

ORATORIO DELS DOLORS*

Francesc Queralt
Transcripció: Xavier Dauff

Ms. M.1550/3 Biblioteca de Catalunya

1 Largo

Oboe Primo

Oboe Secondo

Corni Primo/Secondo

Tiple I Coro

Alto I Coro

Tenor I Coro

Baxo I Coro

Tiple II Coro

Alto II Coro

Tenor II Coro

Baxo II Coro

Violino Primo

Violino Secondo

Violoncello

Contrabaxo

Ob I

Ob II

Cor I/II

VI I

VI II

Vc

Cb

solo

f

f

f

Ob I

Ob II

Cor I/II

VI I

VI II

Vc

Cb

sfz *p*

sfz *p*

[sfz] p

[sfz] [p]

11 Allegro

Ob I

Ob II

Cor I/II

Ti I

A I

T I

B I

Ti II

A II

T II

B II

VI I

VI II

Vc

Cb

17

Ob I *ff*

Ob II [*ff*]

Cor I/II *ff*

VI I *ff*

VI II *ff*

Vc *ff*

Cb *ff*

23

Ob I

Ob II

Cor I/II

VI I

VI II

Vc

Cb

26

Ob I

Ob II

Cor I/II

VI I

VI II

Vc

Cb

31

Ob I

Ob II

Cor I/II

VI I

VI II

Vc

Cb

Dolce

Dolce

VI I
VI II
Vc

Musical score for Violin I (VI I), Violin II (VI II), and Violoncello (Vc) from measure 37 to 41. The key signature is two sharps (F# and C#). The Violin I part features a melodic line with slurs and accents. The Violin II part provides harmonic support with eighth-note patterns. The Violoncello part has a rhythmic accompaniment of eighth notes.

Ob I
Ob II
Cor I/II
VI I
VI II
Vc
Cb

Musical score for Oboe I (Ob I), Oboe II (Ob II), Cor I/II, Violin I (VI I), Violin II (VI II), Violoncello (Vc), and Contrabass (Cb) from measure 42 to 46. The key signature is two sharps. The woodwinds (Ob I, Ob II, Cor I/II) play sustained notes, with dynamics increasing from *ff* to *ff*. The Violin I part has a melodic line with slurs and accents, with dynamics *f p* and *ff*. The Violin II part has a rhythmic accompaniment with dynamics *[f] p* and *ff*. The Violoncello and Contrabass parts have rhythmic accompaniments with dynamics *[f] p* and *ff*.

45

Ob I *[f]* *[p]* *[ff]*

Ob II *[f]* *[ff]*

Cor I/II *[f]* *[p]* *[ff]*

VI I *[f]* *p* *ff*

VI II *[f]* *p* *ff*

Vc *f p* *ff*

Cb *f p* *ff*

48

Ob I

Ob II

Cor I/II

VI I *p* *sfz p* *sfz p* *[sfz]*

VI II *p* *sfz [p]* *sfz*

Vc *p* *sfz p* *p*

Cb *p* *sfz p* *p*

61

Ob I *ff*

Ob II *ff*

Cor I/II *ff*

Ti I

A I

T I

B I

Ti II

A II

T II

B II

VI I *ff*

VI II *ff*

Vc *ff*

Cb *ff*

Cuán - to cues - ta a un Dios in - men - so, en - tre an -

66

Ob I

Ob II

Cor I/II

66

Ti I

gus-tias en - tre pe - nas en - tre o - pro - bios y ca - de - nas del mor -

A I

66

T I

66

B I

66

Ti II

gus-tias en - tre pe - nas en - tre o - pro - bios y ca - de - nas del mor -

A II

66

T II

66

B II

66

VI I

66

VI II

66

Vc

66

Cb

70

Ob I

Ob II

Cor I/II

Ti I

A I

T I

B I

Ti II

A II

T II

B II

VI I

VI II

Vc

Cb

tal la re - den - ción en- tre o - pro - bios y ca -

73

Ob I

Ob II

Cor I/II

Ti I
de - nas del mor - tal la re - den - ción

A I

T I

B I

Ti II
de - nas del mor - tal la re - den - ción

A II

T II

B II

VI I

VI II

Vc

Cb

77

Ob I

Ob II

Cor I/II

Ti I

Al

Ti

Bl

Ti II

A II

T II

B II

VI I

VI II

Vc

Cb

sí del mor - tal la re - den - ción la re - den - ción.

solo
Cuán - to

p

p

p

p

97 *p* [*p*]

Cor I/II

97 *p*

A I

nas. Cuán - to cues-ta a un Dios in - men - so

97 *p*

T I

8 En - tre o - pro - bios y ca - de - nas

97 *f p*

VI I

97 *f p*

VI II

97

Vc

97

Cb

p

103

Ob I

Ob II

Cor I/II

Ti I

A I

T I

B I

VI I

VI II

Vc

Cb

de - nas del mor - tal la re - den - ción.

del mor - tal la re - den - ción la re - den - ción

f Cuán - to cues - ta

109

Ob I *ff*

Ob II *ff*

Ti I *f*
 Cuán - to cues - ta a un Dios in - men - so

A I *f*

T I
 cuán - to cues - ta a un Dios in - men - so

B I *ff*
 cuán - to cues - ta a un Dios in - men - so

Ti II *f*

A II

T II
 cuán - to cues - ta a un Dios in - men - so

B II *ff*
 cuán - to cues - ta a un Dios in - men - so

VI I *ff*

VI II *ff*

Vc *ff*

Cb *ff*

113

Ob I

Ob II

Ti I

[f]

del mor - tal la re - den - ción

Al

f

(h)

T I

del mor - tal la re - den - ción

Bl

del mor - tal la re - den - ción

Ti II

A II

T II

del mor - tal la re - den - ción

B II

del mor - tal la re - den - ción

VI I

VI II

Vc

(h)

Cb

(h)

124

Ob I

Ob II

Ti I

so en - tre an - gus - tias en - tre pe - nas en - tre an -

Al

Ti

so

Bl

so

Ti II

en - tre an -

Al II

T II

p

Bl II

p

VI I

VI II

Vc

Cb

130

Ob I *p* *cresc.* *ff*

Ob II *p* *cresc.* *ff*

Ti I
gus - tias en - tre pe - nas en - tre pe - nas.

A I *cresc.* *ff*

T I *cresc.* *ff*

B I *cresc.* *ff*

VI I *cresc.* *ff* *Dolce*

VI II *cresc.* *ff* *Dolce*

Vc *cresc.* *ff*

Cb *cresc.* *ff*

136

VI I

VI II

Vc

146

Ob I

Ob II

Cor I/II

Ti I

A I

T I

B I

Ti II

A II

T II

B II

VI I

VI II

Vc

Cb

tal la re - den - ción. En - tre o - pro - bios y ca - de - nas del mor - tal la re - den -

tal la re - den - ción. En - tre o - pro - bios y ca - de - nas del mor - tal la re - den -

151

Ob I

Ob II

Cor I/II

Ti I

En - tre o - pro - bios y ca - de - nas del mor - tal la re - den -

Al

Ti

Bi

Ti II

En - tre o - pro - bios y ca - de - nas del mor - tal la re - den -

Al II

Ti II

Bi II

VI I

VI II

Vc

Cb

155

Ob I

Ob II

Cor I/II

Ti I

A I

T I

B I

Ti II

A II

T II

B II

VI I

VI II

Vc

Cb

ción. En-tre o - pro - bios y ca - de - nas del mor - tal la re - den - ción del mor -

ción. En-tre o - pro - bios y ca - de - nas del mor - tal la re - den - ción del mor -

160

Ob I

Ob II

Cor I/II

Ti I
tal la re - den - ción del mor - tal la re - den - ción.

A I

T I

B I

Ti II
tal la re - den - ción del mor - tal la re - den - ción.

A II

T II

B II

VI I

VI II

Vc

Cb

p

p

p

p

166

Ob I *f*

Ob II [*f*]

Cor I/II [*f*]

Ti I

A I

T I

B I

Ti II

A II

T II

B II

1^a Pe - ro a
2^a La Je
3^a Con la

VI I [*f*]

VI II *f*

Vc *p* *f*

Cb *p* *f*

179

Ti I

Al

VI I

VI II

Vc

Cb

183

Ti I

Al

VI I

VI II

Vc

Cb

El
Y de es-
A

el ve - llo - ci - no sa - gra - do
y de es - pi - nas hoy co - ro - na
a triun - far del fi - lis - te - o

ve - llo - ci - no - sa gra - do del más fuer - te - Ge - de ón.
pi - nas hoy co - ro - na al más sa - bio Sa - lo món.
triun - far del fi - lis te - o el más va - lien - te San són.

f *sfz* *p*

f [*sfz*] *p*

[*f*] [*sfz*] *p*

[*f*] [*sfz*] *p*

f [*p*] *f*

[*sfz*] [*p*] *f*

sfz *p*

sfz *p*

187 [3]

Ti I

El ve - llo - ci - no - sa -
Y de es - pi - nas hoy co - ro - na
A triu - far del fi - lis -

187 3 [3]

el ve - llo - ci - no sa - gra - do
y de es - pi - nas hoy co - ro - na
a triu - far del fi - lis - te - o

187 *sfz* *p*

187 [*sfz*] *p*

187 *sfz* *p*

187 *sfz* *p*

191 [3]

Ti I

gra - do del más fuer - te Ge - de - ón.
ro - na al más sa - bio Sa - lo - món.
te - o el más va - lien - te San - són.

191 [3]

191 *sfz* *p*

191 [*sfz*] *p*

191 *sfz* *p*

191 *sfz* [*p*]

1 Recitado

Tiple I Coro

Alto I Coro

Baxo I Coro

Com - pa - ñe - ras no de - ten - gáis a - ho - ra mis

Violino Primo

Violino Secondo

Violoncello

Contrabaxo

Ti I

Al

B I

Vc

Cb

pre - sun - tuo - sos pa - sos.

Las pri - me - ras en se - guir - ros se - re - mos.

Ved Ma -

8
Ti I
rí - a, que en tan tre-men - do dí - a en que to - do es ho - rror, es- pan- to, y

8
Vc

8
Cb

11
Ti I
sus - to al - gún nue - vo dis - gus - to se ex - po - ne vues - tro a - mor.

11
Al

11
Vc

11
Cb

¡Ah! Juan a -

14
Al
ma - do, es tan - to mi cui - da - do, mi do - lor tan ex - tre - mo, que no hay pe - na que

14
Vc

14
Cb

17
Al
pue - da con - te - ner - me me e - na - je - na el a - mor de mí mis - ma, cuan - do mi - ro e - xha -

17
Vc

17
Cb

20

Al
lan - do, ¡ay! de mí. En ca - da sus - pi - ro el al - ma, el co - ra - zón, al

Vc

Cb

23

Al
hi - jo in - cre - a - do, que con la cruz car - ga - do, al Gól - go - ta ca - mi - na.

Vc

Cb

26

Al
En tal tor - men - to sus pi - sa - das se - guir, no a - ban - do -

Vc

Cb

30

Ti I

Al
nar - le, se - guir - le a - com - pa - ñar - le, en - tre tan - tos con - flic - tos.

Vc

Cb

Ad - ver -

33
 Ti I
 tió cuán ve - he - men - tes e in - fi - ni - tos se - rán vues - tros do -

33
 Vc

33
 Cb

35
 Ti I
 lo - res en el pun - to que de cer - ca le ve - áis, que os ha - lléis jun - to al ob -

35
 Vc

35
 Cb

38
 Ti I
 je - to pre - cio - so de vues - tro in - ten - so a - mor. ¡Cuán pe - sa - ro - so el en cuen - tro ha de ser!

38
 Vc

38
 Cb

42
 Ti I
 La gran ca - ter - va de la tur - ba pro - ter - va que le guí - a al su - pli - cio, el cla -

42
 Vc

42
 Cb

45
 Ti I
 mor del bu - lli - cio de un pue - blo es - pec - ta - dor. La con - cu - rren - cia de un in -

45
 Vc

45
 Cb

48

Ti I

men - so gen - tí - o la in - so len - cia del vul - go con - mo - vi - do a cual - quier no - ve -

Vc

48

6
3

6

Cb

48

6
3

6

51

Ti I

dad, Se - ño - ra el pa - so sin du - da os cor - ta - rán.

Allegro Maestoso

A I

51

B I

51

51

VI I

51

VI II

51

Vc

3

3

Cb

51

3

[f] [p]

[f] [p]

55

VI I

sfz p

55

VI II

[f] [p]

[f] [p]

[f] [p]

Vc

55

f p

f p

f p

Cb

55

f p

f p

f p

58

VI I *sfz* *p* *f p* *f p* [*ff*]

VI II [*f*] [*p*] *f* *f* *ff*

Vc *f p* *f p* *f p* [*ff*]

Cb *f p* *f p* *f p* [*ff*]

62

VI I

VI II

Vc

Cb

66

VI I *p* *sfz* *p* *sfz*

VI II *p* [*sfz*] [*p*] [*sfz*]

Vc *p* *sfz* *p* *sfz*

Cb *p* *sfz* *p* *sfz*

71

Al
Nin - gún fra - ca - so, es ca - paz de ar - re - drar - me.

