

Violin 1.º a loz A.º

Quattro

Vni.º

Violin 1.º al 2.º Primo

This is a handwritten musical score for Violin 1st and 2nd parts. The notation is written on ten staves. The score begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro' (Allegro) and the time signature is 3/4. The score is characterized by a variety of dynamic markings, including fortissimo (fff), piano (p), forte (f), and piano (p), as well as performance instructions such as 'Dol' (dolce) and 'fmo' (forzando). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and ties. The notation is dense and expressive, typical of a classical manuscript.

Copias And^{no} *Dolce*

Quarto 2º

All.

Handwritten musical score for the first part of the piece, consisting of ten staves of music. The notation includes various notes, rests, and dynamic markings such as *pp*, *f*, *ff*, *mf*, *molto*, and *rit.*. The music is written in a complex, multi-measure style with frequent changes in dynamics and articulation.

Caplas Largo

Handwritten musical score for the second part of the piece, consisting of three staves of music. This section is marked *Largo* and features a slower tempo. The notation includes dense chordal textures and complex rhythmic patterns, with dynamic markings such as *molto* and *rit.*.

Matto 3^o

A handwritten musical score on aged paper, consisting of ten staves. The notation is in a historical style, likely from the 17th or 18th century. The music is written in a single system across the staves. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and ornaments. There are several annotations in Italian: 'cres' (crescendo) above the first staff, 'est^{to}' (estremo) above the second staff, and 'fmo' (finito) above the third staff. The paper shows signs of age, including some staining and a small circular stamp in the bottom right corner.

Coplas

Dol

And^{no} $\frac{3}{8}$ $\text{F}\sharp$ $\text{C}\sharp$

Alto tempo al Principio del 2^o

Quarto 4^o *All.^o non molto* $\text{F}\sharp$ $\text{C}\sharp$

Dol

Handwritten musical score on five staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *p*. The music is written in a historical style, possibly from the 17th or 18th century.

Handwritten musical notation on a single staff, continuing the piece.

Coplas And.^{te} 3/8 *Dolc*
Handwritten musical score on three staves. The first staff begins with the tempo and dynamics markings. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f* and *p*.

a los pastores

Vn 2.º al 4.º Prim.º

Volti a las Coplas

Coplas And^{no} 901

A handwritten musical score on aged paper, consisting of ten staves of music. The notation is in a historical style, featuring various rhythmic values, accidentals, and dynamic markings. The score is written in a single system across the staves. The first staff begins with a treble clef and a 3/4 time signature. The music is characterized by dense, rhythmic patterns, often with slurs and ties. Dynamic markings such as *f*, *ff*, *molto*, and *allegro* are interspersed throughout. The piece concludes with a double bar line and a repeat sign. The paper shows signs of age, including foxing and some staining.

A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music. The first four staves are written in a common time signature (C) and feature complex rhythmic patterns with many beamed notes. The fifth staff begins with a treble clef and a 3/4 time signature, and is labeled "Catorce" at the beginning. The remaining staves continue the musical notation with various clefs and time signatures. The handwriting is in dark ink, and the paper shows signs of age, including some staining and discoloration.

Quatro 3.^o

Cyrie

Cap^{to} Solo

A handwritten musical score for a piece titled "Quatro 3.º". The score is written on ten staves. The first staff begins with the tempo marking "Allegro" and the key signature of one sharp (F#). The music is written in a style characteristic of the 18th or 19th century, featuring a variety of note values, rests, and dynamic markings. The dynamics include "fmo" (for *f* *molto*) and "p" (for *piano*). The piece is marked "Cyrie" and "Cap^{to} Solo". The notation includes many slurs, ties, and repeat signs, indicating complex rhythmic patterns and phrasing. The paper shows signs of age, with some staining and fading.

Handwritten musical notation on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains several measures of music, including a measure with a 9-measure rest and a measure with a 7-measure rest. The second staff continues the musical piece with various rhythmic patterns.

Coplas And.^{te} *Vol*
Handwritten musical notation on two staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The second staff continues the piece with dense rhythmic patterns.

