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483

LIRA SACRO-HISPANA.

GRAN COLECCION de obras de **MÚSICA RELIGIOSA,**

COMPUESTA

por los mas acreditados maestros Españoles,
tanto antiguos como modernos:
publicacion que se hace bajo la proteccion

de

S. M. LA REINA D^a ISABEL II,

(Q. D. G.)

y dirigida por

D. HILARION ESLAVA

Maestro de su Real Capilla.

SIGLO XVI.

ROBLEDO, MORALES,
ESCOVEDO, GUERRERO,
VICTORIA, NAVARRO.

SIGLO XVII.

LOBO, AGUILERA,
CAPITAN, TAFALLA,
PATINO, DURON.

SIGLO XVIII.

TORRES, VALLS;
MUELAS, SOLER,
ESCARCUI, RIPA.

SIGLO XIX.

ARANAZ, DOYACUE, GAR-
CIA, SECANILLA, ANDREVI,
RODRIGUEZ DE LEDESMA.

SIGLO

XIX

TOMO

20

SERIE

1a

M. MARTIN SALAZAR
EDITOR: * PROVEEDOR
DE MÚSICA Y PIANOS DE S. S. M. M.
Calle de Esparteros n.º 3.
MADRID.

Lit. de Peart Car. 2 Geronimo 15.

APUNTES BIOGRAFICOS

DE LOS AUTORES CUYAS OBRAS CONTIENE ESTE TOMO.

D.ⁿ **NICOLAS LEDESMA** nació el día 9 de Julio de 1791 en Grisel, reino de Aragón, diócesis de Tarazona, y fue niño de coro en la Catedral de dicha ciudad, donde aprendió el solfeo y canto. Fueron sus maestros de composición D. Francisco Gisbert y D. José Ángel Martínchique, que obtuvieron sucesivamente el magisterio de capilla de aquella catedral. Se trasladó después á Zaragoza y estudió el órgano bajo la dirección de D. Ramón Ferreñac. Al poco tiempo fué agraciado con la plaza de organista y maestro de capilla de la colegiata de Borja. En 1809 obtuvo por oposición el magisterio y órgano de Tafalla. En 1830 pasó á Bilbao á hacer oposición al órgano, y no solo fué agraciado sino que á los dos años le agregaron el magisterio de capilla.

Ha compuesto muchas obras, entre ellas: 8 misas, varios salmos, motetes, villancicos, lamentaciones, misereres y el *Stabat mater* que va publicado en este tomo. Como organista ha escrito muchas obras, y de ellas se han publicado seis sonatas, y además dos ofertorios, una elevación y varios versos dados á luz en el Museo orgánico español. D. Nicolás Ledesma es en lo que va de este siglo uno de los más distinguidos compositores y organistas de España, y el gran crédito que goza en ambos conceptos es justísimo, y lo que más le distingue es la espontaneidad en sus ideas, y la corrección y naturalidad en la armonía y modulación.

D.ⁿ **FRANCISCO ANDREVI** nació el año de 1786 en la villa de Sanahuja, provincia de Lérida en Cataluña. Entró á los ocho años de edad como niño de coro en la catedral de la Seo de Urgel. Pasó á Barcelona á seguir los estudios eclesiásticos, y al mismo tiempo se dedicó á la composición bajo la dirección del maestro de capilla de la catedral D. Francisco Queralt. A los 21 años de edad obtuvo por oposición el magisterio de Segorve, á los 26 el de Sta. María del mar de Barcelona, á los 33 el de Valencia, á los 44 el de Sevilla y el de la Real capilla de S. M. Habiendo emigrado á Francia en 1836 obtuvo también el de Burdeos. Concluida la guerra civil regresó á España y fue nombrado maestro de capilla y de la escolanía de la Merced en Barcelona, plaza que obtuvo hasta su muerte que fué en 23 de Noviembre de 1844 á los 68 años de edad.

Entre las muchas y recomendables obras que compuso se hallan un oratorio, *Juicio Final*, una misa de *Requiem* y el *Stabat mater* publicado en Francia que le dieron gran crédito.

D. **MARIANO RODRIGUEZ de LEDESMA** nació en Zaragoza el 14 de Diciembre de 1779. Entró de niño de coro en la catedral de la Seo en 1787. Fué nombrado racionero de dicha iglesia en 1798. Vino de primer tenor al teatro de ópera de los *Caños del Peral* de Madrid el año de 1804. Entró de tenor supernumerario de la capilla real en 1806. Emigró á Ingl.

terra en 1810 y en 1815 fue nombrado maestro de canto de S. A. la Princesa Carlota de Gales hija única de Jorge 4.^o Rey de Inglaterra. Regresó en 1815 á Madrid y fue nombrado Tenor de Cámara. Fue nombrado después maestro de capilla supernumerario y ultimamente en 1856 efectivo. Falleció en Madrid el año de 1847 á la edad de 70 años.

Las obras que compuso son: tres misas, un oficio de difuntos, los maytines de Reyes, un juego completo de lamentaciones, la nona de la Ascension, y un *Stabat mater*. Publicó además unas vocalizaciones para canto precedidas de la teoria correspondiente. Como Maestro de capilla y como maestro de canto gozó de gran renombre en la Corte.

D. JUAN BROS nació en Tortosa hácia el año de 1776, en cuya catedral aprendió la música siendo niño de coro. Estudió la composicion en Barcelona con el maestro Queralt. Obtuvo primeramente por oposicion el magisterio segundo de la capilla de Sta. Maria del Mar, y después la plaza de organista de S. Severo en la misma ciudad de Barcelona. En 1807 ganó por oposicion el magisterio de Málaga que renunció, aceptando el de Leon para el cual fue nombrado. En 1817 fue nombrado maestro de la catedral de Oviedo, que renunció tambien por entonces, permaneciendo en Leon hasta que circunstancias politicas le obligaron á abandonar esta ciudad. En 1854 volvió á ser nombrado para la catedral de Oviedo, en cuya iglesia permaneció hasta su fallecimiento ocurrido en 12 de Marzo de 1852, á los 76 años de edad.

Entre las muchas obras que ha dejado, las que le dieron mayor credito fueron tres *misereres* y *lamentaciones* que compuso en Leon, y un *Te Deum*, oficio de difuntos y otro *miserere* que hizo en Oviedo.

En lo que mas se ha distinguido este maestro ha sido en el género fugado que maneja con grande habilidad, demostrando que era compositor de saber real y de verdadero talento.

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del Mtro. **LEDESMA** (D. Nicolás.)

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ERRATA.

En las portadas del salmo NUNC DIMITIS y de la SALVE de Andrevi donde dice TOMO 1º, 2ª SERIE, léase TOMO 2º, 1ª SERIE, advirtiéndose que a su tiempo se dará el 1º tomo de dicha 1ª serie.

STABAT MATER

A TRES VOCES

CON ACOMPAÑAMIENTO DE CUARTETO

Compuesto por el 5.^r

D. NICOLAS LEDESMA.

MTRO. DE CAPILLA

DE LA BASILICA DE BILBAO.



SIGLO XIX.

SERIE 1.^a

MADRID.

STABAT MATER.

1

Andante (M.M. 69)

VIOLIN 1.^o

VIOLIN 2.^o

VIOLA.

VIOLON.

TIPLE.

TENOR.

BAJO.

Sta - bat Ma - ter

Sta - bat Ma - ter

Sta - bat Ma - ter

Sta - bat Ma - ter

cresc.

cresc.

cresc.

cresc.

f

f

f

f

p

p

p

p

VIX 20

1

Stabat Ma - ter Do - lo - ro - sa Sta - bat Mater Stabat Ma - ter

Sta - bat Mater Sta - bat

Sta - bat Mater Sta - bat

The first system of the musical score for 'Stabat Mater'. It consists of seven staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom four staves are instrumental parts (Violin I, Violin II, Viola, and Cello/Double Bass). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

Ma - ter Do - lo - ro - sa jus - ta cru - cem la - cri - mo -

Ma - ter Do - lo - ro - sa jus - ta cru - cem la - cri -

Ma - ter Do - lo - ro - sa jus - ta cru - cem la - cri - mo -

con dolor.

p

The second system of the musical score. It continues the vocal and instrumental parts. The lyrics are: 'Ma - ter Do - lo - ro - sa jus - ta cru - cem la - cri - mo -'. The instrumental parts include a piano section marked with a 'p' dynamic. The system ends with a repeat sign.

sa jus - ta cru - cem la - cri - mo - - sa dum pen - de - bat fi - - li

mo sa jus - ta cru - cem la - cri - mo - - sa dum pen

sa jus - ta cru - cem la - cri - mo - - sa

cresc. *p*

us dum pen - de - bat dum pen - de - - bat dum pen - de - bat fi - - - li -

de - - bat fi - - li us dum pen - de - - bat *cresc.* dum pen - de - bat fi - li -

dum pen - de - - bat fi - - li us dum *cresc.* pen - de - bat fi - - - li -

cresc. *cresc.* *cresc.*

us dum pen-de - bat fi - li us dum pen-de - bat dum pen-de -

us dum pen-de - bat fi - li us dum pen-de - bat

us dum pen-de - bat fi - li

p

p

p

p

bat dum pen-de - bat fi - li us *p* Do - lo - ro - sa

dum pen-de - bat dum pen-de - bat fi - li us *p* Do - lo

us dum pen-de - bat fi - li us *p* Do - lo

con dolor.

p

p

p

p

la - cri - mo - sa dum pen - de - - bat dum pen - de - - bat

ro - sa la - cri - mo - sa dum pen - de - bat *f* dum pen -

ro - sa la - cri - mo - sa dum pen - de - bat *f* dum pen -

cres. *f*

cres. *f*

cres. *f*

dum pen - de - - bat fi - - li - us

de - - bat dum pen - de - bat fi - li - us

de - - bat dum pen - de - bat fi - li - us

dol.

dism. *p*

dism. *p*

dism. *p*

Do - lo - ro - sa la - cri - mo - sa dum pen - de - - -

Do - lo - ro - sa la - cri - mo - sa dum pen

Do - lo - ro - sa la - cri - mo - sa dum pen

p *cresc.*

- bat dum pen - de - bat dum pen - de - - bat fi - - - li -

de - bat *f* dum pen - de - bat dum pen - de - bat fi - - li -

de - bat *f* dum pen - de - bat dum pen - de - bat fi - - li -

f *f* *f* *dism*

us.
us.
us.
dol.
dol.
dol.
f

Andante mosso (M. M. $\text{♩} = 76$.)

