

Las Gitarrillas

Villancico a 8

Con Vv.º Oboés y Trompa

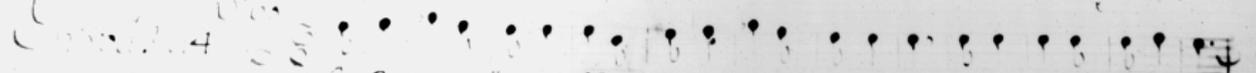
de Navidad, q̄ dir.

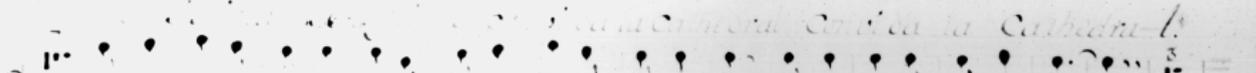
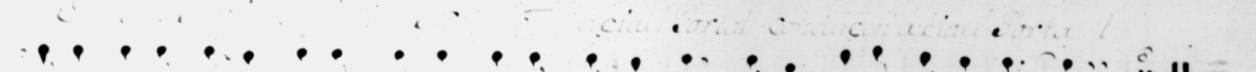
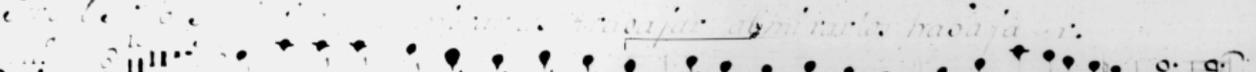
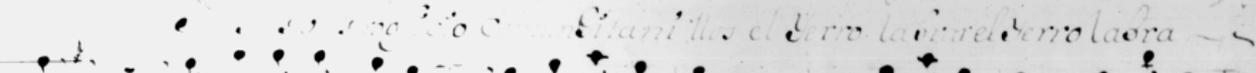
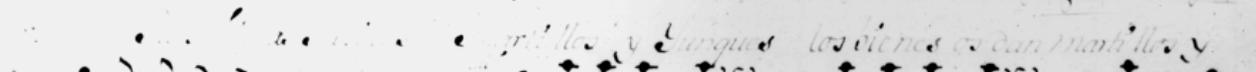
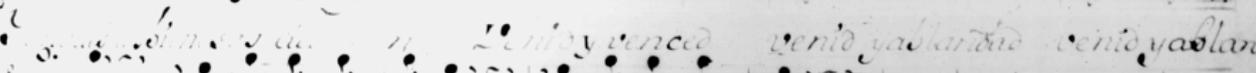
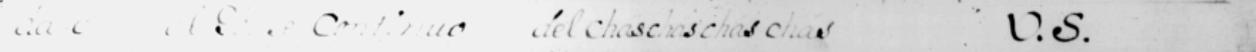
De Triana N.º

Del Sr. M<sup>o</sup> D. Antonio Ripa

1763. g<sup>o</sup>

Salmo del Rosario.

Unos 2. 4 
  
 Los Si ta ni llo en Lima, por ser de la ciudad y por su de luvia
   

  
 y por ser de la ciudad y por su de luvia
   

  
 y por ser de la ciudad y por su de luvia
   

  
 y por ser de la ciudad y por su de luvia
   

  
 y por ser de la ciudad y por su de luvia
   

  
 y por ser de la ciudad y por su de luvia
   

  
 y por ser de la ciudad y por su de luvia
   

  
 y por ser de la ciudad y por su de luvia
   


da e el E. e. Continuo del Chaschichaschas U.S.





