

206  
rec

Salve à V. del Mtro. Esclava.

Organo.

686-4



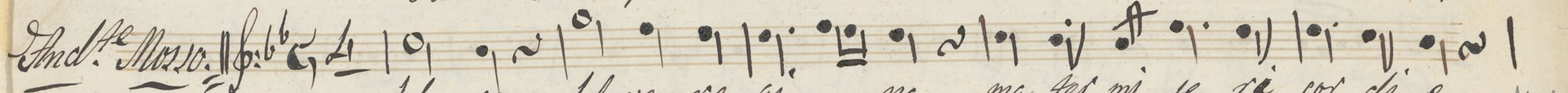
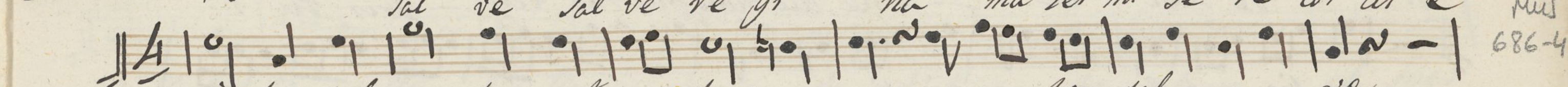
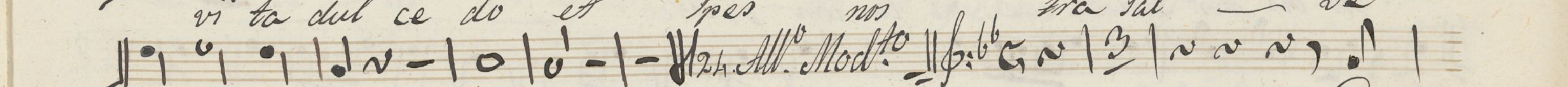
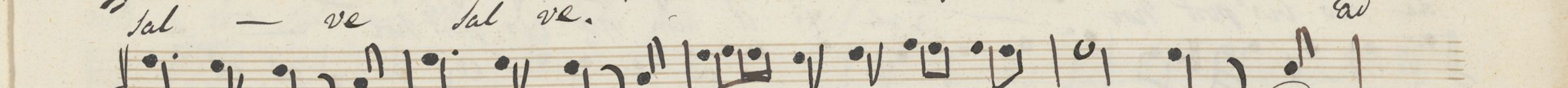
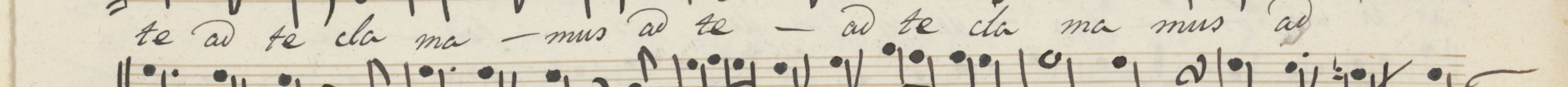
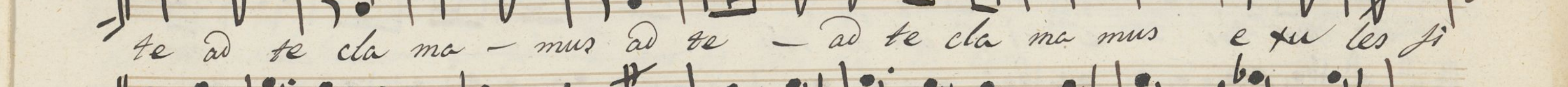
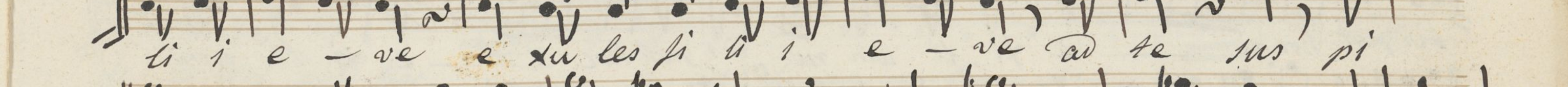
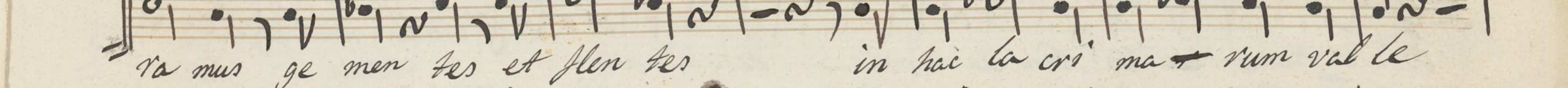
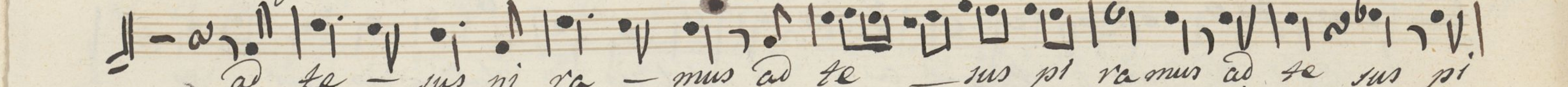
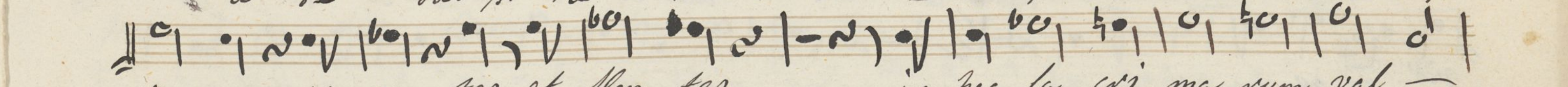
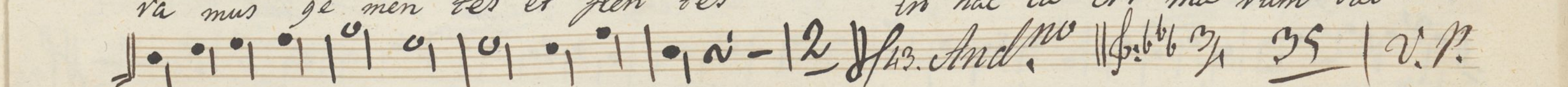
*Labrador a 2 del Almo. Colado.*

*Excmo.*



Salve a 3 por el Moro Estaba

Triple 1.<sup>o</sup>

*And.<sup>te</sup> Mos.<sup>to</sup>*   
sal ve sal ve re gi na ma ter mi se re cor di e  
  
vi ta dul ce do et spes nos tra sal ve  
*All.<sup>ro</sup> Mod.<sup>to</sup>*   
sal — ve sal ve.  
  
te ad te cla ma — mus ad te — ad te cla ma mus  
  
te ad te cla ma — mus ad te — ad te cla ma mus e xu les si  
  
ti i e — ve e xu les si ti i e — ve ad te sus pi  
  
ra mus ge men tes et flen tes in hac la cri ma rum val le  
  
ad te — sus pi ra — mus ad te — sus pi ra mus ad te sus pi  
  
ra mus ge men tes et flen tes in hac la cri ma rum val —  
  
le la — cri ma rum val — le.  
*And.<sup>te</sup> Mos.<sup>to</sup>*   
le la — cri ma rum val — le.

Mus  
686-4



Et De sum be — ne die tum fructus ven — eris tu i  
no bis post hoc e xi ti um os ten  
de no bis post hoc e xi ti um no bis post hoc  
xi ti um os — ten — de os ten de os — ten — de  
no bis post hoc — e xi ti um os ten de no  
bis post hoc e xi ti um no bis post hoc — e xi ti um  
os ten — de os ten de os — ten — de  
O cle mens o pi — a O dul cis o dul — cis vir go  
vir go ma ri — a O dul cis vir go o — dul cis  
vir go ma ri — a O dul cis vir go ma ri — a O dul cis vir go ma ri — a

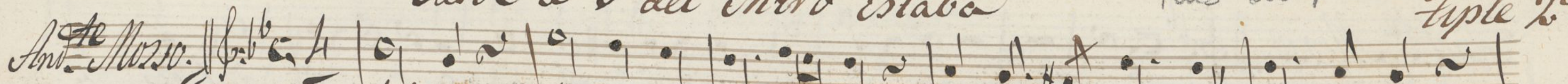
*Andte. Mosso.*  
*2. Maso*  
27.



Salve a 3 del Mtro Estabo


Mus 686-4

Tiple 2º

*And. Mosso.* 

sal ve sal ve re gi - na ma ter mi se ri cor di e

vi ta dul ce - do vi ta dul ce - do et spes nos tra sal ve et spes

nos tra sal - ve sal ve sal ve *And. Mosso.* 

et - Je sum be - ne dic tum fruc tus ven - tris tu i

no bis post hoc - e xi li um os ten de os ten

de no bis post hoc e xi li um no bis post hoc

xi li um os ten - de os ten de os - ten - de no bis post

hoc - e xi li um os ten de os ten

de no bis post hoc e xi li um no bis post hoc

xi li um os ten - de os ten de os ten - de

Ayuntamiento de Madrid



*And.<sup>te</sup> Mosso.*

O cle mens O pi - a O dul cis  
 dul cis vir go vir - go ma ri - a O cle mens O pi - a O  
 cle mens O pi a O dul cis vir go O dul cis vir go ma ri  
 a O dul cis vir go ma ri - a O dul cis vir go ma ri - a

*Finis. I. Masso.*

*And.<sup>te</sup>*

Be ne dic tus qui ve - ni in no mi ne So - mi ni o  
 Sa na o Sa na o Sa na o Sa na in ex cel sis o Sa na o  
 Sa na in ex ce so Sa na in ex ce sis in ex cel sis



Salve a 3 por el Mtro. Estaba.

Mus 686-4

Bajo

*And. Mos.to*

sal ve sal ve re gi na ma ter mi se ri cor di e

vi ta dul ce — do et spes nos tra sal ve et spes nos tra

sal ve sal ve sal — ve

ad te ad te cla ma — mus ad te — ad te cla ma mus ad

te ad te cla ma — mus ad te — ad te cla ma mus

e xa les fi li i e ve exu les fi li i e — ve ad

te sus pi ra mus ge men tes et flen tes in hac la cri ma rum

val le ad te — sus pi ra — mus ad te — sus pi

ra mus ad te sus pi ra mus ge men tes et flen tes in hac la cri

ma rum val — le la — cri ma rum val — le.

*And. Mos.to*



*And.<sup>te</sup> Mo<sup>do</sup>* *solu*

E ja er go ad vo ca ta nos tra ad vo  
 ca ta nos tra il los tu os mi se ri cor des o cu los ad  
 nos — con ver te con ver — te. E ja er go ad vo  
 ca — ta nos tra ad vo ca — ta nos tra il los tu os mi se ri cor des  
 o cu los ad nos con ver te ad nos con ver — te.

*And.<sup>te</sup> Mo<sup>do</sup>*

O cle mens o pi a o cle mens o pi a. O dul cis  
 dul cis vir go vir go Ma ri a O cle mens o pi a  
 O dul cis vir go O dul cis vir go ma ri a O dul cis vir go ma ri  
 a O dul cis vir go ma ri a. Finis J. Phaso.

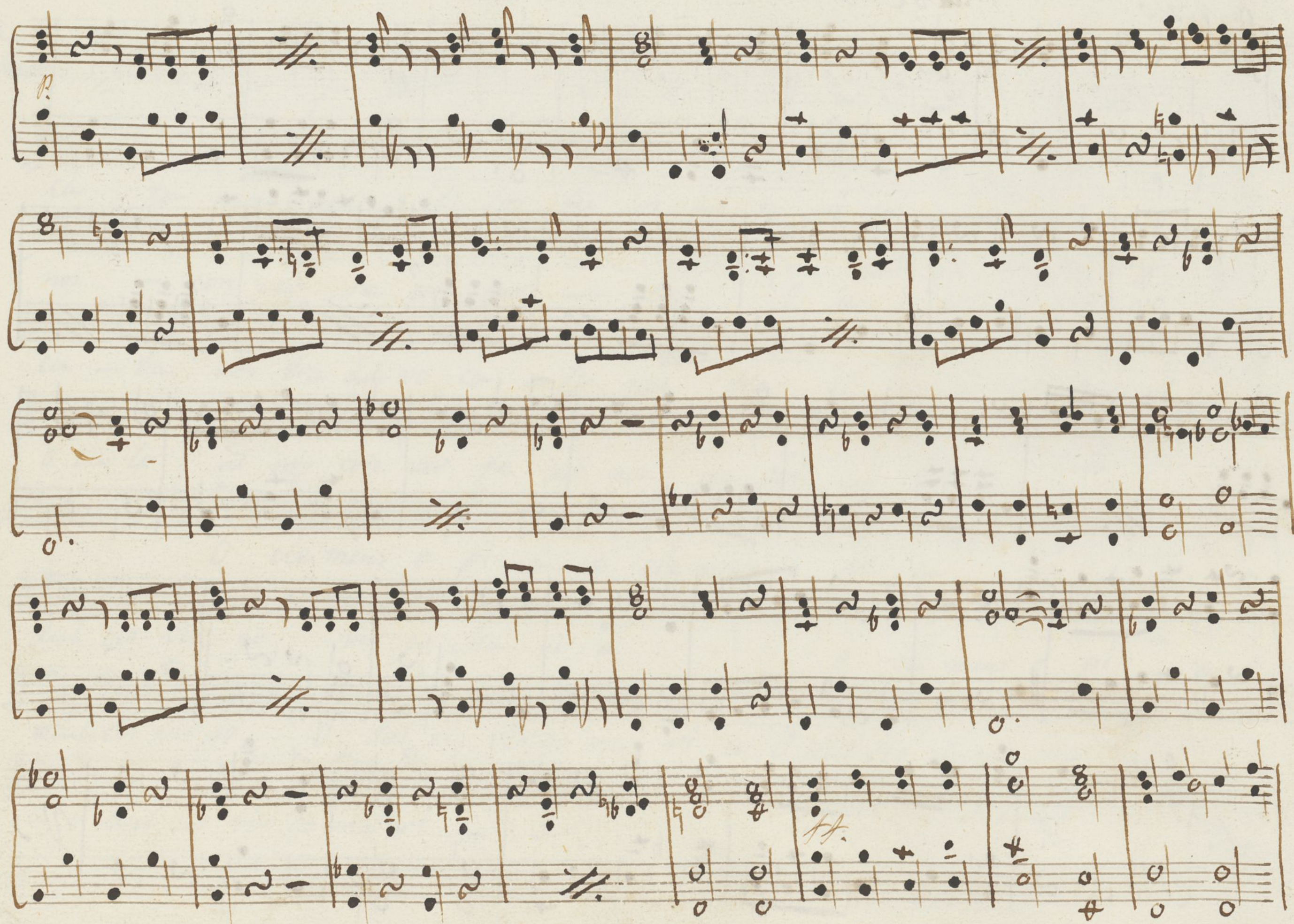


*And. Mosso* Solve a 3. Voces del Maestro Esclava. Mus 686-4

Organo

The musical score is written on ten staves. The first two staves are for the Organ, with a treble and bass clef and a key signature of two flats. The remaining eight staves are for three voices, with a treble clef and a key signature of two flats. The music is in common time (C). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'p' and 'f'. There are also some handwritten annotations in red ink, including 'A.' and 'V. J. P.'.



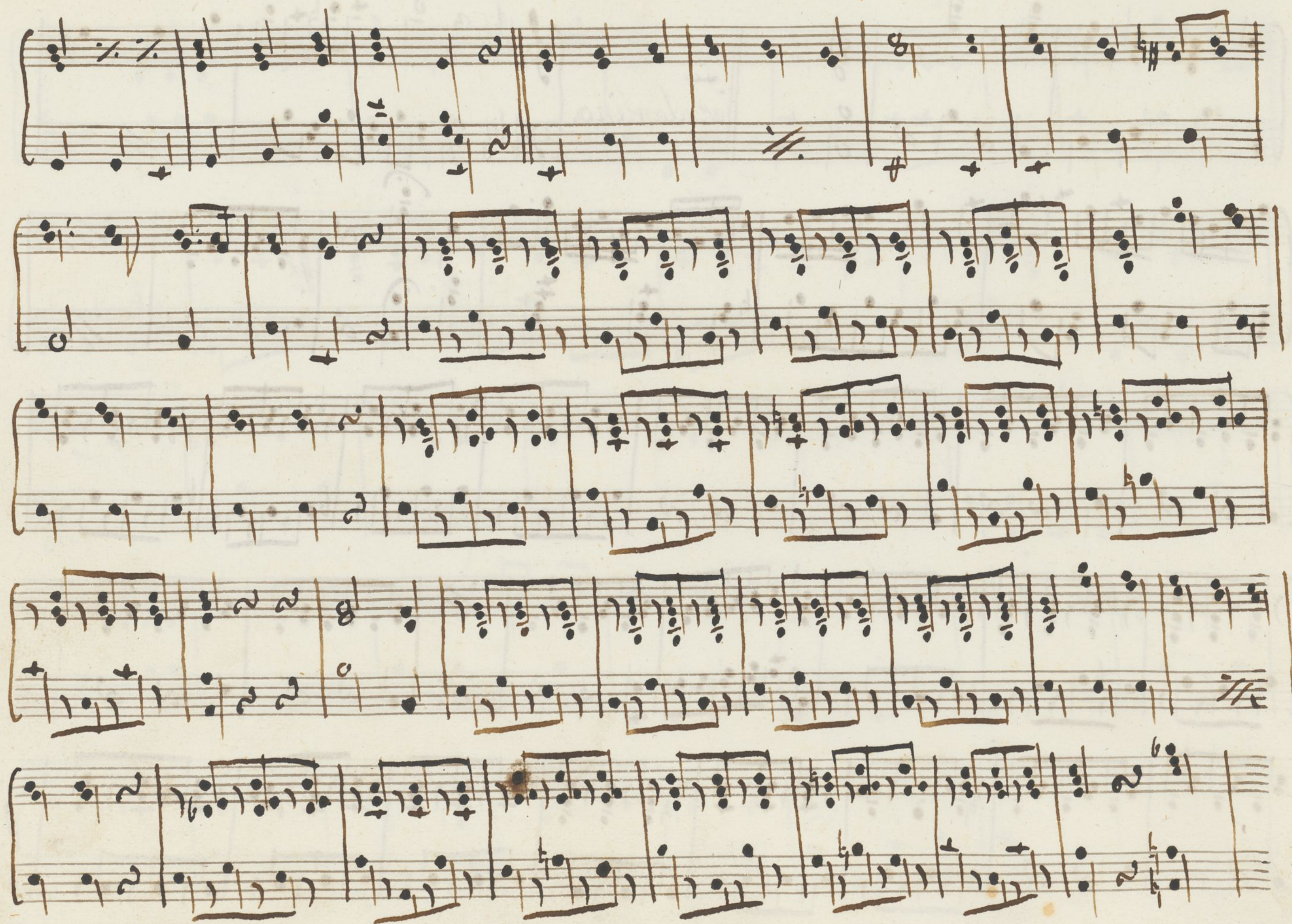




A handwritten musical score on aged paper, consisting of six systems of staves. The notation is in brown ink. The first system includes a tempo marking 'Andantino' in cursive. The second system has a dynamic marking 'p' (piano). The score features various musical notations including eighth and sixteenth notes, rests, and bar lines. The paper shows signs of age, including yellowing and some staining.

V. J. P.





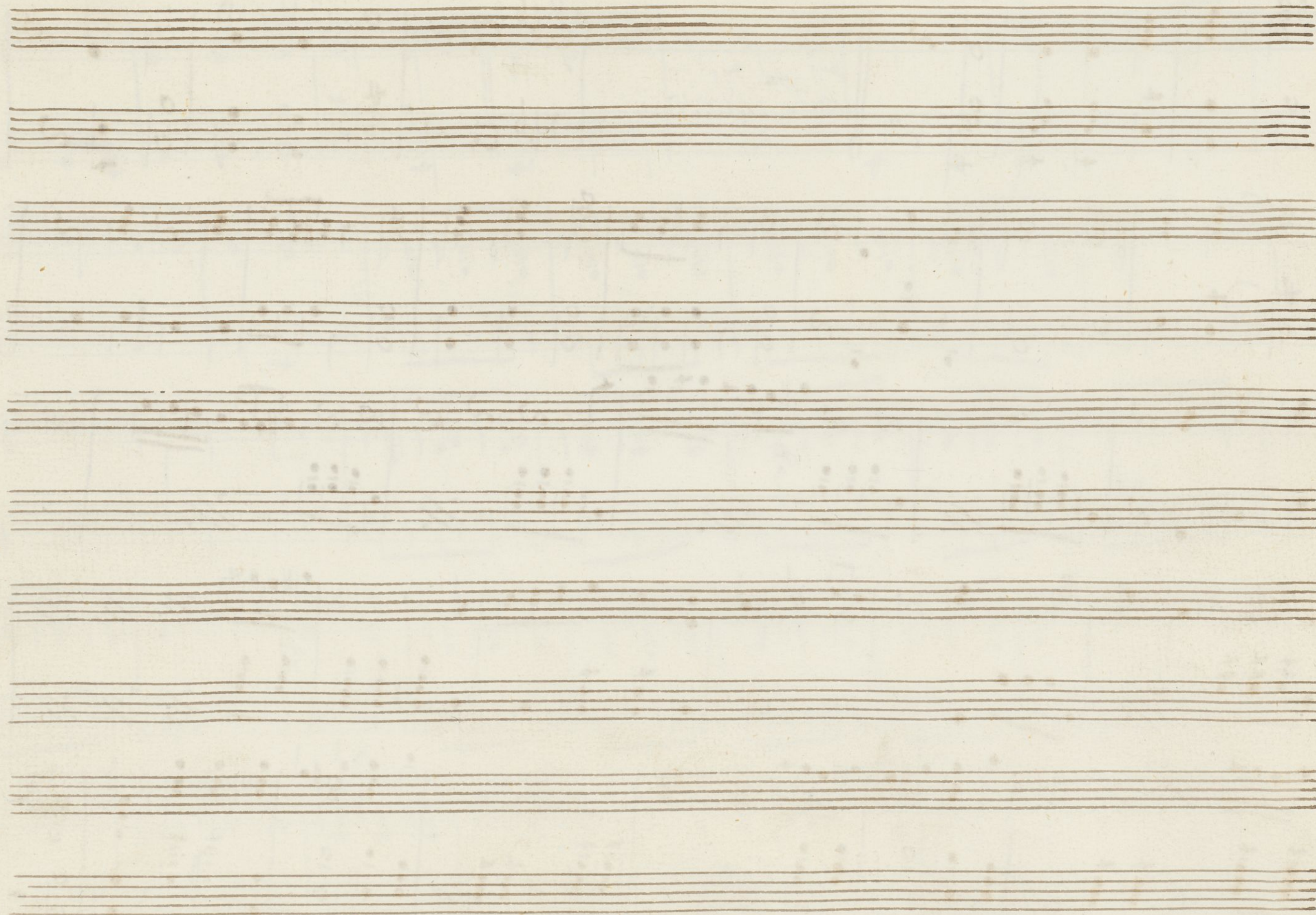
Ayuntamiento de Madrid



*And. Mosso.*

The musical score is written on six systems of staves. The first system includes the tempo marking *And. Mosso.* in a cursive hand. The notation is a mix of treble and bass clefs, with various note values and rests. There are several measures with double bar lines and repeat signs. The paper is aged and shows some staining, particularly in the lower right area.
















