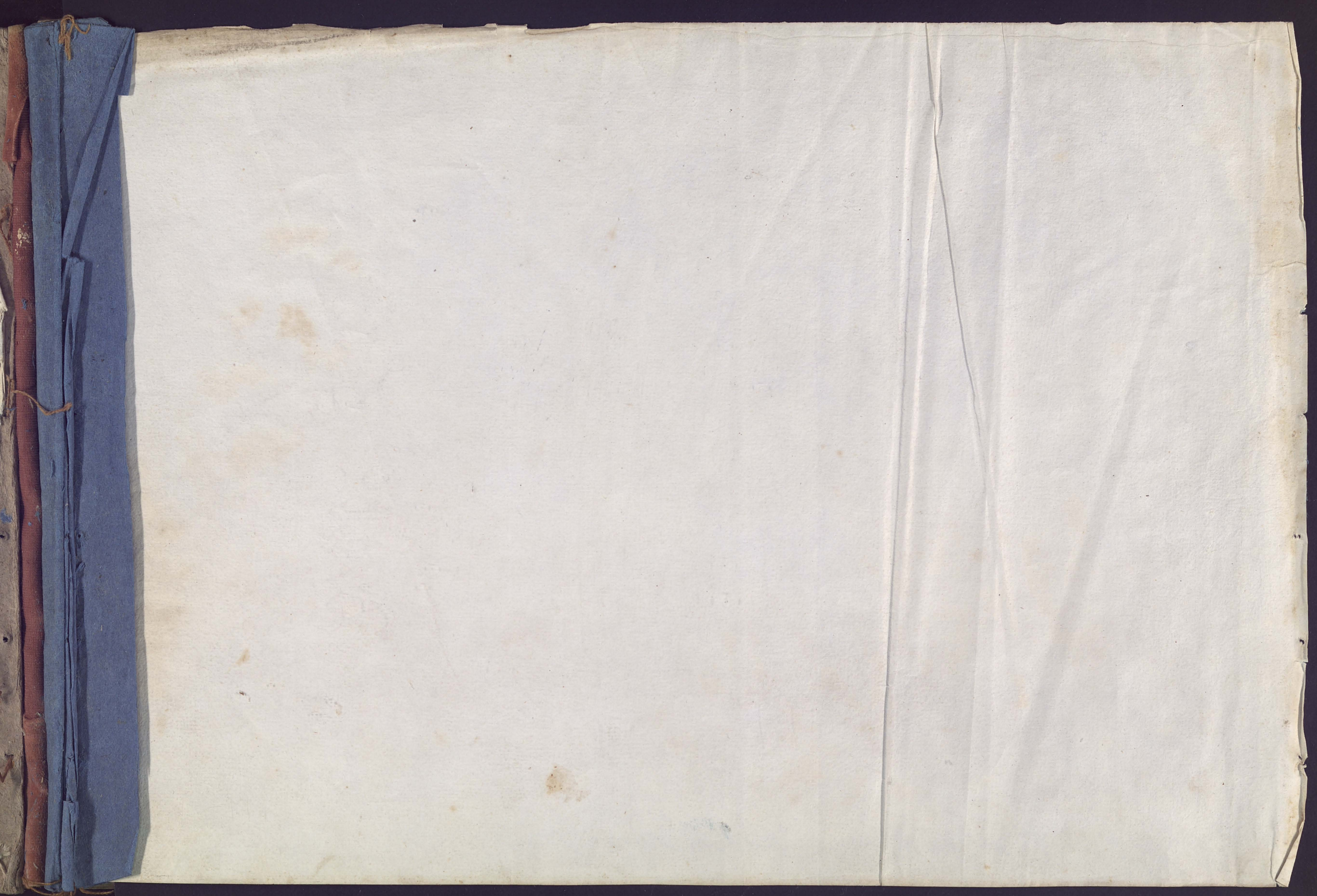




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(A. Lozada)

Ames de mi país

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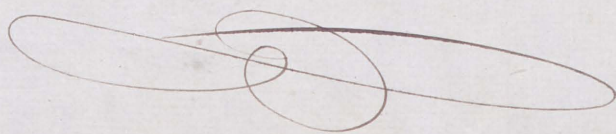
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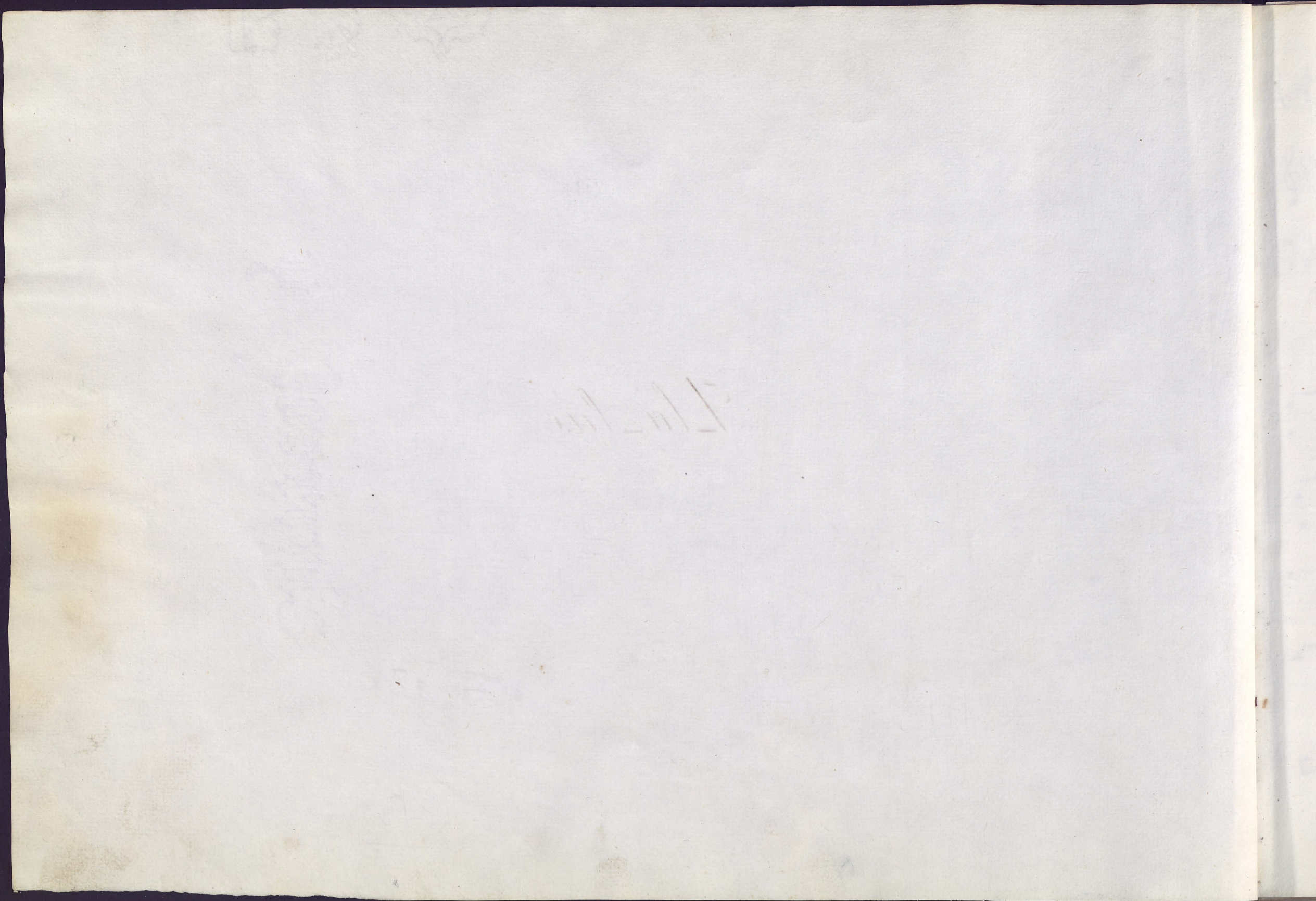
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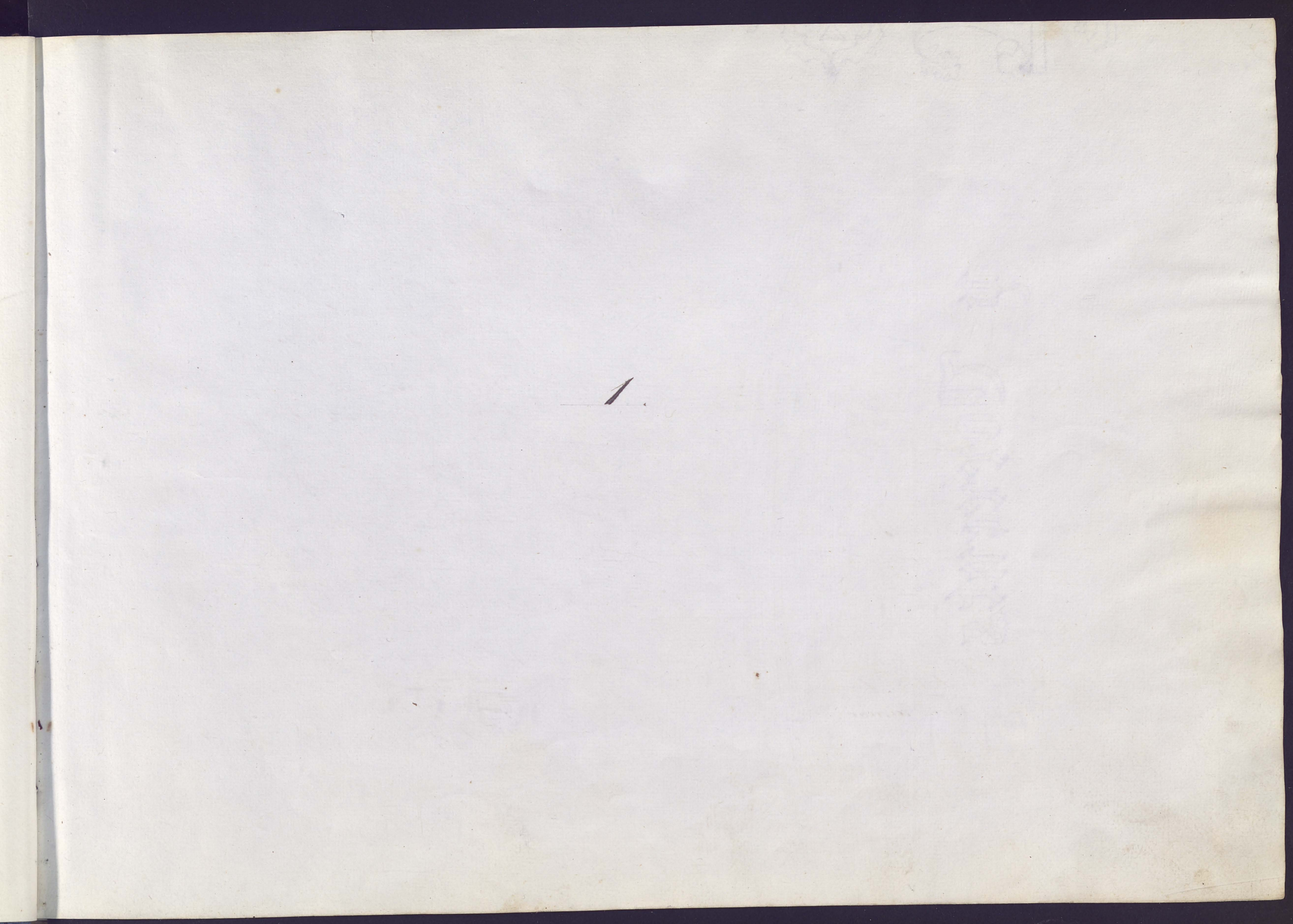
1871

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1871

A-la-las





Meu amor, meu amorinho,
e onde estás, que non te vejo?
Morrome de saudades
e dia e noite en ti penso.

Saudades sanme os campos,
as viças pa vindemadas
e os pavarinhos cantando
nas tardes e madrugadas.

Condarán que, por que conto,
en min alegria hai,
pra min a alegria foise
e ebro o meu aiaiai.

Con él en sono de noite,
era el solo o meu prazer,
e louca me volverei
se sia non posso ser.

De ti longe non mais, non;
punt' a ti, punto - los dous,
onde entrambos nos oricamos
e o noso amor começou.

Amorinho, corre, corre,
meus brazos aqui t'agardam
e hasta ti os estendera,
se soupese que chegaban.

Si quen ch'anduriña fora,
anduriña da outra banda,
que o meu amor un suspiro
no pigriño lle levava...

Adagio
Amoroso e flebile.

CM

Ma al ma se me cla
40 a ra is so teu que
re Men tras no mun do si si re
ou troa mor non hei de te re e

The musical score is written on five systems of three staves each. The top staff is the vocal line, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are written below the vocal line. There are several 'x' marks above the vocal line, possibly indicating breath marks or specific performance instructions. The page number '40' is written in the second measure of the first system. The handwriting is in dark ink on aged, slightly stained paper.

Handwritten musical notation on a page with five systems. Each system contains two staves of music. The notation includes notes, rests, and bar lines, written in brown ink on aged, yellowed paper. The handwriting is somewhat faded and the paper shows signs of wear and discoloration. The notation appears to be a form of early musical notation, possibly for a keyboard instrument. The first system has a treble clef on the left staff. The second system has a treble clef on the left staff. The third system has a treble clef on the left staff. The fourth system has a treble clef on the left staff. The fifth system has a treble clef on the left staff. The right staff of each system contains notes and rests, often with beams connecting them. There are some faint markings and possibly some corrections or erasures in the notation.

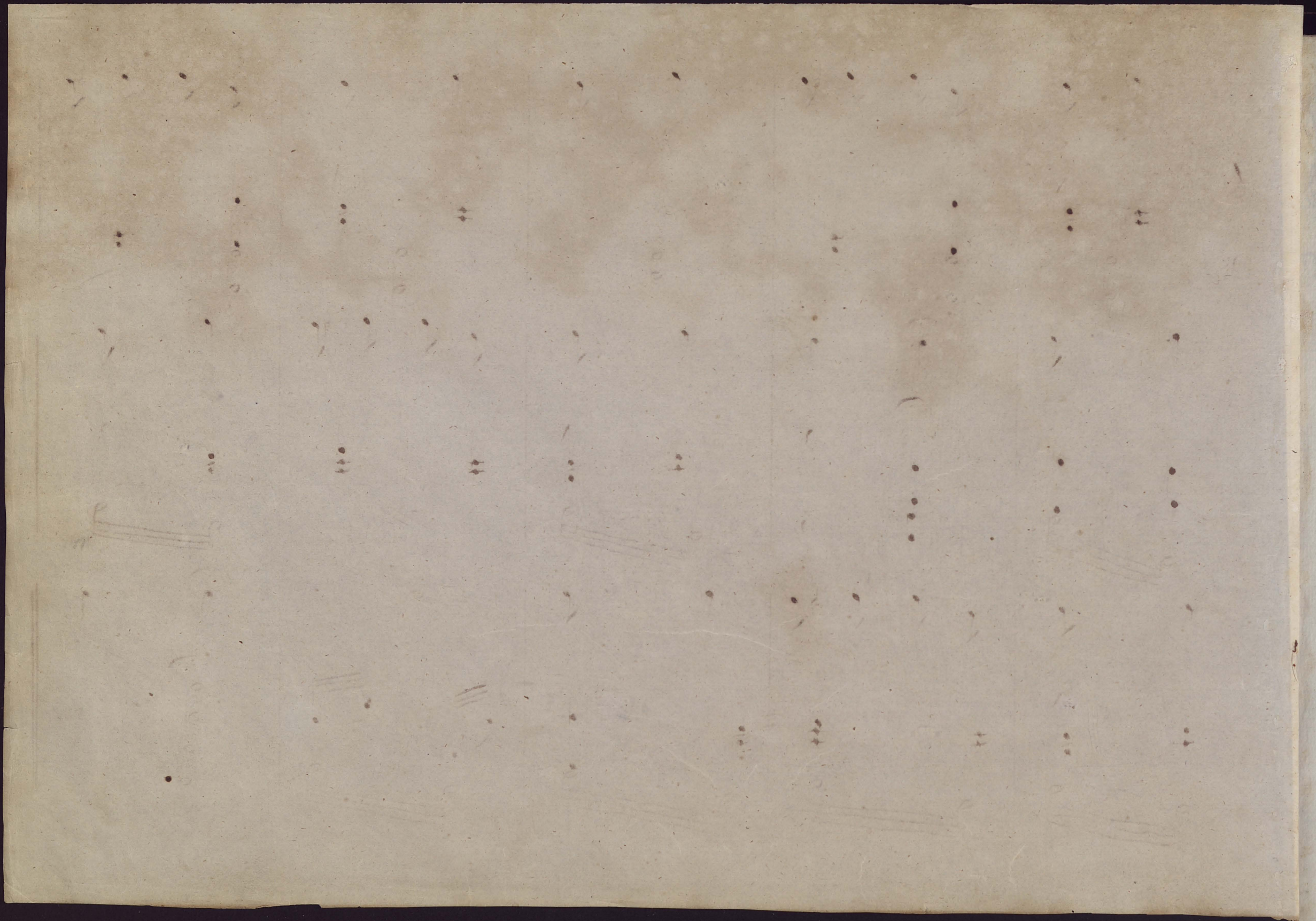
Adagio - *Moroso e flebile.*

(Es la misma melodia anterior con acompañamiento mas sencillo).

Handwritten musical score for voice and piano. The score is written on ten staves. The top staff is the vocal line, and the remaining nine staves are for piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The tempo and mood are indicated as "Adagio - Moroso e flebile." A note in parentheses at the top right states "(Es la misma melodia anterior con acompañamiento mas sencillo)." The lyrics are written below the vocal line.

Lyrics:
Na al ma se me cla vo u a ra is do teu que
re r e Men tras no mun do qe si se
on troa sur non bei de te

The piano accompaniment includes several instances of tremolos, marked "tremol" above the notes. The score concludes with a double bar line and repeat dots.



2

Angue passo e non che falo,
non te deixo de querer;
fágo-o d'intento, meu ben,
por non o dar a entender.

A vaza do sol, menina,
na tua cama vai dar.
; Que muito, pois, que t'en busque,
cando t'o sol vai buscar...!

Muito me gustas en todo,
muito me gustas, menina.
; Malhaja o meu pouco ter,
que, senon, si foras minha!

Se longe de mim te vás,
prendina, e qu'hei de fazer...?
- Por todas partes chorar,
coitando pa non te ver.

; Conta xula, conta xula,
ala' se doi n'aquele vento...!
; Coitadinho do qu'espera
po-lo qu'esta na man d'outro...!

A munda non te me fagas
min me digas "eu que sei"
dime que si ou que non,
qu'e o mais honrado e de lei."

- Mi padre dice que si
Kamadre, "p'o pensarei";
mais quon se casa son eu
& eu, que non sempre direi.

tragic

20

The musical score is written on five systems of staves. The first system includes a vocal line and two piano accompaniment staves. The key signature is one flat (F major or D minor) and the time signature is 2/4. The lyrics are written below the vocal line. The score is marked with 'tragic' and the number '20'. The lyrics are: 'Sa sei po la tu a por tac er quen dis o los te vi a Non che pu den de cir na das non sei co mo non mor ri n e.' The score features various musical notations including notes, rests, slurs, and dynamic markings such as 'f' and 'A'.

