

Alberich
Jillancico A. A. Al SS. mo Con J. y Obos

888

De Amor la Ofizina G.

Del Maestro D. Juan Francisco
de Yubancón

Tiple 1.º 2.º 3.º
C. Simplicia

Handwritten musical notation on a page with multiple staves. The notation includes notes, rests, and clefs, with some lyrics written below the staves. The lyrics are partially legible and include words like "e e e", "a", "meza", "e e e", and "e t".

T. Pie 1.º 2.º A. M. 3.º
Estruillo

De Amor la ofizina, fra quando sus flechas, los Pechos Inflama, las

Almas aliena, Ja sienta Divina su grada tare a, Sa grada tare -

ay, ay, ay, - ay, - ay q' es el Junque, tan suma fi neza, tan suma fi -

neza Ay - Ai, Ay q' lo tierno, le obli ga ala empre - sa, Ay, -

Ay - - - Ay, Ai, le obli - - ga - - la empre - - sa, Para. que los hombres, al -

verou Clemencia, Se c leban, Se Ilustren. se abrasen, Se enciendan,

Se c leban, se Ilustren, se labien, Se enciendan, se abrasen, se

De Amor la ofi zina, fra quando, sus flechas, los pechos In -

flama, las Almas aliena, Ja sienta Divina su grada tare a,

*Coplas
Soras*

O Perfección Misteriosa, Que al humano pecho elevas, donde la Gloria pe-
ne-tre, Como he chura de tu Ciencia, Como he chura de tu Cien-
cia, Para que Al canzes pa- - - ra que quiera Verse en el Colmo de
las finezas Verse en Colmo de las fine zas;

Tiple 2.^o Al 3.^o Es.^{ta}

Estroviella

De la mortadfi zi na, fra quando sus flechas, los Pechos Inflamalas,

Almas a lienta. Ya sientan Di vi na Sa gra da ta re a, Sa gra da ta re

a, Ay, Ay que los Sel pes la Gloria pe ne -- tran, Ai -- Ay --

Ai que lo a mante Con lazos le es trecha, Con lazos le es trecha, Ay -- Ay --

Ay que lo fierro le obli ga, ala Empre sa, Ay, Ay, le obli -- ga -- a la em

pre sa. Para que los nombres al ver su Clemencia, Se ce -- ven se Jus --

ren, se abro -- cen, se en tien -- gan, Se ce -- ven, se Jus -- ren, se abro -- cen,

se en tien -- gan, se abro -- cen, se en tien -- gan. De la mortadfi zi na fra quando sus flechas,

los pechos Inflamalas Almas a lienta. Al -- mas a lien -- ta,

Solo
Copr.
2^a

Ó fino Alzar donde frezes tu mismo ser en ò frienda, por que Con el y abel

Alma Pie dades a manos llenas. pie dades amando lle

nas. Para q^o Al cances, Para q^o adquiera Verese en el Colmo de las fi

nezas Verese en el Colmo de las fi nezas.

Alto. A 4.º. Al. 8.º. mo
C. Strivi
u.º.

De Amor la ofizina fia quando sus flechas, Los Lechos Inflama las

Almas a Lienta. Ya sientan Divina sa grada ta re a, Ay, Ay, --

Ay; Ay q; es el Junque tan suma fi ne -- za, Ay, Ay, Ay que lo tierno leõ

bliga ala empresa leõ bliga ala empresa, Ay, -- Ay. Ay Ay leõ bli ga leõ

bliga ala empre. sa, Para que los hombres al ver su Clemencia se e le bern

se Alistren, se abracen se enciendan se ele -- ven, se Alistren se la

brun, se enciendan, se labren se enciendan, De Amor la ofi --

na fia quando sus flechas, Los Lechos Inflama las Almas a Lienta,

De Amor la ofi --

1800

Solo. 3^o

Copla

O sumo bien admira ble, tu Gracia y favor dis pensas pue des
cesos de lo fi-no En dios nos tras hiezas en do sas nuastras bio
zas, Para que Al canze pa-- xa que adquiera,
Verse en el Colmo de las fi nezas, Verse en el Colmo de
ne -- zas, DC'

