

Mus 11-1

GUERRERO

El honor mas Combatido y  
Fueldades de Neuron, comedia



BIBLIOTECA HISTORICA MUNICIPAL



1200005526

Musica de la Comedia  
de Pasqua  
El honor, mas Combati'do  
y Crueldades de Nerón;



Del Sr. Guerrero. 1765.





# Tornada 1<sup>o</sup>

Aquatro.

Se empieza

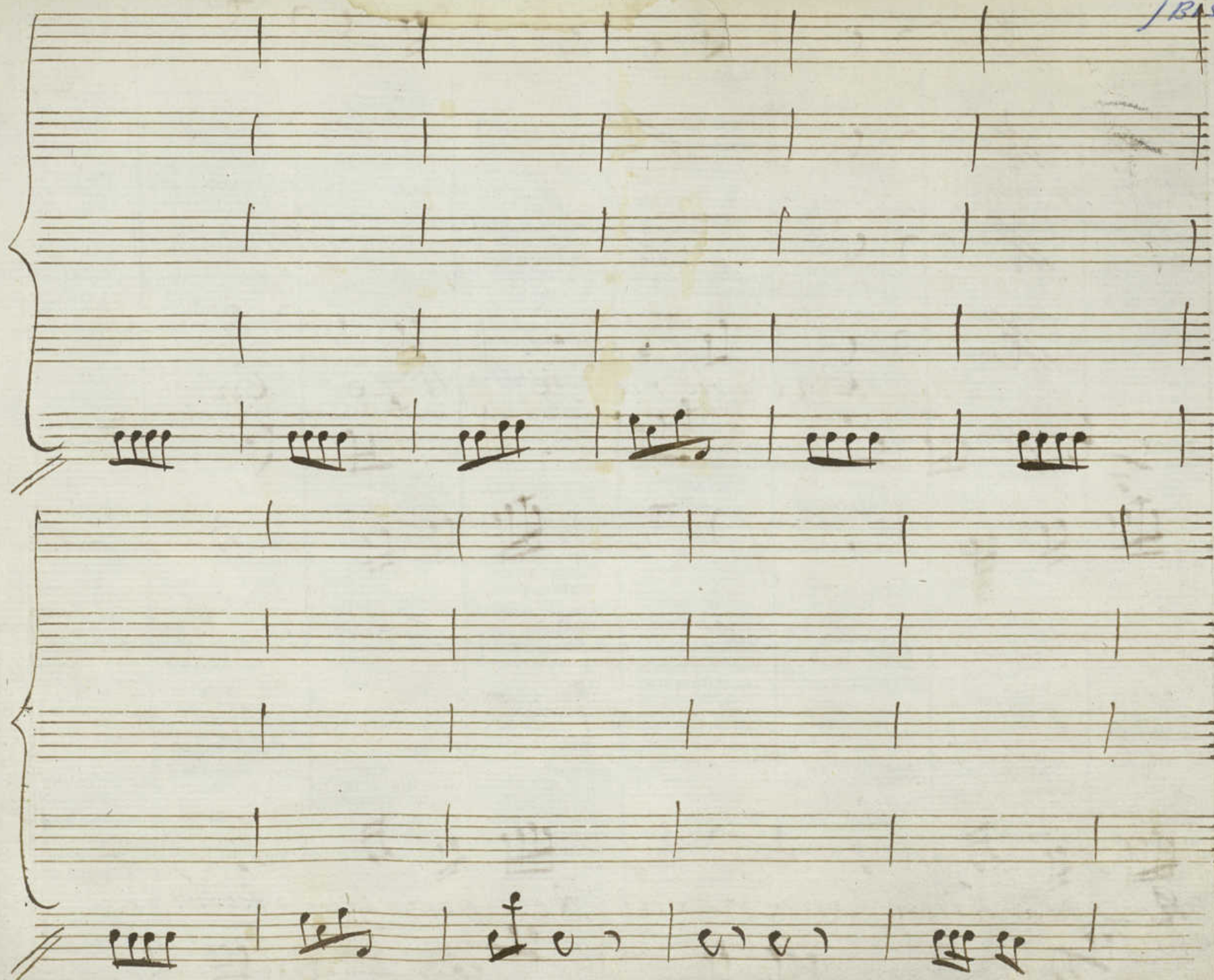
Allegretto

Handwritten musical notation for the first system, featuring five staves with treble clefs and a key signature of one sharp (F#). The notation includes time signatures of 2 and 4, and various musical symbols such as beams, slurs, and accidentals. A large bracket on the left groups the staves. A blue '10' is written in the top right corner.

Handwritten musical notation for the second system, featuring five staves with treble clefs and a key signature of one sharp (F#). The notation includes time signatures of 2 and 4, and various musical symbols such as beams, slurs, and accidentals. A large bracket on the left groups the staves.



/BAS





En hora fe lize en

Ro-ma triunfante en Ro-ma triunfante



En tre Ven zed or — del gran Mi tri

En tre Ven zed or — del gran Mi tri

da tes del

da tes del gran Mi tri da tes

En tre Ven ze se



Handwritten musical score on aged paper, featuring two systems of staves. The notation includes various musical symbols such as notes, rests, and clefs, with some staves crossed out by diagonal lines. The lyrics are written below the staves.

System 1 lyrics: *do* — *del gran Mi tri* *da tes* *del gran Mi tri*

System 2 lyrics: *da* — *tes*



Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics in Spanish. The lyrics include "y pues la fortuna hu mil de lea plaude ha", "mil de leau plaude", and "mit de lea plaude el". The notation includes various musical symbols like clefs, notes, and rests.

y pues la for tuna hu mil de lea plaude ha

mil de leau plaude

mit de lea plaude el



Handwritten musical score on aged paper, featuring lyrics in Spanish. The score is organized into four systems, each with a vocal line and a piano accompaniment line. The lyrics are: "Ni lo Augus to lea <sup>clara</sup> plain", "ti bel yel Ni lo gus to so lea <sup>clara</sup> plain", and "ti ber yel Ni lo gus to so lea". The final system is heavily crossed out with large diagonal lines.

System 1:  
Vocal: Ni lo Augus to lea <sup>clara</sup> plain  
Piano: (Accompaniment)

System 2:  
Vocal: ti bel yel Ni lo gus to so lea <sup>clara</sup> plain  
Piano: (Accompaniment)

System 3:  
Vocal: ti ber yel Ni lo gus to so lea plain  
Piano: (Accompaniment)

System 4 (crossed out):  
Vocal: el ti ber yel Ni lo gus to so lea  
Piano: (Accompaniment)



Handwritten musical score on aged paper. The first system of staves is crossed out with a large, dark diagonal line. The lyrics are written in a cursive hand. The text includes: "ti ber yel", "Clamen", "el", "ti ber yel Nilo gus to so lea", "Clamen au gus to lea Clamen". The notation includes various musical symbols such as notes, rests, and bar lines.

ti ber yel

Clamen

el ti ber yel Nilo gus to so lea

Clamen au gus to lea Clamen



Se repite  
a la señal

~~Quinto~~

Almuerzo de 12<sup>a</sup> con el 1<sup>o</sup> y 2<sup>o</sup>





En la Tornado 2.<sup>a</sup>

Una Marcha





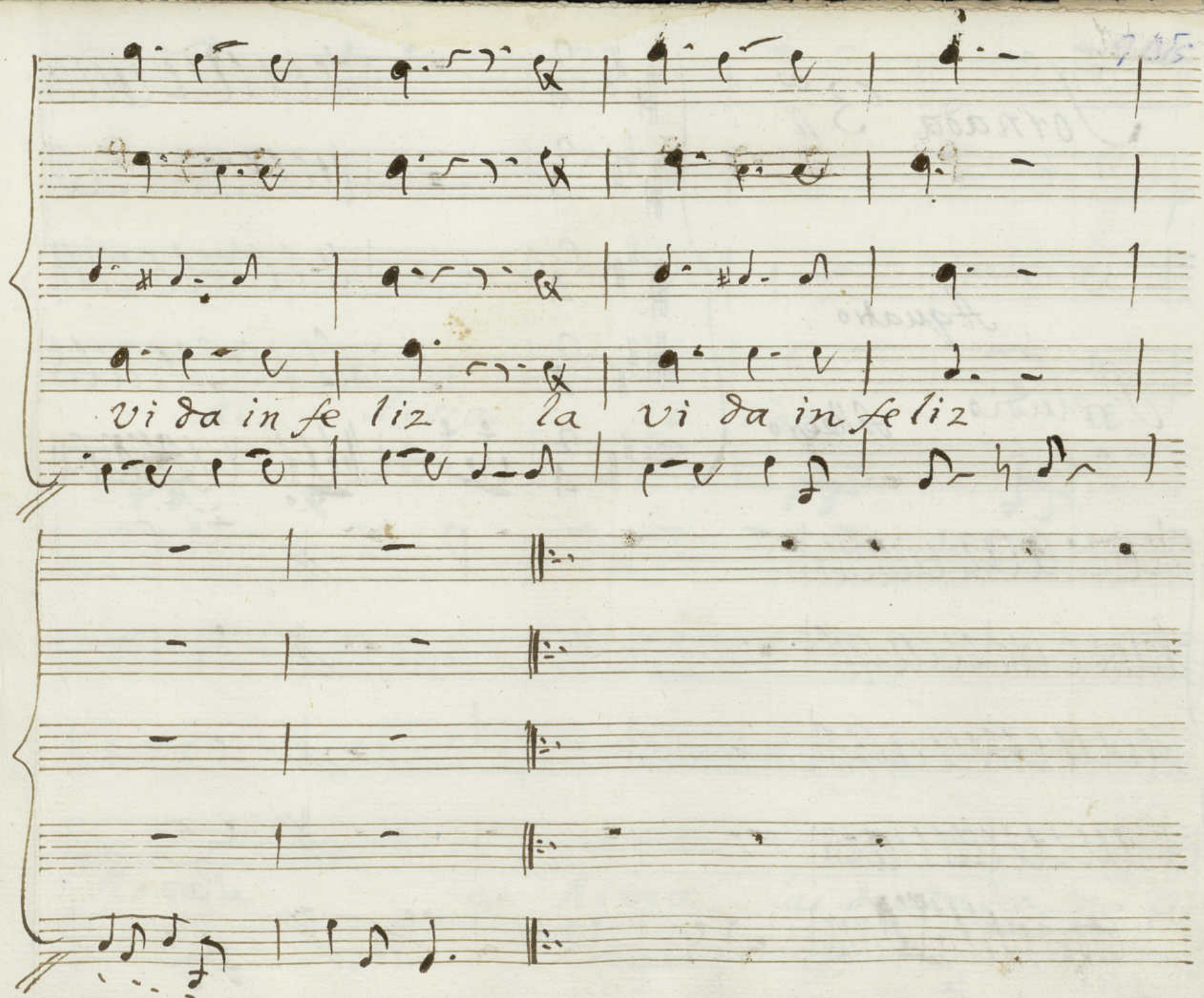




Handwritten musical score on aged paper, featuring a vocal line and a piano accompaniment. The score is written in a single system with a brace on the left. The vocal line is on a single staff, and the piano accompaniment is on a grand staff (two staves). The lyrics are written below the vocal line.

705 7

vi da in fe liz la vi da in fe liz

The image shows a handwritten musical score on aged, slightly stained paper. The score is written in a single system, indicated by a large brace on the left side. The vocal line is on a single staff, and the piano accompaniment is on a grand staff (two staves). The lyrics "vi da in fe liz la vi da in fe liz" are written below the vocal line. The notation includes various musical symbols such as notes, rests, and bar lines. There are some handwritten annotations and a page number "705" in the top right corner, and a small "7" in the top right corner of the page.



# Jornada 3<sup>a</sup>

Aquatro

Preludio

Allegro

Handwritten musical score for "Jornada 3ª". The score consists of five staves. The first four staves are grouped by a large brace on the left. The first staff is in treble clef, and the second is in bass clef. The third and fourth staves are in treble clef. The fifth staff is in bass clef. The key signature is one sharp (F#) for all staves, and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" and "f". The word "Aquatro" is written above the second staff, "Preludio" above the third, and "Allegro" to the right of the third staff. The word "Paz" appears at the end of the fifth staff. The score is written in a cursive, handwritten style on aged paper.



al Assia y Paz a

Roma a Roma las deidades nos con



*Bis*

ze - den sea la ver de o

li ba co ro na de sus dia



de mas co rona de sus dia de

mas de sus dia de mas;



Handwritten musical score on five staves. The first four staves are heavily crossed out with diagonal lines. The fifth staff contains some musical notation, including a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The notation includes several measures of music, some of which are also crossed out.

*Adagio, alla  
moderata.*

*Adagio  
allegro*



Marcha

Vii.<sup>s</sup>

Sopr.

Tromp.

Bajo

1.<sup>o</sup>

2.<sup>o</sup>

3.<sup>o</sup>

Tromp.

Bajo.







Parte de Clave

Mus 11-1

En la Comedia: Las Crueldades de Neron;

Tornada 1<sup>a</sup>

2<sup>a</sup> emp<sup>o</sup>

Coro

Allo



*Roma triunfante en Roma triunfante*  
*en se venze*  
*dor - el gran Mi tridates el gran Mi tridates en se venze*  
*dor - el gran Mi tridates el gran Mi trida - Rey*



Handwritten musical score on aged paper. The score is written in brown ink and consists of three systems of music. Each system has a vocal line (top) and a piano accompaniment line (bottom). The first system is heavily crossed out with diagonal lines. The lyrics are written in Spanish and are partially obscured by the crossing out. The lyrics are: "y pue la for tuna hu mil de le aplau de hu mil de la plaude el ti ber yel Ni lo Augus to la cla men, el". The paper is aged and shows some staining and wear.



31.

ti ber yel Nils pda gustos sea Clamen au gustos sea

Cla - men

Versos

Señalite al segno Xhamel

En la Tornada 2.ª Vna Marcha:



# Tornada 3<sup>a</sup>

Prel<sup>to</sup>

Coro;

2<sup>a</sup>

Allegro

2 compasses ultimas  
in para a repetición

First system of musical notation, featuring three staves with treble clefs and a 2/4 time signature. The first two staves contain dense, rapid sixteenth-note passages. The third staff has a few notes with 'f' (forte) markings and some crossed-out sections.

