

Seq.º 19. Num.º 9.

MUS 18-10

1

18-10.



+

Musica de la Comedia

El Terrarca de Jerusalem

del S.º Moral



MUS 18-10 .

# EL TETRARCA DE JERUSALEM

COMEDIA

Partitura -

Tiple.

Tiple.

Tenor

5 violín 1<sup>o</sup>

4 violín 2<sup>o</sup>

oboe 1<sup>o</sup>

oboe 2<sup>o</sup>

Trompa 1<sup>o</sup>

Trompa 2<sup>o</sup>

6 contrabajos.



Coro.

Tornada

Allegro

All<sup>o</sup>

La Divina Marie — ne

La Divina Marie — ne

La Divina Marie — ne

ques sol de Terusa tem — ques sol de Teru — salem

ques sol de Terusa len — ques sol de Teru — salem

ques sol de Terusa len — ques sol de Te — ru salem



por di' ver tir sus tristezas videl Campo al amanecer Vioel cam  
 por di' ver tir sus tristezas Vioel Campo al amanecer Vioel cam  
 por di' ver tir sus tristezas Vioel Campo al amanecer Vioel cam

po al a ma ne cer;  
 po al a ma ne cer;  
 po al a ma ne cer



# Tornada 2<sup>a</sup> Coro

*Allegro*

Viva octaviano — vi — va y en los Campos de o rien te Zi  
Viva octaviano — vi — va y en los Campos de o rien te Zi  
Viva octavia no vi va y en los Campos de o riente Zi



na su auguita fen te sa croel Laurel pa rifica la o  
 na su auguita fen te sa croel Laurel pa rifica la o  
 na su auguita fen te sa croel Laurel pa rifica la o

viva viva octaviano vi va;  
 viva viva octaviano vi va;  
 viva viva octaviano vi va;



Tornada 3<sup>a</sup>

se empieza

Coro

Allegro

2/4

2/4

2/4

2/4

viva octa

Viva octa

Viva octa

Viano viva y en los Campos delo rien — se Ziña suau

Viano viva y en los Campos delo rien — se Ziña suau

Viano viva y en los Campos delo rien — se Ziña suau



gusta sen — te sa cro el Laurel pacifica la o liba  
 gusta sen — te sa cro el Laurel pacifica la o liba  
 gusta sen te sa cro el Laurel pacifica la o liba

Viva octa via no viva vi — va  
 Viva octa via no viva vi — va  
 Viva octa via no viva vi — va

Versos  
~~Quel~~

Preludio; y se repite al segno X  
 dos veces



Coro

Handwritten musical score for the first system. It includes a vocal line and three piano accompaniment staves. The lyrics are: "que mue - ra yo donde mi es". The piano part includes dynamic markings like *ff* and *le*, and time signatures of 3/4 and 4/4.

Handwritten musical score for the second system. It includes a vocal line and three piano accompaniment staves. The lyrics are: "po so mue - ra", "po so mue - ra", and "po so muera". The piano part includes dynamic markings like *ff* and *le*, and time signatures of 3/4 and 4/4.



Leg.<sup>o</sup> B.<sup>o</sup>

Musica en la Comedia del Phetarca;

Tornada *f*<sup>a</sup>

Coro

Allegro

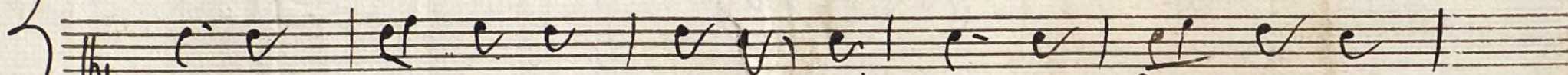
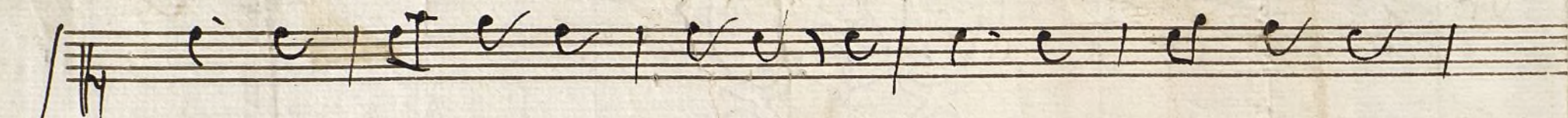
La di

