

UNIVERSIDAD DE SALAMANCA
FACULTAD DE GEOGRAFÍA E HISTORIA
GRADO EN HISTORIA Y CIENCIAS DE LA MÚSICA
TRABAJO FIN DE GRADO



**VNiVERSiDAD
D SALAMANCA**

**Villancicos en honor a San Roque en la
Colegiata de San Miguel de Alfaro (ca.
1740 – ca. 1834)**

Carols in honor of San Roque in the Collegiate Church of San Miguel
from Alfaro (ca. 1740 – ca. 1834)

Alumno: Arturo Calvo Martínez
Con DNI: 78760634D

Tutor: D. José Máximo Leza Cruz

Salamanca, 2018

Índice

1. Introducción	p. 3
1.1 Objeto de estudio.....	p. 3
1.2 Objetivos.....	p. 3
1.2.1 Objetivos principales.....	p. 3
1.2.2 Objetivos secundarios.....	pp. 3 – 4
1.3 Metodología de investigación.....	pp. 4 – 5
1.4 Interés del estudio.....	pp. 5 – 6
1.5 Estado de la cuestión.....	p. 6
1.5.1 Siglo XVIII en España.....	pp. 6 - 7
1.5.2 Estudios sobre la colegiata de San Miguel.....	pp. 7 - 10
1.5.3 Principales estudios sobre Villancicos.....	pp. 10 - 11
1.6 Hipótesis.....	pp. 12 – 13
1.7 Palabras clave.....	p. 13
2. Los villancicos de Alfaro	pp. 13 - 14
2.1 El villancico en la colegiata de San Miguel.....	pp. 14 -17
2.2 Compositores.....	pp. 17 - 19
2.3 Análisis y clasificación de las obras.....	p. 19
2.3.1 Descripción de las Fuentes.....	pp. 19 -24
2.3.2 Análisis musical y textual de las obras.....	pp. 24 - 55
2.4 Conclusiones.....	pp.55 -57
2.4.1 Tablas definitivas obras estudiadas y editadas.....	pp. 58 - 60
3. Bibliografía	pp. 61 - 62
4. Agradecimientos	p. 63

5. **Anexos**..... p. 63

 5.1 Edicion criticapp. 64 - 69

 5.2 Actas Capitulares y marcas de agua.....pp.70 - 75

 5.3 Letras de Villancicos.....pp. 76 – 90

 5.4 Trascipciones.....pp. 90 en adelante.

1. Introducción.

En este apartado mostraremos cuáles son nuestros objetivos, de dónde partimos para la elaboración del trabajo, qué justificación nos ha llevado al tema elegido y la delimitación del objeto de estudio.

1.1 Objeto de estudio.

Nuestro objeto de estudio se centra en los villancicos dedicados a San Roque, patrón de la ciudad de Alfaro (La Rioja), en el siglo XVIII y principios del XIX, conservados en el archivo de la colegiata de San Miguel.¹ El número total de este tipo de obras, según el catálogo del archivo de música de la colegiata, es de 20 villancicos. Como veremos en el transcurso del trabajo algunos de estos villancicos se encuentran incompletos, otros muy dañados por las condiciones en las que se han conservado y dos de ellos mal clasificados. Por todo esto las transcripciones y los análisis de las obras adquieren un mayor grado de complejidad.

1.2 Objetivos.

En el siguiente apartado mostraré los objetivos y metas que se pretenden conseguir con la realización del trabajo. Estos quedarán resueltos en el apartado final de conclusiones y estarán desarrollados en el cuerpo del trabajo.

1.2.1 Objetivos principales:

- Clasificar los villancicos según su tipología estructural, partiendo de su análisis musical (armónico y estructural).
- Estudiar la evolución compositiva que han sufrido los villancicos estudiados. Tratar de identificar rasgos italianos dentro del repertorio además de los cambios consecuentes tras la encíclica *Annus qui hunc*² de 1749 traída a la península por Carlos III en 1767.
- Comparar el estilo compositivo de los villancicos analizados con otros de ámbito nacional con el fin de establecer relaciones con algunos de ellos.

1.2.2 Objetivos secundarios:

¹ La colegiata de San Miguel tiene el título de Iglesia mayor en la actualidad, pero durante el periodo de estudio del presente trabajo sí conservaba el título de Colegiata.

² Encíclica realizada por el Papa Benedicto XIV el 19 de febrero del año 1749 y que creo restricciones en la forma compositiva e interpretativa dentro del ámbito litúrgico.

- Transcribir todas las obras relacionadas con las características específicas del tema ya que se encuentran en formato de partichelas dentro del archivo.
- Estudiar si hay un aumento en el número de integrantes en la capilla y si es paralelo a los cambios musicales de las obras. Comparar si es acorde con otras capillas o si se mantiene estable con el paso del tiempo.
- Reivindicar e incorporar esta música en la celebración de las fiestas en honor a San Roque ya que en la actualidad ni se conoce ni se interpreta este tipo de música.
- Salvaguardar las partituras para que puedan ser legibles e interpretadas en el futuro³.

1.3 Metodología de investigación.

La metodología que he utilizado para la elaboración del presente trabajo parte de dos líneas diferentes que se realizan simultáneamente.

Por un lado he tenido que ir al propio archivo de la colegiata para consultar el material sobre el que se basa todo el trabajo, las partituras. Tras fotografiar los materiales musicales se han transcrito mediante el programa de edición musical MuseScore 2.1. Una vez transcritas las obras se han analizado estructuralmente y armónicamente con el fin de crear una clasificación según su tipología.

Por otro lado baso principalmente el trabajo en la lectura de trabajos sobre el análisis de villancicos y obras similares en otros lugares de la geografía española, como por ejemplo Salamanca o Valencia, entre otros. Esta tercera línea de investigación es la que fundamenta principalmente las conclusiones y me aporta los conocimientos para poder calificar, comparar, analizar, etc. todo el trabajo técnico de transcripción y análisis.

1.4 Interés del estudio.

A continuación mostraré los principales puntos de interés que me han llevado a la elección de mi trabajo. Veremos un interés en la historia y relaciones de la colegiata, en las obras de su archivo, en el estado actual del archivo, en la temática de las obras, etc.

La Colegiata de San Miguel de Alfaro tiene un gran pasado ya que las primeras noticias sobre su existencia datan del Siglo XIII en su antigua localización, la parte alta del pueblo cerca del

³ MARTÍNEZ DÍEZ, Joaquín. `` La música religiosa en la iglesia colegial de San Miguel de Alfaro ``. *Gracurris revista de estudios alfareños*. Vol. 1 (1992). p. 195.

antiguo castillo hoy desaparecido. Actualmente se encuentra en el centro del pueblo y se trata del templo religioso más grande de toda la comunidad autónoma de La Rioja. Esto hace que, sin tener el rango de catedral, sea un punto de referencia religioso durante las épocas tratadas en el trabajo.

Se tiene constancia de una capilla musical propia en 1546, pero encontramos en el interior de su archivo un libro de facistol con canto gregoriano que nos muestra una actividad musical previa a dicho año. Los datos sobre el cese de dicha capilla remiten a 1852, años después de la desamortización de Mendizábal. Vemos, al menos, 306 años de actividad musical que nos han dejado gran cantidad de obras de diversos géneros en las cuales se pueden ver las preferencias estilísticas de cada época. Dichos cambios estilísticos son los que se pretenden mostrar con la realización de este trabajo centrado en la composición de los villancicos en honor a San Roque.

La Colegiata en los años de estudio de este trabajo pertenecía a la diócesis de Tarazona dentro del territorio aragonés. No solo el estilo de construcción (barroco aragonés) o su pertenencia diocesana creaban un vínculo con esta región, sino que también muchos de los integrantes de la capilla musical, desde organistas y cantores hasta maestros de capilla, procedían de la Seo o de la Basílica del Pilar de Zaragoza. Este vínculo ha hecho que en el archivo de la colegiata de San Miguel se conserven obras de grandes compositores de la época como Francisco Javier García Fajer, del que se conservan 7 obras, o de José de Nebra del que se conserva una cantada. Se trata de obras traídas de Zaragoza mediante una posible compra o copia del Maestro de capilla. Esta vinculación de la capilla con compositores tan importantes fue un punto de interés para mi estudio.

Como alfareño el mayor punto de interés sobre el estudio de este repertorio es en primer lugar su dedicación. Estas obras forman parte a la celebración religiosa más importante de la localidad, San Roque, y por ello considero importante saber cómo estaban contruidos e interpretados estos villancicos dedicados a tal festividad.

Otro punto de interés se basa en salvaguardar las obras del archivo y que puedan ser interpretadas. La colegiata fue restaurada casi por completo entre los años 2004 y 2011, digo casi ya que justamente el archivo y el órgano no fueron restaurados. La ubicación actual del archivo sigue siendo la misma con una situación deplorable, lleno de humedades, grietas, temperaturas inapropiadas, techos que se caen, etc. Por ello la transcripción de las obras

musicales requiere de una gran urgencia ya que si no quedarán ininteligibles, lo que supone una gran pérdida de patrimonio, cultura e historia de la localidad.

En los últimos años se ha realizado un CD y un concierto sobre la música de la colegiata. No tenían una temática ni una periodización tan específica como la del presente trabajo pero sí que nos da una pequeña muestra sobre cómo podía sonar esta música. El poder escuchar el CD y asistir a ese concierto despertó un interés en mí que creó la necesidad de dar un pequeño paso más sobre lo que se había hecho hasta ahora. Como veremos a continuación en el estado de la cuestión los estudios que se conservan tienen un carácter positivista y por ello parece necesario avanzar aportando una visión diferente.

1.5 Estado de la cuestión.

1.5.1 Siglo XVIII en España:

Entre los muchos libros y revistas que hablan sobre dicho periodo en España he tomado los siguientes como referencia para mi trabajo:

En primer lugar, como punto de partida tenemos el volumen Nº 12 de la revista *Artigrama*, donde más concretamente debemos centrarnos en el artículo de Álvaro Torrente⁴. En dicho artículo queda muy bien explicada la circulación de músicos dentro del ámbito religioso en el ámbito nacional español durante la Edad Moderna. Artículo utilizado como fuente de partida dentro del catálogo del archivo de la colegiata de San Miguel realizado por Jorge Ruiz Preciado e Isabel Velázquez Pasquier⁵.

Por otro lado tenemos el libro de Miguel Ángel Marín titulado *Music on the margin. Urban musical life in eighteenth-century Jaca*⁶ el cual hace referencia a las cuestiones sobre el movimiento de músicos y partituras de dicha ciudad. Este libro será de referencia para la asimilación de la actividad musical de la época, tanto de intérpretes como de obras, en emplazamientos semejantes al de mi estudio. Además nos da información sobre la organización de una capilla musical. Por su proximidad geográfica con la localidad alfareña,

⁴ TORRENTE, Álvaro.: ``Cuestiones en torno a la circulación de los músicos catedralicios en la España Moderna''. *Artigrama*, Nº12 (1996/97) pp. 217 – 237.

⁵ RUIZ PRECIADO, Jorge. VELÁZQUEZ PASQUIER, Isabel: *Catálogo del archivo de música de la colegiata de San Miguel de Alfaro*. (2007). Logroño.

⁶ MARIN, Miguel Angel. *Music on the margin. Urban musical life in eighteenth-century Jaca (Spain)*, Reichenberger, Kassel, (2002).

este libro será muy importante a la hora de comparar ciertos aspectos de actividad musical entre ambas capillas.

Por último, un libro importante para la asimilación de la actividad musical a lo largo del siglo XVIII es el libro de *Historia de la música en España e Hispanoamérica, La música del siglo XVIII*⁷ editado por José Máximo Leza. Este libro nos habla de la periodización, del estilo musical español en comparación con otros países en ese periodo, la actividad musical catedralicia, etc. En definitiva aporta una base histórica muy importante para la realización de mi trabajo.

Además de todas estas fuentes, a lo largo del trabajo utilizaremos otras que servirán como base para crear los argumentos necesarios que articulen este trabajo, todas ellas expuestas en el apartado bibliográfico del trabajo.

1.5.2 Estudios sobre la colegiata de San Miguel:

Sobre la vida musical dentro de la colegiata de San Miguel tenemos pocos escritos, y los que hay tienen un carácter muy positivista donde la gran mayoría de ellos se basan en añadir cierta información histórica o de catalogación a los textos anteriores.

Para el comienzo del trabajo, no solo tuve que partir de los escritos sobre la propia colegiata sino que las lecturas sobre la actividad musical en España en el periodo de estudio fueron muy importantes para comprender el funcionamiento de la capilla musical de San Miguel.

El primer estudio que nos habla sobre el archivo de la colegiata es el libro *Historia de Alfaro*⁸ realizado por Joaquín Martínez Diez, quien realiza años después el artículo sobre la capilla de música de la colegiata en el primer volumen de la revista *Gracurris*⁹. Este artículo será uno de los primeros que se centren específicamente en la capilla musical de San Miguel donde da a conocer unos pocos datos sobre la actividad musical en la colegiata. En él menciona algunas obras que tienen como figura central a San Roque, es decir, con la misma temática que este trabajo pero no tan acotadas en estilo y época. Este artículo se publicó en 1992 y tiene un carácter muy positivista y divulgativo.

⁷ LEZA, José Máximo (ed). *Historia de la música en España e Hispanoamérica, La música del siglo XVIII*, 4 (2014).

⁸ MARTÍNEZ DIEZ, Joaquín. *Historia de Alfaro*. Logroño, instituto de estudios riojanos. (1983).

⁹ MARTÍNEZ DIEZ, J. *Revista de estudios alfareños*. Vol. 1 (1992). pp. 189 – 195.

Por otro lado tenemos lo escrito en el *Diccionario de la Música española e hispanoamericana* por Xoán M. Carreira en la voz ``Alfaro``¹⁰. Al consultar esta voz en el diccionario podemos apreciar que el autor se limita a repetir casi literalmente lo descrito por Joaquín Martínez Díez en el artículo mencionado anteriormente en la revista *Gracurris*. Solo añade un breve párrafo para describir el órgano de la iglesia de Nuestra Señora de los Ángeles. Este último añadido tiene como error el nombre del propio emplazamiento, ya que habla de la iglesia de Santa María del Burgo. Investigando el porqué de este posible fallo encontré que la imagen del interior de la iglesia sí que corresponde con el nombre de Santa María de los Ángeles. Vemos como este documento nos añade muy poco a lo escrito hasta ahora. En dicho *Diccionario*, Xoán M. Carreira publica más voces relacionadas con la colegiata que serán utilizadas posteriormente por Jorge Ruiz en la redacción del artículo de la revista *Gracurris* vol. 24, mencionado posteriormente¹¹.

El catálogo del archivo de música de la colegiata de San Miguel de Alfaro realizado por los musicólogos Jorge Ruiz Preciado e Isabel Velázquez Pasquier en 2007 es una de las fuentes principales para el trabajo. En este catálogo podemos encontrar la poca información disponible sobre cómo se construía la capilla de música y cómo es la música que forma su archivo. Esta consulta me facilitó mucho buscar aquellas obras correspondientes al periodo trabajado ya que dicho catalogo contiene diferentes tablas con la ordenación cronológica de los maestros de capilla que formaron parte de la colegiata. También contiene otras tablas donde se muestran todas las obras ordenadas cronológicamente según su compositor, haya sido o no, miembro de la colegiata.

En la catalogación de las partituras, los autores del catálogo nos muestran en algunas de ellas las partes o el número de instrumentos que conforman la obra. En algunos casos esto nos facilita nuestro análisis pero, como veremos a lo largo del trabajo, esto no siempre es así.

Mediante las entrevistas realizadas a Jorge Ruiz y con lo leído en dicho catálogo podemos apreciar cómo su contenido es derivado por un lado de los textos realizados anteriormente sobre la colegiata por parte de Xoan M. Carreira o Joaquín Martínez Díez que veremos a continuación, pero también recoge cierta información directamente de las actas capitulares de

¹⁰ CARREIRA, Xoán M. ``Alfaro``. Casares, E. (ed.): *Diccionario de la música española e hispanoamericana*. Vol. 1 (2000).

¹¹ CARREIRA, X. M. ``Bayo, Francisco Javier``, ``Lázaro Santisteban, Roque``, ``Mazquiarán`` y ``Sierra, Alejo``. Casares, E. (ed.): *ibid.*

la colegiata. Esto último nos da una información más detallada que la escrita anteriormente, por lo que este catálogo es un punto de partida muy importante para el trabajo.

Hacemos referencia nuevamente a la revista de estudios alfareños *Gracurris*¹², esta vez al vol. 21. Este artículo pretende ampliar nuestros conocimientos sobre la actividad del coro y la capilla de una manera superficial. En dicho artículo intervienen ideas de Jorge Preciado e Isabel Velázquez expuestas en su catálogo.

Posteriormente a la realización del catálogo, Jorge Ruiz, esta vez de forma individual, realiza un artículo sobre la música en la colegiata de San Miguel en la revista de estudios alfareños *Gracurris*¹³ en el año 2013. En él explica a grandes rasgos lo mencionado años antes en el catálogo del archivo de música de la colegiata pero de una forma más divulgativa. Destacar que las revistas *Gracurris* son destinadas a un público no cualificado en materias musicales, históricas, etc. por lo que su contenido carece de tecnicismos o explicaciones científicas sobre las materias de las que se trata. Por todo ello este artículo en la revista no aporta un contenido de gran novedad para mi trabajo, pero sí que cabe destacar la incorporación de anexos fotográficos o matizaciones sobre la vida y obra de los compositores con más trayectoria e importancia dentro de la colegiata.

Tras la realización del catálogo y de este último artículo, Jorge Preciado junto al Ayuntamiento de Alfaro realiza un CD titulado *Entre cielo y tierra. Música para una colegiata* con música de la colegiata en el cual solo hay un único villancico en honor a San Roque de los 20 que forman este trabajo. En dicho proyecto podemos escuchar cómo sonaba la música de la colegiata de una forma historicista, aunque no del todo real. Se realiza con el grupo "Il Cimento Dell'Armonia" un grupo de instrumentistas que interpretan música del siglo XVII y XVIII con instrumentos de la época.

Como podemos ver hasta aquí, llegamos a la conclusión de que el catálogo realizado por Jorge Ruiz e Isabel Velázquez es nuestro principal punto de partida y que nos conduce de manera directa a nuestros materiales principales, los villancicos y la capilla de música. Por

¹² GARCÍA CALVO, Antonio.: "Ceremonial litúrgico de la Real e insigne Colegial de Alfaro". *Gracurris revista de estudios alfareños*. Vol. 21 (2010). pp. 113 – 163.

¹³ PRECIADO RUIZ, J. "Música y músicos al servicio de una colegiata", *Gracurris revista de estudios alfareños*. Vol. 24 (2013) pp. 11 – 42.

otro lado, gran parte de la información relacionada directamente con la Colegiata y su actividad musical en los años acotados en este trabajo, pertenecen a la revista de estudios alfareños *Gracurris*.

Hasta este punto del estado de la cuestión nos hemos referido a las principales fuentes bibliográficas y de audio vinculadas de manera directa con lo estudiado sobre la historia y música de la colegiata, pero en este trabajo nos centramos específicamente en el género de los villancicos y su importancia e interpretación dentro del siglo XVIII y principios del XIX, por lo que a continuación haremos una referencia breve a las fuentes bibliográficas que he tomado como referencia y que nos describen el análisis de este género musical y su evolución histórica en la época que nos incumbe dentro del trabajo.

1.5.3 Principales estudios sobre Villancicos:

En este apartado mostraré las principales fuentes bibliográficas que tratan sobre los villancicos dentro de capillas musicales pertenecientes a diversos centros religiosos del ámbito nacional español. Estas fuentes serán la base para mi análisis y comparación de obras, uno de los puntos más importantes del trabajo, con el fin de llegar a conclusiones sobre la música de la colegiata alfareña.

En primer lugar destacar el análisis y catalogación de villancicos en el libro *Entre tradición y modernidad* publicado tras el estudio de la capilla de la catedral de Valencia a cargo de Andrea Bombi¹⁴. Este libro nos aporta unas conclusiones derivadas de un análisis de villancicos centrado, en mayor medida, en el origen y forma de las letras de las obras. Esto nos aporta otro punto vista sobre el que comparar nuestros análisis de villancicos extraídos de la colegiata.

Otro libro tomado como referencia es el libro que analiza y describe los villancicos dentro de la capilla de música de la universidad de Salamanca entre los años 1738 y 1801. Libro realizado por Bernardo Garcia-Bernalt Alonso¹⁵. En él podemos ver cómo analiza y cataloga

¹⁴ BOMBI, Andrea. *Entre tradición y modernidad, el italianismo musical en Valencia (1685 – 1738)*. Valencia, (2011).

¹⁵ GARCIA-BERNALT ALONSO, Bernardo. *En sonoros acentos, La capilla de música de la universidad de Salamanca y su repertorio (1738 – 1801)*, Salamanca. (2014).

los diferentes tipos de villancicos. Realiza además una comparación de este repertorio con el de otras partes de la geografía española para llegar a conclusiones estilísticas. No solo lo hace con el género del villancico pero será esta parte la que más interés tenga para la realización del trabajo.

Todos los libros mencionados anteriormente son los consultados para crear el estado de la cuestión sobre el que parte el presente trabajo. Sobre los relacionados con el estado de la cuestión y que tratan sobre lo publicado a raíz de la capilla musical de la colegiata de San Miguel está toda la bibliografía completa. Respecto a los otros dos puntos: la música española en el siglo XVIII relacionada con el tema en cuestión y de los principales estudios sobre villancicos, seguramente haya mucha más información que espero descubrir durante la elaboración del presente trabajo.

1.6 Hipótesis.

Estas hipótesis mencionadas a continuación son fruto de las lecturas realizadas hasta el momento. En dichas lecturas realicé numerosas hipótesis de las cuales expongo las que he considerado más sólidas y las que fomentarán la realización del trabajo con el fin de llegar a los objetivos propuestos anteriormente.

Los villancicos transcritos podrán clasificarse en diferentes cuadros debido a sus diferentes esquemas compositivos. Con ello se pretende realizar cuadros y sacar las conclusiones correspondientes. Algunas de estas conclusiones nos llevarán a ver una introducción paulatina de rasgos italianos en la música de la colegiata, lo cual podrá compararse al resto de obras del mismo tipo dentro del territorio nacional. Así mismo podremos encontrar restricciones o cambios de gusto en la música de la colegiata derivadas de la encíclica *Annus qui hunc*.

Además con el estudio de las obras seleccionadas se espera ver una variación de músicos dentro de la capilla musical de la colegiata reflejada en el número de voces de cada una de ellas ligadas a un orden cronológico. Esto nos ayudará a percibir un crecimiento o decrecimiento económico y musical con forme nos acercamos al fin de la capilla.

1.7 Palabras Clave.

Villancico - Colegiata de San Miguel – Análisis – Catalogación - Capilla musical - Siglo XVIII y principios del XIX - Revista Gracurris - Catálogo del archivo - San Roque - Partituras y transcripciones – Maestro de Capilla.

1.8. Abreviaturas.

A: alto.	fg: fagot.
AC: Libres de actas capitulares del archivo de la iglesia parroquial de San Miguel.	fl: flauta.
ac: acompañamiento.	Int: introducción.
B: bajo (voz coral).	Min: minué.
b: bajo (instrumento musical).	MC: Maestro de Capilla.
bjn: bajón.	Ob: oboe.
C: compás.	Órg: órgano.
Cc: compases.	Rec: recitado.
cb: contrabajo.	S: soprano o tiple.
cop: coplas.	T: tenor.
Ent: entrada.	Tp: trompa
Est: estribillo.	vl: violín
	vln: violón.

2. Los villancicos en Alfaro

En las obras estudiadas durante el presente trabajo veremos un reflejo de la importancia que tuvo la música en las celebraciones religiosas a lo largo de todo el siglo XVIII y principios del siglo XIX en la localidad de Alfaro. Podemos hablar de un culmen musical dentro de la colegiata de San miguel en dichos años, ya que su número de músicos y de cantantes irá creciendo con el paso de los años hasta la desaparición de la capilla musical a finales de 1852.

En las celebraciones dedicadas a San Roque veremos la plantilla instrumental y coral en todo su esplendor, ya que en ella se rendía honor y culto al patrón de la ciudad. Por ello se invertía todos los requisitos necesarios para que la celebración fuese de gran solemnidad.

La importancia que tuvo este repertorio dentro de la colegiata viene reflejado una de las muchas obligaciones que, marcadas por el cabildo, tenía que desempeñar el maestro de capilla cuando ocupaba su cargo:

Componer los Villancicos del Corpus, Navidad, Asunción, San Roque, San Miguel, Concepción y suplir a la capilla de todos los papeles así latinos como de romance según la necesidad.¹⁶

A pesar de esta obligación hacia el MC no conservamos villancicos en honor a San Roque de todos aquellos que sirvieron este cargo durante los años estudiados. Esta falta de obras puede deberse a numerosos factores: la apropiación de las obras por el propio compositor tras su partida de la colegiata, la destrucción por las condiciones del archivo o por su falta de organización, etc. Por ello solo conservamos 22 villancicos de todo el periodo estudiado. De todas ellas solo 12 pueden ser transcritas en su totalidad. Esto lo podemos ver mejor en las tablas A2 y A3 del apartado posterior 2.3.

Las partituras estudiadas se encuentran dentro del archivo de la colegiata, conservadas en papeles sueltos originales de la época y con un estado delicado en muchas de ellas. Además, como veremos más adelante estas sufrirán una reorganización respecto al catálogo del archivo del que partimos como base debido a su mala elaboración. Por todo ello estas obras no pueden interpretarse en la actualidad, lo que hace que el trabajo de edición, transcripción y estudio de las obras tenga un peso importante. Así pues estas obras podrán ser utilizadas por historiadores, músicos, etc. o para ser expuestas ante el público.

2.1. El villancico dentro de la Colegiata de San Miguel.

La música no solo intervenía dentro de la liturgia ordinaria sino que también era requerida en otras fiestas religiosas. Para ello la música se realizaba principalmente en lengua romance con el fin de que llegara a un número mayor de fieles. Alfaro, dentro de su tradición local, tenía festejos solemnes dedicados a santos específicos¹⁷ como; San Miguel, San Roque o San Pedro entre muchos otros donde el MC tenía la obligación de componer música¹⁸.

Esta tradición comienza ya en el siglo XVI y como veremos se consolida en el siglo XVII y XVIII. A pesar de convertirse en uno de los géneros de mayor uso en el territorio castellano e

¹⁶ RUIZ PRECIADO, Jorge. VELÁZQUEZ PASQUIER, Isabel: *Catálogo del archivo de música de la colegiata de San Miguel de Alfaro*. (2007). Logroño. Pág. 19.

¹⁷ Ceremonial litúrgico de la colegiata recogido en: GARCÍA CALVO, Antonio. "Ceremonial litúrgico de la Real e Insigne Colegial de Alfaro". *Gracurris*. 21 (2010) pp. 113 – 164.

¹⁸ LEZA, José Máximo. "La música en catedrales y colegialas". *Historia de la música en España e Hispanoamérica, La música del siglo XVIII*. (2014). pp. 45 – 47.

hispanoamericano recibirá numerosas normas y críticas. Un claro ejemplo es el discurso de Feijoo sobre cómo debía ser la música en las iglesias con el fin de transmitir el mensaje religioso¹⁹. A lo largo del siglo XVIII el género va adoptando nuevas formas a su estructura original de alternancia entre estribillo y coplas. Adopta el recitado y el aria procedente de la cantata italiana creando así mayor virtuosismo y duración al género. Además incorpora partes en la estructura con ritmos de danzas como el minué.

En los villancicos analizados en el presente trabajo podemos ver una transformación del villancico con el paso de los años. La presencia de al menos una sección relacionada con el repertorio italiano como son el recitado o el aria está presente en casi todas las obras. Vemos la presencia en obras más tempranas, dentro de nuestro periodo estudiado, de secciones con ritmo de danza como el minué. Todo esto crea nuevas estructuras, no tripartitas como en la tradición del villancico, sino de cuatro o cinco secciones.

Con la suma de todas estas novedades en el repertorio del villancico durante este periodo, podremos ver, a lo largo del trabajo, que en nuestro repertorio analizado también nos encontramos con el estilo de villancico–cantata, es decir, una relación directa con la tradición musical italiana.

Esta práctica va aumentando en cantidad, incorporando rasgos tanto en el texto como en la música propios de la música italiana. Así pues, se creará una respuesta totalmente opuesta por parte de la iglesia la cual creará la encíclica *Annus qui hunc* del Papa Benedicto XIV. Esta encíclica estuvo dirigida a los estados pontificios pero tuvo una gran difusión llegando a Portugal y España donde se adoptó de manera diferente y progresiva según el territorio.

En Alfaro la primera noticia sobre la abolición del villancico se dio en 1806, casi 50 años después de su proclamación. En primer lugar debemos remitirnos al AC del 21 de mayo de 1806 y no a la del 22 de octubre del mismo año que nos propone Jorgepreciado en la edición crítica sobre la música del proyecto *Música para una colegiata*.

En el acta del 21 de mayo nos dice lo siguiente:

¹⁹ FEIJOO, Benito Jerónimo. ``Música de los templos``. *Teatro crítico universal*. Madrid. Real compañía de impresores y librereros. (1778). pp. 339 – 368.

Que en lugar de los villancicos que se acostumbran cantar en los maitines de la vigilia de la natividad del señor se canten los responsorios y en las misas de aquellas festividades los graduales que a cada una corresponde. Y en lugar del villancico de calenda se componga el Hodie scietis²⁰. Y que en atención a que por ahora queda relevado el señor [...] de la obligación que tenía de componer dichos villancicos haya de asistir al coro el mes que le dispensara por este trabajo quedando siempre obligado a componer el responsorio o responsorios que determine el cabildo nuevamente. Y que en las vísperas de natividad, y demás días de dicha festividad se omita el villancico.

En el AC del 22 de octubre se debate sobre el adelanto de una hora en los maitines de la Natividad ya que los responsorios no podían ser interpretados por completo. En ella se remite al acta anterior del 21 de mayo del mismo año diciendo:

...que para cantar con mayor solemnidad los maitines de Natividad de N[ues]tro S[eñor] Jesucristo según el método adoptado en el ordinario de veinte y uno de mayo de este p[resen]te año, de subrogar los responsorios en lugar de los villancicos, que antes se cantaban en d[ic]ho[s] maitines....

Otra información de gran interés que nos aporta esta acta es la copia de responsorios en latín traídos desde Tarazona del compositor Francisco Javier García Fajer, del cual se conservan 7 obras dentro del archivo de la colegial.²¹

... que al cortar los responsorios que se habían traído de Tarazona, y proporcionarlos al tiempo contiguo de principiar d[ic]hos maitines era echarlos a perder... que los d[ic]hos responsorios [e]stan compuestos por el maestro García de la S[an]ta Yg[lesi]a de Zaragoza, o sea por otro cuales quiera.

Todo esto concuerda con la información que Álvaro Torrente nos aporta en su capítulo incorporado el libro *La ópera en el templo*, editado por Miguel Ángel Marín²². En él nos habla de la dedicación del compositor García Fajer a la creación de responsorios de navidad y

²⁰ Motete de navidad sobre el versículo del éxodo 16 salmo 24 que forman parte de del introito de la vigilia de la natividad.

²¹ Obras con referencia de la E-ALF 323 al 329.

²² TORRENTE, Álvaro. ``<< Misturadas de castelhandas com o oficio divino>>: la reforma de los maitines de navidad y reyes en el siglo XVII''. *La ópera en el templo*. (2010). pp. 193 – 235.

reyes en sus últimos 10 años como MC de la Seo de Zaragoza. Podemos afirmar entonces que la colegial de Alfaro estuvo influenciada por la encíclica *Annus qui hunc* y que García Fajer fue un referente para el cambio de repertorio.

Por lo tanto dichas obras copiadas en Tarazona del maestro García Fajer empiezan a ser copiadas a partir del 21 de mayo de 1806 y aunque no podemos afirmar que todas fuesen copiadas antes del 22 de octubre varias de ellas ya estaban en posesión de la colegiata de Alfaro.

Todo esto nos muestra la estrecha relación de la colegial de Alfaro con Zaragoza, ya que la colegial alfareña era por entonces parte de la diócesis de Tarazona, archidiócesis de Zaragoza.

Como vemos, dicha encíclica afecta a nuestro trabajo en cuanto a tiempo y lugar por lo que tras el estudio de las obras veremos en qué medida afecta, o no, al repertorio estudiado.

2.2. Compositores.

Los compositores que crean las obras estudiadas y analizadas son principalmente cuatro, todos ellos con una relación directa con la Colegial que son MC en la colegial de Alfaro en los años mencionados. Junto a estos podemos ver a otros siete MC de los cuales conservamos obras con la misma tipología y advocación donde estas no pueden ser transcritas en su totalidad.

En primer lugar, por orden cronológico conocido, tenemos a **Francisco Javier Bayo** (1726 – 1778) quien estuvo como MC en la colegial entre los años 1744 y 1778. Uno de los datos incorporados a su biografía hace poco tiempo y que no aparece anteriormente es su fecha de nacimiento. Jorge Preciado vio su acta de nacimiento en Villanueva de Huerva (Zaragoza) donde aparece la fecha de nacimiento el 4 de diciembre de 1726. Nada se sabe de él hasta su aparición en la colegial de Alfaro. Pero el análisis de sus obras en este trabajo nos conduce a un acercamiento entre el compositor y la villa vecina de Valtierra. Vemos en el villancico con referencia E-ALF 300 una dedicación de a San Yreneo y dicha villa. Tras visitar el archivo de la parroquia de Santa María no he podido encontrar ningún tipo de documento que refleje un contrato o actividad entre Bayo y dicha parroquia. Lo que si queda claro es que reutilizó algunas de sus obras, de las aquí analizadas, para dedicarlas a otras advocaciones.

En sus 34 años de servicio a la colegial de Alfaro creó aproximadamente 44 obras en latín y otras 135 en romance de las cuales solo dos, que sepamos con seguridad, pertenecen al género y advocación en la que se centra el trabajo. Otras tres obras relacionadas no pueden ser transcritas²³ y una cuarta, con referencia E-ALF 301, es adjudicada a él pero la autoría es puesta en duda.

En segundo lugar tenemos al MC **Manuel Ibeas** (¿ - 1829) el cual mantuvo su plaza en la colegial de Alfaro entre los años 1786 – 1792 donde creó al menos 7 obras en latín y 12 en lengua castellana. De él solo encontramos una obra de nuestro interés, la cual ha sido utilizada para su estudio en este trabajo.

En tercer lugar tenemos a **Francisco Secanilla** del cual solo sabemos que estuvo como MC en la colegial de Alfaro entre los años 1797 y 1800. Se conservan aproximadamente 6 obras de dicho compositor de las cuales 5 son en romance y una en latín. De las obras en romance solo una tendrá interés para nuestro estudio.

Por último nos encontramos a **Simeón Mazquiarán** quien estuvo como MC entre los años 1832 – 1834 dentro de la colegial. Se conservan alrededor de 11 obras cuatro de ellas en latín y siete en romance, de estas últimas dos serán de interés de estudio.

Cabe añadir el nombre del MC **Alejo Sierra** quien trabajó como tal entre los años 1800 y 1832 precediendo así a Simeón Mazquiarán. A pesar de estar 32 años en el puesto solo conservamos una obra de interés, la cual no puede ser utilizada para nuestro trabajo.

El resto de obras no tienen una autoría propia por lo que son calificadas como anónimas siguiendo el catálogo de Jorge e Isabel. En el transcurso del trabajo alguna de estas obras adquieren una autoría y es por ello por lo que, como mencioné anteriormente, se creará una reorganización del catálogo expuesta posteriormente en forma de cuadro.

A continuación mostraré un cuadro con las obras y los compositores partiendo de la catalogación del archivo, para poder ver así las diferencias respecto a la reorganización final de las obras estudiadas.

²³ Justificación en la tabla A3

Compositor	Duración del cargo	Obras relacionadas	Obras utilizadas	signatura
Anónimo		9	7	E-ALF de la 109 a la 117
Francisco Javier Bayo	MC entre 1744 - 1778	5	2	E-ALF 290 – 297 – 298 – 300 – 301.
Manuel Ibeas	MC entre 1786 - 1792	1	1	E-ALF 352
Francisco Secanilla	MC entre 1797 - 1800	1	1	E-ALF 385
Alejo Sierra	MC entre 1800 - 1832	1	0	E-ALF 425
Simeón Mazquiarán	MC entre 1832 - 1834	2	2	E-ALF 371 y 372

Tabla A1. Villancicos utilizados según el catálogo del archivo realizado por Jorge Preciado e Isabel Velázquez.

2.3. Análisis y clasificación de las obras

2.3.1. Descripción de las Fuentes

En este apartado del trabajo mostraremos la descripción física de las obras que han sido utilizadas en el presente estudio, que como ya mencione, no son todas las relacionadas con el género y devoción dentro del periodo estudiado. Todas las obras son manuscritas tanto en música como en texto. Se pueden encontrar en tres formas diferentes; en forma de papeles sueltos, de pliegos o de fascículos²⁴.

1) Anónimo: Villancico a San Roque *Llegemos amantes*.

Manuscrito conservado en el archivo de la colegial con la signatura E-ALF 111.

Formado por cuatro papeles sueltos correspondientes a las partichelas de: bajete, contralto del 2º coro, tenor del 2º coro y tiple del 2º coro. Cinco pliegos para: trompa, contralto de 1º coro, tiple 1 del 1º coro y tiple 2 del 1º coro. Y cinco fascículos para: tenor, órgano, tenor²⁵ y violín 1º y 2º. Todos ellos con un tamaño de 30,8 x 21,5 y en disposición horizontal²⁶. No disponemos de portada. Escritura limpia y clara en un papel de calidad media.²⁷ En buen

²⁴ Entendemos por papeles sueltos los folios en A4 manuscritos por una o dos caras de manera vertical u horizontal. Por pliegos aquellas obras en A3 dobladas donde quedan manuscritas sus caras externas y quedan en blanco las internas con disposición horizontal. Y por fascículos entenderemos el conjunto de papeles o pliegos cosidos entre ellos para crear un documento más extenso con disposición horizontal.

²⁵ Aparece duplicado.

²⁶ Medidas de las hojas ya dobladas. No en su disposición original de A3.

²⁷ La calidad del papel estará dividida en tres niveles. Calidad buena cuando el papel no este deteriorado ni tenga recortes. Calidad media cuando el papel este un poco deteriorado y con pocos recortes. Calidad baja cuando el papel este muy deteriorado o con muchos recortes.

estado de conservación y con la marca de un doblado en la partitura por la mitad debido a su conservación en el archivo hasta nuestros días. Actualmente todos los documentos se conservan estirados. Destacar ciertos recortes pegados encima del papel original pero con la misma grafía y con puntuales tachones de compases con tinta.

No tenemos portada ni tampoco referencia sobre el título original de la obra por lo que el propio villancico adquiere el nombre de *Lleguemos amantes*.

2) **Francisco Javier Bayo: Villancico a San Roque *Fue Roque rayo ardiente*.**

Manuscrito conservado en el archivo de la colegial con la signatura E-ALF 112.

Formado por trece pliegos para las partichelas de: tiple 1 del 1º coro, tiple 2 del 1º coro, contralto del 1º coro, tenor del 1º coro, contralto del 2º coro, bajo, violines 1º y 2º, arpa y bajón. Y dos papeles sueltos para el tenor del 2º coro y el tiple del 2º coro. Pliegos de violines formados, no a raíz de un A3 doblado, sino por dos A4 pegados. Todas a tamaño de 30,8 x 21,5 en disposición horizontal. Escritura limpia y clara. Estado de conservación delicado, partichelas afectadas por la humedad del archivo. Visibles deterioros en las voces vocales por el uso²⁸. Mismo problema de conservación doblada que en el anterior villancico.

Portada encontrada en la obra con signatura E-ALF 299 con título *Noble naciste pira sagrada* en la voz de acompañamiento al Arpa, disposición vertical en A5. Título diplomático de la portada: *Cántico a 8 con vio[lines] / dice / Fue Roque rayo ardiente / de / D[o]n Fran[cisc]o Bayo / 1766.*

3) **Anónimo: Villancico a San Roque *Jubiloso corazón*.**

Manuscrito conservado en el archivo de la colegial con la signatura E-ALF 113.

Formado por ocho pliegos para las partichelas de: trompa, órgano, tiple 1 del 1º coro, tiple 1 del 2º coro, bajete, tenor 1 y contralto 1 y 2. Dos papeles sueltos para el tiple 2 del 2º coro y el tenor del 2º coro. Y tres fascículos para el violón y los violines 1 y 2. Tamaño de 30,8 x 21,5 en disposición horizontal. Escritura limpia y clara con algunos tachones en compases que no

²⁸ El problema de conservación por el uso viene dado por la manipulación del papel mientras es cantado ya que el dedo pulgar erosiona la parte inferior media de la partichela. No vemos esto en las partichelas de los instrumentos debido al uso de atril u otra superficie para su interpretación.

afectan a la lectura o transcripción. Se encuentra en buen estado de conservación, con el mismo problema de doblado que las obras anteriores. Pequeños deterioros en las obras vocales por su uso.

La portada se encuentra en la voz del violín 2º y su título diplomático es: *Billancico a 8º a S[a]n Roque, / del año 92.*

4) Anónimo: Villancico a San Roque *Llega ciudad ilustre.*

Manuscrito conservado en el archivo de la colegial con la signatura E-ALF 114.

Formado por tres pliegos para las partichelas de: trompa, tiple 2º coro y contralto del 2º coro. Tres papeles sueltos para: tenor del 2º coro, contraltos del 1º y 2º coro y bajete. Y seis fascículos para: violines 1º y 2º, tiple 1º coro, bajo, tenor 1º coro y órgano. En tamaño 30,8 x 21,5 en disposición horizontal. Escritura limpia y clara. Buen estado de conservación, con el mismo problema de doblado que las obras anteriores.

No tenemos portada ni tampoco referencia sobre el título original de la obra por lo que el propio villancico adquiere el nombre de *Llega ciudad ilustre.*

5) Anónimo: Villancico a dúo a San Roque *Venid dolientes enfermos.*

Manuscrito conservado en el archivo de la colegial con la signatura E-ALF 115.

Formado por tres pliegos para las partichelas de contralto y trompas 1ª y 2ª. Seis fascículos para: acompañamiento, tiple, órgano, violón y violín 1º y 2º. En tamaño 30,8 x 21,5 en disposición horizontal. Escritura limpia y clara. Buen estado de conservación exceptuando una hoja de la partichela de violón que se encuentra fracturada. Tenemos el mismo problema de doblado que las obras anteriores.

La portada la encontramos en la voz de violón en la ya mencionada hoja fracturada. El título diplomático es: *Villancico a duo a / nuestro patrón S[a]n / Roque, con violines y / trompas.*

6) Anónimo: Villancico y aria a San Roque *Vivas aplaudan patrón sagrado.*

Manuscrito conservado en el archivo de la colegial con las signaturas E-ALF 116 - 117. Ambos forman una misma obra.

Formado por tres papeles sueltos para las partichelas de: contralto y los tiples 1º y 2º. Dos pliegos para las trompas 1ª y 2ª. Y seis fascículos para: acompañamiento, bajo, órgano, tenor

y violín 1º y 2º. En tamaño 30,8 x 21,5 en disposición horizontal. Escritura limpia y clara. La calidad del papel es media debido a ciertos tachones en compases, tinta que traspasa el papel por su oxidación, la humedad hace que casi todas las partichelas sean frágiles y como las anteriores también vemos el problema del doblado.

La portada se encuentra en la voz del acompañamiento. El título diplomático es: *Villancico y aria a / Nuestro Patron S[an] / Roque Con violines / trompas y Organo / obligado.*

7) Francisco Javier Bayo: Villancico a San Roque / Yreneo Pues no puede haber.

Manuscrito conservado en el archivo de la colegial con las signaturas E-ALF 300.

Formado por tres papales sueltos para las partichelas del contralto del 2º coro, el tenor del 2º coro y el tiple del 2º coro. Cinco pliegos para: acompañamiento, tiple 1º, bajo y violín 1º y 2º. Y 1 pliego en disposición vertical correspondiente a la voz del guion. Los tamaños que tenemos son: cinco en disposición horizontal con tamaño 30,8 x 21,5 cm, 1 en disposición vertical con tamaño 30,8 x 21,5 cm, Tres en disposición horizontal con tamaño 15 x 21,5 cm. Escritura limpia y clara. Buen estado de conservación (papel debilitado por la humedad).

La portada se encuentra en la voz del acompañamiento. El título diplomático es: *Villan[ci]co a 5 con violines / Pues no puede haver / de / D[o]n Fran[cis]co Xavier Bayo / 1772 / S[an] Roque.*

8) Anónimo: Villancico a San Roque Y en acordes cadencias.

Manuscrito conservado en el archivo de la colegial con las signaturas E-ALF 301.

Formado por dos papeles sueltos para las partichelas del bajón 1º y 2º. Y 7 pliegos para: arpa, bajete, contralto, órgano, tiple y violín 1º y 2º. Todas en tamaño 30,8 x 21,5 cm en disposición horizontal. Escritura limpia y clara. Estado de conservación medio debido a la debilidad del papel por la humedad. Encontramos también manchas alrededor de algunas notas por la oxidación de la tinta y el problema de doblado.

La portada se encuentra en la partichela del acompañamiento al arpa. El título diplomático es: *Navidad / Quatro con violines / dize / Vivientes, ya, felices / del m[aest]ro / D[o]n Fran[cis]co Xavier Bayo.*

Como se aprecia el título diplomático no corresponde con el título de la obra. Quizás este título sea de otra obra, no catalogada hasta ahora, pero el cual está en la voz del acompañamiento al arpa que sí corresponde con la obra analizada.

En esta obra nos encontramos en los encabezados de otras partichelas el título de: *Cont[al]to al Villan[ci]co de S[a]n Roque con Viol[ine]s, Bajones y Organo obligado.*

9) Manuel Ibeas: Villancico a San Roque *Tributan los de Alfaró.*

Manuscrito conservado en el archivo de la colegial con las signaturas E-ALF 352.

Formado por 5 fascículos para las partichelas de: tiple 1º, violín 1º y 2º, violón y órgano. Cuatro pliegos para: Tiple 2º, tiple 3º y trompas 1ª y 2ª. Y tres papeles sueltos para: contralto, tenor y bajo. Todas en tamaño 30,8 x 21,5 cm en disposición horizontal. Escritura limpia y clara. Estado de conservación medio debido al oxido de la tinta que crea agujeros y manchas en las hojas.

La portada se encuentra en la partichela del órgano. El título diplomático es: *Vill[anci]co a S[a]n / Roque a 4 y / Aria del M[astr]o / D[o]n Man[ue]l Ybeas.*

10) Simeón Mazquiarán: Villancico a San Roque *Alfaró Feliz ciudad.*

Manuscrito conservado en el archivo de la colegial con las signaturas E-ALF 371.

Formado por ocho pliegos para las partichelas de: clarinete 1º y 2º, órgano, contrabajo, contralto, tenor, tiple 1º, tiple a los coros. Y 7 fascículos para: bajete, flauta, órgano, tiple 1º, violón y violín 1º y 2º. Todas en tamaño 30,8 x 21,5 cm en disposición horizontal. Escritura con tachones y recortes pegados encima de la partitura original. Estado de conservación malo debido a la perforación del papel por la humedad. Por ello encontramos duplicaciones de las partichelas las cuales sufren algún cambio estructural respecto al original, por ello lo denominaremos arreglo. En estos aparece un papel con buen estado de conservación y una grafía limpia y clara. Vemos en las partichelas originales manchas de grasa y partes musicales tapadas con cintas adhesivas.

La portada aparece en la partichela del violón. El título diplomático es: *Vill[anci]co a San Roque / con tenor, contralto, tiple y bajete, / Organo, violines, flauta, dos / clarinetes, violon y contrabajo / por Mazquiarán.*

11) Simeón Mazquiarán: Villancico a San Roque *En esta noble ciudad.*

Manuscrito conservado en el archivo de la colegial con las signaturas E-ALF 372.

Formado por un papel suelto correspondiente a la partichela de la flauta. Cinco pliegos para: clarinete 1º y 2º, contrabajo, contralto y tiple 2º. Y siete fascículos para: violín 1º y 2º, violón, órgano, tenor, tiple 1º y bajete. Todas en tamaño 30,8 x 21,5 cm en disposición horizontal. Escritura con tachones y con cintas adhesivas en algunas partes. Mal estado de conservación debido a manchas de humedad y perforaciones en el papel. También visibles algunas manchas de grasa.

La portada aparece en la partichela del órgano. El título diplomático es: *A San Roque / para organo, violines, dos / clarinetes, flauta, violon, tiple / y contrabajo. / contralto, tenor, dos triples / y bajete.*

12) Francisco Secanilla: Villancico a San Roque *Que portento de amor.*

Manuscrito conservado en el archivo de la colegial con las firmas E-ALF 372.

Formado por un papel suelto correspondiente a la partichela de trompa. Tres pliegos para el contralto y tiple 1º y 2º. Y cinco fascículos para: violín 1º y 2º, tenor, órgano y bajo. Todas en tamaño 30,8 x 21,5 cm en disposición horizontal. Escritura borrosa en algunas notas debido a la oxidación de la tinta. Buen estado de conservación pese al problema de doblado de las partichelas como en otras obras anteriores.

La portada aparece en la partichela del órgano. El título diplomático es: *S[a]n Roque / de D[o]n / de Secanilla.*

2.3.2 Análisis musical y textual de las obras

A continuación analizaremos tanto la música como las letras de los villancicos ya mencionados con el fin de llegar a los objetivos marcados. Todas las letras y partituras mencionadas a lo largo de este apartado estarán reflejadas en los anexos.

1) Anónimo: Villancico a San Roque *Lleguemos amantes.*

Este villancico aparece catalogado con la referencia E-ALF 111 en el apartado de obras anónimas. En la transcripción de la letra vemos una doble advocación, a San Roque y a San Yreneo. La letra dedicada al primer santo es tachada y reemplazada por la dedicada al segundo. Esto nos hace pensar varias cosas; en primer lugar vemos como la letra original por su posición en la obra es la dedicada a San Roque, por lo que la segunda es posterior. En segundo lugar vemos un aprovechamiento de los materiales por una posible contratación puntual al MC de Alfaro para poner música a la celebración de San Yreneo en la villa de

Valtierra. Esto último no podemos afirmarlo con certeza, pero sea como fuere las obras se encuentran en el archivo de la colegial de Alfaro y por ende la utilización de estas para dicha advocación fue temporal.

La información más importante que nos aporta esta doble letra es que el MC Javier Bayo en la obra que veremos posteriormente con referencia E-ALF 300 tiene también esta doble advocación a San Yreneo por lo que ambas quedan directamente relacionadas. Tras esto se ha pasado al análisis de la grafía y de las marcas de agua de ambas obras.

La grafía tanto de la música como de la letra es ligeramente diferente. El papel utilizado también es diferente en cuanto a la calidad y por último, tras analizar las marcas de agua,²⁹ vemos como las de E-ALF 300 y las E-ALF 111 tienen diferentes marcas. A pesar de todo esto y aunque el MC Bayo estuviese 34 años en el cargo, con los cambios de marcas de agua y de grafía que esto pueda suponer, no podemos afirmar que esta obra es de su autoría.

Por otro lado tras analizar la letra y la música del estribillo podemos apreciar como la voz del tenor entra antes que la del tiple y por ello la primera estrofa empieza por *Llegemos amantes...* y no como pone en el catálogo *Con dulces trinados...* por lo que la obra cambiaría de título diplomático³⁰.

➤ **Estribillo.**

En el estribillo podemos apreciar una única estrofa donde van a participar todos los miembros del coro. Estrofa compuesta de seis versos hexasílabos que da lugar a un romancillo isométrico. Estrofa con estructura –a-a-a y con ritmo asonante en los pares, por lo que tenemos una estrofa asonantada. El texto tiene un carácter alegórico donde el canto a Roque es el tema central. Vemos también una relación de música y texto de carácter silábico.

En cuanto a la estructura del estribillo tenemos en primer lugar una introducción instrumental donde se nos presentan materiales utilizados a lo largo de toda la obra. Esta introducción nos presentará dos materiales melódicos diferentes, contrastantes entre sí.

Tras la introducción no encontramos con la exposición donde intervienen las voces. En el compás 56 vemos la entrada del contralto y el tenor a dúo donde después la melodía pasará al

²⁹ Marcas de agua expuestas en el anexo 5.3.

³⁰ Ver el anexo de letras de villancicos para ver la estrofa correspondiente.

tiple 1 y 2. Esta parte se crea con un material nuevo al que llamaremos *c* y el cual nos lleva a la entrada homofónica de los dos coros con la melodía de *a* de la introducción.

Tras esta sección llegamos a una forma tripartita, la cual tiene esta estructura por su vinculación con el material de la introducción instrumental. Con la misma estructura de *a – b – a´* cabe destacar el final extendido o conclusivo en *a´*, el cual formará la parte final del Aria. Esto último tiene una vinculación con la tradición del villancico castellano ya que esta parte final del estribillo era reutilizado en muchos casos en la respuesta de las coplas. Esto nos muestra que aunque reaparezca en una sección de tradición italiana como el aria, la utilización del material aún sigue vinculado a la tradición castellana del villancico.

Como veremos en el cuadro final del análisis de esta obra en la forma tripartita vemos como en la sección *b* no solo se crea un contraste en cuanto a la melodía sino en cuanto a la tonalidad, donde aparecen otra u otras diferentes a la principal creando así un contraste armónico. Los cambios de aire también sirven como elemento contrastante entre las secciones del estribillo pero en esta obra no se aprecia ninguno.

➤ **Recitado.**

Recitado en la voz del tenor del segundo coro. Letra formada por dos estrofas heterométricas de 5 y 6 versos respectivamente. La primera tiene como estructura *abcdd* con rima consonante de *d* (-ido). La segunda tiene como estructura *aabbcc* con rima consonante entre los versos (-erna), (-oso-) y (i-e) respectivamente.

Estructuralmente vemos un único bloque donde la música interviene en gran medida en forma de ritornellos con la voz exceptuando las notas largas en los compases 141 – 143 en forma de colchón armónico. En estos ritornellos vemos materiales procedentes de la introducción instrumental. Por otro lado, aquí sí que vemos un cambio de aire al final de la sección donde pasamos de un *allegretto* a un *andante* con el fin de llevarnos a la próxima sección, el aria.

➤ **Aria.**

Vemos la presencia solo del primer coro. Compuesta de dos estrofas isométricas de seis y cinco versos respectivamente. Ambas estrofas con versos octosílabos³¹ donde la primera tiene una estructura *-a-a-a* con rima consonante en los pares. En la segunda estrofa podemos ver los cuatro primeros versos octosílabos unidos entre sí con una forma *abba* de rima consonante, a

³¹ Todos los versos contienen 8 silbas con una sola excepción en cada estrofa.

los cuales se le añade un último verso con la misma rima que a de la primera estrofa con el fin de que ambas acaben igual. Por lo tanto tenemos dos estrofas aconsonantadas.

Los textos tanto del recitado como el aria contienen el tema central del villancico que es la salvación de Roque y la devoción hacia él. Además ambos textos tienen una relación música texto de carácter silábico al igual que en el estribillo.

La estructura se divide en tres partes; introducción musical, exposición y final. En la introducción musical se nos presenta el tema *d* que aparecerá en la exposición del aria de forma variada y alternada con otros temas.

Podemos hablar de un aria con forma Rondó con un final que hace referencia, como ya mencioné anteriormente, al material melódico de *a'* del estribillo. Por lo que su estructura final es *d – e – d' - f – d'' - a''*. Las secciones tendrán un contraste no solo melódico si no también armónico entre sí. Todas las secciones estarán bajo el aire majestuoso exceptuando *A''* ya que al ser esta una reutilización del material final del estribillo es compuesta con el mismo aire, *allegretto*.

Vemos un aria de gran simplicidad ya que no tenemos saltos interválicos grandes ni ornamentos en las melodías que hagan. Tampoco vemos un contrapunto complicado. Cabe destacar que no hay ningún pasaje a solo de ninguna voz si no que toda el aria se compone de frases a dúo o de todo el coro a la vez, sea en contrapunto o no. Esto nos muestra que aunque esta sección proceda de la tradición italiana todavía guarda elementos compositivos de carácter español. Además podemos ver que el coro no estaba dotado de una capacidad vocal en cuanto a virtuosismo se refiere.

Cuadro de análisis.

Secciones.	Subsecciones.	Partes.	Armonía.	Compases.
Estribillo	Introducción instrumental.	<i>a</i>	Re M	1 - 29
		<i>b</i>		29 - 42
		<i>a'</i>		43 - 56
	Exposición.	<i>c</i>		56 - 69
		<i>a</i>	69 - 86	
		<i>b</i>	Mi m	86 - 106
		<i>a' + final extendido</i>	Re M	106 - 127
Recitado			Re M Re m Fa M	127 - 152

Aria	Introducción instrumental.	<i>d</i>	Fa M	153 - 165
	Exposición.	<i>e</i>		165 - 183
		<i>d'</i>		183 - 199
		<i>f</i>	Re m Fa M	199 - 214
		<i>d''</i>	rem	214 - 225
	Final.	<i>a''</i>	Re M	225 - 243

Conclusiones.

En primer lugar cabe destacar el cambio de título diplomático tras el análisis de la letra, algo que debería ser modificado en el catálogo del archivo de la colegial.

Por otro lado vemos una estructura que engloba a este villancico dentro de la tipología de villancico - cantata ya que contiene las secciones de recitado y aria junto a la sección tradicional del villancico castellano. Otro claro ejemplo de la convivencia de estilos en este villancico es, como ya hemos visto en algunas de las partes de esta obra, la pervivencia de técnicas procedentes del villancico barroco evitando partes a solo o la reutilización de la parte final del estribillo para concluir en este caso el aria.

La sencillez en el aria nos muestra que la capilla no tenía un nivel de canto muy elevado ya que las partes que quizás deberían ser solistas la pone a dúo y sin ornamento o saltos interválicos.

Tras su análisis seguimos sin poder decir su autoría o el año en que fue compuesta pero sí podemos ver que sí estuvo creada tras la encíclica *Annus qui hunc* tiene una gran extensión ya que tras el Aria vuelve a la parte de la exposición del estribillo hasta el final de este donde concluye la obra utilizando al letra del estribillo.

2) Francisco Javier Bayo: Cántico a 8 a San Roque *Fue Roque rayo ardiente.*

Este villancico aparece en el catálogo como E-ALF 112 en el apartado de anónimos pero tras las fotografías de las obras en el archivo descubrimos la portada de esta obra, junto a partichelas de los instrumentos y otras partes de las voces, aparece en la partichela del acompañamiento al arpa del villancico E-ALF 299. Esto lo podemos afirmar ya que la transcripción de los instrumentos del segundo villancico concuerda en secciones y en armonía con las voces del primero. Todo esto nos da una autoría al villancico E-ALF 112 asignándolo al MC Francisco Javier Bayo además de completarlo en cuanto a música y secciones. También en la portada encontrada podemos ver la fecha de composición, 1766.

En cuanto a las secciones de la obra vemos que disponemos de un recitado en la voz del tenor el cual no tiene música por lo que no ha sido transcrito.

Por otro lado vemos dos coplas una de ellas con indicación de minué. Siguiendo el papel de los violines estas coplas minué aparecen en la cara interior de dos folios pegados entre sí. Para poder transcribirlas se ha tenido que abrir estos folios para poder fotografiarlos. Estas coplas no aparecen en las voces de los instrumentos acompañantes del arpa o el bajón y su tonalidad es diferente a la de la principal mientras que las otras coplas sí que aparecen en la tonalidad principal de Re M. Todo ello puede indicar que estas coplas minué no se llegaron a interpretar o que fueran sustituidas por las coplas en Re M. En el presente trabajo analizaremos las dos coplas aunque a la hora de la interpretación solo se utilizara una de ellas quedando como estructura general del villancico: introducción – estribillo – copla. Dicho análisis nos mostrará que ambas coplas tienen una composición muy similar entre ellas.

Por último vemos en E-ALF 299 una advocación a san Ireneo y a la villa de Valtierra en unas coplas que quedan sueltas, por lo que esto será un punto de partida para la posible relación del MC Francisco Javier Bayo con la villa de Valtierra.

➤ **Introducción.**

Vemos un introducción corta de catorce compases que se repiten y por lo cual tenemos dos estrofas. Esta introducción es interpretada por el primer coro.

La primera estrofa está compuesta por cuatro versos de arte mayor asimétricos. La estructura de esta primera estrofa será –a-a.

La segunda estrofa de esta introducción estará compuesta también por cuatro versos de arte mayor con las mismas características que la anterior. Pero en esta vemos una estructura de aaba donde a tiene una rima asonante (e-a).

Vemos una relación silábica de música y texto donde este tiene un contexto alegórico hacia la figura de San Roque.

En esta introducción veremos un material melódico algo complejo en los violines. A lo largo de la obra no veremos ninguna alusión a la introducción.

➤ **Estribillo.**

Estribillo compuesto por cinco estrofas, cada una diferente entre sí:

La primera de ellas tiene cuatro versos con rima asonante –a-a, todos de octosilábicos. La segunda estrofa se forma con cuatro versos asimétricos con rima asonante entre el segundo y cuarto verso (-e-a), todos los versos son hexasílabos y tienen una estructura a-a.

La tercera estrofa está compuesta por seis versos de arte menor asimétricos y que al igual que los dos anteriores forma una estrofa homeométrica. Vemos versos con rima asonante (-e-a) entre el segundo y el quinto verso y con rima consonante mediante la palabra peste en el cuarto y el sexto. La estructura de esta estrofa será abcdbd.

La cuarta estrofa se compone de cinco versos de arte mayor asimétricos con rima asonante entre el primero, el tercero y el quinto (-e-a). Por lo que estos forman una estrofa asonantada y homeométrica.

La quinta y última estrofa de este estribillo está formada por 8 versos de arte menor asimétricos y con rima asonante en los versos cuarto – octavo (-enda) y quinto – séptimo (-ras). Todo ellos forma una estrofa homeométrica como las anteriores con una estructura –a-a-a-a.

Vemos una relación música y texto de carácter silábico donde este tiene un aborda aquí el tema central del villancico.

Estructuralmente vemos tres subsecciones. La primera de ellas corresponde a una introducción instrumental que nos presenta los principales motivos sobre los que se desarrollara todo el estribillo. Destacan tres materiales principalmente; las sincopas, los acordes desplegados y las escalas por grados conjuntos ascendentes o descendentemente.

La segunda a la que he denominado exposición está dividida en tres partes donde expone en cada una de ellas los materiales anteriormente citados y agrupados en análisis con la letra b. Los expone variando las densidades con las voces del coro, o moviendo los materiales por tonalidades diferentes.

Por ultimo tenemos un breve pasaje cadencial de 10 compases basados principalmente en el motivo asincopado de b y los cuales nos conducirán del quinto grado al primero de la tonalidad principal de Re M.

A pesar de ver esta división en tres subsecciones del estribillo a raíz de la repetición del motivo principal *b*, solo tenemos un motivo por lo que podríamos considerar este estribillo como un estribillo monotemático (B) con desarrollos internos. Dichos desarrollos crearan contrastes con el paso del motivo b por diferentes tonalidades pero no serán contrastes de gran intensidad.

➤ **Coplas minué**

Vemos un cambio de compas a 3/4 con el fin de dar contraste con la parte del estribillo. Además vemos como las coplas tienen una tonalidad distinta creando así mayor contraste. Pero la indicación de minué como aire propio y característico de estas coplas crea un contraste mayor con el estribillo.

En cuanto al texto vemos dos estrofas de nueve versos asimétricos pero con relación entre sí, esto nos crea una estrofa homeométrica. Estos nueve versos se inician con una cuarteta

seguida de otros dos versos libres de arte menor y acabando con un terceto de rima consonante (-ido) entre el séptimo y octavo verso. La segunda estrofa tiene una construcción similar solo que esta no contiene la rima consonante en el terceto final. Destacar que ambas estrofas acaban de manera consonante entre sí en su último verso (-ir).

Su construcción se basa en la alternancia de pasajes a solo y tutti donde interactúan el tiple del primer coro y los dos coros a la vez. Vemos como expone la primera melodía con letra c de forma solista en el tiple para posteriormente alternarla entre solista y tutti en las tres secciones en las que puede dividirse dicha melodía, tutti – solo – tutti, formando así *c´*.

Vemos una relación de música y texto silábica con un contraste temático al del estribillo.

➤ Coplas.

La construcción de esta sección es muy similar a la de coplas minué, solo que esta tiene una pequeña introducción instrumental. Vemos un contraste en el compás al igual que las coplas minué pero aquí la tonalidad es la misma que la del estribillo y tampoco tenemos una indicación de aire como en el anterior.

El texto es el mismo que en las coplas minué y su construcción también está basada en la alternancia de solo y tutti con el tiple primero también como solista. La diferencia en el tratamiento musical consiste en que la exposición del tema lo hace primero a solo y después se repite a tutti sin alternancias entre las diferentes partes del tema como vimos en las coplas minué.

Por último destacar que en estas coplas tenemos la presencia solo del primer coro en la parte del tutti mientras que en las coplas minué tenemos los dos.

Cuadro de análisis³².

Secciones.	Subsecciones.	Partes.	Armonía.	Compases.
Introducción		<i>a</i>	Re M	1 - 5
		<i>a</i>		5 - 9
		<i>a''</i>		10 - 14
Estribillo.	Introducción instrumental	<i>b</i>	Re M	15 - 42
	B		Re m	
	Exposición	<i>b´</i>	Re M	42 - 77

³² Las coplas están puestas en el cuadro con diferentes colores ya que en la interpretación solo se utilizaría una de ellas. Por ello tienen los compases en orden como si fueran las únicas coplas del villancico junto a la introducción y el estribillo

	B		Si m Re M	
		b'''	La M	77 - 132
		b''''	Re M	132 - 156
	Pasaje cadencial B	b^{33}		156 - 173
Coplas minué.		c	Fa M	174 - 187
		c'		188 - 199
		d	Do M	200 - 212
		d'	Fa M	213 - 225
Coplas	Introducción instrumental	c	Re M	174 - 183
		d		184 - 198
		d'		199 - 214
		e		215 - 230
		e'		231 - 246

Conclusiones.

La extensión de este villancico no es extremadamente larga, y su estructura final está muy vinculada a la tradición del villancico barroco castellano. Pero como podemos ver en las fotografías tomadas de la obra, esta también incluye un aria y un recitado aunque estas secciones no se pueden ser interpretadas por la falta de estas secciones en algunas partichelas. Esto nos indica que en 1766 se intentaba incluir secciones de origen italiano al villancico tradicional en el repertorio de la colegiata.

La introducción de este villancico con pasajes rápidos en los violines nos acerca a los pasajes de coloratura procedentes de la tradición italiana que se incluyen dentro de la sencillez de la homofonía del coro.

En este estribillo se aprecia la libertad poética que algunos compositores tenían en esta sección, libertad que proviene de la tradición del villancico barroco.

