

Roderic Ceballos.



co dica mus deo dicamus gra ti

**Robert J. Snow**

**OBRAS COMPLETAS  
DE  
RODRIGO DE CEBALLOS**

Volumen IV. Lamentaciones, Salmos, Himnos

CENTRO DE DOCUMENTACION MUSICAL DE ANDALUCIA



co dicamus gra ti as . II

deo dicamus gra ti as

II. deo dicamus gra ti as .



co dicamus gra ti as . II

deo dicamus gra ti as

OBRAS COMPLETAS  
DE  
RODRIGO DE CEBALLOS

Volumen IV



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Junta de Andalucía  
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**TEXTO**



## NOTA PRELIMINAR

Los volúmenes IV y V presentan las obras que Ceballos compuso para las Horas del Oficio y las pocas composiciones suyas profanas que se conocen. El volumen IV contiene sus *Lamentationes Jeremiae prophetae*, los salmos de vísperas y los himnos para la misma Hora. El volumen V contendrá su ciclo de los ocho Magnificats para los que compuso los versos impares, y también la música para las completas y las siete *cantiones* que se conservan suyas.

Hace tiempo que se sabía que Ceballos había compuesto algunos de los versos de las lamentaciones de Jeremías; a finales del siglo pasado Felipe Pedrell habló de que las había visto en unos libros manuales que desde entonces han desaparecido. Afortunadamente, hace unos veinte años se ha descubierto otra copia en la catedral de Valladolid. En el volumen VI se dará información detallada sobre este redescubrimiento y el lugar que ocupaban estas composiciones en la liturgia.

Hasta este momento se han encontrado ocho salmos de vísperas explícitamente atribuidos a Ceballos; están en cuatro manuscritos, tres en España y uno en el Nuevo Mundo. Además, hay dos series de *fabordones*, cada uno de los cuales contiene los ocho tonos con los que se cantaban los salmos de vísperas. Aunque la música de dos de los salmos del tono 3° (números 4 y 11) es idéntica, se los incluye a los dos, a fin de que pueda verse cómo los compositores del Renacimiento ajustaban la música a los textos de los diferentes salmos. De igual manera, es instructiva la comparación de estas dos composiciones con el n° 12, también en tono 3°, en el que el verso 6° se canta con la música usada para el verso 2° en los números 4 y 11, y porque el verso 10, con la doxología, se canta con la misma música que la doxología de todos los demás salmos del tono 3°.

Se incluyen dos salmos anónimos porque cada uno de ellos es una adaptación de las fórmulas del *fabordón* compuestas por Ceballos. La primera mitad de cada verso del salmo 116, *Laudate Dominum*, es cantada con la correspondiente fórmula del tono 3°, y la segunda con la del tono 5° de la misma colección. El salmo 115, *Credidi*, usa la fórmula del

tono 8° a 5 voces, pero sin el tiple 1°. Otros salmos compuestos por Ceballos y otras acomodaciones de sus *fabordones* se conservan, sin duda, como anónimas en varias fuentes. De esto, lo mismo que de otros detalles concernientes los salmos de Ceballos, se tratará en el volumen VI.

Al revés de muchos de sus contemporáneos —por ejemplo, Francisco Guerrero, Juan Navarro y Sebastián Durán de la Cueva— Ceballos no compuso, con toda probabilidad, un ciclo completo de las aproximadamente dos docenas de himnos de vísperas que en la segunda mitad del siglo XVI se cantaban en polifonía. Se deduce esto del hecho de que no se encuentra ningún himno atribuido a él en las fuentes copiadas durante su vida, y sólo seis aparecen en no más de tres manuscritos copiados en el medio siglo, más o menos, que siguió a su muerte. Son éstos los números 17-18 y 20-23. De ellos sólo dos, los números 18 y 23, presentan todas las estrofas que sin duda compuso Ceballos. Los números de las estrofas puestas en música por Ceballos están puestas entre paréntesis en el *Índice* después del título del himno.

Pero Ceballos compuso, ciertamente, más que estos seis himnos. Al menos otro, *Jesu, nostra redemptio*, que se encuentra en la capilla real de Granada, MS 4, y en la catedral de la misma ciudad, MS 3. Ambos manuscritos fueron copiados en el siglo XVIII y contienen, respectivamente, los ciclos de himnos polifónicos que se usaban en ambos templos. Casi todas las obras de estos dos manuscritos son anónimas, pero en un cantoral, recientemente descubierto, del siglo XVIII de la colegiata de Baza, que entonces dependía mucho de Granada para su repertorio, se atribuye este himno a Ceballos, en una añadidura posterior al manuscrito mismo. Este himno presenta todas las características de los otros seis atribuidos a Ceballos en los manuscritos copiados a comienzos del siglo XVII y, por tanto, se lo incluye aquí como obra auténtica de Ceballos. El otro, *Conditor alme siderum*, que también aparece anónimo en los mismos dos manuscritos de Granada, también se lo incluye porque presenta unas características del todo idénticas.

El volumen concluye con el arreglo de dos himnos de Ceballos, *Pange lingua gloriosi* y *Vexilla Regis prodeunt*. Ambos se conservan en

fuentes del Nuevo Mundo. Una *quinta pars* fue añadida, en ambos casos, como tiple 2°. En el *Vexilla Regis prodeunt* la persona que hizo el arreglo, Gaspar Fernandes, insertó también partes propias en cada una de las secciones de la obra original. A lo que parece se trataba de una composición vocal, puesto que todas las voces contienen el texto completo en dos de las tres fuentes que los transmiten, todas las cuales fueron copiadas por el mismo Fernandes. El *Pange lingua gloriosi*, en cambio, estaba probablemente destinado a ser interpretado por instrumentos, puesto que no tiene más texto que los incipits que identifican la composición, y eso sólo en dos de las voces, y se conserva en un manuscrito que presenta todas las características de haber sido recopilado para uso de los ministros. Véase el volumen VI para más detalles.

Texas-Granada, septiembre de 1997

R. J. S.



## PREFATORY NOTE

Volumes IV and V present the works that Ceballos composed for the Office Hours and his few extant secular works. Volume IV has his *Lamentationes Jeremiae prophetae*, psalms for Vespers, and hymns for the same Hour. Volume V will contain his cycle of eight settings of the odd-numbered verses of the Magnificat, his music for Compline, and the seven preserved *canciones*.

It has long been known that Ceballos set some of the verses from the Lamentations of Jeremiah; at the end of the last century Felipe Pedrell referred to their presence in a set of partbooks that has since disappeared. Fortunately, another copy is preserved in a choirbook discovered at the Cathedral of Valladolid in the 1970s. See Volume VI for detailed information about their rediscovery and their liturgical assignment.

Eight through-composed settings of various Vespers psalms explicitly attributed to Ceballos have so far been found, all in one or more of four manuscripts, three in Spain and one in the New World. In addition, there are two sets of *fabordones*, each containing polyphonic settings of the eight tones to which psalms were sung at Vespers. Even though the music of two of the through-composed psalm settings in tone 3 is identical (numbers 4 and 11), both have been included to allow a comparison of how the Renaissance musician adjusted the music to fit different psalm texts. Also instructive is a comparison of these two items with number 12, also in tone 3, in which verse 6 is sung to the music used for verse 2 in numbers 4 and 11, and verse 10, the doxological verse, is sung to the same music as the doxology in each of the other settings in tone 3.

Two anonymous settings of psalm texts are included here because each is an adaptation of *fabordon* formulas from one of the sets composed by Ceballos. The first half of each verse of psalm 116, *Laudate Dominum*, is sung to the first half of the formula for tone 3 in the second set of formulas, and the second half is sung to the second half of the formula for tone 5 from the same set. Psalm 115, *Credidi*, uses a slightly modified form of the formula for tone 8 *a* 5 of the same set, but without the tiple 1. Other settings of through-composed psalms by Ceba-

llos and more settings using his *fabordon* formulas almost certainly are preserved anonymously in various sources, and this assumption and other issues concerning his psalms will be dealt with in Volume VI.

Unlike many of his contemporaries--for example, Francisco Guerrero, Juan Navarro, and Sebastián Durán de la Cueva--Ceballos probably did not compose a complete cycle of settings of the two dozen or so Vespers hymns that were sung polyphonically in the latter half of the sixteenth century. This is suggested by the fact that no hymns attributed to him can be found in sources copied during his lifetime and only six appear in no more than three manuscripts copied in the half-century or so following his death. These are numbers 17-18 and 20-23, and only two of these, numbers 18 and 23, present all of the strophes that Ceballos must have composed. (The numbers of the strophes constituting each hymn are given in parentheses after the title of the hymn in the *Indice*).

Ceballos certainly composed more than these six hymns, however. At least one more, *Jesu nostra redemptio*, is found in Granada, Capilla Real, MS 4, and Granada, Cathedral, MS 3, both copied in the eighteenth-century and containing, respectively, the polyphonic hymn cycles then in use at the Royal Chapel and Cathedral. Almost all of the works in these two manuscripts are anonymous, but in a recently discovered eighteenth-century choirbook at the collegiate church in Baza, which in the sixteenth century derived much of its repertory from Granada, a still later hand attributes *Jesu nostra redemptio* to Ceballos. The work exhibits to the fullest all of the stylistic features characteristic of the six settings attributed to Ceballos in the manuscripts copied early in the seventeenth century, and is included here as an authentic work of Ceballos. One other hymn, *Conditor alme siderum*, which also appears anonymously in the same two manuscripts at Granada, has also been included because it, too, exhibits all of the same stylistic features. See Volume VI for a discussion of these features and how they set Ceballos's settings apart from those of his contemporaries.

The volume concludes with arrangements of two of Ceballos's hymns, *Pange lingua gloriosi* and *Vexilla Regis prodeunt*, both preserved only in New World sources. A fifth part in the form of a tiple 2 has been

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added to each. In *Vexilla Regis prodeunt* the person who made the arrangement, Gaspar Fernandes, also inserted sections that he composed between each of the sections of the original work. Apparently it was intended to be sung since all parts are fully texted in two of the three sources containing it, all of which were copied by the arranger himself. *Pange lingua gloriosi* probably was intended for instrumental performance, since it has no text other than identifying incipits at the beginning of two of its voice parts and is preserved in a manuscript that gives every indication of having been assembled for use by ministriles. See Volume VI for details.

Texas-Granada, September 1997

R. J. S.



# PARTE MUSICAL



# LAMENTACIONES



# 1. ET FACTUM EST POSTQUAM

Feria quinta

Tiple

Alto

Tenor

Bajo

1

Et fa- - ctum est

leph, a- fa- ctum

Et fa- ctum est

Et fa- ctum est

5

post- - quam in ca- pti- vi- ta-

est post- - quam in ca- pti- re

post- - quam in ca- pti- vi- ta-

post- - quam in ca- pti- vi- ta-

8

tem ductus est Is-  
ad du- ctus est Is- ra-  
tem du- ctus est Is-  
tem du- ctus est Is- ra-

11

ra- el et Je-  
el et Je- ru- sa-  
ra- el et Je- ru- sa-  
el et Je- ru- sa-

14

ru- sa- lem de- stru- cta  
lem de- stru- cta est,  
lem de- stru- cta  
lem de- stru- cta est,

17

est, se- dit Je- re- mi- as

se- dit Je- re- mi-

est, se- dit Je- re- mi- as

se- dit Je- re- mi- as

20

as flens et

as flens et

flens et plan-

flens. et

23

plan- xit la- - men- ta- ti-

plan- xit la- - men- ta- ti-

xit la- men- ta- ti- o-

plan- xit la- men- ta- ti- o-

26

o- nem hanc in Je- ru- sa- lem

o- nem hanc in Je- ru- sa-

nem hanc in Je- ru- sa-

nem hanc in Je- ru- sa-

29

di- - cens:

lem di- cens:

- lem di- cens:

lem di- cens:

32

A- - leph, a-

A-

A- leph, a- leph,

A- - leph,

35

leph, a-  
leph, a-  
[a- leph,]  
a- leph,

Detailed description: This system contains measures 35, 36, and 37. It features four staves: vocal line, piano accompaniment (treble and bass clefs), and a lower vocal line. The vocal line has lyrics 'leph, a-' with a fermata over 'a-'. The piano accompaniment consists of eighth and quarter notes. The lower vocal line has lyrics '[a- leph,]' with a fermata over 'leph,'. The bottom-most staff has lyrics 'a- leph,' with a fermata over 'leph,'.

38

leph, a- leph.  
leph.  
a- leph.  
[a- leph.]

Detailed description: This system contains measures 38, 39, and 40. It features four staves. The vocal line has lyrics 'leph, a- leph.' with a fermata over 'leph.'. The piano accompaniment has a fermata in measure 39. The lower vocal line has lyrics 'leph.' with a fermata. The bottom-most staff has lyrics 'a- leph.' with a fermata over 'leph.'. The very bottom staff has lyrics '[a- leph.]' with a fermata over 'leph.'.

41

Quo- mo- do se- - det so-  
Quo- mo- do se- - det so-  
Quo- mo- do se- - det so-  
Quo- mo- do se- - det so-

Detailed description: This system contains measures 41, 42, and 43. It features four staves. All staves have the lyrics 'Quo- mo- do se- - det so-'. The vocal line has a fermata over 'so-'. The piano accompaniment has a fermata in measure 42. The lower vocal line has a fermata over 'so-'. The bottom-most staff has a fermata over 'so-'.

45

la ci- vi- tas ple- - na po- pu-

la ci- vi- tas ple- - na po-

la ci- vi- tas ple- - na po-

la ci- vi- tas ple- na po- - pu- lo, po-

48

lo? Fa- - cta est qua- si vi-

- pu- lo? Fa-

- pu- lo? Fa- cta est,

- pu- lo? Fa- - cta est,

51

- du- a, qua- - si vi- du-

cta est qua- - si vi- du-

fa- cta est qua- - si vi- du-

fa- cta est qua- - si vi- du-

54

a do- - mi- na gen- ti- um.

a do- - mi- na gen- ti- um.

a do- - mi- na gen- - ti- um.

a do- - mi- na gen- ti- um.

58

Prin- ceps pro- vin- ci- a-

62

- rum fa- - cta est sub

rum fa- - cta est sub tri-

rum fa- - cta est sub tri-

rum fa- - cta est sub tri-

66

tri- bu- - to, sub- tri-bu- to.  
 bu- to, sub- tri- bu- - to.  
 bu- to, sub tri- bu- to.  
 bu- to, sub tri- bu- to.

