

L. 4.º N. 22.

en la com.<sup>a</sup> D.<sup>a</sup> Maria de ~~Aragón~~ *Molina*. Mus 23-13

23-13

Coro.

The musical score is written on ten staves. The first four staves are grouped by a large brace on the left and are labeled 'Coro.' in the margin. These staves contain vocal parts: the first staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/8 time signature; the second, third, and fourth staves are in alto, tenor, and bass clefs respectively, all with the same key signature and time signature. The first staff of the choir has several measures of music, while the other three have rests. The fifth staff is an instrumental part, likely for a lute or guitar, in treble clef with the same key signature and time signature. It begins with a melodic line and includes some figured bass notation. The sixth, seventh, and eighth staves are empty. The ninth staff is another instrumental part, likely for a lute or guitar, in treble clef with the same key signature and time signature. It begins with a melodic line and includes some figured bass notation. The tenth staff is empty.



Can te mos al bra vo va lien te a da tid que en

pro. de las be. llas no te me mo rir Can te mos al



Handwritten musical score for the first system. The treble staff contains the melody with lyrics: *bra vo va lien te a da tid que en pro de la y*. The bass staff provides harmonic accompaniment. A large 'X' is drawn over the first measure of the treble staff.

Handwritten musical score for the second system. The treble staff continues the melody with lyrics: *be llas no te me mo rir Can te mos al bra vo va*. The bass staff continues the accompaniment.



Handwritten musical score for the first system. The vocal line consists of five measures with lyrics: "Bien te da rid que en pro, De las bellas no te me no". The piano accompaniment is written on a grand staff with a treble and bass clef, featuring a simple harmonic accompaniment.

Handwritten musical score for the second system. The vocal line continues with five measures and lyrics: "rir Can te mos al bra vo va bien te da da rid que en". The piano accompaniment continues with a similar harmonic structure.



pro de las be llas no te me mo rir no te me mo

rir.



Con Violines<sup>1.</sup>, Violas, Flauta, Oboes, Clarinetes, Corno, Fagotti, Trombon, Clarines, Violoncelo y B<sup>2.</sup>ajo.

Versiculo del Coro de las mugeres, Partiquinos S. Tenor y un B<sup>2.</sup>ajo. Y Arpa.