ESTROFA 2ª

dol.
f
dol.
dol.
f
p

ten.
f
ten.

Cu - - - jus a - - - ni - mam ge - men - - tem con - - tris -
 Cu - - - jus a - - - ni - mam ge - men - - tem con - - tris -

The first system of the musical score consists of two vocal staves (Soprano and Alto) and four piano accompaniment staves (Two Treble and Two Bass). The vocal parts are in 3/4 time and feature a melody with long horizontal lines indicating sustained notes. The piano accompaniment includes arpeggiated chords and flowing sixteenth-note passages. Dynamics include piano (*p*) and forte (*f*).

ta - - - tam et do - len - - tem per tran - si - - vit
 ta - - - tam et do - len - - tem per tran - si - - vit

The second system continues the musical score with the same vocal and piano parts. The vocal melody continues with sustained notes and some melodic movement. The piano accompaniment maintains its arpeggiated texture. Dynamics include piano (*p*) and forte (*f*).

gla - di - us per tran - si - vit gla - di -
gla - di - us per tran - si - vit gla - di -

The first system of the musical score consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts are in a 3/4 time signature and a key of B-flat major. The lyrics are 'gla - di - us per tran - si - vit gla - di -'. The piano accompaniment features a continuous eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

- us Cu - jus
- us Cu - jus

The second system of the musical score continues the vocal and piano parts. The vocal parts have the lyrics '- us Cu - jus'. The piano accompaniment continues with the same eighth-note pattern. Dynamics markings include *p* (piano) and *mf* (mezzo-forte).

a - - ni - mam ge - men - tem con - - tris - ta - - tam

a - - ni - mam ge - men - tem con - - tris - ta - - tam

et do - len - tem con tris - ta - tam et do - len - tem per tran -

et do - len - tem per tran -

si - - vit gla - - di - us

si - - vit gla - - di - us

per tran - si - - vit gla - - di - us

per tran - si - - vit gla - - di - us

dol.

dol.

dol.

p

cu - jus a - - ni - mam ge - men - tem

cu - jus a - - ni - mam ge - men - tem

con - - tris - ta - - tam et do - len - tem per tran - -

con - - tris - ta - - tam et do - len - tem per tran - -

si - vit gla - di - us per trau - si - vit gla - di -

si - vit gla - di - us per trau - si - vit gla - di -

The first system of the musical score consists of six measures. It features a vocal line with lyrics and a piano accompaniment. The vocal line is written in a soprano and alto clef, with lyrics 'si - vit gla - di - us per trau - si - vit gla - di -' on the first staff and 'si - vit gla - di - us per trau - si - vit gla - di -' on the second staff. The piano accompaniment includes a right-hand part in treble clef and a left-hand part in bass clef, both in 3/4 time. The key signature has two flats (B-flat and E-flat).

- us

- us

p

p

The second system of the musical score consists of six measures. It continues the vocal line and piano accompaniment from the first system. The vocal line has lyrics '- us' on the first staff and '- us' on the second staff. The piano accompaniment includes a right-hand part in treble clef and a left-hand part in bass clef, both in 3/4 time. The key signature has two flats (B-flat and E-flat). The piano part features a continuous eighth-note pattern in the left hand and a more melodic line in the right hand. Dynamics markings *p* (piano) are present in the piano part.

Andante mosso. (M.M. =  76)

ESTROFA 3.^a

Andante mosso. (M.M. = 76) ESTROFA 3ª

ten dolente ten

The image shows a page from a musical score for the song "L'Espresso" by Maurice Strakosky, Op. 10, No. 1. The score is written for piano and voice. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is B-flat major (two flats), and the time signature is 3/4. The piano part features a "retard" marking. The vocal part includes the lyrics "O! quam tris_tis".

[illegible]

dic - ta *mf.* Ma - ter Ma - ter u - ni ge - ni - ti *f* o quam

dic - ta *mf.* Ma - ter Ma - ter u - ni ge - ni - ti *f* o quam

dic - ta *mf.* Ma - ter Ma - ter u - ni ge - ni - ti *f* o quam

dol.

f

f

f

f

tris - tis et a - flic - ta *p* fu - it il - la be - ne - dic - ta

tris - tis et a - flic - ta *p* fu - it il - la be - ne - dic - ta

tris - tis et a - flic - ta *p* fu - it il - la be - ne - dic - ta

p

p

p

f

f

f

f

[illegible]

A musical score for the song 'The Rose Tree'. It features four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The music is in common time. The vocal parts enter with a melody of eighth and quarter notes. The piano accompaniment provides a harmonic foundation with chords and moving lines. The score includes dynamic markings such as *pp* (pianissimo) and *f* (forte). The piece concludes with a final chord and a double bar line.

Adagio Molto espressivo. (M. M.: 63)

ESTROFA 4ª

The musical score for 'ESTROFA 4ª' is written for four staves. The time signature is 3/4, and the key signature has three flats (B-flat major). The tempo/mood is 'Adagio Molto espressivo' with a metronome marking of 63. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The score is divided into measures by vertical bar lines.

First system of the musical score, featuring a vocal line and piano accompaniment in E-flat major. The vocal line begins with a trill on a whole note. The piano accompaniment consists of a flowing sixteenth-note pattern in the right hand and a steady eighth-note bass line in the left hand.

Second system of the musical score. The vocal line includes the lyrics "Que me-re-bat et do-le-bat que me". The piano accompaniment continues with the same rhythmic patterns, featuring dynamic markings such as *p* (piano) and *f* (forte).

Third system of the musical score. The vocal line includes the lyrics "-re-bat et do-le-bat". The piano accompaniment features a crescendo leading to a *sf* (sforzando) dynamic marking at the end of the system.

et do-le-bat

fP *fP* *fP*

ff *ff* *ff*

et tre-mu-bat

fP *fP* *ff* *fP* *fP* *fP*

fP *fP* *fP* *fP* *fP* *fP*

fP *fP* *fP* *fP* *fP* *fP*

cum vi-de-bat

fP *fP* *fP*

fP *fP* *fP*

fP *ff* *fP*

na - ti pe - nas na - ti pe - nas in - cli ti

f *p*

ten.

ESTROFA 5.

Moderato. (M.M. 84)

f Quis est ho - mo qui non fle - ret chris - ti

f Quis est ho - mo qui non fle - ret chris - ti

f Quis est ho - mo qui non fle - ret chris - ti

f *p*

ma - - trem si vi - de - ret in tan - to

ma - - trem si vi - de - ret in tan - to su -

ma - - trem si vi - de - ret in tan - to

mf

mf

mf

mf

su - pli - ci - o in tan - to su - pli - - ci -

- pli - - ci - o in tan - to su - pli - ci - -

su - pli - ci - o in tan - to su - pli - - ci -

f

f

f

f

f

f

f

First system of the musical score. It includes three vocal staves (Soprano, Alto, and Bass) and three piano staves (Right Hand, Left Hand, and a lower Bass line). The vocal parts enter with the lyrics "Quis est" in the fifth measure, marked *mf*. The piano accompaniment begins in the first measure with a *p* (piano) dynamic. A *dol:* (dolando) marking appears above the Soprano staff in the third measure. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts sing the lyrics "ho - mo qui non fle - ret chris - ti ma - trem" across the five measures. The piano accompaniment continues with its rhythmic pattern. The dynamics and key signature remain consistent with the first system.

si vi-de-ret in tan-to su-pli-ci-o

si vi-de-ret in tan-to su-pli-ci-o

si vi-de-ret in tan-to su-pli-ci-o

cresc *f* *p* *len.*

Quis est ho-mo qui non fle-ret chris-ti ma-trem

Quis est ho-mo qui non fle-ret chris-ti ma-trem

Quis est ho-mo qui non fle-ret chris-ti ma-trem

ff *cresc* *f* *cresc* *cresc* *cresc*

si vi - de - ret in *f* tan - to su - pli - ci -

si vi - de - ret in *f* tan - to su - pli - ci -

si vi - de - ret in *f* tan - to su - pli - ci -

- cen - do *f* *tr*

- cen - do *f*

- cen - do *f*

- o Quis est ho - mo qui non fle - ret *cresc*

- o Quis est ho - mo qui non fle - ret *cresc*

- o Quis est ho - mo qui non fle - ret chris - ti *cresc*

del *p* *cresc* *cresc* *cresc*

The image shows a page from a musical score for the opera 'Gloria' by Giuseppe Verdi. The score is written for a vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The music is in 4/4 time and the key signature has two flats (B-flat and E-flat). The lyrics are in Italian: 'chris - ti ma - trem si vi - de - ret in tan - to su -'. The vocal parts are written in staves with lyrics underneath. The piano accompaniment is written in staves below the vocal parts. The score includes dynamic markings such as *f* (forte) and *p* (piano), and a tempo marking 'd: l' (allegretto). The page is numbered '1' in the top right corner.

