

MUS 4-6 y (2)

Manuel García, atr.
(1804)

Atelia

37 Pantuchelas (pag 269-591)
conos

BIBLIOTECA HISTORICA MUNICIPAL



1200041032

N.º 1.º Coro en la Atalia

Acto 1.º

Mus 4-6 (2)

Voz 1.ª

Voz 2.ª

Voz 3.ª

Voz 4

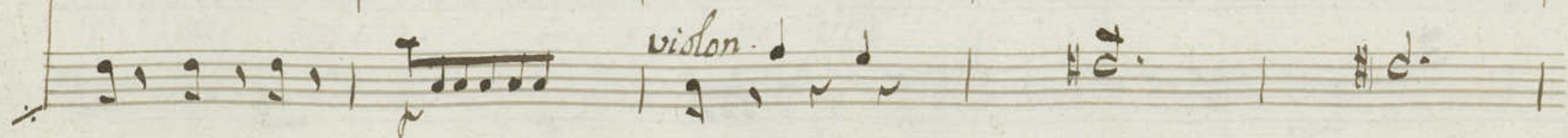
al Dios aq.ⁿ Voscais con nuestro canto

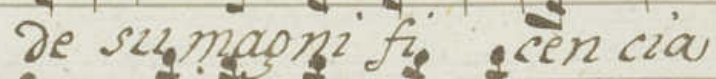
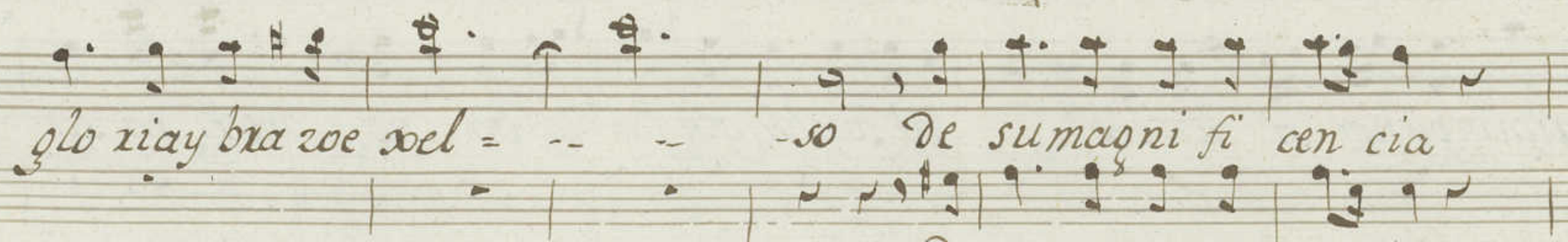
Adagio Poco

De su magnifi- cen cia

De su magnifi- cen cia

lle noes taelvni verso lle noes ta el
 lle noes ta el v ni verso
 lle noes ta elvni verso
 lle noes ta el v ni ver so lle noes
 v = ni verso el v ni ver so en
 el uni verso
 v ni verso el v ni ver so
 tael vni ver so el



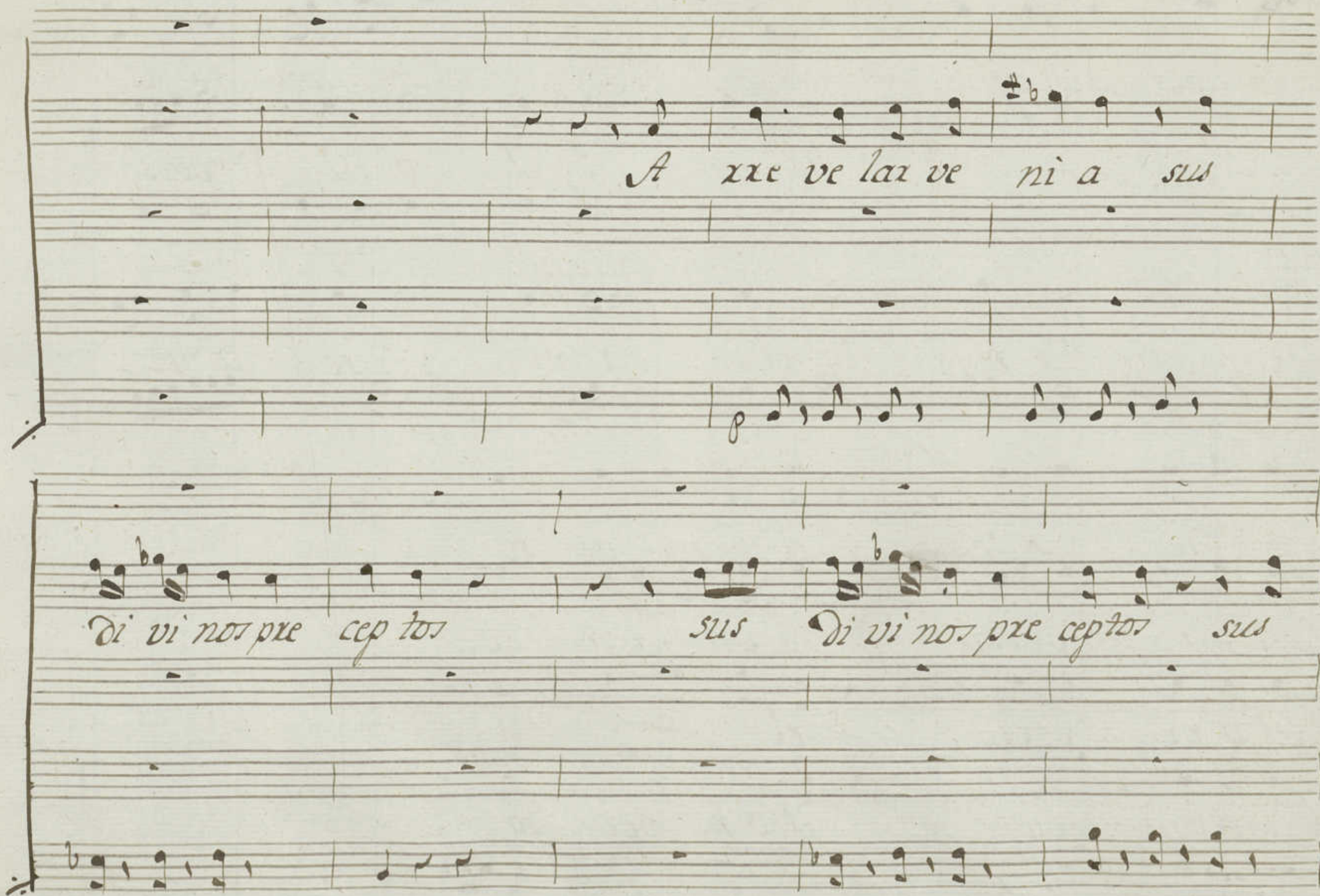


lle noes tael uni verso lle = noes ta el
lle noes ta el v ni verso
lle noes tael uni verso
lle noes ta el v ni verso lle noes
v ni verso el v ni ver so
el v ni verso el v ni ver so
el v ni verso el
tael uni verso el v ni ver so
ten

Handwritten musical score on aged paper, featuring two systems of staves. The lyrics are written in a cursive script below the notes.

The first system includes the lyrics: *A xte ve lar ve ni a sus*

The second system includes the lyrics: *di vi nos pre cep tos sus di vi nos pre cep tos sus*



Handwritten musical score for a hymn, featuring two systems of staves. The first system contains two staves, and the second system also contains two staves. The lyrics are written in a cursive script below the vocal staves.

lu ces in mor ta les a los fe li ces hi jos a

los fe li ces hi jos del he bre ... o a los fe li ces

De su magni fi cen cia
hi jos del he bre o de su magni fi cen cia
De su magni fi cen cia
lle noes tael v ni verso
lle noes ta el
lle noes
lle noes ta el v ni

lle noes ta el v = ni ver so
 v ni ver so el v ni ver so
 tael v ni ver so el v ni ver so
 ver so lle noes tael v ni verso

p. el v ni ver so *p^{mo}* el v ni ver
p. el *p^{mo}* el
p. el v ni ver so *p^{mo}* el v ni ver
 el *p^{mo}* el

Handwritten musical score on five staves. The lyrics are written below the notes. The first staff begins with the word "so". The second staff begins with "so". The third staff begins with "so". The fourth staff begins with "so". The fifth staff begins with "so". The lyrics are: "so", "so", "so", "so", "so". The word "so" is repeated on each staff. The word "so" is also written at the end of the fifth staff. The word "so" is written at the end of the fifth staff.

Handwritten musical score on five staves. The lyrics are written below the notes. The first staff begins with the word "so". The second staff begins with "so". The third staff begins with "so". The fourth staff begins with "so". The fifth staff begins with "so". The lyrics are: "so", "so", "so", "so", "so". The word "so" is repeated on each staff. The word "so" is also written at the end of the fifth staff. The word "so" is written at the end of the fifth staff.

N.º 1 Coro en la Alalia

Acto 1.º

Mus 4-6

Voz 1.ª

Voz 2.ª

Voz 3.ª

Voz 4.ª

Adagio poco

al Dios ag.º Divinar con buento canto

De su magni fi cen cia

de su magni fi cen cia

lle noes tael vni verso lle noes tael
 lle noes tael vni verso
 lle noes tael vni verso
 lle noes tael vni verso lle noes

u ni verso el u ni verso en
 el vni verso el u ni verso
 u ni verso el u ni verso
 tael vni verso el u ni verso

va = no in justa fuerza que no im: po ner si len cio que

p.
no im: po ner si len cio al pue blo que lea la ba no mo xi ra su

violon
p.

nom bre Semp i ter no el dia anun cia al di a su

glo ri a y bra zo ex cel so De su ma gni fi cen cia

De su ma gni fi cen cia

de su ma gni fi cen cia

Handwritten musical score for the first system, featuring five staves. The lyrics are written in Spanish. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some rests. The lyrics are: "lle noes tael u ni ver so lle noes ta el". The second staff continues the melody. The third staff has the lyrics "lle noes ta el u ni ver so". The fourth staff has the lyrics "lle noes tael u ni ver so lle noes". The fifth staff has the lyrics "lle noes ta el u ni ver so lle noes".

lle noes tael u ni ver so lle noes ta el

lle noes ta el u ni ver so

lle noes tael u ni ver so

lle noes ta el u ni ver so lle noes

lle noes ta el u ni ver so lle noes

Handwritten musical score for the second system, featuring five staves. The lyrics are written in Spanish. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some rests. The lyrics are: "u = ni ver so el u ni ver so". The second staff continues the melody. The third staff has the lyrics "el u ni ver so el u ni ver so". The fourth staff has the lyrics "el u ni ver so el u ni ver so". The fifth staff has the lyrics "tael u ni ver so el u ni ver so (violon)". The sixth staff has the lyrics "ten".

u = ni ver so el u ni ver so

el u ni ver so el u ni ver so

el u ni ver so el u ni ver so

tael u ni ver so el u ni ver so (violon)

ten

A handwritten musical score on aged, slightly stained paper. The score is organized into two systems, each consisting of three staves. The top staff of each system contains the vocal melody with lyrics written below it. The middle and bottom staves of each system contain instrumental accompaniment. The first system features the lyrics "A re ve lax ve ni a sus" in a cursive hand. The second system features the lyrics "Di vi nos pre cep tos sus Di vi nos pre cep tos sus". The notation includes various musical symbols such as notes, rests, and a key signature change to one flat (B-flat) in the second system. The paper shows signs of age, including foxing and some staining.

A re ve lax ve ni a sus

Di vi nos pre cep tos sus Di vi nos pre cep tos sus

lu ces in mor ta les a los fe li ces hi - jos a

The first system of the handwritten musical score consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one sharp (F#). It contains the lyrics "lu ces in mor ta les a los fe li ces hi - jos a". The lower staff is a basso continuo line with a bass clef and a key signature of one sharp. It features a series of eighth and sixteenth notes, providing a rhythmic accompaniment to the vocal line.

los fe li ces hi jos del he bre o a los fe li ces

The second system of the handwritten musical score also consists of two staves. The upper staff is a vocal line with a treble clef and a key signature of one sharp. It contains the lyrics "los fe li ces hi jos del he bre o a los fe li ces". The lower staff is a basso continuo line with a bass clef and a key signature of one sharp. It continues the rhythmic accompaniment with various note values and rests.

hi jos del he bre - o De su magni fi cen cia
De su magni fi cen cia
De su magni fi cencia
lle noes tael u ni ver so
lle noes ta el
lle noes
lle noes ta el u ni

p.

lle : noes ta el v ni ver so

v ni ver so el uni verso

tael u ni ver so el u ni ver so

ver so lle noes tael v ni ver so

pmo el u ni ver so

el u ni ver

pmo el v ni ver so

el v ni ver

pmo el v ni ver so

el v ni ver

pmo el v ni ver so

el v ni ver

Handwritten musical score for "Veni Verbo" by Giovanni Battista Pergolesi. The score is on aged paper with two systems of staves. The top system has six staves, each with a vocal line and the word "so" written below it. The bottom system has five staves, each with a vocal line and the word "so" written below it. The music is written in a simple, elegant style with notes and rests. The text "Veni Verbo" is written in a large, decorative font at the top right. The name "Giovanni Battista Pergolesi" is written in a smaller font at the bottom right.

Coro 2.º Para la Atalía

Acto 2.º

N.º 4-6

Tempo atterida

Moderato.

Handwritten musical score on aged paper, featuring six staves of music. The lyrics "so el v ni ver so" are written below the first five staves. The notation includes various musical symbols such as notes, rests, and clefs. The word "p^{mo}" (first) is written above the first staff, and "p^{mo}" is written above the second, third, fourth, and fifth staves. The word "p^{mo}" is also written below the sixth staff. The score is written in a historical style, likely from the 18th or 19th century.

Ayuntamiento de Madrid

Coro 2.º Para la Atalía

Acto 2.º

N.º 4-6

Quepiso atrevida

Moderato.

The musical score is written on five staves. The first four staves are for vocal parts, each beginning with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The first staff has a repeat sign at the beginning. The fifth staff is for a basso continuo or keyboard part, starting with a bass clef, the same key signature, and a 3/4 time signature. The tempo marking 'Moderato.' is written to the left of the fifth staff. The music consists of several measures of notes, including eighth and sixteenth notes, and rests. The paper is aged and shows some staining.

Que lumí' no saes tre lla a nuestro jos bri lla

1.ª g.ª lumí' no saes tre lla a nuestro jos bri lla
2.ª g.ª lumí' no saes tre lla a nuestro jos bri lla
3.ª g.ª lumí' no saes tre lla a nuestro jos bri lla

niño tan admirable que será en algún día que

se rá en algún día

se rá en algún día g.ⁿ de tu na cí

quiénde tu

será en algún día Quién de tu na cí miento

Handwritten musical score for the first system. The top staff begins with the lyrics "ti' cía" and continues with "Dí choso tamil=".

ti' cía

Dí choso tamil=

Handwritten musical score for the second system. The lyrics continue across two staves, including "ve ces mi ni ñoa gⁿ Dioses tí ma" and "Dí choso tu mil veces ni".

ve ces mi ni ñoa gⁿ Dioses tí ma

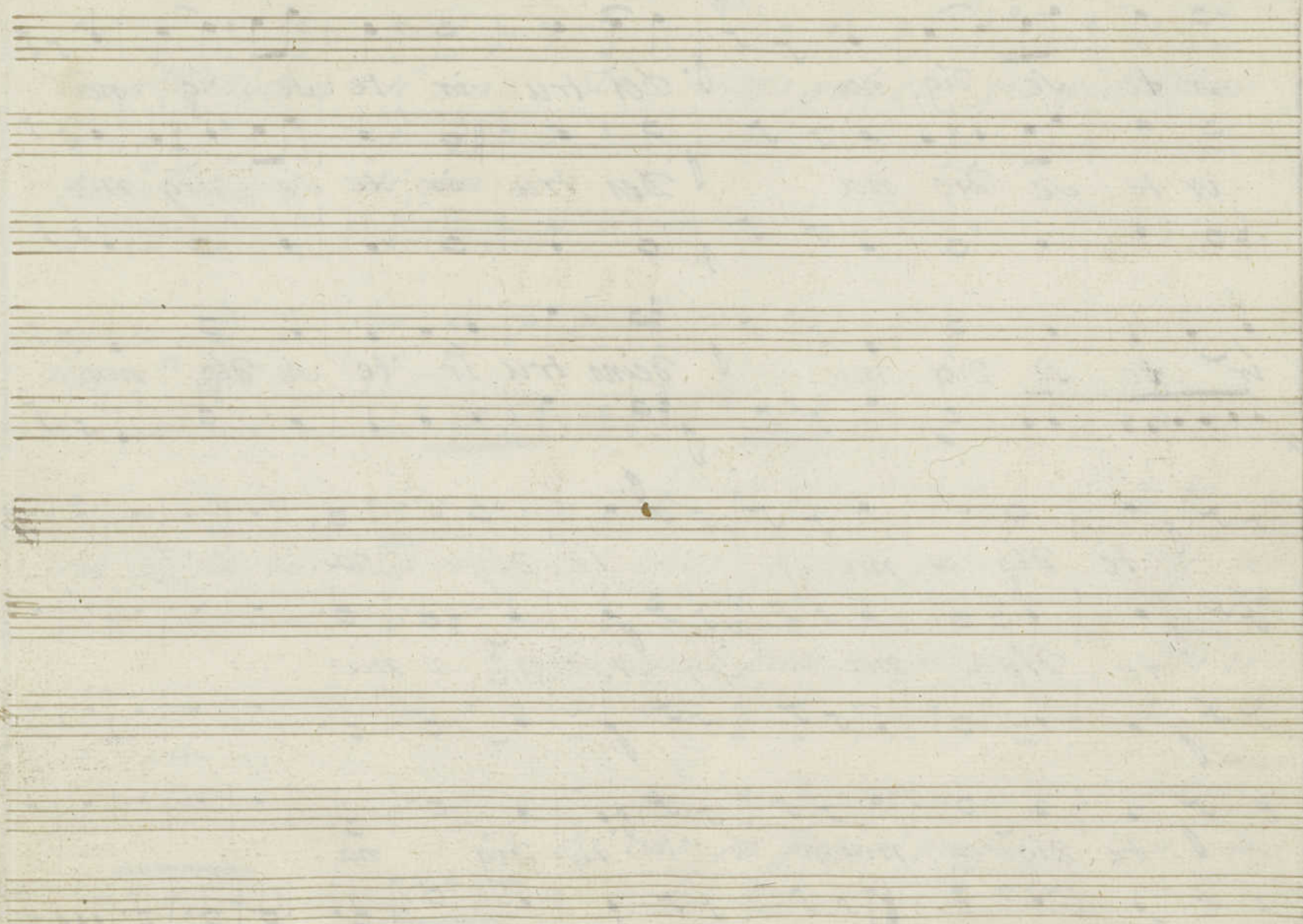
Dí choso tu mil veces ni

no agⁿ Dios es ti ma Di cho so pues el pro pio de im

tru ir te se dig na Di cho so pues el pro pio Des tru

Handwritten musical score for a hymn, consisting of five systems of staves and lyrics. The lyrics are in Spanish and appear to be a variation of the 'Te Digo' hymn. The notation includes various musical symbols such as notes, rests, and bar lines. The first system has two staves, the second and third have three staves each, and the fourth and fifth have four staves each. The lyrics are written below the staves, with some words like 'na' and 'na.' indicating the end of a phrase or line. The handwriting is in a cursive style, typical of 19th-century musical manuscripts.

ir te se dig na Des tru ir te se dig na
ir te se dig na Des tru ir te se dig na
ir te se dig na Des tru ir te se dig na
ir te se dig na Des tru ir te se dig na
te dig = na te dig = na.
te dig = na te dig = na
te dig = na te dig = na
te dig = na te dig = na



Coro 2.º en la Atalia

Acto 2.º

Mus 4-6

391

Que piso atrevida

Mod.º

The image shows a handwritten musical score on aged paper. At the top, it is titled 'Coro 2.º en la Atalia' and 'Acto 2.º'. In the upper right corner, 'Mus 4-6' and the number '391' are written. The score is written on five staves. The first four staves are for vocal parts, each beginning with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The lyrics 'Que piso atrevida' are written across these staves. The fifth staff is for a basso continuo, starting with a bass clef, the same key signature, and time signature. It begins with the tempo marking 'Mod.º' and contains a melodic line with a long slur. Below the fifth staff, there are four more empty staves, and at the bottom, a single staff with a melodic line. The handwriting is in dark ink, and the paper shows signs of age and wear.

202

Que lu mi no saes tie lla a nues tros o jos bxi lla

q^{ue} lu mi no saes tie lla a nues tros o jos bxi lla

q^{ue} lu mi no saes tie lla a nues tros o jos bxi lla

Handwritten musical score on aged paper. The score consists of two systems of staves. The first system has five staves, with the first staff containing the lyrics 'ni ño tan ad mi xable que se raen al gun di'a' and the word 'que' repeated on the subsequent four staves. The second system also has five staves, with the first staff containing the lyrics 'se raen al gun di'a' and the word 'se' on the second staff. The lyrics 'quien de tu na ci' are spread across the third, fourth, and fifth staves of the second system. The final line of the score contains the lyrics 'se raen' followed by a double bar line, and then 'quien de tu na ci mien to' with musical notation below it.

ni ño tan ad mi xable que se raen al gun di'a que
que
que
que
que
se raen al gun di'a
se
quien de tu na ci
se raen al gun di'a
quien de tu
se raen ———— quien de tu na ci mien to

A handwritten musical score on aged paper, featuring two systems of staves. The first system consists of five staves, and the second system consists of four staves. The lyrics are written in a cursive script below the notes. The music includes various note values, rests, and bar lines. The paper shows signs of age, including discoloration and some wear at the edges.

quien de tu na ci' mien to nos po dra dar no
mien to nos po dra' dar no fi' cia dar no
na ci' mien to nos po dra dar no
nos po dra dar no fi' cia nos po dra dar no
fi' cia nos po dra dar no fi' cia nos po dra dar no
fi' cia nos po dra dar no fi' cia nos po dra dar no

Fi cia

Di cho so fu mil

Fi cia

Di cho so fu mil ve ces ni

ve ces mi Ni ñoa qⁿ Dios es Fi ma ni

Di cho so fu mil ve ces ni

Handwritten musical score for two voices, first system. The top staff begins with a treble clef and a key signature of one flat (B-flat). The bottom staff begins with a bass clef and a key signature of one flat. The lyrics are written in a cursive hand below the staves.

ñoa qⁿ Dios es fi ma Di cho so pues el pro pio Deins
ñoa quien Dios es fi ma

Handwritten musical score for two voices, second system. The top staff continues with a treble clef and a key signature of one flat. The bottom staff continues with a bass clef and a key signature of one flat. The lyrics are written in a cursive hand below the staves.

tru ir te se Dig na Di cho so pues el pro pio Des tru
Di cho so pues el pro pio Des tru
Di cho so pues el pro pio Des tru

ir te se dig-na Des-tin ir te se dig-na

ir te

ir te se dig-na Des-tin ix te se dig-na

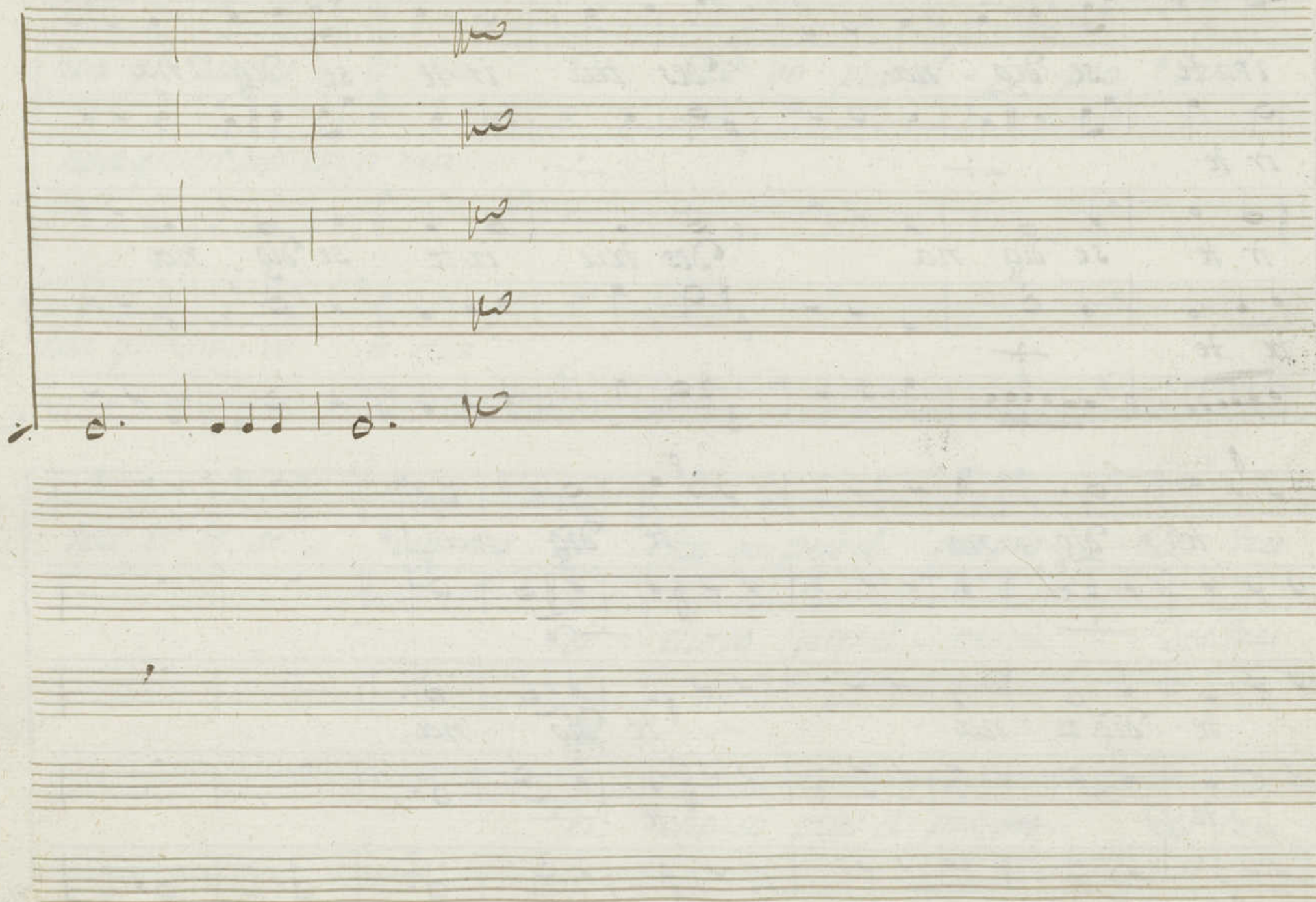
ix te

te dig-na te dig-na

te dig-na te dig-na

te

te



Nº 3 Coro en la Atalia

Mus 4-6 Acto

And.^{no}

es cu chen se las vo ces del se

es cu chen se las vo ces del se

es cu chen se las vo ces del se

es cu chen se las vo ces del se

es cu chen se las vo ces del se

vr

ñor y suo Va cu lo Di vi no

ñor y suo Va cu lo Di vi no

ñor y suo Va cu lo Di vi no

ñor y suo Va cu lo Di vi no

ñor y suo Va cu lo Di vi no

se

se

se

se

se

cte

aen los Co ra zones lo q.^o con el Ro cio

aen los Co ra zones lo q.^o con el Ro cio

aen los Co ra zones lo q.^o con el Ro cio

aen los Co ra zones lo q.^o con el Ro cio

cte

es en la pri ma ve ra a tier na
es en la pri ma ve ra a tier na
es en la pri ma ve ra a tier na
es en la pri ma ve ra a tier na

plan ta el fres co ma tu ti = = no a tier na
plan ta el fres co ma tu ti - - - no a tier na
plan ta el fres co ma tu ti no a tier na
plan - ta el fres co ma tu ti no a tier na
no

Handwritten musical score on aged paper, featuring two systems of staves. The lyrics are written below the notes in a cursive script.

System 1 (Top):

- Staff 1: *plan ta . el fres co ma tu ti - - - no el fres co*
- Staff 2: *plan ta el fres co ma tu ti - - - no el fres co*
- Staff 3: *plan ta el fres co ma tu ti - - - no el fres co*
- Staff 4: *plan - ta el fres co ma tu ti - - - no el fres co*

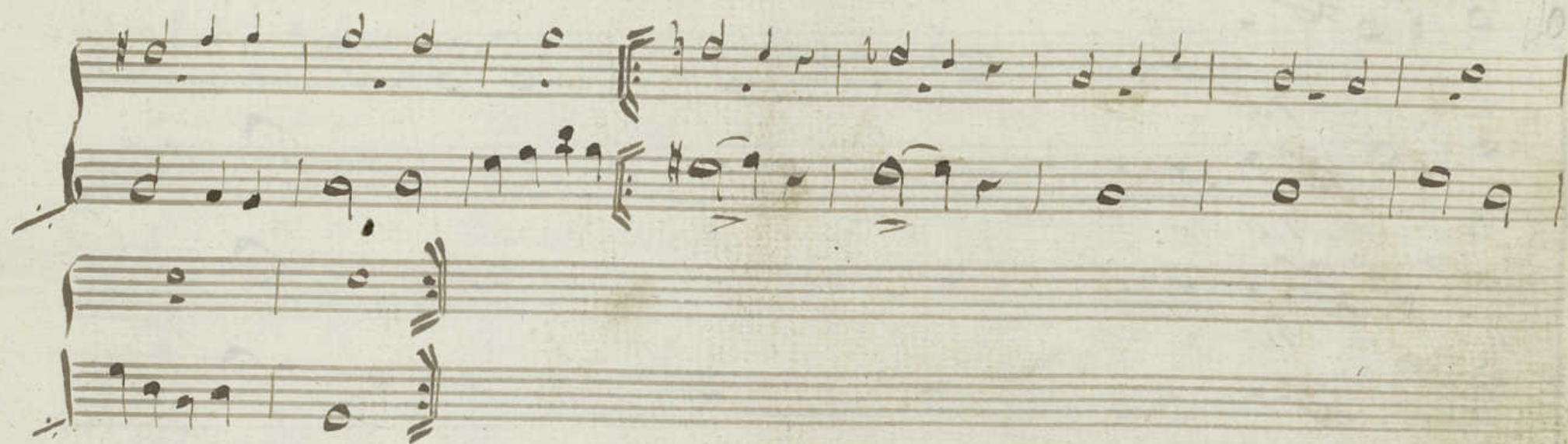
System 2 (Bottom):

- Staff 5: *ma tu ti - - - no el fres co ma tu*
- Staff 6: *ma tu ti - - - no el fres co ma tu*
- Staff 7: *ma tu ti - - - no el fres co ma tu*
- Staff 8: *ma tu ti - - - no el fres co ma tu*

The score includes various musical notations such as notes, rests, and bar lines. There are several instances of crossed-out notes or measures, possibly indicating corrections or deletions. The word "no" is written above the first staff of the first system and below the last staff of the second system.

Handwritten musical score for six staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics "no" are written below the first four staves. The notation includes various musical symbols, including a large "X" mark over the first staff and a "vn" marking above the second staff. The score is written in a historical style with some ink corrections.

Handwritten musical score for three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The third staff begins with a bass clef and a key signature of one sharp (F#). The notation includes various musical symbols, including a "violon. solo" marking above the second staff. The score is written in a historical style with some ink corrections.



Coro 3º en la Atalia

Acto 3º

Mus 4-6

Con nuestros Armoniosos Instrumentos

es cu chen se las vo ces

Del se

es cu chense las vo ces

Del se

ñor y suo ra cu lo di vi no se

ñor

ñor y suo ra cu lo di vi no se

ñor

aen los co ra zo nes lo qe con el ro ci o

aen

aen los co ra zo nes lo qe con el ro ci o

aen

es en la pri ma ve ra a tier na

es en la pri ma ve ra a tier na

plan ta el fres co ma tu ti no a tier na

plan ta el fres co ma tu ti no a tier na

plan ta el fres co ma tu ti ... no el fres co

plan ta el fres co ma tu ti ... no el fres co

ma tu ti ... no el fres co Ma tu

ma tu ti ... no el fres co ma tu

Handwritten musical notation on six staves. The lyrics "ti... no" are written below the first five staves. The notation includes various musical symbols such as notes, rests, and bar lines. The sixth staff contains a sequence of notes and rests without lyrics.

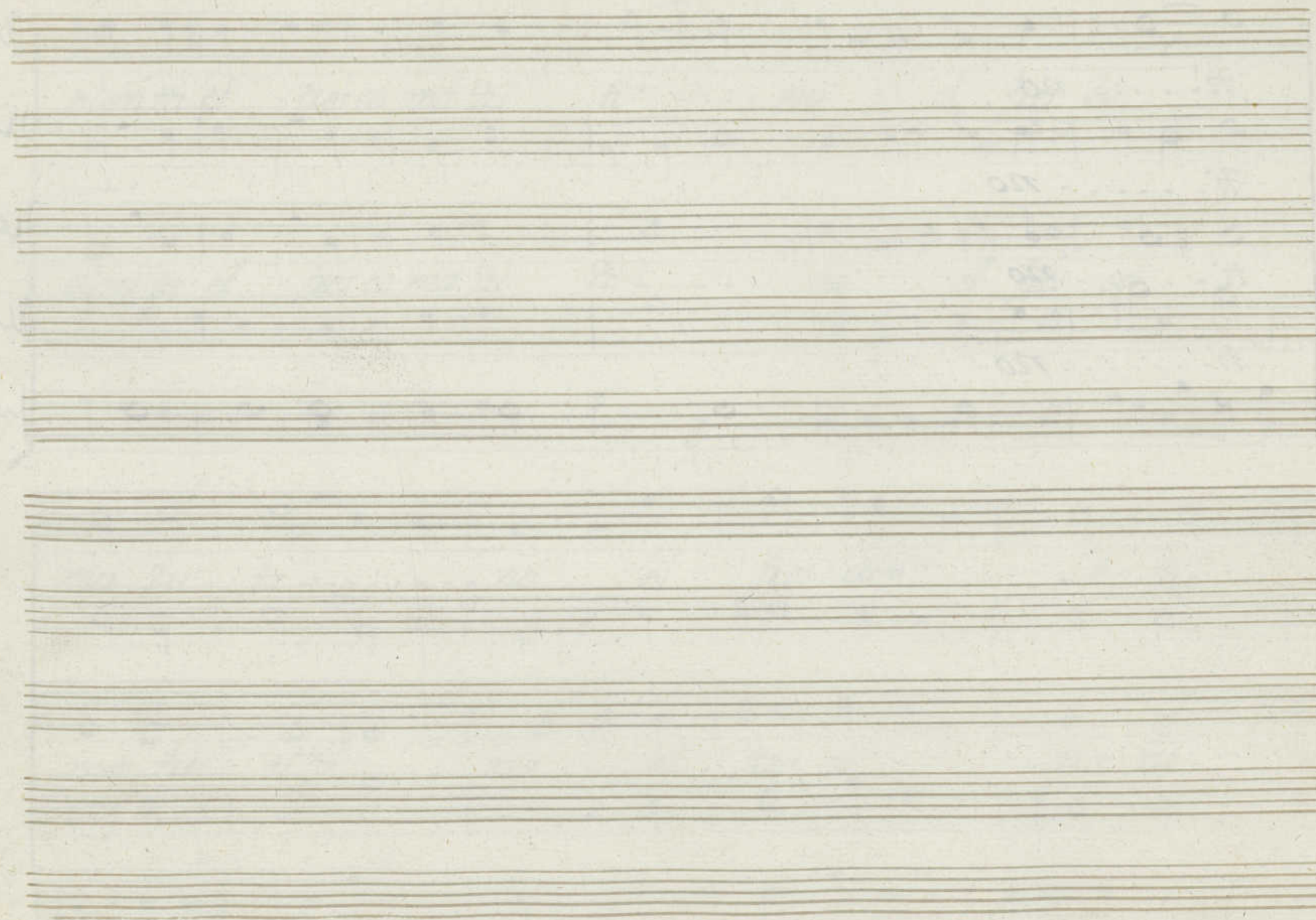
ti... no

ti... no

ti... no

ti... no

ti... no



Coro 3.º Para la María

Acto 3.º

Mus 4-6

Voz 1.ª

Voz 2

Bajo

Andantino. //

Con buenos Armoniosos Instrumentos

2ª

1ª 8ª alta

3ª

es cu chen se las voces del se
es cu chen se las voces del se
es cu chen se las voces del se

Handwritten musical score for three voices (2^a, 1^a, 3^a) and a basso continuo line. The lyrics are in Spanish. The first system shows the beginning of the piece, with the lyrics "ñor y suo ra culo di' vi no" and "Se". The second system continues the melody with the same lyrics. The third system shows the continuation of the melody, with the lyrics "ñor y suo ra culo di' vi no" and "Se".

2^a ñor y suo ra culo di' vi no Se

1^a ñor y suo ra culo di' vi no Se

3^a ñor y suo ra culo di' vi no Se

Handwritten musical score for three voices and a basso continuo line. The lyrics are in Spanish. The first system shows the beginning of the piece, with the lyrics "aen los co ra zones lo q.^e con el ro cio". The second system continues the melody with the same lyrics. The third system shows the continuation of the melody, with the lyrics "aen los co ra zones lo q.^e con el ro cio".

aen los co ra zones lo q.^e con el ro cio

aen los co ra zones lo q.^e con el ro cio

aen los co ra zones lo q.^e con el ro cio

Handwritten musical score for three voices (Soprano, Alto, and Tenor/Bass) in a single system. The lyrics are: "es en la pri'ma vera a tier na". The notation includes various note values, rests, and bar lines. The paper shows signs of age and wear.

es en la pri'ma vera a tier na

es en la pri'ma vera a tie na

es en la pri'ma vera a tier na

Handwritten musical score for three voices in a second system. The lyrics are: "plan ta el fresco ma tu ti' = no a tier na". The notation continues with similar note values and rests. The paper is aged and has some staining.

plan ta el fresco ma tu ti' = no a tier na

plan ta el fresco ma tu ti' no a tier na

plan ta el fresco ma tu ti' no a tier na

planta el fresco ma tu ti' - no el fresco

planta el fresco ma tu ti' no el fresco

plan ta el fresco ma tu ti' no el fresco

ma tu ti' - no el fresco ma tu

ma tu ti' no el fresco ma tu

ma tu ti' - no el fresco ma tu

Handwritten musical score on five staves. The notation includes notes, rests, and lyrics. The lyrics are "ti' = no" and "ti' no." The score is written in a historical style, possibly from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, including minims, crotchets, and quavers, as well as rests. The lyrics "ti' = no" are written below the first two staves, and "ti' no." is written below the third staff. The score ends with a double bar line and a repeat sign.

Handwritten musical score on five staves. The notation includes notes, rests, and lyrics. The lyrics are "ti' = no" and "ti' no." The score is written in a historical style, possibly from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, including minims, crotchets, and quavers, as well as rests. The lyrics "ti' = no" are written below the first two staves, and "ti' no." is written below the third staff. The score ends with a double bar line and a repeat sign.

N.º 4 en la Atalia

Acto 3.º

Mus 4-6

Voz 1.^a *Que Dios Despierta*

Voz 2.^a

Voz 3.^a

Voz 4.^a

And.^{no} *fagot.*

*Para poder llorar
tu desventura*

Verso

Oh! Rey David

Handwritten musical score for a piece titled "Oh! Rey David". The score is written on ten staves. The first four staves are vocal parts, each with the lyrics "Nool vi des tus pie da des" written below them. The fifth staff is for the "Fagot" (Bassoon). The sixth staff is for the "Violon" (Violoncello). The seventh and eighth staves are vocal parts with the lyrics "Dion de si on nool vi des tus pie". The ninth and tenth staves are instrumental parts, likely for the Fagot and Violon respectively, with the lyrics "Dion de si on nool vi des tus pie" written below them. The notation is in a historical style, featuring various note values, rests, and clefs. The paper is aged and shows some staining.

Nool vi des tus pie da des

Nool

Nool vi des tus pie da des

Fagot.

Violon

Dion de si on nool vi des tus pie

Dion de si on nool vi des tus pie

Handwritten musical score on two staves. The lyrics are written below the notes.

Da des zur pie da - - - des

Da des zur pie da des

Handwritten musical score on two staves. The bottom staff contains a series of vertical lines, possibly representing a sequence of notes or a specific musical notation.



N.º 9 en la Atalia

Acto 3.º

Mus 4-6

voz 1ª

voz 2ª

voz 3ª

voz 4ª

And^{no}

fagot.

Que dios despierta

Parapoder llorar
tu desventura versos.

Oh. Rey David.

Nool vi des tus pie da des

Nool vi des tus pie da des

fagot. *violon*

Dios de = si on nool vi des tus pie

Dios de si on nool vi des tus pie



da des tus pie da des

da des tus pie da = des

*Produce canna la tienda
de desventura*

Coro N° 5 en la Atalia

Acto 3°

Mus 4 6

amparamos Viene

All.

lle
lle
lle
lle

go de si on el fin el fin y laar

go de si on el fin el fin y laar

Diente lla ma suor na mento encenizas buelbe suor na

Diente lla ma suor na mento encenizas buelbe suor na

Handwritten musical score on six staves. The lyrics are in Spanish and appear to be a religious or liturgical text. The notation includes various musical symbols such as notes, rests, and bar lines. The ink is dark, and the paper shows signs of age and wear.

mento en ce ni zas buel be A si

men to en ce ni zas buel be

on am pa - - - - ra su se ña - cle men te

A handwritten musical score on aged, yellowed paper. The score is written in a cursive hand and consists of two systems of staves. The first system has a vocal line with lyrics and a piano accompaniment line below it. The second system also has a vocal line with lyrics and a piano accompaniment line below it. The lyrics are in Spanish and appear to be from a religious or liturgical text. The paper shows signs of age, including discoloration and some wear along the edges.

y . . . por fun-da-mento su-pa . . la bra-tiene

su-pa la bra-tie ne

aun a bis mo veo

si on a los Cielos llega con su frente
si on des ciende
oh q.^e vic to rio sor can ti cor a le gres
oh q.^e tris tes vo ces mis o i dos sien ten

Handwritten musical score on aged paper, featuring two systems of music. Each system consists of a vocal line and a lute line (guitar). The lyrics are written in a cursive script.

System 1:

Vocal line: *en sua mor an ti quo es pe xe mor siem*

Lute line: *en sua mor an ti quo es pe xe mor siem*

System 2:

Vocal line: *pre su Co le raes ju sto Fe mer se ve rentes*

Lute line: *pre su Co le raes ju sto Fe mer re ve rentes*

Handwritten musical score on ten staves, featuring vocal lines with lyrics and a basso continuo line. The lyrics are in Spanish and include the phrase "O que tristes voces mis oídos sienten".

Staff 1: Musical notation (quarter notes, half notes, rests).

Staff 2: *fe mor re be ren - - - - - tes fe mor*

Staff 3: Musical notation (quarter notes, half notes, rests).

Staff 4: *fe mor re be ren - - - - - tes fe mor*

Staff 5: Musical notation (quarter notes, half notes, rests).

