



Trombon 3<sup>o</sup>.

La hermana de Pelayo  
del

Mtro F. Solera



*Sinfonia*

All: Vivo

Handwritten musical notation on a five-line staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes several measures with notes and rests.

Handwritten musical notation on a five-line staff, continuing the piece with various note values and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#).

Handwritten musical notation on a five-line staff, showing a sequence of notes and rests.

Handwritten musical notation on a five-line staff, starting with the tempo marking *And: 2<sup>o</sup> tempo*. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C).

Handwritten musical notation on a five-line staff, continuing the *And: 2<sup>o</sup> tempo* section.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#).

Handwritten musical notation on a five-line staff, showing a sequence of notes and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of one sharp (F#). A section of the notation is crossed out with diagonal lines.

Handwritten musical notation on a five-line staff, showing a sequence of notes and rests.

Empty musical staves at the bottom of the page.



Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff, featuring a measure with the number 10 written above it.

Handwritten musical notation on a five-line staff, featuring a measure with the number 28 written above it.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff, ending with a measure containing the number 27.

Four empty musical staves at the bottom of the page.



27

Handwritten musical score on ten staves. The notation includes various note values, rests, and slurs. The final staff contains the numbers 10, 12, and 28 written below the staff line.





*poco mas*

*3*


*3*


*ff*


*tutta energia*

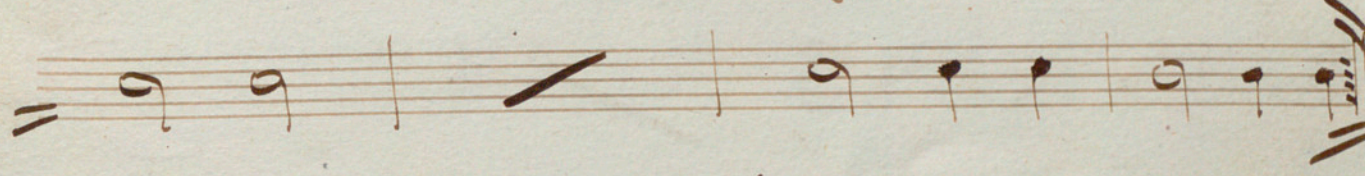


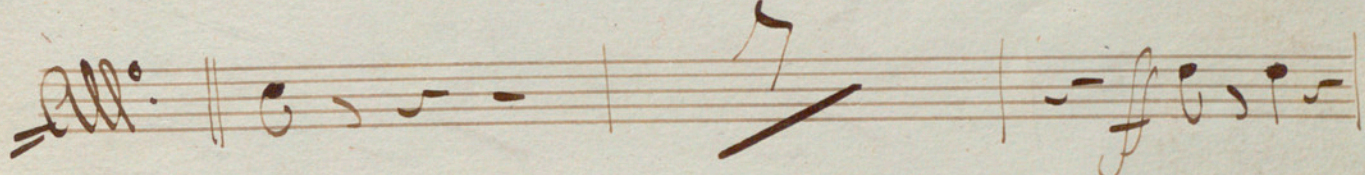
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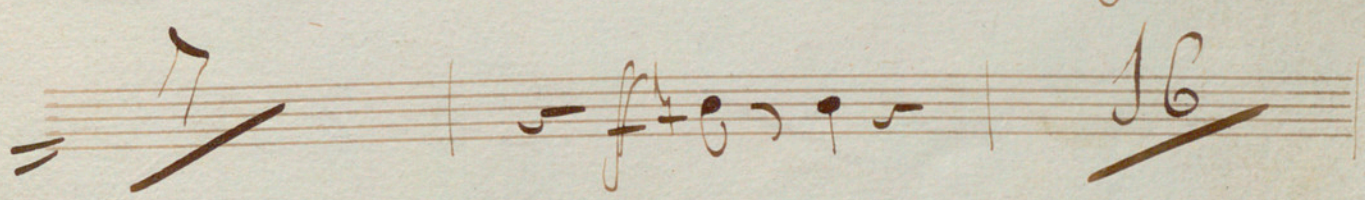
And.<sup>te</sup> Mod.<sup>to</sup> 


17 

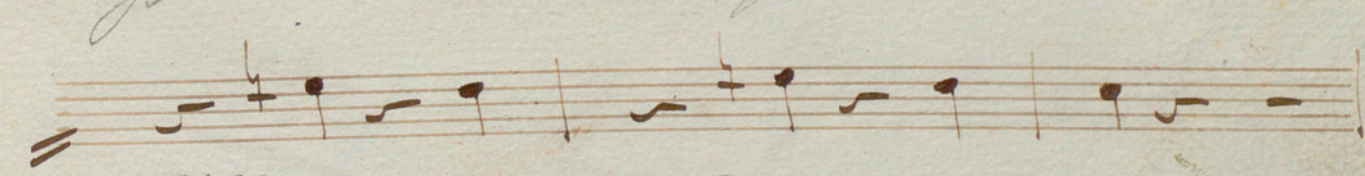
Mas movido 15 

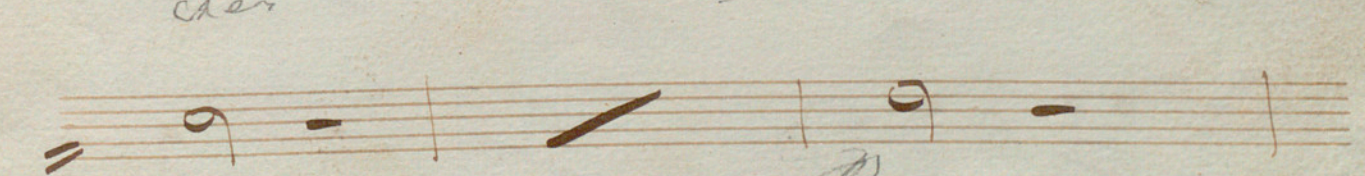


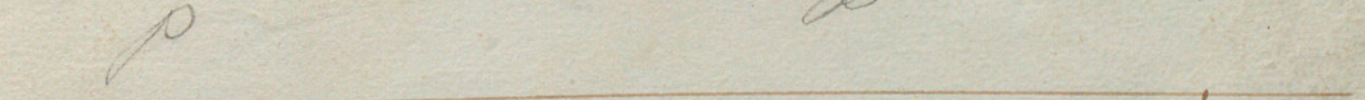
All.<sup>o</sup> 



16 



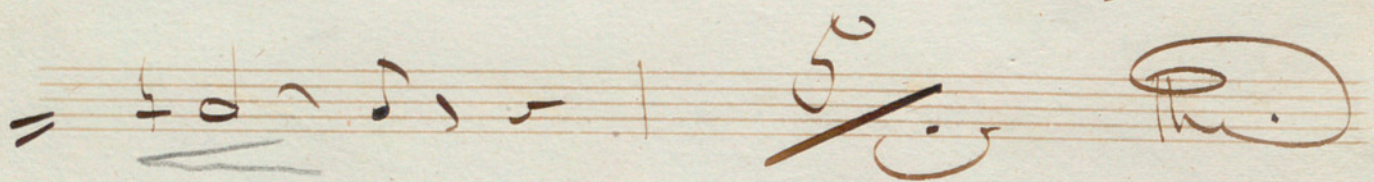
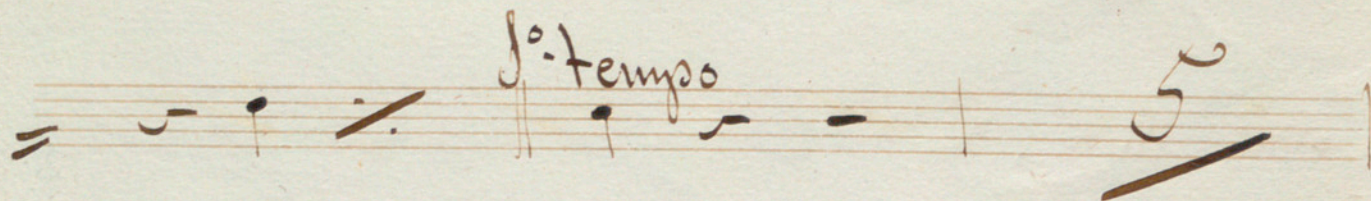
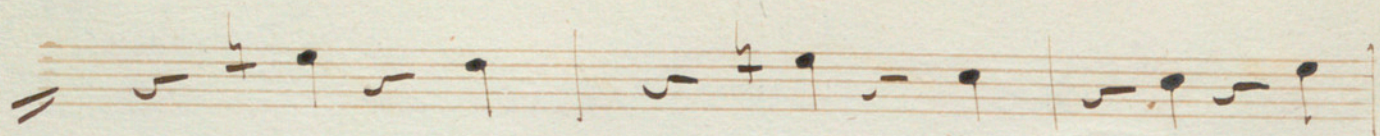




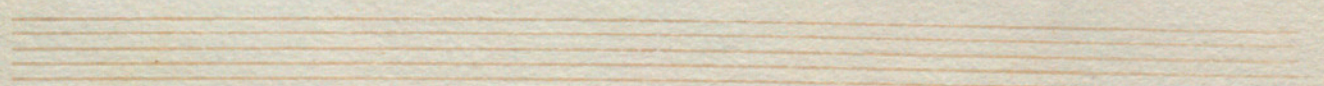
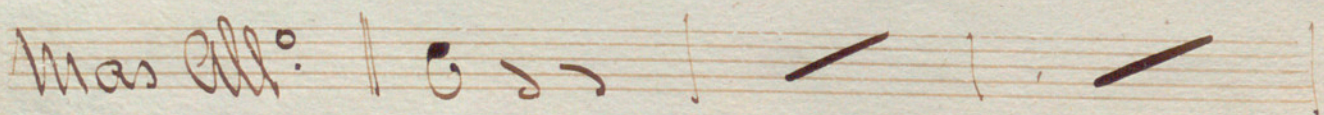
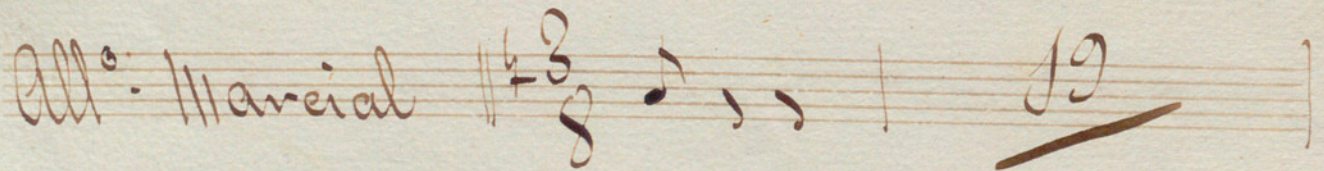
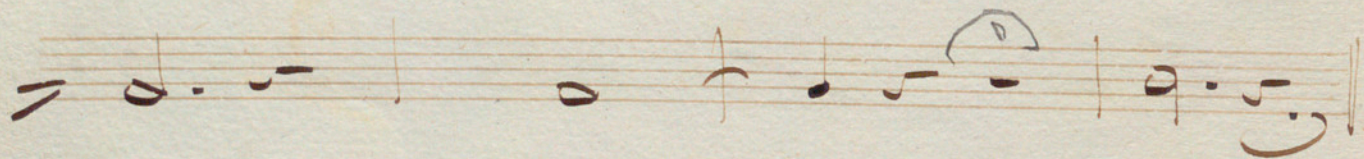
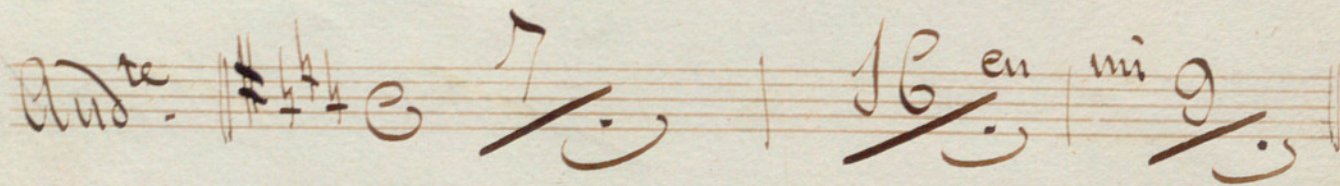
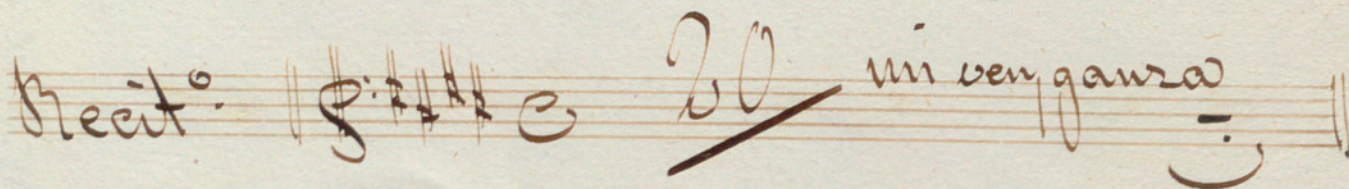
V.S.