Key signature: G major (one flat)
Time signature: $\frac{2}{4}$

Lyrics:
Sa sei po la tu a por tac er quen dis o los te
vi a Non che pu den de cir na das non sei
co mo non mor ri n e.

Handwritten musical notation on aged paper, consisting of approximately 12 staves. The notation is written in brown ink and includes notes, stems, and bar lines. The paper shows signs of age, including yellowing and some staining. The notation is arranged in a grid-like fashion across the page.

Handwritten text in the top right corner, possibly a title or page number, written in brown ink.

Partial view of another page of handwritten musical notation on the right edge of the image, showing staves and notes.

Adagio

(Es la misma Melodia anterior con acompañamiento mas sencillo)

The musical score is written on a single page of aged paper. It features a vocal line and piano accompaniment. The vocal line is in a soprano or alto clef, with lyrics written below the notes. The piano accompaniment consists of two staves: the upper staff is in a soprano clef and the lower staff is in an alto clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score is divided into four measures by vertical bar lines. The lyrics are: "Sa sei po la tu a por ta e, ex quen d'os o llos, te vi n e Non che pu den de cir na da; non sei co mo non mor ri e". The piano part includes dynamic markings such as *pp* (pianissimo) and *dolce* (softly), and a *tremol* (tremolo) instruction. There are also various musical notations including slurs, ties, and fermatas.

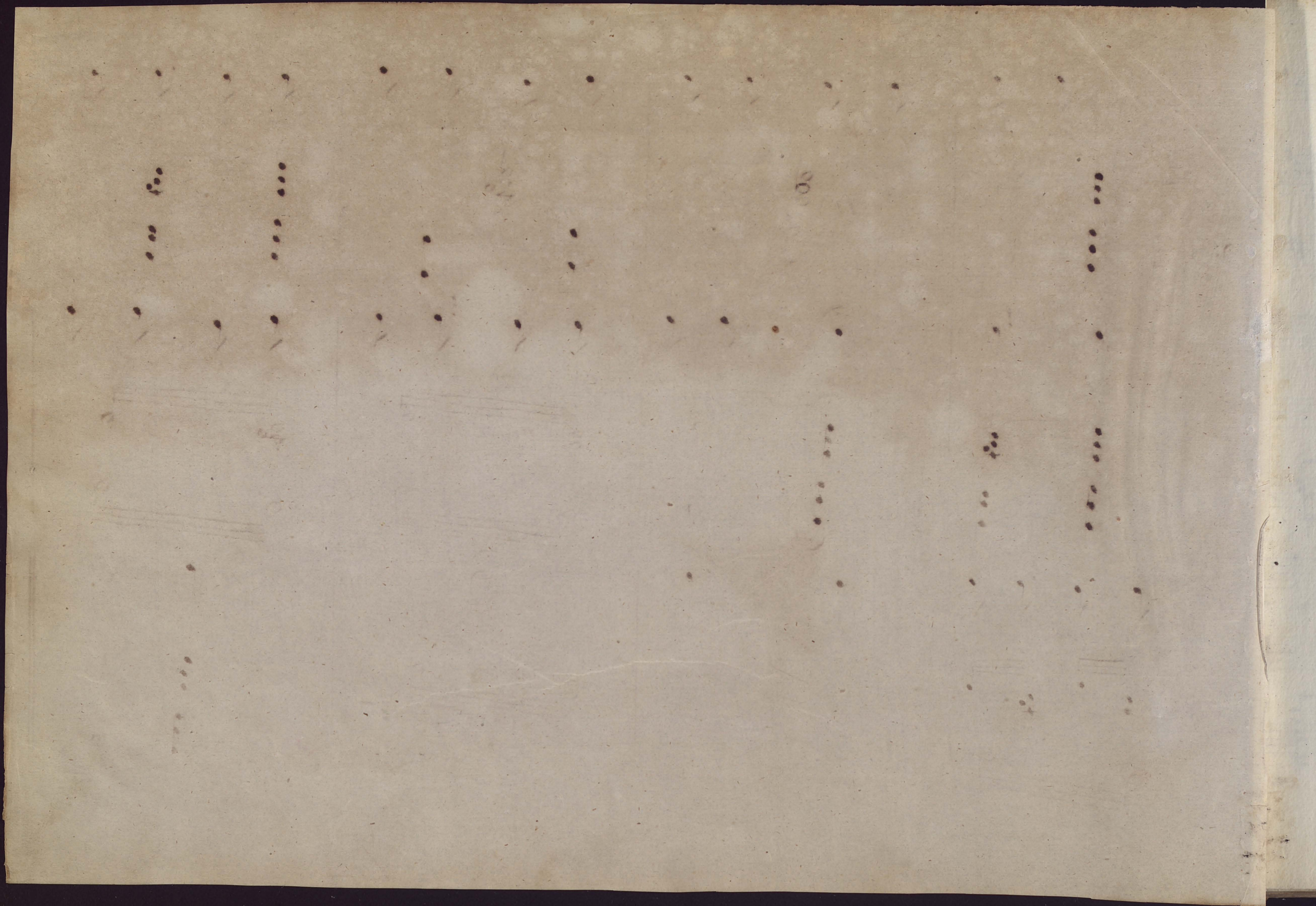
Sa sei po la tu a por ta e, ex quen d'os o llos, te

vi n e Non che pu den de cir na da; non sei

co mo non mor ri e

pp

dolce tremol



3.

Mená qu'estás na ventana
co-as puntas do pano fora,
non me namoro do pano,
que me namoro da dona.

Nosa Señora d' Abades
¿qu'ha de dar os seus vomeiros?
— Anquiña da ma fonte,
sombra dos seus castiñeiros.

Dáme viño, dame viño,
anga non di'a podo ser:
sonche d'esta condición
e con ela hei de morrer.

¿Que ten aquela meniña
qu'hoxe pálida suspira?
— Preguntallo ti a ela,
mais poida que non di'o diga.

O Zapato, condo e vello,
tiran con el su a cama.
contigo así fan, meniña,
desde que te ten enganada.

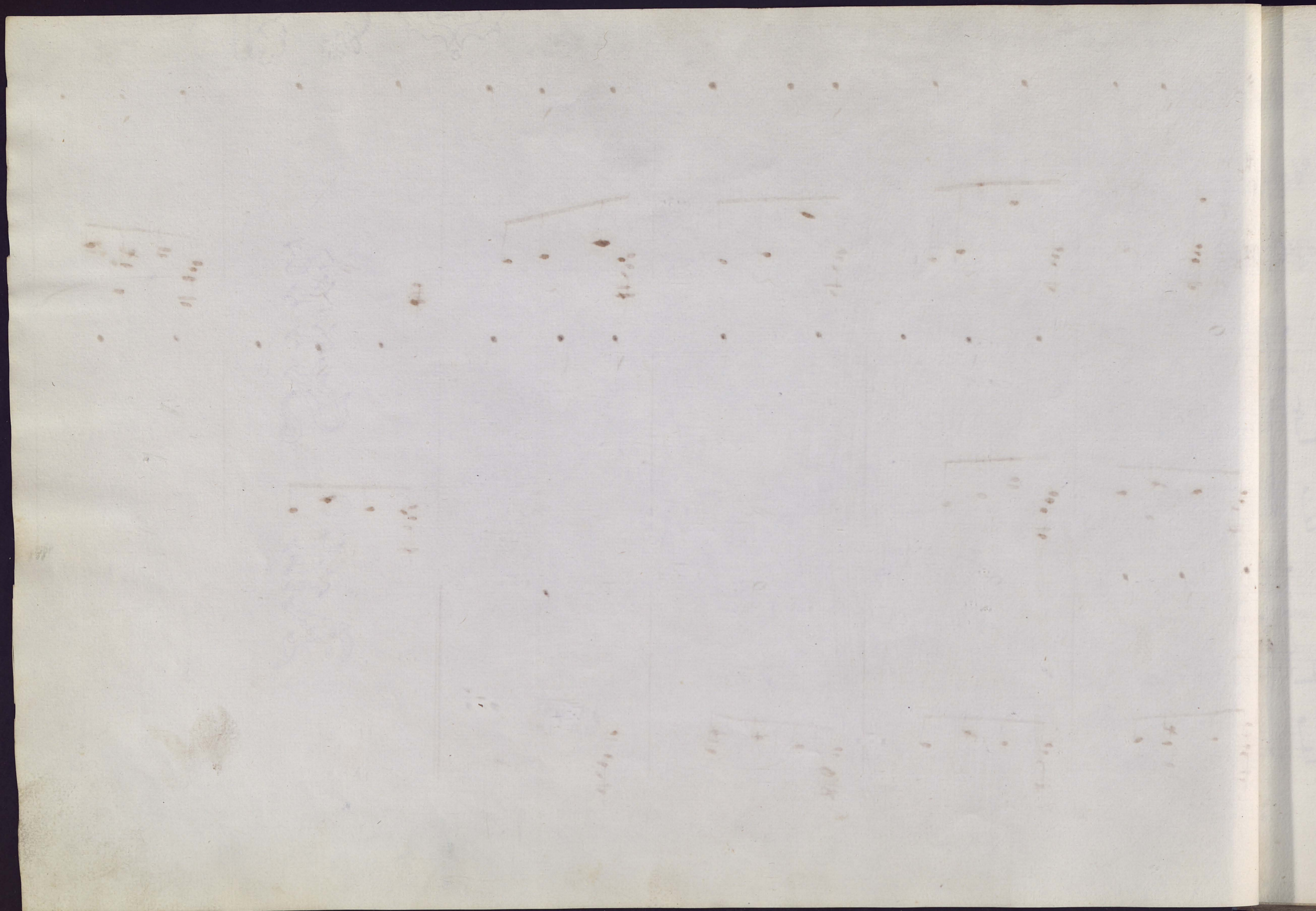
Casadiño, casa quere,
o solteiro non lla dan,
o qu'ha de ser casadiño
ha de facer po-lo pan.

Dinme que non teño ventas
para manter a muller,
teño farinha n'artesa,
amasea, se quere comer.

Eu non sei qu'a qui me pi ca, can do a qui non se vo to

ros: pi ca mea que la me ri ãa, blan ca e ru bia,

ros
sens o
ros.



4.

Tenho um pesar como um punho;
ya de'o direi outro dia:
cada um que non te esepo
morto de melancolia.

Nã Misal estando em Domingo,
mirache pra mim e riche:
asi a' Dios lle pareças
o qu' a mim me pareciche.

Debaixo da tua ventana
hai um tallino de vidro,
onda se sentan os guapos
que van a falar contigo.

Amaran que ti me seche
non a comin, sin a Sei;
tráyo-a na falligueira
por non che perde-la lei.

Miña nai, casada as fillas,
mentras ten bo parecer,
por non son herbas do prado
que volvan a enverdecer.

Xaninha doume unha rosa
e un caravel en lle Sei:
aquela rosa espiñoume
e o caravel lle quitéi.

Ben pudiera rimme antexo
de ten sonaire gozar;
pero vexo qu' hai inferno,
non me quero condenar.

Andante - Ad

Handwritten musical score for the first system, featuring a vocal line and two piano accompaniment staves. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are: "A dios non, ti non m'o gas qu'e che pa la".

Handwritten musical score for the second system, continuing the vocal line and piano accompaniment. The lyrics are: "bra mui tris ta e en tre dans que se ben que".

Handwritten musical score for the third system, concluding the vocal line and piano accompaniment. The lyrics are: "ren cos ta ca ro des pe dir se".

Fin

Handwritten musical notation on aged paper, featuring multiple staves with notes, clefs, and a large blue scribble in the center.

The image shows a page of handwritten musical notation on aged, yellowish paper. The notation is arranged in several systems, each consisting of two staves. The notes are small, dark dots, and the stems are thin lines. There are some clefs and other musical symbols, though they are faint and difficult to discern. A large, prominent blue scribble, possibly a correction or a mark, is located in the center of the page, overlapping several staves. The paper shows signs of age, including discoloration and some small stains. The overall appearance is that of a historical or archival musical manuscript.

Cantinelas.

Continued

1.

Farde és, e non m'espanta,
que x'aditas se tardar:
anga de moitos regueiros
e mala d'arrecadar.

Hai unha herba nos prados
que lle chaman violeta:
os mozos todos d'ahora
o que buscan é a lambeta.

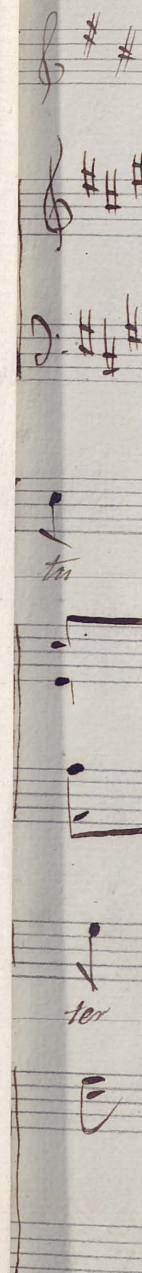
C'o cariño non hai chanzas,
por que o cariño é ladrón:
entróume un día na casa,
rouboume o meu corazón.

! Tanto miras para min!
! Tanto me chusca-lo ollo!
! Teño moito que facer;
non podo atender a todo.

Olvidademe por pobre,
en a ti por vagabundo:
o día que ti naiche
nacen a peste no mundo.

Herde caravel, na horta
votas por riba do muro;
asi dorme descansado
quen sen amor ten seguro.

A despedida che dou
con rosas e caraveles,
pois, segun non entendendo,
a despedida ti queres.



Alto 10

The musical score is written on a system of five staves. The top staff is the vocal line, and the bottom four staves are the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The lyrics are written below the vocal line.

Staff 1 (Vocal): *Moi to pre cias, qua pi iro, Se sa*

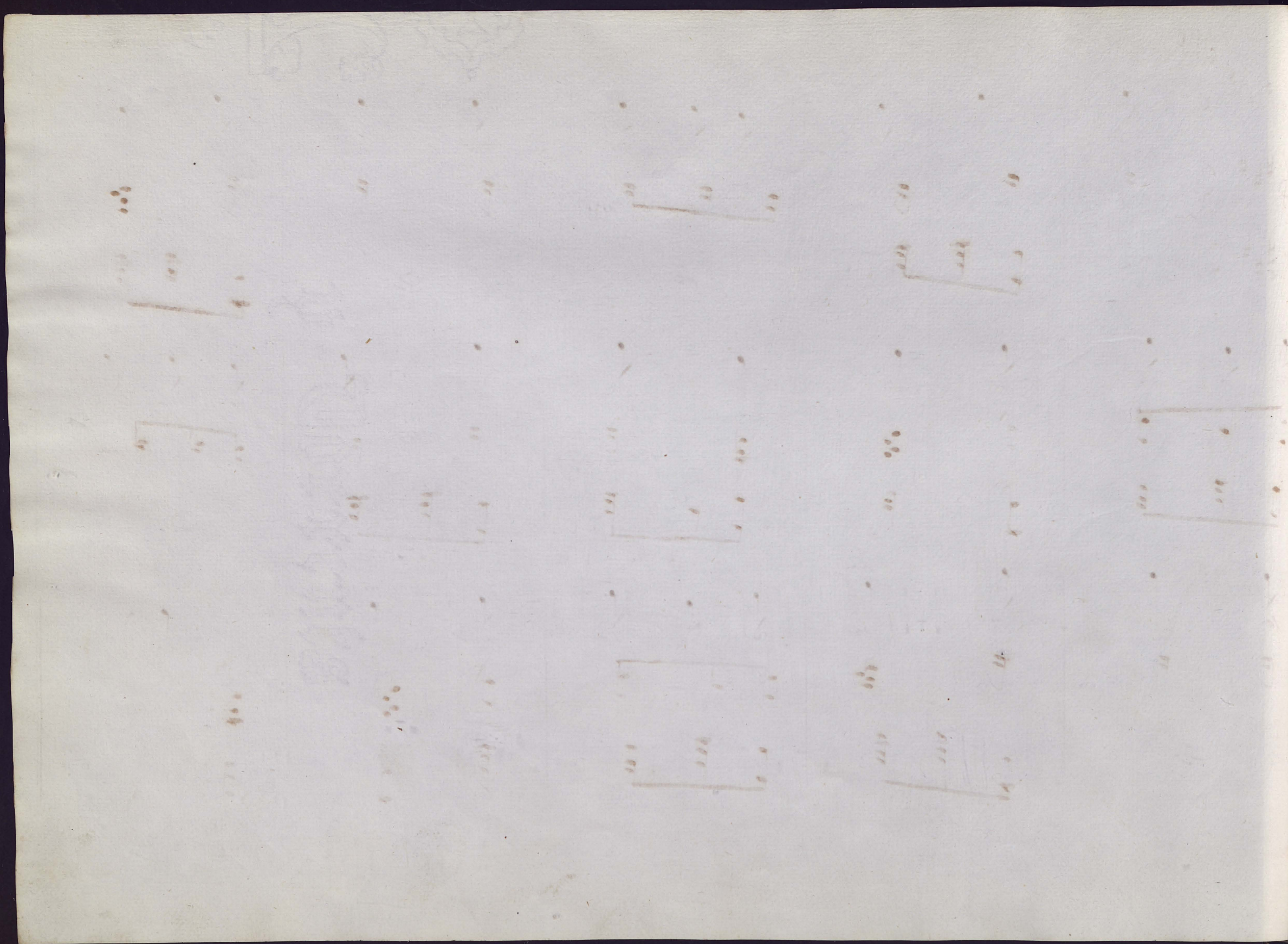
Staff 2 (Piano): Accompaniment for the first system.

Staff 3 (Vocal): *tu a bo mi tu ra. Ha ch'a de co me la*

Staff 4 (Piano): Accompaniment for the second system.

Staff 5 (Vocal): *ter ra de bai xo ra se pul tu ra.*

Staff 6 (Piano): Accompaniment for the third system.



2.

¡Ai de min, que sin ser tua
xa me queres reprender!
¡Que farias, se o fora
e estovese en teu poder!

Un anillo me dou Xan,
outro anillo me dou Pedro:
¿Como en hei de traballar
con dous anillos un dedo?

Se seiço por Pedro a Xan
non me vifés, miña nai.
Pedriño ten certo aquel
que moita gracia me fai.

Se veñes aquí por verme,
queridiño, Dios chi'o pague;
se veñes por outras cousas
rasgas papatos en valde.

En querer quérate ben;
ocultalo ni é razón
e, asegun que te portares,
tera-lo men galardón.

Unha palabra che sei
punt'a fontaña so cura
e teño ch'a de cumprir,
ou no ceo ni haber lua.

Se caín, outras caíron;
á ti nada che roubei,
nin ch'importa que caíse,
s'a b'o árbol m'aguarrei.

MP

(Cantabile)

Handwritten musical score for voice and piano. The score is written in G major (one sharp) and 2/4 time. It consists of three systems of music, each with a vocal line and two piano accompaniment lines. The lyrics are in French and describe the Resurrection.

System 1:

- Vocal line: *s'è* que son a' bon te se dra, non
- Piano accompaniment: Treble and Bass clefs, 2/4 time signature.

System 2:

- Vocal line: *e* par ce - los sol da dos, que par ce - la Be le
- Piano accompaniment: Treble and Bass clefs.

System 3:

- Vocal line: *gr* na - c - os sans pen - den - tes - dou - ra - dos.
- Piano accompaniment: Treble and Bass clefs.

