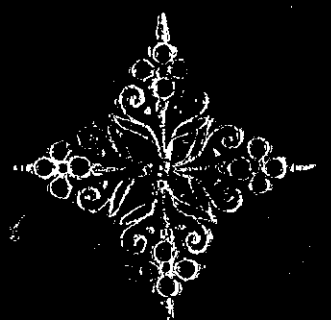


227



54/6361459

R. 4596545



*Carzuela Armónica*



*Yntitulada*



*Las nuevas Armas de Amor*

*M<sup>o</sup> Duron:*



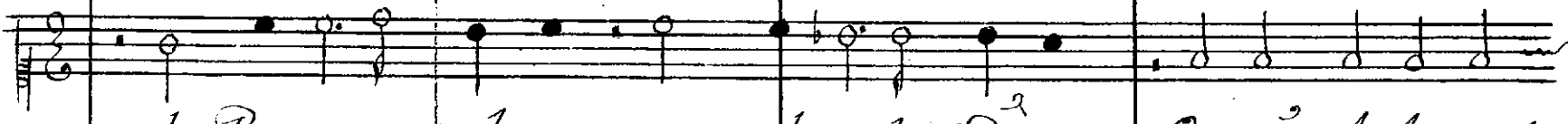
# Primera Jornada

**A**



l Bos que zaga les zaga las al vis<sup>o</sup> co Quesin<sup>o</sup> Auda enel

**A**



l Bos que zaga les zaga las al vis<sup>o</sup> co Quesin<sup>o</sup> Auda enel

**A**



l Bos que zaga les zaga las al vis<sup>o</sup> co Quesin<sup>o</sup> Auda enel

**A**



l Bos que zaga les zaga las al vis<sup>o</sup> co Quesin<sup>o</sup> Auda enel



Risco y el bos que pues ay nuebas señas ay nuebos pro dios Al bos que zasa les

Risco y el bos que pues ay nuebas señas ay nuebos pro dios Al bos que zasa les

Risco y el bos que pues ay nuebas Señas ay nuebos pro dios Al bos que zasa les

Risco y el bos que pues ay nuebas Señas ay nuebos pro dios Al bos que zasa les

Risco y el bos que pues ay nuebas Señas ay nuebos pro dios Al bos que zasa les

The image shows a handwritten musical score on five staves. Each staff contains a line of music with lyrics written below it. The lyrics are: "Zaga las al vis'co za" and "gala las al vis' co". The first staff has a treble clef and a key signature of one flat. The second staff has a soprano clef. The third staff has a soprano clef. The fourth staff has a soprano clef. The fifth staff has a soprano clef. The music consists of quarter and eighth notes, with some slurs and accents. There are some ink smudges and a dark mark on the right side of the page.

As

B



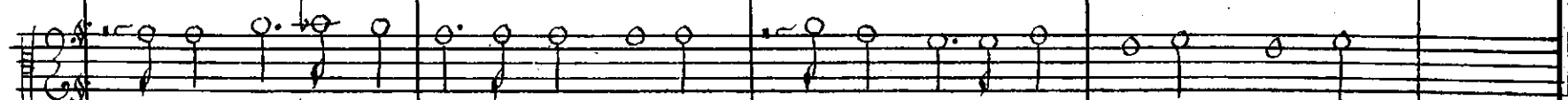
aya .s. de Jiraza<sup>3</sup>ales vaya .s. de Regozuco

B



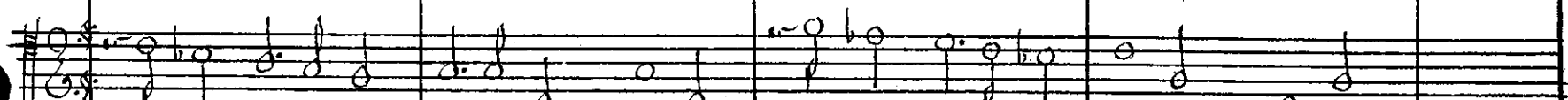
aya .s. de Jiraza<sup>3</sup>ales vaya .s. de Regozuco.

B



aya .s. de Jiraza<sup>3</sup>ales vaya .s. de Regozuco

B

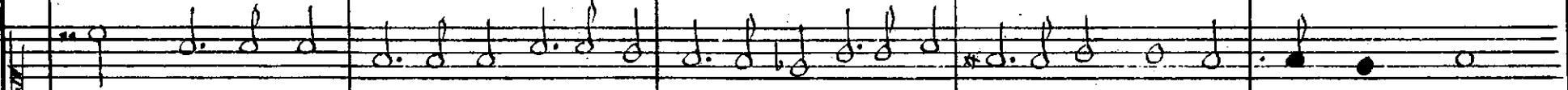


aya .s. de Jiraza<sup>3</sup>ales vaya .s. de Regozuco

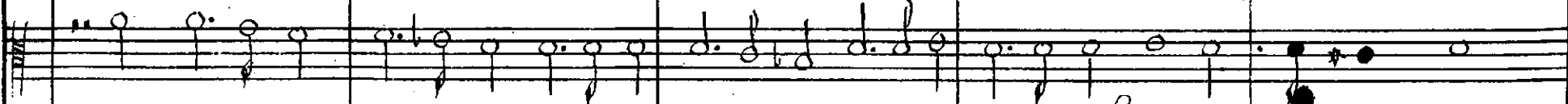




Y pues de Cupido fa llezen las yras a manos de Iobe q postva su brío



Y pues de Cupido fa llezen las yras a manos de Iobe q postva su brío



Y pues de Cupido fa llezen las yras a manos de Iobe q postva su brío



Y pues de Cupido fa llezen las yras a manos de Iobe q postva su brío





Re pítan las voces de Saluas a leores q̄ Jupíter víba q̄ muera Cupído vaya

Re pítan las voces de Saluas a leores q̄ Jupíter víba q̄ muera Cupído vaya

Re pítan las voces de Saluas a leores q̄ Jupíter víba q̄ muera Cupído vaya

Re pítan las voces de Saluas a leores q̄ Jupíter víba q̄ muera Cupído vaya

The image shows a page of handwritten musical notation. It consists of six staves of music. The first four staves have lyrics written below them in a cursive hand. The lyrics are: "Re pítan las voces de Saluas a leores q̄ Jupíter víba q̄ muera Cupído vaya". The fifth staff has a large black ink blotch at the beginning. The sixth staff contains musical notation without lyrics. The music is written on a system of six staves, with a treble clef on the first staff and a bass clef on the sixth. The notation includes various note values, rests, and bar lines.

*Engrata*

vaya de Sivazaga les      vaya de Vegozuco      Pues yasin los

vaya de Sivazaga les      vaya de Vegozuca.

vaya de Sivazaga les      vaya de Vegozuco

vaya de Sivazaga les      vaya de Vegozuco

A handwritten musical score on a page with a double-line border. The score consists of six staves. The top staff contains a vocal line with lyrics written in cursive: "sustos de amantes delirios / Irans forma el Cuy dado en libre lo fino / Vaya .s. de". The lyrics are positioned below the notes. The second, third, and fourth staves are mostly empty, with some faint markings. The fifth staff contains a vocal line with the lyrics "Vaya .s. de" repeated three times. The bottom staff contains a bass line with notes. The music is written in a historical style, likely from the 17th or 18th century.

Jiraza a les raya .s. de Regozizo  
 Jiraza a les raya .s. de Regozizo Beatriz  
 Jiraza a les raya .s. de Regozizo Pues haze a impulso del  
 Jiraza a les raya .s. de Regozizo  
 Jiraza a les raya .s. de Regozizo

Detailed description: This is a handwritten musical score on a page numbered '2'. It features six staves of music. The first four staves have lyrics written below them. The lyrics are in Spanish and appear to be a chorus or refrain. The first staff has the lyrics 'Jiraza a les raya .s. de Regozizo'. The second staff has the same lyrics followed by 'Beatriz'. The third staff has the same lyrics followed by 'Pues haze a impulso del'. The fourth and fifth staves have the same lyrics. The sixth staff contains musical notation without lyrics. The notation includes various note values, rests, and bar lines. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

A handwritten musical score on a page with a double-line border. The score consists of six staves. The second staff from the top contains the lyrics: *Dios del tiempo Sin riesgo lava da Sin susto el pecho*. The word *Da* has a small '3' below it, and *pecho* has a small '5' below it. The lyrics are written in a cursive hand. The first, third, fourth, and fifth staves contain musical notation for vocal parts, with the word *Vaya* written in cursive below each staff. The sixth staff contains musical notation for a lower vocal part. The notation includes various note values, rests, and clefs.

*Cup do,*

Por que Jove supremo por que tuzeño ayra do fulmi' na do Con'

65 4

*A Comp'*

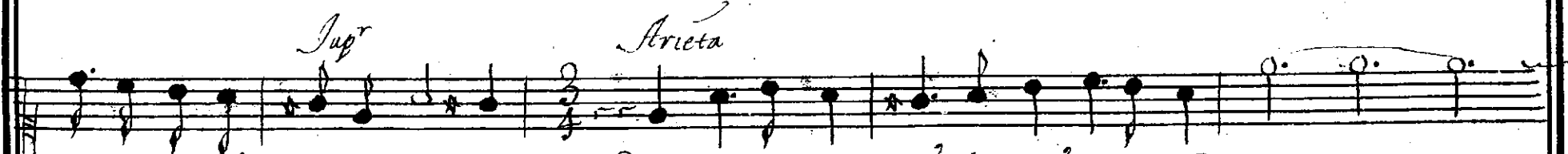
tal Cruel extremo del amor a la ruyna se aperiue Sin ver q muore en el quan'

to enel vive; Nome si gas sus pen de el furor en z en di do q ven'

65 43



di' do mi' luego me defien de Sueltapues oamiar dor sera pavesa Quanto mi'



Suego a na ma; z esa z esa Queno no es po sible ti' rano Vapaz



J enoa el Orbe paz quando te temo no no no no es po sible



no no no no No no no es po sí ble no no no no

No no no es po sí ble no no no no no no

Así con tu - Vuyña Veparo su Vuyña vengando los yo vengando los yo

The image shows a handwritten musical score on six staves. The first two staves contain the lyrics "no no no no No no no es po sí ble no no no no". The third and fourth staves contain "No no no es po sí ble no no no no no no". The fifth and sixth staves contain "Así con tu - Vuyña Veparo su Vuyña vengando los yo vengando los yo". The notation includes various note values, rests, and bar lines. There are some markings above the first staff, possibly "6" and "G". The score is enclosed in a double-line border.



Cupido

Jupiter

Cupido

Sueltame Jupiter No es po sible no Sueltame Jupiter

Jup<sup>r</sup>

Jup<sup>r</sup>

no es po sible no; Rez<sup>to</sup>; Y pues los moradores de Chypre Conel

Vuego se tu Jirano Su do minio diezo pi den los li bre quando



tu a lo gante buyes demá po der Con paso errante Razones q amís

vozes pues quesupí eron penetrarvelozes mi Solío Intransparente Corres

ponda mi brazo Omní po ten tes

*Violines*

*Arieta*

*Sup<sup>r</sup>*

*quedo*

*Suelta la flecha y tñde el arpon*

Rinde el Arpon Vin de Vin de el Arpon y timido

zecha y hiere indignado el mas vesgan, da do sa az Corazon

Suelta

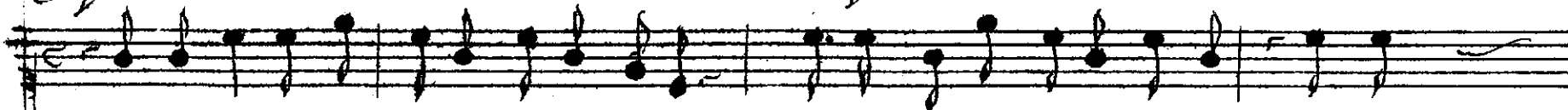
Suelta la flecha Vinde. el Arpon Vinde. el Arpon

Vinde. el Arpon:

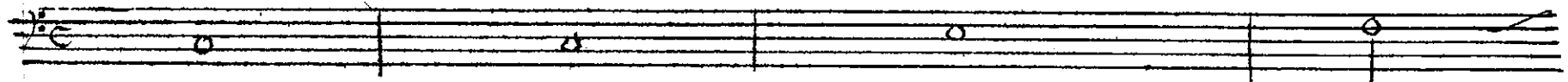
The image shows a handwritten musical score on ten staves. The top two staves are for guitar, with treble and bass clefs and a key signature of one sharp (F#). The third staff is for the vocal line, with lyrics written below it. The lyrics are: "Suelta la flecha Vinde. el Arpon Vinde. el Arpon". The fourth staff is the bass line. The remaining six staves are for guitar accompaniment, with treble and bass clefs. The music is written in a cursive, handwritten style. There are some markings like '2' above notes in the vocal line, possibly indicating fingerings or breath marks. The score is enclosed in a double-line border.

*Jup<sup>r</sup>*

*Cup<sup>do</sup>*

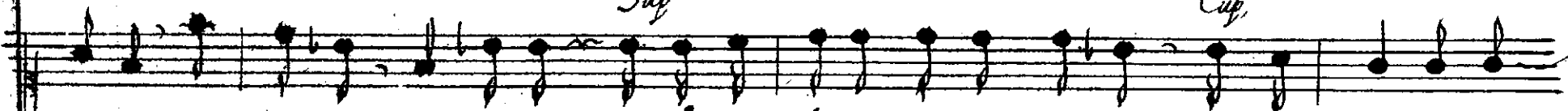


*Rezo: Jupo der entus Armas muera muera Jupi ter es yera Fente No tea*

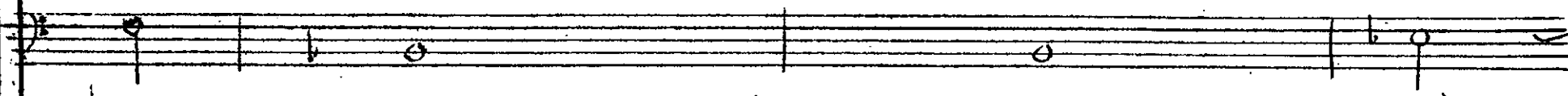


*Jup<sup>r</sup>*

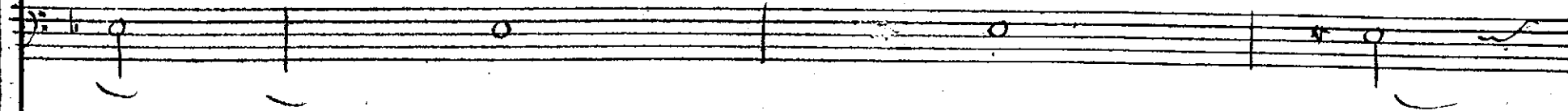
*Cup<sup>o</sup>*

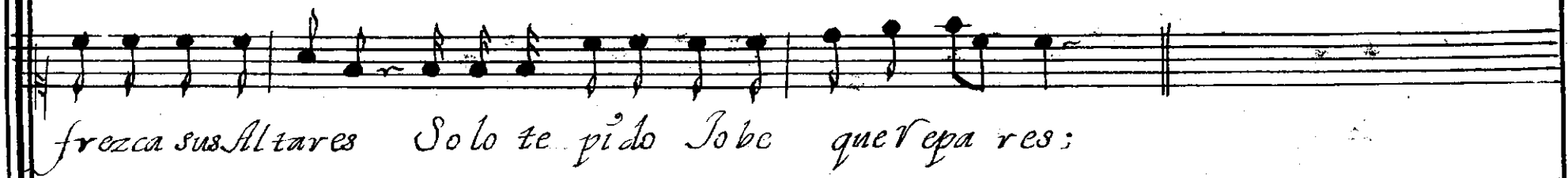


*zerques aguar da O teme ami po der nada acs bar da E po si ble gran*



*Dios q enti a po do bastar para ul traxe de Cupido El que Chigre Jco*





frezca sus Altares Solo te pido Jove que repares;



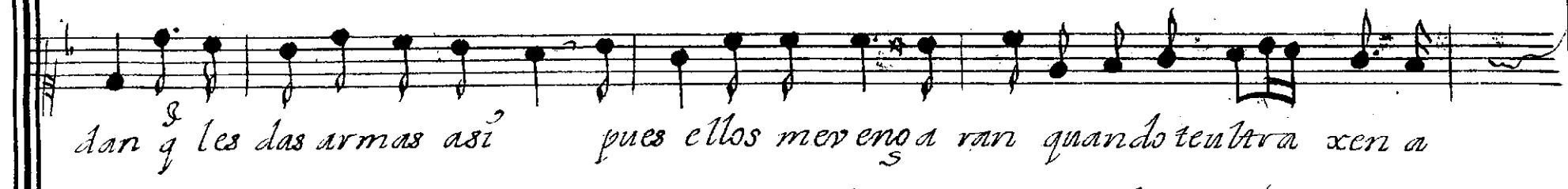
*Allegro*



Cap: Pues oymeultraxana mi Sin Causa q no la



6 4 3



dan q les das armas asi pues ellos me veno a ran quando te ubra xen a



4 3 6

ti Pues y me ultraxan a mi me ultraxan a mi

*Aduo Brio*

*Sop<sup>o</sup>* No puede ser por ser me ultraxar

*Cup<sup>do</sup>* Por que si alpostrar tu di' es tramiser les das tu looar Con



*No puedes ser Si si si Si si si si si puede*

*darles poder No puedes ser Si si si Si si puede*

*ser Si si si si puedes er y en tanto q llega de su obstina*

*ser Si si si si puedes er y en tanto q llega de su obstina*

The image shows a handwritten musical score on a page with a double-line border. It consists of eight staves of music. The top two staves are vocal lines with lyrics written in cursive below them. The bottom six staves are instrumental accompaniment. The lyrics are: "No puedes ser Si si si Si si si si si puede", "darles poder No puedes ser Si si si Si si puede", "ser Si si si si puedes er y en tanto q llega de su obstina", and "ser Si si si si puedes er y en tanto q llega de su obstina". The notation includes various note values, rests, and dynamic markings like 's' and 'q'.

