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~~##~~ *Sillancico ad al Santissimo* ~~##~~

~~##~~ *Con Violines Trompas* ~~##~~

~~##~~ *En el Pejel mas ameno* ~~##~~

~~##~~ 1788 ~~##~~

Nº 40



Acompto

All.

Handwritten musical score for 'Acompto'. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a cursive hand. The second staff continues the melody. The third staff features a double bar line with a repeat sign, followed by a change in the key signature to one sharp and a 3/4 time signature. The fourth staff continues the melody. The fifth staff includes the word 'Allegro' written above the notes. The sixth staff continues the melody. The seventh staff begins with the word 'Allegro' above the notes, followed by a double bar line with a repeat sign, and then the tempo marking 'al Segno' in a larger, bold script. The score ends with a double bar line and repeat sign.

Violino I
All^o

The musical score consists of ten staves of handwritten notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a fluid, cursive style characteristic of the 18th or 19th century. It features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note passages, and dotted rhythms. Dynamic markings such as *f*, *ff*, *p*, and *ff* are interspersed throughout the piece. A section of the score is marked *cop* (coda) and *bid* (bis), indicating a repeat or a specific ending. The piece concludes with a double bar line, a 2/4 time signature, and the tempo marking *allegro*. The manuscript shows signs of age, with some staining and wear on the paper.

Violino 2°

All.^o $\text{G}^{\#}$ $\frac{3}{4}$

Coda

al segno

Corno 1^o

Handwritten musical notation on a five-line staff. The key signature has one sharp (F#) and the time signature is 2/4. The notation includes various note values, rests, and bar lines.

enlunijet

Handwritten musical notation on a five-line staff, continuing the piece. A measure rest is indicated by a vertical bar with the number '15' below it.

Handwritten musical notation on a five-line staff, continuing the piece.

Handwritten musical notation on a five-line staff, continuing the piece.

Handwritten musical notation on a five-line staff, continuing the piece. The key signature changes to two sharps (F# and C#) and the time signature changes to 3/4.

Handwritten musical notation on a five-line staff, continuing the piece. The notation ends with a double bar line and a sharp sign.

Four empty five-line musical staves, indicating the end of the written music on this page.



Corno 2^o

#

Musical staff 1: Treble clef, key signature of one sharp (F#), 2/4 time signature. The staff contains a series of notes and rests, starting with a treble clef and a key signature of one sharp.

enlunera

Musical staff 2: Treble clef, key signature of one sharp, 2/4 time signature. The staff contains a series of notes and rests, including a double bar line with a '15' below it.

Musical staff 3: Treble clef, key signature of one sharp, 2/4 time signature. The staff contains a series of notes and rests.

Musical staff 4: Treble clef, key signature of one sharp, 2/4 time signature. The staff contains a series of notes and rests, with a double bar line and a key signature change to one sharp.

*Cop.
And.^{te}*

Musical staff 5: Treble clef, key signature of one sharp, 2/4 time signature. The staff contains a series of notes and rests.

Musical staff 6: Treble clef, key signature of one sharp, 2/4 time signature. The staff contains a series of notes and rests, with a double bar line and a '2' above it.

Ull

Musical staff 7: Treble clef, key signature of one sharp, 2/4 time signature. The staff contains a series of notes and rests.

Four empty musical staves at the bottom of the page.



Vagon ad

All.
enliven

The musical score consists of eight staves. The first staff is marked 'All.' and 'enliven'. The key signature has one sharp (F#) and the time signature is 2/4. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'f' and 'ff'. The piece concludes with a double bar line and repeat signs on the eighth staff.



tiple 1º

#

Allº

En el vergel vergel vergel mas a me no a los su
 sus sus sus El Hu, na las flo res se me zen yen
 voz mudas cantan al sol salu dando fes ti bas y fa
 nas quapusto su bo no en tu sus fragan cias lle gada to
 mad lec cio nes sa gra das venid lle gada lle gada pue sus rosas lle
 gada esas a nas bo mad bo mad lec cio nes lecciones sa gra
 das bo mad lec cio nes lecciones sa gra das

Coplas Andº

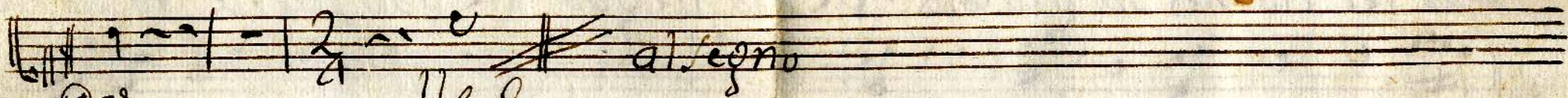
a 2º
 a Ro jo cla bel en prende en pun de
 No sa fra danteli mosa como sa
 bo das las flo res Juntas Jun tas