Second system of musical notation, including lyrics in Spanish: "y Paz a Roma a Roma la dei". The notation consists of several staves with notes, rests, and some crossed-out passages. There are also some markings like "Paz" and "ar Aria".



y sea la verde o

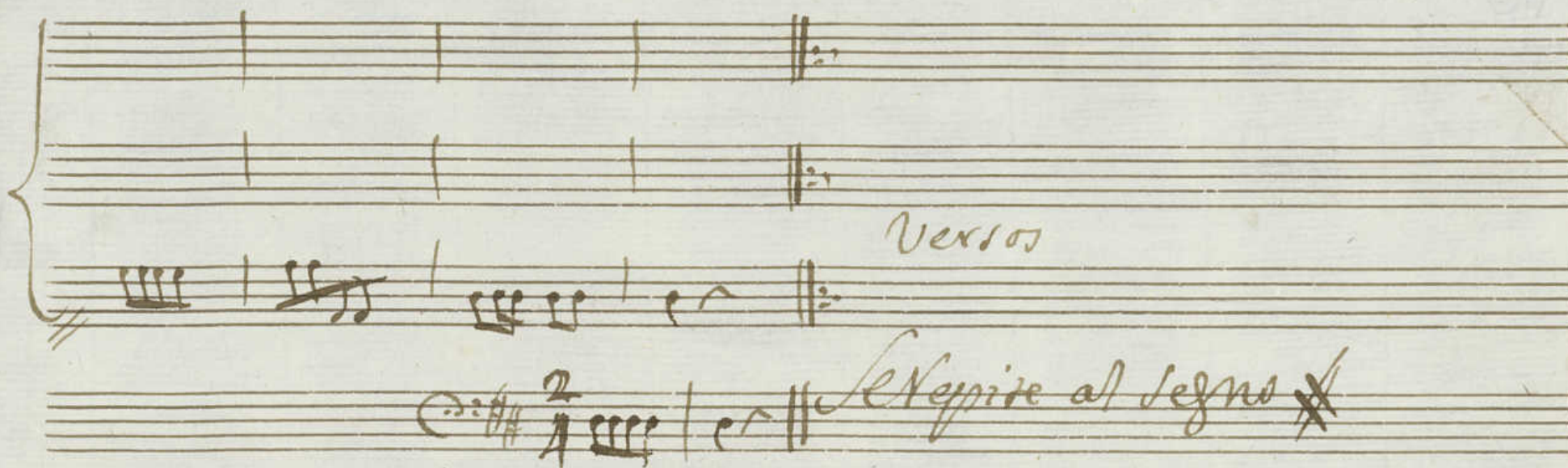
dades nos con ze den y

li va Corona de sus Diademas Corona de

sus dia de - mas de sus dia de - mas;

sus dia de - mas de sus dia de - mas











Violín Primero ~~Allegretto~~

En la Comedia; de Pasqua  
el honor mas Combatido  
y Crueldades de Nerón;

Del S.<sup>o</sup> Guerrero. 1765. ♪



Tornada 1ª A1º

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

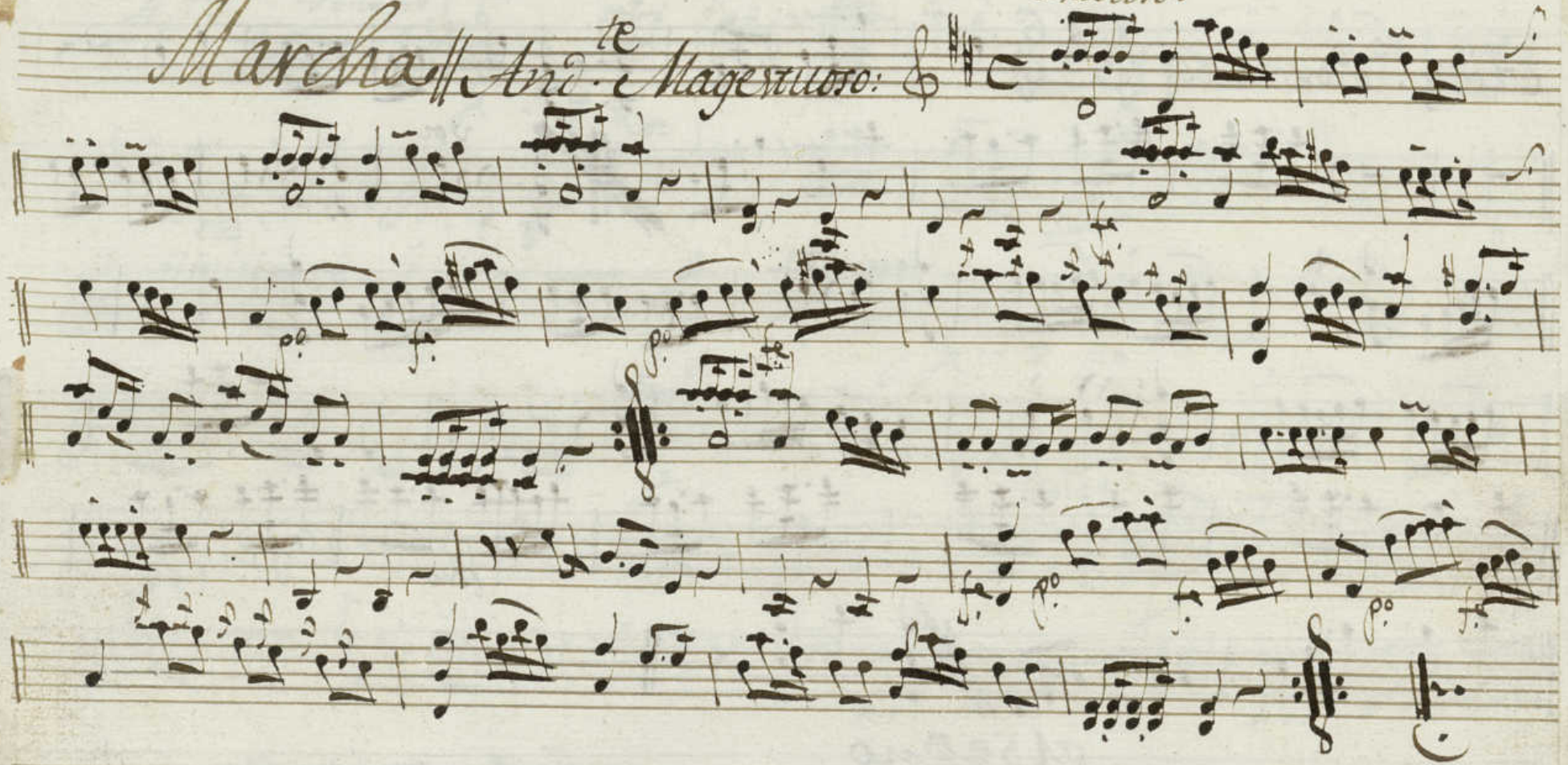
*Se repite ala señal* ~~Repetir~~ X



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

16

Marcha And.<sup>te</sup> Magistralo: *Staccato:*





Tornada Segunda:

*Alleg.<sup>ro</sup> Pastoral.*  $\text{G}^{\text{F}} \frac{6}{8}$

1

voce

fmo

*al segno*



Compienda 2<sup>a</sup>

Obra 1<sup>a</sup> Primeros días Jornada 2<sup>a</sup>

Al:ro

Allargo

Handwritten musical score for a single melodic line on a grand staff. The score consists of eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The notation includes various note values, rests, and dynamic markings such as 'f' (forte), 'p' (piano), and 'dolce' (softly). There are also some handwritten annotations like 'ho' and 'se'. The piece concludes with a double bar line and a repeat sign. The handwriting is in dark ink on aged, slightly stained paper.

fin de la Jornada

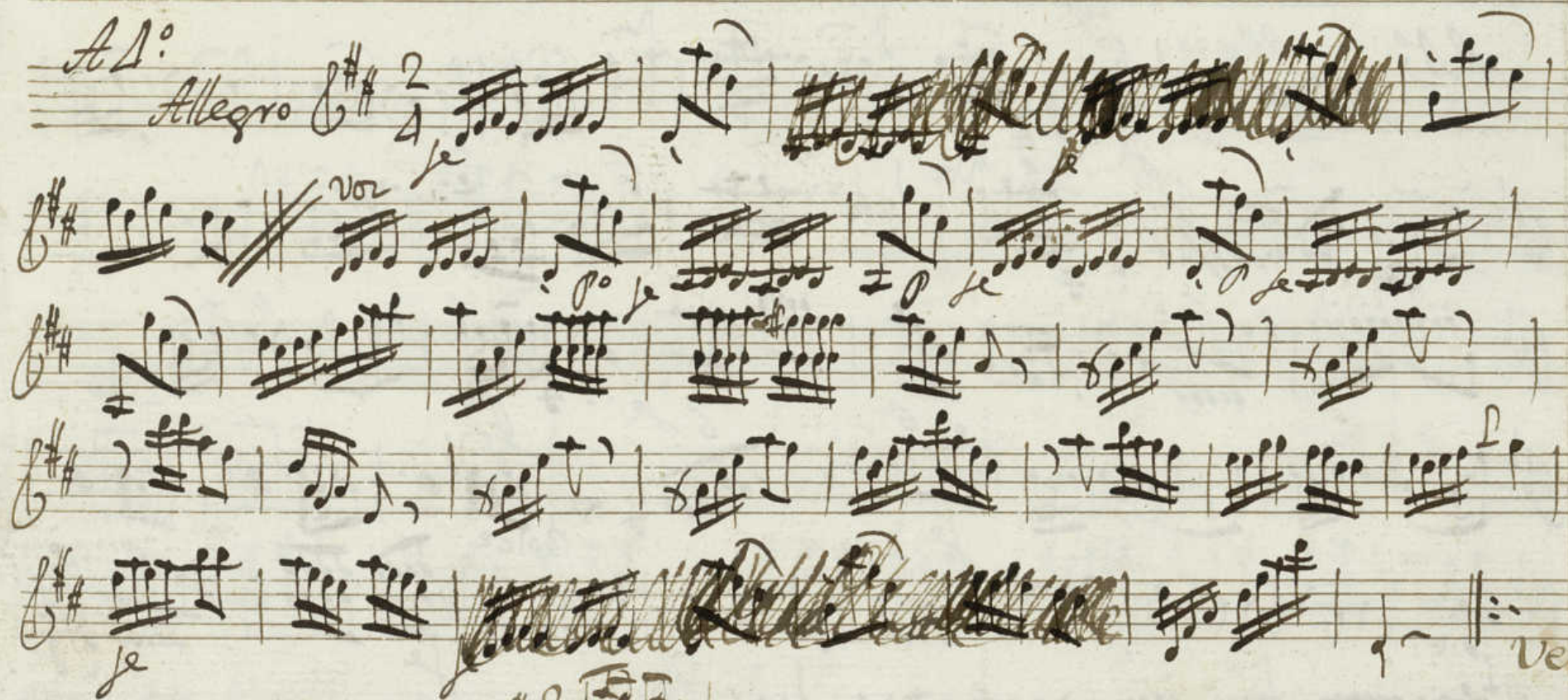


# Preludio Jornada 3<sup>a</sup>

Ad<sup>o</sup>

Allegro

$\frac{2}{4}$



verso

$\frac{2}{4}$

Se repite ala voz X

fin }



Mus 11-1

Violin Primero. Duplicado

en la Comedia  
el honor mas Combatido  
y Crueldades de Neron:

1365



Tornada  $\frac{1}{11}$  A4°

*Allegro*

*Se repite ala señal ~~de~~ ~~vezes~~*



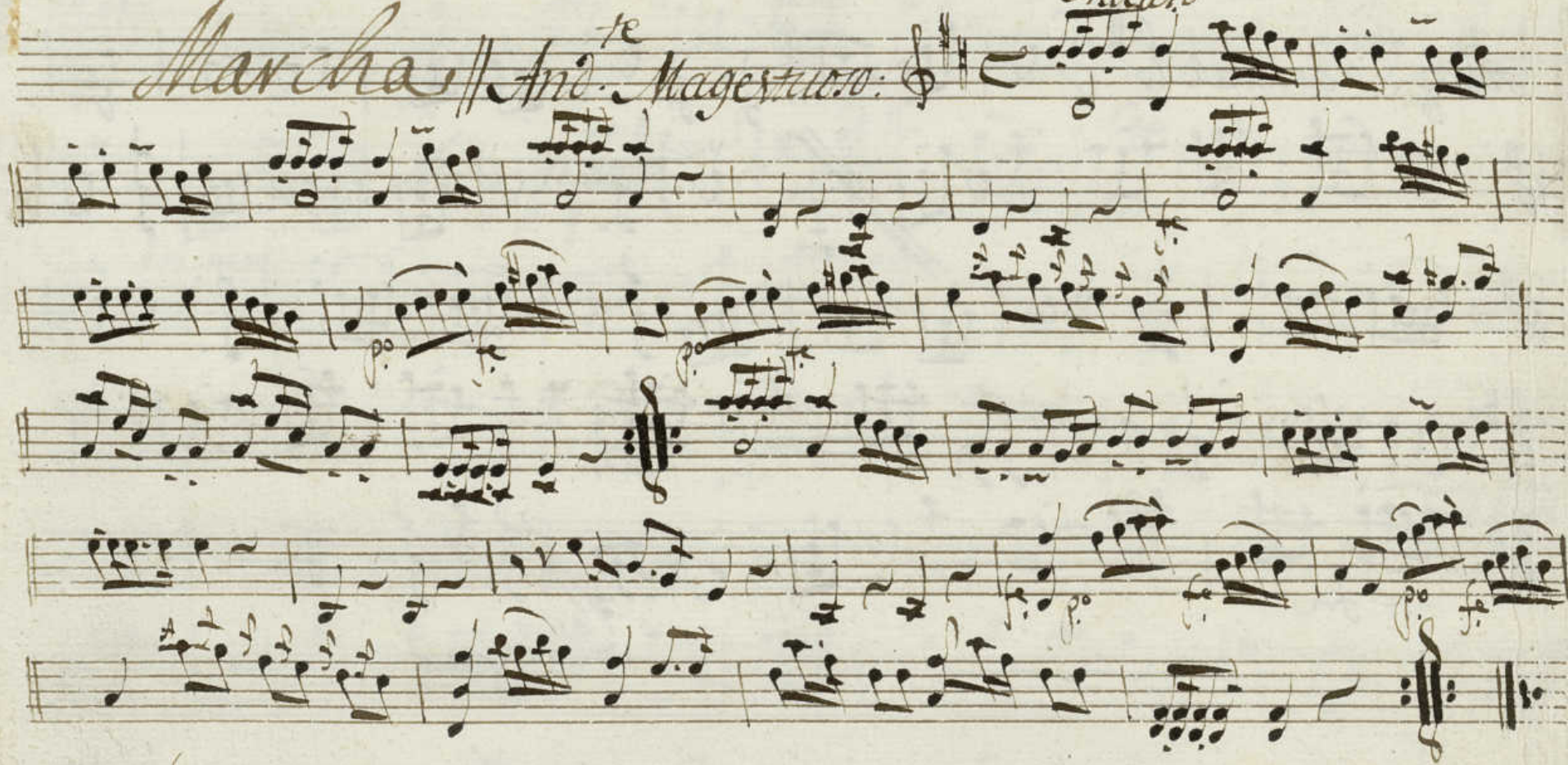
# Jornada 2<sup>a</sup>

Marcha

<sup>te</sup>And.

