

Llorad Mortales

Pedro Nolasco Colón

(¿1810?)

(Pésame a la Virgen)

Andante

Oboe 1

Oboe 2

Corno en Fa I

Corno en Fa II

Soprano

Alto

Tenor

Violines 1

Violines 2

Viola

Violoncello
Contrabajo

Ob 1. *f*

Ob 2. *f*

Cor 1. *f*

Cor 2. *f*

S.

A.

T.

Vlns. 1. *f*

Vlns. 2. *f*

Vla. *f*

Vlc-Cb. *f*

Ob. 1.

Ob. 2.

Cor. 1.

Cor. 2.

S.

A.

T.

Vlins. 1.

Vlins. 2.

Vla.

Vlc-Cb.

The image shows a musical score for a symphony orchestra. It consists of ten staves. The top five staves are for woodwinds: Ob. 1., Ob. 2., Cor. 1., Cor. 2., and S. (Soprano). The next three staves are for strings: Vlins. 1., Vlins. 2., and Vla. (Viola). The bottom staff is for Vlc-Cb. (Violoncello/Contrabajo). The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The music is written in a single system with four measures. The woodwinds and strings play various rhythmic patterns, while the S., A., and T. staves are mostly silent.

Ob. 1.

Ob. 2.

Cor. 1.

Cor. 2.

S.

A.

T.

Vlins. 1.

Vlins. 2.

Vla.

Vlc-Cb.

Detailed description: This is a page of a musical score for a string quartet and woodwinds. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The instruments are arranged in ten staves from top to bottom: Ob. 1., Ob. 2., Cor. 1., Cor. 2., S. (Soprano), A. (Alto), T. (Tenor), Vlins. 1. (Violin I), Vlins. 2. (Violin II), Vla. (Viola), and Vlc-Cb. (Violoncello/Contrabajo). The woodwind parts (Ob. 1., Ob. 2., Cor. 1., Cor. 2.) are mostly silent, indicated by a horizontal line with a bar underneath. The vocal parts (S., A., T.) are also silent. The string parts (Vlins. 1., Vlins. 2., Vla., Vlc-Cb.) are active. The Violin I part features a melodic line with many slurs and accents. The Violin II part plays a steady eighth-note accompaniment. The Viola part plays a similar eighth-note accompaniment. The Violoncello/Contrabajo part plays a steady eighth-note accompaniment. The score is divided into four measures by vertical bar lines.

Ob. 1.

Ob. 2.

Cor 1.

Cor 2.

S.

A.

T.

Vlins. 1

Vlins. 2

Vla.

Vlc-Cb.

Ob. 1.

Ob. 2.

Cor. 1.

Cor. 2.

S.

A.

T.

Vlns. 1.

Vlns. 2.

Vla.

Vlc-Cb.

p

p

p

p

A

Ob. 1. *f*

Ob. 2. *f*

Cor 1. *f*

Cor 2. *f*

S. *f* *p Solo*
 Ma - dre, Ma - dre, ¿A - dón - de ha - lla - rás con -

A. *f*
 Ma - dre, Ma - dre,

T. *f*
 Ma - dre, Ma - dre,

Vlins. 1. *f* *p*

Vlins. 2. *f* *p*

Vla. *f* *p*

Vlc-Cb. *f* *p*

32

Ob. 1. *f*

Ob. 2. *f*

Cor. 1. *f*

Cor. 2. *f*

S. *Tutti*
 sue - lo? ¿A - dón - de ha - lla - rás con - sue - lo? Ma - dre que te la -

A. Ma - dre que te la -

T. ₈ Ma - dre que te la -

Vlms. 1. *f*

Vlms. 2. *f*

Vla. *f*

Vlc-Cb. *f*

36

Ob. 1.

Ob. 2.

Cor. 1.

Cor. 2.

S.
men - tas del Hi - jo sus - pi - ra - do, ¿a - don - de ha - lla - rás con -

A.
men - tas del Hi - jo sus - pi - ra - do ¿a - don - de ha - lla - rás con -

T.
men - tas del Hi - jo sus - pi - ra - do ¿a - don - de ha - lla - rás con -

Vlins. 1.