vina Marie — ne el sol de Terusa Lem el

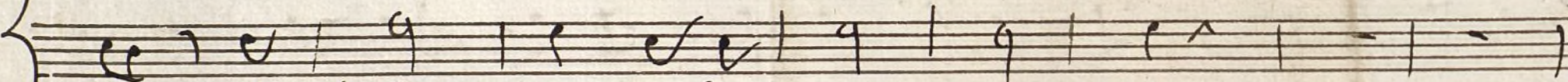
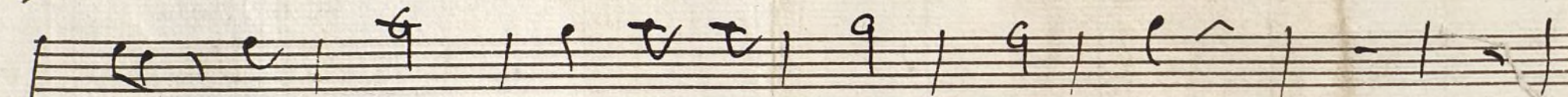
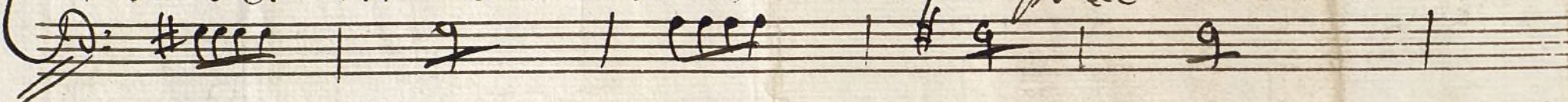
sol de Teru — da Lem

por

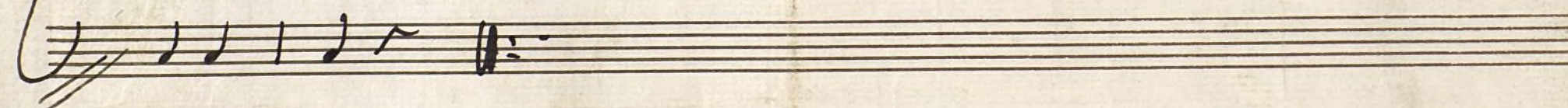
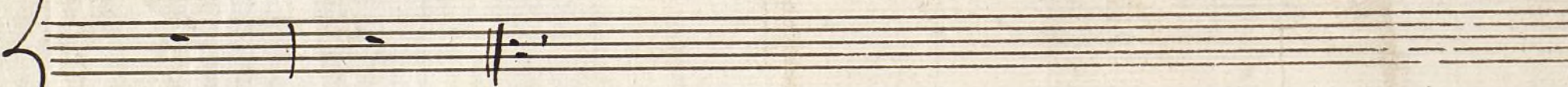
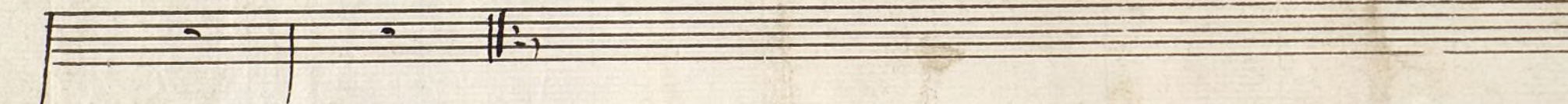
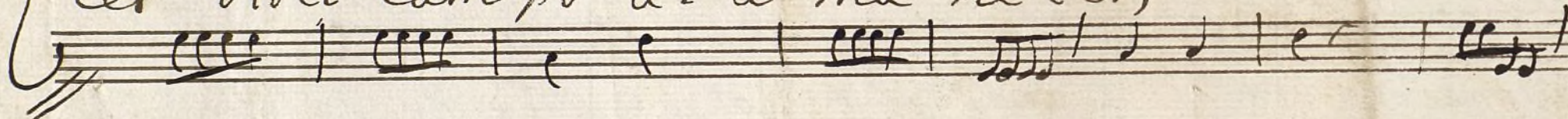




di ver fir sus tri ve za vis el cam po al a ma ne



cer vis el cam po al a ma ne cer;





Tornada 3<sup>a</sup>

Coro

Allegro

2

4

2

4

2

4

Viva octa, Via - no

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Musical staff with notes and rests.