Magistral

Staccato





# Tornada 2<sup>a</sup>

*Alleg.<sup>ro</sup> Pastoral*  $\text{G} \# \frac{6}{8}$

*Allegro*



*Tempo largo*

~~Contra Altus~~

# Tornada 2<sup>a</sup>

A 4<sup>o</sup>

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

Handwritten musical score for Tornada 2<sup>a</sup>. The score is written on eight staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The tempo is marked "And.<sup>te</sup>". The score includes various musical notations such as notes, rests, beams, and slurs. Dynamic markings like "p" (piano) and "f" (forte) are present. There are also some handwritten annotations like "Voz" and "Je". The score concludes with a double bar line.

*fin de la Tornada.*



# Preludio Jornada 3<sup>a</sup> //

A 4<sup>o</sup>.

Allegro.

$\text{G}^{\#} \frac{2}{4}$



Se repite a la voz

fin //



+

Violín Segundo

En 2a. Comedia

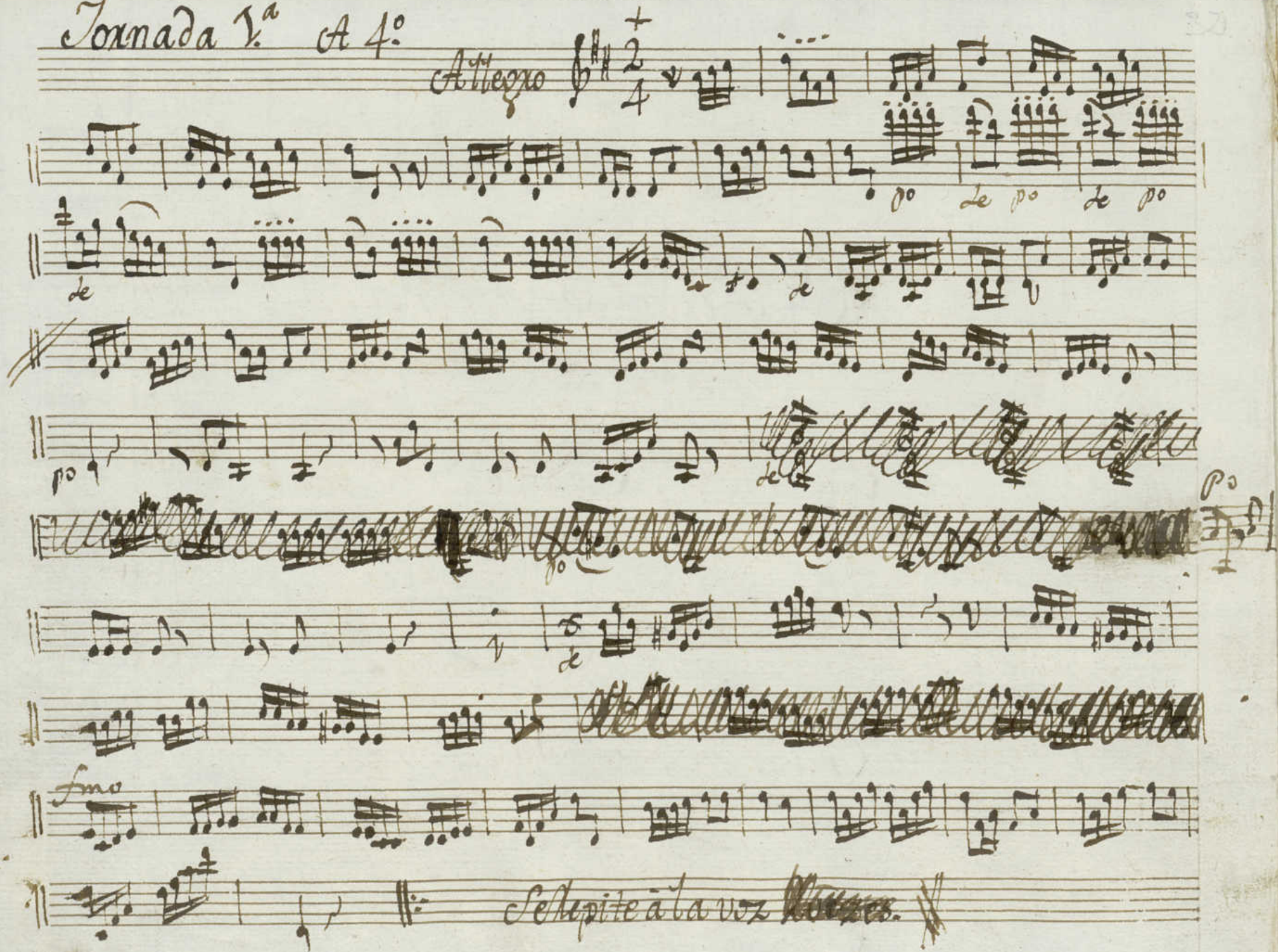
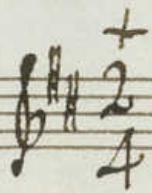
El honor mas Combatido,  
y Crueldades de Nerón;

//



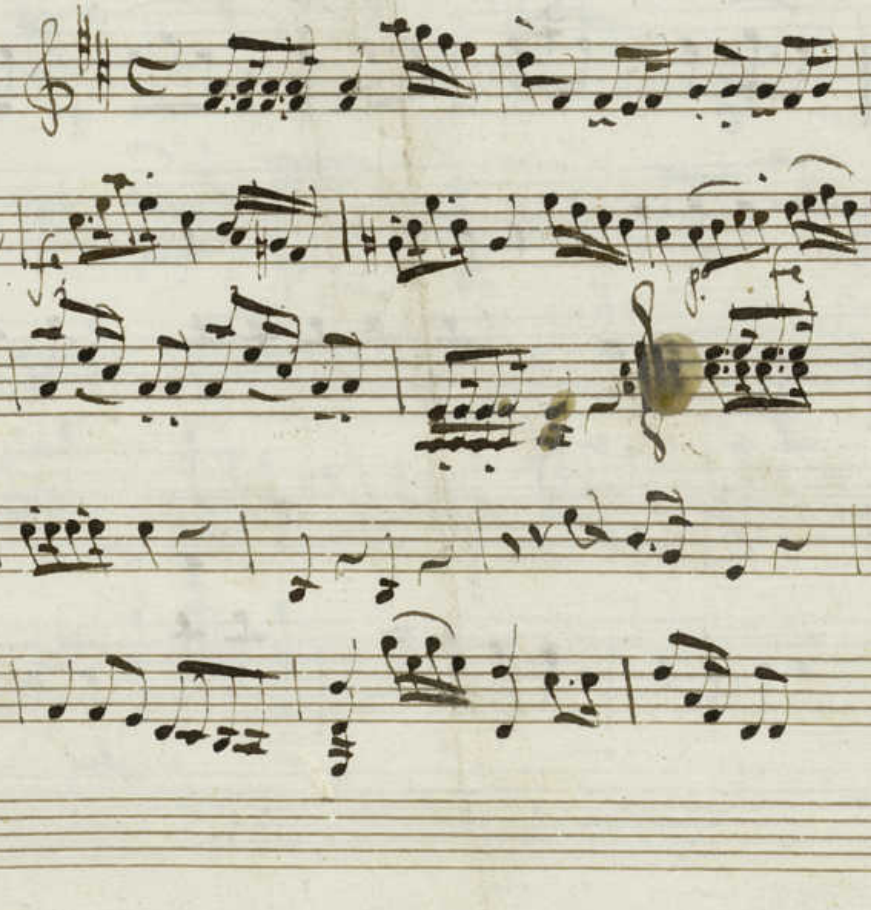
Formada 1.<sup>a</sup> A 4.<sup>o</sup>

Allegro





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

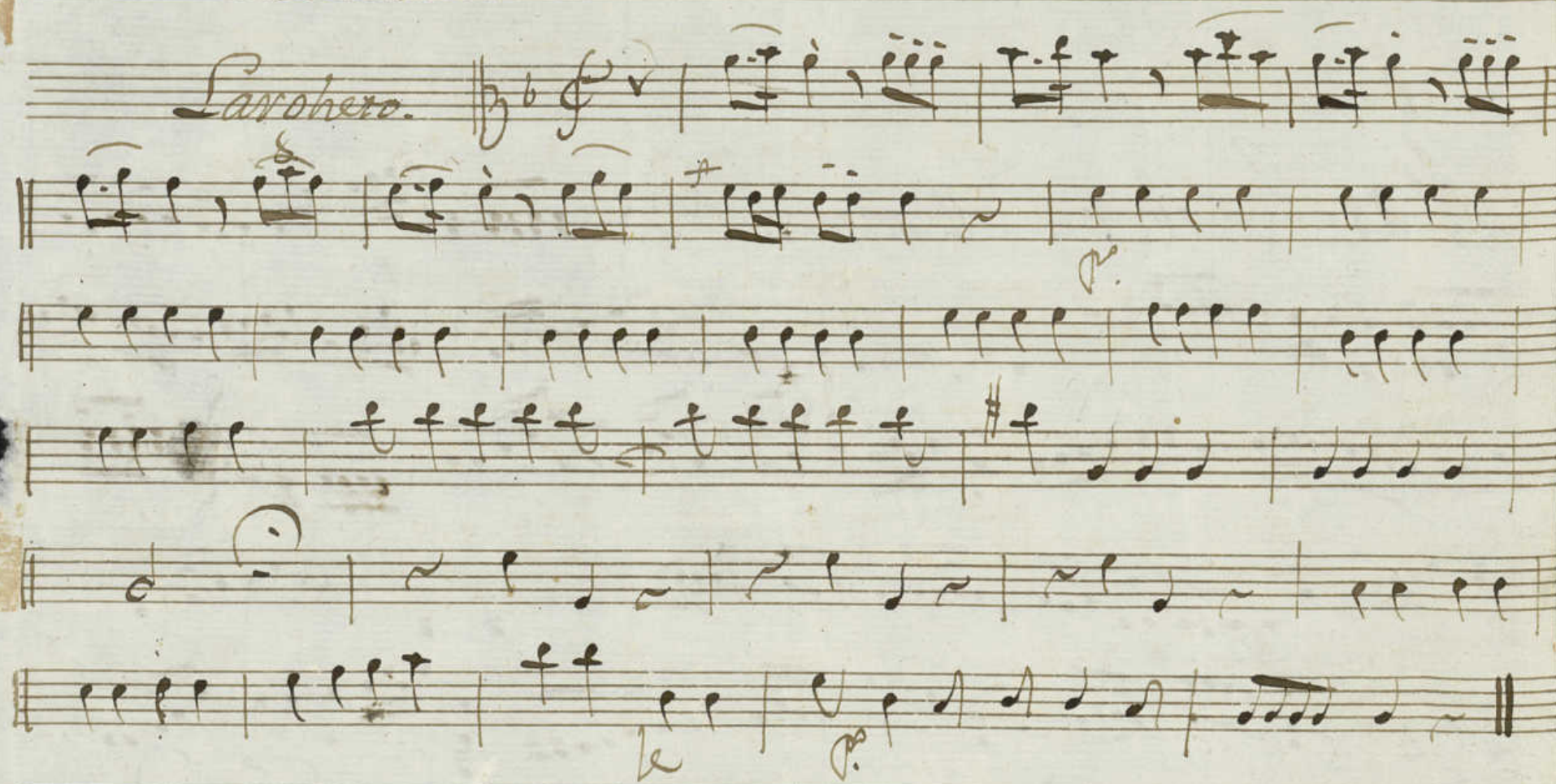
*Marcha* *And.<sup>te</sup> Majestuosa.* 



Viola.

Cavatina.

