

Leg.^o ~~8~~ N.^o ~~84~~

MUS 8-21

8-21

(Leg.^o 1.^o n.^o 64.)

z

Música en la

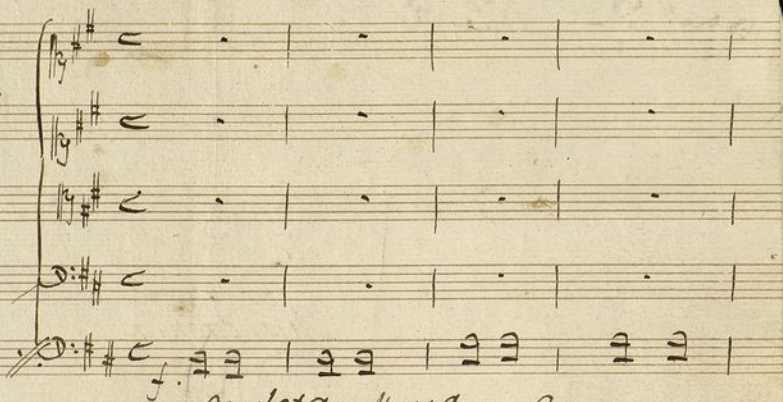
Comedia

Elías, y Acab.

Laverna

ll.

All.^o Nonmucho.



Carlota Marta y Camar

Porta Gamborino:

virg. ~~Mar~~ yel chico

Muñoz

Bert.ⁿⁱ Aig^l yel ~~del~~

Cur.^o Pepoy Rigal.



Ayuntamiento de Madrid

vi va nuestro Rey Acab.

vi va nuestro Rey Acab

vi va nuestro Rey Acab.

nuestro Rey Acab.

Siempre invicto grande

Siempre invicto grande siempre

Siempre invicto gran de siempre

Siempre invicto grande siempre

Siempre

y ce

y ce nido de vic

y ce nido de vic

y ce nido de vic

nido de vic

toria triumphe mande vivay Reyne triumphe
 toria triumphe mande vivay Reyne triumphe
 toria triumphe mande vivay Reyne triumphe
 toria triumphe mande vivay Reyne triumphe

mande vivay Reyne vi va nuestro Rey
 mande vivay Rey... ne
 mande vivay Rey - ne
 mande vivay Rey - ne

Handwritten musical score on aged paper, featuring lyrics in Spanish. The score is written on five staves, with lyrics placed below the notes. The lyrics include:

Acab
Siempre invicto grande
vi va nuestro Rey Acab
vi va nuestro Rey Acab
Siempre
y ce nido de vic
Siempre invicto grande siempre y ce nido de vic
Siempre invicto grande siempre y ce nido de vic

The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

torias triunfe mande vi vay Rey — ne triunfe
torias triunfe mande vi vay Rey — ne triunfe
torias triunfe mande vi vay Rey — ne triunfe
trium fe — mande vi vay Rey — ne triunfe
trium fe mande vi vay Rey — ne triunfe
trium fe mande vi vay Rey — ne triunfe
mande vi vay Rey ne triunfe

mande vi vay Rey — ne y Reyne
 mande vivay Rex ne y Reyne
 mande vi vay Rey — ne y Reyne
 mande vi vay Rey ne y Reyne

The score consists of four staves of music. The first three staves have lyrics written below them. The fourth staff has a double bar line at the end. The music is written in a simple, handwritten style with a key signature of one sharp (F#) and a common time signature (C). The lyrics are in French, and the music is a simple setting of the words 'Vive le Roy'.

Coro
 Repite
 musica de meno

The score consists of a single staff of music. The lyrics are written below the staff. The music is written in a simple, handwritten style with a key signature of one sharp (F#) and a common time signature (C). The lyrics are in French, and the music is a simple setting of the words 'Vive le Roy'.

var puer - de la murra P.^o ay ciudad fuerte y sana P.^o

Re

505 22. y luego el fuerte y luego el A

El sueño Vaylate. Scapite el castel. Si quecarica

Acto 2.

X.º 2.

And. te

Handwritten musical score for Acto 2, X.º 2, And. te. The score consists of five staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the fifth staff is for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The music is in common time (C). The first four staves contain whole notes and rests. The fifth staff contains a piano introduction with eighth and sixteenth notes, marked with a 'p.' dynamic.

Handwritten musical score for Acto 2, X.º 2, And. te. The score consists of five staves. The first four staves are for vocal parts (Soprano, Alto, Tenor, Bass) and the fifth staff is for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The music is in common time (C). The first four staves contain whole notes and rests. The fifth staff contains a piano introduction with eighth and sixteenth notes, marked with a 'p.' dynamic.

Martina: y camara y Carra

Dado
agui
empieza.

Loira: ~~Porta~~ y el chico
porta y gambo

Puerteli: Die?

Pepe
y Munoz

Gran Dios Gran Dios de Ysaac: Gran Dios de Ysaac el — Eu in

cive rre ci be Beg nigno

rre cive Be nigno

In to tu in Justo de Ayuntamiento de Madrid pre cio = 70

Cien sos In cien sos que muestren los cultos los

cien sos In cien sos que muestren los cultos los

In cien sas que muestren los

Vi bre no vi bre sus ya los so bre muestro

Cul tos vo ti vos In cien sos In cien sos que

cultos vo ti vos In cien sos In cien sos que

cul tos vo ti vos In cien sos que

que bre muestro no si bre no si bre que

muestran los cultos los cultos vo tivos qe

muestran los cultos los cultos vo tivos que A

muestran los cultos vo tivos que A

Varios sobre nuestros: sobre nuestros cuellos; En

cab. Po de oro te ofrece ven di...

cab. Po de oro te ofrece ven di

cab. Po de oro te ofrece ven di

Dulcía el crimen de un que biondis ore

dos te ofie ce teo pre ze teo

do te ofie ce teo fre ce teo

do te ofie ce te ofie ce teo

to: de un pue blo po de un pueblo de un

frece xien di... do q? cab po de

fre ce xien di do que A cab po de

fre ce xien di do que A cab po de

que blo mdis de to: in dud tad el

ro so teo frece rren oi do teo frece ren

roso teo frece ren di do teo frece ren

roso teo frece ren di do teo frece ren

cri men deun pue blo in di oi to deun pue blo in di

di do qe feda po de roso teo frece ren

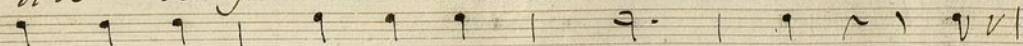
di do que acab po de roso teo frece ren

di do que acab po de roso teo frece ren

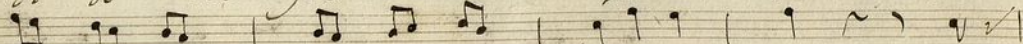
oi to in di cri men deun pue blo in di



di do teo fre ce xen di — — do xen



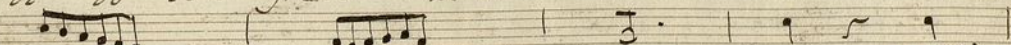
di do teo fae ce xen di do xen



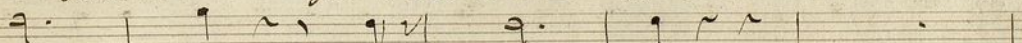
di do teo fre ce xen di — — do xen



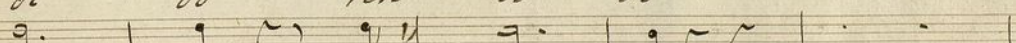
di do teo fre ce xen di do xen



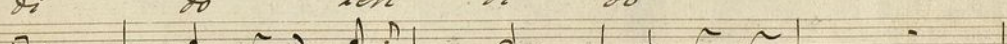
cre to deum pne blo in diu cre — to in diu



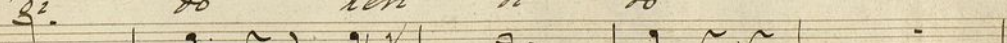
di do ren di do



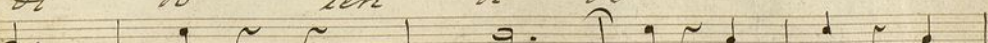
di do xen di do



di do xen di do

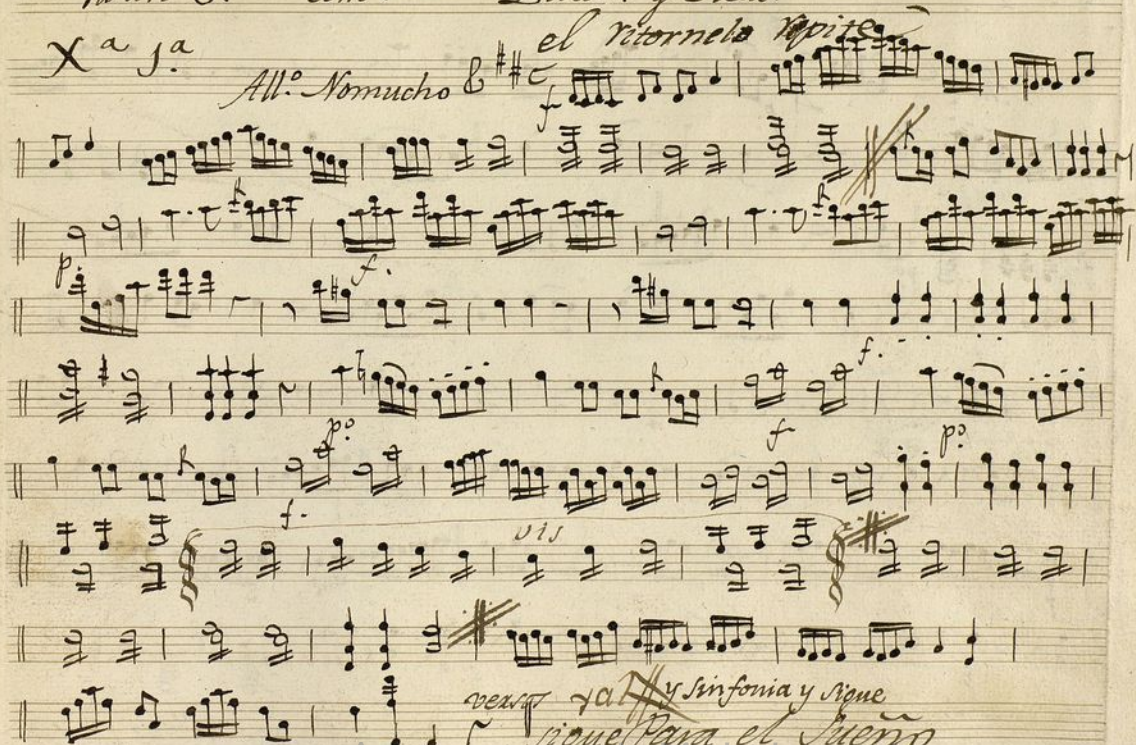


di do xen di do



cre to in diu cre — to.