- pli - ci - o in tan - to su - pli - - ci - o
 - pli - - ci - o in tan - to su - pli - - ci - o
 - pli - - ci - o in tan - to su - pli - - ci - o

in tan - to su - pli - ci - o

in tan - to su - pli - ci - o

in tan - to su - pli - ci - o

p *f* *ff*

Allegreto. M.M. ♩=92.

ESTROFA 6.^a

Muy ligado

Muy ligado

Muy ligado

Muy ligado

p *f* *ff*

Entrega. 22.

NIX-22

Quis non pos - set con - tris - ta - ri pi - am Ma - trem

p siempre lagado.

p

p

p

con - tem - pla - ri do - - len - tem do - - len - tem do -

p

p

p

p

len - tem do - len - tem cum fi - li - o

mf

mf

mf

mf

Quis non posset con-tris-tari pi-am Matrem con-tem-plari dol-len-tem cum

fi-li-o dol-len-tem cum fi-li-o Quis non pos-set con-tris-ta-ri

pi-am ma-trem con-tem-pla-ri pi-am ma-trem

con - tem - pla - ri do - len - tem cum fi - li - o do - len - tem cum fi - li - o do

p *ten* *ten* *ten*

cres.

dismin.

len-tem cum fi-li-o

cresc.

cresc.

dismin.

dismin.

dismin.

ten.

cresc.

dismin.

ten.

Quis non posset contristari piam matrem contempla -

ri do - - len tem do - - len tem do - - len - tem cum

fi - - li o dol.

ESTROFA 7.^a

Andante. M.M. ♩=69.

p *ten.* *cres.*

p *ten.* *cres.*

p *ten.* *cres.*

p *cres.*

ten.
p

Pro pe - ca - tis su - e gentis vidit Je - sum in - tor mentiset fla -
p cres. cres. cres. cres. cres.

gelissub - di - tum et fla - gellissub - di - tum Vi - dit su - umdul - - cem
dismin. dismin. dismin. dismin. dismin.

na - tum mo - ri en - tem de - so - la tum dum e - mi - sit spi - ri - tum dum e -

na - tum mo - ri en - tem de so - la tum dum e - mi - sit spi - ri - tum dum e -

E - ja Ma - ter fons a - mo - ris me sen ti - re vim do -

mi - sit spi - ri - tum E - ja Ma ter fons a - mo - ris me sen ti - re vim do -

mi - sit spi - ri - tum E - ja Ma ter fons a - mo - ris vim do -

loris fac ut tecum lu - ge - am fac ut tecum lu - ge - am Fac ut

loris fac ut tecum lu - ge - am fac ut tecum lu - ge - am

lo ris fac ut te - cum - lu - ge - am fac ut tecum lu - ge - am

pizzicato.

pizzicato

ar - de - at cor me - um cor me - um in a - mando Christum De -

Fac ut ar - de - at cor me - um cor me - um in a -

* Fac ut ar - de - at cor me - um Christum

- um in a - mando in a - man - do christum De - um chris - tum De - um
 mando christum De - - um in a - man - do chris - tum De - um
 De - um in a - mando christum De - - - um chris - tum De - - um
 cre - - - cien - - - do. *f*
 cre - - - cien - - - do. *f*
 cre - - - arco - - - cien - - - do. *f*
 cre - - - arco

dol. ut si - bi ut si - bi com - pla - - - ce -
 dol. ut si - bi ut si - bi com - pla - - - ce -
 ut si - dol. - - - bi com - pla - - - ce -
 ut si - bi ut si - bi com - pla - - - ce
 p *p* *p*
 creciendo - - - mucho -
 creciendo - - - mucho -
 creciendo - - - mucho -
 creciendo

retard.

f am. *p* com - pla - - ce - - am.

f am. *p* com - pla - - ce - - am.

f am. *p* com - pla - ce retard. am.

f del. retard. a compas

f retard. a compas

f retard. a compas

f *p*

p *fp* *p* *fp* *p* *fp* *f*

ESTROFA 8.^aAll.^o Moderato. M.M. ♩=92.

Sanc - ta ma - ter Sancta ma - ter is - tud a - gas cru - ei -

f *p* *p* *p*

fi - xi fi - ge pla - gas cor - di me - o va - li - de

pp cor - di me - o va - li - de tu - i na - ti vul - ne -

cre - - cien - do *f* ra - ti tam dig - na - ti pro me pa - ti *espresivo* pe - nas me - cum *p*

pe - nas me - cum di - vi - de tu - i na - ti

vul - ne - ra - ti tan dig - na - ti pro me pa ti

cree - - - ciendo. *f*

cree - - - ciendo. *f*

cree - - - ciendo. *f*

cree - - - ciendo. *f*

cree - - - ciendo. *f*

espres:

pe - nas me - cum pe - nas me - cum di - - vi - de

p

p

p

p

ESTROFA 9.

Allegro no mucho. $\text{M.M.} = 100.$

Fac me

Fac me

ve - re te cum fle - re cru - ci - fi - xo con - do - le - re

ve - re te cum fle - re cru - ci - fi - xo con - do - le - re

eru-ci - fi-xo con-do - le-re con-do - le-re do-nec
 cru - ci - fi-xo con-do - le-re con-do - le-re do-nec

e-go do-nec e-go do-nec e-go vi-xe-ro
 e-go do-nec e-go do-nec e-go vi-xe-ro

do-nec e-go vi-xe-ro
 do-nec e-go vi-xe-ro

Jus - ta cru - cem te - cum sta - re te li -

Jus - ta cru - cem te - cum sta - re te li -

p

ben - ter so - ci - a - re in - - - planctu de - si - de -

ben - ter so - ci - a - re in - - - planctu de - si - de -

- ro te li -

- ro te li -

p

ben - ter - so - ci - a - re in planctu de - si - de -

- ro in planctu in plane - tu in planctu de -

si - de - ro in plane - tu de - si - de - ro

ESTROFA 10.^a

Larghetto. M M ♩ = 100.

Vir-go vir-gi-num pre-cla-ra mi-hi

p

p

sempre ten

jam non sis a-ma-ra vir-go vir-gi-num pre-cla-ra mi-hi



jamnonsis a - ma - ra fac me tecum plan - ge - re fac me

This system contains the first four measures of the musical score. It features a vocal line in bass clef with lyrics, a piano accompaniment in treble clef with eighth-note patterns, and a bass line in bass clef with sustained notes.



te - cum plan - ge - re fac me te cum plan - ge - re

This system contains the next four measures. The vocal line continues with the lyrics, and the piano accompaniment and bass line provide harmonic support.



Fac ut por - tem chris - ti mor - tem pa - si -

This system contains the final four measures of the page. The vocal line concludes with the lyrics, and the piano accompaniment and bass line finish the phrase.

o - nis fac con - sor - tem et plagas re co - le - re et

plagas re co - le re fac me pla - gis vul - ne ra - ri cru - ce

hac i - ne bri - a ri ob a - mo - rem ob a - mo - rem ob a - mo - rem fi - li -



First system of the musical score. It features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked 'dol.' (ad libitum). The lyrics are: 'i fac me pla - gis vul - ne -'.



Second system of the musical score. The vocal line continues with the lyrics: 'ra - ri cru - ce hac in e - bri - a - ri ob a - mo - rem fi - li -'. The piano accompaniment continues with a steady eighth-note pattern.



Third system of the musical score. The vocal line concludes with the lyrics: 'i ob a - mo - rem fi - li i.'. The piano accompaniment continues. The tempo markings 'dol.' and 'dismin.' (diminuendo) are present in the vocal line and the piano accompaniment respectively.

ESTROFA 11.

Moderato. (M.M. $\text{♩} = 80$.)

Yn - fla - ma - tuset ac - cen - sus per te vir - go sim de fen - sus in fla.

ma - tuset ac - cen - sus per te vir - go sim de fen - sus in di e ju - di - ci.

dol.

i per te vir-go sim de-fen-sus in di-e judi-ci-i in di-

- e ju-di-ci-i *dol.*

p

cresc.

Fac-me cruce-cus-to di-ri mor-te christi pre-mu-ni-ri confo-

f

ve - ri con fo - ve - ri con fo - ve - ri gra - ti a dol. faç me cruce cus - to -

ff dismin. ten. *p*

ff dismin. ten. *p*

ff dismin. ten. *p*

ff *p*

di - ri mor - te christi pre mu - ni - ri con - fo - ve - ri

f *f* *f* *f*

gra - ti - a con - fo - ve - ri gra - ti -

- a fac me cru-ce eus - to-di-ri mor - te christi pre mu-

p dol. *p* *cresc.*

- ni - ri con - fo - ve - ri con - fo - ve - ri gra - ti -

f

- a fac me cru-ce eus - to-di-ri mor - te christi pre mu

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

ni-ri mor-te christi pre-mu-ni-ri con-fo-ve-ri

f *dim.* *f* *p*

gra-ti-a con-fo-ve-ri gra-

ti-a a cre-cien-do, cre-cien-do, cre-cien-do, cre-cien-do,

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

ESTROFA 12.^a

Moderato. (M M ♩ = 84.)