Viva y en los campos de orien - te

Ciñan au

gusta frente sa cro el laurel pacífica la o



li - va;

Se sepise do vetera mai;



Tiple En la Comedia del Tetraarca de Jerusalem;

Jornada 1<sup>a</sup> Coro

Allegro 2/4

La di-  
 vina Ma-ri-e ne-ques sol de Jeru-sa-  
 lem-ques sol de Jeru-sa-lem  
 por di- ver-tir sus tris-tesas vno el Campo al a mane-  
 cer vno el Campo al a mane- cer;

Coro

Amor me dice que y tu me dice que no  
 y tu me dice que no; pue el Amor me enga-ño  
 duele se mi vien de mi duele se mi vien de mi;



Tornada 3<sup>a</sup> Coro

Allegro  $\text{F}\sharp\text{C}\sharp$   $\frac{2}{4}$

va octa viano vi va y en los Campos del o  
 vien se zña su augusta fen se sa cro el Laurel pa  
 cifica la o lva Viva octa via no viva  
 Vi va; **VERLOS**

Se repite al segno ~~dos~~ veces;



Tiple en la Comedia del theatro;

Jornada 1<sup>a</sup> Coro

Allegro

La Divina Mari  
e ne el Sol de Te ru sa Lem el sol  
de Te ru da Lem por di ver fir sus tris  
vezes vio el campo al a ma ne cer vio el campo al a  
ma ne cer

Jornada 3<sup>a</sup> Coro

Allegro

Viva oc ta via no  
viva y en los Campos de o rien te Ci ña su au  
gus ta fren te sa cro el Laurel pa ci fica la o  
li va; Serapi te dos vezes mai;



Tenor en la Comedia del Mexarca

Mus 18-10

Tornada 1<sup>a</sup> Coro Allegro 2/4

La Divina Mari e  
ne el sol de Terusa Lem el sol de Teru - - - sa  
Lem por di ver fir sus xistezas vio el Campo al amanecer  
vio campo at a ma nezcer;

Tornada 3<sup>a</sup> Coro Allegro 2/4

Viva o eta Via - no  
Viva y en los Campos de orien - te Ciña su au  
gusta frente sacro el Laurel pa ci fica la o li -  
va; 3 Le repite dos veces mas;



Violin Primero

+

MUS 18-10

En la Comedia: del Thebarca;

Tornada 1.<sup>a</sup> Coro

Allegro

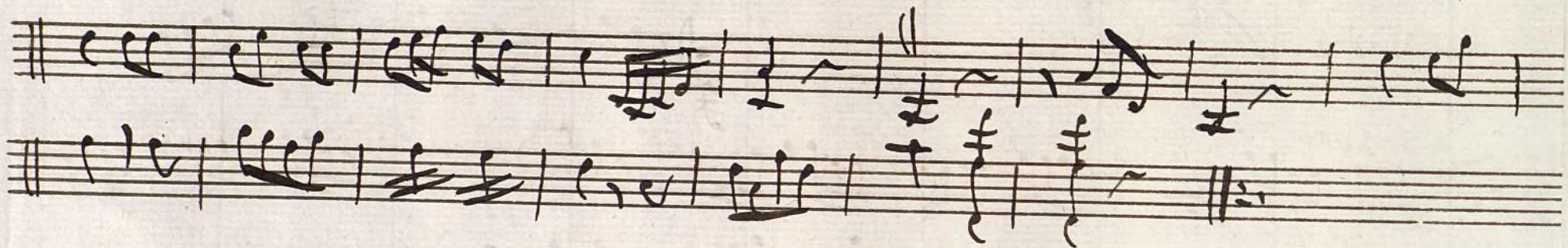
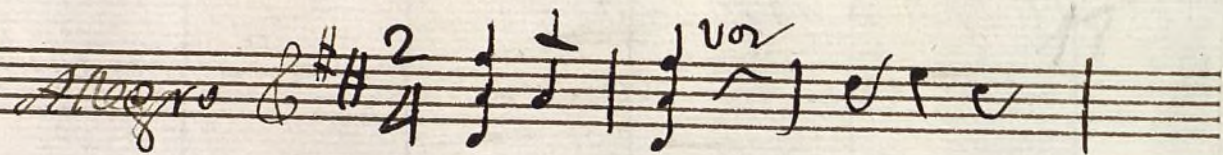
$\frac{2}{4}$

