

Mus 38-24

Partichela

Saul

Musica de Saldoni.

Mus 38-24

London
cantemus pueri ad dñm de nostris pueris, publicen sus bonidades nostras lenguas
y en alas rubas de las levas lunas lunas de amor si la celeste esfen

And.^{no} maestoso

habeamus pacifera de Deo

habeamus pacifera de Deo

Guil.
Bar.

No hay otro dios q' nuestro

Dios

Dios es el dios de la ver- dad.

Dios es el rey del mar y el

sol en cielo y tierra es Jeho- vah!

No hay otro dios q' nuestro dios en

cielo y tierra es Jeho- vah

Pueblo.

A.
Me

dios o be-de cen el ra-yo y el viento lo a nuncian los astros pro-cla-ma lo el.
 ru-bes ardientes postrados se humillan en tor-no del so-lío del dios de mi
 ay dea quel pueblo que in sano sea tre va á al-zar-se ene mi go del pue-blo de

mai con un leve soplo pudie va sua- liento. na-
 ses y son las es-tre llas que trémulas. bri-llan las.
 dios se-ra co mo el humo, q' el viento se lle-va ni

ritard.º *riten. po. Virgenes*
 cer: de la tierra lo e-jes tem-blar. Dios es el que vierte la llu-via y vo-cio.
 au-reas a-re nas que pi-san sus pies de dios el mandato del lux-ur-plau-dece
 le-ve ves-ti-gio de jandere en pos Glo-rio-so entre todos los pue-blos se os-enta.

ritard.º *atempo.*

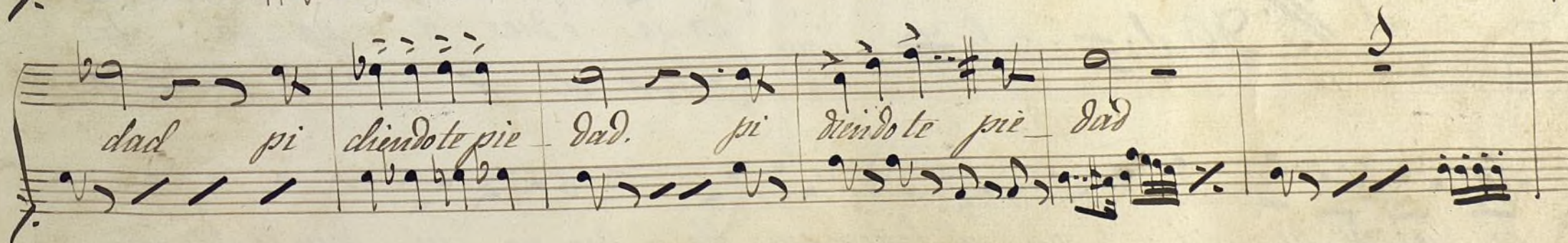
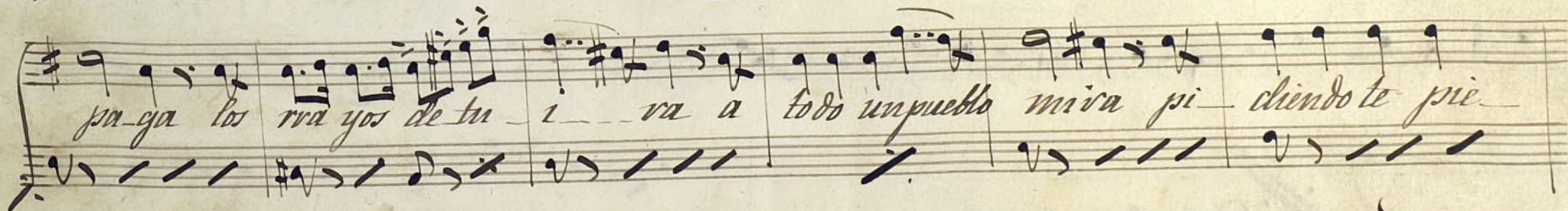
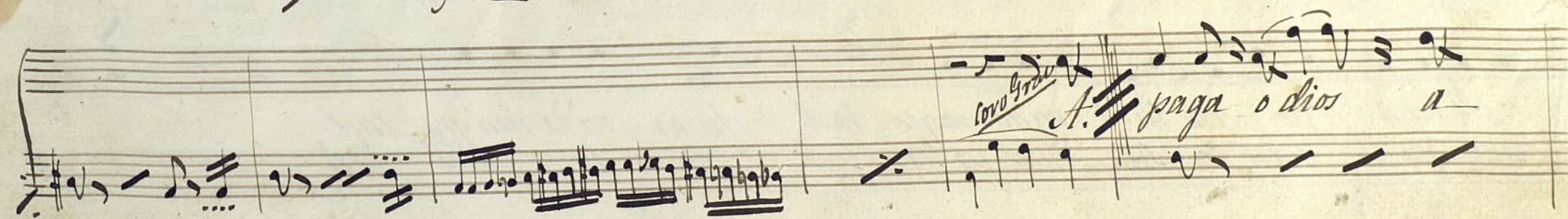
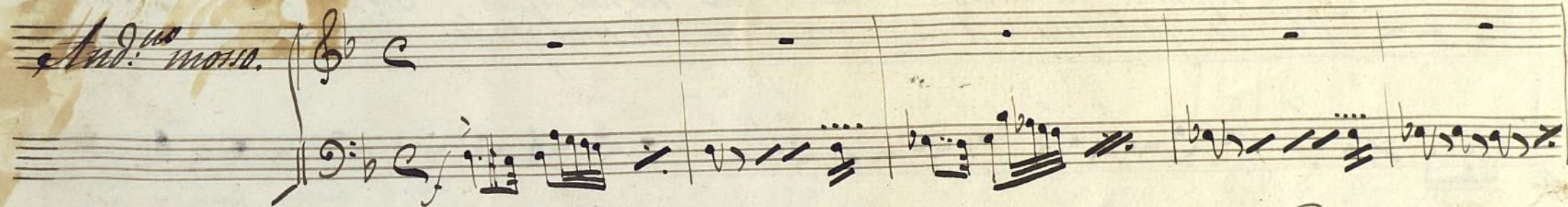
ci o; quien vis te los campos de ale gre ver dor quien
de ce el sol cual en som bra nos muesta su far. y en
~~ten ta a quel ocu lo ve so que dias es co gio lo es~~

En sus cris ta les so no ros al ri o; al an ra mur mul lo per fu me ala
tan to la lu na de amor pa li de ce be bi en do en sus o jos des te llos de
~~cu da la ma no que al or be sus ten ta y el an gel de mu nte se es pa da le~~
ritard°

Flor pro pio
atun go
coro General
no hay
ala # hasta la # *una* ~~veces mas~~
y vuelve ala # hasta la # *y Salta al fin*
Poco Più^{do}
cu a les te ho va les te oh bah

Quedono de este instrumento las dradas cuerdas
Al himno de D. J. et Pedro Ceballos
acompañado de la orquesta

Plegaria



que son ante tu tro no los tro nos de la tier ra Aun que os

Mi ti ga tu jus ti cia y se cual padre blan do que os

soplo los a ter ra tu ai ra da mi ges tad tu ai ra da mi ges tad tu ta per do ran do su dulce po tes tad su dulce po tes tad

A. De ala # asta la # y sigue pa ga o Dios a pa ga los

ra gos de tu i ra a todoun pue blo mi ra pi dien do te pic

Handwritten musical score on three staves. The first staff contains the lyrics: "dad. pi- dien do te pie- dad. pi- dien do te pie-". The second staff contains: "dad. pi- da pi- dad. pi- dad pie- dad pie- dad pie- dad Se- ñor pie- dad. Se- ñor pie-". The third staff contains: "dad o- Dios & Pie- dad" followed by a double bar line and the word "Fin.". The music is written in a cursive style with various note values and rests.

Andante
Allegro: No puedo may go muer
Allegro Seta clamas

Acto 2^{do} coro de Guerreros

Aquí.

Andante
Allegro Seta clamas guerreros al Señor. Dirán

Andante

que apartando las olas del rojo piélagos hin- chado. a- briste a tu pueblo a

ma do ca- mino de sal va- cion y jun- tam do las hun- dis- te a

lla en sus simas pro- fun- das a las puertas furi- bundas del ti- na- no. fa- va

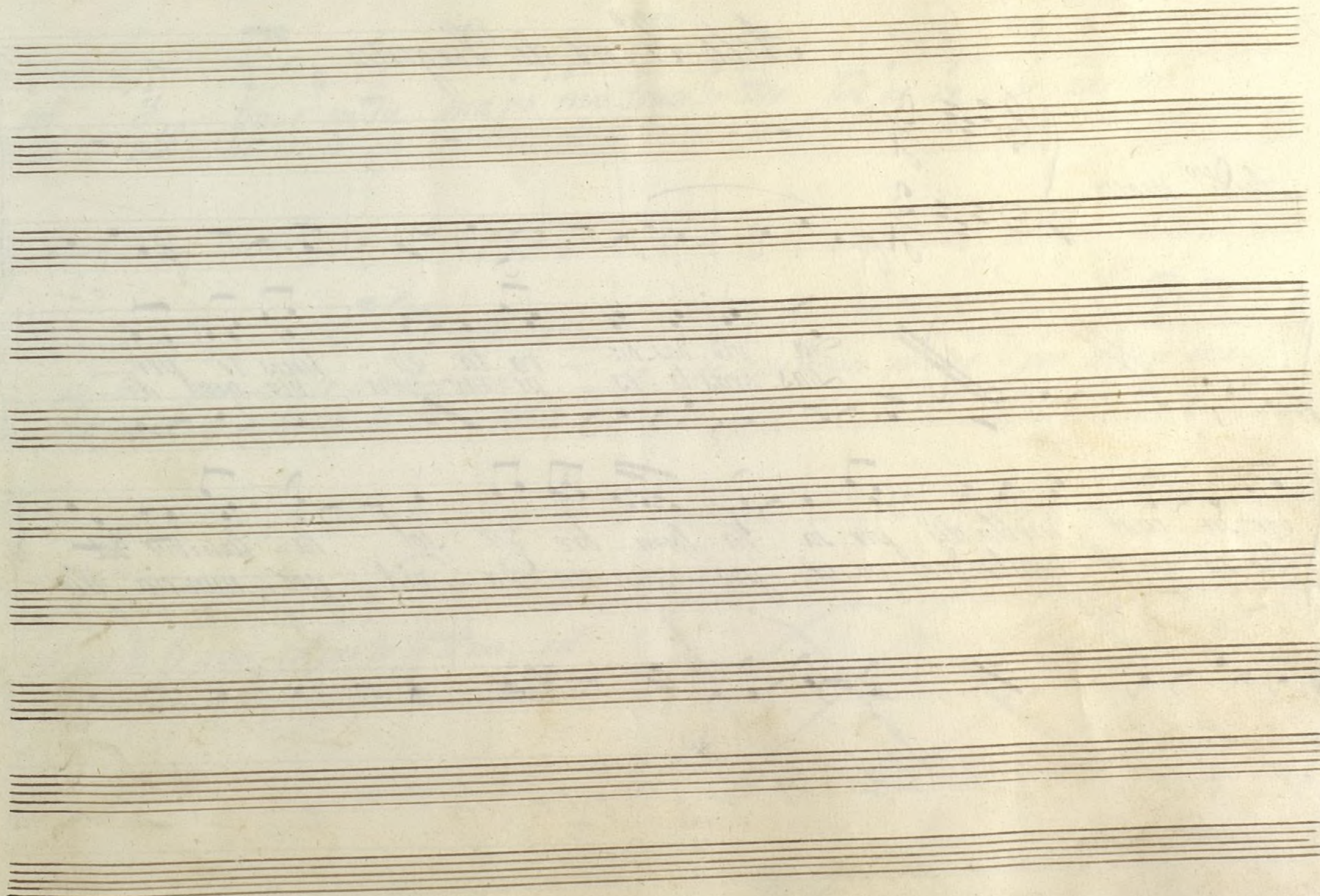
on; di-ri-jé Señor el bon-ro. del Pas-tor de te-re-bin-to y.
 caya de sangre tin-to el vil gi-gante a sus pies A-co-ge el humil-de
 rue-go que e-le-va tu pueblo tois-te co-mo en o-reb-a-co-gis-te la ple-garia de Moi-
 ses Y ha-ra la gente da-ñi-na que en con-tras-tase ar-mo. tu pompa a la ter-re di-
 vi-na co-mo con-vier-to en vi-na i-na Los muros de Je-ru-sa-lén

Handwritten musical score for three staves. The first staff begins with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are: "tu pompa a terre di vi-na como con virtú en ru-i-na los". The second staff continues the melody with lyrics: "muros de Je-ri-co it pp co-ge el humilde rue go- que". The third staff concludes the phrase with lyrics: "ele-va tu pueblo. tis te" followed by a long, sweeping melisma line. The notation includes various note values, rests, and dynamic markings such as "pp".

tu pompa a terre di vi-na como con virtú en ru-i-na los

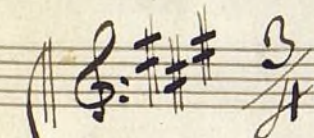
muros de Je-ri-co it pp co-ge el humilde rue go- que

ele-va tu pueblo. tis te



Acto 3^o Coro de Virgenes

And.^{mo} mosso.



Sa-vid des-ba-
Las. aras te es-

ra-ta la
pe-rar ven

hues te per
vir-gens di-

ver-sa cual
cho-sa ya el

niebla dis per-sa
nombre dees po-sa

la lumb-re del sol
pro-nun-cia Da-vid

la lumb-re del
pro-nun-cia di-

sol y tra-e en su mano mos-trando sus bri-os ca-be-ras im-
vid al he-ro-te en sal-ra de di-cha en el ol-mo a si como al

pi-os por-do-te a mi-col ca-be-ras de-vin pi-os por-do-te a mi-
ol-mo se en la-ra en la vid a si como al ol-mo se en la-ra en la

col por-do te a mi col por-do te a mi-col

vid se en la-ra en la vid se en la-ra en la vid

arzo
fino

Ahora recitan algunos versos y luego repite todo cantando la 2ª Letra.

Ayuntamiento de Madrid

octa 29, 30 31.

Setim 2. 3. 4.

Tiple 1.^o

Coros, en la Oratoria: Saul,

Musica

del intro Saldani.

Cant. en la tragedia: Saul; música de Salomé.

Acto 1.^o Saul.

Fipile. 1.^o

And.^{no} maestoso

No hay o tro Dios q'muestro Dios.

Dios es el Dios de la ver dad? Dios es el rey del mar y el

Sol En cielo y tierra es Je ho vah!

No hay o tro Dios q'muestro. Dios en cielo y tierra es Je ho

Estrofas 8

Vol

Dios De Glo.

qui en

es

va h!

es el q.^o vier te la llu via y ro.
 dios el suan da to de lux ~~ma~~ plan
 rio soen tre to dos los fue blos seos

vis te los cam pos de ale gre ver
 sol cual en so la brua sus mu les tra su
 quel ven tu ro so que dios es co

da sus cris ta les so no ros al
 tam to la lu na de ma pa li
 cu da la ma no. que al or be sus

an ra mur mu llo. per fu me a la
 bien docu sus o jos des te llos de
 an gel de muor te sus pa da le

Dor,
far
gio

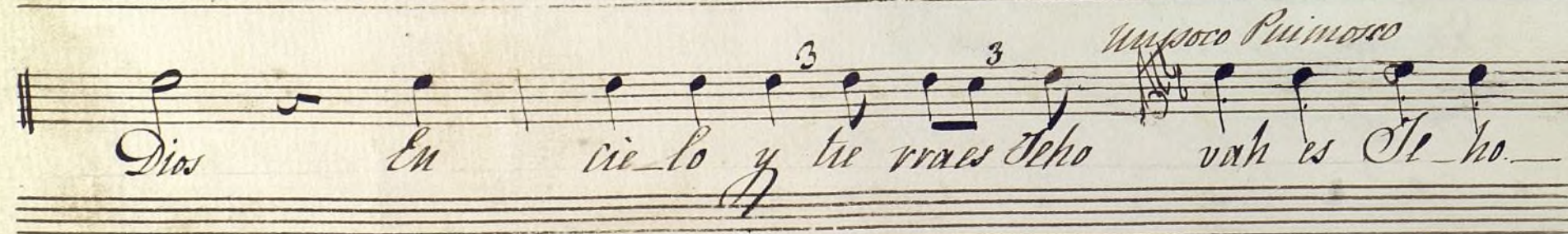
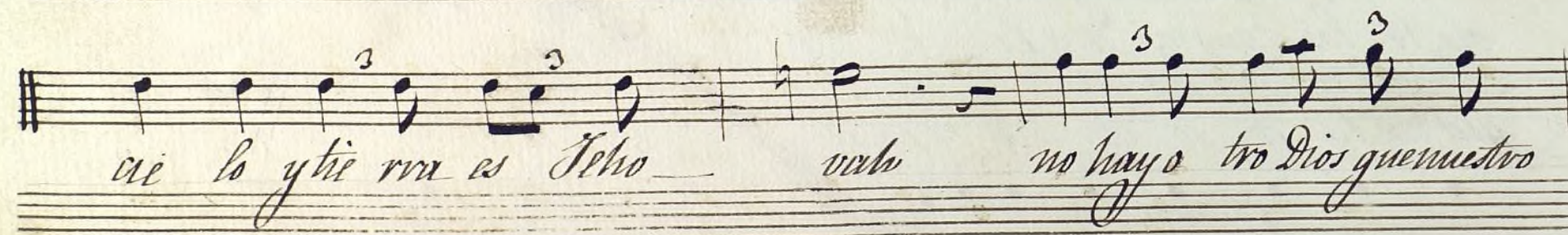
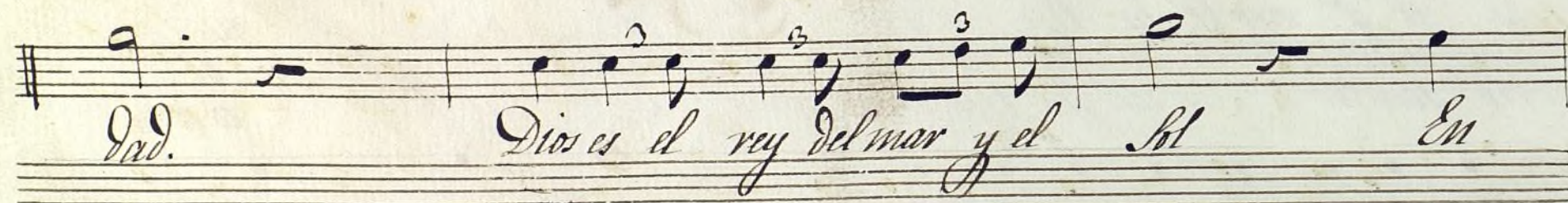
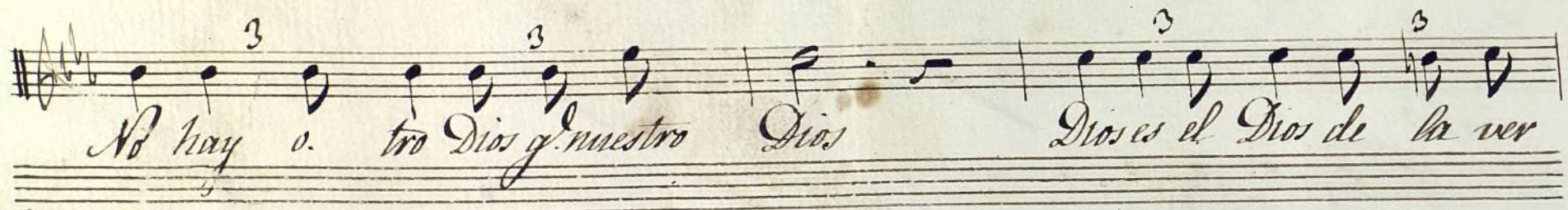
qui en
By en
lo es

ri o; al
 de ce be
 ten ta y el

Flor
para
dio.

DL. ala
ala
y sigue
mas

V. S.



Plegaria

Andantino mosso

A handwritten musical score for a piece titled 'Plegaria'. The tempo is marked 'Andantino mosso'. The score is written on ten staves. The first staff has a treble clef and a key signature of one flat. The music is in a 2/4 time signature. The lyrics are written in Spanish. The score begins with a double bar line and a key signature change to one flat. The lyrics are: 'pa-ga Dios! a pa-ga los rra yos de tu i-ra, a to downpue blo. mi-ra pi dien do te pie dad? pi dien do te pie dad? pi dien do te pie dad! son an te tu tro no los. que i Mi ti ga tu jus ti cia y tro nos de la tier-ra A un so-jo lo los a. se cual pa dre blan do; que es ten ta per do.

ter - ra tu mi - ra da ma ges tad! tu ai
 nam do tu dul ce po tes tad.

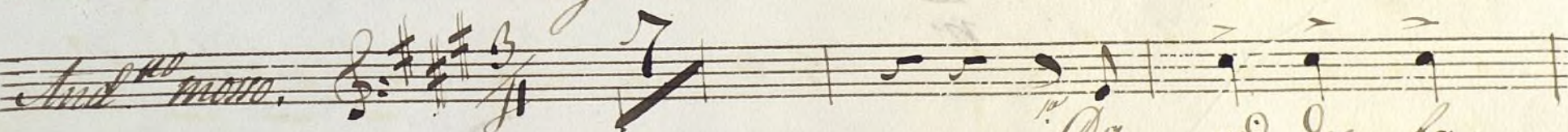
ga da ma ges tad.
 dul ce po tes.
 pa ga o Dios! a pa ga los ra yos de tu
 ti - ra a todo un pue - blo. mi - ra, pi
 dien do te pue dad. pi diendo te pue
 dad. pi diendo te pue dad pue dad pue
 dad pue dad pue dad Se ñor pue dad Se ñor pue
 dad. pue dad.

Cal
ala

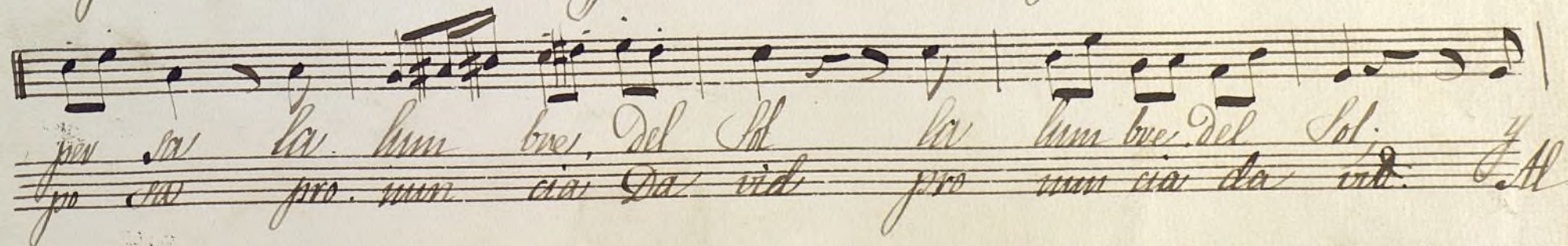
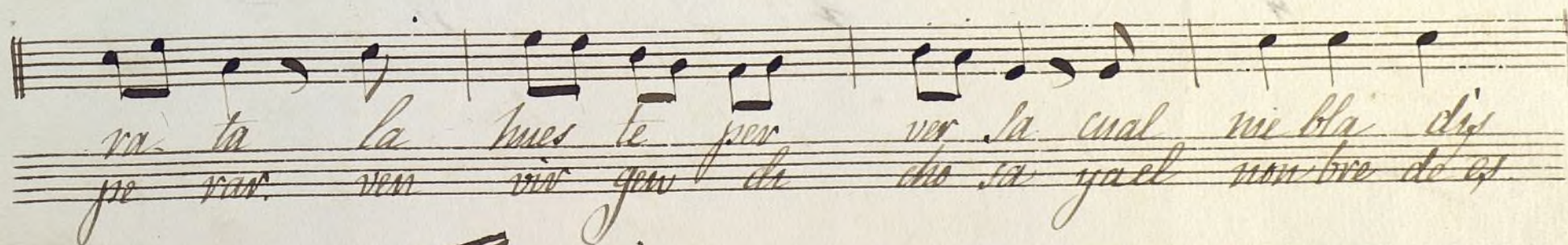
Acto Segundo

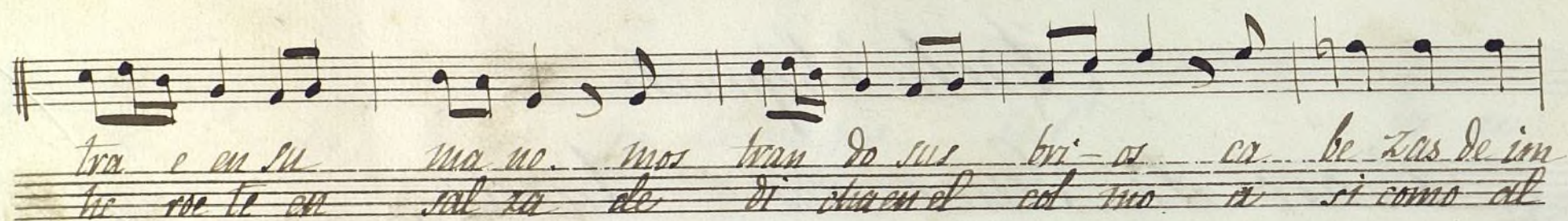
Coro de Guerreros Tacet.

Acto 3.º con de Virgenes

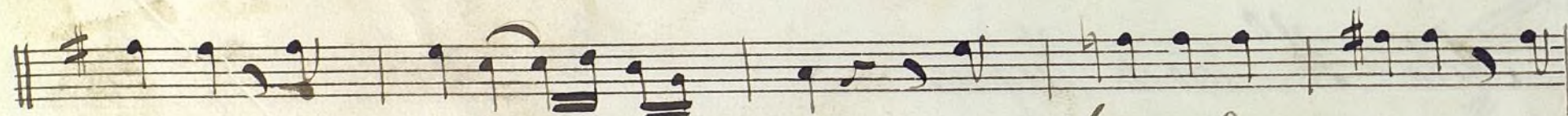


1.ª Da vid des ba
2.ª Las a mas te es

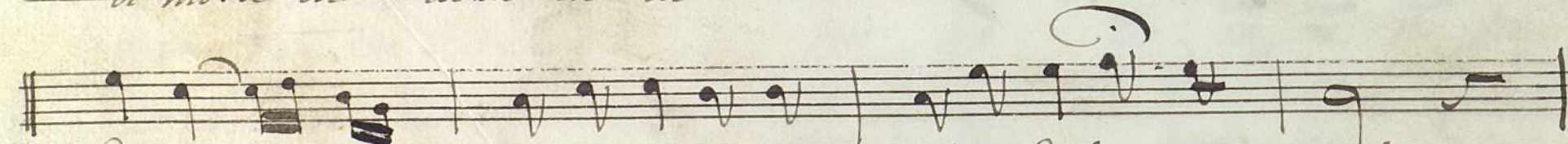




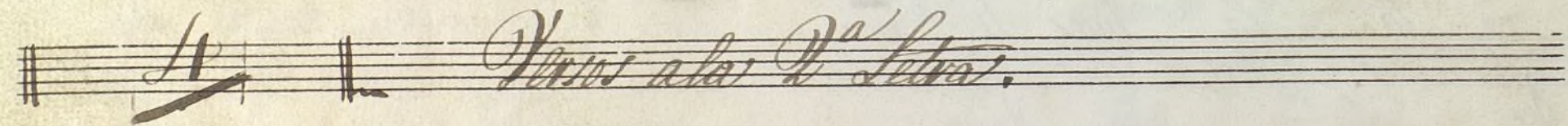
tra e en su ma no. nos tran do sus bri- as ca be zas de im
te re te en sal ra de di ctu en el col mo a si como al



pi os por dote a mi col ca be zas de im pi os por
ol mo. se en la ra en la vid a si como al olmo se en



dote a mi col por dote a mi col por dote a mi col
lara en la vid se en lara en la vid se en lara en la vid.



Versos ala 2ª Letra.

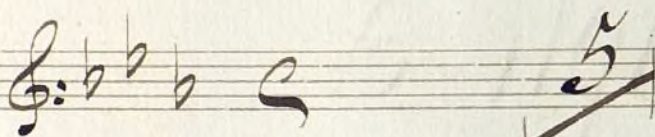
Triple S.

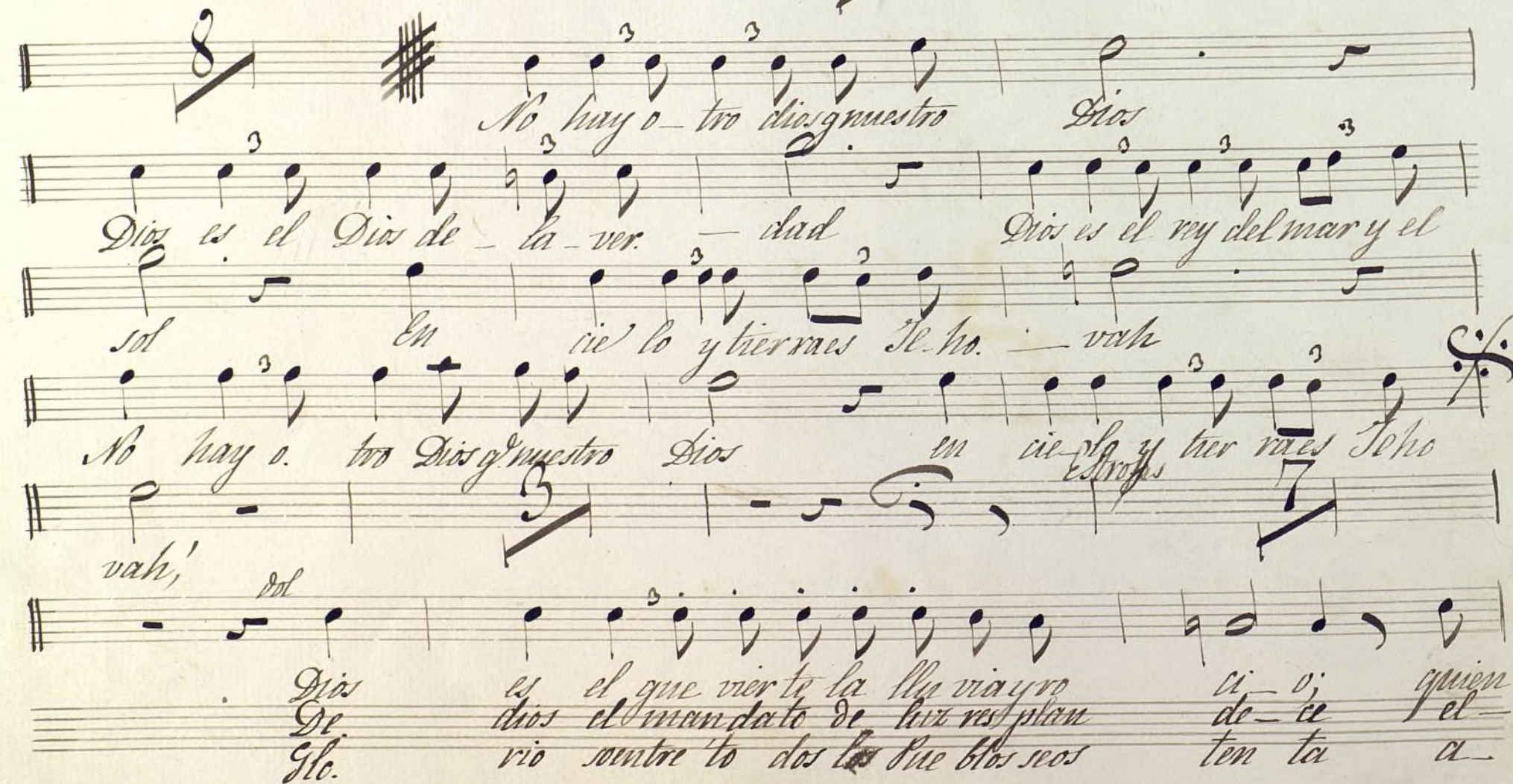
Coros Del Saul del metro Salomoni.



Acto 1.º Saul

Expte 1.º

And.^{no.} maestro. 



No hay o- tro dios g'nuestro Dios
Dios es el Dios de la ver- dad Dios es el rey del mar y el
sol En cie- lo y tier- ras Je- ho- vah
No hay o- tro Dios g'nuestro Dios en cie- lo y tier- ras Je- ho
vahn, dol
Dios es el que vierte la lluvia y ro- ci- o; quien
de- da el man- dato de luz res- plan- de- ce el
Glo- rio- so sobre to- dos los Pue- blos se- os ten- ta- ca

vis te los campos de ale gre ver.
sol cual en som bra nos mues tra su.
quel ven tu ro so. que dios es. co -

dor, fau. gio quier y en. lo es.

da sus cris ta les so no. vos al
tan to la lu na dea mor pali
in da la ma no. gal or be, sus

vi. o; al ce. be ten ta y el

an ra mur mu llo per fu me a la
bien do en sus o jos des te llos de
an. gel de muerte su es pa da le


Flov. par. dio. D. C. ala # hasta y sigue

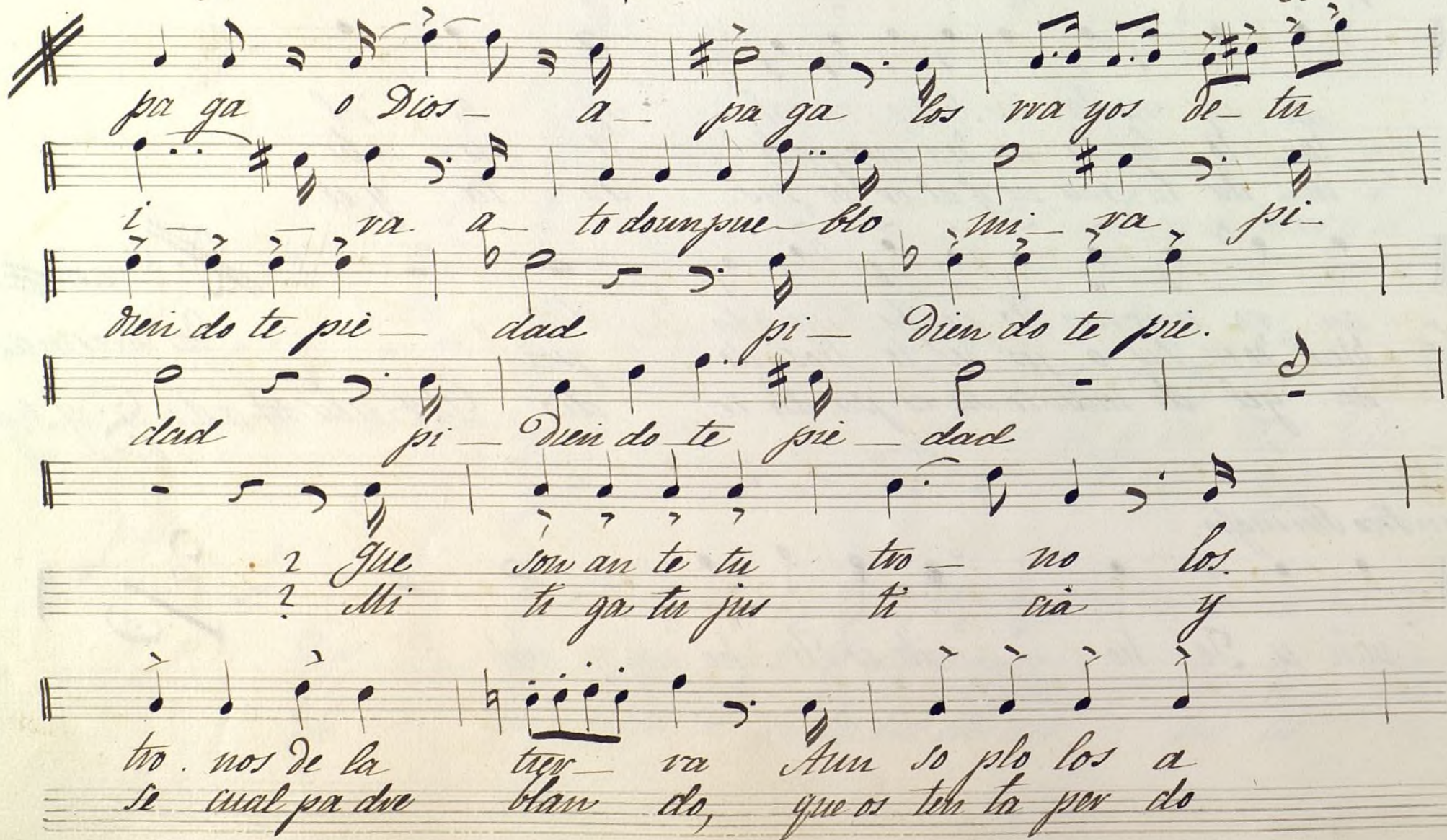
~~Ala # hasta~~
dos veces mas.

un Poco Più mosso.

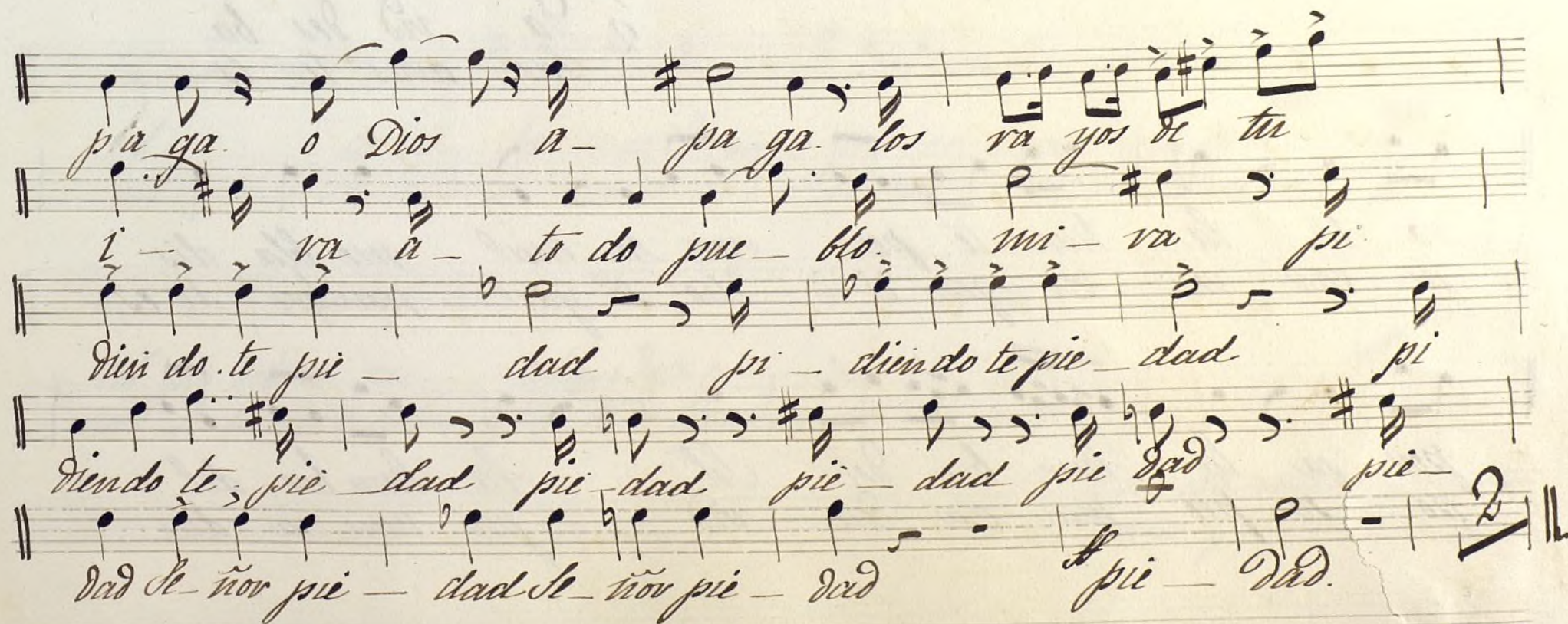
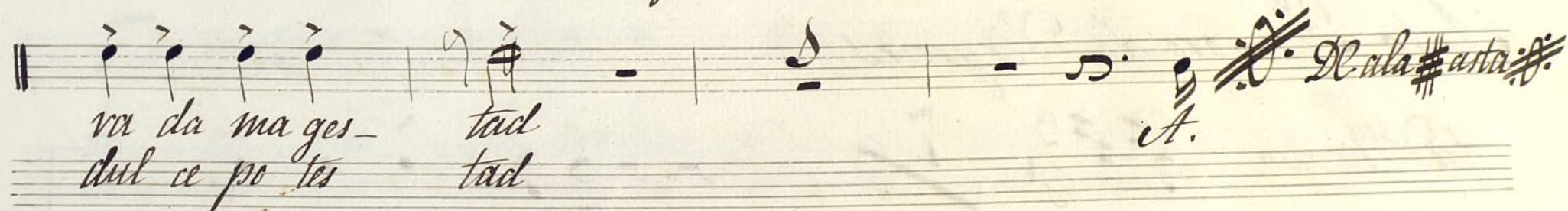
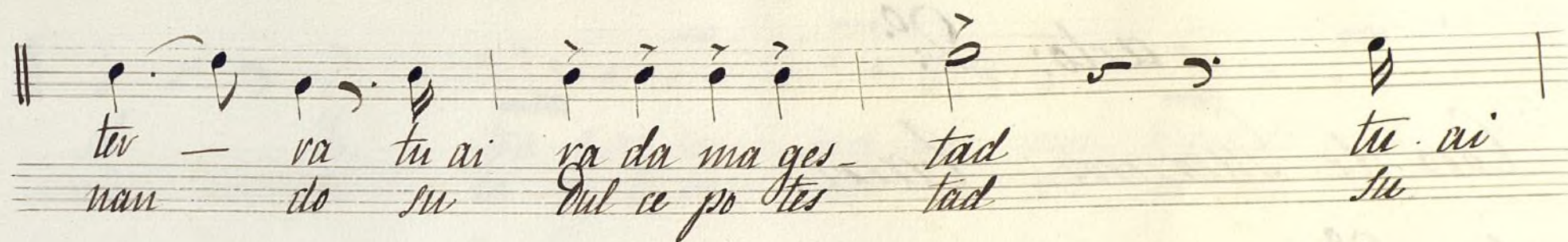
vah es Je ho — vah es Je ho — vah

Regarica

And^{mo} mosso. 



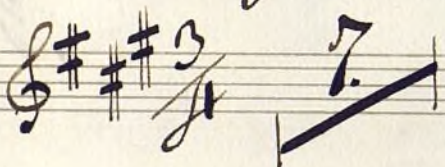
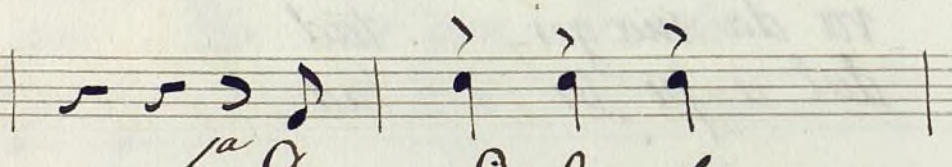
pa ga o Dios a pa ga los va yos de tu
i va a to down que blo mi va pi.
ven do te pre dad pi ven do te pre.
dad pi ven do te pre dad.
Que son an te tu tro no los.
Mi ti ga tu jus ti cia y
tro nos de la tier ra. Aun so plo los a
se cual pa dre blan do, que os ten ta per do



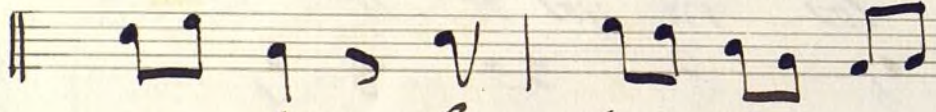
acto: 2.º

Coro de Guerreros Tacet.

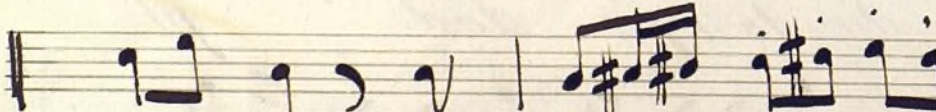
Acto 3.º coro de Virgenes

And^{te} mosso.  

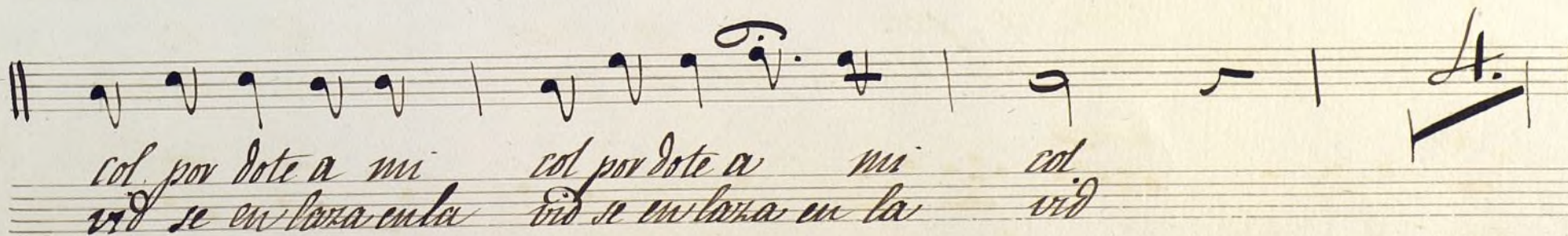
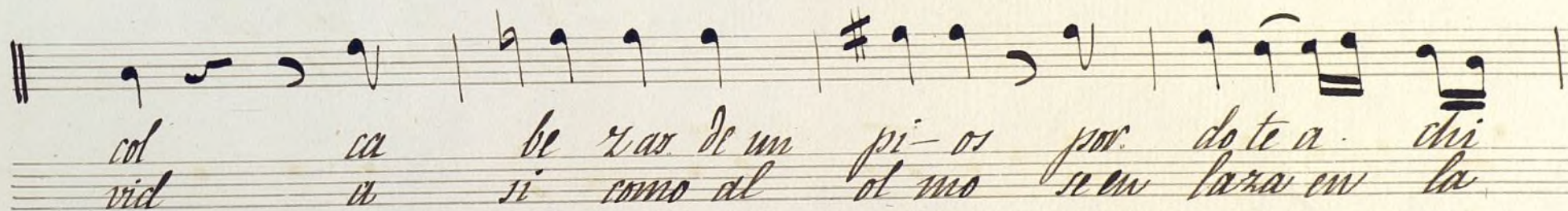
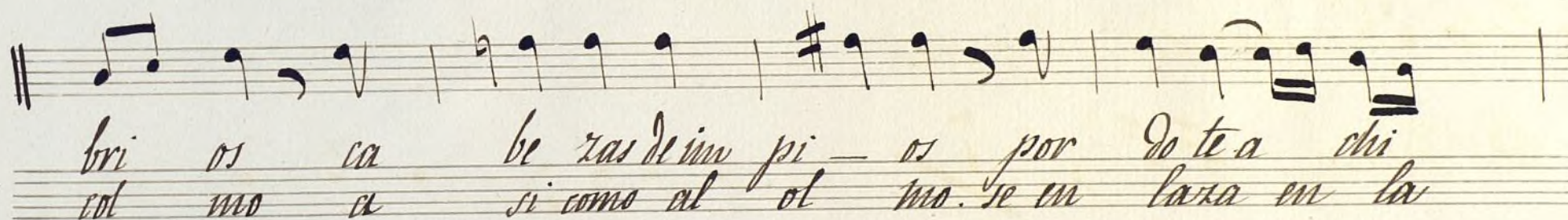
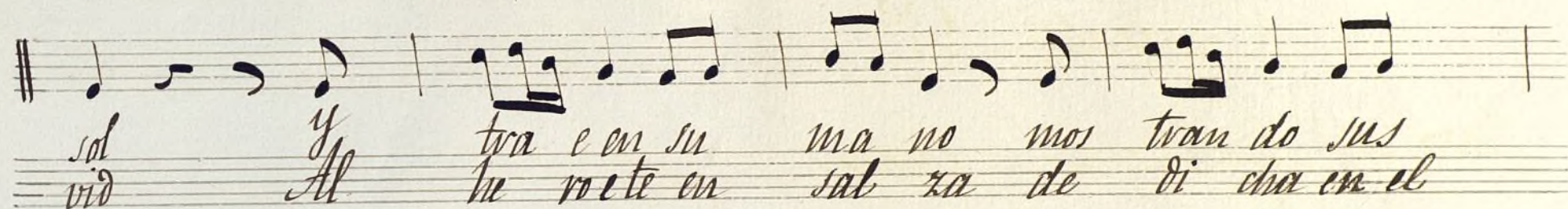
^{1.ª} Da - vid des ba
^{2.ª} Las a - ras te es



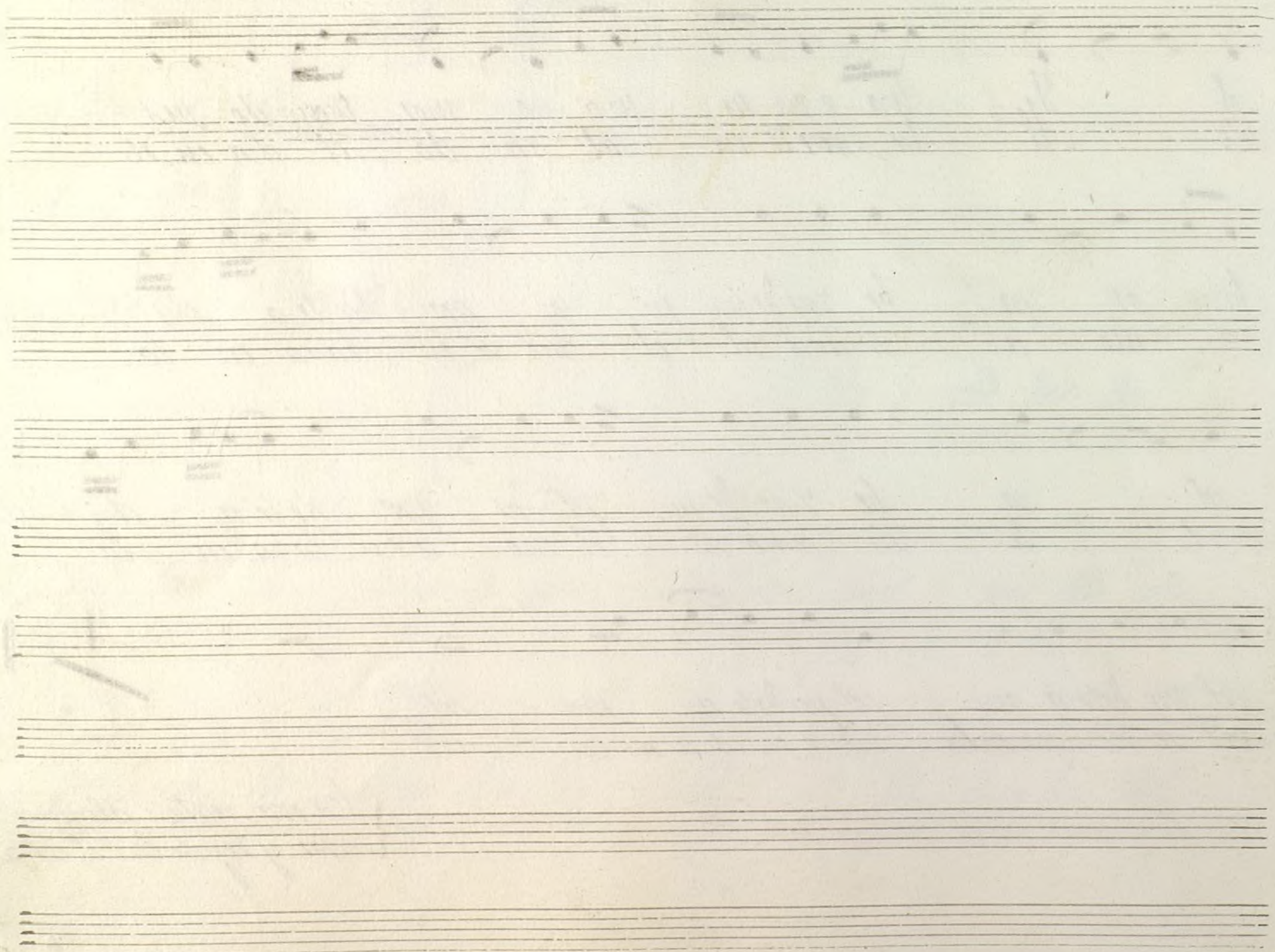
va ta la pues te per. ver sa cual mi bla dis
pe var ven vir gen di cho sa yael nom bre de es



per sa la lum bre del Sol la lum bre del
po sa pro. mun cia da vid pro mun cia da



{ ha ora recitan algunos
versos y repite la 2ª letra



Tiple S:

Coros en la tragedia. Saul.

musica del mro Saldoni



Acto 1.º Sml.

Triple. 1.º

And.^{mo} maestoso. $\text{G:} \flat \flat \text{C}$ 5/4

No hay o tro Dios q' nuestro Dios Dioses el Dios de la ver
dad. Dios es el rey del mar. y el
Sol en cie lo y tier ras Je oh vah
No hay o tro Dios que nuestro Dios en cie lo y tier ras Je oh
vah. estrofas.
Dios es el que vierte la llu via y ro ci o quien
de Dios el man da to de lux res plan de ce el
Glo rio so entre to dos los fue blos seos ten ta a'

vis te los campos de ale-gre ver
sol cual en som-bra nos muestra su
quel ven tu ro-so que Dios es co-

dor — quien
faz — y en
go — No es.

da sus cris ta les sono vos al
tan to la lu na de amor pa li
tu da la ma no g'al orbe sus

ri — o; al
de — ce be
ten — ta y el

an — ra mur mu llo per fu — me a la —
bien do en sus o jos des te llos de —
an gel de muir te sus pa da le

flor —
par —
do —

~~Ala # asta la #~~
dos veces mas.
D.C. ala # asta y sigue

un poco Più mosso.

vah es Je ho — vah es Je oh — vah.

Slegaria

And^{no} mosso.

Handwritten musical score for 'Slegaria'. The score is written on ten staves. The first staff shows the tempo 'And^{no} mosso.' and the time signature 'C' (Common time). The music is in G major (one sharp) and 2/4 time. The lyrics are written in Spanish. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are: 'pa ga o Dios a pa ga los rayos de tu', 'ra, a to do un pue blo. mi ra pi', 'dien do te pie dad pi dien do te pie', 'dad. pi diendo te pie dad', 'Que son an te tu tro no los', 'Mi ti ga tu jus ti cia y', 'tro nos de la tier ra Aun so plo los a', 'se cual pa dre blan do que os ten ta per do.'

pa ga o Dios a pa ga los rayos de tu

ra, a to do un pue blo. mi ra pi

dien do te pie dad pi dien do te pie

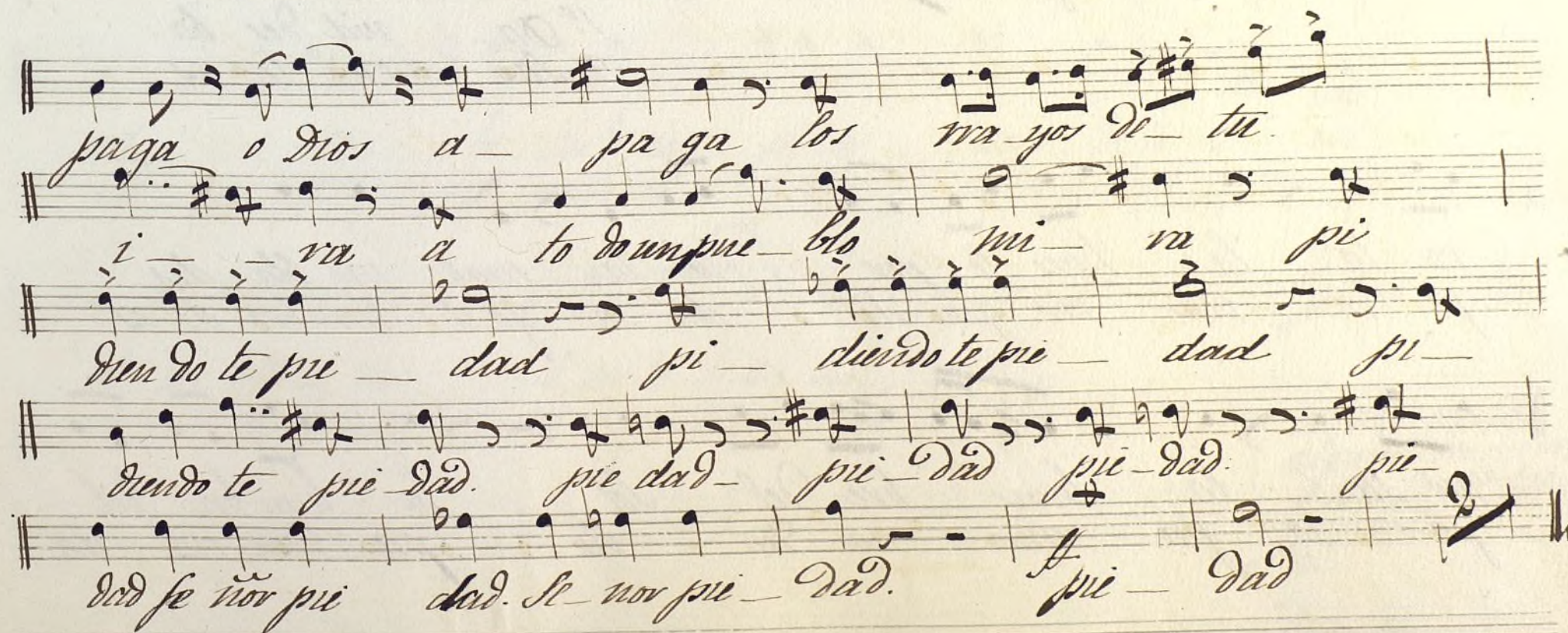
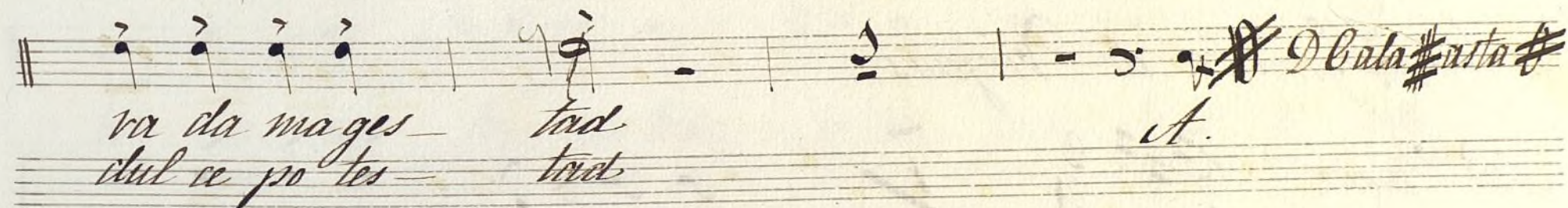
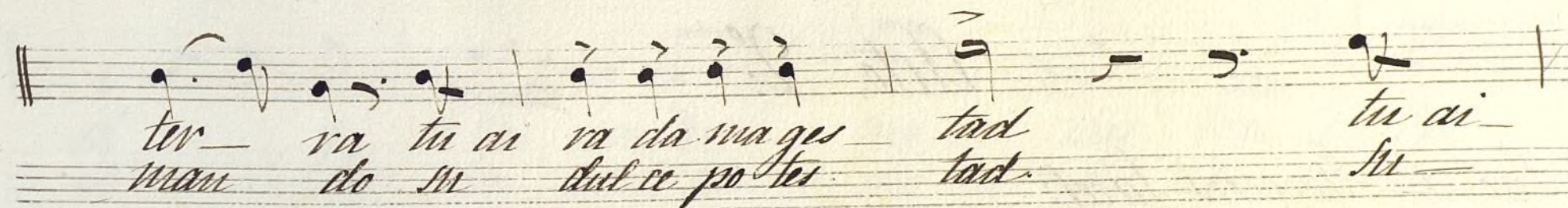
dad. pi diendo te pie dad

Que son an te tu tro no los

Mi ti ga tu jus ti cia y

tro nos de la tier ra Aun so plo los a

se cual pa dre blan do que os ten ta per do.



Acto. 2º

Coro de Guerreros tacet:

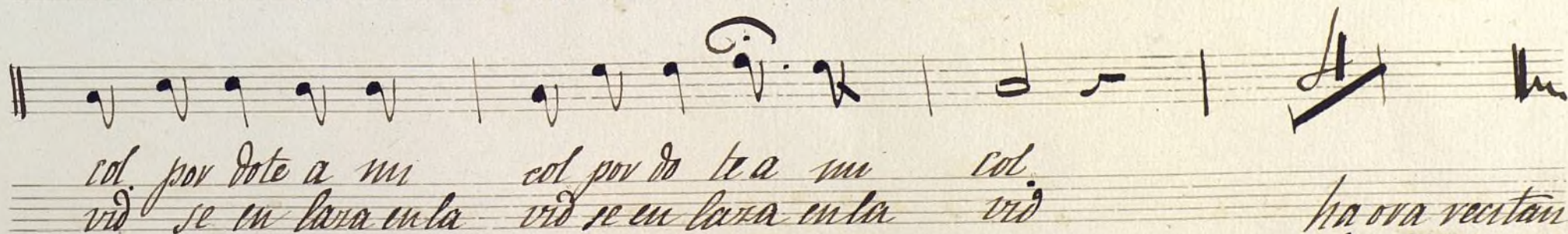
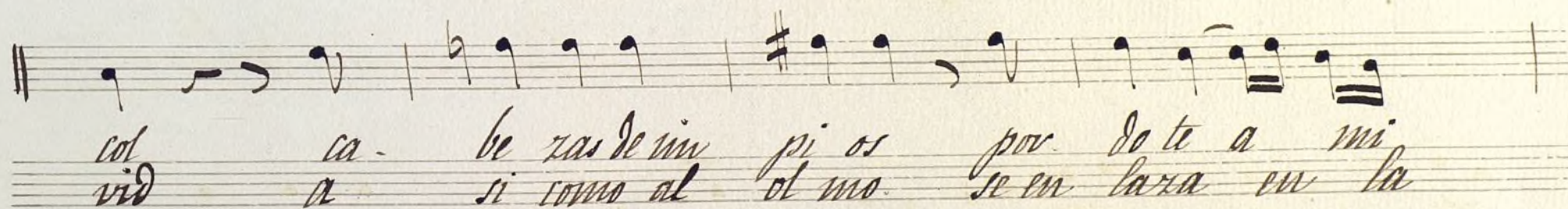
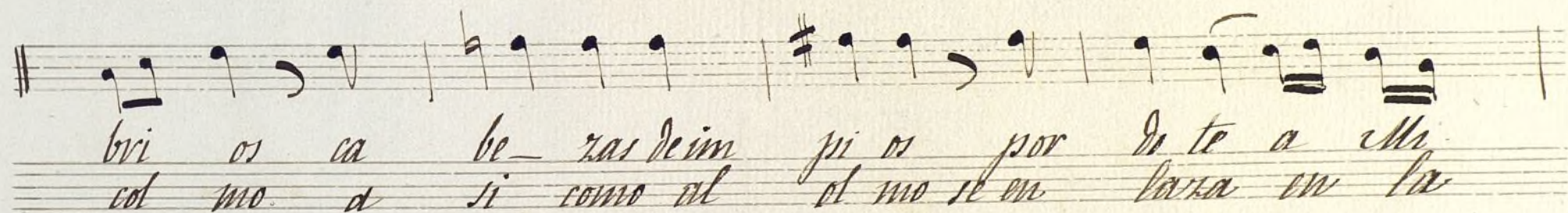
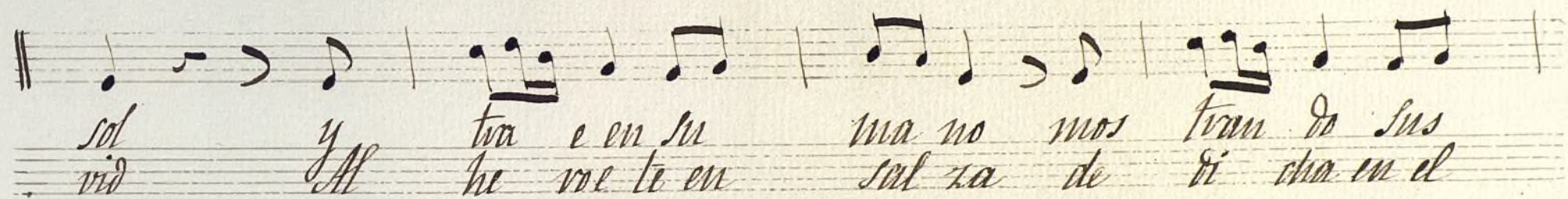
Acto 3º coro de Virgenes

And^{mo} mosso. $\text{G}\sharp\text{A}\text{B}$ $\frac{3}{4}$ **7**

1.^a Da- vid des ba
2. Las aras te es

ra ta la lue te per ver sa cual me bla dis
pe rar ven vir gen di cho sa ya el nom bre de es

per sa la lum bre del Sol la lum bre del
pa sa pro. num cia Da vid pro num cia da



ha ora recitan
algunos versos repi-
ten la 2ª volta
Fin

Ayuntamiento de Madrid

Viñeta. 2^o:

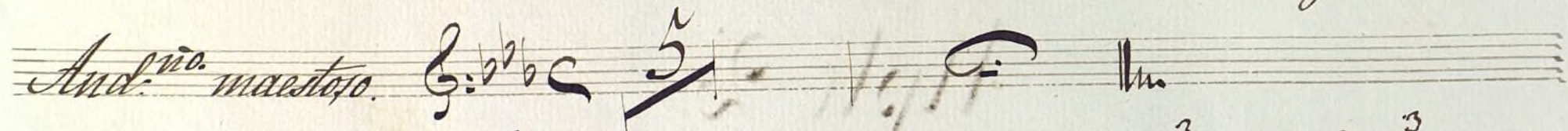
Coros en la Tragedia Saul.

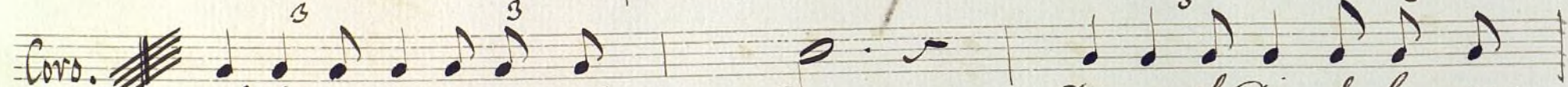
musica de Saldoni



Acto 1.º Saul.

Tiple 2.º

And.^{mo} maestoso.  5

Coro.  No hay o- tro Dios g^uestro Dios

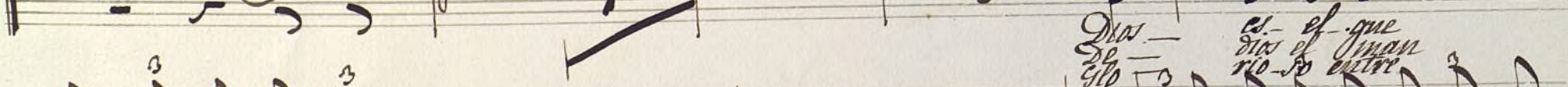
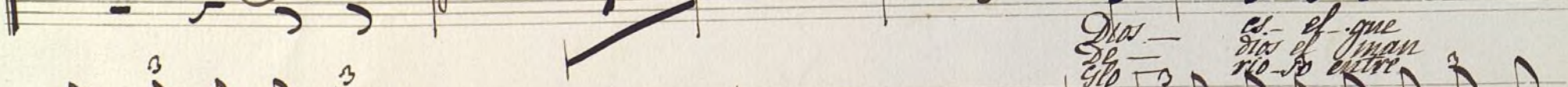
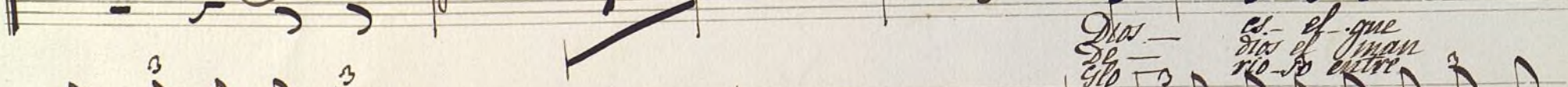
Dios es el Dios de la ver- dad

Dios es el rey del mar y el sol en

cie lo. y tier ra es Je ho- vah' No hay o- tro Dios g^uestro

Dios en- cie lo y tier ra es Je ho- vah' 

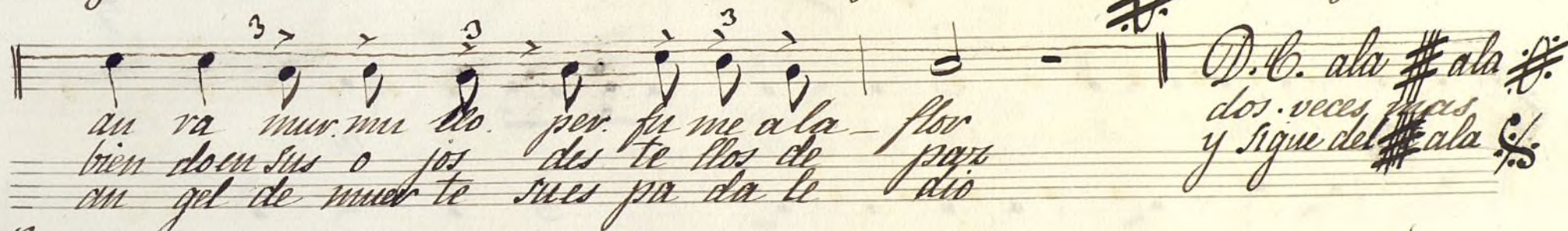
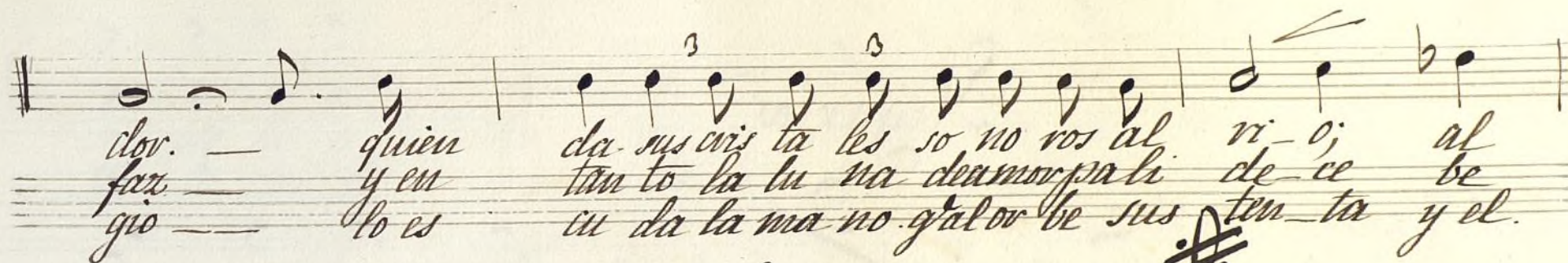
estajas. 7

 Dios es el que  es el que  es el que

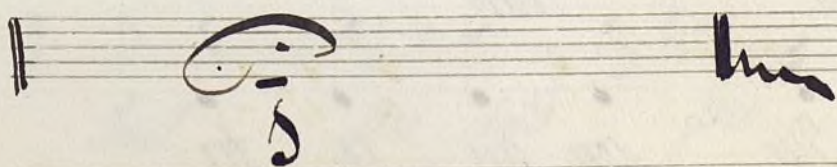
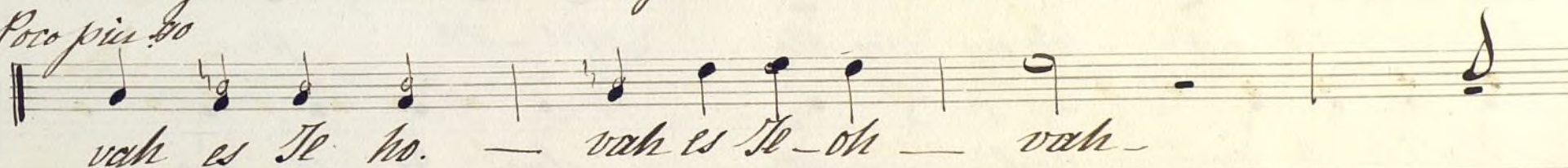
vis te los campos de a légre ver- da- to. de lux. res plan- to- dos los Pue- blos seos

ci- o; quien de ce el ten- ta a

vis te los campos de a légre ver- sol cual en son- bra nos mues- tra su que ven- tu- ro so. que Dios es co.



Poco più to

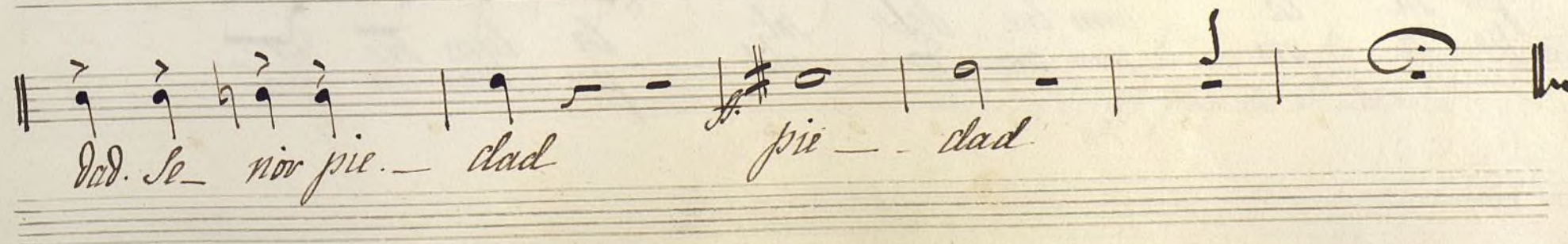
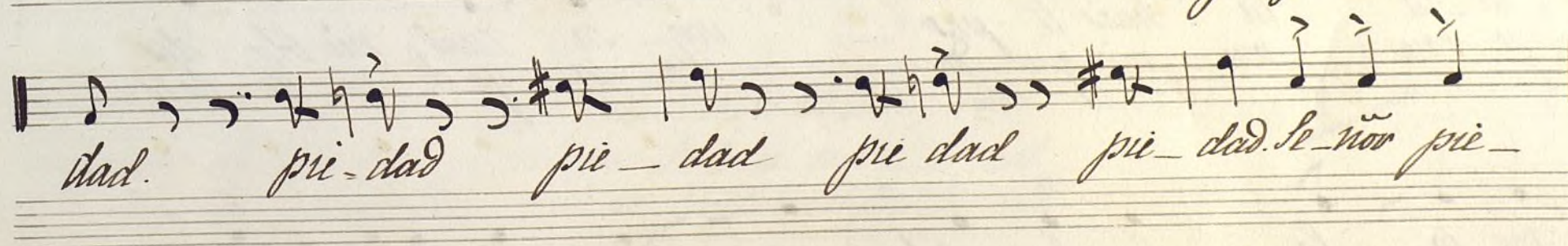
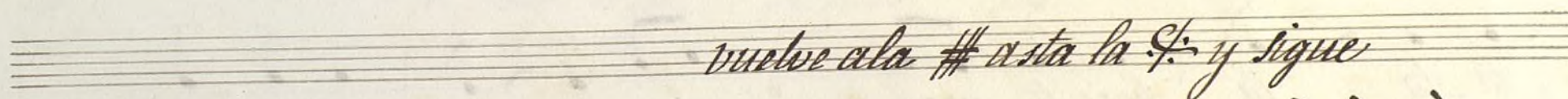
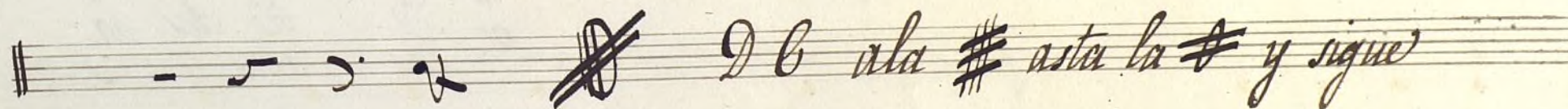
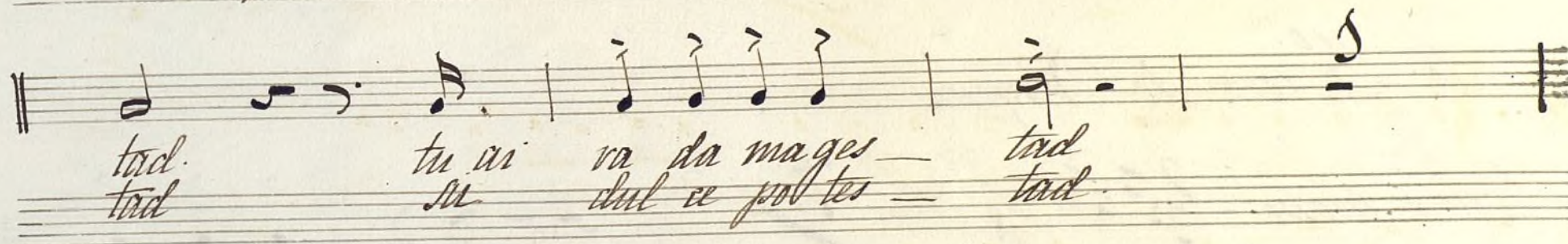
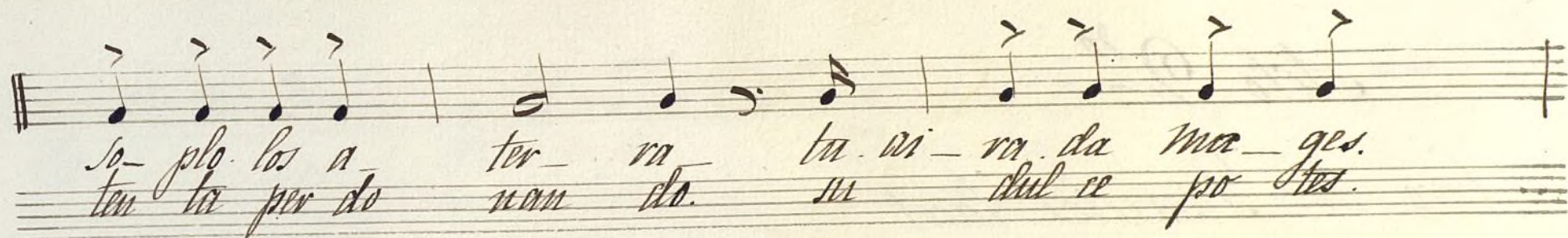


Stegaria.

And^{mo} Mosso. $\text{G}:\flat$ C

Handwritten musical score for 'Stegaria'. The score is written on five staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked 'And^{mo} Mosso.' and the time signature is 'C'. The music is in 2/4 time. The lyrics are in Spanish. The score includes a double bar line with a repeat sign and a '2' above it, indicating a second ending. The lyrics are: 'pa ga o Dios! a pa ga los ra yos de tu i ra a to do un pie blo mi ra pi den do te pie dad pi den do te pie dad pi den do te pie dad. Que son an te tu Mi ti ga tu jus tro no los tro nos de la tier ra? A un ti cia y se cual pa dre. blan do; que os.'

pa ga o Dios! a pa ga los ra yos de tu
i ra a to do un pie blo mi ra pi
den do te pie dad pi den do te pie
dad pi den do te pie dad.
? Que son an te tu
? Mi ti ga tu jus
tro no los tro nos de la tier ra? A un
ti cia y se cual pa dre. blan do; que os.

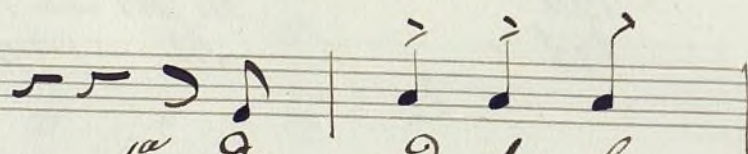


Acto. 2^{do}

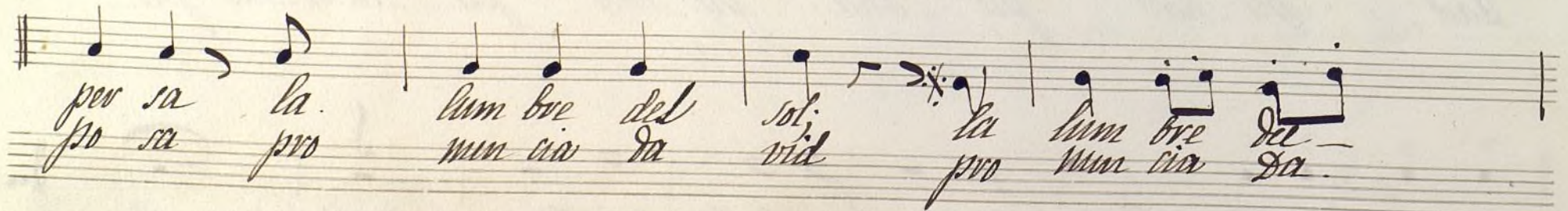
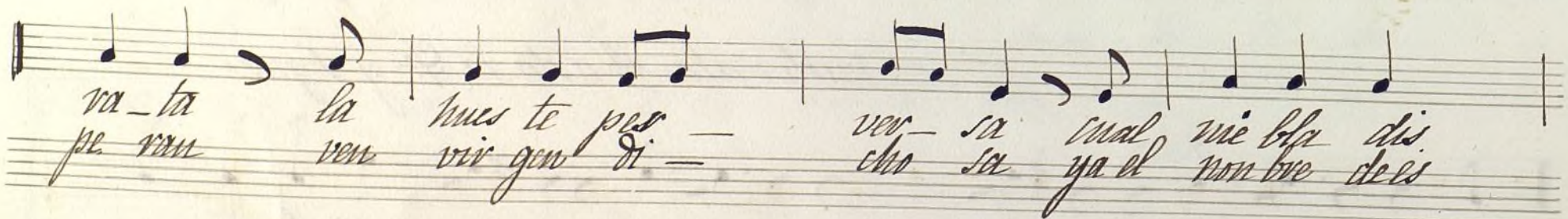
Coro de Guerreros sacet

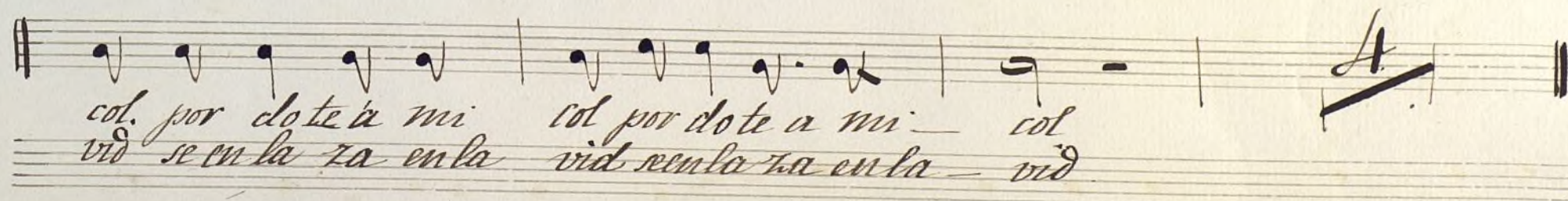
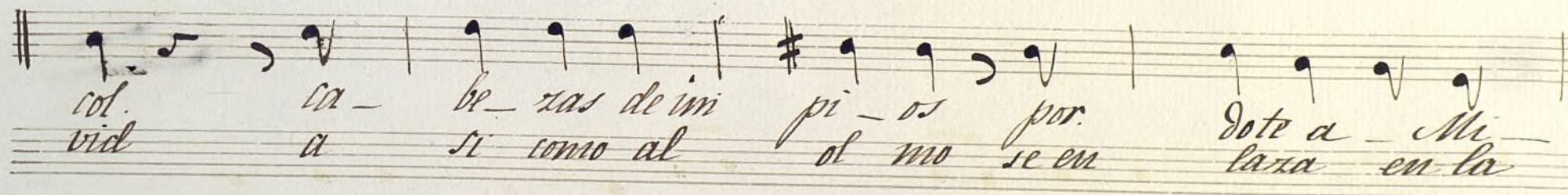
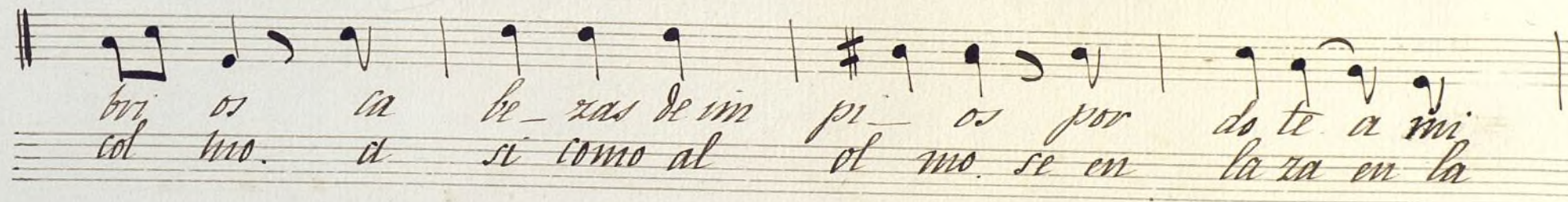
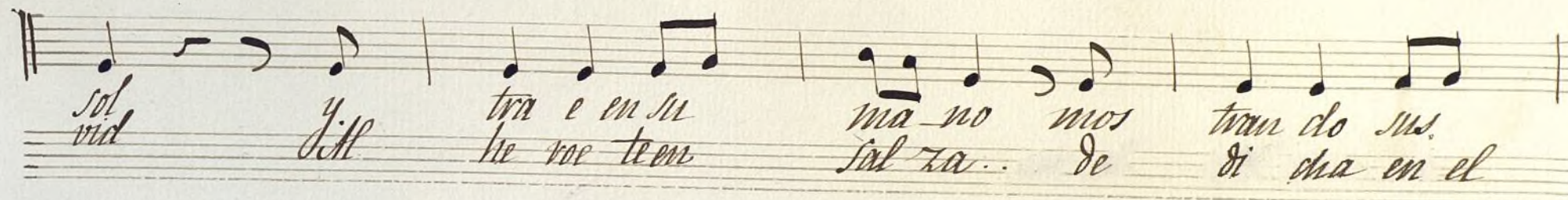
Acto 3^o Coro de Virgenes

Andro mosso. $\text{G}:\text{F}\text{F}\text{F} \frac{3}{4}$

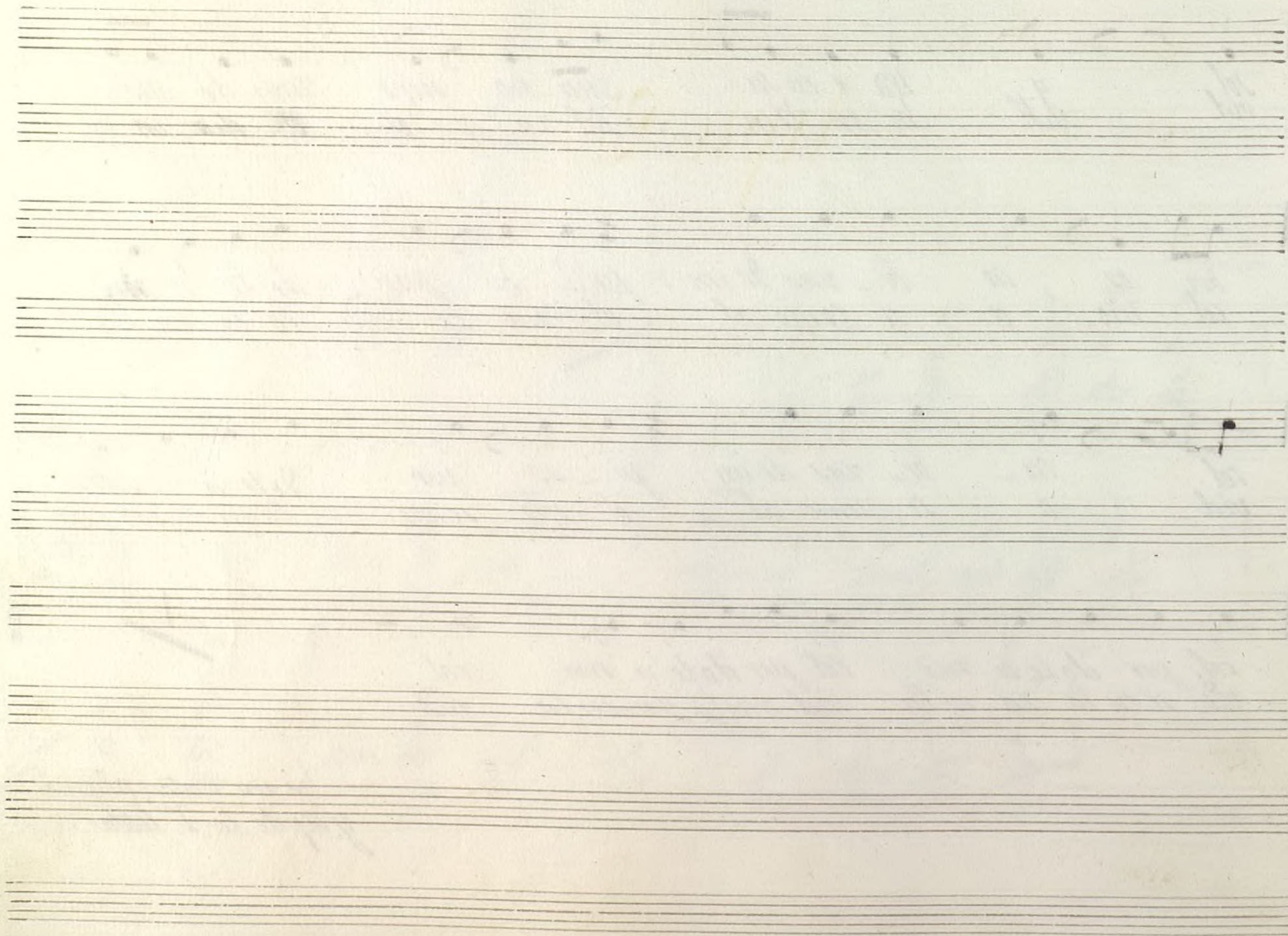


1^a Da- vid des ba
2^a Las aras te es.





ha ora recitar, algunos versos,
y repite la 2ª letra.



