

Organo.

Mus

720-53

Villancico al Santísimo.  
del  
Mtro D. Y. Esclava.

Se vende en la librería de los Sres. Viuda de Vazquez é Hijos, Ancha de San Bernardo, 17.—Madrid.

Ayuntamiento de Madrid



*Andante* *X. Coro.*

*Moderato* *Triple 1.º* *Coplas. 1.ª 3.ª y 5.ª* *Voz*

The musical score is written on five systems of staves. The first system begins with a treble and bass staff in G major (one sharp) and 3/4 time, marked 'Andante'. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The second system continues the melody and accompaniment. The third system shows a more complex texture with multiple voices or instruments. The fourth system is marked 'Moderato' and 'Triple 1.º', indicating a change in tempo and a triple meter. The key signature changes to F major (two flats). The fifth system continues the Moderato section, with a vocal line (Voz) appearing in the treble staff.



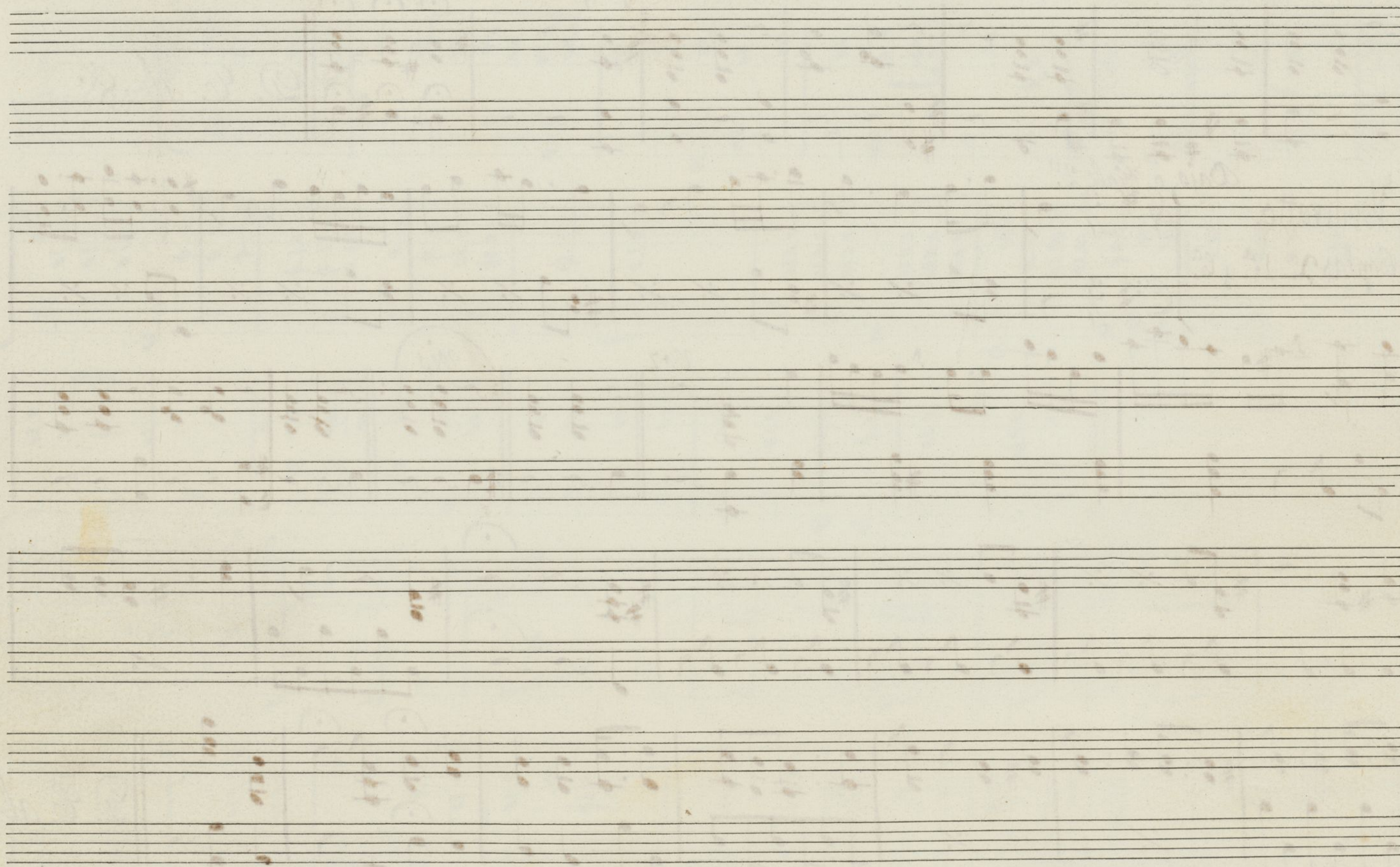
Ms. 720-53<sup>2</sup>

Handwritten musical score for guitar, titled "Coplas 2.ª 1.ª y 6.ª". The score is written on five systems of staves. The first system includes the tempo marking "Moderatto." and the time signature "3/4". The second system includes the instruction "Baja 2.ª" (Lower 2nd). The third system includes the instruction "Voz" (Voice). The fourth system includes the instruction "Voz" (Voice). The fifth system includes the instruction "D. C. al. 8." (Da Capo al Fine 8). The score is written in a single key signature (one sharp, F#) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and accidentals.