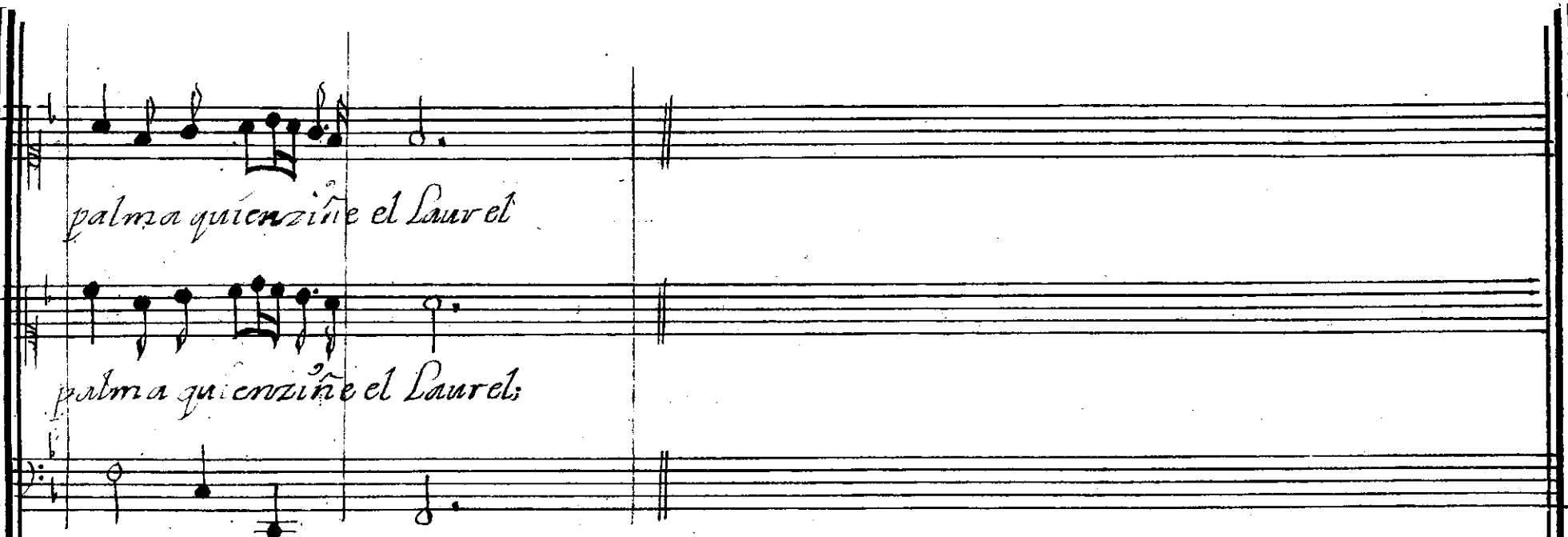
Bisó

zion layn Juriázi uil ac , cón tan cruel Yo yntento Triumfar Pues alarma .

zion layn Juriázi uil ac , cón tan Cruel y yo defen der Puesa

Guerra . y veamos q<sup>n</sup> es quien lo g<sub>s</sub>ra la Palma qui<sup>n</sup> enziñe el Laur el quien lo g<sub>s</sub>ra la

larma . Guerra y veamos qui<sup>n</sup> es qui<sup>n</sup> en lo g<sub>s</sub>ra la Palma qui<sup>n</sup> enziñe el Laur el quien lo g<sub>s</sub>ra la



palma quienzine el Laurel

palma quienzine el Laurel:

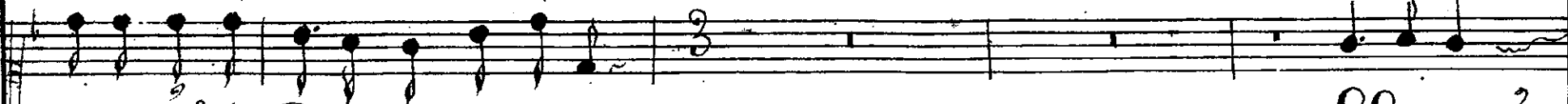
*Cresc<sup>do</sup>*

*Rez<sup>to</sup>*

Yo protesto a los Cielos q como a Dios supremo de los Dioses In ves pectomara

*Sup<sup>r</sup>*

tube Yo quemis tibo tube enpi sar tuzer buz por a ro gante mons



tras Onozí da Barbaro a Vogante

¡Llega amis

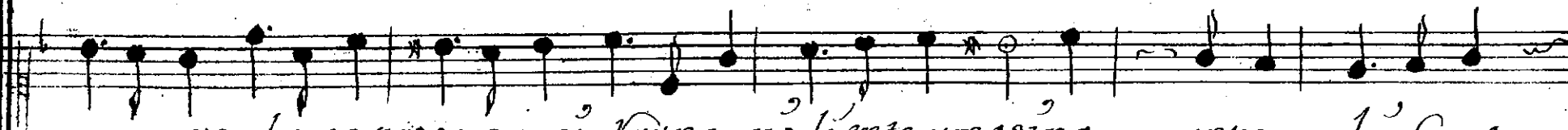


*Arieta*



*Cup<sup>o</sup>*

brazos y pruebamis brios Ya intentan los mios azerte pe lazos Que



ya que esos lazos procuran mi Vuyna mia liento y maquina ynpe Ar Contues



*trago* *mis rezelos* *noes muy fazil traydor* *Baledme Cie'los*

*Jup<sup>r</sup>* *Cup<sup>o</sup>*

*Violines*

*Rez, Cup<sup>o</sup>*

*Baledme pero en bano pues alain Juvia muerto de un Jirano el amor entre*

The image shows a page of handwritten musical notation. It consists of ten staves. The first three staves are for the vocal line, with lyrics written below them. The lyrics are: "mi se ros Je mi das ecos des fa lle zi dos" and "desu fin las ex equias so lem niza a un so Care en el que ya a do riza". The remaining seven staves are for the piano accompaniment. The notation includes various note values, rests, and dynamic markings. The paper shows signs of age and wear.

mi se ros Je mi das ecos des fa lle zi dos

desu fin las ex equias so lem niza a un so Care en el que ya a do riza

*des p.<sup>o</sup>*

*Al unisono,*

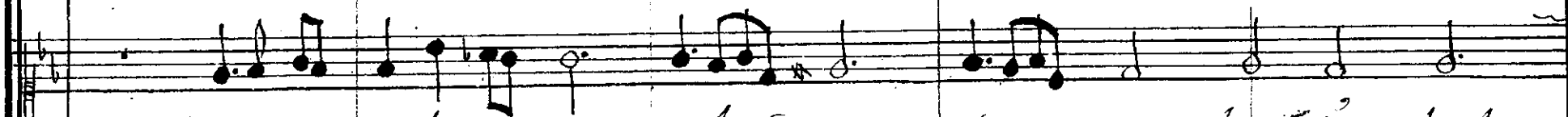
*Aricta Italiana*

*Quantos temeis al Vi<sup>o</sup> gor*

*Uo rad Con mi<sup>o</sup> Uo rad Uo rad .f. .f. .f.*



*Con mióo llo rad llo rad Con mióo llo rad*



*Que en muriendo el a mor a de V ey nar la ynñie da d*





Handwritten musical score for the first system. It consists of two staves. The upper staff is a vocal line with lyrics written below it. The lower staff is a piano accompaniment. The lyrics are: "a de reynar la yn pie da d". There are some markings below the piano staff, including a treble clef, a key signature of one flat, and a time signature of 6/8.

a de reynar la yn pie da d

*Rez.<sup>to</sup> Brio*

Handwritten musical score for the second system. It consists of two staves. The upper staff is a vocal line with lyrics written below it. The lower staff is a piano accompaniment. The lyrics are: "Mas q es esto yras mias yo des mayo no soy yo no soy yo el". There are some markings below the piano staff, including a treble clef, a key signature of one flat, and a time signature of 6/8.

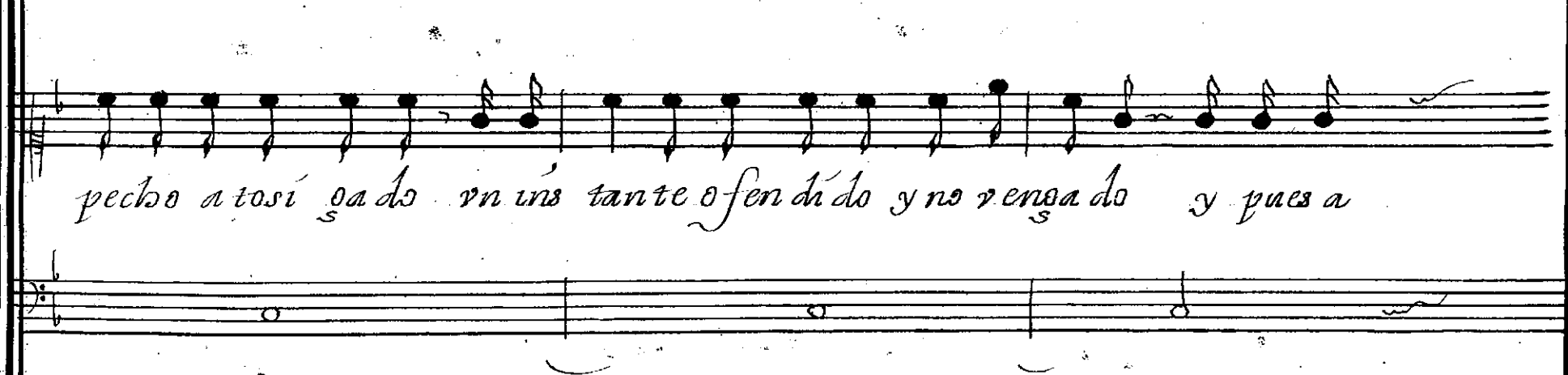
*Cup.<sup>o</sup>* Mas q es esto yras mias yo des mayo no soy yo no soy yo el

Handwritten musical score for the third system. It consists of two staves. The upper staff is a vocal line with lyrics written below it. The lower staff is a piano accompaniment. The lyrics are: "Rayo a Cuyo ardor vio lento es yn util pare sa el firmamento pues". There are some markings below the piano staff, including a treble clef, a key signature of one flat, and a time signature of 6/8.

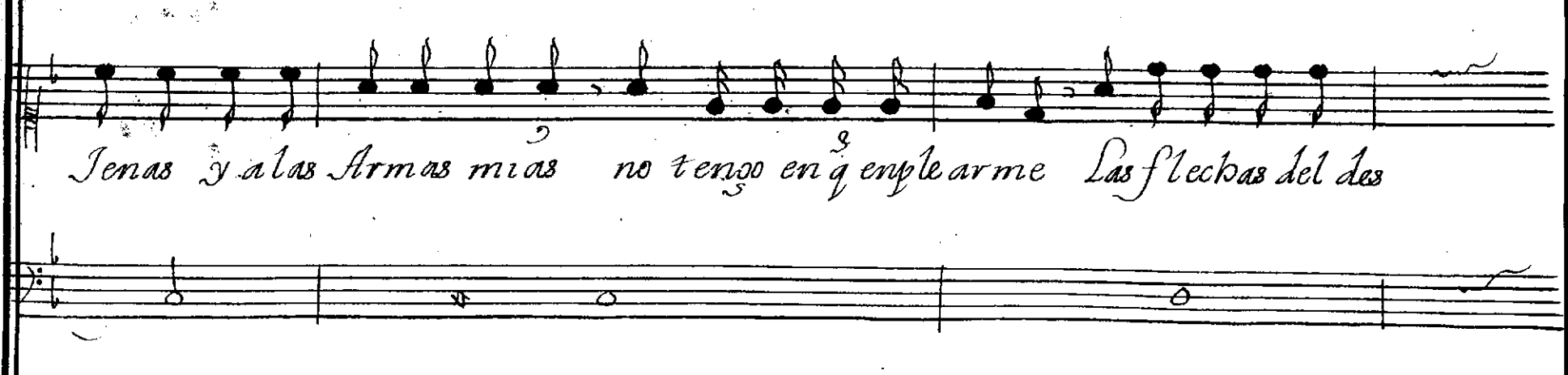
Rayo a Cuyo ardor vio lento es yn util pare sa el firmamento pues



Como mi yrrí tada suvia no vensa tantayn Iuvia en que piensa mi



pecho a tosi ga do vn ins tante ofen di do y no vensa do y pues a



Tenas y alas Armas mias no tengo en q enple arme Las flechas del des

den andevengarme yn bocare a Diana Con cuya al t'ba fuerza sove

rana a rē que el Dios Jonante Mre su mal quando mi ruina Cañ te

Vlbo

Violines,

Str,<sup>o</sup>

Claras fuentes Puros Cielos Plantas yervas Fiernas aves Que con oxas  
 Con matizes Con reflexos Con Cristales y ni'dos marmarad.

Detailed description: This is a page of a musical score, likely for a vocal piece. It features a central vocal line with lyrics in Spanish. The lyrics are: "Claras fuentes Puros Cielos Plantas yervas Fiernas aves Que con oxas" on the first line, and "Con matizes Con reflexos Con Cristales y ni'dos marmarad." on the second line. The score includes several staves for accompaniment, with various musical notations such as notes, rests, and ornaments. There are also some performance markings like "6" and "13" below the notes. The page is numbered "5" in the top right corner.

A handwritten musical score consisting of ten staves. The first staff is the vocal line, with lyrics written below it. The second staff is a piano accompaniment. The third staff is a second vocal line, also with lyrics. The fourth staff is another piano accompaniment. The fifth and sixth staves are further piano accompaniment. The seventh staff is a vocal line with lyrics. The eighth staff is piano accompaniment. The ninth staff is a vocal line with lyrics. The tenth staff is piano accompaniment. The lyrics are in Spanish and describe a scene of vengeance and a palace.

demis' ultraxes A ten ad y ver eis que am is vozes fa brico

roycas venganzas deviles des ay res

*vivo*  
Sa del Palazio

Handwritten musical score on ten staves. The first two staves are vocal lines. The third staff contains the lyrics: *sumo a del vello Omenaxe Reverenziado Templo dezelebres Dey da des*. The fourth staff is a bass line. The fifth and sixth staves are vocal lines. The seventh staff contains the lyrics: *O yame gamor vi ene a queen Diana learmen dultzes Obs tina*. The eighth and ninth staves are bass lines. The music is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and ornaments.

Handwritten musical score on ten staves. The first two staves are for a vocal line, and the remaining eight are for a piano accompaniment. The lyrics are written in a cursive hand below the vocal line. The music is in 2/4 time and G major.

