

279
D. Agustín Moreto..

Farzuela en tres Actos..

Del Mtro. D. Cristóbal Cudriol..

Voz y Vase..

[Faint, illegible markings]

[Faint, illegible markings]

[Faint, illegible markings]

Dia 20 Dec 1871

- Moreto -

Zarzuela en tres actos
Letra de D. Agustin Arcoña
Musica del intro
D. Cristobal Andrid.

[Signature]





Introduccion Acto 1.^o



Conde y Coro: 1.^{er} Apto. Gavine

all.^o Animato:

The musical score is written on five systems of two staves each. The first system includes the tempo marking 'all.^o Animato:' and the key signature of three flats (B-flat, E-flat, A-flat) and a 3/8 time signature. The notation consists of various rhythmic values including eighth and sixteenth notes, rests, and dynamic markings such as 'f' (forte) and 'ff' (fortissimo). The score is divided into measures by vertical bar lines, with repeat signs (double dots) appearing in several measures. The handwriting is in a cursive style typical of 19th-century musical manuscripts.



Introduccion Acto 1^o



Conde y Coro: 1^{er} Op^{to} Gavine

all. animato:

The musical score is written in a cursive hand. It begins with a treble clef and a bass clef, with a 3/8 time signature. The first system contains six measures of music. The second system contains six measures. The third system contains six measures. The music is for piano and voice, with various note values and rests. There are dynamic markings such as 'f' (forte) throughout the piece.

And.^{no}

Felon

1.^o Expo.

Handwritten musical notation for the first system, consisting of two staves. The top staff contains a series of notes, including eighth and sixteenth notes, with some slurs and accents. The bottom staff contains rests and some notes, possibly indicating a bass line or accompaniment.

Handwritten musical notation for the second system, consisting of two staves. The top staff continues the melodic line with various note values and slurs. The bottom staff continues the accompaniment with notes and rests.

Handwritten musical notation for the third system, consisting of two staves. The top staff features some beamed notes and rests. The bottom staff continues the accompaniment with notes and rests.

Triples.

Tenores.

Vajos.

Handwritten musical notation for the bottom system, consisting of two staves. The top staff continues the vocal line with notes and rests. The bottom staff continues the accompaniment with notes and rests.

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are written below the vocal lines. The first measure contains the word "Di-a". The second measure contains "los ga -". The third measure contains "la nes y". The fourth measure contains "da mas ve -" and the fifth measure contains "nid". Above the fourth measure, the word "Sol" is written in a smaller, lighter hand.

Di - a los ga - la nes y da mas ve - nid

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The lyrics are written below the vocal lines. The first measure contains "to - does". The second measure contains "hoy". The third measure contains "bu lli -". The fourth measure contains "cio sa ale -" and the fifth measure contains "gri - a".

to - does hoy bu lli - cio sa ale - gri - a

Handwritten musical score for the first system. It consists of four staves. The top two staves are vocal lines with lyrics: "to - do es ju bi loy go - zo Ma - drid a ven". The bottom two staves are piano accompaniment. The lyrics are written in a cursive hand.

to - do es ju bi loy go - zo Ma - drid a ven

to do es

to - do es ju - bi loy go zo ma - drid a - ven cer a - ven

Handwritten musical score for the second system. It consists of four staves. The top two staves are vocal lines with lyrics: "cer la for - tu na nos qui - a glo ria y pal mas nos". The bottom two staves are piano accompaniment. The lyrics are written in a cursive hand.

cer la for - tu na nos qui - a glo ria y pal mas nos

cer la for tu na nos qui - a glo ria y pal mas nos

This system contains four staves of music. The top two staves are vocal parts with lyrics: "guarda en la lid a-ven cer la for tu na nos". The third staff is a basso continuo line with lyrics: "guarda en la lid". The bottom staff is a basso continuo line with rhythmic notation.

This system contains four staves of music. The top two staves are vocal parts with lyrics: "qui a glo ria y pal mas nos guar da en la lid,". The third staff is a basso continuo line with lyrics: "qui a glo ria glo ria y pal mas nos guar da en la lid,". The bottom staff is a basso continuo line with rhythmic notation.

Orgue:

to does hoy bu lli cio sa a le gri a to does
 to does hoy bu lli cio sa a le gri a to does
 to does hoy bu lli cio sa a le gri a

ju bi loy go zo ma drid a ven cer la for
 ju bi loy go zo Ma drid a ven cer la for
 to does ju bi loy go zo Ma drid a ven

tu na nos qui-a glo ria y palmas nos guarda en la
 tu na nos qui-a glo ria y palmas nos guarda en la
 cer la for tu na nos qui a nos guar da en la

a - ven - cer la for tu - na nos qui a
 a - ven - cer la for tu na nos qui a

Handwritten musical score for the first system. It consists of three staves. The top staff is a vocal line with lyrics: "glo-ria y Palmas nos guarda en la lid." Above the final two measures, there are markings "1^a" and "2^a". The middle staff is a piano accompaniment with chords and some rhythmic notation. The bottom staff is a bass line with lyrics: "glo-ria y Palmas nos guarda en la lid." The music is in a common time signature and a key signature with one flat.

Handwritten musical score for the second system. It consists of three staves. The top staff is a vocal line with lyrics: "glo-ria y Palmas nos guarda en la lid. glo-ria y". The middle staff is a piano accompaniment with chords and rhythmic notation. The bottom staff is a bass line with lyrics: "glo-ria y Palmas nos guarda en la lid. glo-ria y". The music continues in the same style as the first system.

Palmas nos guarda en la lid

Palmas nos guarda en la lid

This system contains two staves of music. The top staff is a vocal line with lyrics written below it. The bottom staff is a piano accompaniment. The lyrics are "Palmas nos guarda en la lid". The music is written in a single system with a double bar line at the end.

This system contains two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of several measures of notes, including a melodic line in the treble and a bass line in the bass.

This system contains two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music features a melodic line in the treble with some slurs and a bass line in the bass. The system ends with a double bar line.

El Tambor tocara Marcha regular y Piano; e ira creciendo segun lo requiera la marcha.

Frogueas

tambor

Planti

1^a

2^a

Handwritten musical notation on a five-line staff. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with fewer notes. A double bar line is present at the end of the system.

Handwritten musical notation on a five-line staff. The upper staff features a more complex melodic line with many beamed notes. The lower staff continues the bass line. A double bar line is present at the end of the system.

Handwritten musical notation on a five-line staff. The upper staff shows a melodic line with some accidentals. The lower staff shows a bass line with notes and rests. A double bar line is present at the end of the system.

Handwritten musical notation on a five-line staff. The upper staff contains a melodic line with beamed notes and accidentals. The lower staff contains a bass line. A double bar line is present at the end of the system.

Handwritten musical notation on a five-line staff. The upper staff features a melodic line with many beamed notes and accidentals. The lower staff contains a bass line. A double bar line is present at the end of the system.

This image shows a page of handwritten musical notation, likely a score for a multi-instrument ensemble or a chamber group. The page is numbered '8' in the top right corner. It consists of six systems of staves, each with a grand staff (treble and bass clefs) and a single bass staff. The notation is dense and includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The notation is written in black ink on aged, slightly yellowed paper. The overall style is characteristic of 18th or 19th-century manuscript notation.

Handwritten musical notation for the first system, consisting of two staves. The notation includes various notes, rests, and dynamic markings.

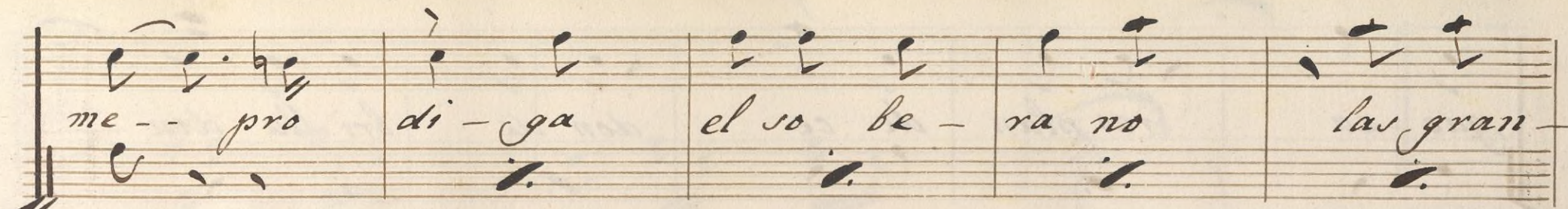
Handwritten musical notation for the second system, including a treble clef, key signature of three flats, and a 3/8 time signature. The notation includes various notes, rests, and dynamic markings.

Conde:

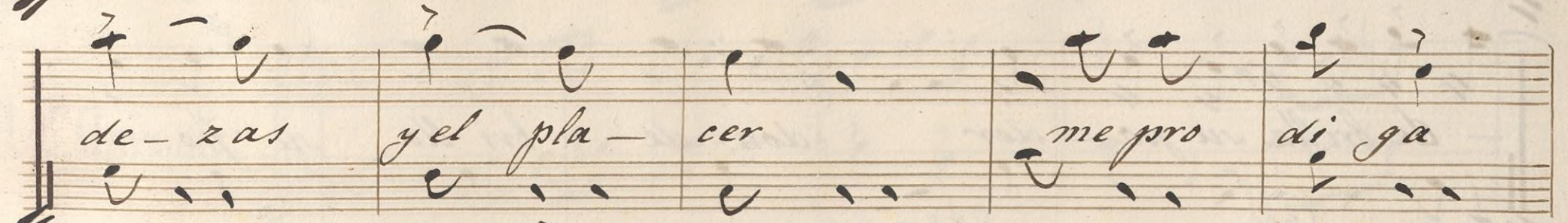
Al... ta glo-ria don pre-

cio- so de be- nig-na es- cel- sa ma no

Handwritten musical notation for the third system, including a vocal line with lyrics and a piano accompaniment. The lyrics are: *Al... ta glo-ria don pre- cio- so de be- nig-na es- cel- sa ma no*. The notation includes various notes, rests, and dynamic markings.



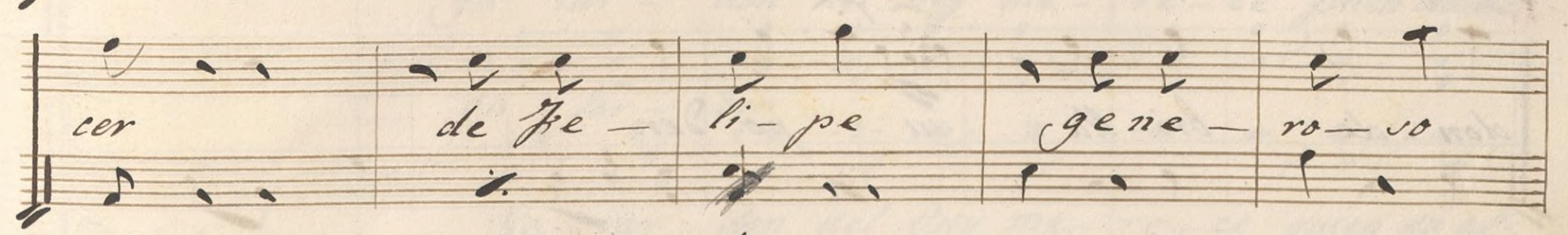
me -- pro di - ga el so be - ra no las gran



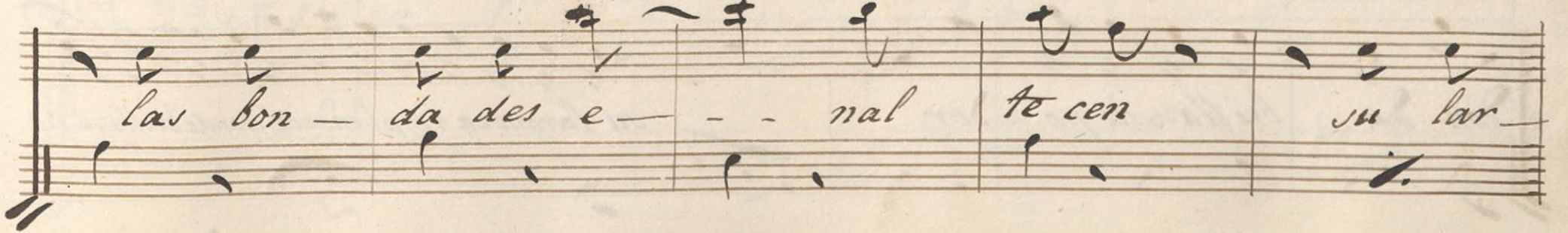
de - zas y el pla - cer me pro di ga



el so - be - ra - no las gran - de - zas y el pla



cer de fe - li - pe gene - ro - so



las bon - da des e - - - nal te cen su lar

que - za res plan de ce don de bri lla don

- de bri lla su po - der don - de bri lla su po -

der su lar que za res plan de - ce

don - de bri - lla su - - po der

don de bri lla su po - der su largueza resplandece donde bri lla su po

der

All. Animato:

Coro:

ga lar - don del Rey me - re - ce quien da al

ga lar - don

ga - lar - don del Rey me - re - ce quien da al

Handwritten musical score for a three-part setting of "Rey no nuevo ser, quienda al reyno nuevo". The score is written on three staves. The top staff is for the soprano part, the middle for the alto part, and the bottom for the bass part. The lyrics are written below the notes. The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are: "rey no, nuebo ser, quienda al reyno nue bo" (repeated).

Handwritten musical score for a four-part setting of "ser". The score is written on four staves. The top three staves are for the soprano, alto, and tenor parts, and the bottom staff is for the bass part. The lyrics are written below the notes. The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are: "ser". The score includes a section marked "alt. mod. to" (altered mode to) in the second measure, where the time signature changes to 3/4. The bottom staff includes a section marked "Fr." (Frisolone) in the second measure, where the time signature changes to 3/4.

Handwritten musical notation for the first system, including a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation consists of a melody line and a bass line.

Au- gusto va- li mien- to de hoy mas fi jo mi-

muer- te, tan solo ya la muer- te mi vuelo a- ta ja

ra, mies- pi ri tu mia lien- to que Pro ce res des

tro - na me - re ce u na co - rona yal fin la al can - za

ra ah me rece u na co - rona yal fin yal fin la al can za

ra

Coro: Tal - vez u na co - rona sus sienes ce - ñi

Tal - vez

Tal - vez u - na co - rona sus sienes ce - ñi

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line with lyrics: *rá tal — vez u-na co-ro-na sus*. The second staff is a piano accompaniment. The third staff is another vocal line with lyrics: *ra ra ra tal — vez una co-ro-na sus*. The fourth staff is a piano accompaniment. The fifth staff is a vocal line with lyrics: *si nes ce-ni*. The music is written in a cursive style with various note values and rests.

Handwritten musical score for the second system. It consists of five staves. The top staff is a vocal line with lyrics: *rá ce-ni — rá ce-ni — rá*. The second staff is a piano accompaniment. The third staff is another vocal line with lyrics: *ra ce-ni — ra ce-ni — ra*. The fourth staff is a piano accompaniment. The fifth staff is a vocal line with lyrics: *ra ce-ni — ra ce-ni — ra*. The music continues with similar notation to the first system, including various note values and rests.

Au - gus - to va - li - mien - to de hoy

mas fi jo mi suer - te tan solo ya la muer te mi

Coro
tal vez u na - co - ro - na sus
tal - vez u na co - ro - na sus

vuelo a - ta ja - ra mies - pi ri tu mia lien to - que

sienes ce - ni - ra u na Co ro na

sienes ce - ni - ra

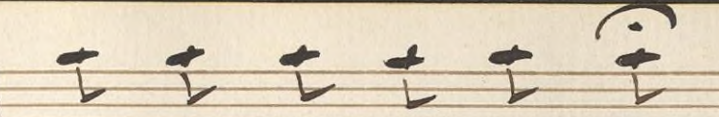
Proceres - des - tro - na me - re ce una co - ro - na ya

sus . . . sie - nes sus sie nes ce ni ra

sus - - sie - nes sus sie - nes ce - ni - ra

Handwritten musical score for a choir, featuring Latin lyrics. The score is written on ten staves, with the lyrics written below the notes. The lyrics are: "fin yal fin laal can za - ra yal fin laal - can za", "sus sie - nes ce - ni", "ra sus sie - nes ce - ni", "ra sus sie - nes ce - ni", "ra sus sie - nes ce - ni", "ra sus sie - nes ce - ni". The score includes various musical notations such as notes, rests, and bar lines. There are some corrections and markings, including a large scribble at the top and the word "Cantata" written in a decorative script. The lyrics are written in a cursive hand.