*Voz.*

*And.<sup>te</sup>*

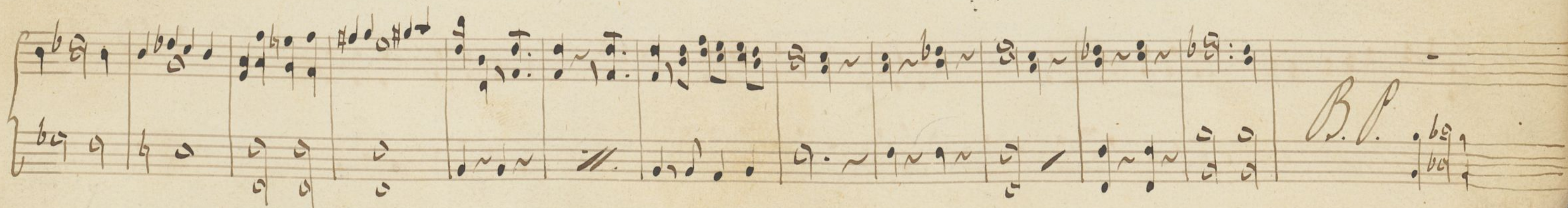
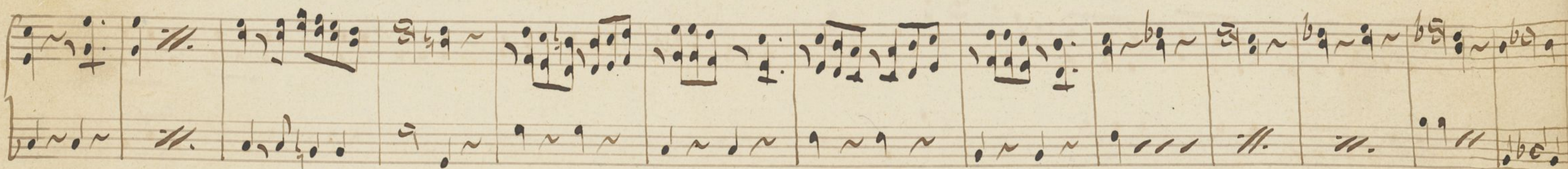
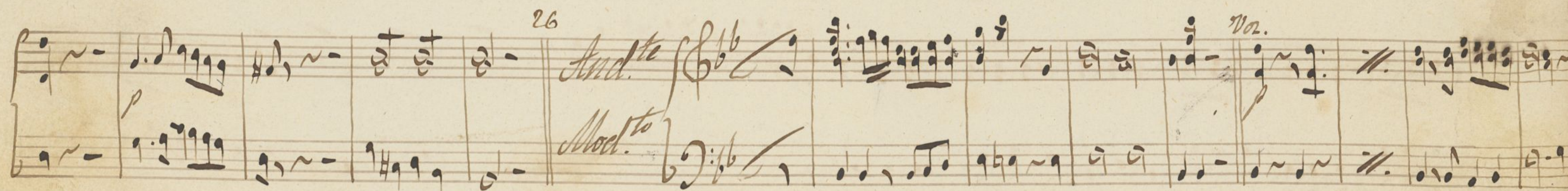


26

*And.<sup>te</sup>*

*Mod.<sup>to</sup>*

*Voz.*





Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

The score is organized into systems of two staves each. The first system includes a key signature of one flat (B-flat) and a common time signature (C). The second system is marked *And.te* (Andante) and *un poco* (un poco), with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The third system is marked *Duo.* (Duet). The fourth system is marked *1a* (First). The fifth system is marked *2a* (Second). The score concludes with a double bar line and a final measure.

Key markings and dynamics include:

- And.te* (Andante)
- un poco* (un poco)
- Duo.* (Duet)
- 1a* (First)
- 2a* (Second)

The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The paper shows signs of age, including discoloration and wear along the edges.

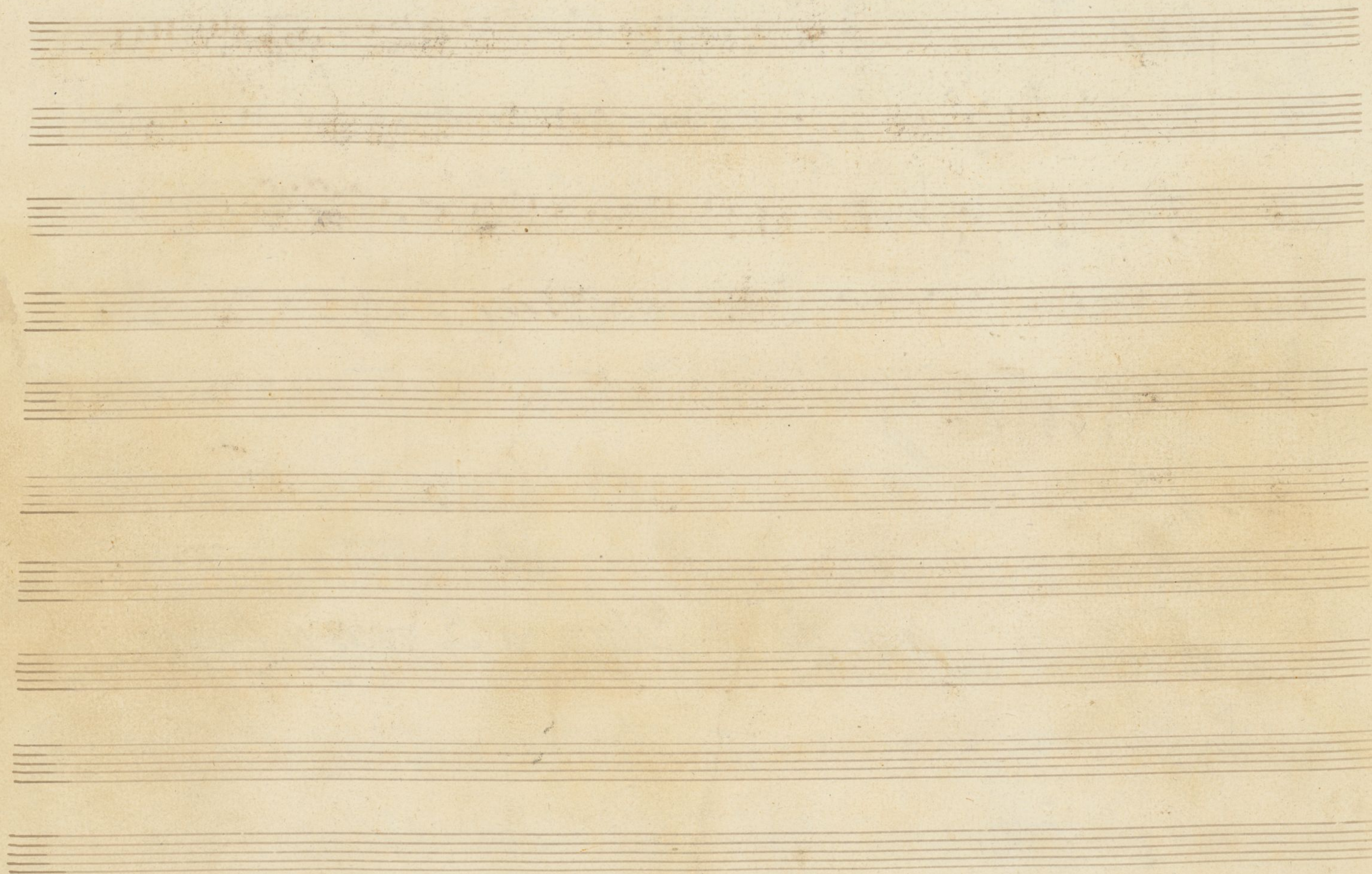


Dep.<sup>o</sup> *Voz.*

27

Salve del Sr. Esclava, a 3 voces y Organ.







Salve a tres  
de Esclava

Teplé 1<sup>o</sup>







# Tiple 1<sup>o</sup> Salve a tres del Mtro Glava

*Tempo*

Sal be Sal be re gi... na mater mi se ri  
cor di e vi ta dul ce do et... spes  
nos tra Sal ve sal ve  
Sal ve  
Duo  
ad te ad te cla ma mus ad te ad te  
ma mus ad te ad te cla ma mus ad te ad te  
ma mus e xu tes fi li i e ve e xu tes fi li y  
e ve ad te sus pi ra mus ge men tes ad  
fien tes in ac la cri ma rum va le



ad te sus pi ra mus ad te sus pi ra mus ad  
te sus pi ra mus ge men tes et flen tes in  
de la cri ma rum va le la cri ma rum va  
le *And.te* Se sum  
ve ne dic tum fru tum ven tis tu is no vis pro  
hoc e xi li um os ten  
de no bis pro hoc ee xi li um no bis pro  
hoc ee xi li um os ten de os ten de  
os ten de no bis pro hoc e  
xi li um os te



de no bis pos hoc ee vi li um no bis pos  
 hoc ee vi li um cy ten de cy ten de  
 cy ten de 73

*And.te*  
 cele mens o  
 pu a o dul cis o dul cis vir go  
 vir go esta ri a o dul cis  
 vir go o dul cis vir go esta ri  
 a o dul cis vir go esta ri a o dul cis  
 vir go esta ri a 24



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te sus pi ra mus ad te sus pi ra mus ad  
da sus pi ra mus ge mea ter et flecter in ac la cri marum va  
le la cri ma runa le *And Solo* ya  
er go ad co ca la nostra ad vo ca ta nos tra i los tu os mi se ri cor des  
o cu los ad nos com ver te con ver te y los tu os mi se ri cor des  
o cu los ad nos com ver te ad nos con ver te  
*And* o Ele mens o pia o Ele mens o pi a  
dul cis dul cis dul cis vir go es ta ri a  
o Ele mens o pi a o dul cis vir go o dul cis vir go es ta  
ri a o dul cis vir go es ta ri a o dul cis vir go es ta ri a



Bayo

Salve a tres del 1<sup>o</sup> Estaba

de ytao

sal ve sal ve re gi na ma ter mi se re  
 cor di e vi ta dul ce do et spe nos tra  
 sal ve et spes nos tra sal ve  
 sal be sal ve  
 Ad te ad te bla ma mus ad  
 te ad te bla ma mus ad te ad te bla ma mus ad  
 te ad te bla ma mus exu les fi li i e ve  
 exu les fi li i e ve ad te su pi ra mus ge men tas et  
 flen tes in ae la cri ma rum va le



se

hoe ee si li um no bis pos hoe ee si li un os  
ten de os ten de os ten de no bis pos  
hoe ee si li um os ten de os ten  
de no bis pos hoe ee si li um no bis pos hoe ee  
si li un o os ten de os ten de os ten de

*And te* Ele mens o pi  
a dul cis o dul cis vir go vir go esta  
ri a o Ele mens o pi a o Ele mens o pi a o  
dul cis vir go o dul cis vir go esta ri a o dul cis  
vir go esta ri a o dul cis vir go esta ri a o



# Tiple 2<sup>o</sup>, Salve a tres del M<sup>tro</sup> Estava

degració

Mus 686-4

sal be sal be pe gi na  
ma ter mi se ri cor di e vi ta dul ce do  
vi ta dul ce do et spes nos tra Sal ve  
et spes nos tra Sal ve Sal  
ve Sal ve

## Facet duo

And.te Dur  
Et De sum be ne dic tum fra tum  
ven tris tu is no bis pro hoc e xi li ium os  
ten de os ten de no bis pro

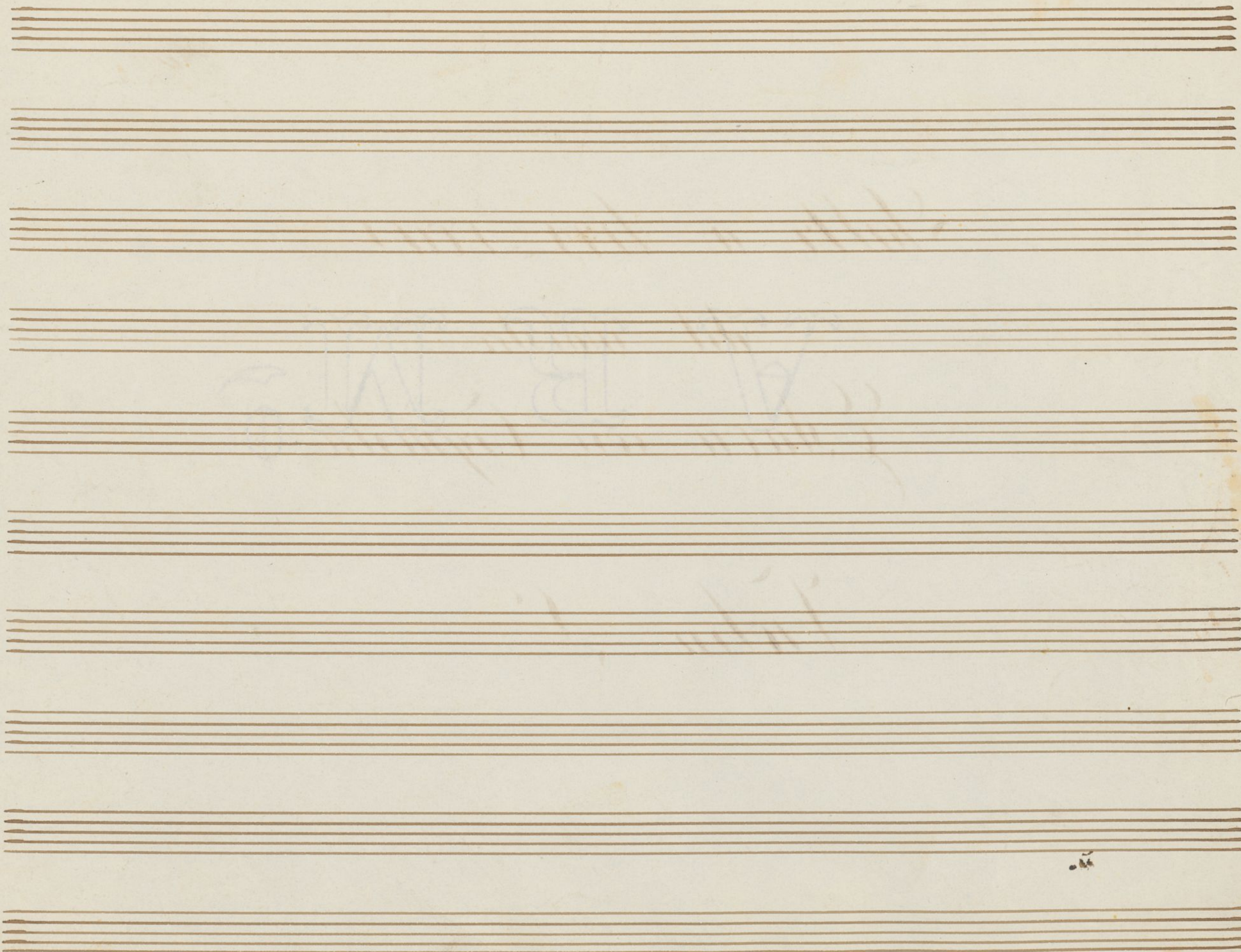


*Salto a tres voces*  
*del maestro*  
*Esclava con Orquesta*

*Violin 1<sup>o</sup>*

13 papeles

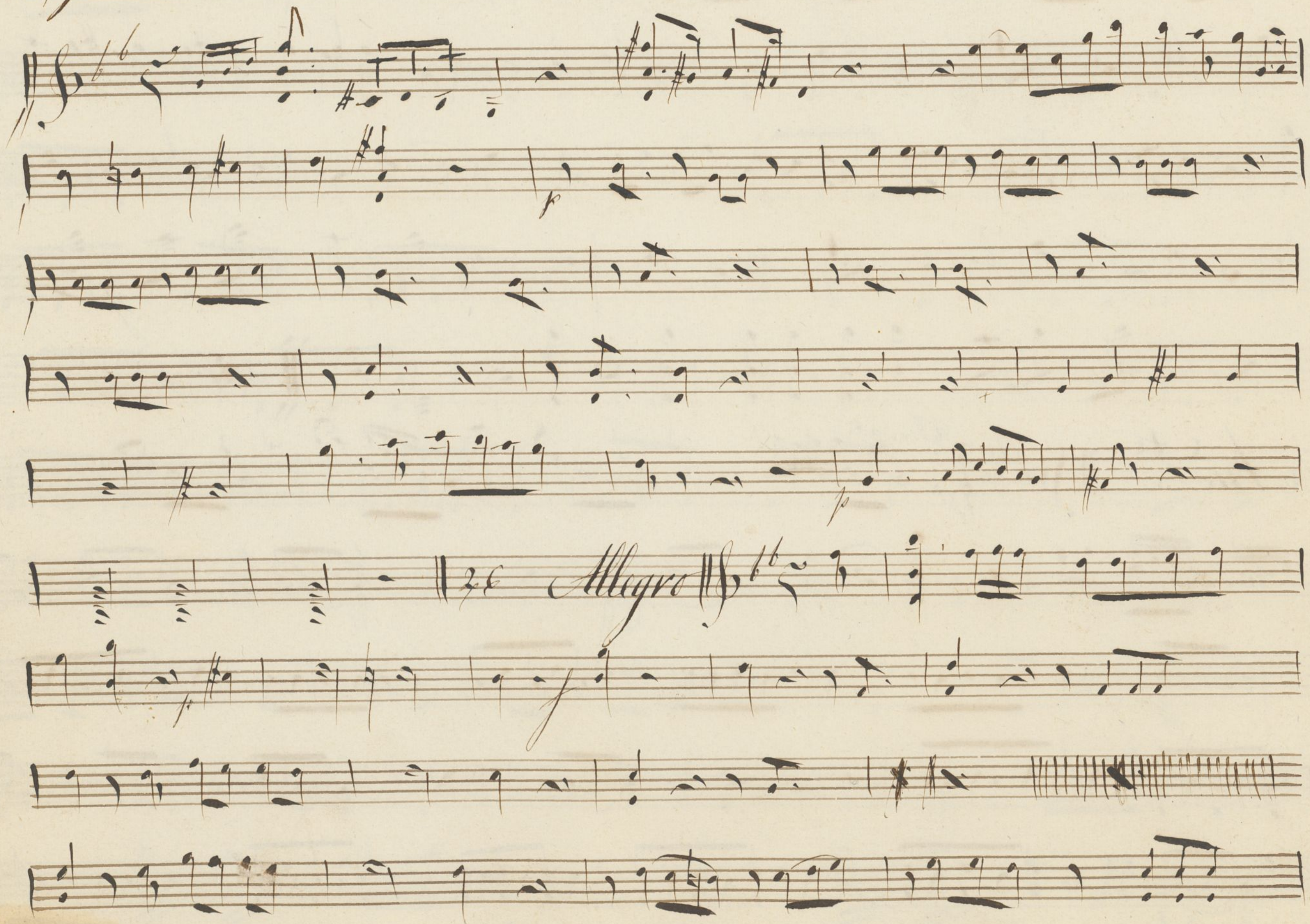




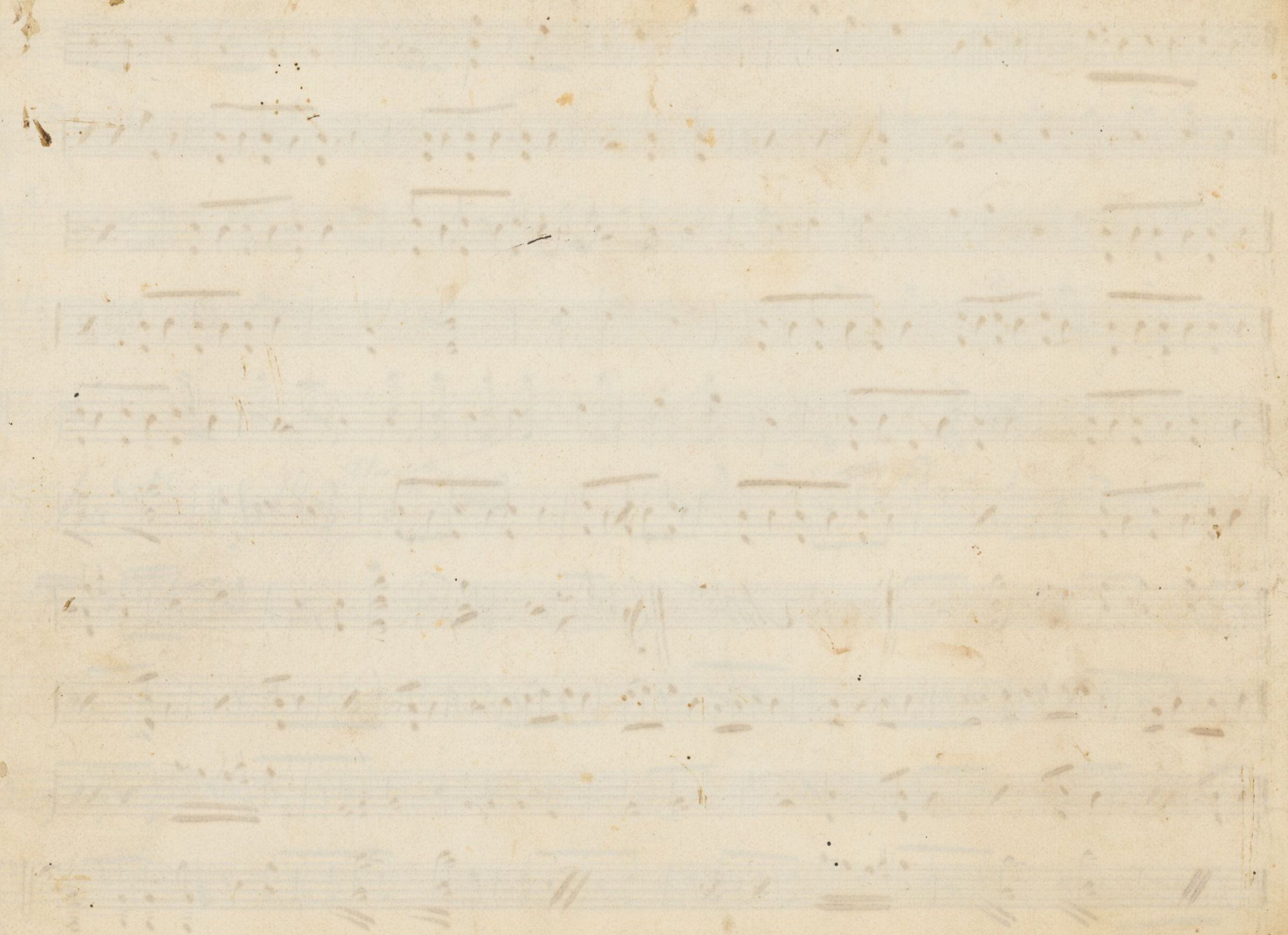
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Violin I Salvo á tres del Maes<sup>tro</sup> Esclava  
Dopo



