

A mi amigo D. Santos Rosado

Madrid 14 de Julio 1866

Casimiro Espino

Septenario Doloroso

a tres voces y Orquesta

por

Casimiro E. Espino

Mus 686-1

1^{ca} Dolow. Mod.^{to}

Flauta. *ritard.*

si b.
Clarinetos.

mi b.
Frogas.

si b.
Cornetin

si b.
Fagote.

mi b. y si b.
Trombones

Violines 1.^o

Violines 2.^o

Viola.

Tiple.

Tenor.

Bajo.

Viol.^{lla}

C. bajo.

He me a qui habra que ven go a compaña tu a fision y con llanto peni tente a en dul

ritand.º *po w mas* *1º Tempo.*

ritand.º *po w mas* *1º Tempo.*

ritand.º *po w mas* *1º Tempo.*

ritand.º *po w mas.* *1º Tempo.*

ritand.º *po w mas.* *1º Tempo.*

A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top section features a complex arrangement of notes, including many beamed sixteenth and thirty-second notes, and rests. Below this, there are staves with repeated rhythmic patterns, possibly for a keyboard or lute. The bottom section contains a vocal line with lyrics written in a cursive script. The lyrics are: "Haga que le abraza si me on la amargay puotunde Haga que le abraza si me on que lea". The handwriting is elegant and typical of the 18th or 19th century. The paper shows signs of age, including foxing and slight discoloration.

Haga que le abraza si me on la amargay puotunde Haga que le abraza si me on que lea

ritourd oo — po & co — a — il poco mp

All^o

triera si me ou que le a triera si me ou si me — ou —

*Re —
Re —
Re —*

All.^o 8^a

Handwritten musical score for the first system, featuring six staves with various musical notations including notes, rests, and bar lines.

Handwritten musical score for the second system, featuring six staves with various musical notations including notes, rests, and bar lines.

Handwritten musical score for the third system, featuring six staves with various musical notations including notes, rests, and bar lines.

cibe Madrid los votos del contrito pe ca dor que viene a conjugar su lantoya con so

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is divided into two systems of five staves each. The first system includes a key signature change to G major (one sharp) and a time signature of 3/4. The second system includes a key signature change to D major (two sharps) and a time signature of 3/4. The lyrics are written in Spanish and are partially obscured by a large, dark, diagonal mark across the lower staves.

8a

8a Divini

Pre ci be los do tos del con tri to pe ca bor

del con tri to pe ca

bor tu do bor Pre ci be Ma dre los vo tos del con tri to pe ca bor del con tri to pe ca

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is organized into systems, with the lyrics written below the staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are in Spanish, and the score appears to be a religious or liturgical piece, possibly a Mass or a hymn. The handwriting is in ink, and the paper shows signs of age and wear.

100

100

Don que viene a jugar tu llanto ya consola tu dolor ya consola tu dolor ya consola tu dolor

Handwritten musical score on ten staves. The score is divided into two systems of five staves each. The first system contains vocal parts with lyrics "tu do lo" and instrumental parts with slurs. The second system contains vocal parts with lyrics "tu do lo tu do lo tu do lo" and instrumental parts with slurs. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like "loco" and "8a".

2^o Solo. Lento.

Handwritten musical score for a 2nd solo, slow tempo. The score is written on 15 staves. The first system (staves 1-5) includes a vocal line with a 'solo' marking and a piano accompaniment. The second system (staves 6-10) continues the piano accompaniment. The third system (staves 11-15) includes a new vocal line and piano accompaniment. The notation is in 3/4 time and features various musical symbols such as notes, rests, and dynamic markings like 'pp'.

Vengo a compensarte en esta triste peregrinacion por ignorados caminos do busco la salva

Handwritten musical score on aged paper, featuring multiple staves and lyrics. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are in Spanish and include the phrase "Venga a conpanente" repeated twice. The notation includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including discoloration and some staining.

ritand.

ritand.

ritand.

cion del hijo quien amara si conpanente

Venga a conpanente

Venga a conpa-

ante do vusca la salvacion do vusca la salvacion

Vengo a compaño de en esta

1^o Tempo.

triste persequacion por ignorados caminos do buscar la saluacion del hijo a quien ame

All.^o

Handwritten musical score for a choir and piano. The score is written on ten staves. The top four staves are for the choir, and the bottom six staves are for the piano. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics "para ti sanacion" are written under the piano part. The score includes various musical notations such as notes, rests, and dynamic markings like "pp" and "ppp".

para ti sanacion

D. Cal Coro.

3^a Dolor And.^{no}

Handwritten musical score for '3a Dolor And.no'. The score is written on ten staves. The first four staves are for vocal parts: Soprano (Sib), Alto (mi b), Tenor (Sib), and Bass (B). The next three staves are for piano accompaniment: Right Hand (RH), Left Hand (LH), and a third staff (likely for a second piano part or a different instrument). The final two staves are for a basso continuo or a second vocal part. The music is in 3/4 time and features various musical notations including notes, rests, and dynamic markings. The lyrics 'Buenos dias juntos de la ore' are written below the piano accompaniment staves.

Sib
mi b
Sib.
B.
RH
LH
B.
B.
Buenos dias juntos de la ore

A handwritten musical score on aged, yellowed paper. The score is written in dark ink and consists of several staves. The top staff features a melody with various note values and rests. Below it, there are staves with lyrics in Spanish. The lyrics are written in a cursive hand and include phrases such as "a esaprenda de tu amor", "tu vuscasas a tu hijo", "mi sa lud vusca se", and "tu vuscasas a tu". There are also staves with musical notation that appear to be accompaniment or a second part of the melody. The paper shows signs of age, including discoloration and some wear along the edges.

Handwritten musical score on ten staves. The top two staves contain complex musical notation with various notes, rests, and dynamic markings. The middle two staves feature a series of repeated rhythmic patterns, each marked with a slur and a fermata. The bottom two staves contain a vocal line with lyrics in Spanish and a bass line with simple notes.

Lyrics: *mi go misaluduscane go que to del mundo sepiende si sepiende el teden to*

Handwritten musical score on page 11. The page contains five systems of music, each with a vocal line (top staff) and a piano accompaniment (bottom staff). The lyrics are written in Spanish and are as follows:

Buquemos juntos oh Madre
a esa prenda de tu amor
tu buscaras a tu hijo
misalud buscase

que todo el mundo se pende si se pende el Redentor
el pre — den —

All.^o

for

Pre-

D. C. al Coro.

di 'Dolor Maestro.

1.º Solo Maestros.

seco

Solo.

Ayuntamiento de Madrid

f *V*

Pinto

Ago viado con la carga de la humana redencion mucho pesan en sus

Pinto

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The score is organized into two systems of five staves each. The bottom system includes lyrics in Spanish.

hombres culpas de la creación

a gu de morte a lle van la madre mia entre los

dos

A go viado con la can ga de la humana Redencion muchos pesan en sus

Pinto

Ayuntamiento de Madrid

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Spanish. The score is organized into two systems, each with six measures. The notation includes various musical symbols such as notes, rests, and accidentals. The lyrics are written in a cursive script below the staves.

hombrasculpas de la cseacion aya de moste a llevarla Madre mia entre los dos Madre

100

also

Handwritten musical score for "Ave Maria" in G major, Op. 82, No. 6 by Franz Schubert. The score is written on ten staves. The first system contains five staves, and the second system contains five staves. The music is in 3/4 time and features a melody in the upper staves and a bass line in the lower staves. The lyrics "Ave Maria" are written below the first staff of the second system.

mia Maone mia Maone mia entee los dos Maone mia entee los dos.

Re-

5º Dolor And.^{te}

Handwritten musical score for '5º Dolor And.te'. The score is written on 18 staves, organized into three systems of six staves each. The notation includes various musical symbols such as clefs, time signatures (3/4), notes, rests, and dynamic markings like 'Pia.' and 'cresc.'. The manuscript is written in brown ink on aged paper. The first system contains mostly rests, with some notes appearing in the second and third measures. The second system features more active notation, including a 'Pia.' marking and a 'cresc.' marking. The third system continues the musical development with various note values and rests. The score is a single-page manuscript, likely a composer's sketch or a working draft.

Handwritten musical score on seven staves. The top staff contains a melodic line with various notes and rests. The second staff has a similar melodic line. The third and fourth staves contain chords and are marked "Pinto". The fifth staff has a melodic line with "arco" markings. The sixth staff contains a melodic line with "arco" markings. The seventh staff contains a melodic line with "arco" markings. The bottom staff contains a melodic line with "arco" markings. The lyrics "Va mos Ma ore pues la vi da en rojo andal braso a in" are written below the sixth staff.

Pinto

Ayuntamiento de Madrid

arco

Handwritten musical score on ten staves, featuring various musical notations including notes, rests, and clefs. The score is divided into two main sections by a double bar line.

Top Section:

- Staff 1: Melodic line with notes and rests.
- Staff 2: Melodic line with notes and rests.
- Staff 3: Melodic line with notes and rests.
- Staff 4: Melodic line with notes and rests.
- Staff 5: Melodic line with notes and rests.
- Staff 6: Melodic line with notes and rests.

Bottom Section:

- Staff 7: Melodic line with notes and rests.
- Staff 8: Melodic line with notes and rests.
- Staff 9: Melodic line with notes and rests.
- Staff 10: Melodic line with notes and rests.

Lyrics:

pulso de una clamarada del Pretoriano feroz

Va mos Madre Va mos Madre tua

extraña le la he i da go a be be mi sal va cion

va mos Ma dre

va mos Ma dre

va mos Ma dre

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in Spanish. The lyrics are: *Vamos Madre tu a estas horas le la herida yo a beba mi sal va cion mi sal va cion*. The notation includes various musical symbols, clefs, and accidentals, typical of a handwritten manuscript.

Handwritten musical score on 18 staves. The score is divided into two main sections by a double bar line. The first section is marked *Morendo.* and the second section is marked *All.* The notation includes various musical symbols such as notes, rests, and dynamic markings. The bottom staff contains the lyrics "Mi sal va cion." and "Re-".

*D. e al
Coro.*

6º Dolor. And.^{te}

Handwritten musical score for "6º Dolor. And.^{te}". The score is written on ten staves. The first four staves are for vocal parts: Soprano (Sib.), Alto (Mit.), Tenor (Sib.), and Bass (Sib.). The next four staves are for piano accompaniment: Right Hand (Rd.) and Left Hand (Ld.). The final two staves are for a vocal line with lyrics. The key signature is one flat (Bb) and the time signature is 6/8. The tempo is marked "And.^{te}". The lyrics are written in Spanish: "Ay Ma ore que a compaunt eno quedo en este dolor porque".

Sib. $\text{Sib. } \frac{6}{8}$

Mit. $\text{Mit. } \frac{6}{8}$

Sib. $\text{Sib. } \frac{6}{8}$

Rd. $\text{Rd. } \frac{6}{8}$

Ld. $\text{Ld. } \frac{6}{8}$

Sordina.

ppp.

Ay Ma ore que a compaunt eno quedo en este dolor porque

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The text is written in Spanish, appearing to be a religious or liturgical piece. The manuscript is signed "Ayuntamiento de Madrid" at the bottom right.

fula muestre a braceda de halla la vida que es la muestre de tu hijo de mi alma salvacion

Ayuntamiento de Madrid

Handwritten musical notation for the first system, featuring three staves. The top staff contains a series of notes and rests, including a triplet of eighth notes. The middle staff continues the melody with similar notation. The bottom staff provides a harmonic accompaniment with chords and single notes.

Three empty musical staves, likely intended for a second vocal part or additional instruments.

Handwritten musical notation for the second system, featuring three staves. The notation includes various musical symbols such as notes, rests, and bar lines, continuing the composition.

Handwritten musical notation for the third system, featuring three staves. The notation includes various musical symbols such as notes, rests, and bar lines, continuing the composition.

Handwritten musical notation for the fourth system, featuring three staves. The notation includes various musical symbols such as notes, rests, and bar lines, continuing the composition.

yo que es la muerte de tu hijo de mi alma sal vacion de mi alma sal vacion Sal va

All.

con Salvacion.

*De
al
Coro.
pre-*

6^o Dolore. And.^{te}

Handwritten musical score for a piece titled "6^o Dolore. And.^{te}". The score is written on ten staves, organized into two systems of five staves each. The notation includes various musical symbols such as clefs (soprano, alto, tenor, and bass), key signatures (one flat), time signatures (3/4), and notes (quarter, eighth, and sixteenth notes, as well as rests). The first system features vocal parts with lyrics written below the notes. The second system includes instrumental parts, with a section marked "divisi" (divided) for the upper voices. The manuscript is written in dark ink on aged, slightly yellowed paper.

A handwritten musical score on aged, yellowed paper. The score consists of several staves. The top two staves contain a melody with various note values and rests. Below these are four empty staves. The next staff contains a melody, and below it are two staves with rhythmic notation consisting of vertical lines and the word "titi" written vertically. The bottom staff contains a line of lyrics in Spanish, written in a cursive hand. The paper shows signs of age, including discoloration and some wear along the edges.

Handwritten musical score on aged paper. The score consists of several staves. The top two staves contain a melody with various note values and rests. Below these are four empty staves. The next staff contains a melody, and below it are two staves with rhythmic notation consisting of vertical lines and the word "titi" written vertically. The bottom staff contains a line of lyrics in Spanish, written in a cursive hand.

Ayuntamiento de Madrid

Handwritten musical score on aged paper. The score is written on multiple staves. The top system contains vocal and piano parts. The middle system features a vocal line with the word "toto" repeated and a piano accompaniment. The bottom system includes a vocal line with lyrics and a piano accompaniment. The lyrics are in Spanish and appear to be a song about life and death.

Handwritten lyrics in Spanish:

hallo la vida yo por que tu lamentas de donde hallo la vida yo por que tu lamentas de donde

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written below the staves.

riten *po w mas*

hallo la vi da yo por que tu la muer te abra ra don de hallo la vi da yo

Ay Madre madre que a com pa ña te que a com pa

Handwritten musical score on page 23. The score consists of multiple staves. The top system includes a vocal line and several accompaniment staves. The lyrics are written in Spanish and are partially obscured by the musical notation. The bottom system features a vocal line with lyrics and a piano accompaniment line.

Lyrics (from left to right):

muerto *no puedo* *en este dolor porque tu la muerta a donde he hallado la vida la vi da*

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. The bottom staff contains the following lyrics in Spanish:

40 por que tu lamenta abnara donde halla la vida yo
la vi da yo la vi da yo - - -

The word *Recite* is written at the bottom right of the page.

Handwritten musical score for a 11th variation, marked "Dolce And.^{te}". The score is written on 18 staves, organized into three systems of six staves each. The notation includes various musical symbols such as notes, rests, beams, and slurs. The first system (staves 1-6) features a complex arrangement of notes and rests. The second system (staves 7-12) continues the melodic and harmonic development. The third system (staves 13-18) includes a section with repeated notes and a final line of music.

Para encontrarse al

Handwritten musical score on ten staves, featuring various musical notations including notes, rests, and bar lines. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are written in Spanish and Latin, interspersed with the musical notation.

Lyrics (Spanish):

cabo nos se para a guia los dos

es ta tumba soli takia

es ta tumba soli takia que atugera se ceso

Presute alejar del

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written in Spanish below the staves.

8a

Menos Tiempo.

ppp

meno

Pinto

Pinto

Pinto

para encontrarnos

para encontrarnos al cabo

hombre mientras yo me acerco a Dios para encontrarnos al cabo nos separa aquí los dos

estátumbasolo

Pinto

apretando.

1º Tempo.

tania esta tumba solitaria que a tupe se cessa que a tupe san

Handwritten musical score on page 26. The score includes vocal staves with lyrics and piano accompaniment. The lyrics are: *se cer-ro / pues te aleja del invierno / mientras / yo me acerco a Dios / pues*. The piano part features a rhythmic accompaniment with slurs and accents. The score is written in a single system across seven measures.

Adagio.

1^o Tempo.

All.

tu te alejas del hombre mientras yo me acerco a Dios.

Re-

Ayuntamiento de Madrid

Septenario a los Dolores de la Virgen por Espino.

F. J. P. L.

1^o Solo *Dolor. Mod. to* *9* *Duo.*

He me a - qui Ma - dre que
 ven - go a com - pan - ña tu aflic - cion y con llanto pe - ni -
 tente a en - dul - zar del Cora - con la a - man - ga y pro - fun - da
 lla - ga que le a - bri - ra Si me - on la a - man - ga y pro - fun - da
 lla - ga que le a - bri - ra Si me - on la a - man - ga y pro - fun - da
 lla - ga que le a - bri - ra Si me - on que le a - bri - ra Si me -
 on que le a - bri - ra Si me - on Si me - on *Allo* Re
Coro ci - be Ma - dre los co - tos del con - tai - to pe - ca -
 dor que vie - ne a re - su - gir tu llanto con so - la tu do -

lon Re—ci be los vo tos del con tri to pe ca—don del con
tri to pe ca—don que viene a jugar tu llanto. ya
coursa la tu do lon ya coursa la tu do lon ya
coursa la tu do lon tu do lon tu do lon tu do—
lon tu do lon.

2.º Dolce Largo. *3.º* *4.º* *5.º* *6.º* *7.º* *8.º* *9.º* *10.º* *11.º* *12.º* *13.º* *14.º* *15.º* *16.º* *17.º* *18.º* *19.º* *20.º* *21.º* *22.º* *23.º* *24.º* *25.º* *26.º* *27.º* *28.º* *29.º* *30.º* *31.º* *32.º* *33.º* *34.º* *35.º* *36.º* *37.º* *38.º* *39.º* *40.º* *41.º* *42.º* *43.º* *44.º* *45.º* *46.º* *47.º* *48.º* *49.º* *50.º* *51.º* *52.º* *53.º* *54.º* *55.º* *56.º* *57.º* *58.º* *59.º* *60.º* *61.º* *62.º* *63.º* *64.º* *65.º* *66.º* *67.º* *68.º* *69.º* *70.º* *71.º* *72.º* *73.º* *74.º* *75.º* *76.º* *77.º* *78.º* *79.º* *80.º* *81.º* *82.º* *83.º* *84.º* *85.º* *86.º* *87.º* *88.º* *89.º* *90.º* *91.º* *92.º* *93.º* *94.º* *95.º* *96.º* *97.º* *98.º* *99.º* *100.º* *101.º* *102.º* *103.º* *104.º* *105.º* *106.º* *107.º* *108.º* *109.º* *110.º* *111.º* *112.º* *113.º* *114.º* *115.º* *116.º* *117.º* *118.º* *119.º* *120.º* *121.º* *122.º* *123.º* *124.º* *125.º* *126.º* *127.º* *128.º* *129.º* *130.º* *131.º* *132.º* *133.º* *134.º* *135.º* *136.º* *137.º* *138.º* *139.º* *140.º* *141.º* *142.º* *143.º* *144.º* *145.º* *146.º* *147.º* *148.º* *149.º* *150.º* *151.º* *152.º* *153.º* *154.º* *155.º* *156.º* *157.º* *158.º* *159.º* *160.º* *161.º* *162.º* *163.º* *164.º* *165.º* *166.º* *167.º* *168.º* *169.º* *170.º* *171.º* *172.º* *173.º* *174.º* *175.º* *176.º* *177.º* *178.º* *179.º* *180.º* *181.º* *182.º* *183.º* *184.º* *185.º* *186.º* *187.º* *188.º* *189.º* *190.º* *191.º* *192.º* *193.º* *194.º* *195.º* *196.º* *197.º* *198.º* *199.º* *200.º* *201.º* *202.º* *203.º* *204.º* *205.º* *206.º* *207.º* *208.º* *209.º* *210.º* *211.º* *212.º* *213.º* *214.º* *215.º* *216.º* *217.º* *218.º* *219.º* *220.º* *221.º* *222.º* *223.º* *224.º* *225.º* *226.º* *227.º* *228.º* *229.º* *230.º* *231.º* *232.º* *233.º* *234.º* *235.º* *236.º* *237.º* *238.º* *239.º* *240.º* *241.º* *242.º* *243.º* *244.º* *245.º* *246.º* *247.º* *248.º* *249.º* *250.º* *251.º* *252.º* *253.º* *254.º* *255.º* *256.º* *257.º* *258.º* *259.º* *260.º* *261.º* *262.º* *263.º* *264.º* *265.º* *266.º* *267.º* *268.º* *269.º* *270.º* *271.º* *272.º* *273.º* *274.º* *275.º* *276.º* *277.º* *278.º* *279.º* *280.º* *281.º* *282.º* *283.º* *284.º* *285.º* *286.º* *287.º* *288.º* *289.º* *290.º* *291.º* *292.º* *293.º* *294.º* *295.º* *296.º* *297.º* *298.º* *299.º* *300.º* *301.º* *302.º* *303.º* *304.º* *305.º* *306.º* *307.º* *308.º* *309.º* *310.º* *311.º* *312.º* *313.º* *314.º* *315.º* *316.º* *317.º* *318.º* *319.º* *320.º* *321.º* *322.º* *323.º* *324.º* *325.º* *326.º* *327.º* *328.º* *329.º* *330.º* *331.º* *332.º* *333.º* *334.º* *335.º* *336.º* *337.º* *338.º* *339.º* *340.º* *341.º* *342.º* *343.º* *344.º* *345.º* *346.º* *347.º* *348.º* *349.º* *350.º* *351.º* *352.º* *353.º* *354.º* *355.º* *356.º* *357.º* *358.º* *359.º* *360.º* *361.º* *362.º* *363.º* *364.º* *365.º* *366.º* *367.º* *368.º* *369.º* *370.º* *371.º* *372.º* *373.º* *374.º* *375.º* *376.º* *377.º* *378.º* *379.º* *380.º* *381.º* *382.º* *383.º* *384.º* *385.º* *386.º* *387.º* *388.º* *389.º* *390.º* *391.º* *392.º* *393.º* *394.º* *395.º* *396.º* *397.º* *398.º* *399.º* *400.º* *401.º* *402.º* *403.º* *404.º* *405.º* *406.º* *407.º* *408.º* *409.º* *410.º* *411.º* *412.º* *413.º* *414.º* *415.º* *416.º* *417.º* *418.º* *419.º* *420.º* *421.º* *422.º* *423.º* *424.º* *425.º* *426.º* *427.º* *428.º* *429.º* *430.º* *431.º* *432.º* *433.º* *434.º* *435.º* *436.º* *437.º* *438.º* *439.º* *440.º* *441.º* *442.º* *443.º* *444.º* *445.º* *446.º* *447.º* *448.º* *449.º* *450.º* *451.º* *452.º* *453.º* *454.º* *455.º* *456.º* *457.º* *458.º* *459.º* *460.º* *461.º* *462.º* *463.º* *464.º* *465.º* *466.º* *467.º* *468.º* *469.º* *470.º* *471.º* *472.º* *473.º* *474.º* *475.º* *476.º* *477.º* *478.º* *479.º* *480.º* *481.º* *482.º* *483.º* *484.º* *485.º* *486.º* *487.º* *488.º* *489.º* *490.º* *491.º* *492.º* *493.º* *494.º* *495.º* *496.º* *497.º* *498.º* *499.º* *500.º* *501.º* *502.º* *503.º* *504.º* *505.º* *506.º* *507.º* *508.º* *509.º* *510.º* *511.º* *512.º* *513.º* *514.º* *515.º* *516.º* *517.º* *518.º* *519.º* *520.º* *521.º* *522.º* *523.º* *524.º* *525.º* *526.º* *527.º* *528.º* *529.º* *530.º* *531.º* *532.º* *533.º* *534.º* *535.º* *536.º* *537.º* *538.º* *539.º* *540.º* *541.º* *542.º* *543.º* *544.º* *545.º* *546.º* *547.º* *548.º* *549.º* *550.º* *551.º* *552.º* *553.º* *554.º* *555.º* *556.º* *557.º* *558.º* *559.º* *560.º* *561.º* *562.º* *563.º* *564.º* *565.º* *566.º* *567.º* *568.º* *569.º* *570.º* *571.º* *572.º* *573.º* *574.º* *575.º* *576.º* *577.º* *578.º* *579.º* *580.º* *581.º* *582.º* *583.º* *584.º* *585.º* *586.º* *587.º* *588.º* *589.º* *590.º* *591.º* *592.º* *593.º* *594.º* *595.º* *596.º* *597.º* *598.º* *599.º* *600.º* *601.º* *602.º* *603.º* *604.º* *605.º* *606.º* *607.º* *608.º* *609.º* *610.º* *611.º* *612.º* *613.º* *614.º* *615.º* *616.º* *617.º* *618.º* *619.º* *620.º* *621.º* *622.º* *623.º* *624.º* *625.º* *626.º* *627.º* *628.º* *629.º* *630.º* *631.º* *632.º* *633.º* *634.º* *635.º* *636.º* *637.º* *638.º* *639.º* *640.º* *641.º* *642.º* *643.º* *644.º* *645.º* *646.º* *647.º* *648.º* *649.º* *650.º* *651.º* *652.º* *653.º* *654.º* *655.º* *656.º* *657.º* *658.º* *659.º* *660.º* *661.º* *662.º* *663.º* *664.º* *665.º* *666.º* *667.º* *668.º* *669.º* *670.º* *671.º* *672.º* *673.º* *674.º* *675.º* *676.º* *677.º* *678.º* *679.º* *680.º* *681.º* *682.º* *683.º* *684.º* *685.º* *686.º* *687.º* *688.º* *689.º* *690.º* *691.º* *692.º* *693.º* *694.º* *695.º* *696.º* *697.º* *698.º* *699.º* *700.º* *701.º* *702.º* *703.º* *704.º* *705.º* *706.º* *707.º* *708.º* *709.º* *710.º* *711.º* *712.º* *713.º* *714.º* *715.º* *716.º* *717.º* *718.º* *719.º* *720.º* *721.º* *722.º* *723.º* *724.º* *725.º* *726.º* *727.º* *728.º* *729.º* *730.º* *731.º* *732.º* *733.º* *734.º* *735.º* *736.º* *737.º* *738.º* *739.º* *740.º* *741.º* *742.º* *743.º* *744.º* *745.º* *746.º* *747.º* *748.º* *749.º* *750.º* *751.º* *752.º* *753.º* *754.º* *755.º* *756.º* *757.º* *758.º* *759.º* *760.º* *761.º* *762.º* *763.º* *764.º* *765.º* *766.º* *767.º* *768.º* *769.º* *770.º* *771.º* *772.º* *773.º* *774.º* *775.º* *776.º* *777.º* *778.º* *779.º* *780.º* *781.º* *782.º* *783.º* *784.º* *785.º* *786.º* *787.º* *788.º* *789.º* *790.º* *791.º* *792.º* *793.º* *794.º* *795.º* *796.º* *797.º* *798.º* *799.º* *800.º* *801.º* *802.º* *803.º* *804.º* *805.º* *806.º* *807.º* *808.º* *809.º* *810.º* *811.º* *812.º* *813.º* *814.º* *815.º* *816.º* *817.º* *818.º* *819.º* *820.º* *821.º* *822.º* *823.º* *824.º* *825.º* *826.º* *827.º* *828.º* *829.º* *830.º* *831.º* *832.º* *833.º* *834.º* *835.º* *836.º* *837.º* *838.º* *839.º* *840.º* *841.º* *842.º* *843.º* *844.º* *845.º* *846.º* *847.º* *848.º* *849.º* *850.º* *851.º* *852.º* *853.º* *854.º* *855.º* *856.º* *857.º* *858.º* *859.º* *860.º* *861.º* *862.º* *863.º* *864.º* *865.º* *866.º* *867.º* *868.º* *869.º* *870.º* *871.º* *872.º* *873.º* *874.º* *875.º* *876.º* *877.º* *878.º* *879.º* *880.º* *881.º* *882.º* *883.º* *884.º* *885.º* *886.º* *887.º* *888.º* *889.º* *890.º* *891.º* *892.º* *893.º* *894.º* *895.º* *896.º* *897.º* *898.º* *899.º* *900.º* *901.º* *902.º* *903.º* *904.º* *905.º* *906.º* *907.º* *908.º* *909.º* *910.º* *911.º* *912.º* *913.º* *914.º* *915.º* *916.º* *917.º* *918.º* *919.º* *920.º* *921.º* *922.º* *923.º* *924.º* *925.º* *926.º* *927.º* *928.º* *929.º* *930.º* *931.º* *932.º* *933.º* *934.º* *935.º* *936.º* *937.º* *938.º* *939.º* *940.º* *941.º* *942.º* *943.º* *944.º* *945.º* *946.º* *947.º* *948.º* *949.º* *950.º* *951.º* *952.º* *953.º* *954.º* *955.º* *956.º* *957.º* *958.º* *959.º* *960.º* *961.º* *962.º* *963.º* *964.º* *965.º* *966.º* *967.º* *968.º* *969.º* *970.º* *971.º* *972.º* *973.º* *974.º* *975.º* *976.º* *977.º* *978.º* *979.º* *980.º* *981.º* *982.º* *983.º* *984.º* *985.º* *986.º* *987.º* *988.º* *989.º* *990.º* *991.º* *992.º* *993.º* *994.º* *995.º* *996.º* *997.º* *998.º* *999.º* *1000.º*

Busquemos juntos oh! Ma—dre
a esa prenda de tu amor tu busca ras a tu hi jo mi sa
mi busca re yo tu busca ras a tu hi—jo
mi sa mi busca re yo Ayuntamiento de Madrid se pier—de si se

pie de el Pre den son Busquemos juntos oh Ma dre
a esa prenda de tu amor tu buscaras a tu hi-jo mi sa
tud buscare yo que so- do el mundo se pie de *Allo*
pie de el Pre den son el Pre den son *Allo* *al coro*
1º Dolce *Maestoso* *Recibe*
2º Dolce *And.* *Recibe.*
3º Dolce *And.* *Recibe.*
vamos Ma dre va mos
Ma dre tu a res ta uian te la re i da yo a be be a mi sal va cion
va mos Ma dre va mos Ma dre tu a res ta uian te la re
ai da yo a be be a mi sal va cion mi sal va cion
mi sal va cion. *Allo* *al coro* *Recibe*

No viene a la última Casa el 6.º

6.º Dolor And. 3 solo

Ay Madre que acompañante no
puedo en este dolor por que tu la muerte abracas donde
hallo la vida yo que es la muerte de tu hijo de mi
alma salva-cion Ay Madre que a-
compañante no puedo en este dolor por que tu la muerte a-
bracas donde hallo la vida yo que es la muerte de tu
hijo de mi alma salva-cion de mi alma sal va-
cion sal va-cion sal va-cion. *Allegro Coro. Recibe.*

7.º Dolor And. 6

Para encontrarnos al cabo nos se-
para a qui a los dos Ayuntamiento de Madrid para que atrepa

sea se ces-so *pues te aleja del nombre*
 cuando yo me acerco a Dios *para encontrarnos nos se*
 para a *quia los dos* *menos* *esta tumba so-li-ta-ria*
esta tumba so-li-ta-ria *que aturdesan se ces*
so *que aturde-son* *se ces-so*
pues te aleja del nombre *cundo yo me acerco a*
 Dios *pues* *ante aleja del nombre cuando yo me acerco a*
1º tempo. *Dios.* *al Coro.* *Recibe.*

8^{ta}
al 6º Dolor.

6^o Solo.

Ma ore que acompaña nante no puedo en este do-lor por que tu la muerte a
braras donde hallo la vi da yo por que tu la muerte a
braras donde hallo la vi da yo por que tu la muerte a braras donde
hallo la vi da yo por que tu la muerte a braras donde
hallo la vi da yo Ay Ma oae Ma oae que acompaña
nante que acompaña nante no que do
en este do-lor por que tu la muerte a braras donde hallo la
vi da la vi da yo por que tu la muerte a braras donde hallo la vi da
yo la vi da yo la vi da yo

al Coro.

Amor

Septenario a los Dilectos de M. a. J. mas por Espino

Núm 686-1

1^a Solo
Dolor
No.

7

Duo.

He me a qui Ma dae que

Ven go a compaña tu a fli cion y con llanto Pe ri-

tente a endul asa del Co ra con la a mangaypus fun da

lla - ga que le a baiera Si me on la manga y pas fun da

lla ga que le a baiera Si me on la a mangaypus funda

lla ga que le a baiera Si me on que le a baiera Si me

on - que le a baiera Si me on Si me on

Pe

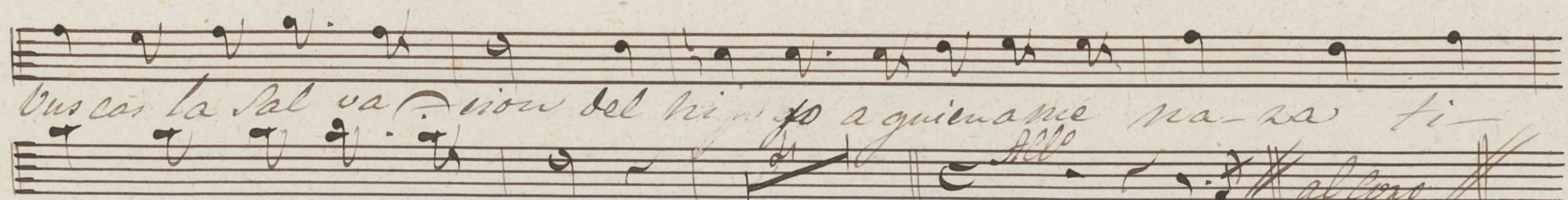
ci be Ma dae los cotos del cortito pe ca dor que

ciene a cruzar tu llanto ya con so les su do

Pe

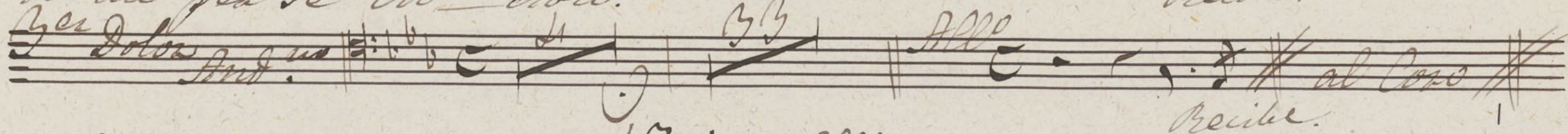
ci be los vo to del con tri to pe ca - dos del con tri to pe ca -
dos que viene a enju ga tu llan to ya con so laa tu do los ya
con so laa tu do - los ya con so laa tu do los tu do los
tu do los tu do los tu do los.

2º Dolor *Lento* *Solo*
Ven go a com pa ña te en era
triste pe re gi na - cion - por igu a dos Ca mi nos do
bus cas la sal va - cion del ni jo a quien a me na za ti sa na se re cu
cion Ven go a com pa ña te Ven go a com pa ña te do bus cas la sal va -
cion do bus cas la sal va - cion Ven go a com pa ña te en era
triste pe re gi na - cion por igu a dos Ca mi nos do



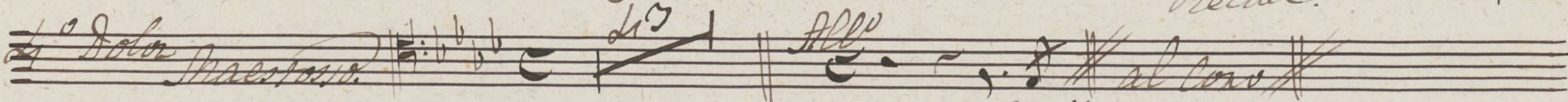
Busca la sal va cion del hijo a quien ame na ra ti

ra na sea se on cion.

