

Si tomba de mis culpas -

De Vanidad -

J. Jeronimo Gonzalez

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Si tomba de mis culpas
De Vanidad



300

Lepo 1. Vlt

ten blai semis culpas

culpas mis culpas dependian de mis culpas y de mi y de co

mondo es no ten do dependian de mis culpas de mi y de co

como no ten do no ten do ay ay como no ten do

benas de as de ser pues no no ten do

y entre la noche ten blan do, sollos y mueras

meo na cance no meo meo na cance no meo meo na cance

Flet VI de Nardo

Andante

Musical staff with notes and rests.

Beñbles dempçua = *miruças i dempçes* =

Musical staff with notes and rests.

dempçes *no deueno turbando como no tenho como no tenho não fento não fento*

Musical staff with notes and rests.

intemçes *no deueno turbando como no tenho*

Musical staff with notes and rests.

Musical staff with notes and rests.

gentrela mebe *tombando* *Silloar y nascer* *tritando*

Musical staff with notes and rests.

Si tanto amor y que se uenem *mebina* *para me*

Musical staff with notes and rests.

Si tanto amor y que se uenem *mebina* *para me*

Baxo v. l. de Navidad

N. J. G. Jiguelo

... erba y de ...
 ... demigros miselos ...
 ... no pierdo ... como se ...
 ... miselos ... como se ...

... como se ...
 ... como se ...

... como se ...

Op. 9. Gto

Quon de del Villalobos

The left page of the manuscript contains six staves of handwritten musical notation. The notation is written in a cursive style characteristic of the 17th or 18th century. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of a series of rhythmic patterns, including eighth and sixteenth notes, often beamed together. The notation is dense and fills most of the staff space.

The right page of the manuscript contains two staves of handwritten musical notation. The notation continues from the left page, showing similar rhythmic patterns and note values. The handwriting is consistent with the left page, and the staves are filled with musical notes and rests.

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