

#

Violin 1^o

Teaeum Laudamus ad

Con Sictines Trompas

Mio

Don Juan de Maguero

1784

3
9



Violino 1^o

And^{te}

+

A handwritten musical score for Violino 1, consisting of ten staves of music. The score is written in a cursive hand and includes various musical notations such as notes, rests, and ornaments. The tempo is marked as *And^{te}* at the beginning. There are several dynamic and performance markings throughout the piece, including *Desp.* (ritardando), *Viv* (vivace), and *Volte* (volta). The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The paper shows signs of age, with some staining and a small tear on the left edge.

pivo

A handwritten musical score consisting of ten staves. The notation is in a single system, likely for a single melodic line. The music is written in a style characteristic of the 18th or 19th century, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and accidentals. The paper shows signs of age, including some staining and discoloration. The word 'pivo' is written in the upper right corner of the page.

Desp^o

The image shows a page of handwritten musical notation on aged paper. The notation is arranged in six staves. The first five staves contain a complex melodic line with many sixteenth and thirty-second notes, often beamed together. There are several double bar lines with repeat signs (two vertical lines) placed throughout the piece. The sixth staff begins with a few notes and the word 'volti' written in a cursive hand. The paper shows signs of age, including some staining and foxing.

vivo

Handwritten musical score for a single instrument, likely a violin, consisting of ten staves of music. The notation includes various note values, rests, and dynamic markings such as "simil". The music is written in a single system across the staves. The paper shows signs of age and wear.

+

Violino 2^o

Tezum Laudamus ad

Con Violines y Trompas

No

Don Juan de Saques

1184.

3



Violino 2^o

f

Andte

This is a handwritten musical score for the second violin part. It consists of ten staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music is characterized by dense, flowing passages with many sixteenth and thirty-second notes. There are several dynamic markings: 'f' at the top, 'vivo' written above the fifth staff, 'Desp.' (ritardando) above the ninth staff, and 'Dolce' written below the tenth staff. The score concludes with a double bar line and a final chord. The paper shows signs of age, including some staining and a faint circular stamp in the bottom right corner.

Vivo

Largo

A handwritten musical score consisting of ten staves. The notation is dense, featuring a variety of note values, rests, and dynamic markings. The second staff includes the tempo marking "vivo" above the music. The manuscript shows signs of age, with some ink bleed-through and staining. The bottom of the page features three empty staves.