Coplas y Resp.^{ta} del quarto que se sigue y es el 1.^o
And.^{te}
Resp.^{ta}
Handwritten musical notation on four staves. The first staff is a title line. The second staff begins with a treble clef, a key signature of two flats (Bb, Eb), and a 3/4 time signature. The third and fourth staves contain musical notation, with the third staff starting with a *Resp.^{ta}* marking.

Matto 4^o

The image shows a page of handwritten musical notation for a piece titled "Matto 4o". The score is written on ten staves. The first staff begins with the tempo marking "All. non molto" and a key signature of two flats. Above the first staff, the word "cresc" is written three times. Above the second staff, "fmo" is written. Above the fourth staff, "fmo" is written again. Above the fifth staff, "cresc" is written. Above the sixth staff, "cresc" is written. Above the seventh staff, "cresc" is written. Above the eighth staff, "cresc" is written. Above the ninth staff, "cresc" is written. The notation includes various rhythmic values, accidentals, and dynamic markings. The paper shows signs of age, including some staining and foxing.

Las coplas y resp^{ta} en la llana anteced^{te}

Las coplas y resp^{ta}
en la llana
antecedente

Tomp.^a 1.^a al 2.^o Prim.^o

All.^o 

Coplas And.^o 

Quarto 2.^o Alleg.^o 

Volvi a las coplas y Resp.^o 

Coplas
1^o $\text{C.} \frac{6}{8}$ 12 4
Tercer $\text{C.} \frac{3}{4}$ D.C. al segno

Quarto 3^o $\text{C.} \frac{3}{4}$ *All^o* 2 2 1 4

Musical notation with various notes and rests.

Musical notation with various notes and rests.

Musical notation with various notes and rests.

Musical notation with various notes and rests.

Coplas tacet y luego al segno

Quinto 4^o $\text{C.} \frac{6}{8}$ *All^o* 6 3 2

Musical notation with various notes and rests.

Musical notation with various notes and rests.

Coplas tacet y D.C. al segno

Alonga 2.^a al 4.^o Prim.^o

All.^o $\text{C}:\flat$ $\frac{3}{4}$

Coplas *And.* $\text{C}:\flat$ $\frac{3}{4}$

All.^o *Quatro 2.^o* $\text{C}:\flat$ $\frac{3}{4}$

Coplas *And.* $\text{C}:\flat$ $\frac{3}{4}$

Quarto 3^o

Handwritten musical score for the third quartet. It consists of five staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music is marked 'Allegro' and includes various rhythmic values and ornaments. Above the first staff, there are handwritten numbers: '2', '2', '4', '3', and '1'. The fifth staff concludes with the instruction 'Coplas tacet D.C. al' followed by a double bar line and a repeat sign.

Quarto 4^o

Handwritten musical score for the fourth quartet. It consists of four staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music is marked 'Allegro' and includes various rhythmic values and ornaments. Above the first staff, there are handwritten numbers: '8', '2', and '7'. The fourth staff concludes with the instruction 'Coplas tacet D.C.' followed by a double bar line and a repeat sign.

Baſon al 4.º Primero

All.^{ro}

27

p

2

Coplas an. d.º

5

4

3

Se. al *f* Volta al 2.º 1.º

Quatro 2^o 29

Musical staff 1: Treble clef, 3/4 time signature, key signature of one sharp (F#). The staff contains a series of rhythmic patterns with various note values and rests. There are two '2' markings above the staff, indicating a second ending or a specific measure count.

Musical staff 2: Continuation of the musical notation from the first staff, featuring similar rhythmic patterns and note values.

Musical staff 3: Continuation of the musical notation, showing further development of the rhythmic and melodic ideas.

Musical staff 4: Continuation of the musical notation, ending with a double bar line and a fermata. The text "Coplas tacet y D.C. al" is written across the staff.

Section Header: "Quatro 3^o" followed by musical notation in treble clef, 3/4 time, and one sharp key signature. The notation begins with a series of rhythmic patterns.

Musical staff 5: Continuation of the musical notation for the third section, featuring rhythmic patterns and note values.

Musical staff 6: Continuation of the musical notation, showing further development of the rhythmic and melodic ideas.

Musical staff 7: Continuation of the musical notation, featuring rhythmic patterns and note values.

Musical staff 8: Continuation of the musical notation, ending with a double bar line and a fermata. The text "Coplas tacet y D.C. Al" is written across the staff.

