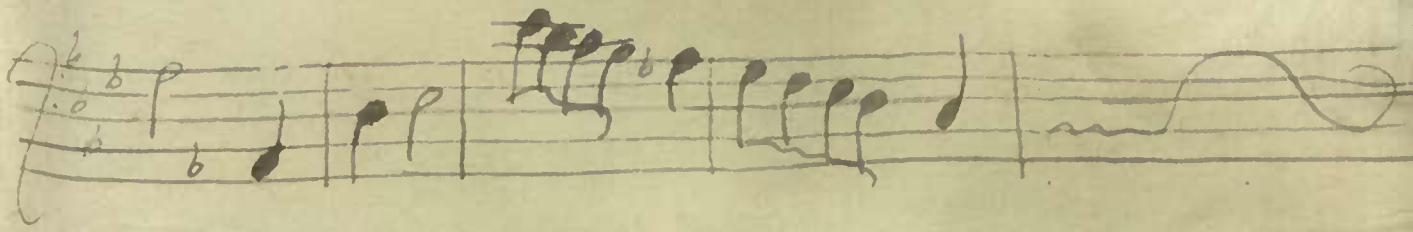
mas p^a q^m melando en dixer que no
a un enfluxo sedibo silensios y la
a no sentir q^m muero bien dixer que
soberana, his lasaura mas tente la sento
y endirir la arriegad a ha terle Consi

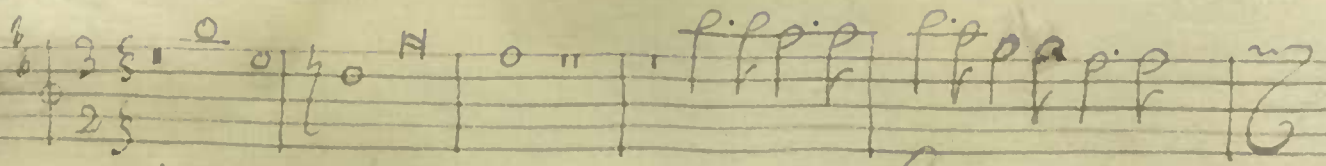


digo si para dixer basta Iaur q^m gi mo
rinos Sepago Callando Canto Conmi ly
uius, mas dixer es osi ozo Diciendo tanto en
mis q^m aun su sobera mia Consi de en ma
de se en la Irida se stampa la chura del ar

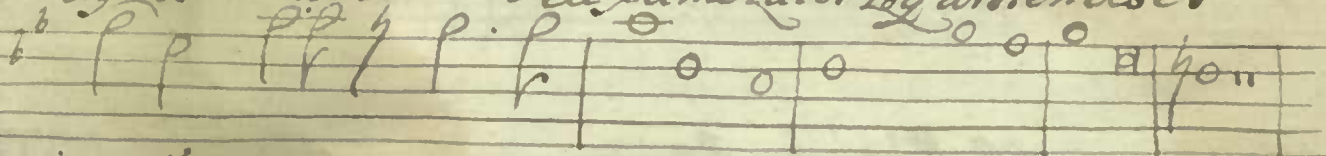


porlog^o no gi mo Iaur q^m gimo porlog^o no gimo
bensio Le Repito Canto Conmi silensio Le Repito
soy no se adicho Diciendo tanto enlog^o no adicho
arme tiene el tulo Consi de en matarme tiene el tulo
pon suis fiel tiro la chura del arpon suis fiel tiro

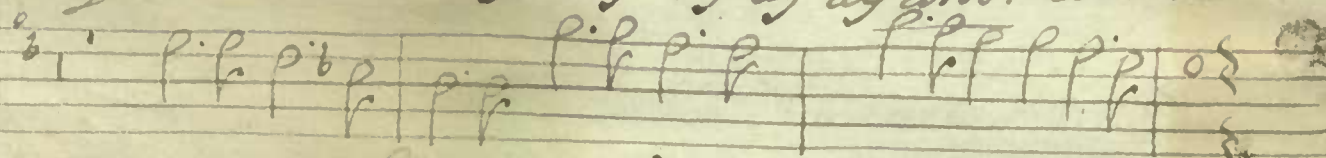




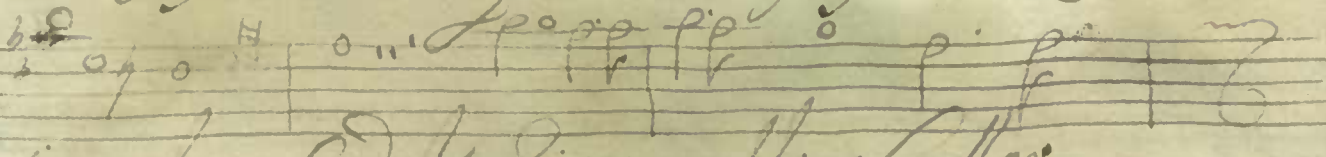
ay amor amor uiua mi si len cis por uiua
 ay perar perar sea mi uos meus et tudicha
 ai plaxer plaxer se por mi bien muero uiua por mi
 ay ardor ardor dex ame luxir lo q' ardiendo es



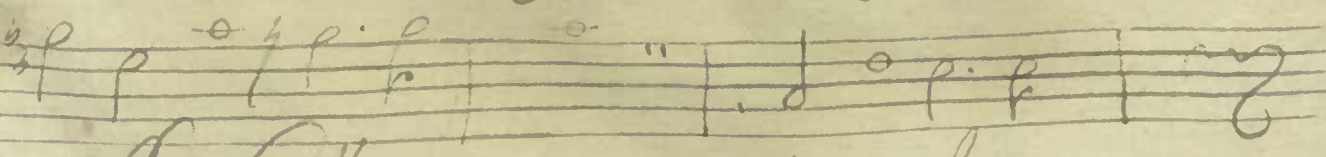
yo por q' por que uiua yo ay ay ay ay amor amor
 mas itudicha m ad ay ay ay ay perar perar
 bien uiua por mi bien ay ay ay ay plaxer plaxer
 toi q' ardiendo es toy ay ay ay ay ardor ardor



uiua mi si len cis por q' uiua yo
 sea mi uos meus y tudicha mas
 se por mi bien muero uiua por mi bien
 dex ame luxir lo q' ardiendo es toy

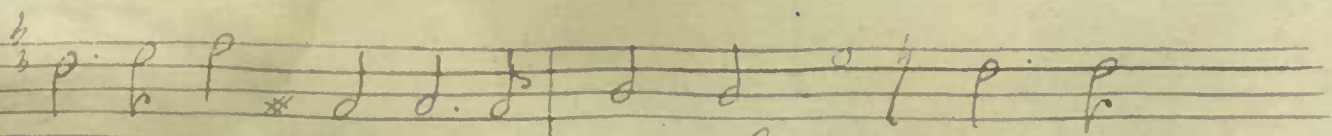


y pues el amor con dulce vigor me obliga a llorar

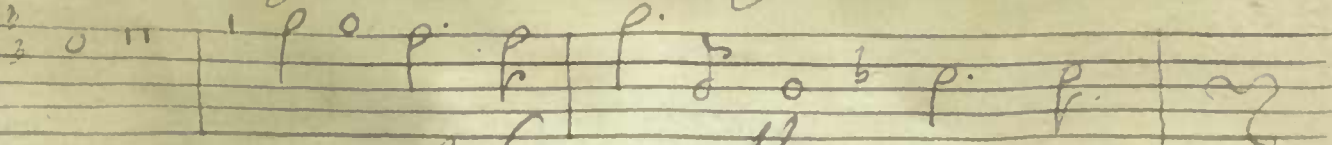


me obliga a llorar y pues el pe

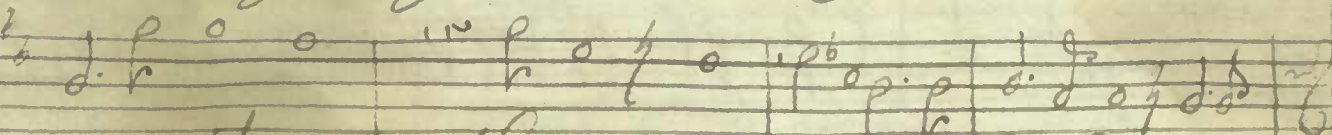
Joues clamor



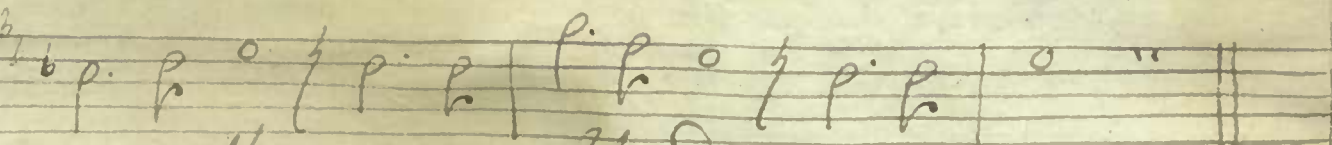
zar Confiel p'a de ser me obliga a ten



mer y pues el plazermo bli ga a sen



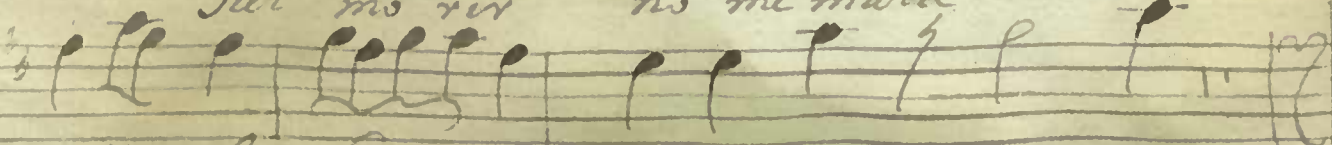
tir me obliga me obli ga me obli ga a ten ^{tir} el biende mo



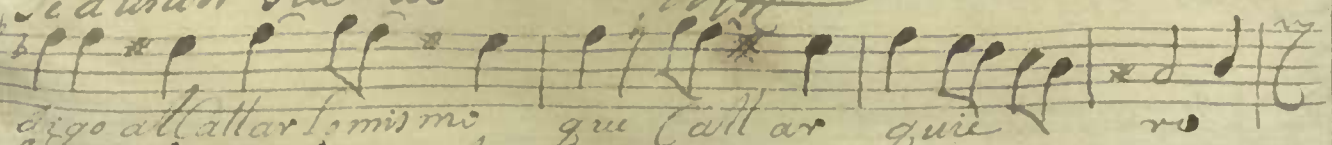
rir me obli ga sentir el biende mo rir



A me i te ma Callan do
siel mo rir no me mata



porq el si lencio
se a vivir buelvo



digo a callar lo mismo que callar quie ro
luego q se q saben como me mue ro



digo a callar lo mismo q callar quie ro
luego q se que saben como me muero

This page contains eight staves of handwritten musical notation. The notation includes various note values, rests, and dynamic markings. Annotations such as '6', '6*', '3 4', '3 6', '6 6', '3*', '6 3 3*', '6 4 3*', and '6 3*' are placed above the notes. The music is written in a style characteristic of 18th or 19th-century manuscripts. A large, faint watermark of a rose is visible in the center of the page, overlapping the middle staves.