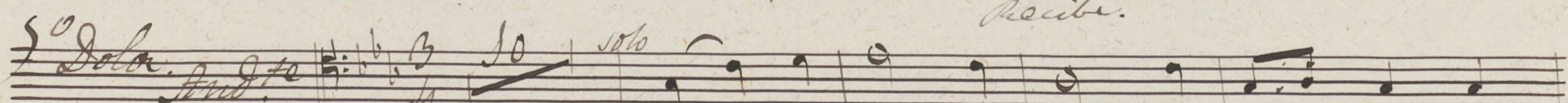


Ger Dolor

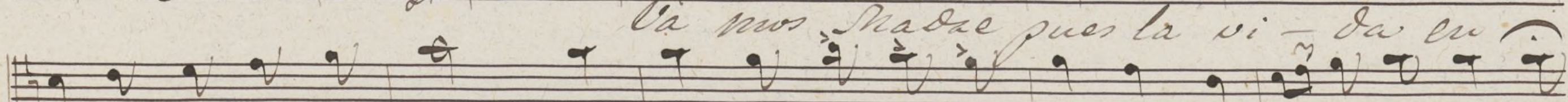
al Coro Recibe.



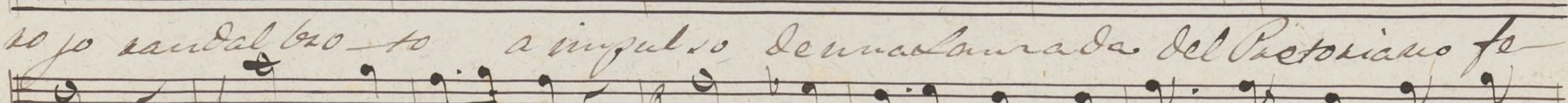
4º Dolor



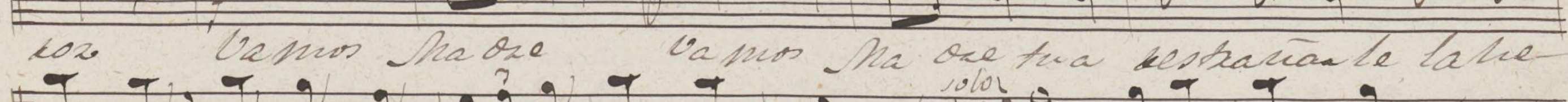
5º Dolor



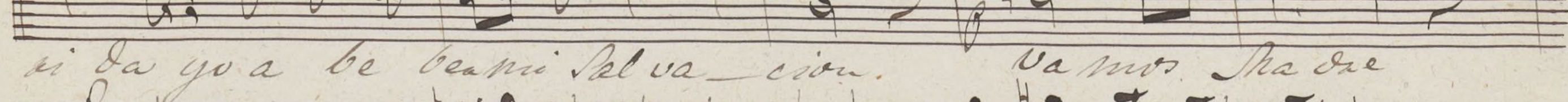
Va mos Ma dre pues la vi da en



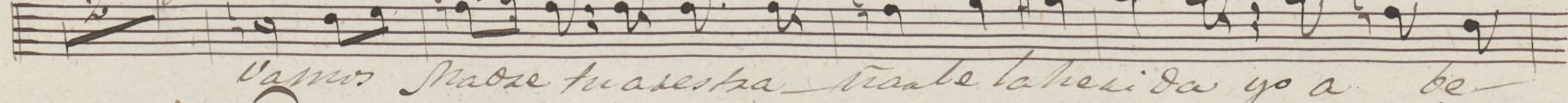
so jo san dal bro to a im pul so de una la mada del Pictoriano fe



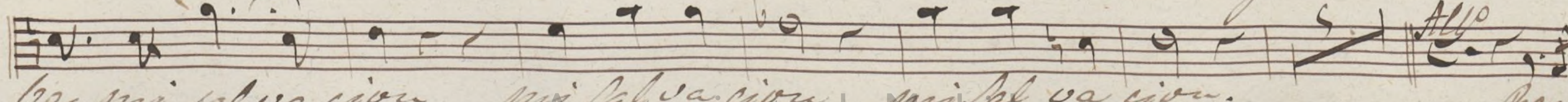
ros Va mos Ma dre Va mos Ma dre tu a res ta ran te la me



si da go a be be mi sal va cion. Va mos Ma dre



Va mos Ma dre tu a res ta ran te la me si da go a be



bea mi sal va cion mi sal va cion mi sal va cion.

al Coro Recibe.

6^o Dolo *And.^{te}* 6/8 *Allo* *al Coro*
Recibe.

7^o Dolo *And.^{te}* 6/8 *Allo* *al Coro*
Recibe.

Para encontrarnos al ca-bo nos se-
pa-ra a-gui-a los dos es-ta tumba so-li-ta-ria que a-tu-ge

sa-se ce-ra-ros pues fute a le-ja del hom-bre

cu-an-do yo me acer-co a Dios pa-ra en-con-trar-nos al ca-bo nos se-

pa-ra a-gui-a los dos *menos.* es-ta tumba so-li-ta-ria

es-ta tumba so-li-ta-ria que a-tu-ge-ra-se ce-ra-ros

que a-tu-ge sa-se ce-ra-ros pues fute a le-ja del hom-bre

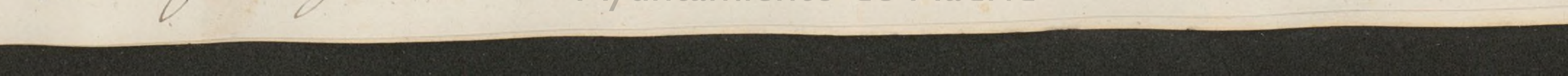
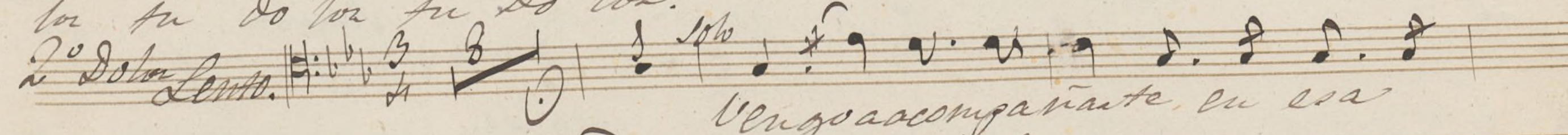
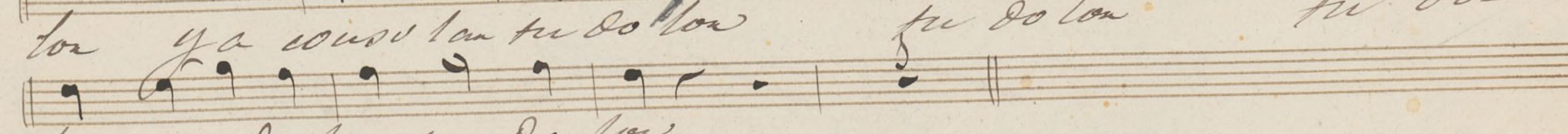
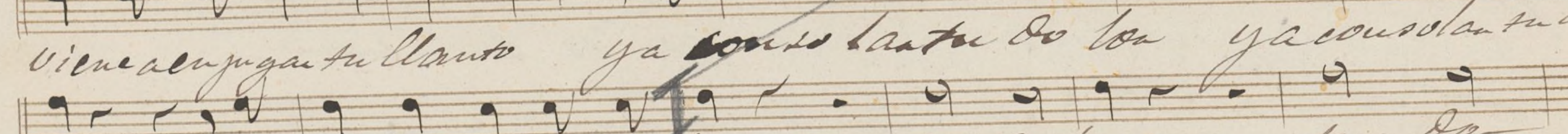
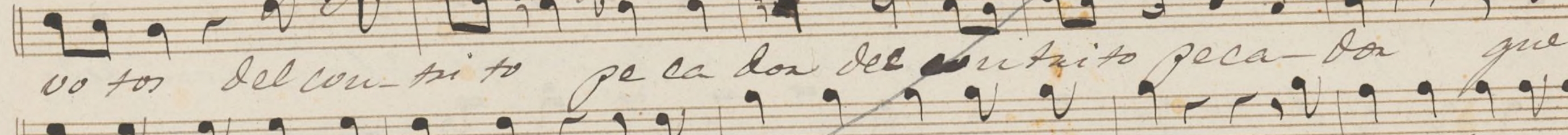
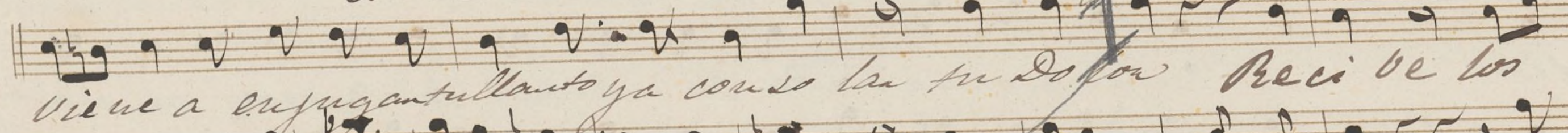
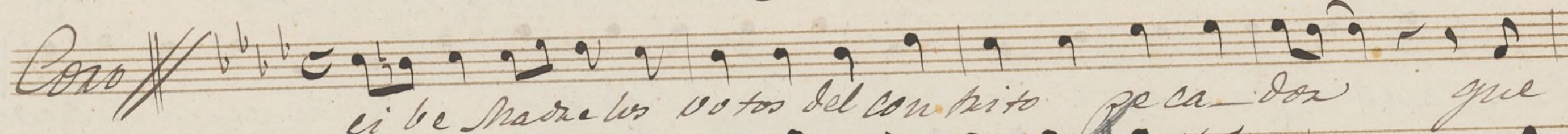
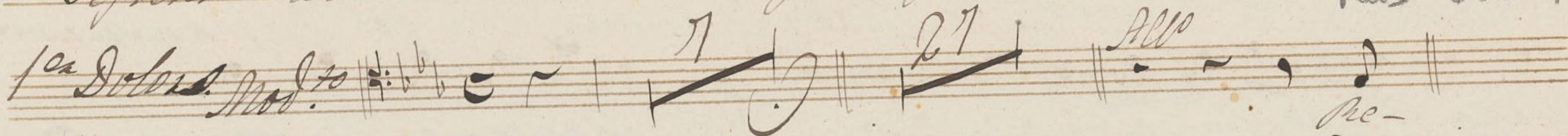
cu-an-do yo me acer-co a Dios *Adagio* *10^o tempo* *Allo* *al Coro*

hom-bre cu-an-do yo me acer-co a Dios *Recibe.*

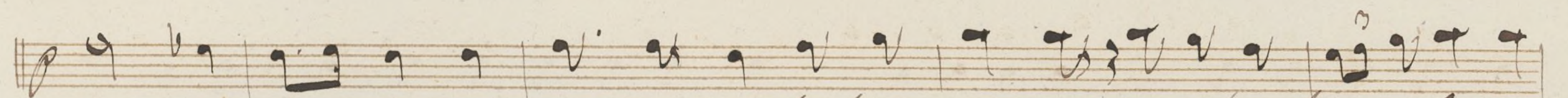
Amor?

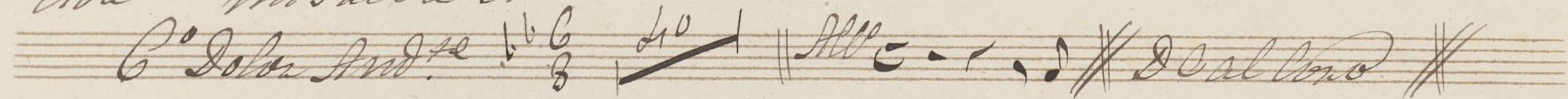
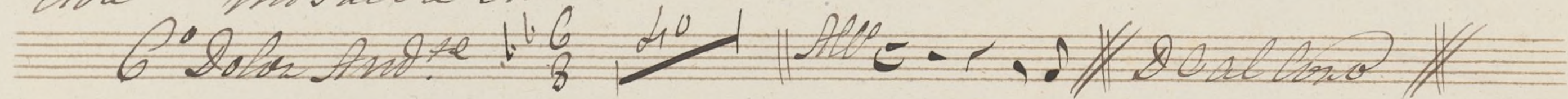
Mus 686-1

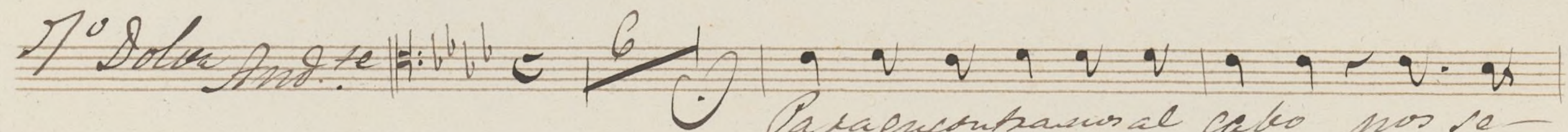
Septenario a los Dolores de M^a por Legido.



por igno- ra- dos Ca- mi- nos. Oo bus- ca- la Sal- va- cion del Ni- jo a quien ame-
 na- ra ti- sa na- pe- se en- cion. *Vengo a acompañarte*
Vengo a acompañarte Oo bus- ca- la Sal- va- cion Oo bus- ca- la Sal- va-
 cion *Vengo a acompañarte* en esa triste pen- sa- gria-
 cion por igno- ra- dos Ca- mi- nos Oo bus- ca- la Sal- va- cion del
 Ni- jo a quien ame- na- ra ti- sa na- pe- se en- cion
Al- l. D. C. al Coro


 Vámonos Ma o sea tu a sestra nãa le la he si da yo a be be mi Salva
 cion Vámonos Madre Vámonos Ma o sea tu a sestra
 nãa le la he si da yo a be be mi Salva cion mi sal va
 cion mi Salva cion.

6º Dolor And.te 
 All. 

7º Dolor And.te 
 Para en contrar al cabo nos se-

para a guia los dos es ta tumba so li ta sia que a tu pe-
 sa se coe-ro que tu te aleja del nombre

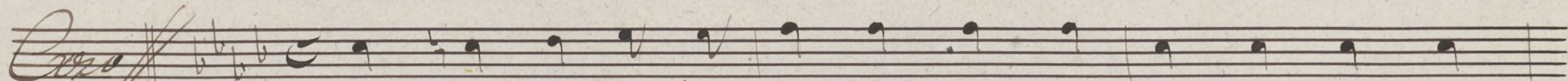
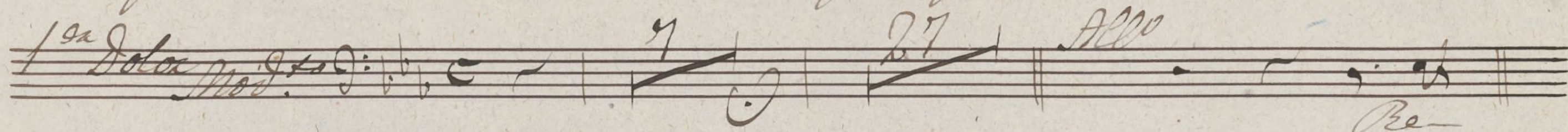
cuando yo me acerco a Dios para en contrar al cabo nos se-
 menos tiempo S. S.

para a guia los dos

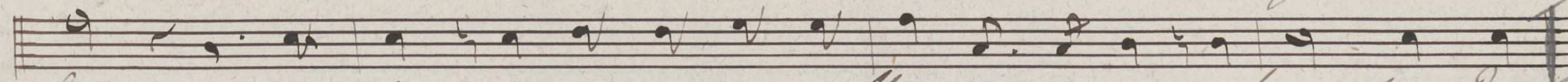
Es ta tumba so-li-ta-ria es ta tumba so-li-ta-ria
 que a tu pe sa- se ce- so que a tu pe sa- se ce-
 so pues tu te ale-ja- del hom-bre cuando yo me acer- co a
 Dios *Adagio* Dios *Allo* *D. C. al Coro* *Recite.*
 Dios pues tu te ale-ja- del hom-bre cuando yo me acer- co a Dios.

Bajo.

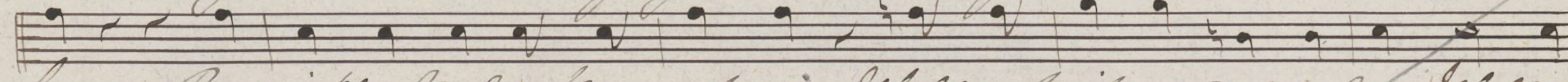
Septenario de los Dolores de N. S. J. M. por Espino.



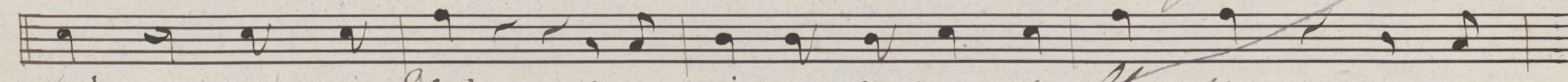
ci-be Ma-dre los vo-tos del con-tri-to pe-ca-



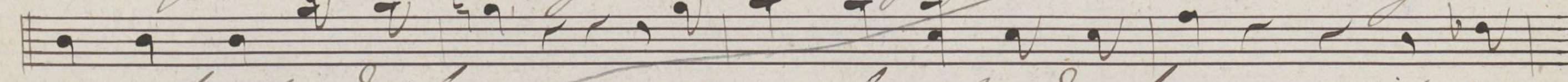
don que viene a enju-gar tu Man-toya con so-lan tu do-



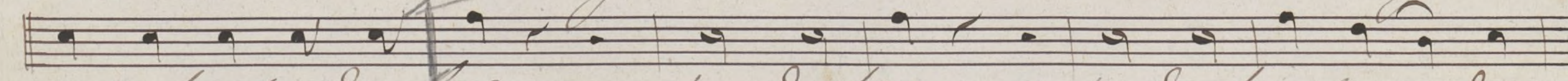
lon Re-ci-be Ma-dre los vo-tos del con-tri-to pe-ca-don del con-



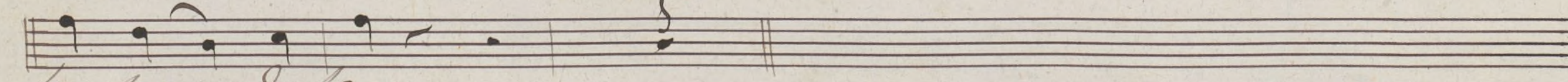
tri-to pe-ca-don que viene a enju-gar tu Man-to ya



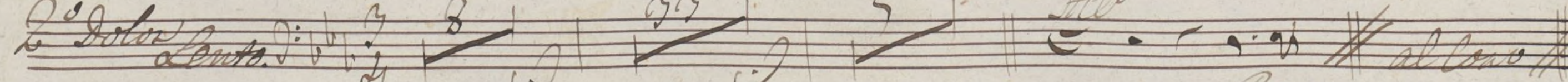
con so-lan tu do-lon ya con so-lan tu do-lon ya



con so-lan tu do-lon tu do-lon tu do-lon tu do-



lon tu do-lon.



3^{ra} Solo *And.* *Allegro* *al coro* *Recibe.*

4^{to} Solo *Maestoso.* *solo* *Allegro* *al coro* *Recibe.*

A go - via - do con la
ca - ga de la humana Reden - cion mucho pesan en sus
hombros culgas de la cae - a - cion ayn demonte a lle -
va - la Madre mia entre los dos *Allegro* *al coro* *Recibe.*

via do con la ca - ga de la humana Reden - cion mucho
pesan en sus hombros culgas de la cae - a - cion ayn
de monte a lle va la Madre mia entre los dos Madre
mia Madre mia Madre mia entre los dos Madre
mia entre los dos. *Allegro* *al coro* *Recibe.*

Ayuntamiento de Madrid

5^o Dolor *And. te* 3 10 9 *Amor* *Vamos Madre*

Vamos Madre tu a restre nante la he aida yo a be be mi sal va

cion *Vamos Madre* *Vamos Madre tu a restre*

nante la he aida yo a be be mi sal va cion *mi sal va*

cion *mi sal va cion.* *Allo* *al Coro*

Recibe.

6^o Dolor *And. te* 40 *Allo* *al Coro*

Recibe.

7^o Dolor *And. te* 6 *Para encontrarnos al cabo nos se*

para a qui a los dos *es ta tumba so li taia que a tu ge*

ser se ce a no *pues tute a le jar del hombre* *Allo*

cuando yo me acerco a Dios *para encontrarnos al cabo nos se*

meno

para a-gui a los dos es ta tumba so-li-ta-dia

es ta tumba so-li-ta-dia que a tu pe-sa se cer-ro

1º tempo

que a tu pe-sa se cer-ro

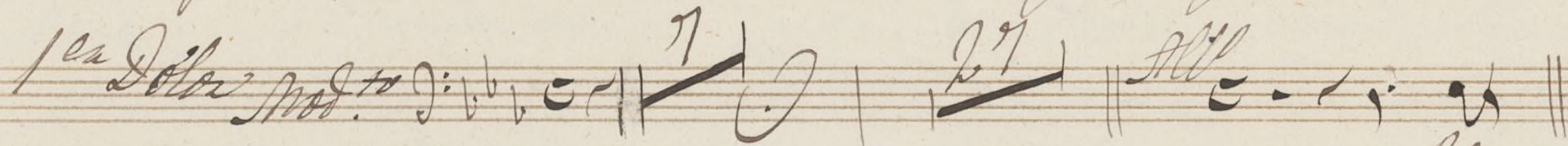
que tu te ale-jas del hombre cuando yo me acer-co a

Adagio

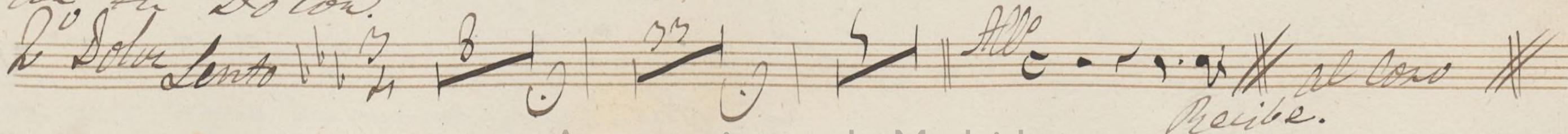
Dios que tu te ale-jas del hombre cuando yo me acer-co a

1º tempo

Dios. *Alto* *al Coro* *recibe*

Bajo 2.^oSeptenario a los Dolores de M^a J^{ma} por Espino.1^a Soler Mod.^{to} 

Coro  *ci be Maore los votos del contrito Pe ca don que*
viene a enjugar tu llanto ya con so lan tu do lon Pe
ci be Maore los votos del contrito pe ca don del con
tri to pe ca don que viene a enjugar tu llanto ya
con so lan tu do lon ya con so lan tu do lon ya
con so lan tu do lon tu do lon tu do lon tu do
lon tu do lon.

2^a Soler Lento  *al coro*
Recibe.

3^a Dolor And.^{te} *Allegro* *al Coro* *Recibe.*

4^a Dolor And.^{te} *Allegro* *al Coro* *Recibe.*

5^o Dolor And.^{te} *Allegro* *al Coro* *Recibe.*

Vamos Madre

Vamos Madre tua resplandeciente la herida yo a be

ben mi salvacion

Vamos Madre Vamos

Madre tua resplandeciente la herida yo a be ben mi salvacion

Allegro *al Coro* *Recibe.*

6^o Dolor And.^{te} *Allegro* *al Coro* *Recibe.*

7^o Dolor And.^{te} *Allegro* *al Coro* *Recibe.*

para a guialos dos es - ta tumba soli - taria que atuje
 ma se ces - so puestute alejar del hombre
 cuando yo me acerco a Dios para al con tramos al callo nos se
 para a guialos dos es ta tumba soli - taria
 es ta tumba soli - taria que atuje san se ces - so
 ro que atuje san se ces - so
 puestute alejar del hombre cuando yo me acerco a
 Dios pues tu te alejar del hombre cuando yo me acerco a
 Dios al Coro
 Recibe.

Adagio

Allo

al Coro



Violin 1^o

Septenario de los Dolores de N. S. J. por Aguirre.

Mus 686-1

1^{er} Dolor. *And.^{te}*

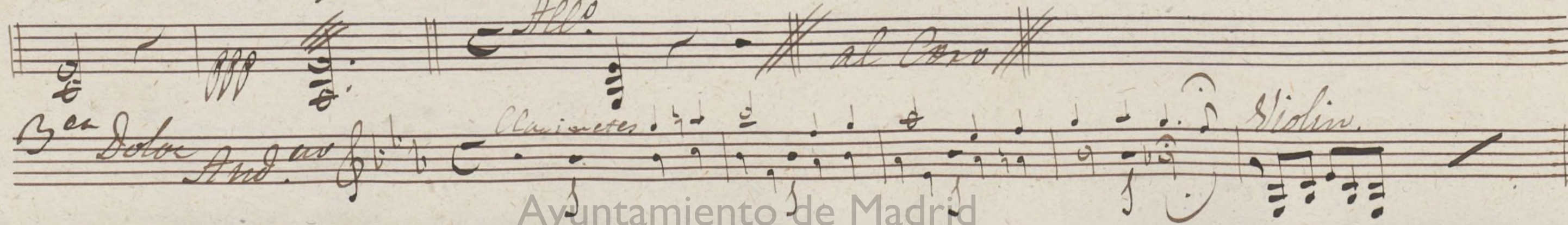
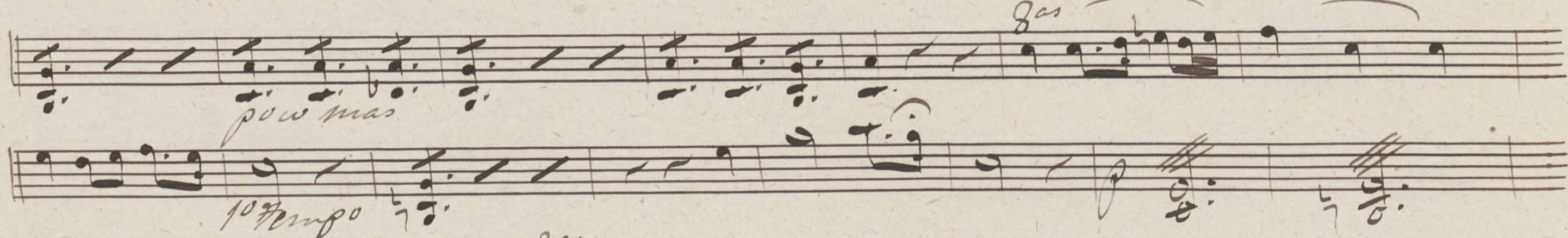
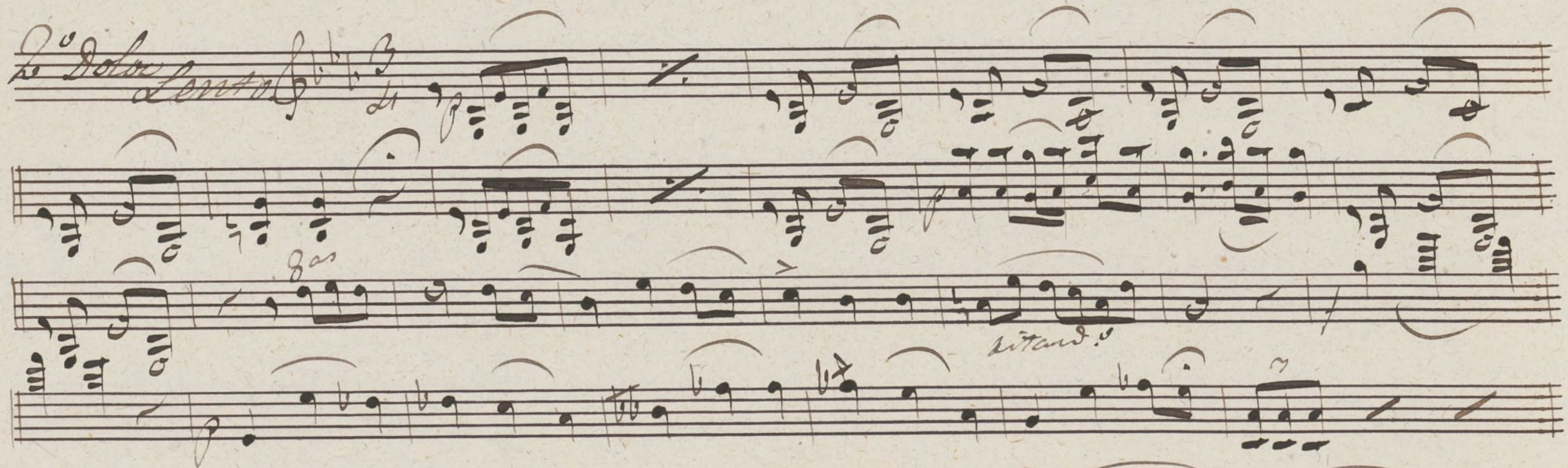
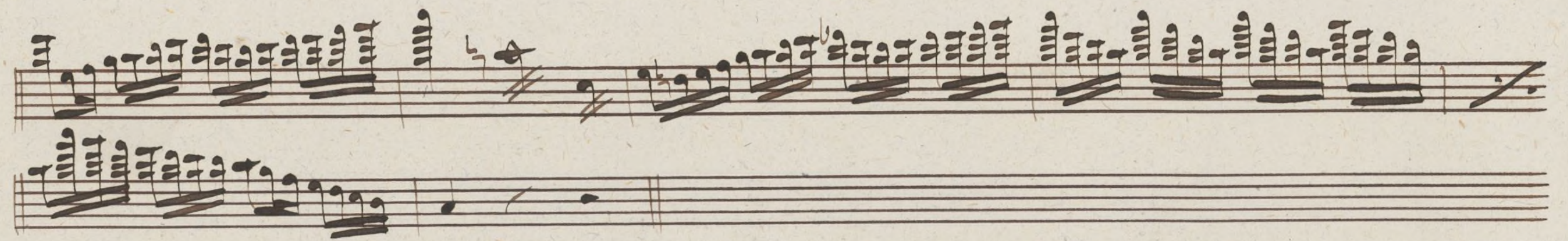
ritand.^o *poco mas*

Allegro *Coa 8a alt.*

poco *8a Divisi*

8a *loco*

V. S.

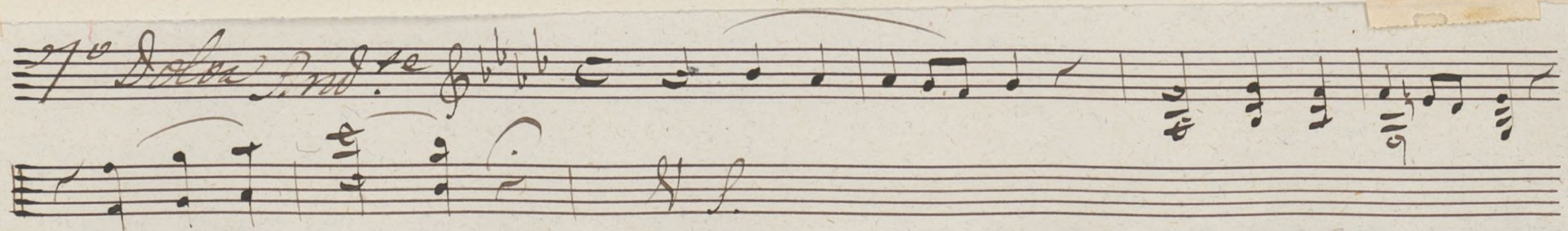
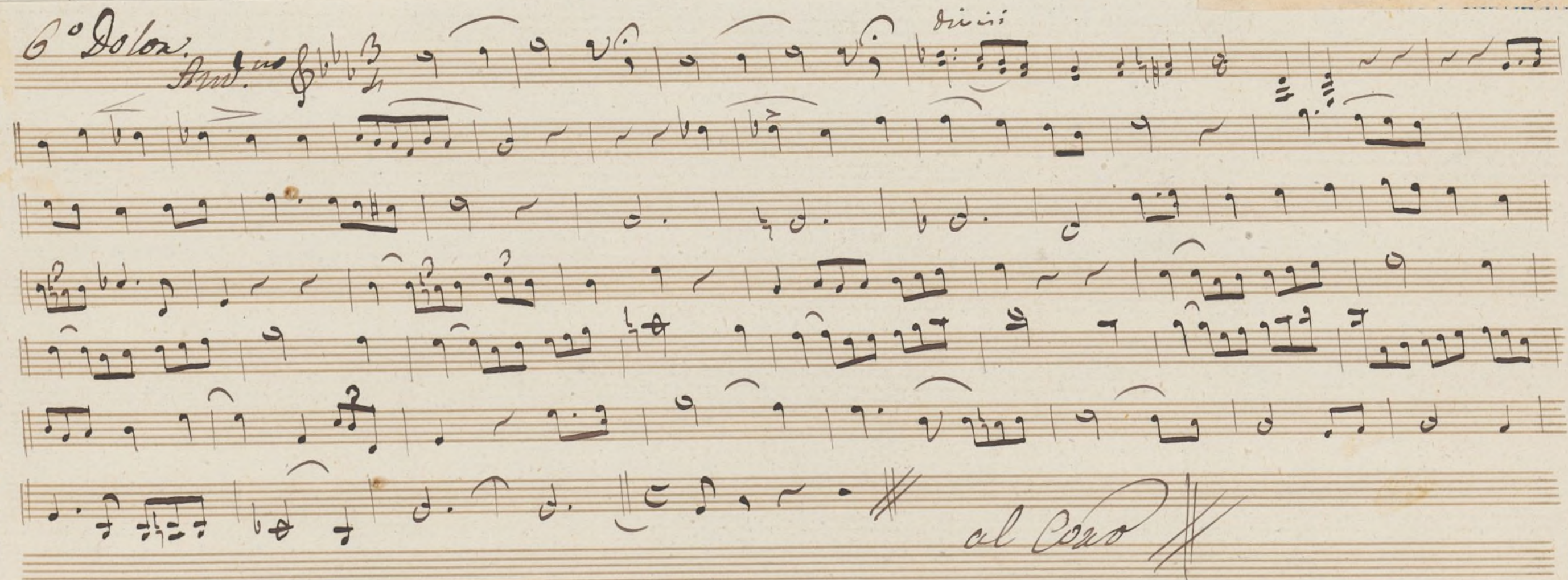
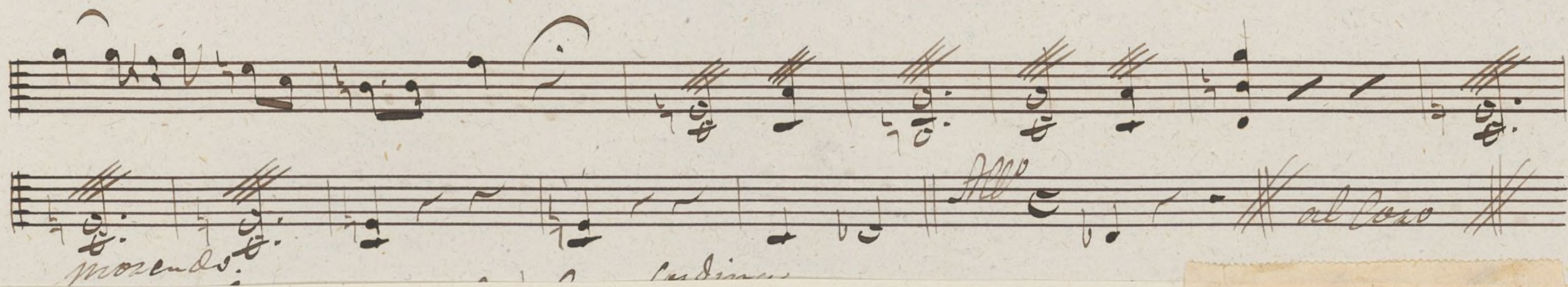


Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and slurs. The score is written in a historical style, likely from the 18th or 19th century. The notation includes various musical symbols such as notes, rests, and slurs. The score is written in a historical style, likely from the 18th or 19th century.