Quarto A.

All.^{to} non molto

21

6

40

2

Coplas tacet y D.C. al

A Comp^{to} al 1.º Primero

All.^o C.

Coplas And.^o

Quarto 2º

All.^o $\text{C} = \text{C}$ $\frac{3}{4}$

Handwritten musical score for the first section, 'Quarto 2º'. It consists of eight staves of music. The first staff is marked 'All.^o' and has a 3/4 time signature. The music is written in a single system with various notes, rests, and dynamic markings like 'p' and 'f'. There are some corrections and erasures throughout the piece.

Coplas Largo $\text{C} = \text{C}$ $\frac{3}{4}$


Handwritten musical score for the second section, 'Coplas Largo'. It consists of three staves of music. The first staff is marked 'Coplas Largo' and has a 3/4 time signature. The music is written in a single system with various notes, rests, and dynamic markings like 'p' and 'f'. The piece ends with a double bar line and a fermata.

Quatro 3º

Handwritten musical score for a four-part setting. The notation is on ten staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). A '3#' marking is present above the first staff. The music consists of various rhythmic values, including eighth and sixteenth notes, and rests. The notation is dense and characteristic of 17th or 18th-century manuscript style.

Handwritten musical score for a two-part setting. The notation is on four staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The text 'Copia And.' is written above the first staff. The music features a mix of rhythmic patterns and rests.

De. a. 1



Al comp.^{to} al 4.^o Prim.^a

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece concludes with the instruction "Dc. alor".

Quarto 2.^o

And.^{te} 3/4

Handwritten musical score for the first section of 'Quarto 2.º'. The score consists of ten staves of music. The first staff begins with a treble clef, a common time signature (C), and a 3/4 time signature. The music is written in a single system. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings like 'p' (piano) and 'f' (forte). The paper shows signs of age, including some staining and a small tear at the bottom left corner.

Coplas Largo 3/4

Handwritten musical score for the second section, 'Coplas Largo'. This section begins on the seventh staff of the page. It features a treble clef, a common time signature (C), and a 3/4 time signature. The music is written in a single system. The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings like 'p' (piano) and 'f' (forte). The paper shows signs of age, including some staining and a small tear at the bottom left corner.

Quatro 3º

All.^o *Allegretto* $\text{C}:\sharp\text{F}$

3º

Coplas *Andante* $\text{C}:\sharp\text{F}$ $\frac{3}{8}$

6º

14

De. a los

Quarto 4^o All^o non molto

Coplas Ant^o

Dc. al

Tiple al 1.º Prim.º 23

En salbas te pe ti - dar las grandes masasillas al
alto chia - dor Del alto chia - dor en a cor des ca doncias
en sua beru mor a le grem este di a este dia qser dia Del se -
mor es aun tiem - po le on es fuego ablara dor aun qser luz robe
rana es fuego ablara dor yaun qser luz robe rana es fuego ablara dor es fuego ablara
dor es fuego ablara dor Yaun qser luz robe rana es fuego ablara dor
Yaun qser luz robe rana es fuego ablara dor sobe rana n ablara
dor ablara dor es fuego ablara dor en salbas te pe ti - dar en
salbas te pe ti dar ce leb ten con primor Del alto chia dor el
Alto chia dor Del alto chia dor