3) Anónimo: Villancico a 8 a San Roque *Jubiloso corazón.*

Este villancico se encuentra en el apartado de anónimos y aunque sepamos el año, 1792, no se puede saber la autoría ya que en dicho año hay un cambio de MC. Como nos muestra la

³³ Con el material asincopado de la primera sección de b.

portada de la obra vemos un despliegue total de la capilla a dos coros con 8 ocho voces y capilla musical.

➤ **Estribillo.**

Está compuesto de una sola estrofa de cuatro versos en forma de redondilla. A pesar de la brevedad de la estrofa el estribillo es la parte más extensa de la obra. La relación música y texto es silábica por lo para crear este estribillo se ha recurrido notablemente a la repetición de versos. El texto tiene un significado alegórico hacia la figura central de San Roque.

El estribillo queda dividido en dos partes. Comienza con una introducción instrumental que presenta los materiales utilizados a lo largo de la obra donde cabe destacar el comienzo de la obra, a lo que hemos llamado parte *a*, ya que se asemeja a una llamada de atención utilizando las notas del acorde principal desplegadas. Fragmentos de esta parte se podrán reconocer al final de algunas frases de la obra.

Por otro lado tenemos la parte a la que he llamado exposición. En ella entra el coro, el cual canta sobre melodías ya expuestas en la introducción o sobre materiales nuevos. El final de esta parte está basado en el material de *b* pero con fragmentos de *a*, que dotan a la sección de un carácter conclusivo.

Sencillez en la parte vocal con la utilización de la homofonía, exceptuando pasajes a dúo en los compases 99 o 112.

➤ **Recitado.**

Recitado en la voz del tenor del primer coro. Se compone de una estrofa de ocho versos asimétricos en arte mayor. Los ocho versos podrían dividirse en tres formando los cuatro versos primeros unas rimas consonantes entre ellos; primero y segundo (-ura), tercero y cuarto (-echo). Le seguirían dos versos libres, sin rima, para acabar con un pareado entre el séptimo y el octavo (-ados). La estructura de la estrofa sería AABBCDEE.

Este recitado se construye mediante la alternancia de solos (marcados con X en la tabla) y ritornelos instrumentales. Cuando la voz solista canta los instrumentos hacen notas largar de acompañamiento y colchón armónico. Lo ritornelos instrumentales de esta sección están basados en los materiales expuestos en la introducción del estribillo; materiales *a*, *b*, *c*.

➤ **Minué.**

Sección que como las coplas en la tradición del villancico barroco crea un contraste respecto al estribillo. Vemos como el cambio de compas a 3/4, el comienzo con la tonalidad del quinto grado de la principal y el propio aire del minué crean un contraste importante respecto a lo anterior.

Se forma mediante tres estrofas todas ella de arte menor y asimétricas con una proporción homeométrica.

La primera estrofa se compone de cuatro versos pentasílabos con rima consonante entre el segundo y tercer verso (-elo), su estructura es abbc.

La segunda se forma mediante cuatro versos pentasílabos con rima consonante entre los versos primero y tercero (-oso), su estructura es abac.

La tercera estrofa es la más larga y se compone de ocho versos asimétricos donde solo tienen rima cuatro de ellos; el cuarto con el octavo rima consonante (-or) y el sexto con el séptimo también consonante (-ante).

Estructuralmente se compone de cuatro partes, una breve introducción instrumental y otras tres secciones relacionadas entre sí mediante el primer motivo melódico expuesto en la primera de ellas y denominado como g. Dicho motivo melódico recoge fragmentos de la introducción instrumental como el pasaje de corcheas del compás 221 o la negra con puntillo y dos corchas el compás 223.

➤ **Cuadro de análisis.**

Secciones.	Subsecciones.	Partes.	Armonía.	Compases.
Estribillo	Introducción instrumental	a	Do M	1 - 9
		b		9 - 18
		b´	La m Do M	18 - 31
		c	Sol m	33 - 51
		d	Mib M	52 - 65
		a´	Do M	65 - 80
	Exposición.	b´´		80 - 94
		e	La m	94 - 117
		c´	Sol m	118 - 136
		d´	Mi b M	137 - 146
		f	Lab m	146 - 156
		a´´	Do M	156 - 164

		b'''		164 - 172
Recitado	Solo	X	Sol m	174 - 176
	ritornello	Material de a		176 - 182
		Material de b		183 - 192
	solo	X	Sol m Do M	192 - 201
	ritornello	Material de c	La m	201 - 212
	solo	X	Do M	213 - 217
Minué	Introducción instrumental		Sol M	218 - 225
		g		225 - 241
		g'	Do M	242 - 257
		g''		258 - 273

➤ Conclusiones.

En primer lugar cabe destacar la mezcla de secciones de origen castellano como es el estribillo y secciones de origen italiano como el recitado. La sección con ritmo de danza minué fue utilizado en la composición de villancicos tradicionalmente pero fue en decadencia a partir de 1727³⁴. Apreciamos esta sección en una obra de 1792, por lo que su uso perduró en esta capilla por lo menos 60 años.

Podemos ver un estribillo extenso de 172 compases que unido a la inclusión de secciones con origen italiano al estribillo nos confirma que la encíclica *Annus qui hunc* no había sido impuesta en la colegial en dicho año.

Recitado con partes solistas no muy complicadas o extensas acomodando el repertorio italiano al nivel de la capilla que como mencionamos anteriormente no era muy elevado.

4) Anónimo: Villancico a San Roque *Llega ciudad ilustre*.

Este villancico, al igual que el anterior, se encuentra en el apartado de anónimos y también conservamos el año de creación, 1796. Al igual que ocurría en 1792 en este año también se produce un relevo de MC³⁵ por lo que no podemos averiguar su autoría. El año viene reflejado al final de la partichela del órgano donde indica *del año 96*.

³⁴ BOMBI, Andrea. *Entre tradición y modernidad, el italianismo musical en Valencia (1685 - 1738)*. Valencia, (2011). pp. 232 - 236.

³⁵ RUIZ PRECIADO, Jorge. VELÁZQUEZ PASQUIER, Isabel: *Catálogo del archivo de música de la colegiata de San Miguel de Alfaro*. (2007). Logroño. pag. 41.

➤ **Estribillo.**

Está formado por dos estrofas de arte menor y versos heptasílabos. La primera está formada por cuatro versos asimétricos donde vemos una rima consonante en los versos segundo y cuarto (-ón). La estructura es abcb. La segunda estrofa contiene también cuatro versos de arte menor con rima consonante entre los versos segundo y cuarto (-ad).

Relación música y texto silábica donde este tiene un carácter alegórico propio del estribillo.

Se compone de dos partes; una introducción instrumental donde va a exponer material utilizado a lo largo de la sección del estribillo. La exposición queda principalmente ligada al tema *b* de la introducción.

Cabe destacar que esta será la única sección que va a albergar la totalidad de las voces que componen el villancico.

➤ **Recitado.**

Interpretado a solo por la voz del tenor y compuesto por una estrofa de dieciséis versos de arte mayor asimétricos con rima consonante dos a dos. La estructura es AABBCCDDEEFFGGHH. Relación música texto silábica donde este refleja la parte narrativa del texto.

Se estructura en cuatro partes donde el material nuevo lo crea la voz solista acompañada ligeramente por los instrumentos. Vemos un ritornelo donde se hace alusión al comienzo del estribillo, a la parte de *a* junto *a* un material instrumental nuevo *e*.

➤ **Aria.**

Es realizada por las voces del tiple 1º y 2º del primer coro junto a la capilla musical. Está formado por dos estrofas. La primera de ellas está formada por 6 versos de arte menor octosílabos (excepto el último de nueve) y asonante en los pares, su estructura es abcdef. La segunda se forma por 4 versos octosílabos los dos primeros con rima con rima consonante (-idos) y el último con la rima del verso final de la primera estrofa del aria.

Su estructura queda dividida en tres subsecciones. La primera es una introducción instrumental creada con un material melódico y rítmico que veremos a lo largo de toda el aria. La segunda denominada exposición se compone del material visto en la introducción exceptuando el material nuevo del compás 91. La tercera denominada como final tiene una construcción diferente ya que se compone en su totalidad de material nuevo. Al final de esta subsección veremos cómo nos indica volver al estribillo donde la obra acaba en Re M,

tonalidad principal, y no en Mi m como acaba este Aria. Esta última parte viene indicada por un allegretto por lo que en la interpretación quizás se aceleraría el pulso con el fin de diferenciarlo de lo anterior.

➤ **Cuadro Análisis.**

Secciones.	Subsecciones.	Partes.	Armonía.	Compases.
estribillo	Introducción instrumental.	<i>a</i>	Re M	1 - 5
		<i>b</i>		5 - 34
	Exposición.	<i>c</i>		Re m
		<i>b'</i>	47 - 70	
		<i>b''</i>	71 - 82	
		<i>b'''</i>	83 - 99	
recitado		<i>d</i>	Re M	100 - 110
		<i>a</i>		110 - 114
		<i>e</i>		115 - 118
		<i>f</i>		118 - 138
Aria	Introducción	<i>g</i>	Sol M	139 - 147
		<i>h</i>		147 - 157
		<i>g'</i>		158 - 179
	Exposición	<i>g''</i>		179 - 196
		<i>h'</i>	Fa m	196 - 205
		<i>g'</i>	Re M	206 - 229
		<i>i</i>		229 - 243
		<i>h</i>	Re M	243 - 251
		<i>g''</i>	Sol M	252 - 277
	Final.	<i>j</i>	Mi m	278 - 282
		<i>k</i>	Re M	282 - 287
		<i>l</i>		287 - 291
		<i>m</i>	Mi m	291 - 300

➤ **Conclusiones.**

Estructuralmente tenemos la convivencia del recitativo y el aria con el estribillo por lo que este tipo de villancicos al igual que *Llegamos amantes* entraría dentro de la tipología de villancico – cantata. Vemos muchas más partes solistas que el primero donde solo tenemos los coros al completo en la parte del estribillo.

Por otro lado vemos que tiene una gran extensión ya que después del aria repite al estribillo con el fin de acabar en la tonalidad principal. Esto nos confirma que las composiciones no estaban coartadas por la encíclica *Annus qui hunc*.

Vemos otra diferencia respecto al E-ALF 111 al final del aria, donde se aleja más de la tradición del villancico castellano y no reutiliza material de la parte final estribillo sino que crea un final material nuevo.

5) Anónimo: Villancico a dúo a San Roque *Venid dolientes enfermos*.

En este villancico solo la voz de un tiple y un contralto van a estar presentes en cada una de las secciones. Por otra parte cabe destacar un cambio respecto al catálogo del archivo y es la incorporación de una sección que no aparece³⁶. Se trata de un minué en 3/8 el cual aparece integrado en las partichelas de las voces pero está separado en la de los violines con el aire de andante.

➤ **Recitado.**

En el recitado vemos una alternancia entre solos y ritornelos donde solo en la última parte de esta sección vemos un dúo entre las dos voces. El texto de esta sección se crea con una estrofa para cada voz. La primera de ellas en la voz del tiple está formada por doce versos endecasílabos consonantes, los cuales pueden dividirse en tres grupos de 4 creando una estructura de AABB – CDCD – EEDC. La segunda estrofa para la voz del contralto está formada por seis versos endecasílabos de rima consonantes cuya estructura queda AABBCD, retomando los dos últimos versos de la primera estrofa. Esta parte se repetirá después de que se cante el minué con el fin de que la obra concluya en la tonalidad principal de Sol M.

Relación música texto de carácter silábico.

➤ **Aria.**

El texto se compone de una estrofa de seis versos octosílabos con rima consonante entre los versos; segundo y tercero, cuarto y quinto. La estructura de la estrofa queda abbccd

Relación música texto de carácter silábico pero menos estricto que en recitado o en el minué.

Sección extensa que se divide en una introducción instrumental y tres partes donde aparecen las voces, A – B – A'. En la subsección de A vemos como aparecen los temas expuestos en la introducción instrumental junto con las voces, exceptuando un tema nuevo *i*. En B reaparecen

³⁶ RUIZ PRECIADO, Jorge. VELÁZQUEZ PASQUIER, Isabel: *Catálogo del archivo de música de la colegiata de San Miguel de Alfaro*. (2007). Logroño. pag. 91.

los temas vistos hasta ahora, exceptuando el tema nuevo *j*, en tonalidades diferentes y tratamientos diferentes que crean contrastes. Por último en *A'* vemos una reaparición de los temas principales en las tonalidades principales pero con ciertas modificaciones en su construcción.

➤ **Minué.**

Texto compuesto de una estrofa de cinco versos asimétricos de arte menor con rima consonante entre los versos; primero y tercero, segundo y cuarto quedando el último libre. La estructura queda ababc. Relación música y texto silábica.

Minué con contraste de aire y de compas. Además esto se acentúa con la aparición de temas nuevos en tonalidades diferentes.

➤ **Tabla de análisis.**

Secciones.	Subsecciones.	Partes.	Armonía.	Compases.
Recitado		<i>a</i>	Sol M	1 – 18
		<i>b</i> (tiple)		18 – 27
		<i>a'</i>	Re M La M	28 – 39
		<i>c</i> (contralto)	Sol M	40 – 46
		<i>a''</i>		47 – 58
		<i>d</i> (tiple)	La M	59 – 70
		<i>e</i> (dúo)	Sol M	71 – 78
Aria	Introducción instrumental.	<i>f</i>	Sol M	79 – 93
		<i>g</i>		94 – 103
		<i>h</i>	Sol m	104 - 109
		<i>f'</i>	Sol M	110 - 120
	A	<i>f</i>		121 - 133
		<i>f''</i>	La m	134 - 140
		<i>i</i>	Re M	140 - 149
		<i>h'</i>	Re m Re M	150 - 165
	B	<i>g'</i>	Re M	165 - 169
		<i>j</i>		169 - 184
		<i>f</i>	Sol m	185 - 198
		<i>f</i>	Sol M	199 - 209
		<i>g''</i>		209 - 216
	<i>A'</i>	<i>h</i>		217 - 230

		<i>g</i>	Sol m	230 – 238
		<i>f'</i>	Sol M	238 - 247
Minué		<i>k</i>	Do M	247 - 263
		<i>l</i>	La m	264 - 276
		<i>m</i>	Mi m	277 - 292

➤ **Conclusiones.**

En primer lugar salta a la vista la ausencia de secciones propias del villancico barroco castellano ya que todas las que forman esta obra tienen procedencia italiana. Por ello vemos un villancico muy ligado a la tradición italiana donde todo lo anterior se une a las numerosas partes solistas. Al no tener coro y disponer de dos voces esta obra se acerca más a obras de dúos o de cantadas que a la del villancico.

Con todo ello seguimos sin poder datar la obra de manera concreta pero lo que queda claro es que su composición se aleja de la primera mitad del siglo XVIII. Podemos afirmar esto ya que si observamos las obras analizadas podemos ver como en el año 1796 todavía se conservan partes tradicionales del villancico barroco como es el estribillo o la introducción y esta obra carece de dichas secciones.

6) Anónimo: Villancico y aria a San Roque *Vivas aplaudan patrón sagrado*.

En primer lugar señalar el cambio de título diplomático respecto al catálogo tras el análisis del texto donde añadimos la palabra *sagrado* para completar el verso. Como ya mencionamos anteriormente esta obra se completa con las partichelas encontradas en E-ALF 117 que coinciden no solo en armonía y estructura sino también en grafía y tipo de papel utilizado.

La estructura final es la suma de ambas obras que crean las secciones analizadas a continuación. La introducción señalada en el catálogo dentro de la obra E-ALF 117 resulta ser parte del estribillo de la obra E-ALF 116 por lo que la obra finalmente queda estructurada en Estribillo, recitado y Aria.

➤ **Estribillo.**

Texto compuesto por dos versos de arte mayor asimétricos y consonantes entre ellos, un pareado. Su estructura es AA. Relación música y texto silábico cuyo contenido de este es alegórico.

Estribillo sin introducción como hemos visto en villancicos anteriores pero a pesar de esto, parte de los materiales expuestos en el estribillo serán utilizados en el recitado. Esta sección del villancico será la única que utilice el coro al completo.

Vemos un primer compas con tres negras sobre las notas sol y mi que sirven como enlace para la vuelta del aria, concluyendo el villancico al final del estribillo.

➤ **Recitado.**

Llevado a cabo por las voces del contralto y el tenor. El texto se compone de una sola estrofa con ocho versos de arte mayor asimétricos con rima consonante entre los versos; tercero, cuarto y quinto por un lado y séptimo y octavo por otro. La estructura es ABCCDEE.

Recitado con dos subsecciones donde la primera a la que se ha denominado introducción instrumental se crea a raíz de las partes del estribillo. La exposición nos presenta dos partes nuevas junto a la parte *a* del estribillo.

➤ **Aria.**

Lleva a cabo por la voz del tenor. El texto se compone de dos estrofas de cinco versos asimétricos y con rima en algunos de ellos. En la primera vemos una rima entre los versos; segundo y quinto por un lado y tercero y cuarto por otro donde la estructura de la estrofa es abccb. La segunda estrofa se compone de una rima entre el tercer y quinto verso por lo que la estructura es abcdc.

Esta sección se compone con material mayoritariamente nuevo, expuesto en la propia subsección de la introducción instrumental, con pequeñas alusiones a materiales de las secciones anteriores. Destaca su parte final donde se crea un cambio de tempo a 3/4 donde el tiempo se ralentiza por las indicaciones de *despacio* en la partitura.

➤ **Cuadro de análisis.**

Secciones.	Subsecciones.	Partes.	Armonía.	Compases.
Estribillo		<i>a</i>	Mi b M	1 - 6
		<i>b</i>		7 - 15
		<i>a</i>		16 - 20
		<i>a'</i>		21 - 25
		<i>c</i>	Do m	26 - 31
		<i>d</i>	Mi b M	32 - 46

Recitado	Introducción instrumental	<i>b</i>		47 - 59
		<i>a</i>		60 - 69
		<i>d</i>		70 - 75
		<i>a</i>		76 - 79
	Exposición.	<i>e</i>		79 - 87
		<i>a</i>		88 - 96
		<i>f</i>		96- 109
Aria	Introducción instrumental	<i>g</i>	Mi b M	110 – 118
		<i>h</i>		119 - 132
	exposición	<i>g</i>		133 - 142
		<i>i</i>		143 - 151
		<i>j</i>	Fa m	152 - 173
		<i>k</i>	Si b M	174 - 178
		<i>g</i>	Mi b M	179 - 187
		<i>h</i>		187 - 195
		<i>j'</i>		195 - 207
		<i>g</i>		207 - 218
	Final	<i>l</i>	Do m Mi b M	218 - 239

➤ Conclusiones.

Como ya hemos visto en villancicos anteriores como *Lleguemos amantes* las secciones de origen italiano y de origen castellano se mezclan para darnos la tipología de un villancico-cantata.

Este villancico es más antiguo que *Venid dolientes enfermos* ya que en este todavía se conserva la sección del estribillo como herencia del villancico barroco.

El aria es de una extensión considerable y al estar únicamente interpretado por una voz, y no a dúo como el villancico anterior, nos muestra un mayor interés por el repertorio solista propio de la tradición italiana.

7) Francisco Javier Bayo: Villancico a San Roque / Ireneo *Pues no puede haber.*

Primer villancico con autoría presente en el catálogo. En este se pueden apreciar las partituras (guion) de la obra algo que ocurre muy pocas veces. Además tenemos la datación de la obra lo cual nos permitirá compararla con la encontrada anteriormente en E-ALF 112 y así ver como el propio compositor ha ido cambiando la forma de componer.

Algo muy importante de este villancico es su doble advocación a Roque e Ireneo donde la letra dedicada al primero queda tachada y es puesta encima la del segundo. Todo esto nos relaciona, como ya hemos mencionado anteriormente, a Francisco Javier Bayo con el villancico E-ALF 111 y por ende a la villa de Valtierra.

➤ **Estribillo.**

Texto formado por una estrofa con cinco versos de arte mayor asimétrico y con rima consonante entre los versos; primero y cuarto por un lado, segundo y quinto por otro y el tercero sin rima. La estructura es ABCAB. Relación música y texto de carácter silábico donde el texto nos muestra la parte alegórica del tema.

Estructura muy breve donde la introducción nos va a mostrar los materiales sobre los que se va a componer en gran medida el villancico. Este uso de los materiales nos muestra la habilidad del MC Francisco Javier Bayo para componer a raíz de un material muy sencillo como son semicorcheas y síncopas.

➤ **Recitado.**

Texto formado por una estrofa con ocho versos de arte mayor asimétricas y con rima consonante entre los versos dos a dos exceptuando los dos últimos que quedan libres. La estructura es AABBCCE.

Estructura muy breve y sin partes claras. Es interpretado por el tiple y acompañado por el órgano y un acompañamiento puesto en la voz del fagot. Esta sección nos sirve como paso al aria ya que es interpretada en la tonalidad del relativo menor de la principal con el cual comienza también el aria.

➤ **Aria.**

Texto compuesto por dos estrofas de arte menor. La primera estrofa contiene 6 versos asimétricos con rimas consonantes entre los versos impares y entre los versos segundo y cuarto quedando el último verso libre. La estructura es ababac.

La segunda estrofa está formada por 4 versos asimétricos con rima consonante entre el segundo y el tercero. La estructura es abbc.

La estructura es prácticamente se asemeja a un tema con variaciones insertando en algunos puntos materiales distintos como en *d* o en *e*.

Esta sección acaba en la tonalidad principal pero vuelve al estribillo con un da capo. Esto es propio del estilo del villancico barroco donde tras interpretar las coplas se vuelve al estribillo.

➤ **Cuadro de análisis.**

Secciones.	Subsecciones.	Partes.	Armonía.	Compases.
Estribillo	introducción	<i>a</i>	Re M	1 - 6
	exposición	<i>a'</i>	La M Re M	7 -16
		<i>a''</i>		16 -22
		<i>b</i>		22 - 31
Recitado		<i>c</i>	Si m	32 - 45
Aria		<i>a</i>	Si m	46 - 55
		<i>a'''</i>		56 - 67
		<i>a''''</i>		68 - 100
		<i>a</i>		101 - 110
		<i>d</i>	Re M	110 - 128
		<i>a''''</i>	Si m	129 - 142
		<i>a</i>		143 - 152
		<i>e</i>	Re M	152 - 170

➤ **Conclusiones.**

En primer lugar, como ya se mencionó en el análisis del estribillo, esta obra puede estar relacionada con el villancico *Llegemos amantes* en cuanto a la doble advocación y estructura del villancico.

Por otro lado las secciones que componen esta obra pertenecen a la tradición tanto italiana como castellana y al igual que ocurre en villancicos analizados anteriormente este queda recogido dentro de la tipología de villancico – cantata.

Por ultimo cabe destacar la brevedad del estribillo y del recitado dotando de un mayor protagonismo al solo en la sección del Aria. Esto nos acerca más a la tradición italiana que castellana. Pero en relación con esta última vemos como tras la interpretación del aria, aun acabando en la tonalidad principal, un da capo nos hace repetir el estribillo, algo propio tras las coplas en el villancico barroco.

8) Francisco Javier Bayo: Villancico a San Roque Y en acordes cadencias.

Este villancico tiene la autoría de Francisco Javier Bayo ya que en la voz del acompañamiento al arpa aparece una portada que aunque no corresponda con el título de este villancico la partichela sí que coincide armónicamente y estructuralmente con la obra. Además la grafía y las marcas de agua corroboran su autoría.

Al no tener relación la portada con el título diplomático de la obra, esta puede que no sea a cuatro voces si no a tres por lo que la voz entre corchetes del catálogo puede no ser verídica.

Por otro lado algo que hay que cambiar en el catálogo es el orden de las secciones ya que no concuerda. Si el recitado se interpretaría antes que el estribillo el título diplomático sería distinto. Por lo que para mantenerlo hay que cambiar el estribillo y colocarlo delante del recitado. Esto además concuerda con el orden lógico de secciones visto hasta ahora. Por lo que el orden es: Entrada – Estribillo – Recitado – Aria.

➤ **Entrada.**

Interpretada solo por los instrumentos los cuales nos presentan el material de *a*, sobre el que se elabora esta sección y la del estribillo. Se compone de 4 frases de 7 compases cada una todas ellas bajo la tonalidad principal de Do M.

➤ **Estribillo.**

Texto formado por tres estrofas de arte menor y asimétricas. Si las colocamos de forma continua podíamos establecer rimas entre los versos: primero y sexto por un lado y cuarto y séptimo por otro, pero en forma global carecen de rima. La estructura sería abcdeafghi. Relación música y texto silábica, donde este expone el contenido alegórico de la obra. Vemos la presencia de las tres voces del coro.

La forma en la que se presentan los temas tanto relacionados con A como nuevos tiene un carácter de forma rondó abaca.

➤ **Recitado.**

Texto formado por una estrofa de cuatro versos de arte mayor y asimétricos. Los versos son consonantes entre los versos; primero y segundo por un lado y tercero y cuarto por otro. La estructura es AABB.

Recitado con estructura en cuatro bloques de tres compases donde la primera es instrumental, la segunda expone el material en el tiple, la tercera en el contralto y finalmente en todas de manera homofónica.

➤ **Aria.**

Texto compuesto por una estrofa de arte menor asimétrica. La rima de sus versos forma una estructura de redondilla. Relación música y texto de carácter silábico.

En cuanto a la estructura vemos como crea las partes sobre un motivo nuevo expuesto al comienzo con los instrumentos. Tras exponer el tema al comienzo al que he denominado *f* crea como en el estribillo una forma rondo intercalando este tema junto a otros nuevos.

Vemos como al final de esta sección manda volver al estribillo como es común en los villancicos castellanos después de interpretar las coplas y así la obra acaba en la tonalidad principal de Do M y no en Re m.

➤ **Cuadro de análisis**

Secciones.	Subsecciones.	Partes.	Armonía.	Compases.
Entrada		<i>a</i>	Do M Re m	1 - 7
		<i>a'</i>	Do M	8 - 14
		<i>a''</i>		14 - 20
		<i>b</i>		21 - 27
Estribillo		<i>a'''</i>	Do M	28 - 31
		<i>c</i>		31 - 37
		<i>a''''</i>		37 - 46
		<i>d</i>		46 - 51
		<i>a''''</i>		51 - 61
Recitado	Introducción instrumental	<i>e</i>	Do M	62- 68
	exposición	<i>e'</i>		68 – 72
		<i>e''</i>		72 - 75
		<i>e'''</i>		75 - 78
Aria.		<i>f</i>	Fa M	79 - 106
		<i>f'</i>	Do M	107 - 129
		<i>g</i>		129 – 146
		<i>f''</i>		146 - 180
		<i>h</i>		180- 197
		<i>Puente coro.</i>		197 - 199

		<i>f</i>	Fa M	199 - 226
		<i>i</i>	Re m	226 - 244

➤ **Conclusiones.**

En primer lugar cabe destacar la proporcionalidad de las partes en la entrada y el recitado donde son creadas con una división de compases exacta de 7 u 3 compases respectivamente. Esto junto a la creación de las elaboradas partes del aria creadas en base al motivo *f*, nos muestra que este compositor tenía buenas cualidades para la composición.

En cuanto a las secciones vemos la convivencia de orígenes italianos y castellanos como vimos anteriormente solo que aquí conservamos también la sección de la entrada. Esto nos hace pensar que aunque no tengamos la datación de la obra esta sea algo anterior a la titulada *Pues no puede haber* del mismo autor.

Por último destacar que en la sección del aria no tenemos pasajes solistas como cabría esperar en una sección así, sino que se realiza por la intervención de las tres voces del coro. Esto se aleja de la práctica solista de origen italiano.

9) Manuel Ibeas: Villancico a San Roque *Tributan los de Alfaro.*

Villancico adquirido a través de Jorge Ruiz Preciado. La transcripción no concuerda como vemos en el número de sección que aparece en el catálogo, por lo que la transcripción fue realizada posteriormente a la elaboración de este. La estructura final es: Estribillo – Recitado – Aria – Coro – Trio.

Algo novedoso que podemos ver en este villancico es la utilización de tres triples dentro de un mismo coro. Esto no se ha visto en ninguna obra estudiada en este trabajo.

➤ **Estribillo.**

Texto formado por una estrofa de cuatro versos asimétricos de arte menor con rima consonante entre los versos segundo y cuarto. La estructura es abcb. Relación música y texto silábica, donde este muestra la parte alegórica de la obra.

Vemos una introducción instrumental que nos aporta el tema principal *a* que veremos en todo el estribillo y el recitado.

En la denominada exposición veremos la presencia de las voces con un tema nuevo con el propósito de crear un contraste melódico. La melodía de esta parte se mueve por las voces hasta que estas entran juntas en homofonía en la parte de *a''*.

➤ **Recitado.**

Texto formado por dos estrofas de arte mayor y asimétricas. La primera se compone de cuatro versos con rima consonante entre los versos; primero y segundo por un lado y tercero y cuarto por otro. La estructura es AABB.

La segunda estrofa se compone de cuatro versos de arte mayor asimétricos con rima en forma de cuarteto.

Recitado dividido en tres partes donde la central está basada como ya mencionamos anteriormente en el motivo *a*.

➤ **Aria.**

Texto formado por dos estrofas de arte menor asimétricas. La primera de ellas contiene 5 versos asimétricos que forman una estrofa homeométrica donde los versos riman entre ellos formando la estructura aabbc quedando el último de ellos libre.

Vemos una introducción instrumental donde se va a presentar un nuevo motivo que estructurara toda esta sección, el motivo *f*. Este motivo dominara como vemos en el cuadro de análisis esta sección donde solo veremos motivos nuevos al final de esta. Uno de estos motivos nuevos, el motivo *h*, dará comienzo a la sección del coro.

➤ **Coro.**

Texto formado por una estrofa de siete versos de arte menor simétricos. La rima de los versos crea la estructura sbscddb.

La estructura comienza con una introducción instrumental que da paso a la entrada en el compás 276 del coro completo en homofonía. El coro al completo continuará hasta el final de la sección creando diferentes contrapuntos.

➤ **Trio.**

Texto formado por tres estrofas de cuatro versos simétricos de arte menor cada una. Todas ellas se crean con la rima consonante entre los versos segundo y tercero, lo cual da la estructura abbc.

Vemos un cambio de tonalidad respecto a las secciones anteriores creando así un contraste armónico. Esta sección se repite para poder mostrar todas las estrofas, esto hace que esta sección sea muy semejante a las coplas de los villancicos barrocos castellanos. La diferencia de ellas el hecho de que al finalizar esta sección no nos conduce al estribillo sino a la sección del coro.

➤ **Cuadro de análisis.**

Secciones.	Subsecciones.	Partes.	Armonía.	Compases.
Estribillo	Introducción instrumental	<i>a</i>	Sol M	1 - 15
		<i>a'</i>	Do M Sol M	16 - 28
	Exposición	<i>b</i>	Sol M	29 - 41
		<i>a''</i>		41 - 58
		<i>a'''</i>		58 - 79
		<i>c</i>		79 - 87
	Recitado		<i>d</i>	Re M
<i>a''''</i>			94 - 105	
<i>e</i>			106 - 114	
Aria	Introducción instrumental	<i>f</i>	Sol M	115 - 126
		<i>f'</i>		126 - 140
	Exposición.	<i>f</i>	Re M	140 - 152
		<i>f'</i>		152 - 168
		<i>f''</i>	168 - 181	
		<i>f'</i>	Sol M	182 - 208
		<i>g</i>	Mi m	209 - 223
		<i>f''''</i>	Sol M	223 - 229
		<i>h</i>		230 - 247
		<i>i</i>		248 - 257
Coro		<i>h</i>	Sol M	258 - 275
		<i>j</i>	Mi m Sol M	276 - 293
Trio		<i>k</i>	Mi b M	294 - 301
		<i>k'</i>	Sol M	302 - 315

➤ **Conclusiones.**

En primer lugar hay que recordar el cambio de secciones frente a las dadas en el catálogo. Vemos un número de secciones mayor a las tres tradicionales del villancico barroco de entrada, estribillo y copla. Esto nos indica una evolución y una incorporación de secciones provenientes de Italia, las cuales conviven con las tradicionales como el villancico rompiendo así los moldes establecidos por la tradición.

Algo que destacar en cuanto a la capilla musical y coro es la presencia de un tercer tiple y dos trompa en la sección de vientos. Esto nos indica que la capilla iba en aumento en cuanto a número de efectivos.

10) Simeón Mazquiarán: Villancico a San Roque *Alfaro feliz ciudad.*

Destacar en primer lugar el cambio de título diplomático respecto al catálogo donde se le asigna *Huye peste cruel devoradora*. Este verso no aparece en la letra de ninguna sección de la obra ni en la portada. Por ello se asigna como título el primer verso del recitado.

Villancico fechado en 1833, lo que nos permitirá seguir con nuestra comparación en cuanto a la estructura, plantilla musical, etc. en cuanto a la plantilla musical cabe destacar la incorporación de clarinetes y flautas, instrumentos no vistos hasta ahora en este tipo de repertorio. También novedosa la incorporación de un contrabajo como sustituto del bajón.

➤ **Recitado.**

Texto formado por una estrofa de diez versos asimétricos de arte menor. Sus versos tienen rimas consonantes dando lugar a la estructura abbaaccddc. Vemos como la composición de esta estrofa parece realizada en forma espejo.

Comenzará con una introducción instrumental que presentara motivos utilizados a lo largo de la obra, como en la última sección del allegro no vivo. En la exposición incorpora las voces del tiple 1º y el bajete las cuales se presentan con un pequeño canon.

➤ **Aria.**

Texto compuesto por una estrofa de cuatro versos de arte mayor y simétricos con rima consonante entre ellos formando la estructura AABB.

Estructura compuesta por partes nuevas, donde no predomina las partes solistas sino que en esta aria vemos la participación de todo el coro formando solos, dúos, homofonía de todas las voces, etc. Cabe destacar los dos compases que inician esta sección que son compuestos en forma de lama de atención y que posteriormente serán la base de la melodía principal.

➤ **Allegro no vivo.**

Texto formado por una estrofa de cuatro versos de arte mayor asimétrica con rima consonante entre los versos creando una estructura igual a la del aria AABB.

Vemos la participación total del coro el cual comienza la sección con el tema b del recitado. Este tema va a ser el más importante de esta sección, el cual va a ser intercalado con temas nuevos para crear contrastes.

➤ **Cuadro de análisis.**

Secciones.	Subsecciones.	Partes.	Armonía.	Compases.	
Recitado	Introducción instrumental	<i>a</i>	Do M	1 - 9	
		<i>b</i>		10 - 18	
		<i>b'</i>		19 - 34	
	Exposición	<i>c</i>	Do M	34 - 49	
		<i>d</i>		Labm	50 - 57
		<i>d'</i>		Do M	57 - 66
Aria		<i>e</i>	La m	67 - 76	
		<i>e'</i>		77 - 83	
		<i>e''</i>		82 - 104	
		<i>f</i>	Mi M	105 - 112	
		<i>g</i>	La m	113 - 117	
		<i>f'</i>		118 - 125	
		<i>f''</i>	La m	126 - 139	
Allegro no vivo		<i>b</i>	Do M	140 - 147	
		<i>b'</i>		148 - 155	
		<i>h</i>	La m	156 - 163	
		<i>i</i>	Do M	164 - 178	
		<i>b</i>		179 - 186	
		<i>b'</i>		187 - 194	
		<i>h</i>	Do m	195 - 202	
		<i>b'</i>	Do M	202 - 217	

➤ Conclusiones.

Vemos una estructura sin ninguna sección proveniente de la tradición del villancico barroco ya que se prescinde del estribillo por el recitado. Por otro lado podemos apreciar como la última sección se crea en base al motivo *b* del recitado, algo que nos recuerda a la relación entre estribillo y final de las coplas en los villancicos barrocos.

Algo que llama mucho la atención en las melodías y pasajes armónicos de esta obra es el mayor uso de los cromatismos, una práctica poco usada con tanta notoriedad como aquí.

El cambio de título diplomático volvería a mostrarnos otra errata en el catálogo.

Por último apreciar el crecimiento de la plantilla musical con forme pasan los años y nos adentramos en el siglo XIX.

11) Simeón Mazquiarán: Villancico a San Roque *En esta noble ciudad.*

Esta obra tiene como título diplomático en el catálogo Noble ciudad San Roque pero este verso nos el primero en aparecer. Con el estudio de la letra vemos como el andante comienza con el verso En esta noble ciudad y es este el que debe dar nombre a la obra.

Por otro lado vemos como en el catálogo no aparece las secciones de esta obra por lo que con el análisis de la obra hemos realizado la siguiente estructura: Introducción – Andante – Recitado – Allegretto.

Esta obra se crea tan solo un año después que la anterior, también del mismo MC, por lo que veremos ciertas semejanzas con este. Una de ellas es la plantilla musical la cual crece pero mantiene los dos clarinetes, la flauta y el contrabajo entre otros.

➤ **Introducción.**

Sección instrumental que nos aporta materiales que vamos a ver a lo largo de la obra. Más concretamente en el allegretto. Esta sección tiene por compas un $3/8$ algo no visto hasta ahora en este tipo de repertorio.

➤ **Andante.**

Texto formado por una estrofa de cuatro versos de arte menor y asimétricos. La rima entre los versos crea una redondilla donde su estructura es abba.

Estructuralmente se crea con motivos nuevos y no extraídos de la introducción como solía hacerse anteriormente. Vemos además un cambio de compas a $3/4$ que en si ya crea un contraste respecto a la introducción. El material del motivo *d* que aparece en esta sección servirá como comienzo del recitado.

➤ **Recitado.**

Texto compuesto por una estrofa de 6 versos de arte mayor asimétricos. Los versos riman de forma consonante entre ellos formando la estructura AAbBCD.

Estructuralmente se compone de motivos nuevos exceptuando, como ya dijimos anteriormente, el comienzo ya que este se realiza sobre el motivo *d*.

Sección donde no participan todas las voces ya que el tiple dos o el contralto no intervienen. A pesar de participar el resto de voces nos encontramos con un gran número de pasajes a solo o a dúo, algo que nos acerca a la tradición italiana. Además apreciamos la falta de instrumentos de la plantilla musical como la flauta o el contrabajo.

➤ **Allegretto.**

Texto formado por una estrofa de ocho versos asimétricos y de arte menor. Los versos riman de forma consonante entre ellos formando la estructura: abcadaba.

Esta sección se basa en el material *a* de la introducción el cual lo alterna con el motivo nuevo *i*. Vemos también en esta sección el compás de 3/8 al igual que en la introducción. Por último tenemos la capilla musical y coro al completo que es algo que no vemos en la primera sección.

➤ **Cuadro de análisis.**

Secciones.	Subsecciones.	Partes.	Armonía.	Compases.
Introducción		<i>a</i>	Sol M	1 -13
		<i>b</i>	Sol m	13 - 26
		<i>a'</i>	Sol M	26 - 37
Andante		<i>c</i>	Mi m	38 – 49
		<i>c'</i>		50 - 61
		<i>d</i>		62 - 75
		<i>e</i>	Do M	76 - 82
		<i>c''</i>	Mi m	83 - 101
Recitado		<i>d</i>	Sol M	102 - 112
		<i>f</i>	Mi m	112 – 114
		<i>g</i>		115 – 121
		<i>g'</i>		122 - 125
		<i>h</i>		126 - 137
Allegretto		<i>a</i>	Sol M	138 - 142
		<i>i</i>	Sol m	143 - 157
		<i>i</i>		158 - 169
		<i>a</i>	Sol M	170 - 179
		<i>a'</i>		179 - 202

➤ **Conclusiones.**

Vemos una plantilla musical muy similar, aunque esta es más extensa, a la del villancico anterior creado por el mismo MC. Esto nos muestra como la plantilla crece de un año para otro.

Por otro lado vemos un número mayor de secciones donde apenas la introducción nos muestra algo de la tradición del villancico barroco.

Por último y al igual que en el anterior el cambio de título diplomático volvería a mostrarnos otro fallo en el catálogo.

12) Francisco Secanilla: Villancico a San Roque *Que portento de amor.*

Villancico más antiguo que los vistos anteriormente por Mazquiarán pero este tiene la peculiaridad de ser el único que tiene solo las secciones propias de la cantata italiana. Ambas secciones como se ve en el análisis están muy descompensadas entre sí en cuanto a proporcionalidad.

➤ **Recitado.**

Texto formado por una estrofa de 8 versos de arte mayor y asimétricos. El texto aparece solo en la voz del contralto y el tenor. Vemos como su extensión es muy corta comparada con la extensión del aria.

➤ **Aria.**

Texto formado por una estrofa de 9 versos de arte menor y asimétricos. Estos tienen una rima consonante que crea la estructura abacdbef. Vemos la aparición continua de temas nuevos. La extensión es considerablemente grande comparándola con el recitado lo que crea una mala compensación de secciones.

Para esta sección se recurrirá a toda la plantilla orquestal. En el inicio de esta sección vemos una introducción instrumental. Posteriormente el coro ira entrando en diferentes bloques según el tema.

➤ **Cuadro de análisis.**

Secciones.	Subsecciones.	Partes.	Armonía.	Compases.
Recitado		a	Sol M	1 -11
		b		11 - 13
		a		13- 23
		c		23 – 33
		d		33 - 38
Aria	Introducción instrumental	e	Do m	39 - 51
		f		51 - 66
		g	Do M	66 – 77
		e'	Do m	78 – 89

		h	Do M	89 – 95
		h		95 – 103
		i		103 – 111
		g´	Do m	111 – 120
		g´´		120 - 129
		J	Sol M	129 -137
		j´		137 - 147
		f	Mi b M	147 - 167
		k		167 – 183
		g´´´	Sol m	183 – 199
		j´´		200 - 216
		l	Do m	217 - 224
		m		224 – 228
		n		228 - 256

➤ Conclusiones.

Aunque no estemos ante la obra más moderna de todas las analizadas en este trabajo sí que podemos decir que esta es la más alejada de la tradición del barroco castellano. Obra que se encuentra más cerca de la cantata italiana que al villancico tradicional.

La plantilla musical no es tan grande como la utilizada por Mazquiarán en los villancicos analizados anteriormente pero sí que dispone de una trompa y un violonchelo. Esto nos muestra que está a caballo entre la plantilla tradicional de los villancicos de mediados del siglo XVIII y las plantillas del siglo XIX.

2.4.Conclusiones.

Tras haber realizado el análisis completo de las obras y su contexto hemos podido llegar a varias conclusiones que responden a los objetivos propuesto al comienzo de este trabajo.

En primer lugar, dentro del análisis contextual de las obras, hemos visto que la encíclica *Annus qui hunc* llega a Alfaro el 21 de mayo de 1806. Esta encíclica prohíbe los villancicos de la natividad pero no afecta a los villancicos a San Roque ya que a principios del siglo XIX y hasta los años 30 de este nos encontramos con villancicos a esta advocación con los MC Simeón Mazquiarán y Francisco Secanilla. Esto podría deberse a que esta advocación es una de las más importantes del año para la localidad de Alfaro, esto queda demostrado por la

policoralidad en muchas de las obras y por el número de instrumentistas de la capilla que interpretan las obras.

Por otro lado apreciamos en aquellas obras datadas, una evolución en el uso de las secciones. En los villancicos cercanos a la mitad del siglo XVIII vemos una presencia de secciones más ligadas con la tradición del villancico barroco cuyas secciones principales como bien sabemos son el estribillo y la copla. Cuanto más nos acercamos al siglo XIX van a pareciendo más frecuente mente secciones propias de la cantata italiana como son el recitado y el aria. Estas secciones no llegan jamás a suplir por completo a las secciones tradicionales del estribillo o la copla, salvo la excepción del villancico *Que portento de amor*, sino que conviven con ellas hasta los años 30 del siglo XIX que se conozca.

Francisco Javier Bayo es un buen ejemplo para lo expuesto en el párrafo anterior pero además cabe destacar a este MC por su estilo compositivo. Es de destacar su tratamiento de los materiales ya que de un uno o dos motivos es capaz de componer una obra entera rica en contrastes y bellos pasajes melódicos como en el aria de la obra *Y en acordes cadencias*.

Algo de lo que me he dado cuenta tras el análisis de las partituras es que cuando los temas son expuestos en la introducción de un villancico estos serán reutilizados dentro del estribillo si lo hubiere pero más difícilmente dentro de recitativos o arias.

Respecto a la capilla musical podemos apreciar, dentro de las obras datadas, que esta va creciendo en número de músicos con el paso del tiempo. Claros ejemplos son las obras de Mazquiarán si son comparadas con las de Francisco Javier Bayo. Mientras que el segundo tiene una platilla musical muy reducida como en su obra *Pues no puede haber Mazquiarán* utiliza una capilla con dos clarinetes, dos trompas, flauta y violonchelo entre otros. No se ha conseguido saber, aun inspeccionando los libros de fábrica de esos años, si los instrumentistas del clarinete o flauta eran fijos o contratados para la fecha pero queda reflejado el interés de que participaran en la celebración.

Por último este trabajo ha de servir para tener consciencia de las erratas que se han encontrado en el catálogo del archivo de la colegiata de San Miguel. Las cuales deben advertir a futuros investigadores ya que posiblemente encontremos más entre sus páginas.

2.4.1. Tablas definitivas obras estudiadas y editadas.

1) **Tabla de obras estudiadas y editadas.**

Nº	Compositor	Cargo y estancia	Género, advocación	Título y fecha	Plantilla de músicos	estructura	Signatura
1	Anónimo.		Villancico a San Roque /Yreneo	<i>Lleguemos amantes</i>	Coro 1: S1, S2, A, T Coro 2: S, A, T, B vl1, vl2, vln, tp, órg.	Estribillo Recitado Aria	E-ALF 111
2	Francisco Javier Bayo (1726 – 1778)	MC entre 1744 y 1778	Cántico a 8 a San Roque	<i>Fue Roque rayo ardiente.</i> 1766	Coro 1: S1, S2, A, T Coro 2: S, A, T, B vl1, vl2, bjn, arp.	Introducción Estribillo Coplas-minué Coplas	E-ALF 112
3	Anónimo.		Villancico a 8 a San Roque	<i>Jubiloso Corazón.</i> 1792	Coro 1: S, A, T, B Coro 2: S1, S2, A, T vl1, vl2, tp, órg.	Estribillo Recitado Minué	E-ALF 113
4	Anónimo.		Villancico a San Roque	<i>Llega ciudad ilustre</i>	Coro 1: S, A, T, B Coro 2: S, A, T, [v] vl1, vl2, tp, órg, b.	Estribillo Recitado Aria	E-ALF 114
5	Anónimo.		Villancico a dúo a San Roque	<i>Venid doleintes, enfermos.</i>	S, A, vl 1, vl2, tp1, tp2, órg, ac.	Recitativo Aria Minueto	E-ALF 115
6	Anónimo.		Villancico y Aria a San Roque	<i>Vivas aplaudan patrón sagrado.</i>	Coro: S1, S2, A, T vl1, vl2, tp1, tp2, b, órg, ac.	Estribillo Recitado Aria	E-ALF 116 E-ALF 117
7	Francisco Javier Bayo (1726 – 1778)	MC entre 1744 y 1778	Villancico a San Roque /Yreneo	<i>Pues no puede haber.</i> 1772	Coro: S1, S2, A, T vl1, vl2, bjn, arp.	Estribillo Recitado Aria	E-ALF 300

8	Francisco Javier Bayo (1726 – 1778)	MC entre 1744 y 1778	Villancico a San Roque	<i>Y en acordes cadencias</i>	S, A, B, vl1, vl2, bajn1, bajn2, órg, arp.	Entrada Estribillo Recitado Aria	E-ALF 301
9	Manuel Ibeas (¿- 1829)	MC entre 1786 - 1792	Villancico a San Roque	<i>Tributan los de alfarero</i>	S1, S2, S3, A, T, B, vl1, vl2, vln, tp1, tp2, órg.	Estribillo Recitado Aria Coro Trio	E-ALF 352
10	Simeón Mazquiarán	MC entre 1832 - 1834	Villancico a San Roque	<i>Alfarero feliz ciudad.</i> 1833	S, S, A, T, B, vl1, vl2, vln, cb, fl, cl1, cl2, órg.	Recitado Aria Allegro no vivo	E-ALF 371
11	Simeón Mazquiarán	MC entre 1832 - 1834	Villancico a San Roque	<i>En esta noble ciudad.</i> 1834	S1, S2, A, T, B, vl1, vl2, cb, vln, fl, cl1, cl2, órg.	Introducción Recitado Andante Allegretto	E-ALF 372
12	Francisco Secanilla	MC entre 1797 - 1800	Villancico a San Roque	<i>Que portento de amor.</i>	S1,S2, A, T, vl1, vl2, tp, b, órg.	Recitado Aria	E-ALF 385

Tabla A2.

2) **Tabla de obras relacionadas no utilizadas.**

Nº	Compositor	Cargo y estancia	Género y advocación	Título	Plantilla de músicos	Estructura	Causa	signatura
1	Anónimo		Villancico a San Roque.	<i>Al célebre día.</i>	A, B, S, T, ac.	Estribillo Recitativo Aria	Faltan dos voces del coro y solo disponemos del acompañamiento.	E-ALF 109
2	Anónimo		Villancico a San Roque.	<i>Albricias cielo.</i>	Coro: S1, S2, A, T Coro: S, A, T, B vl1, vl2, arpa.	Estribillo Recitativo Aria Coplas.	No se dispone del recitativo ni del aria en las voces, solo Estribillo y coplas.	E-ALF 110
3	Francisco Javier Bayo (1726 – 1778)	MC entre 1744 y 1778	Villancico a San Roque /Miguel.	<i>Clarín de la fama sonoro.</i>	T	Estribillo Recitado Aria	Solo tenemos voz del tenor.	E-ALF 290
4	Francisco Javier Bayo (1726 – 1778)	MC entre 1744 y 1778	Villancico a San Roque /Miguel.	<i>Y al son de los Clarines</i>	S, A, B, vl1, vl2	Estribillo Recitado Aria	No disponemos del aria ni del recitativo en la parte vocal. Sí con letra a San Miguel.	E-ALF 297
5	Francisco Javier Bayo (1726 – 1778)	MC entre 1744 y 1778	Villancico a San Roque.	<i>Dándole al viento místico.</i>	Coro: S1, S2, A, T. Coro: S1, S2, A, B. Vl1, órg, ac, guión.	Estribillo Recitado Aria	No disponemos del aria.	E-ALF 298
6	Alejo Sierra.	MC entre 1744 y 1778	Villancico a San Roque.	1809.	Tp.		Solo voz de trompa.	E-ALF 425

Tabla

A3.

3. Bibliografía

En la presente bibliografía expondré los libros expuestos anteriormente, todos ellos mencionados en los pies de página, con el fin de especificar las paginas o partes consultadas de los mismos.

- BOMBI, Andrea (2011). *Entre tradición y modernidad, el italianismo musical en valencia (1685 – 1738)*. Valencia. Institut Valencià de la Música.
- CARREIRA, Xoán Manuel (2000). “Alfaro”, en E. Casares (ed.) *Diccionario de la música española e hispanoamericana* Vol. I, pp. 260 – 261.
- GARCÍA CALVO, A. (2010). “Ceremonial litúrgico de la Real e insigne Colegial de Alfaro”. *Gracurris revista de estudios alfareños*, Vol. 21 (2010), pp. 113 – 163.
- GARCIA-BERNALT ALONSO, Bernardo (2014). *En sonoros acentos, La capilla de música de la universidad de Salamanca y su repertorio (1738 – 1801)*. Salamanca. Ediciones universidad de Salamanca.
- LEZA, José Máximo (ed.) (2014). *Historia de la música en España e Hispanoamérica, La música del siglo XVIII*, Vol.4. Madrid, Fondo de Cultura Económica.
- MARIN, Miguel Ángel. (2002). *Music on the margin. Urban musical life in eighteenth-century Jaca* (Spain). Kassel, Reichenberger.
- _____ (2005). Familia, colegas y amigos. Los músicos catedralicios de la ciudad de Jaca durante el siglo XVIII. *Música y cultura urbana en la edad moderna*. Valencia. Edicion universitat de València. Pp.115-144.
- MARTÍNEZ DIEZ, Joaquín. (1983). *Historia de Alfaro*. Logroño. Instituto de estudios riojanos.
- ____ (1992). La música religiosa en la iglesia colegial de San Miguel de Alfaro. *Gracurris revista de estudios alfareños*, 1. pp. 189 - 195.
- PRECIADO RUIZ, Jorge. PASQUIER VELÁZQUEZ, Isabel. (2007). *Catálogo del archivo de música de la colegiata de San Miguel de Alfaro*. Logroño. Instituto de estudios riojanos.
- ____ (2013). Música y músicos al servicio de una colegiata. *Gracurris revista de estudios alfareños*, 24. pp. 11 – 42.

- TORRENTE, Álvaro. (1996/97). ``Cuestiones en torno a la circulación de los músicos catedralicios en la España Moderna``. *Artigrama*, N°12. pp. 217 – 237.
- TORRENTE, Álvaro. 2010. ``<< Misturadas de castelhandas com o oficio divino>>: la reforma de los maitines de navidad y reyes en el siglo XVII`` en M. A. Marín (ed.), *La ópera en el templo*. Logroño. pp. 193 – 235.

4. Agradecimientos.

Tras haber realizado el trabajo fin de grado quiero escribir este apartado de agradecimientos a todas aquellas personas que sin su ayuda todo esto no hubiera sido posible. Ha sido un período de aprendizaje intenso y duradero que no solo me ha ayudado a adentrarme en el mundo científico de la musicología, sino que también me ha servido para conocerme a mí y el entorno que me rodea. Escribir este trabajo me ha ayudado a conocer más sobre mi ciudad, su historia y su cultura; y es por todo esto por lo que me gustaría agradecer a todas aquellas personas que me han ayudado y apoyado durante este periodo.

En primer lugar dar las gracias de manera muy especial a D. Alejandro Pérez González y D. Javier Martín Martija párrocos de las iglesias de San Miguel Arcángel y de la iglesia de Ntra. Sra. del Burgo en Alfaro. Agradecer su plena disposición para abrir el archivo siempre que se lo requiera y así poder acceder a las fuentes. Además destacar su ayuda en la búsqueda de libros de fábrica o libros de actas capitulares dentro del archivo.

En segundo lugar agradecer al musicólogo alfareño Jorge Ruiz Preciado quien realizó la catalogación de las obras musicales del archivo de la colegiata en 2007. Su ayuda ha sido muy importante para mí, ya que los numerosos encuentros, entrevistas y revisiones de obras en el propio archivo fueron determinantes para algunos de los pasos dados en el transcurso del trabajo.

Agradecer a mi tutor, Don José Máximo Leza su ayuda en la elección del tema y su guía para la elaboración del trabajo. Además cabe destacar la ayuda mediante el préstamo de materiales, en muchos casos personales, facilitándome así las herramientas más que suficientes para completar este trabajo fin de grado de manera satisfactoria.

Muchas gracias por vuestro tiempo y dedicación para que este trabajo sea posible.

Arturo Calvo Martínez

En Alfaro a 5 de septiembre de 2018.

5. Anexos.

En la realización de los siguientes apartados del trabajo mostraré las transcripciones y las letras de cada una de las obras que componen este trabajo así como las fotos originales de las obras he ido haciendo personalmente en el archivo de la colegial a lo largo del trabajo. Además incluiré un apartado con las fotos originales de las actas capitulares y otros documentos que han sido utilizados para la realización de este trabajo.

5.1 Edición crítica.

En este apartado expondré aquellos cambios que he realizado en las obras originales a la hora de su transcripción a notación moderna. Así también se muestran ciertos criterios propios utilizados para crear una transcripción lo más fiable a la original posible ya que algunas de ellas han sufrido modificaciones y deterioros con el paso del tiempo.

He añadido aquellos cambios lógicos por comparación con otras voces o pasajes análogos. Aquellos cambios que pueden parecer lógicos en la interpretación en cuanto a técnica o dinámicas se refiere quedan en la gran mayoría de transcripciones, siempre y cuando no vengán específicamente señalados en la original, a criterio propio del intérprete. Por último, todas las transcripciones han sufrido cambio en las armaduras de las voces pasando todas a escritura moderna de clave de sol y de Fa, dejando de un lado las claves de Do que aparecen en las voces.

1) Anónimo: *Lleguemos amantes* E-ALF 111.

Estríbillo

- C. 113, añadido con corcheas con la nota La en el violonchelo, por comparación con el violín 1º.
- C. 125, aparece la nota Sol # en la voz del órgano. Es quitada ya que crea disonancia en la armonía.
- C. 67, compás añadido en la voz del contralto 1º por comparación del contralto 2º.
- Cc. 123 – 124, notas redondas ligadas dentro de la voz del tenor 2º por comparación con las otras voces.

Aria

- C. 32, compás añadido en la voz del violonchelo con las notas acordes a la armonía y respetando el patrón del compás siguiente.
- C. 63, añadido de un sostenido a la nota Do en la voz del órgano por disonancia en la armonía.

2) Francisco Javier Bayo: *Fue Roque rayo ardiente* E-ALF 112.

- Faltan instrumentos, que son completados ya que se encontró en otra obra del catálogo las partichelas de estas partes. Concretamente en la obra catalogada como la 299 *Noble naciste pira sagrada*. De Francisco Javier Bayo.

Estribillo

- C. 9, añadido de sostenido a la nota Sol en el violín 1º por comparación con el violín 2º, y por cuestión armónica.
- C. 102, añadido de sostenido a la nota de Sol en la voz del contralto 1º por cuestión armónica.

Coplas

- C. 60, Cambio de un último Do a un Si en el contralto 1º por comparación con el contralto 2º.

3) Anónimo: *Jubiloso corazón* E-ALF 113.

- Partes: Estribillo/recitado – Minueto. No aparece en el catálogo.

Estribillo

- C. 104, añadido de sostenido a la nota Sol en el violín 1º por comparación con el violín 1º y por cuestión armónica.
- C. 156, compás suprimido en el violín 2º para que cuadre con las demás voces.
- Cc. 97 – 107, Quito 3 compases del violón, la trompa y el órgano para que cuadre con las demás voces.
- C. 156, compás suprimido en el violón para que cuadre con las demás voces.
- C. 166, quitar un Sol redonda en la voz de la trompa para que cuadre con las demás voces.
- C. 189, repite el compás anterior en la voz del órgano para que cuadre con las demás voces.
- C. 198, cambio del Re semicorchea en la voz del tenor que pasa a ser corche para completar el compás.
- C. 80, se repite en la voz del contralto del segundo un compás del comienzo del estribillo.

Minué

- C. 32, en el violín 2 aparece un Re en la segunda fusa del compás y es cambiada por un Do acorde al movimiento de las voces del violín 1°.

4) Anónimo: *Llega ciudad ilustre* E-ALF 114.

Estribillo.

- C. 85, se añade el # al Do en el tenor 2° por comparación con el tenor 1°.
- C. 39, las trompas quizás deberían subir una octava pero esto es algo que queda a criterio del intérprete.
- C. 99, las dos últimas negras del órgano son un Fa –Re en la mano derecha y no Mi – Re como aparece en la partitura original.

Aria

- C. 52, compás añadido en el violín 2° por comparación con el violín 1°.
- C. 141 en el Allegretto del aria, añadido en las trompas ya que falta un compás son 23 y hay 22. Añadido respetando al armonía y con el patrón rítmico correspondiente a esta parte.
- Cc. 10 – 17 en el Allegretto del aria, Se quitan esos compases en la voz del tenor para que cuadre con las demás voces.

5) Anónimo: *Venid dolientes enfermos* E-ALF 115.

- Acompañamiento puesto en la voz de Arpa.
- Voz del acompañamiento es igual que la del violón en el recitado.

Recitado

- C. 77, se añade el silencio de la 4ª parte en el tiple para completar el compás.
- Minueto que no aparece en el catálogo del archivo. En tempo 3/8.

6) Anónimo: *Vivas aplaudan patrón sagrado* E-ALF 116 - 117.

- Estructura final: Recitado – estribillo – Aria.
- El acompañamiento es puesto al violón.

Recitado

- C. 14, en la trompa primera hay un pulso de más, por el número de notas he convertido las negras en corcheas.

- C. 48 en el violín 1 nos encontramos un sol en la semicorchea convertido a bemol por cuestión de armonía.
- C. 55, falta el contralto.

Aria

- C. 47 en el aria, en el violín 2º la nota Si es negra aunque ponga corchea en la partitura. Para completar el compás.

7) Francisco Javier Bayo: *Pues no puede haber* E-ALF 300.

- Acompañamiento y Bajo para violines puesto en el Fagot.
- C. 122 en el aria, se añade bemol al Do en el violín 1º por cuestión armónica con el violín 2º.

8) Francisco Javier Bayo: *Y en acordes cadencias* E-ALF 301.

- Orden mal en el catálogo. Entrada –Estrillo –Recitado -Aria
- C. 34 en el estrillo, Calderón añadido en el último silencio en el acompañamiento del arpa, y en la voz de los fagotes.
- C. 105 en el aria, la parte del violín 2º está mal y se sustituye por la parte del violín primero ya que en esta parte está en continua imitación.

9) Manuel Ibeas: *Tributan los de Alfaro* E-ALF 352.

Estrillo.

- C. 14, en el último tiempo del original en el violín 2º, las figuras son dos corcheas. Se modifican por corchea con puntillo-semicorchea por comparación con violín 1º.
- C. 14, se añade al violín 2º un sostenido al mi por floreo y comparación con el violín 1º
- C. 17, en el original el compás de la trompa 2ª comienza con una blanca. Se sustituye por dos negras por analogía con trompa 1ª.
- C. 19, se añade un sostenido al sol en el violín 2º por floreo y comparación con violín 1º.
- C. 35, se añade un silencio de negra en el último tiempo del violín 1º.

- Cc. 57, 62, 67 y 72, dentro de las voces del violín 1º, violín 2º, tiple 2º y tiple 3º se añade un sostenido al sol y al mi por floreo y analogía con otras frases.

Recitado

- C. 91, en el original del tiple 1º la segunda figura del tercer tiempo es una semicorchea y se cambia por una corchea para que las figuras completen el compás.
- C. 102, se añade un sostenido al si en el violín.
- C. 103, el violín 1º tiene el sostenido en el do al final del compás. Se coloca en el primero para todo el compás.

Aria

- C. 124, en el original de la trompa 1ª la figura es blanca con puntillo. Se cambia a blanca y silencio de negra, por analogía con trompa 2ª y otros compases similares.
- C. 133, en el original de la trompa 1ª la figura es blanca con puntillo. Se cambia a blanca y negra, por analogía con trompa 2ª y otros compases similares.
- C. 170, en el original del violín 1º el sol no tiene sostenido. Se añade por armonía desarrollo del cifrado y comparación con el tiple 1º.
- C. 169-174, en el original de la trompa 1º no aparecen estos seis compases en silencio. Se añaden por comparación con trompa 2º.
- C. 180, en el original de órgano y violón no aparece este compás. Se añade para que puedan coincidir las partes y por comparación con trompas.
- C. 236, en el original de la trompa 2ª no aparece este compás. Se añade para que puedan coincidir las partes y por analogía con trompa 1ª.

Coro

- C. 278, en el original del tiple 2º las figuras del primer tiempo son dos corcheas. Se cambian a corchea con puntillo-semicorchea por analogía con S1, S3 y T.

10) Simeón Mazquiarán: *Alfaro feliz ciudad* E-ALF 371.

- Encontramos un problema de transcripción en la introducción por el arreglo pegado encima del original. Las partes que faltan son:
 - Clarinetes.
 - Contrabajo, solo se conserva el arreglo y no el original. Se considera arreglo ya que el objetivo de este es acortar en duración la sección primera correspondiente a la introducción.

- En la partichela del órgano se desecha aquella parte que corresponde a las repeticiones del resto de instrumentos, que aparecen tachadas. Por lo que se transcribe sin repeticiones.
- Finalmente tome la versión original, a pesar de dejar algunos compases del clarinete y del contrabajo (primera sección) sin transcribir, por lo que el título de la obra debe cambiar. El título sería *Alfaro feliz ciudad*.
- C. 78 en el allegro no vivo, se añade el calderón al final en la voz del violón.
- C. 56 al 59 en el allegro no vivo, se repiten los compases, 59 inclusive, a continuación de estos para que cuadre con las demás voces.

11) Simeón Mazquiarán: *En esta noble ciudad* E-ALF 372.

- La introducción en la voz del contrabajo ha sido creada con el material del allegreto en 3/8 del final, que imita el comienzo en la partitura original.
- El recitado no puede ser transcrito en su totalidad ya que una cinta blanca impide que sea legible en muchos instrumentos. Por lo que solo se ha transcrito 3 partes de las 5 totales.
- C. 64 en el andante /estribillo, se añade el calderón final en la voz del violín 1°.
- En el allegreto final se sigue las indicaciones de la partitura ya que no puede hacerse la parte completa debido a que hay una cinta pegada que impide la visibilidad.
- En la voz del tenor seguimos el papel original y no el arreglo con el fin de ser lo más fiel a la partitura original. De esta forma nos queda una entrada solista en el C. 12 del Andante /estribillo y no un dúo como en el arreglo posterior.

12) Francisco Secanilla: *Que portento de amor* E-ALF 385.

- C. 44 en el aria, la negra con puntillo que aparece en el Violín 1° pasa a negra para que cuadre el compás. Ocurre de la misma manera en el compás 49 del aria.
- Falta una hoja de la trompa. Por lo que no tenemos todas las partes de esta voz.
- En la parte del aria la voz del contralto aparecen mal los compases de espera, por lo que he ido cuadrándola tomando como referencia la voz del tenor.

5.2 Actas capitulares y marcas de agua.

En este anexo se adjuntan las fotografías realizadas a las AC que nos han servido como base para el fundamento teórico expuesto y desarrollado en el cuerpo del trabajo.

- 1) AC del archivo de la colegiata de San Miguel. AC 22 de octubre de 1806.

de memo
 ta al Cav.^{do} la con la dignidad, y
 posición de que nece
 si-ram.

Compençion de que tengan necesidad dha. Catedral.

Así mismo propuso el Sr. Abad en este Ordinario, que con arreglo à lo acordado por el Cav.^{do} en el que se celebró el veinte y uno de mayo de este pte año, hea proporcionado la responsorio de la Señora. Copia de los Responorios pue. en musica por el Sr. D. Esteban Garcia de Sta. Iglesia Metropolitana de la Seo de Tarag.^a que son los que han procurado, y adoptado, como de mas mérito, oya muchas S.^{tas} Iglesias, pero que ocurre la dificultad, de que para cantarlos en la noche de la Natividad, sera preciso empezar los mayting à las nueve de la noche, como en las indicadas Iglesias, y no à las diez, como hasta ahora se ha practicado en esta.

Se determinan otra cosa, que el Cav.^{do} estime, por mas conveniente, oyendo en la materia tanto à el Maestro de Capilla, como à otros inteligentes para vencer dha. dificultad, y considerando, que el asunto es de mucha gravedad, se parece poderse celebrar en Cav.^{do} Extraordinario, al qual se cite, segun costumbre el Ordinario prexi à todos los H. Capitulares de voz y voto, lo que se conforma con lo que se acuerda en Cav.^{do} y acuerdo se cite para el Ordinario de hoy en ocho días.

AC 22 de octubre de 1806.

D.^{no} Jo.º Ordoygo
 Sr.º

Extraordinario concedida ante diem de 22 de octubre de 1806 para tratar de acordar la Hora de los mayting de Natividad de N.^{ro} S.^{ro} Jesu-Christo, commando los Responorios en lugar de los Villancicos, segun antes se hacia; y tratar de pues lo que ocurra de Ordinario.