Tiple: 2º

Coros en la Tragedia Saul.

Musica de Saldoni.



Acto: 1.º Saul:

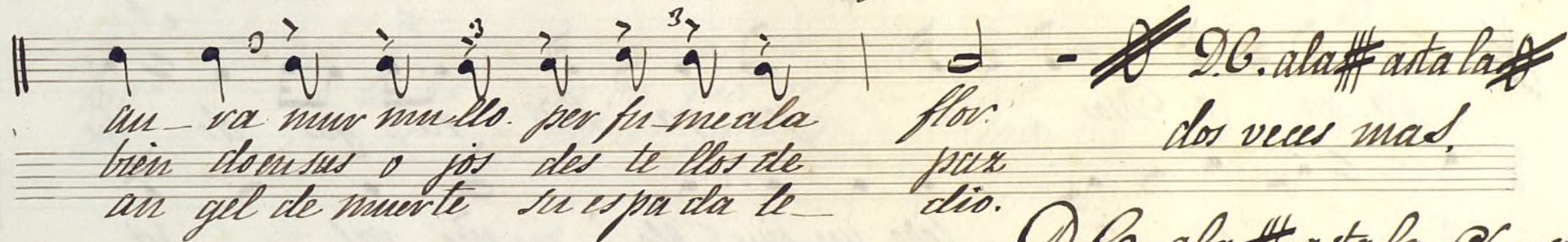
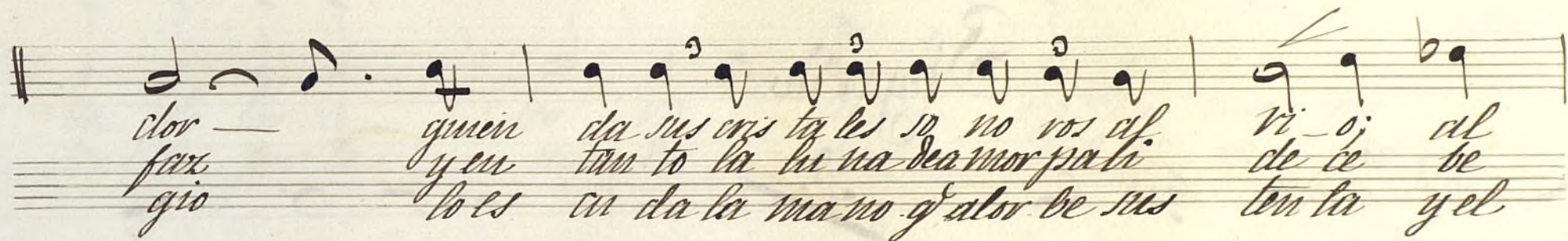
Cuple 2.º

And: no. maestro &: b b c

5.

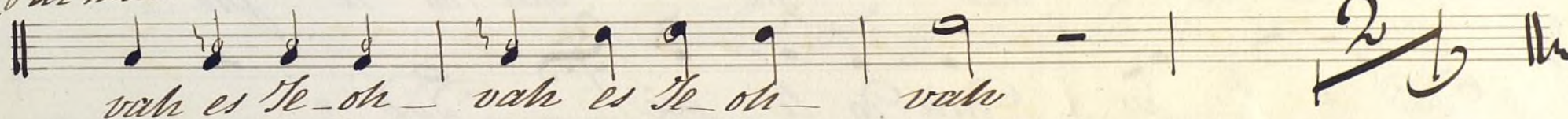
6.

Coro. No hay o- tro Dios q' nuestro Dios Dios es el Dios de la ver-
dad Dios es el rey del mar y el sol en
cie lo y tierra es se o- va- No hay o- tro Dios q' nuestro
Dios en- cie lo y tierra es se o- va-
estros
vies te la lla via y ro- si- o; quien vis te los campos de a legre ver
da to de lux ves plan- de te el sol cual en sombra nos muestra su
to dos los Pue blos seos ten ta a que venturoso quedos es co-



D.C. ala# asta la G. y sigue

poco Più mosso



Stegariva

And^{mo} mosso. 6/8

9.

A-

pa-ga o Dios a pa-ga los ra-yos de tu

i-ra a todo un pue-blo mi-ra si-

den-do te pre-dad si-den-do te pre-

dad si-den-do te pre-dad

Que son an-te tu

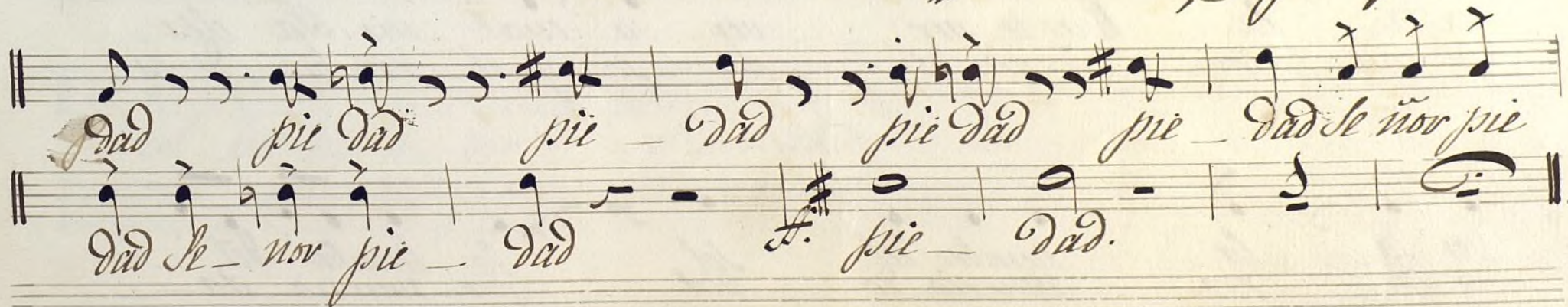
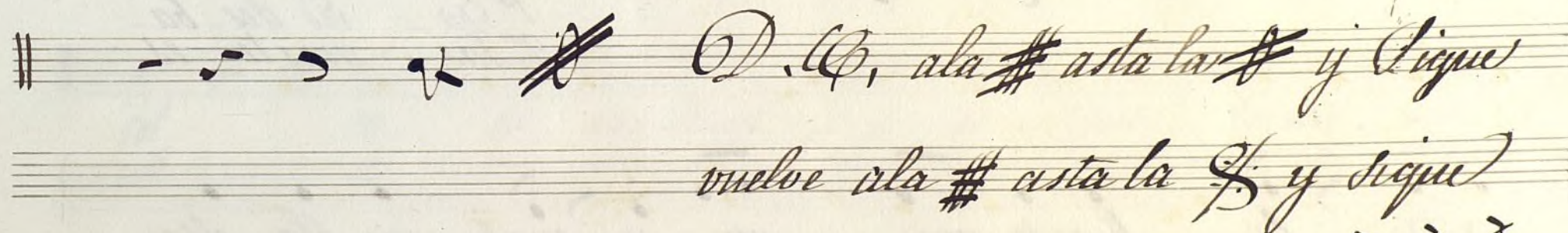
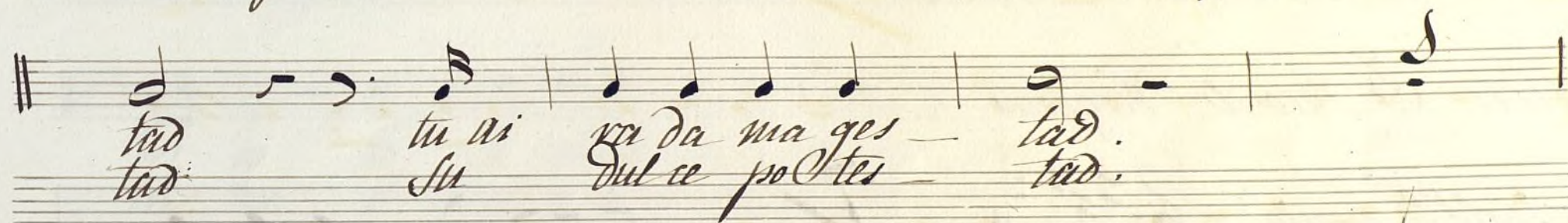
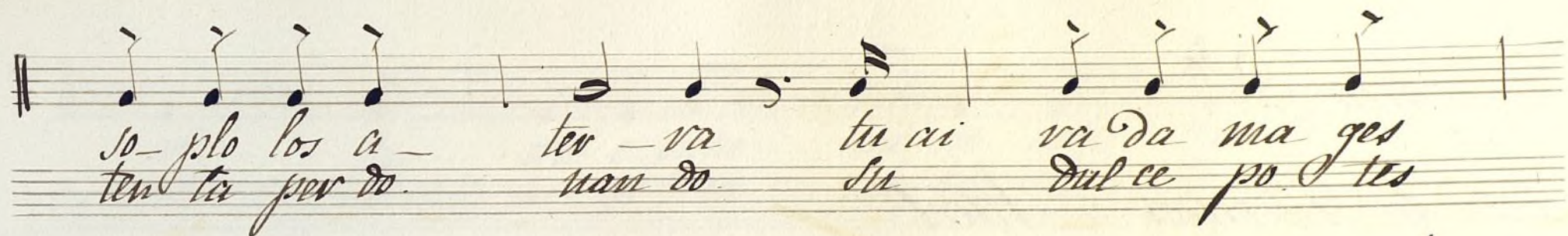
Mi-li-ga tu jus

tro no los tro nos de la

ti-ria y se cual pa-dre

tray-ven blan-do A un

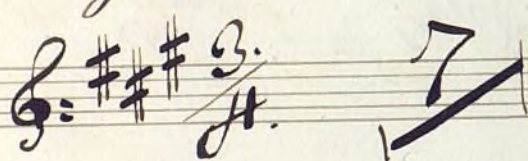
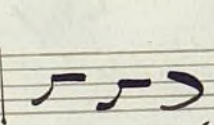




que os






















Acto 2.^{do}

Coro de Guerreros Facet




















Acto 3.^o Coro de Virgenes

And.^{mo}. mosso      

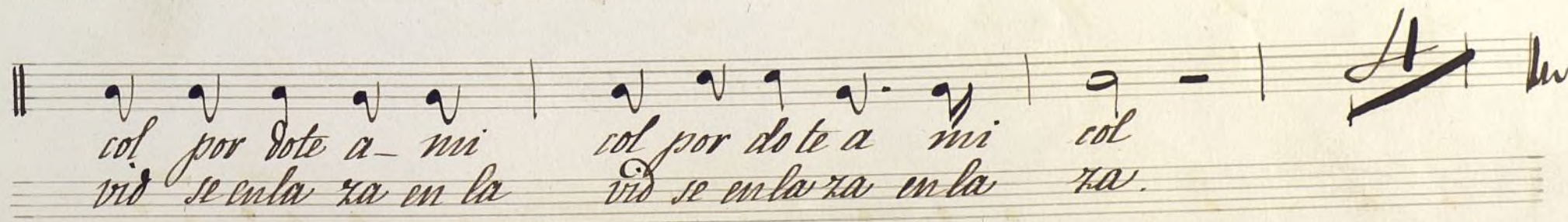
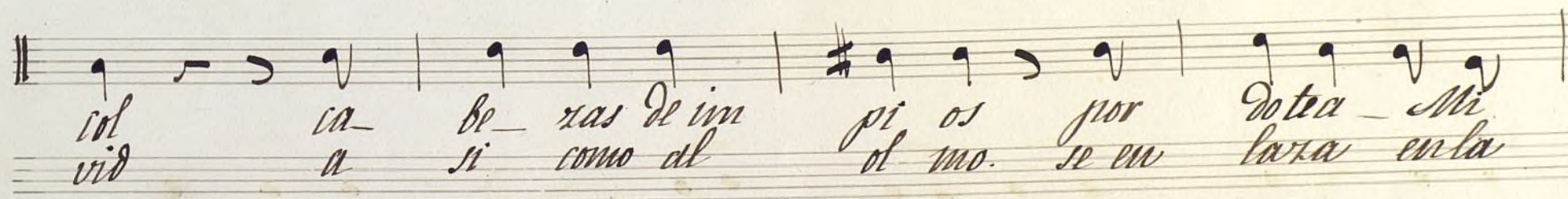
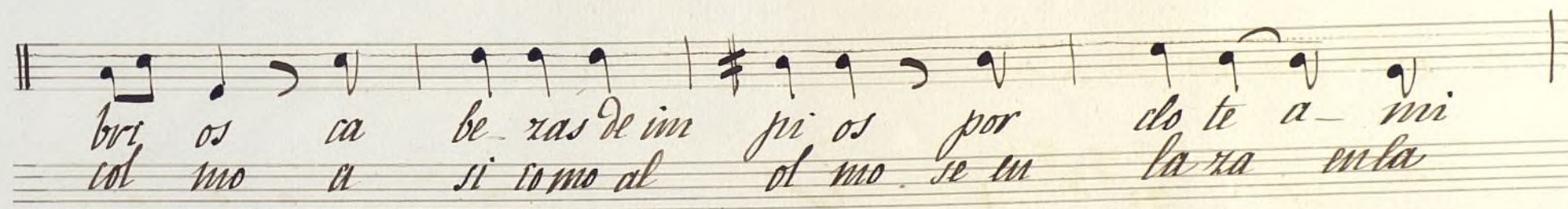
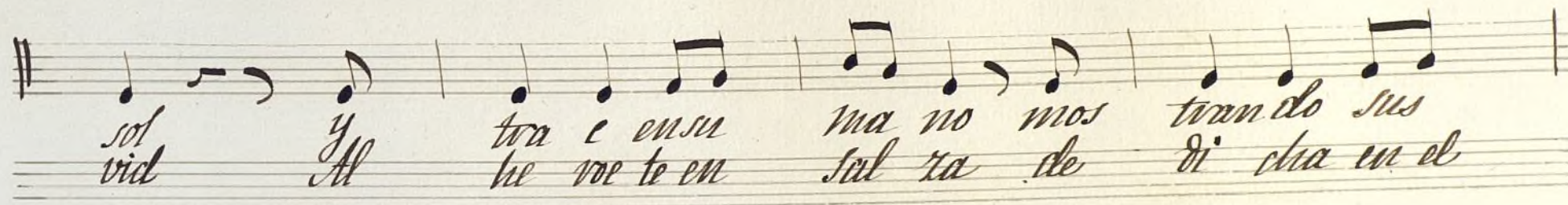
1.^a Da- vid des- ba-
2.^a Las. aras te es.

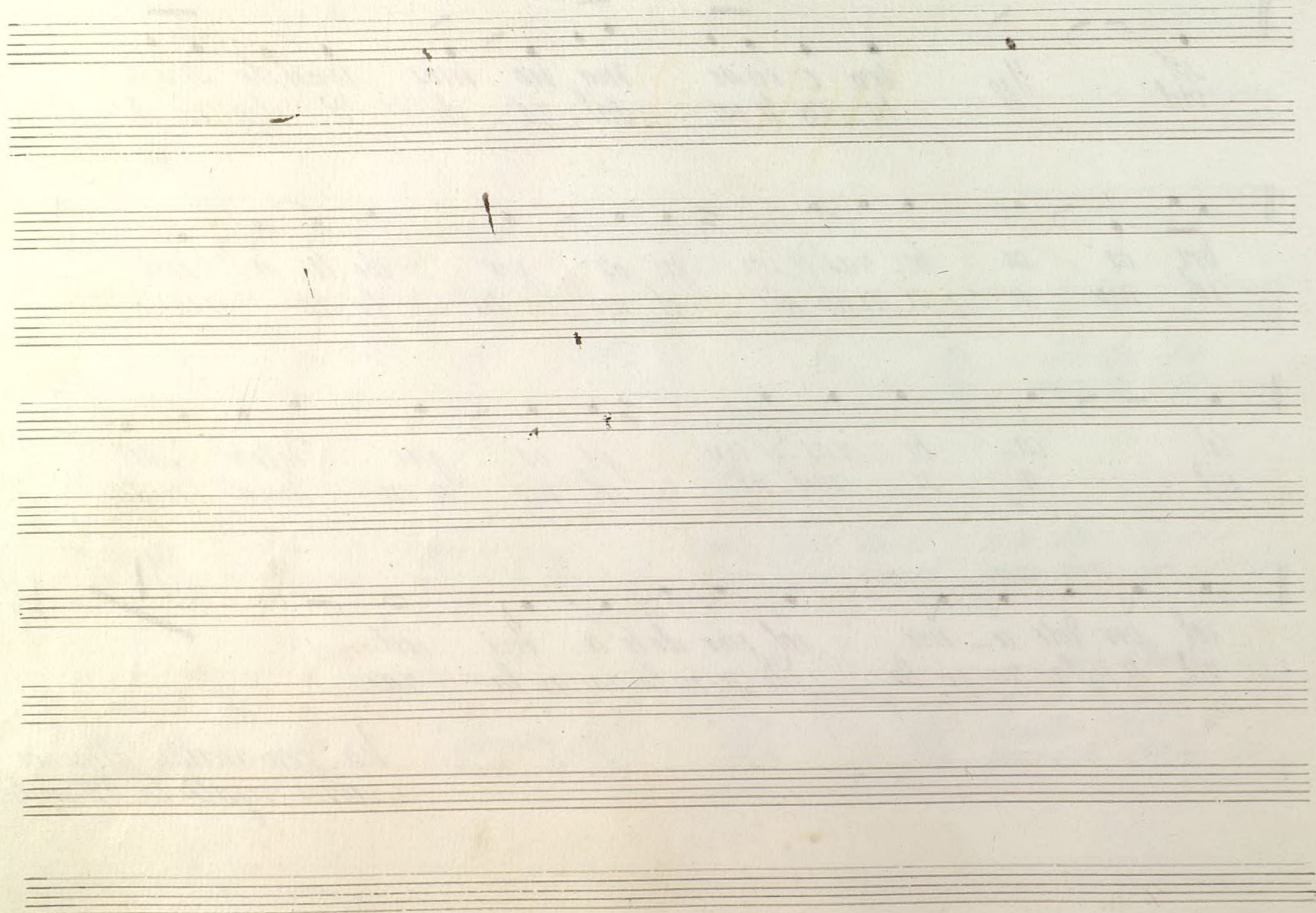
ra ta la Ines te per- ver- sa cual nie bla dis
pe ran ven vir gen di cho sa ya el non bre de es.

per sa la pro lum bre del Sol la lum bre del
pro sa pro nun cia da vid pro nun cia da



ha ora recitan algunos
versos repete la 2ª copla.

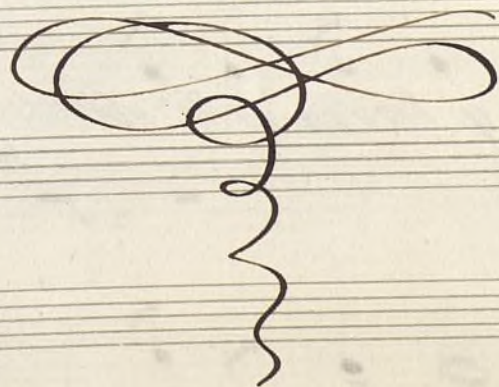


Ayuntamiento de Madrid

Tiple. 2º.

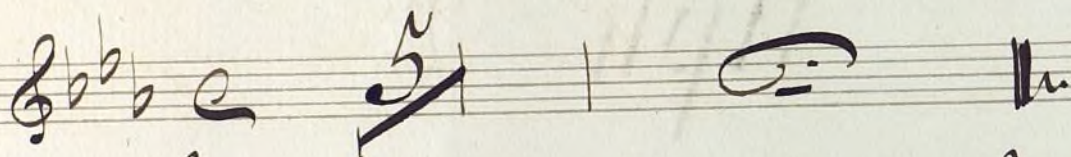
Coro en la Tragedia Saul.


Musica de Saldoni

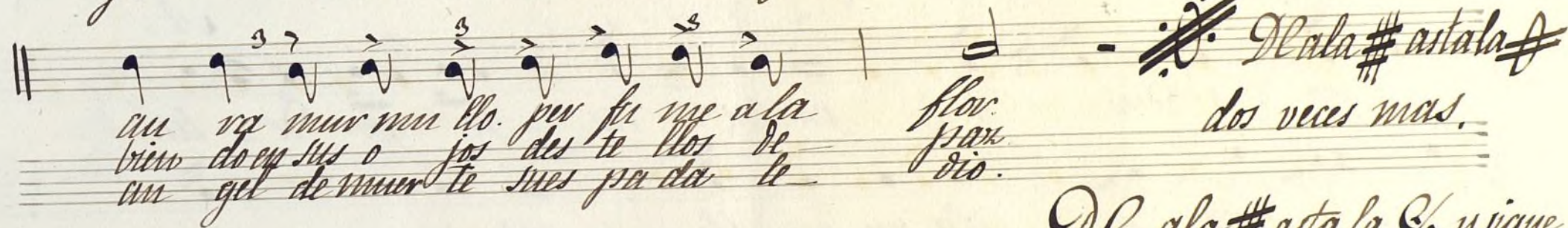
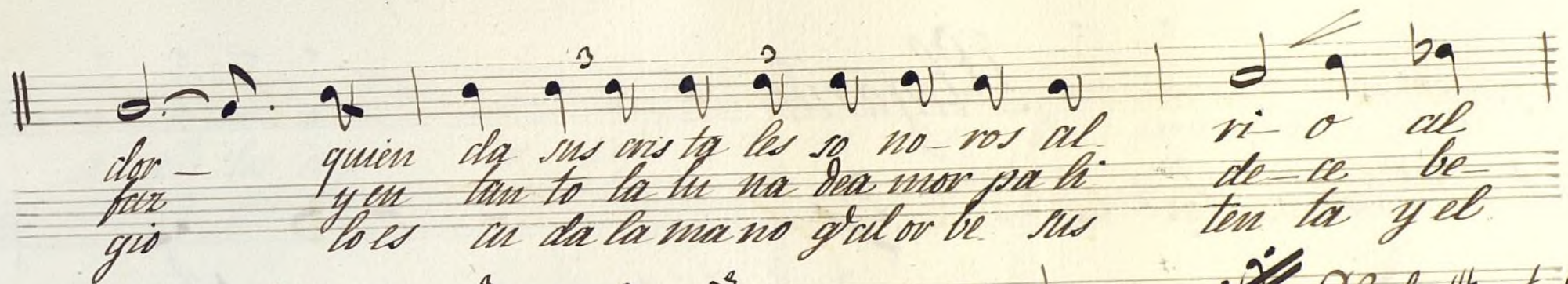


Acto 1º Saul

Cypk. 2º.

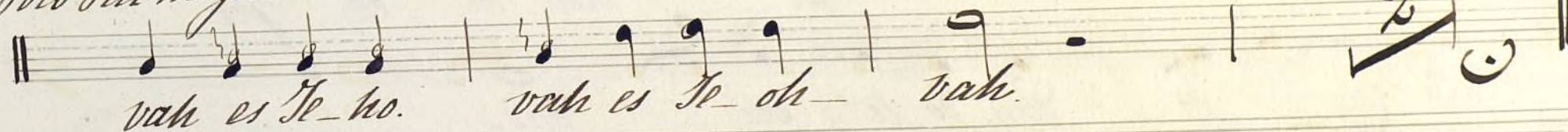
And.^{no} maestoso. 

Loro  No hay o tro Dios q^{ue} nuestro Dios Dios es el Dios de la ver-
dad Dios es el rey del mar y el sol en
cie lo y tierra es te ho- vah! No hay o tro Dios q^{ue} nuestro
Dios en cie- lo y tierra es te o- vah
estrofas
vis te la llu via y ro ci- o. quere vis te los campos de alegre ver.
da to de lux res plan de ce el sol cual en sona bu- nos muestra su
to dos los que blos seos ten ta a. que venturo so que Dios es co



D.C. ala ~~asta~~ ~~la~~ ~~asta~~ ~~la~~ *y sigue*

Poco Più mosso.



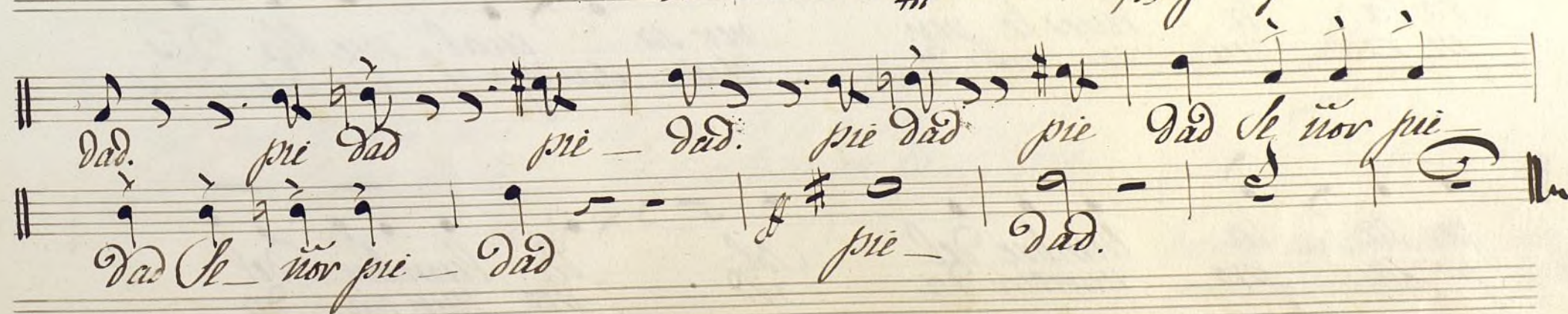
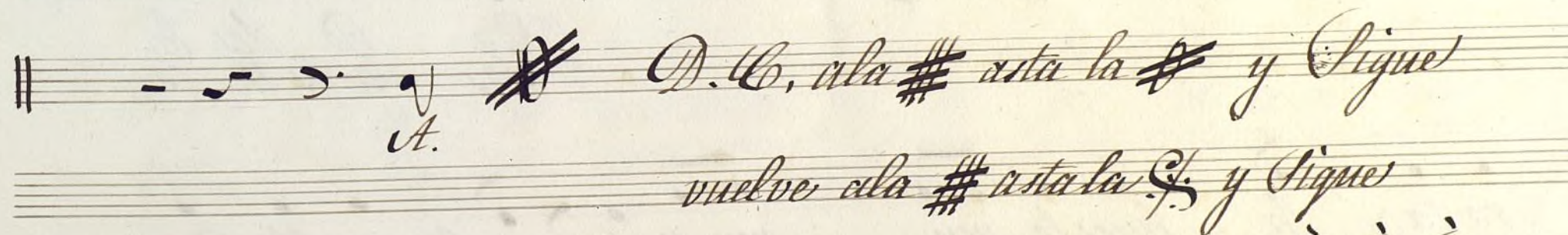
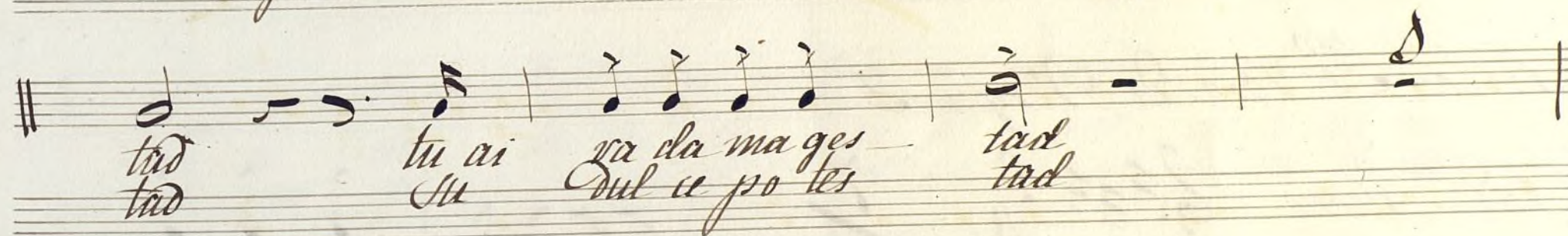
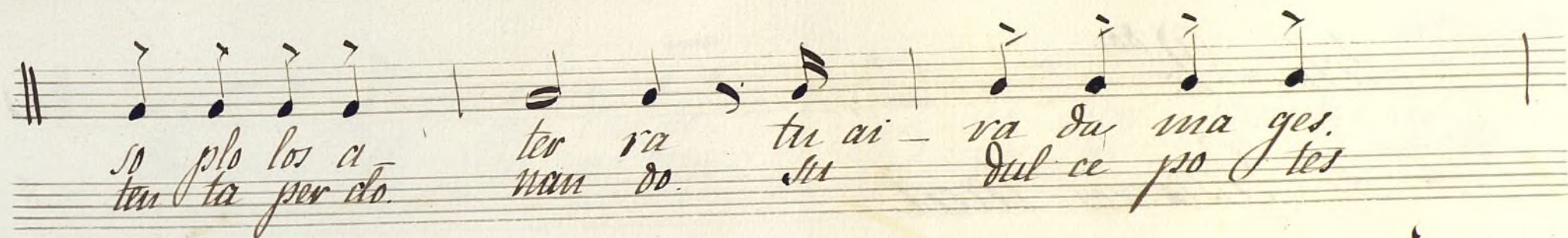
Plegaria

And.^{te} mosso.

9

A

pa ga a Dios a pa ga los ra yos de tu
i ra a todo un pie blo. mi ra pi
dien do. te pie dad pi dien do. te pie
dad pi dien do te pie dad.
2 Que son an te tu
2 Mi ti ga tu jus
tro. no los tro nos de la tier ra!
ti cia y se cual pa dre blan do;
A un que os.



Acto. 2.^{do}

Coro de Guerreros. *tacet*

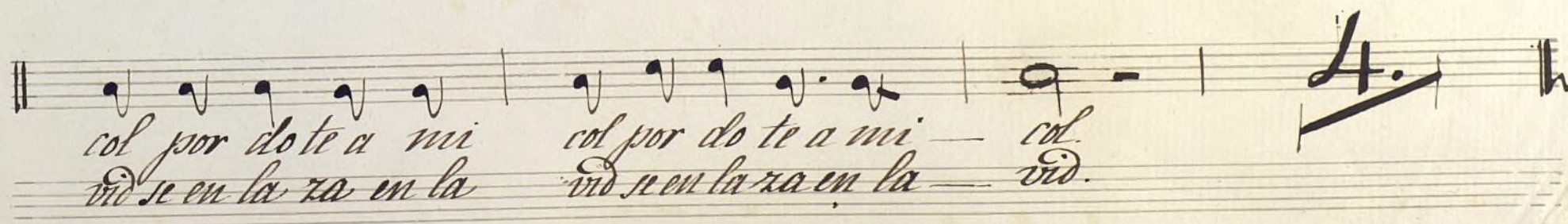
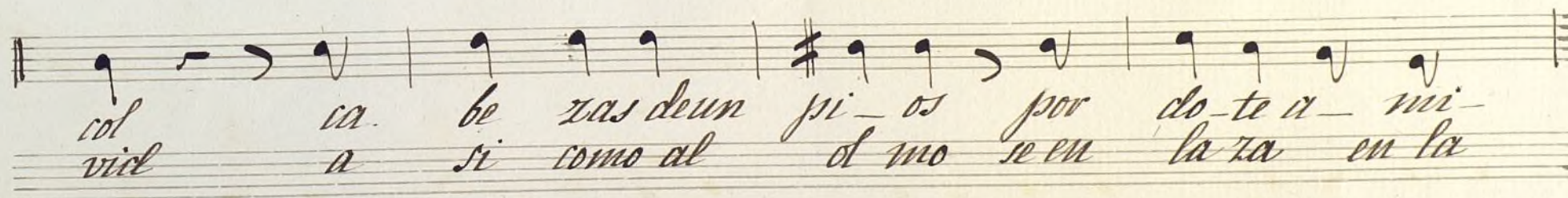
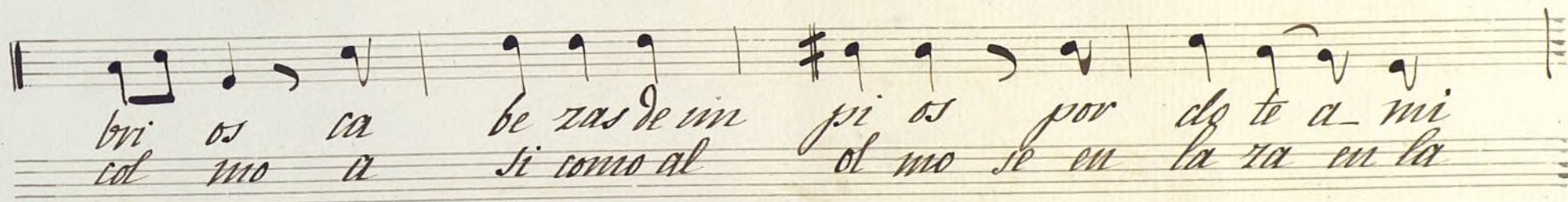
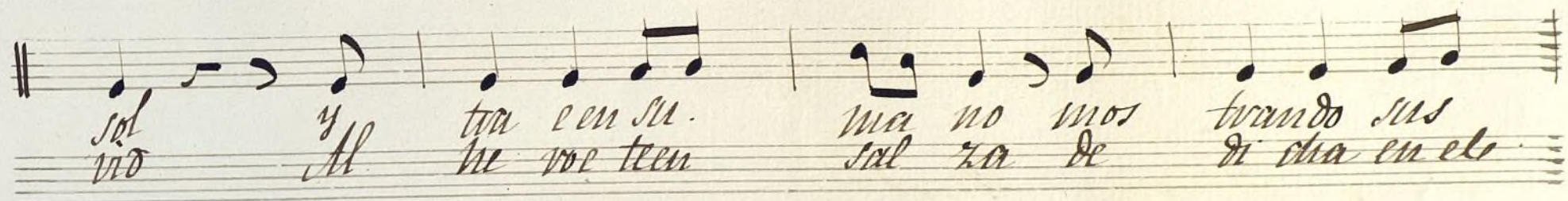
Acto. 3.^o Coro. de Virgenes

Aud.^{mo} *mondo*. $\text{G:}\sharp\sharp\sharp \frac{3}{4}$ $\frac{7}{4}$

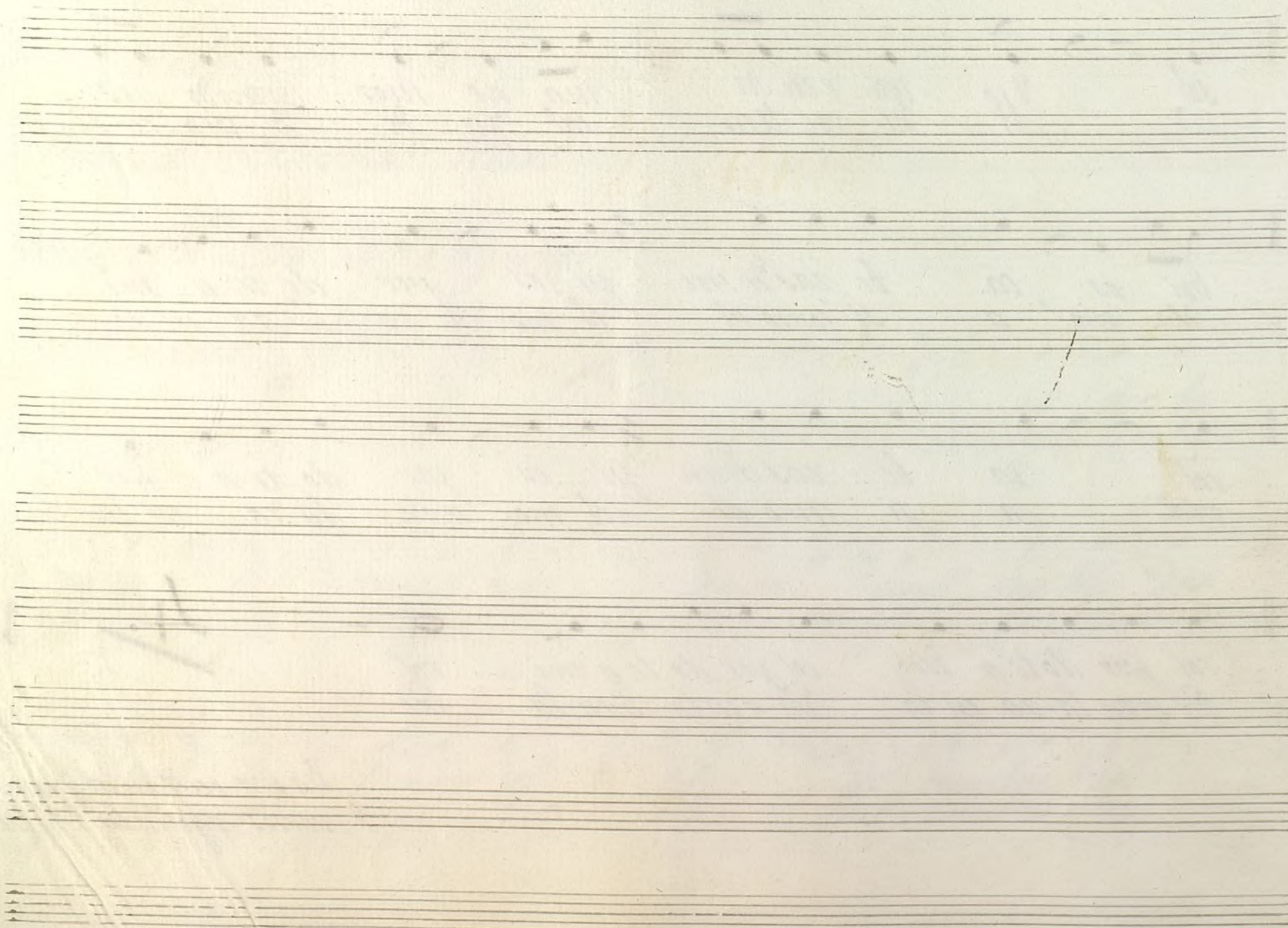
1.^a Da vid des ba
2.^a Las ams te es.

va ta la hueste per. ver sa cual nie bla dis
pe ram ven vir gen di cho sa ya el non bre de es.

per sa la lumbr del sol. la lumbr del
pro. pro. nuncia da vid pro nuncia da



ha ora recitan algunos
versos repite la 2ª letra



Ayuntamiento de Madrid

Xenor S.

Coros en la Obra de Saul.


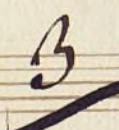
Musica de Saldoni



Acto Primero

Saul.

And^{te} maestoso. 

 No hay otro Dios que nuestro dios
 dios es el Dios de la ver- dad dios es el rey del mar y el
 sol En cie lo y tierra es Se ho vah
 no hay otro Dios que nuestro Dios En cie lo y tierra es Se ho
 vah.  estrofas A
 que
 Ay

Dios o be de an el ra- yo y el vien to; lo a nuncián los as tro pro cla ma lo el
 ra- bes ar dientes por tra- pas se hu mi llan en tor no del so ño del Dios de mi
 ay da quel pue blo in sa no sea bre va. a el zar se en mi go del pue blo de

Mar con un le ve so plo pu. die va su a. bien to. ya
les y son las es tres Plas que top un las. biñ Plun las.
das se va co. mo el hu mo. que el mento se He va ni

cer de la tierra los ejes tem blan
api vras a r. mas que pi san sus. pies
le ve vesti gio de jam do seen jos

Ala # asta la # do veces
y vuelve ala # asta la # y sigue

mp Poco Più mosso

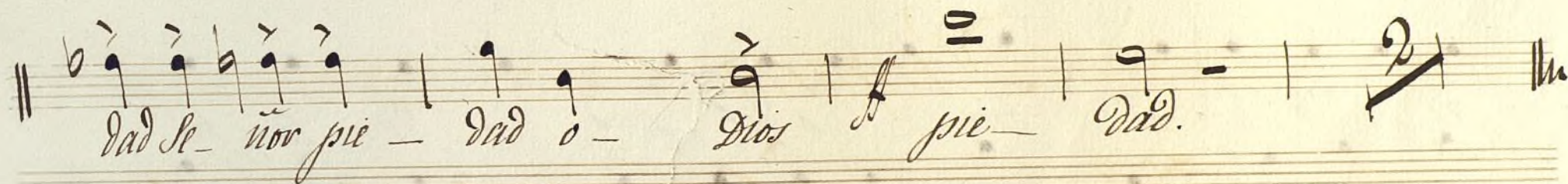
vahes He oh — vah es He oh — vah.

Plegaria.

And.^{no} mosso. 3: b

pa-ga o Dios a pa-ga los ra-yos de tu
 i-ra a-bolodun pue blo mi-ra pi
 dien do te pie dad pi dien do te pie dad. pi
 dien do te pie dad
 A. D. C. ala # asta la # y vuelve ala #
 hasta la # y sigue

dad. pie dad pie dad pie dad pie dad Señor. pie



acto V^{to} Plegaria de los Guerreros.

And^{te} 3/4

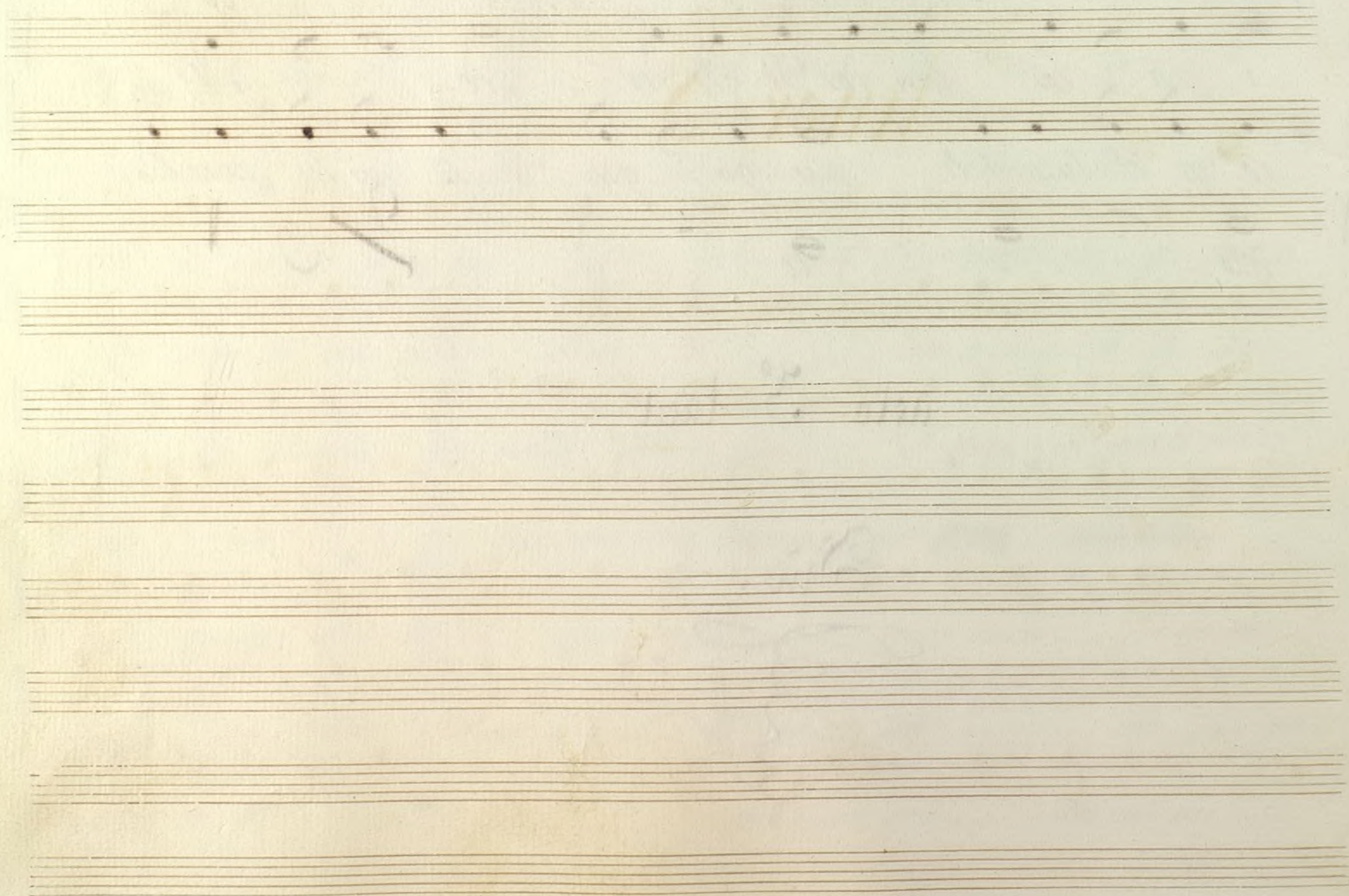
tu que a par tando las.
las del vo-jo pie la go-ber-cha-do a
bis te a tu pueblo a. ma de. ca- mi no. de sal va
cion y jun tan do las hum dis te. a
lla en sus simas pro fun das a las nues te fu- vi
bun das del ti- va no Ja va- ou.

vi se de ñor el bra zo del pas tor de te ve
 bii to y chry ga de san gre. tui to el
 vil Gi gan te asus pñs A coge el humido rie go. que e.
 le va tu pue blo. tuis te como en or. eb a. co
 gis te la ple ga ra de Moi ses y ha a la gente da
 tu na que en con traria se ar ~~no~~ ~~no~~
 tu pompa ater ve di vi na como con vir tio en va
 i na los mu ros de Se vi co. tu pompa
 ater ve di vi na como con vir tio en va

i na los muros de Se vi co A
 co. ge el humilde rue go que e le va tu pueblo.
 tris - - - - - te

acto 3º tacet

Fin.



Venox S.

Coros en la tragedia Saul.

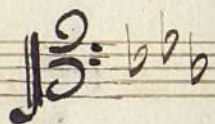
Mtro Saldoni



Acto: 1.^o

Saul.

And.^{mo} maestoso.



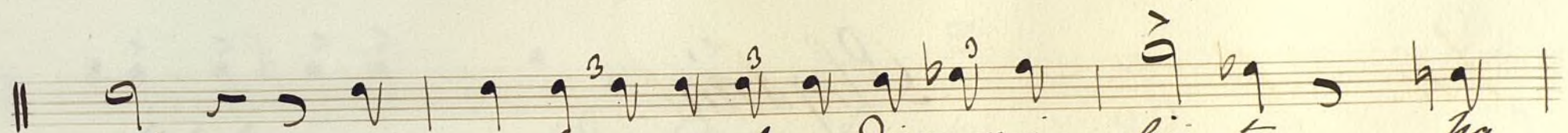
8

No hay otro Dios que nues tro dios
dios es el Dios de la ver dad Dios es el rey del mar y el
sol En cie lo y tie rra es Se no vias
no hay otro Dios que nuestro Dios En cie lo y tierra es Se da
vias

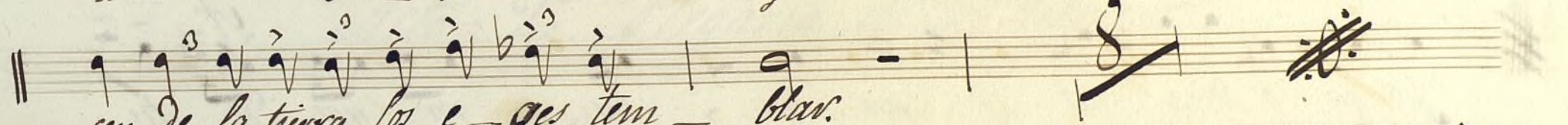
(estrofas)

A.
que.
2. Ay.

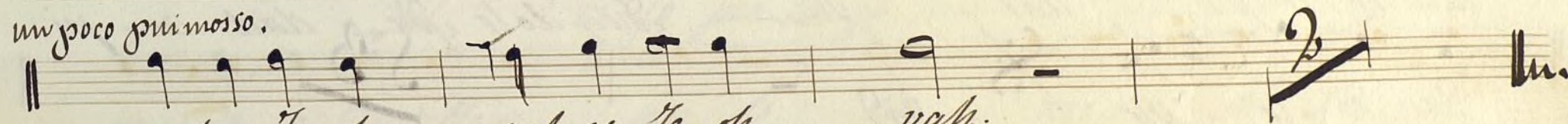
Dios q- be. de. con el ray y el vien to, lo a nuncian los astros pro cla ma lo el.
ra ves ar dien tes por. tra das se lu mi llan en tor no del so lio del Dios de iro i.
ay. dea quel pue blo q- ni sea tre va a al zar se en mi go del pue blo. de



 Mar con un le ve so pla su di na su a lien. tom na-
 ses y. son las es tral las que tre ran. las bri llan-
 dnos se va co mod tu mo. que el vien to se lle va ni



 cer. de la tierra los e ges tem blas.
 au ras a ve ras que pi san sus pis
 le ve. ves. ti gio de jan ro. seen pos.
 De. ala# astala#
 y vuelve ala# astala# y sigue

un poco più mosso.


 vah es Je oh vah es Je oh - vah.
 In.

Plegaria

And: ^{no.}

mosso. 3: 6 C

And.^{no.} mosso. 3: b c

pa ga o Dios a pa ga los. va yos de tu

i va; a todo un pue blo. mi va si

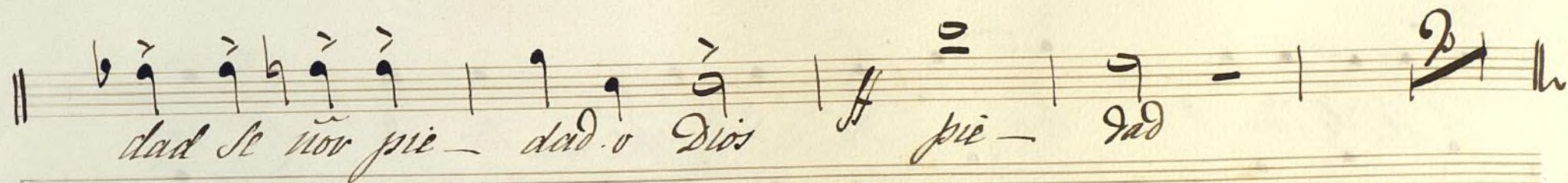
den do te pie dad pi den do te pie dad pi

den do te pie dad.

A. D.C. ala. # asta la y vuelve de la.

asta la y sigue.

|| *dad pie dad pie dad pie dad pie* ||



Acto = 2.^{do} Plegaria de los Guerrereros.



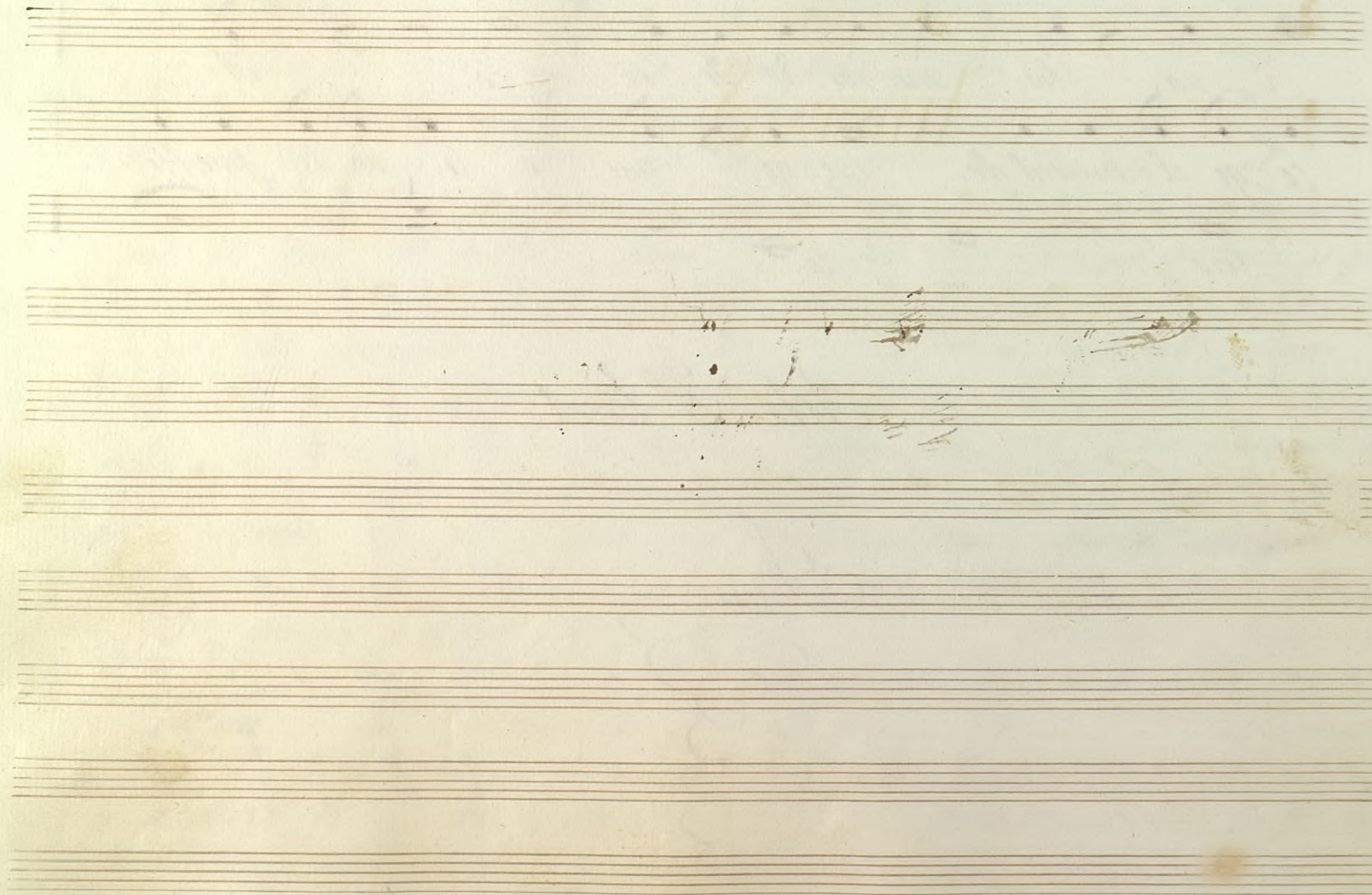
vi je se ñor el bra - zo del pas tor de te ve
 bin - to y cay ga de san gre tin - to el
 vil Gi gan - te a sus pies A. roge el hu mil de rue - go quee
 le va tu pueblo tris - te como en or eb a co -
 > gis - te la ple - ga via de - Moi ses Y haz a la gente da
 ñi - na que en contra tuya sea ~~no se~~
 tu pompa a ter re di - vi na como con vir - tio en ru
 i - na los mu - ros de Je vi - co tu pompa
 a ter re di - vi na como con vir - tio en ru

in hy nung hea

Handwritten musical score on three staves. The lyrics are written below the notes. The first staff begins with a treble clef and a key signature of one flat (B-flat). The lyrics are: *i-ua los mis vos de Je-ri-co. A*. The second staff continues the lyrics: *co ge el humil de rue-go que e le va tu pue blo.*. The third staff continues the lyrics: *tris te*. The music is written in a cursive style, with various note values and rests. The final note of the third staff is a double bar line.

Acto 5^o tacet

Fin



Xenor S.

Coros. en la tragedia Saul.

Mtro Saldoni

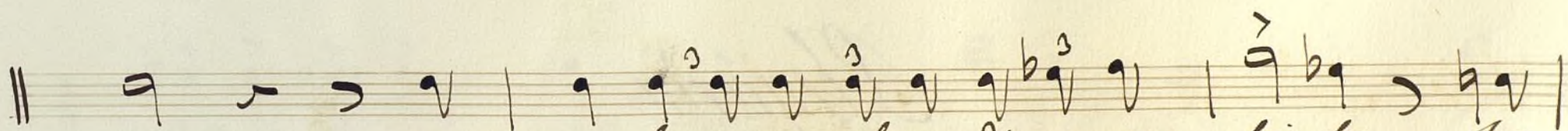
Acto: 1.^o

Libre

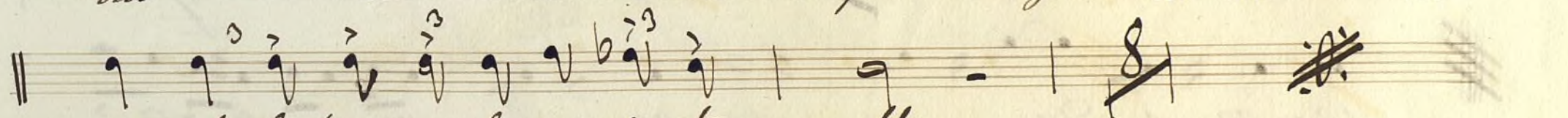
And^{no} maestoso.

Nó hay otro Dios que nues tro
dios es el Dios de la ver. dad. Dios es el rey del mar y el
sol en cie lo y tier ra es Je ho- vah
no hay otro dios que nuestro Dios En- cie lo y tierra es Je ho.
vah- estrofas

Dios o be de cen el rayo y el vien to lo a nuncian los as tros pro cla ma lo el
va bes ar dientes por tra dos re hu ni lla n en tor no del so lo de dios de
ay dea quel pue blo q' ni sa no sea tre va a el zar se e ne mi go del pue blo de-



 mar con un le-ve so plo pu die ra sup lien to. ha
 ses y- son las es tre llas que tre nu las bri llan las
 dios se- ra co mo el hu mo que el viento lle va ni



 cer de la tier ra los e- jes tem- blan- D.C. ala ~~##~~ asta la ~~##~~ dos veces
 au mas a re. mas que pi san sus pies y vuelve ala ~~##~~ asta la ~~##~~ y sigue
 le ve vesti gio de jan do ven pos

un poco piu mosso


 vah es Je oh. vah es Je oh. vah.

V.S. Regarias.

Plegaria

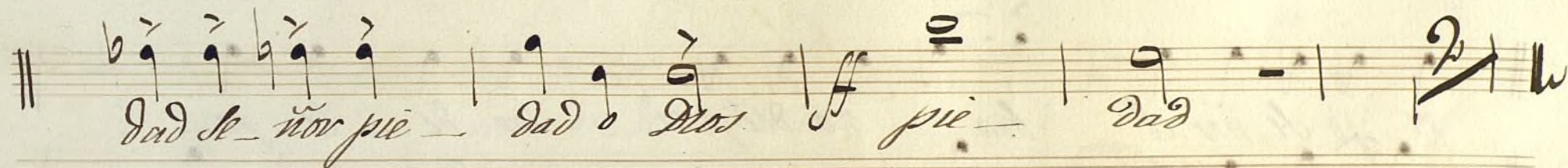
And.^{mo} mosso. 3/4

Handwritten musical score for 'Plegaria'. The score is written on five staves. The first staff has a treble clef and a key signature of one sharp (F#). The tempo is marked 'And.^{mo} mosso.' and the time signature is 3/4. The music is in a 3/4 time signature. The lyrics are written below the notes. The score includes a repeat sign and a double bar line. The lyrics are: 'pa-ga o Dios a pa-ga los ra-yos de tu', 'va a to do un pue-blo mi-ra pi', 'dien-do te pie-dad pi-dien-do te pie-dad pi', 'dien-do te pie-dad.' The score ends with a double bar line and a repeat sign. The lyrics continue: 'D C. ala # asta la # y vuelve de la # asta la # y sigue'.

pa-ga o Dios a pa-ga los ra-yos de tu
va a to do un pue-blo mi-ra pi
dien-do te pie-dad pi-dien-do te pie-dad pi
dien-do te pie-dad.
D C. ala # asta la # y vuelve de la # asta la # y sigue

Handwritten musical score for 'Plegaria'. The score is written on five staves. The first staff has a treble clef and a key signature of one sharp (F#). The tempo is marked 'And.^{mo} mosso.' and the time signature is 3/4. The music is in a 3/4 time signature. The lyrics are written below the notes. The score includes a repeat sign and a double bar line. The lyrics are: 'dad pi-dad pi-dad pi-dad pi-dad Se non-'. The score ends with a double bar line and a repeat sign.

dad pi-dad pi-dad pi-dad pi-dad Se non-



Acto 2^o Elegaria Delos Guerreros.

Andte $\text{3: } \flat\flat$ C 5

tu que a partando las.

las de ro jo pie la go hui cha do a

bris te a tu pueblo a ma do ca mi no de Sal va

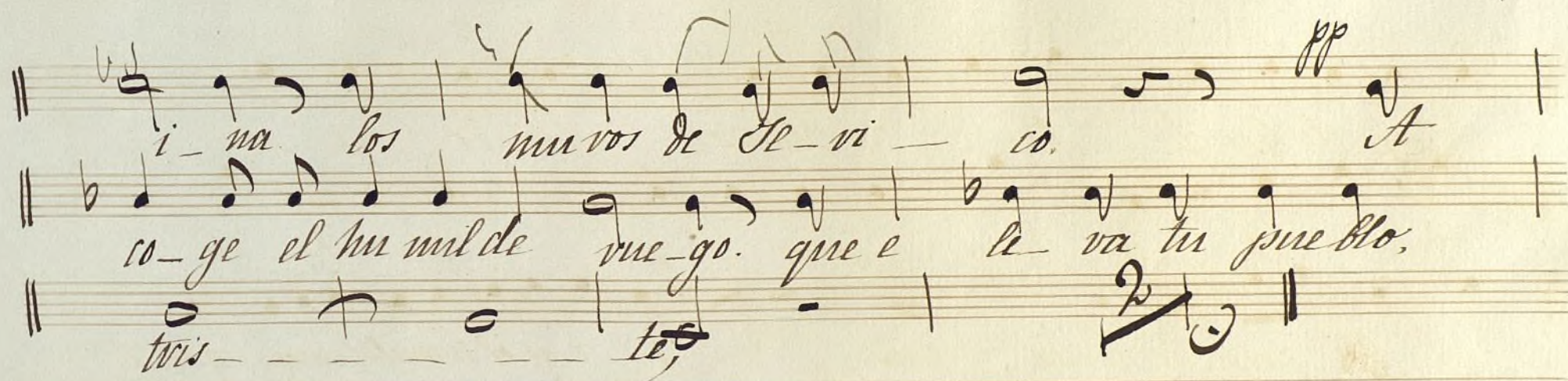
cion y juu tam do las hum dis te a

lla en sus sinas pro. fun das a las pues te fu vi

fun das del ti va no sta ra ov; Di

W.

ri se de ñor el bra zo del pas tor de te re
 bin to y cay ga de san gre tin to el
 vil si gan te a sus pies *Solo* At. co ge el humilde ruego que e
 le va tu pue blo. *tutti* tis te como en or eb a co.
 gis te la ple ga via de Moi ses y ha a la gente da
 na ~~que contra tu go se ar~~ *mo* ~~que en con traliga se~~ *no* *mo*
 tu pompa a ter re di vi na co mo con vir tio en vi
 na. los mu ros de se vi co tu pompa
 a terre di vi na co mo con vir tio en vi



Acto 5.º tacet

Finis

Ayuntamiento de Madrid

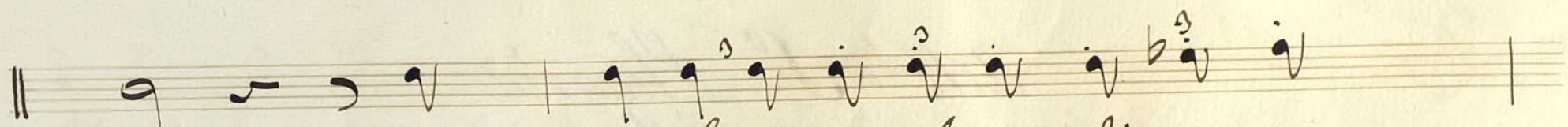
Xenor 2º

Conos en la tra Gravedia Saul
mito Saloni.

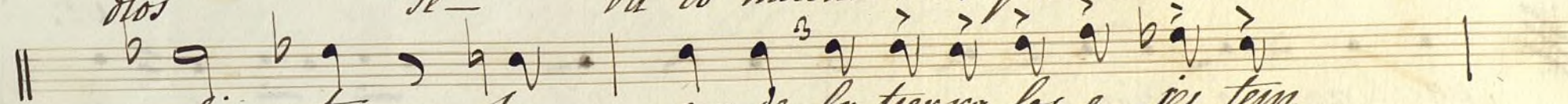
Acto. 1.^o Saul

And.^{no}. maestoso. 3: b b b 5

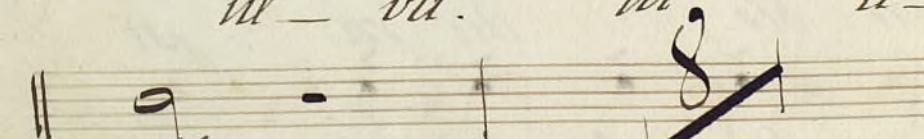
8. No hay otro dios que nuestro Dios
 dios es el Dios de la ver- dad. Dios es el rey del mar y el
 sol En cie lo y tier ra es Jeho- vah
 Dios que nuestro Dios En estrofas cie lo y tier ra es Jeho- vah
 A- dios o be de cen el rayo y el
 que- ri tes ar den tes por tu a dor, se bu
 Ay- cy dea quel pue blo q' in sa no, sea
 vien- to lo a mun cian los astros por cla. malo el.
 mi- llan en tor no del so lis del: dios de moi
 tre- va a al zar-see ne mi go, del pue blo- de




 mar, con — un le ve so plo pu. die va, ma —
 ses y — son las es tre llas que tre. my las.
 dios se — va co mo el hu mo! que el vien to se



 ligu — to ha cer de la tier va, los e jes tem
 bri llan las au mas a re mas que pi san sus
 lle — va. vi le — ve ves ti gio de jan do sen



 clar ~~D. C.~~ ala ~~ata~~ la ~~dos~~ veces mas.
 pues vuelve ala ~~ala~~ y sigue



 Un poco Più mosso.
 vah'es Je — oh vah'es Je — oh vah

Acto 1.º Plegaria

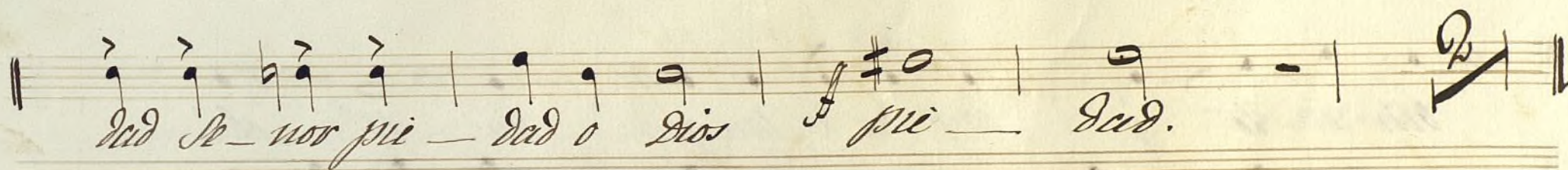
And.^{mo} mosso

Handwritten musical score for 'Acto 1.º Plegaria'. The score is written on five staves. The first staff is a single line with a treble clef, a key signature of one sharp (F#), and a time signature of common time (C). It contains a single note, a whole rest, and another single note, followed by a double bar line. The second staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of common time (C). It contains a series of notes and rests, with lyrics written below. The third staff continues the melody with lyrics. The fourth staff continues the melody with lyrics. The fifth staff continues the melody with lyrics. The score ends with a double bar line and a key signature change to one sharp (F#).

pa. ga o Dios a pa ga los ra-yos de tu
i-ra a todo un pue-blo. mi-ra pi
dien-do te pie-dad pi-dien-do te pie
dad pi-dien-do te pie-dad
Al. ala # asta la y vuelve
ala # asta y sigue.

Handwritten musical score for 'Acto 1.º Plegaria'. The score is written on five staves. The first staff is a single line with a treble clef, a key signature of one sharp (F#), and a time signature of common time (C). It contains a series of notes and rests, with lyrics written below. The second staff continues the melody with lyrics. The third staff continues the melody with lyrics. The fourth staff continues the melody with lyrics. The fifth staff continues the melody with lyrics. The score ends with a double bar line and a key signature change to one sharp (F#).

dad pi-dad pi-dad pi-dad pi-dad Se nor pi



Acto- 2.^o Plegaria de Guerreros

And.^{te} 3/4

tu que a partando las
las del rojo pie la go lin cha do a
bris te a tu pueblo a ma do ca - mi no de sal va
cion y fun tan do las hum dis te a - lla en sus simas pro
fun - das a las Puertes fu vi - bu - das del te ra no fu - ra
on; di vi je Se-nor el bra - ro. del pas
to - do te ve -

W.

biu — to. y cay ga de san gre tin — to el
 vil Gi — gan te asus pues A coge el humil de
 rue — go que e le va tu pue blo tris — te
 co — mo en oreb a co — gis — te la ple — ga ri de Moi
 ses y hor a la gen te da vi — na
 que en contra tuya se ar — mo tu pompa a terre di
 vi — na como con viv — tio en vi — na los
 mu ros de Je — vi — co tu pompa a terre di
 vi — na como con viv — tio en vi — na los

mi vos de Je vi co. A. co je el humil de

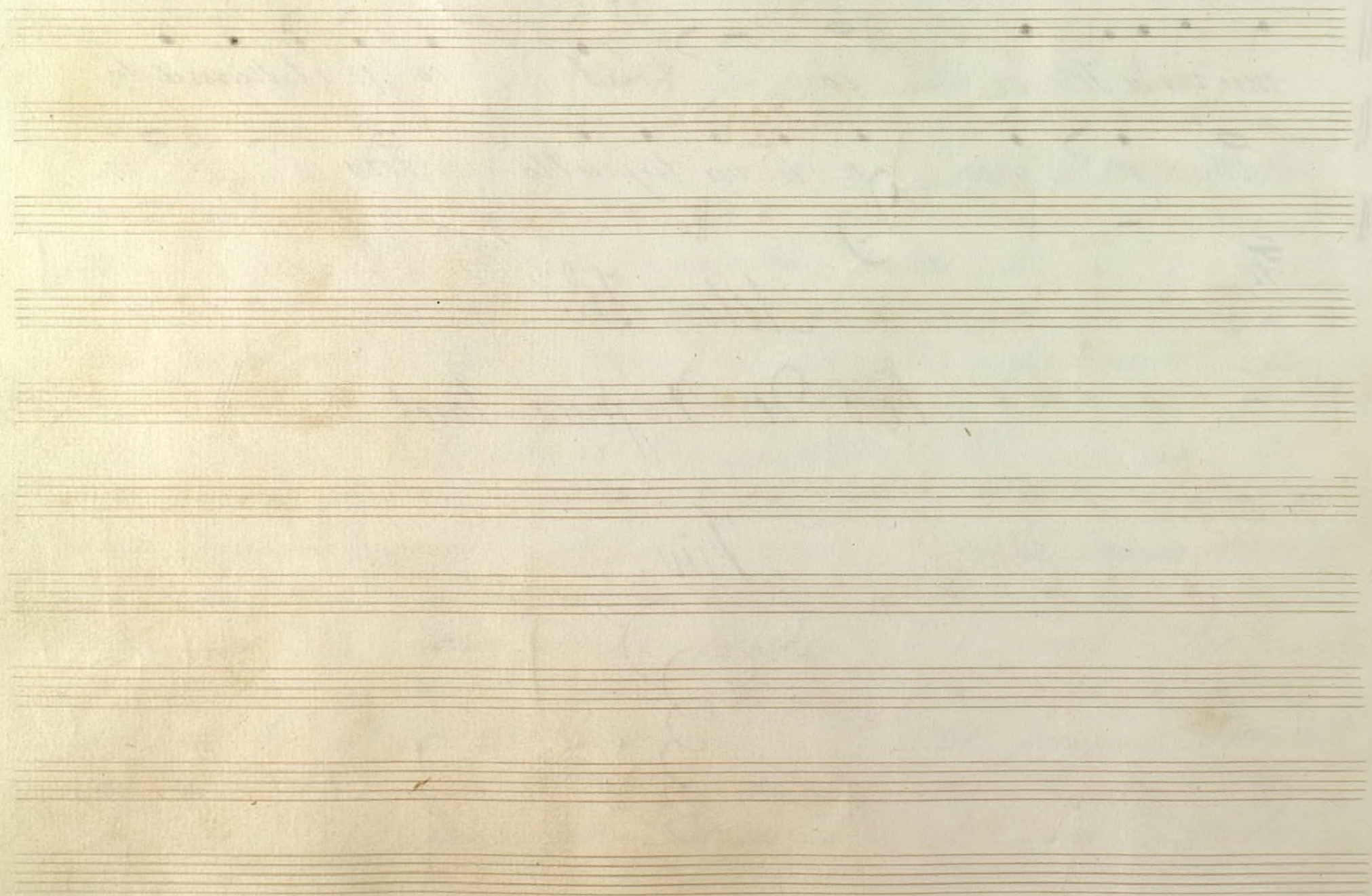
vne go. que e le va tu pueblo tris

te

Acto 5^o

Loro de Virgenes tacet

Fin.



Venor Do.

Coros en la Tragedia Saul;


Intro Saloni

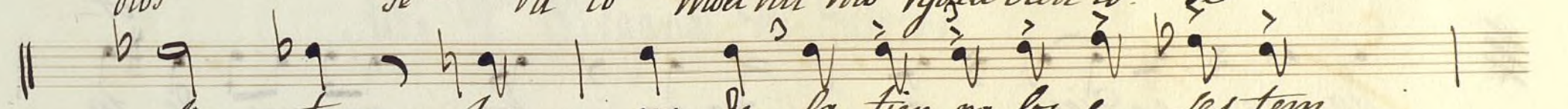
Acto: 1.º


Paul.

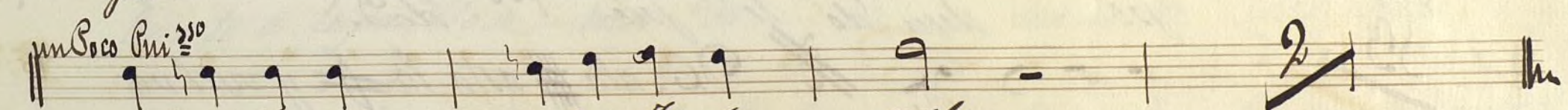
And.^{mo}. maestoso 3: bbb C 5

No hay otro dios q. nuestro. dios
dios es el Dios de la ver- dad dios es el rey del mar y el
sol En cie lo y tier ra es Je ho- vah no hay otro
Dios que nuestro Dios En cie lo y tier ra es Je ho- vah
A. dios o- be- de- cen el rayo y el
que ves ar- dien- tes por to- do se ve
Ay. ay de aquel pue- blo q. no sea
vien- to- so a- la- nuan- do es to- do pro- cla- ma- do
mi- lla- en tor- no del so- lo del dios de Moi-
tre- va a al- nar se- ne- mi- go del pue- blo de

|| 
 mar con - un le - ve so plo pu die ra sua
 ses y - son las es fu llas que tre un las.
 dios se - ra co mo el hu mo que el vien to. se

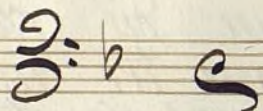
|| 
 lien - to ha cer de la tier ra los e - ses torn
 bri llas las au ras a re nas que pi san sus.
 lle - va ni le - ve ves ti gio de jan do sen.

|| 
 blas. D.C. ala ~~##~~ asta la ~~#~~ dos veces mas.
 pues vuelve ala ~~##~~ ala ~~#~~ y sigue
 pos

|| 
 un Poco Qui ^{so} vale es de or vale.

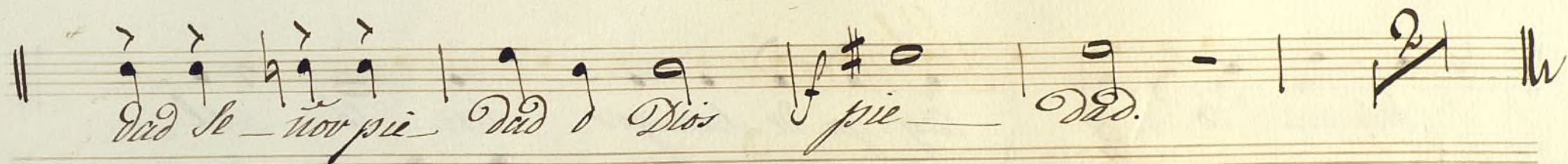
Plegaria

And.^{no} mosso



pa ga o Dios a pa ga. los ra yos de tu
i ra a to do pue blo. mi ra pi
dien do te pie dad pi dien do te pie
dad pi dien do te pie dad.
A. ala \sharp asta la \sharp y vuelve
ala \sharp asta la \flat y sigue

dad pie dad pie dad pie dad pie dad Se nor pie



Acto 2^{do} Elegaria de Guerreros

Andte 3:bb

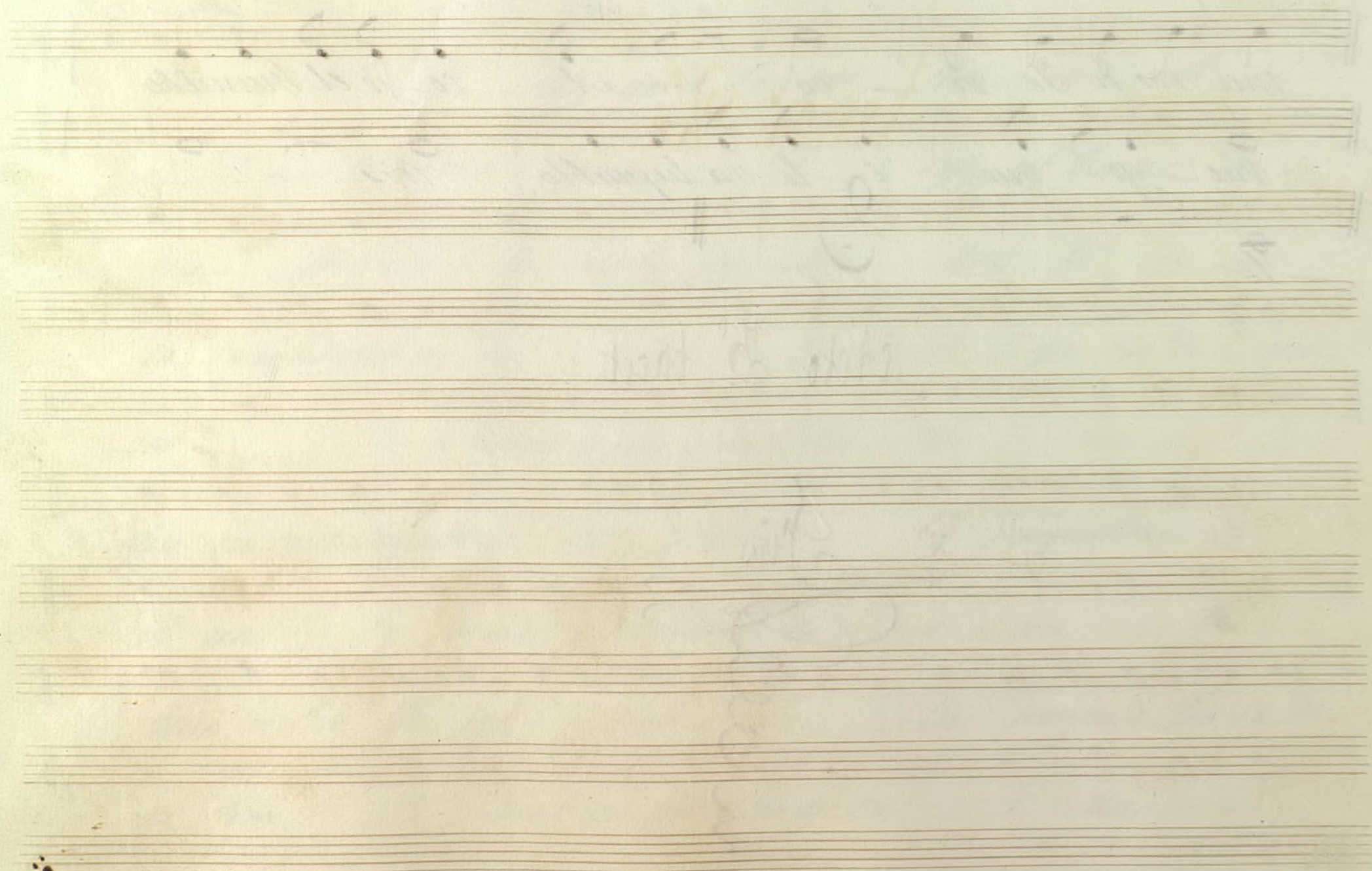
tu que a portando las
o las Del ro jo pie la go hin cha do a
Bris te a tu que blo a ma do ca mi no de sal va
cion y jun tan do las hum dis te a lla en sus rinas pro
fun Das a las Dues tes fu vi bun Das del ti va no fu va
on; di ri je Se ñor el bra no del pas.
tor de te ve.

bui to y cay ga de San gre tin to el
 vil Gil gam te a sus pies et. coje el humil de
 vue go que e le va tu pue blo. tris te
 co mo en oreb a co gis te la ple ga via de moi
 ses y haz a la gen te da ni na
 que en con tris tuya se av. mo. tu pompa a ter re di
 vi na co mo con vir tis en ru i na los
 mu ros de Je vi co tu pompa a ter re di
 vi na como con vir tis en ru i na

|| nun vos de Se vi - co A co-je el humilde ||
|| vue-go. que e-le va tu pueblo ||
|| te ||

Acto 5º tacet

Fin



Xenox. Q^o.