SOLO
 RESITADO C. DIS.
 ALSON. DELACADEN



Solo Am. Cantata

Son de la a de na genista m^{ta} avastra

Un mizerosautius sus des venturas can ta

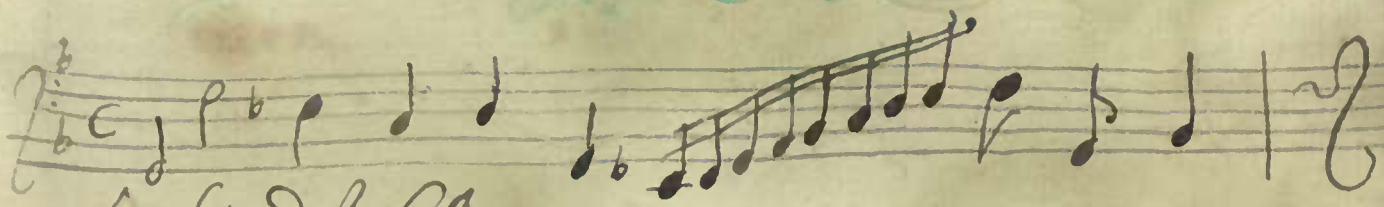
La guerra se a usurpado la libertad amada y el

Corason un bello mo tibo de sus ansias y el Corason un

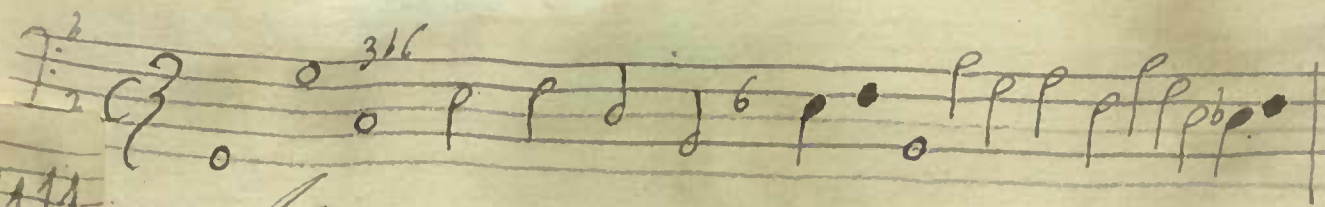
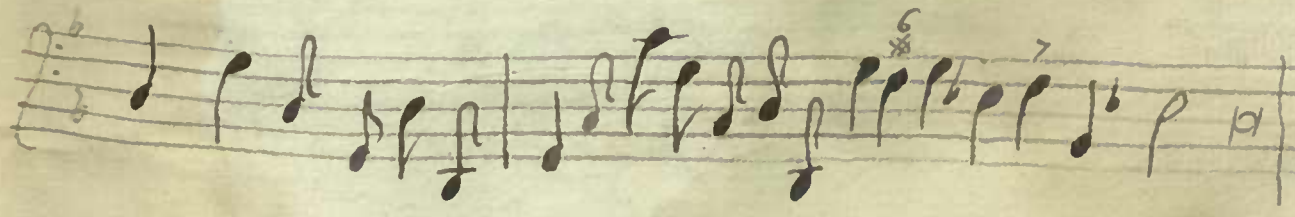
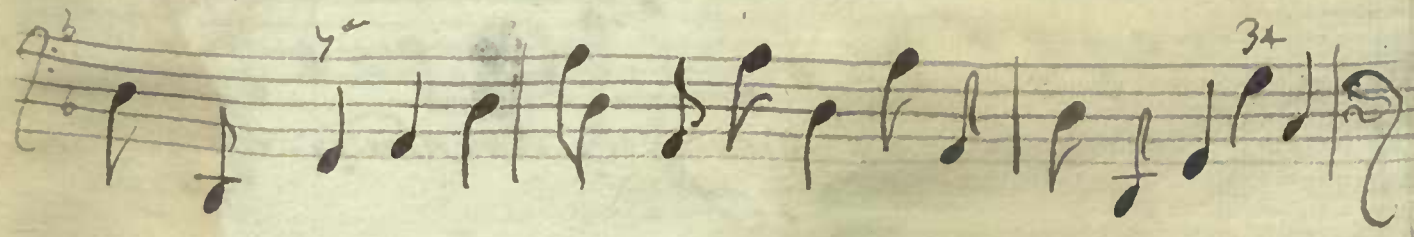
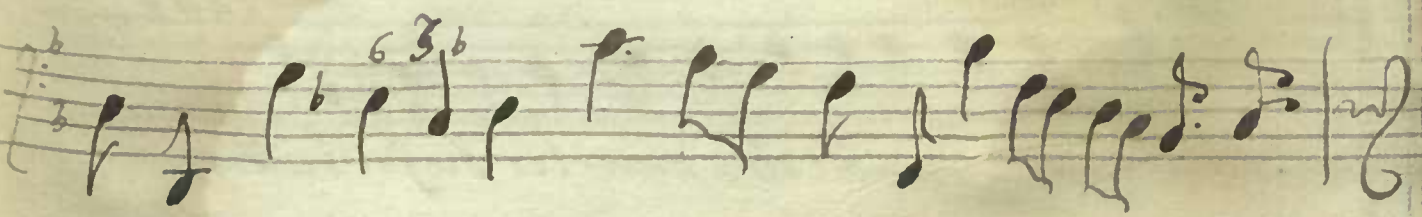
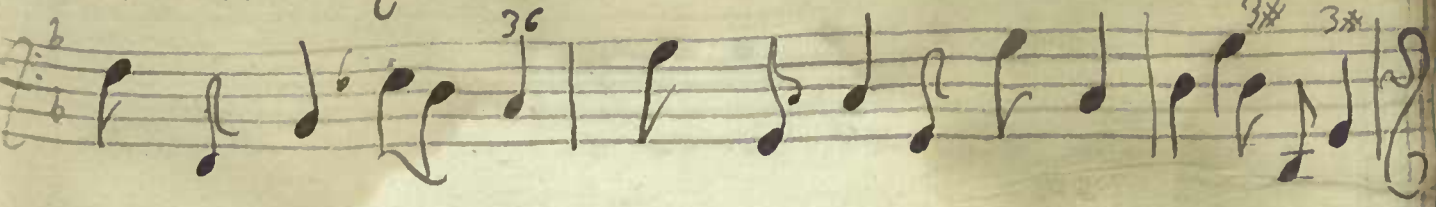
bello mo tivo de sus ansias y asi diciendo Clama

ai amor y fortuna en mi di grada

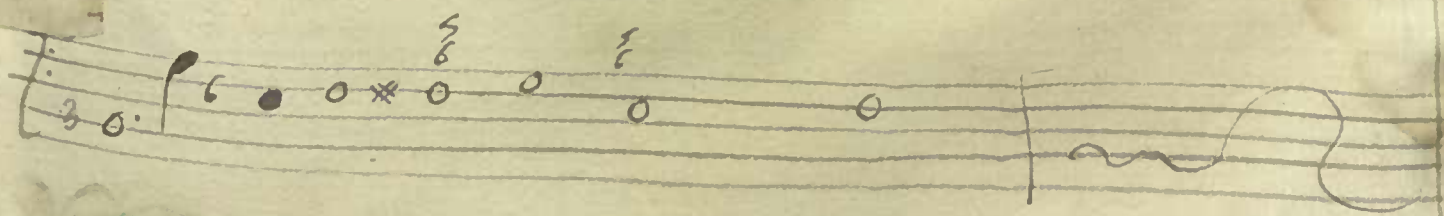
una el cuerpo aprisiona

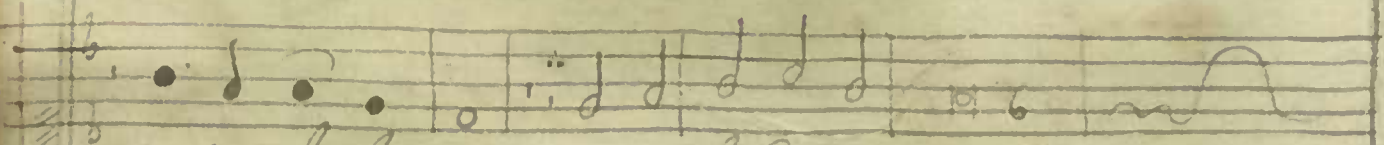


Conde la Cabena



Aj amor





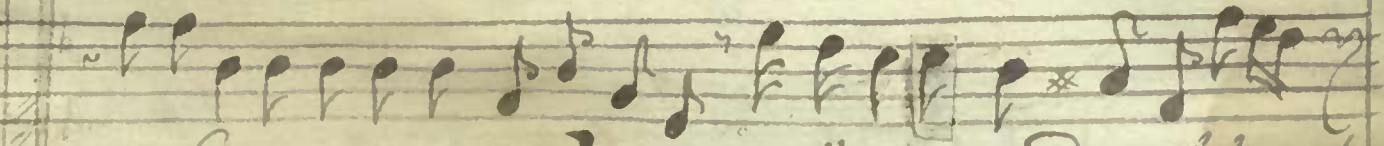
y otro el alma uno el cuerpo aprizio



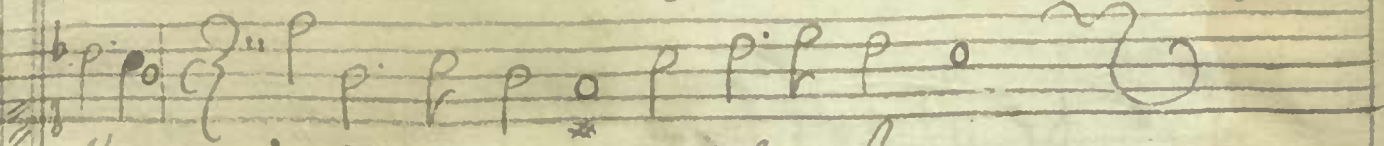
na Jo tro el alma



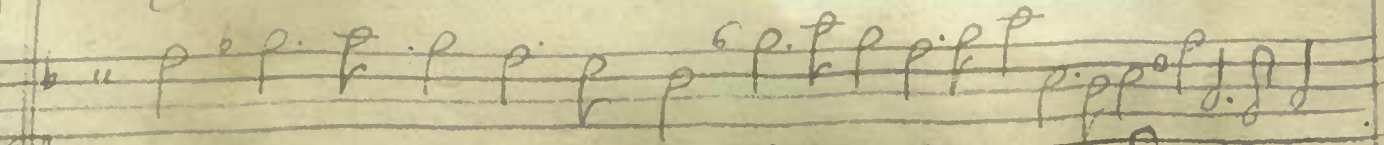
de Liure uiuia de amariis Jufri La lita ma