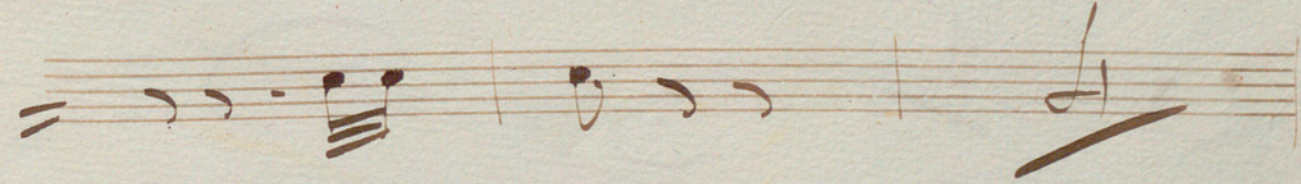
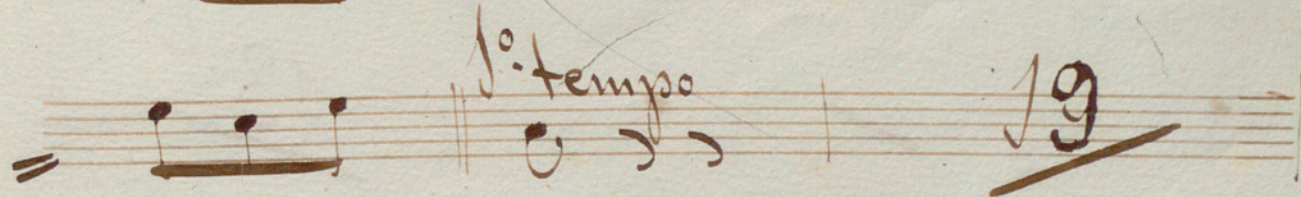
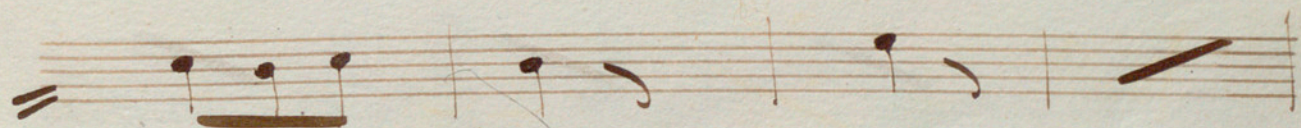
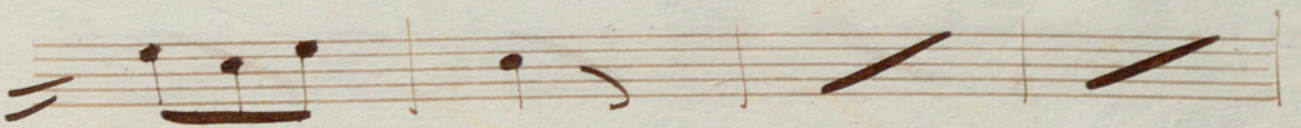
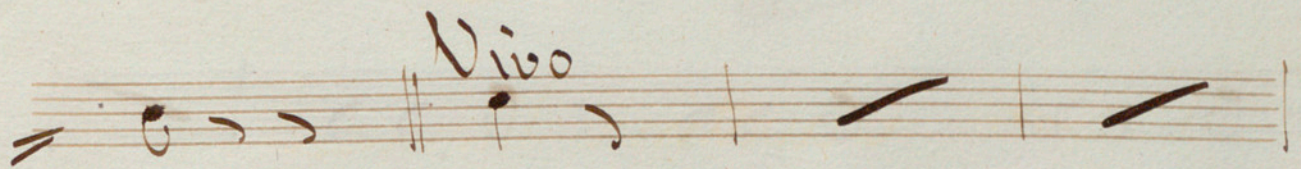
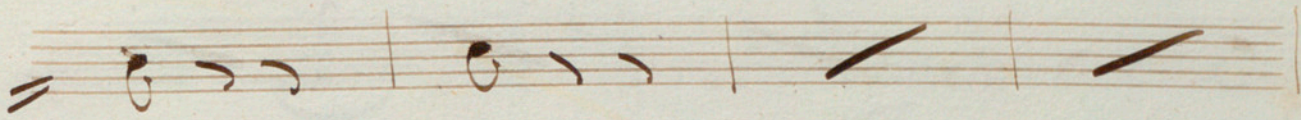
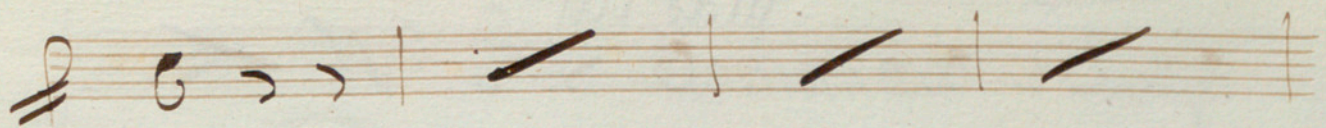
# # # 2



N.º 2 Cavatina Moura





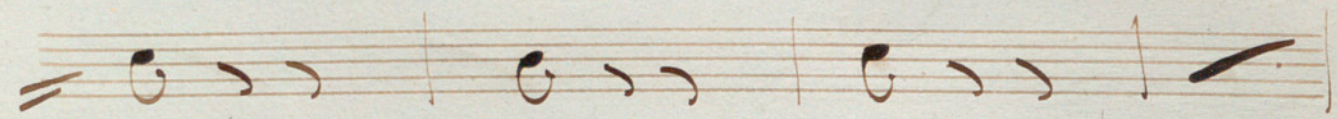
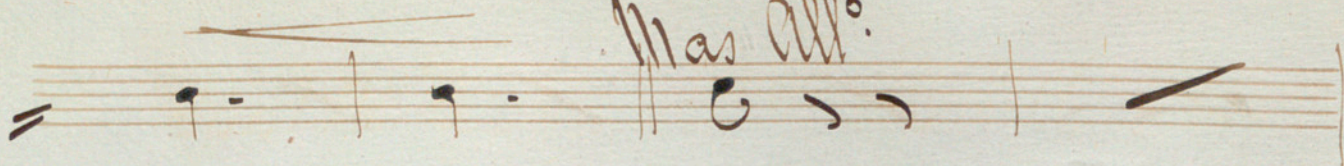


S.S.

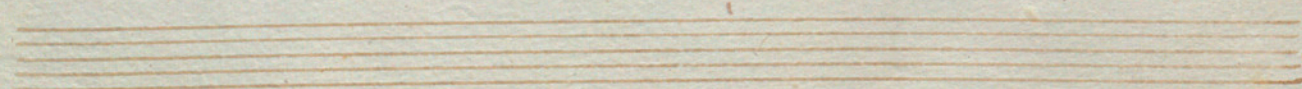
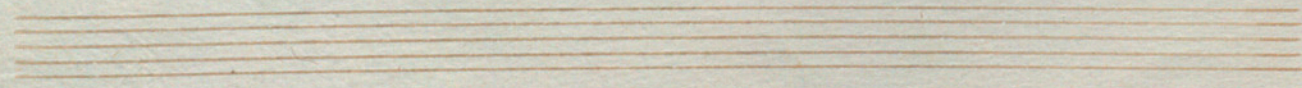
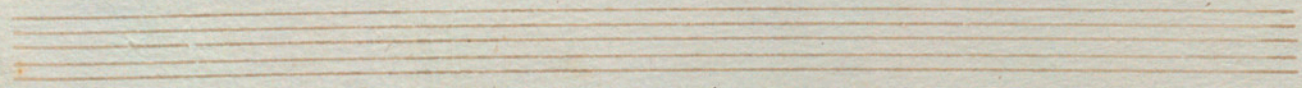
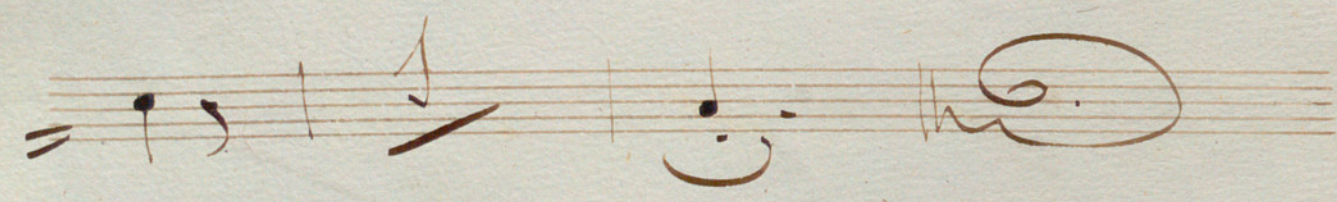
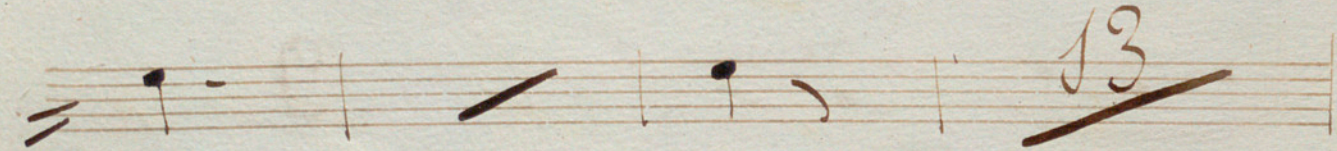
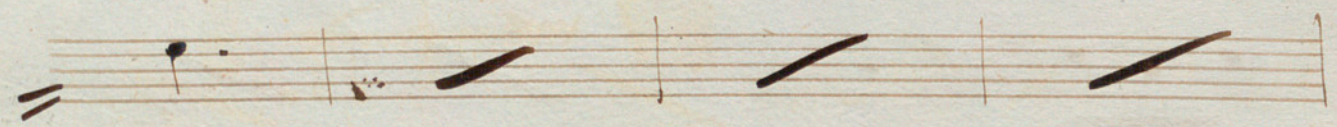
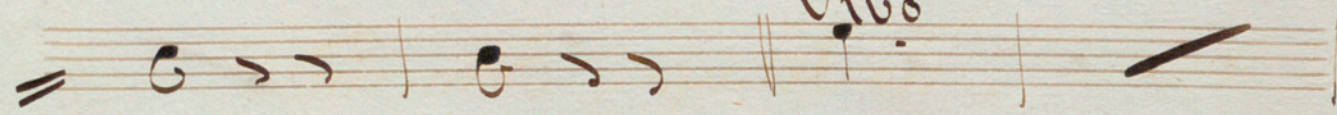


4

Mas All<sup>o</sup>.