corno 1º

+

Ande

Medium Laudamus

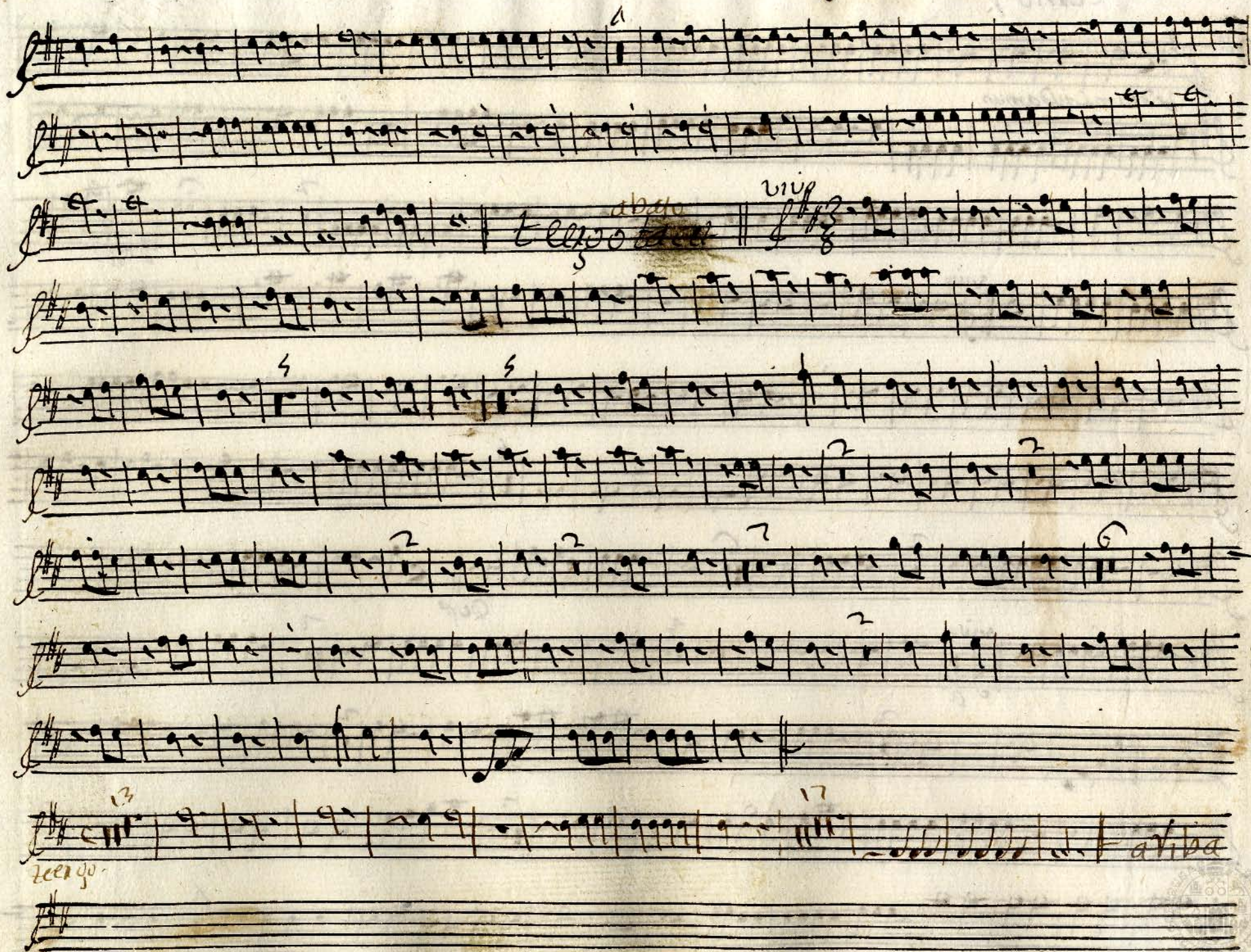
Despº

vivo

Dupº

vivo

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The word "tremolo" is written in the third staff, with "abao" above it and "vivo" above the next staff. The word "Faviba" appears at the end of the eighth staff. The score concludes with two empty staves.



Violino 2^o score with ten staves of handwritten musical notation. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff is labeled "Violino 2^o" and the second staff has the text "Et cum laudamus" written below it. The third staff has a "2" above it. The fourth staff has "vivo" above it and "De sp" below it. The fifth staff has a "5" below it. The sixth staff has a "2" above it. The seventh staff has "vivo" above it and a "4" below it. The eighth staff has a "3" above it. The ninth staff has a "7" above it. The tenth staff has a "7" above it.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and accidentals. A handwritten 'a' is positioned above the first measure.

Handwritten musical notation on a five-line staff, continuing the piece with similar rhythmic patterns and accidentals.

Handwritten musical notation on a five-line staff. The notation concludes with the instruction *tempo tacet* and the word *abajo* written below the staff.

Handwritten musical notation on a five-line staff, starting with a treble clef and a 3/5 time signature. The notation includes various rhythmic values and accidentals.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp. The notation includes various rhythmic values and accidentals.

Handwritten musical notation on a five-line staff, continuing the piece with similar rhythmic patterns and accidentals.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp. The notation includes various rhythmic values and accidentals.

Handwritten musical notation on a five-line staff, continuing the piece with similar rhythmic patterns and accidentals.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp. The notation includes various rhythmic values and accidentals.

Handwritten musical notation on a five-line staff, starting with a treble clef and a common time signature (C). The notation includes various rhythmic values and accidentals. A handwritten '13' is above the first measure, and 'arriba' is written below the staff.

Two empty five-line musical staves at the bottom of the page.

+

Vayo n el zedum

ad. de Juan

Maques 1781.



UNIVERSIDAD DE SALAMANCA

CREDOS.USAL.ES

Bajon dihedum

And^{te}

4

4

vivo

Dep^o

17

volo

12

vivo

Dep^o

34

volo

Handwritten musical score on the left page, consisting of ten staves of music. The notation includes various note values, rests, and bar lines. A small '1' is written below the second staff. The word 'Lento' is written at the beginning of the seventh staff, and 'Lento' is written above the eighth staff. The music concludes with a double bar line and a fermata on the tenth staff.