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Expte S.<sup>o</sup> Villancico al Srmo por el Mtro Esclava.

Ms 720-53

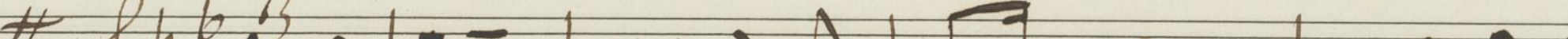
3

[illegible]

ce nas dea mor y pie dad - con queavis to o pre cium do su cuer - po y en

Sangre nos vi nosa sal  
var con que quis too pre cien do su  
cuer po y en

*Siguen Coplas.*

*Andevatto*  $\text{G} \flat \flat \frac{3}{4}$  

sa can te mos tu glo ria la fren te hu mi  
3a El hom bre tu he chu va se go ra en tu

sa-llan do se-ñor re-cor dan do tu in men - sa-bon da: Sal va nos los  
za-jem plo ya ad mi ra en el tem plo tu in ma - gen al zar: pue mi ra fer-

2. 2.



8.<sup>a</sup> hom bres a' ti lo de be mos ya si ce le bre mos tua mor y pie dad.  
3.<sup>a</sup> vien te dea mor con pun gi do ya tia gra de ci do se po ne a implorar.



Tiple 2.<sup>o</sup>

Villancico al S.<sup>mo</sup> por el Mtro Estava.

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4

*Andante*  $\text{G}^{\#}$   $\frac{3}{4}$

El sa gra do con vi te re  
cuer da las es el nas sea mor y pie dad con que  
Cris too fre cien do su cuer po y en san gre nos vi no a sal-  
var con que cris too fre cien do su cuer po y en san gre nos vi no a sal-

*var.* Copla 1.<sup>a</sup> Tacet. y D. C. al  $\text{G}^{\#}$

*Coplas*  $\text{G}^{\#}$   $\frac{3}{4}$  Bajo o tiple 2.<sup>o</sup>

2.<sup>a</sup> tu san grei no cen te guo to so ver-  
tis te lo mis mo qui sis te do lo res su frir lo  
mis mo qui sis te do lo res sa frir *a piacere.* *Tempo.*  
pe nas yan que tias tam bien so por tas te y al fin a ca V. S.

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bas te se ñor por mo. viv.