Vlins. 2.

Vla.

Vlc-Cb.

49

Ob. 1.

Ob. 2.

Cor. 1.

Cor. 2.

S.
sue - lo? Ma - dre que te la - men - tas del Hi - jo sus - pi -

A.
sue - lo? Ma - dre que te la - men - tas del Hi - jo sus - pi -

T.
8 sue - lo? Ma - dre que te la - men - tas del Hi - jo sus - pi -

Vlins. 1

Vlins. 2

Vla.

Vlc-Cb.

44

Ob 1.

Ob 2.

Cor 1.

Cor 2.

S.
ra - do por la más tris - te au - sen - cia, por la más tris - te au -

A.
ra - do por la más tris - te au - sen - cia, por la más tris - te au -

T.
8 ra - do por la más tris - te au - sen - cia, por la más tris - te au -

Vlms. 1.

Vlms. 2.

Vla.

Vlc-Cb.

B

48

Ob. 1.

Ob. 2.

Cor 1.

Cor 2.

S.
sen-cia au - sen - cia.

A.
sen-cia au - sen - cia.

T.
8
sen-cia au - sen - cia.

Vlins. 1

Vlins. 2

Vla.

Vlc-Cb.

p

p

p

p

56

Ob. 1.

Ob. 2.

Cor. 1.

Cor. 2.

S.

A.

T. *p Solo*
 E - sos tus be - llos o - jos que e - clip - sa - dos

Vlins. 1 *p*

Vlins. 2

Vla.

Vlc-Cb.

62

Ob 1.

Ob 2.

Cor 1.

Cor 2.

S.

A.

T.
 mues - tras, a Je - sús van si - guien - do en su tris - te ca -

Vlins. 1

Vlins. 2

Vla.

Vlc-Cb.

66 C

Ob. 1.

Ob. 2.

Cor. 1.

Cor. 2.

S. *f*
E - sos tus be - llos o - jos

A. *f*
E - sos tus be - llos o - jos

T. *f Tutti*
8 rre - ra. E - sos tus be - llos o - jos

Vlins. 1. *f*

Vlins. 2. *f*

Vla. *f*

Vlc-Cb. *f*

79

Ob. 1.

Ob. 2.

Cor. 1.

Cor. 2.

S.
que e-clip-sa - dos mues - tras, a Je - sús van si - guien - do

A.
que e-clip-sa - dos mues - tras, a Je - sús van si - guien - do

T.
que e-clip-sa - dos mues - tras, a Je - sús van si - guien - do

Vlms. 1.

Vlms. 2.

Vla.

Vlc-Cb.

74

Ob. 1.

Ob. 2.

Cor. 1.

Cor. 2.

S.
en su tris - te ca - rre - ra. Llo - rad, mor - ta - les,

A.
en su tris - te ca - rre - ra. Llo - rad, mor - ta - les,

T.
8 en su tris - te ca - rre - ra, Llo - rad, mor - ta - les,

Vlins. 1.

Vlins. 2.

Vla.

Vlc-Cb.

78

Ob. 1.

Ob. 2.

Cor. 1.

Cor. 2.

S.

A.

T.

Vlms. 1.

Vlms. 2.

Vla.

Vlc-Cb.

Llo - rad, mor - ta - les, Llo - rad, Llo - rad, mor -

Llo - rad, mor - ta - les, Llo - rad, Llo - rad, mor -

Llo - rad, mor - ta - les, Llo - rad, Llo - rad, mor -

82

Ob. 1.

Ob. 2.

Cor. 1.

Cor. 2.

S.
ta - les, mor - ta - les, llo - rad.

A.
ta - les, mor - ta - les, llo - rad.

T.
8
ta - les, mor - ta - les, llo - rad.

Vlns. 1.

Vlns. 2.

Vla.

Vlc-Cb.

87

Ob. 1.

Ob. 2.

Cor. 1.

Cor. 2.

S.

A.

T.

Vlins. 1

Vlins. 2

Vla.

Vlc-Cb.

Oboe 1

Llorad Mortales

Pedro Nolasco Colón

(Pésame a la Virgen)

(¿1810?)