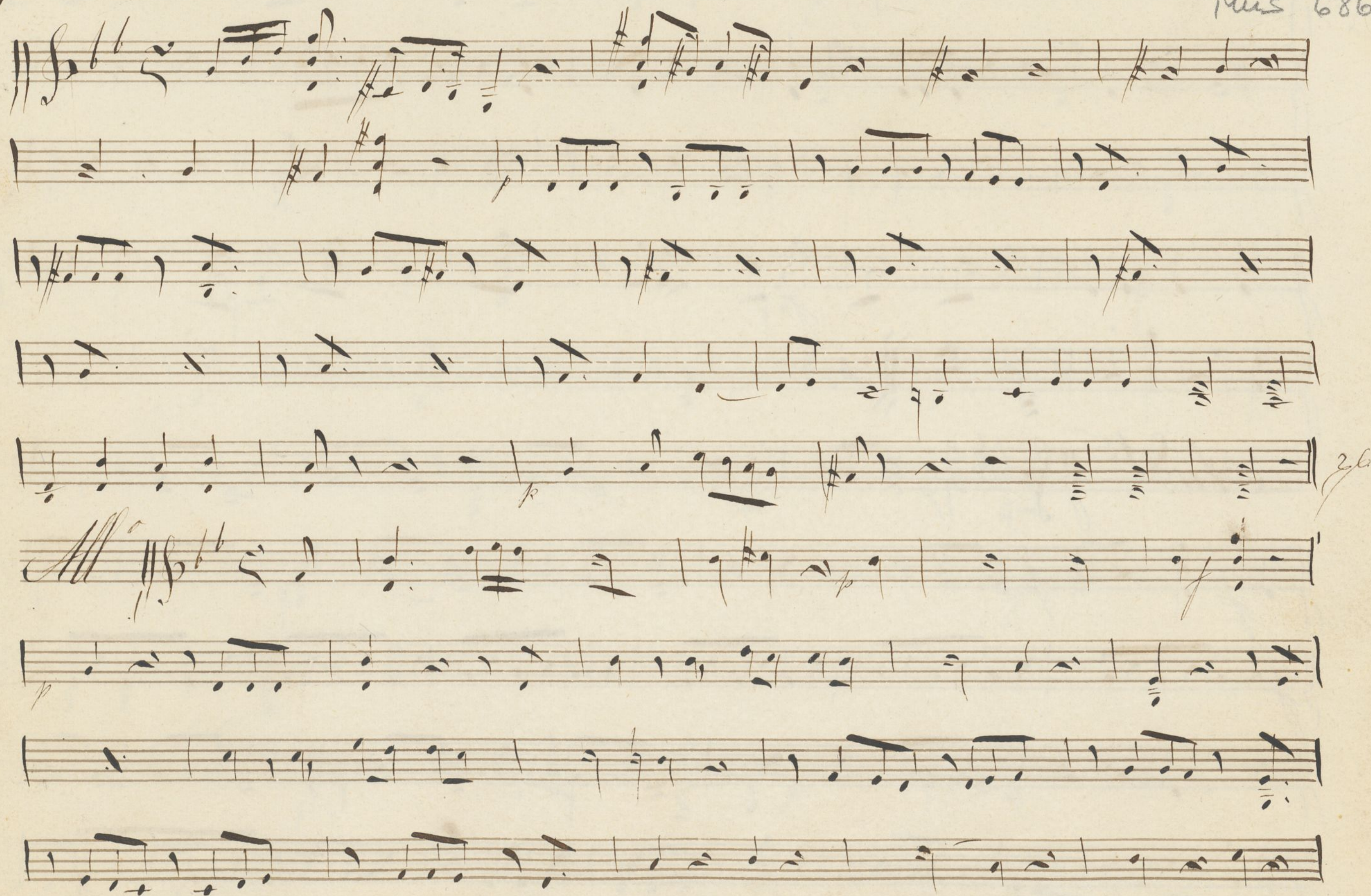




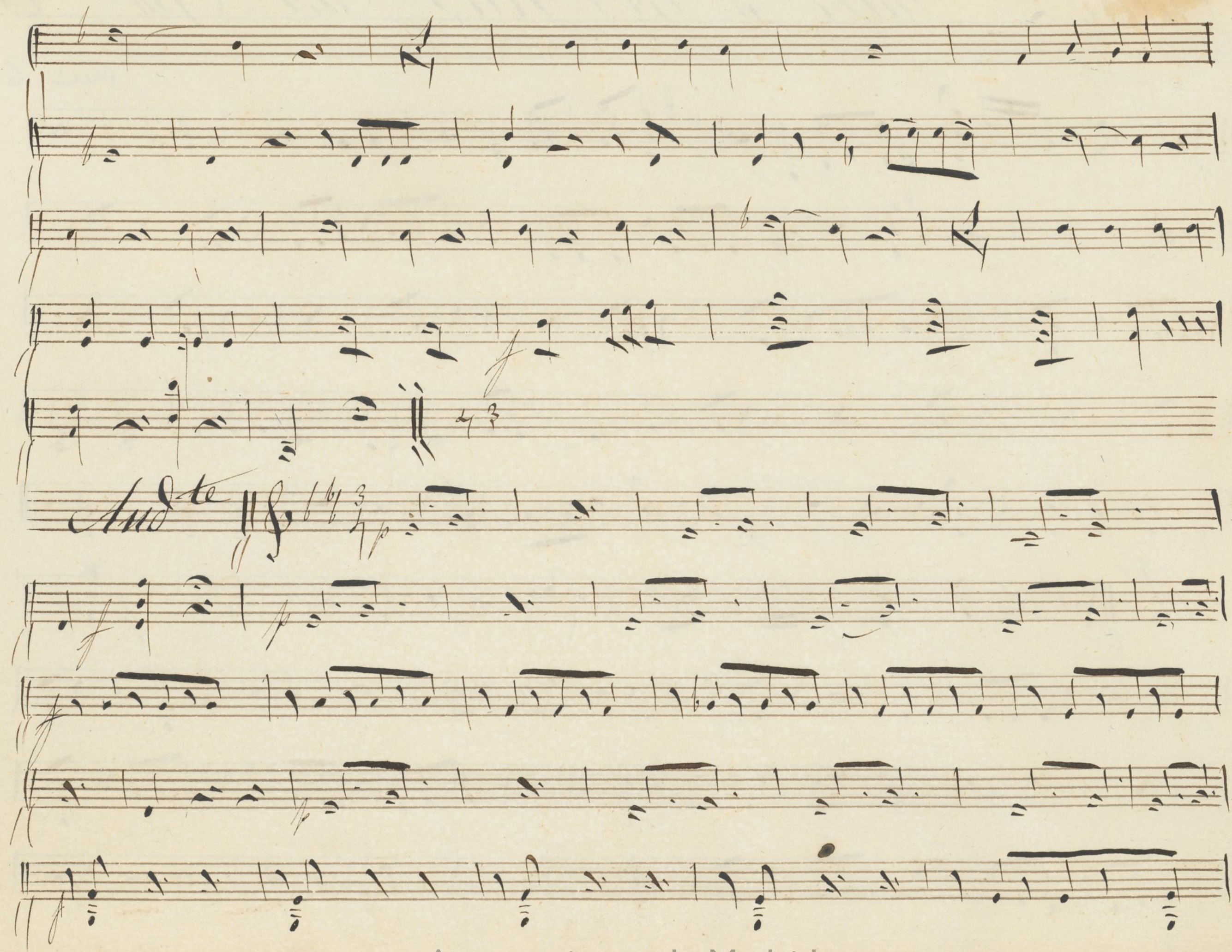


Violin 2 Salto á tres voces del Ma<sup>tro</sup> Estaba  
de paco

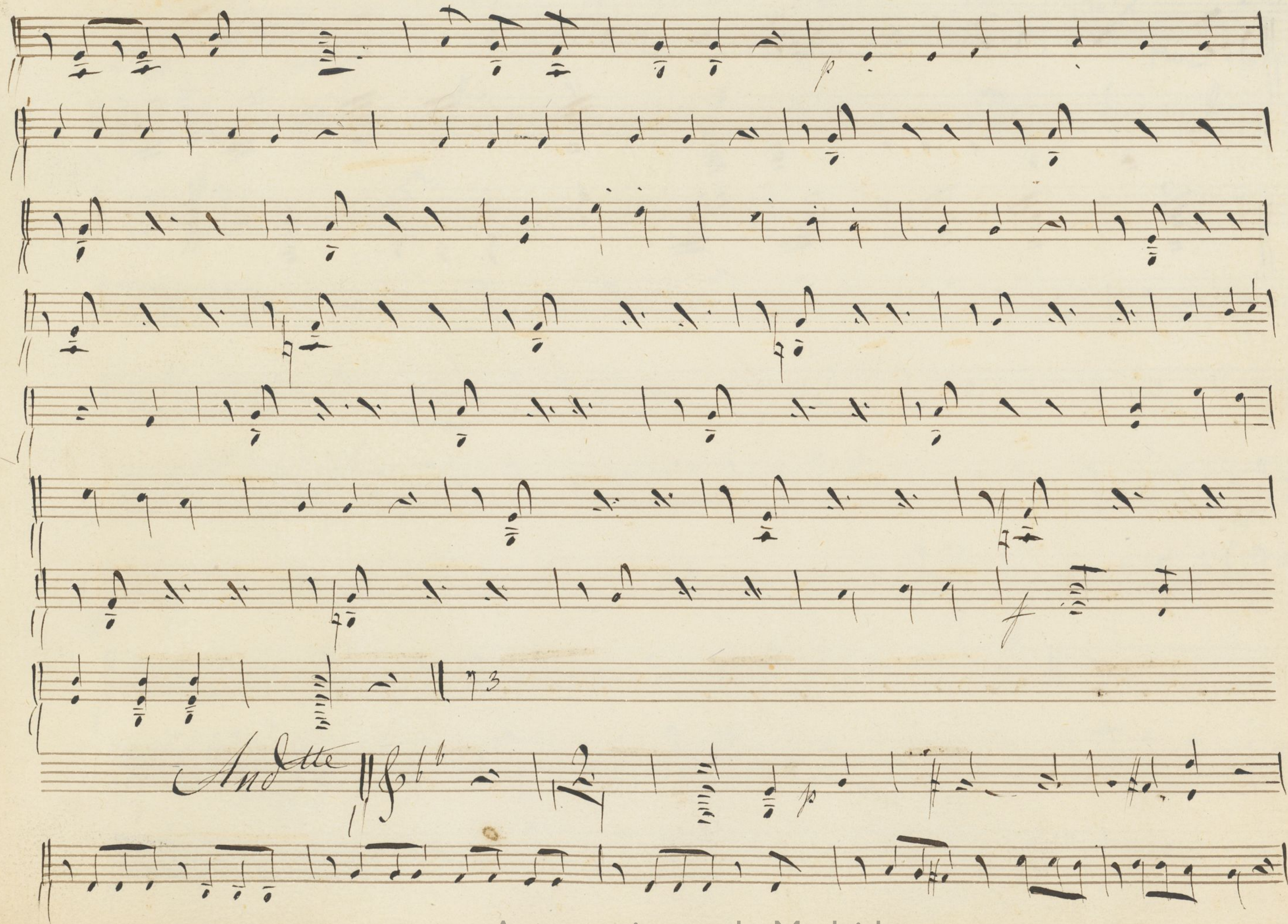
Mus 686-4



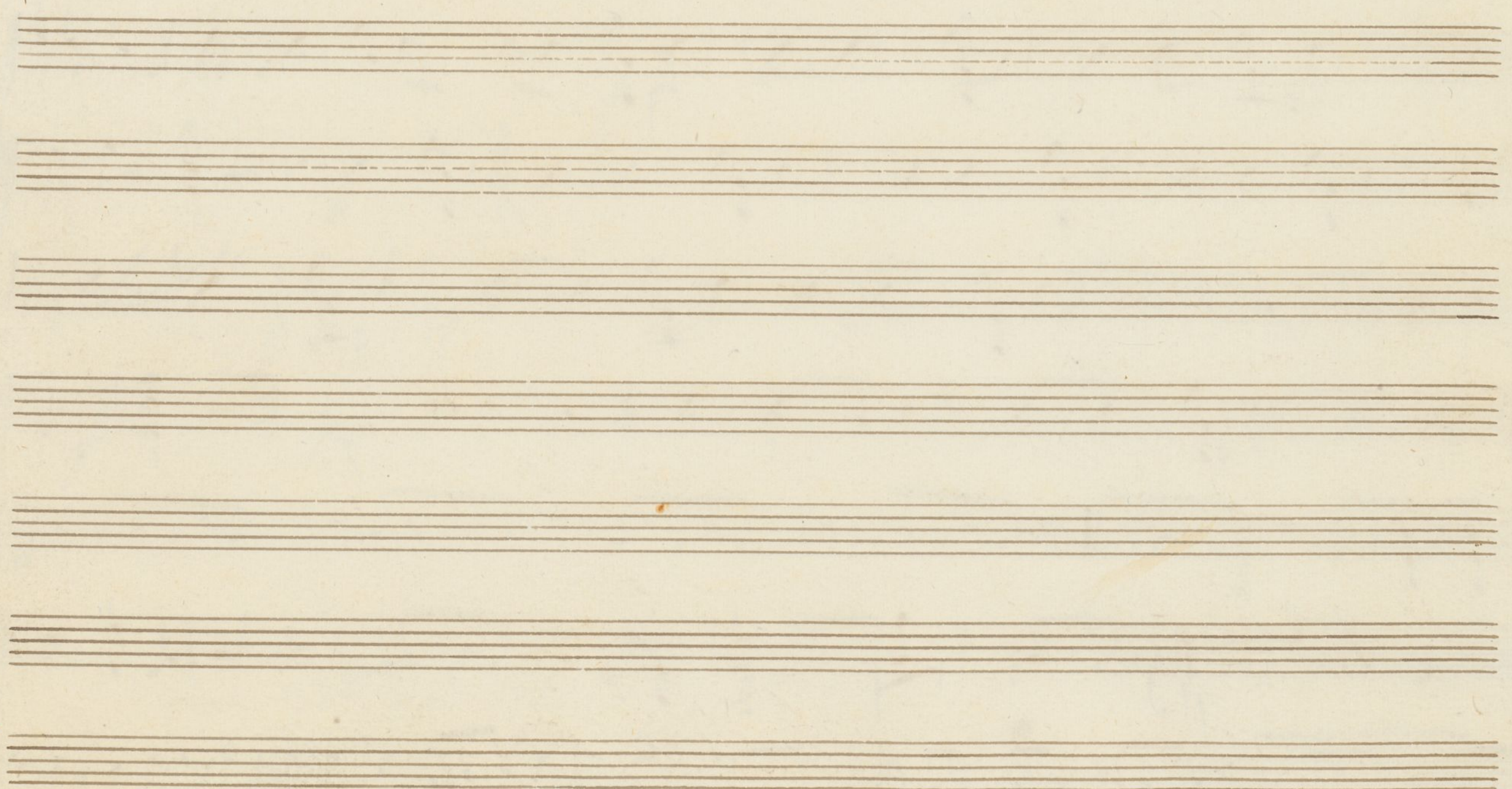
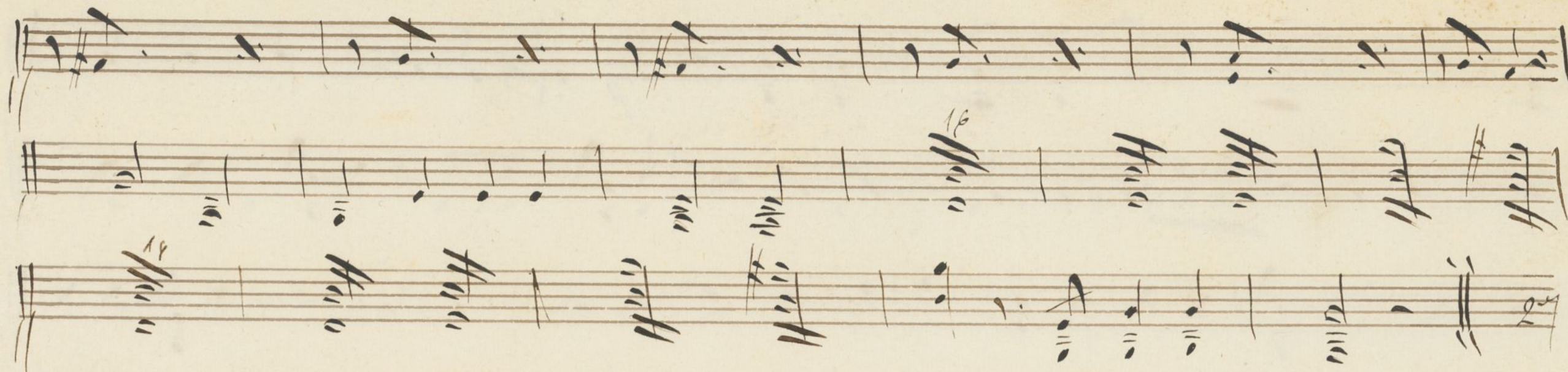














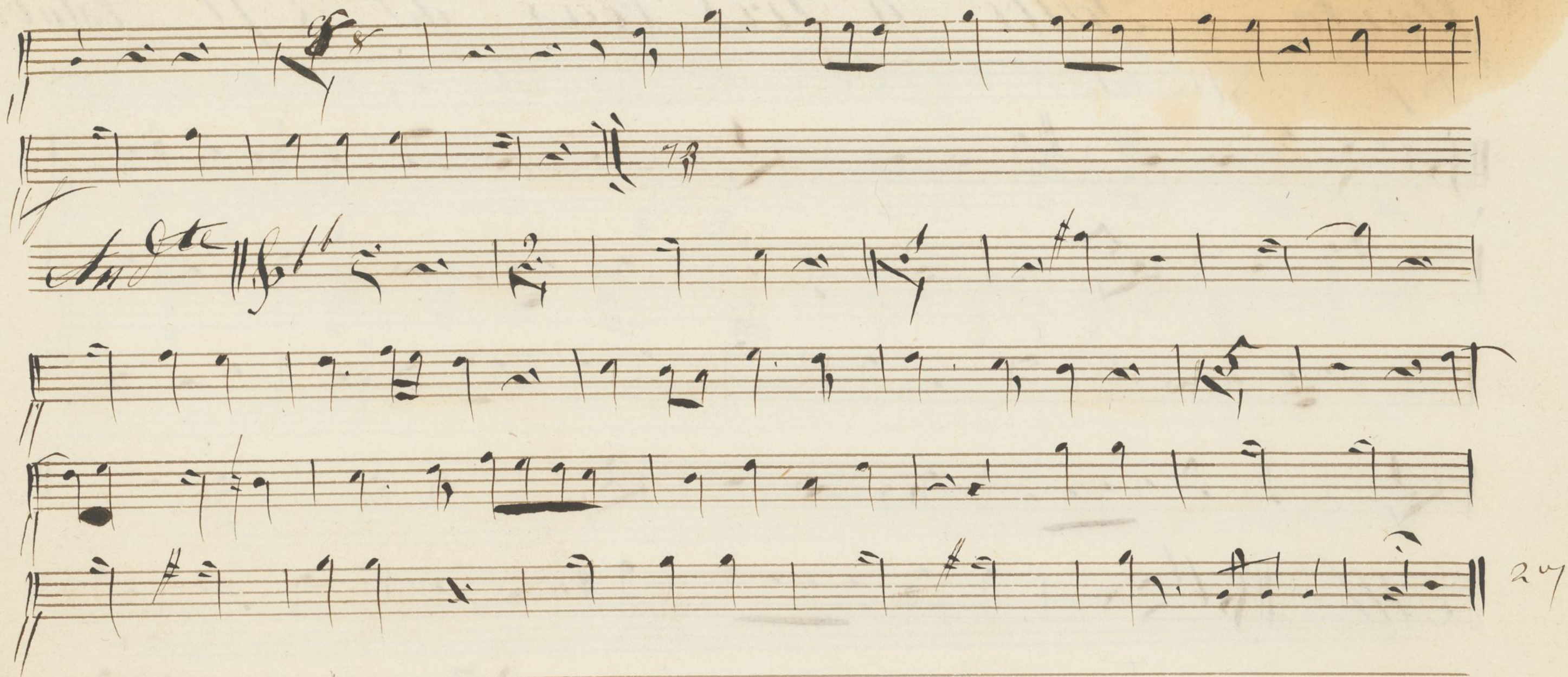
# Planta Salve a tres voces del St Estaba

Dep.<sup>o</sup> 8<sup>a</sup> alta todo

Mus 686-4

Handwritten musical score for three voices, written on ten staves. The notation includes various musical symbols such as clefs, key signatures (one sharp), time signatures (3/4 and 6/8), and dynamic markings like *All<sup>o</sup>* and *And<sup>te</sup>*. The score is divided into measures by vertical bar lines. The final measure of the eighth staff is marked with a double bar line and the number 43. The final measure of the tenth staff is marked with a double bar line and the number 46.

