

1791-

(8)

Villan.^{co} A.^o

Convidal Naci^{ro}

Un Niño Vecínnaci^{do}

A Aragues.



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CREDITOS USAL ES

Yntroⁿ = Acompañⁿ a d^r

A handwritten musical score for 'Vn Niño' on five staves. The first staff starts with a treble clef, a common time signature, and a key signature of one sharp. It consists of six measures of eighth-note patterns. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. It contains six measures of eighth-note patterns. The third staff starts with a treble clef, a common time signature, and a key signature of one sharp. It has four measures of eighth-note patterns. The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp. It contains four measures of eighth-note patterns. The fifth staff starts with a treble clef, a common time signature, and a key signature of one sharp. It has four measures of eighth-note patterns. The score concludes with a final measure consisting of a single eighth note followed by a fermata.

A handwritten musical score on five staves. The first staff is labeled 'Citrivillo' and 'Andante'. The second staff begins with a bass clef and a 'G' key signature. The third staff begins with a treble clef and a 'G' key signature. The fourth staff begins with a bass clef and a 'G' key signature. The fifth staff begins with a treble clef and a 'G' key signature. The music consists of eighth-note patterns.

A handwritten musical score for two voices, likely soprano and alto, on five-line staves. The score consists of four systems of music, each starting with a clef (F or C) and a key signature. The vocal parts are separated by a vertical bar. Measures 9-12 are shown, featuring various note values including eighth and sixteenth notes, and rests. Measure 10 includes a dynamic marking 'ff' (fortissimo). Measure 11 features a melodic line with eighth-note pairs. Measure 12 concludes with a half note followed by a fermata.

A handwritten musical score page featuring two staves of music. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The time signature is common time (indicated by '2'). Measure 18 begins with a whole note rest followed by a half note. The melody consists of eighth-note patterns. Measure 19 continues with eighth-note patterns, including some grace notes and slurs. The score is written on five-line staff paper.

A horizontal strip of handwritten musical notation on four-line staves. The notation consists of vertical stems with small horizontal dashes or dots indicating pitch and rhythm. There are several measures of music, separated by vertical bar lines. A prominent feature is a large square black mark placed over the fourth measure. The paper has a light beige or cream color.

A horizontal strip of a handwritten musical manuscript. It consists of five staves, each with two or three measures of music. The notation is in brown ink on white paper. The first staff begins with a clef, followed by a '4' indicating a common time signature. The second staff starts with a '2'. The third staff starts with a '3'. The fourth staff starts with a '2'. The fifth staff starts with a '3'. Each measure contains multiple notes, some with stems pointing up and others down, separated by vertical bar lines.

A page from a handwritten musical score for string quartet. The page contains two systems of music. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. It features a continuous pattern of eighth-note chords. The second system begins with a bass clef, a key signature of one sharp, and a common time signature. It also consists of a continuous pattern of eighth-note chords. The notation is written on five-line staves.

A page from a handwritten musical manuscript for string quartet. The score consists of four staves, one for each instrument: violin I, violin II, viola, and cello/bass. The music is written in common time (indicated by 'C') and includes various note values such as eighth and sixteenth notes. The handwriting is in brown ink on aged paper.