Andante

Musical staff 1: Treble clef, key signature of three flats, 4/4 time. Measures 1-12. Dynamics: *f*. Includes a 4-measure rest.

Musical staff 2: Treble clef, key signature of three flats, 4/4 time. Measures 13-25. Dynamics: *f*. Includes a 3-measure rest.

Musical staff 3: Treble clef, key signature of three flats, 4/4 time. Measures 26-38. Dynamics: *f*. Includes a 4-measure rest and a boxed 'A'.

Musical staff 4: Treble clef, key signature of three flats, 4/4 time. Measures 39-47.

Musical staff 5: Treble clef, key signature of three flats, 4/4 time. Measures 48-65. Dynamics: *f*. Includes a boxed 'B' and a 15-measure rest.

Musical staff 6: Treble clef, key signature of three flats, 4/4 time. Measures 66-72. Includes a boxed 'C'.

Musical staff 7: Treble clef, key signature of three flats, 4/4 time. Measures 73-77.

Musical staff 8: Treble clef, key signature of three flats, 4/4 time. Measures 78-81.

Musical staff 9: Treble clef, key signature of three flats, 4/4 time. Measures 82-88. Dynamics: *f*. Includes a 3-measure rest.

Oboe 2

Llorad Mortales

(Pésame a la Virgen)

Pedro Nolasco Colón

(¿1810?)

Andante

The musical score is written for Oboe 2 in a 4/4 time signature with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked "Andante". The score consists of eight staves of music. The first staff begins with a dynamic marking of *f* and includes a slur over the first two measures and a four-measure rest. The second staff continues the melody and includes a triplet of eighth notes. The third staff features a boxed section labeled "A" and another four-measure rest. The fourth staff includes boxed sections labeled "B" and "C", with a fifteen-measure rest between them. The fifth staff contains a continuous sixteenth-note passage. The sixth staff continues the sixteenth-note passage. The seventh staff continues the sixteenth-note passage. The eighth staff concludes with a triplet of eighth notes and a final dynamic marking of *f*.

Corno en Fa 1

Llorad Mortales

Pedro Nolasco Colón

(Pésame a la Virgen)

(¿1810?)

Andante

The musical score is written for a single horn in F (Corno en Fa 1) in 4/4 time. The tempo is marked 'Andante'. The piece is titled 'Llorad Mortales' and is a setting of 'Pésame a la Virgen' by Pedro Nolasco Colón, dated approximately 1810. The score consists of five staves of music. The first staff begins with a forte (*f*) dynamic and an accent. It features a 4-measure rest and an 8-measure rest. The second staff starts at measure 19 and includes a 3-measure rest and a 4-measure rest, with a forte (*f*) dynamic and accents. A rehearsal mark 'A' is placed above the staff. The third staff starts at measure 35 and includes an 8-measure rest, with a forte (*f*) dynamic and accents. The fourth staff starts at measure 53 and includes a 15-measure rest and a 4-measure rest, with rehearsal marks 'B' and 'C' above the staff. The fifth staff starts at measure 81 and includes a 3-measure rest, with accents. The score concludes with a double bar line.

Corno en Fa 2

Llorad Mortales

(Pésame a la Virgen)

Pedro Nolasco Colón
(¿1810?)

Andante

Musical staff 1: Treble clef, 4/4 time signature. Measures 1-8. Measure 1 has a forte (*f*) dynamic and a slur. Measures 2-3 have a 4-measure rest. Measure 4 has a forte (*f*) dynamic. Measures 5-6 have a slur. Measures 7-8 have an 8-measure rest.

Musical staff 2: Treble clef, 4/4 time signature. Measures 19-28. Measure 25 has a 3-measure rest. Measures 26-27 have a slur. Measures 28-29 have a slur.

Musical staff 3: Treble clef, 4/4 time signature. Measures 29-38. Measure 29 has a boxed 'A' above it. Measure 30 has a forte (*f*) dynamic and a slur. Measures 31-32 have a slur. Measures 33-34 have a 4-measure rest. Measure 35 has a forte (*f*) dynamic. Measures 36-37 have a slur. Measures 38-39 have an 8-measure rest.