71

VI I
p *sfz* *p* *sfz* *f*

71

VI II
f

71

Vc
p *sfz* *p* *f* [*p*]

71

Cb
p *sfz* *p* *f* [*p*]

75

VI I
sfz *p* [*p*] *sfz* *p* [*p*] *sfz* *p* [*p*]

75

VI II
[*f*] [*p*] [*f*] [*p*] [*f*] [*p*]

75

Vc
f *p* *f* *p* *f* *p*

75

Cb
f *p* *f* *p* *f* *p*

78

VI I
sfz *p* *f* *p* *ff*

78

VI II
[*f*] [*p*] [*f*] *p* *f* *p* *ff*

78

Vc
f *p* *f* *p* *f* *p* *ff*

78

Cb
f *p* *f* *p* *f* *p* *ff*

82

A I

Na - da te - mo, na - da a mi a - fán ex - tre - mo, im - po -

VI I

staccato

p

VI II

staccato

p

Vc

82

p

Cb

82

p

86

A I

si - ble se le ha - ce ni se o - fre - ce obs - tá - cu - lo a mi a - mor. Mi hi - jo pa -

VI I

f

VI II

f

Vc

86

f

Cb

86

f

89

A I

de - ce, pa - dez - ca yo tam - bién.

VI I

89

VI II

89

Vc

89

Cb

89

93

A I

Bús - que - se en tan - to que res - pi - ra Je - sús.

VI I

93

VI II

93

Vc

93

Cb

93

97

Ti I

AI

BI

97

Largo

VI I

VI II

Vc

Cb

100

AI

VI I

VI II

Vc

Cb

Ya en tal que - bran - to.

102

VI I *f p f p f sfz p*

VI II [*f*] [*p*] *f* [*p*] [*f*]

Vc *f p* [*f*] *p* *f*

Cb *f p* [*f*] *p* *f*

104

AI De - pues - to to - do

VI I *sfz p f*

VI II [*sfz*] [*p*] [*f*] *f*

Vc *p mf*

Cb *p mf*

106

A I
mie - do si ha - blar - le no es po - si - ble, si - no pue - do

VI I
[f]

VI II
[f]

Vc
f

Cb
f

108

A I
dar - le el úl ti - mo a bra - zo, ¡Oh! Dios si quie - ra le ve - a, y de do -

VI I
p

VI II
p

Vc
p

Cb
p

111

Ti I

Al

lor al ver - le mue - ra.

B I

VI I

VI II

Vc

Cb

Detailed description of the musical score: The score is for measures 111 and 112. The vocal parts (Ti I, Al, B I) are in a soprano, alto, and bass voice respectively. The instrumental parts (VI I, VI II, Vc, Cb) are for Violin I, Violin II, Violoncello, and Contrabasso. The key signature has one sharp (F#). The time signature is not explicitly shown but appears to be 4/4. The vocal line for 'Al' has lyrics 'lor al ver - le mue - ra.' The instrumental parts feature a rhythmic pattern of eighth notes and chords, with dynamics markings like 'f' and 'sf'. The score ends with a double bar line and repeat dots.

1 Aria. Maestoso

Flauta Obligata
[f] [ten.] [p]

Flauta [Seconda]
[f] [ten.]

Corni Primo/Secondo
[f] [ten.] p

Tiple I Coro

Alto I Coro

Baxo I Coro

Violino Primo
f ten. p

Violino Secondo
f ten. p

Violoncello
f ten. p

Contrabaxo
f ten. p

6

Fl obl

Fl [II]

Cor I/II

VI I

VI II

Vc

Cb

12

Fl obl

Fl [II]

Cor I/II

VI I

VI II

Vc

Cb

[ff]

[ff]

[ff]

sfz

ff

sfz

ff

sfz

[ff]

sfz

[ff]

solo

p

p

Detailed description: This page of a musical score contains two systems of staves. The first system covers measures 6 through 11, and the second system covers measures 12 through 16. The instruments are Flute I (oblique), Flute II, Cor Anglais I/II, Violin I, Violin II, Viola, and Cello. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score features various dynamics including fortissimo (ff), sforzando (sfz), piano (p), and a solo marking for the first flute. The woodwinds and strings play complex rhythmic patterns, with the strings providing a steady accompaniment. The first system ends with a repeat sign, and the second system begins at measure 12.

18

Fl obl

[p]

Fl [II]

Cor I/II

VI I

p

VI II

p

Vc

Cb

22

Fl obl

VI I

sfz

VI II

sfz

[sfz]

Vc

[sfz]

[sfz]

26

Fl obl

[p]

[cresc.]

[p]

VI I

p

cresc.

p

VI II

p

cresc.

p

Vc

p

cresc.

p

Cb

p

cresc.

p

30

Fl obl

Fl [II]

Cor I/II

VI I

VI II

Vc

Cb

34

Fl obl

Fl [II]

Cor I/II

VI I

VI II

Vc

Cb

f

ff

[ff]

[f]

[p]

ff

ff

ff

f *ten.*

p

f *ten.*

p

f *ten.*

f *ten.*

f *ten.*

Musical score for page 50, measures 50-54. The score is arranged in systems for various instruments. The key signature is two sharps (D major or F# minor).

Measures 50-54:

- Flute I (Fl I obl):** Starts with a dynamic of $[p]$ and $[ff]$. Features a melodic line with a crescendo.
- Flute II (Fl II):** Starts with a dynamic of $[ff]$. Features a melodic line with a crescendo.
- Cor Anglais (Cor I/II):** Starts with a dynamic of $[ff]$. Features a melodic line with a crescendo.
- Violin I (VI I):** Starts with a dynamic of p and ff . Features a melodic line with a crescendo.
- Violin II (VI II):** Starts with a dynamic of p and ff . Features a melodic line with a crescendo.
- Violoncello (Vc):** Starts with a dynamic of p and ff . Features a melodic line with a crescendo.
- Contrabass (Cb):** Starts with a dynamic of p and ff . Features a melodic line with a crescendo.

Measures 54-58:

- Flute I (Fl I obl):** Starts with a dynamic of $[ff]$ and $[f]$. Features a melodic line with a crescendo.
- Flute II (Fl II):** Starts with a dynamic of $[ff]$ and $[f]$. Features a melodic line with a crescendo.
- Cor Anglais (Cor I/II):** Starts with a dynamic of $[ff]$ and $[f]$. Features a melodic line with a crescendo.
- Violin I (VI I):** Starts with a dynamic of ff and p . Features a melodic line with a crescendo.
- Violin II (VI II):** Starts with a dynamic of ff and p . Features a melodic line with a crescendo.
- Violoncello (Vc):** Starts with a dynamic of $[ff]$ and p . Features a melodic line with a crescendo.
- Contrabass (Cb):** Starts with a dynamic of $[ff]$ and p . Features a melodic line with a crescendo.

63

Fl obl *[p]* *[f]*

Fl [II] *[f]*

Cor I/II *[f]*

A I
rui - se - ñor que que - jo - so al

VI I *p* *f*

VI II *p* *f*

Vc *f*

Cb *f*

66

Fl obl

Fl [II]

Cor I/II

Al

VI I

VI II

Vc

Cb

ver - se al ver - se sin

p *f* *p* *f* *p* *f* *p*

70

Fl obl

Al

VI I

VI II

Vc

Cb

com - pa - ñí - a

[sfz] *[f]* *[sfz]* *[f]* *[sfz]* *[f]* *[sfz]* *[f]*

[sfz] *f ten.* *p* *f ten.*

[sfz] *f ten.* *p* *[f] [ten.]*

[sfz] *[sfz]* *[sfz]* *[sfz]*

[sfz] *[sfz]* *[sfz]* *[sfz]*

75

Fl obl

75

Al

al ver - se sin com - pa - ñi - a con su

75

VI I

p

f *ten.*

f

75

VI II

[*p*]

[*f*] [*ten.*]

[*f*]

75

Vc

f

sfz

[*f*]

75

Cb

f

sfz

[*f*]

79

Al

tris - te me - lo - dí - a me - lo - dí - a

79

VI I

dolce

79

VI II

[*dolce*]

79

Vc

79

Cb

86

Fl obl *[f]* *[rinf.]* *[rinf.]* *[p]*

Fl [II] *[f]* *[rinf.]* *[rinf.]*

Cor I/II *[f]*

A I
 ha - ce el mon - te re - so - nar

VI I *f* *[rinf.]* *[rinf.]* *p*

VI II *f* *rinf.* *[rinf.]* *p*

Vc *f* *rinf.* *[rinf.]* *sin arco* *[p]*

Cb *f* *rinf.* *[rinf.]* *sin arco* *[p]*

90

Fl obl

Fl [II]

Cor I/II

A I

VI I

VI II

Vc

Cb

[ff]

[ff]

[ff]

el mon - te re - so

ff

ff

arco

arco

ff

97

Fl obl

Fl [II]

Cor I/II

A I

VI I

VI II

Vc

Cb

101

Fl [II]

A I

VI I

VI II

Vc

Cb

re - so - nar

p

p

p

p

f

f

f

f

104

Fl obl

[p]

A I

VI I

f *p*

VI II

[*f*] *p*

Vc

f *p*

Cb

f *p*

107

Fl obl

[*f*]

Fl [II]

[*f*]

[*f*]

Cor I/II

[*f*]

A I

VI I

f *p*

VI II

f *p*

Vc

f *p*

Cb

f *p*

Detailed description: This page of a musical score contains two systems of staves, numbered 104 and 107. The first system (measures 104-106) includes parts for Flute oblique (Fl obl), Flute I (A I), Violin I (VI I), Violin II (VI II), Violoncello (Vc), and Contrabass (Cb). The second system (measures 107-110) includes parts for Flute oblique (Fl obl), Flute III (Fl [II]), Cor Anglais I/II (Cor I/II), Flute I (A I), Violin I (VI I), Violin II (VI II), Violoncello (Vc), and Contrabass (Cb). Dynamics such as *f* (forte) and *p* (piano) are indicated throughout. Performance markings like [*f*] and [*p*] are used for specific notes or phrases. The score is written in a key signature of two sharps (F# and C#).

111

Fl obl *[p]* *[p]* *[f]* *[f]*

Cor I/II

111

AI

VI I *p* *p* *f* *[.]* *[.]*

VI II *p* *p* *f* *[.]* *[.]*

Vc *[p]* *[p]* *f*

Cb *[p]* *[p]* *f*

116

Fl obl *[fp]*

Fl [II] *[fp]*

AI

VI I *[p]* *sfz* *[f]* *[p]* *sfz*

VI II *p* *sfz* *f* *p* *sfz*

Vc *p* *Pizzicato*

Cb *p* *Pizzicato*

re - so - nar

con su tris - te me - lo - dí - a ha - ce el

119

Fl obl

Fl [II]

Al

mon - te re - so - nar ha - ce el mon - te re - so -

VI I

sfz

sfz

VI II

sfz

sfz

Vc

arco [*sfz*]

[*sfz*]

Cb

arco *sfz*

[*sfz*]

122

Fl obl

[*p*]

[*p*]

[*f*]

Fl [II]

[*f*]

[*f*]

Cor I/II

[*f*]

[*f*]

Al

nar el mon - te re - so -

VI I

p

p

[*f*]

VI II

p

[*p*]

[*f*]

Vc

[*p*]

[*p*]

f

Cb

[*p*]

[*p*]

f

126

Fl obl *[fp]* *[cresc.]* *[ff]*

Fl [II] *[fp]* *[cresc.]* *[ff]*

Cor I/II *[fp]* *[ff]*

Al

VI I *f p* *cresc.* *ff*

VI II *f p* *cresc.* *ff*

Vc *f p* *cresc.* *ff*

Cb *f p* *cresc.* *ff*

130

Fl obl

Fl [II]

Cor I/II

VI I

VI II

Vc

Cb

nar re - so - nar.

This musical score page contains two systems of staves for various instruments. The first system covers measures 139 to 143, and the second system covers measures 143 to 147. The instruments are Flute (Fl), Oboe (obl), Violin I (VI I), Violin II (VI II), Violoncello (Vc), and Contrabass (Cb). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes dynamic markings such as *p* and *[p]*, and performance instructions like *sin arco* and *arco*. The woodwinds play melodic lines with slurs and accents, while the strings provide a rhythmic accompaniment.

139 Fl obl *[p]* *[p]* *[p]*

139 VI I *p* *[p]* *p*

139 VI II *[p]* *[p]* *[p]*

139 Vc *p sin arco* *[p]*

139 Cb *p sin arco* *[p]*

143 Fl obl *[p]* *[p]* *[p]*

143 VI I

143 VI II

143 Vc *arco*

143 Cb *arco*

162

Fl obl

[sfz]

162

Fl [II]

[sfz]

162

Cor I/II

162

A I

rar llo - rar

162

VI I

sfz *p*

162

VI II

sfz *p*

162

Vc

[sfz] [*p*]

162

Cb

[sfz] [*p*]

166

Fl obl
[rinf.] [p]

Fl [II]
[rinf.] [p]

Cor I/II
[rinf.]

A I
llo - rar

VI I
rinf. p f p

VI II
rinf. p f p

Vc
[p] ten. f p

Cb
[p] ten. f p

169

Fl obl *[ff]* *[p]* *[fp]* *[fp]*

Fl [II] *[ff]* *[p]* *[fp]* *[fp]*

Cor I/II *[ff]* *[p]* *fp* *cresc.*

Al
llo - rar ha - rá con su sen - ti - mien - to las

VI I *ff* *p cresc.* *f p* *sfz p*

VI II *ff* *[p] [cresc.]* *f p* *sfz p*

Vc *ff* *p cresc.* *f p* *f p*

Cb *ff* *p cresc.* *f p* *f p*

Detailed description: This page of a musical score covers measures 169 to 172. It features a vocal soloist (Al) and a full orchestral ensemble. The woodwinds (Flute I/Oboe, Flute II, and Cor I/II) play melodic lines with dynamic markings ranging from fortissimo (ff) to piano (p). The strings (Violin I, Violin II, Violoncello, and Contrabasso) provide a rhythmic accompaniment, with Violin I and II playing rapid sixteenth-note patterns. The vocal soloist enters in measure 169 with the lyrics 'llo - rar ha - rá con su sen - ti - mien - to las'. The score includes various dynamic markings such as [ff], [p], [fp], [sfz], and [cresc.] to indicate changes in volume and intensity throughout the passage.