Coro de Aug<sup>ta</sup> en la Comedia d.<sup>a</sup> Ma<sup>ra</sup>  
Molina

Op. 10

Coro de Aug<sup>ta</sup> en la Comedia d.<sup>a</sup> Ma<sup>ra</sup>  
Molina

Coro de Aug<sup>ta</sup> en la Comedia d.<sup>a</sup> Ma<sup>ra</sup>  
Molina

Coro de Aug<sup>ta</sup> en la Comedia d.<sup>a</sup> Ma<sup>ra</sup>  
Molina

Coro de Aug<sup>ta</sup> en la Comedia d.<sup>a</sup> Ma<sup>ra</sup>  
Molina

Coro de Aug<sup>ta</sup> en la Comedia d.<sup>a</sup> Ma<sup>ra</sup>  
Molina

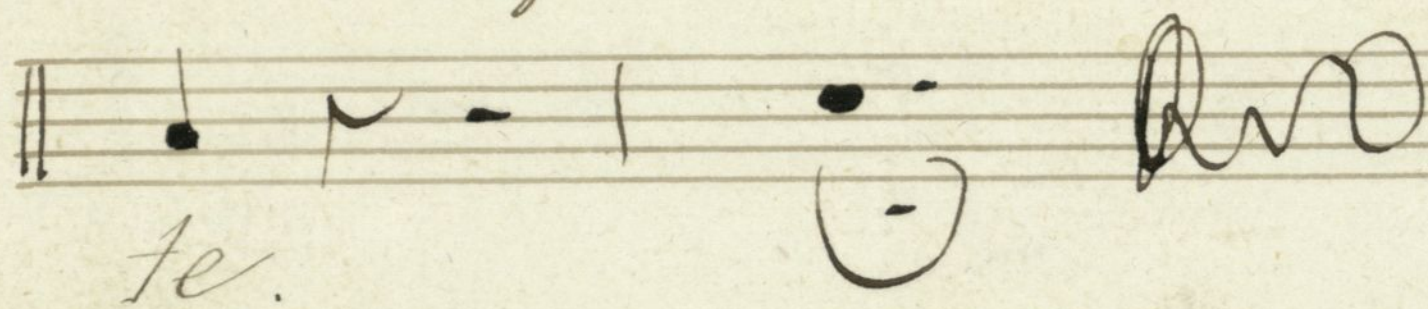
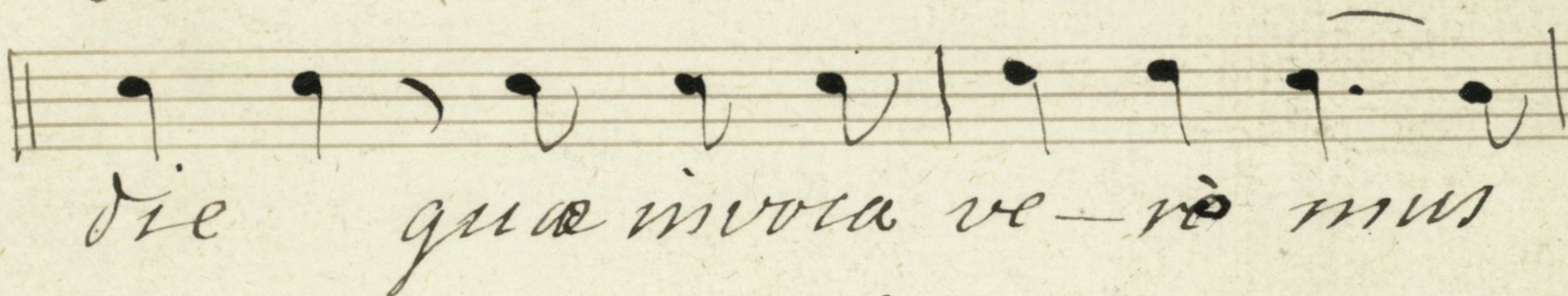
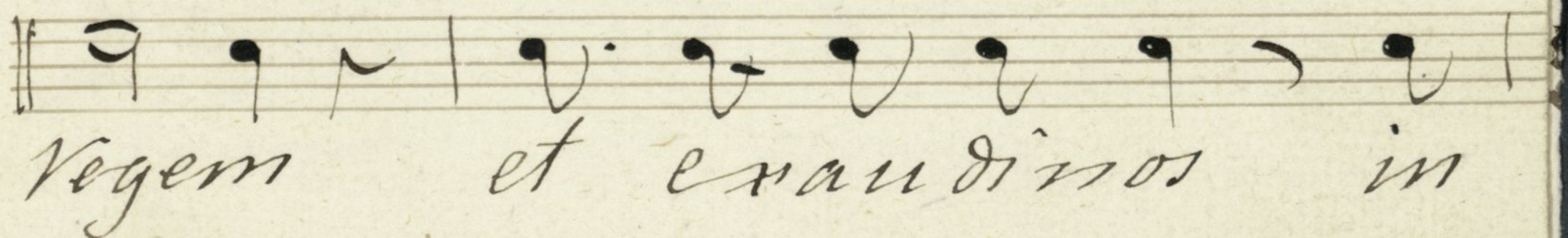
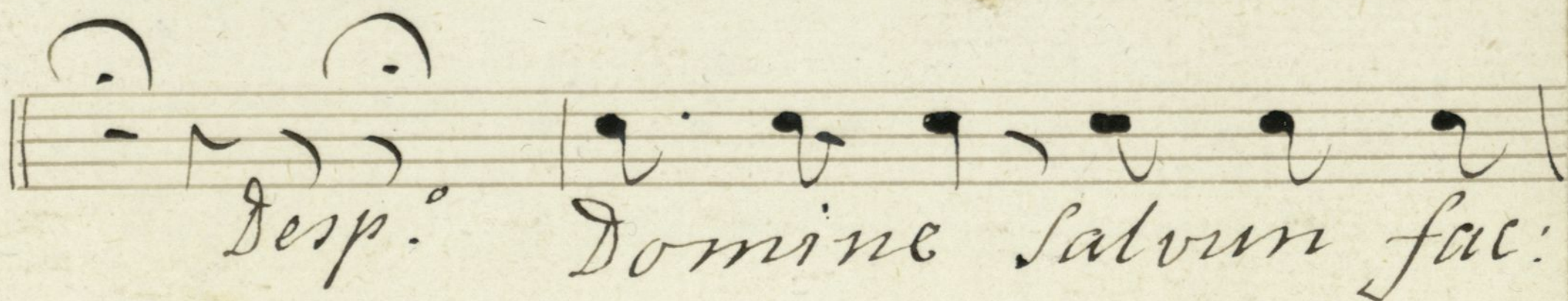
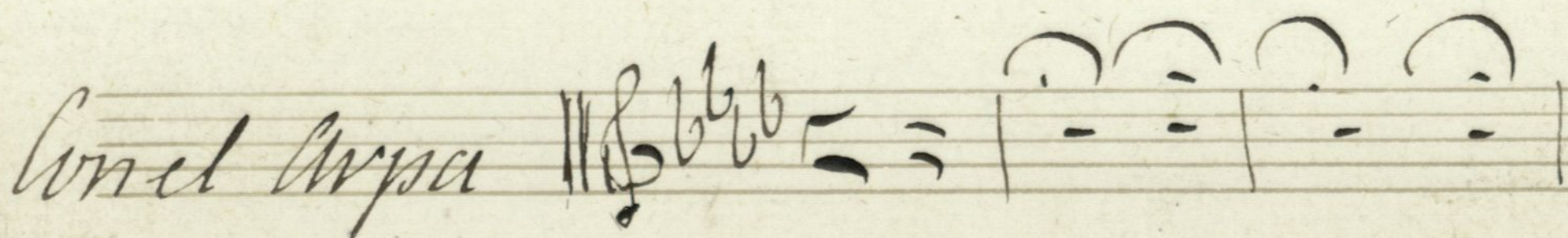






Coro de Aug.<sup>o</sup> en la Comedia d.<sup>ra</sup> Maria  
Molina

Tiple 1.<sup>o</sup>





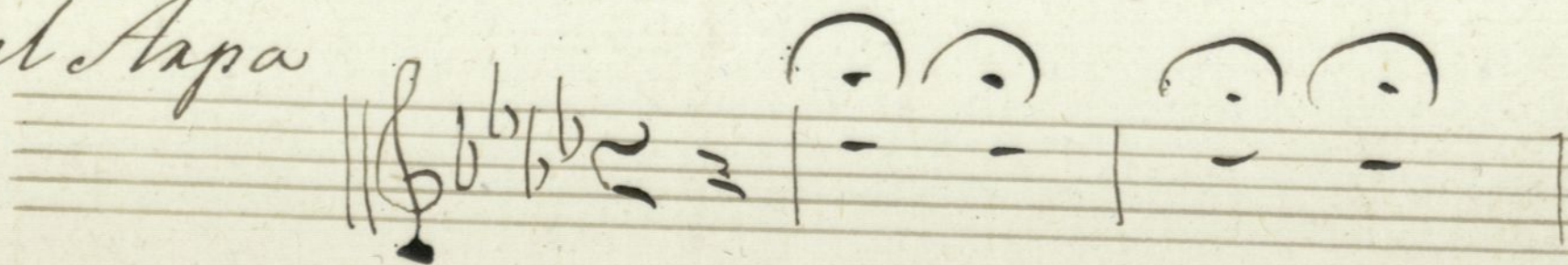




Corro de Muz. en la Comedia 1.<sup>a</sup> Maria  
Molisa

Triple 2<sup>o</sup>

Con el Apa



Despo. Domine salvum fac.

Regem et exarminos in

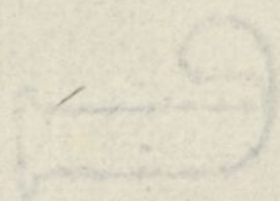
Die - qua in vo - ca - ve re - mus.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody consists of a quarter note on G4, followed by a half note on A4, and a quarter note on B4. The piece ends with a double bar line. The word "te" is written below the first note.















Coro en la Com.<sup>a</sup> D.<sup>a</sup> Maria de Aragon Cenor.

Can temos al brabo valiente a da  
lid que en pro delas bellas no teme morir. Can temos al  
brabo valien-te a dalid q'en pro de las bellas no teme mo-  
rir. Can temos al brabo valiente a dalid q'en pro de las  
bellas no teme morir. Can temos al brabo va-  
liente a da lid q'en pro de las bellas no teme morir no-  
teme morir







Coro en la Comedia S.<sup>a</sup> Maria Motina.

Tenor.

