

88

Tres.
al Sagrado Nacimiento
de Nro. S^r. Jesu Christo.

Salvame Dios y q³ Tres.

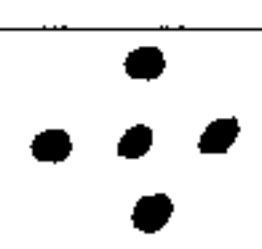
Por Dⁿ Favian Garcia
Pacheco.

[Signature]

Recibo

Introducción

triple

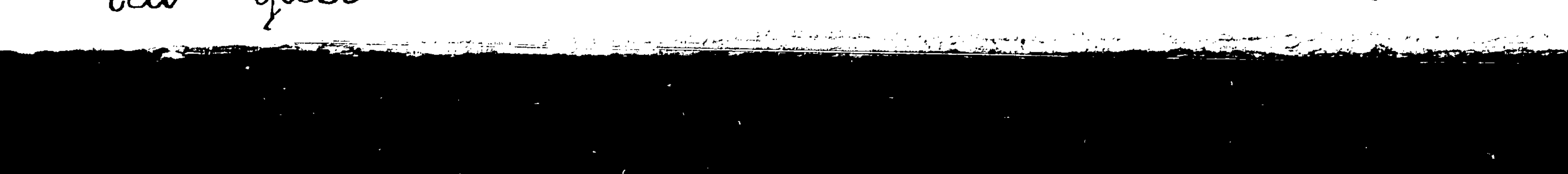
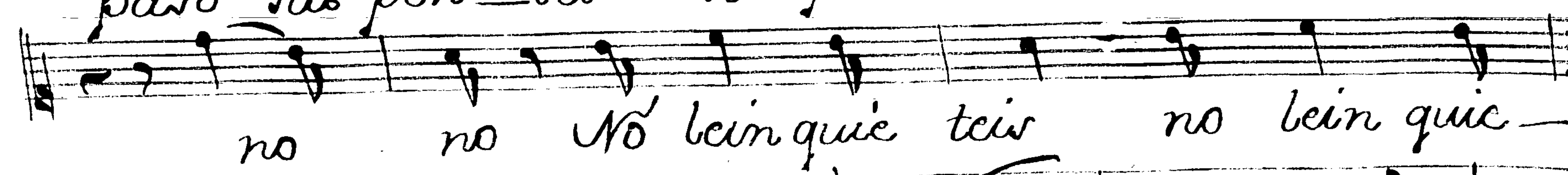
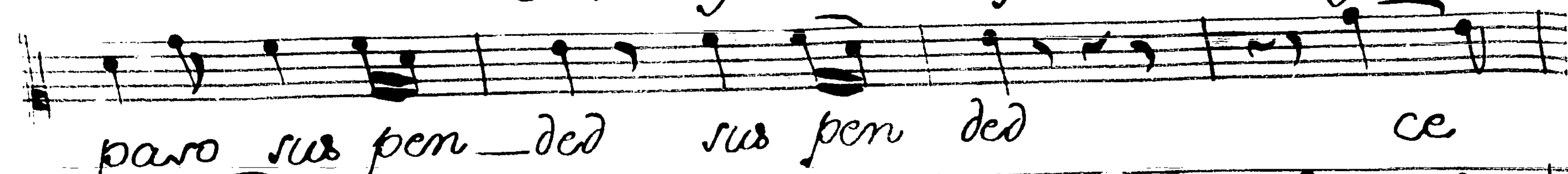
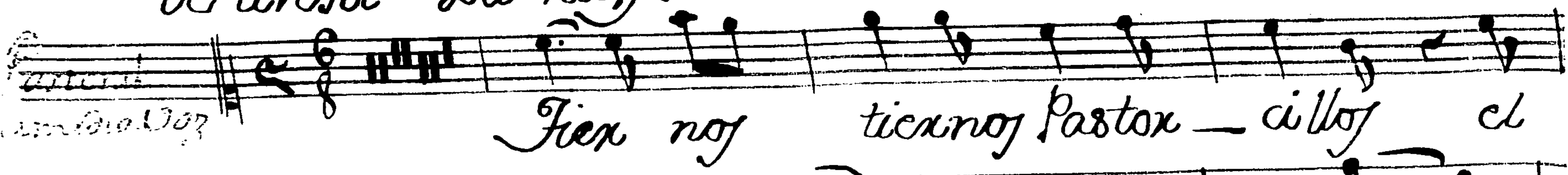
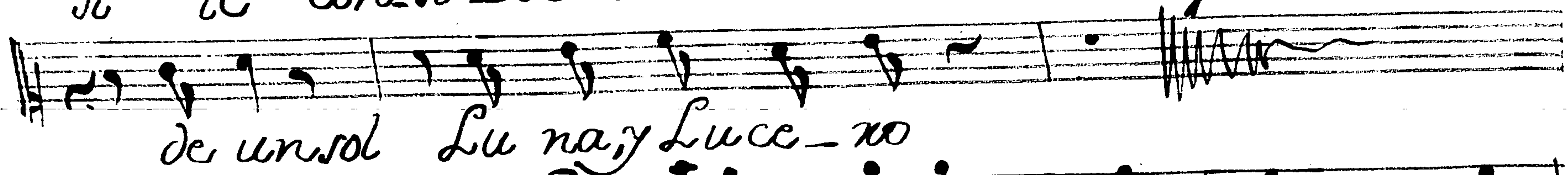
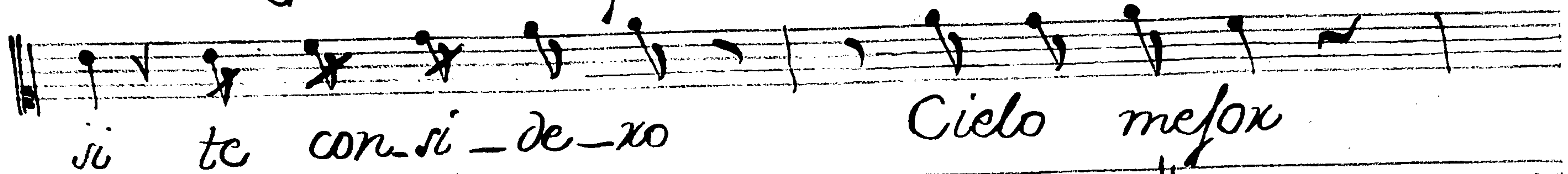