Quan - do cor - pus mo - ri - e - tur fac ut

Quan - do cor - pus mo - ri - e - tur fac ut

Quan - do cor - pus mo - ri - e - tur fac ut

p

p

p

p

a - ni - mae do - ne - tur pa - ra - di - si glo - ri -

a - ni - mae do - ne - tur pa - ra - di - si glo - ri -

a - ni - mae do - ne - tur pa - ra - di - si glo - ri -

All.^o non molto. (м.м. ♩=100.)

a. Quan-do cor-pus mo-ri e-tur fac ut a - ni-mæ do-netur para di - si glo - ri.

a.

a.

p

p

p

p

a Quan-do cor - pus mo-ri e-tur do - - ne - tur para -

Quan-do cor - pus mo-ri e-tur fac ut a - ni-mæ do-netur para di -

di - si glo - ri a Quando corpus mo - ri - e - tur fac ut a - ni - mæ do -

Quando cor - pus mo - ri - e - tur fac ut a - ni - mæ do -

si - glo - ri a Quando corpus mo - ri - e - tur fac ut a - ni - mæ do -

ne tur pa ra di si glo ri a

ne tur pa ra di si glo ri a

ne tur pa ra di si glo ri a

cre - cien - do. *f* *dism.*

cre - cien - do. *f* *dism.*

cre - cien - do. *f* *dism.*

cre - cien - do. *f* *dism.*

Quan-do cor - pus mo-ri-
 Quan-do cor - pus mo-ri-e-tur fac ut a - ni-mæ do-
 Quan-do cor - pus mo-ri-e-tur fac ut

p

e-tur fac ut a - ni-mæ do-ne - tur
 ne-tur fac ut a - ni-mæ do-ne-tur quan-do cor - pus mo-ri-e-tur quan-do
 a - ni-mæ do-ne-tur do - ne - tur. Quando

p

13 Quan-do cor - pus mo-ri-e-tur quan-do corpus mo-ri
 corpus mo - ri e - tur Quan-do cor - pus mo-ri e-tur
 cor - pus mo-ri e-tur Quan-do corpus mo - ri e-tur
 mf p
 mf p
 mf p
 mf p

-e-tur fac ut a - ni - mæ do - ne - tur
 fac ut a - ni - mæ do - ne - tur quan - do corpus mo - ri
 fac ut a - ni - mæ do - ne - tur
 f p
 f p
 f p
 f p

fac ut a-ni-ma-do-ne-tur pa-ra-di-si glo-ri-a

e-tur fac ut a-ni-ma-do-ne-tur pa-ra-di-si glo-ri-a pa-ra

fac ut a-ni-ma-do-ne-tur pa-ra-di-si glo-ri-a

pa-ra-di-si glo-ri-a pa-ra-di-si glo-ri-a pa-ra-di-si glo-ri-a

di-si glo-ri-a pa-ra-di-si glo-ri-a pa-ra-di-si glo-ri-a

pa-ra-di-si glo-ri-a pa-ra-di-si glo-ri-a

di - si glo - ri - a pa - ra - di - si glo - ri - a pa - ra - di - si glo - ri -
 di - si glo - ri - a pa - ra - di - si glo - ri - a pa - ra - di - si glo - ri -
 a pa - ra - di - si glo - ri - a glo - ri - a pa - ra - di - si glo - ri -

a quan - do cor - pus mo - ri - e - tur fac ut a - ni - mæ do - ne - tur quan - do
 a quan - do cor - pus mo - ri - e - tur fac ut a - ni - mæ do - ne - tur
 a quan - do

f pizzicato.
f pizi.

cor-pus mo - ri - e - tur fac ut a - ni-me do - ne-tur pa - ra -

cor-pus mo - ri - e - tur fac ut a - ni-me do - ne-tur pa - ra -

pa - ra -

ff

ff

ff

arco.

ff

arco.

ff

1^{er} Tiempo. $\text{♩} = 84.$

di - si pa - ra - di - si glo - ri - a a - - -

di - si pa - ra - di - si glo - ri - a a - - -

di - si pa - ra - di - si glo - ri - a a - - -

p

p

p

p

p

p

NUNC DIMITIS

Salmo de Completas

COMPUESTO

POR

D. FRANCISCO ANDREVI.

MAESTRO DE LA REAL CAPILLA DE S. M.

SIGLO XIX.

2.^a SERIE.

2.^o TOMO.

MADRID.



NUNC DIMITIS

SALMO DE COMPLETAS

Andante.

VIOLIN 1º

VIOLIN 2º

VIOLA.

FLAUTA.

OBOE.

CLARINETE
en do

TROMPAS
en sol

FAGOT.

TIPLE.

CONTRALTO.

TENOR.

BAJO.

VIOLON Y
CONTRABAJO.

1.º CORO. *mf*

Nunc di mi - tis ser_vum tu - um

Nunc di mi - tis ser_vum

Nunc di - mi - tis ser_vum

Nunc di - mi - tis ser_vum

f *p*

Musical score for a choral or instrumental piece, featuring multiple staves with notes, rests, and lyrics. The score includes dynamic markings like *f* and *p*.

Lyrics:

ser-vum tu - - - um Do-mine se-cum - dum verbum tu - um
 tu - - - um Do - - - mine se-cum - dum verbum tu - um in
 tu - um ser-vum tu - - - um Do-mine se-cum - dum ser-vum
 tu - - - - - um Do-mine se-cum - dum verbum tu - um in

in pa - ce se cun dum ver bum tu - um in pa - ce

pa - ce se cun dum ver bum tu - um in pa - ce

tu um in pa - ce se cun dum ver bum tu - um in pa - ce

pa - ce se cun dum ver bum tu - um in pa - ce

The musical score is written for a choir and a solo voice. It consists of 11 staves. The first four staves are for the choir, with the first staff in treble clef and the others in bass clef. The fifth staff is for the solo voice, in treble clef. The sixth staff is for the bass line, in bass clef. The seventh and eighth staves are for the piano accompaniment, in treble and bass clefs respectively. The ninth staff is for the solo voice, in bass clef. The tenth and eleventh staves are for the piano accompaniment, in treble and bass clefs respectively. The music is in G major (one sharp) and 4/4 time. The lyrics are in Latin: "Qui a vi-de-runt o-cu-li me-i sa-lu-ta-re".

Solo.

Qui - a vi-de-runt o - - cu-li me-i sa - lu - ta - re

Musical score for a vocal and instrumental ensemble. The score consists of 11 staves. The first five staves are for vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1). The last six staves are for piano accompaniment (Bass 2, Treble, Bass 1, Bass 2, Treble, Bass 1). The key signature is one sharp (F#). The time signature is 4/4. The lyrics are in Latin.

Lyrics:

tu - - - um

Quod pa - ras - ti an - - te

Quod pa - ras - ti

Quod pa - ras - ti an - - te

fa_ciem om - niumpo - pulo - rum om - niumpo - pulo - -

an - te fa_ciem om - niumpo - pulo - rum po - pulo - -

fa_ciem om - niumpo - pulo - rum omniumpo - pu - lo - -

Allegro.

Musical score for a choral and instrumental piece. The score is in 2/4 time with a key signature of one sharp (F#). It features multiple staves for voices and instruments. Dynamics include *pp* (pianissimo), *f* (forte), and *f'* (fortissimo). The lyrics are in Latin: "rum", "1º y 2º CORO.", "Lu - men ad re - ve - la - ti - o - nem", and "Lu - men ad re - ve".

Lu - - men ad re - ve - la - ti - o - nem gen - ti - um
 gen - ti - um ad re - ve - la - ti - o - nem gen - ti - um
 la - ti - o - - - - - nem gen - ti - um lu - - - - - men ad
 Lu - - - - - men ad re - ve - la - ti - o - - - - - nem gen - ti

[illegible]

ti - o - - - nem gen - - - ti - um

ti - o - - - nem gen - - - ti - um et glo - - - ri -

ti - o - - - nem gen - - - ti - um et

ti - o - - - nem gen - - - ti - um et glo - ri -

et glo - ri - am ple - bis tu - æ Is - - - ra

am ple - bis tu - æ Is - - - - - ra - - - -

glo - ri - am ple - bis tu - - - æ tu - - æ Is - ra - el et

am ple - - bis tu - æ ple - - - bis tu - æ Is - - - ra -

el et glo - ri - am ple - - bis tu - - æ glo -

el et glo - ri - am ple - - bis glo -

glo - ri - am ple - - bis tu - æ Is - rael ple - - bis glo -

el et glo - ri - am ple - - bis tu - - æ Is - rael glo -

- ri am ple - bis tu - - æ ple - bis tu
 - ri am ple - bis tu - - æ ple - bis tu
 - ri am ple - bis tu - - æ ple - bis tu
 - ri am ple - bis tu - - æ ple - bis tu

Andante.

Musical score for the first system, measures 1-4. The score is written for eight staves. The first four staves are for instruments (flutes, oboes, and strings) and the last four are for voices. The key signature is one sharp (F#). The tempo is marked 'Andante.'

1.º CORO.

Musical score for the second system, measures 5-8. The score is written for eight staves. The first four staves are for instruments (flutes, oboes, and strings) and the last four are for voices. The key signature is one sharp (F#). The tempo is marked 'Andante.'

Lyrics for the first system (measures 1-4):

æ Is - - ra - el

Lyrics for the second system (measures 5-8):

Glo - ri - a Pa - - tri

Andante.

tri et fi - li - o et spi - ri - tu i Sane - to

et fi - li - o et spi - ri - tu i Sane - to

et fi - li - o et spi - ri - tu i Sane - to

et fi - li - o et spi - ri - tu i Sane - to

Allegro.

The musical score for page 17 is divided into two main sections. The first section, marked 'Allegro.', consists of a piano introduction with ten staves. The first two staves are treble clef, the next three are bass clef, and the last five are treble clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *f* (forte) and *dol.* (dolce). The second section, marked '1.º y 2.º CORO.', features a choral setting of the text 'Si cut e rat' on five staves. The first two staves are treble clef, and the last three are bass clef. The music is in a simple, homophonic style with a clear melody and accompaniment.

f *dol.* *f*

1.º y 2.º CORO.

Si cut e rat

Si cut e rat

Si cut e rat

Si cut e rat

Si cut e rat

Allegro.

in prin - ci - pi.o et nunc et sem - per et in sæ.cula sæ - cu
 in prin - ci - pi.o et nunc et sem - per et in sæ.cula sæ - cu
 in prin - ci - pi.o et nunc et sem - per sæ - cu
 in prin - ci - pi.o et nunc et sem - per et in sæ - - - cu

Dynamics: *sf*, *f p*, *p*, *cresc.*, *f p*, *p*, *cresc.*, *f p*, *p*.