En la Ciudad de Alvaro, y Camara Capitular

AC 22 de octubre de 1806.

10, D.ⁿ Thomas Maria Mayor, D.ⁿ Jose Gil, y D.ⁿ Nico-
las Dominguez, y todos asi congregados, propuso el S.^r Abad

Proposicion del
S.^r Abad.

Fue para cantar con mayor solemnidad los
Maytines de Natividad de N.^{ro} S.^r Jesu-Christo, segun el
metodo adoptado en el Ordinario de Veinte, y uno de ma-
yo de este p.^{te} año, de subrogar los Responorios en lugar de
los Villancicos, que antes se cantaban en dho. Maytine, le
parecia lo mas conveniente, para conseguir dho. fin, el adelan-
tar una hora, dando principio a dha. solemnidad a las nueve
pues de otro modo no habia tiempo suficiente para celebrarla
Como se habia propuesto, especialm.^{te} estando declarado por el
S.^r Maestro de Capilla, y demas inteligentes en musica, que
el cortar los Responorios que se habian traído de Farcionas, y
proporcionar los al tiempo antiguo de principiar dho. Mayti-
nes, era echarlos a perder, por lo qual, dijo, lo proponia al C.^o
para que se determinase, lo que tubiere por mas conveniente,
y no habiendo ven conformado todos los S.^{res} con dha. proposicion,
se determinó pasar a votacion, la que se executó en la forma
sig.^{te} =

Votacion

Si se han de adelantar una hora los Maytines de la Nati-
vidad de N.^{ro} S.^r Jesu-Christo, o no.
El S.^r Abad dijo, que se adelantase.
S.^r Chantre, lo mismo.
S.^r Tesorero, lo mismo.

AC 22 de octubre de 1806

Sr Garces dijo, que no se adelantare.
 Sr Onojo dijo, que se adelantare.
 Sr Matheo, que no.
 Sr Ramirez lo mismo.
 Sr Ferrada, que se adelante.
 Sr Magistral, que no.
 Sr Moreno, que no.
 Sr Vallejo, dijo que se adelante.
 Sr Valdeco, que no.
 Sr Heras que se adelante.
 Sr Coadjuvador, que se adelante.
 Sr Garza, que no.
 Sr Mayor, que se adelante.
 Sr Gil lo mismo.
 Sr Dominguez, lo mismo.

En consecuencia, quedó acordado a pluralidad de votos, se adelantare una hora a los mayores, prescindiendo todos los referidos Sr.^{es} de la afirmativa, lo que los dho. Responsores sean compuestos por el maestro Garcia de la 1.^a y 2.^a de Zaragoza, o sean por otro qualesquiera. Y habiendo oido el Sr Garces dha. de terminacion a pluralidad de votos, dijo, la protestaba siempre que este determinado lo contrario por el estatuto. Del mismo modo protestó el Sr. Matheo dha. determinacion. Tambien la protestaron el Sr Ramirez, y el Sr. Titor, por los perjuicios que cree se han de seguir. El Sr. Moreno dijo, que tambien la protestaba, y que no le parava perjuicio. Y ultim.^{te} la protestaron el Sr. Valdeco, y Sr. Garza.

Que el Sr. procurador sea en x.^o sino lo hace extrajudicial.^{te}

Que el Sr. Prior Capitular, sino púede por medio extrajudicial, salga en Justicia demandando a D.^o Ferrn.

Sancho y magr. todo dia, en que debe asistir a las Comendades la asistencia
la asistencia de las Comun. de la Iglesia. a las Procesiones de esta Iglesia.

Que en lugar de los Villancicos, que se acostumbra
brar cantar en los Maytimes de la Vigilia de la Natividad
del Señor, se canten los responorios, y en las misas de aquellas
festividades de aquellos dias se substituyan los
responorios en lugar de los Villancicos, y en lugar de los
Graduales, que a cada una de las Comendades
de, y en lugar del Villancico de Kalenda, se componga el
Hodie, scilicet. &c. Que en atencion a que por ahora que

da relevado el Sr. Abad de la obligacion, que tenia de
poner dichos Villancicos, haya de asistir al Coro el Dn. que le
le dispensaba por este trabajo, quedando siempre obligado a
poner el responorio, o responorios, que determinare el Casado
mente: Que en las Vigias de Natividad, y demas dias de
dha. festividad se omita el Villancico.

Nombre de sotavilla
a D. J. de Mauleon.

Se nombro en este Casado a Jose Mauleon y
varez, Sotavilla, o Ayudante de Sacristan Mayor, conform
me al establecimiento y costumbre de esta Yg.ª

Comision a los
de y llam. sobre el pa
de el Plazo de
Percepciones.

Que los S. Garcia y Ramirez, traten de averiguar
a quien corresponde pagar el plazo de tercia, que
debe a la Yg.ª = Con lo que se concluyo, y firmo.

Lic. D. Bern. de Aldama
Abad

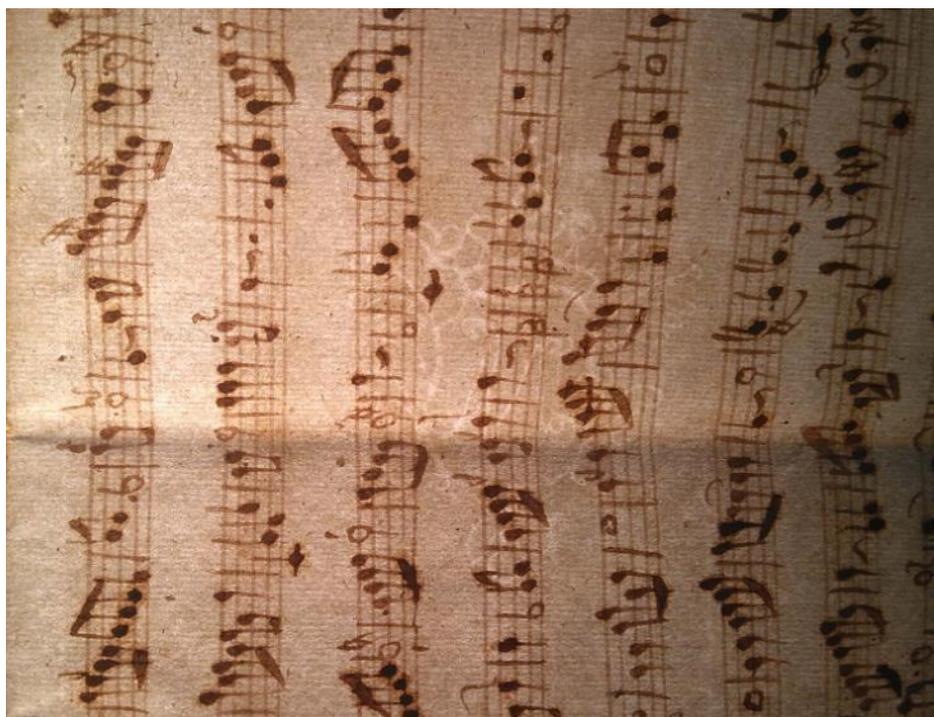
D.º Jose Ochoa
srio

Ordinac

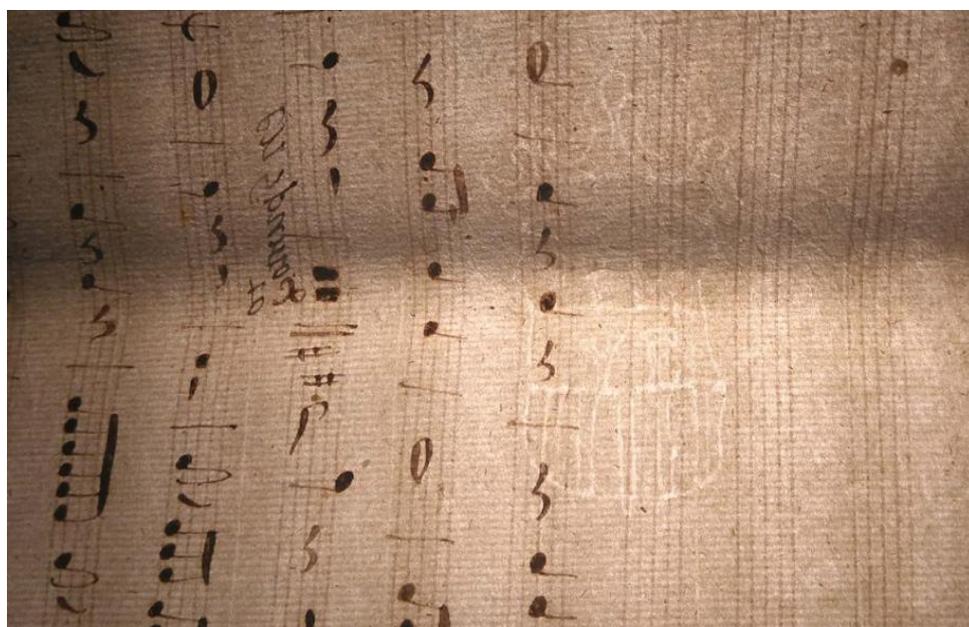
Dase
un Ofi
Cilla

AC del 21 de mayo de 1806.

Marcas de agua.



Marca de agua de E-ALF 300. Francisco Javier Bayo.



Marca de agua de E-ALF 111. Francisco Javier Bayo.

5.3 Letras de Villancicos.

En este anexo expondré las letras en verso y en escritura moderna de cada una de las obras. La letra es una de las partes más importantes del trabajo ya que se debe medir y comparar con la construcción de letras de otros villancicos para ver su propia construcción, el uso del lenguaje y si el contenido de la letra tiene un carácter más regional o incluso local debido a la temática del trabajo. Además ver si en la métrica todos estos villancicos tienen algo en común o no, con el paso de los años en los que se basa el trabajo.

1) *Con dulces trinados* E-ALF 111. Anónimo. Estructura: **Estribillo - Recitado - Aria.**

➤ Estribillo. En las voces del tiple 1º, tiple 2º y contralto 1º.

Lleguemos amantes

Lleguemos amantes

lleguemos risueños

lleguemos risueños

con dulces trinados

con dulces trinados

con finos requiebros

con finos requiebros.

cantemos a Roque

Cantemos afectos

afectos excelsos.

afectos excelsos

a San Yreneo

➤ Recitado. Aparece en la voz del Tenor.

No temas ciudad noble

no te espantes al furor de la parca

que incesante te acomete

intentando borrar tu ser debido

sepultarlo en lo más profundo del olvido.

Cesa ya de llorar (R)aquel tierna

que llego el día en que la providencial terna

mirándote como los amorosos

dispondrá que San Roque valeroso

desenvaine su espada y disipe

la enfermedad aguda que te aflige.³⁷

Hoy nuestro grande Yreneo coronado
de meritos de triunfos de glorias se mira entronizado
en el solio mayor de la elocuencia.
ostenta claramente las luces de su ciencia.
Hoy esta noble villa de Valtierra
canta y obsequia a quien la providencia
te ha puesto por Doctor con su pluma
bastará a su gloria y honra suma
quebrantando contrarias opiniones
vence como David fieros leones.

➤ Aria. Disponemos de letras diferentes para las distintas voces.

Tiple 1º y 2º, contralto 1º y tenor:

Implorando con afecto
a Yreneo esta vecindad
Consiguen sus habitantes
toda su felicidad.
derramando sobre ellos
su excesiva caridad
dichosa puedes llamarte
Valtierra desde aquel día
que Yreneo se dio por guía
para poder ampararte
en toda calamidad.

**Implorando con afecto
a San Roque esta ciudad
Se libra de los rigores
de toda calamidad**

³⁷ Como ya se ha explicado a lo largo del trabajo este villancico consta de 2 letras por ello tenemos en negrita aquella dedicada a San Roque y en estándar la dedicada a San Yreneo.

**derramando sobre ellos
su excesiva caridad.**

**Dichosa puedes llamarte
Alfaro desde aquel día
que Roque se dio por guía
para poder conducirte
a puerto de sanidad.**

2) *Fue Roque rayo ardiente* E-ALF 112. Francisco Javier Bayo. Estructura: **Introducción – Estribillo - Coplas-minué – coplas.**

➤ Introducción. En las voces del tiple 1º, tiple 2º, contralto y tenor. Consta de una repetición y por ello queda dividida la letra en dos partes que son:

1ª:

Fue Roque rayo ardiente luminoso
de Pobres apestados Fira estrella
por dilatados climas discurriendo,
fue peregrino desterró tinieblas.

2ª:

Apenas su esplendor Rayo en la tierra
después que Mompeller dio a este planeta
en su pecho se vio lo rubricado
de una esmaltada cruz que al pecho lleva.

➤ Estribillo. Todas las voces de ambos coros.

Con la señal de la cruz
diversos males remedia
apestados busca Roque
y luego la peste cesa.
Ya jamás la peste
al pobre se atreva
pues Roque le libra

de tan grande pena.

Roque por el pobre
quiere padecerla
no hay que admirar,
si el enfermo de peste
a su Roque anhela

será sano de la peste.

Aunque Roque muera en ella
Los dos orbes con luces brillantes
a este aplauso feliz se conmueva
y con liras publiquen de Roque
hoy su amor protección y fineza.

Para que todos unidos
celebren en esta fiesta
a Roque le sacrifiquen
en vivas aras su ofrenda
su incienso en aromas
su amor en la hoguera
su afecto en sus aras
su fénix en prendas.

- Coplas minué: aparece en el contralto del 2º coro. Dos vueltas a la melodía con la siguiente letra:

1ª:

Noble naciste
pira sagrada
el Cielo te asiste
el Pobre te apiada
pues te haces pobre
Con sagrado fin.
Con misterio atento al Gemido
y con imperio al afligido,
médico firme das vida al morir.

2ª:

Roque divino
Cisne Fulgente
amante fino
y sol eminente
a todos llamas a tu Zenit.
Recibe amante Patrono
y amparo, lo fino y constante,
de la noble Alfaro
que con tus luces quiere lucir.

- Recitado. Corresponde al tenor del 1º coro. No transcrito ya que solo tenemos voz.

De doce años lucia Roque en la penitencia
dejando sus vasallos vienes, dominio azienda
todo era a todos Roque consuelo
alivio amparo en Toda Empresa.

- Coplas. Letra casi idéntica a la de las coplas-minué. Mismas voces.

1ª:

Noble naciste
pira sagrada
el Cielo te asiste
el Pobre te apiada
pues te haces pobre
Con sagrado fin.
Con misterio atento al Gemido
y con imperio al afligido,
médico firme das vida al morir.

2ª:
Roque divino
Cisne Fulgente
amante fino
y sol eminente
a todos llamas a tu Zenit.
Recibe amante Patrono
y amparo, lo fino y constante,
de la noble Alfaro
que con tus luces quiere lucir.

3) ***Jubiloso Corazón*** E-ALF 113. Anónimo. Estructura: **Estribillo – Recitado – Minué.**

- Estribillo. En las voces de: Tiple 1º, contralto 1º, bajete 1º, tiple 1º (2º coro), tiple 2º (2º coro), contralto 2º y tenor 2º.

Jubiloso el corazón
elogie con amor fino
al más noble peregrino
que es Roque nuestro patrón

- Recitado. En la voz del tenor 1º.
Nace Roque adorado que ternura
del vientre de su madre que dulzura
con la cruz de su Dios grabada al pecho
con que deja constante el dulce lecho
de su patria y bondado que piedad
es por curar con su gracia enfermedades
a los pobres enfermos y apestados
que su auxilio suplican angustiados.

- Minué. En las voces de Tiple 1, contralto 1º, tiple 2 del 2º coro, contralto 2º, tenor 2º.

Si en los de Alfaro
hay desconsuelo
con gran desvelo
buscan favor.

Y tu amoroso
con gran anhelo
te das gracioso
por protección.

Se ve cerrado
en una cárcel
con gran primor
el Dios que adora
le llama amante
y da constante
gracias y favor.

El Tiple 1 del 2º coro añade a lo anterior:

Si cinco años

4) *Llega ciudad ilustre* E-ALF 114. Anónimo. Estructura: **Estribillo – Recitado – Aria.**

- Estribillo. En las voces de: Tiple 1º, tiple 2º contralto 1º, contralto 2º, tenor 1º, tenor 2º, bajete 1º.

Llega ciudad ilustre
con fino corazón
a celebrar las glorias
de Roque tu patrón.

A ver en ese altar
la pompa y majestad
con que hoy se solemniza
tan gran festividad.

- Recitado. En la voz del tenor 1º
Cuando el mundo soberbio y orgulloso
proponía san Roque ventajoso,
en riquezas, honores, y dignidades
prevenido Roque de auxilios celestiales
vuelve la espalda con feliz acierto
a los timbres y blasón del nacimiento:
Corra este nuevo [abran] de un golpe solo
sus esperanzas deja el patrio suelo
y en las alas de su amor y su inocencia
se encamina a las casas de indigencia

caridad misericordia y ardiente celo
son aquí los que elevan en alto vuelo
a este nuevo **job**³⁸ que amoroso
corre sobre los pobres cuidadoso
todas sus paternas diligencias
hasta exponerse al contagio de sus dolencias.

➤ Aria. En las voces del tiple 1º y tiple 2º.

No temas Roque divino
tu amada patria dejar
que el dios de las majestades
gracia eficaz te dará
para llegar felizmente
al puerto de seguridad.

Que te esperan afligidos
los enfermos que oprimidos
con sus dolencias mortales
te piden la sanidad.

5) *Venid dolientes enfermos* E-ALF 115. Anónimo. Estructura: **Recitado – Aria - Minueto**.

➤ Recitado. Diferente en las voces:

Tiple:

Venid dolientes enfermos afligidos
llegar cuantos estéis de peste heridos
que os traigo la mejor farmacopea.
Llegad que no habrá quien sano no sea.
Esgrimiendo su acero la guadaña

³⁸ Figura del cristianismo, del islam y del judaísmo que recibe castigos para probar su fidelidad a Dios. Entre los castigos que sufre para probar su fidelidad esta la enfermedad, peculiaridad que lo liga con la figura de San Roque.

entro en esta ciudad la parca fiera
y cortando las vidas con su saña.
Y viera dado fin sino ofreciera
a Roque con afectos excesivos
Alfaro por patrón cultos festivos.
Porque de otra manera no pudiera
publicar maravilla tan extraña.

Contralto:

Nadie se desconsuele ni sofoque
lléguese al patrocinio de San Roque
pues es para con Dios tal su influencia
que a todos cura y sana su dolencia

➤ Aria. En las voces:

Tiple y contralto.

Viva siempre la memoria
de Roque en los corazones
Publique Alfaro blasones
del médico peregrino
que con influjo divino
cura toda enfermedad.

➤ Minué. En las voces de Tiple y contralto.

Hallose en tiempos pasados
de peste Alfaro afligida
llegan todos humillados
y Roque les da la vida
con prodigio singular

6) *Vivas aplaudan patrón* E-ALF 116. Anónimo. Estructura: **Estribillo - Recitado – Aria.**

- Estribillo. En las voces del tiple 1º, tiple 2º, contralto y tenor.

Vivas aplaudan patrón sagrado.

Tu favor y tu gloria hijos de Alfaro.

- Recitado. En las voces de:

Contralto y Tenor:

Del palacio del sol que al orbe enmero
ennoblece argentando en brillos puros
vuelas a Alfaro Roque peregrino
con alas de salud a su vecino
no conoce su ocaso tu amor fino
Grande al nacer y grande en la barrera
pues que aun muerto atiendes al consuelo
del hombre enfermo y afligido desde el cielo.

- Aria. En las voz del tenor.

Que importa cerquen sombras
al sol en su nacer
que espinas y que cruces
lastimen a las flores
al tiempo de romper
Si roque ya ceñido
en su primera edad
y armado de la cruz
conduce a todo el mundo
con vuelos y salud.

7) *Pues no puede haber* E-ALF 300. Francisco Javier Bayo. Estructura: **Estribillo - Recitado – Aria.**

- Estribillo. Dos letras diferentes para distintas voces y vemos aquí al igual que en el estribillo E-ALF 112 una letra a san Yreneo.

Tiple 1º:

**Pues no puede haber mayor caridad
que ofrecer amante con ánimo leal,
Los que hacer queráis tan gran sacrificio
la vida por otro venid llegad
a imitar a Roque con ánimo leal**

Pues no puede haber mayor caridad
que ofrecer amante con ánimo leal,
Los que hacer queráis tan gran sacrificio
la vida por otro venid llegad
a imitar a Yreneo con ánimo leal

➤ Recitado. En la voz del tiple 1º.

**Ya voy señor corriendo diligente
a curar al mísero doliente
ya estoy cuidando, dulcemente herido
de ver penar a tanto desvalido
pues señor si amoroso
a mi envías ese eco misterioso
ya le respondo cuando me convide
que por ti y por tu amor pondré mi vida.³⁹**

Ya voy señor corriendo diligente
a darles la luz a tanta gente
ya estoy cuidando, dulcemente herido
por que oigan ya mi voz

³⁹ Letra a San Roque. Aparece tachada pero no la de San Yreneo.

pues señor si amoroso
a mi envías ese eco misterioso
ya le respondo cuando me convide
que por ti y por tu amor pondré mi vida.

➤ Aria. Aparece en el tiple 1º

Tu dulce bien amado
me enseñaste el camino,
que la vida me ha dado
tu enamorado y fino
de gozo me has llenado
por una eternidad.

Pues más que a mi constancia
y caridad ardiente
el bien que el alma siente
le debo a tu piedad.

8) *Y en acordes cadencias* E-ALF 301. Francisco Javier Bayo. Estructura: **Entrada - Estribillo - Recitado – Aria.**

➤ Entrada. Instrumental sin voces.

➤ Estribillo. En las voces del tiple 1º, contralto y bajete.

Y en acordes cadencias
en melodías claras
celebren tu grandeza
que alimenta, admira y pasma.
Y en clausulas sonoras
de finas consonancias
belísonos clarines repitan salva.

Admita generosa
tu piedad soberana
torrentes holocaustos
que el corazón exhala.

- Recitado. En las voces del tiple 1º, contralto y bajete.

Roque amoroso es en quien el afligido
respira alegre, sano y socorrido
pues hallamos por soberano medio
en todas las dolencias el remedio.

- Aria. En las voces del tiple 1º, contralto y bajete.

La que toco a marchar
festiva dulce trompa
del aire el silbo rompa
tocando a retirar.

9) *Tributan los de Alfaro* E-ALF 352. Manuel Ibeas. Estructura: **Estribillo - Recitado – Aria – Coro – trio.**

- Estribillo. En las voces del tiple 1º, tiple 2º, tiple 3º, contralto, tenor, bajo.

La gloria el aplauso,
el honor y atención.
Tributan los de Alfaro,
a Roque su patrón.

- Recitado. En la voz del tiple 1º

Aplauda pueblo amado,
glorifica con gusto a tu Roque sagrado,
que dejando el condado y las riquezas,
de pestíferas llagas saca finezas.

No sufriendo jamás su noble pecho
se afligiese el enfermo dolorido,
consolando al triste y afligido
que yacían postrados en su pecho.

➤ Aria. En el tiple 1°.

Qué consuelo qué ternura
que portento que dulzura
presta Roque al apestado,
que con afecto inflamado
suspira su protección.

Declárase por Patrón
en toda penalidad,
al que en la necesidad
le pida de corazón.

➤ Coro. En el tiple 1°, tiple 2°, tiple 3°, contralto, tenor y bajete.

Buscan patrono,
es en tu abono
de ellos cuidar .
Porque a tu sombra
quieren vivirse,
y no salirse
de tu mandar.

➤ Trío. En la voz del tiple 2°.

Si las riquezas
dejas al punto,
en este asunto
das ejemplar.

Y cuando pisas
los hospitales,
los tu caudales
das liberal.

Y si afligidos
buscan salvarse,
modo al curarse
les presta ya.

10) *Alfaro Feliz ciudad* E-ALF 371. Simeón Mazquiarán. Estructura: **Recitado – Aria – Allegro no vivo.**

➤ Recitado. En la voces:

Alfaro feliz ciudad
que en Roque patrón glorioso
siempre encuentra reposo
en cualquier enfermedad.
Pues es tanta su piedad
con el enfermo y llagado
que salió resucitado
de mompeller por seguir
al pobre que anda a pedir
Cuando salió desterrado

➤ Aria. En las voces del tiple 1º, tiple de coros, contralto, tenor y bajete.

Roque glorioso que antes de nacer
ya la cruz tuviste para padecer
pues peregrinando por muchas naciones
caridad infundes en los corazones.

- Allegro no vivo. En las voces del tiple 1º, tiple de coros, contralto, Tenor y bajete.

Los coros canten con alegría
los prodigios de Roque en este día
que dicha que gloria que felicidad
si tener a San Roque en esta ciudad.

11) *En esta noble ciudad* E-ALF 372. Simeón Mazquiarán. Estructura: **Introducción - Andante – Recitado – Allegreto.**

- Introducción. Instrumental sin voces.

- Andante. En las voces del tiple 1º, tiple 2º, contralto, tenor, bajete.

En esta noble ciudad
fue San Roque prodigioso
curando el mal contagioso
con toda celeridad.

- Recitado. En las voces del tiple 1º, contralto, tenor, bajete.

Astro de pompeller y muy brillante
que al divino cordero sigues constante
Por la huella sangrienta
que todos sus secuaces la gloria aumenta
si vinculando en aquellas o Roque grande.
La celestial riqueza e inmarchitable.

- Allegreto. En las voces del tiple 1º, tiple 2º, contralto, tenor, bajete.

Venid y llegad
pedir a San Roque
perdone la peste
a esta ciudad
Llámesese feliz
a esta ciudad
pues tiene en San Roque

un asilo y piedad.

12) *Que portento de amor* E-ALF 385. Francisco Secanilla. Estructura: **Recitado – Aria.**

➤ Recitado. En las voces del Contralto y tenor

Que portento de amor se nos oculta
en la ropa de un pobre tan humilde y abatido.
Que al verle por las calles pordioseando
nadie dirá que es hombre tan divino
por el fuego de amor que arde en su pecho
se deja conocer de quien le mira
contemplando su rostro peregrino.
Ser glorioso Roque que amor respira.

➤ Aria. En las voces del tiple 1º, tiple 2º, contralto, tenor.

Que desconsuelo
la caridad de Roque
se subió al cielo
en tinieblas metido.
su reino amado.
No permitas o Roque
que estos devotos
como los otros
caminen en tinieblas.

5.4. Transcripciones.

Como mencioné anteriormente las transcripciones son realizadas con el programa MuseScore 2.1. Dicho programa deja exportar todas las partituras a formato pdf por lo cual nos permite materializar en papel las obras para su análisis. Esta forma nos facilita el análisis vertical de la armonía y del contrapunto.

Este anexo incluye todas las obras mencionadas anteriormente exceptuando las que no han sido analizadas. Debido al gran número de hojas, este anexo queda adjuntado con el anterior en un documento aparte y en formato pdf.

Partitura correspondiente a E-ALF 352 se adjunta en último lugar, las demás en el orden correspondiente.

Lelegemos amantes

Francisco Javier Bayo

Edición: Arturo Calvo

Estribillo y recitado

Allegretto

The musical score is arranged in 13 staves. The vocal parts (Tiple 1, Tiple 2, Contralto, Tenor 1, Tiple 1 (2º), Contralto, Tenor 2, Bajete) are currently silent, indicated by horizontal lines. The instrumental parts include:

- Violín (Violin):** Two staves with a melodic line starting with a forte (*f*) dynamic.
- Violonchelo (Cello):** One staff with a supporting bass line, also starting with a forte (*f*) dynamic.
- Trompa (Trumpet):** One staff with a melodic line starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic.
- Órgano (Organ):** Two staves with a complex accompaniment, starting with a forte (*f*) dynamic.

The score is in the key of D major (two sharps) and common time (C). The tempo is marked as Allegretto.

5

T1.

T2.

Cont.

T.

T1 (2).

Cont.

T.

Bje.

Vln.

Vln.

Vc.

Trmp.

Org.

Contra

f

p

p

8

T1.

T2.

Cont.

T.

T1 (2).

Cont.

T.

Bje.

Vln.

Vln.

Vc.

Trmp.

Org.

p

11

T1.

T2.

Cont.

T.

T1 (2).

Cont.

T.

Bje.

Vln.

Vln.

Vc.

Trmp.

Org.

Contra

p

14

The image shows a musical score for measures 14, 15, and 16. The score is written for a large ensemble including voices and instruments. The key signature is one sharp (F#) and the time signature is 4/4. The instruments and parts are: T1. (Tenor 1), T2. (Tenor 2), Cont. (Contralto), T. (Tenor), T1 (2.) (Tenor 1 second part), Cont. (Contralto), T. (Tenor), Bje. (Bassoon), Vln. (Violin), Vln. (Violin), Vc. (Violoncello), Trmp. (Trumpet), and Org. (Organ). The vocal parts (T1., T2., Cont., T., T1 (2.), Cont., T.) are mostly silent, indicated by a horizontal line with a dash. The Bje. part is also silent. The Vln. parts have rhythmic patterns: the first Vln. has a melody with eighth-note runs, and the second Vln. has a steady eighth-note accompaniment. The Vc. part has a steady eighth-note accompaniment. The Trmp. part has a melodic line with rests. The Org. part has a simple harmonic accompaniment with a *p* (piano) dynamic marking. A large brace is drawn under the bottom two staves of the organ part.

17

T1.

T2.

Cont.

T.

T1 (2).

Cont.

T.

Bje.

Vln.

Vln.

Vc.

Trmp.

Org.

Musical score for page 20, featuring vocal parts (T1, T2, Cont., T.), instrumental parts (Bje., Vln., Vc., Tmp., Org.), and a double bass part (T.). The score is in G major (one sharp) and 4/4 time. The vocal parts (T1, T2, Cont., T.) are currently silent, indicated by a horizontal line with a bar. The instrumental parts are active:

- Bje. (Double Bass):** Silent.
- Vln. (Violins):** Playing a rhythmic pattern of eighth notes and quarter notes.
- Vc. (Violoncello):** Playing a rhythmic pattern of eighth notes and quarter notes.
- Tmp. (Trumpet):** Playing a rhythmic pattern of eighth notes and quarter notes.
- Org. (Organ):** Playing a rhythmic pattern of eighth notes and quarter notes.

Musical score for page 24, featuring vocal parts (T1, T2, Cont., T.), woodwinds (Bje., Vln., Vc., Trmp.), and strings (Org.). The score is in G major (one sharp) and 4/4 time. The vocal parts (T1, T2, Cont., T.) are mostly silent, indicated by horizontal lines. The woodwinds (Bje., Vln., Vc., Trmp.) and strings (Org.) are active. The first violin (Vln.) part features a melodic line with a forte (*f*) dynamic marking. The second violin (Vln.) part features a rhythmic pattern of eighth notes. The viola (Vc.) part features a rhythmic pattern of eighth notes. The bassoon (Bje.) part features a rhythmic pattern of eighth notes. The trumpet (Trmp.) part features a rhythmic pattern of eighth notes. The organ (Org.) part features a rhythmic pattern of eighth notes.

Musical score for page 28, featuring the following parts:

- T1.
- T2.
- Cont.
- T.
- T1 (2).
- Cont.
- T.
- Bje.
- Vln.
- Vln.
- Vc.
- Trmp.
- Org.

The score includes various musical notations such as rests, notes, and dynamics. Dynamics include *f* (forte) in the Vln. and Vc. parts.

Musical score for page 34, featuring vocal parts (T1, T2, Cont., T.), instrumental parts (Bje., Vln., Vc., Trmp., Org.), and a piano part. The score is in G major and 4/4 time. The vocal parts are mostly silent, while the instrumental parts have active lines. The piano part has a complex texture with chords and arpeggios.

Musical score for page 39, featuring vocal parts (T1, T2, Cont., T., T1 (2.)), Bje., Vln., Vc., Trmp., and Org. The score is in G major and 4/4 time. The vocal parts are mostly silent, while the instrumental parts have active lines.

Vocal Parts: T1, T2, Cont., T., T1 (2.), Cont., T. (all parts are silent).

Instrumental Parts: Bje., Vln., Vln., Vc., Trmp., Org.

Instrumental Details:

- Vln. (Violins):** Both parts play a melodic line with eighth notes in the first two measures, followed by rests and then a dense sixteenth-note texture in the final two measures.
- Vc. (Violoncello):** Plays a steady eighth-note accompaniment throughout the page.
- Trmp. (Trumpet):** Plays a rhythmic pattern of quarter and eighth notes.
- Org. (Organ):** Provides harmonic support with chords and textures in the right hand, while the left hand is mostly silent.

Musical score for page 43, featuring vocal parts (T1, T2, Cont., T.), woodwinds (Bje., Vln., Vc., Trmp.), and strings (Org.). The score is in G major (one sharp) and 4/4 time. The vocal parts (T1, T2, Cont., T.) are mostly silent, indicated by a horizontal line with a bar. The woodwinds (Bje., Vln., Vc., Trmp.) and strings (Org.) have active parts. The Bje. part is in the bass clef and plays a simple rhythmic pattern. The Vln. part has a melodic line with some grace notes and a section of sixteenth-note runs. The Vc. part is in the bass clef and plays a steady eighth-note pattern. The Trmp. part is in the bass clef and plays a simple rhythmic pattern. The Org. part is in the grand staff and plays a simple rhythmic pattern.

Musical score for page 46, measures 1-3. The score includes staves for vocalists (T1, T2, Cont., T., T1 (2.), Cont., T.), Bje., Vln., Vc., Tmp., and Org. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts are mostly silent, indicated by horizontal lines. The instrumental parts include a violin melody, a violin accompaniment of sixteenth notes, a bassoon line, a trumpet line, and an organ accompaniment.

Musical score for page 49, featuring vocal parts (T1, T2, Cont., T., T1 (2)), Bje., Vln., Vc., Trmp., and Org. The score is in G major and 4/4 time. The vocal parts are mostly silent, while the instrumental parts have active notation.

Vocal Parts: T1, T2, Cont., T., T1 (2). All parts are silent (indicated by a horizontal line with a bar).

Instrumental Parts:

- Bje. (Bassoon):** Silent.
- Vln. (Violins):** Two staves. The first staff has a melodic line with some rests. The second staff has a rhythmic accompaniment of eighth notes.
- Vc. (Violoncello):** Bass line with a rhythmic accompaniment of eighth notes.
- Trmp. (Trumpet):** Bass line with a rhythmic accompaniment of eighth notes.
- Org. (Organ):** Two staves. The right hand is silent. The left hand has a rhythmic accompaniment of eighth notes.

Musical score for page 52, featuring vocal parts (T1, T2, Cont., T.), instrumental parts (Bje., Vln., Vc., Tmp., Org.), and a double bass part (T.). The score is in G major (one sharp) and 4/4 time. The vocal parts (T1, T2, Cont., T.) are mostly silent, indicated by horizontal lines. The instrumental parts include a double bass (Bje.) with a simple bass line, two violins (Vln.) with melodic and rhythmic lines, a double bass (Vc.) with a rhythmic accompaniment, a trumpet (Tmp.) with a melodic line, and an organ (Org.) with a bass line. The organ part is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff.

T1.
 T2.
 Cont.
 T.
 T1 (2).
 Cont.
 T.
 Bje.
 Vln.
 Vln.
 Vc.
 Trmp.
 Org.

Musical score for page 55, featuring vocal parts (T1, T2, Cont., T.), woodwinds (Vln., Vln., Vc., Trmp.), and strings (Bje., Org.). The score includes dynamic markings like "voces", "Señal", and "f".

62

T1.

T2.

Cont.

T.

T1 (2).

Cont.

T.

Bje.

Vln.

Vln.

Vc.

Trmp.

Org.

Corneta *p*

3

67

The musical score for page 67 is arranged in a standard orchestral layout. It includes the following parts:

- Trumpets (T1, T2, T1 (2))**: Each part has a rest for the first two measures, followed by a quarter rest in the third measure, and then a half note G4 in the fourth measure.
- Trombones (T)**: Each part has a rest for the first two measures, followed by a quarter rest in the third measure, and then a half note G4 in the fourth measure.
- Saxophones (Cont.)**: Each part has a rest for the first two measures, followed by a quarter rest in the third measure, and then a half note G4 in the fourth measure.
- Baritone/Euphonium (Bje.)**: Each part has a rest for the first two measures, followed by a quarter rest in the third measure, and then a half note G4 in the fourth measure.
- Violins (Vln.)**: The first violin part has a triplet of eighth notes (F#4, G4, A4) in the first measure, followed by a quarter rest in the second measure, and then a sixteenth rest in the third measure. The second violin part has a triplet of eighth notes (F#4, G4, A4) in the first measure, followed by a quarter rest in the second measure, and then a sixteenth rest in the third measure.
- Viola (Vc.)**: The part has a quarter rest in the first measure, followed by a quarter rest in the second measure, and then a half note G4 in the fourth measure.
- Trombone (Timp.)**: The part has a half note G4 in the first measure, followed by a half note G4 in the second measure, and then a half note G4 in the fourth measure.
- Organ (Org.)**: The part has a triplet of eighth notes (F#4, G4, A4) in the first measure, followed by a quarter rest in the second measure, and then a half note G4 in the fourth measure.

Dynamic markings include *f* and *ff* in the string parts. The score is in the key of D major and 4/4 time.

71

The musical score for page 71 consists of the following parts and staves:

- T1.** (Tenor 1): Treble clef, melodic line with rests.
- T2.** (Tenor 2): Treble clef, melodic line with rests.
- Cont.** (Contralto): Treble clef, melodic line with rests.
- T.** (Tenor): Treble clef, melodic line with rests.
- T1 (2).** (Tenor 1 (2)): Treble clef, melodic line with rests.
- Cont.** (Contralto): Treble clef, melodic line with rests.
- T.** (Tenor): Treble clef, melodic line with rests.
- Bje.** (Bass): Bass clef, melodic line with rests.
- Vln.** (Violin): Treble clef, rhythmic accompaniment with eighth notes.
- Vln.** (Violin): Treble clef, rhythmic accompaniment with eighth notes.
- Vc.** (Violoncello): Bass clef, rhythmic accompaniment with eighth notes.
- Trmp.** (Trumpet): Bass clef, rhythmic accompaniment with eighth notes.
- Org.** (Organ): Grand staff (treble and bass clefs), rhythmic accompaniment with eighth notes.

Musical score for page 74, featuring multiple staves for instruments and voices. The score is written in G major (one sharp) and 4/4 time. The instruments and parts are:

- T1. (Trumpet 1): Treble clef, playing a melodic line with slurs and accents.
- T2. (Trumpet 2): Treble clef, playing a similar melodic line to T1.
- Cont. (Cornet): Treble clef, playing a melodic line with slurs and accents.
- T. (Trombone): Treble clef, playing a melodic line with slurs and accents.
- T1 (2.) (Trumpet 1 2nd): Treble clef, playing a melodic line with slurs and accents.
- Cont. (Cornet): Treble clef, playing a melodic line with slurs and accents.
- T. (Trombone): Treble clef, playing a melodic line with slurs and accents.
- Bje. (Bassoon): Bass clef, playing a melodic line with slurs and accents.
- Vln. (Violin): Treble clef, playing a melodic line with slurs and accents.
- Vln. (Violin): Treble clef, playing a rhythmic accompaniment of eighth notes.
- Vc. (Violoncello): Bass clef, playing a rhythmic accompaniment of eighth notes.
- Trmp. (Trumpet): Bass clef, playing a rhythmic accompaniment of eighth notes.
- Org. (Organ): Grand staff (treble and bass clefs), playing a rhythmic accompaniment of eighth notes.

Musical score for page 77, featuring various instruments including trumpets, trombones, saxophones, woodwinds, strings, and organ. The score is written in G major (one sharp) and 4/4 time. The instruments and their parts are:

- T1. (Trumpet 1): Melodic line with quarter notes and rests.
- T2. (Trumpet 2): Melodic line with quarter notes and rests.
- Cont. (Saxophone): Melodic line with quarter notes and rests.
- T. (Trombone): Melodic line with quarter notes and rests.
- T1 (2). (Trumpet 1): Melodic line with quarter notes and rests.
- Cont. (Saxophone): Melodic line with quarter notes and rests.
- T. (Trombone): Melodic line with quarter notes and rests.
- Bje. (Baritone Saxophone): Melodic line with quarter notes and rests.
- Vln. (Violin): Rhythmic accompaniment with eighth-note patterns.
- Vln. (Violin): Rhythmic accompaniment with eighth-note patterns.
- Vc. (Violoncello): Rhythmic accompaniment with eighth-note patterns.
- Trmp. (Trumpet): Rhythmic accompaniment with quarter notes and rests.
- Org. (Organ): Rhythmic accompaniment with eighth-note patterns in both hands.

Musical score for page 81, featuring vocal parts (T1, T2, Cont., T.), Bje., Vln., Vc., Tmp., and Org. The score is in G major (one sharp) and 4/4 time. The vocal parts (T1, T2, Cont., T.) and Bje. (Bassoon) play a simple melody with rests. The Vln. (Violin) part features a rhythmic accompaniment of eighth notes, starting with a forte (*f*) dynamic. The Vc. (Violoncello) part plays a simple bass line. The Tmp. (Trumpet) part plays a simple melody. The Org. (Organ) part plays a simple accompaniment.

T1.
 T2.
 Cont.
 T.
 T1 (2).
 Cont.
 T.
 Bje.
 Vln.
 Vln.
 Vc.
 Trmp.
 Org.

This page of a musical score, numbered 83, contains 14 staves of music. The instruments and voices are: T1, T2, Contralto (Cont.), Tenor (T.), T1 (2), Contralto (Cont.), Tenor (T.), Bassoon (Bje.), Violin (Vln.), Violin (Vln.), Viola (Vc.), Trumpet (Trmp.), and Organ (Org.). The score is written in treble clef with a key signature of two sharps (F# and C#). The vocal parts (T1, T2, Cont., T., T1 (2)) and the bassoon (Bje.) part feature melodic lines with some rests and fermatas. The violin parts (Vln.) have a rhythmic accompaniment, with the second violin (Vln.) playing a dense sixteenth-note pattern. The viola (Vc.) part provides a steady bass line. The trumpet (Trmp.) part has a simple melodic line with rests. The organ (Org.) part provides harmonic support with chords and a rhythmic pattern in the bass.

Musical score for page 87, featuring vocal parts (T1, T2, Cont., T.), woodwinds (Bje., Vln., Vln., Vc., Tmp.), and strings (Org.). The score is in G major (one sharp) and 4/4 time. The vocal parts (T1, T2, Cont., T.) have lyrics in Spanish: "Yo soy el pastor que os he llamado". The woodwinds (Vln., Vln., Vc., Tmp.) and strings (Org.) provide accompaniment. The Vln. parts feature a melodic line with a forte (*f*) dynamic. The Vc. part features a steady eighth-note accompaniment. The Tmp. part features a melodic line with a forte (*f*) dynamic. The Org. part features a melodic line with a forte (*f*) dynamic.

Musical score for page 93, featuring vocal parts (T1, T2, Cont., T.), Bje., Vln., Vc., Trmp., and Org. The score is in G major (one sharp) and 4/4 time. The vocal parts (T1, T2, Cont., T.) have a melodic line starting with a whole rest, followed by a quarter note G4, and then a series of quarter notes: A4, B4, C5, B4, A4, G4. The Bje. part starts with a whole rest, followed by a quarter note G3, and then a series of quarter notes: A3, B3, C4, B3, A3, G3. The Vln. parts have a rhythmic pattern of quarter notes: G4, A4, B4, C5, B4, A4, G4. The Vc. part has a rhythmic pattern of quarter notes: G3, A3, B3, C4, B3, A3, G3. The Trmp. part has a rhythmic pattern of quarter notes: G3, A3, B3, C4, B3, A3, G3. The Org. part has a rhythmic pattern of quarter notes: G3, A3, B3, C4, B3, A3, G3. The score includes dynamic markings such as *p* and *f*.

Musical score for page 98, featuring the following parts:

- T1.
- T2.
- Cont.
- T.
- T1 (2).
- Cont.
- T.
- Bje.
- Vln.
- Vln.
- Vc.
- Tmp.
- Org.

The score is in the key of D major (two sharps) and 4/4 time. The vocal parts (T1, T2, Cont., T.) and Bje. part feature a melodic line with rests in the first two measures. The string parts (Vln., Vc.) and Tmp. part feature rhythmic accompaniment. The Organ part features a block chord accompaniment. A dynamic marking of *f* (forte) is present in the second measure of the second Violin part.

Musical score for page 101, featuring vocal parts (T1, T2, Cont., T.), strings (Vln., Vc.), brass (Bje., Trmp.), and organ (Org.). The score is in G major (one sharp) and 4/4 time. The vocal parts (T1, T2, Cont., T.) have rests in the first two measures and enter in the third measure. The strings (Vln., Vc.) play a rhythmic accompaniment throughout. The brass (Bje., Trmp.) and organ (Org.) provide harmonic support. A dynamic marking of *f* (forte) is present in the second violin part in the third measure.

104

T1.

T2.

Cont.

T.

T1 (2).

Cont.

T.

Bje.

Vln.

Vln.

Vc.

Tmp.

Org.

Musical score for page 108, featuring vocal parts (T1, T2, Cont., T.), instruments (T1 (2.), Bje., Vln., Vc., Tmp.), and Organ. The score is in G major (one sharp) and 4/4 time. The vocal parts (T1, T2, Cont., T.) and T1 (2.) have lyrics. The instrumental parts include Violins (Vln.), Violoncello (Vc.), Trumpet (Tmp.), and Organ (Org.).

Instrumentation and parts shown:

- T1.
- T2.
- Cont.
- T.
- T1 (2.)
- Cont
- T.
- Bje.
- Vln.
- Vln.
- Vc.
- Tmp.
- Org.

Musical score for page 111, featuring vocal parts (T1, T2, Cont., T.), Bje., Vln., Vc., Trmp., and Org. The score is in G major (one sharp) and 4/4 time. The vocal parts (T1, T2, Cont., T.) and Bje. part have lyrics. The instrumental parts (Vln., Vc., Trmp., Org.) provide accompaniment. The score is divided into three measures. The first measure shows the vocalists entering with a half note. The second measure shows the vocalists holding their notes while the instrumental parts play. The third measure shows the vocalists concluding their phrase with a whole note.

Musical score for page 114, featuring various instruments including trumpets, trombones, saxophones, woodwinds, strings, and organ. The score is written in G major (one sharp) and 4/4 time. The instruments and their parts are:

- T1.** Trumpet 1: Melodic line with eighth and quarter notes.
- T2.** Trumpet 2: Similar melodic line to T1.
- Cont.** Saxophone: Melodic line with eighth and quarter notes.
- T.** Trombone: Melodic line with eighth and quarter notes.
- T1 (2).** Trumpet 1 (2): Melodic line with eighth and quarter notes.
- Cont.** Saxophone: Melodic line with eighth and quarter notes.
- T.** Trombone: Melodic line with eighth and quarter notes.
- Bje.** Bass Trombone: Melodic line with eighth and quarter notes.
- Vln.** Violin: Rhythmic accompaniment with sixteenth and eighth notes.
- Vln.** Violin: Rhythmic accompaniment with sixteenth and eighth notes.
- Vc.** Viola: Rhythmic accompaniment with eighth and quarter notes.
- Trmp.** Trumpet: Rhythmic accompaniment with quarter and eighth notes.
- Org.** Organ: Rhythmic accompaniment with eighth and quarter notes.

Musical score for page 118, featuring the following parts:

- T1. (Tenor 1): Treble clef, two measures of a half note, followed by rests.
- T2. (Tenor 2): Treble clef, two measures of a half note, followed by rests.
- Cont. (Contralto): Treble clef, two measures of a half note, followed by rests.
- T. (Tenor): Treble clef, two measures of a half note, followed by rests.
- T1 (2). (Tenor 1 (2)): Treble clef, two measures of a half note, followed by rests.
- Cont. (Contralto): Treble clef, two measures of a half note, followed by rests.
- T. (Tenor): Treble clef, two measures of a half note, followed by rests.
- Bje. (Bass): Bass clef, two measures of a half note, followed by rests.
- Vln. (Violin): Treble clef, rhythmic accompaniment with eighth notes and sixteenth notes.
- Vc. (Viola): Bass clef, rhythmic accompaniment with eighth notes and sixteenth notes.
- Tmp. (Trumpet): Bass clef, rhythmic accompaniment with eighth notes and sixteenth notes.
- Org. (Organ): Treble and Bass clefs, rhythmic accompaniment with eighth notes and sixteenth notes.

Musical score for page 121, featuring staves for T1, T2, Cont., T., T1 (2.), Cont., T., Bje., Vln., Vln., Vc., Trmp., and Org. The score is in G major (one sharp) and 4/4 time. The first system includes staves for T1, T2, Cont., T., T1 (2.), Cont., T., Bje., Vln., Vln., Vc., Trmp., and Org. The second system includes staves for Vln., Vln., Vc., Trmp., and Org. The Vln. parts feature a rhythmic pattern of eighth notes, with the second Vln. part marked *f* (forte). The Vc. part features a rhythmic pattern of eighth notes. The Trmp. part features a rhythmic pattern of eighth notes. The Org. part features a rhythmic pattern of eighth notes.

Musical score for page 123, featuring the following parts:

- T1. (Tenor 1): Treble clef, two whole notes.
- T2. (Tenor 2): Treble clef, two whole notes.
- Cont. (Contralto): Treble clef, two whole notes.
- T. (Tenor): Treble clef, two whole notes.
- T1 (2.): Treble clef, two whole notes.
- Cont. (Contralto): Treble clef, two whole notes.
- T. (Tenor): Treble clef, two whole notes.
- Bje. (Bassoon): Bass clef, two whole notes.
- Vln. (Violin): Treble clef, eighth-note chords.
- Vln. (Violin): Treble clef, eighth-note chords.
- Vc. (Violoncello): Bass clef, eighth-note chords.
- Trmp. (Trumpet): Bass clef, two whole notes.
- Org. (Organ): Treble and Bass clefs, eighth-note chords.

Musical score for page 125, featuring vocal parts (T1, T2, Cont., T., T1 (2.), Bje., T.), and instrumental parts (Vln., Vc., Tmp., Org.). The score includes tempo markings 'Recitado' and 'Allegretto'.

The score is written for a full orchestra and vocal ensemble. The vocal parts (T1, T2, Cont., T., T1 (2.), Bje., T.) are in treble clef with a key signature of two sharps (F# and C#). The instrumental parts (Vln., Vc., Tmp., Org.) are in bass clef with the same key signature. The tempo markings 'Recitado' and 'Allegretto' are placed above the instrumental staves to indicate changes in tempo.

Musical score for page 131, featuring vocal parts (T1, T2, Cont., T.), strings (Vln., Vc.), and woodwinds (Timp., Org.). The score includes a tempo change to "Allegretto" and dynamic markings like "f".

The score is arranged in a system with the following parts from top to bottom:

- T1.
- T2.
- Cont.
- T. (with a *s* marking)
- T1 (2).
- Cont.
- T. (with a *s* marking)
- Bje.
- Vln. (with *Allegretto* marking)
- Vln. (with *f* marking)
- Vc. (with *f* marking)
- Timp.
- Org.

Musical score for page 136, featuring the following parts:

- T1. (Tenor 1): Rests throughout.
- T2. (Tenor 2): Rests throughout.
- Cont. (Contralto): Rests throughout.
- T. (Tenor): Active vocal line with lyrics, starting with a fermata on the first note.
- T1 (2). (Tenor 1 (2)): Rests throughout.
- Cont. (Contralto): Rests throughout.
- T. (Tenor): Rests throughout.
- Bje. (Bass Trombone): Rests throughout.
- Vln. (Violins): Active line with a fermata on the first note, followed by rhythmic patterns.
- Vc. (Violoncello): Active line with a fermata on the first note, followed by rhythmic patterns.
- Tmp. (Trumpet): Rests throughout.
- Org. (Organ): Active line with a fermata on the first note, followed by rhythmic patterns.

Musical score for page 140, featuring vocal parts (T1, T2, Cont., T.), string parts (Vln., Vc.), and other instruments (T1 (2.), Bje., Trmp., Org.). The score is in G major (one sharp) and 4/4 time. The vocal parts (T1, T2, Cont., T.) are mostly silent, indicated by horizontal lines. The string parts (Vln., Vc.) feature sustained notes with fermatas. The other instruments (T1 (2.), Bje., Trmp., Org.) are also silent.

Musical score for page 145, featuring vocal parts (T1, T2, Cont., T.), instrumental parts (Bje., Vln., Vc., Trmp., Org.), and a solo vocal part (T.). The score is in G major (one sharp) and 4/4 time. The vocal parts (T1, T2, Cont., T.) are mostly silent, indicated by horizontal lines. The solo vocal part (T.) has a melodic line starting with a half note G4, followed by eighth notes. The instrumental parts (Bje., Vln., Vc., Trmp., Org.) provide accompaniment. The strings (Vln., Vc.) play a rhythmic pattern of eighth notes. The organ (Org.) plays a similar rhythmic pattern in the bass register. The trumpet (Trmp.) and trombone (Bje.) parts are silent.

Aria

150

Musical score for an Aria, measures 150-154. The score includes parts for T1, T2, Cont., T. (Soprano), T1 (2.), Cont., T. (Soprano), Bje., Vln. (Violin), Vc. (Viola), Trmp. (Trumpet), and Org. (Organ). The tempo changes from Andante to Magestuoso starting at measure 153. The organ part includes a Corneta section.

Musical score for page 156, featuring the following parts:

- T1.
- T2.
- Cont.
- T.
- T1 (2).
- Cont.
- T.
- Bje.
- Vln. (Dolce)
- Vln. (Dolce)
- Vc.
- Tmp.
- Org.

The score includes musical notation with treble and bass clefs, a key signature of two sharps, and various musical symbols like slurs, accents, and triplets.

Musical score for page 159, featuring staves for T1, T2, Cont., T., T1 (2.), Cont., T., Bje., Vln., Vln., Vc., Trmp., and Org. The score is in G major (one sharp) and 3/4 time. The first seven staves (T1, T2, Cont., T., T1 (2.), Cont., T.) and the Bassoon (Bje.) staff contain whole rests. The Violin (Vln.) and Viola (Vc.) staves feature triplet patterns. The Trumpet (Trmp.) staff has a triplet of eighth notes in the first measure. The Organ (Org.) staff has a triplet of chords in the second measure.

Musical score for measures 162-164. The score includes parts for vocalists (T1, T2, Cont., T., T1 (2.), Cont., T.), Bassoon (Bje.), Violins (Vln.), Viola (Vc.), Trumpet (Trmp.), and Organ (Org.). The key signature is two sharps (F# and C#). The vocal parts are mostly silent, with some notes in measures 163 and 164. The instrumental parts feature complex rhythmic patterns, including triplets and sixteenth notes. The Organ part provides harmonic support with chords and triplets.

Musical score for page 165, featuring various instruments including trumpets, trombones, saxophones, woodwinds, strings, and percussion. The score includes parts for T1, T2, Cont., T., T1 (2.), Cont., T., Bje., Vln. (with 'Voz' marking), Vln., Vc., Trmp., and Org. The music is in a key with two sharps (F# and C#) and contains several triplet markings.

This musical score page, numbered 170, contains the following parts and musical details:

- Vocal Parts:**
 - T1:** Treble clef, key signature of two sharps (F# and C#). The staff contains five whole rests.
 - T2:** Treble clef, key signature of two sharps. The staff contains five whole rests.
 - Cont. (Soprano):** Treble clef, key signature of two sharps. The melody begins with a quarter note G4, followed by eighth notes A4, B4, C5, and a triplet of D5, E5, F5. It concludes with a quarter rest followed by a quarter note G4.
 - T. (Tenor):** Treble clef, key signature of two sharps. The melody begins with a quarter note G4, followed by eighth notes A4, B4, C5, and a triplet of D5, E5, F5. It concludes with a quarter rest followed by a quarter note G4.
 - T1 (2.):** Treble clef, key signature of two sharps. The staff contains five whole rests.
 - Cont. (Alto):** Treble clef, key signature of two sharps. The staff contains five whole rests.
 - T. (Bass):** Treble clef, key signature of two sharps. The staff contains five whole rests.
- Instrumental Parts:**
 - Bje. (Bassoon):** Bass clef, key signature of two sharps. The staff contains five whole rests.
 - Vln. (Violins):** Two staves in treble clef, key signature of two sharps. Both play a triplet of eighth notes (G4, A4, B4) in the first two measures, followed by a quarter rest and a sixteenth-note triplet (C5, B4, A4) in the third measure. The first violin part continues with a quarter note G4, a quarter note A4, and a quarter note B4. The second violin part continues with a quarter note G4, a quarter note A4, and a quarter note B4. The first violin part concludes with a quarter note G4, a quarter note A4, and a quarter note B4. The second violin part concludes with a quarter note G4, a quarter note A4, and a quarter note B4.
 - Vc. (Violoncello):** Bass clef, key signature of two sharps. The part begins with a quarter note G3, followed by eighth notes A3, B3, and a triplet of C4, D4, E4. It concludes with a quarter note G3, a quarter note A3, and a quarter note B3.
 - Trmp. (Trumpet):** Bass clef, key signature of two sharps. The part begins with a quarter note G3, followed by eighth notes A3, B3, and a triplet of C4, D4, E4. It concludes with a quarter note G3, a quarter note A3, and a quarter note B3.
 - Org. (Organ):** Grand staff (treble and bass clefs), key signature of two sharps. The right hand begins with a quarter note G4, followed by eighth notes A4, B4, and a triplet of C5, D5, E5. It concludes with a quarter note G4, a quarter note A4, and a quarter note B4. The left hand contains five whole rests.

Musical score for measures 175-178. The score includes parts for T1, T2, Cont., T., T1 (2.), Cont., T., Bje., Vln., Vc., Trmp., and Org. The key signature is two sharps (F# and C#). The score contains various musical notations including rests, notes, and triplets. The Organ part features a triplet of chords in the right hand.

This musical score page, numbered 179, contains the following parts:

- Vocalists:** T1, T2, Cont., and T. (Tenor). T1 and T2 have active melodic lines with various note values and rests. Cont. and T. have simpler parts, with T. including a small 's' marking.
- Instrumentalists:** Vln. (Violins), Vc. (Violoncello), Trmp. (Trumpet), and Org. (Organ). The strings and trumpet play rhythmic patterns, including triplets. The organ provides harmonic support with chords and melodic fragments.
- Other:** Bje. (Double Bass) and T1 (2.) (Tenor 2) are present but have no notation on this page.

Musical score for page 183, featuring vocal parts (T1, T2, Cont., T.), instrumental parts (Vln., Vc., Trmp., Org.), and a Bassoon part (Bje.). The score is in G major and 4/4 time. The vocal parts (T1, T2, Cont., T.) are mostly silent, with some notes in the final measure. The instrumental parts include two Violin staves (Vln.), a Viola (Vc.), a Trumpet (Trmp.), and an Organ (Org.). The Bassoon (Bje.) part is also present. The Organ part features a triplet of chords in the second measure. The Violin parts feature triplets of eighth notes in the second measure.

Musical score for page 187, featuring vocal parts (T1, T2, Cont., T.), instruments (Vln., Vc., Tmp., Org.), and a Bje. part. The score is in G major and 3/4 time. The vocal parts (T1, T2, Cont., T.) have lyrics. The instrumental parts include Violins (Vln.), Viola (Vc.), Trumpet (Tmp.), and Organ (Org.). The Organ part features a prominent triplet melody in the right hand. The Bje. part is a bass line. The score is divided into three measures.

Musical score for measures 190-192. The score includes parts for vocalists (T1, T2, Cont., T.), woodwinds (Bje., Vln., Vcl., Trmp.), and strings (Org.). The key signature is two sharps (F# and C#). The vocal parts (T1, T2, Cont., T.) have rests in measures 190 and 191, with some activity in measure 192. The woodwind parts (Vln., Vcl., Trmp.) feature triplet patterns in measures 190 and 191. The string part (Org.) also features triplet patterns in measures 190 and 191. The bassoon part (Bje.) has rests throughout the three measures.

Musical score for page 193, featuring vocal parts (T1, T2, Cont., T.), woodwinds (Bje., Vln., Vc., Trmp.), and strings (Org.). The score includes performance markings such as *Dolce* and *Contra*, and contains triplets in the violin and organ parts.

Musical score for page 196, featuring vocal parts (T1, T2, Cont., T.), instrumental parts (T1 (2.), Cont., T., Bje., Vln., Vc., Trmp., Org.), and various musical notations including triplets and rests.

Musical score for page 199, featuring various instruments. The score is written in G major (one sharp) and 4/4 time. The instruments and their parts are:

- T1.** Trumpet 1: Starts with rests, then plays a melodic line in the second system.
- T2.** Trumpet 2: Starts with rests, then plays a melodic line in the second system.
- Cont.** Saxophone: Plays a rhythmic pattern in the first system, then rests.
- T.** Trombone: Plays a rhythmic pattern in the first system, then rests.
- T1 (2).** Trumpet 1 (2): Rests throughout.
- Cont.** Saxophone (2): Rests throughout.
- T.** Trombone (2): Rests throughout.
- Bje.** Bass Trombone: Rests throughout.
- Vln.** Violins: Play a melodic line with slurs in the second system.
- Vc.** Violas: Play a rhythmic pattern in the first system, then a melodic line in the second system.
- Trmp.** Trombones: Rests throughout.
- Org.** Organ: Rests throughout.

Musical score for page 204, featuring various instruments. The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The instruments and their parts are:

- T1.**: Trumpet 1, playing a melodic line with eighth and sixteenth notes.
- T2.**: Trumpet 2, playing a similar melodic line.
- Cont.**: Trombone, playing a melodic line.
- T.**: Tenor saxophone, playing a melodic line.
- T1 (2).**: Trumpet 1 (2nd), playing a sustained note.
- Cont.**: Trombone (2nd), playing a sustained note.
- T.**: Tenor saxophone (2nd), playing a sustained note.
- Bje.**: Bass drum, playing a rhythmic pattern.
- Vln.**: Violin, playing a melodic line.
- Vc.**: Violoncello, playing a rhythmic pattern.
- Trmp.**: Trumpet, playing a rhythmic pattern.
- Org.**: Organ, playing a rhythmic pattern.

The score includes dynamic markings such as *p* (piano) and *pp* (pianissimo). The organ part features a complex rhythmic pattern in the right hand, while the left hand plays a steady bass line.

This musical score page, numbered 209, contains the following parts and staves:

- T1.**: Tenor 1 vocal line, starting with a melodic phrase in the first measure.
- T2.**: Tenor 2 vocal line, with a similar melodic line.
- Cont.**: Contralto vocal line, featuring a more active melodic line.
- T.**: Tenor vocal line, with a melodic line that includes a fermata in the first measure.
- T1 (2).**: Tenor 1 (2) vocal line, which is silent throughout the page.
- Cont.**: Contralto vocal line, which is silent throughout the page.
- T.**: Tenor vocal line, which is silent throughout the page.
- Bje.**: Bassoon part, which is silent throughout the page.
- Vln.**: Violin parts, with two staves showing active melodic lines.
- Vcl.**: Violoncello part, with a melodic line in the first three measures.
- Trmp.**: Trumpet part, which is silent throughout the page.
- Org.**: Organ part, with a complex accompaniment in the right hand and a simple bass line in the left hand.

Musical score for page 214, featuring vocal parts (T1, T2, Cont., T.), instrumental parts (Bje., Vln., Vc., Trmp., Org.), and a second vocal part (T1 (2.)). The score is in G major and 4/4 time. The vocal parts (T1, T2, Cont., T.) are mostly silent, with some activity in the first vocal part (T1) in the final measure. The instrumental parts (Bje., Vln., Vc., Trmp., Org.) provide accompaniment. The Vln. parts feature triplets and slurs. The Vc. part features a steady eighth-note bass line. The Trmp. part features a sustained note in the first measure. The Org. part features a steady eighth-note bass line with triplets in the first two measures.

Musical score for page 218, featuring vocal parts (T1, T2, Cont., T.), instrumental parts (Vln., Vc., Org.), and a Bje. part. The score is in G major and 4/4 time. The vocal parts have lyrics: "T.1. T.2. Cont. T. T1 (2). Cont T. Bje. Vln. Vln. Vc. Tmp. Org." The instrumental parts include Vln., Vc., and Org. The score shows a progression of chords and melodic lines across four measures.

Musical score for page 222, featuring vocal parts (T1, T2, Cont., T.), woodwinds (Bje., Vln., Vc., Tmp., Org.), and strings. The score includes dynamic markings like "Allegretto" and "f".

The score is arranged in a standard orchestral layout. The vocal parts (T1, T2, Cont., T.) are in the upper staves, while the woodwinds (Bje., Vln., Vc., Tmp., Org.) and strings are in the lower staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "Allegretto".

The vocal parts (T1, T2, Cont., T.) have a melodic line with some rests. The woodwinds (Vln., Vc., Org.) play a rhythmic pattern of eighth notes, often in groups of three (trios). The strings (Bje., Tmp., Org.) provide a steady accompaniment.

Dynamic markings include "Allegretto" and "f" (forte). The score ends with a final flourish in the woodwinds and strings.

Musical score for page 226, featuring vocal parts (T1, T2, Cont., T., T1 (2.)), Bje., Vln., Vc., Tmp., and Org. The score is in G major and 4/4 time, showing three measures of music.

The score includes the following parts:

- T1.
- T2.
- Cont.
- T. (with *s* marking)
- T1 (2.)
- Cont.
- T. (with *s* marking)
- Bje.
- Vln. (Violin I and II)
- Vc. (Violoncello)
- Tmp. (Trompa)
- Org. (Organ)

Musical score for page 229, featuring vocal parts (T1, T2, Cont., T.), woodwinds (Bje., Vln., Vc., Trmp.), and strings (Org.). The score is in G major (one sharp) and 4/4 time. The vocal parts (T1, T2, Cont., T.) are mostly silent, indicated by a horizontal line with a bar. The woodwinds (Bje., Vln., Vc., Trmp.) and strings (Org.) are active. The Vln. part has a melodic line with accents and a forte (*f*) dynamic. The Vc. part has a steady eighth-note accompaniment with a forte (*ff*) dynamic. The Trmp. part has a few notes in the second measure. The Org. part has a simple accompaniment in the bass register.

The musical score for page 232 consists of the following parts:

- Vocalists:** T1, T2, Cont., T., T1 (2.), and another Cont. part. All vocal staves are currently silent, indicated by horizontal lines.
- Bje. (Bassoon):** Silent.
- Vln. (Violins):** The first violin part has a melodic line with some rests and eighth-note patterns. The second violin part plays a continuous eighth-note accompaniment.
- Vc. (Violoncello):** Plays a steady eighth-note accompaniment.
- Tmp. (Trumpet):** Plays a rhythmic pattern of eighth notes.
- Org. (Organ):** The right hand is silent. The left hand plays a simple bass line with eighth notes and rests.

Musical score for page 235, featuring vocal parts (T1, T2, Cont., T., T1 (2.), T.), Bje., Vln., Vc., Tmp., and Org. The score is in G major and consists of three measures.

