

Há, del. á gua. Há, del. fyre, quen, me, ci sa, so del mundo q' con llama, f. con
 llama, q' el más pu- ro, á más, en uende, a más, en dien de quere, a ya, lo q' prende, y ha-
 ce, e teme, lo q' ama, lo q' a ma. mis, Chri- sta les, há, se gu xon, pues, ya, de, ma-
 xi a, pu, ya, de, ma xi a, há pu re sa a da men, a da men, há, pu re sa, a da - men, el-
 á gua, há se ra, há se ra, el á gua, es, fue, y el, fy re, el fue, y el, á - re.

iplo

12
 si a há, culpa, ya, med pu re, con, di fu bio, u ni re, sal, si a há, culpa, ya, med pu re, con di-
 si bio, u ni re, sal - de, con di fu - bio, u ni re, sal, so mal, ce les, tal, lo si a, no pon, di a,
 so pon, di a, a há, culpa, o xi gi mal, no pon, di a, a há, culpa, o xi gi mal, o xi gi mal, pues
 ya, de, ma xi a, pu, ya, de, ma xi a, há, pu re sa, a da men, a da men, há, pu re sa, a

BIG
ING
RÉE
ERO



Cha - men, el A gua, há, fie xia, la fie xia, el A gua, el fue go, y el, Ay re el fue go y el A - re.

2.^a 3.^a 4.^a Pues, yá, de, Ma ri a, pues, yá de Ma ri a, la pu xe sa, a cha men, a

Cha men, há, pu xe sa a cha - men, el A gua, há fie xia, la fie xia, el fue go, el fue go, y el

ay re, el, fue go, y el Ay - re.

Empty musical staves for accompaniment.

13.
Quien me a lienza. Ha del fue go. Ha de la fie rra to do el mundo.

q.^o me llama q.^o con, ha ma q.^o el más pu ro a mox a mox, ni tien de, qui

e sea la gax lo q.^o pren de, y ha ca, e sea me lo q.^o a ma, lo q.^o a ma, micos por un,

o manie ne, pues, yã de ma xi a, pues yã de, ma xi a, la pu re sa, a cha men, a

cha men, a cha men, a cha men, a cha men. El, A qua, la, fie rra, el fue go, y el sy re, El sy re, y el sy re.

Si su fo si ga el - de mo nio, en to do el mundo, de xa ma, si su fo si ga el de mo nio

en to do el mundo, de xa ma, el, ma do, de xa ma, el, ma do con el sy re

sin pe li gu, a to do, sa na, sin pe li gu a to do, sa na, sin pe li gu, sin pe li gu, a to do

sa na, a to do, sa na, Pues, yã de, ma xi a, pues, yã de, ma xi a, la pu re sa, a cha men, a

Ca men, a ca men, a ca men, a ca men el, A qua lá, fie xia el fue go, y el ayre el,

fue go, y el ay - re. ^{3^o} 4^o Pues cae ma ri a, pues ya be ma ri a, la pu re sa, a-

ca men, a ca men, a ca men, a ca men, a ca men el, A qua lá fie xia, el fue go, y el ayre, el

fue go, y el ay - re.

>

12
Ho.
Ha, del A gua, nien me in ci ra, ha, de la fie xa, so del mundo,

qui con la ma q. el mas pu - ro A mox en donde, lo q. a ma lo q. a ma,

lo q. a ma, Ho. mis, e fi ca si a la ha - na, Pues ya de, Ma xi a,

ha, pu re sa, a cha men, a cha men, ha, pu re sa, a cha - men, El A gua ha, fie xa, ha

3
fie xa, el fue ro, y el fue ro, el fue ro, y el fue ro.

3
En, mi, cai sol, no, so de gan, lo im pu ro de algun me mal En, mi, cai sol, no, so

de gan, lo im pu ro de algun me mal al, lo pu - ro, de algun me mal, ya o so,

pu ro impu ro, ba xa, se ha vi a, se a vi a, de pre - pa ra, se a vi a, de pre - pa

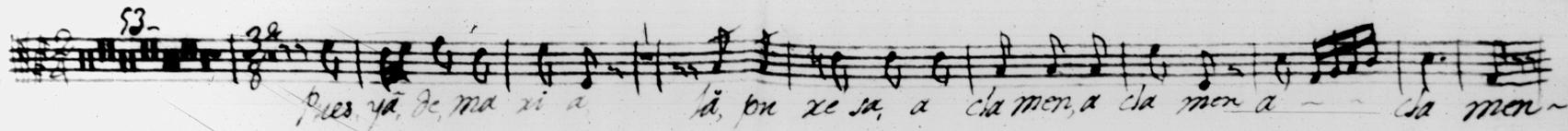
ra, de, pre pa ra, Pues ya de, Ma xi a, ha pu re sa, a cha men, a cha men, ha pu re sa, a

53-
da men, el, A qua, la, tie xia, la, tie xia, el, fue go, y, el, ty re, el, fue go, y, el, ty re.