Coros en la Tragedia Saul.

M^o Saloni



Acto 1.^o Sub

And.^{te} no maestoso. 3: b b b e 5

No hay otro dios que nuestro Dios
dios es el Dios de la voz. Dios
sol En cie lo y tierra es Heho. vah. No hay otro
Dios que nuestro Dios En cie lo y tier ra es Heho. vah.
Estrofas a que dios p. be don con el rayo y el trueno.
ru. jar lar don con el rayo y el trueno. ay. da quel pue blo. q. in sa no sea
vien to. loa mun cian los as tros pro. cla ma lo el.
mi llan en tor no del so. lio del Dios de moi-
tre va a al zar see ne mi go. del pue blo de

mar. son un le ve so plo. por die - va sua
 ses. y son las es tre llas y tre mu llas
 dios se va co - mo el hu mo del vien to se

bien to ha cer de la tier ra los e. ses tem
 bray llan las au ras a re. nas que pi san sus.
 lle - va ni le ve ves ti go de fan do se en

Glav. ~~8~~ ~~8~~ D.C. ala ~~##~~ asta la ~~##~~ dos veces mas.
 pies ~~8~~ vuelve ala ~~##~~ ala ~~##~~ y sigue
 pos

impoco giur mosso.
 vah es Je oh vah es Je oh — vah

Plegaria

And.^{mo} mosso.

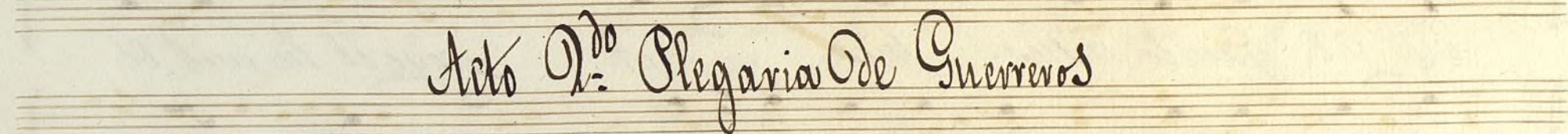


9

A.

pa ga o Dios a pa ga los va yos de tu
ra a to do y si me blo. mi va si
viendo te pre Dad. pi vien do te pre
Dad pi vien do te pre Dad.
Dad. ala ~~##~~ asta la ~~#~~ y vuelve
ala ~~##~~ asta la ~~#~~ y sigue

Dad. pre Dad pre Dad pre Dad pre Dad Se nor pre



Acto 2º Plegaria De Guerreros

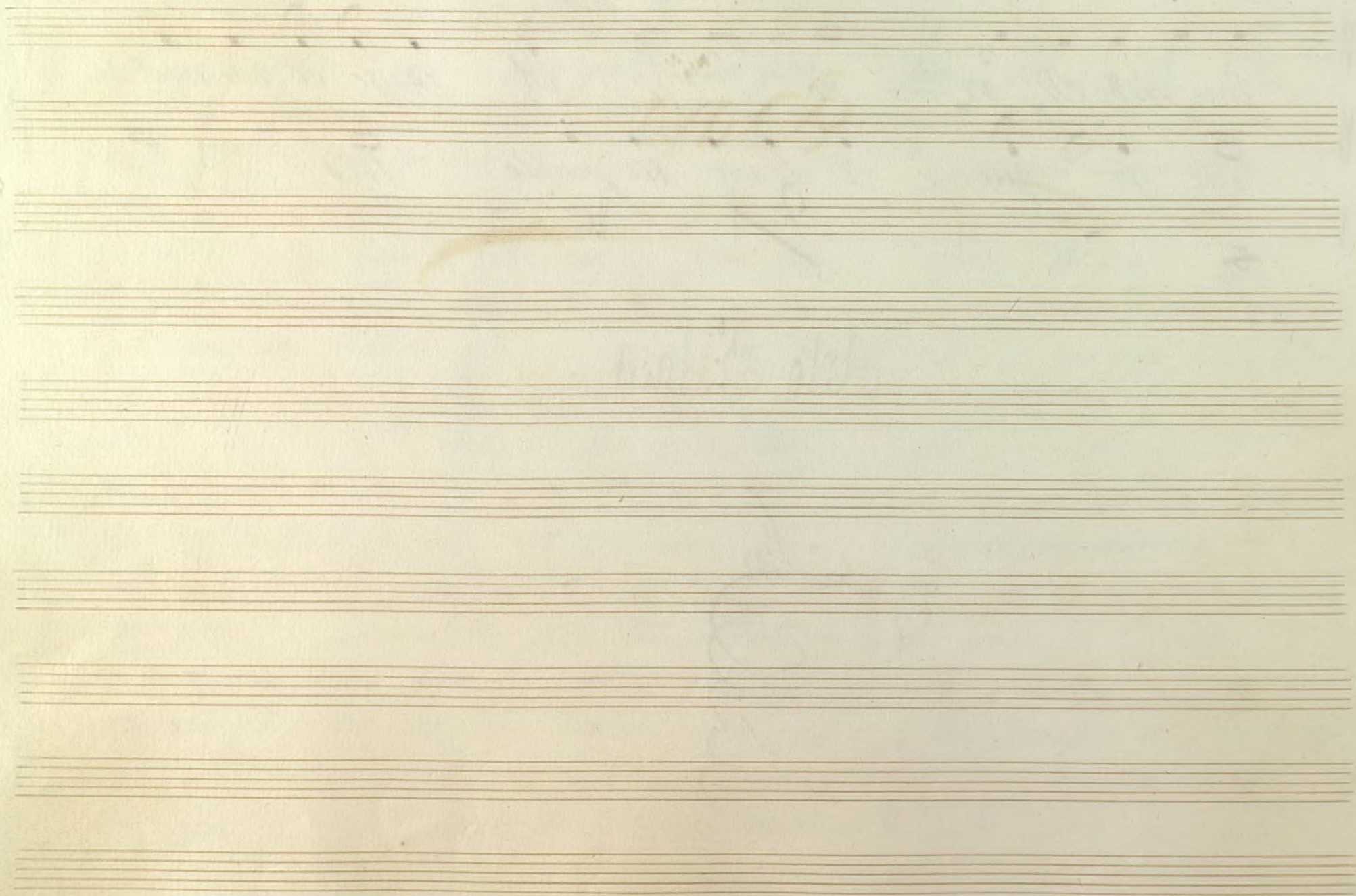
Ayuntamiento de Madrid

bñ to. y cay ga de san gre tin to. el
 vil del gan te a sus pies A. coge el tu mil de
 rue go que e le va tu pue blo toris te
 co mo en omb a co gis te la ple ga ra de Moi
 ses Y ha xa lla gen te da vi na
 que en con tra tu ya se av mo tu pompa a ter re di
 vi na como con vic tio en tu i na los
 muros de Je vi co. tu pompa a ter re di
 vi na como con vic tio en tu i na

mu vos de Te vi — co *pp* A. co-ji el humilde
 vue go que e leva tu pueblo tuo — —
 te

Acto 3: tacet

Fin



Solo



Cantor en la tragedia Saul de D. Saldoni

Acto 1º

Paul.

And.^{mo} maestro

5.

8

No hay otro Dios q^e nuestro. Dios

Dios es el Dios de la ver- dad Dios es el rey del mar y el

sol En cie lo y tierra es Je oh- vah

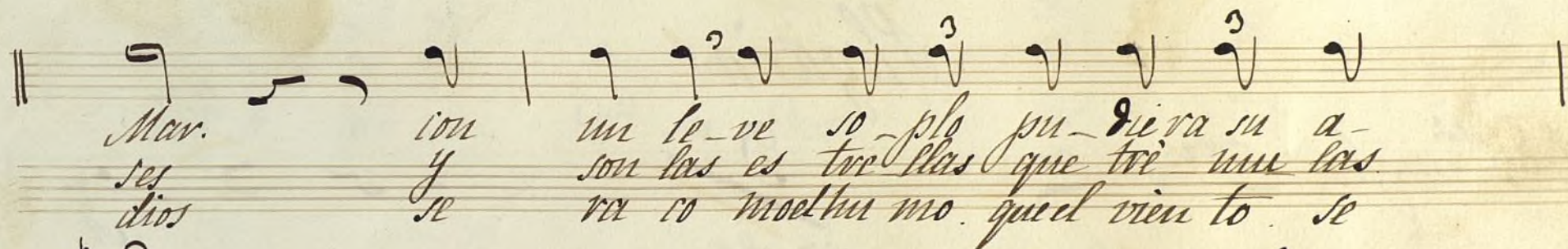
no hay otro Dios que nuestro Dios En cie lo. y tierra es Je ho.

vah

estropas

A- Dios o- be-
que- mi bes ar
ti- ay dea quel

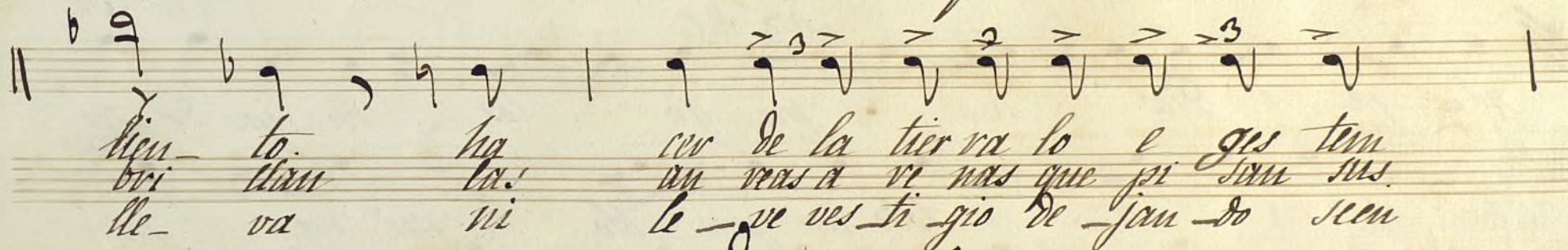
de ten el rayo y el vien to. lo a nunciando as trop pro cla mado el
dien tes por tra dos se lui mi llam en tor no del so lio del Dios de Moi
pue blo. que in sa no sea tre va a al xarse one mis go. del pue blo de



Mar.
res
dios

con
y
se

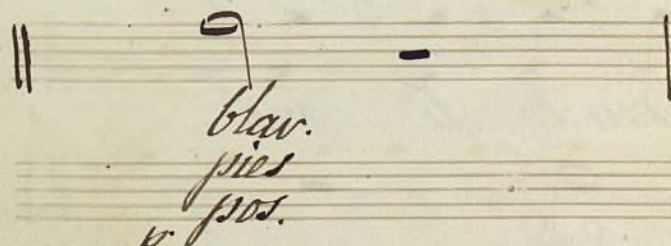
un le-ve so-pla pu-
son las es tre-las que tre-
ra co mo el hu mo. quel vien to. se



lieu-
ori-
lle-
to.
tham
va

ha
la.
ni

cer de la tier ra lo e ges tem
an mas a vi nas que si san sus.
le-ve ves ti gio de jau do sen



blav.
pies
pos.

un poco más mosso;

vah es Je-oh

vah es Je-oh

vah

~~8.~~ De ala ~~#~~ asta la ~~#~~ dos veces mas.
y vuelve del ~~#~~ asta la ~~#~~ y sigue

V. S. Plegaria

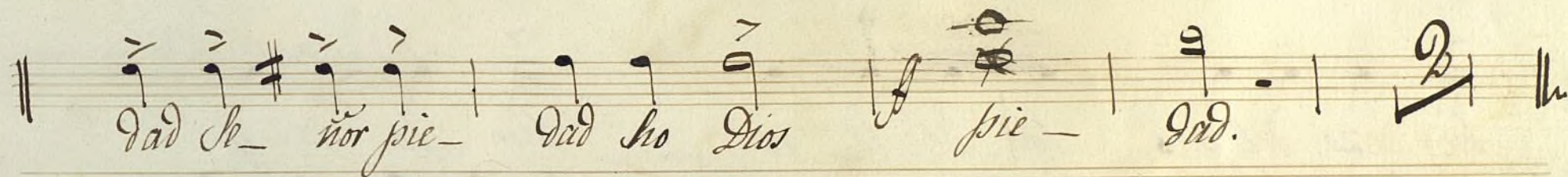
Plegaria

And.^{mo} mosso. 3/4

pa-ga o Dios a pa-ga los ra-yos de tu
i-va a todo un pue-blo mi-va pi
dien do te pre-dad. pi dien do te pre-
dad pi dien do te pre-dad.
13

A. de ala # asta la # y vuelve
ala # asta la. & y sigue

dad pre dad.
pre dad.
Si nov. pre

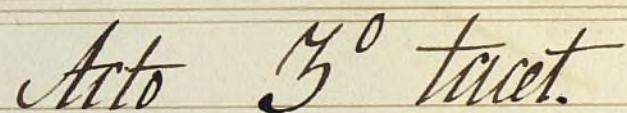


Acto 2.^o Plegaria de Guerevos.

And.^{te}

tu. que a partandolas
las del ro' jo pie la go hui chado. a briste a tu pueblo
ma do ca mi no de sal va- cion Y sin
tan do las hun dis te a Ma en susimas pro.
fun das a- las nubes fu vi bun das del ti
va no Ha-va- ou; di- vi- je Se ñor el

bra-zo. del pas-tor de te-re bin-to y
cay-ga de san-gre tin-to. el vil Gi-gan-te asus.
pies y ha-z a la-gente da
ti-na Que en con-tras-tu ya re-av. mo-
tu pompa a ter-re di-vi-na como con-viv-tio en va
ti-na los mu-ros de Je-ri-co
tu pompa a ter-re di-vi-na como con-viv-tio en va
ti-na los mu-ros de Je-ri-co A.
co-ge el hur-mil de vue-go que e-le va tu pueblo




Fin

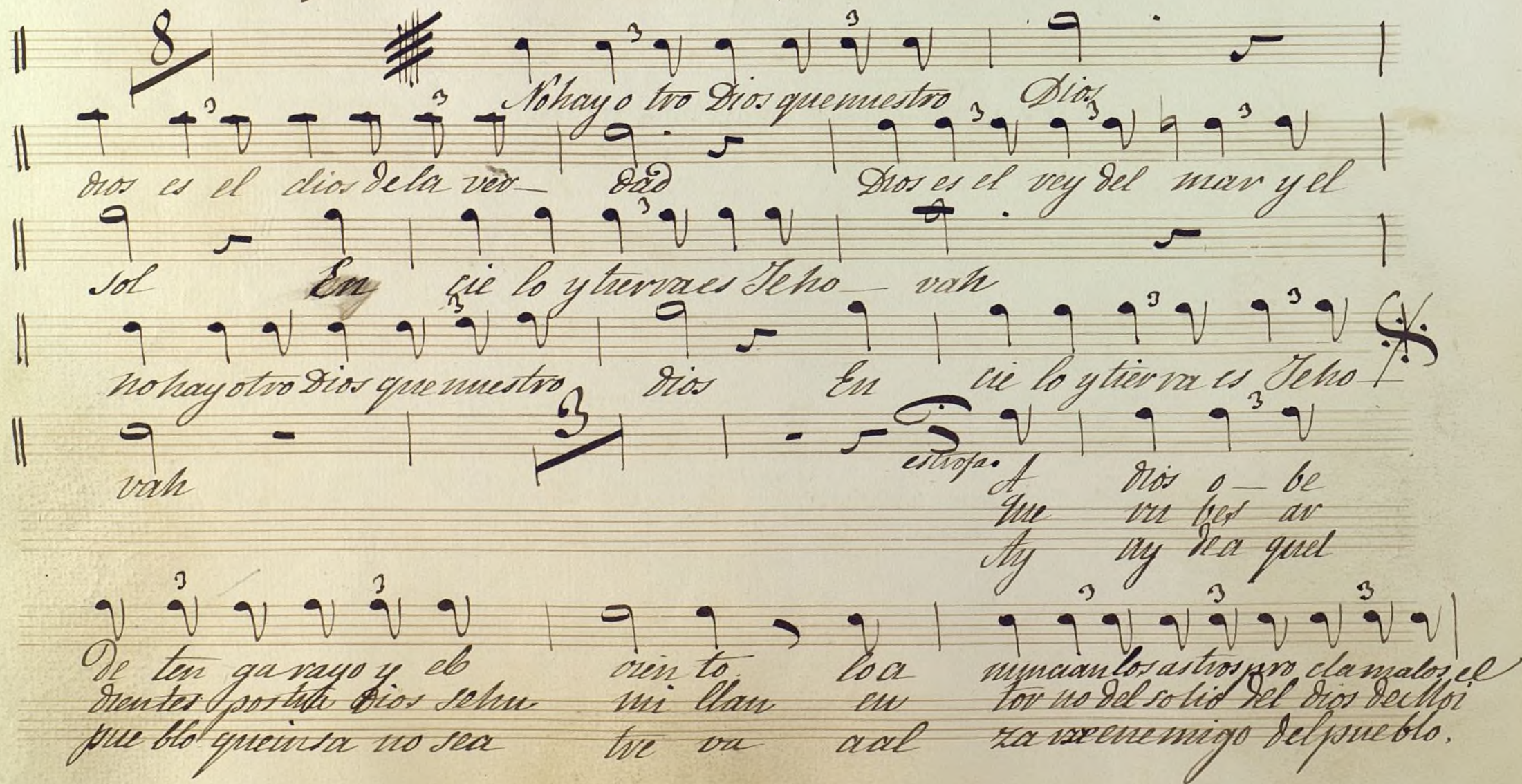
Ayuntamiento de Madrid

Solo.

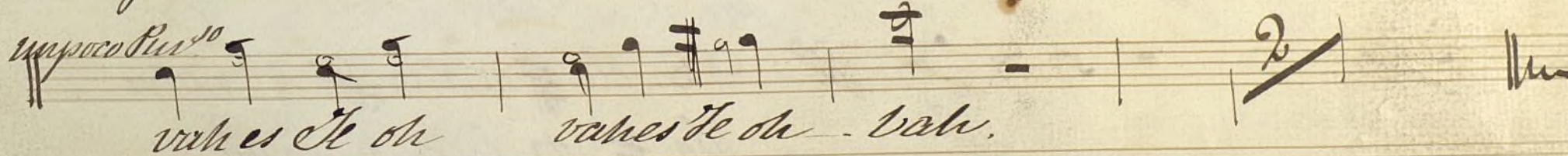
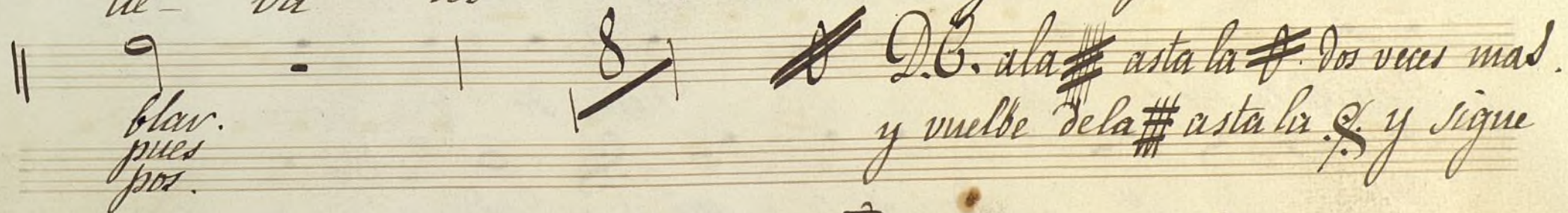
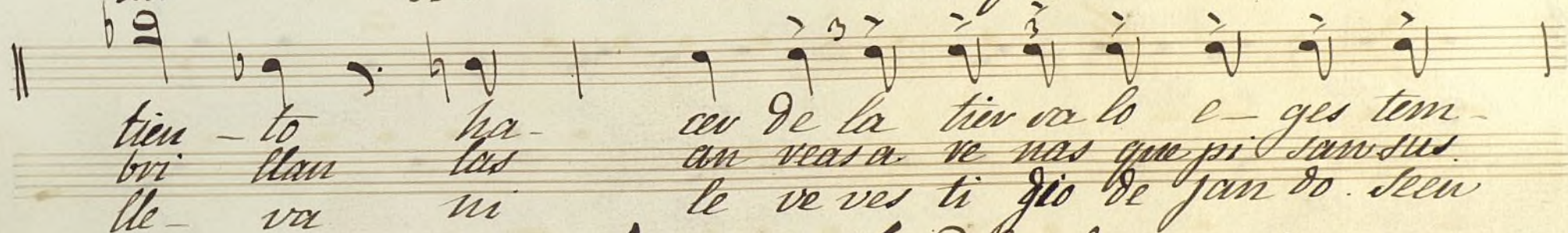
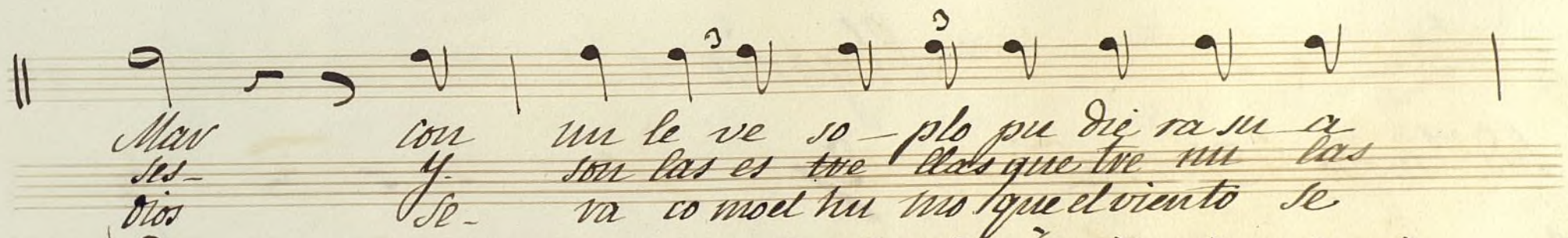
Coro en la Wagedica Sant mto Saloni.

Acto I.^o *Saul*

And.^{te} maestoso 



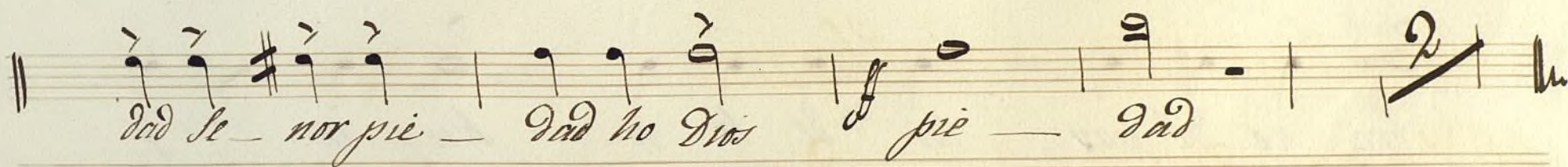
No hay otro Dios que nuestro Dios
Dios es el Dios de la ver- dad Dios es el Rey del mar y el
sol En cie lo y tierra es Jeho- vah
no hay otro Dios que nuestro Dios En cie lo y tierra es Jeho-
vah *estrofa.* *A Dios o-be*
que va bes ar
Ay my sea quel
De ten ga rayo y eb *oien to. loca* *nuncian los astros pro clama los el*
dientes por tu Dios se ha- mi llan en tor no del so lid del Dios de los
pue blo que in sa no sea tre va a al ra re en mi go del pue blo.



Plegaria

And.^{no} mosso. D^{\flat} C

pa-ga o Dios a pa-ga los ra-yos de tu-
i-ra a todo un pue-blo mi-ra pi-
diendo te piedad. pi diendo te piedad
D.C. ala \sharp asta la \sharp y vuelve
ala \sharp asta la \sharp y sigue
dad piedad piedad Se nos piedad



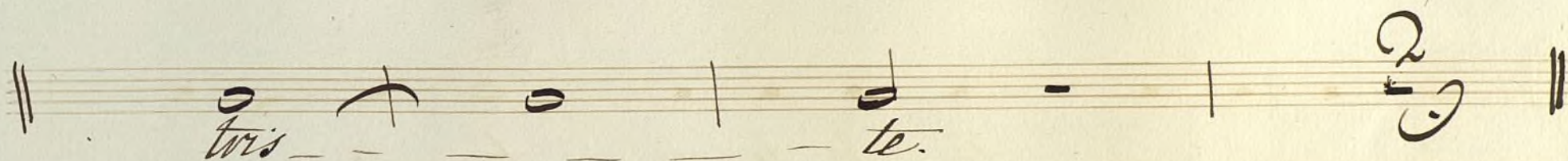
Acto 2.^o. Olegaria delos Guerreros.

Andte

tu que a par tando las
o las del ro jo pie la go hin cha do a briste atipueblo a
ma do ca mi no de Sal va cion y jim
tan do las hun dis te a lla en sus si mas pro
fun das a las huestes fu vi tun das del ti
ra no fu ra on; di ri je Se nor el

W.

bra so del pas tor de te ve bin to y
 cay ga de San gre tin to el vil. Gi ga nte asus
 pies y har a la gente da
 ni na Que en contra tuya sean. mo
 tu pompa a ter ve di vi na como con vir tuo en ru
 i na los mu ros de Je ri co
 tu pompa a ter ve di vi na como con vir tuo en ru
 i na los mu ros de Je ri co A
 co ge el humilde vue go. que e le va tu pueblo



acto 3 tacet



Ayuntamiento de Madrid

Violin Pral

Saul

(Musica de S. Doni)

Exena 2^a. Teodora: Cantemos pues al Dios de nuestros Padres, publiquen sus bondades nuestras lenguas y en alas suban
de las leves auras himnos de amor a la celeste esfera.

An duo maestros *pizz.*

Solo. hobocautin pacificos se llevan: *arco*

VOZ? *no hay otro que nuestro* *Dios* *Dios es el Dios de la ver* *Dios el rey de may y el*

Solo

Estrofas *A. Dios obecen el rayo y el*

Handwritten musical score for a piece featuring multiple staves with various musical notations including notes, rests, and slurs. The score includes performance instructions such as *ritardando*, *atp.º*, *pizz.*, and *Virgenes*.

Del ala ## hasta la & 4.ª vez mas y vuelve ala ## hasta la & y sigue?

un poco
ritardando
aqui

Ayuntamiento de Madrid

1110

Teodora. De este instrumento las doradas cuerdas, al himno de Amor el pecho escala acompaña bramando
la tormenta.

And.^{mo} mosso

The musical score is written on ten staves. The first two staves are for guitar, with a treble and bass clef and a common time signature. The notation includes various chords, arpeggios, and melodic lines. The remaining eight staves are for voice, with a soprano clef and a common time signature. The vocal line features a variety of note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including 'And.^{mo} mosso' at the beginning and 'Allegro' in the lower right. A 'Coda' symbol is present in the lower left. The score is written in ink on aged paper.

Allegro

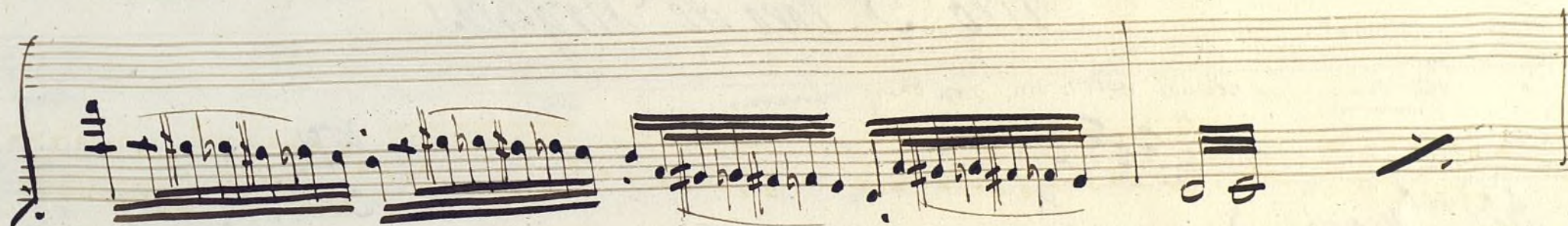
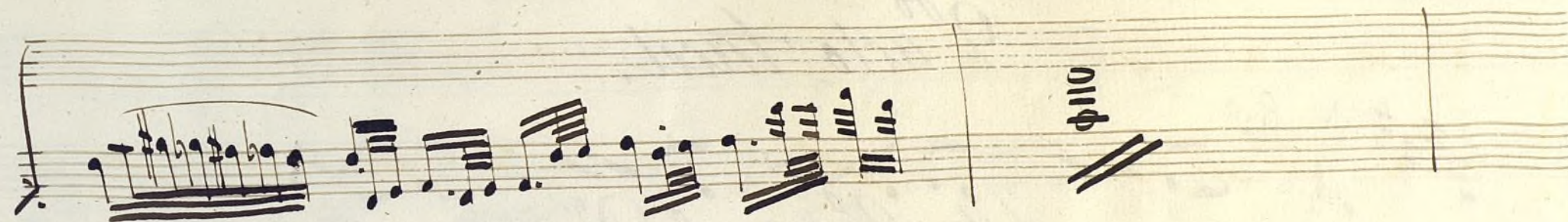
Coda

Handwritten musical score on ten staves, featuring various musical notations including notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- vida* (written above the first staff)
- Flan* (written above the first staff)
- dad* (written below the second staff)
- pi* (written below the second staff)
- Armonia* (written below the second staff)
- Flan* (written below the second staff)
- virg's* (written below the fifth staff)
- triples* (written below the fifth staff)
- 4^a Corda* (written below the tenth staff)

The score is signed *Mo. Agutamiento de Madrid* at the bottom center.



V.C.

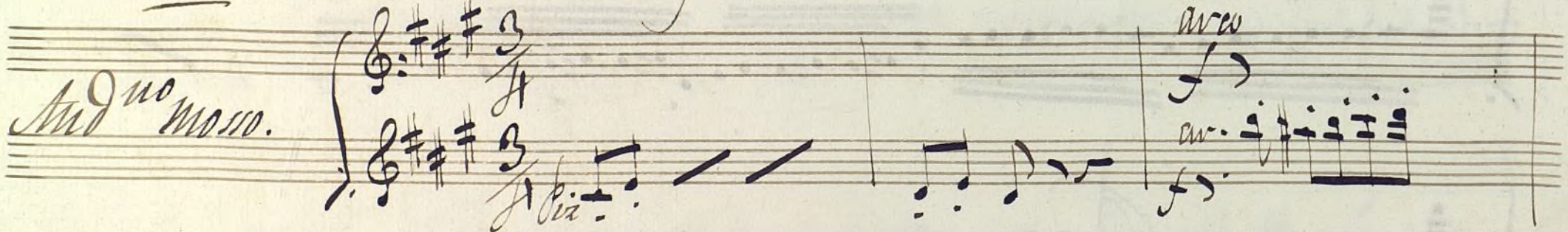
Teodora: Su pecho inflama el grato fuego q' en mis venas siento por instantes crecen.

2^{do} Acto tercet.



Acto 3. coro de Virgenes

Teodora: Su hermano vistes mis zorobraz aduran.



ario.

Piz°
sol

Adorn. El oro de tan placidos loores cuanto su amiga el corazón alaga.

mo

ahora recitan algunos versos y luego repite todo

Acto 2^{do} Coro-de-Guerreros

Teodora. No puedo mas yo muero. Phoe. Mial. Teodora Sela. Ahven
Clamad ~~al~~ guerreros al Señor Divino.

Handwritten musical score for a vocal ensemble, likely a choir of warriors (Coro-de-Guerreros). The score is written on ten staves, with the first two staves for Soprano (Sng.) and Bass (Bajos), and the remaining eight staves for the choir. The tempo is marked "and^e". The key signature is one flat (B-flat). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as "f" (forte) and "p" (piano). The lyrics are written in Spanish, with some words crossed out or corrected. The score is signed "Teodora" at the end.

and^e

Sng.

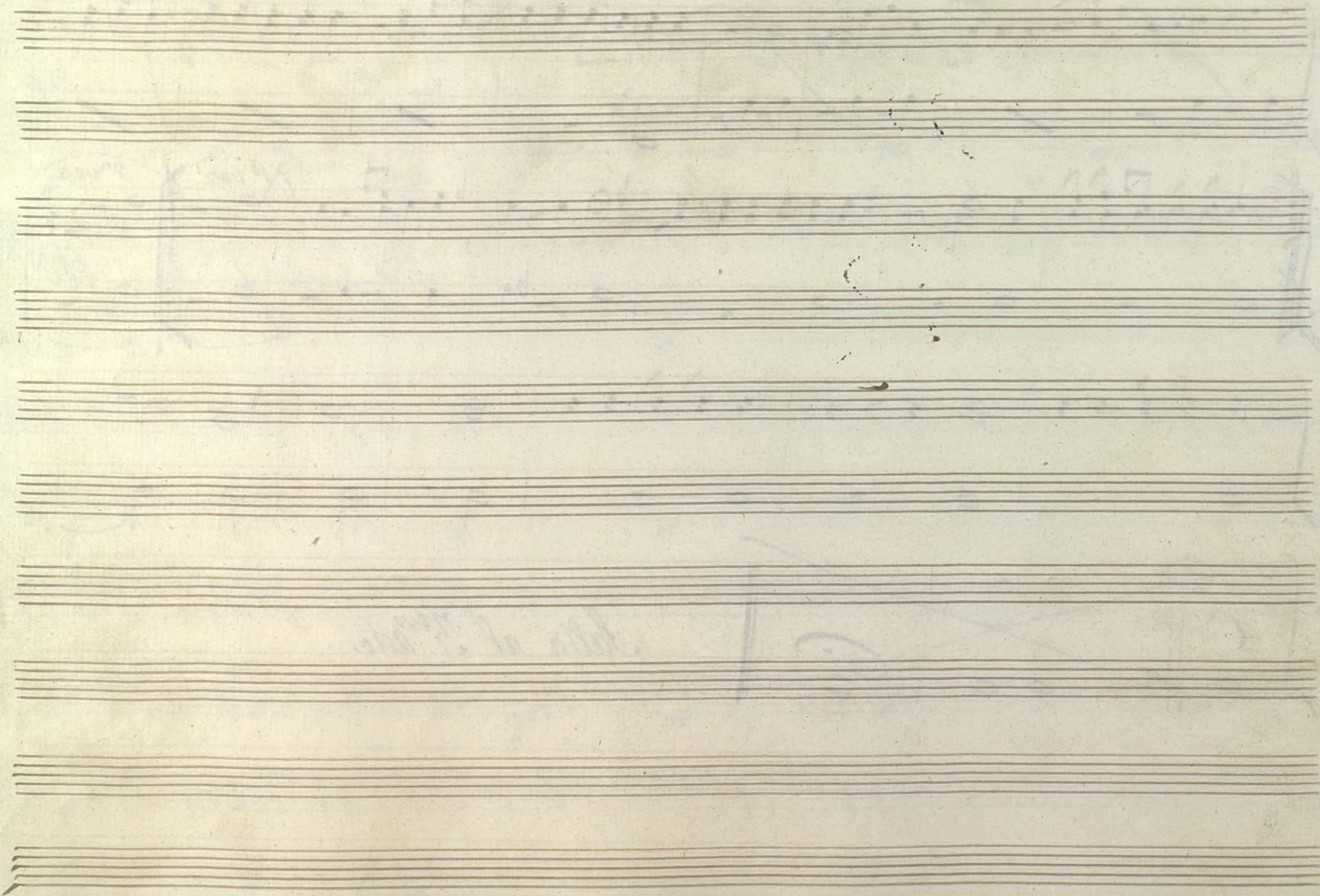
Bajos

te

f. apastando las o-las

Teodora

Handwritten musical score on five staves. The notation includes various notes, rests, and bar lines. The second staff has a section circled and labeled "1^{ra} vez" and "2^a vez". The fourth staff ends with a double bar line and the instruction "Salta al 3.^{er} acto." written in cursive.



Mus 38-24

Mart. ²

Violin. I.^o

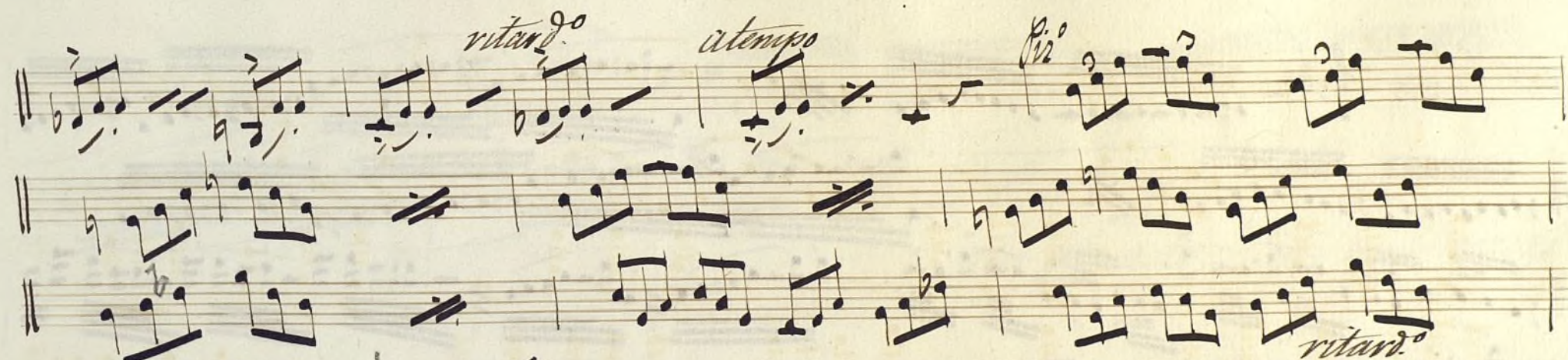
Sand

musica del intro Saldoni

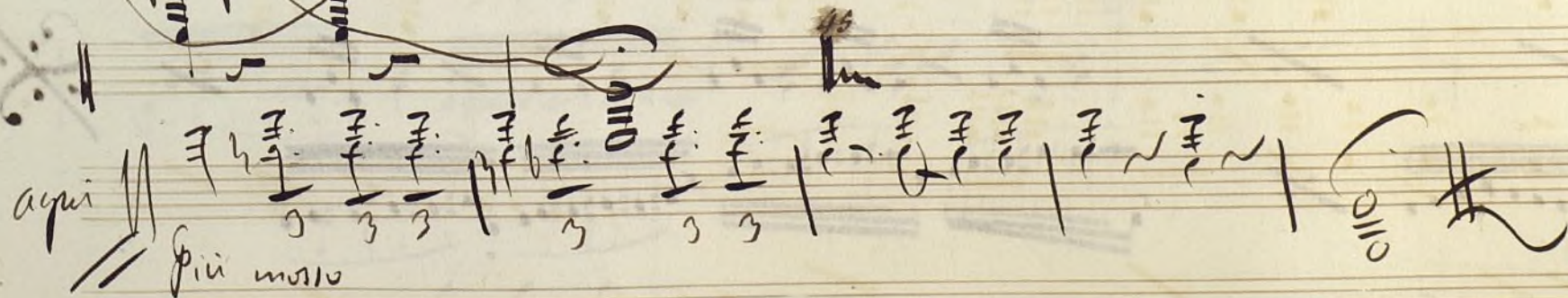
And: no. maestoso; P^{no}

pausa *arco*

The musical score is written on ten staves. The first staff begins with the tempo marking 'And: no. maestoso;' and the dynamic marking 'P^{no}'. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The notation includes various note values, rests, and dynamic markings. A large 'X' is drawn over the middle staves, and the word 'pausa' is written above the staff. The word 'arco' is written above the staff. The score is written in a cursive, handwritten style.



a tempo. ~~Il ala~~ ~~asta la~~ ~~dos veces mas.~~
y vuelve ala ~~asta la~~ *y sigue*



And^{mo} mosso. And^{mo}

4ª corda



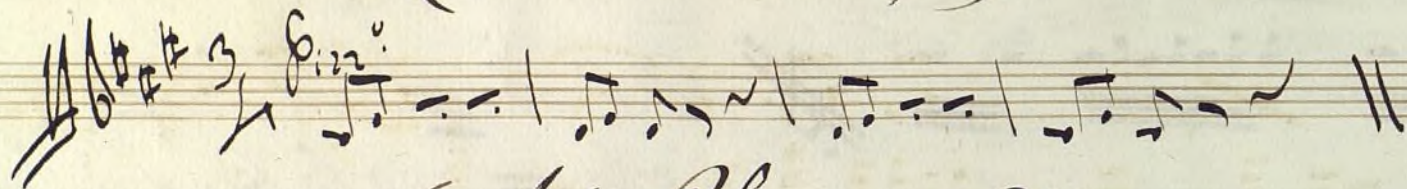
*De la # asta la # y vuelve
ala # asta la # y sigue*



8a
45.

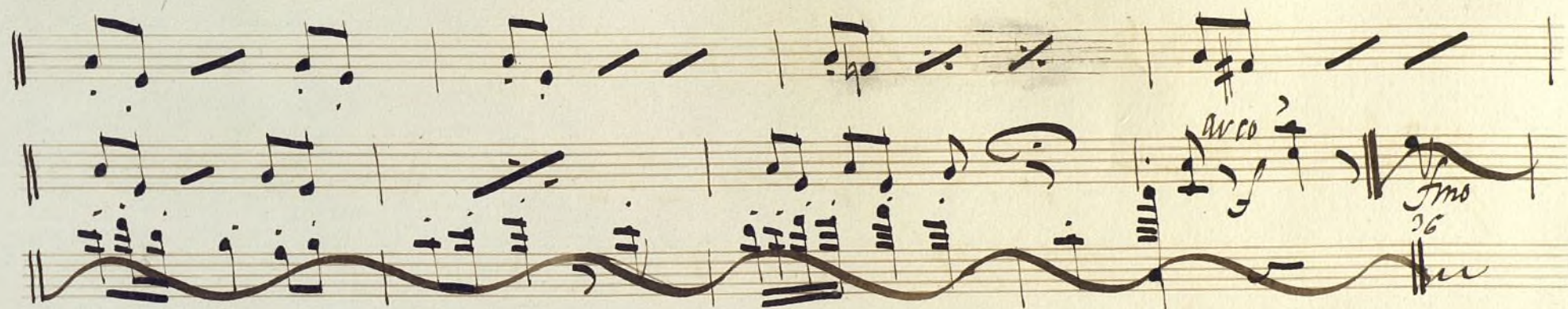
W.

(2.^{do} acto. tacet;)



(Acto 3.^o coro de Virgenes)

Handwritten musical score for a string ensemble, likely a string quartet or quintet, in G major (one sharp) and 3/4 time. The tempo is marked *And.^{mo} mosso.* The score consists of five staves. The first staff is for the Violin I, marked *pizz.* (pizzicato). The second staff is for the Violin II, marked *pizz.* and *arco* (arco). The third staff is for the Viola, marked *pizz.* and *arco*. The fourth staff is for the Cello, marked *arco*. The fifth staff is for the Double Bass, marked *pizz.* and *arco*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score ends with a double bar line.



*lucerna recitan algunos
versos y luego repite todo al*

Ayuntamiento de Madrid

MUS 38-24

Violin I.

Paul.

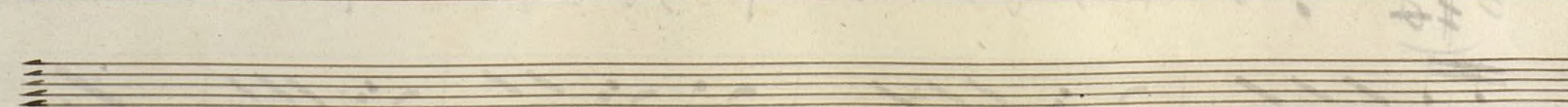
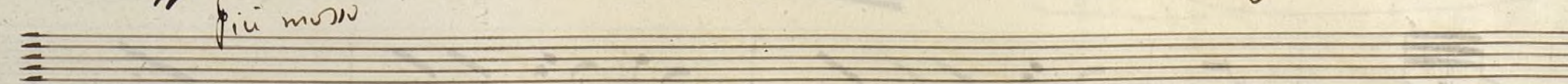
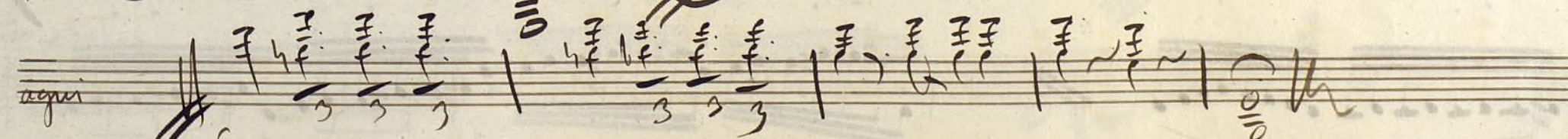
musica Del intor Saloni

And^{te} maestoso. Acto I^o

This is a handwritten musical score on aged paper. The title at the top is "Acto I^o" in a large, elegant cursive script. Below it, the tempo marking "And^{te} maestoso." is written in a similar cursive hand. The score is written on ten staves. The first staff contains a melody in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The subsequent staves show a piano accompaniment with dense, rhythmic patterns, including many beamed sixteenth and thirty-second notes. There are several dynamic markings: "p" (piano) appears multiple times, and "arco" is written above a staff in the upper right. The handwriting is fluid and characteristic of 19th-century musical notation. The paper shows signs of age, including slight discoloration and wear at the edges.

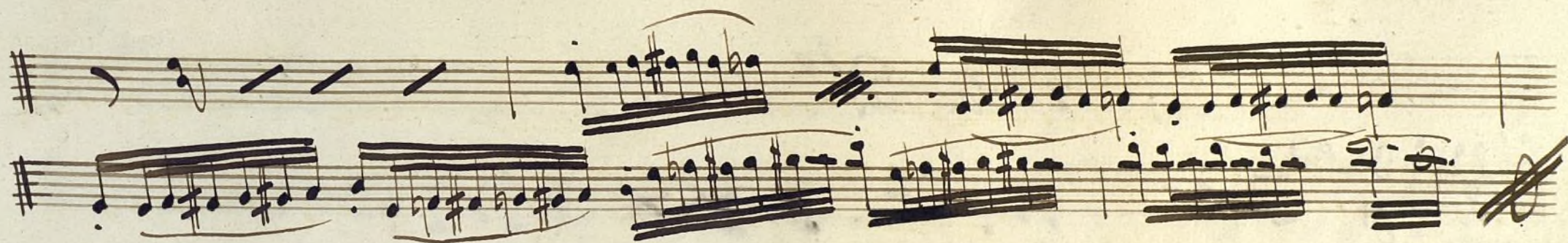


atp.º De ala \sharp asta la \sharp dos veces mas
y vuelve ala \sharp asta la \flat y sigue



And no mosio.

fe
A corda



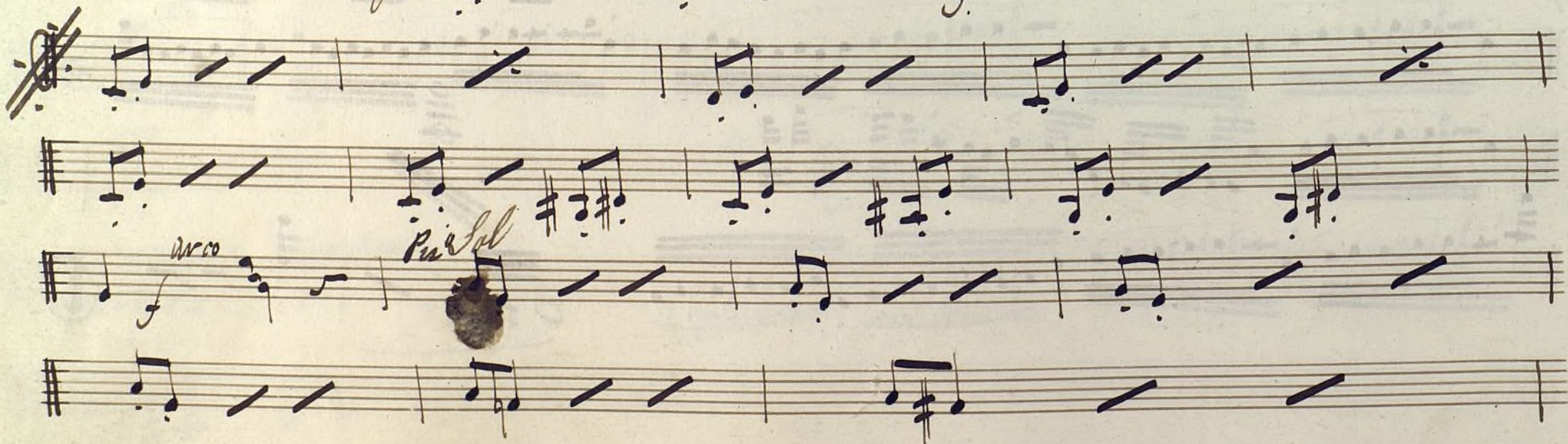
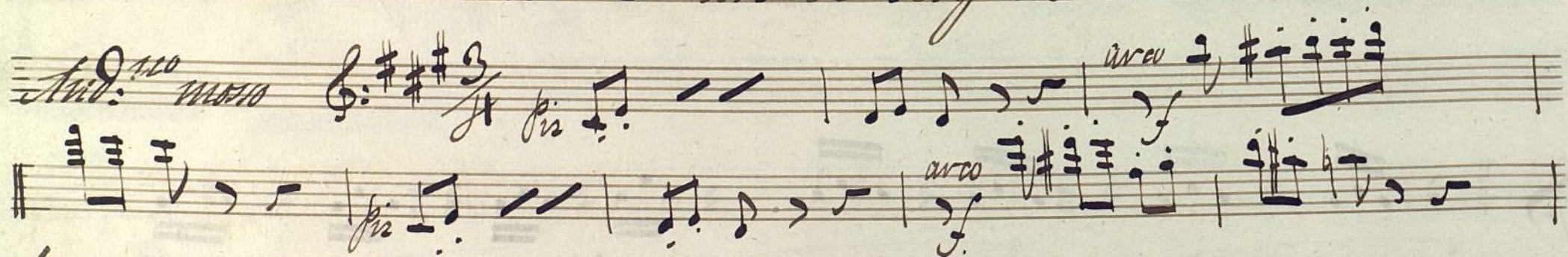
Ala ## esta la & y vuelve ala ## esta la & y sigue

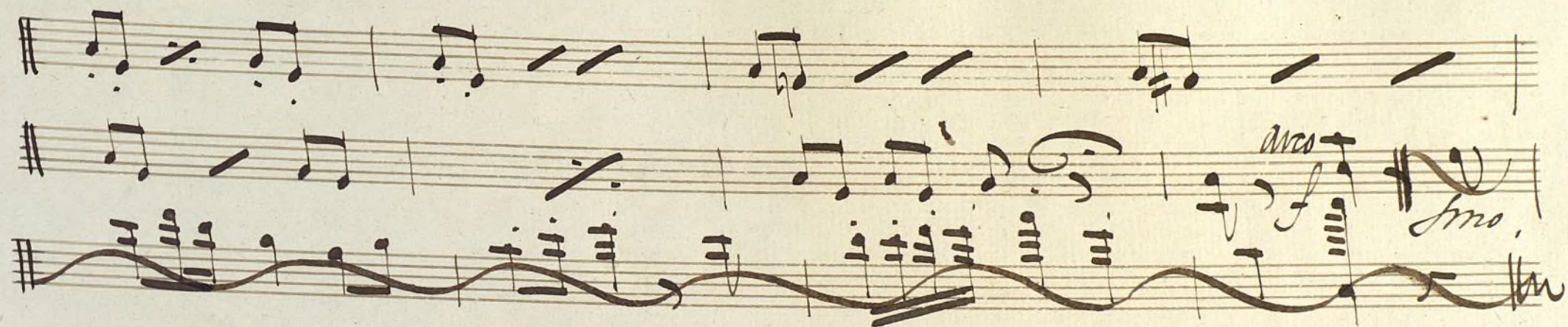


Acto: 2.^{do}. *tacet.*



Acto 3.^o *coro De Virgenes*





ahora Recitan algunos versos
y luego. repite ~~todo~~ ala ~~ff~~

Ayuntamiento de Madrid

Violin 1^o

Saul.

Musica De Salooni

Acto I^o

And.^{mo} maestoso &: b b b *Pi^o*

The musical score is written on ten staves. The first staff is the treble clef for a solo violin, marked *Pi^o*. The remaining nine staves represent a string ensemble (violin I, violin II, viola, violoncello, and double bass), with each staff having a double bar line at the beginning. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The tempo and style are indicated as *And.^{mo} maestoso*. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. A specific instruction *arco* is written above the violin staff in the middle of the page. The manuscript is written in dark ink on aged, slightly yellowed paper.

Handwritten musical score on a single page, featuring multiple staves with musical notation and lyrics. The notation includes various time signatures, notes, rests, and dynamic markings.

Lyrics:

vitand^o *atp^o* *Pil^o*

atp^o *D.C. ala* *asta la* *Do* *dos veces mas*
y vuelve ala *asta la* *S. y Sigue*

un poco Pul^o *Allo*

un poco *fin mosio* *Allo*

And^{no} mosso *fmo*

4^a corda



*D.C. ala \sharp asta la \sharp y vuelve
ala \sharp asta la \sharp y sigue*



Octo. 2.^{da} Vacet

3.^{da} Piz^o

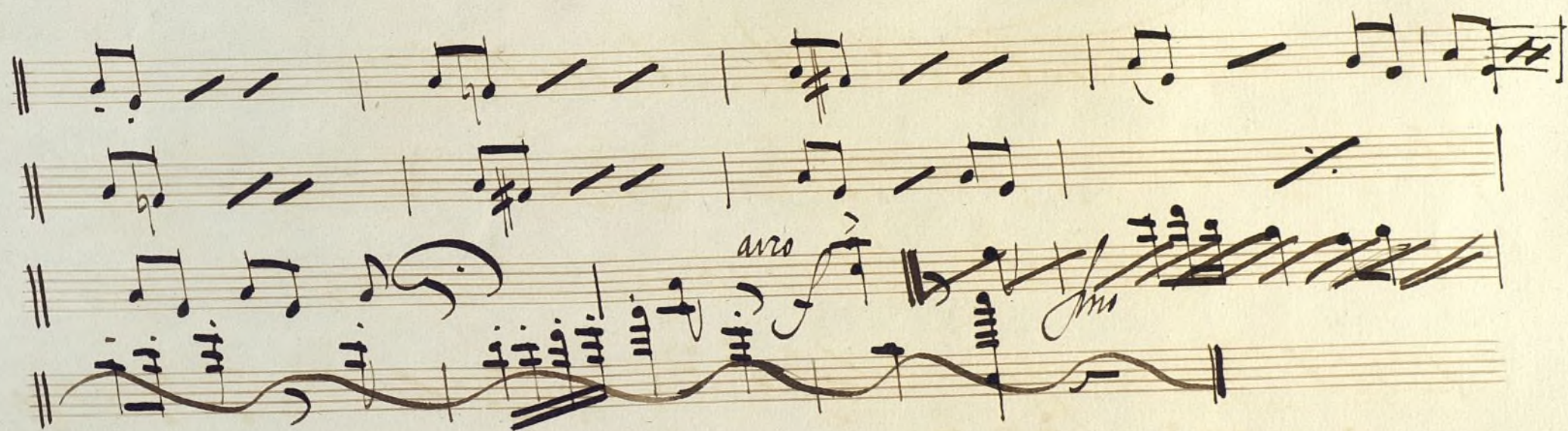
Octo B coro de Virgenes

And.^{no} mosso

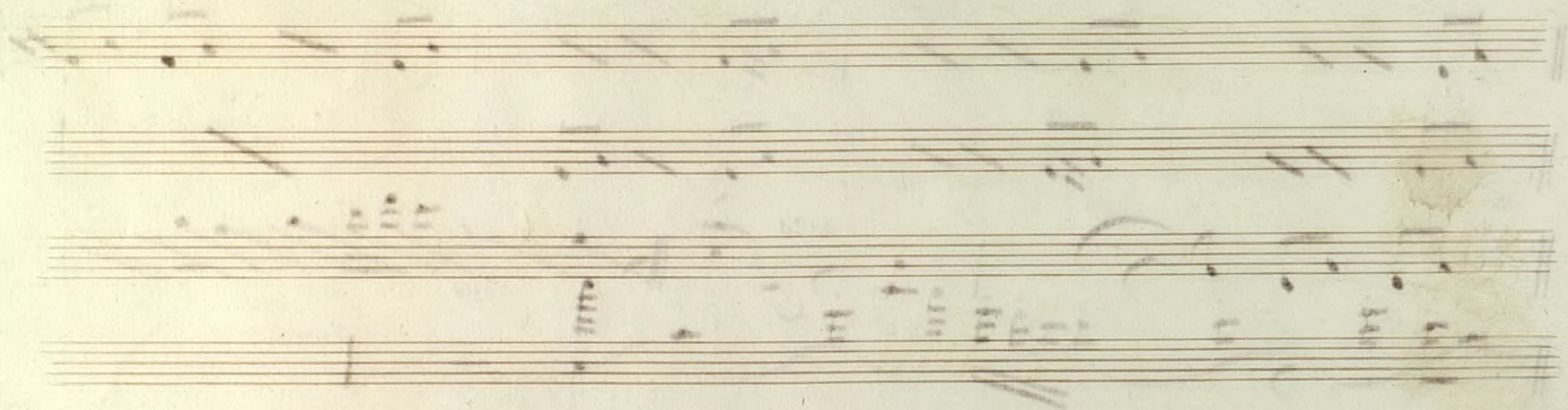
3.^{da} Piz^o

Handwritten musical score for a string ensemble, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following markings:

- arco* (arco) - indicating bowing.
- Piz^o* (Pizzicato) - indicating plucking.
- sol* (solo) - indicating a solo part.



ahora recitan algunos
versos y luego repite ~~los~~ alai.



Violin = 2^{da}

Paul.

Musica De Saldoni

Acto I.º Saul.

And.^{mo} maestoso

Piùha

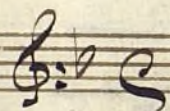
arco
fmo.

Estrofas 7
fmo.

pizz.
ritard.
allegro
ritard.
allegro
D.C. ala # asta la # dos veces mas
D.C. ala # asta la # y sigues
poco. Più. so
45.
agui
fin molo

Plegaria

Andantino mosso.



Handwritten musical score on aged paper. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written in Spanish and are interspersed with the musical notation.

De ala # asta la # ~~do~~ ~~xxxx~~ ~~xxxx~~ y vuelve ala # asta la & y sigue ala &

Fino
45.

Acto. 2.^{do}

Coro de los Guerreros. *tacet.*

Acto. 3.^o

Coro de Virgenes. *Piz^o*

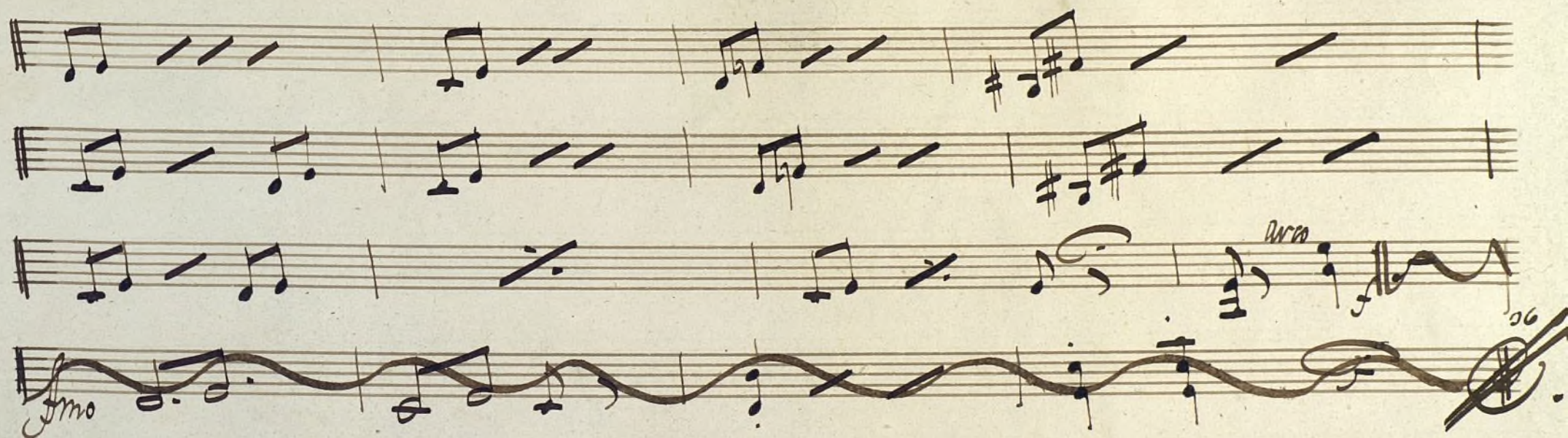
Ancl.^{no} mosso. *Piz^o* *arco f.*

arco

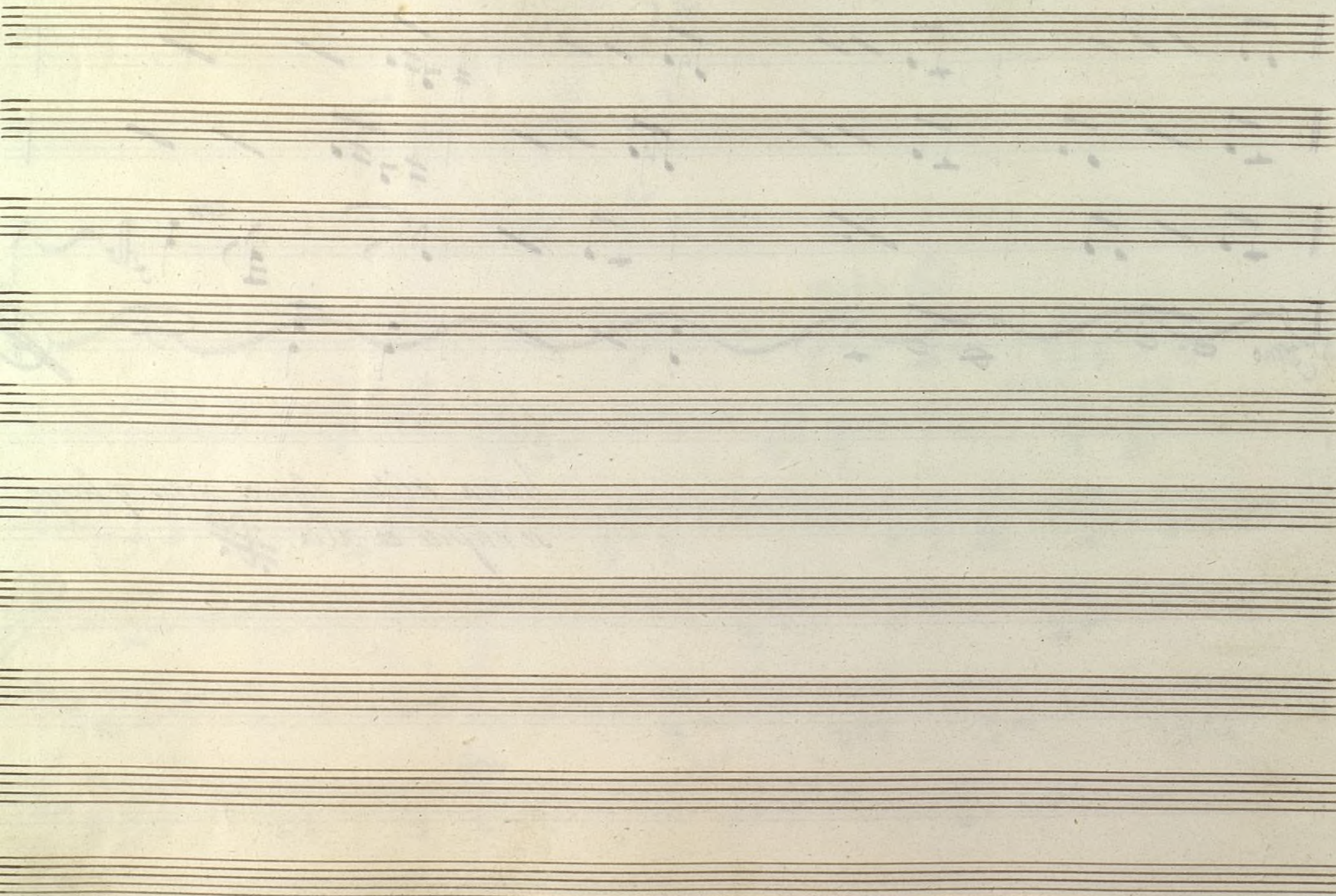
Piz^o

arco *Piz^o*

arco *Piz^o*



*ahora recitan algunos versos y luego
se repite de a la ~~la~~*



Dega y Leon. Mus 38-24
Violin 2.^{na}

Paul.

musica de Saldoni.

Acto S^o Saul.

And^{te} maestoso *per* *arco* *fmo*

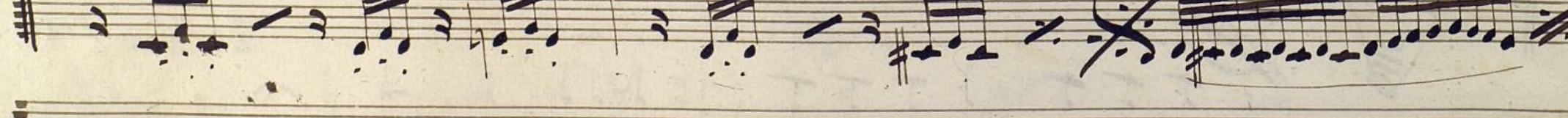
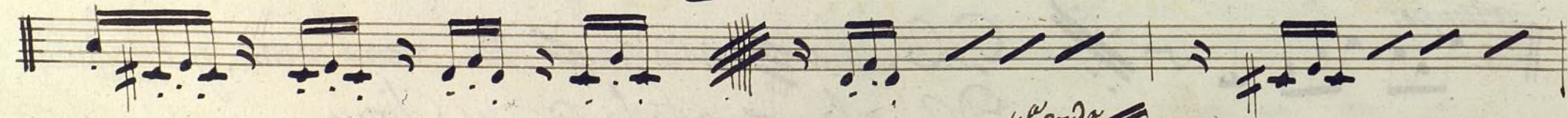
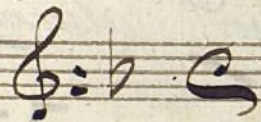
The musical score is written on nine staves. The first staff starts with the tempo marking 'Andte maestoso' and the key signature of two flats. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'per', 'arco', 'fmo', and 'fmo.'.

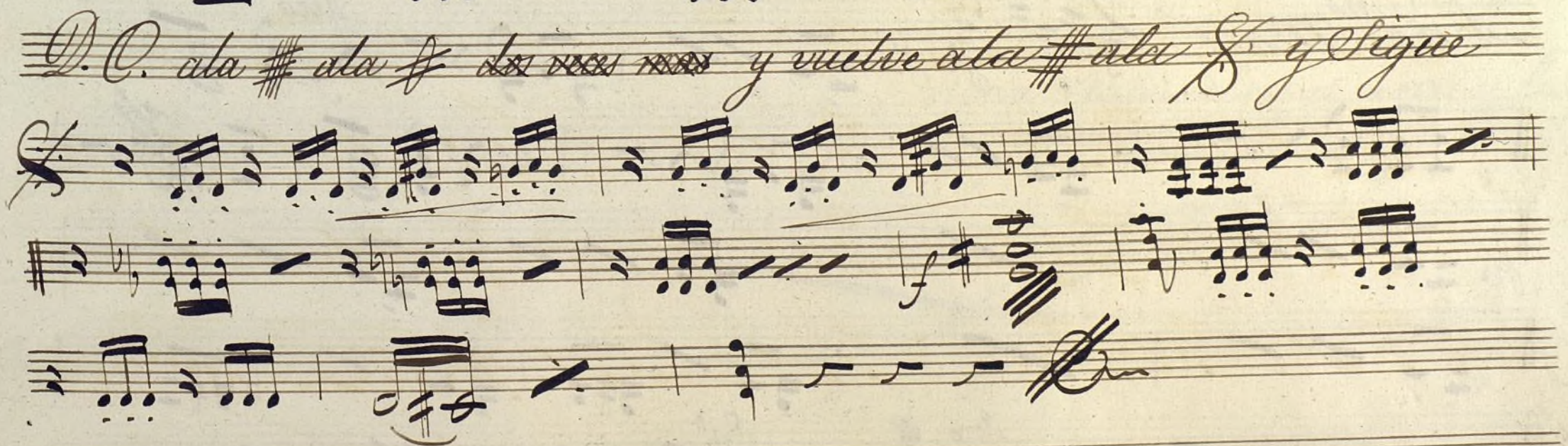
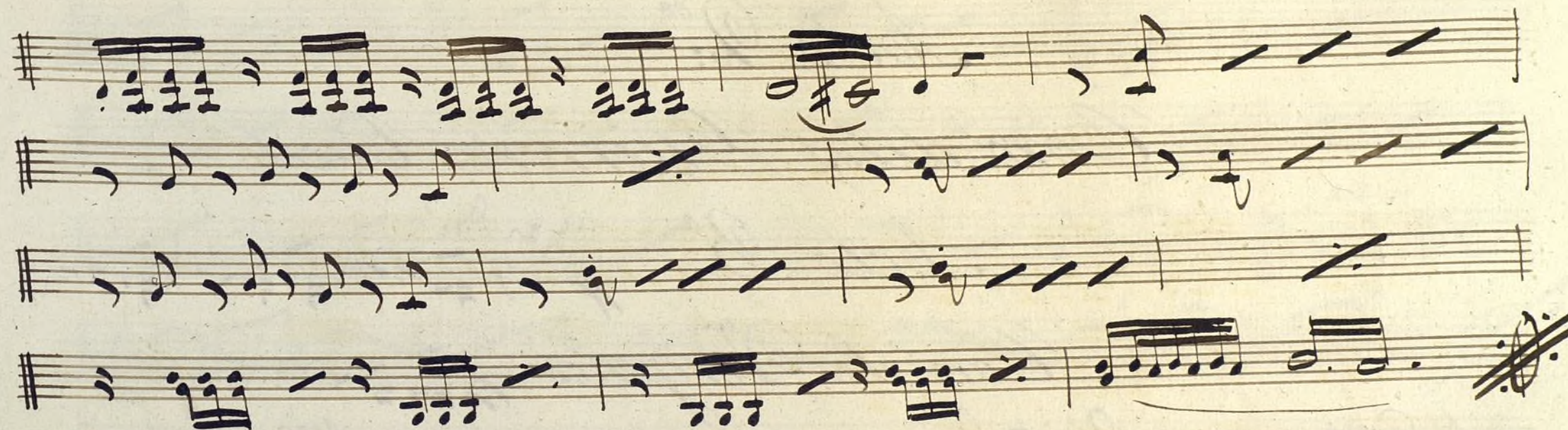
Handwritten musical score for "La Valse" by Chopin. The score is written on five staves. The first three staves are for the piano (pianissimo) part, and the last two are for the violin part. The tempo markings "ritardando" and "a tempo" are written in the piano part. The violin part includes the instruction "D.C. ala" (Da Capo alla) and "asta la" (asta la). The score is written in a cursive, handwritten style.

Handwritten musical score for "L'Allegretto" by Beethoven. The score is written on three staves. The first staff is labeled "poco più so" and contains a melodic line with some crossed-out notes. The second staff is labeled "meno mosso" and contains a melodic line with some crossed-out notes. The third staff is labeled "più mosso" and contains a rhythmic line with triplets and a wavy line at the end.

Plegaria

And.^{mo} mosso





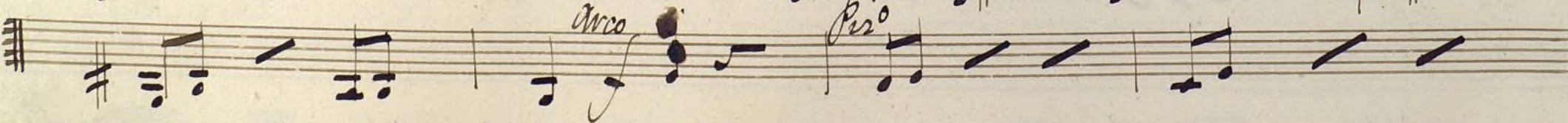
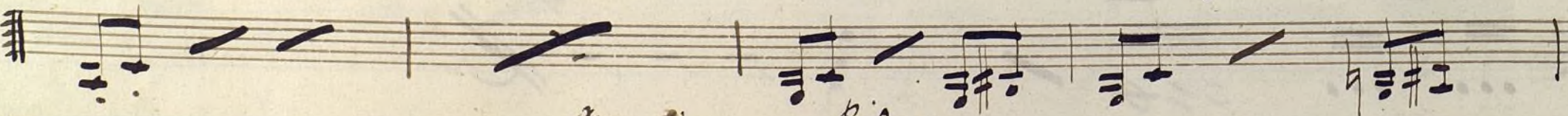
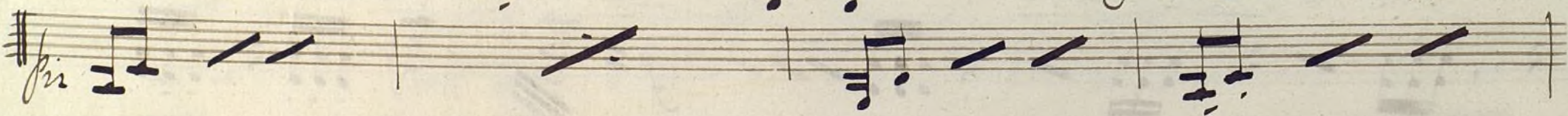
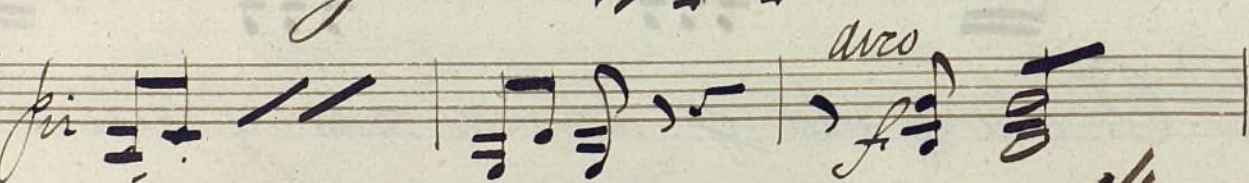
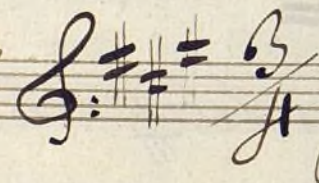
Acto 2.^{do}

Coro de los Guerreros Tacel

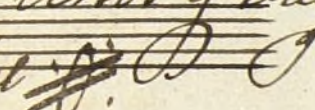
Acto 3.^o

Coro de Virgenes

And.^{no} maes.^{so}





ahora recitan algunos versos y luego
repite la Señal 



The image shows a page from an old music manuscript book. It contains ten horizontal musical staves, each consisting of five lines. The paper is aged and yellowed, with some faint, illegible markings and stains. The staves are empty, with no notes or other musical notation. The text 'Ayuntamiento de Madrid' is printed at the bottom center of the page.

Ayuntamiento de Madrid

Violas

Saul.

Musica De Saldoni.

Acto 1.^o Saul

Handwritten musical score for a piece titled "And. no. maestro." in 3/4 time. 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 tempo is marked "And." and the style is "no. maestro." (likely meaning "no. maestro" or "no. maestro"). The first staff contains a half note, followed by a quarter note, and then a half note. The second staff contains a half note, followed by a quarter note, and then a half note. The third staff contains a half note, followed by a quarter note, and then a half note. The fourth staff contains a half note, followed by a quarter note, and then a half note. The fifth staff contains a half note, followed by a quarter note, and then a half note. The sixth staff contains a half note, followed by a quarter note, and then a half note. The seventh staff contains a half note, followed by a quarter note, and then a half note. The eighth staff contains a half note, followed by a quarter note, and then a half note. The ninth staff contains a half note, followed by a quarter note, and then a half note. The tenth staff contains a half note, followed by a quarter note, and then a half note. The score includes various musical notations such as notes, rests, and dynamic markings like "piz" and "arco".

Handwritten musical score for a piece, likely a march or dance, featuring multiple staves with notes, rests, and dynamic markings.

The score includes the following markings and instructions:

- ritard.^o* (ritardando) and *al tempo.* (al tempo)
- ritard.^o atp.^o* (ritardando a tempo)
- Un Poco Più^o* (Un Poco Più)
- qui* (qui)
- più mosso* (più mosso)

The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings, with some sections marked with a double bar line and a repeat sign.

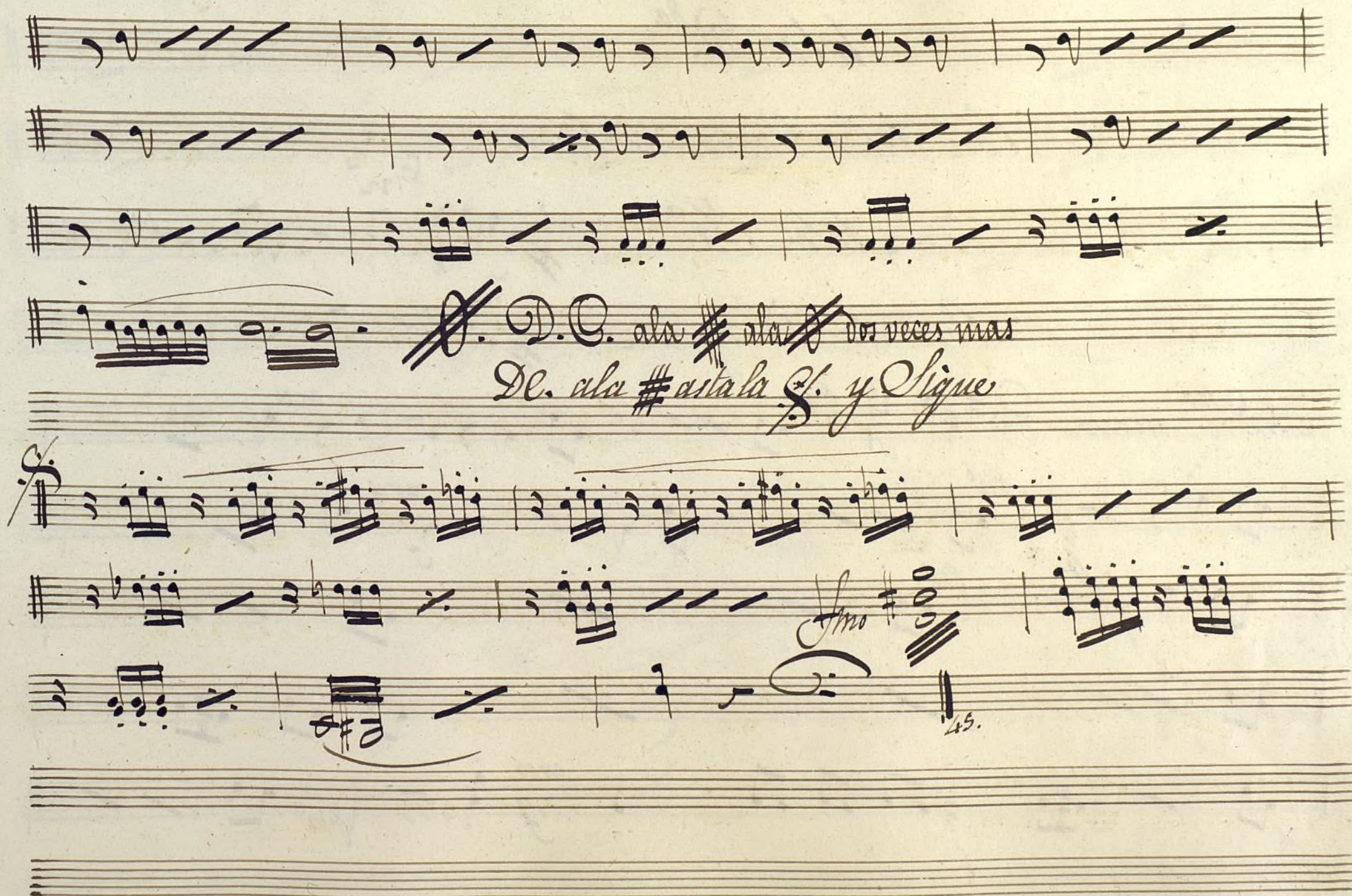
Lyrics in Spanish are written below the staves:

la # doo veces mas y vuelve ala # asta
la \$ y Sigue

Plegaria

And.^{te} mos.to.

The musical score is written on ten staves. The first staff begins with the tempo marking 'And.^{te} mos.to.' in a cursive hand. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as treble and bass clefs, notes, rests, and dynamic markings. A 'Cresc.' marking is visible on the sixth staff. The score concludes with a double bar line and a repeat sign on the tenth staff.



Acto 2^{do}.

Coro de los Guerreros Tercet.

Acto 3^o.

Fin^o

Coro de Virgenes

And.^{te} mosso.