The vocal parts (T1, T2, Cont., T., T1 (2.), T.) and Bje. are marked with a flat line, indicating they are silent. The Vln. parts play a melodic line with grace notes and a rhythmic accompaniment. The Vc. part plays a steady eighth-note accompaniment. The Tmp. part plays a rhythmic accompaniment. The Org. part plays a steady eighth-note accompaniment.

Musical score for page 238, featuring vocal parts (T1, T2, Cont., T., T1 (2.), T.), bassoon (Bje.), violins (Vln.), viola (Vc.), trumpet (Trmp.), and organ (Org.). The score is in G major (one sharp) and consists of two measures. The vocal parts (T1, T2, Cont., T., T1 (2.), T.) and the bassoon (Bje.) are marked with a fermata in both measures. The violin parts (Vln.) play a rhythmic accompaniment of eighth notes. The viola (Vc.) plays a rhythmic accompaniment of quarter notes. The trumpet (Trmp.) plays a rhythmic accompaniment of quarter notes. The organ (Org.) plays a rhythmic accompaniment of quarter notes.

A la señal.

T1.

A la señal.

T2.

A la señal.

Cont.

A la señal.

T.

A la señal.

T1 (2).

A la señal.

Cont

A la señal.

T.

A la señal.

Bje.

A la señal.

Vln.

A la señal.

Vln.

A la señal.

Vc.

A la señal.

Trmp.

A la señal.

Org.

A la señal.

Fue Roque rayo ardiente

Francisco Javier Bayo
Edición: Arturo Calvo

Introducción

The musical score is arranged in a system of ten staves. The top four staves are for the vocal parts: Soprano, Alto, Tenor, and Bajo. The bottom six staves are for the instrumental parts: Violín 1º, Violín 2º, Arpa, and Fagot (Bajon). The key signature is one sharp (F#) and the time signature is common time (C). The vocal staves contain whole rests for the first three measures. The instrumental staves begin with a melodic line in the first violin, supported by the second violin, arpeggiated accompaniment from the harp, and a bass line from the bassoon/bass.

Musical score for vocal and instrumental ensemble. The score is written in G major (one sharp) and 4/4 time. It consists of the following parts:

- Vocalists:** Tenor 1 (T1), Tenor 2 (T2), Alto (A), Tenor (T), Soprano (S), Alto (A), Tenor (T), and Bass (B). The vocal parts for S, A, T, and B are currently silent, indicated by a horizontal line with a bar.
- Instrumentalists:** Violin 1 (Vln.), Violin 2 (Vln.), Arpeggio (Arp.), and Bassoon (Fag.).

The instrumental parts are active from the beginning of the page. The Violin parts feature a rhythmic pattern of eighth notes, with the second violin part including triplets. The Arpeggio and Bassoon parts provide a steady accompaniment with eighth and quarter notes.

7

T1.
T2.
A.
T.
S.
A.
T.
B.
Vln.
Vln.
Arp.
Fag.

Musical score for voices and instruments. The score is in G major (one sharp) and 4/4 time. It consists of the following parts:

- T1.** Tenor 1: Treble clef, melodic line with eighth and quarter notes.
- T2.** Tenor 2: Treble clef, melodic line with eighth and quarter notes.
- A.** Alto: Treble clef, melodic line with eighth and quarter notes.
- T.** Tenor: Treble clef, melodic line with eighth and quarter notes.
- S.** Soprano: Treble clef, rests.
- A.** Alto: Treble clef, rests.
- T.** Tenor: Treble clef, rests.
- B.** Bass: Bass clef, rests.
- Vln.** Violins: Two staves, first staff has a fast sixteenth-note pattern, second staff has a melodic line.
- Arp.** Arpeggio: Bass clef, accompaniment with chords and eighth notes.
- Fag.** Bassoon: Bass clef, accompaniment with eighth notes.

12

The musical score consists of the following parts:

- Voces:** Tenor 1 (T1), Tenor 2 (T2), Alto (A), Tenor (T), Soprano (S), and Alto (A). The Soprano and Alto parts are mostly silent, indicated by horizontal lines.
- Instrumental:** Violin (Vln.) with two staves, Arpeggio (Arp.), and Bassoon (Fag.).

The score is in the key of D major (two sharps) and 4/4 time. The vocal parts feature a mix of quarter, eighth, and sixteenth notes. The violin parts include a complex rhythmic pattern with many sixteenth notes and some triplets. The arpeggio and bassoon parts play a steady eighth-note accompaniment.

Estribillo

14

TL.

T2.

A.

T.

S.

A.

T.

B.

Vln. Andante

Vln. Andante

Arp. Andante

Fag. Andante

Musical score for voices and instruments. The score is in G major (one sharp) and consists of 8 measures. The vocal parts (T1, T2, A, T, S, A, T) are currently silent, indicated by horizontal lines on their staves. The instrumental parts are active:

- Vln. (Violins):** Both staves play a melodic line starting with a quarter note G4, followed by eighth notes A4-B4, and ending with a sixteenth-note flourish.
- Arp. (Arpeggio):** The bass staff plays a rhythmic accompaniment with eighth-note patterns.
- Fag. (Bassoon):** The bass staff plays a melodic line with eighth notes, mirroring the arpeggio's rhythm.

Musical score for voices and instruments. The score is in G major (one sharp) and 4/4 time. It consists of 12 measures. The vocal parts (T1, T2, A, T, S, A, T) are currently silent, indicated by a horizontal line with a bar. The instrumental parts (Vln., Vln., Arp., Fag.) are active. The Violins (Vln.) play a melodic line starting with a half note G4, followed by a sixteenth-note triplet of A4-B4-C5, then a quarter note B4, and a quarter rest. The Viola (Arp.) plays a sixteenth-note triplet of G3-A3-B3, followed by a quarter note C4, and a quarter rest. The Bassoon (Fag.) plays a quarter note G2, followed by quarter notes A2, B2, C3, and D3.

The musical score for page 39 consists of ten staves. The first seven staves are vocal parts: T1 (Tenor 1), T2 (Tenor 2), A (Alto), T (Tenor), S (Soprano), A (Alto), and T (Tenor). The last three staves are instrumental parts: Vln. (Violin), Arp. (Arpeggio), and Fag. (Bassoon). The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts have rests for the first four measures, followed by melodic lines. The instrumental parts begin in the first measure with rhythmic patterns.

Musical score for voices and instruments. The score is written in G major (one sharp) and 4/4 time. It consists of ten staves:

- T1.** Tenor 1: Treble clef, melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- T2.** Tenor 2: Treble clef, melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- A.** Alto: Treble clef, melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- T.** Tenor: Treble clef, melody with notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4.
- S.** Soprano: Treble clef, rests.
- A.** Alto: Treble clef, rests.
- T.** Tenor: Treble clef, rests.
- B.** Bass: Bass clef, rests.
- Vln.** Violin: Treble clef, accompaniment with eighth-note patterns.
- Vln.** Violin: Treble clef, accompaniment with eighth-note patterns.
- Arp.** Arpeggio: Bass clef, accompaniment with chords and eighth notes.
- Fag.** Bassoon: Bass clef, accompaniment with eighth notes and chords.

Musical score for page 55, featuring vocal parts (T1, T2, A, T, S, A, T) and instrumental parts (B., Vln., Vln., Arp., Fag.). The score is written in G major and 4/4 time. The vocal parts (T1, T2, A, T) have lyrics. The instrumental parts include Bassoon (B.), Violins (Vln.), Arpeggiator (Arp.), and Bassoon (Fag.). The score includes various musical notations such as rests, notes, and accidentals. The word "coros" is written above the Bassoon part in the fourth measure.

Musical score for page 61, featuring vocal parts (T1, T2, A, T, S, A, T, B) and instrumental parts (Vln., Vln., Arp., Fag.). The score is written in G major (one sharp) and 4/4 time. The vocal parts are arranged in a choir setting, with T1 (Tenor 1), T2 (Tenor 2), A (Alto), T (Tenor), S (Soprano), A (Alto), T (Tenor), and B (Bass). The instrumental parts include two Violins (Vln.), Arpeggio (Arp.), and Bassoon (Fag.). The score consists of 8 measures. The key signature is G major (one sharp). The time signature is 4/4. The vocal parts are written in treble clef, and the instrumental parts are written in their respective clefs (treble for Vln., bass for Arp., and bass for Fag.).

Musical score for measures 68-71. The score includes parts for Tenor 1 (T1), Tenor 2 (T2), Alto (A), Tenor (T), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin (Vln.), Violin (Vln.), Arpeggio (Arp.), and Bassoon (Fag.). The key signature is one sharp (F#) and the time signature is 4/4. The music features a mix of vocal lines and instrumental accompaniment, with some parts marked 'A Duo' and 'Duo'.

79

The musical score for measures 79-88 is as follows:

- Measures 79-80:** T1 and T2 have vocal entries with accents. T1: $\tilde{B} \text{ z}$ | $\text{z } B \text{ B}$ | $\text{B } B \text{ z}$ | $\text{z } B \text{ B}$ | $\text{B } B \text{ B}$ | $\text{B } B \text{ B}$ | z . T2: $\tilde{A} \text{ z}$ | $\text{z } A \text{ B}$ | $\text{B } B \text{ B}$ | $\text{B } B \text{ B}$ | $\text{A } A \text{ B}$ | $\text{A } \#A \text{ z}$ | $\text{z } \#A \text{ B}$ | $\text{B } A \text{ B}$ | $\text{A } \#A \text{ B}$ | $\text{A } A \text{ B}$ | z | $\text{A } A \text{ B}$.
- Measures 81-88:** All vocal parts (A, T, S, A, T) and the Bassoon (Fag.) have rests. The Violins (Vln.) and Arpeggiator (Arp.) have accompaniment. Vln.: $\text{A } \#A \text{ B}$ | $\text{A } \text{ z}$ | z | z | z | z | $\text{A } \#A \text{ B}$ | $\text{A } \text{ z}$ | z | z | $\text{A } \#A \text{ B}$ | $\text{B } \text{ z}$ | z | $\text{A } \#A \text{ B}$ | $\text{B } \text{ z}$ | z . Arp.: $\text{A } \#A \text{ B}$ | $\text{A } \text{ z}$ | $\text{A } \text{ B}$ | $\text{A } \#A \text{ B}$ | $\text{A } \text{ z}$ | z | $\text{A } \#A \text{ B}$ | $\text{A } \text{ z}$ | $\text{A } \text{ B}$ | $\text{A } \text{ B}$.

This musical score page, numbered 89, contains ten staves of music. The top seven staves are vocal parts: T1 (Tenor 1), T2 (Tenor 2), A (Alto), T (Tenor), S (Soprano), A (Alto), and T (Tenor). The bottom three staves are instrumental parts: Vln. (Violin), Arp. (Arpeggio), and Fag. (Bassoon). The music is written in a key signature of one sharp (F#) and a common time signature (C). The vocal parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The instrumental parts provide harmonic support, with the bassoon and arpeggio parts often playing sustained chords or rhythmic patterns.

Musical score for page 99, featuring vocal parts (T1, T2, A, T, S, A, T) and instrumental parts (Vln., Arp., Fag.). The score is in G major (one sharp) and 4/4 time. The vocal parts (T1, T2, A, T) have rests for the first five measures, followed by melodic lines in measures 6-8. The instrumental parts (Vln., Arp., Fag.) play throughout the page. The Vln. parts feature a complex rhythmic pattern of eighth and sixteenth notes. The Arp. and Fag. parts play a steady eighth-note accompaniment.

107

T1. *[Musical notation]*

T2. *[Musical notation]*

A. *[Musical notation]*

T. *[Musical notation]*

S. *[Musical notation]*

A. *[Musical notation]*

T. *[Musical notation]*

B. *[Musical notation]*
6 5 6 5 6 5 3# 6 5 3# 4

Vln. *[Musical notation]*

Vln. *[Musical notation]*

Arp. *[Musical notation]*

Fag. *[Musical notation]*

Musical score for page 116, featuring vocal parts (T1, T2, A, T, S, A, T, B) and instrumental parts (Vln., Arp., Fag.). The score is in G major (one sharp) and 4/4 time. The vocal parts are arranged in a choir setting. The instrumental parts include two Violins (Vln.), Arpeggio (Arp.), and Bassoon (Fag.). The score consists of 8 measures. The vocal parts have various rhythmic values including quarter, eighth, and sixteenth notes, as well as rests. The instrumental parts provide harmonic support and texture. The bassoon part includes a triplet and a fourth note in the first measure.

Musical score for voices and instruments. The score is written in G major (one sharp) and 4/4 time. It consists of 12 staves:

- T1.** Tenor 1 (Soprano clef): Starts with a quarter rest, then a series of quarter and eighth notes.
- T2.** Tenor 2 (Soprano clef): Starts with a quarter rest, then a series of quarter and eighth notes.
- A.** Alto (Soprano clef): Starts with a quarter rest, then a series of quarter and eighth notes.
- T.** Tenor (Soprano clef): Starts with a quarter rest, then a series of quarter and eighth notes.
- S.** Soprano (Soprano clef): Starts with a quarter rest, then a series of quarter and eighth notes.
- A.** Alto (Soprano clef): Starts with a quarter rest, then a series of quarter and eighth notes.
- T.** Tenor (Soprano clef): Starts with a quarter rest, then a series of quarter and eighth notes.
- B.** Bass (Bass clef): Starts with a quarter rest, then a series of quarter and eighth notes.
- Vln.** Violin (Soprano clef): Features a melodic line with eighth and sixteenth notes.
- Vln.** Violin (Soprano clef): Features a melodic line with eighth and sixteenth notes.
- Arp.** Arpeggio (Bass clef): Features a bass line with eighth and sixteenth notes.
- Fag.** Bassoon (Bass clef): Features a bass line with eighth and sixteenth notes.

This musical score page, numbered 133, contains eight vocal staves and four instrumental staves. The vocal parts are labeled T1, T2, A, T, S, A, T, and B. The instrumental parts are labeled Vln., Arp., and Fag. The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal parts (T1, T2, A, T, S, A, T) are mostly silent, with some activity in the final measure of each staff. The instrumental parts (Vln., Arp., Fag.) are active throughout the page, providing a rhythmic and harmonic accompaniment. The Vln. parts feature melodic lines with some grace notes and slurs. The Arp. part provides a steady bass line with some chordal textures. The Fag. part follows a similar bass line to the Arp. part.

Musical score for page 143, featuring vocal parts (T1, T2, A, T, S, A, T) and instrumental parts (Vln., Arp., Fag.). The score is written in G major (one sharp) and 4/4 time. The vocal parts (T1, T2, A, T) have lyrics written below the notes. The instrumental parts (Vln., Arp., Fag.) provide accompaniment. The S and A parts below the vocal staves are currently blank.

The musical score is written for a choir and orchestra. It consists of 12 staves. The top four staves are for the choir: Tenor 1 (T1), Tenor 2 (T2), Alto (A), and Tenor (T). The next three staves are for the vocal soloists: Soprano (S), Alto (A), and Tenor (T). The bottom five staves are for the orchestra: Bass (B), Violin (Vln.), Violin (Vln.), Arpeggio (Arp.), and Bassoon (Fag.). The key signature is one sharp (F#) and the time signature is 4/4. The score shows a variety of rhythmic patterns and melodic lines across the different parts.

This musical score page, numbered 161, contains ten staves. The top seven staves are for vocal parts: T1 (Tenor 1), T2 (Tenor 2), A (Alto), T (Tenor), S (Soprano), A (Alto), and T (Tenor). The bottom three staves are for instrumental parts: Vln. (Violin), Arp. (Arpeggio), and Fag. (Bassoon). The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal parts show various melodic lines with rests, while the instrumental parts provide harmonic support with rhythmic patterns.

Coplas minué

170

T1. T2. A. T. S. A. T. B. Vln. Vln. Arp. Fag.

179

The musical score for page 179 consists of 12 staves. The top staff (T1) contains a melodic line in G major with a key signature of one flat (Bb). It features several triplets (marked '3') and a fermata (marked with a wavy line) over the final note of the eighth measure. The second staff (T2) is empty. The third staff (A) is empty. The fourth staff (T) is empty. The fifth staff (S) is empty. The sixth staff (A) is empty. The seventh staff (T) is empty. The eighth staff (B) is empty. The ninth staff (Vln.) contains a melodic line that mirrors the T1 part. The tenth staff (Vln.) also contains a melodic line that mirrors the T1 part. The eleventh staff (Arp.) is empty. The twelfth staff (Fag.) is empty.

187 *Tutti* 6

The musical score consists of ten staves. The vocal parts (T1, T2, A, T, S, A, T) and the first violin (Vln.) and second violin (Vln.) parts feature a melodic line with triplet markings (the number '3' above the notes) and a '7 7' marking. The first violin and second violin parts also include a triplet marking. The bassoon (B.) part has a melodic line with a triplet marking. The arpeggio (Arp.) and fagotto (Fag.) parts are marked with a '3' above the notes. The tenor (T.) part is marked with a '3' above the notes. The soprano (S.) part is marked with a '3' above the notes. The alto (A.) part is marked with a '3' above the notes. The bass (B.) part is marked with a '3' above the notes. The score is in a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked 'Tutti' and the number '6' is written above the first measure.

194

The image shows a musical score for measures 194 to 200. The score is arranged in a system with ten staves. The instruments are labeled on the left: T1., T2., A., T., S., A., T., B., Vln., Vln., Arp., and Fag. The key signature has one flat (B-flat), and the time signature is 4/4. The first staff (T1.) begins with a treble clef and a key signature of one flat. It contains a melodic line with a triplet of eighth notes in the first measure, followed by a quarter rest, and then a series of eighth and quarter notes. The second staff (T2.) has a treble clef and contains a similar melodic line, starting with a triplet of eighth notes. The third staff (A.) has a treble clef and contains a melodic line with a triplet of eighth notes. The fourth staff (T.) has a treble clef and contains a melodic line with a triplet of eighth notes. The fifth staff (S.) has a treble clef and contains a melodic line with a triplet of eighth notes. The sixth staff (A.) has a treble clef and contains a melodic line with a triplet of eighth notes. The seventh staff (T.) has a treble clef and contains a melodic line with a triplet of eighth notes. The eighth staff (B.) has a bass clef and contains a bass line with quarter notes. The ninth staff (Vln.) has a treble clef and contains a melodic line with a triplet of eighth notes. The tenth staff (Vln.) has a treble clef and contains a melodic line with a triplet of eighth notes. The eleventh staff (Arp.) has a bass clef and contains a bass line with quarter notes. The twelfth staff (Fag.) has a bass clef and contains a bass line with quarter notes. The score includes various musical notations such as triplets, rests, and dynamic markings like mf .

202

T1. tr_3 tr_3 tr_3

T2.

A.

T.

S.

A.

T.

B.

Vln. tr_3 tr_3 tr_3

Vln. tr_3 tr_3 tr_3

Arp.

Fag.

210

Musical score for page 210, measures 210-213. The score includes parts for T1, T2, A, T, S, A, T, B, Vln. (two staves), Arp., and Fag. The key signature is one flat (B-flat). Measures 210-211 show a melodic line in T1 and Vln. with triplets. Measures 212-213 show a melodic line in T1, T2, S, and T with triplets, and a bass line in B. The Vln. parts have a tremolo in measure 211.

219

T1. *3*

T2. *3*

A. *3*

T. *3*

S. *3*

A. *3*

T. *3*

B. *3*

Vln. *3*

Vln. *3*

Arp.

Fag.

Fue Roque rayo ardiente

Francisco Javier Bayo
Edición: Arturo Calvo

Nº 112

Introducción

The musical score is arranged in a system of staves. The top four staves are for vocal parts: Soprano, Alto, Tenor, and Bajo. Each vocal staff contains a whole rest in every measure, indicating that the vocalists are silent during this introduction. The instrumental parts include:

- Violín 1º and Violín 2º: Both violins play a melodic line in the right hand, starting with a quarter note and followed by eighth notes, with some slurs and accents.
- Arpa: The harp provides a rhythmic accompaniment in the left hand, consisting of a steady eighth-note pattern.
- Fagot (Bajon): The bassoon plays a similar rhythmic accompaniment in the left hand, mirroring the harp's pattern.

The key signature is one sharp (F#) and the time signature is common time (C). The introduction consists of three measures.

Musical score for vocal and instrumental ensemble. The score is written in G major (one sharp) and 4/4 time. It consists of the following parts:

- Vocalists:** Tenor 1 (T1), Tenor 2 (T2), Alto (A), Tenor (T), Soprano (S), Alto (A), Tenor (T), Bass (B). The vocal parts for S, A, T, and B are currently silent, indicated by a horizontal line with a bar.
- Instrumentalists:** Violin 1 (Vln.), Violin 2 (Vln.), Arpeggio (Arp.), and Bassoon (Fag.).

The instrumental parts are active throughout the page. The Violin parts feature a rhythmic pattern of eighth notes, with the second violin part including triplets. The Arpeggio and Bassoon parts provide a steady accompaniment with eighth and quarter notes.

7

T1.

T2.

A.

T.

S.

A.

T.

B.

Vln.

Vln.

Arp.

Fag.

Musical score for voices and instruments. The score is in G major (one sharp) and 4/4 time. It consists of the following parts:

- T1.** Tenor 1: Treble clef, melodic line with eighth and quarter notes.
- T2.** Tenor 2: Treble clef, melodic line with eighth and quarter notes.
- A.** Alto: Treble clef, melodic line with eighth and quarter notes.
- T.** Tenor: Treble clef, melodic line with eighth and quarter notes.
- S.** Soprano: Treble clef, rests.
- A.** Alto: Treble clef, rests.
- T.** Tenor: Treble clef, rests.
- B.** Bass: Bass clef, rests.
- Vln.** Violins: Two staves, first with a sixteenth-note tremolo pattern, second with a melodic line.
- Arp.** Arpeggio: Bass clef, accompaniment with chords and eighth notes.
- Fag.** Bassoon: Bass clef, accompaniment with eighth notes.

12

The musical score consists of the following parts:

- Voces:** Tenor 1 (T1), Tenor 2 (T2), Alto (A), Tenor (T), Soprano (S), and Alto (A). The Soprano and Alto parts are mostly silent, indicated by horizontal lines.
- Instrumental:** Violin (Vln.) with two staves, Arpeggio (Arp.), and Bassoon (Fag.).

The score is in the key of D major (two sharps) and 4/4 time. The vocal parts feature a mix of quarter, eighth, and sixteenth notes. The violin parts include a complex rhythmic pattern with many sixteenth notes and some triplet markings. The arpeggio and bassoon parts provide a steady accompaniment with quarter notes and some rests.

Estribillo

14

T1. *[Musical notation: Treble clef, 2/4 time, one sharp key signature, rest]*

T2. *[Musical notation: Treble clef, 2/4 time, one sharp key signature, rest]*

A. *[Musical notation: Treble clef, 2/4 time, one sharp key signature, rest]*

T. *[Musical notation: Treble clef, 2/4 time, one sharp key signature, rest]*

S. *[Musical notation: Treble clef, 2/4 time, one sharp key signature, rest]*

A. *[Musical notation: Treble clef, 2/4 time, one sharp key signature, rest]*

T. *[Musical notation: Treble clef, 2/4 time, one sharp key signature, rest]*

B. *[Musical notation: Bass clef, 2/4 time, one sharp key signature, rest]*

Vln. *[Musical notation: Treble clef, 2/4 time, one sharp key signature, Andante]*

Vln. *[Musical notation: Treble clef, 2/4 time, one sharp key signature, Andante]*

Arp. *[Musical notation: Bass clef, 2/4 time, one sharp key signature, Andante]*

Fag. *[Musical notation: Bass clef, 2/4 time, one sharp key signature, Andante]*

Musical score for voices and instruments. The score is written in G major (one sharp) and 4/4 time. It consists of the following parts:

- Voces:** Tenor 1 (T1), Tenor 2 (T2), Alto (A), Tenor (T), Soprano (S), Alto (A), Tenor (T), and Bass (B). All vocal parts are currently silent, indicated by a horizontal line on each staff.
- Instrumental:** Violin (Vln.), Violin (Vln.), Arpeggio (Arp.), and Bassoon (Fag.).
 - Vln. (top):** Features a melodic line with eighth and sixteenth notes, including a sixteenth-note triplet.
 - Vln. (middle):** Features a melodic line with eighth and sixteenth notes, including a sixteenth-note triplet.
 - Arp.:** Provides harmonic support with a bass line of eighth and sixteenth notes, including a sixteenth-note triplet.
 - Fag.:** Provides harmonic support with a bass line of eighth and sixteenth notes, including a sixteenth-note triplet.

Musical score for voices and instruments. The score is in G major (one sharp) and 4/4 time. It consists of 12 measures. The vocal parts (T1, T2, A, T, S, A, T) are currently silent, indicated by a horizontal line with a bar. The instrumental parts (Vln., Vln., Arp., Fag.) are active. The Violins (Vln.) play a melodic line starting with a quarter rest, followed by eighth notes. The Viola (Arp.) and Bassoon (Fag.) provide harmonic support with eighth-note patterns. The Bass (B.) is also silent.

The musical score for page 39 consists of ten staves. The first seven staves are vocal parts: T1 (Tenor 1), T2 (Tenor 2), A (Alto), T (Tenor), S (Soprano), A (Alto), and T (Tenor). The last three staves are instrumental parts: Vln. (Violin), Arp. (Arpeggio), and Fag. (Bassoon). The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts have rests for the first four measures, followed by melodic lines. The instrumental parts begin in the fifth measure with rhythmic patterns and melodic lines.

Musical score for voices and instruments. The score is written in G major (one sharp) and 4/4 time. It consists of ten staves:

- T1.** Tenor 1: Treble clef, melody with eighth and quarter notes.
- T2.** Tenor 2: Treble clef, melody with eighth and quarter notes.
- A.** Alto: Treble clef, melody with eighth and quarter notes.
- T.** Tenor: Treble clef, melody with eighth and quarter notes.
- S.** Soprano: Treble clef, rests.
- A.** Alto: Treble clef, rests.
- T.** Tenor: Treble clef, rests.
- B.** Bass: Bass clef, rests.
- Vln.** Violin: Treble clef, accompaniment with eighth-note patterns.
- Vln.** Violin: Treble clef, accompaniment with eighth-note patterns.
- Arp.** Arpeggio: Bass clef, accompaniment with chords and eighth notes.
- Fag.** Bassoon: Bass clef, accompaniment with eighth and quarter notes.

Musical score for page 55, featuring vocal parts (T1, T2, A, T, S, A, T) and instrumental parts (B., Vln., Vln., Arp., Fag.). The score is in G major and 4/4 time. The vocal parts (T1, T2, A, T) have lyrics. The instrumental parts include Bassoon (B.), Violins (Vln.), Arpeggiator (Arp.), and Bassoon (Fag.). The score includes various musical notations such as notes, rests, and dynamics.

Musical score for page 61, featuring vocal parts (T1, T2, A, T, S, A, T, B) and instrumental parts (Vln., Vln., Arp., Fag.). The score is written in G major (one sharp) and 4/4 time. The vocal parts are arranged in a choir setting, with T1 (Tenor 1), T2 (Tenor 2), A (Alto), T (Tenor), S (Soprano), A (Alto), T (Tenor), and B (Bass). The instrumental parts include two Violins (Vln.), Arpeggio (Arp.), and Bassoon (Fag.). The score consists of 8 measures. The key signature is G major (one sharp). The time signature is 4/4. The vocal parts are written in treble clef, and the instrumental parts are written in their respective clefs (treble for Vln., bass for Arp., and bass for Fag.).

Musical score for measures 68-71. The score includes parts for Tenor 1 (T1), Tenor 2 (T2), Alto (A), Tenor (T), Soprano (S), Alto (A), Tenor (T), Bass (B), Violin (Vln.), Violin (Vln.), Arpeggio (Arp.), and Bassoon (Fag.). The key signature is one sharp (F#) and the time signature is 4/4. The music features various rhythmic patterns and rests across the staves.

T1. *Trasversal 1*: Treble clef, key signature of two sharps (F# and C#). Starts with a fermata on a quarter note, followed by eighth and quarter notes.

T2. *Trasversal 2*: Treble clef, key signature of two sharps. Starts with a fermata on a quarter note, followed by eighth and quarter notes.

A. *Alto*: Treble clef, key signature of two sharps. Rests throughout the measures.

T. *Tenore*: Treble clef, key signature of two sharps. Rests throughout the measures.

S. *Soprano*: Treble clef, key signature of two sharps. Rests throughout the measures.

A. *Alto*: Treble clef, key signature of two sharps. Rests throughout the measures.

T. *Tenore*: Treble clef, key signature of two sharps. Rests throughout the measures.

B. *Basso*: Bass clef, key signature of two sharps. Rests throughout the measures.

Vln. *Violini*: Treble clef, key signature of two sharps. Play eighth notes in the first measure, then rest.

Arp. *Arpa*: Bass clef, key signature of two sharps. Play eighth notes in the first measure, then quarter notes and chords.

Fag. *Fagotto*: Bass clef, key signature of two sharps. Play eighth notes in the first measure, then quarter notes and chords.

This musical score page, numbered 89, contains ten staves. The top seven staves are vocal parts: T1 (Tenor 1), T2 (Tenor 2), A (Alto), T (Tenor), S (Soprano), A (Alto), and T (Tenor). The bottom three staves are instrumental parts: Vln. (Violin), Arp. (Arpeggio), and Fag. (Bassoon). The music is written in a key signature of one sharp (F#) and a common time signature (C). The vocal parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests. The instrumental parts provide harmonic support, with the Arpeggio and Bassoon parts often playing sustained chords or rhythmic patterns.

Musical score for page 99, featuring vocal parts (T1, T2, A, T, S, A, T) and instrumental parts (Vln., Arp., Fag.). The score is in G major (one sharp) and 4/4 time. The vocal parts (T1, T2, A, T) have rests for the first five measures, followed by melodic lines in measures 6-8. The instrumental parts (Vln., Arp., Fag.) play throughout the page. The strings (Vln., Arp., Fag.) play a rhythmic pattern of eighth notes, with the violins playing a melodic line. The woodwinds (Fag.) play a rhythmic pattern of eighth notes. The bassoon (Fag.) plays a rhythmic pattern of eighth notes. The strings (Vln., Arp., Fag.) play a rhythmic pattern of eighth notes, with the violins playing a melodic line. The woodwinds (Fag.) play a rhythmic pattern of eighth notes. The bassoon (Fag.) plays a rhythmic pattern of eighth notes.

107

T1. *[Musical notation]*

T2. *[Musical notation]*

A. *[Musical notation]*

T. *[Musical notation]*

S. *[Musical notation]*

A. *[Musical notation]*

T. *[Musical notation]*

B. *[Musical notation]*
6 5 6 5 6 5 3# 6 5 3# 4

Vln. *[Musical notation]*

Vln. *[Musical notation]*

Arp. *[Musical notation]*

Fag. *[Musical notation]*

Musical score for page 116, featuring vocal parts (T1, T2, A, T, S, A, T, B) and instrumental parts (Vln, Arp, Fag). The score is written in G major (one sharp) and 4/4 time. The vocal parts are arranged in a choir setting, with T1 and T2 in the highest voices, A and T in the middle voices, and S, A, and T in the lower voices. The instrumental parts include two Violins (Vln), Arpeggio (Arp), and Bassoon (Fag). The score consists of 8 measures. The key signature is G major (one sharp). The time signature is 4/4. The vocal parts are written in treble clef, and the instrumental parts are written in bass clef. The score includes various musical notations such as notes, rests, and accidentals. The vocal parts are arranged in a choir setting, with T1 and T2 in the highest voices, A and T in the middle voices, and S, A, and T in the lower voices. The instrumental parts include two Violins (Vln), Arpeggio (Arp), and Bassoon (Fag). The score consists of 8 measures. The key signature is G major (one sharp). The time signature is 4/4. The vocal parts are written in treble clef, and the instrumental parts are written in bass clef. The score includes various musical notations such as notes, rests, and accidentals.

Musical score for voices and instruments. The score is written in G major (one sharp) and 4/4 time. It consists of the following parts:

- T1.** Tenor 1 (Soprano clef): Melodic line with various intervals and rests.
- T2.** Tenor 2 (Soprano clef): Melodic line with various intervals and rests.
- A.** Alto (Soprano clef): Melodic line with various intervals and rests.
- T.** Tenor (Soprano clef): Melodic line with various intervals and rests.
- S.** Soprano (Soprano clef): Melodic line with various intervals and rests.
- A.** Alto (Soprano clef): Melodic line with various intervals and rests.
- T.** Tenor (Soprano clef): Melodic line with various intervals and rests.
- B.** Bass (Bass clef): Melodic line with various intervals and rests.
- Vln.** Violin (Soprano clef): Two staves, each with a melodic line.
- Arp.** Arpeggio (Bass clef): Bass line with chords and arpeggios.
- Fag.** Bassoon (Bass clef): Bass line with chords and arpeggios.

This musical score page, numbered 133, contains eight vocal staves and four instrumental staves. The vocal parts are labeled T1, T2, A, T, S, A, T, and B. The instrumental parts are labeled Vln. (Violin), Arp. (Arpeggio), and Fag. (Bassoon). The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal parts for T1, T2, A, and T have some notes in the final measure of the page, while S, A, and B are silent. The instrumental parts (Vln., Arp., and Fag.) have active musical notation throughout the page.

This musical score page, numbered 143, contains ten staves. The top seven staves are for vocal parts: T1 (Tenor 1), T2 (Tenor 2), A (Alto), T (Tenor), S (Soprano), A (Alto), and T (Tenor). The bottom three staves are for instrumental parts: Vln (Violin), Arp (Arpeggio), and Fag (Bassoon). The score is written in a key signature of two sharps (F# and C#) and a common time signature. The vocal parts feature a mix of quarter, eighth, and sixteenth notes, with some rests. The instrumental parts include a violin part with a complex rhythmic pattern of sixteenth and thirty-second notes, and arpeggio and bassoon parts with a steady eighth-note accompaniment. A dynamic marking of *mf* is present at the beginning of the instrumental parts.

Musical score for a choir and orchestra, measures 152-159. The score is written in G major (one sharp) and 4/4 time. The instruments and voices are:

- T1. (Tenor 1): Treble clef, melodic line with eighth and quarter notes.
- T2. (Tenor 2): Treble clef, melodic line with eighth and quarter notes.
- A. (Alto): Treble clef, melodic line with eighth and quarter notes.
- T. (Tenor): Treble clef, melodic line with eighth and quarter notes.
- S. (Soprano): Treble clef, mostly rests with some melodic fragments.
- A. (Alto): Treble clef, mostly rests with some melodic fragments.
- T. (Tenor): Treble clef, mostly rests with some melodic fragments.
- B. (Bass): Bass clef, melodic line with eighth and quarter notes.
- Vln. (Violins): Treble clef, rhythmic accompaniment with eighth and sixteenth notes.
- Vln. (Violins): Treble clef, rhythmic accompaniment with eighth and sixteenth notes.
- Arp. (Arpeggio): Bass clef, rhythmic accompaniment with eighth and quarter notes.
- Fag. (Bassoon): Bass clef, rhythmic accompaniment with eighth and quarter notes.

This page of a musical score, numbered 161, contains ten staves. The top seven staves are for vocal parts: T1 (Tenor 1), T2 (Tenor 2), A (Alto), T (Tenor), S (Soprano), A (Alto), and T (Tenor). The bottom three staves are for instrumental parts: B. (Bassoon), Vln. (Violin), and Fag. (Bassoon). The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal parts show various melodic lines with rests, while the instrumental parts provide harmonic support with rhythmic patterns.

coplas

170

The musical score is for a piece titled "coplas". It begins at measure 170. The key signature is G major (one sharp) and the time signature is 3/4. The score is divided into vocal parts and instrumental parts. The vocal parts are: T1 (Tenor 1), T2 (Tenor 2), A (Alto), T (Tenor), S (Soprano), A (Alto), and T (Tenor). The instrumental parts are: Vln. (Violin), Vln. (Violin), Arp. (Arpeggio), and Fag. (Bassoon). The first four measures of the score contain the vocal and instrumental entries, followed by a double bar line and a repeat sign. The remaining measures of the score are mostly rests for the vocal parts, while the instrumental parts continue with their respective parts.

Musical score for measures 177-182. The score includes parts for voices (T1, T2, A, T, S, A, T, B) and instruments (Vln., Vln., Arp., Fag.). The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts are mostly silent, indicated by a horizontal line with a bar. The instrumental parts are active, with the Violins playing a rhythmic pattern of eighth notes and the Arpeggiator and Bassoon playing a pattern of eighth notes.

Musical score for a choir and orchestra, measures 183-189. The score includes parts for Tenor 1 (T1), Tenor 2 (T2), Alto (A.), Tenor (T.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin 1 (Vln.), Violin 2 (Vln.), Arpeggio (Arp.), and Bassoon (Fag.). The key signature is one sharp (F#) and the time signature is 4/4. The 'Solo y todos' section begins at measure 183. The vocal parts (T1, T2, A., T., S., A., T.) are mostly silent, indicated by a horizontal line with a bar. The instrumental parts (Vln., Arp., Fag.) have active musical notation. The Vln. parts play a melodic line with some rests. The Arp. part is silent. The Fag. part plays a bass line with some rests. The T1 part has a melodic line with some rests. The T2, A., T., S., A., T., and B. parts are silent.

Musical score for measures 190-195. The score includes parts for T1, T2, A, T, S, A, T, B, Vln, Vln, Arp, and Fag. The key signature is one sharp (F#) and the time signature is 4/4. The T1 part has a melodic line with eighth and sixteenth notes. The Vln parts have a rhythmic accompaniment. The Fag part has a bass line with chords and single notes.

Musical score for measures 196-201. The score includes parts for T1, T2, A, T, S, A, T, B, Vln, Vln, Arp, and Fag. The key signature is one sharp (F#) and the time signature is 4/4. The T1 part features a melodic line with eighth and sixteenth notes, including a trill in measure 197. The T2 part has a similar melodic line starting in measure 198. The A and T parts play a rhythmic accompaniment of eighth notes. The S part has a simple melodic line. The A, T, and B parts are mostly silent. The Vln parts play a melodic line with eighth and sixteenth notes. The Arp part has a simple bass line. The Fag part has a simple bass line with a trill in measure 197.

This musical score is for a vocal and instrumental ensemble. It consists of ten staves. The vocal parts are: Tenor 1 (T1), Tenor 2 (T2), Alto (A), Tenor (T), and Soprano (S). The instrumental parts are: Alto (A), Tenor (T), Bass (B), Violin 1 (Vln.), Violin 2 (Vln.), Arpeggiator (Arp.), and Bassoon (Fag.). The key signature is one sharp (F#), and the time signature is 4/4. The score begins with a treble clef and a key signature of one sharp. The vocal parts feature melodic lines with various rhythmic values, including eighth and sixteenth notes, and rests. The instrumental parts provide harmonic support, with the Arpeggiator and Bassoon playing a steady eighth-note accompaniment. The Alto, Tenor, and Bass parts are mostly silent, indicated by whole rests. The Violin parts play a more active role, with the first violin playing a melodic line and the second violin providing harmonic support. The overall texture is a combination of vocal harmony and instrumental accompaniment.

Musical score for instruments: T1, T2, A, T, S, A, T, B, Vln., Vln., Arp., and Fag. The score is in G major (one sharp) and 4/4 time. It consists of 10 measures. The vocal parts (T1, T2, A, T, S) and the first violin (Vln.) have active melodic lines. The second violin (Vln.), alto (A), tenor (T), bass (B), arpeggio (Arp.), and bassoon (Fag.) parts are mostly silent, indicated by rests.

This musical score page, numbered 213, contains ten staves. The top seven staves are for vocal parts: T1 (Tenor 1), T2 (Tenor 2), A (Alto), T (Tenor), S (Soprano), A (Alto), and T (Tenor). The bottom three staves are for instrumental parts: Vln. (Violin), Arp. (Arpeggio), and Fag. (Bassoon). The score is written in a key signature of two sharps (F# and C#) and a common time signature. The vocal parts have lyrics written below the notes. The instrumental parts provide accompaniment, with the bassoon part featuring a prominent eighth-note pattern in the lower register.

This musical score page, numbered 219, contains ten staves. The top staff is for Tenor 1 (T1), which has a melodic line in G major. The second staff (T2) and the next three staves (A, T, S) are for vocal parts and contain whole rests. The sixth staff (A) and seventh staff (T) also contain whole rests. The eighth staff (B) is for Bass and contains whole rests. The ninth staff (Vln.) is for Violin and has a melodic line in G major. The tenth staff (Vln.) is for a second Violin and contains whole rests. The eleventh staff (Arp.) is for Arpeggio and contains whole rests. The twelfth staff (Fag.) is for Bassoon and contains whole rests. The score is in G major and 4/4 time.

Musical score for multiple instruments. The score is written in G major (one sharp) and 4/4 time. The instruments are: T1 (Tenor 1), T2 (Tenor 2), A. (Alto), T. (Tenor), S. (Soprano), A. (Alto), T. (Tenor), B. (Bass), Vln. (Violin), Vln. (Violin), Arp. (Arpeggio), and Fag. (Bassoon). The T1 part has the most activity, starting with a melodic line. The Vln. parts have a rhythmic accompaniment. The Arp. part has a simple bass line. The other parts are mostly rests.

Musical score for a choir and orchestra. The score is in G major (one sharp) and 4/4 time. It consists of 12 measures. The vocal parts are Tenor 1 (T1), Tenor 2 (T2), Alto (A), Tenor (T), and Soprano (S). The instrumental parts are Alto (A), Tenor (T), Bass (B), Violin (Vln), Viola (Vln), Arpeggiator (Arp), and Bassoon (Fag). The vocal parts have lyrics in Spanish: "Yo soy el Señor, el Señor." The instrumental parts provide accompaniment for the vocal lines.

Musical score for a choir and orchestra. The score is in G major (one sharp) and 4/4 time. It consists of 12 measures. The vocal parts are Tenor 1 (T1), Tenor 2 (T2), Alto (A), Tenor (T), and Soprano (S). The instrumental parts are Alto (A), Tenor (T), Bass (B), Violin (Vln), Arpeggio (Arp), and Bassoon (Fag). The vocal parts have lyrics in Spanish: "Yo soy el pastor de las ovejas". The instrumental parts provide harmonic support. The Alto and Tenor parts have a melodic line, while the Soprano part has a more rhythmic line. The instrumental parts include a variety of textures, from simple chords to more complex passages.

Musical score for page 246, featuring vocal parts (T1, T2, A, T, S) and instrumental parts (Vln., Arp., Fag.). The score is written in G major (one sharp) and 4/4 time. The vocal parts (T1, T2, A, T, S) all play a single note (G4) with a fermata. The instrumental parts (Vln., Arp., Fag.) play a short melodic phrase consisting of four notes: G4, A4, B4, and G4. The other instrumental parts (A, T, B) are silent.

Estribillo

The musical score is arranged in 14 staves. The first six staves are for vocal parts: Tiple, Contralto, Tenor, Bajete 1ºcoro, Tiple 1 (2º), and Tiple 2 (2º). The next four staves are for instruments: Alto, Tenor, Violín 1º, and Violín 2º. The final four staves are for instruments: Violon, Trompa, and Órgano. The Órgano part is written in grand staff notation. The score is in common time (C) and consists of six measures. The vocal parts are mostly rests, with some notes in the final measure. The instrumental parts feature rhythmic patterns and melodic lines, with the Violín 1º and Violín 2º parts having a similar melodic contour. The Órgano part provides a harmonic accompaniment.

7

T.

Contr.

T.

8

B.

S.

S.

A.

T.

Vln 1.

Ligado

Vln 2.

Vlon.

Trmp.

Org.

This musical score page contains measures 12 through 15. The instruments and vocal parts are arranged vertically as follows:

- Vocal Soloist (T.):** Four staves, each with a whole rest in every measure.
- Contra. (Contr.):** One staff with a whole rest in every measure.
- Two Tenors (T.):** Two staves, each with a whole rest in every measure.
- Bass (B.):** One staff with a whole rest in every measure.
- Two Sopranos (S.):** Two staves, each with a whole rest in every measure.
- Alto (A.):** One staff with a whole rest in every measure.
- Trumpet (T.):** One staff with a whole rest in every measure.
- Violin 1 (Vln 1.):** One staff with a melodic line featuring slurs and accents.
- Violin 2 (Vln 2.):** One staff with a rhythmic accompaniment of eighth notes.
- Viola (Vlon.):** One staff with a melodic line featuring slurs and accents.
- Trumpet (Trmp.):** One staff with a melodic line featuring slurs and accents.
- Organ (Org.):** Two staves, each with a whole rest in every measure.

Musical score for measures 16-18. The score includes the following parts:

- T. (Tenor 1): Treble clef, rests in all three measures.
- Contr. (Contralto): Treble clef, rests in all three measures.
- T. (Tenor 2): Treble clef, rests in all three measures.
- B. (Bass): Bass clef, rests in all three measures.
- S. (Soprano 1): Treble clef, rests in all three measures.
- S. (Soprano 2): Treble clef, rests in all three measures.
- A. (Alto): Treble clef, rests in all three measures.
- T. (Tenor 3): Treble clef, rests in all three measures.
- Vln 1. (Violin 1): Treble clef, plays a melodic line with a slur over the first four notes of measure 16, followed by eighth notes in measure 17, and a final flourish in measure 18.
- Vln 2. (Violin 2): Treble clef, plays a rhythmic accompaniment with eighth notes in measure 16, followed by a sixteenth-note pattern in measure 17, and a sixteenth-note tremolo in measure 18.
- Vlon. (Viola): Bass clef, plays a rhythmic accompaniment with eighth notes in measure 16, followed by a sixteenth-note pattern in measure 17, and a sixteenth-note tremolo in measure 18.
- Trmp. (Trumpet): Bass clef, plays a rhythmic accompaniment with eighth notes in measure 16, followed by a sixteenth-note pattern in measure 17, and a sixteenth-note tremolo in measure 18.
- Org. (Organ): Grand staff (treble and bass clefs), rests in all three measures.

Musical score for measures 19 and 20. The score includes the following parts:

- Vocalists:** T. (Tenor), Contr. (Contralto), T. (Tenor), B. (Bass), S. (Soprano), S. (Soprano), A. (Alto), T. (Tenor). Each part has a whole rest in both measures.
- Vln 1. (Violin 1):** Treble clef. Measure 19: quarter notes G4, A4, B4, C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5. Measure 20: quarter note G5, quarter note F5, quarter note E5, quarter note D5, quarter note C5, quarter note B4, quarter note A4, quarter note G4.
- Vln 2. (Violin 2):** Treble clef. Measure 19: eighth notes G4, A4, B4, C5, eighth notes D5, E5, F5, G5. Measure 20: eighth notes G5, F5, E5, D5, eighth notes C5, B4, A4, G4.
- Vlon. (Viola):** Bass clef. Measure 19: quarter notes G3, A3, B3, C4, quarter note D4, quarter note E4, quarter note F4, quarter note G4. Measure 20: quarter note G4, quarter rest, quarter note F4, quarter rest.
- Trmp. (Trumpet):** Bass clef. Measure 19: whole note G2. Measure 20: quarter note G2, quarter note A2, quarter note B2, quarter note C3.
- Org. (Organ):** Treble and Bass clefs. Measure 19: Treble clef has a whole rest; Bass clef has a quarter note G2, quarter rest, quarter note F2, quarter rest. Measure 20: Treble clef has a whole rest; Bass clef has quarter notes G2, A2, B2, C3.

Musical score for page 21, featuring the following parts:

- T. (Tenor)
- Contr. (Contralto)
- T. (Tenor)
- B. (Bass)
- S. (Soprano)
- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- Vln 1. (Violin 1)
- Vln 2. (Violin 2)
- Vlon. (Viola)
- Trmp. (Trumpet)
- Org. (Organ)

The score consists of two measures. The vocal parts (T., Contr., T., B., S., S., A., T.) are mostly silent, indicated by horizontal lines. The Vln 1. part has a melodic line with a slur over the first four notes and a fermata over the fifth. The Vln 2. part has a rhythmic accompaniment of eighth notes. The Vlon. part has a rhythmic accompaniment of eighth notes. The Trmp. part has a single note in the first measure and is silent in the second. The Org. part has a single note in the first measure and a chord in the second.

This musical score page contains measures 23 and 24. The vocal parts (T., Contr., T., B., S., S., A., T.) are mostly silent, indicated by horizontal lines. The instrumental parts are as follows:

- Vln 1.:** Treble clef. Measure 23: quarter notes G4 (with sharp sign), A4, B4, tied to C5. Measure 24: quarter notes B4, A4, G4, F4, with a *pp* dynamic marking.
- Vln 2.:** Treble clef. Measure 23: eighth-note chords (G4-A4, G4-A4, G4-A4, G4-A4). Measure 24: eighth-note chords (B4-A4, B4-A4, B4-A4, B4-A4) with a *b* (flat) marking.
- Vlon.:** Bass clef. Measure 23: quarter notes G2, F2, E2, D2. Measure 24: quarter notes G2, F2, with a *z* (zaccato) marking.
- Trmp.:** Bass clef. Measure 23: quarter notes G2, A2, B2, C3. Measure 24: whole note G2.
- Org.:** Grand staff. Measure 23: Treble clef is silent. Bass clef has a quarter rest, followed by a quarter note G2. Measure 24: Treble clef is silent. Bass clef has a quarter note G2 (with flat sign), followed by quarter notes F2, E2, D2.

Musical score for measures 25 and 26. The score includes the following parts:

- T. (Tenor)
- Contr. (Contralto)
- T. (Tenor)
- B. (Bass)
- S. (Soprano)
- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- Vln 1. (Violin 1)
- Vln 2. (Violin 2)
- Vlon. (Viola)
- Trmp. (Trumpet)
- Org. (Organ)

The vocal parts (T., Contr., T., B., S., S., A., T.) are mostly silent, indicated by horizontal lines. The Vln 1. part features a melodic line with a slur over the first measure and a fermata over the second measure. The Vln 2. part plays a rhythmic accompaniment of eighth notes. The Vlon. part plays a rhythmic accompaniment of quarter notes. The Trmp. part plays a rhythmic accompaniment of quarter notes. The Org. part plays a rhythmic accompaniment of quarter notes.

This musical score page contains measures 27, 28, and 29. The instruments and parts are arranged vertically as follows:

- Vocalists:** Tenor (T.), Contralto (Contr.), Tenor (T.), Bass (B.), Soprano (S.), Soprano (S.), Alto (A.), Tenor (T.).
- String Ensemble:** Violin 1 (Vln 1.), Violin 2 (Vln 2.), Viola (Vlon.).
- Brass:** Trumpet (Trmp.).
- Organ:** Organ (Org.).

The vocal parts are mostly silent, indicated by horizontal lines. The string and organ parts are active:

- Vln 1.:** Features a melodic line with a slur over the first two measures, followed by rhythmic patterns in the third measure.
- Vln 2.:** Plays a continuous sixteenth-note accompaniment throughout the measures.
- Vlon.:** Provides a steady bass line with a consistent rhythmic pattern.
- Trmp.:** Enters in the third measure with a rhythmic accompaniment.
- Org.:** Provides harmonic support with a steady accompaniment in the lower register.

Musical score for page 30, featuring vocal parts (T., Contr., T., B., S., S., A., T.), Vln 1., Vln 2., Vlon., Trmp., and Org. The score includes various musical notations such as rests, notes, and dynamic markings like "Ligado" and "Solo".

30

T.

Contr.

T.

B.

S.

S.

A.

T.

Vln 1.

Vln 2.

Vlon.

Trmp.

Org.

Ligado

Solo

T.
Contr.
T.
B.
S.
S.
A.
T.
Vln 1.
Vln 2.
Vlon.
Trmp.
Org.

Estacato

piano

Musical score for measures 44-49. The score includes the following parts:

- T. (Tenor 1): Rests in all measures.
- Contr. (Contralto): Rests in all measures.
- T. (Tenor 2): Rests in all measures.
- B. (Bass): Rests in all measures.
- S. (Soprano 1): Rests in all measures.
- S. (Soprano 2): Rests in all measures.
- A. (Alto): Rests in all measures.
- T. (Tenor 3): Rests in all measures.
- Vln 1. (Violin 1): Melodic line with slurs and accents.
- Vln 2. (Violin 2): Rhythmic accompaniment of eighth notes.
- Vlon. (Viola): Rhythmic accompaniment of eighth notes.
- Trmp. (Trumpet): Sustained notes with slurs.
- Org. (Organ): Accompaniment in the right hand (chords) and left hand (pedal point).

This musical score page, numbered 50, contains the following parts and staves:

- Vocal Parts:** Seven vocal staves labeled T., Contr., T., B., S., S., and A. Each staff contains a whole rest in every measure, indicating that the vocalists are silent during this section.
- Instrumental Parts:**
 - Vln 1.:** Violin 1 part, featuring a melodic line with a slur and a fermata over the final note.
 - Vln 2.:** Violin 2 part, playing a rhythmic accompaniment of eighth notes.
 - Vlon.:** Viola part, playing a rhythmic accompaniment of eighth notes.
 - Trmp.:** Trumpet part, playing a melodic line with a slur and a fermata over the first note.
 - Org.:** Organ part, consisting of two staves (treble and bass clef) with a simple harmonic accompaniment.

Musical score for page 53, featuring vocal parts (T., Contr., T., B., S., S., A., T.), Vln 1., Vln 2., Vlon., Trmp., and Org. The score is written in a common time signature. The vocal parts (T., Contr., T., B., S., S., A., T.) are mostly silent, indicated by a horizontal line with a dash. The Vln 1. part has a melodic line starting with a flat sign, followed by a rest and then a phrase starting with a flat sign and the word "For". The Vln 2. part has a rhythmic accompaniment of eighth notes, starting with a flat sign. The Vlon. part has a rhythmic accompaniment of eighth notes. The Trmp. part has a rhythmic accompaniment of eighth notes. The Org. part has a rhythmic accompaniment of eighth notes, starting with a flat sign.

Musical score for page 55, featuring vocal parts (T., Contr., T., B., S., S., A., T.), Vln 1., Vln 2., Vlon., Trmp., and Org. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal parts (T., Contr., T., B., S., S., A., T.) are mostly silent, indicated by a horizontal line with a bar. The Vln 1. part has a melodic line with a fermata and a *Dol* marking. The Vln 2. part has a dense rhythmic pattern of sixteenth notes. The Vlon. part has a steady eighth-note accompaniment. The Trmp. part has a simple rhythmic pattern. The Org. part has a simple accompaniment.

Musical score for page 59, featuring vocal parts (T., Contr., T., B., S., S., A., T.), Vln 1., Vln 2., Vlon., Trmp., and Org. The score includes various musical notations such as rests, notes, and dynamics like *fp*, *p*, and *f*.

The score is arranged in a vertical stack of staves. The vocal parts (T., Contr., T., B., S., S., A., T.) are mostly silent, indicated by horizontal lines. The Vln 1. part features a melodic line with a fermata. The Vln 2. part has a rhythmic accompaniment with *fp* dynamics. The Vlon. part has a bass line with *fp* dynamics. The Trmp. part has a few notes with *p* and *f* dynamics. The Org. part is silent.

Musical score for measures 64-69. The score includes the following parts:

- T. (Tenor 1): Rests in all measures.
- Contr. (Contralto): Rests in all measures.
- T. (Tenor 2): Rests in all measures.
- B. (Bass): Rests in all measures.
- S. (Soprano 1): Rests in all measures.
- S. (Soprano 2): Rests in all measures.
- A. (Alto): Rests in all measures.
- T. (Tenor 3): Rests in all measures.
- Vln 1. (Violin 1): Melodic line starting with a grace note, followed by eighth and sixteenth notes.
- Vln 2. (Violin 2): Accompaniment with chords and a melodic line starting with a grace note.
- Vlon. (Viola): Accompaniment with chords and a melodic line starting with a grace note.
- Trmp. (Trumpet): Accompaniment with chords, starting with a *p* dynamic and moving to *f*.
- Org. (Organ): Accompaniment with chords and a melodic line starting with a grace note.

Musical score for measures 70-72. The score includes the following parts:

- T. (Tenor 1): Rests in all three measures.
- Contr. (Contralto): Rests in all three measures.
- T. (Tenor 2): Rests in all three measures.
- B. (Bass): Rests in all three measures.
- S. (Soprano 1): Rests in all three measures.
- S. (Soprano 2): Rests in all three measures.
- A. (Alto): Rests in all three measures.
- T. (Tenor 3): Rests in all three measures.
- Vln 1. (Violin 1): Solo part. Measure 70: Quarter rest, eighth-note triplet (G4, A4, B4), quarter note (C5), eighth note (B4), quarter note (A4). Measure 71: Quarter rest, quarter note (G4), quarter note (F4), quarter note (E4), quarter note (D4), quarter note (C4). Measure 72: Quarter rest, eighth-note triplet (G4, A4, B4), quarter note (C5), quarter rest.
- Vln 2. (Violin 2): Measure 70: Quarter rest. Measure 71: Sixteenth-note tremolo (G4, A4, B4, C5). Measure 72: Sixteenth-note tremolo (G4, A4, B4, C5).
- Vlon. (Viola): Measure 70: Quarter rest. Measure 71: Quarter note (G4), quarter note (F4), quarter note (E4), quarter note (D4). Measure 72: Quarter note (G4), quarter note (F4), quarter note (E4), quarter note (D4).
- Trmp. (Trumpet): Measure 70: Quarter rest. Measure 71: Quarter rest, quarter note (G2), quarter note (F2), quarter note (E2). Measure 72: Quarter rest, quarter note (G2), quarter note (F2), quarter note (E2).
- Org. (Organ): Measure 70: Quarter rest. Measure 71: Quarter note (G2), quarter rest, quarter note (F2), quarter rest. Measure 72: Quarter note (G2), quarter rest, quarter note (F2), quarter rest.

This musical score page, numbered 73, contains the following parts and staves:

- Vocal Parts:** Ten staves for vocalists, labeled T., Contr., T., B., S., S., A., and T. Each staff shows a melodic line with rests in the first three measures and an entry in the fourth measure.
- Vln 1.:** Violin 1 part, featuring a complex melodic line with sixteenth and thirty-second notes.
- Vln 2.:** Violin 2 part, featuring a melodic line with eighth and sixteenth notes.
- Vlon.:** Viola part, featuring a rhythmic accompaniment of eighth notes.
- Trmp.:** Trumpet part, featuring a rhythmic accompaniment of quarter notes.
- Org.:** Organ part, featuring a rhythmic accompaniment of quarter notes.

Musical score for measures 77-82. The score includes the following parts:

- T. (Tenor):** Measures 77-82, featuring a melodic line with rests.
- Contr. (Contralto):** Measures 77-82, featuring a melodic line with rests.
- T. (Tenor):** Measures 77-82, featuring a melodic line with rests.
- B. (Bass):** Measures 77-82, featuring a melodic line with rests.
- S. (Soprano):** Measures 77-82, featuring a melodic line with rests.
- S. (Soprano):** Measures 77-82, featuring a melodic line with rests.
- A. (Alto):** Measures 77-82, featuring a melodic line with rests.
- T. (Tenor):** Measures 77-82, featuring a melodic line with rests.
- Vln 1. (Violin 1):** Measures 77-82, featuring a rhythmic pattern of eighth notes and a melodic flourish in measure 82.
- Vln 2. (Violin 2):** Measures 77-82, featuring a rhythmic pattern of eighth notes and a melodic flourish in measure 82. The word "Ligado" is written above the staff in measure 82.
- Vlon. (Viola):** Measures 77-82, featuring a rhythmic pattern of eighth notes.
- Trmp. (Trumpet):** Measures 77-82, featuring a rhythmic pattern of eighth notes. The dynamic marking *p* is written below the staff in measure 82.
- Org. (Organ):** Measures 77-82, featuring a rhythmic pattern of eighth notes.

This musical score page contains measures 83 through 86. The instruments and voices are arranged as follows from top to bottom:

- T. (Tenor):** Four staves. The first, third, and seventh staves have a treble clef and a common time signature. The second staff has a soprano clef. The fourth staff has a bass clef.
- Contr. (Contralto):** One staff with a soprano clef.
- T. (Tenor):** One staff with a treble clef and a common time signature.
- B. (Bass):** One staff with a bass clef.
- S. (Soprano):** Two staves, both with a soprano clef.
- A. (Alto):** One staff with a soprano clef.
- T. (Tenor):** One staff with a treble clef and a common time signature.
- Vln 1. (Violin 1):** One staff with a treble clef, featuring a melodic line with slurs and accents.
- Vln 2. (Violin 2):** One staff with a treble clef, featuring a rhythmic accompaniment of eighth notes.
- Vlon. (Viola):** One staff with a bass clef, featuring a rhythmic accompaniment of eighth notes.
- Trmp. (Trumpet):** One staff with a bass clef, featuring a sustained note.
- Org. (Organ):** Two staves (treble and bass clefs) with rests.

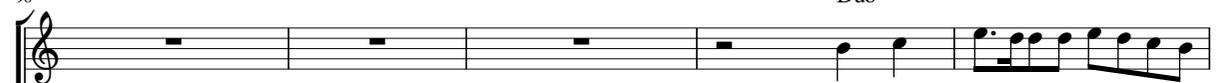
This musical score page, numbered 87, contains the following parts:

- Vocalists:** Tenor (T.), Contralto (Contr.), Tenor (T.), Bass (B.), Soprano (S.), Soprano (S.), Alto (A.), and Tenor (T.).
- String Instruments:** Violin 1 (Vln 1.), Violin 2 (Vln 2.), and Viola (Vlon.).
- Other Instruments:** Trumpet (Trmp.) and Organ (Org.).

The score is written in a common time signature (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The Organ part is written in a grand staff (treble and bass clefs). The Violin 1 part includes a dynamic marking of *f* and a fermata over a measure. The Viola part has a sharp sign (#) above a note in the second measure. The Trumpet part consists of whole notes and rests.

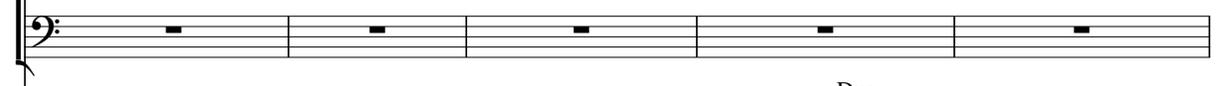
This musical score page, numbered 92, features a variety of instruments and vocal parts. The vocal parts include Tenor (T.), Contralto (Contr.), Tenor (T.), Bass (B.), Soprano (S.), Soprano (S.), Alto (A.), and Tenor (T.). The instrumental parts include Violin 1 (Vln 1.), Violin 2 (Vln 2.), Viola (Vlon.), Trumpet (Trmp.), and Organ (Org.). The score is written in a common time signature. The vocal parts generally follow a similar melodic line, often with a long note followed by a quarter note and a half note. The instrumental parts provide accompaniment, with Vln 1 and Vln 2 featuring a rhythmic pattern of eighth notes and a dynamic marking of *f* (forte). The Organ part provides a harmonic accompaniment with a steady eighth-note pattern in the bass and a sustained chord in the treble.

Duo

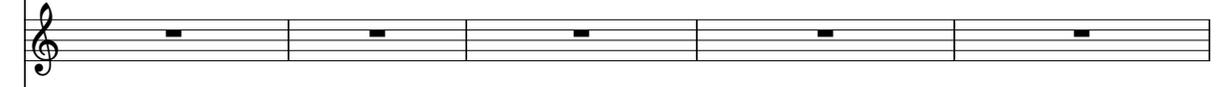
T. 

 Contr. 

 T. 

 B. 

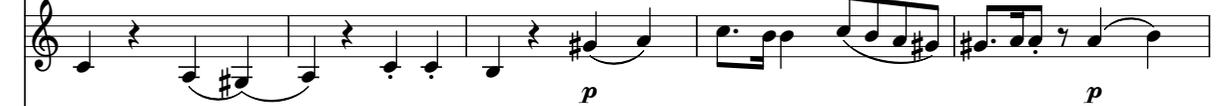
 S. 

 S. 

 A. 

 T. 

 Vln 1. 

 Vln 2. 

 Vlon. 

 Trmp. 

 Org. 

This musical score page contains measures 101 through 104. The instruments and voices are arranged as follows from top to bottom:

- T. (Tenor):** Active in measures 101 and 102, playing eighth-note patterns. Rests in measures 103 and 104.
- Contr. (Contralto):** Rests in all four measures.
- T. (Tenor):** Rests in all four measures.
- B. (Bass):** Rests in all four measures.
- S. (Soprano):** Active in measures 101 and 102, playing eighth-note patterns. Rests in measures 103 and 104.
- S. (Soprano):** Rests in all four measures.
- A. (Alto):** Rests in all four measures.
- T. (Tenor):** Rests in all four measures.
- Vln 1. (Violin 1):** Active in all four measures, playing eighth-note patterns with slurs and accents.
- Vln 2. (Violin 2):** Active in all four measures, playing eighth-note patterns with slurs and accents.
- Vlon. (Viola):** Active in all four measures, playing quarter notes with slurs.
- Trmp. (Trumpet):** Rests in all four measures.
- Org. (Organ):** Active in measure 101, playing a chord (F#4, A4). Rests in measures 102, 103, and 104.

Musical score for page 105, featuring vocal parts (T., Contr., T., B., S., S., A., T.), Vln 1., Vln 2., Vlon., Trmp., and Org. The score is written in 3/4 time and includes various musical notations such as rests, notes, and dynamics.

The vocal parts (T., Contr., T., B., S., S., A., T.) are mostly silent, indicated by rests. The instrumental parts (Vln 1., Vln 2., Vlon., Trmp., Org.) are active. Vln 1. and Vln 2. play a melodic line with a dynamic marking of *f* (forte). Vlon. plays a bass line with a dynamic marking of *f*. Trmp. plays a bass line. Org. plays a bass line.

This musical score page contains measures 108 and 109. The instruments and voices are arranged as follows from top to bottom:

- T. (Tenor 1):** Treble clef, notes: G4 (quarter), A4 (quarter), B4 (half), G4 (quarter), F4 (quarter), E4 (half).
- Contr. (Contralto):** Treble clef, notes: G4 (quarter), A4 (quarter), B4 (half), G4 (quarter), F4 (quarter), E4 (half).
- T. (Tenor 2):** Treble clef, notes: G4 (quarter), A4 (quarter), B4 (half), G4 (quarter), F4 (quarter), E4 (half).
- B. (Bass):** Bass clef, notes: G3 (quarter), A3 (quarter), B3 (half), G3 (quarter), F3 (quarter), E3 (half).
- S. (Soprano 1):** Treble clef, notes: G4 (quarter), A4 (quarter), B4 (half), G4 (quarter), F4 (quarter), E4 (half).
- S. (Soprano 2):** Treble clef, notes: G4 (quarter), A4 (quarter), B4 (half), G4 (quarter), F4 (quarter), E4 (half).
- A. (Alto):** Treble clef, notes: G4 (quarter), A4 (quarter), B4 (half), G4 (quarter), F4 (quarter), E4 (half).
- T. (Tenor 3):** Treble clef, notes: G4 (quarter), A4 (quarter), B4 (half), G4 (quarter), F4 (quarter), E4 (half).
- Vln 1. (Violin 1):** Treble clef, playing a rhythmic accompaniment of eighth notes.
- Vln 2. (Violin 2):** Treble clef, playing a rhythmic accompaniment of eighth notes.
- Vlon. (Viola):** Bass clef, playing a rhythmic accompaniment of eighth notes.
- Trmp. (Trumpet):** Bass clef, notes: G3 (quarter), A3 (quarter), B3 (half), G3 (quarter), F3 (quarter), E3 (half).
- Org. (Organ):** Grand staff (treble and bass clefs), notes: G3 (quarter), A3 (quarter), B3 (half), G3 (quarter), F3 (quarter), E3 (half).