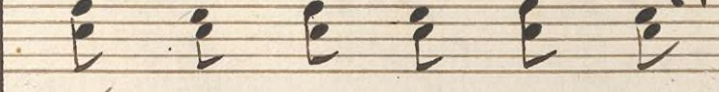
fin yal fin laal can za - ra yal fin laal - can za
sus sie - nes ce - ni
sus sie - nes ce - ni
sus - sie - nes ce - ni
ra yal fin laal can za - ra yal fin laal can - za
ra' sus sie - nes ce - ni - ra sus sie - nes ce - ni
ra sus sie - nes ce - ni
ra sus sie - nes ce - ni



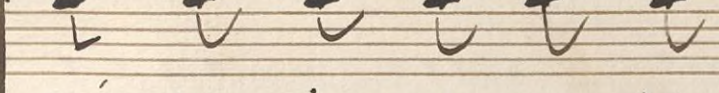
ra gal fin laal can-za -



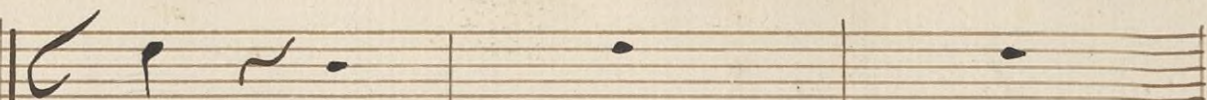
ra' sus sie-nes ce-ni



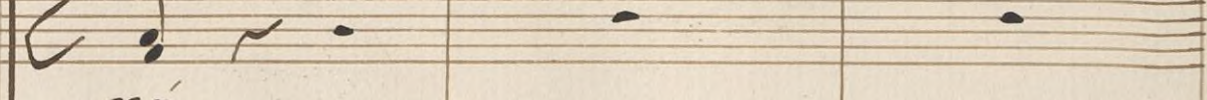
ra'



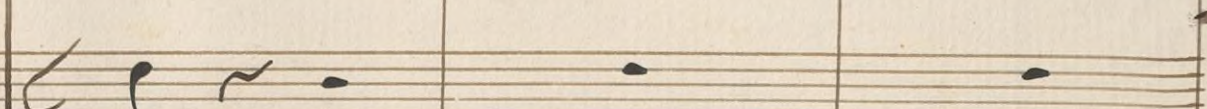
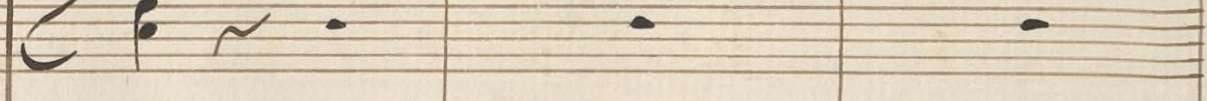
ra' sus sie nes ce-ni - - -



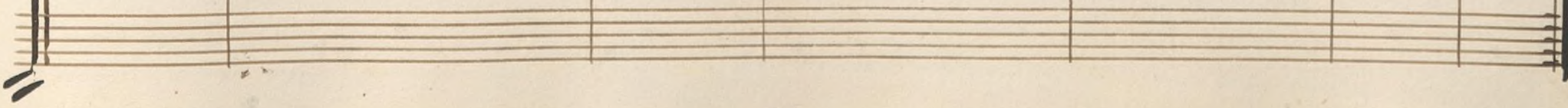
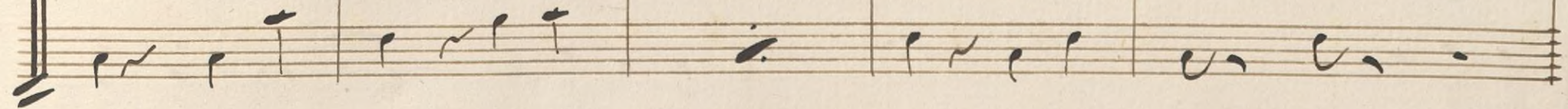
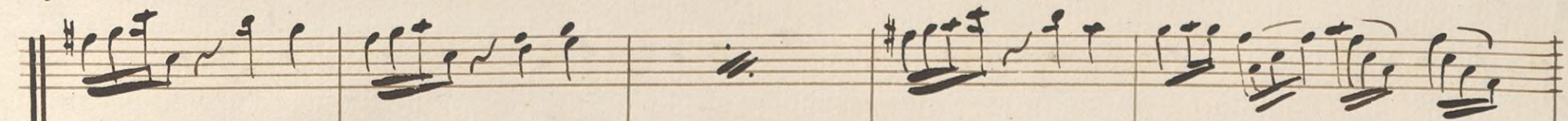
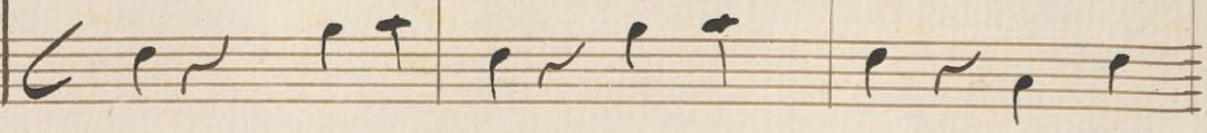
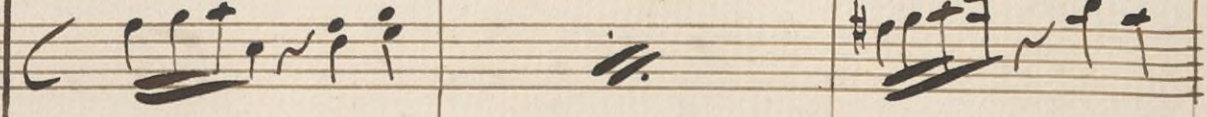
ra.



ra.



ra.



No. 2

Coro de hombres:

And.^{no}

The musical score is written on five staves. The top two staves are for piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The bottom three staves are for vocal parts: Tenor (Tenor), Basses (Vajos), and a lower vocal line. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'And.^{no}'. The lyrics are written below the vocal staves. There are first and second endings marked '1^{os}' and '2^{os}'. The score concludes with a 'fr.' (fritto) marking.

guea de - ser seme fi - gu - ra muy cu - rioso la a - ven -
tu - ra
V - na in - tri ga u - na dia - blu ra
fr.

ñor co mo al gun hi - lo á tra - pe mos ob - ser -

ñor co mo al gun hi - lo á - tre - pe mos, ob ser be mos, ob - ser

be mos es - pe - re mos es - pe - re mos es - pe - re -

be mos es - pe - re mos es - pe - re mos es - pe - re -

mos, y - tal - bez sor pren de -

mos, y - tal - bez sor pren - de -

re mos un mis- te- rio mas de a- mor, Ob- ^{1^{os}} - jenser -

re mos un mis- te- rio mas de a- mor "

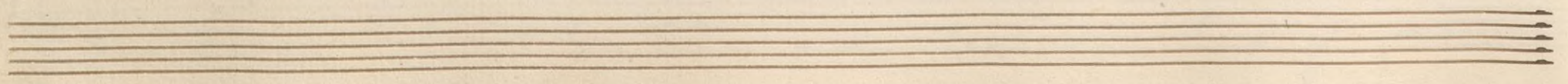
ve- mos: Es- - pe- re - mos ^{2^{os}}

y tal vez sor pren de - ^{a2.}

y tal vez sor pren de -

re- mos un mis- te rio de- a mor, un- mis te- rio mas de a-

re- mos un mis- te rio de a mor, un- mis- te rio mas de a-



mor, u - na in - triga u - na dia - blura, q'os pa - rece

ñor, co mo un hi - lo - a - tra - pemos ob - ser vemos si - se -

ñor es pe - re mos es - pe re - mos y tal

ñor es - pe - re mos es - pe - re - mos y tal

bez sorpren de - remos un mis - te - rio mas de a

bez - sor - pren de - remos, un - mis - te - rio mas de a

mor ob - ser be - mos es pe - re - mos y tal vez sorpren de

mor, ob - ser be - mos es pe - re - mos y tal vez sorpren de

re - mos un - mis te rio mas de amor, un - mis - te - rio mas de a

re - mos un mis te rio mas de a - mor un mis - te rio mas de a

mor un mis te rio mas de a - mor un mis te rio mas de a -
 mor un mis te rio mas de a - mor un mis te rio mas de a

Py cres
 mor un mis te rio mas de a - mor un mis te - rio mas de a - mor -
 mor, un mis te - rio mas de a - mor un mis te rio mas de a - mor -



N.º 3

Moreto y Coro:

all. mod.º Brill.º

Moreto

Si con - da mas ven tu - ro - so y con ar mas a fa

ma do en con tros en San Blas y el pardo an cha a - re - na mia fi -

cion mia fi - cion ah! de mas lauros hoy ga
pe. e. e.

no so en la Corte me pre sen to que otra gloria es mie le -

mento yo tro a plauso miam bi - cion glo - tra - gloria es mie - le

men to yo tro a plauso miam bi - cion que otra glo ria es mie le

men to yo tro a plauso miam bi - cion

Mod. to

En la vida del Po- e- ta la boriaa le gre in

quie ta es qui van do los ri go res de la suerte so- bre

flo- res se con si gue a caso an- dar en tre e lo gios ya se

chanzas entre du- das yes pe - ranzas, cuando plauden que de -

li rio cuando sil- van que mar - ti rio no hay con sue lo á tal pe -

Vitardores - -

Handwritten musical score consisting of six systems, each with two staves. The lyrics are in Spanish. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The lyrics are: "sar, nohay con sue lo á tal pe- sar, cuando plauden que de li- rio, cuando sil van que mar ti- rio nohay con sue lo á tal pe- sar, nohay con sue lo á tal pe- sar. si mis versos ga- lar- do na en Pa la ciou na co- rona, en Pa la- cio una co- rona ni aun el mis mo so- be- rano mas con ten to mas u-". There is a handwritten annotation "atempo" above the second system.

sar, nohay con sue lo á tal pe- sar, cuando plauden que de
li- rio, cuando sil van que mar ti- rio nohay con sue lo á tal pe-
sar, nohay con sue lo á tal pe- sar. si mis versos ga- lar-
do na en Pa la ciou na co- rona, en Pa la- cio una co- rona
ni aun el mis mo so- be- rano mas con ten to mas u-

(con mucha expresion)

fa no ba jo el so lo g: he re - - do ya al po ner la con mi

vi - da a tus pies y - nes que ri - da del a mor por ho me -

(con Pasion!)

na ge le di - re' de mi li - na ge soy pri mer mo nar - ca

Colla parte

yo soy pri mer mo - nar - ca - yo le di - re de mi li -

Colla parte

afret.^{do}

na - ge soy pri mer mo nar ca yo soy pri mer mo - nar ca -

all. *yo.*

Coro:

Vi - tor No - re to vate fa
Vi - tor No - re to vate fa

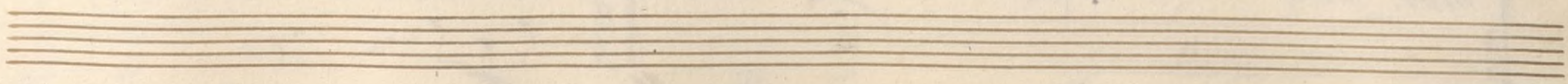
mo so siem pre dis cre to siem pre gra - cio so de la her mo -
mo so siem pre dis - cre to siem pre gra - cio so de la her mo

su - ra tier no can - tor gra cia mas pu ra quien dio a la -

mor gra cia mas pu ra quien dio a' la - mor gra cia mas
 mor gra cia mas pu ra quien dio a' la - mor, gra cia mas

pu ra q.ⁿ dio al a' - mor gra cia mas
 pu ra quien dio al a' - mor gra cia mas

pu ra quien dio a' la - mor gra cia mas pu ra q.ⁿ dio al a'
 pu ra q.ⁿ dio a' la - Mor, gra cia mas pu ra q.ⁿ dio al a' -



mor gra cia mas pu ra q^uo dia al a — mor, gra cia mas
mor gra cia mas — pu ra quien dio al a — mor, gra cia mas

pu — ra q^uo dia al a — mor q^uo dia al a — mor q^uo dia al a —
pu — ra quien dio al a — mor, quien dio al a — mor quien dio al a —

Alta
ah! va — tid, va tid pas —
mor
mor.
Alleg^{ro} Brill^{ante}

Palmas mi - ju - vi - lo col - mando el

es de no - bles almas el ju bi lo sin par et ju bi lo sin

par del al to fir - ma mento la bo be - da po -

blando, ha - ced, ha ced, al rau do viento los

victo - res los victo res lle - bar ah! que

Poco Fin. $\frac{2}{4}$ yo del mar in - do mi to los se nos voy cru -

zando y gozo en el es - trepi - to de a plau so po pu -

1.º Ep.º $\frac{3}{4}$ lar, que yo del mar in - do - mi to los se nos voy cru -

zando y - go - zo en el es - tre pi - to de a plau so po pu -

lar de a plau so po - pu - lar.

alleg. animato.

(Dentro.)

Coro

Vi - tor Mo - re - to va te fa - - mo - so

Vi - - tor Mo - re - to va te fa - - mo - so

siem pre dis - cre - to siem pre gra - cio - so

gra - cia mas pu - - ra quien dio a la - mor q^ue dio a la

gra - cia mas - pu - - ra quien dio a la - mor, quien dio a la

A handwritten musical score on aged paper, featuring a vocal line and piano accompaniment. The score is written in a cursive style and includes lyrics in Spanish. The music is organized into four systems, each with a vocal staff and a piano accompaniment staff. The lyrics are: "ah! - - - va - tid va tid - - las", "mor q.ⁿ dio a la mor", "mor quien dio a la mor", "palmas mi - ju bi - lo col - mando el", "es de no - bles almas, el ju bi lo sin - par el ju bi lo sin", and "par. Del al - to fir - - ma - mento la". The piano accompaniment consists of chords and melodic lines, with some dynamics like "mor" and "fir" indicated. The score is written in a 3/4 time signature.

ah! - - - va - tid va tid - - las

mor q.ⁿ dio a la mor

mor quien dio a la mor

palmas mi - ju bi - lo col - mando el

es de no - bles almas, el ju bi lo sin - par el ju bi lo sin

par. Del al - to fir - - ma - mento la

bo be - da po - blando, ha - ced ha ced al rau do

vien to los vic to res los vic to res lle - var.

ah! que yo del mar in - do mi to los - senos voy cru

zando y go zo en el es - tre pi to dea - plauso po pu

lar, ge yo del mar in - do mi to los senos voy cruzando y go - zo en el es

tre pito dea plauso po pu - lar dea plauso po pu -

lar y gozo en el estre - pito dea plauso po pu -

lar y gozo en el estre - pito dea plauso po - pu -

lar dea plauso po - pu - lar dea plauso po - pu -

lar

No. 4. Final 1^o

Moroto y Coro.

And.^{mo}

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo marking is *And.^{mo}*. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment consists of chords and moving lines in both hands.

Triples

Ten.

vajos.

Es - tu - plec - troel del Dios ru - bi - cun do queen las

Es - tu *Coro*

Es - tu plec - troel del Dios ru - bi - cun do queen las

The second system continues the musical piece. It includes three vocal parts: *Triples*, *Ten.*, and *vajos.*, each with its own staff. The piano accompaniment continues on two staves. The lyrics are written below the vocal staves. The key signature remains three flats. The system concludes with a double bar line and repeat dots.

cumbres a me nas del pin do al per me so da le yes ya al
 cumbres a me nas del pin do al per me so da

Tu do yes la tu ya su li sain mor tal yes la
 le yes su voz ce les tial yes la

Handwritten musical score for three voices. The lyrics are: "tu ya su li rain mor - tal yes la tu ya su li rain mor - tal". The score includes vocal lines with lyrics and a basso continuo line with figured bass notation.

Alleg^{to} mod.^{to}

Handwritten musical score for three voices, marked *Alleg^{to} mod.^{to}*. The lyrics are: "en sus labios del estrofe - cun do, del es - tro fe". The score includes vocal lines with lyrics and a basso continuo line with figured bass notation.

cun - do vier te oh - numen co pio so rau - dal co pio so rau
 cun do vier te ho - numen co pio so rau - dal co pio so rau
 cundo del es tro fe - cun - do vier te oh -

dal en sus la bios de les tro fe cun - do
 dal en sus la bios de les tro fe - cun - do
 numen copioso raudal vier te oh -

vier te oh - mu - men co pio - so rau - dal
 vier te oh
 mu men co - pio - so co - pio - so rau - dal

en sus labios del es tro fe - cun do del es - tro fe
 en sus labios de les tro fe cun do del es - tro fe
 en sus labios del es tro fe

cun - do vier te oh *nu men co - pio - so rau - dal co pio so rau -*
cun do vier te oh *nu men co - pio - so rau - dal co pio so rall*
cun do del es tro fe *cun - do* *vier te oh*

rall *en su* *labios del es tro fe* *cun - do*
rall *en su -* *labios del es tro fe* *cun - do*
numen co pio so rau - dal *vier te oh*

Handwritten musical score for the first system. It consists of four staves. The top staff is a vocal line with lyrics: "vier te oh- nu men co- pio so rau dal co pio so co pio so rau". The second staff is a piano accompaniment with chords. The third staff is another vocal line with lyrics: "vier te oh nu men co- pio so rau- dal". The fourth staff is a piano accompaniment with chords. The music is written in a cursive, handwritten style.

Handwritten musical score for the second system. It consists of four staves. The top staff is a vocal line with lyrics: "dal co- pio so co- pio so rau- dal". The second staff is a piano accompaniment with chords. The third staff is another vocal line with lyrics: "dal co- pio so co pio so rau- dal". The fourth staff is a piano accompaniment with chords. The music is written in a cursive, handwritten style.

Nota. Este tiempo se dice mientras Aboreto
recita la sig.^{te} Estrofa, q.^e concluye
diciendo: Viva el Rey &c.

<p><i>Hablado:</i></p>	<p>No veis cual refulgente presagio a la victoria despunta en el oriente la luz de vuestra gloria?</p>	<p>levanta oh patria mia la frente que algun dia espanto fue a los Cesares y a Vandalos terror.</p>
------------------------	--	---

Viva el Bey, en su nombre marchemos, volemos,
y le haremos del mundo Señor.

Marcial.

The musical score is written in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It consists of two staves: a treble staff and a bass staff. The treble staff begins with a double bar line, a key signature change to three flats, and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some rests. The bass staff provides a simple accompaniment with quarter and eighth notes. The piece concludes with a double bar line.

Moveto

Dev - te llos de Su - mancia bri - llaron en To -

losa Le - panto a tu arro - gancia pa - lestra dio fa -

mo sa suw li mi tes im - pe rio bus - co en o - tro e mis

se rio y hu - mil de el mar ya - to ni to rin dio sea tu va -

lor y hu - mil de el mar ya to ni to rin - dio sea tu va

Cor, vi va el Rey en su nom bre mar — chemos Vo lemos —
 y le ha — remos del mundo se — ñor y le ha — remos del mundo Se —
 le mos;
 le mos;
 le — mos;

Coro:

vo —
 vo —
 vo —
 vo —

ñor *Vo kemos*
vi vael Rey *en su nom bre mar — chemos* *vo —*
vi va *Vo —*
vi vael Rey *en su nom bre mar — chemos* *vo —*

le mos y leha — *re mos del mun do Se —* *ñor y leha —*
le mos y leha
le mos y leha re mos del mun do Se — *ñor y leha —*

remos del mundo se — ñor
 re mos del mundo se — ñor, y leha re mos del mundo se —
 re mos ñor y leha re mos del mun do se —
 re mos del mundo se — ñor

ñor y leha - re mos del mundo se — ñor,
 nor y leha re mos del mundo se — ñor,
 y leha re mos del mundo se — ñor,

Prebençion

Moreto

Sa - cu dan tus le - no - nes la - roja ca be -
lle ra, los bra bos a qui - lo nes sa - lu den tu ban -
de ra flo - tante en el Mon - ca yo de a - lli des cien da el
ra yo que é jer ci tos ya l - ca za res con fun dan ven ga -
dor que é jer ci - tos ya l ca za res con fun da ven ga

Bombo y Tambores:

Handwritten musical notation for the first system. It features a vocal line with lyrics and four staves of drum accompaniment. The lyrics are: "dor, vi va el Rey en su nombre mar-chemos, Volemos". The drum part consists of rhythmic patterns on four staves.