70

Beth, Beth, Beth, Beth, Beth, beth, Beth, beth.

74

beth, beth.

77

Plo-rans plo-ra-vit

Plo-rans plo-

Plo-rans plo-ra-vit in no-

Plo-rans plo-ra-vit in

80

in no-cte,

ra-vit in no-cte,

- cte, et la-

no-cte, et la-cri-mae e-

83

et la-cri-mae e-

et la-cri-mae e-jus

cri-mae e-jus, et la-cri-mae e-

- jus in

86

jus in ma-xil-lis e-  
 in ma-xil-lis e-  
 jus in ma-xil-lis e-  
 — ma-xil-lis e-

89

jus: non est, non  
 — jus: non est  
 jus: non est  
 jus: non est

92

est qui con-so-le-tur e-  
 — qui con-so-le-tur e-  
 qui con-so-le-tur e-  
 — qui con-so-le-tur e-

95

am ex o- mni- bus ca- ris

99

e- jus. O-

e- jus. O-

e- jus. O-

e- jus. O-

102

mnes a- mi- ci e- jus spre-

105

jus spre- ve- runt e- am,

spre- ve- - runt e- am,

ve- runt e- am,

ve- runt e- am,

108

et fa- cti sunt e- i in-

et fa- cti sunt e- i in- i-

et fa- cti sunt e- i in- i-

et fa- cti sunt e- i in- i-

112

- i- mi- ci, in-

mi- ci, in- i- mi-

mi- ci, in- - i- mi-

mi- ci, in- i- mi-

115

ci, in- i- mi- ci.

Detailed description: This system contains three staves of music for measures 115, 116, and 117. The top staff is a vocal line with lyrics: "ci, in- i- mi- ci." The second staff is a vocal line with lyrics: "ci, in- i- mi- ci." The third staff is a vocal line with lyrics: "ci, in- i- mi- ci." The bottom staff is a bass line with lyrics: "ci, in- i- mi- ci." The music is in a minor key and features various rhythmic patterns and melodic lines.

118

Ghi- mel,

Ghi- mel,

Ghi- mel, ghi-

Ghi- mel, ghi- mel,

Detailed description: This system contains four staves of music for measures 118, 119, 120, and 121. The top staff is a vocal line with lyrics: "Ghi- mel,". The second staff is a vocal line with lyrics: "Ghi- mel,". The third staff is a vocal line with lyrics: "Ghi- mel, ghi-". The bottom staff is a bass line with lyrics: "Ghi- mel, ghi- mel,". The music is in a minor key and features various rhythmic patterns and melodic lines.

122

ghi- mel.

ghi- mel.

mel, [ghi- mel.]

[ghi- mel.]

Detailed description: This system contains four staves of music for measures 122, 123, 124, and 125. The top staff is a vocal line with lyrics: "ghi- mel.". The second staff is a vocal line with lyrics: "ghi- mel.". The third staff is a vocal line with lyrics: "mel, [ghi- mel.]". The bottom staff is a bass line with lyrics: "[ghi- mel.]". The music is in a minor key and features various rhythmic patterns and melodic lines.

126 Tiple  
Mi- gra- - vit Ju- - da pro-pter af-

Alto  
Mi- gra- vit Ju- da

Tenor  
Mi- gra- vit Ju- da pro-

130  
fli- cti- o- nem su- am, su- -

pro- pter af- fli- cti- o- nem su-

pter af- fli- cti- o- nem su-

133  
- am, et mul- ti-

- am, et

- am, et mul- ti- tu- di- nem

136  
tu- di- nem ser- - vi- tu-

mul- ti- tu- - di- nem ser- vi-

ser- vi- tu-

139

- tis; ha- - bi- ta-  
tu- tis; ha- bi-

142

- vit in- ter gen- - tes,  
ha- bi- ta-  
ta- vit in- ter gen- -

145

ha- bi- ta- - vit in- ter gen- -  
vit in- ter gen-  
tes, ha- - bi- ta- vit in- ter gen-

148

tes, nec in- ve- nit re- qui- em.  
tes, nec in- ve- nit re- qui- em.  
tes, nec in- ve- nit re- qui- em.

153

O- mnes per- se- cu-

156

to- res e- jus ap- pre- hen- de-

159

runt e- am

runt e- am in- - ter an-

- runt e- am in- - ter an-

runt e- am in- ter

162

in- ter an- gu- sti- as,  
 gu- sti- as, an- gu- sti- as, in-  
 gu- sti- as, in- - ter an- gu- sti- as,  
 an- gu- sti- as, in- ter an-

165

an- gu- sti- as.  
 - ter an- gu- sti- as.  
 in- ter an- gu- sti- as.  
 gu- sti- as.

168

Je- ru- sa- lem, Je- - ru- sa-  
 Je- ru- sa-  
 Je- ru- sa- lem, Je- ru- sa-  
 Je- ru- sa-  
 Je- ru- sa-

172

lem, Je- ru-

lem, Je- ru- sa-

lem, Je- ru- sa- lem, Je-

lem, Je- ru- sa-

175

- sa- lem, con- ver- te- re ad

lem, con- ver- te- re ad

ru- sa- lem, con- ver- te- re ad

lem, con- ver- te- re ad

179

Do- mi- num De- um tu-

Do- mi- num De-

Do- mi- num De- um tu-

Do- mi- num De-

182

um, tu- um.

- um tu- um.

um, De- um tu- um.

um tu- um.

## 2. ALEPH. QUOMODO OBTEXTIT

Feria sexta

Tiple

Alto

Tenor

Bajo

A- leph,

A- leph, [a- leph,]

A- leph, a-

A- leph, a-

6

a- leph. \_\_\_\_\_

a- leph. \_\_\_\_\_

- leph. \_\_\_\_\_ [a- leph.] \_\_\_\_\_

leph. \_\_\_\_\_

10

Quo- mo- do

Quo- mo- do, quo- mo- do

Quo- mo- do, quo- mo- do

Quo- mo- do

14

ob- te- xit ca- li- gi- ne

17

in fu-ro-re su-

in fu-ro-re su-

in fu-ro-re su-

in fu-ro-re su-

20

o Do-

o Do- mi- nus

o Do- mi- nus

o Do- mi- nus

23

mi- nus fi- li-

fi- li- am

fi- li- am Si- on,

fi- li- am Si- on,

26

am Si- on;  
 Si- on; pro- je-  
 fi- li- am Si- on; pro-  
 fi- li- am Si- on;

29

pro- je- cit de  
 cit de cae- lo in ter- ram, de  
 je- cit de cae- lo in ter- ram, de  
 pro- je- cit de

32

cae- lo in ter- ram in-  
 cae- lo in ter- ram in-  
 cae- lo in ter- ram in- cli- tam Is-  
 cae- lo in ter- ram in- cli- tam Is-

35

cli- tam Is- ra- el,  
cli- tam Is- ra- el, et  
- ra- el, Is- ra- el,  
- ra- el,

38

et non est re- cor-  
non est, et non est re- - cor- da-  
et non est re- - cor- da-  
et non est re- - cor- da-

41

da- tus sca- bel- li pe- dum su- o-  
tus sca- bel- li pe- dum su-  
tus sca- bel- li pe- dum su- o-  
tus sca- bel- li pe- dum su-

44

- rum in

o- rum in di- e,

- rum in di-

o- rum in

47

di- e fu- ro-

in di- e fu- ro- ris su- i, fu- ro-

e, in di- e fu- ro- ris su-

di- e, in di- e fu- ro- ris su-

50

- ris su- i.

ris su- i.

- i, fu- ro- ris su- i.

i, fu- ro- ris su- i.

54

Beth, [beth,] Beth, beth, Beth, beth. Beth, beth.

58

beth. [beth.] Prae- ci- pi- Prae- ci- pi-

62

Prae- ci- pi- ta- vit ta- vit Do- mi- nus, nec pe- per- cit ta- vit Do- mi- nus, nec Prae- ci- pi- ta- vit Do- mi-

65

Do- mi- nus, nec pe- per- cit

o- mni- a, nec pe- per- cit o-

pe- per- cit o- mni- a, nec

nus, nec pe- per- cit o-

68

o- mni- a

mni- a spe-

pe- per- cit o- mni- a spe- ci-

- mni- a spe- ci-

71

spe- ci- o- sa Ja- cob;

ci- o- sa Ja- cob, spe- ci- o-

o- sa Ja- cob, Ja-

o- sa Ja- cob, spe- ci- o-

74

de-  
sa Ja- cob; de- stru- xit in—  
cob; de- stru- xit in—  
sa Ja- cob; de- stru- xit

77

stru- xit in fu- ro- re  
fu- ro- re su- o, in fu- ro-  
fu- ro- re su- o, in fu- ro-  
stru- xit in fu- ro- re

80

su- o mu- ni- ti- o-  
re su- o mu- ni- ti- o- nes  
re su- o mu- ni- ti- o- nes  
mu- ni- ti- o- nes

83

nes vir-gi-nis Ju-da; de-je-

vir-gi-nis Ju-da; de-

vir-gi-nis Ju-da; de-je-

vir-gi-nis Ju-da; de-je-

86

de-je-cit in-ter-

je-cit in-ter-ram, de-je-

cit in-ter-ram,

cit in-ter-ram, de-

89

ram;

cit in-ter-ram; pol-

de-je-cit in-ter-ram;

je-cit in-ter-ram;

92

pol- lu- it re-  
lu- it re- gnum et  
pol- lu- it re- gnum, pol- lu- it  
pol- lu- it re- gnum

95

gnum et prin- ci-  
prin- ci- pes e- jus, et  
re- gnum et prin- ci-  
et prin- ci- pes e-

98

pes e- jus.  
prin- ci- pes e- jus.  
pes e- jus. Ghi-  
jus, et prin- ci- pes e- jus. Ghi-

102

Ghi- mel,  
Ghi- mel,  
mel, ghi- mel, [ghi- mel,]  
mel, ghi- mel,

106

ghi- mel.  
ghi- mel.  
[ghi- mel.]  
ghi- mel.

110

Tiple

Con- fre- git in i- ra fu- ro- ris su- i,

Alto

Tenor

Con- fre- git in i- ra fu- ro- ris su-  
Con- fre- git

114

con- fre- git in i- - ra fu- ro-  
i, con- fre- git in i- ra fu-  
in i- - ra fu- ro- ris

117

- ris su- i o- mne  
ro- ris su- i o- - mne cor- nu  
su- i

120

cor- nu Is- ra- el, o- - mne cor-  
Is- ra- el, o- mne cor-  
o- mne cor-

123

nu Is- - ra- el.  
nu Is- ra- el.  
nu Is- - ra- - el.

127

A- ver- tit re- tror- - sum,  
A- ver- tit re- - tror- sum, a-  
A- ver-

131

A- ver- tit re- tror-  
a- ver- tit re- tror-  
ver- tit re- - tror- sum de- xte-  
tit re- tror- - sum, re- tror-

134

sum de- - xte- ram su-  
sum de- xte- ram su-  
ram su-  
sum

137

am a fa- ci- e  
 am a fa- ci- e in- i-  
 am a fa- ci- e in- i- mi-  
 a fa- ci- e in- i- mi- ci,

140

in- i- mi- ci,  
 mi- ci, et  
 ci, in- i- mi- ci, et  
 in- i- mi- ci,

143

et suc- cen- dit in Ja-  
 suc- cen- dit in Ja- cob qua-  
 suc- cen- dit in Ja- cob  
 et suc- cen- dit in Ja- cob

146

cob qua-si i-gnem flam-

- si i- - gnem - flam-

qua-si i-gnem flam-

qua-si i-gnem flam-

149

mae de-vo-ran-tis

mae de-vo-ran-tis in gy-

mae de-vo-ran-

mae de-vo-ran-tis in gy-

152

in gy-ro.

- ro, in gy-ro.

tis in gy- - ro.

ro, in gy- - ro.

155

Je- ru-

Je- ru- sa- lem, Je- ru- sa-

Je- ru- - sa- -

Je- ru- sa-

159

- sa- lem, Je- ru-

lem, [Je- ru- sa-

- lem, Je- - ru-

lem, Je- ru- sa-

162

- sa- lem, con- ver- te-

lem,] con- ver- te- re ad

- sa- lem, con- ver- te- re ad

lem, con- ver- te- re ad

166

re ad Do-mi-num De-  
 Do-mi-num De-um tu-  
 Do-mi-num De-um tu-  
 Do-mi-num De-um tu- um, ad Do-mi-

169

- um tu- um.  
 um, De- um tu- um.  
 - um, De-um tu- um.  
 num De-um tu- um.

# **SALMOS**



### 3. SALMO 109: DIXIT DOMINUS

Tono 1°

Tiple

Alto

Tenor

Bajo

2. Do- nec po- - nam in- i-

3

mi- cos tu- os sca- bel- lum pe- dum

mi- cos tu- os sca- bel- lum pe- dum

mi- cos tu- os sca- bel- lum

mi- cos tu- os sca- bel- lum pe- dum

6

tu- o- - rum.

tu- o- rum.

pe- dum tu- o- - rum.

tu- o- - rum.

9

4. Te- cum prin- ci- pi- um in di- e vir-

Te- cum prin- ci- pi- um in di- e vir-

Te- cum prin- ci- pi- um in di- e vir-

Te- cum prin- ci- pi- um in di- e vir-

12

tu- tis tu- - ae: in splen- do- ri- bus san-

tu- tis tu- - ae: in splen- do- ri- bus san-

- tu- tis tu- - ae: in splen- do- ri- bus san-

tu- tis tu- - ae: in splen- do- ri- bus san-

16

cto-rum ex u-te-ro an-

cto-rum ex u-te-ro an-te

cto-rum ex u-te-ro an-te lu-ci-

cto-rum ex u-te-ro an-te lu-

19

- te lu-ci-fe-rum ge-nu-i te.

lu-ci-fe-rum ge-nu-i te.

- fe-rum ge-nu-i te.

ci-fe-rum ge-nu-i te, ge-nu-i te.