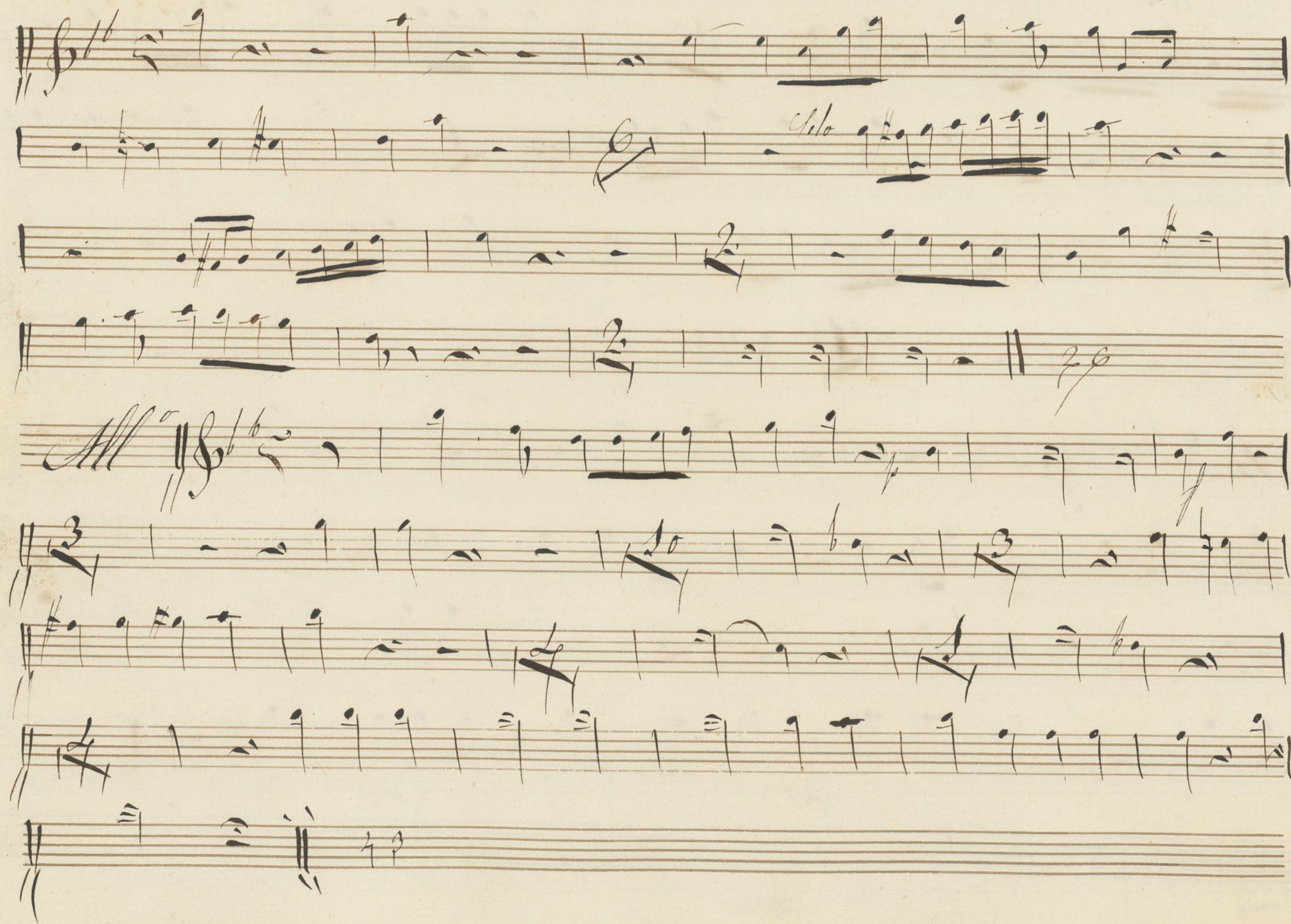




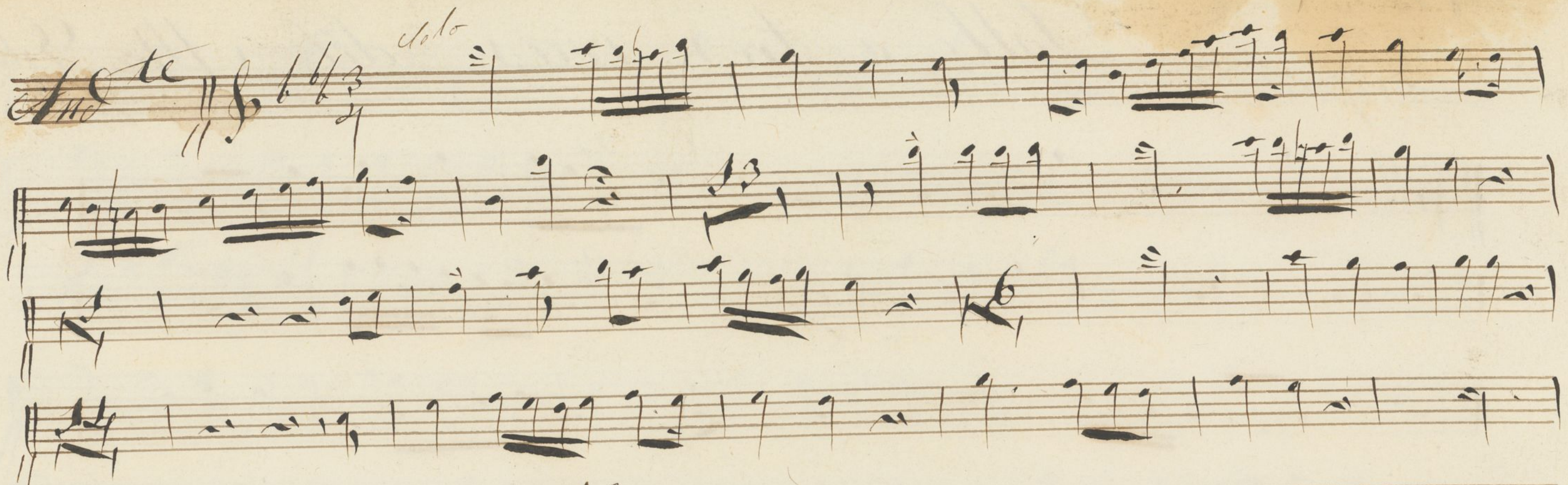


Clarinete 1<sup>o</sup>  
Despacio

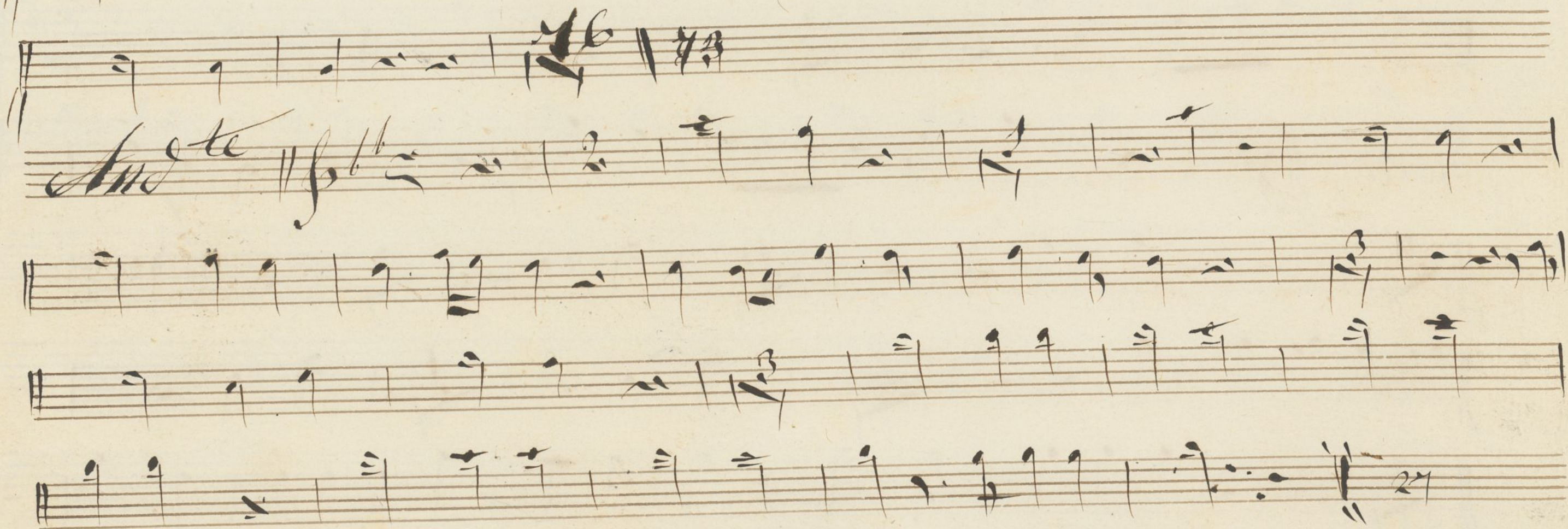
Salve a tres voces del Mtro Estaba







57  
86  
43

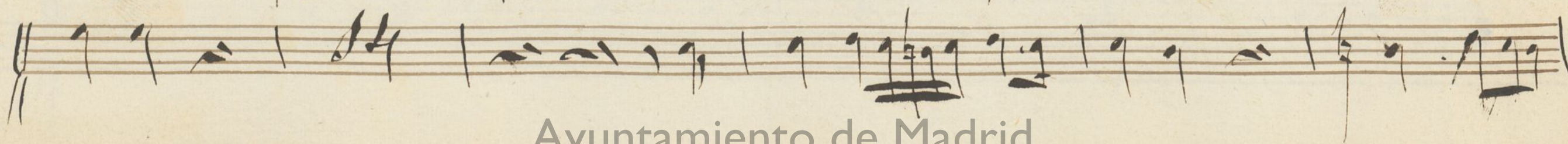
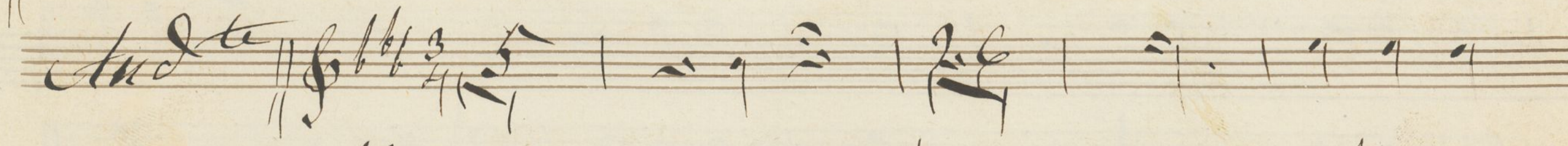
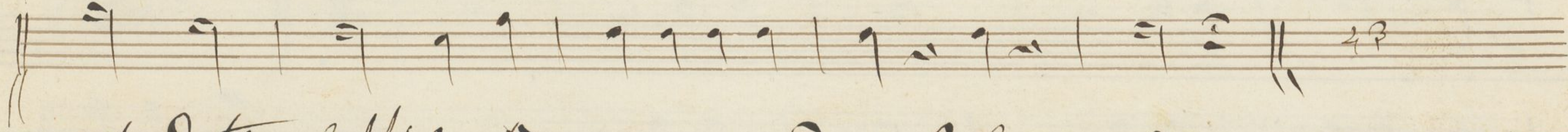
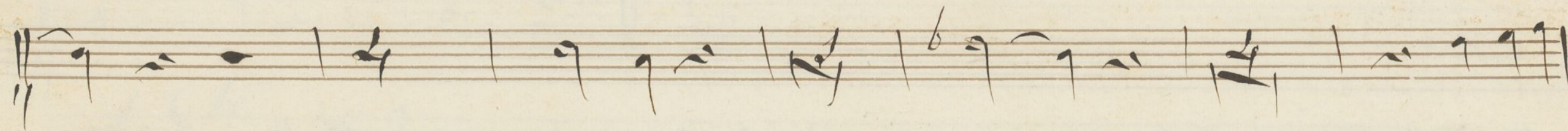
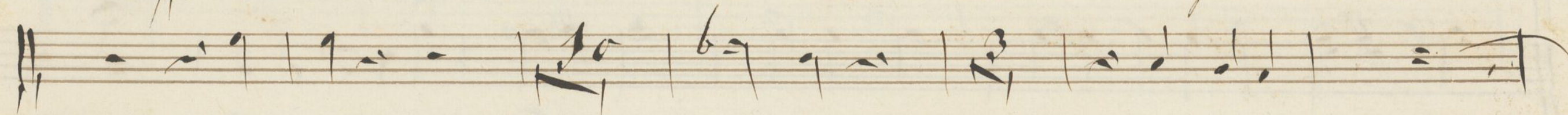
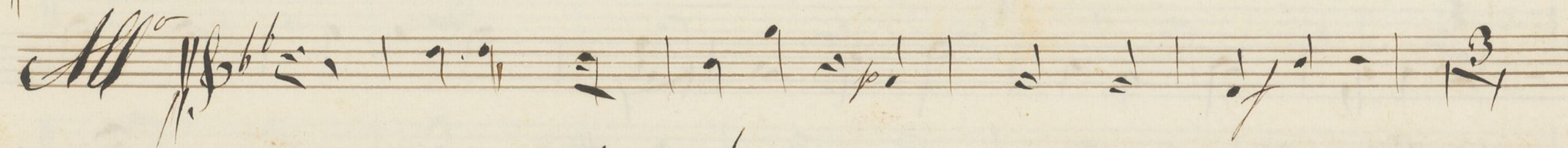
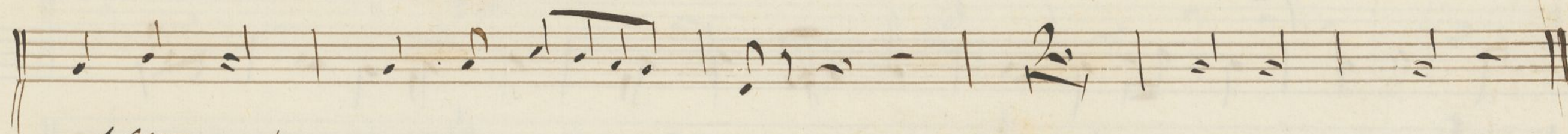
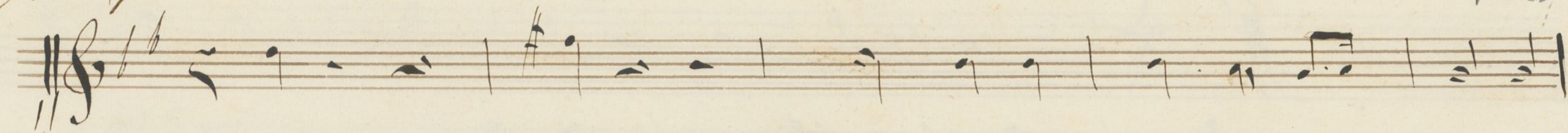




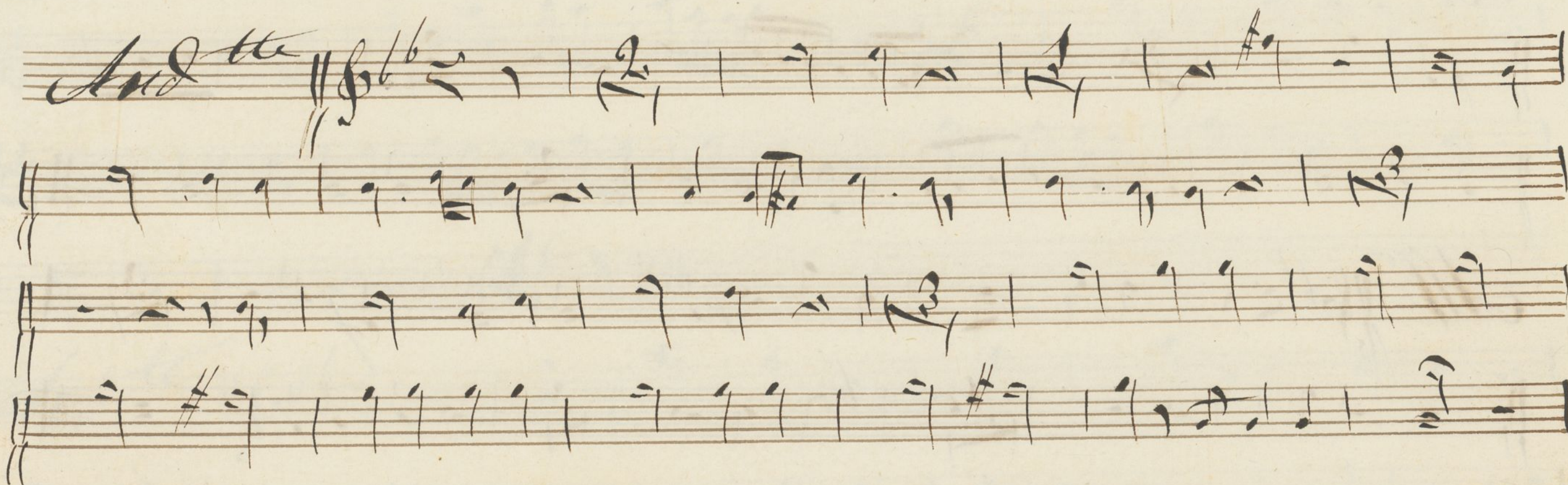
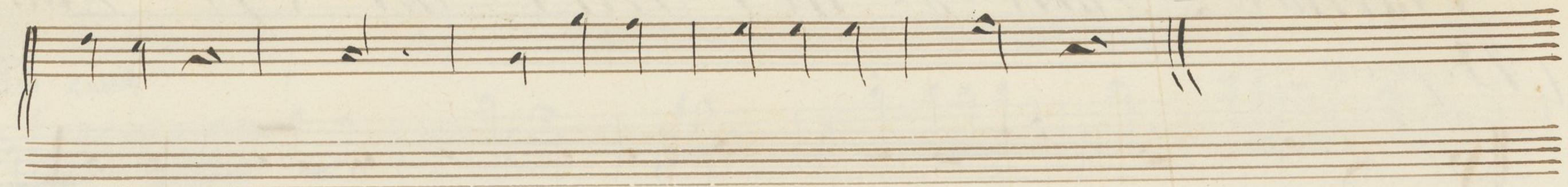
Clarinet 2º Salve á tres voces del St. Eslava

Despacio

Mus 686-4









*Trómpa 1ª Salve á tres voces de Estava*

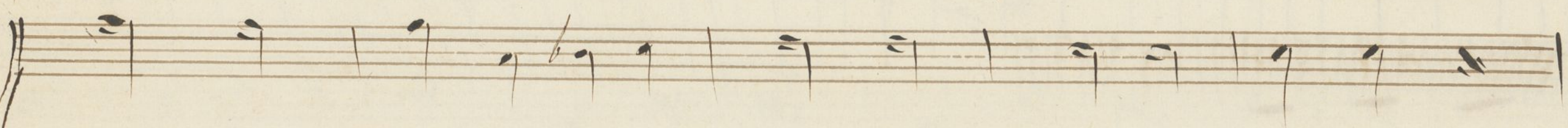
*dey<sup>ta</sup> inf<sup>a</sup>*  *Mus 686-4*

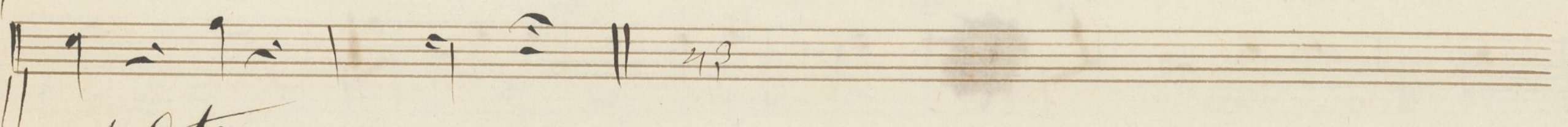


*All<sup>o</sup>* 









*And<sup>te</sup>* 





*VP*



Clarinete

# *Seguidilla Manchega*

aquí  
sigue



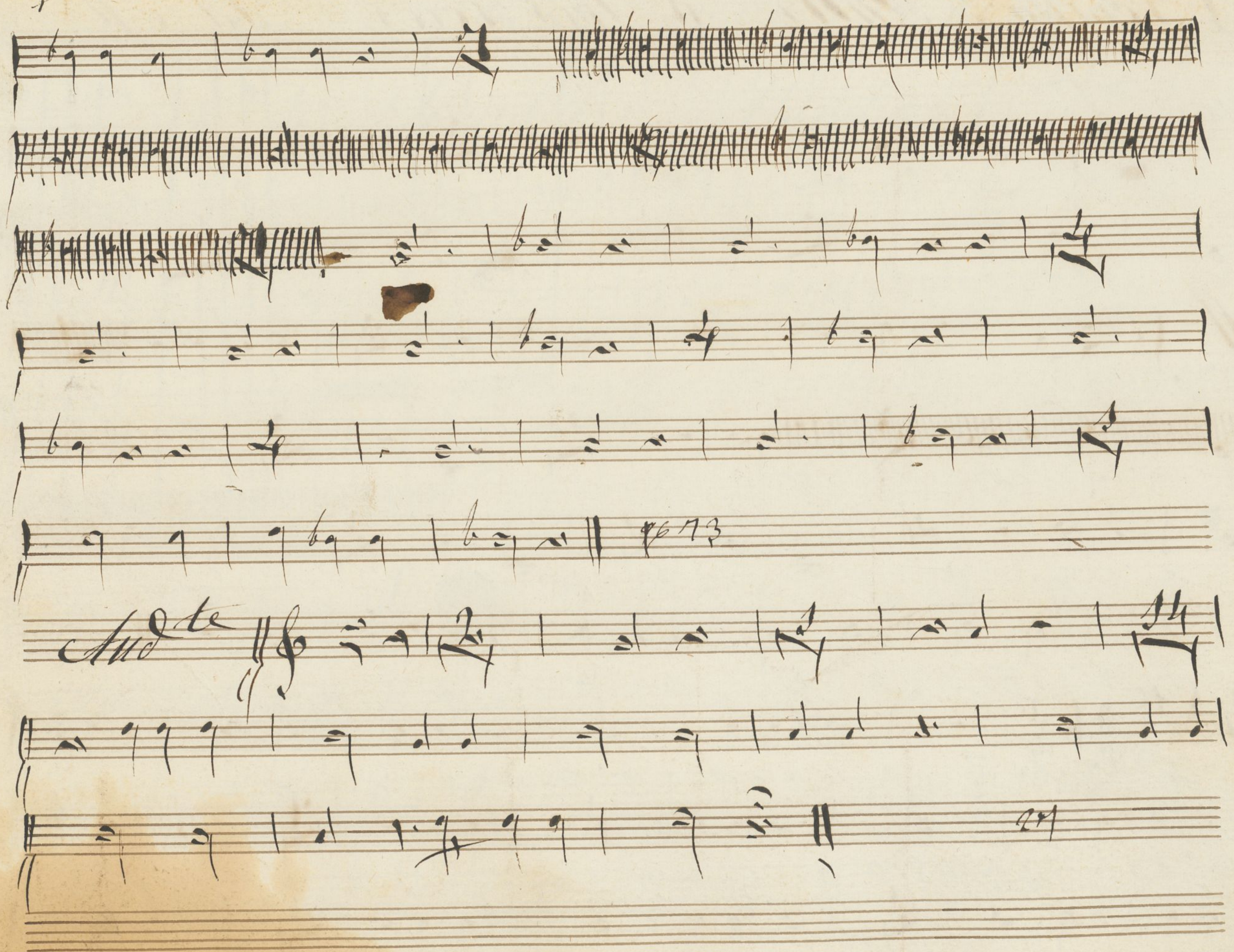
*Y rompa 2. Salve a tres voces del <sup>tro</sup> Estabo*

*Depracio* *infa*

Mus 686-4

A handwritten musical score on aged paper, featuring ten staves of music. The notation is in a historical style, likely from the 16th or 17th century. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of various note values, including minims, crotchets, and quavers, with some measures containing rests. There are several measures with complex rhythmic patterns, including triplets and sixteenth notes. The score is written in a cursive hand, and the ink is dark. The paper shows signs of age, including discoloration and some staining. The title 'Y rompa 2. Salve a tres voces del tro Estabo' is written at the top in a large, elegant script. The word 'Depracio' is written on the first staff, and 'infa' is written above it. The number 'Mus 686-4' is written in the upper right corner. The score is divided into sections by double bar lines, and some measures are marked with '2' or '3', possibly indicating repeat signs or measure numbers. The final measure of the tenth staff is marked with a double bar line and the number '43'.