Handwritten musical notation for the second system. It features a vocal line with lyrics and four staves of drum accompaniment. The lyrics are: "y le ha remos del mundo se-ñor y le ha-remos del mundo se-". The drum part continues with rhythmic patterns on four staves.

noy. *Volamos*

vi va el Rey en su nombre mar- chemos vo

vi va- Vo

vi va el Rey en su nombre mar- chemos vo

le mos y le ha- re mos del mundo se- ñor y le ha-

le mos

le mos y le ha- re mos del mundo se- ñor y le ha-

Baguetas:

Parche.

remos del mundo se - ñor, y leha - remos del mundo se -

remos del mundo se - ñor, y leha - remos del mundo se -

remos del mundo se - ñor, y leha - remos del mundo se -

ñor y leha - remos del mundo se - ñor, del -

ñor, y leha - re mos del mun do se - ñor del -

ñor, y leha - re mos del mun do se - ñor, del -

mun-do se- ñor, del- mun do se- ñor
mun do se- ñor, del- mun-do se- ñor
mun do se- ñor del mun do se- ñor
mun do se- ñor, del mun do se- ñor

El Tambor marcha redoblando..

Handwritten musical notation for the first system, consisting of two staves. The top staff is in treble clef and the bottom in bass clef. The music features eighth and sixteenth notes in the upper voice and quarter notes in the lower voice.

Handwritten musical notation for the second system, consisting of two staves. The notation continues with similar rhythmic patterns and includes some accidentals.

Handwritten musical notation for the third system, consisting of two staves. The notation concludes with a double bar line and a repeat sign.

Empty musical staves at the bottom of the page.

N.º 5 Introd.^o Acto 2.^o

D. Cesar y Coro:

57

alleg.^{ro}

Handwritten musical score for "Introd.^o Acto 2.^o" by D. Cesar y Coro. The score is written on five systems of staves. The first system includes a treble clef, a 2/4 time signature, and the tempo marking "alleg.^{ro}". The music is in G major and 2/4 time. The score consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal line is marked with a forte "f" dynamic. The score concludes with a double bar line and repeat dots.

This page contains a handwritten musical score consisting of six systems of staves. Each system has two staves, with a brace on the left side. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and beams. The key signature is one sharp (F#). The music is written in a cursive, handwritten style. In the fifth system, the word "Flute" is written in the right margin. There are also some handwritten markings above the second staff in the second system.

D. Cesar:

Nuestra vida en el dolor es casa de Placer la vida es una flor hoy mustia fresca ha-yer, nuestra vida en el dolor es casa de Placer la vida es una flor hoy mustia fresca ha-yer, q' en manos de la morre - cibe nuevo ser, q' en manos del amor re - cibe nuevo

Coro

ser, que en ma nos del a - mor re - ci - ve nue vo -

que en - ma nos del a - mor re - ci - ve nue bo -

que en ma nos

que en - ma nos del a - mor re - ci - be nue bo -

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics 'ser, que en ma nos del a - mor re - ci - ve nue vo -'. The second staff is another vocal line with lyrics 'que en - ma nos del a - mor re - ci - ve nue bo -'. The third staff is a vocal line with lyrics 'que en ma nos'. The bottom staff is a piano accompaniment line with lyrics 'que en - ma nos del a - mor re - ci - be nue bo -'. The music is written in a common time signature and includes various note values and rests.

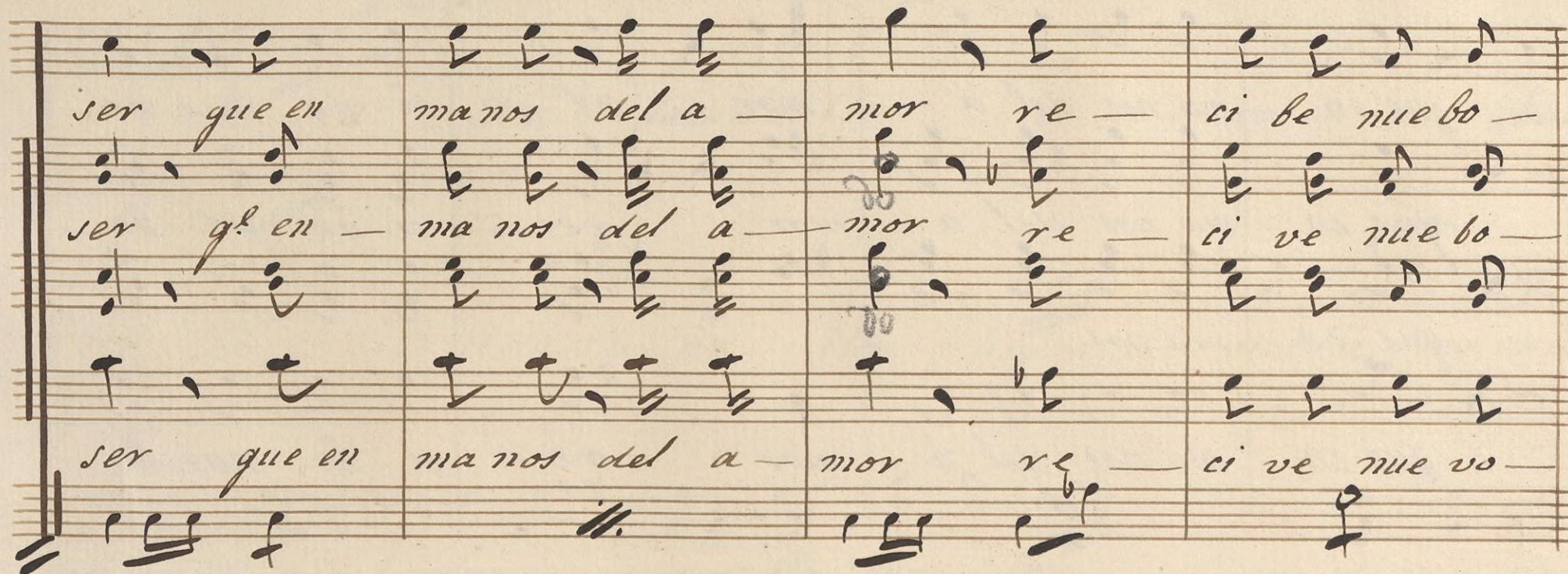
ser que en ma nos del a - mor re - ci - ve nue bo

ser que en ma nos del a - mor re - ci - ve nue vo -

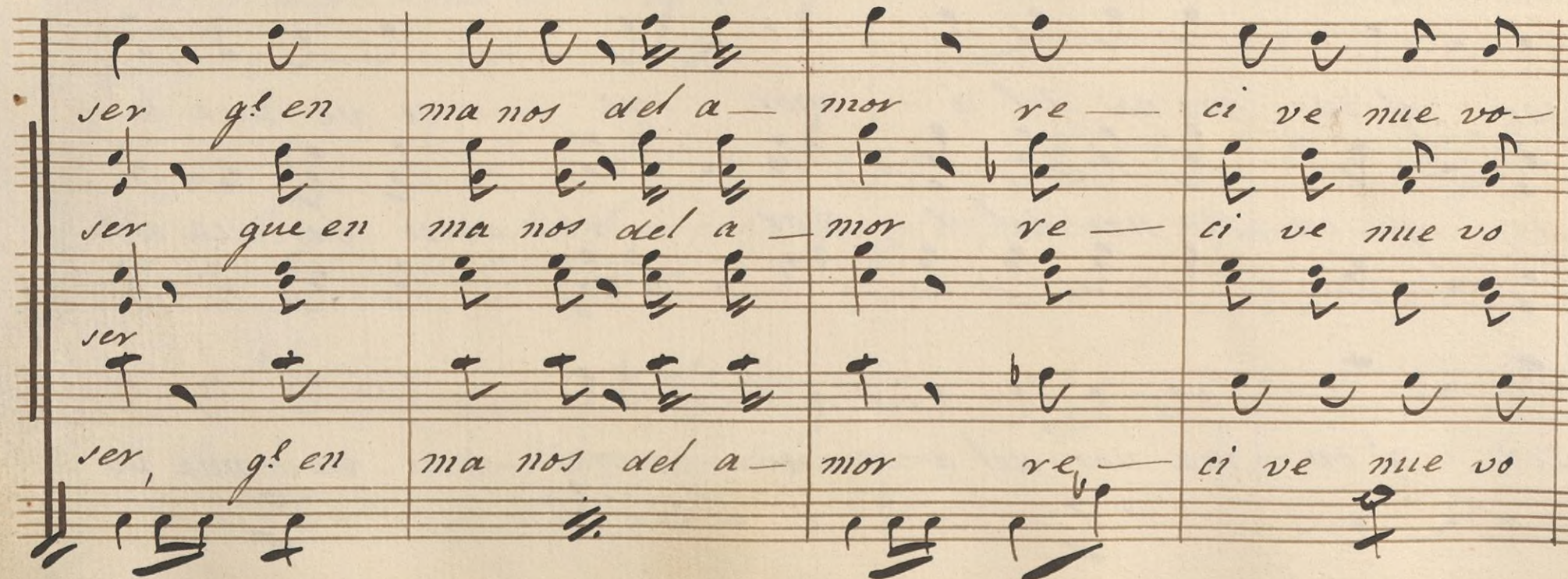
ser, que en ma nos del a - mor re - ci - ve nue vo -

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics 'ser que en ma nos del a - mor re - ci - ve nue bo'. The second staff is another vocal line with lyrics 'ser que en ma nos del a - mor re - ci - ve nue vo -'. The third staff is a vocal line with lyrics 'ser, que en ma nos del a - mor re - ci - ve nue vo -'. The bottom staff is a piano accompaniment line with lyrics 'ser, que en ma nos del a - mor re - ci - ve nue vo -'. The music continues with similar notation to the first system.

ser que en manos del a — mor re — ci be nue bo —
ser *g^o* en — ma nos del a — mor re — ci ve nue bo —
ser que en ma nos del a — mor re — ci ve nue vo —



ser *g^o* en ma nos del a — mor re — ci ve nue vo —
ser que en ma nos del a — mor re — ci ve nue vo —
ser *g^o* en ma nos del a — mor re — ci ve nue vo —



ser - - - - -

ser - re - ci ve, nuevo ser - - - - -

ser re - ci be nuevo - ser - - - - -

Detailed description: This system contains four staves. The top staff is a vocal line with a single note 'ser' and a long dash. The second staff is a vocal line with lyrics 'ser - re - ci ve, nuevo ser - - - - -'. The third staff is a vocal line with lyrics 'ser re - ci be nuevo - ser - - - - -'. The bottom staff is a piano accompaniment line with chords and rhythmic patterns.

Cual co - ~~sa~~ - ~~ta~~ el bal sa mi co a - ro - ma g.^o fas -

se ex sa la

ci na con ma gia sin - par que a' los hi jos del

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics 'Cual co - ~~sa~~ - ~~ta~~ el bal sa mi co a - ro - ma g.^o fas -'. The second staff is a vocal line with lyrics 'se ex sa la'. The third staff is a vocal line with lyrics 'ci na con ma gia sin - par que a' los hi jos del'. The bottom staff is a piano accompaniment line with chords and rhythmic patterns.

fal so Ma ho ma
Con vi da ba tam bien a pe

car, g'a los hi jos del fal so Ma ho ma

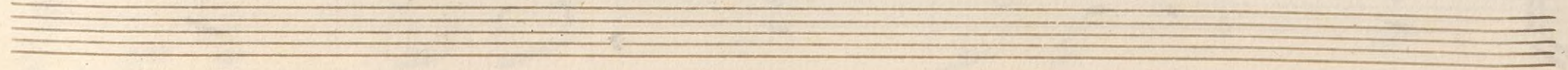
con vi da ba tam bien a pe car oh! nu tri da en el do

lor es ca sa de Pla cer la vi da es una flor, hoy

mustia, fresca ha yer, nu tri da en el do lor, es ca sa de pla

cer la - vi da es una flor, hoy - mustia fresca ha yer, g.º en

manos del a - mor re - ci be nuevo - ser, g.º en - manos del a -



mor re - ci ve nuevo Ser, g.º en - ma nos del a - mor, re -
 que en ma nos del a - mor, re
 g.º en - ma nos del a - mor re
 g.º en - ma nos del a - mor, re

Handwritten musical score for the first system, consisting of five staves. The top staff is a vocal line with lyrics: "ci be nuevo Ser, q^l en- manos del á mor re- ci be nuevo". The second staff is another vocal line with lyrics: "ci ve nuevo Ser, q^l en- manos del á- mor, re- ci ve nuevo". The third staff is a vocal line with lyrics: "ci ve". The fourth staff is a vocal line with lyrics: "ci ve nuevo- Ser q^l en ma nos del á- mor re- ci ve nue vo-". The fifth staff is the piano accompaniment, showing chords and melodic lines.

Handwritten musical score for the second system, consisting of five staves. The top staff is a vocal line with lyrics: "Ser q^l en- manos del a- mor re- ci-ve nuevo Ser que en". The second staff is another vocal line with lyrics: "Ser, que en manos del á, mor re- ci ve nuevo Ser que en". The third staff is a vocal line with lyrics: "Ser q^l en ma nos del a- mor re- ci ve nuevo Ser que en". The fourth staff is a vocal line with lyrics: "Ser q^l en ma nos del a- mor re- ci ve nuevo Ser que en". The fifth staff is the piano accompaniment, showing chords and melodic lines.

manos del a - mor re - ci ve nuevo ser

manos del a - mor re - ci ve nuevo ser re ci ve nuevo

manos del a - mor re - ci ve nuevo ser, re - ci ve nuevo

Detailed description: This system contains five measures of music. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth staff is another vocal line with lyrics. The bottom staff is piano accompaniment. The lyrics are: "manos del a - mor re - ci ve nuevo ser", "manos del a - mor re - ci ve nuevo ser re ci ve nuevo", and "manos del a - mor re - ci ve nuevo ser, re - ci ve nuevo".

ser

ser

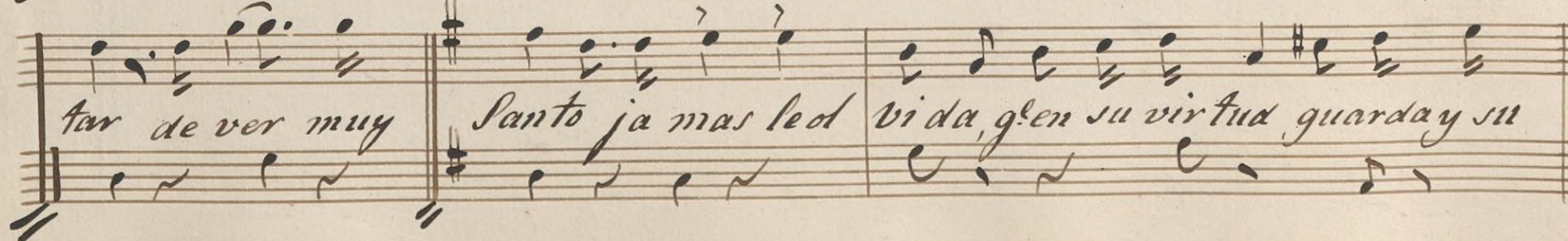
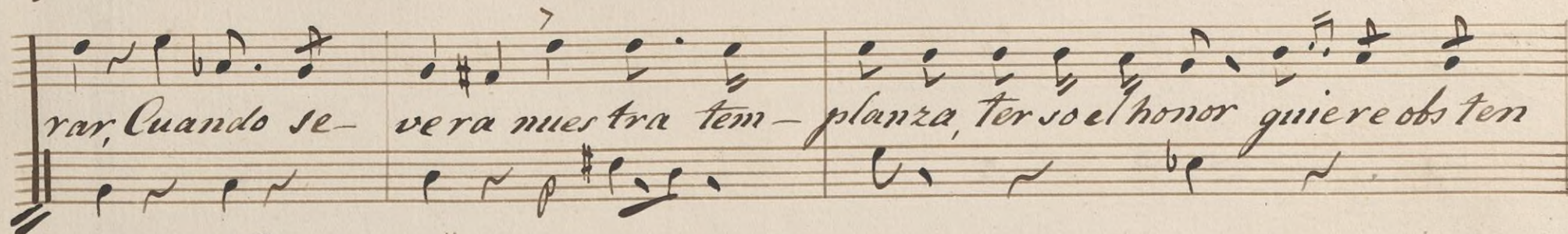
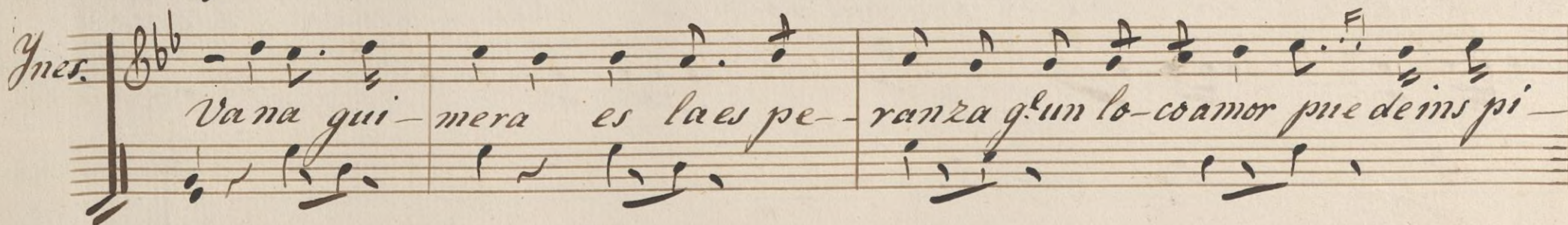
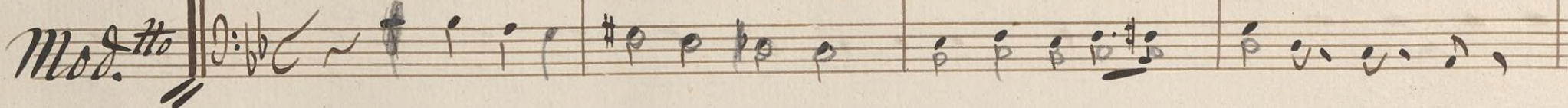
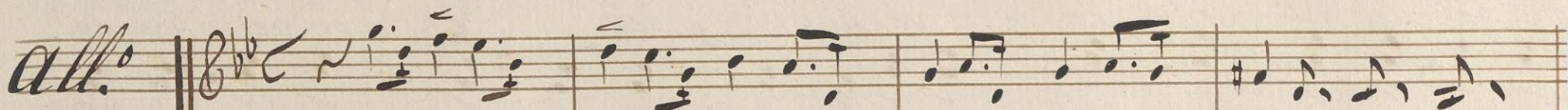
ser

Detailed description: This system contains five measures of music. It features four staves. The top staff is a vocal line with the word "ser". The second and third staves are piano accompaniment. The bottom staff is piano accompaniment. The lyrics are: "ser", "ser", and "ser".