M. U. P. A. C. C. V. A. I.

Violin 3.^o Com.^a *Elías y Acab.*X^a ja*el ritornelo repite*
All.^o No mucho

Xa 2a

Handwritten musical score for a piece titled "Xa 2a". The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and dynamic markings.

Key markings and annotations include:

- And.te* (Andante) at the beginning of the first staff.
- Ala H* (Allegro) above the first staff.
- p.* (piano) marking below the first staff.
- f.* (forte) marking below the second staff.
- f.* (forte) marking below the third staff.
- f.* (forte) marking below the fourth staff.
- f.* (forte) marking below the fifth staff.
- f.* (forte) marking below the sixth staff.
- f.* (forte) marking below the seventh staff.
- f.* (forte) marking below the eighth staff.
- f.* (forte) marking below the ninth staff.
- f.* (forte) marking below the tenth staff.
- f.* (forte) marking below the eleventh staff.
- f.* (forte) marking below the twelfth staff.
- f.* (forte) marking below the thirteenth staff.
- f.* (forte) marking below the fourteenth staff.
- f.* (forte) marking below the fifteenth staff.
- f.* (forte) marking below the sixteenth staff.
- f.* (forte) marking below the seventeenth staff.
- f.* (forte) marking below the eighteenth staff.
- f.* (forte) marking below the nineteenth staff.
- f.* (forte) marking below the twentieth staff.
- f.* (forte) marking below the twenty-first staff.
- f.* (forte) marking below the twenty-second staff.
- f.* (forte) marking below the twenty-third staff.
- f.* (forte) marking below the twenty-fourth staff.
- f.* (forte) marking below the twenty-fifth staff.
- f.* (forte) marking below the twenty-sixth staff.
- f.* (forte) marking below the twenty-seventh staff.
- f.* (forte) marking below the twenty-eighth staff.
- f.* (forte) marking below the twenty-ninth staff.
- f.* (forte) marking below the thirtieth staff.
- f.* (forte) marking below the thirty-first staff.
- f.* (forte) marking below the thirty-second staff.
- f.* (forte) marking below the thirty-third staff.
- f.* (forte) marking below the thirty-fourth staff.
- f.* (forte) marking below the thirty-fifth staff.
- f.* (forte) marking below the thirty-sixth staff.
- f.* (forte) marking below the thirty-seventh staff.
- f.* (forte) marking below the thirty-eighth staff.
- f.* (forte) marking below the thirty-ninth staff.
- f.* (forte) marking below the fortieth staff.
- f.* (forte) marking below the forty-first staff.
- f.* (forte) marking below the forty-second staff.
- f.* (forte) marking below the forty-third staff.
- f.* (forte) marking below the forty-fourth staff.
- f.* (forte) marking below the forty-fifth staff.
- f.* (forte) marking below the forty-sixth staff.
- f.* (forte) marking below the forty-seventh staff.
- f.* (forte) marking below the forty-eighth staff.
- f.* (forte) marking below the forty-ninth staff.
- f.* (forte) marking below the fiftieth staff.

Ayuntamiento de Madrid

sigue Para orar

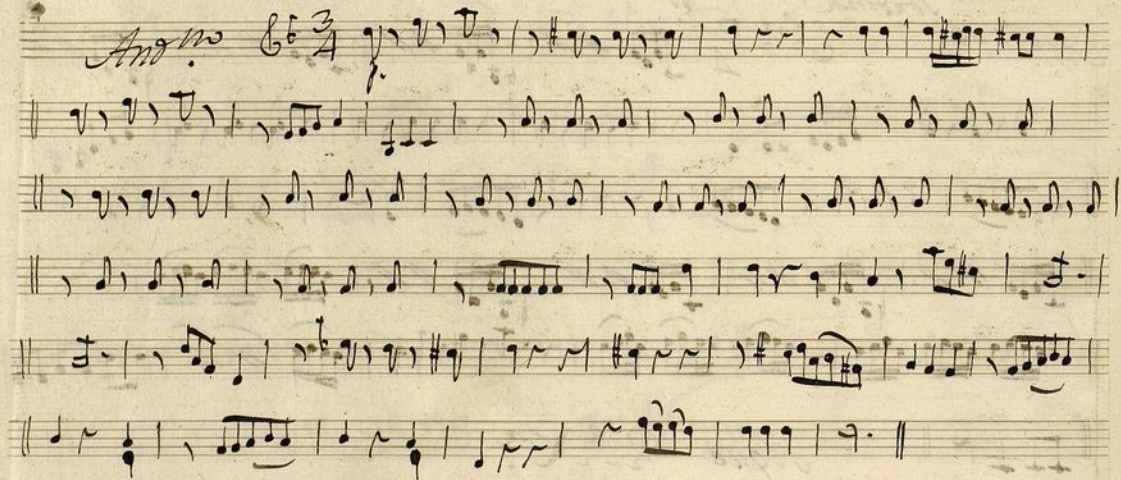
quando Baja el Angel

Acto 1.º Para el Sueño

And^{no} Sordina 3/4 *p.^o*

sigue 2.ª X.ª

Acto 2.^o Para Orar *Quando Bapa el Angel*



sigue 3.^a X.^a sigue virete

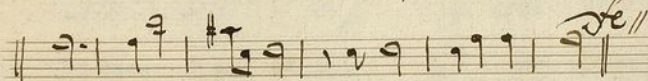
3^a

Pro

V.º 1.º

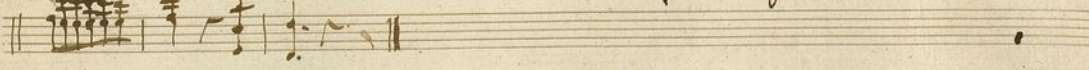
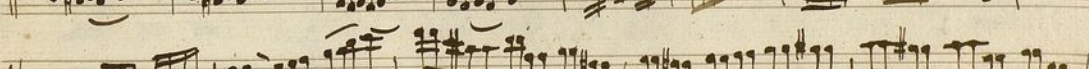
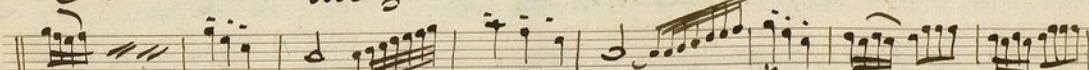
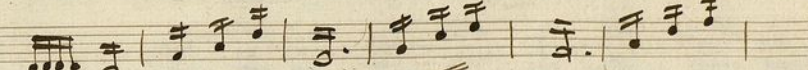
Andte

3/4



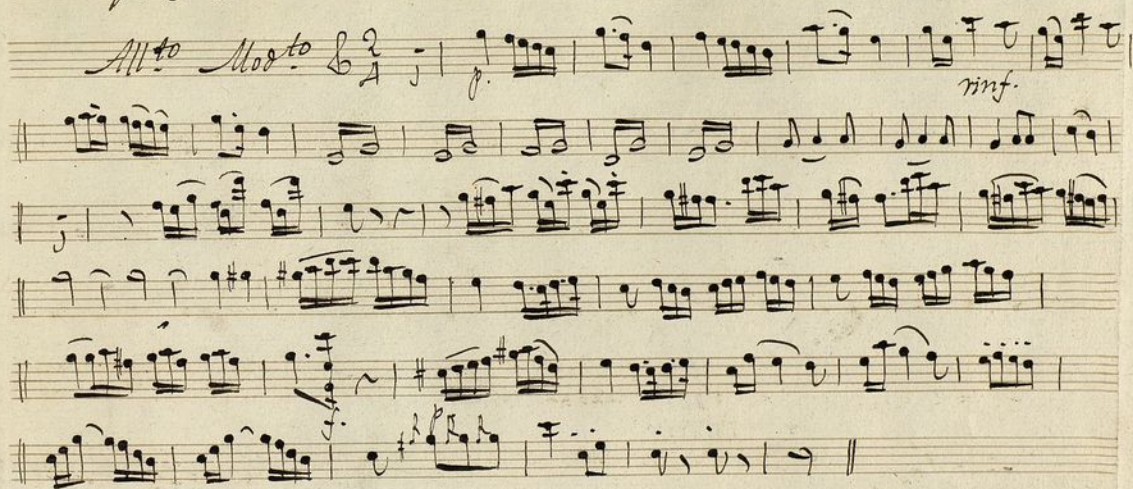
All.º

3/4



Ayuntamiento de Madrid

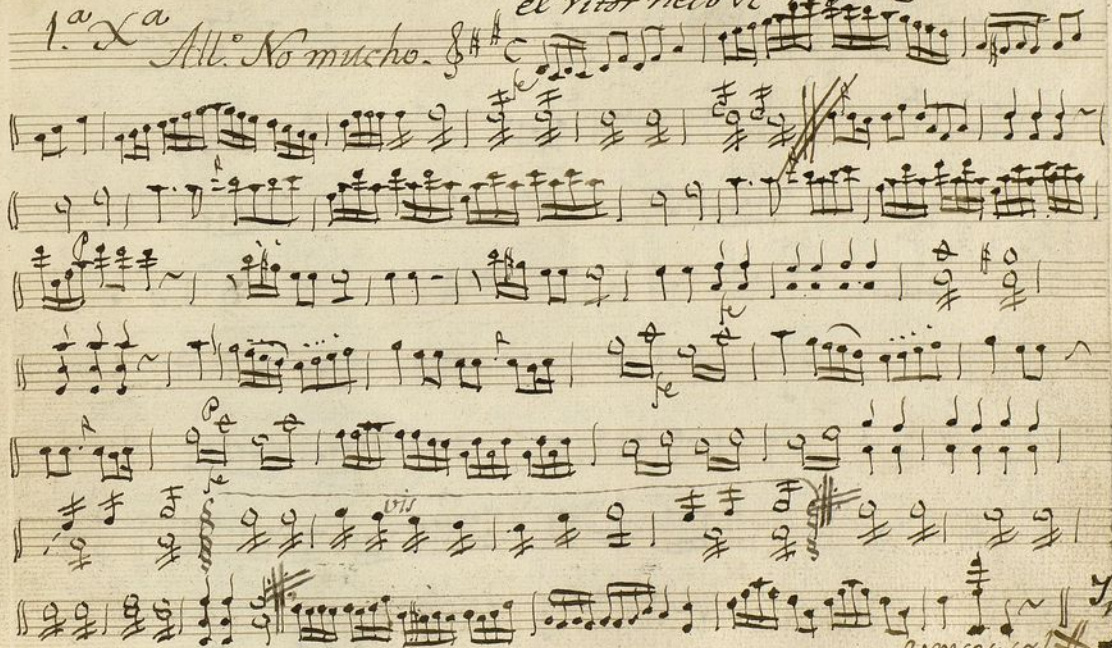
X^{da} B.^a



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Violín 1.º Com.^a Oíar y Acab. el Ritor nelo repite

1.^a X^a *All. No mucho.* *el ritor nelo se repite*



Sigue Prel Nuevo

Xa 2 a

And. te ala fine

fe

fin

The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'And.' (Andante). The score includes various musical notations such as notes, rests, and accidentals. There are several dynamic markings, including 'te ala fine' and 'fe'. The score concludes with a double bar line and a final chord. The notation is in a historical style, with some ligatures and a mix of note values.