1^o Solo Maestro

All^o al Coro

Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and clefs. Handwritten annotations in brown ink are present, including "Dolce And.te" on the sixth staff, "Pizz." on the seventh and eighth staves, "arco" on the eighth and ninth staves, "Bas" on the eighth staff, and "Bas Divini" on the ninth staff. The score concludes with a double bar line on the tenth staff.



meno. Pinto

1º tempo

Adagio

1º tempo

Allegro

al coro.

Violin 2.^o

Septenario a los Dolores de N. S.ª por Leguina

Mus 686-1

Handwritten musical score for Violin 2, titled "Septenario a los Dolores de N. S.ª por Leguina". The score is written on ten staves. The first staff begins with the tempo marking "Allegro". The second staff has a tempo change to "And.^{te}". The third staff has a tempo change to "Allegro". The fourth staff has a tempo change to "And.^{te}". The fifth staff has a tempo change to "Allegro". The sixth staff has a tempo change to "And.^{te}". The seventh staff has a tempo change to "Allegro". The eighth staff has a tempo change to "And.^{te}". The ninth staff has a tempo change to "Allegro". The tenth staff has a tempo change to "And.^{te}". The score includes various musical notations such as notes, rests, and dynamic markings.

2.^o Dolor Lento.

riten.

poco più

Allegro al Coro

3.^o Dolor And. mos.

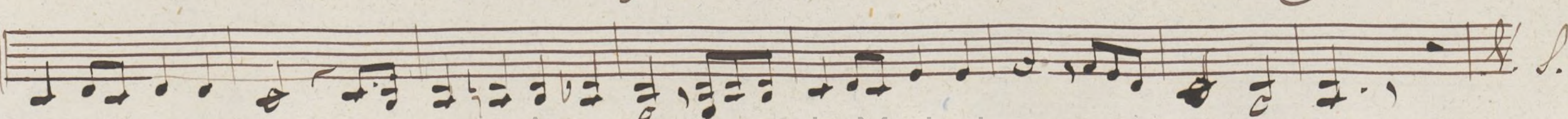
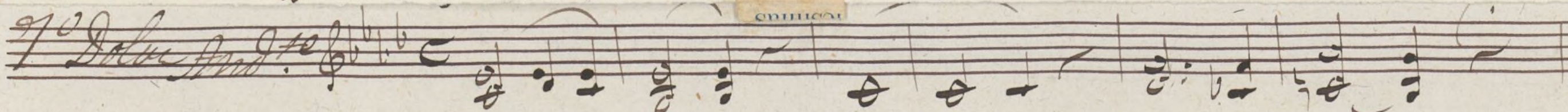
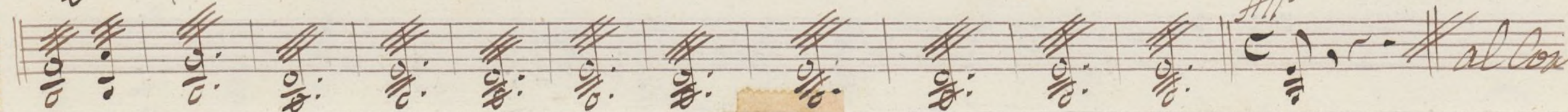
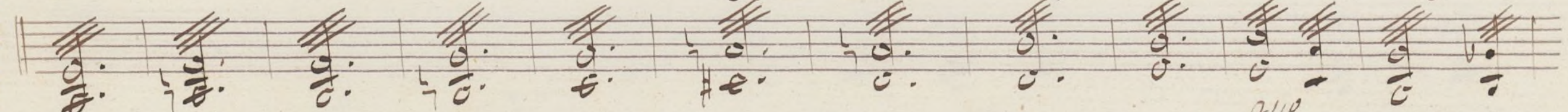
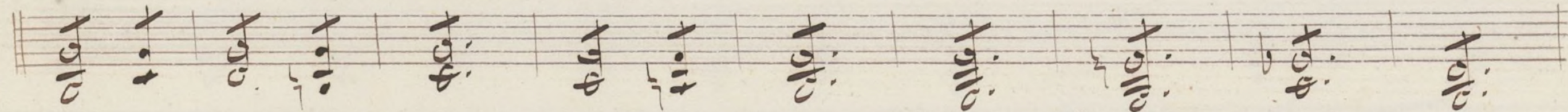
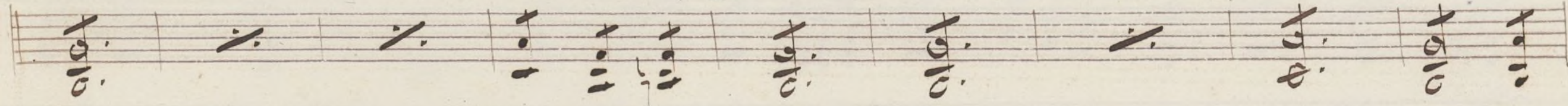
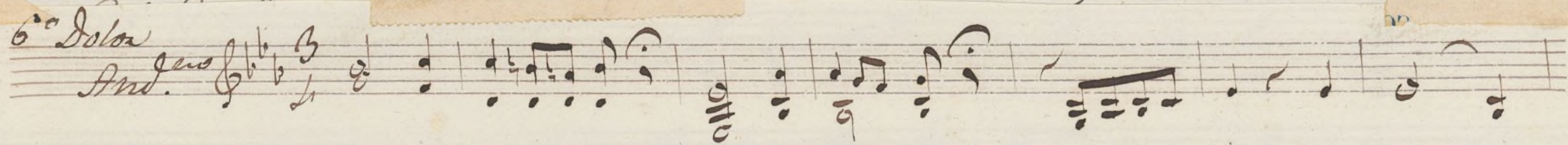
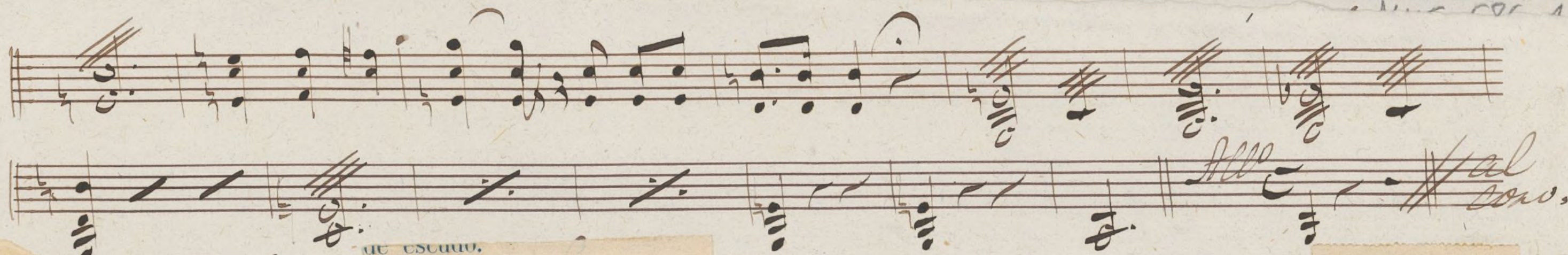
Handwritten musical score on ten staves. The first six staves contain a complex melodic line with many beamed sixteenth and thirty-second notes. The seventh staff has a double bar line, the tempo marking *Allegro*, and the instruction *D.C. al Fine*. The eighth staff begins with *L' Oboe Maestro* and contains a bass line with some rests. The final two staves continue the bass line. The manuscript is on aged, slightly torn paper.

Handwritten musical score on ten staves. The notation includes various musical symbols such as 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:

- Allegro* (written above the fifth staff)
- al Corno* (written above the fifth staff)
- 3^o Dolo* (written above the sixth staff)
- And* (written above the sixth staff)
- Pinto* (written below the sixth staff)
- arco* (written below the sixth staff)
- Pi. 7^o* (written below the seventh staff)
- Gas. 2^o 3^o* (written below the seventh staff)
- ris* (written below the eighth staff)
- resol* (written below the ninth staff)

The score concludes with a double bar line and a final note on the tenth staff.



Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and slurs. Key annotations in Italian include:

- meno* (less)
- Pizz.* (Pizzicato)
- apretando.* (accelerando)
- Adagio*
- 1^o Tempo* (first tempo)
- al Credo* (at the Credo)

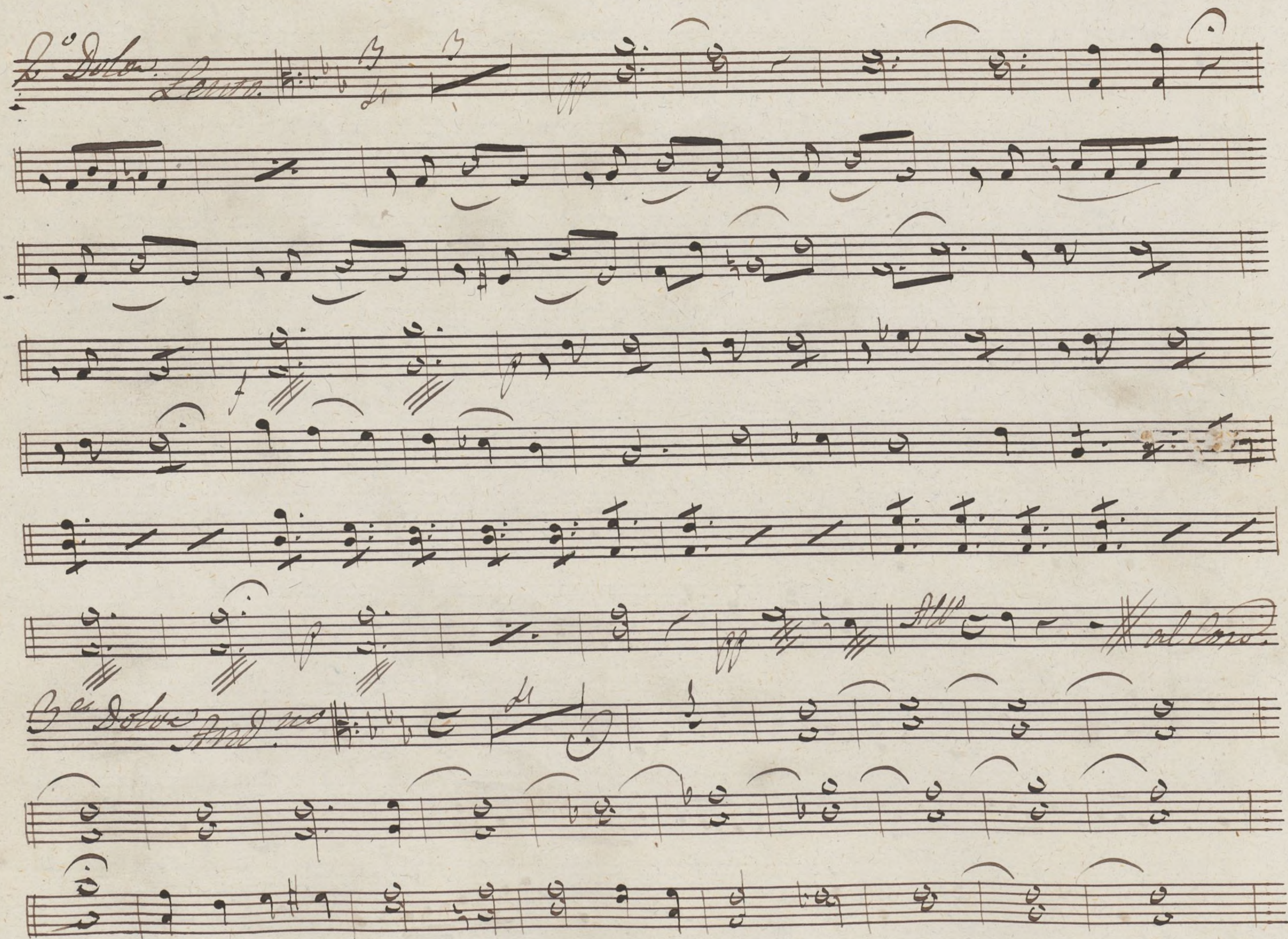
The score concludes with four empty staves.

Viola

Septenario a los Dolores de N^{ra} S^{ra} por Espino.

1^{er} Dolor *Mod. J. su.*

poco più. *ritando* *tempo* *Coro*



A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff contains the instruction "Allo" followed by a double bar line and the text "al Coro." with a double bar line. The third staff begins with the instruction "1º Solo Maestro." followed by a double bar line. The fourth staff contains the instruction "Pinto." followed by a double bar line. The fifth staff contains the instruction "a. v." followed by a double bar line. The sixth staff contains the instruction "Pinto." followed by a double bar line. The seventh staff contains the instruction "a. v." followed by a double bar line. The eighth staff contains the instruction "Allo" followed by a double bar line and the text "al Coro." with a double bar line. The ninth staff contains the instruction "Allo" followed by a double bar line and the text "al Coro." with a double bar line. The tenth staff contains the instruction "Allo" followed by a double bar line and the text "al Coro." with a double bar line.

5º Dolor. And. 9 re

Pinto

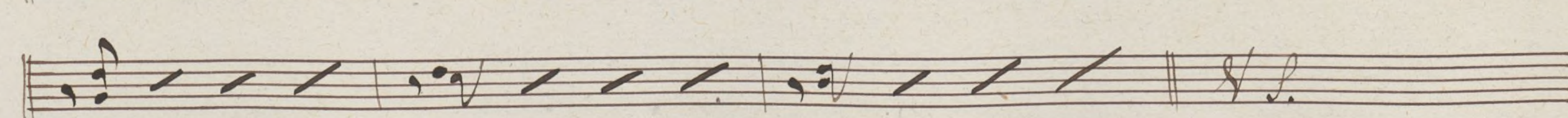
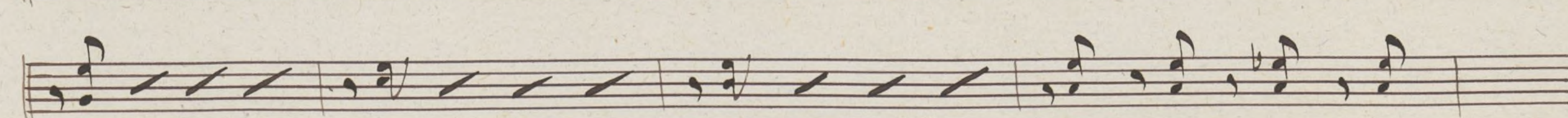
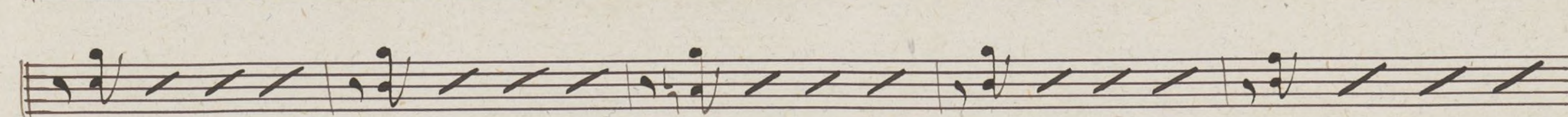
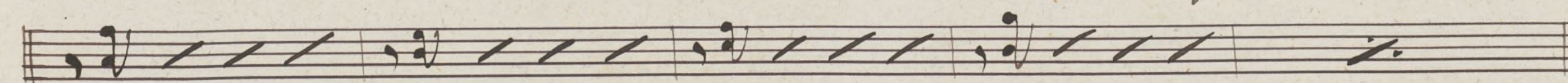
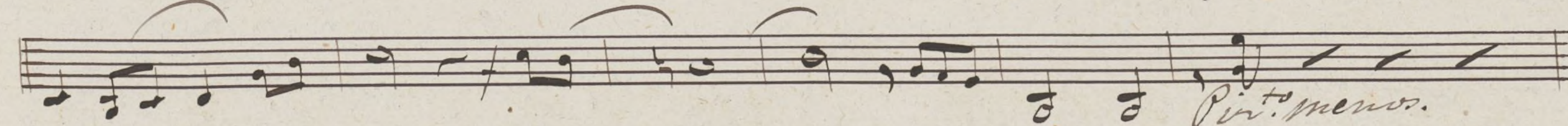
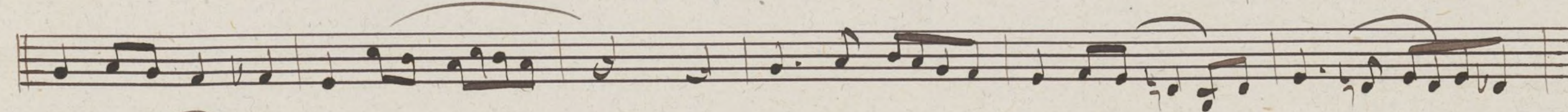
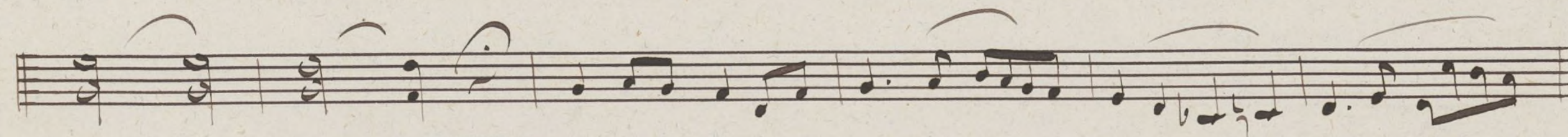
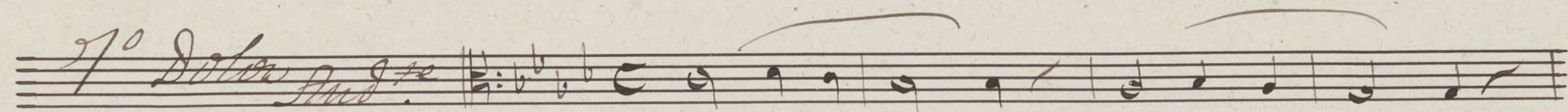
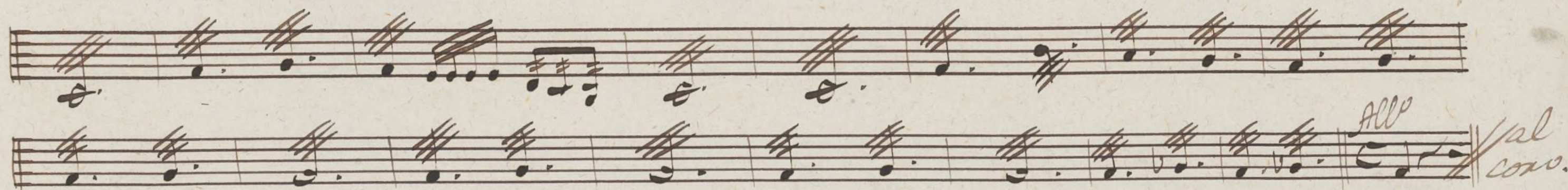
Caso

Alto

al Coro.

6º Dolor. And. 9 re

*Este dolor no se toca y en su lugar se toca el 6º que está en la ulti-
ma Casa, después del 7º*



1^o Tempo.

Adagio

Alleg^{ro} *al Coro.*

6^o Dolo^{re}

And^{ante}

Alleg^{ro}

1 2 3 4

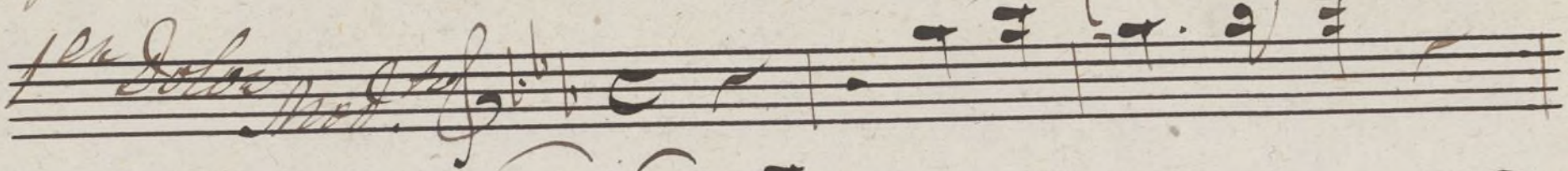
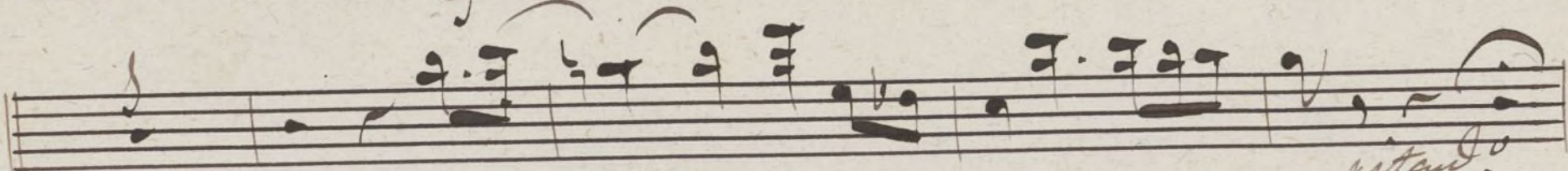
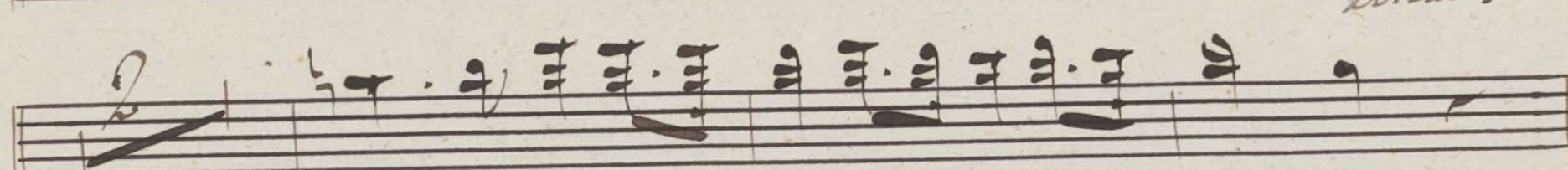
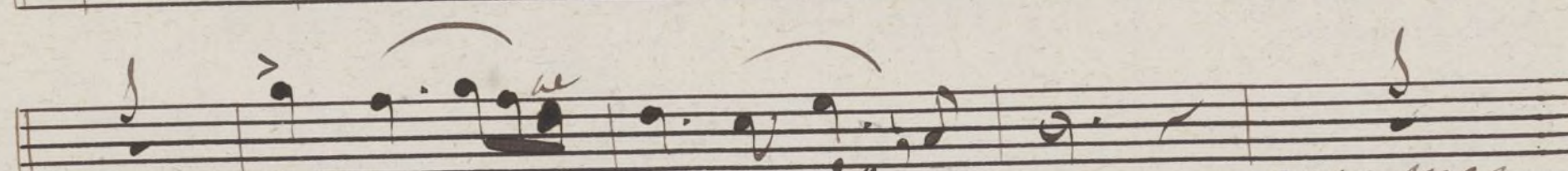
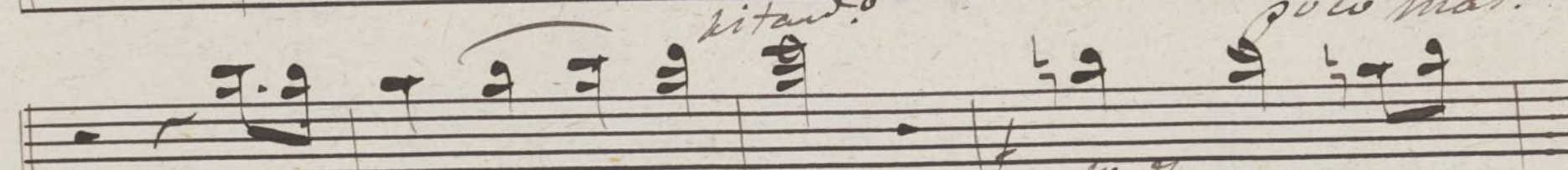
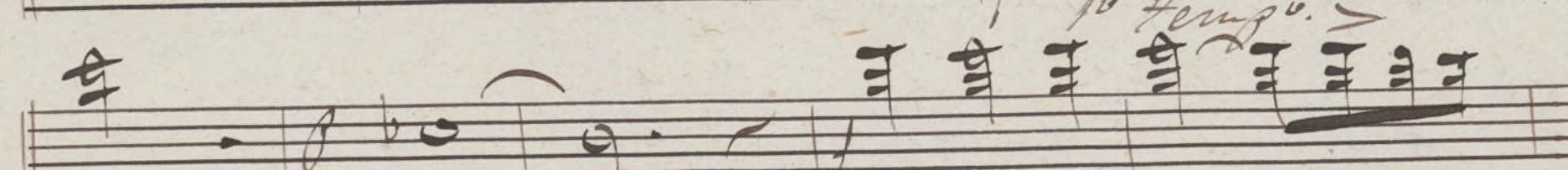
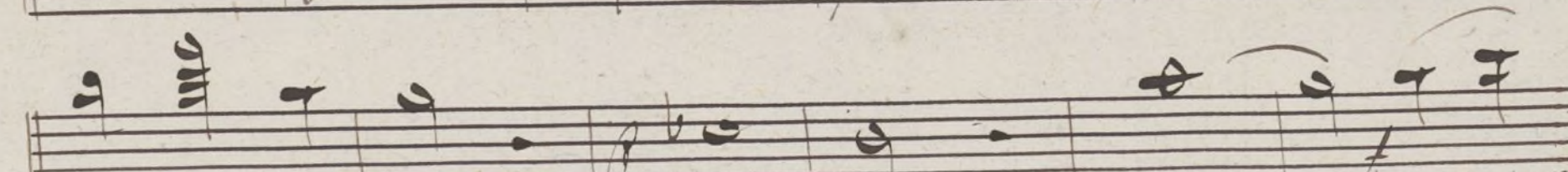
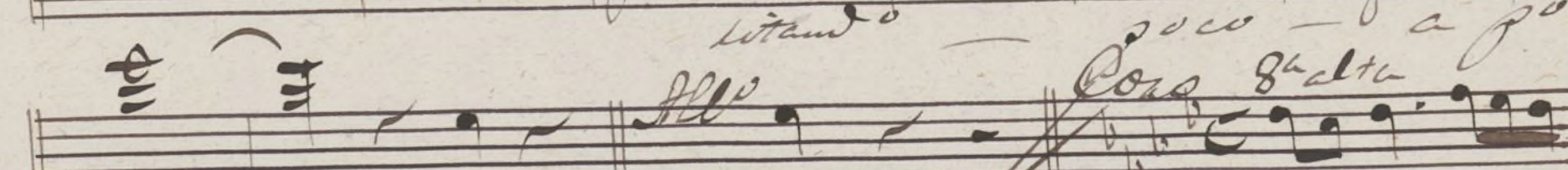
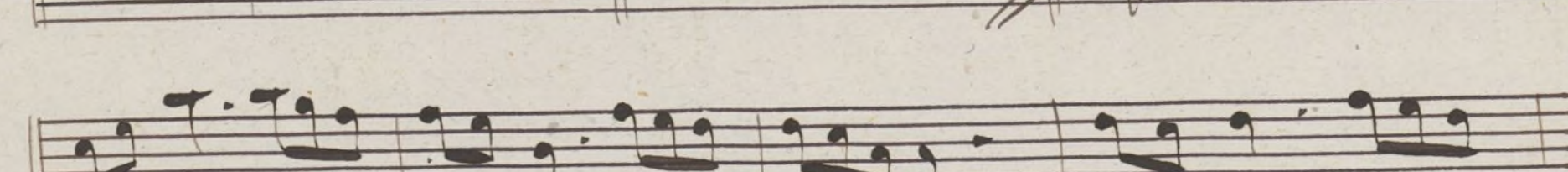
Alleg^{ro} *al Coro.*

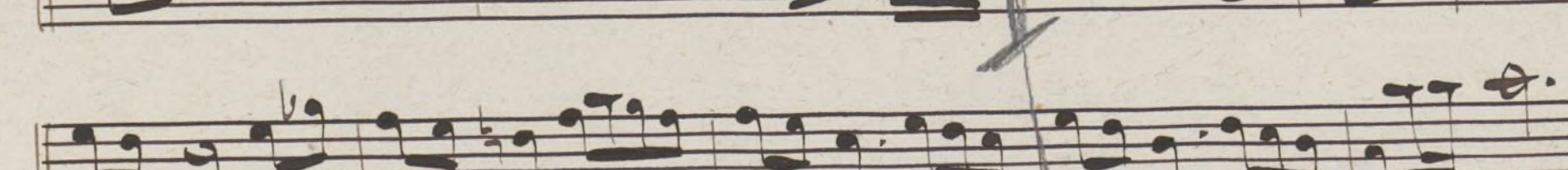
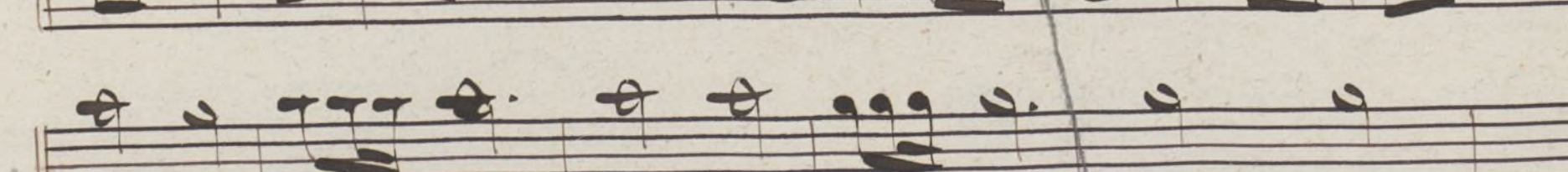
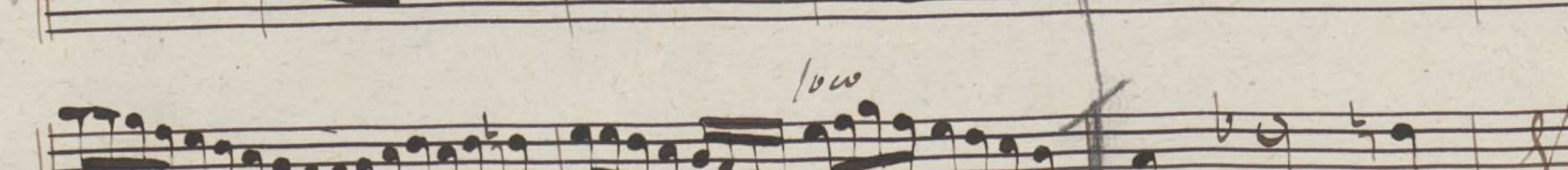
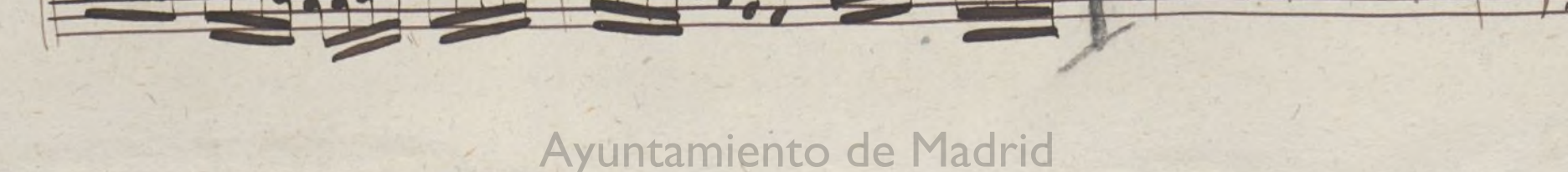
The musical score is written in a cursive, handwritten style on aged, slightly stained paper. It features ten staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation includes various note values, rests, and dynamic markings. The second staff has a double bar line and a key signature change to one sharp (F-sharp). The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat. The seventh staff has a treble clef and a key signature of one flat. The eighth staff has a treble clef and a key signature of one flat. The ninth staff has a treble clef and a key signature of one flat. The tenth staff has a treble clef and a key signature of one flat.

Santa?