N.º 6

Terceto:

Ynes = Zacon = y Conde.



se, pe roen tre tanto re co no - ci da mi grati tud, no os ne ga -

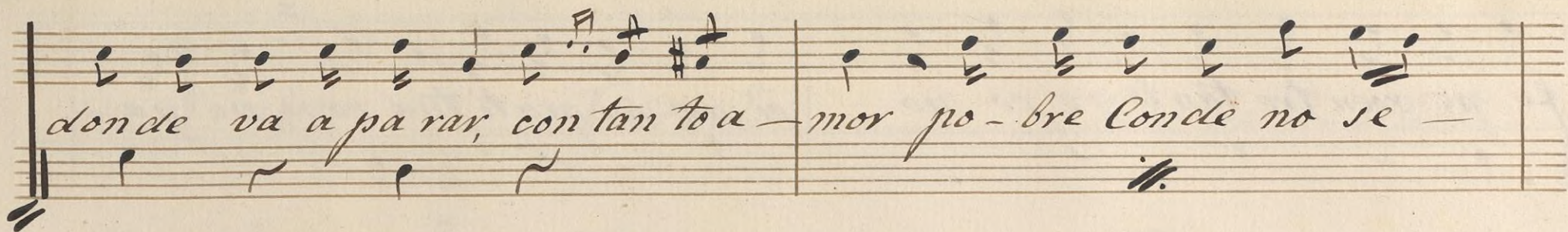
re pe roen tre tanto re co no - ci da mi grati tud no os ne ga -

(Facon:)

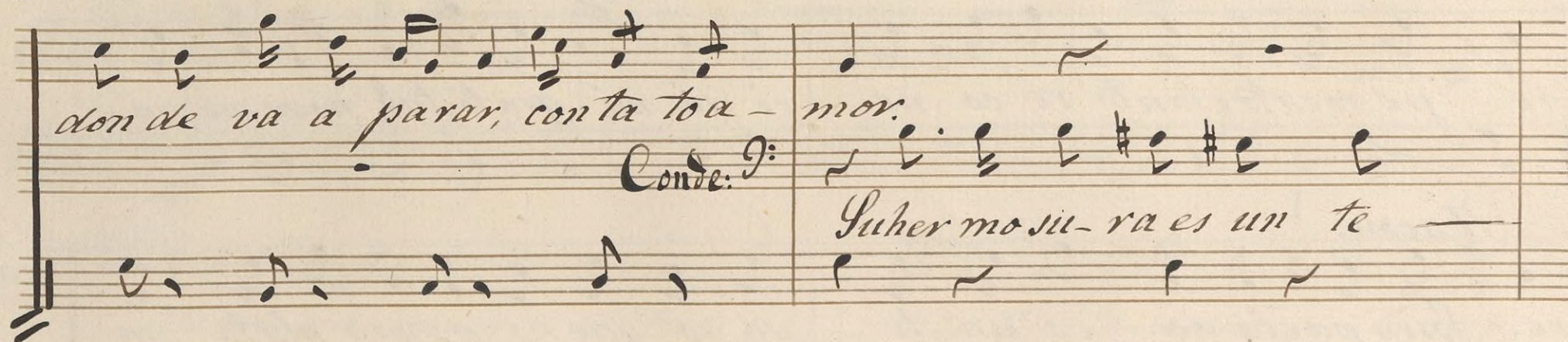
re. Bien parla do es un te - so ro que no pagan plata ni -

o - ro, dig no a fe de mi se - - ñor dig no a fe de mi se -

ñor, oh do lor oh do - - lor po bre Conde no se



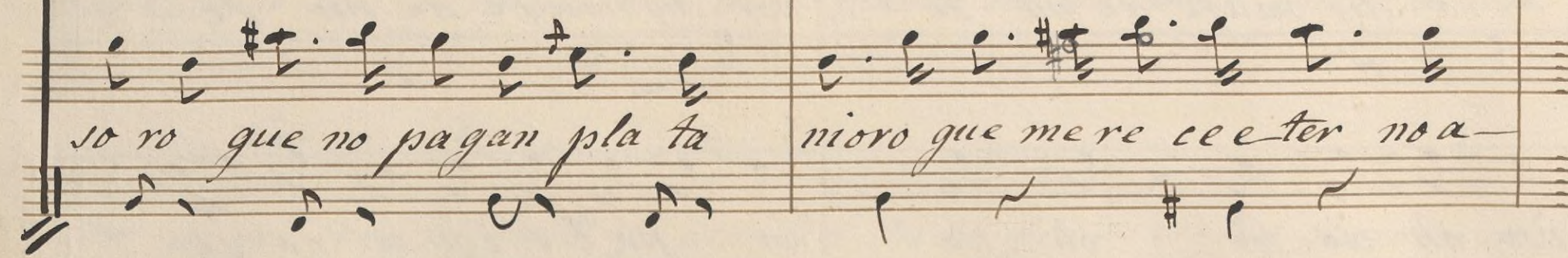
donde va a parar, con tanta amor po-bre Conde no se



donde va a parar, con tanta amor.
Conde: I.
Jhermosura es un te



Ynes:
que re



so ro que no pagan plata
ni oro que mere ce eter no a

cha za con horror querechaza con horror, ah mi honor ah - mi ho -
 mor e ter noa mor e - ter noa - mor oh do - lor que do -

nor, no se esconde, Se - ñor
 lor po bre donde no - se - donde va a pa rar, con tan to a
 lor, Ya quies don de, ay dios sees con de tal vir tud y

Handwritten musical score for the first system, consisting of three staves. The lyrics are written in Spanish. The first staff contains the lyrics: "mor, q^e nau fraga en vuestro a-". The second staff contains: "mor, va a parar con-tan to a-". The third staff contains: "tan to honor, tan-to ho-". The music is written in a cursive style with various note values and rests.

mor, q^e nau fraga en vuestro a-
mor, va a parar con-tan to a-
tan to honor, tan-to ho-

Handwritten musical score for the second system, consisting of three staves. The lyrics are written in Spanish. The first staff contains the lyrics: "mor vuestro a- mor,". The second staff contains: "mor, tan-to a- mor,". The third staff contains: "mor, tan to ho- nor,". The music is written in a cursive style with various note values and rests. The system concludes with a double bar line.

mor vuestro a- mor,
mor, tan-to a- mor,
mor, tan to ho- nor,

all. mod. *Conde:*

Be lla Se - ñora por que tem

blar, por que tem - blar, del que os a - do ra por q^e du -

dar la ma no Can di da, dadme a be sar, del q^e os a - do ra por que du

Suer te trai - do - ra cruel pe

dar la ma no can di da, dadme a be sar, Be lla Se -

sar, cruel pe - sar, ay q. en mal hora na - ci a pe -
ño ra por que tem - blar por q. tem blar, del que os a

nar la zo tan per fi do como bur lar ay q. en mal -
do - ra por que du - dar

ho ra na ci a pe - nar, la zo tan per fi do como bur lar
la ma - no can di da dad - me a be - sar, fuerte en a -

mora el D.^o Gas- par, mi re q.^o es hora deirse á cos- tar mi re q.^o es

hora deirse á cos tar, ad pe den- li te- re, lo he de contar, ad pe den-

lilera, lo he de contar

Suerte trai do- ra cru el pe- fuert en a mo- - ra el Don Gas- Bella se- ño- ra,

sar, ay q^o en mal ho ra na ci na ci a pe - nar, la - zo tan
 jar, mi re q^o es ho - ra de ir sea cos - tar, ad pe den -
 por que tem blar del que os a do - ra por que du dar

per fi - do co mo bur - lar, la - zo tan per fi do, co mo bur -
 li - te - re, lo he de con - tar ad - pe - dem ti - te - re lo he de con -
 la ma no, Cañdi da dad me a be sar, la ma no can di da dad me a be -

lar la ro tan — per fi do co mo bur — lar la - ro tan
 tar ad pe dem li te re, lo he de con — tar ad pe dem
 sar la ma no can di da da ad me a be — sar la ma no

per fi do co mo bur — lar ay g! en mal ho ra na ci a pe —
 li te re, lo he de con tar mi - re que es — ho ra de ir sea cos —
 can di da da ad me a be — sar da ad me a be —

nar la ro tan perfi do co mo bur - lar co mo bur
 tar ad pe dem - li te re lo he de con - tar lo he de con
 sar, la ma no can di da da d me a be - sar da d me a be

lar co mo bur - lar co mo bur - lar.
 tar lo he de con - tar lo he de con - tar.
 sar da d me a be - sar da d me a be - sar.

all. anim.

Musical notation for the first system, including treble and bass staves with notes and rests.

Musical notation for the second system, including treble and bass staves with notes and rests.

Conde.

Musical notation for the third system, including treble and bass staves with notes and rests.

Dad - al pe - cho con go - jo so un - con

Musical notation for the fourth system, including treble and bass staves with notes and rests.

sue lo a sua mar - gu - ra de - vos pen de

Musical notation for the fifth system, including treble and bass staves with notes and rests.

due ño her moso, son mi glo - ria mi ven -

tu ra no con- de- ne vuestro a- cen to
es- te lo- co a- tre vi- mien to, que es del
al ma e- na- mo- ra da de li- rante el fre-
-- ne - si, pren- da a- ma da pren- da a-
ma da com- pa- sion pie- dad de mi

The image shows a handwritten musical score on aged paper, consisting of five systems of staves. Each system has a vocal line (top) and a piano accompaniment line (bottom). The lyrics are written in a cursive hand below the vocal line. The music is in a single system with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "tu ra no con- de- ne vuestro a- cen to", "es- te lo- co a- tre vi- mien to, que es del", "al ma e- na- mo- ra da de li- rante el fre-", "-- ne - si, pren- da a- ma da pren- da a-", and "ma da com- pa- sion pie- dad de mi". The piano accompaniment consists of chords and single notes, often with a bass line. The paper shows signs of age, including some staining and wear at the edges.

ah Sol- tad por-
Es - ta len - gua

ah Com pa sion piedad de - mi

vues tra vida te - ned vos de mi de -
tor pe ein munda de - - pon - ro ña es un - - - to -

men cia no - pen - seis gl. me in te - mi da tan
rente a - - tus pies E - va se - gunda hoy

Handwritten musical score for the first system. It consists of two vocal staves and a piano accompaniment staff. The lyrics are written below the vocal staves. The music is in a key with one sharp (F#) and a common time signature (C). The first vocal staff has lyrics: "toa rro jo tal - - - vio - lencia". The second vocal staff has lyrics: "se en - ros cao tra - - - ser - piente". The piano accompaniment staff shows a simple harmonic accompaniment with quarter and eighth notes.

toa rro jo tal - - - vio - lencia
se en - ros cao tra - - - ser - piente

Handwritten musical score for the second system. It consists of two vocal staves and a piano accompaniment staff. The lyrics are written below the vocal staves. The music is in a key with one sharp (F#) and a common time signature (C). The first vocal staff has lyrics: "tan - - - - - toa - rro jo tal -". The second vocal staff has lyrics: "hoy - - - - - se en cuentra hoy -". The piano accompaniment staff shows a simple harmonic accompaniment with quarter and eighth notes.

tan - - - - - toa - rro jo tal -
hoy - - - - - se en cuentra hoy -
com - - - - - pasion Com -

Handwritten musical score for the first system, consisting of three staves. The lyrics are written below the notes. The first staff has lyrics: "vio - len cia", "ah - - - - - lu cha -", and "se en - cuen tra", "ah! - - - - - con per -". The second staff has lyrics: "sion,", "ah!", and "sion,", "ah!". The third staff has lyrics: "sion,", "ah!", and "sion,", "ah!".

Handwritten musical score for the second system, consisting of three staves. The lyrics are written below the notes. The first staff has lyrics: "reis se - ñor en - va - no con tra a - lien - to", "fi dia so - be - va - na te pre sen - ta", and "com pa - sion pie - dad de - mi,".

So - breu - ma - no, y tam - so - - lo muer te i -
la - man - za - na que si el - dien - - te en el po -
de - mi com - pa - sion com pa
i.

ner - - te con ta - reis que me ren - di
neis el ve - ne - nos pa - ra - ti,
sion pie - dad de - mi, de - - mi
i.

Piu-moso.

48

24

Handwritten musical score for the first system, consisting of five staves. The lyrics are written below the notes. The first staff has a treble clef and a key signature of one flat. The music is in a slow, melodic style.

dad me muerte, dad-me muer-te si- que -
no- nes, no- nes, no- nes, no- nes, lo- de -
pren da a- ma- da pren- da a ma- da Com- pa -

Handwritten musical score for the second system, continuing the lyrics from the first system. It also consists of five staves with a treble clef and one flat key signature.

reis triun far de mi dad-me muer te -
mas de jar loa - mi, no- nes no- nes
sion pie - dad de - mi, pren da a- ma- da

dad me - muer te si que - reis triun far de
no nes, no - nes lo de - mas de - ja - lo a -
pren da a - ma - da Com pa - sion pie - dad de -

mi si - - - que - reis triun - far de - mi, si -
mi lo - - - de - mas de ja - lo - mi lo -
mi Com - - - pa - sion pie - dad, de - mi. Com -

que- reis triun- far de- mi,
 de- mas de jar lo a- mi.
 pa- sion pie- dad de- mi.

f

No. 7

Romanza de S. Cesar,

And^{te} Mod^{to}

Handwritten musical score for 'Romanza de S. Cesar'. The score is written on five staves. The first two staves are for the piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The tempo is marked 'And^{te} Mod^{to}'. The key signature has one sharp (F#) and the time signature is 3/8. The lyrics are written in Spanish and are placed below the vocal line. The lyrics are: 'Es u-na Sa-ma deal-ta es tir-pe ra va hermo su ra y gran po-der'.

Es u-na Sa-ma deal-ta es
tir-pe ra va hermo su ra y gran po-der

en cu yos o-jos sea di-vi-na que me sa

bra con-pa de-cer. en cu yos

ojos sea di-vi-na que me sa bra con pa de

cer que me sa-bra compa de-cer Hausto res pi-ra

yo-pu-len-cia de el cel so tro no en la re

gion pero la- men ta cual per- di- do

de infiel es- poso el co- raxon; pero la men ta oh mal per

di do de infiel es poso el co ra- ron ah!!!

Poco
Piu=

A mi do lor con suela pro me te sua mis- tad,

ya queti ra no el cielo me roba otra bel- dad

Perdiéndose

Si de aru ce-na her mosa la po se- sion la po se sion per- di

Poco più *Valleut:*

atras. do

Por que pi sar la ro- sa - g' hoy brota junto a mi, mi,

Valleut:

g' hoy brota junto a mi g' hoy brota junto a mi g' ho bro ta jun to a

mi,

N.º 8

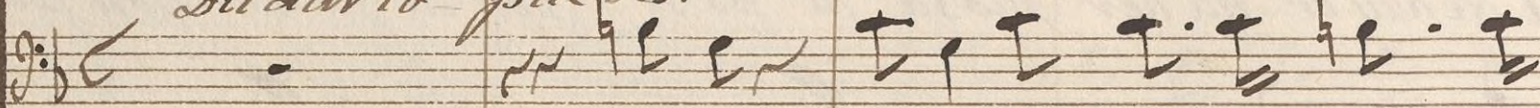
Duo, Ines y Moreto

Ines



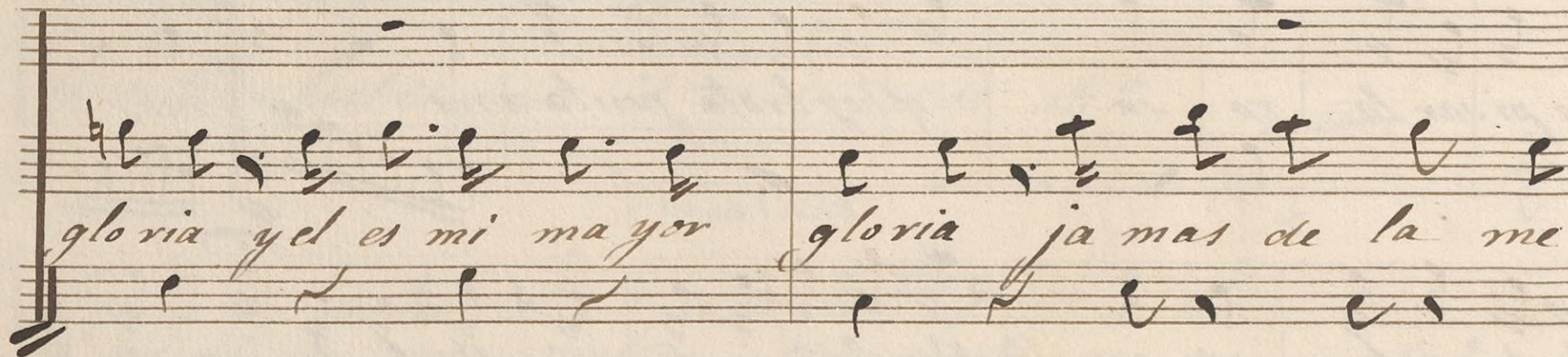
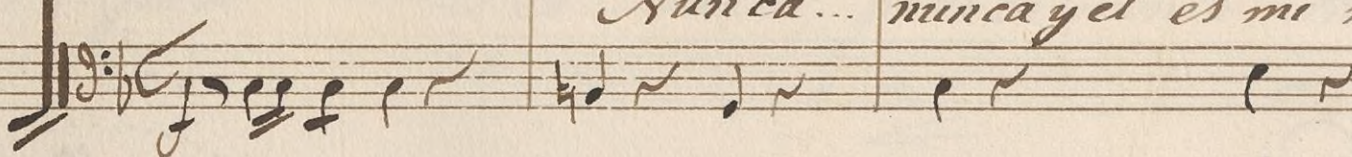
Dudar lo puedes?

Moreto.



