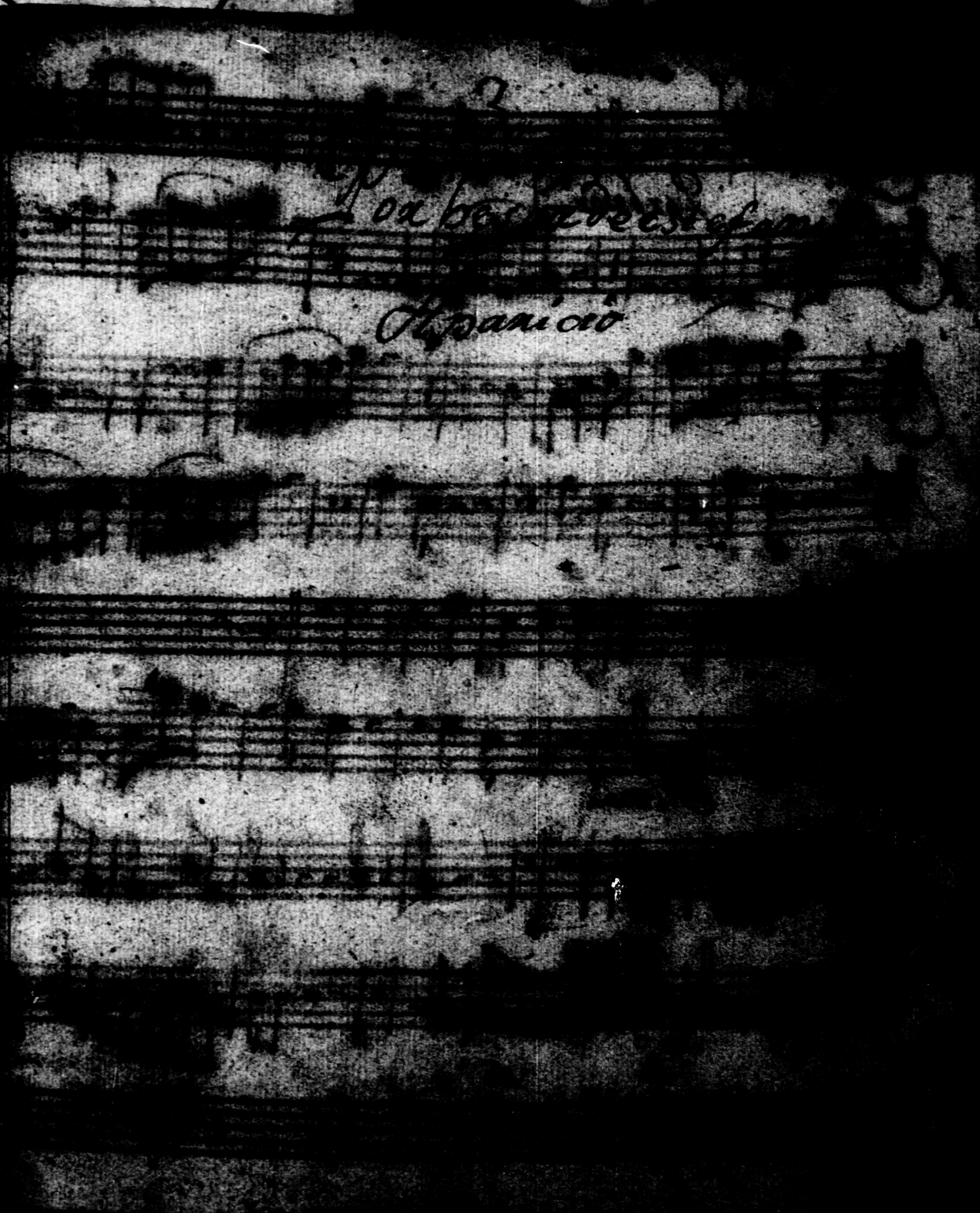


WITH PROCESSED BACK • CURLPROOF • EASY TO HANDLE • LONG LASTING
À DOS CIRÉ • NE ROULE PAS • FACILE À MANIER • DE LONGUE DURÉE