Staff 6: Musical notation (quarter notes, half notes, rests).

Staff 7: *re be ren - - - - - tes*

Staff 8: *O que tristes voces mis oídos sienten*

Staff 9: Musical notation (quarter notes, half notes, rests).

Staff 10: *re be ren - - - - - tes*

Staff 11: Musical notation (quarter notes, half notes, rests).

o q^{do} victo rioso lanti cora legres

o q^{do} aba ti miento

q^{do} gloria ce leste A si on am pa ra su se

a si on am pa

a si on am pa ra su

121

na cle men te cle men te y - por fun da mento
ra su se ña cle men te y - por
se ña cle men te y por fun da mento
su pa la - bra tie ne su pa la bra tie ne ti e ne
su pa la bra tie ne su pa la bra tie ne tie ne

Handwritten musical score for two voices. The top staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the notes. The bottom staff begins with a bass clef and a key signature of one flat. The lyrics are also written below the notes. The music is in a simple, folk-like style with a mix of quarter, eighth, and sixteenth notes, and rests.

su pa la bra tie ne tie - - ne

su pa la bra tie ne tie ne

Handwritten musical score for a single voice. The staff begins with a treble clef and a key signature of one flat. The lyrics are written below the notes. The music is in a simple, folk-like style with a mix of quarter, eighth, and sixteenth notes, and rests.

ar lar w

Coro. N.º 7. *final*

Acto 2º

Mus 4-6

de la Athalia

Voz 1ª

Voz 2ª

Voz 3ª

Basso.

All:º

amparamos viene

v.p.

Ue go desi on el fin el fin y la ar

Ue go desi on el fin el fin y la ar

Diente lla ma su or na mento en cenizas buelbe suorna

Diente lla ma suorna mento en cenizas buelbe suorna

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics are in Spanish and include the phrase "mento en cenizas buel-be". The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a cursive, handwritten style.

mento en cenizas buel-be

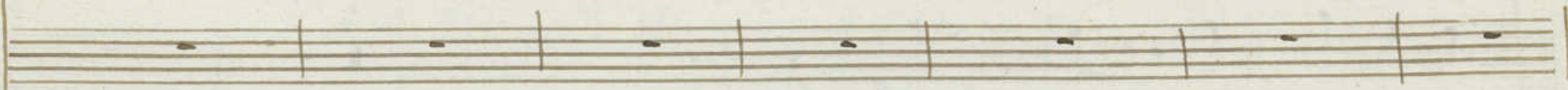
mento en cenizas buel-be

on am pa --- ra su se ~~na~~ cle men = = te



y = por fun = da mento

su, pa = la bra - tiene



f. p.

f. p.

f. p.

f. p.



su pa la bra tie = = ne



don abismo veo



Handwritten musical score on aged paper, featuring two systems of staves. The first system includes a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line with lyrics and includes a piano part marked "no".

System 1:

Vocal line: *Si ~~van~~ a los Cielos llega con su frente*
Piano line: *q. lion des ciende*

System 2:

Vocal line: *oh q. victo rios Canti cos a le gres*
oh q. tristes vo ces mis o i dos sien ten

Piano line: *no*

Handwritten musical score on aged paper, featuring two systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The lyrics are written in Spanish.

System 1:

Vocal line: *en sua mor an ti guo es pe re mos siem -*

Piano line: *en sua mor an ti guo es pe re mos siem -*

System 2:

Vocal line: *pre su = Co lera es justo te = mer re ve rentes*

Piano line: *pre su = Co lera es justo te = mer re ve rentes*

The score includes various musical notations such as notes, rests, and accidentals (sharps and naturals). The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.

Handwritten musical score on ten staves. The lyrics are written below the notes. The text includes:

ze mor re be ren = = tes ze mor

ze mor re be ren = = tes ze mor

re be ren = = tes

o q la tristes vo ces mis or dos sienten

re be ren = = tes

Handwritten musical score on aged paper. The score consists of two systems of staves. The first system has a vocal line with lyrics and a basso continuo line. The second system also has a vocal line with lyrics and a basso continuo line. The lyrics are in Spanish and appear to be from a religious or liturgical text.

o q.^e vi to ri o sos *Canti cos alegres*

o q.^e abati miento

q.^e gloria ce leste *A si on am pa ra su se*

a si on am pa

a si on am pa ra su

439

ña cle men te cle men te y = por fun da mento
 ra su se ña cle men te y
 se ña cle men te y por fun da mento
 su pa la bra tiene su pa la bra tiene tie ne
 su pa la bra tiene su pa la bra tiene tie ne

Handwritten musical score on aged paper, featuring two systems of staves with lyrics in Spanish. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The lyrics are written in a cursive script.

System 1:
Supa la bra tiene tie = ne

System 2:
Supa la = bra tiene - tie = ne

The score is divided into two systems, each with four staves. The first system contains the lyrics "Supa la bra tiene tie = ne". The second system contains the lyrics "Supa la = bra tiene - tie = ne". The notation includes various note values, rests, and bar lines. There is a large, dark, irregular stain on the page, partially obscuring the second system of staves.

137.

Leg^o 8

Violin 1^o

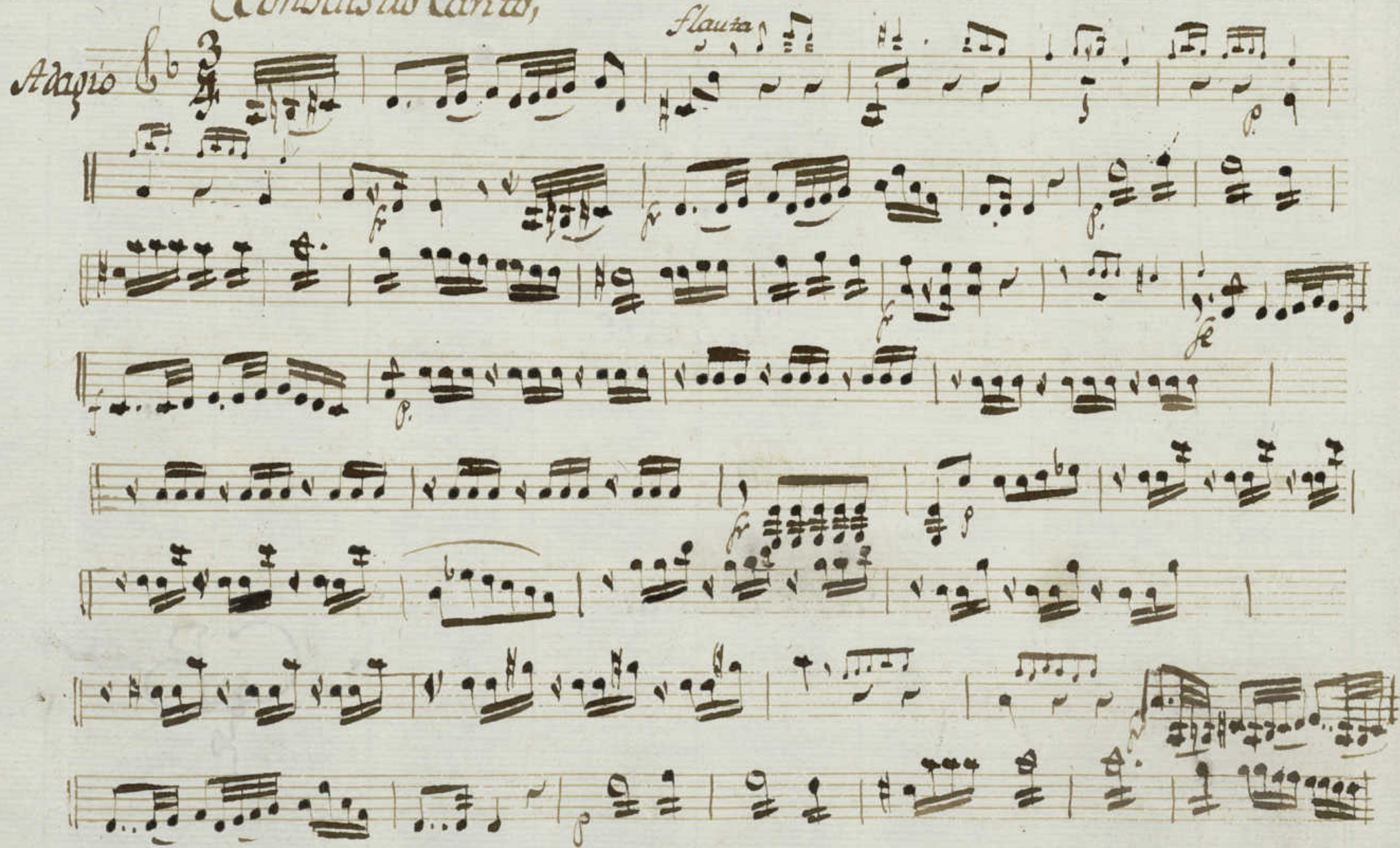
Coros

de la Atalia

Coro 1.^o

Acto 1.^o

Conbuesto Canto,

Adagio 

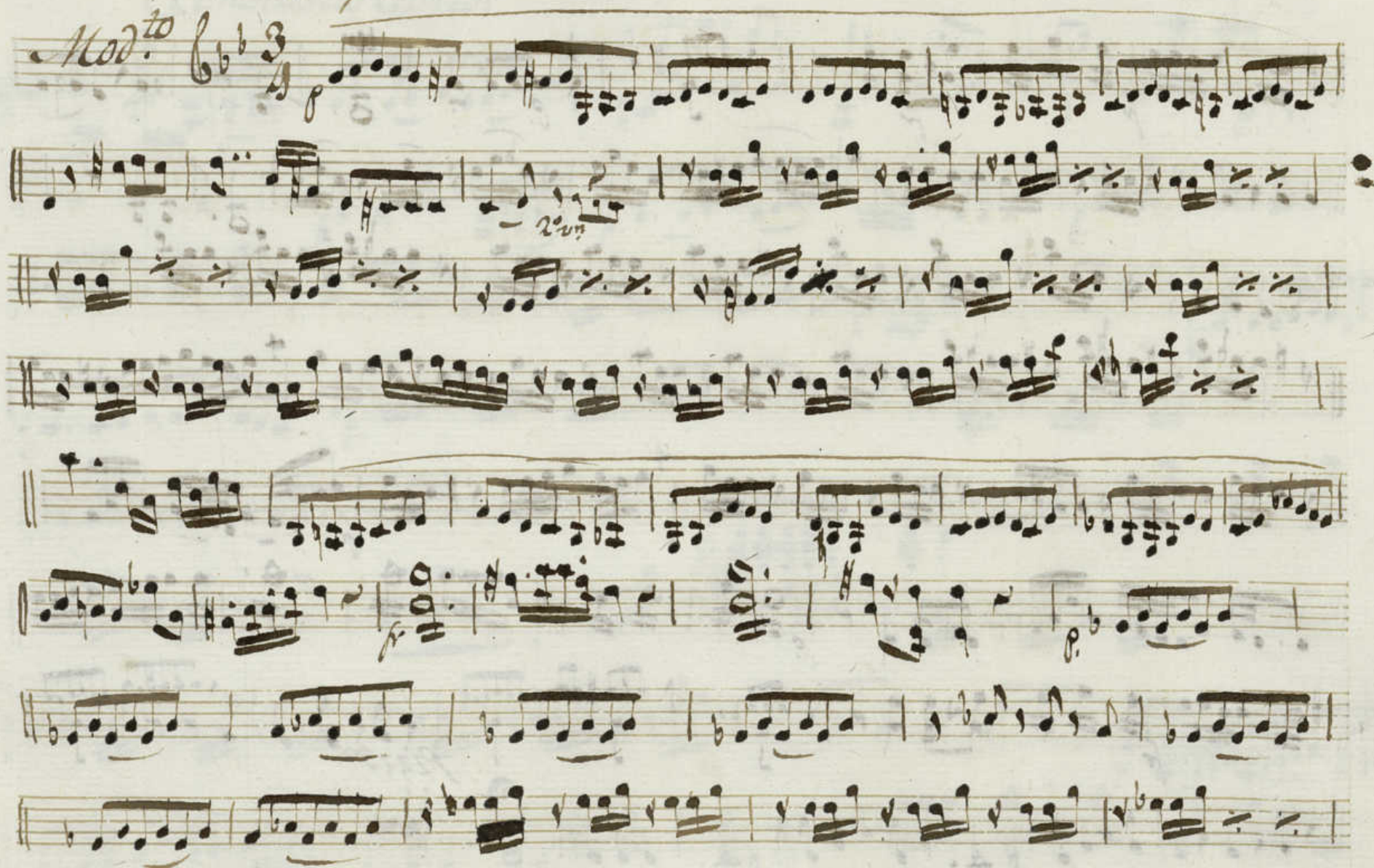
Flauta



Coro 2.^o

Acto 2.^o

Quepisó atrevida





Coro 3º

Acto. 3

Armoniosos Instrumentos

And^{no} *te*

ten

fmo

f

Coro 4º

Acto 3º

Que Dios dispuesta

And.^{no}

Oboe

Violine tacet.

agui
Oh Rey
David

tu desventura

verse

Produzcanos la tierra

Coro 5.º

Acto 3.º

ampararnos viene

All.º

The musical score consists of ten staves of handwritten notation. The first staff is marked 'All.º' and features a treble clef and a key signature of one sharp. The time signature is 3/4. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'ten' (tenu). The lyrics 'ampararnos viene' are written above the first staff. The score concludes with a double bar line on the tenth staff.

Handwritten musical score on eight staves. The notation includes various musical symbols such as notes, rests, and clefs. The word "ten" is written above several measures, likely indicating a tenor part or a specific musical instruction. The score is written in a historical style, possibly from the 18th or 19th century.

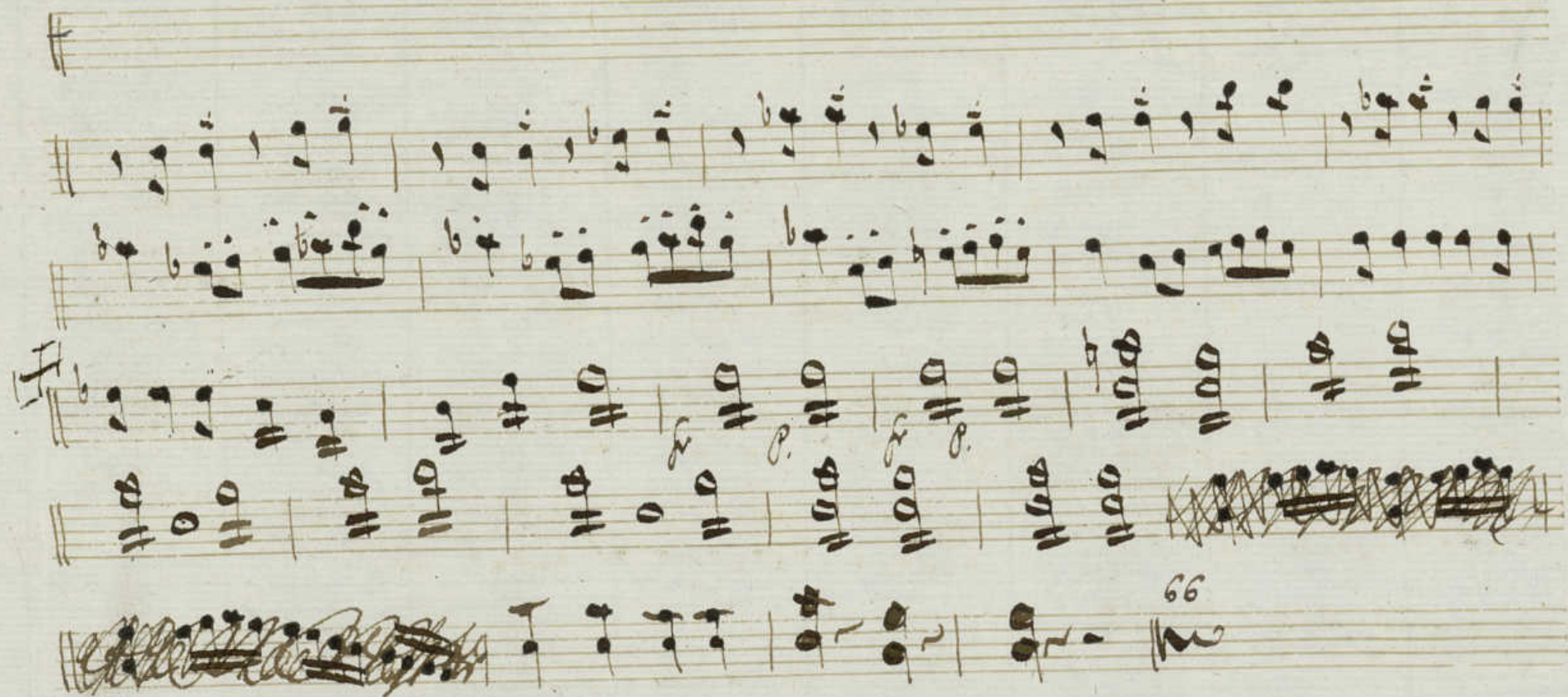
Coro 6.º

Acto 4.º

vuelto y no ciente llanto

And.º

The musical score is written on ten staves. The first staff contains the vocal melody, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo marking 'And.º' is written above the first staff. The piano accompaniment is written on the remaining staves, featuring a prominent bass line with many beamed eighth and sixteenth notes, and a treble line with chords and moving lines. The score ends with a double bar line on the tenth staff.

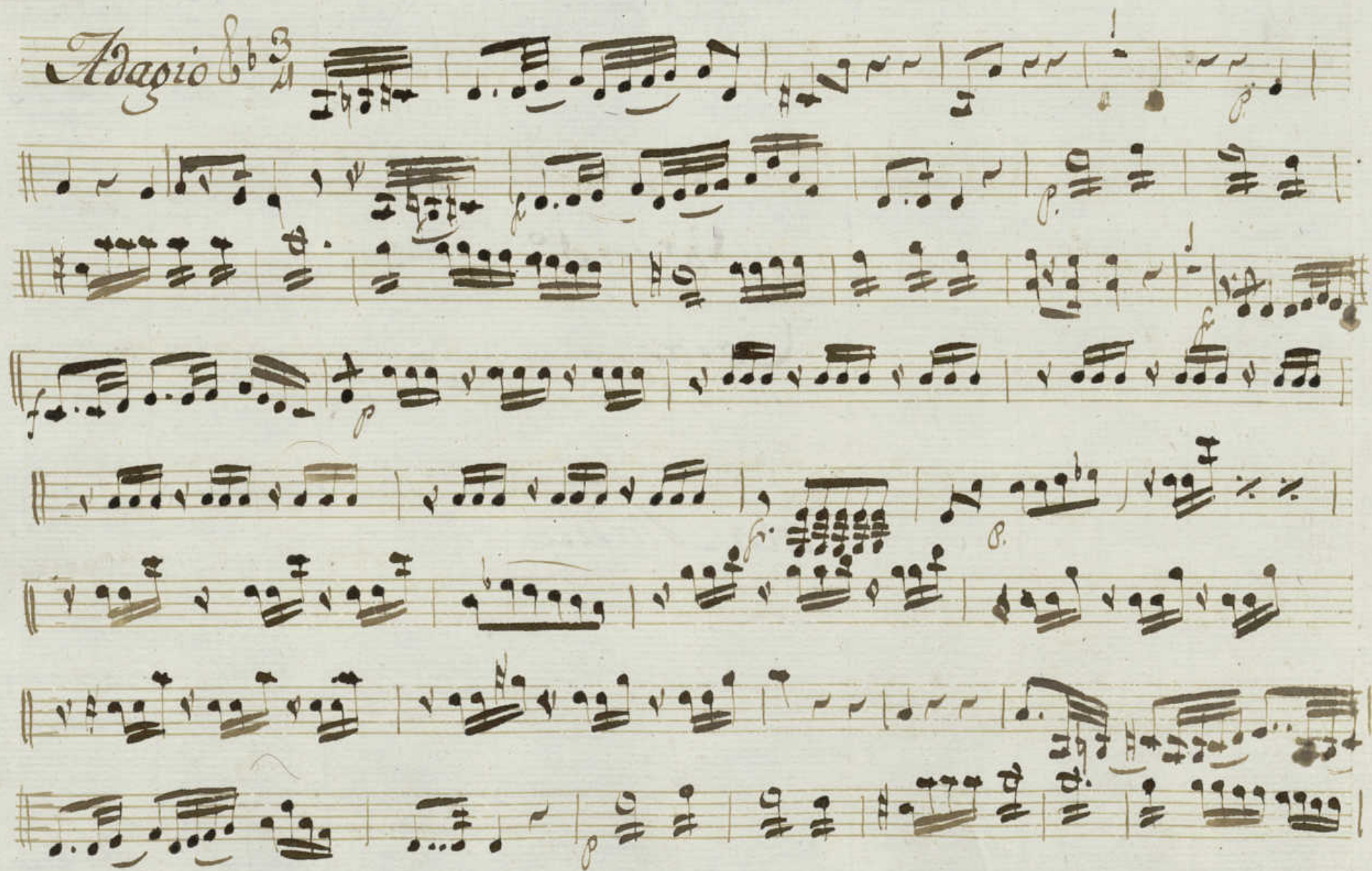


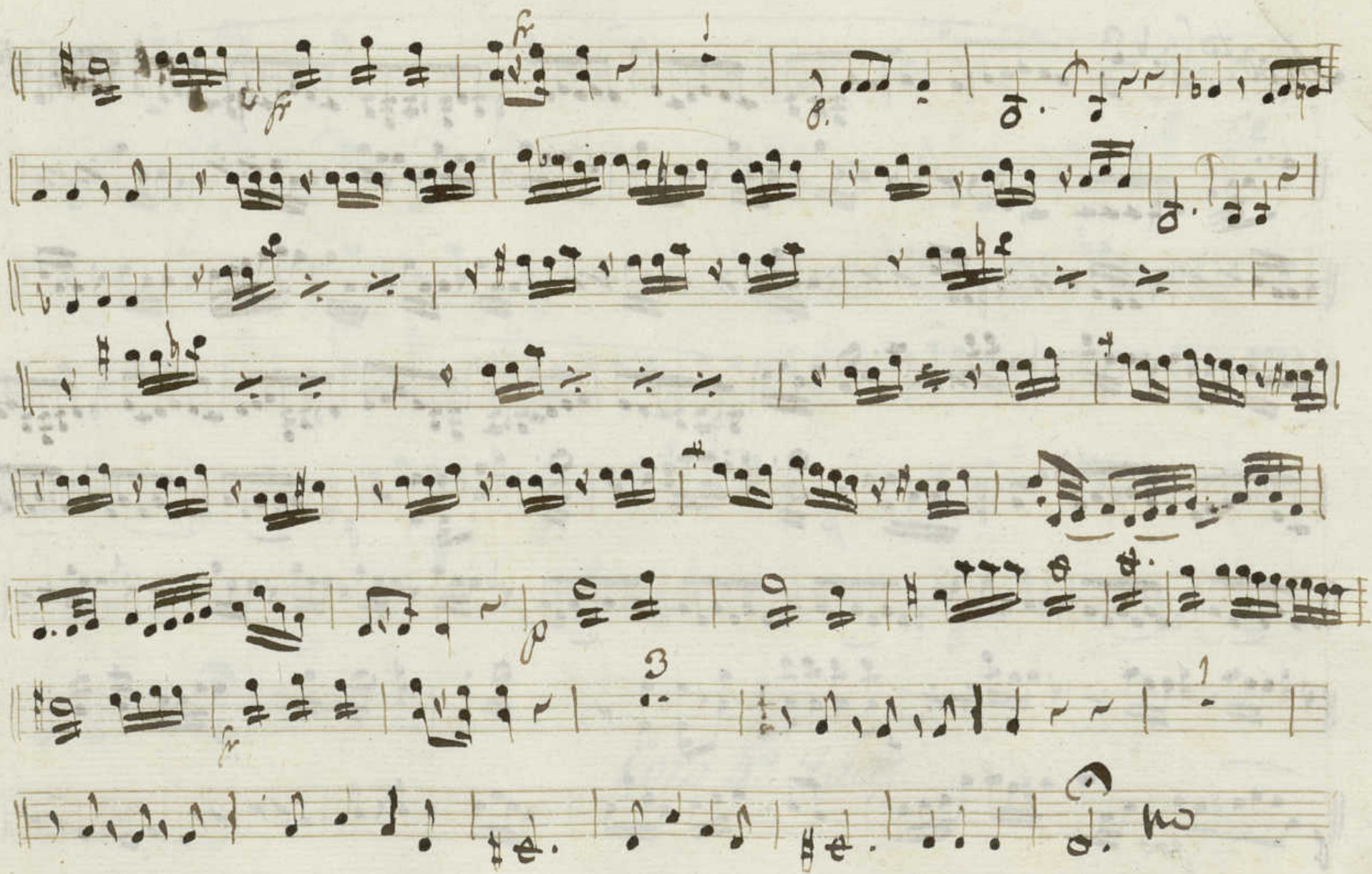
2

*Violin 1.^o**Coro**de la Italia*

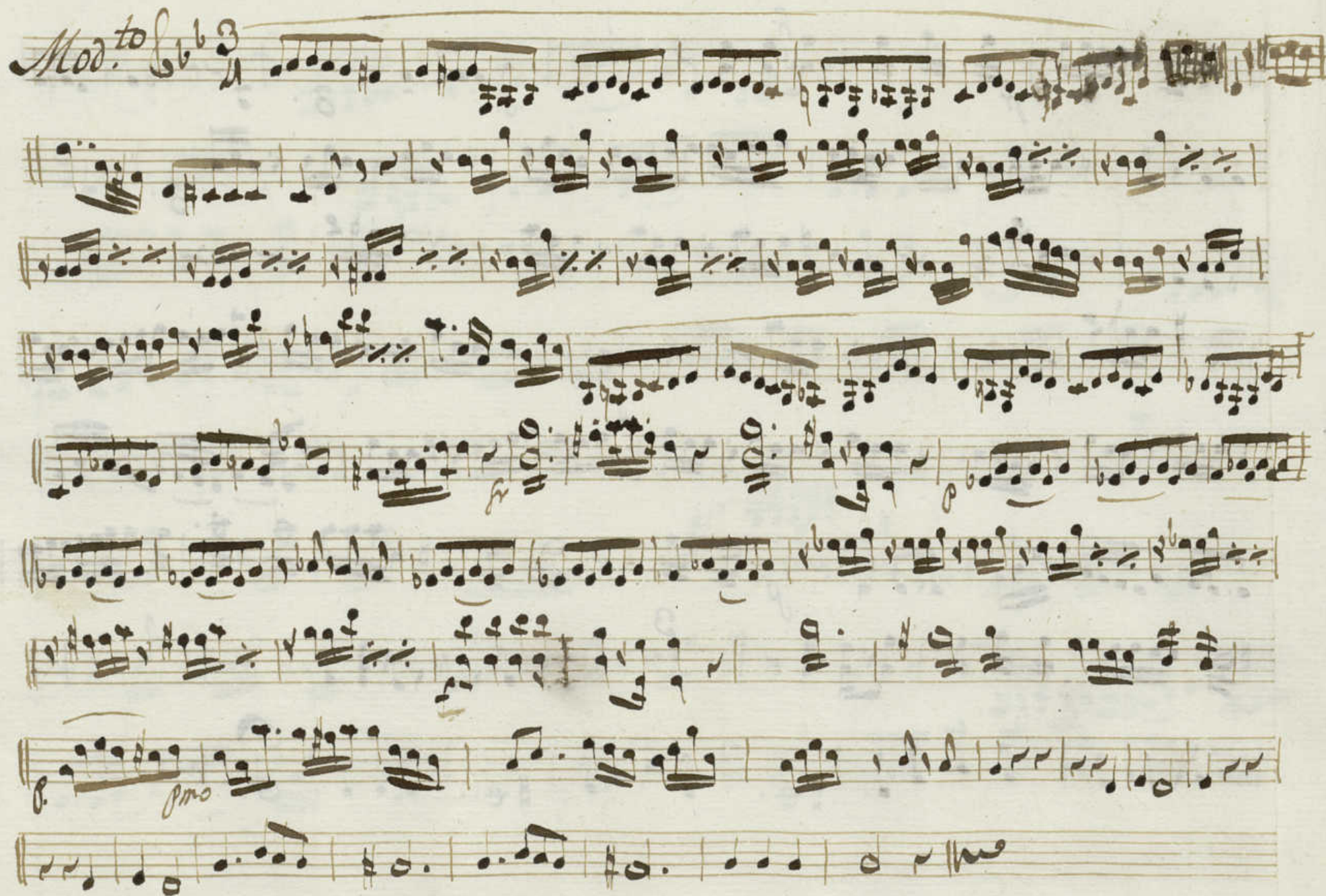
Coro 1º

452





Coro 2.º



Coro 3.º

And^{no} 6

ten

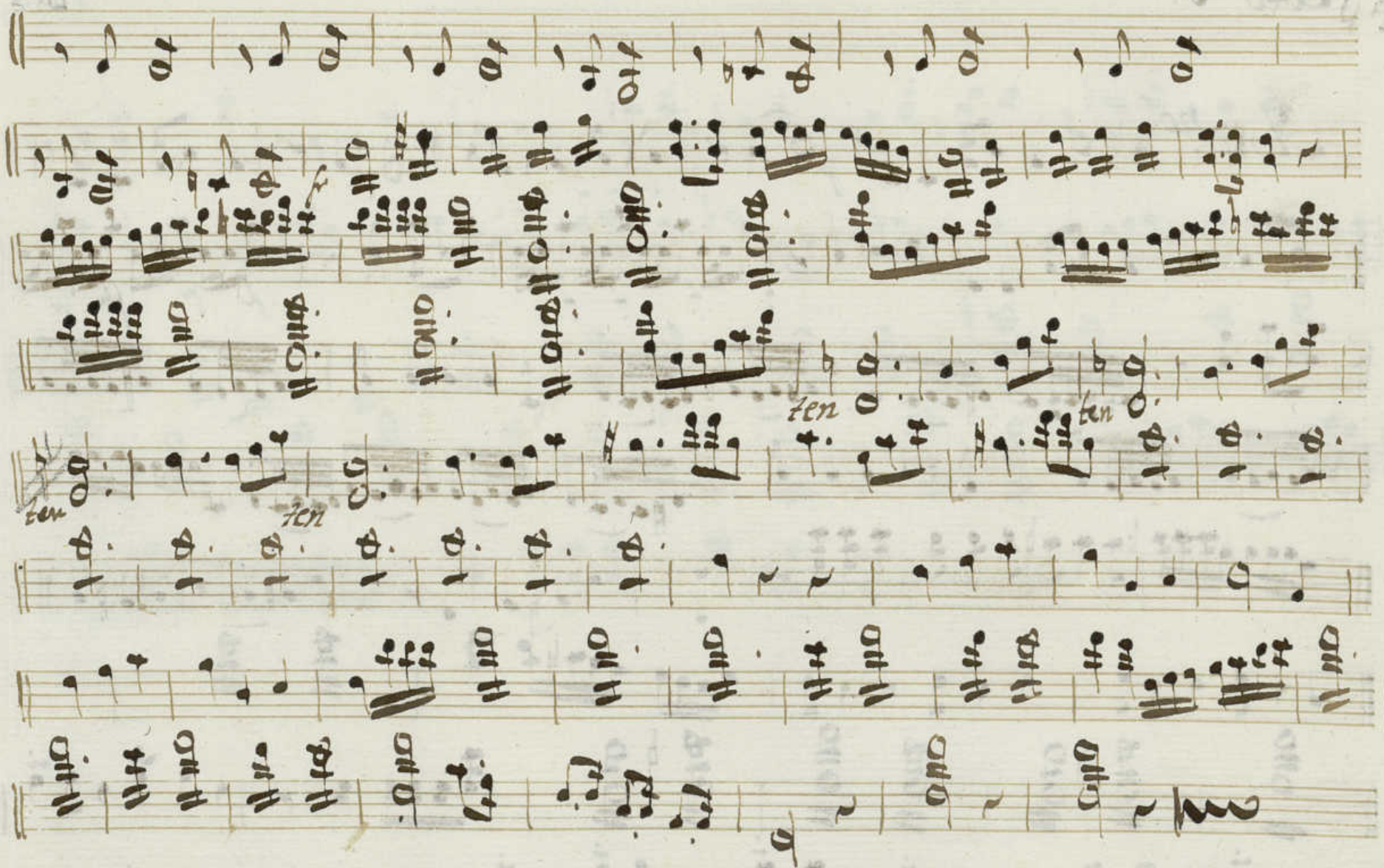
ten

Coro 4.º Facet.

Coro 5.º

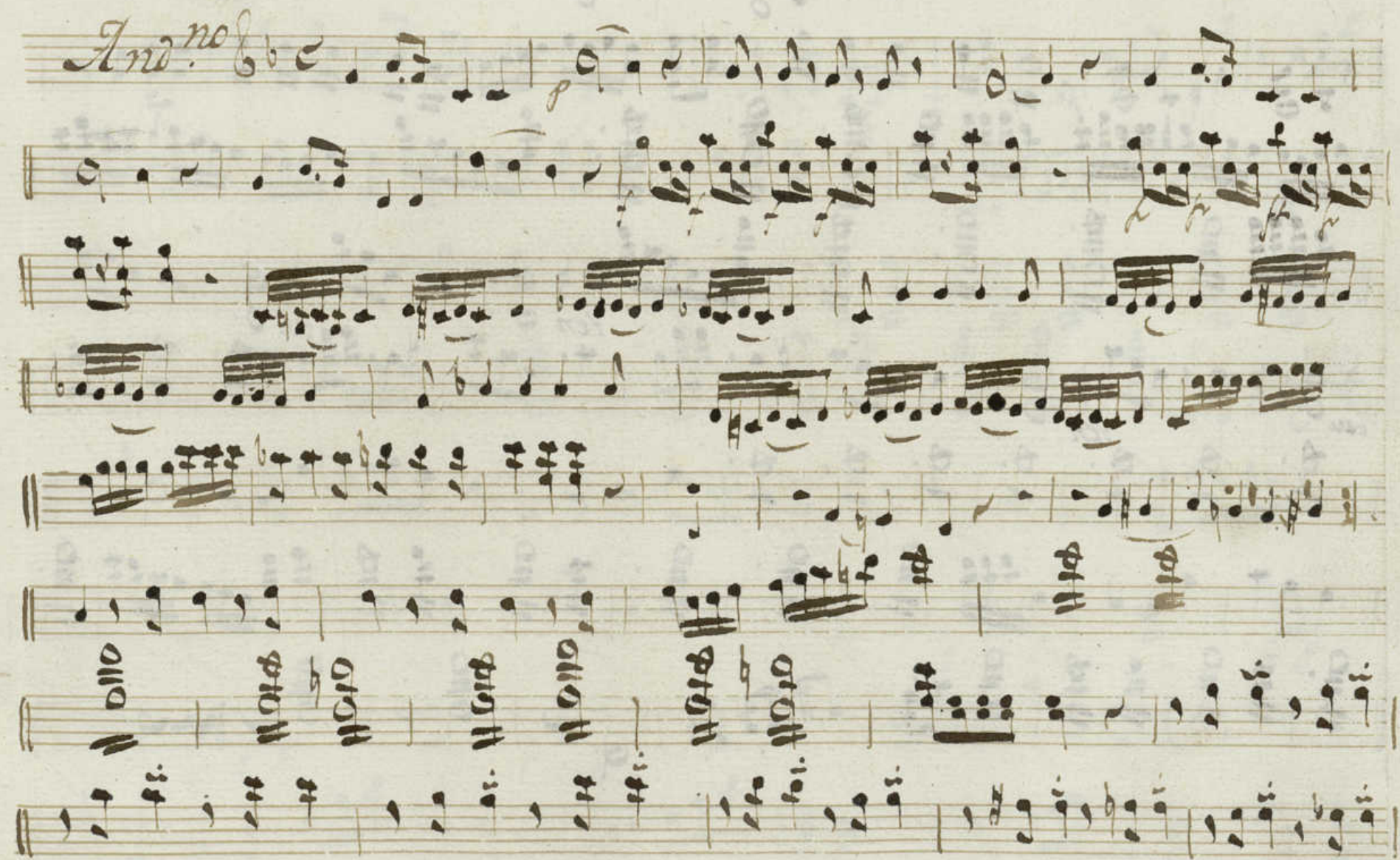
All.º 8 $\sharp \sharp \frac{3}{4}$

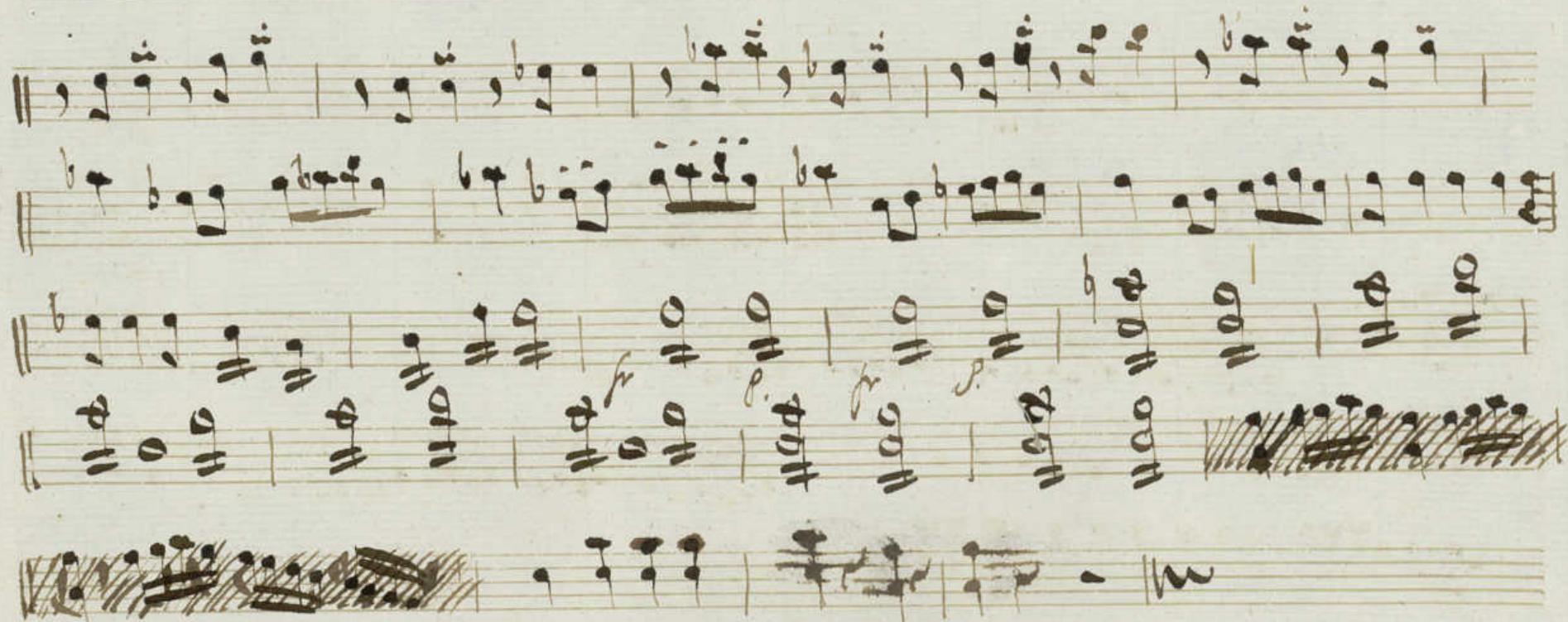
The musical score is written on ten staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). The music is written in 3/4 time. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'p' (piano). There are also some handwritten annotations like 'ott.' (ottava) and 'f. p.' (for piano). The paper is aged and shows some staining.