A handwritten musical score for "Copland" on five-line staff notation. The score consists of a single melodic line with various note heads and stems. The first measure begins with a whole note followed by a half note. Measures 2-4 show eighth-note patterns. Measures 5-6 feature sixteenth-note patterns. Measures 7-8 show eighth-note patterns again. Measures 9-10 show sixteenth-note patterns. Measures 11-12 show eighth-note patterns. Measures 13-14 show sixteenth-note patterns. Measures 15-16 show eighth-note patterns. Measures 17-18 show sixteenth-note patterns. Measures 19-20 show eighth-note patterns. Measures 21-22 show sixteenth-note patterns. Measures 23-24 show eighth-note patterns. Measures 25-26 show sixteenth-note patterns. Measures 27-28 show eighth-note patterns. Measures 29-30 show sixteenth-note patterns. Measures 31-32 show eighth-note patterns. Measures 33-34 show sixteenth-note patterns. Measures 35-36 show eighth-note patterns. Measures 37-38 show sixteenth-note patterns. Measures 39-40 show eighth-note patterns. Measures 41-42 show sixteenth-note patterns. Measures 43-44 show eighth-note patterns. Measures 45-46 show sixteenth-note patterns. Measures 47-48 show eighth-note patterns. Measures 49-50 show sixteenth-note patterns. Measures 51-52 show eighth-note patterns. Measures 53-54 show sixteenth-note patterns. Measures 55-56 show eighth-note patterns. Measures 57-58 show sixteenth-note patterns. Measures 59-60 show eighth-note patterns. Measures 61-62 show sixteenth-note patterns. Measures 63-64 show eighth-note patterns. Measures 65-66 show sixteenth-note patterns. Measures 67-68 show eighth-note patterns. Measures 69-70 show sixteenth-note patterns. Measures 71-72 show eighth-note patterns. Measures 73-74 show sixteenth-note patterns. Measures 75-76 show eighth-note patterns. Measures 77-78 show sixteenth-note patterns. Measures 79-80 show eighth-note patterns. Measures 81-82 show sixteenth-note patterns. Measures 83-84 show eighth-note patterns. Measures 85-86 show sixteenth-note patterns. Measures 87-88 show eighth-note patterns. Measures 89-90 show sixteenth-note patterns. Measures 91-92 show eighth-note patterns. Measures 93-94 show sixteenth-note patterns. Measures 95-96 show eighth-note patterns. Measures 97-98 show sixteenth-note patterns. Measures 99-100 show eighth-note patterns.

Latrivillo. = Violin 1º a 4º =

Andante - 8/8

8/8

8/8

8/8

8/8

8/8

8/8

8/8

8/8

8/8

Coplas = 8/8.

8/8

3.

Violin 2º o 3º
Cifrillo
Andante
en buen ova

Piæz
for.
for.

Copla-
sin parar

Yntro. - Tiple. 1^a a 4^a.

1^a. Un Niño recién nacida. El madre pura y tan be- lla. En el por tal d^r Be.
2^a. Como anacido el sanoche. Desnuda la heredad mes ma. - Anton de Belen el.

len Yeris trase a todo de... ja- - En buen Ora Anton llegue.
chiste en publicarla selme..na.

Agan Yancoq. biene. - Agan Yancoq. Illega. - agan Yancoq. Illega -

publicando verdades ato. dor los q. la pregunten y los q. la Nie. - gan. . En.

buen Ora llegue en buen Ora benga en buen Ora ben..ga. - q. Díres An.

tonq. ls loq.. quentas q. de, our tu ra za na mien to. a todos a legres que.

to sos nos de..jas. - Dime anton por q. el sanoche. a que se Niño selm.

na. Enna certa de su dito. En tre pas to res y Bestias.

preguntar selo a es e Niño. q. El te dará la respuesta. ta. Vitor Anton q. llegue.

Vitoran ton q³. llega. - Vitoran ton q³. lle ga. - ale grav al Dicr Niñoln.
 su Noche bue. - na ale grav al Dicr Niñoln su Noche bue. - na.
 - En buen o... va lle que. - En buen o... va benga. - En buen Ora. ben.. ga =
 1^a Dime Anton por q. ese Niño tanchí quito nare ape... . nas.
 2^a Dime Anton por q. ese Niño desnu dolntanta po bre. . . . za.
 3^a Dime Anton por q. Esta Noche ban al portal Iila Y Men - - - ga.
 4^a Mucho en derirlas ber dades Antante puras Y em pe... nas.

siendoln bien q lnber de agua por los ojor Vierte per. las. - sinparan.
 nare entre pobres pañales Siendo Yey suma grande. za.
 alle bar al Dicr nazi do turron castañas y pe. ras.
 Dejalo todo a Dicr Niño q lo demas lsquime. - ra. fin.



Yntro: - tiple. 2º a 9º.