mas la iniusta pation q me atropella ma un med exa el plara de
ser por



ella Galegre miamse Jufri a el perax

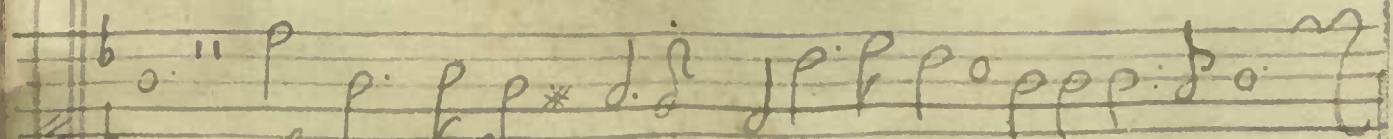


si por lo q adoro senti era el de doro lo grara el rigore el bien des obligar

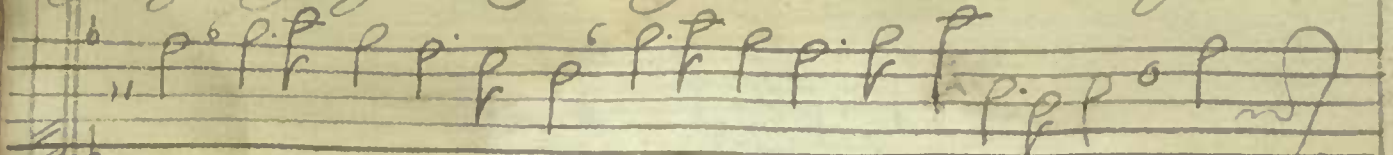
Candolivre

g. allegres

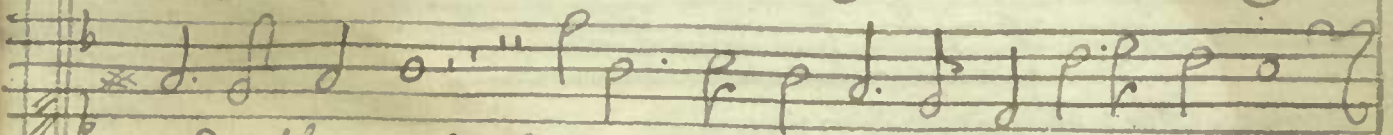
g. allegre



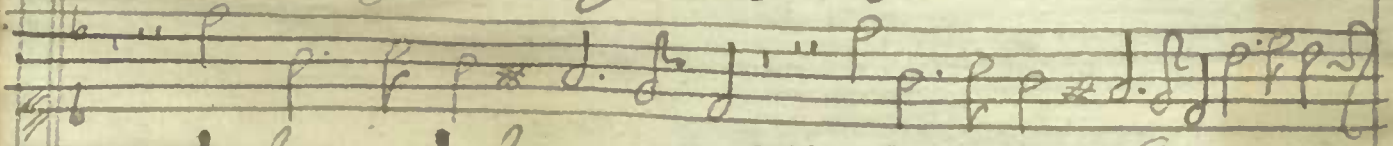
gar q̄ alegre q̄ ale gre Lograramia mor sufrira el perar



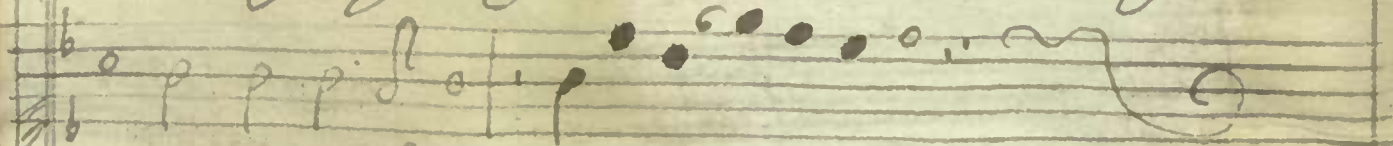
tipor loq̄ adoro sentira el d̄y doro Logrando el dolor el.



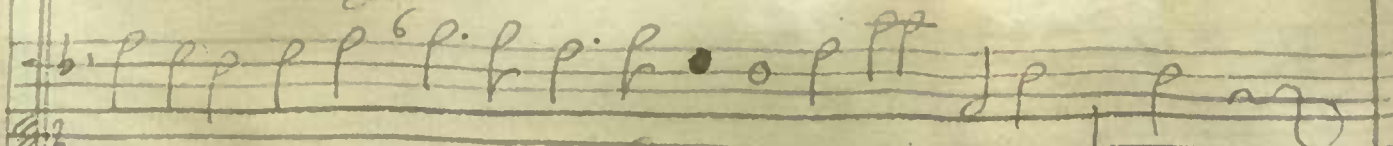
biende obligar q̄ alegre q̄ alegre Lograramia mor



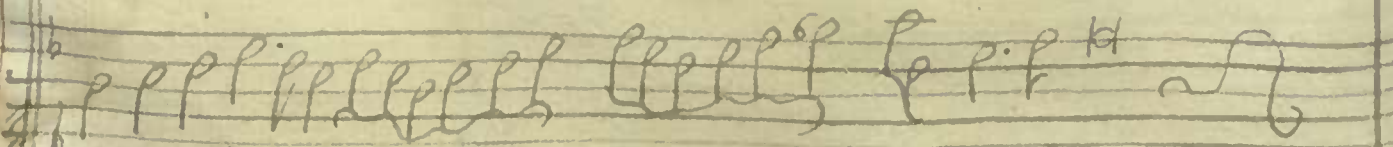
q̄ alegre q̄ alegre *M* Lograramia



mor sufrira el perar may ai ai Sielos mas ai



q̄ en lugar de alibiarme las prisiones al cielo ala b̄jms al



prado ala fuente de quien - - - - - toial mar

Musical staff 1: Treble clef, key signature of one flat (Bb). The staff contains a sequence of notes: a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a quarter note F3. There is a '3*' annotation above the D4 note. The staff ends with a double bar line and a fermata.

Musical staff 2: Treble clef, key signature of one flat (Bb). The staff contains a sequence of notes: a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The staff ends with a double bar line and a fermata.

Musical staff 3: Treble clef, key signature of one flat (Bb). The staff contains a sequence of notes: a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2. There are '3*' annotations above the D4, G3, and A2 notes. The staff ends with a double bar line and a fermata.

Musical staff 4: Treble clef, key signature of one flat (Bb). The staff contains a sequence of notes: a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2. There is a '3*' annotation above the D4 note. The staff ends with a double bar line and a fermata.

Musical staff 5: Treble clef, key signature of one flat (Bb). The staff contains a sequence of notes: a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F1. There are '3*' annotations above the D4, G3, and A2 notes. The staff ends with a double bar line and a fermata.

Mayaj

Musical staff 6: Treble clef, key signature of one flat (Bb). The staff contains a sequence of notes: a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F2. There is a '3*' annotation above the D4 note and a '6*' annotation above the F2 note. The staff ends with a double bar line and a fermata.

Musical staff 7: Treble clef, key signature of one flat (Bb). The staff contains a sequence of notes: a half note G4, a quarter note F4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F3, a quarter note E3, a quarter note D3, a quarter note C3, a quarter note B2, a quarter note A2, a quarter note G2, a quarter note F2, a quarter note E2, a quarter note D2, a quarter note C2, a quarter note B1, a quarter note A1, a quarter note G1, and a quarter note F1. There are '6a' annotations above the D4 and G3 notes, and '3*' annotations above the A2 and G2 notes. The staff ends with a double bar line and a fermata.

Segunda Cadena Los oigo labrar * ay ay ay

ay ay ay ay ay ay ay ay ay ay ay ay ay ay

Segunda Cadena Los oigo labrar

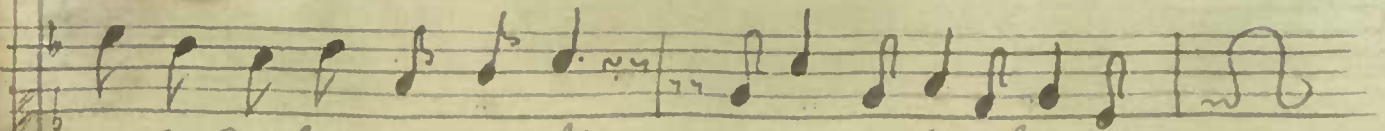
ay ay ay ay ay ay ay ay ay ay

Segunda Cadena Los oigo labrar

Amor si si plazer no no amor si si plazer no no
plazer no no amor si si plazer amor si si plazer

q' intenta q' quiere fallesta y es pite quien se preado ro
q' el ar q' en plia Cuzido de soia que triunfe por mi'

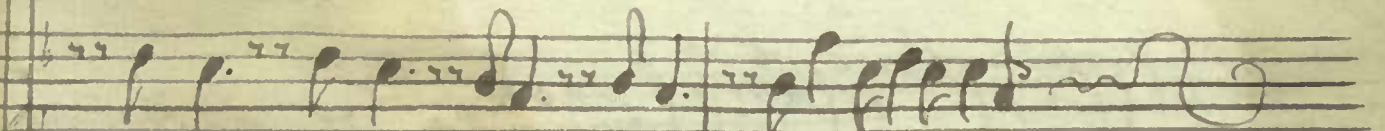
amor si si y asi mi gi mi d' tiram cu
plazer no no y siendo un milidador el ai'



vida Cruel res pro n die amor si si plazer nō
vida q̄ ingusta senti plazer nō nō amasi