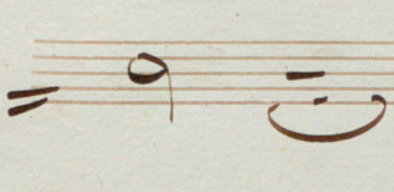
Vivo



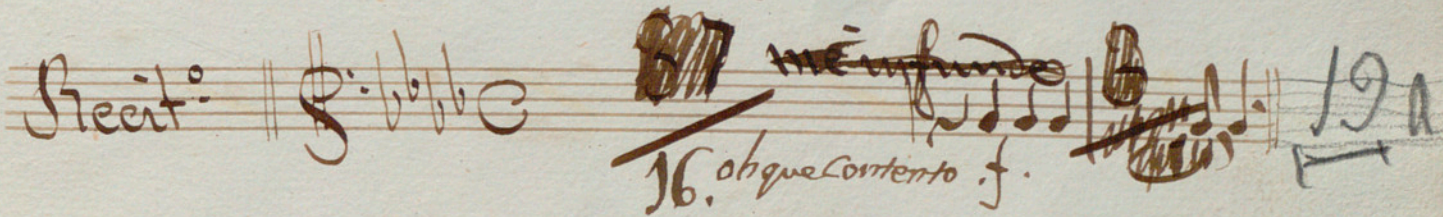


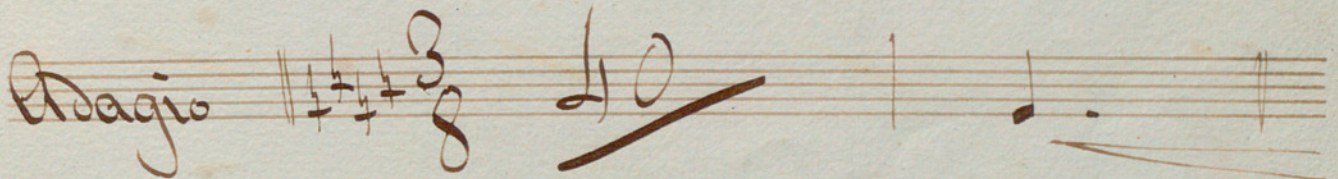
Nº 3 Romanza Pelayo

Adagio  $\text{G}:\flat\flat\flat$  8 

9  El resto tacet

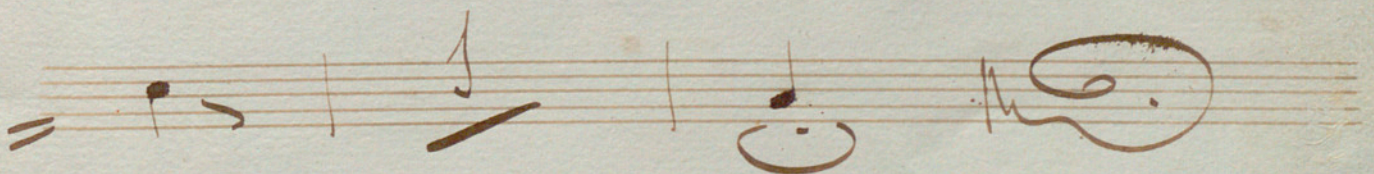
Nº 4 Duo Pelayo y Ormesinda

Recitº  $\text{G}:\flat\flat\flat$  ~~16~~ *me infundo*  16. obque contento f.

Adagio  $\text{G}:\flat\flat\flat$  8 

Allº 







Cambis De ler

N<sup>o</sup> 5 Elena Ormesinda

All<sup>o</sup> 18: e 14

2

And<sup>o</sup> - largo 26

Ven y mi fedes-pier= 2 ya

siente y se engrande=

pronto à la victo=

oh! pronto à la victo=

tù llevanos por fin

por fin signo de

glo=



Ande.  $\#4/4$   $\overset{50}{\text{C}}$  |  $\overset{8}{\text{C}}$  avasa-

Har  $\text{C}$   $\text{D}$  // // // // |  $\text{D}$  // // // // |

$\text{C}$   $\text{D}$  // // // // |  $\text{D}$  // // // // |

con la eruz 3 avasallar  $\overset{50}{\text{C}}$

$\text{D}$   $\text{E}$  // // // // |  $\text{E}$   $\text{F}$  // // // // | // // // // |

$\text{E}$   $\text{F}$  // // // // |  $\text{F}$   $\text{G}$  // // // // |  $\text{G}$   $\text{A}$  // // // // |

Mas vivo  $\text{A}$   $\text{B}$   $\text{C}$   $\text{D}$   $\text{E}$   $\text{F}$  // // // // |

$\text{G}$   $\text{A}$   $\text{B}$   $\text{C}$   $\text{D}$   $\text{E}$   $\text{F}$  // // // // |  $\text{G}$   $\text{A}$   $\text{B}$   $\text{C}$   $\text{D}$   $\text{E}$   $\text{F}$  // // // // |

$\text{G}$   $\text{A}$   $\text{B}$   $\text{C}$   $\text{D}$   $\text{E}$   $\text{F}$  // // // // |  $\text{G}$   $\text{A}$   $\text{B}$   $\text{C}$   $\text{D}$   $\text{E}$   $\text{F}$  // // // // |

$\text{G}$   $\text{A}$   $\text{B}$   $\text{C}$   $\text{D}$   $\text{E}$   $\text{F}$  // // // // |

Empty musical staves at the bottom of the page.



Nº 6 = Grande escena y Coro

All.<sup>o</sup> - Mod<sup>o</sup> ||  $\text{G}:\text{C}$  13

Pe-layo  
Menos >

56

~~Handwritten musical notation, crossed out with blue ink.~~

And<sup>te</sup> ||  $\text{C}$  20

All.<sup>o</sup> Marcial ||  $\frac{3}{4}$

Handwritten musical notation.

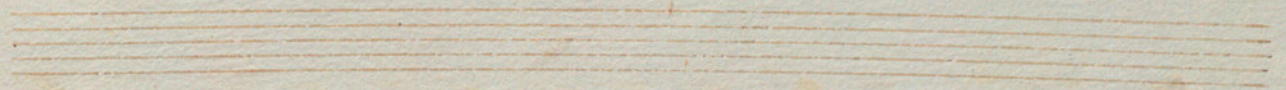
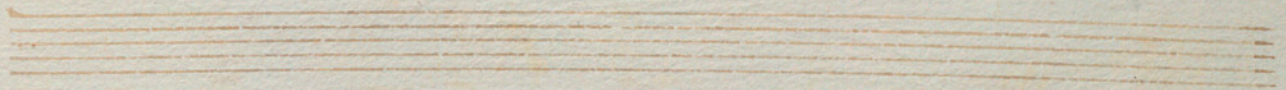
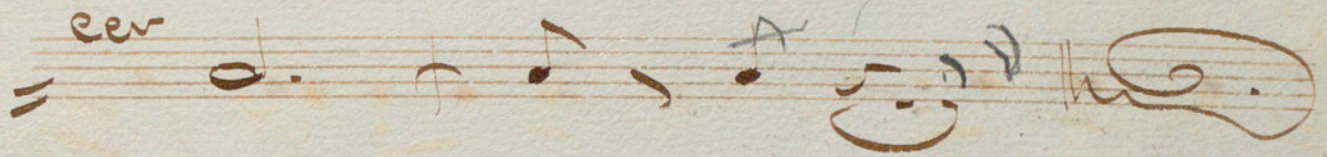
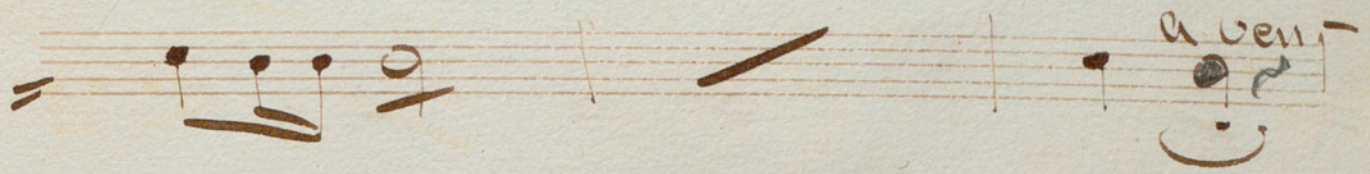
Handwritten musical notation.

2  
Handwritten musical notation.

Handwritten musical notation.

Empty musical staves at the bottom of the page.







N<sup>o</sup>. 7 // Final 1<sup>o</sup> //

All<sup>o</sup>.  $\text{G} \text{C}$   $\frac{5}{\text{—}}$  |  $\text{G} \text{A} \text{A}$

$\text{A} \text{A}$  |  $\text{—}$  |  $\text{—}$  |  $\text{A} \text{B}$  —

$\text{—}$  *Menos*  $\text{B} \text{B}$  |  $\text{G} \text{D} \text{D}$  |  $\text{D} \text{—}$  —

$\text{—}$   $\text{A} \text{B} \text{A} \text{B}$  |  $\text{—}$  |  $\text{—}$  |  $\text{A} \text{B} \text{A} \text{B}$

$\text{—}$   $\text{A} \text{B} \text{A} \text{B}$  | *Adagio*  $\text{—}$  |  $\text{—}$  |  $\text{G} \text{D} \text{—}$

$\text{—}$   $\text{A} \text{D} \text{—}$  |  $\text{—}$  *2<sup>da</sup> Maest<sup>o</sup>*  $\frac{3}{8}$   $\frac{4}{4}$   $\frac{6}{8}$   $\frac{12}{8}$   $\text{—}$  —

$\text{—}$   $\text{A} \text{B} \text{A} \text{B}$  |  $\text{—}$  |  $\text{—}$  |  $\text{—}$  —

$\text{—}$   $\text{A} \text{B} \text{—}$  |  $\text{—}$  |  $\text{—}$  |  $\text{A} \text{B} \text{—}$

$\text{—}$   $\text{—}$  |  $\text{—}$  |  $\text{—}$  |  $\text{—}$  —

$\text{—}$   $\text{A} \text{A} \text{—}$  |  $\text{—}$  |  $\text{—}$  |  $\text{—}$  —

Empty musical staves at the bottom of the page.



50

*secco*

All<sup>o</sup> en las mas hondas car = 13

All<sup>o</sup> - Vivo 2/4 26

fa

aw Ha 2



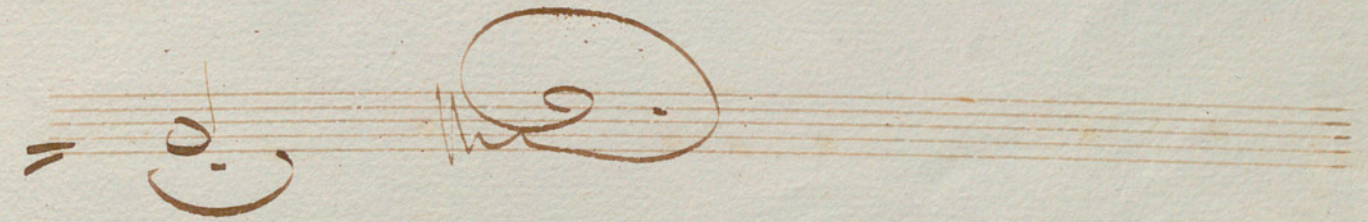
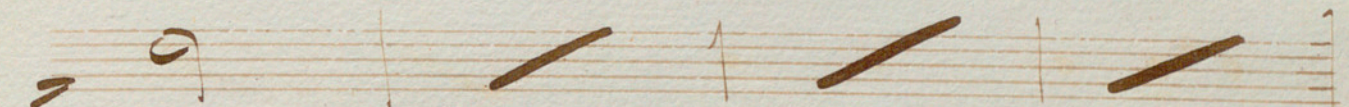
Doco mas vivo







Mas vivo



Fin del Acto 1.º



Acto 2<sup>o</sup>

Trombone 3<sup>o</sup>

No 2<sup>o</sup>

Coro

*And<sup>te</sup> Movido* ||  $\text{E}^{\flat} : \text{b} \text{ C}$  = T . ~ - |

= T . ~ - | = T . ~ - |

56 | - ~ . T . ~ ~ . |

*ppp*

20 | ~ . T . ~ . |

~ . T . ~ . | ~ . T . ~ . ||

Empty musical staves.



Nº 9 Duo Aurora, Vinesinda

*Rec<sup>vo</sup>* ||  $\text{E}^{\flat} : \text{b} \text{ c}$  3 | Se a -

circa la hora fa-tal || 8 idos her-  
*Ande*

manas mientras go mi penas al Redentor con

fio - || 3 ||  
*Ande*

*Ande Maest<sup>o</sup>* ||  $\text{b} \text{ c}$  6 |  $\text{b} \text{ c}$  3 ||

*Pi<sup>ss</sup>o brillante* ||  $\text{b} \text{ b} \text{ b} \text{ c}$  3 ||

4 | 8 |

8 | el |

alma 9 | 1 |  
*Poco menos*

3 | al ||

Empty musical staves at the bottom of the page.