Cantando si rezas a plausos ternizas al bello Zagal al bello Zagal al bello Za  
 gal Que intenta vencer que quiere labrar <sup>Duelo</sup> la antigua dureza del Yerro del  
 Dandel Yerro del <sup>Duelo</sup> Dandel Venid y ablandad al fuego de amor q̄ le haze vajar q̄ le haze  
 jar a ser Hombre y Dios a una alta <sup>Duelo</sup> Deydad a una alta <sup>Duelo</sup> Deydad del Yerro del  
 Hombre la culpa tenaz del Yerro del Hombre la culpa tenaz <sup>Duelo</sup> venid y ablandad  
 venid q̄ las voces son limas q̄ sordas venciendo le van alternad  
 alternad el ru-ru-ru con el chás chaschas venid alternad alternad  
 al golpe continuo de limas sutiles y de los martillos con el chás chás



Handwritten musical score on ten staves. The notation consists of rhythmic marks (vertical stems with flags) and some notes. The score is written in a cursive, handwritten style. There are several double bar lines and repeat signs (two vertical lines) throughout the piece. The text is written in a cursive script, likely a historical form of handwriting. The paper shows signs of age, including some staining and a dark ink blot on the sixth staff.

Handwritten text at the bottom left corner, possibly a signature or page number.

Handwritten text at the bottom of the page, possibly a title or a list of names.

Handwritten musical notation on a single staff, consisting of a series of dots and stems.

*Handwritten musical notation with lyrics: ... in G major*

Handwritten musical notation on a single staff, ending with a double bar line and repeat dots.

*Handwritten musical notation with lyrics: ... in G major*

*Handwritten musical notation with lyrics: ... in G major*

*Handwritten musical notation with lyrics: ... in G major*

*Handwritten musical notation with lyrics: ... in G major*

*Handwritten musical notation with lyrics: ... in G major*

*Handwritten musical notation with lyrics: ... in G major*

*Handwritten musical notation with lyrics: ... in G major*

*Handwritten musical notation with lyrics: ... in G major*

*Handwritten musical notation with lyrics: ... in G major*

Alas el mismo Ave

1<sup>a</sup> Més ou, lo, a a piel, Je, no, pui, mé, re, un, e, pade, si, ma, fien, el, mundo, lo, ay, a, mon, to, nes, que  
 2<sup>a</sup> Ay, él, Je, su, de, ton, to, dis, tin, to, q<sup>e</sup>, no, pienzan, tal, y, cre, yendo, q<sup>e</sup>, son, muy, dis

to, nes, q<sup>e</sup>, ha, vien, do, des, si, ces, em, munda, no, ay, fien, el, mundo, lo, ay, a, mon, to, nes, que  
 1<sup>o</sup>, too, por, fi, an, en, to, do, que, vien, do, tal, vez, y, cre, yendo, q<sup>e</sup>, son, muy, dis, cre, to, por

vien, do, des, si, ces, em, munda, no, ay, el, ni, no, sa, brá, pa, ra, Je, rap, q<sup>e</sup>, son, de, tu,  
 2<sup>o</sup>, m, m, to, do, que, vien, do, tal, vez, se, ve, el, a, tan, q<sup>e</sup>, des, cu, bien, a, si, lo, qui

3<sup>o</sup>, a, los, q<sup>e</sup>, son, mien, da, es, de, sea, pa, ra, Je, rap, q<sup>e</sup>, son, de, tu, a, los, q<sup>e</sup>, son, mien, da, es, de, sea.  
 4<sup>o</sup>, a, los, q<sup>e</sup>, son, mien, da, es, de, sea, q<sup>e</sup>, des, cu, bien, a, si, lo, qui, no, te, de, su, ne, ce, tal.

2<sup>a</sup> más, ca, be, qui, zà, pues, un, ni, no, q<sup>e</sup>, na, ce, a, lá, tie, xta, le, que, re, comen, da, e,  
 y, sien, ta, q<sup>e</sup>, el, mal, com, pren, bien, do, a, las, vie, jas, y, no, sea, ya, el, en, sex, me, dá, do