23 Tiple 1 Bogotá, Ledesma y Vila Viçosa MSS

6. Do-mi-nus a de-xtris tu-is: con-

Do-mi-nus a de-xtris tu-is: con-

Do-mi-nus a de-xtris tu-is: con-fre-

Do-mi-nus a de-xtris tu-is: con-

27

fre- git in di- e i- rae su- ae

fre- git in di- e i- rae su- ae re-

git in di- e i- rae su- - ae, i- rae

fre- git in di- e i- rae su- ae,

30

re- ges.

ges, re- ges.

su- ae re- ges, re- ges.

i- rae su- ae re- ges.

33 Vila Viçosa MS

6. Do- mi- nus a de- - xtris tu-

Do- mi- nus a de- - xtris tu-

Do- mi- nus a de- xtris tu- is,

Do- mi- nus a de- xtris tu- is,

37

is, con- fre- git in di- e i- rae su-

is, con- fre- git in di- e i- rae su-

con- fre- git in di- e i- rae su- ae

con- fre- git in di- e i- rae su- ae

41

ae re- ges.

ae, i- rae su- ae re- ges.

re- ges.

re- ges, re- ges.

45

8. De tor- ren- te in vi- a bi- bet:

De tor- ren- te in vi- a bi- bet:

De tor- ren- te in vi- a bi-

De tor- ren- te in vi- a bi- bet:

48

pro- pte- re- a ex- al- ta- bit

pro- pte- re- a ex- al- ta-

bit: pro- pte- re- a ex- al- ta- bit,

pro- pte- re- a ex- al- ta- bit ca- put,

51

ca- put.

bit ca- put.

ex- al- ta- bit ca- put.

ex- al- ta- bit ca- put.

Bogotá y Vila Viçosa MSS

54

10. Sic- ut e- rat in prin- ci- pi- o, et

Sic- ut e- rat in prin- ci- pi- o, et

Sic- ut e- rat in prin- ci- pi- o, et

Sic- ut e- rat in prin- ci- pi- o, et

58

nunc, et sem- per, et in sae- cu-

61

la sae- cu- lo-

la sae- cu- lo- rum. A-

la sae- cu- lo- rum, sae-cu-lo- rum. A- men,

la sae- cu- lo- rum. A-

64

rum. A- men, a- men.

men, a- men.

a- men.

men, a- men.

68

10. Sic- ut e- rat in— prin- ci- pi-

Sic- ut e- rat in prin- ci-

Sic- - ut e- rat in prin- ci-

Sic- - ut e- rat in prin- ci- pi-

71

o, et nunc, et sem- per,

- pi- o, et nunc, et sem- per, et

pi- o, et nunc, et sem- per, et

o, et nunc, et sem- per, et

74

et in sae- cu- la sae- cu-

in sae- cu- la sae- cu- lo- rum.

in sae- cu- la sae- cu- lo- rum. A-

in sae- cu- la sae- cu- lo- rum.

77

lo- rum. A- - - - - men.

A- men; sae- cu- lo- rum. A- - - - - men.

men; sae- cu- lo- rum. - - - - - A- - - - - men.

A- men; sae- cu- lo- rum. A- - - - - men.

#### 4. SALMO 109: DIXIT DOMINUS

Tono 3°

Tiple

Alto

Tenor

Bajo

1

2. Do- nec po- - nam in- i- mi- cos tu-

Do- nec po- - nam in- i- mi- cos tu-

Do- nec po- - nam in- i- mi- cos tu-

Do- nec po- - nam in- i- mi- cos tu-

Do- nec po- - nam in- i- mi- cos tu-

4

os sca- bel- lum pe- dum tu- o- rum.

os sca- bel- lum pe- dum tu- o- rum.

os sca- bel- lum pe- dum tu- o- rum.

os sca- bel- lum pe- dum tu- o- rum.

8

4. Te- cum prin- ci- pi- um in di-

11

e vir- tu- tis tu- ae in—

e vir- tu- tis tu- ae in splen-

e vir- tu- tis tu- ae in—

e vir- tu- tis tu- ae in—

14

— splen- do- ri- bus san- cto- rum: ex u- te-  
do- ri- bus san- cto- rum: ex

8 — splen- do- ri- bus san- cto- rum:

— splen- do- ri- bus san- cto- rum: ex u-

17

ro an- te lu- ci- fe- rum ge-  
u- te- ro an- te lu- ci- fe- rum

8 ex u- te- ro an- te lu- ci-

te- ro an- te lu- ci- fe- rum

20

nu- i te, ge- nu- i te.  
ge- nu- i te.

8 - fe- rum ge- nu- i te.

ge- nu- i te.

23

6. Do- mi- nus a de- xtris tu- is:  
 Do- mi- nus a de- xtris tu- is:  
 Do- mi- nus a de- xtris tu- is:  
 Do- mi- nus a de- xtris tu- is:

26

con- fre- git in di- e i- rae  
 con- fre- git in di- e i- rae  
 con- fre- git in di- e i- rae  
 con- fre- git in di- e i- rae su-

29

su- ae re- ges.  
 su- ae re- ges.  
 su- ae re- ges.  
 su- ae re- ges.

32

8. De tor-ren- te in vi- a bi- bet: pro-

De tor-ren- te in vi- a bi- bet: pro-

36

pte- re- a ex- al- ta- bit ca- put.

pte- re- a ex- al- ta- bit ca- put.

40

10. Sic- ut e- rat in prin- ci- pi-

Sic- ut e- rat in prin- ci- pi-

44

o, et nunc, et sem- per, et in sae- cu-

- o, et nunc, et sem- per, et in sae- cu-

o, et nunc, et sem- per, et in

o, et nunc, et sem- per, et in sae- cu-

48

la sae- - cu- lo- rum. A- men;—

la sae- cu- lo- rum. A- - men;

sae- cu- la sae- cu- lo-

la sae- - cu- lo- rum. A- men.

51

— sae- cu- lo- rum. A-

sae- cu- lo- rum. A- men.

- rum. A- men.

sae- cu- lo- rum. A- men.

# 5. SALMO 109: DIXIT DOMINUS

Tono 4°

Tiple

Alto

Tenor

Bajo

1. Do- nec po- - nam in- i-  
Do- nec po- - nam in- i-  
Do- nec po- - nam in- i-  
Do- nec po- - nam in- i-

3. mi- cos tu- - os sca- bel- lum  
mi- cos tu- - os sca- bel-  
mi- cos tu- - os sca- bel- lum  
mi- cos tu- - os sca- bel- lum

6

pe- dum tu- o- rum.

lum pe- dum tu- o- rum.

pe- dum tu- o- rum.

pe- dum tu- o- rum.

9

4. Te- cum prin- ci- pi- um in di- e vir- tu- tis

Te- cum prin- ci- pi- um in di- ae vir- tu- tis—

Te- cum prin- ci- pi- um in di- ae vir- tu- tis

Te- cum prin- ci- pium in di- e vir- tu- tis

13

tu- ae in splen- do- ri- bus san- - cto- rum:

— tu- ae in splen- do- ri- bus san- cto- rum: ex

tu- ae in splen- do- ri- bus san- cto- rum: ex

tu- ae in splen- do- ri- bus san- cto- rum: ex-

17

ex u- te- ro an- te lu- ci- fe- rum ge-  
 u- te- ro an- - te lu- ci- fe- rum ge-  
 u- te- ro an- - te lu- ci- - fe- rum ge-  
 u- te- ro an- - te lu- ci- fe- rum ge-

20

- nu- - i te.  
 - nu- - i te.  
 - nu- - i te.  
 - nu- - i te.]

23

6. Do- mi- nus a de- xtris tu-  
 Do- mi- nus a de- xtris tu-  
 Do- mi- nus a de- xtris tu-  
 Do- mi- nus a de- xtris tu-

26

is: con- fre- git in di- e i- rae

is: con- fre- git in di- e i- rae

is: con- fre- git in di- e i- rae

29

su- ae re- ges.

su- ae re- ges.

su- ae re- ges, re- ges.

rae su- ae re- ges.

32

De tor- ren- te in vi- a bi-

De tor- ren- te in vi- a bi-

8. De tor- ren- te in vi- a bi- bet:

De tor- ren- te in vi- a bi-

36

bet: pro- pte- re- a ex- - al- ta- bit

bet: pro- pte- - re- a

pro- pte- re- a ex- al- ta- - bit

bet: pro- pte- re- a

39

ca- - put, ca- - put.

ex- al- ta- bit ca- put.

ca- put, ex- al- ta- bit ca- put.

ex- al- ta- bit ca- - put.

43

Granada MSS

10. Sic- ut e- rat in— prin- ci-

Sic- ut e- rat in prin- ci- pi-

Sic- ut e- rat in— prin- ci- pi-

Sic- ut e- rat in— prin- ci- pi-

46

- pi- o, et nunc, et sem-

o, et nunc, et sem-

no, et nunc, et sem-

o, et nunc, et sem-

49

- per, et in sae- cu- la

per, et in sae- cu- la sae-

per, et in sae- cu- la sae- cu-

per, et in sae- cu- la sae- cu-

52

sae- cu- lo- rum. A- men.

- cu- lo- rum. A- men.

lo- rum. A- men, sae- cu- lo- rum. A- men.

lo- rum. A- men, a- men.

56 Bogotá MS

10. Sic- ut e- rat in prin- ci- pi- o, et nunc, et sem-  
 Sic- ut e- rat in prin- ci- pi- o, et nunc, et sem-  
 Sic- ut e- rat in prin- ci- pi- o, et nunc, et sem-  
 Sic- ut e- rat in prin- ci- pi- o, et nunc, et sem-

60

- per, et in sae- cu- la sae-  
 per, et in sae- cu- la sae- cu-  
 per, et in sae- cu- la sae- - cu- lo- rum.  
 - per, et in sae- cu- la sae- - cu- lo- rum.

63

- cu- lo- - rum. A- men.  
 lo- rum. A- men.  
 A- men, sae- cu- lo- rum. A- men.  
 A- men, a- men.

1 Tiple Segovia MS

10. Sic- ut e- rat in prin- ci- pi- o, et—

Alto 1

Sic- ut e- rat in prin- ci- pi-

Alto 2

Tenor

Bajo

Sic- ut e- rat in prin-

Sic- ut e- rat in prin- ci- pi- o, et—

4

nunc, et sem- per, et—

o, et nunc, et sem- per, et—

- pi- o, et nunc, et sem- per, et in—

ci- pi- o, et nunc, et sem- per,

nunc, et sem- per, et—

7

— in sae- cu- la, et in sae- cu- la sae-

— in sae- cu- la sae-

sae- cu- la sae- cu- lo- rum, sae- cu-

et in sae- cu- la sae-

— in sae- cu- la sae- - cu- lo-

10

- cu- lo- rum. A- - men.

- cu- lo- rum. A- - men.

- lo- - rum. A- men.

cu- lo- - rum. A- - men.

- rum. A- - men.

# 6. SALMO 109: DIXIT DOMINUS

Tono 6°

1

Tiple

Alto

Tenor

Bajo

2. Do- nec po- - nam in- i-  
Do- nec po- - nam in- i-  
Do- nec po- - nam in- i-  
Do- nec po- - nam in- i-

3

mi- cos tu- os sca- bel- lum pe-  
mi- cos tu- os sca- bel- lum pe-  
mi- cos tu- os sca- bel- lum  
mi- cos tu- os sca- bel- lum pe-

6

dum tu- o- rum.

dum tu- o- rum.

pe- dum tu- o- rum.

dum tu- o- rum.

8

4. Te- cum prin- ci- pi- um in di-

11

e vir- tu- tis tu- ae in splen- do- ri-

e vir- tu- tis tu- ae in splen- do- ri-

e vir- tu- tis tu- ae in splen- do- ri-

e vir- tu- tis tu- ae in splen- do- ri-

14

bus san-cto- - rum: ex u- te- ro an-  
 bus san-cto- rum: ex u- te- ro an- te lu- ci-  
 bus san-cto- - rum: ex u- te- ro an-  
 bus san-cto- - rum: ex u- te- ro an-

18

te lu- ci- fe- rum ge- - nu- i te.  
 - fe- rum ge- nu- i te, ge- nu- i te.  
 te lu- ci- fe- rum ge- nu- i te.  
 te lu- ci- fe- rum ge- nu- i te.

22

6. Do- mi- nus a de- - xtris tu-  
 Do- mi- nus a de- xtris tu- is:  
 Do- mi- nus a de- xtris tu- is:  
 Do- mi- nus a de- xtris tu- - is:

26

is: con- fre- git in di- e i-

con- fre- git in di- e

con- fre- git in di- e i-

con- fre- git in di- e

29

rae su- ae re- ges.

i- rae su- ae re- ges.

rae su- ae re- ges.

i- rae su- ae re- ges.

32

8. De tor- ren- te in vi- a bi- bet:

De tor- ren- te in vi- a bi- bet:

De tor- ren- te in vi- a bi-

De tor- ren- te in vi- a bi- bet:

35

— pro- pte- re- a ex- al-

— pro- pte- re- a ex- al- ta-

bet: pro- pte- re- a ex- al- ta- bit ca-

— pro- pte- re- a ex- al- ta-

38

ta- bit ca- - put.

bit ca- put.

- put, ex- al- ta- bit ca- put.

bit ca- - put.

41

Sic- - ut e- rat in prin- ci- pi- o,

Sic- ut e- rat in prin- ci- pi- o,

10. Sic- ut e- rat in prin- ci- - pi-

Sic- - ut e- rat in prin- ci- - pi- o,

45

et nunc, et sem- per, et in  
 et nunc, et sem- per, et in  
 o, et nunc, et sem- per, et in  
 et nunc, et sem- per, et in

49

sae- cu- la sae- cu- lo-  
 sae- cu- la sae- cu- lo- rum. A-  
 sae- cu- la sae- cu- lo- rum. A-  
 sae- cu- la sae- cu- lo- rum. A-

52

rum. A- men.  
 men; sae- cu- lo- rum. A- men.  
 men; sae- cu- lo- rum. A- men.  
 men; sae- cu- lo- rum. A- men.

# 7. SALMO 110: CONFITEBOR TIBI

Tono 7°

The musical score is arranged in four systems. The first system includes staves for Tiple, Alto, Tenor, and Bajo. The lyrics for the first system are: Tiple: 2. Ma- gna o- pe- ra Do-; Alto: Ma- gna o- pe- ra Do- mi-; Tenor: Ma- gna o- pe- ra Do- mi-; Bajo: Ma- gna o- pe- ra Do- mi-. The second system continues the lyrics: Tiple: - mi- ni: ex- qui- si- ta in o- mnes-; Alto: ni: ex- qui- si- ta in o- mnes; Tenor: ni: ex- qui- si- ta in o- mnes; Bajo: ni: ex- qui- si- ta in o- mnes-. The score includes musical notation with treble clefs, a common time signature, and various note values. There are also some markings like '1' and '3' above the staves.