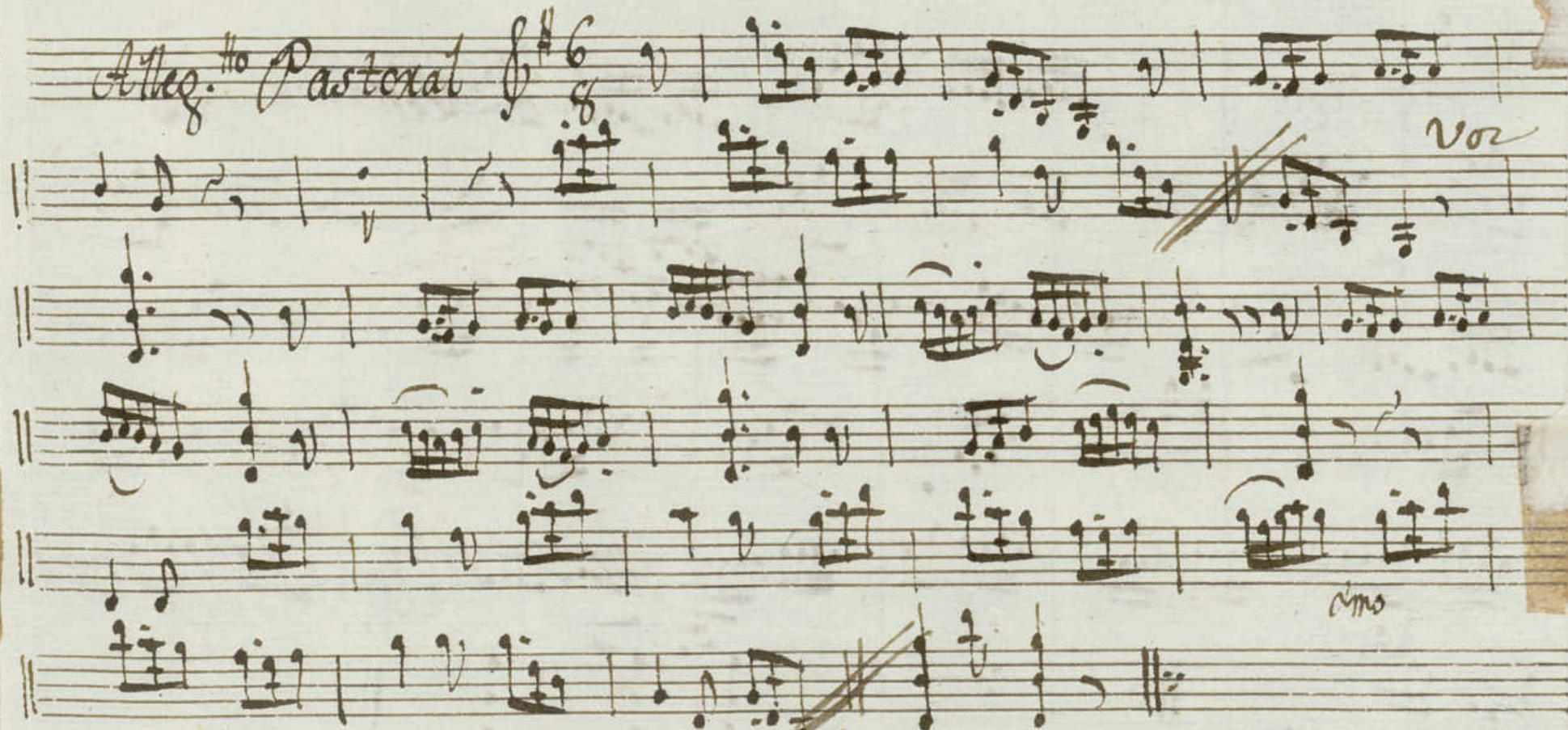
Larghero.





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

*Alleg.<sup>ro</sup> Pastoral*  $\text{F}^{\#} \frac{6}{8}$



*vor*

*amo*

*Allegro*



Preludio Tercera 3<sup>a</sup>

34

A 4<sup>o</sup> Allegro  $\text{G} \# \text{F} \# 2$   
A  $\text{C} \#$

Vexas  $\text{G} \# \text{F} \# 2$   
A  $\text{C} \#$   
Señalite a la Voz

Fin.



Mus. H. 1

+

Violin Segundo.

en la Comedia de Pascua  
el honon mas Combatido  
y Crueldades de Neron;

1765.

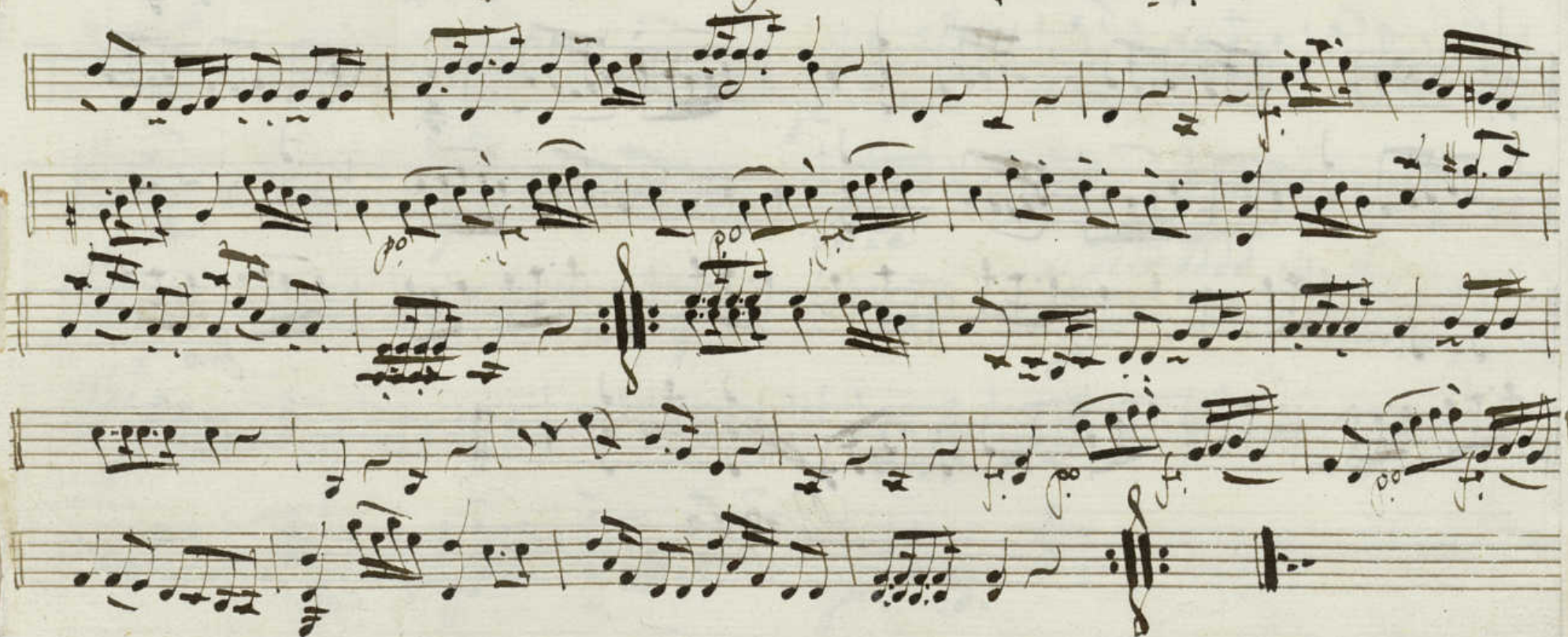


Tornada 1ª Adº

Allegro 6/8

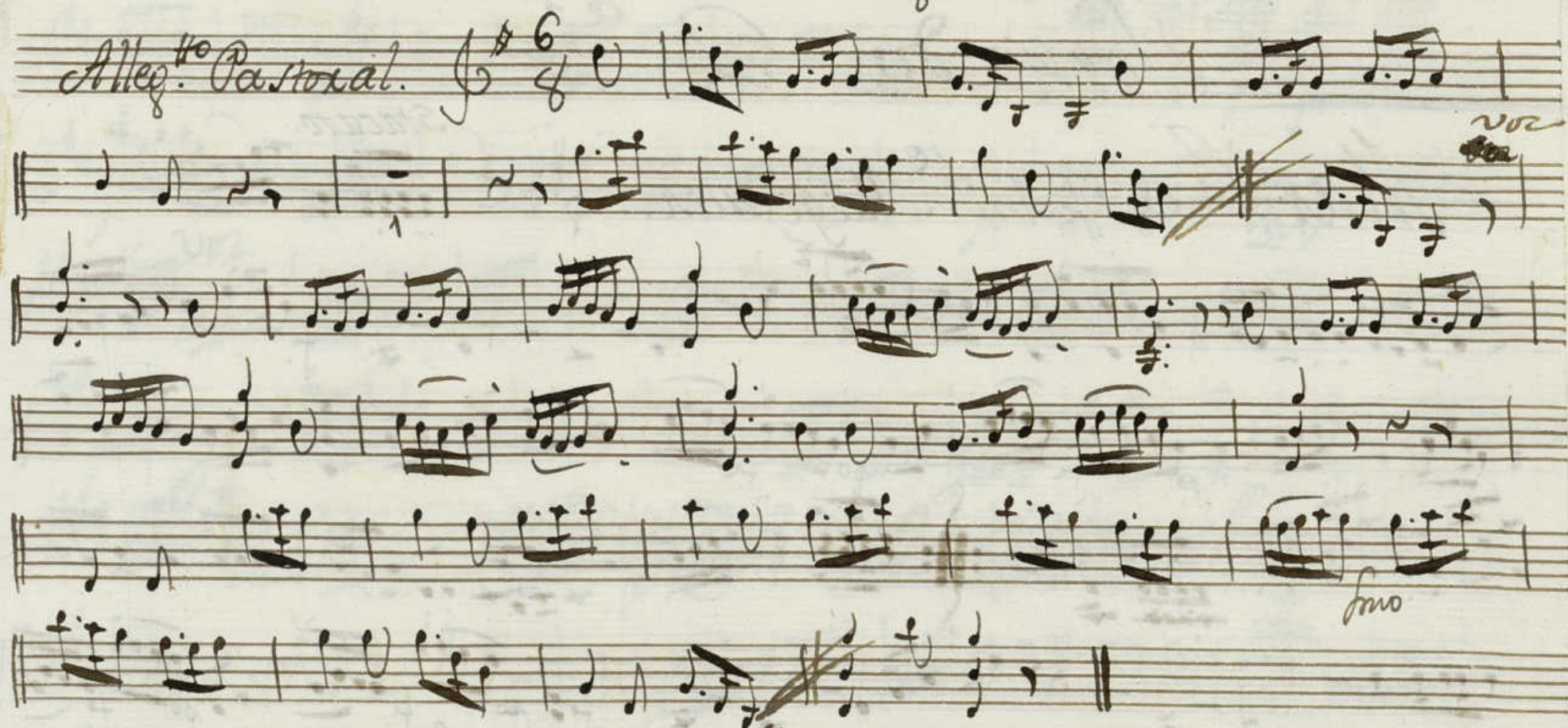
Handwritten musical score for Tornada 1ª, Allegro 6/8. The score consists of ten staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The music is written in a cursive, handwritten style. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp, with the word "Voz" written above it. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp, with the word "Voz" written above it. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp, with the word "Voz" written above it. The tenth staff has a treble clef and a key signature of one sharp, with the word "Voz" written above it. The score ends with a double bar line and a large "X" mark.



Tornada 2<sup>a</sup>Marcha And.<sup>te</sup> Magistral. *Stacato.*



7  
Tornada Segunda;



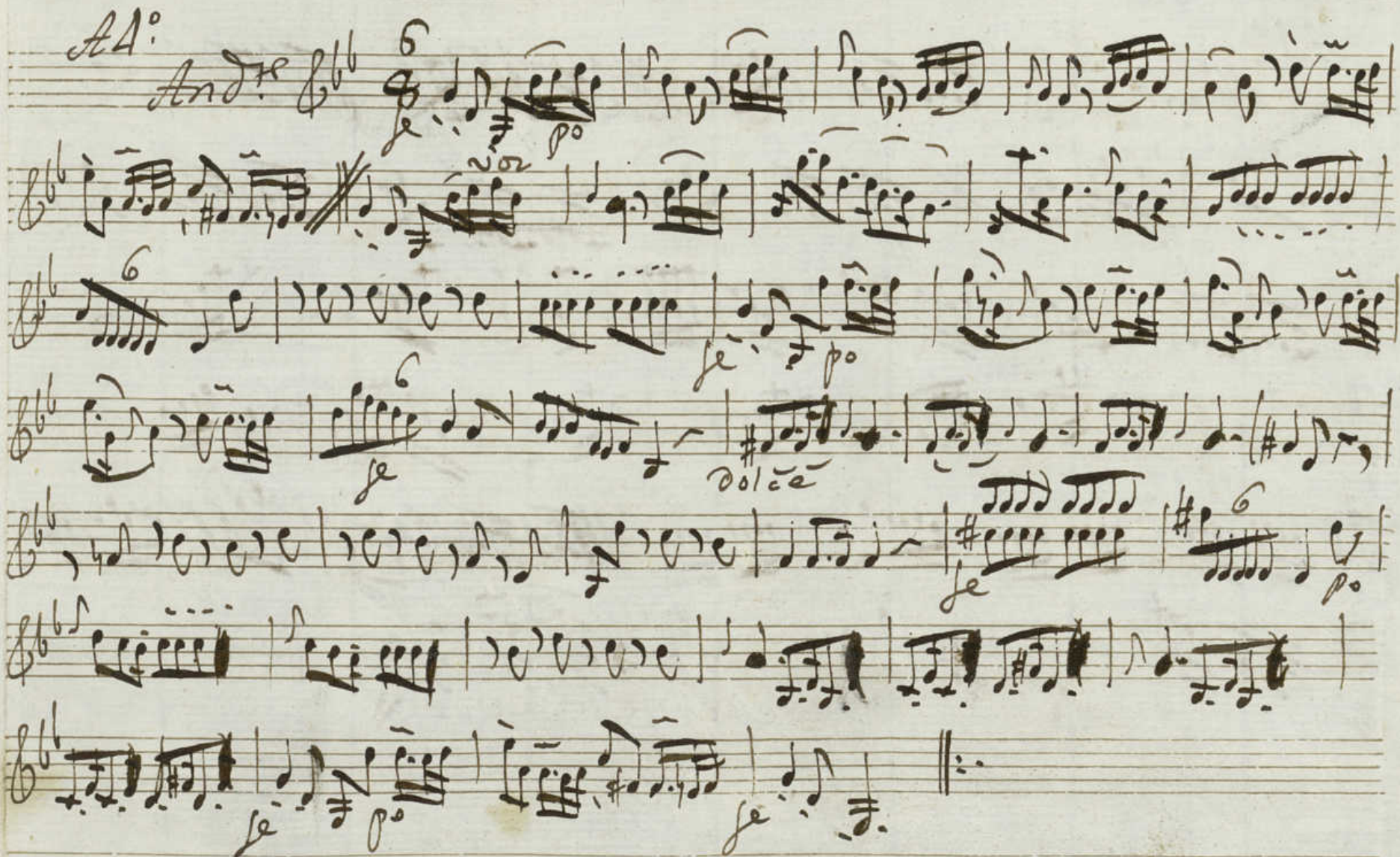


Se empieza la 2ª

En el 1º primer alarido Jornada 2ª

Alº

Andte



Fin de la Jornada



# Preludio Tornado 3<sup>a</sup>

*Al.º*  
*Allegro*  $\text{G}\sharp\text{F}\sharp$   $\frac{2}{4}$

*Se repite a la voz* ✕

*fin*



Mus. 11-1

+  
Aoe Primero

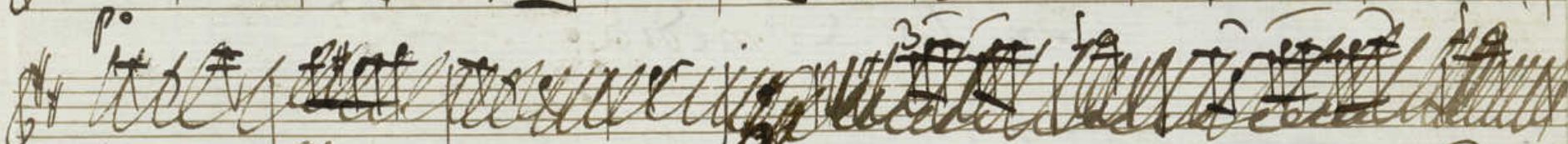
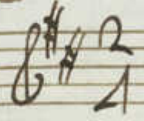
en la Comedia  
el honor mas Combatido  
y Crueldades de Nerón;

