

237

Acompanamiento

Magnificat



Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as *f* and *po*. The paper shows signs of wear, including stains and foxing. The music is written in a historical style, likely from the 17th or 18th century.

A page of handwritten musical notation on aged, stained paper. The score consists of ten staves of music, each beginning with a clef and a time signature. The notation is in a historical style, featuring various note values, rests, and bar lines. The music is arranged in a multi-measure format. The fourth staff contains the handwritten text "Gloria de sp?" above the notes. The eighth staff ends with the word "finis" written in a cursive hand. The paper shows signs of age, including foxing and water damage, particularly along the bottom edge.

Violín, Primer.



Magnificat
Vno

The image displays a page of handwritten musical notation for a Magnificat. The title "Magnificat" is written in a cursive hand at the top left, with "Vno" written below it. The music is arranged in ten staves, each beginning with a treble clef and a common time signature (C). The notation is dense, featuring a variety of note values including minims, crotchets, and quavers, often beamed together. There are several dynamic markings, including "p" (piano) and "f" (forte), scattered throughout the score. The paper shows signs of age, with some staining and discoloration, particularly in the lower right quadrant.

A page of handwritten musical notation on ten staves. The notation is in brown ink on aged, yellowed paper. Each staff begins with a treble clef and a common time signature (C). The music consists of rhythmic patterns, often in eighth or sixteenth notes, with various rests and accidentals. Dynamics such as *pp*, *fmo*, and *gh* are written throughout. There are also some markings that look like 'x' or 'h' above notes. The handwriting is somewhat dense and characteristic of 18th or 19th-century manuscript notation. The paper shows signs of age, including foxing and some staining.

A page of handwritten musical notation on ten staves. The notation is in brown ink on aged, yellowed paper. It features various musical symbols including notes, rests, beams, and clefs. The first staff begins with a treble clef and a common time signature. The notation is dense and includes dynamic markings such as 'p' and 'f'. There are also some numerical markings like '3' and '1710'.



Gloria. *A mediavoz*

dep. $\frac{2}{4}$

Handwritten musical score for Gloria, A mediavoz. The score consists of five 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 notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The music is written in a clear, historical hand. The lower portion of the page contains several empty staves.





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GREDOS.USALES

Violin 2^o

Handwritten musical score for Violin 2, page 7. The score consists of ten staves of music in 3/4 time. The notation includes various note values, rests, and dynamic markings such as 'p' and 'pp'. The paper is aged and stained.

A page of handwritten musical notation on aged, yellowed paper. The page contains ten staves of music, each beginning with a treble clef and a common time signature (C). The notation is dense, featuring various note values, rests, and accidentals. The ink is dark brown, and the paper shows signs of age, including foxing and staining. The music appears to be a single melodic line, possibly for a lute or a similar instrument. The handwriting is clear but shows some irregularities typical of historical manuscripts.

otava arriba

arriba

A handwritten musical score on ten staves. The notation is in brown ink on aged, yellowed paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of various rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several dynamic markings: 'le' (likely *le* for *le* or *le*), 'pp' (pianissimo), and 'p' (piano). The notation includes many slurs and ties, indicating complex phrasing. The paper shows signs of age, with some foxing and staining.

Volti Glaxia



Gloria bespi

Handwritten musical score on five staves. The notation includes treble clefs, a 2/4 time signature, and various musical notes and rests. The word *fmo* is written above the first staff, and *fmo* appears again above the third staff. A double bar line is present on the fourth staff, with *fmo* written below it.

Five empty musical staves, showing the horizontal lines and some faint ghosting of notes from the previous section.



trompa

Alm.

Handwritten musical score for Trompa, consisting of ten staves of music. The notation includes various notes, rests, and performance markings such as slurs, accents, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a single system across ten staves. The notation includes various note values, rests, and performance markings such as slurs, accents, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a single system across ten staves. The notation includes various note values, rests, and performance markings such as slurs, accents, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Handwritten musical notation on a five-line staff, featuring various note values and rests.

Handwritten musical notation on a five-line staff, including a triplet of notes.

Handwritten musical notation on a five-line staff, showing rhythmic patterns.

Handwritten musical notation on a five-line staff, with dense note clusters.