6

vo- lun- ta- tes e- jus.

9

4. Me- mo- ri- am fe- cit mi- ra- bi-

Me- mo- ri- am fe- cit mi- ra- bi-

Me- mo- ri- am fe- cit mi- ra- bi-

Me- mo- ri- am fe- cit mi- ra- bi-

12

- li- um su- o- rum, mi- se- ri- cors et mi-

- li- um su- o- rum, mi- se- ri- cors et

- li- um su- o- rum, mi- se- ri- cors et mi-

- li- um su- o- rum, mi- se- ri- cors et mi-

16

se- ra- tor Do- mi- nus: e- scam de- dit

mi- se- ra- tor Do- mi- nus: e- scam de- dit

se- ra- tor Do- mi- nus: e- scam de- dit

se- ra- tor Do- mi- nus: e- scam de- dit

20

ti- men- ti- bus se, ti- men- ti- bus se.

ti- men- ti- bus se.

ti- men- ti- bus, ti- men- ti- bus se.

ti- men- ti- bus se.

23

6. Ut det il- lis he- re- di- ta-

Ut det il- lis he- re- di- ta- tem

Ut det il- lis he- re- di- ta- tem

Ut det il- lis he- re- di- ta- tem gen-

26

tem gen- ti- um: o- pe-ra ma- nu- um e-  
 gen- ti- um: o- pe-ra ma- nu- um e-  
 gen- ti- um: o- pe-ra ma- nu- um e-  
 - ti- um: o- pe-ra ma- nu- um e-

30

- jus ve- ri- tas et ju- - di- ci- um.  
 - jus ve- ri- tas et ju- di- ci- um.  
 - jus ve- ri- tas et ju- di- ci- um.  
 - jus ve- ri- tas et ju- di- ci- um.

34 Tiple 1 Bogotá, Ledesma y Puebla MSS

8. Re- dem- - pti- o- nem mi- sit  
 Tiple 2  
 Re- dem- - pti- o- nem mi- sit  
 Alto  
 Re- dem- - pti- o- - nem  
 Tenor  
 Re- dem- - pti- o- nem mi- sit

38

Do-mi-nus po-pu-lo su-

Do-mi-nus po-pu-lo su-

mi-sit Do-mi-nus po-pu-lo su-

Do-mi-nus po-pu-lo su-o, po-pu-lo su-

42

o: man-da-vit in ae-ter-num te-sta-

- o: man-da-vit in ae-ter-num te-sta-men-

- o: man-da-vit in ae-ter-num

o: man-da-vit in ae-ter-num te-sta-

46

men-tum su-um.

tum su-um, te-sta-men-tum su-um.

te-sta-men-tum su-um.

men-tum su-um, te-sta-men-tum su-um.

50 Vila Viçosa MS

8. Re- dem-pti- o- nem mi- - sit po- pu- lo, po-

Re- dem-pti- o- nem mi- - sit po- pu- lo, po-

Re- dem-pti- o- nem mi- - sit po- pu- lo, po-

Re- dem-pti- o- nem mi- - sit po- pu- lo, po-

54

- pu- lo su- o: man- da- vit in ae- ter-

- pu- lo su- o: man- da- vit in ae- ter-

- pu- lo su- o: man- da- vit in ae- ter-

- pu- lo su- o: man- da- vit in ae- ter-

58

num te- sta- men- tum su- um.

62

In- - tel- le- ctus bo- nus o-

In- - tel- le- ctus bo- nus o-

10. In- tel- le- ctus bo- nus o-

In- tel- le- ctus bo-

65

- mni- bus fa- ci- en- - ti- bus

mni- bus fa- ci- en- ti- bus e-

- mni- bus fa- - ci- en- ti- bus

nus o- mni- bus fa- ci- en- - ti- bus

68

e- um: lau- da- ti- o e- jus ma-

um: lau- da- ti- o e- jus ma- net in

e- um: lau- da- ti- o e- jus ma-

e- um: lau- da- ti- o e- jus ma-

72

net in sae- - cu- lum— sae- cu- li.

sae- cu- lum sae- cu- li.

net in sae- cu- lum sae- - cu- li.

net in sae- cu- lum sae- cu- li.

76

12. Sic- ut e- rat in prin- ci- pi-

Sic- ut e- rat in— prin- ci-

Sic- ut e- rat in prin- ci- pi-

Sic- ut e- rat in— prin- ci- pi-

79

o, et nunc, et sem-

- pi- o, et nunc, et sem-

o, et nunc, et sem-

o, et nunc, et sem-

82

per, et in sae- cu- la sae-  
 per, et in sae- cu-  
 per, et in sae- cu- la  
 per, et in sae- cu- la

85

cu- lo- rum. A- men; sae- cu- lo-  
 la sae - cu- lo- - rum. A- men;—  
 sae- - cu- lo-  
 sae- cu- lo- rum. A- men; sae-

88

rum. A- - men.  
 sae- cu- lo- rum. A- men.  
 rum. A- men.  
 cu- lo- rum. A- men.

# 8. SALMO 112: LAUDATE PUERI

Tono 8°

Tiple

Alto

Tenor

Bajo

1. Sit no- men Do- mi- ni

3. be- ne- di- ctum ex hoc nunc, et

6

us- que in sae- cu- lum.

us- que in sae- - cu- lum.

us- que in sae- - cu- lum.

us- que in sae- cu- lum.

9

4. Ex- cel- - sus su- per o- mnes gen- tes

Ex- cel- - sus su- per o- mnes gen- tes

Ex- cel- - sus su- per o- mnes— gen-

Ex- cel- - sus su- per o- mnes gen- tes Do-

12

Do- mi- nus, et su- per

Do- mi- nus, et su- per

tes Do- mi- nus, et su- per

- mi- nus, et su- per

15

cae- los glo- ri- a e- jus.

cae- los glo- - ri- a e- jus.

cae- los glo- ri- a e- jus.

cae- los glo- ri- a e- jus.

19

6. Su- sci- tans a ter- ra in- o- pem, et—

Su- sci- tans a ter- ra in- o- pem, et—

Su- sci- tans a ter- - ra in- o- pem, et—

Su- sci- tans a ter- - ra in- o- pem, et—

23

— de ster- co- re e- ri- gens — pau- pe- rem.

— de ster- co- re e- ri- gens pau- pe- rem.

— de ster- co- re e- ri- gens pau- pe- rem.

— de ster- co- re e- ri- gens pau- pe- rem.

27

8. Qui ha-bi-ta-re fa-cit ste-ri-

Qui ha-bi-ta-re fa-cit ste-ri-

Qui ha-bi-ta-re fa-cit ste-ri-

Qui ha-bi-ta-re fa-cit ste-ri-

30

lem in do-mo, ma-trem fi-li-

lem in do-mo, ma-trem fi-

lem in do-mo, ma-trem fi-li-

lem in do-mo, ma-trem fi-li-

33

o-rum lae-tan-tem.

- li-o-rum lae-tan-tem.

o-rum lae-tan-tem.

o-rum lae-tan-tem.

36

10. Sic- ut e- rat in prin- ci- pi-

Sic- ut e- rat in prin- ci-

Sic- ut e- rat in prin- ci- pi-

Sic- ut e- rat in prin- ci- pi-

39

o, et nunc, et sem- per, et in sae- cu-

- pi- o, et nunc, et sem- per, et in sae- cu-

o, et nunc, et sem- per, et in sae- cu-

o, et nunc, et sem- per, et in sae- cu-

43

la sae- - cu- lo- rum. A- men.

la sae- cu- lo- rum. A- men.

la sae- - cu- lo- rum. A- men.

la sae- - cu- lo- rum. A- men.

# 9. SALMO 115: CREDIDI

Tono 8°

Tiple

Alto

Tenor

Bajo

1. E- go di- xi in ex- ces- su

3. me- o: O- mnis ho- mo men- dax.

6

4. Ca- li- cem sa- lu- ta- ris ac- ci- pi-

Ca- li- cem sa- lu- ta- ris ac- ci- pi-

Ca- li- cem sa- lu- ta- ris ac- ci- pi-

Ca- li- cem sa- lu- ta- ris ac- ci- pi-

9

am; et no- men Do- mi- ni in- vo- ca- bo.

am; et no- men Do- mi- ni in- vo- ca- bo.

am; et no- men Do- mi- ni in- vo- ca- bo.

am; et no- men Do- mi- ni in- vo- ca- bo.

13

6. O Do- mi- ne qui- a e- go ser- vus

O Do- mi- ne qui- a e- go ser- vus

O Do- mi- ne qui- a e- go ser- vus

O Do- mi- ne qui- a e- go ser- vus

16

tu- us: e- go ser- vus tu- us et fi-

tu- us: e- go ser- vus tu- us et fi-

tu- us: e- go ser- vus tu- us et fi-

tu- us: e- go ser- vus tu- us et fi-

19

- li- us an- cil- lae tu- ae.

22

8. Vo- ta me- a Do- mi- no red- dam in con- spe-

Vo- ta me- a Do- mi- no red- dam in con- spe-

Vo- ta me- a Do- mi- no red- dam in con- spe-

Vo- ta me- a Do- mi- no red- dam in con- spe-

25

ctu o- mni po- pu- li e- jus, in a- tri- is

ctu o- mni po- pu- li e- jus, in a- tri- is

ctu o- mni po- pu- li e- jus, in a- tri- is

ctu o- mni po- pu- li e- jus, in a- tri- is

28

do-mus Do- mi- ni, in me- - di- o tu- i, Je- ru- sa- lem.

do-mus Do- mi- ni, in me- - di- o tu- i, Je- ru- sa- lem.

do-mus Do- mi- ni, in me- - di- o tu- i, Je- ru- sa- lem.

do-mus Do- mi- ni, in me- - di- o tu- i, Je- ru- sa- lem.

33

(MS: in all parts)

10. Sic- ut e- rat in prin- ci- pi- o, — et nunc, et

Sic- ut e- rat in prin- ci- pi- o, — et nunc, et

Sic- ut e- rat in prin- ci- pi- o, — et nunc, et

Sic- ut e- rat in prin- ci- pi- o, — et nunc, et

36

sem- per, et in sae- cu- la sae- cu- lo- rum. A- men.

sem- per, et in sae- cu- la sae- cu- lo- rum. A- men.

sem- per, et in sae- cu- la sae- cu- lo- rum. A- men.

sem- per, et in sae- cu- la sae- cu- lo- rum. A- men.

## 10. SALMO 116: LAUDATE DOMINUM

Tono 5°

Tiple

1. Quo- ni- am con- fir- ma- ta

2. Quo- ni- am con- fir- ma- ta

3

est su- per nos — mi- se- ri- cor- di- a

est su- per nos — mi- se- ri- cor- di- a

est su- per nos — mi- se- ri- cor- di- a

est su- per nos — mi- se- ri- cor- di- a

6

e- - - - - jus:

9

et ve- ri- tas Do- mi- ni ma-

12

net in ae-ter- - num.

16

4. Sic-ut e-rat in prin-ci- - pi-o, et

19

nunc, et sem-per.

nunc, et sem-per.

nunc, et sem-per.

nunc, et sem-per.

22

et in sae- cu- la sae- cu- lo-

25

rum. A- - men.

rum. A- - men.

rum. A- - men.

rum. A- - men.

# 11. SALMO 121: LAETATUS SUM

Tono 3°

Tiple

Alto

Tenor

Bajo

1

2. Stan- tes e- - rant pe- des no- stri,

Stan- tes e- - rant pe- des no- stri,

Stan- tes e- - rant pe- des no- stri,

Stan- tes e- - rant pe- des no- stri,

4

in a- tri- is tu- is Je- ru- sa- lem.

in a- tri- is tu- is Je- ru- sa- lem.

in a- tri- is tu- is Je- ru- sa- lem.

in a- tri- is tu- is Je- ru- sa- lem.

8

4. Il- luc e- nim a- scen- de- runt tri- bus,  
 Il- luc e- nim a- scen- de- runt tri- bus,  
 Il- luc e- nim a- scen- de- runt tri- bus,  
 Il- luc e- nim a- scen- de- runt tri- bus,

11

bus, tri- bus Do- mi- ni: te- sti-  
 tri- bus, tri- bus Do- mi- ni: te- sti-  
 tri- bus Do- mi- ni: te-  
 tri- bus Do- mi- ni: te-

14

- sti- mo- ni- um Is- ra- el ad con- fi-  
 mo- ni- um Is- ra- el ad  
 - sti- mo- ni- um Is- ra- el  
 - sti- mo- ni- um Is- ra- el ad con- fi-

17

ten- dum no- - mi- ni Do- - mi-  
 con- fi- ten- - dum no- mi-  
 ad con- fi- ten- dum no- mi- ni Do-  
 ten- dum no- - mi- ni Do- -

20

ni, [Do- - mi- ni.]  
 ni Do- mi- ni.  
 - mi- ni, [Do- mi- ni.]  
 - mi- ni.

23

6. Ro- ga- te quae ad pa- cem sunt Je-  
 Ro- ga- te quae ad pa- cem sunt Je-  
 Ro- ga- te quae ad pa- cem sunt Je-  
 Ro- ga- te quae ad pa- cem sunt Je-

26

ru- sa- lem: et a- bun- dan- ti- a di- li-  
 ru- sa- lem: et a- bun- dan- ti- a di- -  
 ru- sa- lem: et a- bun- dan- ti- a di-  
 ru- sa- lem: et a- bun- dan- ti- a di- li- gen-

30

gen- ti- bus te.  
 li- gen- ti- bus te.  
 - li- gen- ti- bus te.  
 - ti- bus te.

33

8. Pro-pter fra- tres me- os et pro- xi- mos me- os,  
 Pro-pter fra- tres me- os et pro- xi- mos me- os,  
 Pro-pter fra- tres me- os et pro- xi- mos me- os,  
 Pro-pter fra- tres me- os et pro- xi- mos me- os,

37

lo- que- bar pa- cem de te.