Handwritten musical score on the right page, consisting of ten staves of music. The notation includes various note values, rests, and bar lines. The word 'vivo' is written at the top of the first staff. A large blacked-out area is present on the second staff. A '1a' marking is visible on the sixth staff, and a '2' is written above the seventh staff. The word 'tutti' is written at the end of the tenth staff.

Handwritten musical notation on five staves. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a series of notes and rests, with some beamed eighth notes and quarter notes. The first staff begins with a treble clef and a key signature of one sharp. The notation is dense and fills the first five staves of the page.

A series of approximately 15 empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.

A series of approximately 15 empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.



tt

Acompañamiento #
Te Deum Laudamus a 4.

Con Violines y Trompas

No

Don Juan de Araques

1784.

[Handwritten signature]



Acompzo ad

Andate *simil*

cedum *simil*

Orgno *...vno Dominus*

proli

Desp

vivo

Solti

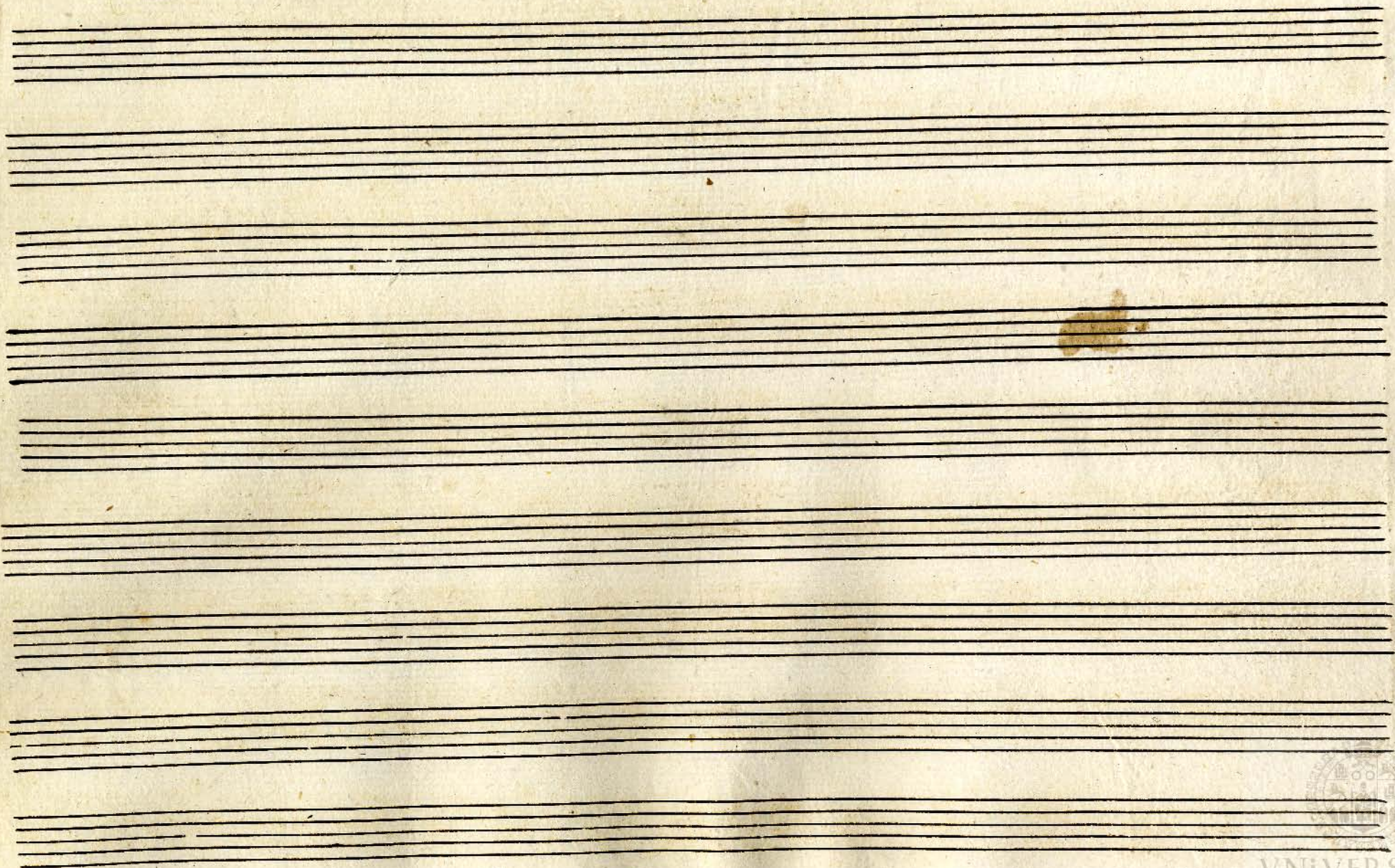
Largo

Le expo

Vivo

bernafas

+



Acompañam^{to} al Fedeur à 4.

And^{te} *simil*
Ano

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests. *desp.*

Musical staff with notes and rests. *Nuovo dominus.*

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests. *despacio* *Nuovo*

Musical staff with notes and rests.

Musical staff with notes and rests.



All^o Contriox

x Obac. y Organo

Handwritten musical score for the first section, consisting of ten staves of music. The notation includes various note values, rests, and clefs. The music is written in a single system across the staves.

Largo

Vivo/ Stornafat.

Handwritten musical score for the second section, consisting of three staves of music. The notation includes various note values, rests, and clefs. The music is written in a single system across the staves.

Buella Paete

Handwritten musical notation on four staves. The notation includes various note values, rests, and clefs. A large number '2' is written above the first staff. The paper shows signs of age and wear.

73

6

Triple 1

Te Deum Laudamus

Con Violines y Trompa

Mo

Don Juan de Braguer

1784

[Handwritten signature]



UNIVERSIDAD DE SALAMANCA

CRÉDITOS USAL ES