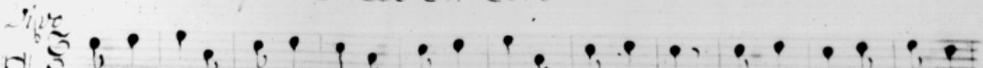
pues, un, ni, no, q<sup>e</sup>, na, ce, a, lá, tie, xta, le, que, re, comen, da, e, 3<sup>a</sup>, no, se, en, lo, que, vi,  
 com, pren, bien, to, a, las, vie, jas, y, no, sea, ya, el, en, sex, me, dá, do. 6<sup>a</sup>, pe, ro, es, to, el, que

pues, que, xta, q<sup>e</sup>, sea, ne, que, lo, blan, co, ta, se, ce, feal, dá, pues, que, xta, q<sup>e</sup>, sea, ne, que, lo,  
 el, die, ra, do, de, bo, bo, y, a, men, ta, no, a, man, ta, a, sea, el, die, ra, do, de, bo, bo, y, a



Título 2. El Pr.º Coro

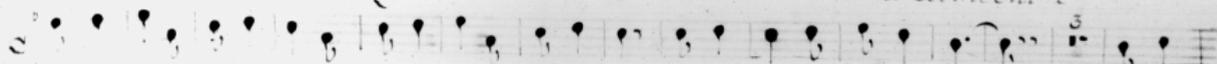
Unhoda a-



Lo Si za ni Ho en Lima pornoche de Navidad pornoche de la vi-



da de la Si: tir á la Chaymas Amri da la Cathedral Amri da la Cathedra-l

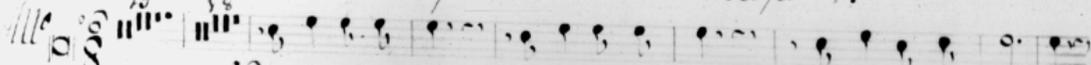


Se quis el ardor y limas Conducen aci al Portal Conducen á ciad Lima-l; Por gel

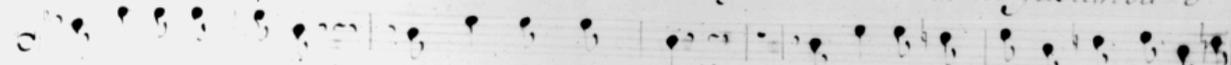


al mirar la habajar al mirar lo: habaja-r.

Estrofo



Vento y veniced Venid y adlandad venid y adlandad



al golpe continuo del chas chis chas chas al golpe continuo del chis chis chis



chas Venid y veniced la antigua dureza del yerro de la vara gel vino que



nosce. Ha estro sera ya gel vos de venas le ha de quebrantar venid y al ter

<sup>2</sup> <sup>Que</sup>  
 nad Venid q' las voces son limas q' Sordas venciendo le,  
 venciendo le van Venid alternad alternad alternad el tu-tu-  
 tu con el chas chas chas venid y alternad alternad el golpe con-  
 tinuo de Umas Su U les y de los Martillos Con el chas chas chas x x x x  
 Chas chas x x x x chas chas chas chas Con el chas chas chas Y las Gita-  
 ritas entantestarian entantestaran baylando al So nido  
 de. Junque les dá q' Junque les dá Cantando si ne zas aplausos ter-  
 nezas al bello Zagal al bello Zagal <sup>or voces</sup> Queixenta venci-

que quiere la  
 Venid ya  
<sup>Que</sup>  
 a. r. l. m.  
 culpa tena  
 Venid q'  
 nad el  
 golpe con  
 Chas chas x

que quiere labrar <sup>Duo</sup> la virgía dureza de barro de altan del barro de llan  
 Venid ya blancos al fuego de Amor q' le haze rajax q' le haze rajax  
 con. Embrey Dio. amaalá Deydad amaalá Deydad <sup>2<sup>a</sup> Voz</sup> del barro del barro la  
 culpa tenaz del barro del barro la culpa tenaz Venid ya blancos  
 Venid q' las voces son limas q' son las voces lebrad Alternad Alternad  
 nad el tu tu tu Conel Chaschas Chas Venid y alternad Alternad Alternad  
 golpe Continuo de limas chitillo y de la Marilla conel Chas Chas  
 Chaschas x x chas chas Chas Chaschas chas Chas Conel Chaschas chas al golpe Con

2<sup>a</sup>  
 Con -  
 x x x x  
 Gita  
 ter -

1  
Canto de los martes 11. Copla Chas. vvvvv

Chas Chas x x Chas Chas Chas Chas Chas Chas Chas x Chas Chas

Chas.