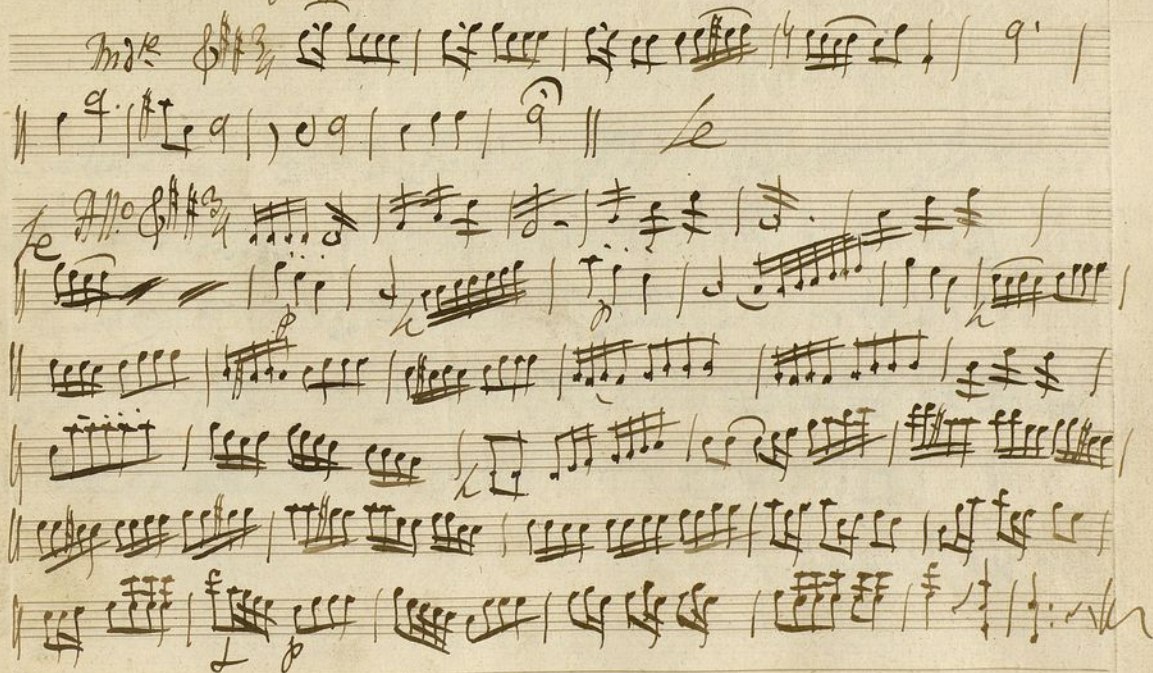
Ayuntamiento de Madrid *signe para orar*

ante

3a. Xda

Piano

vn 1o



Ayuntamiento de Madrid

1.
Acto 1.º Para el Sueño quando Bafa el Angel

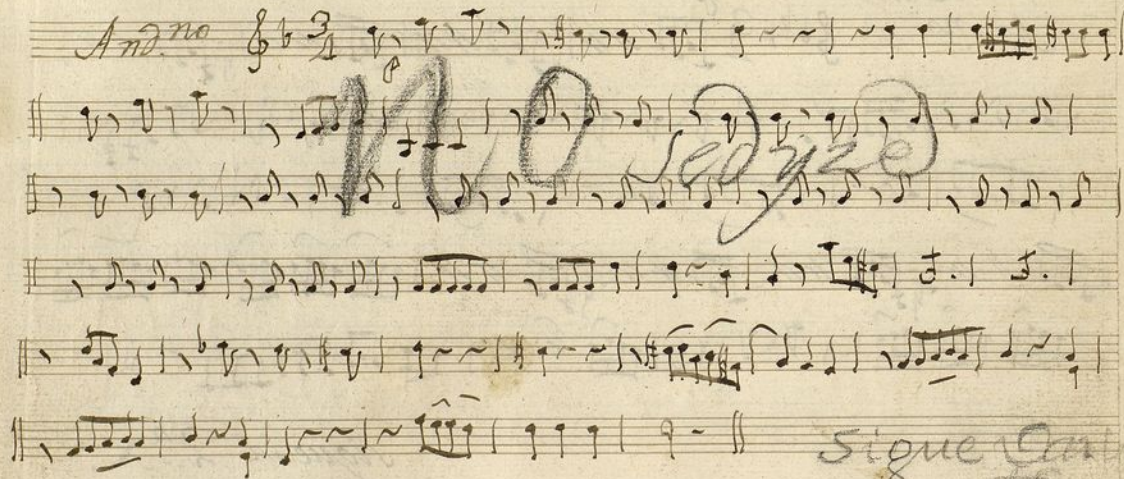
Sueño

Sordina
And.^{no} *po*

The musical score is written on five staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'And.^{no}' and the dynamic is 'po'. The notation includes various note values, rests, and repeat signs. The second staff continues the melody with eighth and sixteenth notes. The third staff features a more complex rhythmic pattern with many beamed sixteenth notes. The fourth staff continues with similar rhythmic complexity. The fifth staff concludes the piece with a double bar line.

sigue la 2.^a X.^a

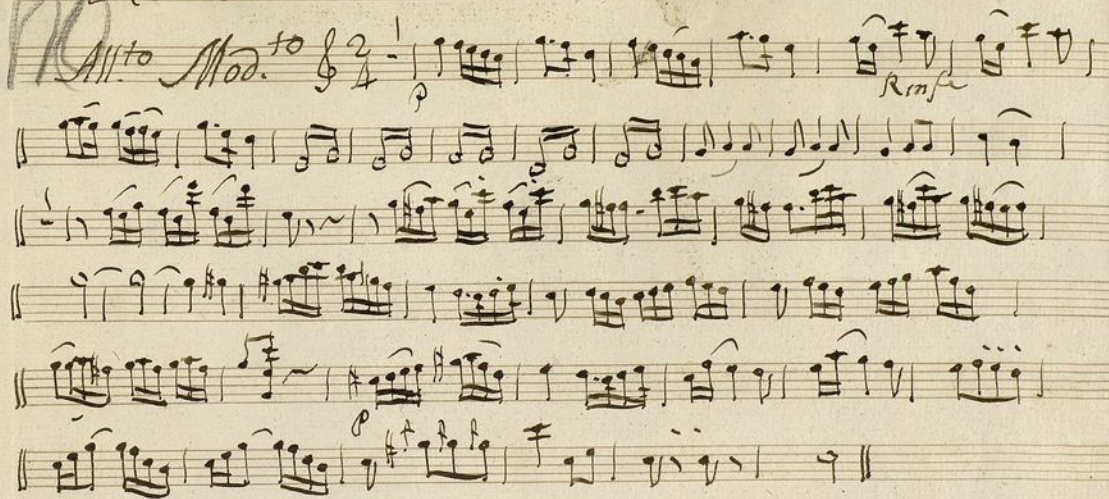
Acto 3.^o Para orar quando Bap. el Angel
~~sigue el completo~~

And.^{no} 

sigue La 3.^a X.^a

el Sueto. y siguen

Xa 3a



Ayuntamiento de Madrid

Violin 2.º Com.^a Elias y Acab.

Monjui

39

1.ª X.ª

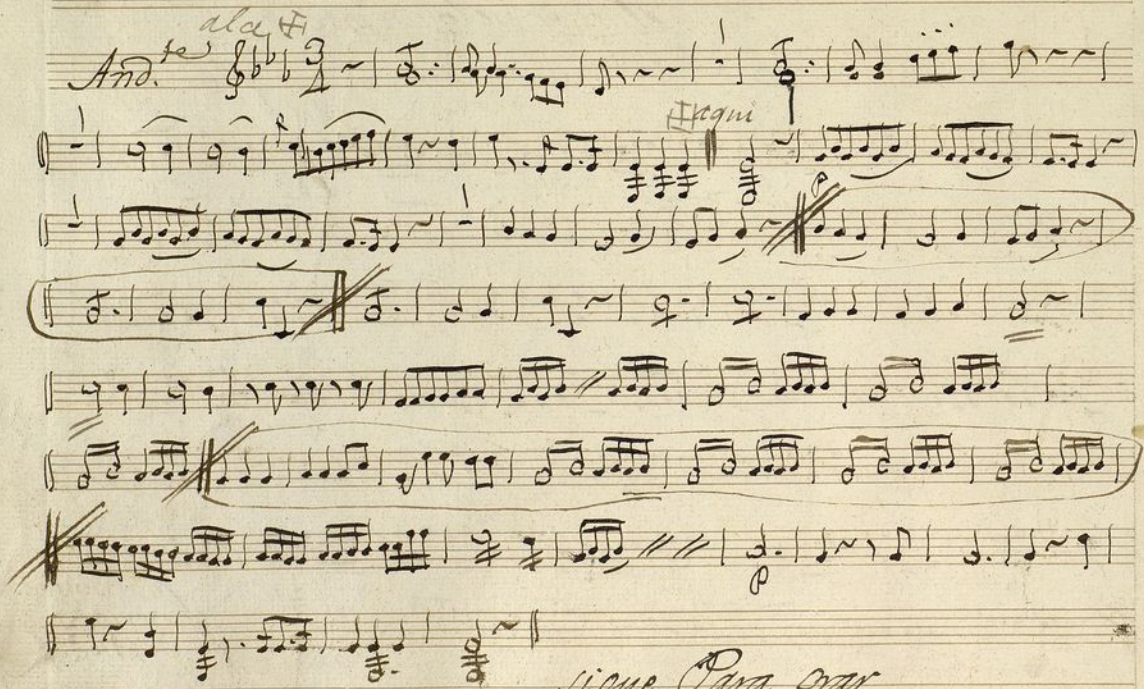
All.º No mucho

el ritor nelo repite

Handwritten musical score for Violin 2.º, Com.ª Elias y Acab. The score is written on ten staves. The first staff has a treble clef and a key signature of one sharp (F#). The tempo is marked 'All.º No mucho'. The score includes various musical notations such as notes, rests, and dynamic markings. There are several large 'X' marks drawn over the score, indicating sections to be repeated or omitted. The final staff is marked 'y sinfonia' and 'Repitelo'.