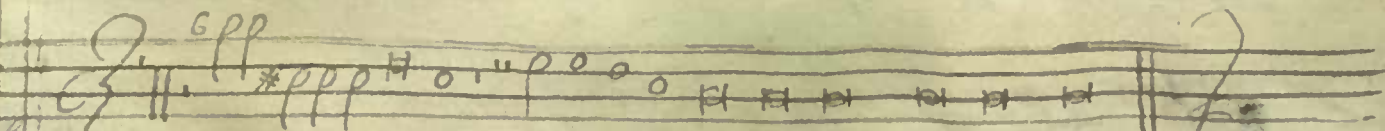
nō amor si si amor si si plazer nō nō
si Plazer nō nō Plazer



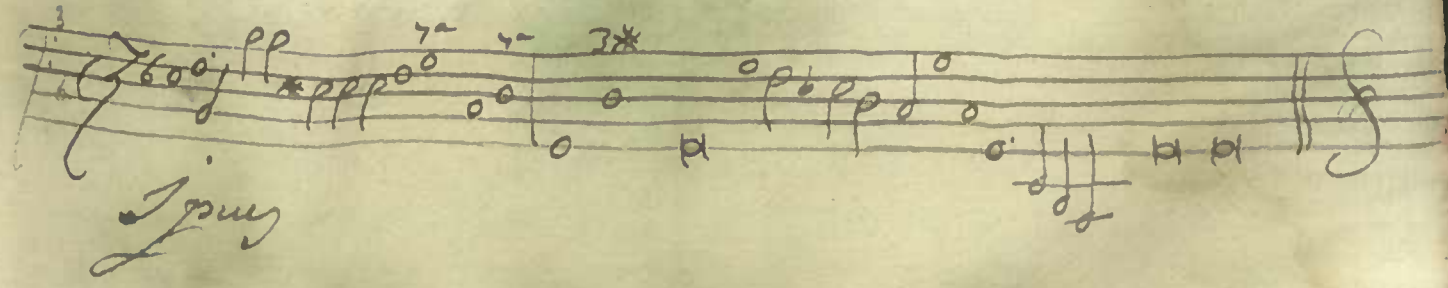
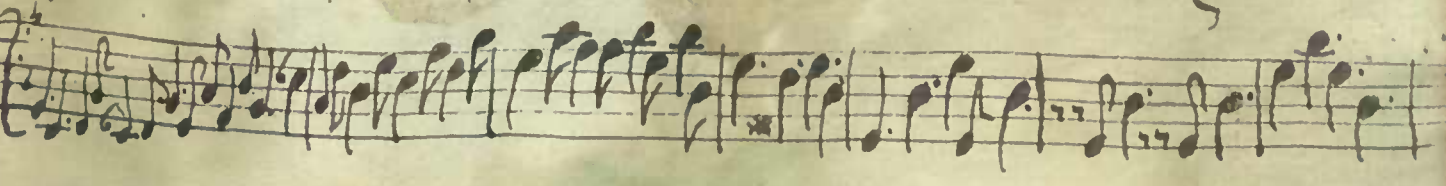
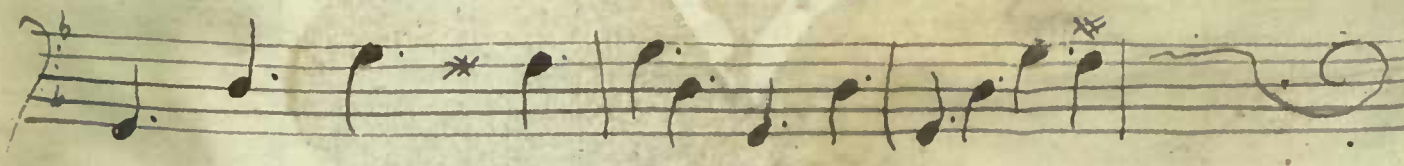
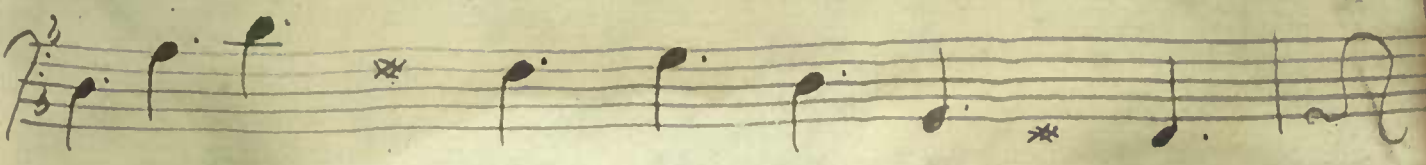
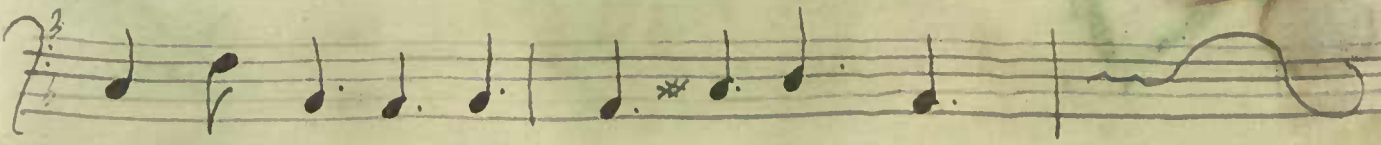
si si si si si si amor si si plazer nō
nō nō nō nō nō nō plazer nō nō amasi



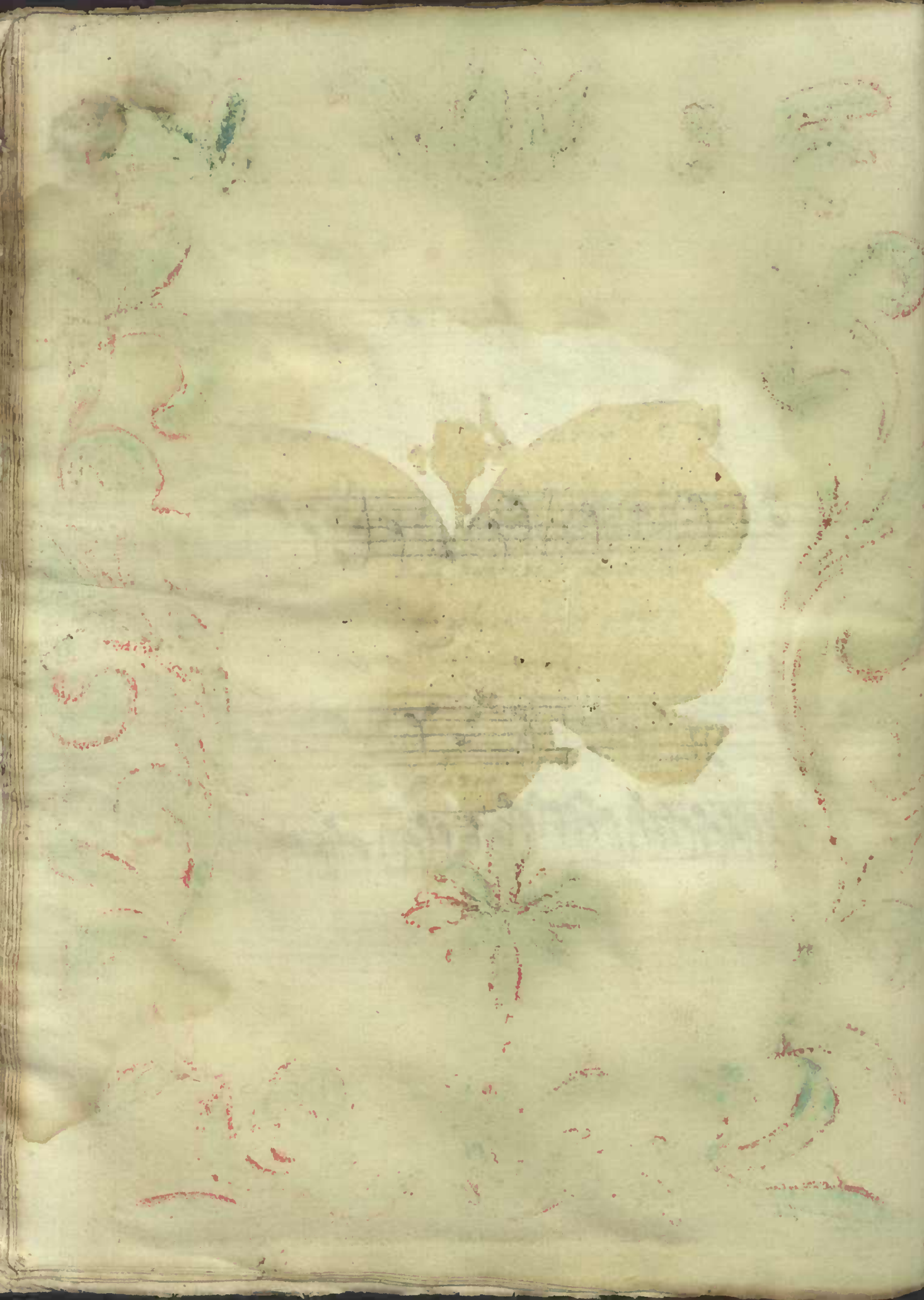
nō amor si si plazer nō nō plazer nō nō
si plazer nō nō amor si si amor si si