*Cambrio de...*

*Piúto* ||  $\flat$   $\frac{9}{8}$  2 3  $\text{C}$  | 5  $\text{C}$  ||

*Banda*

*Piúto Vivo* ||  $\flat \flat$   $\text{C}$   $\text{G}$   $\text{G}$  |  $\text{G}$  - - - ||

$\text{G}$   $\text{G}$   $\text{G}$  |  $\text{G}$   $\text{G}$   $\text{G}$  |  $\text{G}$   $\text{G}$   $\text{G}$  |  $\text{G}$   $\text{G}$   $\text{G}$  |

$\text{G}$   $\text{G}$   $\text{G}$  | / | / | / |

$\text{G}$   $\text{G}$   $\text{G}$  |  $\text{G}$   $\text{G}$   $\text{G}$  |  $\text{G}$   $\text{G}$   $\text{G}$  |

$\text{G}$   $\text{G}$   $\text{G}$  |  $\text{G}$   $\text{G}$   $\text{G}$  | / | / |

$\text{G}$   $\text{G}$   $\text{G}$  |  $\text{G}$   $\text{G}$   $\text{G}$  |  $\text{G}$   $\text{G}$   $\text{G}$  |  $\text{G}$   $\text{G}$   $\text{G}$  ||

*Orquesta*

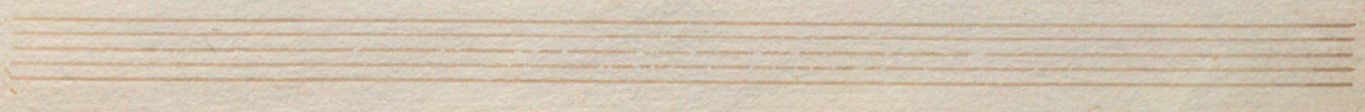
*Orquesta*

*Piúto Modto* ||  $\text{C}$   $\text{G}$   $\text{G}$  - | 2  $\text{C}$  ||

$\text{G}$  - - - |  $\text{G}$   $\text{G}$  - | 2  $\text{C}$  |

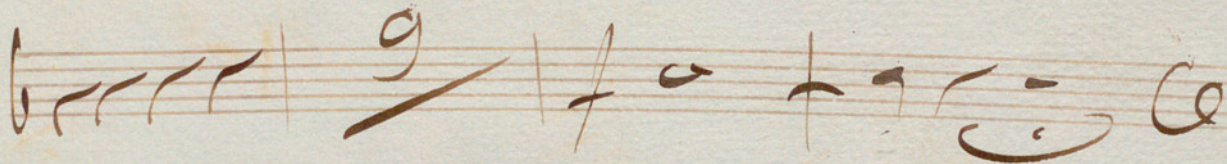
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$\text{G}$   $\text{G}$   $\text{G}$  |  $\text{G}$   $\text{G}$   $\text{G}$   $\text{G}$  | 5  $\text{C}$  |



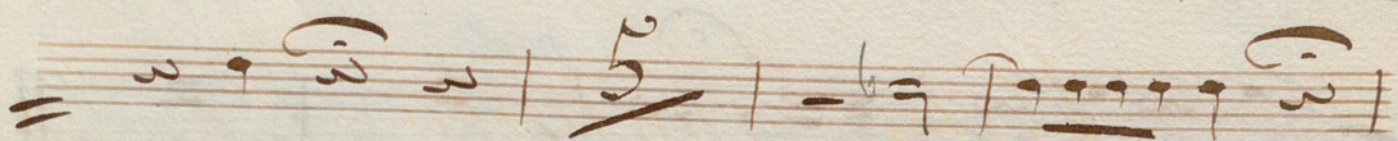
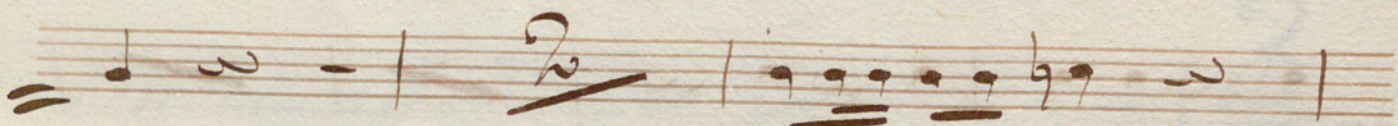
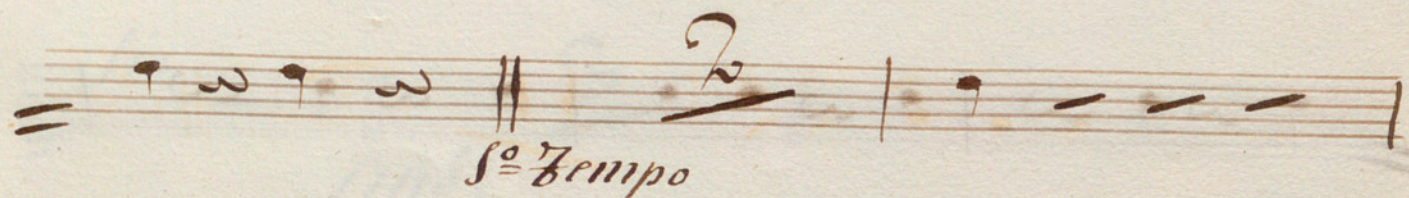
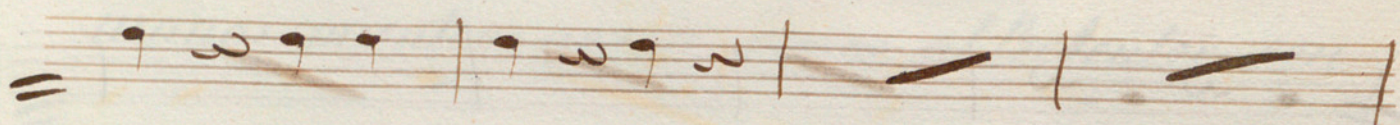
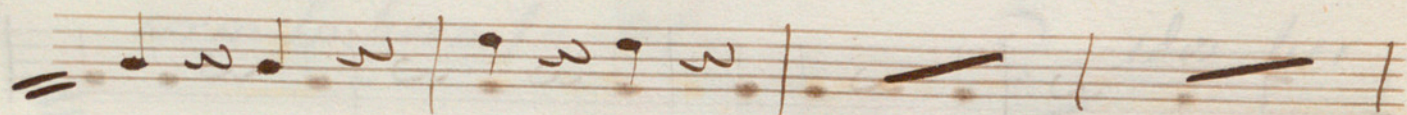
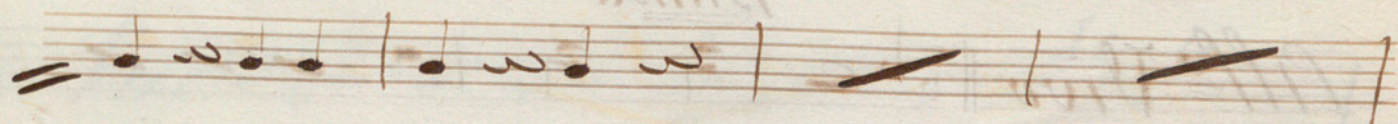
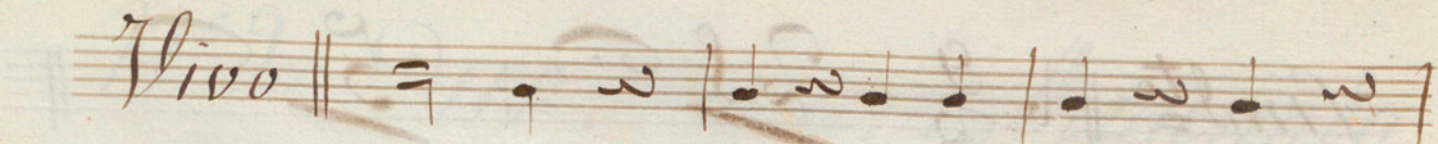


*Bombon 30*

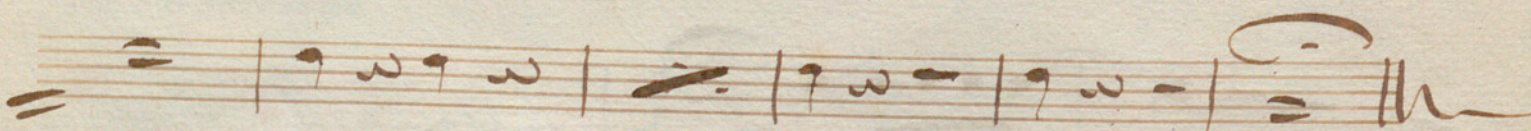




Vivo



Vivo





Cambio de Elena

No 50. = Coro =

Largo ||  $\text{C} = \text{b} \text{b} \text{b}$   $\text{C}$  57 | - - - - |

|| - - - - | - - - - | - - - - | - - - - ||

Andte ||  $\text{C} = \text{b} \text{b} \text{b}$   $\frac{6}{8}$  55 | - - - - |

|| - - - - | - - - - | - - - - | - - - - ||

No 51. Aria Armesinda

Adagio ||  $\text{C} = \text{b} \text{b} \text{b}$   $\text{C}$  | - - - - |

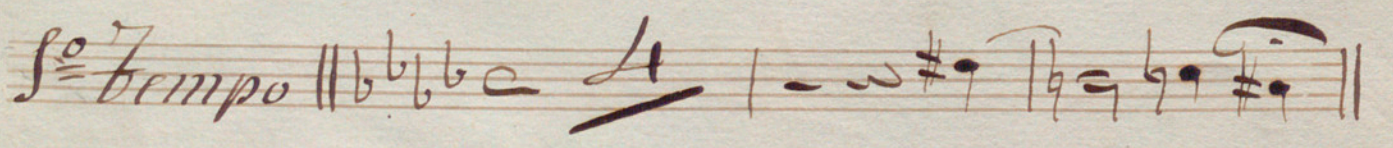
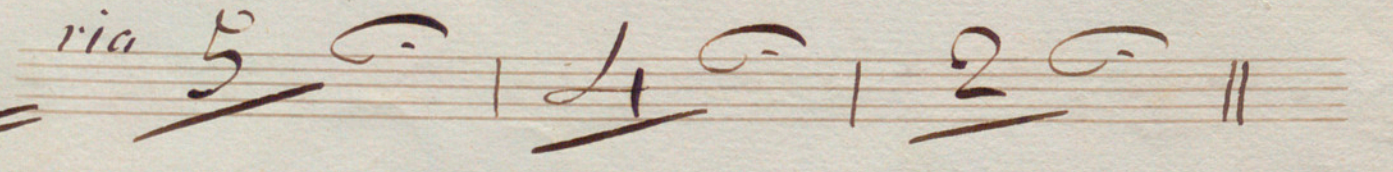
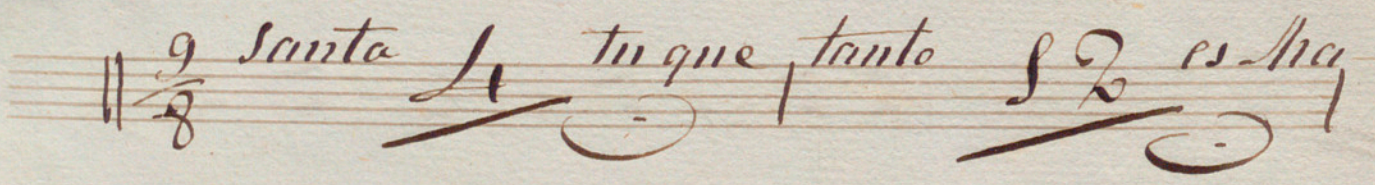
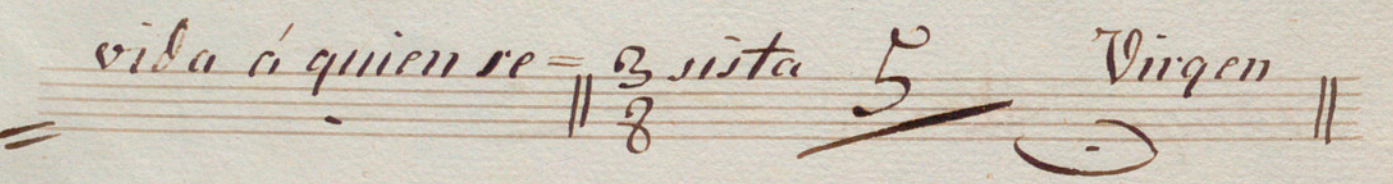
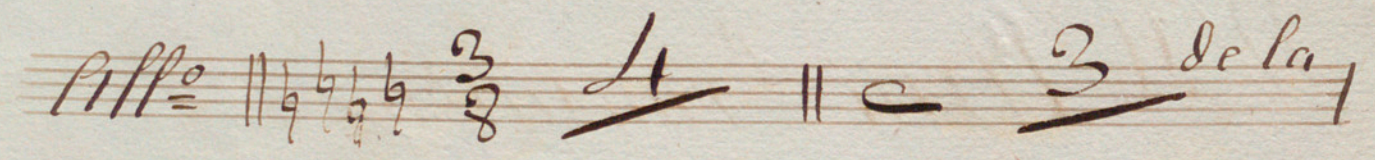
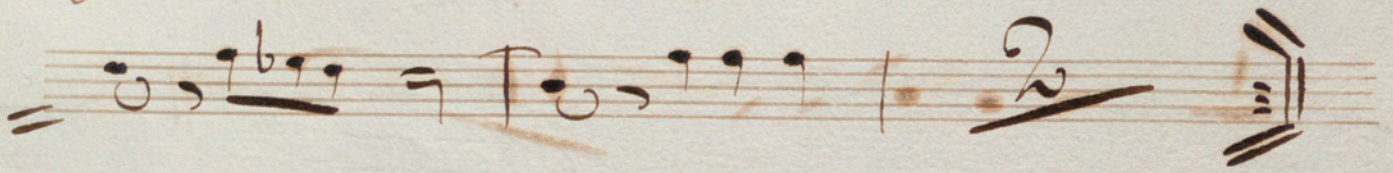
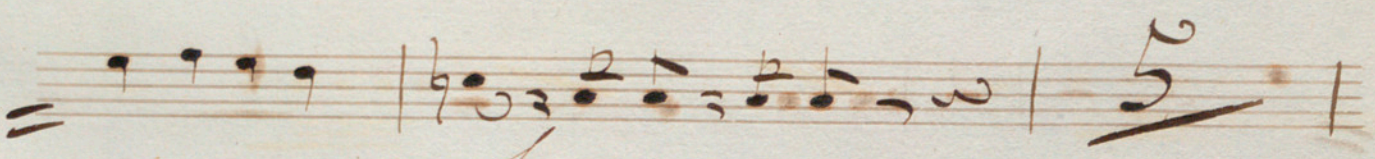
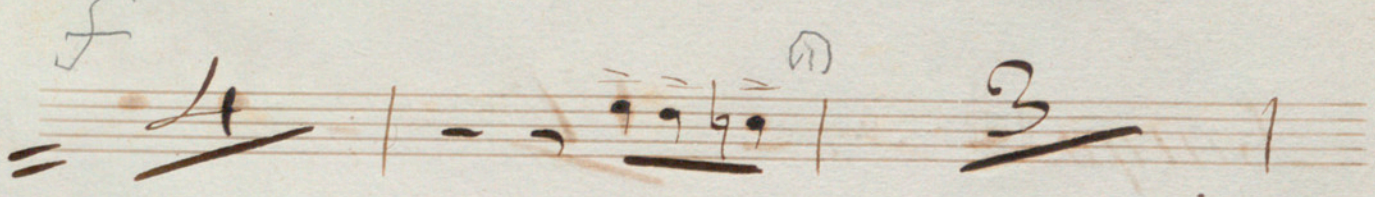
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|| - - - - | - - - - | - - - - | - - - - |