173 *f p*

Fl obl

173 *f p*

Fl [II]

173 *f p*

Cor I/II

173 *f p*

A I

mis - mas pe - nas llo - rar

VI I

f p

VI II

f p

Vc

173 *f p*

Cb

173 *f p*

176

Fl obl *[f]*

Fl [II] *[f]*

Cor I/II *f*

A I *f*

las mis - mas pe - nas llo - rar las mis - mas

VI I *f p f p*

VI II *f p f p*

Vc *f p f p*

Cb *f p f p*

Primo tempo

179

Fl I obl *[f]* *[p]*

Fl II *[f]* *[p]*

Cor I/II *[f]* *p*

Al
pe - nar llo - rar. Cual

VI I *f* *p*

VI II *f* *p*

Vc *f* *p*

Cb *f* *p*

Detailed description: This page of a musical score covers measures 179 to 182. The tempo is marked 'Primo tempo'. The score includes parts for Flute I (oblique), Flute II, Cor I/II, Alto Saxophone, Violin I, Violin II, Violoncello, and Contrabass. The key signature has two sharps (F# and C#). The flute parts play a melodic line starting with a forte (*f*) dynamic and transitioning to piano (*p*) in measure 180. The woodwinds and strings provide harmonic support, with the strings playing a steady eighth-note pattern in the lower register. The Alto Saxophone part has a melodic line that also transitions from *f* to *p*. The vocal line (Alto) has the lyrics 'pe - nar llo - rar. Cual' under the notes.

184

Fl obl
[p] *f*

Fl [II]
f

Cor I/II
f

A I
rui - se - ñor que que - jo - so

VI I
[p] *f*

VI II
p *f*

Vc
[p] *f*

Cb
[p] *f*

187

Fl obl *[f]* *[p]*

Fl [II] *[f]*

Cor I/II *[f]*

Al I

VI I *f* *p* al ver

VI II *f* *p*

Vc *f* *p*

Cb *f* *p*

190

Fl obl *[f]* *[fp]* *[sfz]*

Fl [II] *[f]*

Cor I/II *[f]*

Al

se al ver - se sin com - pa - ñí - a cual rui-se -

VI I *f* *f p* *sfz* *p*

VI II *f* *f p* *sfz*

Vc *f* *[f] p*

Cb *f* *[f] p*

196

Fl obl *[f]* *[p]*

Al

ñor que que - jo - so al ver - se

VI I *sfz* *p*

VI II *f* *ten.* *p*

Vc *f* *ten.* *[p]* *sin arco*

Cb *f* *ten.* *[p]* *sin arco*

200

Fl obl *[f]* *[f]* *[f]* *[p] dolce*

Fl [II] *[f]* *[f]*

Cor I/II *[f]* *[f]*

Al

200

VI I *f* *p* *f* *f* *p*

VI II *f* *f* *[f]* *f* *p*

Vc *f arco* *f* *f* *f* *p*

Cb *f arco* *f* *f* *f* *p*

206

Fl obl *[p] dolce*

Al

206

VI I

VI II

Vc *p*

Cb *p*

sin com - pa - ñí - a

con su tris - te me - lo - dí - a ha - ce el

211

Fl obl

Al

mon - te - re - so - nar ha - ce el mon - te

VI I

VI II

Vc

Cb

215

Fl obl

Fl [II]

Cor I/II

Al

re - so - nar ha - ce el mon - te re - so -

VI I

VI II

Vc

Cb

Dynamic markings: *[f]*, *[p]*, *[sfz]*, *f*, *p*, *sfz*

220

Fl obl

Fl [II]

Cor I/II

A I

VI I

VI II

Vc

Cb

f

f

nar

p

p

p

p

p

p

p

[*p*]

[*p*]

[*p*]

[*p*]

[*p*]

[*p*]

[*p*]

[*p*]

[*p*]

Detailed description of the musical score: The score is for measures 220, 221, and 222. The key signature has two sharps (F# and C#). The Flute I/Oblique part (Fl obl) starts with a melodic line in measure 220, followed by rests in 221 and 222, with a [p] dynamic marking in 222. Flute II (Fl [II]) has a similar melodic line in 220, rests in 221, and a sustained note in 222 with a [p] dynamic. Cor I/II plays a rhythmic pattern in 220, then rests in 221 and 222. Trumpet I (A I) has a rhythmic pattern in 220, followed by a melodic line in 221 and 222. Violin I (VI I) has a melodic line in 220, followed by a melodic line in 221 and 222 with a [p] dynamic. Violin II (VI II) has a similar melodic line in 220, followed by a melodic line in 221 and 222 with a [p] dynamic. Violoncello (Vc) and Contrabass (Cb) both play a rhythmic pattern in 220, followed by a melodic line in 221 and 222 with a [p] dynamic. The word 'nar' is written above the Violin I part in measure 220.

224

Fl I obl

[*p*]

[*f*]

Fl [II]

[*f*]

Cor I/II

[*f*]

[*f*]

Al

ha - ce el

VI I

[*sfz*]

[*p*]

[*sfz*]

[*f*]

VI II

[*sfz*]

[*p*]

[*sfz*]

[*f*]

Vc

[*p*]

[*f*]

Cb

[*p*]

[*f*]

238

Fl obl

A I

VI I

VI II

Vc

Cb

242

Fl obl

A I

VI I

VI II

Vc

Cb

Con su

dolce

dolce

[*dolce*]

[*dolce*]

246

Fl obl

Fl [II]

Cor I/II

A I

tris-te me - lo - dí - a con su tris-te con su tris - te me-lo- dí -

VI I

VI II

Vc

Cb

Detailed description of the musical score: The score is for measures 246 to 250. It features a vocal line with lyrics: "tris-te me - lo - dí - a con su tris-te con su tris - te me-lo- dí -". The instrumental parts include Flute oblique (Fl obl), Flute II (Fl [II]), Cor I/II, Alto Saxophone I (A I), Violin I (VI I), Violin II (VI II), Violoncello (Vc), and Contrabass (Cb). The key signature is one sharp (F#) and the time signature is 4/4. Dynamics are marked as [ff] (fortissimo) and [f] (forte). The Flute oblique part has a melodic line with slurs and accents. The Flute II part has a similar melodic line. The Cor I/II part has a simple harmonic accompaniment. The A I part has a melodic line with slurs and accents. The VI I and VI II parts have a rhythmic accompaniment with slurs and accents. The Vc and Cb parts have a simple harmonic accompaniment.

251

Fl obl

Fl [II]

Cor I/II

A I

VI I

VI II

Vc

Cb

p

f p

f p

p

f p

p

f p

f p

f p

a ha ce el mon - te re - so -

256

Fl obl *[f]* *[p]* *[cresc.]* *[ff]* *[sfz]*

Fl [II] *[ff]* *[sfz]*

Cor I/II *[fp]* *[ff]*

Al

nar re - so - nar

VI I *f* *p* *[cresc.]* *ff* *sfz*

VI II *f* *p* *[cresc.]* *ff* *sfz*

Vc *[f]* *[p]* *cresc.* *ff* *sfz*

Cb *[f]* *[p]* *cresc.* *ff* *sfz*

261

Fl obl *[f]* *[p]*

Fl [II] *[f]*

Cor I/II

A I

ha ce el mon - te ha re - so - nar

VI I *f* *p*

VI II *f* *p*

Vc *f*

Cb *f*

265

Fl obl *[p]* *[p]*

A I

con su tris - te me - lo - dí - a

VI I *sfz* *p* *sfz* *p*

VI II *sfz* *p* *sfz* *p*

Vc *[sfz]* *[p]* *[sfz]* *[p]*

Cb *[p]*

269

Fl obl *[cresc.]* *[f]*

Fl [II] *[f]*

Cor I/II *[f]*

A I
me - lo - dí - a con su tris - te me - lo - dí - a ha - ce el

VI I *cresc.* *f* *p* *sfz* *p*

VI II *cresc.* *f* *p* *[p]*

Vc *cresc.* *f* *Pizzicato* *[p]* *[p]*

Cb *cresc.* *f* *Pizzicato* *[p]* *[p]*

274

Fl obl

Fl [II]

Cor I/II

A I

mon - te re - so - nar ha - ce el mon - te re - so -

VI I

sfz

VI II

sfz

Vc

sfz *arco*

Cb

sfz *arco*

277

Fl obl

[p] [f]

Fl [II]

[f]

Cor I/II

[f]

Al

VI I

nar

p [f] p

VI II

p [f] p

Vc

p f p

Cb

p f p

Detailed description of the musical score for measures 277-281:

- Flute (oblique):** Measures 277-278 feature a melodic line starting with a piano (*p*) dynamic, transitioning to forte (*f*) in measure 278. Measures 279-281 are rests.
- Flute II:** Measures 277-278 are rests. Measures 279-281 feature a melodic line starting with forte (*f*) dynamics.
- Cor Anglais I/II:** Measures 277-278 are rests. Measures 279-281 feature a rhythmic accompaniment of eighth notes, starting with forte (*f*) dynamics.
- Alto Saxophone I:** Measures 277-278 feature a melodic line. Measure 279 is a rest. Measures 280-281 are rests.
- Violin I:** Measures 277-278 feature a melodic line starting with piano (*p*). Measure 279 features a melodic line starting with forte (*f*). Measure 280 features a melodic line starting with piano (*p*). Measure 281 is a rest.
- Violin II:** Measures 277-278 feature a melodic line starting with piano (*p*). Measure 279 features a melodic line starting with forte (*f*). Measure 280 features a melodic line starting with piano (*p*). Measure 281 features a melodic line starting with piano (*p*).
- Viola:** Measures 277-278 feature a melodic line starting with piano (*p*). Measure 279 features a melodic line starting with forte (*f*). Measure 280 features a melodic line starting with piano (*p*). Measure 281 features a melodic line starting with piano (*p*).
- Cello/Double Bass:** Measures 277-278 feature a melodic line starting with piano (*p*). Measure 279 features a melodic line starting with forte (*f*). Measure 280 features a melodic line starting with piano (*p*). Measure 281 features a melodic line starting with piano (*p*).

282

Fl obl *[ff]*

Fl [II] *[ff]*

Cor I/II *[ff]*

A I

ha - ce el mon - te re - so - nar re - so - nar re - so

VI I *f*

VI II *f*

Vc *ff*

Cb *ff*

285

Fl obl

Fl [II]

Cor I/II

A I

VI I

VI II

Vc

Cb

nar re - so - nar re - so - nar re - so -

Detailed description: This page of a musical score covers measures 285 to 291. It features eight staves: Flute (oblique), Flute (second), Cor (I/II), Alto Saxophone (I), Violin (I), Violin (II), Violoncello, and Contrabass. The key signature is one sharp (F#) and the time signature is 4/4. The vocal soloist's part is written in the Alto Saxophone (I) staff, with lyrics: 'nar re - so - nar re - so - nar re - so -'. The woodwinds and strings play complex rhythmic patterns, including sixteenth and thirty-second notes, often with slurs and accents. The flute parts have trills and slurs. The strings play a steady eighth-note accompaniment.

Recitado Allegro

288

Fl I/II

[f] [staccato] [p] [f]

288

Cor I/II

[f] [staccato] [p] [f]

288

VI I

nar. staccato

p f p f

288

VI II

staccato

p f p f

288

Vc

p f [staccato] p f

288

Cb

p f [staccato] p f

291

VI I

291

VI II

f ten.

291

Vc

f ten.

291

Cb

f ten.

294

Al Mas, qué ve - o? Ay de mi! Tris - te mo -

VI I *sfz* *p* *f*

VI II [*sfz*] *p* *f*

Vc [*sfz*] *p* [*f*]

Cb [*sfz*] *p* [*f*]

297

Al men - to! Ya lle - ga a - quí Je - sús.

VI I *f* *p* *f* *p*

VI II *f* *p*

Vc *f* *p* *f* [*p*]

Cb *f* *p* *f* *p*

Andante

3 [3] [3] [3] [3] [3]

300

Ti I Ya ca - ra a ca - ra con el

VI I [*sfz*] *p* [*sfz*] *p*

VI II [*sfz*] *p* [*f*] *p*

Vc [*sfz*] [*p*] [*f*] *p*

Cb [*sfz*] *p* *f* *p*

304

Ti I

hi - jo os ha - lláis.