Coplas al mismo libre

15  
Llanto es una cosa, de ser y son actua les lacrimas de jar

el no del alar y de cuhen asi los quilates de su nece dad

que ser y son a cu a les lacrimas de jar. 2. Mas case qui

de ser y son a cu a les lacrimas de jar. 3. Cuenta y el

quis un Niño que ~~quis un Niño que~~ <sup>herria</sup> se quiere emmendaz quis un Niño que

quis un Niño que ~~quis un Niño que~~ <sup>herria</sup> se quiere emmendaz quis un Niño que

U. Presto al Solo.

cho  
Pare el serro  
cho el serro  
parte sebanda  
Cano ya ning  
lansa x x x x  
Tin jura  
lanto pare ce  
menes mamand  
Lenid yac  
altiernad  
nad al q  
Chas x Chas



Handwritten musical notation on a page with five staves. The notation includes notes, rests, and clefs. The first staff begins with a treble clef. The second staff contains a line of text in cursive script, likely lyrics or performance instructions. The third staff begins with a bass clef. The fourth and fifth staves contain musical notation, with the fourth staff starting with a double bar line and repeat dots.





Alto del Coro.

1. *Alto*

Lo Giuani No en Lima

... con ...

Musical notation for the first system, including a treble clef, a key signature of one flat, and a 2/4 time signature. The notation consists of a series of notes and rests on a five-line staff.

Musical notation for the second system, continuing the piece with similar notation and a repeat sign at the end.

... con ...

Musical notation for the third system, featuring a treble clef and a 2/4 time signature.

Musical notation for the fourth system, including a treble clef and a 2/4 time signature.

... con ...



Allegro


  
 Lento y con gracia Venio q' las voces son limas q' sordas Venciendo le
   
 un alternad alternad El ru ru ru Con el Chas chas chas Venid y alter
   
 nao alternad Al golpe Continuo de limas Su ti les y de los mar
   
 tillos Con el Chas chas x x x Chas x ~ Chas x ~ Chas x ~ Chas Chas Chas Chas
   
 Chas Con el Chas chas x al golpe Continuo de limas Su ti les y de los mar
   
 tillos Con el Chas x Chas x x Chas x ~ Chas chas x ~ x Chas Chas Chas
   
 Chas chas chas Con el Chas x Chas chas chas Chas.

V. S.

Costas e Umbras Am

15 64

III<sup>o</sup>

5<sup>a</sup> El Niño sabrá, para Ferras q'  
7<sup>a</sup> Perovel a san, q' des cubren a

de cubren a los laquminda de far para Ferras q' son actu a los laon  
los qui la tes, de su ne ce dño q' acubren a si los qui la tes de

III<sup>o</sup>

miendo de far. <sup>abato</sup> 3<sup>a</sup> Cuenta q' pñ; pues querer q' sea Negro, lo blanco,  
Cuenta q' el mal; Compre hen dienda a las Viejas y mozas

parece, fealdad pues querer q' sea negro lo blanco parece fealdad.  
en enfermedad Compre hen diendo a las Viejas y mozas en enfermedad.

III<sup>o</sup>

1<sup>a</sup> Mas Cave quizá, pues un Niño que nace a la tierra le quiere enmen  
Perovos lo gar, el dictado de bobos, y a mentes no amantes a

2<sup>a</sup> pues un Niño que nace a la tierra le quiere enmendar.  
ad el dictado de bobos ya mentes no amantes a las.

||  
Sigue a la 3<sup>a</sup> parte  
que es la 3<sup>a</sup> Terquena.