Can te mos al brabo Va-liente ada-  
lid q. en pro de las bellas no te-me morir Can  
te mos al brabo Va-liente a da lid q. en pro de las bellas no  
te-me morir Can te mos al brabo Va-liente a da lid q. en  
pro de las bellas no te-me morir Can te- mos al  
brabo Va-liente a da lid q. en pro de las bellas no  
te-me morir no te-me morir. 2.



Handwritten musical score on ten staves, featuring notes and lyrics in Spanish. The lyrics are:   
Canto a la Virgen María   
Canto a la Virgen María   
Canto a la Virgen María   
Canto a la Virgen María   
Canto a la Virgen María   
Canto a la Virgen María   
Canto a la Virgen María   
Canto a la Virgen María   
Canto a la Virgen María   
Canto a la Virgen María



Coro en la Coma de D<sup>a</sup> Maria de Aragon Baxo

Can temos al brabo valiente a da-lid q'en  
pro delas bellas no teme morir. Can temos al  
brabo va liente a da lid q'en pro delas bellas no -  
te me morir. Can temos al-brabo va liente a da  
tid q'en pro delas bellas no teme morir. Can -  
temos al brabo va liente a da lid q'en pro delas  
bellas no teme morir no - teme morir.







Coro en la Comedia D.<sup>a</sup> Maria Molina

Bajo.

Cantemos al bravo valiente a dalid q. en  
pro de las bellas no te - me morir Can - te - mos al  
bravo va - liente a dalid q. en pro de las bellas no  
te me morir Can - te - mos al bravo va - liente a da -  
lid q. en pro de las bellas no te me morir Can -  
temos al bravo va - liente a da lid q. en pro de las  
bellas no teme mo - vir no - teme mo - vir







Coro en el Drama D.<sup>a</sup> Maria Molina de Aragon Violin 1.<sup>o</sup> Pal

*And.<sup>te</sup> quasi all.<sup>to</sup>* *3/8* *ff*

*piu.*

*flauta* *p.*

*cres* *f.*

*p.* *f.*





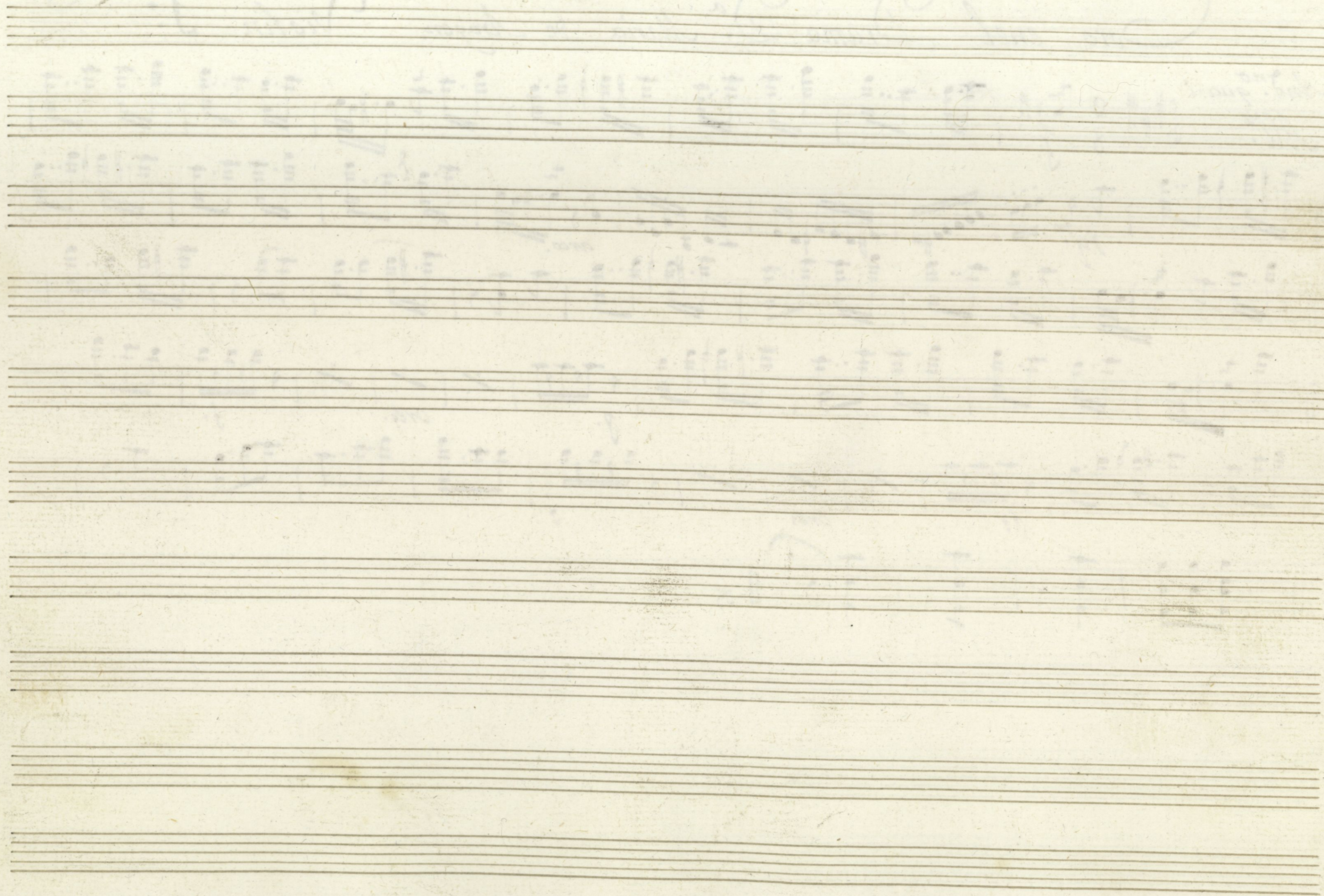


Coro en el Drama D.<sup>a</sup> Maria de Aragon Violin I. Por D.<sup>n</sup> Ramon Carnicer

*And.<sup>no</sup> quasi*  
*All.<sup>o</sup>*

*p.º* *arco.* *p.* *Cres.* *f.* *p.º* *Cres.* *AB*







Coro nel Drama D.<sup>a</sup> Maria Molina de Aragon

Violin 2.<sup>o</sup>

*And.<sup>no</sup> quasi all.<sup>to</sup>*

The musical score consists of six staves. The first staff begins with the tempo marking *And.<sup>no</sup> quasi all.<sup>to</sup>* and a key signature of two sharps (F# and C#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The second staff has a *Pizz.<sup>to</sup>...* marking above it. The third staff has an *arco* marking below it. The fourth staff has a *p.* marking below it. The fifth staff has a *crec.* marking below it. The sixth staff has a *p.* marking below it and a *crec.* marking above it. The score is written in a cursive, handwritten style.