304

VI I

Andante

sfz *p* *sfz* *p*

304

VI II

sfz *p* *sfz* *p*

304

Vc

sfz *p* *sfz* *p*

304

Cb

sfz *p* *sfz* *p*

308

B I

Yo me a - me - dren - to yo me pas - mo Oh Se -

308

VI I

f *p* *f* [*f*]

308

VI II

f *p* *f* [*f*]

308

Vc

f *p* *f* [*f*]

308

Cb

[*f*] [*p*] [*f*] [*f*]

311

B I

ño - ra, quién pen - sa - ra que en los

311

VI I

Allegro

f *p*

311

VI II

f *p*

311

Vc

[*f*] [*f*] *p*

311

Cb

[*f*] [*f*] *p*

315
 B I
 hom- bres cu- pie- ra, tan gran - de a- tro - ci- dad?

315
 VI I *p* *ff* Allegro
 VI II *ff*
 Vc *ff*
 Cb *ff*

319
 VI I *sfz* *p* *sfz* *p*
 VI II *f* *p* [*p*]
 Vc
 Cb

323
 A I
 In- gra- ta fie- ra la vil Je- ru - sa- len

323
 VI I *f* Allegro
 VI II *f*
 Vc
 Cb

327

VI I *sfz* *p* *sfz* *p* *mf*

VI II *[p]* *mf*

Vc *[p]* *[mf]*

Cb

331

A I a - sí cas - ti - ga in - hu - ma - na e - ne - mi - ga con pe - nas tan a - tro - ces al

VI I *p*

VI II *p*

Vc *[p]*

Cb *p*

334

A I mis - mo que ha a - plau - di - do en al - tas vo - ces al que en pú - bli - co

VI I *ff* *staccato*

VI II *ff* *staccato*

Vc *ff* *[staccato]*

Cb *ff* *[staccato]*

337

A I
 triun - fo pro - cla - ma - do de su pue - blo se

VI I
f *staccato* [*p*]

VI II
f *staccato* *p*

Vc
f [*staccato*] [*p*]

Cb
f [*staccato*] [*p*]

341

A I
 vio tan ex - al - ta - do.

VI I
f [*f*]

VI II
f [*f*]

Vc
f [*f*]

Cb
f [*f*]

19

Ob I

Ob II

Cor I/II

Al

ra do y fie - ro y

VI I

VI II

Vc

Cb

21

Ob I

Ob II

Cor I/II

Al

fie - ro sor - do al cla - mor al cla - mor y

VI I

VI II

Vc

Cb

29

Ob I

Ob II

Cor I/II

29

p

A I

lí. Mar al - te - ra - do y fie - ro

VI I

sfz p sfz p sfz p sfz p sfz p sfz

VI II

29

Vc

[sfz] [p] [sfz] [p] [sfz] [p] [sfz] [p] [sfz] [p] [sfz] [p]

Cb

[sfz] [p] [sfz] [p] [sfz] [p] [sfz] [p] [sfz] [p] [sfz] [p]

Cor I/II

32

A I

sor - do al cla - mor y vo - tos del tris - te pa - sa -

VI I

p sfz p sfz p sfz p [sfz] [p] [sfz] [p] [sfz]

VI II

32

Vc

[p] [sfz] [p] [sfz] [p] [sfz] [p] [sfz] [p] [sfz] [p] [sfz]

Cb

[p] [sfz] [p] [sfz] [p] [sfz] [p] [sfz] [p] [sfz] [p] [sfz]

41

Ob I *[p]* *[f]* *p*

Ob II *[p]* *[f]* *[p]*

Cor I/II *[p]* *f* *[p]*

Al

41

VI I *p* *f* *segue p*

VI II *p* *f* *segue p*

Vc *p* *f* *p*

Cb *p* *f* *p*

44

Ob I *f*

Ob II *[f]*

Cor I/II *[f]*

Al

44

VI I *f*

VI II *f*

Vc *f*

Cb *f*

No ha-brá

48 Ω

Ob I *fp*

Ob II *fp*

Cor I/II

48

A I

no mons - truo al - gu - no en - tre la sel - va in - ca - na en - tre

VI I *p* *f* *p* *f* *p*

VI II *p* *f* *p* *f* *p*

Vc *p* *f* *p* *f* [*p*]

Cb *p* *f* *p* [*f*] [*p*]

52 Ω

Ob I *p*

Ob II *p*

Cor I/II *p*

52

VI I *f* *p*

VI II *f* *p*

Vc *f* [*p*]

Cb *f* [*p*]

55

Ob I *[f]*

Ob II *[f]*

Cor I/II *[f]*

A I
ra - na Je - ru - sa - lén ti - ra - na que

VI I *f p sfz p sfz p*

VI II *f p*

Vc *f p*

Cb *f p*

58

Ob I

Ob II

A I
se a - se - me - je a ti que se a - se - me - je a

VI I *f*

VI II *f*

Vc *f*

Cb *f*

61

Ob I *[p]* *[ff]* *[p]*

Ob II *[p]* *[ff]* *[p]*

Cor I/II *[p]* *ff* *[p]*

AI

ti.

VI I *p* *ff* *p*

VI II *p* *ff* *p*

Vc *[p]* *ff* *p*

Cb *p* *ff* *p*

64

AI

VI I *f* Mar

VI II *f*

Vc *f*

Cb *f*

Detailed description of the musical score: The score is for measures 61-64. It features a woodwind section with Oboe I and II, Cor I/II, and AI. The strings include VI I, VI II, Vc, and Cb. The woodwinds play a melodic line with dynamics of *[p]*, *[ff]*, and *[p]*. The strings play a rhythmic accompaniment with dynamics of *p*, *ff*, and *p*. The AI part has a vocal line with the syllable 'ti.' in measure 61. The second system (measures 64-67) shows a change in dynamics to *f* and the entry of the Maracas (Mar).

75

Ob I

Ob II

Cor I/II

75

A I

vo - tos del tris - te pa - sa - je - ro que a

75

VI I

sfz *p*

75

VI II

f p f p f p f p f p

75

Vc

f p f p [*f*] [*p*] [*f*] [*p*] [*f*] [*p*] [*f*] [*p*]

75

Cb

[*f*] [*p*] [*f*] [*p*] *f* [*p*]

78

A I

nau - fra - gar va a - llí del tris - te pa - sa -

78

VI I

78

VI II

f p f p f p f p [*f*] [*p*]

78

Vc

[*f*] [*p*] [*f*] [*p*] [*f*] [*p*] [*f*] [*p*]

78

Cb

f p [*f*] [*p*]

87

A I

fi - ro sor - do al cla - mor al cla - mor y

VI I

f p [*f*][*p*] [*f*][*p*] [*f*][*p*] *cresc.*

VI II

f p [*f*][*p*] [*f*][*p*] [*f*][*p*] *cresc.*

Vc

p *cresc.*

Cb

p *cresc.*

90

Ob I

90

Ob II

90

A I

vo - tos y vo - tos del tris - te pa - sa -

VI I

[*f*] *p*

VI II

[*f*] *p*

Vc

f *p*

Cb

f *p*

101

Ob I

Ob II

Cor I/II

A I

je - ro que a nau - fra - gar va a - llí

VI I

f *p* *f*

VI II

f *p* *f*

Vc

[*f*] [*p*] [*f*]

Cb

f *p* *f*

104

Ob I

[*p*] *f*

Ob II

[*p*] *f*

A I

del tris - te pa - sa - je - ro que a nau - fra - gar va a - llí

VI I

p *f*

VI II

p *f*

Vc

p *f*

Cb

p [*·*] *f*

107

Ob I *[p]* *mf*

Ob II *[p]* *mf*

Cor I/II *[mf]* *[mf]*

Al *[p]* *mf*

VI I *p* *mf*

VI II *p* *[mf]*

Vc *[p]* *mf*

Cb *p* *mf*

110

Ob I *[f assai]*

Ob II *[f assai]*

Cor I/II *[f assai]* *[f assai]*

Al nau - fra - gar va a - llí que a nau - fra - gar va a -

VI I *f assai*

VI II *f assai*

Vc *f assai*

Cb *f assai*

This musical score page contains two systems of music. The first system covers measures 113 and 114, and the second system covers measures 115, 116, 117, and 118. The instruments are arranged as follows:

- Ob I & II:** Oboe parts in treble clef, playing melodic lines.
- Cor I/II:** Cor Anglais in bass clef, playing sustained chords.
- AI:** Alto Saxophone in treble clef, mostly silent.
- VI I & II:** Violin I and Violin II in treble clef, playing rapid sixteenth-note passages.
- Vc & Cb:** Violoncello and Contrabass in bass clef, playing rhythmic accompaniment.

Measure 113 includes a first ending bracket labeled "113" and a second ending bracket labeled "113" with a fermata. Measure 115 includes a first ending bracket labeled "115" and a second ending bracket labeled "115" with a fermata. The score concludes with a double bar line at the end of measure 118.

1 Recitado. Basso y Tiple

Tiple I Coro

Baxo I Coro

Violoncello

Contrabaxo

Na - da ha bas - ta - do a re - fre - nar tu en -

Es - te pre - mio ha sa - ca - do de su pre - di - ca - ción?

1 6 3

1 6 3

Ti I

B I

Vc

Cb

co - no in - fiel in - gra - ta - per - ver - ti - da ciu - dad?

De los por -

5 4/2 6

5 4/2 6

Ti I

B I

Vc

Cb

ten - tos que o - bró en Ca - far - na - ún és - te es el fru - to? ¡Oh Bár - ba - ra mer - ced! ¡Oh cruel tri - bu - to!

8 [^]

8 [^]

8 [^]

8 [^]

Duo. Larghetto

Oboe Primo

Oboe Secondo

Corni Primo/Secondo

Tiple I Coro

Baxo I Coro

Violino Primo

Violino Secondo

Violoncello

Contrabaxo

Ob I

Ob II

Cor I/II

VI I

VI II

Vc

Cb

7

Ob I *[p]* *[f]*

Ob II *[p]* *[f]*

Cor I/II *[p]* *[f]*

Ti I

VI I *p* *f* *p*

VI II *p* *f* *p*

Vc *p* *f* *p*

Cb *p* *f* *p*

7

Ti I ¿Quién pen - sa - ra

10

Ti I quién di - je - ra que de tan - tos be - ne - fi - cios es - tá

10

VI I

10

VI II

10

Vc

10

Cb

12

Ti I
fue - ra es - tá fue - ra la mer - ced?

VI I
f

VI II
f

Vc
f

Cb
f

14

BI
¿Quién juz - ga - ra, quién cre - ye - ra que tu - vie - ran hoy los

VI I
p

VI II
p

Vc
p

Cb
p

18

Ob I

Ob II

Cor I/II

Ti I

quién, quién di-je - ra que de tan - tos be - ne -

B I

ga - ra quién, quién cre - ye - ra que tu -

VI I

VI II

Vc

Cb

20

Ti I

fi-cios es - tá fue-ra la mer - ced es - tá

B I

vie - ran hoy los vi - cios de la san-gre tan - ta sed de la

VI I

VI II

Vc

Cb

22

Ti I
fue - ra la mer - ced es - tá fue - ra es - tá fue - ra la mer -

B I
san - gre tan - ta sed de la san - gre de la san - gre tan - ta

22

VI I
p *f* *p* [*f*] [*p*]

VI II
p *f* *p* [*f*] [*p*]

Vc
p *f* *p* *f* *p* *f* *p*

Cb
p *f* *p* *f* *p* *f* *p*

24

Ob I
[*f*]

Ob II
[*f*]

Cor I/II
[*f*]

Ti I
ced es - tá fue - ra la mer - ced?

B I
sed de la san - gre tan - ta sed?

24

VI I
f

VI II
f

Vc
f

Cb
f

26

Ob I *p* *f* *p*

Ob II *p* *f* *p*

Cor I/II *f* *p* *f* *p*

Ti I

VI I *p* *f* *p* ¿Quién pen-sa - ra, quién di-

VI II *p* *f* *p*

Vc *p* *f* *p*

Cb *p* *f* *p*

29

Ti I je - ra que de tan - tos be - ne - fi - cios es - tá fue - ra la mer -

VI I *f* *p* *sfz*

VI II *f* *p* *sfz*

Vc *f* *p* *sfz*

Cb *f* *p* *sfz*

31

Ti I ced?

B I ¿Quién juz-ga - ra, quién cre - ye - ra que tu - vie - ran hoy los

VI I *p* [*sfz*] *f* *p* *sfz*

VI II *p* [*sfz*] *f* [*p*] *sfz*

Vc *p* *sfz* *f* *p* *sfz*

Cb *p* *sfz* *f* *p* *sfz*

34

Ob I *p*

Ob II *p*

Cor I/II *p*

Ti I ¿Quién, quién pensa - ra quién quién di - je - ra

B I vi - cios de la san - gre tan - ta sed? ¿Quién, quién juz -

VI I *p* *sfz* *p*

VI II *p* *sfz* *p*

Vc *p* *sfz* *p*

Cb *p* *sfz* *p*

36

Ob I *[p]* *f*

Ob II *[p]* *f*

Cor I/II *[p]* *f*

Ti I que de tan - tos be - ne - fi - cios es - tá fue - ra la mer - ced la mer -

B I ga - ra quién quién cre - ye - ra que tu - vie - ran hoy los vi - cios de la

VI I *p* *f* *sfz* *p* *sfz* *p* [*sfz*] [*p*]

VI II [*p*] *f* *p* [*sfz*] [*p*] [*sfz*] [*p*] [*sfz*]

Vc [*p*] *f* *p* [*sfz*] [*p*] [*sfz*] [*p*] [*sfz*]

Cb [*p*] *f* *p* [*sfz*] [*p*] [*sfz*] [*p*] [*sfz*]

39

Ob I

Ob II

Cor I/II

Ti I

B I

VI I

VI II

Vc

Cb

ced es - tá fue - ra es - tá fue - ra - la mer ced - es - tá

san - gre tan - ta sed de la san - gre de la san - gre tan - ta sed de la

[sfz] [p] f p [· ·] sfz p f

[p] [sfz] f p [· ·] sfz p f

[p] [sfz] f p sfz p f

[p] [sfz] f p sfz p f

42

Ob I

Ob II

Cor I/II

Ti I

B I

VI I

VI II

Vc

Cb

fue - ra es - tá fue - ra la mer - ced es - tá fue - ra es - tá fue - ra la mer -

san - gre de la san - gre tan - ta sed de la san - gre de la san - gre tan - ta

p [*sfz*] [*p*] *f* *p* [*sfz*] [*p*]

p [*sfz*] [*p*] *f* *p* [*sfz*] [*p*]

p [*sfz*] [*p*] *f* *p* [*sfz*] [*p*]

p [*sfz*] [*p*] *f* *p* [*sfz*] [*p*]

45

Ob I *f*

Ob II *f*

Cor I/II [*f*]

Ti I
ced es - tá fue - ra la mer - ced?