3:## 3/4 *Piz^o*

arco

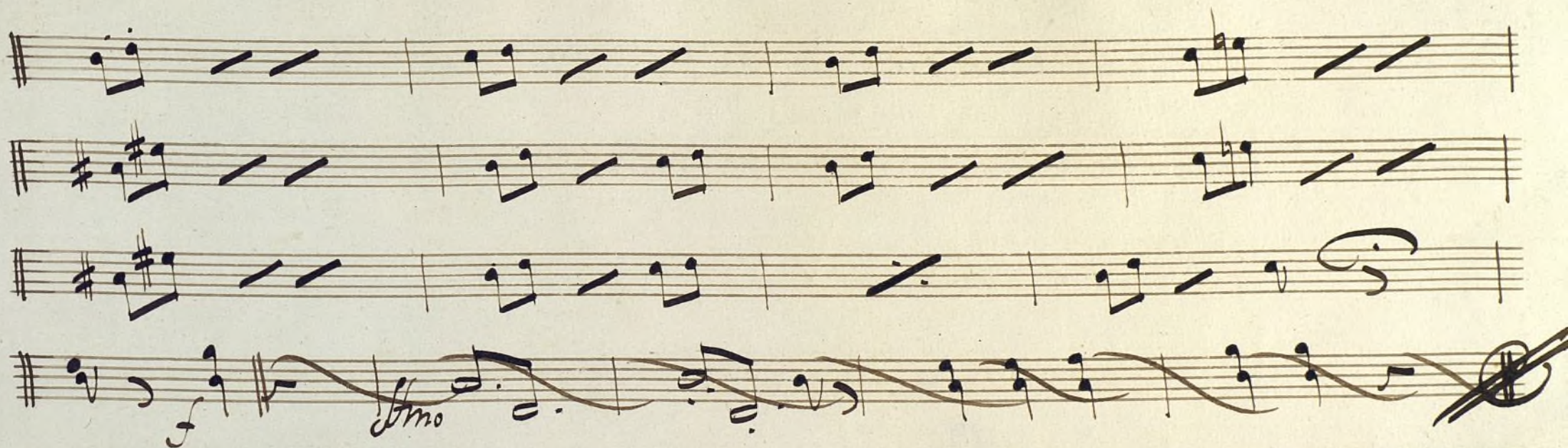
Piz^o

arco

Piz^o

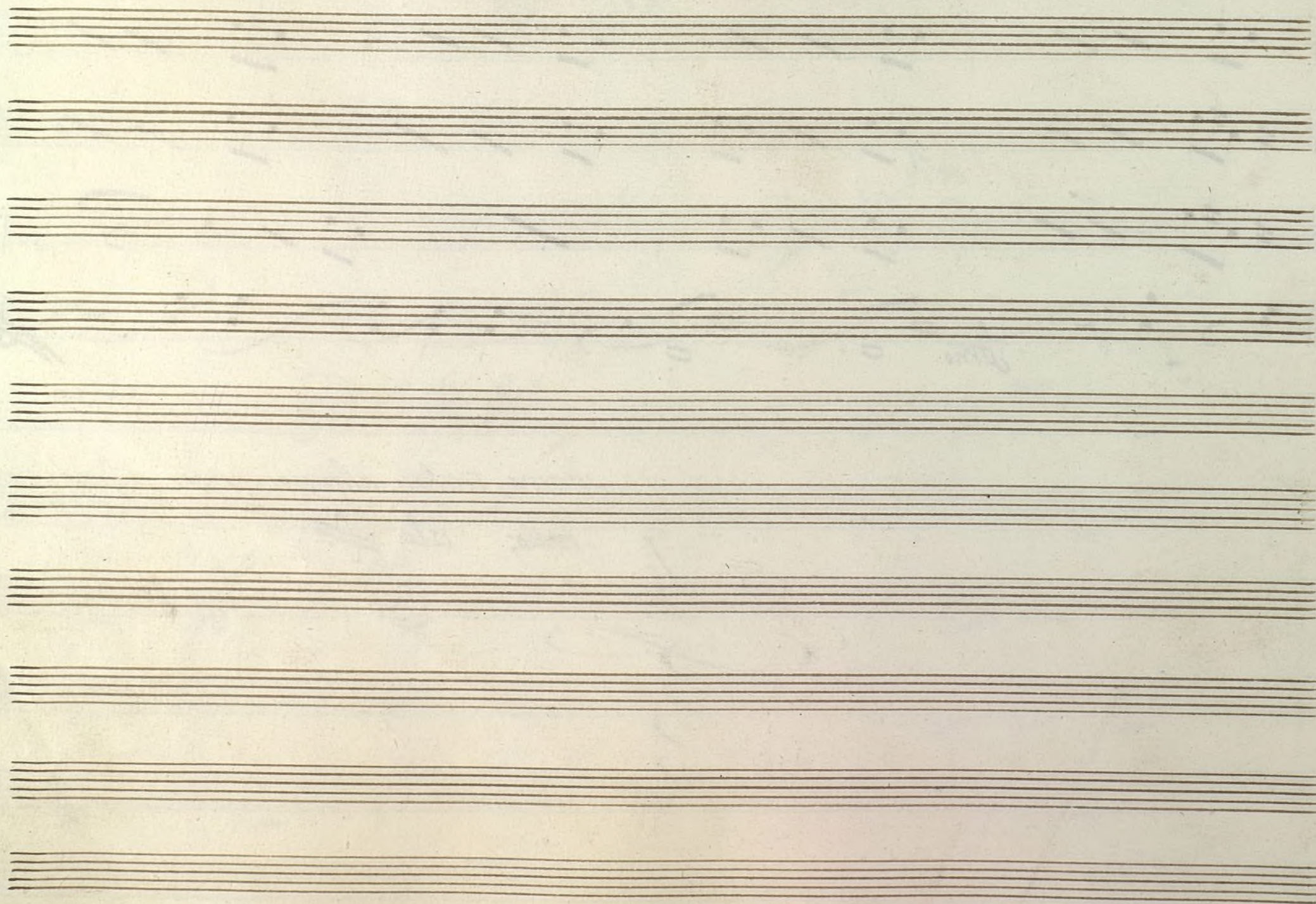
arco

piz^o



*ahora recitan algunos versos y luego se repite
toda, ala #*

Fine



Ayuntamiento de Madrid

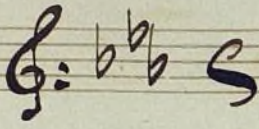
Mus 38-24

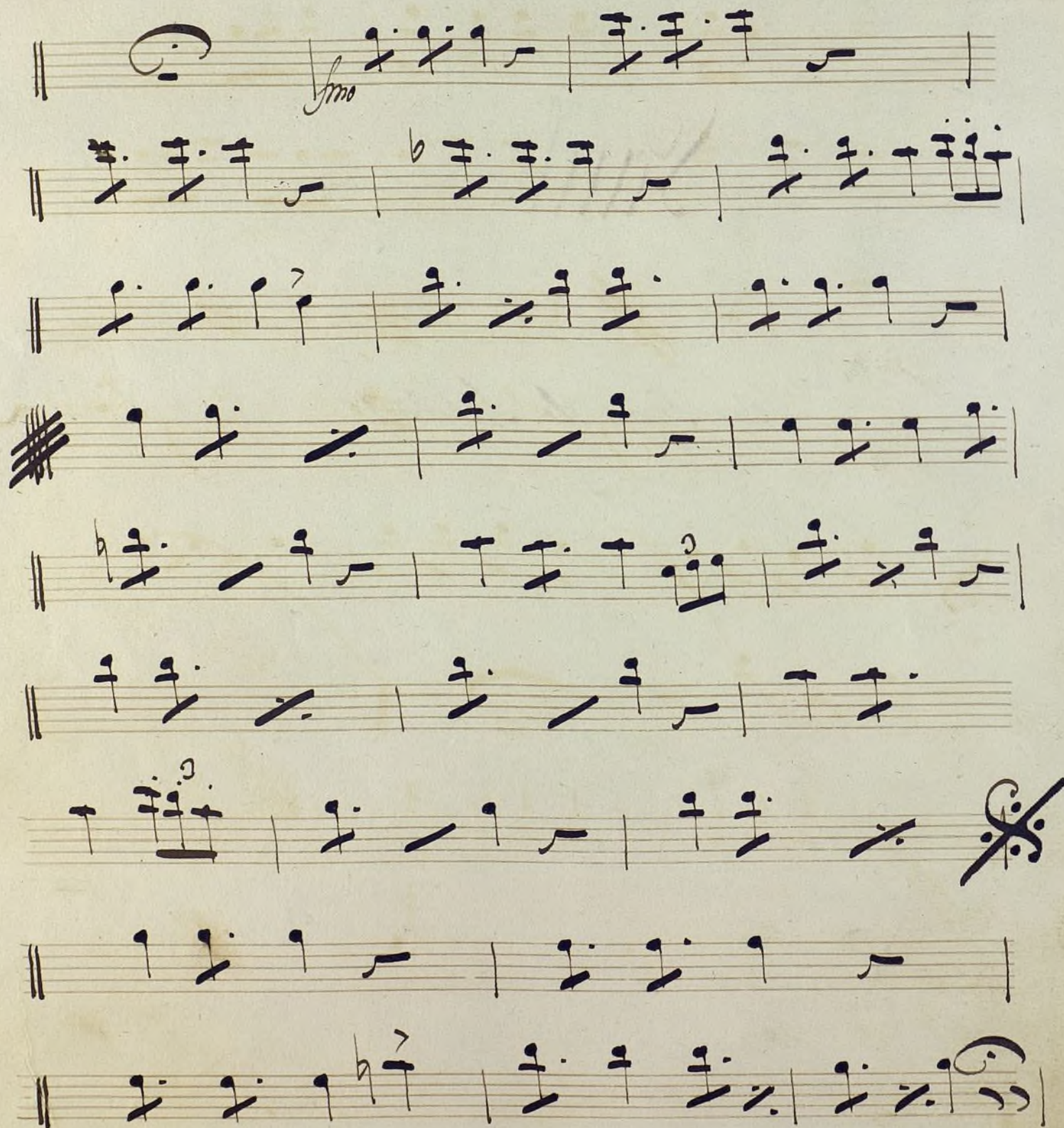
Flautin.

Paul

musica de Saldoni

Acto 1.^o

And.^{te} no. maestro: 



Handwritten musical notation on four staves. The first staff begins with a large '7' and the tempo marking *ritard^o a tempo*. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *ritard^o* (ritardando).

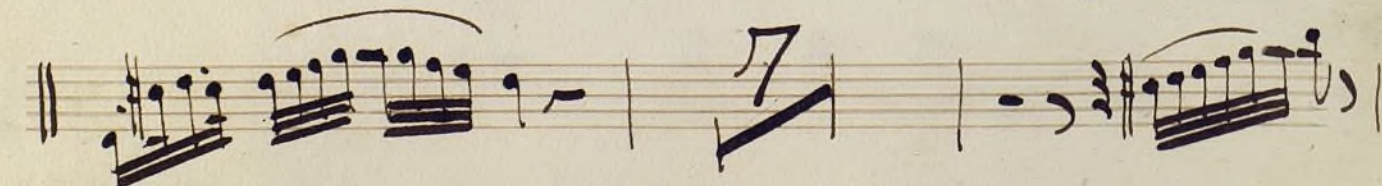
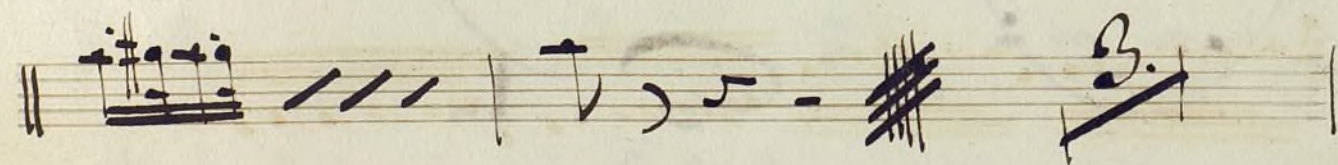
Handwritten musical notation on a single staff. It begins with the tempo marking *a tempo.* and contains a large section marked with a double slash and the instruction *D.C. ala # asta la # dos veces mas y vuelve ala # asta la & y sigue*.

Handwritten musical notation on two staves. The top staff features a series of notes with a large, sweeping slur over them. The bottom staff contains a few notes and a large, ornate flourish.


Handwritten musical notation on a single staff. It begins with the word *aqui* and the tempo marking *fin mosso*. The notation includes various note values, rests, and a large, ornate flourish. The signature *D.S.* is visible at the end of the staff.

Plegaria.

And^{mo} mosso. 8:6 *f^{mo}.*





 ~~D.C.~~ *ala # asta la # y vuelve
ala # asta la \$ y sigue*



WS.

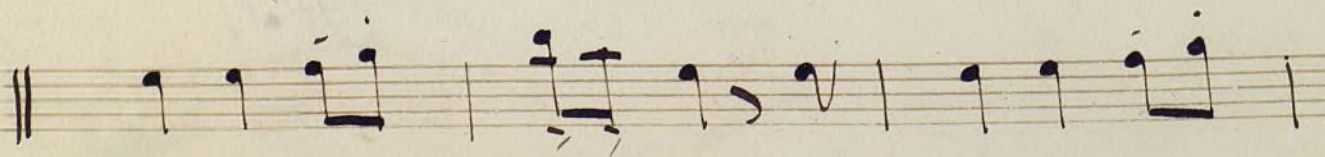
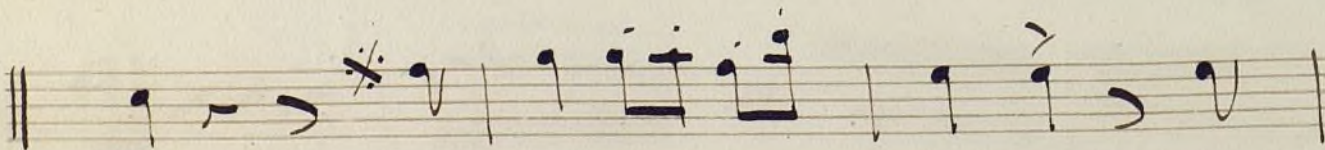
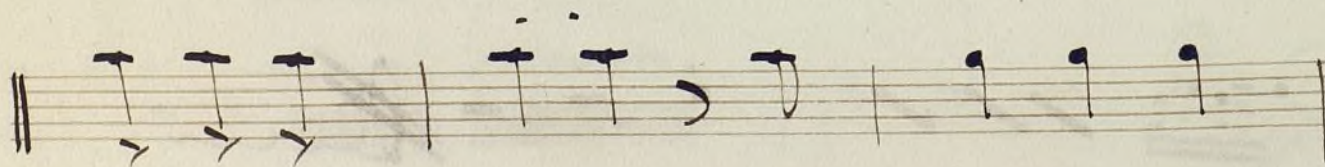
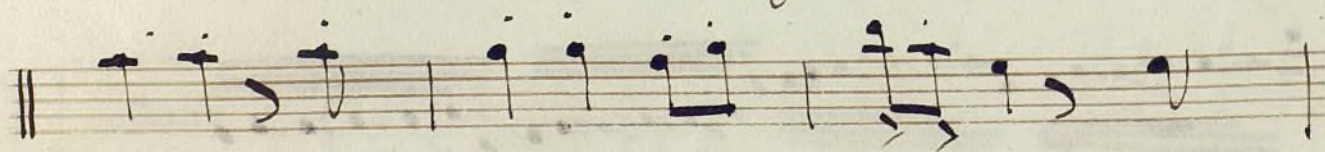
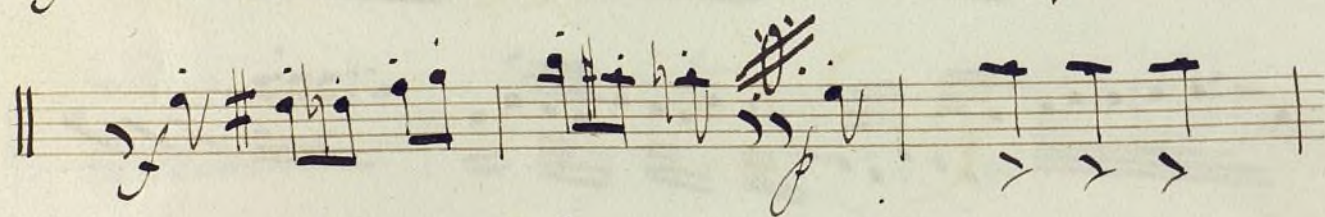
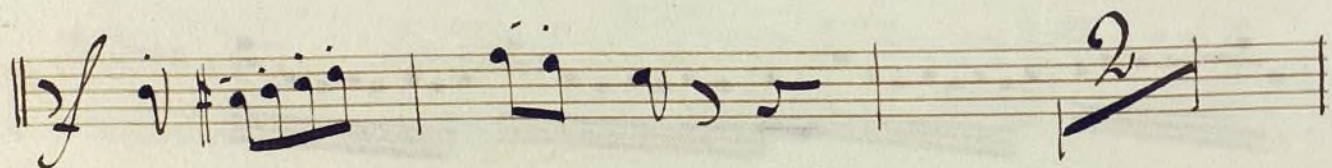
Acto. 2^{do}

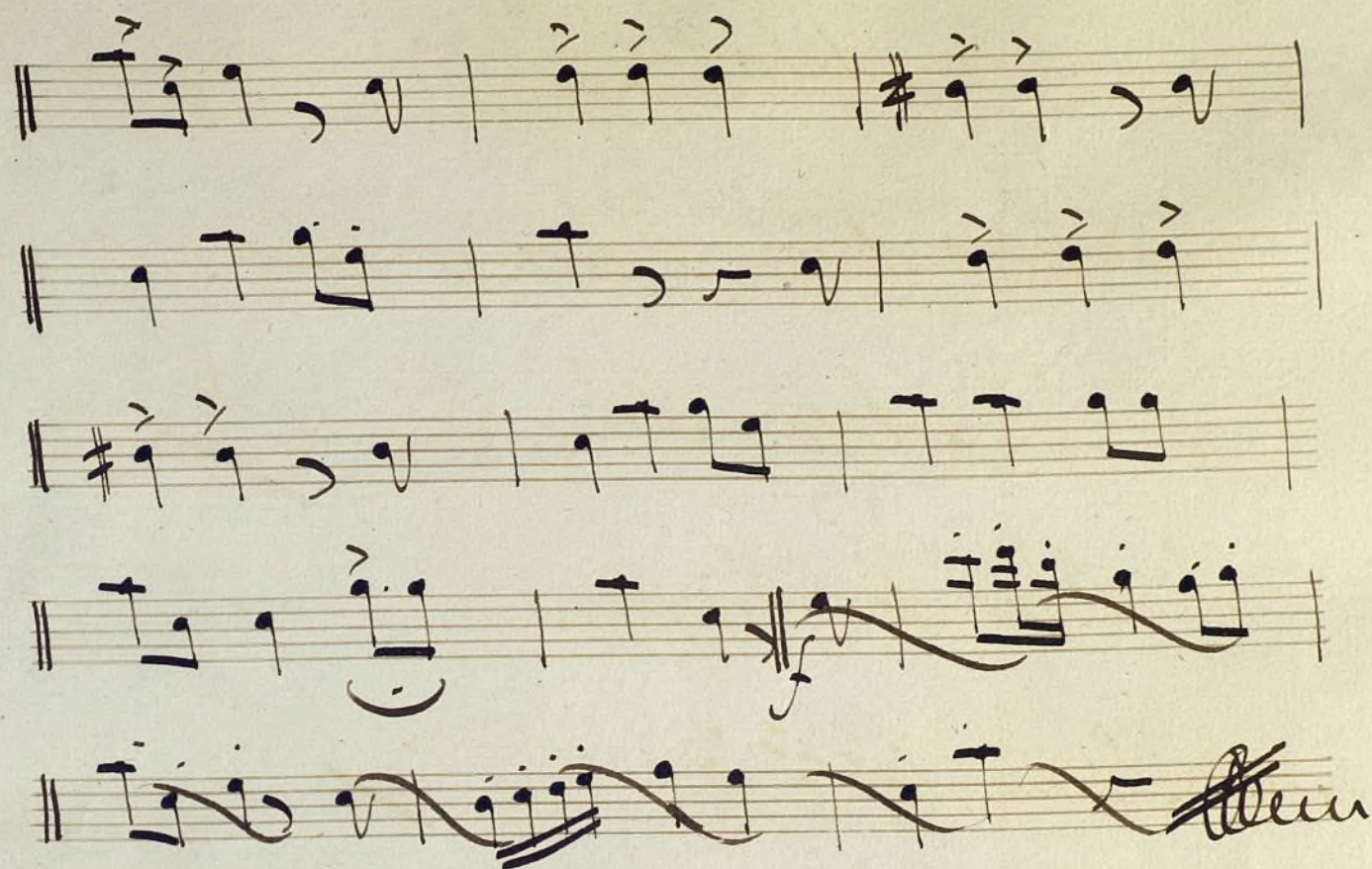
Coro de los Guerreros. tacet;

Acto. 3.^o $\frac{3}{4}$ $\frac{1}{2}$

Coro de Virgenes.

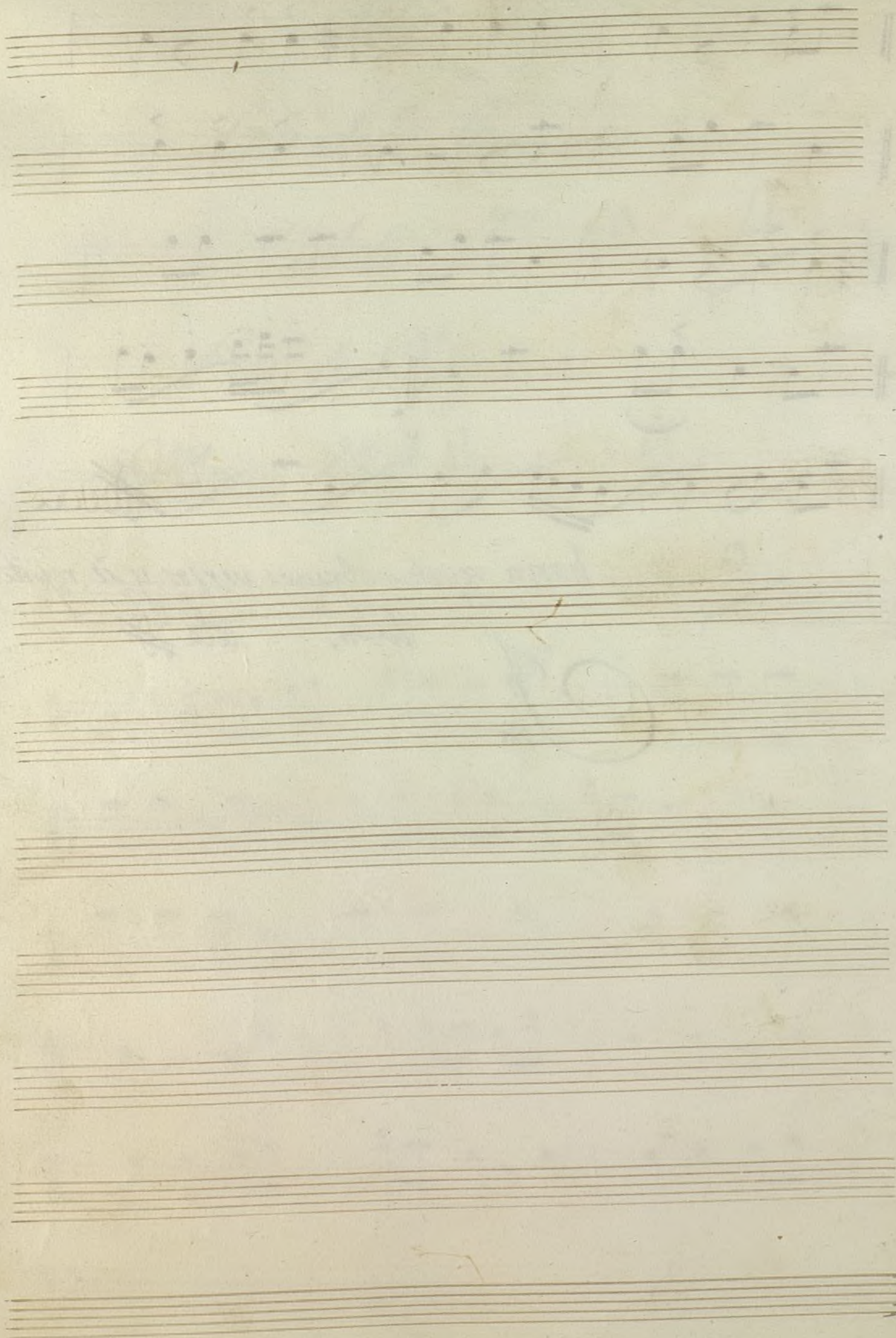
And.^{mo} *meno.* $\frac{3}{4}$ $\frac{2}{4}$





haora repiten algunos versos y se repite
toco. ala ~~ff~~

Fin

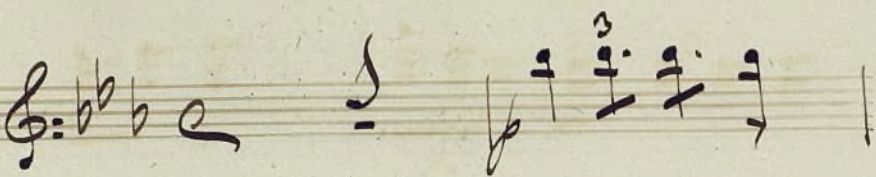


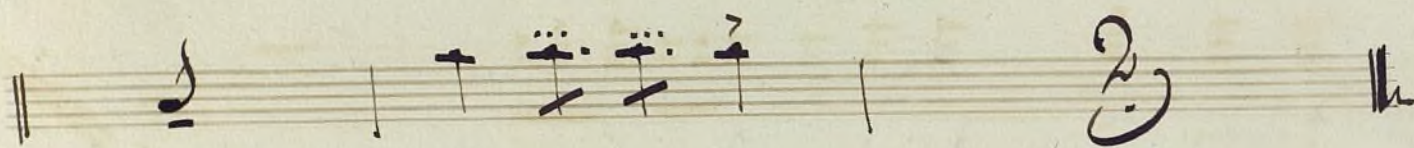
Flauta.

Paul.

Musica de Saldoni.

Acto I.^o

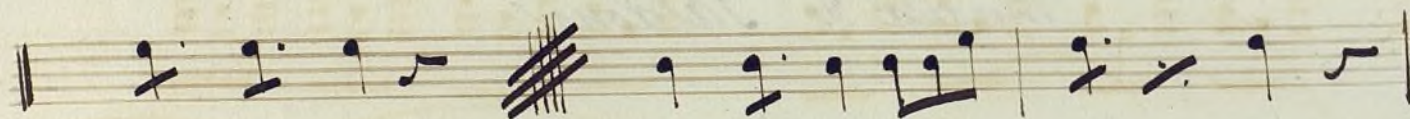
And.^{mo} maestoso. 



8^a alta todo

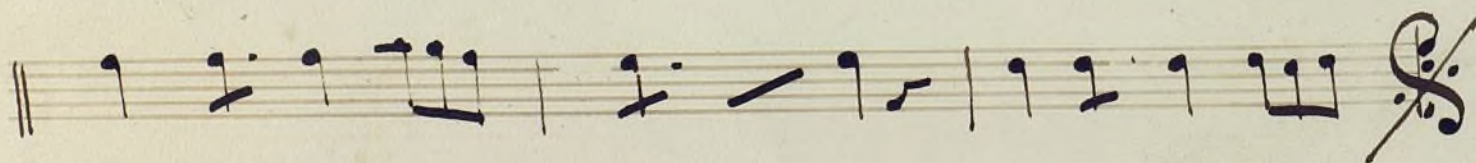
Amo 

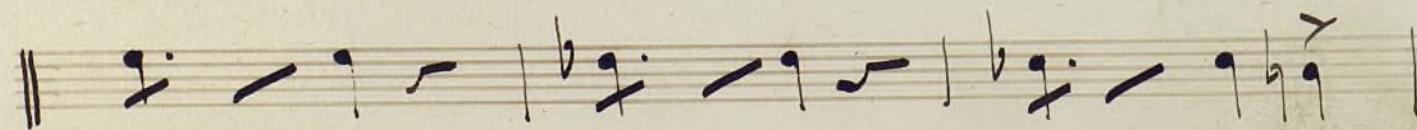














ritard.

atempo *do lo.*

mi *ritard.*

De ala ala ala la la dos veces mas y vuelve ala ala ala.
piu mos *y sigue*

W.

Plegaria

And. no. mosso 6/8 *fmo*

ga *alta*

loco

ga

loco

ga

loco

ga

loco

ga



~~D.C.~~ *ala # astala # y vuelve,*
ala # hasta la S. y sigue

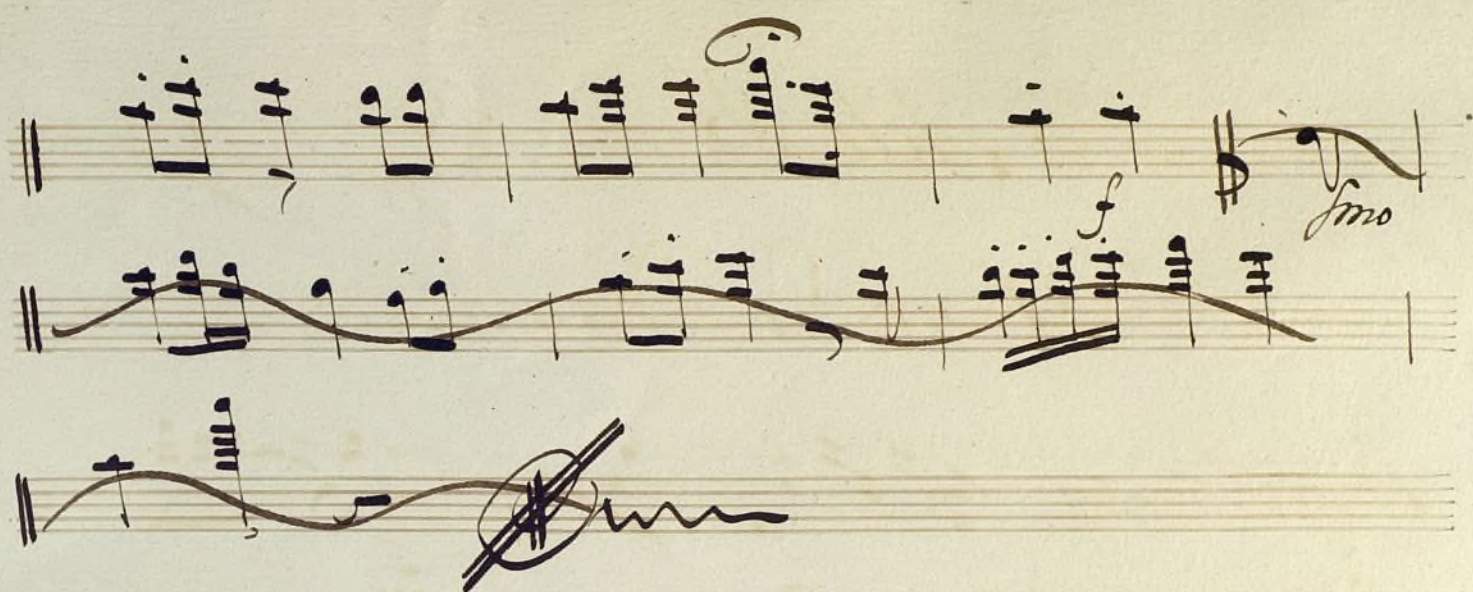


Acto 3.^o $\frac{3}{4}$

Coro. de Virgenes.

And: no. mosso: $\frac{3}{4}$

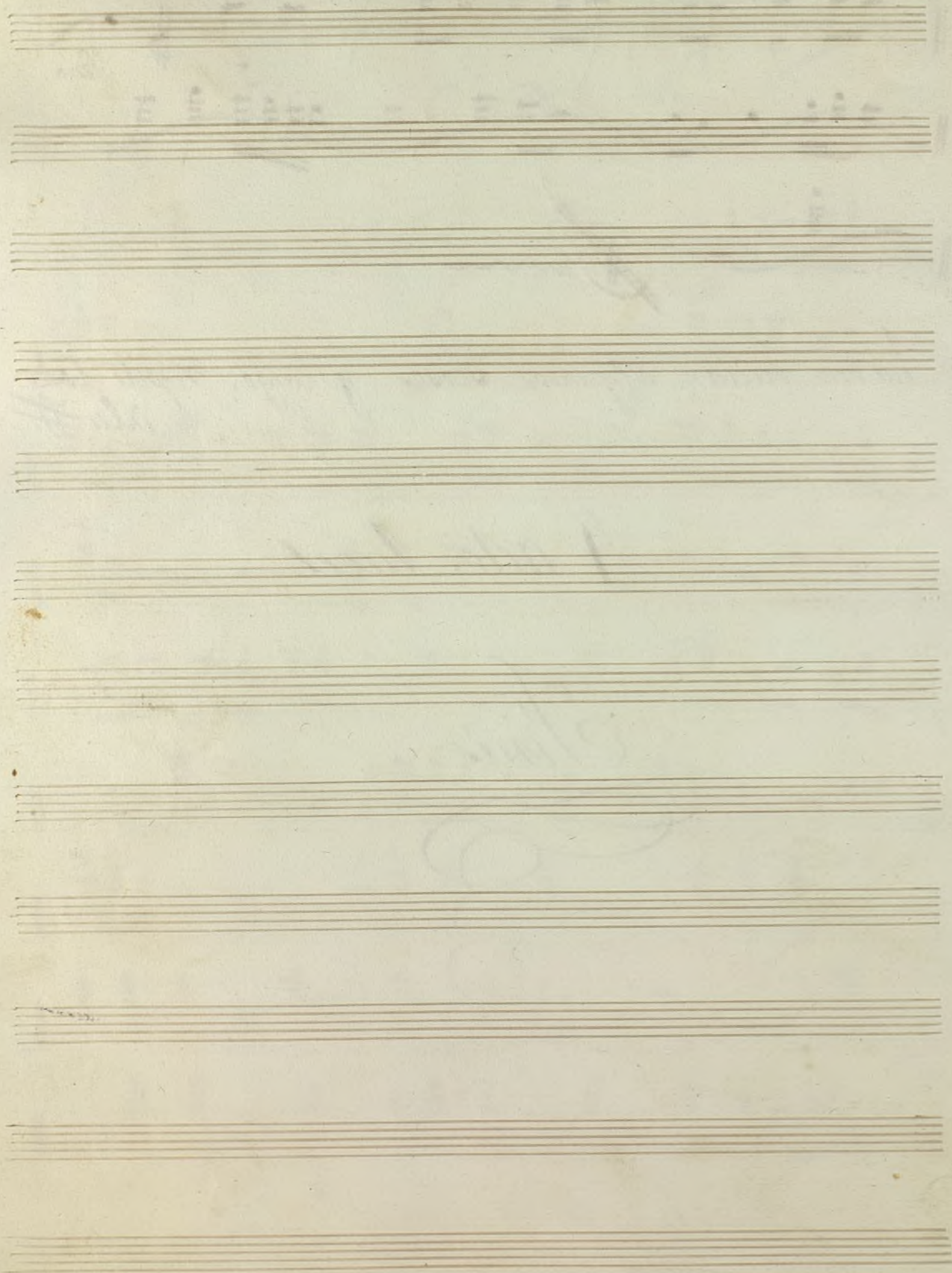
The musical score is written on ten staves. The first staff begins with the tempo marking "And: no. mosso:" and the time signature "3/4". The music is written in a key with three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and dynamic markings like "arco" and "arcaf". The score is written in a cursive, handwritten style typical of 18th or 19th-century musical manuscripts.



ha ora recitan algunos versos y luego. repite ~~todo~~
ala ~~ff~~.

A acto. tacet.

Finis

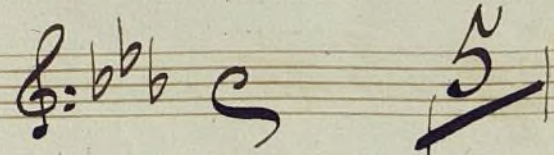


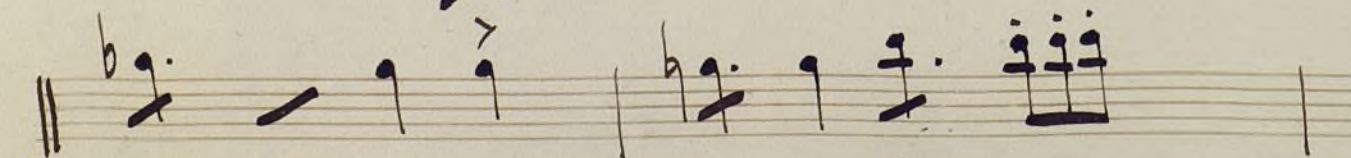
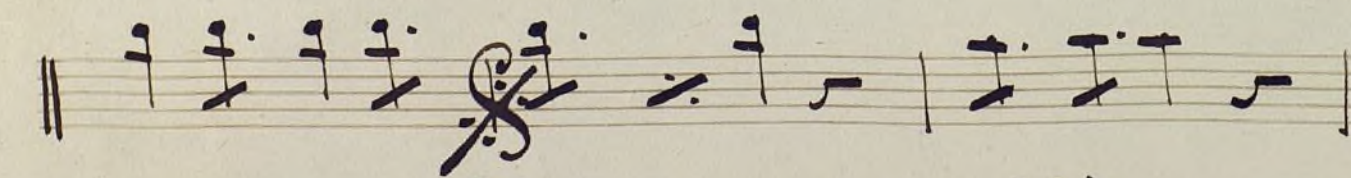
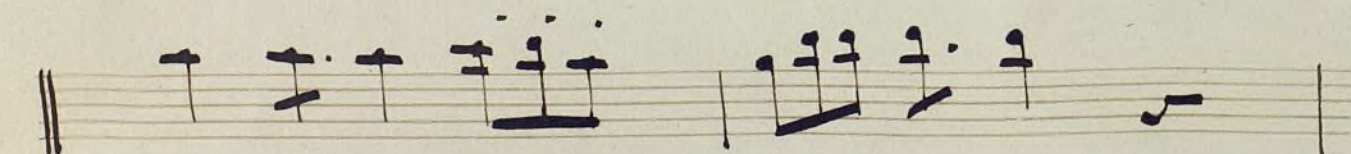
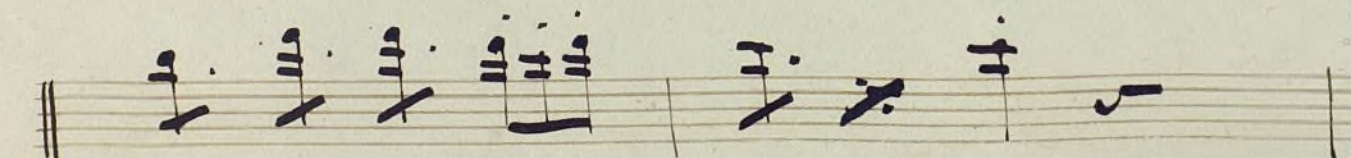
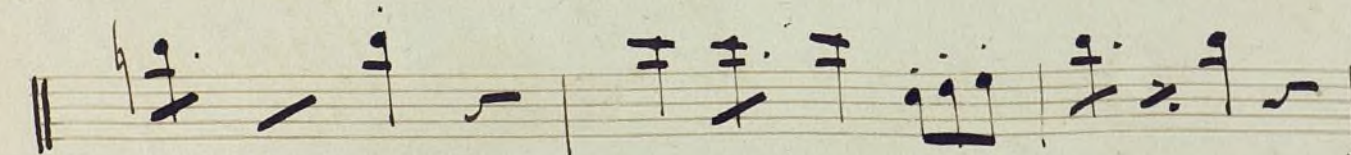
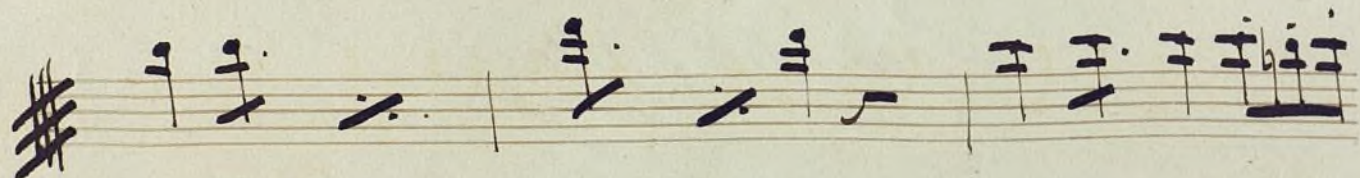
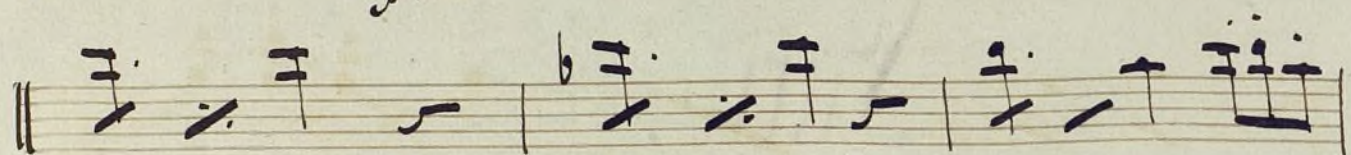
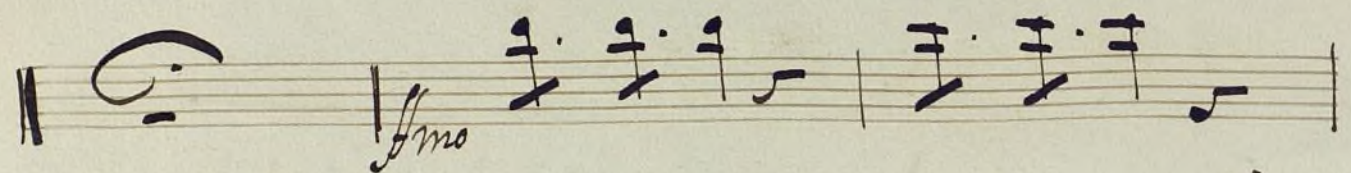
Oboe. 1^o.

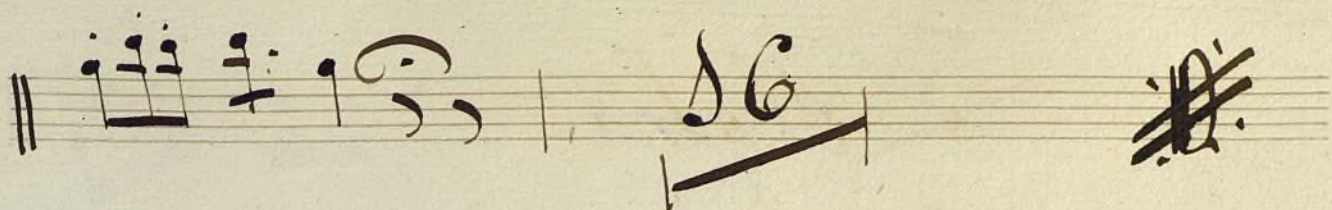
Paul.

musica de Saloni

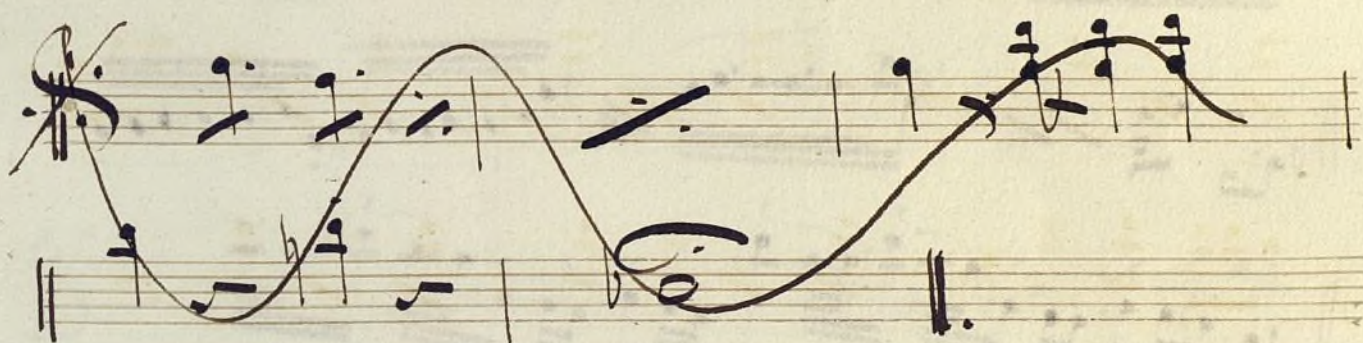
Acto I^o

And.^{mo} maestoso. 





*D.C. ala # ala # dos veces mas. y vuelve
ala # gla. & y sigue?*

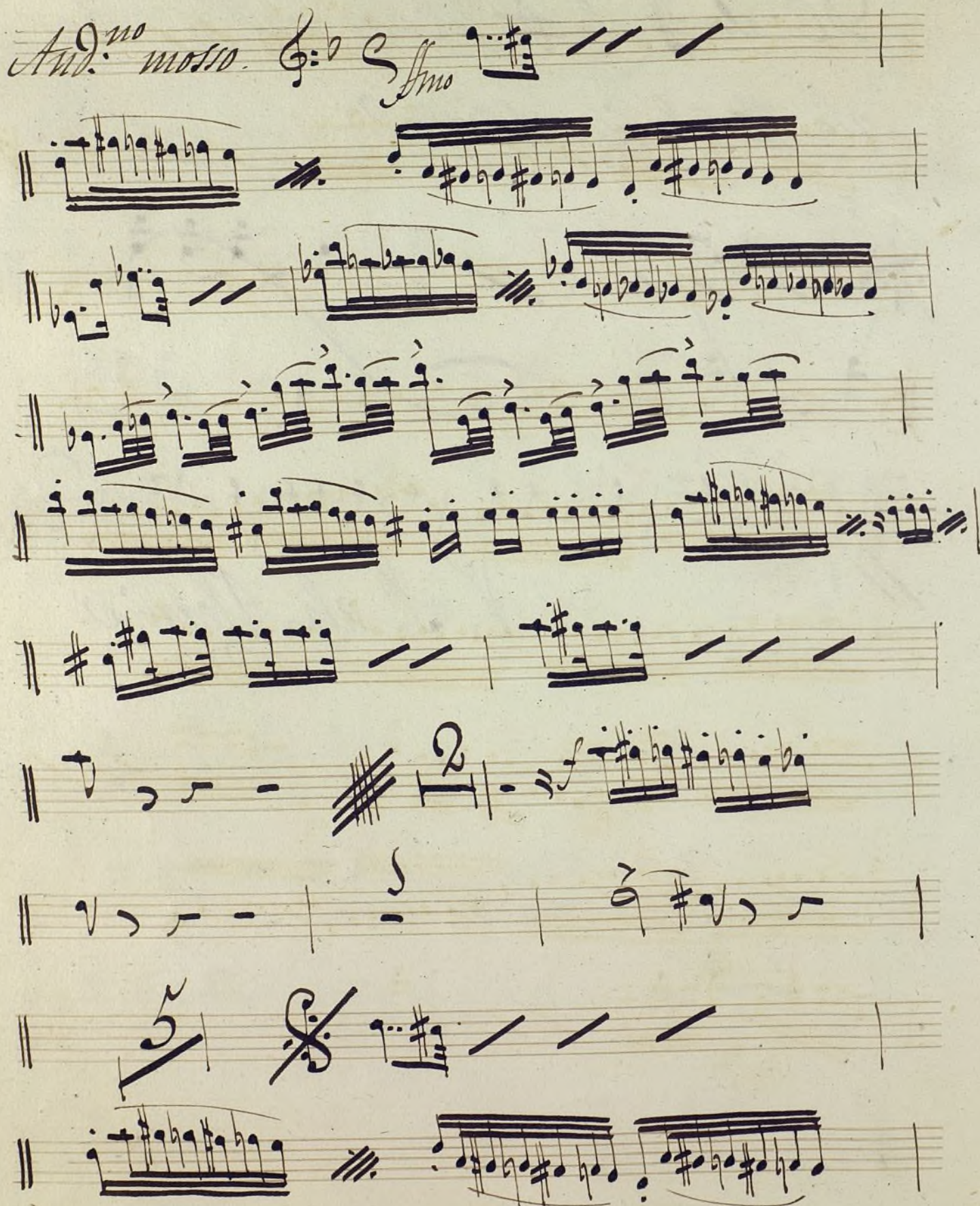


apui
fin mosso
V. L. ala Pegavia.

Plegaria

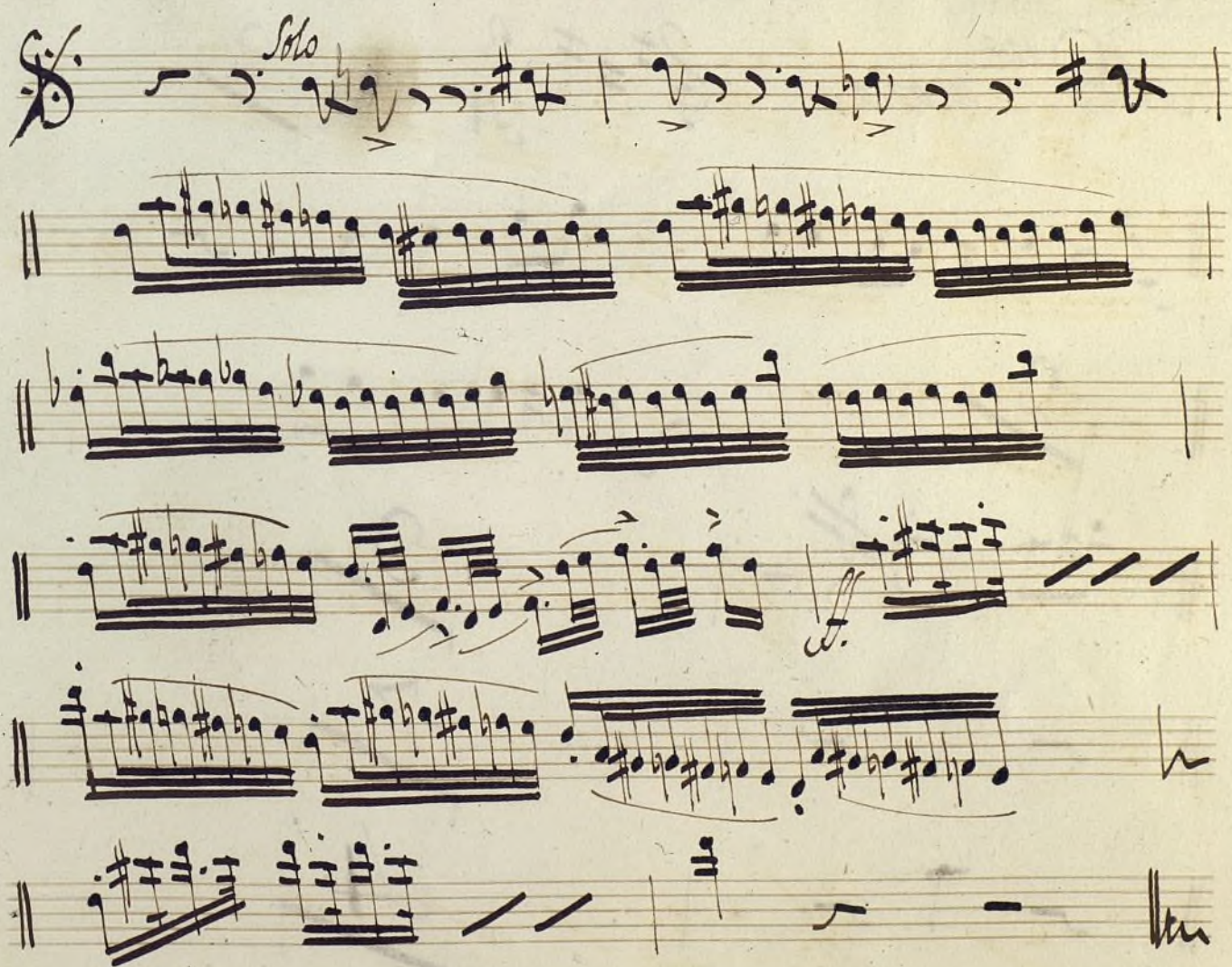
And.^{mo} mosso.

fmo





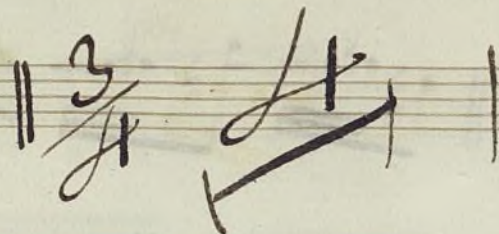
D.C. ala ~~##~~ asta la ~~##~~ y vuelve ala ~~##~~ asta la ~~##~~ y sigue



Acto 2.^o

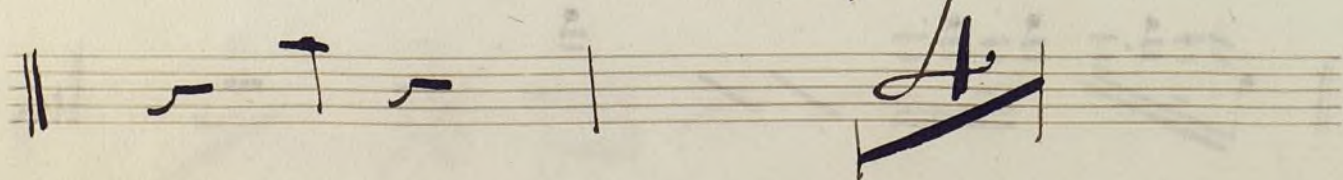
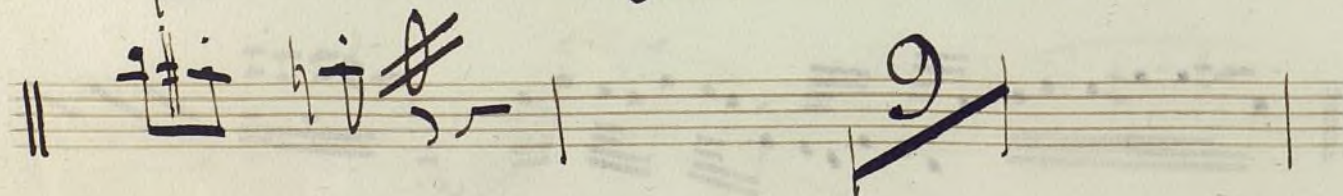
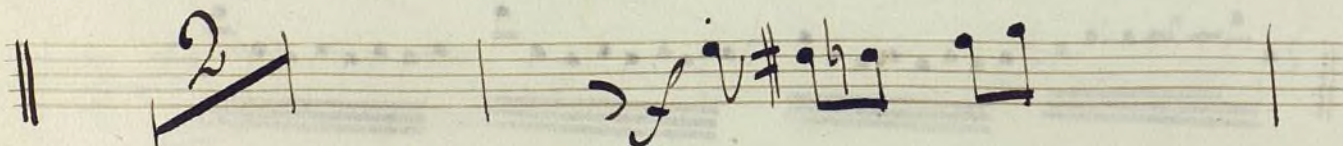
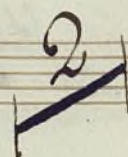
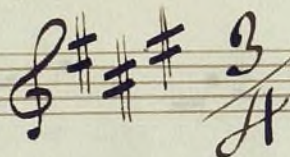
Coro de los Guerreros

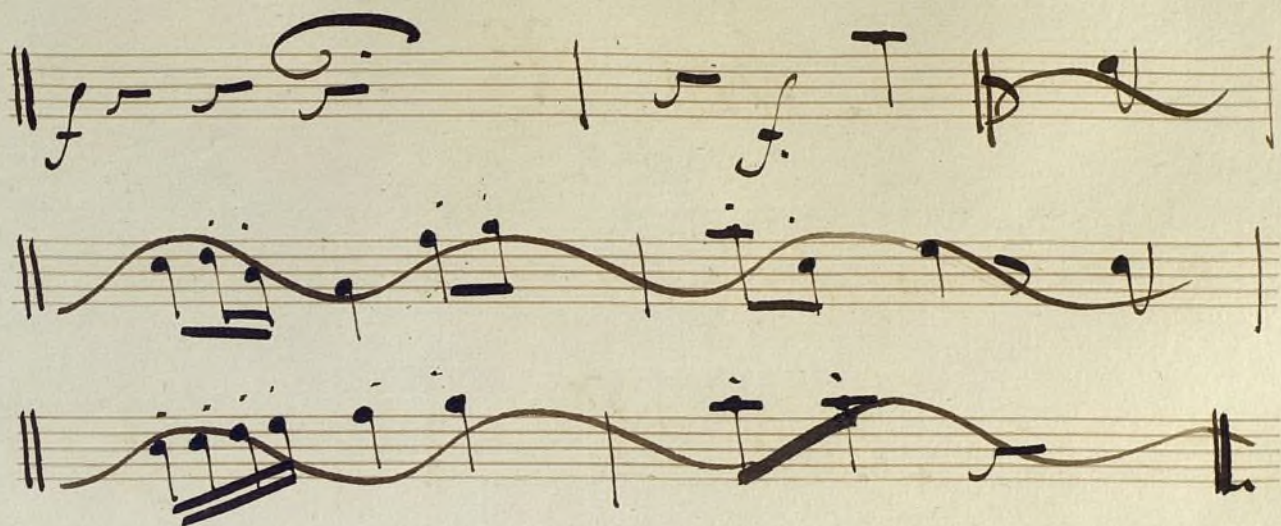
Acto 3.^o




Coro de Virgenes

And^{no} mosso,

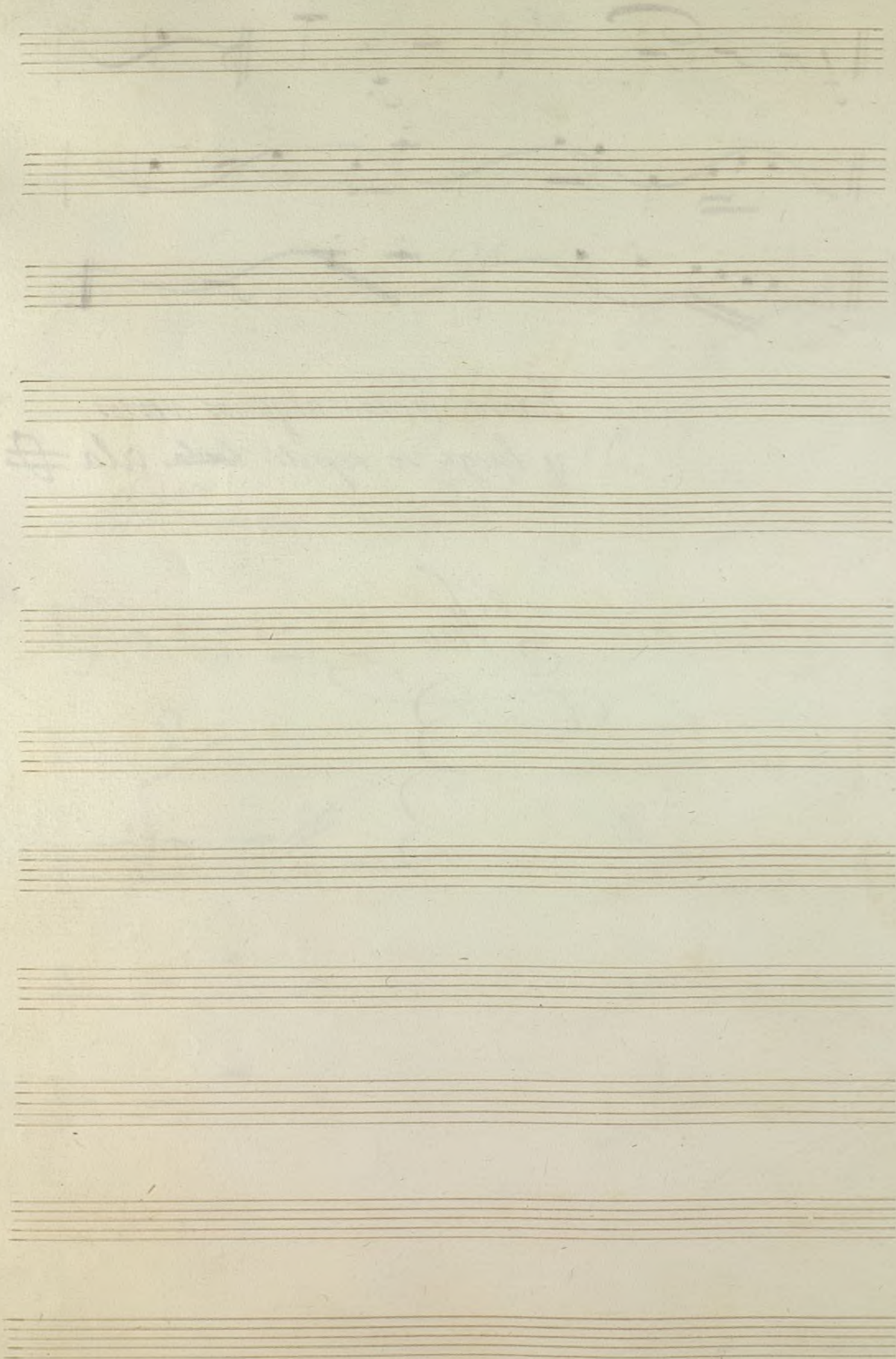




ahora recitan algunos versos
y luego se repite ~~todo~~ ala 

Fine





Oboe 2.^{da}

Paul.

Musica De Saldoni.

Acto. I.^o

And^{no} maestoso. $\text{G}:\flat\flat\flat$ C

5

fmo.



|| *estrofa*

56

~~1~~

Q. C.



asta k

$\frac{1}{2} \neq 0$

los veces.

mas. y vuelvo ala ~~##~~ asta la S. d.

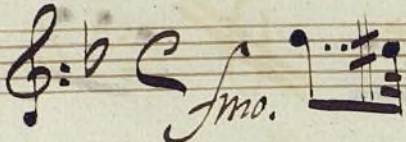



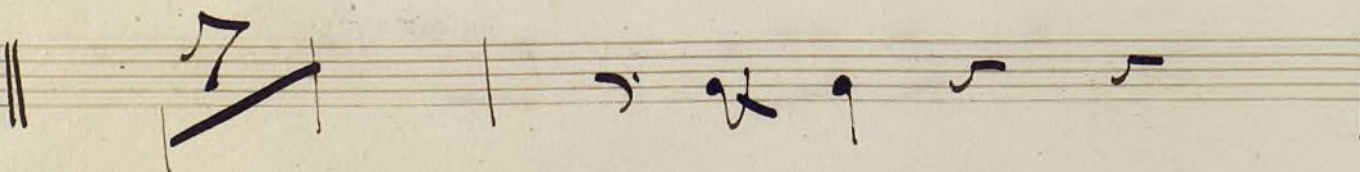
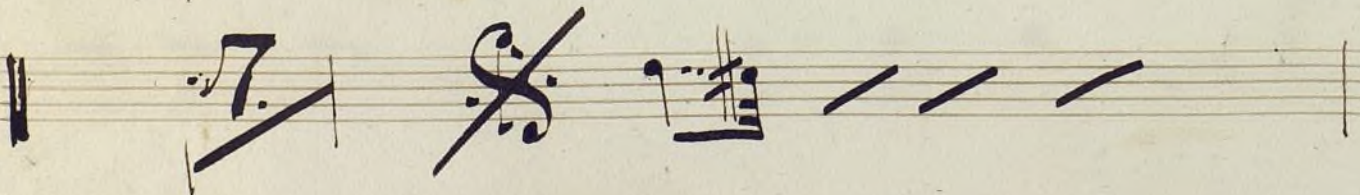
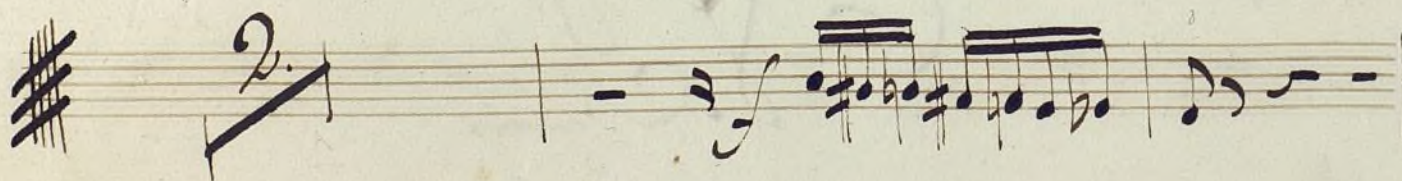
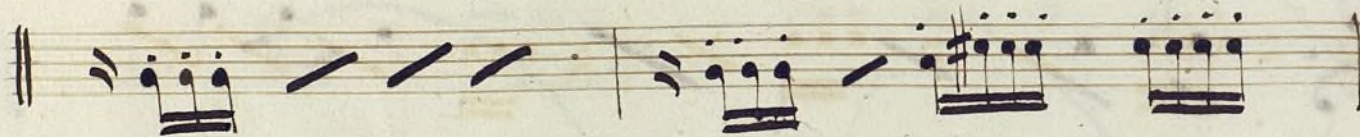
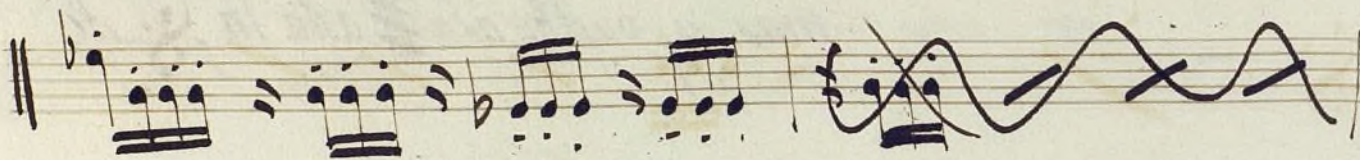
аспи:

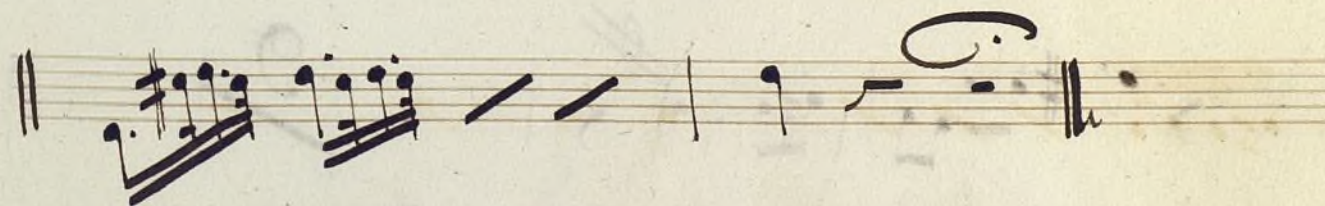
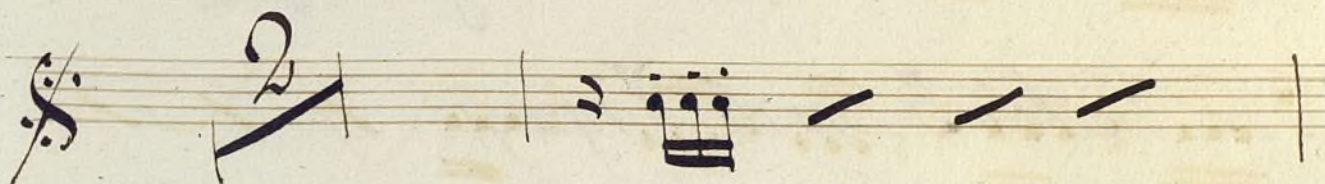
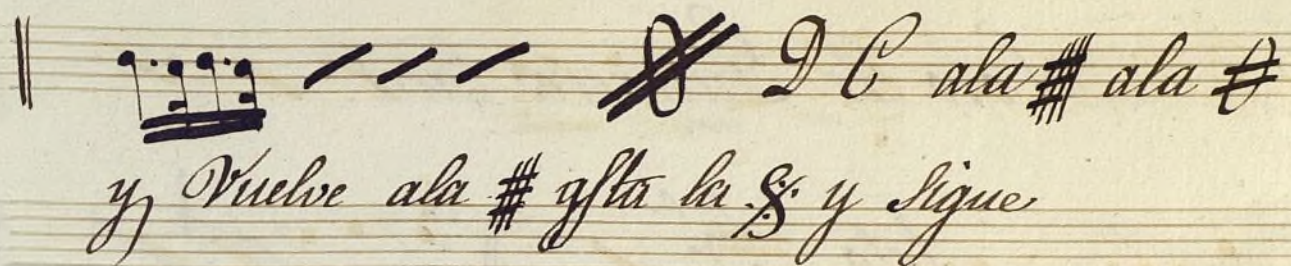
Pinus mass

J. L.

Plegaria

And.^{te} mo. mo.  *fmo.* 



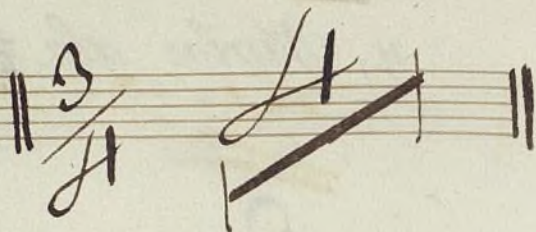


W.

Acto 2^o

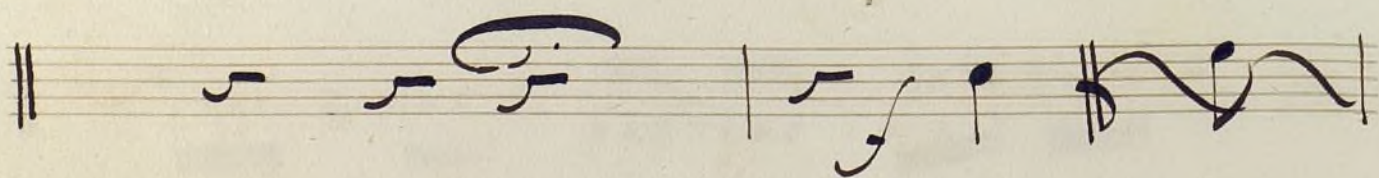
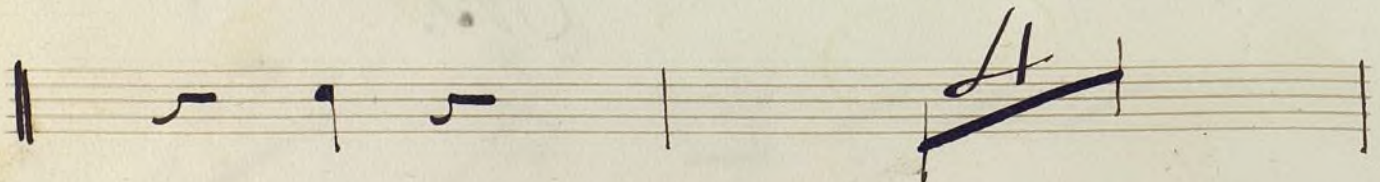
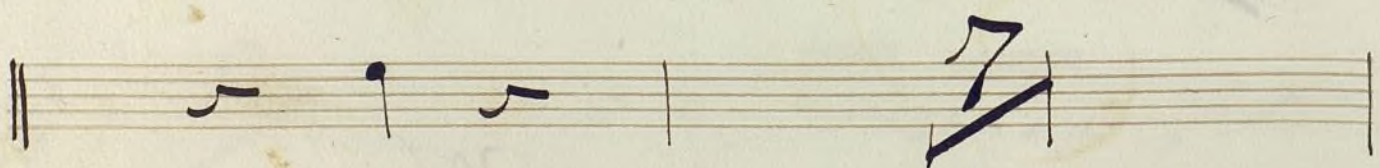
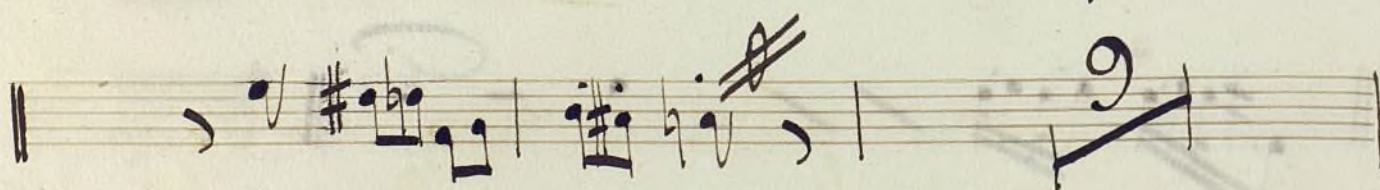
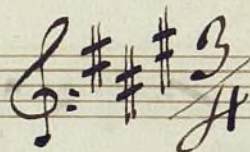
Coro de Guerreros tacet

Acto 3^o



Acto 3. coro de Virgenes

Aud^{mo}. mosso.

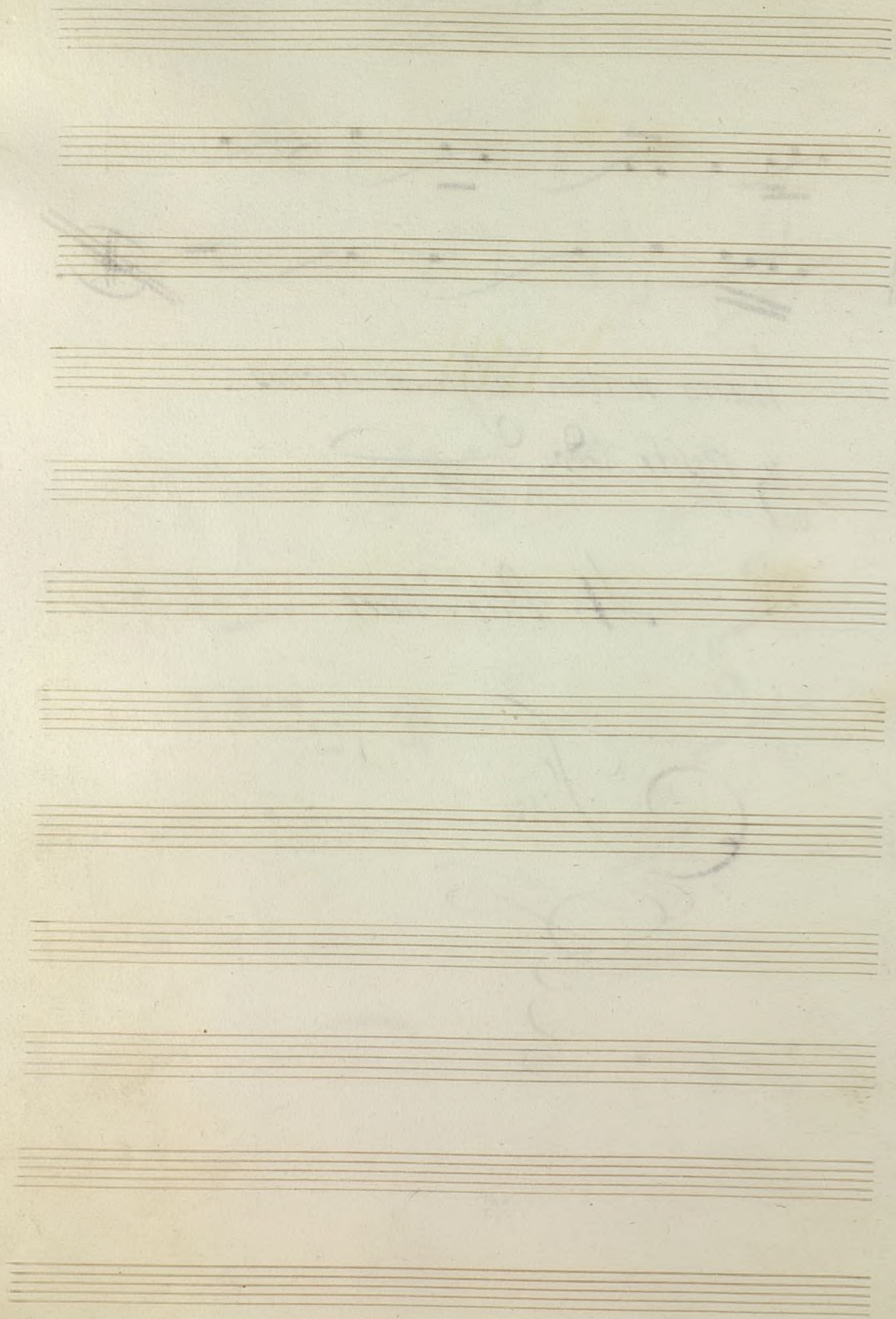




ahora recitan algunos versos.
y repite ~~toda~~ ala ~~ala~~

Acto. tacet

Fin



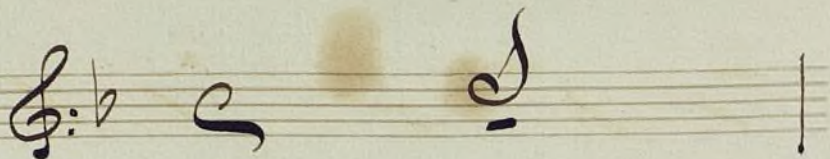
Clarinete S.^o

Saul.

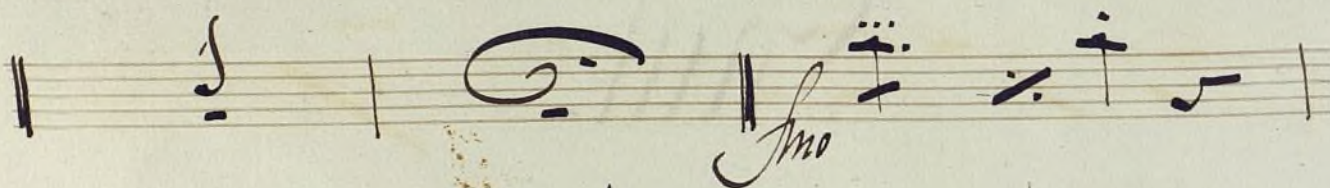
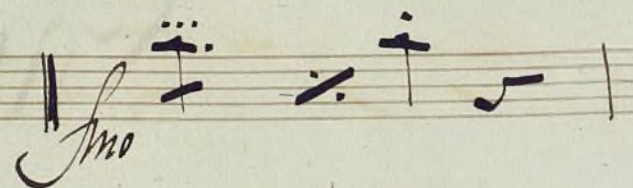
musica de Saldoni

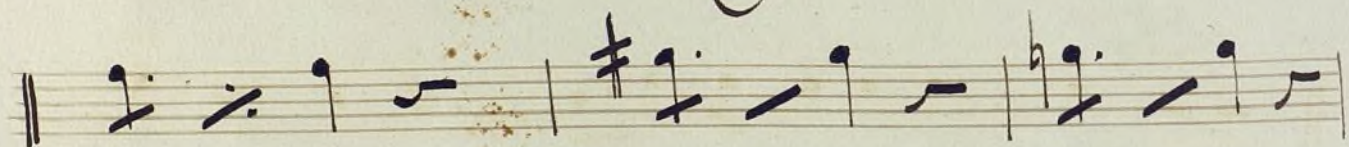
(in Sib.)

Acto I.

And^{no} mosso. 

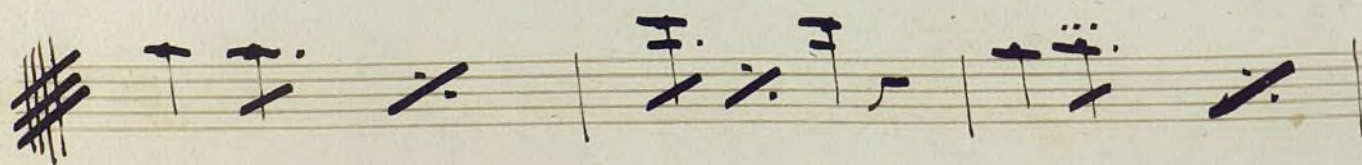
Solo 

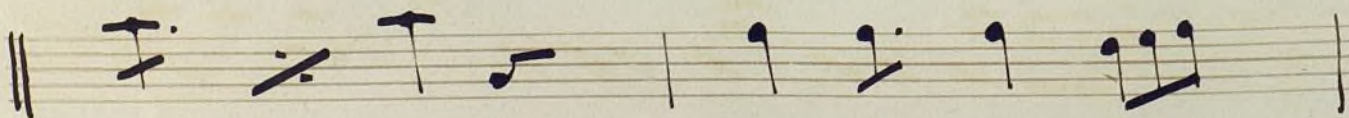
 *And^{no}* 



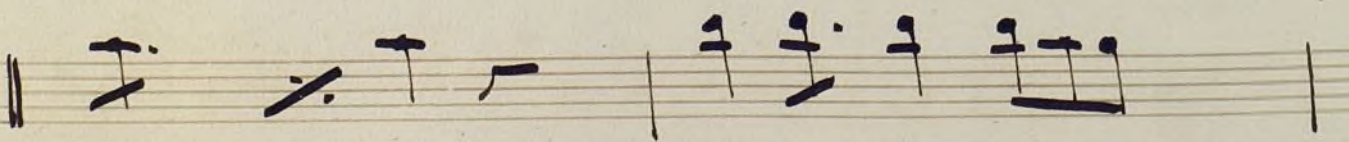


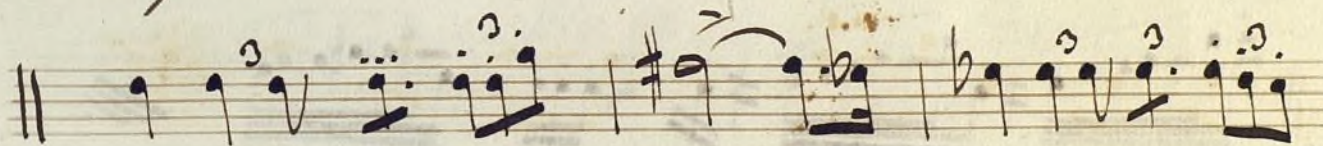
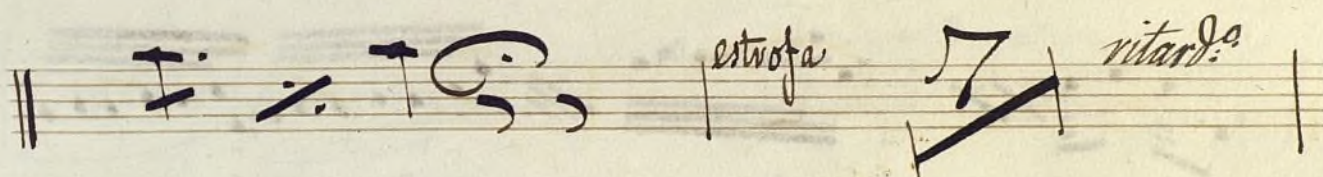
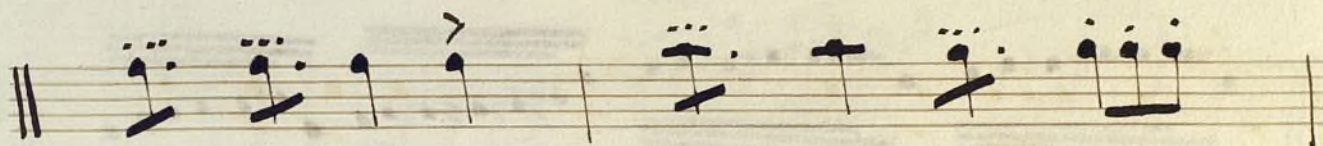
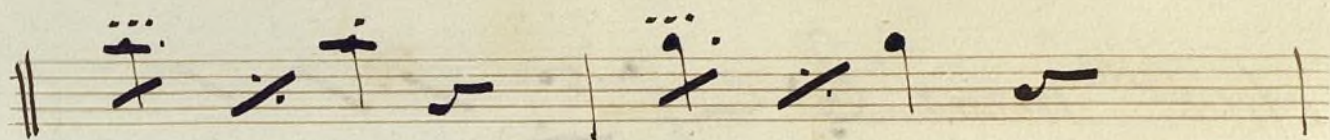




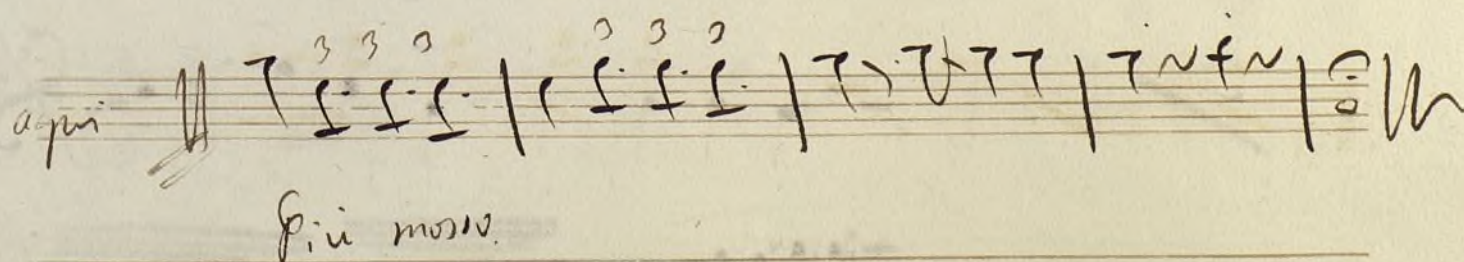
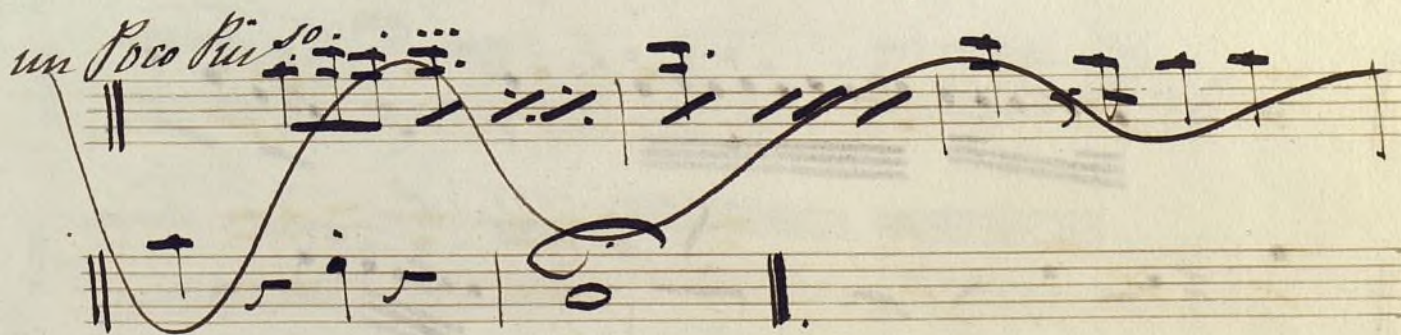








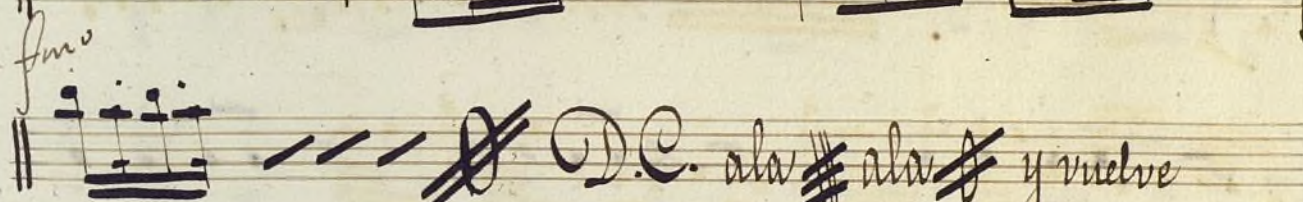
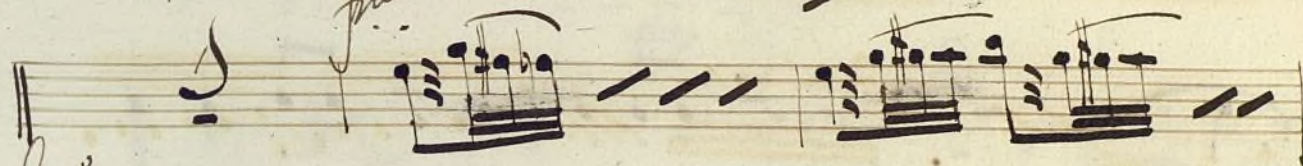
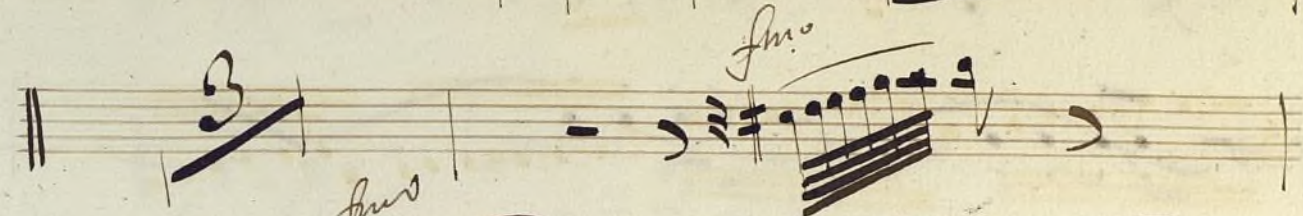
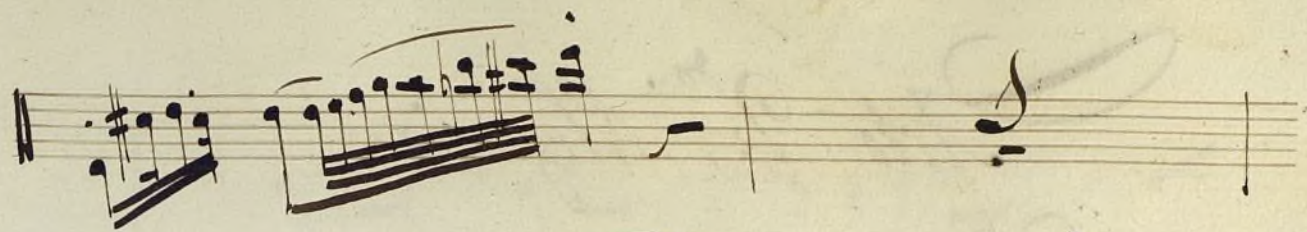
D.C. ala # ala & dos veces mas y vuelve ala # ala & y sigue



(in D_o) *Plegaria*

And.^{te} mosso.