The musical score is written on five staves. The first staff begins with a treble clef, a 2/4 time signature, and a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The first staff contains a few notes, followed by a 'no' marking above it. The second staff starts with a piano dynamic marking 'p' and contains a series of sixteenth-note patterns. The third staff continues with similar rhythmic patterns, including some slurs. The fourth staff shows a change in dynamics with a forte marking 'f'. The fifth staff concludes the piece with a double bar line and repeat dots.



Jornada 3<sup>a</sup> Coro

*Allegro* 2/4  $\sharp\sharp$   $\text{Voz}$



Selegite dos vezes mar;



Violin Primero

MUS 18-10

en la Comedia del Thebarca;

Tornada 1.<sup>a</sup> Coro

Allegro



Jornada 3<sup>a</sup> Coro

*Allegro*

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. A dynamic marking 'vo' is written above the first measure. The second staff is a bass clef with a key signature of one sharp (F#). It contains several measures of music, including a measure with a double bar line and a repeat sign. The third staff is a bass clef with a key signature of one sharp (F#) and contains several measures of music, ending with a double bar line.

*Se repite dos vezes mais;*

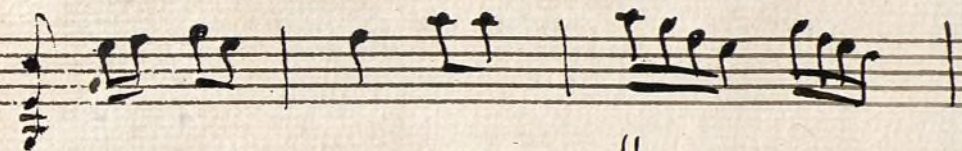
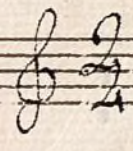


Violin Primero

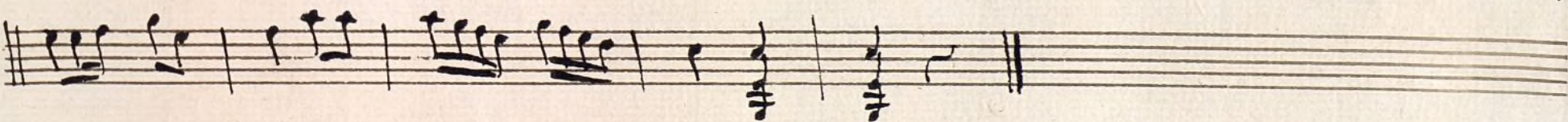
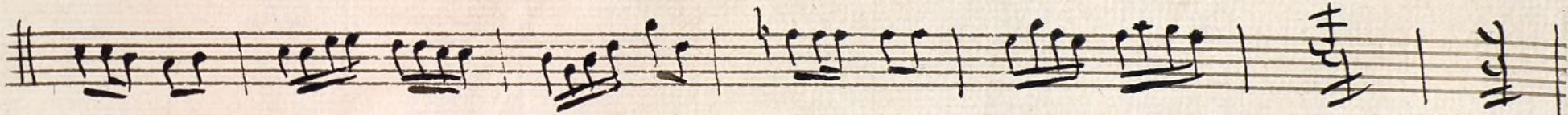
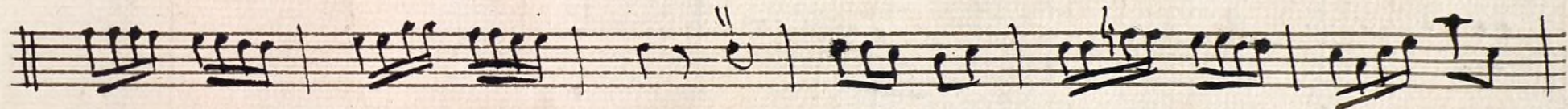
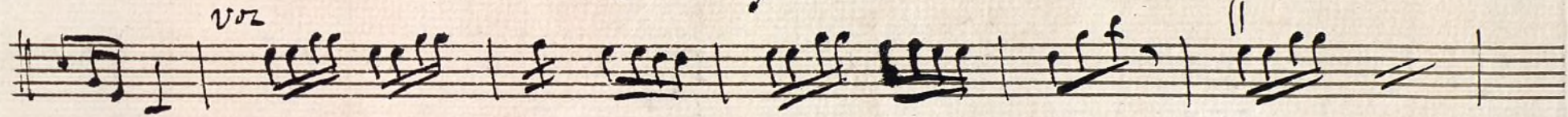
En la Comedia del Fetrarca