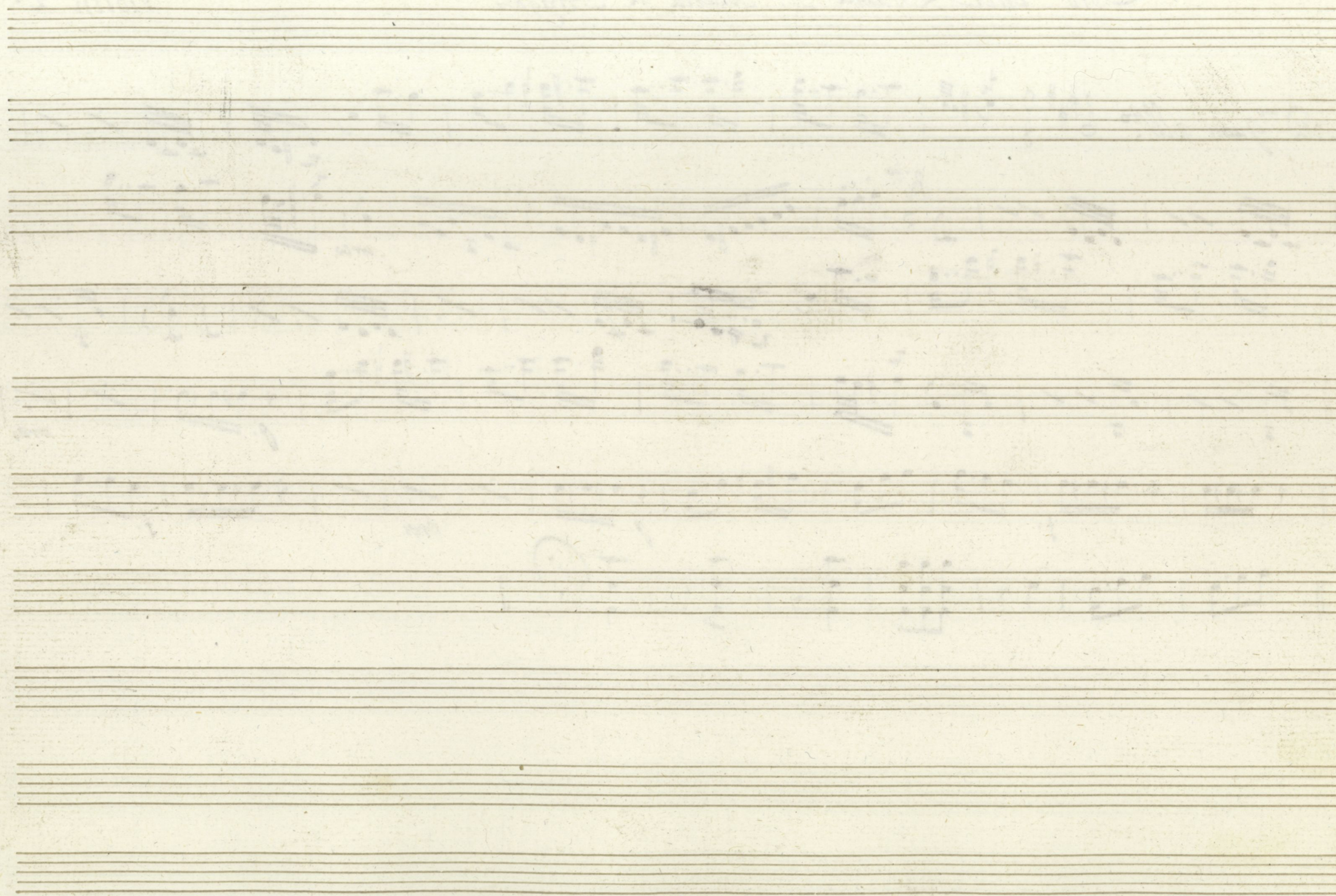


Coro en el Drama D.<sup>a</sup> Maria de Aragon

Violin 2.<sup>o</sup>

*And.<sup>te</sup> quasi all.<sup>to</sup>*







Com nel Drama D.<sup>a</sup> Maria de Aragon

Viola

*And.<sup>te</sup> quasi all.<sup>to</sup>*

The musical score is written on six staves. The first staff begins with the tempo marking *And.<sup>te</sup> quasi all.<sup>to</sup>*. The second staff has the annotation *Pi<sup>to</sup>* written below it. The third staff contains a *cres* marking. The fourth staff contains a *f.* marking. The fifth staff contains a *cres* marking. The sixth staff contains a *f.* marking. The music is written in a style typical of 18th-century manuscript notation, with various note values, rests, and dynamic markings.