Desp Val ga me Dios, y que
tres Val ga me Dios, y que tres Val ga me
Dios, y que tres, y que tres Je sus Ma
ri a Ma ri a, y Jo seph Je sus Je
sus Ma ri a, y Jo seph que
Madre que Ma dre tan Virgen el
Alma se sus pen de el Alma se sus pen de en
tan to vi en el Alma se sus pen de se sus

pende en tanto vien Oal ga me
Dioj, y que tres Oal ga me, Dioj, y que tres
Oal ga me Dioj, y que tres y que tres Je-
sus Je sus Ma ni a, y Jo seph
All: Pas tox ci toj ve nid ve-
nid ve nid Al Tan-
din de Be len al Tan din de Be len
Y en su con tro glo no so ve reis el mas tien no Tan

min en Te-ras Ma-xi-a Ma-xi-a y To-
seph en Te-ras Ma-xi-a Ma-xi-a y To-seph
Pastor ci-toy ve-nid ve-nid ve nido
al Tan din de Be-len al Tan din de Be-len
Que di-re de ti huma-na-do Oien
que que Que di-re de ti Madre
la mas fiel que que que di-
re de ti Celes-ti al To-seph pucote

lla ma Pa dre quién te dio à ti el sen que
que que di xe de ti Celes tial Jo seph
que que Val ga me Dios, y que
tres Val ga me Dios y que tres Val ga me
Dios, y que tres y que tres Je sus Je
sus Ma xi a, y Jo seph
Ni ño pe re gri no del Cie lo de Be
len sol mas Di ví no



Ni no se duen — me, y le
mecen Ma_xi_a Ma_xi_a Ma_xi_a y To-
reph ce no no lein quie —
te's ce no no no lein quie —
te's no lein quie — te's tien — noy.
pas — tox — ci lloy Pao tox ci lloy . cl
pa-so sus-pen — ded sus-pen — ded no lein quie —
te's no no ce no lein quie —

teir no no no lein quie teir quel Ni no se
duer — — — me, y le mecon Ma-
ria Ma-ri-a Ma-ri-ay Jo-seph
ce no no lein quie- teir no
no no no no lein quie teis.