*ciones dees quíbas li ber ta des; Sed un ar ez pi á do sas ... mas ya a mi voz sea ben*

*Del des deñoso al Cazar las Puertas de Diamante; Y aun di vi di endo el día ... En*

A handwritten musical score consisting of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a cursive, handwritten style. In the center of the page, between the second and third staves, there is a line of text in a similar cursive script: *Astros materiales Diana Consus Ninfas Inziendo a Cordes Salen:*



Violines

AA

ora buena Cupi<sup>o</sup> do Ue que apos trarse Al des den curjas

ora buena Cu<sup>i</sup> pi<sup>o</sup> do Ue que apos trarse Al des den Curjas

ora buena Cu pi<sup>o</sup> do Ue que apos trarse Al des den Curjas

ora buena Cupi<sup>o</sup> do Ue que apos trarse Al des den Curjas

Armas Triunfos leal canzen. Postrese Vin dase pue sal

Armas Triunfos leal canzen Postrese Vin dase pue sal

Armas Triunfos leal canzen Postrese Vin dase pue sal

Armas Triunfos leal canzen Postrese Vin dase pue sal

Armas Triunfos leal canzen Postrese Vin dase pue sal

The image shows a page of handwritten musical notation for five voices. The notation is arranged in five systems, each consisting of a vocal line and a corresponding line of lyrics. The lyrics are written in a cursive script. The first system has a vocal line above the lyrics. The second system has a vocal line below the lyrics. The third system has a vocal line above the lyrics. The fourth system has a vocal line below the lyrics. The fifth system has a vocal line below the lyrics. The lyrics are: "Armas Triunfos leal canzen. Postrese Vin dase pue sal". The notation includes various note values, rests, and bar lines.

pie de Diana victimas azules sus Laureles a bate

pie de Diana victimas azules sus Laureles a bate

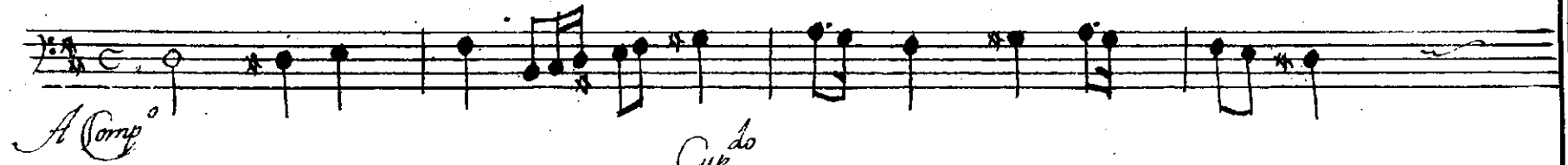
pie de Diana victimas azules sus Laureles a bate

pie de Diana victimas azules sus Laureles a bate ;

*Diana*



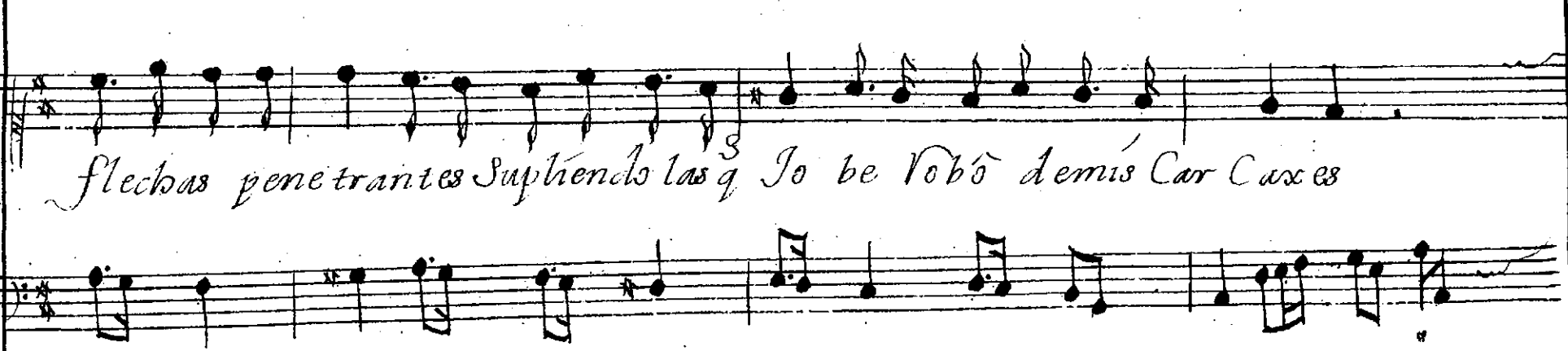
a Cu pi do tea tien do que me pi des pures Sares q Olun do mas Ven




*A Comp*  
cores por escu char tus males; Queme prestes Diana Jus



*Cup do*  
flechas penetrantes Supriendo las q Jo be Robo demis Car Casces



flechas penetrantes Supriendo las q Jo be Robo demis Car Casces



*Diense q mi enemisa eres por que no caben en sa ora los des*

*vos y npre siones a man tes; Mas con to do tus Armas busco*

*pa ra lo grarte el blason de que so lo Con sigas tu pos trarme*

*Diana*



Por que Ju piter veas quantonias Armas balen Y que



so lo en mis triam fos es treno mis pie da des: Y por que es mi ene mi go



Des de el dia En que yn stable por su Sen ten zia a bi to los

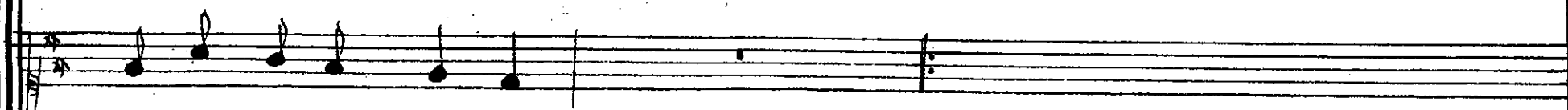




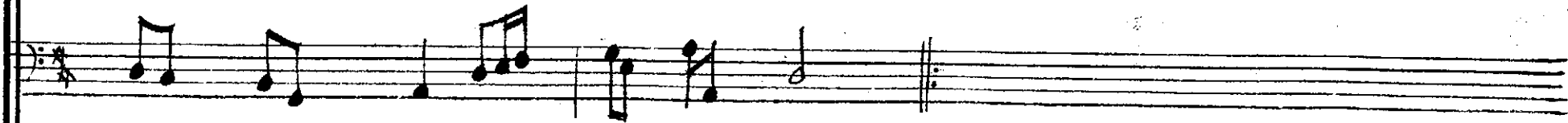
Reynos ynfernales; Nin' fas m'as Cu pi' do de



mas Ar pones searme q pues Ue oa Ven ti' do a



de boluer Triunfantes



*Admo;*

*Diana;*

*Y todos se guarden Todos .f. se guarden Que es fuerza bol*

*Cup do;*

*Y todos se guarden Todos .f. se guarden Que es fuerza bol*

*per Contra todos La Guerra la vez que el des den y el amor formen paz es*

*per contra todos la Guerra la vez q el des den y el amor formen paz es*



The image shows a page of handwritten musical notation. It features three staves of music. The top staff has a treble clef and a key signature of one sharp (F#). The middle staff has a treble clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The lyrics are written in a cursive hand below the middle staff. The text is: "La vez q' el a mor y el des den formen paz es ;". There are some markings above the first few notes of the top staff, possibly indicating a tempo or performance instruction.

La vez q' el a mor y el des den formen paz es ;

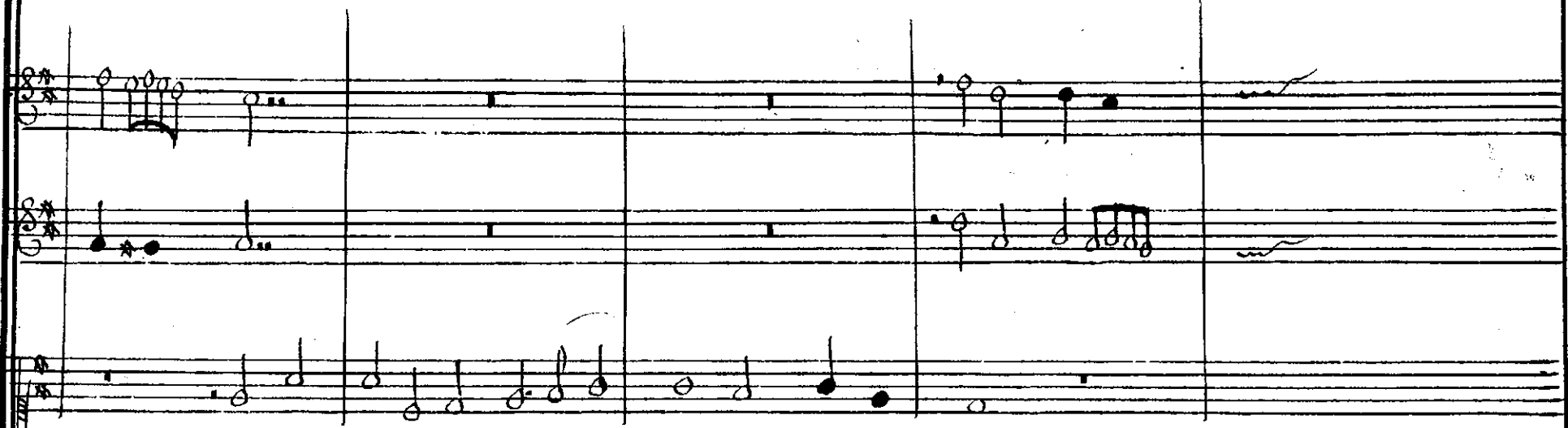
La vez q' el a mor y el des den formen paz es ;

*Violines*

*Segu' d' Ninfas*

Es taes flecha Cupi' do del de senoa ño  
Este Arpon Ocasiona des con fi'anzas  
Este Arpon es de li'bre conzi mi' ento  
Dí bralas Canel Arco deaquel Olun' do





El primer desahío de los alamos  
Que du dosas las timan y ziertas ma tan  
Que de las Comprensiones la bra des prezios  
De don de sale el daño mas no el a li' mo

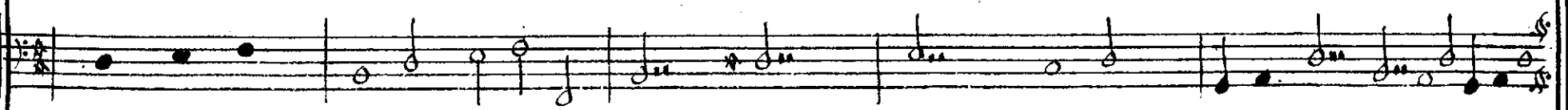




*Diana*

*Mira que es esta  
Bibra suechizo  
Lamexor flecha  
Sia si cinco learmas*

*Quien viste desarmientos alas vellezas  
Pues ozi esto Odu daso si empre es martirio  
Si esta en lo que Conoze lo que des deña  
No abra aliento que intente ser esperanza*



*Violines Al unísono,*

*Diana*

*Y pues el Arco y flechas Con que armas te des en gaña p'adoso des*

*confianza fazil*

*Conozimiento astuto y olvido impenetrable El Ar*

*pon del des den for men y qua les El Ar pon del des den for*

*men y qua les ;*

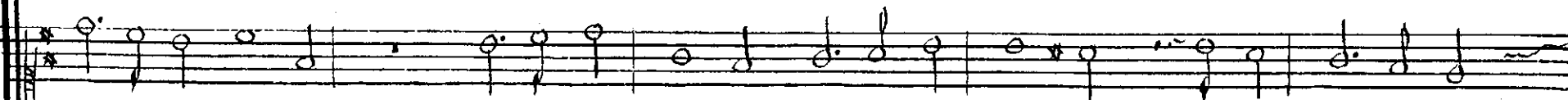
*Ayrio Enevata*



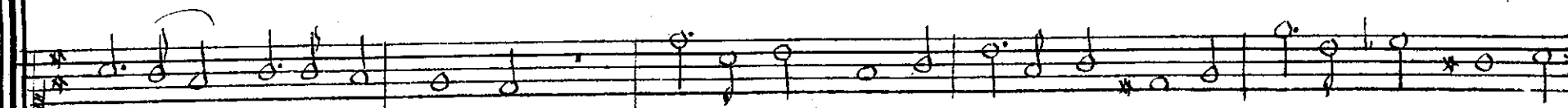
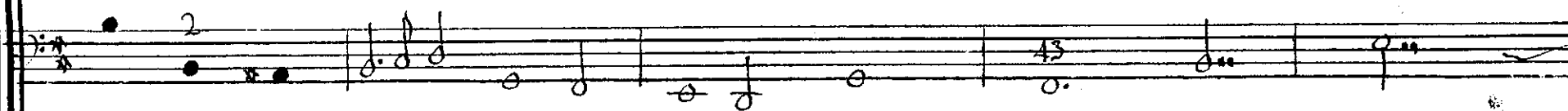
*Estr<sup>o</sup>: Pues que ya Cupi' di' llo se alla Con fleckas No qu'ero ea*



*A Comp<sup>o</sup>:*

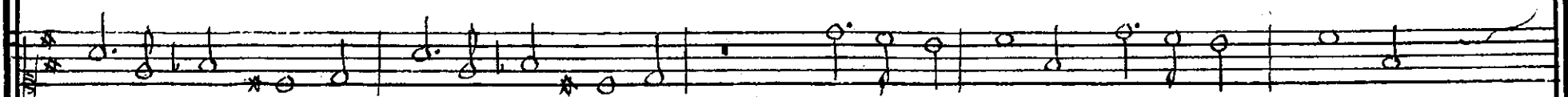


*No'aya de seos no'aya fi' nezas Libertad ape*



*tezas Picaros fuera Quantosa doran estare lleza Qual telos tengo*

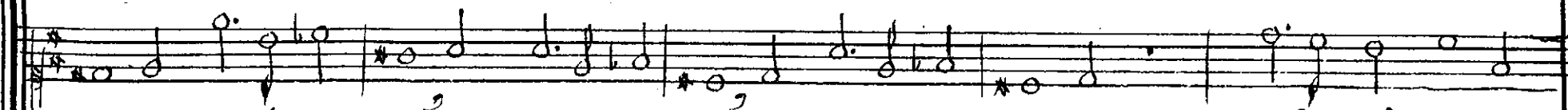




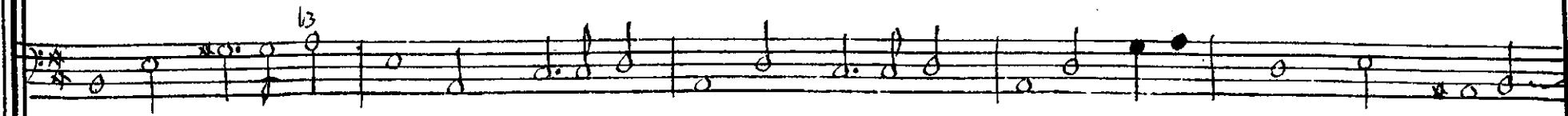
Dios los provea .s. No quiero ea .s.