Extempore a los Dolores de M. J. por Espinoza

1^{ra} Dolor

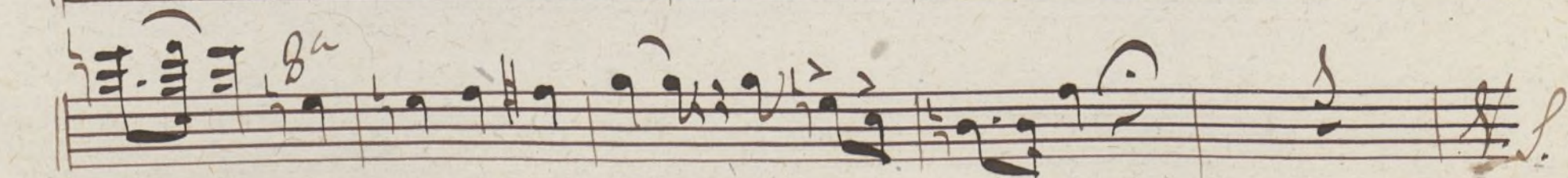
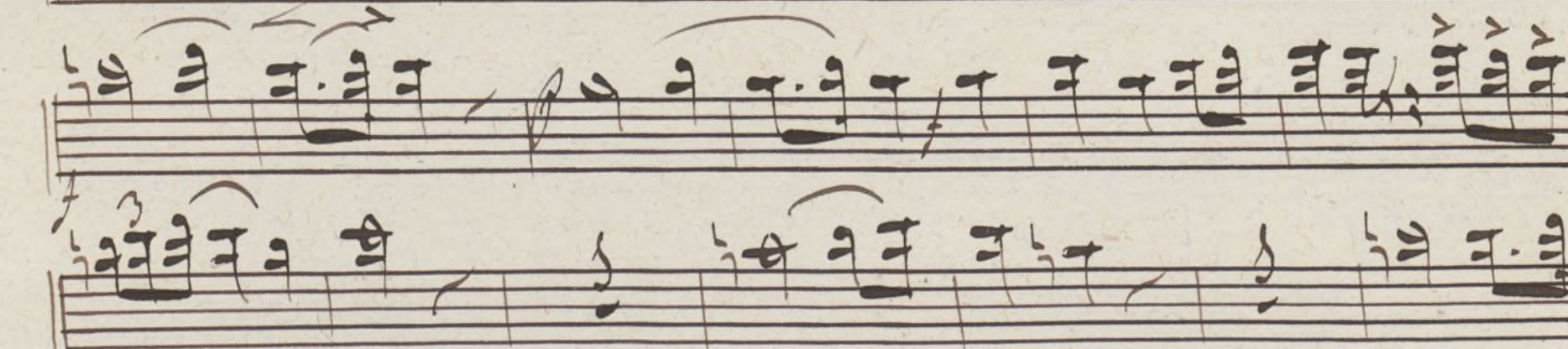
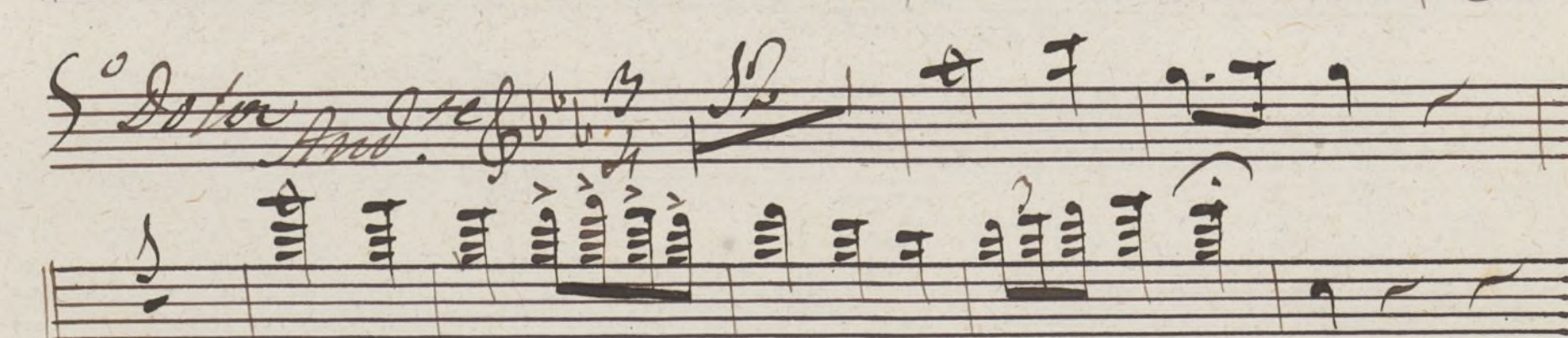
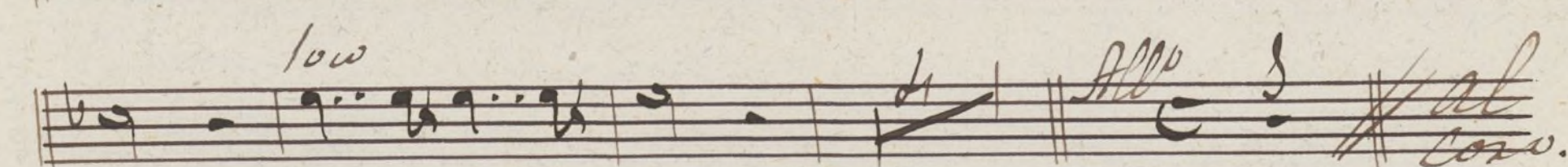
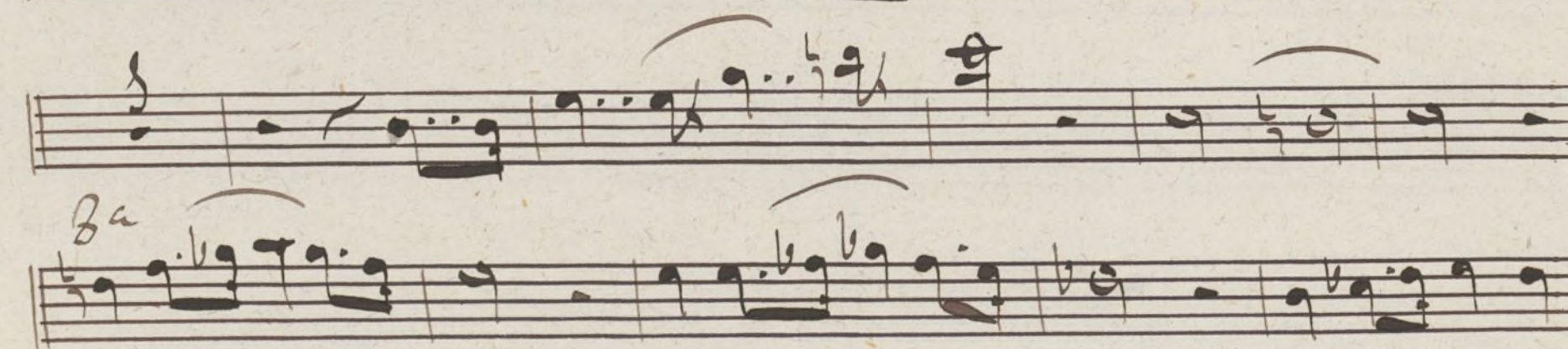
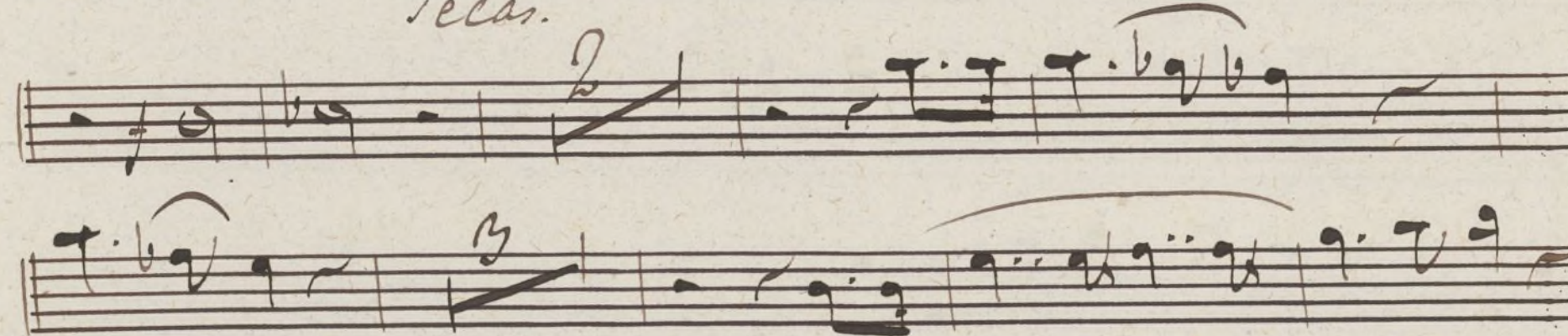
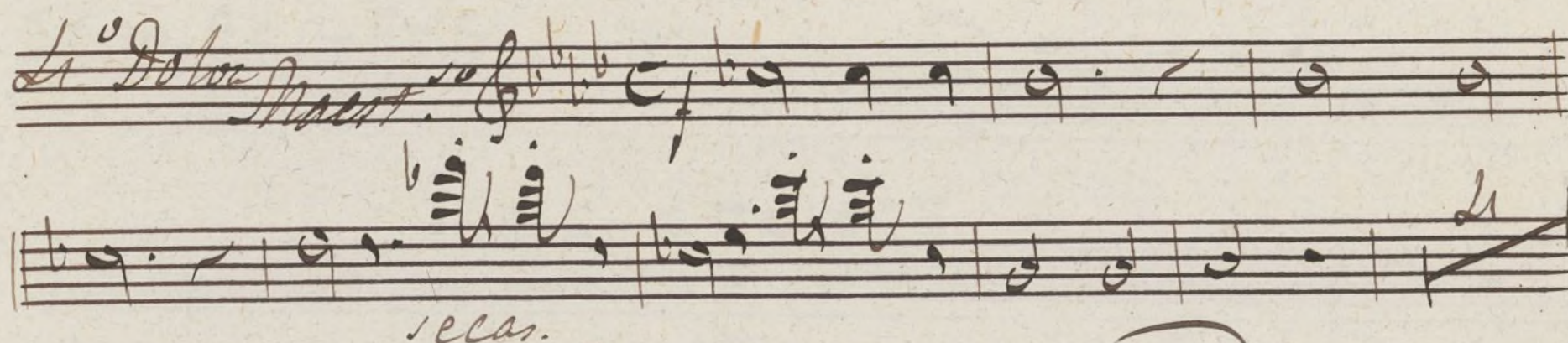
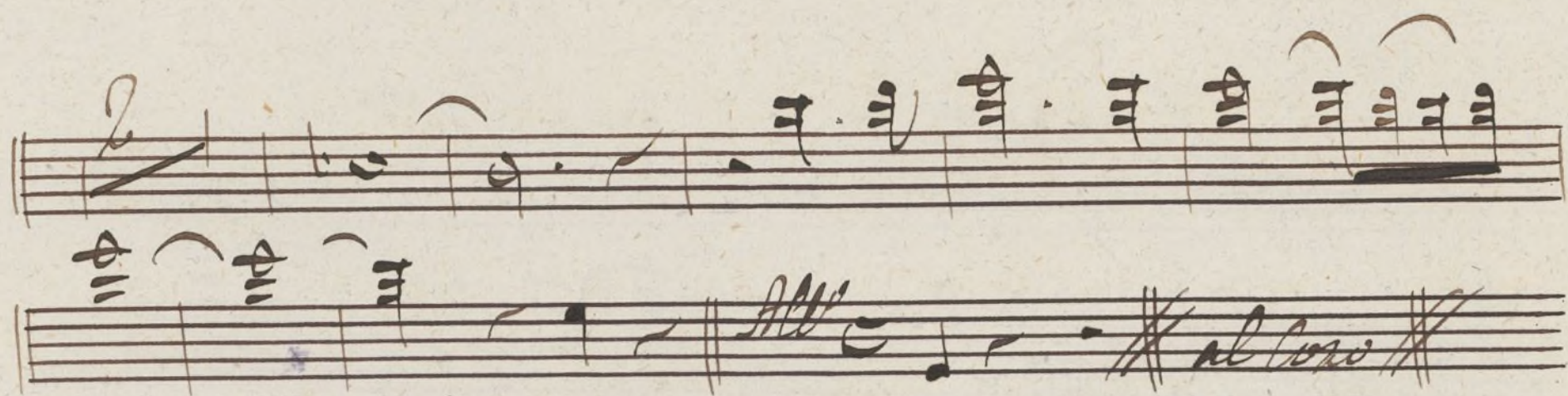










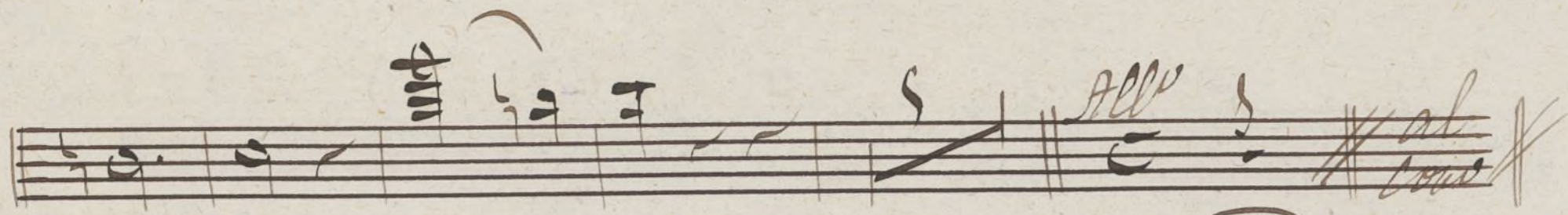





Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- 2^o Solo* (Second Solo)
- 1^o Solo* (First Solo)
- 3^a Solo* (Third Solo)
- Loco* (written twice)
- Ad lib.* (Ad libitum)
- Allegro* (written twice)
- poco mas* (poco más)
- 10^o tempo* (10th tempo)

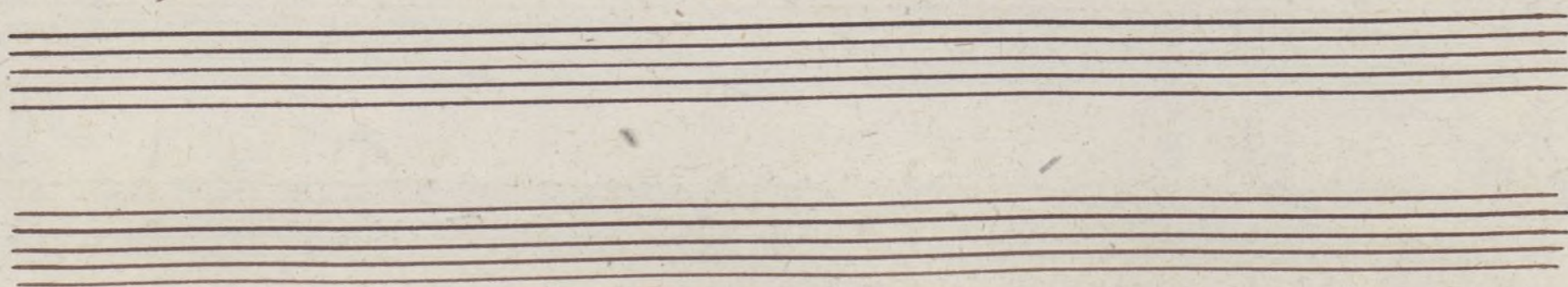
The score is written in a cursive, handwritten style on aged paper.





6º Dolor
And.
Handwritten musical notation on six staves. The notation includes various musical symbols such as notes, rests, and accidentals. The piece concludes with a double bar line and the words 'al Coro'.

7º Dolor
And.
Handwritten musical notation on six staves. The notation includes various musical symbols such as notes, rests, and accidentals. The piece concludes with a double bar line and the words 'al Coro'.



Opuscolo 1.º

Segunda parte do Solos de M.ª para Violino

1.º Solo M.ª *Sib.*

ritard.º

ritard.º

ritard.º

ritard.º

ritard.º *poor mas*

10º tempo.

ritard.º *poor a - poor*

Allo *Coap*

ritard.º

ritard.º

ritard.º

ritard.º

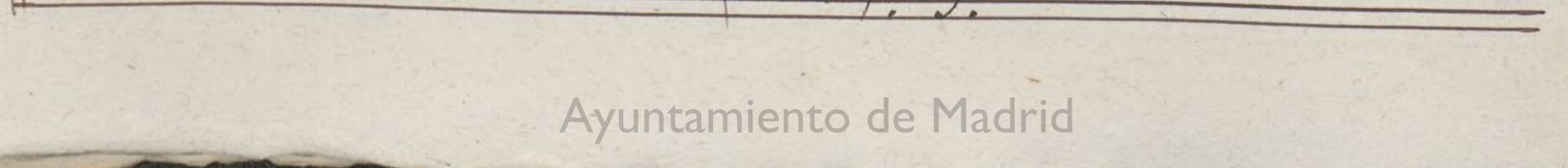
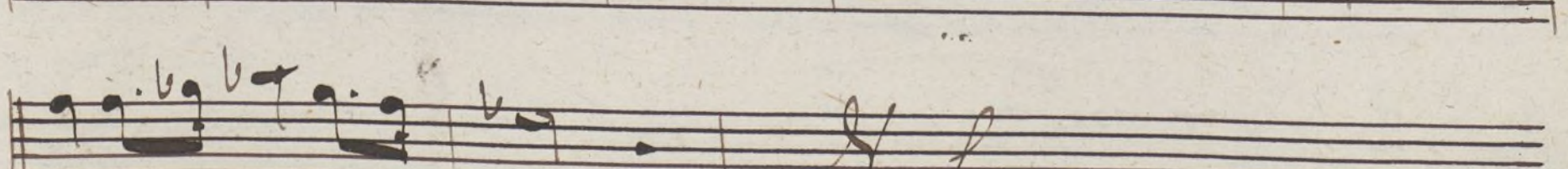
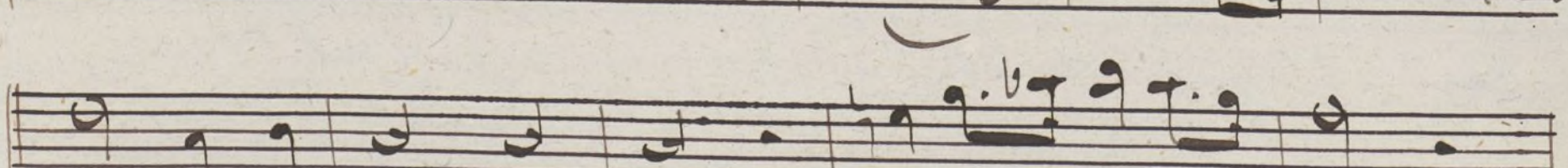
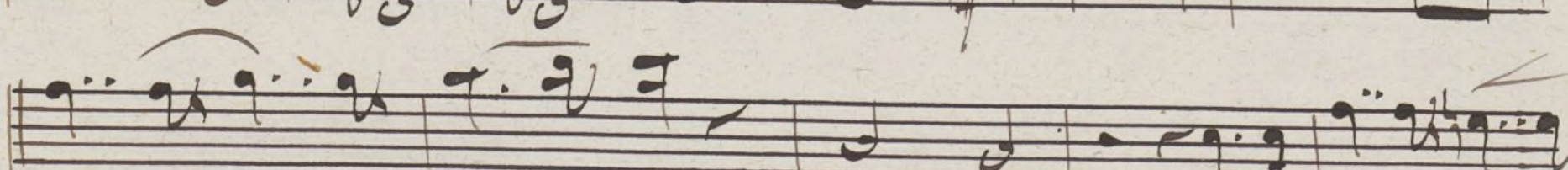
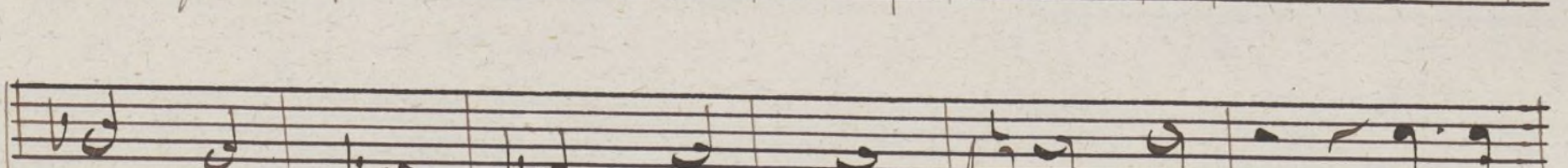
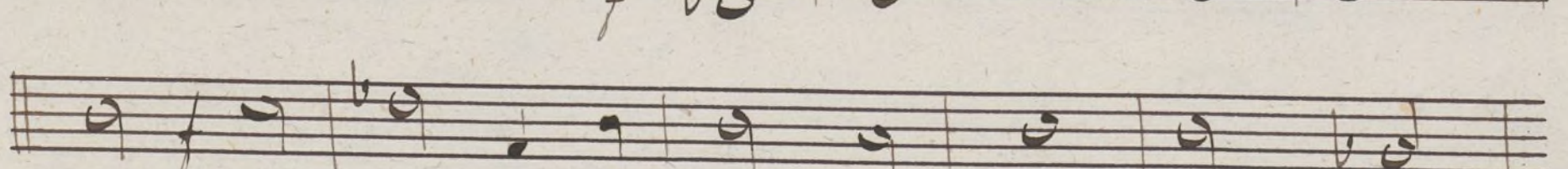
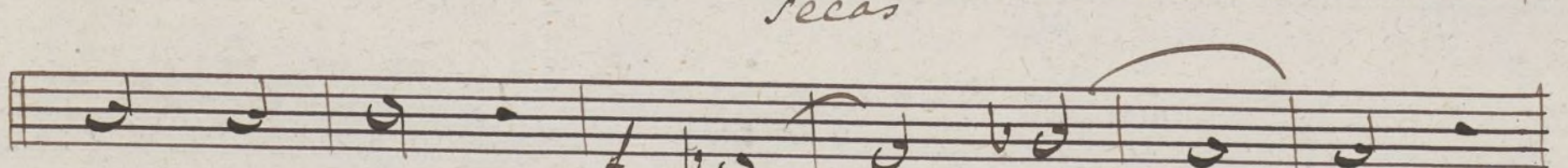
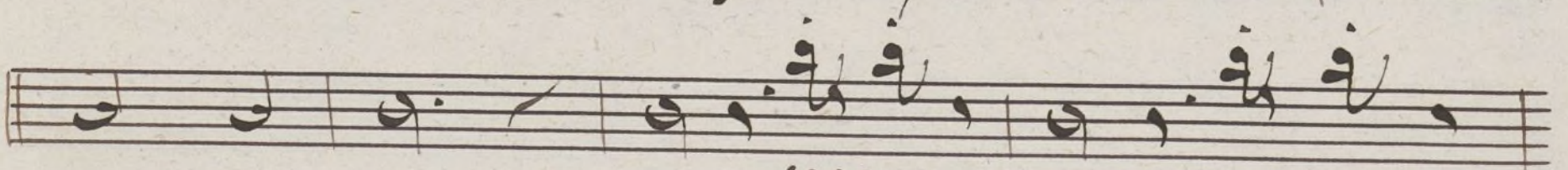
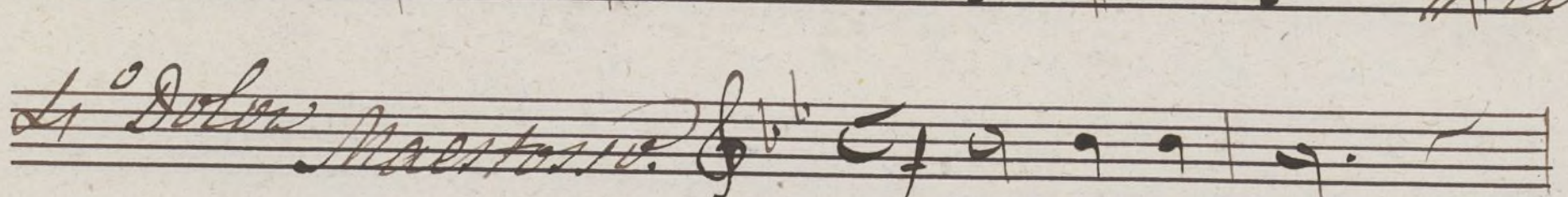
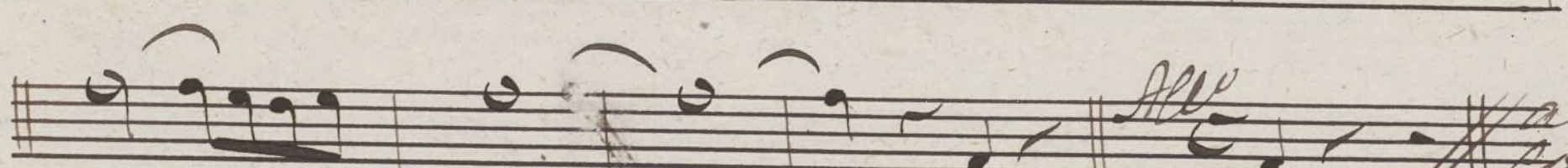
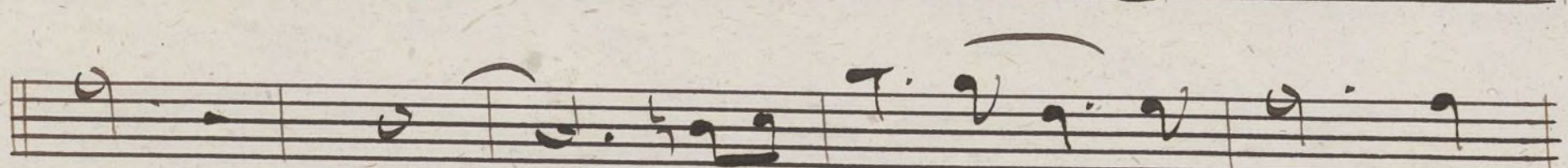
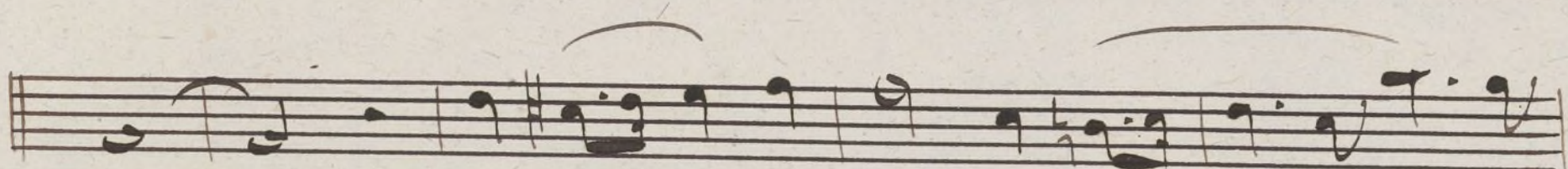
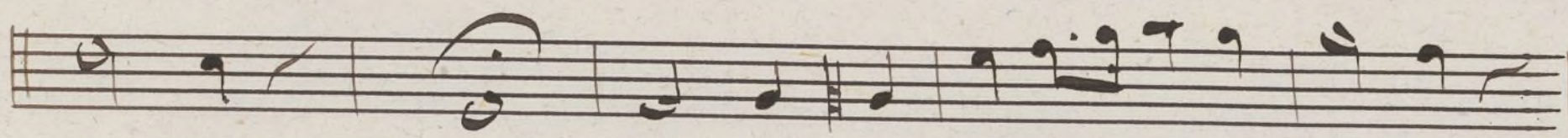
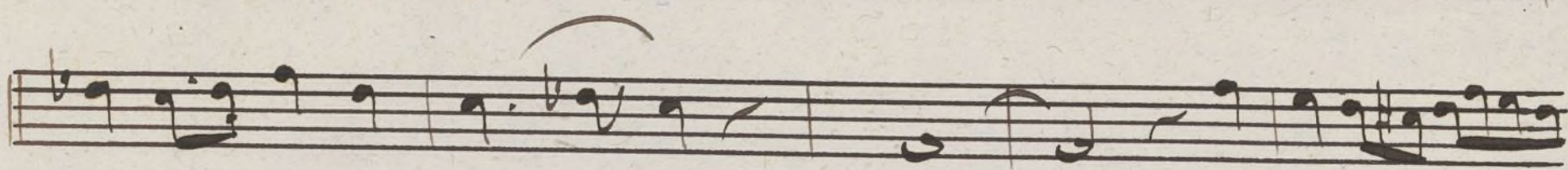
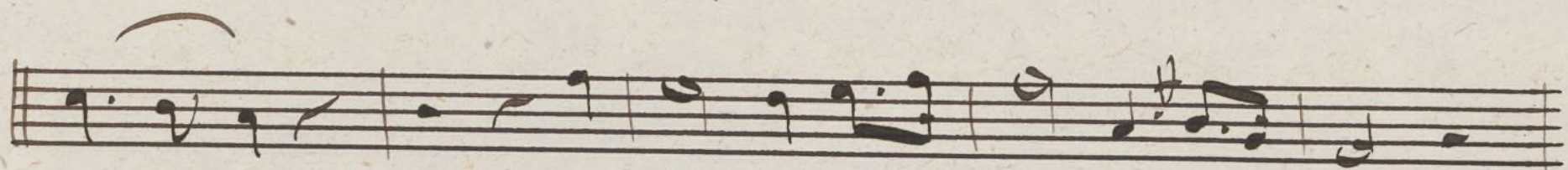
ritard.º

RESPONDENCIA PUBLICA. - 100 sellos de

Handwritten musical score on ten staves. The notation includes various musical symbols such as 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:

- 2^o Dolore Lento.* (Second movement, Slow)
- ritand.* (ritardando)
- poco mas* (a little more)
- 10 tempo* (10th tempo)
- All^o* (Allegro)
- al Canto* (to the song)
- Gr. Dolore And.* (Great Pain, Adagio)



*All.
Cresc.*

1º Dolce Maestoso

secas

Handwritten musical notation on three staves. The first staff contains a melody. The second staff has a repeat sign, the tempo marking *Allegro*, and the instruction *al Canto*. The third staff begins with *5º Dolor* and *And.* followed by a melodic line.

Handwritten musical notation on six staves. The first three staves feature a complex, fast-paced melodic line with many sixteenth and thirty-second notes. The last three staves show a more rhythmic, dotted melody.

Handwritten musical notation on one staff. It begins with a repeat sign, followed by the tempo marking *Allegro* and the instruction *al Canto*.

morendo. *Este Dolor no se toca, y en su defecto se to-*
6º Dolor And. *cama el 6º que está en la última cosa después del 7º*

Handwritten musical notation on two staves. The first staff begins with a repeat sign and a melodic line. The second staff continues the melody with a *2* written above the first measure.

Handwritten musical score on aged paper, featuring 14 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections by tempo and performance instructions.

Key markings and instructions include:

- All^o* (Allegro)
- al Coro* (to the chorus)
- 1^o Solo And.^{te}* (First Solo Andante)
- 6* (Sixth measure)
- Menos* (Less)
- afretando.* (accelerando)
- 1^o Tempo* (First Tempo)
- Adagio* (Adagio)
- 1^o Tempo* (First Tempo)
- All^o* (Allegro)
- al Coro* (to the chorus)
- 1^{ta} al 6^o* (First to the 6th)

6^o Solo *lib.*

And. me.

ritard.

ritard.

ritard.

ritard.

ritard.

ritard.

ritard.

ritard.

ritard.

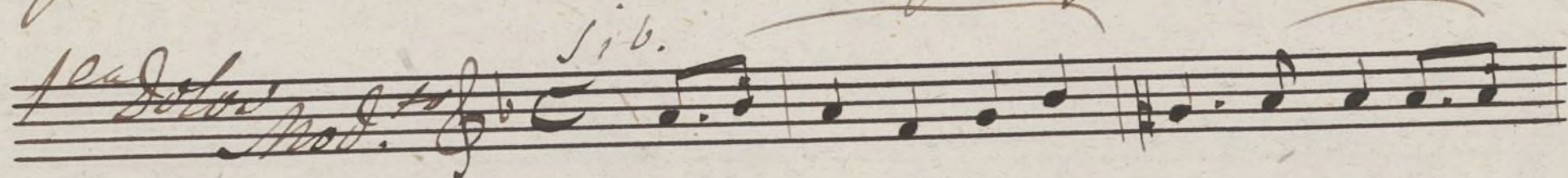
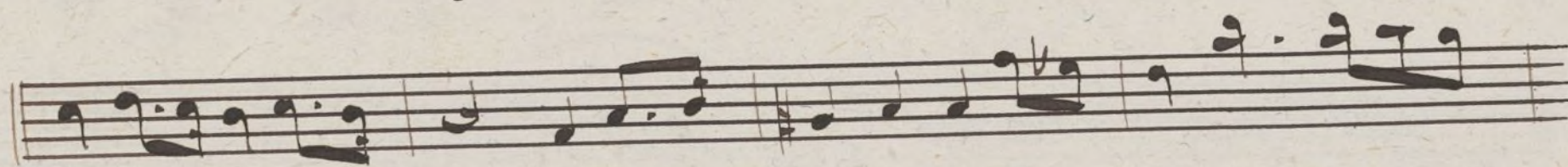
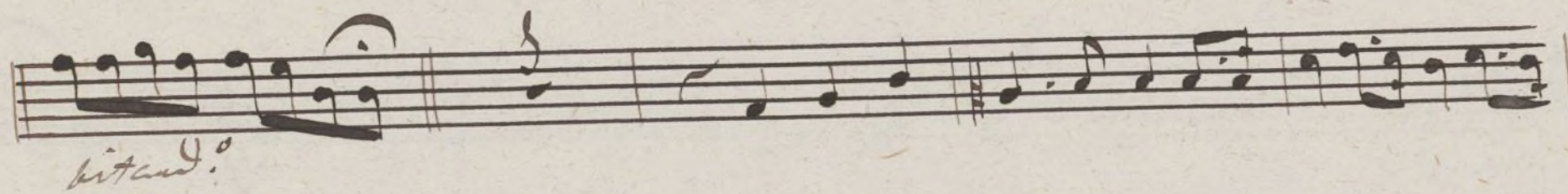
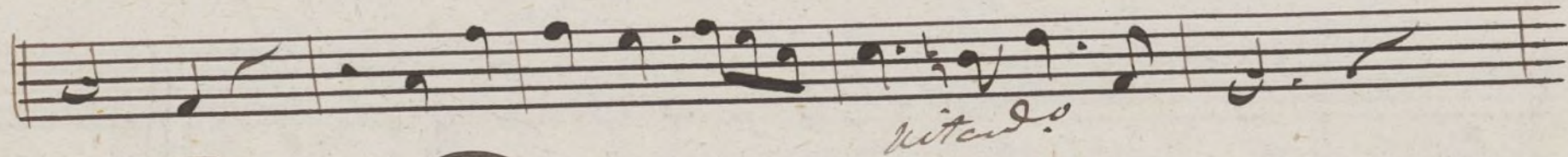
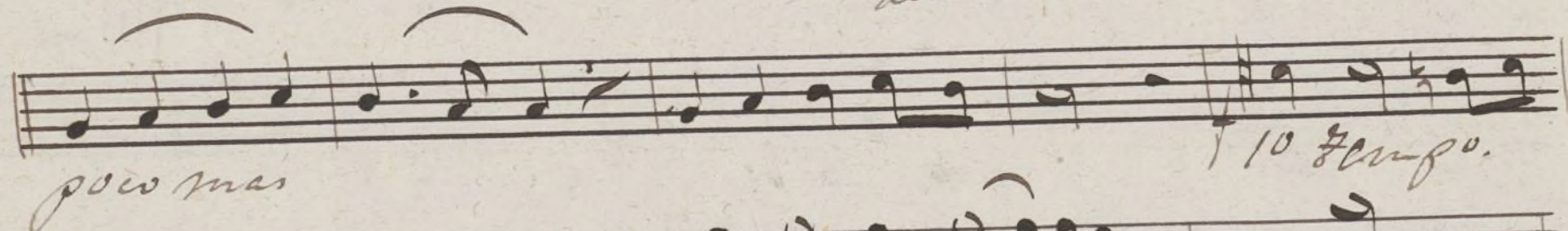
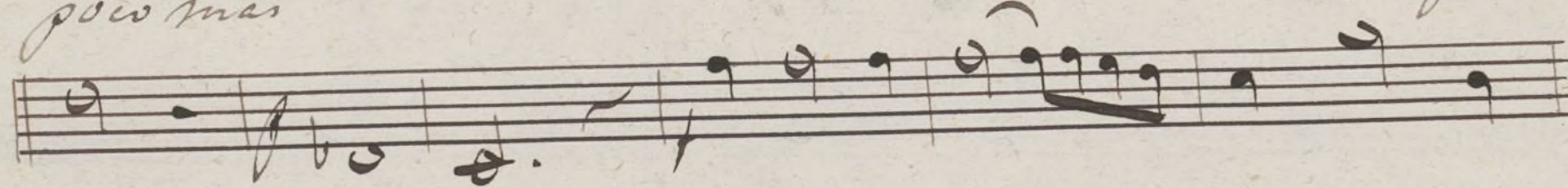
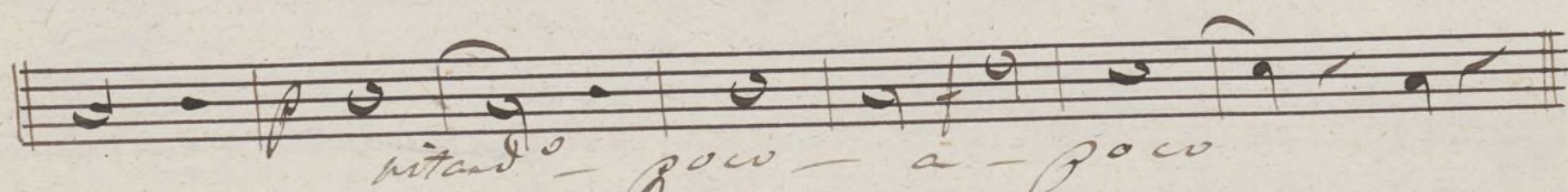
ritard.