Coro en el Drama D.<sup>a</sup> Maria de Aragon

Flauta

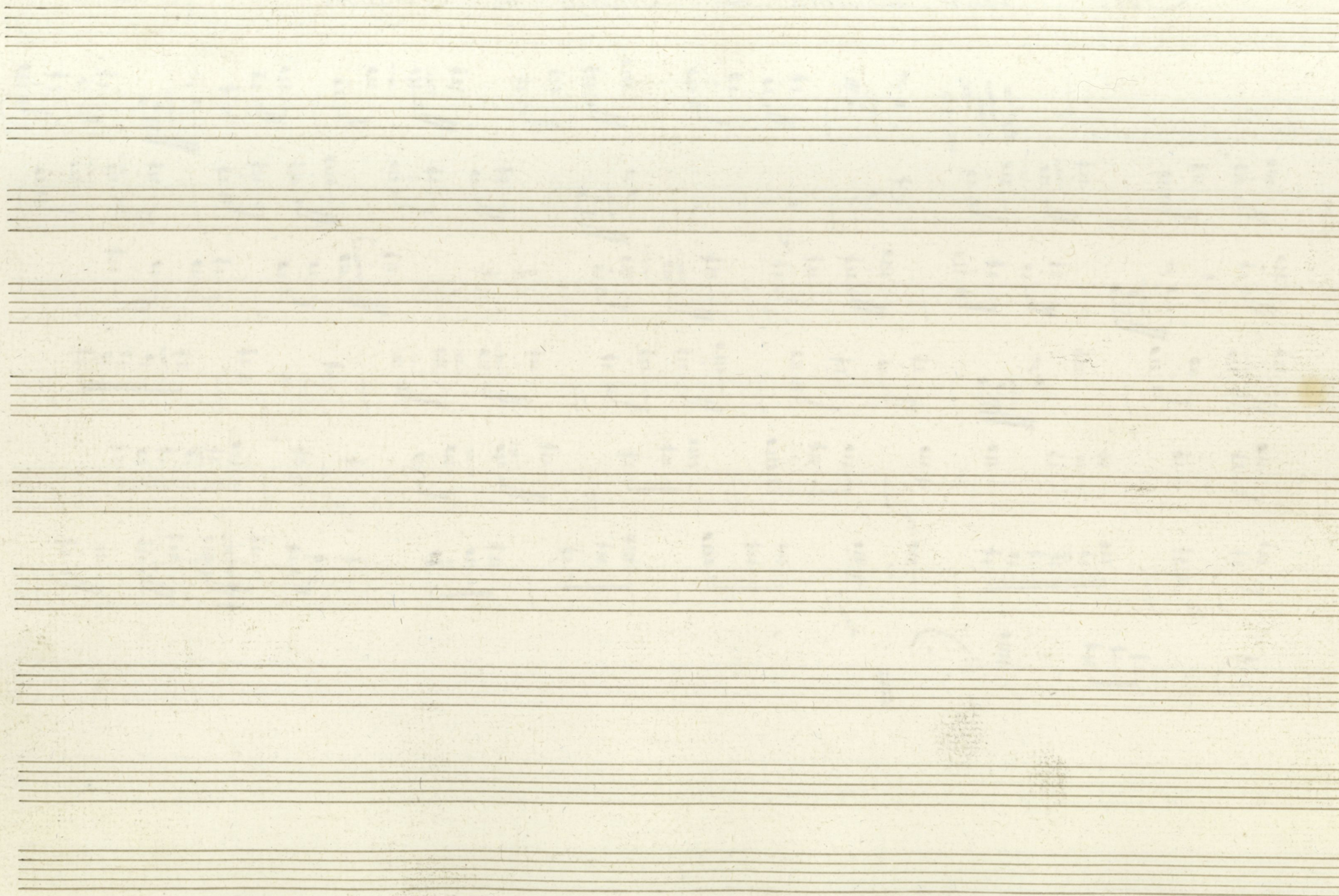
*And.<sup>te</sup> quasi all.<sup>to</sup>*

*cres*

*f.*

*p.*





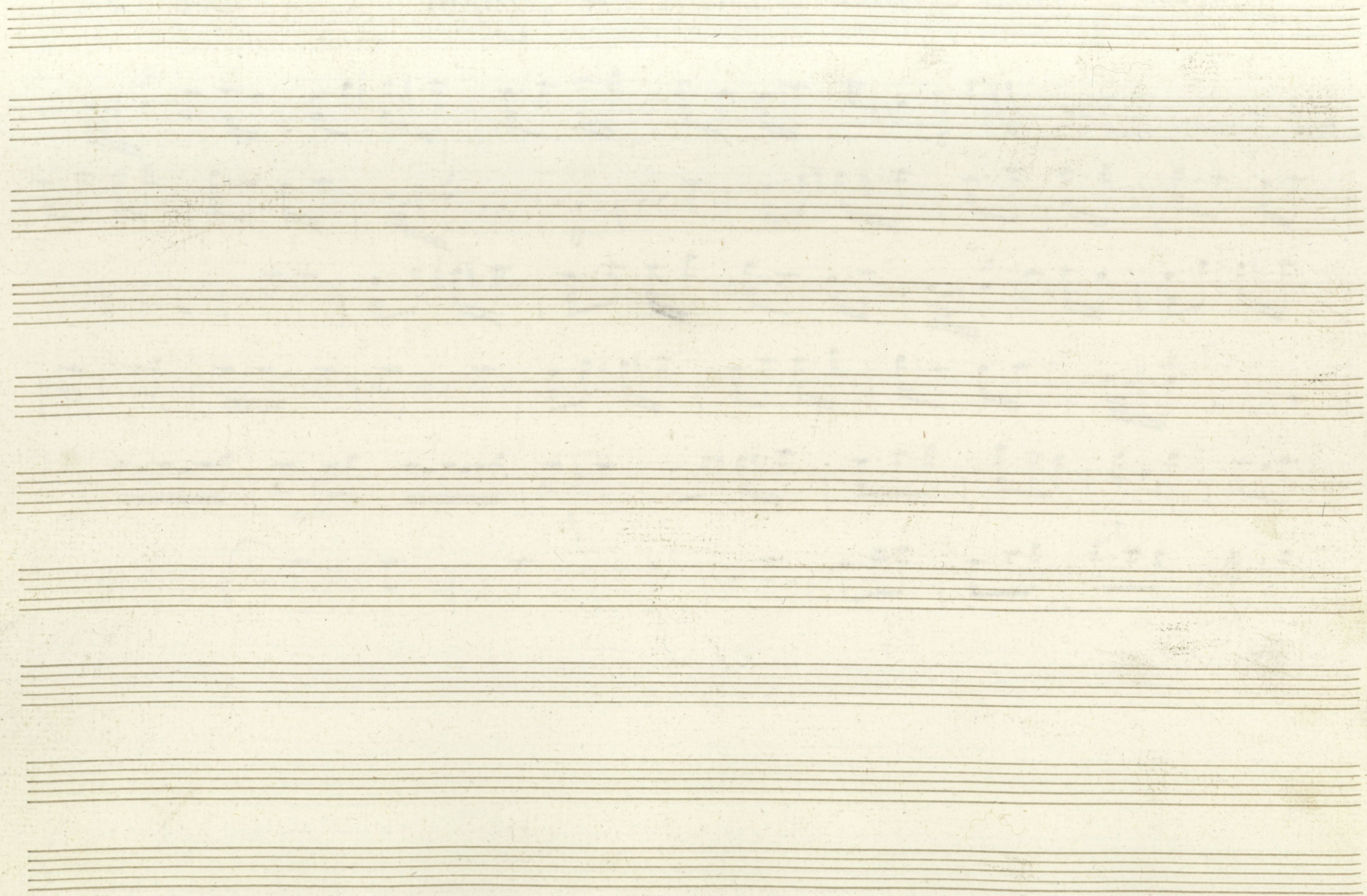


Coro en el Drama S.<sup>a</sup> Maria de Aragon Oboe 1.<sup>o</sup>

*And.<sup>te</sup> quasi all.<sup>to</sup>*

*f.* *p.* *cresc.*







Coro en el Drama D.<sup>a</sup> Maria Molira

oboe 2.<sup>o</sup>

*And.<sup>mo</sup> quasi all.<sup>to</sup>*

The musical score is written on six staves. The first staff begins with the tempo marking 'And.<sup>mo</sup> quasi all.<sup>to</sup>' and a 3/8 time signature. The key signature has one sharp (F#). The notation includes various note values, rests, and dynamic markings. The second staff contains a 'p.' (piano) marking. The third staff continues the melodic line. The fourth staff features a 'p.' marking and a crescendo hairpin. The fifth staff has a 'cres' marking and a crescendo hairpin. The sixth staff begins with a 'f.' (forte) marking and ends with a double bar line. Below the sixth staff are three empty staves.