Handwritten musical notation on a five-line staff, with the word "Gloria" written above the staff.

Handwritten musical notation on a five-line staff, featuring a double bar line and a 6/8 time signature.

Handwritten musical notation on a five-line staff, ending with the word "finis" written below the staff.

Empty musical staff lines.

Empty musical staff lines.

Empty musical staff lines.

Empty musical staff lines.



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Trompa 2^a Magnificat.

Handwritten musical score for Trompa 2^a Magnificat, consisting of 13 staves of music. The notation includes various rhythmic values, accidentals, and ornaments. The score is written in a historical style, likely from the 17th or 18th century. The music is organized into measures, with some measures containing multiple notes and rests. The notation is dense and detailed, reflecting the complexity of the piece. The staves are numbered 1 through 13, with the number 13 appearing above the eighth staff. The music is written in a single system, with each staff connected to the next. The paper shows signs of age, with some staining and discoloration. The overall appearance is that of a well-preserved historical manuscript.

Missa 2.º tiempo

Handwritten musical score on seven staves. The notation includes various note values, rests, and clefs. The word "Gloria" is written above the fifth staff, and "finis" is written below the sixth staff.



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Bajon Manifestat.

This is a handwritten musical score for a piece titled "Bajon Manifestat." The score is written on ten staves, each containing a different instrument's part. The notation includes various note values, rests, and dynamic markings such as "po" (piano) and "fe" (forte). The paper shows signs of age, including yellowing and some foxing. The handwriting is in a historical style, likely from the 17th or 18th century.

Handwritten musical score on ten staves. The notation includes various rhythmic values, stems, and beams. The paper shows signs of age and staining.

*Gloria
desp.*

Alto Algo.

finis.



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GREGOS USALES

Tiple, Primero.



Triple P^{mo}

Magnificat magnificat ani ma ani ma me a
ani ma me a Do mi num ani ma ani ma
me a ani ma mea Do mi num et exul ta vit
in spi ri tus meus, et exul ta vit exul ta vit in
De-o Salu ta ri me o
Quia rex pe-xit humi li ta-tem humi li ta-tem
an ci les su-e an ci les su-e ecce e nim ex
hoc be a tam me di cent be a tam me di cent

omnes omnes genera ti o nes omnes om nes
ge ne ra ti o nes Quia fe - cit michi mag - nam
qui po tens est et Sanctum nomen e - ius et Sanctum
nomen e - ius Sanctum nomen Sanctum nomen et Sanctum
no - men e ius et mi se ri cor di a e - ius a pro
ge ni e - in pro ge nies ti - men ti bus ti -
men ti bus ti men ti bus e - um ti - men ti bus
ti - men ti bus ti men ti bus e - um fe cit po

ten ti am in brachio suo in brachio suo die
per sit. Superbos mente cordis sui mente cordis
sui die per sit Superbos mente cordis sui mente
cordis sui de po suit po tentes de se de, de po su
it po tentes de se de po tentes de se
et exal ta vit hu mi les et e xul ta vit
hu mi les exul ta vit in ple bit bo nis et
di vi tes di mi sit in a nes di mi sit in na

nes, et di vi tes di misit inanes di misit ina -
nes sus cepit y ra el pue rum pue rum su -
um re - cor datus mi se ri cor die datus mi se ri cor die
sue re cor datus mi se ri cor die s mi se ri cor die
su - s Sicut lo cu - tus est lo cu - tus est ad
Pa tres nostros ad Pa tres nostros A - braham et semi ni
e - ius et se mi ni e ius in se cu la A - bra
ham et se mi ni e - ius et se mi ni e ius in se cu



la, A braham A braham et semini e ius in se cula A bra



ham A braham et semini e ius in se cula in se cula.