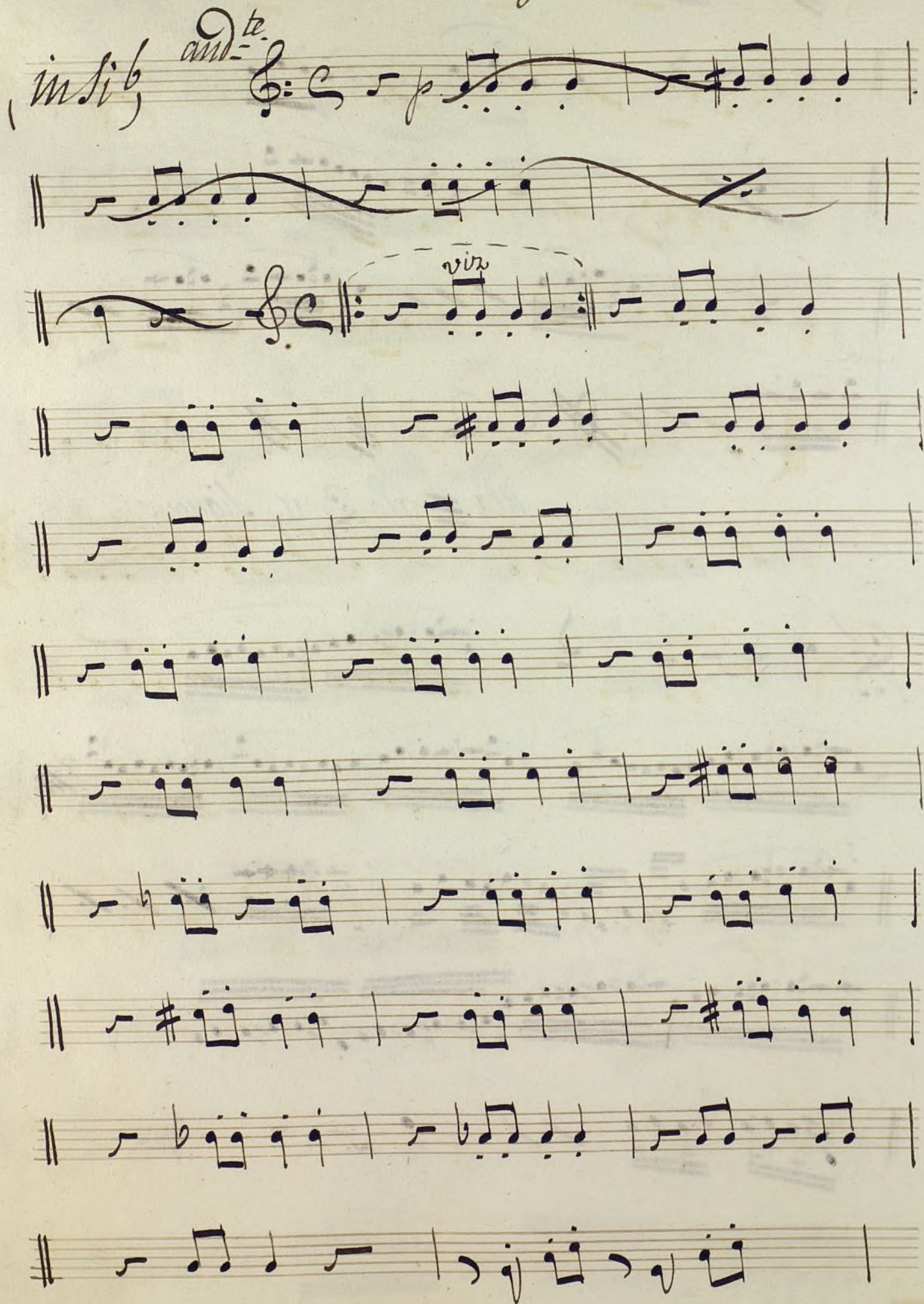
Handwritten musical score for a piece titled "Plegaria" in D major (indicated by two sharps on the F-clef line). The tempo is marked "And.^{te} mosso." The score is written on ten staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings: "fmo" (forte) appears above the first staff, and "Solo fmo" appears above the eighth staff. The score includes various musical notations such as slurs, ties, and repeat signs. The paper is aged and shows some staining.

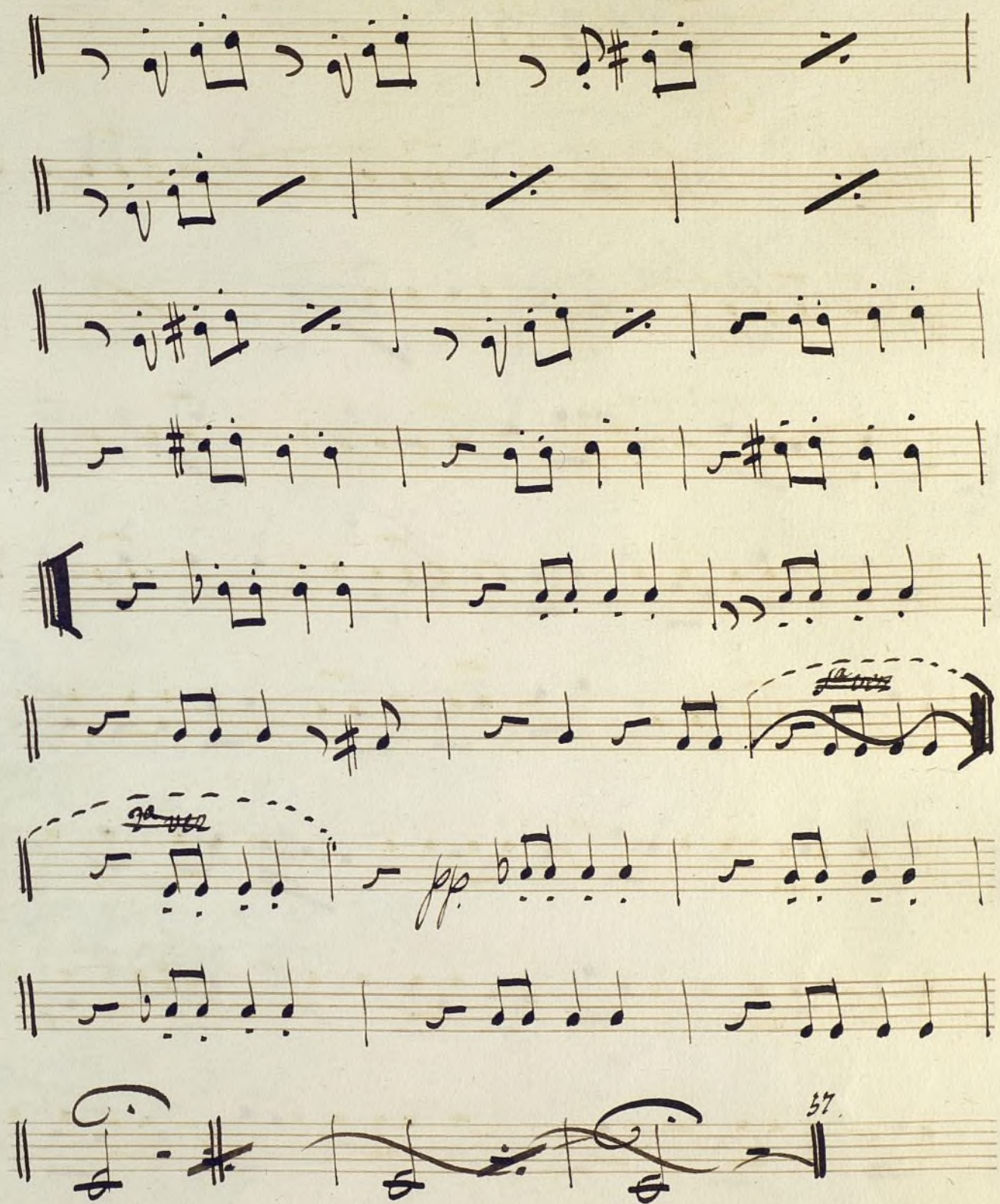


*D.C. ala # ala y vuelve
ala # ala. y sigue.*



Acto 2.^{do} Plegaria






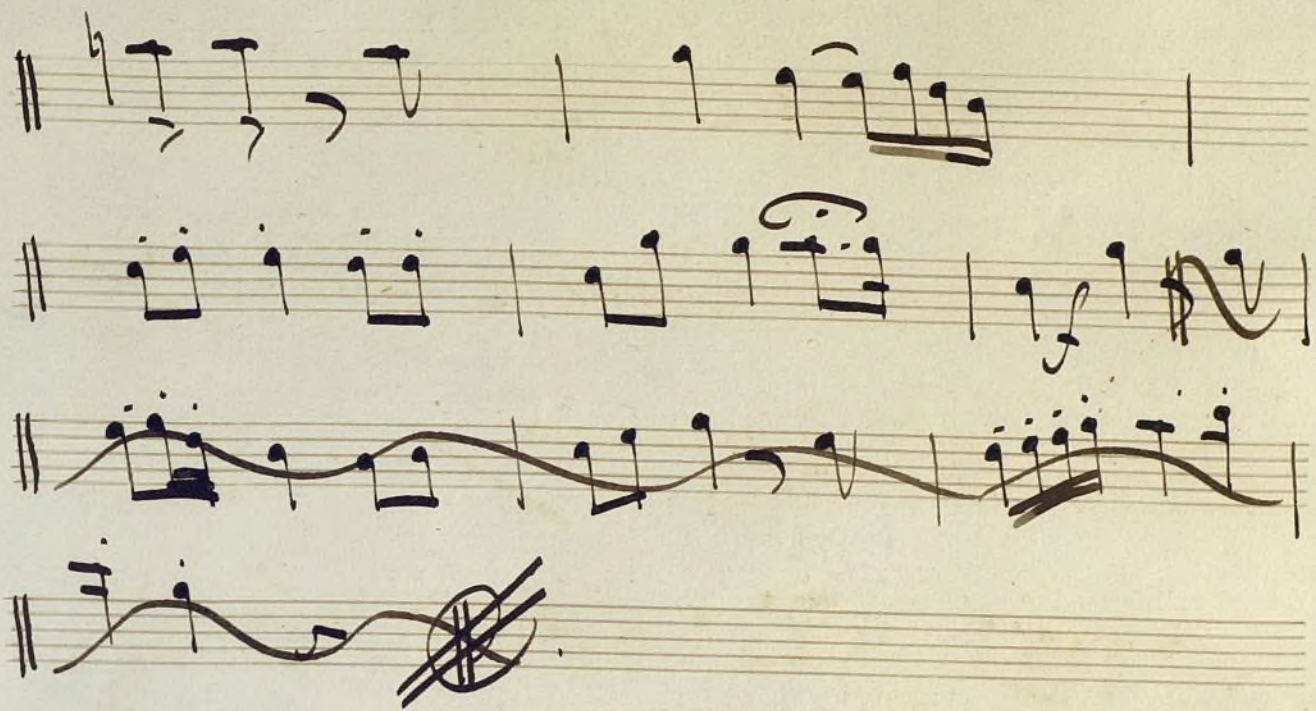
Acto 5^o.

Loro de Virgenes

And no (In Law)
more



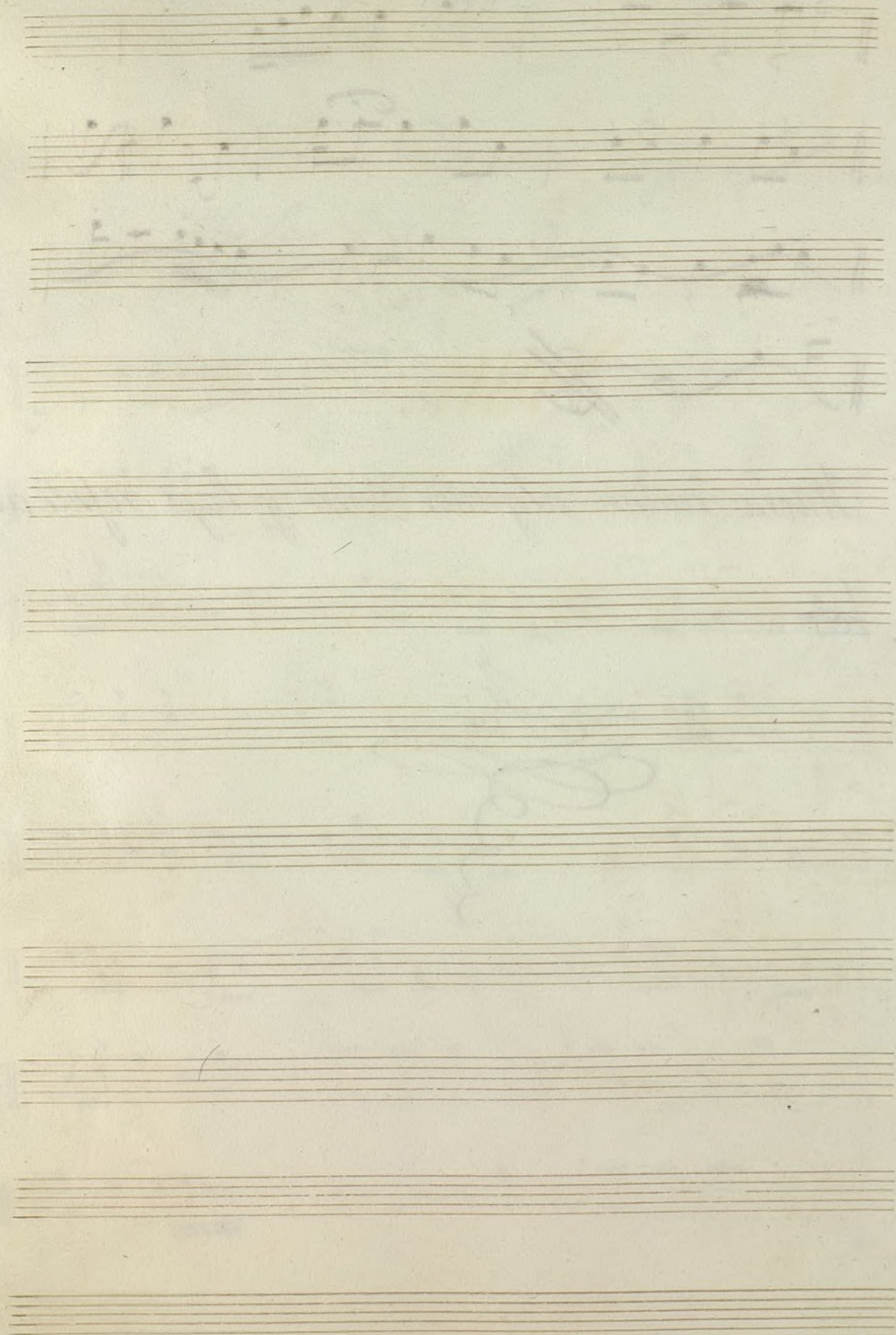
Handwritten musical score for "The Rose Tree" on ten staves. The notation is in a single system with a key signature of one sharp (F#) and a common time signature (C). The music features various note values, rests, and dynamic markings. A "2ave" marking is present above the second staff, and a "p" marking is below it. The score concludes with a double bar line and repeat dots.



Ahora recitan algunos versos y luego repite ala

~~los~~ ..

Fine.



Clarinete 2.^{do}

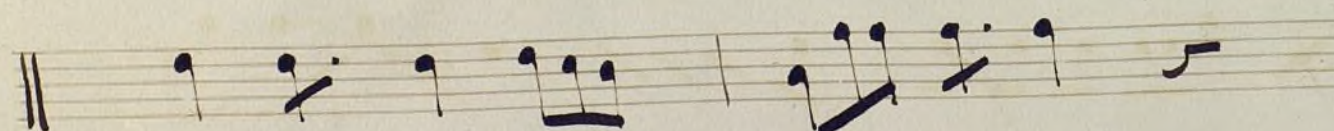
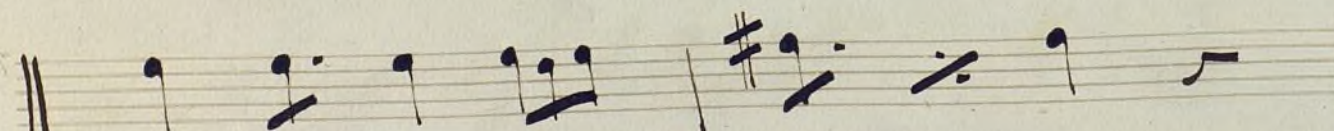
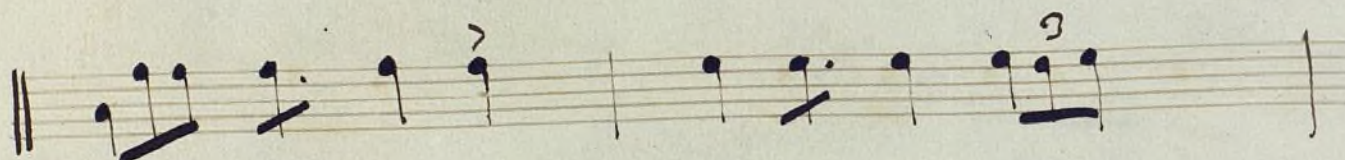
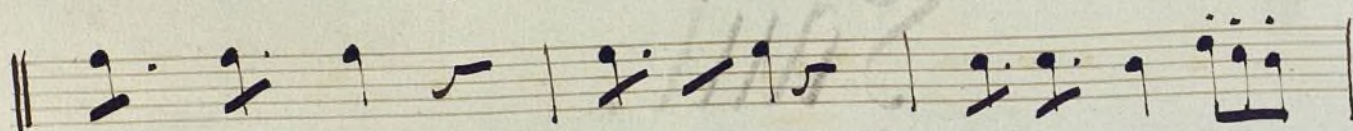
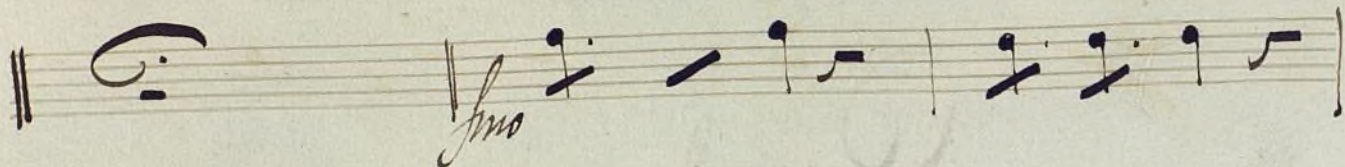
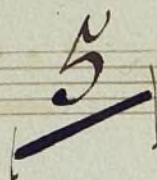
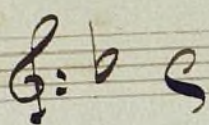
Saul.

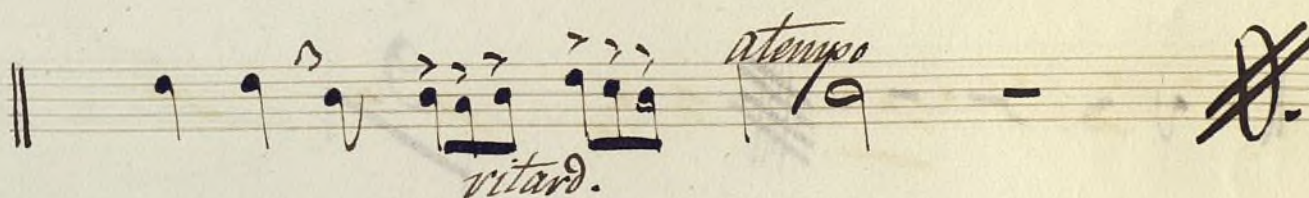
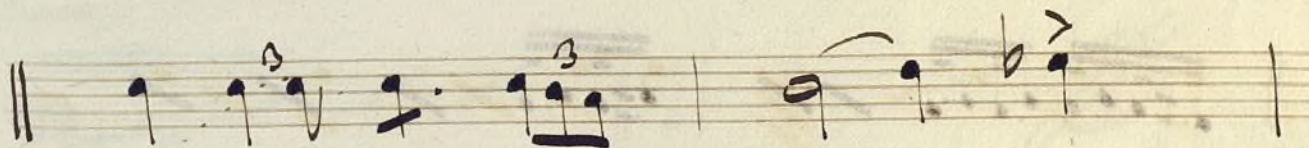
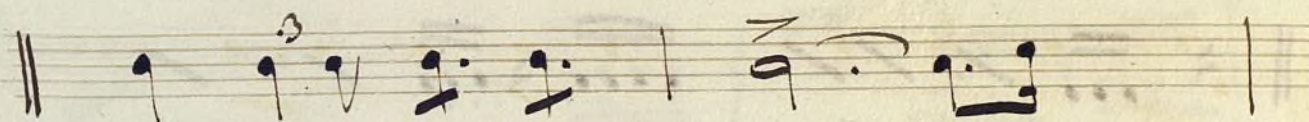
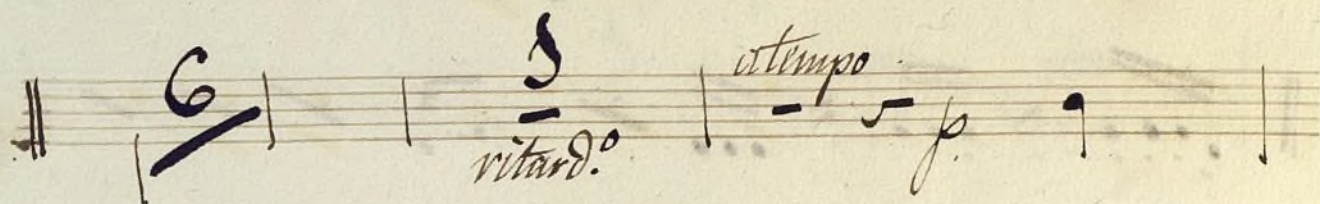
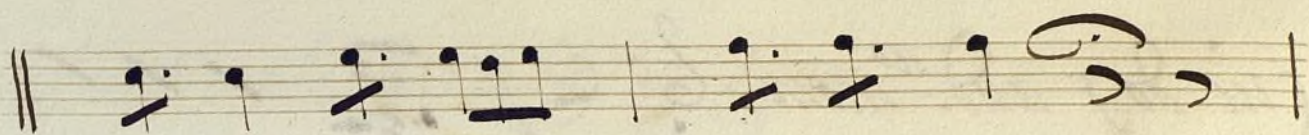
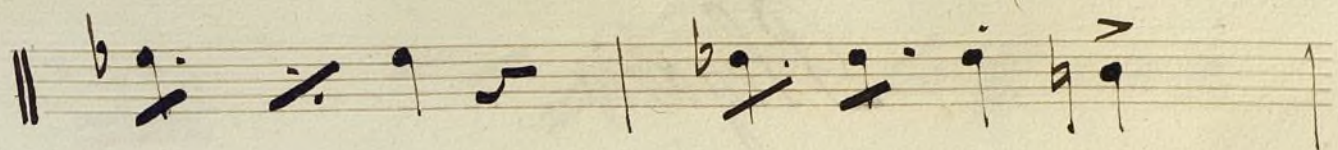
Mtro. Saldoni.

Acto: 1.^o

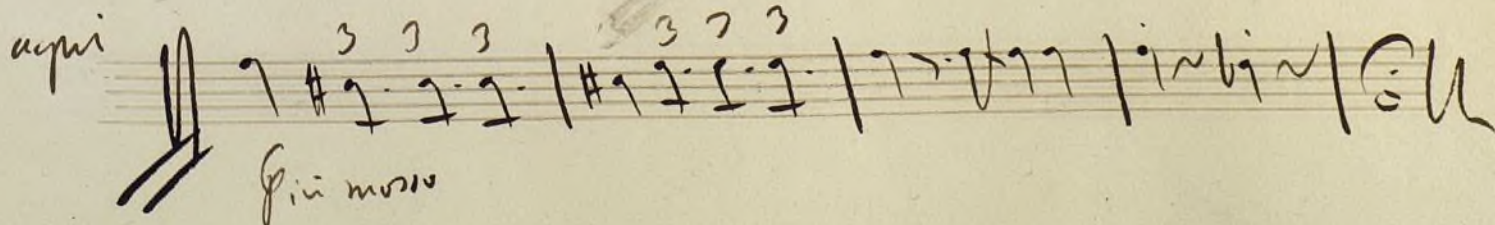
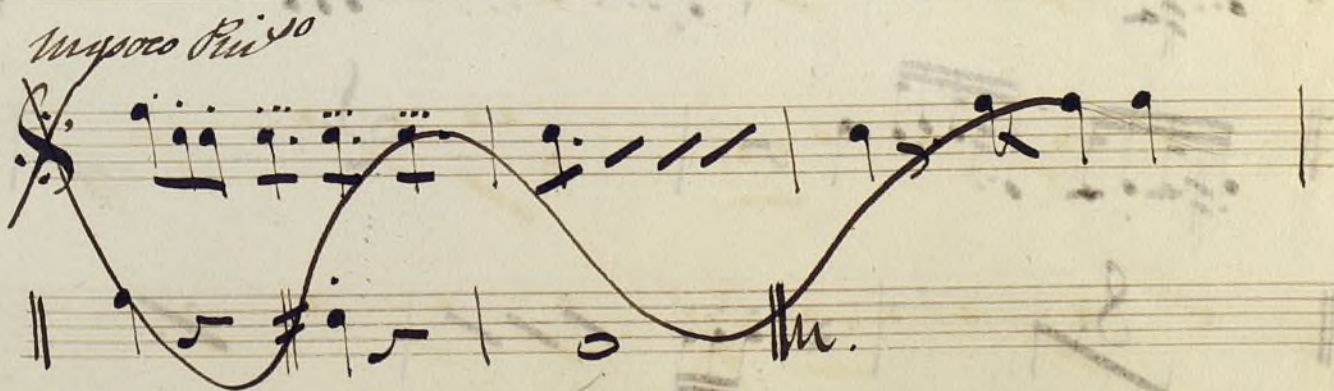
In Lib

and: ^{mo} maestoso.

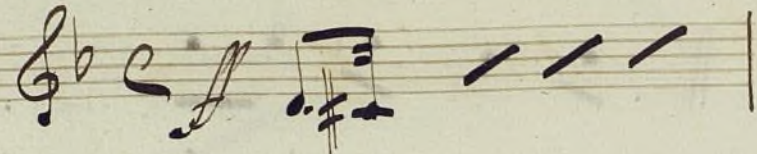


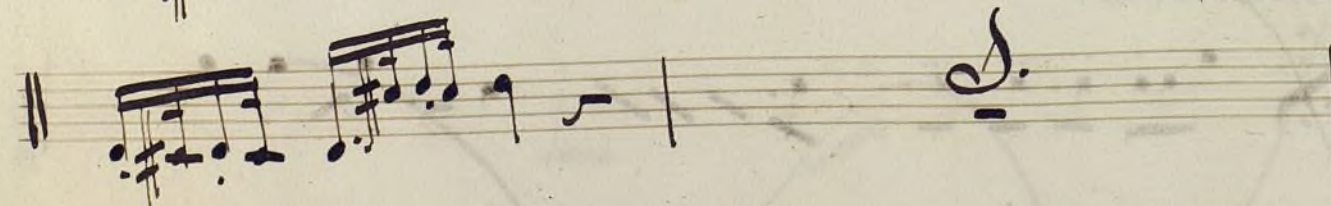
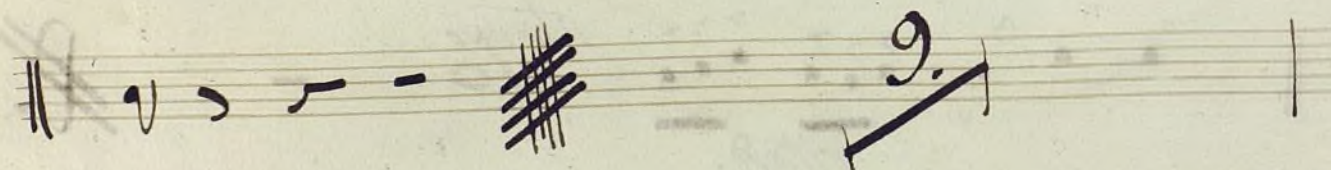
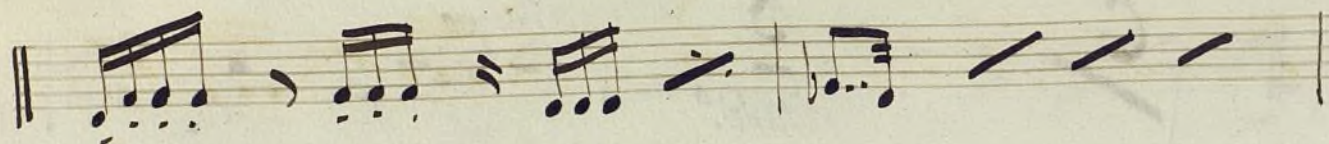


De ala ~~##~~ asta la ~~##~~ dos veces mas. y vuelve ala ~~##~~
asta la ~~##~~ y sigue

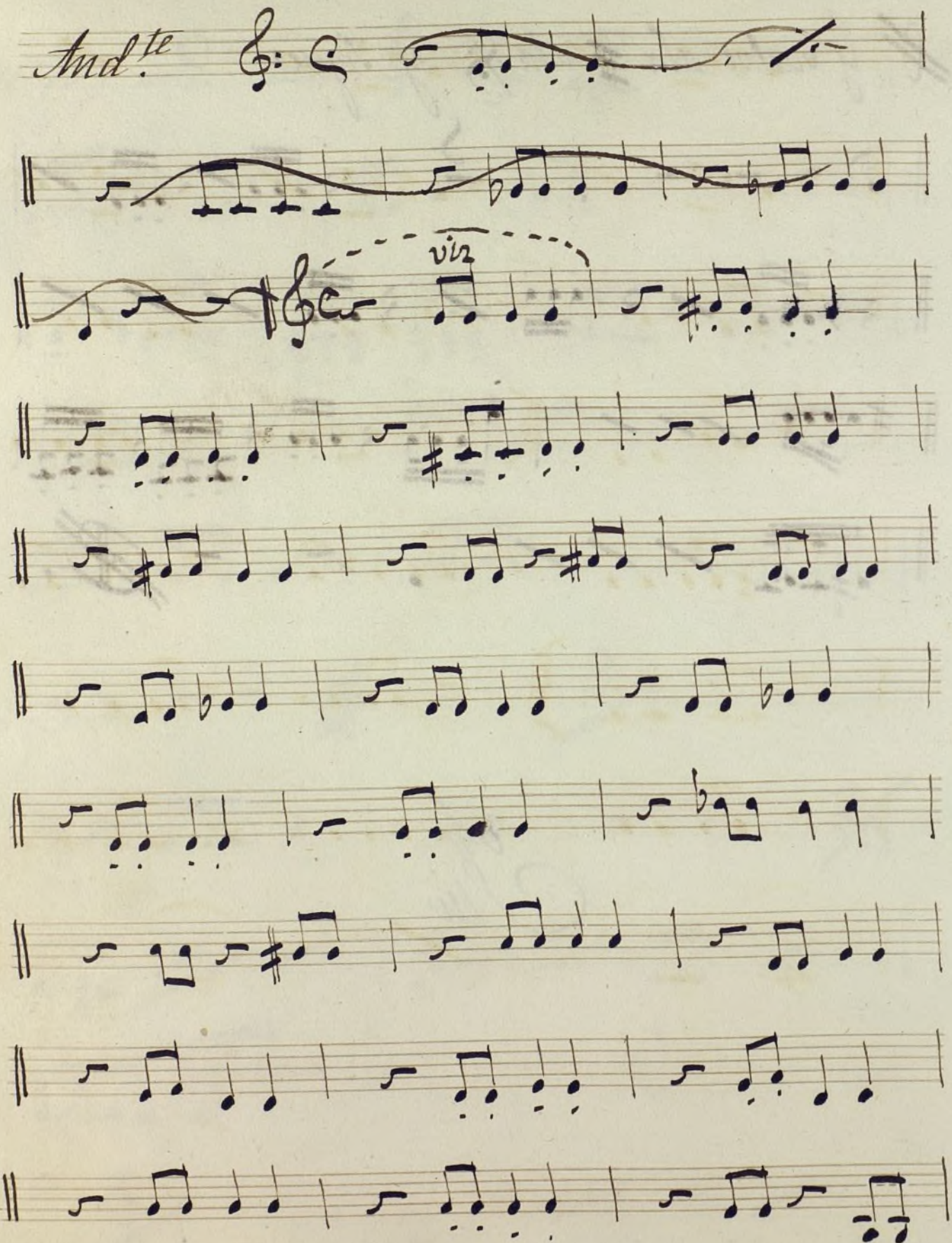


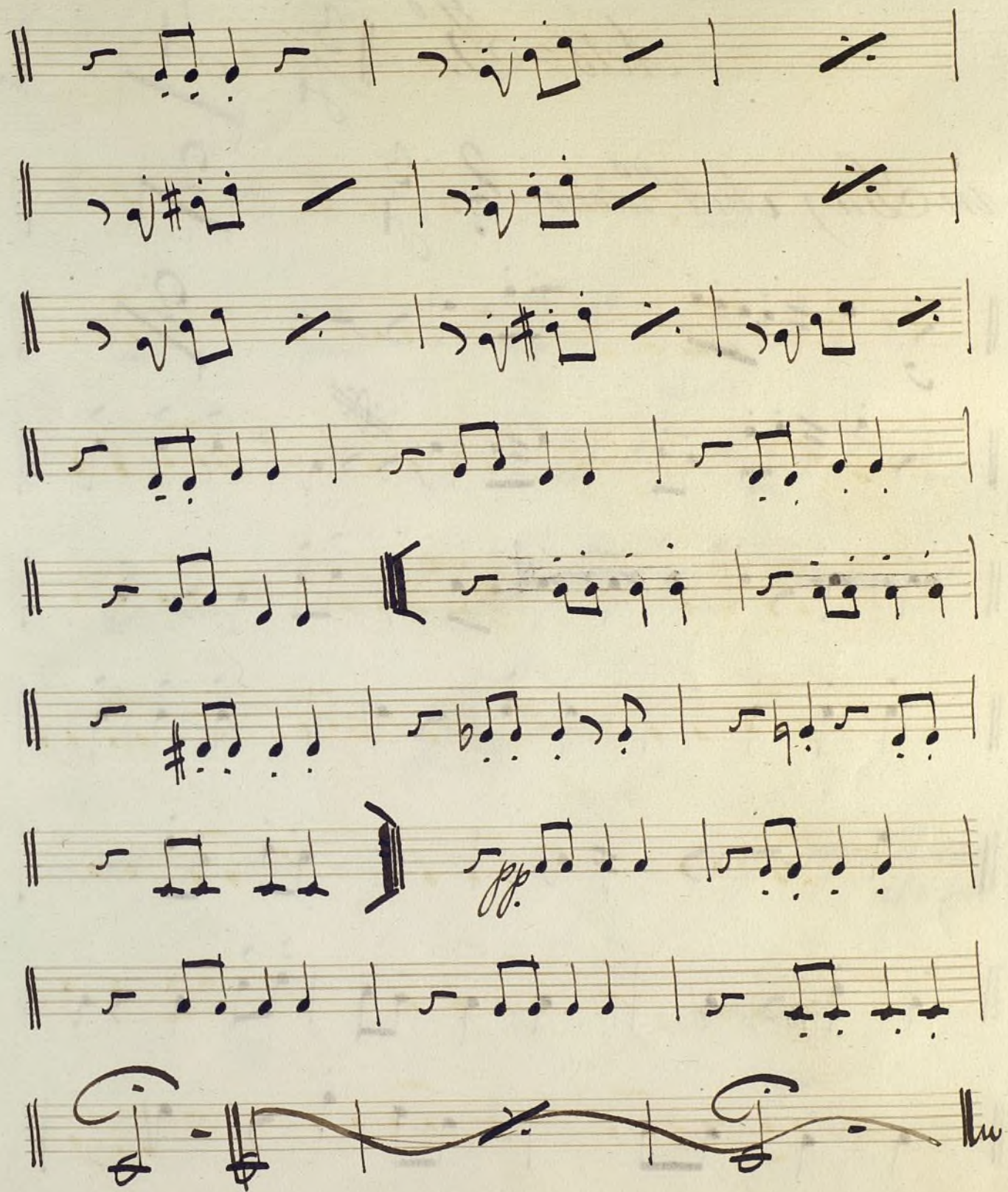
Plegaria

(vi do) and. ^{no} mosso. 

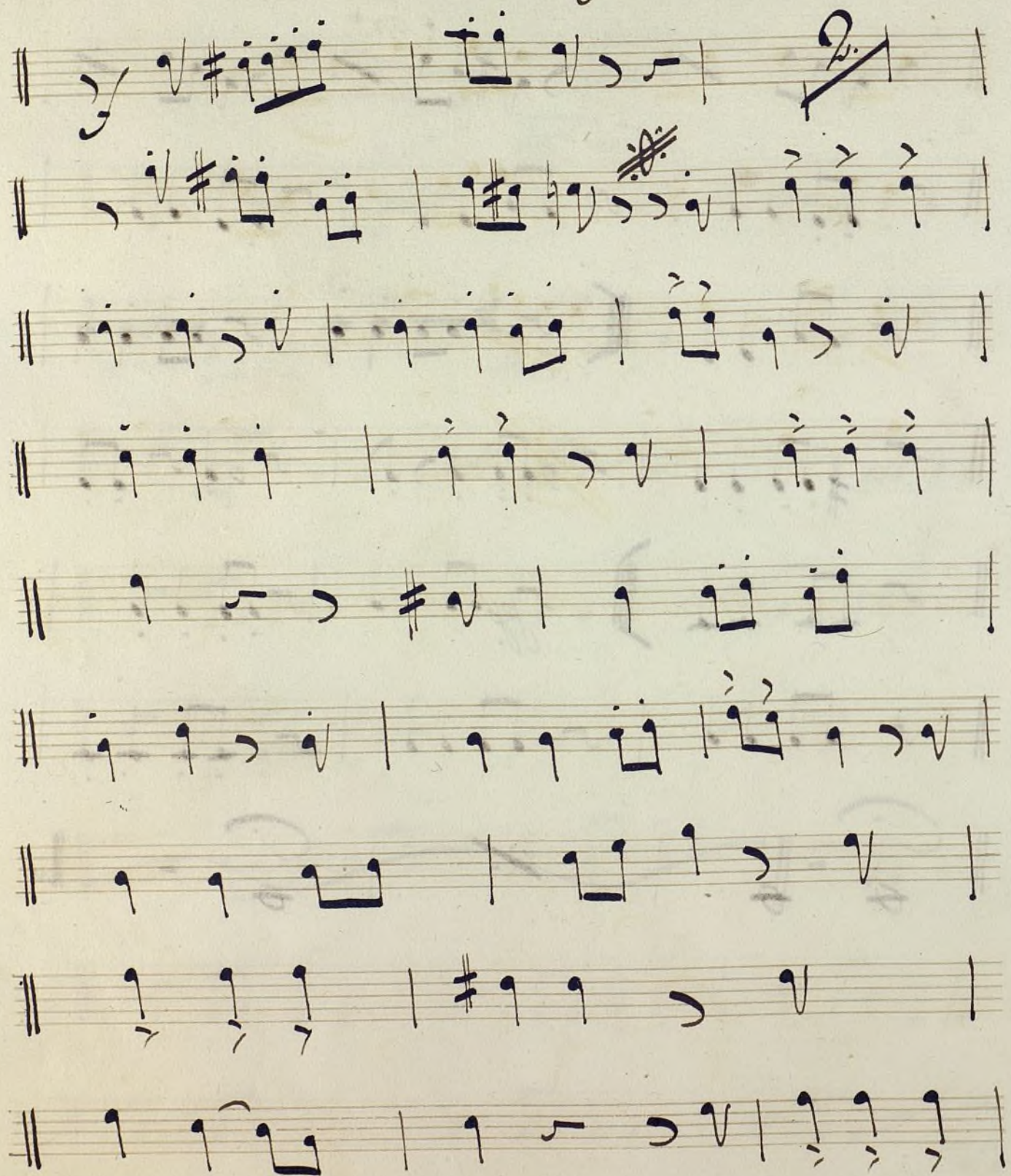


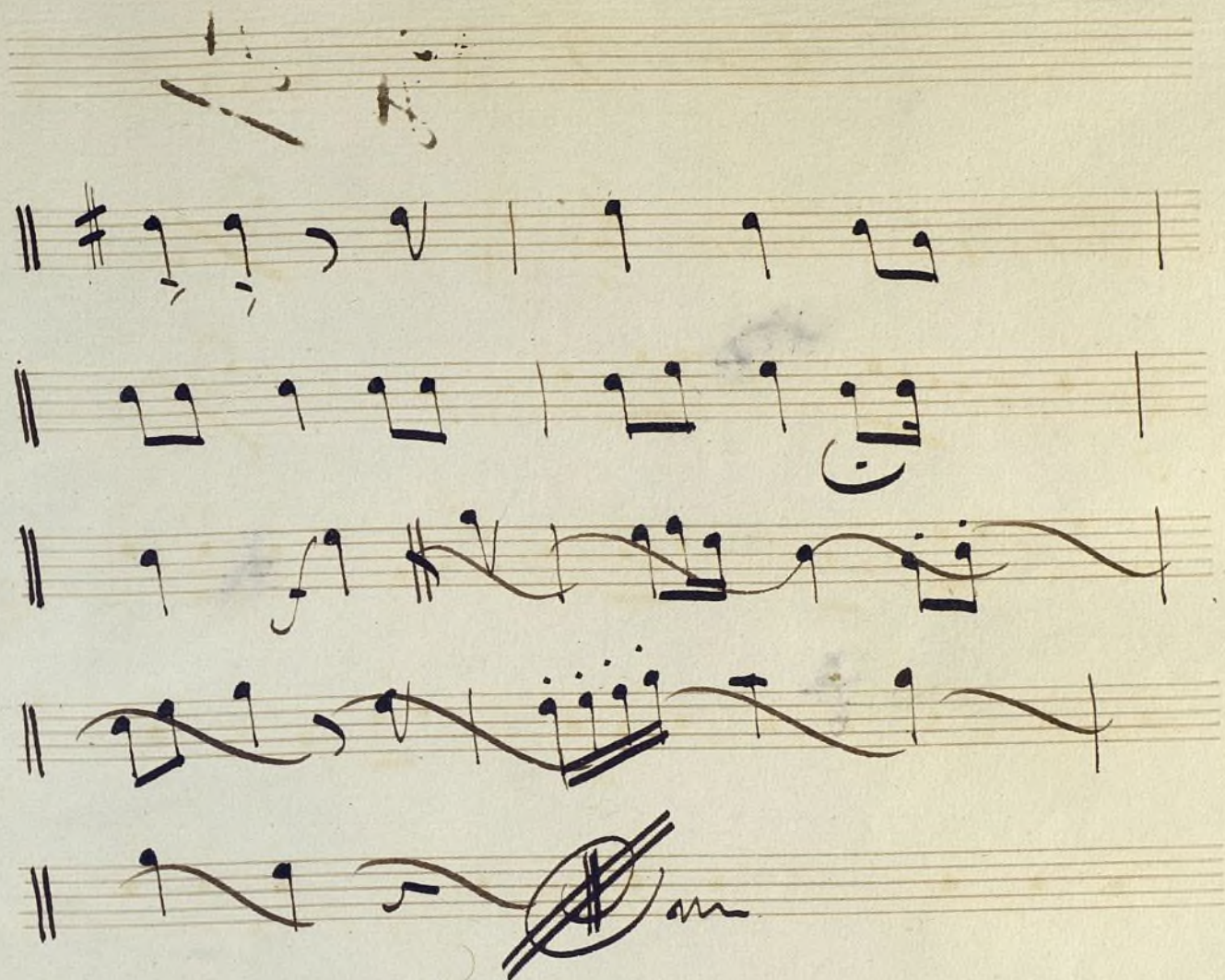
in Si^b *Acto: 2.^{do} Plegaria*





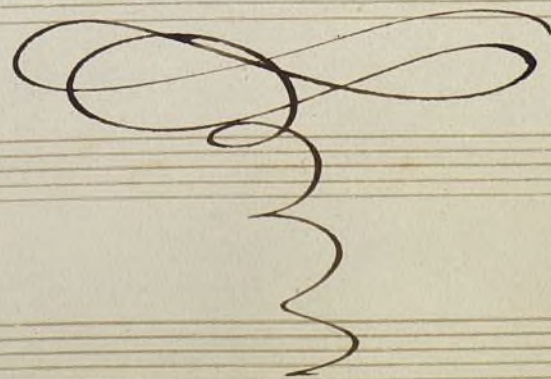
Acto 5^o $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$
(in La) And^{no} mosso. $\frac{3}{4}$ $\frac{2}{4}$

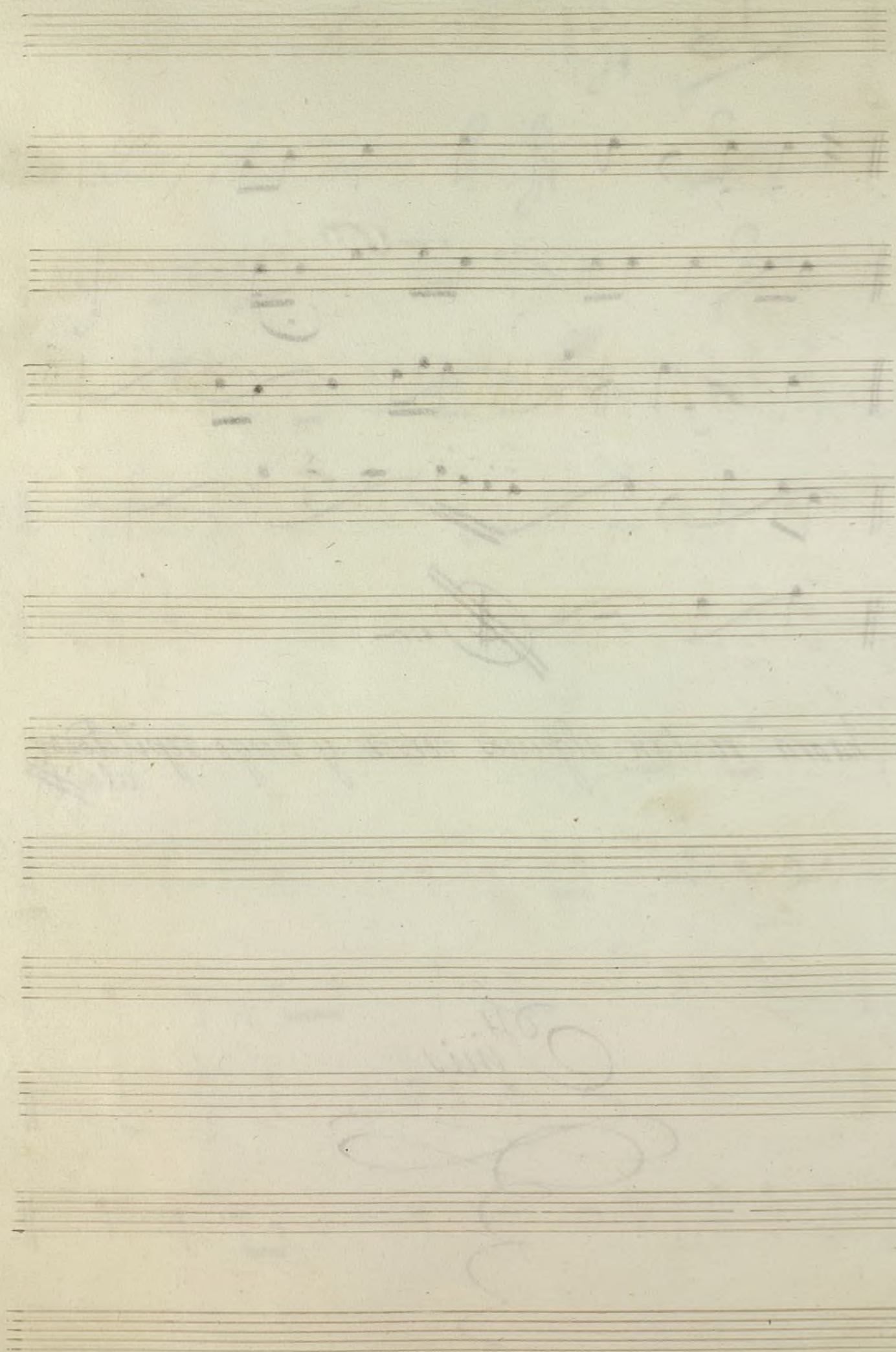




ahora recitan algunos versos y luego repiten ~~los~~
ala ~~la~~

Finis





Crompa 1^a

Paul.

Musica De Saldou

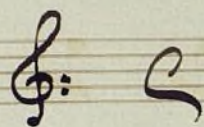
Se hizo dia 29 de Octre de 1849

Re
[Signature]

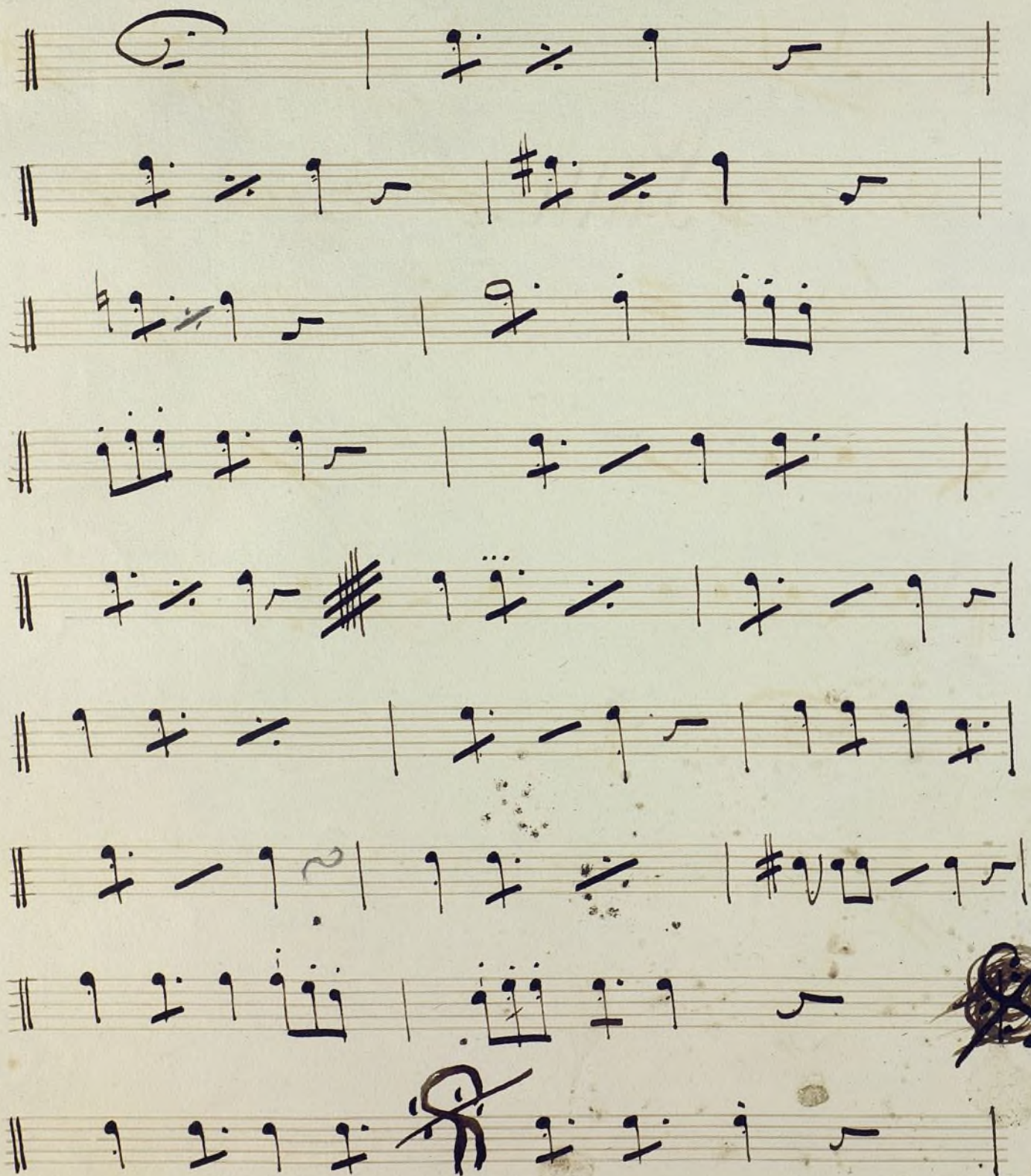
Acto I^o

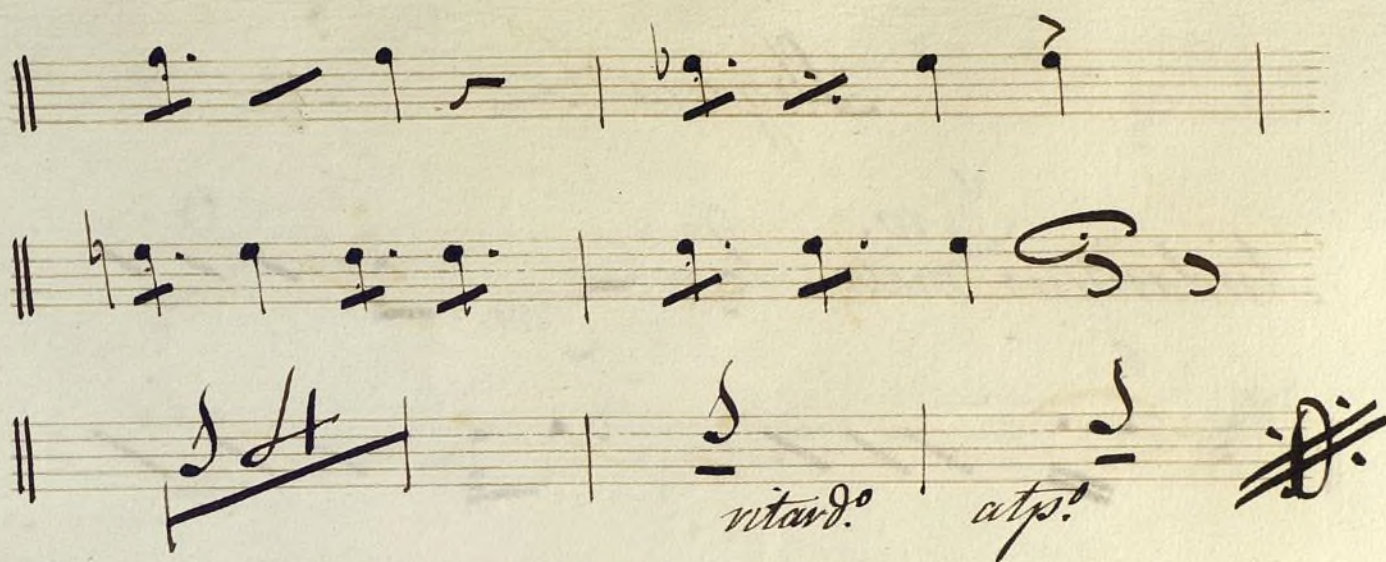
Mi: 6

and^{no} mosso.

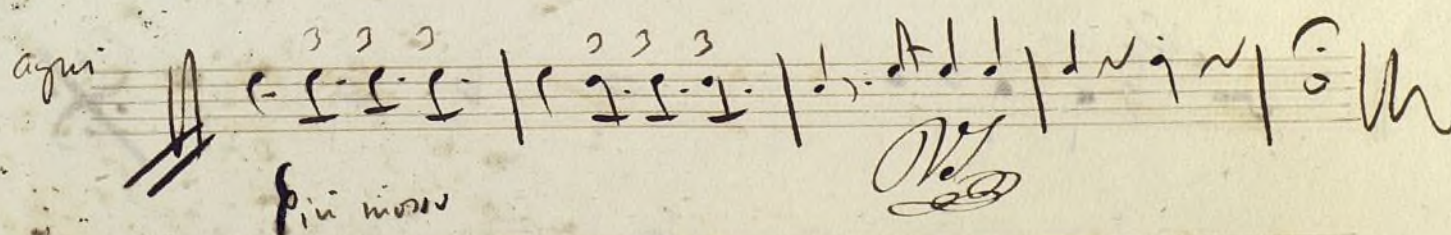
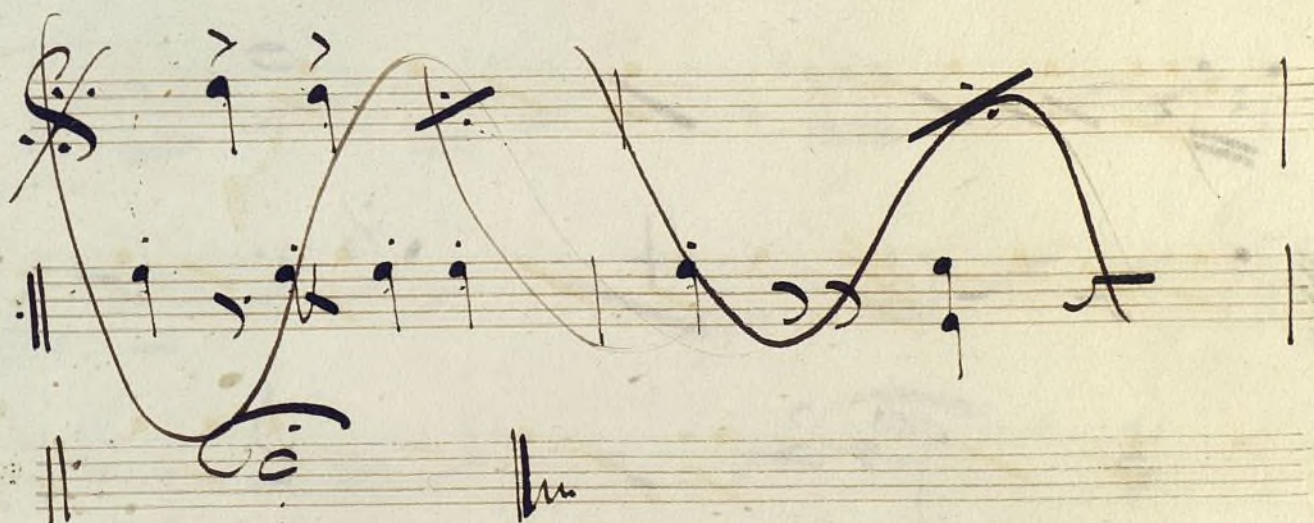


5.

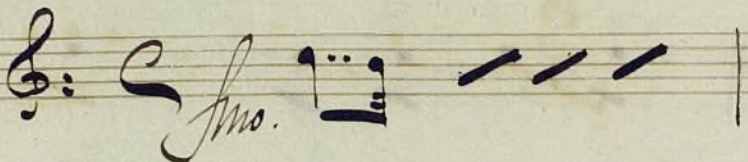


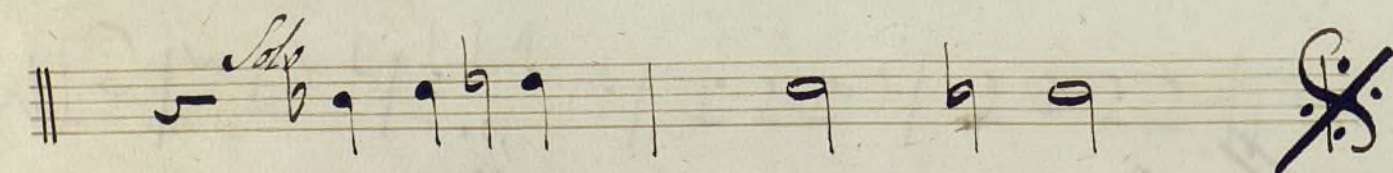
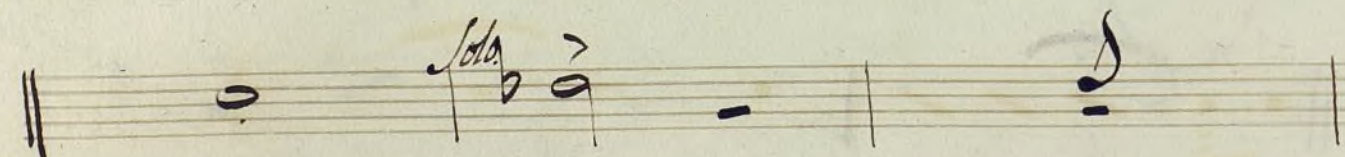
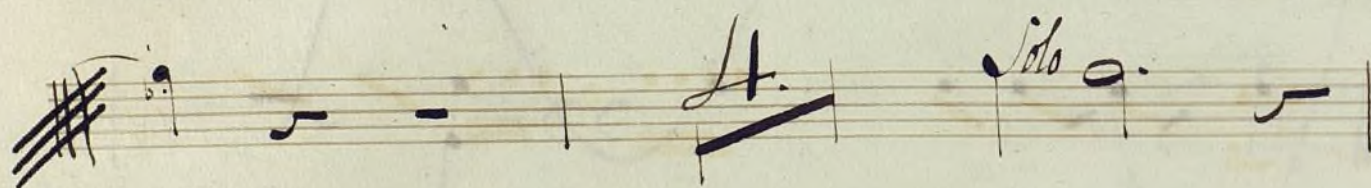
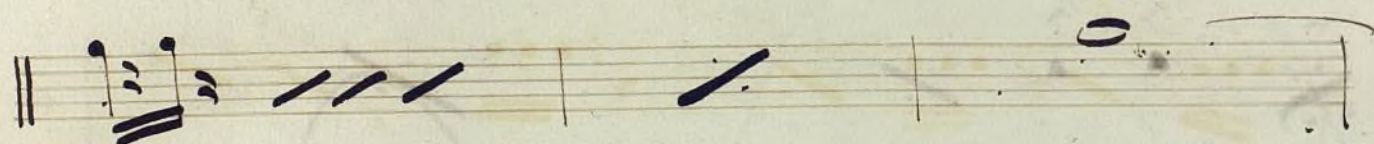
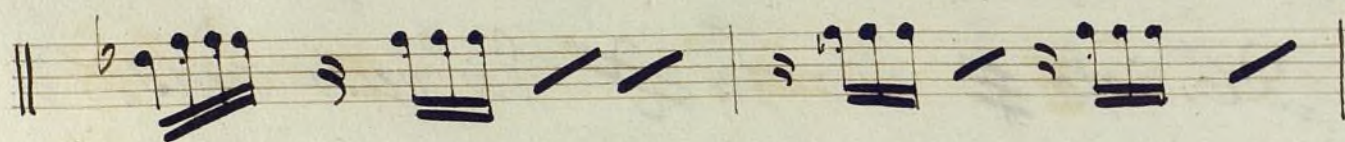


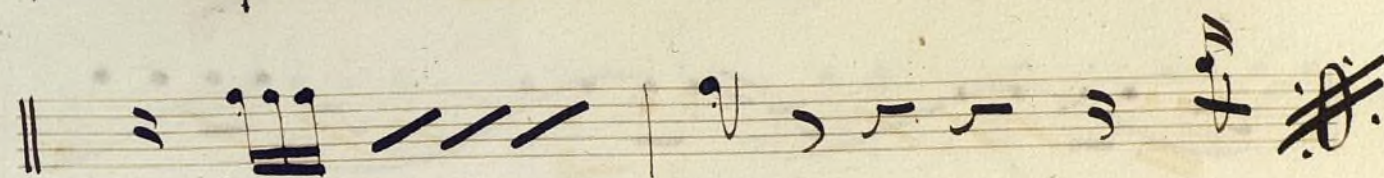
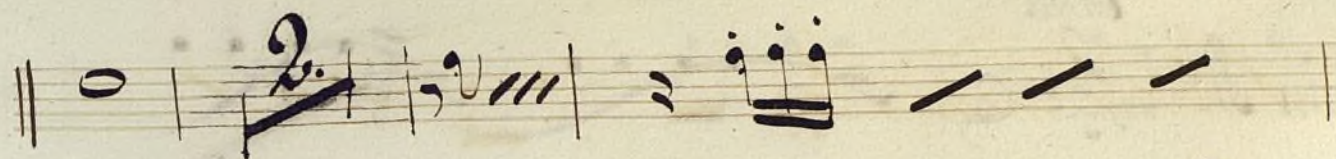
D.C. ala \sharp asta la \sharp dos veces mas,
y luego ala \sharp asta la \sharp y sigue



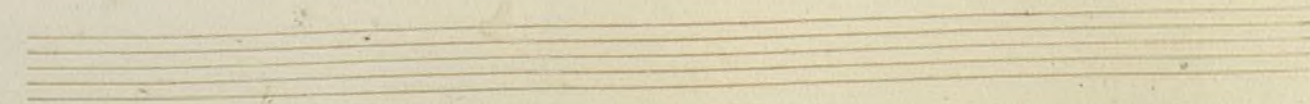
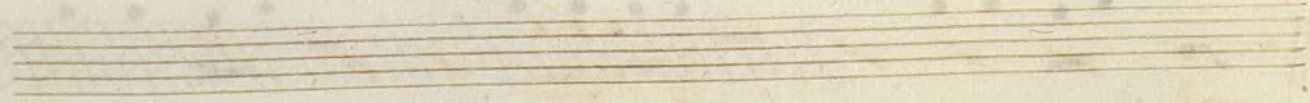
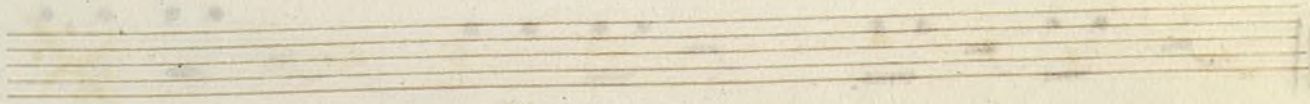
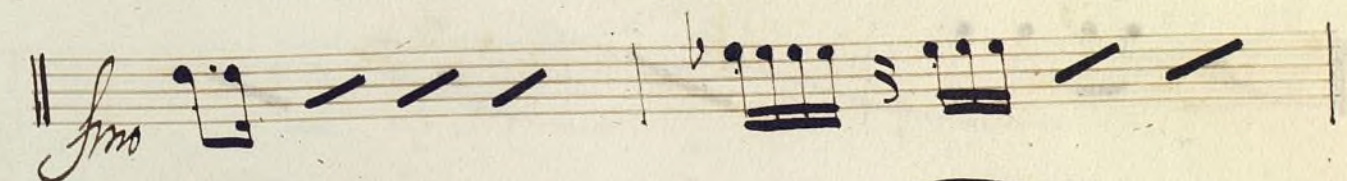
Plegaria

In ver.
Andantino mosso. 





D.C. ala # asta la # y vuelve ala # asta la #
y sigue



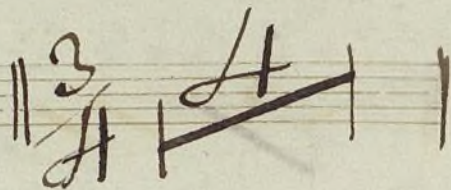
Acto 2.^o Plegaria

And.te
in Sib

The musical score is written on 11 staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The notation includes various note values, rests, and dynamic markings. The 10th staff contains a section of music that is heavily crossed out with diagonal lines. The score concludes with two empty staves at the bottom.

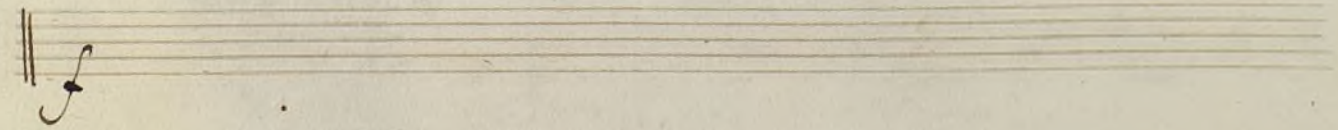
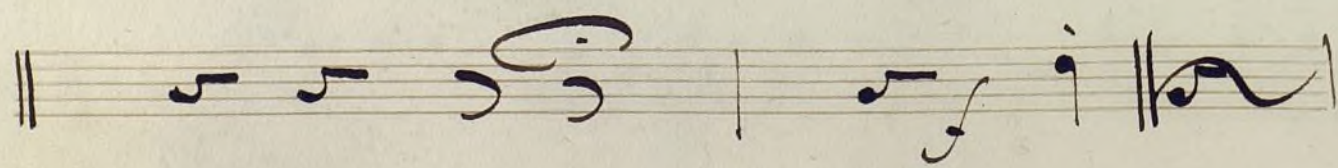
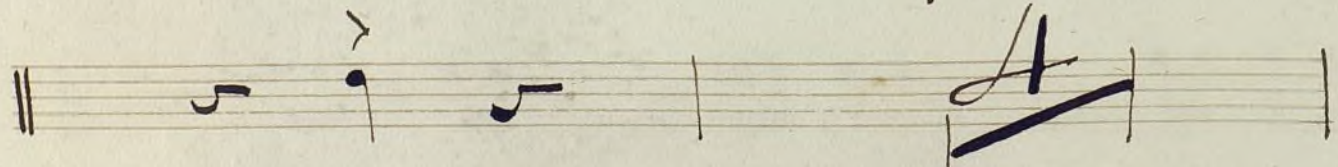
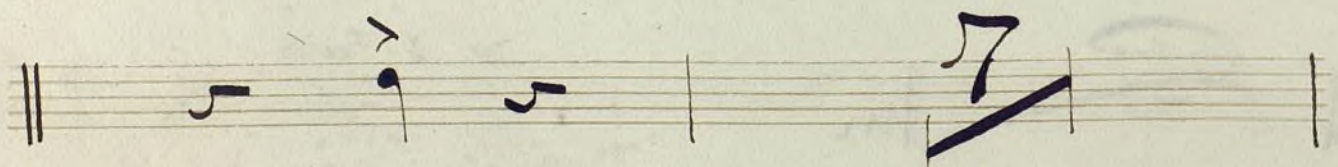
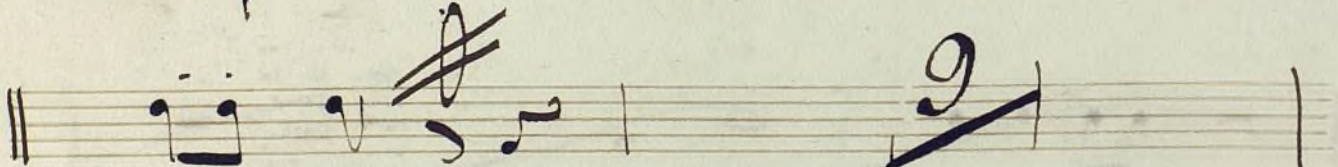
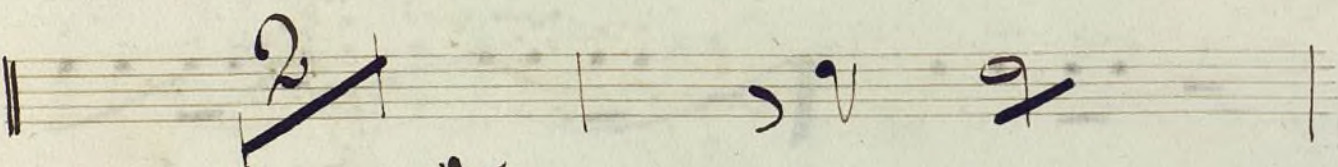
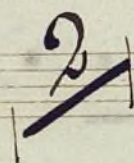
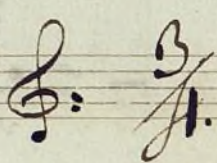


Acto 3.^o



Coro de las Virgenes

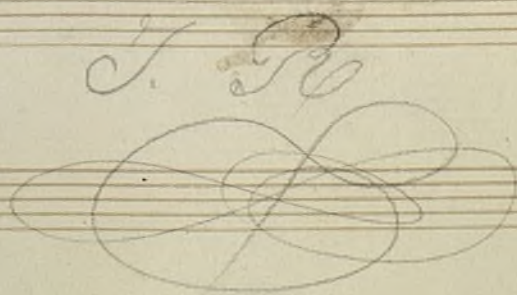
And.^{no} mosso (in re,)

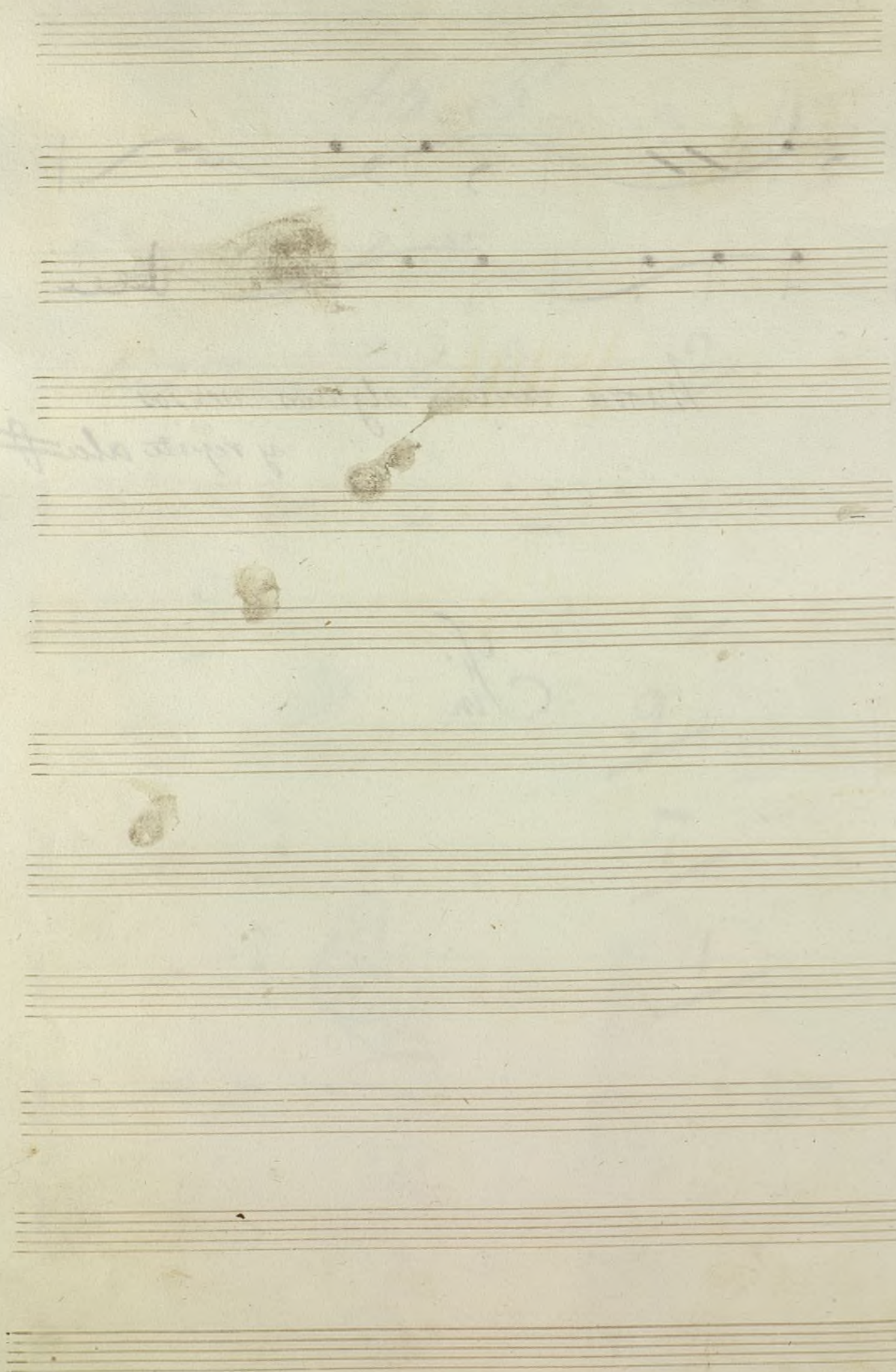




ahora recitan algunos versos
y repite alca~~z~~

Fin





Trompa 2^a.

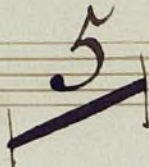
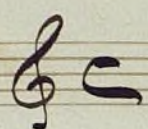
Paul.

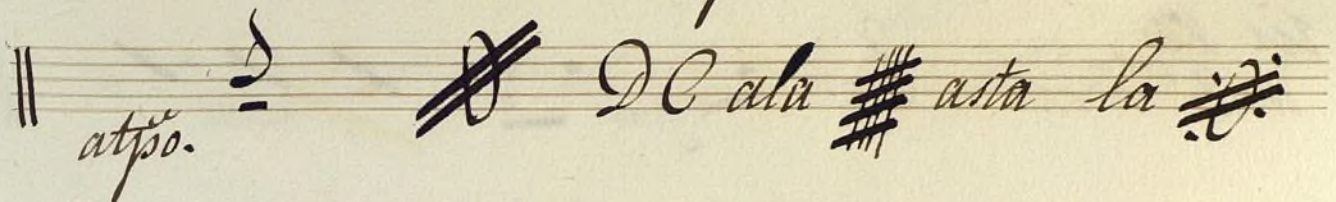
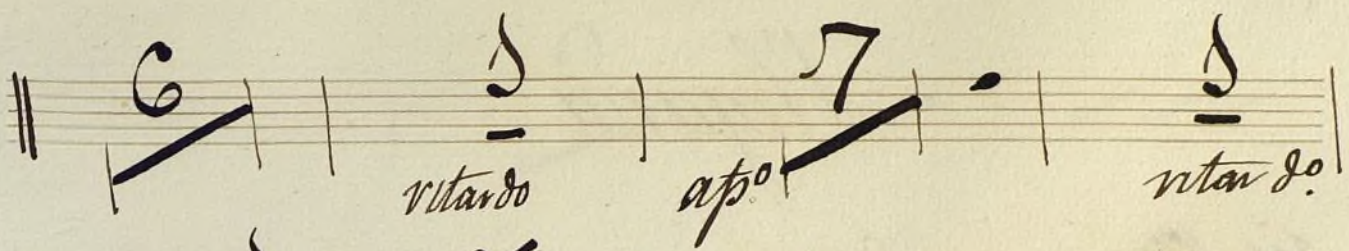
Musica De Saldoni

Acto: 1.^o

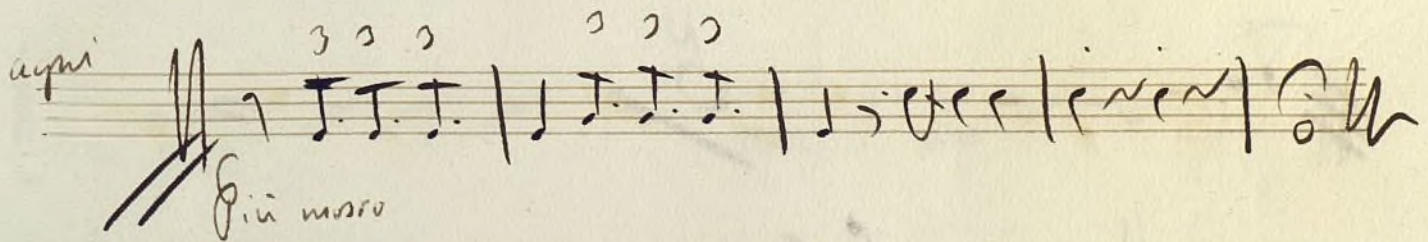
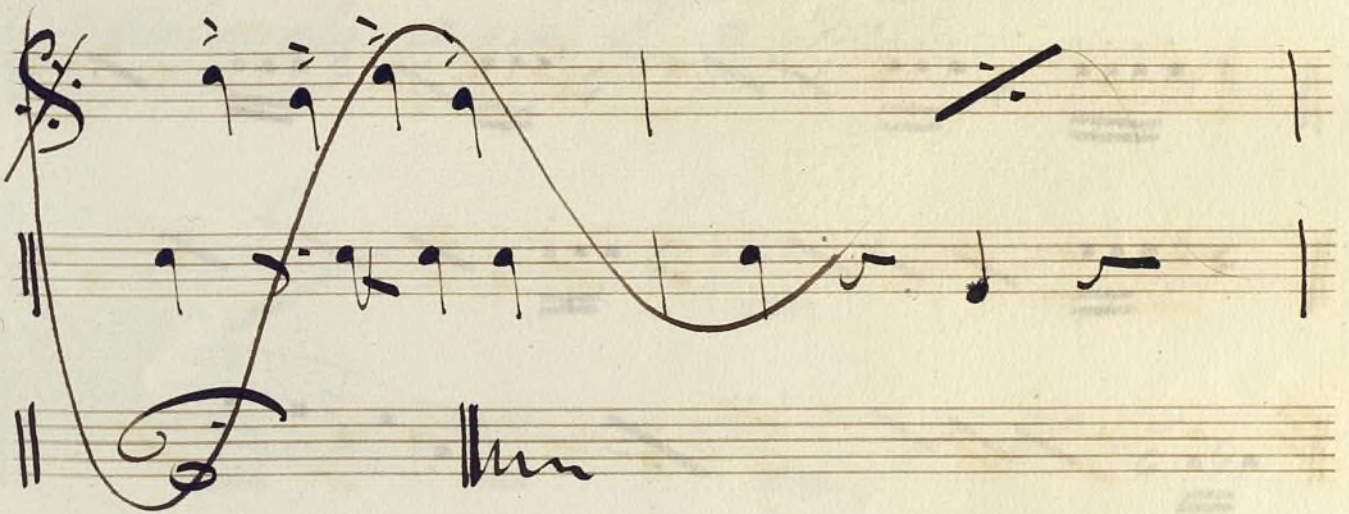
Molto

and: no maestoso





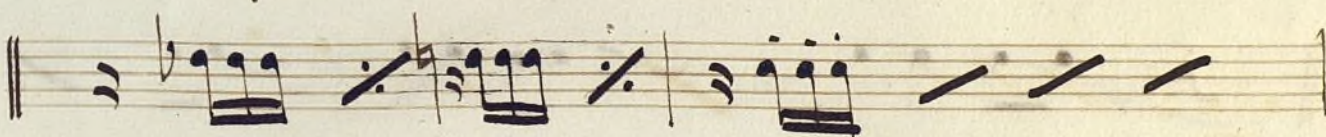
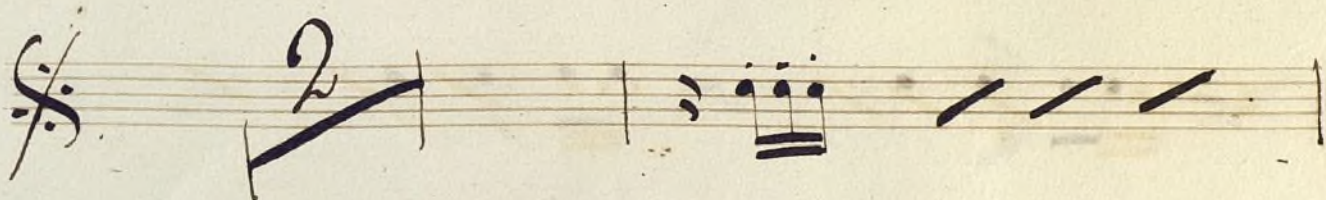
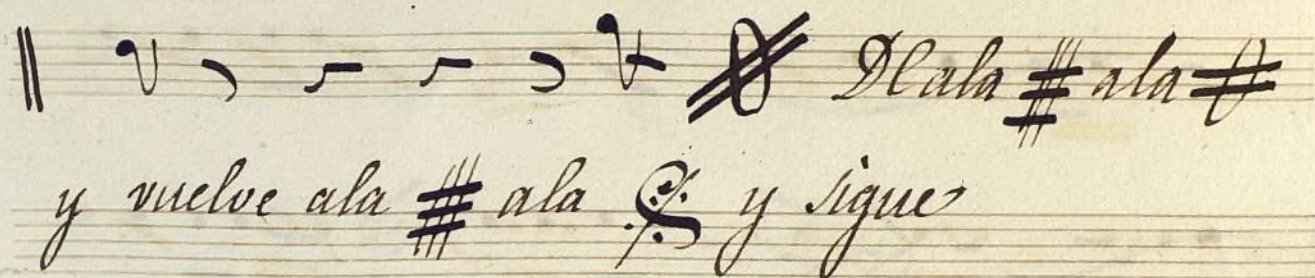
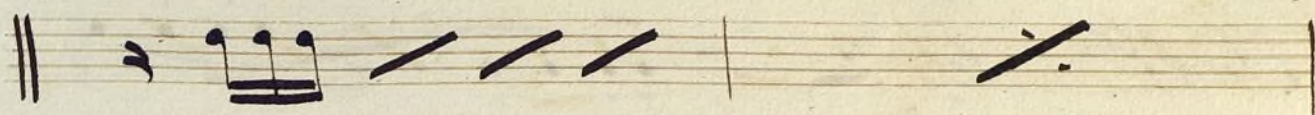
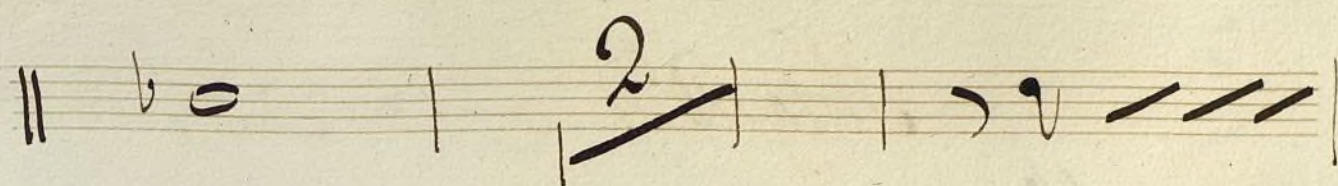
dos veces mas y vuelve ala \sharp asta la \sharp y sigue



Plegaria

*in re
and. no.
mo. mosso*

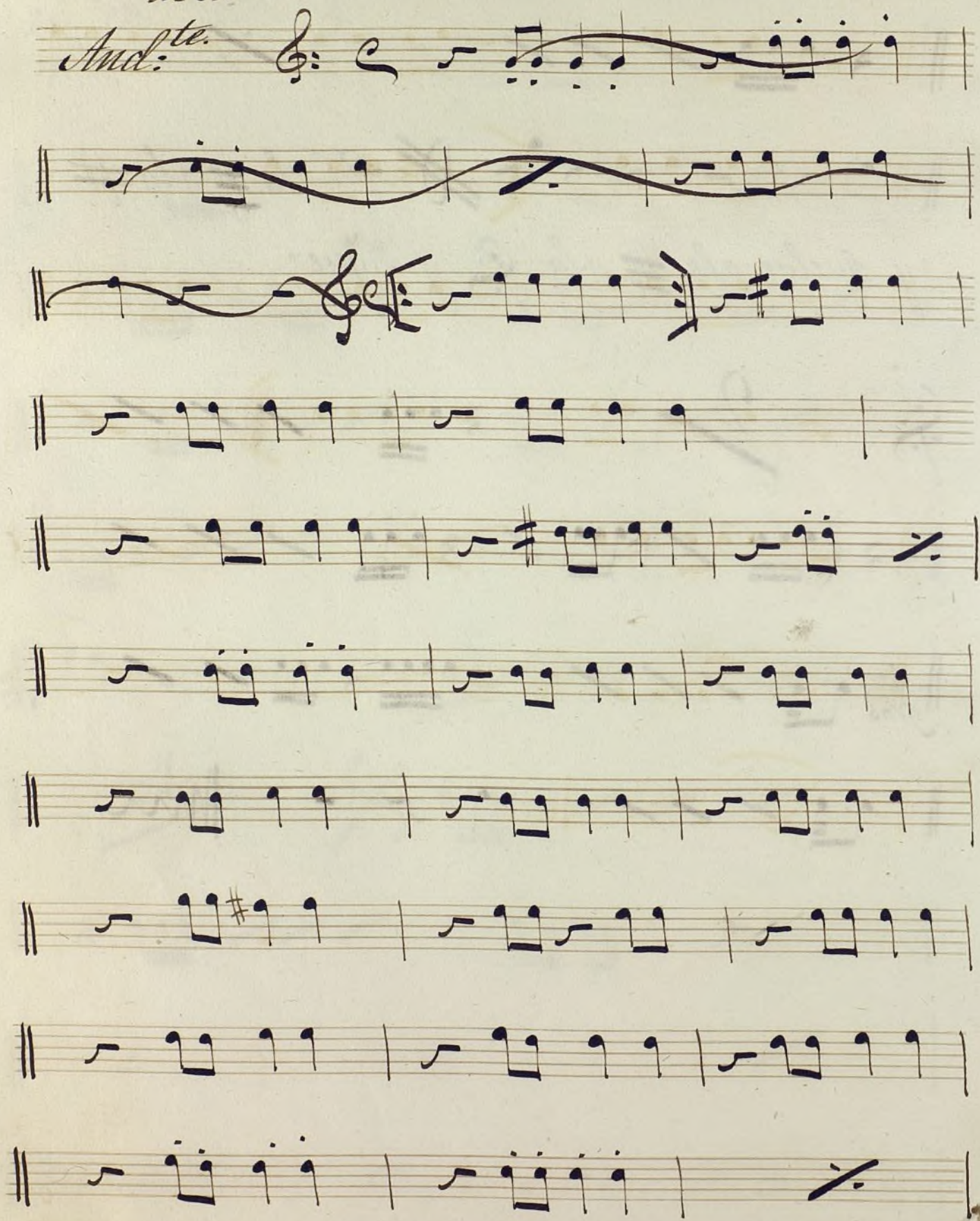
Handwritten musical score for 'Plegaria'. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo/mood markings 'in re', 'and. no.', and 'mo. mosso' are written above the first staff. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks. The sixth staff features a key signature change to two sharps (F# and C#) and a fermata. The seventh staff contains a large, stylized 'A' or 'H' symbol. The eighth staff has a key signature change to one sharp (F#). The ninth staff has a key signature change to one flat (B-flat). The tenth staff begins with a double bar line and a key signature change to one sharp (F#). The score concludes with a double bar line on the tenth staff.