|| - - - - | - - - - | - - - - | - - - - ||



4





*All<sup>o</sup>* ||  $\sharp\sharp$   $\frac{3}{8}$

*liber-tad*  
*un poco cresc*  
*cres*

*Ad*



*1<sup>o</sup> tempo*

7

8

*f*

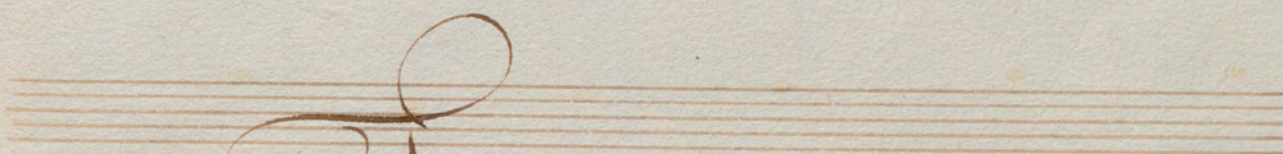
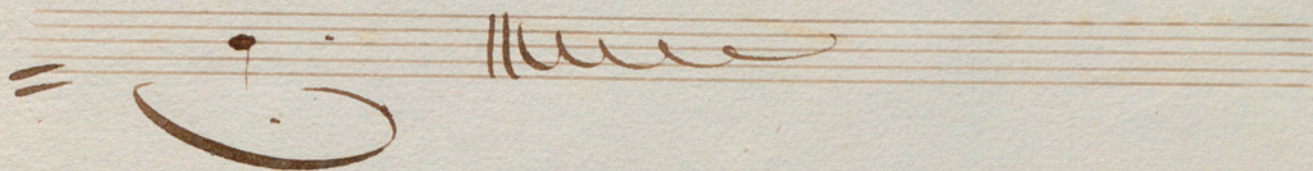
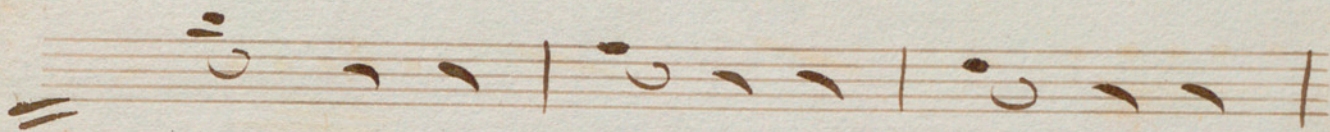
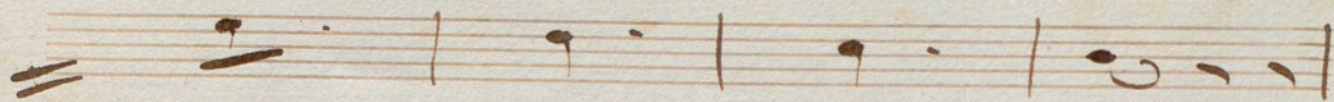
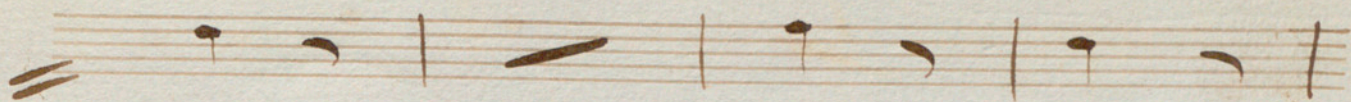
*f*

*libertad*

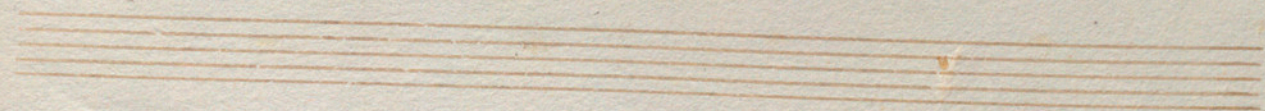
The image shows a page of handwritten musical notation on ten staves. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with the tempo marking "1<sup>o</sup> tempo" and a time signature of 7/8. A large number "7" is written above the first measure. The second staff has a large number "8" written above it. Dynamic markings include "f" (forte) in several places. The word "libertad" is written above a note in the seventh staff. The notation includes various note values, rests, and slurs. The paper is aged and has some staining.







Fin del Acto 2<sup>o</sup>





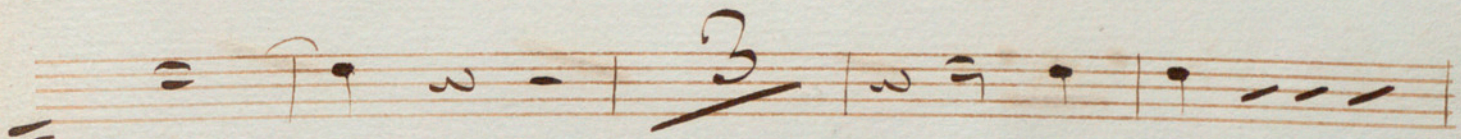
N<sup>o</sup> 12

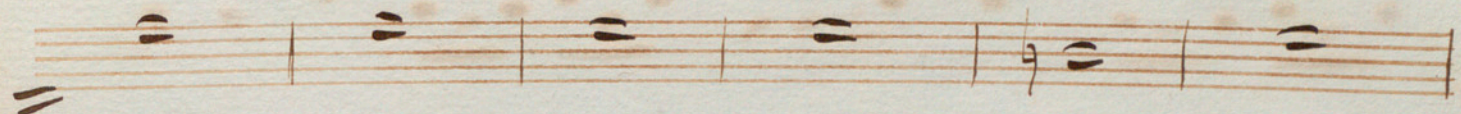
Acto 3<sup>o</sup>

Trombone 3<sup>o</sup>

*lo ro*

*All<sup>o</sup>* 

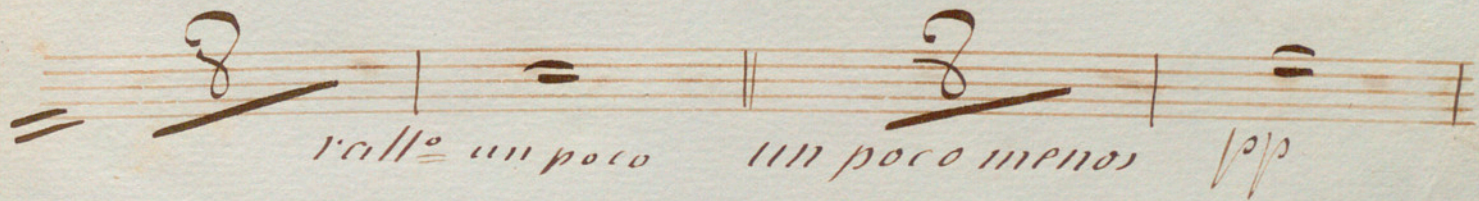


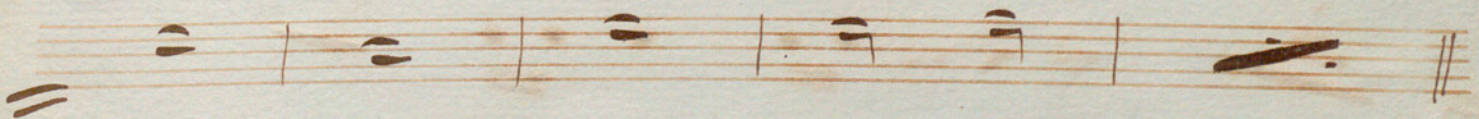




  
*f f pp f f*

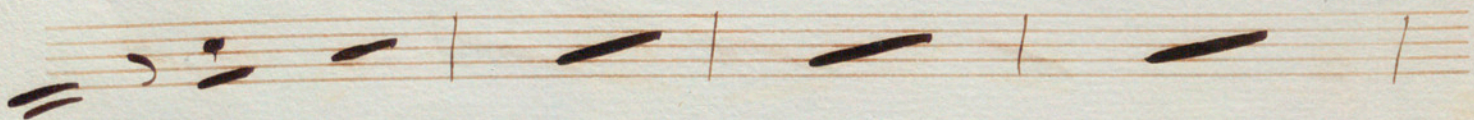
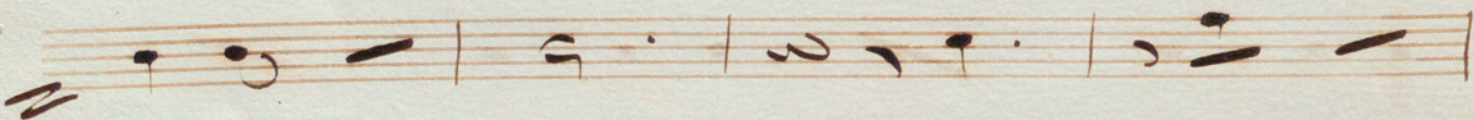
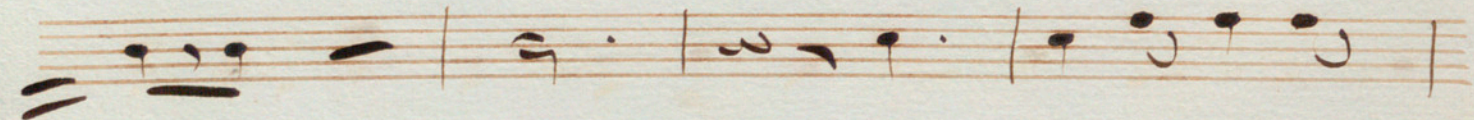
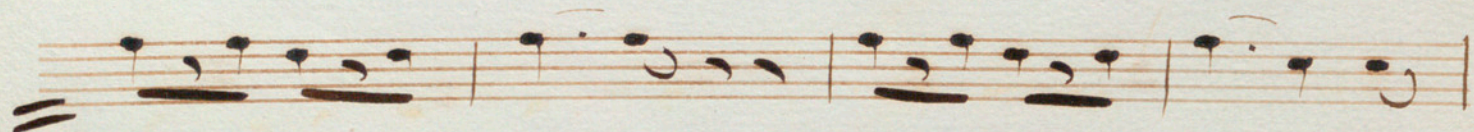
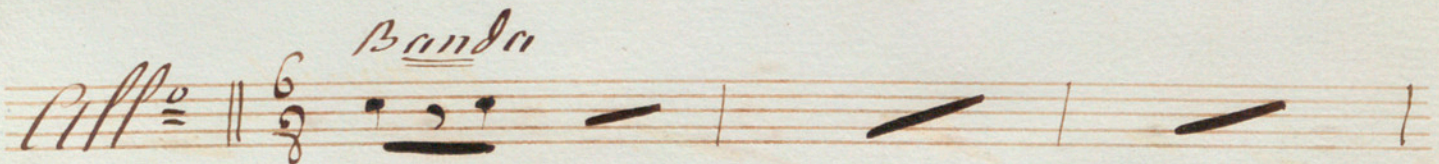