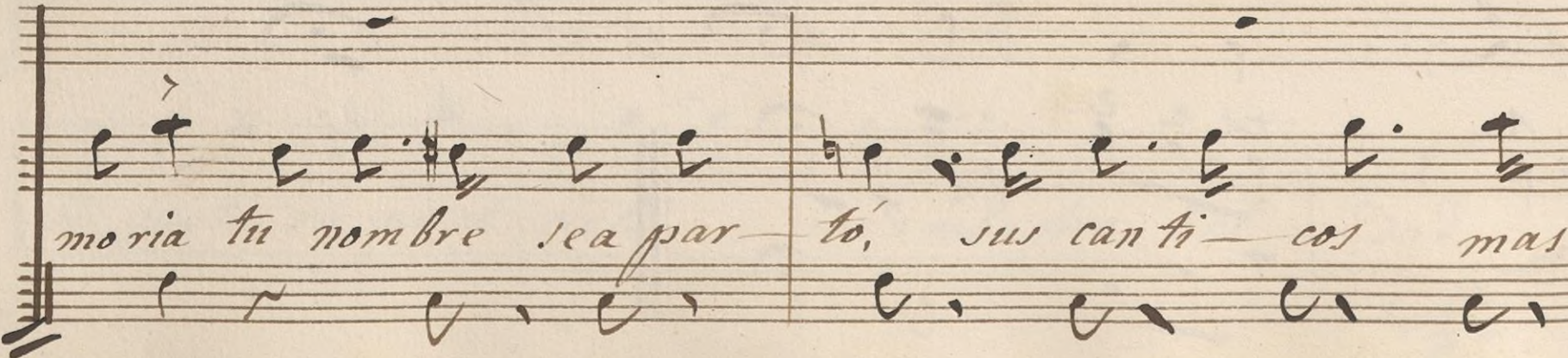
Nunca... nunca y el es mi ma-yor

All. mod.



gloria y el es mi ma yor

gloria ja mas de la me



moria tu nombre sea par-

to, sus canti-cos mas

pu ros el la-bio ar-diente, ins-pira ya plau sos a mi

li-ra mil ve ces con quis to pe sar pro fun do en

tan to, va á ser el pe-cho mi o lo ju ro mar mol

frio, i ner-te pe-der nal mas en la pie dra he

la da oculto el fuego mo ra en e lla se e lla -

Bo ra, bol cá ni co rau dal en e lla se e lla -

Bo ra vol ca ni co rau dal

Vitor: #

al tempo

Moreto

And.^{no}

Handwritten musical score for the first system. It consists of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music is in 3/4 time and D minor. The lyrics are: "Nu-bla do el sem blante, re mi so el a cento! dolor pe ne trante ~~tanta~~ ^{su corde} su con tento! Venganza an grienta de manda el ho nor, si un per fi do in tenta ro bar me su a

Handwritten musical score for the second system. It consists of two staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music is in 3/4 time and D minor. The lyrics are: "tur ba do el sem blante ai ra do el a cento do lor pe ne

mor

trante su - ce - de al con tento ig - no re la d'

frenta que con tra su ho - nor me di - ta el que in -

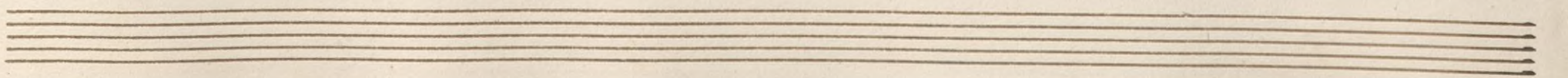
ten ta ro bar le mia mor, y g - no re la d' frenta q' -
Ven gan za san - grienta de -

con tra su ho - nor me - di - ta el q' in ten - ta ro -
man da el a - mor si un - per fi - do in ten ta ro

var le mia - mor
 bar me sua - mor, venganza san - grienta de manda el ho -

Y no re la a frenta q^l contra su honor, me di - ta el que in
 nor Siun per fi do in -

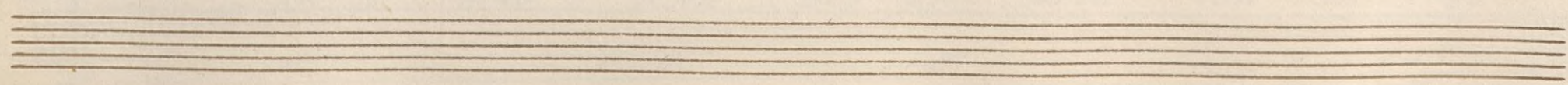
ten ta ro bar le mia - mor
 tenta ro bar me sua mor, sua - mor -



no re la a frenta que con tra su ho
Ven ganza San grienta de manda el ho

nor me di ta el g^lin ten ta ro bar le mia
nor si un per si do in ten ta ro bar me sua

mor me di ta el g^lin ten ta ro bar le mia
mor, Venganza Sangrienta demanda el honor si,



mor
 Siun per fi-do in ten ta ro bar me sua mor
 me di ta el g'in
ta mi ta

ten ta ro bar le mia mor, Yg no ve la a fren ta g' con tra su ho
 ro bar me sua mor, Ven gan za San grien ta de manda el ho
mi

nor me di ta el g'in - ten ta ro bar le mia - mor ro -
 nor, Siun per fi- do in - ten ta ro bar me sua - mor, ro
ro

bar-le ro-bar-le mia-mor, ro bar-le mia-mor
bar-me ro-bar-me sua-mor ro bar-me sua-mor

all. *Mozeto*
De la Corte pronta mente parti

al bri llar en el o-re mos Y nes mia

riente con luz nueva el nuevo dia y no mas por Dios Mo

reto no- mas a qui bol- ber. Ho- ja- mas no ja

Moroto

mas, ay un se- creto ay un se- creto q'es for- roso co- no

colla parte

All. Animado

cer, Be- co- bra el pecho

Ynes:

ti- mido la- bien hecho- ra cal- ma sea bis ma en puro

ju-bi-lo con-ti go es po-so el alma es de mia mor el

es-ta sis de li-rio en can-ta-dor sea bis ma en puro

ju-bi-lo con-ti go es po-so el alma es de mia mor el

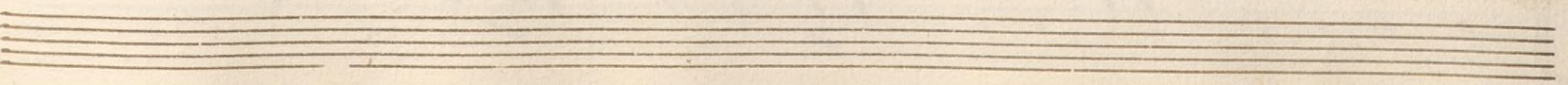
ex-ta sis de li-rio en can-ta-dor. *Moreto* Par-ta-mos! solo aun

i-do lo mia-man-te fe-ve-ne-ra el cie lo in men-so y

Handwritten musical notation for the first system. The vocal line consists of four measures with lyrics: "fulgi-do la crea cion en-tera fe-li-ci-dad sin". The bass line consists of four measures with notes corresponding to the lyrics.

Handwritten musical notation for the second system. The vocal line consists of four measures with lyrics: "ter-mi-no se-ras para mia mor el cie-lo in men-so-y". The word "Sea" is written above the second measure. The bass line consists of four measures with notes corresponding to the lyrics.

Handwritten musical notation for the third system. The vocal line consists of four measures with lyrics: "ju-bi-lo con-ti-goes po-so el alma es de mia mor el ful-gi-do la-crea cion en-tera fe-li-ci-dad sin". The bass line consists of four measures with notes corresponding to the lyrics.



es - ta - sis de - li - rien can ta - dor
ter - mi no se - ras para mi a - mor

fr.

Detailed description: This system contains the first three measures of a handwritten musical score. It features three staves. The top staff is a vocal line with lyrics written below it. The middle staff is a piano accompaniment line. The bottom staff is a bass line. The lyrics are 'es - ta - sis de - li - rien can ta - dor' in the first measure, 'ter - mi no se - ras para mi a - mor' in the second measure, and 'fr.' in the third measure. The music is written in a cursive, handwritten style.

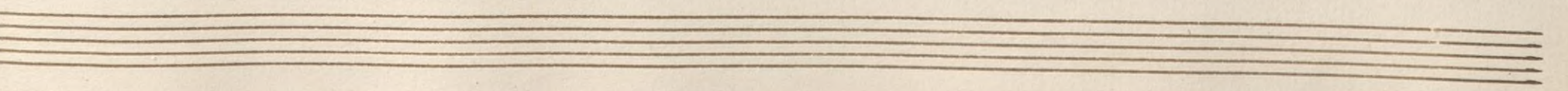
Detailed description: This system contains the fourth and fifth measures of the musical score. It features three staves. The top staff is a piano accompaniment line. The middle staff is a piano accompaniment line. The bottom staff is a bass line. The music is written in a cursive, handwritten style.

Detailed description: This system contains the sixth and seventh measures of the musical score. It features three staves. The top staff is a piano accompaniment line. The middle staff is a piano accompaniment line. The bottom staff is a bass line. The music is written in a cursive, handwritten style.

Be co-bra el pecho tímido la bien e cho ra cal-ma sea
 Par-ta mos solo un i do lo mi ar dien te fe ve

bis ma en puro ju-bi lo Con ti go es po-so el
 ne-ra el Cie lo in men soy ful gi-do la crea cion en-

al ma es de mi amor el ex-ta sis de
 te-ra fe li ci dad sin ter-mi no se



li riven can - ta dor sea - bis ma en puro ju bi - lo con
ras para mia - mor el cie lo in men so y ful gi do la

ti go es po so el alma es de mia mor el es - ta sis de
cre a cion en te ra fe li ci dad, sin ter - mi no se

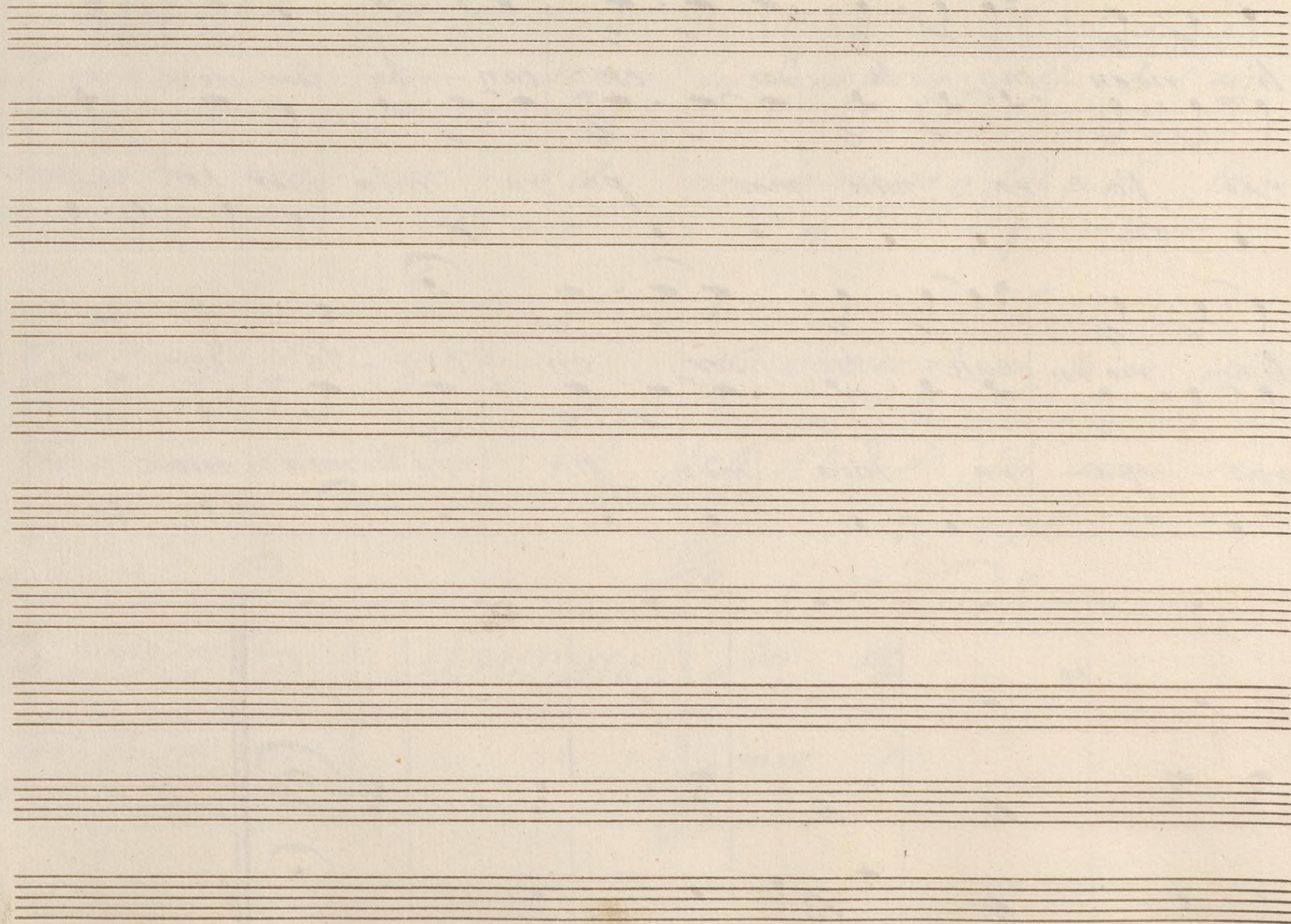
li riven can ta
ras para mia

Piu mos so

dor de
mor se

li - rio en - can - ta - dor en - can - ta - dor de
 ras pa - ra mia - mor pa - ra mia mor se

li - rio en can - ta - dor en - can - ta - dor
 ras pa - ra mia - mor pa - ra mia - mor.



No. 9 Final 2º

Partes y Coros:

all. mod. to

Conde.

Pro- te- jea- mor ve- nig no la fer- vi- da pa- sion queo

primey ti ra- ni- za mia man te Co- ra- zon a

cambio de gran- de zas y glo rias y po- der con-

ce de me esta noche el si de una mu- ger,

Mor.to

Bon- da - do so vue ce len cia no me nie gue su li- cencia
Conde: Co- mo a-

Mor.to: *Ana:*

La cor te in- tento pron ta - mente a ban donar. Gra cias
si, co mo a si

Ynes. *una jo-ya*

Ana: *mil por esta joya Señor Conde un braza le te*

Zac. *a-qui fue tro-ya Conde*

Conde. *tor-pe*

Ynes

Cesar. *o- tro in sul to*

Zac. *vien se va a' envredar*

Mor. *es con mi hermana es con mi hermana*

Marg.

Ob-se-guiar á la Doña Ana sus ce-lencia el Conde Duque un sul

Fac.^o

un Fa

Mor.^o

Yo-me-pierdo me con-fundo

Marg.

Tan es co mo hay Dios,

Fac.

con soy sin se-gundo. fue una erra-ta sus hermanas son las

Conde

Tiem bla infame;

Ces.^r & - - - Ya la in - tri ga es - ta pa - tente

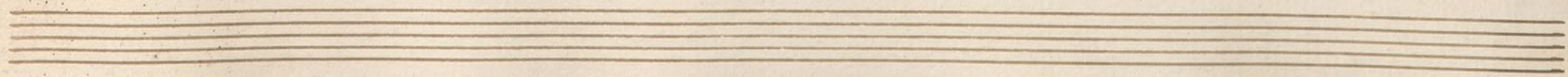
Fac.ⁿ & dos lan - za

Cesar bre - ve - mente de este in sultoi nes pe -

chis pas, la - - za - chis pas

Ces.^r rado sa - tis - fe - cho que - da - re

Cond. So lo el Rey es quien po -



Ana. *oh q^{da} negra fe lo - ni - a*

Mor.^{to} *a pedirle su per - miso sin de mo ra mar cha -*

Cond. *drija,*

re,

Mor.^{to} *Do - quier a gra vios al ho - nor,*

Larghetto

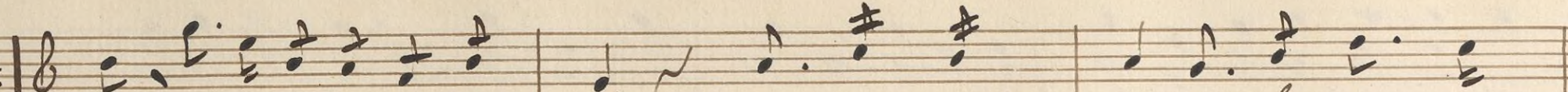
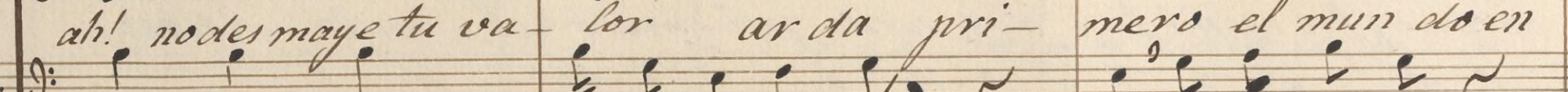
co mo refre no mi fu-ror, arda pri-mero el mun-do en

tero que mengua tan-ta con-sen-tir antes lu-

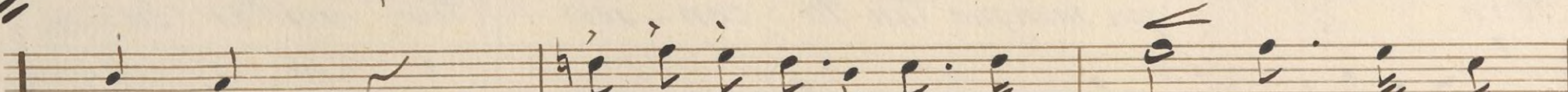
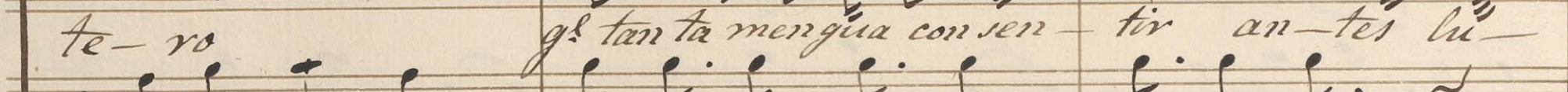
char antes ma-tar an-tas ma-tar an-tes mo-

Ynes: Do-quier agra vior al ho-nor

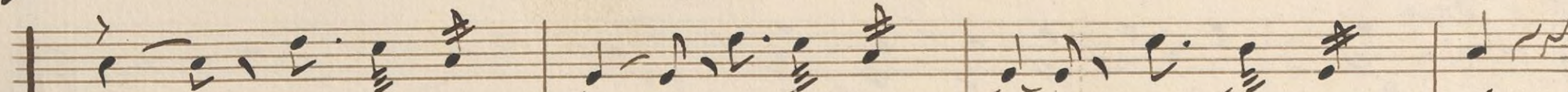
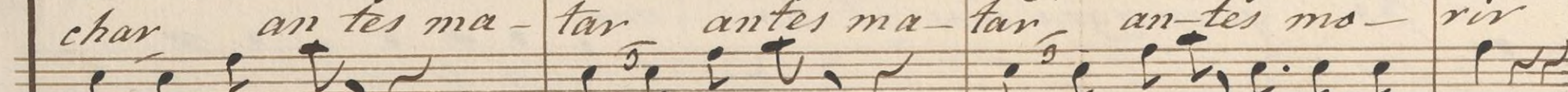
Conde: The de perder la g: do lor