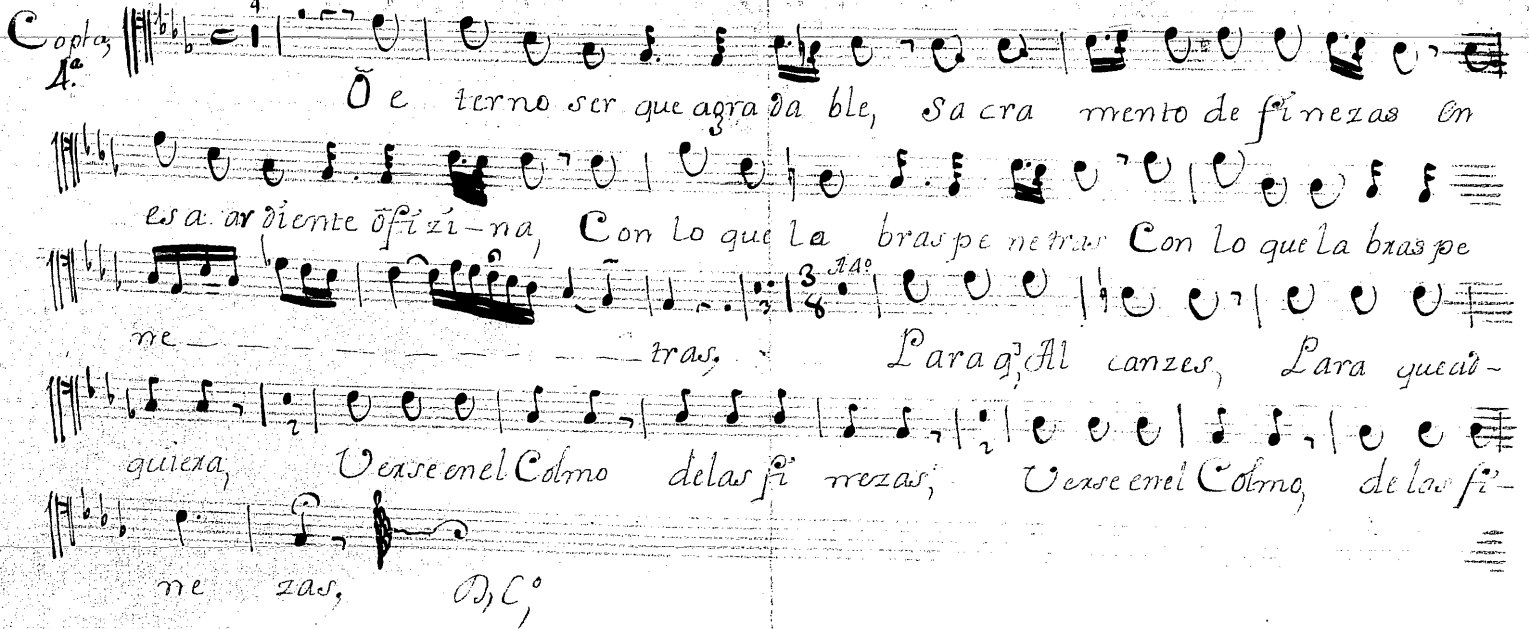
Tenore 1^o *Allegro*
Estroviolo

De Amor la ofi zina fra quando sus flechas, Los Pechos Inflama las Almas a
lenta Ya sientan Divina Sagrada te a, Ay, Ay q^o los Golpes la Glosia pe
ne tran, Ay, Ay --- Ay que lo amante con Lazos le es trecha, Ay --- Ay ---
--- Ay que lo fierro le obliga ala empresa le obli ga ala empresa, Ay, Ay, le ob
liga ala empresa le obliga ala empresa, Para que los hombres Alver su Clemencia
se e le ben se lustren sea brasen se enciendan, se e leben se I
lustren, sea brasen se enciendan sea brasen se encien dan De Amor la ofi
zina fra quando sus flechas. Los pechos Inflama las Almas a lenta,
Las Almas a lenta

Johi Copi Solo;

Solo

Coplas
1.^a



O eterno ser que agrada ble, Sa cra mento de fi nezas en
esa ar diente ofi zi na, Con lo que la bras pe ne tras Con lo que la bras pe
ne tras, Para q' Al can zes, Para que ad
quie ra, Vex se en el Col mo de las fi nezas, Vex se en el Col mo, de las fi
ne zas, O, C'

Allegro
Allegro
De Amor la cocina

The first system of the manuscript contains six staves of handwritten musical notation. The notation is dense, featuring many sixteenth and thirty-second notes, often grouped in beams. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The music is written in a style characteristic of 18th-century manuscript notation, with some ligatures and slurs. The staves are connected by a single line, and the notation is written in black ink on aged paper.

Coplas

The second system of the manuscript contains three staves of handwritten musical notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation continues with various rhythmic patterns, including groups of sixteenth notes and some rests. The system concludes with a double bar line and a repeat sign. The word "Coplas" is written in a decorative script above the first staff of this system. The notation is consistent with the first system, showing a high density of notes and complex rhythmic structures.

Respeto A.

*2. Ad.
3/4*
De Amora a fura

Cop.

Obse^l *Al^o Ad^o Al^o R^o P^o mo*
De Amorta d'fina

Copias

Oboe. ⁹⁰ *Allegro*
Declaratoria

130

Cor. ^s

131

Declaratoria

Detailed description: This is a handwritten musical score for two instruments: Oboe and Cor Anglais. The Oboe part is written on ten staves, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/8 time signature. The tempo is marked 'Allegro' and the style is 'Declaratoria'. The music is highly rhythmic, featuring many sixteenth and thirty-second notes, often beamed together. There are several ornaments (trills and mordents) and dynamic markings like 'f' and 'p'. The Cor Anglais part is written on three staves, also in treble clef, two flats, and 3/8 time. It mirrors the rhythmic complexity of the Oboe part. The page is numbered 130 and 131, and the word 'Declaratoria' appears twice. The paper is aged and shows some wear.

A Comp^{to} A. A. N. S. mo. Orogano

Estivilla

De Amouba officio =

This section contains the first part of the manuscript, starting with the title 'Estivilla' and the subtitle 'De Amouba officio ='. It consists of approximately 10 staves of handwritten musical notation. The notation includes various note values, rests, and fingerings, typical of a lute or organ tablature. The paper shows signs of age and wear, with some ink bleed-through from the reverse side.

De Exeptione misteriorum

Ad Respicias

This section contains the second part of the manuscript, starting with the title 'De Exeptione misteriorum' and the subtitle 'Ad Respicias'. It consists of approximately 5 staves of handwritten musical notation. The notation continues with various note values and rests. The paper is torn at the bottom edge.

Al Comp[os]to para el Arpa Al 2º M. de M. de M.

Estribillo

De Armonia oprimida

The Estribillo section consists of eight staves of music. The notation is dense with many sixteenth and thirty-second notes. Numerous fingerings (1-5) and accents are indicated throughout the piece. The music is written in a single system across the staves.

Coplas

A. Pólo

De extensión melioriosa

The Coplas section consists of three staves of music. The notation is dense with many sixteenth and thirty-second notes. Numerous fingerings (1-5) and accents are indicated throughout the piece. The music is written in a single system across the staves.