Musical score for a choral and instrumental piece, page 19. The score features multiple staves with vocal parts and piano accompaniment. Dynamics include *f*, *p*, *ff*, and *cresc.* (crescendo). The lyrics are in Latin: "lo - rum a - men sae - cu - lo - rum a - men et in sae - cu - la sae - cu - la sae - cu - lo - rum a - men et in sae - cu - la sae - cu -".

rum a - - men sæ - - cu -
 rum a - - men sæ - - cu -
 rum a - - men sæ - - cu - lo - rum
 lo - rum a - - men sæ - - cu - lo - - -

pizz. arco. *f*
 pizz. arco.
 pizz. arco. *f*
 pizz. arco. *f*

The musical score is written for a vocal ensemble and instrumental accompaniment. It consists of 11 staves. The top four staves are for instrumental parts (likely strings or woodwinds), featuring complex rhythmic patterns and dynamic markings such as *ff* (fortissimo). The bottom seven staves are for vocal parts, with lyrics in Latin. The lyrics are: *lo - rum a - - men sæ - cu - lo - rum a - men sæ - cu -*. The score is written in a key with one sharp (F#) and a 3/4 time signature. The bottom of the page features a *ff* marking.

ff

ff

ff

ff

f

f

f

ff

ff

lo - rum a - - men sæ - cu - lo - rum a - men sæ - cu -

lo - rum a - - men sæ - cu - lo - rum a - men sæ - cu -

a - - - men sæ - cu - lo - rum a - men sæ - cu -

rum a - - - men sæ - cu - lo - rum a - men sæ - cu -

ff

Musical score for a choral and instrumental ensemble. The score consists of 11 staves. The top five staves are for instruments (flutes, oboes, violins, violas, and cellos/double basses). The bottom five staves are for voices (Soprano, Alto, Tenor 1, Tenor 2, and Bass). The music is in G major (one sharp) and 4/4 time. The vocal parts sing the Latin text "lorum amen amen amen a mensae cu". The instrumental parts provide a rhythmic and melodic accompaniment. Dynamics include piano (*p*), forte (*f*), and crescendo (*cresc.*). There are also markings for "dol." (dolando) and "f" (forte).

FIN.

lo - rum a - - - - - men

lo - rum a - - - - - men

lo - rum a - - - - - men

lo - rum a - - - - - men

lo - rum a - - - - - men

FIN.

Handwritten musical score on page 14, featuring multiple staves with musical notation and Latin lyrics. The score is written in a historical style, likely from a 16th or 17th-century manuscript. The lyrics are in Latin and appear to be a liturgical text, possibly a Mass or a hymn. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. The lyrics are written below the staves, with some words appearing on multiple staves. The handwriting is in a cursive script, and the paper shows signs of age and wear.

ri am ple - bis tu - - - æ ple - bis tu
ri am ple - bis tu - - - æ ple - bis tu
ri am ple - bis tu - - - æ ple - bis tu
ri am ple - bis tu - - - æ ple - bis tu

SALVE REGINA

COMPUESTA

POR

D. FRANCISCO ANDREVÍ.

PBRO. MAESTRO DE LA REAL CAPILLA DE S. M.
EN MADRID.



SIGLO XIX.

2.^a SERIE.

1.^{er} TOMO.

MADRID.

SALVE REGINA.



Andante.

VIOLIN 1º

VIOLIN 2º

VIOLA.

FLAUTA.

OBOES.

CLARINETES
en DO.

CLARINES
en DO.

TROMPAS
en FA.

FAGOT.

TIPLE 1º

TIPLE 2º

SEGUNDO CORO.

VIOLON.

CONTRABAJO.

Andante.
p

Sal - ve Re - gi - na ma - ter mise - ri - cor - di - e vi - ta dul -

Sal - ve Re - gi - na ma - ter mise - ri - cor - di - e vi - ta dul -

p Sal - ve Re - gi - na mi - se - ri - cor - di - e vi - ta dul -

p Sal - ve Re - gi - na mi - se - ri - cor - di - e vi - ta dul -

p Sal - ve Re - gi - na mi - se - ri - cor - di - e vi - ta dul -

p Sal - ve Re - gi - na mi - se - ri - cor - di - e vi - ta dul -

ce - do vi - ta dul - ce - do et spes nos - tra sal - ve.

ce - do vi - ta dul - ce - do et spes nos - tra sal - ve.

ce - do vi - ta dul - ce - do et spes nos - tra sal - ve.

ce - do vi - ta dul - ce - do et spes nos - tra sal - ve.

ce - do vi - ta dul - ce - do et spes nos - tra sal - ve.

ce - do vi - ta dul - ce - do et spes nos - tra sal - ve.

V. y C.

Musical score for a string quartet and vocal soloist. The score is in B-flat major and 4/4 time. It features a string quartet (Violins I, Violins II, Violas, Cellos/Double Basses) and a vocal soloist. The music includes various dynamics (*p*, *piz*, *arco*) and articulations (accents). The vocal part has lyrics in Spanish: "Adte adte cla", "Ad te adte cla", "Adte", "Adte", "Adte", "Adte".

ma - mus ex - u les fi - li - i He - ve Ad te sus - pi -

ma - mus ex - u les fi - li - i He - ve Ad

Ad te clama - mus fi - li - i He - ve

Ad te clama - mus fi - li - i He - ve

Ad te clama - mus fi - li - i He - ve

Ad te clama - mus fi - li - i He - ve

ra - mus ad te ge - men - tes et flen - tes in
 te sus - pi - ra - mus ge - men - tes et flen - tes in
p ad te ad te ge - men - tes et flen - tes
p ad te ad te ge - men - tes et flen - tes
p ad te ad te ge - men - tes et flen - tes
p ad te ad te ge - men - tes et flen - tes

hac la - crima - rum in hac la - crima - rum la - crima - rum

hac la - crima - rum in hac la - crima - rum la - crima - rum

et flen - tes la - crima - rum val - - le

et flen - tes in hac la - cri - ma - rum val - - le

et flen - tes in hac la - cri - ma - - rum val - - le

et flen - tes in hac la - cri - ma - rum val - - le

cres. f

Allegro.

val - le E - ja er - go ad vo

ad vo ca - ta ad vo ca - ta nos - tra

ad vo ca - ta ad vo ca - ta nos - tra

ad vo ca - ta ad vo ca - ta nos - tra

ad vo ca - ta ad vo ca - ta nos - tra

ad vo ca - ta ad vo ca - ta nos - tra

ad vo ca - ta ad vo ca - ta nos - tra

ca - - ta ad vo ca - ta nos - - tra

1º solo.

solo.

The musical score is written for a large ensemble, featuring multiple staves. The top three staves (treble and bass clefs) are marked with a piano (*p*) dynamic. The middle section of the score includes a vocal line with the lyrics "il - los tu - os mi -". The bottom section of the score includes a piano (*p*) marking. The score is written in a key signature of one flat (B-flat) and a common time signature (C).

se - ri - cor_des o - cu los

se - ri - cor_des o - cu los

il - los tu - os mi -

il - los tu - os mi -

il - los tu - os mi -

il - los tu - os mi -

il - los tu - os mi -

ad nos ad nos con - ver - te ad

ad nos ad nos con - ver - te ad

se - ri - cor - des o - culos ad nos con - ver - te ad

se - ri - cor - des o - culos ad nos con - ver - te ad

se - ri - cor - des o - culos ad nos con - ver - te ad

se - ri - cor - des o - culos ad nos ad nos con - ver - te

nos ad nos ad nos
 nos ad nos ad nos
 nos con - ver - te ad nos ad nos con - ver -
 nos con - ver - te ad nos ad nos con - ver -
 nos con - ver - te ad nos ad nos con - ver -
 con - ver - te ad nos ad nos con - ver -

arco.

arco.

arco.

Et Je - sum be - nedic - tum

Et Je - sum be - nedic - tum

Et Je - sum be - nedic - tum

Et Je - sum be - nedic - tum

Et Je - sum be - nedic - tum

Et Je - sum be - nedic - tum fructum

arco.

solo. dol.
 1.º solo. dol.
 dol.
 fructum ven tris tu - i
 fructum ven tris tu - i
 fructum ven tris tu - i
 fructum ven tris tu - i
 fructum ven tris tu - i
 ven tris tu - i
 P

no - - bis post hoc e - xi - li - um os -

no - - bis post hoc e - xi - li - um os -

The musical score is written for a large ensemble, including voices and instruments. The key signature is one sharp (F#). The music is characterized by intricate rhythmic patterns, particularly in the upper staves, which feature rapid sixteenth and thirty-second notes. The lower staves provide a harmonic and rhythmic foundation. The lyrics are in Latin, with the words "ten - de" appearing in the lower vocal parts, and "no - - bis post hoc e - xi - li - um os -" appearing in the lower vocal parts and the bass line.

The score is divided into four measures. The first measure shows the initial entry of the instruments and voices. The second measure features a crescendo (cresc.) marking. The third and fourth measures continue the complex rhythmic and harmonic development.

The lyrics are as follows:

ten - de
 ten - de
 no - - bis post hoc e - xi - li - um os -
 no - - bis post hoc e - xi - li - um os -
 no - - bis post hoc e - xi - li - um os -
 no - - bis post hoc e - xi - li - um os -

no - bis post hoc no - bis post hoc e - xi - li - um os -

no - bis post hoc no - bis post hoc e - xi - li - um os -

ten_de no bis no - bis post hoc e - xi - li - um os -

ten_de no bis no - bis post hoc e - xi - li - um os -

ten_de no bis post hoc e - xi - li - um os -

ten_de no - bis post hoc e - xi - li - um e - xi - li - um os -

Musical score for a choral and instrumental piece. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a woodwind solo and a choral entry. The lyrics are in Latin: "ten - de no - bis post hoc e - xi - li - um os -".