41

10. Glo- ri- a Pa-

Glo- ri- a Pa- tri, et Fi-

Glo- ri- a Pa- tri,

Glo- ri- a Pa- tri, [glo- ri- a Pa-

45

tri, et Fi- li- o, et Spi- ri- tu-

- li- o, et Fi- li- o, et Spi- ri- tu-

et Fi- li- o, et Spi-

tri,] et Fi- li- o, et Spi- ri-

49

i, Spi-ri-tu- i San-  
i San-cto,  
ri-tu- tu- tu- tu-  
tu- i San-cto,

52

[Spi-ri-tu- i San-cto.]  
[Spi-ri-tu- i San-cto.]  
[Spi-ri-tu- i San-cto.]  
[Spi-ri-tu- i San-cto.]

## 12. SALMO 125: IN CONVERTENDO

Tono 3°

Tiple

Alto

Tenor

Bajo

1

2. Tunc re- ple- tum est gau-

3

- di- o os no- strum: et lin- gua no- stra

- di- o os no- strum: et lin- gua no-

- di- o os no- strum: et lin- gua no- stra

- di- o os no- strum: et lin- gua no- stra

6

ex- sul- ta- ti- o- ne.

- stra ex- sul- ta- ti- o- ne.

ex- sul- ta- ti- o- ne.

ex- sul- ta- ti- o- ne.

9

4. Ma- gni- fi- ca- vit Do- mi- nus fa-

Ma- gni- fi- ca- vit Do- mi- nus fa-

Ma- gni- fi- ca- vit Do- mi- nus fa-

Ma- gni- fi- ca- vit Do- mi- nus fa-

12

- ce- re no- bis- cum: fa- cti

15

su- mus lae- tan- tes.

18

6. Qui se- - mi- nat in la- cri-

21

mis in ex- sul- ta- ti- o- ne me- tent.

mis in ex- sul- ta- ti- o- ne me- tent.

mis in ex- sul- ta- ti- o- ne me- tent.

mis in ex- sul- ta- ti- o- ne me- tent.

25

8. Ve- ni- en- tes au- tem ve- - ni- ent cum  
 Ve- ni- en- tes au- tem ve- - ni- ent cum  
 Ve- ni- en- tes au- tem ve- - ni- ent cum  
 Ve- ni- en- tes au- tem ve- - ni- ent cum

28

ex- sul- ta- ti- o- ne, por- tan- tes ma- ni-  
 ex- sul- ta- ti- o- ne, por- tan- tes ma- ni-  
 ex- sul- ta- ti- o- ne, por- tan- tes ma- ni-  
 ex- sul- ta- ti- o- ne, por- tan- tes ma- ni-

31

- pu- los su- os, [ma- ni- pu- los su- os.]  
 - pu- los su- os.  
 - pu- los su- os, [ma- ni- pu- los su- os.]  
 - pu- los su- os, [ma- ni- pu- los su- os.]

35

10. Sic- ut e- rat in prin- ci- pi-  
 Sic- - ut e- rat in prin- ci-  
 Sic- ut e- rat in prin- ci- pi-  
 Sic- - ut e- rat in prin- ci- pi-

39

o, et nunc, et sem- per, et in sae- cu-  
 - pi- o, et nunc, et sem- per, et in sae-  
 o, et nunc, et sem- per, et in  
 o, et nunc, et sem- per, et in sae- cu-

43

la sae- - cu- lo- rum. A- men, [sae-  
 cu- la sae- - cu- lo- rum. A- men,  
 sae- cu- la sae- - cu-  
 la sae- - cu- lo- rum. A- men,

46

- cu- lo- rum. A- men.  
 sae- cu- lo- rum. A- men.  
 lo- rum. A- men.  
 sae- cu- lo- rum. A- men.

### 13. SALMO 147: LAUDA JERUSALEM

Tono 8°

Tiple

Alto

Tenor

Bajo

1

2. Quo- ni- am con- for- ta- vit se- ras por-  
 Quo- ni- am con- for- ta- vit se- ras por-  
 Quo- ni- am con- for- ta- vit se- ras por-  
 Quo- ni- am con- for- ta- vit se- ras por-

Quo- ni- am con- for- ta- vit se- ras por-

4

ta- rum tu- a- rum: be- ne-

7

di- xit fi- li- is tu- is in te.

di- xit fi- li- is tu- is in te.

di- xit fi- li- is tu- is in te.

di- xit fi- li- is tu- is in te.

10

4. Qui e- mit- tit e- lo- qui- um su- um—

Qui e- mit- tit e- lo- qui- um su- um

Qui e- mit- tit e- lo- qui- um su- um

Qui e- mit- tit e- lo- qui- um su-

13

ter- rae: ve- lo- ci- ter cur- rit

ter- rae: ve- lo- ci- ter cur- rit

ter- rae: ve- lo- ci- ter cur- rit

um ter- rae: ve- lo- ci- ter cur-

16

ter cur- rit ser- mo e- jus.

cur- rit ser- mo e- jus.

ser- mo e- jus.

rit ser- mo e- jus.

19

6. Mit- tit cry- stal- lum su- am sic- ut buc-

Mit- tit cry- stal- lum su- am sic- ut buc-

Mit- tit cry- stal- lum su- am sic- ut buc-

Mit- tit cry- stal- lum su- am sic- ut buc-

22

buc- cel- las: an- te fa- ci- em fri- go-  
 cel- las: an- te fa- ci- em fri- go-  
 cel- las: an- te fa- ci- em fri- go- ris  
 cel- las: an- te fa- ci- em fri- go-

26

ris e- jus quis su- sti- ne- - bit.  
 ris e- jus quis su- - sti- ne- bit.  
 e- jus quis su- sti- - ne- bit.  
 - ris e- jus quis su- - sti- ne- bit.

30 Tiple 1 Ledesma y Segovia MSS.

8. Qui an- nun- ti- at ver-  
 Qui an- nun- - ti- at  
 Qui an- nun- ti-  
 Qui an- nun- ti- at ver-

33

- bum su- um Ja-

ver- bum su- um Ja-

at ver- bum su- um Ja-

bum su- um Ja- - cob, Ja- -

36

cob, Ja- - cob: ju- sti-

cob: ju- sti-

- cob: ju- sti-

- cob: ju- sti-

39

- ti- as et ju- di- - ci- a

- ti- as et ju- di- ci- a

- ti- as et ju- di- - ci- a

- ti- as et ju- di- ci- a

42

su- a Is- ra- el.

su- a Is- ra- el.

su- a Is- - ra- el.

su- a Is- ra- el.

Vila Viçosa MS

46

8. Qui an- nun- ti- at ver- bum

49

su- um Ja- cob: ju-

su- am Ja- cob: ju-

su- um Ja- cob: ju-

su- um Ja- cob: ju-

52

sti- ti- as et ju- di-

55

ci- a su- a Is- ra- el.

58 Ledesma y Vila Viçosa MSS

10. Glo- ri- a Pa- tri, et Fi-

Glo- ri- a Pa- tri, et Fi- li-

Glo- ri- a Pa- tri, et

Glo- ri- a Pa- tri, et Fi- li-

61

li- o, et Spi- ri- tu- i

o, et Spi- ri- tu-

Fi- li- o, et Spi- ri- tu- i San- cto, et

o, et Spi- ri- tu- i San- cto,

64

San- cto.

i San- cto.

Spi- ri- tu- i San- cto.

et Spi- ri- tu- i San- cto.

67 Segovia MS

10. Glo- ri- a Pa- tri, et Fi-

Glo- ri- a Pa- tri, et Fi-

Glo- ri- a Pa- tri, et Fi- li-

Glo- ri- a Pa- tri, et Fi-

Glo- ri- a Pa- tri, et Fi- li-

70

li- o, et Spi- ri-

o, et Spi- ri-

li- o, et Spi- ri- tu- i San-

o, et Spi- ri- tu- i San-

73

tu- i San- cto.

tu- i San- cto.

to, et Spi- ri- tu- i San- cto.

cto, et Spi- ri- tu- i San- cto.

## 14. FABORDONES PARA LOS OCHO TONOS: I

## Tono 1°

Tiple

Alto

Tenor  
Canto llano

Bajo

Di- xit Do- mi- nus Do- mi- no

3

me- o: Se- de a de- xtris

me- o: Se- de a de-

me- o: Se- de a de- xtris

me- o: Se- de a de- xtris

7

me- is.

xtris me- is.

me- is.

me- is.

## Tono 2°

Tiple

Alto

Tenor

Bajo

1

Di- xit Do- mi- nus Do-

Di- xit Do- mi- nus Do-

Canto llano

Di- xit Do- mi- nus Do-

Di- xit Do- mi- nus Do-

Di- xit Do- mi- nus Do-

3

mi- mo me- o: Se- de a

mi- no me- o: Se- de a

mi- no me- o: Se- de a

mi- no me- o: Se- de a

6

de- xtris me- is.

de- xtris me- is.

de- xtris me- is.

de- xtris me- is.

Tono 3°

Tiple

Alto

Tenor

Bajo

1

Di- xit Do- mi- nus Do- mi- no

Di- xit Do- mi- nus Do- mi- no

Canto llano

Di- xit Do- mi- nus Do- mi- no

Di- xit Do- mi- nus Do- mi- no

3

me- o: Se- de a de- xtris

7

me- is.

me- is, me- is.

me- is.

me- is.

## Tono 4°

Tiple

Alto

Tenor

Bajo

1

Di- xit Do- mi- nus Do-

3

mi- no me- o: Se- de a de- xtris

mi- no me- o: Se- de a de- xtris

mi- no me- o: Se- de a de- xtris

mi- no me- o: Se- de a

7

me- - - is.

me- is.

me- is.

me- is.

## Tono 5°

Tiple

Alto

Tenor

Bajo

1

Di- xit Do- mi- nus Do-

Di- xit Do- mi- nus Do-

Canto llano

Di- xit Do- mi- nus Do-

Di- xit Do- mi- nus Do-

3

mi- no me- o: Se- de a

6

de- xtris me- is.

de- xtris me- is.

de- xtris me- is.

de- xtris me- is.

## Tono 6°

Tiple

Alto

Tenor

Bajo

1

Di- xit Do- mi- nus Do- mi- no

Di- xit Do- mi- nus Do- mi- no

Canto llano

Di- xit Do- mi- nus Do- mi- no

Di- xit Do- mi- nus Do- mi- no

3

me- o: Se- de a

7

de- xtris me- is.

de- xtris me- is.

de- xtris me- is.

de- xtris me- is.

## Tono 7°

Tiple

Alto

Tenor

Bajo

8

1

Di- xit Do- mi- nus Do-

Di- xit Do- mi- nus Do-

Canto llano

Di- xit Do- mi- nus Do-

8

Di- xit Do- mi- nus Do-

3

mi- no me- o: Se- de a

mi- no me- o: Se- de a

mi- no me- o: Se- de a

8

mi- no me- o: Se- de a

6

de- xtris me- is.

de- xtris me- is.

de- xtris me- is.

8

de- xtris me- is.

## Tono 8°

Tiple

Alto

Tenor

Bajo

1

Di- xit Do- mi- nus Do-

Di- xit Do- mi- nus Do-

Canto llano

Di- xit Do- mi- nus Do-

Di- xit Do- mi- nus Do-

3

mi- no me- o: Se- de a

6

de- xtris me- is.

de- xtris me- is.

de- xtris me- is.

de- xtris me- is.

## Tono 8° irregular

Tiple

Alto

Tenor

Bajo

1

Di- xit Do- mi- nus Do-

3

mi- no me- o: Se-

6

de a de- xtris me- is.

## 15. FABORDONES PARA LOS OCHO TONOS: II

## Tono 1°

Score for Tono 1° (Tone 1°) in C major, consisting of four systems of staves for Tiple, Alto, Tenor, and Bajo.

**System 1:** Tiple (C4), Alto (C4), Tenor (C3), Bajo (C2). The Tiple part begins with a diamond-shaped ornament on the first measure. The Alto, Tenor, and Bajo parts provide harmonic support with sustained notes.

**System 2:** Measures 4-7. The Tiple part features a melodic line with a sharp sign on the fifth measure. The Alto, Tenor, and Bajo parts continue with sustained notes, with the Alto part showing a melodic contour.

**System 3:** Measures 8-11. The Tiple part continues its melodic line, including a sharp sign on the ninth measure. The Alto, Tenor, and Bajo parts provide harmonic support, with the Alto part showing a melodic contour.

## Tono 2°

Tiple

Alto

Tenor

Bajo

1

4

7

## Tono 3°

Music score for Tono 3°, featuring four vocal parts (Tiple, Alto, Tenor, Bajo) and a piano accompaniment. The score is written in 4/4 time and consists of three systems of staves.

The first system shows the vocal parts and piano accompaniment. The vocal parts are labeled Tiple, Alto, Tenor, and Bajo. The piano accompaniment is written in treble clef. The first measure of the piano accompaniment includes a sharp sign (#) on the second line of the staff.

The second system shows the vocal parts and piano accompaniment. The vocal parts are labeled Tiple, Alto, Tenor, and Bajo. The piano accompaniment is written in treble clef. The first measure of the piano accompaniment includes a sharp sign (#) on the second line of the staff.

The third system shows the vocal parts and piano accompaniment. The vocal parts are labeled Tiple, Alto, Tenor, and Bajo. The piano accompaniment is written in treble clef. The first measure of the piano accompaniment includes a sharp sign (#) on the second line of the staff.



## Tono 4°

Tiple

Alto

Tenor

Bajo

## Tono 5°

Tiple

Alto

Tenor

Bajo

1

3

7

Detailed description: This musical score is for a piece titled 'Tono 5°'. It is written for four parts: Tiple (Guitar), Alto (Soprano), Tenor, and Bajo (Bass). The time signature is 5/8. The key signature for the guitar is G major (one sharp), while the vocal parts are in C major. The score is organized into three systems. The first system starts at measure 1. The second system starts at measure 3. The third system starts at measure 7. The guitar part consists of a series of chords and single notes. The vocal parts feature a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The Alto and Tenor parts have a similar melodic contour, while the Bajo part provides a harmonic foundation with longer note values and rests.

## Tono 6°

Tiple

Alto

Tenor

Bajo

4

8

## Tono 7°

Music score for Tono 7° (Tone 7th), featuring four vocal parts: Tiple, Alto, Tenor, and Bajo. The score is written in 4/4 time and consists of three systems of staves.