B I
sed de la san - gre tan - ta sed?

VI I *f*

VI II *f*

Vc *f*

Cb *f*

47

Ob I

Ob II

Cor I/II

Ti I

B I

VI I

VI II

Vc

Cb

¿Qué in - ten - táis? Tem

¿Qué in - ten - táis? Tem

p *f* *f* *f* *p* *f* *p* *f*

50 Allegretto

Ob I

Ti I
blad mor - ta - les en tal cú - mu - lo de ma - les sus al - tos ju -

B I
blad mor - ta - les en tal cú - mu - lo de ma - les sus al - tos ju -

VI I
p *f* *p*

VI II
p *f* *p*

Vc
p *f* *p*

Cb
p *f* *p*

54

Ob I

Ob II

Cor I/II

Ti I

B I

VI I

VI II

Vc

Cb

[ff]

[ff]

ff

ff

f *p* *ff*

f *p* *ff*

f *p* *ff*

f *p* *ff*

i - cios ju - i - cios tem - med te - med te -

i - cios ju - i - cios te - med sus ju - i - cios sus ju - i - cios

Detailed description: This page of a musical score covers measures 54, 55, and 56. The instruments listed on the left are Ob I, Ob II, Cor I/II, Ti I, B I, VI I, VI II, Vc, and Cb. The woodwinds (Ob I, Ob II, Cor I/II) play sustained notes, with Ob I and Ob II marked with *[ff]* and Cor I/II with *ff*. The strings (VI I, VI II, Vc, Cb) play a rhythmic pattern of eighth notes, starting with a *f* dynamic, moving to *p* in measure 55, and returning to *ff* in measure 56. The vocal line (Ti I and B I) features lyrics in Italian. The lyrics for Ti I are "i - cios ju - i - cios tem - med te - med te -" and for B I are "i - cios ju - i - cios te - med sus ju - i - cios sus ju - i - cios". The score is in a key signature of two flats and a 4/4 time signature.

57

Ob I

Ob II

Cor I/II

Ti I

med sus ju-i - cios te - med. En tal

B I

sus ju-i - cios te - med. En tal

VI I

VI II

Vc

Cb

61

Ti I

cú - mu-lo de ma-les sus al - tos ju - i - cios te -

B I

cú - mu-lo de ma-les sus al - tos ju - i - cios te -

VI I

p *f* *p*

VI II

[*p*] [*f*] [*p*]

Vc

p *f* *p*

Cb

p *f* *p*

65

Ob I

Ob II

Cor I/II

Ti I

med. ¿Qué in - ten - táis, qué in - ten - táis? Tem - blad mor -

B I

med. ¿Qué in - ten - táis, qué in - ten - táis? Tem - blad mor -

VI I

VI II

Vc

Cb

69

Ti I

ta - les en tal cú - mu - lo de ma - les sus al - to ju - i - cios te - med ju -

B I

ta - les en tal cú - mu - lo de ma - les sus al - tos ju - i - cios te - med ju -

VI I

VI II

Vc

Cb

73

Ob I *ff*

Ob II *ff*

Cor I/II [*ff*]

Ti I
i - cios te - med sus ju - i - cios sus ju - i - cios sus

B I
i - cios te - med te - med te - med sus

VI I *ff*

VI II *ff*

Vc *ff*

Cb *ff*

83

Ob I

Ob II

Cor I/II

Ti I

B I

VI I

VI II

Vc

Cb

f

[f]

[f]

al - tos ju - i - cios te - med sus al - tos ju - i - cios te - med sus

al - tos ju - i - cios te - med sus al - tos ju - i - cios te - med sus

p *f* *p* *mf*

p *f* *p* *mf*

p *f* *p* *mf*

p *f* *p* *mf*

87

Ob I

87

Ob II

87

Cor I/II

87

Ti I

al - tos ju - i - cios te - med sus al - tos ju - i - cios te -

87

B I

al - tos ju - i - cios te - med sus al - tos ju - i - cios te -

87

VI I

ff

87

VI II

ff

87

Vc

ff

87

Cb

ff

90

Ob I

Ob II

Cor I/II

Ti I

med.

B I

med.

VI I

VI II

Vc

Cb

The musical score for page 139, measures 90-93, is written for a symphony orchestra. The key signature is B-flat major (two flats). The tempo is marked 90. The score includes parts for Ob I, Ob II, Cor I/II, Ti I, B I, VI I, VI II, Vc, and Cb. The score shows various musical notations including notes, rests, and dynamics. The first two measures (90-91) feature a melodic line in the Oboe I and Oboe II parts, with the Cor I/II providing harmonic support. The third measure (92) is a rest for the Oboe and Clarinet parts, while the Violin I and Violin II parts play a rhythmic pattern. The fourth measure (93) features a melodic line in the Violin I and Violin II parts, with the Viola and Cello/Double Bass parts providing harmonic support.

Coro. Larghetto

Flauta [Prima]

Flauta [Seconda]

Corni Primo/Secondo

Tiple I Coro

Alto I Coro

Tenor I Coro

Baxo I Coro

Tiple II Coro

Alto II Coro

Tenor II Coro

Baxo II Coro

Violino Primo

Violino Secondo

Violoncello

Contrabaxo

Duo

Oh hi - jas

Duo

Oh hi - jas

[p]

[p]

[p]

[p]

4

Fl I [I]

Fl I [II]

Cor I/II

Ti I

Ti I

VI I

VI II

Vc

Cb

p

f

f

f

f

f

f

de Si - ón her - mo - sas

de Si - ón her - mo - sas

8

Fl I

Fl II

Cor I/II

Ti I

Ti II

VI I

VI II

Vc

Cb

que veis ma - les ma - les tan pro -
que veis ma - les ma - les tan pro -

p

p

p

p

p

p

Detailed description: This is a page of a musical score, page 142. It contains staves for Flute I and II, Cor I/II, Trumpet I and II, Violin I and II, Violoncello, and Contrabass. The vocal parts (Ti I and Ti II) have lyrics: "que veis ma - les ma - les tan pro -". The score includes various musical notations such as rests, notes, slurs, and dynamic markings like *p* (piano). The key signature has two flats, and the time signature is 4/4. The page number 142 is centered at the bottom.

12

FI [I]

FI [II]

Cor I/II

Ti I

Ti I

VI I

VI II

Vc

Cb

li - jos tan pro - li - jos llo - rad so - bre vues - tros

li - jos que veis ma - les tan pro li - jos llo - rad so - bre vues - tros

[sfz]

sfz

[sfz]

sfz

sfz

16

Fl I [I]

Fl II [II]

Cor I/II

Ti I

Ti II

Vi I

Vi II

Vc

Cb

hi - jos, so - bre vo - so - tras llo - rad so - bre vo - so - tras llo - rad

hi - jos, so - bre vo - so - tras llo - rad so - bre vo - so - tras llo - rad

sfz *p* [*sfz*] *sfz* [*f*]

[*sfz*] *p* [*sfz*] [*sfz*] *f*

[*p*] [*sfz*] *f*

[*p*] [*sfz*] *f*

21

Ti I

Ti II

Vi I

Vi II

Vc

Cb

llo - rad so - bre vues - tros hi - jos, so -

llo - rad so - bre vues - tros hi - jos so -

dolce [*sfz*] *dolce* [*sfz*]

dolce [*sfz*] [*dolce*] [*sfz*]

[*sfz*] [*sfz*]

[*sfz*] [*sfz*]

27
Ti I bre vo-so - tras llo - rad llo - rad so - bre vues - tros hi - jos so -
27
Ti I bre vo-so - tras llo - rad llo - rad so - bre vues - tros hi - jos so -
27
VI I
27
VI II
27
Vc
27
Cb

Detailed description: This is a page of a musical score, measures 27 through 30. It features six staves: two vocal staves (Ti I and Ti I) and four instrumental staves (VI I, VI II, Vc, and Cb). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 8/8. The vocal parts have lyrics: "bre vo-so - tras llo - rad llo - rad so - bre vues - tros hi - jos so -". The instrumental parts include various rhythmic patterns, including eighth and sixteenth notes, and rests. The number 27 is written above the first measure of each staff.

31

FI [I] *[f]* *[ff]*

FI [II] *[f]* *[ff]*

Cor I/II *[f]* *[ff]*

TI I
bre vo - so - tras llo - rad. Se - guid a Je - sús pia -

AI

TI I
bre vo - so - tras llo - rad. Se - guid a Je - sús pia -

BI

TI II
Se - guid a Je - sús pia -

AI II

TI II
Se - guid a Je - sús pia -

BI II

VI I *f* *ff*

VI II *f* *ff*

Vc *f* *ff*

Cb *f* *ff*

34

FI [I]

FI [II]

Cor I/II

Ti I
do - sas en es - te tris - te ca -

Al

Ti
do - sas en es - te tris - te ca -

Bl

Ti II
do - sas en es - te tris - te ca -

Al II

Ti II
do - sas en es - te tris - te ca -

Bl II

VI I

VI II

Vc

Cb

36

FI [I]

FI [II]

Cor I/II

Ti I
mi - no en es - te tris - te ca - mi - no

A I

Ti
mi - no en es - te tris - te ca - mi - no

B I

Ti II
mi - no en es - te tris - te ca - mi - no

A II

T II
mi - no en es - te tris - te ca - mi - no

B II

VI I

VI II

Vc

Cb

39 *f*

FI [I]

FI [II]

Ti I
y o - be - dien - te en su des - ti - no

AI

TI
y o - be - dien - te en su des - ti - no

BI

Ti II
y o - be - dien - te en su des - ti -

AII

TII
y o - be - dien - te en su des - ti - no

BII

VI I
f

VI II
f

Vc
f

Cb
f

42

FI [I] *[f]*

FI [II] *[f]*

Cor I/II *f*

Ti I y o - be - dien - te en su des - ti - no sus tor -

Al y o - be - dien - te en su des - ti - no sus tor -

Ti y o - be - dien - te en su des - ti - no sus tor -

Bl y o - be - dien - te en su des - ti - no sus tor -

Ti II y o - be - dien - te en su des - ti - no sus tor -

Al II y o - be - dien - te en su des - ti - no sus tor -

Ti II y o - be - dien - te en su des - ti - no sus tor -

Bl II y o - be - dien - te en su des - ti - no sus tor -

VI I *[f]*

VI II *[f]*

Vc *f*

Cb *f*

45 *fp*

FI [I]

FI [II]

Cor I/II

Ti I

men - tos con - tem - plad sus tor - men - tos con - tem -

AI

Ti I

men - tos con - tem - plad sus tor - men - tos con - tem -

BI

Ti II

men - tos con - tem - plad sus tor - men - tos con - tem -

AII

Ti II

men - tos con - tem - plad sus tor - men - tos con - tem -

BII

VI I

VI II

Vc

Cb

f

f

f

f

49

FI [I]

FI [II]

Cor I/II

Ti I

plad sus tor -

A I

y o - be - dien - te en su des - ti - no sus tor -

T I

plad y o - be - dien - te en su des - ti - no sus tor -

B I

Ti II

plad sus tor -

A II

y o - be - dien - te en su des - ti - no sus tor -

T II

plad y o - be - dien - te en su des - ti - no sus tor -

B II

VI I

f

VI II

Vc

Cb

52

FI [I]

FI [II]

Cor I/II

Ti I

A I

Ti I

B I

Ti II

A II

Ti II

B II

VI I

VI II

Vc

Cb

men - tos sus tor - men - tos con - tem - plad.

men - tos

men - tos sus tor - men - tos con - tem - plad.

men - tos

men - tos

men - tos sus tor - men - tos con - tem - plad.

men - tos

men - tos

men - tos sus tor - men - tos con - tem - plad.

men - tos

men - tos

men - tos

men - tos

p

p

p

p

55

Fl I [I]

55

Fl II [II]

55

Cor I/II

55

VI I

55

VI II

55

Vc

55

Cb

p

[*p*]

[*p*]

[*p*]

[*p*]

[*p*]

[*p*]

1 Recitado

Tiple I Coro
En - tre tan - to que al Gól - go - ta ca - mi - na el su - bli - me Moy - sés

Tenor Primo Coro

Baxo Primo Coro

Violoncello

Contrabaxo

4

Ti I
des - de es - te la - do he de ob - ser - var sus pa - sos.

T I
Duo
¡Oh di - vi - na, oh

B I
Duo
¡Oh di - vi - na, oh

Vc

Cb

7

Ti I
En - san - gren - ta - do su ros - tro y a - ma - ri - llas sus

Vc

Cb

10

Ti I
can - di - das me - ji - llas por el su - dor que co - rre de sus ve - nas la Ve - ró - ni - ca a -

Vc

Cb

13

Ti I
pe - nas ha lle - ga - do a en - jua - gar cuan - do es - cul - pi - da en el di - cho - so

Vc

Cb

16

Ti I
¡Oh ex - tra - ña ma - ra -

Vc

Cb

19

Ti I
vi - lla! ¡Oh gran por - ten - to! de su a - mor a - do - ra - ble mo - nu - men - to.