Al Fine

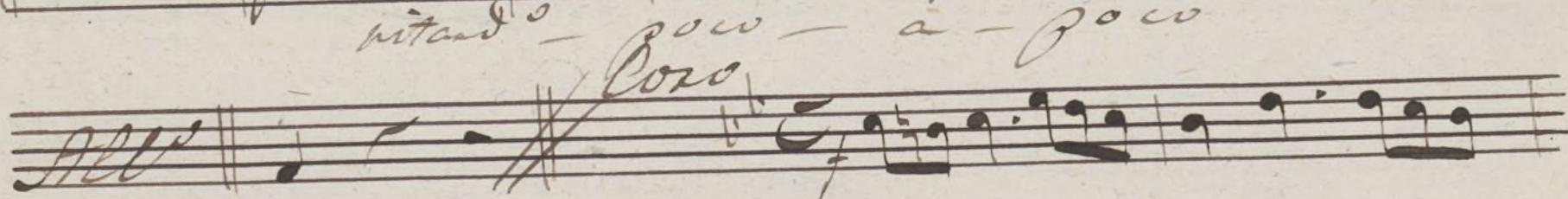
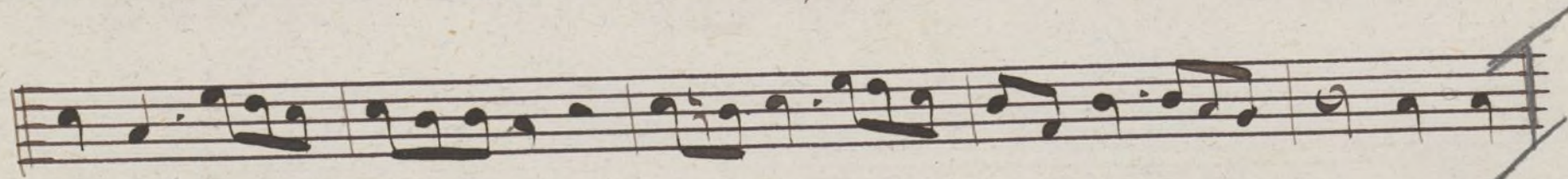
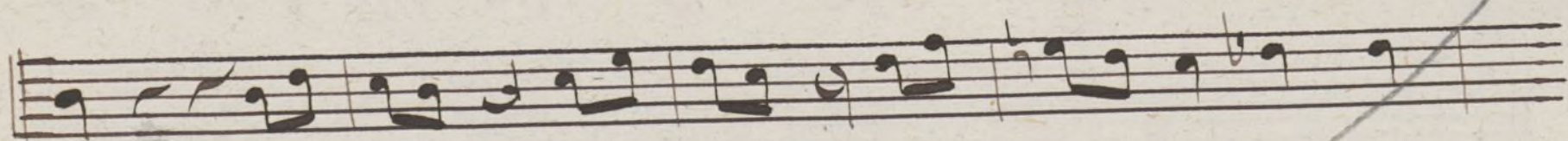
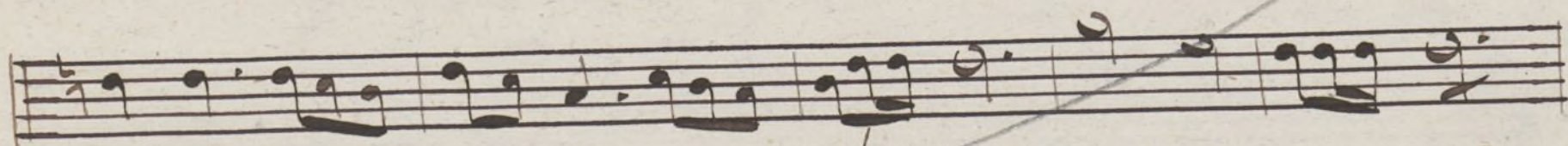
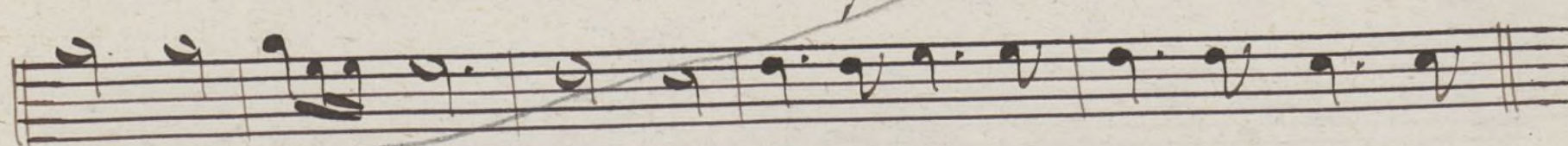
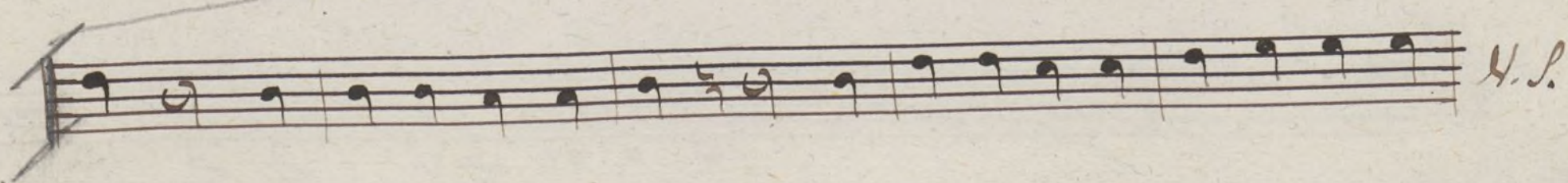
Chainero 2.º

Septenario a la Intercada de M. C. para. post. primo.

Adob. Mod. Sib.

Coro

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- 2^o Dolor Lento* (Second Dolor, Slow)
- ritando* (ritardando)
- può mas* (possibly *può più*)
- 10 tempo* (10 tempo)
- All^o* (Allegro)
- al Coro* (to the Chorus)
- 3^a Dolor And.^{te}* (Third Dolor, Andante)
- 6* (number 6, likely a measure rest)
- All^o* (Allegro)
- al Coro* (to the Chorus)
- 4^o Dolor Maestoso* (Fourth Dolor, Majestic)

secco.

Allegro *al Coro*

5º Dolor *And.* *Allegro* *al Coro*

6º Dolor *And.* *Allegro* *al Coro*

7º Dolor *And.* *Allegro* *al Coro* H.P.

meios.

a prestando.

1º tempo

Adagio

1º tempo

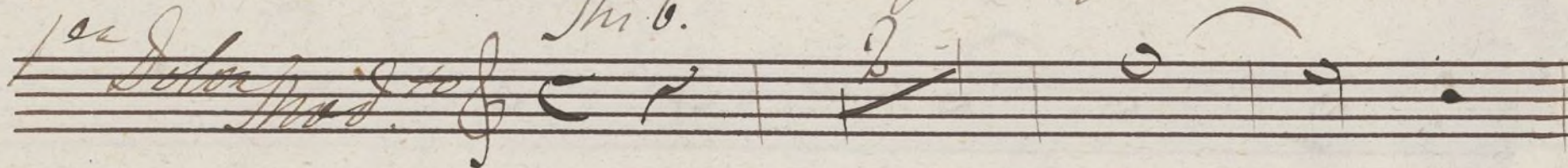
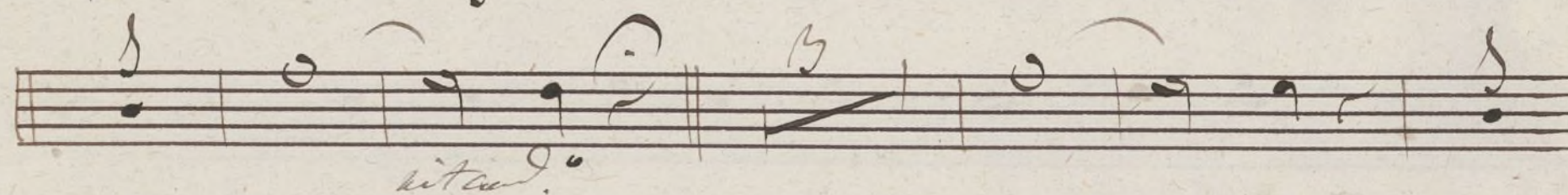
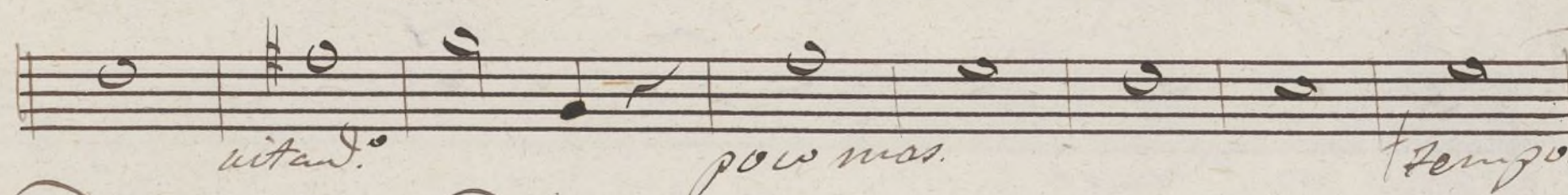
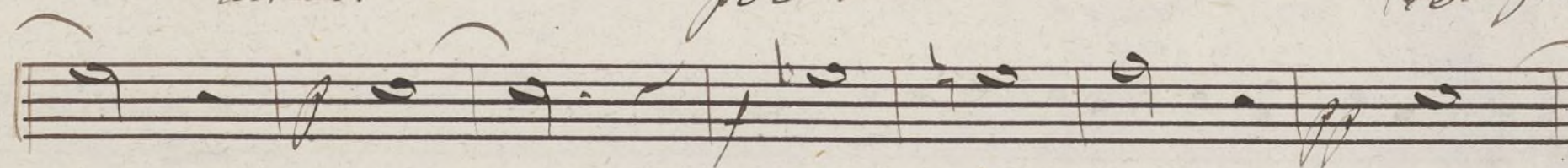
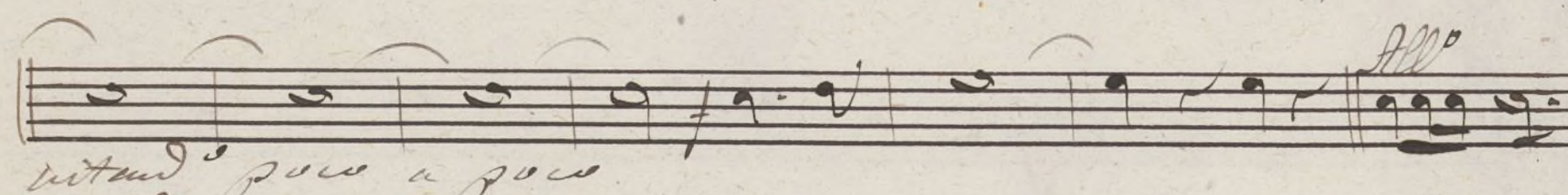
Allegro

Finis

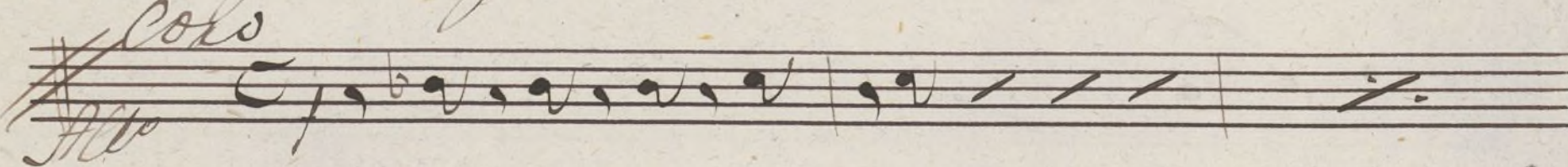
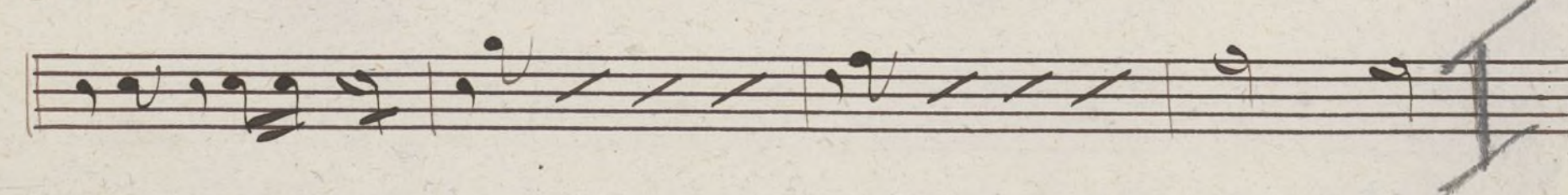
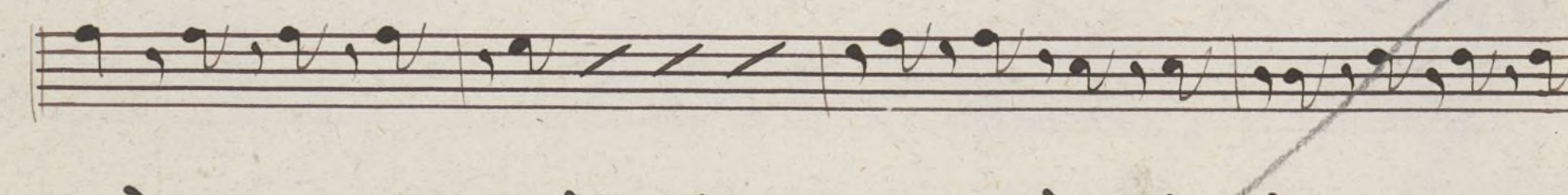
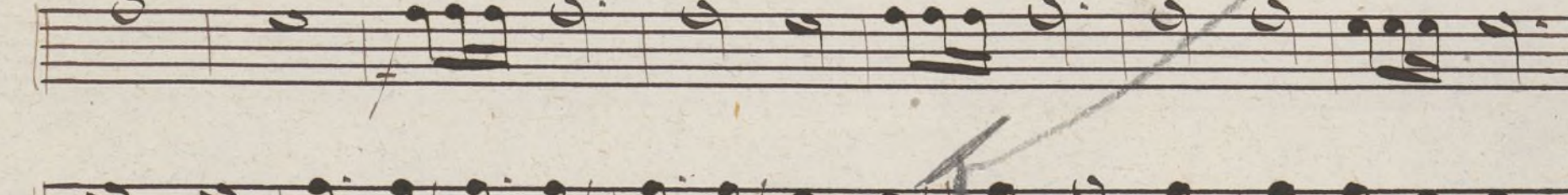
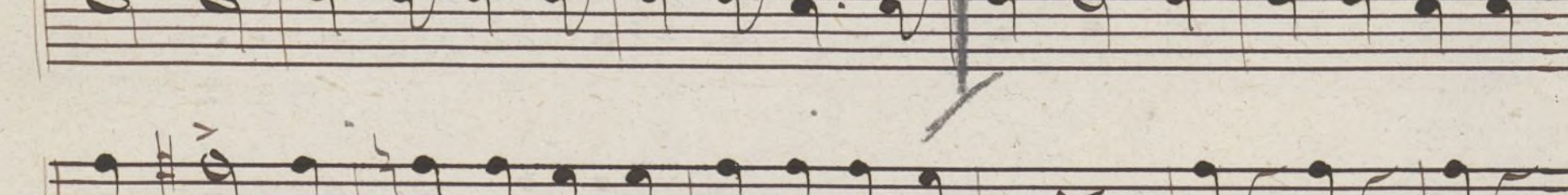
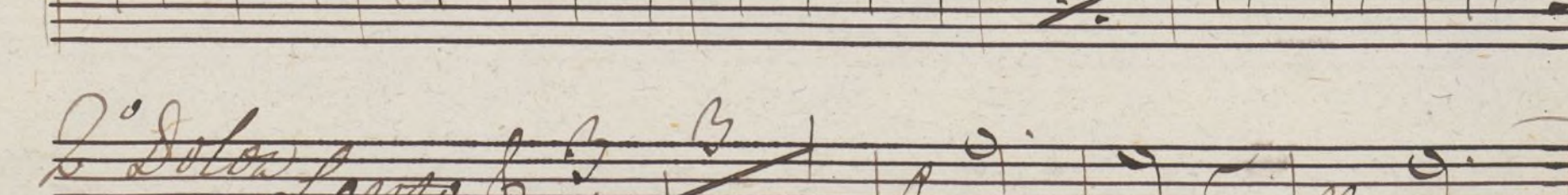
Tronca 1a

Septenario de los Dolores de N. S. para 4 voces

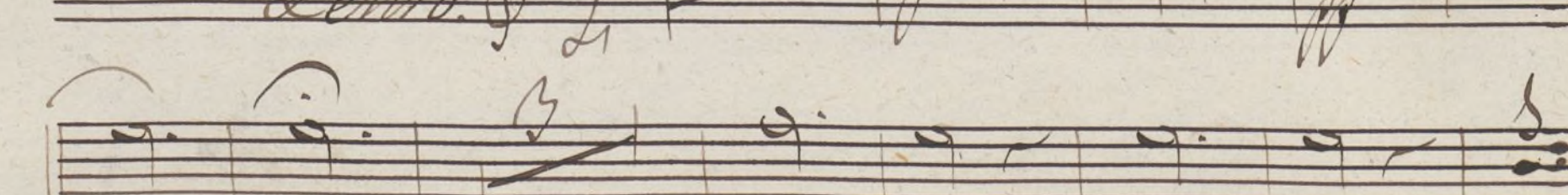
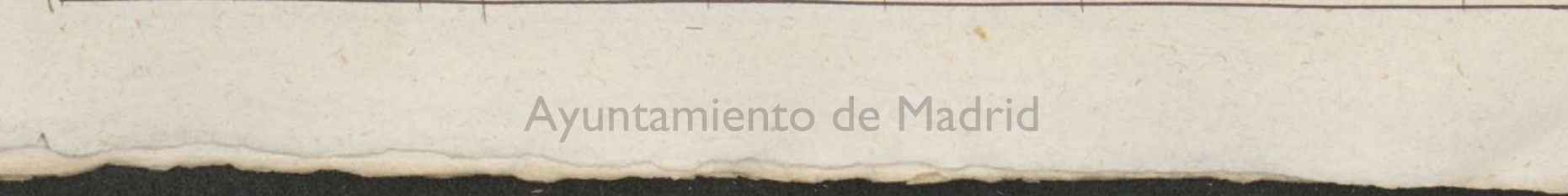
1er Dolor *And.* *Mib.*

ritard. poco a poco
Coro

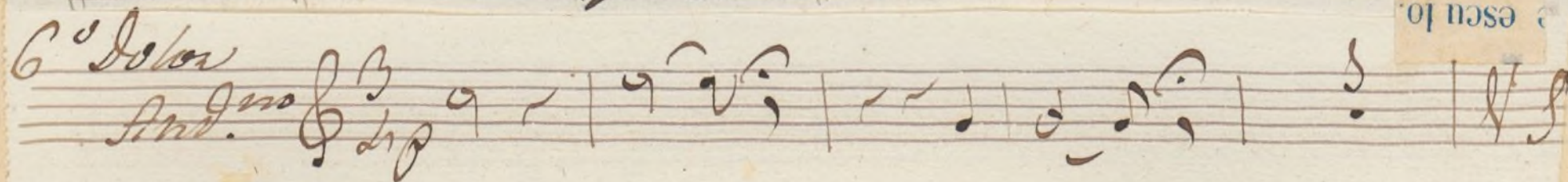
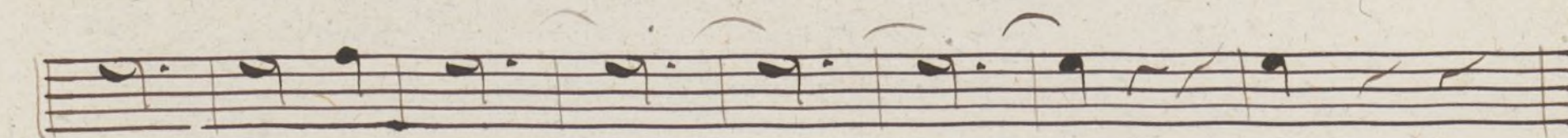
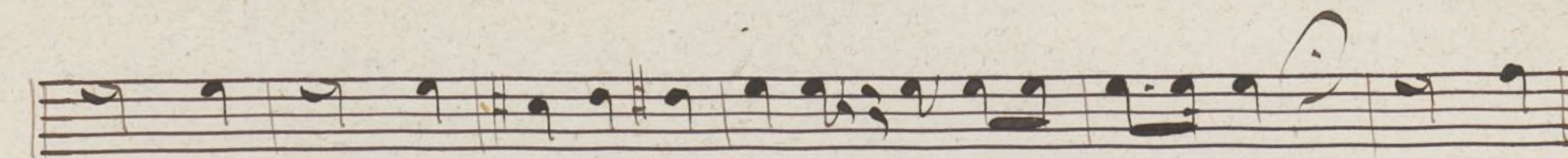
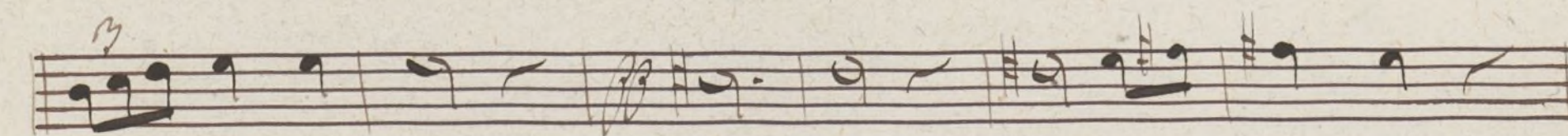
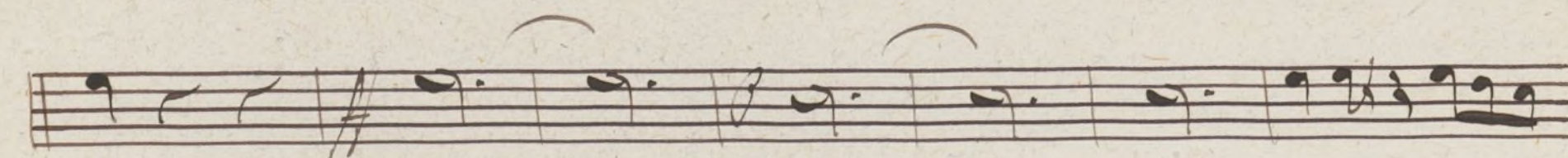
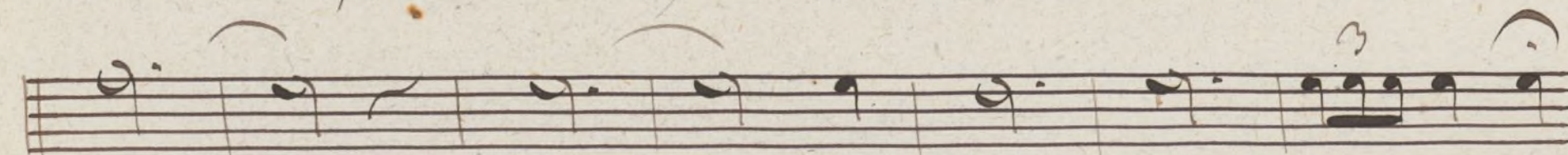
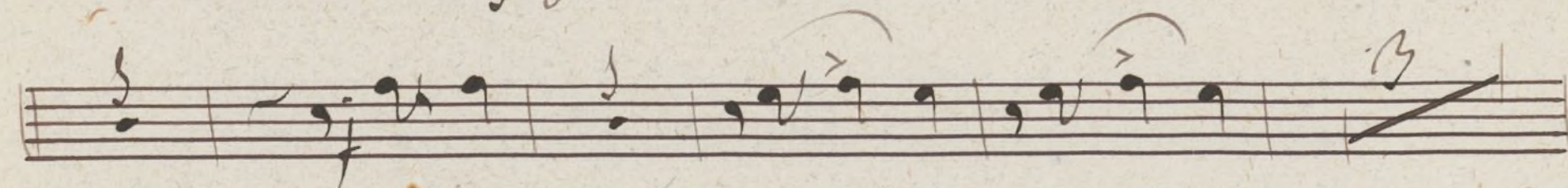
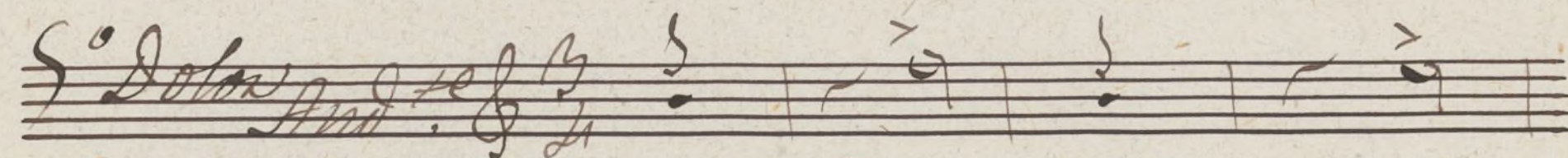
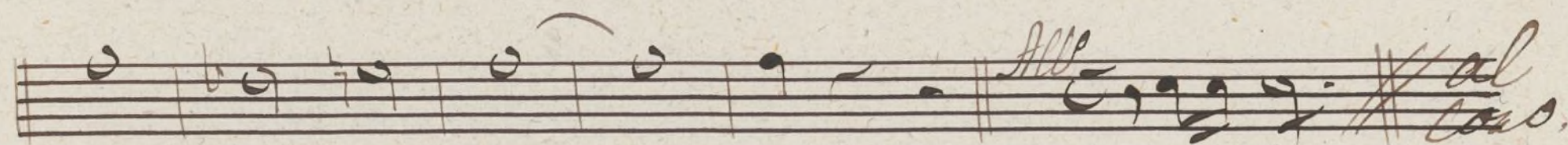
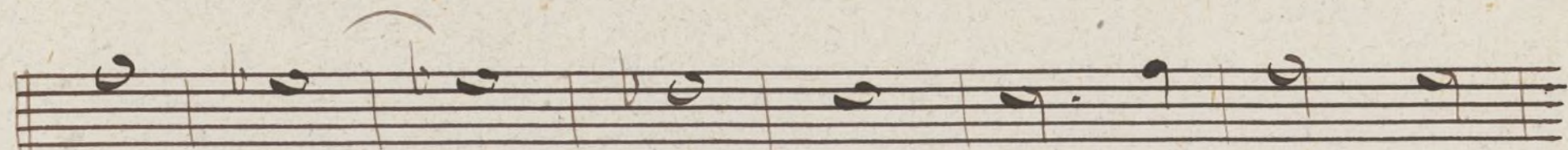
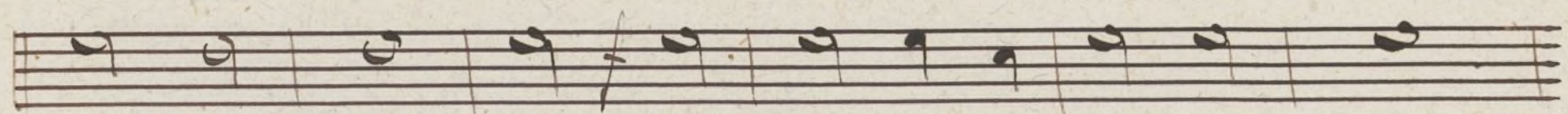
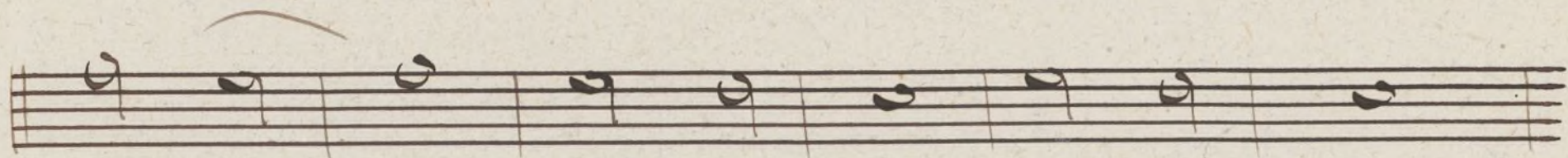
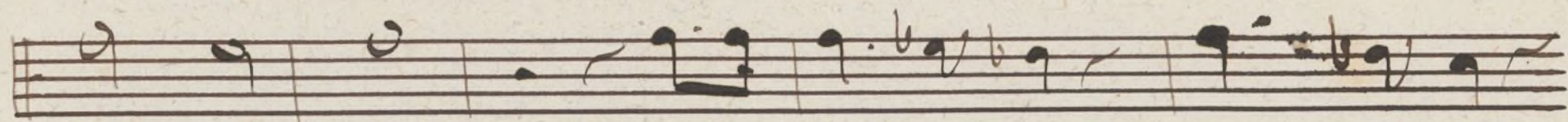
2o Dolor *Lento.*

Handwritten musical score on ten staves. The notation includes various notes, rests, and dynamic markings. Key annotations include:

- ritand.* (ritardando) above the second staff.
- poor mas* below the third staff.
- 1^o tempo.* below the fourth staff.
- solo* above the fifth staff.
- All* above the fifth staff.
- al* above the fifth staff.
- cons.* below the fifth staff.
- 3^{ra} Dolor* above the sixth staff.
- And.* above the sixth staff.
- 3* above the seventh staff.
- solo* above the eighth staff.
- Allo* above the ninth staff.
- al* above the ninth staff.
- cons.* below the ninth staff.
- 4^{ta} Dolor* above the tenth staff.
- Moderato* above the tenth staff.
- seccas* below the eleventh staff.

al
oro.