Coro 6.º

489





3

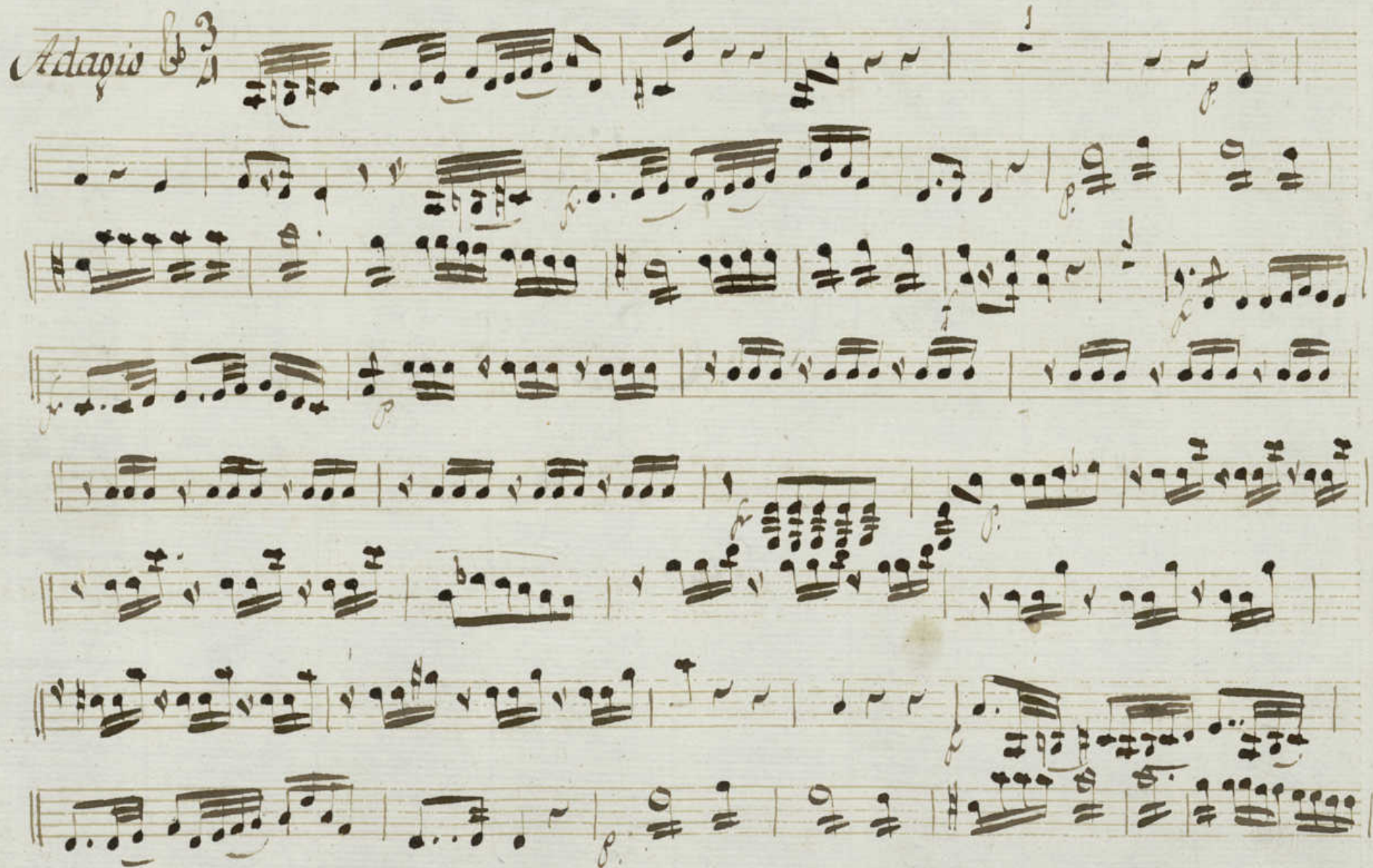
Violin 5^o

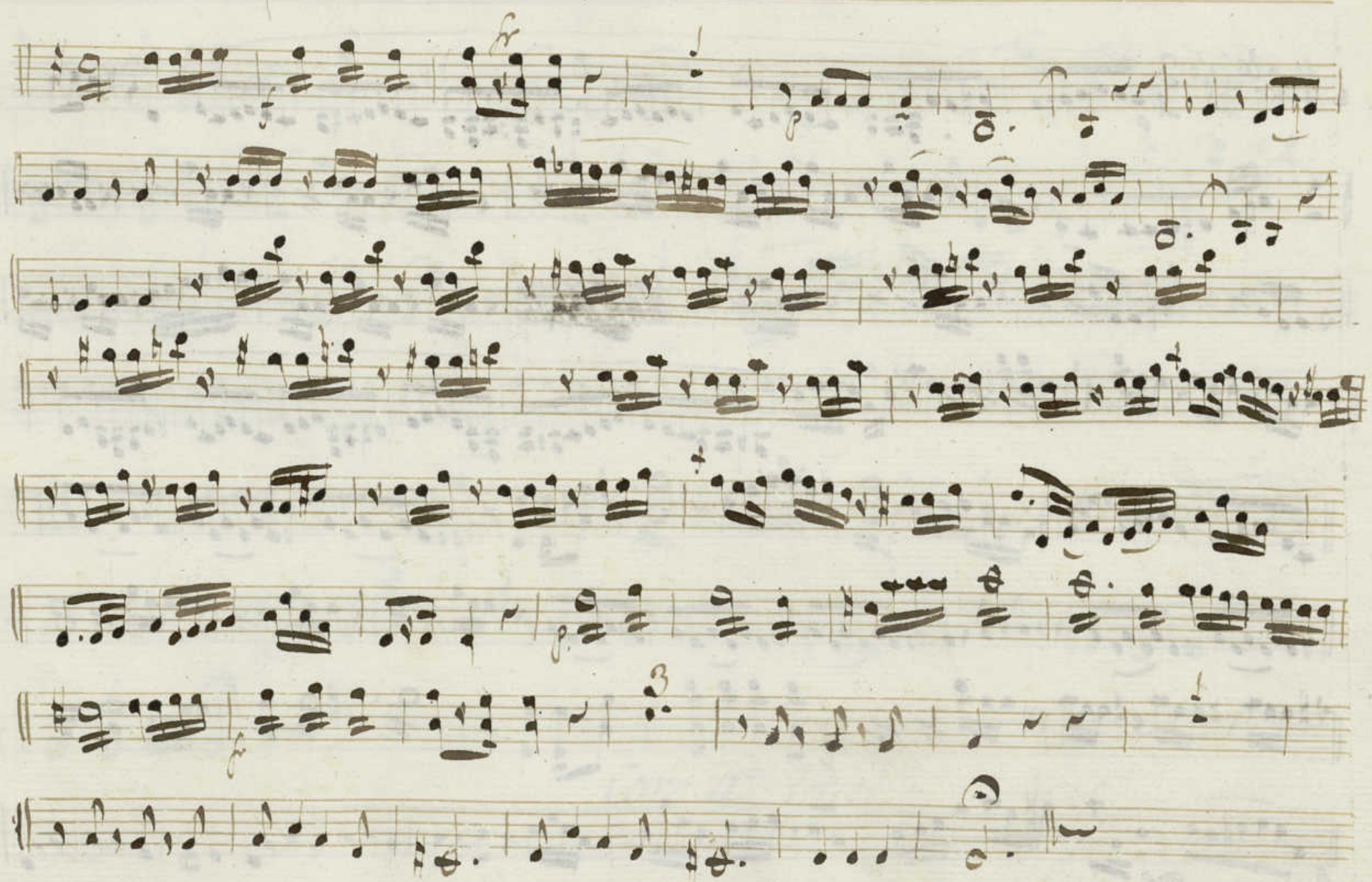
Coro

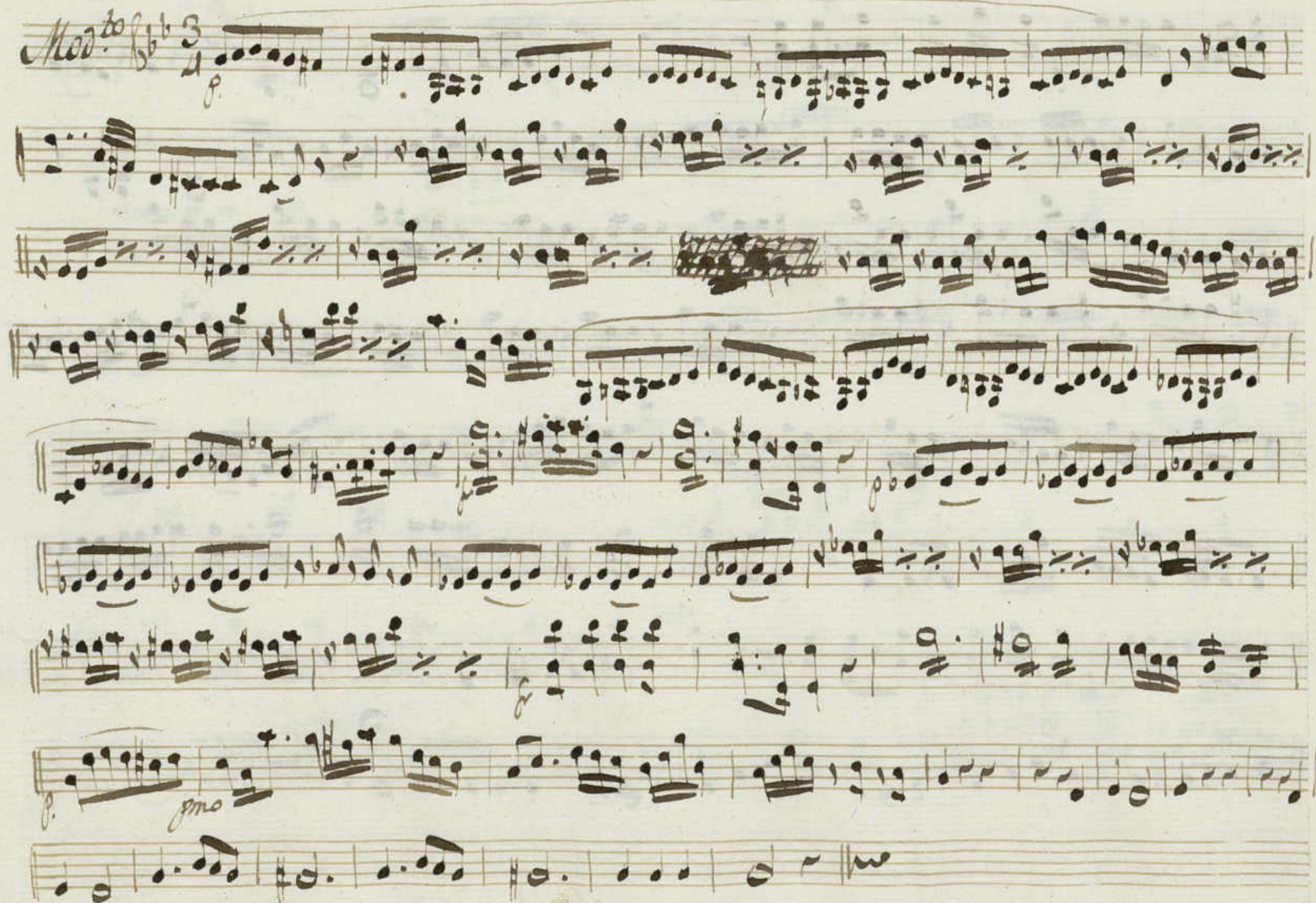
de la Atalia

Coro 1.º

462







Coro 3.º

465

And^{no}

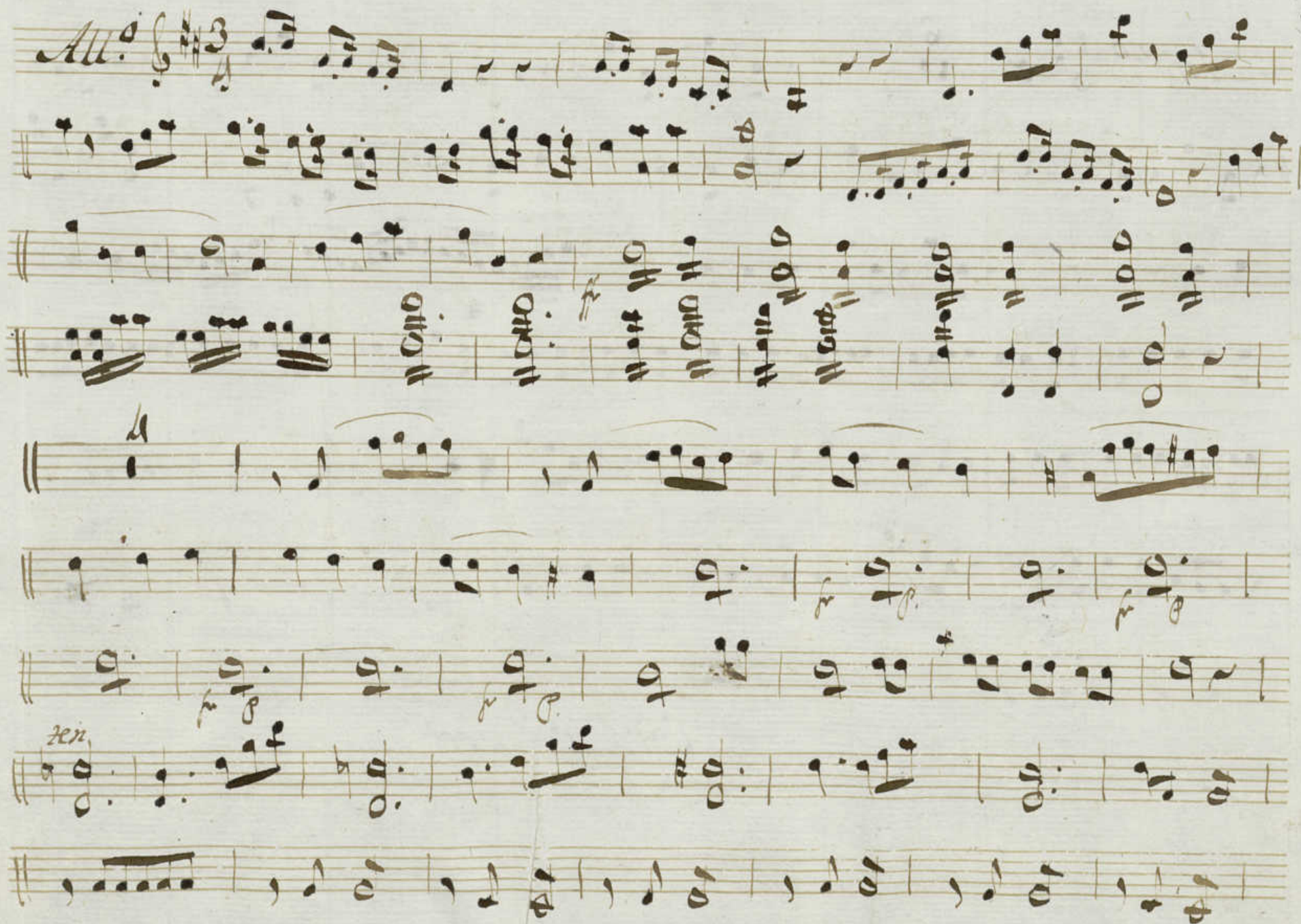
ten

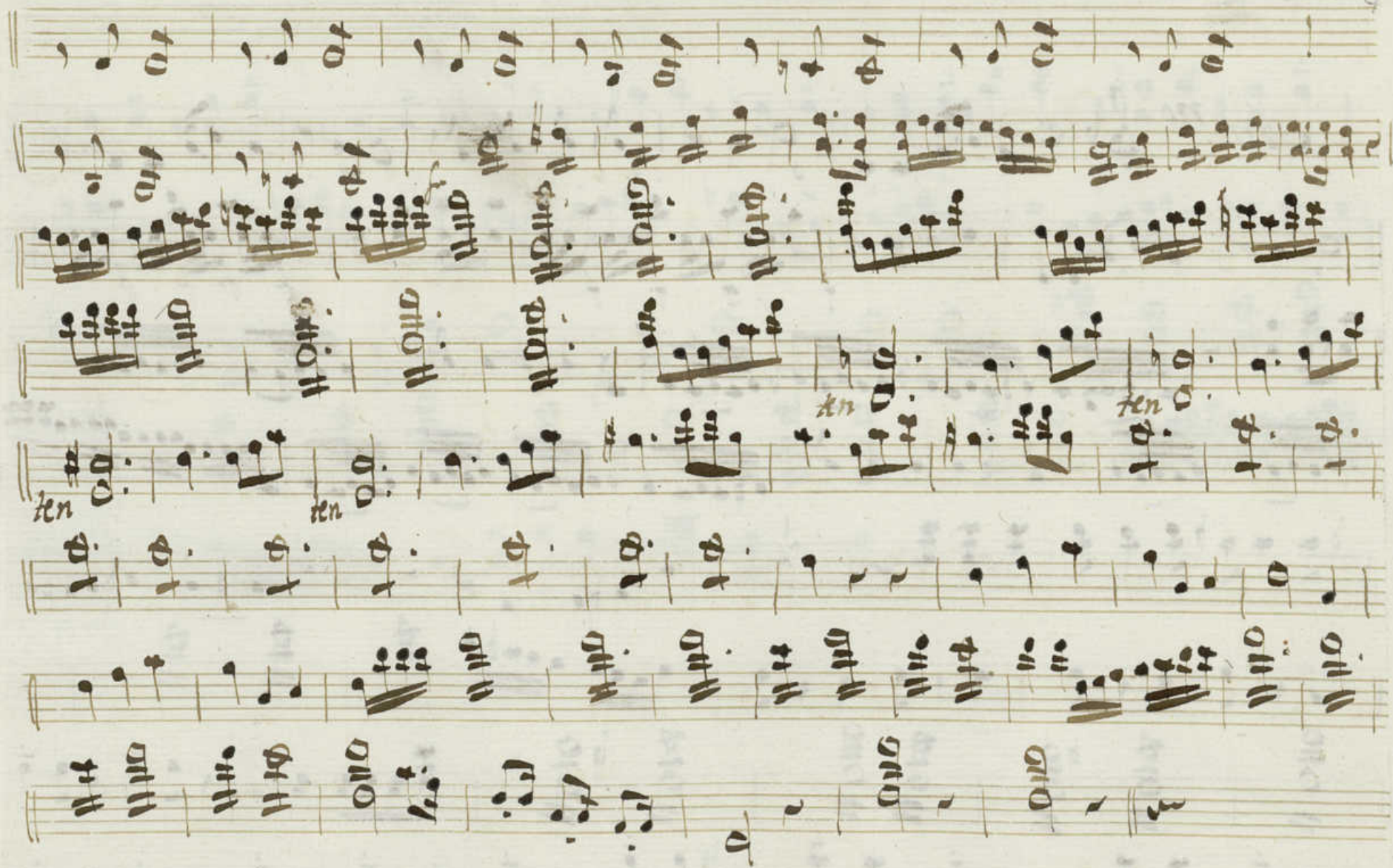
ten

fmo

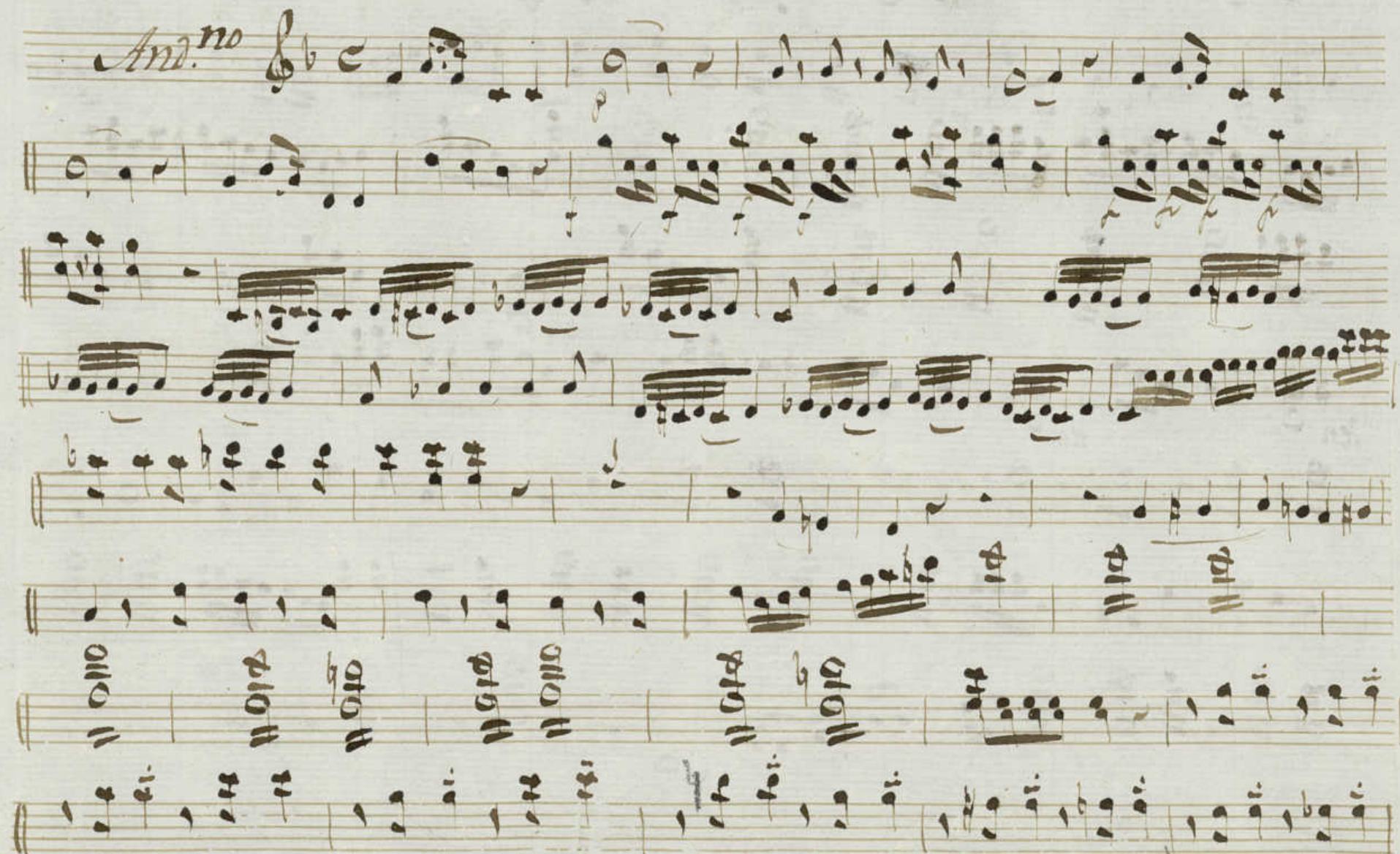
Coro 4.º Tacet

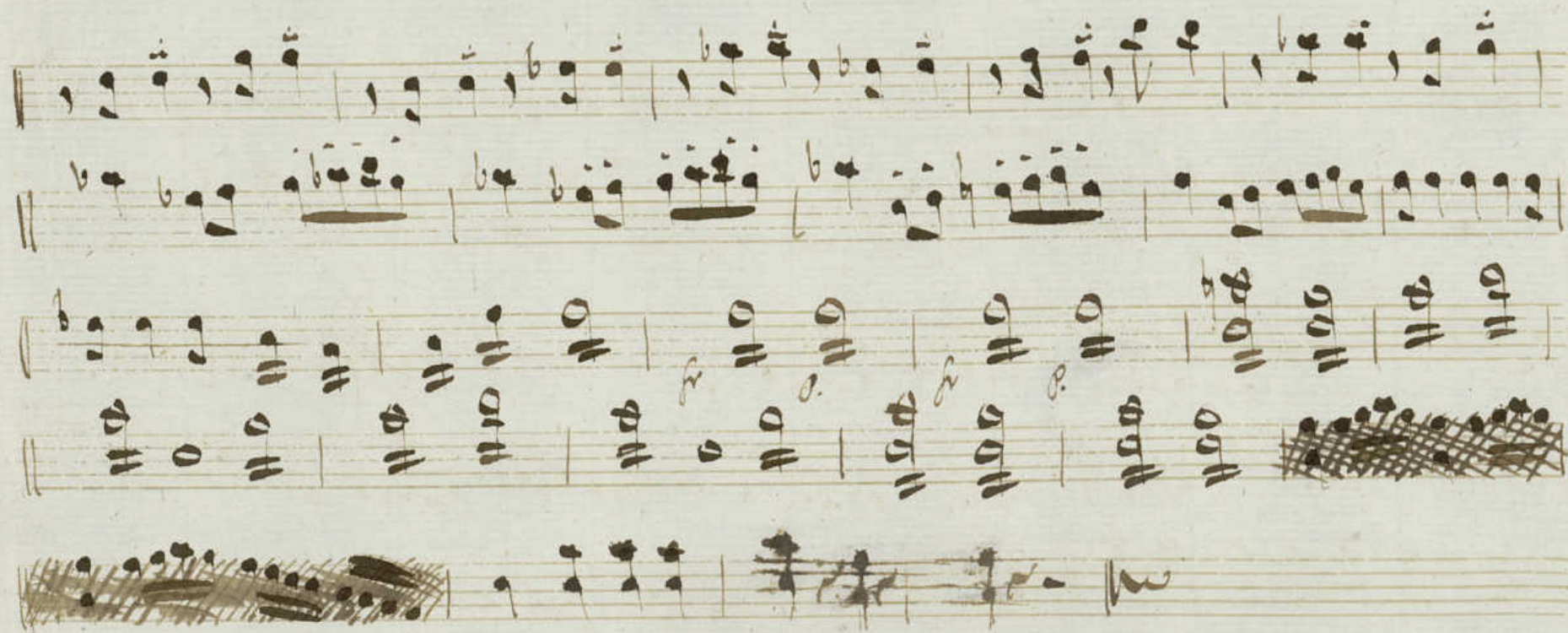
Coro 5.^o





Coro 6.º





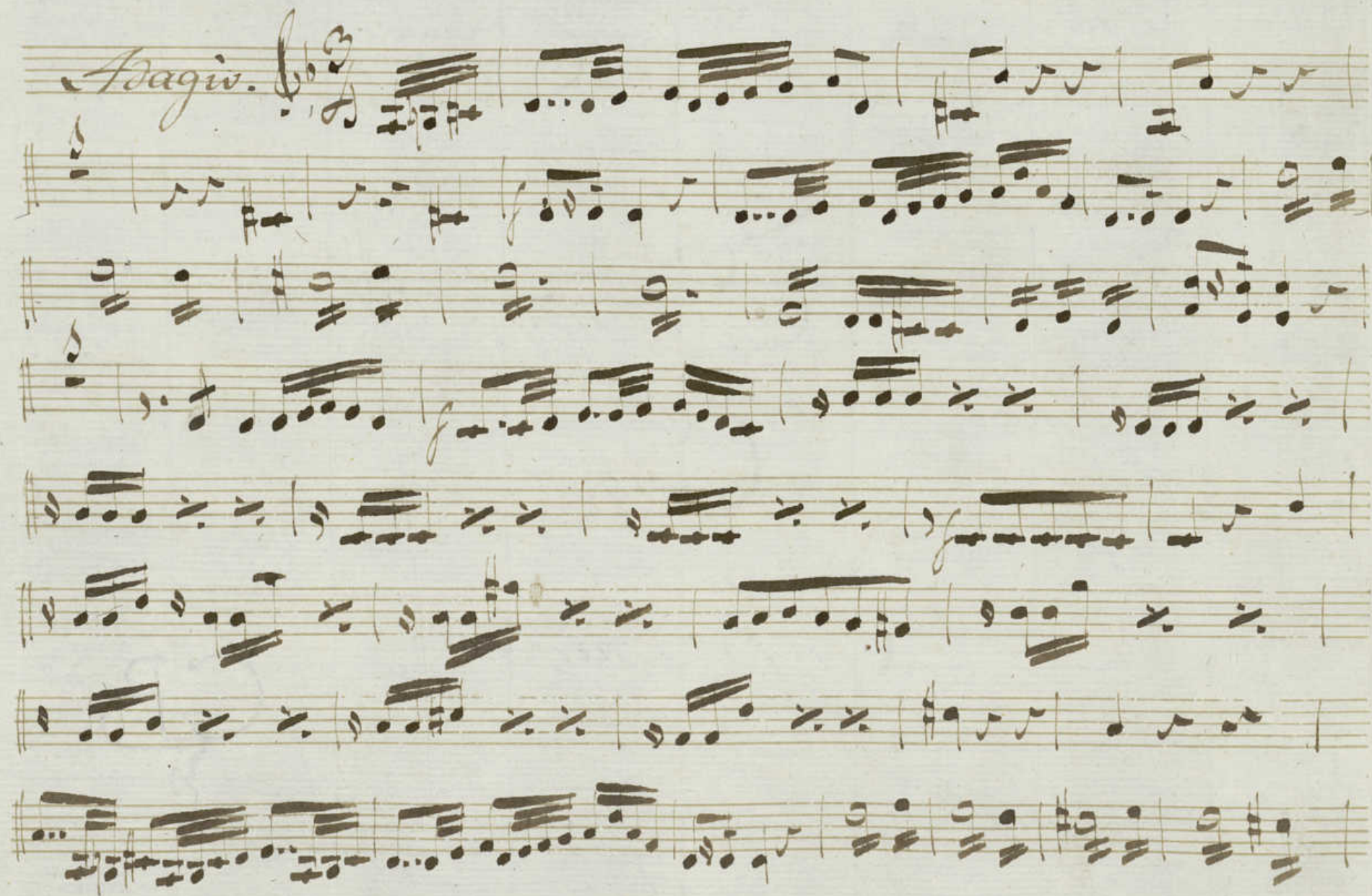
Violín 2.^o

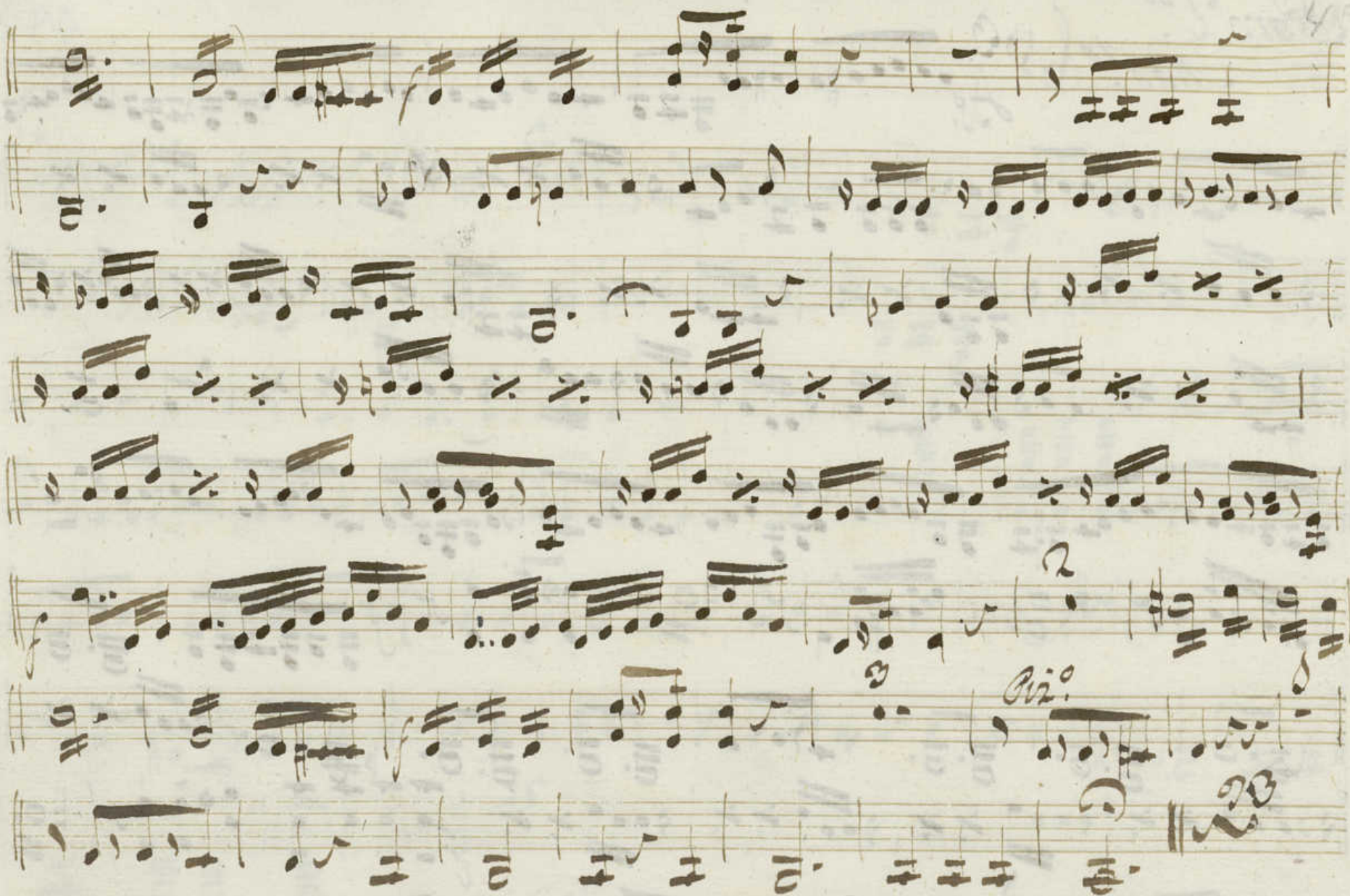
Coro

En la Alalio.

Coro 1.^o

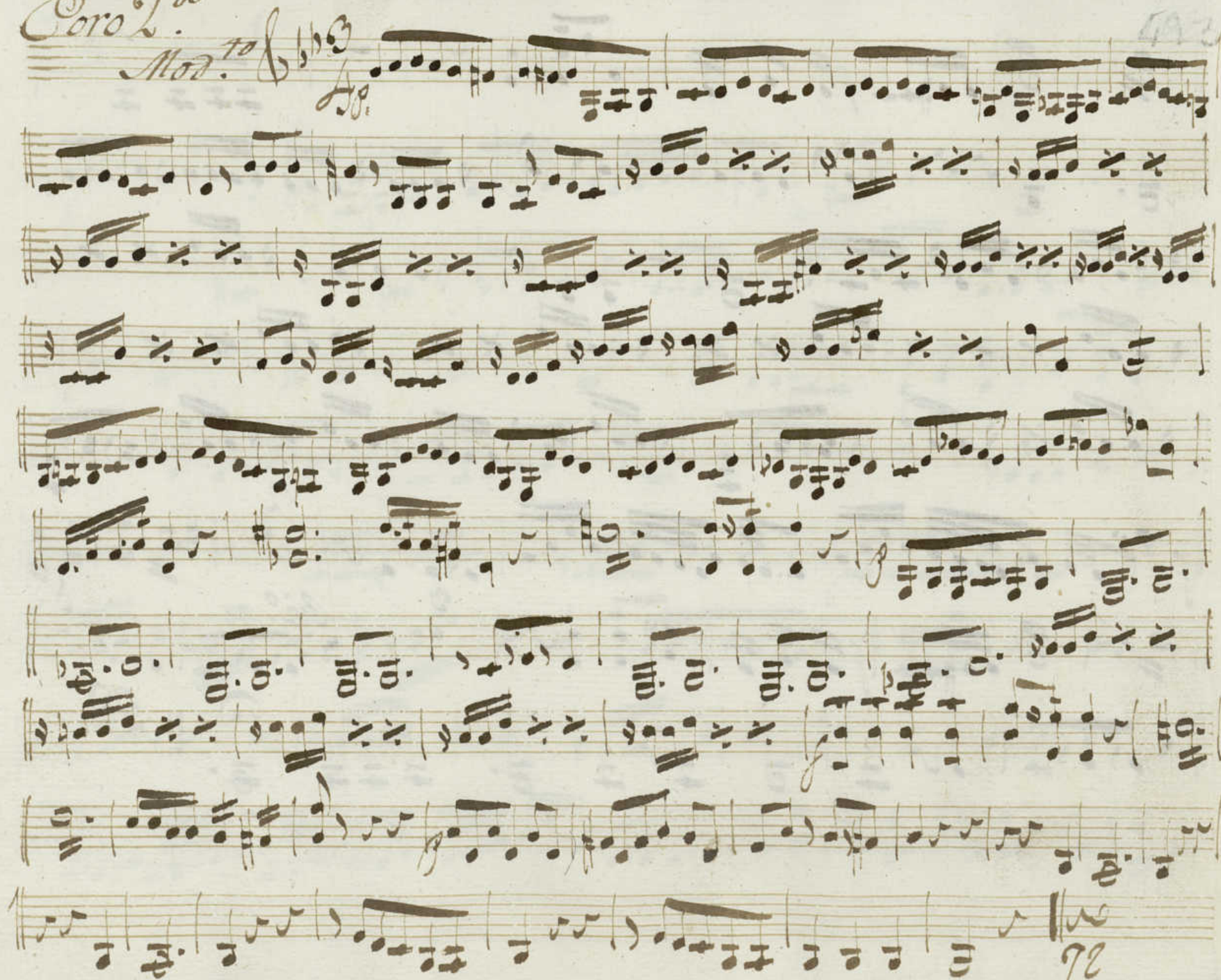
491





Coro 2^{do}

Mod.^{to}



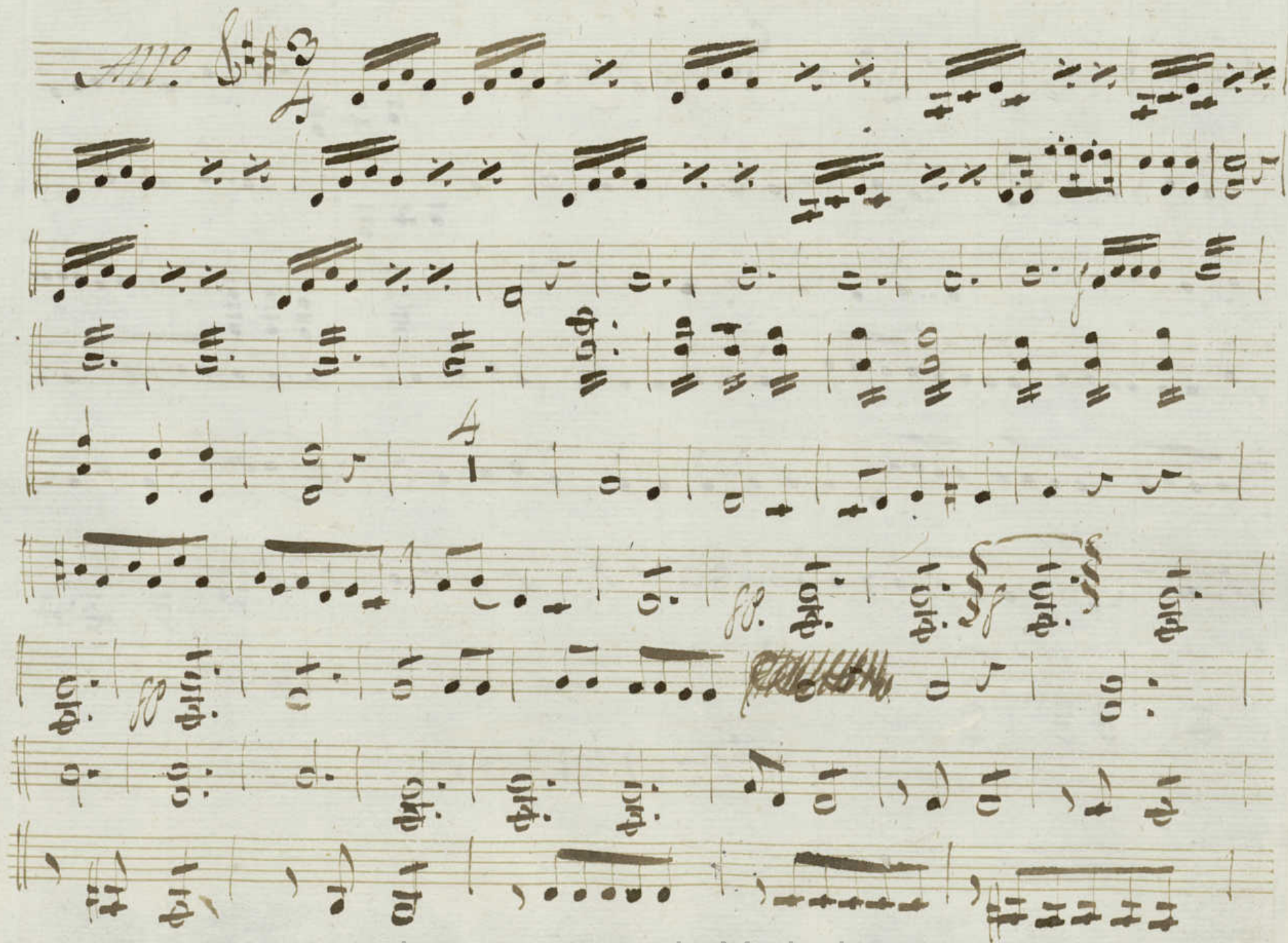
Coro 3.º And. no

The musical score is written on eight staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is written in a cursive hand. The eighth staff contains a double bar line followed by a large 'A' and the word 'tacet'.

Coro N.º 4 tacet.

Coro 5

1525





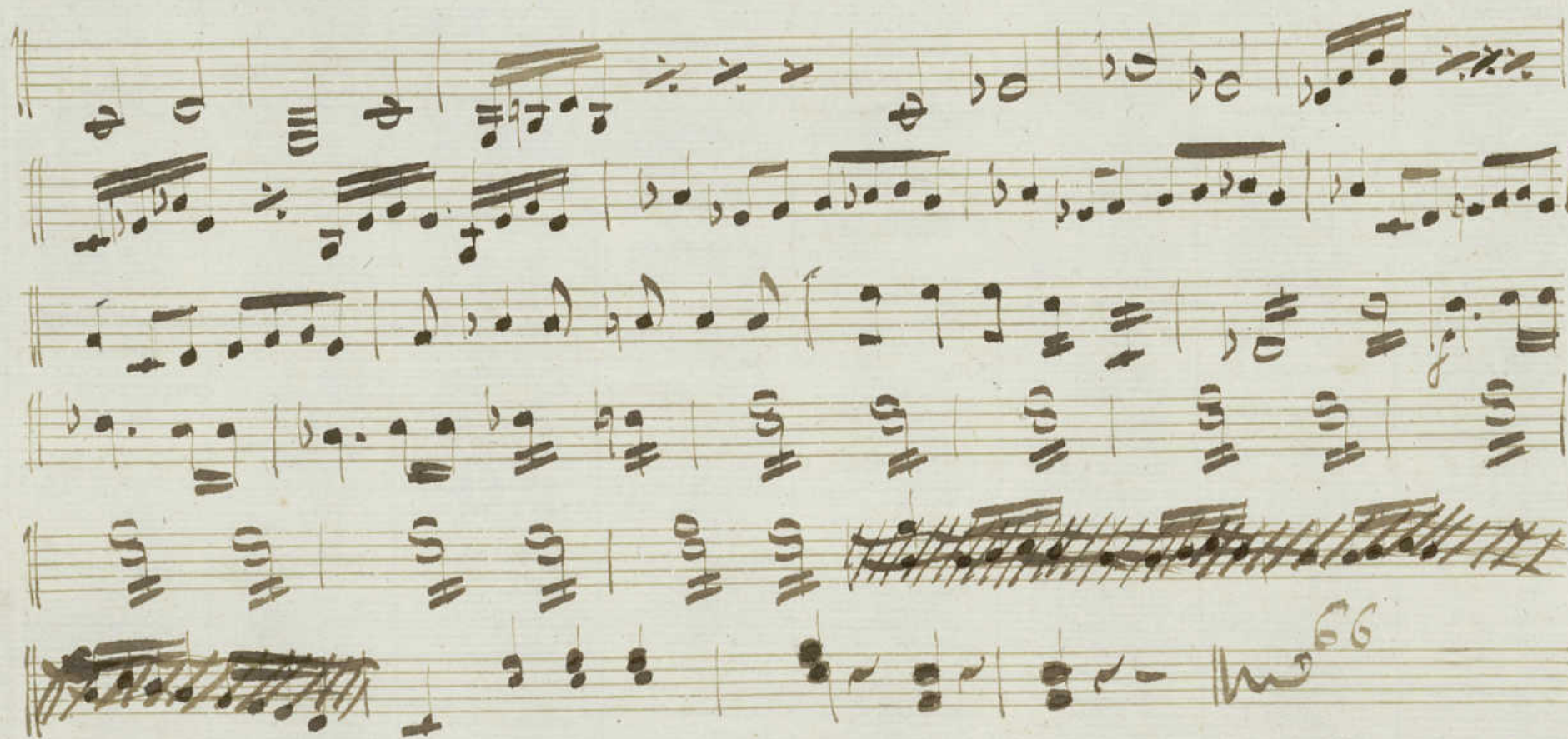
Coro 6

And^{no}

The musical score is written on ten staves. The first staff begins with a treble clef and a common time signature. The notation includes various note values, rests, and dynamic markings such as 'ff' (fortissimo) and 'f' (forte). The music is written in a single system across the ten staves, with some staves containing multiple measures of music. The paper is aged and shows some staining.