Libertad ape rezco Pi'caros fuera Quales son to dos deyna va

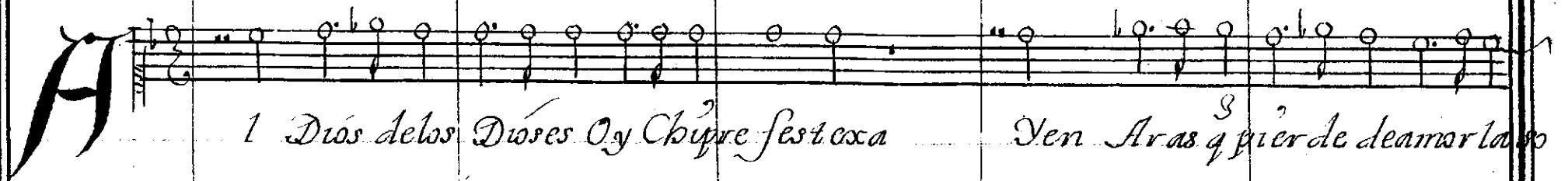


tea Yelqueme siue noes malapierza .s. No quiero ea





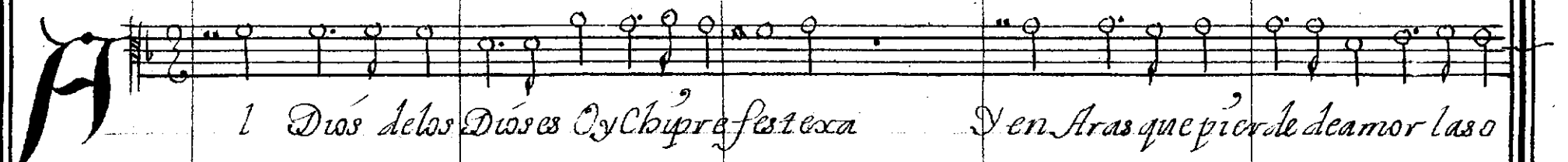
Libertad ape tezco picaros fuera;



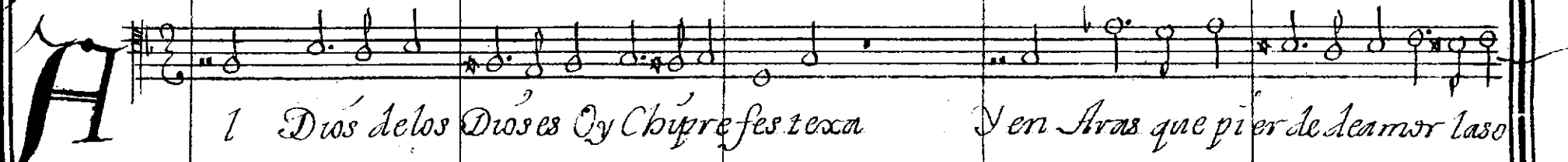
1 Dios de los Dioses Oy Chupre festexa Ven Aras q pier de de amor laso



1 Dios de los Dioses Oy Chupre festexa Ven Aras que pier de de amor laso



1 Dios de los Dioses Oy Chupre festexa Ven Aras que pier de de amor laso



1 Dios de los Dioses Oy Chupre festexa Ven Aras que pier de de amor laso



ber bia' leo fr eze y con sa gra su fee y obe di enzia' y todo sea le gra y todo sea

ber bia' leo fr eze y con sa gra su fee y obe di enzia' y todo sea le gra y todo sea

ber bia' leo fr eze y con sa gra su fee y obe di enzia' y todo sea le gra y todo sea

ber bia' leo fr eze y con sa gra su fee y obe di enzia' y todo sea le gra y todo sea

ber bia' leo fr eze y con sa gra su fee y obe di enzia' y todo sea le gra y todo sea

ber bia' leo fr eze y con sa gra su fee y obe di enzia' y todo sea le gra y todo sea

The image shows a page of handwritten musical notation with six staves. Each staff contains a line of music and a line of lyrics in Spanish. The lyrics are: "ber bia' leo fr eze y con sa gra su fee y obe di enzia' y todo sea le gra y todo sea". The notation includes various note values, rests, and bar lines. The paper shows signs of age and wear.

leora Conel son sone zillo. Son sone zillo de la Castañuela Conel

leora Conel son sone zillo. Son sone zillo de la Castañuela Conel

leora Conel son sone zillo. Son sone zillo de la Castañuela Conel

leora Conel son sone zillo. Son sone zillo de la Castañuela Conel

The image shows a handwritten musical score for the song "Conejito de la Castañuela". It consists of six staves of music. The first five staves each have a vocal line with lyrics written below it. The lyrics are: "son sone zillo Conej son sone zillo son sone zillo de la Castañuela". The sixth staff is an instrumental line, likely for guitar, with a treble clef and a key signature of one sharp (F#). The music is written in a simple, clear hand. The lyrics are written in a cursive script. The score is enclosed in a double-line border.

son sone zillo Conej son sone zillo son sone zillo de la Castañuela

son sone zillo Conej son sone zillo son sone zillo de la Castañuela

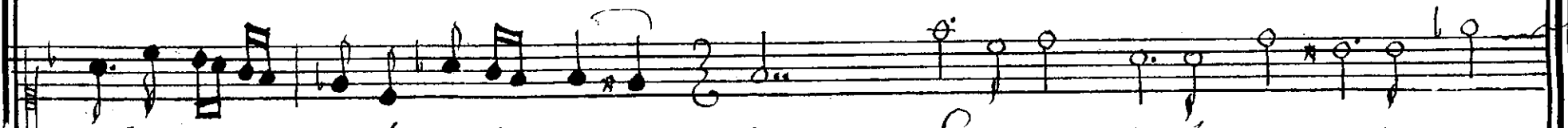
son sone zillo Conej son sone zillo son sone zillo de la Castañuela

son sone zillo Conej son sone zillo son sone zillo de la Castañuela

*Jupiter Solo,*



Por amar a la Rosa el a Vayo que buela lo transparen teol  
Por lo gozar quela Luna domine en las Fin'ebias Sepulta el Sol los  
Por gozar los fauores dela Casta azurzeria Enel boton seo

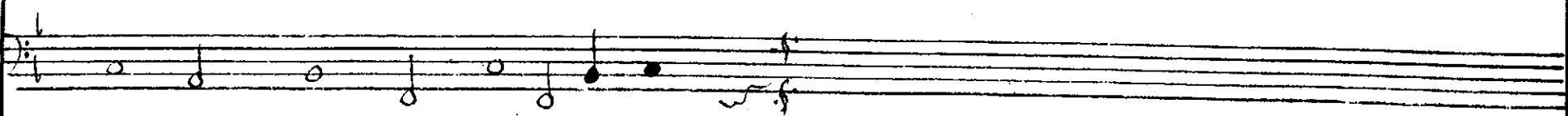
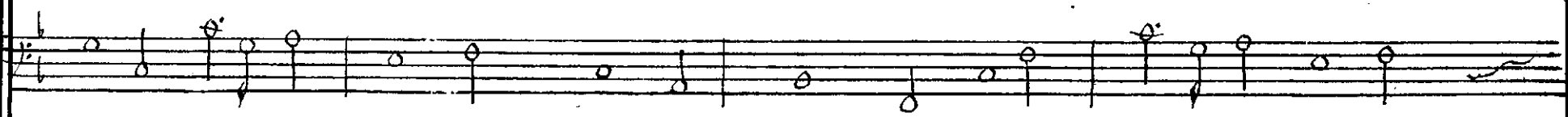


bi da embosado en la yer ba; Luego no es mucho que yo tea  
Rayos en tre las Ondas Cres pas Luego no es mucho mis Rayos seo  
culto el Clavel quela aze chia Luego no es mucho Vecate el a



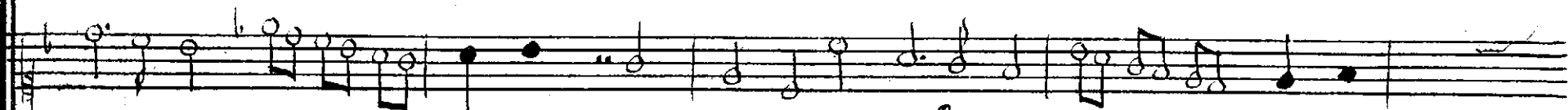


dore      Di<sup>o</sup> fraze el ser Di<sup>o</sup>s porque humano parezca      di<sup>o</sup> s.  
culten      Por que tu Reynes en mi y en mi pena      porque s.  
fecto      Quando el pecado mia fecto      Femues tra      quando s.





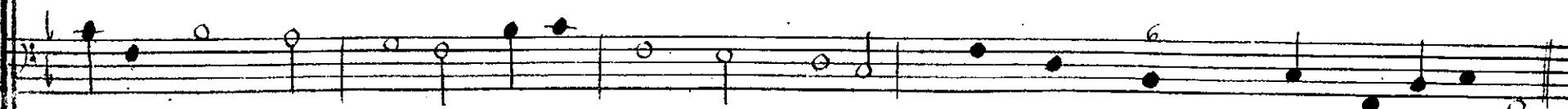
*Estr.?* *A* ti en deme *Nimfa* *Co* nozeme *As trea* *Que* *Jupi* ter



*es* qui en por ti *Ir*ans formado *me* ex ora de *Cie*lo mu dan do de *es* fera



*A* ti en deme *Nimfa* *Co* nozeme *As trea* *Co* nozeme *As trea*



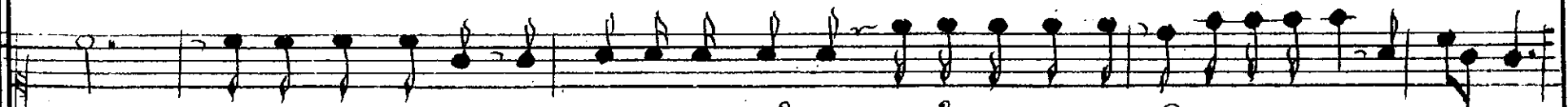
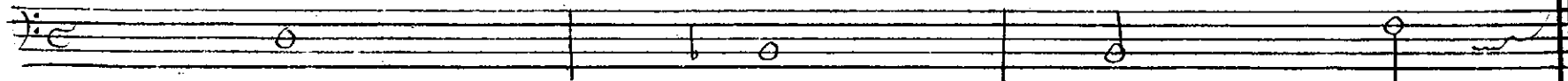


Rezo

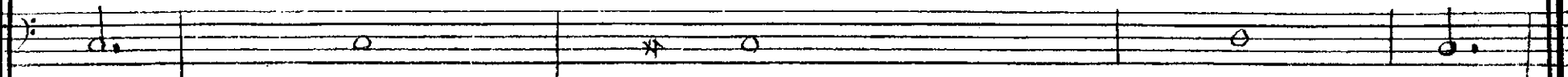
Cup<sup>do</sup>  
Cup;



No es fácil Fraydores no que aun ay venganzas q puedan Establezer Su Obedy



dad, Ay de vos otros pues nueva Cicuta Josigo nuevo La Aljaua de amor y festa



*Bisñes alms*



*Ay de los hombres ay de las fieras Ay de los Cielos*



A handwritten musical score on a page with double vertical lines on the left and right. The score consists of seven staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff contains the lyrics "Ay de la Tierra Ay - - - - - Que des". The third staff has a bass clef and a key signature of one flat, with a "566" marking above it. The fourth staff has a treble clef and a key signature of one flat. The fifth staff contains the lyrics "pues que el amor padezie ron las yras del duro des". The sixth staff has a bass clef and a key signature of one flat. The seventh staff has a treble clef and a key signature of one flat. The lyrics are written in a cursive hand.

*Ay de la Tierra Ay - - - - - Que des*

*pues que el amor padezie ron las yras del duro des*

den sufriran las Saetas Ay delos

hombres Ay delas fieras Ay delos Cielos Ay dela Tierra



Ay Aela Jie rras



Diana Quien me llama, Quien pretende q veas al lado de su a



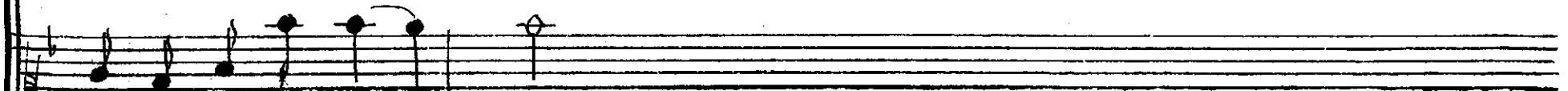
*Diana*



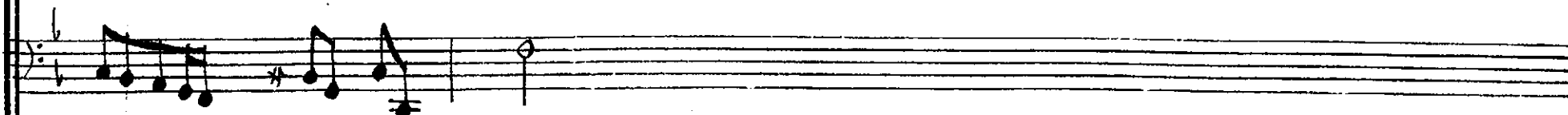
grauio el alto Triunfo q'uedan tus flechas; Van co Como to das



a tus Altares Uegan Tu Simulacro a roxan yel de Jo be Sa



bliman asu es fe ra



*Diana*



*Atues palda à usurpado la Vica Al Jaba Astrica*



*Cup<sup>o</sup>*



*Pues de Fu Al Jaba es quiba El Ar por fatal sospecho hie' va;*



*Aduo,*

Diana Muera .s.

Qui'en de Cupido las yras des prezia:

Cupido Muera .s.

Qui'en de Cupido las yras des prezia

Diana; Sirene te des poca delas Alas y venda Pues otro Arponme

y enque Siendo de dos yn Jaxias Te con pen sa.



*Cup<sup>o</sup>*

*Diana: En fin todos Cupidos En tu ul trace se emplean Pues in dis tinta*

*mente En todos mi Venor veneno vier ta*



*Aduo,*

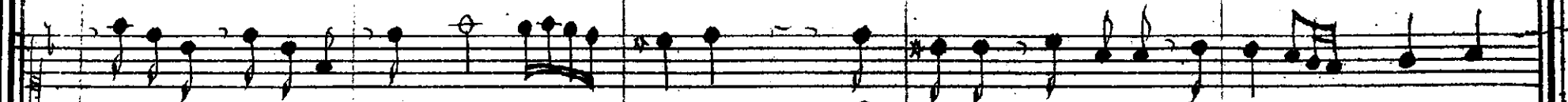


*Y aзи en do sentimiento, Los Cielos y la Tierra Al Orror del Relampago* *Si ma*

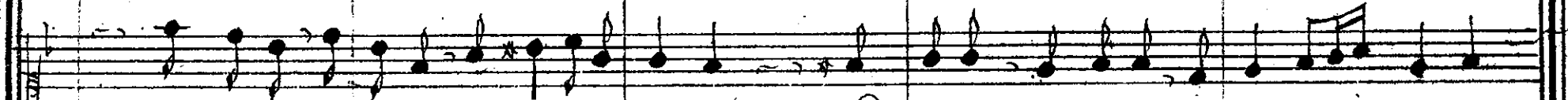


*Y aзи en do sentimiento Los Cielos y la Tierra Al Orror del Relampago* *Si ma*





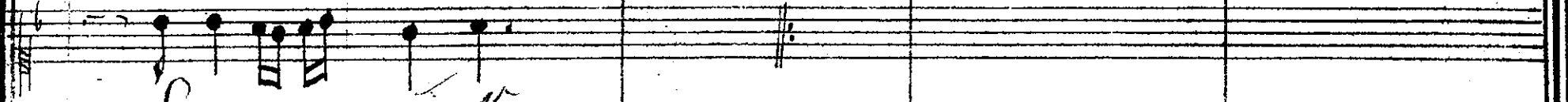
*El Trueno furioso Y en baaos Co<sub>5</sub> metas Las luzes Seapaquen los ayres seenziendá*



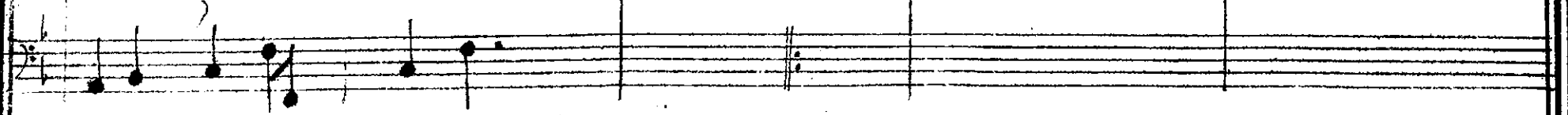
*El Trueno furioso Y en baaos Co<sub>5</sub> metas Las luzes Seapaquen los ayres seenziendá*



*Los ayres seenziendá:*



*Los ayres seenziendá:*



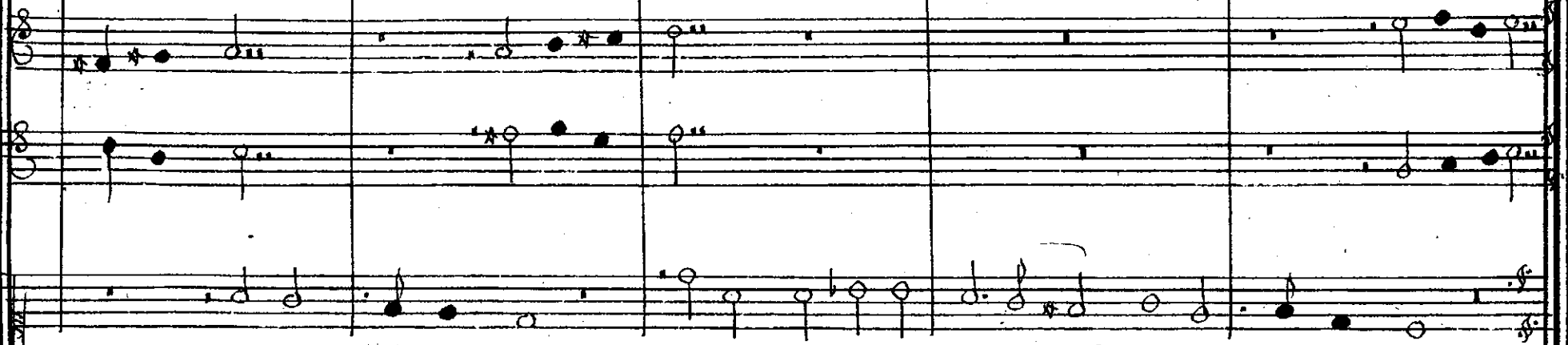
*Violines*

Musical notation for Violins and Viola. The Violins part is on the top two staves, and the Viola part is on the bottom staff. The music is in treble clef with a 3/4 time signature. The lyrics are written below the Viola staff.