o escu lo

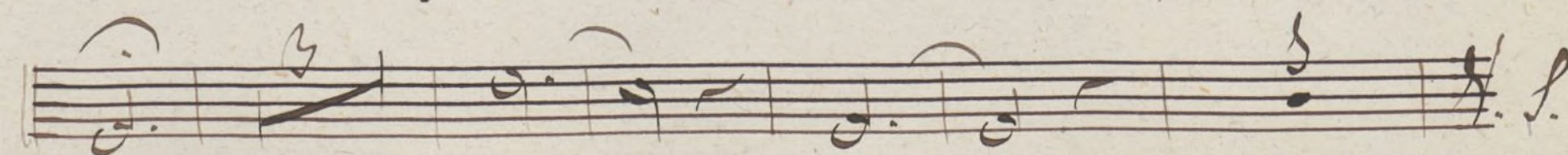
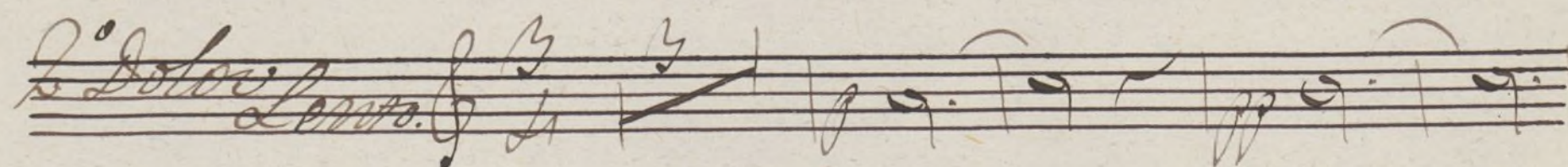
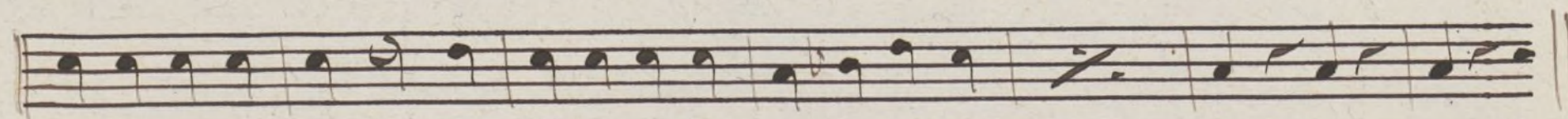
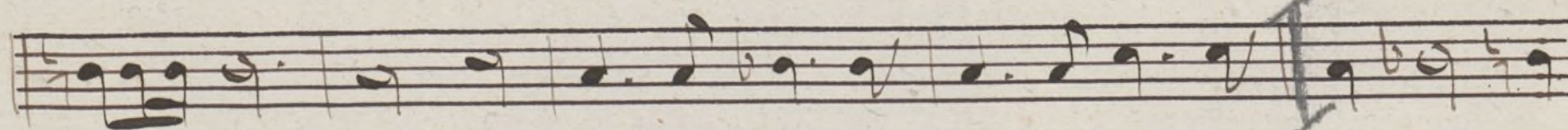
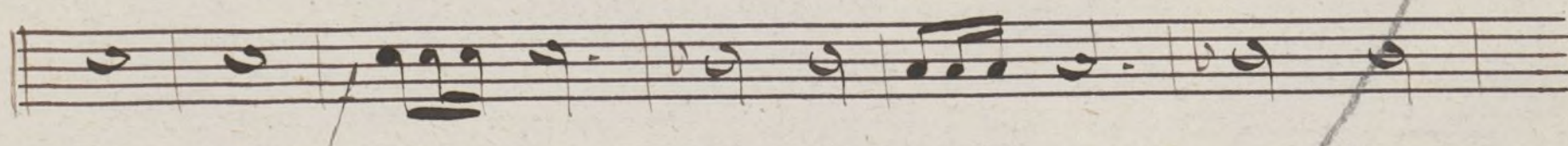
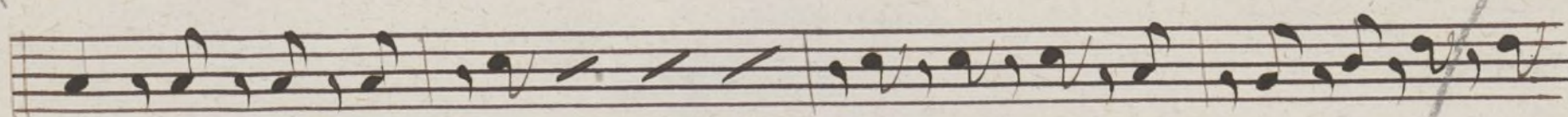
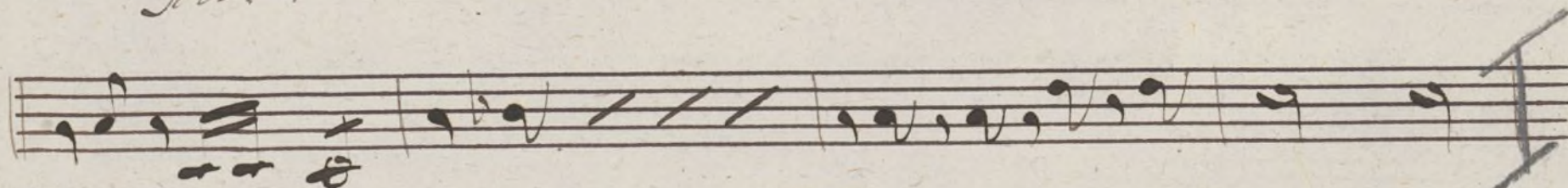
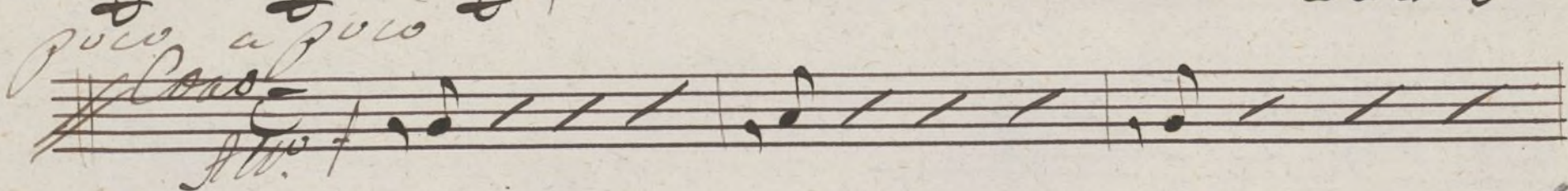
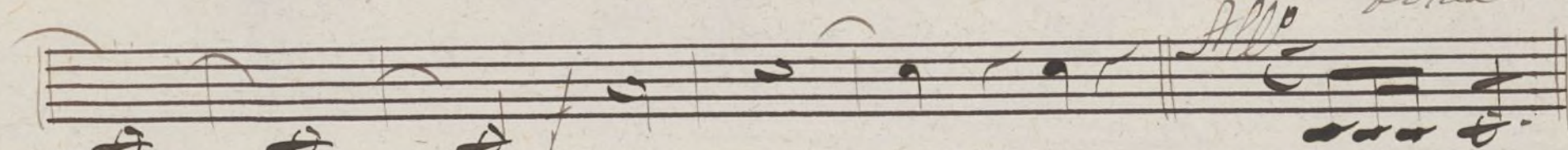
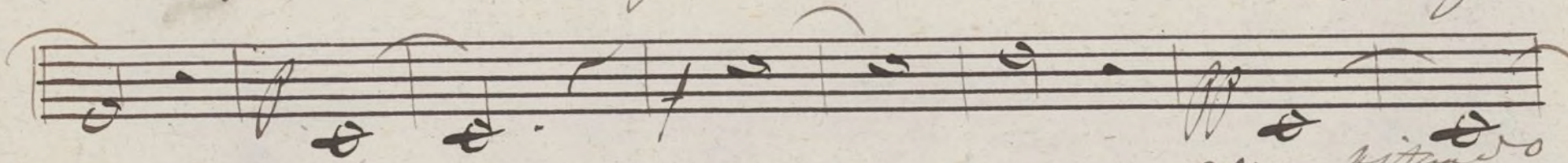
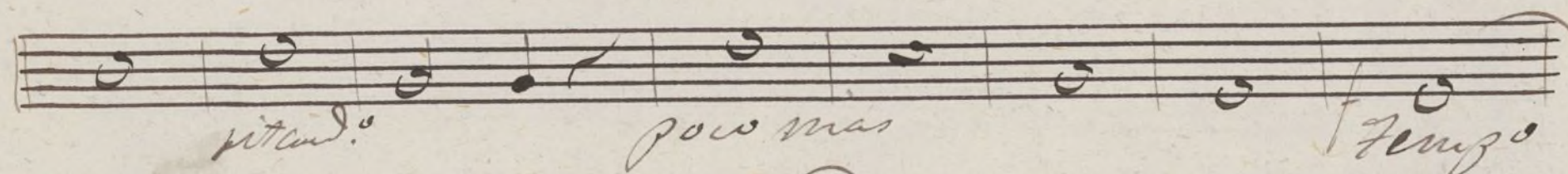
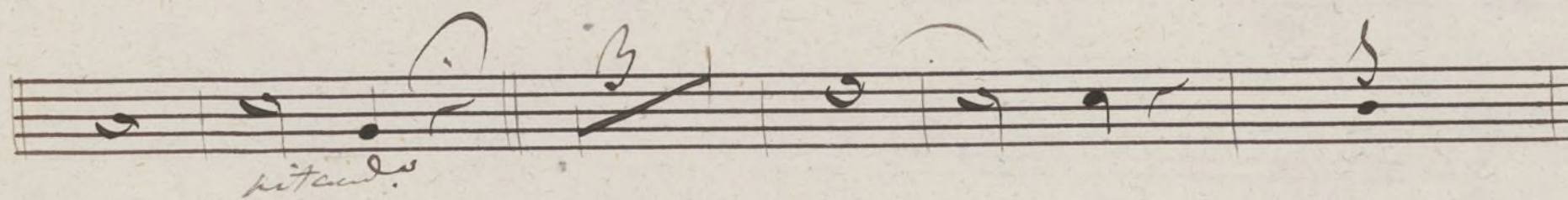
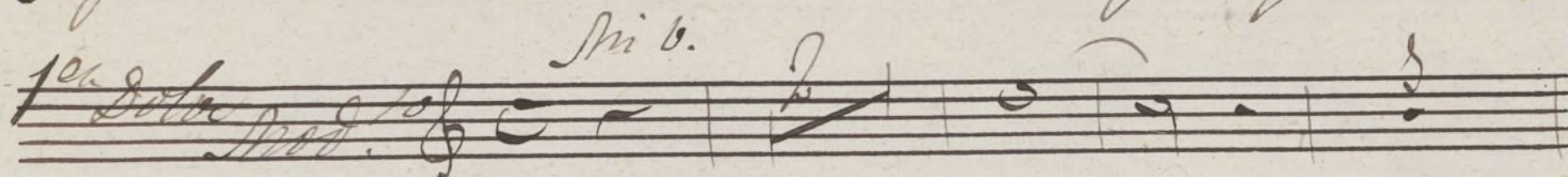
N.

Handwritten musical score on eight staves. The notation includes various note values, rests, and slurs. The final staff ends with a double bar line and the instruction "al Coro."

Handwritten musical score on nine staves. The notation includes various note values, rests, and slurs. The first staff is marked "1º Solo" and "And". The fourth staff has the instruction "meno" above it. The fifth staff has the instruction "apertando." below it. The seventh staff is marked "Adagio" and "1º Tempo". The final staff ends with a double bar line and the instruction "al Coro."

Laongala
Núms 686-1

Septenario a los Doctores de Ma. a p. mas para ligeros.



ritando

poco mas

1^o tempo

All^o al Coro

3^o Dolo. And.

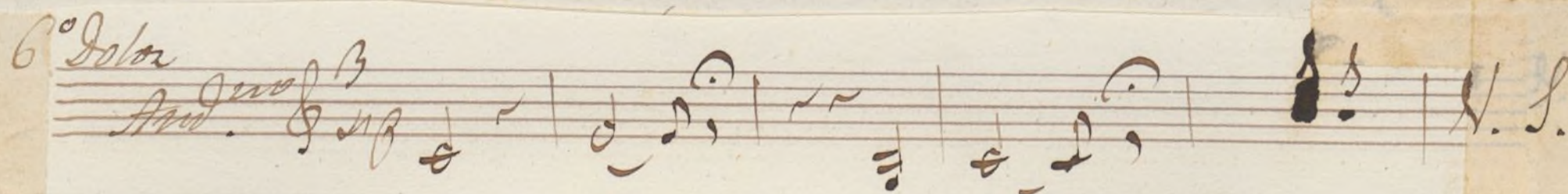
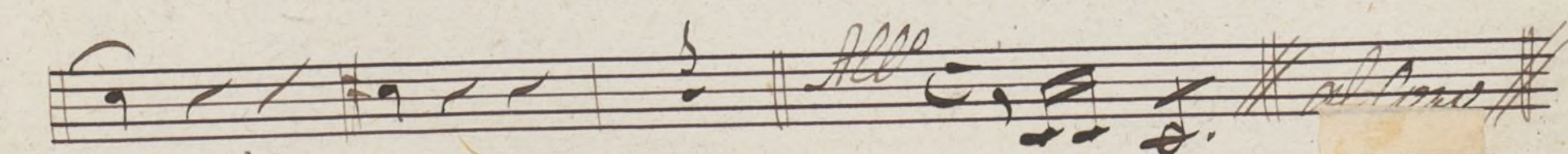
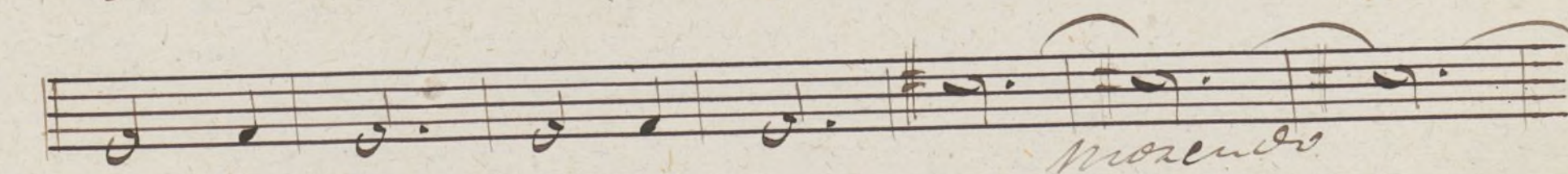
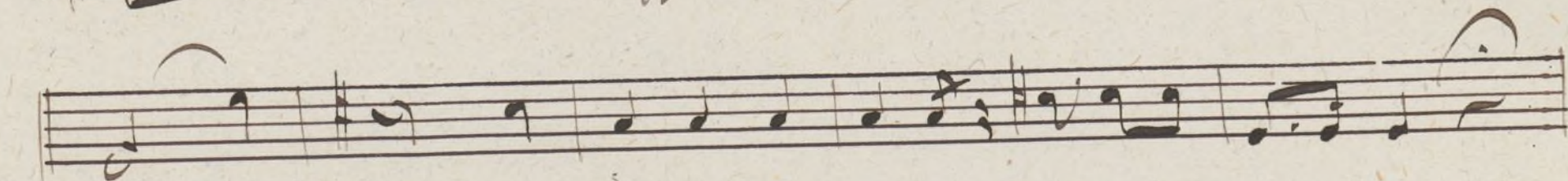
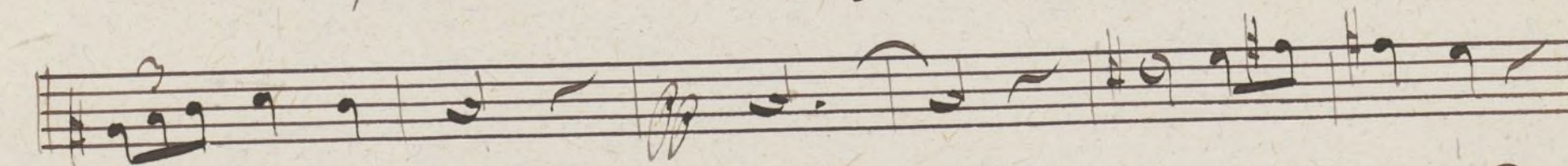
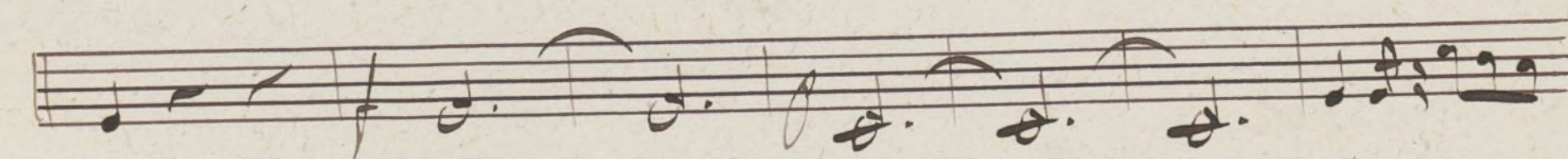
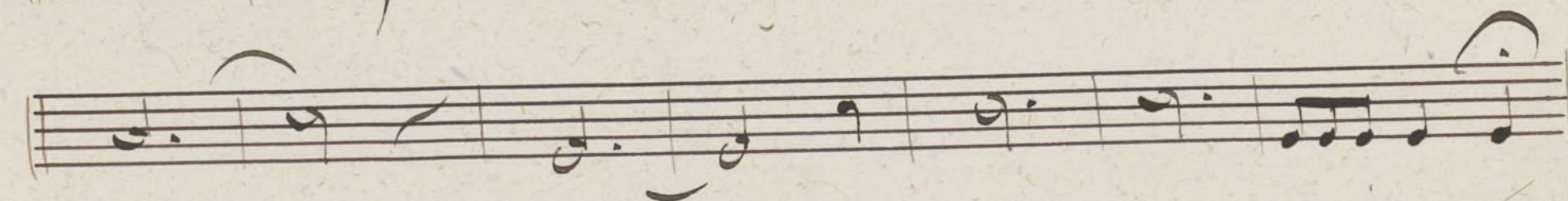
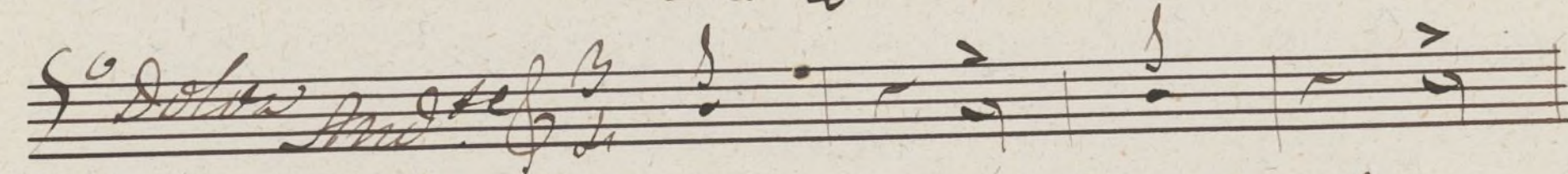
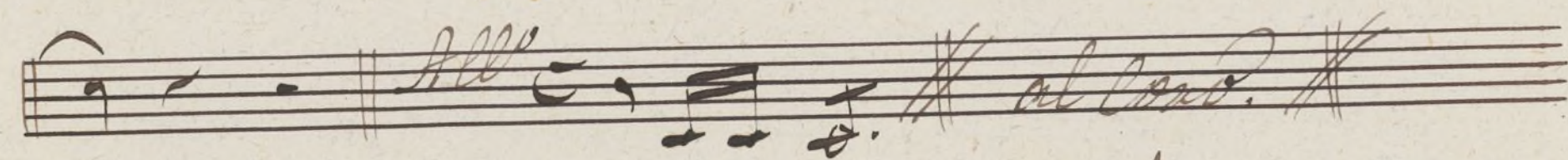
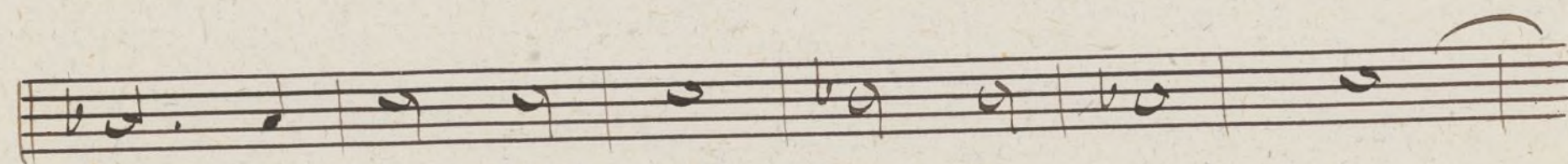
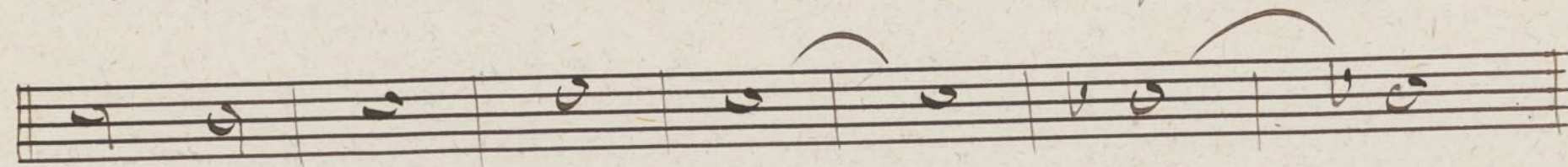
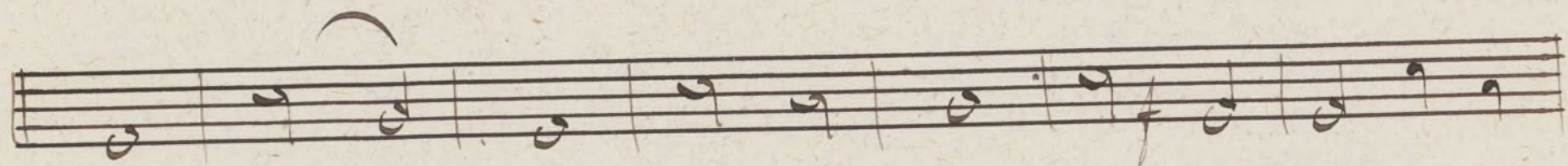
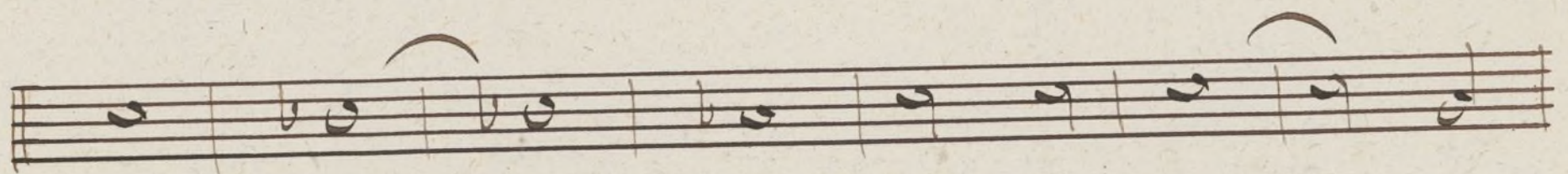
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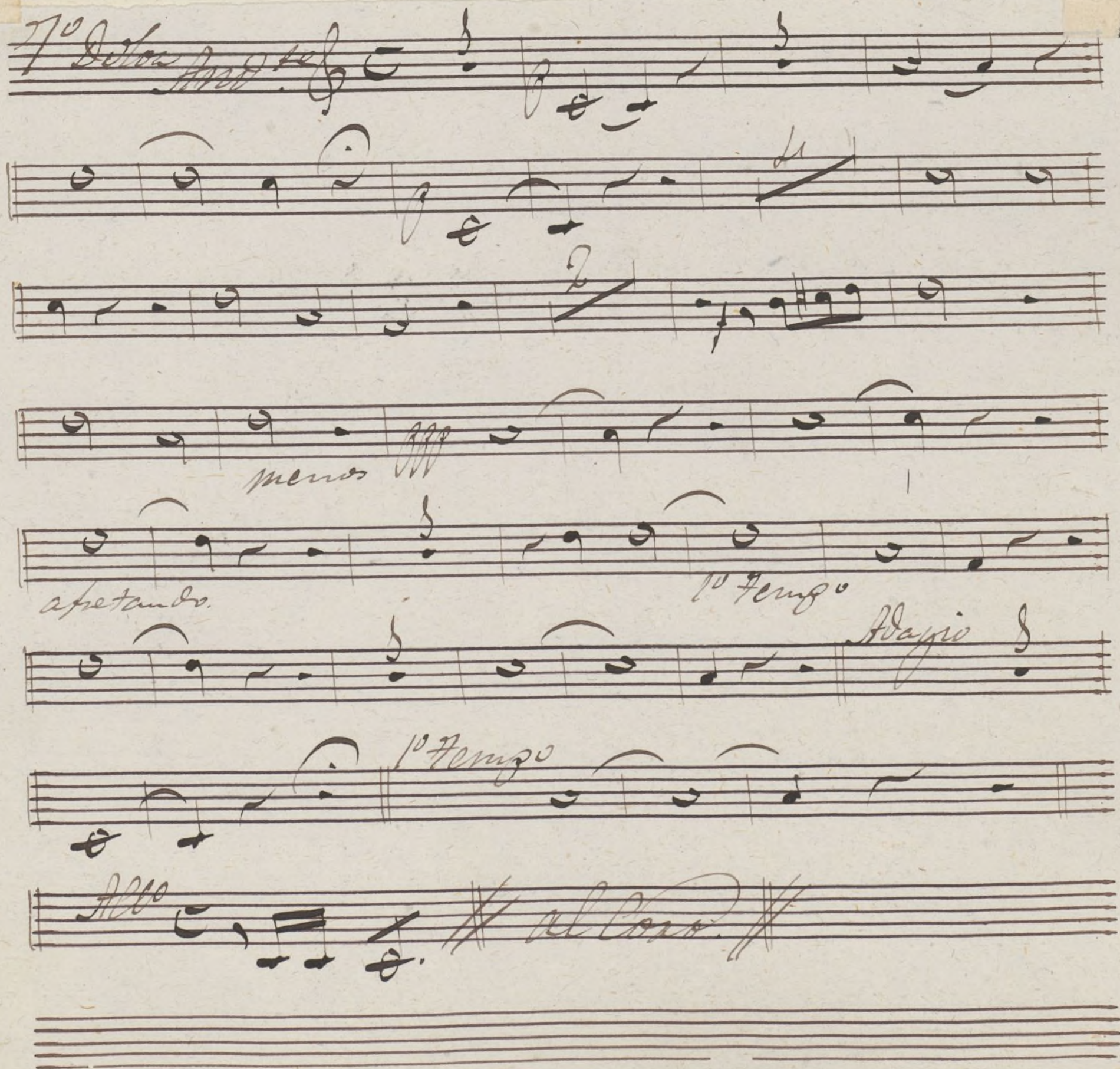
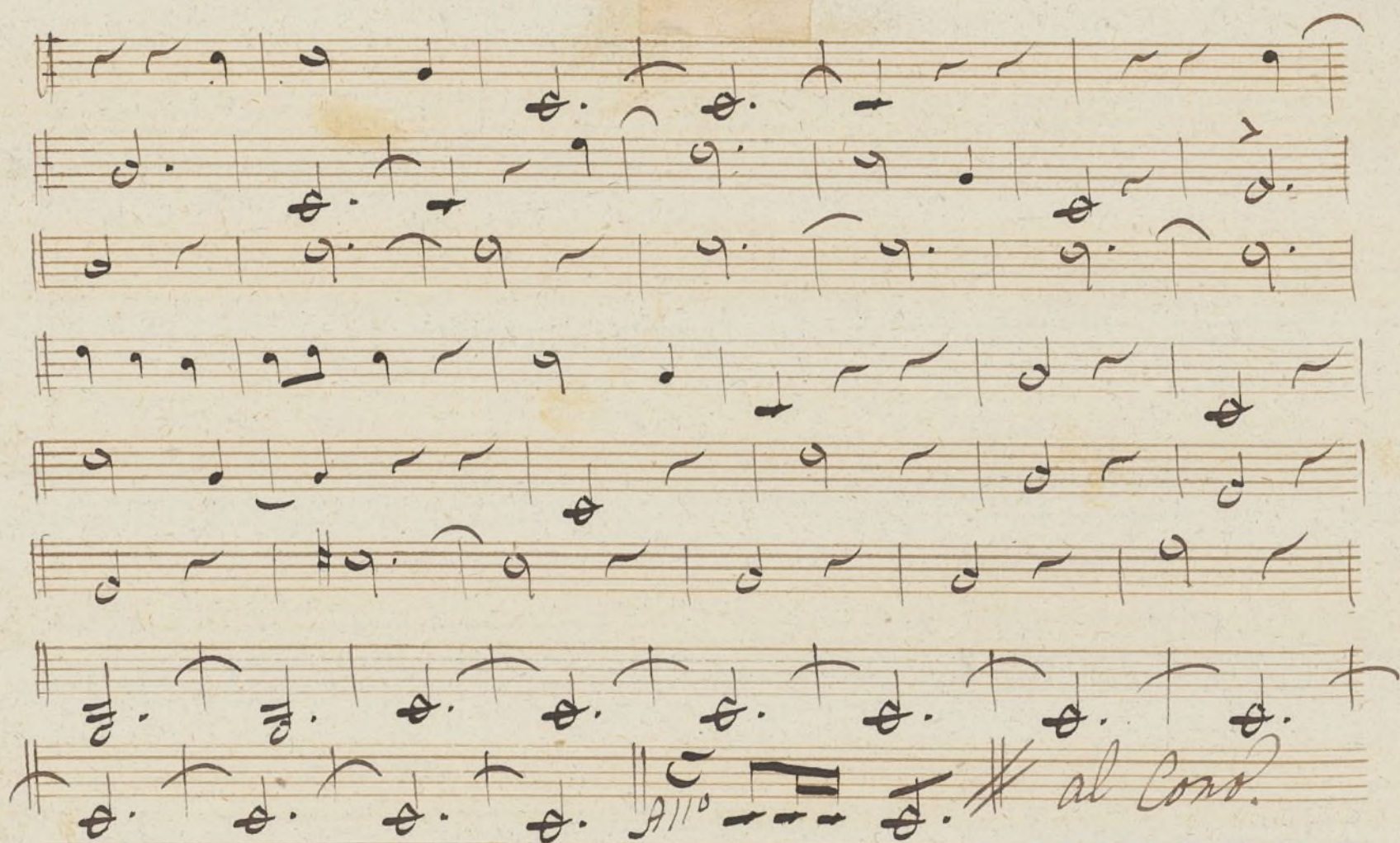
2

All^o al Coro

4^o Dolo. And.

recas





Mus
Cinetin.

Letras en las dadas de M.^a para los virreyes.

Lea Dolbe

Sib.

ditend.

107 cm 90

Staud.

poor men

pit and J^o

Love

la la

Wth all 2^o color.

Handwritten musical score for three voices (1^o, 2^o, 3^o Dolo) and piano accompaniment. The score is written on ten staves, with the first three staves for the voices and the remaining seven for the piano. The tempo is marked "Lento" and the key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings like "poco mas" and "al poco". The piano part features a prominent bass line with a large "16" marking, suggesting a 16th note or a specific measure. The score concludes with a double bar line and the instruction "al poco".

5^o Dolor *And.*

morendo. *All^o* *al coro*

6^o Dolor *And.* *All^o* *al coro*

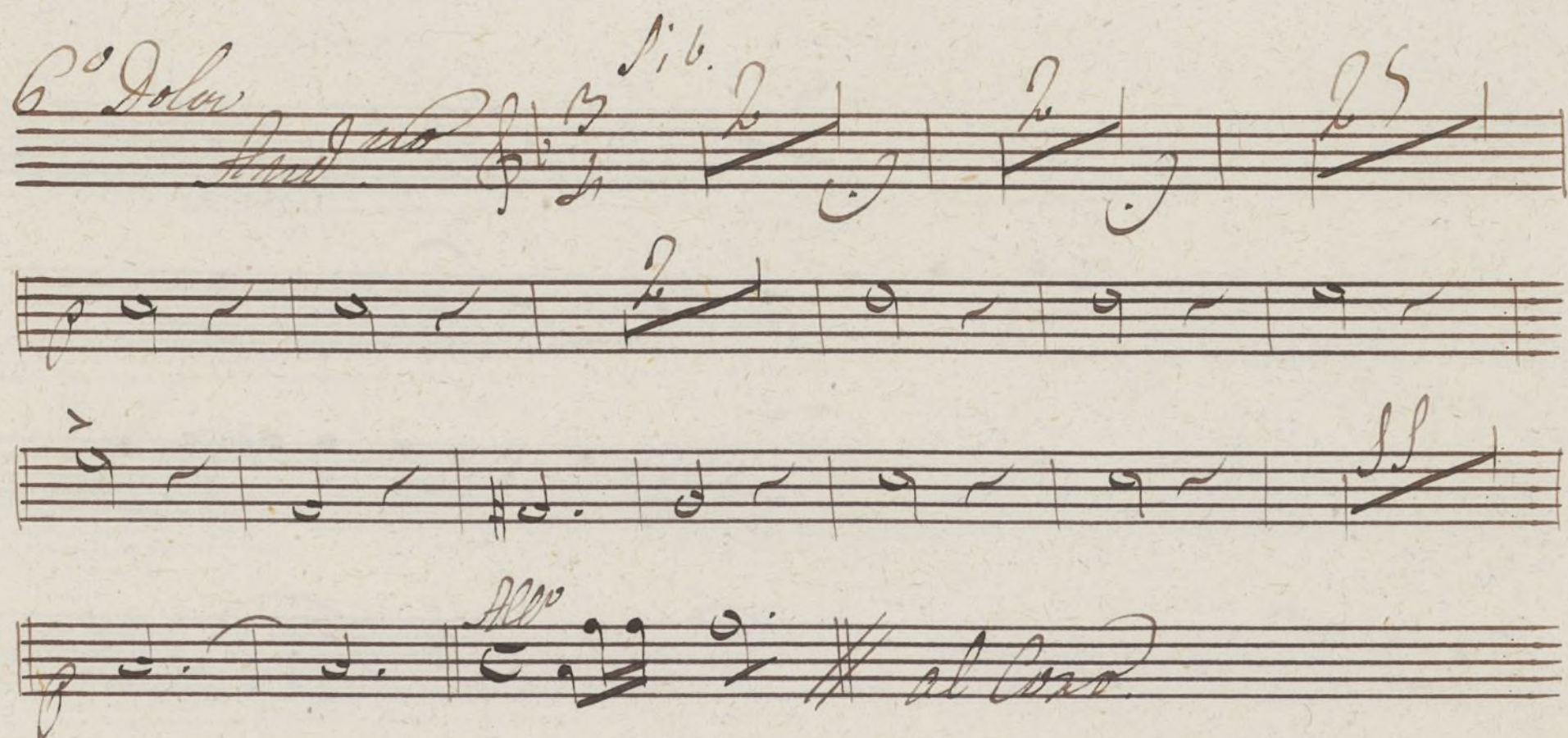
Este dolor no se ejecuta y en su lugar se ira a la ultima casa donde viva el 6^o que se ha de tocar.

7^o Dolor

And.

1^o Tempo *Adagio* *1^o Tempo* *Menos Tiempo.* *All^o* *al coro.*

8^{ta} al 6^o dolor.