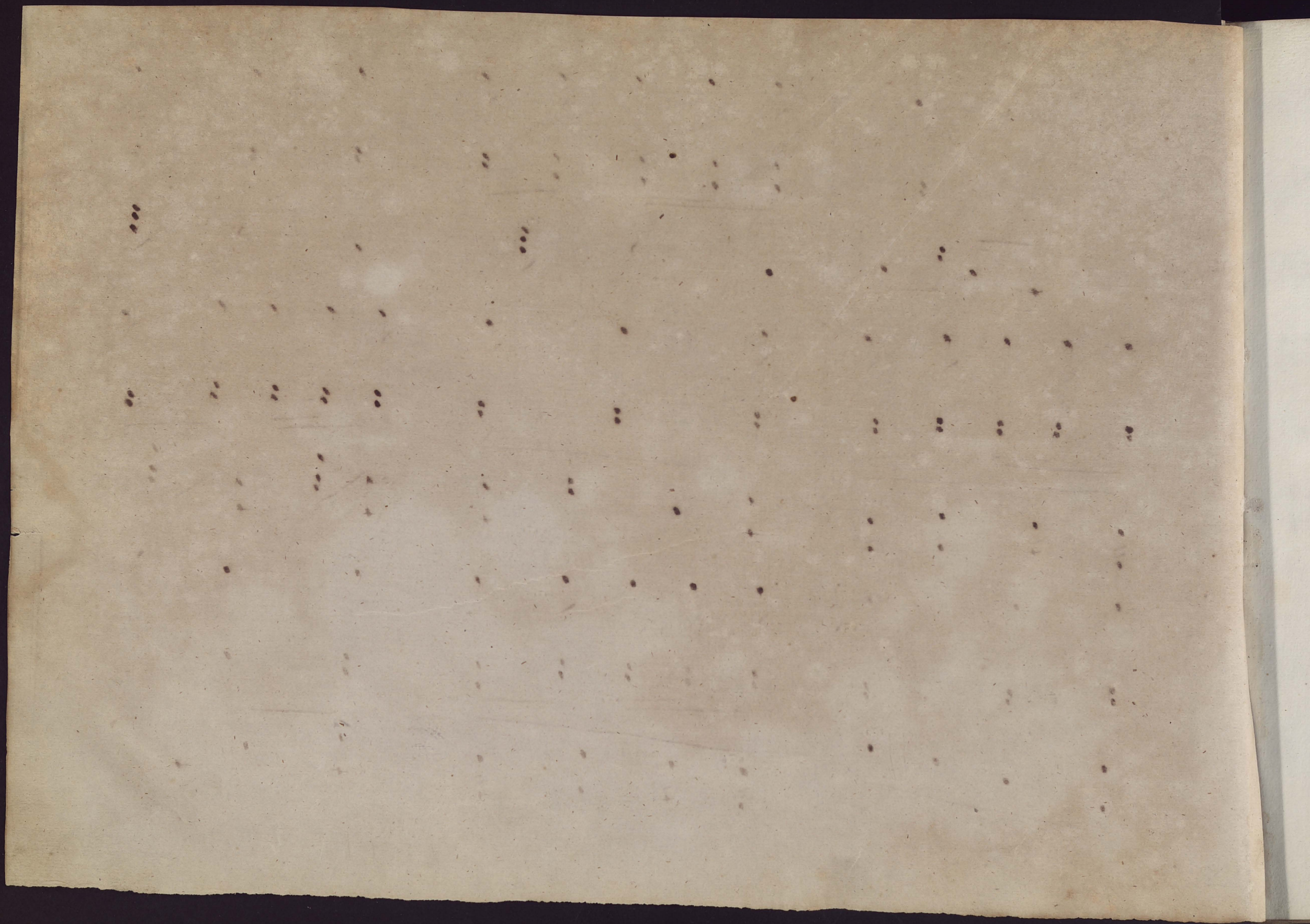
Handwritten musical notation on aged paper, featuring multiple staves with notes, rests, and clefs. The notation is written in brown ink and includes various musical symbols such as stems, beams, and dots. The paper shows signs of age, including yellowing and some staining.

Partial view of another page of handwritten musical notation, showing the right edge of the paper with several staves and musical symbols, including clefs and notes.

Allo

(Es la misma Melodia anterior en tono mas adocinado)

Se que you a bon te ve da, non e por ve los sol da dos, que por se la pe le gri na cas sem pen den tes ven da dos.



3.

faço um amor que me cela;
outro que me dá sinçeiro;
outro que me desengaña;
o ultimo e o verdadeiro.

Deixácteme, por ser fea,
e tra-la a guapa te fucha;
non che me pesa; mais sabe
que m'hai rosa que non muche.

A reis do tempo verde
e moi dura d'arrigar:
os amores pa de tempo
mal se poden olvidar.

Os amores d'outros anos
olvidaronme ben cedo:
estes que tomei agora
para sempre me prenderon.

Para todo-l-o sol raxa
e para min xa raxou
Necia desventuradiña,
¡canto m'o sol enganou!

Eu caseime c'un velliño,
por decir que tiña home.
¡Salgate Xunca-l-o vello
que signera a cama sobe!

Fora casei; adios porta,
portina do meu quinteiro,
auga do meu salidiño,
sombra do meu laranxeiro.

Handwritten musical score on aged paper, featuring a vocal line with lyrics and piano accompaniment. The score is organized into three measures across three systems.

System 1:

- Staff 1 (Vocal): *Cin* (with a fermata), *co sus ti li bus*, *te no se*
- Staff 2 (Piano): Accompaniment for the first measure.
- Staff 3 (Piano): Accompaniment for the first measure.

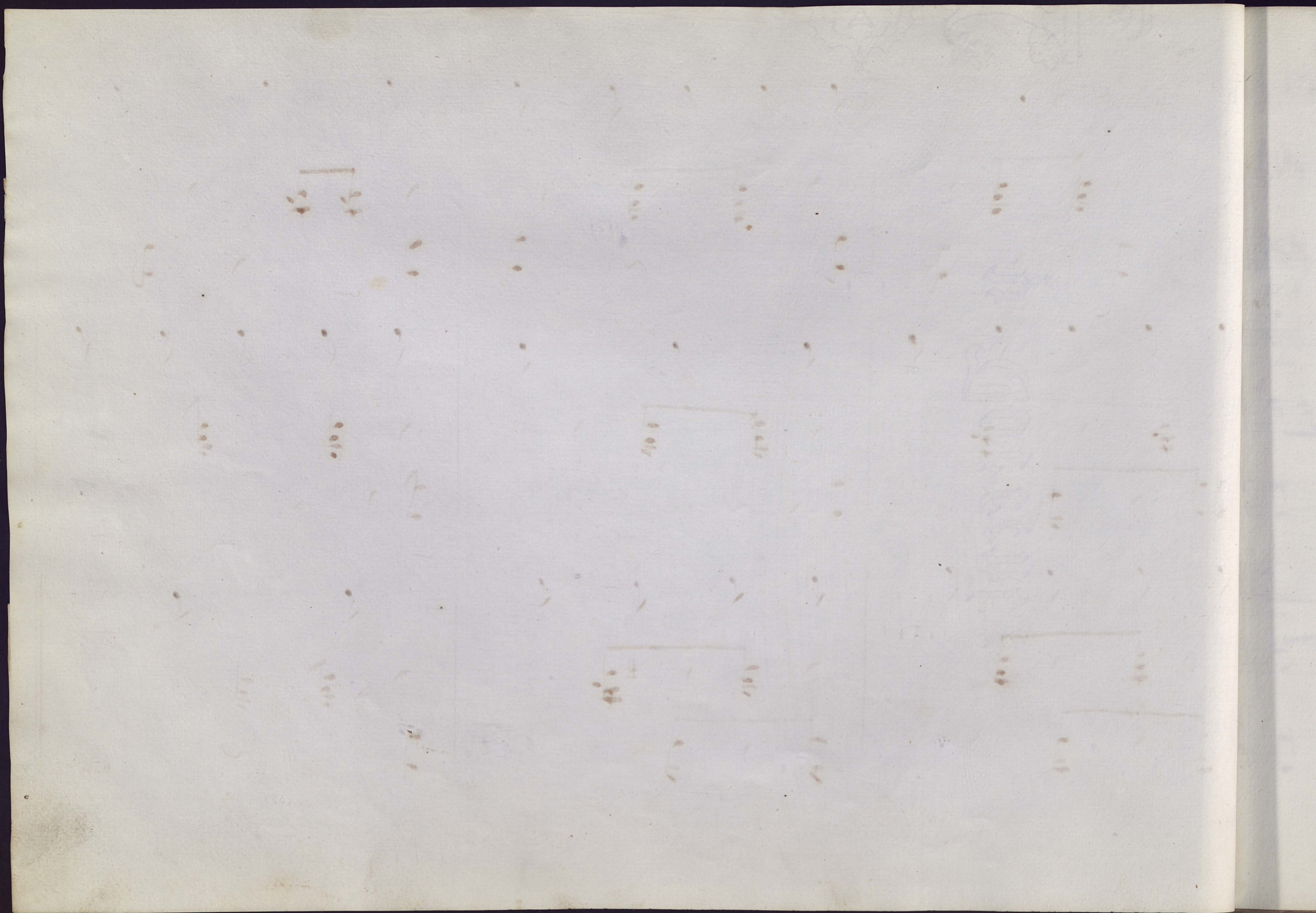
System 2:

- Staff 1 (Vocal): *ri fe ron te co lo ra*, *cin co a mo res ta*
- Staff 2 (Piano): Accompaniment for the second measure.
- Staff 3 (Piano): Accompaniment for the second measure.

System 3:

- Staff 1 (Vocal): *men pa ra es*, *co lle l o mi*, *llo* (with a fermata)
- Staff 2 (Piano): Accompaniment for the third measure.
- Staff 3 (Piano): Accompaniment for the third measure.

The score includes various musical notations such as clefs (treble and bass), a key signature of two flats (B-flat and E-flat), and a time signature of 2/4. The lyrics are written in a cursive hand below the vocal line.



4

Amar á muitos á um tempo
é mala lei, é mal trato:
a mena que ten pa mozo
sabe onde aperta o sapato.

A tua porta, me miña,
dias horas hai que chamo:
non traeche para amores
que te - lo sono pesado.

Maria sin que te chamas,
o apellido non o sei
von á tua casa mañan,
ali ch' o preguntarei.

Mens ollos choran por verte,
men corazón, por amenta;
mens pés, por chegar á ti;
mens brazos, por abrazarte.

Debaixo da tua ventana
sepultura debe haber
para enterra-los desesos
que teño en de te ver.

Dixecheme onte que hoxe;
hoxe, dices que mañan;
mañan me dirás tamen
que ganas xa non che dan.

Eu ben sei á quen dixeches
que non me podías ver:
quen m' o dixo non ch' o digo;
mais folgo me de o saber.

M^{to} N

Handwritten musical score on a page with six systems of staves. The notation includes vocal lines with lyrics and piano accompaniment. The lyrics are in Latin: *pu- xen- ma- xo- gal- os- nai- pes- sun- ha- se- no- ra- ra- hi- la- pu- xen- ma- xo- gal- os- na- i- pes- pu- xen- ma- per- de- la- xi- ra.*

The score is organized into six systems, each with three staves. The first staff of each system is the vocal line, and the following two staves are the piano accompaniment. The music is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). There are also some handwritten annotations and corrections, including a large 'N' at the top left and some crossed-out notes.

System 1: *pu*
System 2: *xen ma xo gal os*
System 3: *nai pes sun*
System 4: *ha se no ra ra hi la pu*
System 5: *xen ma xo gal os*
System 6: *na i pes pu xen ma per de la xi ra.*

Handwritten musical notation on aged paper, featuring multiple staves with notes, stems, and clefs. The notation is faint and includes some blue ink markings.

The image shows a page of handwritten musical notation on aged, yellowish paper. The notation is arranged in several horizontal staves. The notes are small, dark dots, and the stems are thin lines. There are some blue ink markings, possibly corrections or annotations, scattered across the page. The overall appearance is that of an old, handwritten manuscript.

Handwritten musical notation on the left edge of the page, including staves and notes.

5.

O pouco que Dios me dou
cabe n' unha man cerrada:
O pouco, con Dios, é moito,
o moito, sin Dios, é nada.

! Si que piñeiro tan alto!
N' o medio tén mil enredos.
O galán de moitas damas
nunca está c' os ollos quedos.

! Para que subes tan alto,
atrevido pensamento?
! Para que tan alto subes,
se tes que baixar c' o tempo?

! Para que ll' armas ó mero,
onda ja tén outro armado?
- Chamalla tempo perdido
e mai-l-o corpo querbado.

! Para que pasas contando
e despertando a quen dorme?
- Para deixar soledades
a quen falanche non pode.

O meu corazón che mando
c' unha chave pra o abrir.
Nin en teño mais que darche,
nin ti mais que me pedir.

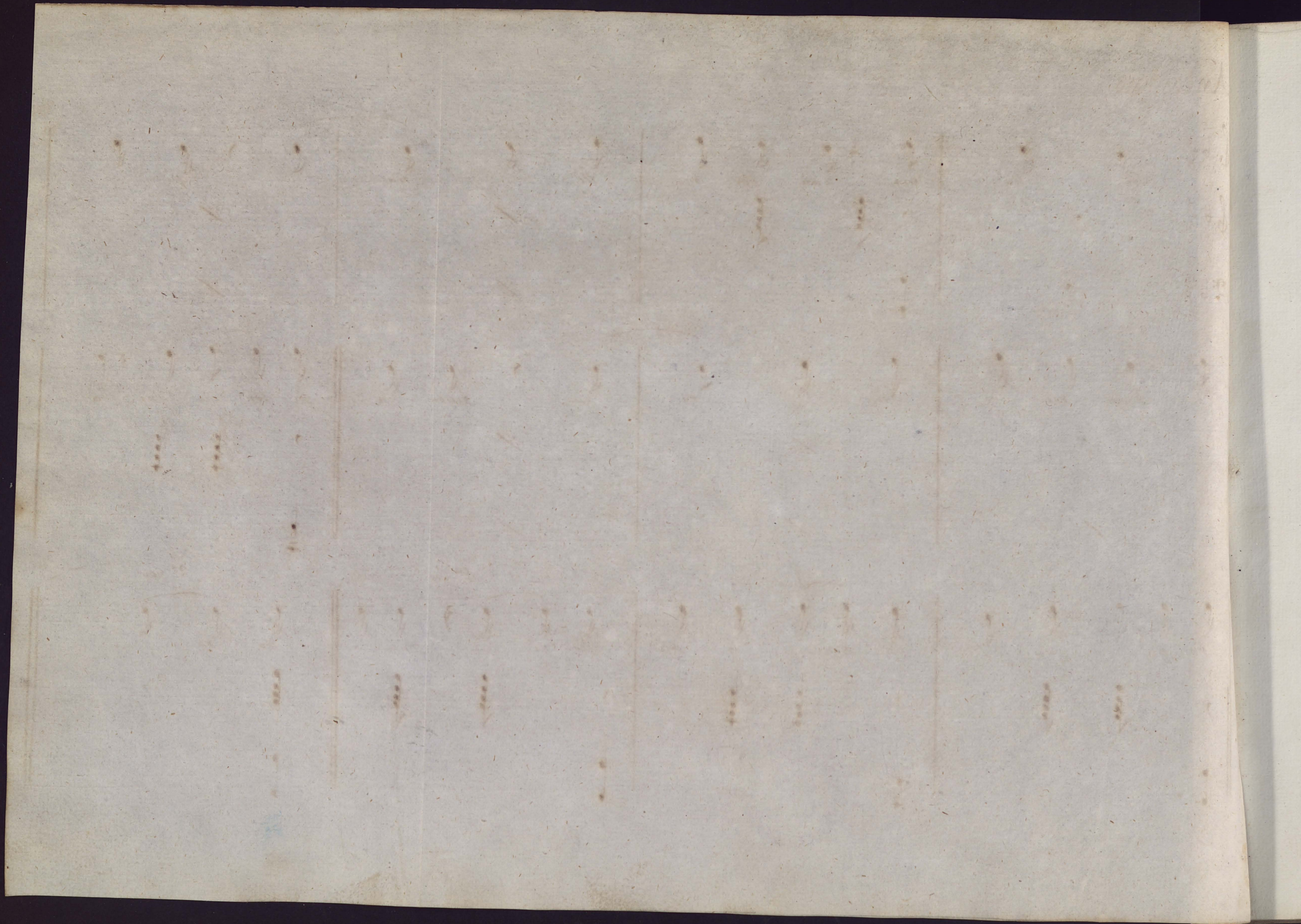
Mei presta non se rega,
porque n'a lentura nace.
Amor firme non s' obvida
por mais martirios que pase.

Andantino. I. G. 7 A.

First system of musical notation. It consists of three staves: a vocal line in treble clef with a 6/8 time signature, and two piano accompaniment staves (treble and bass clefs). The lyrics are: *Un ha ma zan ber me lli ña pi ca*. The piano accompaniment features chords and rests, with some notes marked with a slash and a dot.

Second system of musical notation, continuing the vocal and piano parts. The lyrics are: *sa d'un rei se ño re quen a pi con que a*. The piano accompaniment continues with chords and rests.

Third system of musical notation, concluding the piece. The lyrics are: *ro ga que lle le son o mi llo re quen a llo re*. The piano accompaniment continues with chords and rests. Above the vocal line, there are markings for *1.ª vez* and *2.ª vez* with dashed lines indicating repeat sections.



Otrus.

1871

W. D. QUINN

1871

1871

1.

A tãa nai va llo dixer;
a teu pai q'ullo decer;
s'a ti non che dixer nada,
fai o que che parecer.

Adios &

Amores ò lonxe, ò lonxe;
ò preto calquera os tèn;
tanto mais ò lonxe, ò lonxe,
tanto mais lles quero ben.

Adios &

Pasei o mar nunha Sorna,
a pique de me perder;
pasei o mar de Camibados,
queridina, por te ver.

Adios &

Se foses ti candidiño,
garabullo eu tamen fora,
torridina q' en ti ardera
hasta que viñese a aurora.

Adios &

Para ti estou mirando
cara a cara, frente a frente,
pero decir che non podo
o q' o meu corazón sente.

Adios &

Angu en min ves alegría,
convocásme via cara
que, de portinas adentro,
sabe Dio-l-o que se pasa.

Adios &

Adios, adios, que m'embarco
via primeira embarcacion;
levote, miña sidina,
pra sempre no corazón.

Adios &

Un al si ler ti ma se che ou troal si ler ch'eu le se i. So Sa So ben

The first system of music features a vocal line on a treble clef staff with a 3/8 time signature and a key signature of one sharp (F#). The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The piano part is written in a simple, rhythmic style with chords and single notes.

che me gus ta, mais a in sa o que rou be i. A dios, mo re ni na, que

The second system continues the musical piece. The vocal line and piano accompaniment maintain the same notation as the first system. The piano accompaniment includes some chords with accidentals, such as a double sharp (F##) in the bass line.

me son ma nian : ro pi na so pe lo, qui ve ra a tua ma n.

The third system concludes the piece. The vocal line and piano accompaniment continue. The piano accompaniment features some more complex chordal textures and a final cadence.

This image shows a page of handwritten musical notation on aged, yellowed paper. The notation is organized into several systems, each consisting of multiple staves. The notes are small, dark ink dots, and the stems are thin, vertical lines. Some notes have flags or beams, suggesting eighth or sixteenth notes. The paper shows signs of age, including water stains and foxing. The handwriting is somewhat faint and irregular, characteristic of an early manuscript. The overall layout is dense with musical symbols, though some parts are obscured by stains or fading.