Vc

Cb

1 Rondó. Larghetto

Oboe

Fagotto

Corni Primo/Secondo

Tenor I Coro

Violino Primo

Violino Secondo

Violoncello

Contrabasso

Ob

Fg

VI I

VI II

Vc

Cb

Musical score for the first system (measures 1-7) of the piece "Rondó. Larghetto". The score is written for a full orchestra and includes the following parts: Oboe, Fagotto, Corni Primo/Secondo, Tenor I Coro, Violino Primo, Violino Secondo, Violoncello, Contrabasso, Ob, Fg, VI I, VI II, Vc, and Cb. The time signature is 2/4. The key signature has one sharp (F#). The score includes various dynamics such as *Dolce*, *[sfz]*, *[f]*, *f*, *Pizzicato*, *arco*, and *[p]*. The first system shows the beginning of the piece with a *Dolce* marking and a first ending bracket. The second system continues the piece with a *[sfz]* marking and a *[f]* marking. The third system features a *f* marking and a *Pizzicato* marking. The fourth system includes a *[p]* marking. The fifth system shows a *f* marking and a *[p]* marking. The sixth system includes a *[arco]* marking and a *f* marking. The seventh system includes a *f* marking and a *p* marking. The eighth system includes a *f* marking and a *p* marking.

12

Ob

Fg

VI I

VI II

Vc

Cb

[ff]

[ff]

Pizzicato

ff arco

rinf.

Pizzicato

ff arco

[rinf.]

Pizzicato

ff arco

[rinf.]

Pizzicato

ff arco

rinf.

16

Ob

Fg

TI

VI I

VI II

Vc

Cb

Quién al mi - rar - te tan a - fli - gi - do

Pizzicato

p arco

[sfz]

f

Pizzicato

Pizzicato

p arco

[sfz]

f

Pizzicato

Pizzicato

p arco

[sfz]

f

Pizzicato

22

Ob

22

T I

po - drá de - jar - te Je - sús que - ri - do

22

VI I

arco
f

22

VI II

[*f*] *arco* *Pizzicato* *arco*

22

Vc

f *Pizzicato* *arco* *p*

22

Cb

f *Pizzicato* *arco* *p*

28

Ob

28

T I

po - drá de - jar - te Je - sús que - ri - do

28

VI I

[*f*] [*f*] [*f*] *f* *arco* *Pizzicato* *arco*

28

VI II

Pizzicato *f* *arco* [*f*] [*f*] *arco*

28

Vc

f [*f*] [*f*] *Pizzicato* *arco*

28

Cb

f [*f*] [*f*] *Pizzicato* *arco*

34

Ob

Fg

TI

VI I

VI II

Vc

Cb

Ob

Fg

Cor I/II

TI

VI I

VI II

Vc

Cb

sin que a tu la - do si - ga el ca - mi - no de

tu Pa - sión sin que a tu la - do

[p] [f] [p] [f]

[p] [f] [p] [f]

[p] [f] [p] [f]

sfz *p* *sfz* *p* *sfz*

f *p* *f* *p* *f* *p* *[f]* *[p]*

f *sfz* *p* *[f]* *sfz* *p* *[f]* *[p]*

f *sfz* *p* *[f]* *sfz* *p* *[f]* *[p]*

[3] [3] [3]

[p]

[p]

[p] [p]

[p]

[p]

f *p* *f* *p* *f*

f *p* *f* *p* *f*

f *p* *f* *p* *f*

f *p* *f* *p* *f*

44

Ob *[p]*

Fg *[p]*

T I

si - ga el ca - mi - no de tu Pa -

VI I *p* *Pizzicato*

VI II *p* *Pizzicato*

Vc *p* *Pizzicato*

Cb *p* *Pizzicato*

48

Ob

Fg

T I

sión de tu Pa - sión

VI I *f* *arco* *p*

VI II *f* *arco* *p*

Vc *f* *arco* *p*

Cb *f* *arco* *p*

53

Ob

T I

53

sin que a tu la - do

53

VI I

[f] [p] [f] [p] [f] [p] f p

53

VI II

[f] [p] [f] [p] [f] [p] f p

53

Vc

[f] [p] f p [f] [p] f p

53

Cb

[f] [p] f p [f] [p] f p

57

Ob

T I

57

si - ga el ca - mi - no de tu Pa - sión

57

VI I

[f] [p] f p

57

VI II

[f] [p] f p

57

Vc

[f] [p] [f] [p]

57

Cb

[f] [p] [f] [p]

61

Ob

Fg

[p]

T I

VI I

[p]

VI II

p

Vc

[p]

Cb

[p]

66

Ob

Fg

T I

de tu Pa -

VI I

[p]

VI II

[p]

Vc

f

p

Cb

f

p

71

T I

sión de tu Pa - sión de tu

VI I

VI II

Vc

Cb

75

Ob

Fg

Cor I/II

T I

Pa - sión. Quién al mi - rar - te tan a - fli - ji - do

VI I

VI II

Vc

Cb

80

Ob

80

T I

po - drá de - jar - te Je - sús que - ri - do

80

VI I

f arco

Pizzicato

arco

80

VI II

[*f*] arco

Pizzicato

arco

80

Vc

arco

f

Pizzicato

arco

80

Cb

arco

f

Pizzicato

arco

86

Ob

86

T I

po - drá de - jar - te Je - sús que - ri - do

86

VI I

f

Pizzicato

f arco

Pizzicato

arco

86

VI II

f

Pizzicato

f arco

Pizzicato

arco

86

Vc

arco

f

Pizzicato

arco

86

Cb

arco

f

Pizzicato

arco

92

Ob

Fg

T I

VI I

VI II

Vc

Cb

96

Ob

Fg

T I

VI I

VI II

Vc

Cb

[p]

[p]

sin que a tu la - do si - ga el ca -

ff *p* *f* *p*

ff *p* *f* *p*

ff *p* *f* *p*

ff *p* *f* *p*

mi - no de tu Pa - sión

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

101

Ob

Fg

T I

VI I

VI II

Vc

Cb

106

Ob

Fg

T I

VI I

VI II

Vc

Cb

de tu Pa - sión

111

Ob

T I

111

sin que a tu la - do si - ga el ca -

VI I

f *p* [*f*] [*p*]

VI II

f *p* [*f*] [*p*]

Vc

f *p* [*f*] [*p*]

Cb

f *p* [*f*] [*p*]

115

Ob

115

Fg

115

Cor I/II

115

T I

mi - no de tu Pa - sión sin que a tu

VI I

f *p* [*f*] [*p*]

VI II

f *p* [*f*] [*p*]

Vc

f *p* [*f*] [*p*]

Cb

f *p* [*f*] [*p*]

sfz [*f*] [*p*]

sfz [*f*] [*p*]

sfz [*f*] [*p*]

[3] [*f*] [*p*]

[3] [*f*] [*p*]

131

Ob

Fg

T I

VI I

VI II

Vc

Cb

135

Ob

Fg

Cor I/II

T I

VI I

VI II

Vc

Cb

si - ga el ca - mi - no de tu Pa - sión si - ga el ca - mi - no de tu Pa - sión.

[ff]

[ff]

mf arco

ff

mf arco

ff

mf arco

ff

mf arco

ff

Pizzicato

Pizzicato

Pizzicato

Pizzicato

139 Allegretto

Ob

Fg

Cor I/II

VI I

VI II

Vc

Cb

Ob

Fg

Cor I/II

VI I

VI II

Vc

Cb

Detailed description: This page of a musical score covers measures 139 to 144. The tempo is marked 'Allegretto'. The score is arranged in systems for woodwinds (Ob, Fg), brass (Cor I/II), and strings (VI I, VI II, Vc, Cb).
Measures 139-143: The woodwinds (Ob and Fg) play a melodic line starting in measure 139, marked with a piano (*p*) dynamic. The strings (VI I, VI II, Vc, Cb) play a rhythmic accompaniment, with the first two measures marked forte (*f*) and the last two measures marked piano (*p*). The Cor I/II part consists of sustained chords.
Measure 144: The woodwinds continue their melodic line, with the Fg part marked with a piano (*p*) dynamic. The strings play a similar rhythmic pattern, with the first two measures marked forte (*f*) and the last two measures marked piano (*p*). The Cor I/II part features a dynamic shift from piano (*p*) to forte (*f*) and back to piano (*p*).

149

Ob

Fg

Cor I/II

TI

Due - ño a - do - ra - do

VI I

sfz *p* *sfz* *p* *sfz* *p* *sfz* *p*

VI II

sfz *p* *sfz* *p* *sfz* *p* *sfz* *p*

Vc

sfz *p* *sfz* *p* *sfz* *p* [*sfz*] [*p*]

Cb

sfz *p* *sfz* *p* *sfz* *p* [*sfz*] [*p*]

153

Ob

Fg

Cor I/II

TI

due - ño di - vi - no due - ño, due - ño a - do - ra - do

VI I

sfz *p* [*sfz*] [*p*] *p* *f*

VI II

sfz *p* [*sfz*] [*p*] *p* *f*

Vc

[*sfz*] [*p*] [*sfz*] [*p*] *p* *f*

Cb

[*sfz*] [*p*] [*sfz*] [*p*] *p* *f*

157

Ob

157

Fg

157

Cor I/II

157

T I

due - ño, due - ño di - vi - no ya que a - mo - ro - so ves mi que -

157

VI I

157

VI II

157

Vc

157

Cb

162

T I

bran - to re - ci - be el llan - to que te tri - bu - ta mi co - ra -

162

VI I

162

VI II

162

Vc

162

Cb

166

Ob *[p]* *[f]* *[p]*

Fg *p* *f* *[p]*

Cor I/II *p* *f* *[p]*

TI *zón* *mi co - ra -*

VI I *[p]* *p* *f* *p*

VI II *[p]* *p* *f* *p*

Vc *p* *[p]* *f* *[p]*

Cb *p* *[p]* *f* *[p]*

171

Ob *[p]*

Fg *[p]*

Cor I/II *[f]* *[f]*

TI *zón* *mi co - ra - zón* *que te tri -*

VI I *f* *p*

VI II *f* *p*

Vc *f* *p*

Cb *f* *p*

186

Ob

186

Fg

186

Cor I/II

186

TI

que te tri - bu - ta mi - co - ra - zón.

186

VI I

186

VI II

186

Vc

186

Cb

190

Ob

190

Fg

190

Cor I/II

190

VI I

190

VI II

190

Vc

190

Cb

194

T I

Due - ño a - do - ra - do due - ño di - vi - no ya que a - mo

VI I

sfz *p* *sfz* *p* *sfz* *p* *sfz* *p* *p ten.*

VI II

sfz *p* *sfz* *p* *sfz* *p* *sfz* *p* *p ten.*

Vc

sfz *p* *sfz* *p* [*sfz*] [*p*] [*sfz*] [*p*] *p ten.*

Cb

sfz *p* *sfz* *p* [*sfz*] [*p*] [*sfz*] [*p*] *p ten.*

199

T I

ro - so ves mi que - bran - to re - ci - be el llan - to que te tri -

VI I

199

VI II

199

Vc

199

Cb

199

217

Ob

Fg

Cor I/II

TI

VI I

VI II

Vc

Cb

222

Ob

Fg

Cor I/II

TI

VI I

VI II

Vc

Cb

que te tri - bu - ta mi co-ra - zón

que te tri - bu - ta mi co-ra - zón

236

Ob

Fg

Cor I/II

T I

zón que te tri - bu - ta mi co - ra - zón.

VI I

VI II

Vc

Cb

241

Ob

Fg

Cor I/II

T I

VI I

VI II

Vc

Cb

[f]

[p] *[f]*

[p] *[f]*

p *f*

p *f*

p *f*

1 Recitado

Tiple I Coro

Alto I Coro

Tenor I Coro

Baxo I Coro

¡Oh qué do - lor! ¡que pe - na! ya o - pri - mi - do del pe - so de la cruz,

Violino Primo

Violino Secondo

Violoncello

Contrabaxo

Ti I

Al

Vc

Cb

al mon - te lle - ga el o - be - dien - te I - saac.

Ya su ves - ti - do con

7

Ti I
fu - ria la más cie - ga re - no - van - do sus lla - gas le han qui - ta - do.

B I
Las ma - nos y los

Vc
7 6

Cb
7 6

10

AI
¡Co - mo

T I
Ya en el le - ño le ex - tien - den.

B I
pies le han ta - la - dra - do.

Vc
10 3 6

Cb
10 3 6

13

AI
mi - ro sin mo - rir de pe - sar tan - tos tor - men - tos! Ya aun vi - vo, qué pe - sar

Vc
13 6# 4# 2 6

Cb
13 6# 4# 2 6

16

Ti I

16

Al

Vc

Cb

Cuán - do oh cie - los po - drán los sen - ti - mien - tos lle -
ya - un yo res - pi - ro?

19

Ti I

19

Vc

Cb

gar - nos a ma - tar si no mo - ri - mos al con - tem - plar a - ho - ra co - mo hu -

22

Ti I

22

Vc

Cb

mil - de a - sí su - fre, pa - de - ce ya - go - ni - za, per - do -

24

Ti I

24

Vc

Cb

nan - do al que cruel lo mar - ti - ri - za, el a - ma - ble Je - sús a - go - bi - a - do con

27

Ti I el ho - rri - ble pe - so de nues - tra i - ni - qui - dad.

T I 27 Oh a - ma - ble ex - ce - so de

Vc 27

Cb 27

30

Ti I

AI 30 *con violines* Oh cruz oh hi - jo co - mo al ver - te mo -

T I 30 su di - vi - no a - mor.

BI 30

30

VII 30

VII 30 *p*

Vc 30 *p*

Cb 30 *p*

34

AI

rir cuán - to me a - fli - jo al con - tem - plar - te en un ri - gor tan

VI I

VI II

Vc

Cb

37

Ti I

AI

fie - ro al gol - pe del do - lor có - mo no mue - ro.