10

Copla

10 10 10 10

al mismo aire -

1<sup>a</sup> El mi ra, la bu, pa se. Je ras, q' son, a iu a - la la, cu -  
 2<sup>a</sup> fe ra, el. a for, q' de cu buen, a si lo qui la - ra de

mienda, ca, de ja, ca se Je ras, q' son, a iu a - la hem mienda, ca de ja.  
 3<sup>a</sup> su, ne - ce de, q' de cu buen, a si lo qui la ra de su ne - ce de

4<sup>a</sup> mas, ca ne, mi ra, pa se, mi ra q' ~~pa se~~, se ra, le que re con men -  
 5<sup>a</sup> y, que ra, q' el mal, cam paen bien ca, la ~~pa se~~ ra, y. mo ra, ya de ja - mi ra

6<sup>a</sup> pa se mi ra, q' na ce la se ra, le que re con men -  
 7<sup>a</sup> cam paen bien ca, la, ra, y. mo ra, ya, el, de ja mi ra

8<sup>a</sup> no, se ca, que, ra, pa se, que se, q' sea, ne ga, la, buen ca, pa se ce fe al ra,  
 9<sup>a</sup> fe ra, el ra, la, pa, el ra, in do, de, wo bo, ya men ra, na mar ta - a ra.

10<sup>a</sup> pa se, que se, q' sea, ne ga, la, buen ca, pa se ce fe al ra,  
 11<sup>a</sup> El ra, in do, de, wo bo, ya men ra, na mar ta - a ra.

Termin. y ablan del.

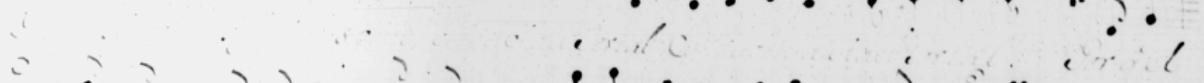
Capitolo 2.º

1.ª Motta 1.ª 

Lo si zani ho en Lima *pizz.*



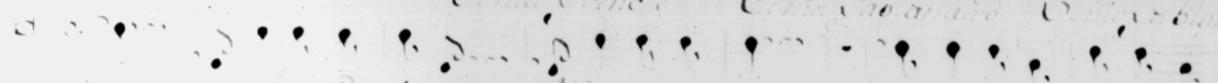


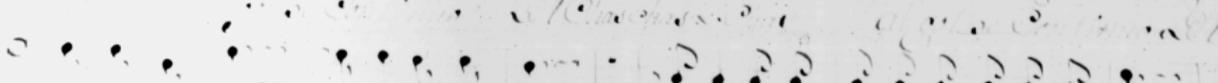


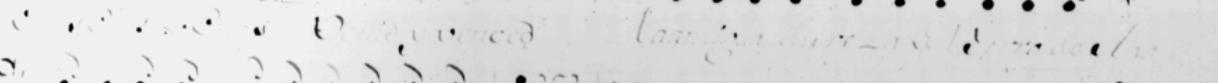


2.ª Motta 2.ª 

Vall'venc' en C'nt' d'ob'ano d'ob'ano











Handwritten musical score on the left page, featuring ten staves of music with lyrics in Spanish. The lyrics include:

Vino q' la  
tu tu tu  
Vinas su  
Chas chas  
Vinos y de  
Chas  
Coplas Altas  
Vinos y de

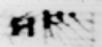
Handwritten musical score on the right page, featuring five staves of music with lyrics in Spanish. The lyrics include:

Vino q' la  
tu tu tu  
Vinas su  
Chas chas  
Vinos y de  
Chas  
Coplas Altas  
Vinos y de





Handwritten notes and markings on the left margin, including the number '11' at the bottom.



Handwritten musical notation on the right page, consisting of several staves with notes and lyrics. The lyrics include phrases like 'C'est un grand plaisir de vous voir' and 'C'est un grand plaisir de vous voir de la part'.

Handwritten musical notation on the right page, consisting of several empty staves with some faint markings and a double bar line.











Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of one flat. The second and third staves continue the melodic line with various rhythmic values and accidentals.