2.

Non cifies en casamento
a tua sortida futura;
mais, s'a muller ch'a trompese,
agarra-a com sente e unã.

Falando &

Nin das feas te namores,
nin te fies das bonitas,
qu'as bonitas son deletas,
as feas, moi pegadinhas.

Falando &

Non te cases com mais rica,
nin mais pobre que ti, Xan;
cásate, se pode ser,
cum ha da tua igualda'

Falando &

Non busques noiva na feira,
e menos na romaria,
busca-a na sua casa
vestida de cada dia.

Falando &

Non quero que t'emperrenches,
nin m'acuses d'estrevido;
Seixarme che diga solo
suas cousiñas o vido.

Falando &

Ser solteira non t'enfade,
nin ser casada t'engria,
qu'a moitas d'estar casadas
pásalles o outro dia.

Falando &

Se mal dixerem de ti,
non te votes a' pensar;
portate ben, eso si,
e seipa o mundo charlar.

Falando &

Allo vivo -

JA -

Uns vir ven pa ra Cas... ti lla, ou tros pa ra cá is se yan... e so lo Dios e o que

The first system of music consists of three staves. The top staff is a vocal line in G major, 2/4 time, with lyrics: "Uns vir ven pa ra Cas... ti lla, ou tros pa ra cá is se yan... e so lo Dios e o que". The middle and bottom staves provide piano accompaniment with chords and rhythmic patterns.

sa be en don de a for tu na es tá. Fa lan so cum ha me ni ãa es mo re ci so que

The second system of music continues the piece. It features a key change to F major (two flats) and a time signature change to 3/4. The lyrics are: "sa be en don de a for tu na es tá. Fa lan so cum ha me ni ãa es mo re ci so que". The notation includes a double bar line and a repeat sign.

Sei a lo Dou me ãa sua ca sa e c'oa me ni ãa ca rei.

The third system of music concludes the piece. It returns to G major and 2/4 time. The lyrics are: "Sei a lo Dou me ãa sua ca sa e c'oa me ni ãa ca rei." The system ends with a double bar line.

over 11/4

This image shows a page of handwritten musical notation on aged, yellowed paper. The notation is organized into 11 horizontal staves. Each staff contains a series of notes, stems, and beams, characteristic of a musical score. The handwriting is in dark ink and appears to be a single melodic line. The paper shows signs of age, including some staining and faint blue markings. In the top right corner, there is a handwritten note that reads "over 11/4".

3.

Anduvichete alabando
de sabe-lo men intento:
men peito non ten ventanas,
para observa-lo qu'hai dentro.

Haya &

¿ Como esperas que t'en queira
e que che teña afición,
s' outro papariño 40a
dentro do men corazón ?

Haya &

Dices que me queres, tanto
como o carballo ás suas follas,
inda non me queres invito,
cando conmigo non soñas.

Haya &

Os ollos con que me miras
non son os acostumbrados
e veles che se convece
qu' andan os tempos mudados.

Haya &

Augue che son moreniña,
cibe do polvo da eira:
4erásme para Domingo
como a rosa na roseira.

Haya &

O carballo qu' e pequeno
tamen fai pequena sombra:
a rapaza qu' e bonita
porqu'ino sote ll'abonda.

Haya &

Olvidácheme por pobre
e non tivede razón,
qu' amor pobre e leña verde
arden cando hai ocasión.

Haya &

Se por pobre non me queres
deixaréme de ti,
qu' os pobres andan o langu
e en tamen farei así.

Haya &

Non quero que mais me fales,
nin mais te coides de min;
quero, si, fagas lembranza
do tempo que te servín.

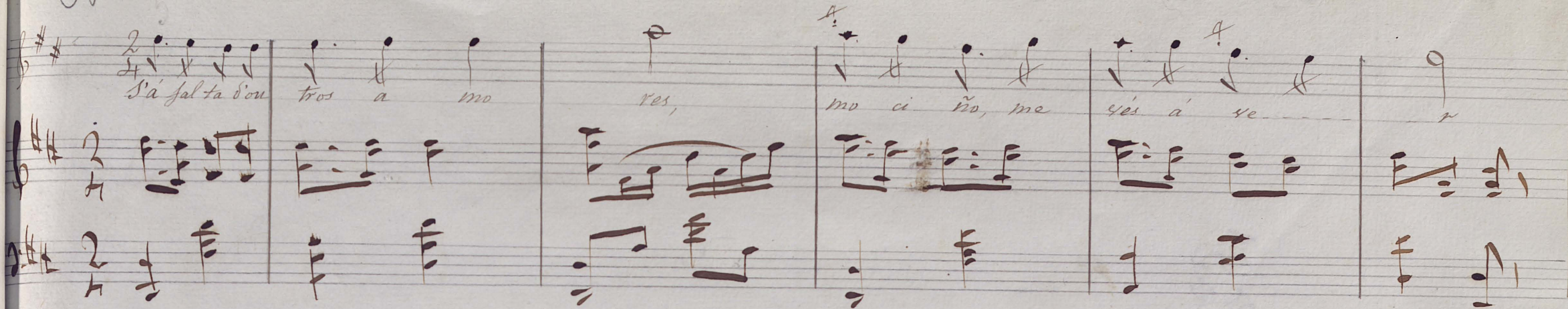
Haya &

O falaria, foi antexo,
o quereste, fantasia;
non m' enredes cos teus contos;
pá alcancei o que queria.

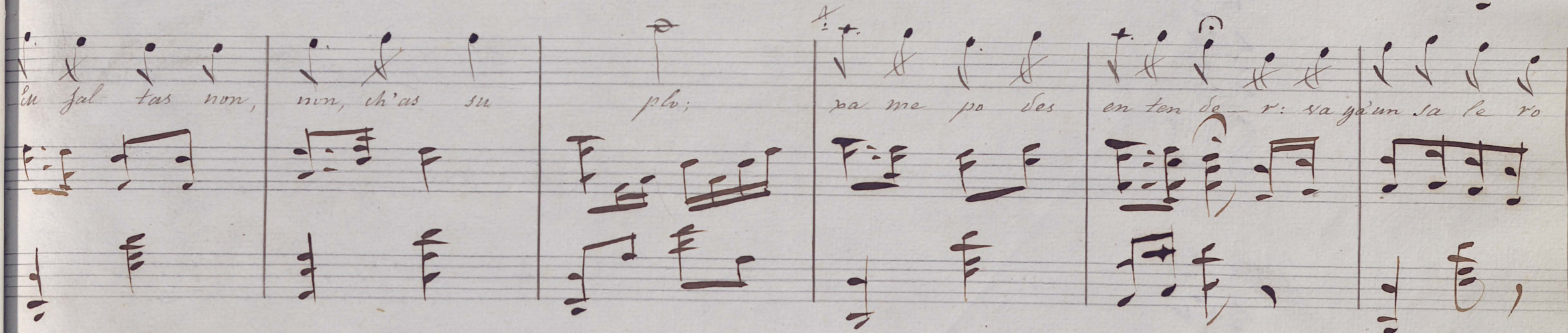
Haya &

Andte

2
S'a fal ta d'ou tros a mo res, mo ci ño, me ses a se



En fal tas non, non, ch'as su plo; pa me po des en ten de r: sa ya un sa le ro



ya, ya ya un que re r; ya ya un ha ne na her mo sa, pra s' un per der



Handwritten musical score on aged paper, featuring multiple staves with notes and clefs. The notation is dense and appears to be a complex piece of music, possibly a symphony or concerto. The paper shows signs of wear, including discoloration and faint markings.

Handwritten musical notation on the right edge, including a treble clef, a key signature of one sharp (F#), and a time signature of 2/4.

Handwritten musical notation on the right edge, including a treble clef, a key signature of one sharp (F#), and a time signature of 2/4.

Handwritten musical notation on the right edge, including a treble clef, a key signature of one sharp (F#), and a time signature of 2/4.

Handwritten musical notation on the right edge, including a treble clef and a note with the word "on" written below it.

Handwritten musical notation on the right edge, including a treble clef and a note.

Handwritten musical notation on the right edge, including a treble clef and a note.

Handwritten musical notation on the right edge, including a treble clef and a note.

Handwritten text "via" on the right edge.

Handwritten musical notation on the right edge, including a treble clef and a note.

Handwritten musical notation on the right edge, including a treble clef and a note.

And.te

(Es la misma Melodia anterior en tono mas bajo.)

Handwritten musical score for voice and piano. The score is written on ten staves. The first three staves (1-3) correspond to the first system of music, and the remaining seven staves (4-10) correspond to the second system. The music is in 2/4 time and G major. The lyrics are written below the vocal line.

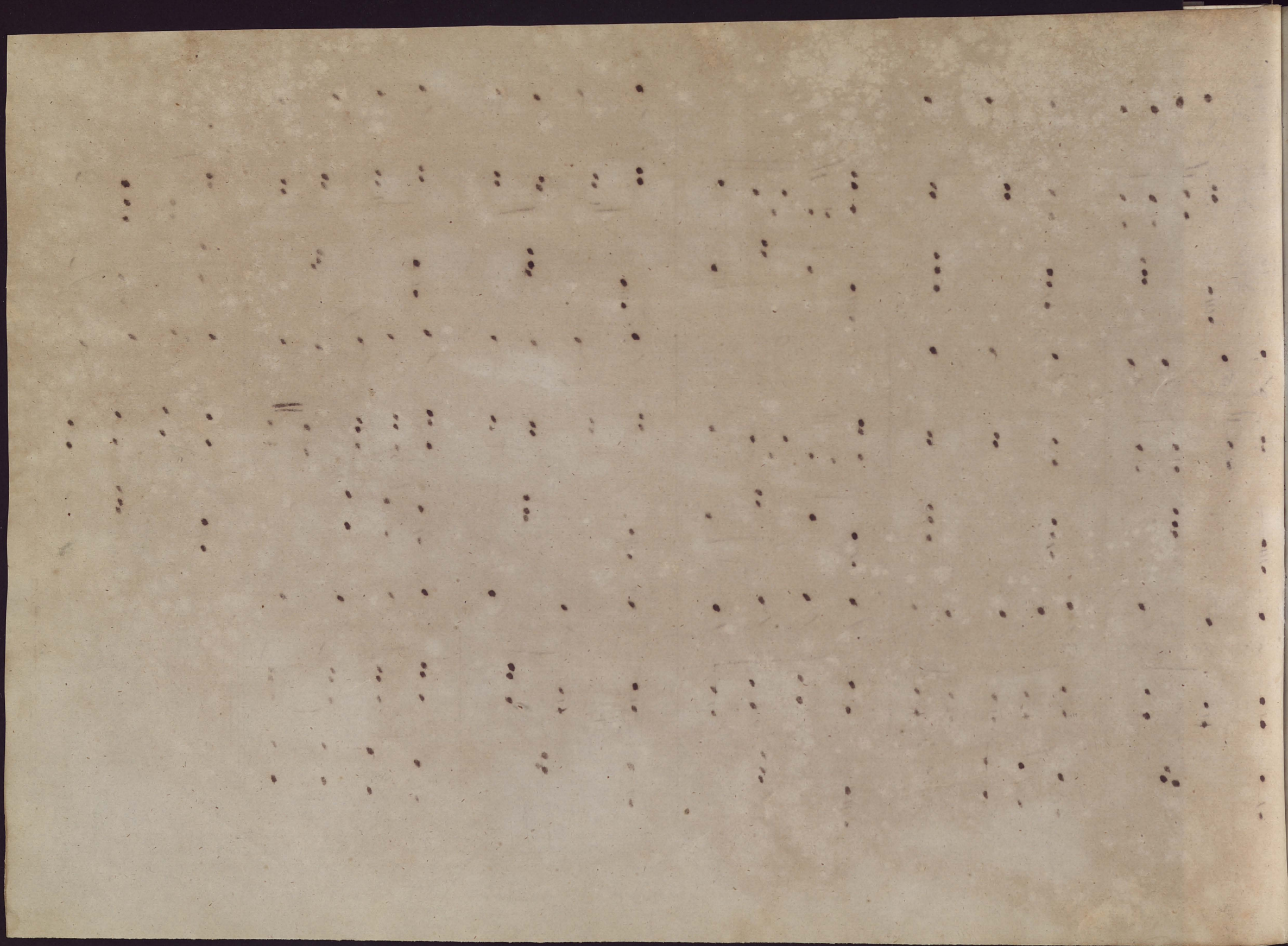
System 1 (Staves 1-3):

Vocal line: *S'a-jal ta vou tros a mu res,*

System 2 (Staves 4-10):

Vocal line: *mo ci ño, me des a se ra*
on jal las non non, ch'as ta plu,
ra me pu des en ten de re, 4a y'm sa le ro
4a ya; 4a y'm que re re 4a y'm ha re na her mi sa pra y'm per de re

The piano accompaniment consists of chords and simple melodic lines in the right and left hands. The piece concludes with a final chord on the right-hand staff.



2

Dáme da pora que comes,
Da manan, un canapiño,
Dáme da boca unha fala;
Do corazón, un cariño.

Jesus &

Anga do Pilar, da Ermida,
anga de lindo beber:
quen amores ten o lonxe
mais lle valera n'os ter.

Jesus &

Caravel da miña bodega
Mosiña iba-o regar;
Mosiña agora morreu,
o caravel vai secar

Jesus &

Mapaciña, Sonchi'os ollos;
tamen che me don os meus;
Váinos lavar o regueiro,
onde a tróita lava os seus.

Jesus &

Fun po-lo muiño d'abaixo
e volvin po-lo d'arriba;
s'ó d'arriba tiña tranca,
o d'abaixo, carabilla

Jesus &

Non vayas o muiño, nena;
Seixa anda-lo tarabelo;
mira qu'espote, se vás,
a caer n'os garamelo.

Jesus &

Todo-l-os que cantan ben
teñen entrada n'os muiño
e en, como o fago mal,
miro po-lo buratiño.

Jesus &

Allto EM -

3/4

Te na, que ven de las pe ras, can tas che man da non da re? - Sa ra

The first system of the musical score consists of three staves. The top staff is the vocal line, written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The lyrics are written below the notes. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The music is written in a cursive, handwritten style.

ti, men ga lan ci no, nun m'as man da non con ta re Je sus que so lor, por so

The second system continues the musical score with three staves. The vocal line and piano accompaniment are consistent with the first system. The lyrics continue across the measures. The handwriting remains consistent throughout.

lum cla vel, por so loun ha flor, can ti vo es ta qual... ren di do a

— *mur.*

The third system concludes the musical score on this page. It features three staves. The vocal line ends with a fermata and the instruction "mur." (more). The piano accompaniment also concludes with a fermata. The lyrics are "lum cla vel, por so loun ha flor, can ti vo es ta qual... ren di do a".

177

Handwritten musical notation at the top of the page, including a treble clef and a key signature of one sharp (F#).

Handwritten musical notation, possibly a second system or a continuation of the first.

Handwritten musical notation, continuing the piece.

Handwritten musical notation, continuing the piece.

Handwritten musical notation, continuing the piece.

Handwritten musical notation, continuing the piece.

Handwritten musical notation, continuing the piece.

Handwritten musical notation, continuing the piece.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

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Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Vertical handwritten text in the center of the page, possibly a title or a dedication, written in a cursive script.

Handwritten text on the left edge of the page, including the number 22 and other illegible characters.

Handwritten number 52.

Faint, vertical handwritten text on the right side of the page, possibly a page number or reference.

Se queres falar conmigo,
olvida amorios vellos,
que mal se mira unha cara
á un tempo en moitos espellos.

Meu amor &

Angue che son moreniña
non che me pesa por eso;
na feira todo se vende,
cada cousa río sen precio.

Meu amor &

Castaña dá o castiñeiro,
o corballo, landra sola;
cada un da do que ten,
asegun e a persona

Meu amor &

Amuñeira; que ben baila
aquele gorrido rapás.
- Éche Xepe da Currela,
o fillo do Sacristan.

Meu amor &

Mãmadre, non me casés
con home que viudase,
qu'eu non quero criar pitos
qu'outra galiña chuscase.

Meu amor &

Chamácheme moreniña;
Blanquiña, vante lavar;
Disme que non teño amores;
inda ch'os podo emprestar.

Meu amor &

Firos ojo naquel monte;
deben d'andar cazadores:
non hai fianza rios homes,
mayormente rios señores.

Meu amor &

Alto

3/4

Handwritten musical score for the first system, consisting of three staves. The top staff is the vocal line with lyrics: "A som bra do li mo ei ro pu pen m'a con si se ra-r o pou". The middle and bottom staves are piano accompaniment.

Handwritten musical score for the second system, consisting of three staves. The top staff continues the vocal line with lyrics: "co que sa lem hu me, can do um ten pa que Sa-r: Men a mor sia ca ma non o pu do ir". The middle and bottom staves are piano accompaniment.

Handwritten musical score for the third system, consisting of three staves. The top staff continues the vocal line with lyrics: "xer; si se sus que mor re, ai que sai mor xer!". The middle and bottom staves are piano accompaniment.

This image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in several systems, each consisting of multiple staves. The notes are written in a dark ink, and the paper shows signs of wear, including foxing and some staining. The notation includes various note values, stems, and beams, typical of a musical score. The handwriting is somewhat cursive and appears to be from the 18th or 19th century. The page is slightly tilted to the right.

This block shows the right edge of another page of handwritten musical notation. It features several staves with notes and clefs, including a treble clef and a bass clef. The notation is similar in style to the main page, with dark ink on aged paper. The page is partially cut off on the right side.