The first system shows the vocal parts with a key signature of one sharp (F#) and a common time signature (C). The Tiple part begins with a treble clef and a sharp sign. The Alto, Tenor, and Bajo parts begin with a common time signature. The first measure of the Tiple part is marked with a '1' above the staff.

The second system continues the vocal parts, with a '3' above the first measure of the Tiple part. The Tiple part has a sharp sign above the first measure. The Alto, Tenor, and Bajo parts have a sharp sign above the first measure.

The third system continues the vocal parts, with a '6' above the first measure of the Tiple part. The Tiple part has a sharp sign above the first measure. The Alto, Tenor, and Bajo parts have a sharp sign above the first measure.

## Tono 8°

Music score for Tono 8°, featuring four vocal parts: Tiple, Alto, Tenor, and Bajo. The score is written in common time (C) and consists of three systems of staves.

The first system shows the vocal parts with a first ending bracket (1) over the final measure. The Tiple part begins with a diamond-shaped symbol and a sharp sign (#) on the second line. The Alto, Tenor, and Bajo parts begin with diamond-shaped symbols.

The second system starts at measure 4. The Tiple part has a diamond-shaped symbol and a sharp sign (#) on the second line. The Alto, Tenor, and Bajo parts begin with diamond-shaped symbols.

The third system starts at measure 8. The Tiple part has a diamond-shaped symbol and a sharp sign (#) on the second line. The Alto, Tenor, and Bajo parts begin with diamond-shaped symbols.

# Tono 8° a 5

Tiple 1

Tiple 2

Alto

Tenor

Bajo

4



# HIMNOS



# 16. CONDITOR ALME SIDERUM

## In Adventu

Tiple 1

Tiple 2

Alto

Tenor

Bajo

2. Qui dae- - mo-

Qui dae- - mo-

Qui dae- - mo-

3

Qui dae- - mo- nis ne frau-

nis ne frau- - di-

- - nis - - ne frau-

- - nis ne frau-

Qui dae- - mo- nis - - ne frau- di-

6

di- bus Per- i- ret  
 bus Per- i- - ret  
 di- bus Per-  
 di- bus Per-  
 bus Per- i- ret or- bis

9

or- bis, im- pe- tu, or- bis im- pe-  
 or- bis im- - pe-  
 i- ret or- bis im- - pe- tu,  
 i- ret or- bis, im-  
 im- pe- tu, or- bis im- pe-

12

tu A- mo- ris a- - ctus,

tu

im- pe- tu A- mo-

pe- tu A- mo- - ris a-

tu A- mo- - ris a-

16

lan- - gui- di,

A- mo- - ris

ris a- -

ctus, lan- - gui- di, A- mo-

ctus, lan- - gui- di, a-

19

a- mo- ris a- ctus, lan- - gui- di

a- ctus, lan- gui-

ctus, A- mo- ris a-

ris a- ctus lan- gui- di Mun-

mo- ris a- ctus, lan- - gui-

22

Mun- di me- de- la fa-

di Mun- di me- de-

a- ctus, lan- gui- di

di me- de- - la fa-

di Mun- di me- de- la fa- ctus

25

ctus es,

la fa- ctus

Mun- di me- de- la fa-

ctus es, mun- di me- de- la fa- ctus

es, mun- di me- de- la

28

mun- di me- de- la fa- ctus- es.

es.

ctus es.

es.

fa- ctus es.

# 17. HOSTIS HERODES IMPIE

## In Epiphania

Tiple  
Alto  
Tenor  
Bajo

1. I- bant Ma- - gi  
I- - bant Ma- gi quam vi- de-  
2. I- bant Ma- gi quam vi- de- rant,  
I- bant Ma- gi quam vi- de- rant, i-

4. quam vi- - de-  
rant, i- bant Ma- gi quam vi- - de-  
i- bant Ma- gi quam vi- -  
bant Ma- gi quam vi- - de-

7

- rant Stel- lam se- quen- tes prae- vi-  
 rant Stel- lam se- quen- tes prae- vi-  
 de- rant Stel- lam se- quen- tes prae- vi-  
 rant Stel- lam se- quen- tes prae- vi-

10

lam se- quen- tes prae- vi-  
 am, stel- lam se- quen- tes prae- vi-  
 - vi- am, stel- lam se- quen-  
 am, stel- lam se- quen- tes prae- vi-

13

- vi- am:  
 am, se- quen- tes prae- vi- am: Lu-  
 - tes prae- vi- am:  
 am, prae- - vi- am: Lu-



25

um fa- - ten- - tur

re, De- - um fa- ten- - tur mu- ne-

- tur mu- - ne- re, De-

mu- ne- re, De- um fa- ten- tur mu- ne-

28

- mu- ne- - re.

re, De- um fa- ten- tur mu- ne- re.

- um fa- ten- tur mu- ne- re.

re, De- um fa- ten- tur mu- ne- re.

# 18. VEXILLA REGIS PRODEUNT

## In Tempore Passionis

Tiple

Alto

Tenor

Bajo

1. Quo vul- ne- ra- tus in- Quo vul- ne- ra- tus

vul- ne- ra- - - su- per, quo vul- ne- in- su- per, quo vul- ne-



17

cro- ne di- ro lan-  
- ne di- ro lan- ce- ae, mu- cro- ne  
Mu- cro- ne di- ro  
di- ro lan- - ce-

20

- - - ce- ae  
di- ro lan- - ce- ae Ut  
lan- - ce- ae  
ae, lan- - ce- ae

23

Ut nos la- va- ret cri- mi- ne, ut nos la-  
nos la- va- ret cri- mi- ne, ut nos la-  
Ut nos la-  
Ut nos la- va- ret cri- mi- ne,

26

va- ret cri- mi- ne, [ut nos la- va- ret—

va- ret cri- mi- ne, cri- mi- ne, ut nos la-

va- ret cri- -

ut nos la-va- - ret, [ut

29

cri- mi- ne,] ut nos la- va- ret cri- mi-

va- ret cri- - mi- ne,

- - mi-

nos la- va- ret] cri- mi-

32

ne, Ma- na- vit un-

Ma- na- vit un- da san- - gui- ne, ma-

ne, Ma-

ne, Ma- na- vit un- da san- gui- ne,

35

da san- gui- ne, ma- na- vit un- da

na- vit un- da san- gui- ne, ma-

na- vit un- da

san- gui- ne, ma- na- vit

38

san- gui- ne, ma- na- vit un- da san-

na- vit un- da san- gui- ne, [ma-

san-

un- da san- gui- ne, ma-

41

gui- ne.

na- vit un- da san- gui- ne.]

gui- ne.

na- vit un- da san- gui- ne.

44 Tiple 1

Tiple 2

4. Ar- bor de- co- ra ful- - gi-

Alto

Tenor

Ar- bor de- co- ra ful- gi- da,

Ar- bor de-

48

co- - ra ful- -

da, ar- bor de- co- ra ful-

ar- - bor de- co- ra ful- -

co- ra ful- gi- da, ar- bor de-

52

- - - gi-

- - gi- da,

- - gi- -

co- ra ful- gi- da,

55

da, Or- na- ta

Or- na- ta Re- gis pur-

da, Or- - na- ta Re- gis pur- pu-

Or- na- ta Re- gis

58

Re- gis pur- - pu-

pu- ra, or- na- - ta Re-

ra, or- - na- ta Re- gis

pur- pu- ra, or- na- ta. Re- gis

61

ra, E- le- cta

gis pur- pu- ra, E- le- cta di-

pur- pu- ra, E- le- cta

pur- pu- ra, E- le- cta di- gno sti- pi-

64

di- gno sti-  
gno sti- pi- te, e- le- cta  
di- gno sti- pi- te, e- le- cta  
te, e- le- cta di- gno sti-

67

- pi-  
di- gno sti- pi- te, [sti- pi-  
di- gno sti- pi- te, [sti- pi-  
- i- te, e- le- cta di- gno sti- pi-

70

te Tam san-  
te,] Tam san- cta mem- - bra tan-  
te Tam san- cta mem- bra tan- ge- re, tam san- cta  
te Tam san- cta mem- bra

74

cta mem- - bra tan-

- ge- re, tam san- cta mem- bra

mem- bra tan- - ge- re, tam san- cta

tan- ge- re, tan- ge- re, tam san- cta mem-

77

- - -

tan- - ge-

mem- bra tan- ge- re, tam san- cta

bra tan- ge- re, tam san- cta mem-

80

- ge- re. - -

re, tan- - ge- re. - -

mem- bra tan- ge- re.

bra tan- ge- re.

80 Tiple 1 Canon [in] subdiapason

Tiple 2 O Crux, \_\_\_\_\_

6. O Crux, \_\_\_\_\_ a- ve, spes

Alto O Crux, \_\_\_\_\_ a- ve, spes

Tenor 1 O Crux, \_\_\_\_\_ a- ve, spes

Tenor 2 O Crux, \_\_\_\_\_ a- ve, spes

Bajo O Crux, \_\_\_\_\_

84

a- ve,

u- ni- ca; O \_\_\_\_\_ Crux,

u- ni- ca, spes u- ni-

u- ni- ca; O \_\_\_\_\_

Resolutio O Crux, \_\_\_\_\_ a-

a- ve, spes u- ni- ca;

88

spes u- ni-  
 a- ve, spes u- ni-  
 ca,  
 Cru- x, a- ve, spes u- ni-  
 ve, spes u-  
 O- Cru- x, a- ve,

92

ca, spes u- ni- ca, ca,  
 ca, spes u- ni-  
 O- Cru- x, a- ve, spes  
 ca,  
 ni- ca, spes u-  
 O- Cru- x, a- ve, spes u- ni-

96

Hoc pas-si-

ca, Hoc pas-si-o-nis

u-ni-ca, Hoc

Hoc pas-si-o-nis tem-po-re,

- ni-ca,

ca, Hoc pas-si-o-nis

100

o-nis tem-po-re

tem-po-re Au-ge

pas-si-o-nis tem-po-re

tem-po-re, tem-po-re, tem-

Hoc pas-si-o-nis tem-

tem-po-re, hoc pas-si-o-nis

104

Au-ge pi-is ju-  
 pi-is ju- sti-ti-am,  
 Au-ge pi-is ju- sti-ti-am, au-ge  
 po-re Au-ge pi-is ju- sti-ti-am,  
 po-re Au-  
 tem-po-re Au-ge pi-

109

sti-ti-am Re-  
 au-ge pi-is ju-  
 pi-is ju- sti-ti-am, Re-  
 Re-is- que  
 te pi-is ju- sti-ti-am,  
 is ju- sti-ti-am, au-ge pi-is ju- sti-ti-am,

112

is- que do- na ve- ni- am,  
 sti- ti- am, Re- is- que do- na  
 is- que do- na ve- ni- am, re- is- que  
 do- na ve- ni- am,  
 Re- is- que do- na  
 Re- is- que do- na ve- ni- am, re-

116

ve- ni- am.  
 ve- ni- am.  
 do- na ve- ni- am.  
 ve- ni- am.  
 ve- ni- am.  
 is- que do- na ve- ni- am.

# 19. JESU NOSTRA REDEMPTIO

## In Ascensione

Tiple

Alto

Tenor

Bajo

1. Quae te vi-

2. Quae te vi- - cit cle-

Quae te vi- - cit cle- men-

3. cit cle- - men- - ti-

men- ti- a, quae te vi-

- ti- a, cle- -

Quae te vi- - cit cle- men- - ti- a,

6

a, Ut  
cit cle- men- - ti- a, Ut fer- res  
men- ti- a, Ut fer- res no- stra  
[quae te vi- cit cle- men- ti-

9

fer- res no-  
no- stra cri- mi- na, ut  
cri- mi- na, ut fer- res  
a,) Ut fer- res no- stra,

12

stra cri- mi- na,  
fer- res no- stra cri- mi- na, no- stra cri-  
no- stra cri- mi- na, Cru- de- le  
ut fer- res no- stra cri- mi- na, Cru-

15

Cru- de- lem mor-  
 mi- na, Cru- de- le mor-  
 mor- tem pa- ti- ens, cru- de- lem mor- tem  
 de- le mor- tem pa- ti-

18

- tem pa-  
 - tem pa- ti- ens, cru- de- lem  
 pa- ti- ens, cru- de- lem mor- tem  
 ens, cru- de- lem mor- tem pa- ti- ens, mor-

21

- ti- ens, Ut  
 mor- tem pa- ti- ens,  
 pa- ti- ens, Ut nos a  
 tem pa- ti- ens, Ut nos a mor- te

24

nos a mor- te tol- le- res, ut nos a mor- te, ut

27

le- res!  
 res, [ut nos a mor- te tol- le- res!]  
 nos a mor- te tol- le- res!  
 nos a mor- te tol- le- res!

## 20. PANGE LINGUA GLORIOSI

### In Festo Corporis Christi

Tiple

Alto

Tenor

Bajo

1. No-

2. No- bis da- - tus, no-

No- bis da- - tus, no- bis

3. bis da- - tus, no- bis na-

No- bis da- tus, no- bis na-

- bis na- tus; no- bis da- tus, no-

na- tus; no- bis da- tus, no-

6

tus,  
tus  
tus  
bis na- tus Ex

9

no- bis na- tus  
Ex in- ta- cta vir- gi- ne,  
Ex in- ta- cta vir- gi-  
in- ta- cta vir- gi- ne, ex in

12

Ex in- ta- cta vir- gi-  
ex in- ta- cta vir- gi- ne,  
ne, ex in- ta- cta vir- gi-  
ta- cta vir- gi- ne;

15

ne; Et in mun-

Et in mun- do con- ver- sa-

ne; Et in mun- do con- ver- sa-

Et in mun- do con- ver- sa-

18

- do con- ver- sa-

tus, et in mun- do con- ver- sa-

tus, et in mun- do con- ver-

tus, et in mun- do con- ver-

21

- tus, Spar-

tus, Spar- - so ver- bi se- mi-

sa- tus, Spar- so ver-

sa- tus, Spar- so ver-

24

so ver- bi se-  
ne, spar- so ver- bi se-  
bi se- mi- ne, Su- i  
mi- ne, se-

27

mi- ne,  
mi- ne, Su- i mo- ras  
mo- ras in- co- la- tus, su- i  
mi- ne, Su- i mo- ras

30

Su- i mo- ras  
in- co- la- tus, su-  
mo- ras in- co- la- tus, su- i  
in- co- la- tus, su- i mo- ras

33

in- co- la- -  
 - i mo- - ras in- co- la-  
 mo- ras in- co- la- tus, in-  
 in- co- la- tus, su- - i mo- ras

36

- tus -  
 - tus Mi- ro clau- sit  
 - co- la- tus Mi- ro  
 in- co- la- tus Mi- ro clau- sit or- di-

39

Mi- ro clau-  
 or- di- ne, mi- - ro clau-  
 clau- sit or- di- ne, [or- - di-  
 ne, mi- - ro clau- sit or- di- ne,

42

- sit or- di- ne.