ADERO



123

Pa-be, sã del te se nio las plan tas Con la biao de la

tal dos de aye que loj Sal pi can do per las yax gen tan do flo res

ba jan ve lo ses y co xnen li ge xox y co xnen li Co: xnen li ge

xox Sal pi can do per las yax gen tan do flo res ba jan ve lo

y co xnen li ge xox y Co xnen y Co xnen li ge xox mi xnen ge

ti voj pa xe cen qe can tan con ces de pla ta En li xas de

nie ve con Cuedas de Ye lo con Cuedas de Ye lo con vo ces de

pla ta en Li' xas de nie ve con Cuedas con Cuedas de Ye lo

Cueday con Cueda day de Ye lo.

MEING
STING
DURÉE
DEMO

Coplas

Handwritten musical score on three staves. The notation is in a historical style, likely 18th or 19th century, with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are in Portuguese and are written in a cursive hand below the staves.

1.ª. m'ã, deimmen no, pas di g'ra, tu bu to, de, per la, se pa di bu to, K. g'ra
He no di bu to, de per la, he no, se mel, se que de my la g'ra, ton g'ra
2.ª. to, k'ha m'ã, se se x'ã no, se x'ã, se se x'ã no, se x'ã.

15 Fgile 2.

Com.

Para de um delte. fe mra. lra. plonai com. la bin. de lra. m. a. 2. mo
 melas salpi can da. Pêta. y. a genzão de flo res. ba jan. de lo res. y. co xen. y.
 co - xen. si ge ro, sal pi can da pei ta, y. a genzão de flo res. ba jan de lo res.
 y co xen. y. co - xen. si ge ro. y. a le gres que si me fira pa re a
 amôu, con, ro res, de. Pa ra, en, si ra, de. Me ve. com. Cux das, de. De lo.
 on, si ra, de me ve. com. Cux das, de. De lo. com. Cux - das, de. De lo.

Copla

2.ª A mã. de pu ro, mi la qua, co xinda, ro, co mo, a cen tu, co xinda, ro, co mo, a cen
 tu, ro, co mo, a cen tu, mã. e. l. mã. e. l. mã. e. l. mã. e. l. mã. e. l. mã. e. l. mã. e. l.
 sha - - ce pa ten te, a mi len di mi ta, a mi len di mi ta.

Senão

76

De que fôrta, das plomay, con, la bio, de, Cui zel, Ouzi zu, yue lo, Sal pi can do -
pi ha, y, qgen zan do, flo res, ha jan, ve lo des, y, co zan, y co - xerli ge zo
Sal pi can do, pa ha, y qgen zan do, flo res, ha jan, ve lo des, y, co zan, y
co zan li, ge - zo, pa se - ce, q, am tan, con, to des, de Fla res, en, li, am
con Cuez das, de, Ve lo, en li, am, de, me ge, con Cuez das, de, Ve lo,
Cuez das, de, Ve lo, Coplas 8.
Be san, pa zan, do, na pa zan, do,
don za, di cha, me xer co, si zan za, di cha, me xer co, si, zan za, di cha, me xer co
pe - na, me fa, cul, ha lio, en, li - me ge, C. D. - jo q, pa zan, do,
Cie lo, Pa bin, Pa bin, a m, Cie lo



Quintus J. Alibi

Handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The manuscript is written in a historical style, with some ink bleed-through visible from the reverse side. The first staff begins with a clef and a key signature. The subsequent staves contain dense musical notation, including many beamed notes and rests. The final staff ends with a double bar line.

Tanto
Canção
Sanctus

This image shows a handwritten musical score on two pages. The top page is titled "Tanto" and "Canção" and contains a single melodic line with various musical notations, including notes, rests, and accidentals. The bottom page is titled "Sanctus" and contains a single melodic line with similar notation. The manuscript is written in a cursive style and includes many numerical figures (e.g., 4, 6, 7, 16, 17, 54, 64, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100) which likely represent fingerings or other performance instructions. The paper is aged and shows some staining.

END OF THE

Albrecht

Lox

Almaz