Pues, ya, de, ma xi a, la, pu re sa, a, da men, a, da men, la, pu re sa, a

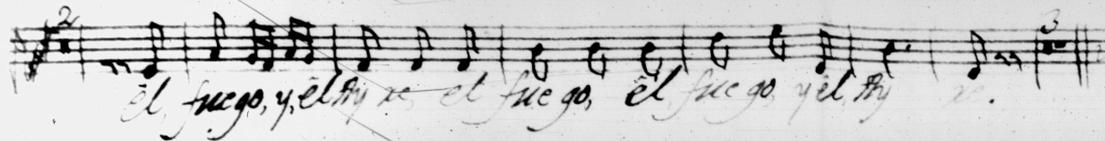
da - men, el, A, qua, la, tie xia, la, tie xia, el, fue go, y, el, ty re, el, fue go, y, el, ty re.

53- 3^a



Pues ya de ma xi a la, bu xe sa, a cla men, a cla men a - - cla men -

Detailed description: This block contains the first line of handwritten musical notation. It features a single staff with a treble clef and a key signature of one flat. The music begins with a treble clef and a 3/8 time signature. The notes are written in a cursive hand, with some slurs and ties. The lyrics are written below the staff in a similar cursive hand.



el fue go, y el fue go, el fue go, el fue go y el fue go.

Detailed description: This block contains the second line of handwritten musical notation. It features a single staff with a treble clef and a key signature of one flat. The music continues from the first line. The notes are written in a cursive hand, with some slurs and ties. The lyrics are written below the staff in a similar cursive hand.



Detailed description: This block contains five empty musical staves, each consisting of five horizontal lines. They are arranged vertically and are completely blank, with no notation or text on them.

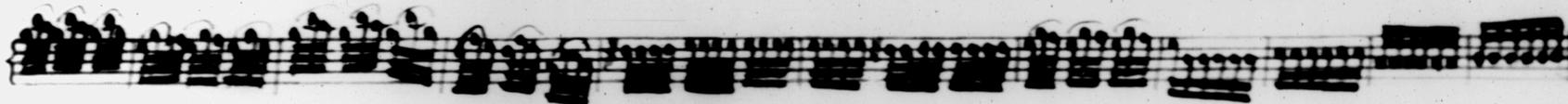
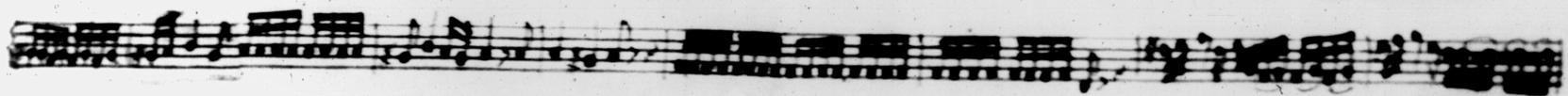
no. 10
legro

Andragua

A handwritten musical score consisting of ten staves of music. The notation is dense, featuring many sixteenth and thirty-second notes, often grouped in beams. The music is written in a single system across the ten staves. The first staff begins with the tempo marking 'legro' and the title '*Andragua*'. The notation includes various rhythmic values, rests, and dynamic markings. There are several instances of the number '6' written above groups of notes, likely indicating sixteenth notes. The paper shows signs of age, with some staining and a dark mark at the top center.

U. P.

A page of handwritten musical notation on eight staves. The notation is dense and complex, featuring a variety of rhythmic values and melodic lines. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th or 19th-century manuscript notation, with many notes beamed together in groups. The staves are arranged vertically, with some staves containing more notes than others, suggesting different parts or voices. The paper shows signs of age, including some staining and a dark mark at the top center.



Handwritten musical notation on five staves. The notation is dense and appears to be a complex piece of music, possibly a fugue or a highly technical exercise. It features various rhythmic values, including eighth and sixteenth notes, and rests. The first staff begins with a treble clef and a key signature of one flat. The notation is written in black ink on aged, slightly yellowed paper. The second and third staves continue the melodic lines, while the fourth and fifth staves show more complex rhythmic patterns and possibly harmonic accompaniment. The notation is somewhat crowded, with many notes and stems overlapping.

Four empty musical staves, consisting of five-line systems, located at the bottom of the page. These staves are completely blank, with no notation or markings.

A page of handwritten musical notation on ten staves. The notation is dense and complex, featuring a variety of note values, rests, and articulation marks. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. The staves are arranged vertically, with the first staff at the top and the tenth at the bottom. The paper shows signs of age and wear, with some discoloration and a dark binding strip at the top edge.

A page of handwritten musical notation on six staves. The notation is dense and appears to be a complex piece, possibly for a multi-instrument ensemble or a solo instrument with many voices. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests and beams. The second and third staves continue the melodic line with similar rhythmic patterns. The fourth and fifth staves feature more complex rhythmic structures, including sixteenth-note runs and rests. The sixth staff concludes the piece with a final cadence. The handwriting is clear and consistent throughout the page.

Four empty musical staves at the bottom of the page, arranged in two pairs. Each staff consists of five horizontal lines, but no notation is present on them.

Basso

Allegro

This page contains ten staves of handwritten musical notation for a Bassoon part. The music is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as rests and dynamic markings. Numerous fingerings are indicated by numbers 1-5 above or below notes. The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The handwriting is clear and professional, typical of a composer's or arranger's manuscript.

EBIG
ING
REE
ERO

Handwritten musical notation on three staves. The notation includes various notes, rests, and ornaments. The first staff contains several measures with notes and rests, including a measure with a '43' above it. The second staff continues the notation with similar note values and rests. The third staff begins with a treble clef and contains a few notes. A large 'X' is drawn over the end of the third staff.

Five empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.