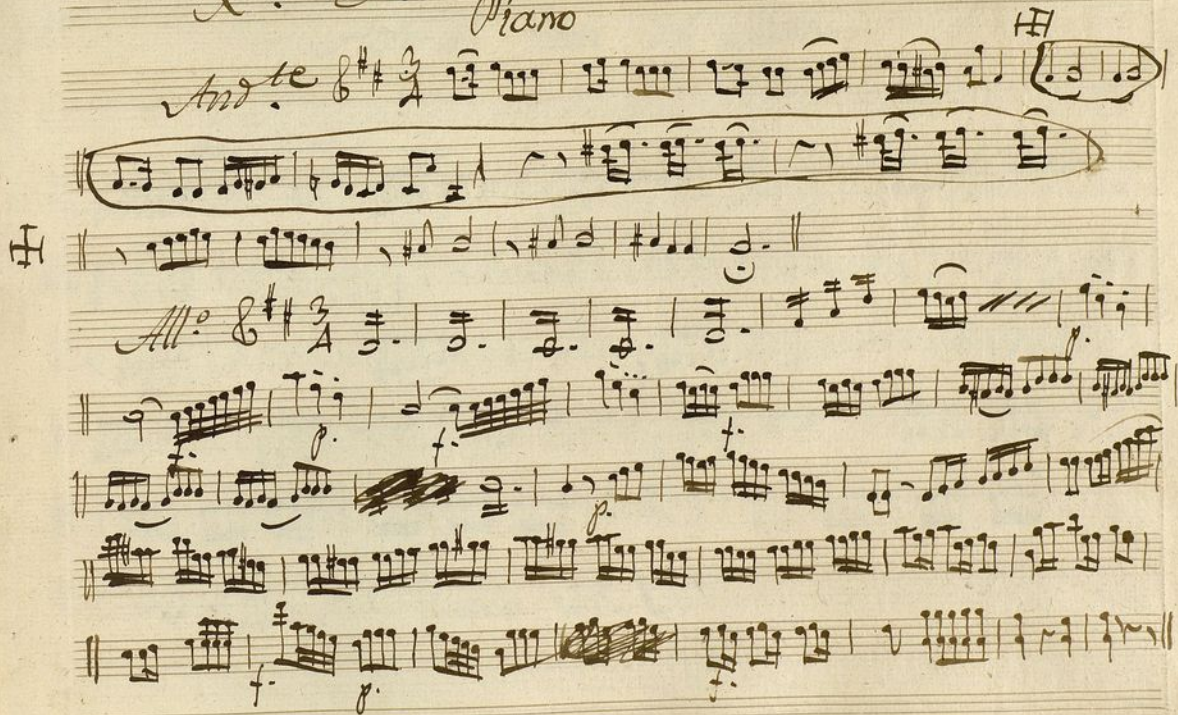
Sigue Para el Sueño

2.ª X.ª



sigue Para Orar

X^a 3^a *Piano* Un 2^o



Ayuntamiento de Madrid

Acto 1.º para el Sueño

con sordina
Andrino

ala 2.ª Xª

Acto 2.^o Para orar

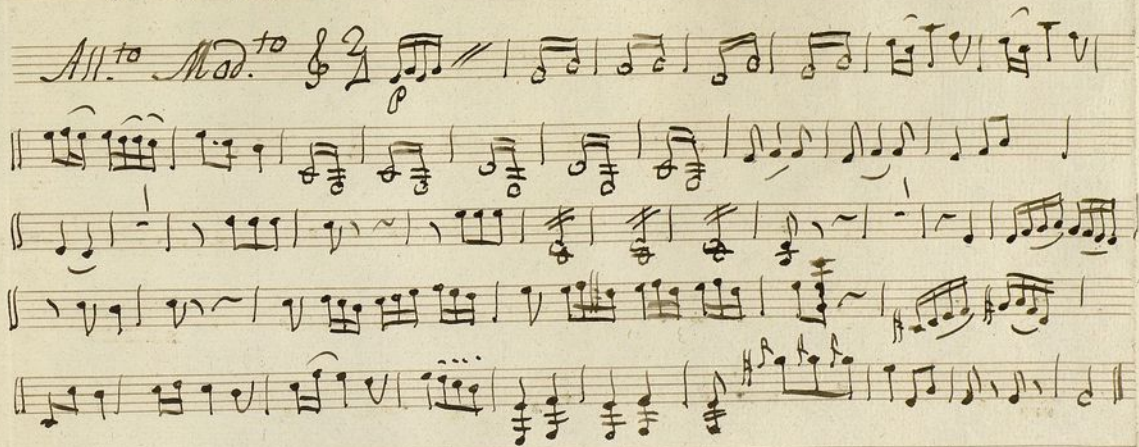
And.^{te} 3/4

A handwritten musical score on aged paper. The title 'Acto 2.º Para orar' is written in a cursive hand at the top. Below it, the tempo 'And.^{te}' and the time signature '3/4' are indicated. The score consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines. The sixth staff ends with a double bar line and a repeat sign. The seventh staff continues the melody. The word 'al vailere' is written in a cursive hand at the bottom right of the musical notation.