This musical score page, numbered 110, contains the following parts and their musical content:

- T. (Tenor):** Four staves. The first and third staves begin with a whole note G4. The second and fourth staves begin with a whole note F4. The second and fourth staves have a fermata over the final measure.
- Contr. (Contralto):** One staff. Starts with a whole note G4, followed by a half note G4, and a quarter note G4. The final measure has a fermata.
- T. (Tenor):** One staff. Starts with a whole note G4, followed by a half note G4, and a quarter note G4. The final measure has a fermata.
- B. (Bass):** One staff. Starts with a whole note G3, followed by a half note G3, and a quarter note G3. The final measure has a fermata.
- S. (Soprano):** Two staves. Both start with a whole note G4. The second staff has a fermata over the final measure.
- A. (Alto):** One staff. Starts with a whole note G4, followed by a half note G4, and a quarter note G4. The final measure has a fermata.
- T. (Tenor):** One staff. Starts with a whole note G4, followed by a half note G4, and a quarter note G4. The final measure has a fermata.
- Vln 1. (Violin 1):** One staff. Features a sixteenth-note tremolo pattern in the first measure, followed by a half note G4, and a quarter note G4. The final measure has a fermata.
- Vln 2. (Violin 2):** One staff. Features a sixteenth-note tremolo pattern in the first measure, followed by a half note G4, and a quarter note G4. The final measure has a fermata.
- Vlon. (Viola):** One staff. Features a sixteenth-note tremolo pattern in the first measure, followed by a half note G4, and a quarter note G4. The final measure has a fermata.
- Trmp. (Trumpet):** One staff. Starts with a whole note G4, followed by a half note G4, and a quarter note G4. The final measure has a fermata.
- Org. (Organ):** One grand staff. The right hand has a whole note G4. The left hand has a whole note G3.

This musical score page contains measures 114 through 119. The instruments and parts are arranged as follows from top to bottom:

- T. (Tenor):** Six staves, all containing whole rests.
- Contr. (Contralto):** One staff with a melodic line starting in measure 114 and ending with a whole rest in measure 119.
- T. (Tenor):** One staff with a melodic line starting in measure 114 and ending with a whole rest in measure 119.
- B. (Bass):** One staff containing whole rests.
- S. (Soprano):** Two staves, both containing whole rests.
- A. (Alto):** One staff with a melodic line starting in measure 114 and ending with a whole rest in measure 119.
- T. (Tenor):** One staff with a melodic line starting in measure 114 and ending with a whole rest in measure 119.
- Vln 1. (Violin 1):** One staff with a complex rhythmic pattern of eighth and sixteenth notes, including a section of sixteenth-note chords.
- Vln 2. (Violin 2):** One staff with a complex rhythmic pattern of eighth and sixteenth notes, including a section of sixteenth-note chords. A slur labeled "Ligado" covers the final two measures of the staff.
- Vlon. (Viola):** One staff with a rhythmic pattern of eighth notes.
- Trmp. (Trumpet):** One staff with a rhythmic pattern of eighth notes.
- Org. (Organ):** One grand staff (treble and bass clefs) with a rhythmic pattern of eighth notes.

Musical score for measures 120-125. The score includes the following parts:

- T. (Tenor):** Six staves, mostly containing rests, with a whole note in the final measure.
- Contr. (Contralto):** One staff, mostly containing rests, with a whole note in the final measure.
- T. (Tenor):** One staff, mostly containing rests, with a whole note in the final measure.
- B. (Bass):** One staff, mostly containing rests, with a whole note in the final measure.
- S. (Soprano):** Two staves, mostly containing rests, with a whole note in the final measure.
- A. (Alto):** One staff, mostly containing rests.
- T. (Tenor):** One staff, mostly containing rests.
- Vln 1. (Violin 1):** One staff with melodic lines and slurs.
- Vln 2. (Violin 2):** One staff with melodic lines and slurs.
- Vlon. (Viola):** One staff with melodic lines and slurs.
- Trmp. (Trumpet):** One staff with rests and a whole note in the final measure.
- Org. (Organ):** Two staves, mostly containing rests.

Musical score for measures 126-131. The score includes the following parts:

- T. (Tenor): Melodic line with rests in measures 127-131.
- Contr. (Contralto): Melodic line with rests in measures 127-131.
- T. (Tenor): Melodic line with rests in measures 127-131.
- B. (Bass): Melodic line with rests in measures 127-131.
- S. (Soprano): Melodic line with rests in measures 127-131.
- S. (Soprano): Melodic line with rests in measures 127-131.
- A. (Alto): Melodic line with rests in measures 127-131.
- T. (Tenor): Melodic line with rests in measures 127-131.
- Vln 1. (Violin 1): Melodic line with notes and rests.
- Vln 2. (Violin 2): Melodic line with notes and rests, marked "Estacato".
- Vlon. (Viola): Melodic line with notes and rests.
- Trmp. (Trumpet): Melodic line with notes and rests.
- Org. (Organ): Melodic line with notes and rests.

This musical score page, numbered 132, contains the following parts:

- Vocalists:** Tenor (T.), Contralto (Contr.), Tenor (T.), Bass (B.), Soprano (S.), Soprano (S.), Alto (A.), and Tenor (T.).
- Instrumentalists:** Violin 1 (Vln 1.), Violin 2 (Vln 2.), Viola (Vlon.), Trumpet (Trmp.), and Organ (Org.).

The score is written in a common time signature. The vocal parts feature a mix of whole, half, and quarter notes, with some rests. The instrumental parts include a melodic line for Vln 1. with slurs, a rhythmic accompaniment for Vln 2. and Vlon. using eighth notes, and sustained notes for Trmp. and the right hand of the Organ.

This musical score page, numbered 137, features a variety of instruments and vocal parts. The vocal parts include Tenor (T.), Contralto (Contr.), Tenor (T.), Bass (B.), Soprano (S.), Soprano (S.), and Alto (A.). The instrumental parts include Violin 1 (Vln 1.), Violin 2 (Vln 2.), Viola (Vlon.), Trumpet (Trmp.), and Organ (Org.). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal parts are mostly silent, indicated by a horizontal line with a dash. The instrumental parts are active, with dynamic markings such as *f* (forte) and *ff* (fortissimo). The Organ part is written in a grand staff (treble and bass clefs). The Violin 2 part features a dense texture of sixteenth notes. The Viola part features a steady eighth-note accompaniment. The Trumpet part features a few notes with rests. The Organ part features a simple accompaniment with chords and single notes.

This musical score page, numbered 139, features a variety of instruments and vocal parts. The vocal parts include two Tenors (T.), a Contralto (Contr.), two Sopranos (S.), and an Alto (A.). The instrumental parts include Violin 1 (Vln 1), Violin 2 (Vln 2), Viola (Vlon.), Trumpet (Trmp.), and Organ (Org.). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal parts consist of quarter and half notes, with some rests. The string parts include a rhythmic pattern of eighth notes in the Violin 2 and Viola parts, and a melodic line in the Violin 1 part. The Trumpet part features dynamic markings of *f* and *ff*. The Organ part provides a harmonic accompaniment with chords and single notes.

Musical score for measures 141-143. The score includes the following parts:

- T. (Tenor 1):** Treble clef, key signature of one flat. Measures 141-143.
- Contr. (Contralto):** Treble clef, key signature of one flat. Measures 141-143.
- T. (Tenor 2):** Treble clef, key signature of one flat. Measure 141 has an *8* below the staff. Measures 141-143.
- B. (Bass):** Bass clef, key signature of one flat. Measures 141-143.
- S. (Soprano 1):** Treble clef, key signature of one flat. Measures 141-143.
- S. (Soprano 2):** Treble clef, key signature of one flat. Measures 141-143.
- A. (Alto):** Treble clef, key signature of one flat. Measures 141-143.
- T. (Tenor 3):** Treble clef, key signature of one flat. Measure 141 has an *8* below the staff. Measures 141-143.
- Vln 1. (Violin 1):** Treble clef, key signature of one flat. Measures 141-143.
- Vln 2. (Violin 2):** Treble clef, key signature of one flat. Measures 141-143.
- Vlon. (Viola):** Bass clef, key signature of one flat. Measures 141-143. Dynamics *f* are marked below the staff.
- Trmp. (Trumpet):** Bass clef, key signature of one flat. Measures 141-143.
- Org. (Organ):** Treble and Bass clefs, key signature of one flat. Measures 141-143.

This musical score page contains measures 144 through 147. The instrumentation includes vocal parts (Tenors, Contraltos, Sopranos, Alto, Tenors), Violin 1, Violin 2, Viola, Trumpet, and Organ. The vocal parts generally follow a similar melodic line, with some rests. The Violin 1 part features a 'Solo' section with a melodic line. The Violin 2 part has a dense rhythmic pattern in the first measure, followed by chords. The Viola part has a steady eighth-note pattern. The Trumpet part has a simple rhythmic pattern. The Organ part provides harmonic support with chords and a bass line.

Musical score for measures 150-153. The score includes the following parts and markings:

- Vocal Parts:** T., Contr., T., B., S., S., A., T. (all starting in measure 150)
- Instrumental Parts:**
 - Vln 1.:** Features a melodic line with slurs and accents, starting in measure 150.
 - Vln 2.:** Features a rhythmic accompaniment with dynamic markings *f* and *p*.
 - Vlon.:** Features a rhythmic accompaniment with dynamic markings *f* and *p*.
 - Trmp.:** Remains silent throughout the measures.
 - Org.:** Features a sustained chord with a slur, starting in measure 151. The word "Flautado" is written above the staff.
- Dynamic Markings:** *p* (piano) is used in measures 150, 151, and 152 for the vocal parts and Vln 1. *f* (forte) is used in measures 151 and 152 for Vln 2. and Vlon.

The musical score for page 155 consists of the following parts and staves:

- T. (Tenor):** Staff 1, Treble clef. Measures 1-7.
- Contr. (Contralto):** Staff 2, Treble clef. Measures 1-7.
- T. (Tenor):** Staff 3, Treble clef. Measures 1-7.
- B. (Bass):** Staff 4, Bass clef. Measures 1-7.
- S. (Soprano):** Staff 5, Treble clef. Measures 1-7. Dynamics: *p*.
- S. (Soprano):** Staff 6, Treble clef. Measures 1-7.
- A. (Alto):** Staff 7, Treble clef. Measures 1-7.
- T. (Tenor):** Staff 8, Treble clef. Measures 1-7.
- Vln 1. (Violin 1):** Staff 9, Treble clef. Measures 1-7.
- Vln 2. (Violin 2):** Staff 10, Treble clef. Measures 1-7. Dynamics: *p*.
- Vlon. (Viola):** Staff 11, Bass clef. Measures 1-7.
- Trmp. (Trumpet):** Staff 12, Bass clef. Measures 1-7.
- Org. (Organ):** Staff 13, Grand staff (Treble and Bass clefs). Measures 1-7. Includes a *Clarines* section.

Musical score for measures 162-166. The score includes the following parts:

- T. (Tenor)
- Contr. (Contralto)
- T. (Tenor)
- B. (Bass)
- S. (Soprano)
- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- Vln 1. (Violin 1)
- Vln 2. (Violin 2)
- Vlon. (Viola)
- Trmp. (Trumpet)
- Org. (Organ)

The organ part is marked with a piano (*p*) dynamic. The Vln 1. part features a melodic line with a slur over the final two measures. The Vln 2. part plays a rhythmic accompaniment of eighth notes. The Trmp. part has a long note with a slur over the last three measures.

This musical score page contains measures 167 through 171. The instrumentation includes:

- Vocal parts: Tenor 1 (T.), Contralto (Contr.), Tenor 2 (T.), Bass (B.), Soprano 1 (S.), Soprano 2 (S.), Alto (A.), and Tenor 3 (T.).
- String parts: Violin 1 (Vln 1.), Violin 2 (Vln 2.), and Viola (Vlon.).
- Trumpet (Trmp.).
- Organ (Org.).

The vocal parts are mostly silent, indicated by horizontal lines. The instrumental parts are active:

- Vln 1.:** Features a melodic line with a slur over the first two measures, followed by a sixteenth-note run in the third measure, and a final flourish in the fifth measure.
- Vln 2.:** Plays a rhythmic accompaniment of eighth notes, with a sharp sign (#) appearing in the fourth measure.
- Vlon.:** Provides a bass line with a mix of quarter and eighth notes.
- Trmp.:** Plays a long note in the first measure, followed by a rhythmic pattern of quarter notes.
- Org.:** Remains silent throughout the page.

Musical score for measures 172-177. The score includes the following parts:

- T. (Tenor)
- Contr. (Contralto)
- T. (Tenor)
- B. (Bass)
- S. (Soprano)
- S. (Soprano)
- A. (Alto)
- T. (Tenor)
- Vln 1. (Violin 1)
- Vln 2. (Violin 2)
- Vlon. (Viola)
- Trmp. (Trumpet)
- Org. (Organ)

Key markings and dynamics include:

- Recitado* (Recitativo) in measures 172-174.
- Vivo* (Vivo) in measures 175-177.
- p* (piano) in measure 174.
- p^f* (pianoforte) in measure 175.

Musical score for page 178, featuring vocal parts (T., Contr., T., B., S., S., A., T.), Vln 1., Vln 2., Vlon., Trmp., and Org. The score is written in a common time signature. The vocal parts (T., Contr., T., B., S., S., A., T.) are mostly silent, indicated by horizontal lines. The instrumental parts (Vln 1., Vln 2., Vlon., Trmp., Org.) are active. Vln 1. and Vln 2. play a melodic line with a 7-measure rest in the second measure. Vlon. plays a bass line. Trmp. is silent. Org. plays a melodic line with a 7-measure rest in the second measure and a long note in the fifth measure.

This musical score page contains measures 184 through 188. The vocal parts (T., Contr., T., B., S., S., A., T.) are mostly silent, indicated by horizontal lines. The instrumental parts are as follows:

- Vln 1.:** Features a melodic line with slurs and accents, including a trill-like figure in the second measure.
- Vln 2.:** Plays a rhythmic accompaniment of eighth notes.
- Vlon.:** Provides a bass line with quarter notes and rests.
- Trmp.:** Plays a rhythmic pattern of quarter notes with rests.
- Org.:** Features a melodic line with slurs and a final measure with a quarter note and a rest.

Musical score for page 189, featuring vocal parts (T., Contr., T., B., S., S., A., T.), Vln 1., Vln 2., Vlon., Trmp., and Org. The score includes various musical notations such as rests, notes, and dynamics. The vocal parts are mostly silent, with some activity in the T. part starting in the fifth measure. The instrumental parts are more active, with Vln 1. and Vln 2. playing a melodic line, Vlon. playing a bass line, Trmp. playing a rhythmic pattern, and Org. playing a complex accompaniment. The score is marked with "Recitado" and dynamic markings like *f p* and *f*.

195

T. [Musical staff with rests]

Contr. [Musical staff with rests]

T. [Musical staff with notes, starting with a fermata and a '8' below the first measure]

B. [Musical staff with rests]

S. [Musical staff with rests]

S. [Musical staff with rests]

A. [Musical staff with rests]

T. [Musical staff with rests]

Vln 1. *f* *pf* *p* Recitado [Musical staff with notes and dynamics]

Vln 2. [Musical staff with notes and dynamics]

Vlon. [Musical staff with notes and dynamics]

Trmp. [Musical staff with rests]

Org. Recitado [Musical staff with notes and dynamics]

The musical score for page 201 consists of the following parts:

- T. (Tenor):** Seven staves, all containing whole rests.
- Contr. (Contralto):** One staff containing a whole rest.
- T. (Tenor):** One staff starting with a triplet of eighth notes (G4, A4, B4) followed by a whole rest.
- B. (Bass):** One staff containing a whole rest.
- S. (Soprano):** Two staves, both containing whole rests.
- A. (Alto):** One staff containing a whole rest.
- T. (Tenor):** One staff containing a whole rest.
- Vln 1. (Violin 1):** One staff with a melodic line in common time, featuring eighth and quarter notes, some with slurs and accents.
- Vln 2. (Violin 2):** One staff with a rhythmic accompaniment of eighth notes.
- Vlon. (Viola):** One staff with a rhythmic accompaniment of eighth notes.
- Trmp. (Trumpet):** One staff containing a whole rest.
- Org. (Organ):** One grand staff (treble and bass clefs) with a rhythmic accompaniment of eighth notes.

Musical score for measures 208-210. The score includes the following parts:

- T. (Tenor 1): Rests in all three measures.
- Contr. (Contralto): Rests in all three measures.
- T. (Tenor 2): Rests in all three measures.
- B. (Bass): Rests in all three measures.
- S. (Soprano 1): Rests in all three measures.
- S. (Soprano 2): Rests in all three measures.
- A. (Alto): Rests in all three measures.
- T. (Tenor 3): Rests in all three measures.
- Vln 1. (Violin 1): Melodic line starting with a half note G4 (with a sharp sign), followed by quarter notes A4, B4, and C5. A slur covers the first two notes. The line ends with a quarter rest.
- Vln 2. (Violin 2): Accompaniment consisting of quarter notes G4, A4, B4, C5, followed by a dense sixteenth-note chordal texture.
- Vlon. (Viola): Accompaniment consisting of quarter notes G4, A4, B4, C5, followed by a steady eighth-note accompaniment.
- Trmp. (Trumpet): Rests in the first measure, then plays quarter notes G4, A4, B4, C5 in the second measure, and quarter notes G4, A4, B4, C5 in the third measure.
- Org. (Organ): Accompaniment consisting of quarter notes G4, A4, B4, C5 in the first measure, followed by a steady eighth-note accompaniment.

The musical score for page 211 consists of the following parts and staves:

- Vocalists:** Tenor (T.), Contralto (Contr.), Tenor (T.), Bass (B.), Soprano (S.), Soprano (S.), Alto (A.), and Tenor (T.).
- Instrumentalists:** Violin 1 (Vln 1.), Violin 2 (Vln 2.), Viola (Vlon.), Trumpet (Trmp.), and Organ (Org.).

The score is divided into three measures. The vocal parts (T., Contr., T., B., S., S., A., T.) are mostly silent, indicated by horizontal lines. The instrumental parts are active:

- Vln 1.:** Plays a melodic line with eighth notes, ending with a fermata.
- Vln 2.:** Plays a rhythmic accompaniment of sixteenth-note chords.
- Vlon.:** Plays a steady eighth-note accompaniment.
- Trmp.:** Plays a rhythmic accompaniment of eighth notes.
- Org.:** Provides harmonic support with chords and single notes.

The word "Recitado" is written in the Organ part during the third measure.

T.
 Contr.
 T.
 B.
 S.
 S.
 A.
 T.
 Recitado
 Vln 1.
 Vln 2.
 Vlon.
 Trmp.
 Org.

The score consists of 12 staves. The vocal parts (T., Contr., T., B., S., S., A., T.) are mostly silent, indicated by horizontal lines. The instrumental parts include:

- Vln 1:** Features a melodic line starting in measure 215, marked "Recitado".
- Vln 2:** Provides harmonic support with sustained notes and rhythmic patterns.
- Vlon:** Plays a steady rhythmic accompaniment.
- Trmp:** Plays a rhythmic accompaniment similar to the Vlon.
- Org:** Provides a harmonic and rhythmic foundation with sustained notes and a steady accompaniment.

 The key signature is one sharp (F#) and the time signature is 3/4. A double bar line with repeat dots appears at the end of measure 217.

Musical score for page 219, featuring vocal parts (T., Contr., T., B., S., S., A., T.) and instrumental parts (Vln 1., Vln 2., Vlon., Trmp., Org.). The score is in G major and 4/4 time. The vocal parts are mostly silent, while the instrumental parts have active notation.

Vocal Parts: T., Contr., T., B., S., S., A., T.

Instrumental Parts: Vln 1., Vln 2., Vlon., Trmp., Org.

Musical score for page 224, featuring vocal parts (T., Contr., T., B., S., S., A., T.), Vln 1., Vln 2., Vlon., Trmp., and Org. The score is in G major (one sharp) and 4/4 time. The vocal parts (T., Contr., T., B., S., S., A., T.) are mostly silent, with some activity in the Soprano (S.) and Tenor (T.) parts. The Vln 1. and Vln 2. parts have a dynamic marking of *p* (piano). The Vlon. part has a dynamic marking of *p* (piano). The Trmp. and Org. parts are mostly silent.

Musical score for page 231, featuring vocal parts (T., S., A., T.), strings (Vln 1, Vln 2, Vlon), and brass/woodwind parts (Trmp, Org). The score is in G major (one sharp) and 4/4 time. The vocal parts (T., S., A., T.) are mostly silent, indicated by a 's' in a box. The string parts (Vln 1, Vln 2, Vlon) have active parts. The brass and woodwind parts (Trmp, Org) are also silent.

T. Coro
 Contr. Coro
 T. Coro
 B. Coro
 S. Coro
 S. Coro
 A. Coro
 T. Coro
 Vln 1. Coro
 Vln 2. Coro
 Vlon. Coro
 Trmp. Coro
 Org. Coro

The score for measures 237-241 is written in G major (one sharp) and 4/4 time. The vocal parts (T., Contr., T., B., S., S., A., T.) and the Organ part are mostly silent, indicated by whole rests. The Soprano (S.) part has a melodic line starting in measure 237. The Violin 1 (Vln 1.) part has a melodic line starting in measure 237. The Violin 2 (Vln 2.) part has a rhythmic accompaniment starting in measure 237. The Viola (Vlon.) part has a rhythmic accompaniment starting in measure 237. The Trumpet (Trmp.) and Organ parts are silent throughout the measures.

This musical score page, numbered 242, features a variety of instruments and vocal parts. The vocal parts include two Tenors (T.), a Contralto (Contr.), a Bass (B.), and two Soprano parts from a Chorus (Coro S.). The instrumental parts include Violin 1 (Vln 1.), Violin 2 (Vln 2.), Viola (Vlon.), Trumpet (Trmp.), and Organ (Org.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal parts have lyrics written below the notes. The instrumental parts include various musical notations such as slurs, trills (tr), and dynamics like *f* (forte). The Organ part is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff.

This musical score page, numbered 247, contains the following parts:

- T. (Tenor):** Two staves. The top staff has a fermata over the first measure. The bottom staff has an '8' below the first measure.
- Contr. (Contralto):** One staff.
- T. (Tenor):** One staff.
- B. (Bass):** One staff.
- S. (Soprano):** Two staves.
- A. (Alto):** One staff.
- T. (Tenor):** One staff.
- Vln 1. (Violin 1):** One staff with a trill (*tr.*) in the first measure.
- Vln 2. (Violin 2):** One staff.
- Vlon. (Viola):** One staff.
- Trmp. (Trumpet):** One staff.
- Org. (Organ):** One grand staff. The right hand is mostly silent. The left hand has a *Contra* marking in the fourth measure.

This page of a musical score, numbered 252, contains the following parts:

- T. (Tenor):** Two staves, both in treble clef with a key signature of one sharp (F#). The top staff includes a fermata over the final measure.
- Contr. (Contralto):** One staff in treble clef with a key signature of one sharp (F#).
- T. (Tenor):** One staff in treble clef with a key signature of one sharp (F#), marked with an '8' below the staff.
- B. (Bass):** One staff in bass clef with a key signature of one sharp (F#).
- S. (Soprano):** Two staves, both in treble clef with a key signature of one sharp (F#).
- A. (Alto):** One staff in treble clef with a key signature of one sharp (F#).
- T. (Tenor):** One staff in treble clef with a key signature of one sharp (F#), marked with an '8' below the staff.
- Vln 1. (Violin 1):** One staff in treble clef with a key signature of one sharp (F#).
- Vln 2. (Violin 2):** One staff in treble clef with a key signature of one sharp (F#).
- Vlon. (Viola):** One staff in bass clef with a key signature of one sharp (F#).
- Trmp. (Trumpet):** One staff in bass clef with a key signature of one sharp (F#).
- Org. (Organ):** One grand staff (treble and bass clefs) with a key signature of one sharp (F#).

Musical score for page 258, featuring vocal parts (T., Contr., T., B., S., S., A., T.), Vln 1., Vln 2., Vlon., Trmp., and Org. The score includes dynamic markings like 'p' and various musical notations such as rests, notes, and slurs.

Vocal Parts:
T. (Tenor): Rests in measures 1-2, then a melodic line starting in measure 3 with a *p* dynamic marking.
Contr. (Contralto): Rests in all measures.
T. (Tenor): Rests in all measures.
B. (Bass): Rests in all measures.
S. (Soprano): Melodic line in measures 1-2, rests in 3-4, then a melodic line in measure 5.
S. (Soprano): Rests in all measures.
A. (Alto): Rests in all measures.
T. (Tenor): Rests in all measures.

Instrumental Parts:
Vln 1. (Violin 1): Melodic line in measures 1-2, rests in 3-4, then a melodic line in measure 5 with a *p* dynamic marking.
Vln 2. (Violin 2): Continuous melodic line in all measures with a *p* dynamic marking.
Vlon. (Viola): Melodic line in measures 1-2, rests in 3-4, then a melodic line in measure 5.
Trmp. (Trumpet): Rests in all measures.
Org. (Organ): Rests in all measures.

Musical score for page 263, featuring vocal parts (T., Contr., T., B., S., S., A., T.), Vln 1., Vln 2., Vlon., Trmp., and Org. The score is in G major and 4/4 time. The vocal parts are mostly silent, with some activity in the Soprano (S.) and Tenor (T.) parts. The Vln 1. part has a melodic line with a fermata. The Vln 2. part has a rhythmic accompaniment. The Vlon. part has a bass line with a fermata. The Trmp. and Org. parts are silent.

Musical score for page 269, featuring vocal parts (T., Contr., T., B., S., S., A., T.), string parts (Vln 1., Vln 2., Vlon.), and instrumental parts (Trmp., Org.). The score includes a key signature of one sharp (F#) and a common time signature. The vocal parts have lyrics "Al Coro" written above them. The instrumental parts include a piano introduction for the strings and organ.

Llega ciudad Ilustre

Anónimo
Edición: Arturo Calvo

Allegretto **Estribillo**

The musical score is arranged in a system with the following parts from top to bottom:

- Tiple 1
- Tiple 2
- Contralto 1
- Contralto 2
- Tenor 1
- Tenor 2
- Bajete 1º
- Violín 1 (Stacatto)
- Violín 2 (Stacatto)
- Bajo (fagot) (Stacatto)
- Trompa en Fa
- Órgano

The score is in 4/4 time with a key signature of two sharps (F# and C#). The vocal parts (Tiple, Contralto, Tenor, Bajete) are currently silent, indicated by horizontal lines. The instrumental parts (Violín, Bajo, Trompa, Órgano) feature a rhythmic pattern of eighth and sixteenth notes, marked with 'Stacatto'. The organ part includes a fermata at the end of the piece.

7

T1.
 T2.
 CA 1.
 CA 2.
 T1.
 T2.
 B.
 Vln.
 Vln.
 Fag.
 Tmp. Fa
 Org.

Musical score for page 11, measures 1-4. The score includes staves for T1, T2, CA 1, CA 2, T 1, T 2, B., Vln., Vln., Fag., Tmp. Fa, and Org. The key signature is one sharp (F#) and the time signature is 4/4. The woodwinds and strings are active, while the brass and vocal parts are silent.

Musical score for page 15, featuring staves for T1, T2, CA 1, CA 2, T1, T2, B., Vln., Vln., Fag., Tmp. Fa, and Org. The score is in G major (one sharp) and 4/4 time. The first six staves (T1, T2, CA 1, CA 2, T1, T2) are mostly empty, with a 's' marking below the second T1 and T2 staves. The Bassoon (B.) staff has a fermata at the end. The Violin (Vln.) staves have melodic and harmonic parts. The Bassoon (Fag.) staff has a rhythmic pattern. The Trumpet/Fanfare (Tmp. Fa) staff has a rhythmic pattern. The Organ (Org.) staff has a harmonic accompaniment.

T1.

T2.

CA 1.

CA 2.

T 1.

T 2.

B.

Vln.

Vln.

Fag.

Tmp. Fa

Org.

Musical score for page 23, featuring the following instruments and parts:

- T1. (Trumpet 1)
- T2. (Trumpet 2)
- CA 1. (Cornet 1)
- CA 2. (Cornet 2)
- T 1. (Trumpet 1, 8)
- T 2. (Trumpet 2, 8)
- B. (Baritone)
- Vln. (Violin)
- Vln. (Violin)
- Fag. (Bassoon)
- Tmp. Fa. (Trumpet in F)
- Org. (Organ)

The score is written in G major (one sharp) and 4/4 time. The first six staves (T1, T2, CA 1, CA 2, T 1, T 2) are mostly silent, indicated by a horizontal line with a bar. The B. staff is also silent. The Vln. staves play a rhythmic pattern of eighth notes. The Fag. staff plays a rhythmic pattern of eighth notes. The Tmp. Fa. staff plays a rhythmic pattern of eighth notes. The Org. staff plays a rhythmic pattern of eighth notes. The final measure of the score features a key signature change to F major (one flat) and a dynamic marking of *ff*.

TI.
T2.
CA 1.
CA 2.
T 1.
T 2.
B.
Vln.
Vln.
Fag.
Timp. Fa
Org.

Musical score for page 31, featuring vocal parts (T1, T2), woodwinds (CA 1, CA 2, T1, T2, B.), strings (Vln., Vln., Fag.), and percussion (Timp. Fa, Org.). The score is in G major (one sharp) and 4/4 time. The vocal parts (T1 and T2) are mostly silent, with some activity in the second system. The woodwinds (CA 1, CA 2, T1, T2, B.) are also mostly silent. The strings (Vln., Vln., Fag.) play a rhythmic pattern of eighth notes. The percussion (Timp. Fa, Org.) play a rhythmic pattern of eighth notes.

This musical score page, numbered 37, is arranged in a standard orchestral format. It features the following parts and staves from top to bottom:

- Trumpets (T1, T2):** Two staves, both containing whole rests throughout the page.
- Clarinets (CA 1, CA 2):** Two staves. CA 1 has a melodic line with eighth and sixteenth notes, including a trill-like figure. CA 2 contains whole rests.
- Saxophones (T1, T2):** Two staves. T1 has a melodic line with eighth notes and a trill. T2 contains whole rests.
- Bassoon (B.):** One staff containing whole rests.
- Violins (Vln.):** Two staves. The first violin part has a rhythmic pattern of eighth notes, while the second violin part has a similar pattern with some chromatic movement.
- Fagot (Fag.):** One staff with a melodic line consisting of eighth notes.
- Trumpets/Fanfare (Timp. Fa):** One staff containing whole rests.
- Organ (Org.):** A grand staff (treble and bass clefs) containing whole rests.

The score is written in a key signature of two sharps (D major or F# minor) and a common time signature. The notation includes various note values, rests, and articulation marks.

TI. 1.
 TI. 2.
 CA 1.
 CA 2.
 T 1.
 T 2.
 B.
 Vln.
 Vln.
 Fag.
 Timp. Fa
 Org.
 Clarines

Musical score for measures 48-51. The score is written for a band with the following instruments: T1, T2, CA 1, CA 2, T1, T2, B., Vln., Vln., Fag., Tmp. Fa, and Org. The key signature is two sharps (F# and C#). The score shows various rhythmic patterns and rests for each instrument. The Organ part is written in a grand staff with a brace underneath. There are fermatas under the Organ part at the end of each measure.

This musical score page, numbered 52, is written in the key of D major (two sharps) and 4/4 time. It features the following instruments and parts:

- T1. (Trumpet 1):** Melodic line with eighth and quarter notes.
- T2. (Trumpet 2):** Melodic line with eighth and quarter notes.
- CA 1. (Cornet 1):** Melodic line with eighth and quarter notes.
- CA 2. (Cornet 2):** Melodic line with eighth and quarter notes.
- T 1. (Trumpet 1):** Melodic line with eighth and quarter notes.
- T 2. (Trumpet 2):** Melodic line with eighth and quarter notes.
- B. (Baritone):** Melodic line with eighth and quarter notes.
- Vln. (Violin):** Two staves, one with a melodic line and the other with chords.
- Fag. (Bassoon):** Melodic line with eighth and quarter notes.
- Tmp. Fa. (Trumpet Fanfare):** Melodic line with eighth and quarter notes.
- Org. (Organ):** Two staves, one with chords and the other with a melodic line.

This musical score page, numbered 56, is arranged in a standard orchestral format. It features the following parts from top to bottom: two Trumpets (T1, T2), two Cornets (CA1, CA2), two Trombones (T1, T2), a Bassoon (B.), two Violins (Vln.), a Viola (Vln.), a Bassoon (Fag.), a Trumpet/Fanfare (Timp. Fa), and an Organ (Org.). The score is written in a key signature of two sharps (F# and C#) and a common time signature. The Organ part is written on a grand staff with a treble and bass clef. A large brace is positioned below the Organ staff, spanning across the four measures of the page. The notation includes various rhythmic values, rests, and articulation marks such as accents and slurs.

Musical score for page 60, featuring various instruments including trumpets, trombones, saxophones, violins, viola, bassoon, trumpet/fanfare, and organ. The score is written in G major (one sharp) and 4/4 time. The instruments are arranged vertically from top to bottom: T1., T2., CA 1., CA 2., T 1., T 2., B., Vln., Vln., Fag., Tmp. Fa, and Org. The organ part is written on a grand staff with a large brace on the left. The score includes various rhythmic patterns, rests, and articulation marks such as slurs and accents.

Musical score for page 64, featuring various instruments including trumpets, trombones, saxophones, violins, viola, bassoon, trumpet/fanfare, and organ. The score is written in G major (one sharp) and 4/4 time. The instruments are arranged in the following order from top to bottom: T1. (Trumpet 1), T2. (Trumpet 2), CA 1. (Cornet 1), CA 2. (Cornet 2), T 1. (Trumpet 1), T 2. (Trumpet 2), B. (Baritone), Vln. (Violin), Vln. (Viola), Fag. (Bassoon), Tmp. Fa. (Trumpet/Fanfare), and Org. (Organ). The organ part is written in grand staff notation. The score consists of 16 measures, with a key signature change to G major in the final measure.

Musical score for measures 68-73. The score includes parts for T1, T2, CA 1, CA 2, B., Vln., Fag., Tmp. Fa, and Org. The key signature is one sharp (F#) and the time signature is 4/4. Measures 68-70 show a rest for the brass and woodwind parts. Measures 71-73 feature active parts for the Violins, Bassoon, Trumpets/Fanfare, and Organ.

Musical score for measures 74-77. The score is written for a large ensemble. The instruments and their parts are as follows:

- T1. (Trumpet 1):** Treble clef, key signature of two sharps. Measures 74-75 are rests. Measures 76-77 play quarter notes: G4, A4, B4, C5, B4, A4, G4.
- T2. (Trumpet 2):** Treble clef, key signature of two sharps. Measures 74-75 are rests. Measures 76-77 play quarter notes: G4, A4, B4, C5, B4, A4, G4.
- CA 1. (Cornet 1):** Treble clef, key signature of two sharps. Measures 74-75 are rests. Measures 76-77 play quarter notes: G4, A4, B4, C5, B4, A4, G4.
- CA 2. (Cornet 2):** Treble clef, key signature of two sharps. Measures 74-75 are rests. Measures 76-77 play quarter notes: G4, A4, B4, C5, B4, A4, G4.
- T 1. (Trumpet 3):** Treble clef, key signature of two sharps. Measures 74-75 are rests. Measures 76-77 play quarter notes: G4, A4, B4, C5, B4, A4, G4.
- T 2. (Trumpet 4):** Treble clef, key signature of two sharps. Measures 74-75 are rests. Measures 76-77 play quarter notes: G4, A4, B4, C5, B4, A4, G4.
- B. (Trombone):** Bass clef, key signature of two sharps. Measures 74-75 are rests. Measures 76-77 play quarter notes: G2, A2, B2, C3, B2, A2, G2.
- Vln. (Violin):** Treble clef, key signature of two sharps. Measures 74-77 play a continuous eighth-note pattern: G4, A4, B4, C5, B4, A4, G4.
- Vln. (Viola):** Treble clef, key signature of two sharps. Measures 74-77 play a continuous eighth-note pattern: G4, A4, B4, C5, B4, A4, G4.
- Fag. (Bassoon):** Bass clef, key signature of two sharps. Measures 74-77 play a continuous eighth-note pattern: G2, A2, B2, C3, B2, A2, G2.
- Tmp. Fa. (Trumpet/Fanfare):** Bass clef, key signature of two sharps. Measures 74-75 are rests. Measures 76-77 play half notes: G2, A2, B2, C3, B2, A2, G2.
- Org. (Organ):** Treble and Bass clefs, key signature of two sharps. Measures 74-75 are rests. Measures 76-77 play half notes: G2, A2, B2, C3, B2, A2, G2.

Musical score for measures 79-82. The score includes parts for T1, T2, CA 1, CA 2, T1, T2, B., Vln., Vln., Fag., Tmp. Fa, and Org. The key signature is two sharps (F# and C#). The score shows various musical notations including notes, rests, and articulation marks.

Musical score for page 83, featuring various instruments including trumpets, clarinets, saxophones, violins, viola, bassoon, trombone, and organ. The score is written in G major (one sharp) and 4/4 time. The instruments are arranged in the following order from top to bottom: T1., T2., CA 1., CA 2., T 1., T 2., B., Vln., Vln., Fag., Tmp. Fa., and Org. The organ part is written on a grand staff (treble and bass clefs). The score consists of four measures. The first measure shows the initial entry of the instruments. The second measure features a change in the saxophone parts. The third and fourth measures continue the musical development with various rhythmic patterns and rests.

Musical score for measures 87-90. The score is written for a full orchestra and includes the following parts:

- T1. (Trumpet 1)
- T2. (Trumpet 2)
- CA 1. (Cornet 1)
- CA 2. (Cornet 2)
- T1. (Trumpet 1, starting at measure 88)
- T2. (Trumpet 2, starting at measure 88)
- B. (Bassoon)
- Vln. (Violin)
- Vln. (Violin)
- Fag. (Bassoon)
- Trmp. Fa. (Trumpet in F)
- Org. (Organ)

The score is in the key of D major (two sharps) and 4/4 time. The organ part features a prominent bass line with a low G note in the first measure of measure 87. The woodwinds and brass parts have various rhythmic patterns, including eighth and sixteenth notes, and rests.

Musical score for page 91, featuring various instruments including trumpets, trombones, saxophones, violins, viola, bassoon, trumpet, and organ. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). The instruments and their parts are:

- T1. (Trumpet 1): Treble clef, playing a series of whole notes.
- T2. (Trumpet 2): Treble clef, playing a series of whole notes.
- CA 1. (Saxophone 1): Treble clef, playing a series of whole notes.
- CA 2. (Saxophone 2): Treble clef, playing a series of whole notes.
- T 1. (Trumpet 1): Treble clef, playing a series of whole notes.
- T 2. (Trumpet 2): Treble clef, playing a series of whole notes.
- B. (Trombone): Bass clef, playing a series of whole notes.
- Vln. (Violin): Treble clef, playing a melodic line with slurs and accents.
- Vln. (Viola): Treble clef, playing a rhythmic accompaniment of eighth notes.
- Fag. (Bassoon): Bass clef, playing a rhythmic accompaniment of eighth notes.
- Trmp. Fa. (Trumpet/Fanfare): Bass clef, playing a rhythmic accompaniment of eighth notes.
- Org. (Organ): Treble and Bass clefs, playing a complex accompaniment with slurs and accents.

Recitado

95

Musical score for a recitativo section, measures 95-100. The score includes parts for T1, T2, CA 1, CA 2, T1, T2, B., Vln., Vln., Fag., Tmp. Fa, and Org. The key signature is one sharp (F#) and the time signature is 4/4. The recitativo section is marked with a 'z' (zambon) symbol, indicating a recitative style. The Vln., Vln., and Fag. parts have a dynamic marking of 's' (sforzando).

Musical score for page 101, featuring various instruments. The score is written in G major (one sharp) and common time. The instruments listed are:

- T1. (Trumpet 1): Rested throughout the page.
- T2. (Trumpet 2): Rested throughout the page.
- CA 1. (Cornet 1): Rested throughout the page.
- CA 2. (Cornet 2): Rested throughout the page.
- T 1. (Trumpet 1): Active part starting with a dynamic marking of *s* (piano). The melody consists of eighth and sixteenth notes.
- T 2. (Trumpet 2): Rested throughout the page.
- B. (Baritone): Rested throughout the page.
- Vln. (Violin): Two staves. The first violin part has a dynamic marking of *f* (forte) and includes a fermata at the end of the page. The second violin part has a dynamic marking of *f* and includes a fermata at the end of the page.
- Fag. (Bassoon): Rested throughout the page.
- Trmp. Fa. (Trombone): Rested throughout the page.
- Org. (Organ): Rested throughout the page.

Musical score for page 107, featuring various instruments. The score is written in G major (one sharp) and 4/4 time. The instruments and their parts are:

- T1.** (Trumpet 1): Rests throughout the page.
- T2.** (Trumpet 2): Rests throughout the page.
- CA 1.** (Cornet 1): Rests throughout the page.
- CA 2.** (Cornet 2): Rests throughout the page.
- T 1.** (Trumpet 1): Starts with a grace note on the 8th measure, followed by eighth-note patterns in measures 9, 10, and 11.
- T 2.** (Trumpet 2): Rests throughout the page.
- B.** (Baritone): Rests throughout the page.
- Vln.** (Violins): Two staves. The first violin has a long note in measure 8, followed by eighth-note patterns in measures 10, 11, and 12. The second violin has a similar pattern.
- Fag.** (Bassoon): Rests throughout the page.
- Timp. Fa.** (Tympani/Fagot): Rests throughout the page.
- Org.** (Organ): Two staves. The right hand has eighth-note patterns in measures 10, 11, and 12. The left hand has a similar pattern.

Musical score for page 112, featuring various instruments. The score is written in G major (one sharp) and 2/4 time. The instruments and their parts are:

- TI. (Trumpet I):** Rests throughout the page.
- T2. (Trumpet II):** Rests throughout the page.
- CA 1. (Cornet 1):** Rests throughout the page.
- CA 2. (Cornet 2):** Rests throughout the page.
- T 1. (Trumpet 1):** Rests throughout the page.
- T 2. (Trumpet 2):** Rests throughout the page.
- B. (Baritone):** Rests throughout the page.
- Vln. (Violin):** Two staves. The upper staff has a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter rest. The lower staff has a similar melodic line with a quarter rest in the second measure.
- Fag. (Bassoon):** Rests throughout the page.
- Trmp. Fa. (Trumpet Fanfare):** Rests throughout the page.
- Org. (Organ):** Two staves. The upper staff has a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter rest. The lower staff has a bass line with eighth notes G3, A3, B3, C4, and a quarter rest in the second measure.

Musical score for page 118, featuring various instruments including trumpets, trombones, saxophones, violins, and organ. The score is written in G major (one sharp) and includes a dynamic marking of *s* (piano) for the first two trumpet parts. The instruments listed are T1., T2., CA 1., CA 2., T1., T2., B., Vln., Vln., Fag., Tmp. Fa., and Org. The first two trumpet parts have a melodic line starting with a rest, followed by a series of eighth and sixteenth notes. The other instruments have rests or simple harmonic accompaniment.

124

T1.

T2.

CA 1.

CA 2.

T 1.

T 2.

B.

Vln.

Vln.

Fag.

Tmp. Fa

Org.

s

fp

f

p

Musical score for page 130, featuring various instruments including trumpets, trombones, saxophones, violins, and organ. The score is written in G major (one sharp) and includes dynamic markings such as *f*, *fp*, and *p*.

Instrument parts shown:

- T1. (Trumpet 1)
- T2. (Trumpet 2)
- CA 1. (Cornet 1)
- CA 2. (Cornet 2)
- T 1. (Trumpet 1) - Active part with notes and rests, starting with a *s* marking.
- T 2. (Trumpet 2)
- B. (Baritone)
- Vln. (Violin) - Two staves, with a slur over the first two measures and a *f* marking in the second violin part.
- Fag. (Bassoon)
- Trmp. Fa. (Trumpet/Fanfare)
- Org. (Organ) - Two staves, with dynamic markings *fp*, *p*, and *fp* above the first staff.

Aria

136

Aria

T1.

T2.

CA 1.

CA 2.

T 1.

T 2.

B.

Vln.

Vln.

Fag.

Trmp. Fa

Org.

Musical score for measures 143-150. The score includes parts for Trumpets 1 and 2, Cornets 1 and 2, Trombones 1 and 2, Bass, Violins, Viola, Bassoon, Trumpets/Fanfare, and Organ. The key signature is one sharp (F#) and the time signature is 4/4. Measures 143-145 show mostly rests for the brass and woodwinds, with the strings playing a rhythmic pattern. Measures 146-150 feature more active parts for the strings and organ, with a *p* (piano) dynamic marking in measure 147. The organ part includes a large slur over measures 149 and 150.

This page of a musical score, numbered 151, contains the following parts:

- Vocalists:** T1 (Tenor 1), T2 (Tenor 2), CA1 (Cantata 1), CA2 (Cantata 2), T1 (Tenor 1), T2 (Tenor 2), and B. (Bass). All vocal staves are currently empty, indicating a rest for the vocalists.
- Woodwinds:**
 - Vln. (Violin):** Two staves. The upper staff contains a melodic line with notes such as G4, A4, B4, and C5, with some rests. The lower staff contains a rhythmic accompaniment of eighth notes.
 - Fag. (Bassoon):** A staff with a rhythmic accompaniment of eighth notes.
 - Tmp. Fa. (Trumpet/Fanfare):** A staff with a rhythmic accompaniment of eighth notes.
- Organ (Org.):** A grand staff (treble and bass clefs) with a rhythmic accompaniment of eighth notes in the bass clef.

Musical score for page 158, featuring various instruments. The score is written in G major (one sharp) and common time. The instruments and their parts are:

- T1.** (Trumpet 1): Rests throughout the page.
- T2.** (Trumpet 2): Rests throughout the page.
- CA 1.** (Cornet 1): Rests throughout the page.
- CA 2.** (Cornet 2): Rests throughout the page.
- T 1.** (Trombone 1): Rests throughout the page.
- T 2.** (Trombone 2): Rests throughout the page.
- B.** (Baritone): Rests throughout the page.
- Vln.** (Violin): Melodic line with eighth and sixteenth notes, including a trill in the final measure.
- Vln.** (Viola): Melodic line with eighth and sixteenth notes, starting with a *p* dynamic marking.
- Fag.** (Bassoon): Rhythmic accompaniment with eighth and sixteenth notes.
- Tmp. Fa.** (Trumpet/Fanfare): Sustained notes in the bass clef.
- Org.** (Organ): Two staves. The right staff is labeled **Corneta** and the left staff is labeled **Trompeta R²**. Both play sustained notes with a trill in the final measure.

Musical score for page 165, featuring various instruments. The score is written in G major (one sharp) and 2/4 time. The instruments and their parts are:

- T1.** Trumpet 1: Rests throughout the page.
- T2.** Trumpet 2: Rests throughout the page.
- CA 1.** Clarinet Alto 1: Rests throughout the page.
- CA 2.** Clarinet Alto 2: Rests throughout the page.
- T 1.** Trombone 1: Rests throughout the page.
- T 2.** Trombone 2: Rests throughout the page.
- B.** Bass: Rests throughout the page.
- Vln.** Violin: Melodic line with eighth and sixteenth notes.
- Vln.** Viola: Rhythmic accompaniment with eighth notes.
- Fag.** Bassoon: Melodic line with eighth notes and a *f* dynamic marking.
- Trmp. Fa** (Trumpet/Fanfare): Sustained notes in the bass clef.
- Org.** Organ: Accompaniment with a long sustained note in the bass clef and a melodic line in the treble clef.

Musical score for measures 172-179. The score includes parts for T1, T2, CA 1, CA 2, T1, T2, B., Vln., Vln., Fag., Tmp. Fa, and Org. The key signature is one sharp (F#) and the time signature is 4/4. The first six staves (T1, T2, CA 1, CA 2, T1, T2) are mostly silent, with some activity in the final measures. The B. part is also mostly silent. The Vln. parts have melodic lines and chords. The Fag. part has a steady eighth-note accompaniment. The Tmp. Fa part has a rhythmic pattern of eighth notes. The Org. part has a bass line with chords.

Musical score for page 181, featuring various instruments including trumpets, trombones, saxophones, violins, viola, bassoon, and organ. The score is written in G major (one sharp) and consists of 8 measures. The instruments and their parts are:

- T1.** (Trumpet 1): Melodic line with eighth and sixteenth notes.
- T2.** (Trumpet 2): Melodic line with eighth and sixteenth notes.
- CA 1.** (Cornet 1): Rest.
- CA 2.** (Cornet 2): Rest.
- T 1.** (Trombone 1): Rest.
- T 2.** (Trombone 2): Rest.
- B.** (Baritone): Rest.
- Vln.** (Violin): Melodic line with eighth and sixteenth notes.
- Vln.** (Viola): Melodic line with eighth and sixteenth notes.
- Fag.** (Bassoon): Melodic line with eighth and sixteenth notes.
- Trmp. Fa.** (Trumpet/Fanfare): Rest.
- Org.** (Organ): Accompaniment with chords and eighth notes.

Musical score for page 189, featuring various instruments including trumpets, trombones, saxophones, violins, viola, bassoon, and organ. The score is written in G major and 4/4 time. The instruments are arranged in the following order from top to bottom: T1., T2., CA 1., CA 2., T 1., T 2., B., Vln., Vln., Fag., Tmp. Fa., and Org. The organ part is written in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The first five measures of the score show mostly rests for the brass and woodwind instruments, while the strings and organ are active. The sixth measure marks the beginning of a melodic entry for the first trumpet and violin parts.

Musical score for page 196, featuring various instruments including trumpets, trombones, saxophones, violins, viola, bassoon, and organ. The score is written in G major and 4/4 time. The instruments and their parts are:

- T1.** (Trumpet 1): Melodic line with notes G4, A4, B4, C5, B4, A4, G4.
- T2.** (Trumpet 2): Melodic line with notes G4, A4, B4, C5, B4, A4, G4.
- CA 1.** (Cornet 1): Rest.
- CA 2.** (Cornet 2): Rest.
- T 1.** (Trombone 1): Rest.
- T 2.** (Trombone 2): Rest.
- B.** (Baritone): Rest.
- Vln.** (Violin): Melodic line with notes G4, A4, B4, C5, B4, A4, G4.
- Vln.** (Viola): Rapid sixteenth-note accompaniment, starting with a *p* dynamic.
- Fag.** (Bassoon): Rapid sixteenth-note accompaniment, alternating between *f* and *p* dynamics.
- Tmp. Fa.** (Trumpet and Trombone): Rest.
- Org.** (Organ): Pedal point accompaniment with dotted half notes in the bass clef.

Musical score for page 202, featuring various instruments. The score is written in G major (one sharp) and common time. The instruments and their parts are:

- T1.** (Trumpet 1): Melodic line with eighth and sixteenth notes.
- T2.** (Trumpet 2): Melodic line with eighth and sixteenth notes.
- CA 1.** (Cornet 1): Rests throughout the passage.
- CA 2.** (Cornet 2): Rests throughout the passage.
- T 1.** (Trombone 1): Rests throughout the passage.
- T 2.** (Trombone 2): Rests throughout the passage.
- B.** (Baritone): Rests throughout the passage.
- Vln.** (Violin): Melodic line with eighth and sixteenth notes.
- Vln.** (Viola): Melodic line with eighth and sixteenth notes.
- Fag.** (Bassoon): Melodic line with eighth and sixteenth notes, starting with a forte (*f*) dynamic.
- Trmp. Fa** (Trumpet Fanfare): Rests throughout the passage.
- Org.** (Organ): Accompaniment with a bass line and chords.

This musical score page, numbered 209, is written in G major and 4/4 time. It features the following parts:

- Trumpets (T1, T2):** Both parts are mostly silent, with some activity in the final measures.
- Cornets (CA 1, CA 2):** Both parts are silent throughout the page.
- Trombones (T 1, T 2):** Both parts are silent throughout the page.
- Bassoon (B.):** Silent throughout the page.
- Violins (Vln.):** The first violin part has a melodic line with slurs and accents. The second violin part plays a rhythmic accompaniment of eighth notes.
- Viola (Vln.):** Plays a rhythmic accompaniment of eighth notes.
- Bassoon (Fag.):** Plays a rhythmic accompaniment of eighth notes.
- Trumpet (Timp. Fa):** Plays a series of half notes.
- Organ (Org.):** The right hand has a melodic line with slurs and accents, while the left hand plays a rhythmic accompaniment of eighth notes.

Musical score for page 217, featuring various instruments. The score is written in G major (one sharp) and 4/4 time. The instruments and their parts are:

- T1.** (Trumpet 1): Melodic line with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6.
- T2.** (Trumpet 2): Melodic line with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6.
- CA 1.** (Cornet 1): Rest.
- CA 2.** (Cornet 2): Rest.
- T 1.** (Trombone 1): Rest.
- T 2.** (Trombone 2): Rest.
- B.** (Baritone): Rest.
- Vln.** (Violin): Melodic line with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6.
- Vln.** (Viola): Melodic line with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6.
- Fag.** (Bassoon): Melodic line with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6.
- Trmp. Fa** (Trumpet Fanfare): Melodic line with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6.
- Org.** (Organ): Melodic line with notes G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6.

T1. *solo*
 T2.
 CA 1.
 CA 2.
 T 1.
 T 2.
 B.
 Vln.
 Vln. *fp*
 Fag.
 Tmp. Fa.
 Org.

Musical score for page 232, featuring various instruments including trumpets, trombones, saxophones, violins, and organ. The score is written in G major (one sharp) and 4/4 time. The instruments and their parts are:

- T1.** (Trumpet 1): Active part with eighth and sixteenth notes.
- T2.** (Trumpet 2): Mostly rests, with a melodic phrase starting in the 6th measure.
- CA 1.** (Cornet 1): Rests.
- CA 2.** (Cornet 2): Rests.
- T 1.** (Trombone 1): Rests.
- T 2.** (Trombone 2): Rests.
- B.** (Baritone): Rests.
- Vln.** (Violin): Two staves. The first staff has *fp* markings and a slur over a sixteenth-note pattern. The second staff has a *fp* marking and a slur over a sixteenth-note pattern.
- Fag.** (Bassoon): Rests.
- Trmp. Fa.** (Trumpet/Fanfare): Rests.
- Org.** (Organ): Two staves, both with rests.

Musical score for page 239, featuring various instruments including trumpets, trombones, saxophones, violins, viola, bassoon, and organ. The score is written in G major (one sharp) and common time. The instruments and their parts are:

- T1.** (Trumpet 1): Mostly rests, with notes in the final measures.
- T2.** (Trumpet 2): Active melodic line in the first few measures, then rests.
- CA 1.** (Cornet 1): Rests.
- CA 2.** (Cornet 2): Rests.
- T 1.** (Trombone 1): Rests.
- T 2.** (Trombone 2): Rests.
- B.** (Baritone): Rests.
- Vln.** (Violin): Active melodic line.
- Vln.** (Viola): Active melodic line.
- Fag.** (Bassoon): Active melodic line.
- Trmp. Fa.** (Trumpet/Fanfare): Rests.
- Org.** (Organ): Rests.

Musical score for measures 246-253. The score includes parts for T1, T2, CA 1, CA 2, T1, T2, B., Vln., Vln., Fag., Tmp. Fa, and Org. The key signature is one sharp (F#) and the time signature is 4/4. The T1 and T2 parts have melodic lines with rests. The CA 1 and CA 2 parts are silent. The T1 and T2 parts below the CA parts are also silent. The B. part is silent. The Vln. parts have melodic lines. The Fag. part has a rhythmic pattern. The Tmp. Fa part has a few notes. The Org. part has a few notes.

Musical score for page 254, featuring various instruments. The score is written in G major (one sharp) and 4/4 time. The instruments and their parts are:

- T1.** (Trumpet 1): Rests for the first six measures, then plays a dotted quarter note G4 in the seventh measure.
- T2.** (Trumpet 2): Rests for the first six measures, then plays a dotted quarter note G4 in the seventh measure.
- CA 1.** (Cornet 1): Rests for all seven measures.
- CA 2.** (Cornet 2): Rests for all seven measures.
- T 1.** (Trumpet 1): Rests for all seven measures.
- T 2.** (Trumpet 2): Rests for all seven measures.
- B.** (Baritone): Rests for all seven measures.
- Vln.** (Violin): Two staves. The top staff plays a rhythmic pattern of eighth notes (G4, A4, B4, C5) and quarter notes (D5, E5, F5, G5). The bottom staff plays a similar pattern.
- Fag.** (Bassoon): Rests for the first two measures, then plays eighth notes (G3, A3, B3, C4) and quarter notes (D4, E4, F4, G4).
- Trmp. Fa** (Trumpet Fanfare): Rests for the first six measures, then plays a dotted quarter note G3 in the seventh measure.
- Org.** (Organ): Two staves. The top staff plays eighth notes (G4, A4, B4, C5) and quarter notes (D5, E5, F5, G5). The bottom staff plays a bass line with quarter notes (G2, A2, B2, C3).

Musical score for page 261, featuring various instruments. The score is written in G major (one sharp) and 2/4 time. The instruments and their parts are:

- T1.** (Trumpet 1): Melodic line with eighth and quarter notes.
- T2.** (Trumpet 2): Melodic line with eighth and quarter notes.
- CA 1.** (Cornet 1): Rested.
- CA 2.** (Cornet 2): Rested.
- T 1.** (Trombone 1): Rested.
- T 2.** (Trombone 2): Rested.
- B.** (Baritone): Rested.
- Vln.** (Violin): Melodic line with eighth and quarter notes.
- Vln.** (Viola): Melodic line with eighth and quarter notes.
- Fag.** (Bassoon): Melodic line with eighth and quarter notes.
- Trmp. Fa** (Trumpet Fanfare): Rested.
- Org.** (Organ): Accompanying line with eighth and quarter notes.

Musical score for measures 268-275. The score is written for a full orchestra and includes the following parts:

- T1. (Trumpet 1): Melodic line with eighth and quarter notes.
- T2. (Trumpet 2): Melodic line with eighth and quarter notes.
- CA 1. (Cornet 1): Rests throughout.
- CA 2. (Cornet 2): Rests throughout.
- T 1. (Trombone 1): Rests throughout.
- T 2. (Trombone 2): Rests throughout.
- B. (Baritone): Rests throughout.
- Vln. (Violin): Melodic line with eighth and quarter notes.
- Vln. (Violin): Rhythmic accompaniment with sixteenth-note patterns.
- Fag. (Bassoon): Rhythmic accompaniment with eighth and quarter notes.
- Tmp. Fa. (Trumpet and Trombone): Rhythmic accompaniment with eighth and quarter notes.
- Org. (Organ): Rhythmic accompaniment with eighth and quarter notes.

Musical score for page 276, featuring a solo for T2 and various instrumental parts including T1, CA 1 & 2, Vln., Fag., Tmp. Fa, and Org.

The score is in 4/4 time and G major. The T2 part is marked "Solo" and begins with a grace note. The Vln. parts play a rhythmic accompaniment of eighth notes. The Fag. part plays a rhythmic accompaniment of quarter notes. The Tmp. Fa part plays a rhythmic accompaniment of quarter notes. The Org. part plays a rhythmic accompaniment of quarter notes.

Instrument parts shown:

- T1. (Trumpet 1)
- T2. (Trumpet 2) - Solo
- CA 1. (Cornet 1)
- CA 2. (Cornet 2)
- T 1. (Trumpet 1)
- T 2. (Trumpet 2)
- B. (Baritone)
- Vln. (Violin)
- Vln. (Violin)
- Fag. (Bassoon)
- Tmp. Fa (Trombone)
- Org. (Organ)

Musical score for orchestra starting at measure 280. The score is written for the following instruments: T1, T2, CA 1, CA 2, T 1, T 2, B., Vln., Vln., Fag., Tmp. Fa, and Org. The key signature is one sharp (F#) and the time signature is 4/4. The first staff (T1) has a melodic line with eighth notes and quarter notes. The second staff (T2) has a melodic line with quarter notes. The third and fourth staves (CA 1 and CA 2) are empty. The fifth and sixth staves (T 1 and T 2) are empty. The seventh staff (B.) is empty. The eighth staff (Vln.) has a melodic line with eighth notes and quarter notes, ending with a *p* dynamic marking. The ninth staff (Vln.) has a rhythmic pattern of eighth notes. The tenth staff (Fag.) has a melodic line with quarter notes. The eleventh staff (Tmp. Fa) has a melodic line with quarter notes. The twelfth staff (Org.) has a melodic line with quarter notes and a fermata at the end.

Musical score for page 285, featuring various instruments including trumpets, trombones, saxophones, violins, viola, and fagot. The score is written in G major and 2/4 time. The instruments listed are T1, T2, CA 1, CA 2, T 1, T 2, B., Vln., Vln., Fag., Tmp. Fa, and Org. The first two staves (T1 and T2) have active parts, while the others are mostly rests. The Vln. and Fag. parts feature a *p* dynamic marking and a series of sixteenth-note runs.

Musical score for measures 290-292. The score includes parts for T1, T2, CA 1, CA 2, T 1, T 2, B., Vln., Vln., Fag., Tmp. Fa, and Org. The key signature is one sharp (F#) and the time signature is 4/4. The Vln. and Fag. parts feature rhythmic patterns and dynamics such as *f*.

Musical score for page 293, featuring various instruments. The score is written in G major (one sharp) and 4/4 time. The instruments and their parts are:

- T1.** (Trumpet 1): Melodic line with eighth and quarter notes.
- T2.** (Trumpet 2): Melodic line with eighth and quarter notes, including a sharp sign (#) under a note in the second measure.
- CA 1.** (Cornet 1): Rested.
- CA 2.** (Cornet 2): Rested.
- T 1.** (Trombone 1): Rested.
- T 2.** (Trombone 2): Rested.
- B.** (Baritone): Rested.
- Vln.** (Violin): Melodic line with sixteenth-note runs, dynamic markings *p* and *f*, and a fermata.
- Vln.** (Viola): Rhythmic accompaniment with sixteenth-note patterns.
- Fag.** (Bassoon): Melodic line with quarter notes.
- Trmp. Fa.** (Trumpet/Fanfare): Rested.
- Org.** (Organ): Accompaniment with chords and rhythmic patterns.

T1.
 T2.
 CA 1.
 CA 2.
 T 1.
 T 2.
 B.
 Vln.
 Vln.
 Fag.
 Tmp. Fa.
 Org.

Vuelta Estribillo
 Vuelta Estribillo
 Vuelta Estribillo
 Vuelta Estribillo
 Vuelta Estribillo
 Vuelta Estribillo

Detailed description: This is a page of a musical score for a piece titled 'Vuelta Estribillo'. The score is for measures 297-300. It features ten staves for different instruments: two trumpets (T1, T2), two cornets (CA 1, CA 2), two trombones (T 1, T 2), a bass (B), two violins (Vln.), a viola (Vln.), a bassoon (Fag.), a trumpet (Tmp. Fa.), and an organ (Org.). The key signature is one sharp (F#) and the time signature is 4/4. The organ part is written in grand staff notation. The first two staves (T1 and T2) have melodic lines with some rests. The woodwinds (Vln., Vln., Fag.) have more active parts. The brass instruments (CA 1, CA 2, T 1, T 2, B, Tmp. Fa.) mostly have rests. The organ part has a rhythmic accompaniment in the right hand and a bass line in the left hand. The text 'Vuelta Estribillo' appears at the end of each staff.

Venid dolientes, enfermos.

Anónimo
Edición: Arturo Calvo

Recitado

The musical score is arranged in a system with the following parts from top to bottom:

- Tiple**: Treble clef, 2/4 time, rests throughout.
- Contralto**: Treble clef, 2/4 time, rests throughout.
- Violín 1**: Treble clef, 2/4 time. Starts with a *f* dynamic, followed by a *p* dynamic section with sixteenth-note patterns.
- Violín 2**: Treble clef, 2/4 time. Starts with a *f* dynamic, followed by a *p* dynamic section with sixteenth-note patterns.
- Violón**: Bass clef, 2/4 time. Features a rhythmic pattern of quarter notes with dynamics *f*, *p*, and *f*.
- Arpa**: Treble and Bass clefs, 2/4 time. Features a rhythmic pattern of quarter notes with dynamics *f*, *p*, and *f*.
- Trompa 1ª**: Bass clef, 2/4 time. Features a rhythmic pattern of quarter notes with a *f* dynamic.
- Trompa 2ª**: Bass clef, 2/4 time. Features a rhythmic pattern of quarter notes with a *f* dynamic.
- Órgano**: Treble and Bass clefs, 2/4 time. Features a rhythmic pattern of quarter notes with dynamics *f*, *p*, and *f*.

6

T.
Cntra.
Vln 1.
Vln 2.
Vlon.
Arp.
Tmp. 1
Tmp. 2
Org.

f *p* *f* *p*
f *p*
p *f*
f *f* *p* *f*
p *f*

11

T.

Cntra.

Vln 1.

Vln 2.

Vlon.

Arp.

Tmp. 1

Tmp. 2

Org.

cresc. - - - -

cresc. - - - -

17

T.

Cntra.

Vln 1.

Vln 2.

Vlon.

Arp.

Tmp. 1

Tmp. 2

Org.

f

f

f

p

p

Musical score for measures 24-25. The score includes parts for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggiator), Tmp. 1 (Timpani 1), Tmp. 2 (Timpani 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 2/4. The score shows various dynamics such as *f* (forte) and *p* (piano) across the measures.

Musical score for page 30, featuring the following instruments and parts:

- T. (Trumpet):** Rests throughout the page.
- Cntra. (Cello):** Rests throughout the page.
- Vln 1. (Violin 1):** Active melodic line with dynamics *f* and *p*.
- Vln 2. (Violin 2):** Active melodic line with dynamics *f* and *p*.
- Vlon. (Viola):** Active line with chords and dynamics *p*, *f*, and *p*.
- Arp. (Arpeggiator):** Rests throughout the page.
- Tmp. 1 (Timpani 1):** Sustained notes with dynamics *f* and *p*.
- Tmp. 2 (Timpani 2):** Sustained notes with dynamics *f* and *p*.
- Org. (Organ):** Active line with chords and dynamics *p*, *f*, and *p*.

Musical score for page 36, featuring the following instruments and parts:

- T. (Tenor):** Treble clef, mostly rests.
- Cntra. (Cello):** Treble clef, active in the final measure with eighth notes.
- Vln 1. (Violin 1):** Treble clef, active with sixteenth-note patterns and slurs.
- Vln 2. (Violin 2):** Treble clef, active with sixteenth-note patterns and slurs, marked with *f*.
- Vlon. (Viola):** Bass clef, active with eighth-note patterns, marked with *f*.
- Arp. (Arpeggiator):** Treble and Bass clefs, active in the lower register with eighth-note patterns, marked with *f*.
- Tmp. 1 (Trumpet 1):** Bass clef, active in the final measure with eighth notes.
- Tmp. 2 (Trumpet 2):** Bass clef, active in the final measure with eighth notes.
- Org. (Organ):** Treble and Bass clefs, active in the lower register with eighth-note patterns, marked with *f*.