Yner.  *Conde.* 

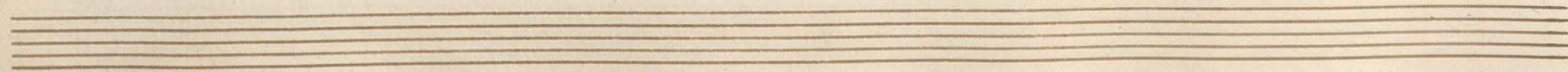
ah! no des maye tu va- lor ar da pri- mero el mun do en
co mo - re - freno mi fu ror ar da pri mero

te - ro *g^o* tan ta men gua con sen - tir an - tes lu -
el mundo entero *g^o* tan ta men gua con sen tir

char an tes ma - tar an tes ma - tar an - tes mo - riv
an tes luchar an tes matar an tes matar, an tes mo - riv



Cesar. *ce de l'ainfame al seduc tor,* *como re freno mi fu-*

Facon. *g^o venda bal! es un horror* *que mie-do*

Mor.^{to} *antes ma tar*

Marg. *Di-cen mui-bien, g^o es el a mor* *de las lo-cu-ras*

ror ar da pri-me-ro el man-do en-te-ro

corre, g^o temblor *ar da prime ro* *el mun do en te ro*

an tes ma tar *ar da pri mero* *el mundo en te ro*

la ma yor *ar da pri me-ro* *el mun do en te-ro*

Cer. *g^o* tal falsi-a con sen - tir, antes lu - char, antes ma
 Zac. que yo me de je su pri - mir antes lu - char
 Mor. *g^o* yo me de - je con sentir antes lu - char
 Nam. *g^o* yo me - de - je se du - cir antes lu - char,

tar antes ma - tar an - tes mo - vir.
 an tes sal tar antes sar - tar antes hu - ir
 an tes ma - tar an tes ma tar an tes mo - vir
 an - tes ma tar an tes ma - tar an tes mo - vir

Ynes. *Ana.* *Cesar.* *Zac.ⁿ* *Mort.* *Condz.* *Mery.*

ar - da pri - me - - ro el - - - mun do en
 ar da pri - me - ro el - - - mundo en
 Unis ala tiple
 ar da pri - mero
 - - - - -
 ar - da pri - mero ar da pri me ro el mun do en
 ar - da pri - mero el mun do en
 ar da pri - mero, el mun do en -

antes saltar, antes saltar

Ynes. te — ro que tan ta men — gua con — sen —

Ana. te — ro q^d tan — ta men — gua con — sen —

Ces.ª te — ro q^d tan ta men gua — con — sen —

Zac.º an tes hu — ir an — tes sal

Mor. te — ro el mun do ente — ro que men gua tan — ta

Conde te — ro que yo con — sien — ta su — cum —

Marg. te — ro que yo me — de — je se — du

tir que tan - ta men qua con - sen - tir
 tir - que mi de - co - ro des men - tir,
 tir q^d tal fal - si - a con - sen - tir
 tar antes huir q^d yo me - de - je su - pri - mir
 con sen tir que men - qua tan - ta con - sen - tir
 bir que yo con - sien - ta su - cum - bir
 cir que yo me - de - ge se - du - cir,

ah! ... ma - tar ma tar luchar, luchar, mo - rir, morir, morir que -
 ah! ... ma - tar matar ...
 ah! ... ma - tar, matar matar luchar mo - rir morir morir, que -
 an tes sal tar an tes hu ir -
 an tes lu char an tes ma ter
 an tes lu - char an tes ma tar
 an - tes ma ter

Vitaro

tan-ta men-gua, men-gua consen-tir, consentir ar da pri-

tan-ta men-gua men-gua consen-tir consen tir ar da pri

tal fal si- a tal fal si a con-sen tir ar da pri-

an-tes ma-tar an tes sal-tar

an-tes ma-tar an-tes mo-rir.

an tes ma-tar an tes mo-rir

an-tes ma-tar ma-tar mo-rir, mo-rir,

Handwritten musical score with seven staves. The lyrics are: *me-ro el mundo el mundo en-te-ro lu-char tan ta* (top two staves), *me-ro el mundo el mundo en-te-ro lu-char que* (third staff), *an-tes sal tar an-tes hu ir* (fourth staff), *an-tes mo riv an-tes ma tar* (fifth staff), *an-tes lu char an-tes ma tar* (sixth staff), and *an-tes lu-char, an-tes ma-tar* (seventh staff).

men-gua tan-ta mengua con sen-tir antes lu-char antes ma-
 men-gua tan-ta mengua con sen-tir antes lu-char antes ma-
 tal fal-si - - a - con sen-tir an-tes lu-char an-tes ma-
 antes hu-ir. an-tes ma-tar an-tes ma-
 antes mo-rir an-tes lu-char an-tes ma-
 antes ma-tar an-tes ma-
 antes ma-tar mo-rir an-tes lu-char an-tes ma-

Ynes
tar an-tes ma-tar an-tes mo-rir an-tes lu-char an-tes ma-

Ana:
tar an-tes ma-tar an-tes mo-rir an-tes lu-char an-tes ma-

Ces.ª
tar an-tes ma-tar an-tes mo-rir an-tes lu-char an-tes ma-

Fac.ª
tar an-tes ma-tar an-tes mo-rir an-tes lu-char an-tes ma-

Mor.ª
tar an-tes ma-tar an-tes hu-ir an-tes lu-char an-tes sal-

Conde
tar an-tes ma-tar an-tes mo-rir an-tes lu-char an-tes ma-

Morg.
tar an-tes ma-tar an-tes mo-rir an-tes lu-char an-tes ma-

tar an tes ma tar an tes mo - riv an tes ma tar an tes mo -
 tar an tes ma tar an tes mo - riv an tes ma tar an tes mo -
 tar an tes ma tar an tes mo - riv an tes ma tar an tes mo -
 tar an tes sal tar an tes hu - ir an tes sal tar an tes hu -
 tar an tes ma tar an tes mo - riv an tes lu char an tes ma tar mo -
 tar an tes ma tar an tes mo - riv an tes lu char an tes ma tar mo -
 tar an tes ma tar an tes mo - riv an tes lu char an tes ma tar mo -

Coro

Ynes.
rir antes lu-char an tes ma-
tar, antes matar an tes mo-

Ana.
rir antes lu-char an tes ma-
tar, antes matar an tes mo-

Ces.^r
rir antes lu-char an tes ma-
tar antes matar an tes mo-

Fac.^o
ir an tes lu-char an tes sal-
tar antes sal tar an tes hu-

Mor.^{to}
rir an tes lu-char an tes ma-
tar an tes matar an tes mo-

Conde
rir an tes lu-char an tes ma-
tar an tes matar an tes mo-

Marq.
vnis
rir antes - -
tar an tes matar an tes mo-

Triples =
tenores.
An tes lu char an tes ma-
tar an tes matar an tes mo

Coro
an tes lu char an tes ma-
tar, an tes matar an tes mo-

Alegro

Moroto

Se-pa el mundo que siempre mi-norte fue el ho-

nor en el campoy la Corte g'es-te - don pa ra

mi pe li- gro so Con hi- dalga alti- vez re cha-

so nunca a — cos — ta de hon — ra — do re —

pro so me — dros vi les Mo — re — to com —

The first system of the musical score consists of four measures. The top staff is a vocal line with lyrics: "so nunca a — cos — ta de hon — ra — do re —". The second staff is a piano accompaniment line. The third and fourth staves are also piano accompaniment lines. The music is written in a cursive, handwritten style.

pro

Prebeniuon

mis

The second system of the musical score consists of four measures. The top staff is a piano accompaniment line with the word "pro" written above it. The second staff is a piano accompaniment line with the word "mis" written below it. The third and fourth staves are piano accompaniment lines. A large, decorative section titled "Prebeniuon" spans across the second, third, and fourth measures of this system.

Handwritten musical score for a choir and instrumental ensemble. The score is written on ten staves, each with a different part name and key signature. The lyrics are: "No-che os - cu-ra, y tur - bu - len - ta". The music is in 2/4 time. The parts are: Ynes, Ana, Ces.^r, Zac.ⁿ, Mor.^{to}, Conde, Marg.^a, Zep.^a y Zen.^a, Coro, and a final staff with the tempo marking "viva!" and dynamics "ff".

Ynes: *No-che os - cu-ra, y tur - bu - len - ta*

Ana: *No-che os - cu-ra y tur bu - len - ta*

Ces.^r: *No-che*

Zac.ⁿ: *No-che*

Mor.^{to}: *No-che os - cu-ra y tur bu - len - ta*

Conde: *No-che*

Marg.^a: *No - che os - cu - ra y tur - bu - len - ta*

Zep.^a y Zen.^a: *no - che os - cu ra y tur bu - len - ta*

Coro: *No - che os cu - ra y tur bu - len - ta*

viva!
ff

Handwritten musical score for a choir, consisting of ten staves. The lyrics are: *ru - ge en - tor no la tor - men ta bra ma el*. The score is written in a cursive style with various note values and rests. A double bar line is present at the end of the first staff. The word *re* is written above the notes in the fourth measure of the first staff.

Ynes. as-tro ras ga el se-no de la nu-be ron co el
 Ana. as tro ras ga el se no de la nu be ron co el
 Cesar. as tro - - -
 Zac.ⁿ as tro ras ga el se-no de la nu-be ron co el
 Mort.^o as tro
 Conde. as-tro ras ga el se no de la nu-be - ron co el
 Marg.^o as-tro - -
 as-tro ras ga el se-no de la nu be ron co el
 as tro ras ga el se no de la nu-be ron co el

true no. del - re - lam pa go ya bro ta
 true no del - re lam pa go ya bro ta
 true no - del - re lam pa go ya bra - ta
 true no del - re - lam pa go ya bro - ta
 true no del - re lam pa go ya bro ta
 true no del - re - lam pa go ya bro ta
 true no del - re lam pa go ya bro ta
 true no del - re - lam pa go ya bro - ta

Handwritten musical score for a choir, featuring ten staves with vocal parts and a basso continuo line. The lyrics are: *luz mor-ti fe ra qui-za luz mor-ti fe ra qui-za luz mor-ti fe ra qui-*

The staves are labeled as follows:

- Ynes*
- Ana*
- Ces.^a*
- Fac.^a*
- Mor.^{to}*
- Conde*
- Marg.^a*

The score includes a basso continuo line at the bottom with figured bass notation. The lyrics are written in a cursive hand across the staves, with some words hyphenated across bar lines.

Ynes. za,, Ym - pla - ca - ble a - troz san - grien - ta

Ana. za' Ym - pla - ca - ble a - troz san - grien - ta

Cesar. za' Ym - pla - ca - ble a - troz san - grien - ta

Zac.ⁿ za' Ym - pla - ca - ble a - troz san - grien - ta

Mor.^{to} za' Ym - pla - ca - ble a - troz san - grien - ta

Conde Marg.ⁿ za' Ym - pla - ca - ble a - troz san - grien - ta

Zip. za' Ym - pla - ca - ble a - troz san - grien - ta

Zen. za' Ym - pla - ca - ble a - troz san - grien - ta

vajo za' Ym - pla - ca - ble a - troz san - grien - ta

la - ven - gan - za es - ta - lla - ra - - im - pla ca - ble a -
la - ven - gan - za es - ta - lla - ra - - im - pla ca - ble a -
la - ven - gan - za es - ta - lla - ra - - im - pla ca - ble a -
la - ven - gan - za es - ta - lla - ra - - im - pla ca - ble a -
griente la - ven gan za es - ta lla - ra im - pla
griente la - ven gan za es - ta lla - ra im - plo
griente la - ven gan za es - ta lla - ra im + - plo
la - ven - gan za es - ta - lla - ra - - im - pla ca - ble a
griente la - ven gan za es - ta lla - ra im - pla

troz san-grien-ta la ven-gan-za es ta-lla-ra,

troz san-

troz san-grien-ta la-ven-gan-za es ta-lla-ra

troz san-

ca-blea troz san-grien-ta la-ven-gan-za es ta-lla-ra

ca-blea-

ca-blea troz san-grien-ta la-ven-gan-za es ta-lla-ra

troz san-grien-ta la-ven-gan-za es ta-lla-ra

ca-blea-troz san-grien-ta la-ven-gan-za es ta-lla-ra

Del - re - lampago ya bro ta luz mor -

Del - re - lampago ya bro - ta luz mor

Del - re - lampago ya bro - ta luz mor

Del re lam - - luz - mor

Del - re lampago ya - bro - ta luz - mor

Del re lam - - luz - mor

Del - re lampago ya bro ta, luz - mor

Del re - lampago ya bro - ta luz - mor

Handwritten musical score for a hymn, consisting of ten systems of music. Each system includes a vocal line and a piano accompaniment line. The lyrics are written in a cursive hand below the vocal notes.

System 1:
 ti fera qui - za luz mor ti fe ra qui za luz mor ti fe ra qui - za.

System 2:
 ti fe ra -

System 3:
 ti fe ra qui za luz mor ti fe ra qui za luz mor ti fe ra qui za

System 4:
 ti fe ra

System 5:
 ti fe ra qui za luz mor ti fe ra qui - za luz mor ti fe ra qui za

System 6:
 ti fe ra qui -

System 7:
 ti fe ra qui -

System 8:
 ti fe ra qui za luz mor ti fe ra qui za luz mor ti fe ra qui za.

System 9:
 ti fe ra qui - za luz mor ti fe ra qui - za luz mor ti fe ra qui za

The piano accompaniment at the bottom of the page features a simple harmonic structure with chords and single notes, primarily in the right hand, with some left-hand chords in the final system.

Ym - pla - ca - ble a - troz san - grien - ta la - ven

Ym - pla -

im - pla - ca - ble a - troz san - grien ta la - ven

Ym - pla -

Ym - pla - ca - ble a troz san grien ta

Ym - pla -

Ym - pla ca - ble a - troz san grien ta

Ym - pla ca - ble a - troz san - grien ta la - ven

im - pla ca - ble a troz san grien ta

The musical score consists of ten staves. The first five staves contain vocal lines with lyrics. The sixth staff is a blank line. The seventh and eighth staves contain a piano accompaniment. The ninth and tenth staves contain another vocal line with lyrics. The music is written in a cursive hand with various note values and rests.

gan - za es ta -- lla - ra im - pla ca - blea - troz san -

gan za --

gan - za es - ta - lla - ra im - pla ca - blea - troz san -

gan - za -

la - ven ganza es ta lla ra im - pla - cablea troz san -

lar ven -

la - ven ganza es ta lla ra im - pla - ca - blea troz san -

gan za es ta -- lla - ra -- im - pla ca - blea - troz san -

la ven - ganza es ta lla - ra. im - pla cablea troz san -

gan-za-la ven-gan-za es ta lla
gan-za-la ven-gan-za es ta lla
gan-za-la ven-gan-za es ta lla
gan-za-la ven-gan-za es ta lla
ra es ta lla-ra es ta lla-ra es ta lla
ra es ta lla-ra es ta lla-ra es ta lla
ra es ta lla-ra es ta lla-ra es ta lla
ra es ta lla-ra es ta lla-ra es ta lla

Detailed description: This is a handwritten musical score for a choir, consisting of ten staves. The first four staves are vocal parts with lyrics. The fifth staff is a basso continuo line with a 'b.' clef. The sixth through eighth staves are piano accompaniment, and the ninth and tenth staves are a bass line. The lyrics are 'gan-za-la ven-gan-za es ta lla' repeated across the vocal parts. The music is written in a single system with various note values and rests.

Handwritten musical score for a vocal ensemble. The score consists of ten staves, each with a vocal line and a corresponding lyric line. The lyrics are: "la ven-gan-za es ta-lla-ra esta lla-ra esta lla". The music is written in a single system with a common time signature. The notation includes various note values, rests, and dynamic markings such as *p* (piano). The lyrics are written in a cursive hand, with hyphens indicating syllables across notes. The bottom of the page features a bass line with a few notes and a double bar line.

ra esta lla - ra esta lla - ra - la - ven ganza esta lla -
 ra es - - - - -
 ra esta lla - ra esta lla - ra - la - ven ganza esta lla -
 ra es - - - - -
 ra esta lla - ra esta lla - ra - la - ven ganza esta lla -
 ra es - - - - -
 ra esta lla - ra esta lla - ra - la - ven ganza esta lla -
 ra es - - - - -
 ra esta lla - ra esta lla - ra - la - ven ganza esta lla -

Handwritten musical score on ten staves. The first nine staves contain vocal lines with the syllable "ra" and various musical notations including notes, rests, and clefs. The tenth staff contains a more complex musical line with notes and rests. The score is enclosed in a double-line bracket on the right side.

Finis

N.º 10.

Acto 3.º

Orquesta sola:

All. Animato:

vms

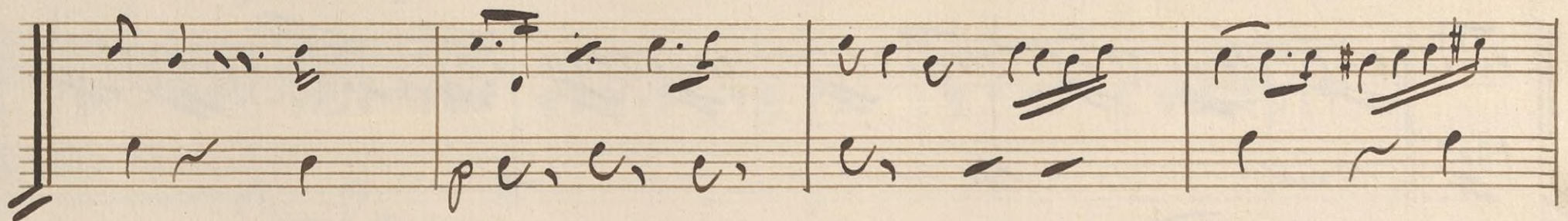
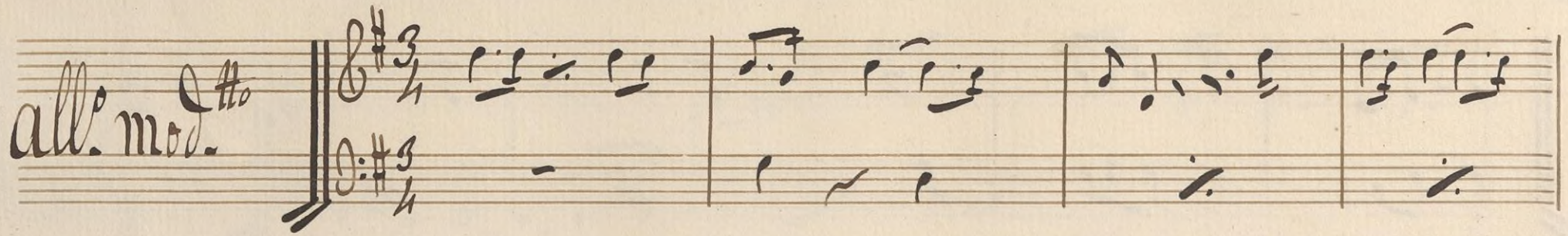
Felon

Parola

No. 10 y $\frac{1}{2}$

Orquesta sola

all. mod. $\text{D}^{\#}$



N.º II

Marques y Coro.