Tornada 1<sup>a</sup> Coro

all<sup>o</sup>



voz





Tornada 3<sup>a</sup>

Coro

all.<sup>o</sup>  $\text{G} \# \text{ 2/4}$  *Voz*

Se repite dos veces mas.



Violin Primero

+

MUS 18-10

en la Comedia del Tragede Jerusalem:

Jornada 1.<sup>a</sup> Coro Allegro & 2/4



Jornada 3<sup>a</sup> Coro se empieza

Allegro

Handwritten musical notation on a single staff, including a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation consists of several measures of music with various note values and rests.

Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of one sharp. The notation includes various note values, rests, and dynamic markings such as *vo* and *ff*. The music is written in a dense, rhythmic style.

Preludio, y se repite al segno \* dos veces

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.



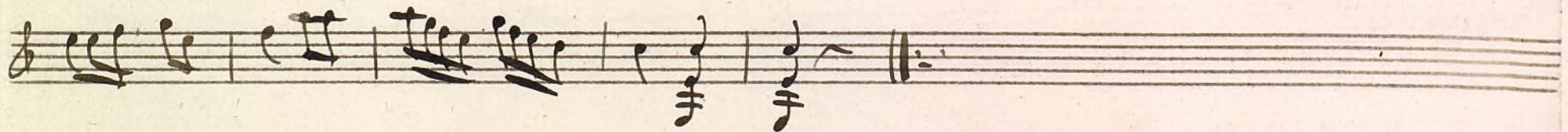
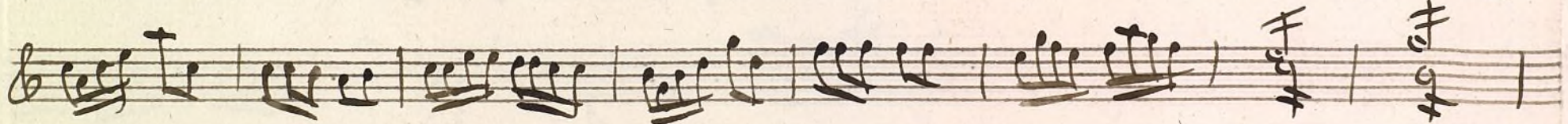
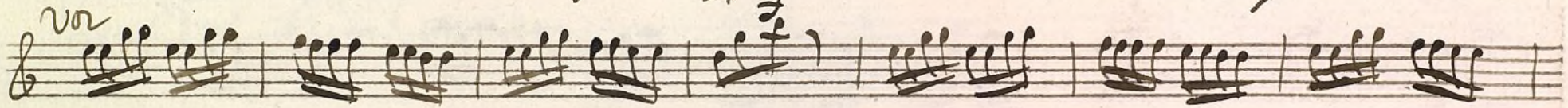
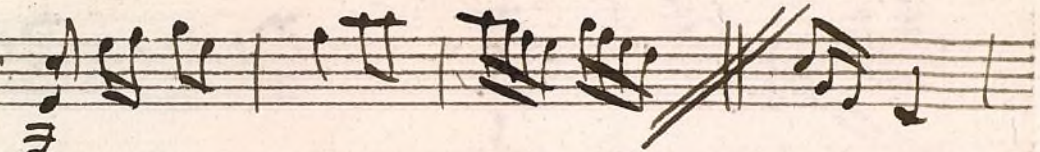
Violin Primero