1365.  
//



Tornada 1ª Ad: oboe

Allegro

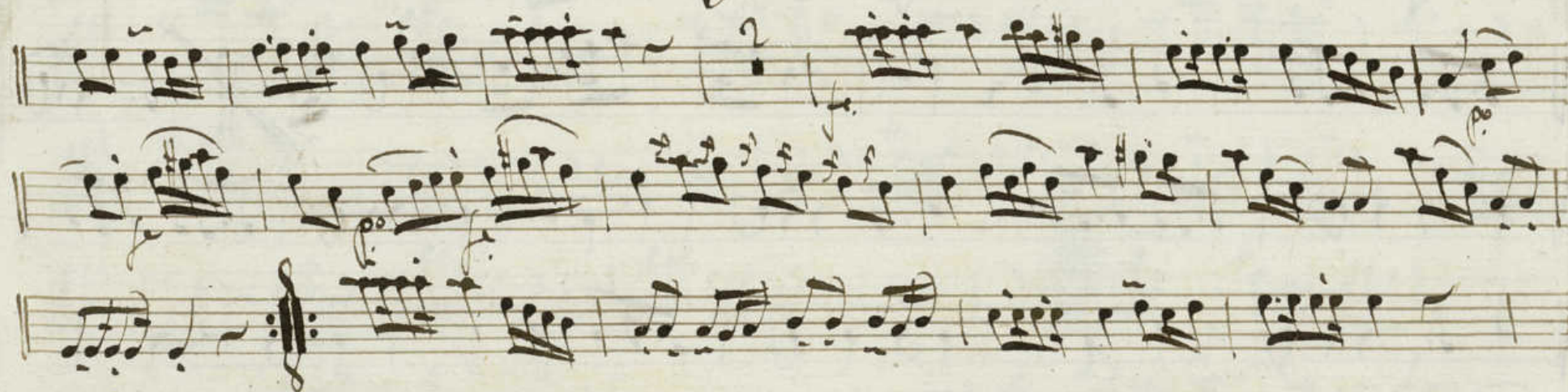


Levante ~~la~~ ala tenor



Tornada 2<sup>a</sup>

Marcha // And.<sup>te</sup> Magestuoso. & #





7  
Tornada Segunda:

*Alleg.<sup>ro</sup> Pastoral.*  $\text{G}^{\sharp} \frac{6}{8}$

*Allegro*



ed. by J. G. de la Xa  
for A. C. B. de la Xa

# Jornada 2<sup>a</sup>

All<sup>o</sup>

Flautas

And<sup>te</sup>

G<sup>b</sup> G<sup>b</sup>

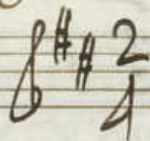




# Jornada 3<sup>a</sup>

Al: Oboe

Allegro



Se repite ala señal

Fin



Mus 11-1

+

Oboe Segundo.

en la Comedia  
el honor mas Combatido  
y Crueldades de Nerón,

1765

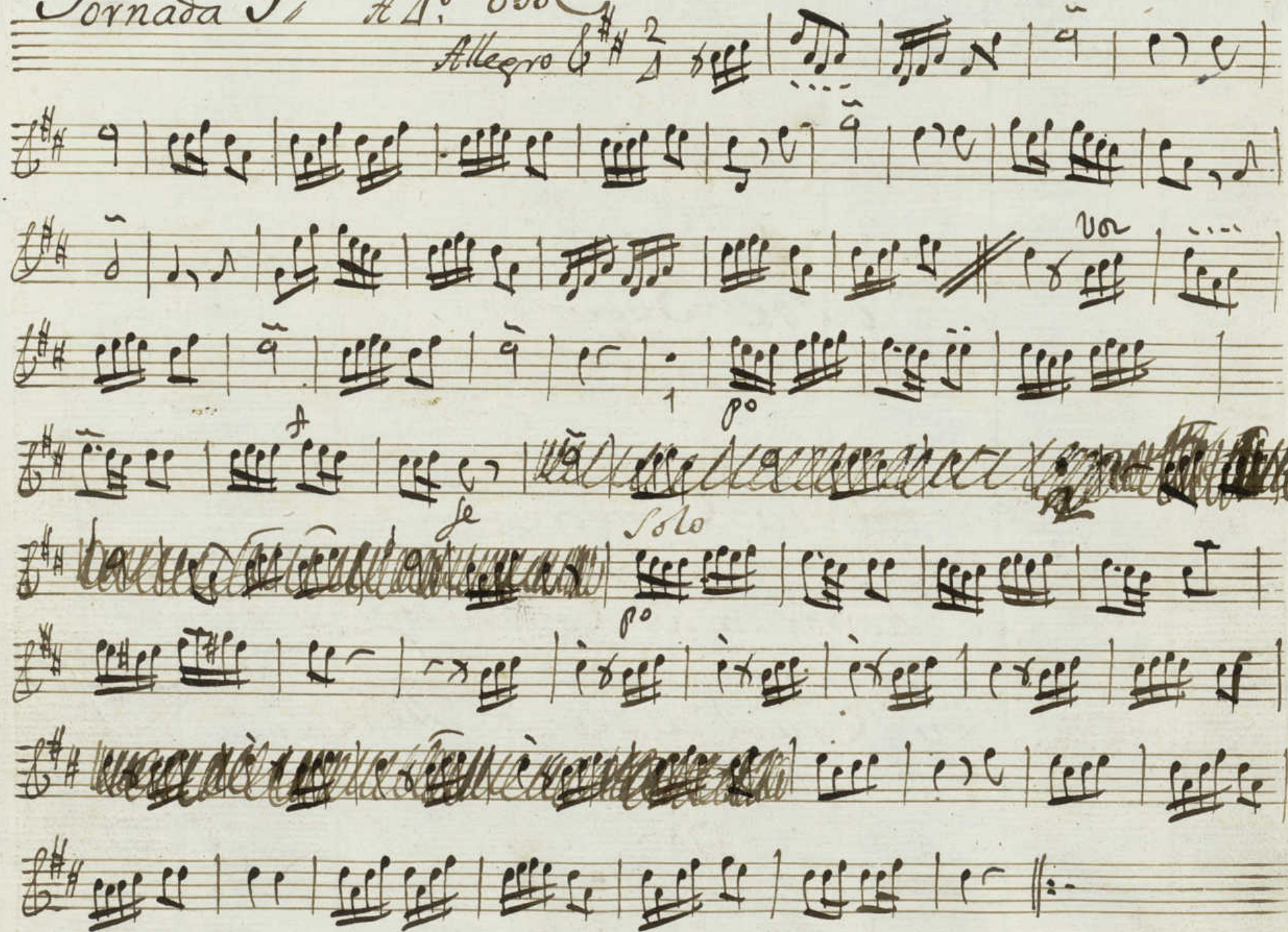
*[Signature]*



Tornada 1ª A 11: oboe +

Allegro

2/4



Se repite ~~Allegro~~ ala señal ~~al oboe~~



# Torna da 2.<sup>a</sup>

## Marcha

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

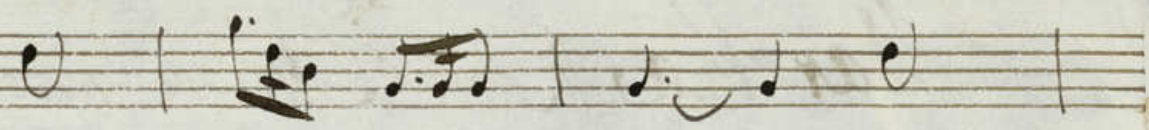
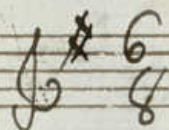
*Magee nuovo.*





7  
Jornada Segunda:

*Alleg.<sup>ro</sup> Pastoral*



*Allegro*

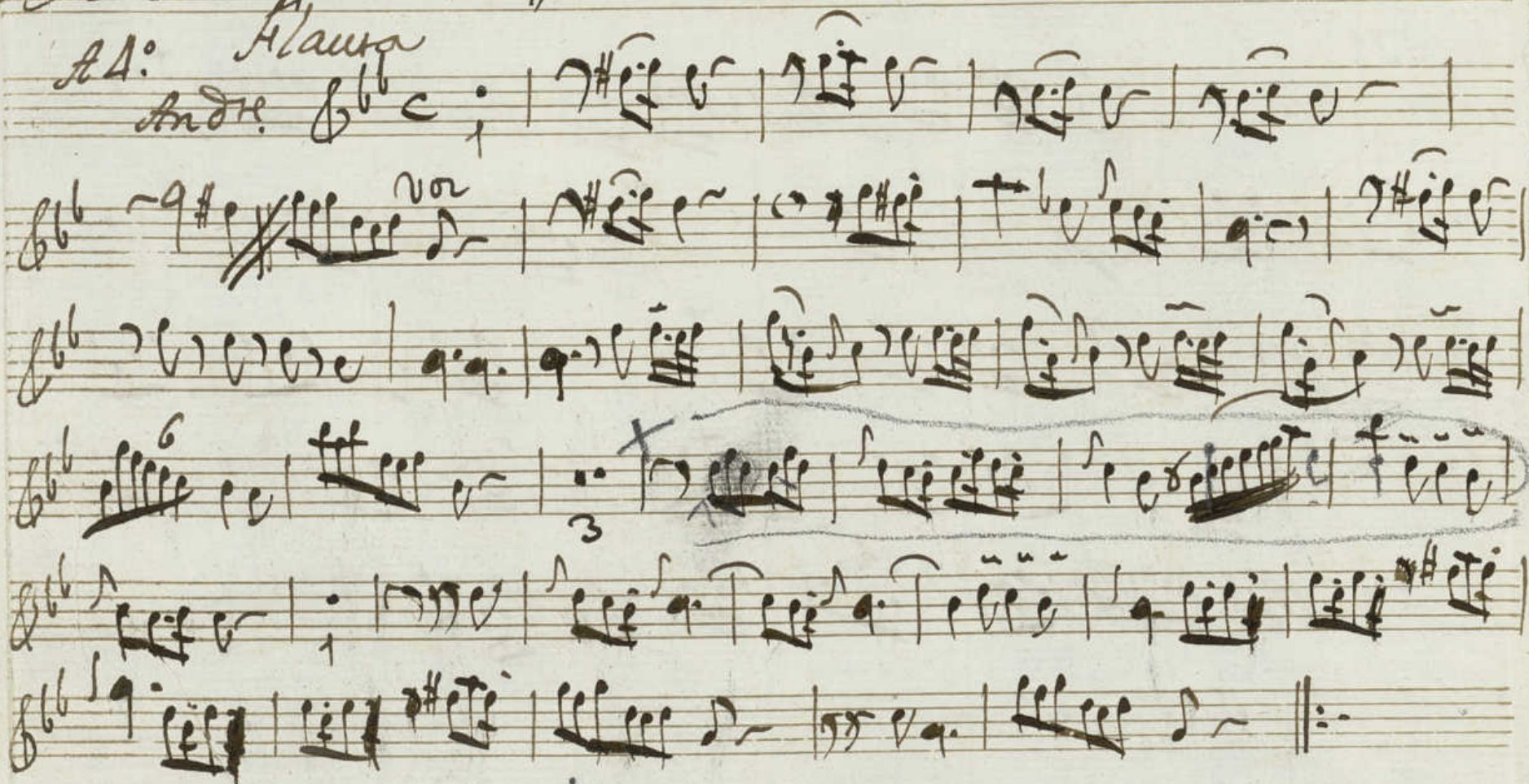


de la quiza la 2<sup>a</sup>

Concertante de la 2<sup>a</sup> Jornada 2<sup>a</sup>

A 4: Flauta

Andr.