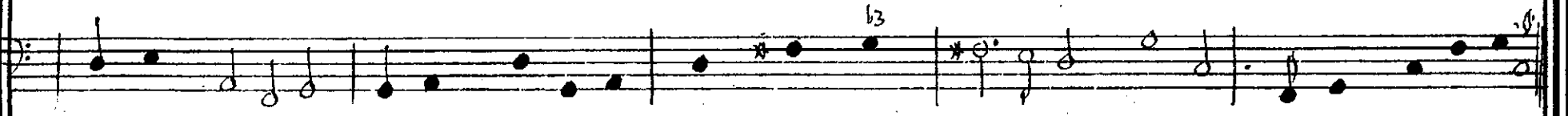
*Secund<sup>o</sup>*

Qui en de amor los ultraxes lo orar de se a  
 E so si porque lo be conozer puede  
 Aun en esicos villanos mi ar dor se venga

Musical notation for Bass, shown on a single staff in bass clef. It continues the melody from the previous section.



*Vera si' azierta Quien encuentre el desvio Con la fineza  
lo mal que acepta En que amor del agrado las Armas pierda  
que su yno zienza Pues probó de mi inJuria mi Saña prueba*



*Violines*

Musical notation for Violins, consisting of two staves with treble clefs and 2/4 time signature. The first staff contains a melodic line with eighth and sixteenth notes, while the second staff provides a rhythmic accompaniment with sixteenth-note patterns.

*Diana*

*A los estragos alas violenzias Guerra*

Musical notation for Diana, a single staff with a soprano clef and 2/4 time signature. It features a melodic line with quarter and eighth notes.

*Ado  
Cuy*

*A la Cavala alas violenzias*

Musical notation for Ado Cuy, a single staff with a soprano clef and 2/4 time signature. It features a melodic line with quarter and eighth notes.

*Jup: Pues ala yra*

*alas violenzias*

Musical notation for Jup, a single staff with a soprano clef and 2/4 time signature. It features a melodic line with quarter and eighth notes.

Musical notation for the Bass part, a single staff with a bass clef and 2/4 time signature. It features a melodic line with quarter and eighth notes.

A handwritten musical score on a page with four systems of staves. The first system consists of two staves: the top staff has a treble clef and contains a melodic line with eighth and sixteenth notes; the bottom staff has a bass clef and contains a bass line with quarter and eighth notes. The second system also has two staves: the top staff has a treble clef and contains a melodic line with eighth notes; the bottom staff has a bass clef and contains a bass line with quarter notes. The third system has two staves: the top staff has a treble clef and contains a melodic line with quarter notes; the bottom staff has a bass clef and contains a bass line with quarter notes. The fourth system has two staves: the top staff has a treble clef and contains a melodic line with quarter notes; the bottom staff has a bass clef and contains a bass line with quarter notes. The lyrics are written in a cursive hand below the staves. The lyrics for the first two systems are 'Guerra' and 'Que soy de la'. The lyrics for the third system are 'Guerra' and 'Que soy de la'. The lyrics for the fourth system are 'Guerra' and 'Que soy de la'. The page is framed by a double-line border.

Guerra .f.

Guerra .f.

Que soy de la

Guerra .f.

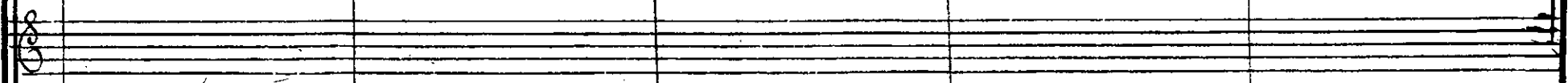
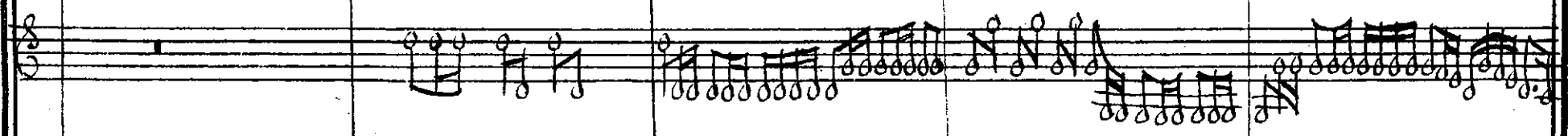
.f.

Que soy de la

Guerra .f.

.f.

Que soy de la



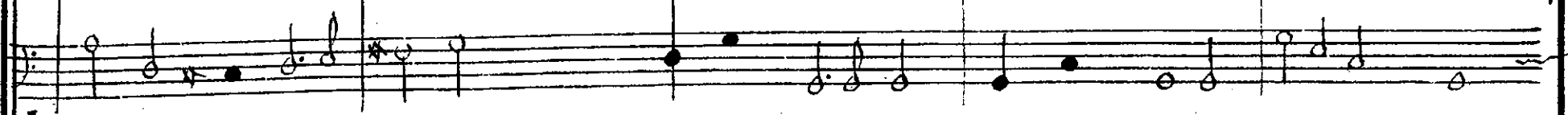
mor veremos las Armas nuevas Quanto adelantan Triunfos alas velle



mor veremos las Armas nuevas Quanto adelantan Triunfos a las velle



mor veremos las Armas nuevas Quanto adelantan Triunfos alas velle







tas Guerra .f. Guerra .f. Guerra .f.

tas Guerra .f. Guerra .f. Guerra .f.

tas Guerra .f. Guerra .f.

Handwritten musical score consisting of five staves. The top staff features complex rhythmic notation with many beamed notes and rests. The lower four staves contain simpler notation with lyrics written in cursive. The lyrics are:

Guerra .f.  
Guerra .f.  
Guerra .f.  
Guerra .f.

AA

Segunda Xornada;

ues amor desus Armas per dño los dubzes y erros

Nose es trañen las ansias los

ues amor desus Armas per dño los dubzes y erros

Nose es trañen las ansias los

ues amor desus Armas per dño los dubzes y erros

Nose es trañen las ansias los

ues amor desus Armas per dño los dubzes y erros

Nose es trañen las ansias los

ues amor desus Armas per dño los dubzes y erros

Nose es trañen las ansias los

ues amor desus Armas per dño los dubzes y erros

Nose es trañen las ansias los

males los Tormentos

Ya qu' en supo el exir los sepa el do tor su frir de pa dezer los

males los Tormentos

Ya qu' en supo el exir los sepa el do tor su frir de pa dezer los

males los Tormentos

Ya qu' en supo el exir los sepa el do tor su frir de pa dezer los

males los Tormentos

Ya qu' en supo el exir los sepa el do tor su frir de pa dezer los

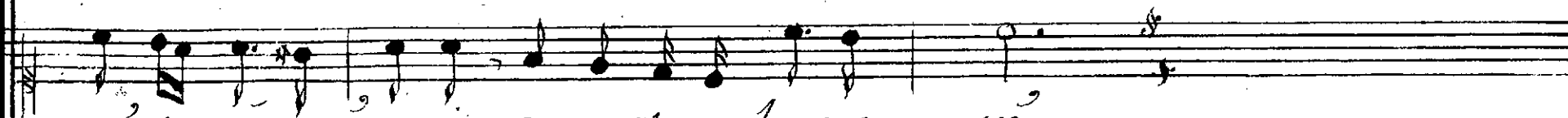
*Cup.*

No sí Que du das

Jonada

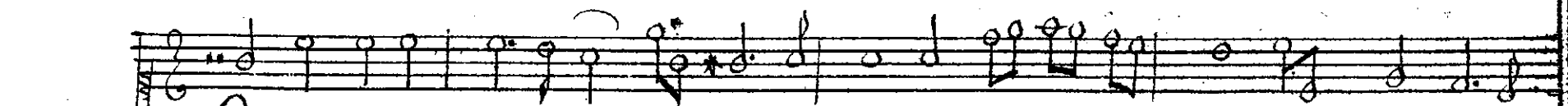


Y para que lo creas y lo ores y n qui vir El  
No temas pues pia do so aun que eres Contra mi En  
Yo soy Job en Anteo amor a cuyo ar de d Quan  
Deese Salado monstruo tea Roxo aeste Con fin El  
A qui viste de As trea lave lleza ya qua Vi  
Mi Templo visi tas te y en lugar ay demi De

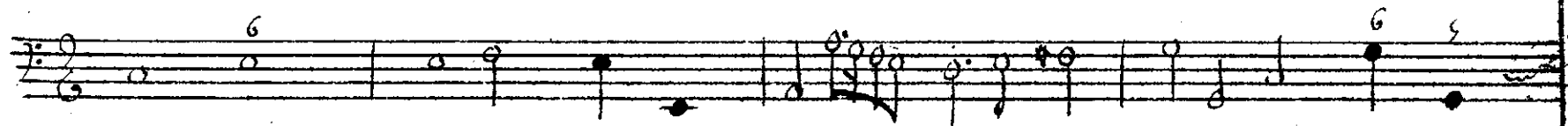


misterioso enigma con quete y n duze a qui  
mi apo do mas lo noble que lo vil  
to ensimismo alienta vi be fuera de si  
yrritado z eno desu vos tro Jur que  
viendo de querer falles zio devi bir  
mirarme ensabzar me viste des lu zur ;

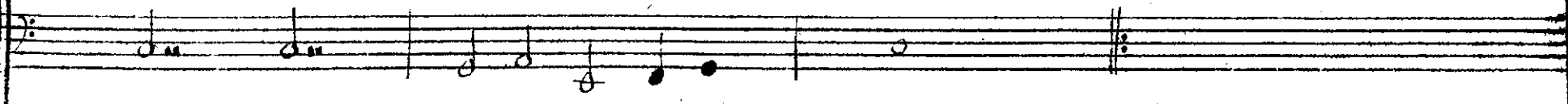




*Estr.º Mas prestove ras fro candose el finº La risa lle var yel llanto ve*



*ir yel llanto ve ir;*





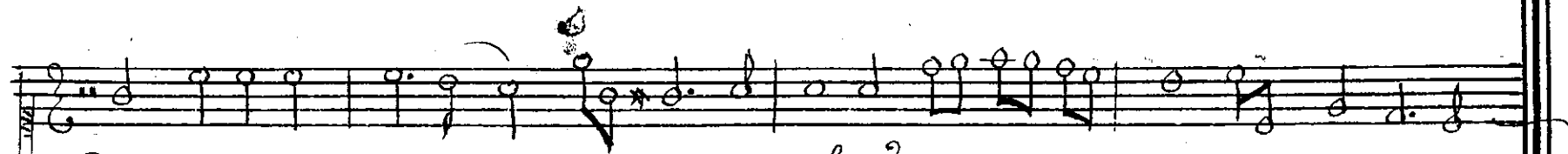
Fuas des er instrumento aun quemoviste a illa El Culto des do rar de  
Solo con la no tuzia que as des aver a emi Decon trario Can dillo se  
Noa que da doza gal des te a lere Pais Queno tiña en mi ul traxe su  
Y asi Como estrangero te he queri do el exir Pues enti no ha Ca bi do lo



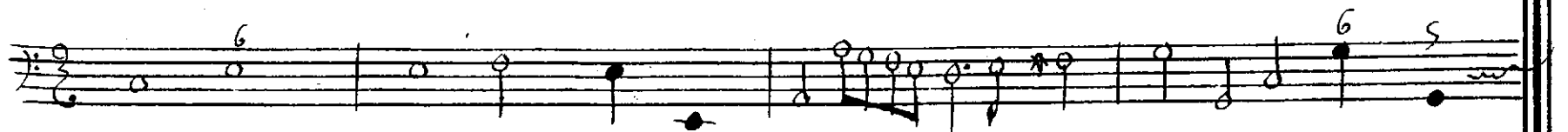
bol berle a ad quirir  
ras propio a da lid  
colera zi un  
queno Cave enti







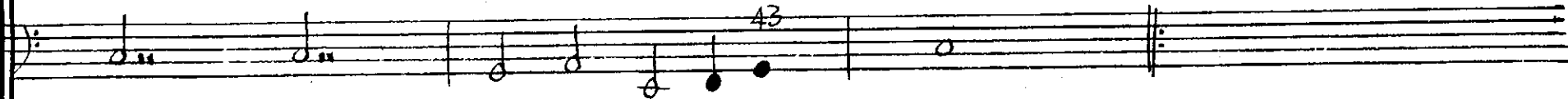
*Y para empezar tu pecho ay nfluir' escucha unpe sar pre ven un sen*



*tir*

*pre ven un sen*

*tir:*



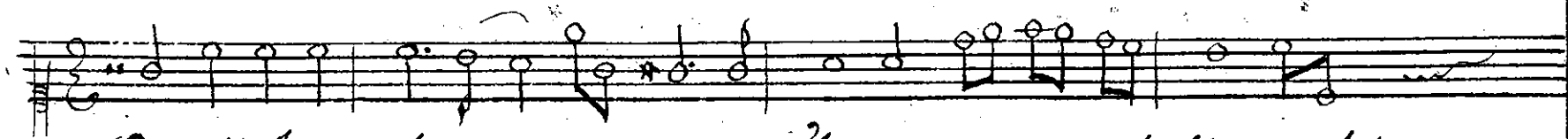


Si Astrea te a bo rreze no es natural en si Que ar  
 De Jupi ter a mante le lleba a otro Zenith Ad  
 Las mas noches el Alua los alla en su Jar dñ y  
 En el Catre apazi ble en qui en alló el Abril De  
 Fal vez desus fi nezas los ecos per zeu y



si fi ziosa flecha supecho supo e vir  
 mi tiendo en su a fecto su olo Caus to fe luz  
 de ver los ilo rar se anto zipa a re ir  
 fragante la bor bexeta ble ma tiv  
 de ellos siendo amor mas amor apren di





*Que el Aura veloz me truxo su til voz entre el Al ba del*



*Jerso Mar fi'l*

*del Jerso Mar fi'l ;*



Violines

The first system of musical notation for Violines, featuring a treble clef and a common time signature (C). The melody consists of eighth and sixteenth notes, with some rests.

The second system of musical notation for Violines, continuing the melody from the first system.

*And.<sup>te</sup>*

The first system of musical notation for the vocal line, starting with a dynamic marking of *And.<sup>te</sup>* and a common time signature (C). The melody is written in a cursive script.

*A del Palido centro A del Obscuro Orror donde siendo Sus*

The second system of musical notation for the vocal line, continuing the melody.

The third system of musical notation for the vocal line, continuing the melody.

The fourth system of musical notation for the vocal line, continuing the melody.

The fifth system of musical notation for the vocal line, continuing the melody.

*zina Diana y proserpina Iriforme Ocupa el Soño de Pluton*

The sixth system of musical notation for the vocal line, concluding the melody with a fermata.

Cu pi do el a mor

Qui en llama Qui en llega Pues asu be di enzia Se Vas queve

Qui en llama Qui en llega Pues asu be di enzia Se Vas queve

Qui en llama Qui en llega Pues asu be di enzia Se Vas queve

Qui en llama Qui en llega Pues asu be di enzia Se Vas queve

Qui en llama Qui en llega Pues asu be di enzia Se Vas queve

Qui en llama Qui en llega Pues asu be di enzia Se Vas queve

Qui en llama Qui en llega Pues asu be di enzia Se Vas queve

Qui en llama Qui en llega Pues asu be di enzia Se Vas queve

loz el Seno del Temido y la Fris teza del Sus piro el es panto y el fu  
 loz el Seno del Temido y la Fris teza del Sus piro el es panto y el fu  
 loz el Seno del Temido y la Fris teza del Sus piro el es panto y el fu  
 loz el Seno del Temido y la Fris teza del Sus piro el es panto y el fu

A handwritten musical score on a page with four systems of staves. The top two systems are for a string quartet (Violins I and II, and Violas and Cellos/Double Basses). The third system is for a vocal line, with the lyrics "Ven se demí palabra Ciega usero Dios" written below the notes. The word "Diana" is written above the first measure of the vocal line. The bottom two systems are for a keyboard instrument, with the word "ror" written on the first staff of each system. The score is written in a historical style with various note values and rests.