All. mod. to

Tiempo de Marcha

Marg.

At van zad avanzad braba

jente sin cui - dardo no hay miedo yo al - frente no tem -

bleis del peli gro en pre sen cia su Ex - ce - lencia per si gue a Ta -

con no - tem - bleis del pe - li gro en pre - sen cia su Exce len - cia

su Exce lencia, per si gue a Ta con su Ex ce - lencia per si gue a Ta -

con su Ex ce - lencia per si gue a Ta con -

Coro:

Gen.^o 4/4

vaj.^o 4/4

And.^{no} 4/4

Des pa - ci to callan dito no per -
 Ya se a - van za sin tar danza -

da mos la oca - sion mu - cho -
 No per - da mos la oca - sion

tien to ya! mo - mento a tra - pe nos aun bri - bon -
 a tra -

7

ya se a
mu-cho
tiento yal mo mento no per
pamos aun bri- bon
mucho tiento yal momento,

7

damos la sca- sion mucho
tiento yal mo- mento a tra-
lao ca- sion la sca sion
mucho tiento yal momento

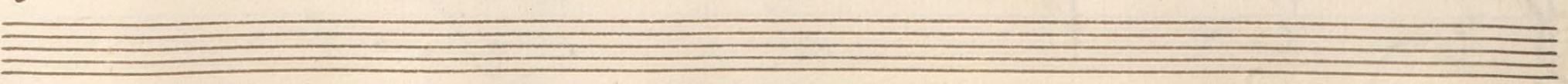
pamos aun bri- bon
aun bri- bon
mucho tiento yal momento a tra
mucho tiento yal momento a tra

7

pemos aun bri- bon mu-cho- tiento yal mo- mento a tra-
 pemos aun bri- bon *pp* mucho tiento yal momento a tra

pemos aun bri- bon mu-cho tiento yal mo- mento a tra-
 pemos aun bri- bon mucho tiento yal momento a tra

pamos aun bri- bon mu-cho tiento yal mo- mento a tra-
 pamos aun bri- bon mucho tiento yal mo- mento a tra



pamos aun bri bon
 pamos aun bri bon

Marques:

Diz q'el sa te li te del tal po eta, ur dio so
 li ci to, no se cual tretra, donce llas, nubiles se du jo el,
 perfido magnates op ti mos com pro me tio jus ti cia

su- bi- ta, la cor tea — to ni- ta, con tan- to es —

can da lo, al Rey pi- dio, jus ti' cia su bi ta la cor tea —

to ni- ta, con tan to es can da lo al Rey pi —

1^a 2^a
 dio; Diz que el sa' dio
 Coro } Bu cor le, pa- rar le, cerca le, embes

tir le, a tar le, trin — car le, prensar le, ven — dir le, g^l en potro de

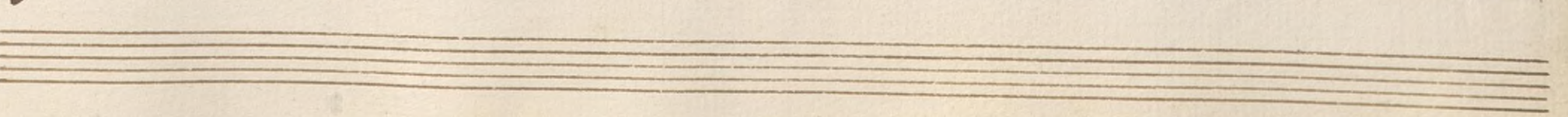
hierro le tiendan le a — cuestas g^l a lli a lum bre mansa, los huesos le

Auesten, le azoten, le — crujan, le pin chen, le — sajen, le estrujen, le

tun dan, le corten, le
 ra jen
 Bus-car le, ga-
 rar le, cerrar le embes.

tir le a-tar le trin-
 car le, pren-sar le, ven-
 dir le q'en po tro de

hierro le tien dan, lea
 cuestasen q'alli lum bre
 mansa, los huesos le



lea zo-ten le-	crujan le pinchen, le	sa jen leestrujen le
tuesten, lea zo ten le-	crujan le pinchen le	sa jen leestrujen le

tundan le cor ten le-	ra jen leestrujen le-	tundan, le corten lo
tundan, le cor ten, le-	ra jen, leestrujen le-	tundan, le corten lo

ra jen la bur-la, de	marras ha bra de pa-gar, Bella co sin	
ranjen la bur la de-	marras ha bra de pa-gar, Bella co sin	

pp.
 par, a echar le las garras a echar le. las garras la bur la de
 par a echar le las garras a echar le las garras la bur la de

marras habra de pa gar Bella co sin par a echar le las
 marras habra de pa gar Bella co sin par a echar le las

garras a echar le las garras la bur la de marras habra de pa
 garras a echar le las garras la bur la de marras habra de pa

gar la bur la de marras ha-bra de pa-gar la bur la de
gar ha-bra de pa-gar la bur la de

marras ha bra de pa-gar la bur la de - marra ha bra de pa
marras ha bra de pa-gar ha bra de pa-

gar la bur la de marras ha bra de pa-gar ha bra de pa
gar la bur la de marras ha bra de pa-gar ha bra de pa

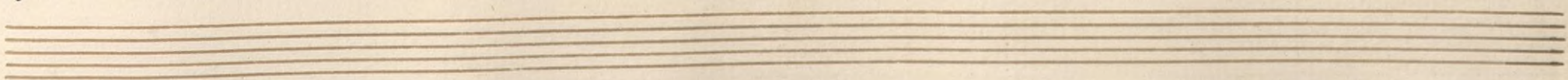
gar habra de pa- gar - - - - - la bur la de

gar, habra de pa- gar - - - - -

marras habra de pa- gar

la bur la de marras habra de pa-

gar.





No. 11 y $\frac{1}{2}$

Orquesta sola:

Handwritten musical score for orchestra solo, measures 11 and 12. The score is written on six staves. The first two staves are for the first system, and the last two staves are for the second system. The music is in 3/4 time and features a melody in the upper staves and a bass line in the lower staves. The notation includes various note values, rests, and accidentals. The piece concludes with a double bar line at the end of the second system.

No. 12

Final 3º

Conde

Conte ned el o - diu in

All. mod^{to}

sa no, deim fe liz a ven tu - re ro, que la mano en el a

ce ro, ain sul tar me sea tre - vio, y el al ca zar so - be

Ceser:

ra no, cie ga men te pro fa no,
ma no, cen te llan te el lim pio a ce-ro, tan es tra no de-sa
fuera, quien fu rio so pro vo co' el al-cazar so be
ra no, cie ga men te pro fa no! Cie ga men te pro fa

Dios que miro en e-sa

The musical score is written on five systems of staves. Each system consists of a vocal line and a piano accompaniment line. The lyrics are written in a cursive hand below the vocal line. The score includes various musical notations such as notes, rests, and accidentals. The key signature has one sharp (F#) and the time signature is 8/8. The piece concludes with a double bar line at the end of the fifth system.

Moreto:

no. Es la muerte en esta mano un desnudo y limpio a

ce ro g'o fen di do ca - ba - lle ro con tra un perfido vi -

Ynes. Po - de ro sa a mi ga

Ana. Po - de ro sa a mi ga

Cesar. el al ca zar so - be

Moreto. vró ah! el al ca zar so - be - ra no con su crime nes man

Conde. el al ca zar so - be - ra no cie ga men te pro fa -

re na con faz - se - re na dul ci fi ca oh Dios la

re na con ra no sus cri mi nes man - cho' tan es tra ño de - sa

cho' con sus cri mi nes man - cho' con tra un

no cie ga men te pro fa - no que la ma no en el a -

pe na del q^l siem pre en ti espe - ro, no tu auxi li o so - be -
pe na
fu ero qui en fu ri o so pro vo - co' el al ca zar so - be -

per fi do vi vro - vi - vro' el al ca zar so - be -
ce ro ain sul tar me se a tre - vio el al ca zar so - be -

U, U, U, U, T p U, U,

ra no nun ca al mi se ro fal - to nun ca al mi se - ro fal

ra no

ra no Cie ga men te pro fa - no Cie ga men te pro fa

ra no con sus cri mi nes man - cho' con sus cri mi nes man -

ra no con sus cri mi nes man - cho,, cie ga men te pro fa - no

U, i, i, i U, U, i, i

to nunca almi se-ro fal- to nunca almi se-ro fal-
to nunca
no ciega mente pro fa- no ciega mente pro fa-

cho con sus cri mi nes man- cho, con sus cri mi nes man-
no ciega men te pro fa- no ciega-mente pro fa-

To nunca al mi se ro fal,

To

no, Cie ga men te pro fa

cho, con sus cri mi nes man

no Cie ga men te pro fa

cho

no

Cesar =

Meno

Del No - marca la auguta presencia, es llama do al momen to de cencia. la Con -

de sa mi y lustre se ño ra o - es - pera en el cuarto del Rey

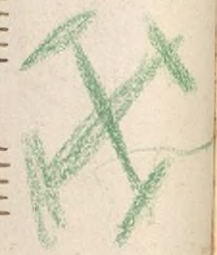
Conde: - *Meno*

La Con de - ra! (im pos

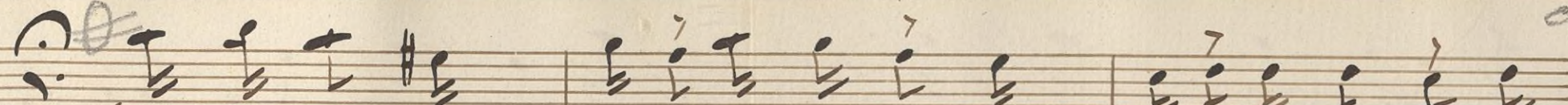
Recitado

tor! sin de mo ra o - be - dez co su voz es mi ley

Parola

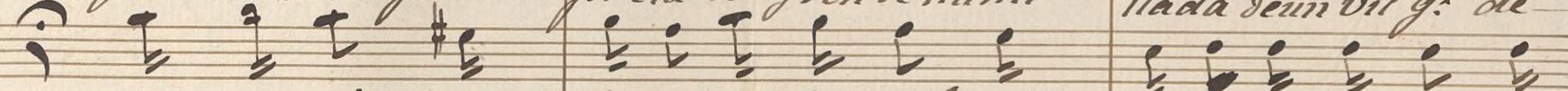


Mor.^{to}

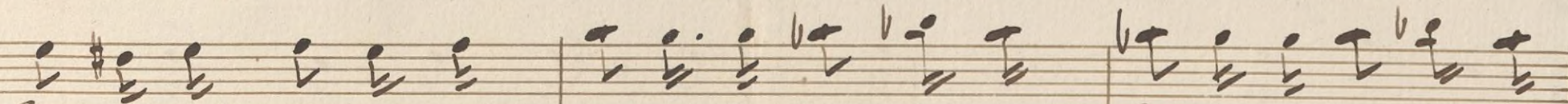
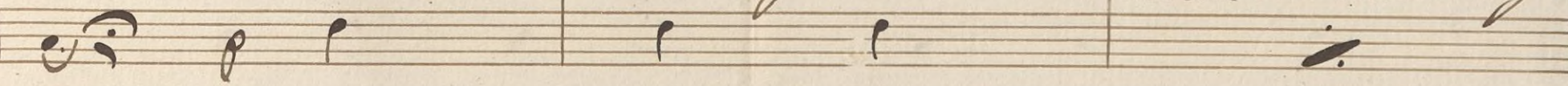


For tu-na pro - psi cia su frente humi llada de un vil g.º de

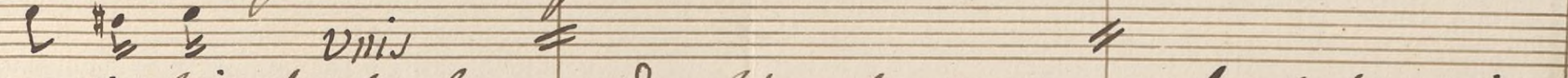
Conde



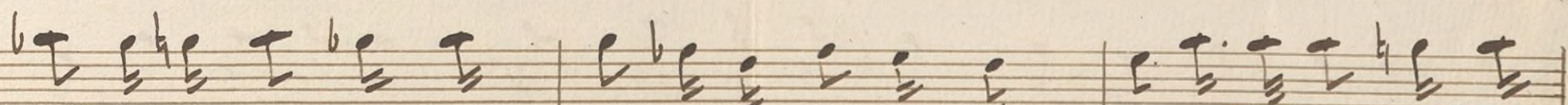
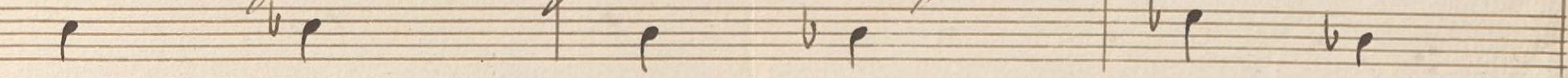
Mia mor sin ven-tura mi frente humi- llada del hombre a guis de



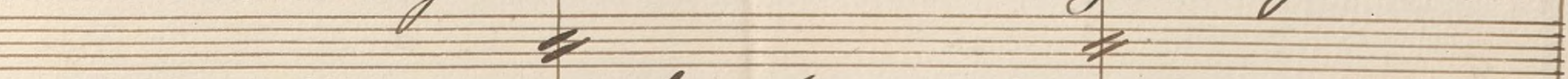
tes to triunfante mies pada tu manto som-brio le vanta del



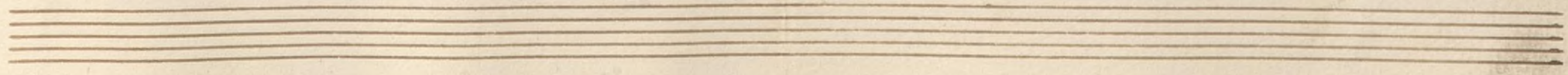
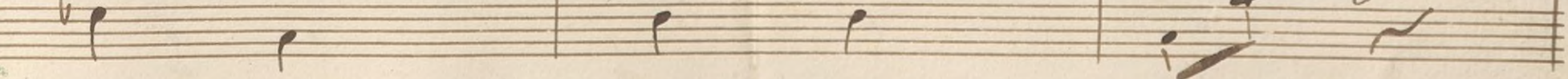
o dio triunfante la es pada oh! noche que cubres valdon sin se



mundo oh! noche que- cubres valdon sin se- gundo infa mia sin



gundo en vuelve con - sombras eternas el mundo no llega a bri



par que el sol en o riente cual nunca es plen-
dar el sol que vi niera radiante en la es-

dente me ve a triun- far Cual nunca es plen-
fera mio pro- vio a mos - trar ra dian te en la es

dente me ve a triunfar cual nunca es plen- dente me ve a trium
fera mio provio a mos trar radiante en la es fera mio provio a mos-

Ynes *for tu na pro pi cia su fren te hu mi Ua da la in fa mia pa*

Ana *for tu na pro*

Cesar *for tu na pro pi cia su fren te hu mi Ua da de un buen caba*

Fac.^o

Moreto *far me*

Conde *trar mio*

Marg. *for tu na ene mi ga su fren te hu mi Ua da de un pobre Po*

Coro *for lu - na ene mi ga su fren te hu mi - Ua da de un po bre Po*

Ynes
tente la afrenta ven-ga da tu manto som-brio le vanta del

Ana.
tente

Cesar.
Uero triunfante la es-pada tu manto som-brio le vanta del

Coe.^{ra}

Nor.^{to}
ve-a triun-far

Conde
pro-via a nos-trar

Marg.
e ta, triunfante la es-pada oh! noche que-cubres baldon sin se

Coro.
e ta triunfan te la es-pa da oh! no che que cu bres Valdon sin se

Coro.

mundo oh! no che que cu bres valdon sin se gundo infa mia sin

mundo oh!

mundo oh! no che que cu bres valdon sin se gundo infa mia sin

a triun far

a mos trar

gundo en vuel ve con sombras e ter nas el mundo, no lle que a bri

gundo en vuel ve con sombras e ter nas el mundo, no lle que a bri

Ynes
par q^e el sol en o- riente, cual nunca es plen- dente nos mi re trium

Ana.
por q^e el sol

Cesar.
par q^e el sol en o- riente cual nunca es plen- dente nos mi re trium

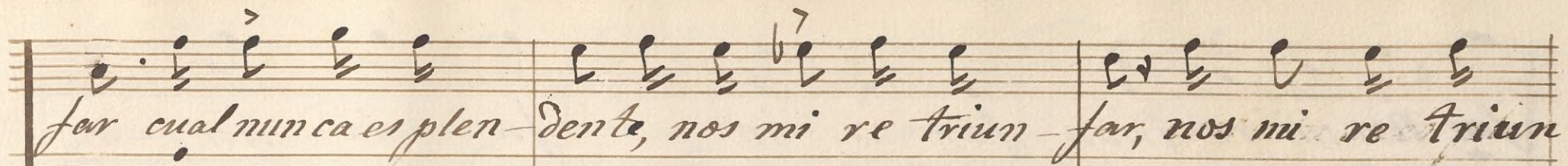
Bac.ⁿ

Monte.
a- trium- far

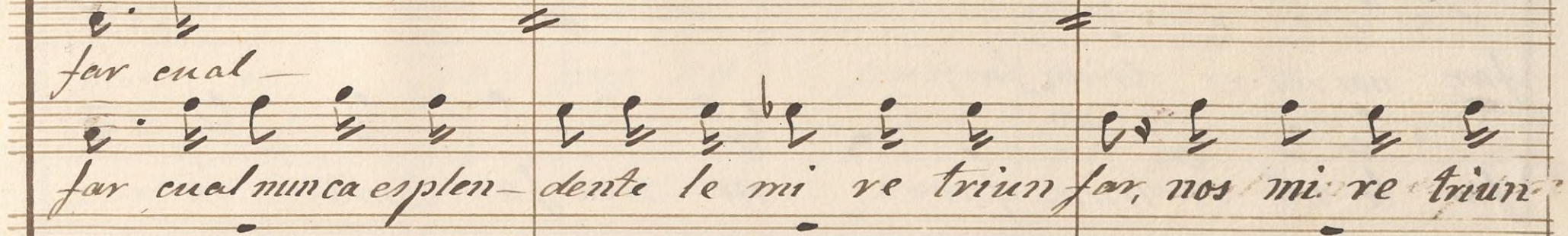
Conde
a- mos- trar

Marg.
llar, el sol que vi- niera ra diante en la esfera su pro vio a mos

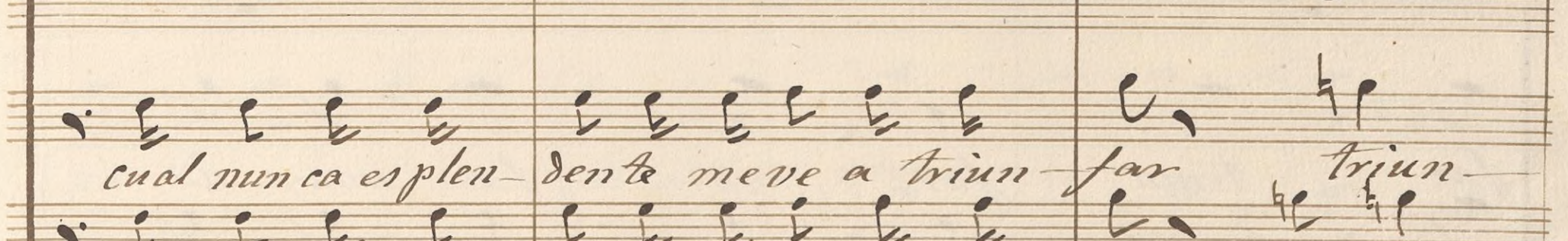
llar el sol que vi- niera ra diante en la es- fera su pro vio a mos