The score includes staves for piano (p), woodwinds (1^o solo), and voices. Dynamics include *p* (piano) and *cres.* (crescendo).

The lyrics are:

ten - de no - bis post hoc e - xi - li - um os -

ten - de os - ten -
ten - de os - ten -
um os - ten - de os - ten -
um os - ten - de os - ten -
um os - ten - de os - ten -
um os - ten - de os - ten -

Primer tiempo.

Trills (tr) are marked above notes in measures 1, 2, 3, 5, 6, and 7.

Dynamics: *p* (piano), *mf* (mezzo-forte).

1º solo.

Primer tiempo.

Lyrics: de cle - mens

Dynamics: *p* (piano), *mf* (mezzo-forte).

1º solo.

ele - mens o - pi - a o dul - eis vir - go Ma -
 o ele - mens o pi - a o dul - eis vir - go Ma -
p o ele - mens o pi - a o dul - eis vir - *p* go Ma -
p o ele - mens o pi - a o dul - eis vir - *p* go Ma -
p o ele - mens o pi - a o dul - eis vir - *p* go Ma -
p o ele - mens o pi - a o dul - eis vir - go Ma -

Musical score for a vocal and instrumental ensemble. The score consists of 12 staves. The first 8 staves are instrumental, featuring various woodwinds and strings. The last 4 staves are vocal, with lyrics in Italian. The music is in 3/4 time and B-flat major. Dynamics include crescendos (*cresc.*), fortissimos (*f*), and pianos (*p*). The vocal parts enter in the 9th measure with the lyrics "ri - a vir - go Ma - ri a."

Principes persecuti sunt.

SALMO 3.º DE NONA

POR

D. MARIANO RODRIGEZ LEDESMA.

MAESTRO DE LA REAL CAPILLA DE S.M.

MADRID.



Compueto en 1837

SALMO 3.^o DE NONA.

Largo.

Largo.

FLAUTA.

OBOES.

CLARINETES
en DO.

FAGOTES.

CLARINES
en RE.

TROMPAS
en RE.

FIGLE.

VIOLIN 1º.

VIOLIN 2º.

VIOLAS.

TIPLE.

CONTRALTO.

TENOR.

BAJO.

VIOLONCELLO
CONTRABAJO.

Largo.

Largo.

musical score for a piano piece, page 3. The score is written for a grand piano (88 keys) and includes a variety of musical notations such as treble and bass clefs, key signatures (one sharp), time signatures (3/4 and 2/4), and dynamic markings (p, cresc.). The music features complex textures with multiple voices, including a prominent melodic line in the right hand and a rhythmic accompaniment in the left hand. The score is divided into measures by vertical bar lines, and the music is written on a series of staves. The page number '3' is in the top right corner. The page number 'XIX 30' is at the bottom center, and '109' is at the bottom right.

Handwritten musical score for a 12-staff ensemble. The score is written in G major (one sharp) and 3/4 time. It features various musical notations including eighth notes, quarter notes, and rests. Dynamics such as *p* (piano) and *f* (forte) are indicated. The notation is handwritten and appears to be a working draft or a manuscript.

Musical score for a choral and instrumental ensemble, page 6. The score features multiple staves for voices and instruments. The key signature is one sharp (F#). The music includes a variety of notes, rests, and dynamic markings such as *f* (forte) and *p* (piano). The bottom staff contains the lyrics:

Todos
p Prin - ci pes per se - cu - ti sunt me *f* gra - tis per se - cu - ti sunt me *p*

The musical score on page 7 consists of several staves. The top four staves are for a string quartet (Violin I, Violin II, Viola, and Violoncello), each marked with a forte (*f*) dynamic. The middle section contains staves for a woodwind ensemble (Flute, Oboe, Clarinet, Bassoon) and a string section (Violoncello, Double Bass). The bottom staff is a vocal line with Latin lyrics: "gra - tis et á ver-bis tu-is et á ver-bis tu-is for-mi". The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), and dynamic markings (*f* for forte, *p* for piano). There are also articulation marks like accents and slurs.

Musical score for a piece, likely a Mass, featuring multiple staves. The score includes piano (p) and forte (f) markings, and a vocal line with lyrics.

The score is written for multiple staves, including piano (p) and forte (f) markings. The key signature is one sharp (F#). The time signature is not explicitly shown but appears to be 4/4.

The vocal line (bottom staff) includes the lyrics: *da - - - vit cor me - - - um*.

115

Musical score for a choir and orchestra, page 10. The score features multiple staves for voices and instruments. The key signature is one sharp (F#). The music is in a 4/4 time signature. The score includes dynamic markings such as *f* (forte) and *p* (piano). The lyrics "da - - - vit cor me - - um" are written below the vocal staves.

All.^o Moderado.

The musical score is written for a piano and includes staves for Treble and Bass clefs. The tempo is marked "All.^o Moderado." and the mood is "Espresivo." (Espressivo). The key signature has one sharp (F#). The score consists of two systems. The first system has five staves, and the second system has six staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include "p" (piano) and "f" (forte). The score is marked with "Espresivo." and "All.^o Moderado."

The musical score is arranged in two systems of five staves each. The first system includes a vocal line with lyrics and several instrumental parts. The second system continues the instrumental parts. The score is written in a key signature of one sharp (F#) and a common time signature (C). Dynamic markings include *p* (piano) and *f* (forte). The lyrics "Todos. Le" are repeated four times, each corresponding to a vocal entry in the second system.

Todos.
f
Le

Todos.
f
Le

Todos.
f
Le

Todos.
f
Le

ta - bor e - go su - per e - lo - qui - a tu - - a si - cut qui in -

ta - bor e - go su - per e - lo - qui - a tu - - a si - cut qui in -

ta - bor e - go su - per e - lo - qui - a tu - - a si - cut qui in -

ta - bor e - go su - per e - lo - qui - a tu - - a si - cut qui in -

ve - nit qui in - ve - nit spo - li - a mul - ta i - ni - qui - ta - tem o - di - o

ve - nit qui in - ve - nit spo - li - a mul - ta i - ni - qui - ta - tem o - di - o

ve - nit qui in - ve - nit spo - li - a mul - ta i - ni - qui - ta - tem o - di - o

ve - nit qui in - ve - nit spo - li - a mul - ta i - ni - qui - ta - tem o - di - o

ha-bu-i et a-bo-mi-na-tus sunt *f* le-gem

ha-bu-i et a-bo-mi-na-tus sunt *f* le-gem

ha-bu-i et a-bo-mi-na-tus sunt *f* le-gem

ha-bu-i et a-bo-mi-na-tus sunt *f* le-gem

au - tem tu - am di - le - xi le - gem au - tem tu - am di - le - xi

au - tem tu - am di - le - xi le - gem au - tem tu - am di - le - xi

au - tem tu - am di - le - xi le - gem au - tem tu - am di - le - xi

au - tem tu - am di - le - xi le - gem au - tem tu - am di - le - xi

This musical score is for a section of a 'Missa' by Carlos Chávez. It features a vocal line with lyrics in Spanish and several instrumental parts. The tempo is marked 'animado.' and the dynamic is 'mf.' (mezzo-forte). The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into measures, with the vocal line and instrumental parts clearly delineated. The lyrics are: 'di - le - - - xi i - ni - qui - ta - tem o - di - o'. The score is written for a vocal line and several instrumental parts, including a string section and a woodwind section. The tempo is marked 'animado.' and the dynamic is 'mf.' (mezzo-forte). The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into measures, with the vocal line and instrumental parts clearly delineated.

ha-bu-i et a-bo-mi-na-tus sunt et a-bo-mi-

ha-bu-i et a-bo-mi-na-tus sunt et a-bo-mi-

ha-bu-i et a-bo-mi-na-tus sunt et a-bo-mi-

ha-bu-i et a-bo-mi-na-tus sunt et a-bo-mi-

na - - - tus sunt et a - - bo - - mi - -

na - - - tus sunt et a - - bo - - mi - -

na - - - tus sunt et a - - bo - - mi - -

na - - - tus sunt et a - - bo - - mi - -

8^a alia.

na - - - tus sunt i - ni - qui - ta - tem o - di - o

na - - - tus sunt i - ni - qui - ta - tem o - di - o

na - - - tus sunt i - ni - qui - ta - tem o - di - o

na - - - tus sunt i - ni - qui - ta - tem o - di - o

ha-bu-i et a-bo-mi-na-tus sunt et a-bo-mi
 ha-bu-i et a-bo-mi-na-tus sunt et a-bo-mi
 ha-bu-i et a-bo-mi-na-tus sunt et a-bo-mi
 ha-bu-i et a-bo-mi-na-tus sunt et a-bo-mi

na - - - tus sunt et a - - bo - - mi - -

na - - - tus sunt et a - - bo - - mi - -

na - - - tus sunt et a - - bo - - mi - -

na - - - tus sunt et a - - bo - - mi - -

The musical score is written for a piano and four vocal parts (Soprano, Alto, Tenor, Bass). The key signature is one sharp (F#), and the time signature is 3/4. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The vocal parts enter in the second measure with the lyrics: "na - - tus sunt i - ni - qui - ta - tem o - di - o ha - bui". The lyrics are repeated for each vocal part. The score is marked "Mas animado." at the beginning and end of the page.

na - - tus sunt i - ni - qui - ta - tem o - di - o ha - bui

na - - tus sunt i - ni - qui - ta - tem o - di - o ha - bui

na - - tus sunt i - ni - qui - ta - tem o - di - o ha - bui

na - - tus sunt i - ni - qui - ta - tem o - di - o ha - bui

Mas animado.