*Diana*

*Ven se demí palabra Ciega usero Dios*

*ror*

*ror*

*ror*

*ror*

A handwritten musical score on a page with a double-line border. The score consists of seven staves. The top two staves are vocal lines in soprano and alto clefs. The third staff is the vocal line with lyrics in Italian. The fourth staff is a piano accompaniment line in bass clef. The fifth and sixth staves are piano accompaniment lines in soprano and alto clefs. The seventh staff is a piano accompaniment line in bass clef. The lyrics are: "desco demis Pa lazios La Ar di' ente paurosa habi ta zion" and "Yapara tu ven ganza La". There are some markings like "65" and "43" in the bottom left.

*desco demis Pa lazios La Ar di' ente paurosa habi ta zion*

*Yapara tu ven ganza La*

65  
43



A handwritten musical score consisting of ten staves. The first three staves contain the vocal line with lyrics in Italian. The remaining seven staves contain instrumental accompaniment. The lyrics are: *desce per orazion El des den y el ol ui do O primen la finezza del Amor Pie*. The notation includes various note values, rests, and bar lines.

*desce per orazion El des den y el ol ui do O primen la finezza del*

*Amor Pie*

A handwritten musical score for a choir, consisting of seven staves. The top two staves are empty. The third staff begins with the tempo marking *desp°*. The lyrics are written in cursive below the notes. The lyrics are: *dad fa vor*, *No ay pi edad No ay fa vor*, *antes So no ros men tales Mar ti llos le*. The music is written in a style typical of 18th or 19th-century manuscripts, with notes on a five-line staff and a clef.

*desp°*

*dad fa vor*

*No ay pi edad No ay fa vor* antes So no ros men tales Mar ti llos le

*No ay pi edad No ay fa vor* antes So no ros men tales Mar ti llos le

*No ay pi edad No ay fa vor* antes So no ros men tales Mar ti llos le

*No ay pi edad No ay fa vor* antes So no ros men tales Mar ti llos le

ay ay ay del q a mós ay del q a mós

bayan la brando Cadena Mayor

bayan la brando Cadena Mayor

bayan la brando Cadena Mayor

bayan la brando Cadena Mayor

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing several measures of music with notes and rests. The middle and bottom staves are piano accompaniment, with the middle staff using a treble clef and the bottom staff using a bass clef. The piano part includes chords and melodic lines.

*Pues yaze la fi'neza Es clara delas yras es*

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing several measures of music with notes and rests. The middle and bottom staves are piano accompaniment, with the middle staff using a treble clef and the bottom staff using a bass clef. The piano part includes chords and melodic lines.

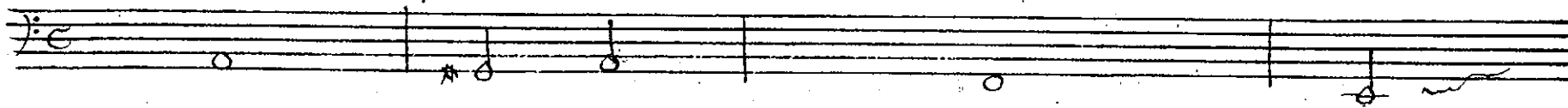
*Clara delas yras del Vi gor*

The third system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing several measures of music with notes and rests. The middle and bottom staves are piano accompaniment, with the middle staff using a treble clef and the bottom staff using a bass clef. The piano part includes chords and melodic lines.

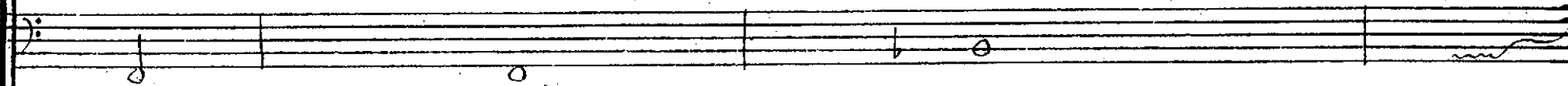
*Cup<sup>do</sup> Rez<sup>to</sup>*



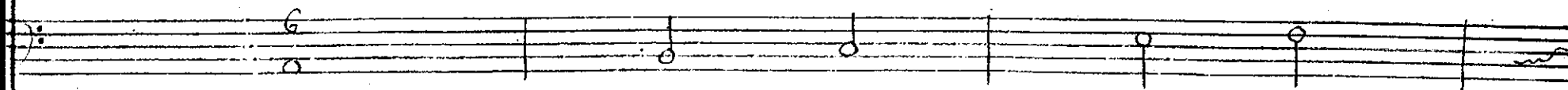
*Eso sí Proser pi<sup>na</sup> Sienta el orbe su mal Sienta su Tuy na*



*dezelos Ulore la Cadena dura Pues me rompió el Arpon de la Dul*



*zura Lima desespe rado su do lenzia Pues yano ay flechas de Correspon*



*Arieta*

*vivo*

*denzia*

*Si ma si si no a la entono*

*no no no no no a la ente no no*

*Si masi si no no no no no*

*no Si si si si Si masi si no a la entono no*

*Si masi*

si no la entens no      Pues qu'ere demí el      mal que busco si el  
vien q'adquiri' por el me fal to;

The image shows a handwritten musical score on four staves. The first two staves contain the vocal line with lyrics in Spanish. The third and fourth staves contain the piano accompaniment. The notation includes various note values, rests, and phrasing slurs. The lyrics are written in a cursive hand.

*finenza*

*W*

*ie dad fa uor*

*W*

*o ay pie dad no ay fa uor antes Sonoros men*

*W*

*o ay pie dad no ay fa uor antes Sonoros men*

*W*

*o ay pie dad no ay fa uor antes Sonoros men*

*W*

*o ay pie dad no ay fa uor antes Sonoros men*



tales mar

ti' llos le

vayan la brando Cadenamayor

ta les mar

ti' llos le

vayan la brando Cadenamayor

ta les mar

ti' llos le

vayan la brando Cadenamayor

ta les mar

ti' llos le

vayan la brando Cadenamayor;

*Res.<sup>to</sup>*

*Cup.<sup>do</sup>*

*I pues a tu fro-seo falta Diana el que mi' basa llaxe. I casa*

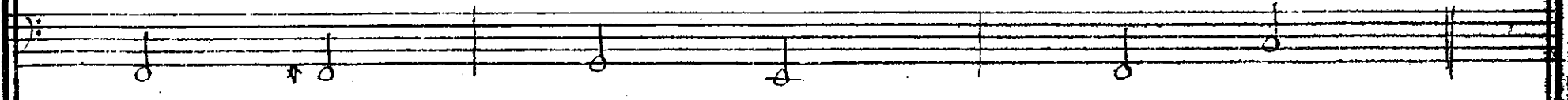
*Pleyto Omenaxe. Aens a tre berse aob I eto desde n'oso. Si el Ar pon Cobró el*

*Diana*

*yerro lu mi' noso prompto estoy apres tarte. I yo prompta Jan bi'en para aze*



tarle Ya si para ese yntento Oye Como as de arzer el Jura men to;



*Cop<sup>o</sup>*

In Juras q alas ley da des as detrazar Contal mi edo



Quea deser la Con fianza per mi swñ desu res pec to





Lo Juro y lo ofrezco al ay re al A bismo ala Ferrayal Cie'lo



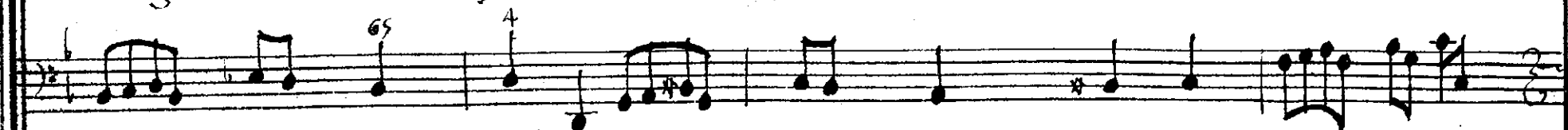
*Diana*

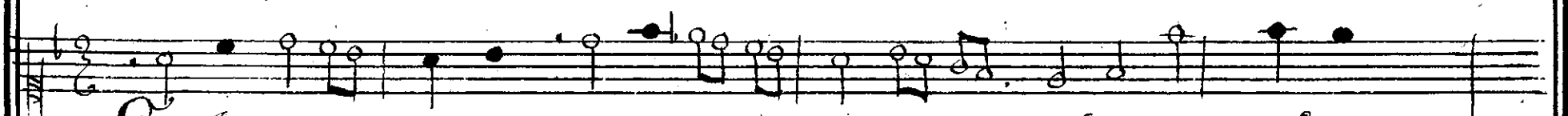


Juras q su Jira nia Se ra Costumbre en lo vello

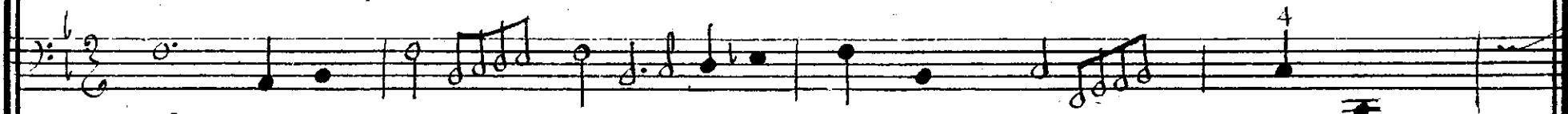



Y agra dez era lo es qui bo el q ane lare aloa ten to

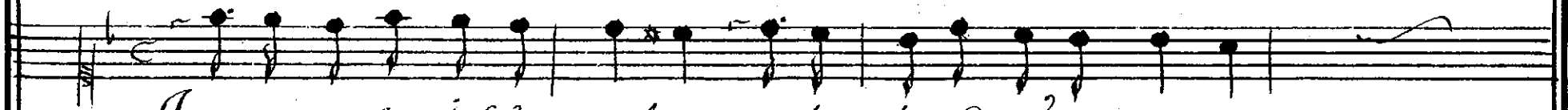




*So Juro y lo ofrezco Al ayre al A bis mo ala Tierra y al Cielo;*



*Diana*



*Juras que Justifi cada su des den Consi go mes mo*



*Noa depre ten der Culpar lo Qui en merezca pa dez er los*



*Credo*

Lo Juro y lo profezco al ayre ala bismo ala Tierra y al Cie lo

*Da*

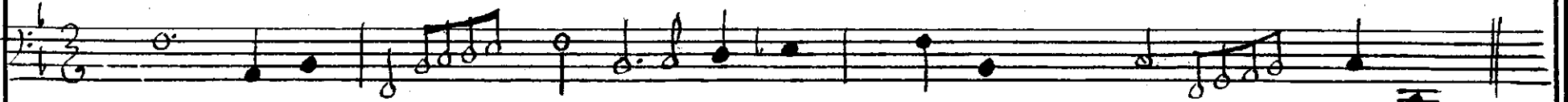
Ven fin Juras q ta Aryon a de erir Comunes pechas Yonorando lo Ven

di do la es fera de lo Supre mo;

*Cup do*



*Lo Juro y lo ofrezco Al ayre ala b'is'mo ala Ti'erra yal C'ielo*



*Cup do*

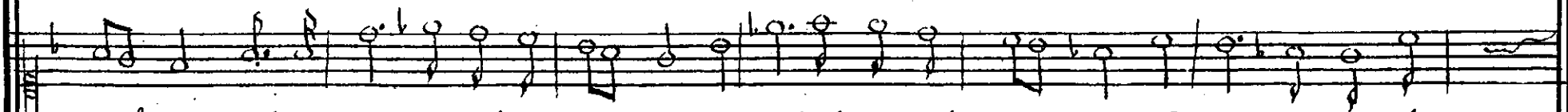


*Venlazan do tu diestra Conla mia' de fecto de*

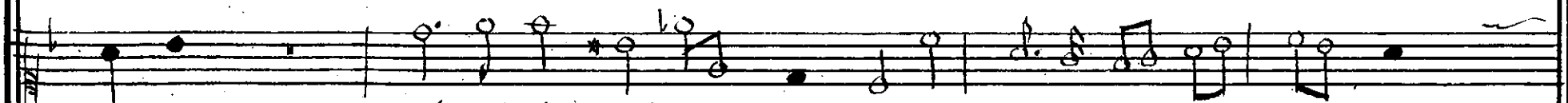
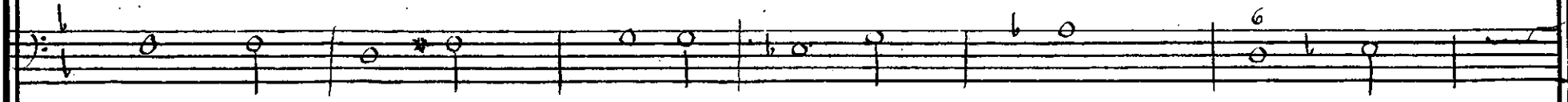


*quel a mi's tadnuestra Conal demost'razi'õ e ter nasea *v'bo* Vin bo copor Jes*

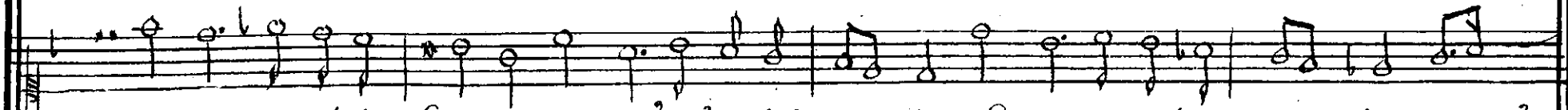
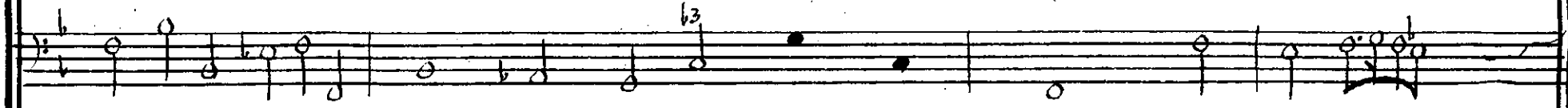




ti'gos a los quatro ele mentos las Coleras del Agua Ve lampagos del



fuego As pi' des dela Tierra y Vafagos del viento



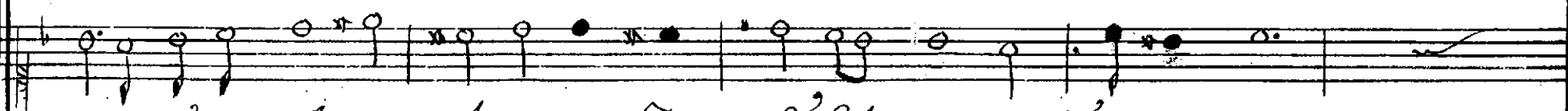
Ven fin' dela Laguna es tibia del ere bo Las ateza das On das porquieren







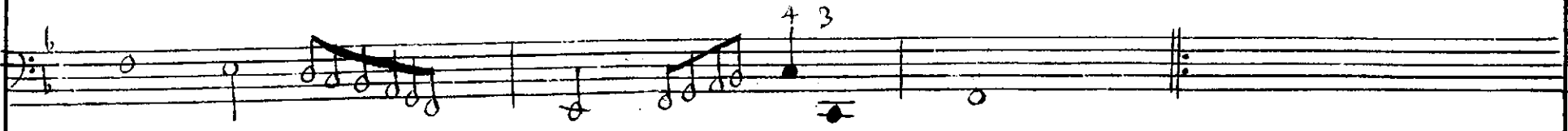
Juran los Dioses ser pi ternos Que contra mi Conziten las



penca ti bas Armas desurze ño Si fal tare a Día na



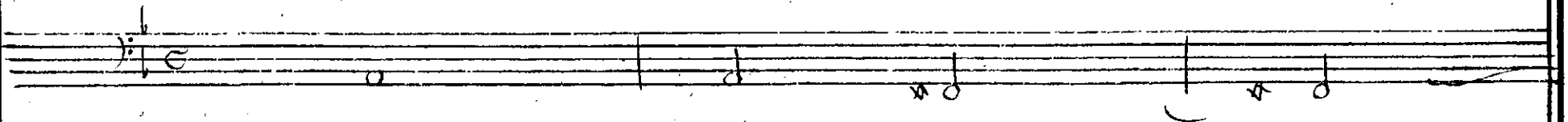
al ay nris lable fe que lapro me to;



