

Villancico ad al Santissimo

Con Violines y bomp.

Pensamientos volantes
No 54.



Accomp.^o al d

All.^o
Poco) Dim. e ritentato

Cap.^o
And.^o

Violino I.º ad

no mucho) *rit.* *dim.*

Handwritten musical score for Violino I.º, ad tempo. The score consists of ten staves of music. The notation includes various note values, rests, and dynamic markings such as "no mucho)", "rit.", "dim.", "Cresc", "Chlo", and "dol". The music is written in a single system across the page.

Handwritten musical score on aged paper, consisting of two pages. The score is written on ten staves per page. The notation includes various musical symbols such as notes, rests, and clefs, though the ink is faded and the paper shows signs of age and foxing. The right page has some faint handwritten text at the top right, possibly a title or page number, which is difficult to decipher.



Violino 2^o

Penitencia.

The musical score is written on ten staves. The first staff begins with the tempo marking *Penitencia.* The notation is dense, featuring many sixteenth and thirty-second notes. There are several dynamic markings, including *Cresc.* (Crescendo) and *2da* (second ending). The score is divided into measures by vertical bar lines. The paper shows signs of age, with some staining and a faint circular stamp in the lower left quadrant.

Handwritten musical notation on ten staves across two pages. The notation is in brown ink and includes various note values, stems, and clefs. The paper is aged and shows some staining.



Compañ.ª ad



Handwritten musical score on two pages, consisting of ten staves on each page. The notation is dense and appears to be a polyphonic setting, possibly a Mass or a similar liturgical work. The ink is dark, and the paper shows signs of age and wear, including some staining and discoloration. The notation includes various note values, rests, and bar lines, though some details are difficult to discern due to the image quality and the age of the manuscript.



trompa 2^a

Handwritten musical score for Trompa 2^a. 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 time signature of 2/4. The music is written in a cursive hand and includes various note values, rests, and articulation marks such as slurs and accents. The second staff features a triplet of eighth notes. The third staff has a first ending bracket and a triplet of eighth notes. The fourth staff includes a fifth finger fingering (5) and a triplet of eighth notes. The fifth staff is marked 'Cap' and has a 3/8 time signature. The sixth staff has a triplet of eighth notes and a 3/4 time signature. The seventh staff contains a few notes and rests. The paper shows signs of age, including foxing and a faint circular stamp in the center.



Handwritten musical notation on ten staves across two pages. The notation is dense and appears to be a single melodic line. The ink is dark brown and the paper is aged and yellowed. The notation includes various note values, stems, and beams, typical of early printed or handwritten music.



Lytle 1^o ad

+

And^{te} no mucho *Qua* *Pensa mientos no lantes Racio nales a be jas*

que as lo nais los y ble os que ayre te ceis flo restas ad es en

sil a me no lle qad confu quencia que ver del que con

tie ne la forma ve llama sra qan te y her mo sa lle qad a

ber la que un pa nal & la glo ria lo grais en e lla qes &

li cia & l cie lo vien & la tie ra lle qad a ber la pro

bad su dul cu ra li bad su nectar li bad su nec tar

lle qad probad li bad su nectar li bad su nec tar.

del

del

del

del

del

del

del

del

del

del

del

del

del

del

del

del

Volli Cojo.



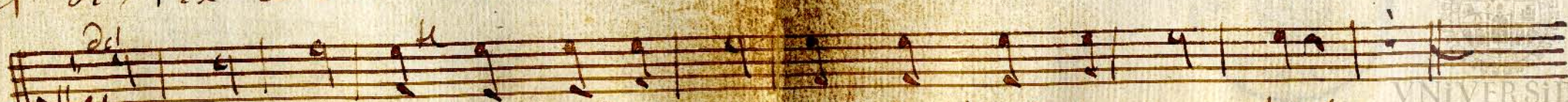
1 Lle gād a gus tar la flor a gus tar la flor que
 2 ve nid an sio sos pro bad an sio sos pro bad sua
 3 Sa gra donec tar li bad nec tar li bad am
 4 el Dulze su gochu pad su go chu pad de



1 fru to de vi da el ter na a se gu raal que con bi toal
 2 bi da des que e na ge nan al mas cla ro en ten di miento en
 3 bro si a que fo men ta vi gen can dor en el Alma
 4 sa flor tan be chi ze ra que a se flo re cer vir tu des



1 que con bi to a su fra gancia sea cer ca sea cer ca.
 2 ten di miento a la mas sa do p riu den cia p riu den cia.
 3 En el Alma que se pa na a po sen ta a po sen ta.
 4 si vir tu des En la hu mil d e debil tie rra vil be rra.



Lle gād pro bad li bad su nec tar li bad su nec tar.

Handwritten musical score on two pages, consisting of multiple staves with notes and lyrics. The text is mirrored across the pages, suggesting bleed-through from the reverse side. The handwriting is in a historical style, likely from the 16th or 17th century.