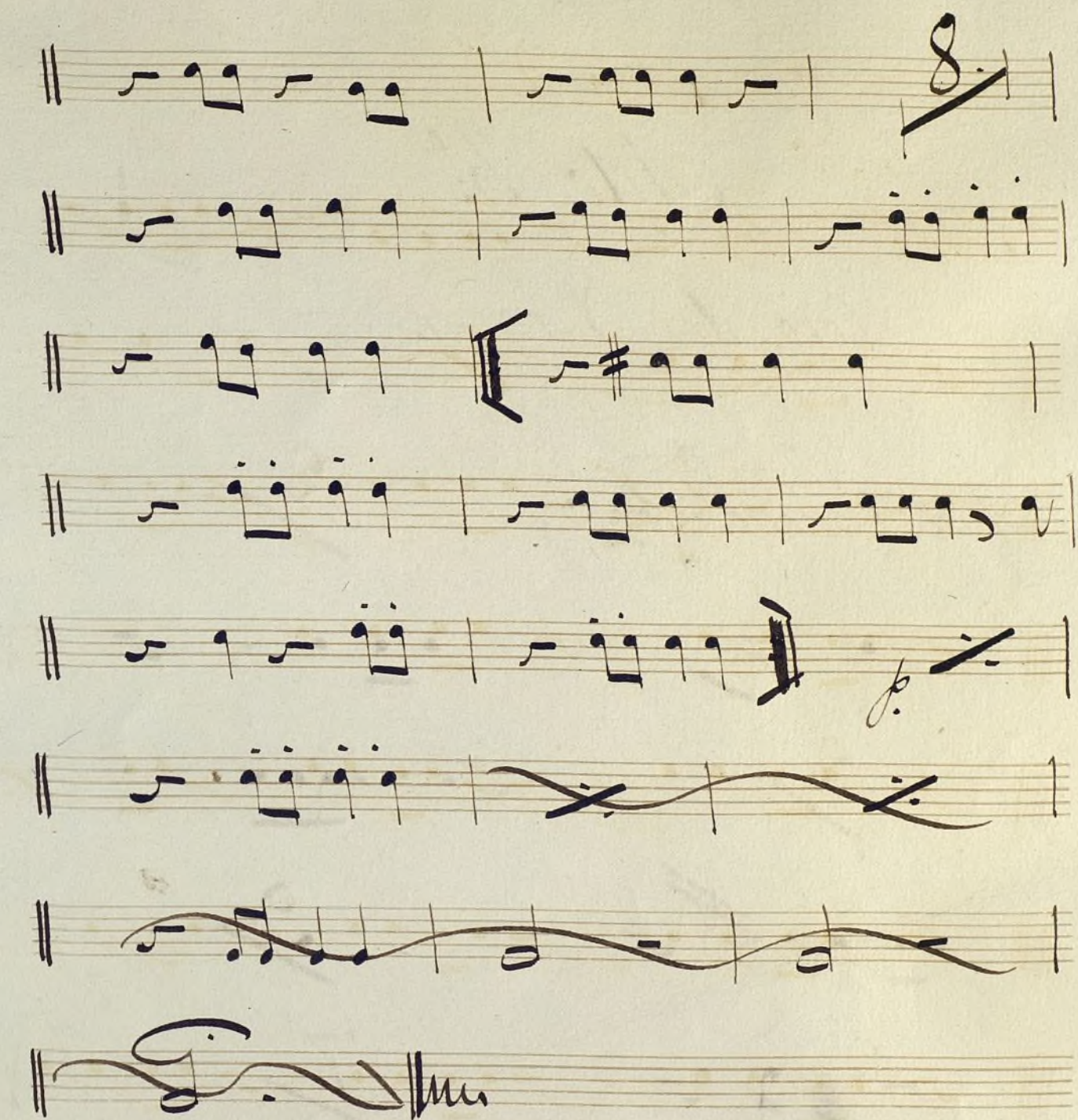


Acto 2^{do}.

in A. b

And.^{te}

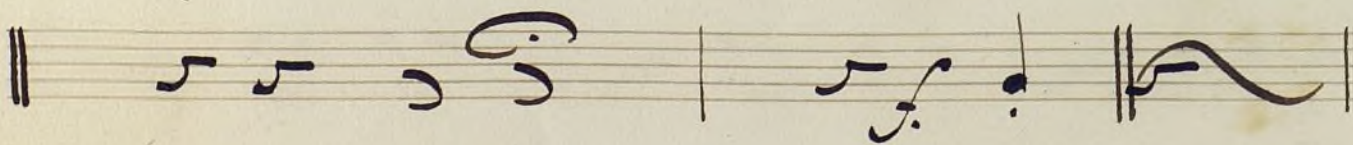
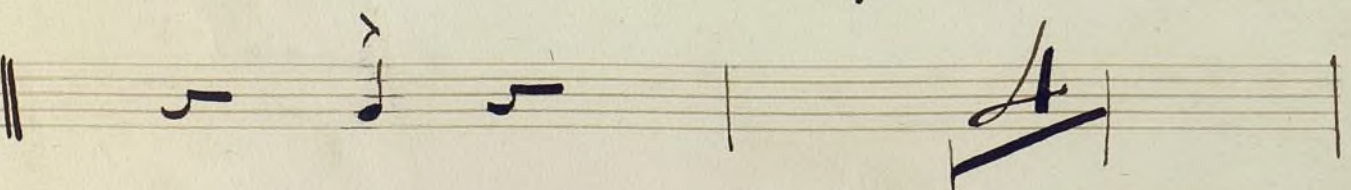
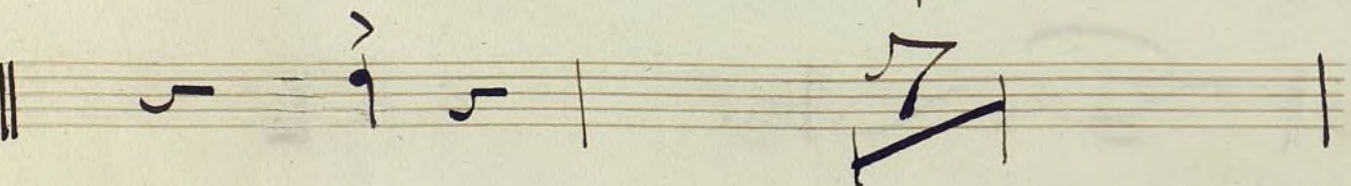
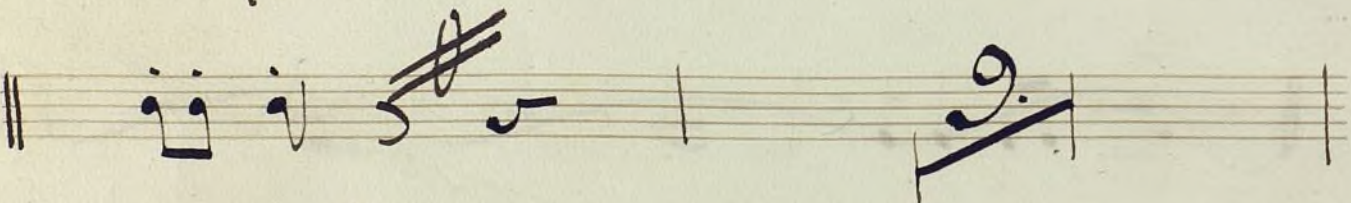
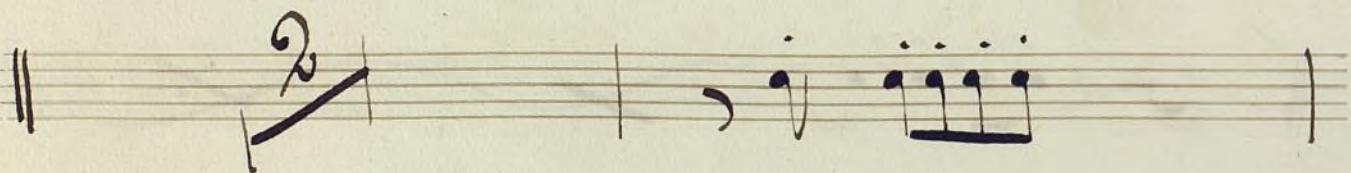
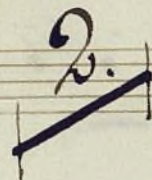
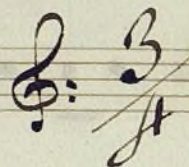




Acto 3.^o

Coro de Virgenes.

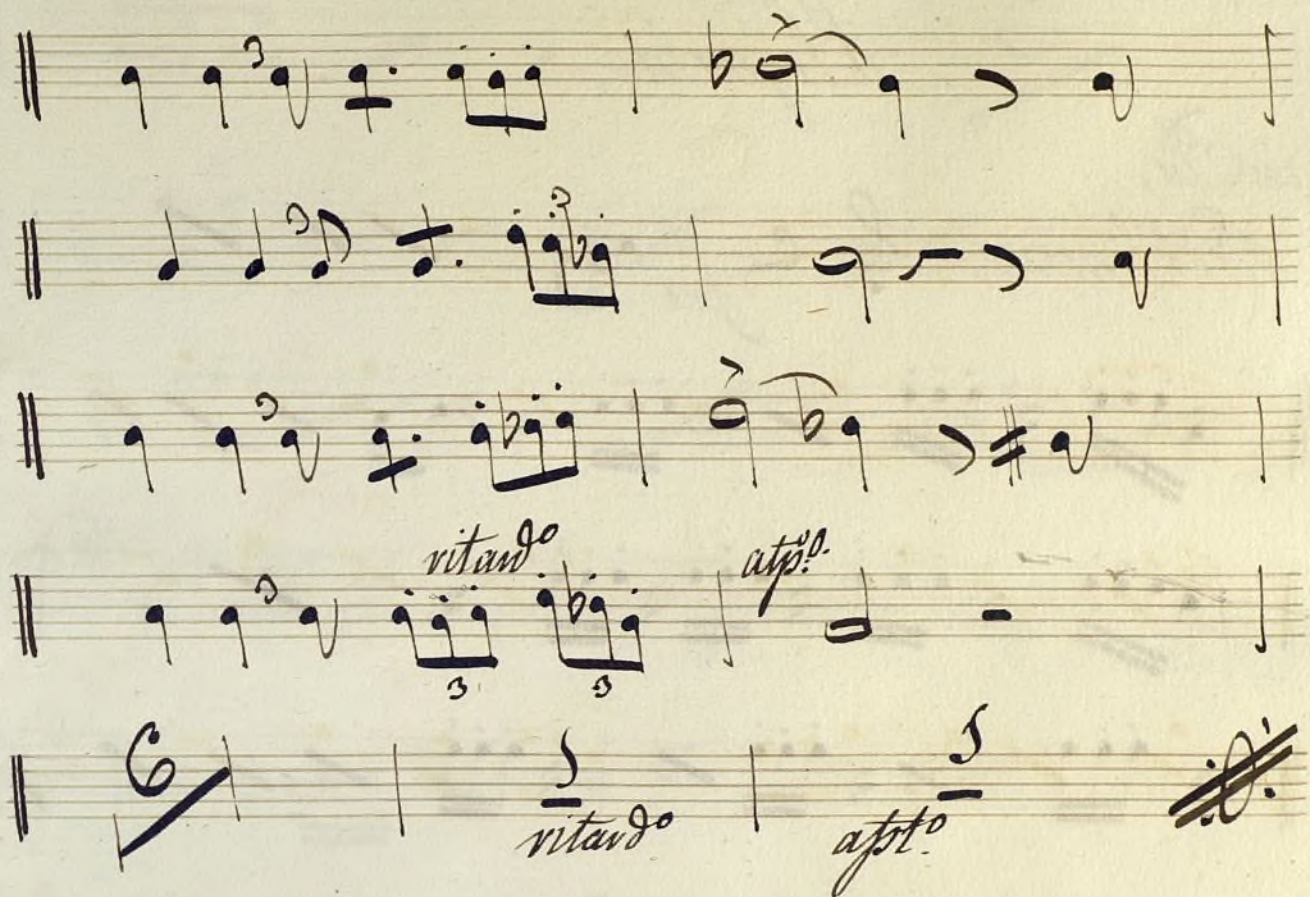
*And^{te} no (in vè)
mosso.*



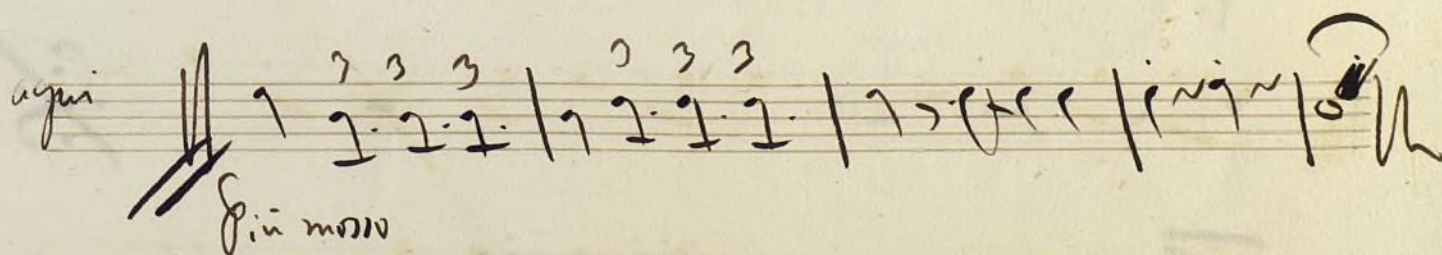
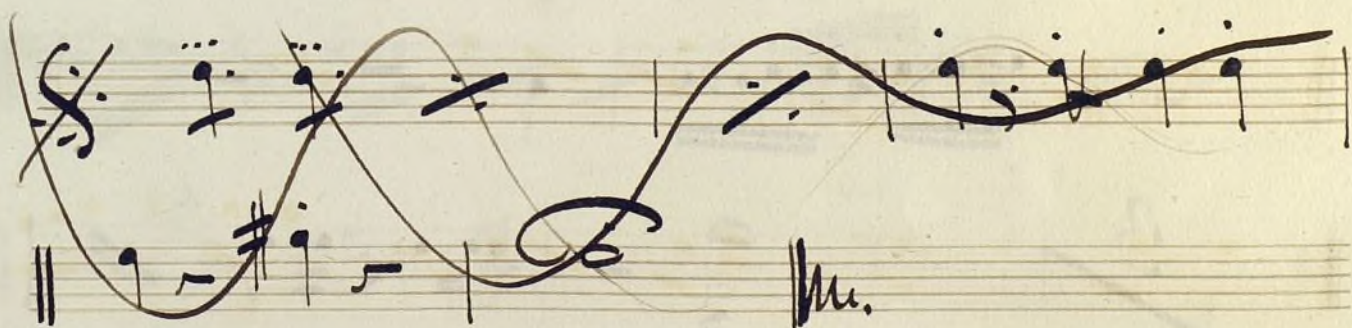
Cornetín 1.^o

Paul.

Musica de Saldoni



De ala \sharp asta la \sharp dos veces mas y luego repite
 dela \sharp asta la \sharp



Plegaria

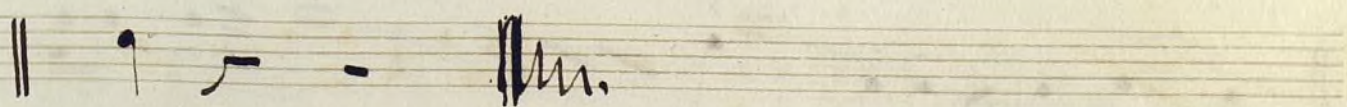
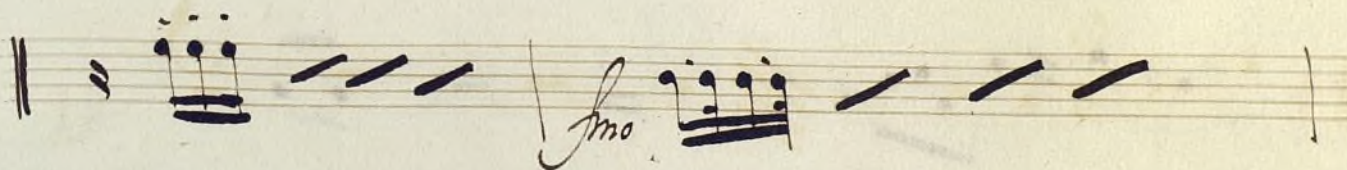
in Fa,

And: no. mosso.

Handwritten musical score for "Plegaria" in F major, Andantino tempo. The score consists of 11 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "And: no. mosso." and the dynamics start with "fmo" (finito). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a double bar line and a final cadence symbol.



D. C. ala ~~##~~ asta la ~~##~~ y vuelve ala ~~##~~ ala ~~##~~ y sigue

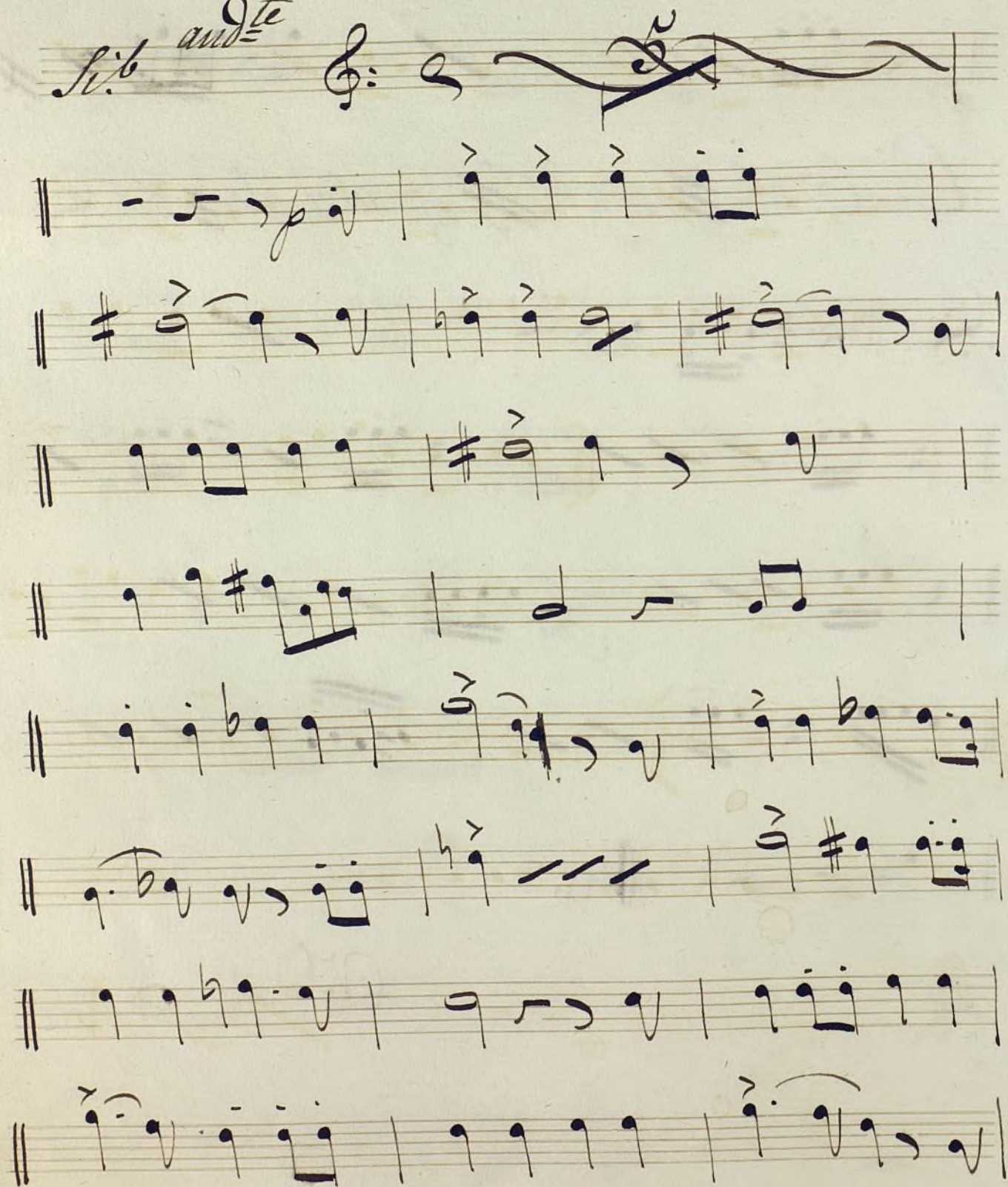


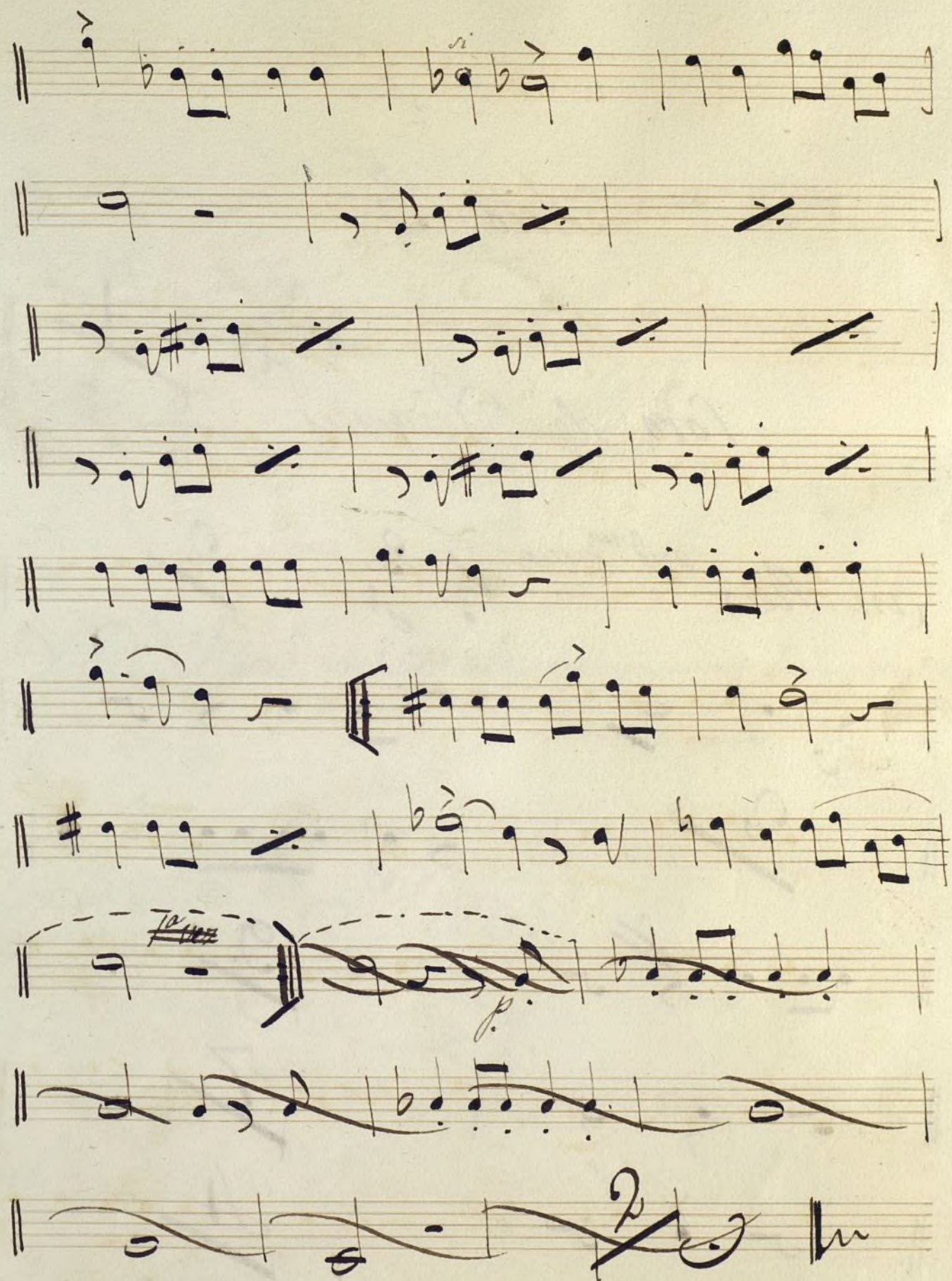
W.

Acto 2.^{do}

Loro de los Guerreros

Lib. and^{te}



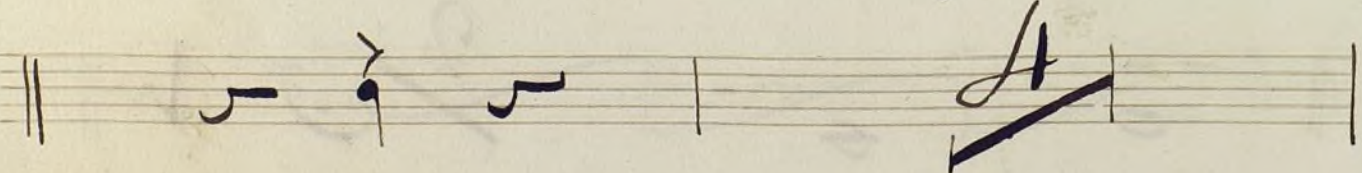
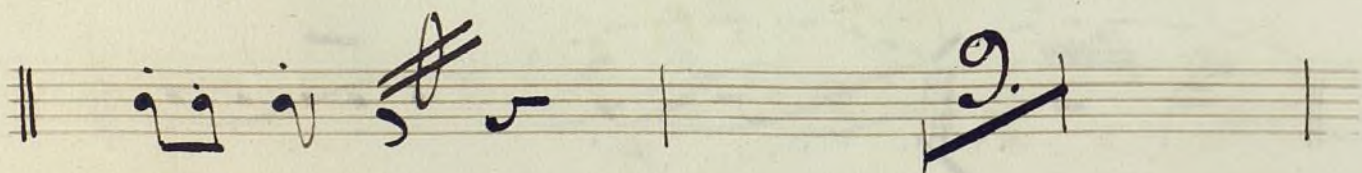
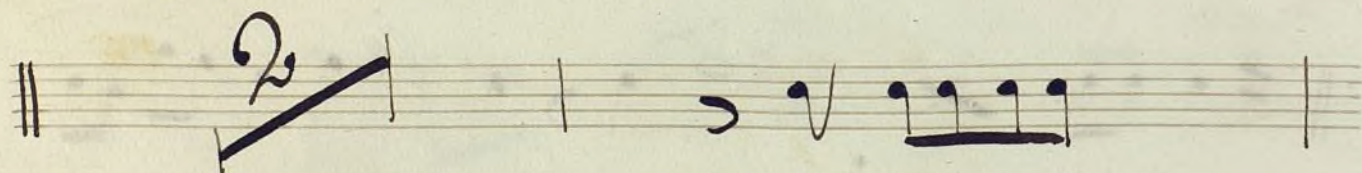
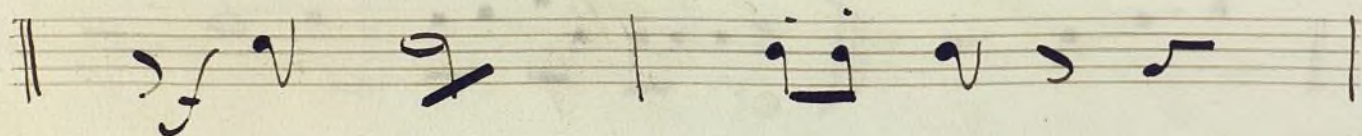
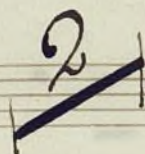
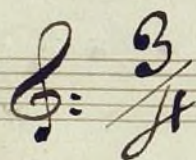


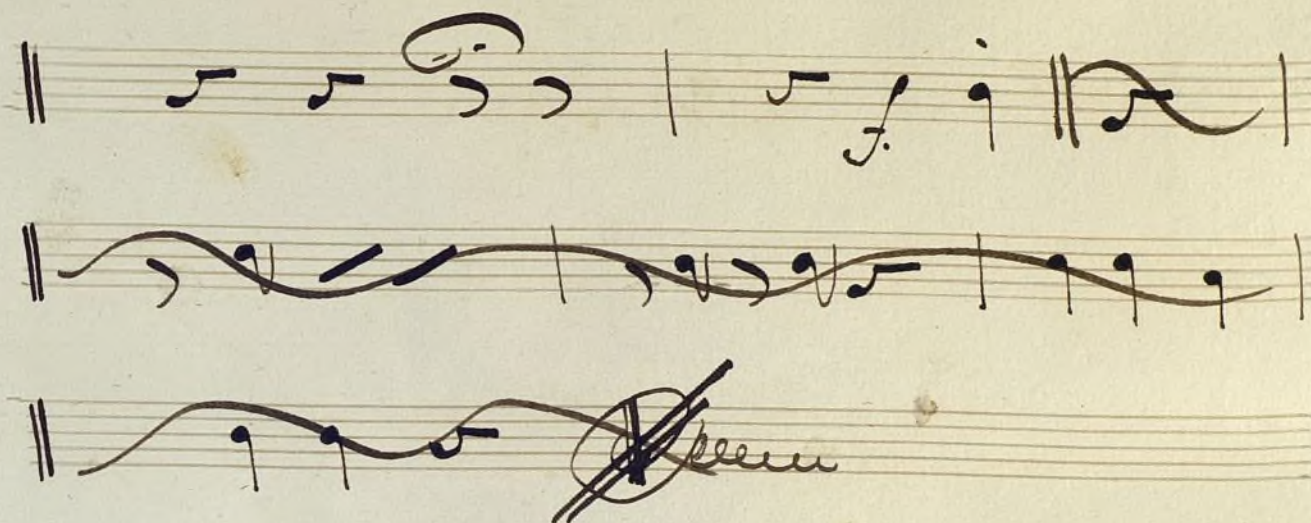
Acto 3

Coro de Virgenes

(in Re.)

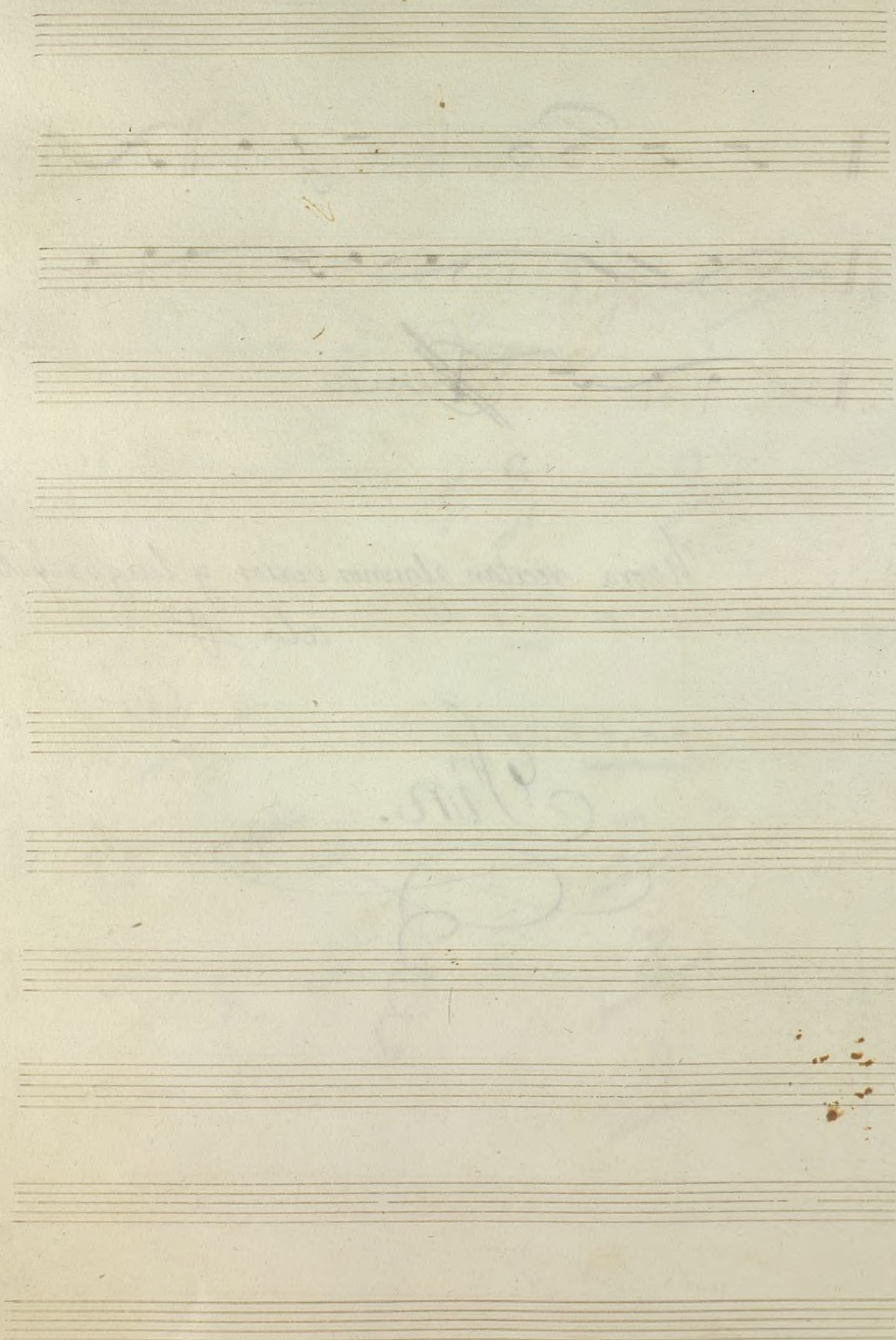
and^{no} mosso.





ahora recitan algunos versos y luego repite
ala #

Fin.




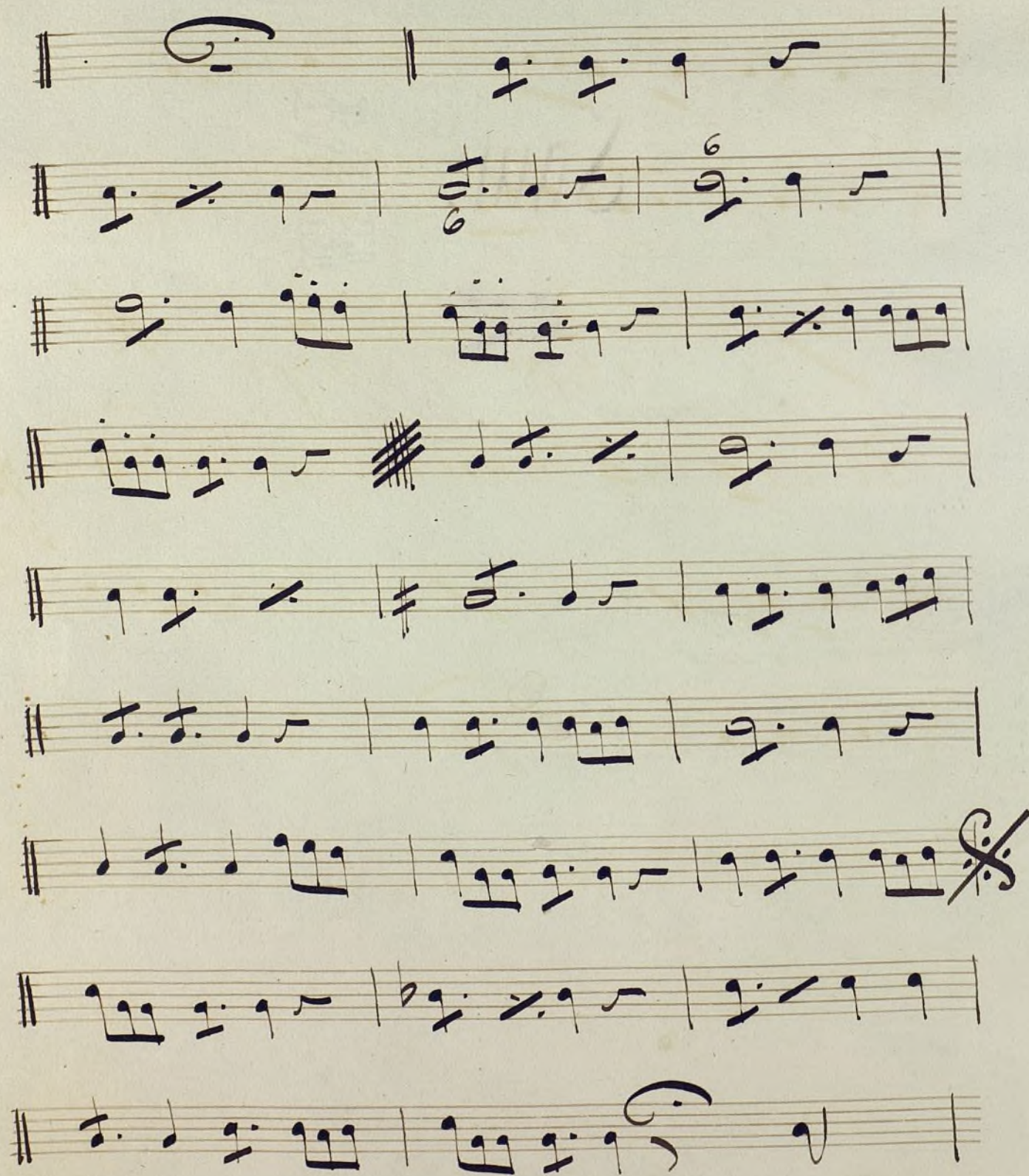
Cornetto 2.^{do}

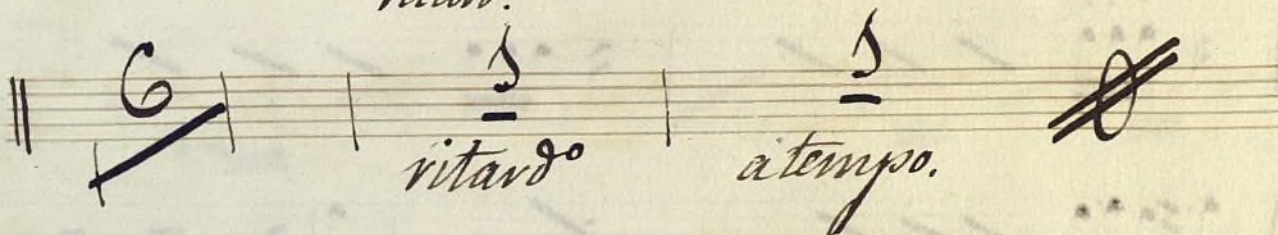
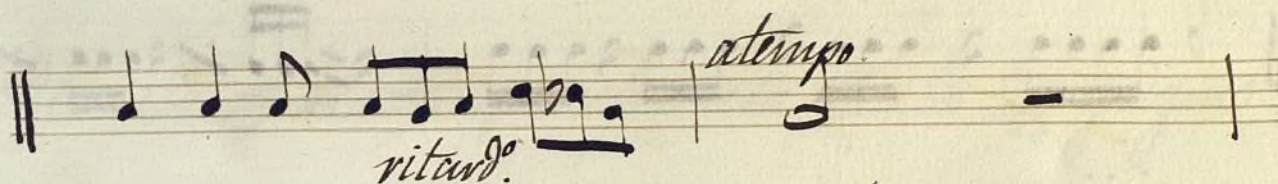
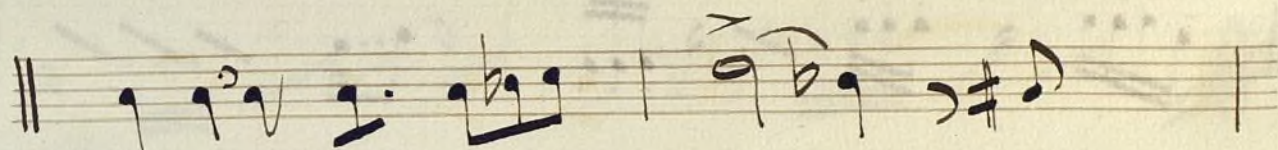
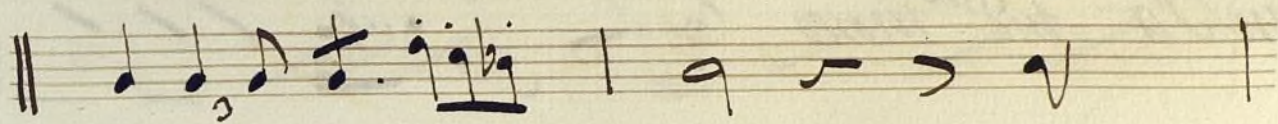
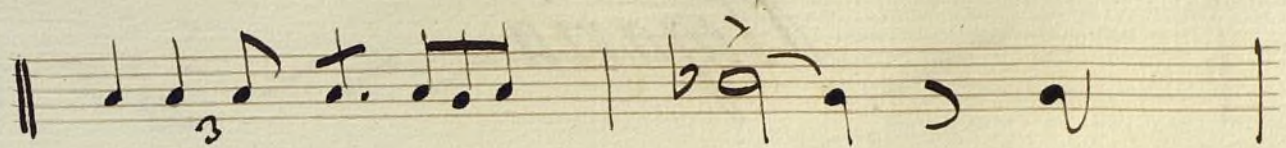
Saul.

Musica De Saldoni

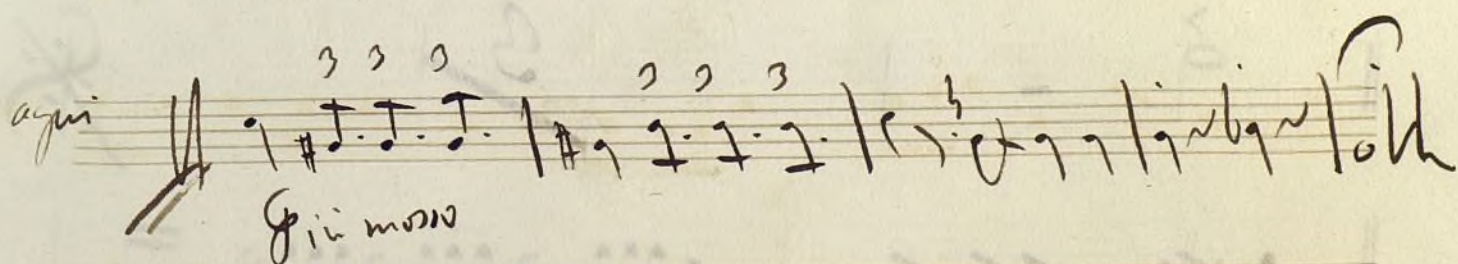
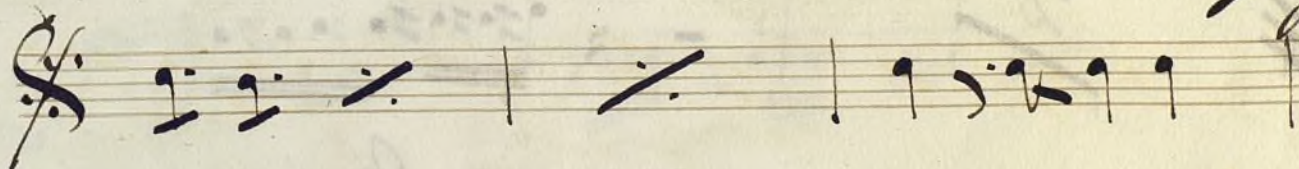
Acto I.

in mit
And: no maestoso. 





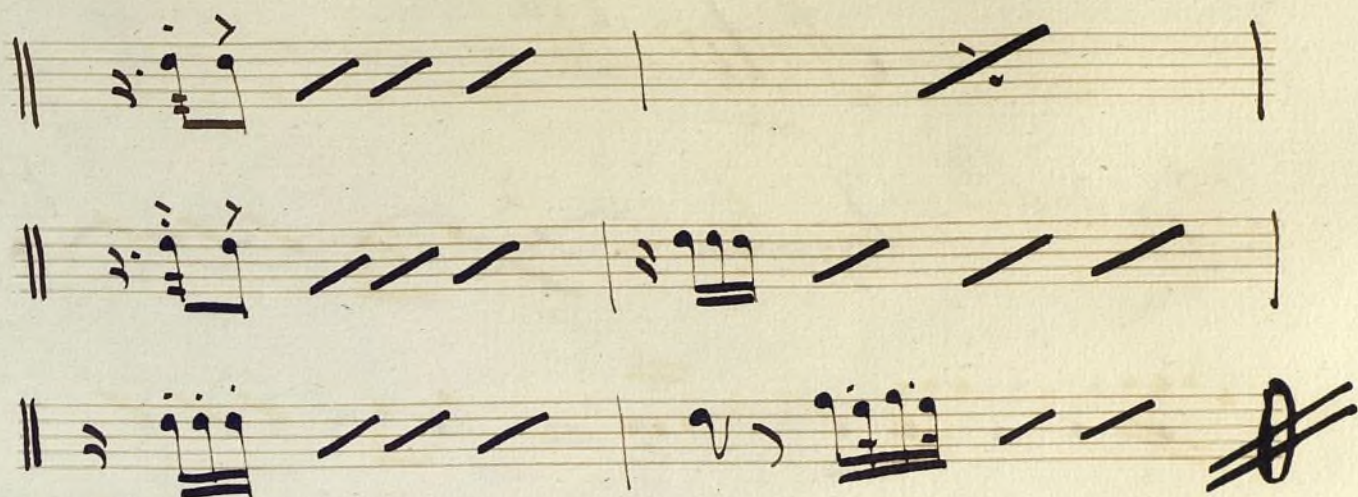
De ala \sharp ala \sharp dos veces mas y vuelve ala \sharp ala \sharp .
y sigue



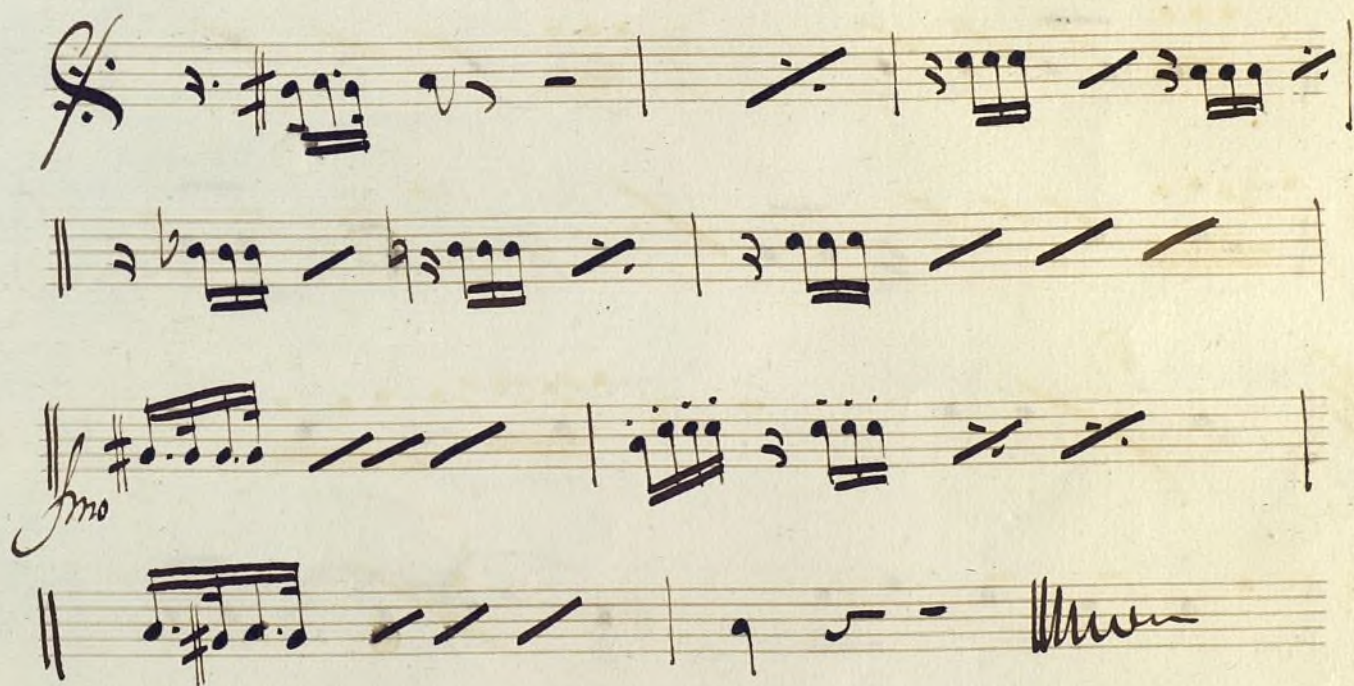
Plegaria

in Fa And^{uo} mosso

Handwritten musical score for 'Plegaria' in F major, Andantino mosso. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'And^{uo} mosso'. The notation includes various musical symbols such as notes, rests, and slurs. The score concludes with a double bar line and a fermata. The manuscript is written in dark ink on aged, slightly discolored paper.

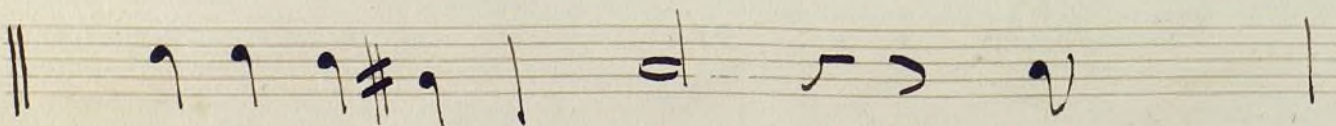
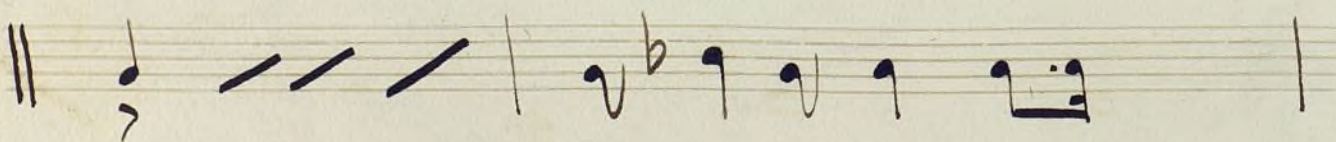
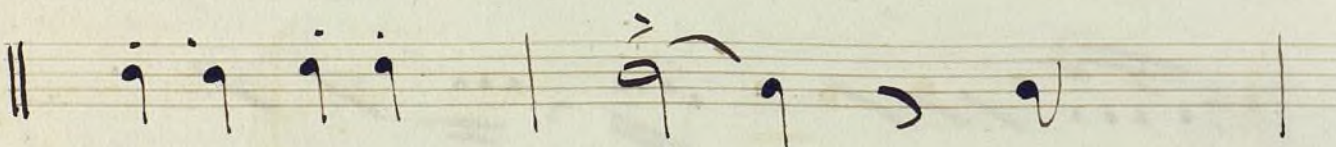
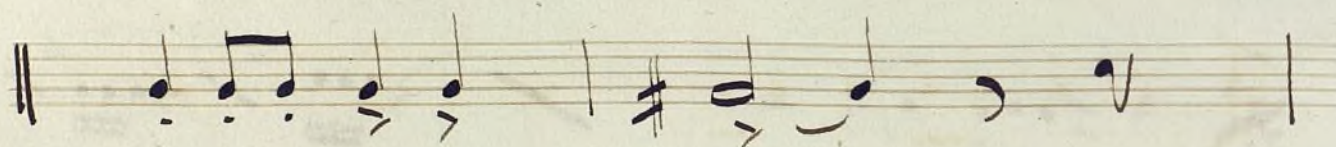
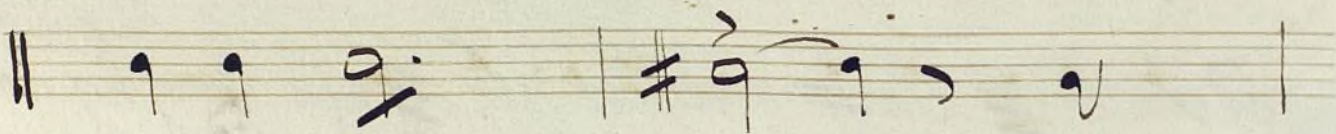
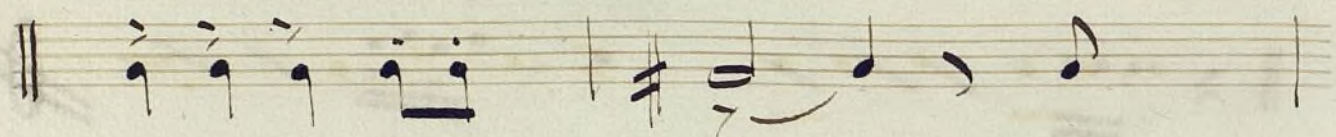
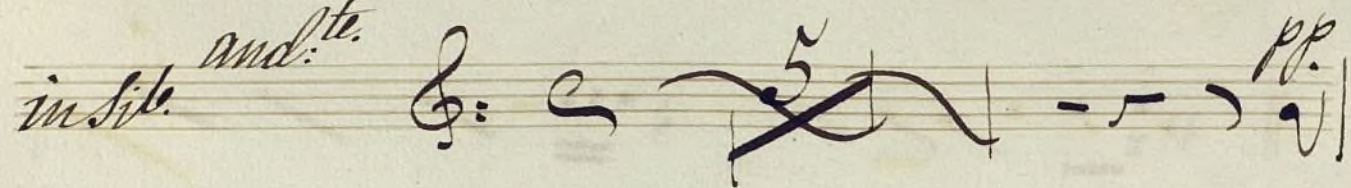


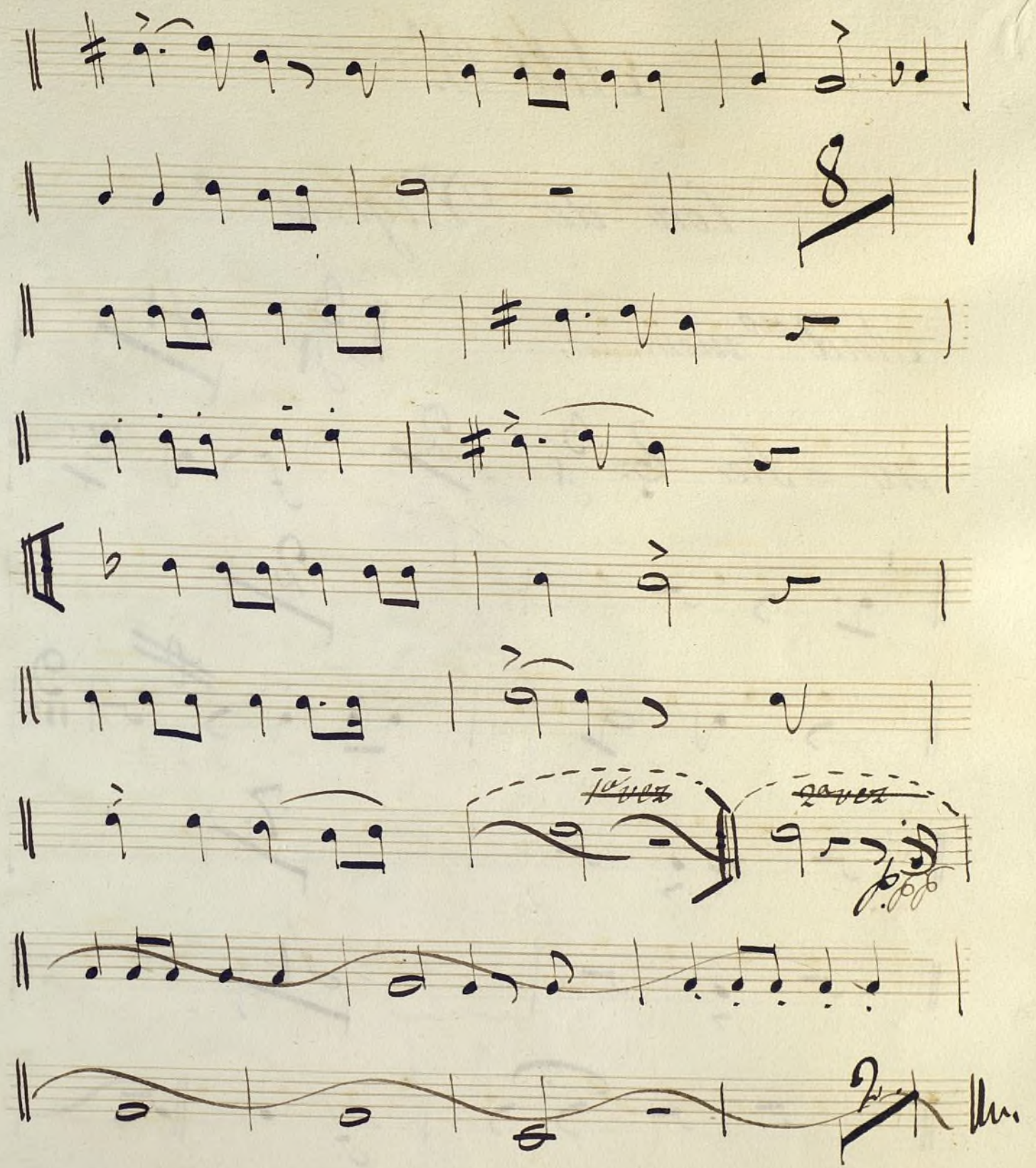
De ala # ala # y vuelve ala # ala & y sigue



Acto. 2^o.

in Sib. and:te.



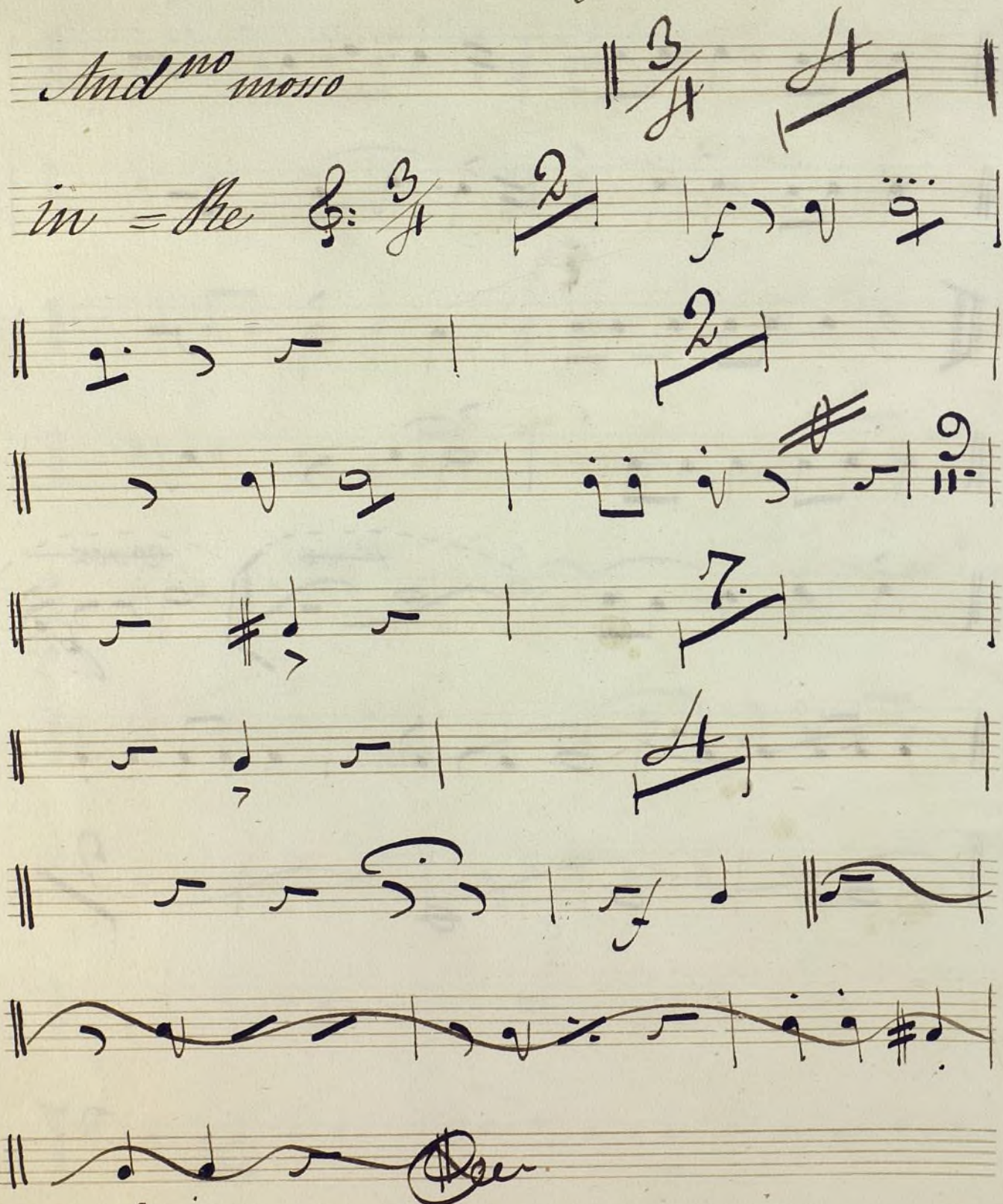


ov.

Acto 3.^o

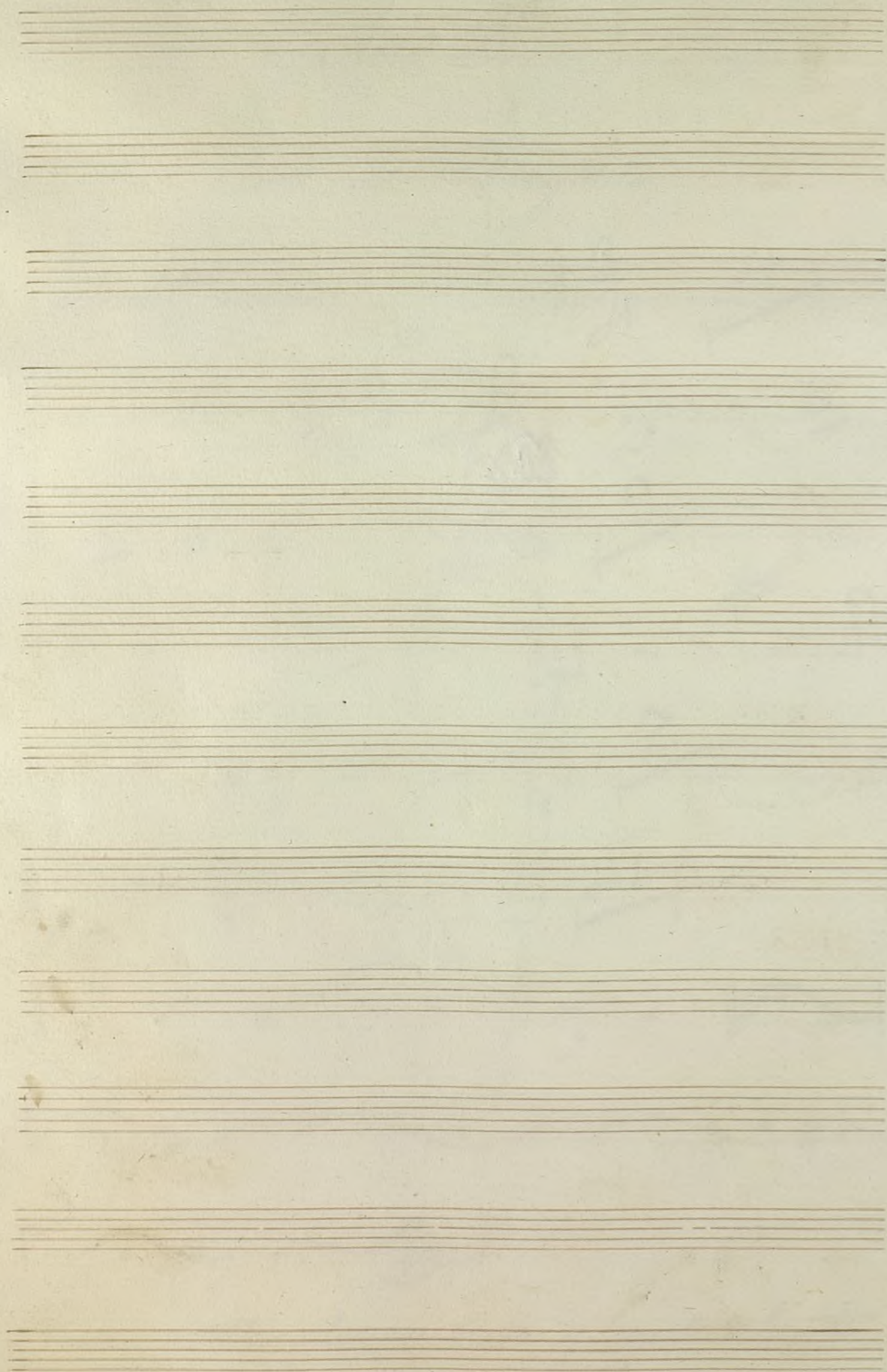
Loro de Virgenes

And^{no} mosso



hacora recitan algunos versos y repite ala #





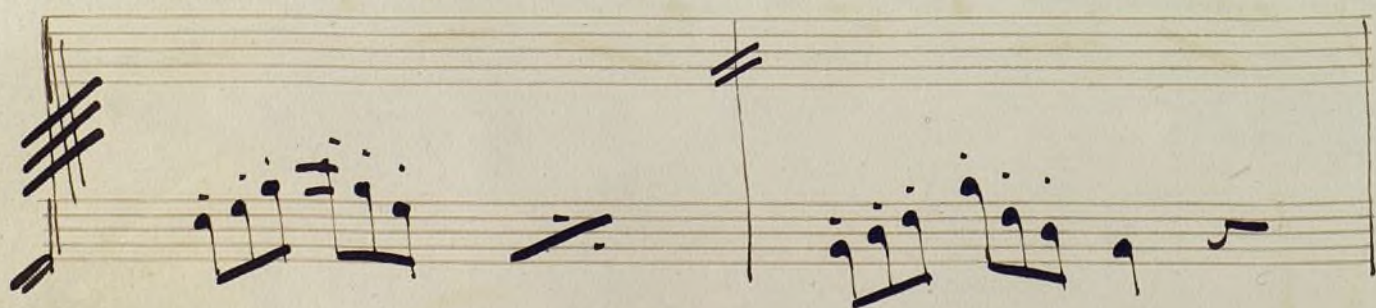
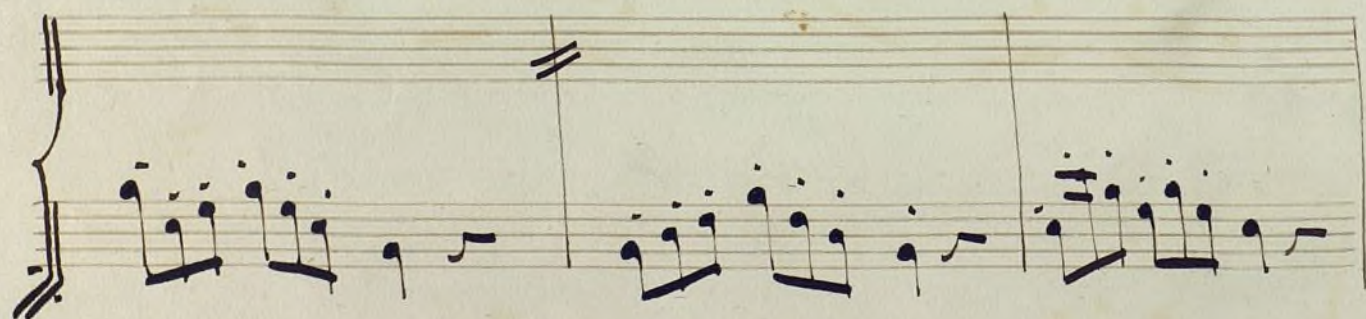
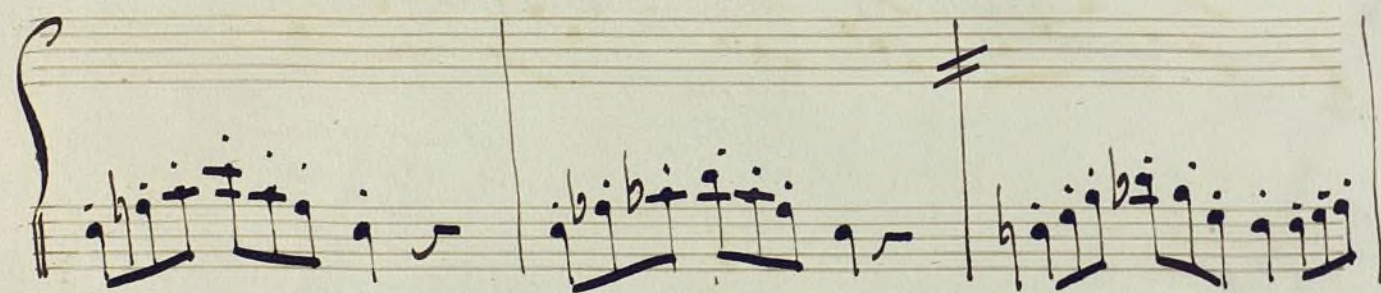
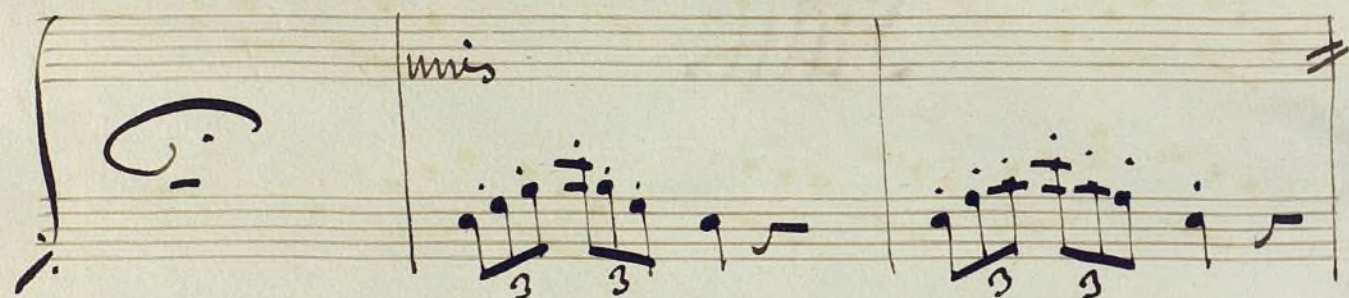
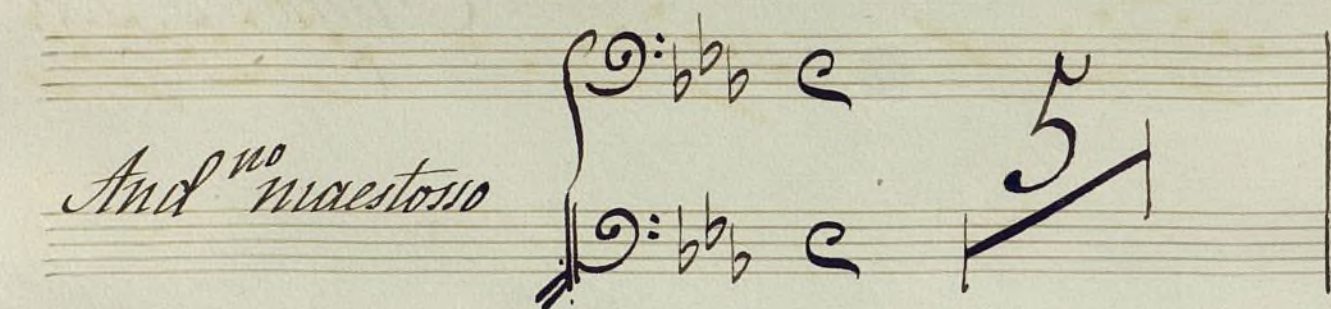
Fagote 1.^o y 2.^o

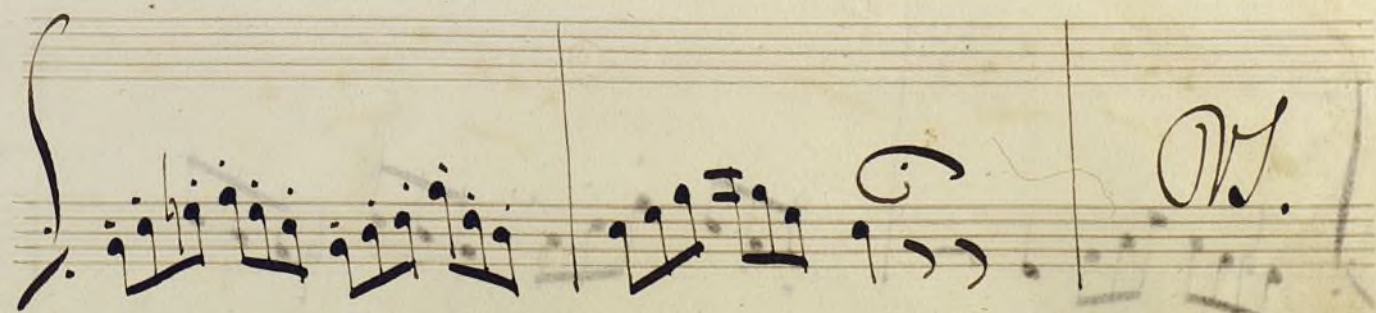
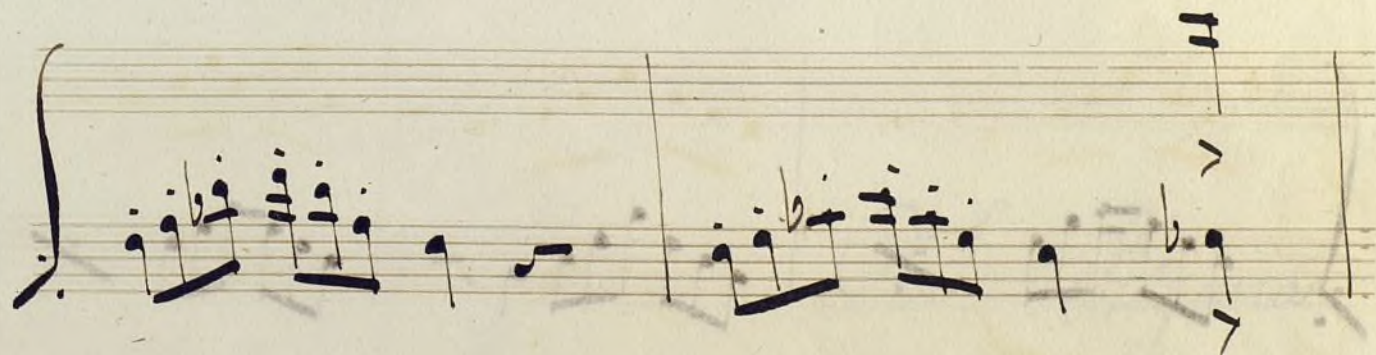
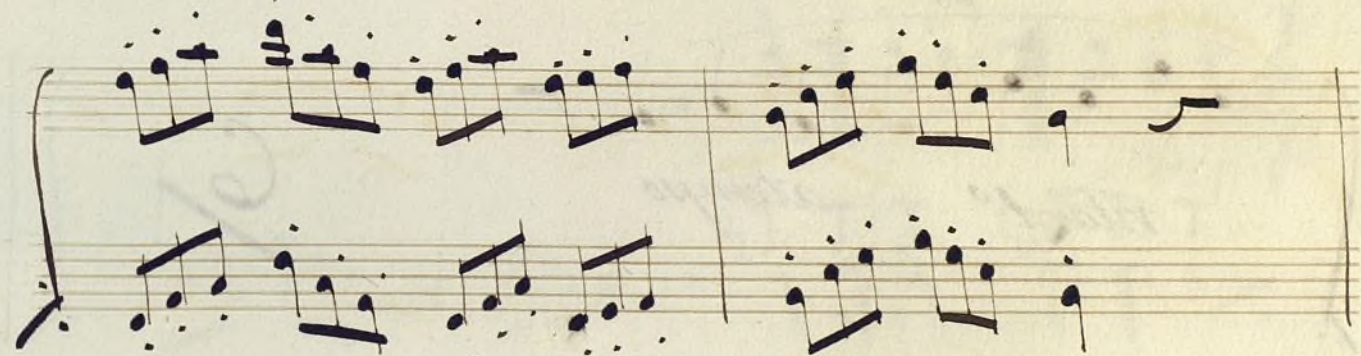
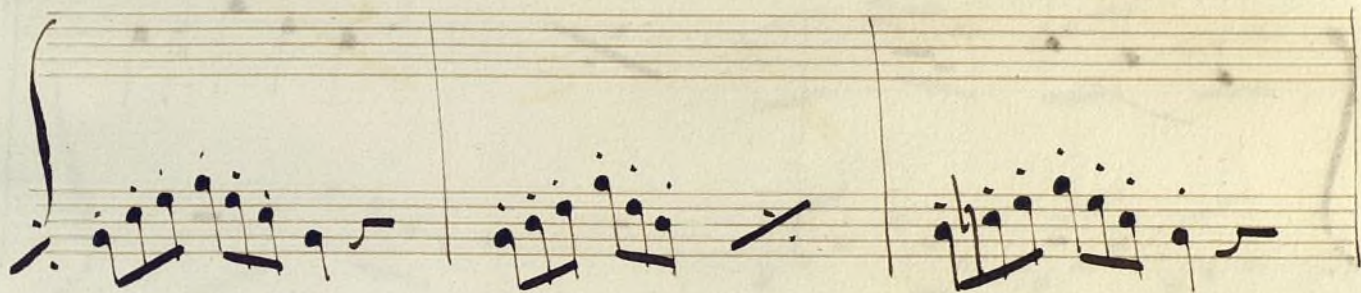
Paul.

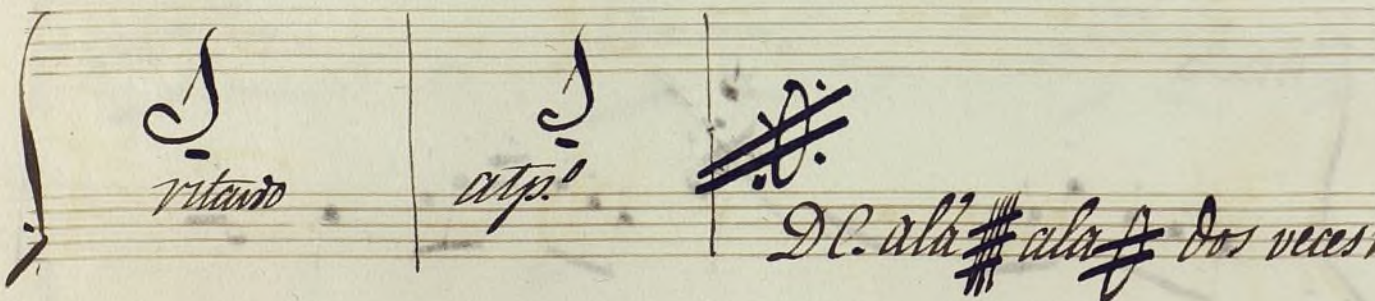
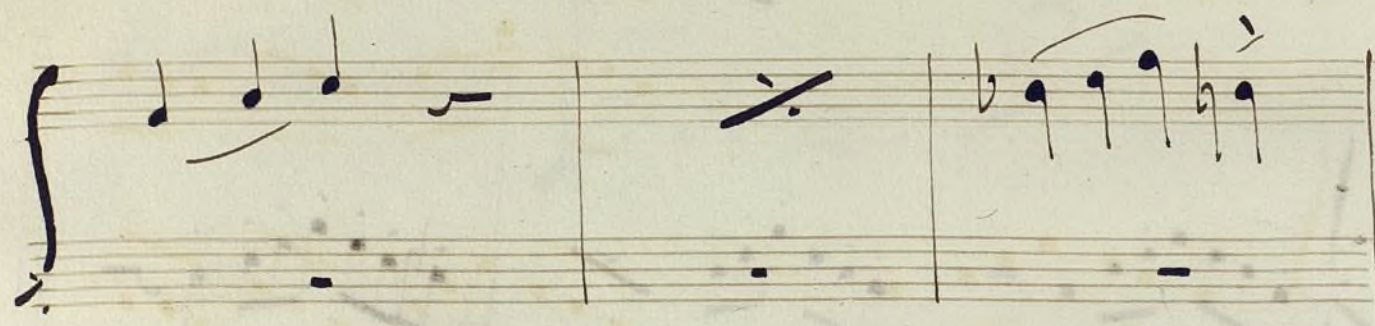
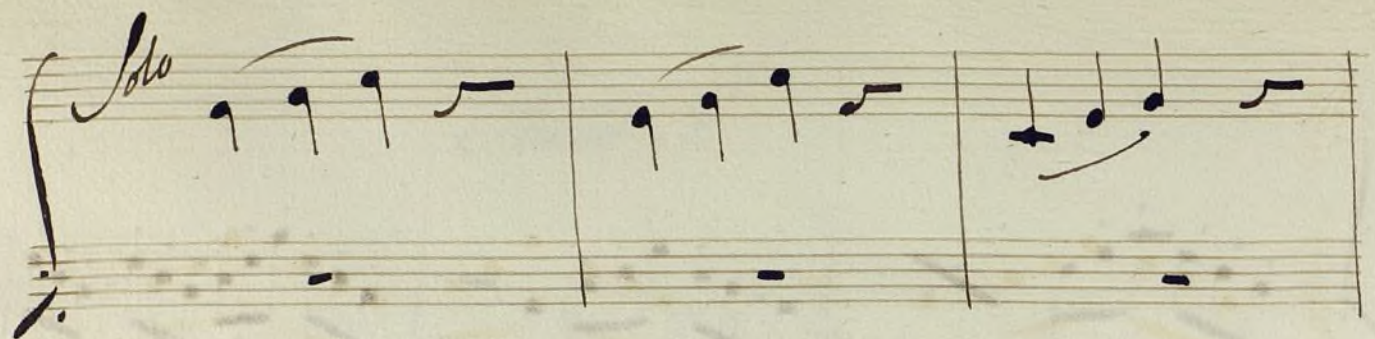
Musica De Saldoni.