XIX=31.

129

et a-bo-mi-na-tus sunt et a-bo-mi-na-tus

et a-bo-mi-na-tus sunt et a-bo-mi-na-tus

et a-bo-mi-na-tus sunt et a-bo-mi-na-tus

et a-bo-mi-na-tus sunt et a-bo-mi-na-tus

sunt et a - bo - mi - na - tus
 sunt et a - bo - mi - na - tus
 sunt et a - bo - mi - na - tus
 sunt et a - bo - mi - na - tus

sunt i - ni - qui - ta - tem o - di - o ha - bui et a - bo - mi.

sunt i - ni - qui - ta - tem o - di - o ha - bui et a - bo - mi.

sunt i - ni - qui - ta - tem o - di - o ha - bui et a - bo - mi.

sunt i - ni - qui - ta - tem o - di - o ha - bui et a - bo - mi.

na - tus sunt et a - bo - mi - na tus sunt

na - tus sunt et a - bo - mi - na tus sunt

na - tus sunt et a - bo - mi - na tus sunt

na - tus sunt et a - bo - mi - na tus sunt

a - bo - mi - na - tus sunt ^{a 4} le - gem
 a - bo - mi - na - tus sunt le - gem. au - tem
 a - bo - mi - na - tus sunt le - gem. au - tem
 a - bo - mi - na - tus sunt ^{a 4} le - gem

au - tem tu - - - am di - le - - xi le - gem au - tem tu - -
 tu - - - - am di - le - - xi le - gem au - tem tu - -
 tu - - - - am di - le - - xi le - gem au - tem au - tem tu - -
 au - tem tu - - - am di - le - - xi le - gem au - tem tu - -

V. solo
 V. y C.

Musical score for page 30, featuring multiple staves with vocal and instrumental parts. The score includes lyrics "am di - le - xi" and "todos".

The score is written for a large ensemble, including vocal parts and instruments. The key signature is one sharp (F#), and the time signature is 4/4. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *f* and *ff*.

The lyrics are:

am di - le - xi todos di - le - xi

Allegretto.

Musical score for page 31, featuring multiple staves with musical notation. The tempo is marked "Allegretto." at the top left and bottom left. The score includes various musical notations such as clefs, time signatures (C), and dynamic markings (p). The lyrics "Sep - ti - es in" are visible on the right side of the score.

TIPLE 1.
 TIPLE 2.
 Solo.
 Sep - ti - es in
 Allegretto.

Musical score for page 33. The score consists of 15 staves. The first 10 staves are empty, with a key signature of two flats (B-flat and E-flat) and a common time signature. The 11th staff begins with a treble clef and a key signature of two flats. The 12th staff begins with a treble clef and a key signature of two flats. The 13th staff begins with a bass clef and a key signature of two flats. The 14th staff begins with a treble clef and a key signature of two flats. The 15th staff begins with a bass clef and a key signature of two flats. The lyrics are written below the 14th staff.

ti - bi su - per ju di - ci - a jus ti - ti - æ tu - æ su - per ju -

di - ci - a jus - ti - ti - æ tu - æ sep - ti - es in di - e lau - dem di - xi

V. C.

ti - bi laudem dixi ti - bi di - xi ti - bi lau - dem di - xi ti - bi su - per ju.

ti - bi sep - ti - es in di - e lau - dem di - xi ti - bi su - per ju.

di - ci - a jus - ti - ti æ tu - æ su - per ju - di - ci - a ju - di - ci - a jus - ti - ti æ

di - ci - a jus - ti - ti æ tu - æ su - per ju - di - ci - a jus - ti - ti æ

tu æ just_i-ti æ tu æ in di æ lau dem di_xi ti-bi lau -

tu æ sep-ti-es in di æ lau dem di_xi ti-bi laudem di_xi ti-bi di_xi

sep-ti-es in di æ lau dem di_xi ti-bi sep-ti-es in

The musical score is written on 18 staves. The top six staves are for vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) and the bottom six staves are for instrumental parts (Violin 1, Violin 2, Viola, Cello, Double Bass, and Piano). The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are in Latin and are written below the vocal staves.

Lyrics:

- - dem laudem di xi ti - bi su - per ju - di - ci - a jus - ti - ti - æ
 ti - bi lau - dem di - xi ti - bi su - per ju - di - ci - a jus - ti - ti - æ
 di - e lau - dem di - xi ti - bi su - per ju - di - ci - a jus - ti - ti - æ

39

Solo

p

Solo

p

p

todos

p Pax

todos

p Pax

todos

p Pax

todos

p Pax

p

mul - ta di - li - gen - ti - bus le - gem tu - am et non est il - lis scan - dalum et

mul - ta di - li - gen - ti - bus le - gem tu - am et non est il - lis scan - dalum et

mul - ta di - li - gen - ti - bus le - gem tu - am et non est il - lis scan - dalum et

mul - ta di - li - gen - ti - bus le - gem tu - am et non est il - lis scan - dalum et

non est il - lis scan - dalum. Ex - - pe - ta - bam sa - lu - ta - te tu - um
 non est il - lis scan - dalum. Ex - - pe - ta - bam sa - lu - ta - te tu - um
 non est il - lis scan - dalum. Ex - - pe - ta - bam sa - lu - ta - te tu - um
 non est il - lis scan - dalum. Ex - - pe - ta - bam sa - lu - ta - te tu - um

Do mi ne et man_da - ta tu - a di - - - le_xi

Do mi ne et man_da - ta tu - a di - - - le_xi

Do mi ne et man_da - ta tu - a di - - - le_xi

Do mi ne et man_da - ta tu - a di - - - le_xi

di - - - le_xi cus - to - di - vit a - ni_ma
 di - - - le_xi ens - to - di - vit a - ni_ma
 di - - - le_xi cus - to - di - vit a - ni_ma
 di - - - le_xi cus - to - di - vit a - ni_ma

me - a tes - ti - mo - ni - a tu - a

me - a tes - ti - mo - ni - a tu - a

me - a tes - ti - mo - ni - a tu - a

me - a tes - ti - mo - ni - a tu - a

et di - le - xi e - a ve - he - men - ter et di - le - xi e - a vehe

et di - le - xi e - a ve - he - men - ter et di - le - xi e - a vehe

et di - le - xi e - a ve - he - men - ter et di - le - xi e - a vehe

et di - le - xi e - a ve - he - men - ter et di - le - xi e - a vehe

Tempo molto

Tiempo vivo.

men - - - ter ser - va_viman da - ta tu - a et tes - ti -

men - - - ter ser - va_vimanda - ta tu - a et tes - ti -

men - - - ter ser - va_vimanda - ta tu - a et tes - ti -

men - - - ter ser - va_vimanda - ta tu - a et tes - ti -

Tiempo vivo.

mo - ni - a tu - a ^{8^a} qui - a om - nes qui - a om - nes vi - - æ

mo - ni - a tu - a ^{8^a} qui - a om - nes qui - a om - nes vi - - æ

mo - ni - a tu - a ^{8^a} qui - a om - nes qui - a om - nes vi - - æ

mo - ni - a tu - a ^{8^a} qui - a om - nes qui - a om - nes vi - - æ

Primer tiempo.

The musical score is arranged in two systems. The first system consists of seven staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp and a time signature of 8/8. The fourth staff is a bass clef with a key signature of one sharp and a time signature of 8/8. The fifth staff is a treble clef with a key signature of one sharp. The sixth staff is a treble clef with a key signature of one sharp. The seventh staff is a bass clef with a key signature of one sharp. The second system consists of seven staves. The top staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp. The third staff is a treble clef with a key signature of one sharp and a time signature of 8/8. The fourth staff is a bass clef with a key signature of one sharp and a time signature of 8/8. The fifth staff is a treble clef with a key signature of one sharp. The sixth staff is a treble clef with a key signature of one sharp. The seventh staff is a bass clef with a key signature of one sharp. The lyrics are written below the staves in the second system.

o incons pec_tu tu - o incons pec_tu tu -

o incons pec_tu tu - o incons pec_tu tu -

o incons pec_tu tu - o incons pec_tu tu -

o incons pec_tu tu - o incons pec_tu tu -

Primer tiempo.

musical score for a piece, page 50. The score is written for a large ensemble, including strings, woodwinds, brass, and voices. The key signature is one sharp (F#). The score is divided into two systems. The first system contains staves for strings, woodwinds, brass, and voices. The second system contains staves for voices and a basso continuo. The lyrics "tu - - - o" are written under the voice staves. The score includes various musical notations such as notes, rests, and dynamic markings like "p" and "ff".

278 compases faltan antes de Gloria

51

Allegretto.

En FA.

TIPLE 1º a 4º

Glo - ri - a Pa - tri et fi - li - o et spi - ri - tu i

TIPLE 2º a 4º

Glo - ri - a Pa - tri et fi - li - o et spi - ri - tu i

CONTRALTO.

TENOR. a 4º

Glo - ri - a Pa - tri et fi - li - o

BAJO. a 4º

Glo - ri - a Pa - tri et fi - li - o

Allegretto.

et spi - ri - tu i sanc - - - to sanc - - - to sanc -
 ri - tu i sanc - to sanc - - - to sanc - - - to sanc -
 ri - tu i sanc - to sanc - - - to
pp sanc - to sanc - - - to sanc - to
pp sanc - to sanc - - - to sanc - to

- - - - - to et spi - ri - tu i sanc - to
 - - - - - to et spi - ri - tu i sanc - - - to
 sanc - - to et spi - ri - tu i sanc - - - to
 sanc - to sanc - - to sanc - - - to
 sanc - to sanc - - to sanc - - - to

et spi-ri-tui sanc-to sanc-to sanc-to

et spi-ri-tui sanc-to sanc-to sanc-to

et spi-ri-tui sanc-to sanc-to sanc-to

sanc-to sanc-to sanc-to sanc-to

sanc-to sanc-to sanc-to sanc-to

Trompas en RE.

fp p

to

to

to

sanc.to - - - to

sanc.to sanc - - to

Allegro Moderado.