Musical score for measures 48-52. The score includes parts for T., Cntra., Vln 1., Vln 2., Vlon., Arp., Tmp. 1, Tmp. 2, and Org. The key signature is one sharp (F#). The score features dynamic markings of *f* (forte) and *p* (piano). The Vln 1. and Vln 2. parts have complex rhythmic patterns with slurs. The Vlon. part has a steady eighth-note rhythm. The Arp. part has a simple eighth-note accompaniment. The Tmp. 1 part has long notes with slurs. The Tmp. 2 part has a steady eighth-note rhythm. The Org. part has a simple eighth-note accompaniment.

Musical score for page 53, featuring the following instruments and parts:

- T. (Tenor):** Treble clef, mostly rests, with a melodic phrase in the final measure.
- Cntra. (Contralto):** Treble clef, mostly rests, with a whole note in the final measure.
- Vln 1. (Violin 1):** Treble clef, playing a melodic line with slurs and accents.
- Vln 2. (Violin 2):** Treble clef, playing a melodic line with slurs and accents.
- Vlon. (Viola):** Bass clef, playing a melodic line with slurs and accents.
- Arp. (Arpeggiator):** Treble and Bass clefs, playing a rhythmic accompaniment with dynamics *p* and *f*.
- Tmp. 1. (Trumpet 1):** Bass clef, playing a melodic line with dynamics *p* and *f*.
- Tmp. 2. (Trumpet 2):** Bass clef, playing a melodic line with dynamics *p* and *f*.
- Org. (Organ):** Treble and Bass clefs, playing a rhythmic accompaniment with dynamics *p* and *f*.

60

T.
Cntra.
Vln 1.
Vln 2.
Vlon.
Arp.
Tnp. 1
Tnp. 2
Org.

Pausa

f
f

66

T.
Cntra.
Vln 1.
Vln 2.
Vlon.
Arp.
Tmp. 1
Tmp. 2
Org.

71

The image shows a page of a musical score, numbered 71 at the top left. It contains eight staves, each labeled with an instrument or voice part on the left. The parts are: T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggiator), Tmp. 1 (Trumpet 1), Tmp. 2 (Trumpet 2), and Org. (Organ). The score is written in a key signature of one sharp (F#) and a common time signature (C). The first two staves (T. and Cntra.) have a whole rest in the first measure, followed by a quarter rest, and then a melodic line starting in the third measure. The string parts (Vln 1., Vln 2., Vlon., and Arp.) play a rhythmic pattern of eighth notes throughout the measures, with a dynamic marking of *f* (forte) in the first and third measures. The organ part (Org.) also plays a rhythmic pattern of eighth notes, mirroring the strings. The trumpet parts (Tmp. 1 and Tmp. 2) have whole rests throughout the entire passage.

Aria

75

Musical score for an Aria, measures 75-78. The score includes parts for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggio), Tmp. 1 (Trumpet 1), Tmp. 2 (Trumpet 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The score shows a dynamic shift to forte (f) starting at measure 77. The organ part has a fermata at the end of measure 78.

Musical score for measures 80-83. The score includes parts for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggiator), Tmp. 1 (Trumpet 1), Tmp. 2 (Trumpet 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The Vln 2. part has a double bar line with a slash in measures 80 and 81, and a repeat sign in measure 83. The Tmp. 1 and Tmp. 2 parts have long slurs across measures 80-83. The Org. part has a fermata in measure 80 and a repeat sign in measure 83.

Musical score for measures 84-86. The score includes parts for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggiator), Tmp. 1 (Trumpet 1), Tmp. 2 (Trumpet 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The Vln 2. part starts with a forte (f) dynamic and a tremolo. The Vlon. part has a steady eighth-note pattern. The Arp. part has a steady eighth-note pattern in the bass clef. The Tmp. 1 and Tmp. 2 parts have long notes with ties across measures. The Org. part has a simple eighth-note pattern in the bass clef.

Musical score for measures 87 and 88. The score includes parts for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggiator), Tmp. 1 (Trumpet 1), Tmp. 2 (Trumpet 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The organ part features a rhythmic pattern of quarter notes and rests. The trumpet parts have long, sustained notes. The violin and viola parts have more active melodic lines.

Musical score for measures 89-91. The score includes parts for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggio), Tmp. 1 (Trumpet 1), Tmp. 2 (Trumpet 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The organ part begins in measure 91 with a *p* dynamic marking.

Musical score for measures 92-97. The score includes parts for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggiator), Tmp. 1 (Timpani 1), Tmp. 2 (Timpani 2), and Org. (Organ). The key signature is one sharp (F#). The Vln 1. and Vln 2. parts feature dynamic markings of *f* (forte) and *p* (piano). The Vlon. and Arp. parts feature a dynamic marking of *f* (forte). The Tmp. 1 and Tmp. 2 parts feature a dynamic marking of *f* (forte). The Org. part features a dynamic marking of *f* (forte).

Musical score for measures 98-103. The score includes parts for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggiator), Tmp. 1 (Trumpet 1), Tmp. 2 (Trumpet 2), and Org. (Organ). The key signature is one sharp (F#). The organ part features a complex chordal texture with many accidentals. Dynamic markings of *f* (forte) are present in measures 101 and 103 for the Vln 2., Vlon., and Org. parts.

Musical score for measures 104-108. The score includes staves for T., Cntra., Vln 1., Vln 2., Vlon., Arp., Tmp. 1, Tmp. 2, and Org. The key signature is one sharp (F#) and the time signature is 4/4. The Vln 1. part features a melodic line with trills and accents, starting with a *p* dynamic. The Vln 2. and Vlon. parts provide harmonic support with sustained notes and a *p* dynamic. The Arp., Tmp. 1, Tmp. 2, and Org. parts are currently silent, indicated by rests.

Musical score for measures 109-111. The score includes parts for T., Cntra., Vln 1., Vln 2., Vlon., Arp., Tmp. 1, Tmp. 2, and Org. The key signature is one sharp (F#) and the time signature is 4/4. The Vln 1. part features a melodic line with trills and accents, marked with a forte (*f*) dynamic. The Vln 2. part plays a rhythmic accompaniment of eighth notes, also marked with a forte (*f*) dynamic. The Vlon. part plays a steady eighth-note accompaniment. The Arp. part plays a steady eighth-note accompaniment in the bass clef, marked with a forte (*f*) dynamic. The Tmp. 1 and Tmp. 2 parts play a steady eighth-note accompaniment. The Org. part plays a steady eighth-note accompaniment, marked with a piano (*p*) dynamic. The score concludes with a double bar line and a repeat sign in the Vln 2. part.

Musical score for measures 112-114. The score includes parts for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggio), Tmp. 1 (Trumpet 1), Tmp. 2 (Trumpet 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. Measures 112 and 113 show the vocalists with rests. Vln 1. has a tremolo in measure 112. Vln 2. has a repeat sign in measure 113. Vlon. and Org. play a steady eighth-note accompaniment. Tmp. 1 and Tmp. 2 play sustained notes with long slurs.

Musical score for measures 115-117. The score includes parts for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggio), Tmp. 1 (Timpani 1), Tmp. 2 (Timpani 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The Vln 2. part begins with a forte (*f*) dynamic. The Vln 1. part features melodic lines with slurs and accents. The Vlon. part plays a steady eighth-note accompaniment. The Arp. part provides harmonic support with chords and moving lines. The Tmp. 1 and Tmp. 2 parts play sustained notes with some rhythmic patterns. The Org. part provides a rhythmic and harmonic foundation with chords and moving lines.

Musical score for measures 118-121. The score includes parts for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggio), Tmp. 1 (Timpani 1), Tmp. 2 (Timpani 2), and Org. (Organ). The key signature is one sharp (F#). The score shows various dynamics such as *f* (forte) and *p* (piano), and includes markings for *Voz* (voice) and a trill. The organ part in measure 118 starts with a forte (*f*) dynamic.

Musical score for measures 122-125. The score includes staves for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggio), Tmp. 1 (Timpani 1), Tmp. 2 (Timpani 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The T. part has a melodic line with a slur over measures 123-124. Vln 1. has a melodic line with a slur over measures 123-124. Vln 2. has a rhythmic pattern of eighth notes in measures 123-124. Vlon. has a rhythmic pattern of eighth notes. Arp. has a rhythmic pattern of eighth notes. Tmp. 1 and Tmp. 2 have rests. Org. has rests.

126

T.
Cntra.
Vln 1.
Vln 2.
Vlon.
Arp.
Tmp. 1
Tmp. 2
Org.

Musical score for measures 129-130. The score includes staves for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggio), Tmp. 1 (Timpani 1), Tmp. 2 (Timpani 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The T. part has a melodic line with slurs and rests. Vln 1. has a melodic line with slurs. Vln 2. has a rhythmic pattern of eighth notes. Vlon. has a rhythmic pattern of eighth notes. Arp. has a rhythmic pattern of eighth notes. Tmp. 1, Tmp. 2, and Org. are marked with rests.

Musical score for page 131, featuring the following instruments and parts:

- T. (Tenor):** Treble clef, key signature of one sharp (F#). Melodic line with quarter and eighth notes.
- Cntra. (Contralto):** Treble clef, key signature of one sharp (F#). Mostly rests, with a few notes at the end of the system.
- Vln 1. (Violin 1):** Treble clef, key signature of one sharp (F#). Melodic line with a forte (*f*) dynamic marking.
- Vln 2. (Violin 2):** Treble clef, key signature of one sharp (F#). Rhythmic accompaniment with sixteenth notes.
- Vlon. (Viola):** Bass clef, key signature of one sharp (F#). Rhythmic accompaniment with eighth notes.
- Arp. (Arpeggiator):** Treble and Bass clefs, key signature of one sharp (F#). Rhythmic accompaniment with eighth notes.
- Tmp. 1 (Trumpet 1):** Bass clef, key signature of two sharps (F#, C#). Rhythmic accompaniment with quarter notes.
- Tmp. 2 (Trumpet 2):** Bass clef, key signature of two sharps (F#, C#). Rhythmic accompaniment with quarter notes.
- Org. (Organ):** Treble and Bass clefs, key signature of one sharp (F#). Rhythmic accompaniment with eighth notes.

Musical score for measures 134-136. The score includes staves for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggiator), Tmp. 1 (Trumpet 1), Tmp. 2 (Trumpet 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The T. and Arp. staves are mostly silent with rests. The Cntra. staff has a melodic line. The Vln 1. staff has a melodic line with slurs. The Vln 2. staff has a rhythmic pattern of eighth notes. The Vlon. staff has a rhythmic pattern of eighth notes. The Org. staff is silent.

Musical score for measures 137-139. The score includes staves for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggio), Tmp. 1 (Timpani 1), Tmp. 2 (Timpani 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The organ part is silent throughout the measures.

Musical score for measures 140-145. The score includes parts for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggio), Tmp. 1 (Timpani 1), Tmp. 2 (Timpani 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The score features dynamic markings of *f* (forte) and *p* (piano). The organ part has a *f* marking in measure 143. The timpani parts have sustained notes with slurs. The violin and viola parts have complex rhythmic patterns with slurs and accents.

Musical score for measures 146-150. The score includes parts for T. (Trumpet), Cntra. (Contra), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggiator), Tmp. 1 (Timpani 1), Tmp. 2 (Timpani 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The organ part includes a 'Contra' section in measure 150. Dynamics include *f* (forte) and *p* (piano).

Musical score for measures 151-154. The score includes parts for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggiator), Tmp. 1 (Timpani 1), Tmp. 2 (Timpani 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The T. part has a melodic line with a long note in measure 154. The Cntra. part has a simple harmonic line. The Vln 1. part has a rhythmic pattern with eighth notes. The Vln 2. part has a similar rhythmic pattern. The Vlon. part has a steady eighth-note accompaniment. The Arp. part has a steady eighth-note accompaniment. The Tmp. 1 and Tmp. 2 parts have a steady eighth-note accompaniment. The Org. part has a steady eighth-note accompaniment.

Musical score for measures 155-159. The score includes parts for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggiator), Tmp. 1 (Trumpet 1), Tmp. 2 (Trumpet 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The score features various dynamics, including *f* (forte), and includes rests for several instruments in the first two measures.

Musical score for page 160, featuring the following instruments and parts:

- T.** (Trumpet): Treble clef, melodic line with some chromaticism.
- Cntra.** (Cello): Treble clef, steady eighth-note accompaniment.
- Vln 1.** (Violin 1): Treble clef, melodic line with some chromaticism.
- Vln 2.** (Violin 2): Treble clef, melodic line with some chromaticism.
- Vlon.** (Viola): Bass clef, eighth-note accompaniment.
- Arp.** (Arpeggiator): Treble and Bass clefs, eighth-note accompaniment.
- Tmp. 1** (Trumpet 1): Bass clef, dotted quarter notes.
- Tmp. 2** (Trumpet 2): Bass clef, dotted quarter notes.
- Org.** (Organ): Treble and Bass clefs, eighth-note accompaniment.

Dynamic markings include *f* (forte) in the Viola, Arpeggiator, and Organ parts.

Musical score for measures 165-169. The score includes parts for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggiator), Tmp. 1 (Trumpet 1), Tmp. 2 (Trumpet 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The Vln 1. and Vln 2. parts feature dynamic markings of *f* (forte) in measures 168 and 169. The Vlon. and Arp. parts feature dynamic markings of *p* (piano) in measure 167 and *f* (forte) in measure 169. The T. and Cntra. parts are mostly rests with some initial notes in measure 165. The Tmp. 1 and Tmp. 2 parts feature sustained notes with slurs. The Org. part features a rhythmic pattern of chords in the right hand and rests in the left hand.

Musical score for measures 170-172. The score includes staves for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggio), Tmp. 1 (Trumpet 1), Tmp. 2 (Trumpet 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The Vln 1. part features a melodic line with slurs and accents. The Vln 2. part plays a rhythmic accompaniment of eighth notes. The Vlon. part plays a steady eighth-note accompaniment. The Arp. part is divided into two staves, with the right hand playing a melodic line and the left hand playing a rhythmic accompaniment. The Tmp. 1 and Tmp. 2 parts play a simple rhythmic pattern. The Org. part plays a simple rhythmic pattern.

Musical score for measures 173-175. The score includes staves for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggio), Tmp. 1 (Trumpet 1), Tmp. 2 (Trumpet 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The Vln 1. part features a melodic line with eighth and sixteenth notes. The Vln 2. part has a rhythmic accompaniment of eighth notes. The Vlon. part plays a steady eighth-note pattern. The Arp. part has a bass line of eighth notes. The Tmp. 1 and Tmp. 2 parts are mostly silent with rests. The Org. part has a simple bass line with occasional rests.

Musical score for measures 176-178. The score includes parts for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggiated), Tmp. 1 (Trumpet 1), Tmp. 2 (Trumpet 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The organ part features a sequence of chords: F#m (measures 176-177) and F#m7 (measure 178).

Musical score for measures 179-181. The score includes staves for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggio), Tmp. 1 (Trumpet 1), Tmp. 2 (Trumpet 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The Vln 2. part features a complex rhythmic pattern with sixteenth notes and a sharp sign in the third measure. The Vlon. part has a steady eighth-note accompaniment. The Arp. part has a steady eighth-note accompaniment in the bass clef. The Tmp. 1 and Tmp. 2 parts have a steady eighth-note accompaniment in the bass clef. The Org. part has a steady eighth-note accompaniment in the bass clef.

This musical score page, numbered 182, features a key signature of one sharp (F#) and a common time signature. The instruments and parts are arranged as follows:

- T. (Tenor):** Treble clef, mostly rests with a final melodic phrase in the fourth measure.
- Cntra. (Contralto):** Treble clef, rests throughout.
- Vln 1. (Violin 1):** Treble clef, playing a rhythmic pattern of eighth notes, ending with a fermata and a dynamic marking of *f*.
- Vln 2. (Violin 2):** Treble clef, playing a rhythmic pattern of eighth notes, ending with a fermata and a dynamic marking of *f*.
- Vlon. (Viola):** Bass clef, playing a rhythmic pattern of eighth notes, ending with a fermata and a dynamic marking of *f*. The final measure shows a dynamic shift to *p*.
- Arp. (Arpeggiator):** Treble and Bass clefs, playing a rhythmic pattern of eighth notes, ending with a fermata and a dynamic marking of *f*. The final measure shows a dynamic shift to *p*.
- Tmp. 1. (Trumpet 1):** Bass clef, rests throughout.
- Tmp. 2. (Trumpet 2):** Bass clef, rests throughout.
- Org. (Organ):** Treble and Bass clefs, playing a rhythmic pattern of eighth notes, ending with a fermata.

Musical score for measures 186-188. The score includes staves for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggio), Tmp. 1 (Trumpet 1), Tmp. 2 (Trumpet 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The T. part has a melodic line with a half note, quarter notes, and eighth notes. Vln 1. has a similar melodic line. Vln 2. has a rhythmic accompaniment of eighth notes. Vlon. has a rhythmic accompaniment of eighth notes. Arp. has a rhythmic accompaniment of eighth notes. Tmp. 1, Tmp. 2, and Org. are marked with rests.

Musical score for measures 189-191. The score includes staves for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggio), Tmp. 1 (Timpani 1), Tmp. 2 (Timpani 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The T. staff has a melodic line with a fermata in the second measure. The Vln 2. staff has a rhythmic pattern of eighth notes. The Vlon. staff has a rhythmic pattern of eighth notes. The Arp. staff has a rhythmic pattern of eighth notes. The Tmp. 1 and Tmp. 2 staves are empty. The Org. staff is empty.

Musical score for measures 192-194. The score includes parts for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggio), Tmp. 1 (Timpani 1), Tmp. 2 (Timpani 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 3/4. The Vln 2. part features a dynamic marking of *f* (forte) starting in measure 194. The Organ part is silent throughout the measures.

The musical score for page 195 consists of the following parts:

- T. (Tenor):** Treble clef, key signature of one sharp (F#). The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the first three notes. The melody continues with quarter notes D5, E5, and F#5, followed by a quarter rest, then quarter notes G5, A5, and B5. A fermata is placed over the last three notes.
- Cntra. (Contralto):** Treble clef, key signature of one sharp (F#). The part contains three whole rests.
- Vln 1. (Violin 1):** Treble clef, key signature of one sharp (F#). The part begins with a half note G4, followed by quarter notes A4, B4, and C5. A fermata is placed over the first three notes. The melody continues with quarter notes D5, E5, and F#5, followed by a quarter rest, then quarter notes G5, A5, and B5. A fermata is placed over the last three notes.
- Vln 2. (Violin 2):** Treble clef, key signature of one sharp (F#). The part features a continuous eighth-note accompaniment pattern.
- Vlon. (Viola):** Bass clef, key signature of one sharp (F#). The part features a continuous eighth-note accompaniment pattern.
- Arp. (Harp):** Treble and Bass clefs, key signature of one sharp (F#). The part contains three whole rests in the treble and a continuous eighth-note accompaniment pattern in the bass.
- Timp. 1 (Timpani 1):** Bass clef, key signature of one sharp (F#). The part contains three whole rests.
- Timp. 2 (Timpani 2):** Bass clef, key signature of one sharp (F#). The part contains three whole rests.
- Org. (Organ):** Treble and Bass clefs, key signature of one sharp (F#). The part contains three whole rests in both staves.

This musical score page contains measures 198, 199, and 200. The instruments and their parts are as follows:

- T. (Tenor):** Treble clef, key signature of one sharp (F#). Measures 198-200 contain whole rests.
- Cntra. (Cello):** Treble clef, key signature of one sharp (F#). Measure 198 has a whole rest. Measure 199 has a quarter note G4 with a fermata. Measure 200 has a quarter note A4 with a fermata.
- Vln 1. (Violin 1):** Treble clef, key signature of one sharp (F#). Measure 198 has a quarter note G4. Measure 199 has a quarter note A4 with a fermata. Measure 200 has a quarter note B4 with a fermata.
- Vln 2. (Violin 2):** Treble clef, key signature of one sharp (F#). Measure 198 has a quarter note G4. Measure 199 has a half note G4 with a fermata. Measure 200 has a half note A4 with a fermata. Dynamics: *f* in measure 198, *p* in measure 199.
- Vlon. (Viola):** Bass clef, key signature of one sharp (F#). Measures 198-200 contain a continuous eighth-note pattern.
- Arp. (Arpeggiator):** Treble and Bass clefs, key signature of one sharp (F#). Measures 198-200 contain whole rests in both staves.
- Tmp. 1 (Trumpet 1):** Bass clef, key signature of one sharp (F#). Measure 198 has a quarter rest. Measures 199-200 have a half note G2 with a fermata.
- Tmp. 2 (Trumpet 2):** Bass clef, key signature of one sharp (F#). Measure 198 has a quarter rest. Measures 199-200 have a half note G2 with a fermata.
- Org. (Organ):** Treble and Bass clefs, key signature of one sharp (F#). Measures 198-200 contain whole rests in both staves.

Musical score for measures 201-203. The score includes parts for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggio), Tmp. 1 (Timpani 1), Tmp. 2 (Timpani 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The organ part is silent throughout. The timpani parts play a sustained note in measure 201, which changes in measure 203. The violin and viola parts feature melodic lines with slurs and accents. The arpeggio part has a dynamic marking of *f* in measure 203.

Musical score for measures 204-206. The score includes parts for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggiator), Tmp. 1 (Trumpet 1), Tmp. 2 (Trumpet 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The T. part has rests. The Cntra. part has a melodic line with slurs. The Vln 1. part has a melodic line with slurs. The Vln 2. part has a rhythmic pattern of eighth notes. The Vlon. part has a rhythmic pattern of eighth notes. The Arp. part has rests. The Tmp. 1 and Tmp. 2 parts have rests. The Org. part has rests.

Musical score for measures 207-210. The score includes parts for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggiated strings), Tmp. 1 (Timpani 1), Tmp. 2 (Timpani 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The Vln 2. and Vlon. parts feature a forte (*f*) dynamic marking. The Tmp. 1 and Tmp. 2 parts have a rest in the first measure and then play a rhythmic pattern. The Org. part has a rest in the first measure and then plays a rhythmic pattern.

Musical score for measures 211-215. The score includes parts for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggio), Tmp. 1 (Timpani 1), Tmp. 2 (Timpani 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The Vlon. part starts with a *p* dynamic marking. The Arp. part also starts with a *p* dynamic marking. The T. part has a rest in measure 211. The Cntra. part has a rest in measure 211. The Vln 1. and Vln 2. parts have rests in measure 211. The Org. part has a rest in measure 211.

Musical score for measures 216-220. The score includes parts for Tenor (T.), Contralto (Cntra.), Violin 1 (Vln 1.), Violin 2 (Vln 2.), Viola (Vlon.), Harp (Arp.), and Percussion (Timp. 1, Timp. 2, Org.). The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *f* (forte) and *p* (piano). The vocal parts have lyrics: "p p".

This musical score page, numbered 221, is arranged in a grand staff format with ten individual parts. The key signature is one sharp (F#) and the time signature is 4/4. The parts are: T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggiator), Tmp. 1 (Trumpet 1), Tmp. 2 (Trumpet 2), and Org. (Organ). The Vln 2. and Vlon. parts feature a dynamic marking of *f* (forte). The Vln 1. part includes a complex sixteenth-note passage in the second measure. The Arp., Tmp. 1, and Org. parts are mostly silent, indicated by horizontal lines, with some rests in the Tmp. 2 and Org. parts. The T. and Cntra. parts have melodic lines with some rests and a final *f* dynamic marking.

Musical score for page 225, featuring the following instruments and parts:

- T. (Tenor):** Treble clef, key signature of one sharp (F#). Melodic line with quarter and eighth notes.
- Cntra. (Contralto):** Treble clef, key signature of one sharp (F#). Melodic line with quarter and eighth notes.
- Vln 1. (Violin 1):** Treble clef, key signature of one sharp (F#). Accompaniment with chords and eighth notes.
- Vln 2. (Violin 2):** Treble clef, key signature of one sharp (F#). Accompaniment with quarter notes.
- Vlon. (Viola):** Bass clef, key signature of one sharp (F#). Accompaniment with eighth notes.
- Arp. (Arpeggio):** Treble and Bass clefs, key signature of one sharp (F#). Treble part is mostly rests; bass part has eighth notes.
- Tmp. 1 (Trumpet 1):** Bass clef, key signature of one sharp (F#). Accompaniment with quarter notes.
- Tmp. 2 (Trumpet 2):** Bass clef, key signature of one sharp (F#). Accompaniment with quarter notes.
- Org. (Organ):** Treble and Bass clefs, key signature of one sharp (F#). Both parts are mostly rests.

Musical score for measures 230-234. The score includes parts for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggio), Tmp. 1 (Trumpet 1), Tmp. 2 (Trumpet 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The organ part features a rhythmic pattern of chords in the right hand and rests in the left hand. The trumpets play sustained notes with long slurs. The strings play various rhythmic patterns, including eighth and sixteenth notes.

Musical score for measures 235-238. The score includes parts for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggio), Tmp. 1 (Trumpet 1), Tmp. 2 (Trumpet 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The Vln 2. part has a forte (*f*) dynamic marking starting in measure 237. The Tmp. 1 and Tmp. 2 parts feature long, sustained notes with slurs. The Org. part plays chords in the right hand and rests in the left hand.

Musical score for measures 239-240. The score includes parts for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggio), Tmp. 1 (Trumpet 1), Tmp. 2 (Trumpet 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The organ part begins with a forte (*f*) dynamic. The Vln 1. part features a melodic line with a slur over the first two measures. The Vln 2. and Vlon. parts play a rhythmic accompaniment of eighth notes. The Arp. part plays a steady eighth-note accompaniment. The Tmp. 1 and Tmp. 2 parts play sustained notes with a slur over both measures.

Musical score for measures 241-242. The score includes parts for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggiator), Tmp. 1 (Trumpet 1), Tmp. 2 (Trumpet 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The organ part features a rhythmic pattern of quarter notes with rests. The trumpets play sustained notes with a slur across both measures. The violins and viola play melodic lines with slurs and accents.

Musical score for measures 243-245. The score includes parts for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggio), Tmp. 1 (Timpani 1), Tmp. 2 (Timpani 2), and Org. (Organ). The key signature is one sharp (F#). The Vln 2. part features a complex rhythmic pattern of sixteenth notes. The Vlon. part has a steady eighth-note accompaniment. The Arp. part provides a harmonic foundation with a similar eighth-note pattern. The Tmp. 1 and Tmp. 2 parts play a rhythmic pattern of quarter notes. The Org. part provides a harmonic accompaniment with a mix of chords and moving lines.

Minué

Andante

246

The musical score is for a piece titled "Minué" in 3/4 time, marked "Andante". It consists of ten staves for different instruments: T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggio), Tmp. 1 (Trumpet 1), Tmp. 2 (Trumpet 2), and Org. (Organ). The score is divided into two systems. The first system (measures 246-250) features a melodic line in the vocal parts (T. and Cntra.) and a rhythmic accompaniment in the strings (Vln 1., Vln 2., Vlon., Arp.). The second system (measures 251-255) features a melodic line in the vocal parts and a rhythmic accompaniment in the strings, with the organ playing a "Flautado" (flute-like) texture. The tempo is marked "Andante" throughout. The key signature is one sharp (F#).

Musical score for page 253, featuring the following instruments and parts:

- T. (Trumpet):** Treble clef, melodic line with slurs and accents.
- Cntra. (Cello):** Treble clef, melodic line with slurs and accents.
- Vln 1. (Violin 1):** Treble clef, melodic line with slurs and accents.
- Vln 2. (Violin 2):** Treble clef, melodic line with slurs and accents, marked *f* at the end.
- Vlon. (Viola):** Bass clef, melodic line with slurs and accents.
- Arp. (Arpeggiator):** Treble and Bass clefs, accompaniment with slurs and accents.
- Tmp. 1 (Timpani 1):** Bass clef, rhythmic accompaniment with slurs and accents, marked *p*.
- Tmp. 2 (Timpani 2):** Bass clef, rhythmic accompaniment with slurs and accents.
- Org. (Organ):** Treble and Bass clefs, accompaniment with slurs and accents, marked *p*.

Musical score for orchestra and voice, measures 262-268. The score includes parts for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggiator), Tmp. 1 (Timpani 1), Tmp. 2 (Timpani 2), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The score features various dynamics such as *f* (forte) and *p* (piano), and includes a *Solo* marking for the Organ part.

Musical score for page 270, featuring the following instruments and parts:

- T. (Trumpet):** Treble clef, melodic line with dynamics *p*.
- Cntra. (Cello):** Treble clef, melodic line with dynamics *p*.
- Vln 1. (Violin 1):** Treble clef, melodic line with dynamics *p* and *f*.
- Vln 2. (Violin 2):** Treble clef, melodic line with dynamics *f* and *p*.
- Vlon. (Viola):** Bass clef, melodic line with dynamics *p* and *f*.
- Arp. (Arpeggiator):** Treble and Bass clefs, accompaniment with dynamics *p* and *f*.
- Tmp. 1 (Timpani 1):** Bass clef, rhythmic accompaniment with dynamics *p* and *f*.
- Tmp. 2 (Timpani 2):** Bass clef, rhythmic accompaniment with dynamics *f*.
- Org. (Organ):** Treble and Bass clefs, accompaniment with dynamics *p*.

This musical score page contains measures 280 through 287. The instruments and their parts are as follows:

- T. (Tenor):** Treble clef, melodic line with dotted rhythms and rests.
- Cntra. (Cello):** Treble clef, melodic line with a prominent slur in the final measure.
- Vln 1. (Violin 1):** Treble clef, rhythmic accompaniment with eighth-note patterns.
- Vln 2. (Violin 2):** Treble clef, rhythmic accompaniment with eighth-note patterns.
- Vlon. (Viola):** Bass clef, rhythmic accompaniment with eighth-note patterns.
- Arp. (Arpeggiator):** Treble and Bass clefs, rhythmic accompaniment with eighth-note patterns.
- Tmp. 1 (Trumpet 1):** Bass clef, mostly rests with some rhythmic figures.
- Tmp. 2 (Trumpet 2):** Bass clef, mostly rests with some rhythmic figures.
- Org. (Organ):** Treble and Bass clefs, rhythmic accompaniment with eighth-note patterns.

Musical score for measures 288-292. The score includes parts for T. (Tenor), Cntra. (Contralto), Vln 1. (Violin 1), Vln 2. (Violin 2), Vlon. (Viola), Arp. (Arpeggiator), Tmp. 1 (Timpani 1), Tmp. 2 (Timpani 2), and Org. (Organ). The music is in a key with one sharp (F#) and a common time signature. The organ part begins with a *p* (piano) dynamic marking. The score concludes with a double bar line and a fermata over the final measure.

Vivas, aplaudan patrón sagrado

Anónimo
Edición: Arturo Calvo

Estribillo

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Tiple 1**: Treble clef, 3/4 time, melodic line.
- Tiple 2**: Treble clef, 3/4 time, melodic line.
- Contralto**: Treble clef, 3/4 time, vocal line.
- Tenor**: Treble clef, 3/4 time, vocal line.
- Violín 1**: Treble clef, 3/4 time, accompaniment with dynamics *p* and *f*.
- Violín 2**: Treble clef, 3/4 time, accompaniment with dynamics *p* and *f*.
- Violon**: Bass clef, 3/4 time, accompaniment.
- Trompa 1ª**: Bass clef, 3/4 time, accompaniment.
- Trompa 2ª**: Bass clef, 3/4 time, accompaniment.
- Órgano**: Grand staff (treble and bass clefs), 3/4 time, accompaniment.

The score is in the key of B-flat major (two flats) and 3/4 time. The piece is marked with a 'Crescendo' (Cresc.) sign at the beginning of the instrumental parts. The vocal parts have rests for the first five measures, then enter in the sixth measure.

9

The image shows a page of a musical score, numbered 9 at the top left. It contains ten staves for different instruments: T1, T2, A, T, Vln., Vln., Vilon., Tmp. 1, Tmp. 2, and Org. The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The T1 and T2 staves have a treble clef, while the others have a bass clef. The Vln. and Vilon. staves have a 'Solo' marking. The Org. staff has a 'Solo' marking in the right hand. The music consists of various rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, with some phrasing slurs and accents.

Musical score for T1, T2, A., T., Vln., Vln., Vilon., Tmp. 1, Tmp. 2, and Org. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The instruments are arranged in a standard orchestral layout. The first violin (Vln.) and second violin (Vln.) parts feature dynamic markings of *pp* (pianissimo) and *f* (forte). The first trumpet (Tmp. 1) and second trumpet (Tmp. 2) parts have a *7* marking, likely indicating a specific fingering or breath mark. The organ (Org.) part is in the bass clef and provides a harmonic accompaniment. The woodwinds (A., T.) and strings (Vilon.) have various rhythmic patterns and rests throughout the passage.

Musical score for page 21, featuring vocal parts (T1, T2, A, T), Violins (Vln.), Viola (Vilon.), Trumpets (Timp. 1, Timp. 2), and Organ (Org.). The score includes dynamic markings like *p* and *f*.

Musical score for measures 27-31. The score includes parts for T1, T2, A, T, Vln., Vln., Vilon., Tmp. 1, Tmp. 2, and Org. The key signature is B-flat major (two flats). The score features various musical notations including notes, rests, and dynamics such as *f* (forte) and *mf* (mezzo-forte). The Vln. part includes a trill and a fermata. The Vln. part features a dense texture of sixteenth notes. The Vilon. part has a steady eighth-note rhythm. The Tmp. 1 and Tmp. 2 parts have a simple rhythmic pattern. The Org. part provides harmonic support with chords and moving lines in both hands.

Musical score for page 32, featuring vocal parts (T1, T2, A, T), Vln., Vilon., Tmp. 1, Tmp. 2, and Org. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (T1, T2, A, T) are in treble clef, while the instrumental parts (Vln., Vilon., Tmp. 1, Tmp. 2, and Org.) are in bass clef. The Vln. part features a melodic line with slurs and accents. The Vilon. part plays a steady eighth-note accompaniment. The Tmp. 1 and Tmp. 2 parts play a rhythmic pattern of quarter notes and rests. The Org. part provides a harmonic accompaniment in the bass register.

Musical score for T1, T2, A, T, Vln., Vln., Vilon., Tmp. 1, Tmp. 2, and Org. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The instruments are arranged in a standard orchestral layout. The vocal parts (T1, T2, A, T) are in the upper staves, while the instrumental parts (Vln., Vilon., Tmp. 1, Tmp. 2, Org.) are in the lower staves. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The organ part (Org.) is written in a grand staff with a treble and bass clef. The trumpet parts (Tmp. 1, Tmp. 2) are written in a bass clef. The violin parts (Vln.) are written in a treble clef. The viola part (Vilon.) is written in a bass clef. The vocal parts (T1, T2, A, T) are written in a treble clef. The score is divided into four measures, with a repeat sign at the beginning of the first measure.

Musical score for page 40, featuring vocal parts (T1, T2, A, T), Vln., Vilon., Tmp. 1, Tmp. 2, and Org. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (T1, T2, A, T) are in treble clef. The Vln. and Vilon. parts are in treble and bass clef respectively. The Tmp. 1 and Tmp. 2 parts are in bass clef. The Org. part is in grand staff (treble and bass clef). The score consists of 10 measures. The vocal parts have lyrics: "T1. T2. A. T." The Vln. part has a complex rhythmic pattern. The Vilon. part has a steady eighth-note pattern. The Tmp. 1 part has a long note in the first measure. The Tmp. 2 part has a long note in the first measure. The Org. part has a steady eighth-note pattern in the bass clef.

Recitado

The musical score is arranged in a system with the following parts from top to bottom:

- Vocalists:** T1, T2, A, and T. All vocal parts are marked with a fermata and a double bar line, indicating they are silent during this section.
- Violins (Vln.):** Two staves. The first violin part is marked *Moderato* and *p*. The second violin part is also marked *Moderato* and includes a dynamic marking of *f* at the end.
- Vilon. (Viola):** One staff, marked *Moderato* and *p*.
- Trumpets (Timp.):** Two staves. Timp. 1 is marked *p*. Timp. 2 is marked *p* and features a slur over the final three measures.
- Organ (Org.):** Two staves. The organ part is marked *p* and includes a section labeled *Solo* in the final three measures.

Musical score for page 54, featuring vocal parts (T1, T2, A, T), Violin I and II, Viola, Trumpets 1 and 2, and Organ. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (T1, T2, A, T) are mostly silent, indicated by horizontal lines. The Violin I part (Vln.) features a melodic line starting with a forte (*f*) dynamic, followed by a section of sixteenth-note runs. The Violin II part (Vln.) plays a rhythmic accompaniment of sixteenth-note chords, starting with a piano (*p*) dynamic. The Viola part (Vilon.) provides a bass line with quarter and eighth notes. The Trumpet 1 (Timp. 1) and Trumpet 2 (Timp. 2) parts play a rhythmic pattern of quarter notes with rests. The Organ part (Org.) provides harmonic support with chords and a melodic line in the right hand.

Musical score for page 58, featuring vocal parts (T1, T2, A, T), Violins, Viola, Trumpets, and Organ. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (T1, T2, A, T) are currently silent, indicated by horizontal lines. The Violin I part begins with a series of chords and then moves to a melodic line with dynamics *p* and *f*. The Violin II part follows a similar pattern with dynamics *p* and *f*. The Viola part plays a steady eighth-note accompaniment with a dynamic of *f*. The first Trumpet part has a rhythmic pattern of quarter notes and rests. The second Trumpet part has a similar rhythmic pattern. The Organ part provides harmonic support with chords and a bass line, marked with a dynamic of *f*.

Musical score for page 65, featuring vocal parts (T1, T2, A, T), Violins, Viola, Trumpets 1 & 2, and Organ. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (T1, T2, A, T) are mostly silent, indicated by horizontal lines. The Violin parts (Vln.) play a melodic line with dynamics *p* (piano). The Viola part (Vilon.) plays a rhythmic accompaniment with dynamics *f* (forte) and *p* (piano). The Trumpet parts (Timp. 1, Timp. 2) play a rhythmic accompaniment. The Organ part (Org.) plays a rhythmic accompaniment with dynamics *f* (forte) and *p* (piano).

Musical score for page 70, featuring vocal parts (T1, T2, A, T), Violin I and II, Viola, Trumpets 1 and 2, and Organ. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (T1, T2, A, T) are mostly silent, indicated by horizontal lines. The Violin I part features a melodic line starting with a forte (*ff*) dynamic. The Violin II part plays a rhythmic accompaniment of eighth notes. The Viola part plays a simple bass line of quarter notes. The Trumpet 1 and 2 parts play a simple bass line of quarter notes. The Organ part plays a simple bass line of quarter notes, starting with a forte (*f*) dynamic.

Musical score for page 73, featuring vocal parts (T1, T2, A, T), Violins (Vln.), Viola (Vilon.), Trumpets (Timp. 1, Timp. 2), and Organ (Org.). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (T1, T2, A, T) are currently silent, indicated by horizontal lines. The Violin I part (Vln.) features a melodic line with slurs and accents. The Violin II part (Vln.) plays a rhythmic accompaniment of eighth notes. The Viola part (Vilon.) provides a steady bass line. The Trumpet 1 part (Timp. 1) and Trumpet 2 part (Timp. 2) play rhythmic patterns. The Organ part (Org.) is divided into two staves, with the right hand playing chords and the left hand playing a bass line.

Musical score for page 78, featuring vocal parts (T1, T2, A, T), Vln., Vilon., Tmp. 1, Tmp. 2, and Org. in a common time signature with a key signature of two flats.

The score includes the following parts:

- T1. (Tenor 1): Rests throughout.
- T2. (Tenor 2): Rests throughout.
- A. (Alto): Rests in the first two measures, then enters with a melodic line in the third measure.
- T. (Soprano): Rests in the first two measures, then enters with a melodic line in the third measure.
- Vln. (Violin): Accompaniment with chords and melodic fragments.
- Vilon. (Viola): Accompaniment with chords and melodic fragments.
- Tmp. 1 (Trumpet 1): Accompaniment with a steady eighth-note pattern.
- Tmp. 2 (Trumpet 2): Accompaniment with a steady eighth-note pattern.
- Org. (Organ): Accompaniment with chords and a steady eighth-note pattern.

Musical score for page 85, featuring vocal parts (T1, T2, A, T), Violins (Vln.), Viola (Vilon.), Trumpets (Timp. 1, Timp. 2), and Organ (Org.). The score includes a key signature change to B-flat major and a time signature change to 3/4. A dynamic marking *p* is present at the bottom.

Musical score for page 92, featuring the following instruments and parts:

- T1. (Tenor 1): Rests throughout the page.
- T2. (Tenor 2): Rests throughout the page.
- A. (Alto): Rests throughout the page.
- T. (Tenor): Rests for the first four measures, then plays a melodic line in the fifth measure.
- Vln. (Violin): Two staves, both playing a rhythmic pattern of eighth notes.
- Vlon. (Viola): Playing a rhythmic pattern of eighth notes.
- Tmp. 1 (Trumpet 1): Rests for the first four measures, then plays a short phrase in the fifth measure, followed by a *Tacet* instruction.
- Tmp. 2 (Trumpet 2): Rests for the first four measures, then plays a short phrase in the fifth measure, followed by a *Tacet* instruction.
- Org. (Organ): Playing a complex accompaniment with chords and moving lines in both hands.

Musical score for page 99, featuring vocal parts (T1, T2, A, T), strings (Vln., Vilon.), and percussion (Timp. 1, Timp. 2, Org.). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (T1, T2, A, T) are in the upper staves, while the strings (Vln., Vilon.) and percussion (Timp. 1, Timp. 2, Org.) are in the lower staves. The vocal parts have lyrics written below them. The instrumental parts are mostly rests, with some activity in the string and organ parts.

Aria

Musical score for an Aria, measures 106-108. The score includes parts for T1, T2, A, T, Vln., Vln., Vilon., Tmp. 1, Tmp. 2, and Org. The key signature is B-flat major and the time signature is common time (C). The vocal parts (T1, T2, A, T) are mostly silent, with some activity in measures 106 and 107. The instrumental parts (Vln., Vilon., Tmp. 1, Tmp. 2, Org.) provide accompaniment, with the Vln. and Vilon. parts featuring melodic lines and the Tmp. 1 and Tmp. 2 parts providing harmonic support.

Musical score for page 113, featuring vocal parts (T1, T2, A, T), Vln., Vilon., Tmp. 1, Tmp. 2, and Org. The score is in a key with two flats and a common time signature.

The score consists of the following parts:

- T1. (Tenor 1): Rests throughout the page.
- T2. (Tenor 2): Rests throughout the page.
- A. (Alto): Rests throughout the page.
- T. (Tenor): Rests throughout the page.
- Vln. (Violin): Melodic line with eighth and sixteenth notes, including a trill-like figure.
- Vilon. (Viola): Melodic line with eighth notes, including a trill-like figure.
- Vilon. (Cello): Bass line with eighth notes.
- Tmp. 1 (Trumpet 1): Bass line with a long note and a slur.
- Tmp. 2 (Trumpet 2): Bass line with a long note and a slur.
- Org. (Organ): Bass line with eighth notes.

Musical score for page 117, featuring vocal parts (T1, T2, A, T), Vln., Vilon., Tmp. 1, Tmp. 2, and Org. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (T1, T2, A, T) are mostly silent, indicated by horizontal lines. The Vln. parts feature melodic lines with dynamics such as *p*. The Vilon. part has a bass line with dynamics like *p*. The Tmp. 1 and Tmp. 2 parts play sustained notes with dynamics like *p*. The Org. part has a bass line with dynamics like *p*.

Musical score for measures 123-127. The score includes parts for Tenors 1 and 2 (T1, T2), Alto (A), Tenor (T), Violins (Vln.), Viola (Vilon.), Trumpets 1 and 2 (Timp. 1, Timp. 2), and Organ (Org.). The key signature is two flats (B-flat and E-flat). The vocal parts (T1, T2, A, T) are mostly silent, indicated by horizontal lines. The Violin I part (Vln.) features a melodic line with a forte (*ff*) dynamic marking. The Viola part (Vilon.) provides a rhythmic accompaniment with a forte (*ff*) dynamic. The Organ part (Org.) also features a melodic line with a forte (*ff*) dynamic. The Trumpet parts (Timp. 1, Timp. 2) play sustained notes in the first three measures, followed by rhythmic patterns in the final two measures.

Musical score for T1, T2, A, T, Vln., Vln., Vilon., Tmp. 1, Tmp. 2, and Org. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (T1, T2, A, T) are mostly silent, with the Tenor (T) part having a few notes at the end. The Violin (Vln.) parts feature intricate melodic lines with dynamics ranging from *p* (piano) to *f* (forte). The Violoncello (Vilon.) part has a steady bass line with a *p* dynamic and a *Solo* marking. The Trumpet (Timp.) parts have rhythmic accompaniment. The Organ (Org.) part provides harmonic support with a steady bass line and a *p* dynamic.

Musical score for page 134, featuring the following instruments and parts:

- T1. (Tenor 1): Rests throughout the page.
- T2. (Tenor 2): Rests throughout the page.
- A. (Alto): Rests throughout the page.
- T. (Soprano): Melodic line with a fermata in the final measure.
- Vln. (Violin): Melodic line with a forte (*f*) dynamic marking.
- Vln. (Violin): Melodic line with a forte (*f*) dynamic marking.
- Vilon. (Viola): Bass line consisting of quarter notes.
- Tmp. 1 (Trumpet 1): Rests throughout the page.
- Tmp. 2 (Trumpet 2): Rests throughout the page.
- Org. (Organ): Bass line consisting of quarter notes.

Musical score for page 138, featuring vocal parts (T1, T2, A, T), Violins (Vln.), Viola (Vilon.), Trumpets (Timp. 1, Timp. 2), and Organ (Org.). The score is in a key signature of two flats (B-flat and E-flat) and consists of three measures. The vocal parts (T1, T2, A) are mostly silent, indicated by horizontal lines. The Tenor (T) part has a melodic line starting with a grace note. The Violin (Vln.) parts feature a rhythmic accompaniment of eighth notes. The Viola (Vilon.) part has a simple bass line. The Trumpets (Timp. 1, Timp. 2) have sparse accompaniment. The Organ (Org.) part provides a harmonic foundation with chords and a bass line.

Musical score for page 141, featuring the following instruments and parts:

- T1. (Tenor 1): Rests throughout the passage.
- T2. (Tenor 2): Rests throughout the passage.
- A. (Alto): Rests throughout the passage.
- T. (Tenor): Melodic line with a triplet of eighth notes in the first measure, followed by a half note, and then a series of eighth and sixteenth notes. A dynamic marking of *p* is present.
- Vln. (Violin): Melodic line with eighth and sixteenth notes, including a triplet. A dynamic marking of *p* is present.
- Vlon. (Viola): Rhythmic accompaniment with eighth and sixteenth notes.
- Vilon. (Violoncello): Rhythmic accompaniment with eighth and sixteenth notes.
- Tmp. 1 (Trumpet 1): Rests in the first two measures, then plays a half note followed by a half note. A dynamic marking of *p* is present.
- Tmp. 2 (Trumpet 2): Rests in the first two measures, then plays a half note followed by a half note. A dynamic marking of *p* is present.
- Org. (Organ): Rhythmic accompaniment with eighth and sixteenth notes.

Musical score for T1, T2, A, T, Vln., Vlon., Tmp. 1, Tmp. 2, and Org. The score is in a key signature of two flats (B-flat and E-flat) and consists of 14 measures. The instruments are arranged as follows:

- T1:** Treble clef, mostly rests.
- T2:** Treble clef, mostly rests.
- A:** Treble clef, mostly rests.
- T:** Treble clef, melodic line with a trill in the 3rd measure and a grace note in the 4th measure.
- Vln. (Violin):** Treble clef, rhythmic eighth-note patterns.
- Vlon. (Viola):** Treble clef, chordal accompaniment.
- Vilon. (Violoncello):** Bass clef, rhythmic eighth-note accompaniment.
- Tmp. 1 & 2:** Bass clef, sustained notes with a slur across the first three measures.
- Org. (Organ):** Grand staff (treble and bass clefs), chordal accompaniment.

Musical score for page 150, featuring the following instruments and parts:

- T1.** Tenor 1: Treble clef, mostly rests.
- T2.** Tenor 2: Treble clef, mostly rests.
- A.** Alto: Treble clef, mostly rests.
- T.** Tenor: Treble clef, melodic line with a triplet of eighth notes in the first measure and a fermata in the second measure.
- Vln.** Violin: Treble clef, melodic line with a forte (*f*) dynamic marking.
- Vlon.** Viola: Treble clef, melodic line with a forte (*f*) dynamic marking and a "Solo" instruction.
- Vilon.** Violoncello: Bass clef, accompaniment line.
- Tmp. 1.** Trumpet 1: Bass clef, accompaniment line.
- Tmp. 2.** Trumpet 2: Bass clef, accompaniment line.
- Org.** Organ: Grand staff (treble and bass clefs), accompaniment line with a "Solo" instruction.

Musical score for page 155, featuring vocal parts (T1, T2, A, T), Violins (Vln.), Viola (Vilon.), Trumpets (Timp. 1, Timp. 2), and Organ (Org.). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (T1, T2, A) are mostly silent, indicated by horizontal lines. The Tenor (T) part has a melodic line starting with a grace note. The Violins (Vln.) and Viola (Vilon.) parts have active melodic and harmonic lines. The Trumpets (Timp. 1, Timp. 2) and Organ (Org.) parts provide harmonic support with rhythmic patterns.

Musical score for page 160, featuring vocal parts (T1, T2, A, T), Violins (Vln.), Viola (Vilon.), Trumpets (Timp. 1, Timp. 2), and Organ (Org.). The score includes various musical notations such as rests, eighth notes, and triplets.

p

Musical score for page 163, featuring vocal parts (T1, T2, A, T), Violins (Vln.), Viola (Vilon.), Trumpets (Timp. 1, Timp. 2), and Organ (Org.). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (T1, T2, A, T) are mostly silent, indicated by horizontal lines. The T part has some notes with a fermata and a 7-measure rest. The Violin parts (Vln.) feature complex rhythmic patterns with many triplets. The Viola part (Vilon.) has a melodic line with some triplets. The Trumpet parts (Timp. 1, Timp. 2) have some notes with fermatas. The Organ part (Org.) has a melodic line in the bass clef.

Musical score for page 166, featuring vocal parts (T1, T2, A, T), Violins (Vln.), Viola (Vilon.), Trumpets (Timp. 1, Timp. 2), and Organ (Org.). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (T1, T2, A) are mostly silent, indicated by a horizontal line with a bar. The Tenor (T) part begins with a half note G2, followed by a quarter note G3, a quarter note A3, and a quarter note B3, then a half note G3 with a fermata. The Violin (Vln.) parts feature a melodic line with slurs and a rhythmic accompaniment of eighth notes. The Viola (Vilon.) part plays a steady eighth-note accompaniment. The Trumpets (Timp. 1, Timp. 2) play a rhythmic pattern of quarter notes and rests. The Organ (Org.) part provides a harmonic accompaniment with a steady eighth-note accompaniment in the bass and chords in the treble.

Musical score for measures 168-169. The score includes parts for T1, T2, A, T, Vln. I, Vln. II, Vilon., Tmp. 1, Tmp. 2, and Org. The key signature is B-flat major (two flats). The vocal parts (T1, T2, A, T) are mostly silent, indicated by rests. The Violin I part features a melodic line with slurs and accents. The Violin II part plays a rhythmic accompaniment of eighth notes. The Viola part plays a steady eighth-note accompaniment. The Trumpets 1 and 2 parts play a rhythmic accompaniment of quarter notes with accents. The Organ part provides a harmonic accompaniment with a steady eighth-note accompaniment in the bass and chords in the treble.

Musical score for page 170, featuring vocal parts (T1, T2, A, T), Violin (Vln.), Viola (Vilon.), Trumpets (Timp. 1, Timp. 2), and Organ (Org.). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (T1, T2, A, T) are mostly silent, with some rests and a few notes in the T part. The Violin (Vln.) part has a melodic line with a trill. The Viola (Vilon.) part has a rhythmic accompaniment. The Trumpets (Timp. 1, Timp. 2) have a rhythmic accompaniment. The Organ (Org.) part has a rhythmic accompaniment.

Musical score for page 174, featuring vocal parts (T1, T2, A, T), Violins (Vln.), Viola (Vilon.), Trumpets (Timp. 1, Timp. 2), and Organ (Org.). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (T1, T2, A) are mostly silent, indicated by horizontal lines. The Tenor (T) part has a melodic line with some rests. The Violins (Vln.) play a rhythmic accompaniment with alternating *f* and *p* dynamics. The Viola (Vilon.) part has a steady eighth-note accompaniment. The Trumpets (Timp. 1, Timp. 2) have sparse accompaniment with rests. The Organ (Org.) part has a steady accompaniment in the bass clef.

Musical score for measures 179-184. The score includes parts for T1, T2, A., T., Vln., Vlon., Tmp. 1, Tmp. 2, and Org. (Solo). The key signature is B-flat major (two flats). The tempo is marked *p* (piano). The T. part features a vocal line with a fermata over the final note. The Vln. and Vlon. parts play a rhythmic accompaniment. The Tmp. 1 and Tmp. 2 parts play a sustained chord. The Org. part plays a rhythmic accompaniment.

Musical score for page 185, featuring the following parts:

- T1. (Tenor 1): Rests throughout.
- T2. (Tenor 2): Rests throughout.
- A. (Alto): Rests throughout.
- T. (Tenor): Melodic line with triplets and dynamics *f* and *p*.
- Vln. (Violin): Melodic line with dynamics *p*.
- Vlon. (Viola): Melodic line with dynamics *p*.
- Vilon. (Violoncello): Bass line with dynamics *f*.
- Tmp. 1 (Trumpet 1): Bass line with dynamics *p*.
- Tmp. 2 (Trumpet 2): Bass line with dynamics *p*.
- Org. (Organ): Bass line with dynamics *f*.

Musical score for page 191, featuring vocal parts (T1, T2, A, T), Violins (Vln.), Viola (Vilon.), Trumpets (Timp. 1, 2), and Organ (Org.). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (T1, T2, A) are mostly silent, indicated by horizontal lines. The Tenor (T) part has a melodic line with a fermata. The Violins (Vln.) and Viola (Vilon.) parts have a rhythmic accompaniment, with the Violins playing a sixteenth-note pattern that changes from *f* to *p*. The Trumpets (Timp. 1, 2) play a sustained chord with a fermata. The Organ (Org.) part has a bass line with a melodic line.

Musical score for page 196, featuring vocal parts (T1, T2, A, T), Violins (Vln.), Viola (Vilon.), Trumpets (Timp. 1, Timp. 2), and Organ (Org.). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (T1, T2, A) are mostly silent, indicated by horizontal lines. The Tenor (T) part has a melodic line starting with a fermata. The Violins (Vln.) and Viola (Vilon.) parts feature rhythmic patterns with dynamic markings of *f* (forte) and *p* (piano). The Trumpets (Timp. 1, Timp. 2) and Organ (Org.) parts are also mostly silent, with some notes appearing in the final measure of the system.

Musical score for page 199, featuring the following parts: T1, T2, A, T, Vln., Vlon., Tmp. 1, Tmp. 2, and Org. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The T part has a starting dynamic of *s* and includes a triplet of eighth notes. The Vln. and Vlon. parts feature intricate sixteenth-note patterns and triplet markings. The Vlon. part includes a *p* dynamic marking. The Tmp. 1 and Tmp. 2 parts have a sparse, rhythmic accompaniment. The Org. part includes a *p* dynamic marking. The score is divided into three measures.

Musical score for page 202, featuring vocal parts (T1, T2, A, T), strings (Vln., Vilon.), and percussion (Timp. 1, Timp. 2, Org.). The score is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The vocal parts (T1, T2, A) are mostly silent, indicated by rests. The Tenor (T) part has a melodic line with triplet markings. The Violins (Vln.) and Viola (Vilon.) parts feature intricate rhythmic patterns, including triplets and sixteenth-note runs. The Percussion parts (Timp. 1, Timp. 2) are silent, and the Organ (Org.) part provides a steady bass line.

Musical score for page 205, featuring the following parts: T1, T2, A., T., Vln., Vlon., Tmp. 1, Tmp. 2, and Org. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (T1, T2, A., T.) are mostly silent, with the Tenor (T.) having a few notes in the first two measures. The Violins (Vln.) and Viola (Vlon.) play a rhythmic accompaniment of eighth notes, with dynamic markings of *ff* and *f*. The Trombones (Tmp. 1 and 2) play a simple harmonic line, with dynamic markings of *p*. The Organ (Org.) plays a simple harmonic line, with a dynamic marking of *f*.

Musical score for page 209, featuring vocal parts (T1, T2, A, T), Violin (Vln.), Viola (Vilon.), Trumpets (Timp. 1, Timp. 2), and Organ (Org.). The score is in a key signature of two flats (B-flat and E-flat) and consists of 16 measures. The vocal parts (T1, T2, A, T) are mostly silent, indicated by horizontal lines. The Violin (Vln.) part features a melodic line with eighth and sixteenth notes. The Viola (Vilon.) part plays a steady eighth-note accompaniment. The first Trumpet (Timp. 1) has a melodic line with long slurs. The second Trumpet (Timp. 2) is silent. The Organ (Org.) part provides a steady eighth-note accompaniment in the bass register.

Musical score for page 213, featuring vocal parts (T1, T2, A, T), Violin (Vln.), Viola (Vilon.), Trumpets (Timp. 1, Timp. 2), and Organ (Org.). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (T1, T2, A, T) are mostly silent, indicated by horizontal lines. The Violin (Vln.) part features a melodic line with a dynamic marking of *p* (piano) and a *f* (forte) marking. The Viola (Vilon.) part features a rhythmic accompaniment with a dynamic marking of *p* (piano). The Trumpets (Timp. 1, Timp. 2) and Organ (Org.) parts feature rhythmic accompaniment with dynamic markings of *p* (piano) and *f* (forte). The Organ part includes a *f* (forte) marking in the final measure.

Musical score for page 218, featuring vocal parts (T1, T2, A, T), Violins (Vln.), Viola (Vilon.), Trumpets (Timp. 1, Timp. 2), and Organ (Org.). The score includes dynamic markings like *f* and *p*, and performance instructions like *Despacio* and *Tacet*.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The vocal parts (T1, T2, A, T) are in the soprano, alto, and tenor ranges. The instrumental parts include Violins (Vln.), Viola (Vilon.), Trumpets (Timp. 1, Timp. 2), and Organ (Org.).

Key markings and instructions:

- f* (forte) for the first Violin and Viola parts.
- p* (piano) for the second Violin part.
- Despacio* (Ad libitum) for the Tenor vocal part.
- Tacet* for the Trumpet 1 and Trumpet 2 parts.

Musical score for three measures, featuring the following instruments and parts:

- T1.** Tenor 1: Treble clef, mostly rests.
- T2.** Tenor 2: Treble clef, mostly rests.
- A.** Alto: Treble clef, mostly rests.
- T.** Tenor: Treble clef, vocal line with notes and rests.
- Vln.** Violin: Treble clef, melodic line with slurs.
- Vlon.** Viola: Treble clef, accompaniment line with slurs.
- Vilon.** Violoncello: Bass clef, accompaniment line.
- Tmp. 1** and **Tmp. 2**: Trumpets 1 and 2: Bass clef, mostly rests.
- Org.** Organ: Grand staff (treble and bass clefs), accompaniment line.

Musical score for page 225, featuring vocal parts (T1, T2, A, T), Violins (Vln.), Viola (Vilon.), Trumpets (Timp. 1, Timp. 2), and Organ (Org.). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (T1, T2, A) are mostly silent, indicated by horizontal lines. The Tenor (T) part has a melodic line with some rests. The Violins (Vln.) and Viola (Vilon.) parts provide harmonic support with rhythmic patterns. The Trumpets (Timp. 1, Timp. 2) and Organ (Org.) parts have rhythmic accompaniment, with the Organ playing a steady bass line.

Musical score for page 229, featuring vocal parts (T1, T2, A, T), Violins (Vln.), Viola (Vilon.), Trumpets (Timp. 1, Timp. 2), and Organ (Org.). The score is in a key signature of two flats (B-flat and E-flat) and consists of four measures. The vocal parts (T1, T2, A) are mostly silent, with the Tenor (T) part having a melodic line. The Violins (Vln.) and Viola (Vilon.) parts have active lines, with the Violins playing a rhythmic pattern and the Viola playing a more melodic line. The Trumpets (Timp. 1, Timp. 2) and Organ (Org.) parts are mostly silent, with the Organ playing a simple harmonic accompaniment in the bass register.

Musical score for page 233, featuring the following instruments and parts:

- T1. (Tenor 1): Treble clef, mostly rests.
- T2. (Tenor 2): Treble clef, mostly rests.
- A. (Alto): Treble clef, mostly rests.
- T. (Tenor): Treble clef, melodic line with various ornaments and dynamics.
- Vln. (Violin): Treble clef, melodic line with various ornaments and dynamics.
- Vlon. (Viola): Bass clef, melodic line with various ornaments and dynamics.
- Tmp. 1 (Trumpet 1): Bass clef, rhythmic accompaniment.
- Tmp. 2 (Trumpet 2): Bass clef, rhythmic accompaniment.
- Org. (Organ): Grand staff (treble and bass clefs), rhythmic accompaniment.

Musical score for page 239, featuring vocal parts (T1, T2, A, T), strings (Vln., Vilon.), trumpets (Timp. 1, Timp. 2), and organ (Org.). The score includes the instruction "A la Señal" for several parts.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The vocal parts (T1, T2, A, T) are in treble clef. The string parts (Vln., Vilon.) are in treble and bass clefs respectively. The trumpet parts (Timp. 1, Timp. 2) are in bass clef. The organ part (Org.) is in treble and bass clefs.

The instruction "A la Señal" appears in the vocal parts (T, A, T), the first violin part (Vln.), the viola part (Vilon.), the first trumpet part (Timp. 1), the second trumpet part (Timp. 2), and the organ part (Org.).

Pues no puede haber

Francisco Jabier Bayo

Edición: Arturo Calvo

Estribillo

The musical score is for a chorus piece titled "Estribillo". It is written in G major (one sharp) and 4/4 time. The score includes the following parts:

- Vocal Parts:** Tiple 1º, Tiple 2º coro, Contralto 2º coro, and Tenor 2º coro. All vocal parts are currently silent, indicated by a horizontal line with a bar.
- Violín:** Two violin staves. The first staff has a dynamic marking of *ff* (fortissimo). Both staves play a rhythmic accompaniment of eighth notes, with some melodic lines.
- Fagot:** Two bassoon staves. Both staves play a simple harmonic accompaniment of quarter notes.
- Órgano:** Organ part, consisting of two staves (treble and bass clef), which are currently silent.

4

T1.

T2.

T.

B.

Vln.

Vln.

Fag.

Fag.

Org.

Detailed description: This is a page of a musical score for a symphony or orchestra. The page is numbered '4' at the top left. It features eight staves. The top four staves are for vocal parts: T1. (Tenor 1), T2. (Tenor 2), T. (Tenor), and B. (Bass). These staves contain whole rests for the first three measures and some notes in the fourth measure. The next two staves are for Violins (Vln.), with the first staff playing a complex rhythmic pattern of eighth and sixteenth notes, and the second staff playing a similar but slightly different pattern. The following two staves are for Bassoons (Fag.), with the first staff playing a steady eighth-note line and the second staff playing a similar line. The bottom two staves are for the Organ (Org.), which are currently empty, containing only whole rests. The key signature for all staves is one sharp (F#), and the time signature is 4/4.

8

The image shows a musical score for a five-measure passage, starting at measure 8. The score is written for several instruments: T1 (Tenor 1), T2 (Tenor 2), T. (Tenor), B. (Bass), Vln. (Violin), Fag. (Fagotto), and Org. (Organ). The key signature is one sharp (F#) and the time signature is 4/4. The T1 part has a melodic line with some grace notes. The T2, T., and B. parts are mostly rests, with some rhythmic patterns in the final measure. The Vln. parts play a steady eighth-note accompaniment. The Fag. parts have a more complex rhythmic pattern, including some triplets. The Org. part is mostly rests.

T1.

T2.

T.

B.

Vln.

Vln.

Fag.

Fag.

Org.

Musical score for three measures, starting at measure 13. The score includes parts for T1, T2, T, B, Vln., Fag., and Org. The key signature is two sharps (F# and C#). The T1 part has a whole rest in the first measure, followed by eighth notes in the second and third measures. The T2, T, and B parts have eighth notes in the first measure, followed by eighth notes with accents in the second and third measures. The Vln. parts have sixteenth-note patterns in the first measure, followed by eighth notes with accents in the second and third measures. The Fag. parts have eighth notes in the first measure, followed by eighth notes with accents in the second and third measures. The Org. part has whole rests in all three measures.

16

The image shows a musical score for a full orchestra, starting at measure 16. The score is written in G major (one sharp) and 4/4 time. The instruments and their parts are:

- T1. (Tenor 1):** Melodic line with eighth and quarter notes.
- T2. (Tenor 2):** Rests in all measures.
- T. (Tenor):** Rests in all measures.
- B. (Bass):** Rests in all measures.
- Vln. (Violin):** Two staves. The first violin part has a rhythmic pattern of eighth notes, while the second violin part has a more melodic line.
- Fag. (Bassoon):** Two staves. The first bassoon part has a rhythmic pattern of eighth notes, while the second bassoon part has a more melodic line.
- Org. (Organ):** Two staves. Both staves have rests in all measures.

The musical score for page 20 consists of nine staves. The top four staves are vocal parts: T1 (Tenor 1), T2 (Tenor 2), T (Tenor), and B (Bass). The next two staves are Violins (Vln.), followed by two staves for Bassoons (Fag.), and finally two staves for the Organ (Org.). The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The vocal parts feature melodic lines with various rhythmic values, including eighth and sixteenth notes, and rests. The instrumental parts include rhythmic patterns such as sixteenth-note runs and sustained notes. The Organ part is currently silent, indicated by horizontal lines on the staff.

The musical score for page 23 consists of the following parts:

- T1.**: Tenor 1, mostly silent with rests.
- T2.**: Tenor 2, melodic line with eighth and quarter notes.
- T.**: Tenor, melodic line with eighth and quarter notes.
- B.**: Bass, melodic line with eighth and quarter notes.
- Vln.**: Two Violin parts, playing a rhythmic pattern of eighth notes.
- Fag.**: Two Bassoon parts, playing a melodic line with eighth and quarter notes.
- Org.**: Organ, mostly silent with rests.

The musical score for page 25 consists of ten staves. The top staff is for Tenor 1 (T1), which contains whole rests. The second and third staves are for Tenor 2 (T2) and Tenor (T), respectively, both featuring a melodic line with eighth and sixteenth notes. The fourth staff is for Bass (B), with a similar melodic line. The fifth and sixth staves are for Violin 1 (Vln.) and Violin 2 (Vln.), both playing a rapid sixteenth-note accompaniment. The seventh and eighth staves are for Bassoon 1 (Fag.) and Bassoon 2 (Fag.), with the second part including a trill. The bottom two staves are for the Organ (Org.), which contains whole rests. The key signature is two sharps (F# and C#).