  
*rall<sup>o</sup> un poco un poco meno pp*

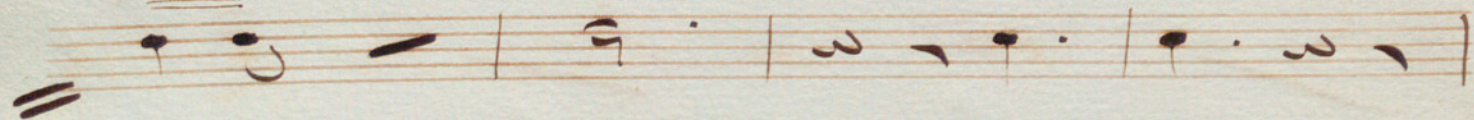


*1<sup>o</sup> tempo* 

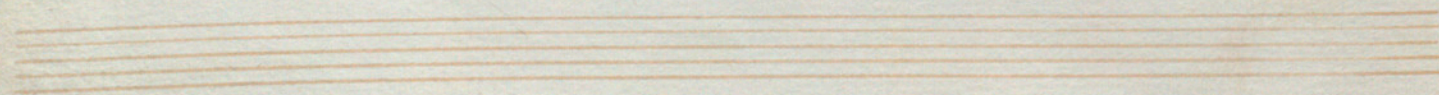




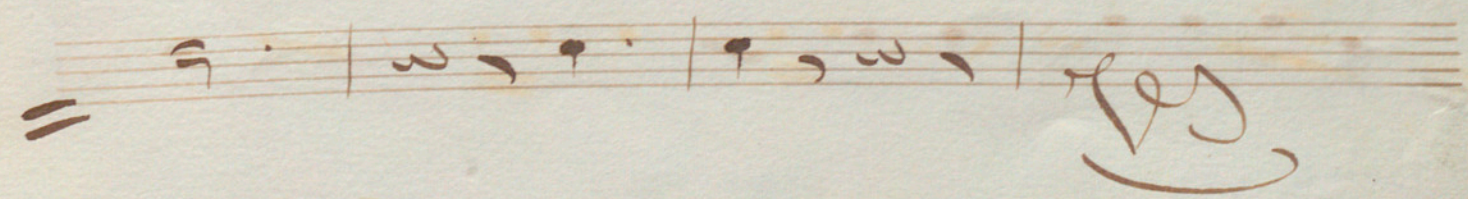
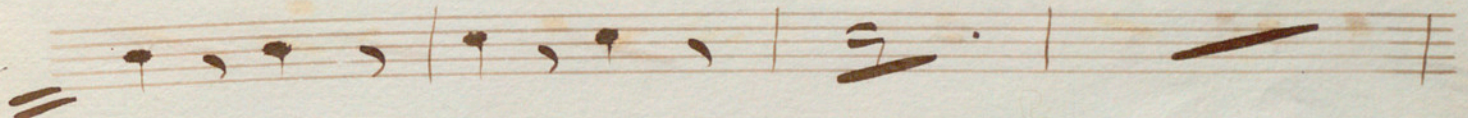
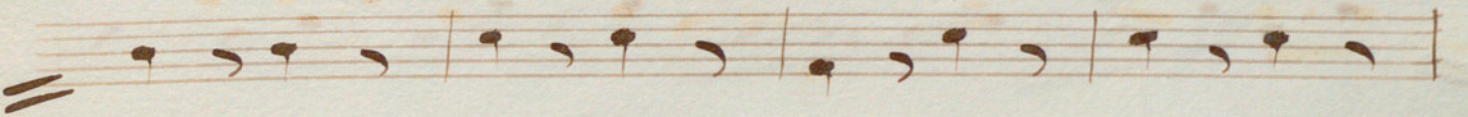
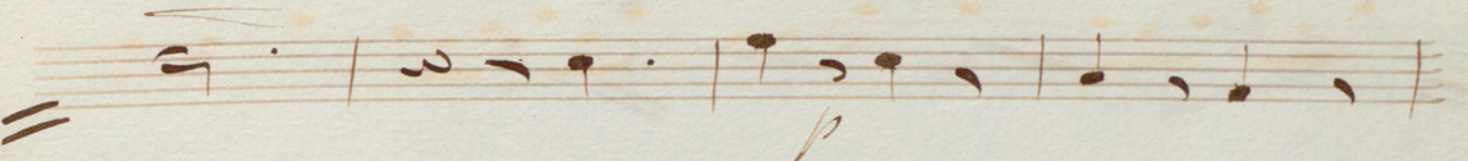
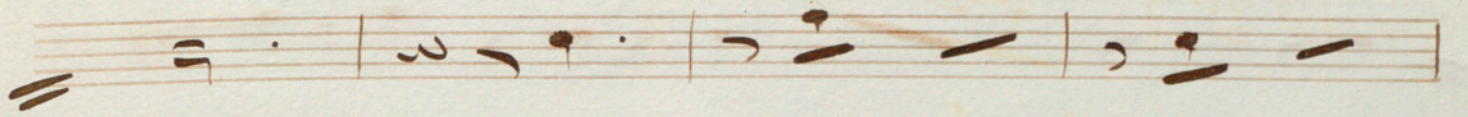
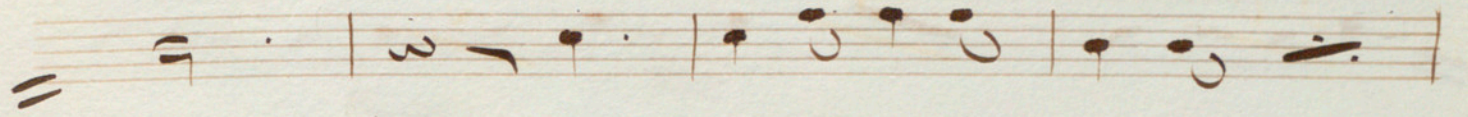
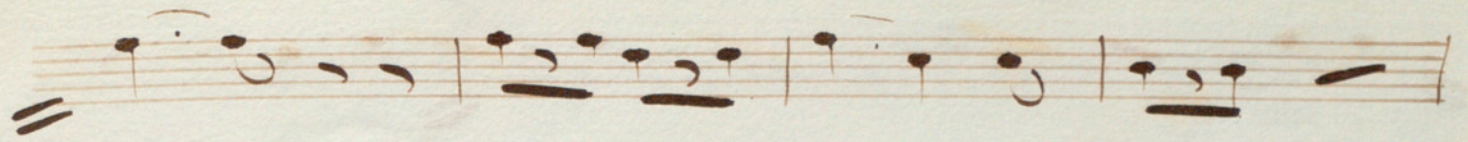
Orquesta



Banda



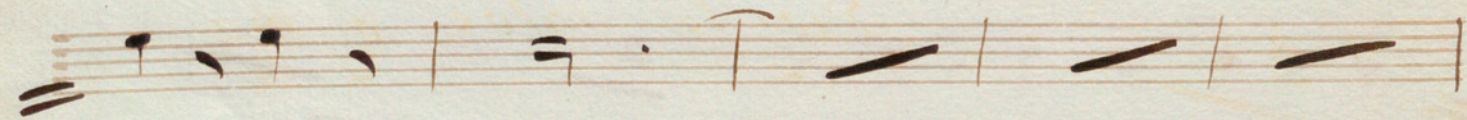
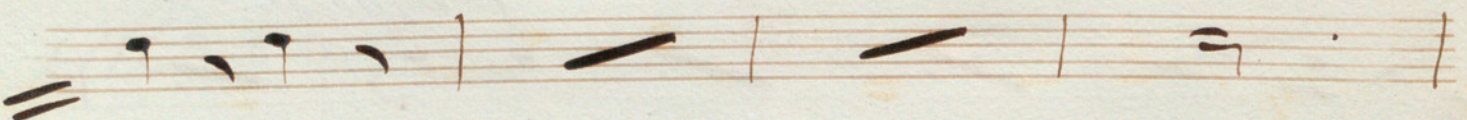
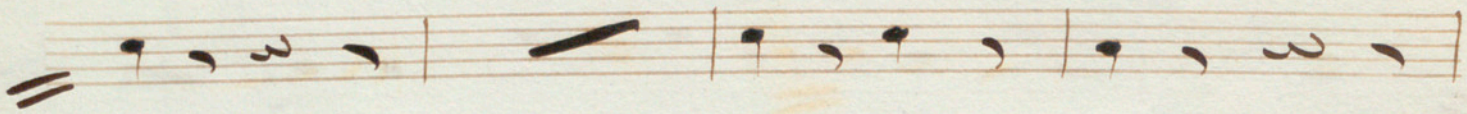
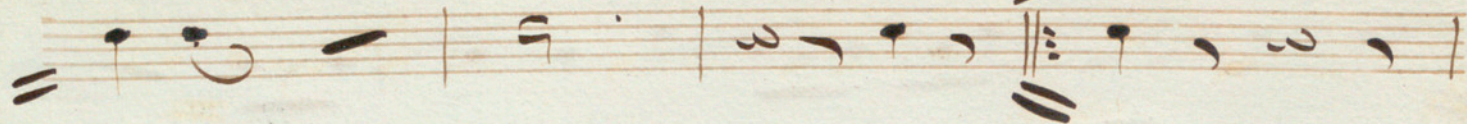




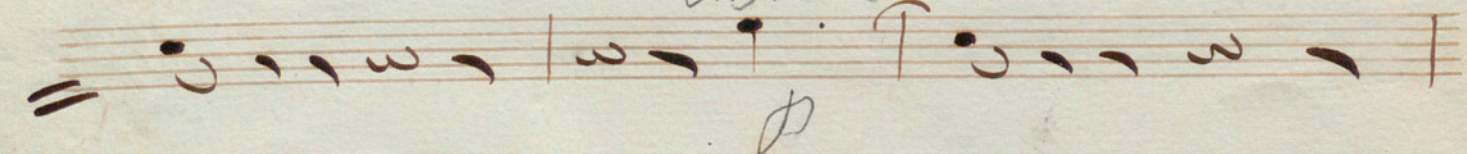
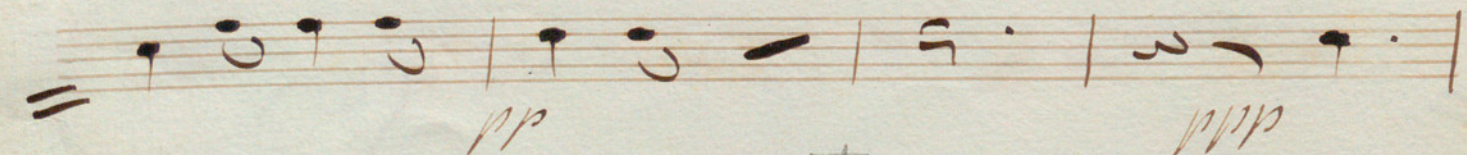
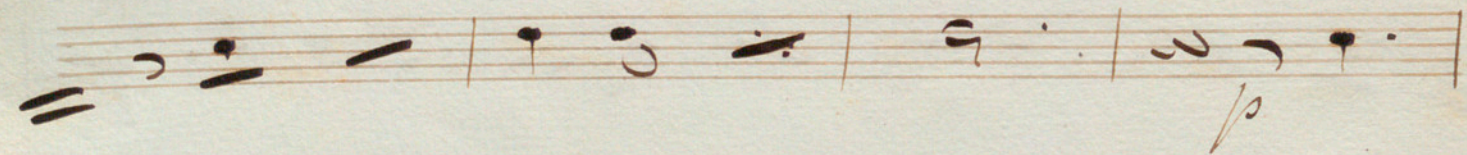
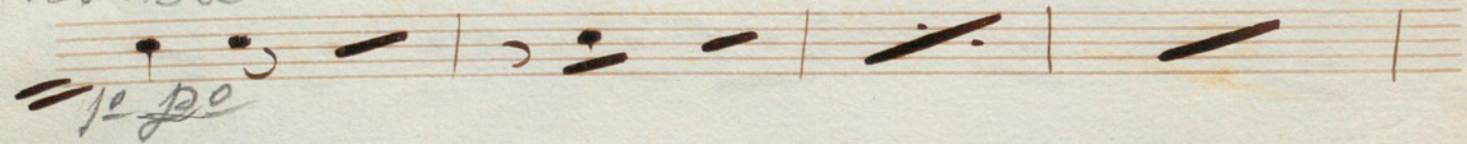