Y muy no ay esperanza me forey morir



Andte



Solo veñir.º q' dis
Mostrus roras
Del maestro Cabaza
De barcelona



Vitae

Monstrum uersanctis fiero altius es

Candalo natus Curia furia sanguinea degenaspre

asnes Alimenta quoniam heredi tirans quoniam erod in hu

mano Conbarbara uolensia solo sabelle barte Sainsentia

mas quoniam opato al bien Conelbienlidia q monstrus pite

Aria

Ser Sino la en bi dia

aria

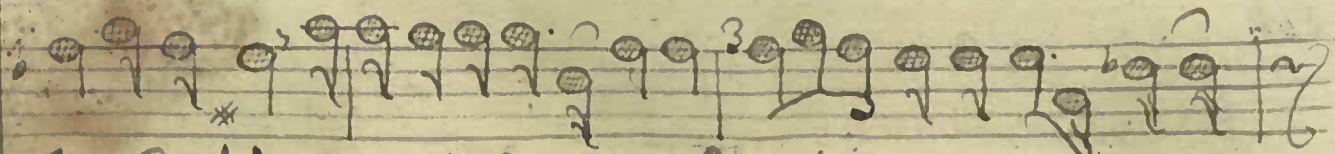
ya ya he Conside traidor fementi do

ya ya he Conside traidor fementi do tuo

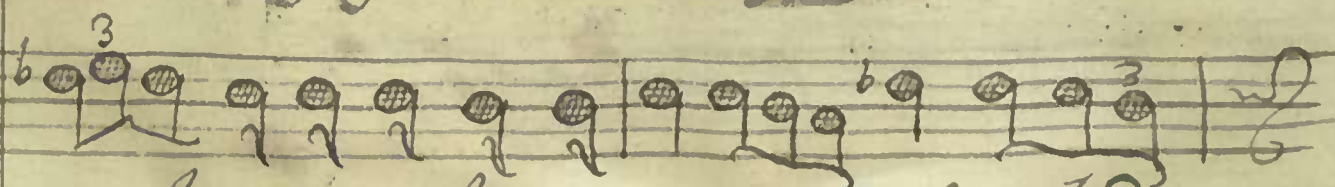
Rebittade Abryft:

Mostruo. uoras

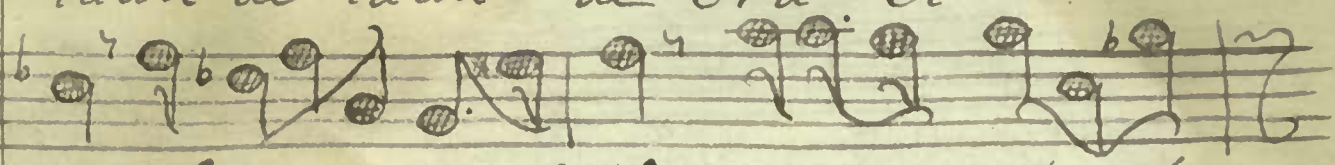
Aria



Seve Crueldad ya ya he ~~l~~ ~~o~~ ~~n~~ ~~o~~ ~~s~~ ~~t~~ ~~r~~ ~~a~~ ~~i~~ ~~d~~ ~~o~~ ~~r~~ ~~f~~ ~~e~~ ~~m~~ ~~e~~ ~~n~~ ~~t~~ ~~i~~ ~~d~~ ~~a~~.



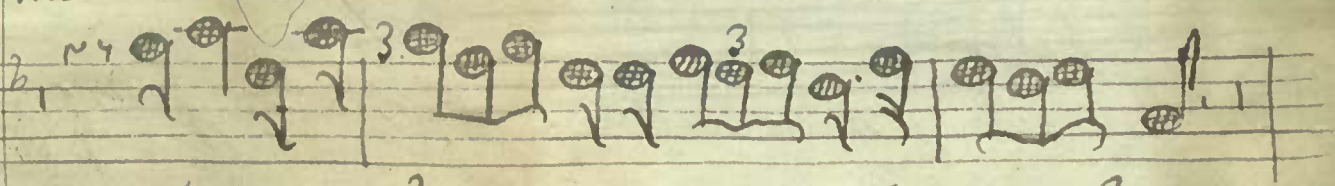
tuale ue tuale ue Cru el dad.



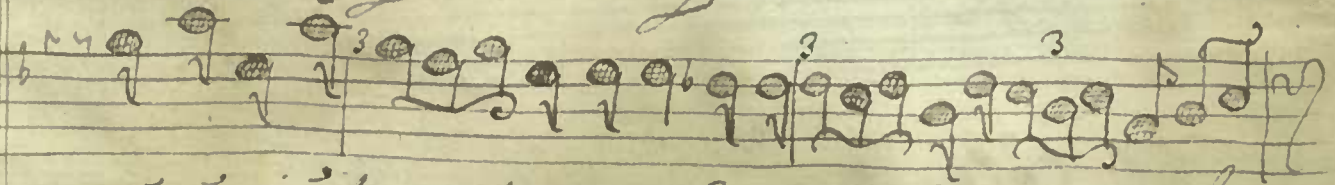
tuale ue Crueldad. A raidor fe



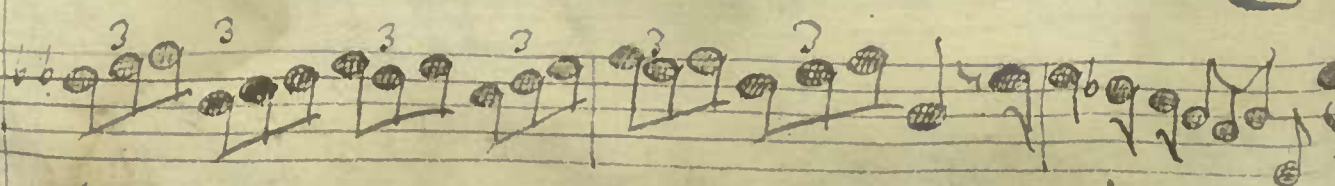
mentido tuale ue Crueldad. tuale ue Crueldad.



nō nō ay q̄ te merte puen conser te



nō nō ay q̄ te merte puen conser te Condes te el riu



lar - - - - - nō nō ay q̄ te merte puen

en Conserte, Consis te el triunfar Con

siste el triunfar ————— Con siste el triunfar

Delitade

g mas uing an da quiero g auerte Con sid monstrus

fiero pensaste y ongra sombra Con tu uana oradia obliuere ser tal y del

Claro diaño no g tus horores haren g Luran mas sus resplandorey

ueras g fuctu anello tirar flexas uibras Contra el siello aperas de

tus iras triunfara la uerdad. de la mentira mas o inuidia se uera algo

tienes de sus ta aun g lan fiero puey de pedalay Con ruell fatigae el Cora con del

Handwritten musical notation on a five-line staff. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes quarter notes, eighth notes, and rests. There are some ink smudges and corrections at the beginning of the staff.

Handwritten musical notation on a five-line staff, continuing the piece. It features a mix of note values including quarter, eighth, and sixteenth notes, along with rests. The notation is fluid and characteristic of 18th-century manuscript writing.

Recitado

Handwritten musical notation for a recitativo section. It starts with a treble clef and a key signature of one flat. The notation is sparse, consisting of whole notes and rests, typical of recitativo style. A fermata is present over the final note of the first measure.

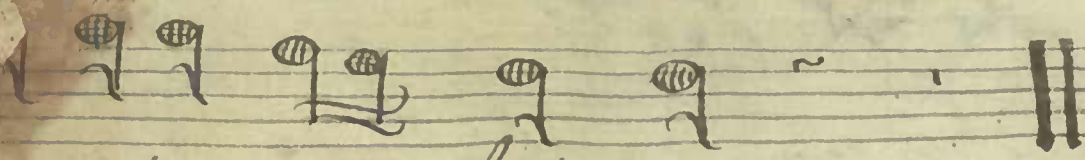
Handwritten musical notation on a five-line staff with figured bass notation. The notes are whole notes. The figures are 6 7b, 7b, and 6. A treble clef and a key signature of one flat are present.

Handwritten musical notation on a five-line staff with figured bass notation. The notes are quarter notes. The figures are 6 and 6. A treble clef and a key signature of one flat are present.

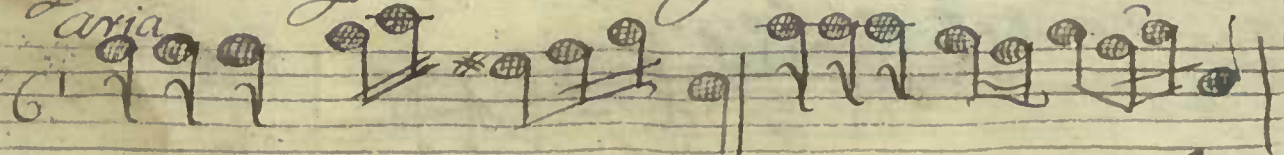
Handwritten musical notation on a five-line staff with figured bass notation. The notes are quarter notes. The figure is 6. A treble clef and a key signature of one flat are present.

Handwritten musical notation on a five-line staff with figured bass notation. The notes are quarter notes. The figures are 3x, 6, and 6. A treble clef and a key signature of one flat are present.

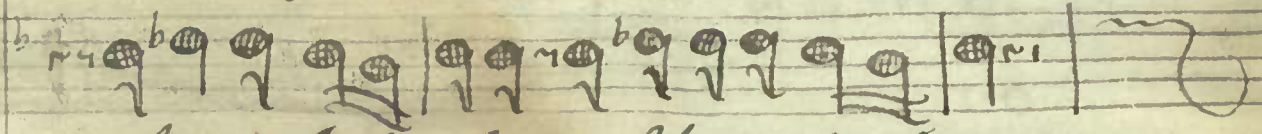
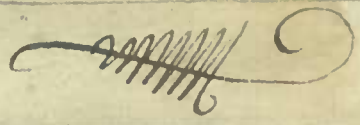
Handwritten musical notation on a five-line staff with figured bass notation. The notes are quarter notes. The figures are 6/5, 3x, and 3. A treble clef and a key signature of one flat are present.