Coplan Andante

1 En — con tra tion done fec to ere robe ra no Dios

2 son los ra tos que des pi de ere ex cel so celo sol

3 el co lum na con d quia a su pueblo con a mor

1 En con tra tion done fec to ere robe ra no ere robe ra no

2 son los ra tos que des pi de ere ex cel so celo ere ex cel so celo

3 el co lum na con que quia a su pueblo a su pueblo con a

1 Dios para el bue — no el cor — de — to para el malo para el malo

2 sol para el bue no luz e tot na para el malo para el malo e

3 mor ya sus e — ne mi gos cie ga con el mismo con el mismo

1 el ce on

2 tu ras ad dor

3 re plom dor

No ce se la como sus pon da se sus

pon da el viento The — chi — ce The chice el ayte la va — ga la

vagare gion pto si gala salba El hi to del Alba hoy

e cho cot de ro se daenoblecion se daenoblecin

No ce deel a viento sus penda eel viento The chi redeel ahito la vagare

gion lava gategion la va ga la vagare gion

Coplas facer; a los

Motivo 3.º ve mid ve mid attendir el corason

al Dios verda de ro ga si se en el mundo en su sacra mento des

pus de mu rio al Dios verda vero en su sacra men

to del puer quemurio ve mid conti a dos venid ve

mid ve mid conti a dos del so ve el Dios no ya e ben oran

P

zan mas ante la mor ve mid ve mid ve mid ve mid

2 Venid con ti a dos que el olores el Dios mas antes de a mor

mas an te la mor mas an tes la mor

Voltis al signo

Quarto 2º *All.^o non molto* 21

Ja fines en la me

la so bre el Man tel so bre el mantel el Pan y en el Pan a tu Dios hombre di quietes

mas hombre di quietes mas hombre di quietes ma hombre di

quietes mas el sera fin el sera fin el sera fin no logra una co

mi da tal hombre di hombre di quietes mas hombre di hombre di quietes mas hombre

di quietes mas hombre di quietes mas hombre di quietes mas

hombre di quietes mas. *1* hombre di quietes mas hombre di
quietes mas hombre di quietes mas. *Capla fact y uoqoa*
Senro

Allegro Al 2.º Primero

Handwritten musical score for three staves. The top staff contains a melodic line with dynamic markings like *ff*, *f*, *dol*, and *ff*. The middle staff contains a more complex accompaniment with many sixteenth notes and dynamic markings like *p*, *ff*, *dol*, *ff*, *dol*, *ff*. The bottom staff contains a rhythmic accompaniment with many sixteenth notes. The notation is in brown ink on aged paper.

25

Ce le ben conpti mor

2

La gran des mada villa del alto oria dor

en a col desca demiat en sua be ru-
mor a-le gran este dia este dia q'el dia del señor

3

Jaun jaun

tiempo es col-dero es aum tiempo Le on Jaun q'el luz sobe tana es fuego a
blava dor sobe tana ablava dor sobe tana ablava dor es

fuego a blava dor es fuego a blava dor Jaun q'el luz sobe tana es fuego a
blava dor Jaun q'el luz sobe tana es fuego a blava dor jaun q'el luz sobe tana es

fuego a blava dor es fuego a blava dor es fuego a blava dor ce le ven
conpti mor en salbar repe ti dar ce le ben conpti mor del alto oria dor

2

Del alto oria dor

Coplas

1^a *And.^{te}* 3/4 *p*

En con tra rios don e fec tos ese so be rano Dios

ese so be rano Dios para el mal e el Le on

2^a

son los ra yos q de se de ese ex ce lso ca so sol

es co lum na con que gra a un pue blo con a mor

para el Mal e ter mo ar dor para el Mal e ter mo ar dor

con el mis mo ter plo ar dor con el mis mo ter plo ar dor

Quarto 2.^o *And.^{te}* 3/4

No ce se la cen to sus pon da se sus

pon da se el vien to The chi ze The chice del ay re la va ga la ba ga re

gion q si al sol sus pon so Te sus quien le vio pa - ra - docta el

sol pro - si ga la sal ba q al hi zo del Alba hoy echo cor de - ro

7
hoi echo cor de ro se daenobla cion se daenobla cion

No cese el a liento sui pen da sel biento y he chice del ahire la vagare

gion la vagare gion y he — Chi — ce del ai re la ba

gion la vagare gion

Coplas Ladqueto
lor tier mor a fe — tor sa plan ro a su
sa lu den fet ti bas al mas bello
quene se bi ril se da pon de

Dios a su Dios no ce se el a cen — to sa plan ro a su Dios sa plan ro a su
sol bello sol no ce sen las cozer yon del se pti morren de se pti
flor ponde flor no ce son las al mas sa mar a su Dios sa mar a su

Dios sa plan ro a su Dios sa plan ro a su Dios a su Dios No ce
mor yon del se pti mor sa lu den fet ti bas al mas bello sol sa lu
Dios sa mar a su Dios sa mar a su Dios a su Dios gen e