Jof

498



2.

f

Violín 2^{do}

Coros

De la Atalía

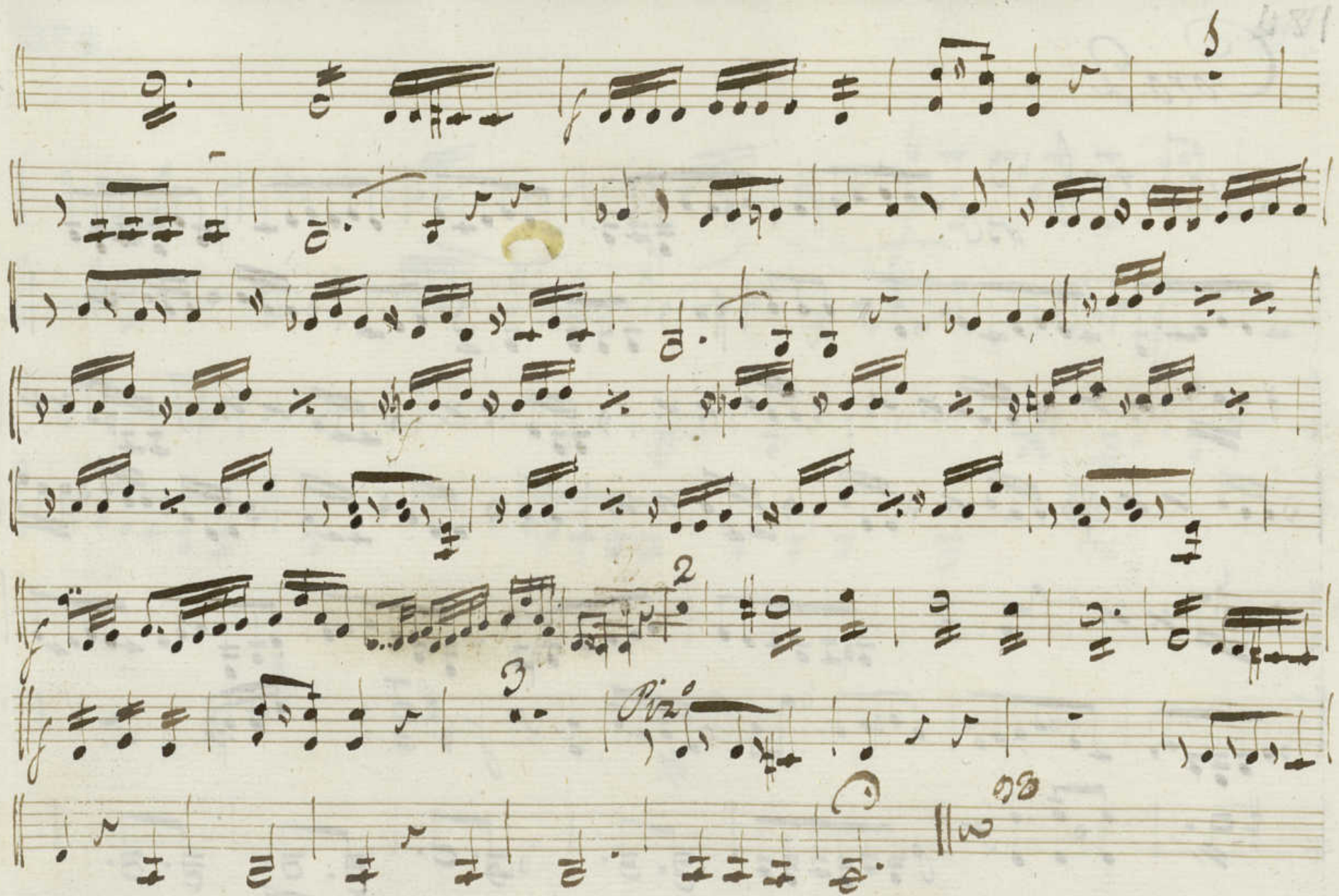
M

Coro I

470

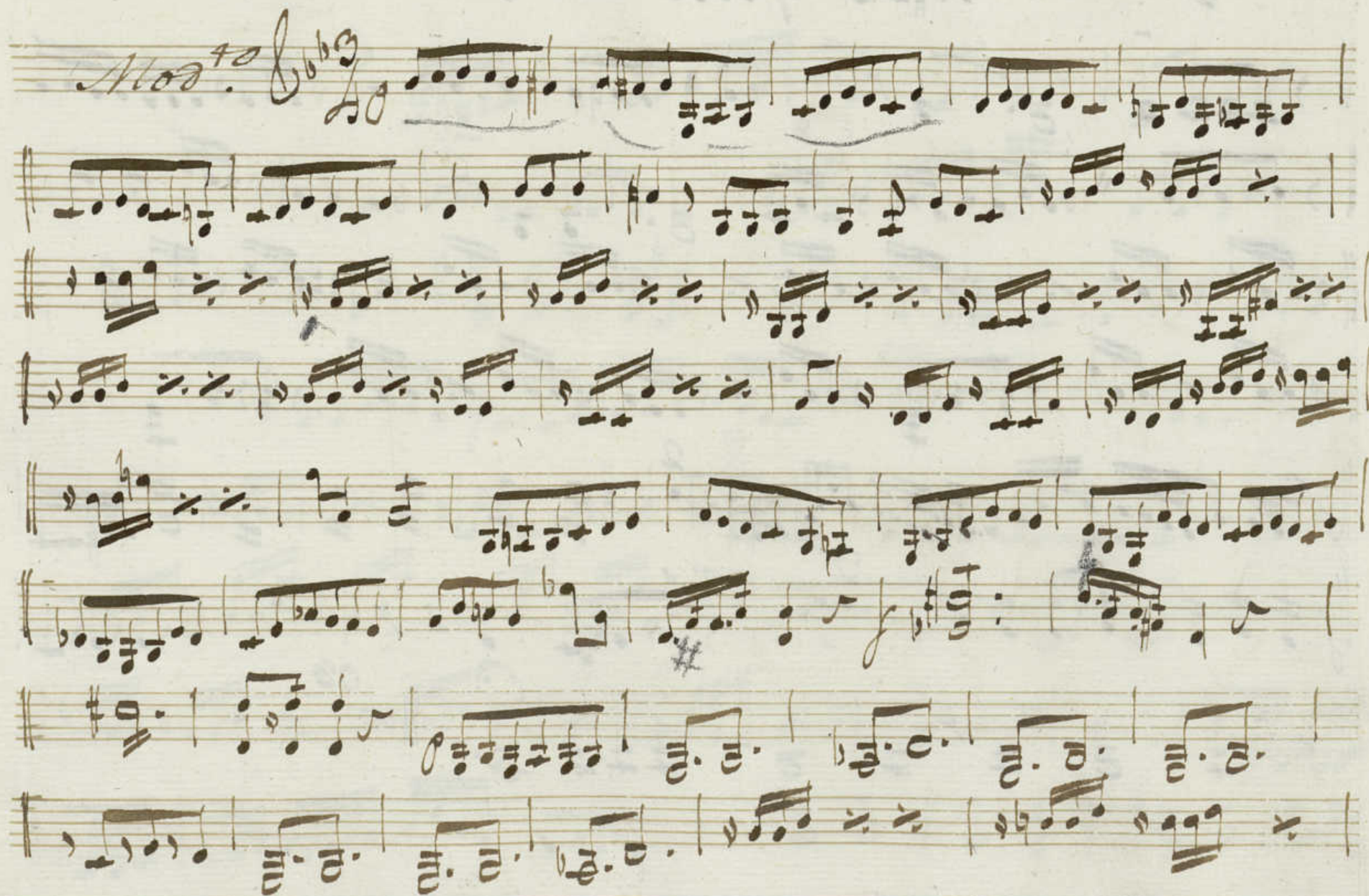
Adagio

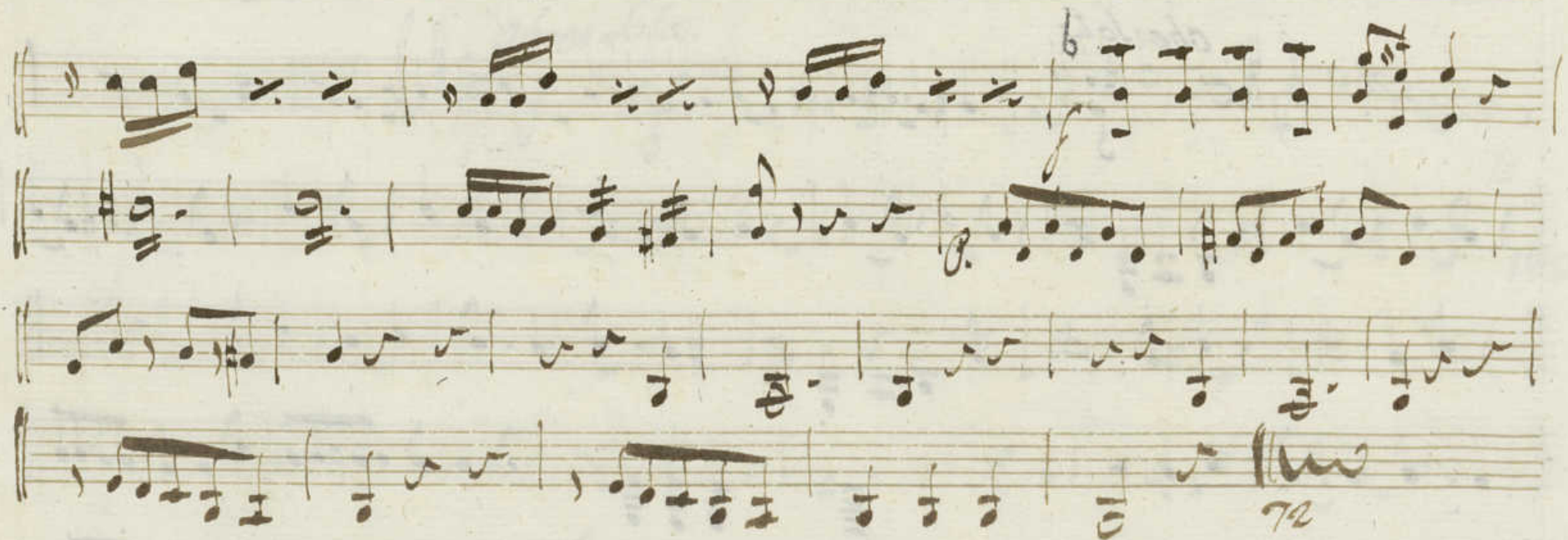
This is a handwritten musical score for a chorus, labeled 'Coro I' and 'Adagio'. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The notation is dense, featuring many beamed notes, triplets, and various rests. The ink is dark brown, and the paper shows signs of age and wear. The score concludes with a double bar line on the tenth staff.



Coro 2

472





Coro 3º

And^{no} *obersolo*

ten

45

Coro

Violines tace.

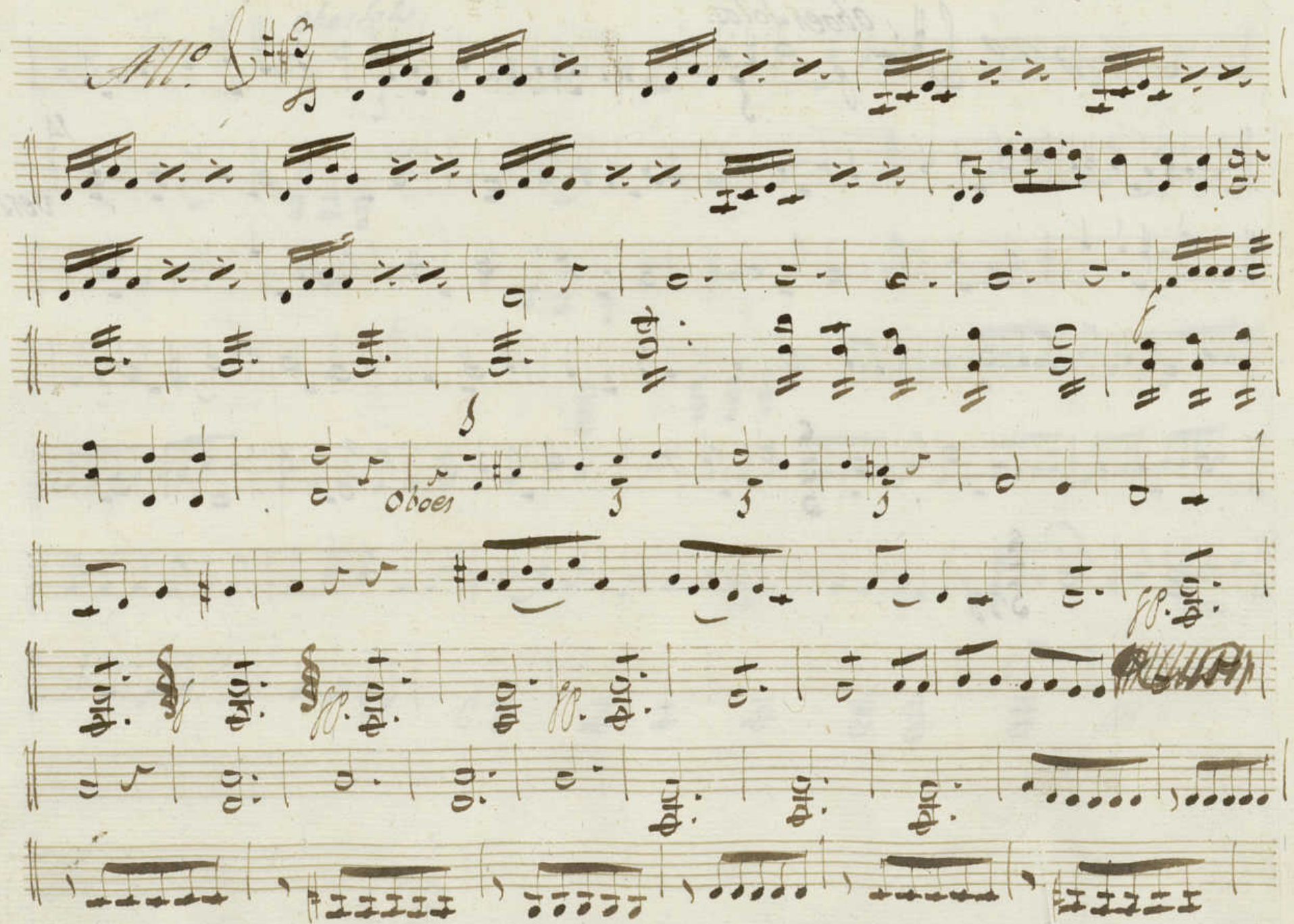
475

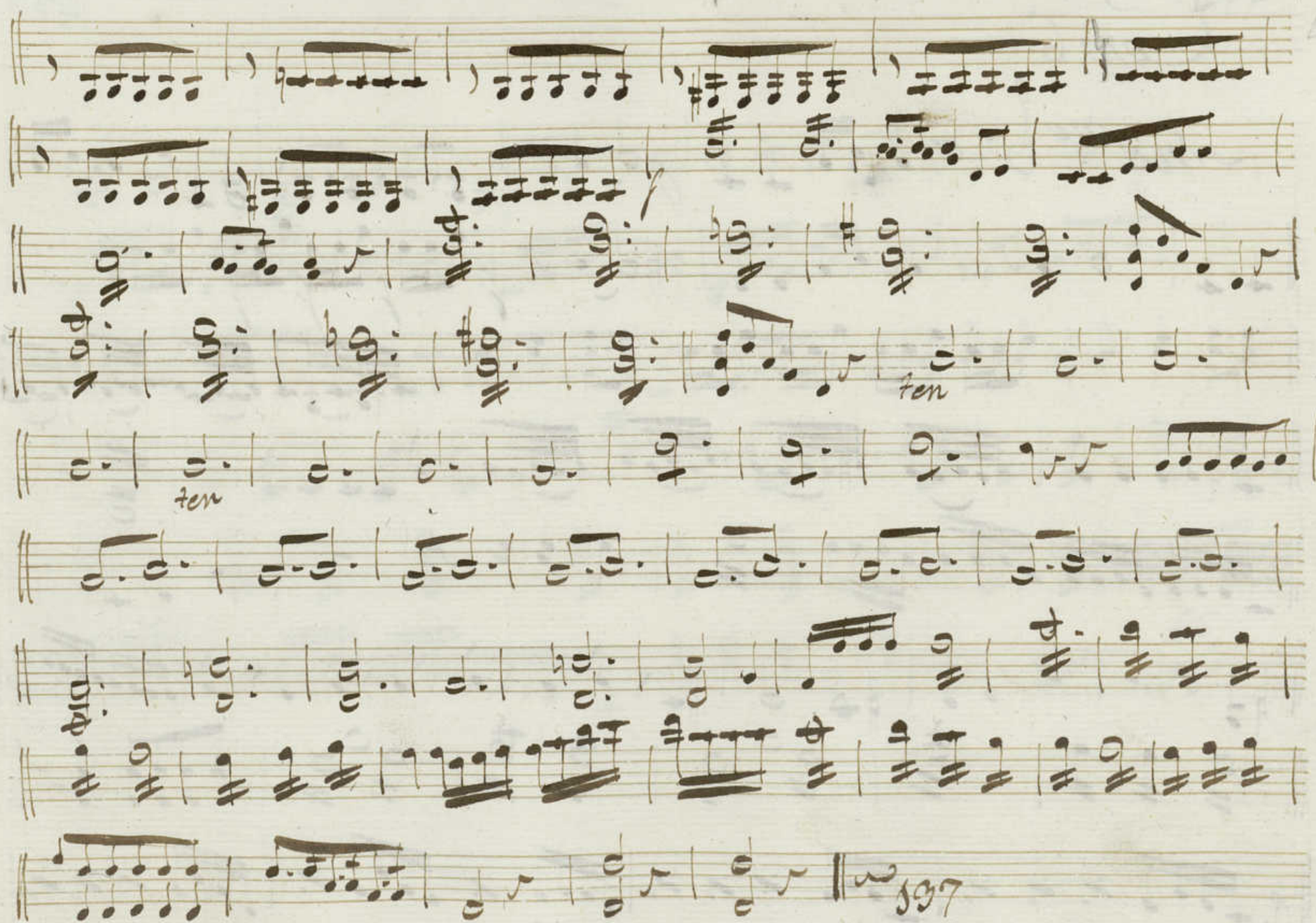
And^{no}

oboes solos.

Handwritten musical score for oboes solos. The score is written on six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking 'And^{no}' is written above the first staff. The music consists of a series of eighth and sixteenth notes, with some rests. The second staff continues the melody. The third staff has a '1^a' marking above it and a 'versos' marking below it. The fourth staff continues the melody. The fifth staff continues the melody. The sixth staff ends with a double bar line and a repeat sign. The paper is aged and shows some staining.

Coro 5

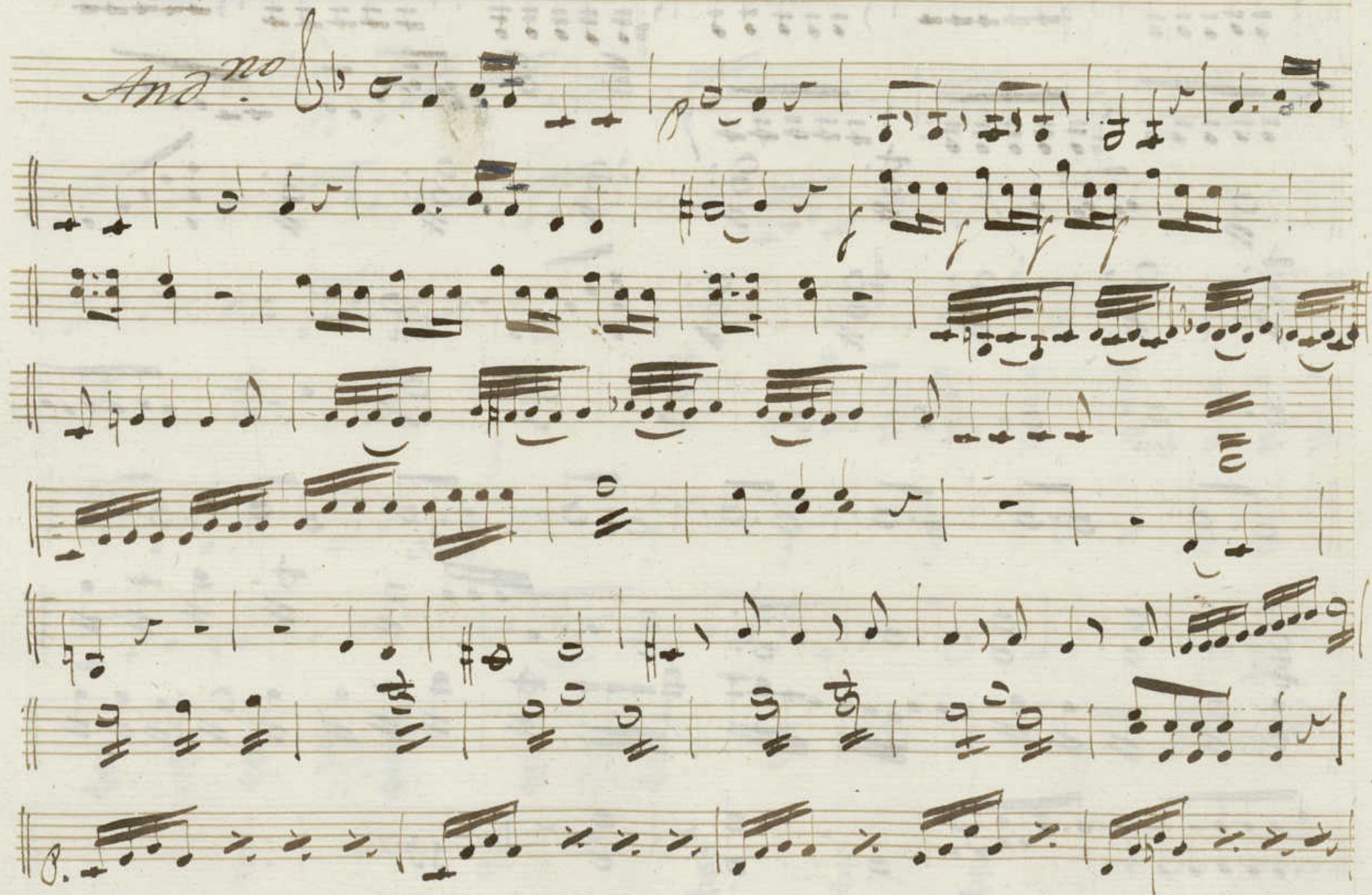
All.^o The musical score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking 'All.^o' is written above the first staff. The notation includes various note values, rests, and dynamic markings such as 'ff' (fortissimo) and 'f' (forte). The score concludes with a double bar line and repeat dots. The paper is aged and shows some staining.

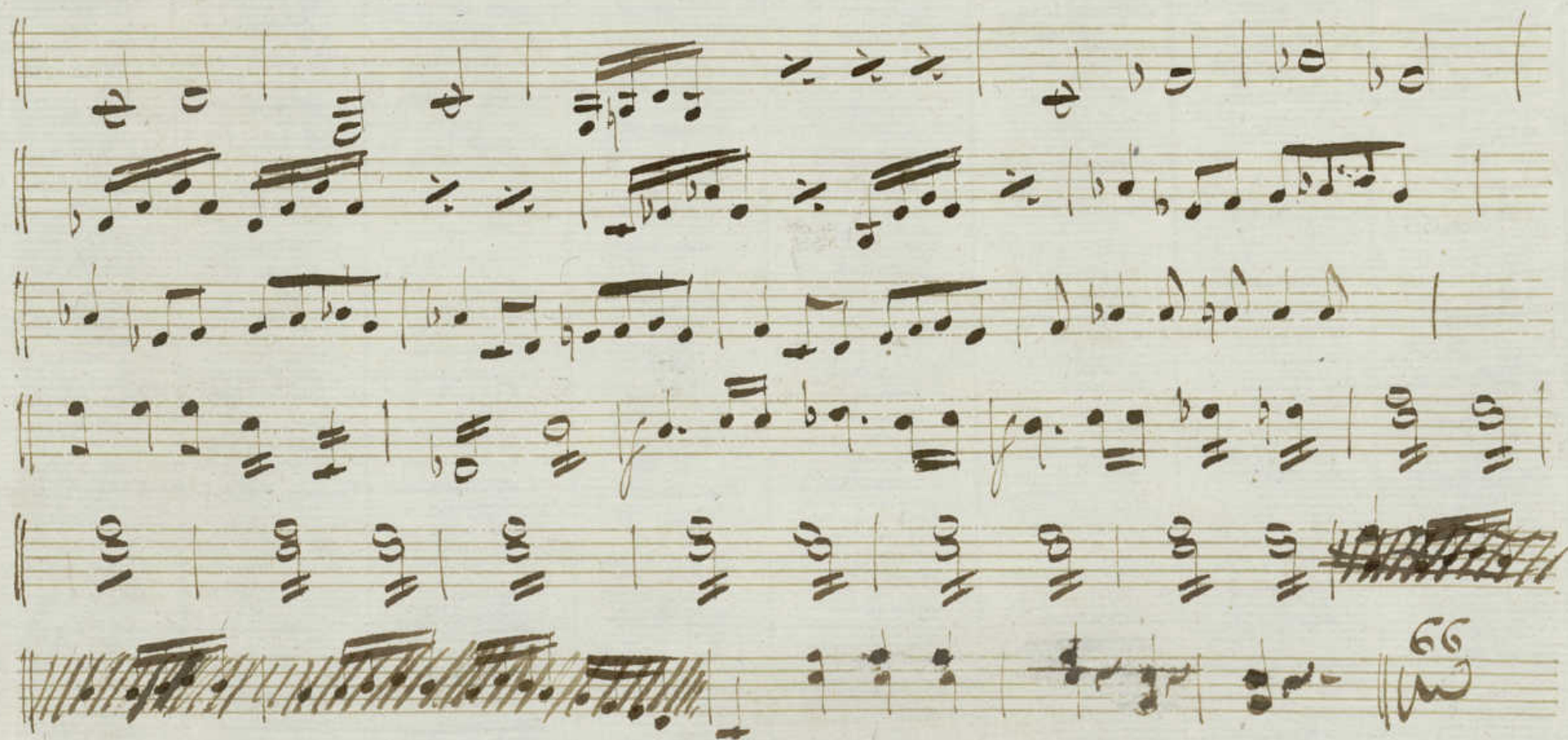


Coro 6

489

And.^{no}





3

z

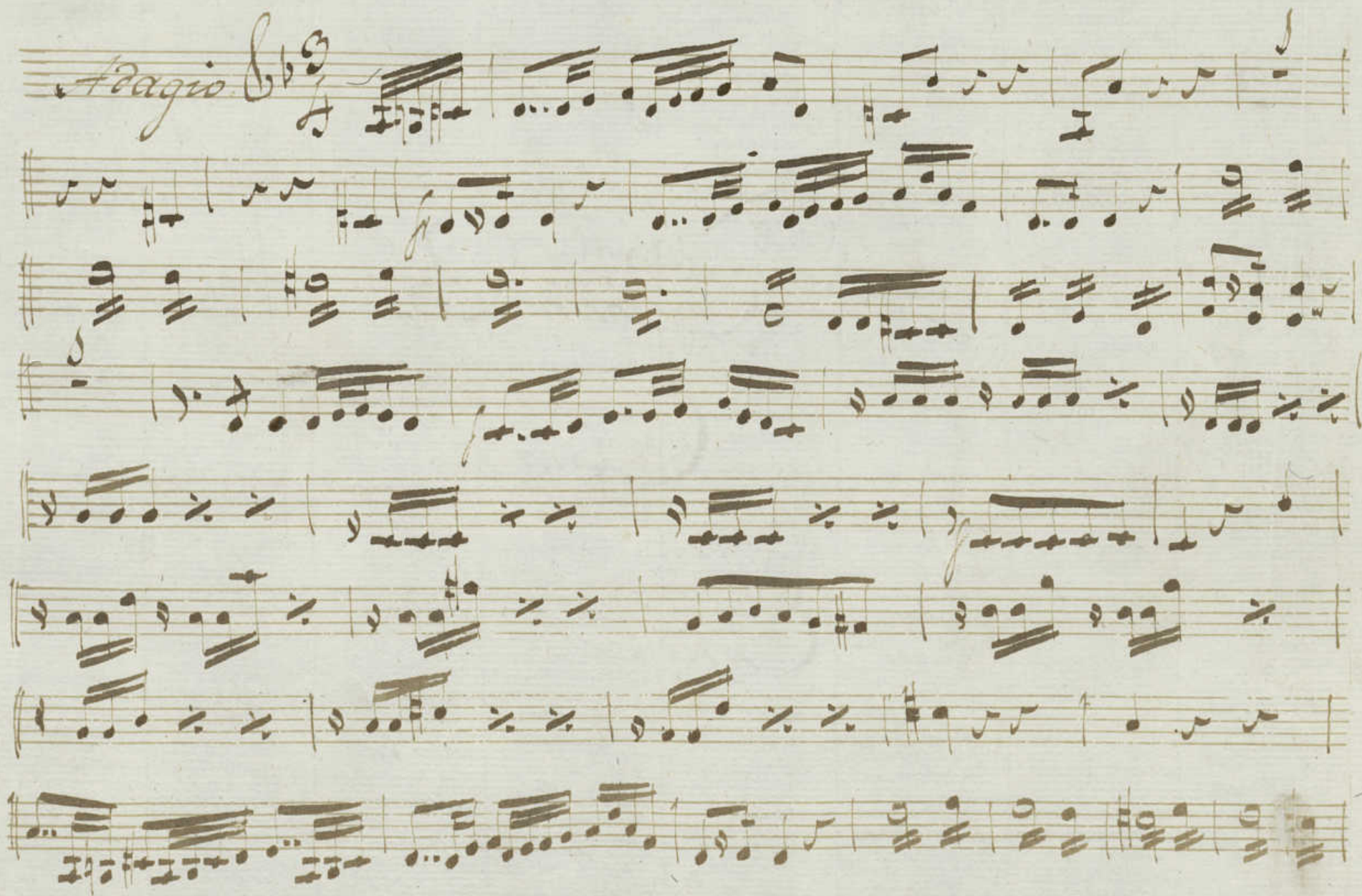
Violín 2^{do}

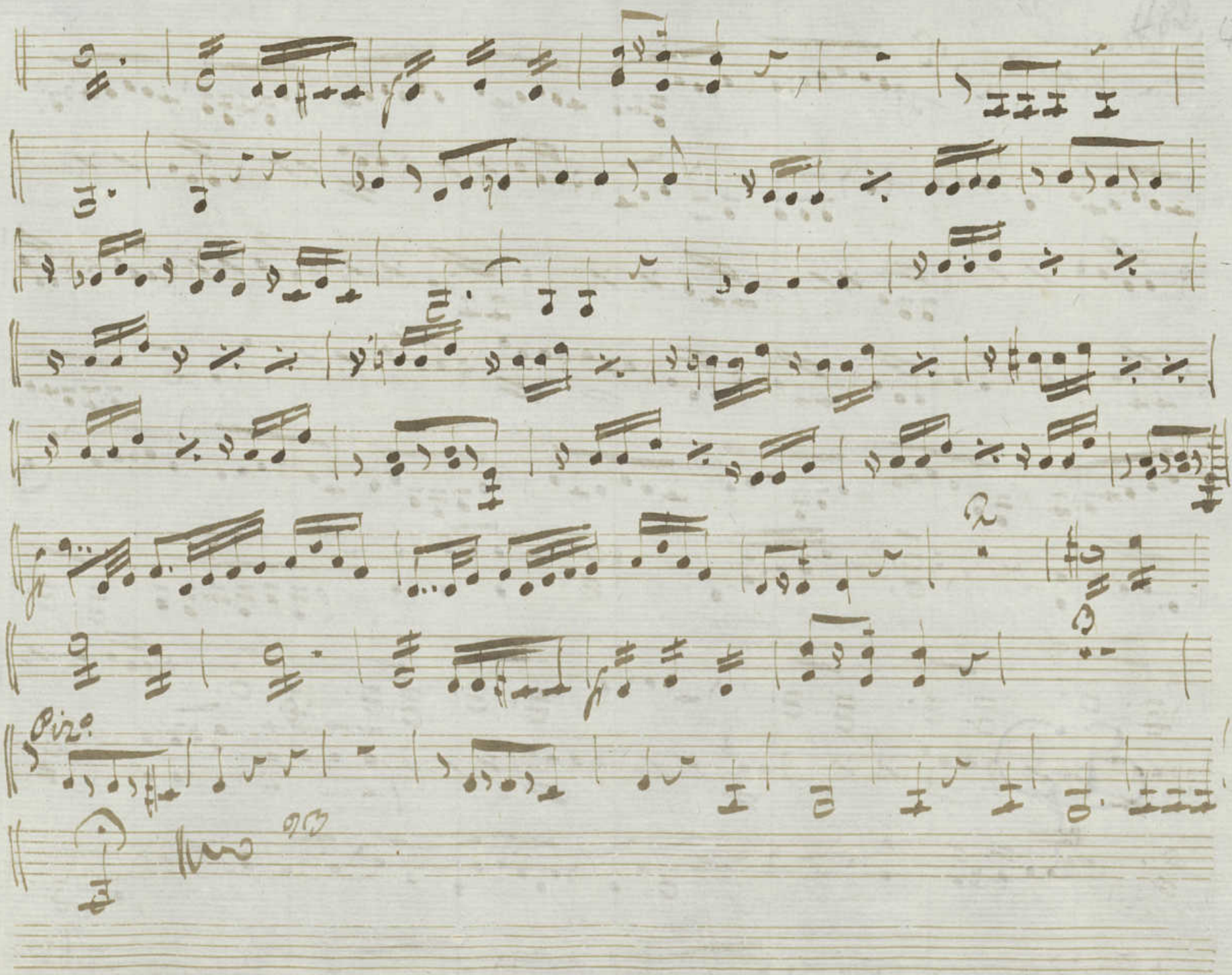
Coros

En la Atalía

Coro I.

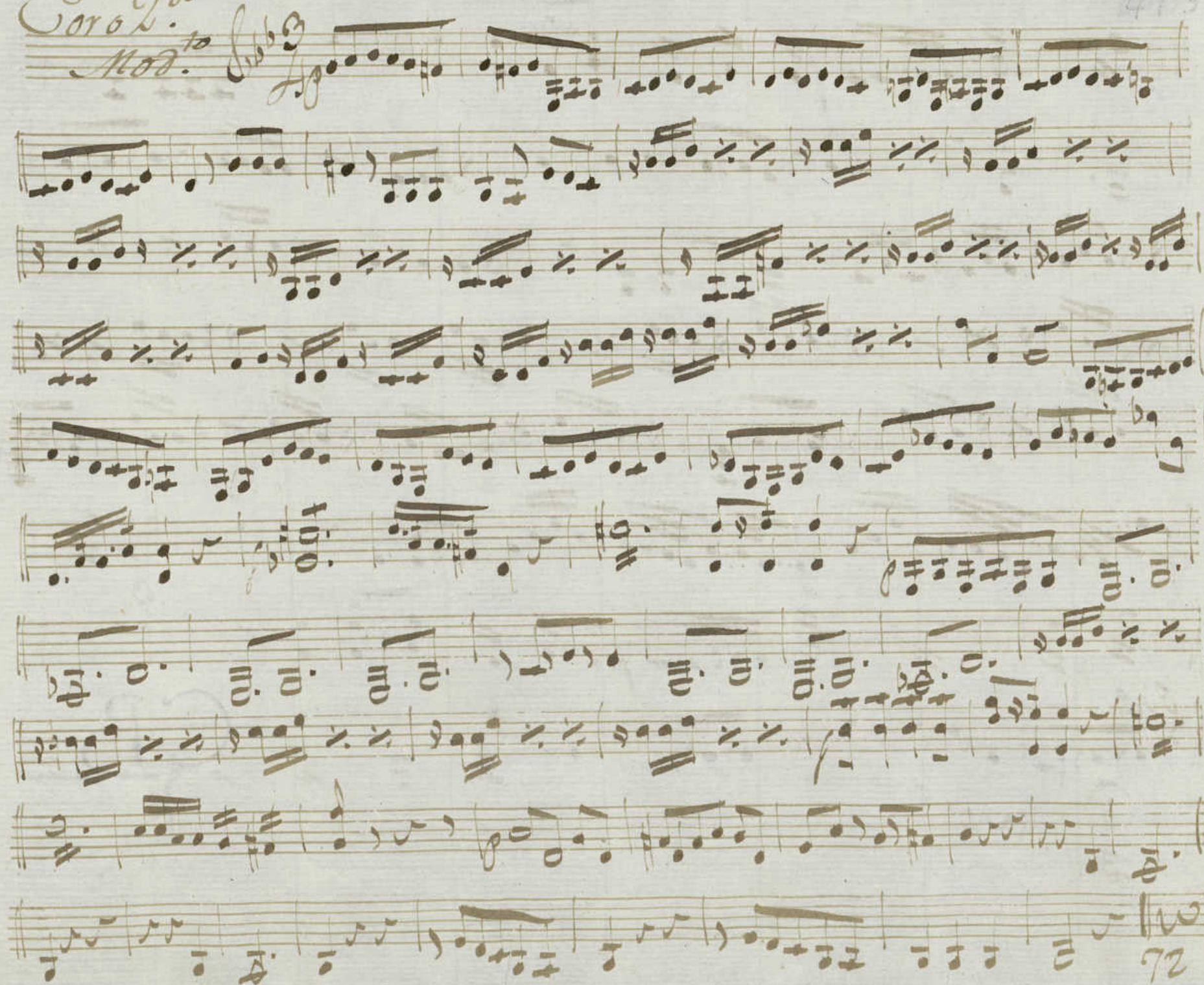
47-1





Coro 2.^o

Mod.^{to}



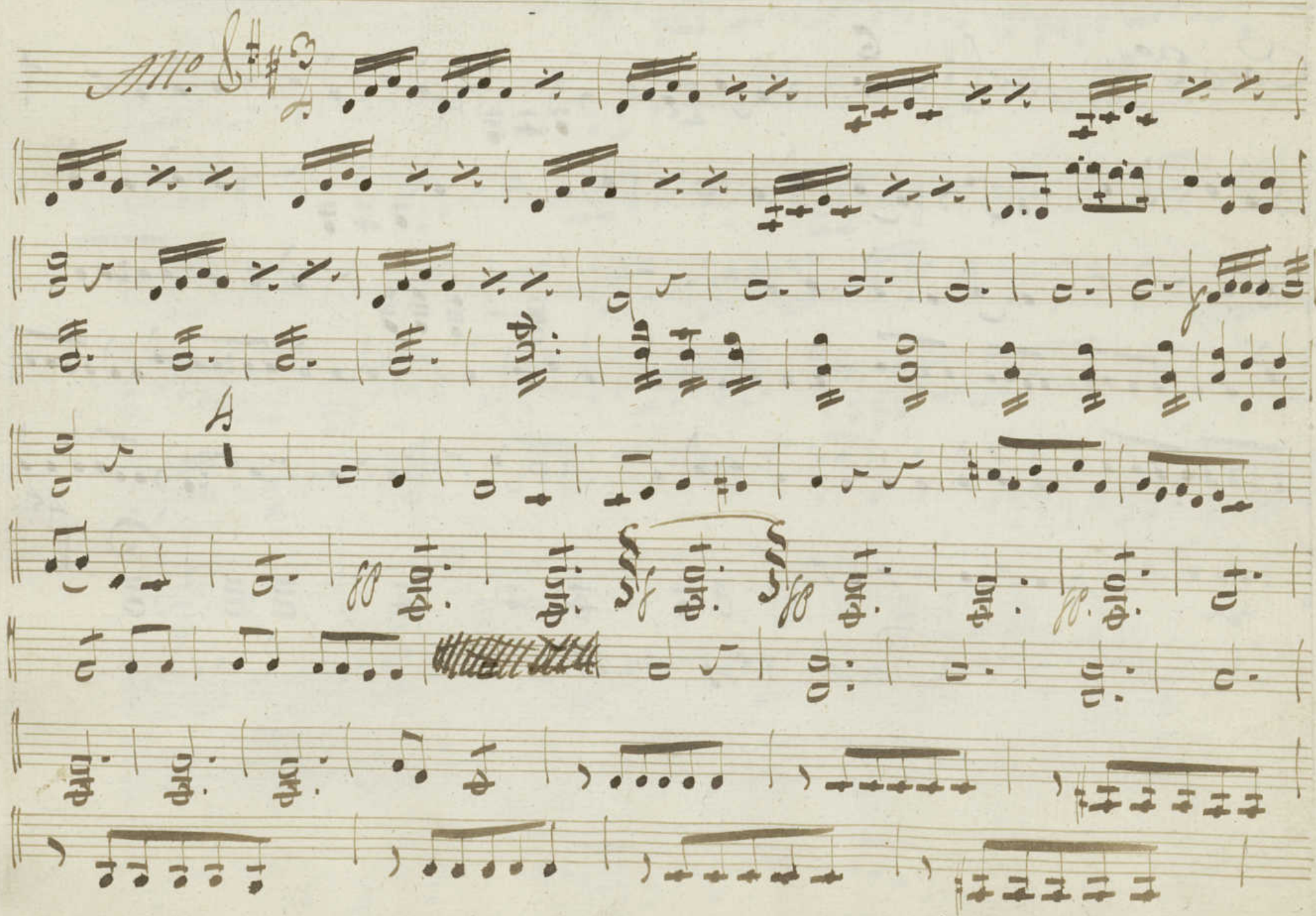
Coro 3.º. *And. no*

ten

45

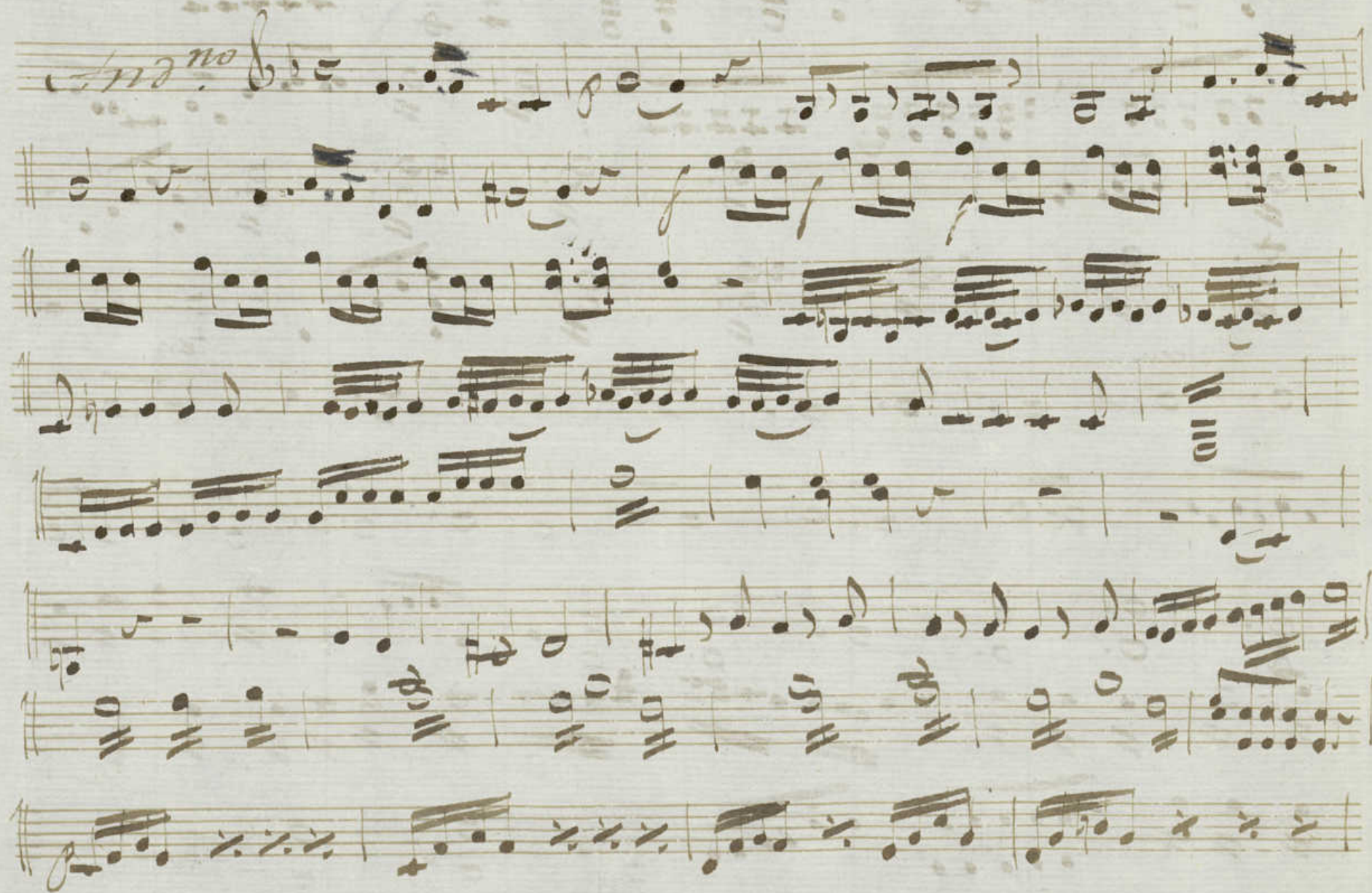
Coro N.º 4 *tacet.*

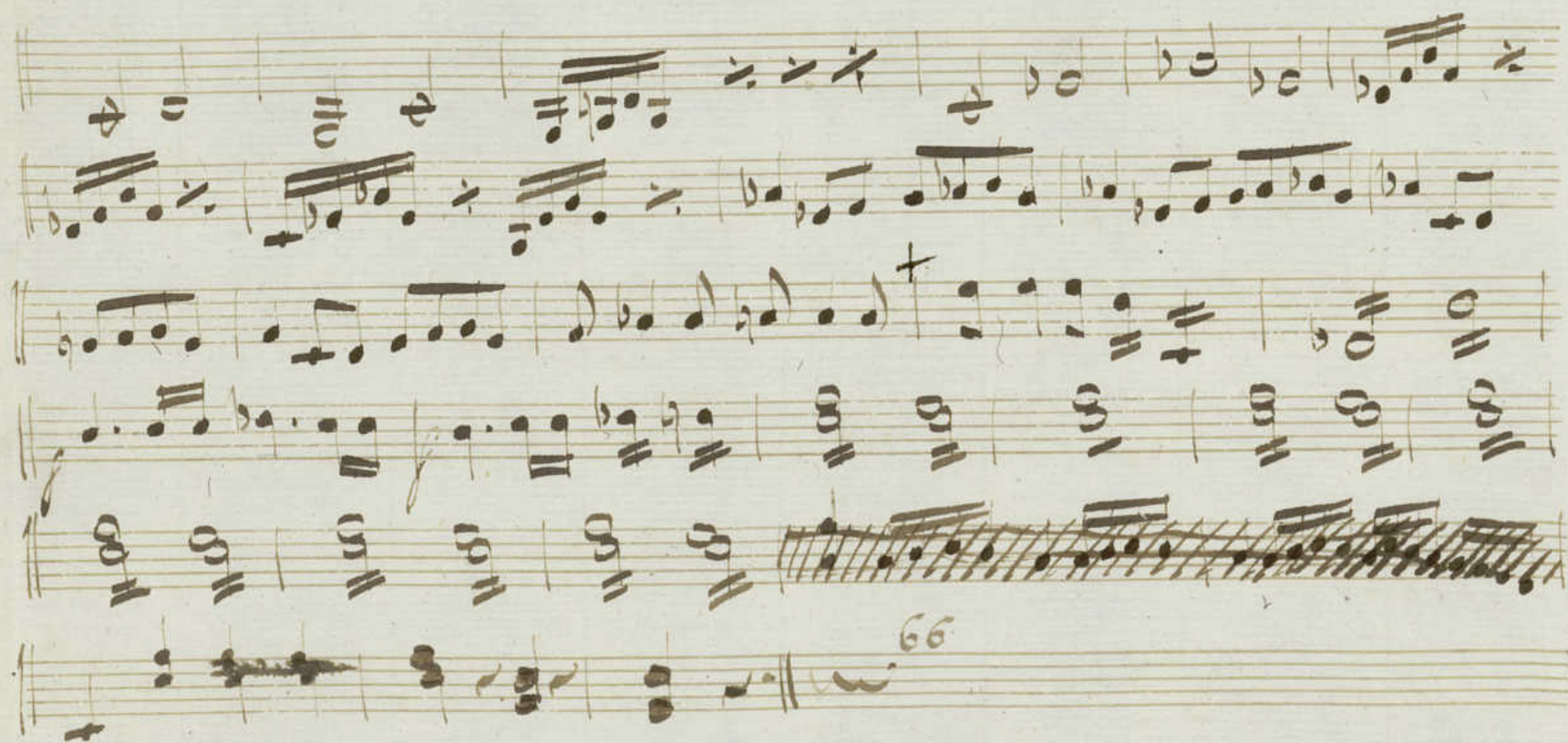
Coro 5

All.^o Handwritten musical score for Coro 5. The score is written on ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo marking "All.^o" is written above the first staff. The music consists of various note values, rests, and dynamic markings such as "ff" (fortissimo) and "f" (forte). There are also some markings that look like "A" and "B" above certain notes. The score ends with a double bar line.