Organo



Gloria Patri Gloi a Patru, et fi li o, Gloi a



Gloi a Patru et fi li o Gloi a Gloi a Patru et



fi li o et spi ri tu Sancto *Allegro* si cut e rat in prin



ci pi o et nunc et nunc et semper et nunc et nunc et semper et



semper et in se cula se cu lo rum se cu lo rum A



men A — men et in se cula se cu lo rum se cu



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CRÉDITOS USAL

lozum Amen A - - men A - - men:

[Faint, mostly illegible handwritten musical notation on ten staves]

triple 2^o

Magnū fīcat Magnificat ānī ma ānī ma me a,

ānī ma mea Domī num ānī ma mea Domī num

et exultavit spī ū tus meus et exul tavit exul

tavit in De-o Saluta rī meo in De-o Salu

ta rī me - o Quā Repe- xit humili tā tem

humili tā- tem āncī le su e āncī le sue

ecce e- nī m ex hoc be ā tam me dicent be ā tam me

dicent omnes omnes gene rati'o nes omnes

Tiple 2º

Magnificat Magnificat añi ma añima me a

añi ma mea Domini num añi ma mea Domini num

et exultavit spi ritus meus et exul tavit exul

tavit in De-o Saluta ri meo in De-o Salu

ta ri me - o Quia ve spe xit humili ta tem

humili ta - tem añci le su e añci le sue

ecce e - nim ex hoc be a tam me dicent be a tam me

dicent omnes omnes gene rati o nes omnes

omnes generationes Quia fecit mihi
magna qui potens est et sanctum nomen eius
et sanctum nomen eius sanctum
nomen sanctum nomen eius et mihi se-
cundum aeternum a progenie in progenies
timoribus timoribus timoribus e-
am timoribus timoribus timoribus
mentibus e-um fecit potentem in brachio

17
in brachio suo. Dominus percussit superbos mentes cordium
sui. mente cordis sui. Dominus percussit superbos

mente cordis sui. mente cordis sui. Deposuit po-

terentes de se de. Deposuit potentes de se de.

potentes de se de. et exalta- vit hu- mi- les.

et exalta- vit hu- mi- les. es u- rientes et in-

ple- vit bo- nus et di- vi- tes. di- mi- sit in-

nanes. di- mi- sit in- nes et di- vi- tes. di- mi- sit in-

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nanas di misit in a — — nes suscepit is ra el

pue sum pue san su am re cor datus mi se ri

cor di e re cor datus mi se ri cor di e sue mi se ri

cor di e sue mi se ri cor di e su — e

sicut locu tus est lo cu tus est ad Pa trem et ad

Pa trem et ad bra ham et se mi ni

us et se mi ni e ras in re cu la — a bra

ham et se mi ni e ras et se mi ni e ras in se cu

la a braham a braham et se mi ni e ius in se ca

la a braham a braham et se mi ni e ius in se ca

la in se ca la: *semp.* Gloria Patris

Gloria Patris et fili o, Gloria Glo ri a

Patris et fili o Gloria Gloria Patris et

fili o et spi ri tu i sancto *Adagio* si cut

e rat in prin ci pi o et nunc et nun cet sem per et

nunc et nunc et sem per et sem per, et in se ca

se cu lo rum se cu lo rum men A ment men

et in se cu la se cu lo rum se cu lo rum A

men A ment men. *finis*

[Faint, mostly illegible musical notation and text on the lower half of the page]





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GEDOS, USALES

Alto.

Magnificat Magnificat anima mea mea
anima mea Dominum anima mea Domini
nam et exultabit spiritus meus et exultabit
exultabit in Deo salutarium meum in
Deo salutarium meum Quia respexit humili
tatem humilitatem ancille sue ancille
sue ecce enim ex hoc nunc etiam me dicent be
ata tam me dicent omnes omnes generationes o

6

Omnes omnes genera ti o nes Quia fe - cit
 mihi mag - na Qui potens est et sanctum nomen
 e - ius et sanctum nomen e - ius sanctum no - men
 sanctum nomen et sanctum nomen eius et mi se - zi
 cor dia e - ius a pro ce ru e in pro ge nies
 ti men - ti bus ti men - ti bus ti men ti bus e -
 um ti men - ti bus ti men - ti bus ti
 menti bus e - um fecit po ten ti am in brachio

in
suo in brachijs suis. Dñs perit superbo mente cordis
sui mente cordis sui. Dñs perit superbo mente cordis
sui mente cordis sui. Deposuit potentes de se
de, deposuit potentes de se de deposuit deposuit
et exaltabit humiles et exaltabit
humiles exultantes in plebit bonis et
divites dimittent inanes dimittent inanes et
divites dimittent inanes dimittent inanes