Fin

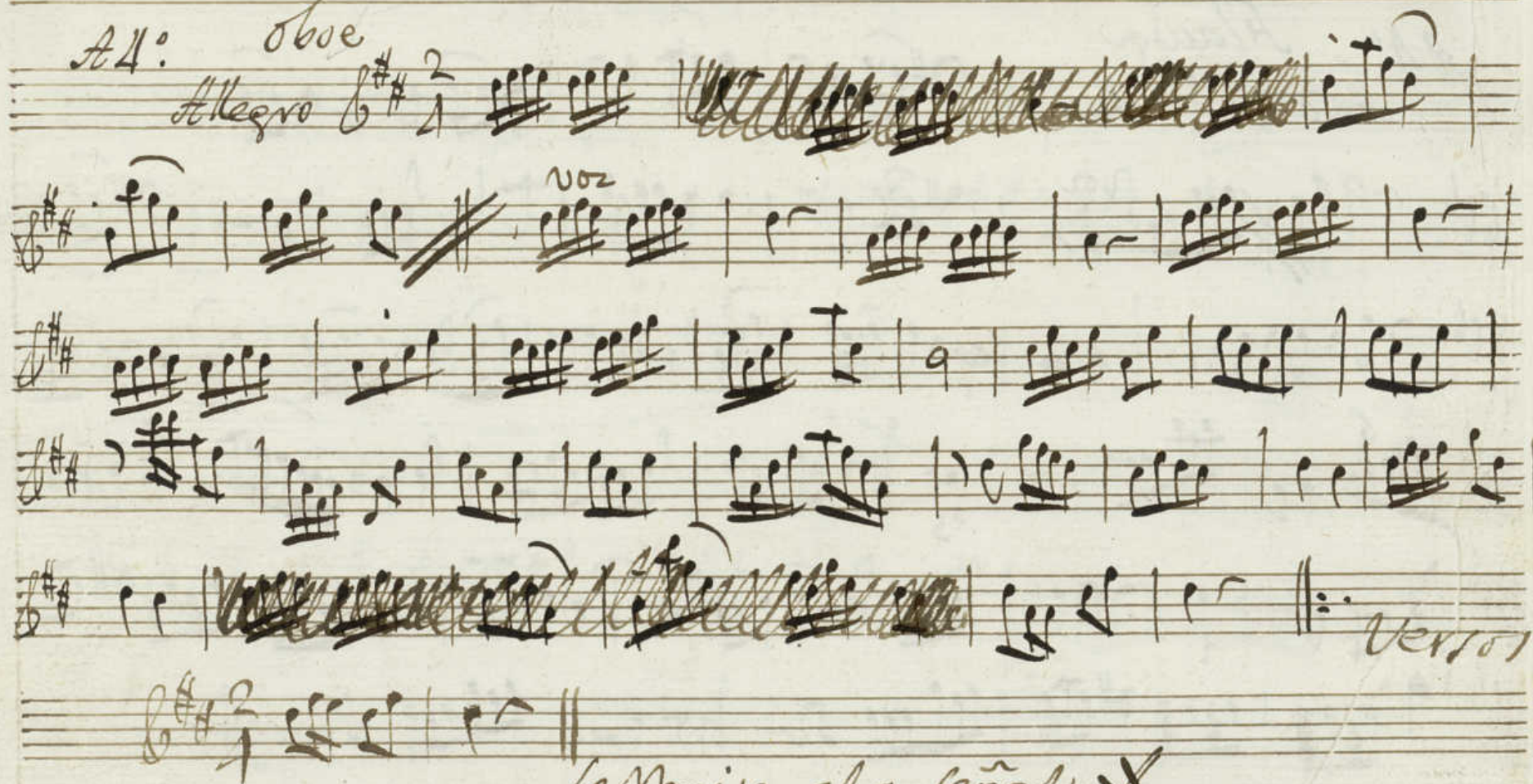


# Tornada 3ª

A 4º Oboe

Allegro

2/4



Se Repite ala Señal X

fin



Mus 11-1

+

Trompa Primera

en la Comedia

el honor mas Combatido

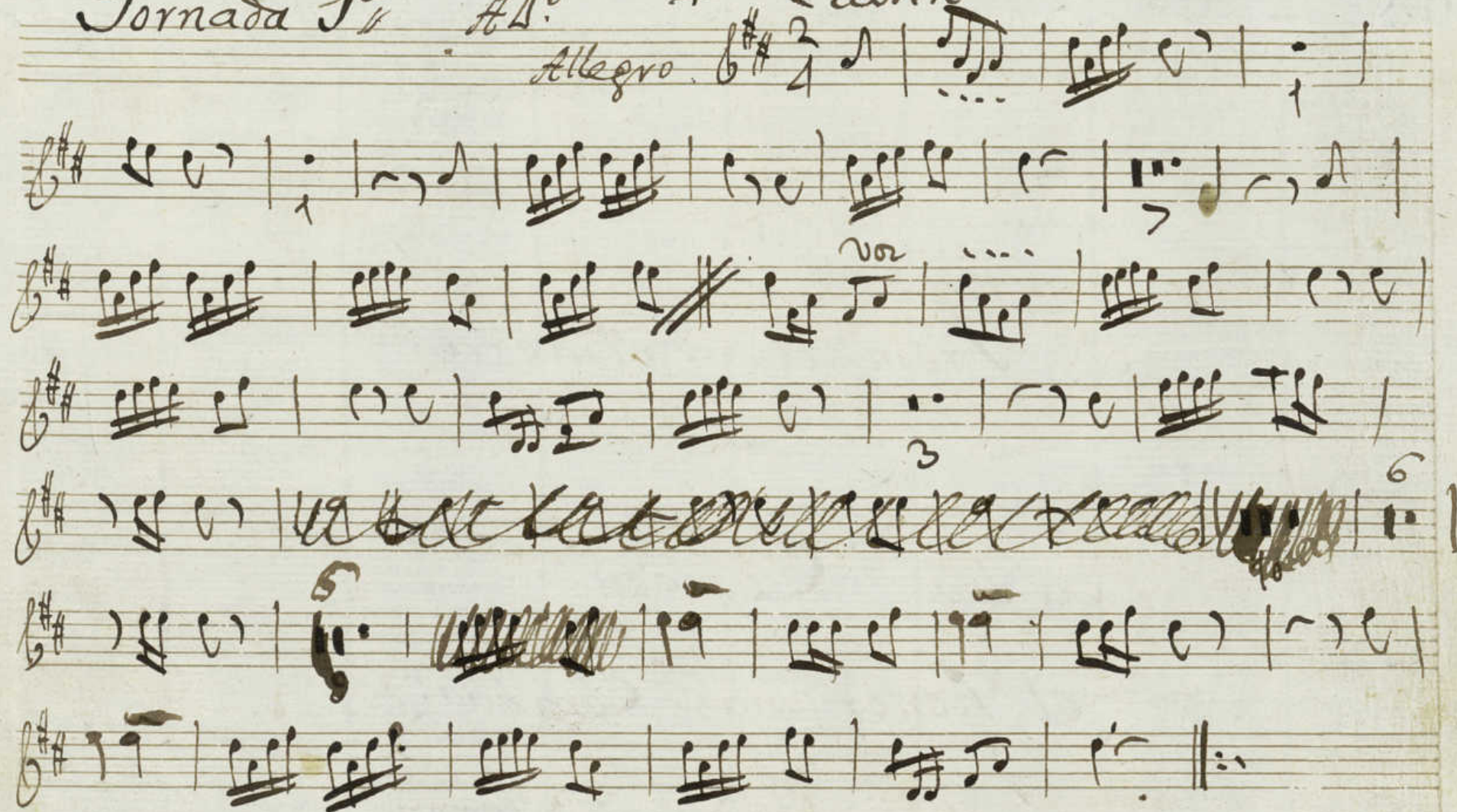
y Crueldades de Neron;

1765.



Tornada 1<sup>a</sup> Ad. + Clarin

Allegro



Se repite alavor ~~Unes~~

~~Unes~~

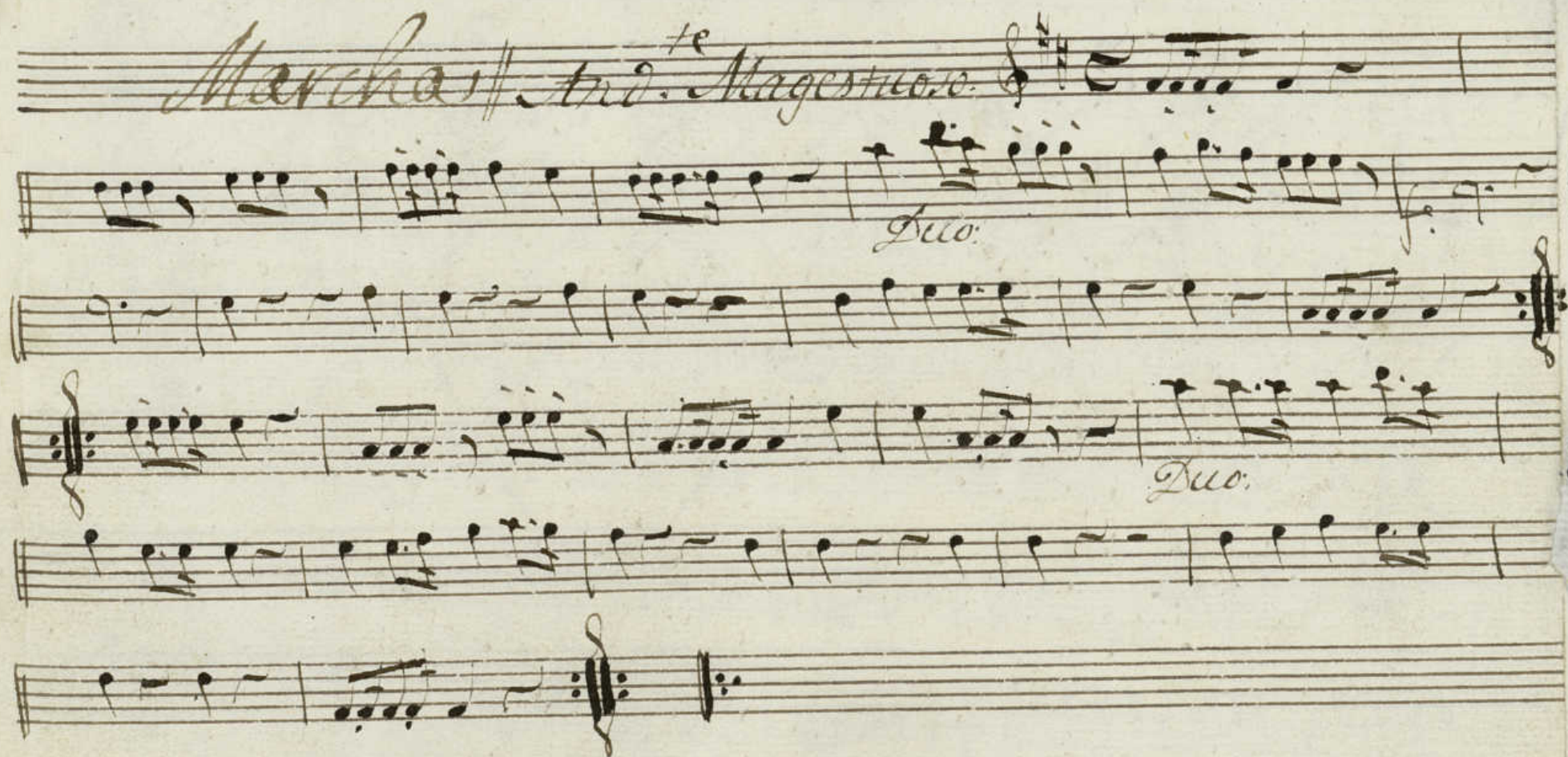


# Tornada 2<sup>a</sup>

Núm 11-1

50

## Marcha <sup>te</sup> And. Majestuoso.



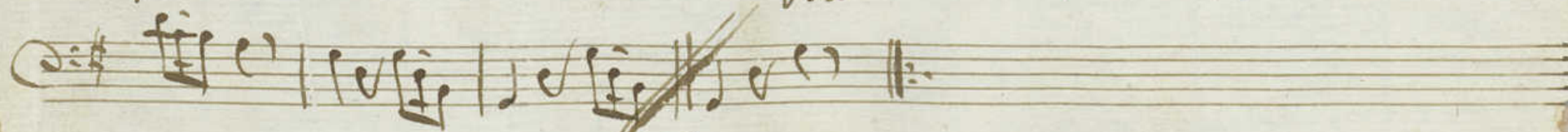
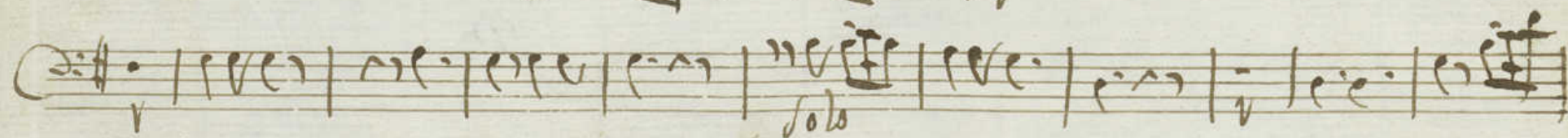
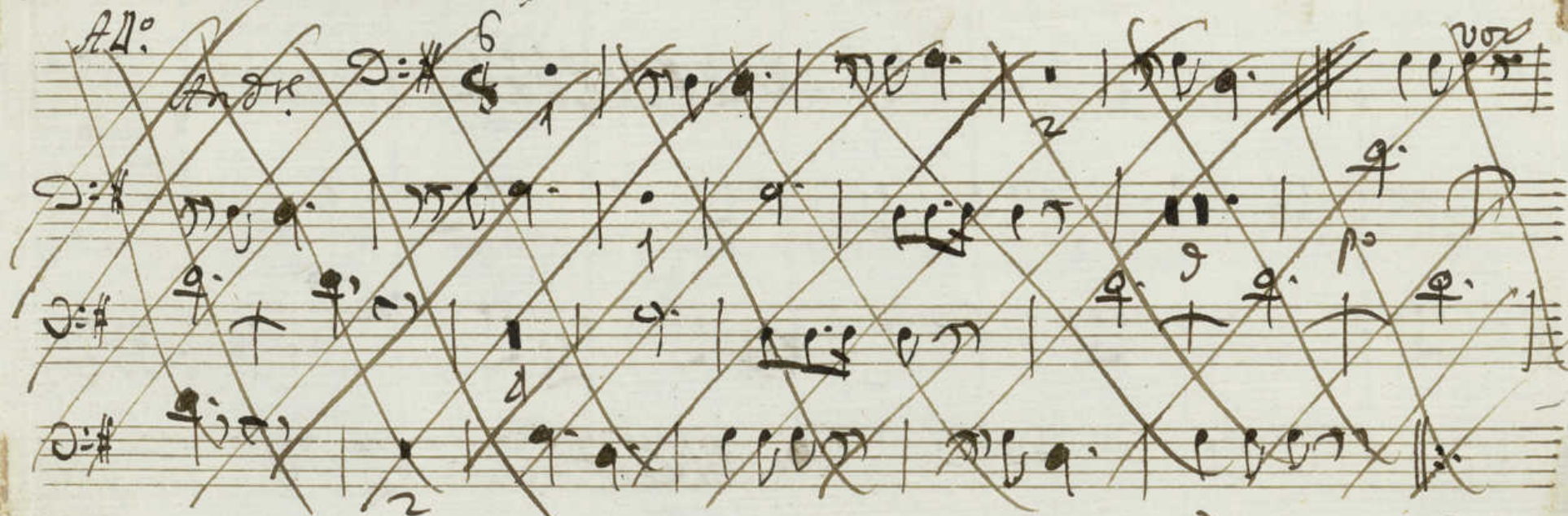






*Empieza la*  
*del 1.º Trimestre de la 2.ª Jornada 2.ª*

*Ad.*



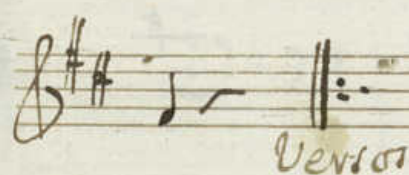
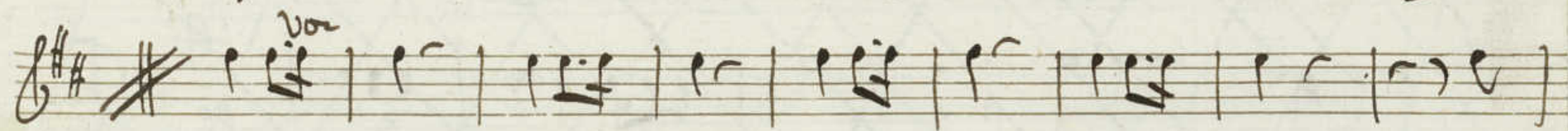
*Allegro*



# Jornada 3<sup>a</sup>

Ad. Clarin.