- sit or- di- ne.

ne, mi- ro clau- sit or- di- ne.

mi- ro clau- sit or- di- ne.

45

Tiple 1

Tiple 2

Tiple 3

4. Ver- Tenor

Ver- bum

Ver-

bum ca- ro, pa- nem

Ver- bum ca- ro, pa- nem ve-

48

ca- ro, pa- nem ve- rum;

bum ca- ro, pa-

ve- rum; ver- bum ca-

rum; ver- bum ca- ro, pa- nem

51

ver- bum ca- ro, pa- nem ve-

nem ve- - rum

ro, pa- nem ve- rum

ve- - rum Ver- bum

54

- - rum Ver-

- - rum Ver-

Ver- - bo car- nem ef-

ca- ro, pa- nem ve- rum Ve-

57

- bo car- nem ef- fi- cit, ver- bo

Ver- - bo car-

- - fi- cit, ver- bo pa-

- bo car- nem ef- fi- cit, ver- bo

60

car- nem ef- - fi- cit: Fit-

nem ef- - fi- cit:

- nem ef- fi- cit: Fit-

car- nem ef- fi- cit: Fit-

63

- que san- guis Chri- - sti me-

Fit- - que san-

- que san- guis Chri- - sti

- que san- guis, fit- que

66

rum, fit- que san- guis Chri- sti

guis Chri- - sti me-

me- rum, fit- que san- guis Chri-

san- guis Chri- sti me- -

69

me- rum, Et si sen- sus de-

rum,

sti me- rum, Et si sen-

rum,

72

- fi- cit, et si

Et si sen- sus

- sus de- fi- cit,

Et si sen- sus de- fi-

75

sen- sus de- fi-

de- fi- cit

et si sen- sus de-

cit, et si sen- sus de- fi-

78

cit, Ad fir- man- dum cor sin-

- fi- cit, Ad fir- man- dum, ad

cit, Ad fir- man- dum cor sin-

81

ce- rum, ad fir-

- fir- man- dum cor

- fir- man- dum cor sin- ce- rum,

ce- rum, ad fir-

84

man- dum cor sin-

- sin- ce-

ad fir- man- dum cor sin- ce- rum, ad

man- dum cor sin- ce- rum

87

ce- rum, cor sin- ce- rum,

fir- man- dum cor sin- ce- rum, So-

So- la fi- des

90

So- la fi- des suf- - fi- cit,

So- - la

la fi- des suf- fi- cit, so- la

suf- fi- cit, [so- la fi- - des suf- fi-

93

so- la fi- des suf- - fi- cit,

fi- des suf- - fi-

fi- des suf- - - fi- cit,

cit,] so- la fi- - des suf- fi-

96

so- la fi- - des suf- fi- cit.

cit.

so- la fi- - des suf- - fi- cit.

cit, fi- - des suf- fi- cit.

## 21. AUREA LUCE

### In Festo SS. Petri et Pauli

Superius

Altus

Tenor

Bassus

1. Ja- - ni-

2. Ja- ni- tor

Ja- ni- tor

Ja- ni- tor cae-

3

tor cae- li,  
cae- li, ja- ni- tor cae-  
cae- li, ja- ni- tor cae-  
li, cae- li, ja- ni- tor cae-

Detailed description: This system contains measures 3, 4, and 5. It features four staves: a vocal line in treble clef, and three piano accompaniment staves (treble, alto, and bass clefs). The lyrics are: 'tor cae- li,' on measure 3; 'cae- li, ja- ni- tor cae-' on measure 4; 'cae- li, ja- ni- tor cae-' on measure 5; and 'li, cae- li, ja- ni- tor cae-' on measure 6. A fermata is placed over the final note of the vocal line in measure 5.

6

Do- ctor  
li, Do- ctor or- bis pa- - ri- ter,  
li, Do- ctor or- bis pa- - ri- ter,  
li, Do- ctor or- bis par- ri- ter,

Detailed description: This system contains measures 6, 7, and 8. It features four staves: a vocal line in treble clef, and three piano accompaniment staves (treble, alto, and bass clefs). The lyrics are: 'Do- ctor' on measure 6; 'li, Do- ctor or- bis pa- - ri- ter,' on measure 7; 'li, Do- ctor or- bis pa- - ri- ter,' on measure 8; and 'li, Do- ctor or- bis par- ri- ter,' on measure 9. A fermata is placed over the final note of the vocal line in measure 8.

9

or- bis pa- - ri-  
Do- ctor or- bis pa- ri-  
Do- ctor or- bis pa- ri- ter, pa- ri-  
Do- ctor or- bis pa- ri-

Detailed description: This system contains measures 9, 10, and 11. It features four staves: a vocal line in treble clef, and three piano accompaniment staves (treble, alto, and bass clefs). The lyrics are: 'or- bis pa- - ri-' on measure 9; 'Do- ctor or- bis pa- ri-' on measure 10; 'Do- ctor or- bis pa- ri- ter, pa- ri-' on measure 11; and 'Do- ctor or- bis pa- ri-' on measure 12.

12

ter, Ju- di- ces, ju-  
 ter, Ju- di- ces sae-  
 ter, Ju- di- ces sae-

15

Ju- di- ces sae-  
 di- ces sae- cli, ju- di- ces sae-  
 cli, ju- di- ces sae-  
 cli, [sae-

18

cli, ve- ra  
 cli, ve- ra mun- di lu- mi-  
 cli, ve- ra mun- di lu- mi-  
 cli, ve- ra mun- di lu- mi-

21

mun- di lu- - mi-  
na, ve- ra mun- di lu- - mi- na,  
na, ve- ra mun- di lu- - mi- na, lu-  
na, ve- - ra mun- di lu- mi- na,

24

na, Per  
lu- mi- na, Per cru- cem al- ter, al- ter  
mi- na,  
lu- mi- na, Per cru-

27

cru- cem al- ter, al-  
en- se tri- um- phans, per cru-  
Per cru- - cem al- ter, al- ter  
cem al- ter, al- ter en- se

30

ter en- se tri- um-  
 cem, per cru- cem al- ter en- se tri- um-  
 en- se tri- um- phans, en- se tri- um-  
 tri- um- phans, al- ter en- se tri- um-

33

- phans, Vi- - tae  
 - phans, Vi- tae se- na- tum, vi-  
 - phans, Vi- tae se- na- tum, vi- tae  
 um- phans, Vi- tae se-

36

se- na- tum lau-  
 tae se- na- tum  
 se- na- tum lau- re- a- ti pos-  
 na- tum lau- - re- a- ti

39

re- a- ti pos-  
lau- re- a- ti pos- -  
- si- dent, lau- re- a- ti  
pos- si- dent, lau- re- a- ti pos- si-

Detailed description: This system contains measures 39, 40, and 41. It features four staves: a vocal line in treble clef, and three piano accompaniment staves (treble, alto, and bass clefs). The vocal line has lyrics: 're- a- ti pos-'. The piano accompaniment includes lyrics: 'lau- re- a- ti pos- -', '- si- dent, lau- re- a- ti', and 'pos- si- dent, lau- re- a- ti pos- si-'. There are slurs over the first two measures and a fermata over the final note of measure 41.

42

- si- dent.  
si- dent, pos- si- dent, pos- si- dent.  
pos- si- dent, pos- - si- dent.  
dent, lau- re- a- ti pos- si- dent.

Detailed description: This system contains measures 42, 43, and 44. It features four staves: a vocal line in treble clef, and three piano accompaniment staves (treble, alto, and bass clefs). The vocal line has lyrics: '- si- dent.', 'si- dent, pos- si- dent, pos- si- dent.', and 'dent, lau- re- a- ti pos- si- dent.'. The piano accompaniment includes lyrics: 'si- dent, pos- si- dent, pos- si- dent.', 'pos- si- dent, pos- - si- dent.', and 'dent, lau- re- a- ti pos- si- dent.'. There are slurs over the first two measures of each system and fermatas over the final notes of measures 42 and 44.



7

sti ju- di- di- ces, vos se- cli ju- sti ju- di- ces, [vos se- cli ju- sti

10

ces, Et ve- ra mun- di, et sti ju- di- ces, Et ve- ra mun- di ces, Et

ju- di- ces,] Et ve- ra mun- di

13

ve- ra mun- di lu- mi- lu- mi- na, et ve- ra lu- mi- ve- ra mun- di lu- mi- lu- mi- na, et ve- ra mun- di lu- mi- na

16

na: Vo- tis pre- ca- mur cor- di-  
 na: Vo- tis pre- ca- mur  
 na: Vo- tis pre-  
 Vo- tis pre- ca- mur

19

tis pre- ca- mur cor-  
 um, vo- tis pre- ca- mur cor-  
 ca- mur cor-  
 cor- di- um, vo- tis pre- ca-

22

di- um, Au- di-  
 di- um, Au- di- te pre- ces  
 - di- um,  
 - mur cor- di- um,

25

te pre-ces sup- pli- cum, au-  
 sup- pli- cum, au- di- te pre- ces sup-  
 Au- di- te pre-  
 Au- di- te pre- ces sup- pli- cum,

28

di- te pre- ces sup- pli- cum.  
 - pli- cum.  
 ces sup- pli- cum.  
 au- di- te pre- ces sup- pli- cum.

31

Tiple

Alto

4. Quo- rum prae- ce- pto sub- di-

Tenor

Quo- rum prae- ce- pto sub- di- tur,

34

ce- pto sub- - di-  
tur, quo- rum prae- ce- pto sub- - di- tur,  
quo- rum prae- ce- pto sub- - di-

37

tur Sa- lus et  
Sa- lus et lan- guor o- -  
tur, Sa- lus et lan- guor o-

40

lan- quor o- - mni-  
mni- um, sa- lus et lan- guor o- mni-  
mni- um, sa- lus et lan- guor o-mni-

43

um, Sa- na- te  
um, Sa- na- te ae- gros mo- ri-  
um, Sa- na- te ae- - gros mo- ri-

46

ae-gros mo-ri

bus, sa-na-te ae-gros mo-ri

bus, sa-na-te ae-gros mo-ri

49

bus, Nos

bus, Nos red-den-tes vir-tu-ti-bus,

bus, Nos red-den-tes vir-tu-

52

red-den-tes vir-tu-ti-bus.

nos red-den-tes vir-tu-ti-bus.

-ti-bus, nos red-den-tes vir-tu-ti-bus.



7

A- ve  
 - mens il- lud A- ve Ga-  
 - ve, su- mens il- lud A-  
 - ve, su- mens il- lud A-

10

Ga- bri- e-  
 - bri- e- lis o-  
 ve Ga- bri- e-  
 ve Ga- bri- e- lis o-

13

lis o-  
 re, Ga- bri- e- lis o-  
 - lis o- re, Ga- bri- e-  
 re, Ga- bri- e- lis o-

16

re,  
re, Fun- da nos in pa-  
lis o- re, Fun- da nos in  
re, Fun- da nos in

19

Fun- da nos  
ce, fun- da nos in pa-  
pa- ce, fun- da  
pa- ce, fun- da nos in pa-

22

in pa-  
ce, fun- da nos in  
nos in pa- ce, fun- da nos  
ce, fun- da nos in pa-

25

pa- ce, Mu- - tans He- - vae no-  
 in pa- ce, Mu- tans  
 ce, Mu- tans He- vae no-

28

Mu- tans He-  
 - men, mu- - tans He- vae no- men, mu-  
 He- vae no-  
 men, mu- tans He- - vae no-

31

vae no- men.  
 tans He- vae no- men.  
 men, mu- tans He- vae no- men.  
 men, mu- tans He- vae no- men.

35

6. Mon-stra te es- - se ma-

Mon-stra

Mon-stra te es- se ma-

38

trem, mon-stra te es- - se ma- trem, mon-

te es- se

trem, mon-stra te es- se ma-

41

stra te es- se ma-

ma-

trem, mon-stra te es- se ma-

44

trem: Su- - mat per

trem:

trem: Su- mat per te pre-

47

te pre-ces,  
su-mat per te  
ces, su-

50

su-mat per te pre-ces, Qui  
pre-ces,  
mat per te pre-ces,

53

pro no-bis na-tus, qui  
Qui pro

56

pro no-bis na-  
no-bis na-  
pro no-bis na-tus, [qui pro

59

tus, [qui pro- no- bis na- - tus,]

no- - bis na- tus,] Tu-

62

Tu- lit es- se tu- us, tu-

- lit es- se tu- us, tu- lit es-

65

lit es- se tu- - us.

se tu- us, [tu- lit es- se tu- us.]

se tu- us, tu- lit es- se tu- us.

69

6. Vi- tam prae- sta- pu- ram, vi-

Vi- tam prae- - sta- pu- ram, vi- tam

Vi- tam prae-

72

- tam prae- sta- pu- ram, vi-

prae- sta pu- ram, [vi- tam prae- sta

sta pu- - ram, vi- tam

Vi- tam prae-

75

- tam prae- sta pu- ram, I-

pu- ram, vi- tam prae- - sta pu-

prae- sta pu- - ram,

sta pu- -

78

ter pa- ra tu-  
 ram, I- ter pa- ra tu- tum,  
 I- ter pa- ra tu- tum, i- ter  
 ram, I- ter

81

tum, i- ter pa- ra tu-  
 i- ter pa- ra tu-  
 pa- ra tu- tum, [i- ter pa- ra  
 pa- ra tu- -

84

tum: Ut vi- den- tes  
 tum: Ut vi- den- tes  
 tu- tum:] Ut vi- den- tes Je-  
 tum: Ut

87

Je- - sum, [Je- - sum,]  
 Je- sum, [Je- - sum,]  
 sum, ut vi- den- tes Je-  
 - vi- den- tes Je-

90

sum,] ut vi- den- tes Je- - sum,  
 ut vi- den- tes Je- sum, sem-  
 sum, [ut vi- den- tes Je- sum,]  
 - - sum, -

93

sem- per col- lae- te- -  
 per col- lae- te- mur, sem- per  
 sem- per col- lae- te- mur, sem-  
 - sem- per

96

mur, sem- per col- lae- te-  
col- lae- te- mur,  
per col- lae- te- mur, [sem- per  
col- lae- te- mur,

99

- mur, sem- per col- lae- te-  
sem- per col- lae-  
col- lae- te- mur,] sem- per col-  
sem- per col- lae- te- mur, sem- per

102

- mur.  
te- mur.  
lae- te- mur.  
col- lae- te- mur.