6666

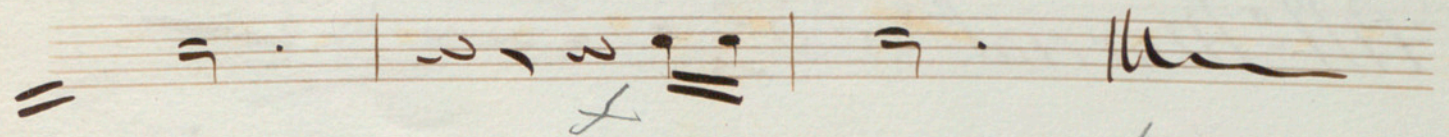
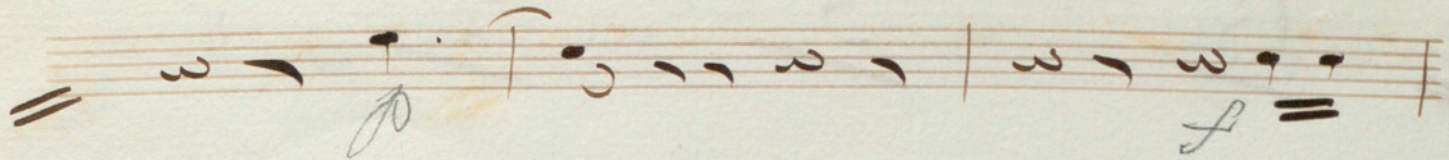
*Poco più mosso*



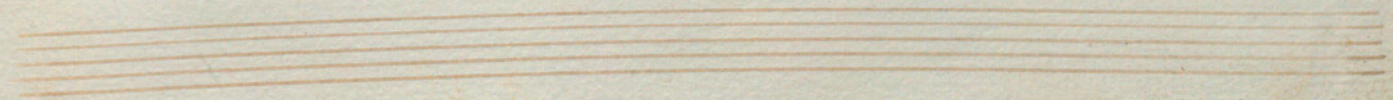
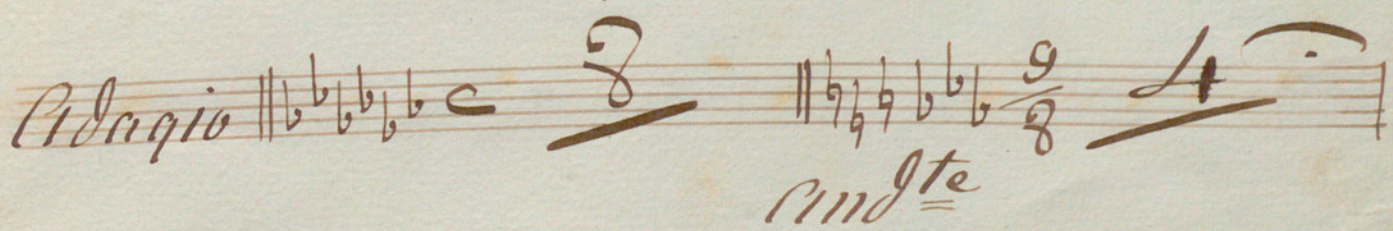
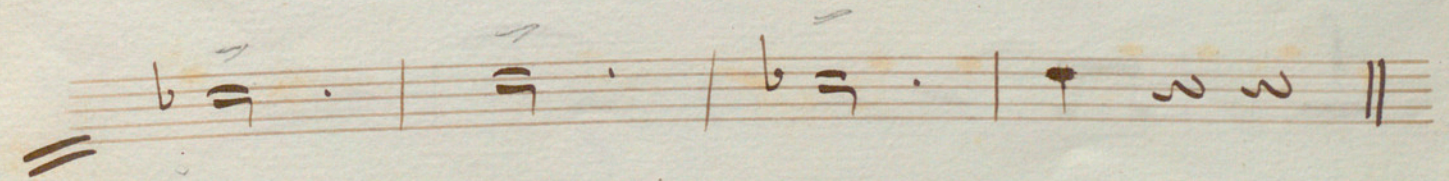
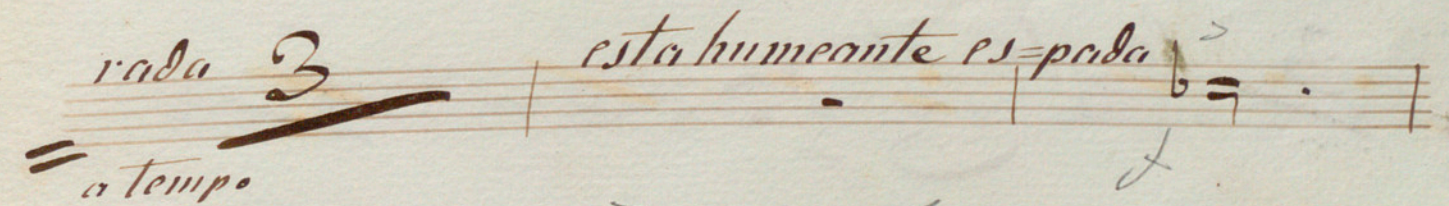
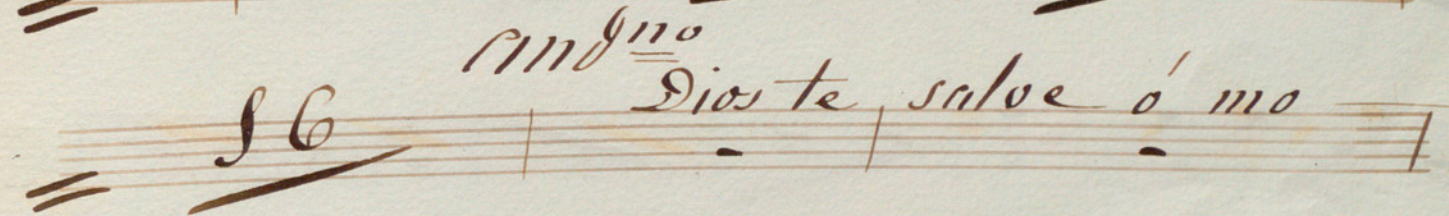
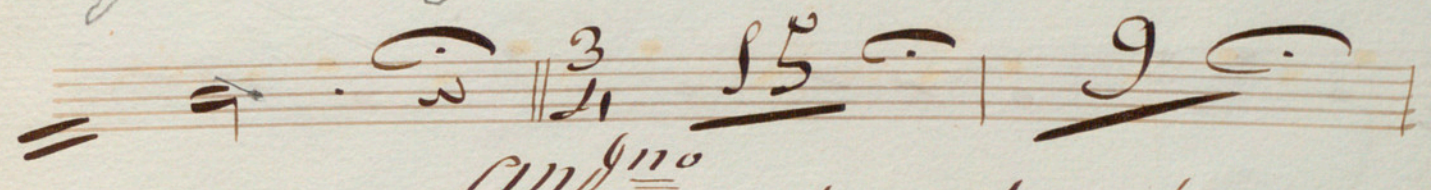
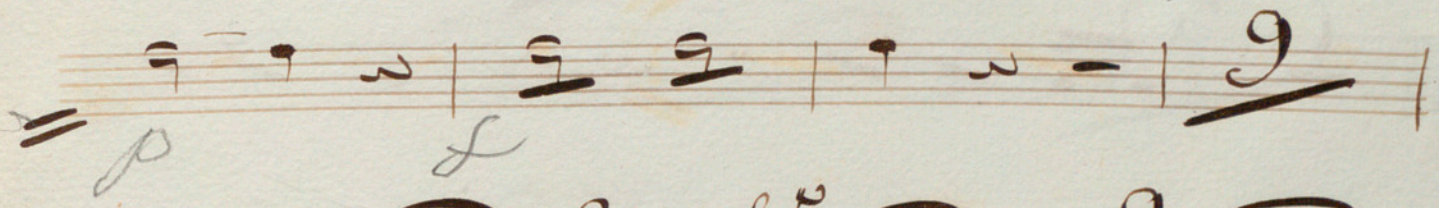
*Banda*



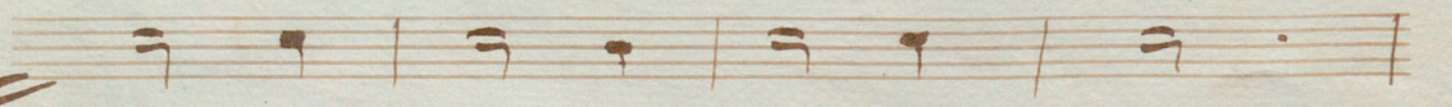
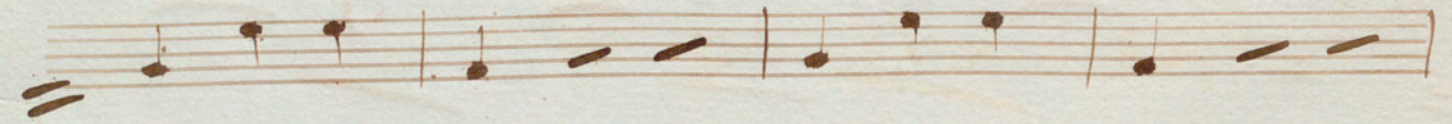
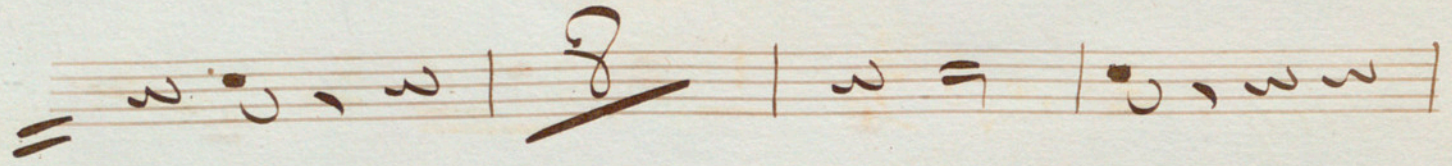
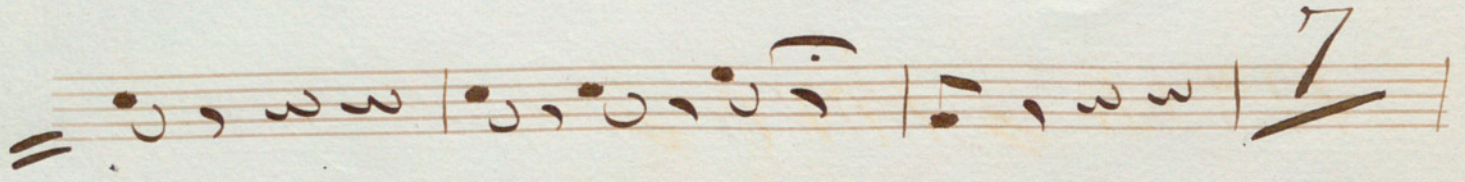
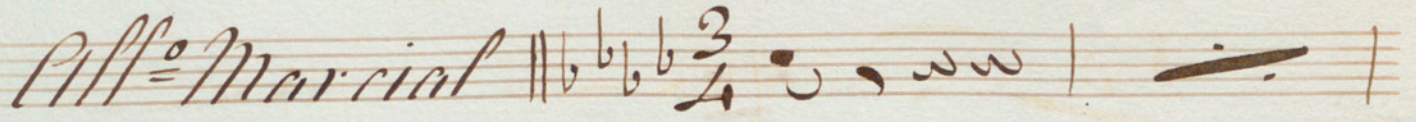
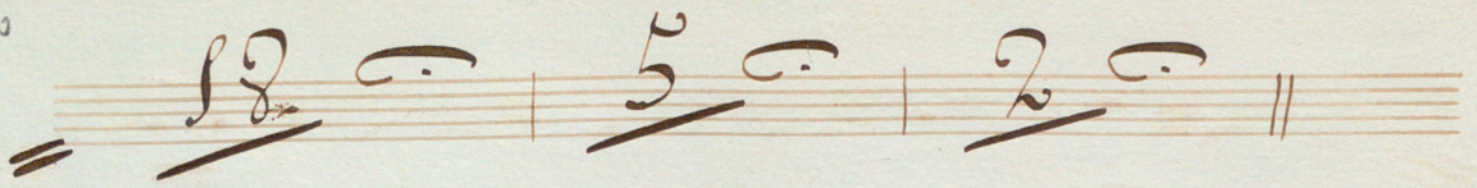