Coro en el Drama D.<sup>a</sup> Maria de Molina Clarinete 1.<sup>o</sup>

*And.<sup>te</sup> no quasi all.<sup>to</sup>* *enfa:*

*f.* *p.* *enfa:*

*f.*







Coro en el Drama D.<sup>a</sup> Maria Molina

Clarinete 2.<sup>o</sup>

*And.<sup>mo</sup> quasi all.<sup>to</sup>* *en fa*

The musical score is written for Clarinet 2. It begins with the tempo marking "And.<sup>mo</sup> quasi all.<sup>to</sup>" and the key signature "en fa". The time signature is 3/4. The notation includes various note values, rests, and dynamic markings such as "f." and "cres.". The piece concludes with a double bar line on the sixth staff.



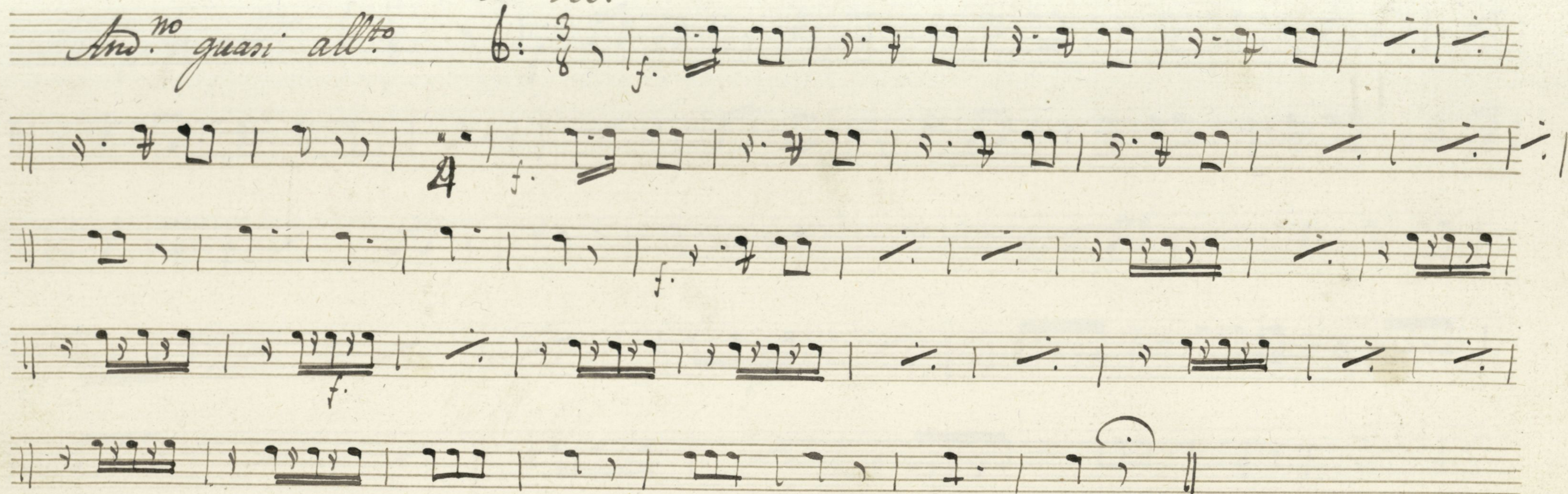




Coro en el Drama D.<sup>a</sup> Maria Molina

Corno 1<sup>o</sup>

And.<sup>no</sup> quasi all.<sup>to</sup> en Re:  
6: 3 8









Coro en la Com.<sup>a</sup> D.<sup>a</sup> Maria Molina

Corno 2.<sup>o</sup>

*And.<sup>te</sup> quasi all.<sup>to</sup>* *en Re*

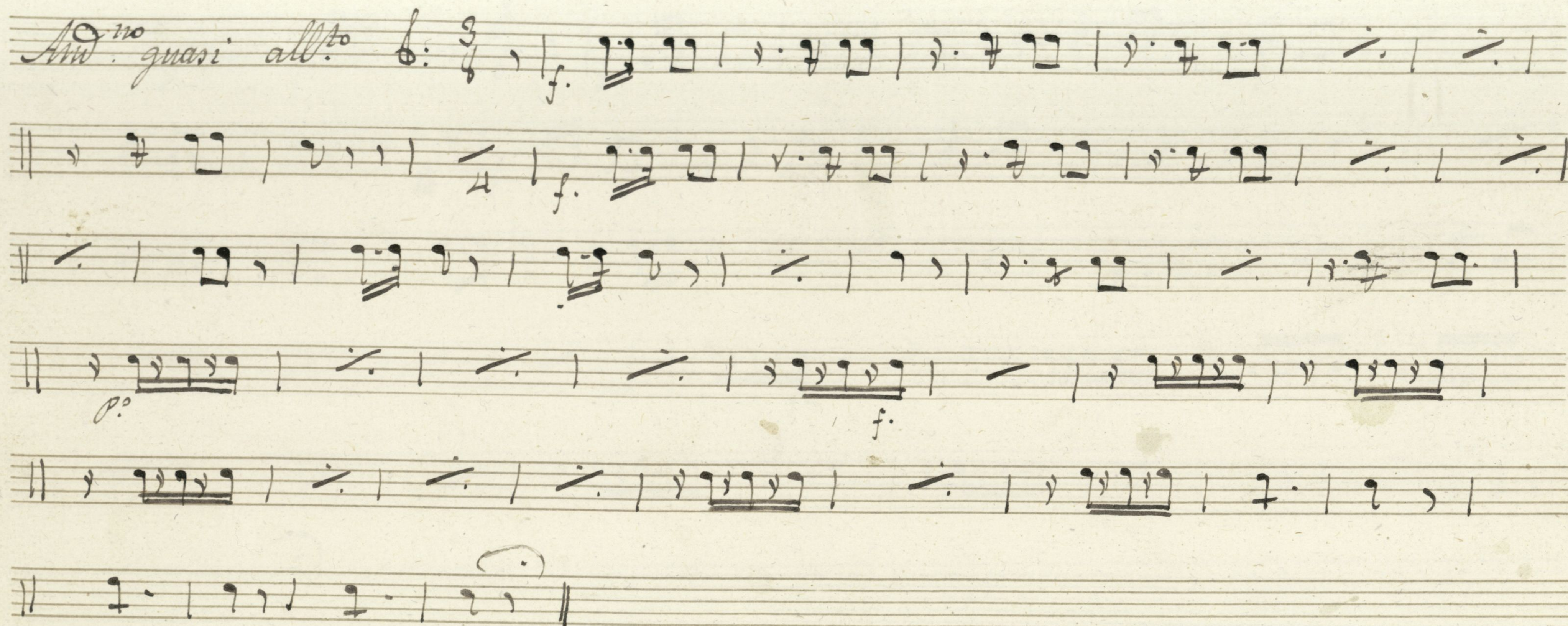
The musical score is written on six staves. The first staff begins with the tempo marking "And.<sup>te</sup> quasi all.<sup>to</sup>" and the key signature "en Re" (indicated by a sharp on the F line). The music is in 3/8 time. The notation includes various note values, rests, and dynamic markings such as "f." (forte). The piece concludes with a double bar line on the sixth staff.