Musical staff 4: Treble clef, 4/4 time signature. Measures 47-56. Measures 48-49 have a slur. Measures 50-51 have a slur. Measures 52-53 have a slur. Measures 54-55 have a slur. Measure 56 has a slur.

Musical staff 5: Treble clef, 4/4 time signature. Measures 53-62. Measure 53 has a boxed 'B' above it. Measures 54-55 have a 15-measure rest. Measure 56 has a boxed 'C' above it. Measures 57-58 have a 4-measure rest. Measures 59-60 have a slur. Measures 61-62 have a slur.

Musical staff 6: Treble clef, 4/4 time signature. Measures 80-89. Measure 85 has a 3-measure rest. Measures 86-87 have a slur. Measures 88-89 have a slur.

Coro

Llorad Mortales

Pedro Nolasco Colón

(¿1810?)

(Pésame a la Virgen)

Andante A

28 *f* *p Solo*

Soprano
Ma - dre, Ma - dre, ¿A - dón - de ha - lla - rás con - sue - lo? ¿A -

Alto
Ma - dre, Ma - dre,

Tenor
Ma - dre, Ma - dre,

Tutti

32

S.
dón - de ha - lla - rás con - sue - lo? Ma - dre que te la - men - tas del Hi - jo sus - pi - ra - do, ¿a -

A.
Ma - dre que te la - men - tas del Hi - jo sus - pi - ra - do ¿a -

T.
Ma - dre que te la - men - tas del Hi - jo sus - pi - ra - do ¿a -

39

S.
don - de ha - lla - rás con - sue - lo? Ma - dre que te la - men - tas del Hi - jo sus - pi -

A.
don - de ha - lla - rás con - sue - lo? Ma - dre que te la - men - tas del Hi - jo sus - pi -

T.
don - de ha - lla - rás con - sue - lo? Ma - dre que te la - men - tas del Hi - jo sus - pi -

44

S. ra-do por la más tris - te au - sen-cia, por la más tris - te au - sen-cia au - sen -

A. ra-do por la más tris - te au - sen-cia, por la más tris - te au - sen-cia au - sen -

T. 8 ra-do por la más tris - te au - sen-cia, por la más tris - te au - sen-cia au - sen -

50

S. **B**
cia.

A. **2 6**
cia.

T. 8 **2 6** *p Solo*
cia. E - sos tus be - llos o - jos que e - clip - sa - dos mues - tras, a Je -

62

S. **C** *f*
E - sos tus be - llos o - jos

A. *f*
E - sos tus be - llos o - jos

T. 8 *f Tutti*
sús van si - guien-do en su tris - te ca - rre - ra. E - sos tus be - llos o - jos

79

S. que e-clip-sa - dos mues-tras, a Je - sús van si - guien-do en su tris - te ca - rre-ra.

A. que e-clip-sa - dos mues-tras, a Je - sús van si - guien-do en su tris - te ca - rre-ra.

T. ₈ que e-clip-sa - dos mues-tras, a Je - sús van si - guien-do en su tris - te ca - rre-ra,

76

S. Llo - rad, mor - ta - les, Llo - rad, mor - ta - les, Llo - rad, Llo - rad, mor -

A. Llo - rad, mor - ta - les, Llo - rad, mor - ta - les, Llo - rad, Llo - rad, mor -

T. ₈ Llo - rad, mor - ta - les, Llo - rad, mor - ta - les, Llo - rad, Llo - rad, mor -

82

S. ta - les, mor - ta - les, llo - rad. **6**

A. ta - les, mor - ta - les, llo - rad. **6**

T. ₈ ta - les, mor - ta - les, llo - rad. **6**

Soprano

Llorad Mortales

Pedro Nolasco Colón

(¿1810?)

(Pésame a la Virgen)

Andante

A

28 *f* *p Solo*

Ma - dre, Ma - dre, ¿A - dón-de ha-lla-rás con - sue-lo? ¿A - dón-de ha-lla-rás con -

34 *Tutti*

sue-lo? Ma - dre que te la - men-tas del Hi - jo sus-pi - ra-do, ¿a - don-de ha-lla-rás con -

40

sue-lo? Ma - dre que te la - men-tas del Hi - jo sus-pi - ra-do por la más tris - te au -

46 *B* 2 15

sen-cia, por la más tris - te au - sen-cia au - sen - cia.