Acto I.^o

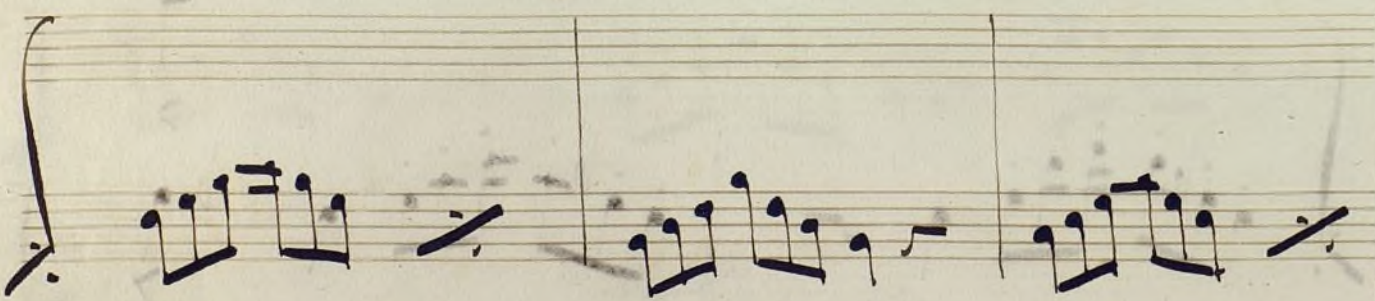
And^{no} maestoso







De alá # alá # dos veces mas.





W. Plegaria.

Plegaria

And.^{no} mosso.

fmo

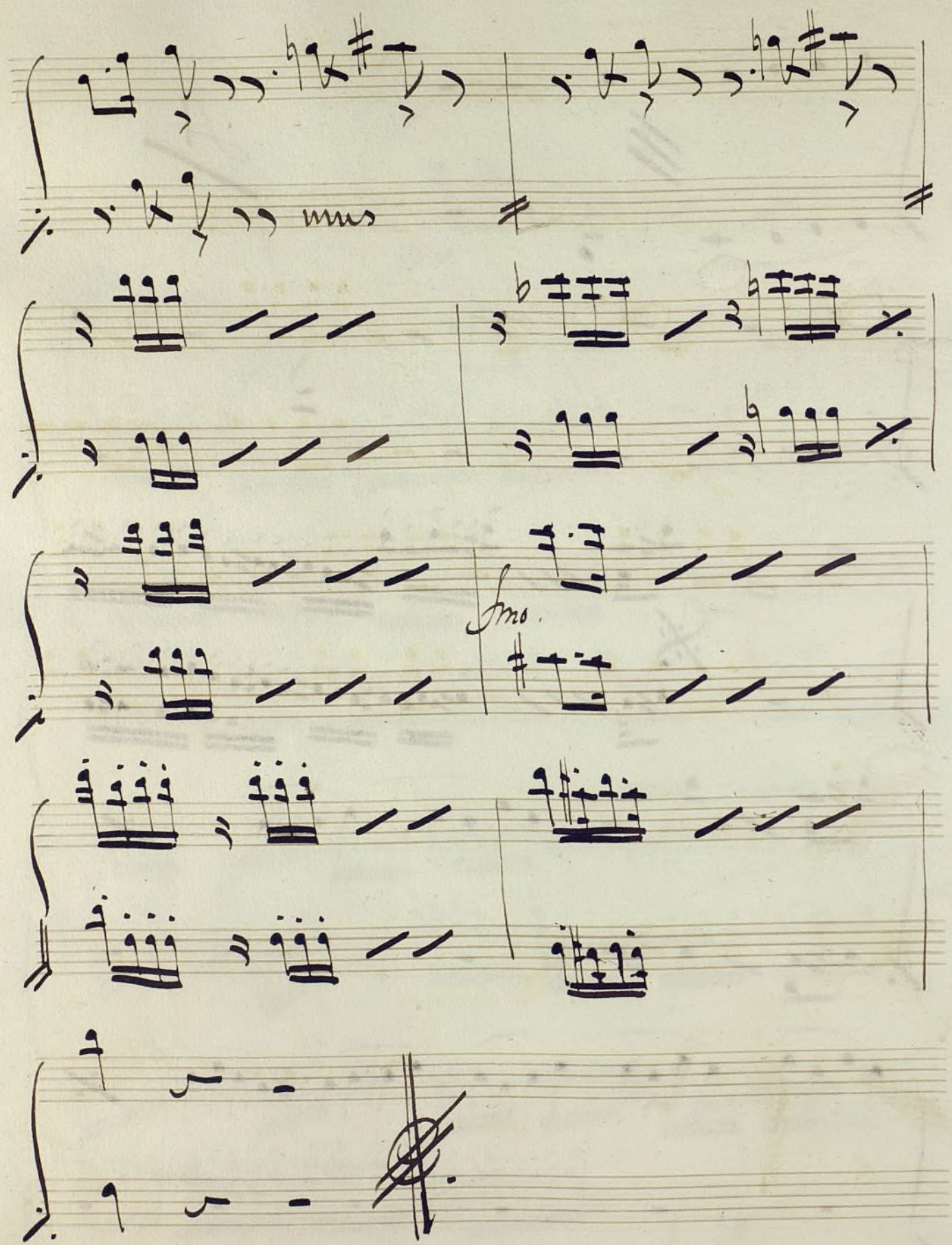
A handwritten musical score for a piece titled "Plegaria". The score is written on ten staves. The first two staves are for the vocal line, with a treble clef and a key signature of one flat (B-flat). The tempo is marked "And.^{no} mosso." and the dynamics are marked "fmo". The vocal line consists of a series of notes, some with slurs and some with fermatas. The piano accompaniment is written on the remaining eight staves, with a grand staff (treble and bass clefs) and a key signature of one flat. The piano part features a complex, flowing melody with many slurs and fermatas, suggesting a continuous, expressive performance. The notation is in a cursive, handwritten style, typical of 19th-century musical manuscripts.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The score includes a section with a large 'A' marking and a section with the text 'Alala # ala # y vuelve de la # ala # y sigue'.

The score is written in a single system, with the following staves:

- Staff 1: Melodic line with a large 'A' marking.
- Staff 2: Bass line with a large 'A' marking.
- Staff 3: Melodic line with a large 'A' marking.
- Staff 4: Bass line with a large 'A' marking.
- Staff 5: Melodic line with a large 'A' marking.
- Staff 6: Bass line with a large 'A' marking.
- Staff 7: Melodic line with a large 'A' marking.
- Staff 8: Bass line with a large 'A' marking.
- Staff 9: Melodic line with a large 'A' marking.
- Staff 10: Bass line with a large 'A' marking.
- Staff 11: Melodic line with a large 'A' marking.
- Staff 12: Bass line with a large 'A' marking.

The text 'Alala # ala # y vuelve de la # ala # y sigue' is written in the right margin, with a large 'A' marking above it.



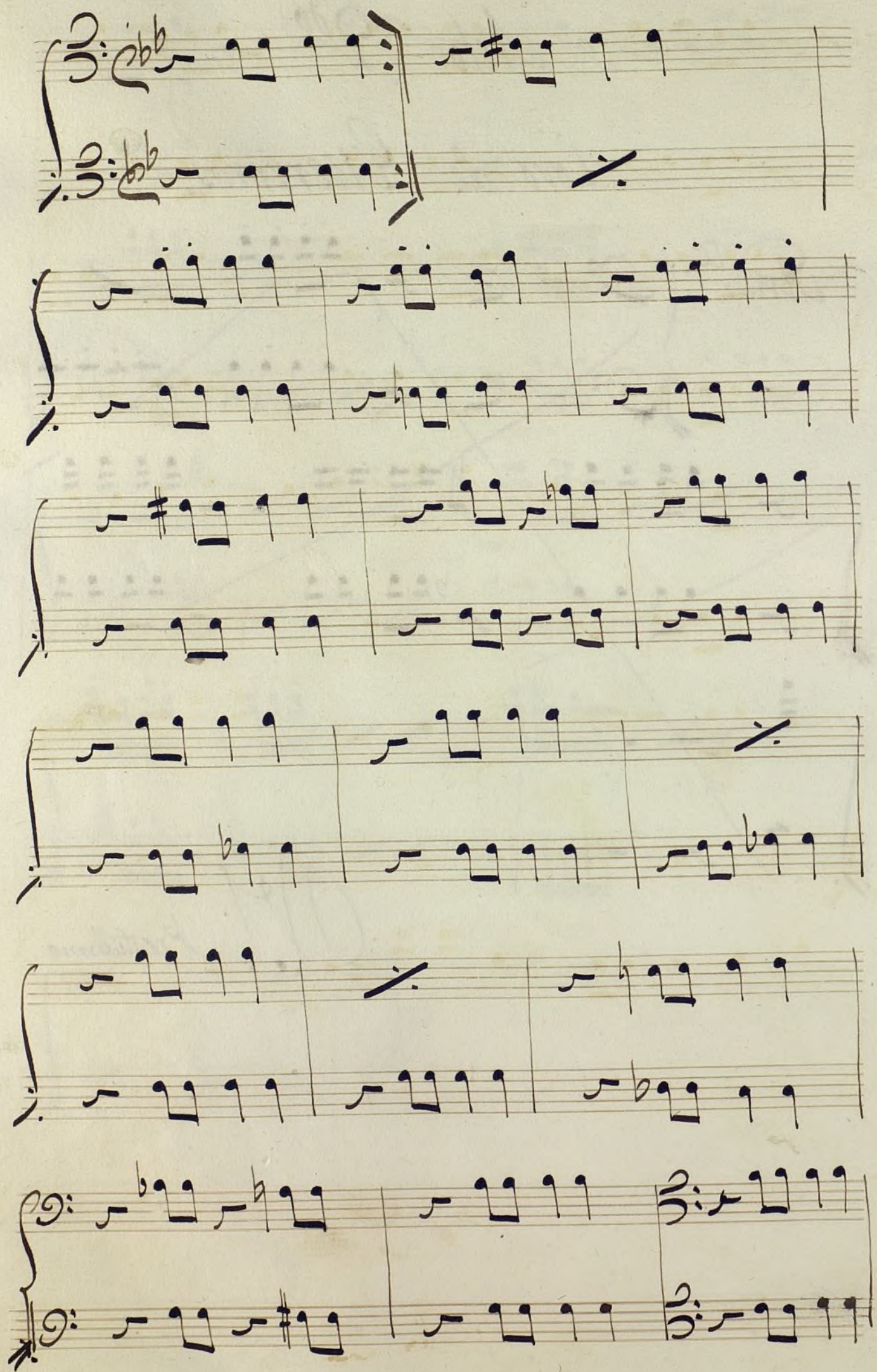
Acto 2^{do}

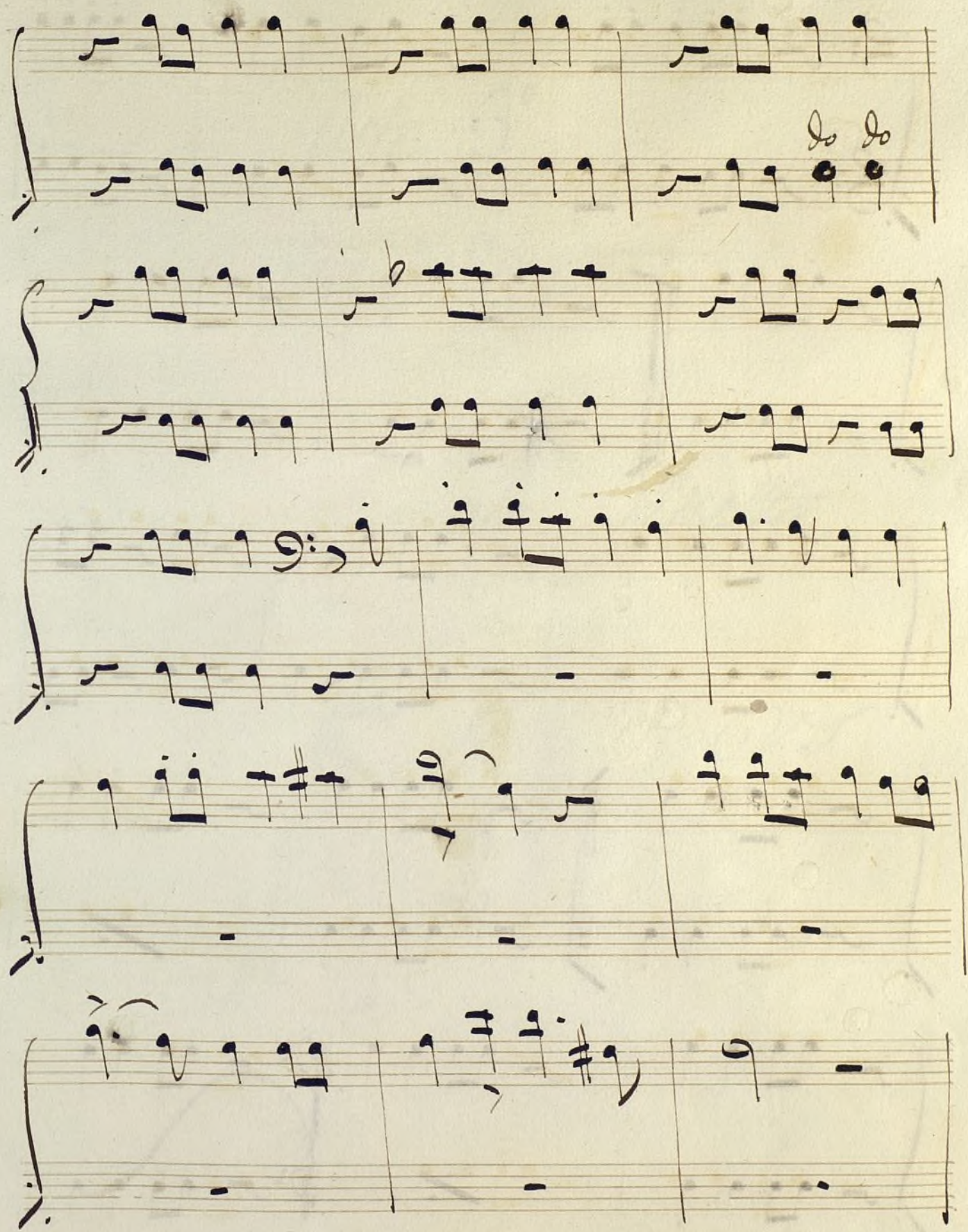
Loro de Guerreros,

And.^{te}

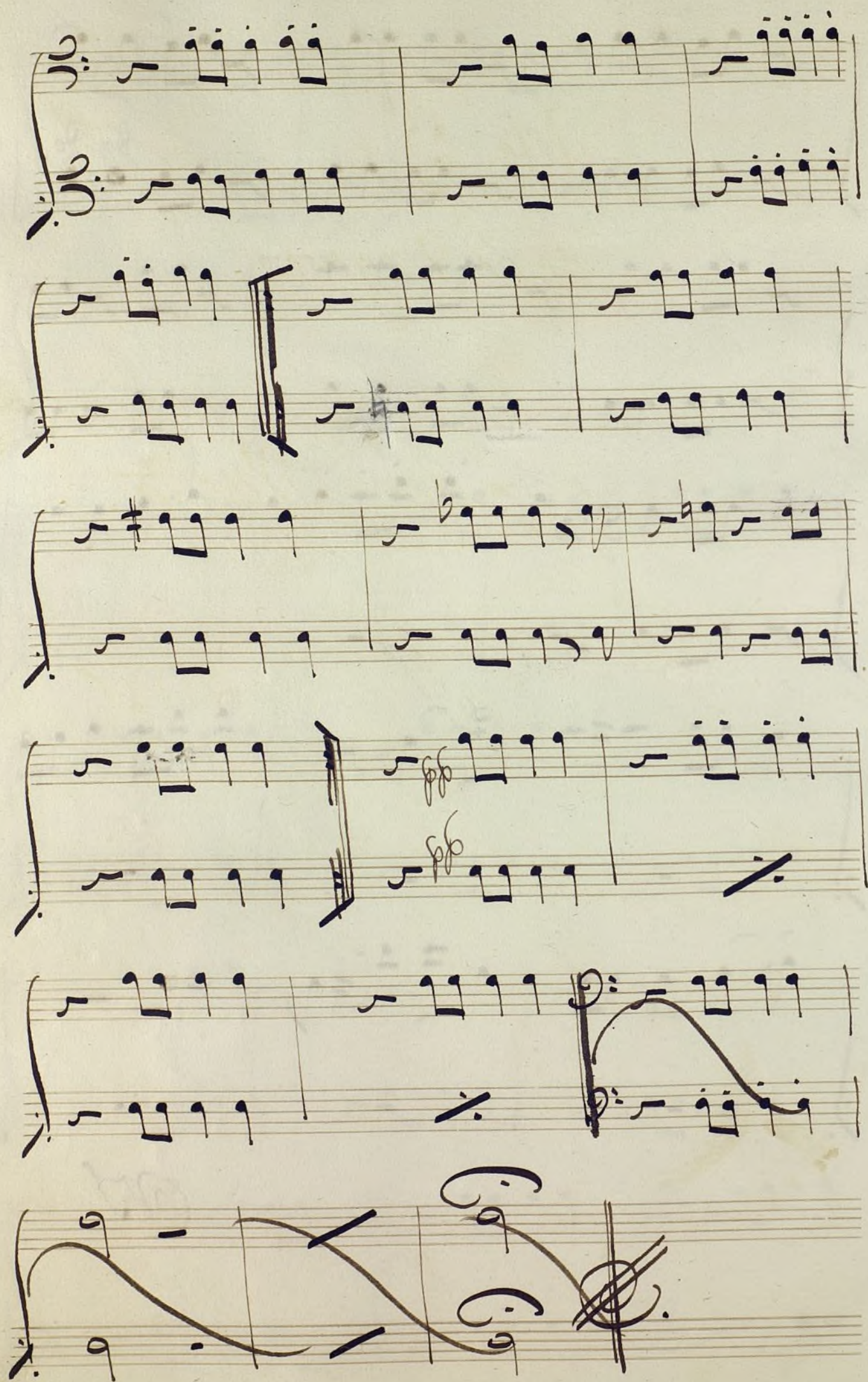
The musical score is written on ten staves. The first two staves are crossed out with a large diagonal line. The third and fourth staves contain musical notation, including notes and rests. The fifth and sixth staves are also crossed out. The seventh and eighth staves contain musical notation. The ninth and tenth staves are empty. The tempo marking 'And.^{te}' is written above the first staff.

Alleg.^{ro} Prestissimo





W.



Acto. 3º

Loro de Virgenes.

ala Vuelta.



VS

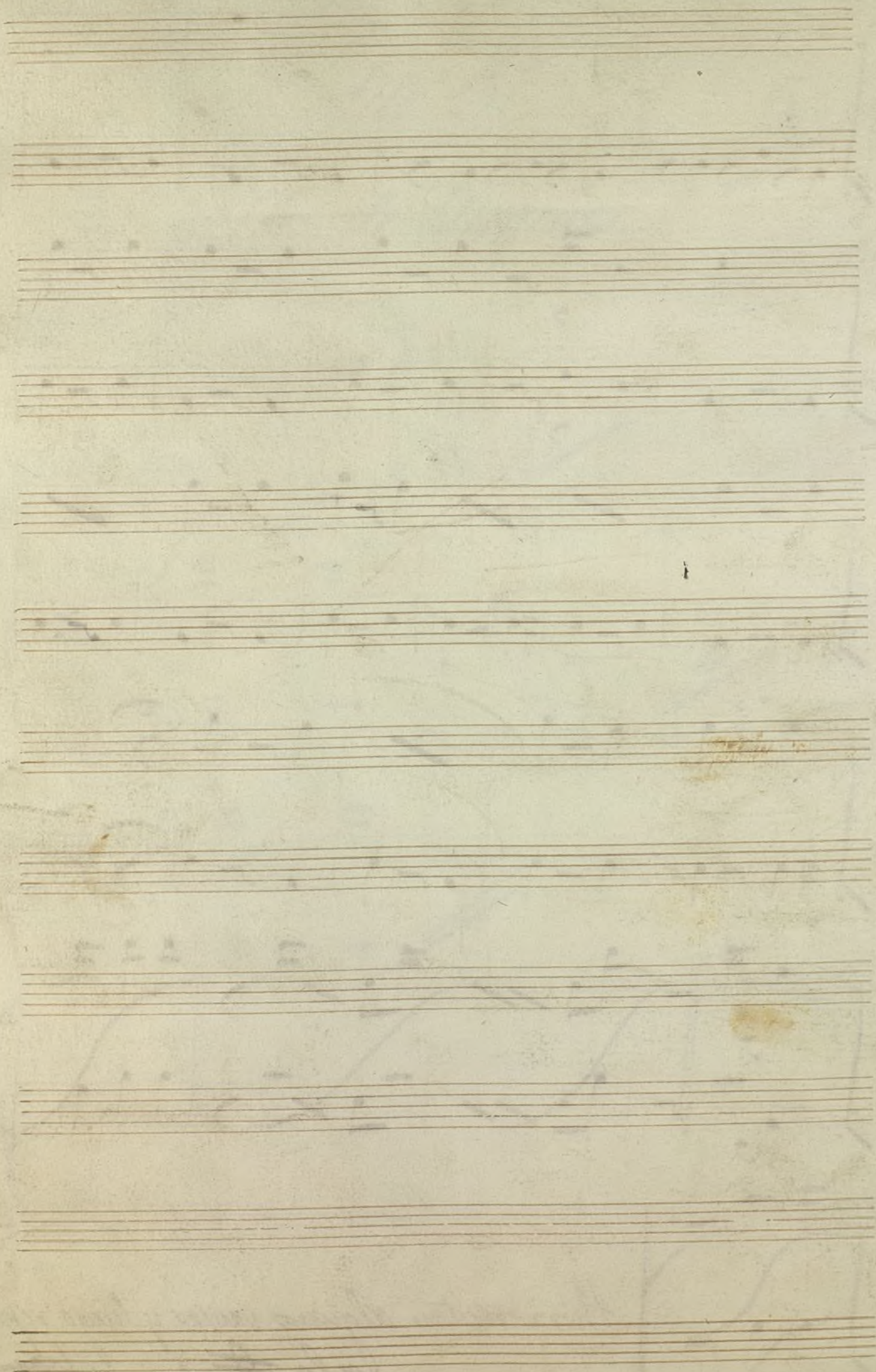
Musica
D. D. A. Luerido Tañito

Acto 3.^o
Loro de Virgenes.

And^{no} mosso.

The musical score is written on five staves. The first staff contains the tempo marking 'And^{no} mosso.' and a key signature of three sharps (F#, C#, G#) with a 3/4 time signature. The second staff begins with a treble clef and a key signature of three sharps. The third and fourth staves are for a vocal or instrumental part, with the word 'mis' written above the fourth staff. The fifth staff is a single-line melody. The score includes various musical notations such as notes, rests, and dynamic markings.

Ahora recitan algunos versos y luego repite
tala #



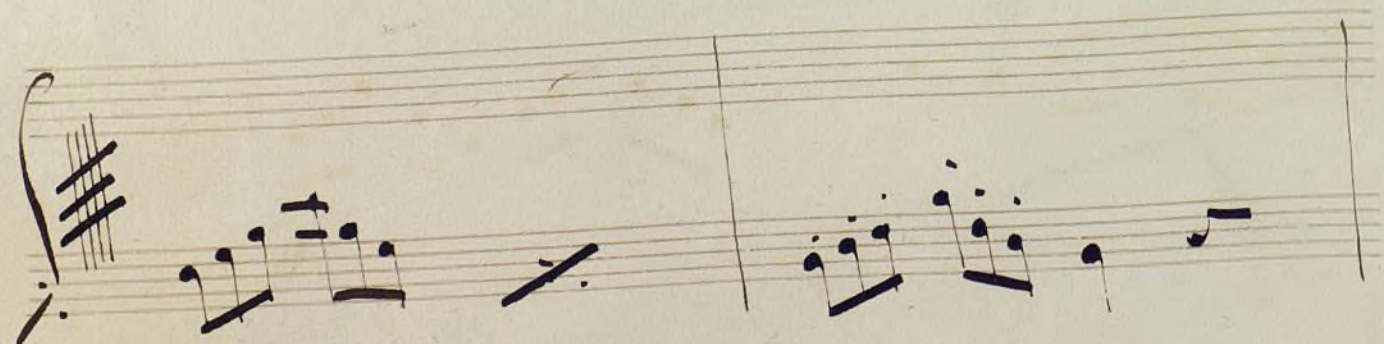
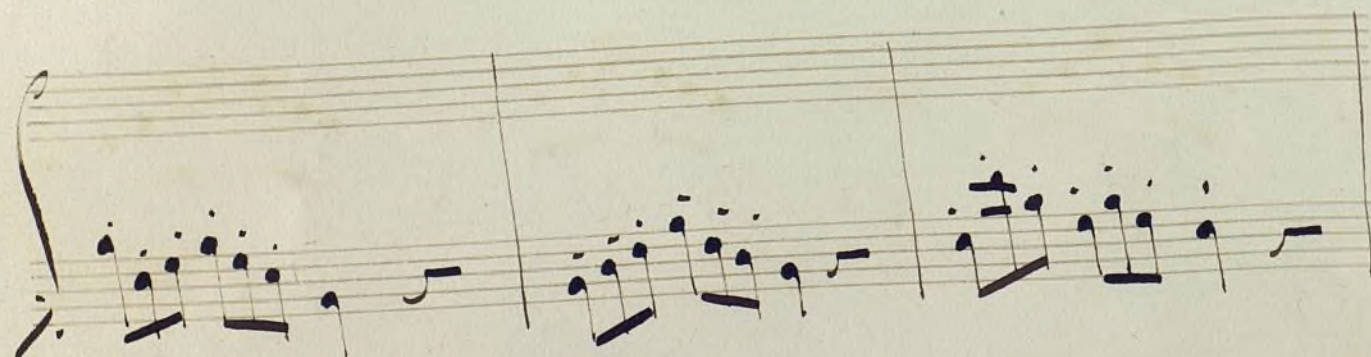
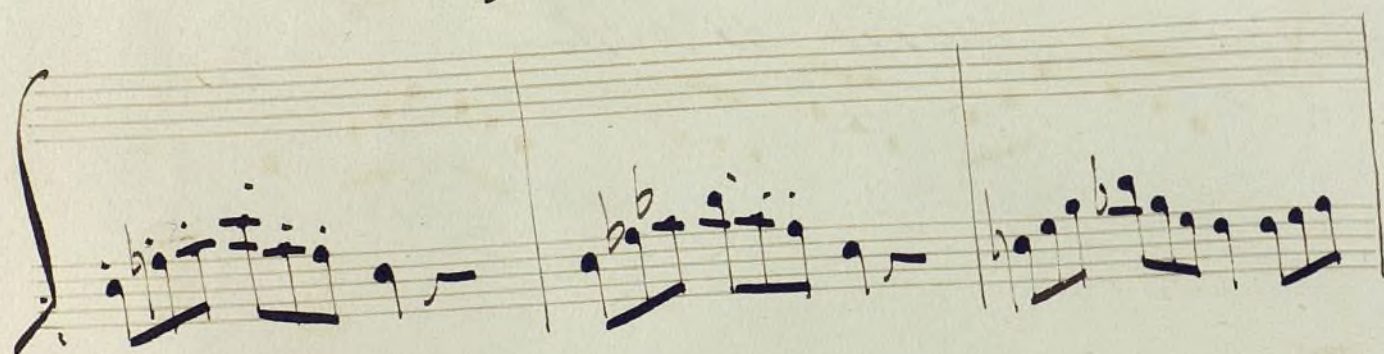
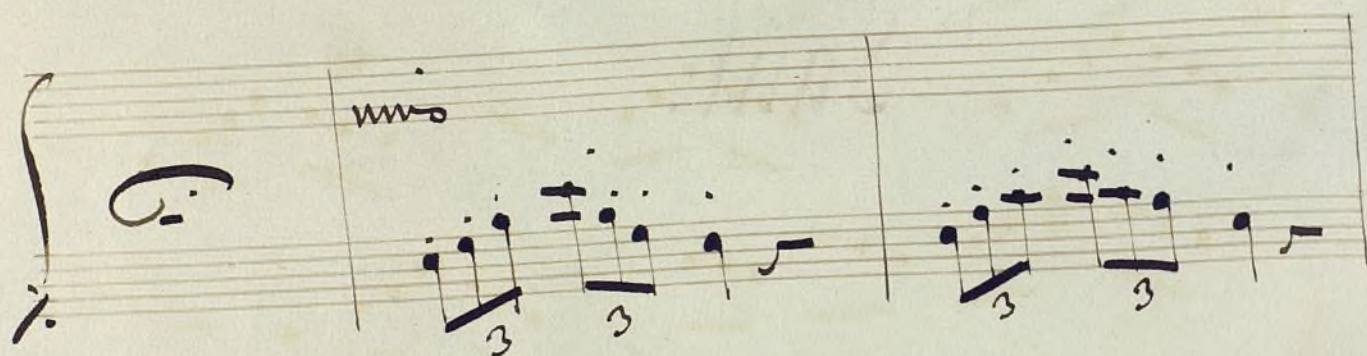
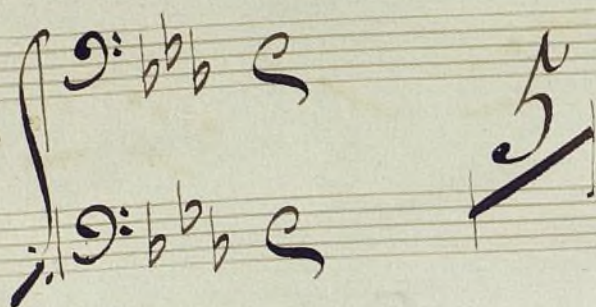
Trombones

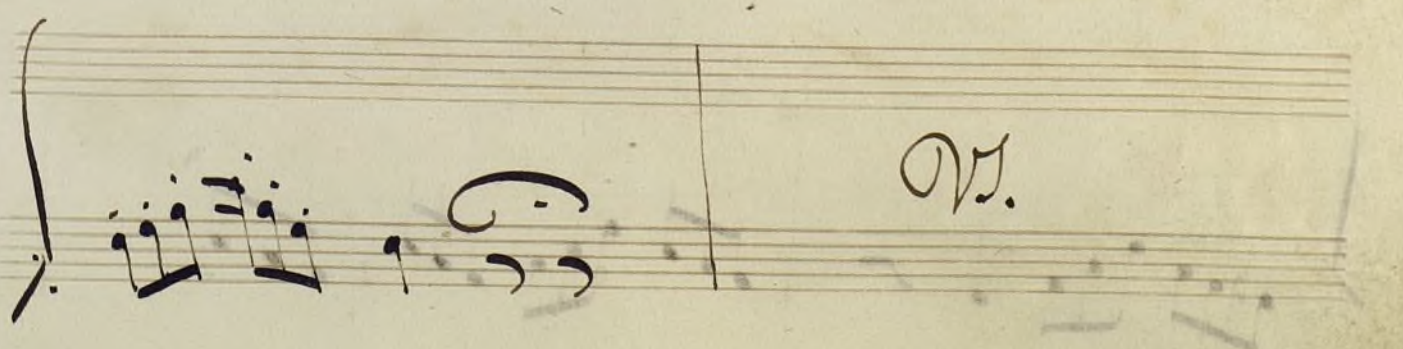
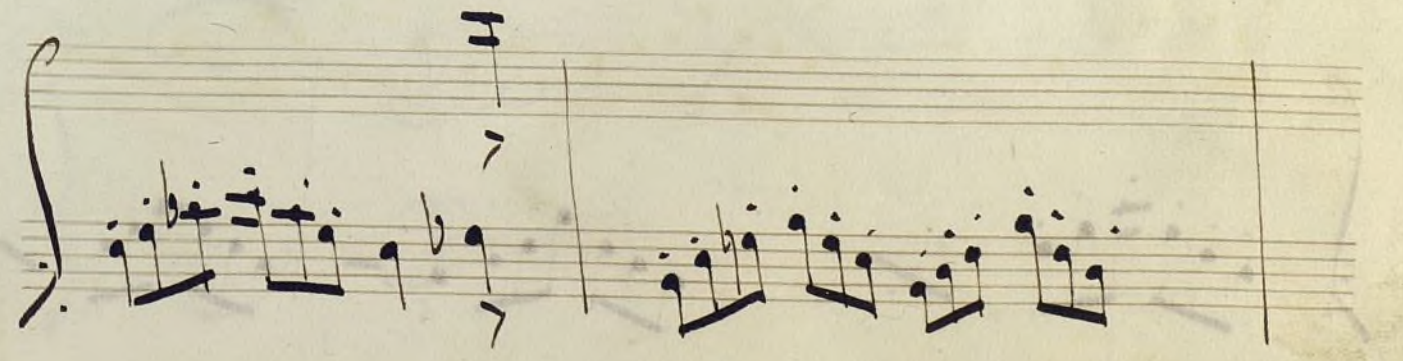
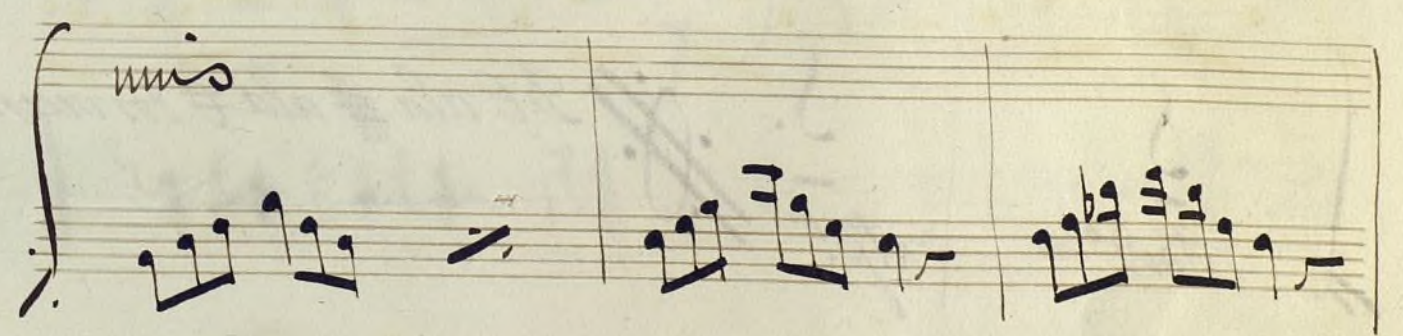
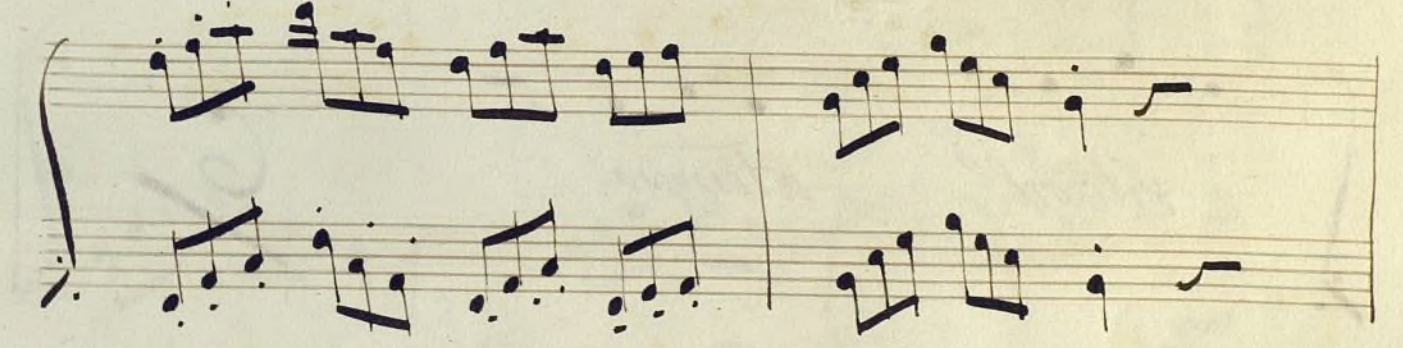
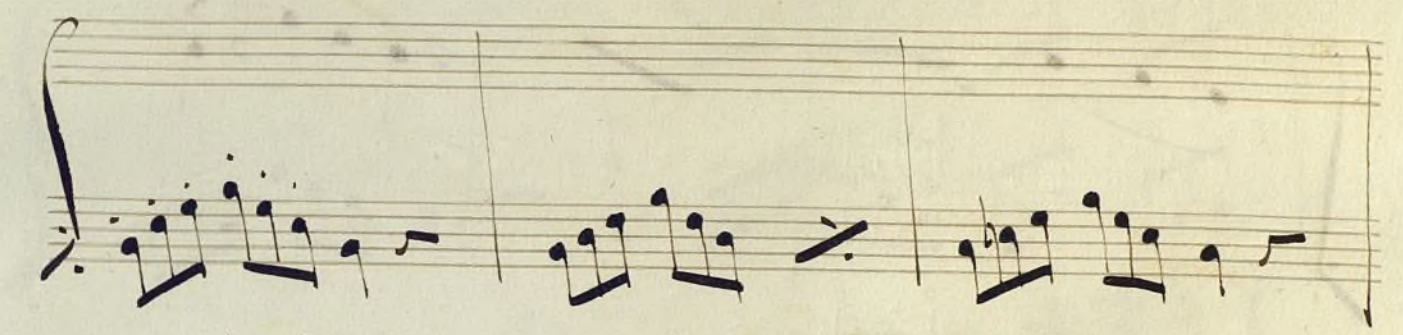
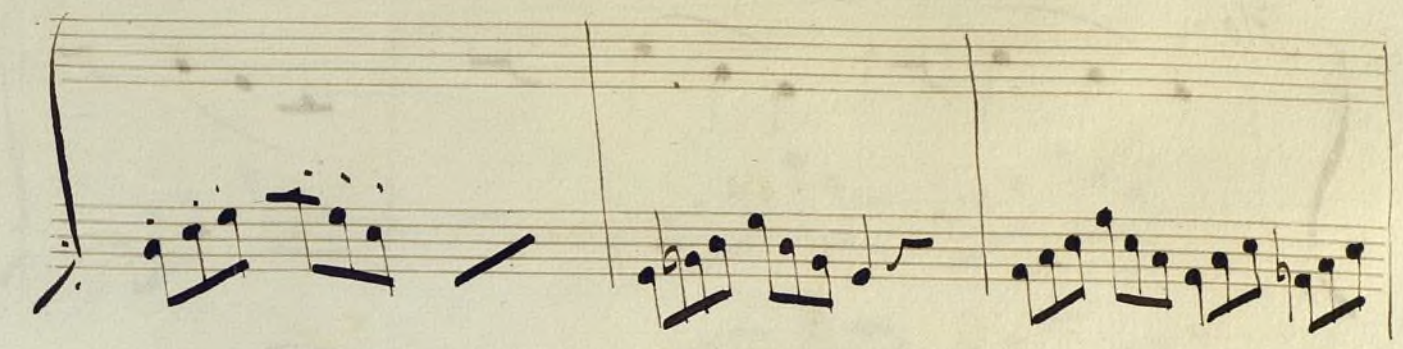
Saul.

Musica de Saldoni

Saul

And.^{no} maestoso

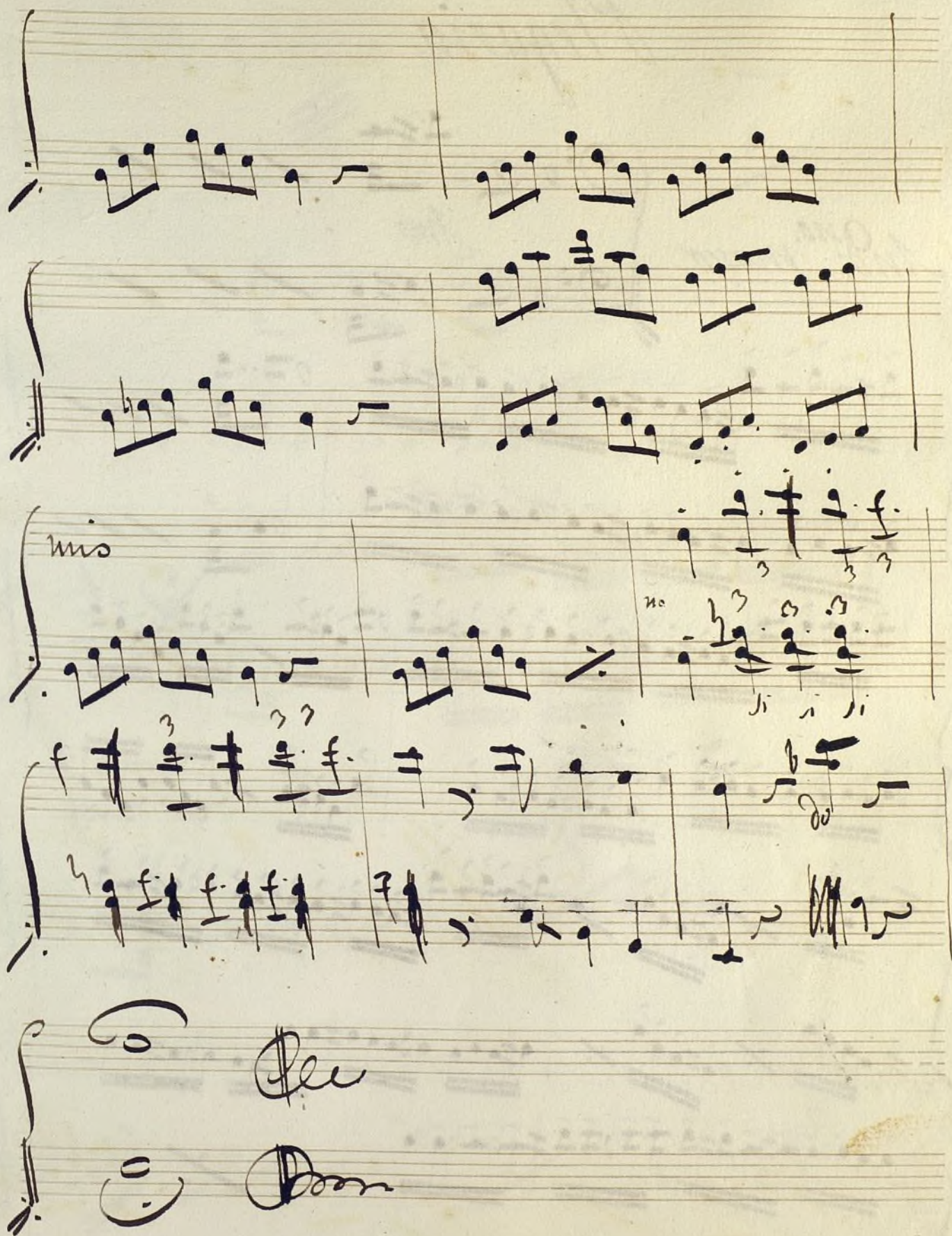




Solo

ritard. *a tempo.*

ritard. *atp.* ~~*D. ala # ala & dos veces mas*~~

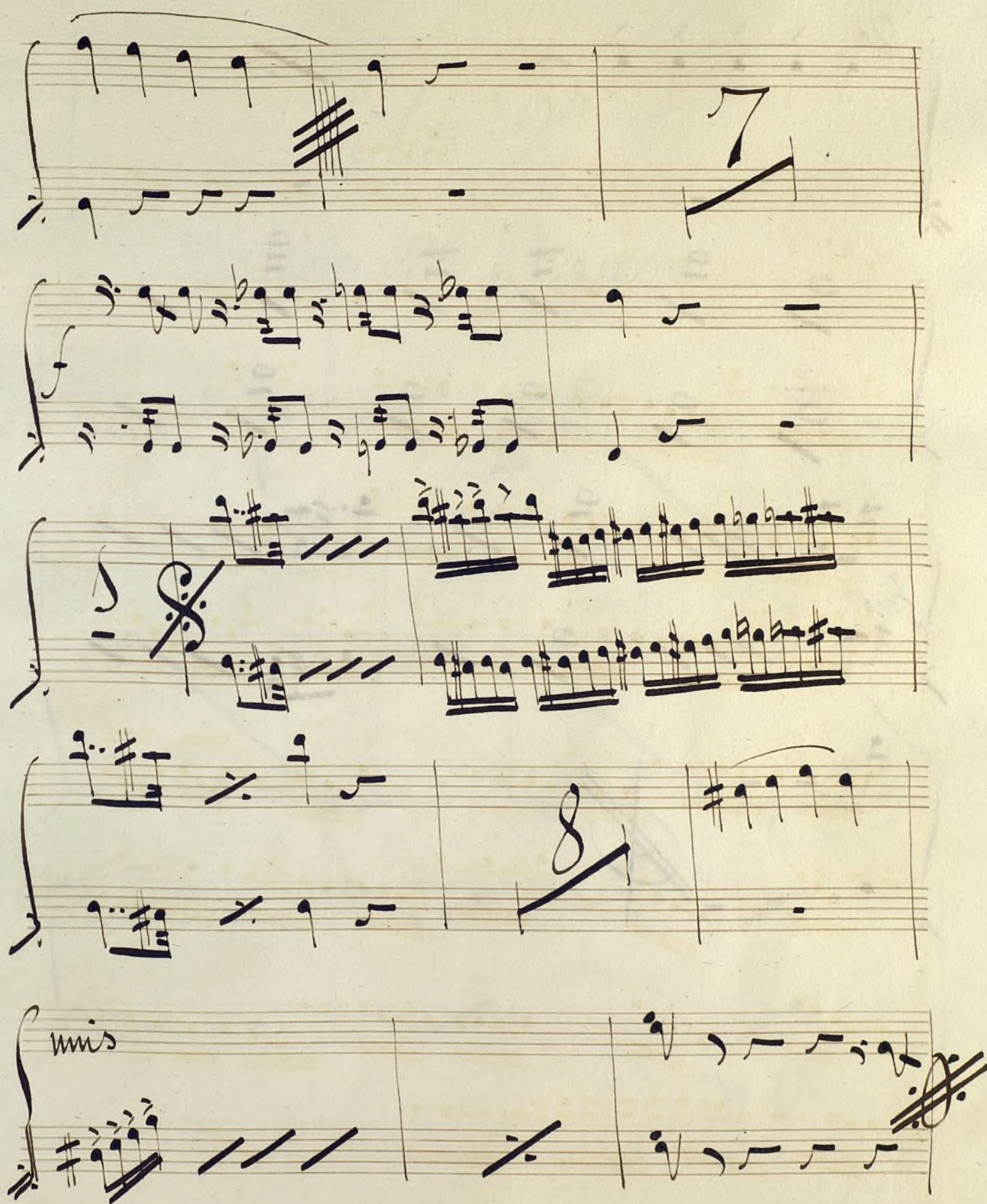


Plegaria

And.^{mo} mosso

fmo

A handwritten musical score for a piece titled "Plegaria". The score is written on ten staves. The first two staves are for a piano introduction, marked "And.^{mo} mosso" and "fmo". The subsequent eight staves contain the main body of the piece, featuring complex rhythmic patterns with many beamed sixteenth and thirty-second notes. The notation includes various accidentals (sharps, flats, naturals) and dynamic markings. The paper is aged and shows some staining.



D.C. ala \sharp asta la \flat y vuelve ala \sharp ala \flat y sigue!

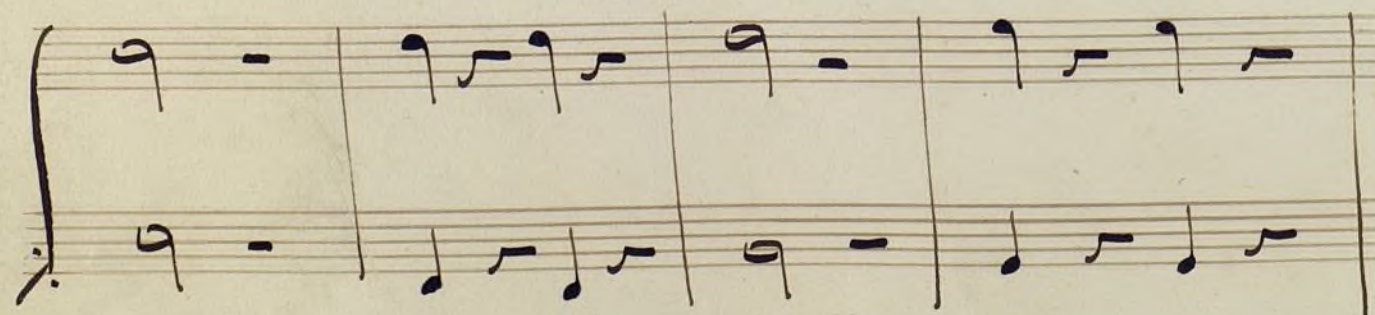
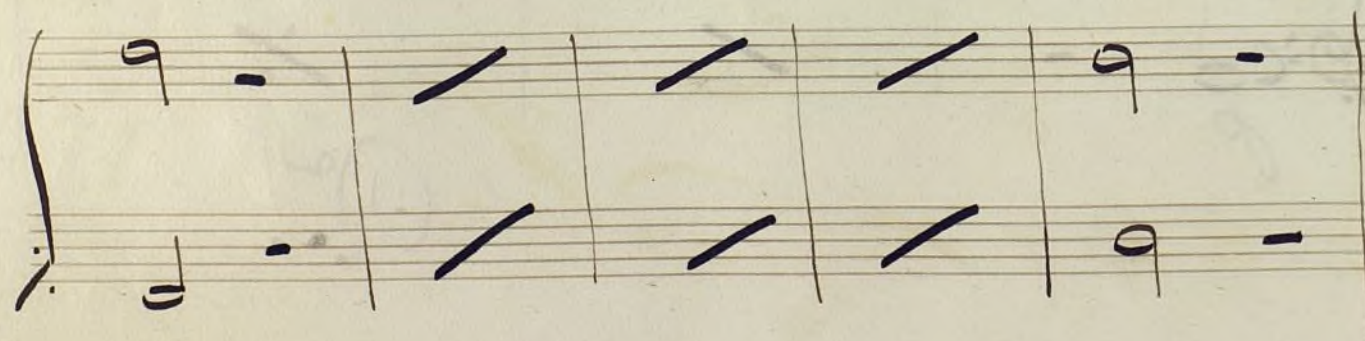
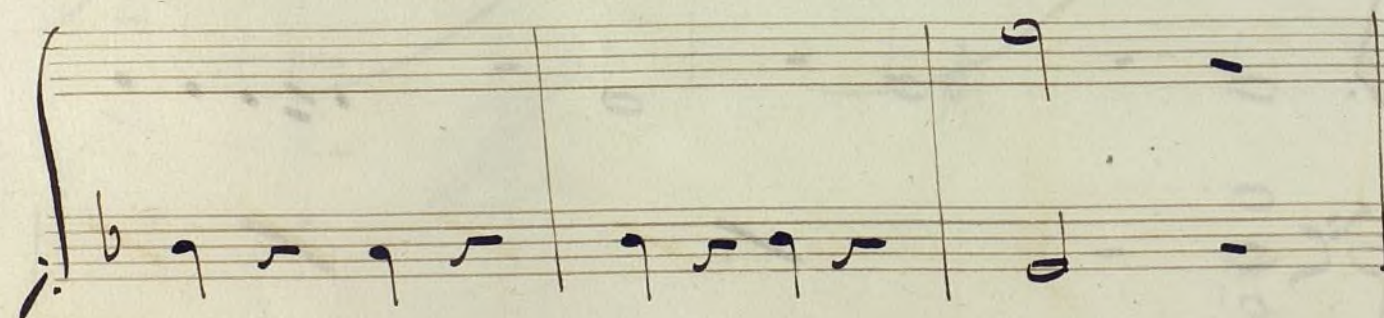
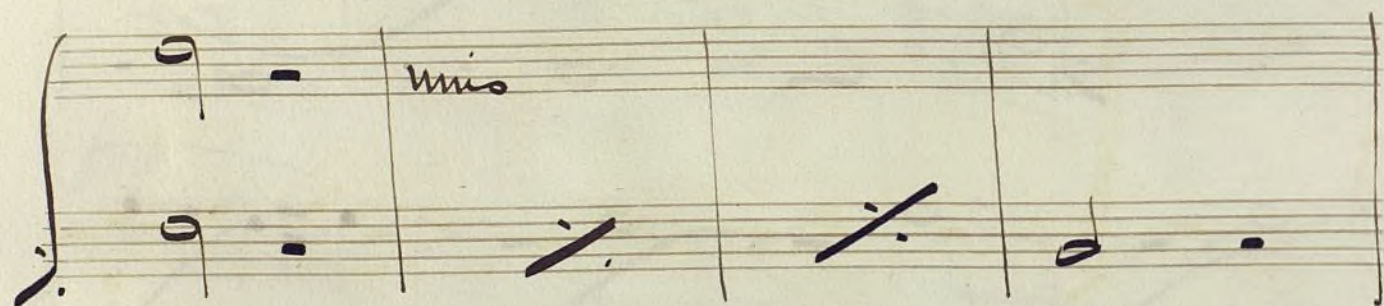
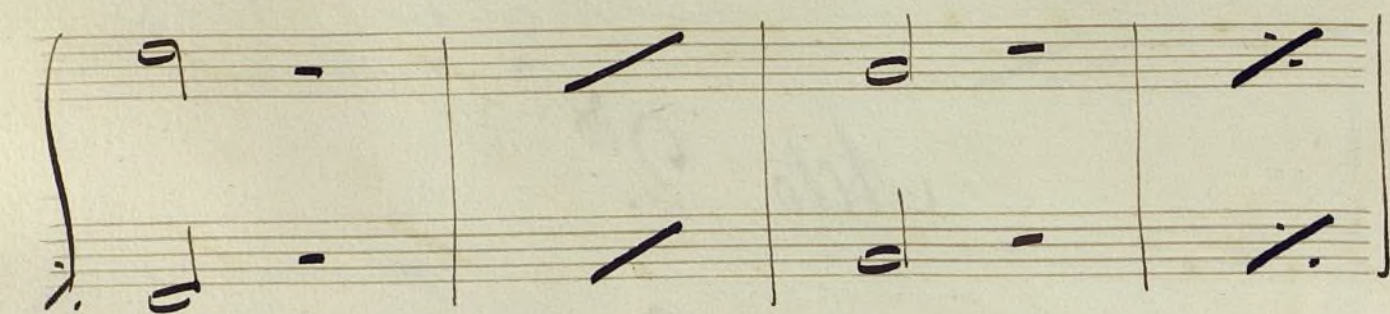


Acto 2.^{do}

Loro de los Guerreros.

And:te.

The musical score is written on three systems of staves. The first system consists of two staves, both in G major (one sharp) and common time. The melody is marked *pp* and features a long, sweeping note with a slur. The second system also consists of two staves, continuing the melody with slurs and a key signature change to F major (two flats) in the final measure. The third system consists of two staves, both of which are mostly empty, with only a few notes and rests at the beginning. The piece concludes with a large, stylized 'F' or 'V' symbol.

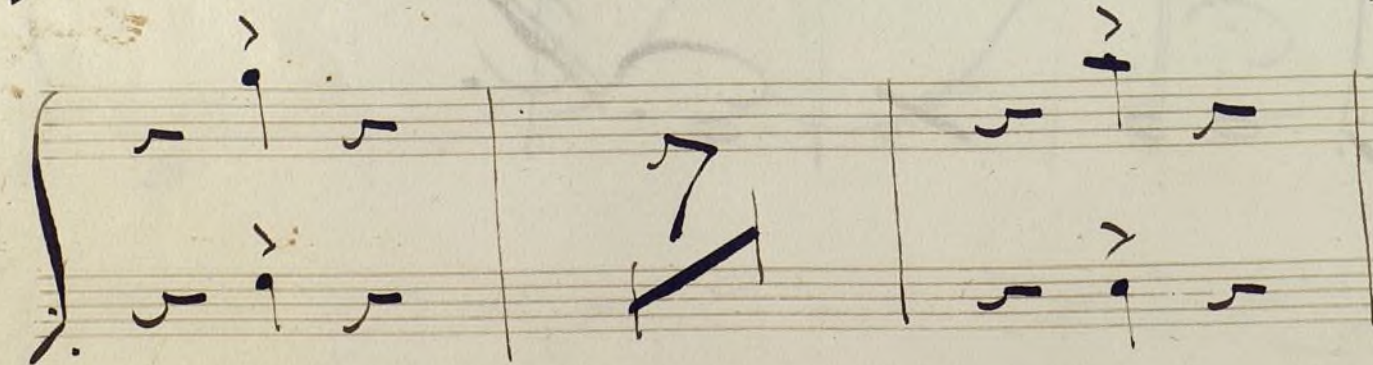
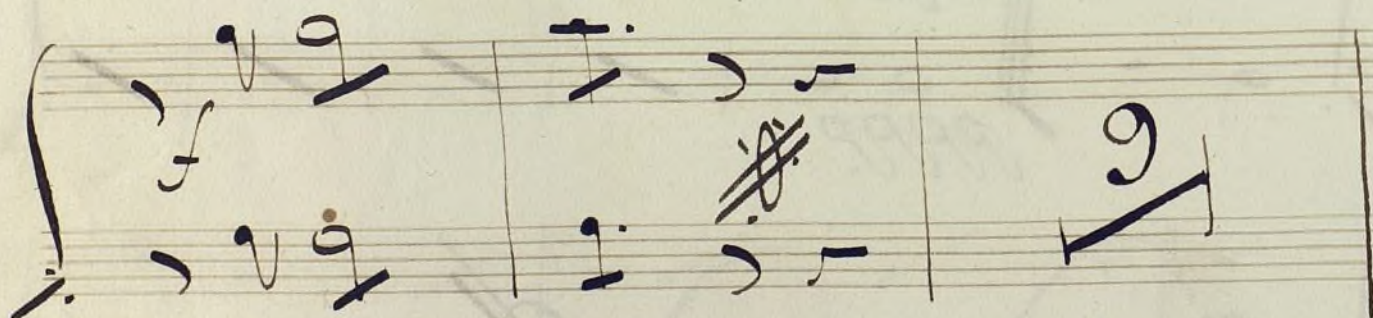
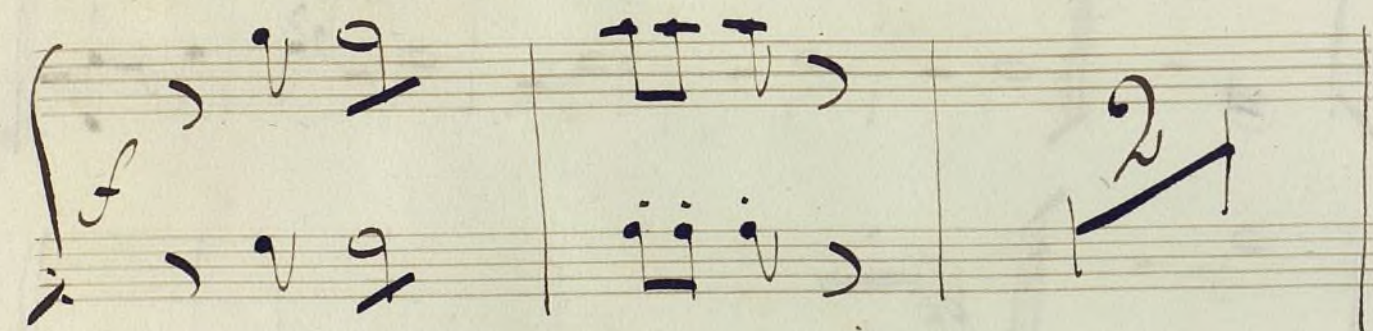
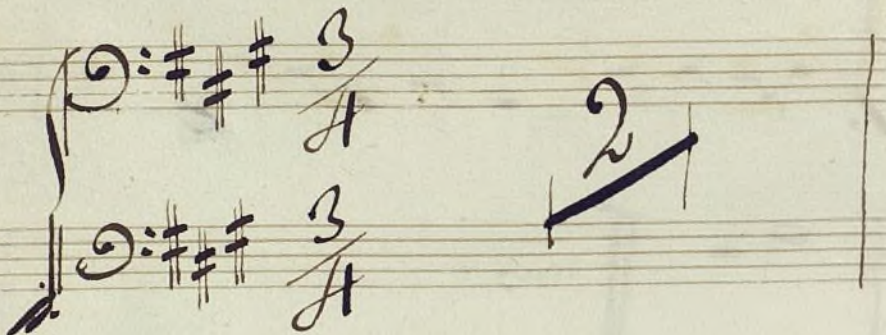


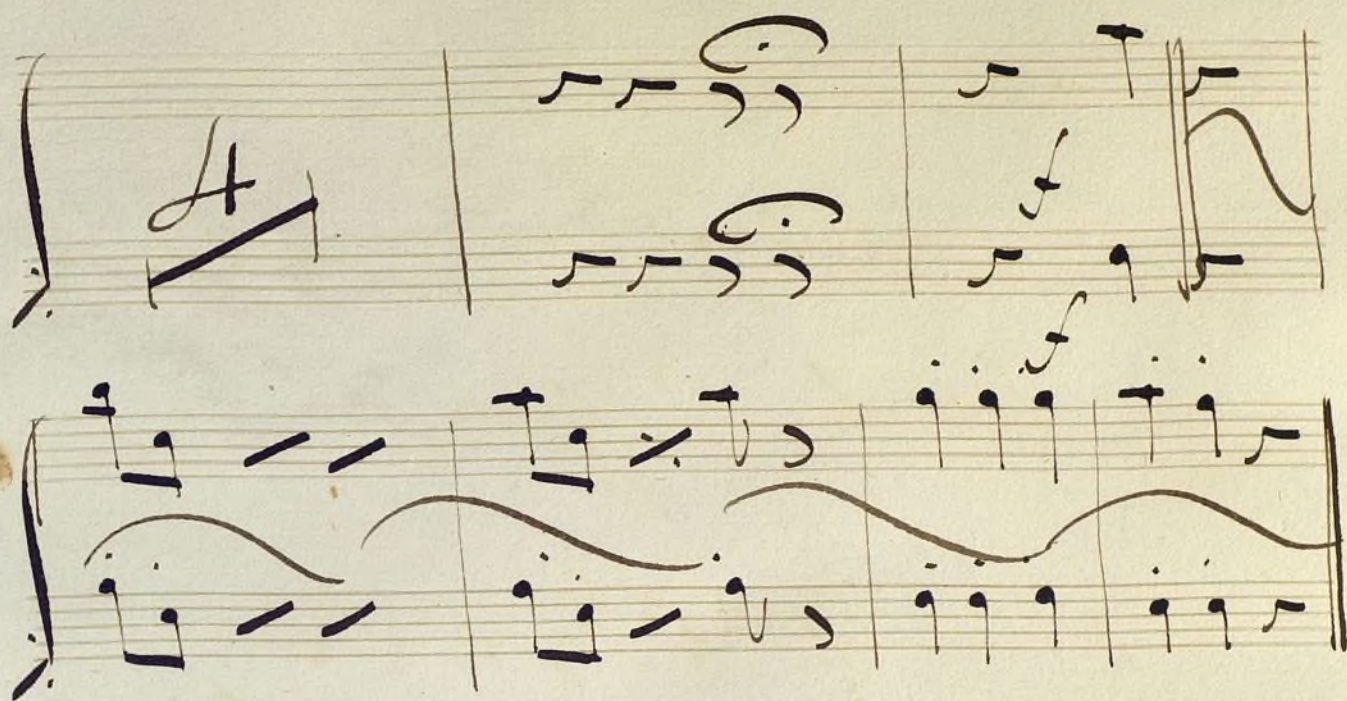
This is a handwritten musical score on aged, slightly stained paper. It consists of six systems of staves, each with a treble and bass staff joined by a brace. The notation is in dark ink and includes various musical symbols such as notes, rests, and dynamic markings. The first system contains rhythmic patterns with eighth and sixteenth notes. The second system continues these patterns. The third system features a double bar line and the word "finis" written above the treble staff. The fourth system has a double bar line and the word "Solo." written above the treble staff, with "ppppp" written below the bass staff. The fifth system contains a large, sweeping melodic line that crosses the staff lines. The sixth system is empty.

Handwritten musical score on aged paper, featuring six systems of staves. The notation includes notes, rests, and dynamic markings such as *ppppp* and *Solo.* The score concludes with a large, sweeping melodic line.

Acto 3.^o
Loro de Virgenes.

And: ^{no} mosso.

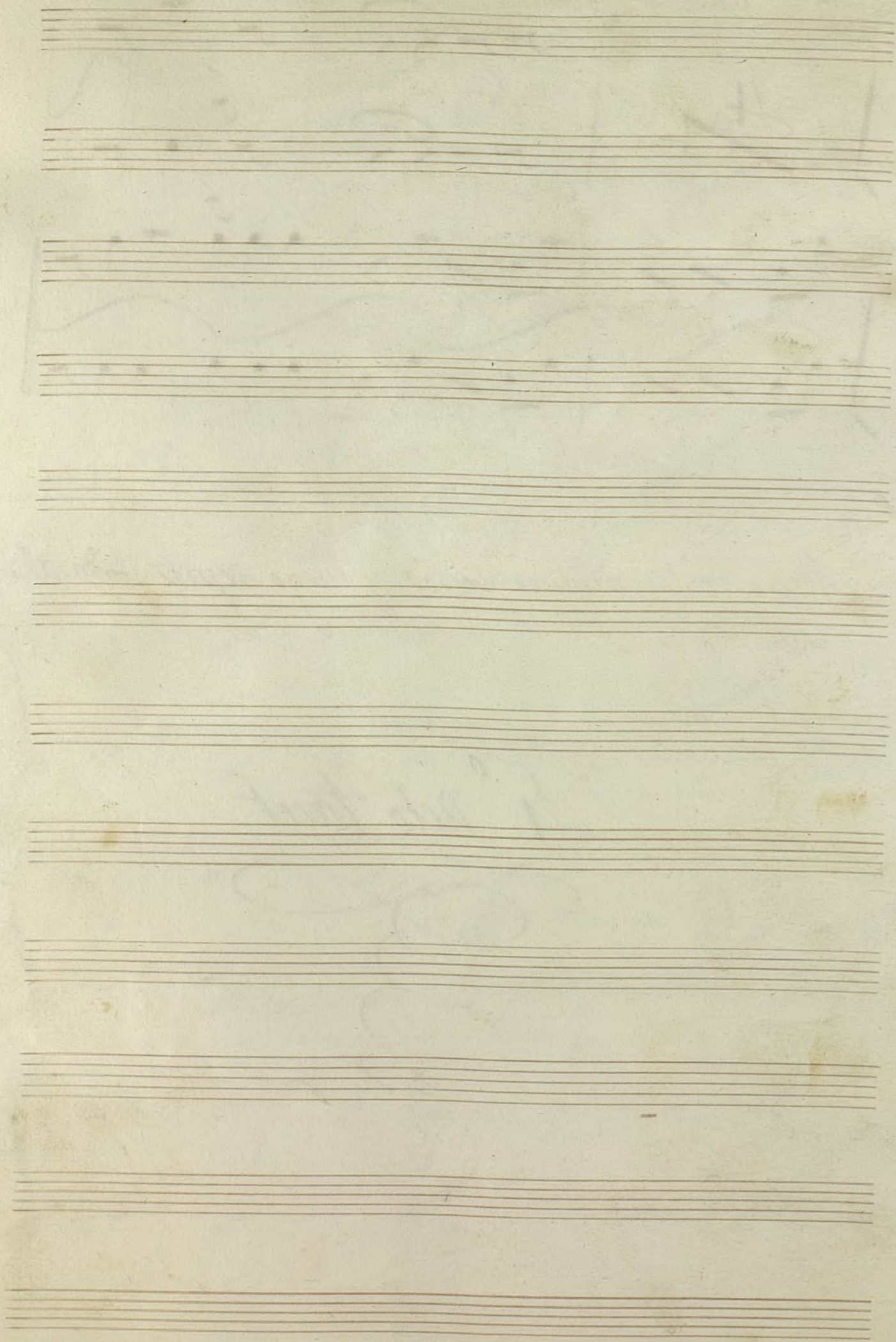




Ahora recitan algunos versos y luego repite ~~todo~~ ala ff .

1^o Acto tacet



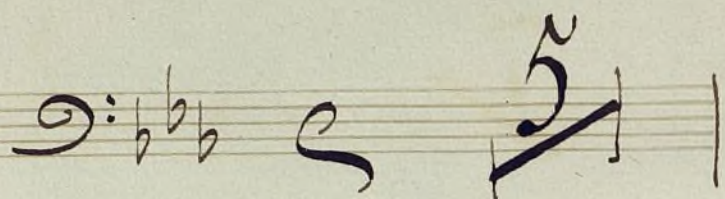


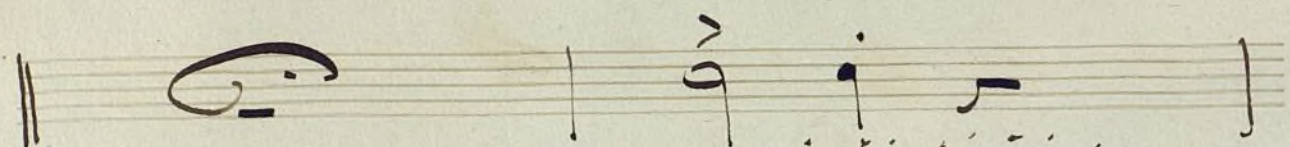
Figle.

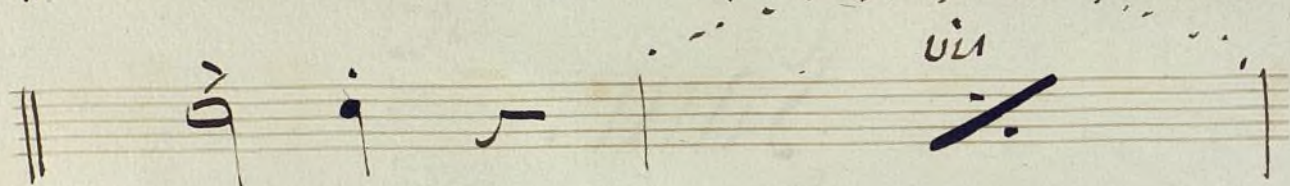
Saul.

Musica De Saldoni

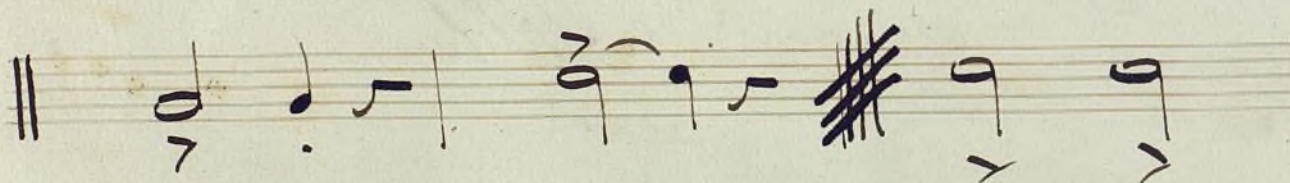
Acto. I^o

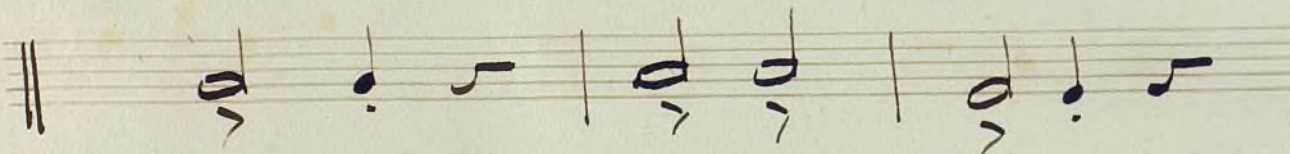
And.^{no} maestro: 

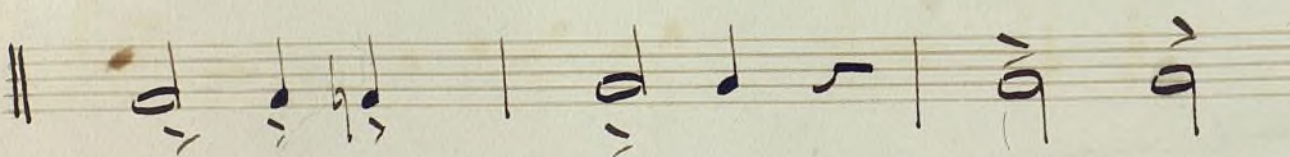


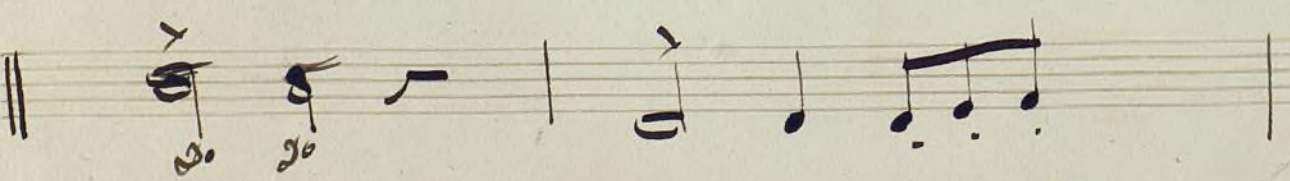


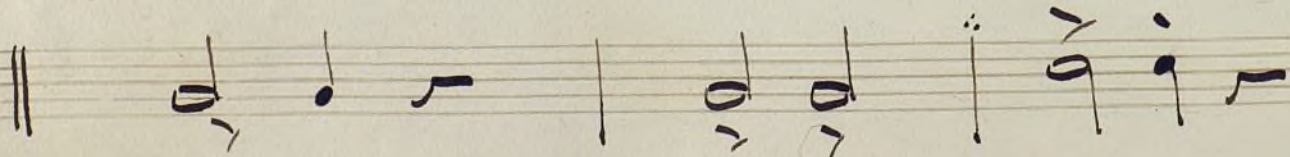


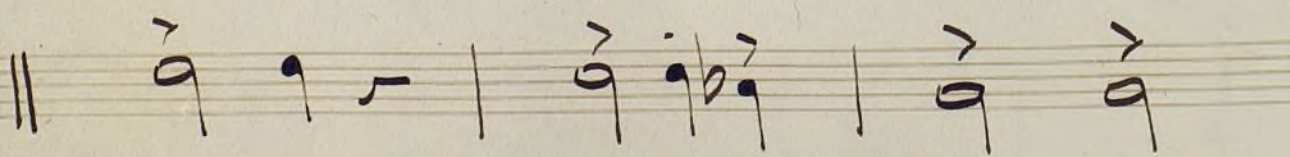












Handwritten musical notation on two staves. The first staff contains a half note, a quarter note, a whole note, and a measure with a 6/8 time signature. The second staff contains a half note, a quarter note, a measure with a 3/4 time signature, a measure with a 3/4 time signature, and a measure with a 3/4 time signature. The word "ritard." is written above the first staff, and "ritar" and "atp." are written below the second staff.

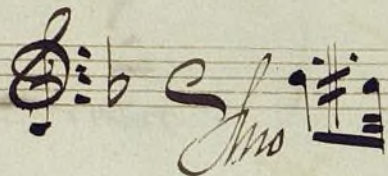
De ala **#** asta la **#** ^{dos veces mas} y sigue =

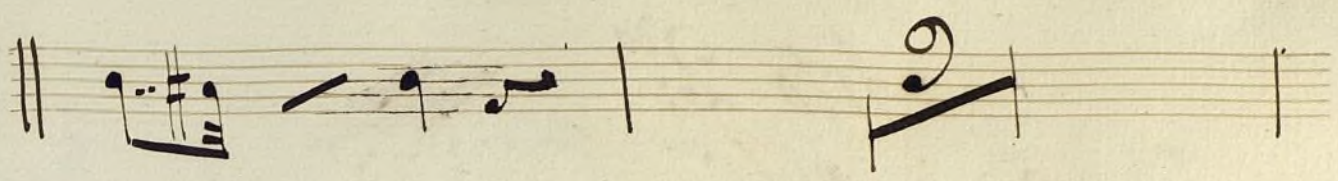
Handwritten musical notation on seven staves. The notation includes various note values, rests, and dynamic markings. The first staff has a half note, a quarter note, and a whole note. The second staff has a half note, a quarter note, and a whole note. The third staff has a half note, a quarter note, and a whole note. The fourth staff has a half note, a quarter note, and a whole note. The fifth staff has a half note, a quarter note, and a whole note. The sixth staff has a half note, a quarter note, and a whole note. The seventh staff has a half note, a quarter note, and a whole note.

Handwritten musical notation on three staves. The notation includes various note values, rests, and dynamic markings. The first staff has a half note, a quarter note, and a whole note. The second staff has a half note, a quarter note, and a whole note. The third staff has a half note, a quarter note, and a whole note.

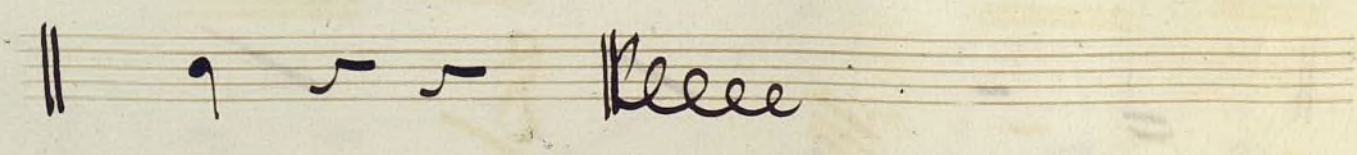
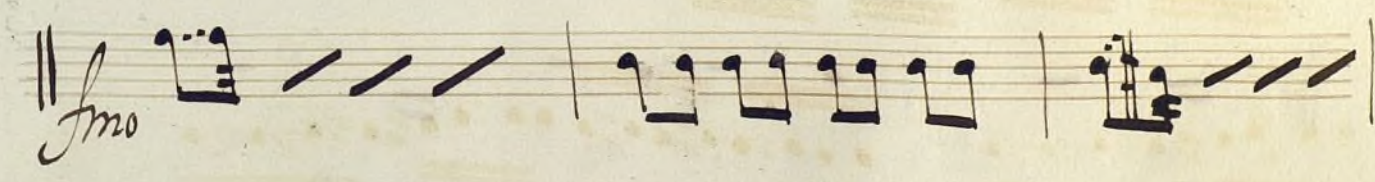
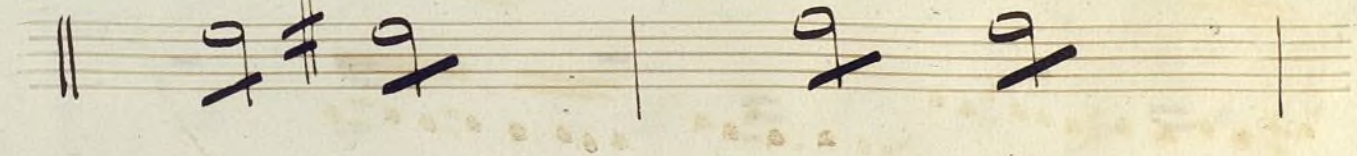
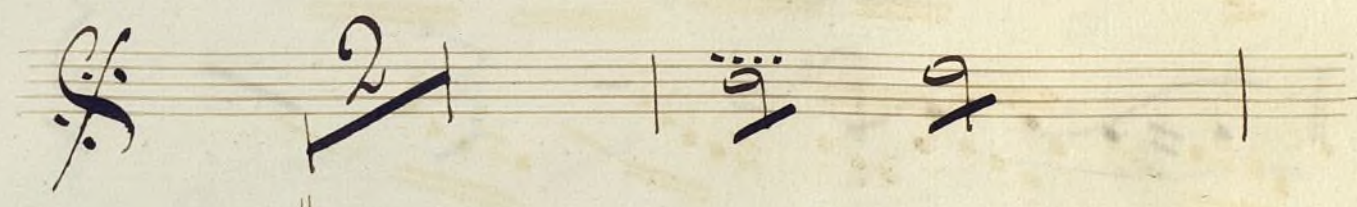
Plegaria

And.^{te} no. mosso

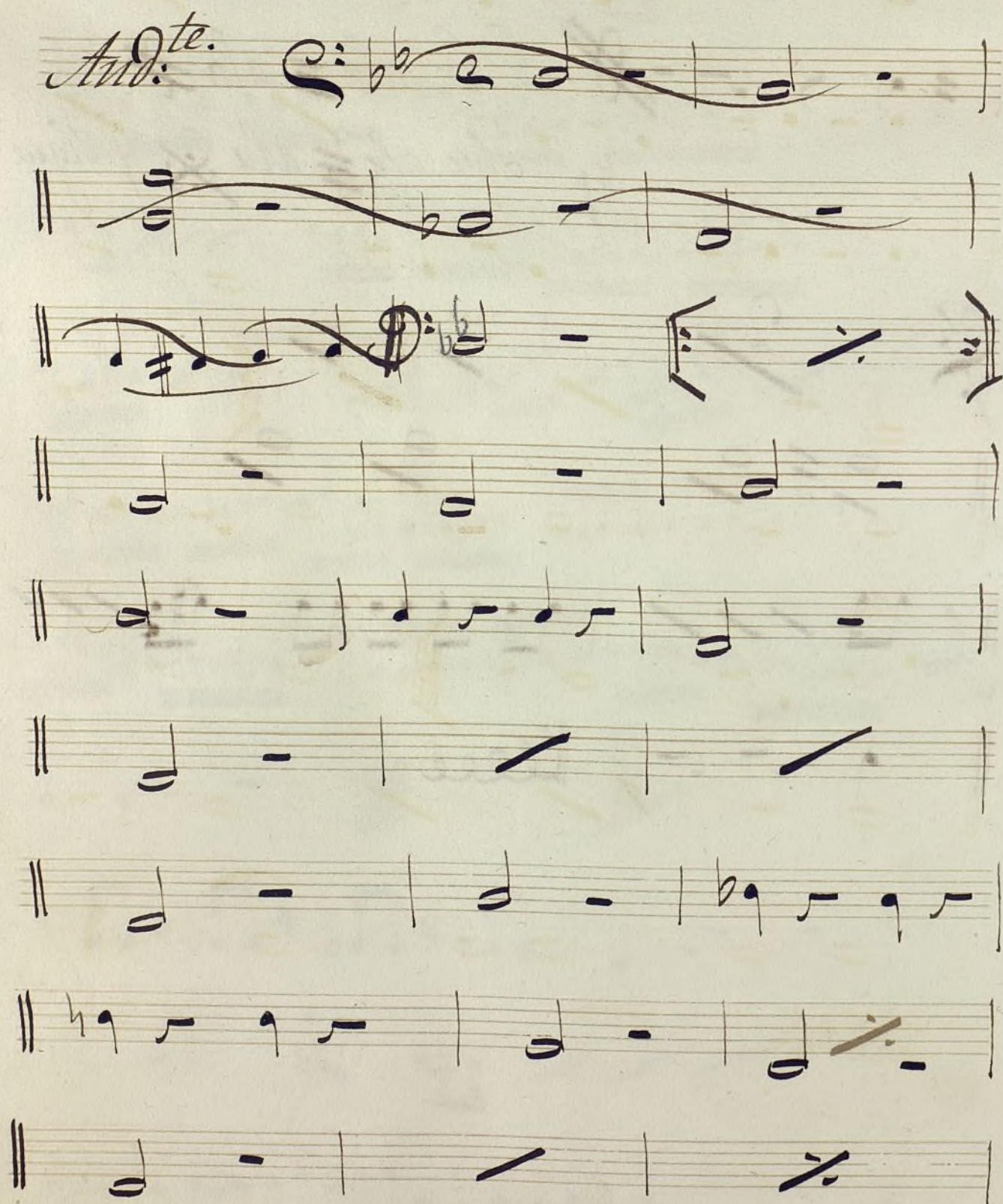


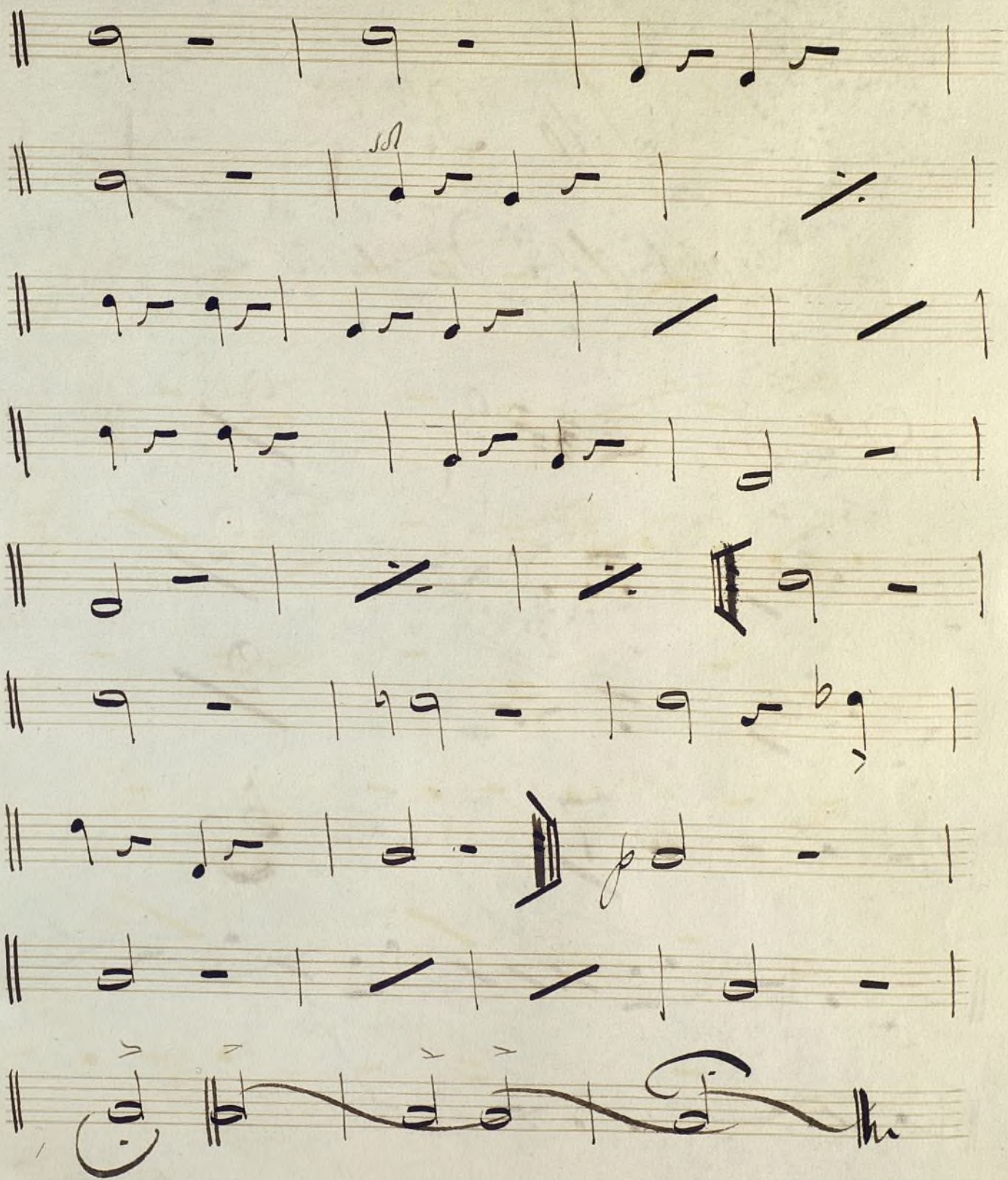


|| # v > r - ~~8~~. DC ala # ala #
y vuelve ala # ala ~~8~~ y sigue



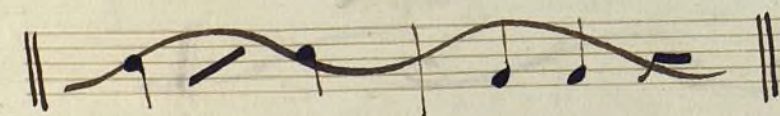
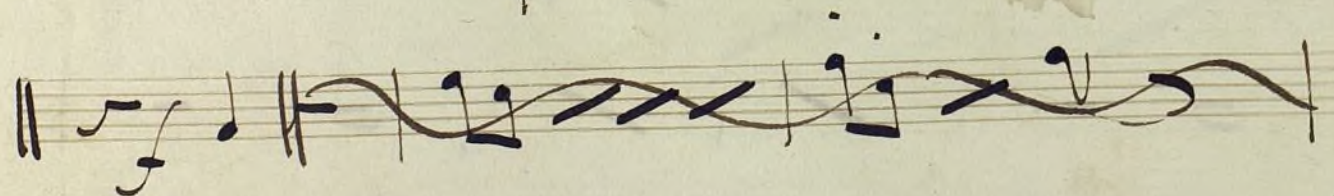
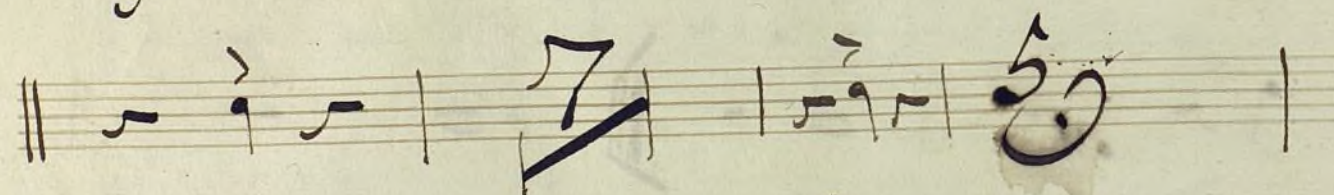
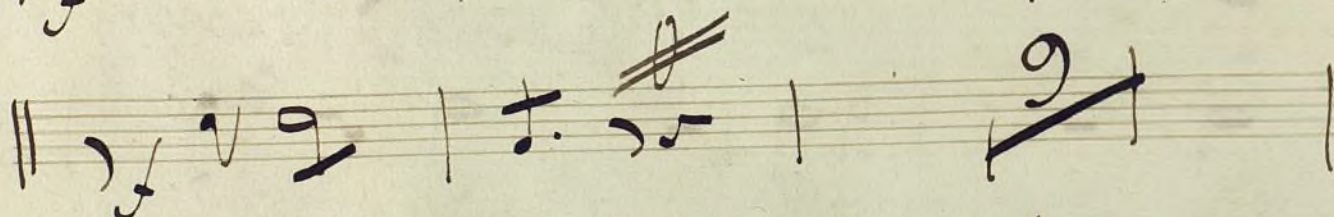
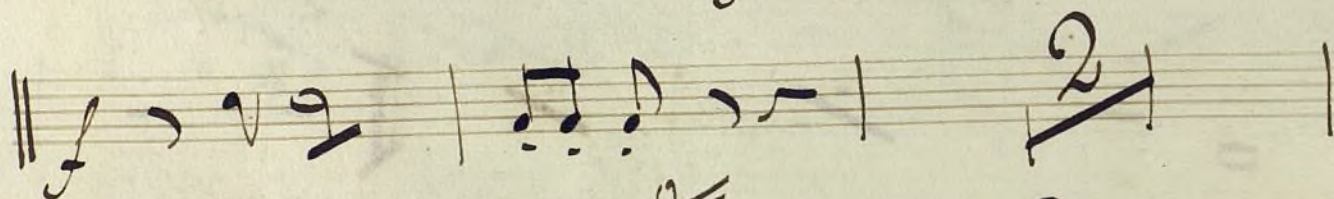
Acto 2.^{do}
Coro de Guerreros.