Ca den cia tri bu ta na tri bu ta ria al que mo ra do
 a zu ze na o lo no sa o lo no sa a Dios bi bu tan
 a la ban cari ño sa ca ri ño sas dan do al cri a dor



li rio li rio nu u tra mi se rial cho a las es pal
 loo us loo us con sua no ma o lo rosa o lo no
 gra cias gra cias con sus flo us el mo sa el mo



das lle q
 sa lle q
 sas lle q



triple 20

En el vex jet vex jet mas a me no a los su su nos
 su su nos di Au ra las flo res seme zen y en
 mu das cantan al sol sa lu dan do fes ti bas yu fa
 nas que a puesto su bo no en tu sus fragan cias lle gado to
 mad lec cio nes sa gra das ve nio lle gado pu su no las lle
 gado a esas a ras to mad to mad to mad lec cio nes lec
 cio nes sa gra das to mad lec cio nes lec cio nes sa gra das
 No jo cia bel em prende en pren de ca den cia tri bu
 No sa fra gan teli mosa la mo sa A tu zena to
 Lo das las flores juntas Jun tas a la ban cani



ta nia tri bu ta ria al que mo ra do li xio nus
ro sa o lo ro sa a Dios tri bu tan los nus con
nos ca ri ño sas dan do a lcia por gra cias con