Allegro  $\text{G}\#\text{F}\# \frac{2}{4}$



Verso

$\text{G}\#\text{F}\# \frac{2}{4}$  Serpente ala señal X

fin }



+

*Trompa Segunda*

*en la Comedia  
el honor mas Combatido  
y Crueldades de Neron;*

1165

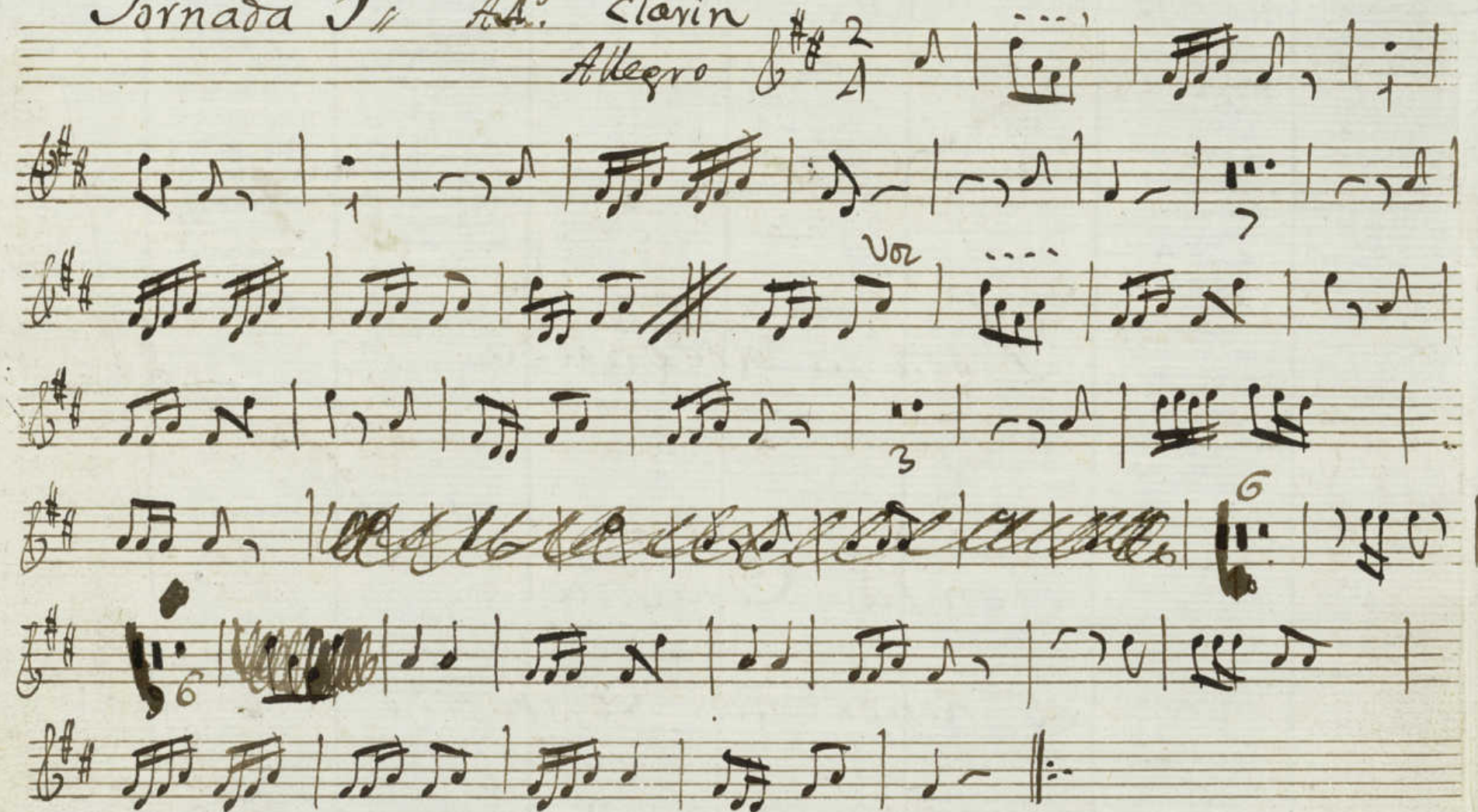
A



Tornada 1<sup>a</sup> AA.º clarin<sup>t</sup>

Allegro

$\frac{2}{4}$



Se Repite a la voz ~~2<sup>a</sup> vez~~ ~~3<sup>a</sup> vez~~ X



# Tornada 2<sup>a</sup>

Nº 11-1

*Marcha*

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

*Magnum.*



*Duo.*



*Duo.*





*Presto*  $\frac{3}{4}$  *le* *A* *Dios* *a* *Dios* *a*

*Presto* *mo* *Dio* *y man* *dax* *a* *Dio* *y man*

*dax* *a* *Dios* *y mandax.*

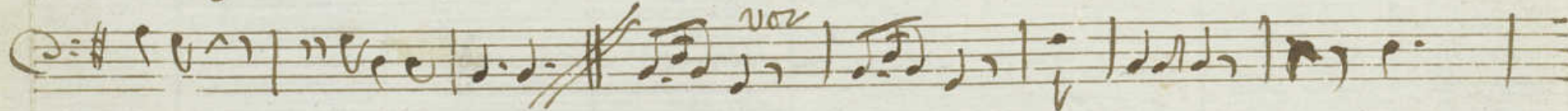
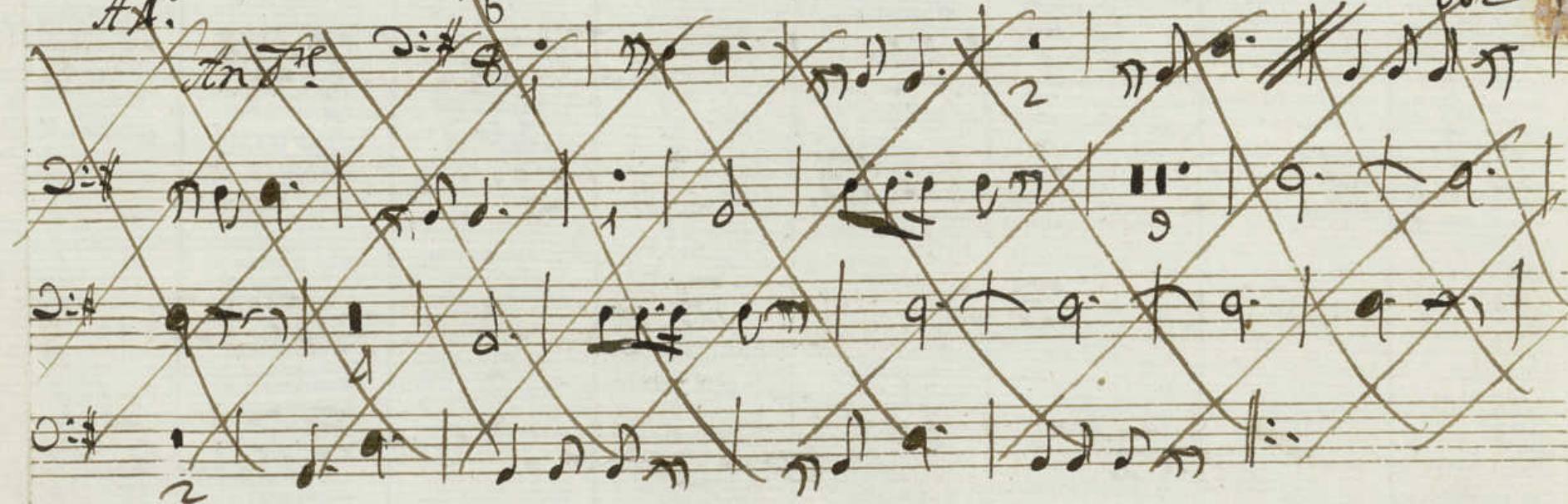


Compienda de  
la obra de  
la obra de

# Jornada 2<sup>a</sup>

Al:

voz



Allegro

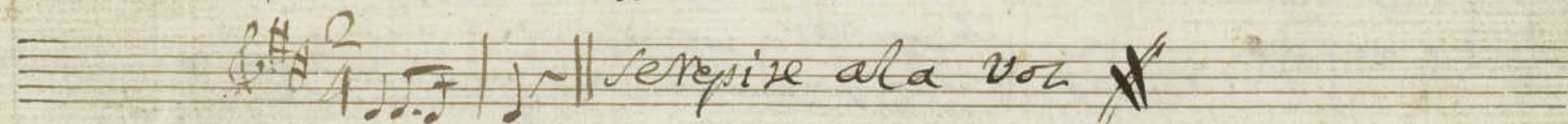
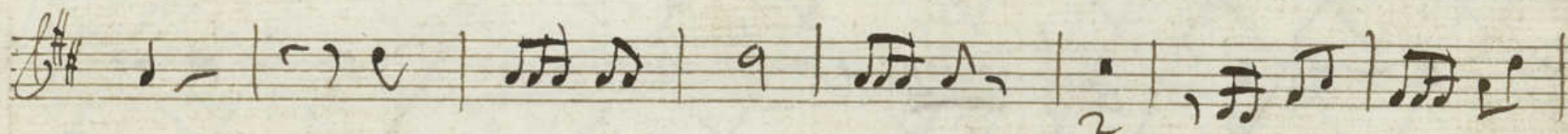
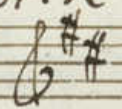


# Tornada 3<sup>a</sup>

Ad<sup>o</sup>

Clarín

Allegro



fin }



+

Contrabaxo.

en la Comedia de Pasqua.

el honor mas Combatido

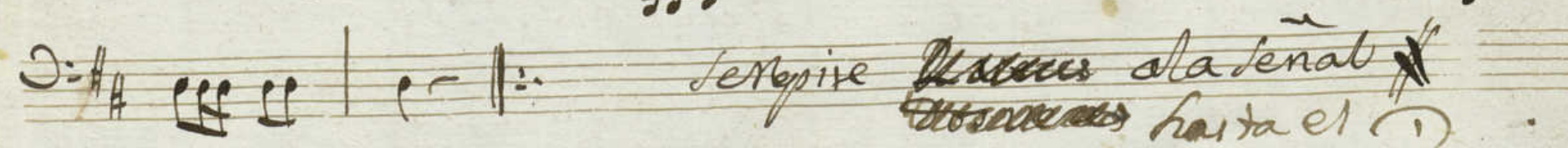
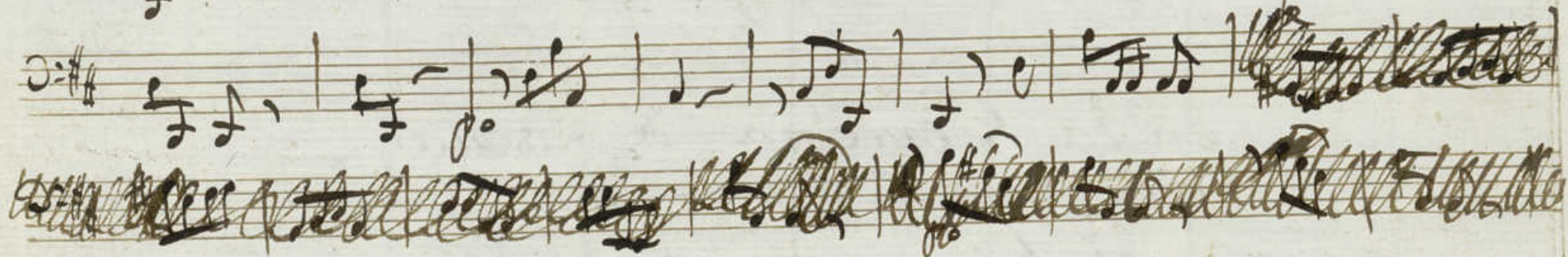
y Crueldades de Neron;

de el S.<sup>r</sup> Zuerrero. 1765.