*Copla 1.<sup>a</sup>* *Bajo o Fagote 2.<sup>o</sup>*

tu nom bre en sus pre ces tris

te - zas y llan to pro nun - cia con san to gran dio so fer vor pro

nun - cia con san to gran dio so fer vor

pues - su cum bis te con tan ta a go ri a es pe - ra y con

fi a se re no en tna -

*D. C. al. f.*



Tenor. Villancico al Pmo. por el Negro Esclavo. Mus 720-53

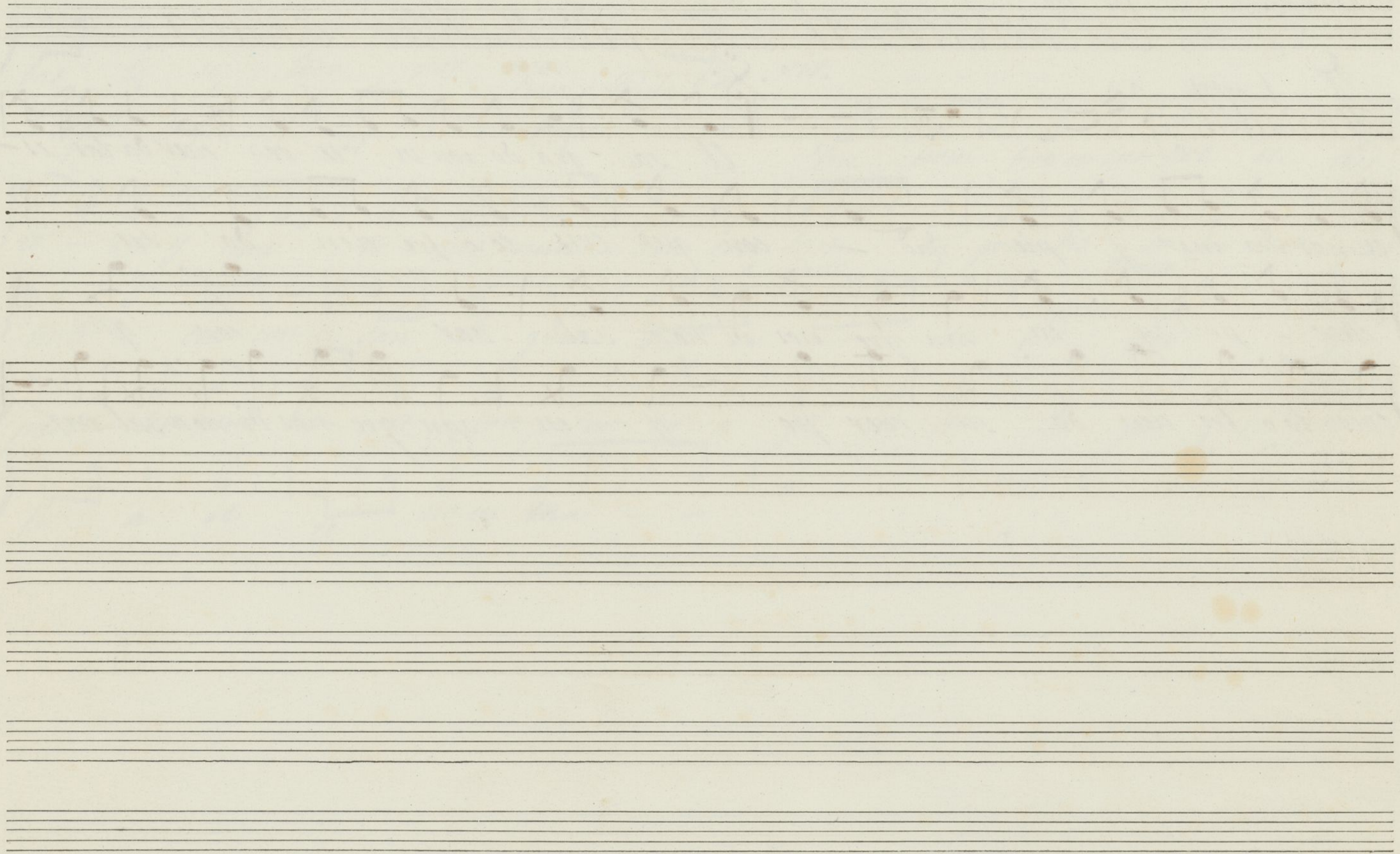
*Andante*  $\text{G} \# \text{C}$

El sa gra do con vi te re cuer da las es-  
ce nas dea mor y pie dad - con que cris to o fre cien do su  
cuer - po y en san gre nos vi no a sal var con que  
cris to o fre cien do su cuer po y en san gre nos vi no a sal var.