al vailere

X.^a 3.^a

X^a 3^a



Ayuntamiento de Madrid

Violin 2.^o Com.^a *Le fia y Acab.*

X.a fa

All.^o Nomucho

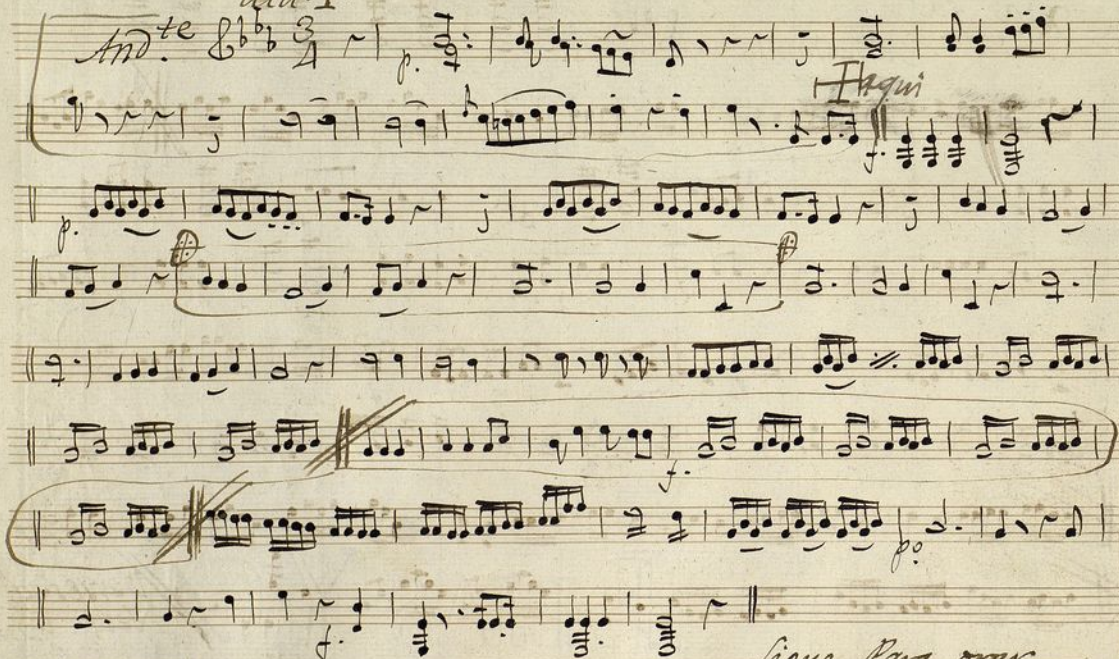
el pino nella repite

sigue Para el Sueño

X^a 2^a

ala F

And^{te}



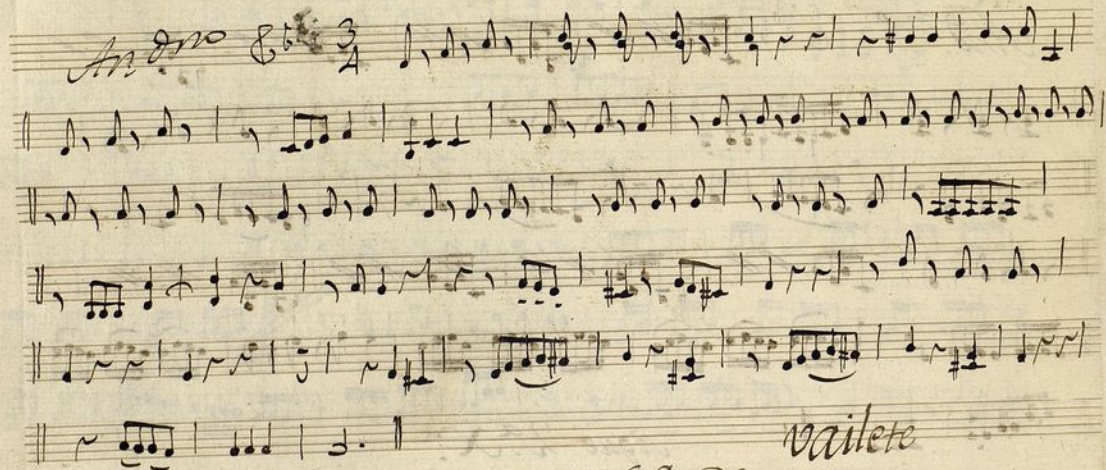
Segue Para orar

Acto 1.º Para el Sueño

con Sordina

And.^{no}

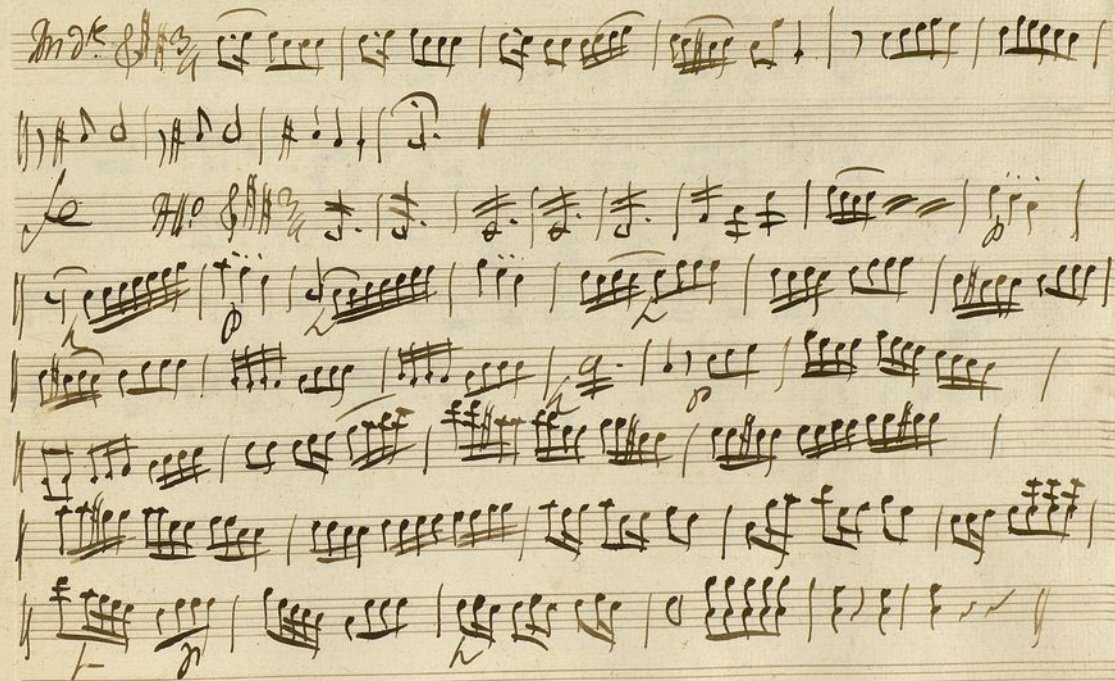
Acto 3.^a Para Orar
y Vaylete

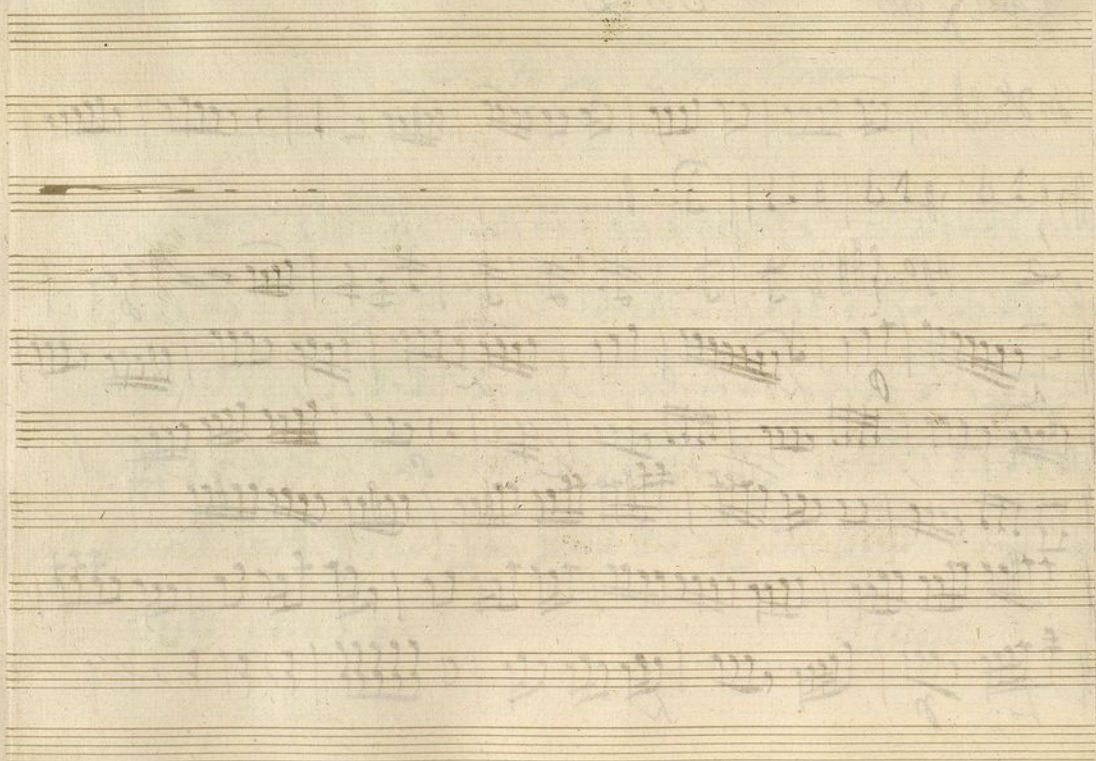


X^a 3.^a vailete

30 X 00

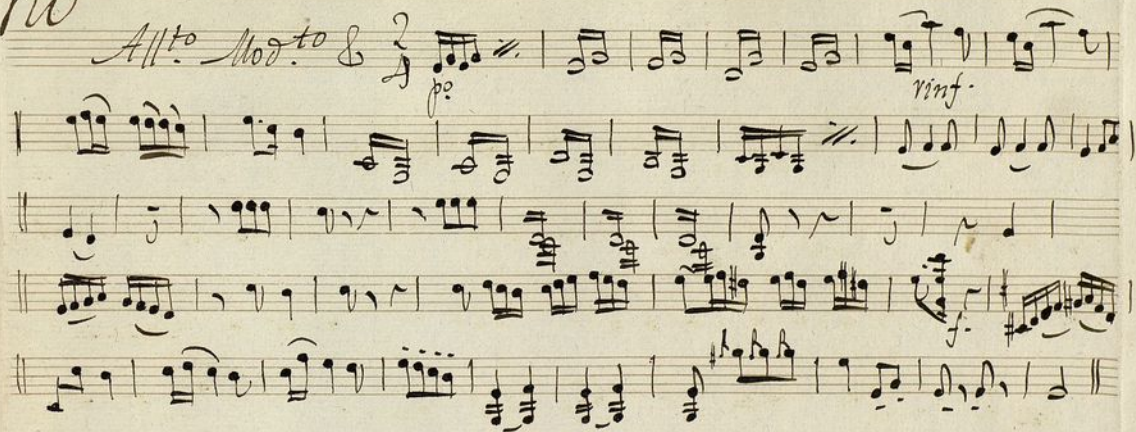
v. n. 20



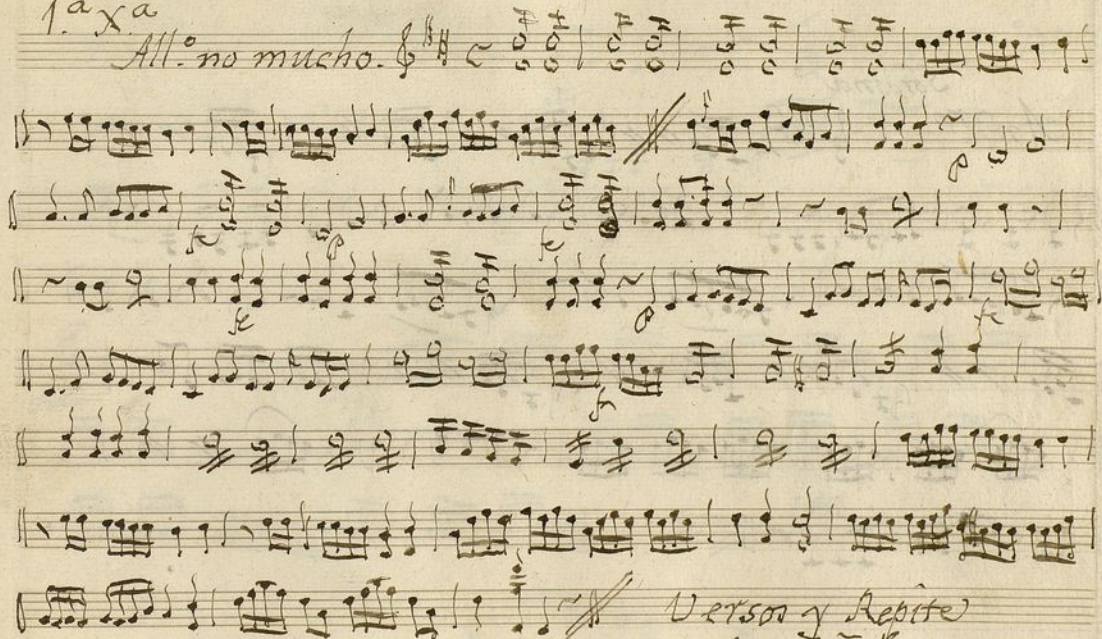


No X.^a 3.^a

All.^{to} Mod.^{to}



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Violin 2.^o Com.^a elias y Acab.1.^a X^aAll.^o no mucho.Versos y Repite
ala Señal.