7
sus cepit israhel puer rumpuerunt su - um

re cor datus miserii cor di e datus miserii cor die

sue re cor datus miserii cor di e miserii

cordie sue Sicut locutus est locutus

est ad patrem nostrum ad patrem nostrum abrah

ham et semini eius et semini eius in secula

Abraham et semini eius et semini eius

in secula abraham abraham et semini eius in secula

la a braham a braham et semini eius in se cu
la in secula. *dup.* Gloiia Patii Gloiia
Patii et fi li o Gloiia Gloiia Patii et
fi li o Gloiia Gloiia Patii et fi li o
et spi ri tu i sancto, Si cut e rat in prin
cipi o et nunc et nunc et semper et nunc et nunc et
semper et semper et in secula seculorum
seculorum Amen A - men et in secula seculorum

Lo cum se cu lo rum A men A — men A — men.

Handwritten musical score consisting of ten staves. The notation is in brown ink on aged, yellowed paper. The first staff begins with a treble clef and a key signature of one sharp (F#). The notes are mostly quarter and eighth notes, with some rests. The text 'Lo cum se cu lo rum A men A — men A — men.' is written below the first staff. The subsequent staves contain musical notation that is significantly faded and difficult to read, but appears to be a multi-measure rest or a series of notes that have become illegible due to fading. The paper shows signs of age, including discoloration and some staining.



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GEDOS, USALES

Báyele.





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GEDOS, USALES

Bajete.



Magnificat magnificat a n i ma a n i ma me a a n i ma



mea Dominum a n i ma a n i ma me a a n i ma mea Domi



num et exultavit Spi ri tus meus et exul tavit



exul tavit in De o Salu tari meo in De o



Salu tari me o Quia res pe xit humili



tatem humili ta tem anc ile su e anc i le sue



ecce e nim ex hoc be a tam me dicent be a tam me



dicent omnes omnes gene rati o nes Omnes

Handwritten musical score on aged paper, featuring eight staves of music with Latin text. The text is written in a cursive script and is interspersed with musical notation. The text reads:
omnes gene ra ti o nes Quia fe - cit mihi
mas - na qua Potens est et sanctum nome re - us
et Santum nomen e - us Sanctum nomen Sanctum no men
et Sanctum no men e - us et mi se - ri cor dia e - us
a pro ge ni e - in pro ge nies ti men ti bus
ti - men ti bus e - um ti men ti bus ti
men ti bus e - um. fe cit poten - ti am in brachio
sua in brachio suo do perit. superbo mente cordis

Handwritten musical score on ten staves. Each staff begins with a clef and a time signature. The lyrics are written in a cursive hand below the notes. The text is a Latin passage from the Bible, likely Psalm 137.

suū mente cordis sui dō perit superbo mente cordis
suū mente cordis sui deponit potentes de se
de, deponit potentes de se de deponit deponit
et exalta vit humiles et exalta vit humiles
es videntes implevit bonis et divites dimisit in
nanes dimisit in nanes et divites dimisit in nanes di
misit in nanes suscepit ysa el puerum quem su
um re cor datus miserū cor dō e re cor datus miserū


cordie su e mi se i cordie su e mi se i cordie
su e sicut lo cu tus est lo cu tus est ad
Pa tres nostros ad Pa tres nostros a braham et se
mini e - - - ius et se mi ni e ius in se cu la
a braham et se mi ni e - - - ius et se mi ni
e ius in se cu la a braham a braham et se mi ni
e ius in se cu la a braham a braham et se mi ni
e ius in se cu la in se cu la.





Gloria Despacio.


V. 
Gloria Patris gloria Pa - tris et fi li o

V. 
Gloria Gloria Patris et fi li o Gloria

V. 
Gloria Patris et fi li o et spi ri tu i sancto

V. 
Si cut e rat in prin ci pi o et nunc et nunc et sem

V. 
per et nunc et nunc et sem per et sem per et in

V. 
se cu la po se cu lo rum se cu lo rum Amen A

V. 
men et in se cu la se cu lo rum se cu

V. 
lo rum Amen A — men A — men;