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Bajo Villancico al Sr. por el Negro Esclavo. Mus 720-53

*Andante.* *E: #* *3* *8*

El sa gra do con vi te re  
cuer da las es cé nas de a mor y pie dad - con que Cris to o fre cun do su  
cuer po y en san gre nos vi no a sal var con que Cris to o fre cun do su  
cuer po y en san gre nos vi no a sal var. Copla 1.<sup>a</sup> Tacet y D. C. al Coro. *8*

Copla 2.<sup>a</sup> *E: #* *3* *4*

tu san gre i no cen te gus to so ver  
tis te lo mis mo qui sis te do lo res su frir lo  
mis - mo qui sis te do lo res su frir y pe - nas gan  
gus tras tam bien so por tas te y al fin - a ca bas te se  
nor por mo - - - - - viv.

V.O.

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Copla 4.<sup>a</sup> E: 3/4

tu nom bre en sus pre ces tris  
te zas y llan to pro nun - cia con san to gran  
dio so fer vor pro nun - cia con san to gran dio so fer  
vor y pues su cum bis te con tan ta a go ni a es  
pe - ray con fi a se re no en tu a mor.

*tempo.*

D. C. al. F.



Contrabajo Villancico al Bmo por el Mtro Esclava. Num 720-53

*Andante.*  $\text{C}:\sharp = \sim$  |  $p$  |  $\text{G}$   $\text{A}$   $\text{B}$   $\text{C}$  |  $\text{D}$   $\text{E}$   $\text{F}\sharp$   $\text{G}$  |  $\text{A}$   $\text{B}$   $\text{C}$   $\text{D}$  |  $\text{E}$   $\text{F}$   $\sim$  ||  $\text{F}\sharp$   $\sim$  |

A single staff of handwritten musical notation in brown ink on aged paper. The notation includes various note values, rests, and a sharp sign. The notes are written in a cursive, handwritten style. The staff is divided into measures by vertical bar lines. The notes are mostly eighth and sixteenth notes, with some rests. A sharp sign is visible in the sixth measure. The notation is a single line of music, likely a vocal or instrumental melody.

A single staff of handwritten musical notation. The notation consists of several measures separated by vertical bar lines. The notes are written in a cursive, handwritten style, with some notes having stems that curve upwards or downwards. The ink is dark brown or black, and the paper is aged and slightly yellowed. The notation appears to be a single melodic line, possibly for a voice or a single instrument.

*Coplas 1.<sup>a</sup> 3.<sup>a</sup> 5.<sup>a</sup>*  $E:\flat \frac{3}{4}$

A single staff of handwritten musical notation. The notation begins with a treble clef and a key signature of one flat (B-flat). The first measure contains a half note B-flat. The second measure contains a half note A. The third measure contains a half note G. The fourth measure contains a half note F. The fifth measure contains a half note E. The sixth measure contains a half note D. The seventh measure contains a half note C. The eighth measure contains a half note B. The ninth measure contains a half note A. The tenth measure contains a half note G. The eleventh measure contains a half note F. The twelfth measure contains a half note E. The thirteenth measure contains a half note D. The fourteenth measure contains a half note C. The fifteenth measure contains a half note B. The sixteenth measure contains a half note A. The seventeenth measure contains a half note G. The eighteenth measure contains a half note F. The nineteenth measure contains a half note E. The twentieth measure contains a half note D. The notation ends with a double bar line.

Handwritten musical notation on a single staff. The notation includes a key signature of one sharp (F#), a common time signature (C), and a series of notes and rests. The notes are mostly quarter and eighth notes, with some beamed together. The piece ends with a double bar line and a repeat sign.

Coplas 2.<sup>a</sup> 4.<sup>a</sup> y 6.<sup>a</sup> C: # 3/4

A single staff of handwritten musical notation. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). The word "Voz" is written in a cursive hand above the staff, positioned over the middle section of the music. The paper is aged and shows some staining.

Handwritten musical notation on a single staff. The notation includes various notes, rests, and bar lines. Above the staff, there are numbers 2, 3, 1, 2, 3, 4, 5, indicating measures or groups of notes. The notation ends with a double bar line and the text "D. E. al. S." followed by a final note.

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