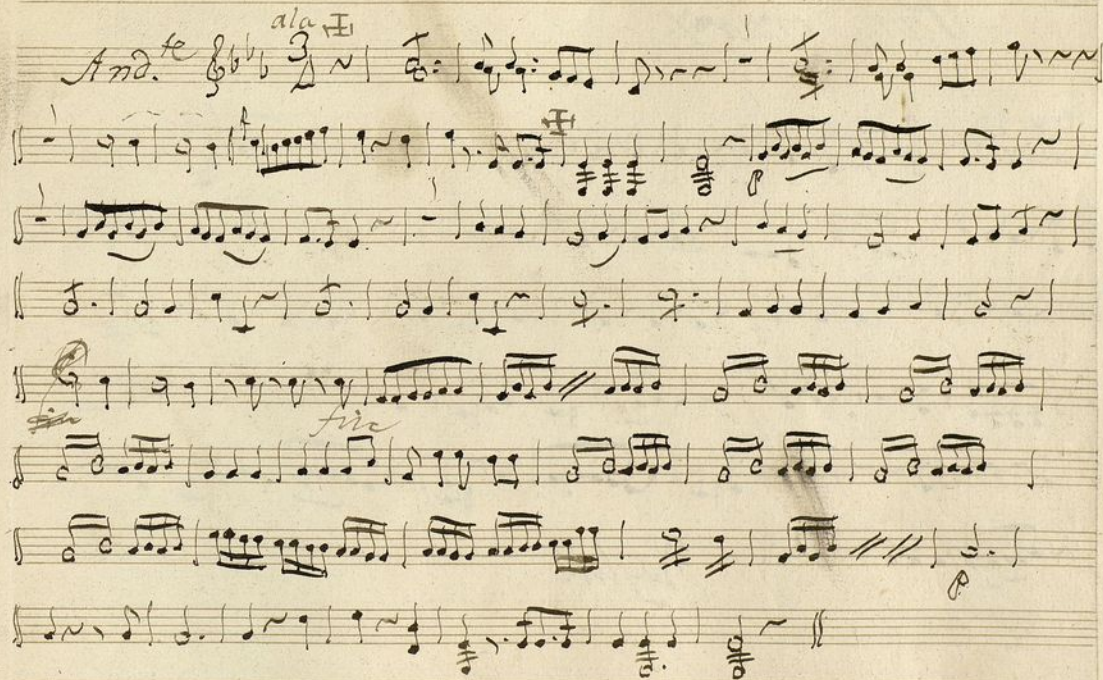
Para el Sueño

Sordina

And^{no}



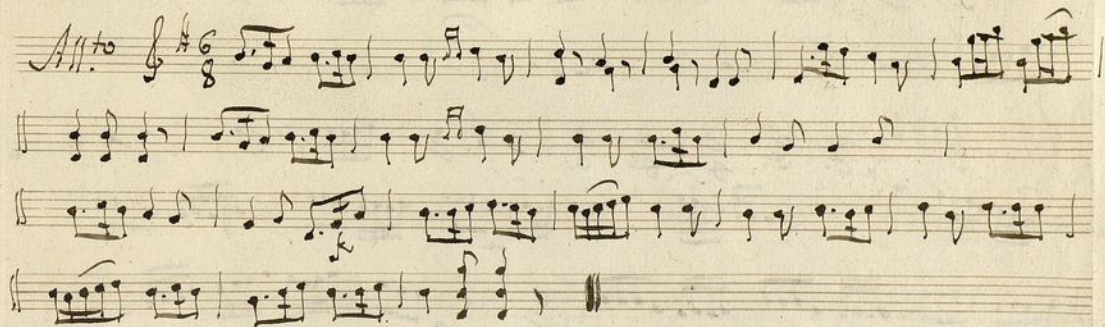
2^a X^a

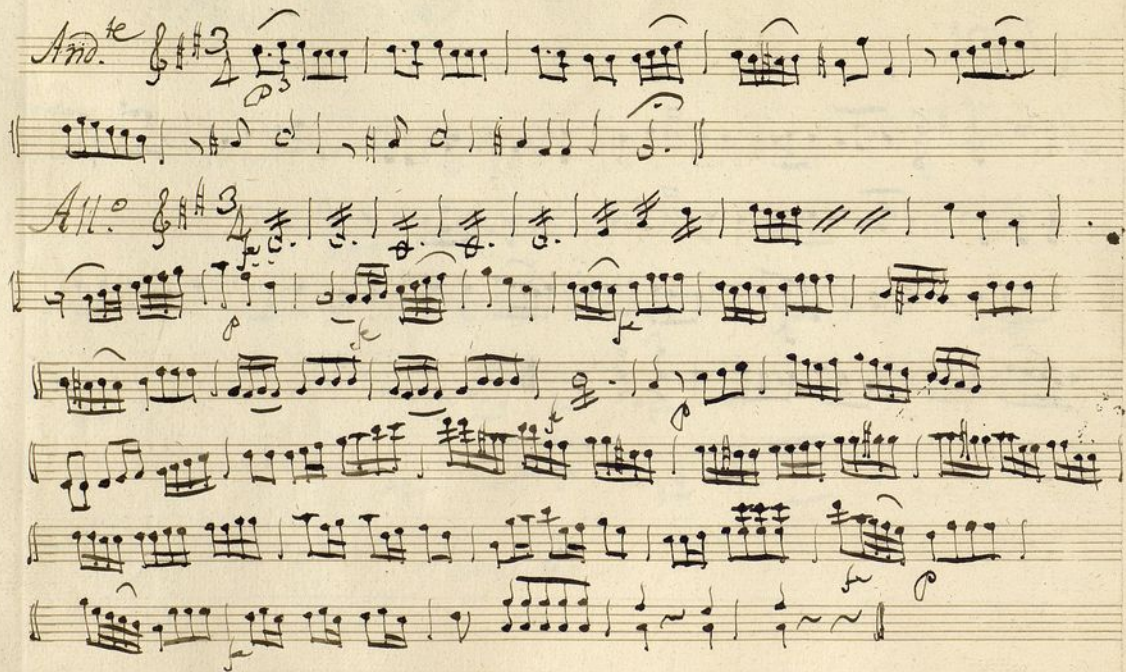


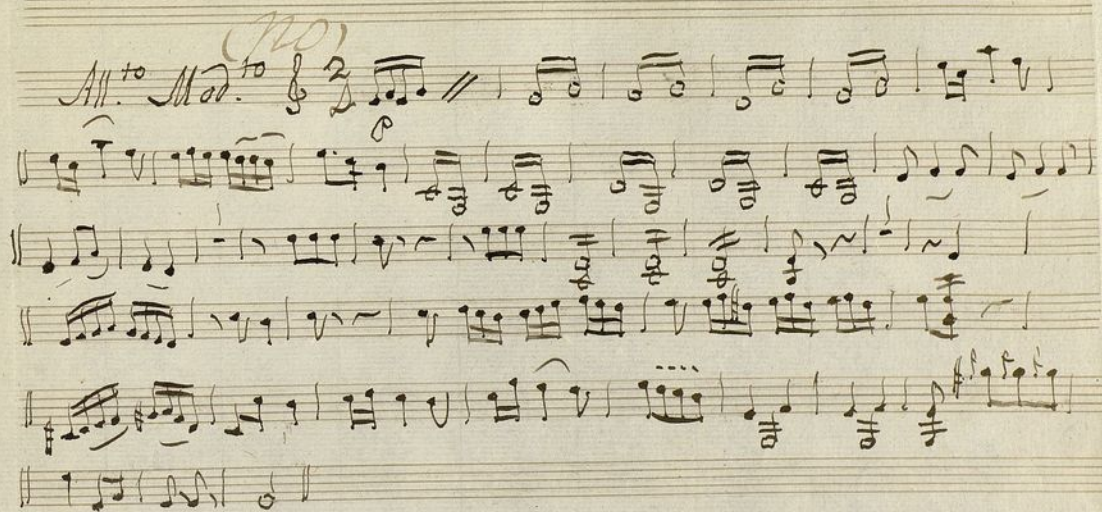
3.^aª
Para orar.



(No 1)







Ayuntamiento de Madrid

Viola

Com.^a

ut

Finis y Acab.

Mus 8-21

X^a S^a

repite el ritornelo

All.^o Nonnacho

Handwritten musical score for Viola and X^a S^a (X^a Saxophone). The score is written on ten staves. The first staff has a treble clef and a key signature of one sharp (F#). The music is in 2/4 time. The score includes various musical notations such as notes, rests, and dynamic markings like 'p.' (piano) and 'f.' (forte). There are also some handwritten annotations in Spanish, including 'repite el ritornelo' (repeat the ritornel), 'Finis y Acab.' (End and Finish), and 'Venar y Repite al resque ala simfonia' (Venar and Repeat at the resque to the symphony). The score is written in a cursive, handwritten style.

X^a 2^a
ala
And.^{te} 3/4

aqui f.
f.
p.

Sigue Para Orar.

Acto 1.º mel. Meno

And^{te} no $\text{C} \flat \text{B} \flat$ $\frac{3}{4}$ *Punt.º*

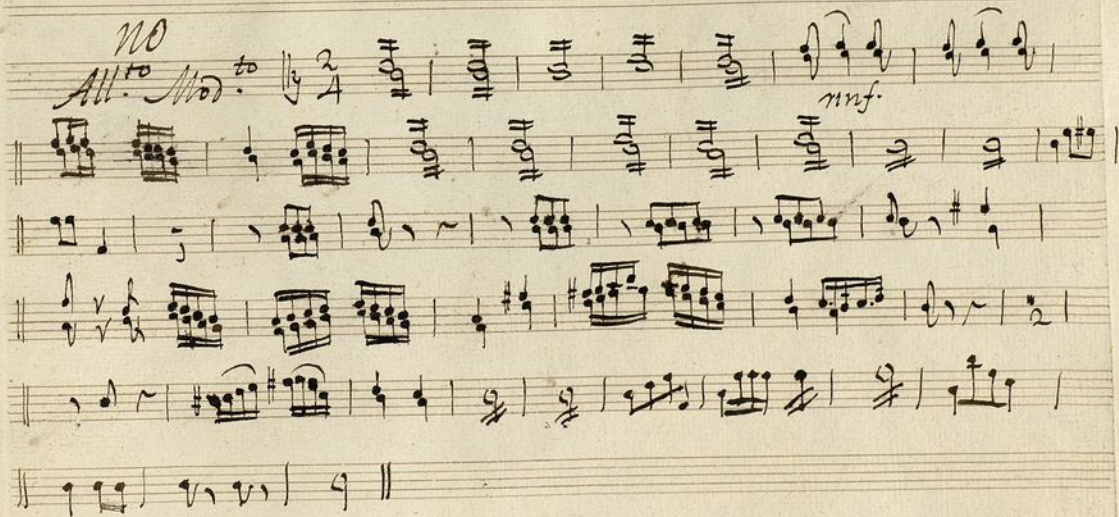
Sigue la 2.ª X.ª

Acto 2.º Para Orar $\text{C} \flat \text{B} \flat$ $\frac{3}{4}$ *p.*

Sigue la 3.ª X.ª
Vailete tace!!

Ayuntamiento de Madrid

X.ª 3.ª



Ayuntamiento de Madrid

Oboe 1.^o Com.^a *Elia*, y Acab.

el ritornelo repite

All.^o *Nonmucho* $\text{G}\sharp\text{C}$ *f.*

f.

vis

Verroyal seg.º ala sinfonia

Un tñido tace

N^a 2^a

And.te *Ala* *F* *Solo* *f.* *fin*

Handwritten musical score for a piece titled "N.º 2.º". The score is written on six staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/2 time signature. The music is written in a cursive, handwritten style. The first staff contains the title "N.º 2.º" and the tempo marking "And.te". The second staff contains the tempo marking "Ala" and a key signature change to one flat (B-flat). The third staff contains a key signature change to one sharp (F-sharp) and a tempo marking "Solo". The fourth staff contains a key signature change to one flat (B-flat) and a tempo marking "f.". The fifth staff contains a key signature change to one sharp (F-sharp) and a tempo marking "fin". The sixth staff contains a key signature change to one flat (B-flat) and a tempo marking "f.". The score ends with a double bar line and a repeat sign.

un tañido tace y vailete tace

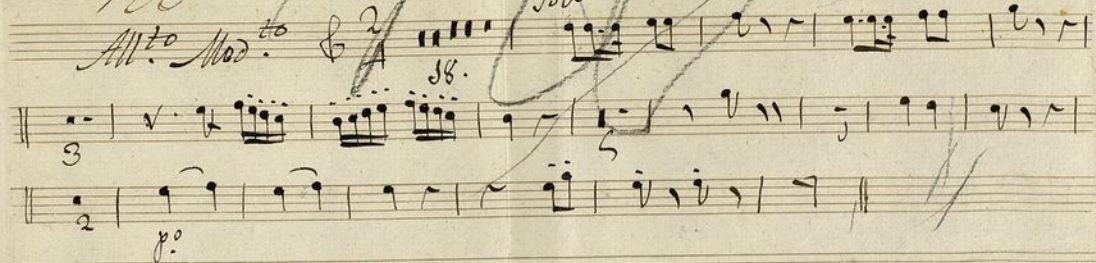
No. 3a
no

All.^{to} Mod.^{to}

2

18.