Se el a cento de a plan so de a plan so a n Dios
 Don fe si las fe si va al maravillo to
 Se vi vil - se da pan se da pan de flor
 Ve nido a de ve nido atendi
 el cora zon al Dios berda de ro q'a si tien el mundo en su sacra mento de
 por que mu rto Ve nido ve nido motta le ve nido al Dios berda
 de ro q'a si tien el mundo en el sacra mento de por que mu rto ve
 nido con fi a dos Ve nido Ve nido Ve nido con fi a dos q'el so
 lo es el Dios no ia de ven gan zas mas ante ga mor Ve nido ve nido ve
 nido ve - nido ve nido no ya de ven gan zas no ya de ven gan
 zas mas an tes de a mor mas an tes de a mor

Coplas a solo

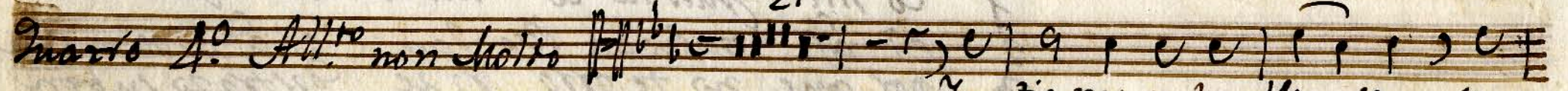
And.^{no} 

en hora a legre ve nido al con vi te so ve
 Llegad of el Reyes combida en el dia de sus bodas
 Llegad of a la uerri dos y qual e fier ta ador

rans en don de el vi cor y el ofrano os dan la es pi ga y la vid
 to dos don de a la ma io nes to dos un Pan of bac — ter ma vi da
 ma dos of a un of to dos con lla ma dos son pe cor los es co ofi dos

And. 

21

Quarto 4.º *All.^{to} non molto* 

Ya tie nes en la Ue sa so —
 el man tel sob re el man tel el Pan y en el Pan a tu Dios hom bre di quier des mas
 el se ta fin no lo ofa v. na co mi da tal v na co mi da
 tal hom bre di quier des mas hom bre di quier des mas hom bre di quier des
 mas el se ta fin no lo ofa el se ta fin no lo ofa v na co

21

mi da tal hombre di quietes mas hombre di quietes mas hombre di

quietes mas si hai q que des tambien no pe sar esto bien des pues se ra el pe

sar *o* hombre di quietes mas *o* hombre di quietes

mas *o* hombre di quietes mas hombre di quietes mas hombre di quietes mas

Coplas a Sto Ant. *no* *6*

- 1 Co me jue la co mi da co me jue ai es
- 2 el q nacio en Be lon el q vive en pa
- 3 por que no te orro si se dista zo subon


ta el Dios que te cri o el Dios que te cri o y el

da el que muo to en la Cruz el que muo to en la Cruz e se et


dad su san ors en di no pu to su san ors en di no pu to su cuer

Dios del Dios q tea de Ind gar
ta etc es ta en el al - tar
po su cuerpo en blanco Pan

En salvas tepe si dai ce le ben con pri
 mor las grandes mala villas del alto dia dor el alto cria dor
 en a corde ca dencias en sua beru mor a loqven este di a ure
 dia que es dia el se nor Lleguen juec doo xar le mas Lleguen con se
 mor caun tiempo le on el fuego abasa dor iaun qe luz sobe
 rana el fuego abasa dor iaun qe luz sobe rana el fuego abasa dor el fuego a
 brasa dor el fuego abasa dor Iaun qe luz sobe rana el fuego a
 brasa dor Iaun qe luz sobe rana el fuego abasa dor iaun qe luz sobe
 rana el fuego abasa dor el fuego abasa dor el fuego abasa dor
 salvas tepe si dai ce le ben con pri mor on salvas tepe si dai ce le ben con pri