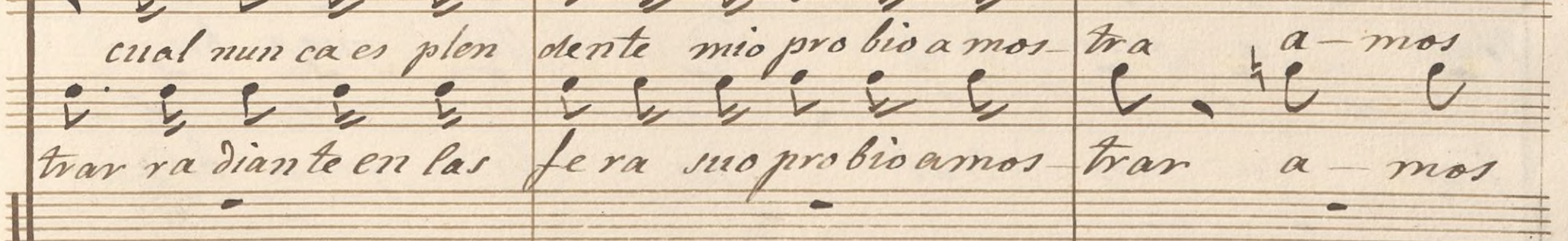
far cual nunca es plen-dente, nos mi re trium-far, nos mi re Triun



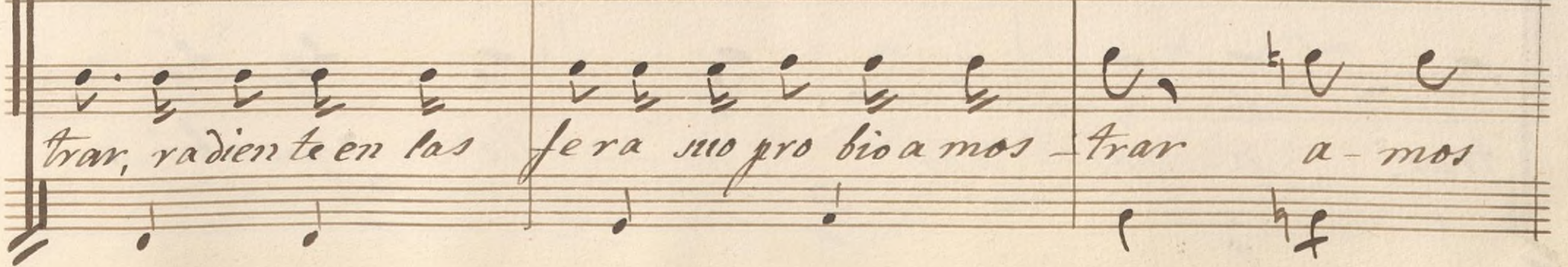
far cual nunca es plen-dente le mi re trium-far, nos mi re trium



cual nunca es plen-dente me ve a trium-far Triun



cual nunca es plen-dente mio pro bio a mos tra a-mos



trar, ra diante en las fe ra suo pro bio a mos trar a-mos

Handwritten musical score on aged paper, featuring three systems of music. Each system consists of a vocal line with lyrics and a piano accompaniment line. The lyrics are in Spanish and describe a scene of triumph and famine.

System 1:
Vocal: *far, nos mi re triun-far in — fa — mia sin —*
Piano: *far, nos mi re triun far,*

System 2:
Vocal: *far le mi re triun-far, in — fa — mia sin*
Piano: *far le mi re triun-far,*

System 3:
Vocal: *far triun — far in — fa — mia sin*
Piano: *trar, a — mos — trar no — lle — que a bri —*

System 4:
Vocal: *trar a — mos — trar no — lle — que a bri —*
Piano: *trar a — mos — trar no — lle — que a bri —*

par in fa mia sin par

par in fa mia sin par

par in fa mia sin par

par in fa mia sin par

llar no lle que a bri llar

llar, no lle que a bri llar

llar. no lle que d bri llar

Tacon: 7



que en potro de — hierro le tien dan, le a — cuestas galia lum bre

mansa los huesos le — tuesten le azoten le — crujan le pinchen le

sa jen, le tun dan le es — trujen, le corten, le — rajen le azoten le

Tenores

Coro:

le azoten le

fr.

The image shows a handwritten musical score on three staves. The top two staves contain vocal lines with lyrics written in cursive below the notes. The bottom staff contains a piano accompaniment with chords and melodic lines. The music is written in a key with one flat (B-flat) and a common time signature. The lyrics are: "cru jan le pinchen le sa jen le tundan, le es trujen le Corten le". There are some markings above the notes, including a '7' in the first measure of the top staff and a '7' in the first measure of the bottom staff.

cru jan le pinchen le sa jen le tundan, le es trujen le Corten le

cru jan le pinchen, le sa jen le tundan, le es trujen le Corten, le

tu manto som brio le vanta del mundo oh! noche que
tu manto

tu manto som brio le vanta del mundo oh noche que
rajen le azoten le crujan, le pinchen le sajen le tundan le es

tu manto som brio le vanta del mundo oh noche que

oh! noche que cubres baldon sin segundo enbuelbe con
Venis a Moreto

oh! noche que cubres baldon sin se gundo enbuelbe con

rajen le azoten le crujan, le pinchen, le sajen, le tundan, le es

oh! noche que cubres, baldon sin se gundo enbuelbe con

Handwritten musical notation at the bottom of the page, including a double bar line and a few notes.

cu bres baldon sin se gundo q' el Sol en O riente, cual nunca es plen

cu bres

cu bres baldon sin se gundo q' el Sol en O riente, cual nunca es plen

tru jen, le cor ten le ra jen, hecharle las garras la bur la de

cu bres baldon sin se gundo q' el Sol en O riente cual nunca es plen

som bras eter nas el mundo el sol que vi miera radiante en la es

som brase ter nas el mundo el sol que vi nie ra ra dien te en, la es

tru jen, le cor ten, le ra jen, hecharle las garras la bur la de

som bras eter nas el mundo el sol que vi nie ra, ra dian te en la es

dente, qual nunca es plen dente, nos mi re trium far, infa mia sin
dente qual
dente, qual nunca es plen dente, le mi re trium far le mi re trium
marras, la bur la de marras, ha bra de pa gar, bella co sin
dente qual nunca es plen dente, nos mi re trium far, me be a trium
fe ra radiante en la es fera, mio pro vio a mos trar, no lle gue a bri
fe ra radiante en la es fera mio pro vio a mos trar, no lle gue a bri
marras, la bur la de marras, ha bra de pa gar, Bella co sin
fe ra, radiante en la es fera mio pro vio a mos trar, no lle gue a bri

par, q' el Sol en O riente cual nunca es plen dente cual nunca es plen

par q' el Sol en O riente cual nunca es plende, cual nunca es plen

par echar le las garras echar le las garras, la bur la de

par q' el Sol en O riente cual nunca es plendente, cual nunca es plen

llor, el Sol que vi miera, la es fera ra diante, ra dian te la es

llor el Sol que vi miera radiante la es fera, radiante la es

par echar le las garras, echar le las garras, la bur la de

llor el Sol que vi miera, radiante la es fera, radiante la es

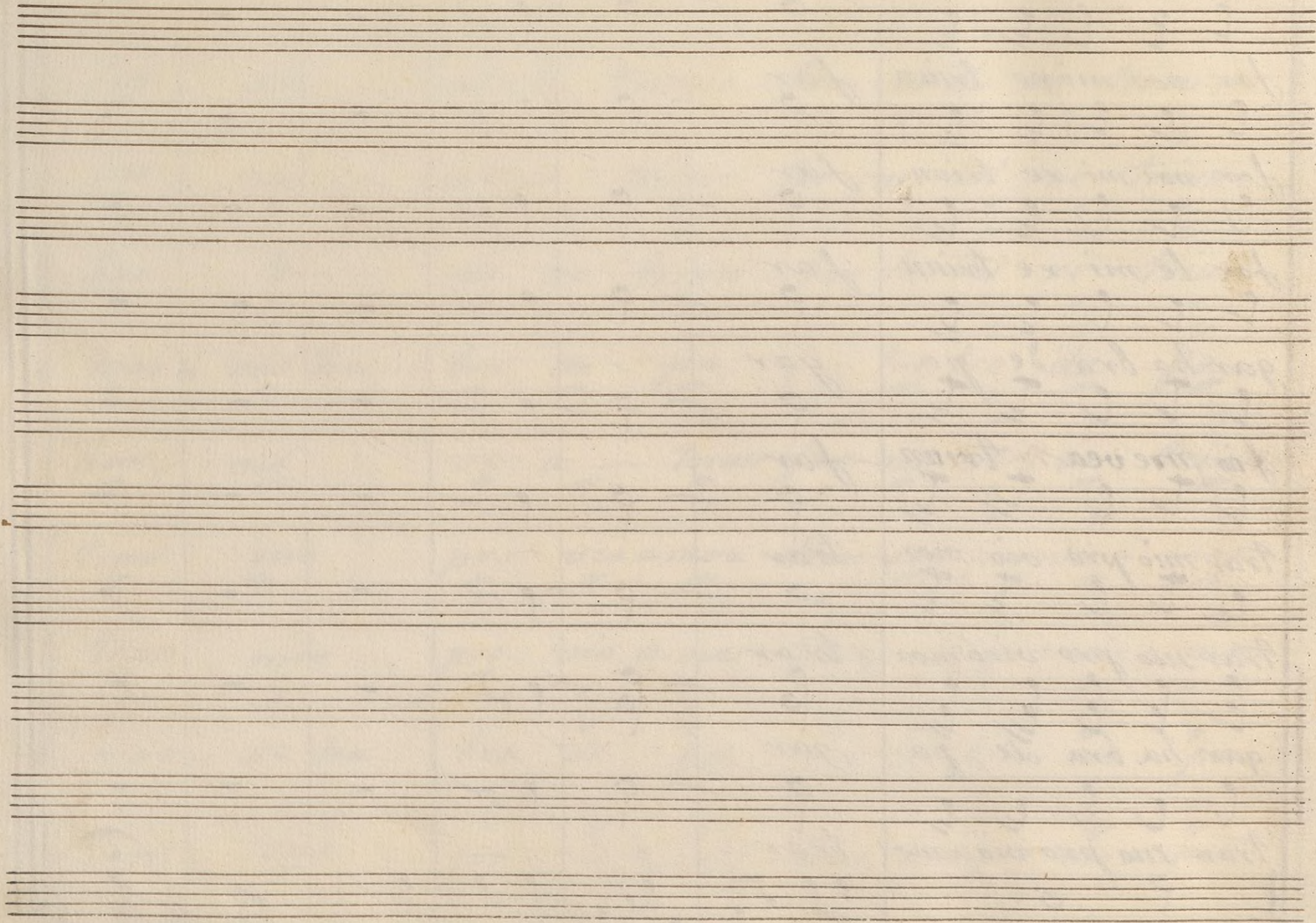
Handwritten musical score with lyrics in Spanish. The score is organized into two main sections separated by a vertical bar. Each section contains multiple staves of music with lyrics written below. The lyrics are: "dente nos mi re triun", "far nos mi re triun", "dente nos mi re triun", "far nos mi re triun", "den te le mi re triun", "far le mi re triun", "marras habra de pa", "gar u la bur la de", "den te, me ve a triun", "far me ve a triun", "fera, mio pro vio a mos", "trar mio pro vio a mos", "fera, mio pro vio a mos", "trar mio pro vio a mos", "marras, habra de pa", "gar, la bur la de", "fera, mio pro vio a mos", "trar mio pro vio a mos". The music is written in a cursive style with various note values and rests.

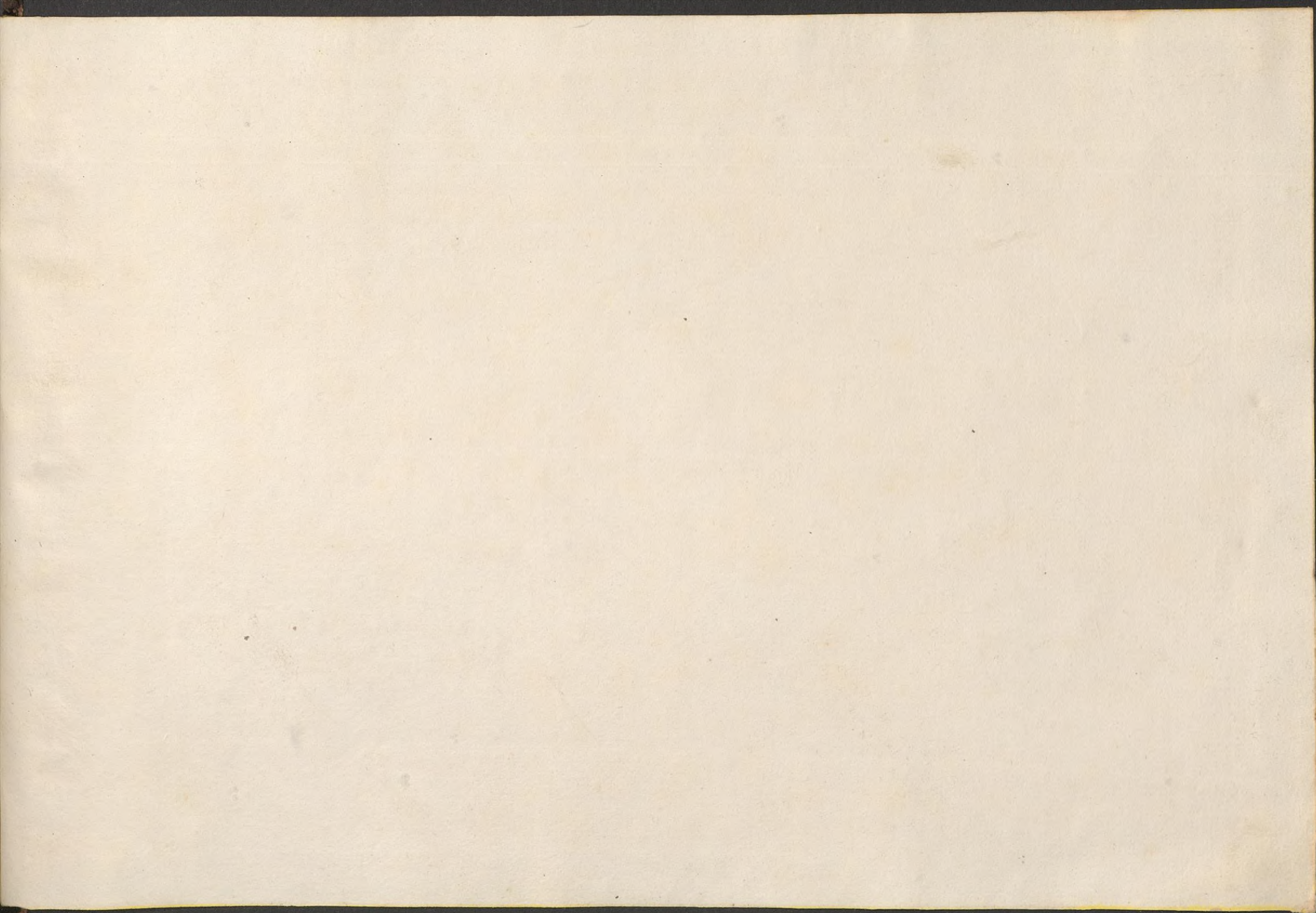
far nos mi re triun far nos mi re triun
 far nos mire triun far nos mi re triun
 far le mi re triun far, le mi re triun
 mar-ras, ha bra de pa-gar la bur-la de
 far me-ve a triun far me-be a triun
 trar mio pro vio a mos trar mio pro vio a mos
 trar suio pro vio a mos trar mio pro-vio a mos
 mar-ras ha bra de pa-gar la bur-la de
 trar suio pro vio a mos trar mio pro vio a mos

far nos mi re triun — far nos mi re triun —
far nos mi re triun — far nos mi re triun —
far. le mi re triun — far le mi re triun
mar — ras ha bra de — pa — gar ha bra de pa —
far, me ve a — triun far me ve a — triun
trar suo pro vio a mos trar, suo pro vio a mos —
tran mio pro — vio a mos trar, mio pro vio a mos
mar — ra ha bra de pa — gar ha bra de pa —
trar suo pro — vio a mos trar, suo pro vio a mos

far nos mi re triun far
 far nos mi re triun far
 far le mi re triun far
 gar ha bra de pa gar
 far me vea metrian far
 trar mio pro vio mos trar
 trar suo pro vicamos trar
 gar ha bra de pa gar
 trar suo pro vicamos trar

The musical score consists of ten staves. The first nine staves are vocal lines with lyrics written below them. The lyrics are in Portuguese and appear to be a liturgical or religious text. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The final staff contains a short instrumental or accompaniment line. The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.





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