Figle

Mus 686-1

Septuaginta a los Dolores de Maria. mus. para piano

1^o Dolor *And.^{te}* *ritand.^o*

ritand.^o *10 tempo*

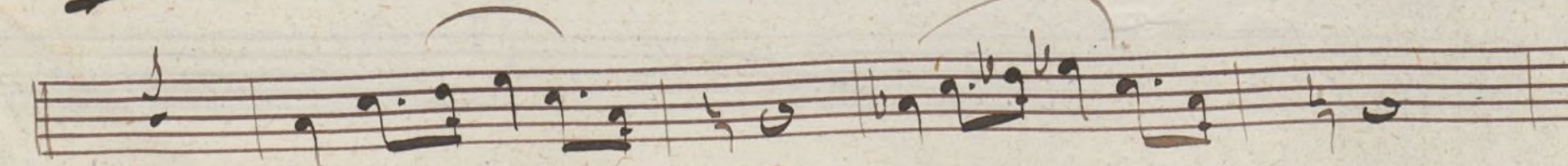
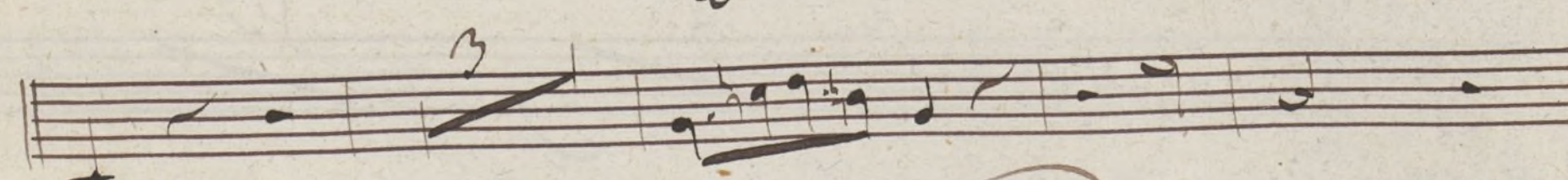
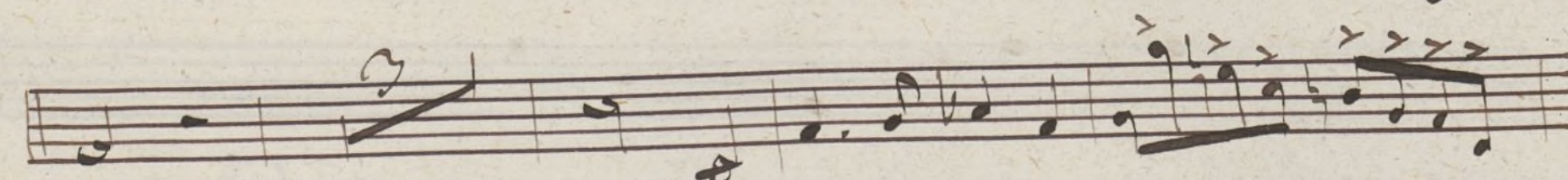
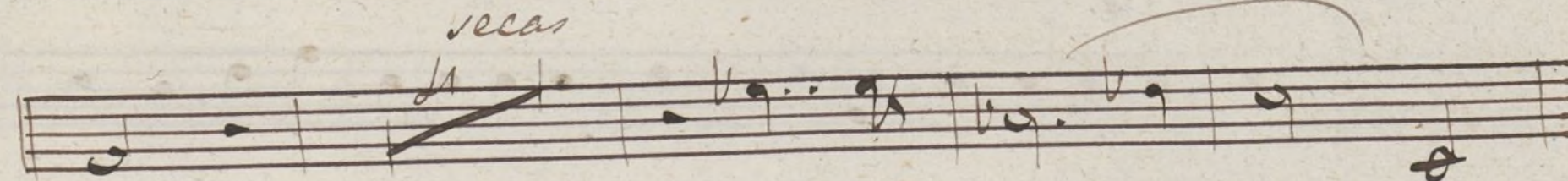
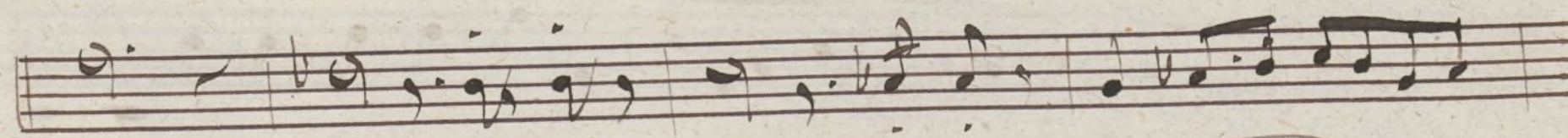
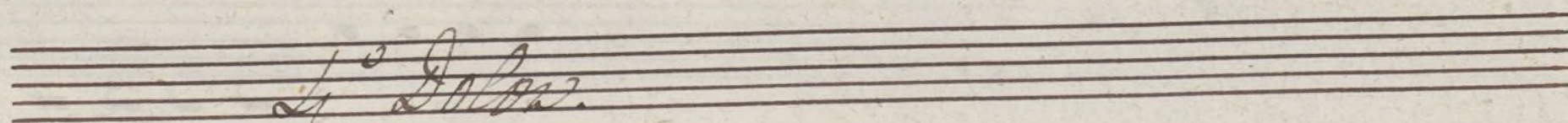
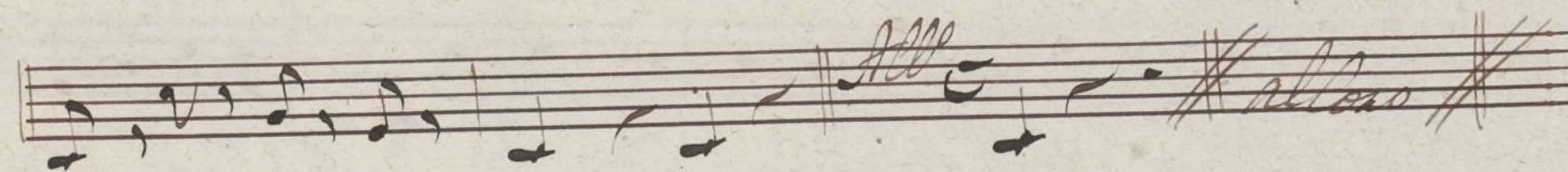
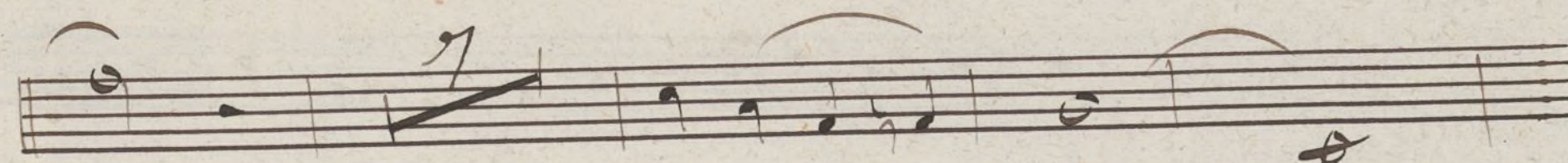
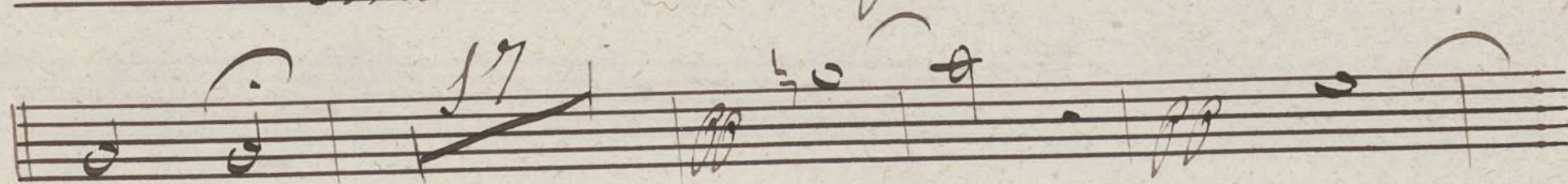
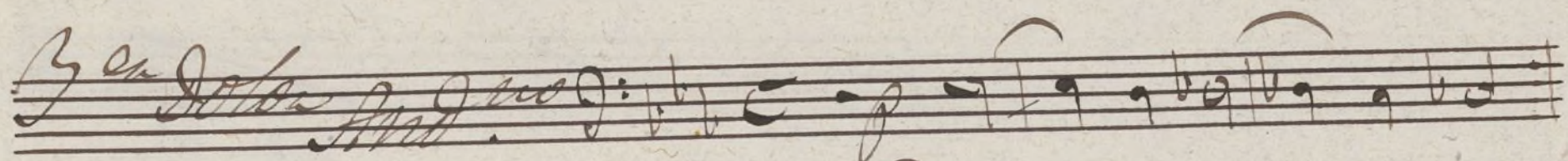
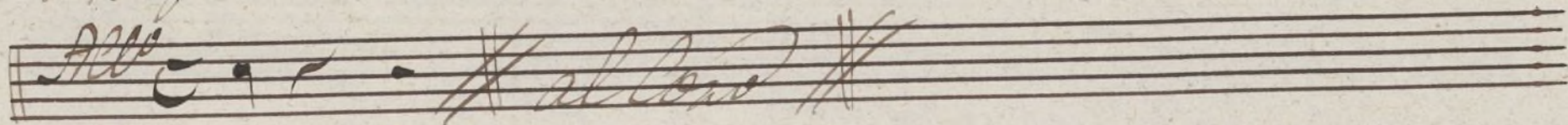
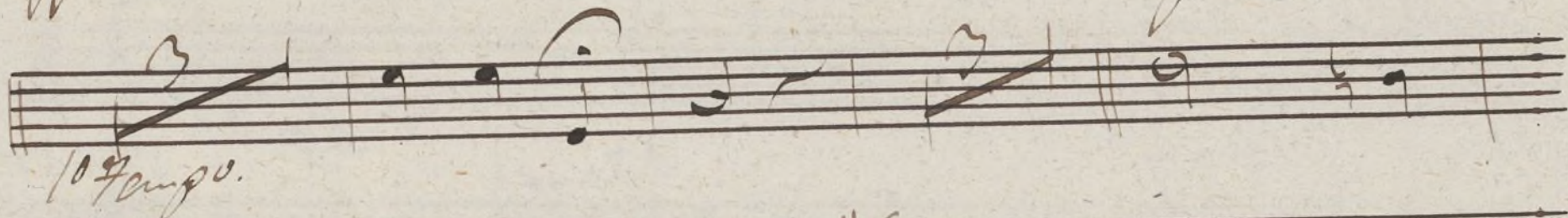
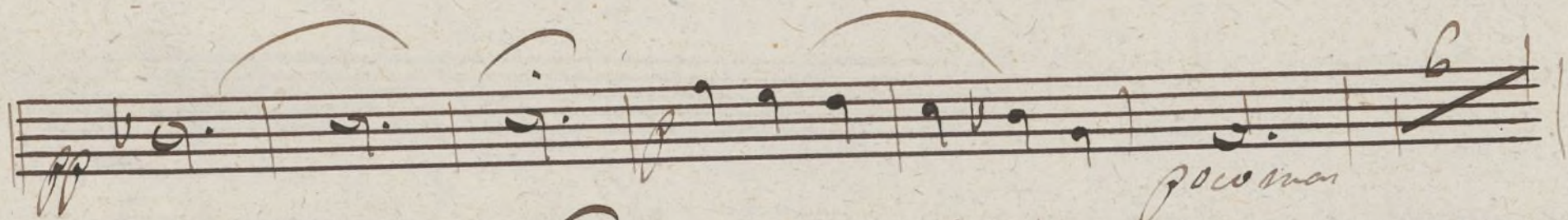
ritand.^o *gou mas* *ritand.^o*

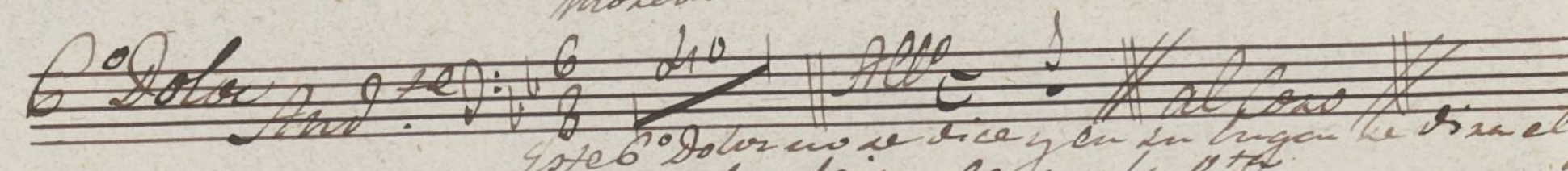
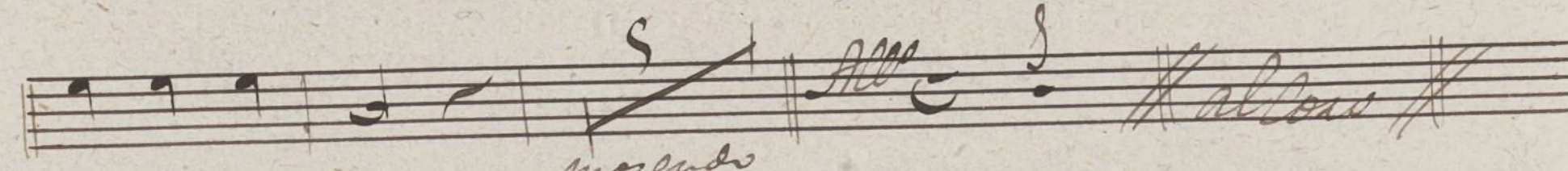
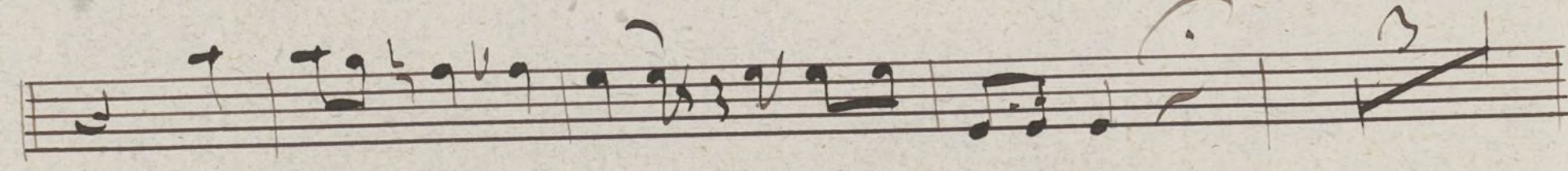
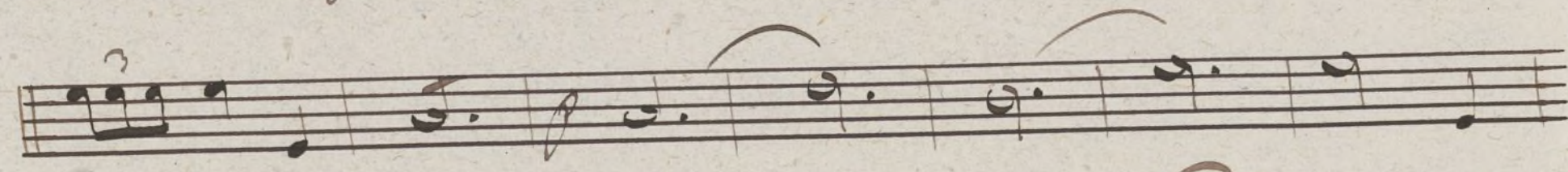
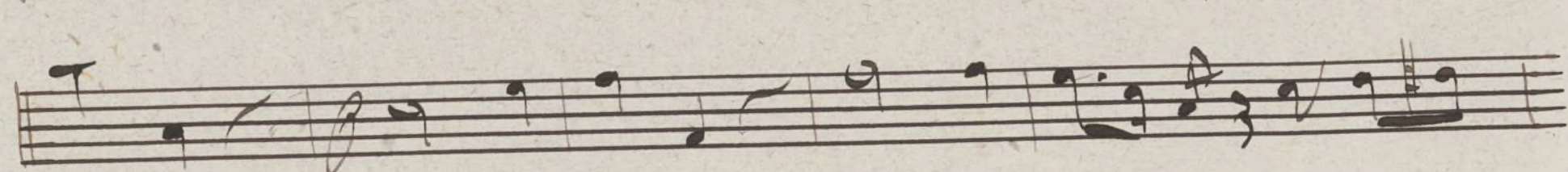
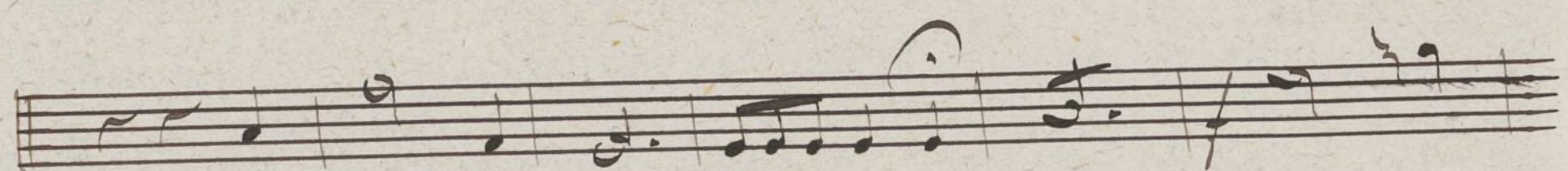
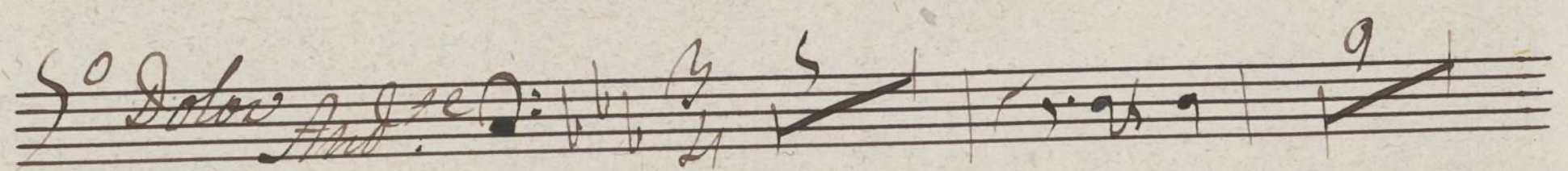
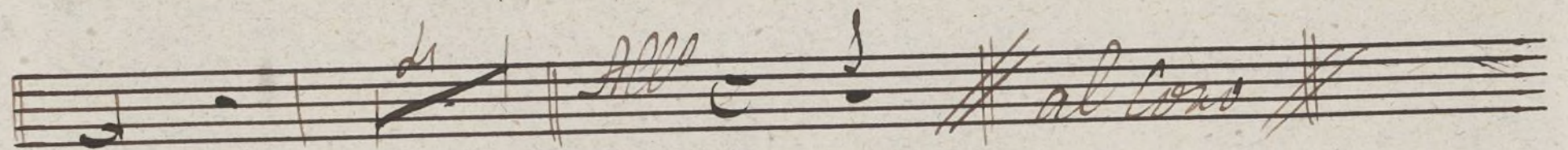
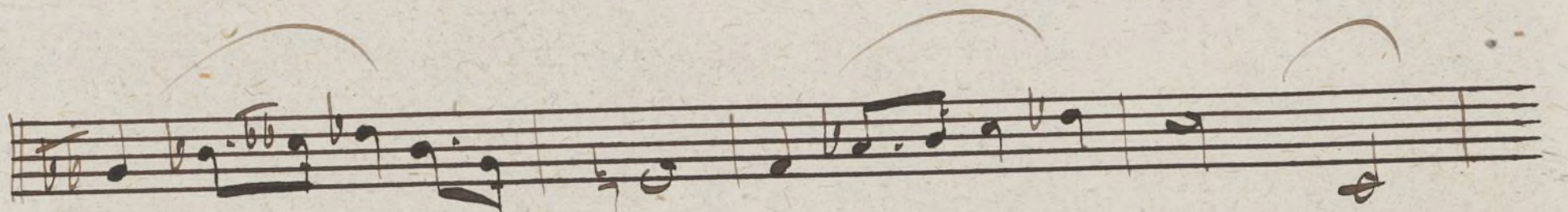
ritand.^o *Allo*

Coro

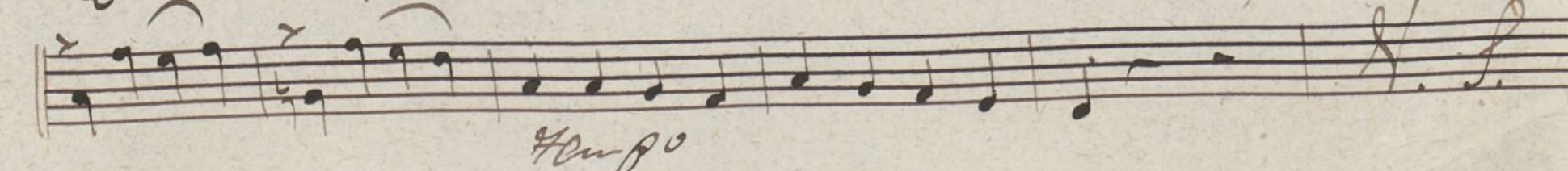
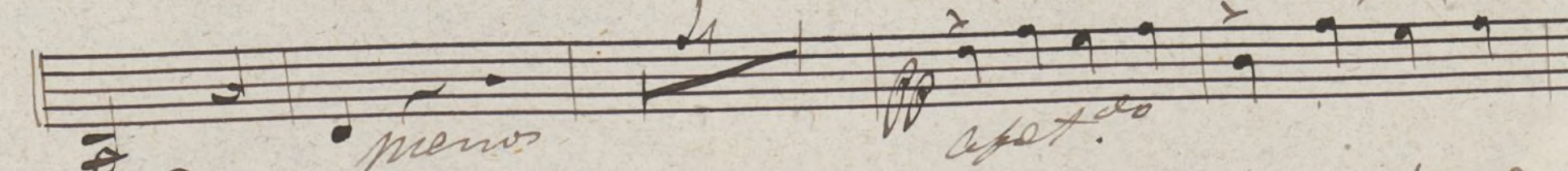
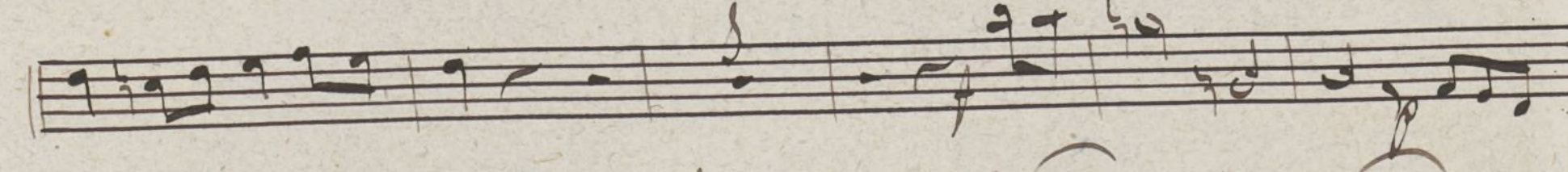
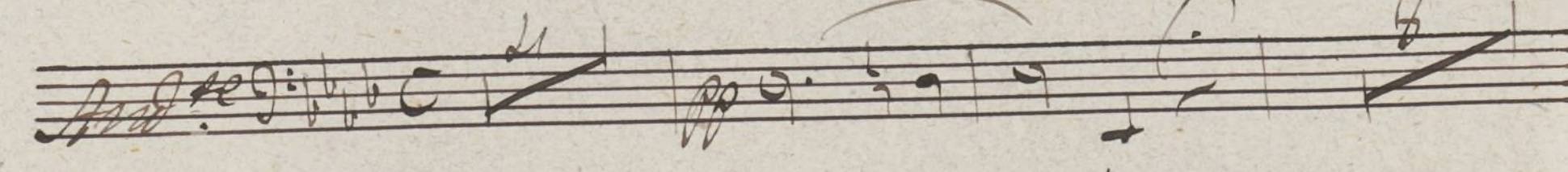
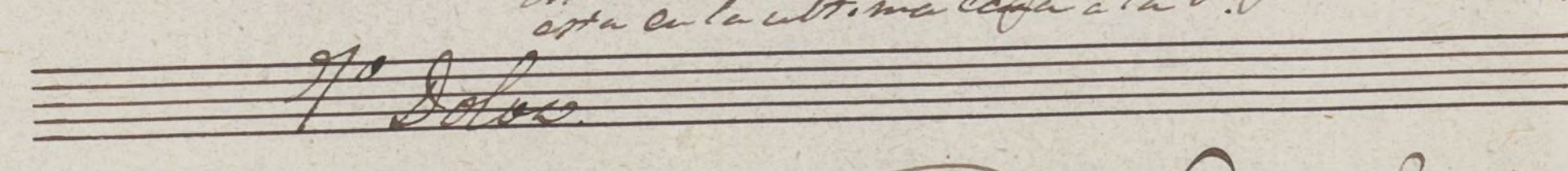
2^o Dolor *Lento* *ritand.^o* *ritand.^o*

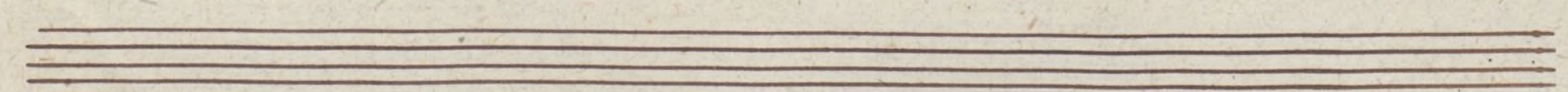
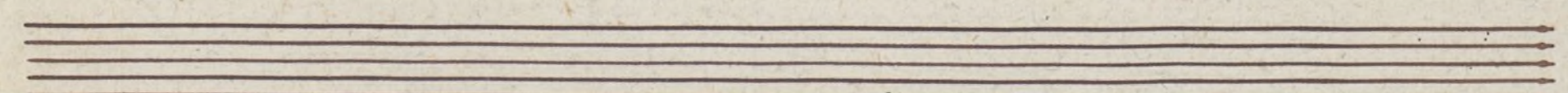
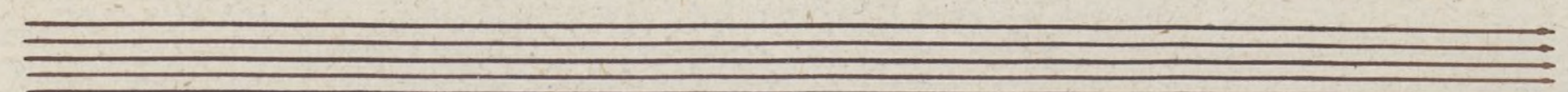
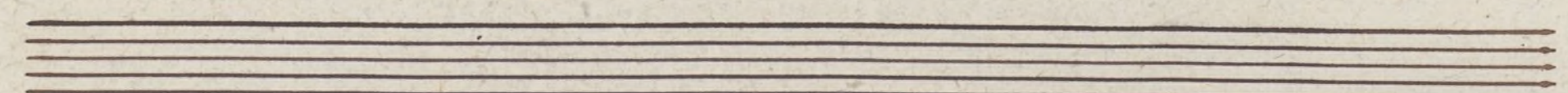
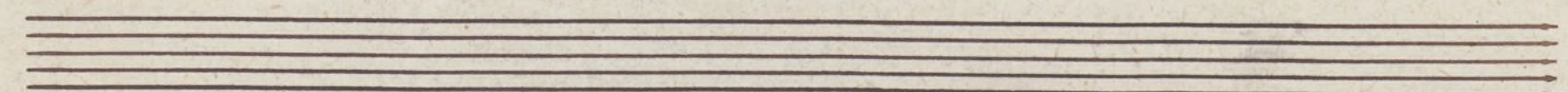
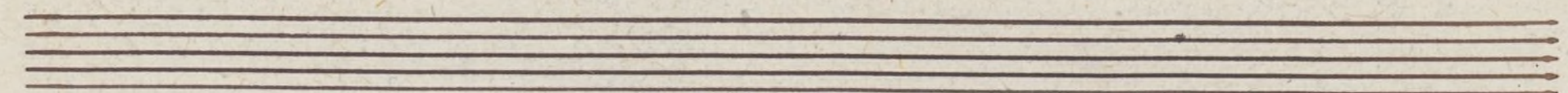
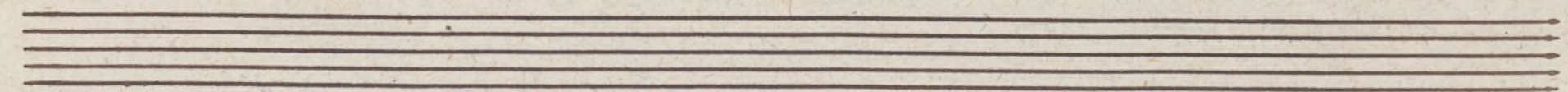
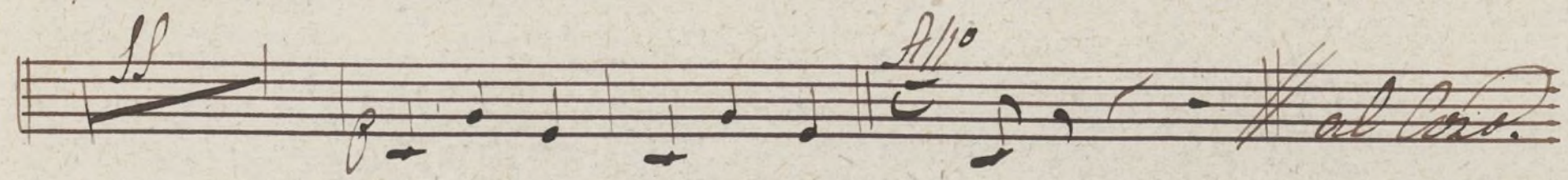
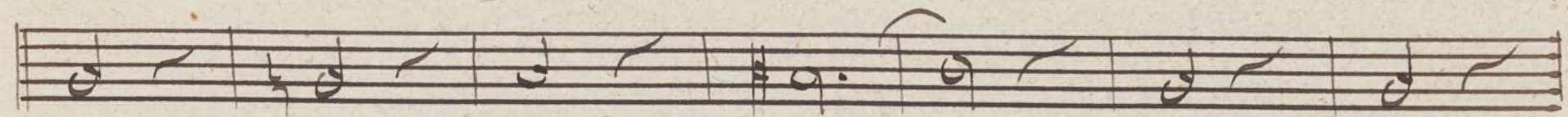
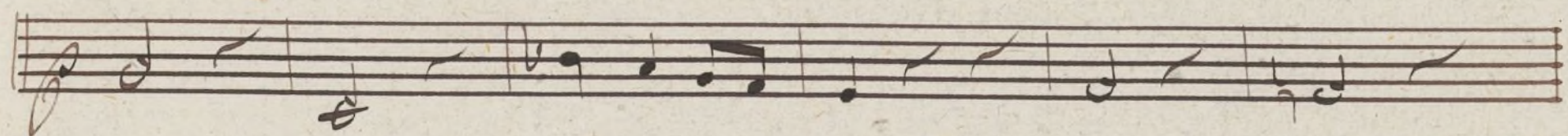
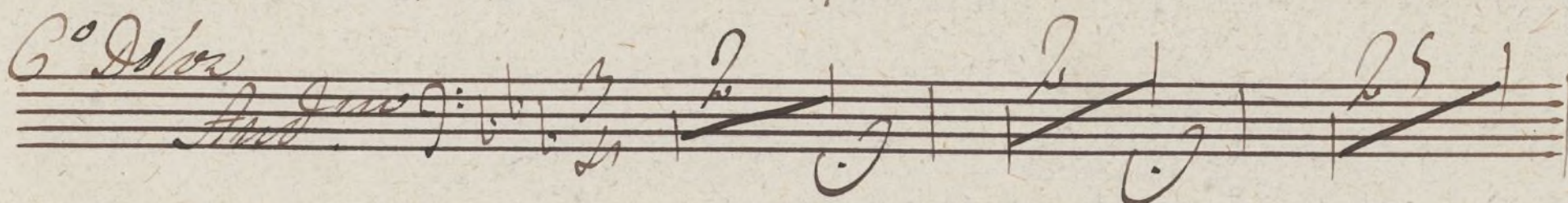
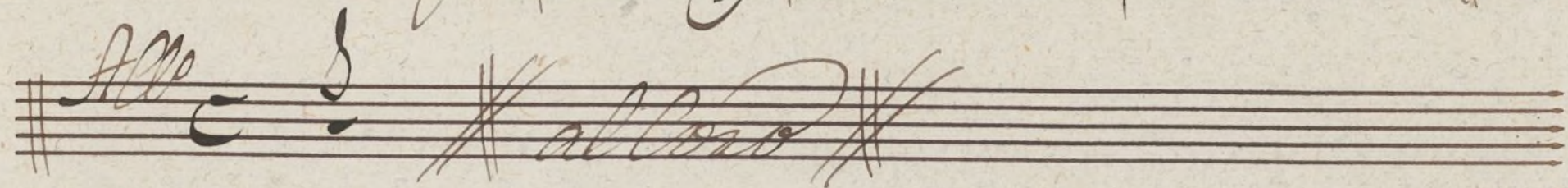
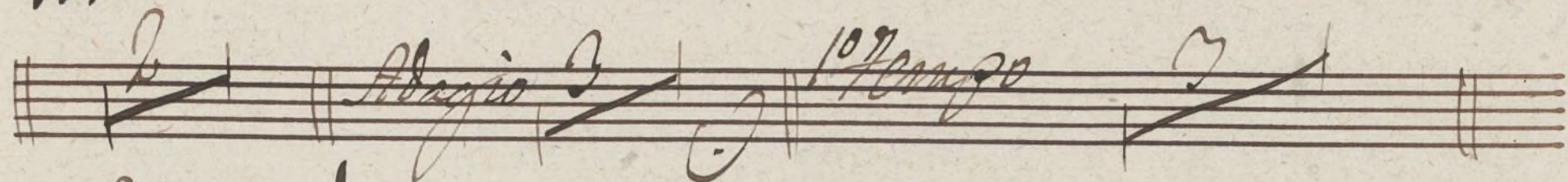
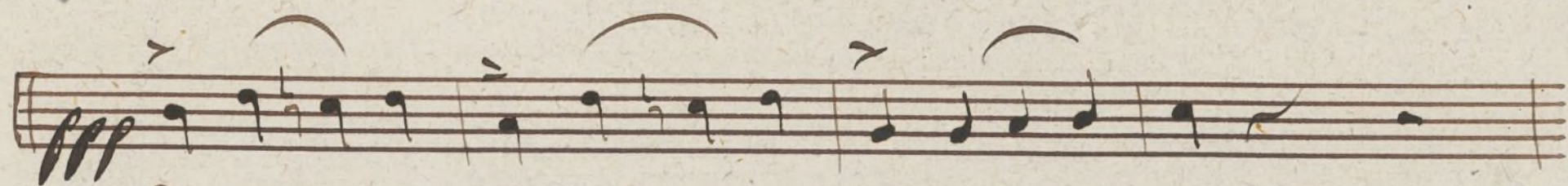
solce *ritand.^o* *ritand.^o*





Este 6º Dolor no se dice y en su lugar se dice el que
está en la última copia a la O.ª





Violoncello y Contrabajo.

Septenario a los Dolores de M^a para Aguirre.

1^{er} Dolor

ritard.

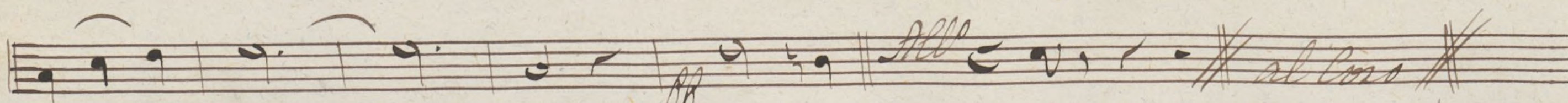
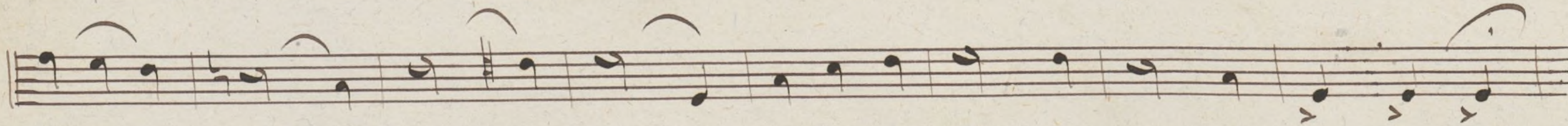
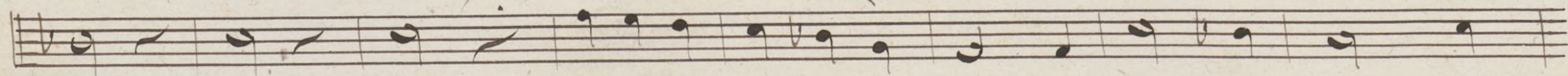
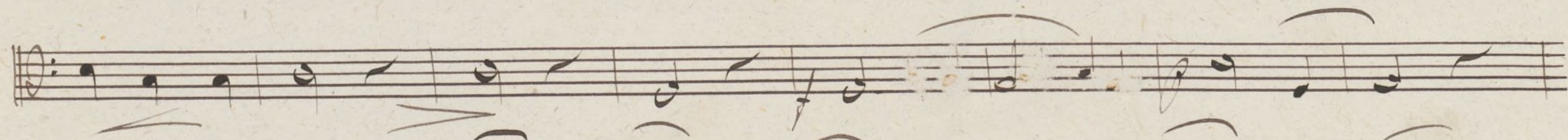
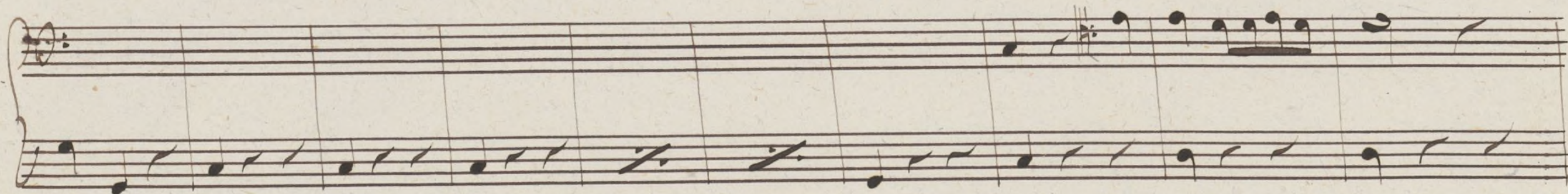
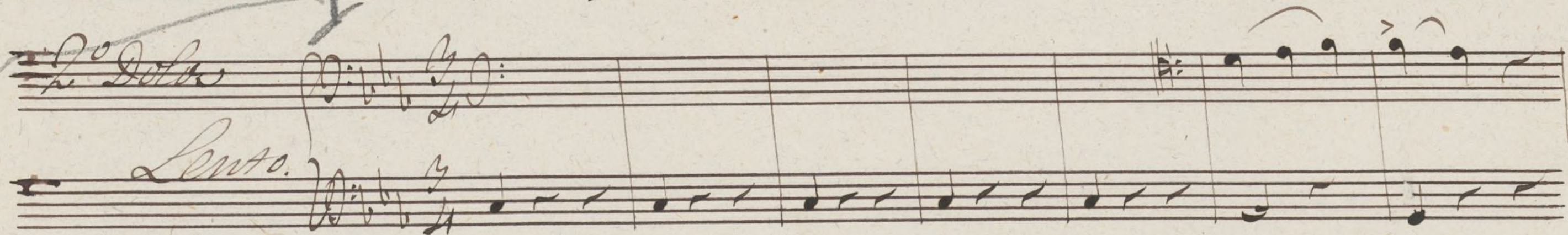
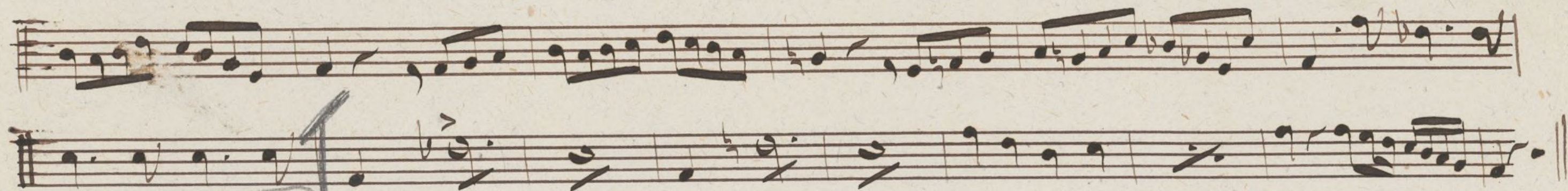
poco mas.