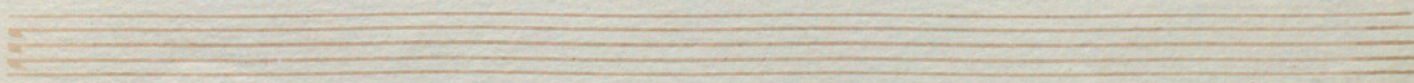
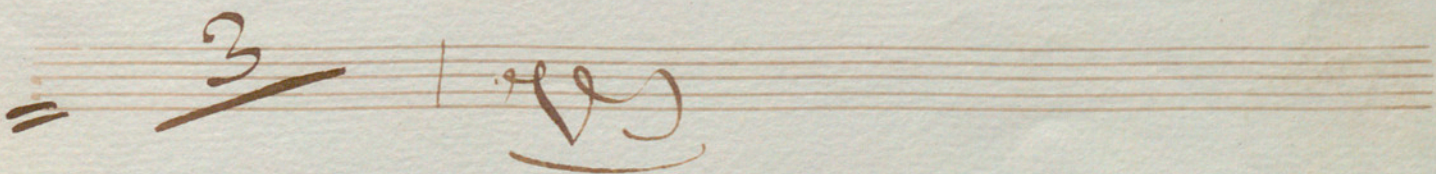
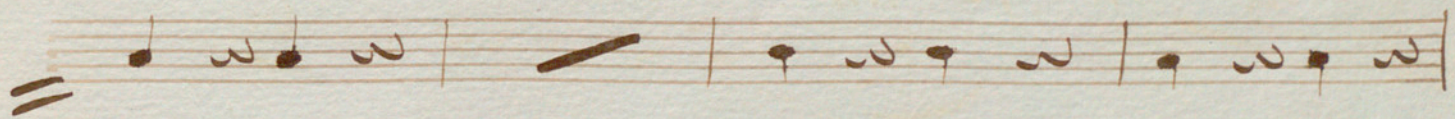
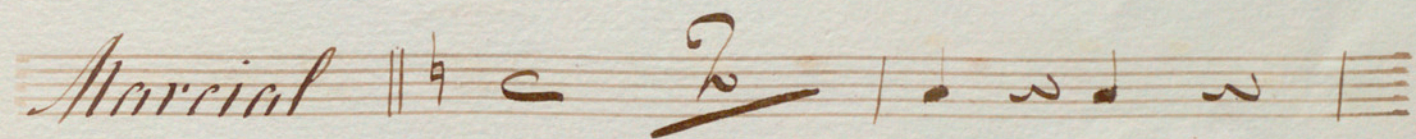
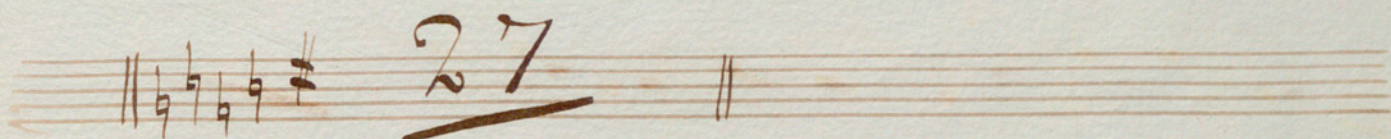
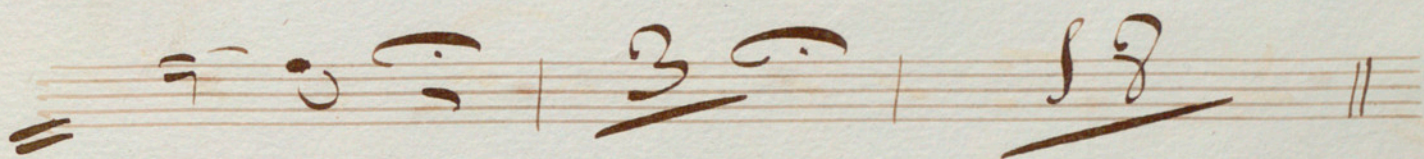
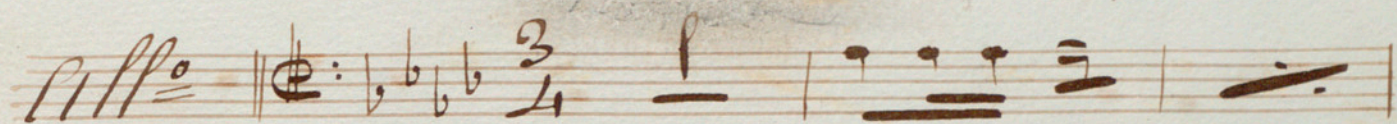
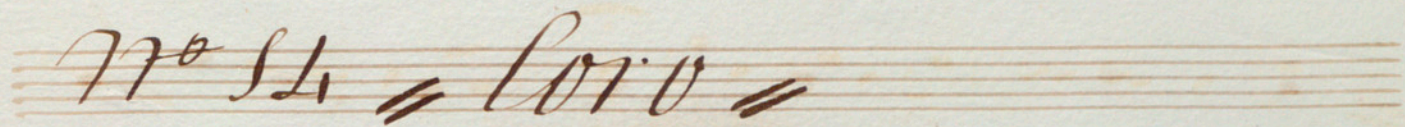
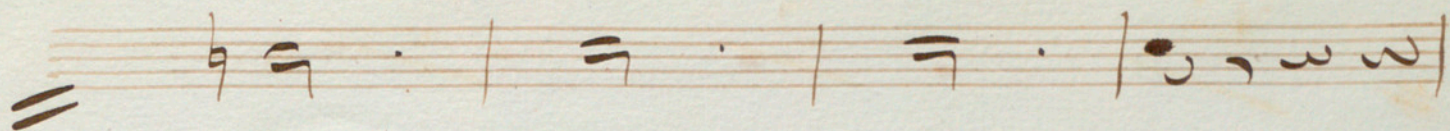
Nº 13, Aria Pelaya













3

Handwritten musical notation on seven staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The first staff begins with a treble clef and a double bar line. The music is written in a single system across the seven staves. The notation is somewhat stylized and appears to be a draft or a working manuscript. The notes are mostly quarter and eighth notes, with some rests. The staves are numbered 1 through 7 from top to bottom.

Four empty musical staves, each consisting of five horizontal lines, arranged vertically. They are located below the first seven staves of the page.



No 15

Grande Escena Final

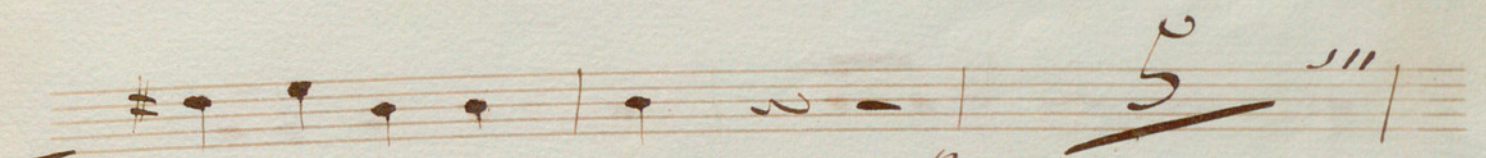
*Rec<sup>vo</sup>* || E: C Dios nos dió la vic

toria en su pre=sencia de ro=dillas Pe=

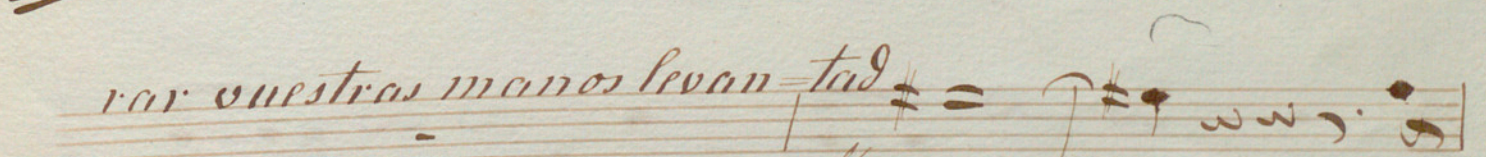
lajo = = el por mi mano para que

sigas en la grande em=presa

*Alf<sup>o</sup>* || 



gloria y nuestra liber=tad *Rec<sup>vo</sup>* á ju

rar vuestras manos levan=tad 





*Andte Maest*  $\text{C}$   $\text{g}$

Handwritten musical notation for the first section, 'Andte Maest'. It consists of six staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive hand and includes various note values such as quarter notes, eighth notes, and rests. The first staff ends with a fermata over a note. The second and third staves continue the melodic line with similar note values. The fourth and fifth staves feature more complex rhythmic patterns, including beamed eighth notes and sixteenth notes. The sixth staff concludes the section with a double bar line.

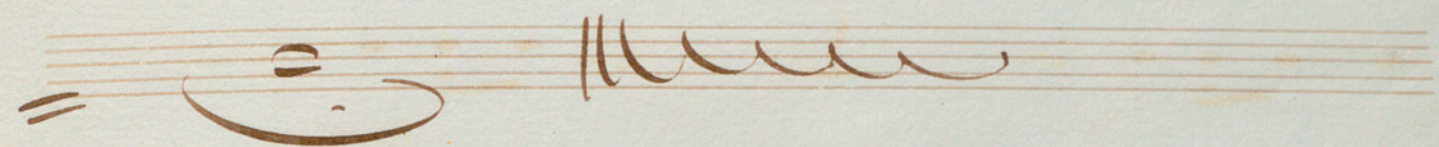
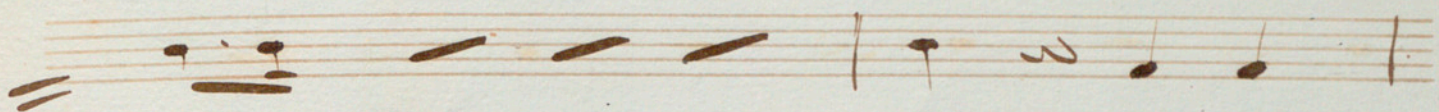
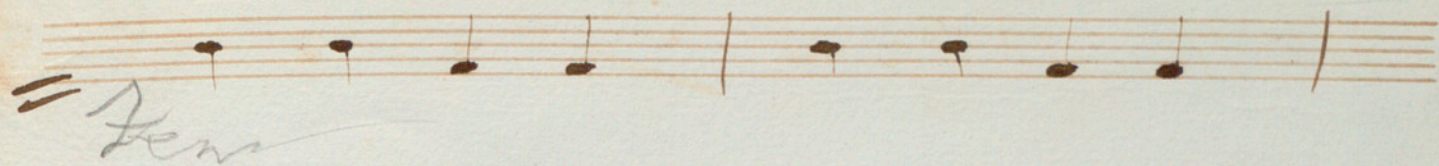
*Mas Vivo*

Handwritten musical notation for the second section, 'Mas Vivo'. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive hand and includes various note values such as quarter notes, eighth notes, and sixteenth notes. The second staff contains the handwritten word 'Ritard' written below the notes. The third staff contains the handwritten word 'Ferm' written above the notes. The fourth staff concludes the section with a double bar line. The music features a mix of rhythmic patterns, including beamed eighth notes and sixteenth notes.

Four empty musical staves at the bottom of the page, consisting of five-line staves without any notation.



*Fem*



*Fin*