Coro en el Drama D.<sup>a</sup> Maria Molina 2da 12<sup>a</sup> Clarin 1.<sup>o</sup>









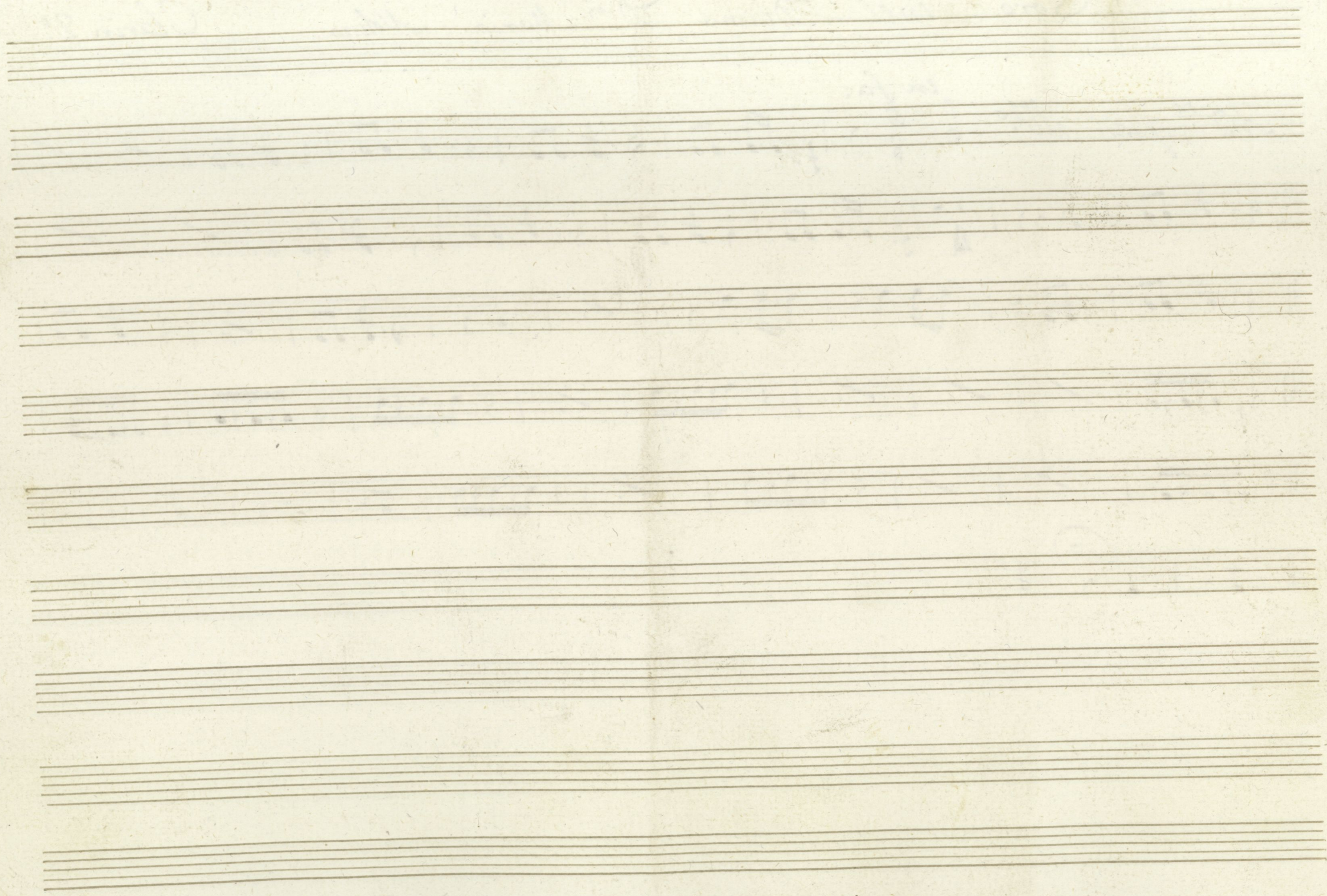
Coro en el Drama D.<sup>a</sup> Maria Molina

Clarín 2.<sup>o</sup>

*And.<sup>no</sup> quasi all.<sup>o</sup>* *in fa:*

The musical score is written for Clarín 2.º. It begins with the tempo marking 'And.<sup>no</sup> quasi all.<sup>o</sup>' and the key signature 'in fa:'. The time signature is 6/8. The melody is written across six staves. The first staff contains the beginning of the piece, followed by five more staves of music. The sixth staff ends with a double bar line. Below the sixth staff, there are three additional empty staves.