A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense, with many beamed notes and rests. The second staff has a large, bolded 'f' at the beginning. The third staff has a large, bolded 'f' at the beginning. The fourth staff has a large, bolded 'f' at the beginning. The fifth staff has a large, bolded 'f' at the beginning. The sixth staff has a large, bolded 'f' at the beginning. The seventh staff has a large, bolded 'f' at the beginning. The eighth staff has a large, bolded 'f' at the beginning. The ninth staff has a large, bolded 'f' at the beginning. The tenth staff has a large, bolded 'f' at the beginning. The notation is written in brown ink on aged, slightly yellowed paper.

Coro 6

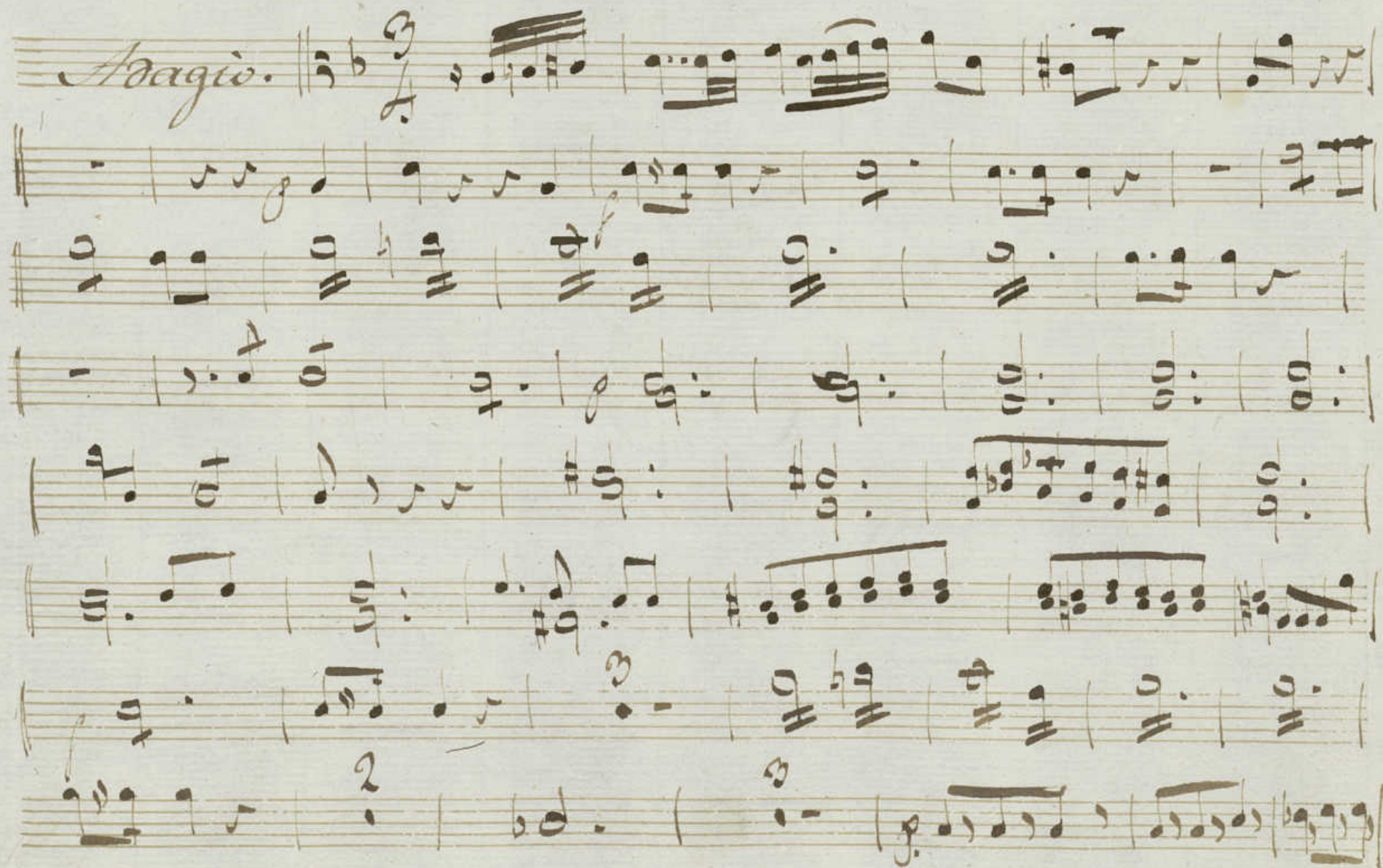




Violas
Coros
De la Atalía

Coro 1.º

500

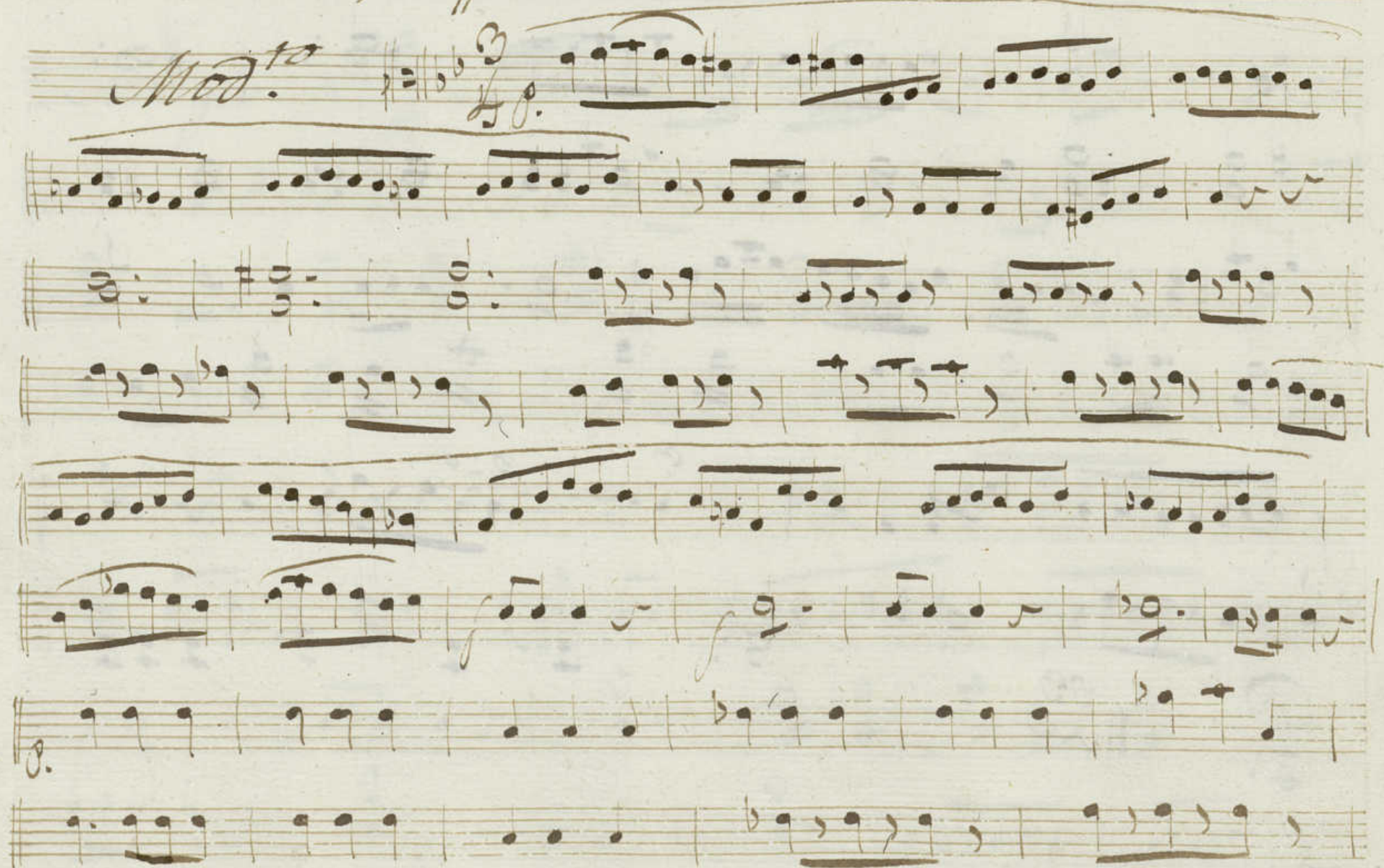


Handwritten musical score on aged paper. The notation includes various notes, rests, and clefs. The fifth staff has a "Pizz." marking above it. The bottom left of the page features a large, stylized handwritten flourish or signature.

Coro 2do

582

Mod.^{to}



Handwritten musical notation on three staves. The first staff contains a series of eighth and sixteenth notes, some beamed together. The second staff features a mix of eighth, sixteenth, and quarter notes. The third staff continues the melodic line with various note values and rests, ending with a double bar line and a fermata.

Coro 3º

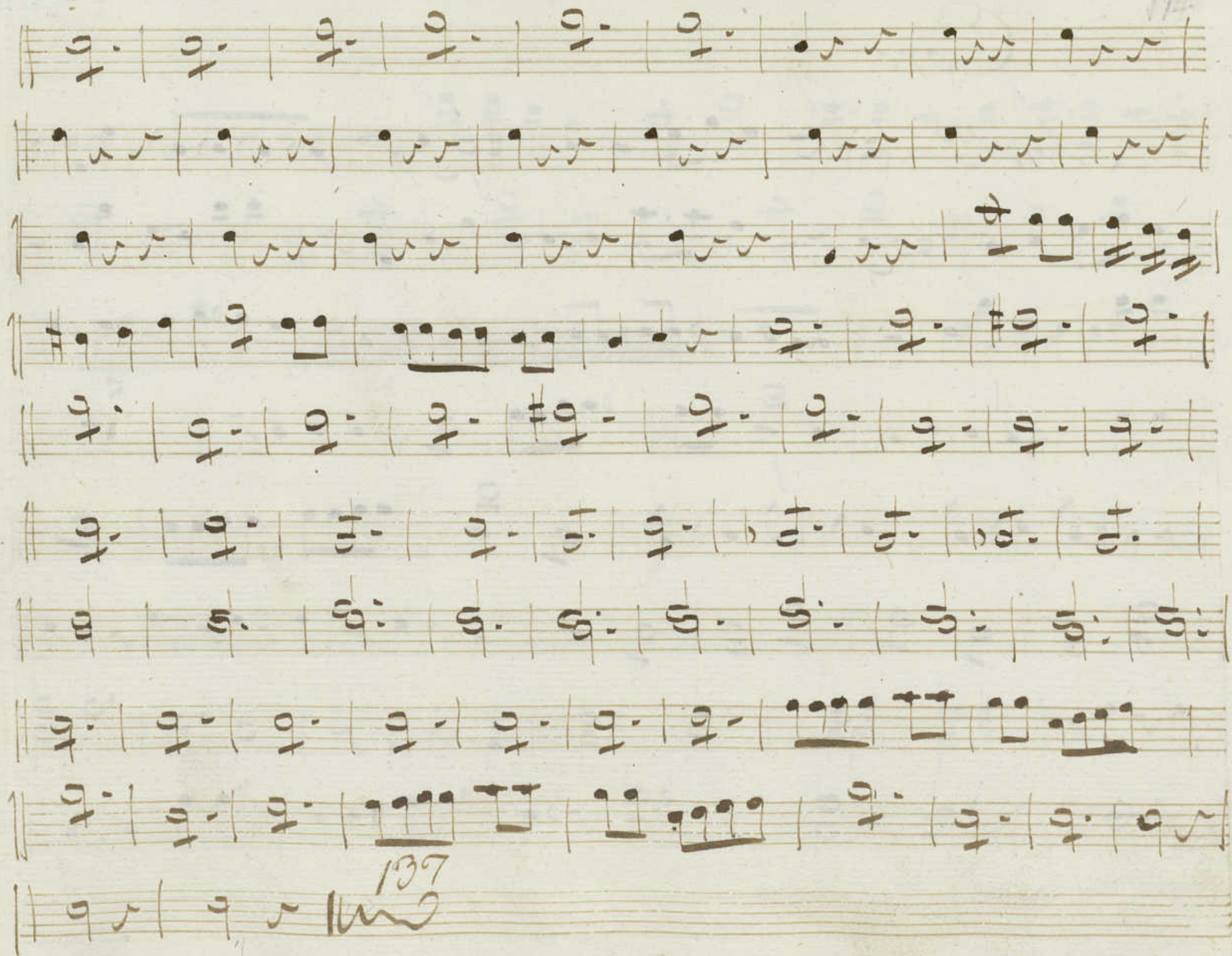
Handwritten musical notation for the 'Coro 3º' section on five staves. The notation includes various note values, rests, and dynamic markings. The first staff begins with 'And. no' and features a 6-measure rest. Subsequent staves contain complex rhythmic patterns, including triplets and sixteenth-note runs. The final staff ends with a double bar line and a fermata, with the number '45' written above it.

Coro 4 tacet.

504

Coro 5

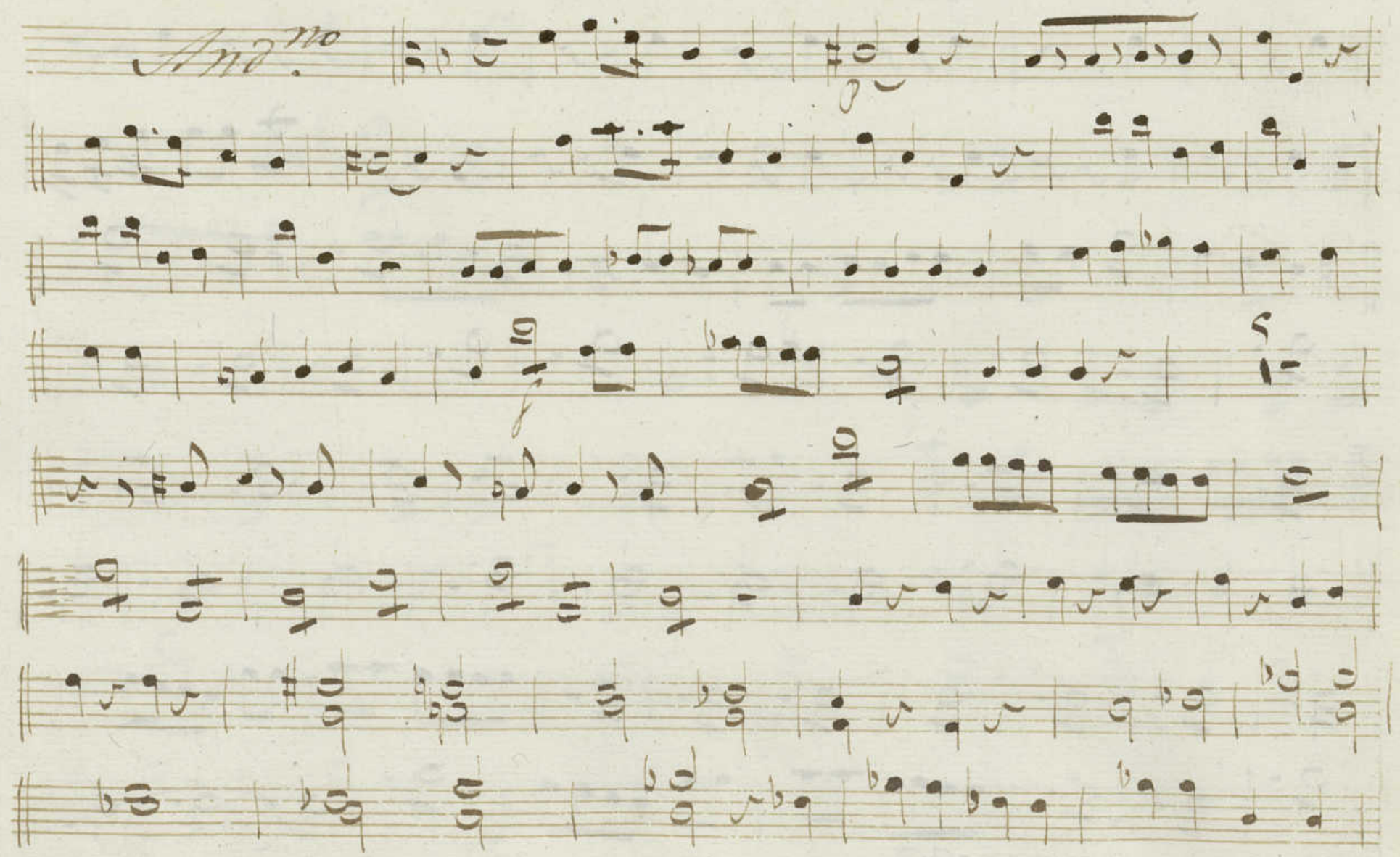
Handwritten musical score for Coro 5, featuring a 3/4 time signature and a key signature of one sharp (F#). The score is written on seven staves, with the first staff beginning with a treble clef and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like *ff* (fortissimo) and *f* (forte). The score is written in brown ink on aged paper.



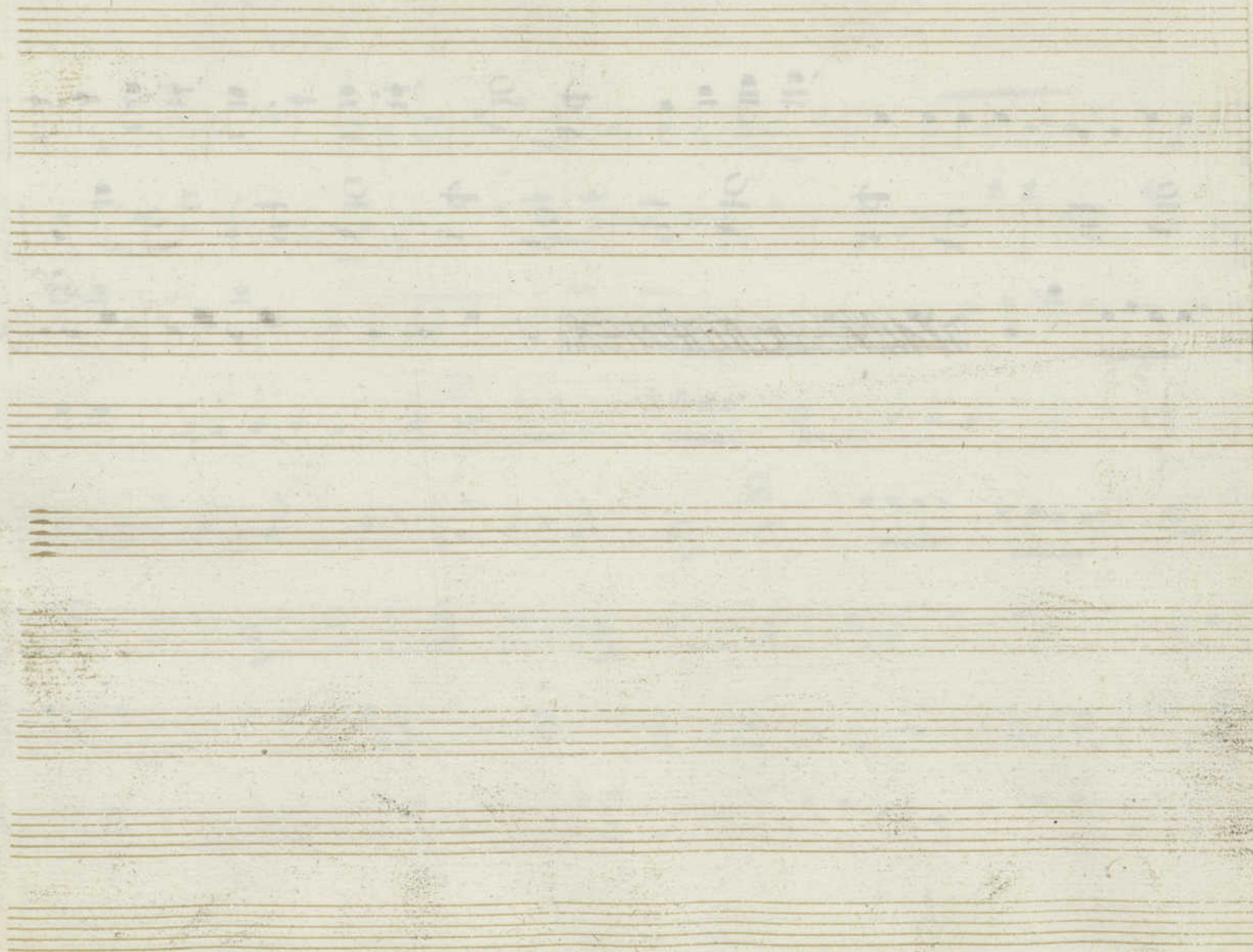
Coro

206

And.^{mo}







rtu

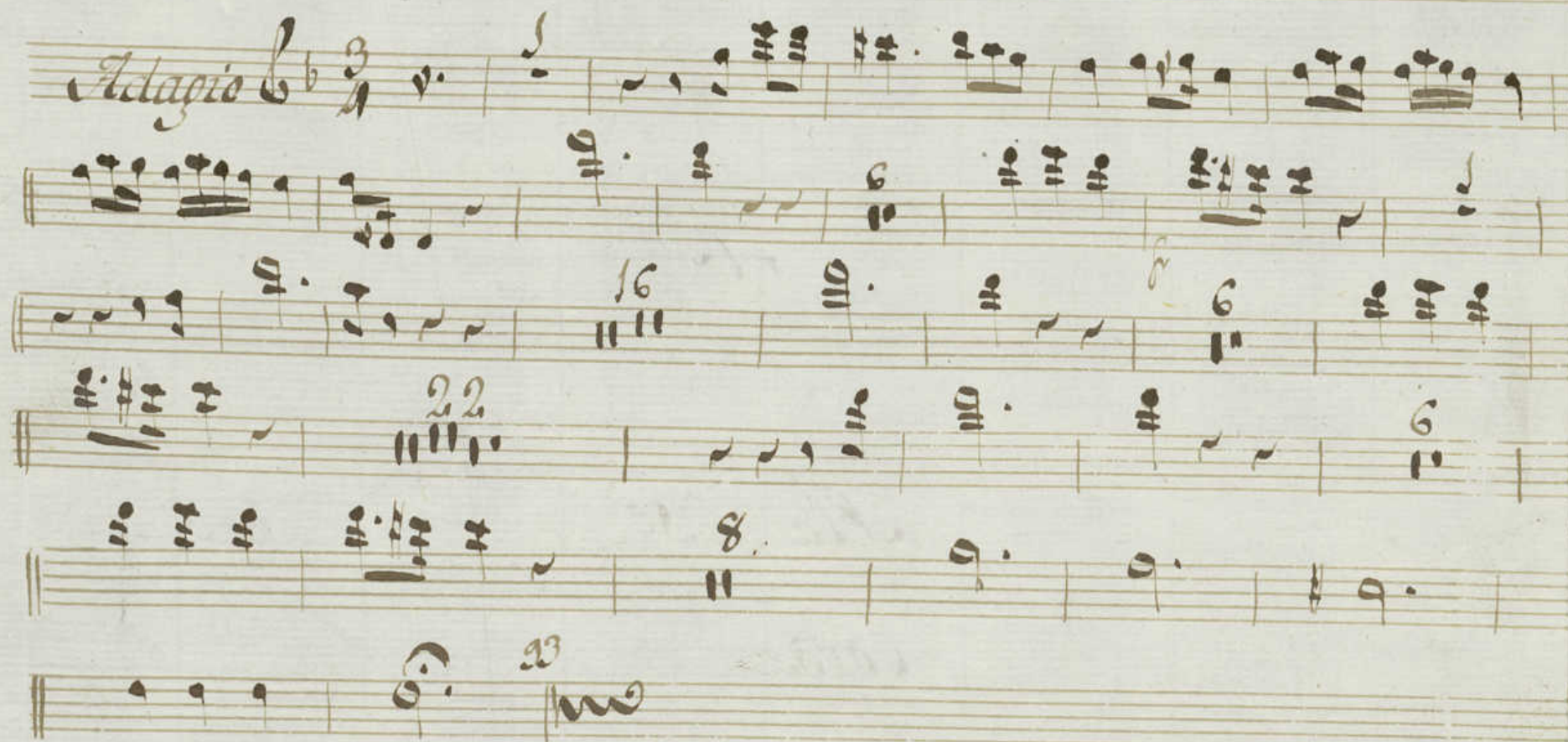
Flauta 1^a

Coros

de la Atalia

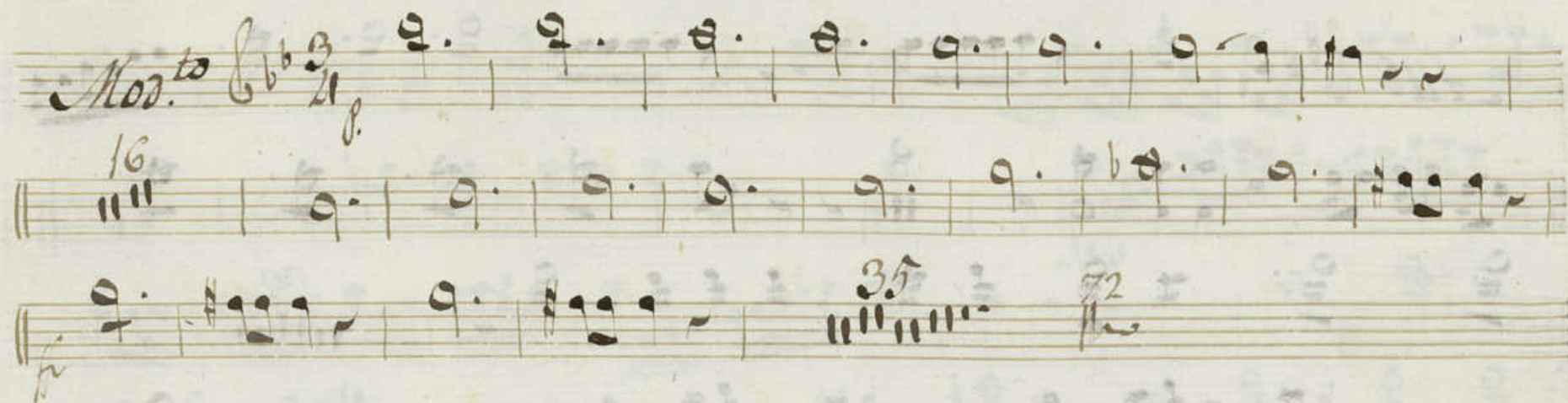
Coro 1.^o

Adagio



Coro 2.º

510

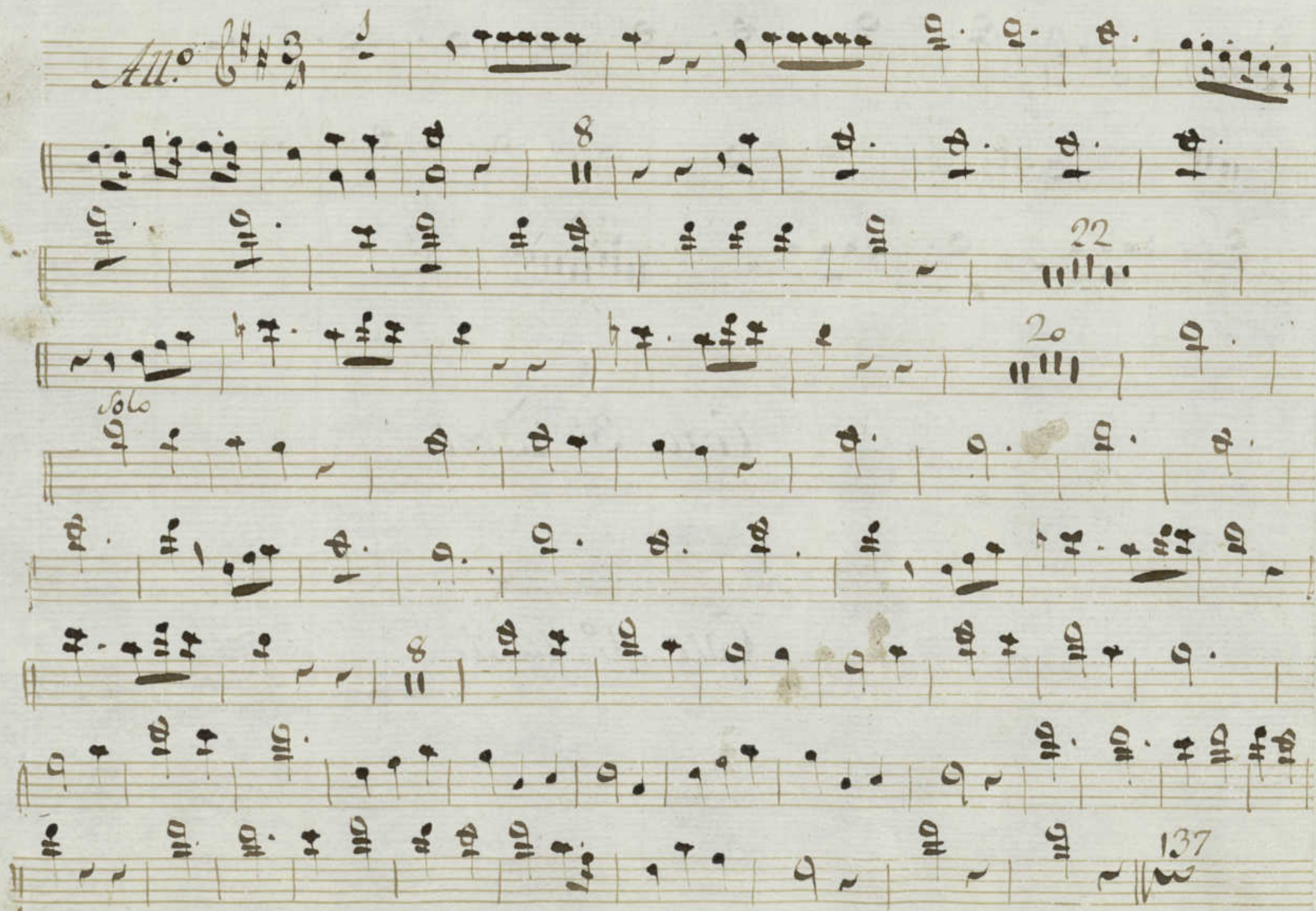


Coro 3.º Tacet.

Coro 4.º Tacet.

Coro 5.º

Handwritten musical score for Coro 5.º, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and bar lines. The score is written in a historical style, likely from the 18th or 19th century. The first staff begins with the tempo marking "Al.º" and a key signature of one sharp (F#). The music is organized into measures, with some measures containing multiple notes. The score concludes with a double bar line and the number 137.



Coro 6

501 512

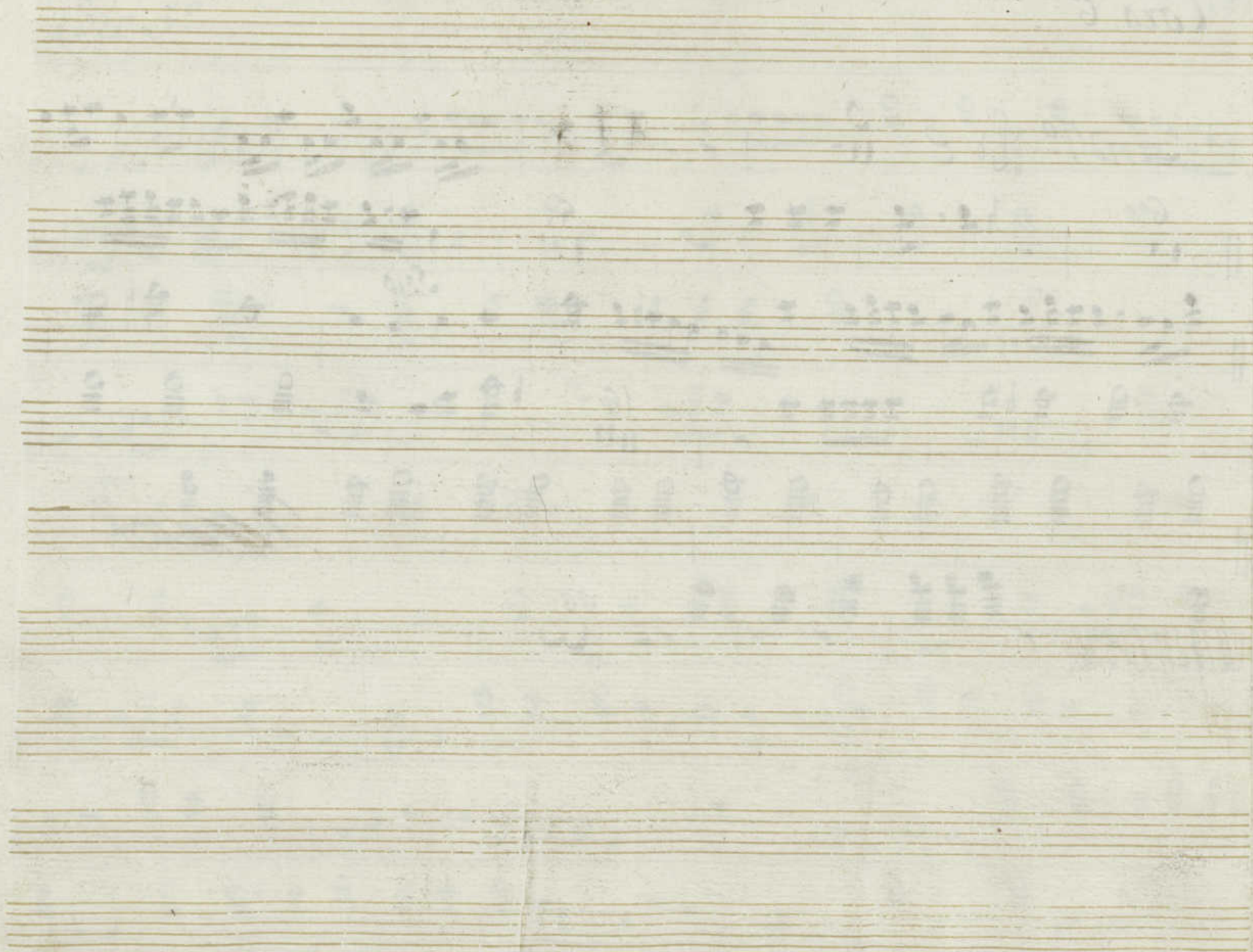
And.^{no}

6

Solo

16

66



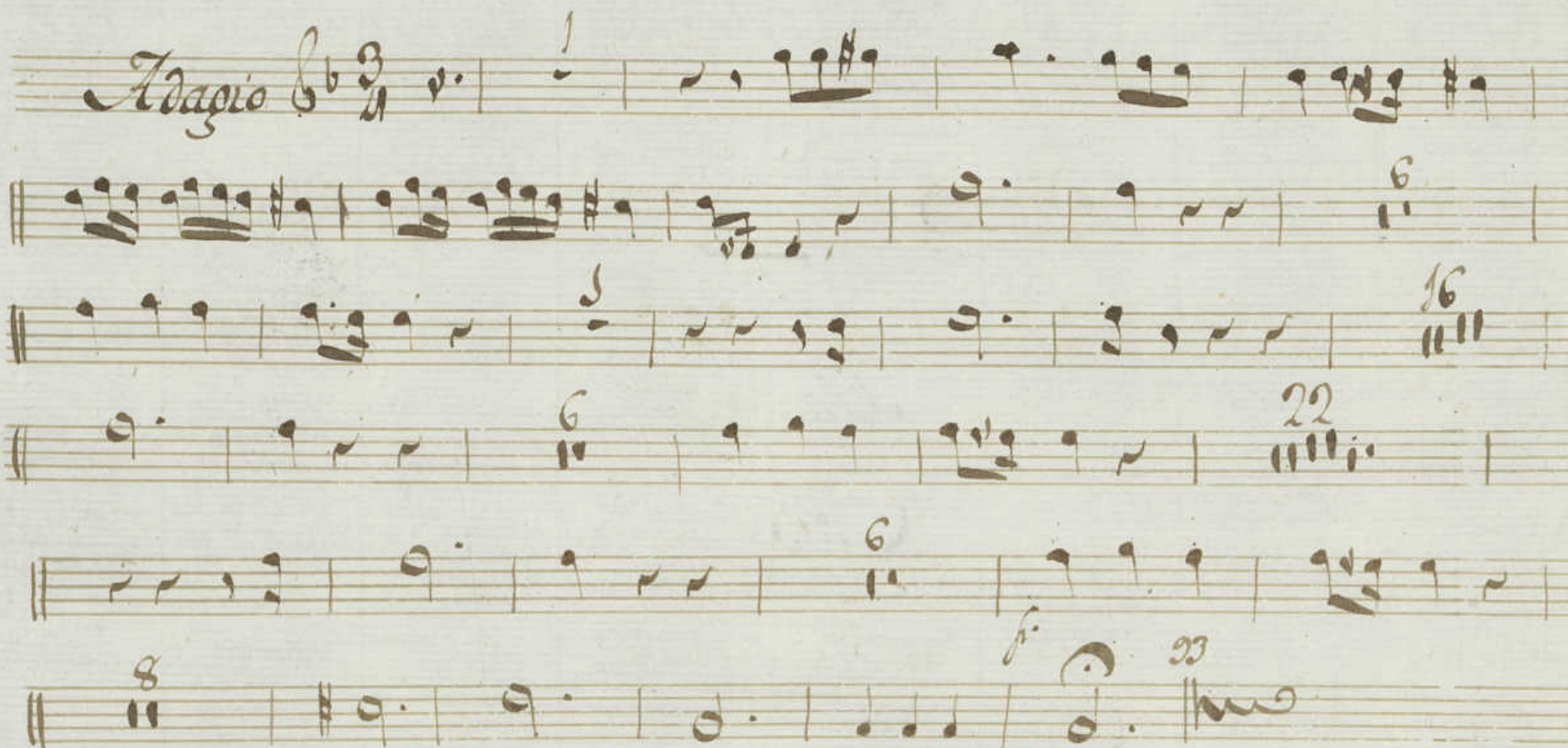


Flauta 2.^a

Coros

de la Atalia

Coro I.^o



Coro 2.º

Mod.^{to}

Handwritten musical score for Coro 2.º. The score is written on five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains a series of quarter notes. The second staff continues the melody with quarter notes and includes a measure with a double bar line and a '16' above it. The third staff continues with quarter notes and includes a measure with a double bar line and a '35' above it. The fourth staff continues with quarter notes and includes a measure with a double bar line and a '72' above it. The fifth staff is empty.