57

The musical score for page 57 is divided into two main sections. The first section, from measure 1 to 12, is instrumental and features a piano accompaniment. The piano part is written for multiple staves, including a grand staff (treble and bass clef) and several single staves. The music is in 4/4 time and features a variety of notes, rests, and dynamics, including a forte (f) marking. The second section, from measure 13 to 18, is a vocal entry. It begins with the instruction "Todos." and the lyrics "Si - cut e - rat in prin -". The vocal part is written for multiple voices, each on a separate staff, and includes a forte (f) marking. The piano accompaniment continues in the background.

Allegro Moderado

8^a

ci-pi-o si-cut e-rat in prin-ci-pi-o

ci-pi-o si-cut e-rat in prin-ci-pi-o

ci-pi-o si-cut e-rat in prin-ci-pi-o

ci-pi-o si-cut e-rat in prin-ci-pi-o

ci-pi-o si-cut e-rat in prin-ci-pi-o

ci-pi-o si-cut e-rat in prin-ci-pi-o

et nunc et sem - per et nunc et

et nunc et sem - per et nunc et

et nunc et sem - per et nunc et

et nunc et sem - per et nunc et

et nunc et sem - per et nunc et

et nunc et sem - per et nunc et

sem - per et nunc et nunc et nunc et

sem - per et nunc et nunc et nunc et

sem - per et nunc et nunc et nunc et

sem - per et nunc et nunc et nunc et

sem - per et nunc et nunc et nunc et

sem - per et nunc et nunc et nunc et

The musical score on page 61 consists of 14 staves. The first six staves contain instrumental notation: the top staff has a treble clef with a key signature of one sharp (F#) and a melody of eighth notes; the second, third, and fourth staves have treble and bass clefs with sustained chords; the fifth staff has a treble clef with a melody of eighth notes; the sixth staff has a bass clef with a melody of eighth notes. The remaining eight staves contain vocal parts with lyrics. The lyrics are: "sem- per Et in se-cu-la se-cu-". The word "Solo." is written above the seventh staff. The staves are numbered 1 through 14.

loruma - - - men se - cu - lo - rum A - - - men A - men

Et in se - cu - la se - cu - lo - rum A - - - men se - cu -

Et in se - cu - la se - cu -

A - - - men se - cu - lo - rum A - men et in secula seculorum
 lo - - - rum A - - - men ae - - - cu lo rum a - - -
 lorum A - - - men se - cu - lo - rum A - - - men et in se - - cu -
 Et in se cu la secu lorum A - - - men a - - - men
 et in se - - cu -

lo - rum A - - - men A - - - - men se - cu - lo - rum a - - -

lo rum A - - - - men A - - - - men se - cu - lo - rum a - - -

men a - lo - rum A - men a - - - men a - - - men a - - -

a - la se - cu - lo - rum et in se - cu - la se - cu - lo - rum a - - - men a - - -

se - cu - lo - rum a - - - - men et in se - cu - la se - cu -

la se - cu - lo - - - - -

men et in se cu la

men et in se cu la se cu lo rum A - - -

men A - - - men A

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

The musical score is written for multiple staves, including vocal parts and piano accompaniment. The key signature is one sharp (F#). The tempo is marked "Allegro". The score features various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "p" (piano). The lyrics "men A" are visible in the lower staves.

men A - men et in - secula se cu - lorum A - men se - cu lo - -

men a - - men in - secula se cu - lorum A - - - men se - cu lo - -

men A - - - men A - - - - men se - cu - lo - rum A - -

men A - - - men A - - - men A - - - et in secula secu - lo - rum

men A - - - men A - - - men A - - - men A - - - men A - - -

rum A - men se - cu - lo - rum A - men A - - - - men et in
 men se - cu - lo - rum A - men A - - - - - men A -
 A - - - - men A - - - - men A - - - - - men A -
 - - - - men A - men A - men

p *cres.* *cres.* *cres.*

V. & C. *p* *v.*

se-cu-la se-cu-lo - - rum et in se-cu-la se-cu-lo - rum A - men se - cu-
 men A - men A - men A - - men A - - - men se-cu-lo - rum A - -
 men se - cu lo - - rum A - men se - cu lo - rum A - men
 A - - - men A - men A - - men A - - men se - cu lo -

V. & C.

lo rum A men se - cu - lo - rum se - cu - lo - rum se - cu - lo - rum A - - -

- men A men - se - cu lo - rum se - cu - lo - rum se - cu lo - rum A - - -

A - - men A men se - cu - lo - rum se - cu - lo - rum se - cu - lo - rum

- rum A - - men A - - men A - - men A - - men

men A - - - men A - - - men A - - -

cresc. decreciendo.

cresc. decreciendo.

cresc. decreciendo.

cresc. decreciendo.

cresc. decreciendo.

cresc. decreciendo.

cresc. decreciendo.

cresc. decreciendo.

men A - - men A - - men Et in se_cula se.cu_lo - rum

men A - - men A - - men Et in se_cula se.cu_lo - rum

men A - - men A - - men Et in se_cu - - cu - - lo - rum

men A - - men A - - men se - - cu - - lo - rum

men A - - men A - - men se - - cu - - lo - rum A

A - - - men A - men A - - - men A - - - men
 la se cu - lo - rum A - men A - men A - - - men A - - - men
 A - - - men A - men A - men A - men A - - - men A - - - men
 - - - men A - - - men A - - - men A - - - men A - - - men

men A - - - men A - - - men A - - - men A - - - men

men A - - - - - men A - - - - - men A - - - - -

men A - - - - - men A - - - - - men A - - - - -

men A - - - - - men se - cu - lo - rum A -

A - men A - - - men se - cu - lo - rum se - cu -
 A - - - - - men A - men A - men A - men A -
 A - men A - men A - - - - men A - men A - men A -
 men A - - - men A - - - men A - - - men A - - - men

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

men A - men A - men A - men

men A - men A - men A - men

A - men et in se - culase - cu - lo - rum

Musical score for page 78, featuring multiple staves with musical notation and lyrics. The score is written in G major (one sharp) and 4/4 time. The lyrics are "A - - - - - men A - - - - -". The score includes a variety of musical notations, including whole notes, half notes, quarter notes, eighth notes, and sixteenth notes, as well as rests and accidentals. The lyrics are written below the staves, with "A" and "men" separated by hyphens to indicate long notes. The score is arranged in a system of 12 staves, with the lyrics appearing on the 9th, 10th, 11th, and 12th staves.

men A men A men A men A men A men

musical score for page 80, featuring multiple staves with vocal and instrumental parts. The score includes lyrics: "men A - - men". The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte).

BENEDICTUS

A 4 VOCES

COMPUESTO POR EL S^r.

D. JUAN BRÓS.

MAESTRO DE CAPILLA DE LA SANTA IGLESIA CATEDRAL DE OVIEDO.

SIGLO XIX.

Larghetto.

VIOLIN 1^o *p* *f* Pizzicato.

VIOLIN 2^o *p* *f* Pizzicato.

FLAUTA. *f*

OBOES. *f*

TROMPAS en MI b.

TIPLE. *mf* Be - ne - dic - tus qui ve - nit in

CONTRALTO.

TENOR.

BAJO.

CONTRABAJO Y VIOLON. *p* *f* Pizzicato.

Arco

8^a Arco.

p

no - mi - ne Do - mi - ni in no - mi - ne Do - mi - ni in no - mi - ne Do - mi - ni in

p Arco.

Arco

p

ni qui ve - nit in no - mi - ne Do - mi - ni ni qui ve - nit in no - mi - ne Do - mi - ni in

mf.

Be - ne - dic - tus qui ve - nit in no - mi - ne Do - mi - ni in

p

p

[illegible]

Do-mi-ni in nomi-ne Do-mi-ni Ho-

Do-mi-ni Do-mi-ni

Do-mi-ni in nomi-ne Do-mi-ni

Do-mi-ni in nomi-ne Do-mi-ni

san-na Ho-san-na Ho-san-na in ex-cel-sis Ho-san-na Ho-

Ho-san-na in ex-cel-sis

Ho-san-na Ho-san-na in ex-cel-sis Ho-san-na Ho-

Ho-san-na in ex-cel-sis

san - na Ho - san na in ex - cel - sis Ho - san na Ho - san na Ho -

Ho - san na Ho - san na in ex - cel - sis Ho - san na Ho - san na Ho -

Ho - sanna Ho - san na Ho - san na in ex - cel - sis Ho - san na

na in ex - cel - sis Ho - san na Ho - san na Ho -

in ex - cel - sis Ho - san na

san - na in ex - cel - sis Ho - sanna Ho - san na Ho -

san - na in ex - cel - sis Ho - san na

san - na in ex - cel - sis Ho - san - na Ho - san - na.

in ex - cel - sis

san - na in ex - cel - sis Ho - san - na Ho - san - na Ho - sanna Ho -

in ex - cel - sis

Ho - sanna

Ho - san - na in ex - cel - sis in ex - cel - sis

san - na in ex - cel - sis

san - na in ex - cel - sis Ho - san - na in ex - cel - sis

Ho - san - na Ho - san - na in ex - cel - sis

sis in ex cel sis Ho. sanna in ex cel

sis in ex cel sis Ho. sanna in ex cel

sis in ex cel sis Ho. sanna in ex cel

sis in ex cel sis Ho. sanna in ex cel

sis in ex cel sis Ho. sanna in ex cel

8^a

8^a

f

p

sis

sis

sis

sis

sis

FIN.