te de um lauda mus te do mi num con se te mur
 te de um lauda mus te do mi num con si te mur lee
 ter num pa trem om nis te rra ve ne ra tua ti bi om nes An ge li
 ti bi ce li et y ni ver se po tes ta tes ti bi que rubin
 et se ra fin yn ce sa bi li vo ce pro cla mam San tus
 san tus san tus Do mi nus De us Sa ba oth Do mi nus De us
 Sa ba oth Sa ba oth Ple ni sunt ce li et te rra ma ies ta lis
 glo ri e tu e te glo ri o sus A pos to lo rum co rus
 te Pro fe ta rum lau da bi lis nu me rus te Ma tri rum can di
 da tus lau dat ex ci tus te per or ben te rrum

Santa constantina ecclesia Pa trim in men se ma ies
ta lis ma ies ta ... tis ve nerandum tum velum
et v ni cum fi li um san tum que que pa trach tum spi
ri tus san tum quo que pa trach tum spi ri tum
Deus tu Rex glo ri e chris te tu ad li be ran dum
tu ad li be ran dum suscep tuus ho mi nem non ho ru is ti
non ho ru is ti vir gi nes te ro tu de vic to mor
tis a cu le o. A pe ru is ti A pe ru is ti A pe ru
is ti A pe ru is ti cre den ti bus ve na ce lo rum ce lo rum
tu ad dex te ram Dei se des tu ad dex te ram Dei se des

In glo ria Pa tris tu ad dex te ram De y se des
tu ad dex te ram De y se des In glo ria Pa tris In
glo ria Pa tris tu dex te re sis e se ven tu rus tu dex
te re sis e se ven tu rus tu dex te re sis e se ven
tu rus e se ven tu rus Dep^o s te er go que su mus
te er go que su mus tu is fa mu li sub be ni
te er go que su mus te er go que su mus tu is fa mu
li sub be ni quos pre ci o so quos pre ci o so san guine
re de mis ti quos pre ti o so quos pre ti o so san guine
re de mis ti san guine re de mis ti re de mis

21.00.12
2

et er na fac cun sanhs tu is dn glo ri a nu me

ra ri sal bunt fa cto pu lum tum do mi ne et be ne dic

ne re bi ta hs tu e et re ge eos et pe ge

eos et ex to lle i nos ps que in e ter num per

sin qu los bi es per sin qu los bi es Be ne bi

ci mus te per sin qu los bi es per sin qu los bi es

De ne bi ci mus te et lau Ba mus no men tum et lau

Ba mus no men tum In se cu lum et In se cu lum se cu

li Dig na re do mi ne bi e ys ho ri ne pe ca to

nos cus to bi re mise re re nos bi do mi ne mise

se re mi se re re nos tri fi at mise ri cor dia
fi at mise ri cor dia tu a Do mi ne super
nos super nos quem ad mo dum spe ra bi mus in te
Do mi ne spe ra vi non confundat in e ter num
non confundat in e ter num non confundat in e ter num

tt

#. Tiple 2.º #.