*Copied in manuscript*

Handwritten musical notation on seven staves. The first staff of this section includes the word *Quod* and numerical markings: *1<sup>a</sup>*, *2<sup>a</sup>*, *3<sup>a</sup>*, *5<sup>a</sup>*, and *6<sup>a</sup>*. The subsequent staves contain dense musical notation with many notes and rests. The final staff of the page ends with a double bar line and repeat dots.









*Masso 2º Coro.*

*Introducción* 36 35 19

*Coro* 19

Venid y venced venid y ablan  
 das al golpe continuo del chas Chas Chas al golpe continuo del Chas Chas Chas  
 Chas Chas Chas Chas venid y ablandad venid y alternar venid y alternad  
 alternad alternad el tu ru ru venid y alternad alternad el golpe continuo de  
 limas Suti les y de los martillos con el Chas Chas Chas Chas Chas Chas Chas  
 Chas Chas Chas con el Chas Chas Chas venid y venced venid y venced  
 Venid y las voces son limas y se las venciendo le van alternad alternad el tu ru  
 ru venid y alternad alternad al golpe continuo de limas Suti les y de los mar  
 tillos con el Chas con el Chas Cha

Detailed description: This is a handwritten musical score on aged paper. At the top, it is titled 'Masso 2º Coro.' and begins with 'Introducción'. The score consists of ten staves of music. The first staff includes measure numbers 36, 35, and 19. The lyrics are written below the staves, often with rhythmic notations like 'Chas Chas' or 'al golpe continuo'. The handwriting is in dark ink, and the paper shows signs of age and wear.

Chas. al golpe Continuo de timas su tiles y de los mar tiles con el Chas. Chas. Chas Chas

Chas. Chas. Chas Chas Chas Chas Chas Chas con el Chas Chas Chas Chas.

*Coplas a Lyre Anónimo*

245 25 25

1<sup>a</sup> 2<sup>a</sup> 3<sup>a</sup>

4<sup>a</sup> 5<sup>a</sup> 6<sup>a</sup>

Venid y venced venid y la

os salidas por las conciondo lecan alternad alternad El tu tu tu

venid y alternad alternad al golpe Continuo de timas su tiles y de los mar

Chas con

Chas Chas Chas al golpe Continuo de timas su tiles y de los mar tiles con el Chas Chas

Chas. Chas. Chas Chas. Chas Chas Chas Chas Chas Chas con el Chas Chas Chas Chas.

Viola Op.

Capriccio

Handwritten musical score for Viola, Op. 23, Capriccio. The score consists of ten staves of music. The notation is dense and includes various rhythmic values, slurs, and dynamic markings. The first staff begins with a treble clef and a common time signature. The second staff has a 'C' time signature. The sixth staff has a '2/4' time signature. The piece concludes with a double bar line and the initials 'U.S.' in the bottom right corner.

Handwritten musical notation on six staves. The notation consists of rhythmic patterns of dots and lines, characteristic of early musical shorthand. The first five staves contain dense, continuous notation. The sixth staff begins with a double bar line and a repeat sign, followed by a few notes.

*Siue Postus almin. Uye. & cadentia. 1772*

Handwritten musical notation on two staves, continuing the style of the first section. The notation is dense and rhythmic, with some larger notes and lines.

Partial view of handwritten musical notation on the right page of the manuscript. The notation is similar to the left page, showing rhythmic patterns of dots and lines.

Handwritten musical notation on a page, featuring several staves with notes and clefs. The notation is dense and appears to be a manuscript from the early modern period. The page contains approximately six staves of music. The notation includes various note values, stems, and clefs, typical of early printed or handwritten music. There are some double bar lines and repeat signs visible. The ink is dark, and the paper shows signs of age and wear.

*Segue a b. Capitulo de las cosas que se han de saber de los Seguros de Seguros*

18. No. 20

E. Hüls

A handwritten musical score for a single instrument, consisting of ten staves of music. The notation includes various note values, rests, and dynamic markings such as *pp*, *mf*, and *f*. The score is written in a cursive style and includes some performance instructions like *rit.* and *tr.*. The first staff begins with a treble clef and a common time signature. The music is written in a single system across ten staves.