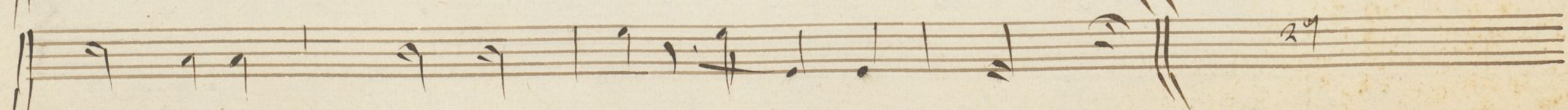
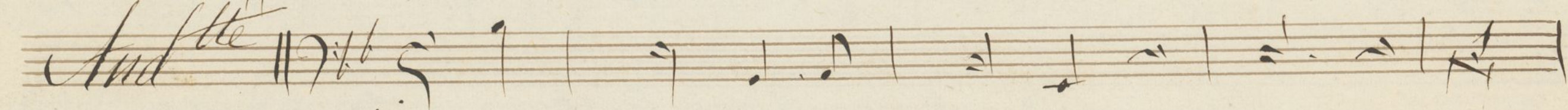
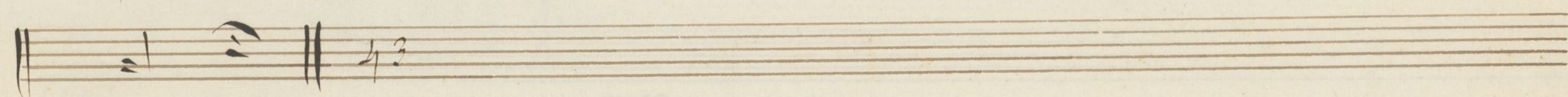
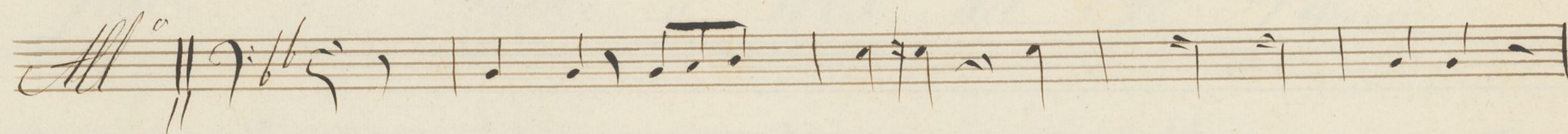
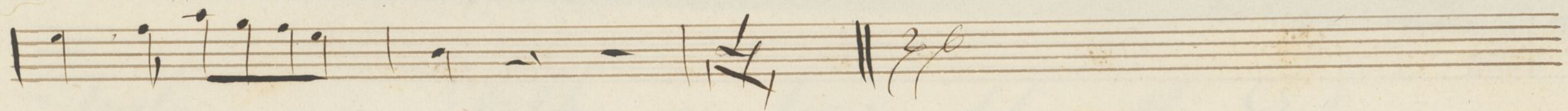




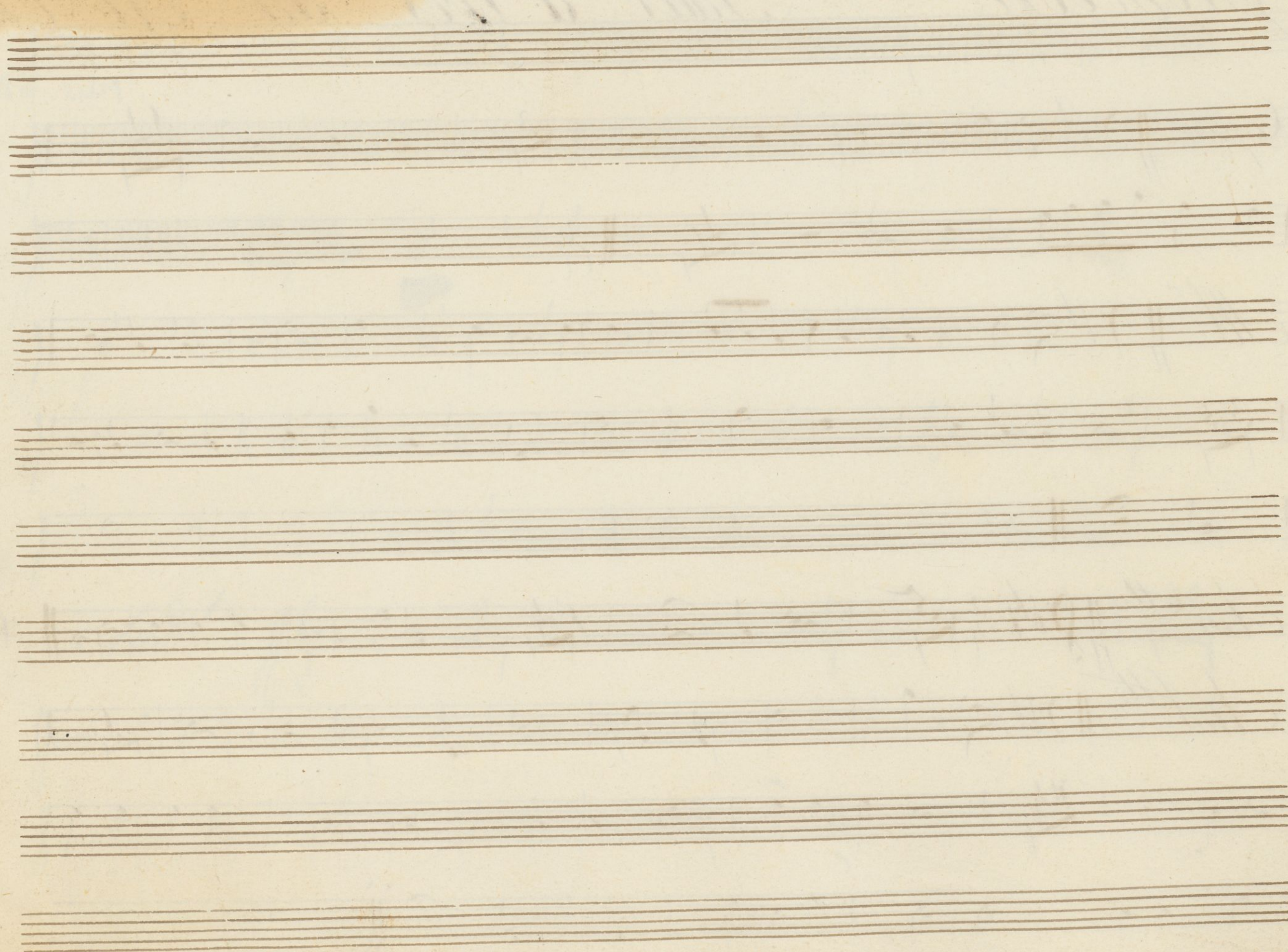


*Trombon* *Salle a tres del M. Glavon*

Mus 686-4





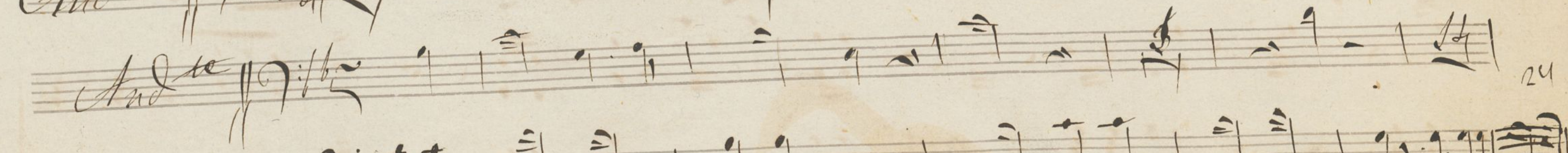
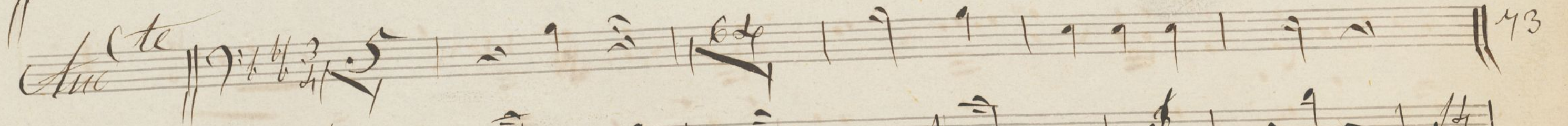
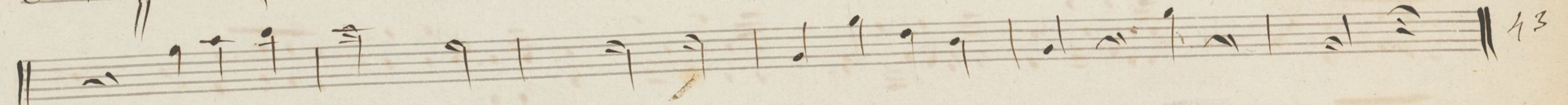
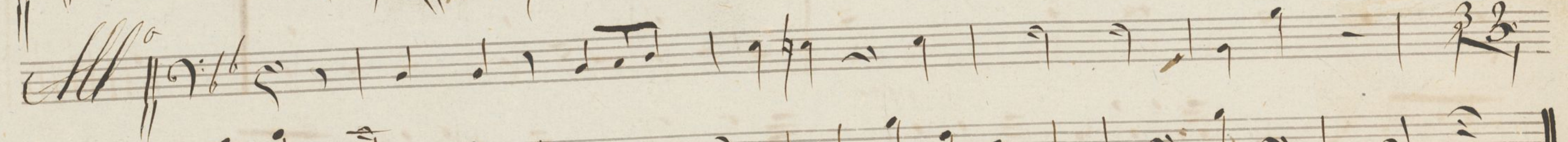
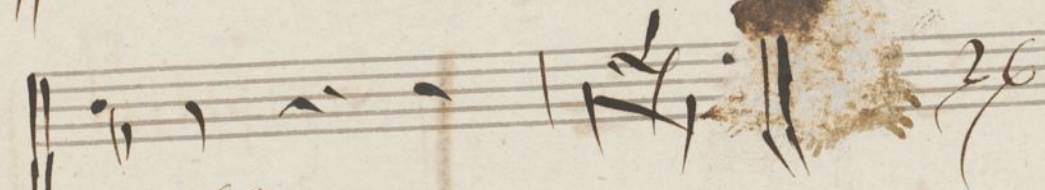
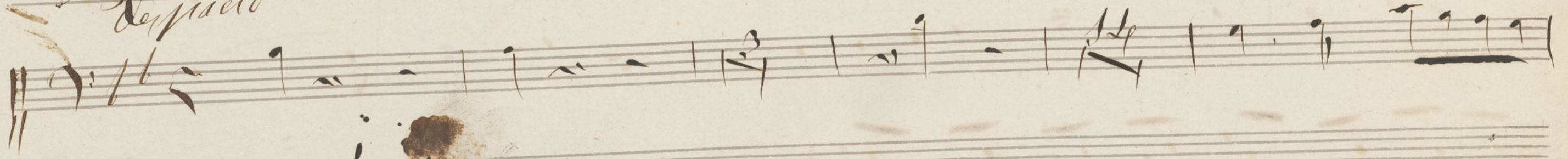