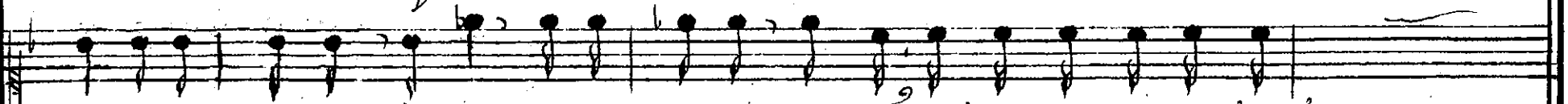
*Rez.<sup>to</sup>*



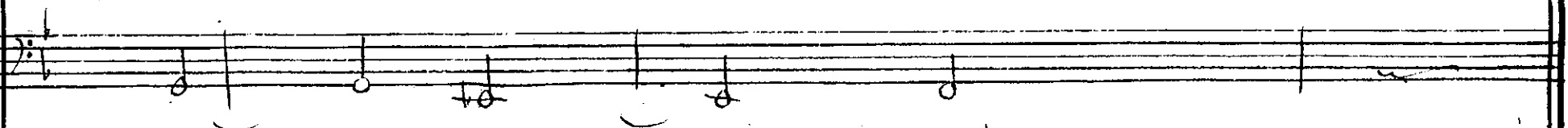
Diana; Pues en fe de tu pro mesa q aguardas parte al momento a prose



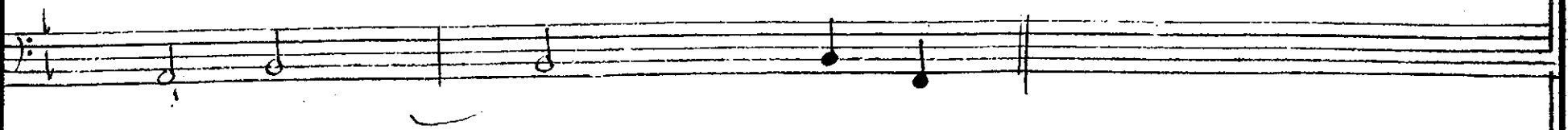
*Cup<sup>o</sup>*



quir tu venoanza A tu atues fera bolviendo prompta a asistirme



esa Nube a Tusa el semblante negro;



*Diana,* *Cup<sup>o</sup>* *finezá*

Mas sea ex pre sando mas sea di ziendo La fi neza aba

ti da ele bados los zelos es par zi das las yras;

*Ad*

*P*  
*P*  
*P*  
*P*

ues Amor ensus. Armas per dno sus dulzes yerros. Nosees

ues Amor ensus Armas per dno sus dulzes yerros. Nosees

ues Amor ensus Armas per dno sus dulzes yerros. Nosees

ues Amor ensus Armas per dno sus dulzes yerros. Nosees

ues Amor ensus Armas per dno sus dulzes yerros. Nosees

trañen los males las queexas los formentos Ya quién supo el exir los Sepa el dolor su

trañen los males las queexas los formentos Ya quién supo el exir los Sepa el do lor su

trañen los males las queexas los formentos Ya quién supo el exir los Sepa el do lor su

trañen los males las queexas los formentos Ya quién supo el exir los Sepa el do lor su

trañen los males las queexas los formentos Ya quién supo el exir los Sepa el do lor su

trañen los males las queexas los formentos Ya quién supo el exir los Sepa el do lor su

The image shows a handwritten musical score on six staves. Each staff contains a line of lyrics in Spanish. The lyrics are: "trañen los males las queexas los formentos Ya quién supo el exir los Sepa el dolor su". The text is written in a cursive hand. The musical notation consists of notes on a five-line staff, with some notes having stems and flags. The score is enclosed in a double-line border.

frir de pa dez er los

frir de pa dez er los

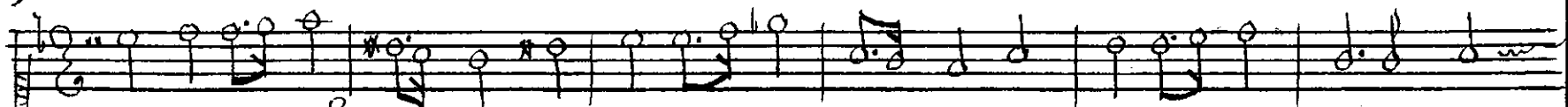
frir de pa dez er los

frir de pa dez er los

frir de pa dez er los

The image shows a handwritten musical score for five voices, arranged in five staves. Each staff contains a line of music with lyrics written below it. The lyrics are 'frir de pa dez er los'. The notation includes various note values (half notes, quarter notes, eighth notes) and rests. The first staff has a fermata over the first note. The second staff has a fermata over the first note. The third staff has a fermata over the first note. The fourth staff has a fermata over the first note. The fifth staff has a fermata over the first note. The music is written in a simple, clear hand.

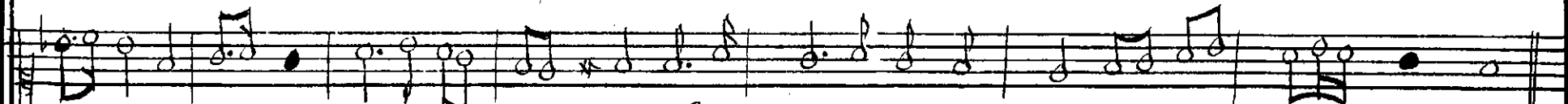
*Sup<sup>r</sup>*



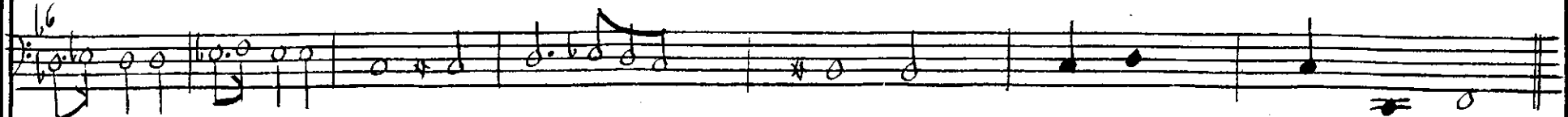
*Estr<sup>o</sup>; Amor aunq<sup>ue</sup> quí era Si' vano Sangriento e- rir Cona leves ar*



*pones S eperos En ba- no te Cansas pues no ay en mi pe cho ni lu*



*para donde quepa la e ri' da ni' ra zon que enba raze el a fec to;*



*Cop.*



Ya so ve rana Astrea por mas quealtraxe mi pasion Juze no  
Noas de lo orar Firana escarmen tar la fee de mi Res pec to  
Mayor ventura es ma estar tu des prez i ando y yo queri en do



Detuer mo so des vis bajo ala brarme Otro merezi mi en to  
Que qui ento da Ica dora aun sabra y do la trarte los des pre zios  
Pues es mas la fi neza si la esperanza en el Amor es me nos





*Violines des<sup>g</sup>*

*Cop<sup>o</sup>*

*Sup: Au ras du vent que Plantes Soplans Por que no bu lhis*

*no bu lhis y mi amor la expli cas Por que no bu lhis y mia*

The image shows a page of handwritten musical notation. It consists of ten staves. The first two staves are treble clefs, the third is a bass clef, and the remaining seven are treble clefs. The lyrics are written in a cursive hand below the staves. There are some markings like '43' and '65' above certain notes. The music includes various note values, rests, and slurs.

mor la ex p<sup>l</sup> cans

Il<sup>l</sup> res er masas que a roma es parz<sup>is</sup>

Por quens ex a la<sup>s</sup> ns ex a la<sup>s</sup> y mi amor la dezis Por

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing a series of notes and rests. The middle and bottom staves are for piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music features various rhythmic values and melodic lines.

queno exaláis y mi amor la deis

Fuentes Ca

The second system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing a series of notes and rests. The middle and bottom staves are for piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music features various rhythmic values and melodic lines.

noras Que al Prado Correis Por queno Irina is nstrisias ym

The third system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, containing a series of notes and rests. The middle and bottom staves are for piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music features various rhythmic values and melodic lines.

Musical score for the first system, featuring a vocal line and piano accompaniment. The vocal line begins with the lyrics "fee encarezeis" and includes a first ending bracket labeled "A3". The piano accompaniment consists of two staves with complex rhythmic patterns.

Musical score for the second system, featuring a vocal line and piano accompaniment. The vocal line includes the lyrics "Que aonar dais", "Que quereis", and "Can tad la mi mal dozid le ami". The piano accompaniment consists of two staves with complex rhythmic patterns.

A handwritten musical score on a page with double vertical lines on the left and right. The score consists of seven staves. The top two staves are for a vocal line, and the bottom two staves are for piano accompaniment. The middle three staves contain the vocal melody with lyrics written below them. The lyrics are: "vien Que por su Vi<sup>o</sup>oor por su Vi<sup>o</sup>oor Si no mema ta ra mema riera yo Si no me ma ta". The music is written in a style typical of 19th-century manuscript notation, with various note values, rests, and ornaments. There are some markings like "b3" and "43" below the notes, possibly indicating fingerings or specific notes. The paper shows signs of age, with some staining and a slightly uneven texture.

ra memu riera yo Si nome ma ta

ra memu riera yo

*Aduo;*

*Cob*  
*Cuy,*

*Y ras son de amor*

*Que*

*Sup*

*Dea mor son dulzuras*

*Que Fruca enca rozias la Saña Fray dora*

*muda en venganzas el a fable dolor Ya su venganza Ya su furor No ay alma libre*

*Ya su des d'icha Ya su blan dura*

*No ay Alma Libre*

no no no no no no no

Y la Razon de q<sup>3</sup> renza es q<sup>3</sup> postra la misma Razon;

no no no no no no

Y la Razon de q<sup>3</sup> renza es que postra la misma Razon

*Rec<sup>to</sup>*

*Sup<sup>o</sup>*

Y asi Soberana Ninfa por mas q<sup>3</sup> tu per-sec<sup>o</sup>cion qu<sup>3</sup> era escarmentar ma<sup>3</sup>

fecto des fuerzos de tu vi<sup>o</sup>gor ya q<sup>3</sup> vizi<sup>o</sup> da esta Isla Con vno y con



otro Arpon. El des den no puedo en ella Oblí garte veamos Oy Si en las Alas de los

66

vi<sup>2</sup>entos mu dan do te a otra Re<sup>3</sup>gion Lo oro tua fecto No es fa<sup>2</sup>zíl que sa bre y npe dir lo yo

No ay q<sup>3</sup> advertir; es compasíon demá pena Sin mí es to y y en mis brazos

Al

Handwritten musical score for four voices and a basso continuo. The score is written on five staves. The first four staves are for voices, each starting with a large, decorative initial 'C'. The lyrics are written in a cursive hand below each staff. The fifth staff is for a basso continuo, starting with a bass clef and a common time signature. The music is in a single system, with a double bar line at the end of the piece.

*¡elos piedad Dioses fauor pues q' venganza queda Aquien en Almay*

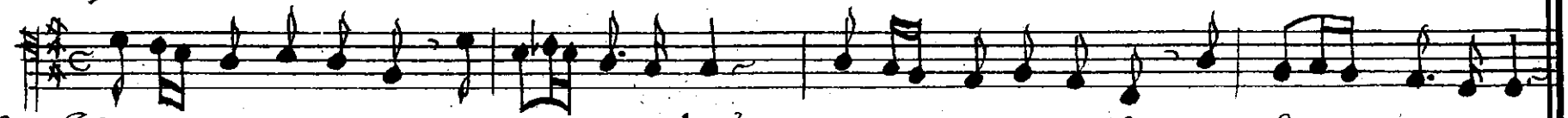
*¡elos piedad Dioses fauor pues q' ven ganza queda Aquien en Almay*

*¡elos piedad Dioses fauor pues q' ven ganza queda Aquien en Almay*

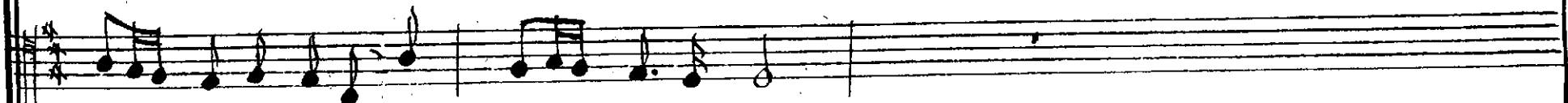
*¡elos piedad Dioses fauor pues q' ven ganza queda Aquien en Almay*

Handwritten musical score consisting of five staves. Each staff contains a line of music with lyrics written below it. The lyrics are: *vi da Se ven*, *vi da Se ven*, *vi da se ven*, *vi da se ven*, and *vi da se ven*. The notation includes notes, rests, and dynamic markings such as *oo;* and *oo* with a *s* underneath. The score is enclosed in a double-line border.

*Cop.<sup>s</sup>*



1.<sup>a</sup> Una mujer tengo de tal condiziõn Que otrama maldãta no fue ra pear  
 2.<sup>a</sup> Agastado tanto de su pun donor Queno quedo nada de lo q<sup>s</sup> oas tã  
 3.<sup>a</sup> Estan Cari ñosa q su es poso soy Y son los extraños mas propios que yo



Questrama maldãta no fue ra pear;  
 Queno quedo nada de lo que oas tã;  
 Y son los extraños mas pro pios q yo;



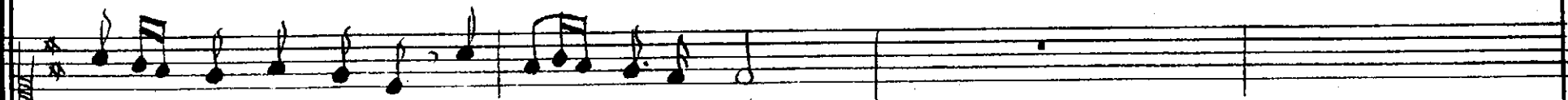
*Ererata;*



2<sup>a</sup> *En go youn esposo q Dios me le dio* *Que las cosas malas tam bi en las da Dios'*

4<sup>a</sup> *Es el tal Marido tan bo ba li con* *Que sin tener blanca tien mal humor*

6<sup>a</sup> *Es tan malvioso q en supresumpcion* *Lo que ve malvizia y lo que oye no*