MUS 18-10

En la Comedia, el Zencar de Jerusalem:

Tornada 1.<sup>a</sup> Coro

Allegro &  $\frac{2}{4}$






*Tornada 2<sup>a</sup> Coro Se empieza* 26

*Allegro*  $\frac{2}{4}$



*Preludio. y se repite al segno \* dos veces*





Violin Segundo

+

Mus 15-10

En la Comedia del the trarca;

Tornada 1<sup>a</sup> Coro

Allegro

12/4

non



Tornada 3<sup>a</sup> Coro

*Allegro* G# 2/4 <sup>vo</sup>

Respice domine maria;



Violin Segundo

En la Comedia del Tetrarca

Tornada 1<sup>a</sup> Coro all.<sup>o</sup>  $\frac{2}{4}$

Voz



Tornada 3<sup>a</sup>

Coro.

All.<sup>o</sup>  $\text{G}\sharp\text{F}\ 2/4$

voz

Se Repite dos veces mas.



Violin Segundo

Nos 18-10

En la Comedia; el Templo de Jerusalem;

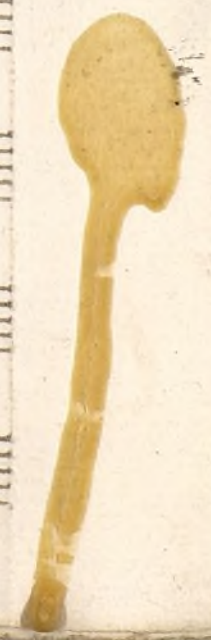
Tornada 1.<sup>a</sup> Coro

Allegro

Musical notation for the first staff, including a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation begins with a treble clef and a key signature of one sharp (F#), and a 4/4 time signature. It contains several measures of music, including a double bar line and a repeat sign.

va

Four staves of musical notation for the violin part, featuring complex rhythmic patterns and multiple beams. The notation is written in a single system with a treble clef and a key signature of one sharp (F#). The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings.





*Tornada 2<sup>a</sup> / Coro* *se empieza*  
*Allegro* & # 2/4

*v*

*Preludio. y se repite al segno X doze vezes*



Violin Secondo

MUS 18-10

En la Comedia; del Marcarca de Jerusalem;

Jornada 1.<sup>a</sup> Coro

Allegro

$\frac{2}{4}$

The musical score consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro'. The first measure of the first staff has a dynamic marking 'rur' above it. The music is written in a cursive hand and includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The score concludes with a double bar line and repeat dots.



Tornada 3<sup>a</sup> Coro Se empieza

Allegro

Pre ludio, y se repite al segno 4 do veces



Oboe Primero

Mus 18-10

En la Comedia del Shevraza;

Jornada 1<sup>a</sup> Coro

Allegro

$\frac{2}{4}$

Handwritten musical notation for the first chorus, consisting of five staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The first staff begins with a treble clef and a common time signature. The music is written in a cursive, handwritten style.

Jornada 3<sup>a</sup> Coro

Allegro

$\frac{2}{4}$

Handwritten musical notation for the third chorus, consisting of two staves. The notation includes notes, rests, and bar lines. The first staff begins with a treble clef and a common time signature. The music is written in a cursive, handwritten style.