Ti I

B I

37

VI I

VI II

Vc

Cb

Aria. Largo

Oboe Primo

Oboe Secondo

Corni Primo/Secondo

Alto I Coro

Violino Primo

Violino Secondo

Violoncello

Contrabasso

Ob I

Ob II

Cor I/II

VI I

VI II

Vc

Cb

10

Ob I *p*

Ob II *p*

Cor I/II *p*

VI I *p*

VI II *[p]*

Vc *p*

Cb *Pizzicato* *p*

14

Ob I *f*

Ob II [*f*]

Cor I/II [*f*]

VI I *f* *sfz* *p* *f*

VI II *f* *sfz* *p* *f*

Vc [*f*] *sfz* *p* *f*

Cb [*f*] *sfz* *p* *f*

Ob I

Ob II

Cor I/II

VI I

VI II

Vc

Cb

VI I

VI II

Vc

Cb

Detailed description of the musical score: The score is for measures 21-31. It features woodwinds (Ob I, Ob II, Cor I/II), brass (VI I, VI II, Vc, Cb), and strings (VI I, VI II, Vc, Cb). The woodwinds play a melodic line starting at measure 21, with dynamics ranging from *p* to *sfz*. The brass instruments provide harmonic support with various rhythmic patterns and dynamics. The strings play a rhythmic accompaniment. The score includes dynamic markings such as *p*, *sfz*, *f*, and *[p]*, as well as articulation marks like accents and slurs.

Ob I

Ob II

Cor I/II

AI

Mue - re mue - re pe - ro triun - fan - do

VI I

VI II

Vc

Cb

[*ff*]

[*ff*]

[*ff*]

[*ff*]

[*ff*]

[*ff*]

[*p*]

[*p*]

[*p*]

[*p*] Pizzicato

Ob I

Ob II

AI

hoy de la mis - ma

VI I

VI II

Vc

Cb

32

32

32

32

32

32

32

32

38

38

38

38

38

38

38

38

41

Ob I *p*

Ob II *p*

41

AI muer - te hoy de la mis - ma muer - te

41 *[Pizzicato]*
VI I *sfz* *p* *[arco]*

41 *[Pizzicato]*
VI II *sfz* *p* *[arco]*

41 *Pizzicato*
Vc *sfz* *[p]*

41 *Pizzicato*
Cb *arco sfz* *[p]* *arco*

45

Ob I *[f]*

Ob II *[f]*

45 *[f]*
Cor I/II *[f]*

45

AI que yo cons - tan - te y

45 *p* *[w]* *f* *[w]*
VI I *p* *[w]* *f* *[w]*

45 *p* *[w]* *f* *[w]*
VI II *p* *[w]* *f* *[w]*

45 *p* *[w]* *f* *[w]*
Vc *p* *[w]* *f* *[w]*

45 *[p]* *f* *p*
Cb *[p]* *f* *p*

47

Ob I *[f]* *[p]* *[f]* *[p]* *p*

Ob II *[f]* *[p]* *[f]* *[p]* *p*

Cor I/II *[f]* *[f]* *p*

Al
 fuer - te me que - da - ré pe - nan - do de -

VI I *f* *p* *f* *p* *p*

VI II *f* *p* *f* *p*

Vc *f* *p* *f* *p* *[p]*

Cb *f* *p* *f* *p* *[p]*

51

Ob I

Ob II

Cor I/II

Al

ba - jo de la cruz me que - da - ré pe - nan - do

VI I

VI II

Vc

51

51

Cb

f [*p*] *f*

f *f*

f *f*

[*p*]

f [*p*]

f [*p*]

f [*pizzicato*] *arco* *f*

f [*pizzicato*] *arco* *f*

56

Ob I

Ob II

Cor I/II

56

AI

56

VI I

56

VI II

56

Vc

56

Pizzicato

[p]

56

Pizzicato

[p]

Cb

56

Pizzicato

[p]

de -

Allegro non molto

Ob I

Ob II

Cor I/II

Al

VI I

VI II

Vc

Cb

65

cresc.

ff

ba - jo de - ba - jo de la cruz.

[cresc.]

ff

cresc.

ff

[cresc.]

ff

cresc.

ff

70

Ob I *ff*

Ob II [*ff*]

Cor I/II [*ff*]

Al

No pue - do en tal que - bran - to dar

VI I *ff*

VI II *ff*

Vc *ff*

Cb *ff*

Detailed description: This is a page of a musical score, page 197, showing measures 70 through 73. The score is for a full orchestra and a solo voice. The instruments are arranged vertically from top to bottom: Ob I, Ob II, Cor I/II, Al, VI I, VI II, Vc, and Cb. The key signature is one flat (B-flat major or E-flat minor), and the time signature is 4/4. Measure 70 shows the woodwinds and strings starting with rhythmic patterns. Measure 71 features the vocal line with the lyrics 'No pue - do en tal que - bran - to dar'. The vocal line is marked with a fermata over the first two notes. Measures 72 and 73 continue the orchestral accompaniment with various textures and dynamics. Dynamics include *ff* (fortissimo) and [*ff*] (fortissimo in brackets). The score includes various musical notations such as slurs, ties, and rests.

75

Ob I

Ob II

Cor I/II

75

Al

fin a mis do - lo - res no pue - do en tal que - bran - to dar

75

VI I

p [*sfz*] [*p*]

75

VI II

p [*sfz*] [*p*]

75

Vc

[*p*] *p*

75

Cb

p [*p*]

79

Ob I *[f]*

Ob II *[f]*

Cor I/II *[f]*

AI
fin a mis do - lo - res.

VI I *[f]* *p*

VI II *f* *f* *p*

Vc *f* *[f]* *p* *Pizzicato*

Cb *f* *[f]* *p* *Pizzicato*

85

AI
Has - ta que el

VI I *p*

VI II *[p]*

Vc *[p]*

Cb *[p]*

90

Ob I

Ob II

Cor I/II

A I

VI I

VI II

Vc

Cb

[f p] *[f p]*

[f p] *[f p]*

[f]

[f]

cie - lo que el cie - lo san - to cir - cu - i - do de es - plen -

p *f p f p*

p *f p f p*

[arco] *[p]* *f p f p*

[p] *arco* *[p]* *f p f p*

104

Ob I *p* *ff*

Ob II *p* *ff*

Cor I/II *ff*

Al
has - ta que el cie - lo san - to

VI I *ff* 3 [3] [3] [3]

VI II *ff* 3 [3] [3] [3]

Vc

Cb *arco* *ff*

109

Ob I

Ob II

Cor I/II

Al

VI I

VI II

Vc

Cb

has - ta que el cie - lo has - ta que el

ff

p

f

[3]

117

Ob I

Ob II

Cor I/II

117 *f p*

117 *f p*

Al

vuel - ve a dar - me luz a dar

VI I

117 *p* *pp* *dolce*

VI II

117 *p* [*pp*] *dolce*

Vc

117 *p* [*dolce*]

Cb

117 *p* [*dolce*]

Al

121

VI I

121 [*p*]

VI II

121 *p*

Vc

121

Cb

121

135

Ob I *[f]*

Ob II *[f]*

Cor I/II *f p* *[f]*

Al
 cir - cu - i - do de es - plen - do - res os vuel - ve a dar - me luz.

VI I *f p p f*

VI II *f p [p] f*

Vc *[f] [p] [p] f*

Cb *f p p f f*

140

Ob I *[f]*

Ob II *[f]*

Cor I/II *f p*

Al *f p*
 No pue - do en tal que - bran - to dar

VI I *f p*

VI II *f p*

Vc *f [p]*

Cb *f Pizzicato*

144

Ob I

Ob II

Cor I/II

Al

fin a mis do - lo-res has - ta que el cie - lo

VI I

VI II

Vc

Cb

p

[*p*]

[*p*]

[*p*]

[*p*]

149

Ob I *ff* [3] [3] [3] [3] *p*

Ob II *ff* [3] [3] [3] [3] *p*

Cor I/II [*ff*]

AI san - to cir - cu - i - do de es - plen-

VI I *ff* 3 [3] [3] [3] *p*

VI II *ff* 3 [3] [3] [3] *p*

Vc *ff* [3] [3] [3] [3]

Cb *ff arco* [3] [3] [3] [3]

153

Ob I [*sfz*] [*f*]

Ob II [*sfz*] [*f*]

AI do - res os vuel - ve a dar - me a dar - me luz.

VI I *f*

VI II *f*

Vc *f*

Cb [*sfz*] *f*

157

Ob I *[f]*

Ob II *[f]*

Cor I/II *f*

AI

VI I *f*

VI II *f*

Vc *[f]*

Cb *f*

No

Detailed description: This page of a musical score contains measures 157 through 161. The instruments are arranged vertically: Ob I, Ob II, Cor I/II, AI, VI I, VI II, Vc, and Cb. The key signature is B-flat major (two flats). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are marked with *f* (forte) and *[f]* (forced forte). The AI part has a single note in measure 161. The VI I and VI II parts have long slurs over measures 160 and 161. The Vc and Cb parts play a steady eighth-note accompaniment.

162

Ob I *[ff]* *p sfz* *f*

Ob II *[ff]* *[p] sfz* *f*

Cor I/II *[ff]* *[f]*

A I
pue - do en tal que - bran - to dar fin a mis do - lo - res dar

VI I *ff* *p sfz* *f*

VI II *ff* *p sfz* *f*

Vc *ff* *p* *f*

Cb *ff* *p* *f*

166

Cor I/II

A I
fin a mis do - lo - res dar fin a mis do -

VI I

VI II

Vc

Cb

169

Ob I

Ob II

Cor I/II

A I

VI I

VI II

Vc

Cb

lo - res has - ta que el cie - lo san -

f *p* *cresc.*

f *p* *cresc.*

[*f*] [*p*] *cresc.*

[*f*] [*p*] *cresc.*

f *p* *f* *p* *cresc.*

f *p* *f* *p* *cresc.*

f *p* *f* *p* [*cresc.*]

f *p* *f* *p* [*cresc.*]

172

Ob I

Ob II

Cor I/II

172

Al

to san

VI I

p

sfz

VI II

p

sfz

Vc

p

sfz

Cb

p

sfz

177

Ob I

dolce

Ob II

dolce

Al

177

VI I

p

VI II

p

Vc

[p]

Cb

[p]

181

Ob I

Ob II

Cor I/II

AI

VI I

VI II

Vc

Cb

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

to cir - cu -

p *cresc.* *f* *p*

[*p*] *cresc.* *f* *p*

[*p*] [*cresc.*] *f* [*p*]

[*p*] *cresc.* *f*

189

Ob I *f*

Ob II *f*

Cor I/II [*f*]

Al *f* *p* [3] [3] [3] [3] [3] [3] [3] [3] [3] [3] [3] [3]

luz a dar - me luz a

VI I *f* *p*

VI II *f* *p*

Vc *f*

Cb *f*

197

Ob I

Ob II

Cor I/II

Al

VI I

VI II

Vc

Cb

f

[*f*]

[3] [3] [3] [3]

os vuel - ve a dar - me luz a

201

Ob I

Ob II

Cor I/II

Al

dar - me - luz a dar - me

VI I

VI II

Vc

Cb

Detailed description: This page of a musical score, numbered 201, features eight staves. The top two staves are for Oboe I and Oboe II, both in treble clef. The third staff is for Cor I/II in bass clef. The fourth staff is for Alto Saxophone I in treble clef, with the lyrics "dar - me - luz a dar - me" written below. The fifth and sixth staves are for Violin I and Violin II, both in treble clef. The seventh and eighth staves are for Violoncello and Contrabass, both in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings.

204

Ob I

Ob II

Cor I/II

AI

VI I

VI II

Vc

Cb

luz.

Detailed description: This page of a musical score contains eight staves for woodwinds and strings. The measures are numbered 204, 205, and 206. The woodwind parts (Ob I, Ob II, Cor I/II, AI, VI I, VI II, Vc, Cb) feature a melodic line of eighth notes in measures 204 and 205, followed by a rest in measure 206. The AI part has a rest in measure 204 and a 'luz.' marking. The string parts (Vc, Cb) play a rhythmic pattern of eighth notes in measures 204 and 205, with a rest in measure 206. The score is in a key with two flats and a common time signature.

1 Coro. Largo

Oboe Primo

Oboe Secondo

Corni Primo/Secondo

Tiple I Coro

Alto I Coro

Tenor I Coro

Baxo I Coro

Violino Primo

Violino Secondo

Violoncello

Contrabaxo

p *f* *p* *f* *p* *f* *p* *f*

¡Oh qué som-bras!

4

Ob I

Ob II

Cor I/II

Ti I

¡qué nu - bes! ¡qué ho - rro - res! Ya la tie - rra se

AI

Ti I

B I

Ya la

VI I

VI II

Vc

Cb

7

Ob I

Ob II

Cor I/II

Ti I

rom - pe se rom - pe en sus se - nos en sus se - nos.

Al

Ti I

tie - rra se rom - pe se rom - pe en sus se - nos.

Bl

VI I

VI II

Vc

Cb

9

Ob I

Ob II

Cor I/II

Ti I

Ya los cie - los in - fun - den in - fun - den te -

Al

Ya los cie - los in - fun - den te -

Ti

Ya los cie - los in - fun - den te -

Bl

Ya los cie - los in - fun - den te -

VI I

p *f*

VI II

f

Vc

f

Cb

f

11
Ob I

11
Ob II

11
Ti I
rror in - fun - den te - rror.

11
Al
rror in - fun - den te - rror.

11
Ti I
rror in - fun - den te - rror.

11
B I
rror in - fun - den te - rror.

11
VI I

11
VI II

11
Vc

11
Cb

16

Ob I

Ob II

Cor I/II

Ti I

rror se es - tre - me - ce to - do el mun - do de ho - rror se es - tre - me - ce.