Solo



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oboe 2.^o Com.^a *Esilar y Acab.*

el ritor nelo repite

All.^{to} no Mucho



Un tambo tace

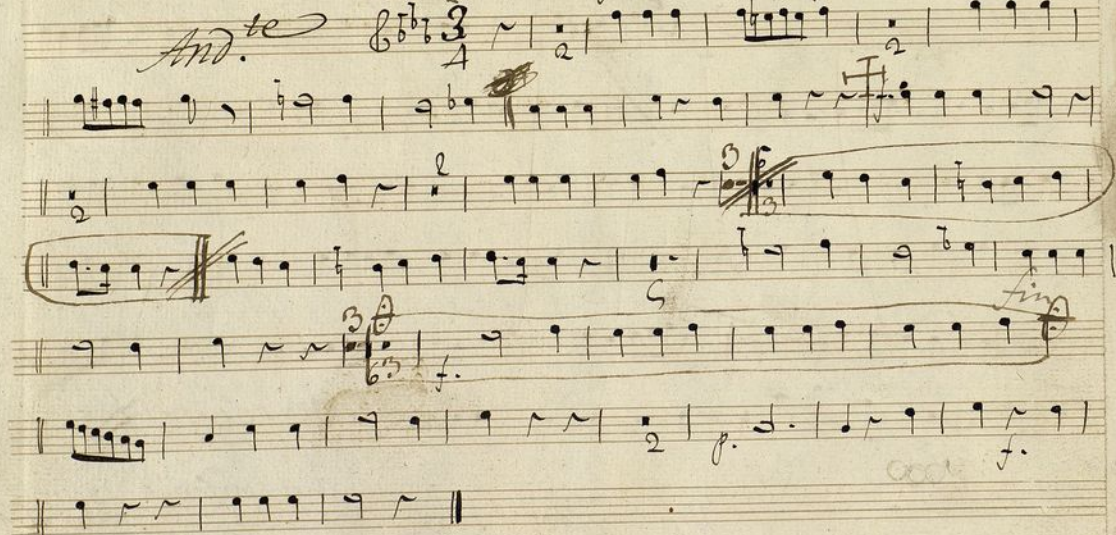
ala sinfonia

1^a 2^a

And. te

ala

olo



un *tañidos tace*

Nailere tace

X^a 3^a

no

All^{to} Mod^{to}

24

14.

Solo

(9)

p.

5.

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MVS 8-21

Clarinete

Com.^a Elías y Acab.

Vepite el ritornello.

All.º No mucho

f.

f.

f.

3

p.

f.

p.

f.

vrs

Veros y al ~~X~~ ala
Sinfonia

sigue al sueño

X^a 2^a

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking "And.^{te}" and the time signature "3/4". Above the first staff, the word "Solo" is written. The score features several measures with complex rhythmic patterns, including triplets and sixteenth notes. There are also some corrections or deletions indicated by diagonal lines through the notation. The manuscript shows signs of age, including a large brown stain on the left side of the middle staves.

sigue para orar

Acto 1.^o En el Sueño Para quando Baza el Angel y luego
para el Sueño



sigue 2.^a X.^a

Para orar. || Acto 2.º ||

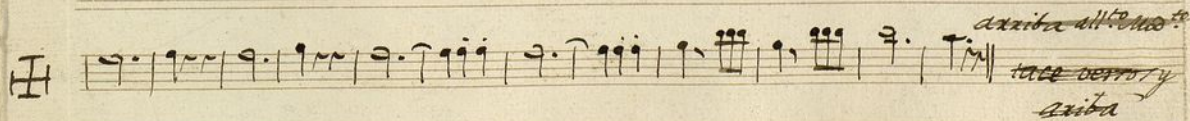


Заха

Piano



NO 2.^a 3.^a



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X^a 2^a //

And.^{te} *ata* *solo* *fin* *f.* *p.*

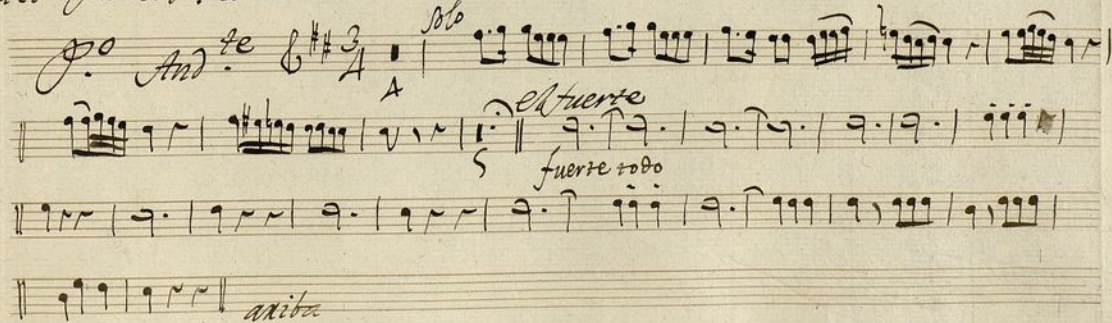
f. *2.º tañidote*

verpuerela 2.º x^a ala 3.º al piano

X.ª Ba.



a quier Para el P.º antes de estetañido de arriba



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Trompa 3a Com. a. 2das y Acab.
Saxa. Ind. el ritornelo y repite

All. No mucho



Versos y ala
Infancia
tintinido tace

X^a 2^a

ala \sharp In elafa solo

And.^{te}

$\text{C} \flat \flat$ 3/4



donde **2** cantanidos tace
un

Quilere tace

Fuonpa 1.^a 3.^a X.^a

ps. tace un

fe. *3.^a Jornada: //*
All.^o *E: 3/4* *q. t q. t q. t q. | q. t q. | q. q. | q. q. | q. q. |*
|| q. q. | q. q. | q. q. | q. q. | q. q. | q. q. | q. q. | q. q. |
|| q. q. | q. q. | q. q. | q. q. | q. q. | q. q. | q. q. | q. q. |
|| q. q. | q. q. | q. q. | q. q. | q. q. | q. q. | q. q. | q. q. |

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$X^a 3^o$
no *no* *In C.* *p.*
Alto *Mod.* *2* *JA.*
solo

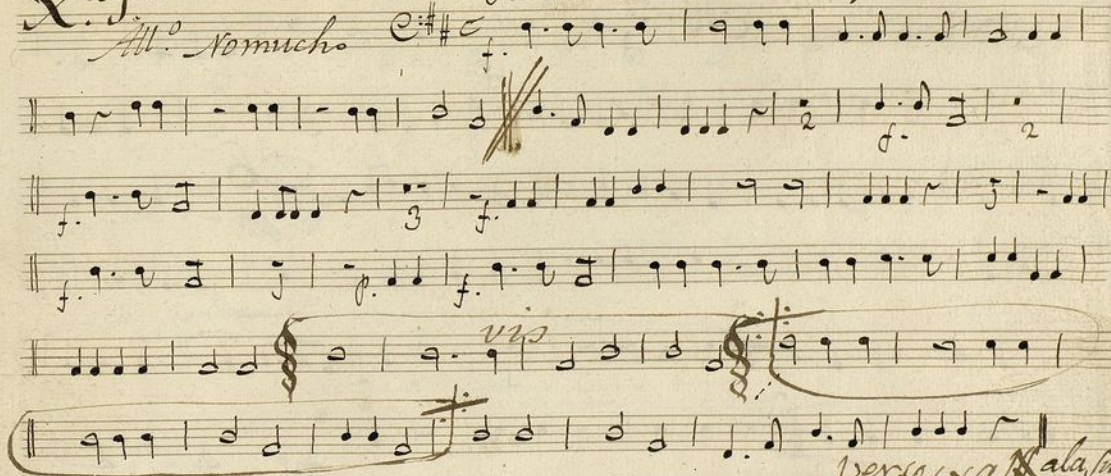
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Trompa 2.^a Com.^a Elias y Acab.

X.^a Ju

Ynd. el ritorne lo repite

M.^o Nomucho



*verso y aff. ala sinfonia
un tambo de ace*

X^a 2.^a

And.^{te} *alarg.* *solo*

Ortánidos tace.

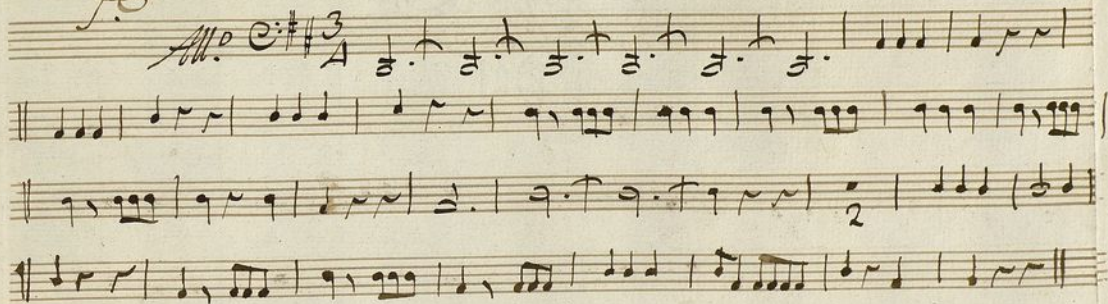
Vaulete tace

3^a X^a

potace

Faompa 2^a

fe



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No 1^a 3^a



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Clarín 1.^o com.^a

1.^a X.^a

All.^o No mucho *And.^{te}*

3.º tímido y tace
p.º y fuerte tace.