Coro N.º 3 *tacet.*

Coro N.º 4.º *tacet.*

Coro 5^o

Allegro G major $\frac{3}{4}$

67

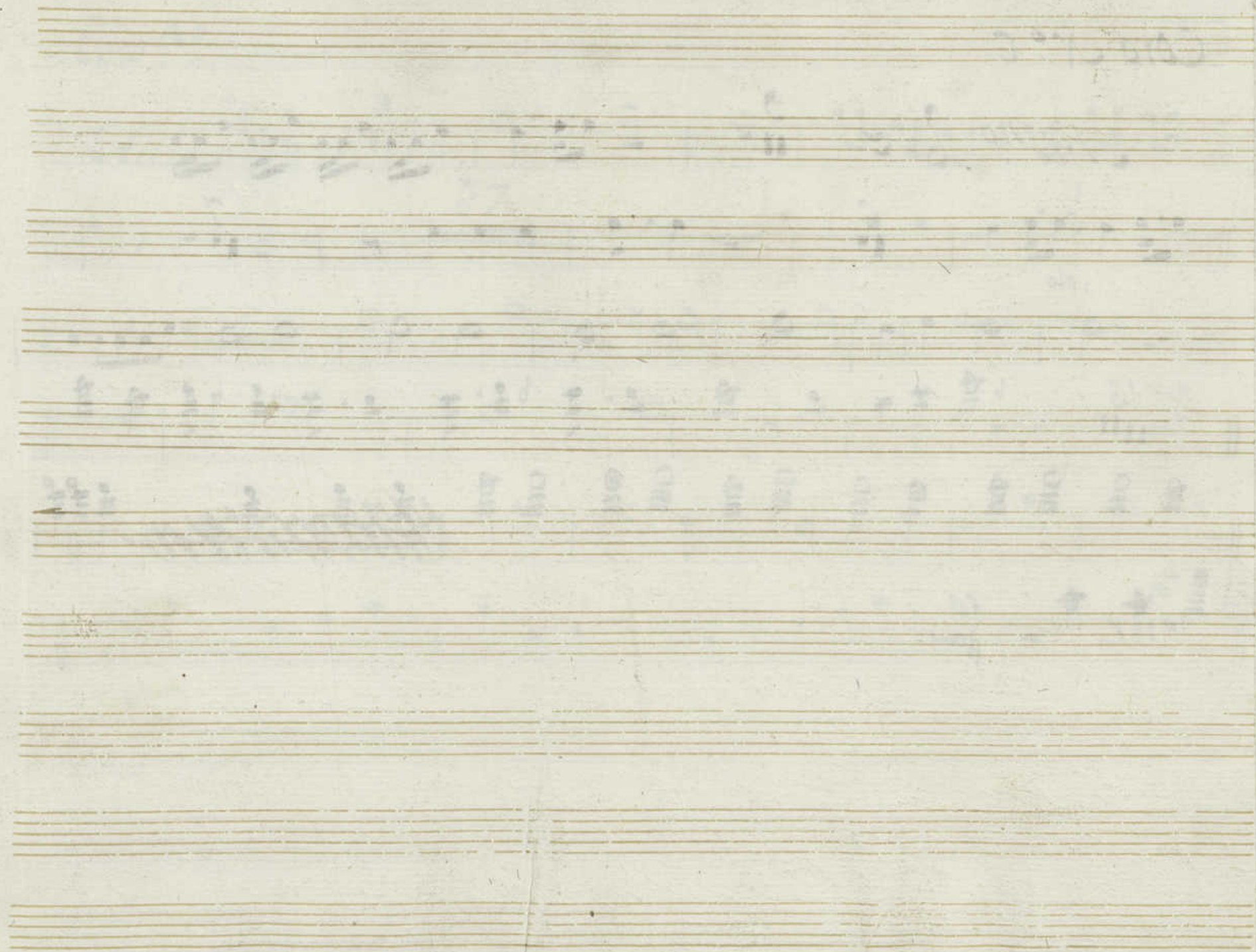
14

16 137

Coro N.º 6

And. no

The musical score is written on seven staves. The first staff is a vocal line in G major (one sharp) with a common time signature. It begins with a half rest followed by a series of eighth and sixteenth notes. The second staff is a vocal line in F major (two flats) with a common time signature, starting with a half rest and followed by eighth notes. The word "Solo" is written below the first measure. The third staff is a vocal line in G major with a common time signature, consisting of a series of quarter notes. The fourth staff is a piano accompaniment line in G major with a common time signature, featuring a series of chords. The fifth staff is a piano accompaniment line in F major with a common time signature, also featuring a series of chords. The sixth staff is a piano accompaniment line in G major with a common time signature, featuring a series of chords. The seventh staff is a piano accompaniment line in F major with a common time signature, featuring a series of chords. A large section of the fifth and sixth staves is crossed out with diagonal lines.

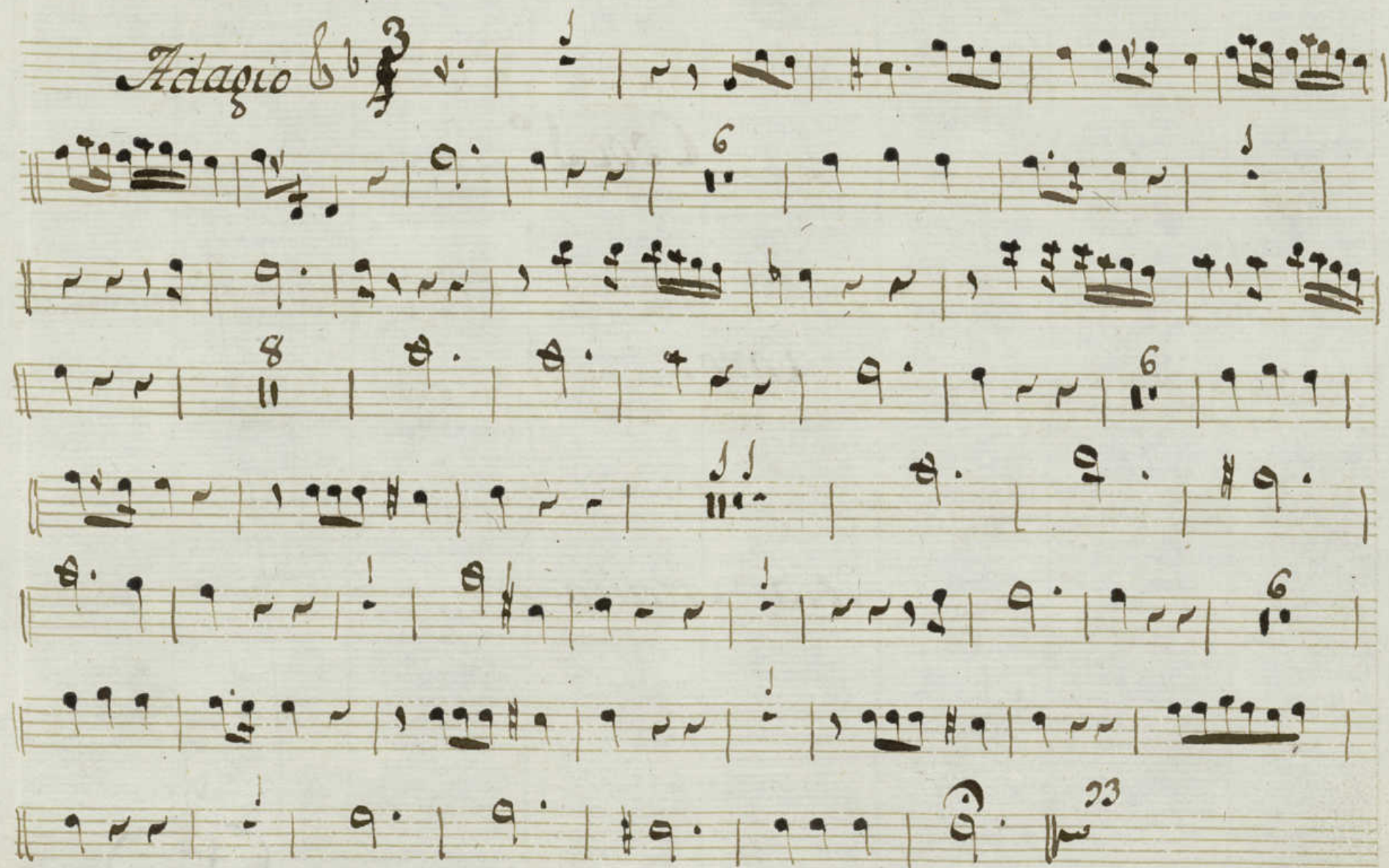


7
Oboe 1.º

Coros

de la Atalia

Coro 1.º



Coro 2.º

Mod.^{to} 3/4 7.

14

P. Solo

15 72

Coro 3.º

And^{no} 6/8

1.º

Solo

3

7

p^{mo}

45

Coro 4.º

522

Que Dios dispierta

And.º

solo

ten

ten

morendo

fue desventura

Versos

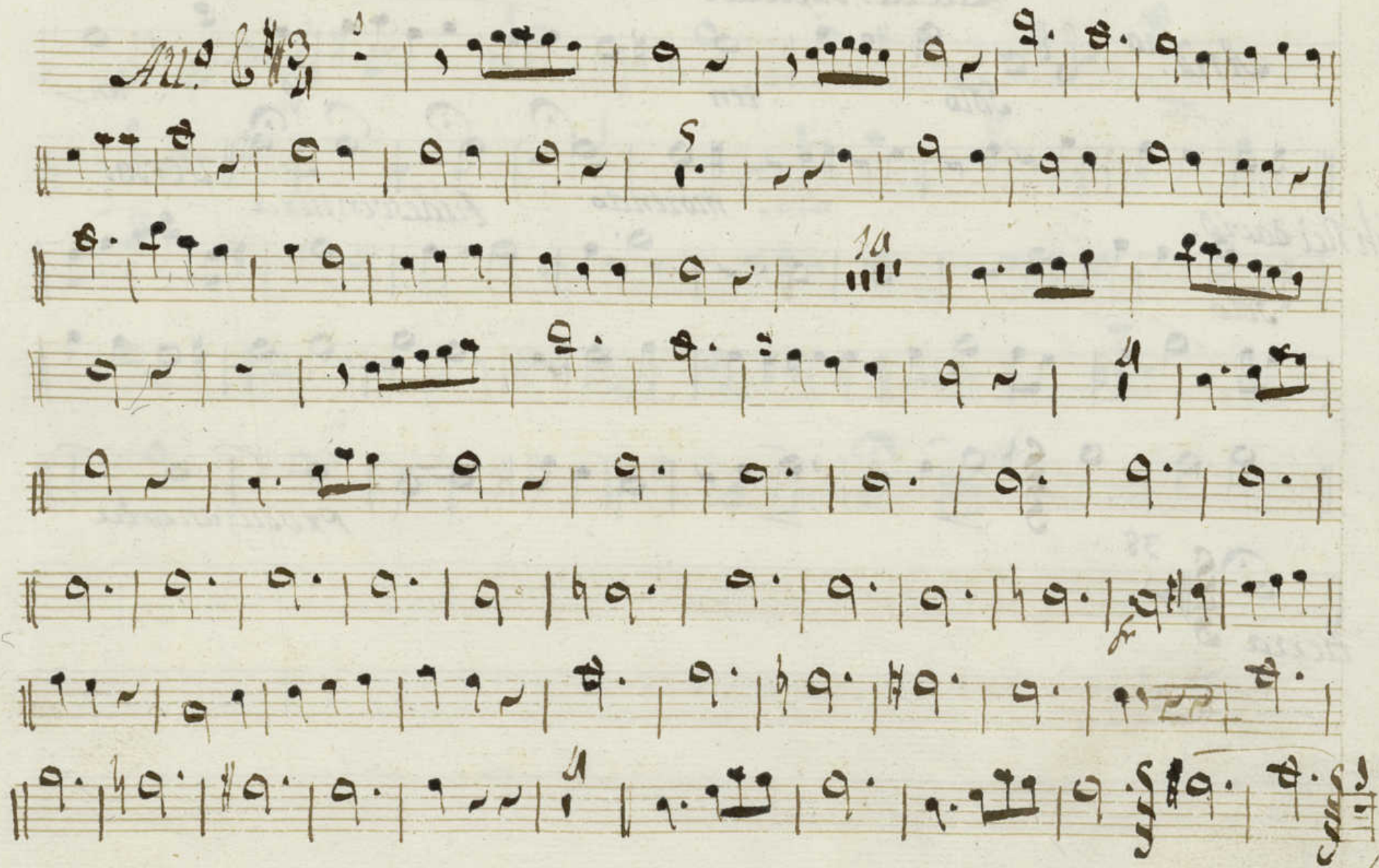
oh Rei avaris.

solo

produzanos la

tierra 38

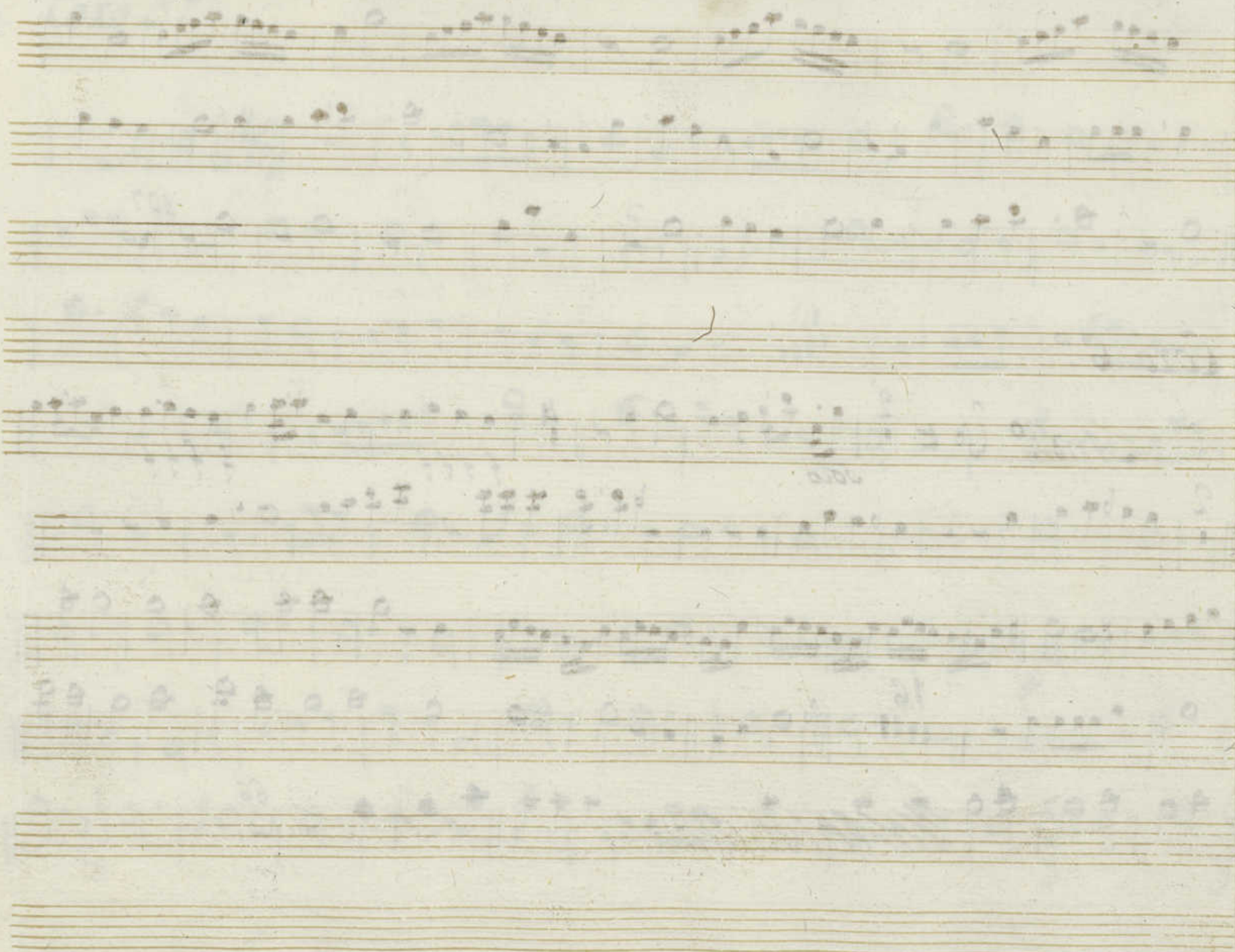
Coro 5.º



Handwritten musical score for three staves. The first staff contains several measures of music with eighth and sixteenth notes, some beamed together. The second staff continues the melody with similar note values. The third staff features a series of quarter notes and half notes, ending with a measure marked with a fermata and the number 137.

Coro 6.º

Handwritten musical score for the Coro 6.º section, consisting of six staves. The first staff begins with the tempo marking 'And.^{no}' and a treble clef. It includes a 'Solo' marking above a specific measure. The second staff starts with a '2' in a circle, indicating a second ending. The third and fourth staves contain complex rhythmic patterns with many beamed notes. The fifth staff has a measure marked with a fermata and the number 16. The sixth staff concludes with a measure marked with a fermata and the number 66. There is a large section of the score that has been crossed out with diagonal lines.



*7**Oboe 2.º**Coros**Dela Atalia*

Coro 1º

526

Adagio 3/4

Solo

6

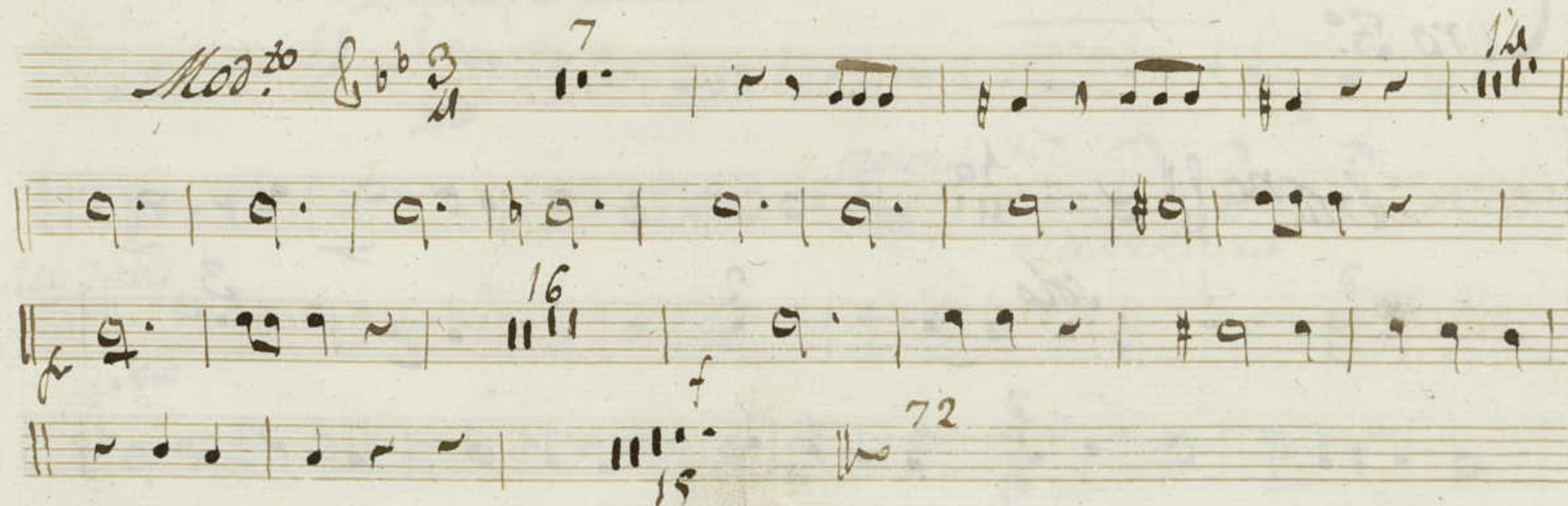
16

6

6

23

Coro 2.^o



Coro 3.º

Handwritten musical score for a piece titled "And no." in 10/11 time. The score consists of five staves. The first staff begins with the title and time signature, followed by a series of notes and rests. The second staff features a "solo" marking and a "2" indicating a second ending. The third and fourth staves continue the melodic line with various note values and rests. The fifth staff includes a "7" marking, a "pmo" (prima) marking, and a "15" marking, suggesting a 15-measure section or a specific measure number. The notation is in a cursive, handwritten style typical of 19th-century musical manuscripts.

Coro 4º

Que Dios despierta

And no

Solo

morendo

versos
tu desventura

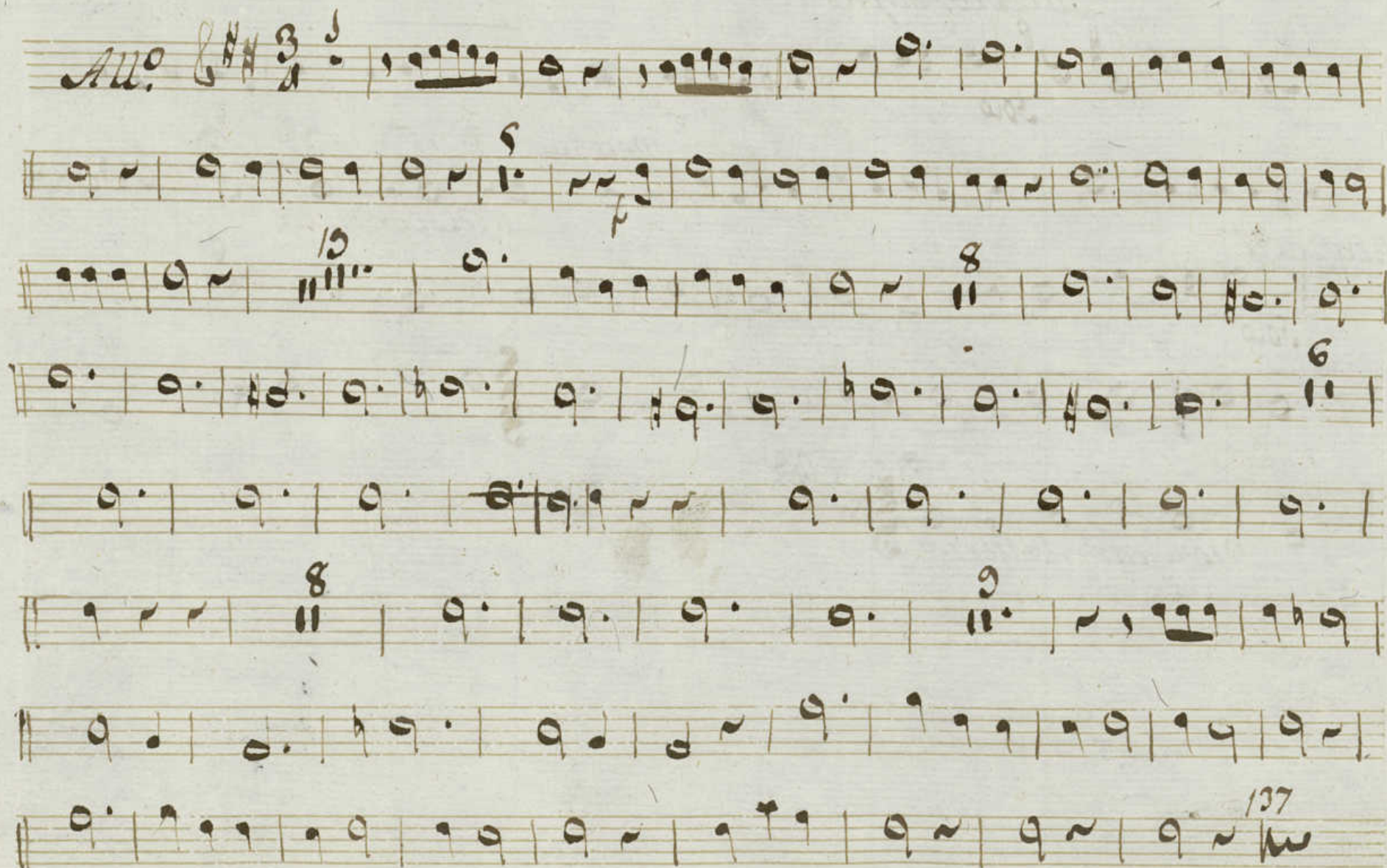
Oh Rey David

Solo

38

produzcanor la tierra

Coro 5.º



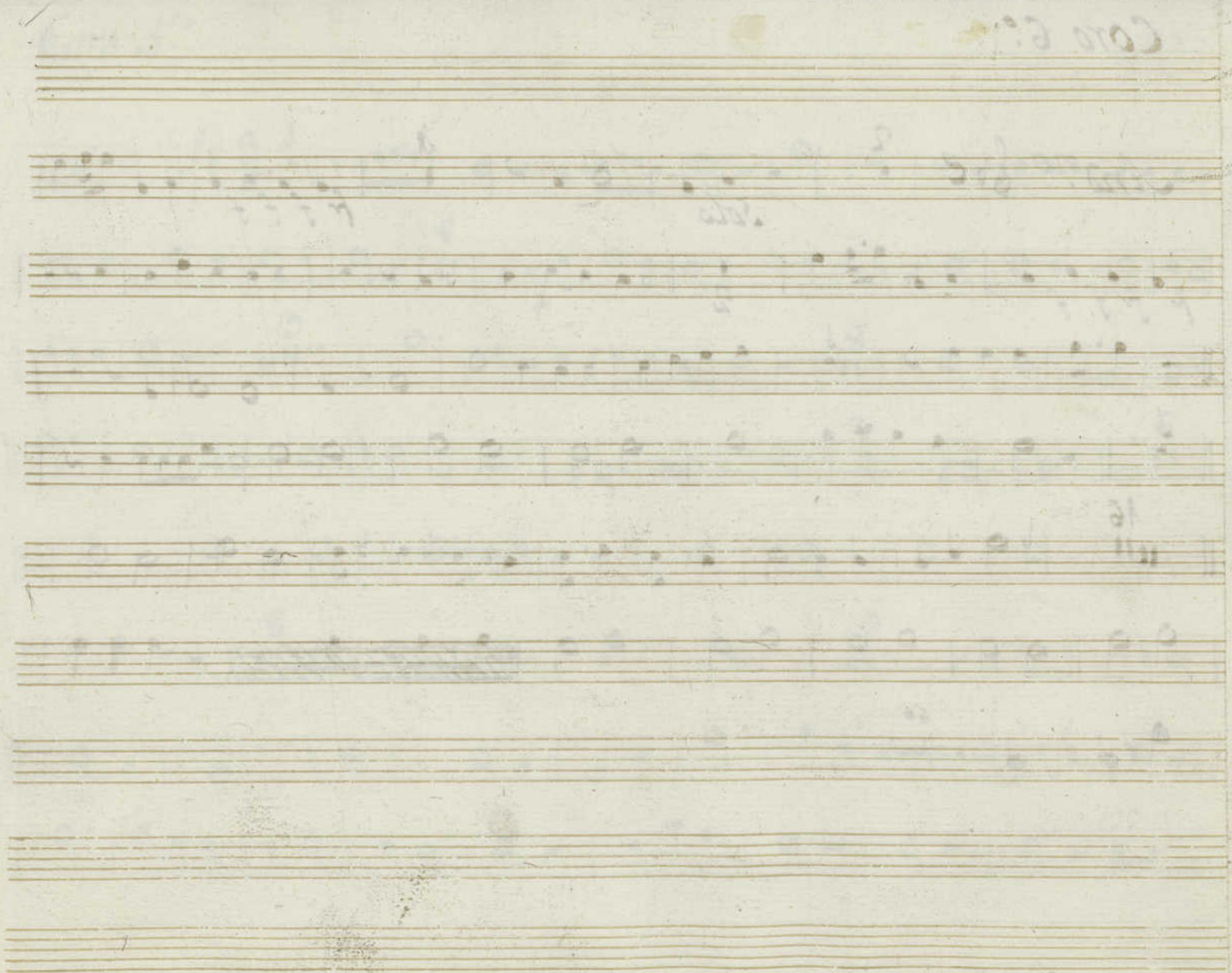
Coro 6.º

531

And.^{no} *Solo*

16

66



Clarinete 1.º

Coros

de la Atalia

Coro 1.º

533

Adagio

Coro 2.º

534

Mos.^{to} 3/4 17

Handwritten musical score for Coro 2.º, measures 17-72. The score is written on four staves. The first staff begins with the tempo marking *Mos.^{to}* and the time signature 3/4. The key signature has two flats (Bb and Eb). The notation includes various note values, rests, and dynamic markings. The word *Solo* is written above the third staff. The number 17 is written above the first measure of the first staff, and 72 is written above the last measure of the fourth staff.

Coro 3.º




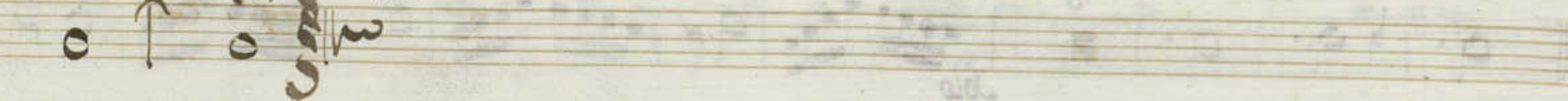
Armoniosos Instrumentos

And.^{no}

Handwritten musical score for 'Coro 3.º' by 'Armoniosos Instrumentos'. The score is written on six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking 'And.^{no}' is written above the first staff. The music consists of eighth and sixteenth notes, with some rests and accidentals. There are several measures with repeat signs (double dots). The notation is in a historical style, with some notes having flags or beams. The paper is aged and shows some staining. The bottom of the page has a watermark 'Ayuntamiento de Madrid'.

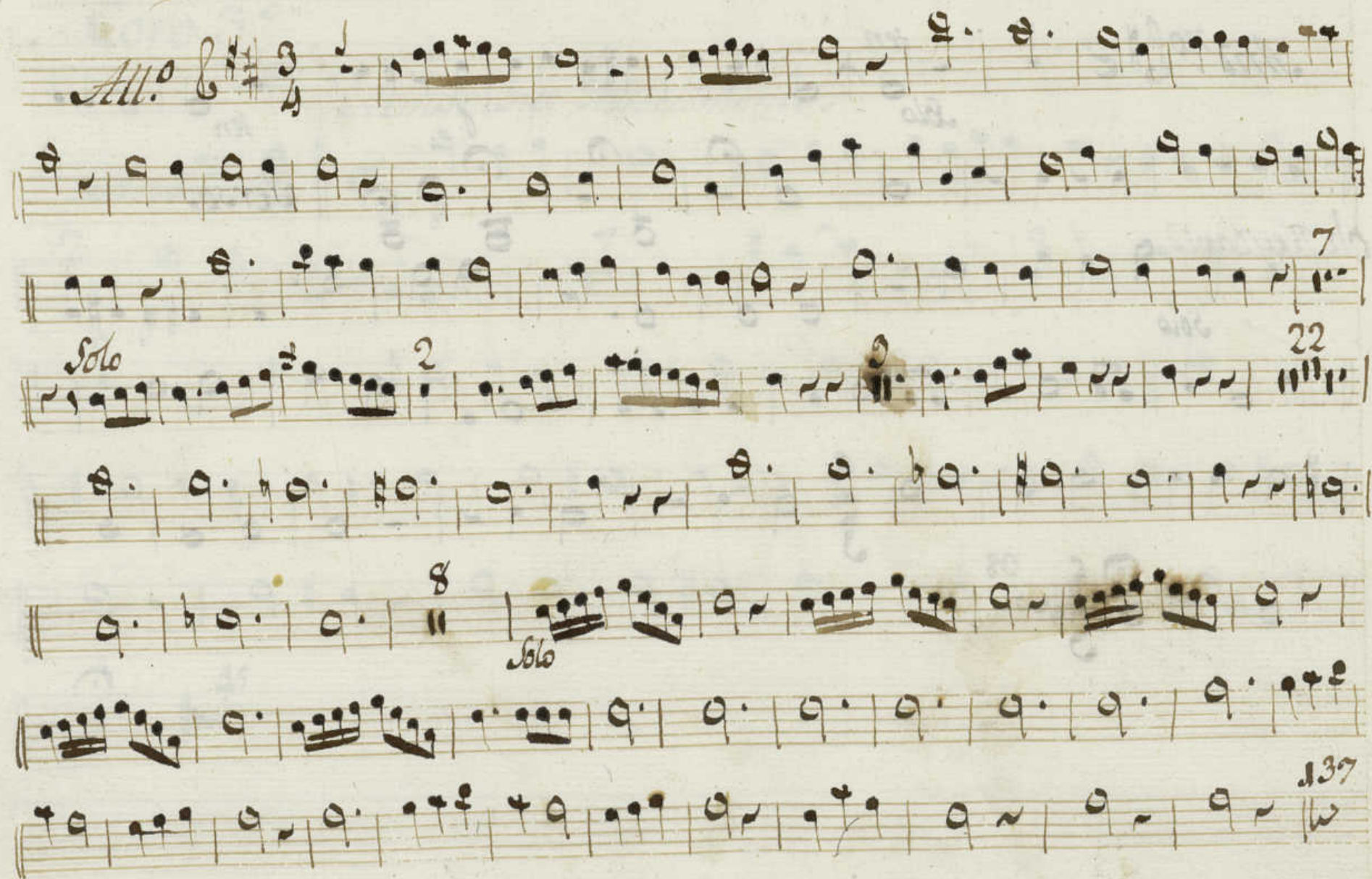
Coro 1º

536

And no 
Oh Rey David 



Coro 5.º

Handwritten musical score for Coro 5.º, featuring ten staves of music. The notation includes various note values, rests, and dynamic markings such as *All.º* and *Solo*. The score is written on aged paper with visible staining and includes measure numbers 7, 22, 8, and 137.



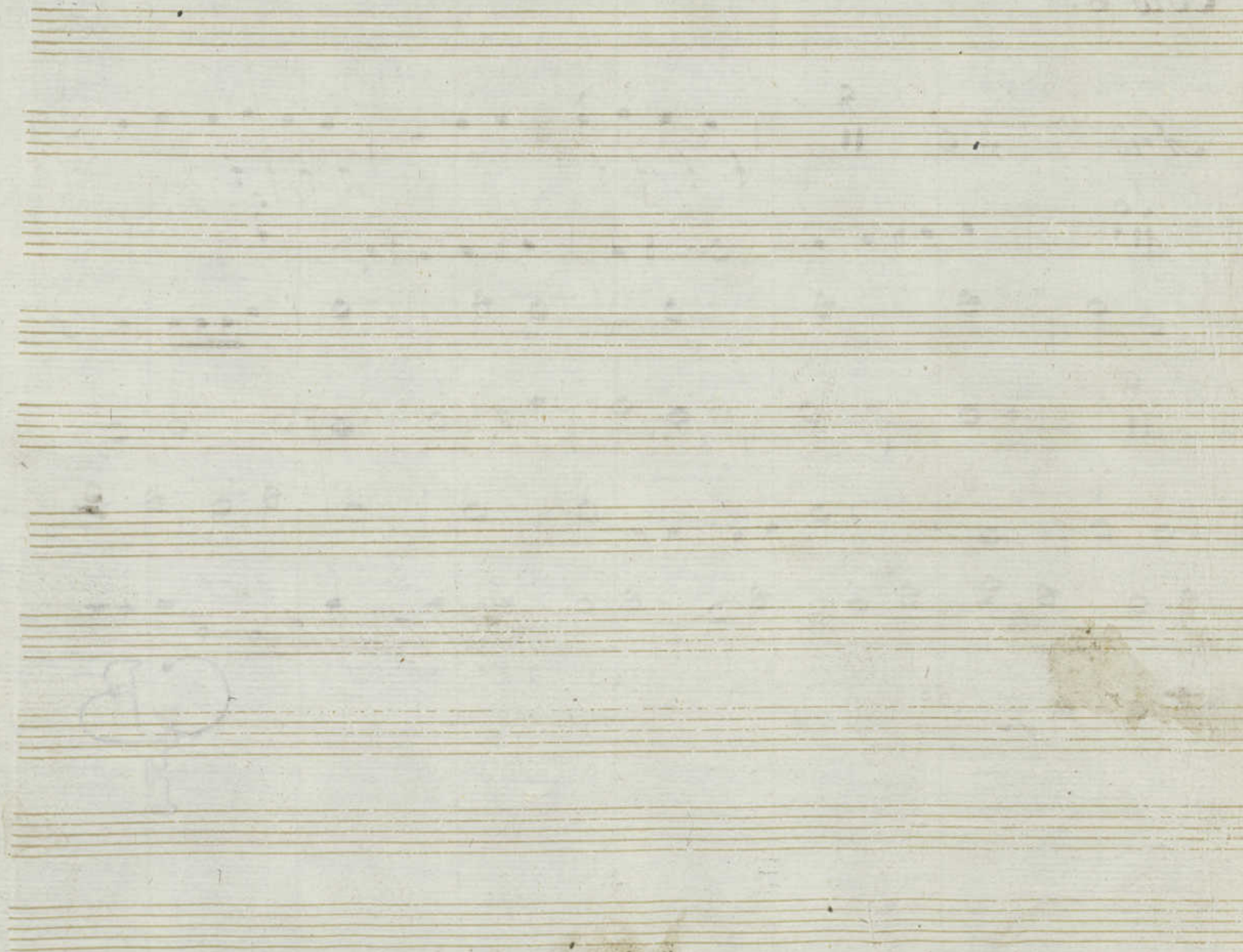
The musical score is written on ten staves. The first staff begins with the tempo marking *All.º* and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as *All.º* and *Solo*. The score is written on aged paper with visible staining and includes measure numbers 7, 22, 8, and 137.

Coro 6.º

538

And^{no} 8

66



A

Marinette 2^{da}

Coro

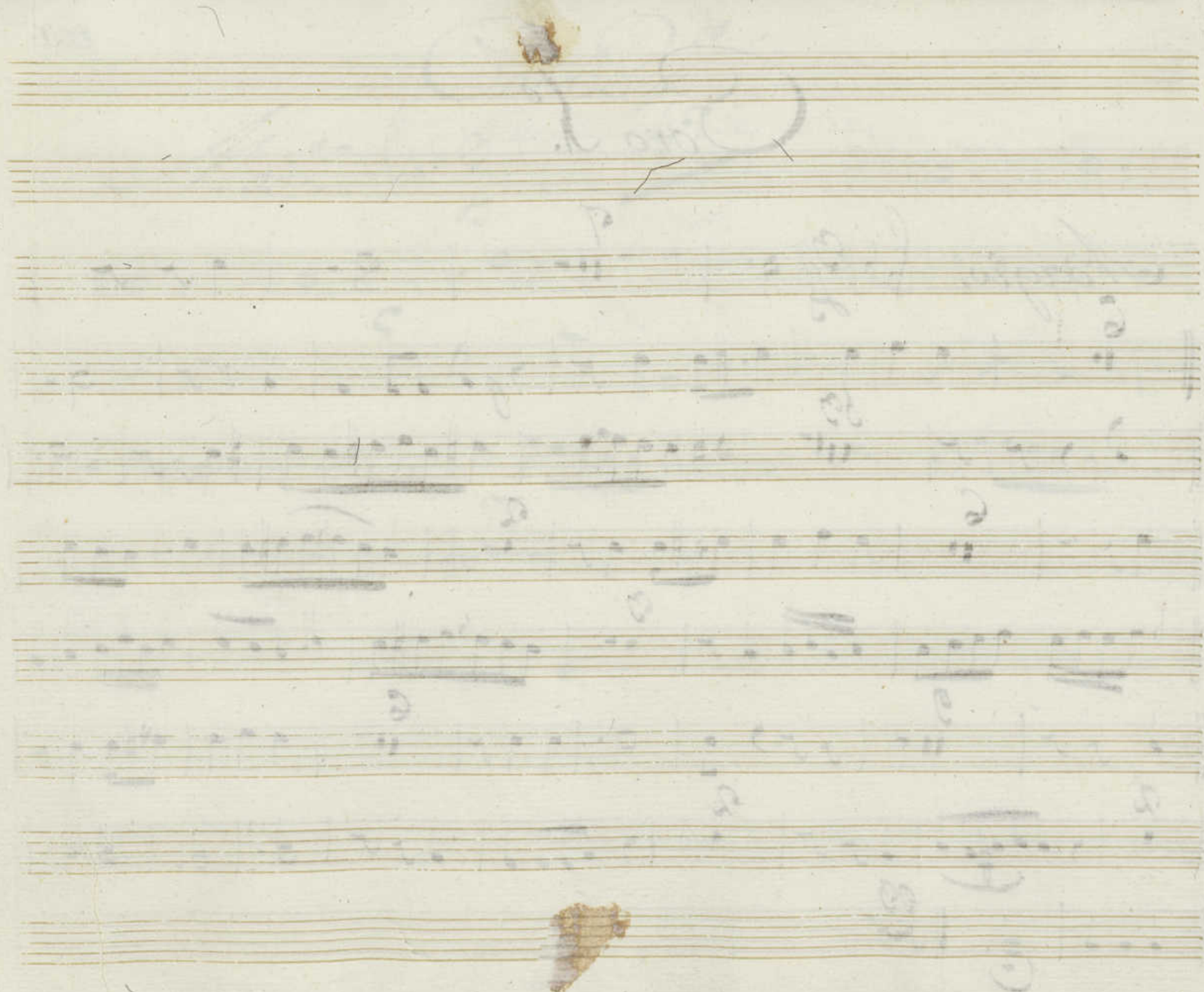
En la Altiça

Coro I.

548

Adagio *Inf.*

The musical score is written on ten staves. The first staff begins with the tempo 'Adagio' and the instrument 'Inf.' (likely Flute). The notation includes various musical symbols such as notes, rests, and dynamic markings. There are several '2' markings above notes, and '6' and '7' markings above groups of notes. A '36' marking appears above a group of notes on the fifth staff. The score ends with a double bar line and a fermata on the eighth staff.



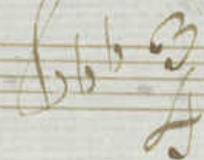
Coro 1^o

Adagio.

Handwritten musical score for Coro 1^o, Adagio. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/2 time signature. The tempo marking 'Adagio.' is written in cursive above the first staff. The music is written in a cursive hand with various musical notations including notes, rests, and bar lines. There are several annotations above the staves, including the number '6' above the first staff, '3' above the third staff, '2' above the fourth staff, '3' above the fifth staff, '9' above the sixth staff, '6' above the seventh staff, and '2' above the eighth staff. The score ends with a double bar line and a fermata on the tenth staff.