Al

rror se es - tre - me - ce to - do el mun - do de ho - rror se es - tre - me - ce. *solo*
Cuan - do mue - ra

Ti

rror se es - tre - me - ce to - do el mun - do de ho - rror se es - tre - me - ce.

Bl

rror se es - tre - me - ce to - do el mun - do de ho - rror se es - tre - me - ce.

VI I

VI II

Vc

Cb

p

p

p

p

20

Ob I

Ob II

Cor I/II

Ti I

A I

Ti

B I

VI I

VI II

Vc

Cb

su a - ma - ble ha - ce - dor su a -

cu an - do - mue - ra su a - ma - ble ha - ce - dor su a - ma - ble ha - ce - dor

Su a - ma - ble ha - ce - dor

solo

f

23

Ob I *[f]*

Ob II *[f]*

Cor I/II *[f]*

Ti I
ma - ble su a - ma - ble ha - ce - dor su a - ma - ble ha - ce -

Al
su a - ma - ble ha - ce - dor su a - ma - ble ha - ce -

Ti I
su a - ma - ble ha - ce - dor su a - ma - ble ha - ce -

Bl
su a - ma - ble ha - ce - dor su a - ma - ble ha - ce -

VI I *[f]* *dolce* *[f]*

VI II *[f]* *dolce* *[f]*

Vc *p* *f* *sfz* *f*

Cb *p* *f* *sfz* *f*

26
Ob I *p*

26
Ob II *p*

26 [*p*]
Cor I/II [*p*]

26
Tt I dor.

26
At I dor.

26
Tt I dor.

26
Bt I dor.

26
Vt I *p*

26
Vt II *p*

26
Vc *p*

26
Cb *p*

1 Recitado

Tiple I Coro

Alto I Coro

Violoncello

Contrabaxo

Ya que el hi - jo per - dí en tan tris - te dí - a, en quién

3

Al

Vc

Cb

só - lo mi a - mor se com - pla - cí - a, de - jad - me oh com - pa - ñe - ros en - tre tan - to su - mer -

6

Ti I

Al

Vc

Cb

Qué de - cís ma - dre a - ma - da, al mi -

gi - da en el mar de mi que - bran - to.

9

Ti I

Vc

Cb

ra - ros a - sí tan an - gus - tia - da quién po - drá a - ban - do - na - ros! qui - sie - ra con - so -

12
Ti I
la - ros mi a - mor, mas no es po - si - ble en un pié - la - go in - men - so de a - mar -
6 6

Vc

Cb

15
Ti I
gu - ras po - der tran - qui - li - zar vues - tro tor - men - to: lo com -
3 6 3 6

Vc

Cb

17
Ti I
pren - do: mas só - lo el sen - ti - mien - to só - lo la com - pa - sión del que a - sí os mi - ra del
6 6

Vc

Cb

20
Ti I
que con vos sus - pi - ra to - man - do par - te en vues - tro des - con -
6 5 6 5

Vc

Cb

22
Ti I
sue - lo pue - de ser de al - gún mo - do el ú - ni - co con - sue - lo con que el mor -
3 3 6

Vc

Cb

25

Ti I

tal de pues - tos sus e - rro - res, os si - ga en con - tem - plar vues - tros do - lo - res.

25

Al

25

Vc

3

3

3

3

25

Cb

3

3

3

3

Coro Larghetto. Cántico

Flauta [Prima] *[ff]*

Flauta [Seconda] *[ff]*

Corni Primo/Secondo *[ff]*

Tiple I Coro

Alto I Coro

Tenor I Coro

Baxo I Coro

Tiple II Coro

Alto II Coro

Tenor II Coro

Baxo II Coro

Violino Primo *dolce* *ff*

Violino Secondo *dolce* *ff*

Violoncello *dolce* *ff*

Contrabaxo *dolce* *ff*

1ª Con - tem -
3ª Con - tem -
5ª Con - tem -
6ª En

5

Ti I
ple - mo - os en el tem - plo o - fre -
ple - mo - os bus - - can - do al
ple - mo - os tier - na - men - te en
vues - tros bra - zos di - fun - to nues - tro

B I

5

VI I
p

VI II
[p]

Vc
p

Cb
p

7

Ti I
cien - do al Hi - jo a - ma - do o - fre - cien - do al Hi - jo a -
hi - jo en Si - ón per - di - do al hi - jo en Si - ón per -
el cal - va - rio a - fli - gi - da en el cal - va - rio a - fli -
Gran Dios con - tem - ple - mos nues - tro Gran Dios con - tem -

B I

7

VI I

VI II

Vc

Cb

10

Ti I
ma - do el do - lor que ha tras - pa -
di - do vues - tro co - ra - zón he -
gi - da vien - do al au - tor de la
ple - mos y en el se - pul - cro jun -

B I

VI I

VI II

Vc

Cb

12

FI [I]

FI [II]

Cor I/II

Ti I
sa - do vues - tro a - man - te co - ra - zón.
ri - do del más ín - ti - mo do - lor.
vi - da que mue - re por nues - tro a - mor.
te - mos nues - tra a - man - te com - pa - sión.

B I

VI I

VI II

Vc

Cb

[f] [p]

[f] [p]

15

Fl I

Fl II

Cor I/II

Ti I

Con - tem - ple - mo os en el tem - plo
 Con - tem - ple - mo os bus - can - do
 Con - tem - ple - mo os tier - na - men - te
 En vues - tros bra - zos di - fun - to

Bi

VI I

VI II

Vc

Cb

18

FI [I]

FI [II]

Cor I/II

Ti I

o - fre - cien - do al Hi - jo a - ma - do el do -
 al hi - jo en Si - ón per - di - do vues - tro -
 en el cal - va - rio a - fli - gi - da vien - do al
 nues - tro Gran Dios con - tem - ple - mos y en el

BI

VI I

VI II

Vc

Cb

21

Fl I [I]

Fl I [II]

Ti I

lor que ha - tras pa - sa - do vues - tro a -
 co - ra - zón he - ri - do del más
 au - tor de la vi - da que
 se - pul - cro jun - te - mos, nues - tra a -

B I

VI I

VI II

Vc

Cb

23

Ti I

man - te - co - ra - zón el do -
 ín - ti - mo do - lor vues - tro
 mue - re - por nues - tro a - mor vien - do al
 man - te com - pa - sión y en el

B I

VI I

VI II

Vc

Cb

f *p*

f *p*

f *p*

f *p*

25

Ti I
 lor que ha tras pa - sa - do vues - tro a -
 co - ra - zón he - ri - do del más
 au - tor de la vi - da que
 se - pul - cro jun - te - mos, nues - tra a -

B I

VI I

VI II

Vc

Cb

27

Ti I
 man - te co - ra - zón.
 ín - ti - mo do - lor.
 mue - re por nues - tro a - mor.
 man - te com - pa - sión.

B I

VI I
f *p* [*sfz*] *sfz*

VI II
f [*p*] [*f*] [*p*] [*sfz*] [*sfz*]

Vc
f *p* [*f*] [*p*] [*sfz*] [*sfz*]

Cb
f *p* [*f*] [*p*]

41

Fl I [I]

Fl II [II]

Cor I/II

Ti I

qué do - lor in - men - so! Oh qué ex - tre - ma a - flic - ción. ¡Oh

Al

¡Oh qué do - lor in - men - so! Oh qué ex - tre - ma a - flic - ción.

Ti

8

Bl

¡Oh qué do - lor in - men - so!

Ti II

Al II

¡Oh qué do - lor in - men - so! Oh qué ex - tre - ma a - flic - ción.

Ti II

8

Bl II

¡Oh qué do - lor in - men - so!

VI I

VI II

Vc

Cb

45

Fl I [I]

Fl II [II]

Cor I/II

Ti I

Al

Ti I

Bl

Ti II

Al II

Ti II

Bl II

VI I

VI II

Vc

Cb

qué do - lor in - men - so! Oh qué ex - tre - ma a - flic - ción.

¡Oh qué do - lor in - men - so! Oh qué ex - tre - ma a - flic - ción.

¡Oh qué do - lor in - men - so! Oh qué ex - tre - ma a - flic - ción.

dolce

dolce

59

Fl [I]

Fl [II]

Cor I/II

T I

VI I

VI II

Vc

Cb

[dolce]

[dolce]

[dolce]

[dolce]

dolce

f

dolce

f

[dolce]

f

[dolce]

f

2ª Con - tem -

4ª Con - tem -

63

T I

VI I

VI II

Vc

Cb

ple - mo - os en E - gip - to hu -

ple - mo - os al en - cuen - tro de Je -

p

[*p*]

p

p

65

T I
 y en - do de un cruel ti - ra - no hu - y en - do de un cruel ti -
 sús vi - li - pen - di - a - do de Je - sús vi - li - pen - di -

VI I

VI II

Vc

Cb

68

T I
 ra - no con el ni - ño so - ño be -
 a - do do y el con - el le - ño car -

VI I

VI II

Vc

Cb

70

FI [I]

FI [II]

Cor I/II

T I

VI I

VI II

Vc

Cb

ra - no pe - ne - tra - da de mi - nia y Bal - don.
 ga - do con ig - no -

p

f *p*

f *p*

[*f*] [*p*]

[*f*] [*p*]

73

FI [I]

FI [II]

Cor I/II

T I

VI I

VI II

Vc

Cb

Con - tem - ple - moos en E - gip - to
 Con - tem - ple - moos al en - cuen - tro

76

FI [I]

FI [II]

Cor I/II

T I

hu - yen - do de un cruel ti - ra - no con el
de Je - sús vi - li - pen - dia - do y

VI I

VI II

Vc

Cb

79

FI [I]

FI [II]

T I

ni - ño el so - ño be - ra - no pe - ne - tra - da de do -
con el le - ño car - ga - do con ig - no - mi - nia y bal -

VI I

VI II

Vc

Cb

f *p*

f *p*

f *p*

82

T I
lor - dón con el ni - ño el so - ño be - ra - no pe - ne -
dón y con el le - ño car - ga - do con

VI I

VI II

Vc

Cb

85

T I
tra - da de - do - lor.
ig - no - mi - nia y bal - dón.

VI I
f *p* *f* *p* [*sfz*] *sfz*

VI II
f [*p*] [*f*] [*p*] [*sfz*] [*sfz*]

Vc
f *p* [*f*] [*p*] [*sfz*] [*sfz*]

Cb
f *p* [*f*] [*p*]

95

FI [I]

FI [II]

Cor I/II

Ti I

Al

Ti I

Bl

Ti II

Al II

Ti II

B II

VI I

VI II

Vc

Cb

tre - ma a - flic - ción. Oh qué ex - tre - ma a - flic - ción. ¡Oh

tre - ma a - fli - ción

tre - ma a - fli - ción

[p] *[sfz]* *[p]* *[sfz]*

p *[p]*

p *f*

p *p* *f*

tre - ma a - fli - ción

p *f*

p *p* *f*

p *p* *f*

p *[sfz]* *p* *[sfz]* *f*

[p] *[sfz]* *[p]* *[sfz]* *f*

p *[sfz]* *p* *[sfz]*

p *[sfz]* *p* *[sfz]*

99

Fl I [I]

Fl II [II]

Cor I/II

Ti I

qué do - lor in - men - so! Oh qué ex - tre - ma a - flic - ción. ¡Oh

Al

Ti

BI

¡Oh qué do - lor in - men - so!

Ti II

Al II

Ti II

B II

¡Oh qué do - lor in - men - so!

VI I

VI II

Vc

Cb

103

Fl I

Fl II

Cor I/II

Ti I

Al

Ti

Bi

Ti II

Al II

Ti II

Bi II

VI I

VI II

Vc

Cb

qué do - lor in - men - so! Oh qué ex - tre - ma a - flic - ción.

dolce

dolce

107

Fl I [I]

Fl II [II]

Cor I/II

VI I

VI II

Vc

Cb

p [*p*]

p [*p*]

p [*dolce*]

p [*dolce*]

p

pizzicato

p

pizzicato

[*p*]

[*p*]

[*p*]

112

Fl I [I]

Fl II [II]

Cor I/II

VI I

VI II

Vc

Cb

[*ff*]

[*ff*]

[*f*]

ff

ff

arco

ff

arco

ff

[*ff*]

[*ff*]

dolce

[*ff*]

[*ff*]

116

Fl I [I] *[dolce]* *[f]* *[dolce]*

Fl II [II] *[dolce]* *[f]* *[dolce]*

Cor I/II *p* *[dolce]* *f* *[dolce]*

VI I *[f]* *dolce* *f*

VI II *dolce* *f* *dolce* *f*

Vc *[dolce]* *f* *[dolce]* *f*

Cb *[dolce]* *f* *[dolce]* *f*

Detailed description: This is a page of a musical score, page 260, featuring seven staves of music. The score is in a key signature of two flats (B-flat and E-flat) and begins at measure 116. The instruments are Flute I (Fl I), Flute II (Fl II), Coriander I/II (Cor I/II), Violin I (VI I), Violin II (VI II), Violoncello (Vc), and Contrabass (Cb). The Flute parts have dynamics of *[dolce]* and *[f]*. The Coriander part starts with a piano (*p*) dynamic and includes *[dolce]* and *f* markings. The Violin I part has *[f]*, *dolce*, and *f* markings. The Violin II part has *dolce* and *f* markings. The Vc and Cb parts have *[dolce]* and *f* markings. The score includes various musical notations such as slurs, accents, and dynamic markings.