|| e ^ ||: *Se repite dos veces mas;*



Oboe Segundo

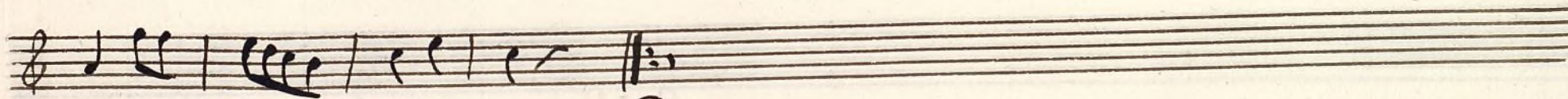
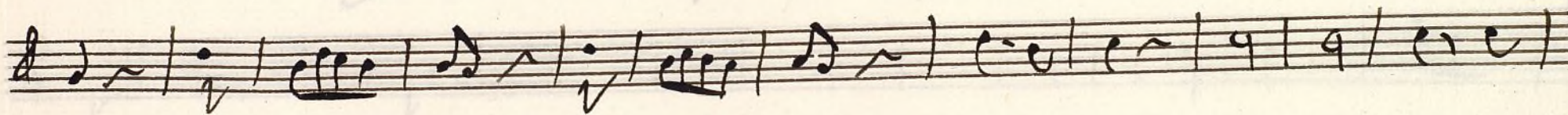
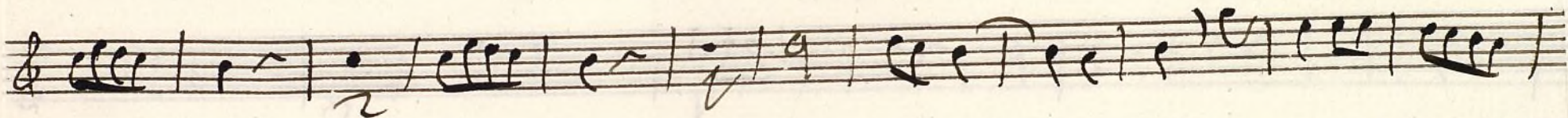
Mus 18-10

En la Comedia del Fuero de Navarra;

Jornada 1<sup>a</sup> Coro

*Allegro*

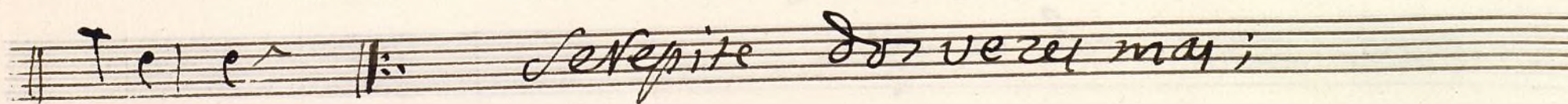
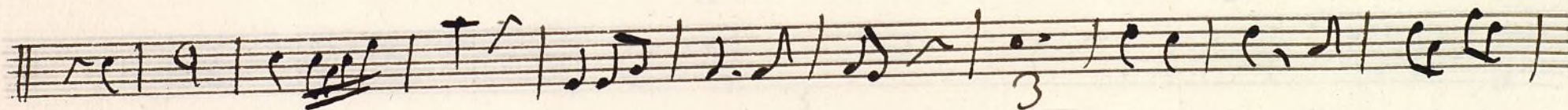
$\frac{2}{4}$



Jornada 3<sup>a</sup> Coro

*Allegro*

$\frac{2}{4}$



Se repite dos veces mas;



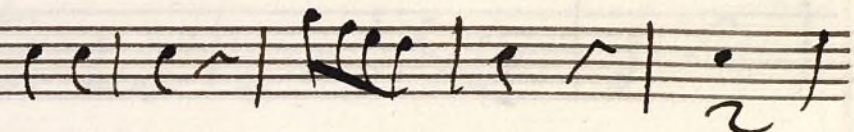
Trompa Primera +

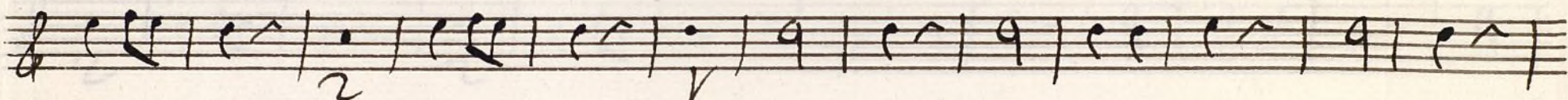
MUS 18-10

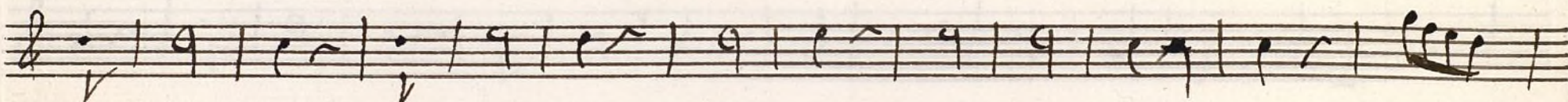
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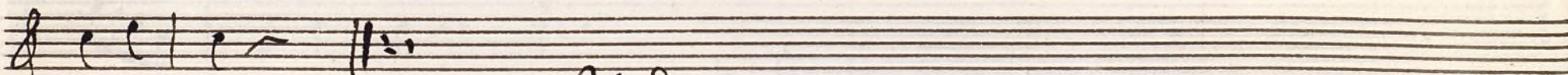
En la Comedia del Plebeyo;