Musical score for measures 28-31, featuring parts for T1, T2, T, B, Vln., Fag., and Org. The score is in G major (one sharp) and 4/4 time. The vocal parts (T1, T2, T, B) have lyrics: "y a los que se acuerdan de ti". The strings (Vln., Fag.) play a rhythmic accompaniment. The organ (Org.) part is mostly silent, indicated by rests.

T1. *y a los que se acuerdan de ti*

T2. *y a los que se acuerdan de ti*

T. *y a los que se acuerdan de ti*

B. *y a los que se acuerdan de ti*

Vln. *y a los que se acuerdan de ti*

Vln. *y a los que se acuerdan de ti*

Fag. *y a los que se acuerdan de ti*

Fag. *y a los que se acuerdan de ti*

Org. *y a los que se acuerdan de ti*

Recitado

The musical score is arranged in a system with ten staves. The top staff is for Tenor 1 (T1), showing a recitative line with various rhythmic values and accidentals. The second staff (T2), third (T), and fourth (B) are for other vocal parts, each containing a whole rest. The fifth and sixth staves are for Violins (Vln.), also containing whole rests. The seventh staff is for the first Bassoon (Fag.), containing a whole rest. The eighth staff is for the second Bassoon (Fag.), containing a whole note chord. The bottom two staves are for the Organ (Org.), with the right hand playing a recitative line and the left hand playing a whole note chord.

The musical score for page 37 consists of the following parts:

- T1.**: Treble clef, melodic line with eighth and sixteenth notes.
- T2.**: Treble clef, rests.
- T.**: Treble clef, rests.
- B.**: Bass clef, rests.
- Vln.**: Treble clef, rests.
- Vln.**: Treble clef, rests.
- Fag.**: Bass clef, rests.
- Fag.**: Bass clef, melodic line with a long note and subsequent chords.
- Org.**: Grand staff (treble and bass clefs), melodic line in the treble and accompaniment in the bass.

Aria

Musical score for measures 42-46. The score is in G major (one sharp) and 4/4 time. The instruments are T1 (Tenor 1), T2 (Tenor 2), T. (Tenor), B. (Bass), Vln. (Violin), Fag. (Bassoon), and Org. (Organ). The T1 part has a melodic line with eighth and sixteenth notes, including a fermata at the end of measure 45. The other vocal parts (T2, T., B.) are silent. The Vln. parts play a rhythmic accompaniment of eighth notes. The Fag. parts play a rhythmic accompaniment of quarter notes. The Org. part provides a harmonic accompaniment with chords in the right hand and a bass line in the left hand.

The musical score for measures 47-50 is arranged in a system with the following parts from top to bottom:

- Vocalists:** T1., T2., T., and B. Each part consists of a single staff with a treble clef and a key signature of two sharps (F# and C#). All four parts are silent throughout the entire system, indicated by a horizontal bar on each staff.
- Violins:** Two Violin parts (Vln.). Both parts are in the treble clef with a two-sharp key signature. They play a rhythmic pattern of eighth notes, with some melodic variation in the second violin part.
- Bassoons:** Two Bassoon parts (Fag.). Both parts are in the bass clef with a two-sharp key signature. They play a simple harmonic accompaniment of quarter notes.
- Organ:** Organ (Org.). The organ part is represented by two staves (treble and bass clefs) with a two-sharp key signature. It is silent throughout the system, indicated by horizontal bars on both staves.

Musical score for page 51, featuring vocal parts (T1, T2, T, B) and instrumental parts (Vln., Fag., Org.). The score is written in treble clef with a key signature of two sharps (F# and C#). The vocal parts (T1, T2, T, B) are mostly silent, indicated by horizontal lines. The violin parts (Vln.) feature intricate rhythmic patterns, including sixteenth and thirty-second notes. The bassoon parts (Fag.) play a steady, rhythmic accompaniment. The organ part (Org.) is also silent, indicated by horizontal lines.

The musical score for page 54 consists of the following parts:

- Vocalists:** T1, T2, T, and B. All vocal parts are in treble clef with a key signature of two sharps (F# and C#). They are mostly silent, indicated by horizontal lines with dashes.
- Violins (Vln.):** Two parts. The first violin part features a complex rhythmic pattern of eighth notes in the first two measures, followed by a melodic line. The second violin part has a similar rhythmic pattern in the first two measures, then a simpler melodic line.
- Bassoons (Fag.):** Two parts. Both parts play a melodic line in the bass clef, with some rests and slurs.
- Organ (Org.):** Two staves (treble and bass clef) with a key signature of two sharps. Both staves are mostly silent, indicated by horizontal lines with dashes.

Musical score for measures 58-62. The score includes parts for Tenor 1 (T1), Tenor 2 (T2), Tenor (T.), Bass (B.), Violin (Vln.), Violin (Vln.), Bassoon (Fag.), Bassoon (Fag.), and Organ (Org.). The key signature is two sharps (F# and C#). The vocal parts (T1, T2, T., B.) are mostly silent, indicated by horizontal lines. The string parts (Vln., Vln., Fag., Fag.) play a rhythmic pattern of quarter notes with accents. The organ part (Org.) is also silent, indicated by horizontal lines. Measure 58 features a triplet of eighth notes in the T1 part. Measure 62 features a triplet of eighth notes in the T1 part.

Musical score for measures 63-67. The score includes parts for vocalists (T1, T2, T., B.), Violins (Vln.), Bassoons (Fag.), and Organ (Org.). The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts (T1, T2, T., B.) are mostly silent, indicated by rests. The Violin parts (Vln.) play a rhythmic pattern of eighth notes. The Bassoon parts (Fag.) play a rhythmic pattern of eighth notes, with some accidentals. The Organ part (Org.) is silent, indicated by rests.

Musical score for page 68, featuring vocal parts (T1, T2, T., B.), Vln., Fag., and Org. The score is in G major (one sharp) and 4/4 time. The vocal parts (T1, T2, T., B.) are mostly silent, indicated by a horizontal line with a dash. The Vln. parts have melodic lines with some slurs and accents. The Fag. parts have a rhythmic pattern of quarter notes with accents. The Org. part is also silent, indicated by a horizontal line with a dash.

Musical score for page 73, featuring the following parts:

- T1.**: Treble clef, melodic line with eighth and sixteenth notes, including accents and trills.
- T2.**: Treble clef, rests.
- T.**: Treble clef, rests.
- B.**: Bass clef, rests.
- Vln.**: Treble clef, melodic line with eighth and sixteenth notes, including accents.
- Vln.**: Treble clef, melodic line with quarter and eighth notes, including accents.
- Fag.**: Bass clef, melodic line with quarter and eighth notes, including accents.
- Fag.**: Bass clef, melodic line with quarter and eighth notes, including accents.
- Org.**: Grand staff (treble and bass clefs), rests.

The score is in the key of D major (two sharps) and includes various musical notations such as accents, trills, and dynamic markings like *sc* (sforzando).

78

The image shows a page of a musical score starting at measure 78. The score is arranged in a system with ten staves. The top four staves are for vocal parts: T1 (Tenor 1), T2 (Tenor 2), T. (Tenor), and B. (Bass). The next four staves are for woodwinds: Vln. (Violin), Vln. (Violin), Fag. (Bassoon), and Fag. (Bassoon). The bottom two staves are for the Organ (Org.). The key signature is two sharps (F# and C#), and the time signature is 7/8. The T1 part features a melodic line with sixteenth-note runs and sixteenth-note chords, marked with '6' and a fermata. The Vln. parts have similar melodic lines. The Fag. parts play a steady eighth-note accompaniment. The Organ part is mostly silent, indicated by rests.

82

The musical score for page 82 is arranged in a multi-staff format. At the top left, the page number '82' is indicated. The score includes the following parts:

- Vocalists:** T1. (Tenor 1), T2. (Tenor 2), T. (Tenor), and B. (Bass). The vocal parts are mostly silent, indicated by horizontal lines with a small dash.
- Violins:** Two Violin (Vln.) parts. The first Vln. part features a melodic line with accents and sixteenth-note runs, including two sixteenth-note runs marked with a '6' and a '7'. The second Vln. part plays a rhythmic accompaniment of quarter notes with accents.
- Bassoons:** Two Bassoon (Fag.) parts. Both parts play a rhythmic accompaniment of quarter notes with accents.
- Organ:** Organ (Org.) part, consisting of two staves (treble and bass clef), which are mostly silent.

The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C). The score includes various musical notations such as treble and bass clefs, key signatures, and performance markings like accents and sixteenth-note runs.

87

T1.

T2.

T.

B.

Vln.

Vln.

Fag.

Fag.

Org.

Musical score for page 91, featuring vocal parts (T1, T2, T, B), strings (Vln., Fag.), and organ (Org.). The score is in G major (one sharp) and 4/4 time. The vocal parts (T1, T2, T, B) are mostly silent, indicated by horizontal lines. The string parts (Vln., Fag.) play a rhythmic pattern of eighth notes. The organ part (Org.) is also silent, indicated by horizontal lines.

Musical score for measures 96-100. The score includes parts for T1, T2, T., B., Vln., Fag., and Org. The key signature is one sharp (F#) and the time signature is 7/8. The T1 part features a melodic line with several triplet markings (3). The Vln. and Fag. parts have similar rhythmic patterns, with the Fag. part starting with a grace note (7). The T2, T., and B. parts are mostly rests. The Org. part is also mostly rests.

The musical score for page 101 is arranged in a standard orchestral layout. At the top, four vocal staves are labeled T1., T2., T., and B., each with a treble clef and a key signature of two sharps (F# and C#). These staves contain whole rests for the first four measures. Below the vocal parts are two Violin (Vln.) staves, also with treble clefs and two sharps, playing a rhythmic pattern of eighth notes. The two Bassoon (Fag.) staves are in the bass clef with two sharps, playing a similar rhythmic pattern. At the bottom, the Organ (Org.) part is shown with a grand staff (treble and bass clefs) and two sharps, containing whole rests for all four measures. The page number '101' is located at the top left of the score.

Musical score for page 105, featuring vocal parts (T1, T2, T, B), two Violin parts (Vln.), two Bassoon parts (Fag.), and Organ (Org.). The score is in G major (one sharp) and 4/4 time. The vocal parts (T1, T2, T, B) are currently silent, indicated by horizontal lines. The two Violin parts (Vln.) play a rhythmic accompaniment of eighth notes. The two Bassoon parts (Fag.) play a melodic line with some rests. The Organ part (Org.) is also silent, indicated by horizontal lines in both staves.

Musical score for page 108, featuring vocal parts (T1, T2, T., B.), Violins (Vln.), Bassoons (Fag.), and Organ (Org.). The score is in G major (one sharp) and 4/4 time. The vocal parts (T1, T2, T., B.) are mostly silent, with T1 having a melodic phrase in the final measure. The Violins (Vln.) play a rhythmic accompaniment of eighth notes. The Bassoons (Fag.) play a simple melodic line. The Organ (Org.) is silent.

111

T1. 3 3

T2.

T.

B.

Vln.

Vln.

Fag.

Fag.

Org.

Musical score for measures 116-120. The score includes parts for T1, T2, T., B., Vln., Fag., and Org. The key signature is one sharp (F#) and the time signature is 3/4. The T1 part features a melodic line with triplets in measures 117-119. The Vln. and Fag. parts have rhythmic patterns with accents. The T2, T., and B. parts are mostly rests. The Org. part is also mostly rests.

Musical score for measures 121-124. The score is written in G major (one sharp) and 4/4 time. The vocal parts (T1, T2, T., B.) are mostly silent, indicated by a 's' in the bass clef. The Violin I (Vln.) part has a melodic line with eighth and sixteenth notes. The Violin II (Vln.) part has a rhythmic pattern of quarter notes with accents. The Horns (Fag.) part has a rhythmic pattern of quarter notes with accents. The Organ (Org.) part is silent, indicated by a 's' in the bass clef.

Musical score for measures 125-130. The score includes parts for T1, T2, T., B., Vln., Vln., Fag., Fag., and Org. The key signature is one sharp (F#) and the time signature is 4/4. The T1 part features a melodic line with a trill at the end. The Vln. parts have a rhythmic pattern of eighth notes. The Fag. parts have a rhythmic pattern of quarter notes. The Org. part is mostly silent, indicated by rests.

Musical score for measures 131-134. The score includes parts for T1, T2, T., B., Vln., Vln., Fag., Fag., and Org. The key signature is one sharp (F#) and the time signature is 4/4. The T1 part features a melodic line with trills and sixteenth-note runs, including two sixteenth-note sextuplets. The Vln. parts have rhythmic patterns with accents. The Fag. parts play a steady eighth-note accompaniment. The T2, T., B., and Org. parts are mostly silent, indicated by rests.

Musical score for a full orchestra and vocal soloists. The score is in G major (one sharp) and 7/8 time. It consists of eight staves: T1 (Tenor 1), T2 (Tenor 2), T. (Tenor), B. (Bass), Vln. (Violin), Vln. (Violin), Fag. (Bassoon), Fag. (Bassoon), and Org. (Organ). The vocal parts (T1, T2, T., B.) have rests throughout the page. The violin parts (Vln.) play a melodic line with sixteenth-note runs and slurs, marked with dynamics like *mf* and *f*. The bassoon parts (Fag.) play a rhythmic accompaniment of eighth notes with accents. The organ part (Org.) has rests. The page number 135 is in the top left corner.

The musical score for measures 139-143 is arranged in a system with the following parts:

- T1:** Treble clef, key signature of two sharps (F# and C#). The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. A half note G4 is followed by quarter notes A4 and B4. The final measure contains a triplet of eighth notes G4, A4, and B4, followed by a quarter note G4 with a fermata, and a whole note G4.
- T2:** Treble clef, key signature of two sharps. The staff contains five whole rests.
- T:** Treble clef, key signature of two sharps. The staff contains five whole rests.
- B:** Bass clef, key signature of two sharps. The staff contains five whole rests.
- Vln. (top):** Treble clef, key signature of two sharps. The melody follows the T1 part, ending with a quarter note G4 and a triplet of eighth notes A4, B4, and C5.
- Vln. (bottom):** Treble clef, key signature of two sharps. The staff contains five whole rests.
- Fag. (top):** Bass clef, key signature of two sharps. The part consists of quarter notes G2, F2, E2, and D2, followed by quarter notes C2, B1, and A1.
- Fag. (bottom):** Bass clef, key signature of two sharps. The part consists of quarter notes G2, F2, E2, and D2, followed by quarter notes C2, B1, and A1, and then a triplet of eighth notes G2, F2, and E2.
- Org.:** Grand staff (treble and bass clefs), key signature of two sharps. The staff contains five whole rests.

The musical score for page 144 consists of the following parts:

- Vocalists:** T1, T2, T., and B. Each part consists of four measures with a whole rest in every measure.
- Violins (Vln.):** Two parts. The first violin part has a melodic line with eighth-note patterns and some sixteenth-note runs. The second violin part follows a similar pattern but includes a sharp sign on the final note of the third measure.
- Bassoons (Fag.):** Two parts. The first part has a rhythmic pattern of quarter notes and rests. The second part has a similar pattern but includes a sharp sign on the first note of the third measure.
- Organ (Org.):** Two staves (treble and bass clef) with whole rests in all four measures.

Musical score for page 148, featuring vocal parts (T1, T2, T, B) and instrumental parts (Vln., Fag., Org.). The score is in G major (one sharp) and 4/4 time. The vocal parts (T1, T2, T, B) are marked with a 's' (soprano) and contain rests. The Violin parts (Vln.) feature intricate sixteenth-note patterns. The Bassoon parts (Fag.) play a steady eighth-note accompaniment. The Organ part (Org.) is marked with a 's' and contains rests.

The musical score for page 151 is arranged in a standard orchestral layout. It includes the following parts:

- Vocalists:** T1 (Tenor 1), T2 (Tenor 2), T (Tenor), and B (Bass). The vocal parts are mostly silent, indicated by horizontal lines with bar rests.
- Violins (Vln.):** Two staves. The first violin part features a rhythmic pattern of eighth notes, while the second violin part has a similar pattern with some chromatic movement.
- Bassoons (Fag.):** Two staves. The first bassoon part plays a melodic line with eighth notes, and the second bassoon part provides harmonic support with chords and eighth notes.
- Organ (Org.):** Two staves (treble and bass clef). The organ part is mostly silent, indicated by horizontal lines with bar rests.

The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The notation includes various musical symbols such as rests, notes, and accidentals.

Musical score for page 156, featuring vocal parts (T1, T2, T, B), strings (Vln., Vln., Fag., Fag.), and organ (Org.). The score is in G major (one sharp) and 4/4 time. The vocal parts (T1, T2, T, B) are mostly silent, indicated by horizontal lines. The string parts (Vln., Vln., Fag., Fag.) play a rhythmic pattern of eighth notes with accents. The organ part (Org.) is also silent, indicated by horizontal lines.

Musical score for five measures, starting at measure 162. The score includes parts for T1, T2, T., B., Vln., Fag., and Org. The key signature is one sharp (F#) and the time signature is 4/4. The T1 part features a melodic line with a slur over the first two measures and a fermata over the final note. The Vln. parts have a rhythmic pattern of eighth notes. The Fag. parts play a steady eighth-note accompaniment. The T2, T., and B. parts are mostly silent, indicated by rests. The Org. part is also silent.

Da Capo

167

Musical score for T1, T2, T., B., Vln., Fag., and Org. The score is in G major (one sharp) and 4/4 time. The T1 part begins with a melodic line starting on G4, moving through A4, B4, and C5, then descending. The T2, T., and B. parts are marked with a fermata. The Vln. parts have melodic lines. The Fag. parts have a bass line with some chords. The Org. part is marked with a fermata. The text "Da Capo" appears at the end of the Vln., Fag., and Org. staves.

Y en acordes cadencias

Francisco Javier Bayo

Edición: Arturo Calvo

Entrada

The musical score is written in 4/4 time and consists of the following parts:

- Soprano:** Five measures of whole rests.
- Alto:** Five measures of whole rests.
- Tenor:** Five measures of whole rests.
- Violín 1º:** Five measures of music, starting with a half note G4, followed by eighth notes, and ending with a quarter note G4.
- Violín 2º:** Five measures of music, identical to the first violin part.
- Órgano:** Five measures of music, featuring chords and melodic lines in both staves.
- Bajon 1º:** Five measures of music, featuring a rhythmic pattern of eighth notes.
- Bajon 2º (tapado):** Five measures of music, identical to the first bassoon part.
- Arpa:** Five measures of music, featuring chords and melodic lines in both staves.

A musical score for a choir and instrumental ensemble. The score is arranged in a system with ten staves. The vocal parts are Soprano (S.), Alto (A.), and Tenor (T.), each with a treble clef and a whole rest in every measure. The instrumental parts include two Violin staves (Vln.), an Organ (Org.) with a grand staff (treble and bass clefs), and two Bassoon (Fag.) staves with bass clefs. The Organ and both Bassoon staves have a 7/8 time signature. The Violin staves play a rhythmic pattern of eighth notes in the first two measures, followed by rests. The Organ and Bassoon staves play a bass line of eighth notes in the first two measures, followed by rests. The Organ and both Bassoon staves have a fermata over the final note of the second measure. The Organ and both Bassoon staves have a whole rest in every measure from the third to the fifth measure.

A musical score for a choir and orchestra. The score is divided into two systems. The first system includes vocal staves for Soprano (S.), Alto (A.), and Tenor (T.), which are currently empty. Below them are staves for Violins (Vln.), Organ (Org.), and two Flutes (Fag.). The second system includes staves for the Organ (Org.) and two Flutes (Fag.), with the Organ and Flute parts continuing from the first system. The Organ part is written in grand staff notation. The Flute parts are written in bass clef. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes, and some accidentals like sharps and naturals.

Musical score for page 15, featuring vocal parts (Soprano, Alto, Tenor) and instrumental parts (Violins, Organ, Flutes, Arpeggiator). The score is written in a common time signature and consists of four measures. The vocal parts (Soprano, Alto, Tenor) are mostly silent, indicated by horizontal lines. The instrumental parts include Violins (Vln.), Organ (Org.), Flutes (Fag.), and Arpeggiator (Arp.). The Organ and Arpeggiator parts show a rhythmic pattern of eighth and sixteenth notes, while the Flutes play a melodic line. A small '8' is written below the Tenor staff.

Musical score for measures 19-23. The score includes vocal parts (Soprano, Alto, Tenor) and instrumental parts (Violins, Flute/Oboe, Bassoons, Organ/Arpeggio). The vocal parts are mostly silent, indicated by horizontal lines. The instrumental parts feature various musical notations, including rests, notes, and dynamic markings such as *Desp.* (Diminuendo) and *Acomp.* (Accompagnamento). The Flute/Oboe part is marked *Flautado* in the second measure. The Organ/Arpeggio part is marked *Acomp.* in the second measure. The score is written in a standard musical notation with a treble clef for the vocal parts and a combination of treble and bass clefs for the instrumental parts.

Estribillo

24

The musical score for the 'Estribillo' section, measures 24-29, is arranged in a standard orchestral format. The vocal parts (Soprano, Alto, and Tenor) are shown as whole rests throughout the entire section. The instrumental parts include two Violin staves, an Organ part with a grand staff (treble and bass clefs), two Bassoon staves, and a Piano part with a grand staff. The Violin parts feature rhythmic patterns of eighth and sixteenth notes, often with slurs. The Organ and Piano parts provide harmonic support with chords and moving bass lines. The Bassoon parts play melodic lines with some slurs. The score is divided into two systems of six measures each, with a double bar line and repeat sign at the end of the second system.

A musical score for a choir and orchestra. The score is written for Soprano (S.), Alto (A.), Tenor (T.), Violin I (Vln.), Violin II (Vln.), Organ (Org.), Bassoon I (Fag.), Bassoon II (Fag.), and Arpeggiated Piano (Arp.). The Soprano, Alto, and Tenor parts feature vocal lines with lyrics. The Violin I and II parts play a rhythmic accompaniment. The Organ part provides harmonic support. The Bassoon I and II parts play a rhythmic accompaniment. The Arpeggiated Piano part provides harmonic support. The score is in 4/4 time and consists of 30 measures.

S.
A.
T.
Vln.
Vln.
Org.
Fag.
Fag.
Arp.

The musical score consists of nine staves. The vocal parts (Soprano, Alto, Tenor) and the two Bass parts (Fag.) feature rhythmic patterns of eighth and sixteenth notes, often with rests. The Violin parts (Vln.) play a steady eighth-note accompaniment. The Organ part (Org.) provides harmonic support with chords and moving lines in both hands. The Arpeggiated part (Arp.) features a bass line with chords and moving lines. The score is written in a common time signature and includes various musical notations such as rests, beams, and accidentals.

Musical score for Soprano (S.), Alto (A.), Tenor (T.), Violins (Vln.), Organ (Org.), and Basses (Fag.). The score is written in a common time signature and includes various musical notations such as notes, rests, and accidentals. The Soprano part features a melodic line with some rests. The Alto and Tenor parts have more active lines. The Violins play a rhythmic accompaniment. The Organ and Basses provide harmonic support. The Organ part is written in grand staff notation. The Basses are written in bass clef notation. The score is divided into five measures.

A musical score for a choir and instrumental ensemble. The score is written for Soprano (S.), Alto (A.), Tenor (T.), Violin I (Vln.), Violin II (Vln.), Organ (Org.), Bassoon I (Fag.), Bassoon II (Fag.), and Arpeggiator (Arp.). The Soprano part features a melodic line with a fermata on the first measure. The Alto and Tenor parts have rests. The Violin I and II parts play a rhythmic accompaniment. The Organ part provides harmonic support. The Bassoon I and II parts play a melodic line. The Arpeggiator part provides a steady accompaniment.

A musical score for a choir and instrumental ensemble. The score is written for Soprano (S.), Alto (A.), Tenor (T.), Violin I (Vln.), Violin II (Vln.), Organ (Org.), Bassoon I (Fag.), Bassoon II (Fag.), and Arpeggiator (Arp.). The Soprano part begins with a melodic line in the first measure, while the other parts are mostly silent or have simple accompaniment. The Organ part features a complex texture with multiple voices. The Bassoon parts have a rhythmic accompaniment. The Arpeggiator part provides a steady accompaniment in the bass register.

This musical score page, numbered 56, features a full orchestral and vocal arrangement. The vocal parts include Soprano (S.), Alto (A.), and Tenor (T.), each with a staff. The instrumental parts include two Violin staves (Vln.), an Organ (Org.) with a grand staff (treble and bass clefs), and two Bassoon (Fag.) staves. The Arpeggiator (Arp.) is shown at the bottom with a grand staff. The score consists of four measures. The vocal lines are active in the first two measures, with the Soprano and Alto parts having melodic lines and the Tenor part having a more rhythmic accompaniment. The instrumental parts provide harmonic support, with the Organ and Basses playing a steady accompaniment. The Violins play a melodic line that complements the vocal parts. The Bassoons play a rhythmic accompaniment. The Arpeggiator provides a steady accompaniment in the bass register.

Recitado

60

The musical score is arranged in a system of ten staves. The vocal parts (Soprano, Alto, Tenor) are in the upper staves, and the instrumental parts (Violins, Organ, Bassoons, Arpeggiator) are in the lower staves. The score is marked 'Recitado' and begins at measure 60. The vocal parts feature a recitative style with a prominent fermata on the final note of the first phrase. The instrumental parts provide accompaniment, with the Organ and Arpeggiator playing a rhythmic pattern of eighth notes. The Bassoons play a similar pattern. The Violins play a more complex pattern of eighth notes. The score is written in a key signature of one sharp (F#) and a common time signature (C).

Musical score for Soprano (S.), Alto (A.), Tenor (T.), Violin I (Vln.), Violin II (Vln.), Organ (Org.), Bassoon I (Fag.), Bassoon II (Fag.), and Arpeggiator (Arp.). The score is in 4/4 time and features a 'Solo' section starting at measure 65. The Soprano part has a melodic line with a solo starting in measure 65. The Organ part provides accompaniment with a melodic line in the right hand and a bass line in the left hand. The Arpeggiator part provides a rhythmic accompaniment with a melodic line in the right hand and a bass line in the left hand. The other instruments (Alto, Tenor, Violins, Bassoons) are marked with a flat line, indicating they are silent during this section.

The musical score for page 70 consists of the following parts:

- S. (Soprano):** Treble clef, 4/4 time. Measures 1-2 contain a melodic phrase with a sharp sign. Measures 3-5 are rests.
- A. (Alto):** Treble clef, 4/4 time. Measures 1-2 are rests. Measure 3 is marked "Solo" and contains a melodic phrase. Measures 4-5 continue the solo.
- T. (Tenor):** Treble clef, 4/4 time. Measures 1-5 are rests.
- Vln. (Violins):** Two staves, both with rests in measures 1-5.
- Org. (Organ):** Grand staff (treble and bass clefs), 4/4 time. Measures 1-2 contain a melodic phrase. Measures 3-5 contain a bass line with chords and a sharp sign.
- Fag. (Bassoons):** Two staves, both with rests in measures 1-5.
- Arp. (Arpeggiator):** Grand staff (treble and bass clefs), 4/4 time. Measures 1-5 are rests.

Aria

The musical score for the 'Aria' section, measures 75-81, is arranged in a standard orchestral format. It features the following parts:

- Vocalists:** Soprano (S.), Alto (A.), and Tenor (T.).
- String Instruments:** Violins (Vln.), with two staves.
- Organ (Org.):** A grand staff with treble and bass clefs.
- Woodwinds:** Bassoons (Fag.), with two staves.
- Arpeggiated (Arp.):** A grand staff with treble and bass clefs.

The score begins at measure 75. The vocalists enter with a melodic line, while the instruments provide accompaniment. The organ and arpeggiated parts play a rhythmic pattern of eighth notes. The bassoons and violins have rests until measure 80, where they enter with a new melodic line. The score concludes at measure 81.

The musical score for page 82 consists of the following parts:

- Soprano (S.):** A single staff with a treble clef, containing seven measures of whole rests.
- Alto (A.):** A single staff with a treble clef, containing seven measures of whole rests.
- Tenore (T.):** A single staff with a treble clef, containing seven measures of whole rests.
- Violini (Vln.):** Two staves with treble clefs. Both staves play identical melodic lines with various ornaments (trills, grace notes) and accidentals.
- Organo (Org.):** A grand staff with a treble and bass clef. The right hand has whole rests, while the left hand plays a rhythmic accompaniment.
- Fagotti (Fag.):** Two staves with bass clefs. The top staff has whole rests, while the bottom staff plays a rhythmic accompaniment.
- Arpa (Arp.):** A grand staff with a treble and bass clef. The right hand has whole rests, while the left hand plays a rhythmic accompaniment.

Musical score for page 89, featuring vocal parts (Soprano, Alto, Tenor) and instrumental parts (Violins, Organ, Flutes, Arpeggiator). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The vocal parts (Soprano, Alto, Tenor) are mostly silent, indicated by horizontal lines. The Violin parts (Vln.) play a melodic line with eighth and sixteenth notes. The Organ part (Org.) provides harmonic support with a bass line of eighth and sixteenth notes. The Flute parts (Fag.) play a rhythmic pattern of eighth notes. The Arpeggiator part (Arp.) provides a steady accompaniment with a bass line of eighth and sixteenth notes.

Musical score for measures 96-102. The score includes vocal parts for Soprano (S.), Alto (A.), and Tenor (T.), and instrumental parts for Violins (Vln.), Organ (Org.), Bassoons (Fag.), and Arpeggiator (Arp.).

- Soprano (S.):** Rests in all measures.
- Alto (A.):** Rests in all measures.
- Tenor (T.):** Rests in all measures.
- Violins (Vln.):** Two staves. Both play identical parts. Measure 96: quarter notes G4, A4, B4, quarter rest. Measure 97: quarter note G4, eighth notes A4, B4, C5, quarter note B4. Measure 98: quarter note B4, eighth notes A4, G4, quarter note F4. Measure 99: quarter note E4, eighth notes D4, C4, quarter note B3. Measure 100: quarter note A3, eighth notes G3, F3, quarter note E3. Measure 101: quarter note D3, eighth notes C3, B2, quarter note A2. Measure 102: quarter note G2, eighth notes F2, E2, quarter note D2.
- Organ (Org.):** Two staves. Both play identical parts. Measure 96: quarter notes G2, A2, B2, quarter note B2. Measure 97: quarter notes C3, D3, E3, quarter note E3. Measure 98: quarter note F3, eighth notes E3, D3, quarter note C3. Measure 99: quarter note B2, eighth notes A2, G2, quarter note F2. Measure 100: quarter note E2, eighth notes D2, C2, quarter note B1. Measure 101: quarter note A1, eighth notes G1, F1, quarter note E1. Measure 102: quarter note D1, eighth notes C1, B1, quarter note A1.
- Bassoons (Fag.):** Two staves. Both play identical parts. Measure 96: quarter notes G2, A2, B2, quarter note B2. Measure 97: quarter notes C3, D3, E3, quarter note E3. Measure 98: quarter note F3, eighth notes E3, D3, quarter note C3. Measure 99: quarter note B2, eighth notes A2, G2, quarter note F2. Measure 100: quarter note E2, eighth notes D2, C2, quarter note B1. Measure 101: quarter note A1, eighth notes G1, F1, quarter note E1. Measure 102: quarter note D1, eighth notes C1, B1, quarter note A1.
- Arpeggiator (Arp.):** Two staves. Both play identical parts. Measure 96: quarter notes G2, A2, B2, quarter note B2. Measure 97: quarter notes C3, D3, E3, quarter note E3. Measure 98: quarter note F3, eighth notes E3, D3, quarter note C3. Measure 99: quarter note B2, eighth notes A2, G2, quarter note F2. Measure 100: quarter note E2, eighth notes D2, C2, quarter note B1. Measure 101: quarter note A1, eighth notes G1, F1, quarter note E1. Measure 102: quarter note D1, eighth notes C1, B1, quarter note A1.

The musical score for page 103 consists of ten staves. The vocal parts (Soprano, Alto, Tenor) are in treble clef. The Violin parts are in treble clef. The Organ part is in grand staff (treble and bass clefs). The Flute parts are in bass clef. The Arpeggiator part is in grand staff. The score shows a variety of musical notations including rests, notes, and accidentals.

The musical score for page 111 consists of the following parts:

- Soprano (S.):** Treble clef, starting with a whole rest, followed by a quarter rest and a sharp sign, then a series of quarter notes.
- Alto (A.):** Treble clef, starting with a whole rest, followed by a quarter rest and a quarter note, then a series of quarter notes.
- Tenor (T.):** Treble clef, starting with a whole rest, followed by a quarter rest and a quarter note, then a series of quarter notes.
- Violin I (Vln.):** Treble clef, starting with a sharp sign and a fermata, followed by a series of eighth and quarter notes.
- Violin II (Vln.):** Treble clef, starting with a quarter note, followed by a series of quarter notes.
- Organ (Org.):** Treble and Bass clefs, starting with a whole rest, followed by a series of quarter notes in the bass line.
- Flute I (Fag.):** Bass clef, starting with a whole rest, followed by a series of quarter notes.
- Flute II (Fag.):** Bass clef, starting with a whole rest, followed by a series of quarter notes.
- Harp (Arp.):** Treble and Bass clefs, starting with a sharp sign and a fermata, followed by a series of quarter notes in the bass line.

This musical score page, numbered 117, contains eight staves. The top three staves are for vocal parts: Soprano (S.), Alto (A.), and Tenor (T.). The Soprano and Tenor parts begin with a 's' marking. The next two staves are for Violins (Vln.), showing melodic lines with various ornaments and accidentals. The Organ (Org.) part follows, with a grand staff showing a simple harmonic accompaniment. Below the Organ are two staves for Flutes (Fag.), which play a rhythmic accompaniment of eighth notes. The final staff is for an Arpeggiator (Arp.), which provides a steady harmonic accompaniment. The score is written in a key signature of one flat and a common time signature.

A musical score for a choir and orchestra. The score is divided into seven systems, each with a label on the left: S. (Soprano), A. (Alto), T. (Tenor), Vln. (Violin), Org. (Organ), Fag. (Bassoon), and Arp. (Arpeggiator). The S., A., and T. parts are vocal staves in treble clef. The Vln. parts are violin staves in treble clef. The Org., Fag., and Arp. parts are piano accompaniment staves, with the Organ and Arpeggiator parts shown in grand staff notation (treble and bass clefs). The music consists of several measures, with various notes, rests, and accidentals. The organ and arpeggiator parts provide a harmonic foundation, while the vocal parts and violins have more melodic lines.

This musical score page, numbered 131, contains eight staves of music. The top three staves are for vocal parts: Soprano (S.), Alto (A.), and Tenor (T.). The Soprano part begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note G4. The Alto and Tenor parts follow a similar pattern. The next two staves are for Violins (Vln.), with the first staff starting on a treble clef and the second on a bass clef. The Organ (Org.) part is shown in a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The two Bassoon (Fag.) parts are in bass clefs. The Arpeggiator (Arp.) part is also in a grand staff. The score includes various musical notations such as rests, notes, and accidentals.

This musical score page, numbered 139, contains eight staves of music. The vocal parts are Soprano (S.), Alto (A.), and Tenor (T.), each on a single staff. The instrumental parts include two Violin (Vln.) staves, an Organ (Org.) part with a grand staff (treble and bass clefs), two Flute (Fag.) staves, and an Arpeggiator (Arp.) part with a grand staff. The music is written in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and some accidentals like sharps and flats. The organ and arpeggiator parts are mostly accompaniment, while the flutes and violins have more active melodic lines.

The musical score for page 147 consists of the following parts:

- Soprano (S.):** A single staff with a treble clef, containing a whole rest for the entire duration.
- Alto (A.):** A single staff with a treble clef, containing a whole rest for the entire duration.
- Tenor (T.):** A single staff with a treble clef, containing a whole rest for the entire duration.
- Violins (Vln.):** Two staves with treble clefs. Both parts play identical melodic lines. The first violin part begins with a forte dynamic marking (**f**) and includes various ornaments and slurs.
- Organ (Org.):** A grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a whole rest, while the lower staff plays a rhythmic accompaniment of eighth notes.
- Flutes (Fag.):** Two staves with bass clefs. The upper staff contains a whole rest, while the lower staff plays a rhythmic accompaniment of eighth notes.
- Piano (Arp.):** A grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a whole rest, while the lower staff plays a rhythmic accompaniment of eighth notes.

This musical score page, numbered 163, contains the following parts:

- S. (Soprano):** Treble clef, mostly rests with some notes in the final measures.
- A. (Alto):** Treble clef, mostly rests with some notes in the final measures.
- T. (Tenor):** Treble clef, mostly rests with some notes in the final measures.
- Vln. (Violins):** Two staves, both in treble clef, featuring melodic lines with trills and slurs.
- Org. (Organ):** Grand staff (treble and bass clefs), providing harmonic accompaniment.
- Fag. (Flutes):** Two staves, both in bass clef, playing rhythmic patterns.
- Arp. (Arpeggiator):** Grand staff (treble and bass clefs), playing rhythmic accompaniment.

This musical score page, numbered 172, contains the following parts:

- S. (Soprano):** Treble clef, vocal line with rests and notes.
- A. (Alto):** Treble clef, vocal line with notes and rests.
- T. (Tenor):** Treble clef, vocal line with notes and rests.
- Vln. (Violins):** Two staves, both in treble clef, playing identical melodic lines with slurs and trills.
- Org. (Organ):** Grand staff (treble and bass clefs), providing harmonic accompaniment.
- Fag. (Fagots):** Two staves, both in bass clef, playing a rhythmic accompaniment.
- Arp. (Arpa):** Grand staff (treble and bass clefs), playing a rhythmic accompaniment.

This musical score page, numbered 179, contains the following parts:

- S. (Soprano):** Treble clef, starting with a half note G4, followed by quarter notes F4, E4, D4, and a whole note C4.
- A. (Alto):** Treble clef, starting with a half note G4, followed by quarter notes F4, E4, D4, and a whole note C4.
- T. (Tenor):** Treble clef, starting with a half note G4, followed by quarter notes F4, E4, D4, and a whole note C4.
- Vln. (Violins):** Two staves, both in treble clef. The first staff has a '8' below it. Both play a melodic line with eighth and sixteenth notes.
- Org. (Organ):** Grand staff (treble and bass clefs). The bass line has a 'b' below it. It provides harmonic support with chords and single notes.
- Fag. (Bassoons):** Two staves, both in bass clef. They play a rhythmic pattern of eighth and sixteenth notes.
- Arp. (Arpeggiator):** Grand staff (treble and bass clefs). The bass line has a 'b' below it. It plays a rhythmic pattern of eighth and sixteenth notes.

Musical score for S., A., T., Vln., Org., Fag., and Arp. The score consists of eight staves. The vocal parts (S., A., T.) are in treble clef. The string parts (Vln., Org., Fag., Arp.) are in bass clef. The organ part (Org.) is in grand staff. The woodwind parts (Fag.) are in bass clef. The score is divided into eight measures. The vocal parts have various rests and notes. The string parts have various notes and rests. The organ part has various notes and rests. The woodwind parts have various notes and rests.

This musical score page contains measures 193 through 200. It features a SATB choir and an orchestra. The vocal parts (Soprano, Alto, Tenor) and the two Violin parts have melodic lines with various note values and rests. The Organ, two Bassoon parts, and the Arpeggiated part (likely a harpsichord or figured bass) provide harmonic support. A fermata is placed over the final note of the vocal parts in measure 200. The score is written in a key with one flat and a common time signature.

Musical score for page 201. The score includes vocal parts for Soprano (S.), Alto (A.), and Tenor (T.), and instrumental parts for Violins (Vln.), Organ (Org.), Flutes (Fag.), and Arpeggiator (Arp.). The vocal staves are currently empty. The instrumental staves contain musical notation, including notes, rests, and dynamic markings such as accents and hairpins. The Organ and Arpeggiator parts are written in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The Flute parts are written in a single bass clef staff.

This musical score page, numbered 208, features a vocal ensemble and instrumental accompaniment. The vocal parts are Soprano (S.), Alto (A.), and Tenor (T.), all of which are currently silent, indicated by horizontal lines on their staves. The instrumental parts include two Violin (Vln.) staves, an Organ (Org.) part, two Flute (Fag.) staves, and an Arpeggiator (Arp.) part. The Violin parts play a melodic line with eighth and sixteenth notes, including a trill in the fifth measure. The Organ and Arpeggiator parts provide a harmonic accompaniment in the bass clef, featuring chords and moving lines. The Flute parts play a rhythmic accompaniment of eighth notes. The score is written in a key with one flat (B-flat) and a common time signature.

The musical score for page 215 consists of the following parts:

- Soprano (S.):** A vocal line with a whole rest in every measure.
- Alto (A.):** A vocal line with a whole rest in every measure.
- Tenor (T.):** A vocal line with a whole rest in every measure.
- Violins (Vln.):** Two staves of violin music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody features eighth and sixteenth notes, with some measures containing slurs and accents. The second staff mirrors the first.
- Organ (Org.):** A grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff has whole rests, while the lower staff contains a bass line with chords and moving lines.
- Bassoons (Fag.):** Two staves of bassoon music in bass clef. The first staff has whole rests, while the second staff contains a bass line with eighth and sixteenth notes.
- Arpeggiator (Arp.):** A grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff has whole rests, while the lower staff contains a bass line with chords and moving lines.

Musical score for SATB choir and orchestra, measures 222-229. The score includes parts for Soprano (S.), Alto (A.), Tenor (T.), Violin (Vln.), Organ (Org.), Bassoon (Fag.), and Piano/Arpeggio (Arp.). The vocal parts (S., A., T.) are mostly silent, indicated by horizontal lines. The instrumental parts (Vln., Org., Fag., Arp.) contain musical notation with various notes, rests, and dynamics. The Organ part is written in grand staff notation. The Bassoon part has two staves. The Piano/Arpeggio part is also written in grand staff notation.

This musical score page, numbered 230, features a vocal ensemble and instrumental accompaniment. The vocal parts are for Soprano (S.), Alto (A.), and Tenor (T.), all of which are currently silent, indicated by horizontal lines on their staves. The instrumental parts include two Violin (Vln.) staves, an Organ (Org.) staff, two Flute (Fag.) staves, and an Arpeggiator (Arp.) staff. The Violin parts play a melodic line with various ornaments and dynamics. The Organ and Arpeggiator provide harmonic support with sustained chords and moving bass lines. The Flute parts play rhythmic patterns, with the second flute staff featuring trills. The score is written in a key with one sharp (F#) and a common time signature.

The musical score for page 237 consists of nine staves. The vocal parts (Soprano, Alto, and Tenor) are represented by three empty staves at the top, each with a treble clef and a whole rest in every measure. The instrumental parts include two Violin staves (Vln.), an Organ (Org.) with a grand staff (treble and bass clefs), two Bassoon staves (Fag.), and an Arpeggiator (Arp.) with a grand staff. The Violin parts feature a melodic line with a fermata on the first measure, followed by eighth and sixteenth notes. The Organ, Bassoon, and Arpeggiator parts provide harmonic support with chords and moving lines. The score concludes with a double bar line at the end of the eighth measure.

Alfaro feliz ciudad.

Simeón Mezquiarán
Edición: Arturo Calvo

RECITADO

The musical score is arranged in 12 staves. The top four staves are for vocal parts: Tiple 1º, tiple a los coros, contralto, and Tenor. The bottom eight staves are for instrumental parts: Bajete, Violín 1º, Violín 2º, Violón, Contrabajo, Clarinete 1º, Clarinete 2º, and Órgano. The time signature is 3/4. The key signature has one sharp (F#). The score begins with a 'RECITADO' section. The vocal parts are mostly silent, indicated by a 'z' (zancaja) symbol. The instrumental parts provide the accompaniment. The Violón part includes a dynamic marking of *f* (forte). The Órgano part provides harmonic support with chords and single notes.

7

T 1º

T coro.

A.

T.

B.

Vln 1º

Vln 2º

Vlon.

Cb.

Cl. 1º

Cl. 2º

Fl.

Org.

f

3

3

8

Musical score for page 15, measures 15-21. The score includes parts for T 1º, T coro, A., T., B., Vln 1º, Vln 2º, Vlon., Cb., Cl. 1º, Cl. 2º, Fl., and Org. The woodwinds and strings have active parts, while the vocalists are silent.

Measures 15-21:

- Measures 15-16: Vln 1º and Vln 2º play sixteenth-note patterns. Vlon. plays a steady eighth-note accompaniment.
- Measures 17-18: Vln 1º and Vln 2º play eighth-note patterns. Vlon. continues with eighth notes.
- Measures 19-20: Vln 1º and Vln 2º play quarter-note patterns. Vlon. continues with eighth notes.
- Measure 21: Vln 1º and Vln 2º play a triplet of eighth notes. Vlon. continues with eighth notes.

Musical score for page 22, featuring vocal parts (T 1º, T coro, A., T., B.), string parts (Vln 1º, Vln 2º, Vlon., Cb.), woodwind parts (Cl. 1º, Cl. 2º, Fl.), and Organ (Org.).

The score is arranged in a standard orchestral layout. The vocal parts (T 1º, T coro, A., T., B.) are at the top, followed by the string parts (Vln 1º, Vln 2º, Vlon., Cb.), woodwind parts (Cl. 1º, Cl. 2º, Fl.), and the Organ (Org.) at the bottom. The Organ part is written in grand staff notation. The woodwind parts (Cl. 1º, Cl. 2º, Fl.) have some rests and specific melodic lines. The string parts (Vln 1º, Vln 2º, Vlon., Cb.) provide harmonic support with various rhythmic patterns. The vocal parts are mostly silent, indicated by horizontal lines.

T 1º
 T coro.
 A.
 T.
 B.
 Vln 1º.
 Vln 2º.
 Vlon.
 Cb.
 Cl. 1º
 Cl. 2º
 Fl.
 Org.

Musical score for page 29, featuring vocal parts (T 1º, T coro, A, T, B), string parts (Vln 1º, Vln 2º, Vlon, Cb), woodwind parts (Cl. 1º, Cl. 2º, Fl), and Organ (Org.). The score includes various musical notations such as rests, notes, and dynamic markings like 'p' and 'f'.

Duo

T 1º.

T coro.

A.

T.

B.

Vln 1º.

Vln 2º.

Vlon.

Cb.

Cl. 1º

Cl. 2º

Fl.

Org.

Detailed description of the musical score: The score is for a Duo section, measures 39-43. It features a vocal soloist (T 1º) and a bass soloist (B.). The vocal soloist part begins with a melodic line in measure 39, followed by rests in measures 40 and 41, and then continues in measures 42 and 43. The bass soloist part begins with a melodic line in measure 39, followed by rests in measures 40 and 41, and then continues in measures 42 and 43. The instrumental parts (Vln 1º, Vln 2º, Vlon., Cb., Cl. 1º, Cl. 2º, Fl., and Org.) provide accompaniment. The Vln 1º and Vln 2º parts feature a rhythmic pattern of eighth notes. The Vlon. part features a rhythmic pattern of quarter notes. The Cl. 1º and Cl. 2º parts feature a rhythmic pattern of quarter notes. The Fl. part features a rhythmic pattern of quarter notes. The Org. part is silent throughout the section.

44

T 1º

T coro.

A.

T.

B.

Vln 1º.

Vln 2º.

Vlon.

Cb.

Cl. 1º

Cl. 2º

Fl.

Org.

p

T 1º

T coro.

A.

T.

B.

Vln 1º

Vln 2º

Vlon.

Cb.

Cl. 1º

Cl. 2º

Fl.

Org.

Contra

The musical score for page 50 includes the following parts and markings:

- Vocal Parts:** T 1º, T coro., A., T., and B. (Bass). The B. part has a melodic line with various notes and rests.
- String Parts:** Vln 1º, Vln 2º, Vlon. (Viola), and Cb. (Cello). Vln 1º and Vln 2º have rhythmic patterns with dynamics *f* and *p*. Vlon. has a similar rhythmic pattern with dynamics *f* and *p*.
- Woodwind Parts:** Cl. 1º, Cl. 2º, and Fl. (Flute). Cl. 1º and Cl. 2º have melodic lines with accents and dynamics *f*. Fl. has a melodic line with dynamics *p* and *f*.
- Organ/Contrabass:** Org. and Contra. The Org. part has a simple harmonic accompaniment. The Contra. part has a simple harmonic accompaniment.

T 1º.
 T coro.
 A.
 T.
 B.
 Vln 1º.
 Vln 2º.
 Vlon.
 Cb.
 Cl. 1º.
 Cl. 2º.
 Fl.
 Org.

60 Duo

T. 1º

T. coro.

A.

T.

B.

Vln 1º

Vln 2º

Vlon.

Cb.

Cl. 1º

Cl. 2º

Fl.

Org.

f

f

f

p

ff

ff

f

b

67

Aria

T 1º.
 T coro.
 A.
 T.
 B. Dulce
 Vln 1º.
 Vln 2º.
 Vlon.
 Cb. *p*
 Cl. 1º
 Cl. 2º
 Fl.
 Org. Coro

Musical score for page 74, featuring vocal parts (T 1º, T coro, A., T., B.), string parts (Vln 1º, Vln 2º, Vlon., Cb.), woodwind parts (Cl. 1º, Cl. 2º, Fl.), and Organ (Org.). The score includes dynamic markings like 'f' and 'Coro'.

Duo

T 1º
 T coro.
 A.
 T.
 B.
 Vln 1º
 Vln 2º
 Vlon.
 Cb.
 Cl. 1º
 Cl. 2º
 Fl.
 Org.

p *f* *p* *p*

8 8

This musical score is for a piece titled "Duo" starting at measure 90. It features a vocal soloist (T 1º) and a vocal chorus (T coro.). The instrumental ensemble includes Alto (A.), Tenor (T.), Bass (B.), Violin 1st (Vln 1º), Violin 2nd (Vln 2º), Viola (Vlon.), Cello (Cb.), Clarinet 1st (Cl. 1º), Clarinet 2nd (Cl. 2º), Flute (Fl.), and Organ (Org.). The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like accents and slurs. The organ part is written in grand staff notation.

99

T 1º

T coro.

A.

T.

B.

Vln 1º

Vln 2º

Vlon.

Cb.

Cl. 1º

Cl. 2º

Fl.

Org.

Contra

Musical score for page 105, featuring the following parts:

- T 1º: Treble clef, melodic line with a long note in the second measure.
- T coro.: Treble clef, mostly rests.
- A.: Treble clef, mostly rests.
- T.: Treble clef, mostly rests.
- B.: Bass clef, mostly rests.
- Vln 1º: Treble clef, melodic line with a long note in the second measure.
- Vln 2º: Treble clef, rhythmic accompaniment with a *f* dynamic marking.
- Vlon.: Bass clef, rhythmic accompaniment.
- Cb.: Bass clef, rhythmic accompaniment.
- Cl. 1º: Treble clef, melodic line.
- Cl. 2º: Treble clef, melodic line.
- Fl.: Treble clef, melodic line.
- Org.: Grand staff (treble and bass clefs), accompaniment.

Musical score for page 118, featuring vocal parts (T 1º, T coro, A., T., B.), string parts (Vln 1º, Vln 2º, Vlon., Cb.), woodwind parts (Cl. 1º, Cl. 2º, Fl.), and Organ (Org.). The score is written in a key with one sharp (F#) and a common time signature. The vocal parts include a Tenor 1 (T 1º), Chorus Tenor (T coro), Alto (A.), Tenor (T.), and Bass (B.). The string parts include Violin 1 (Vln 1º), Violin 2 (Vln 2º), Viola (Vlon.), and Cello (Cb.). The woodwind parts include Clarinet 1 (Cl. 1º), Clarinet 2 (Cl. 2º), and Flute (Fl.). The Organ part (Org.) is written in grand staff notation. The score consists of five measures of music.

123

Dulce

Coro

T 1º

T coro.

A.

T.

B.

Duo

Vln 1º

Vln 2º

Vlon.

Cb.

Cl. 1º

Cl. 2º

Fl.

Org.

f

f

f

f

f

f

f

f

Dolce

f

f

8

8

Coro

T 1º

T coro.

A.

T.

B.

Vln 1º

Vln 2º

Vlon.

Cb.

Cl. 1º

Cl. 2º

Fl.

Org.

Musical score for page 139, featuring vocal parts (T 1º, T coro, A, T, B), Vln 1º, Vln 2º, Vlon., Cb., Cl. 1º, Cl. 2º, Fl., and Org. The score is in 3/4 time and includes dynamic markings such as *f* and *ff*. The vocal parts include lyrics: "Duo".

Musical score for page 145, featuring vocal parts (T 1º, T coro, A., T., B.), string parts (Vln 1º, Vln 2º, Vlon., Cb.), woodwind parts (Cl. 1º, Cl. 2º, Fl.), and Organ. The score includes dynamic markings such as *f*, *p*, and *f*, and a section labeled "Duo" for the vocalists. The Organ part includes a section marked with an 8-measure rest.

Musical score for page 151, featuring vocal parts (T 1º, T coro, A, T, B) and instrumental parts (Vln 1º, Vln 2º, Vlon, Cb, Cl. 1º, Cl. 2º, Fl., Org.).

The score is arranged in a standard orchestral layout. The vocal parts are at the top, followed by the string section (Violins 1 and 2, Viola, Cello), woodwinds (Clarinets 1 and 2, Flute), and the Organ at the bottom. The music is in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The organ part is primarily in the right hand, with some accompaniment in the left hand.

T 1º

T coro.

A.

T.

B.

Vln 1º

Vln 2º

Vlon.

Cb.

Cl. 1º

Cl. 2º

Fl.

Org.

Fagot y Obue

162

T 1º

T coro.

A.

T.

B. solo

Vln 1º Dolce

Vln 2º

Vlon.

Cb. *p*

Cl. 1º *p*

Cl. 2º

Fl. *f*₈

Org.

T 1º

T coro.

A.

T.

B.

Vln 1º

Vln 2º

Vlon.

Cb.

Cl. 1º

Cl. 2º

Fl.

Org.

f

pp

pp

pp

Dolce

Eolce

pp

pp

pp

179

The musical score for measures 179-182 includes the following parts and markings:

- T 1º:** Treble clef, notes G4, A4, B4, G4, F4, E4, D4, C4.
- T coro:** Treble clef, notes G4, A4, B4, G4, F4, E4, D4, C4.
- A.:** Treble clef, notes G4, A4, B4, G4, F4, E4, D4, C4.
- T.:** Treble clef, notes G4, A4, B4, G4, F4, E4, D4, C4.
- B.:** Bass clef, notes G3, A3, B3, G3, F3, E3, D3, C3.
- Vln 1º:** Treble clef, notes G4, A4, B4, G4, F4, E4, D4, C4.
- Vln 2º:** Treble clef, notes G4, A4, B4, G4, F4, E4, D4, C4.
- Vlon.:** Bass clef, notes G3, A3, B3, G3, F3, E3, D3, C3.
- Cb.:** Bass clef, notes G3, A3, B3, G3, F3, E3, D3, C3.
- Cl. 1º:** Treble clef, notes G4, A4, B4, G4, F4, E4, D4, C4.
- Cl. 2º:** Treble clef, notes G4, A4, B4, G4, F4, E4, D4, C4.
- Fl.:** Treble clef, notes G4, A4, B4, G4, F4, E4, D4, C4.
- Org.:** Grand staff, notes G4, A4, B4, G4, F4, E4, D4, C4.

Dynamic markings: *f* (forte) is present in measures 179, 180, 181, and 182. *f Duo* is marked in measure 179. A *8* (crescendo hairpin) is shown above the Flute staff in measure 181. A *Clarines* section is indicated in the Organ staff in measure 181.

Musical score for page 184, featuring vocal parts (T 1º, T coro, A., T., B.), woodwinds (Vln 1º, Vln 2º, Vlon., Cb., Cl. 1º, Cl. 2º, Fl.), and organ (Org.). The score includes dynamic markings like 'f' and 'Duo'.

Vocal Parts:
T 1º: Treble clef, starts with a melodic line. *f*
T coro: Treble clef, starts with a melodic line. *f*
A.: Treble clef, starts with a melodic line. *f*
T.: Treble clef, starts with a melodic line. *f*
B.: Bass clef, starts with a melodic line. *f*
B. (Duo): Bass clef, starts with a melodic line. *f*

Woodwinds:
Vln 1º: Treble clef, starts with a melodic line. *f*
Vln 2º: Treble clef, starts with a melodic line. *f*
Vlon.: Bass clef, starts with a melodic line. *f*
Cb.: Bass clef, starts with a melodic line. *f*
Cl. 1º: Treble clef, starts with a melodic line. *f*
Cl. 2º: Treble clef, starts with a melodic line. *f*
Fl.: Treble clef, starts with a melodic line. *f*

Organ (Org.):
Organ part, starts with a melodic line. *f*

190

T. 1º

T. coro.

A.

T.

B.

Vln 1º

Vln 2º

Vlon.

Cb.

Cl. 1º

Cl. 2º

Fl.

Org.

f

p

8

8

Musical score for page 196, featuring vocal parts (T 1º, T coro, A., T., B.), Vln 1º, Vln 2º, Vlon., Cb., Cl. 1º, Cl. 2º, Fl., and Org. The score is in a key with one flat (B-flat) and a common time signature. The vocal parts have lyrics in Spanish. The instrumental parts include Violins 1 and 2, Viola, Cello, Clarinets 1 and 2, Flute, and Organ. Dynamics such as *f* (forte) are indicated. The organ part features a complex rhythmic pattern in the right hand and block chords in the left hand.

T 1º. *¡Ay, ay, ay, ay, ay, ay!*

T coro. *¡Ay, ay, ay, ay, ay, ay!*

A. *¡Ay, ay, ay, ay, ay, ay!*

T. *¡Ay, ay, ay, ay, ay, ay!*

B. *¡Ay, ay, ay, ay, ay, ay!*

Vln 1º. *¡Ay, ay, ay, ay, ay, ay!*

Vln 2º. *¡Ay, ay, ay, ay, ay, ay!*

Vlon. *¡Ay, ay, ay, ay, ay, ay!*

Cb. *¡Ay, ay, ay, ay, ay, ay!*

Cl. 1º. *¡Ay, ay, ay, ay, ay, ay!*

Cl. 2º. *¡Ay, ay, ay, ay, ay, ay!*

Fl. *¡Ay, ay, ay, ay, ay, ay!*

Org. *¡Ay, ay, ay, ay, ay, ay!*

Musical score for page 201, featuring vocal parts (T 1º, T coro, A., T., B.), string parts (Vln 1º, Vln 2º, Vlon., Cb.), woodwind parts (Cl. 1º, Cl. 2º, Fl.), and Organ. The score includes dynamic markings such as *f* (forte) and a fermata over the Flute part.

Musical score for page 208, featuring the following parts:

- T 1º: Tenor 1, vocal line with melodic phrases and rests.
- T coro: Tenor Chorus, vocal line with sustained notes and rests.
- A.: Alto, vocal line with sustained notes and rests.
- T.: Tenor 2, vocal line with sustained notes and rests.
- B.: Bass, vocal line with sustained notes and rests.
- Vln 1º: Violin 1, melodic line with eighth-note patterns.
- Vln 2º: Violin 2, melodic line with eighth-note patterns.
- Vlon.: Viola, melodic line with eighth-note patterns.
- Cb.: Contrabass, melodic line with eighth-note patterns.
- Cl. 1º: Clarinet 1, melodic line with sustained notes and eighth-note patterns.
- Cl. 2º: Clarinet 2, melodic line with sustained notes and eighth-note patterns.
- Fl.: Flute, melodic line with sustained notes and eighth-note patterns, including a first ending bracket labeled '8'.
- Org.: Organ, accompaniment with sustained chords and eighth-note patterns.

En esta noble ciudad

Simeón Mezquiarán
Edición: Arturo Calvo

Musical score for the piece "En esta noble ciudad". The score is written for a full orchestra and vocal soloists. The key signature is one sharp (F#) and the time signature is 3/4. The vocal parts (Soprano, Alto, Tenor, and Bajo) are currently silent, indicated by whole rests. The instrumental parts include Violín 1º, Violín 2º, Violón, Contrabajo, Clarinete en Sib (two parts), Flauta, and Órgano. The Órgano part includes a section for Clarines. The score consists of 7 measures. The Violín 1º part features a triplet of eighth notes in the first measure and another triplet in the second measure. The Violín 2º, Violón, Contrabajo, and Clarinetes parts have a similar rhythmic pattern of eighth notes. The Flauta part is silent throughout. The Órgano part is silent in the first measure and then plays a rhythmic accompaniment of eighth notes in the subsequent measures.

A musical score for a concert band with vocal parts. The score is written in G major (one sharp) and 2/4 time. It consists of 8 measures. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by horizontal lines. The instrumental parts include two Violins (Vln.), Viola (Vc.), Contrabass (Cb.), two Clarinets in Bb (Cl. Sib), Flute (Fl.), and Organ (Org.). The Violins play a rhythmic eighth-note pattern. The Viola plays a simple eighth-note line. The Contrabass plays a bass line with chords. The two Clarinets in Bb play a melodic line with grace notes. The Organ provides harmonic support with chords and a bass line.

Musical score for page 15, featuring vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violins, Viola, Cello, Clarinets, Flute, Organ). The score is in G major and 4/4 time. The vocal parts are mostly silent, indicated by horizontal lines. The Violin I and II parts play a rhythmic accompaniment of eighth notes. The Viola part plays a melodic line. The Cello part plays a simple bass line. The Clarinet in Bb parts play a melodic line. The Flute part is silent. The Organ part plays a simple bass line.

Musical score for page 19, featuring vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violins, Viola, Cello, Clarinets, Flute, Organ). The score is in G major (one sharp) and 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, indicated by horizontal lines. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part plays a similar pattern. The Cello part plays a simple melodic line. The Clarinet in Bb parts play a melodic line with some grace notes. The Flute part is silent. The Organ part plays a simple melodic line in the bass register.

Musical score for page 23, featuring vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violins, Viola, Cello, Clarinets, Flute, Organ). The score is in G major and 4/4 time. The vocal parts are mostly silent, indicated by rests. The instrumental parts include:

- Violins (Vln.): Rapid sixteenth-note passages in both staves.
- Viola (Vc.): A melodic line in the bass clef.
- Cello (Cb.): A melodic line in the bass clef.
- Clarinets (Cl. Sib): Two staves with melodic lines in the treble clef.
- Flute (Fl.): Silent, indicated by rests.
- Organ (Org.): A melodic line in the treble clef and a bass line in the bass clef.

Musical score for page 28, featuring vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violins, Viola, Cello, Clarinets, Flute, Organ). The score is in 3/4 time and G major. The vocal parts are mostly silent, indicated by rests. The instrumental parts include Violins (Vln.), Viola (Vc.), Cello (Cb.), Clarinet in B-flat (Cl. Sib), Flute (Fl.), and Organ (Org.). The Organ part features a rhythmic accompaniment with chords and moving lines in both hands.

Andante

S.

S.

A.

T.

B.

Vln.

Vln.

Vc.

Cb.

Cl. Sib

Cl. Sib

Fl.

Org.
Fagot y
obue

S.
S.
A.
T.
B.

Vln.
Vln.
Vc.
Cb.
Cl. Sib
Cl. Sib
Fl.
Org.

Dolce

p

Detailed description: This page of a musical score, numbered 45, contains vocal and instrumental parts. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, with some notes in the Soprano part at the end of the page. The instrumental parts include two Violins, Viola, Cello, two Clarinets in B-flat, Flute, and Organ. The score features a 'Dolce' marking above the first Violin staff and a 'p' (piano) dynamic marking below the Cello staff. The music is written in a key with one sharp (F#) and a common time signature.

This musical score page, numbered 51, is arranged in a standard orchestral format. It features four vocal staves at the top, labeled S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The vocal parts are written in treble clef with a key signature of one sharp (F#). The Soprano part has a melodic line with some grace notes. The Alto and Tenor parts have similar melodic lines, while the Bass part is mostly silent. Below the vocal staves are the instrumental parts: Violins (Vln.), Viola (Vc.), Cello (Cb.), Clarinet in B-flat (Cl. Sib), Clarinet in C (Cl. Sib), Flute (Fl.), and Organ (Org.). The Violins and Viola play rhythmic patterns, while the Cello and Clarinets have more melodic lines. The Organ part is mostly silent. The score is written in a key signature of one sharp (F#) and a common time signature (C).

This musical score page, numbered 57, is set in the key of D major (one sharp) and 4/4 time. It features a vocal ensemble consisting of Soprano (S.), Alto (A.), and Tenor (T.), with the Bass (B.) part remaining silent. The instrumental ensemble includes Violins (Vln.), Viola (Vc.), Cello (Cb.), Clarinet in B-flat (Cl. Sib), Flute (Fl.), and Organ (Org.). The vocal parts have melodic lines with some rests, while the instruments provide harmonic support through chords and melodic fragments. A dynamic marking of *8* (piano) is present in the Flute and Organ parts. The Organ part is written in grand staff notation.

This musical score page, numbered 63, is arranged in a standard orchestral format. It features five vocal staves at the top, labeled S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). The instrumental section includes two Violin (Vln.) staves, a Viola (Vc.) staff, a Cello (Cb.) staff, two Clarinet in B-flat (Cl. Sib.) staves, a Flute (Fl.) staff, and an Organ (Org.) staff. The Organ part is specifically labeled 'Contra'. The score is written in a key signature of one sharp (F#) and a common time signature. The vocal parts have rests in the first measure, followed by melodic lines in the subsequent measures. The instrumental parts provide a rich harmonic and rhythmic accompaniment, with various textures and dynamics, including a *p* (piano) marking in the Cello part.

This page of a musical score, numbered 69, contains the following parts:

- Vocal Parts:** Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano and Tenor parts have lyrics written below the notes. The Bass part is mostly silent.
- Instrumental Parts:** Violin I (Vln.), Violin II (Vln.), Viola (Vc.), Cello (Cb.), Clarinet in Bb (Cl. Sib), Flute (Fl.), and Organ (Org.).

The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal parts are in treble clef, while the Bass part is in bass clef. The instrumental parts are in various clefs: Violins and Flute in treble clef, Viola and Cello in bass clef, and Organ in grand staff (treble and bass clefs). The Organ part features a prominent bass line with sustained notes and arpeggiated chords.

Musical score for page 75, featuring vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violins, Viola, Cello, Clarinets, Flute, Organ). The score includes dynamic markings such as *f* and rests.

Vocal Parts:
S. (Soprano): Treble clef, key signature of one sharp (F#).
S. (Soprano): Treble clef, key signature of one sharp (F#).
A. (Alto): Treble clef, key signature of one sharp (F#).
T. (Tenor): Treble clef, key signature of one sharp (F#).
B. (Bass): Bass clef, key signature of one sharp (F#).

Instrumental Parts:
Vln. (Violin): Treble clef, key signature of one sharp (F#).
Vln. (Violin): Treble clef, key signature of one sharp (F#).
Vc. (Viola): Bass clef, key signature of one sharp (F#).
Cb. (Cello): Bass clef, key signature of one sharp (F#).
Cl. Sib (Clarinet in Bb): Treble clef, key signature of three sharps (F#, C#, G#).
Cl. Sib (Clarinet in Bb): Treble clef, key signature of three sharps (F#, C#, G#).
Fl. (Flute): Treble clef, key signature of one sharp (F#).
Org. (Organ): Grand staff (treble and bass clefs), key signature of one sharp (F#).