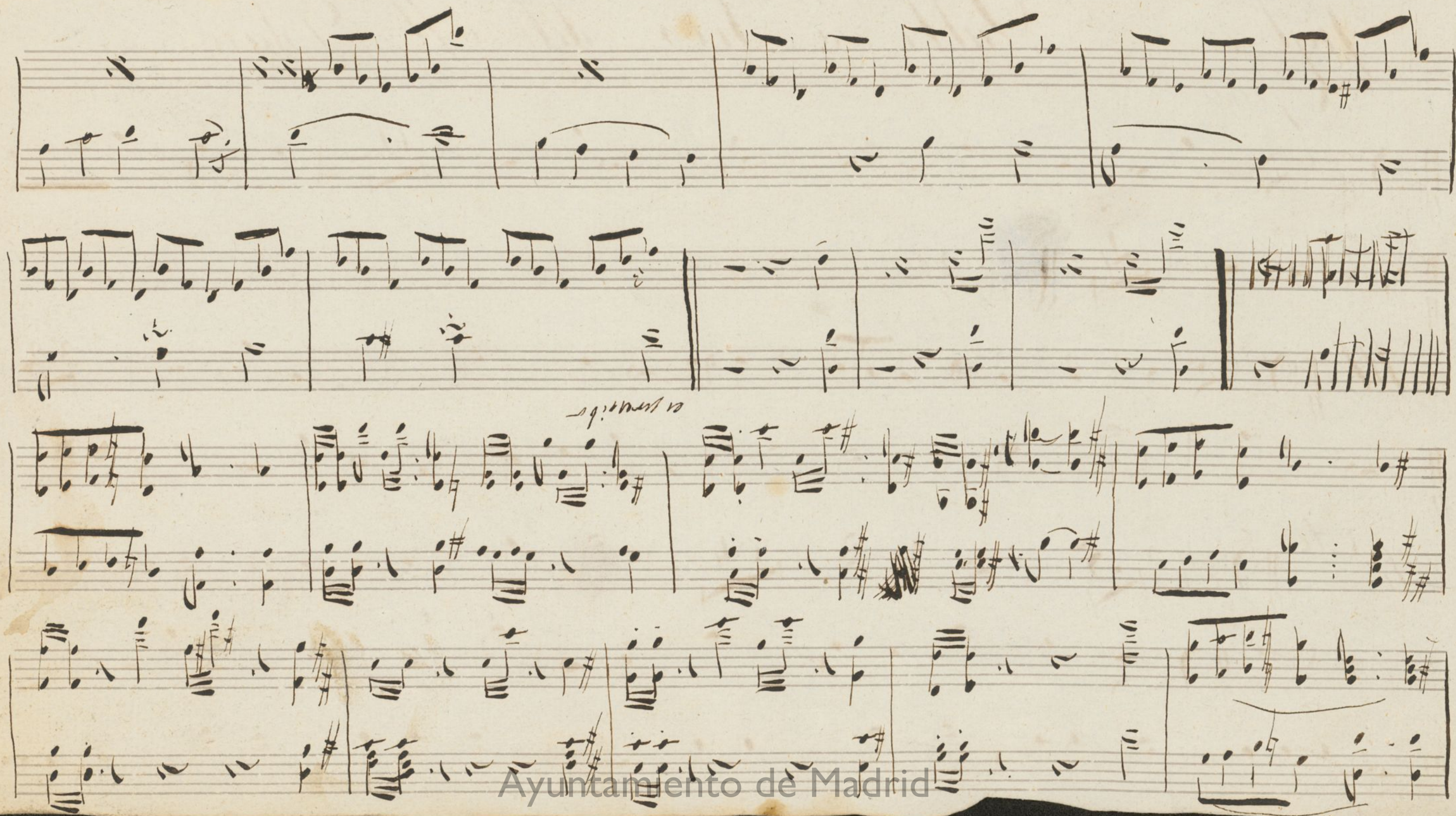
*Figle*

*Después*

# Salve a tres del M Estava





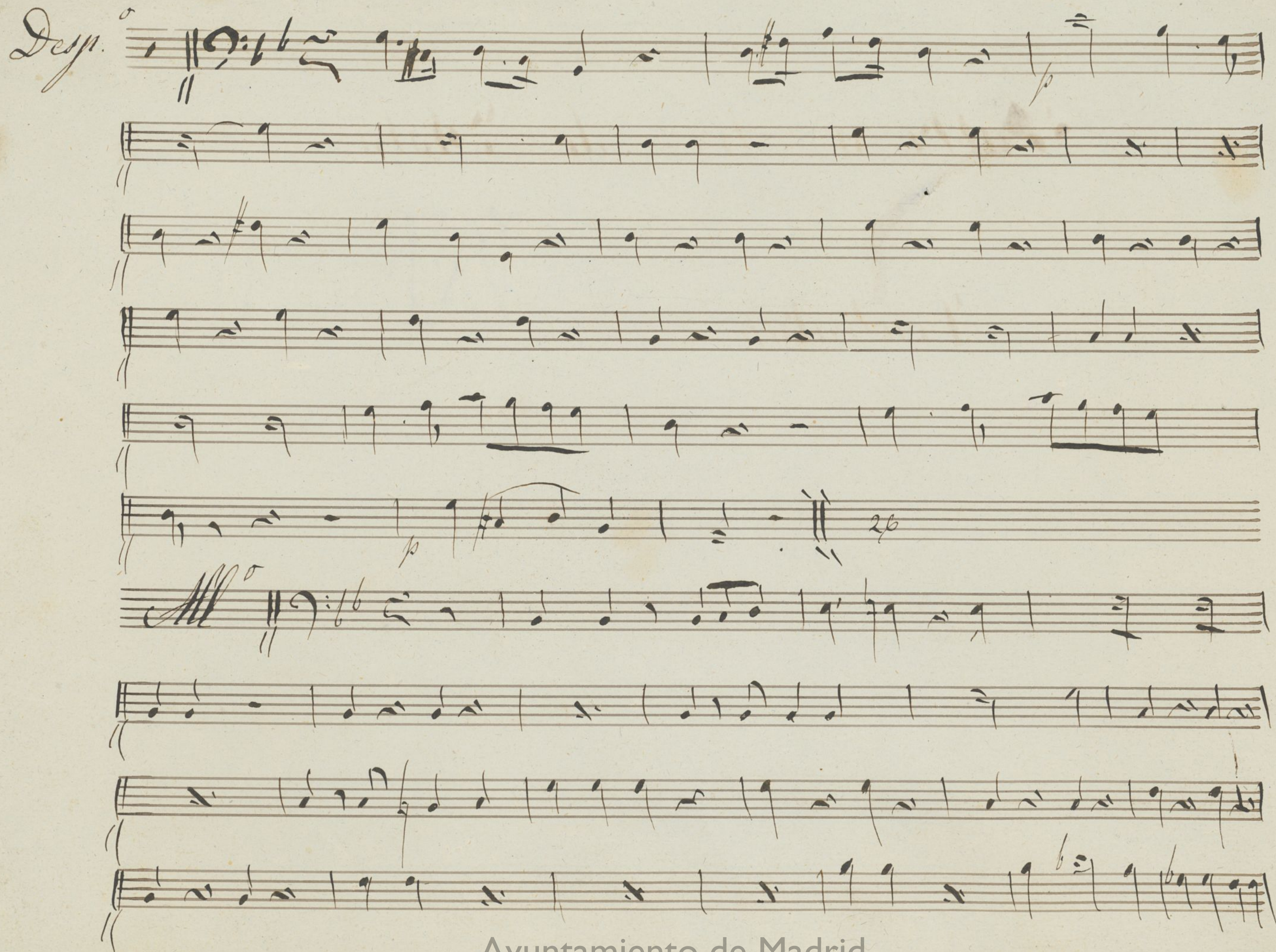




Salve a tres de Estaba

Contrabajo

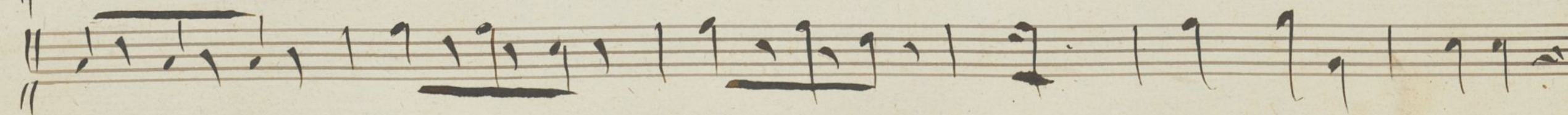
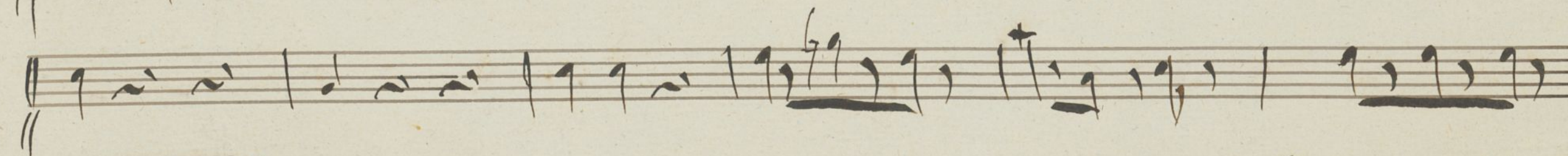
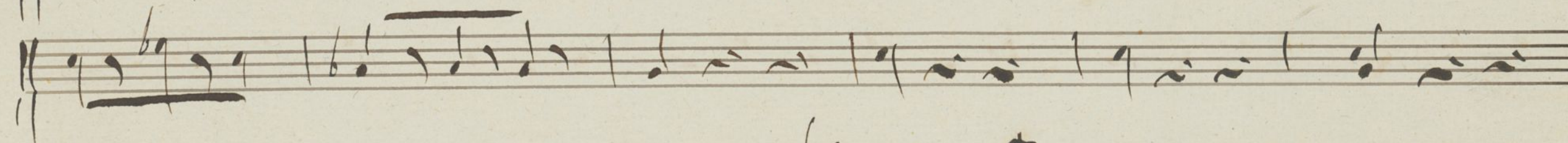
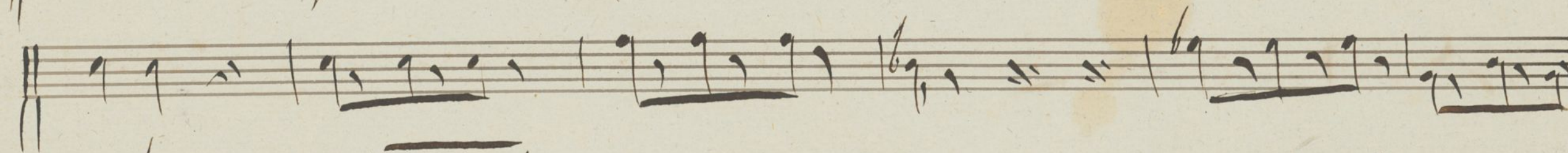
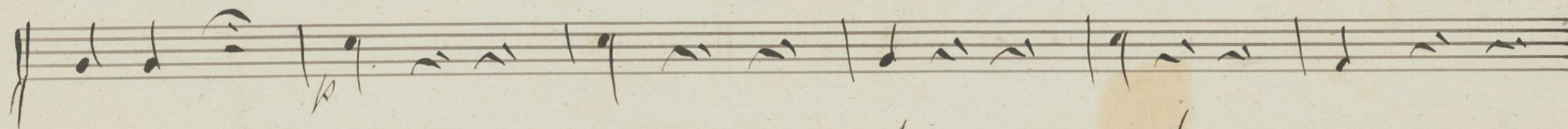
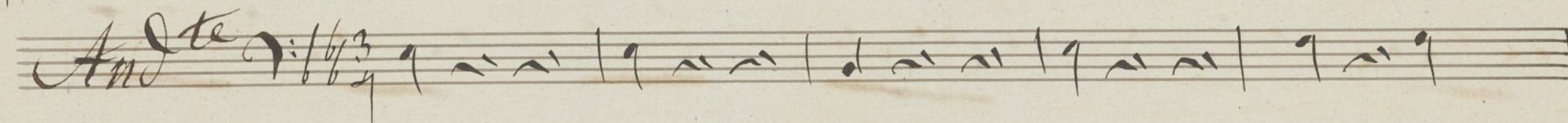
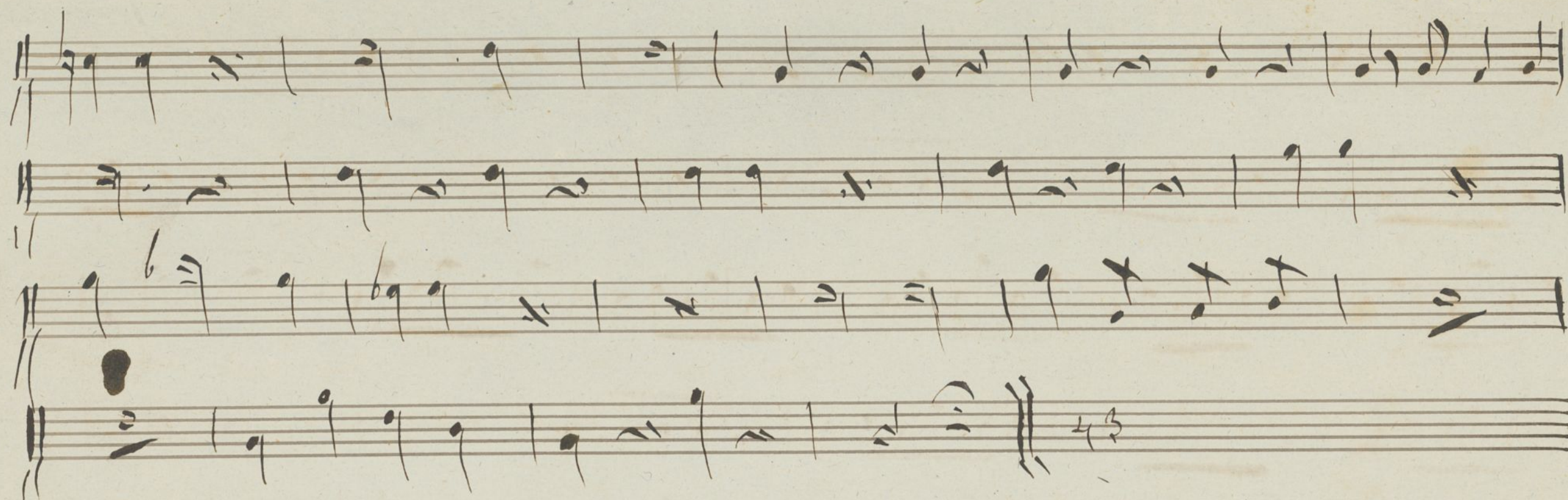




Ayuntamiento de Madrid

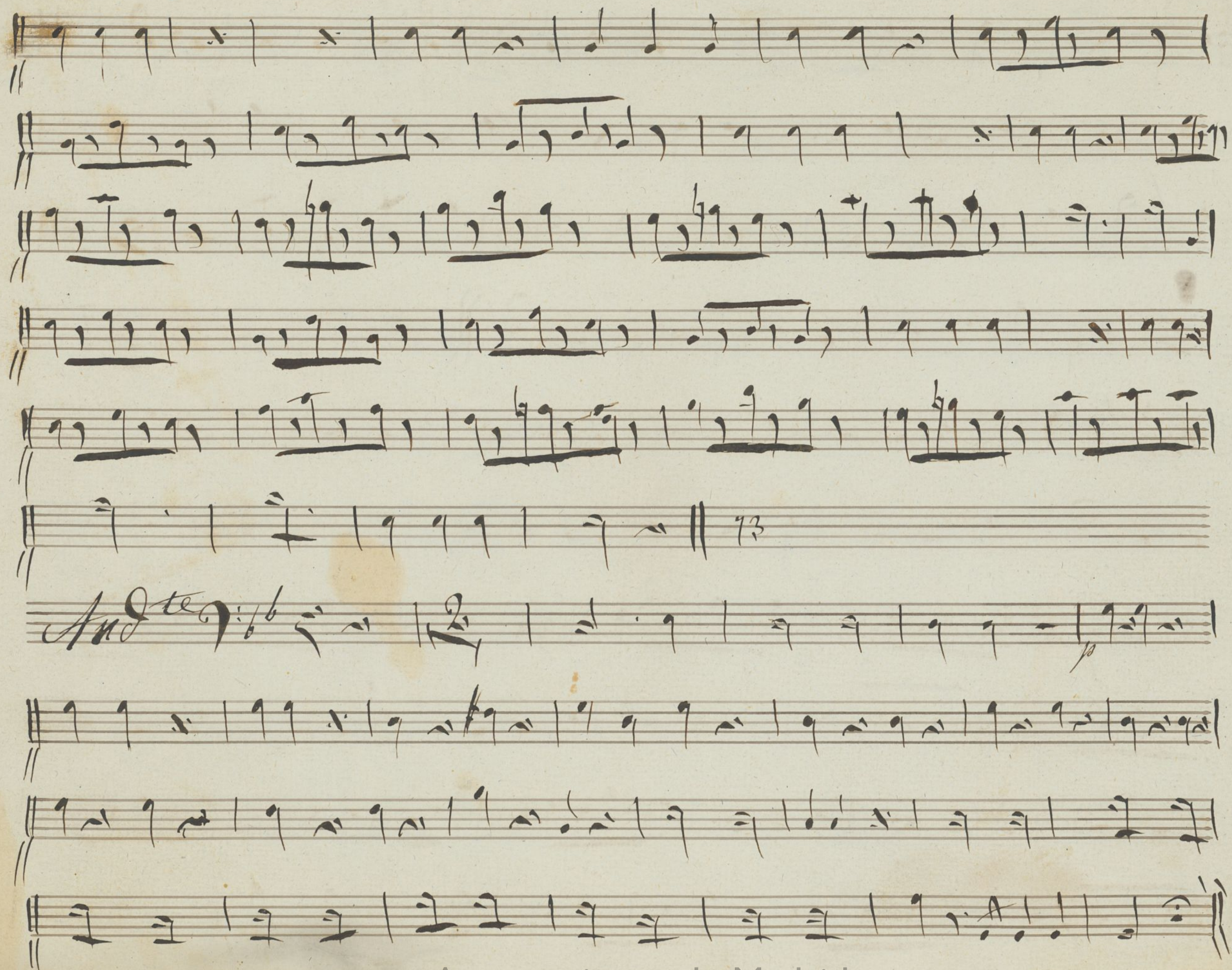


Mus  
686-4



*Op.*



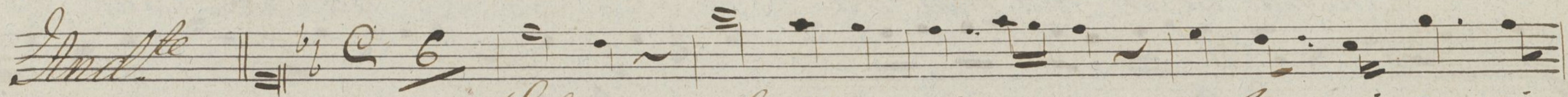




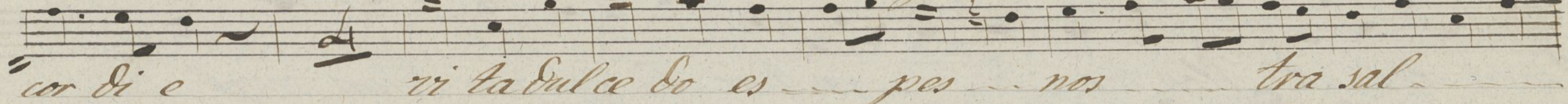
Triple. 1.<sup>o</sup>

Salve, a 3. Voces.

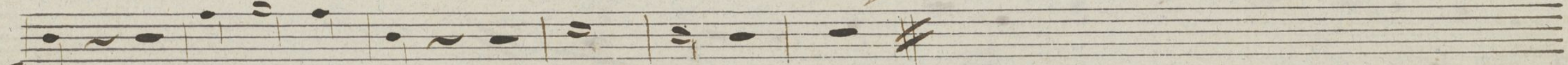
Por D. J. Esteva



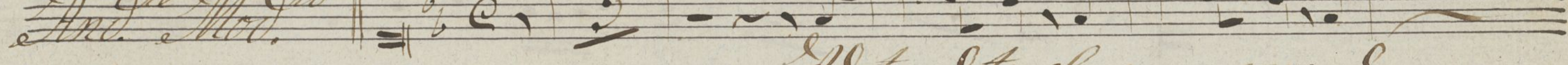
Sal ve sal ve re gi na ma ter mi se ri



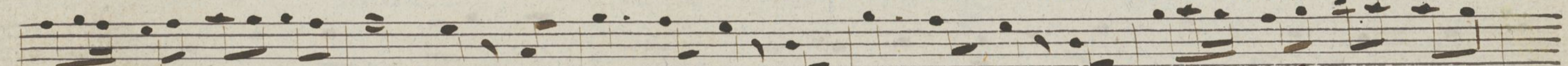
cor di e vi ta dulce do es pes nos tra sal



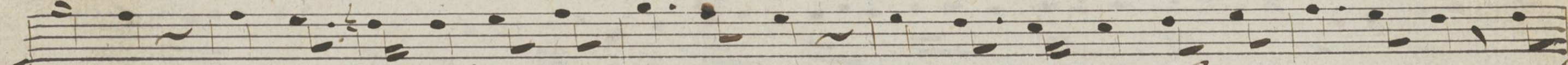
ve sal ve sal ve. Duo.



Ad te ad te cla ma mus ad



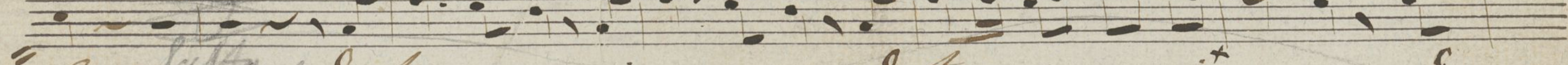
te ad te cla ma mus ad te ad te cla ma mus ad te ad te cla



ma mus ex u les fi li i e ve ex u les fi li i e ve ad



te sus pi ra mus ge men tes et flen tes in hac lacri marum va



le Salta ad te sus pi ra mus ad te sus pi ra mus ad



te sus pi ra mus ge men tes et flen tes



in hac la cri ma rum va le ad te sus pi  
ra mus ad te sus pi ra mus ad te sus pi ra mus ge  
men tes et flen tes in hac la cri ma rum val

le la cri ma rum val le. *And. Mos. 29 Duo.*

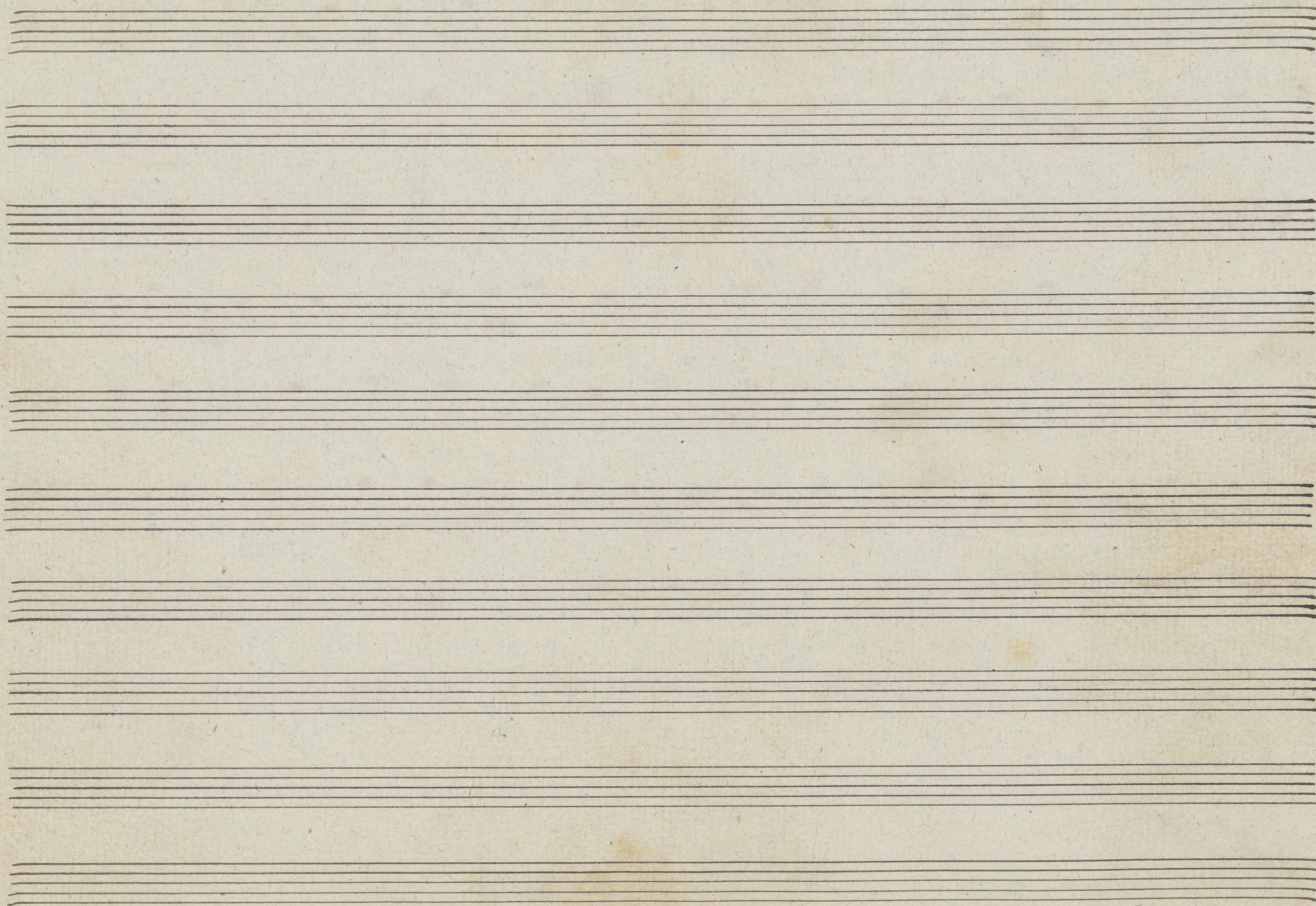
je sum ve ne  
dic tum fruc tum ven tris tui no ri post hoc ex  
si li um os ten de no bis post hoc es  
si li um no bis post hoc ex si li um os ten de os  
ten de os ten de no bis post hoc ex si li um os  
ten de no bis post hoc ex



Handwritten musical score on aged paper. The score consists of eight staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written in a cursive hand below the notes. The second staff continues the melody. The third staff features a double bar line and the word 'Despacio' written in a larger, more decorative script. The fourth staff continues the melody. The fifth staff begins with a new section, marked by a double bar line and a key signature change to two flats (B-flat and E-flat). The sixth staff continues the melody. The seventh staff continues the melody. The eighth staff continues the melody. The score ends with a double bar line and a key signature change to one sharp (F-sharp).

si li um no bis post hoc ex si li um os  
ten de os ten de os ten de.  
*Despacio.* ||  
a O dul cis o dul cis vir go vir go ma  
ri a O dul cis vir go dul cis  
vir go ma ri a o dul cis vir go ma ri  
a o dul cis vir go ma ri a.





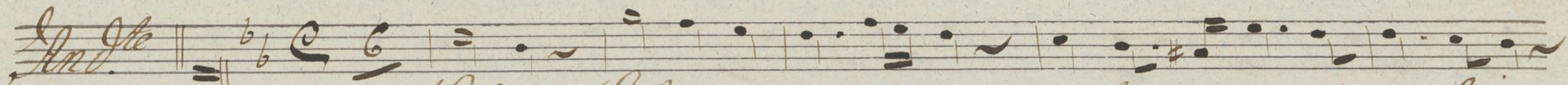
Ayuntamiento de Madrid



Tiple. 2<sup>o</sup>

Salve, a. 3.

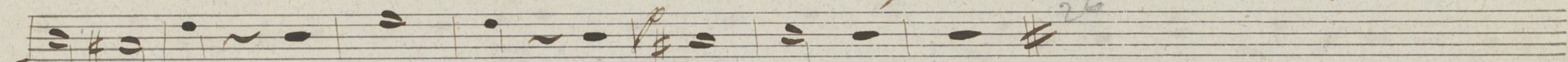
P. D. Y. Esteva.



Sal ve Sal ve re gi na ma ter mi se ri cor di e

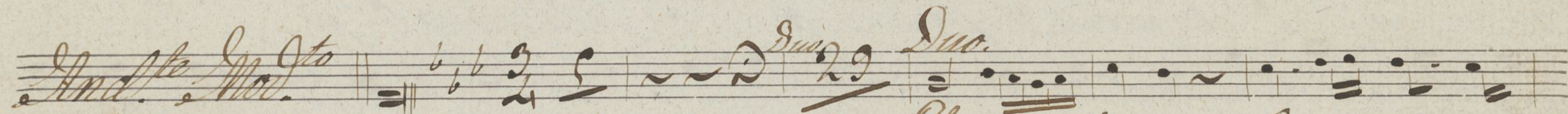


vi ta dul ce do vi ta dul ce do et spes nos tra sal ve et spes nos tra

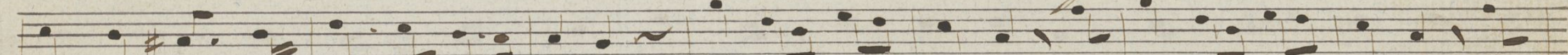


sal ve sal ve sal ve.

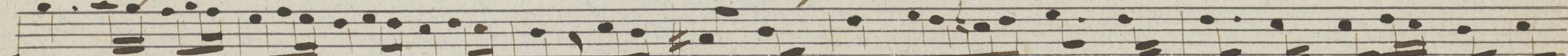
Adte Camamus. Tacet.



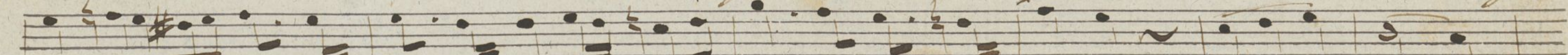
Et je sum be ne



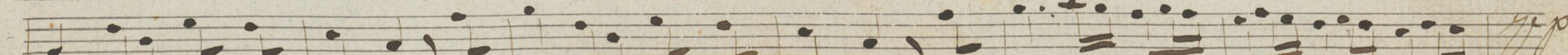
dictum fruc tum ven tris tu is no bis pot hoc es i li um os ten de os



ten de no bis post hoc esi li um no bis post



hoc es i li um os ten de os ten de os ten



de no bis post hoc es i li um os ten de os ten



de no bis post hoc ex si li um no bis post hoc ex  
si li um os ten de os ten de os ten de.  
Despacio. || *O clemens o pi*  
a o dulcis o dulcis vir go vir go ma  
ri a o clemens o pi a o clemens o pi a o  
dulcis vir go vir go ma ri a ma ri a o dulcis  
vir go ma ri a o dulcis vir go ma ri a.



Bajo.

Salve, á 3.

P. D. Y. Clara

And. te

Salve Salve re gi na ma ter mi se ri

cor di e vi ta dul ce do et spes nos tra Salve et spes nos tra

sal ve sal ve sal ve.

And. te

Ad te ad te cla ma mus ad

te ad te cla ma mus ad te ad te cla ma mus ad te ad te cla

ma mus es u les fi li i e ve es u le fi li i e ve ad

te sus pi ra mus ge men tes et flen tes in ha la cri ma rum va le

Ad te sus pi ra mus ad te sus pi ra mus ad te sus pi

ra mus ge men tes et flen tes in hac la cri ma rum



2#

*val* *te* *Mo* *to* *Mo* *to* *Solo* *le* *la* *ci* *ma* *rum* *va* *le*.

*Q* *ya* *er* *go* *ad* *vo*

*ca* *ta* *nos* *tra* *ad* *vo* *ca* *ta* *nos* *tra* *il* *los*

*tu* *es* *mi* *se* *ri* *cor* *des* *o* *cu* *los* *ad* *nos* *con*

*ver* *te* *con* *ver* *te* *Q* *ya* *er* *go* *ad* *vo*

*ca* *ta* *nos* *tra* *ad* *vo* *ca* *ta* *nos* *tra* *il* *los*

*tu* *es* *mi* *se* *ri* *cor* *des* *o* *cu* *los* *ad* *nos* *con* *ver* *te* *ad*

*nos* *con* *ver* *te*.