#. Te Deum. Laudamus ad #.

#. Con Violines y Trompas #.

#. No. #.

#. Don Juan de Araquez #.

#. 1784 #.

22



Triple 2.º ad

And^{te}

te de um Lau da mus te Do mi num confi te
 mur a te de um Lau da mus te Do mi num confi te mur
 te eternum patrem omnis te ra vene ra tua ti bi omnes
 An ge li ti bi ce li et ter ri ve se pro tes ta tes
 ti bi que ru bin et se ra fin In ce sa bi li vo ce pro
 cla mant san tus san tus san tus Do mi nus Deus
 Sa ba oth Sa ba oth te glo ri o sus et posto lo rum co
 nus te pro fe ta rum lau da bi lis nu me rus tu Mar ti
 num can di da tus lau dat exer ci tus te per sa bente
 ma num³ san ta confi te tur e cle si a Pa trem In men se



ma ier ta tis ma ier ta tis ve ne ran dum tu um ve rum
et v ni cum fi li um san tum quo que pa tra cli tum spi
ri tum ^{Desp^o} tu rex glo ri e chris te ³⁸ tu ad li be
ran dum tu ad li be ran dum sub cep tu rus ho mi nem non ho mu
is ti non ho mu is ti vi r gi nes p te ro tu de vic to
mor tis a cu le o a pe ru is ti a pe ru is ti a pe ru
is ti a pe ru is ti cre den ti bus reg na ce lo rum ce lo rum
tu ad dex te ram dex se des in glo ri a pa tris
tu ad dex te ram dex se des in glo ri a pa tris in
glo ri a pa tris tu dex te ram dex se des in glo ri a pa tris tu dex

cu & ris e se ven tu rus Ju dex cre de ris e se ven
tu rus e se ven tu rus ^{Largo} te ergo que sumus te
ergo que sumus tu is fa mu li sub be ni te ergo
que su mus te ergo que su mus tu is fa mu li sub be ni
quos pre ci o so quos pre ci o so san guine re & mis hi
san guine re & mis hi re & mis hi ^{vivo} et ter na
fac cum san tis tu is In glo ri a nume ra ti sa bum
fac po pu lum tu um Do mi ne et ve ne dic e re di ta ti
tu e et re ge eos et re ge eos et ex tol le
i nos us que in e ter num per sin gu los di es per

singulos dies Bene di ci mus te per singulos dies per
singulos dies Be ne di ci mus te et lau damus nomen
lum et lau damus nomen tuum in se cu lum et in se cu lum
se cu li Dig na re Do mi ne die Is to si ne pe ca to
nos cur to O re mi se re re nos tri Do mi ne mi se re re
mi se re re nos bi fi at mi se ri cor di a tu a
Do mi ne su per nos su per nos quem ad mo dum spe ra bi
mus in te In te Do mi ne spe ra bi non confundat in e ter
num non confundat in e ter num non confundat in e ter num.

6

#. Alto #.

#. Te Deum Laudamus ad #.

#. con Violines Trompas #.

#. Mio #.

#. Don Juan & Araques #.

#. 1184 #.