Finis

Introduccion *Contra Alto*

Desp. Val ga me Dios, y que tres y que tres, y que

tres, y que tres Jesus Maria Maria y Joseph

Jesus — Ma ri ay Joseph que es po so que es

po so tan fiel el alma se sus pen de el

alma se sus pen de en tan — to vien el alma

se sus pen de en tan to vien Val ga me Dios, y que

tres, y que tres, y que tres, y que tres Je sus Ma-

ri ay Joseph Pastor ci — toj Pastor

ci tos ve níd ve níd :: :: ve-níd :: veníd ::
:: veníd :: :: al Tax din de Be len al Tax
din de Be len Ven su cen tra Glo ri o so ve reis Glo-
ri o so ve reis La Azu ce na me jor en Je-
sus, Ma ri-a Ma ri-a, y Jo se ph en Je sus, Ma ri-a Ma-
ri ay Jo se ph Pas tor-ci-toj ve níd ve níd ve-
níd al Tax din de Be len al Tax din de Be len
que di xe -- de ti hu ma na -- do vien pues mi-

Re demp tor as na ci do ^{tri} a sex que que
que di re de ti hu ma na do vien que
que que di re de ti Ma dre la mas fiel
que que di re de ti Ce les tial Jo
seph que que Val ga me Dios, y que tres, y que
tres, y que tres, y que tres Je sus, Ma ri a y Jo
seph. *Recitado.* *sol mas Divina.* O O Ma ri a
Glo rio sa de esta fe liz es fe xa Lu na her mo ja.

Postrep

fiamamento. 0 0 Portal haora

si te consi de ro Cielo mefor de un Sol, Luna y

Lu ce ro

unicat. Pastoral $\frac{6}{8}$ 26

Fic nos Pas tor cillos Fic nos Pastor

cillos el pa so suspende suspende ce

no no no le inquiete no le inquiete ce que el

Niño se duex me me que el Niño se duex me

Y le mecen Maria Maria a Maria a y Jo

Handwritten musical score on ten staves. The lyrics are in Spanish and include religious or moralistic phrases. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *p* (piano) and *ma p* (maestro piano). The score concludes with a double bar line and the word "finis".

seph ce no no le inquieteís

4 ce no no no le inquieteís no le inquieteís

tica_noj tica_noj Pastox citox el po_so suspendeís, suspen-

do ce no le inquieteís no no ce no le inquieteís

teís no le inquieteís que el ni ño se duex — — me

Y le mecen Ma_xi_a Ma_xi_a Ma_xi_a, y So-

seph *p* ce *ma p* no no le inquieteís no,

no, no, no, no le inquieteís

finis

Introduccion. thenor

Desp

Val ga me

Dio, y que tres, y que tres

y que tres

Je sus

Ma ri a

Ma ri a y Jo seph

Je sus Je sus

Ma ri a y Jo seph

que

Ni no

que Ni no tan ve llo

el Alma se sus

pen de

el Alma se sus pen de en tan to vien

el Alma se sus

pen de en tan to vien

Val ga me

Dio, y que tres, y que tres,

y que tres Je sus Je

sus Ma ri a y Jo seph

Pas tor ci to ve

All.^o

venid venid venid venid venid Pastor
ci-toy Al Tán din de Belén Al Tán
din de Belén Ven su centao Gloria so, veis Glo-
ria so Gloria so veis el mas puro cla-
vel en Je-sus, Ma-ri-a Ma-ri-a y Jo-
seph en Je-sus, Ma-ri-a, Ma-ri-a y Joseph Pastor
ci-toy venid venid venid al Tán
din de Be-len al Tán din de Be-len Luc di-

Handwritten musical score on ten staves. The lyrics are in Spanish and appear to be a hymn or prayer. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The lyrics are written in a cursive script. The score is divided into two systems of five staves each. The first system ends with a double bar line. The second system begins with a key signature change to one flat (B-flat) and a common time signature (C). The lyrics are as follows:

re
de ti hu-ma-na-do vien que que
que di-re de ti Ma-dre la mas fiel
fiel hi jo de Dios. y so tuyo es
que que que di-re de ti Ma-dre
la mas fiel que que que di-
re de ti Cel-es-tial Joseph que
que Des-pa-cio Gal-la-me Dios. y que tres. y que
tres y que tres Je-sus Je-sus Ma-ni-a-y To