1º Un Niño Recién nacido. de Madre pura Y tan be... lla. En El par tal d' Be
2º Como an ci ño Pstanoche. desnuda la ver dad mes... ma. Anton d' Belen ll.



len Rejis trase a todos De... ja. En buen ora Anton ben..

Chiste en publicar la selm pe ña.



ga. A gan Vancho q. biene. A gan Vancho q.. lle ga. agan Vancho q.



lle... ga. publi cando ber dades a to. . . os los q. la pre gunt en y.



lo q. la Nie... gan. en buen ora llegue en buen ora benga en buen ora y



ben ga. a mi gor a qui est a Anton. q. Ven. go Des de mi al dea.



a publi car la ber daq. pue la que beys ell al shes... ma. En ese ve-



sien na ci ño. tiernaynfante sol yes tre... lla. q. Es la pura ber dad suma. la-



q. En el mun do se nie... ga y por es tardes te rrada. Bengol sta noche altra.

er la otra er... la. q. dices anto q. esto q... quen... tas q. d.
Oyv tura zo na mien to. a todo a le gres gustos no de...
-jas. - Escuchen escuchen. a ti en dan a ti endan. q. lo q. les digo. nols.
chanza q. ls be... ras. Ya si sigus taren. q. al nino di bierta. pregunten quea-
to dor. Da re la Respues... ta. - por q. este nino Co no se q. en el.
mundo ay muchas d. Las tontas ana ti bi tate a los pies ala ca be...
za y por q. Diclo a dispuesto. q. naz ca en noche Co mo es... ta para.
ser tu dcl remedio. d. las almas en la tierra d. las al mas en la tie... rra.
- mucha pre gunta es que... sa pregun tas clo a ese Niño. q. el te da vala ^{Dentro}
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Yntro. - Alto. a 4º.

1. Un Niño ye cién nacido. El madre pura y tan be... lla.
2. Como anazido esta noche des nuda la verdad me... ma-

-En el Por tal de Belén Regis trasciato... d... ja.
-Anton de Belén el chiste en publicarla selmpe... ña.

Entrada ^{solo} Andante.

= ale grav al Díos Ni ño. agan Yanco q. bien.
-agan Yanco q. lle ga agan Yanco q. lle... ga. - publicando ber
dades a to... dor. los q. la pre gunt en y los q. la Niegan - En.
buen or al le que en buen Ora benga en buen Ora ben ga. - q. di.
- re anton q. el lo q. quen fas el oyr tu razo na mien to. - a.
to dor a le gres qui tor or nos de jas. 61.

solo. | 0 0 V V | V A | II | ^{A 4^a} | 0 0 0 0 | 0 0 | ~
 No pu dieran otra noche? - preguntar selo a ese Niño.
 6 | 0 0 0 | 0 0 | 9 | ³ ^{dúo} | 0 0 0 | 0 0 | 0 0 | 0 0 | ~
 q. el te dara la respuesta. - Vitor Anton que lle que.
 9 | 0 0 0 | 0 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | ~
 Vitor An ton que lle ga. . . Vitor an ton quelle ga. . . ale.
 9 | 0 0 0 | 0 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | ~
 graval dia Niño en su noche bue na ale graval dia niño en su noche.
 9 | 0 0 0 | 0 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | ~
 bue na. - en buen Ora llegue. - en buen Ora ben ga.
 9 | 0 0 0 | 0 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | 0 0 | ~
 . en buen Ora . . . ben . . . ga; - . Coplas. taret.



Yntro: - Phenor. A 4.

1a. Un Niño que ciennacido. de Maore pura y tan be... lla.
1a. Como ana ciñolsta noche. desnuda la berdada mes... ma.

. enll Por tal d Belen Te gis travesa to dos De... ja.
. Anton d Belen el chistelnpubli car la selm pe... ña.

estribillo
andante

In Su Noche bue.. na. agan Yanco que biene.

agan Yanco que llega. - agan Yanco quellega. - publi.

cando berdades a to.. dos los q. la pre gunten y los quela Nie gan.