1^o tempo.

Poco

Vio/110

S. L.



3^{er} Solo. *And.*

Handwritten musical notation on two staves.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff, ending with *All^o* and *al Canto*.

4^o Solo *Moderato*

Handwritten musical notation on a single staff, ending with *Pinto*.

Handwritten musical notation on a single staff, ending with *H. S.*

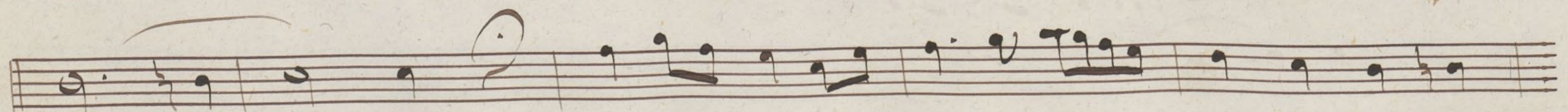
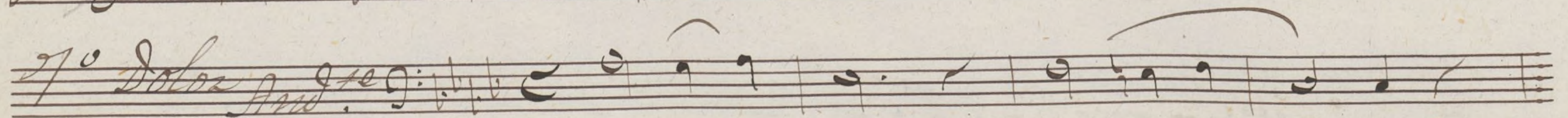
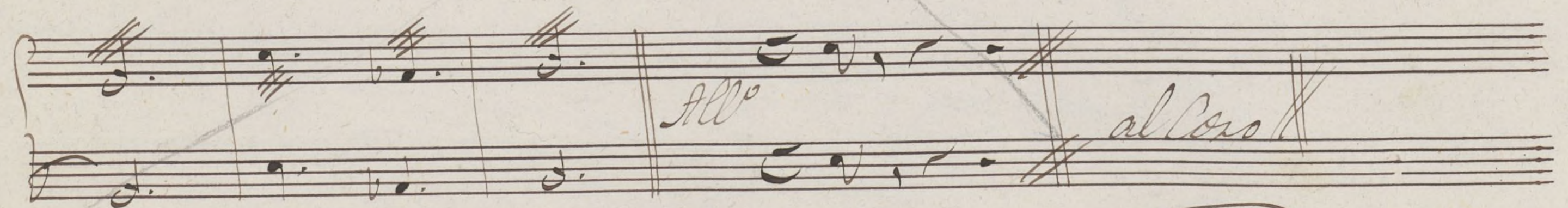
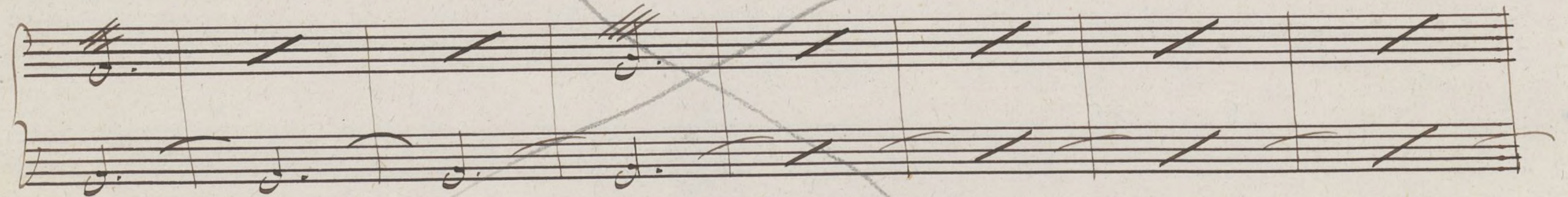
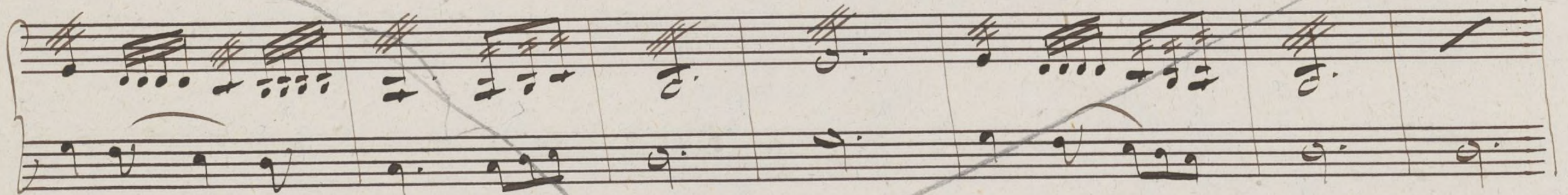
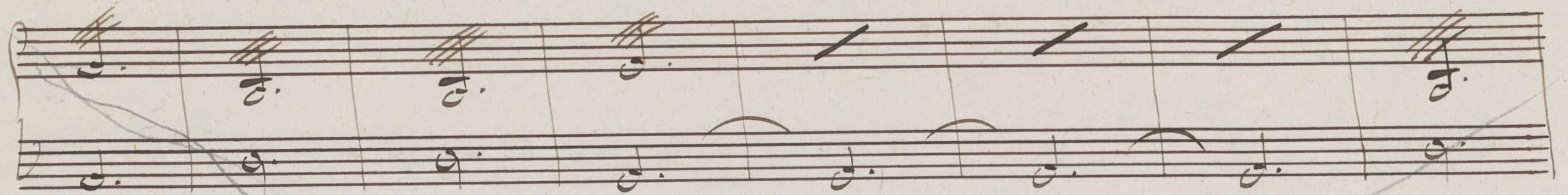
acc.

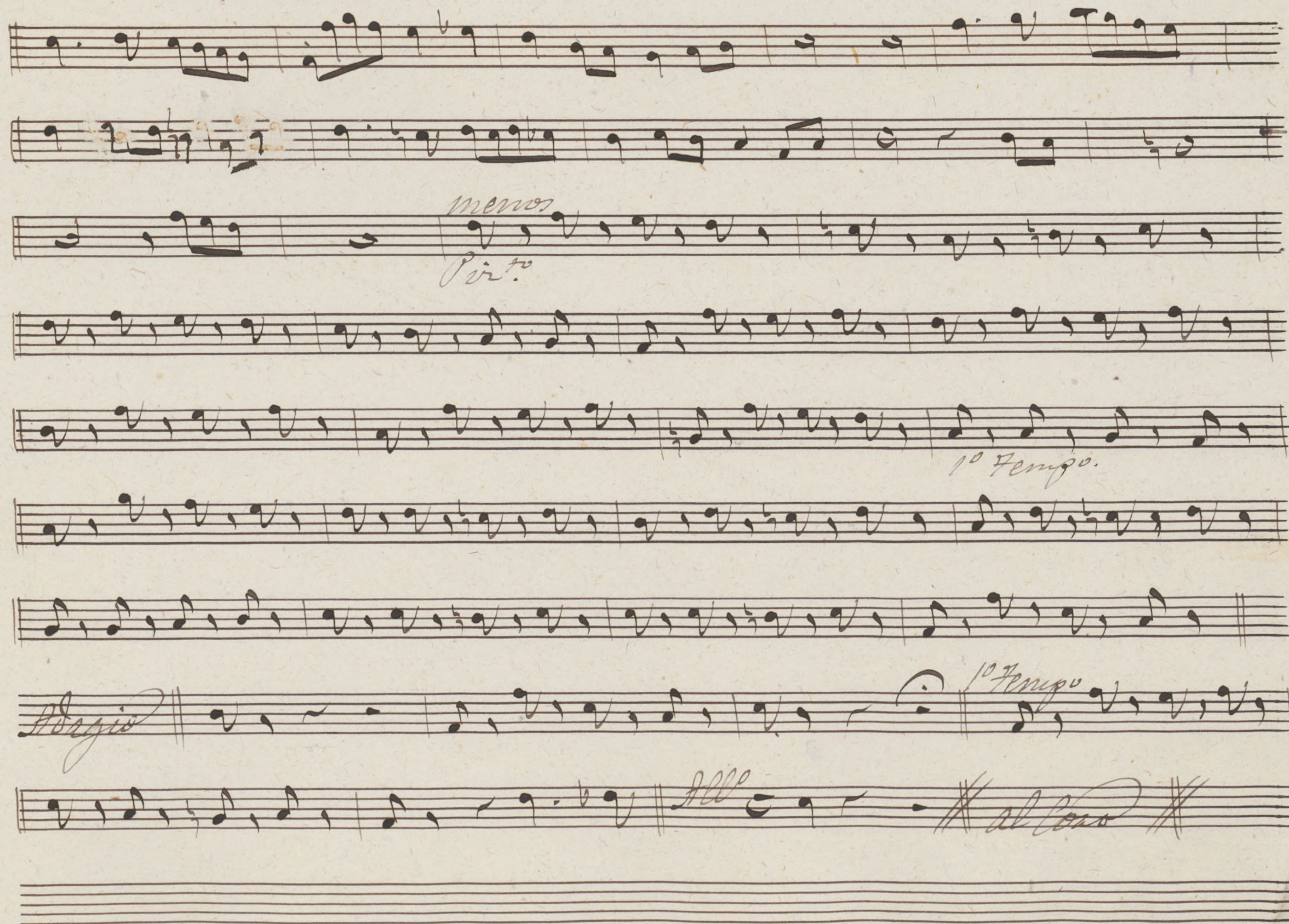
A handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one flat. The second staff has a *Pinto* annotation. The third staff has a *coco.* annotation. The fourth staff has a *Pinto* annotation. The fifth staff has a *Pinto* annotation. The sixth staff has a *Pinto* annotation. The seventh staff has a *Pinto* annotation. The eighth staff has a *Pinto* annotation. The ninth staff has a *Pinto* annotation. The tenth staff has a *Pinto* annotation. The score concludes with a double bar line and a repeat sign.

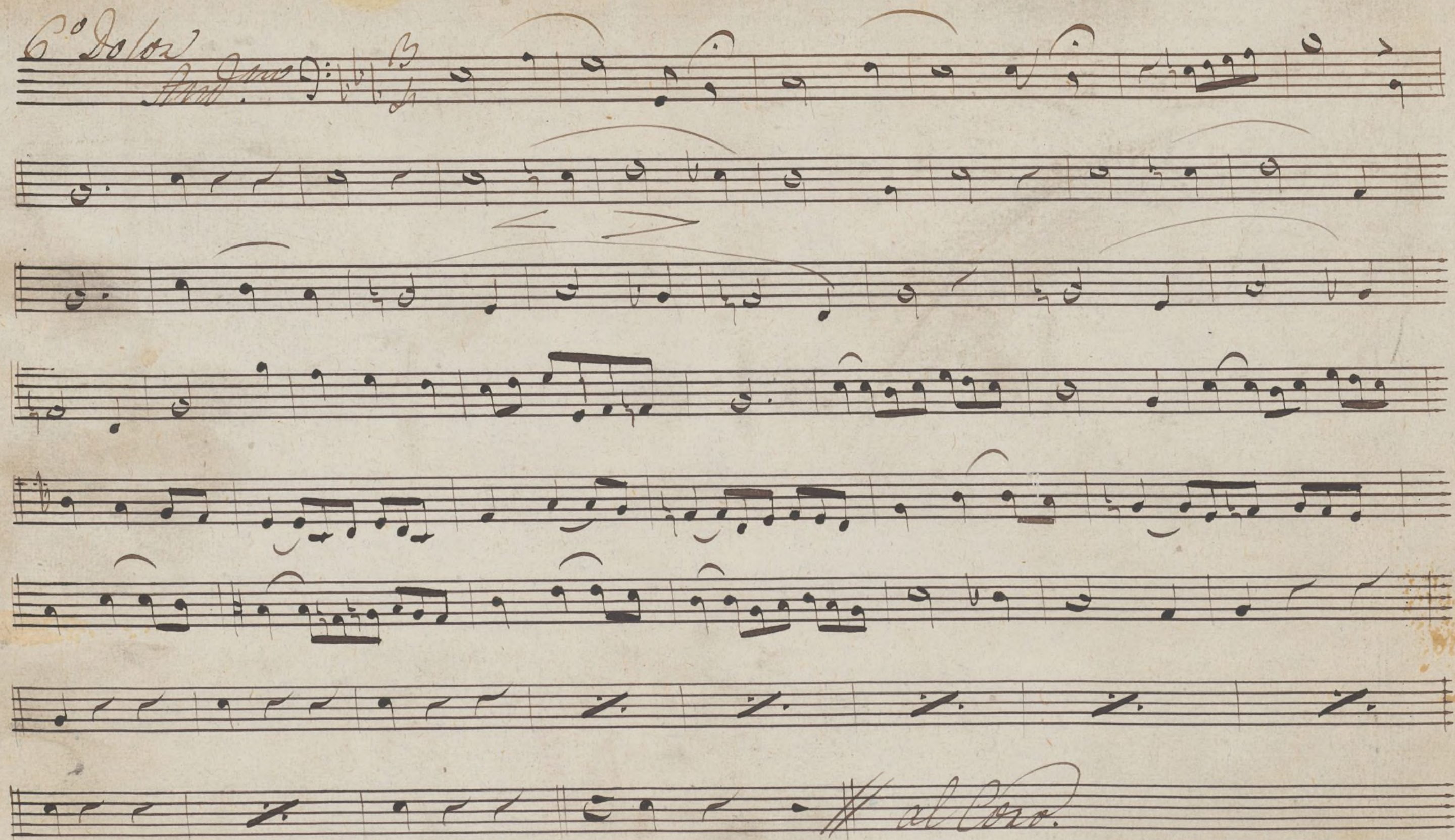
Handwritten musical score for a vocal piece. The notation includes various notes, rests, and melisma lines. The piece concludes with the instruction *Alto al coro*.

3º Dolor: ala ultima casa.

Handwritten musical score for a piano piece, marked *And.te*. The notation includes various notes, rests, and melisma lines. The piece concludes with the instruction *H. L.*







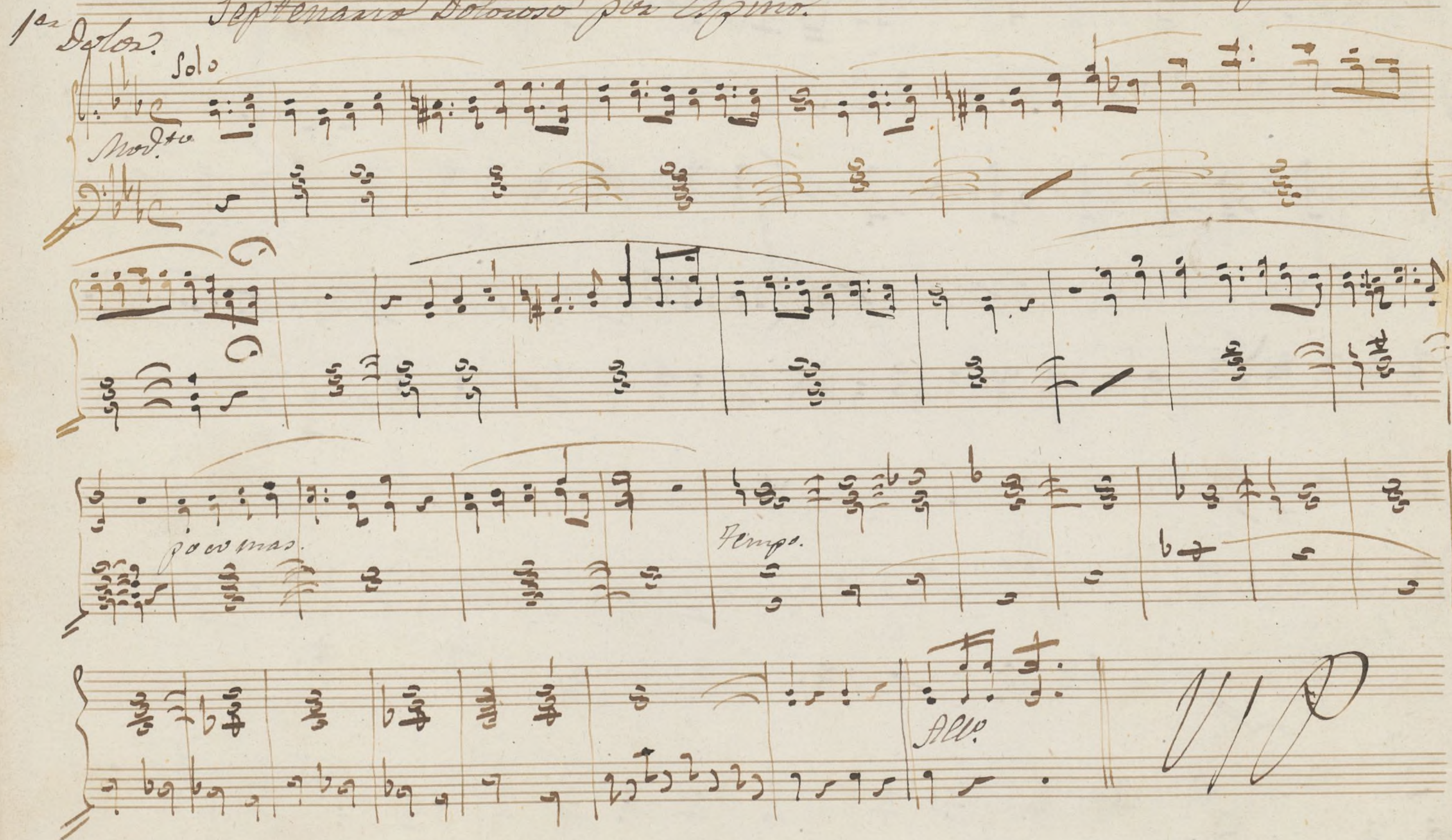
Organo.

1^{er} Dolor? *Septenario Doloroso per Organo.*

Solo
Mod.to

poco mas. *Tempo.*

Allo.



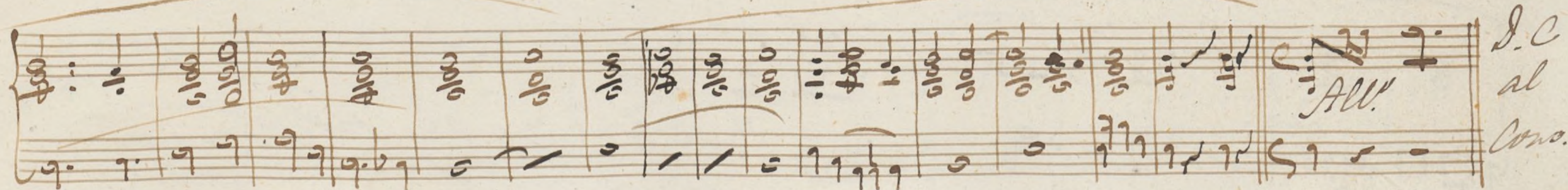
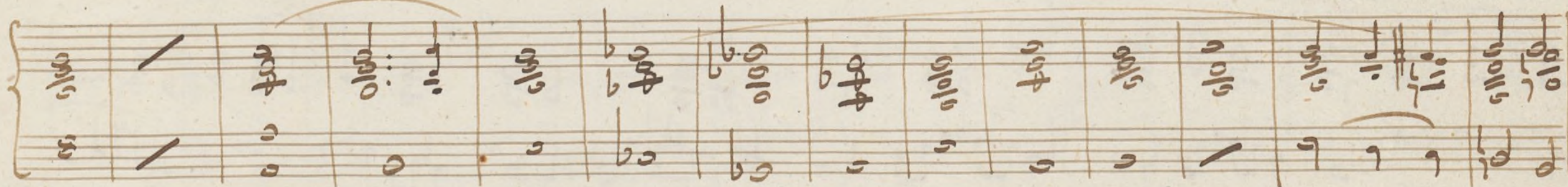
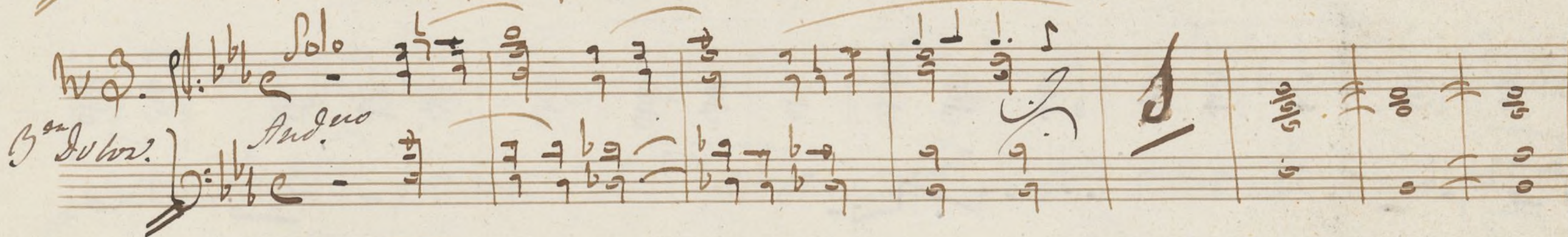
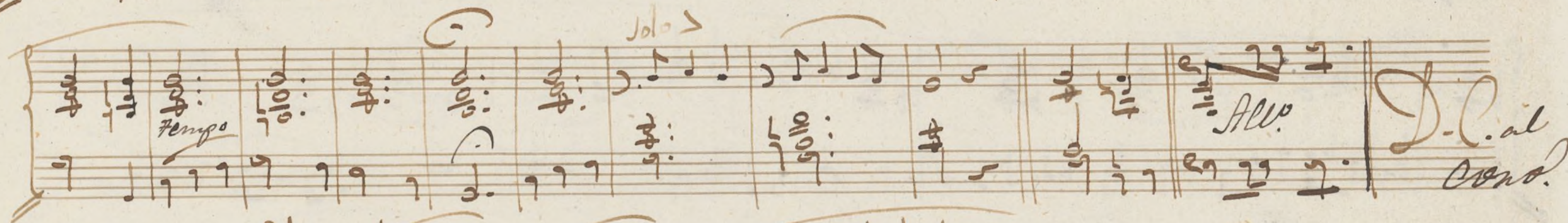
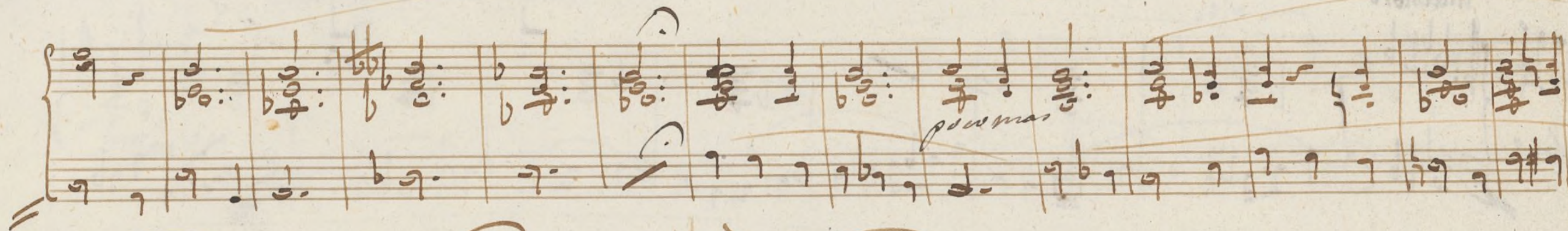
all.^o Coro.

The first system of the handwritten musical score consists of four staves. The top two staves are for vocal parts, with the upper staff containing a melodic line and the lower staff providing a harmonic accompaniment. The bottom two staves are for piano accompaniment, with the left hand playing a rhythmic pattern and the right hand providing harmonic support. The notation is in brown ink on aged paper, with various musical symbols such as notes, rests, and bar lines.

N^o 2 Lento

2^o Solo.

The second system of the handwritten musical score consists of four staves. The top two staves are for a solo piano part, with the upper staff containing a melodic line and the lower staff providing a harmonic accompaniment. The bottom two staves are for piano accompaniment, with the left hand playing a rhythmic pattern and the right hand providing harmonic support. The notation is in brown ink on aged paper, with various musical symbols such as notes, rests, and bar lines.



Maestros

1^o Solo

ma y. ma y.

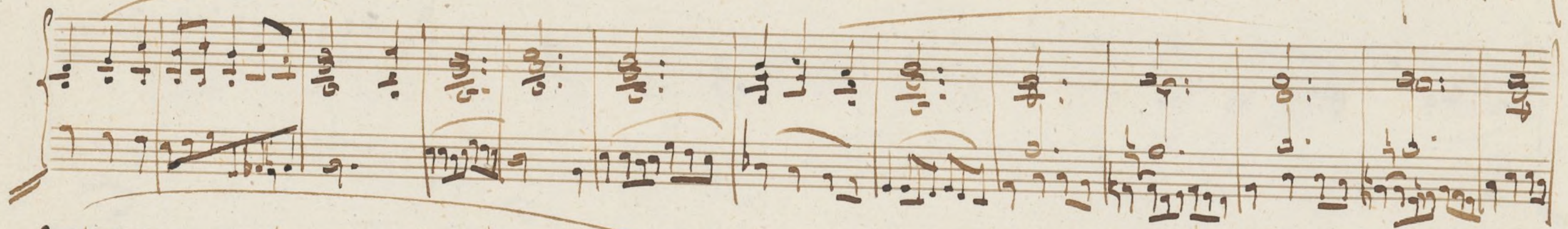
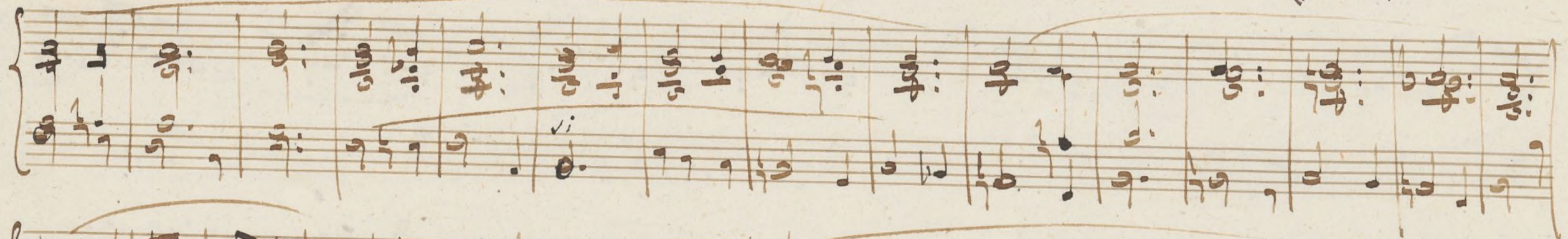
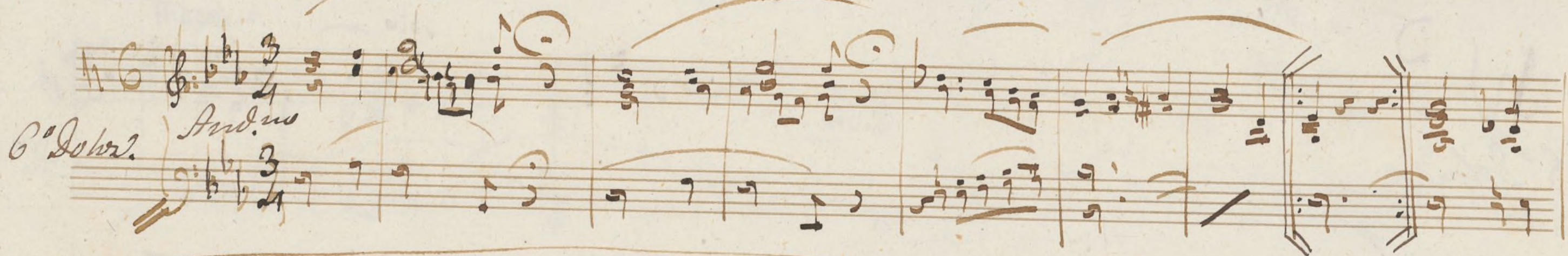
Al. Cal Coro.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes treble and bass clefs, and various musical symbols such as slurs, ties, and accidentals.

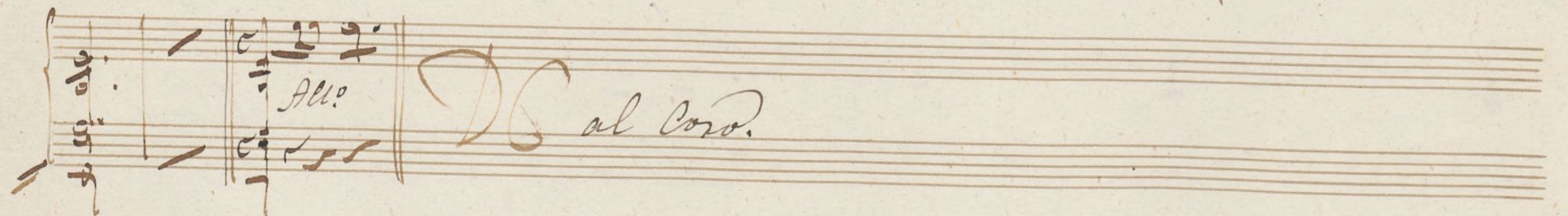
Key markings and annotations include:

- Am¹²* (top left)
- 5^o Solo.* (top left, below the first staff)
- Adagio* (top right)
- Allegro* (bottom center)
- al Coro.* (bottom right)

6^a Sobr.
And.^{te}



All.^o



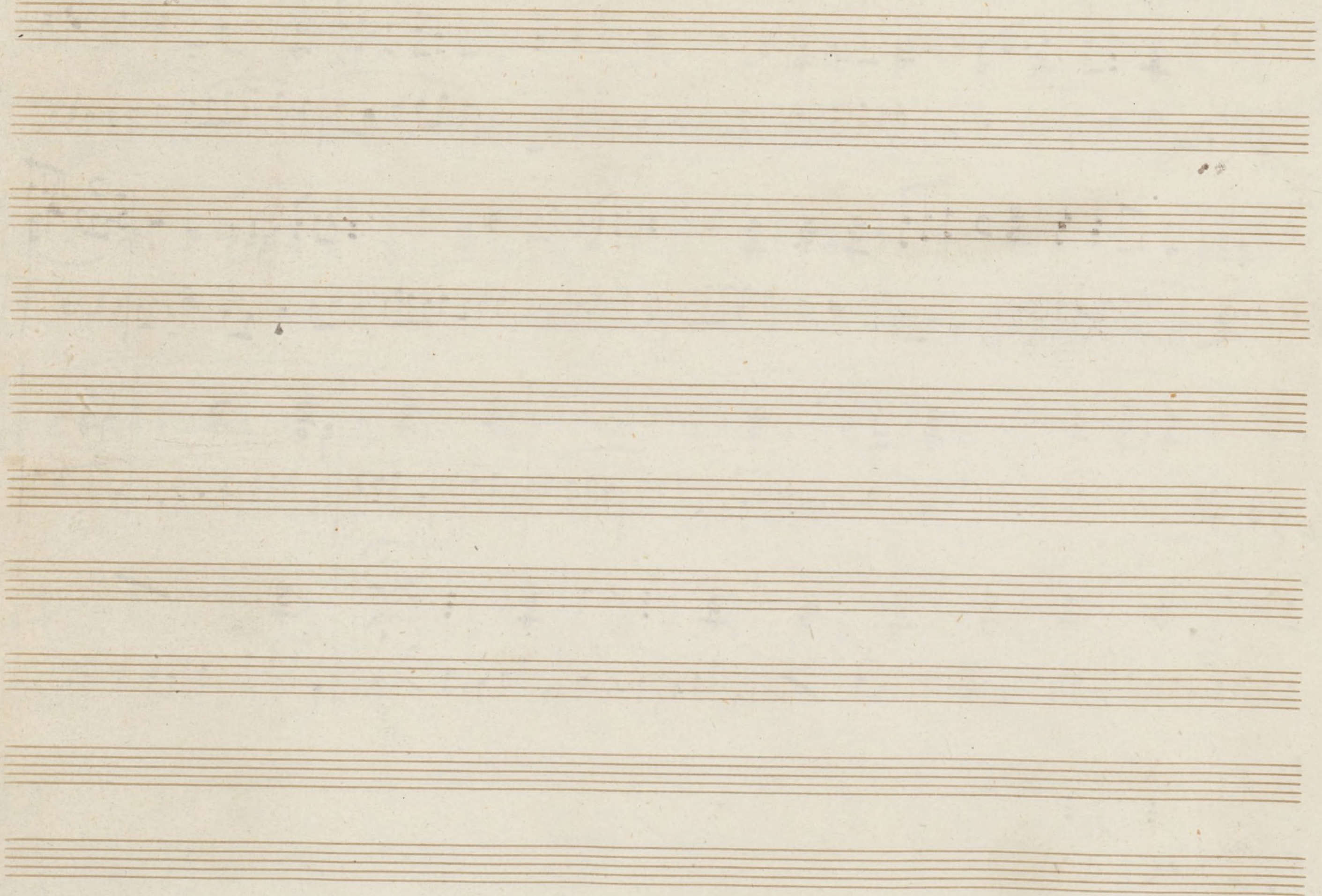
al Coro.

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The score is written in brown ink.

Key markings and annotations include:

- 1^o Solo.* (First Solo)
- Adagio* (Slowly)
- Tempo.* (Tempo)
- Allo* (Allegro)
- Al Coro.* (To the Chorus)

The notation includes various note values, rests, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The score is organized into systems, with some staves grouped by brackets.



Handwritten musical score on aged paper. The score consists of multiple staves with musical notation, including notes, rests, and dynamic markings. Key markings include "Allegro", "Adagio", "Andante", "Lib y Mil.", and "Al Coro". There are also handwritten numbers like 19, 18, 15, 9, 6, 3, 2, and 1. The text "Ayuntamiento de Madrid" is visible at the bottom.

19

Allegro

5^o Dolor: 19 18

Allegro

morendo.

6^o Dolor: And. 10

Allegro

7^o Dolor

And. 6 15 9

Adagio

1^o tempo

menos tiempo

1^o tempo

6^o Dolor: And. 1^o y 2^o 2

2^o

9

Allegro

Al Coro.