Recitado

seph

O O Celestial Joseph sacro por ten-
to lu-ce-ro deste nuevo fix-mamento O O portal
ahora si te consi-de-ro Cielo me-ior de un sol
Lu-na y Lu-ce-ro

Pastoral *amada*

Ficemos Pastor allos el paso suspen-
ded sus pended, ce no no no linqui-
teis no linqui-teis, ce que Nã se se

duex. me y le mecen Mari-a Maria Ma-
ri-a y Joseph ce no no leinquieteis
ce no no no leinquieteis no leinquieteis
fiexnos Pastox cilloy el paso sus penedá sus pen-
edá ce no leinquieteis, no, no ce no leinque-
teis quel Mi ño se duex — me y le
me cen Mari-a Mari-a Mari-a y Jo-
seph ce no no leinquieteis no no no leinquieteis

Violin I^o al 3.

Introduc.ⁿ

Despacio afectuoso.

Handwritten musical score for Violin I, first movement, measures 1-16. The score is written on eight staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo/mood is indicated as 'Despacio afectuoso.' The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The piece concludes with a double bar line and a repeat sign.

Sigue sin pa-
rair ala buelta

All.^o

The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking *All.^o* is written above the first staff. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Dynamic markings such as *p* (piano) and *f* (forte) are used throughout. There are also slurs and phrasing marks. The notation is handwritten and appears to be a draft or a working manuscript. The paper is aged and slightly discolored.

Handwritten musical score for "Ave Maria" by Franz Schubert. The score is written on ten staves, featuring various musical notations, including notes, rests, and dynamic markings. The lyrics are written below the staves, and there are several performance instructions in Portuguese.

Lyrics and performance instructions visible in the image:

- Exmosa*
- firmamento*
- te consi*
- lucem*
- U. p.*
- estorçado*
- Recitado*
- Duino*

Pastoral

mod. affect.

Finis

Violin 2.^o al 3.^o

Introduc. *Despario affectuoso.*

Sigue sin pausa

All^o

3^p



A handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. The score is written in a single system across ten staves. The first staff begins with a treble clef and a key signature of one flat. The notation is dense, with many beamed notes and rests. The following staves continue the musical line, with some staves showing a change in key signature to two flats. The score concludes with a double bar line and a final chord. Various annotations are present throughout the score, including "in", "Desp.", "Rec.", "fmo", "hermosa", "considero", "lucero", "fixa", and "C. p."

in

Desp.

Rec.

fmo

hermosa

considero

lucero

fixa

C. p.

Pastoral

Moderato

affectuoso

A handwritten musical score for a piece titled "Pastoral". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo and mood markings "Moderato" and "affectuoso" are written above the first staff. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamic markings like "p" (piano), "f" (forte), and "poco f" (poco forte) are used throughout. A "tr" (trill) marking appears above a note in the second staff. The piece concludes with a double bar line and the word "finis." written below the final staff. The handwriting is in a cursive style, typical of 18th or 19th-century musical notation.

Acomp.^{to} al 3^o.

Introduc.

Despacio.

A handwritten musical score for guitar accompaniment, consisting of nine staves. The notation is in treble clef with a key signature of one flat (B-flat). The first staff begins with a double bar line and a common time signature 'C'. The second staff has a 'Despacio.' (Ad libitum) marking. The third staff has a 'p' (piano) dynamic marking. The fourth staff has a 'f' (forte) dynamic marking. The fifth staff has a 'p' dynamic marking. The sixth staff has a 'f' dynamic marking. The seventh staff has a 'p' dynamic marking. The eighth staff has a 'p' dynamic marking. The ninth staff has a 'p' dynamic marking. The score includes various musical notations such as notes, rests, and slurs. The final measure of the ninth staff is marked with a 'p' dynamic and a double bar line.

A handwritten musical score consisting of ten staves. The notation is in a single system, likely for a single melodic line. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as eighth, sixteenth, and thirty-second notes, rests, and dynamic markings. The word "Despacio" is written at the bottom right, indicating a tempo change. The manuscript is written in dark ink on aged paper.

p

1

p

3

p3

3

p

p

p

p

Despacio

estorciendo *f* 3 *Agitado* *p* Sol mas eterno
hermosa *f* firmamento *f* recomien
Cielo mejor

Sigue ala buelta