- In buen Ora slegue en buen ora benga en buen Ora ben ga-

- Que díres an long. E lo que quen.. tas d' o yr tu Ya zona mien.

To.. a to dor a Legres gus to ior nos De.. jas.

a. 4º



- preguntarselo a ese Niño. - q. el te da va la respuesta.



Vítor an ton q. llegue. - Vítor an ton que llega.



Vítor an ton que llega. - ale gratal Díos Niño en su Noche.



bueno. ale gratal Díos Niño en su Noche buena. - en buen.



Ora llegue. - en buen Ora. ben ga. - en buen Ora. ben.



ga; - Coplas. taret



Copla. A Solo - Respuesta.

1^a. Esse níño consu llanto q. lea me mos nos en Se - - -
2^a. Bien pu diera queste níño bestir se a Yí ca te - - -
3^a. Oy no lo ariá Nín guno Vega lar con tal fran que - - -
4^a. Ni res bien q. la ber dad esta o cul ta y no se en quen - - -

9 9 9 9 | 9 9 U U | U 9 9 | 9 U T J J J J . | - Siguin
- ña y para amar le llo re mos nuestras culpas y mi se - - rias -
- la nare así por que Conozca todo su amor y si ne - - - za -
- ra q. el q. lo tiene lo come y el q. no morirle de - - jan -
- tra y apurare las Ver da des huel y poeras y clare - - - a.



Y por que los... la ber neror. al zu mo que dan las Te---
y porque be... anal Niño. las da mas de a questa tie...
y en sala man... calos grandes. Y ri... cos... si guen el te...
mas si pre ten... des saber. la ber dад en No che bue...
-

Arriar

pas si qui si e ren lechar a guabaya n al Niño por l... lla; =
na de nudo adios si entonillo si endolnto de tontas l... llas; =
ma cada v no para si y el po bre que ande por puer... tas; =
na escu chay te la di van to dor los Niños y Bié... jas; = fin.



A N^{tra} Señora del Socorro.

H C E G G | A C E T C E E | I C E E E E F G |

- Quando mi cora zonlita a fligí gí ño. En un pie la goyn menso sumer-

H C E E E T C | T C T T T T | T C E E E | T C C D C E T |

gido. Abuscar el a libio luego corro.. al os pies de la Virgen del So

H C E . A rea. ¹³⁶ Andante. H A Allall a li.. bío .. De amor fo go - so

corro. = Allall a li.. bío .. De amor fo go - so

H C E G G | W' q | U V U V | M M | U V U V | W' q | T T T |

el pecho bi.. bío Yelfer vo ro.. so so co rro de a mor.. el pecho.

H C E G G | T T T W' W' |

bi.. bío Yelfer vo ro so.. Yelfer vo ro so so co rro de a mor.. so co rro

H C E G G | W' q | T T T W' W' | T T T W' W' | T T T W' W' |

De a.. mor so co rro De a mor.. el pecho ti bío.

H C E G G | W' W' W' | T T T W' W' | T T T W' W' | T T T W' W' |

Yelfer vo ro so Yelfer vo ro so co rro de a mor.. = Allall a li.. bío De amor fo.

H C E G G | W' q | T T T W' W' | T T T W' W' | T T T W' W' |

goso el pecho ti bío Yelfer vo ro so so co rro de a mor..

H C E G G | W' W' W' | T T T W' W' | T T T W' W' |

.. - - - or el pecho ti bío Yelfer vo ro so.. Yelfer vo ro so co rro de a mor..

Yelferuo ro solo corrodéa mor so corro dea mor. El pecho ti bío Yelferuo
 ro so. Yelferuo ro solo corrodéa mor. or Yelferuo
 ro so so corro dea mor so corro dea mor. Epuresime lle go En Un mo-
 mento. To do l's Un fuego. To do l's por ten to. To do l's ar dor . . .
 To do l's ar dor. To do l's ar dor. To do l's un fuego To do l's por.
 Ten to To do l's ar dor. To do l's por ten to To do l's ar dor. To do l's ar.
 dor. To do l's ar dor. Adagio C. D. C.