Coro 2^{do}

Mod.^{to}



47



72



Coro 3

Armoniosos Instrumentos



And.^{mo}

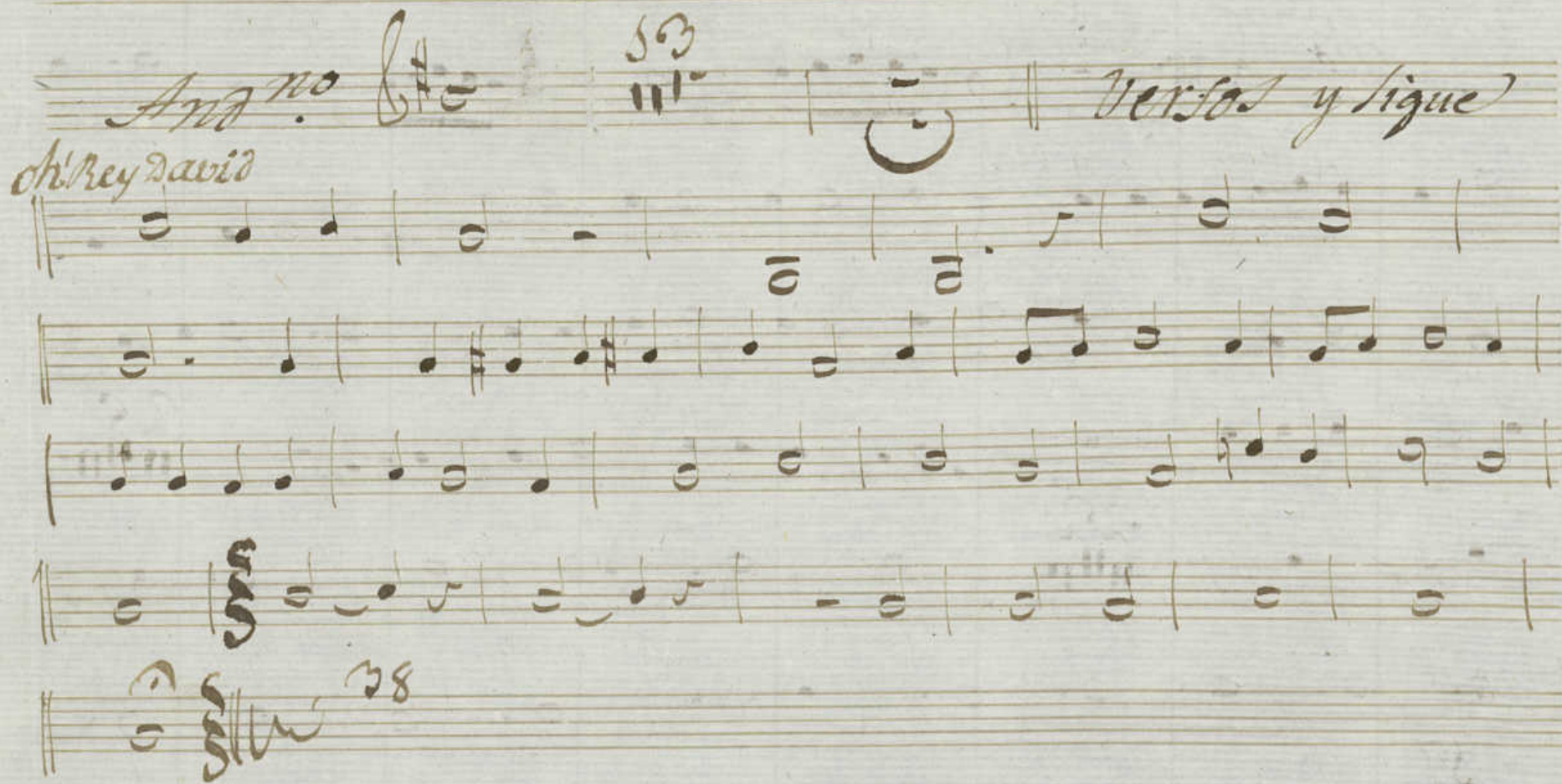
2 7

2 2

fin

Coro A

And. no  ⁵³
oh rey david  Versos y sigue



Coro 5

545

All.^o

22

25

57

597

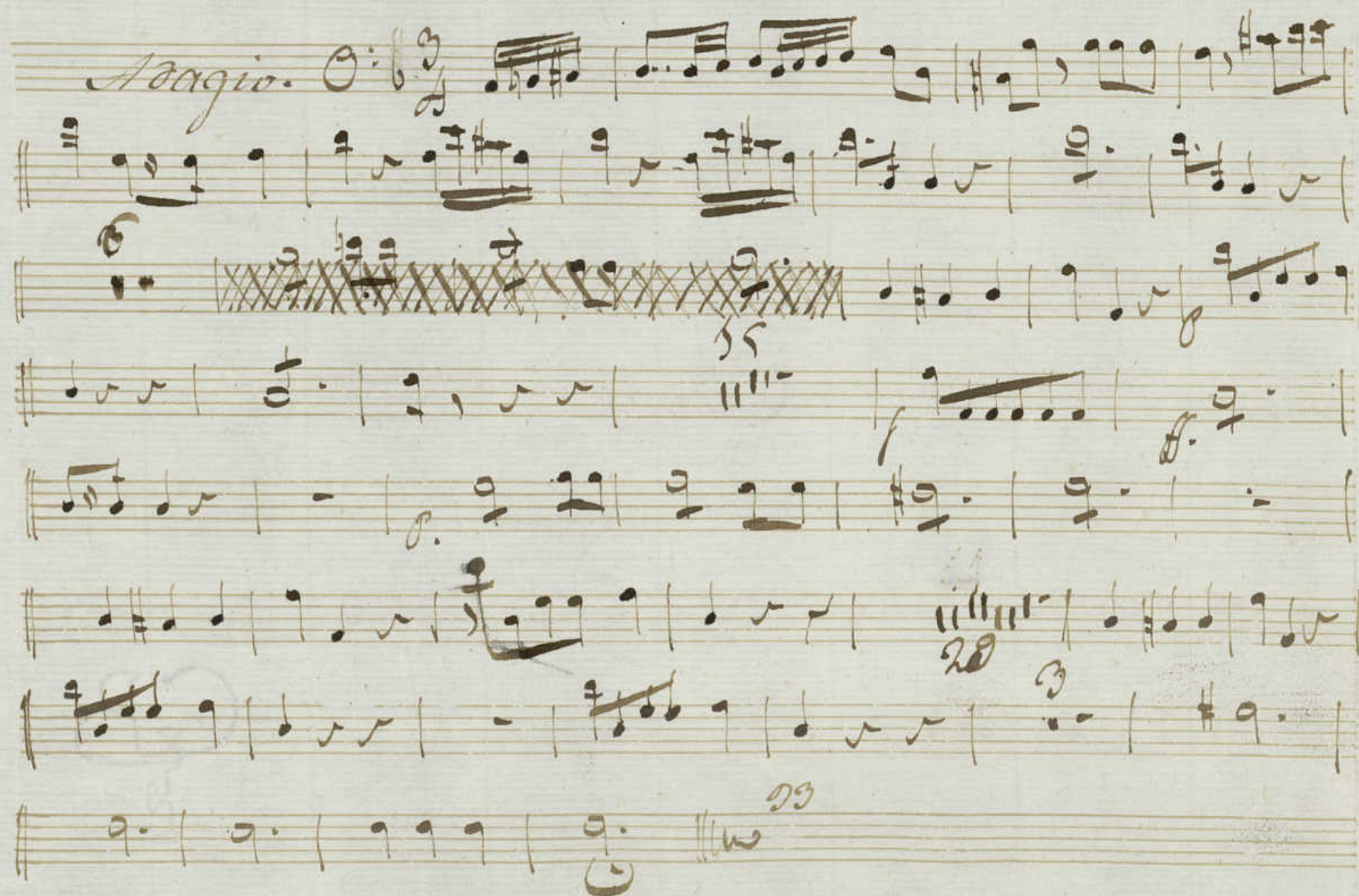
Handwritten musical score for a piece titled "And no". The score is written on ten staves. The first staff begins with the tempo marking "And no" and the time signature "8". The music features a variety of note values, rests, and dynamic markings such as "f" and "ff". The piece concludes with a double bar line and the number "66" written below the final staff.

7
Fagot 1.^o
Coros

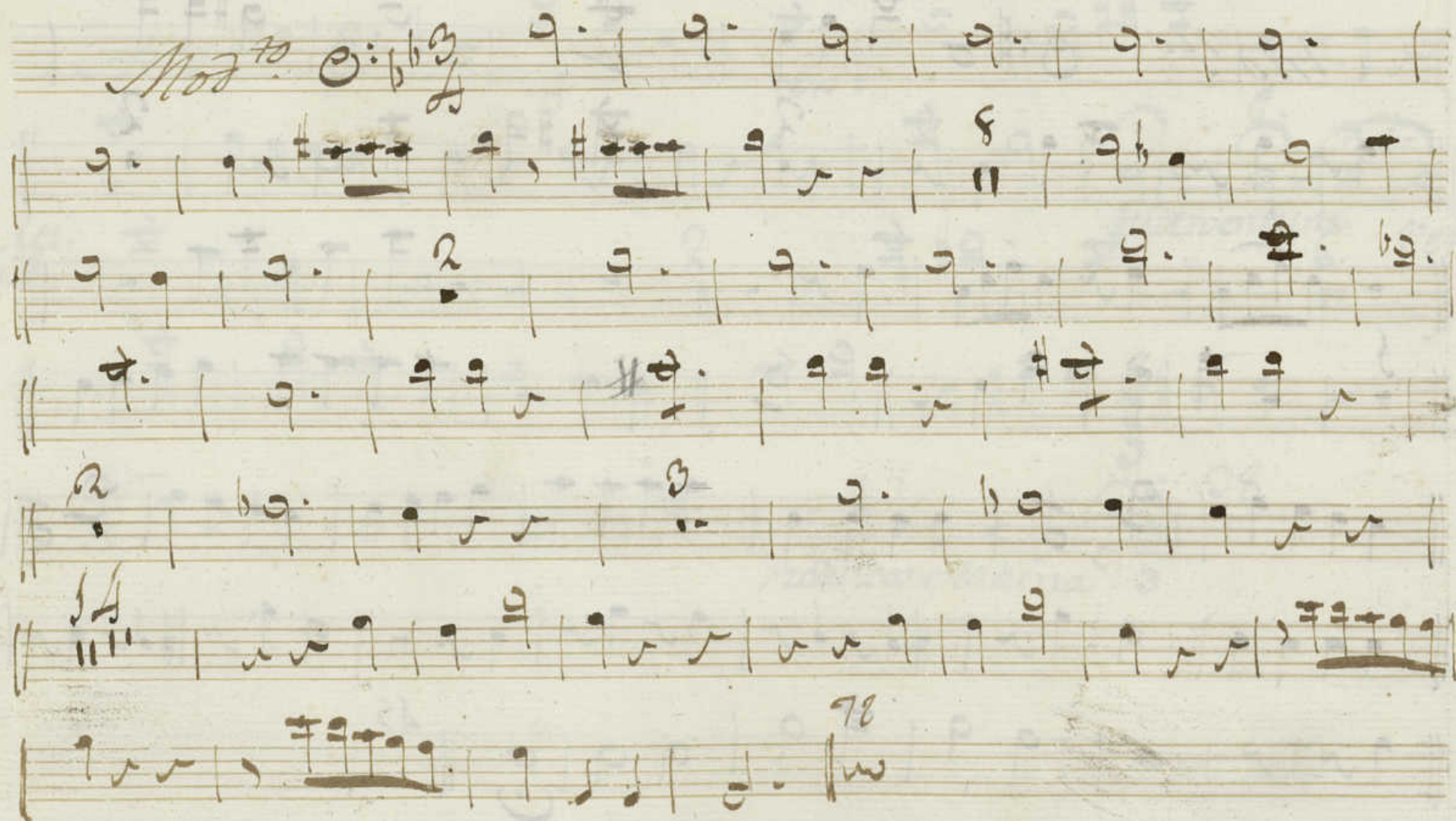
En la Alhambra

Coro 5º

548



Coro 2^{do}



Coro 3. Armoniosos Instrumentos

And.^{mo}

45

Coro 4. Que Dios despierta

And.^{no}

oh Rei,
david

tu desventura.

versos

Produce canos la tierra

28

Coro 5

552

Handwritten musical score for Coro 5, featuring multiple staves with notes, rests, and bar lines. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

65

8

139

Coro 6

553

Andante $\text{C} \flat$

ff. f. f.

mf

f

mf

f

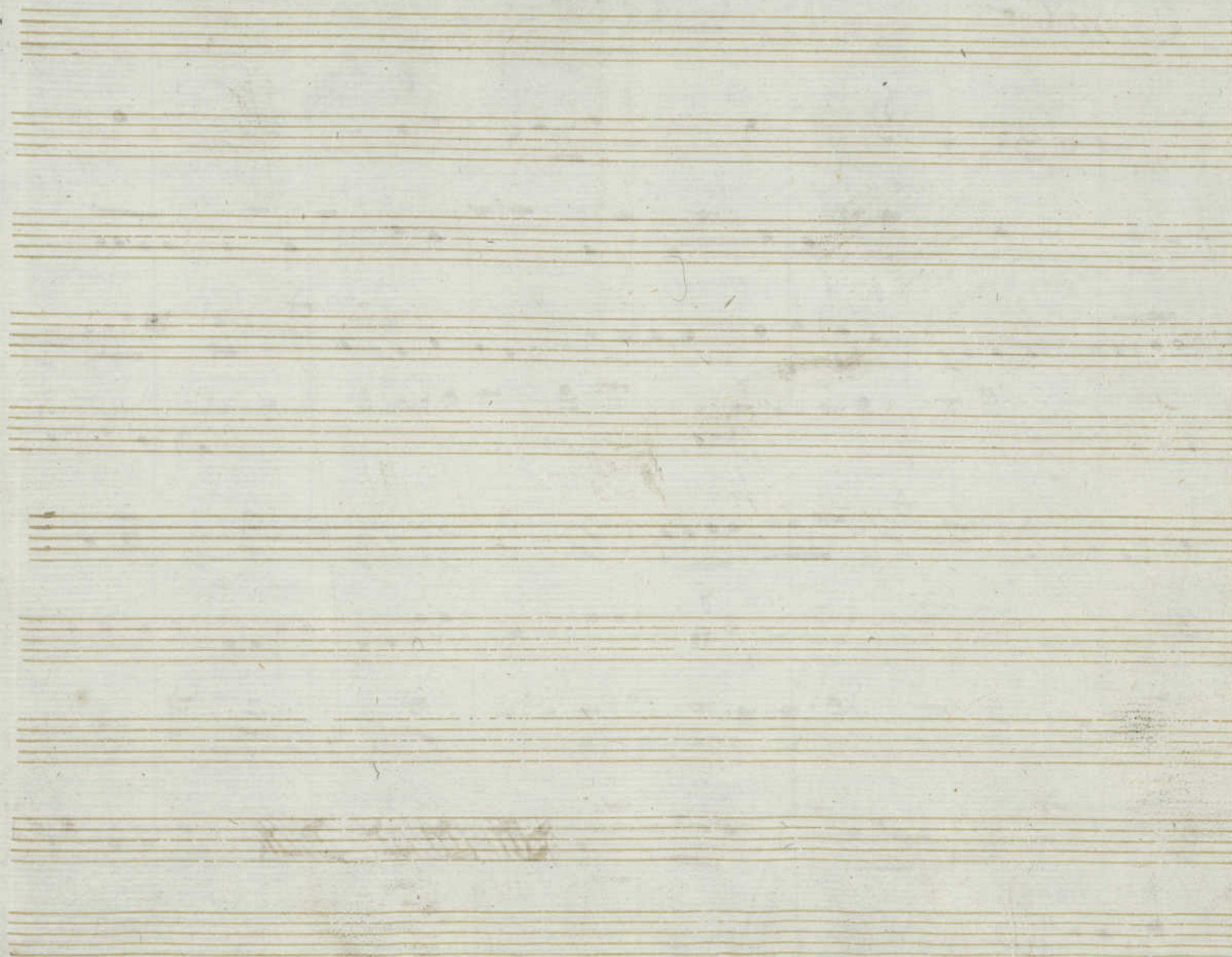
mf

f

mf

f

66



7
Fagot 2.^{do}

Coros

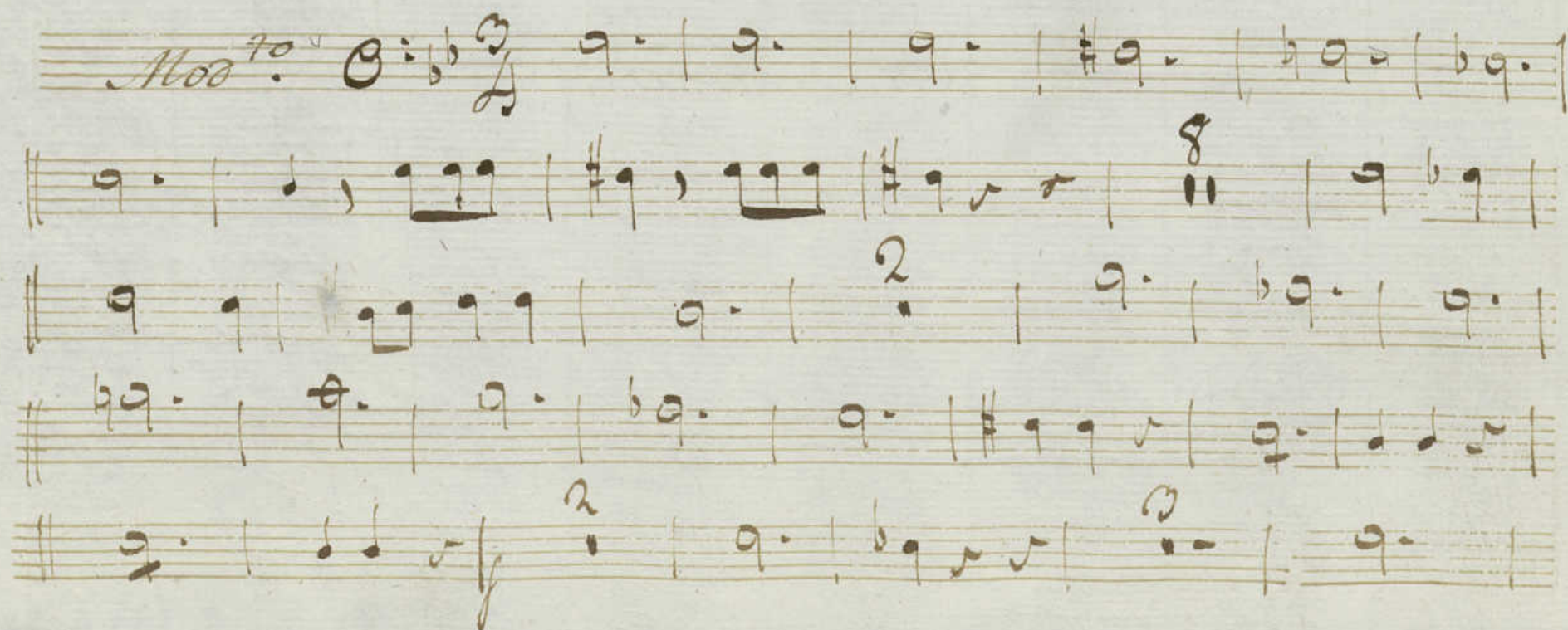
& la Alabía

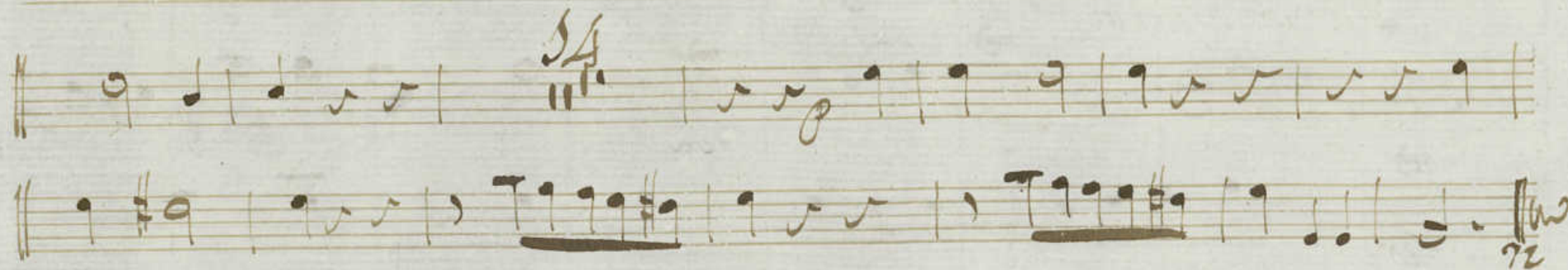
Coro 1

555



Coro 2





(Armoniosos Instrumentos) Coro 3



Que Dios de pieta

Coro 1º

Ano no

3:11

Id

ten

Id

ten

Oh desventura

Versos

*Oh Rey
dable*

2

Id

Id

6

38

Produzanon la tierra

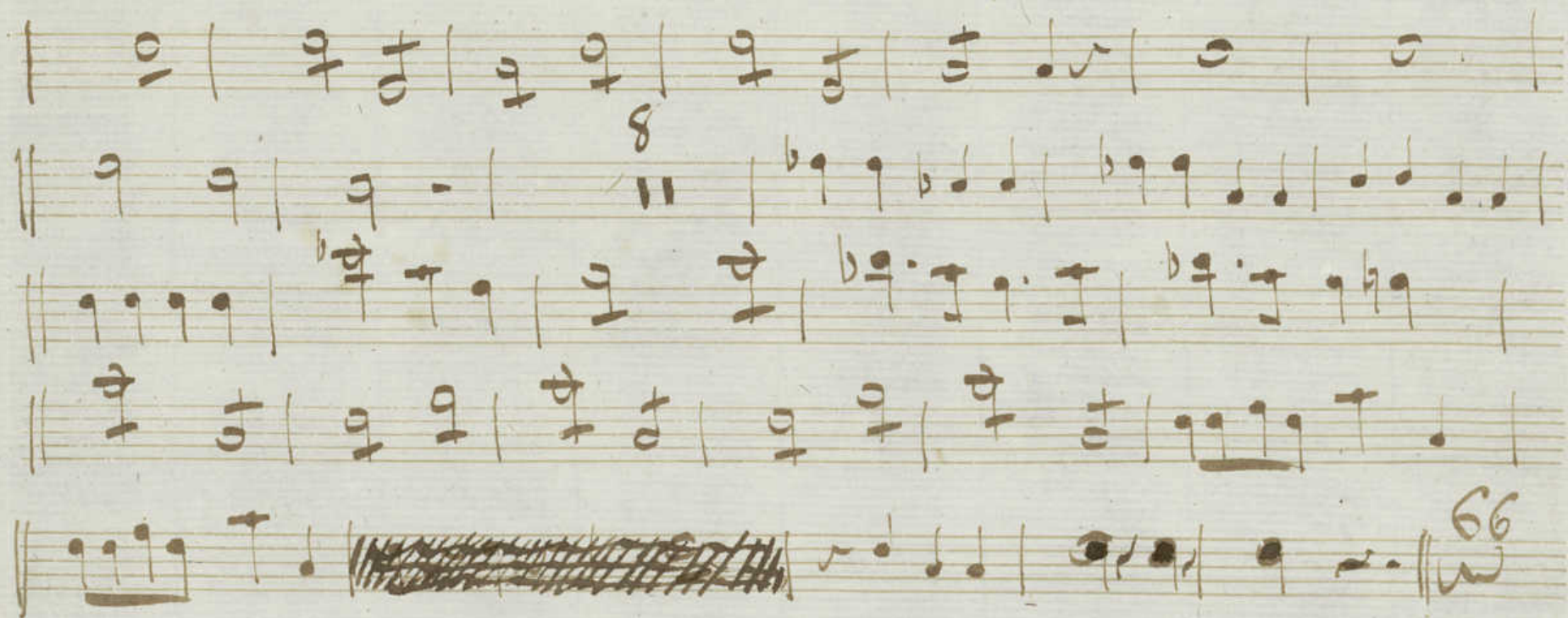
558

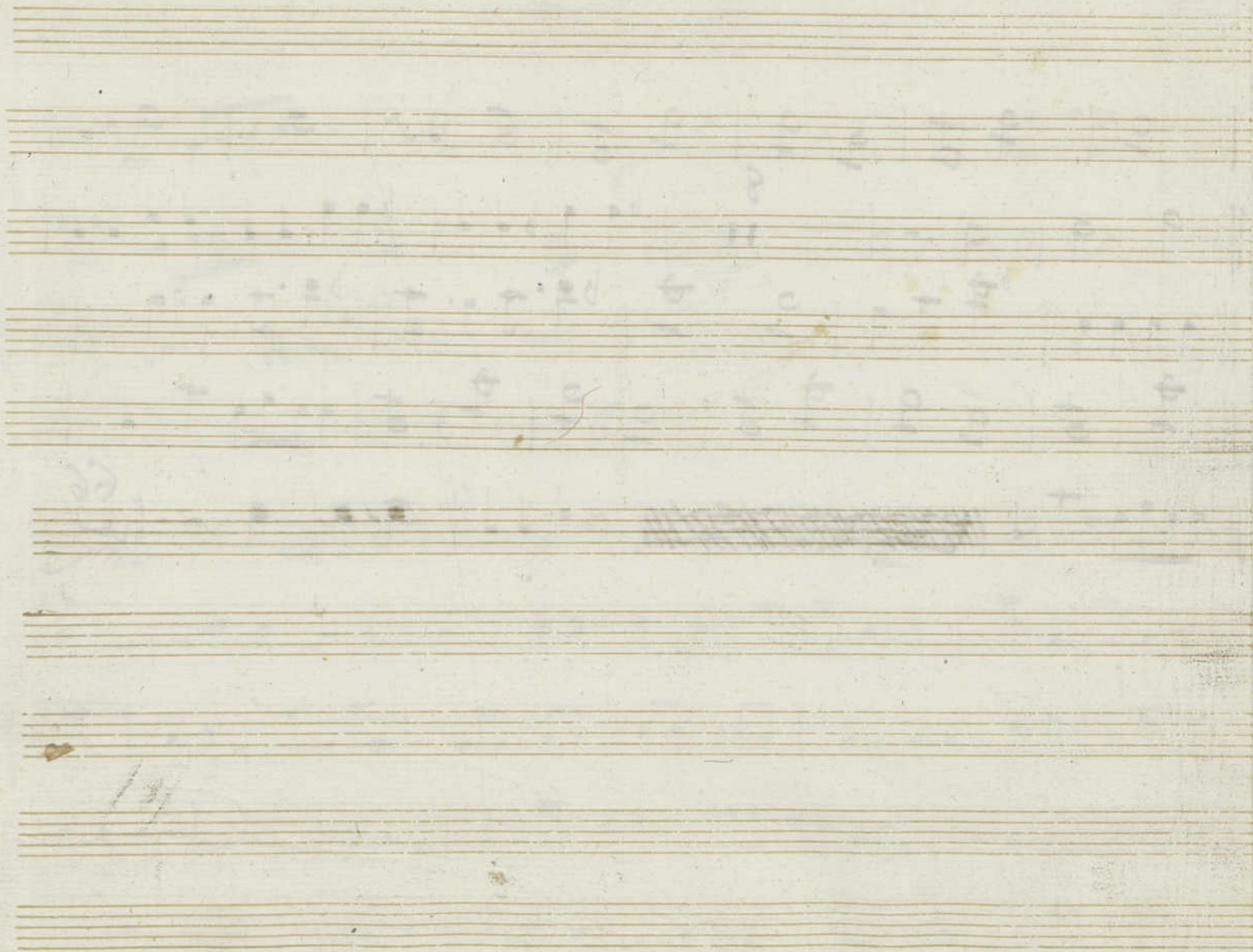
Ayuntamiento de Madrid

Handwritten musical notation on three staves. The first staff begins with a double bar line and contains a series of eighth and sixteenth notes. The second staff continues the melody with similar note values. The third staff features a wavy line, possibly representing a tremolo or a specific performance instruction, with the number '3.7' written above it.

Coro 6

Handwritten musical notation for 'Coro 6' on five staves. The first staff begins with the tempo marking 'And.^{te}' and a key signature of one flat. The notation includes various note values, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The piece concludes with a double bar line on the fifth staff.





ff

Trompa 1^a

Coros

de la Atalia

Coro 3.^o

Adagio *Inf.*

2

6

7

16

6

7

23

Coro 2.º

Mod.º *In B* $\frac{3}{4}$ 7 9

Coro 3.º

And.º *In G* $\frac{2}{2}$ 12 45

Coro 4.^o *tacet.*

563

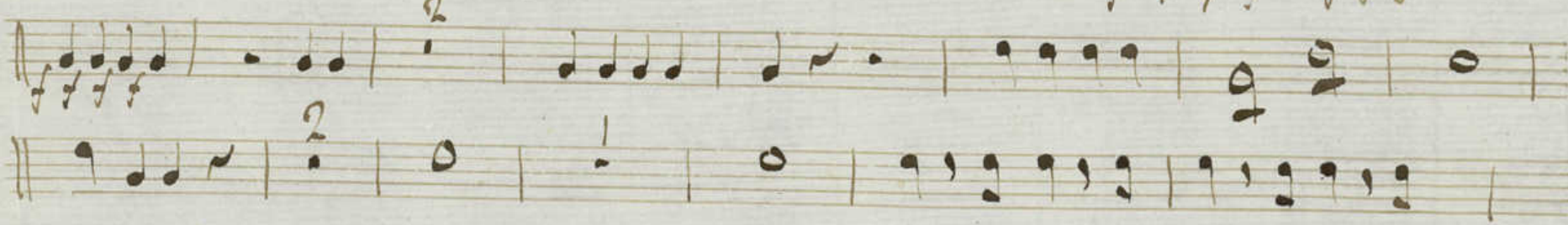
Coro 5.^o

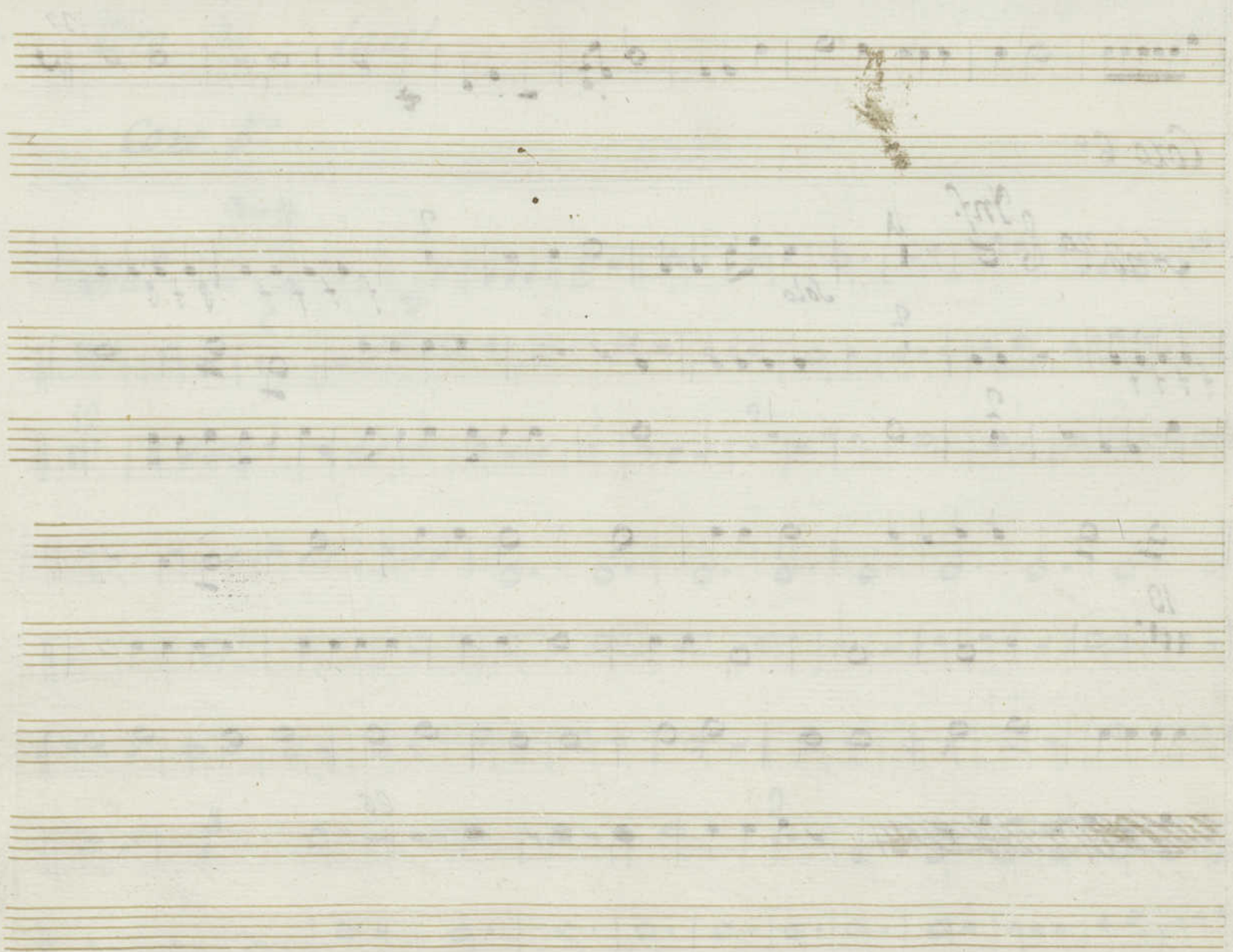
Ind.
All.^o

Handwritten musical score for Coro 5.^o in 3/4 time, marked *Ind.* and *All.^o*. The score consists of 10 staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a single system. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. There are some markings above the staff, such as '12' and '2', which might indicate fingerings or measure numbers. The paper is aged and shows some staining.



Coro 6º

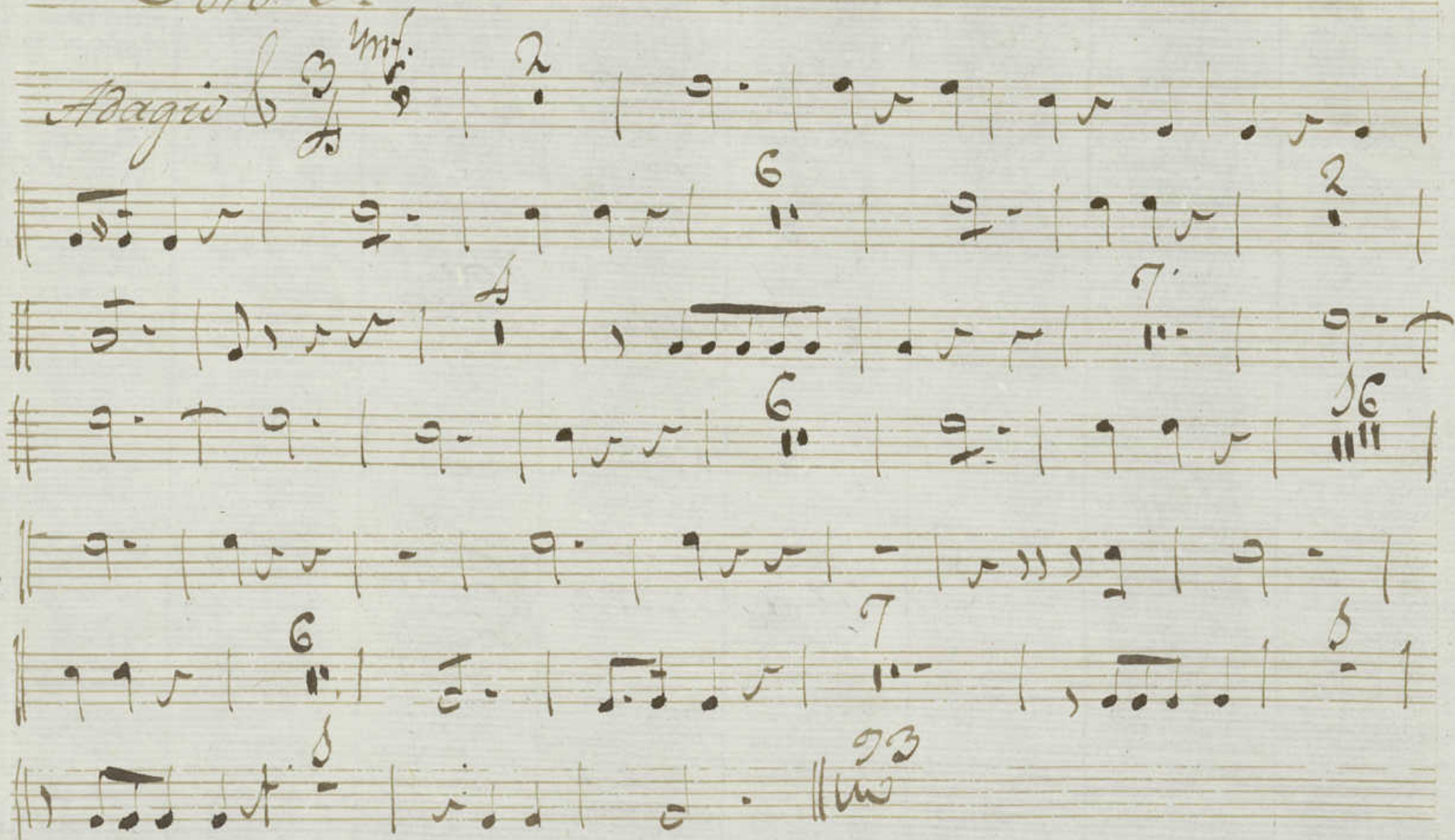




7

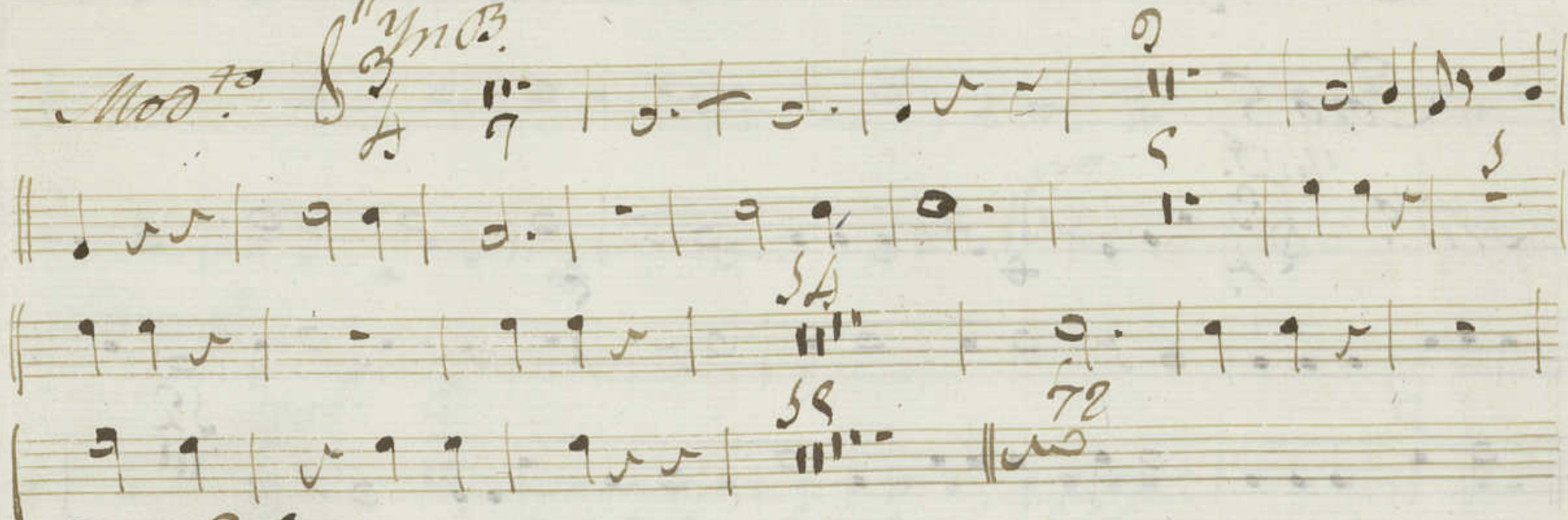
*Trompa 2^a**Coro**En la Antia*

Coro 50



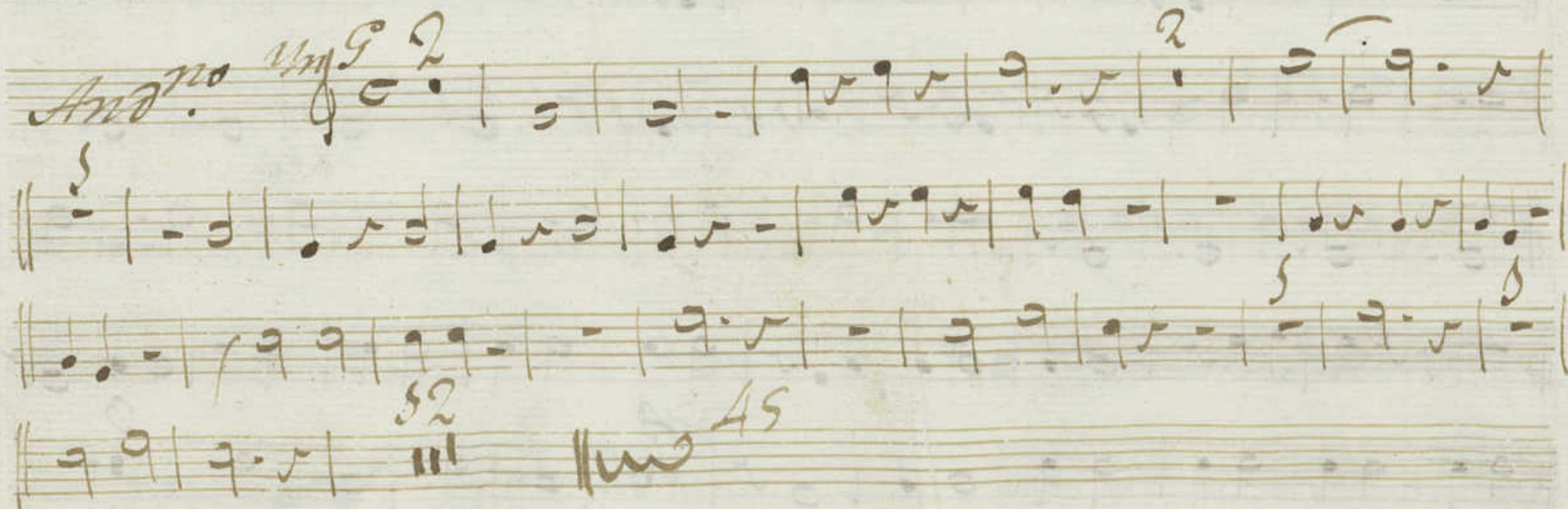
Coro 2^{do}

Mod^{to} *And^{te}* *Un^o* *3^o*



Coro 3^o

And^{te} *Un^o* *3^o*

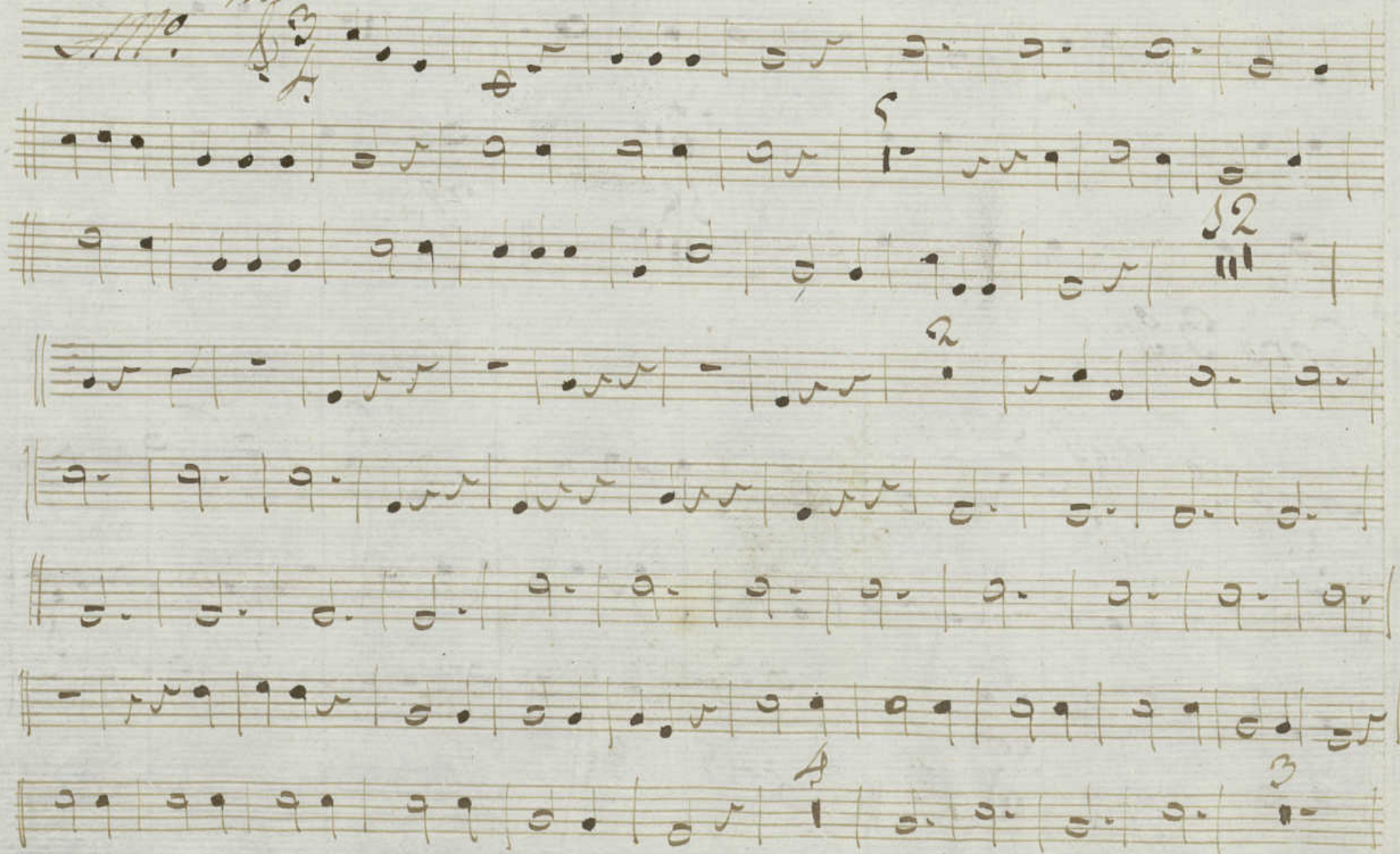


Coro & tacet.