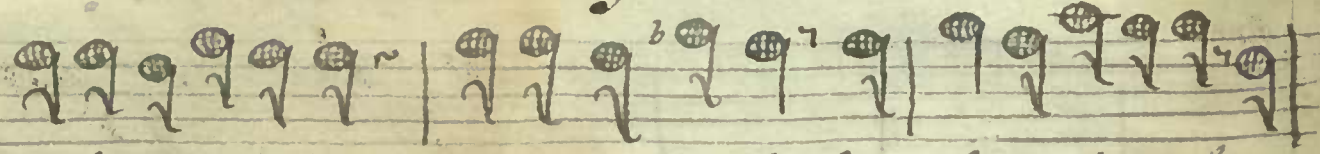
pecho que se abri ga



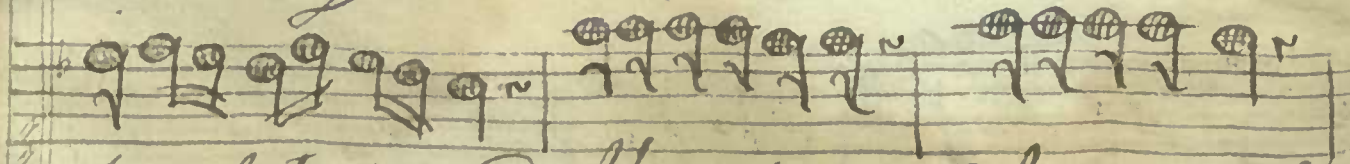
Coal hus maior pena qual es maior mal



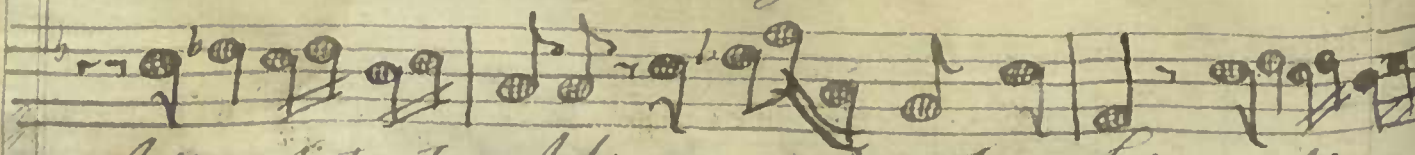
el ser en bidiado o el fiero en bi di ar



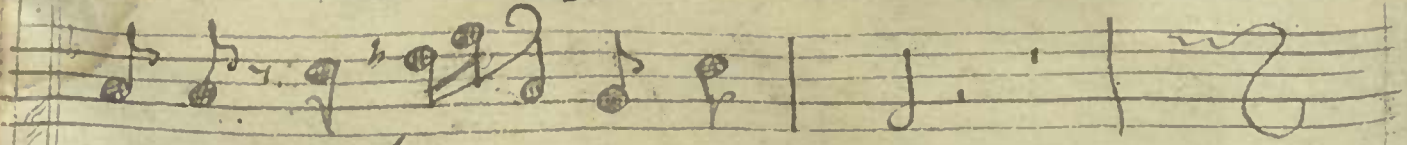
Coal es maior pena Coal es maior mal el ser en bidiado o el



fiero en bidiar Coal hus maior pena Coal es maior mal



el ser en bidiado o el fiero en bi di ar el ser en bi



diado o el fiero en bi di ar

Handwritten musical score on eight staves. The first staff contains a few notes with a treble clef, a key signature of one flat (B-flat), and the numbers '36' and '43' written above. The second staff begins with the word 'Alia' and is followed by dense, rapid sixteenth-note passages. The third staff has the instruction 'qual et maior' written below it. The remaining staves continue with intricate, fast-moving melodic lines, featuring many accidentals and slurs. The notation is characteristic of Baroque or Classical era manuscript notation.

nō nō ay q̄ dudar ~ q̄ el ser embidiado es di

Choro p̄laxer y el ser envidioso y n̄ f̄y

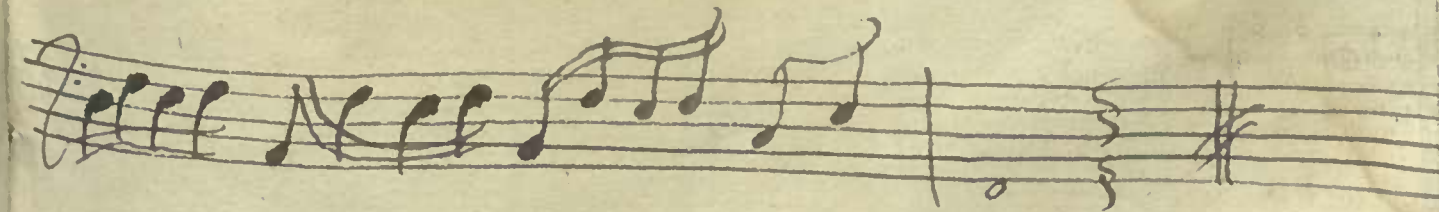
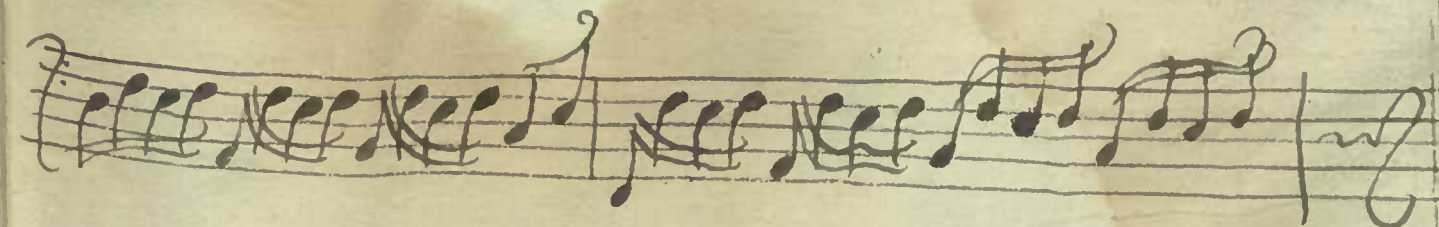
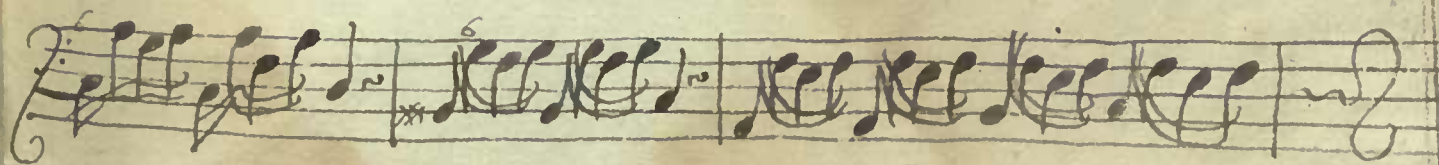
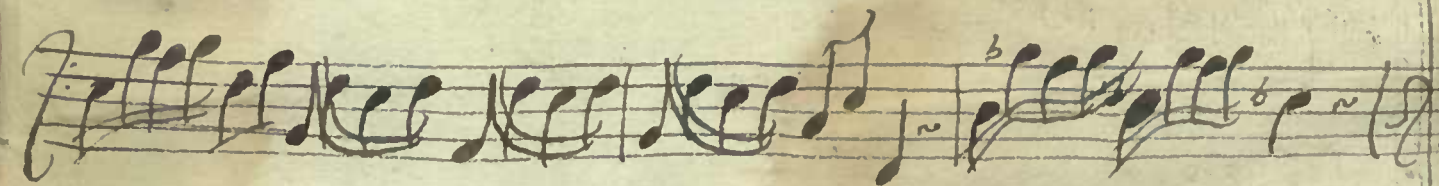
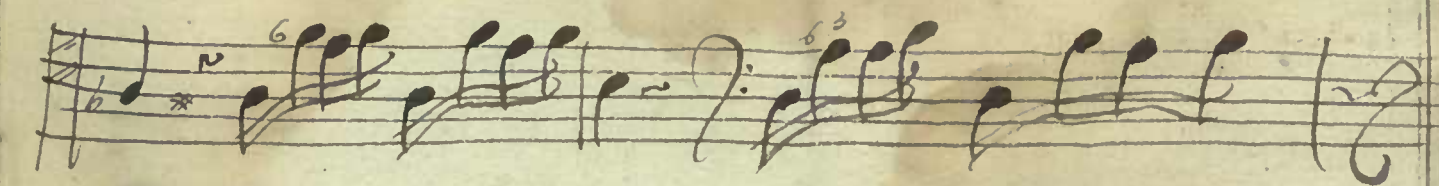
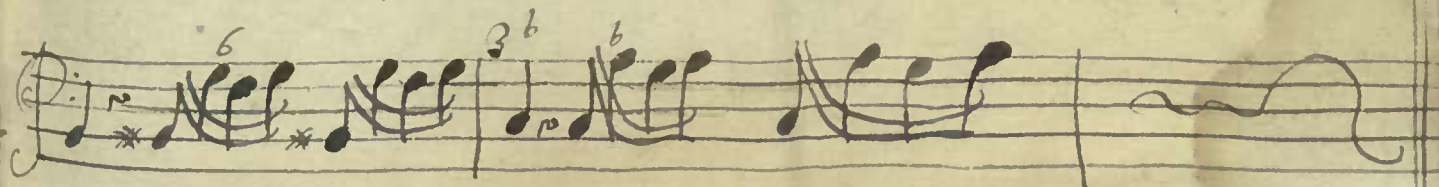
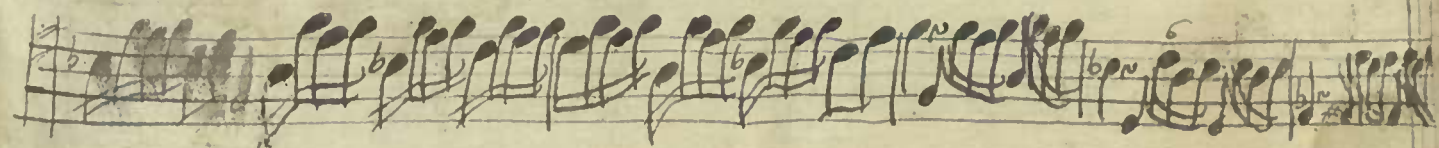
lile p̄erar y el ser embidioso y n̄ f̄e

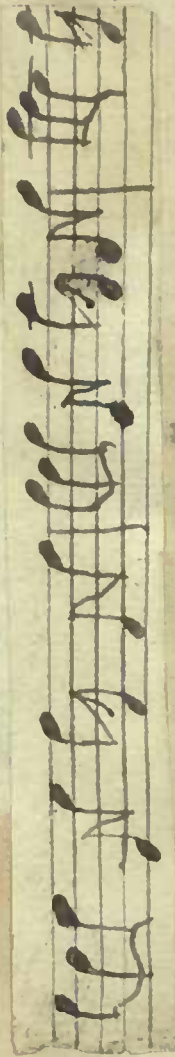
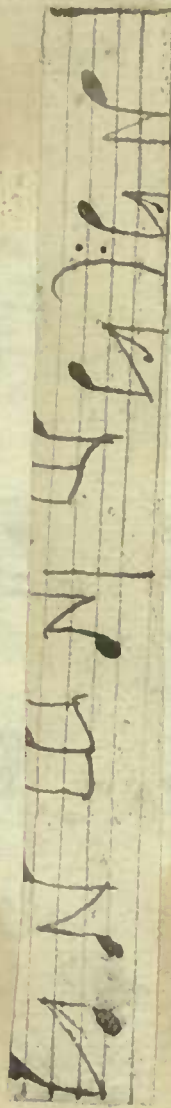
lile p̄erar p̄erar nō nō ay q̄ dudar