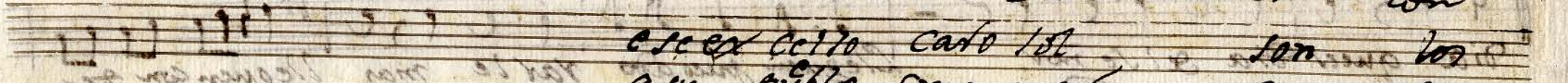
 mol las oglander mala villas del alto cri a dor las oglander maravilla del



 alto cri a dor Del alto cri a dor


Coplas And.^{no}


 ere soberano Dios en con



 ere excelto cato sol son los

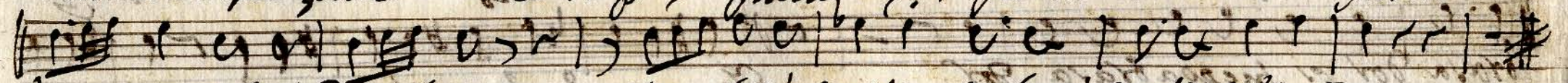
 a su pueblo con amor el co



 Hator dore factos e se soberano ere soberano Dios para el

 rador del pido ere excelto cato ere excelto cato sol para el


 lumna con que quia a su pueblo con amor y amor




 bueno es cor de to para el malo para el malo se on

 buena luz del na para el malo para el malo e eterno dor

 e ne mi got ciega con el mismo con el mismo resplandor

Quarto 2^o


 No ce seel a f. Conto su



 penda se su penda se el viento The chi ce The chize del ahite

la va oza lava ga re gion

hoi en era hostia pa ra

docta el sol pro sigala salba del hi to el alba hoi echo cor

dero se daen obla cion se daen obla cion hoi

echo cor de ro se daen obla cion se

No ce seel a cento sus penda te el viento The chice el aire la

vagare gion lava oza gion A No ce seel a cento sus penda se el

viento The chice el ai re la vaga la vagare

gion

Coplas Laros. No ce se el a zen to de tie l suo lion

No ce sen las bozes yen dul se pri mo

No ce sen las Almas ga mar anu Dios

4
no ce se el a con to & a plau so & a plau so a su Dios & a plau so a su Dios & a
no ce sen las voces ien dulce primor ien dulce y en dulce pti mol y en
no ce sen las Almas & a mar & a mar a su Dios & a mar a su Dios q en

plau so a su Dios & a plau so a su Dios a su Dios no ce se el a
dulce pti mol sa lu den feste bar al mar bello sol sa lu den feste
ese vi vil se da pande flor pande flor que en e se vi

Contra dea plau so a su Dios
fi bar al mar bello sol
vil se da pande flor

Quarto 3^o *Allegro*
ve mid mor tales ve mid attendit el cora

2on al Dios verda de roqan te en el mundo en su sacta mento des pues q mu sig

4 a ren dit el cora 2on q a sisten el mundo en el sacta mento des pues q mu sig

ve mid ve mid conti a dos ve mid ve mid ve mid conti a dos q el so

loesel Dios no ya deben gan zas mas antea mor venid ve mid ve
 mid ve mid ve mid ve mid no ya deben gan zas no ya deben gan zas mas
 an tida mor mas an tida mor *Coplas tacet y meop a lo*

Quarto 1.º *All.º non molto*

Ya tie nes en la mesa so bre el mantel so bre el mantel el
 Pan y en el Pan a tu Dios hombre di quietes mas el se ra fin no
 lo oya una co mayda tal u na co mi da tal hombre di quietes mas hom
 bre di quietes mas hombre di quietes mas el se ra fin no lo oya el se ra
 fin no lo oya una co mi da tal hombre di quietes mas quietes mas
 hombre di quietes mas hombre di quietes mas si aya que des tam bien no pe

Las es to bien del puerro ta el pe ras hombre di quieser mas hombre di quieser
mas hombre di quieser mas hombre di quieser mas hombre di quieser mas
di quieser mas Coplas racet y a los

