

Villancico a 4.<sup>ta</sup>

Con Viol. y Tromp.

Mismo

Marineros tened'parad

Del M<sup>ro</sup>. Gaytan.

Año de 1761



las, las o las del mar, te nee pa' ad, que me lle ban las o las del  
 mar, que me lle ban las o las, las o las del mar, del mar, las o las del  
 mar,

*Viguen Cop. Sata.*

*Cop. Largo*

ja Uhi chi pie la os de tu zes, que ce a no de mis  
 En nue vos mares de tu zes, na ve oan tes penca  
 te un poc En cu go got so nau / ra o lo  
 mientos, na Pus can el vien to del got so,  
 na del e' i lo to mas dies - ro, ha  
 donce to del got soes Jue - to, don

*Volvi al Segno.*

Je ned, pa rad, Je ned, pa rad, Ma ri ne nos pa rad te ned, pa rad  
 Ma ri ne nos pa rad, que melle ban las o las, A q que melle ban las  
 o las, las o las, del mar las o las del mar,  
 te ned, pa rad, te ned, pa rad, te ned, pa rad,  
 pues el que no surque En gracia este mar, En gracia este mar, muy tris tes go mi  
 dos lea bra de cos tar, lea bra de cos tar, muy tris tes go mi dos lea bra de cos tar, lea  
 bra de cos tar; Ma ri ne nos pa rad te ned, pa rad, Ma ri ne nos pa  
 rad, que melle ban las o las, las o las del  
 mar, te ned pa rad que melle ban las o las las o las del mar,



Alto e A.

7

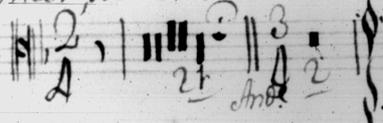
*Andantino*

Te ned, pa rad, te ned pa rad, Ma xi ne ras pa  
 rad, te ned pa rad, te ned, pa rad, te ned pa rad, Ay que melle  
 van las o las, Ay las o las del mar, del mar, te  
 ned, pa rad, te ned, pa rad, pues  
 el que no sur que en gra cia este mar, En gra cia este mar, mui tris tes ge mi  
 dos lea bra de cos tar, lea bra de cos tar, mui tris tes ge mi dos lea bra de cos  
 tar, Ma xi ne ras pa rad te ned, pa rad, Ma xi ne ras pa  
 rad, te ned pa rad, Ay que melle van las o las, las o las de el  
 mar, te ned pa rad, Ay las o las del mar, Ay que melle van las  
 o las del mar, Ay las o las de el mar te ned pa rad

Uti

las o las deel mar, que me lle ban las o - las, - las o las deel

mar, del mar, las o las deel mar, -

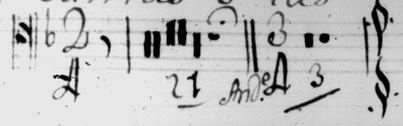
Cop.º Largo  *Allegro*



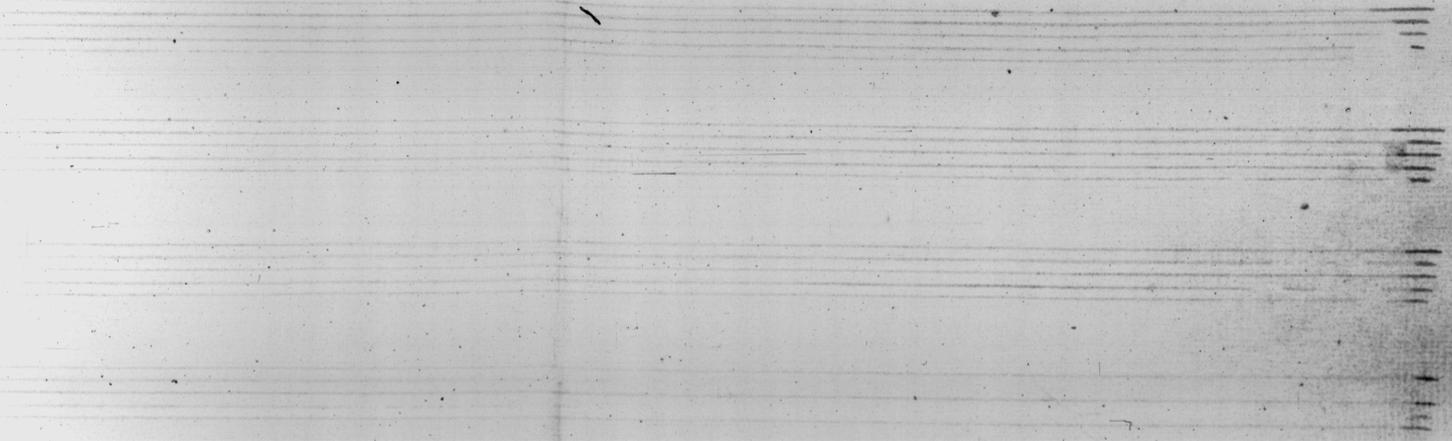


que me lle bantas ó las las o las del mar, del mar laso las del mar,

Cop. *Larco.*



*Allegro.*



Violin I. A4

Conc. And.

Marinetti

Handwritten musical score for Violin I, measures 1-10. The notation is dense with many beamed notes and rests. The key signature has one flat (B-flat). The score is written on ten staves.

Finis Cop. et claus.

Conc. And.

Handwritten musical score for Violin I, measures 11-15. The notation consists of dense, repetitive rhythmic patterns. The key signature has one flat (B-flat). The score is written on five staves.

Allegro.

*Violin 2* *Allegro*

*Violin 2* *Allegro* musical score consisting of ten staves. The notation includes various rhythmic values, rests, and dynamic markings such as *mf* and *ff*. The piece concludes with a double bar line and the instruction *Fin*.

*Cop.* *Largo*

*Cop.* *Largo* musical score consisting of three staves. The notation includes dynamic markings such as *mf* and *ff*. The piece concludes with the instruction *Allegro*.

Violon Vln.

Stru. And

Mourado.

Handwritten musical score for Violon Vln. (Violin) with seven staves of music. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The music is written in a cursive hand.

Cop. Largo.

2/4

Handwritten musical score for Cop. Largo. with two staves of music. The notation includes various note values, rests, and dynamic markings. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The music is written in a cursive hand.

Allegro

Contravoxo. AA.

*And* *Allegro* *Allegro*

*Cap. Largo*

*Allegro*

Contrabaixo. Ad.

*And*  
*Allegretto*

*Cap. Largo*

*Tempo 1/2*

*Cantata*

*Maximero*

A handwritten musical score consisting of six staves. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. The staves are arranged vertically, with the first staff starting with a treble clef and a common time signature. The music appears to be a single melodic line with some accompaniment, possibly for a vocal or instrumental part.

*Cantata*

*Tempo*

*Allegro*

A handwritten musical score consisting of two staves. The notation is characterized by block chords and rhythmic patterns, including eighth and sixteenth notes. The first staff begins with a treble clef and a common time signature. The second staff continues the musical line, with some notes appearing as beamed eighth notes. The overall style is that of a 17th or 18th-century manuscript.

*Trompa 2<sup>a</sup> UA.*

*Corn. And*

*Allegro.*

Handwritten musical score for Trompa 2<sup>a</sup> UA, Corn. And, Allegro. The score consists of six staves of music in a single system. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef, a key signature of one flat, and a 3/8 time signature. The music is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

*Corn Lango.*

*Adol. pie.*

Handwritten musical score for Corn Lango, Adol. pie. The score consists of two staves of music in a single system. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The music is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

*All. segno*