Coro 5

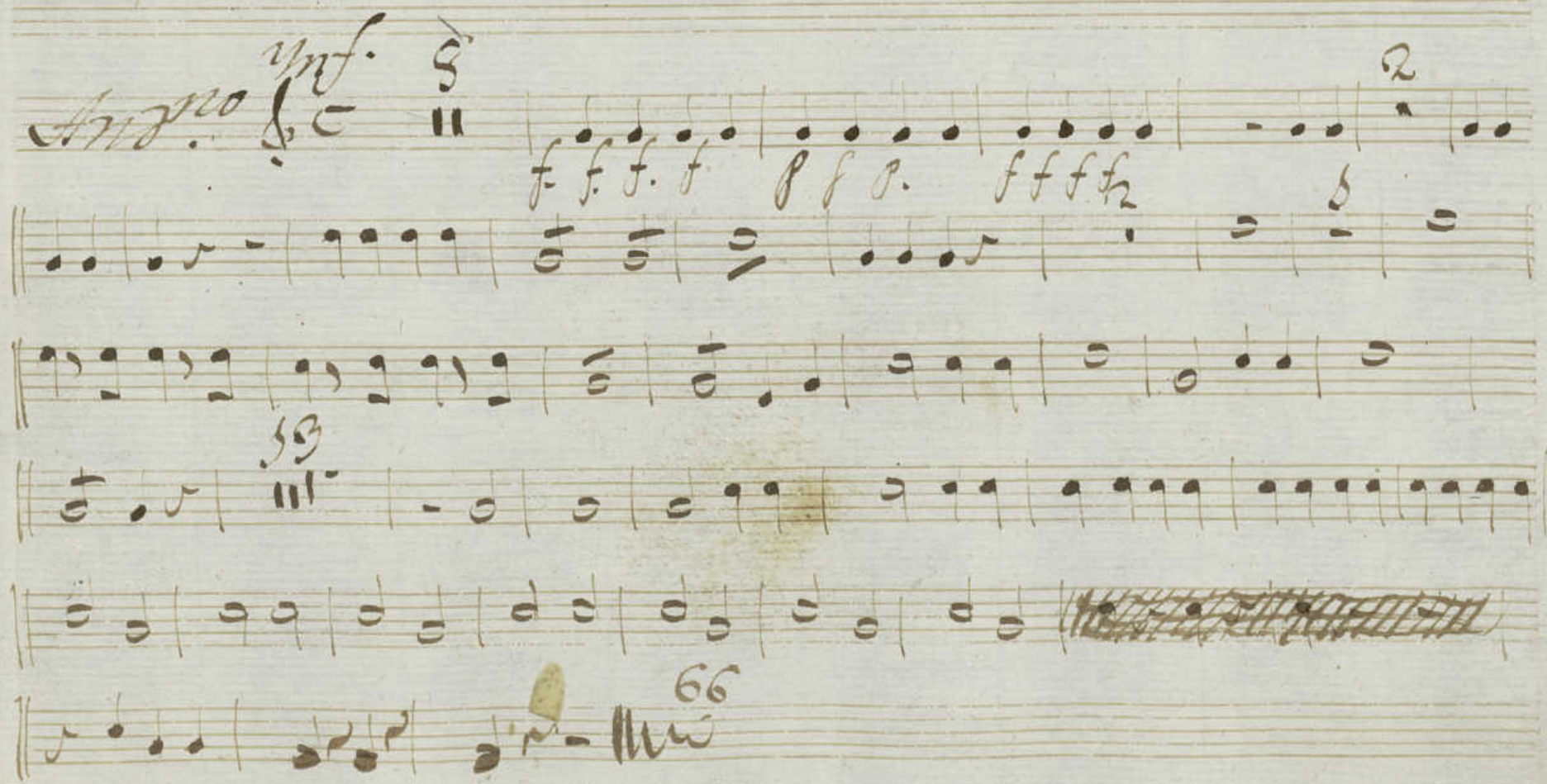
yn 2.

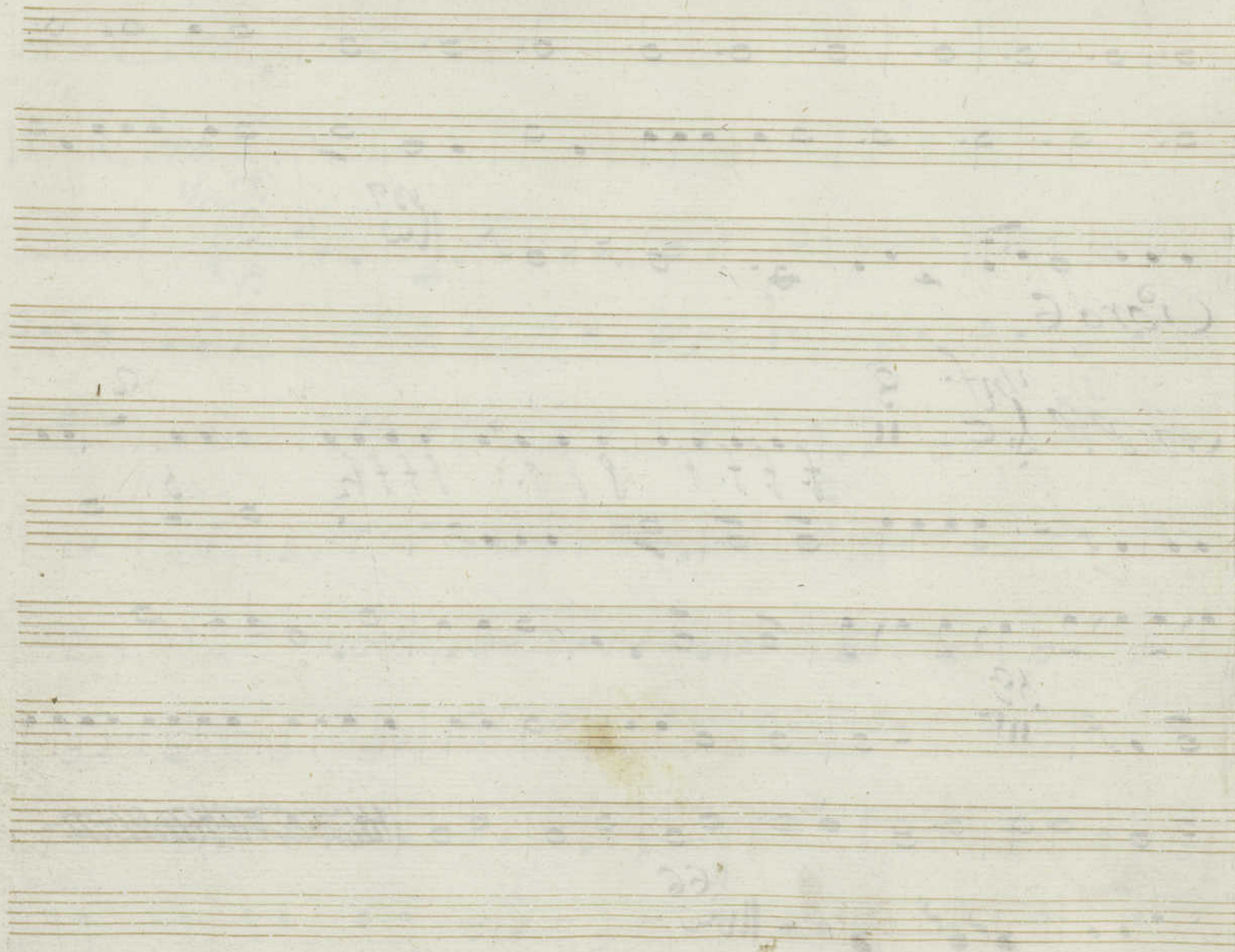
Mo.





Coro 6





7

Dayo

Coro

En la Atalía

Coro 1.^o

541

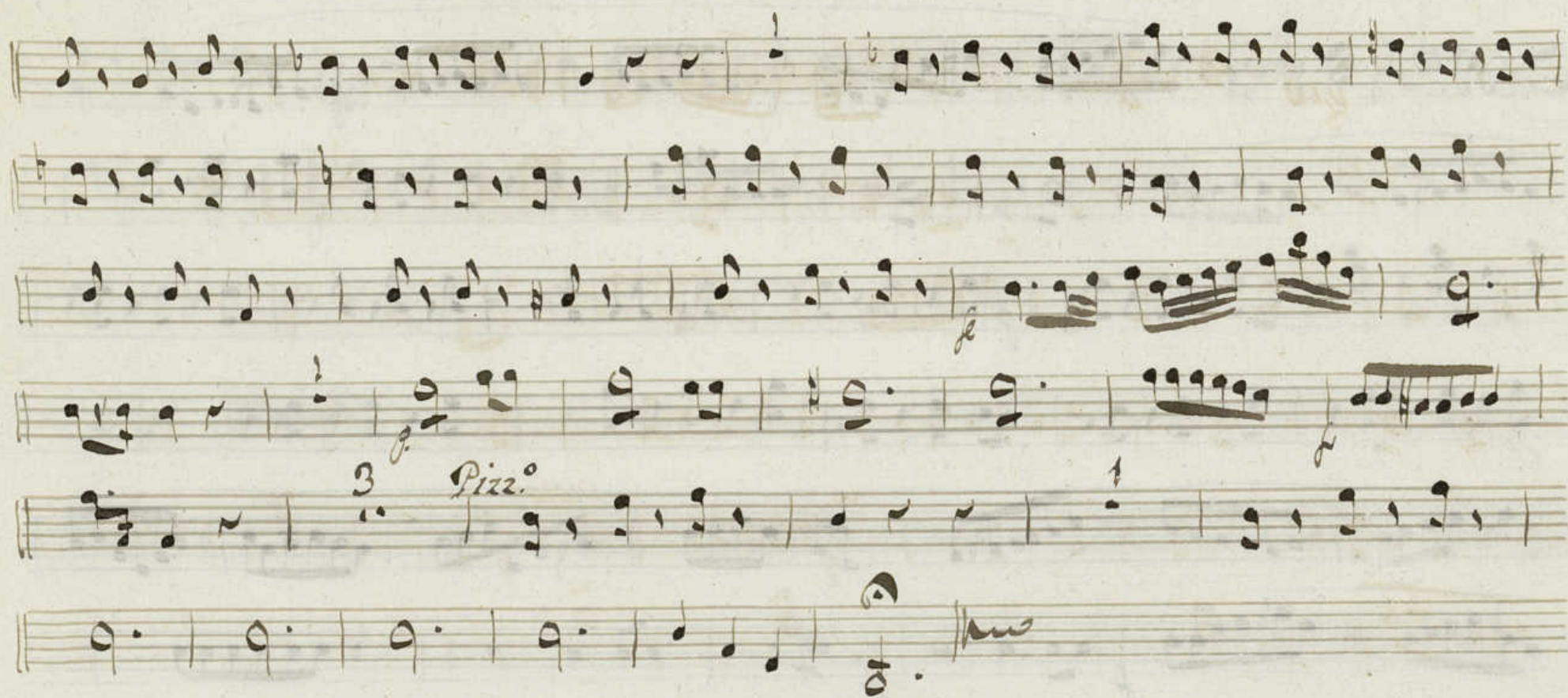
Adagio $\text{D}^{\flat} \text{ } 3/4$

Violon

Violon

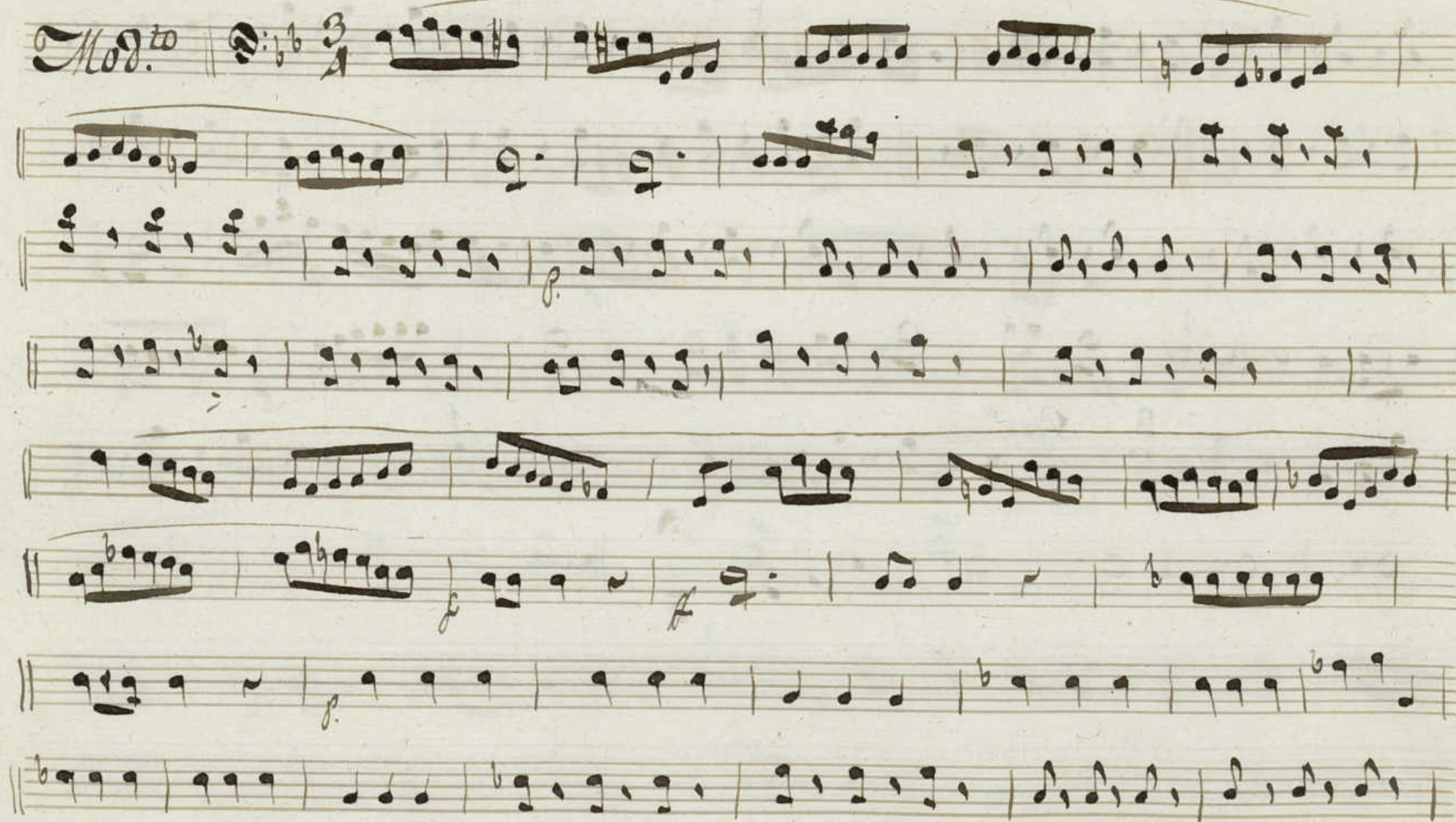
ten

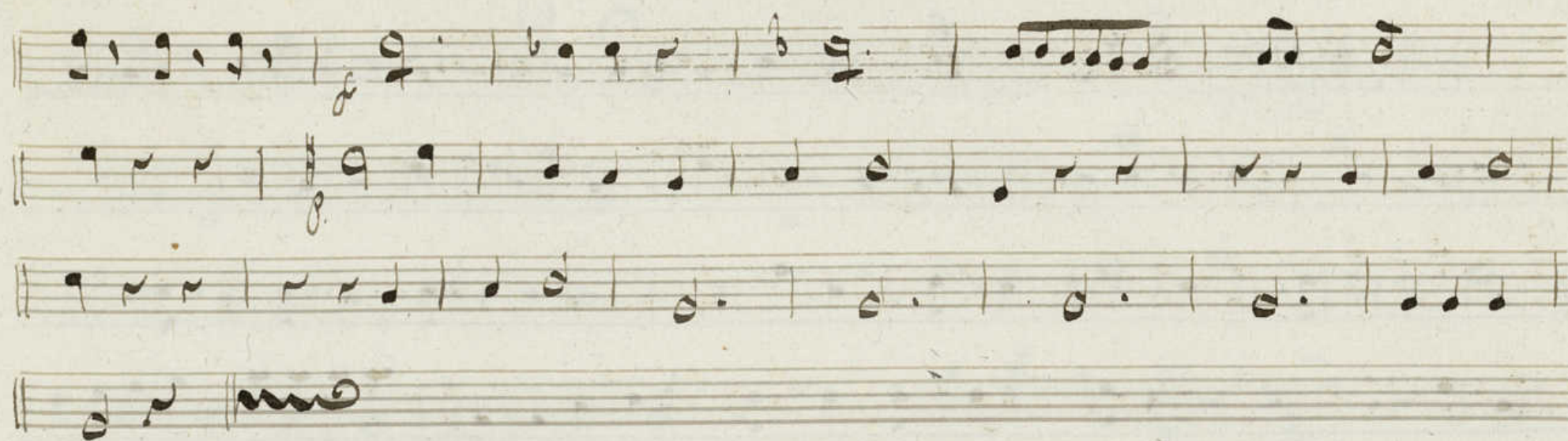
3



Coro 2.º

543





Coro 3.º

545

And.^{no} D: 6

Handwritten musical score for Coro 3.º, measures 1-8. The score is written on eight staves. The first staff begins with the tempo marking *And.^{no}* and a key signature of one sharp (F#). The music is in common time (C). The notation includes various note values, rests, and bar lines. The eighth measure of the first staff contains a '6' above the staff. The sixth measure of the seventh staff has the word *ten* written above it. The eighth measure of the eighth staff has the word *ten* written below it. The score ends with a double bar line and a repeat sign.

Coro 4.º

576

And. no $\text{D:} \# \text{c}$ $\frac{14}{11}$ verior $\frac{2}{1}$ *un solo*

The musical score is written on five staves. The first staff begins with the tempo 'And. no', the key signature 'D: #c', the time signature '14/11', and the word 'verior'. It then continues with a series of notes and rests, including a 'un solo' marking. The second staff continues the melody. The third staff features a series of eighth notes. The fourth staff has a mix of eighth and sixteenth notes. The fifth staff concludes the piece with a double bar line and a final note. Below the first five staves, there are four more empty staves. A large, stylized 'R' is written on the left margin, spanning the first four empty staves.

Coro 5.º

54

All.º $\text{D}:\text{B}\flat$

The musical score is written on eight staves. The first staff starts with the tempo marking 'All.º' and the key signature 'D:B♭'. The music is composed of various note values, including quarter, eighth, and sixteenth notes, along with rests. There are several measures with beamed sixteenth notes, indicating a lively or dance-like character. The notation is in a historical style, with some ligatures and specific clef markings. The paper is aged and shows some staining.

A handwritten musical score on eight staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The first staff is empty. The second staff begins with a treble clef and a key signature of one sharp (F#). The music consists of several measures of notes, some with slurs and accents. The third staff continues the melody with more complex rhythmic patterns. The fourth staff features a series of dotted notes. The fifth staff has a mix of eighth and sixteenth notes. The sixth staff returns to a simpler melody. The seventh staff includes a double bar line and a repeat sign. The eighth staff concludes with a final cadence. The paper is aged and shows some staining.

Coro 6

579

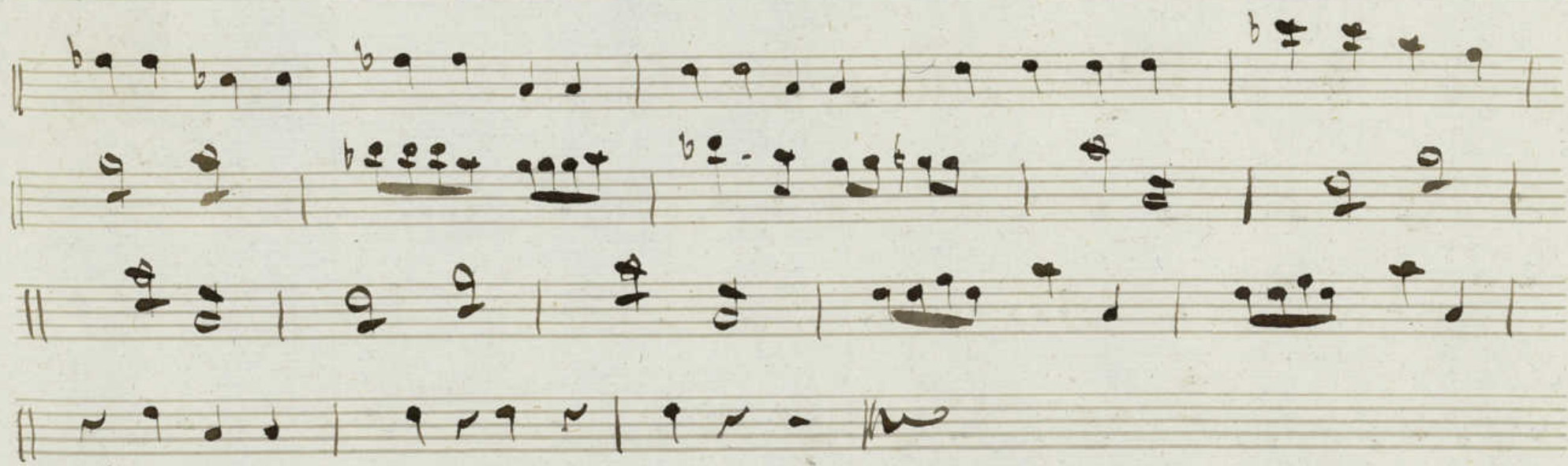
And.^{no}

p.

ff

violon

Basso



Leg.^o 1.^o Num.^o 19.

521
Mus 4-6

Esta no es la que sirve.

ra

Bajo

Coro

Dela Atalia

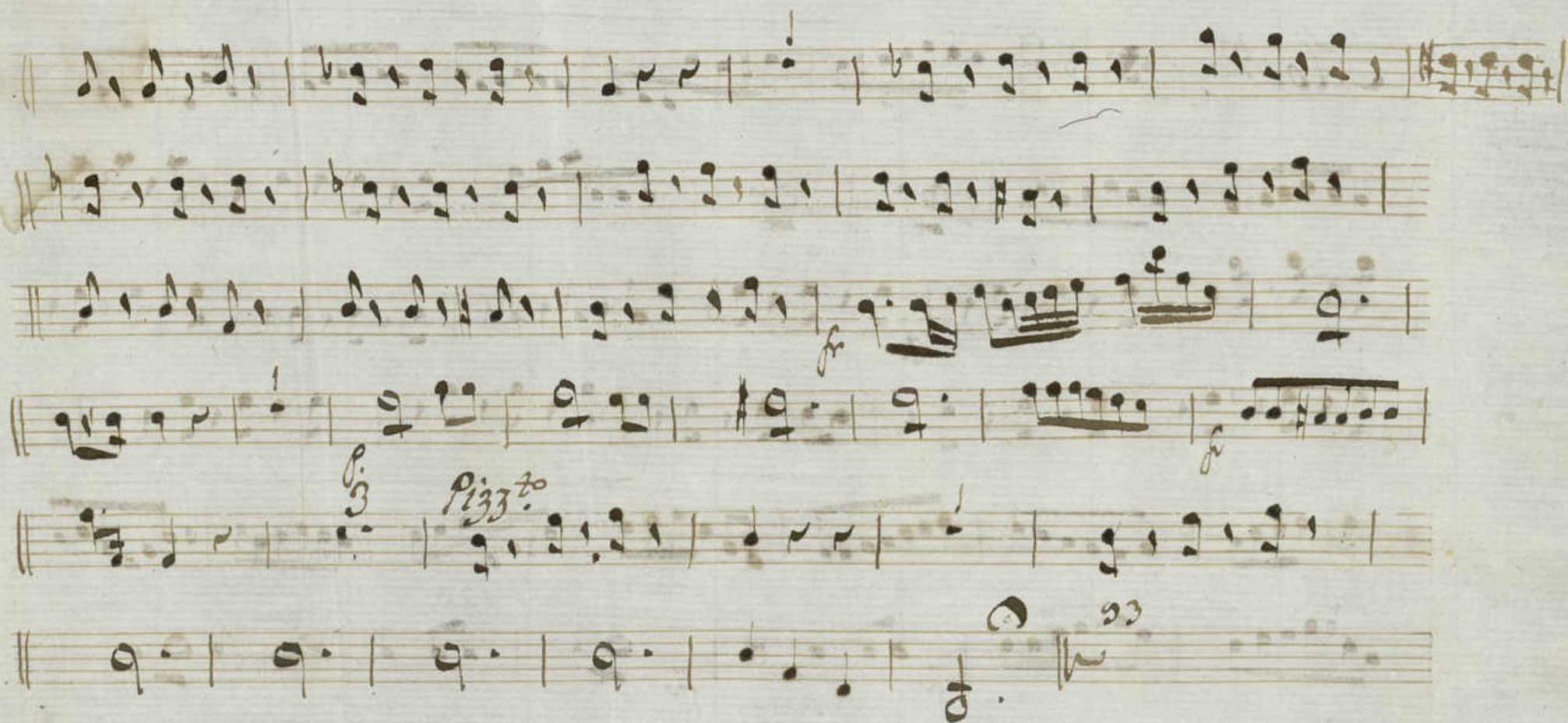
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Ayuntamiento de Madrid

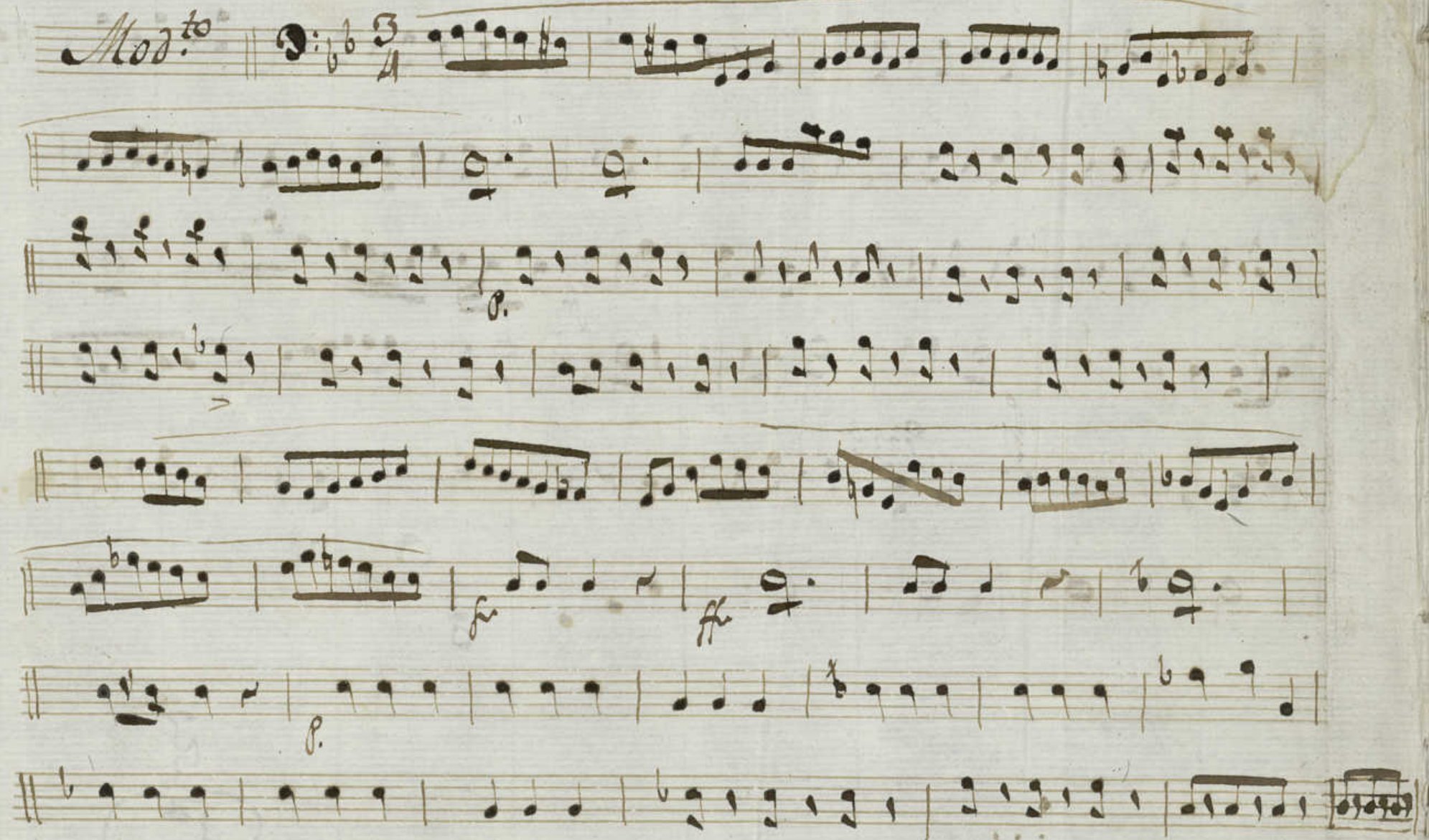
Coro 1.º

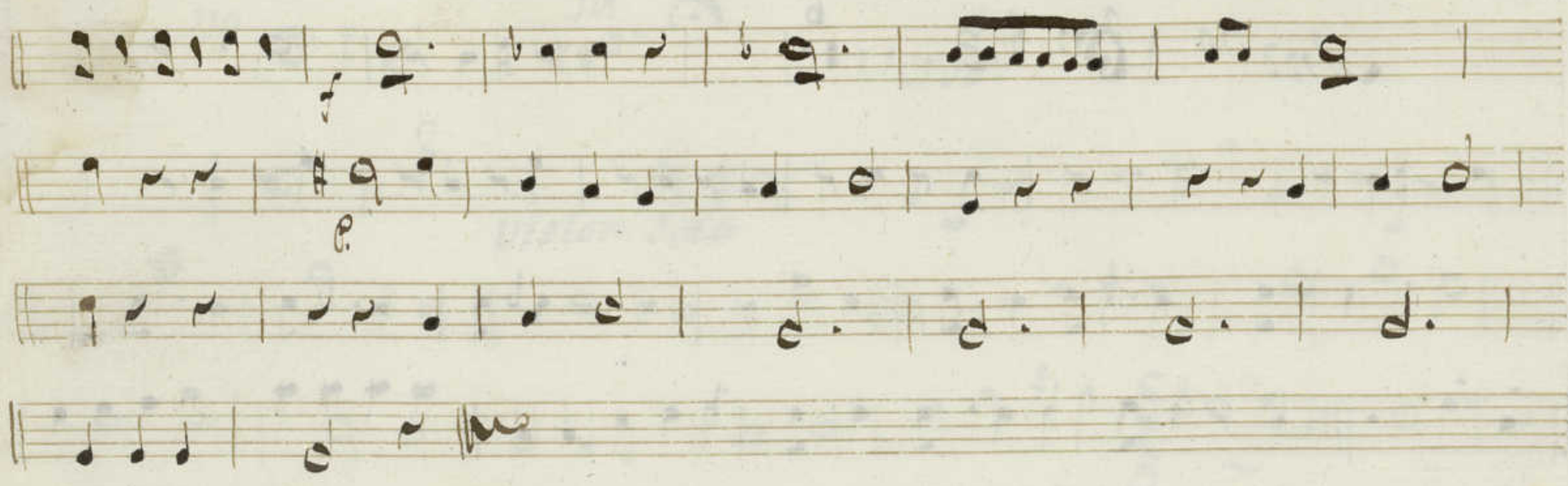
Adagio

Handwritten musical score for Coro 1.º, Adagio. The score consists of 10 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Adagio'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The word 'violon' is written above the sixth staff. The score ends with a double bar line and a repeat sign.



Coro 2.º





Coro 3º

586

And.^{no} ||
ten
ten
po.
us

Coro 4.º

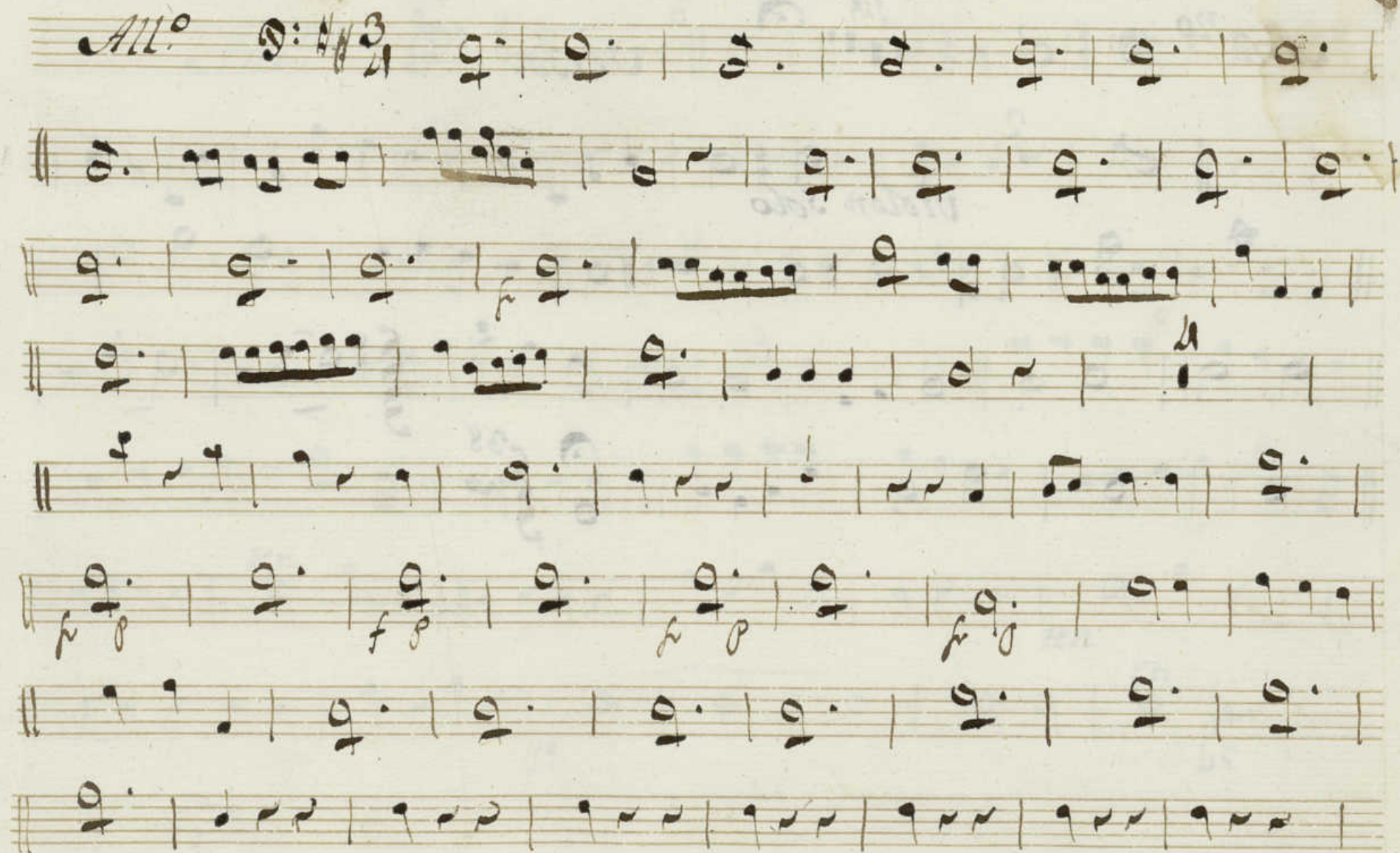
577

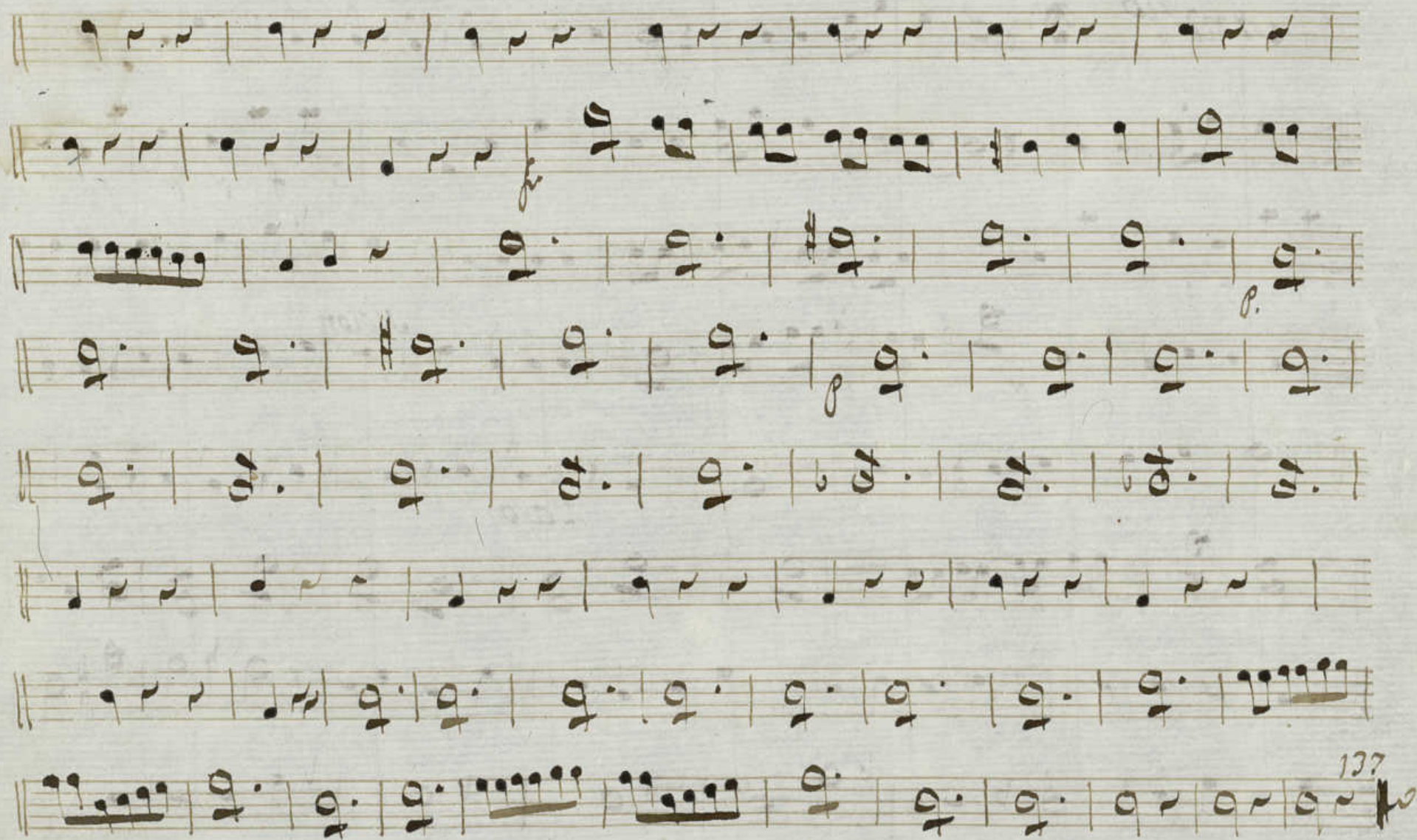
And.^{no} D: || C ^{1A} || Verso

2

violon solo

Coro 5º





Coro 6.º

690

And^{no}

p

f

violon

Bajo

Handwritten musical notation on four staves. The first staff contains a melody with a key signature of one flat and a common time signature. The second and third staves contain a bass line with various note values and rests. The fourth staff begins with a section of music crossed out with diagonal hatching, followed by a continuation of the melody. A measure number '66' is written above the final measure of the fourth staff.