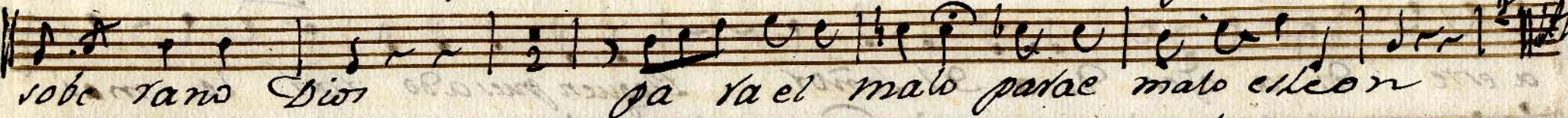
Dato al 1.º Primº

27 Las grandes mata villas del alto día dor El alto día
dor en a cor del ca-denciai en sua boca mor a le grenete di-
a este di a qer di a el señor. Lleguen puerado tot le ma
lleguen con te-mor crum tiem po le on el fuego ablarador sove
raro ablara dor sobe raro ablara dor el fuego ablara dor el
fuego ablara dor Y aun qer luz sobe-rano es fuego ablara dor Y aun
que luz sobe raro es fuego ablara dor sobe-rano ablara dor ablara
dor el fuego ablara dor en salbat repe tida ce le ten colphi
mor del alto día dor El alto día dor el alto día
dor volvi alas coplas

Copia And^{no}
9



ese sove rano Dios e se so ve rano ese
ese ex celo caro sol e se ex celo ese ex
aru pueblo con a mor a su pueblo aru



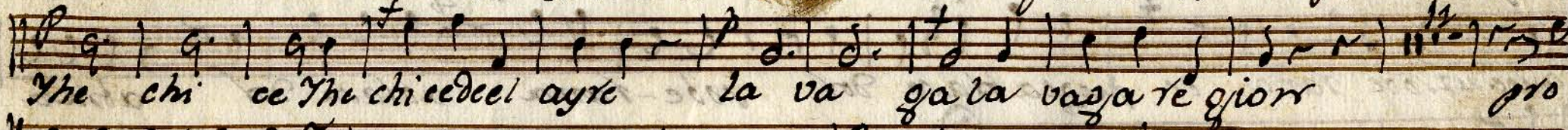
sove rano Dios pa ra el malo para el malo ese con
ese celo sol pa ra el malo para el malo ese con
pueblo con a mor con el mismo con el mismo replander

Quarto 2º

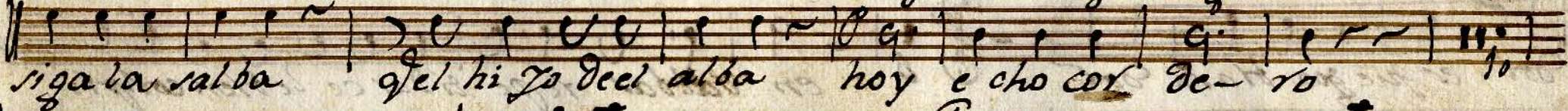
29



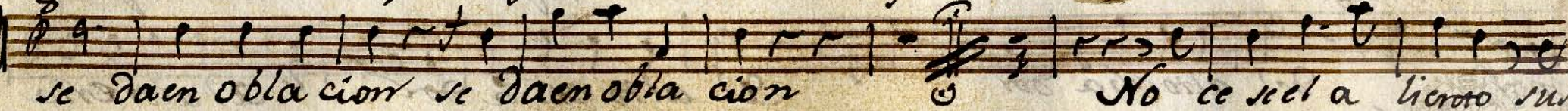
No ce sel a cento sus penda se sus penda sel viento



the chi ce the chi ce del ayre la va ga la vaza re gion pro



sigala salba qel hi zo del alba hoy e cho cor de ro



se da en obla cion se da en obla cion No ce sel a viento sus



penda sel viento the chi ce del aire la vaza re gion la vaza re gion

Capta tacet

la va ga la va ga te gion

Motto 3.º All.º

ve mid ve mid at tendi el co ra zón

al Dios ver da de ro de a si te en el mun do en su sac ta men to des pue ro de mu

rio que a si te en el mun do en el sac ta men to des pue ro de mu

ryo Con fi a do ve mid ve mid ve mid con fi

a do que el so lo es el Dios no ia de ven gan zas mas an te de a mor

ve mid ve mid ve mid ve mid ve mid no ya de ven gan

zas mas an te de a mor mas an te de a mor

31 Resp. ta

21 Ya tie ne en la me ta so

bre el man tel so bre el ma tel el Pan y en el Pan a tu Dios hom bre di que ro mas

6

hombre di quietes mas hombre di quietes mas hombre di quietes mas el
sola fin no lo gta el sola fin no lo gta o naco mida tal
hombre di quietes mas hombre di quietes mas hombre di quietes mas
hombre di quietes mas
hombre di quietes mas hombre di quietes mas

Coplas faser Vitoria