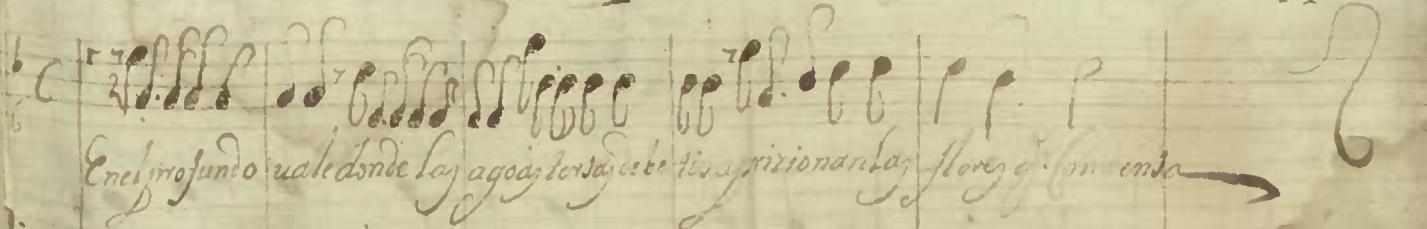
q̄ el ser embidiado es dicho p̄erar y el ser embi

dioso infelice p̄erar y el ser en bi


dioso infelice p̄erar



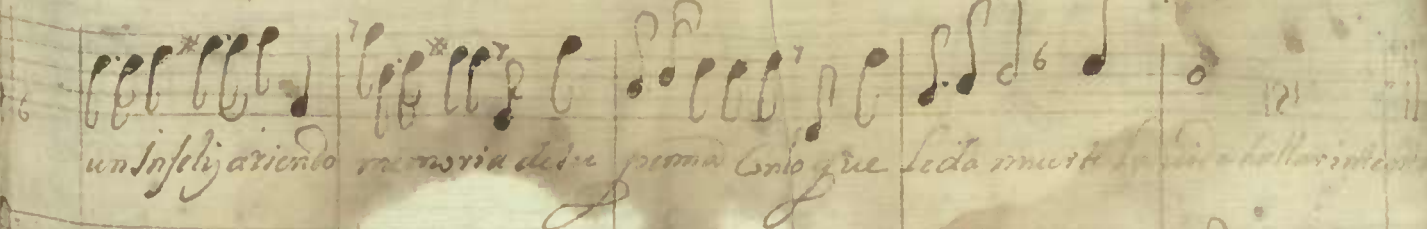




En el profundo valle donde las aguas corren... *rit.*



un infeliz arriendo memoria de su prima... *rit.*



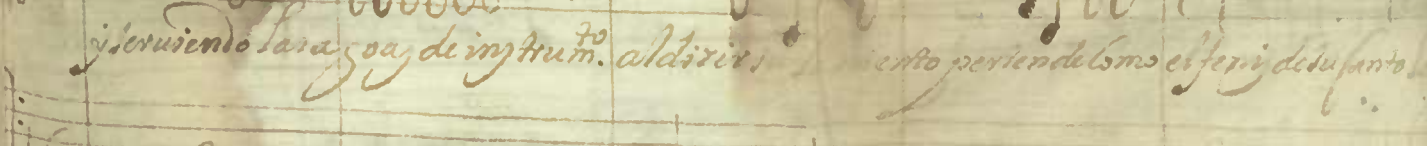
un infeliz arriendo memoria de su prima... *rit.*



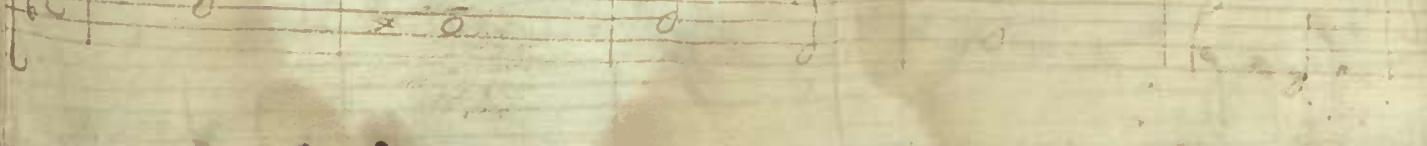
un infeliz arriendo memoria de su prima... *rit.*



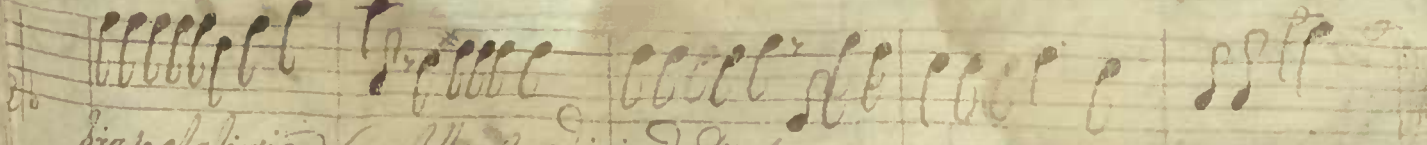
un infeliz arriendo memoria de su prima... *rit.*



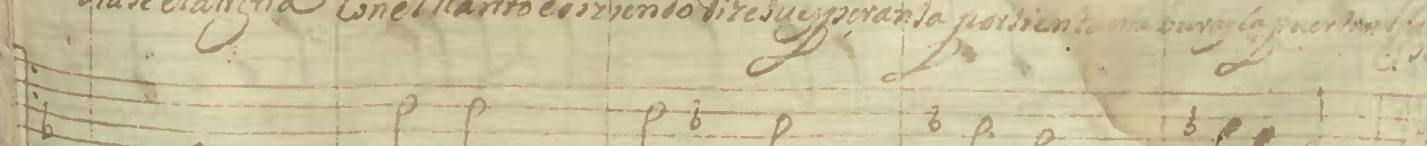
un infeliz arriendo memoria de su prima... *rit.*



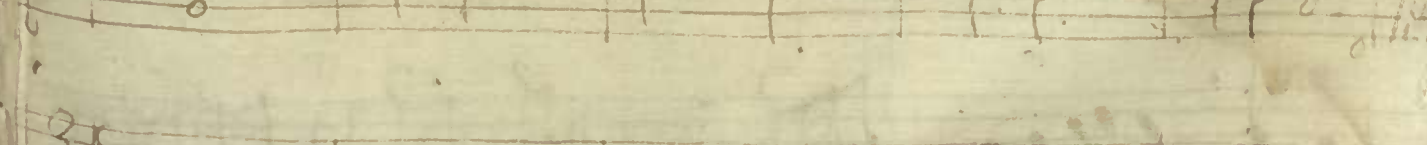
un infeliz arriendo memoria de su prima... *rit.*



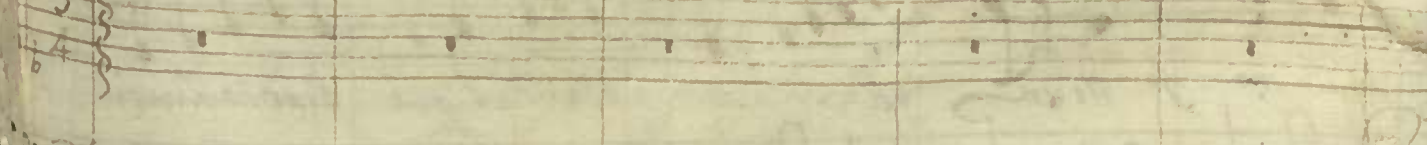
un infeliz arriendo memoria de su prima... *rit.*



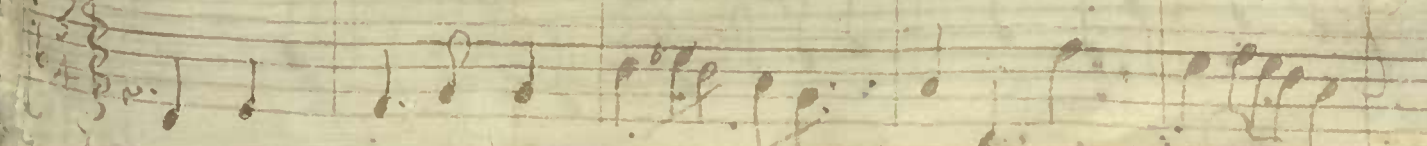
un infeliz arriendo memoria de su prima... *rit.*



un infeliz arriendo memoria de su prima... *rit.*



un infeliz arriendo memoria de su prima... *rit.*



un infeliz arriendo memoria de su prima... *rit.*

46

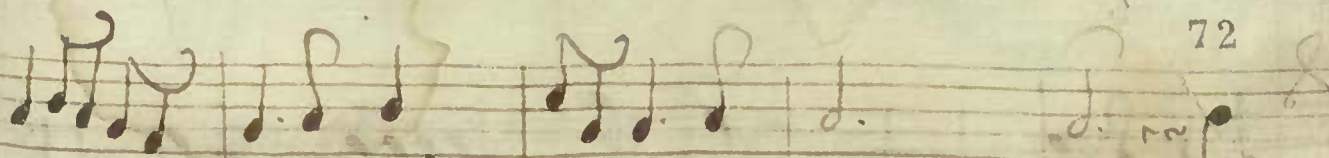
Solo Solo mi se lleva

ra a bien el que branto de hu. timido llanto q' a'