68 *C* *f*

E - sos tus be - llos o - jos que e - clip-sa - dos mues-tras, a Je - sús van si - guien-do

74

en su tris - te ca - rre-ra. Llo - rad, mor - ta-les, Llo - rad, mor - ta-les, Llo - rad, Llo -

81 6

rad, mor - ta - les, mor - ta - les, llo - rad.

Alto

Llorad Mortales

Pedro Nolasco Colón

(¿1810?)

(Pésame a la Virgen)

Andante

A

Ma - dre, Ma - dre, Ma - dre que te la - men-tas del

Hi - jo sus - pi - ra - do ¿a - don - de ha - lla - rás con - sue - lo? Ma - dre que te la -

men - tas del Hi - jo sus - pi - ra - do por la más tris - te au - sen - cia, por

la más tris - te au - sen - cia au - sen - cia. E - sos tus be - llos o - jos

que e - clip - sa - dos mues - tras, a Je - sús van si - guien - do en su tris - te ca - rre - ra.

Llo - rad, mor - ta - les, Llo - rad, mor - ta - les, Llo - rad, Llo - rad, mor -

ta - les, mor - ta - les, llo - rad.

Tenor

Llorad Mortales

Pedro Nolasco Colón

(¿1810?)

(Pésame a la Virgen)

Andante

A

28 *f* 4

Ma - dre, Ma - dre, Ma - dre que te la - men - tas del Hi - jo sus - pi - ra - do ¿a -

39

don - de ha - lla - rás con - sue - lo? Ma - dre que te la - men - tas del Hi - jo sus - pi - ra - do por

45 **B** 2 6

la más tris - te au - sen - cia, por la más tris - te au - sen - cia au - sen - cia.

59 *p* Solo

E - sos tus be - llos o - jos que e - clip - sa - dos mues - tras, a Je - sús van si -

64 **C** *f* Tutti

guien - do en su tris - te ca - rre - ra. E - sos tus be - llos o - jos que e - clip - sa - dos

71

mues - tras, a Je - sús van si - guien - do en su tris - te ca - rre - ra, Llo - rad, mor - ta - les,

78 6

Llo - rad, mor - ta - les, Llo - rad, Llo - rad, mor - ta - les, mor - ta - les, llo - rad.

Violines 1

Llorad Mortales

Pedro Nolasco Colón

(¿1810?)

(Pésame a la Virgen)

Andante

The musical score is written for Violins 1 in a 4/4 time signature and the key of B-flat major. The tempo is marked 'Andante'. The piece consists of 39 measures. The score is divided into systems of five staves each. The first system (measures 1-5) begins with a forte (*f*) dynamic and a piano (*p*) dynamic. The second system (measures 6-10) features a forte (*f*) dynamic. The third system (measures 11-15) continues with a piano (*p*) dynamic. The fourth system (measures 16-20) also features a piano (*p*) dynamic. The fifth system (measures 21-25) includes a section labeled 'A' at measure 25. The sixth system (measures 26-30) features a forte (*f*) dynamic and a piano (*p*) dynamic. The seventh system (measures 31-35) features a forte (*f*) dynamic. The eighth system (measures 36-39) continues with a piano (*p*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

41

45

49

B

56

63

68

C

73

78

83

87

Violines 2

Llorad Mortales

Pedro Nolasco Colón

(Pésame a la Virgen)

(¿1810?)

Andante

The musical score for Violines 2, titled "Llorad Mortales" by Pedro Nolasco Colón, is presented in a single system of 48 measures. The piece is in 4/4 time and the key of B-flat major. The tempo is marked "Andante". The score begins with a melody in the right hand, starting with a forte (*f*) dynamic and a slur over the first two measures, followed by a piano (*p*) dynamic. The left hand provides a steady accompaniment of eighth notes. A section labeled "A" begins at measure 29, where the melody returns to a forte (*f*) dynamic. The score concludes with a final cadence in the right hand.