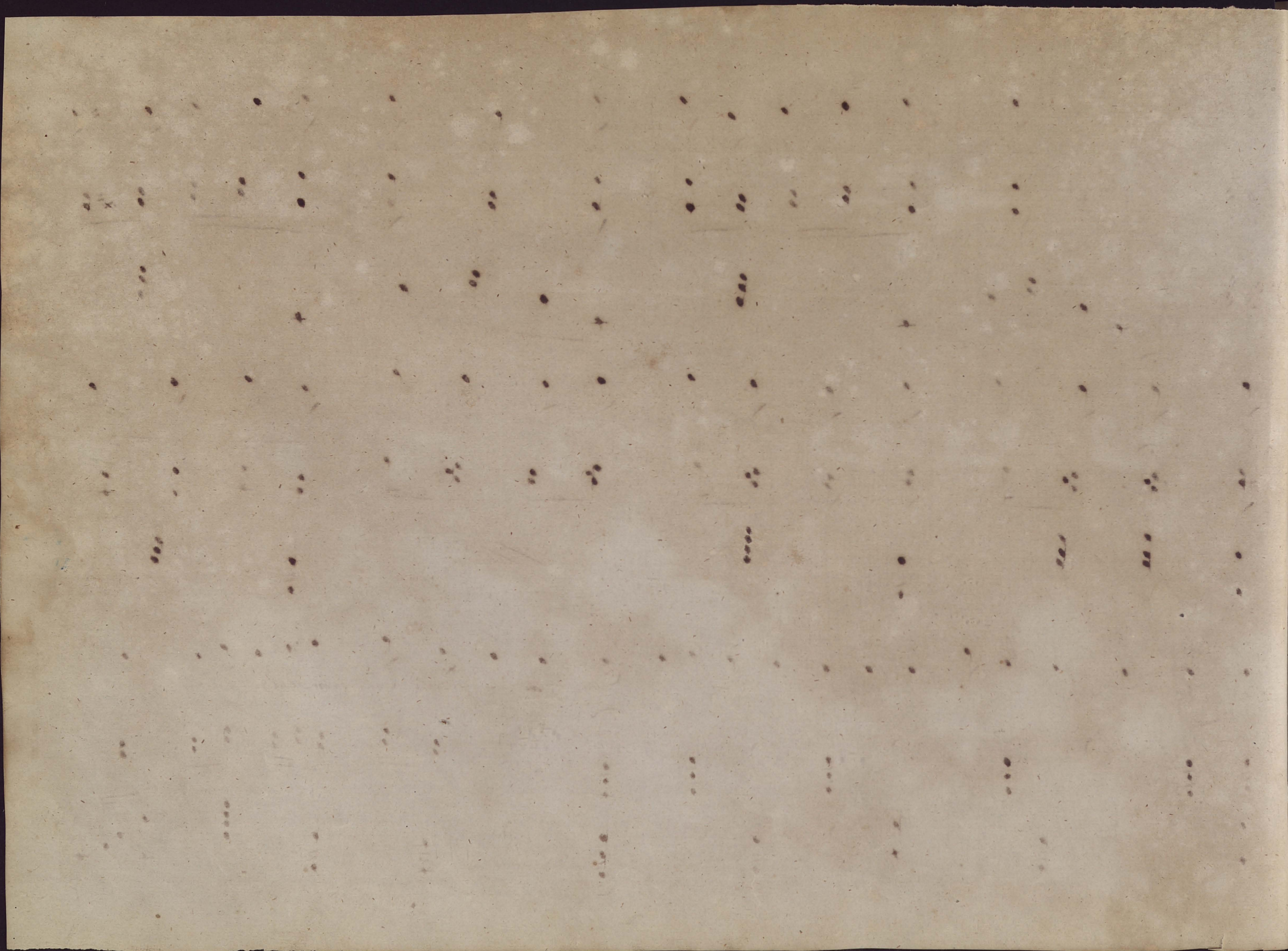
All. to

(Es la misma Melodia anterior en tono mas bajo)

A som bra d'un li rin ci ro pu pen na' con si de

ra re o pou co que va l'un pu me, com do nna ten pa que

ra re: Men a mor na ca ma non o po du ir ver, si de sus que mor real que vai mo ver!



6.

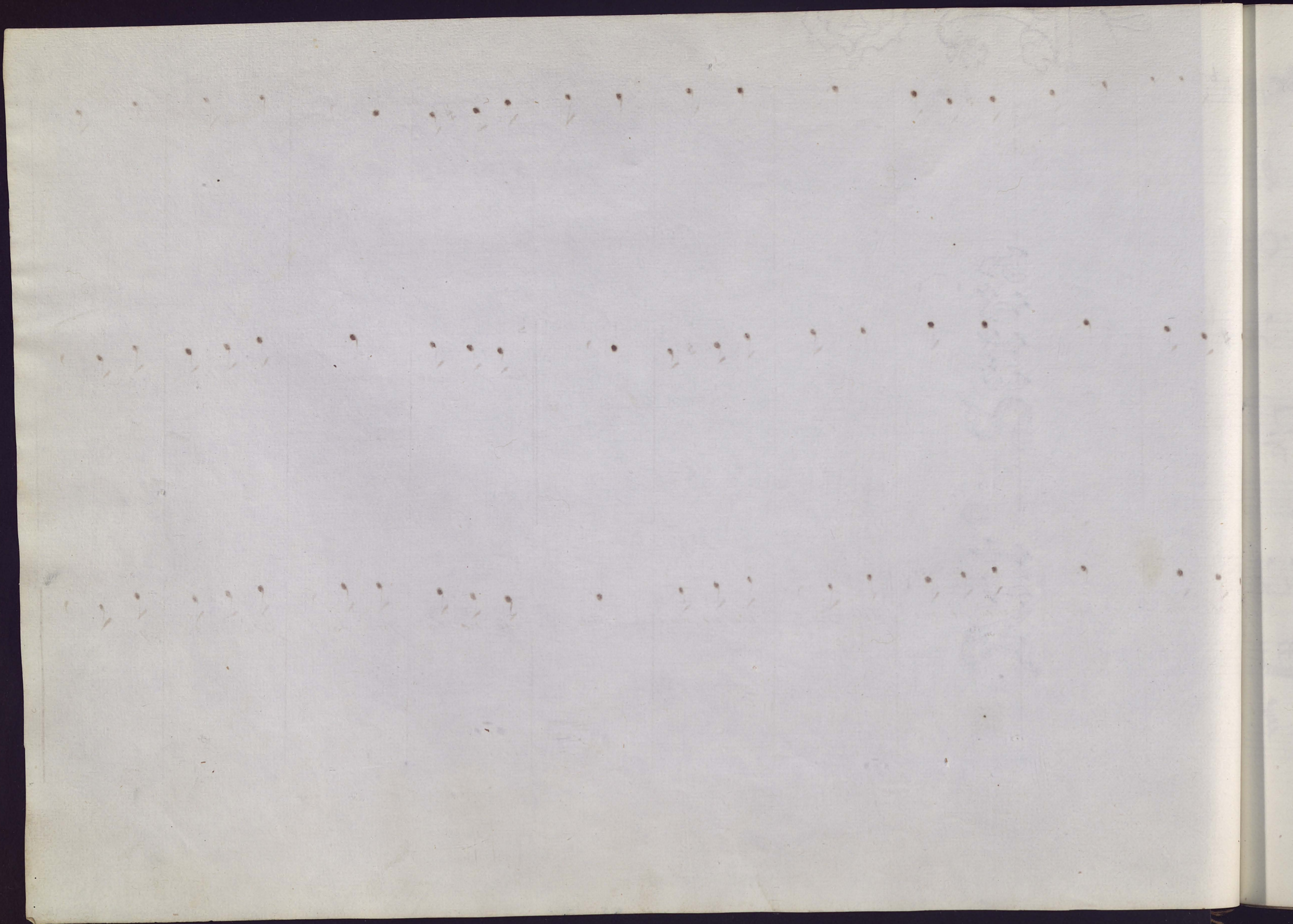
)) ((2

Handwritten musical notation on the right edge of the page, including a treble clef, a flat sign, and several staves with notes and rests.

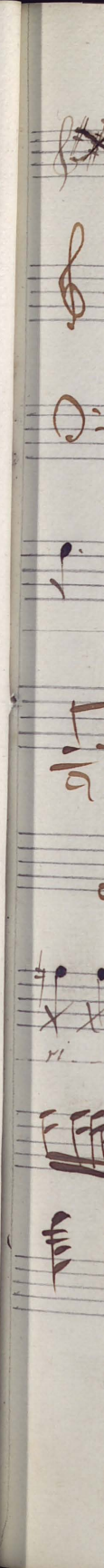
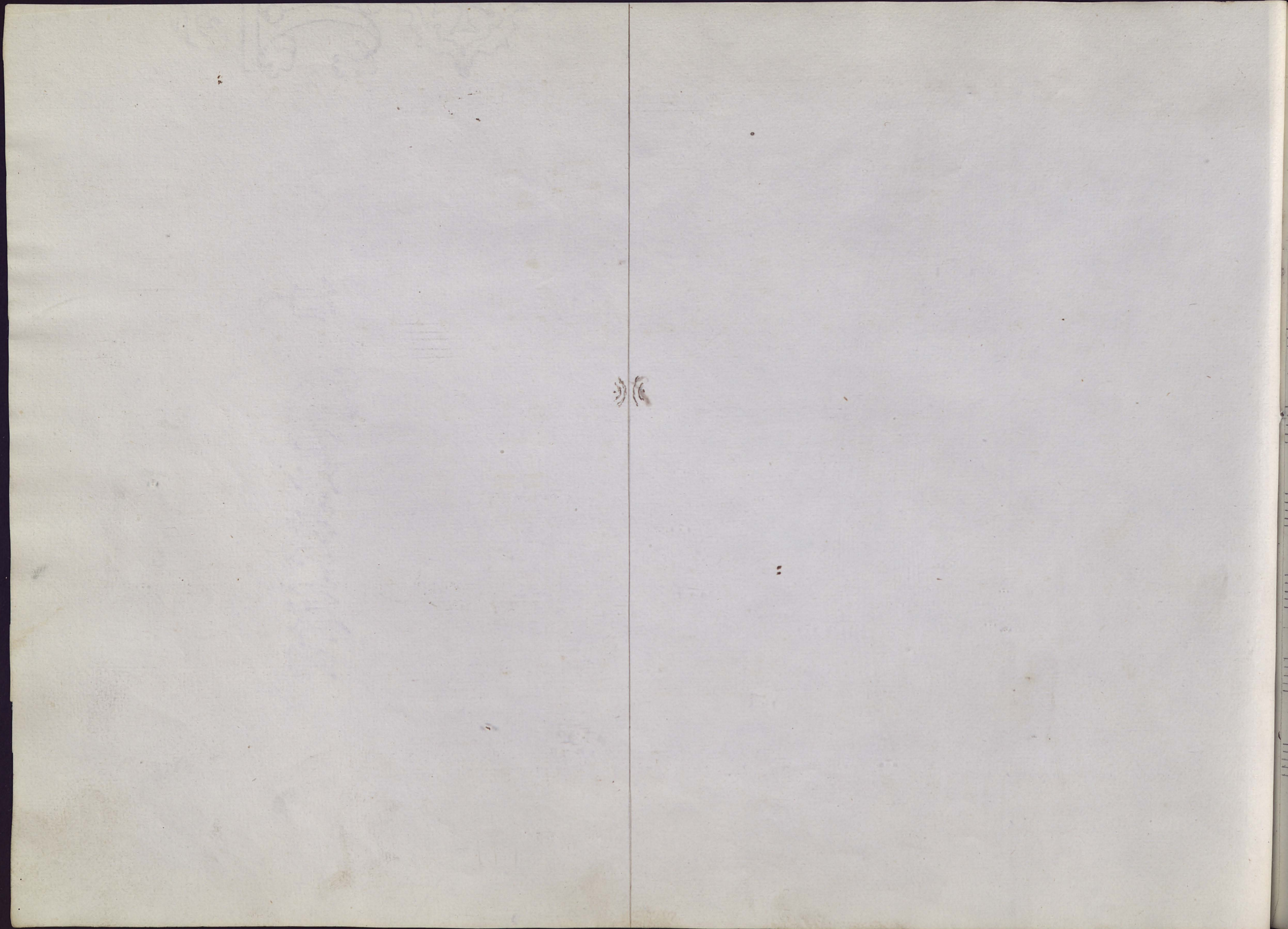
Handwritten musical notation on a single staff. The key signature is one flat (Bb) and the time signature is 3/8. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. A handwritten 'la' is written above the first measure.

Handwritten musical notation on a single staff. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. A handwritten 'la' is written above the first measure. The lyrics 'Fer ro car ril, ca mi no d' hier ro' are written below the notes.

Handwritten musical notation on a single staff. The notes are: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7. The lyrics 'en el ca por vie ne mi que ño vie ne mia mut. vie ne la prou sa qu'a do ru go' are written below the notes.



7



Allegro

Handwritten musical score for a piece in G major, 2/4 time. The score consists of 11 systems of staves. The first system includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Bo-ti cari o el a-gua ro-sa sa-se-xa a ll'ar-ri-ba es-ta mi ma-da-ma que ya o-le, o-le o-le." The score includes dynamic markings such as "ff mas" and "meno ritard", and a tempo marking "ritard =". The notation includes various note values, rests, and accidentals.

ff mas

Bo-ti cari o el a-gua ro-sa sa-se-xa a ll'ar-

meno ritard

ri-ba es-ta mi ma-da-ma que ya o-le, o-le o-le

ritard =

This page contains a handwritten musical score on aged, yellowed paper. The score is organized into several systems, each consisting of multiple staves. The notation includes various musical symbols such as notes, rests, and clefs. There are several annotations in the score:

- A large, faint watermark or stamp is visible in the center of the page, partially overlapping the musical notation.
- The word "Basso" is written in the middle of the page, between two systems of staves.
- The word "Tore" is written at the bottom of the page, below the final system of staves.
- There are some other faint markings and symbols scattered throughout the score, including what appears to be a large 'X' in the upper right corner.

8

Handwritten text, possibly bleed-through from the reverse side of the page.

Unha puzo trinta ovos,
para cada unha sés;
outra puzo unha empanada
de tres codos en trases.

Xácume &

Outra dixo, pu-lo viño,
"Comadre, ¿como traeréi?"
"Fui no mais cansado e medio,
para volver outra sés."

Xácume &

)) ((8

Unha dixo, pu-la lúa,
"mira que panino inglés"
Outra dixo, pu-lo odre,
"mira que neno sin pés"

Xácume &

Alá pu-la media noite
con o marido d'Inci;
pan na unha, pan na outra,
pan levaron todas tres.

Xácume &

Allo-molto

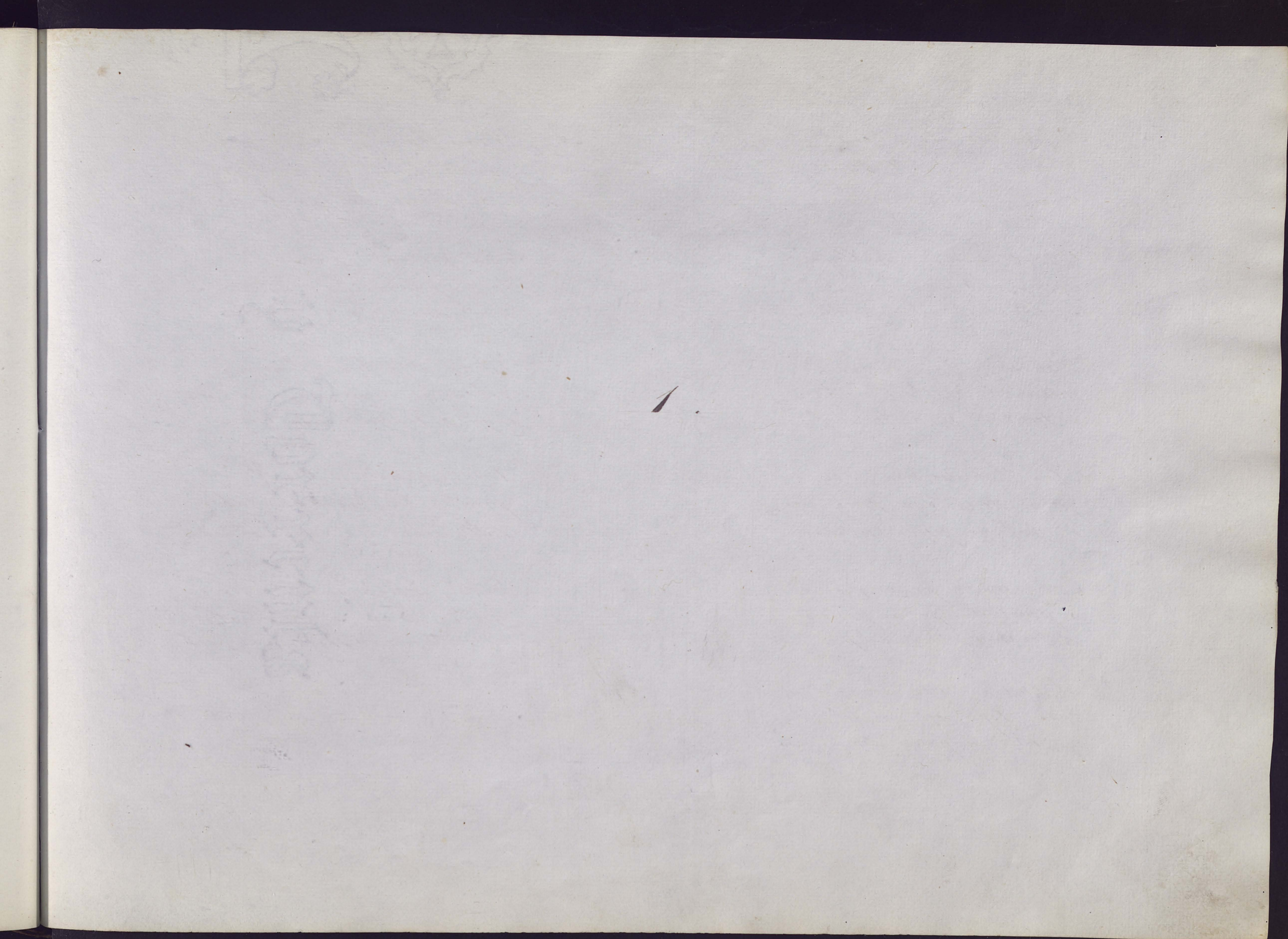
e ran tres co ma dres e d'un bar rio to las tres, or de na ron de me non sa pa ra ir o san An dres. Xa' co me que' con el pe re gil con Do mi ne co un tis pi nis tras con Do mi ne o le o le pu la tua je su scu to d'Al ber ta de San Pe ru le'.

This image shows a page of handwritten musical notation on aged, yellowed paper. The notation is organized into several systems, each consisting of multiple staves. The notes and symbols are written in brown ink. There are several instances of blue ink scribbles or corrections, most notably a large one in the middle-left section and another in the middle-right section. The paper shows signs of age, including discoloration and a prominent dark circular stain on the right side. The notation includes various note heads, stems, and beams, suggesting a complex musical piece.

Cantar do pandeiro.

Carta do governador

COLEÇÃO



O pandeiro toca bem;
as ferreiras fazem o som:
viram os qm' amores tem.

Viram as moças gallegas;
viram as bonitas moças
e os galans da rosa terra.

Meiões, a' bailar todos;
meninas, arriba, arriba:
ti tamen, men furabolos.

Non t'asanes, non, rapas;
qm' as meninas son para ver,
os galans para mirar.

Cada un è pr'o que è:
o' pom está pr'a foneiña...
Antoniño, saca o pé.

A rriada vaise armando:
fiza, Popa, ese candil,
qm' están á porta chamando.

Viran chuscos (dio-l-o queira)
~~pra~~ ese chama no quinteiro
e os chuscos ven pu-la eira.

Venha por onde quixerere:
Toca, pandeirinho, toca,
mais que ch'o cuiro rabee.

Estira a cósia, Maruxa,
dobra as mangas da camisa
e qm' o denguiño se lusa.

Inés, sacude o mantelo;
puntea ben, que ti ben sabes,
dalle o bravo e punta os dedos.

Entra, meigo, non atropes;
garda, Xan, as castañetas
e vintame onde hoxe fuches.

All. to

Handwritten initials and markings

Handwritten musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "He na o pan dei ro tu a ro".