*Que las cosas malas tam bi en las da Dios'*

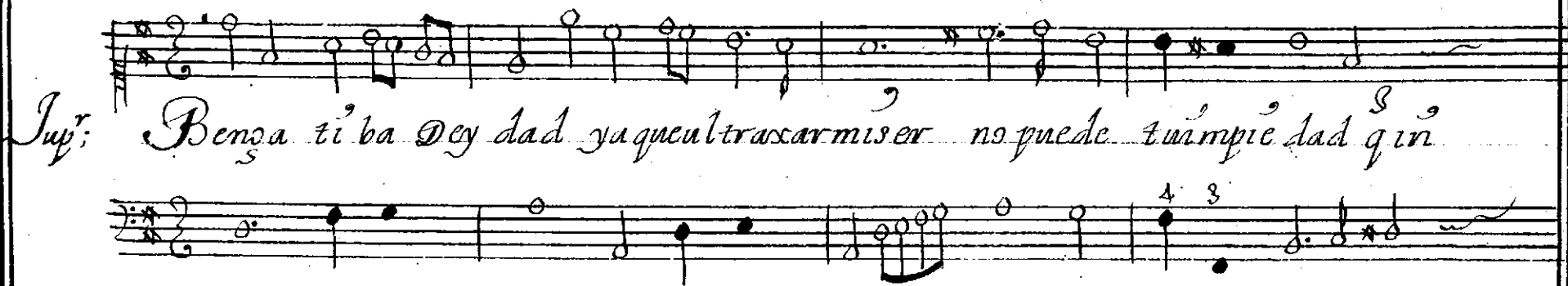
*Que sin tener blanca tien mal humor*

*Lo que ve malvizia y lo que oye no*

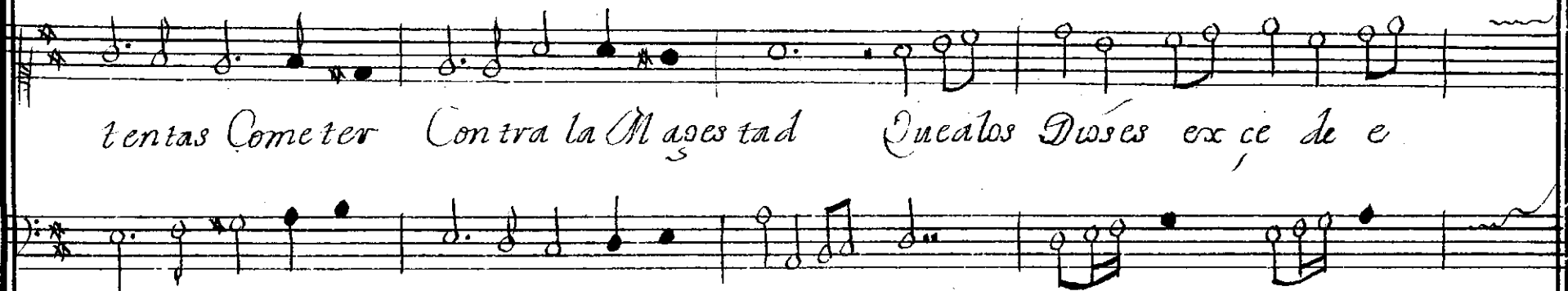


*Adus:*

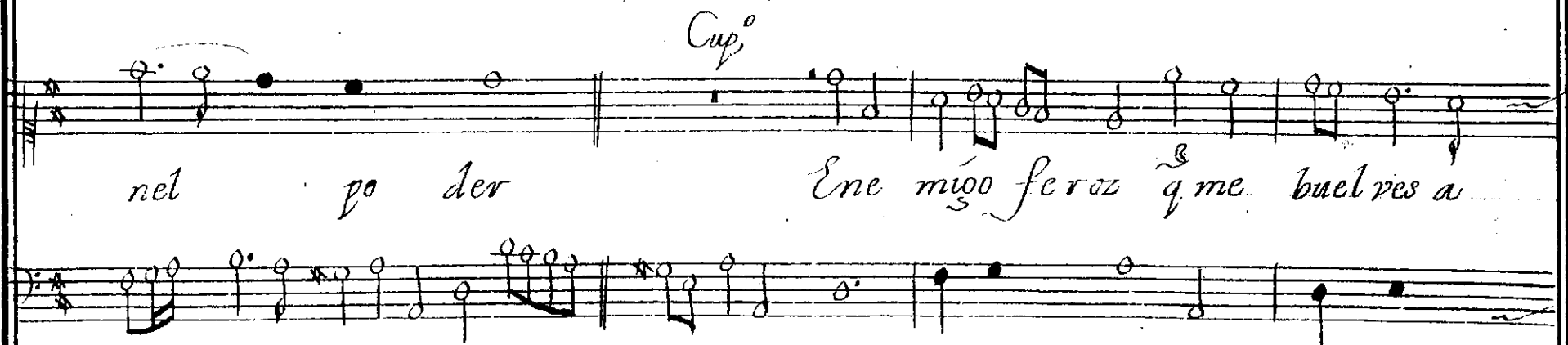
Mire el Simplon Yo se quasi boy Jeno dea  
Oyoala bruta Yo se quasi Coxo Jeno dea  
zer q nos lleven los diablos a entrar bosa dos; Jeno dea zer  
zer q nos lleven los diablos a entrar bosa dos Jeno dea zer



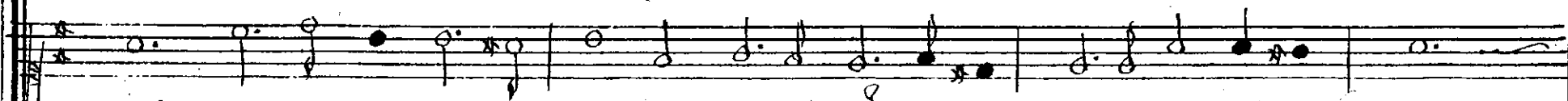
*Sup:* Benza ti ba Dey dad ya que ultrascar mis er no puede tu impie dad q in



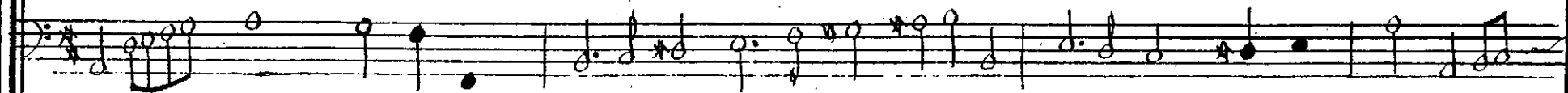
tentas Cometer Contra la Mages tad Que a los Dioses ex ce de e



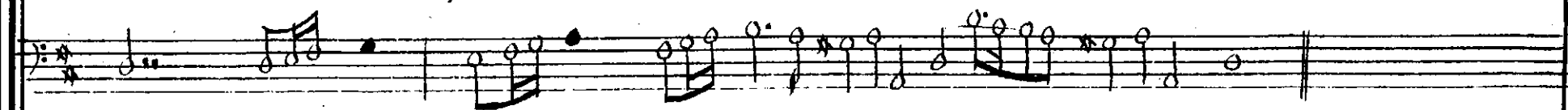
*Cup:* nel po der Ene mioo feroz q me vuel ves a



qui Enel Arco ve loz las flechas q per di. Quando enemigavaz

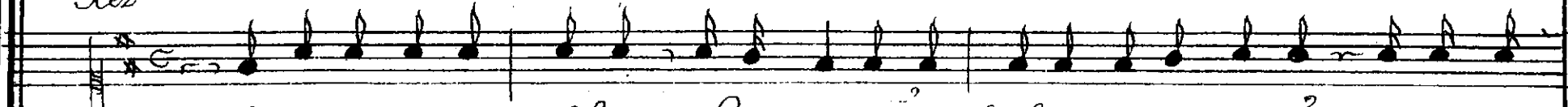


Se dio el Templo en q ynzi ensos. Ve zi vi

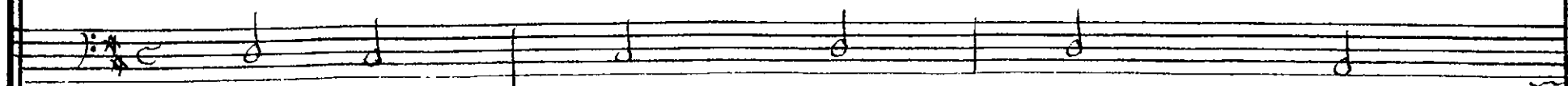


*Rez<sup>to</sup>*

*Orana*



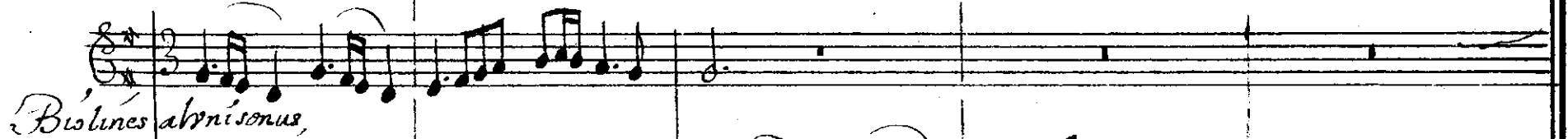
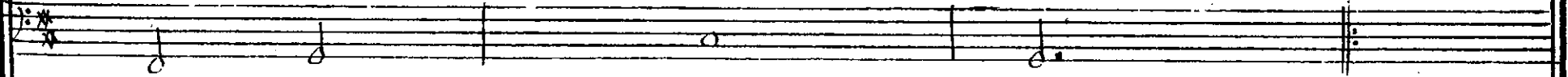
*Jup<sup>r</sup>*: En bano tuyor fia. Nose ra siavxi li ar. la Dey admia favore



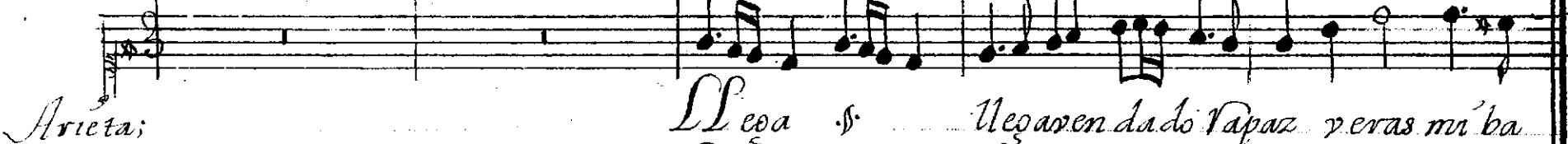




*Sup<sup>r</sup>*  
zerte yntenta Nada al Dios de los Dioses desa lienta



*Bislines abyni sonus,*



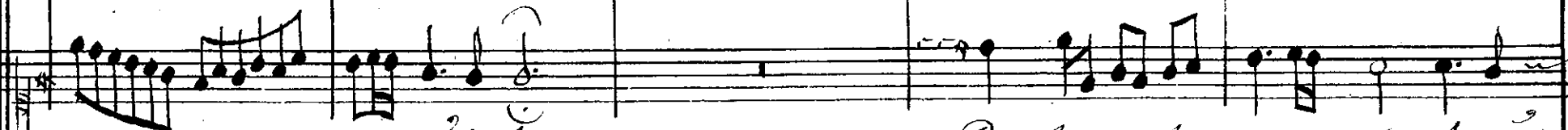
*Arietas;*

*Uega y Uegaven da do Tapaz y eras mi ba  
Li dia y Li dia Fi ra no Adala y n Justo Cru*





lor. Uega ve ras mi ba lor ve  
 el li dia yn Jus to cruel yn



ras mi ba lor Pues hayes la paz azi en domnar  
 Jus to cruel Veras en la Lid lograr mi Lau





do<sup>s</sup> q el mundo se queda q el mundo se que  
rel q queda sin dueño q queda sin due

de des deo y sin a mor;  
ño e bze les te do sel;



Que el mundo se queda q el mundo se que  
Que queda sin dueño q queda sin due

de des deo y Sin a mor;  
ño e bze les te do sel;



Jup<sup>s</sup>; Ay demás Santos Cielos quietan al tibia fuerza sea añadido Para q'entor pe

zi do el brazo yela lien to no encuen tremorimiento q' baste a defen

Cup<sup>o</sup>  
der Juyraymaña; Los sagrados Arpones de Di' a na;

*Balvni omus:*

*Arieta Cup<sup>o</sup>*

*D<sup>o</sup>: Y pues ya demis plan tas eres tro fe o eres tro feo*

*D<sup>o</sup>: Para que yo co bran do mis dadas fleckas mis s.*

*Jup<sup>o</sup>: Y apesar demis va una prometo y Juro prometo s.*

*Cup<sup>o</sup>: Pues para el venzi mi ento que logro vean que logro s.*

*Diana*

Buelve melos Ar po nes que dis' te al vi' ento q' dis' te al p' ento  
Sea ex plendor et ce ño de la ve lloza de la ve lloza  
Bolverte mis' desay res para los Triumfos para los Triumfos  
Los que vi' eron los Triumfos de mu' gran deza de mu' gran deza

*Adus*

*Diana*

*A* de las Selvas

zaa les des las Sierras

*Cup. da*

*A* de los montes

Pas tores des los Sotos

Handwritten musical score for three voices. The lyrics are: "Venid y ve reis el gran triunfo de amor q' logra Con armas antiguas". The score is written on three staves. The top staff is for the Soprano voice, the middle for the Alto voice, and the bottom for the Bass voice. The lyrics are written in a cursive hand below each staff. The music consists of quarter and eighth notes, with some rests. The piece is in a major key and 4/4 time.

A handwritten musical score on a page with four systems of staves. The top two systems contain piano accompaniment for the right and left hands. The third system is a vocal line with the lyrics: *ynae bas*, *ynae bas*, *Muy desy<sup>o</sup>*, *Ay*, *demi' pena*, *ynes fa brica demultra*, *Je*, *Su Sover*, *bia*. The bottom system contains piano accompaniment for the left hand, with some notes marked with numbers 33, 33, 6, and 43. The score is written in a historical style with various note values and clefs.



*Rez,*

*Cup<sup>o</sup>*

*Nada os admire zagales y para q<sup>e</sup> el mundo vea Que en ban sen mendiar*

*pre*

*Jup<sup>r</sup>*

*ten de lo q<sup>e</sup> los Cielos decretan q<sup>e</sup> dho tamen es el nuestro A tray dor es Para*

*ques us Cultos y sus O<sup>u</sup>eras mes fr ezis i eis*

Rez,<sup>to</sup>

Colo Cup: Pues veis ay los Arpones q vapor nro er mia frente Ya q de Astrea espre

zibó q el dabe peñor pierda Ene mío del A mor ami' soberana es

fera as ziendo vien q expresando el Lamento demi' que exai; Mien tras demi' Solu ye'

Diana

O cupo la Silla ve ora;

65

0

B<sup>a</sup> al prisionero:

B

i va de amor el onor      Pues por q<sup>3</sup> vni' dos es ten      Son victorias del des

B

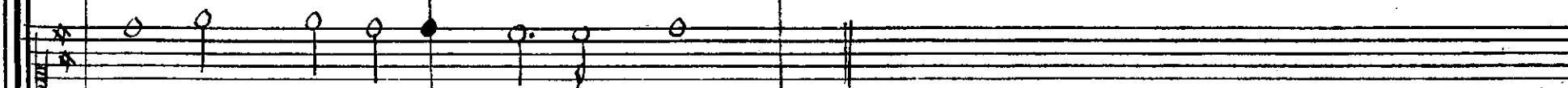
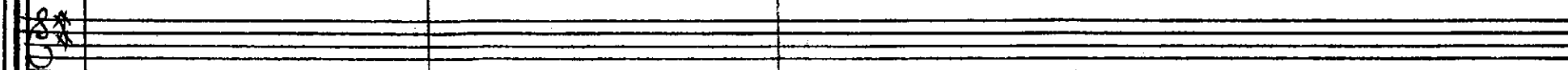
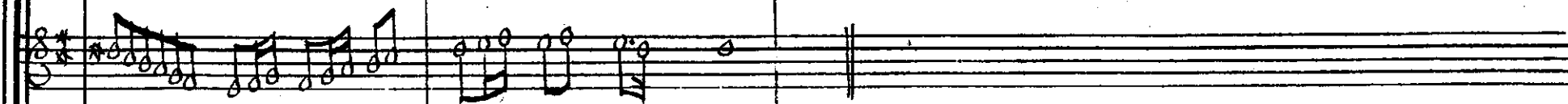
i va de amor el onor      Pues por q<sup>3</sup> vni' dos es ten      Son victorias del des

B

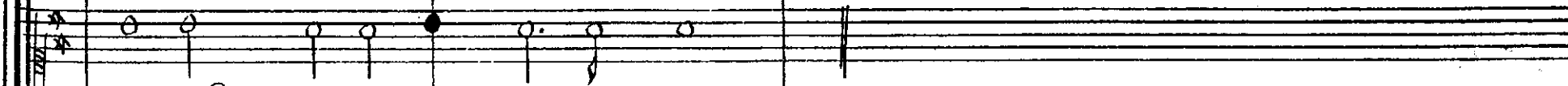
i va de amor el onor      Pues por q<sup>3</sup> vni' dos es ten      Son victorias del des

B

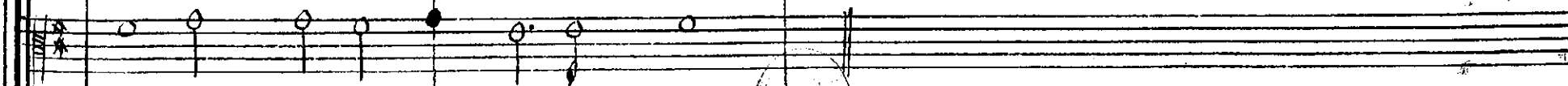
i va de amor el onor      Pues por q<sup>3</sup> vni' dos es ten      Son vic torias del des



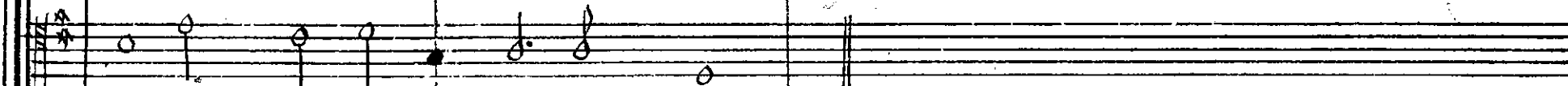
*den Las nuevas Armas de Amor ;*



*den Las nuevas Armas de Amor ;*



*den Las nuevas Armas de Amor ;*



*den Las nuevas Armas de Amor ;*