3



te de um Lau da mus te Do mi num Confi te mur
 te de um Lau da mus te Do mi num Confi te mur
 et ex num pa trem omnis te na ve ne ra tur bi bi omnes
 An ge li bi bi ce li et v ni ber se po tes ta
 tes bi bi que ru bin et se ra fin in ce sa bi li
 vo ce pro clamant *Depo* Sanctus Sanctus san tus Do mi nus
 De us Do mi nus De us Sa ba oth Sa ba oth Ple ni sunt
 ce li et te na ma ies ta tis plo ri e tu e te plo ri
 o sus A pos to lo rum co rus et pro fe ta rum Lau da bi lis
 nume rus et mar ti rum can di da tus laudat exer ci tus

te per or ben te ma rum san ta confi te tur e clesi a
 pa ter in mense ma ies ta tis ma ies ta tis ve ne
 ran dum tu um ve rum et v ni cum fi li um san tum
 quo que pa ra cli tum spi ri tus san tum quo que pa
 ra cli tum spi ri tus *duplo* tu rex plo ri e chris
 te 36 tu ad li be ran dum tu ad li be ran dum suscep
 tu us ho mi nen non ho ri is ti non ho ri is ti
 vi xi tis ve re tu de vic to mor tis a cu le o
 a pe tu is ti a pe tu is ti a pe tu is ti a pe tu
 is ti cre den ti bus Reg na ce lo rum ce lo rum 5 *Volli*

vivo

e de mis ti Re de mis ti Et ter na fac
 cun sanctis tuis In glo ri a nume ra ti sal bun fac
 po pu lum tum Do mi ne et Be ne dic he re di ta tis tu
 e et Re ge eos el Re ge eos et ex tolle y
 nos us que In e ter num per sin gu los di es per sin gu los
 di es Be ne di ci mus te per sin gu los di es per
 sin gu los di es Be ne di ci mus te no mentum
 no men tu un In se cu lum et In se cu lum se cu li
 Dro na re Do mi ne di e ys to si ne pe ca to

nos cus to di re mise re re nos tri Do mi ne

mise re re mise re re nos ti fi at mise ri
cor di a tu a Do mi ne su per nos su per nos quem
ad mo dum spe ra vi mus in te in te Do mi ne
spe ra vi non con fundat in e ter num non confundat
in e ter num non confundat in e ter num.



u

Tenor

Te Deum Laudamus ad #
con Violines y Trompas

No

Don Juan de Araquez

1784

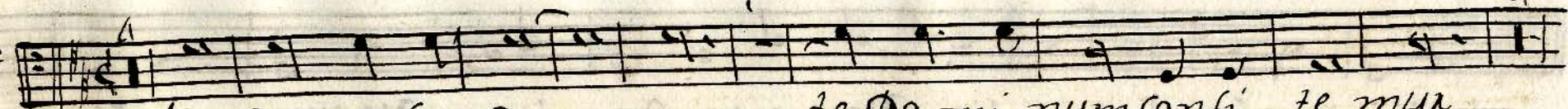
M
E



tenor ad

†

4



te de um Lau da mus te Do mi num confi te mur



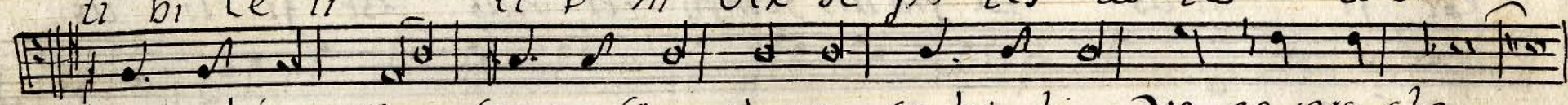
te de um Lau da mus te Do mi num confi te mur te et a num



a nem om nis te na ve ne ra tur ti bi om nes Ange li



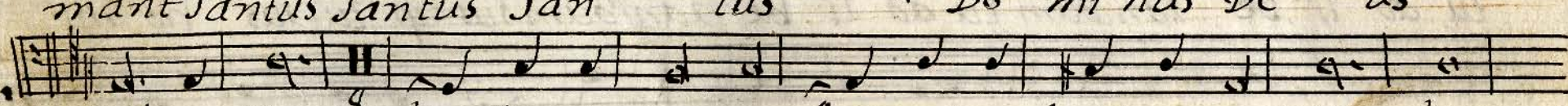
ti bi ce li et v ni ver se po tes ta tes ti bi