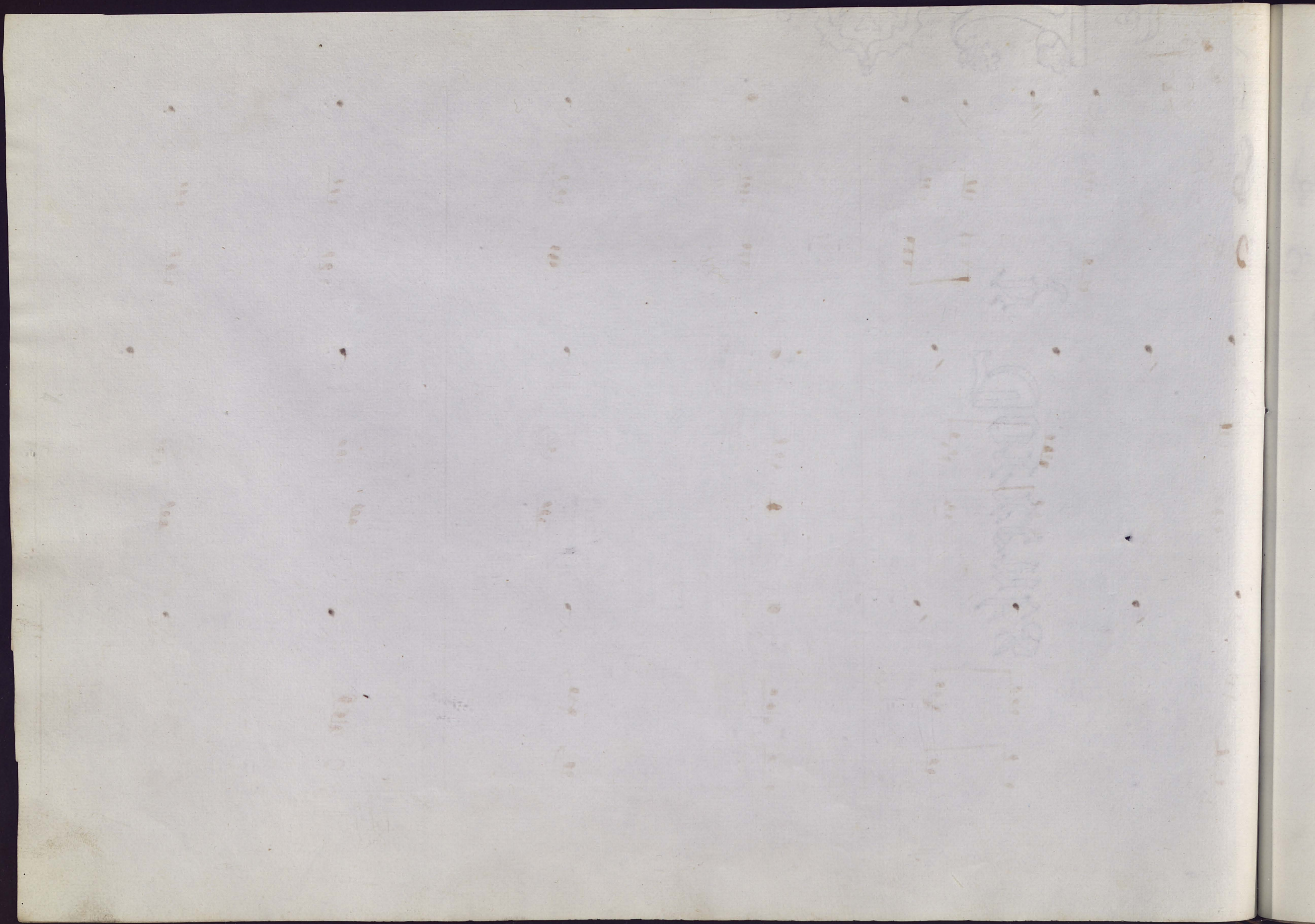
He na o pan dei ro tu a ro

Handwritten musical score for the second system, continuing the vocal line and piano accompaniment. The lyrics are: "qui es tas son as ma za ro cas".

qui es tas son as ma za ro cas

Handwritten musical score for the third system, concluding the vocal line and piano accompaniment. The lyrics are: "qui ho pe a qui hei de si a re".

qui ho pe a qui hei de si a re



2.

Carmeliña de Munguá,
por causa de ti, Carmela,
; Cantos ruidiños me san!

As silveiras ten vidos:
amores disimulados
foron sempre os máis queridos.

O anelliño do meu dedo
heich'o de dar, queridísima;
heich'o de dar, que ch'o teño.

Yonno a rae-t-o pan,
ti levarás unha rosa;
en un caravel^{ón} na man.

Yonne deitar, dormir quero;
yonne deitar a dormir,
que sempre de noite velo.

Nepoliño castellano
; quan te ma desá, ropolo,
na miña hosta plantado!

Somos primos, e máis ben:
pruntaremo-lo diñeiro;
a dispensa logo ven.

Hamonos d'agui gora luras
a todo-loz nomeados
voiselle o tempo en parolas.

Adios, men paraban,
suspiros me fan a cama,
soledades me menten.

A bailar non sei dar volta;
aínda teño d'aprender
c'um galan da miña porta.

Cando quero canto ben,
non se me pón no camiño
arradeos de usinguen.

Fi ere-t-o men enredo;
contigo non ayu Misa,
nin sirvo a Dios como debo.

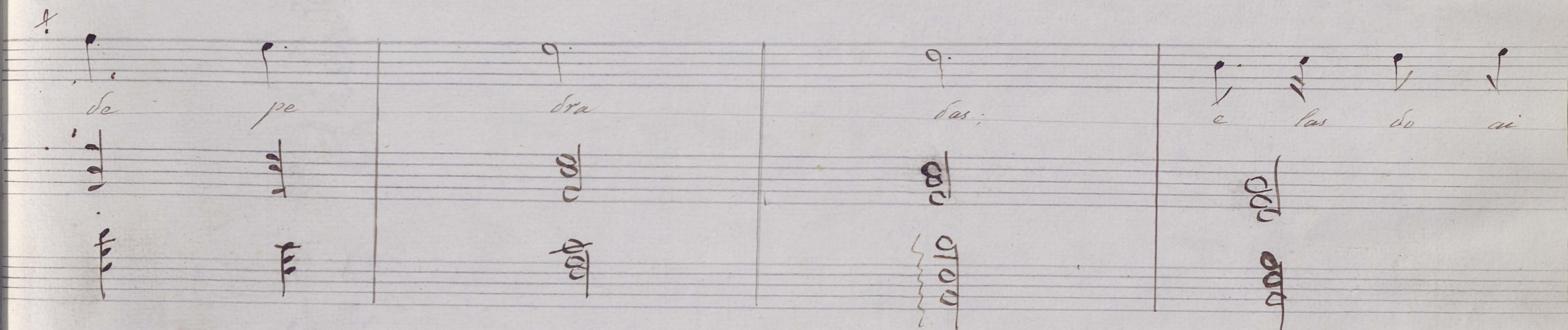
Para sardiñas, formatos.
Para puntos, napateiros.
Para mentira-loz pastres.

Deixat andar, ja veremos:
o mundo de moitas voltas.
nos tamen así faremos.

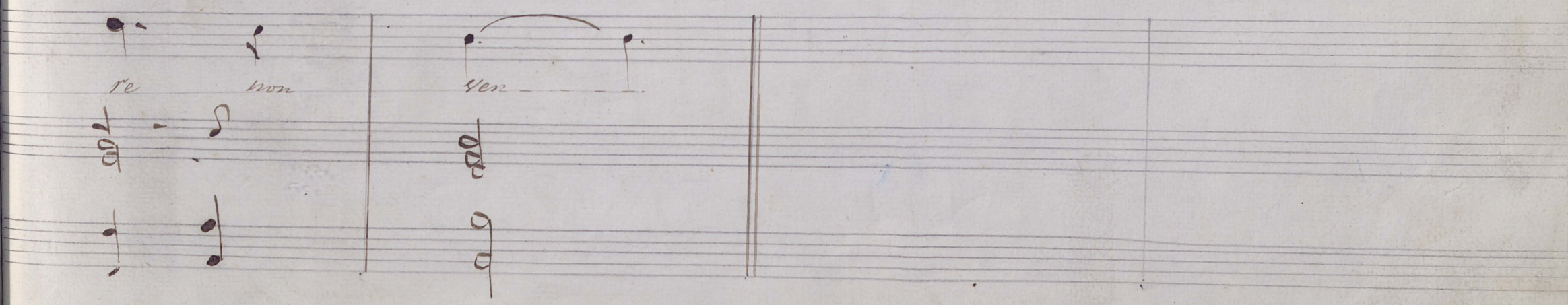
Handwritten musical score for the first system, featuring a vocal line and two piano accompaniment staves. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are: "Vá mo nos da qui, meu ben que nos ti ran".



Handwritten musical score for the second system, continuing the vocal line and piano accompaniment. The lyrics are: "de pe dra das; e las do ai".



Handwritten musical score for the third system, concluding the vocal line and piano accompaniment. The lyrics are: "re non ven".

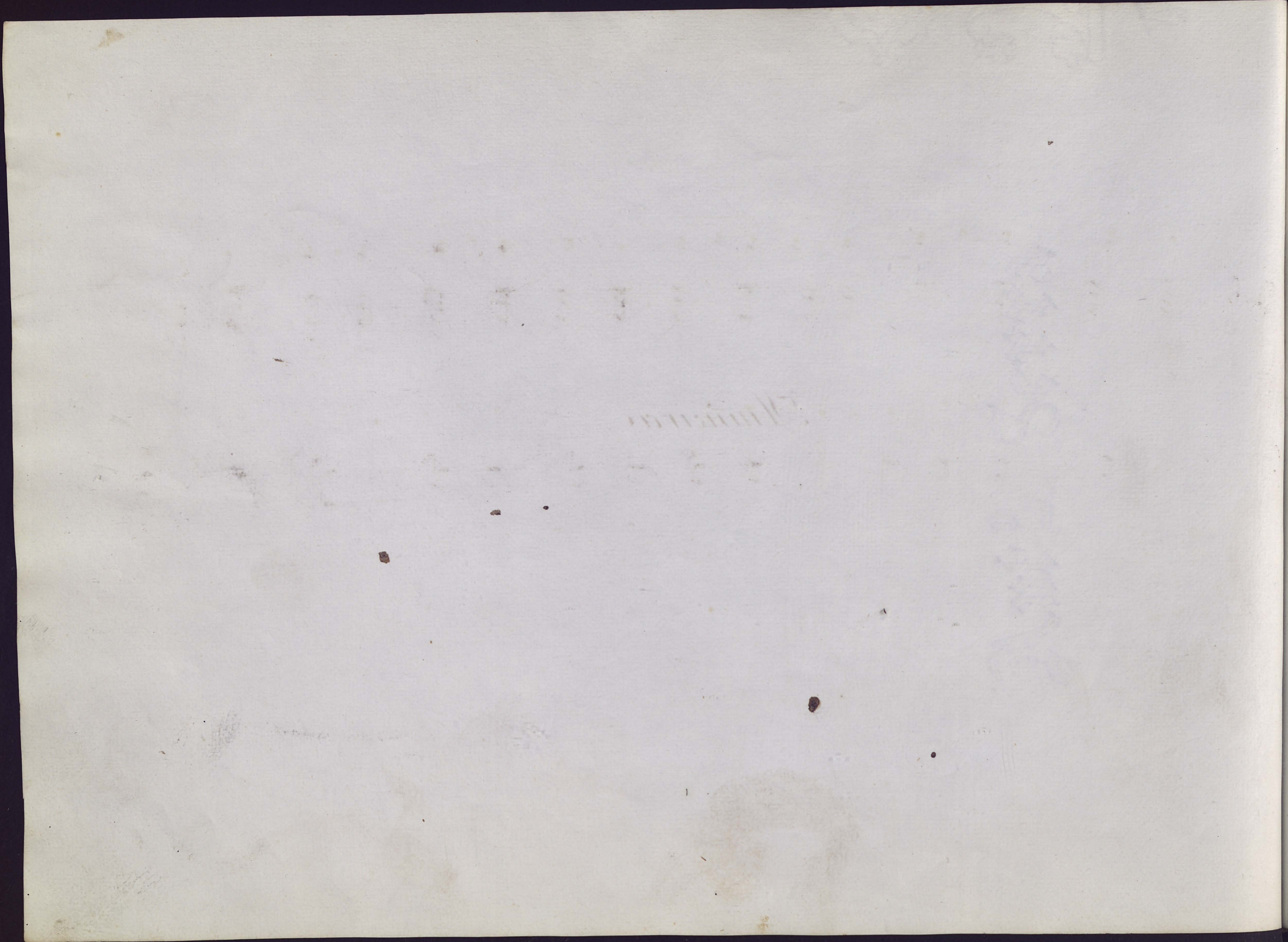


Trigo limpo non o hevi,
Se queres algum centes,
Hei por el a cas meu pari.

Anga correndo, si acaba:
Amor, que non e de gosto,
non pode ter vida longa.

A tua porta vendeich'a:
abita que te casache,
a tua porta vendeich'a

Muñecas



V.

1^a

Can- tam
os ga- los ó si- a, er- te que ri- si- ve- ja i- te.

i- co
mo m'hei dir, nu- ãa si- ãa, to- mo m'hei dir e- ãi par- te?

10 13

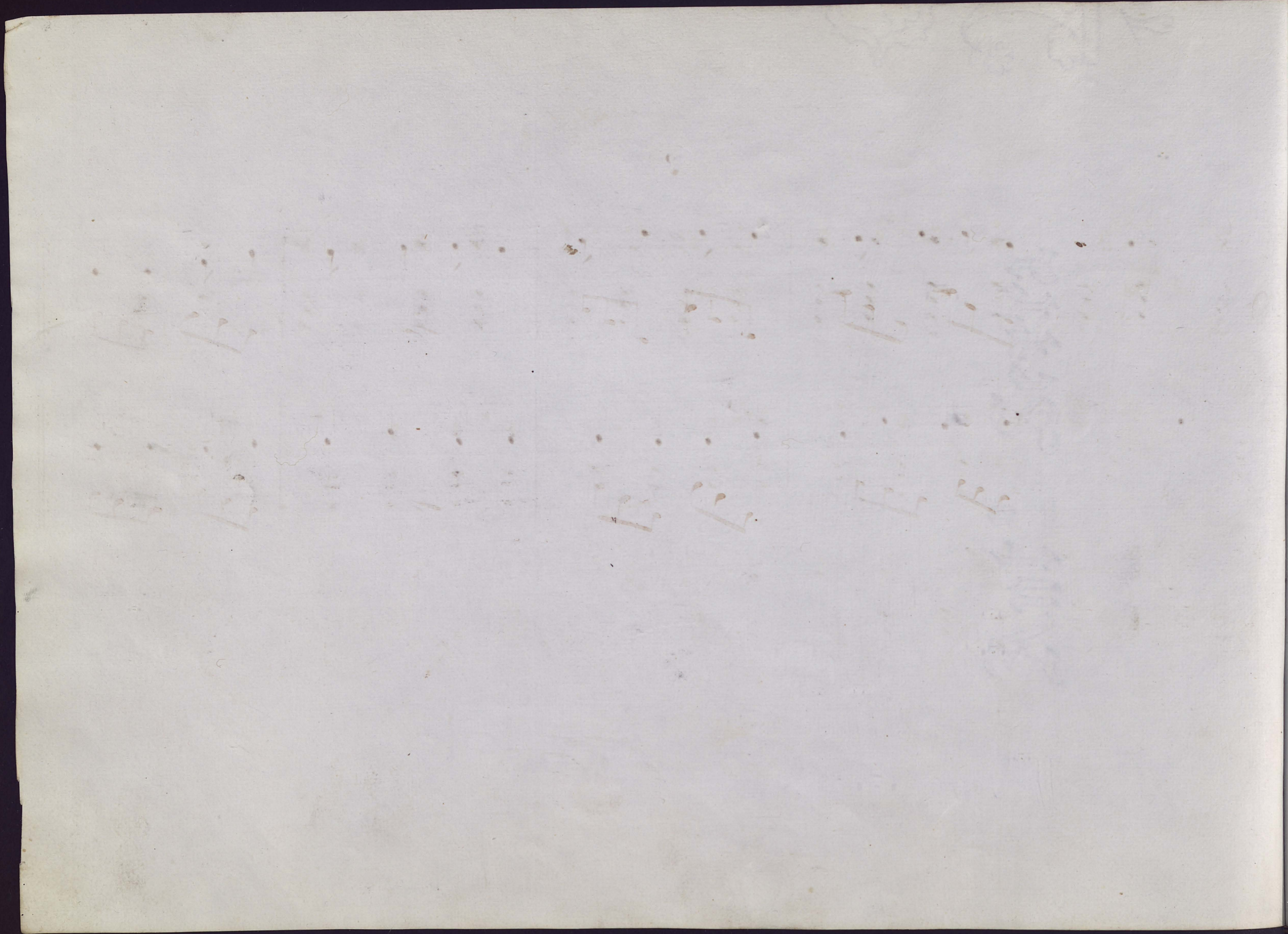
The image shows a page of aged, yellowed paper with two systems of musical notation. Each system consists of five horizontal staves. The notation is extremely faint and mostly illegible, appearing as small dark dots and light-colored scribbles. There are significant areas of ink smudging and staining, particularly in the lower-left and middle-left sections, which obscure the original markings. The overall appearance is that of a very old, possibly water-damaged or heavily handled manuscript page.

This block shows the right edge of the page, where it meets the binding. It features a portion of a musical staff with a treble clef and a few faint notes. The paper is yellowed and shows signs of wear, consistent with the rest of the page.

2^a

Men a mur, mal po ca si nu, sem pra sen can du pe nei ro

Se si ne ra can du a ma so co me ri a bo ben toi ro.



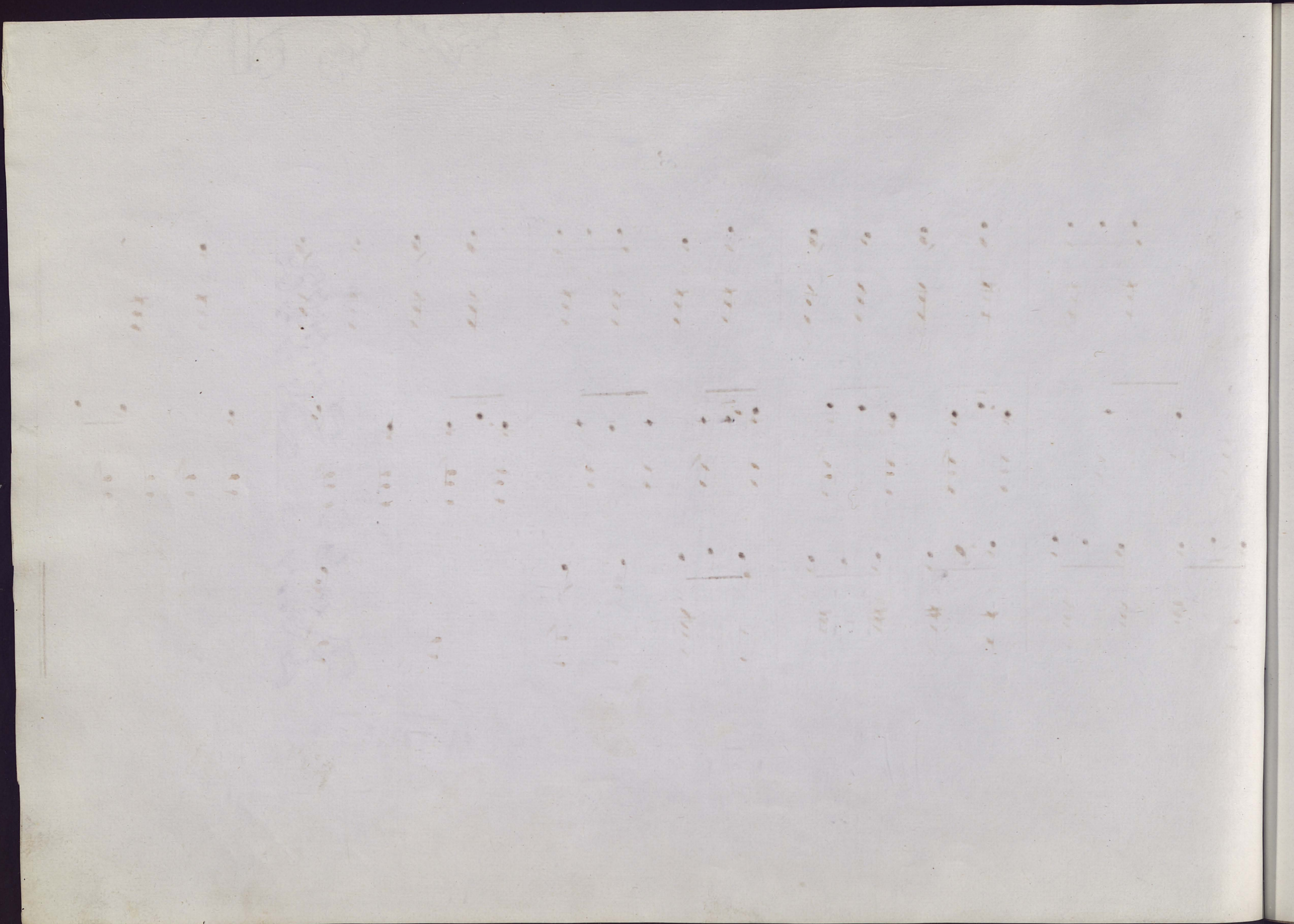
M.