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Clarín 2.º Com.º
X.ª sa
All.º No mucho *And.*
f.

vamos a la #

todo lo de martace

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fagot. Com^a

tt
Eniar y Acab.

repite el ritornelo

X^a 1^a All.^o No mucho *E: # C f.*

*verroya y sin
un timido tace q. a fonica
el adueno*

X^a 2^a



quando Bapa el Angel

Acto 2.º Para orar



Sigue X.^a 3.^a

vallere tace //

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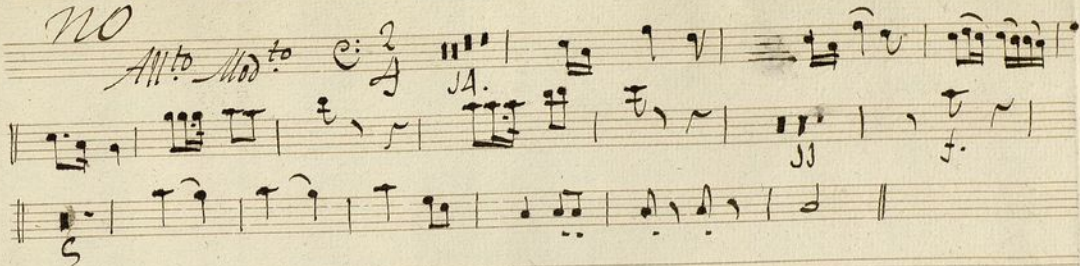
X^a 3^a

NO

All^{to} Mod^{to}

2/4

JA.



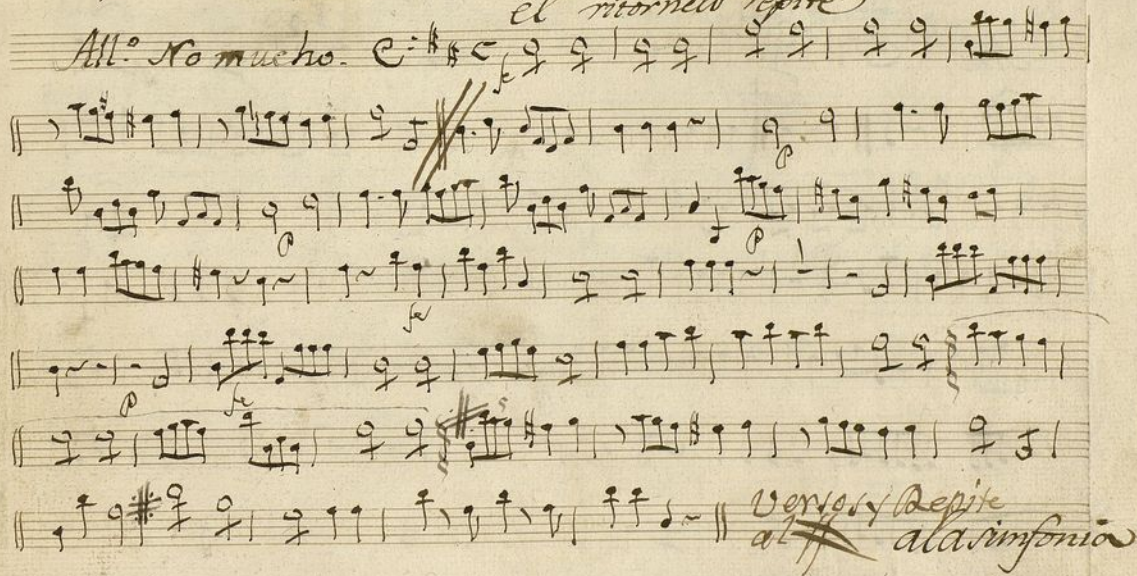


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Baso Com.^a Elias y Acab

el ritornelo repite

All: No mucho.



sigue para Char
meño

2a Xa-

Handwritten musical score for a piece titled "2a Xa-". The score is written on ten staves. The first staff begins with the tempo marking "And." and the key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also handwritten annotations above the staff, including "ala", "ag", and "va". The score concludes with the instruction "sigue Para Orar" (follows for Prayer).

3a X^a

vato

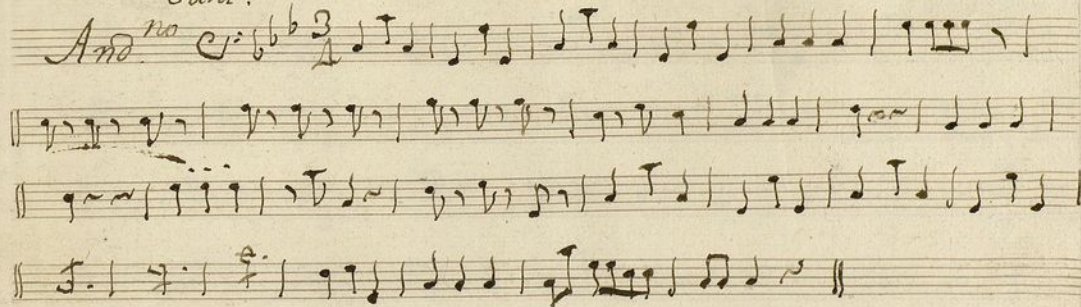
Handwritten musical score on five staves. The first staff begins with the tempo marking "And." and the time signature "3/4". The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). The score is written in a cursive, handwritten style.

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Acto 1.º Para el Sueño

Punt.º

And.^{no}

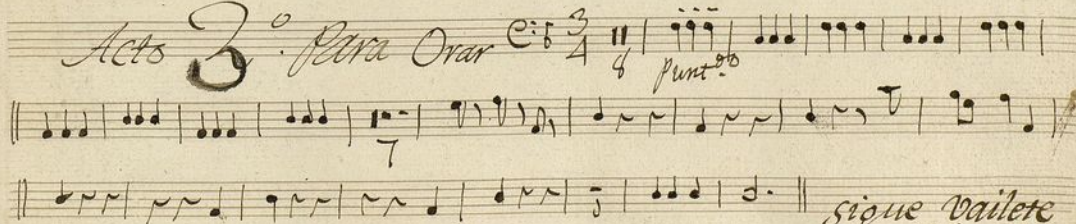


Acto 3.º

Para Orar

C.º 3/4

punt.º



sigue vailete
sigue 3.ª X.ª

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NOX a 3.^a



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Baxo. Com.^a *Allegro* ya cab.

el ritornelo se repite

Al.^o No mucho

vis

versos y

se repite alavental y versos y ala simfonica

Se dice lo que sigue el dueño

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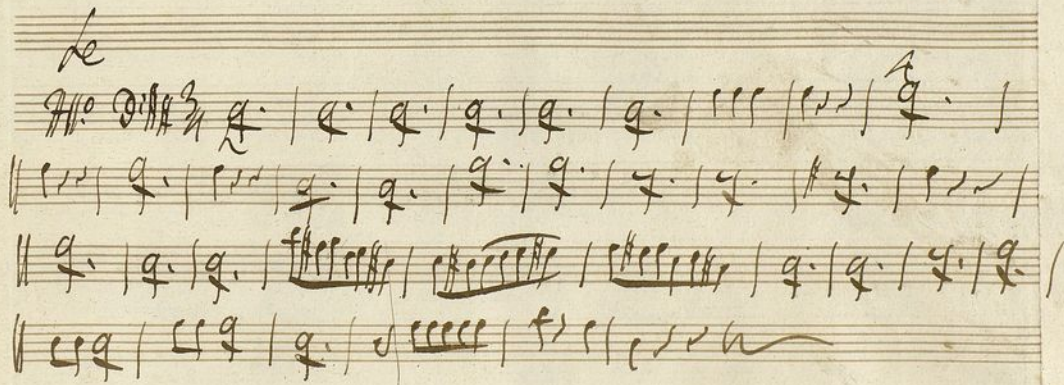
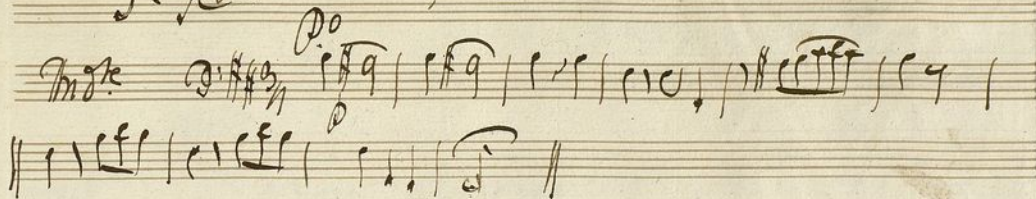
Xala

And.^{te} *ala* *ten* *f.* *fin* *veasos y* *rique para orar*

A handwritten musical score on aged paper. The title 'Xala' is written at the top left. The score consists of ten staves of music. The first staff begins with 'And.^{te}' and 'ala'. The second staff has 'ten' written above it. The third staff has 'f.' written below it. The fourth staff has 'fin' written above it. The fifth staff has 'veasos y' written above it. The sixth staff has 'rique para orar' written below it. The music is written in a style typical of 18th or 19th-century manuscript notation, with various note values, rests, and dynamic markings. There are some corrections and additions in the notation, such as a crossed-out section on the third staff and a 'fin' marking on the fifth staff.

3a y 2a

Vaso



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Acto 1. Para el Muñeco
quando vafa el Angel

Punt.^{do}
Ang.^{no}



Acto 2. Para Oxar
quando vafa el Angel



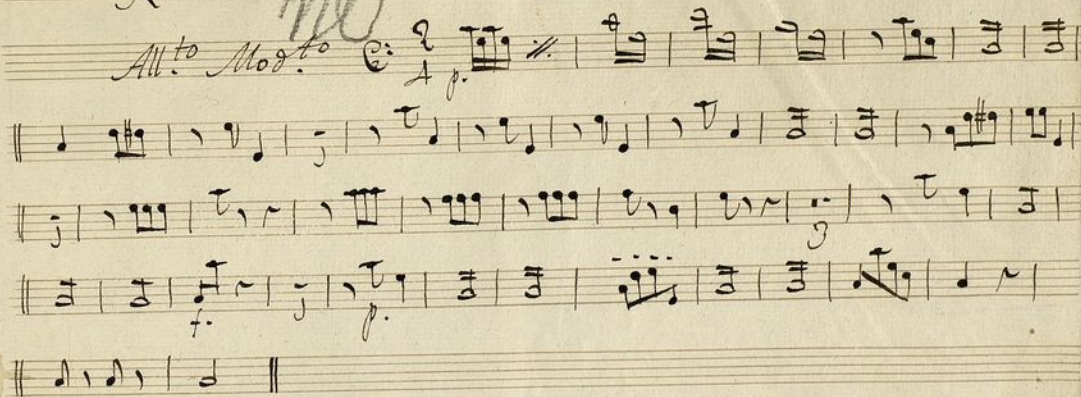
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X.^a 3.^a

All.^{to} Mod.^{to}

no

2
4 p.



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