che ru bin et se ra fin ince sa bi li vo ce pro cla



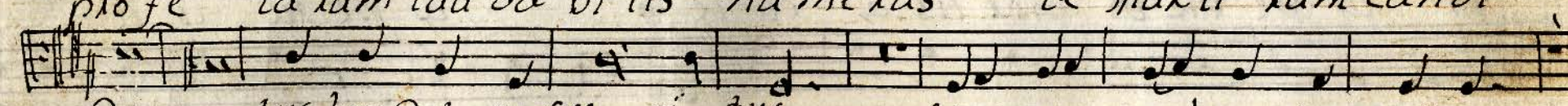
mant san tus san tus a Do mi nus De us



saba oth te glo ri o sus A posto lo rum co rus te



pro fe ta rum lau da bi lis nume rus te Mar ti rum candi



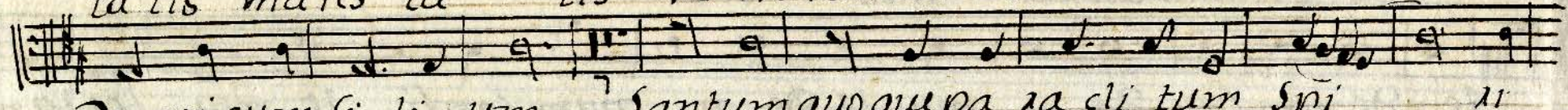
da tus lau dat exer ci tus te per or bem te na rum



san ta confi te tur e clesi a Pa ter in mense ma ies



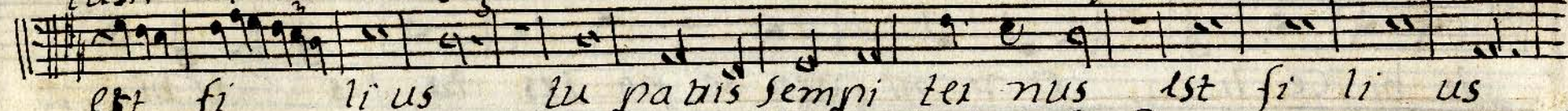
ta tis ma ies ta lis Ve ne ran dum tum ve rum et



V ni cum fi li um San tum quo que pa tra cli tum Spi ri



tum ^{Duplo} tu Rex glo ri e chris te tu pa tris sem pi ter nus



est fi li us tu pa tris sem pi ter nus est fi li us



est fi li us tu pa tris sem pi ter nus est fi li us



tu ad li be ran dum tu ad li be ran dum sus cep tu rus ho mi



nem non ho ru is ti non ho ru is ti non ho ru is ti vir gines etc



10 tu de vic to mor tis a cu le o a pe ru is ti



a pe ru is ti a pe ru is ti a pe ru is ti cre de ti bus



Res na ce lo rum ce lo rum tu ad dex te ram De i se des

In glo ria pa tris tu ad dex te ram de i se des tu ad
dex te ram de i se des In glo ria Pa tris In glo ria
Pa tris Tu dex ce de nis e sse ven tu rus Tu dex ce de nis
esse ven tu rus Tu dex ce de nis esse ven tu rus e se ven
tu rus *Largo* te ex po que su mus te ex po que su mus
tu is fa mu li sub ve ni te ex po que su mus te ex po
que su mus tu is fa mu li sub ve ni quos pu bi o so
quos pu bi o so San guine Re de mis ti San guine Re de
mis ti Re de mis ti e ter na fac cun san tis tu is In glo ri
a nu me ra ri sal bun ta fac po pu lum tu um Do mi ne

et Be ne dic he re di ta tis tu e ⁹ et Re ge eos
et Re ge eos et ex to lle i llos us que In e ter num
per si quos di es per si quos di es Be ne di
ci muste per si quos di es per si quos di es Be ne
di ci muste no men tu um no men tu um In se cu lum
et In se cu lum se cu li Di gnare Do mi ne die Is to
se ne pe ca to nos custo di re mise re re nos tri
Do mi ne mise re re mise re re nos tri fi at mise ri
cor di a fi at mise ri cor di a tu a Do mi ne
su per nos su per nos quem ad mo dum Spe ra vi mus In te

Do mi ne spe ra vi non con fundat in e ter num
non con fundat in e ter num non con fundat yn
ne ter num. 4

The image shows a handwritten musical score on three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of quarter and eighth notes. The lyrics are written below the notes. The second staff continues the melody and lyrics. The third staff concludes the phrase with a double bar line and a fermata over the final note. Below the three staves, there are seven more empty staves.