**HIMNOS ARREGLADOS  
POR OTROS COMPOSITORES**



# 24. PANGE LINGUA GLORIOSI

Arreglado por un compositor desconocido

Superius I

Superius II

Altus

Tenor

Bassus

Nobis datus

Nobis natus

3

The musical score is written for five voices: Superius I, Superius II, Altus, Tenor, and Bassus. It is in G minor (one flat) and common time (C). The lyrics are 'Nobis datus' and 'Nobis natus'. The score includes a multi-measure rest of 3 measures. The first system shows the vocal parts with lyrics. The second system shows the vocal parts with a multi-measure rest of 3 measures.

6

Musical score for measures 6-8. The score is written for five staves: four treble clefs and one bass clef. The key signature is one flat (B-flat). Measure 6 starts with a treble clef staff containing a half note B-flat, followed by quarter notes G, F, E, D, C, B, A, G. The second treble staff has a whole rest followed by quarter notes G, F, E, D, C, B, A, G. The third treble staff has a half note B-flat, followed by quarter notes G, F, E, D, C, B, A, G. The fourth treble staff has a half note B-flat, followed by quarter notes G, F, E, D, C, B, A, G. The bass staff has a half note B-flat, followed by quarter notes G, F, E, D, C, B, A, G.

9

Musical score for measures 9-11. The score is written for five staves: four treble clefs and one bass clef. The key signature is one flat (B-flat). Measure 9 starts with a treble clef staff containing a half note B-flat, followed by quarter notes G, F, E, D, C, B, A, G. The second treble staff has a half note B-flat, followed by quarter notes G, F, E, D, C, B, A, G. The third treble staff has a whole rest followed by quarter notes G, F, E, D, C, B, A, G. The fourth treble staff has a half note B-flat, followed by quarter notes G, F, E, D, C, B, A, G. The bass staff has a half note B-flat, followed by quarter notes G, F, E, D, C, B, A, G.

12

Musical score for measures 12-14. The score is written for five staves: four treble clefs and one bass clef. The key signature is one flat (B-flat). Measure 12 starts with a whole note in the first treble staff. Measure 13 features a melodic line in the second treble staff and a bass line in the bass staff. Measure 14 continues the melodic and bass lines. The notation includes various note values, rests, and a fermata over the final note of the second treble staff in measure 14.

15

Musical score for measures 15-18. The score is written for five staves: four treble clefs and one bass clef. The key signature is one flat (B-flat). Measure 15 begins with a whole note in the first treble staff. Measure 16 shows a melodic line in the second treble staff and a bass line in the bass staff. Measure 17 continues the melodic and bass lines. Measure 18 concludes the section with a melodic line in the second treble staff and a bass line in the bass staff. The notation includes various note values, rests, and a fermata over the final note of the second treble staff in measure 18.



24

Musical score for measures 24-26. The score is written for five staves. The first staff is the vocal line, starting with a treble clef and a key signature of one flat. The second staff is the first piano accompaniment, also with a treble clef. The third staff is the second piano accompaniment, with a treble clef and a '4' above the staff. The fourth staff is the third piano accompaniment, with a treble clef and an '8' below the staff. The fifth staff is the bass line, with a bass clef. The music consists of quarter and eighth notes, with some rests and a fermata in measure 26.

27

Musical score for measures 27-30. The score is written for five staves. The first staff is the vocal line, starting with a treble clef and a key signature of one flat. The second staff is the first piano accompaniment, with a treble clef. The third staff is the second piano accompaniment, with a treble clef and a '4' above the staff. The fourth staff is the third piano accompaniment, with a treble clef and an '8' below the staff. The fifth staff is the bass line, with a bass clef. The music consists of quarter and eighth notes, with some rests and a fermata in measure 29.

30

Musical score for measures 30-32. The score is written for five staves: four treble clefs and one bass clef. The key signature is one flat (B-flat). Measure 30: Treble 1 has a whole rest; Treble 2 has a quarter note G4; Treble 3 has a quarter note G4; Treble 4 has a quarter note G4; Bass has a quarter note G2. Measure 31: Treble 1 has a half note G4; Treble 2 has a quarter rest followed by a quarter note G4; Treble 3 has a quarter note G4; Treble 4 has a quarter note G4; Bass has a quarter note G2. Measure 32: Treble 1 has a half note G4; Treble 2 has a quarter note G4; Treble 3 has a quarter note G4; Treble 4 has a quarter note G4; Bass has a quarter note G2.

33

Musical score for measures 33-35. The score is written for five staves: four treble clefs and one bass clef. The key signature is one flat (B-flat). Measure 33: Treble 1 has a half note G4; Treble 2 has a quarter note G4; Treble 3 has a quarter note G4; Treble 4 has a quarter note G4; Bass has a quarter note G2. Measure 34: Treble 1 has a half note G4; Treble 2 has a quarter rest followed by a quarter note G4; Treble 3 has a quarter note G4; Treble 4 has a quarter note G4; Bass has a quarter note G2. Measure 35: Treble 1 has a half note G4; Treble 2 has a quarter note G4; Treble 3 has a quarter note G4; Treble 4 has a quarter note G4; Bass has a quarter note G2.

36

Musical score for measures 36-38. The score is written for five staves. The first staff (treble clef) contains a whole note chord in measure 36, followed by a whole rest in measure 37, and a whole note chord in measure 38. The second staff (treble clef) contains a melodic line starting with a quarter note, followed by eighth notes, and ending with a quarter note. The third staff (treble clef) contains a melodic line starting with a quarter note, followed by eighth notes, and ending with a quarter note. The fourth staff (treble clef) contains a melodic line starting with a quarter note, followed by eighth notes, and ending with a quarter note. The fifth staff (bass clef) contains a melodic line starting with a quarter note, followed by eighth notes, and ending with a quarter note.

39

Musical score for measures 39-41. The score is written for five staves. The first staff (treble clef) contains a whole note chord in measure 39, followed by a whole note chord in measure 40, and a whole note chord in measure 41. The second staff (treble clef) contains a melodic line starting with a quarter note, followed by eighth notes, and ending with a quarter note. The third staff (treble clef) contains a melodic line starting with a quarter note, followed by eighth notes, and ending with a quarter note. The fourth staff (treble clef) contains a melodic line starting with a quarter note, followed by eighth notes, and ending with a quarter note. The fifth staff (bass clef) contains a melodic line starting with a quarter note, followed by eighth notes, and ending with a quarter note.

## 25. VEXILLA REGIS PRODEUNT

Arreglado por Gaspar Fernandes

Tiple 1  
Ceballos

Tiple 2  
Fernandes  
Ve-xil-la Re-gis prod-e-

Alto  
Ceballos  
Ve-xil-la

Tenor  
Ceballos

Bajo  
Ceballos  
Ve-xil-la

3

Ve- xil- la Re-  
unt, ve- xil-la Re- - gis prod- e- unt, prod-  
Re- gis prod- - e- unt; ve-  
Re- gis prod- e- unt;

6

- gis prod- e-  
- e-  
xil- la Re- gis prod- e- unt;  
xil- la Re-  
ve- xil- la Re- gis prod- e- unt;

9

unt; ve- xil- la Re- gis prod- e- unt;

unt; ve- xil- la Re- gis prod- e- unt;

ve- xil- la Re- gis prod-

gis prod- - -

ve- xil- la Re- gis prod- e-

12

gis prod- e-

ve- xil- la Re- gis prod- e- unt;

e- unt;

e-

unt, prod- e- unt;

15 Fernandes

unt; *Accomodación de la primera frase de Ceballos, tenor, compases 5-15.* ve-

unt; ve- xil- la Re-

*Fernandes*  
ve- xil- la Re- gis prod- e-

*Fernandes*  
unt; ve- xil- la Re- gis prod-

*Fernandes*  
ve- xil- la Re- gis prod-

ve- xil- la Re- gis prod- -

18

xil- la Re- gis prod- e- unt;

- gis prod- -

unt, prod- e- unt; ve- xil- la Re-

- e- unt; ve-

- e- unt; [ve- xil-

21

ve- xil- la Re- gis prod- -

- - -

gis prod- e- unt, prod- e-

xil- la Re- gis prod- -

la Re- gis prod- - e-

24

#

e- unt: Ful- *Ceballos*

e- unt: Ful- get Cru- *Fernandes*

unt: Ful- get Cru- *Ceballos*

e- unt: *Ceballos*

unt:] Ful- get Cru-

27

get Cru- cis my- ste- ri-

cis my- ste- ri- um, ful- get

- cis my- ste- ri- um, Cru- cis my-

*Ceballos*

Ful- get Cru- cis my-

cis my- ste- ri- um, - um,

30

um, Cru- cis my- ste- ri- um,

*Accomodación*

Cru- cis my- ste- ri- um, ful-

*Fernandes*

ste- ri- um, ful-

ste- ri- um,

[my- ste- ri- um,]

33 *Fernandes*

ful- get Cru- cis, Cru-  
 de la segunda frase de Ceballos, tenor, compases 27-33.

get Cru- cis my- ste-

get Cru- cis my- ste- ri-

*Fernandes*

ful- get Cru- cis my-

*Fernandes*

ful- get Cru- cis my- ste-

36 *Ceballos*

- cis my- ste- ri- um, Quo car- ne

*Fernandes*

- ri- um, Quo

*Ceballos*

um, [my- ste- ri- um,] Quo car- ne car- nis

*Fernandes*

ste- ri- um,]

*Ceballos*

- ri- um, Quo car- ne

39

car- nis Con- di- tor, quo car- ne car- nis Con- di-  
 car- ne car- nis Con- di- tor, Con- di-  
 Con- di- tor, quo car- ne car- nis Con- di-  
*Ceballos*  
 Quo car- ne car- nis  
 car- nis Con- di- tor, quo

42

tor, quo car- ne car- nis Con- di- tor, [quo  
 tor, quo car- ne car- nis Con- di- tor, quo  
 tor, [Con- di- tor,] quo car- ne car- nis Con-  
 Con- di-  
 car- ne car- nis Con- di- tor, [quo car- ne

45 *Fernandes*

car- ne car- nis Con- di- tor,] quo car- ne  
 car- ne car- nis Con- di- tor,  
 - di- tor, *Fernandes* Con- di- tor, quo car- ne  
 - - - - - tor,  
 car- nis Con- di- tor,] *Fernandes* quo

48

car- nis Con- di- tor, Con-  
 Acomodación de la tercera frase de Ceballos, tenor, compases 39-47.  
 quo car- ne car- nis  
 car- nis Con- di- tor, quo car- ne  
*Fernandes*  
 quo car- - - - - ne car-  
 car- - - - - ne car-

51

di- tor, quo car- ne car- nis

Con- di-

car- nis Con- di- tor, quo car- ne car- nis

nis, quo car- ne car- nis Con-

nis Con- di- tor, quo car-

54

Con- di- tor, Con- di-

Con- di- tor, Con- di- tor, Con- di-

di- tor, quo car- ne car- ne Con-

ne car- nis Con- di-

57 *Fernandes*

tor Su- spen- sus est pa- ti- bu- lo, [pa- ti- bu-  
Antipación de la cuarta frase de Ceballos,  
tor Su- spen- sus  
tor Su- spen- sus est pa- ti- - bu- lo,  
di- tor Su- spen- sus est pa-  
tor Su- spen- sus est pa- ti- bu-

60

lo,] su- spen- sus est pa- ti- bu- lo.  
tenor, compases 68-77.  
est pa- ti-  
su- spen- sus est pa- ti- bu- lo, su-  
ti- bu- lo, su- spen- sus  
lo, su- spen- sus est pa- ti-

63

su- spen- sus est pa- ti- bu- lo, pa-

spen- sus est pa- ti- bu- lo, su- spen- sus est

est pa- ti- - bu- lo, su- spen- sus

bu- lo, [su- spen- sus est pa-

66

*Ceballos*

ti- bu- lo, [su- spen- sus est

bu- lo, su-

su- spen- sus est pa- ti- - bu- lo, su-

est pa- ti- bu- lo, su-

ti- bu- lo,] su- spen- sus est pa- ti- bu- lo,

*Fernandes*

69

pa- ti- bu- lo.] su- spen- sus est pa-  
 spen- sus est, su- spen- sus est pa- ti-  
 spen- sus est pa- ti- bu- lo, su-  
 spen- sus est pa-  
 pa- ti- bu- lo, su- spen- sus

72

- ti- bu- lo, su- spen- sus est -  
 - bu- lo, su- spen- sus  
 spen- sus est pa- ti- bu- lo, su-  
 ti- -  
 est pa- ti- bu- lo, su-

75

pa- ti- bu- lo.

est pa- ti- - bu- lo.

spen- sus est pa- ti- bu- lo.

- - - bu- lo.

spen- sus est pa- ti- bu- lo.

Detailed description: This is a musical score for five voices, numbered 75. The score is written on five staves. The first four staves are in treble clef, and the fifth staff is in bass clef. The music is in a key with one sharp (F#) and a common time signature. The lyrics are Latin: 'pa- ti- bu- lo.', 'est pa- ti- - bu- lo.', 'spen- sus est pa- ti- bu- lo.', '- - - bu- lo.', and 'spen- sus est pa- ti- bu- lo.'. The lyrics are distributed across the staves, with some syllables appearing on multiple staves. The first staff has 'pa- ti- bu- lo.' with a fermata over the final note. The second staff has 'est pa- ti- - bu- lo.' with a fermata over the final note. The third staff has 'spen- sus est pa- ti- bu- lo.' with a fermata over the final note. The fourth staff has '- - - bu- lo.' with a fermata over the final note. The fifth staff has 'spen- sus est pa- ti- bu- lo.' with a fermata over the final note. There is a sharp sign (#) above the second staff, and a fermata symbol above the final note of each staff.