Tornada 1<sup>a</sup> Ince

*Allegro*  $\frac{2}{4}$  

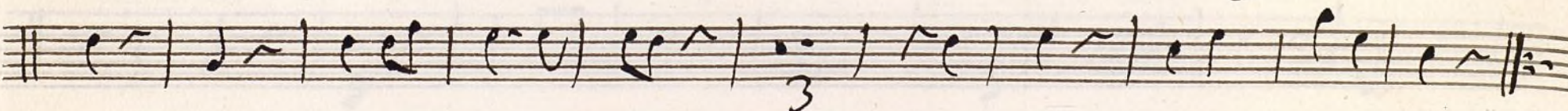






Tornada 3<sup>a</sup> In de

*Allegro*  $\frac{2}{4}$  



Se Repite dos vezes may



Trompa Segunda

Mus 18-10

38

En la Comedia del Thebarca;

Jornada 1<sup>a</sup> Coro Inca

Allegro  $\frac{2}{4}$

Handwritten musical notation for the first section, including a treble clef, a 2/4 time signature, and several staves of notes and rests.

Jornada 3<sup>a</sup> Coro In de

Allegro  $\frac{2}{4}$

Handwritten musical notation for the second section, including a treble clef, a 2/4 time signature with a key signature of one sharp, and several staves of notes and rests.

Se repite dos veces mas;



Contrabajo

Mus 18-10

37

En la Comedia del Thebarca;

Tornada 1<sup>a</sup> Coro

Allegro

$\text{C} = \frac{2}{4}$

no

rit

Handwritten musical notation for the first chorus, consisting of five staves of music. The notation includes various rhythmic values, rests, and accidentals. The first staff begins with a treble clef and a common time signature. The music is written in a cursive, handwritten style.

Tornada 3<sup>a</sup> Coro

Allegro

$\text{C} = \frac{2}{4}$

f

no

rit

se repite dos veces mas;



Contrabajo

+

MUS 18-10

En la Comedia del Shebarca;

Jornada 1<sup>a</sup> Coro

Allegro

$\text{C} = \frac{2}{4}$

Musical notation for the first staff of the first chorus, including notes and rests.

voz

Musical notation for the second staff of the first chorus.

Musical notation for the third staff of the first chorus, including a *le* marking.

Musical notation for the fourth staff of the first chorus.

Jornada 3<sup>o</sup> Coro

Allegro

$\text{C} = \frac{2}{4}$

Musical notation for the first staff of the third chorus, including a *f* marking and a *voz* marking.

Musical notation for the second staff of the third chorus.

Musical notation for the third staff of the third chorus, including a *le* marking and the text "Repite dos veces may".



Contraojo

Mus. 18-10

En la Comedia; el Tetraarca de Jerusalem;

Jornada 1.<sup>a</sup> Coro

Allegro

2/4 









Tornada 3<sup>a</sup> Coro *se empieza*

Allegro  $\text{C}=\text{H} \frac{2}{4}$  e e l e r | e e e e | e e e e |

<sup>voz</sup> e e l e r e | e e | e e | e e | e e | e e | e e | e e | e e |

e e l e r e | e e | e e | e e | e e | e e | e e | e e | e e |

e e l e r e | e e | e e | e e | e e | e e | e e | e e |

Pre ludio, y se repite al segno  $\times$  dos veces



Contrabajo Duplo

En la Comedia; el Tetrarca de Jerusalem;

MUS 18-10

Tornada 1.<sup>a</sup> Coro

Allegro

$\text{C} = \frac{2}{4}$



Jornada 3<sup>a</sup> Coro *sempieza*  
*Allegro*  $\text{D}=\text{A}$   $\frac{2}{4}$

*Preludio, y Se Repite al segno ~~dos~~ veces*