*Despacio* *Solo* *O* *cle* *mens* *o* *pi* *a* *O* *cle* *mens* *o*

*pi* *a* *o* *dul* *cis* *o* *dul* *cis* *o* *dul* *cis*

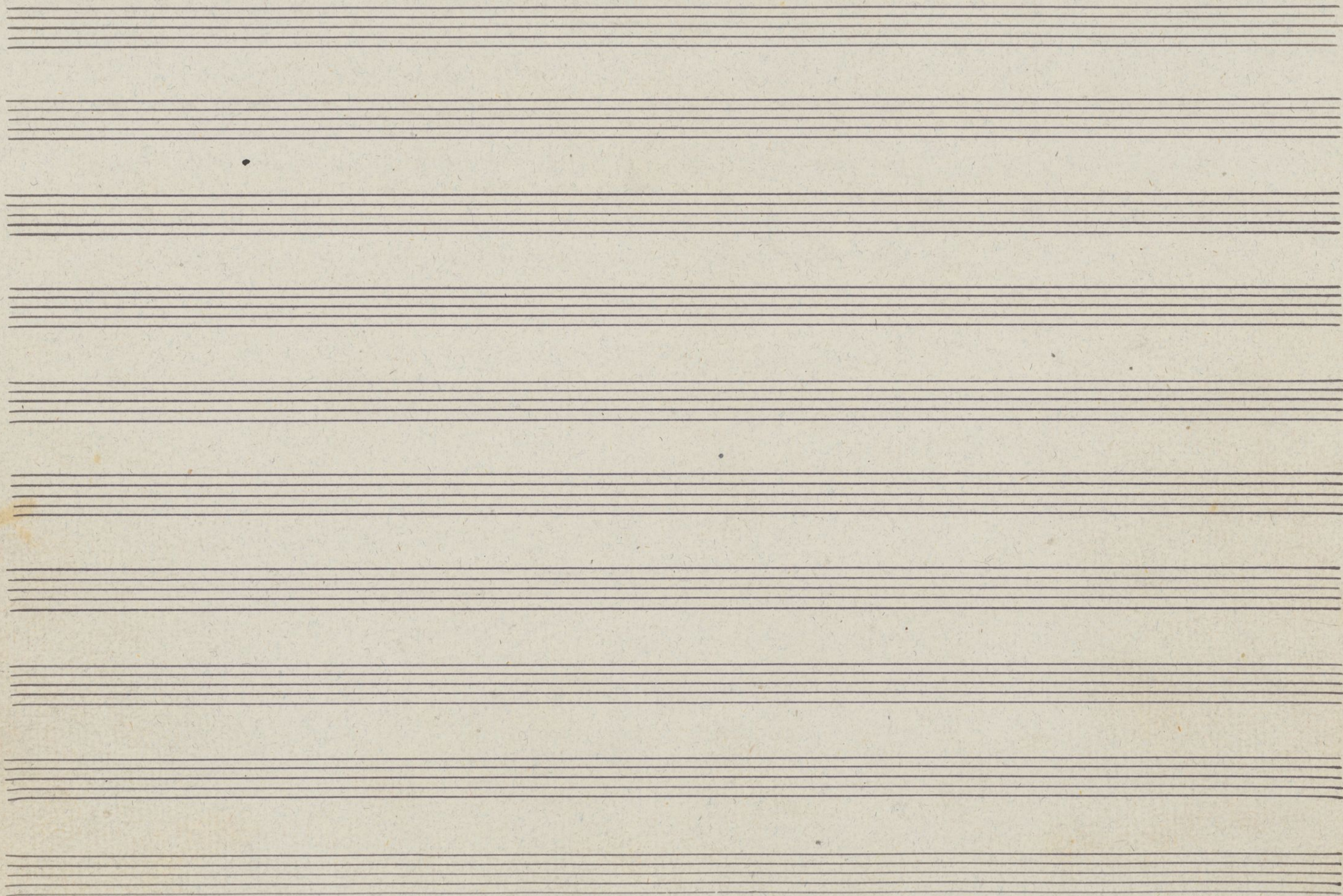


43  
2#

Handwritten musical score for a piece titled "Virgo maría". The score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics "Vir go ma ri a" are written below the first staff, and "o cle mens o pi a o" are written below the second staff. The third staff contains the lyrics "dul cis vir go vir go ma ri a ma ri a o dul cis", and the fourth staff contains "vir go ma ri a o dul cis vir go ma ri a". The score ends with a double bar line and a sharp sign. There are several empty staves below the written music.

Vir go ma ri a o cle mens o pi a o  
dul cis vir go vir go ma ri a ma ri a o dul cis  
vir go ma ri a o dul cis vir go ma ri a.



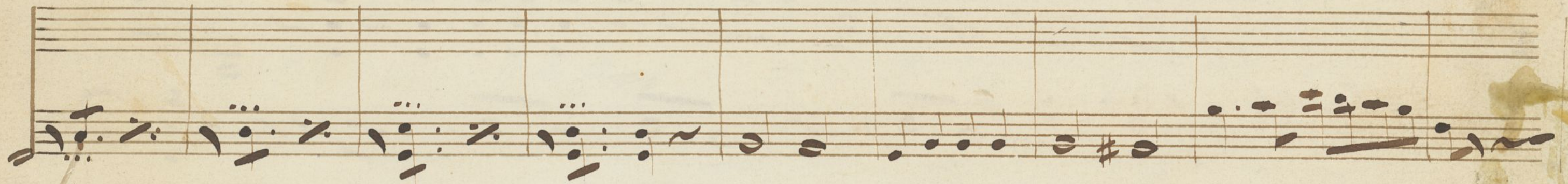
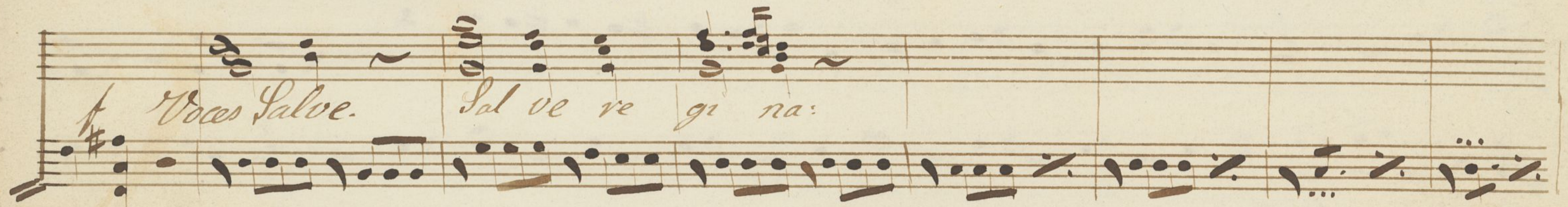
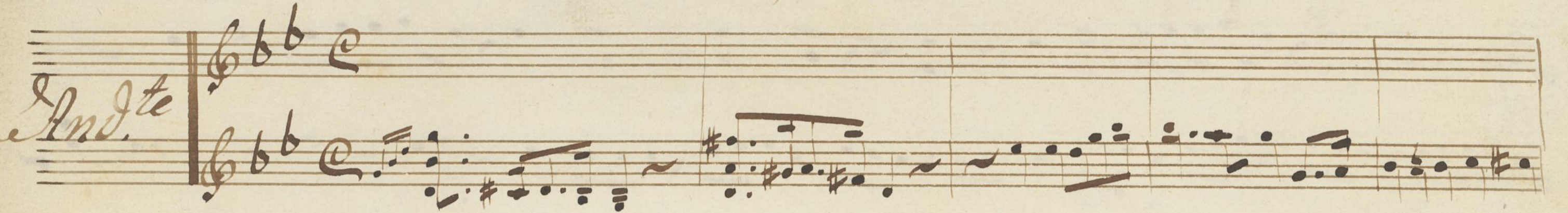




Violin, Principal.

Salve, á 3.

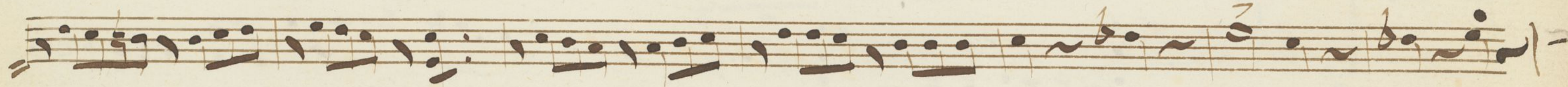
P. D. Y. Glava.





*And. Mo. And. Mo.*  *Pote ad te clama*

*mus:* 









*And. Mo. And. Mo.* 



*Solo. Eya ergo:* 



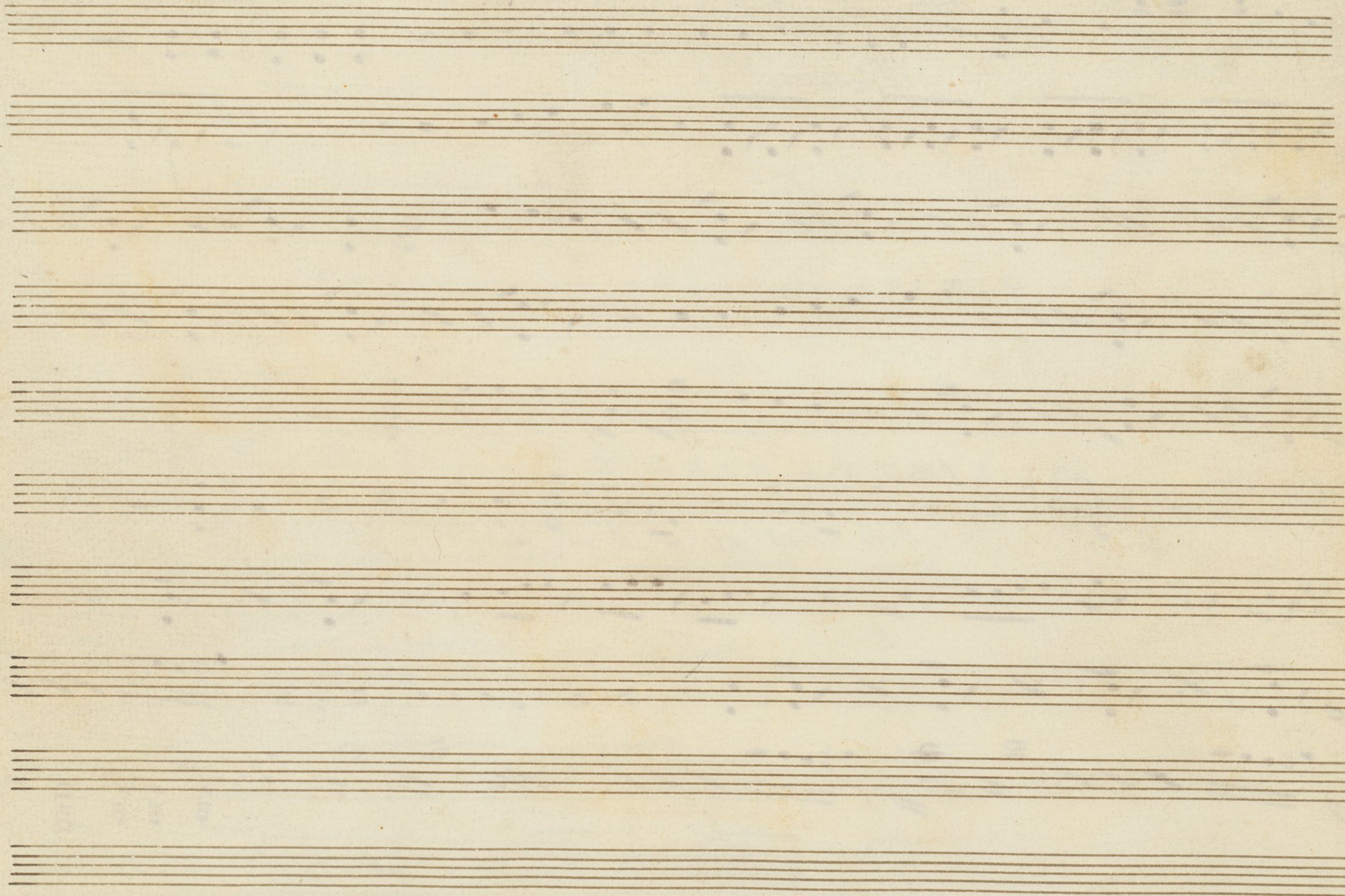




*Duo.*  
*Et Jesus:*

*Despacio.* *Solo de Bazo.*  
*O cle mens O pi-a O cle mens:*





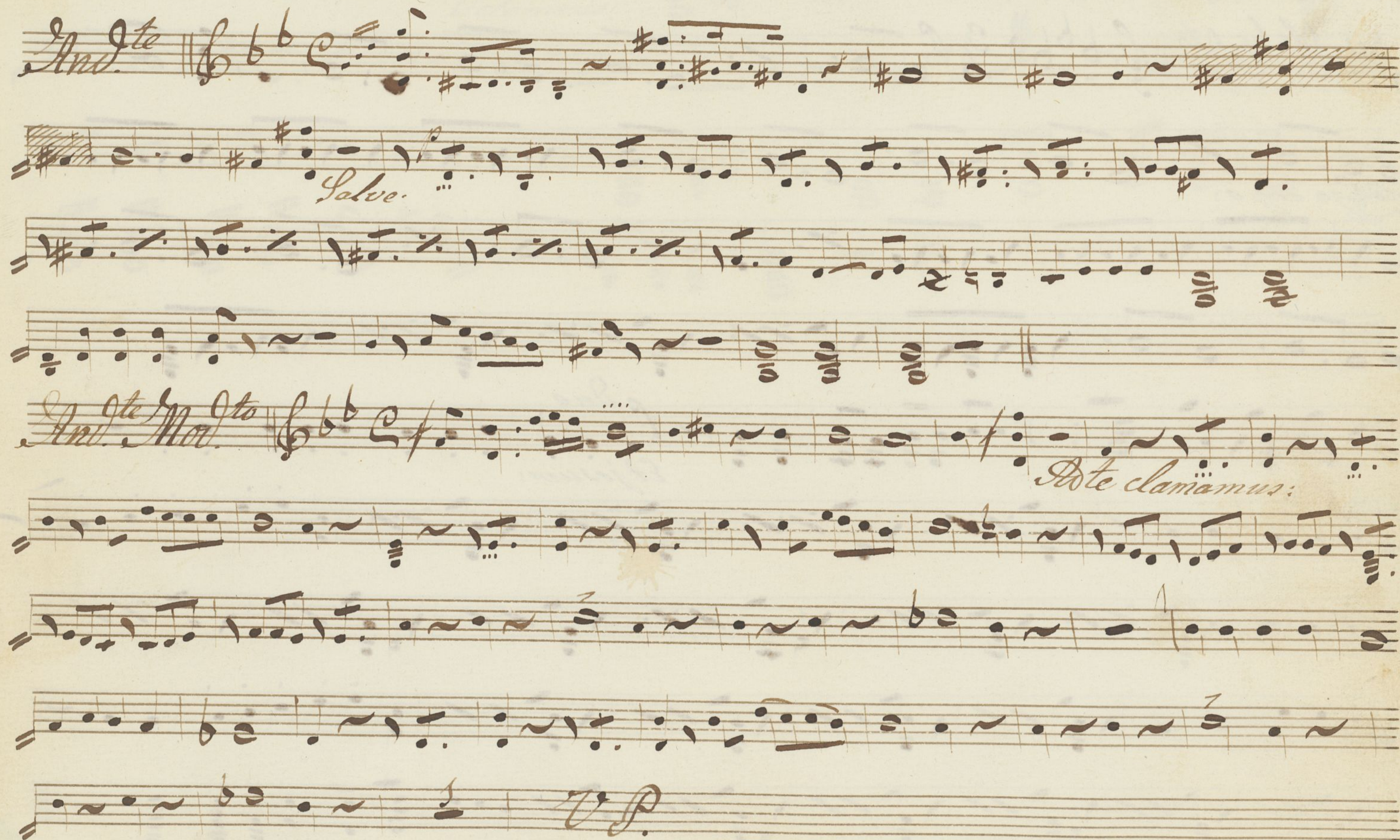


Violin 2<sup>o</sup>

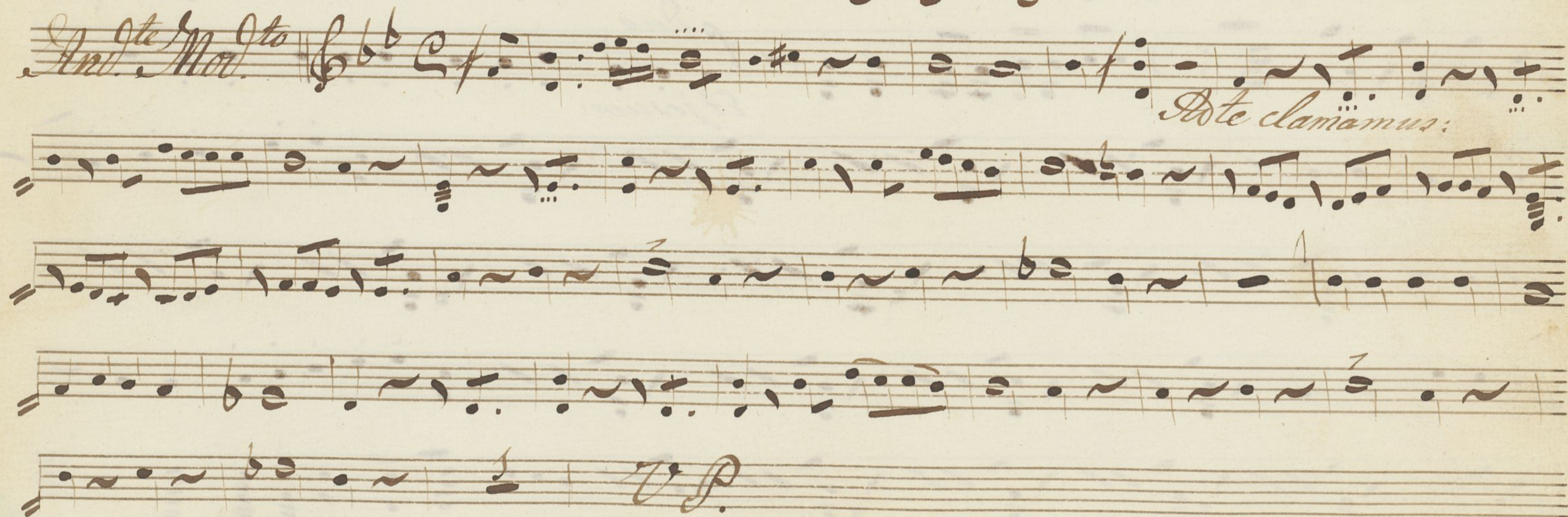
Mus 686-4

Salve, a 3.

P. D. Y. Eslava.

And<sup>te</sup> || 

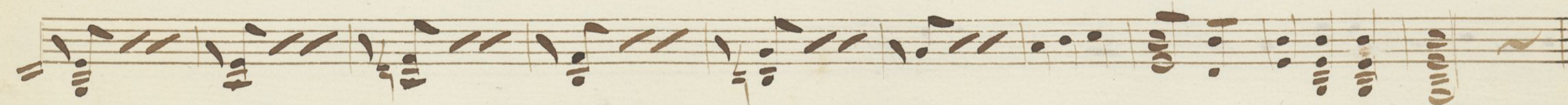
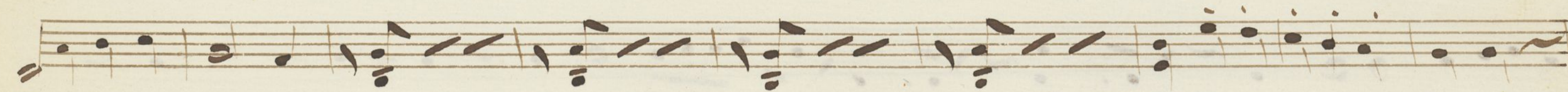
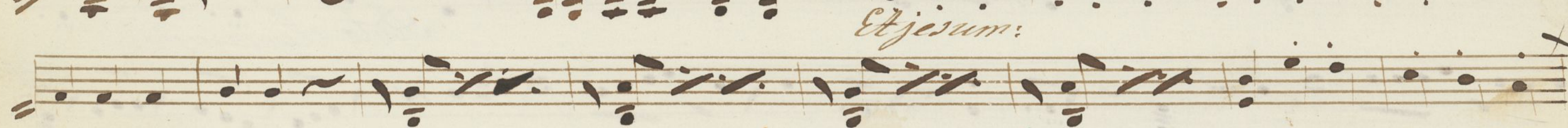
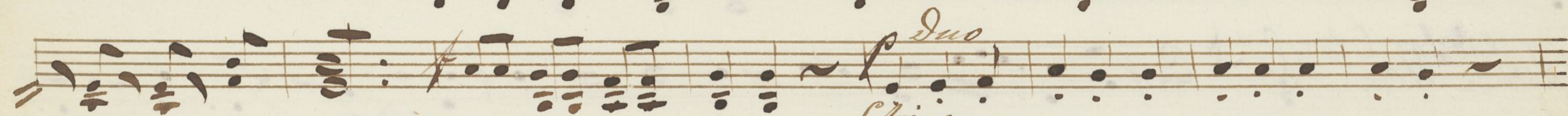
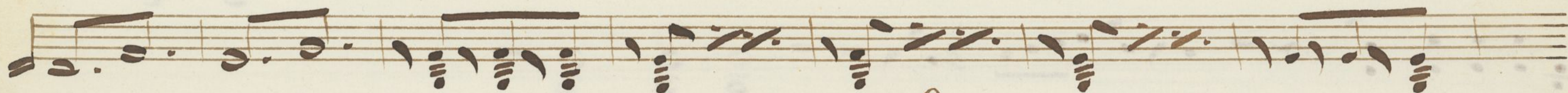
Salve.