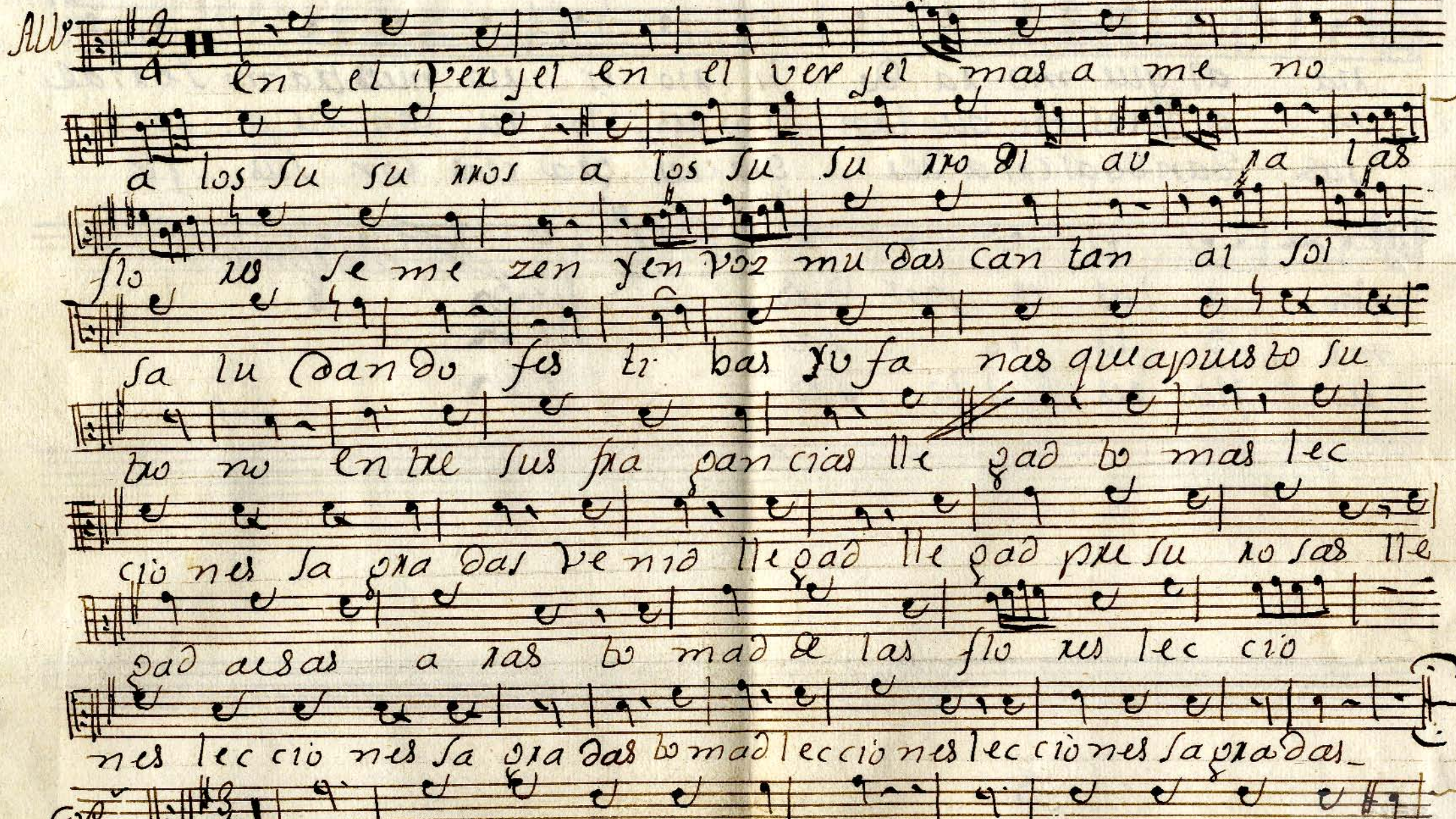


ha mi se rial cho a las es pal das lle *al segno*
su a ~~ro~~ no ~~ro~~ a ro ma lo ro sa lle *on*
sus flo res ex mo sas flo res ex mo sas lle *on*

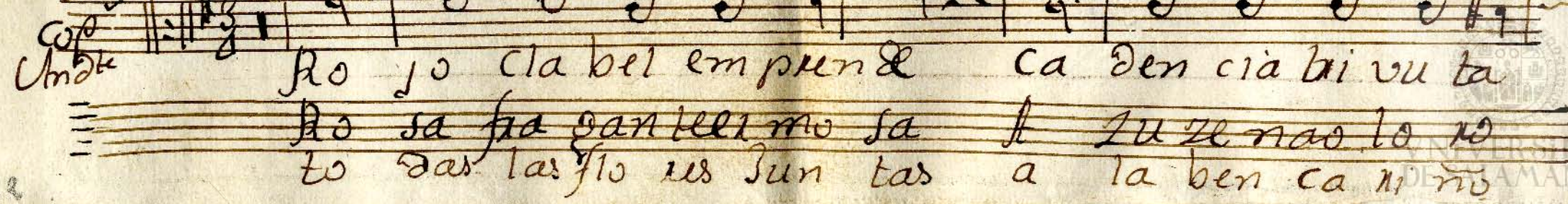


Alto

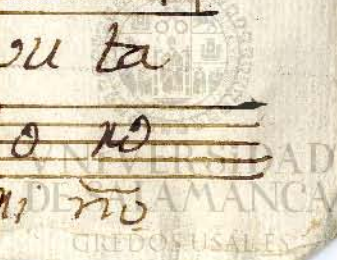


All. 

En el espejel en el verjel mas a me no
 a los su su xros a los su su xro di au ja las
 flo ros se me zen yen voz mu das can tan al sol
 sa lu Coando fes tri bas ju fa nas que apus to su
 bio no en tre sus fra gan cias lle gado bo mas lec
 cio nes sa gra das ve nio lle gado lle gado pre su no sas lle
 gado a las bo mad e las flo ros lec cio
 nes lec cio nes sa gra das bo mad leccio nes lec cio nes sa gra das

Cop. 

Ro jo cla bel em puen de ca den cia bi vu ta
 Ro sa fra gan tel mo sa Il lu ze nao lo ro
 to das las flo ros sun tas a la ben ca ni no





ria al que mo ra do li no li no nuda mi se rial
 sa a Dios tri bu tan los us los us con su a ro
 sas dando al cri a dor gra cias gra cias con sus flo



cho a las es pa ñas llen
 ma o lo ro sa llen
 us flo us Uo lo sas- llen



Vayo

Alto *2/4* *11*

En el venjer venjer mas a meno a los su
 su nos su su nos el su na las flo res se me zen
 ven voz mudas cantan al sol salu dando fes bi
 bas yu fa nas que ayus to su tro no en tu sus fragan
 cias lle gad bo mad lec cio nes sa gra das venid lle
 gad por su rosas lle gad alas aras to ma & las
 flo res lec cio nes lec cio nes lec cio nes sa gra
 das bo mad lec ciones lec cio nes sa gra das

Cop *2/4* *11*
 Unde

1 Ho jo cla bel em pren de ca den cia tribu ta
 2 Ho sa fragante la mo sa A zu zuz no lo to
 3 to das las flo res jun tas a la banca ri no



1 nã al que mo xa do li no nuesta mi
 2 sa a Dios bi bu tan lo o res con su a
 3 sas dan do al cri a do r gra cias con sus fio



1 se na hecho a las es pol das lle d
 2 no ma a no ma o lo no sa lle d
 3 no con sus fio res vis to sas lle d