Acto 3.^o
Loro de Virgenes

And^{no} mosso. $\text{C} \sharp \sharp \frac{3}{4}$ $\frac{2}{4}$



Ahora recitan algunos versos y luego repite todo
ala $\text{C} \sharp \sharp$

Viollo e Basso

Paul.

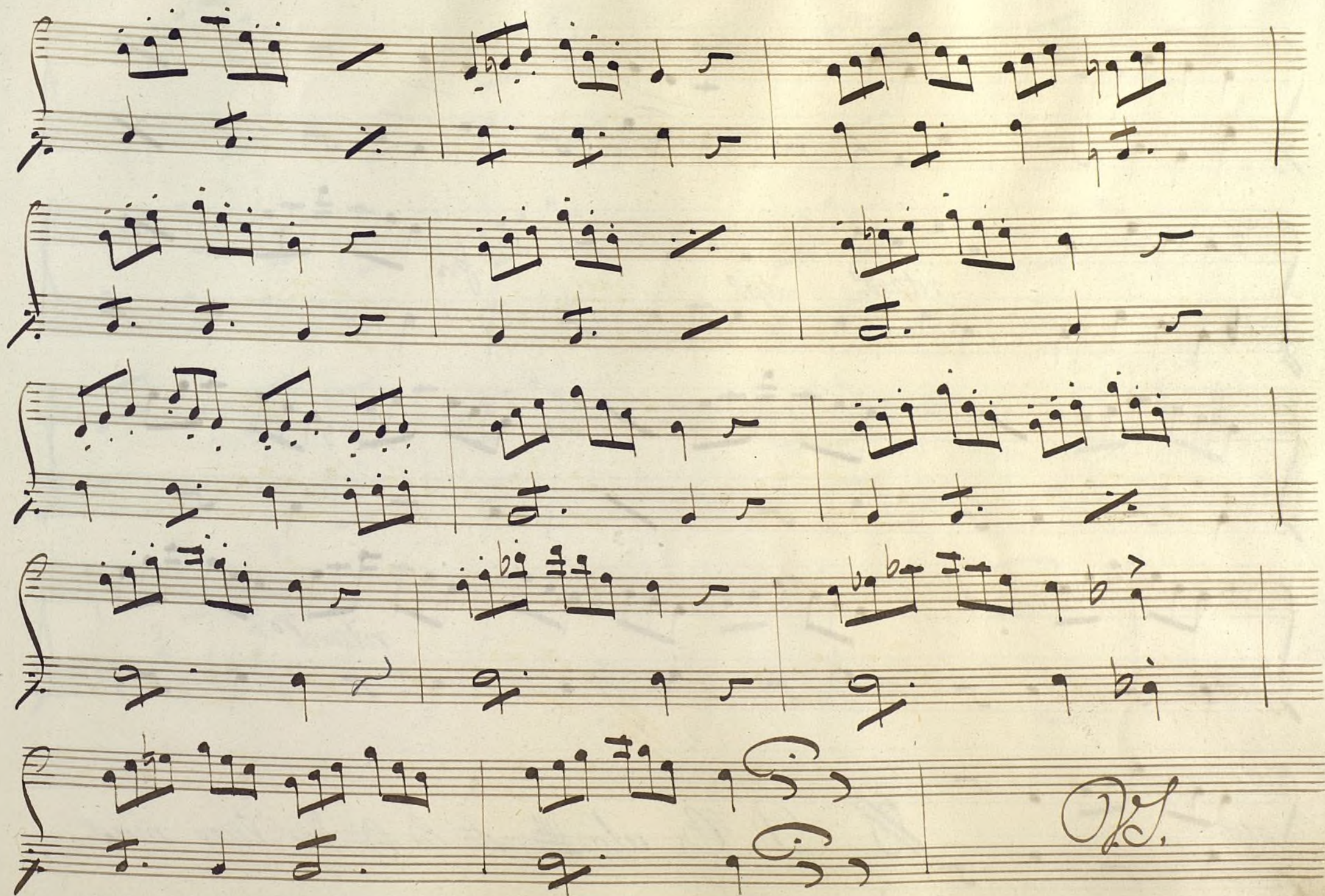
musica de Saldou

Acto I.

And^{te} maestoso.

Pi

arco.
fmo

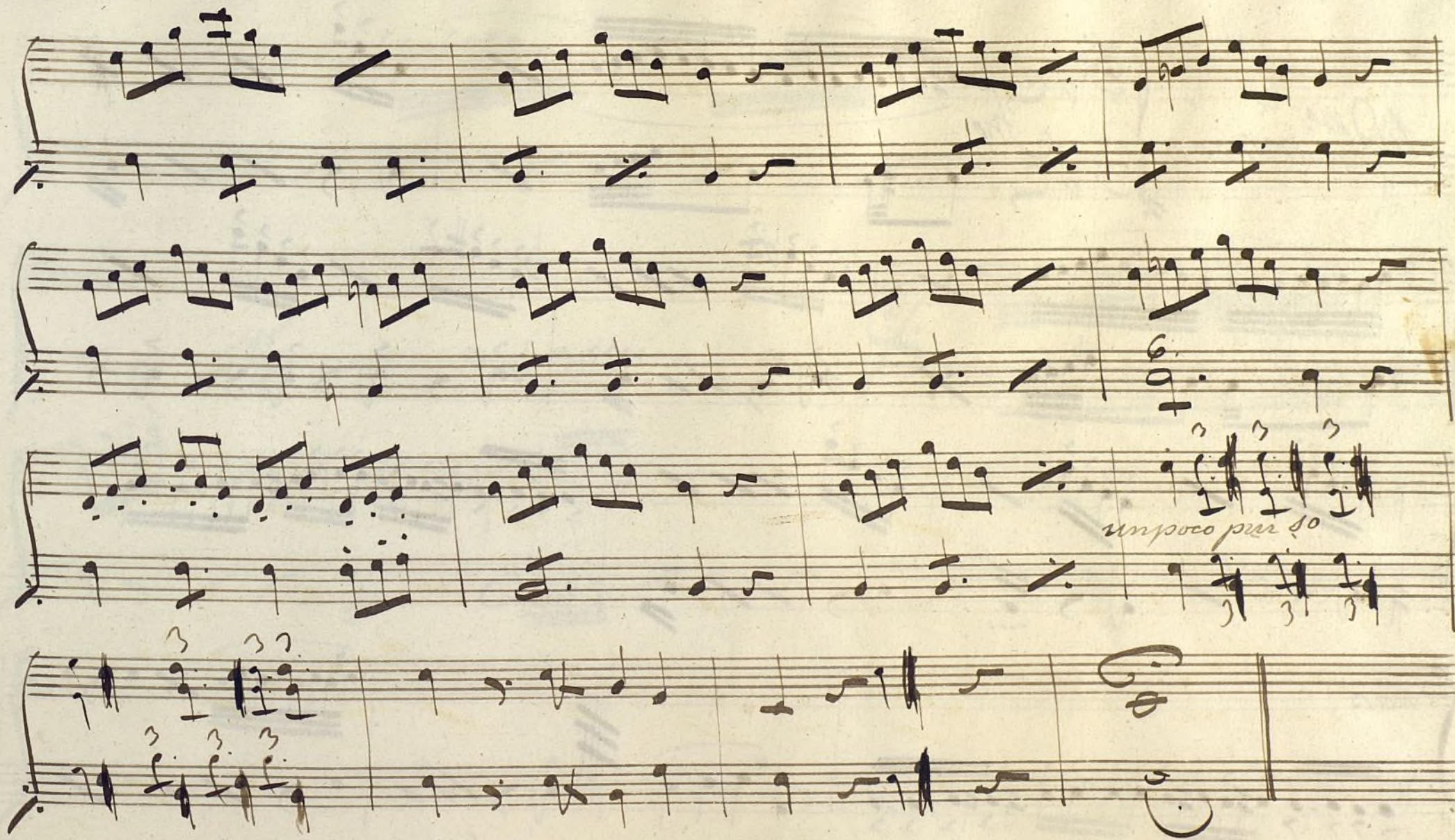


ritard.^o *atp.^o* *fin*

ritard.^o

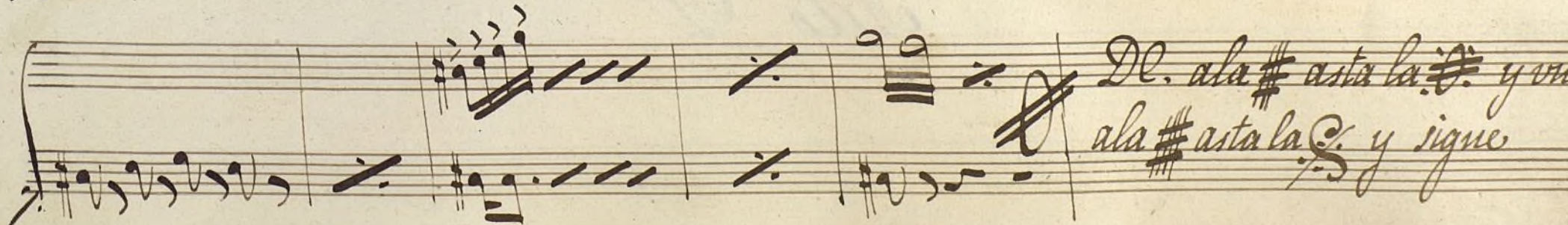
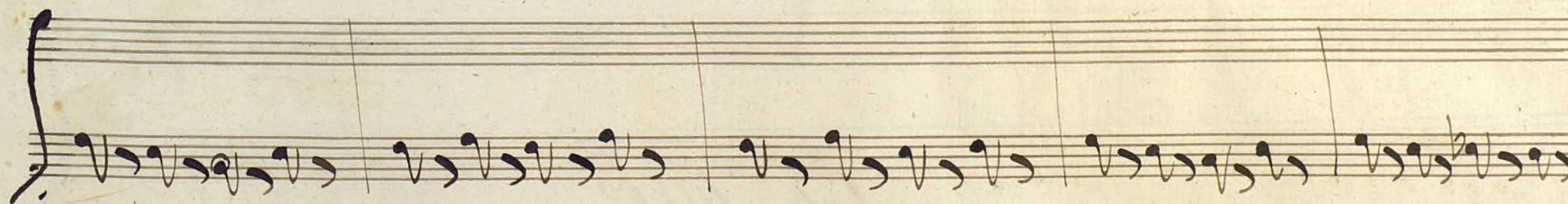
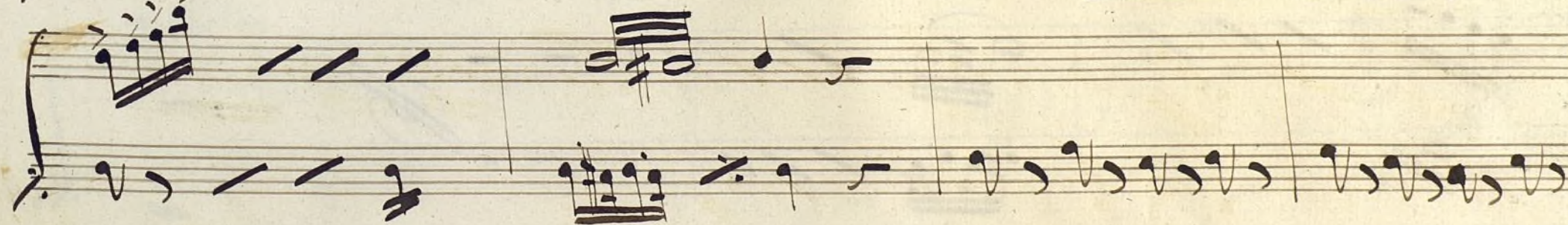
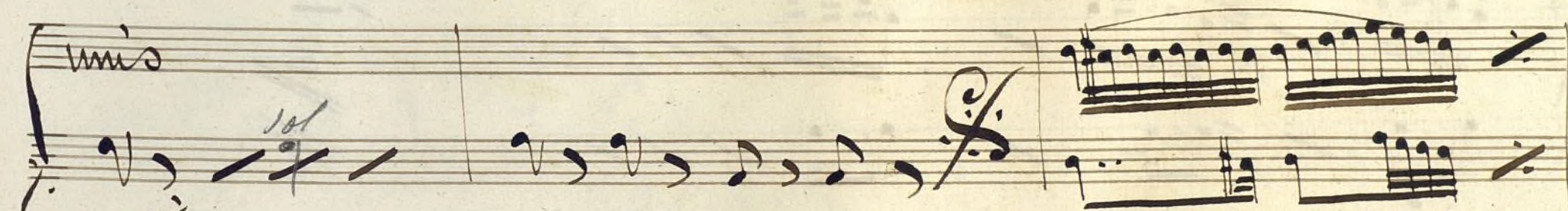
atp.^o

D. C. alla ♯ asta la D. dos Vces mas,



And. no. mosso. *fmo*

This is a handwritten musical score on aged, slightly stained paper. The notation is in dark ink and includes various musical symbols such as staves, notes, rests, slurs, ties, and dynamic markings. The score is organized into several systems, each consisting of multiple staves. The first system begins with the tempo marking 'And. no. mosso.' and the dynamic marking 'fmo'. The notation is complex, featuring many slurs and ties, suggesting a continuous melodic or harmonic line. There are also some markings that look like 'mf' or 'f' in some places. The paper shows signs of age, including some discoloration and a small tear on the right edge. The overall style is that of a 19th-century manuscript.

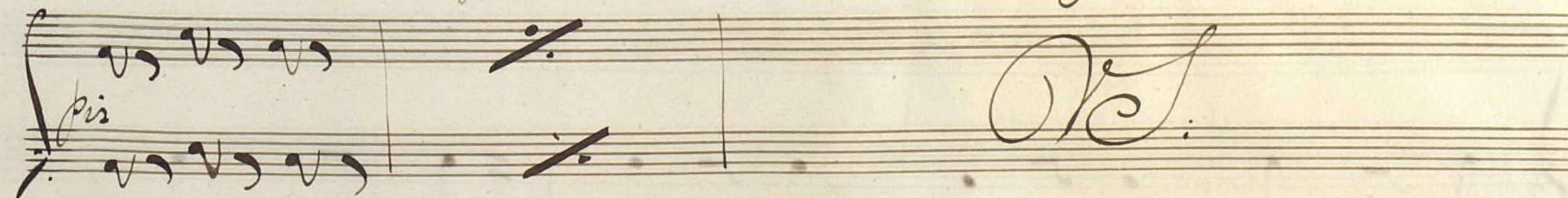
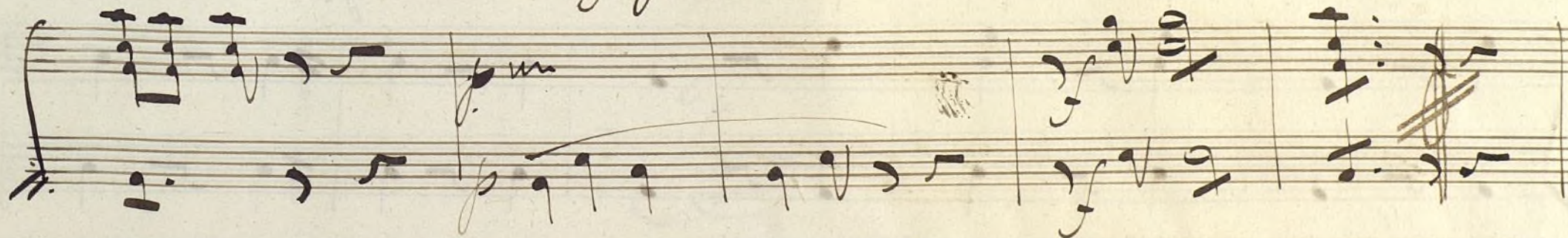
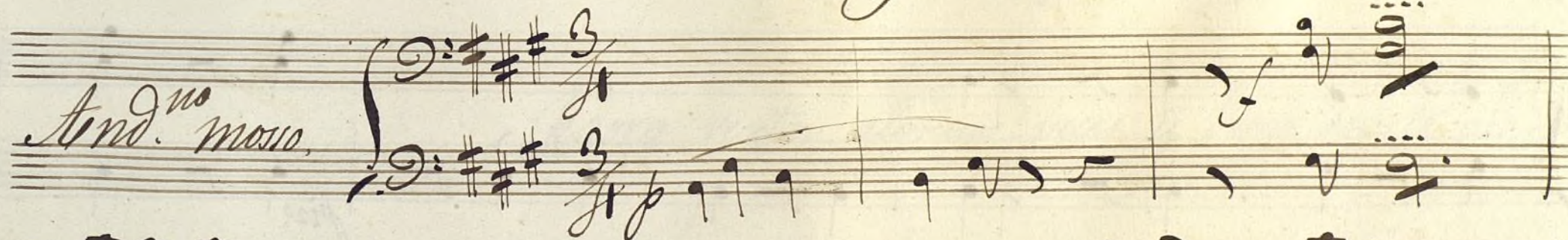
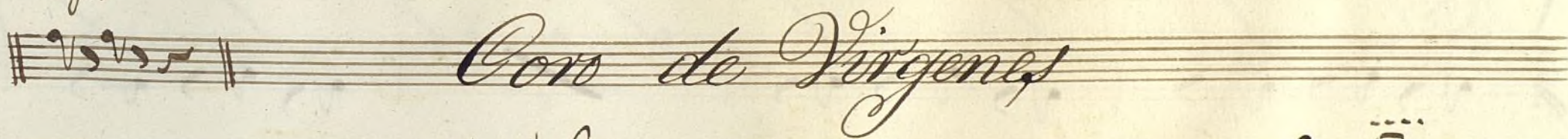
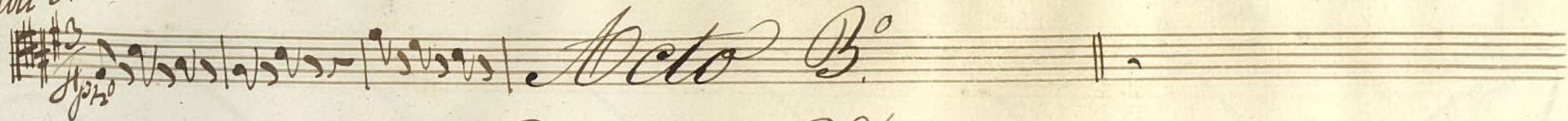


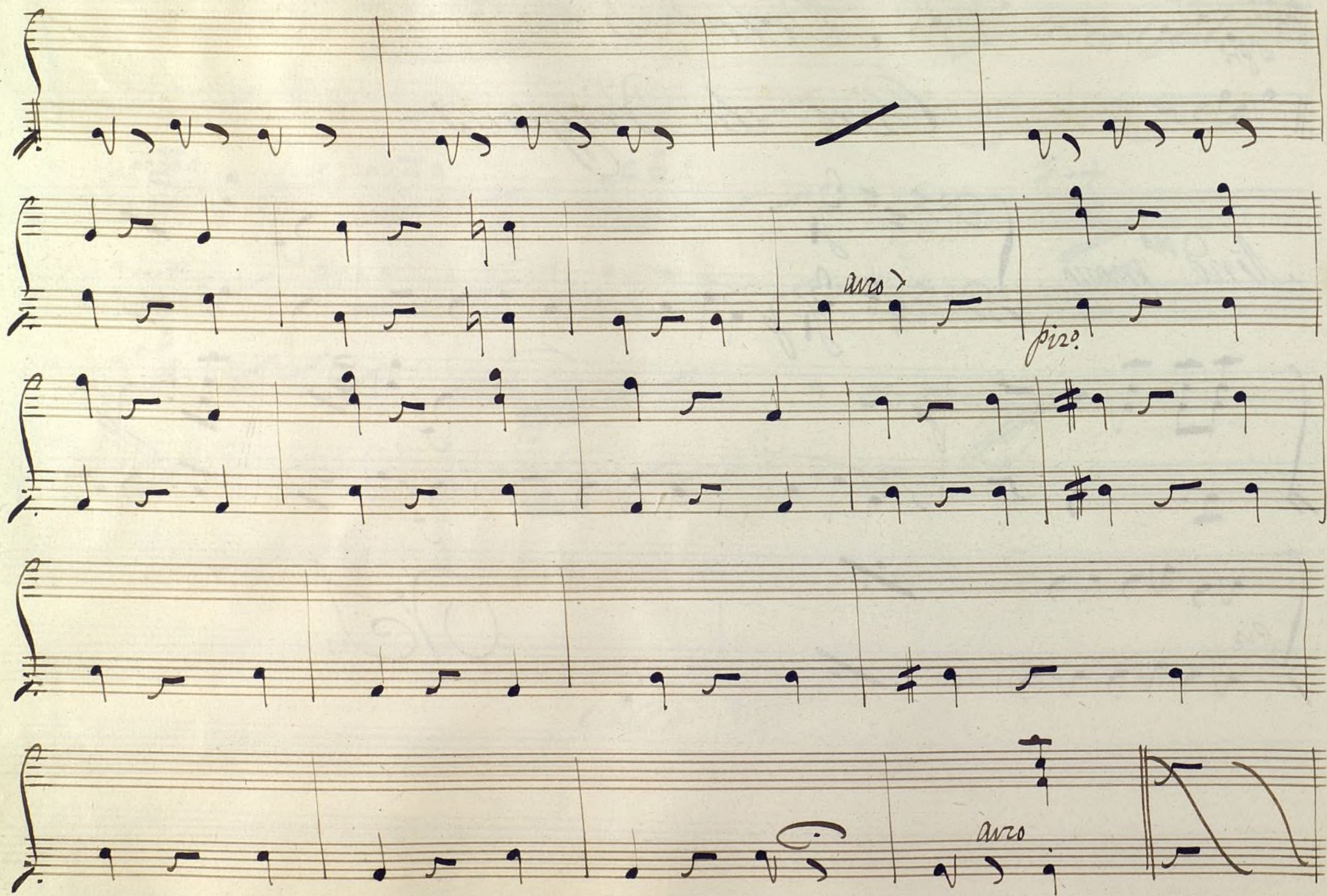
De. ala # asta la. ~~G.~~ y vuelve
ala # asta la. ~~G.~~ y sigue

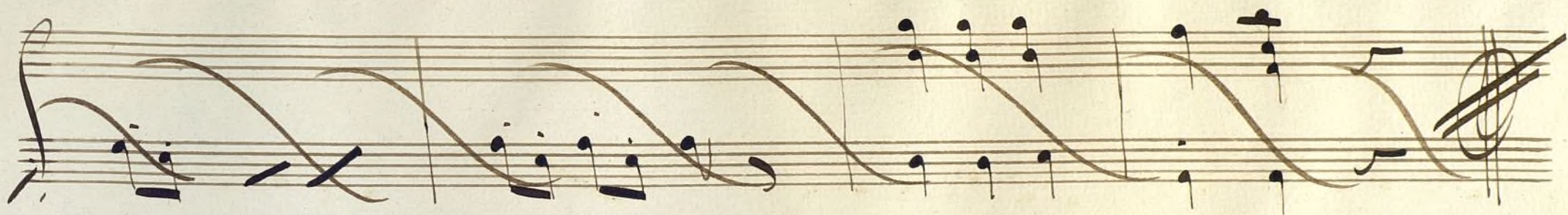


Acto 2^o

Viol^o Basso

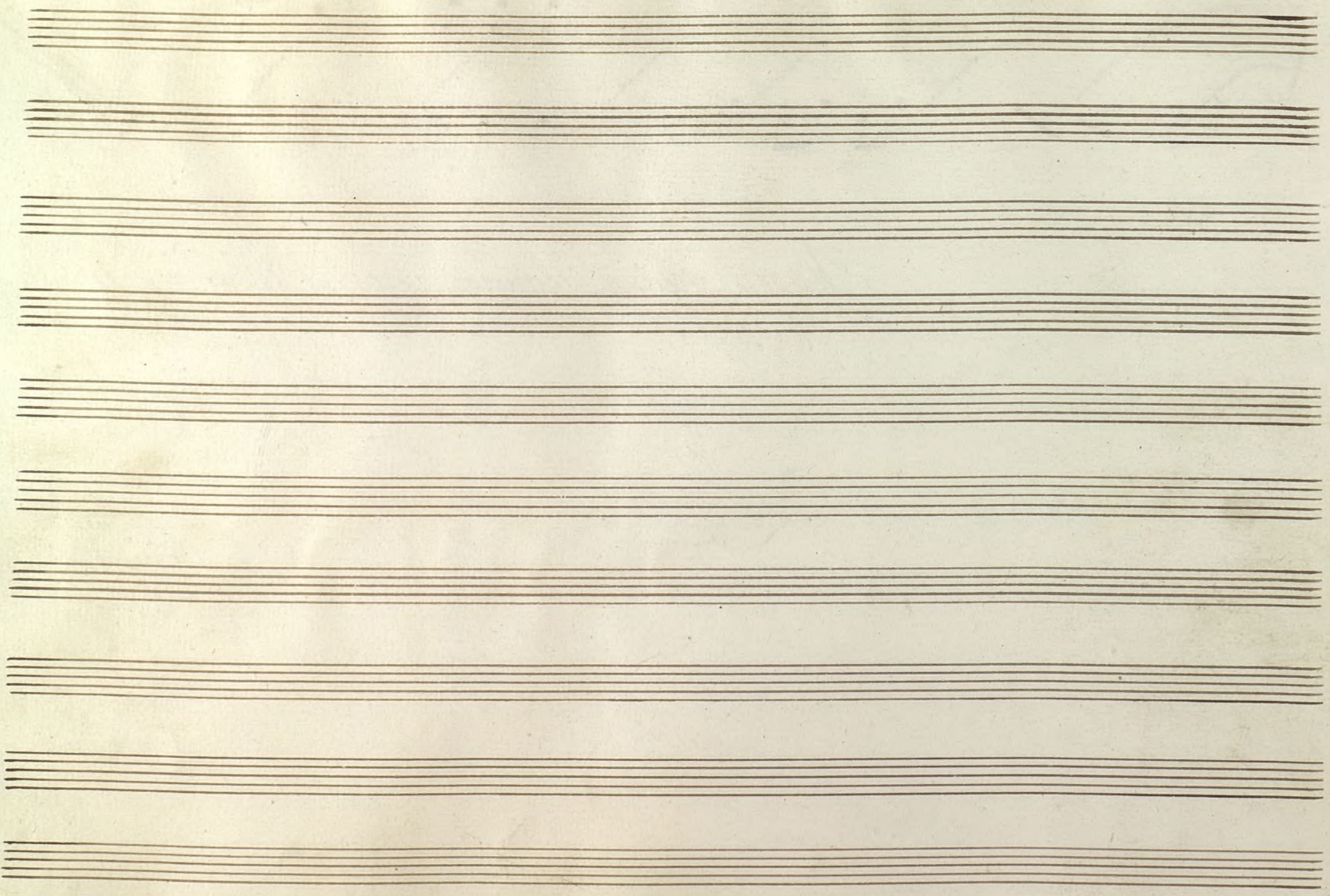






ahora recitan algunos veces y luego repite ala ~~ff~~

Fin



Ayuntamiento de Madrid

Viol^o e Basso.

Paul.

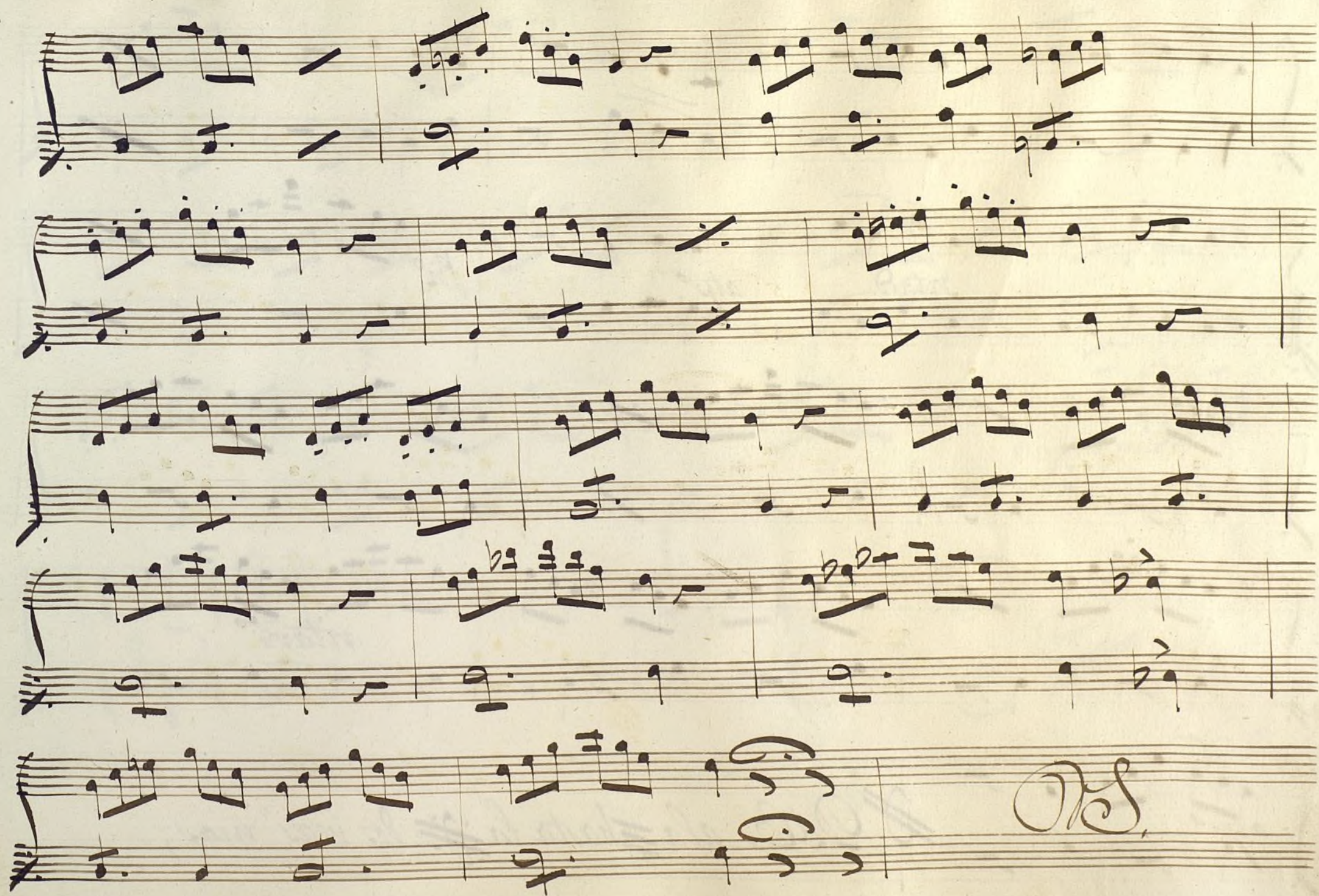
musica de Saldou

Acto 1^o

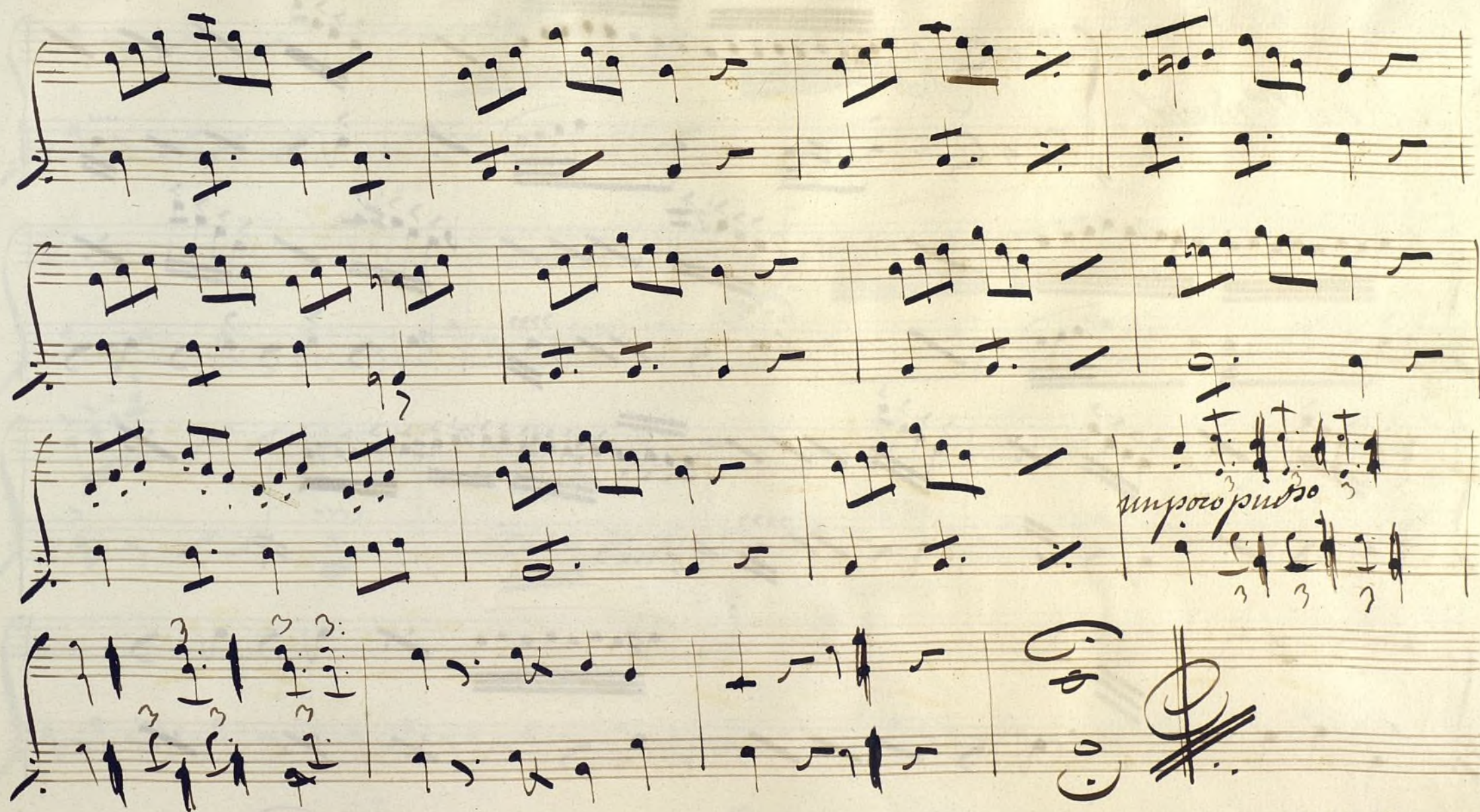
Pi^o

And^{no} maestoso

The musical score is written on ten staves. The first two staves are for a piano introduction, marked 'And^{no} maestoso'. The subsequent staves contain a complex melodic and harmonic piece. The notation includes various note values, rests, and dynamic markings such as 'cres.' and 'fmo'. The score is written in a cursive, handwritten style on aged paper.



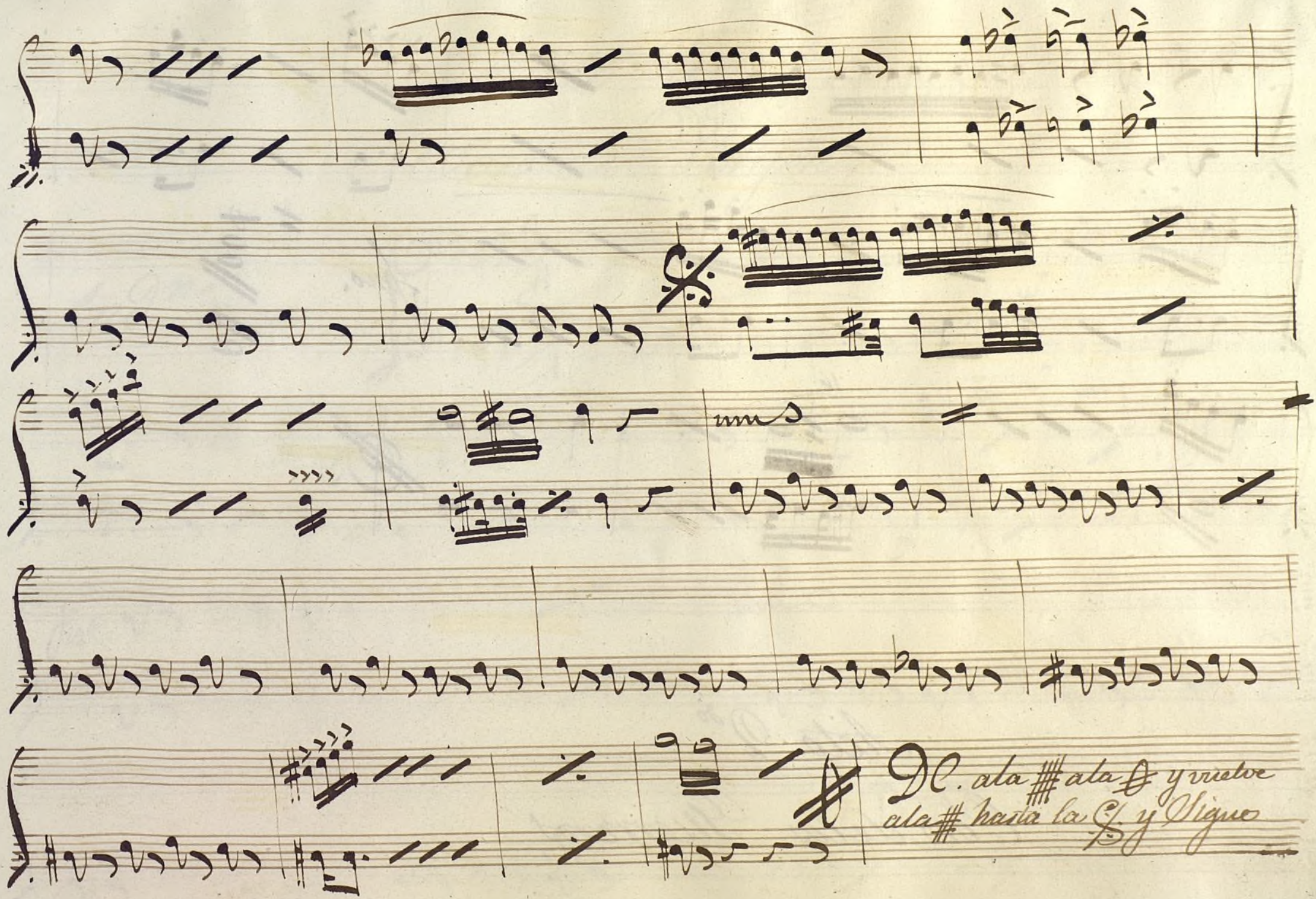
A handwritten musical score on aged, slightly stained paper. The score consists of several systems of staves. The first system has two staves with notes and rests. The second system has two staves, with the upper staff containing the word *ritard* and the lower staff containing *atp.^o*. The third system has two staves, with the upper staff containing *pi.^o*. The fourth system has two staves, with the lower staff containing *ritar.^{to}*. The fifth system has two staves, with the lower staff containing *atp.^o*. The sixth system has two staves, with the lower staff containing the text *D.C. ala ~~##~~ hasta la ~~ff~~ dos veces mas,*. The notation includes various note values, rests, and dynamic markings.



Handwritten signature or initials, possibly 'A.S.', in the bottom right corner.

And.^{no} mosso. *fmo*

This is a handwritten musical score on aged, slightly stained paper. The notation is in dark ink and includes various musical symbols such as staves, notes, rests, slurs, ties, and dynamic markings. The tempo is indicated as 'And.^{no} mosso.' and the dynamics include 'fmo' (fortissimo) and 'p' (piano). The score is organized into systems of staves, with some staves containing complex passages of notes and others featuring rests or ties. The handwriting is elegant and characteristic of 19th-century musical notation. The paper shows signs of age, including discoloration and some wear along the edges.





Acto 2^{do}
Coro de los Guerreros

Acto 3^o ^{viol^o e Basso} ^{Pi}

Coro de Virgenes

And^{no} mosso

Handwritten musical score for a chorus of virgins. The score is written on six staves. The first staff is a single melodic line. The second staff is a single melodic line. The third and fourth staves are a two-part setting, with the third staff being the upper part and the fourth staff being the lower part. The fifth and sixth staves are a two-part setting, with the fifth staff being the upper part and the sixth staff being the lower part. The score includes a key signature of three sharps (F#, C#, G#) and a time signature of 3/4. The tempo is marked 'And^{no} mosso'. The score ends with a double bar line and the initials 'W.L.'.



Viol^o e Baſſo.

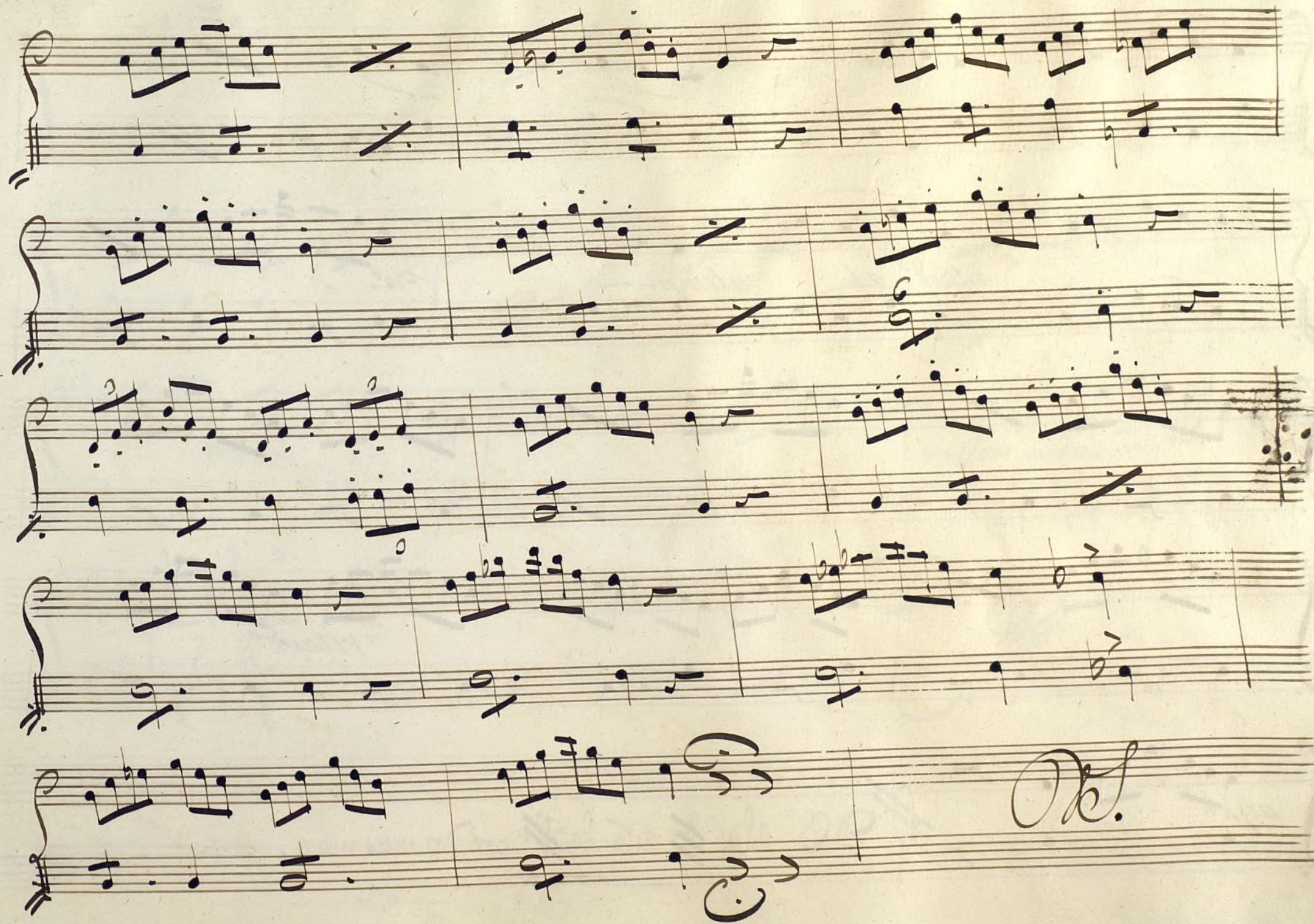
Paul.

Musica de Saldou

Acto. I^o.

And.^{te} maestoso

The musical score is written on ten staves. The first two staves are for a vocal part, with a 'Pie' marking above the first staff. The next two staves are for a piano part, with a 'arco' marking above the first staff. The final six staves are for a string ensemble, with a '6' marking below the first staff. The score includes various musical notations such as notes, rests, and dynamic markings.

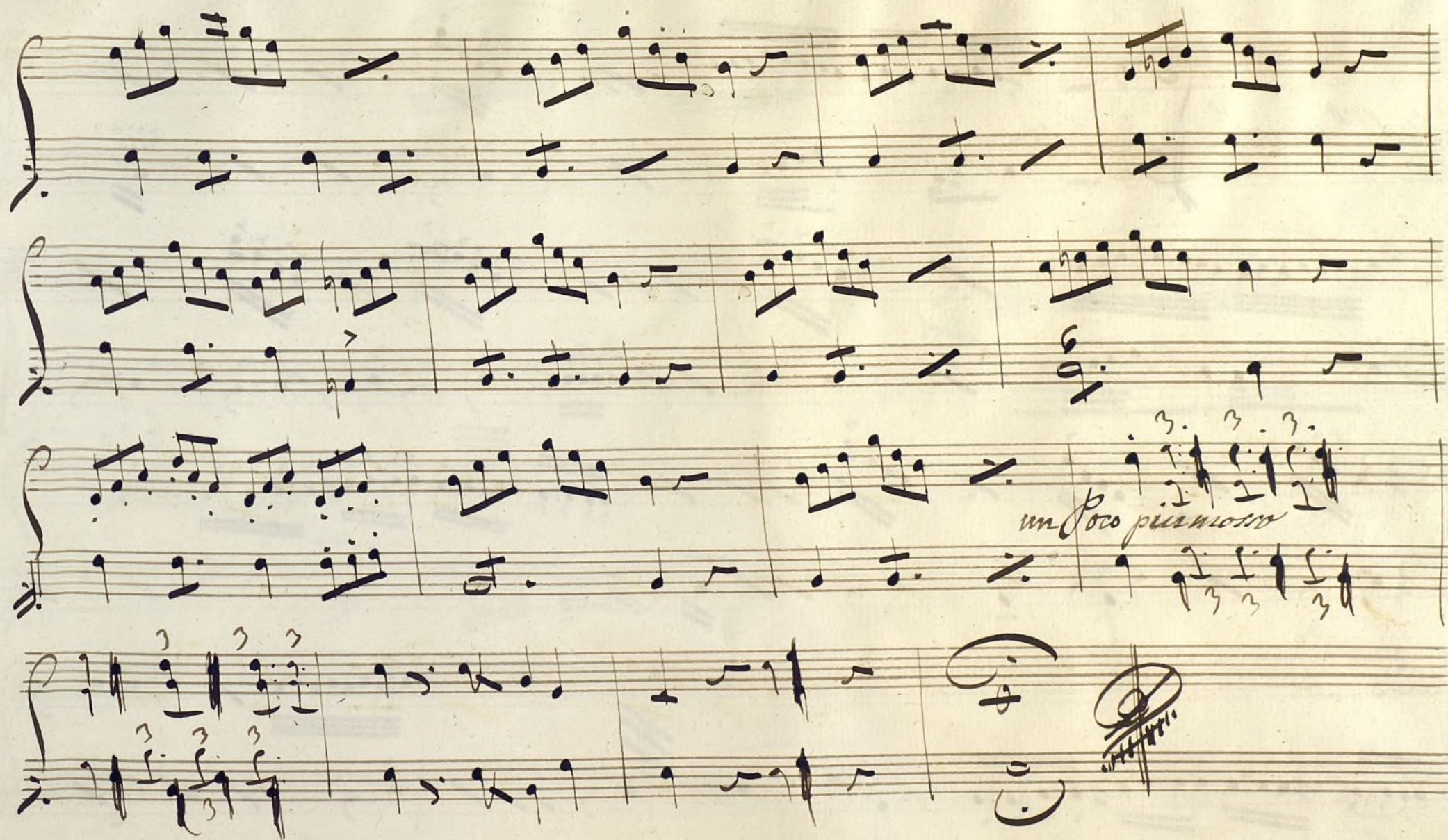


ritardº al *atemp* *fzº*

ritardº

atpº

~~De ala # asta la # por dos veces mas.~~



un poco più mosso

W.

And^{mo} mosso. *Fin.*

This is a handwritten musical score on aged, slightly stained paper. The score is written in dark ink and consists of approximately 12 staves. The notation is complex, featuring many slurs, ties, and dynamic markings. The first staff begins with the tempo marking "And^{mo} mosso." and the word "Fin." written above it. The music is written in a style that suggests it might be for a piano or a similar instrument. The notation includes various note values, rests, and slurs, indicating a piece of music with a specific structure and dynamics. The paper shows signs of age, with some discoloration and a visible binding edge on the right side.

Handwritten musical score on aged paper, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like "p" and "mis". The manuscript is written in a historical style, possibly 18th or 19th century. The final system includes a large "X" over the notation and a handwritten instruction in Spanish.

*De ala # esta la # y vuelor.
ala # esta la # y ligue*



Acto 2.º

Coro de los Guerreros,

Acto. 3^o.

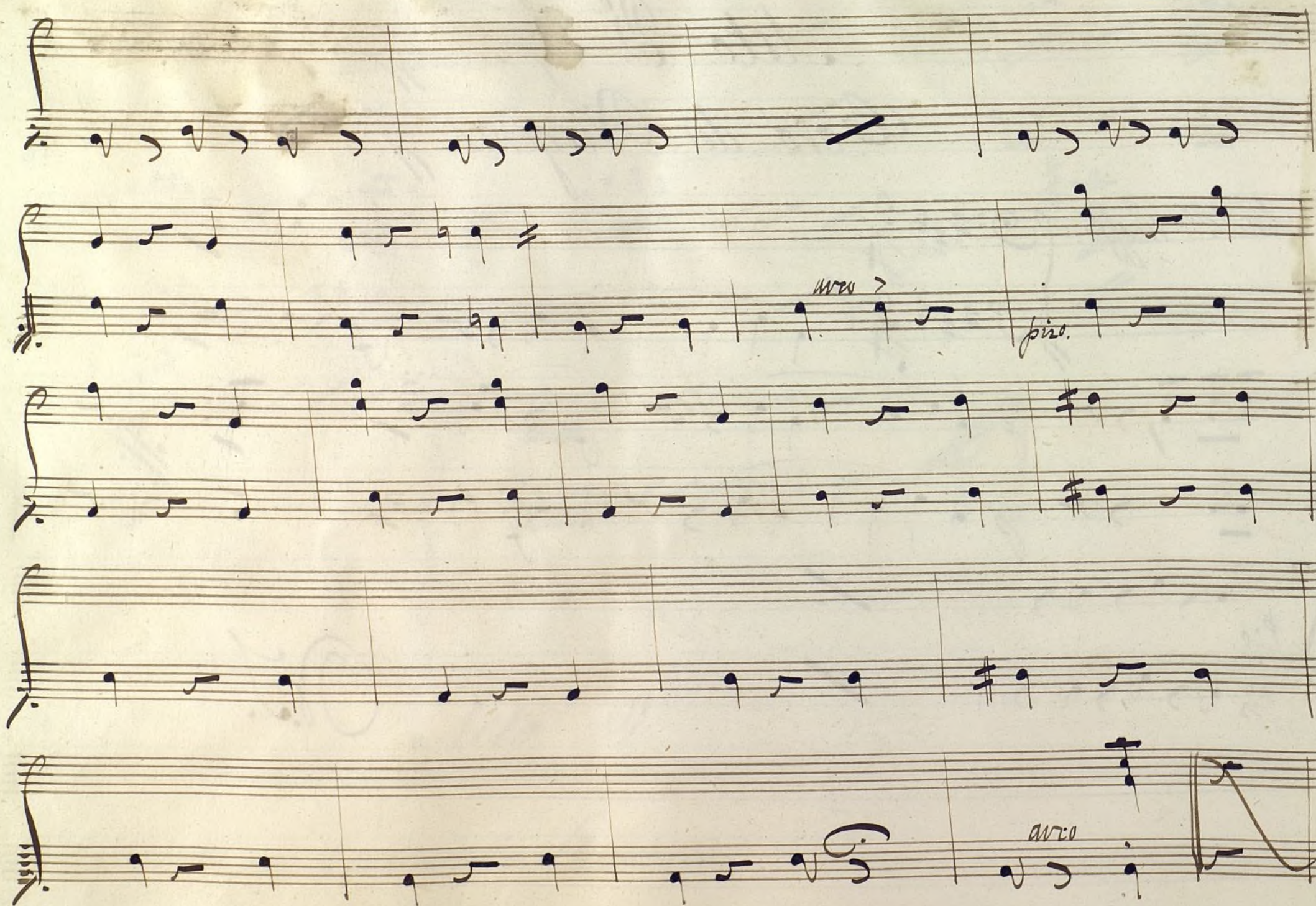
Coro de Virgenes.

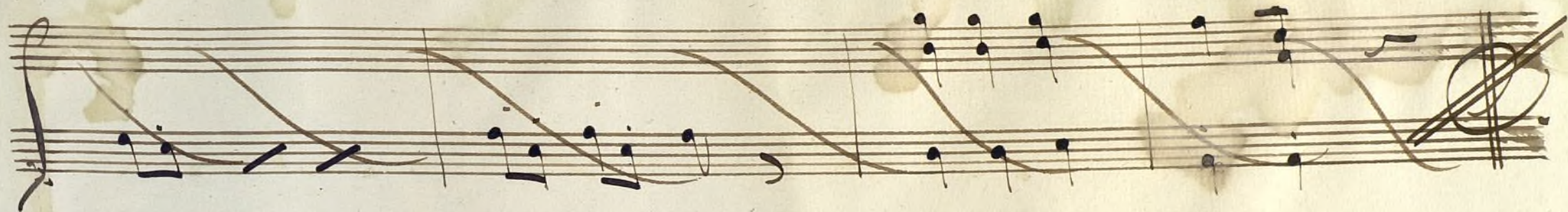
Viol.^o e Bass

Fin.

And.^{te}. mosso.

Fin.

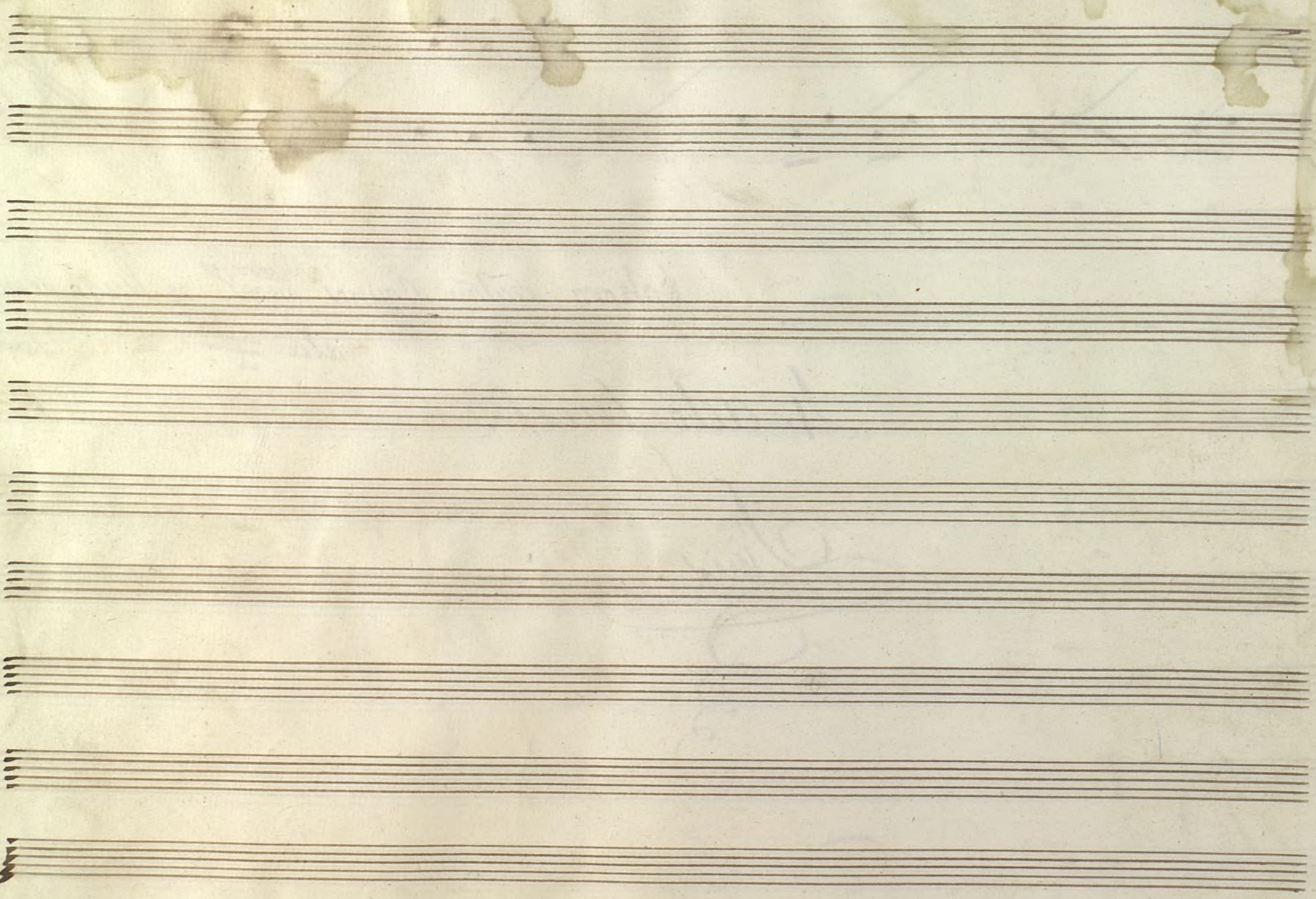




*Ahora recitan algunos versos y luego repiten
ala #.*

A acto tacet.

Fine.



MV 38-24

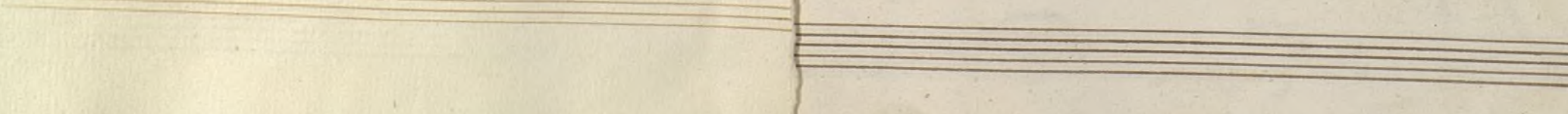
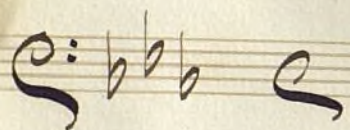
Cimbalas.

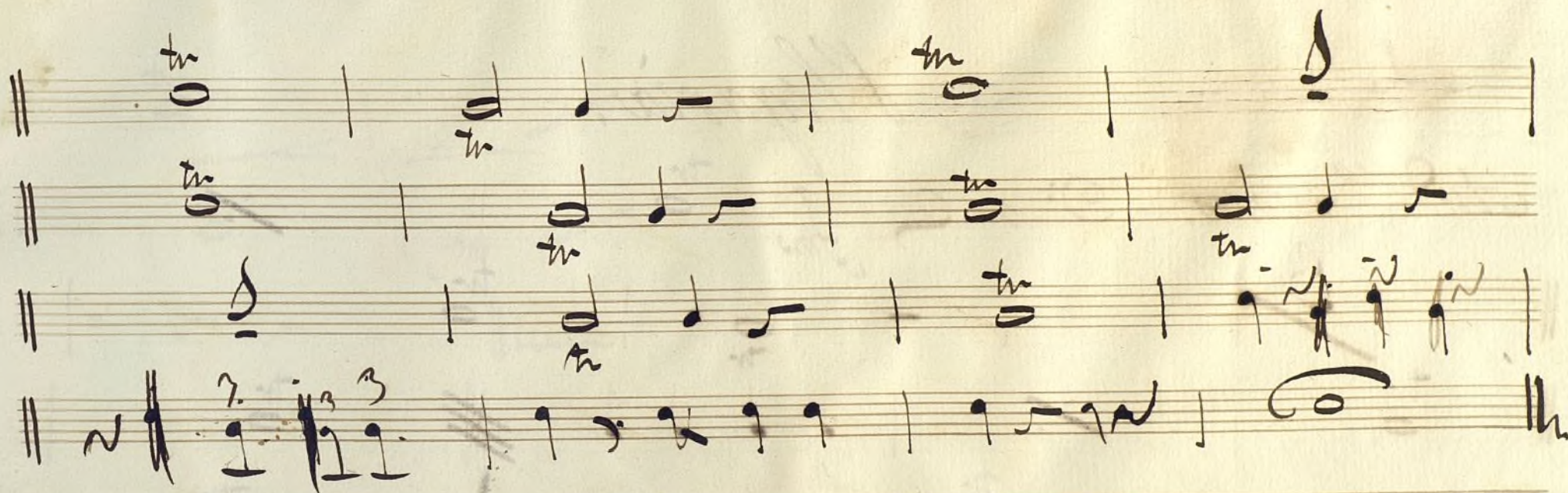
Soub.

Saldoni.

Acto: 1.^o

And^{no} Maestoso.





V. V. Plegaria.

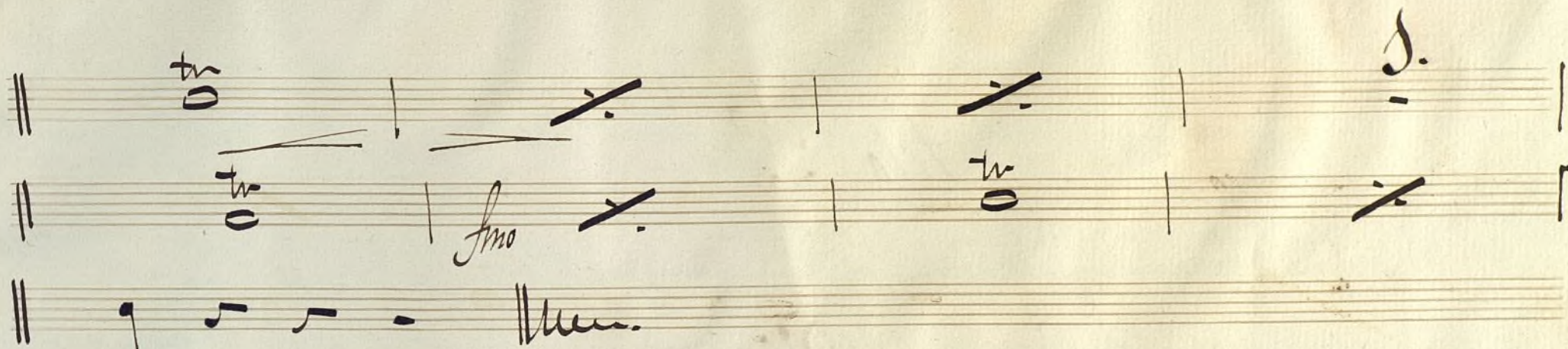
Plegaria.

And. no mosso.

fmo

tr

Handwritten musical score for 'Plegaria'. The score is written on ten staves. The first staff begins with the tempo marking 'And. no mosso.' and the dynamic 'fmo'. The notation includes various musical symbols such as notes, rests, and trills (marked 'tr'). There are several measures with slurs and fingerings (3, 5, 12) indicated. The score concludes with a double bar line and a key signature change to one sharp (F#).



Acto 2.^{do}

Coro de Guerreros tacet:

Acto 3^o

Loro de Virgenes

And.^{mo} mosso. 2: $\sharp\sharp\sharp\frac{3}{4}$

Handwritten musical score for 'Loro de Virgenes' in 2/3 time, key of A major. The score consists of five staves. The first four staves are vocal parts, and the fifth is a basso continuo line. The notation includes various musical symbols such as notes, rests, and bar lines. There are some corrections and markings on the staves, including a crossed-out note on the third staff and a '7' above the first staff.

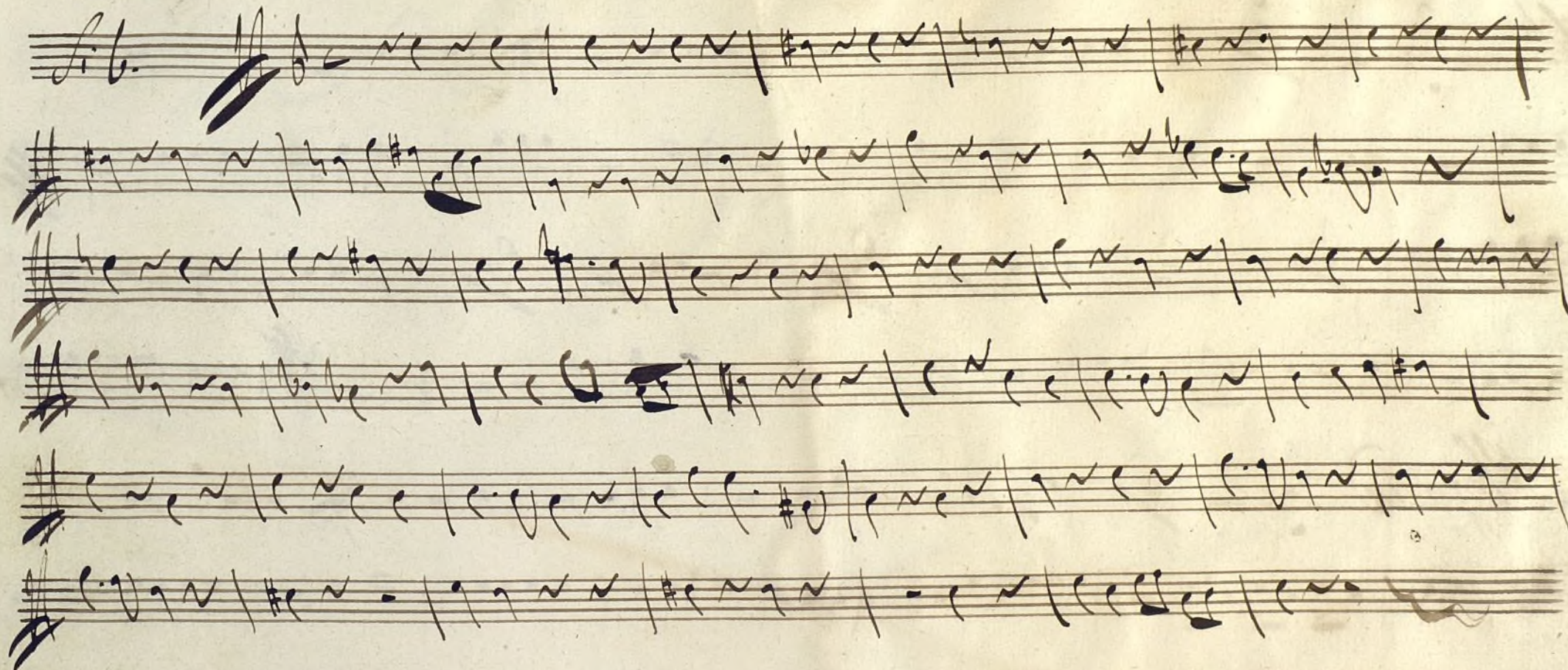
ahora recitan algunos versos y repite. *al. ff.*

Coro de Guernsey. Acto 2º. Ensayo busidues.

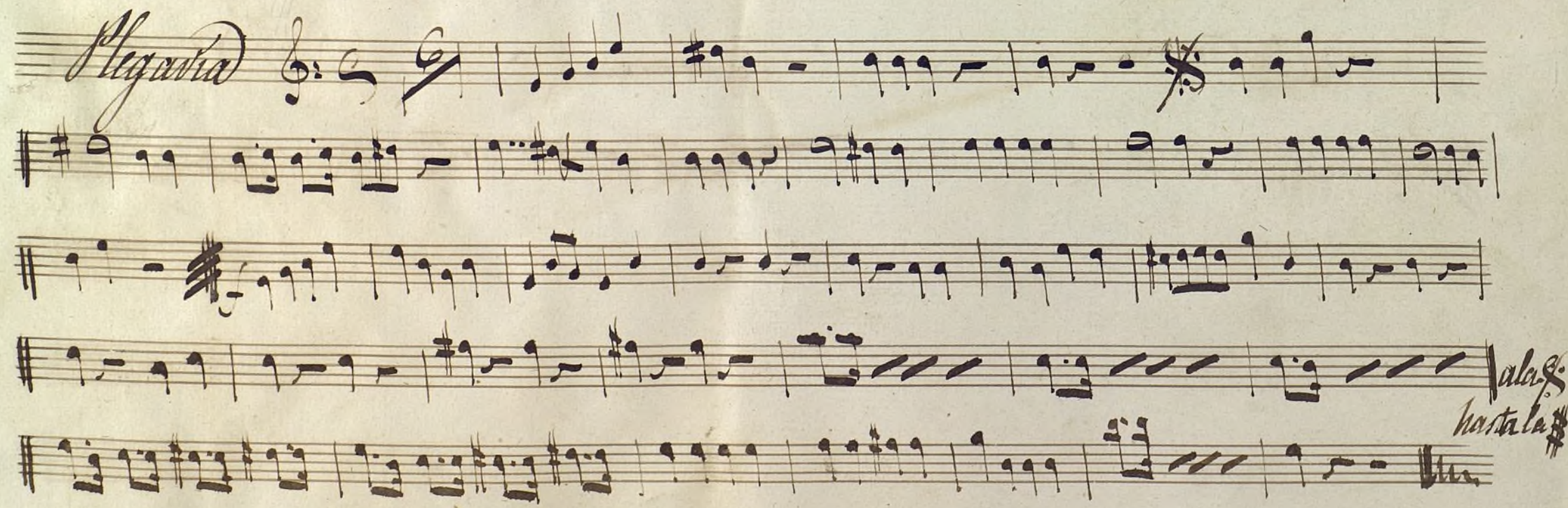
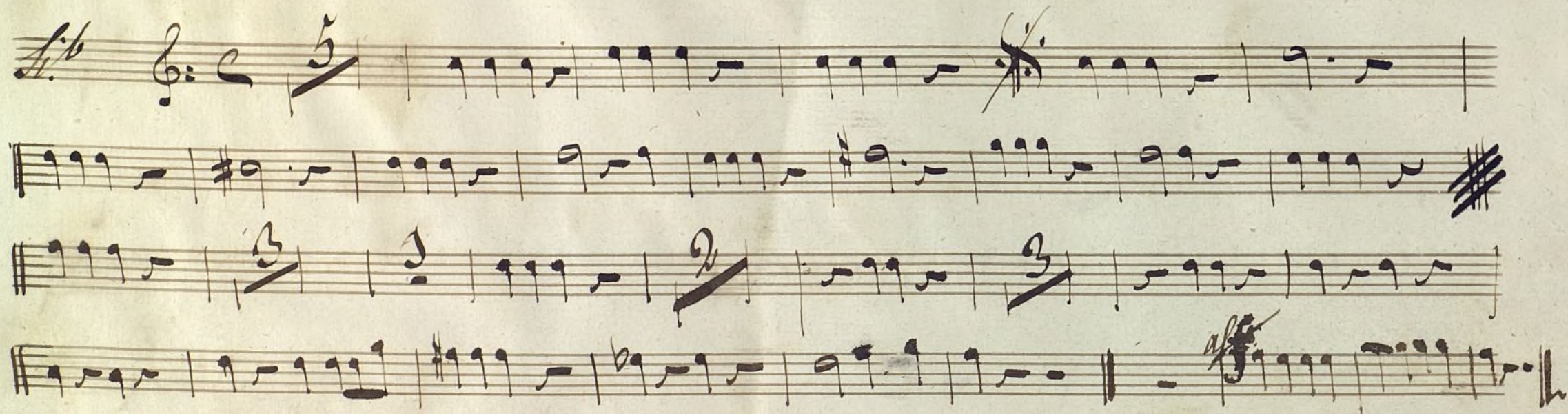
MUS 38-24

Armetin 1º.

Lib.

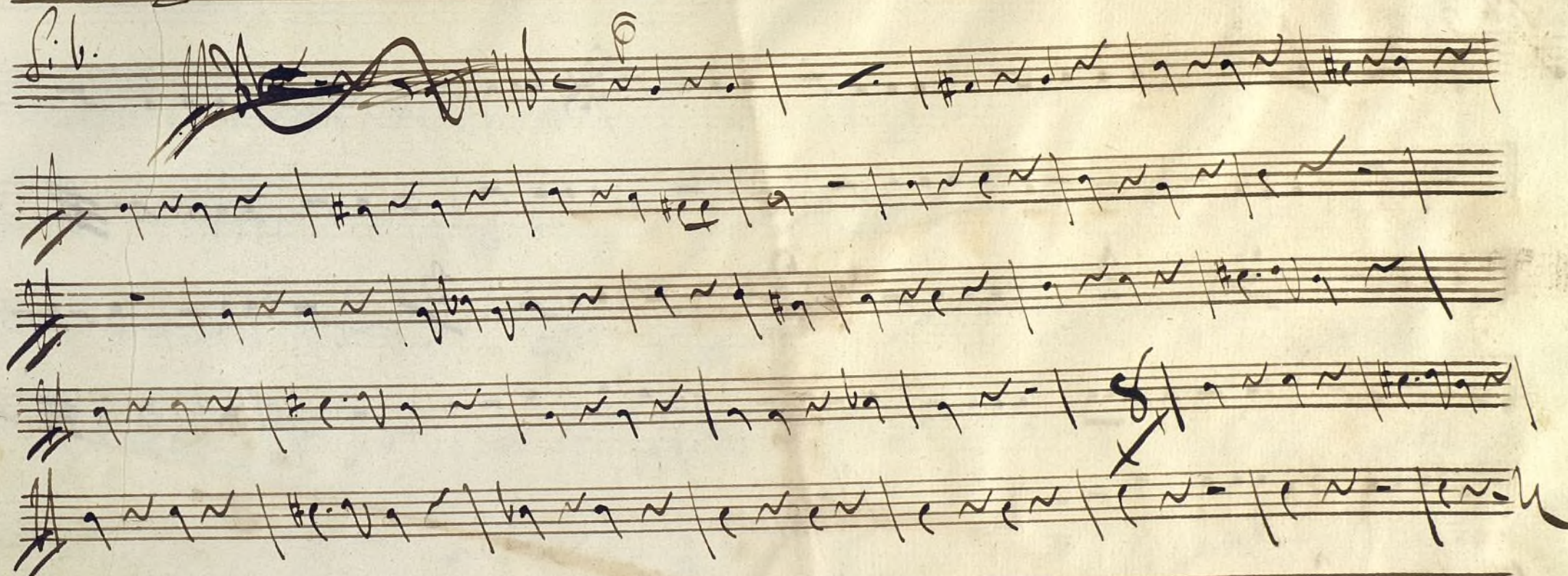


Acto 1.^o Saul. Corneta 1.^o



Coro Guerrero. Acto 2.^o Entre baridores
Cornetas 2.^a

Sib.



Acto I.^o Saul Cornetín 2.^o

Un lib.

Handwritten musical score for Cornetín 2.^o, Acto I.^o. The score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, with a 5-measure rest at the beginning. The second staff continues the melody. The third staff includes a 3-measure rest and a 2-measure rest. The fourth staff ends with the instruction "al 5.^o hasta la" followed by a sharp sign. The fifth staff continues the melody.

Plegaria.

Handwritten musical score for Plegaria. The score is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a series of eighth and sixteenth notes, with a 6-measure rest at the beginning. The second staff continues the melody. The third staff includes a 3-measure rest and a 2-measure rest. The fourth staff ends with the instruction "al 5.^o hasta el" followed by a sharp sign.

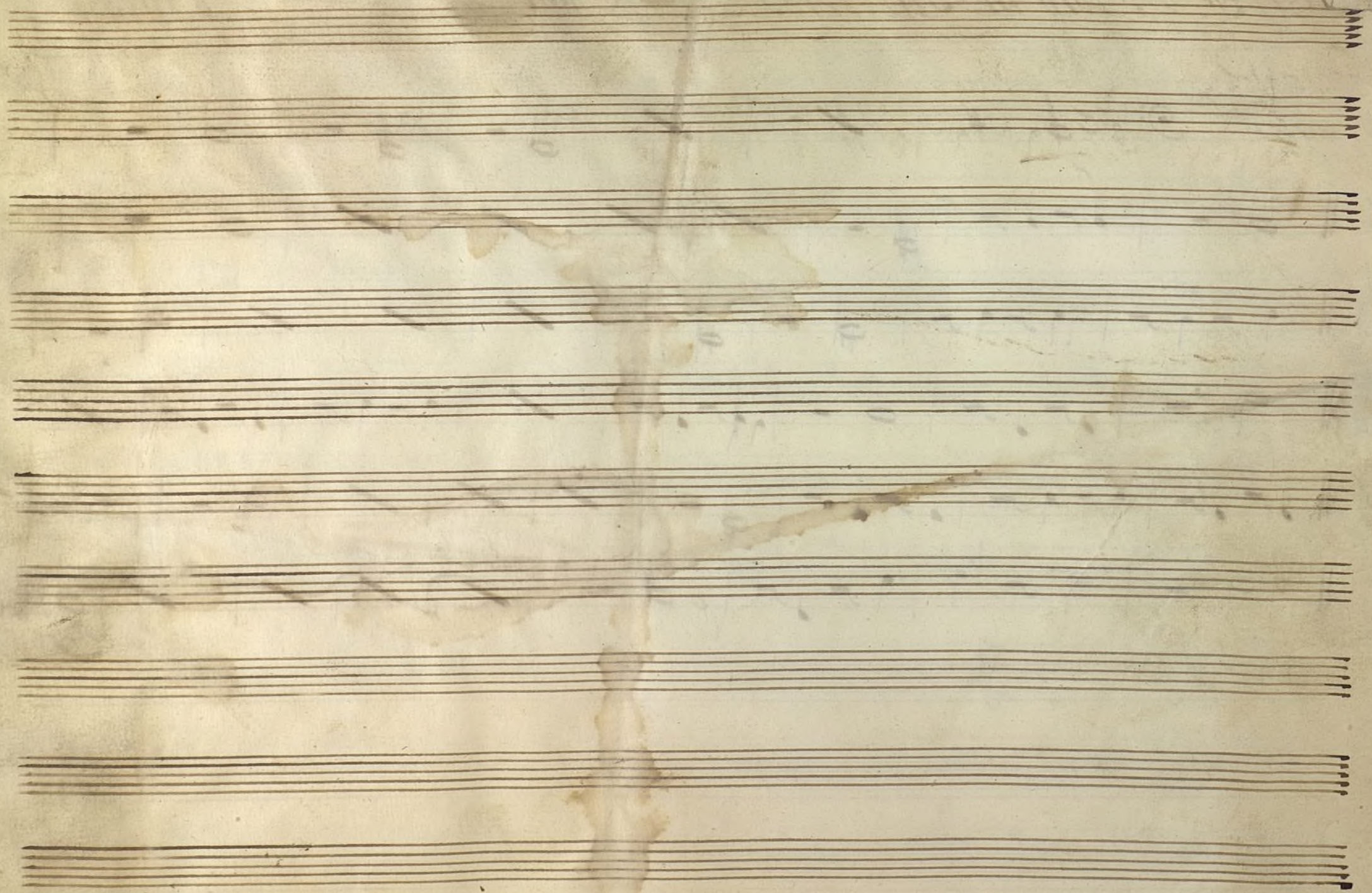
Acto 2: coro de Guerreros

Saul

Bulcan.

And^{te}

The musical score is written on six staves. The first staff begins with the tempo marking 'And^{te}' and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and bar lines. The paper shows signs of age, including water stains and foxing.



Clarin 1^o
S. 6.

Clarinet 1^o
Mus 38-24

This is a handwritten musical score for a Clarinet 1 part, spanning 12 staves. The notation is in a single system, with various musical symbols including notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a fluid, cursive style. The second staff contains a measure with a '3' above it, indicating a triplet. The third staff has a '2' above a measure, also indicating a triplet. The fourth staff features a wavy line, possibly representing a trill or a decorative flourish. The fifth staff has a '3' above a measure, indicating another triplet. The sixth staff begins with a '2' above a measure, indicating a triplet. The seventh staff has a '3' above a measure, indicating a triplet. The eighth staff has a '3' above a measure, indicating a triplet. The ninth staff has a '3' above a measure, indicating a triplet. The tenth staff has a '3' above a measure, indicating a triplet. The eleventh staff has a '3' above a measure, indicating a triplet. The twelfth staff has a '3' above a measure, indicating a triplet. The score is written on aged, slightly stained paper.

Mus 38-24

Coro

a-m