3^a

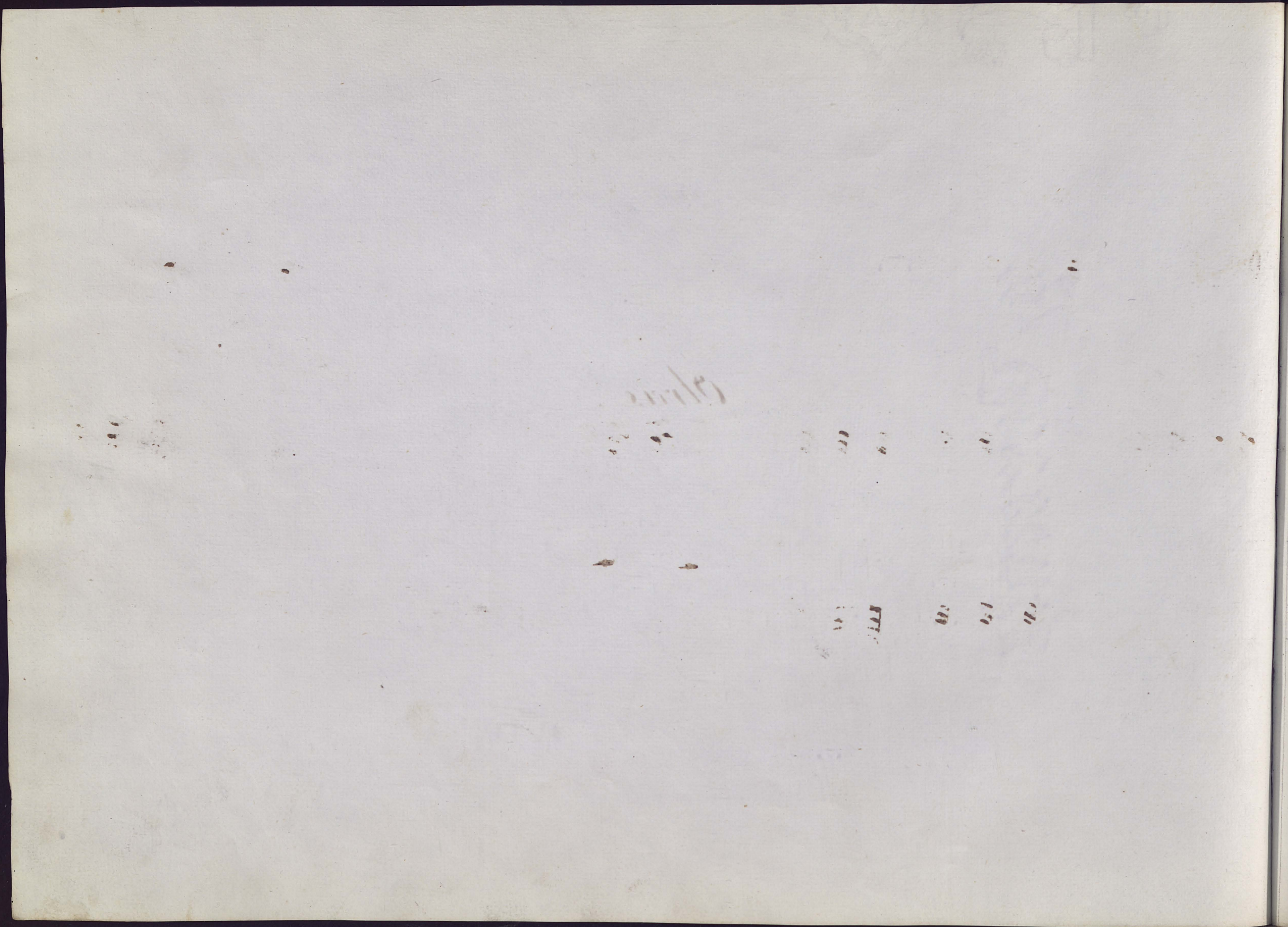
Non te que ro por bo mi ta, que ra sei que nun a os

Que ro te por mo re mi na e po la lei que me tes que ro

tem por mu re mi na e po la lei que me tes



Otrus



1^a

Handwritten musical notation for the first system, consisting of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music consists of several measures with notes and rests, ending with a double bar line.

Handwritten musical notation for the second system, consisting of two staves. The top staff continues the melody from the first system. The bottom staff contains chords and rests, with some measures showing a double bar line.

Handwritten musical notation for the third system, consisting of two staves. The top staff continues the melody. The bottom staff contains chords and rests, ending with a double bar line.

Faint, illegible markings and bleed-through from the reverse side of the page, possibly representing musical notation or technical drawings.

Handwritten musical notation on the right edge of the page, including a treble clef and several notes.

22

A handwritten musical score on six staves, organized into three systems of two staves each. The notation is in brown ink on aged paper. The first system (top two staves) begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 6/8 time signature. The melody in the upper staff consists of quarter and eighth notes, while the lower staff features a rhythmic accompaniment of eighth-note chords. The second system (middle two staves) continues the piece, with a double bar line and repeat sign appearing at the start of the second measure of the upper staff. The third system (bottom two staves) concludes the page with similar melodic and accompanimental lines. The paper shows signs of age, including some foxing and staining.

Handwritten musical notation on aged paper, consisting of approximately 10 staves. The notation is extremely faint and illegible, appearing as light brown or greyish marks. The notes are arranged in a structured manner, likely representing a musical score. There are some faint blue ink markings or corrections visible in the middle section of the page.

Partial view of the adjacent page on the right, showing the right edge of several musical staves. Visible elements include a treble clef, a key signature of one flat (B-flat), and some handwritten notes and stems.

3.^a
Por el autor

Handwritten musical score for three systems. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The first system is in 6/8 time. The second system includes the instruction "Ala sol la" and ends with a double bar line. The third system includes the instruction "sol" and has a large "X" drawn over the middle two measures, with "no." written below it.

A small handwritten musical fragment consisting of two staves with notes and chords.

Faint handwritten text at the top of the page, possibly a title or page number.

This image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in several systems, each consisting of a single staff with notes and clefs. The notes are small, dark ink marks, and the clefs are simple, hook-like symbols. The handwriting is somewhat faded and the paper shows signs of age, including some staining and discoloration. The overall appearance is that of an old, possibly unpublished, musical manuscript.

— Suite — Bœu .

Preñada de nove meses
a Sagrada Reina a pé
camina para Belen,
camina con S. José

Galgame &

"Fruite vás, mi esposo, dice,
y mal se alcanza, sabiendo
que ha de nacer esta noche
el universal consuelo."

Galgame &

"Esposo mio, es preciso
buscar albergue con tiempo,
que por instantes se acerca
la hora del Nacimiento"

Galgame &

"Ahora que hemos llegado
a un meson desconocido,
quiero llamar"; Ah de casa!
abran a dos peregrinos"

Galgame &

"Caten que dous pitaniellos,
(dijo o bruto mesoneiro)
agui non se da pousada
a quen non traiga diñeiro"

Galgame &

Choran José e María,
dando suspiros ò Ceo
"¿Donde posada hataremos
que avoja al divino Verbo?"

Galgame &

Oyense vos que decia
"Un paso mas hacia Sentru
y en un portal en Belen
hoy sera su Nacimiento"

Galgame &

Nun portalinho en Belen
pareu a Virxen Maria,
a lua e mai-las estrelas
alumbroudo a sua alegria.

Galgame &

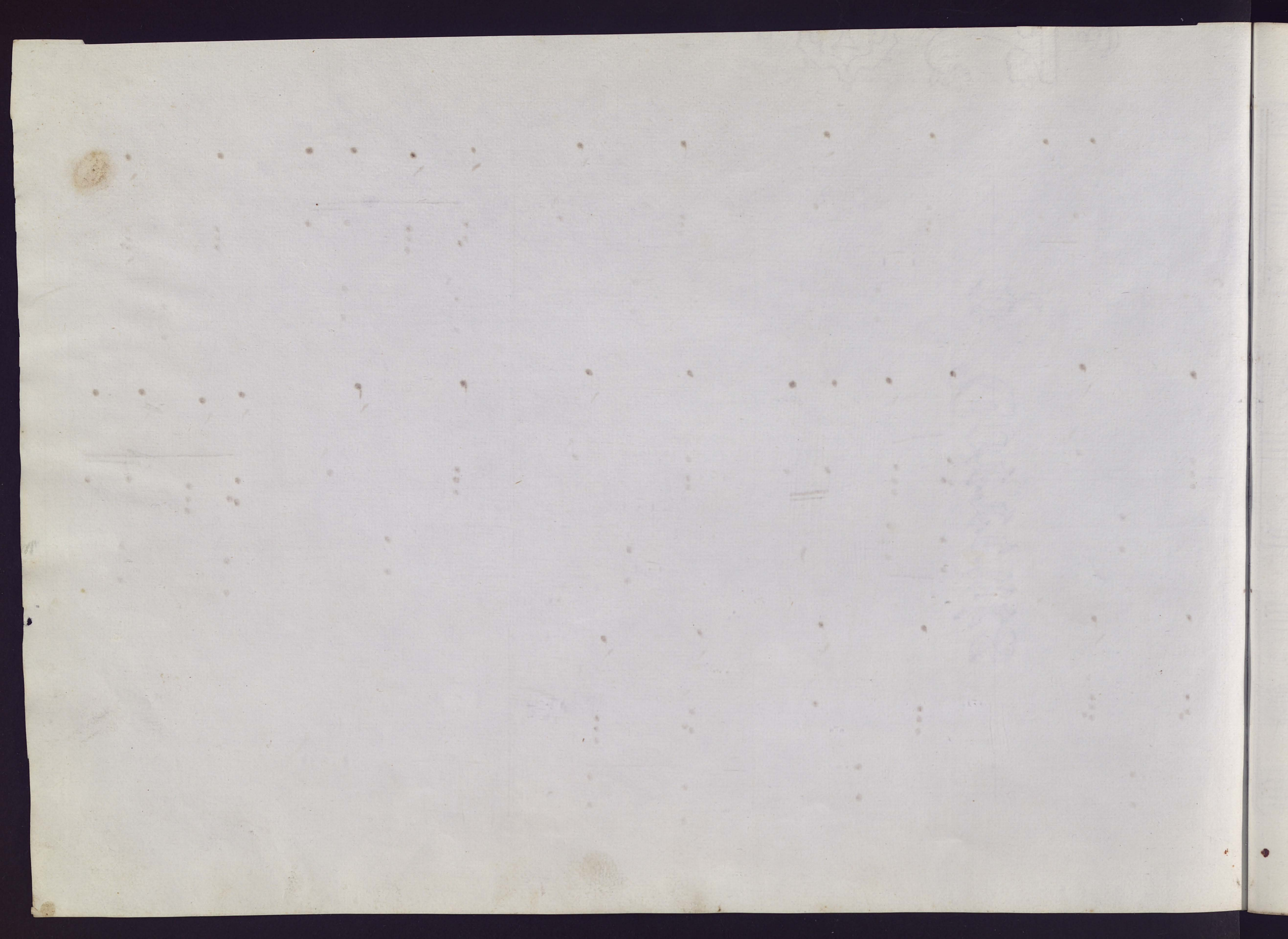
Desperto-l-os papariños,
celebran tan fansto dia
e na sua lingua pregonan
a pureza de Maria.

Galgame &

And^{te} maestoso.

4.

Handwritten musical score for voice and piano. The score is written in 3/8 time and consists of three systems of staves. The first system includes a vocal line and two piano accompaniment staves. The lyrics are: "ca mi nan do sai to se ca mi nan do". The second system continues the lyrics: "sai Ma ri a sal ga me nes tra se ño ra y la". The third system concludes with the lyrics: "cla ri ba del di a". The score includes various musical notations such as notes, rests, and accidentals, along with some handwritten annotations like 'A' and 'X' above notes.



Villancico.

Da mi vnacl de a ve pre sa se ño un for tes ga nas de ve l o te no

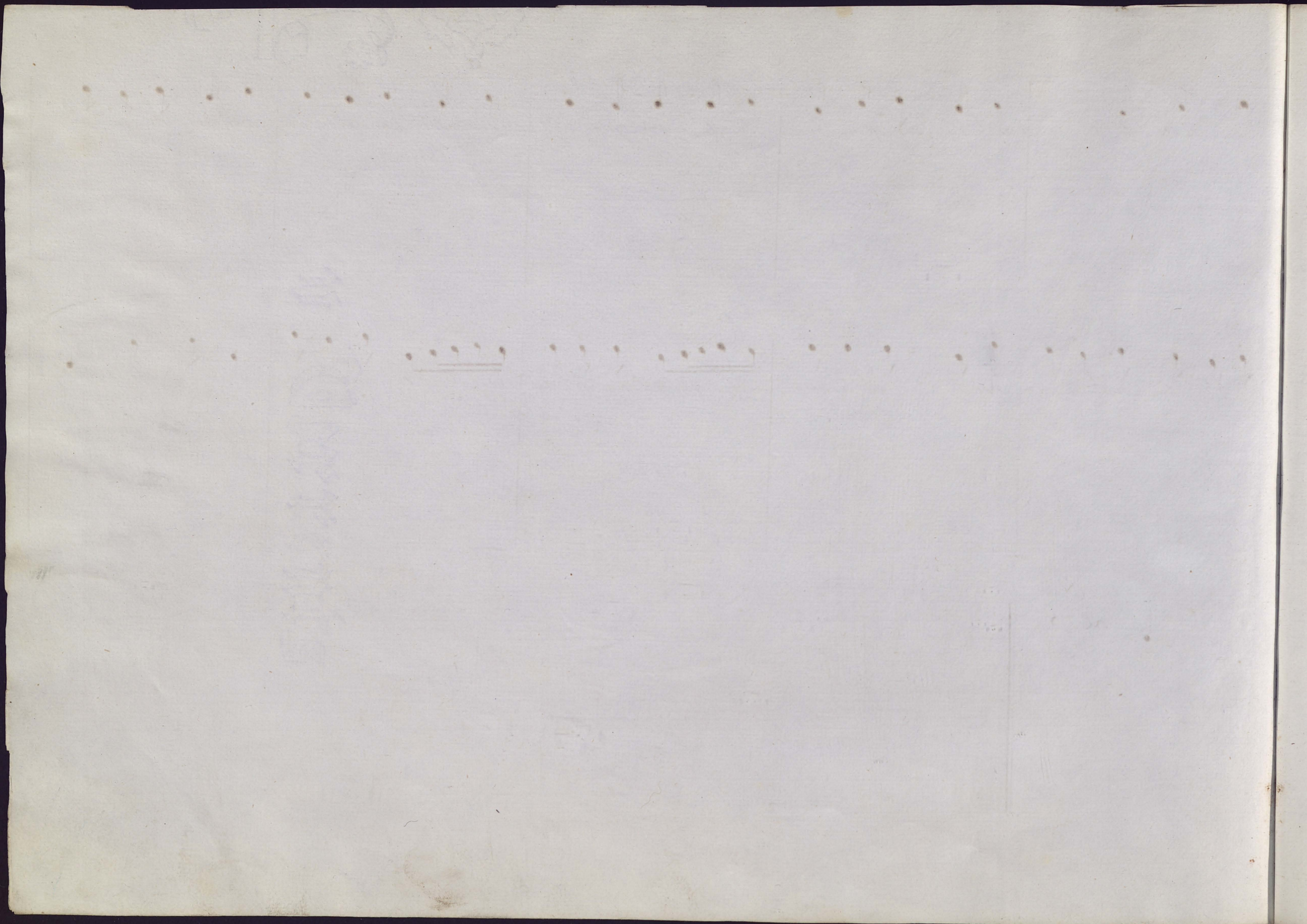
Meu pe que mi ño a' ti m'a che go, pois de ser vir te gus tu te ño

Mi ña lo i na, co mu te de xv fo do en coi ri ño co llen do o pres co!

Mi-ta-es tu. ma-ra-ba-dum bo-lei-to, pro-que se-pen-sas pa-ta-l-oin-ter-mi-ne-se-pe

se-bre-mu-le-sa-pei-to-mu-le-sa-pei-to-mu-le-sa-pei-to-mu-le-sa-pe

to



Ani. Novo.

Catro mancebos puntinos,
aqui puntinos estamos
e, tan cansado - Los catro
qu'e preciso alimentarnos.

De moi ben lonxe xa vimos;
muito qu'andar inda falta;
as fornas piden reparo,
mollo as gorras, e non s'anga.

Chourizos, pois, longaniza,
uña de porco, fuciño,
ou de pamon duas tortillas,
con dous perrinos de viño.

Abran a porta, señores,
que por honrados nos temos
e sabe Diosse pra outro ano
à porta lles cantaremos -

De cantar xa nos cansamos;
por pobres non nos desprecien,
que, s'algo os ricos non san,
os pobres mal se remexen.

Vivam e vivamos todos,
que para todos Dios son;
sardiña; cante o merlo;
adios ano qu'acabou.

Ani-noso, benvenido;
pórtate ben para nos
e co-a pente d'esta casa,
qu'a todos nos criou Dios.