Partial view of a second page of handwritten musical notation, showing the right edge of the page with several staves of music. The notation is consistent with the first page, featuring notes, rests, and clefs.

A handwritten musical score consisting of ten staves. The first three staves contain rhythmic notation, likely for a vocal line. The fourth staff features a multi-measure rest, indicated by a large bracket and a series of vertical lines. The remaining seven staves contain rhythmic notation, possibly for a keyboard accompaniment.

*Siguo Coplas Almiemo deo, e de Spiritu Sancto*

A handwritten musical score for the section 'Siguo Coplas Almiemo deo, e de Spiritu Sancto'. It consists of three staves of musical notation. The first staff appears to be a vocal line with some decorative flourishes. The second and third staves likely represent a keyboard accompaniment.

*Alarcón Siguela Concluyda. 2.ª*

Quelque a la Coplas y las dice 3 veces y luego sigue \*

*Triplet* *Allegro*

The image shows a page of handwritten musical notation. At the top left, the word "Triplet" is written in a cursive hand. To its right, the tempo marking "Allegro" is written in a similar hand. The music itself is arranged in ten horizontal staves. The notation is dense, featuring many beamed notes, often in groups of three, which is consistent with the "Triplet" marking. The notes are mostly eighth and sixteenth notes. There are several rests and bar lines throughout the piece. The paper is aged and slightly yellowed, with some dark spots and a small tear on the left edge. The handwriting is fluid and characteristic of the 18th or 19th century.

A handwritten musical score consisting of four staves. The notation is dense, with many notes and rests, suggesting a complex rhythmic structure. The staves are arranged vertically, and the handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

*Codice Almiano et re. debata la terza al fine*

A single staff of handwritten musical notation. It begins with a 4/4 time signature. The notation includes several measures of music, each starting with a rhythmic figure consisting of a series of vertical lines (possibly representing stems or flags) followed by notes. The handwriting is consistent with the rest of the page.

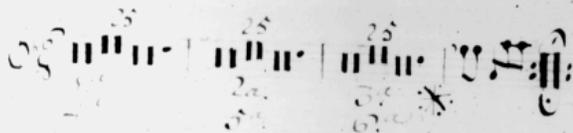
Schubert

Sonata 2

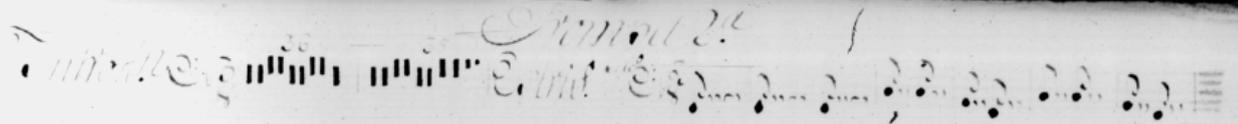
Handwritten musical score for Schubert's Sonata 2. The score consists of ten staves of music, written in a cursive style. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a common time signature. The word "Schubert" is written in the first staff. The score is divided into measures by vertical bar lines. There are several annotations in the score, including "p" (piano) and "f" (forte) markings, and some numbers like "16" and "17" written above notes. The paper shows signs of age, with some staining and wear at the bottom right corner.