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

Allegro



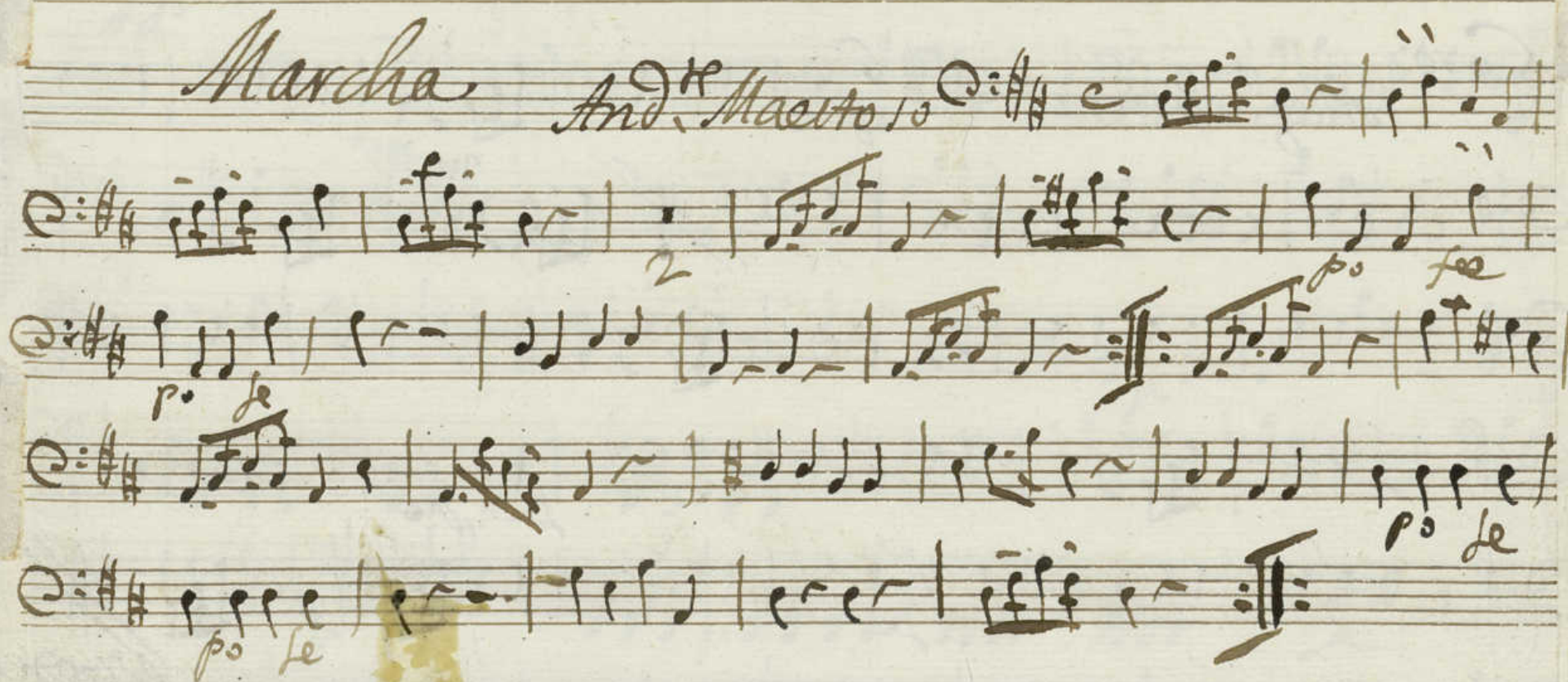
Teropise ~~Después~~ la señal ~~hacia~~ hasta el ( )



# Tornada 2<sup>a</sup>

Marcha

And.<sup>te</sup> Maestros

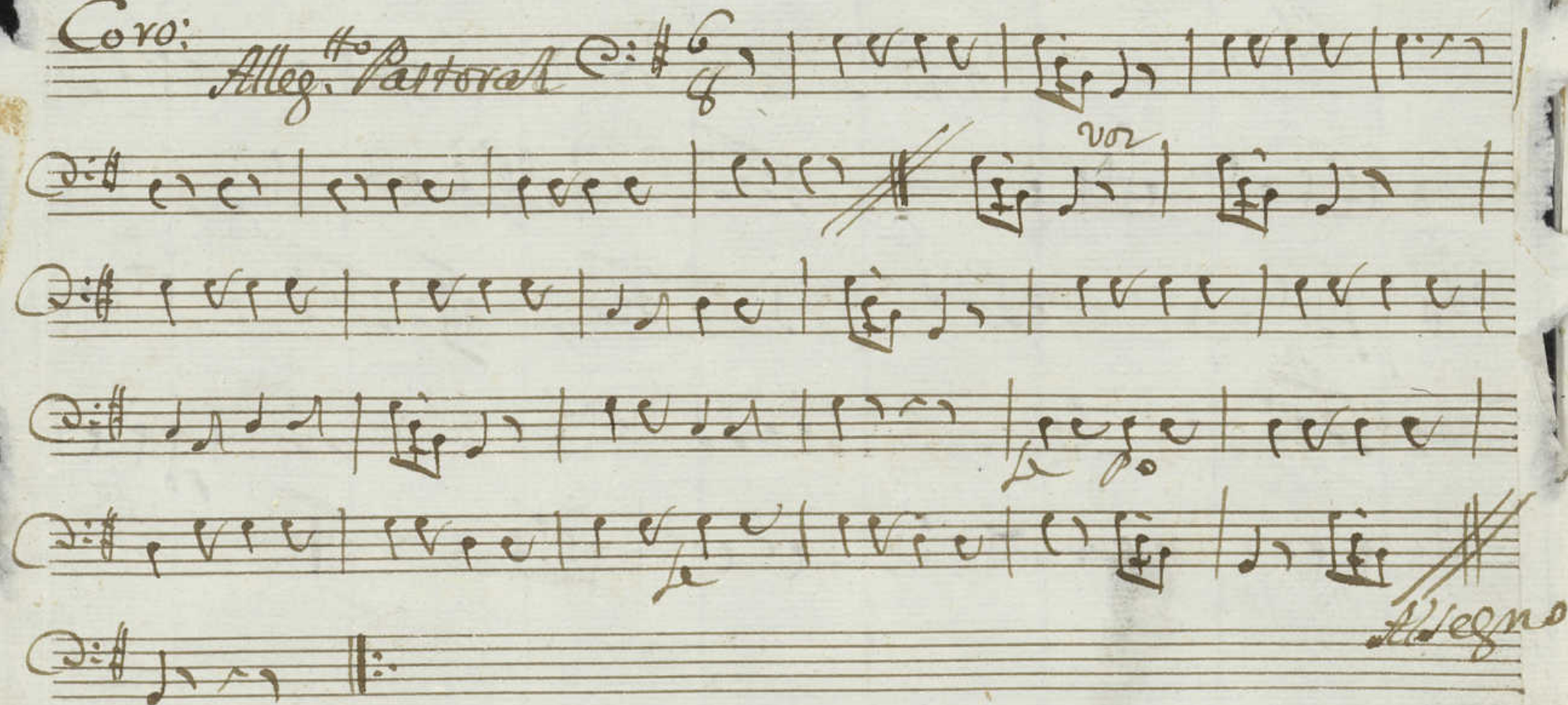




# Tornada 2.<sup>a</sup>

Coro:

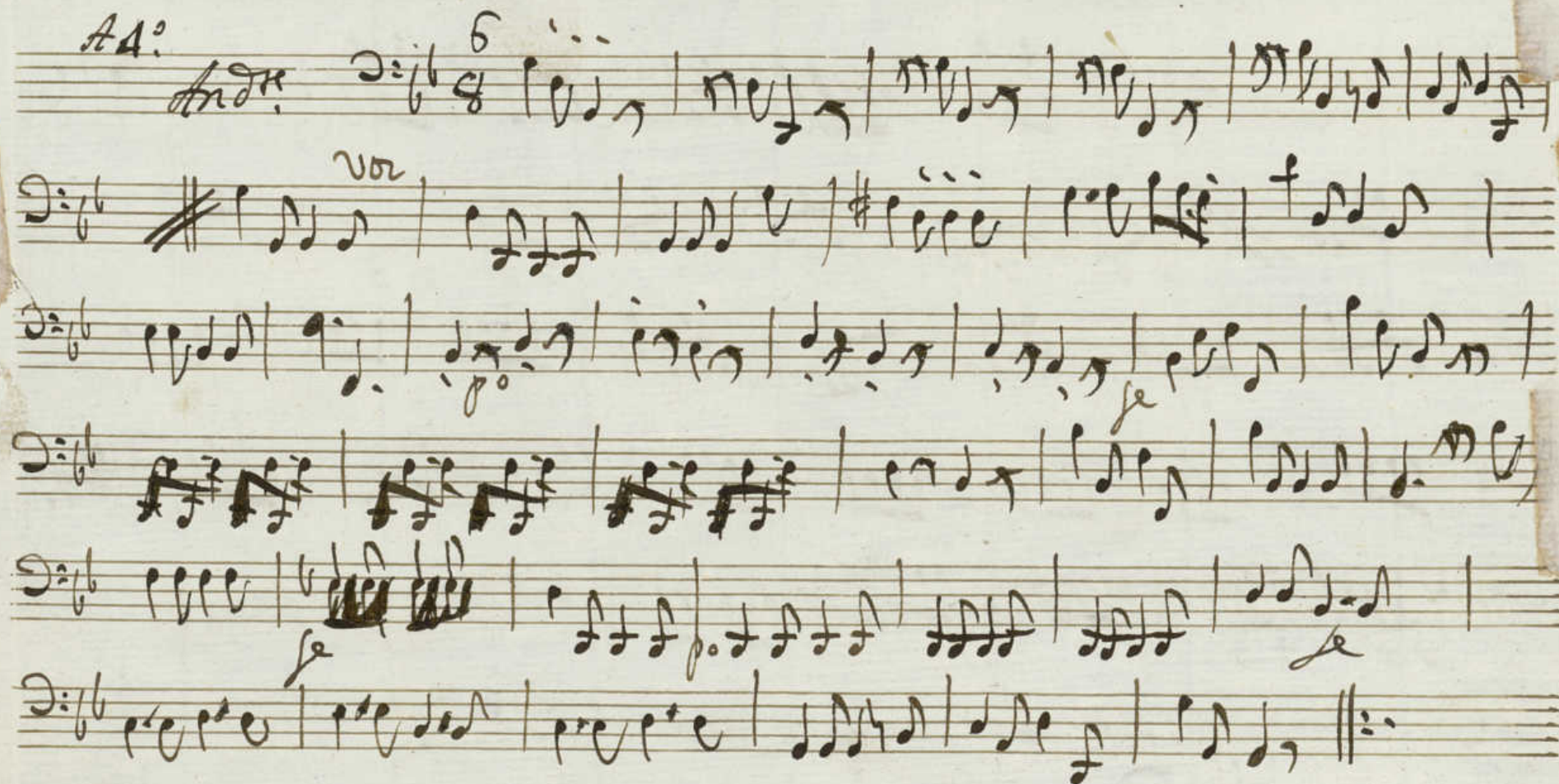
*Alleg.<sup>ro</sup> Pastorale*





*Empieza Jornada 2<sup>a</sup> Conella primera*

*Ad.<sup>o</sup>*

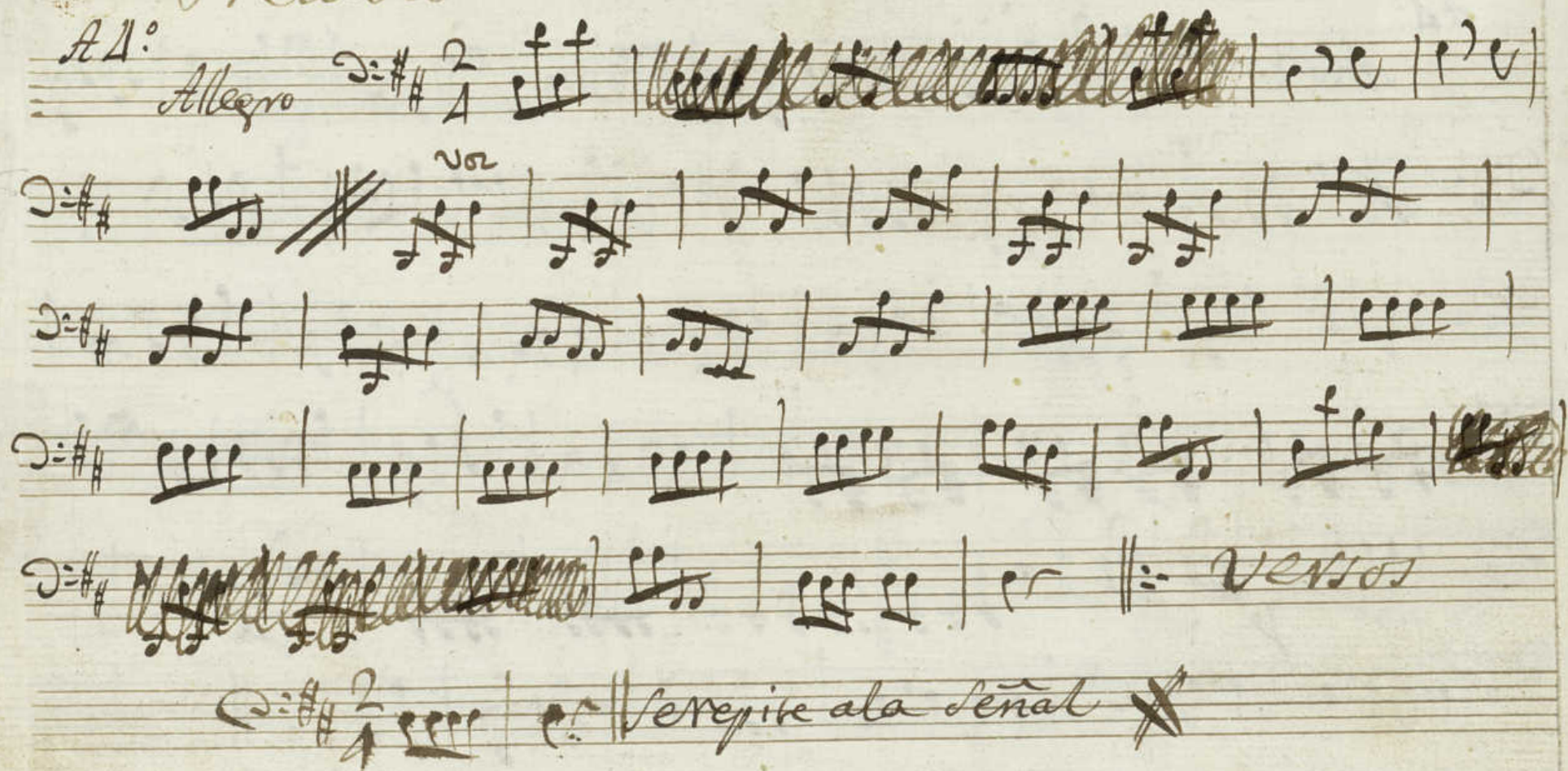




Preludio      Jornada 3<sup>a</sup>

Ad:

Allegro

$$2: \# \# \begin{matrix} 2 \\ A \end{matrix}$$


Long