Lysle 2^a

Allegro 2/4 Pen sa mien to so lan tes ha cio na les a be jas

no mucha ^{quo}

quos so nais los y ble os que a pe te ceis flo restas de bes en

sil a me no lle oad con fe que encia que es ver jel que con

lie ne la flor mas vella mas fra gan te y her mo sa lle oad a

ber la que rupa nal & la glo ria lo o rai sen e lla que es &

li cia & el cie lo vien & la tie rra lle oad a ber la pro

bad su dul zu ra li bad su nec tar li bad su nec tar lle oad

so bad li bad su nec tar li bad su nec tar. Cop 3/8 32

lle oad so bad li bad su nec tar li bad su nec tar.



Handwritten musical score on two pages, consisting of ten staves on each page. The notation is dense and appears to be a polyphonic setting, possibly a Mass or a similar liturgical work. The ink is dark, and the paper shows signs of age and wear, including some staining and foxing. The handwriting is in a historical style, likely from the 16th or 17th century.



Alto ad

All^o *namucha* Pen sa mientos vo lantes Ra cio na les a be jas

ae se pensil a me no lle podd confre quen cia que s ve xel que con

tie ne la flor mas ve lla mas fia gan te y her mo sa lle podd a

ber la pro bad su dul zu ra li bad su nectar qu un y san al la

olo na lo orais en e lla que s de li cia El Cie lo vien el la

lie na lle podd a ber la pro bad su dul zu ra li bad su

nec tar li bad su nec tar lle podd pro bad li bad su nec

tar li bad su nec tar.

Voli Cop.





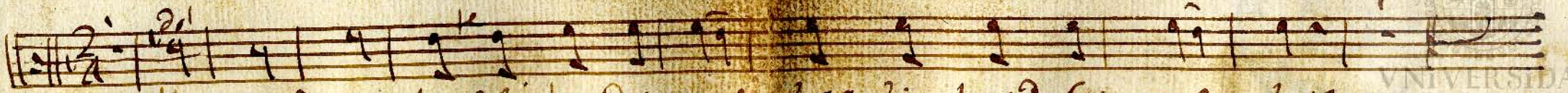
1 Ale qad a qus tarla flor a qus tarla flor que
 2 ve nid an sio sos probad an sio sos probad sua
 3 Sa gra do nec tarli bad nectar li bad am
 4 el Dulze Zugo chupad Zugo chu pad del



1 su to el vi da e ter na ase qu raal que con
 2 vi da des quee na ge nan almas cla ro entendi
 3 bro si a que fo men ta virgen can dor en el
 4 sa flor tan he chi ze ra queaze flo re cer via



1 bi toal que con bi llo a su fia dancia se acerca se ca
 2 miento en ten di miento a la ma sa pad prudencia prudencia
 3 Al ma en el Alma que es pa na l ayo sen ta ayo sen ta
 4 tu des si via tu des en la pumil de devil lie ma vil lie ma



Ue qad probad li bad su nectar li bad su nectar.



[Faint, mirrored handwritten text, likely bleed-through from the reverse side of the page]



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GREDO.S.U.S.A.L.E.S

17 Tenor alto

no mucho

Pensa mientos y lantes ha cio na les a beyas
al se pen sil a me no lle pod con fxe que encia quis ver
el que con tie ne la flor mas re lla mas fra gan te y her mo sa lle
pod a bez la pro bad su dul cura li bad su nec tar que nra
nal & la glo ria lo prais en e llo que de li cia el cie lo
vien de la tie rra lle pod a bez la pro bad su dul cura li
bad su nec tar li bad su nec tar lle pod pro bad li bad su
nec tar li bad su nec tar lle pod pro
bad li bad su nec tar li bad su nec tar

cop.
And.
32

Handwritten musical score on two pages, featuring ten staves of music with notes and lyrics. The text is written in a historical script, likely Spanish, and is oriented upside down relative to the musical notation. The manuscript shows signs of age, including yellowing and some ink bleed-through from the reverse side.



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Pensa mientos vo lantes Racionales a ve las



al se pensil a me no lle gad con fe quencia q' me ver



Jel que con tie ne la forma ve llama sra gan te y ex



mo sal le ga da ver la que un yan al & la glo ria lo



grais en e lla que s' li cia & el cielo vien & la tie rra lle



and a ver la pro vad su dul zu ra li bad su nec tar li



vad su nec tar li bad su nec tar. li bad su nec tar



Li bad su nec tar Li bad su nec tar



Handwritten musical score on aged, stained paper. The score is written on ten staves, with the right page being the reverse side of the left page. The notation is a form of early musical notation, possibly square notation, with notes and stems on a four-line staff. The ink is dark brown or black. The paper shows signs of age, including yellowing, foxing, and some physical damage, particularly at the bottom edges.