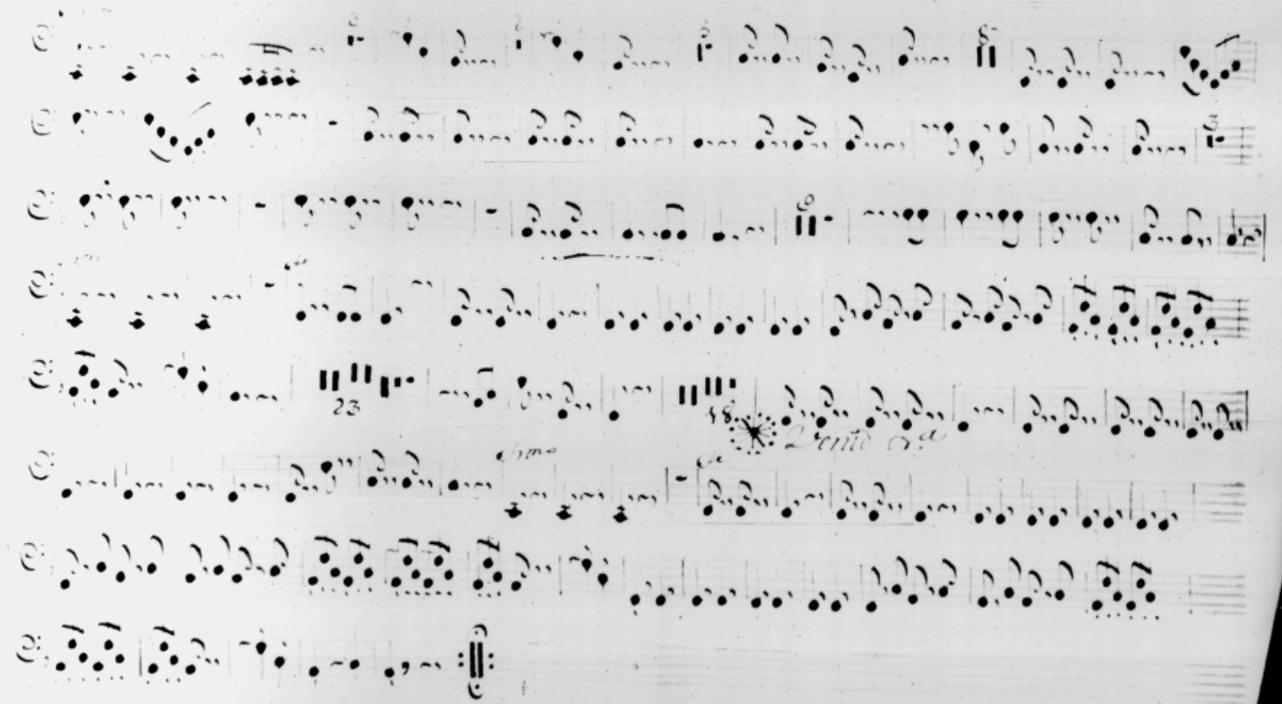


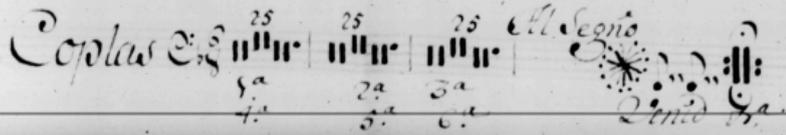
*Capla e l' m m m c l y r e u e d i c e n t e s i z a d u l g e A l l o*





*Choral 2<sup>a</sup>*  
Tutti *Choral* 



*Coplas* 

*Concordanza*

The left page of the manuscript features a handwritten musical score for a piece titled "Concordanza". The score is written on ten staves. The notation is in a historical style, likely from the 17th or 18th century, and includes various rhythmic values, accidentals, and dynamic markings. A double bar line is present on the fourth staff, with the word "Cantata" written above it. The handwriting is elegant and consistent throughout the page.

The right page of the manuscript continues the musical score from the left page. It features several staves of handwritten notation, including a large section of music with a complex, multi-measure rest or a similar decorative element. The notation is consistent with the left page, showing various rhythmic patterns and accidentals.

A page of handwritten musical notation consisting of seven staves. The notation is dense, featuring many beamed notes and rests. The first staff begins with a treble clef and a common time signature. The music is written in a cursive, historical style. There are some decorative flourishes and a small star-like symbol in the middle of the fourth staff.

*Spice Ephe Altissima Aure, i ad die No. 1000, i base de Cori*

Two staves of handwritten musical notation. The notation continues from the previous section, with similar dense beamed notes and rests. The staves are written in a consistent cursive style.

*Palat. 1000*  
*1000. 1000. 1000.*