3

si mori ra Solo

Solo mi se lleva ra a bien el que branto de un



timido llanto q' a timori ra ga



timorita morita galimorita puy mal q' he tan gusto de leua son q' el fin

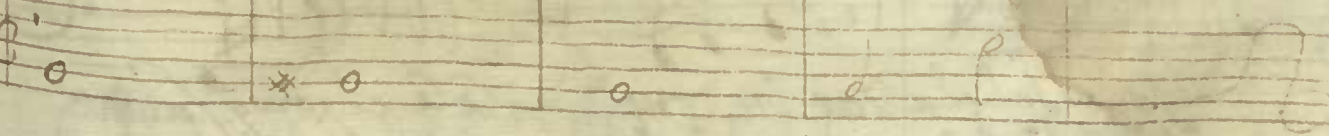


q' filij oim uida ten Ora oym ui da ten ra

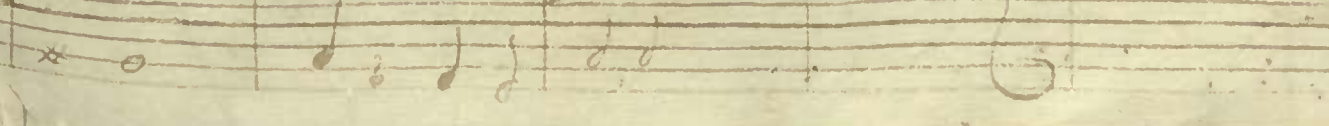


Ulitado

puy tanta he mi pena q' auna dey el cha outio se en fadera ui uir q' uir meo



Car un mal otro mal jet remedio por q' diga enti



216

lencio sepulta ^{*} do aqui uiue moriendo un dia de gloria

Minuetto

216

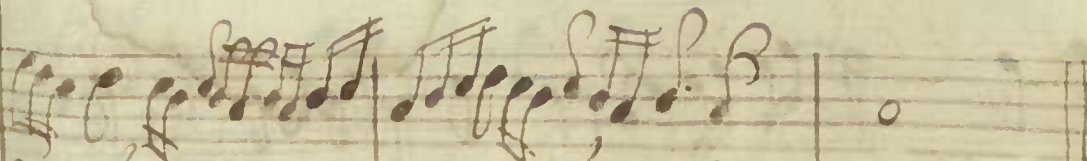
1. *sele el goro g'au* es el engano amipazar el engano amipazar
 2. *sellege el bien ager der y mi muerte* es el uiuir e immuente

216

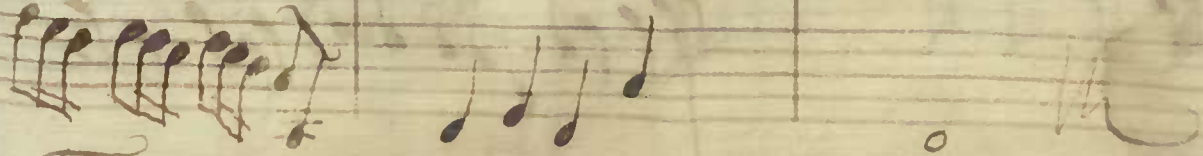
dar j. do todo su ane lar por la g'ripulha amo e prueja de su ane
 uir q' mauidage morir por q' a bue el padecer e prueja sumiera ar

216

Cistal g'auor Infiel a dar in *ca* ce el goro g'au
 der el pecho bue lua a sentir bue l' sellege el bien ager



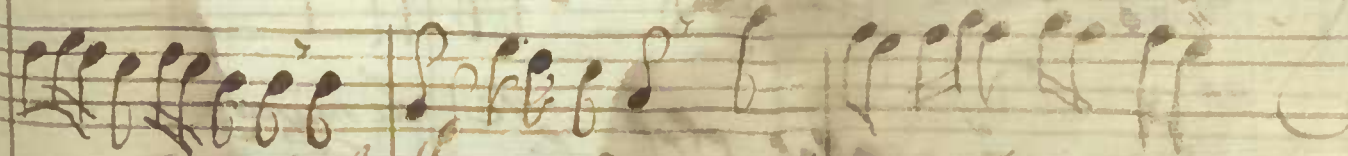
Deu elengans am iperax elingans am iperax
derme imorteis eluivir emimuvie eluivir



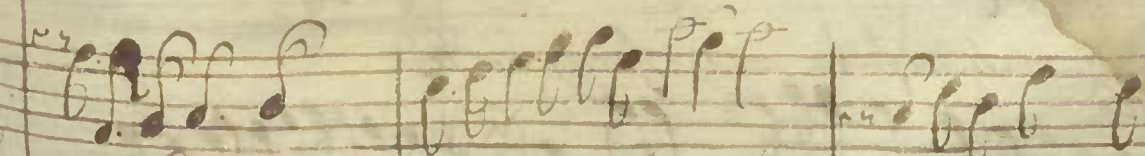
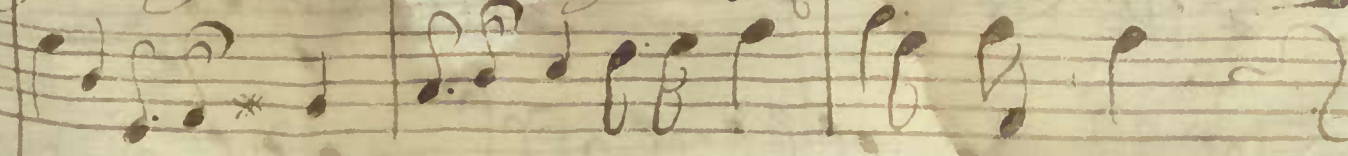
Fuga



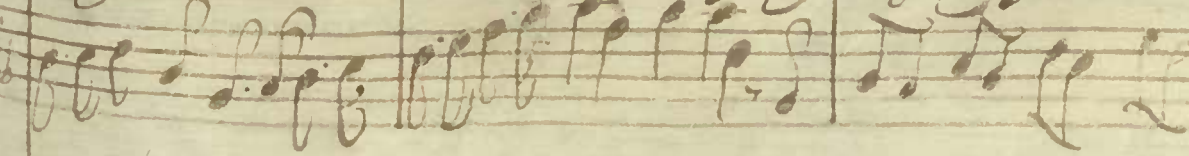
y perq. niel agoa demij os *quada y pagar parser*



agua saugora el Santa se deprimajal am demij paxa



bona la ma su ba suba alase seraj esalaz forme el



luego forme el fue go por donde el ansia queda dar ala memoria

Vitimas pablos. Auivante mis ansias y al ai

re y al ai re de mi guera bo

ra La Namatuba suba alay esferay bo

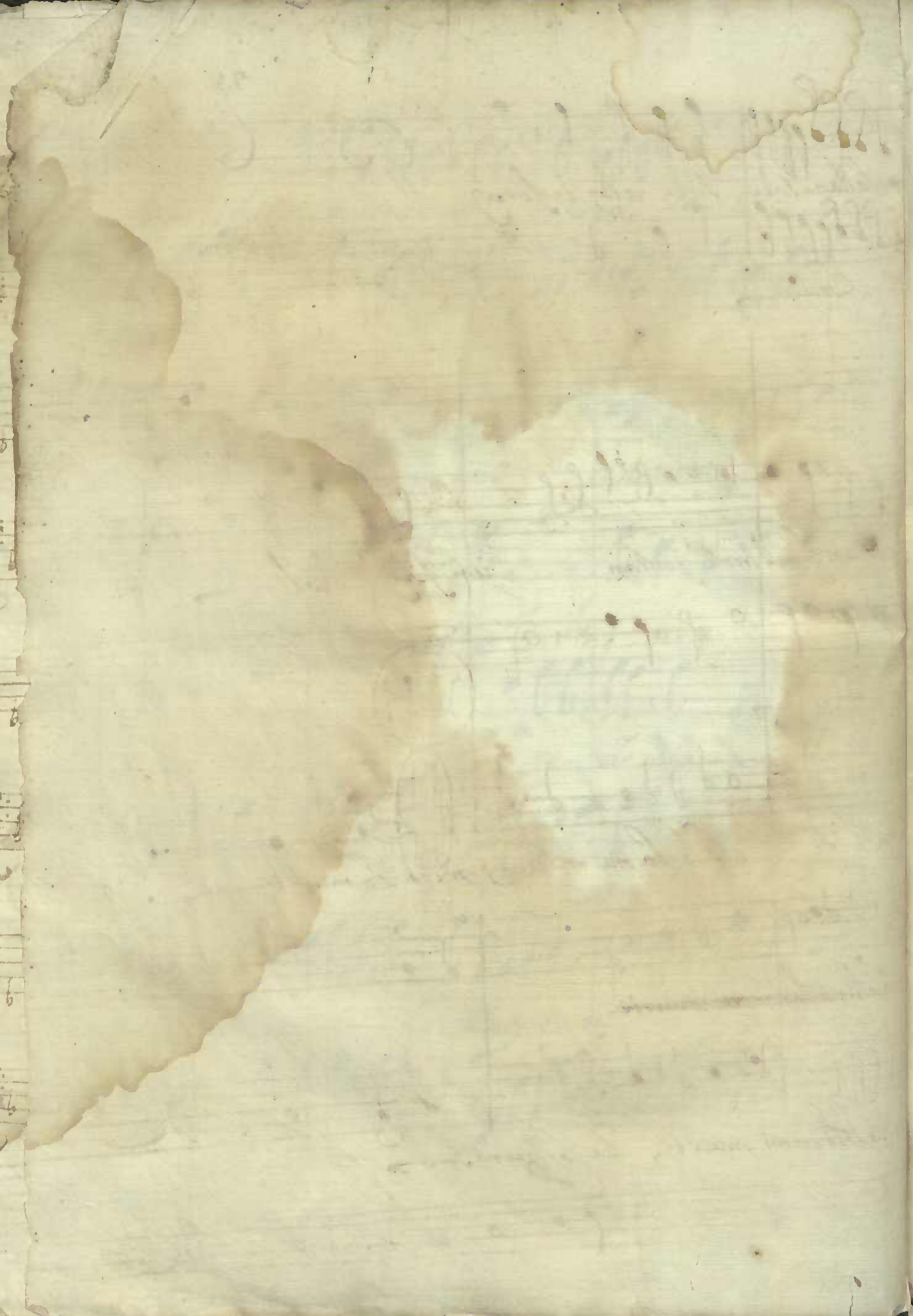
ra hallama sube sube alay erferay
Grave

jentan suelt'wmt. jentan ien jien wisten
Grave

Cia si solo la mu muria mada la murte

~~halla slo enmi murie~~

halla slo enmi murte Vonzeeen sa



50

75

Tjorba
Cittatima



Sonne Almightige Cantata a Solo

Tribalfiguration

Handwritten musical score on aged, stained paper. The page contains several staves of music written in a cursive, historical style. The notation includes notes, stems, and clefs, though the specific details are difficult to discern due to the paper's condition and the handwriting. The paper shows significant water damage, particularly on the left side, and the ink is somewhat faded and smudged.

[Faint, illegible handwriting, possibly bleed-through from the reverse side of the page]

Handwritten musical notation on a single staff, featuring various note values, rests, and clefs. The notation is dense and spans the length of the page.

Handwritten musical notation on a single staff, consisting of a series of rhythmic patterns and notes.

Primo a vista
Primo a vista



Faint vertical text on the right side of the page, possibly bleed-through from the reverse side.

Faint vertical text in the middle-right section of the page.

Faint vertical text in the middle-left section of the page.



A horizontal red line drawn across the page, positioned above the number 82.

82