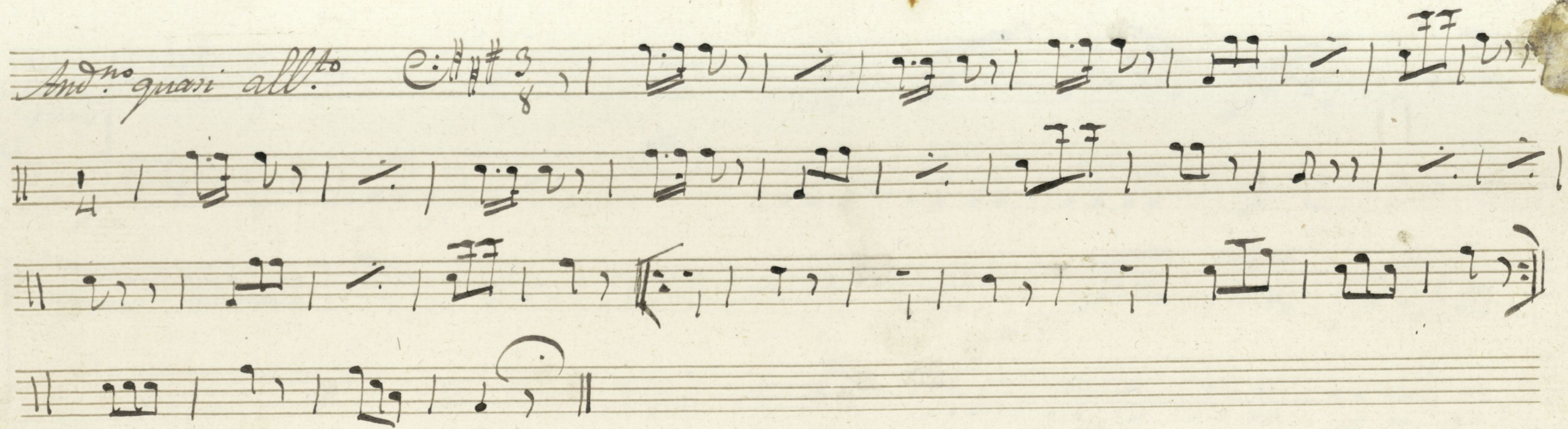






Coro en la Com.<sup>a</sup> ò D.<sup>ma</sup> D.<sup>a</sup> Maria de Molina

Trombon









L. L. N. 22 Coro en la Com.<sup>a</sup> o D.<sup>a</sup> Maria Molina de Aragon Violoncello e Bajo 1.<sup>o</sup>

*And.<sup>te</sup> quasi  
all.<sup>to</sup>*

*violl.*

*f. f.*

*viol.*

*univ.*

*univ.*

*p.*

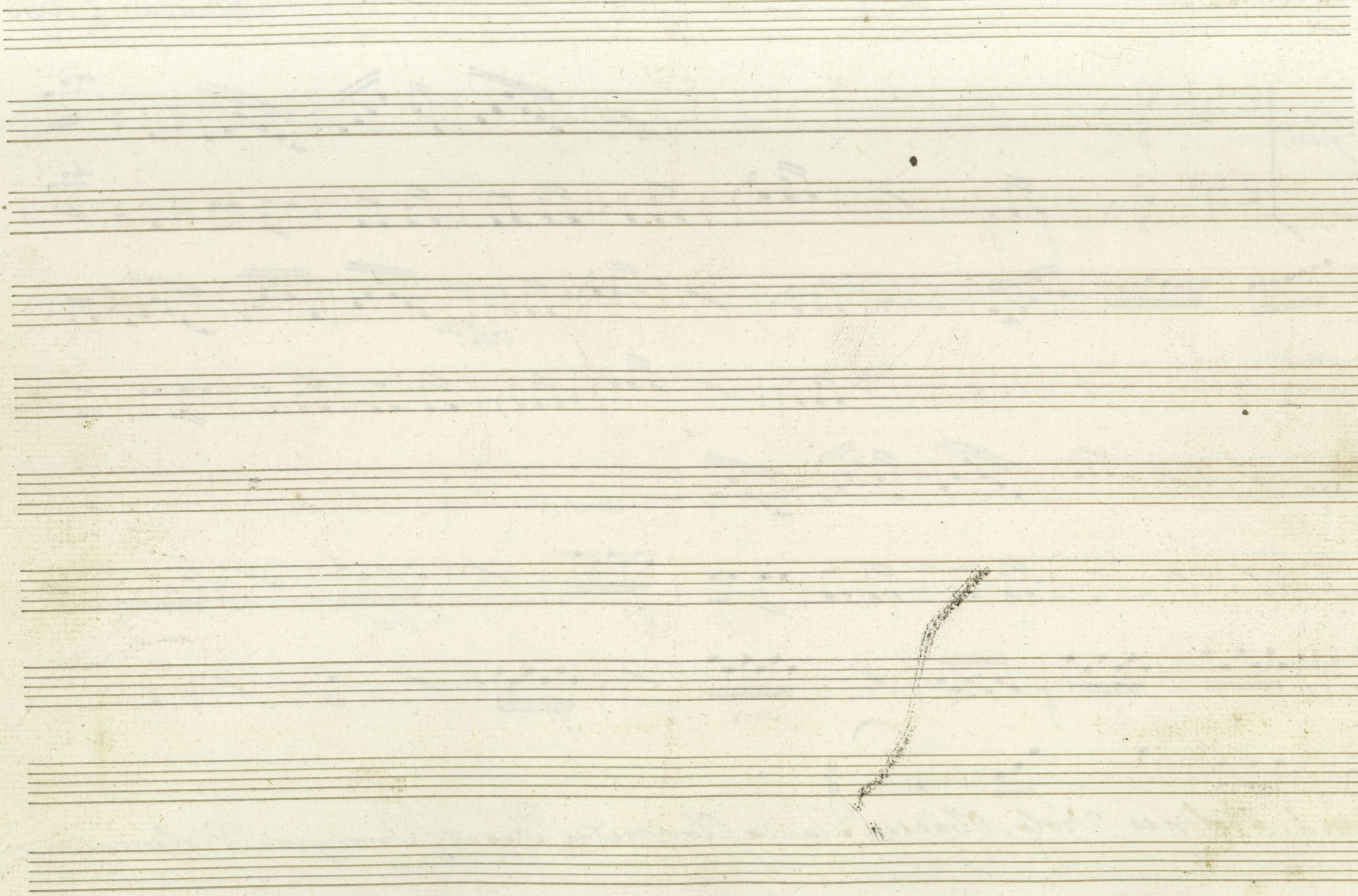
*cres*

*cres*

*f.*

Con L. Violines, Viola, Oboes, Flauta Clarinetas, Fagot, Trompas, Violoncellos y Bajas.







L. L. N.º 29. Coro en la Com.<sup>a</sup> Drama D.<sup>a</sup> Maria de Aragon Violoncellos e Bajo 2.<sup>o</sup>

*And.<sup>te</sup> quasi all.<sup>to</sup>*

*pizz.*

*f. arco*

*p.*

*cres.*

*f.*

Con 4 Violines, Viola, 2. Oboes., Flauta, Clarinetes, Fagot, Trompas, y Violoncellos y

Bajos 2.