And<sup>te</sup> Mor<sup>to</sup> 

And<sup>te</sup> clamamus:

V. P.





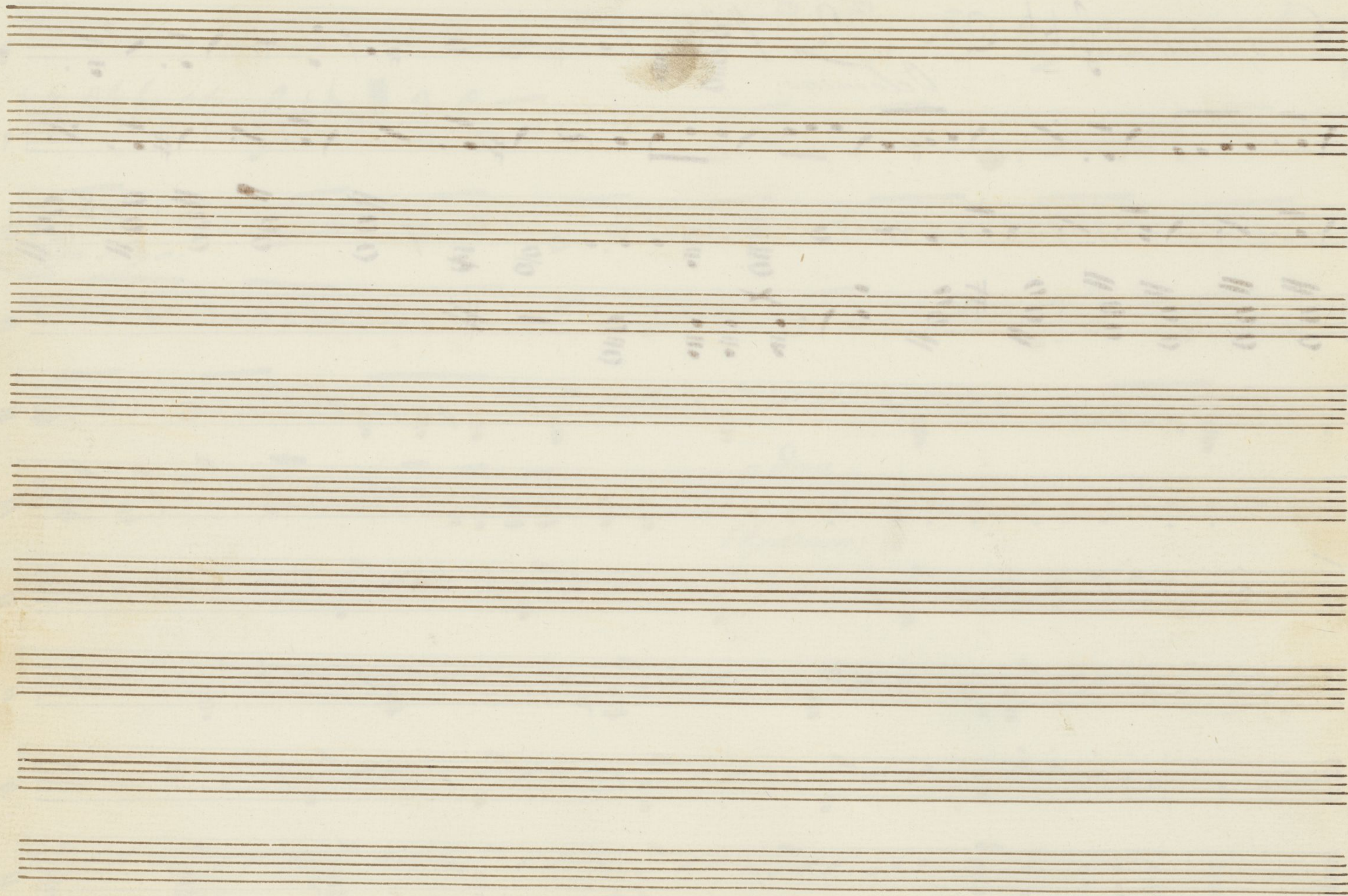




*Despacio* *Olemens:*







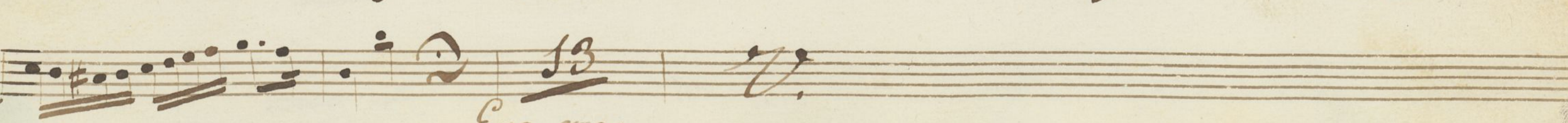
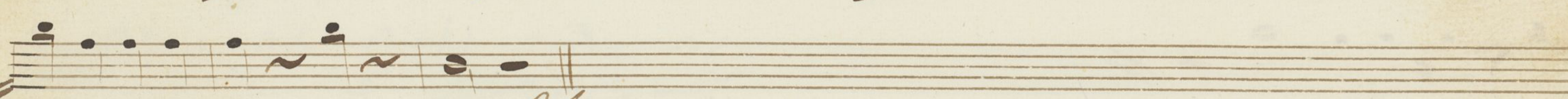


# Clarinet. 1<sup>o</sup>

## Salve. a 3.

## P. D. y Glava.

And.<sup>te</sup> En. Dq.



Eya ergo:

Ayuntamiento de Madrid



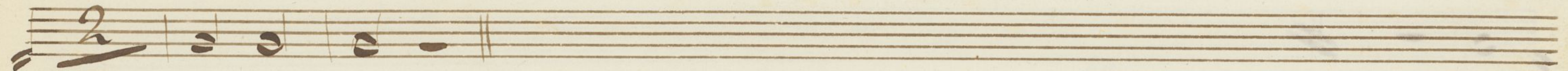
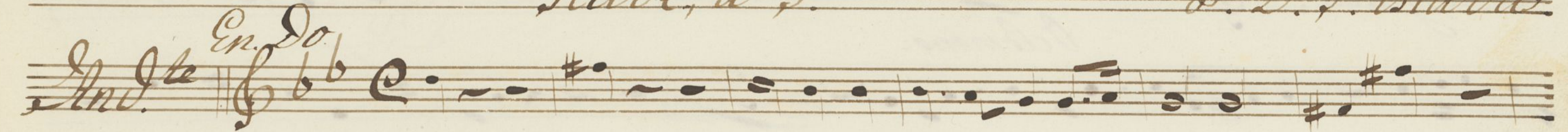
Handwritten musical score on aged paper. The notation includes various notes, rests, and accidentals. The score is divided into sections by the words *Despacio.* and *Oclémens:*. The first section, *Despacio.*, begins with a treble clef, a key signature of two flats (Bb and Eb), and a common time signature (C). The second section, *Oclémens:*, follows. The score is written on ten staves, with the first four staves containing musical notation, the fifth staff starting with *Despacio.*, the sixth staff with *Oclémens:*, and the seventh staff continuing the notation. The eighth, ninth, and tenth staves are empty.



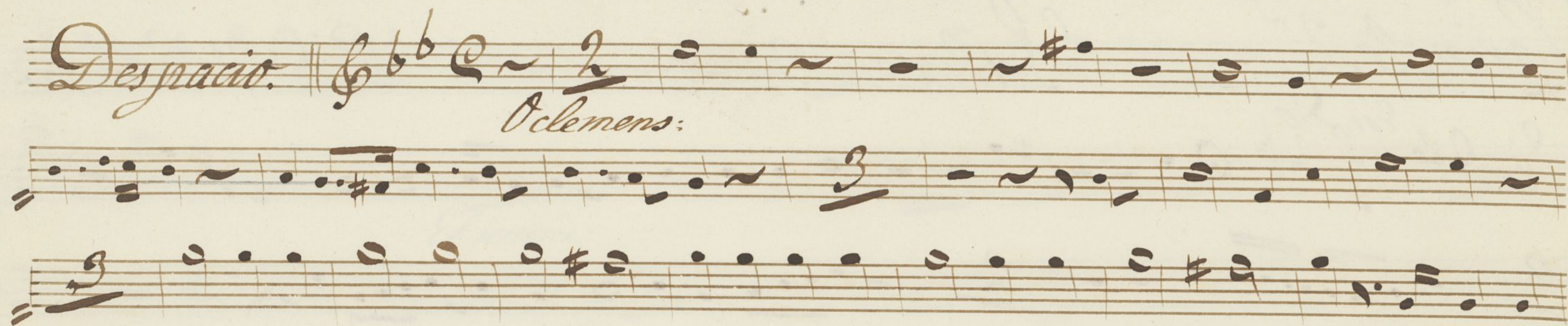
Clarinet. 2<sup>d</sup>

Salve, a 3.

P. D. y Clara





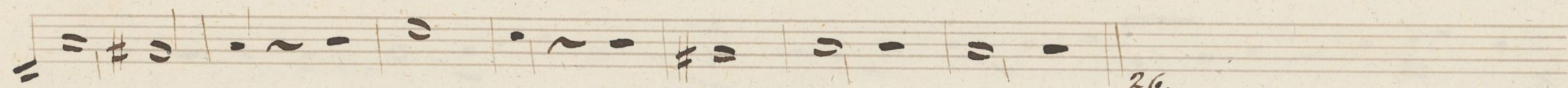
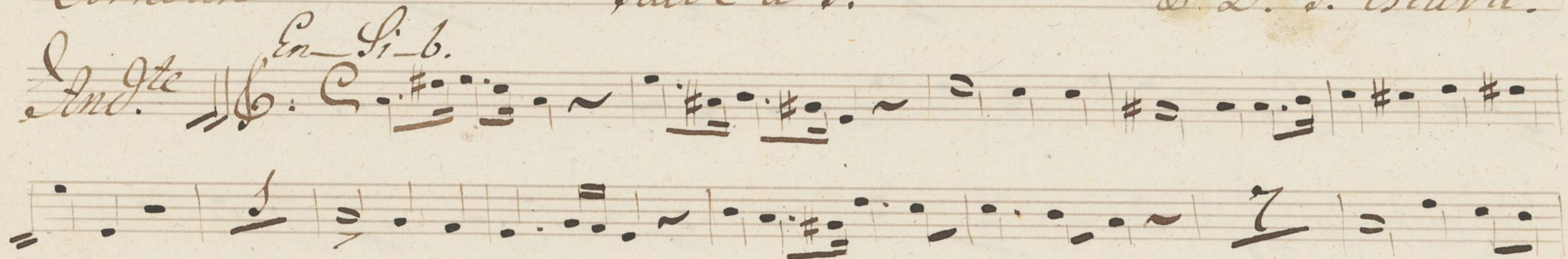




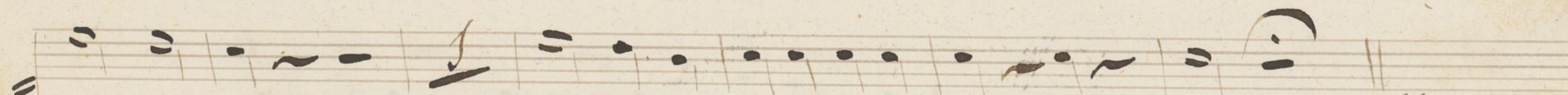
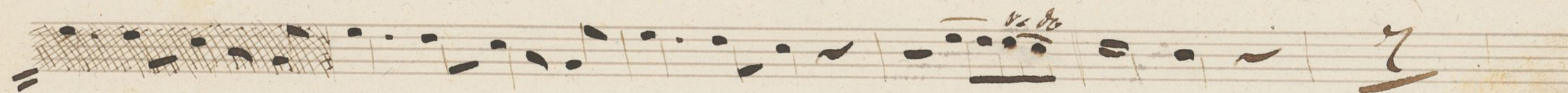
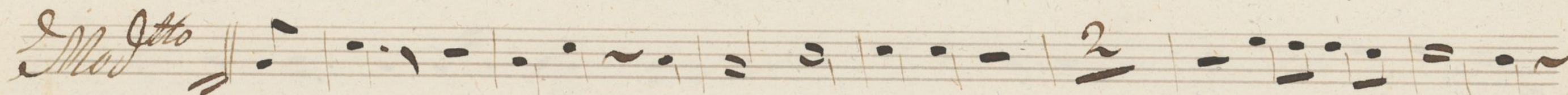
Cornetín

Salve á 3.

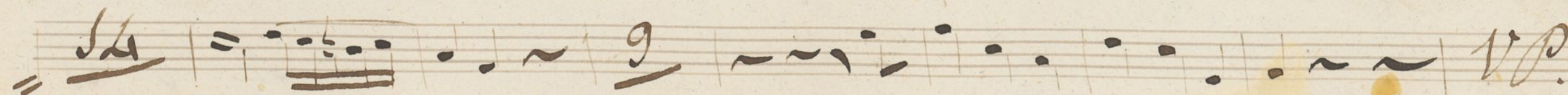
P. D. Y. Glava.

And. <sup>En Si-b.</sup>

26.



16





Handwritten musical notation on five staves. The notation includes various notes, rests, and bar lines. The word "Despacio" is written in the third staff. The number "12" is written above the second staff, and "13" is written above the first staff. The number "27" is written at the end of the fifth staff.

Handwritten musical notation on two staves, featuring notes and rests.

No.

Motete.

Violin I.



*Trompa.*

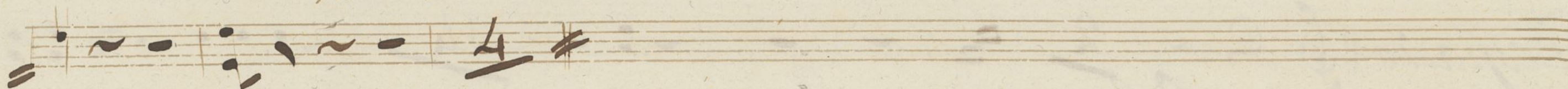
*Salve, a 3.*

*P. D. Y. Esclava.*

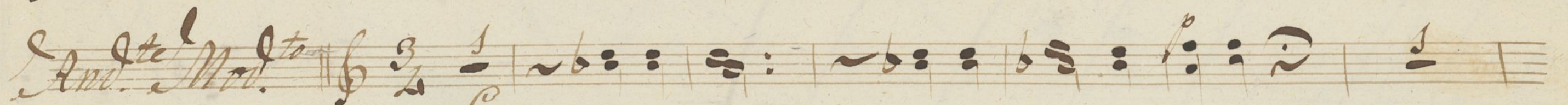
*En Fa.*



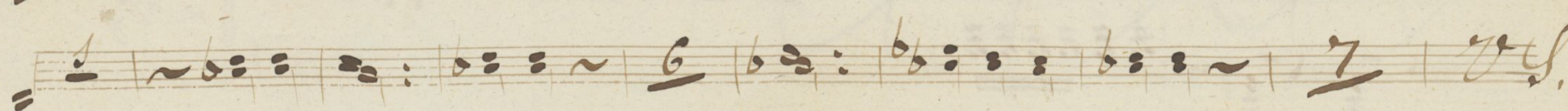
*Salve.*



*Ade clamamus.*



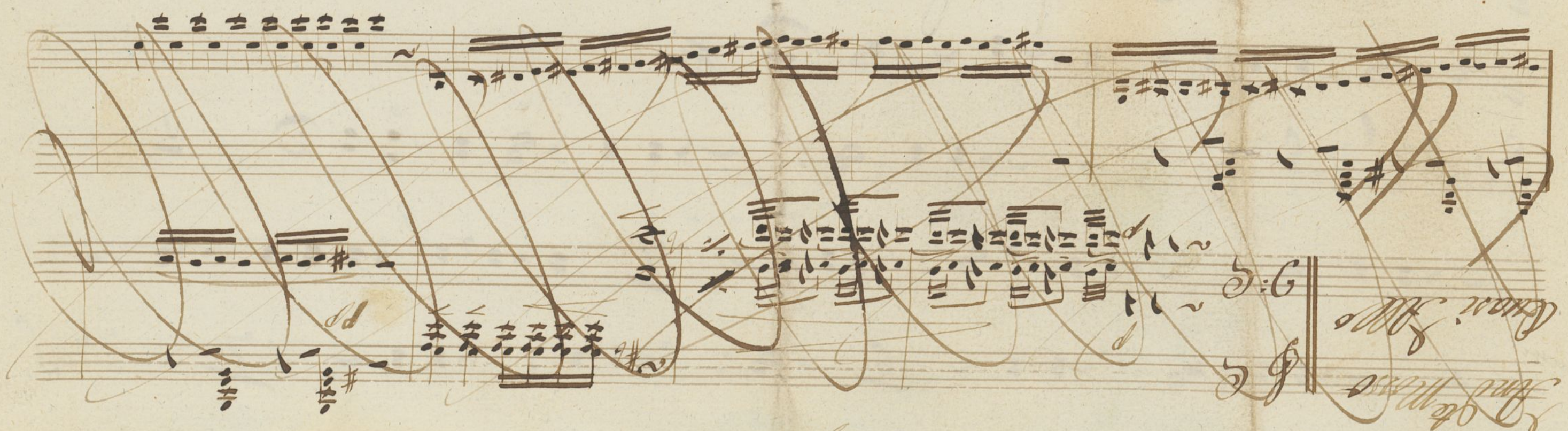
*Eya ergo.*







*Despacio* || *Olemens.*

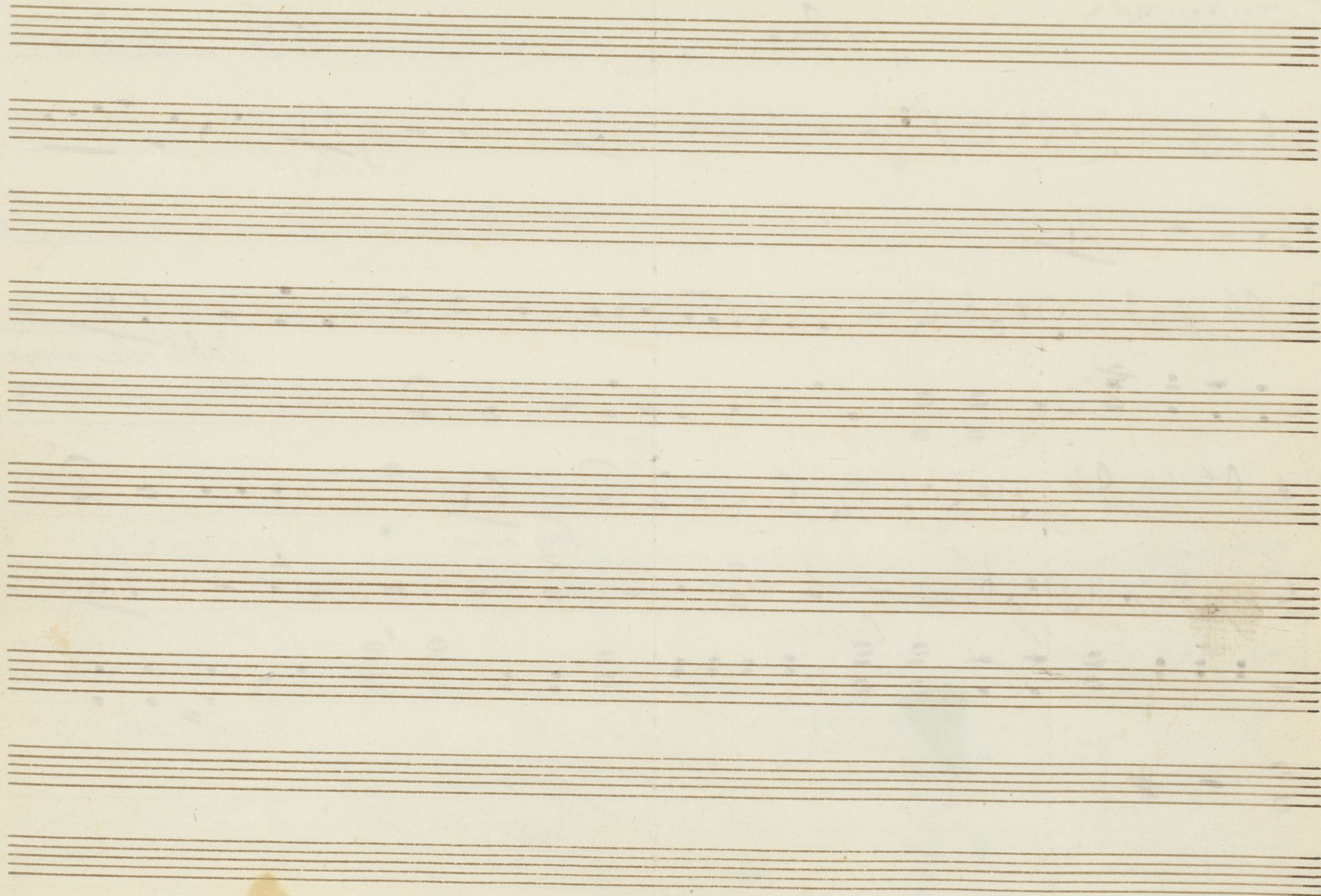


*Macbeth. Coro de Sicari.*  
Ayuntamiento de Madrid











Bajo, ó Contrabajo. Salve, a' 3. P. D. Y Glava.

And.  $\text{D}=\text{b b}$   $\text{C}/$

Sal-ve:

26

And.  $\text{D}=\text{b b}$   $\text{C}/$

Ad te clamamus.

4



*And. Mos.* *Ergo ergo.*

*Duo.*  
*Et iterum:*

73 *ff*



*Sicut, Fige, tace esto por 3 compases.*

*Solo.*

*Despacio* ||  $\text{G}=\flat\flat$   $\text{C.}$

*O clemens:*



27





Ayuntamiento de Madrid



Mus 686-4

A single staff of handwritten musical notation. The notation includes various note values, rests, and a large, bold '7' marking. The handwriting is in dark ink on aged, slightly stained paper. The staff is a single five-line staff. The notation begins with a clef-like symbol on the left, followed by a series of notes and rests. A large '7' is written above the staff, possibly indicating a measure or a specific note. The notation continues with several more notes and rests, ending with a double bar line on the right.

And. Mov.  $\text{♩} = 66$  @

A single staff of handwritten musical notation. The notation includes various note values, rests, and a double bar line. The handwriting is in brown ink on aged paper. The notes are mostly eighth and sixteenth notes, with some rests. A double bar line is present in the middle of the staff. The notation is somewhat stylized and appears to be a personal or working draft.

A single staff of handwritten musical notation. The notation includes various note values, rests, and a large number '2' written above the staff, possibly indicating a measure rest or a specific tempo marking. The handwriting is in brown ink on aged paper.

A single staff of handwritten musical notation on aged paper. The notation includes a variety of note values, including minims, crotchets, and quavers, as well as rests and a double bar line. The ink is dark brown, and the paper shows signs of age and wear.

A single staff of handwritten musical notation. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of several notes, including quarter and eighth notes, with some notes beamed together. The notation is written in dark ink on aged, slightly yellowed paper.



*And. to Mod. to* ||  $\text{D} = \text{b b b}$   $\frac{3}{2}$   $\frac{6}{4}$   $\frac{29}{1}$   $\frac{32}{1}$  #

*Despacio.* ||  $\text{D} = \text{b b}$  *Solo* *Eya ergo.*

*Ocre mens.*