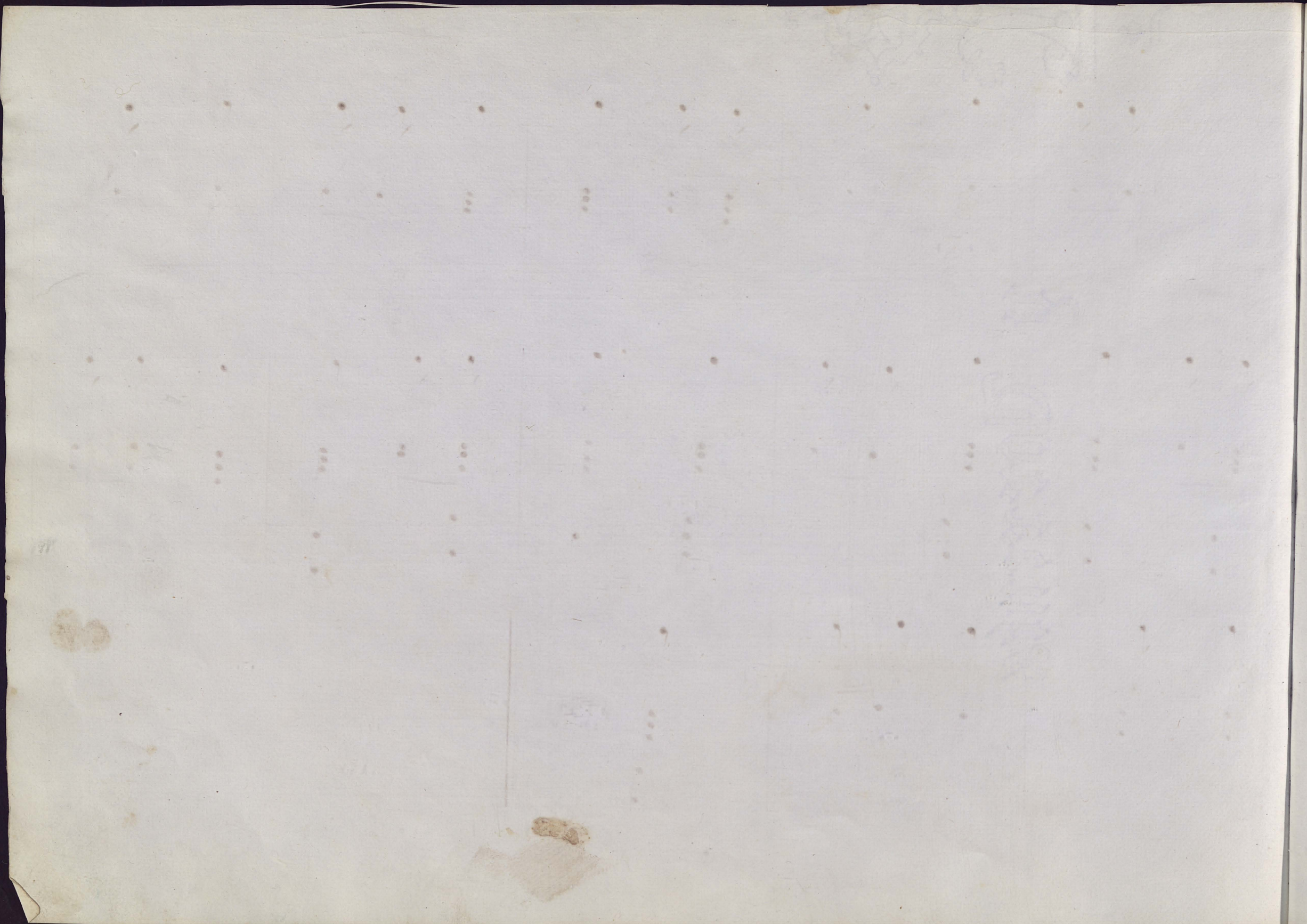
And^{te} maestoso.

M.

Des pe di da da m se lu, en tra di nas

da ni no so os se no res Des ta ca sa as con

ten con gran de gu zo.



Os Reyes

No claro ancho ceo
lucé esta fanal,
por gracia divina
con luz celestial,
con luz que descende
ò santo lugar.

Estrela lles dice
como o han d'atopar.

Herodes, o velos,
pregunta soberbio
"¿Qué venis buscando?
por este mi Reino?"
e humildes contestan,
sin nada ocultar.

Estrela lles dice
como o han d'atopar.

Sabede; o Herodes!,
Rey mi poderoso
qu'en busca nos vimos
de Neno asombroso
qu'en medio dos brutos
se quixo hospedar.

Estrela lles dice
como o han d'atopar.

Alá está Belen,
pobre e arruinado;
alá está en Belen
o portal sagrado
e o Neno garrido
que van a adorar.

Estrela lles dice
qu'ali s'ha d'hachar.

Ali está Maria,
Jose, ali tamen
e o Verbo divino,
nosso inicio ben,
nun trapinho emolto,
para presentar.

Estrela lles dice
qu'ali s'ha d'hachar.

Modilla na terra,
a frente sumisa,
os Reyes ll'ofrecen
incienso, ouro e mirra,
perfumes d'Arabia,
ant'el ò chegar;

Pois ali a estrela
os soupo guiar.

$\frac{6}{8}$ $\frac{2}{4}$

Es

coi

ten,

se no res,

un

ca

soes ce

len

te, qu'os tres

Pe

yes ma

gor

se

par ten s'o

rien

te o fins

fei

to ho me

por

is a do

rar.

es tre

la

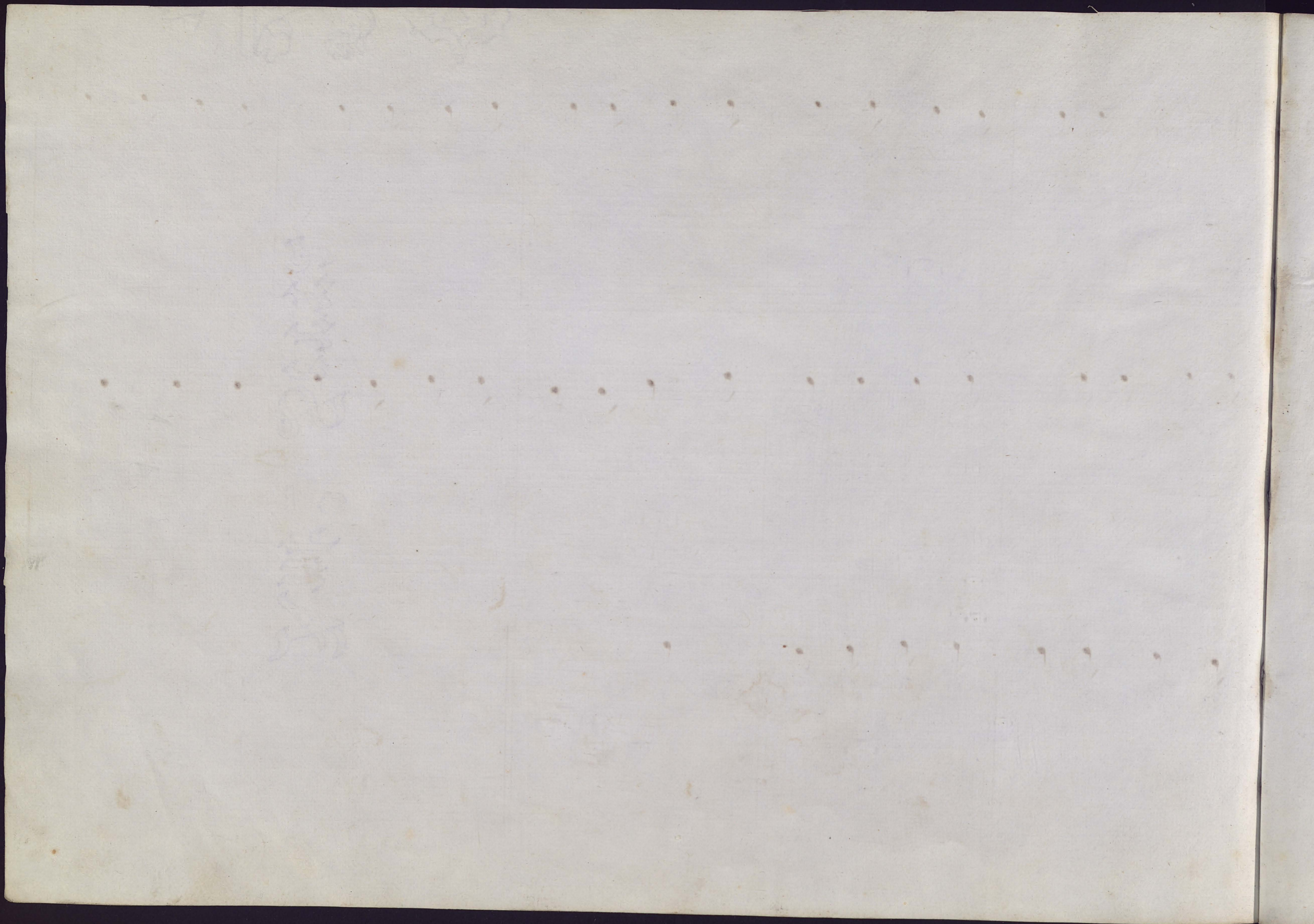
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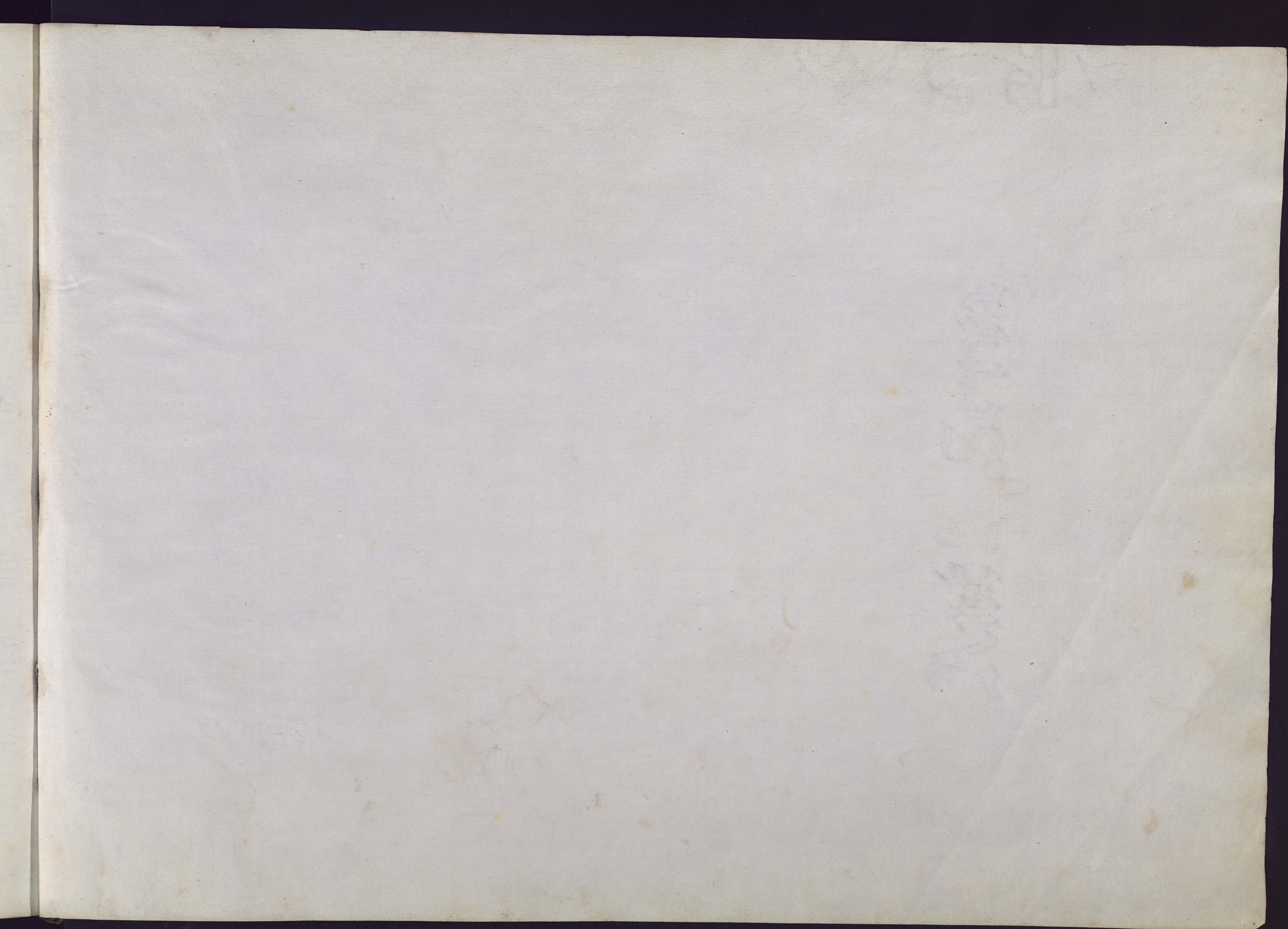
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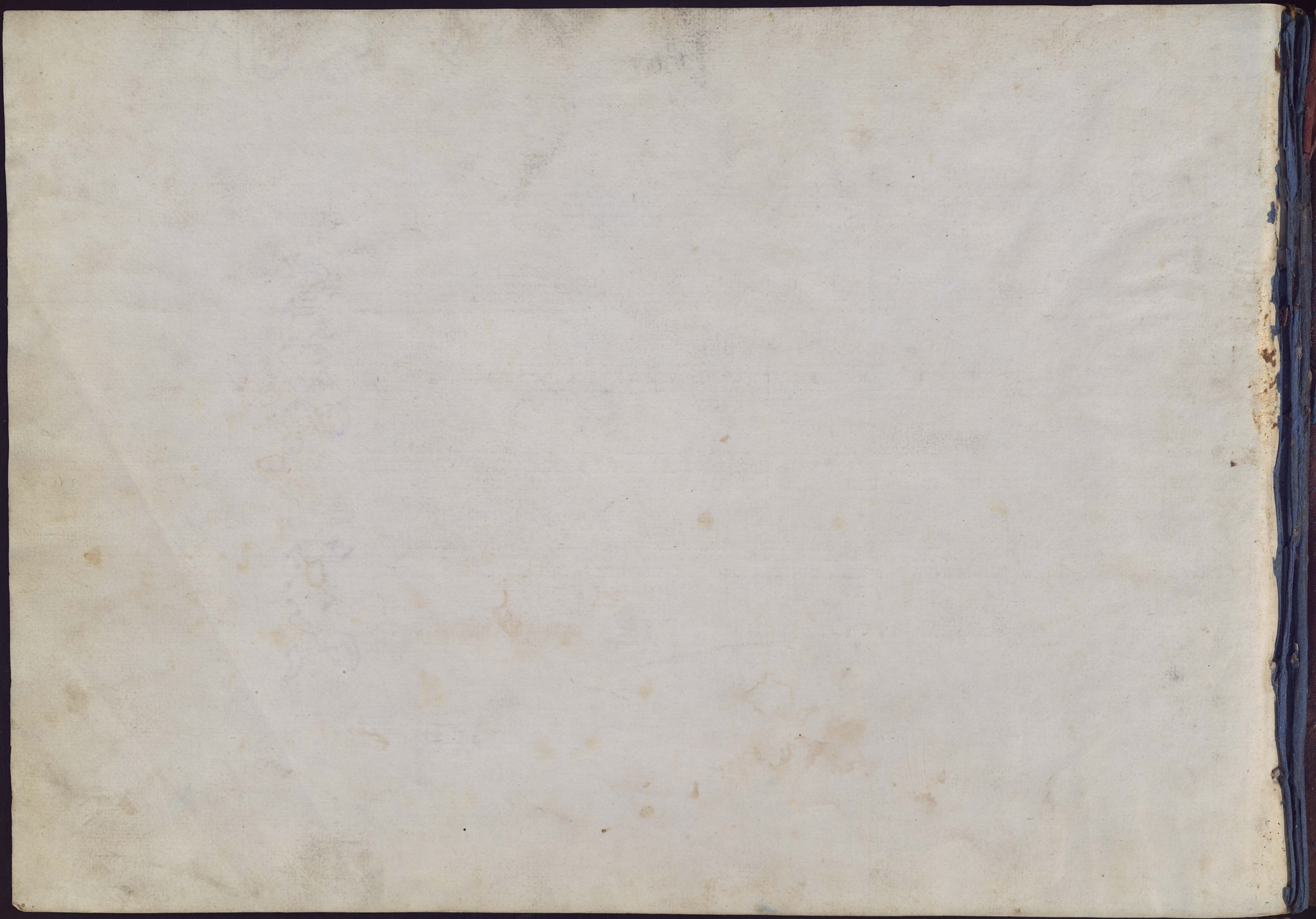
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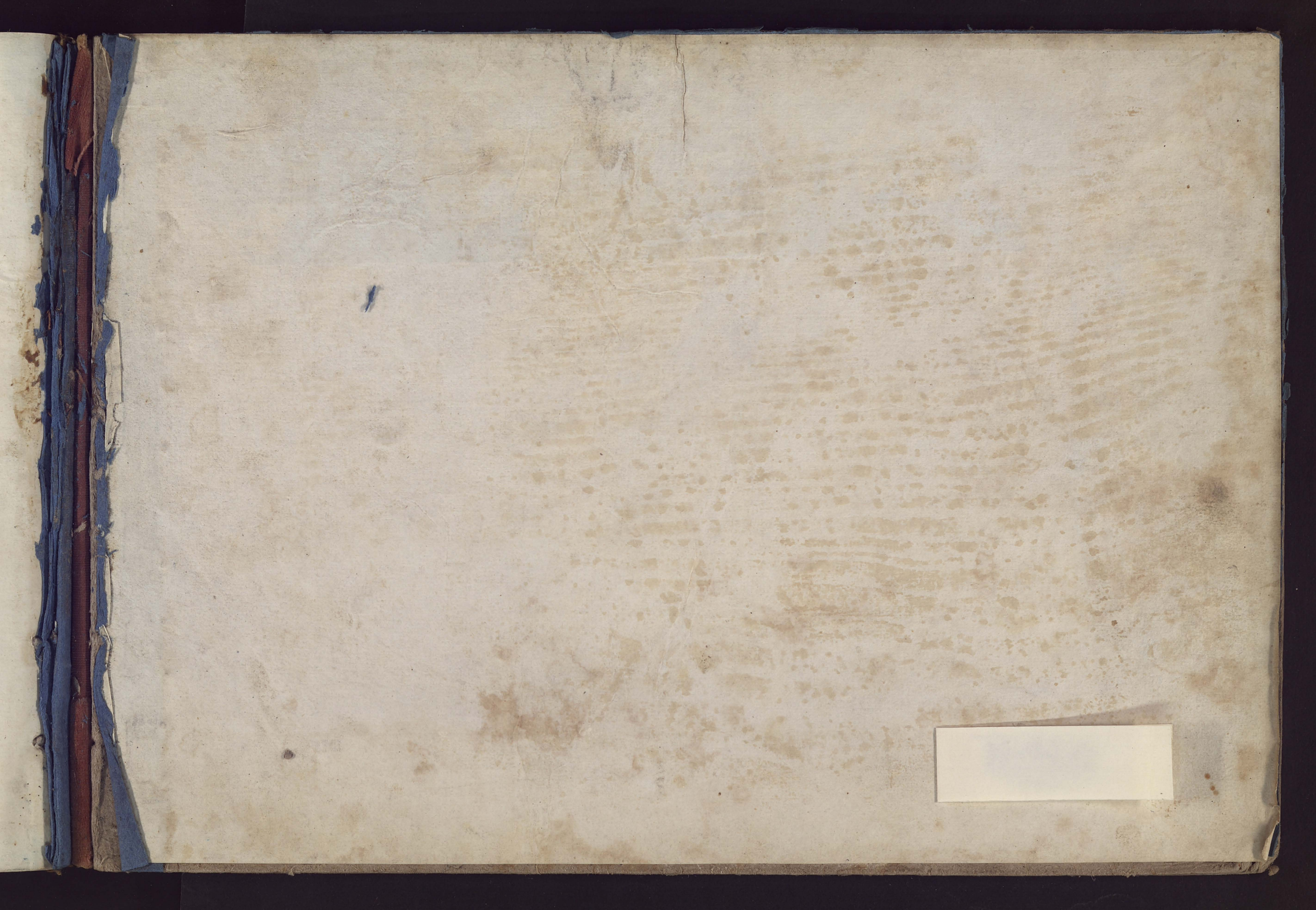
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par.









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