47

53

B

p

59

64

f

68

C

72

77

82

86

Viola

Llorad Mortales

Pedro Nolasco Colón

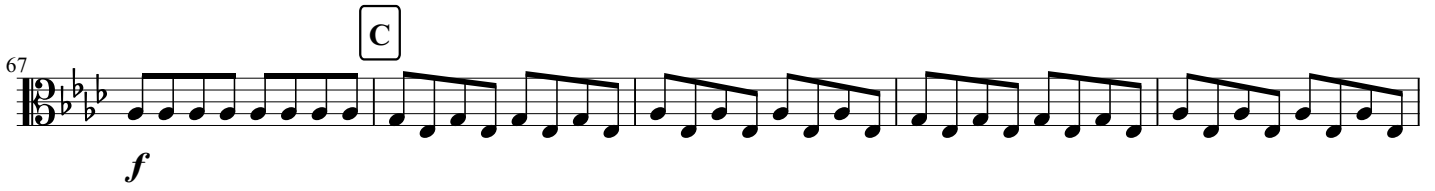
(Pésame a la Virgen)

(¿1810?)

Andante

The musical score is written for Viola in 4/4 time, key of B-flat major. It begins with a dynamic marking of *f* and includes accents. The tempo is marked *Andante*. The score is divided into measures, with measure numbers 7, 12, 17, 23, 31, 36, 41, 46, and 53 indicated. Dynamic markings include *f* (forte) and *p* (piano). Performance instructions 'A' and 'B' are enclosed in boxes. The score concludes with a double bar line at measure 53.

62 

67 

72 

77 

82 

87 

Violoncelo-Contrabajo

Llorad Mortales

Pedro Nolasco Colón
(¿1810?)

(Pésame a la Virgen)

Andante

The musical score is written for a single instrument, Violoncelo-Contrabajo, in a bass clef with a 4/4 time signature. The key signature is B-flat major (two flats). The tempo is marked 'Andante'. The score is divided into ten staves, each starting with a measure number. The first staff begins with a dynamic of *f* (forte) and includes accents (>) over the first two measures. The second staff continues with *f*. The third staff starts at measure 12 and ends with a dynamic of *p* (piano). The fourth staff starts at measure 17 and ends with *p*. The fifth staff starts at measure 23 and includes accents and slurs. The sixth staff starts at measure 29, marked with a box containing the letter 'A', and includes dynamics of *f* and *p*. The seventh staff starts at measure 35 and includes *f*. The eighth staff starts at measure 40 and ends with *p*. The ninth staff starts at measure 45 and includes slurs. The tenth staff starts at measure 52 and ends with a final measure.

53 **B**

p

Musical staff 53-62: Bass clef, key signature of two flats (B-flat, E-flat). Measure 53 starts with a boxed letter 'B'. The staff contains a sequence of notes with rests, including a half note G2, quarter notes A2, B2, and C3, followed by a half note D3, quarter notes E3, F3, and G3, and a half note A3. The piece concludes with a double bar line.

63

f

Musical staff 63-67: Bass clef, key signature of two flats. This staff features a continuous eighth-note pattern. The notes are G2, A2, B2, C3, D3, E3, F3, and G3, alternating between the two hands.

68 **C**

Musical staff 68-72: Bass clef, key signature of two flats. This staff continues the eighth-note pattern from the previous staff.

73

Musical staff 73-77: Bass clef, key signature of two flats. This staff continues the eighth-note pattern.

78

Musical staff 78-82: Bass clef, key signature of two flats. This staff continues the eighth-note pattern.

83

Musical staff 83-86: Bass clef, key signature of two flats. This staff features a sequence of notes with rests, including a half note G2, quarter notes A2, B2, and C3, followed by a half note D3, quarter notes E3, F3, and G3, and a half note A3.

87

Musical staff 87-90: Bass clef, key signature of two flats. This staff features a sequence of notes with rests, including a half note G2, quarter notes A2, B2, and C3, followed by a half note D3, quarter notes E3, F3, and G3, and a half note A3. The piece concludes with a double bar line.