Musical score for page 78, featuring vocal parts (Soprano, Alto, Tenor, Bass), Violins, Viola, Cello, Clarinets, Flute, and Organ. The score is in G major and 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics. The instrumental parts include Violins (Vln.), Viola (Vc.), Cello (Cb.), Clarinets (Cl. Sib), Flute (Fl.), and Organ (Org.). The Organ part includes the instruction "Clarinets" and a fermata with the number 8.

Musical score for page 81, featuring vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violins, Viola, Cello, Clarinets, Flute, Organ). The score is written in G major and 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) are in treble clef, and the Bass part is in bass clef. The instrumental parts (Violins, Viola, Cello, Clarinets, Flute, Organ) are in their respective clefs. The Organ part includes the instruction "Fagot y obue" (Bassoon and Oboe).

This page of a musical score, numbered 86, contains the following parts:

- Vocal Parts:** Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano and Tenor parts have lyrics written below the notes. The Bass part is mostly silent.
- Instrumental Parts:** Violin I (Vln.), Violin II (Vln.), Viola (Vc.), Cello (Cb.), Clarinet in B-flat (Cl. Sib), Clarinet in E-flat (Cl. Sib), Flute (Fl.), and Organ (Org.).

The score is written in a key signature of one sharp (F#) and a common time signature (C). The vocal parts are in treble clef, while the Bass part is in bass clef. The instrumental parts are in various clefs: Violins and Flute in treble clef, Viola, Cello, and Clarinets in bass clef, and Organ in grand staff.

This musical score page, numbered 93, features a variety of instruments and vocal parts. The vocal parts include Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The instrumental parts include Violin I (Vln.), Violin II (Vln.), Viola (Vc.), Cello (Cb.), Clarinet in B-flat (Cl. Sib), Clarinet in C (Cl. Sib), Flute (Fl.), and Organ (Org.). The score is written in a key signature of one sharp (F#) and a common time signature. The vocal parts have a dynamic marking of *p* (piano). The Viola part also has a dynamic marking of *p*. The Flute part has a trill marking (*tr*) over a note in the second measure. The Organ part has a trill marking (*tr*) over a note in the first measure. The score is arranged in a standard orchestral layout with vocal parts at the top and instrumental parts below.

Recitado

This musical score is for a recitative section, labeled "Recitado" in a box at the top. It is numbered 99 in the upper left corner. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Vocal Parts:** Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The vocal lines are written in treble clef with a key signature of one sharp (F#). The Soprano, Alto, and Tenor parts have melodic lines with slurs and accents, while the Bass part is mostly silent with some rhythmic markings.
- Violins (Vln.):** Two staves in treble clef with a key signature of one sharp. They play a melodic line with slurs and accents.
- Viola (Vc.):** One staff in bass clef with a key signature of one sharp, playing a rhythmic accompaniment.
- Cello (Cb.):** One staff in bass clef with a key signature of one sharp, playing a rhythmic accompaniment.
- Clarinets (Cl. Sib):** Two staves in treble clef with a key signature of three sharps (F#, C#, G#), both of which are silent.
- Flute (Fl.):** One staff in treble clef with a key signature of one sharp, playing a melodic line with slurs and accents.
- Organ (Org.):** A grand staff (treble and bass clefs) with a key signature of one sharp, which is silent throughout the section.

The score is divided into two measures by a double bar line. The first measure contains the vocal and instrumental entries, while the second measure shows the continuation of the vocal and instrumental parts.

S.
 S.
 A.
 T.
 B.
 Vln.
 Vln.
 Vc.
 Cb.
 Cl. Sib
 Cl. Sib
 Fl.
 Org.

Musical score for page 106, featuring vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violins, Viola, Cello, Clarinets, Flute, Organ). The score includes various musical notations such as notes, rests, and dynamic markings.

Key markings and annotations:

- Despacio**: Marked above the Violin and Viola staves.
- Flautas**: Marked above the Organ staff.

Musical score for page 112, featuring vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violins, Viola, Cello, Clarinets, Flute, Organ). The score is in G major and 3/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) have rests in the first three measures, followed by melodic lines in the final two measures. The instrumental parts include Violins I and II, Viola, Cello, Clarinet in Bb (two parts), Flute, and Organ. The Organ part has rests in the first three measures and a melodic line in the final two measures. The score includes various musical notations such as rests, notes, beams, slurs, and triplets.

Musical score for orchestra and voices, measures 118-121. The score includes parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin (Vln.), Viola (Vc.), Cello (Cb.), Clarinet in B-flat (Cl. Sib), Flute (Fl.), and Organ (Org.). The key signature is one sharp (F#) and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte). The Organ part is written in grand staff notation.

122

S. *Recitado* *f*

S.

A. *Recitado*

T. *Recitado*

B. *Recitado*

Vln. *Recitado*

Vln. *Recitado*

Vc. *Recitado*

Cb.

Cl. Sib *Recitado*

Cl. Sib

Fl.

Org. *obue* *Recitado*

Detailed description of the musical score: The score is for page 122 and consists of 13 staves. The vocal parts (Soprano, Alto, Tenor, Bass) are in G major and 4/4 time. The instrumental parts include Violins (Vln.), Viola (Vc.), Cello (Cb.), Clarinet in B-flat (Cl. Sib), Flute (Fl.), and Organ. The Organ part includes the instruction 'obue'. The score features various musical notations such as rests, notes, beams, and dynamic markings. The word 'Recitado' is written above several staves, indicating a recitative section. A forte dynamic 'f' is marked at the end of the Soprano part.

Musical score for page 128, featuring vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violins, Viola, Cello, Clarinets, Flute, Organ). The organ part includes the instruction "Marcado Flautado".

The score is written for a choir and orchestra. The vocal parts (Soprano, Alto, Tenor, Bass) are in treble clef with a key signature of one sharp (F#). The instrumental parts (Violins, Viola, Cello, Clarinets, Flute) are in their respective clefs with a key signature of one sharp. The organ part is in grand staff (treble and bass clefs) with a key signature of one sharp. The organ part includes the instruction "Marcado Flautado" in the right hand.

Allegretto

This musical score page, numbered 133, is titled "Allegretto". It features a vocal quartet (Soprano, Alto, Tenor, Bass) and a full orchestra. The vocal parts begin with a rest in the first two measures, followed by a melodic line starting in the third measure. The instrumental parts include Violins I and II, Viola, Cello, Clarinet in B-flat (two parts), Flute, and Organ. The Organ part includes a section labeled "Clarines". The score is written in a key signature of one sharp (F#) and a common time signature (C). Dynamics such as *f* (forte) are indicated throughout. Performance markings include accents, slurs, and triplets. The page concludes with a double bar line.

This musical score page, numbered 140, contains the following parts and markings:

- Vocal Parts:** Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Soprano and Alto parts include dynamic markings of *p* (piano).
- Violins (Vln.):** Two staves with dynamic markings of *p* and accents.
- Viola (Vc.):** One staff with dynamic markings of *p*.
- Cello (Cb.):** One staff with dynamic markings of *p*.
- Clarinets (Cl. Sib):** Two staves, both showing rests.
- Flute (Fl.):** One staff with dynamic markings of *f* (forte) and *loco* (loco).
- Organ (Org.):** One grand staff with dynamic markings of *f* and the instruction "Flautas" (Flutes).

Dolce

The musical score for page 154 is written in G major and includes the following parts:

- Vocal Parts:** Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The vocal lines feature melodic phrases with various note values and rests.
- Violins (Vln.):** Two staves, each with a melodic line.
- Viola (Vc.):** A single staff with a melodic line.
- Clarinets (Cl. Sib):** Two staves, each with a melodic line.
- Flute (Fl.):** A single staff with a melodic line, including a *p* (piano) marking.
- Organ (Org.):** A grand staff (treble and bass clefs) providing harmonic support.

The score is marked *Dolce* and includes various musical notations such as slurs, accents, and dynamic markings.

This musical score page, numbered 168, features a variety of instruments and vocal parts. The vocal parts include Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), all marked with a forte (*f*) dynamic. The instrumental parts include Violin I (Vln.), Violin II (Vln.), Viola (Vc.), Cello (Cb.), Clarinet in B-flat (Cl. Sib), Clarinet in C (Cl. Sib), Flute (Fl.), and Organ (Org.). The Organ part is specifically labeled as 'Clarines'. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music includes various rhythmic patterns, such as eighth and sixteenth notes, and dynamic markings like *f* and *p*. There are also some triplets and slurs indicated in the score.

This page of a musical score, numbered 176, contains the following parts:

- Vocal Parts:** Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).
- Instrumental Parts:** Violins (Vln.), Viola (Vc.), Cello (Cb.), Clarinet in B-flat (Cl. Sib), Clarinet in C (Cl. Sib), Flute (Fl.), and Organ (Org.).

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features various musical notations including rests, notes, stems, beams, and dynamic markings such as *f* (forte) and *8* (octave). The Organ part is written on a grand staff with a treble and bass clef.

This musical score page, numbered 185, contains the following parts:

- Vocal Parts:** Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.).
- String Ensemble:** Violins (Vln.), Viola (Vc.), Cello (Cb.), and Double Bass (B.).
- Woodwinds:** Clarinet in B-flat (Cl. Sib.), Clarinet in C (Cl. Sib.), and Flute (Fl.).
- Organ (Org.):** Includes parts for Oboe and Clarinet.

The score is written in a key signature of one sharp (F#) and a common time signature (C). It features various musical notations including rests, notes, and dynamic markings such as *p* (piano), *f* (forte), and *Dolce* (softly).

Musical score for page 196, featuring vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violins, Viola, Cello, Clarinets, Flute, Organ). The score is in G major and 4/4 time. The vocal parts (S., A., T., B.) have lyrics in Spanish. The instrumental parts include Violins (Vln.), Viola (Vc.), Cello (Cb.), Clarinets (Cl. Sib), Flute (Fl.), and Organ (Org.). The Organ part includes the instruction "Clarines".

Vocal Parts:

- S. (Soprano): *¡Ay, ay, ay, ay!*
- A. (Alto): *¡Ay, ay, ay, ay!*
- T. (Tenor): *¡Ay, ay, ay, ay!*
- B. (Bass): *¡Ay, ay, ay, ay!*

Instrumental Parts:

- Vln. (Violins): *f*
- Vc. (Viola): *f*
- Cb. (Cello): *f*
- Cl. Sib (Clarinets): *f*
- Fl. (Flute): *f*
- Org. (Organ): *f*

Qué portento de amor

Francisco secanilla
Edición: Arturo Calvo

The musical score is arranged in a system of ten staves. The top four staves are for vocal parts: Tiple 1º, Tiple 2º, Contralto, and Tenor. These parts are currently blank, indicated by horizontal lines. The bottom six staves are for instrumental accompaniment: Violín 1º, Violín 2, Violonchelo (Bajo), Trompa, and Órgano. The Órgano part is written in grand staff notation. The music is in the key of D major (one sharp) and 4/4 time. The instrumental parts feature a rhythmic pattern of eighth and sixteenth notes, with some rests. The Violín 1º and Violín 2 parts are in the treble clef, while the Violonchelo (Bajo) and Trompa parts are in the bass clef. The Órgano part is split between two staves, with the right hand in the treble clef and the left hand in the bass clef.

7

S.
S.
A.
T.
Vln.
Vln.
Vc.
Trmp.
Org.

A musical score for a choir and orchestra. The score is written in G major (one sharp) and consists of 12 measures. The vocal parts (Soprano, Alto, Tenor) are mostly silent, with the Alto part having a melodic line in the first two measures. The instrumental parts include Violins I and II, Viola, Trumpet, and Organ. The organ part features a rhythmic accompaniment with eighth and sixteenth notes. The score ends with a final chord in the organ part.

This musical score page, numbered 18, is set in the key of D major (one sharp) and common time. It features a vocal ensemble consisting of Soprano (S.), Alto (A.), and Tenor (T.), along with instrumental parts for Violin I (Vln.), Violin II (Vln.), Viola (Vc.), Trumpet (Trmp.), and Organ (Org.).

The vocal parts (S., A., and T.) are mostly silent, indicated by whole rests across all six measures. The Tenor part begins with a melodic phrase in the final measure, starting on a half note G4 and moving through F4, E4, D4, and C4.

The instrumental parts are active throughout the page:

- Violin I (Vln.):** Plays a rhythmic eighth-note pattern (quarter, eighth, eighth, quarter) with various accidentals (sharps, naturals, flats).
- Violin II (Vln.):** Mirrors the Violin I part with a similar rhythmic pattern and accidentals.
- Viola (Vc.):** Plays a rhythmic pattern of quarter notes and eighth notes, often with rests.
- Trumpet (Trmp.):** Plays a rhythmic pattern of quarter notes and eighth notes, often with rests.
- Organ (Org.):** Features a complex accompaniment in the right hand with chords and moving lines, and a simpler bass line in the left hand.

A musical score for a choir and orchestra. The score is written for Soprano (S.), Alto (A.), Tenor (T.), Violin I (Vln.), Violin II (Vln.), Viola (Vc.), Trumpet (Trmp.), and Organ (Org.). The key signature is one sharp (F#) and the time signature is 4/4. The Soprano, Alto, and Organ parts are mostly silent, indicated by horizontal lines. The Tenor part has a melodic line starting with a fermata on the first note. The Violin I and II parts play chords with some movement. The Viola part plays a bass line. The Trumpet part is silent. The Organ part is silent.

This musical score page, numbered 29, is set in the key of D major (one sharp) and common time. It features the following parts:

- Vocalists:** Soprano (S.), Alto (A.), and Tenor (T.). The Soprano and Alto parts are mostly silent, indicated by rests. The Tenor part has a melodic line starting in the second measure, marked with a *sfz* dynamic.
- Violins (Vln.):** Two staves. They play a rhythmic accompaniment of eighth notes with accents, transitioning to a more complex texture in the final measures.
- Viola (Vc.):** One staff. It plays a rhythmic accompaniment of eighth notes with accents, mirroring the violin parts.
- Trumpet (Trmp.):** One staff. It remains silent throughout the page.
- Organ (Org.):** Two staves. It remains silent throughout the page.

Aria

36

Musical score for the Aria section, measures 36-40. The score is written for a vocal ensemble and a chamber orchestra. The vocal parts (Soprano, Alto, Tenor) are in treble clef with a key signature of one sharp (F#). The instrumental parts (Violins, Viola, Cello, Trumpet, Organ) are in various clefs and include a key signature change to two flats (Bb) at measure 37. The time signature is 4/4. The organ part is in bass clef with a key signature of two flats (Bb). The trumpet part is in bass clef with a key signature of two flats (Bb). The violin and viola parts are in treble clef with a key signature of one sharp (F#). The cello part is in bass clef with a key signature of one sharp (F#). The organ part is in bass clef with a key signature of two flats (Bb). The trumpet part is in bass clef with a key signature of two flats (Bb). The organ part is in bass clef with a key signature of two flats (Bb).

Musical score for voices and instruments. The score is in a key signature of two flats (B-flat and E-flat) and consists of nine staves. The vocal parts (Soprano, Alto, Tenor) are mostly silent, indicated by horizontal lines. The instrumental parts include two Violins (Vln.), Violoncello (Vc.), Trumpet (Trmp.), and Organ (Org.). The Violins and Organ play a rhythmic pattern of eighth notes, while the Violoncello and Trumpet play a more melodic line. The Organ part includes a bass line with a descending eighth-note pattern.

This musical score page, numbered 45, features a variety of instruments and vocal parts. The vocal section includes Soprano (S.), Alto (A.), and Tenor (T.) parts, all of which are currently silent, indicated by horizontal lines with a small dash. The instrumental section includes two Violin (Vln.) parts, a Viola (Vc.) part, a Trumpet (Trmp.) part, and an Organ (Org.) part. The Violin parts play a rhythmic pattern of eighth notes, while the Viola part plays a steady eighth-note accompaniment. The Trumpet part has a few notes in the first two measures before becoming silent. The Organ part provides a bass line with eighth notes. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

Musical score for voices and instruments. The score is written in a key signature of two flats (B-flat and E-flat) and consists of 12 measures. The vocal parts (Soprano, Alto, Tenor) are mostly silent, indicated by horizontal lines. The instrumental parts include two Violins (Vln.), Violoncello (Vc.), Trumpet (Trmp.), and Organ (Org.). The Violins and Organ play a rhythmic pattern of eighth notes, while the Violoncello and Trumpet play a pattern of quarter notes. The Organ part includes a small 's' marking below the first measure.

The musical score for page 51 consists of the following parts:

- Vocal Parts:** Soprano (S.), Alto (A.), and Tenor (T.). All three parts are currently silent, indicated by horizontal lines on their staves.
- Violins (Vln.):** Two staves. The first violin part features a melodic line with eighth-note patterns and some rests. The second violin part provides harmonic support with a similar eighth-note pattern.
- Viola (Vc.):** A single staff in the bass clef, playing a steady eighth-note accompaniment.
- Trumpet (Trmp.):** A single staff in the bass clef, playing a rhythmic pattern of eighth notes with occasional rests.
- Organ (Org.):** A grand staff (treble and bass clefs). The bass line mirrors the Viola's accompaniment, while the treble clef is currently silent.

Musical score for page 53, featuring vocal parts (Soprano, Alto, Tenor) and instrumental parts (Violins, Viola, Trumpet, Organ). The score is in a key signature of two flats (B-flat and E-flat) and consists of two measures. The vocal parts (Soprano, Alto, Tenor) are marked with a fermata in both measures. The Violin I part features a melodic line with eighth notes and rests. The Violin II part plays a continuous eighth-note accompaniment. The Viola part plays a steady eighth-note accompaniment. The Trumpet part has a single note in the first measure followed by a rest, and a single note in the second measure followed by a rest. The Organ part has a single note in the first measure followed by a rest, and a single note in the second measure followed by a rest.

The musical score for page 55 consists of the following parts:

- Vocal Parts:** Soprano (S.), Alto (A.), and Tenor (T.). All three parts are currently silent, indicated by horizontal lines on their staves.
- Violin (Vln.):** The first violin part features a melodic line with eighth and quarter notes, including rests and slurs.
- Viola (Vln.):** The second violin part plays a continuous eighth-note accompaniment.
- Cello (Vc.):** The cello part plays a continuous eighth-note accompaniment.
- Trumpet (Trmp.):** The trumpet part has a sparse, rhythmic accompaniment with rests.
- Organ (Org.):** The organ part has a sparse, rhythmic accompaniment with rests.

Musical score for page 57, featuring vocal parts (Soprano, Alto, Tenor) and instrumental parts (Violins, Viola, Trumpet, Organ). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (Soprano, Alto, Tenor) are mostly silent, indicated by horizontal lines. The Violin I part features a melodic line with eighth notes and rests. The Violin II part plays a rhythmic accompaniment of eighth notes. The Viola part plays a steady eighth-note accompaniment. The Trumpet part has a few notes with rests. The Organ part has a few notes with rests.

Musical score for page 59, featuring vocal parts (Soprano, Alto, Tenor) and instrumental parts (Violin, Viola, Violoncello, Trumpet, Organ). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (Soprano, Alto, Tenor) are mostly silent, indicated by rests. The instrumental parts include:

- Violin (Vln.): Two staves. The first staff has a melodic line with some rests and slurs. The second staff has a rhythmic accompaniment of eighth notes.
- Viola (Vln.): A staff with a rhythmic accompaniment of eighth notes.
- Violoncello (Vc.): A staff with a rhythmic accompaniment of eighth notes.
- Trumpet (Trmp.): A staff with a rhythmic accompaniment of eighth notes.
- Organ (Org.): A grand staff (treble and bass clefs) with a rhythmic accompaniment of eighth notes.

61

S.
S.
A.
T.
Vln.
Vln.
Vc.
Trmp.
Org.

Detailed description: This page of a musical score, numbered 61, contains ten staves. The top four staves are for vocal parts: Soprano (S.), Alto (A.), and Tenor (T.), all in treble clef with a key signature of two flats. The vocal lines are mostly silent, indicated by horizontal bars. The fifth staff is for Violin (Vln.) in treble clef, showing a melodic line with eighth notes and rests. The sixth staff is for another Violin (Vln.) in treble clef, playing a rhythmic accompaniment of eighth notes. The seventh staff is for Viola (Vc.) in bass clef, playing a rhythmic accompaniment of eighth notes. The eighth staff is for Trumpet (Trmp.) in bass clef, with a few notes and rests. The bottom two staves are for Organ (Org.), with the upper staff in treble clef and the lower staff in bass clef, both showing notes and rests.

This musical score is for the piece 'Colegiatade San Miguel'. It features a vocal quartet (Soprano, Alto, Tenor) and a full instrumental ensemble. The vocal parts are currently silent, indicated by horizontal lines. The instrumental parts are active, with the Violin I part playing a melodic line, Violin II playing a rhythmic accompaniment, the Violoncello providing a bass line, and the Trumpet and Organ playing supporting parts. The score is written in a key signature of two flats (B-flat and E-flat) and consists of three measures.

Musical score for voices and instruments. The score is in B-flat major (two flats) and 4/4 time. It consists of the following parts:

- S. (Soprano):** Five staves, all containing whole rests.
- A. (Alto):** One staff, containing a whole rest.
- T. (Tenor):** One staff, containing a whole rest.
- Vln. (Violins):** Two staves. The first violin part starts with a whole rest, followed by a rhythmic pattern of eighth notes. The second violin part starts with a whole rest, followed by a rhythmic pattern of eighth notes.
- Vc. (Violoncello):** One staff, containing a rhythmic pattern of eighth notes.
- Trmp. (Trumpet):** One staff, containing a rhythmic pattern of eighth notes, followed by a long note with a slur.
- Org. (Organ):** Two staves. The right hand part contains chords and a melodic line, while the left hand part contains a rhythmic pattern of eighth notes.

This musical score page, numbered 71, is set in a key signature of two flats (B-flat and E-flat) and a common time signature. It features the following parts:

- Vocal Parts:** Soprano (S.), Alto (A.), and Tenor (T.). All three parts are currently silent, indicated by horizontal lines with a fermata.
- Violins (Vln.):** Two staves. The first violin part begins with a melodic line of eighth notes, while the second violin part provides a rhythmic accompaniment of eighth notes.
- Viola (Vc.):** A single staff playing a steady eighth-note accompaniment.
- Trumpet (Trmp.):** A single staff with a long, sustained note in the first measure, followed by rests.
- Organ (Org.):** A grand staff (treble and bass clefs). The right hand plays a melodic line of eighth notes, while the left hand is silent.

Musical score for page 76, featuring vocal parts (Soprano, Alto, Tenor) and instrumental parts (Violins, Viola, Trumpet, Organ). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (Soprano, Alto, Tenor) are marked with a 's' and contain rests. The Violin parts (Vln.) play a rhythmic pattern of eighth notes. The Viola part (Vc.) plays a similar rhythmic pattern. The Trumpet part (Trmp.) has a long note in the first measure followed by rests. The Organ part (Org.) has a chordal accompaniment in the first measure followed by rests.

Musical score for page 80, featuring vocal parts (Soprano, Alto, Tenor) and instrumental parts (Violin, Viola, Violoncello, Trompa, Organ). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (Soprano, Alto, Tenor) are mostly silent, indicated by rests. The instrumental parts include a Violin I part with a complex rhythmic pattern of eighth and sixteenth notes, a Violin II part with a similar pattern, a Viola part with a steady eighth-note accompaniment, a Violoncello part with a steady eighth-note accompaniment, and a Trompa part with a steady eighth-note accompaniment. The Organ part is split into two staves, with the upper staff being silent and the lower staff providing a steady eighth-note accompaniment.

Musical score for page 83, featuring vocal parts (Soprano, Alto, Tenor) and instrumental parts (Violin, Viola, Cello, Trumpet, Organ). The score is in a key signature of two flats (B-flat and E-flat) and consists of four measures. The vocal parts (Soprano, Alto, Tenor) are marked with a 's' and contain whole rests. The Violin I part features a melodic line with a trill in the second measure, followed by a dense chordal texture. The Violin II part plays a steady eighth-note accompaniment. The Cello part provides a bass line with eighth notes. The Trumpet part has a sparse accompaniment with rests. The Organ part is divided into two staves, with the right hand playing a melodic line and the left hand providing a bass line.

Musical score for page 87, featuring vocal parts (Soprano, Alto, Tenor) and instrumental parts (Violin, Viola, Violoncello, Trumpet, Organ). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (Soprano, Alto, Tenor) are mostly silent, with some activity in the Tenor part in the final measure. The instrumental parts include Violin (Vln.), Viola (Vln.), Violoncello (Vc.), Trumpet (Trmp.), and Organ (Org.). The Violin and Viola parts feature a rhythmic pattern of eighth notes, while the Violoncello and Trumpet parts feature a pattern of quarter notes. The Organ part features a pattern of quarter notes in the bass line. The score is divided into four measures.

This musical score page, numbered 91, is set in a key signature of two flats (B-flat and E-flat) and a common time signature. It features the following parts:

- Soprano (S.):** Two staves. The first staff has rests for the first two measures, followed by a melodic line of eighth and quarter notes. The second staff has rests for the first two measures, followed by a melodic line with a slur over the final two measures.
- Alto (A.):** One staff with rests throughout the entire six-measure passage.
- Tenor (T.):** One staff with rests for the first two measures, followed by a melodic line of eighth and quarter notes, and rests for the final two measures.
- Violins (Vln.):** Two staves. Both play a rhythmic accompaniment of eighth notes with stems up, starting in the third measure and continuing through the end.
- Viola (Vc.):** One staff playing a rhythmic accompaniment of eighth notes with stems down, starting in the third measure and continuing through the end.
- Trumpet (Trmp.):** One staff with rests for the first two measures, followed by a sustained chord in the third measure, and rests for the final two measures.
- Organ (Org.):** Two staves. The upper staff has rests throughout. The lower staff plays a rhythmic accompaniment of eighth notes with stems up, starting in the third measure and continuing through the end.

Musical score for page 97, featuring vocal parts (Soprano, Alto, Tenor) and instrumental parts (Violins, Viola, Trumpet, Organ). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (Soprano, Alto, Tenor) are in treble clef. The instrumental parts (Violins, Viola, Trumpet, Organ) are in bass clef. The score consists of 10 measures. The vocal parts have rests in the first three measures, followed by notes in the last two measures. The instrumental parts have rhythmic patterns in the first three measures, followed by sustained notes in the last two measures.

Musical score for page 102, featuring vocal parts (Soprano, Alto, Tenor) and instrumental parts (Violins, Viola, Trumpet, Organ). The Tenor part has a "solo" marking. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (Soprano, Alto, Tenor) are in treble clef. The Violin parts are in treble clef, the Viola part is in bass clef, the Trumpet part is in bass clef, and the Organ part is in grand staff (treble and bass clefs). The Tenor part includes a "solo" marking and a fermata over the final note. The Organ part has a fermata over the final note.

Musical score for page 108, featuring vocal parts (Soprano, Alto, Tenor) and instrumental parts (Violins, Viola, Trumpet, Organ). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (Soprano, Alto, Tenor) are mostly silent, with the Tenor part having some activity in the final measure. The instrumental parts include Violins (Vln.), Viola (Vc.), Trumpet (Trmp.), and Organ (Org.). The Violin parts have some activity, including a triplet in the second violin part. The Viola part has a melodic line with a slur. The Trumpet part is silent. The Organ part has a single note in the final measure.

S.
S.
A.
T.
Vln.
Vln.
Vc.
Trmp.
Org.

En 6 punto Bajo

This musical score page, numbered 118, features a variety of instruments and vocal parts. The vocal parts include Soprano (S.), Alto (A.), and Tenor (T.). The instrumental parts include Violin I (Vln.), Violin II (Vln.), Viola (Vc.), Trumpet (Trmp.), and Organ (Org.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts have lyrics written below the notes. The instrumental parts include complex rhythmic patterns, such as sixteenth-note runs in the Violin I and II parts, and a steady eighth-note accompaniment in the Viola and Cello parts. The Organ part provides harmonic support with chords and single notes.

A musical score for a choir and orchestra. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of the following parts:

- S. (Soprano):** Four staves. The first staff has a whole rest in the first measure, followed by a half note G4, and then a quarter-note melody: A4, B4, A4, G4, F4, E4, D4.
- S. (Soprano):** Four staves. The first staff has a whole rest in the first measure, followed by a half note G4, and then a quarter-note melody: A4, B4, A4, G4, F4, E4, D4.
- A. (Alto):** Four staves. The first staff has a whole rest in the first measure, followed by a half note G4, and then a quarter-note melody: A4, B4, A4, G4, F4, E4, D4.
- T. (Tenor):** Four staves. The first staff has a whole rest in the first measure, followed by a half note G4, and then a quarter-note melody: A4, B4, A4, G4, F4, E4, D4.
- Vln. (Violin):** Two staves. The first staff has a quarter-note melody: G4, A4, B4, A4, G4, F4, E4, D4. The second staff has a whole note G4.
- Vc. (Violoncello):** Four staves. The first staff has a quarter-note melody: G4, A4, B4, A4, G4, F4, E4, D4. The second staff has a whole note G4.
- Trmp. (Trumpet):** Four staves. The first staff has a whole rest in the first measure, followed by a half note G4, and then a whole note G4.
- Org. (Organ):** Two staves. The first staff has a whole rest in the first measure, followed by a half note G4, and then a quarter-note melody: A4, B4, A4, G4, F4, E4, D4. The second staff has a whole rest in the first measure, followed by a half note G4, and then a quarter-note melody: A4, B4, A4, G4, F4, E4, D4.

A musical score for a choir and orchestra. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of the following parts:

- S. (Soprano):** Treble clef. Starts with a half note G4, followed by quarter notes A4, B4, and C5. There are rests in the following two measures, and a quarter note G4 in the fifth measure.
- S. (Soprano):** Treble clef. Starts with a half note G4, followed by quarter notes A4, B4, and C5. There are rests in the following two measures, and a quarter note G4 in the fifth measure.
- A. (Alto):** Treble clef. Starts with quarter notes G4, A4, B4, and C5. There are rests in the following two measures, and quarter notes G4, A4, B4, and C5 in the fifth measure.
- T. (Tenor):** Treble clef. Starts with quarter notes G4, A4, B4, and C5. There are rests in the following two measures, and quarter notes G4, A4, B4, and C5 in the fifth measure.
- Vln. (Violin):** Treble clef. Features a complex rhythmic pattern of eighth and sixteenth notes, with some triplets.
- Vln. (Violin):** Treble clef. Features a complex rhythmic pattern of eighth and sixteenth notes, with some triplets.
- Vc. (Violoncello):** Bass clef. Features a complex rhythmic pattern of eighth and sixteenth notes, with some triplets.
- Trmp. (Trumpet):** Bass clef. Starts with a half note G2, followed by quarter notes A2, B2, and C3. There are rests in the following two measures, and quarter notes G2, A2, B2, and C3 in the fifth measure.
- Org. (Organ):** Treble and Bass clefs. The right hand plays chords and single notes, while the left hand plays a rhythmic pattern of eighth notes.

This musical score page, numbered 132, features a key signature of two flats and a common time signature. It includes parts for four vocalists (Soprano, Alto, Tenor, Bass) and several instruments: Violins, Viola, Cello, Trumpet, and Organ. The vocal parts consist of rhythmic patterns with some melodic lines. The instrumental parts include a steady bass line for the Cello and Trumpet, and more complex textures for the Violins and Organ. The Organ part is specifically labeled 'Contra' and features a prominent bass line with a melodic line in the upper register.

A musical score for a vocal and instrumental ensemble. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of ten staves:

- S. (Soprano):** Four staves of vocal melody. The first two staves have lyrics, and the last two staves have rests.
- A. (Alto):** One staff of vocal melody with lyrics.
- T. (Tenor):** One staff of vocal melody with lyrics.
- Vln. (Violin):** Two staves of violin parts. The first staff has a melodic line, and the second staff has a rhythmic accompaniment.
- Vc. (Violoncello):** One staff of cello part with a rhythmic accompaniment.
- Trmp. (Trumpet):** One staff of trumpet part with a rhythmic accompaniment.
- Org. (Organ):** Two staves. The upper staff has rests, and the lower staff has a bass line with a "Contra" marking.

A musical score for a choir and orchestra. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of the following parts:

- S. (Soprano):** Four staves. The first two staves have lyrics. The melody features quarter and eighth notes with some slurs.
- A. (Alto):** One staff. The melody is similar to the soprano part.
- T. (Tenor):** One staff. The melody is similar to the soprano part.
- Vln. (Violins):** Two staves. The first staff has a melodic line with slurs. The second staff has a more rhythmic, eighth-note accompaniment.
- Vc. (Violoncello):** One staff. The part consists of a steady eighth-note accompaniment.
- Trmp. (Trumpets):** One staff. The part consists of a steady eighth-note accompaniment.
- Org. (Organ):** Two staves. The part consists of a steady eighth-note accompaniment.

The musical score is arranged in a system of ten staves. The vocal parts (Soprano, Alto, Tenor) are in the upper half, and the instrumental parts (Violin, Viola, Violoncello, Trumpet, Organ) are in the lower half. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal parts have rests in the first measure of the system. The Violin part has a melodic line with eighth notes and rests. The Viola part has a rhythmic accompaniment of eighth notes. The Violoncello part has a rhythmic accompaniment of quarter notes. The Trumpet part has a rhythmic accompaniment of quarter notes. The Organ part has a rhythmic accompaniment of quarter notes.

Musical score for page 149, featuring vocal parts (Soprano, Alto, Tenor) and instrumental parts (Violin, Viola, Cello, Trumpet, Organ). The score is in a key signature of two flats (B-flat and E-flat) and consists of two measures. The vocal parts (Soprano, Alto, Tenor) are marked with a fermata in both measures. The Violin I part has a melodic line with slurs and accents. The Violin II part plays a dense sixteenth-note chordal texture. The Cello part plays a steady eighth-note accompaniment. The Trumpet part has a sparse accompaniment with rests. The Organ part has a simple accompaniment with rests in the first measure and notes in the second.

The musical score for page 151 consists of ten staves. The top four staves are for vocal parts: Soprano (S.), Alto (A.), and Tenor (T.), all in treble clef with a key signature of two flats. The vocal parts are mostly silent, indicated by horizontal lines. The fifth staff is for Violin (Vln.) in treble clef, showing a melodic line with eighth notes and rests. The sixth staff is for Violin (Vln.) in treble clef, playing a rhythmic accompaniment of eighth notes. The seventh staff is for Violoncello (Vc.) in bass clef, playing a rhythmic accompaniment of eighth notes. The eighth staff is for Trumpet (Trmp.) in bass clef, with a few notes and rests. The bottom two staves are for Organ (Org.), with the upper part in treble clef and the lower part in bass clef, both showing rests and some notes.

Musical score for page 153, featuring vocal parts (Soprano, Alto, Tenor) and instrumental parts (Violin, Viola, Violoncello, Trumpet, Organ). The score is in a key signature of two flats (B-flat and E-flat) and consists of two measures. The vocal parts (Soprano, Alto, Tenor) are shown with rests in both measures. The Violin part (Vln.) has a melodic line with slurs and accents. The Viola part (Vln.) has a rhythmic accompaniment of eighth notes. The Violoncello part (Vc.) has a rhythmic accompaniment of eighth notes. The Trumpet part (Trmp.) has a rhythmic accompaniment of eighth notes. The Organ part (Org.) has a rhythmic accompaniment of eighth notes.

This musical score page, numbered 155, features a vocal quartet and a full instrumental ensemble. The vocal parts (Soprano, Alto, and Tenor) are currently silent, indicated by horizontal lines. The instrumental parts are as follows:

- Violin (Vln.):** The first violin part has a melodic line with eighth notes and rests. The second violin part plays a rhythmic accompaniment of eighth-note chords.
- Violoncello (Vc.):** The cello part provides a steady bass line with eighth notes.
- Trumpet (Trmp.):** The trumpet part has a sparse accompaniment with rests and occasional notes.
- Organ (Org.):** The organ part has a simple accompaniment with rests and occasional notes.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C).

Musical score for page 157, featuring vocal parts (Soprano, Alto, Tenor) and instrumental parts (Violin, Viola, Violoncello, Trumpet, Organ). The score is in a key signature of two flats (B-flat and E-flat) and consists of two measures. The vocal parts (Soprano, Alto, and Tenor) are shown with whole rests in both measures. The Violin part has a melodic line with eighth notes and rests. The Viola part has a rhythmic accompaniment of eighth notes. The Violoncello part has a rhythmic accompaniment of eighth notes. The Trumpet part has a rhythmic accompaniment of eighth notes with rests. The Organ part has a rhythmic accompaniment of eighth notes.

The musical score for page 159 consists of the following parts:

- Vocal Parts:** Soprano (S.), Alto (A.), and Tenor (T.). All three parts are currently silent, indicated by horizontal lines on their staves.
- Violin (Vln.):** The first violin part features a melodic line with eighth notes and rests. The second violin part plays a continuous sixteenth-note accompaniment.
- Viola (Vcl.):** The viola part plays a steady eighth-note accompaniment.
- Trumpet (Trmp.):** The trumpet part has a sparse, rhythmic accompaniment with eighth notes and rests.
- Organ (Org.):** The organ part has a sparse accompaniment with eighth notes and rests.

Musical score for voices and instruments. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The vocal parts (Soprano, Alto, Tenor) are mostly silent, indicated by horizontal lines. The instrumental parts include:

- Vln. (Violins):** The first violin part features a melodic line with slurs and accents. The second violin part plays a rhythmic accompaniment of eighth notes.
- Vc. (Violoncello):** The cello part plays a steady eighth-note accompaniment.
- Trmp. (Trumpet):** The trumpet part has a few notes, including rests and a short melodic phrase.
- Org. (Organ):** The organ part provides a harmonic accompaniment with a steady eighth-note pattern in the bass and some chords in the treble.

Musical score for voices and instruments. The score is in a key signature of two flats (B-flat and E-flat) and consists of two measures. The vocal parts (Soprano, Alto, Tenor) are shown with whole rests in both measures. The instrumental parts include Violin I, Violin II, Viola, Trumpet, and Organ. The Violin I part features a melodic line with eighth and sixteenth notes. The Violin II part plays a rhythmic accompaniment of eighth notes. The Viola part has a steady eighth-note accompaniment. The Trumpet part has a few notes in the second measure. The Organ part provides a harmonic accompaniment with chords and eighth notes.

This musical score page, numbered 166, is set in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features the following parts:

- Vocalists:** Soprano (S.), Alto (A.), and Tenor (T.). The Soprano and Alto parts are mostly silent, indicated by whole rests. The Tenor part has a melodic line starting in the second measure.
- Violins (Vln.):** Two staves. The first violin part begins with a half note, followed by a series of eighth notes and rests. The second violin part starts with a continuous eighth-note pattern.
- Viola (Vln.):** A single staff with a similar eighth-note pattern as the second violin.
- Violoncello (Vc.):** A single staff with a steady eighth-note accompaniment.
- Trumpet (Trmp.):** A single staff with a few notes in the second measure, then rests.
- Organ (Org.):** A grand staff (treble and bass clefs). The bass line provides a consistent eighth-note accompaniment, while the treble clef is mostly silent.

This musical score page, numbered 170, is set in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It features the following parts:

- Soprano (S.):** The first vocal line, starting with a whole rest in the first measure, followed by a melodic line of eighth and quarter notes.
- Alto (A.):** The second vocal line, consisting of whole rests throughout the entire passage.
- Tenor (T.):** The third vocal line, starting with a whole rest, followed by a melodic line that includes a fermata and a final flourish.
- Violins (Vln.):** Two staves. The first violin part has a rhythmic pattern of eighth notes and quarter notes. The second violin part has a similar rhythmic pattern.
- Viola (Vc.):** The viola part, featuring a rhythmic pattern of eighth notes and quarter notes, with a fermata in the second measure.
- Trumpet (Trmp.):** The trumpet part, consisting of whole rests throughout the entire passage.
- Organ (Org.):** The organ part, consisting of whole rests throughout the entire passage.

This musical score page, numbered 176, is set in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. It features the following parts:

- Soprano (S.):** Two staves. The first staff begins with a whole rest, followed by a half note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Alto (A.):** One staff with a whole rest throughout the page.
- Tenor (T.):** One staff with a whole rest throughout the page.
- Violins (Vln.):** Two staves. Both start with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Viola (Vc.):** One staff. It begins with a quarter rest, followed by a quarter note G4, and then a continuous eighth-note accompaniment: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Trumpet (Trmp.):** One staff with a whole rest throughout the page.
- Organ (Org.):** Two staves. The upper staff has a whole rest. The lower staff begins with a quarter rest, followed by a quarter note G4, and then a series of whole notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

A musical score for a choir and orchestra. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of the following parts:

- S. (Soprano):** Two staves. The first staff has a melodic line with a slur over the first two notes. The second staff has a similar melodic line.
- A. (Alto):** One staff with a melodic line.
- T. (Tenor):** One staff with a melodic line.
- Vln. (Violins):** Two staves. The first staff has a melodic line. The second staff has a similar melodic line.
- Vc. (Violoncello):** One staff with a melodic line.
- Trmp. (Trumpet):** One staff with a melodic line.
- Org. (Organ):** Two staves. The upper staff has a melodic line. The lower staff has a melodic line.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The music is in a major mode. The tempo is marked with a common time signature. The score is written in a standard musical notation with a grand staff for the organ and individual staves for the other instruments and voices.

A musical score for a choir and orchestra. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of the following parts:

- S. (Soprano):** Four staves. The first staff has a melodic line with a slur over the first four measures. The second staff has a similar melodic line.
- A. (Alto):** One staff with a melodic line.
- T. (Tenor):** One staff with a melodic line.
- Vln. (Violins):** Two staves. The first staff has a melodic line, and the second staff has a similar melodic line.
- Vc. (Violoncello):** One staff with a rhythmic accompaniment of eighth notes.
- Trmp. (Trumpet):** One staff with a rhythmic accompaniment of eighth notes.
- Org. (Organ):** Two staves. The upper staff has a melodic line, and the lower staff has a rhythmic accompaniment of eighth notes.

A musical score for a vocal ensemble and instrumental ensemble. The score is written in a key signature of two flats (B-flat and E-flat) and consists of 194 measures. The vocal parts are Soprano (S.), Alto (A.), and Tenor (T.). The instrumental parts include Violin (Vln.), Viola (Vc.), Trumpet (Trmp.), and Organ (Org.). The vocal parts feature a mix of whole, half, and quarter notes, with some melodic lines. The instrumental parts include a steady eighth-note accompaniment in the Viola and Organ, and more melodic lines in the Violins. The Trumpet part is mostly silent, indicated by rests. The Organ part provides harmonic support with chords and single notes.

Musical score for page 199, featuring vocal parts (Soprano, Alto, Tenor) and instrumental parts (Violins, Viola, Cello, Trumpet, Organ). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (Soprano, Alto, Tenor) have lyrics written below them. The instrumental parts include Violins (Vln.), Viola (Vln.), Cello (Vc.), Trumpet (Trmp.), and Organ (Org.). The Organ part includes a section labeled "Contra" with a slur over three notes in the bass clef.

A musical score for a vocal ensemble and instrumental ensemble. The score is written in a key signature of two flats (B-flat and E-flat) and consists of three measures. The vocal parts (Soprano, Alto, Tenor) are in treble clef. The instrumental parts (Violins, Viola, Cello, Trumpet, Organ) are in bass clef. The Organ part is split into two staves. The Soprano part has a melodic line with a slur over the final two notes. The Alto and Tenor parts have similar melodic lines. The Violin parts have a rhythmic accompaniment. The Cello part has a steady eighth-note accompaniment. The Trumpet and Organ parts are mostly silent, with some notes in the Organ part.

Musical score for page 208, featuring vocal parts (Soprano, Alto, Tenor) and instrumental parts (Violin, Viola, Cello, Trumpet, Organ). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (Soprano, Alto, Tenor) are written in treble clef. The instrumental parts (Violin, Viola, Cello) are written in their respective clefs. The Trumpet part is in bass clef. The Organ part is in bass clef. The score includes various musical notations such as notes, rests, and slurs. The Organ part includes a section labeled "Contra" in the second measure.

A musical score for a vocal ensemble and instrumental ensemble. The score is written in a key signature of two flats (B-flat and E-flat) and consists of three measures. The vocal parts (Soprano, Alto, Tenor) are in treble clef. The instrumental parts include Violins (Vln.), Viola (Vc.), Trumpets (Trmp.), and Organ (Org.). The Organ part is in a grand staff (treble and bass clefs). The Violin parts feature a rhythmic pattern of eighth notes, with the first violin part including a section of sixteenth-note triplets. The Viola part plays a steady eighth-note accompaniment. The Trumpets and Organ parts are mostly silent, with the Organ providing a bass line in the second and third measures.

Musical score for measures 215-217. The score includes parts for Soprano (S.), Alto (A.), Tenor (T.), Violin (Vln.), Viola (Vcl.), Cello (Vc.), Trumpet (Trmp.), and Organ (Org.). The key signature is B-flat major (two flats). The time signature is 4/4. The vocal parts (S., A., T.) feature melodic lines with some rests. The instrumental parts (Vln., Vcl., Org.) provide harmonic support, with the Violins and Viola playing active rhythmic patterns. The Organ part is primarily accompanimental. The Trumpet part is mostly silent.

Musical score for page 218, featuring vocal parts (Soprano, Alto, Tenor) and instrumental parts (Violins, Viola, Cello, Trumpet, Organ). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (Soprano, Alto, Tenor) are in treble clef. The instrumental parts (Violins, Viola, Cello) are in treble clef, while the Trumpet and Organ parts are in bass clef. The Soprano part has a long note with a fermata in the third measure. The Alto and Tenor parts have notes in the first two measures and a long note with a fermata in the third measure. The Violin parts play a rhythmic pattern of eighth notes. The Viola part plays a rhythmic pattern of quarter notes. The Cello part plays a rhythmic pattern of quarter notes. The Trumpet part has rests in all three measures. The Organ part has rests in the first two measures and a rhythmic pattern of quarter notes in the third measure.

This musical score page, numbered 220, features a vocal ensemble and a full orchestra. The vocal parts include Soprano (S.), Alto (A.), and Tenor (T.). The instrumental parts include Violin I (Vln.), Violin II (Vln.), Viola (Vc.), Trumpet (Trmp.), and Organ (Org.). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The vocal lines are mostly rests, with some melodic fragments in the Soprano and Tenor parts. The instrumental parts are more active, with the Violins playing rapid sixteenth-note passages, the Viola playing a steady eighth-note accompaniment, and the Organ providing a harmonic foundation with chords and moving lines. The Trumpet part is mostly silent. The Organ part features a complex texture with multiple voices in both hands.

Musical score for page 225, featuring vocal parts (Soprano, Alto, Tenor) and instrumental parts (Violin, Viola, Violoncello, Trumpet, Organ). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (Soprano, Alto, Tenor) have rests for the first three measures, followed by melodic lines. The Violin (Vln.) and Viola (Vln.) parts have chords in the first three measures and then melodic lines. The Violoncello (Vc.) part has a bass line with chords. The Trumpet (Trmp.) and Organ parts have rests throughout the page.

A musical score for a choir and orchestra. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of the following parts:

- S. (Soprano):** Two staves. The first staff has a melodic line with a slur over the first two measures. The second staff has a similar melodic line.
- A. (Alto):** One staff with a melodic line.
- T. (Tenor):** One staff with a melodic line.
- Vln. (Violins):** Two staves. The first staff has a rhythmic accompaniment. The second staff has a similar rhythmic accompaniment.
- Vc. (Violoncello):** One staff with a rhythmic accompaniment.
- Trmp. (Trumpets):** One staff with a whole rest in all measures.
- Org. (Organ):** Two staves. The upper staff has a whole rest in all measures. The lower staff has a whole rest in all measures.

Musical score for page 236, featuring vocal parts (Soprano, Alto, Tenor) and instrumental parts (Violins, Viola, Cello, Trumpet, Organ). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (Soprano, Alto, Tenor) are in treble clef. The instrumental parts (Violins, Viola, Cello, Trumpet, Organ) are in bass clef. The Organ part is written in a grand staff (treble and bass clefs). The score consists of five measures of music.

A musical score for a choir and orchestra. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts (Soprano, Alto, Tenor) and the organ part are in treble clef, while the Violin, Viola, and Trombone parts are in bass clef. The Violoncello part is in bass clef. The score consists of 10 measures. The vocal parts have lyrics in Spanish. The instrumental parts include Violins, Viola, Violoncello, Trombone, and Organ. The organ part has a complex texture with many notes in the right hand and rests in the left hand.

S.
S.
A.
T.
Vln.
Vln.
Vc.
Trmp.
Org.

Musical score for voices and instruments. The score is in a key signature of two flats (B-flat and E-flat) and consists of 12 measures. The vocal parts (Soprano, Alto, Tenor) are mostly silent, indicated by horizontal lines. The instrumental parts include Violins (Vln.), Viola (Vc.), Trumpet (Trmp.), and Organ (Org.). The Violins play a rhythmic pattern of eighth notes. The Viola plays a melodic line with a descending slant. The Organ provides a harmonic accompaniment in the right hand and a bass line in the left hand.

7.

Tributan los de Alfaro

Villancico a San Roque

© Jorge Ruiz Preciado

Estribillo

Manuel Ibeas (?-1829)

E-ALF 352

Allegro

Violín 1
Violín 2
Soprano 1
Soprano 2
Soprano 3
Alto
Tenor
Bajo
Trompa 1
Trompa 2
Violón
Órgano
Clarines 8^{va}

E.M.

205

VII

VI2

A

T

b

Órg

6
4

5
3

mis - - - mo Dios, fue - ra del mis - - - mo Dios, - - -

mis - - - mo Dios, fue - ra del mis - - - mo

210

VII

VI2

A

T

b

Órg

Da Capo

fue-ra del mis-mo Dios. - - -

Dios, fue-ra del mis-mo Dios. - - -

This musical score page contains the following staves and parts:

- VII**: Violin I, Treble clef, G major key signature. Features melodic lines with slurs and accents.
- VI2**: Violin II, Treble clef, G major key signature. Features a rhythmic accompaniment of eighth notes.
- S1, S2, S3**: Soprano, Alto, and Tenor vocal staves, Treble clef, G major key signature. Each staff contains a whole rest.
- A**: Alto vocal staff, Treble clef, G major key signature. Contains a whole rest.
- T**: Tenor vocal staff, Treble clef, G major key signature. Contains a whole rest.
- B**: Bass vocal staff, Bass clef, G major key signature. Contains a whole rest.
- Tp1**: Trumpet I, Bass clef, G major key signature. Features a melodic line with a long note in the first measure.
- Tp2**: Trumpet II, Bass clef, G major key signature. Features a melodic line with a long note in the first measure.
- Vln**: Violin, Bass clef, G major key signature. Features a rhythmic accompaniment of eighth notes.
- Órg**: Organ, Bass clef, G major key signature. Features a rhythmic accompaniment of eighth notes.

The score is divided into four measures by vertical bar lines. A double bar line is present at the end of the first measure. A fermata is placed over the final note of the Órg staff in the fourth measure.

This page of a musical score, numbered 3, contains measures 9 through 12. The score is arranged in a system with the following parts from top to bottom: Violin I (Vl I), Violin II (Vl II), three String staves (S1, S2, S3), Alto (A), Tenor (T), Bass (B), Trumpet 1 (Tp1), Trumpet 2 (Tp2), Violoncello (Vln), and Organ (Órg). The key signature is one sharp (F#) and the time signature is 4/4. Measures 9 and 10 feature a dynamic marking of *p* (piano). The Violin I part plays a melodic line with eighth-note patterns. The Violin II part plays a rhythmic accompaniment of eighth notes. The string parts (S1-S3, A, T, B) are mostly silent, indicated by rests. The Trumpet 1 and 2 parts play sustained notes in measures 9 and 10, with some movement in measure 11. The Violoncello part plays a rhythmic pattern of eighth notes. The Organ part plays a simple harmonic accompaniment with quarter notes and rests.

Musical score for measures 13-16. The score includes parts for VII, VI2, vocal parts (S1, S2, S3, A, T, B), Tpt1, Tpt2, Vln, and Órg. The key signature is one sharp (F#) and the time signature is 3/4. Measure 13 is marked with a rehearsal sign '13'. The vocal parts (S1, S2, S3, A, T, B) are mostly silent, indicated by a 'x' on the staff. The string parts (Vln, Órg) have active parts. The Órg part is labeled 'Con[tr]a' and '8va'.

Musical score for measures 17-20. The score includes the following parts:

- VII (Violin I):** Treble clef, G major key signature. Measures 17-20 show a melodic line with eighth and sixteenth notes, including a trill in measure 18.
- VI2 (Violin II):** Treble clef, G major key signature. Measures 17-20 show a melodic line with eighth and sixteenth notes, including a trill in measure 18.
- S1, S2, S3 (String I, II, III):** Treble clef, G major key signature. Measures 17-20 show sustained notes.
- A (Alto):** Treble clef, G major key signature. Measures 17-20 show sustained notes.
- T (Tenor):** Treble clef, G major key signature. Measures 17-20 show sustained notes.
- B (Bass):** Bass clef, G major key signature. Measures 17-20 show sustained notes.
- Tp1 (Trumpet 1):** Bass clef, G major key signature. Measures 17-20 show sustained notes.
- Tp2 (Trumpet 2):** Bass clef, G major key signature. Measures 17-20 show sustained notes.
- Vln (Violin):** Bass clef, G major key signature. Measures 17-20 show a melodic line with eighth and sixteenth notes.
- Órg (Organ):** Bass clef, G major key signature. Measures 17-20 show sustained notes.

21

VII

VI2

S1

S2

S3

A

T

B

Trp1

Trp2

Vln

Órg

Detailed description: This page of a musical score, numbered 6 at the top, contains rehearsal mark 21. It features a variety of instruments and voices. The top two staves, VII and VI2, are in treble clef with a key signature of one sharp (F#). VII plays a melodic line with slurs and ties, while VI2 plays a rhythmic accompaniment of eighth notes. Below these are six vocal staves (S1, S2, S3, A, T, B) in treble clef with the same key signature, each containing a whole rest. The next two staves, Trp1 and Trp2, are in bass clef with the same key signature, each containing a whole note with a slur. The Vln staff is in bass clef with the same key signature, playing a rhythmic eighth-note pattern. The Órg staff is in bass clef with the same key signature, playing a simple harmonic accompaniment. A vertical line is drawn at the end of the Órg staff.

29 VII *p*

29 VI2 *p*

29 S1

29 S2 glo - - ria el a - plau - so, el a plau - so.

29 S3 El ho -

29 A

29 T

29 B

29 Tp1

29 Tp2

29 Vln *p*

29 Órg

Detailed description: This page of a musical score contains measures 29 through 32. The score is arranged in a system with multiple staves. At the top, two violin staves (VII and VI2) play a melodic line with a piano (*p*) dynamic. Below them are six vocal staves (S1, S2, S3, A, T, B). The Soprano 2 (S2) part has lyrics: "glo - - ria el a - plau - so, el a plau - so." The Soprano 3 (S3) part has the lyrics "El ho -". The instrumental parts include two Trumpet staves (Tp1, Tp2), a Violin (Vln) part with a piano (*p*) dynamic, and an Organ (Órg) part. The key signature is one sharp (F#) and the time signature is not explicitly shown but appears to be common time.

Musical score for page 9, measures 33-36. The score includes staves for VII, VI2, S1, S2, S3, A, T, B, Tp1, Tp2, Vln, and Órg. The key signature is one sharp (F#). The lyrics are: Tri bu - tan los de Al - nor y_a - ten ción. A handwritten arrow points to the first measure of the vocal line (S1) in measure 34.

37

VII

37

VI2

37

S1

fa - ro, los de Al - fa - ro.

37

S2

37

S3

37

A

37

T

8

A Ro - que a Ro - que su pa -

37

B

37

Tp1

37

Tp2

37

Vln

37

Órg

49

VII

49

VI2

49

S1

49

S2

49

S3

49

A

49

T

49

B

bu - tan los de Al - fa - ro a Ro - que su pa - trón, a

bu - tan los de Al - fa - ro a Ro - que su pa - trón, a

bu - tan los de Al - fa - ro a Ro - que su pa - trón, a

bu - tan los de Al - fa - ro a Ro - que su pa - trón, a

bu - tan los de Al - fa - ro a Ro - que su pa - trón, a

bu - tan los de Al - fa - ro a Ro - que su pa - trón, a

bu - tan los de Al - fa - ro a Ro - que su pa - trón, a

49

Tp1

49

Tp2

49

Vln

49

Órg

Solo

61

VII *p*

VI2 *p*

S1

S2

S3

A

T

B

Tp1

Tp2

Vln *p*

Órg *[p]*

La glo - ria, el a -
 bu - tan los de Al - fa - ro a Ro - que su pa - trón. El a -
 bu - tan los de Al - fa - ro a Ro - que su pa - trón. El a -
 La glo - ria, el a -

[f]

[f]

[f]

[f]

65

VII

65

VI2

65

S1

plau so, la glo - ria_el a - plau - so el ho - nor y_a - ten -

65

S2

plau - so, la glo - ria_el a - plau - so el ho - nor y_a - ten -

65

S3

plau - so, la glo - ria_el a - plau - so el ho - nor y_a - ten -

65

A

65

T

plau - so, la glo - ria_el a - plau - so el ho - nor y_a - ten -

65

B

plau - so, la glo - ria_el a - plau - so el ho - nor y_a - ten -

65

Tp1

p

65

Tp2

[*p*]

65

Vln

f

65

Órg

73

VII

73

VI2

73

S1

73

S2

73

S3

73

A

73

T

73

B

73

73

Tp1

73

Tp2

73

Vln

73

Órg

Ro - que su pa - trón, tri - bu - tan los de Al -

Ro - que su pa - trón, tri - bu - tan los de Al -

Ro - que su pa - trón, tri - bu - tan los de Al -

Ro - que su pa - trón, tri - bu - tan los de Al -

Ro - que su pa - trón, tri - bu - tan los de Al -

Ro - que su pa - trón, tri - bu - tan los de Al -

Ro - que su pa - trón, tri - bu - tan los de Al -

77

VII

77

VI2

77

S1

77

S2

77

S3

77

A

77

T

77

B

77

Tp1

77

Tp2

77

Vln

77

Órg

fa - - - ro a Ro - que su pa - - -

fa - - - ro a Ro - que su pa - - -

fa - - - ro a Ro - que su pa - - -

fa - - - ro a Ro - que su pa - - -

fa - - - ro a Ro - que su pa - - -

fa - - - ro a Ro - que su pa - - -

6
4

3

80

VII

80

VI2

80

S1

80

S2

trón.

80

S3

trón.

80

A

trón.

80

T

trón.

80

B

trón.

80

Tp1

80

Tp2

80

Vln

80

Órg

8^{va}

Detailed description: This page of a musical score, numbered 21, contains ten staves. The top two staves, VII and VI2, feature rapid sixteenth-note passages in treble clef with a dynamic marking of 80. The next six staves, S1 through B, are vocal parts in treble clef (S1-S3) and bass clef (A, T, B), each starting with a half note followed by rests and a dynamic marking of 80. The vocal parts are marked with the instruction 'trón.'. The two tuba staves, Tp1 and Tp2, in bass clef play sustained notes with a dynamic marking of 80. The violin (Vln) and organ (Órg) staves at the bottom play eighth-note patterns in bass clef, with a dynamic marking of 80 and an 8^{va} (octave) instruction for the organ.

Recitado

87

VII

VI2

S1

A - plau - de pue - blo_a - ma - do, glo - ri - fi - ca con gus - to a tu Ro - que sa -

Tp1

Tp2

Vln

Órg

90

VII

VI2

S1

gra - do que de - jan - do el con - da - do y las ri - que - zas de pes - tí - fe - ras

Tp1

Tp2

Vln

Órg

93

VII1

VII2

SI

lla - gas sa - ca fi - ne - zas.

Tp1

Tp2

Vln

Órg

poco vol.

[p]

p

p

Expresión

8^{va}

[p]

97

VII1

VII2

SI

Tp1

Tp2

Vln

Órg

[f]

[f]

[f]

101

VII

VI2

SI

Tp1

Tp2

Vln

Órg

Con[tr]a

105

VII

VI2

SI

Tp1

Tp2

Vln

Órg

No su - frien - do ja - más su no - ble pe - cho se_a - fli - gie - se,el en -

109

VII

VI2

S1

fer - mo do - lo - ri - do con - so - lan - do a el tris - te ya - fli - gi - do,

Tp1

Tp2

Vln

Órg

112

VII

VI2

S1

que ya - cí - an pos - tra - dos en su pe - cho.

Tp1

Tp2

Vln

Órg

Aria

115 **Andante**

VII *p* *Cresc.* *p*

VII *p* *Cresc.* *p*

S1

Tp1 *p*

Tp2 *p*

Vln

Órg *Flautado*

120

VII *f*

VII *f*

S1

Tp1 *[f]*

Tp2 *[f]*

Vln

Órg

6 6# 7

135

VII

VII

SI

Tp1

Tp2

Vln

Órg

6
4

3

140

VII

VII

SI

Tp1

Tp2

Vln

Órg

p

[*p*]

Qué con - sue - lo qué ter - nu - ra, qué

146

VII

VI2

S1

ter - nu - ra, que por - ten - to que - - - dul -

Tp1

Tp2

Vln

Órg

(6) 6# 7

151

VII

VI2

S1

zu - ra pres - ta - - Ro - que al - a - pes - ta - do, a -

Tp1

Tp2

Vln

Órg

f *p* [*Cresc.*]

f *p* *Cresc.*

p *p*

156

VII

VI2

S1

el a - pes - ta - do, que con a - fec - to in -

Tp1

Tp2

Vln

Órg

[f]

f

[f]

[f]

[6]

[6#]

161

VII

VI2

S1

fla - ma - do sus - pi - ra su pro - tec - ción.

Tp1

Tp2

Vln

Órg

f

p

[p]

f

[7]

166

VII

VI2

S1

Que con - sue - lo que ter -

Tp1

Tp2

Vln

Órg

f p *f p*

f p *f p*

3# 7 3#

171

VII

VI2

S1

nu - ra, que por - ten - to que dul - zu - ra pres - - - ta

Tp1

Tp2

Vln

Órg

f p *f p* *f p*

f p *f p* [*f*] *p*

7# 3b 7 6b 3 7

187

VII

VI2

SI

fla - ma - do sus - pi - ra, sus - pi - ra, sus - pi - ra su

187

187

187

6

192

VII

VI2

SI

pro - - - - - tec - ción.

192

192

192

6
4

3

198

VII1 *f*

VII2 *f*

SI

Tp1 *f*

Tp2 *f*

Vln

Órg *f*

203

VII1 *p* *f*

VII2 *p* *f*

SI

Tp1

Tp2

Vln *f*

Órg *f*

208

VII

VI2

S1

De - clá - ra - se por Pa - trón en to - da pe -

208

Tp1

Tp2

Vln

Órg

3# 6

213

VII

VI2

S1

na - li - dad a el que en la ne - ce - si - dad le

213

Tp1

Tp2

Vln

Órg

3#

218

VII

VI2

SI

pi - da de co - ra - zón. De - clá - ra - se por Pa -

Tp1

Tp2

Vln

Órg

223

VII

VI2

SI

- trón a el que en la ne - ce - si - dad le pi - da de co

Tp1

Tp2

Vln

Órg

6 3 6 6 4

239

VII

VII

S1

Tp1

Tp2

Vln

Órg

244

VII

VII

S1

Tp1

Tp2

Vln

Órg

249

VII1

VII2

S1

Tp1

Tp2

Vln

Órg

Musical score for measures 249-252. The score is for a string quartet and organ. The key signature is one sharp (F#). The time signature is 4/4. The strings (Violins I and II) play a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic and then moving to piano (*p*). The organ part has a few notes in measures 250 and 251, marked with [*f*] and [*p*] respectively. The other instruments (S1, Tp1, Tp2) are silent.

253

VII1

VII2

S1

Tp1

Tp2

Vln

Órg

Musical score for measures 253-256. The score is for a string quartet and organ. The key signature is one sharp (F#). The time signature is 4/4. The strings (Violins I and II) play a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic and then moving to piano (*p*). The organ part has a few notes in measures 254 and 255, marked with [*f*] and [*p*] respectively. The other instruments (S1, Tp1, Tp2) are silent.

Coro

258

VII *p*

258

VI2 *p*

258

S1

258

S2

258

S3

258

A

258

T

258

B

258

Tp1

258

Tp2

258

Vln *p*

258

Órg

270

VII

VI2

f *p*

270

S1

S2

S3

A

T

B

270

270

Tp1

Tp2

Vln

[f] *[p]*

Órg

270

Detailed description: This page of a musical score covers measures 270 to 273. The top two staves, Violin I (VII) and Violin II (VI2), contain melodic lines with dynamic markings of *f* (forte) and *p* (piano). The vocal parts (S1, S2, S3, A, T, B) and the two trumpet parts (Tp1, Tp2) are currently silent, indicated by rests. The Violin (Vln) part has a melodic line starting in measure 271 with a forte (*[f]*) dynamic, which then softens to piano (*[p]*) in measure 272. The Organ (Órg) part is silent throughout the measures.

278

VII

278

VI2

278

S1

bus - can pa - tro - - no es en tu_a - bo - no

278

S2

bus - can pa - tro - - no es en tu_a - bo - no

278

S3

bus - can pa - tro - - no es en tu_a - bo - no

278

A

bus - can pa - tro - - no es en tu_a - bo - no

278

T

bus - can pa - tro - - no es en tu_a - bo - no

278

B

bus - can pa - tro - - no es en tu_a - bo - no

278

Tp1

278

Tp2

278

Vln

278

Órg

282

VII

VII

VII

VII

S1

de_e - llos__ cui - dar. _____ Por - que_a____ tu ____ som - - - -

S2

de_e - llos__ cui - dar. _____ Por - que_a____ tu ____ som - - - -

S3

de_e - llos__ cui - dar. _____ Por - que_a____ tu ____ som - - - -

A

de_e - llos__ cui - dar. _____ Por - que_a____ tu ____ som - - - -

T

de_e - llos__ cui - dar. _____ Por - que_a____ tu ____ som - - - -

B

de_e - llos__ cui - dar. _____ Por - que_a____ tu ____ som - - - -

282

Tp1

282

Tp2

282

Vln

282

Órg

3#

290 [Fin]

VII

VI2

S1

290 y no sa - lir - - se de tu man - dar.

S2

290 y no sa - lir - - se de tu man - dar.

S3

290 y no sa - lir - - se de tu man - dar.

A

290 y no sa - lir - - se de tu man - dar.

T

290 y no sa - lir - - se de tu man - dar.

B

290 y no sa - lir - - se de tu man - dar.

Tp1

290

Tp2

290

Vln

290

Órg

290

302

VI1 *f* *p*

VI2 *f* *p*

S2

Y cuan - do pi - - - sas los hos - pi -
 Y si_a - fli - gi - - - dos bus - can sal -

Vln

306

VI1 *f* *p*

VI2 *f* *p*

S2

- ta - - - les, los tu cau - da - les se
 - var - - - se, mo - do al - cu - rar - se

Vln

310

VI1

VI2

S2

das li - be - ral, das li - be - ral.
 les pres - ta ya, les pres - ta ya.

Vln

[Al coro y fin]

