

UNIVERSIDADE DE ÉVORA  
Departamento de Artes

**Maria Luísa Faria de Sousa Cerqueira Correia Castilho**

**As obras de Manuel de Tavares e o  
desenvolvimento da policoralidade na  
polifonia portuguesa do século XVII**

**Volume II (Anexos A e B)**

Dissertação preparada sob a orientação do Prof. Doutor Rui Vieira Nery e  
submetida à Universidade de Évora para a obtenção do grau de Doutor em  
Música e Musicologia

Não inclui as críticas e as sugestões feitas pelo Júri

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# ANEXO A

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# 1. Transcrições

## 1.1. Metodologia de transcrição

A metodologia adoptada na presente transcrição assentou em critérios que, tendo em conta o carácter da música, permitissem a sua consulta de uma forma clara e consistente. Assumiu-se, por isso, uma estratégia de compromisso entre os princípios notacionais da época e a prática musical presente. Neste sentido, as presentes edições procuram oferecer um texto musical inteligível, respeitando as fontes, e que não constitua qualquer constrangimento à sua execução. Uma transcrição para notação moderna da música deste período tem como resultado um texto aparentemente diferente do original, sobretudo devido à resolução de problemas associadas à notação mensural e à correcção de erros manifestos dos originais. Assim, os elementos não existentes nas fontes serão identificados através da utilização de sinais gráficos.

No que se refere ao aspectos relativos aos princípios editoriais salienta-se o seguinte:

1. Pentagrama inicial (incipit): Colocaram-se antes do início da transcrição de cada voz, reproduzindo-se da fonte, as claves, os bemóis pertencentes à armação de clave, o signo mensural, a primeira figura e todas as pausas que a possam preceder.

Em cima do pentagrama inicial colocaram-se as designações das vozes entre parênteses rectos.

2. Claves: por uma questão de comodidade de leitura, tentou-se que a escrita ficasse colocada nos limites do pentagrama. Assim usaram-se as claves de acordo com a prática moderna, obedecendo ao seguinte critério: a clave de Sol<sub>2</sub> (sol na 2<sup>a</sup> linha) para as vozes originalmente escritas nas claves Sol<sub>2</sub>, Dó<sub>1</sub>, Dó<sub>2</sub> e Dó<sub>3</sub>, a clave Sol<sub>2</sub> transposta à oitava para as vozes originalmente escritas Dó<sub>3</sub> e Dó<sub>4</sub> e a clave Fá 4 para as vozes originalmente escritas nas claves Dó<sub>4</sub>, Fá<sub>3</sub> e Fá<sub>4</sub>.





3. Notação mensural. Os valores da notação original foram mantidos, reduzidos à metade ou a um quarto, de modo a igualar, em cada caso, o *tactus* à moderna mínima.

Manuel de Tavares utiliza cinco tipos de signos de mensuração na escrita das suas obras: *tempus imperfectum cum prolatione imperfecta*, representado por c e o seu *diminutio simplex*, representado por  $\phi$ , *tempus perfectum cum prolatione imperfecta* representado pelos signos  $\bigcirc$ ,  $\phi^{\frac{3}{2}}$ ,  $\phi^{\frac{3}{4}}$  e 3.

A última figura do final de cada secção é transcrita por uma figura para preenchimento da totalidade do último compasso da edição, colocando-se-lhe uma suspensão quando esta vem indicada na fonte. No final da obra, as notas finais são figuradas de modo a completarem pelo menos um *tactus* e sempre com o sinal de suspensão, ainda que este não ocorra na fonte.

O uso de ligadura de prolongação é restringido aos casos em que um dado valor não pode ser escrito com uma figura acrescida de ponto de aumentação.

Assinalando de forma convencional, o seguinte sinal: , identifica uma *Ligadura*, o sinal  identifica uma *Coloratura*.

4. Barras de compasso. Adoptou-se o sistema do *Mensurstrich*, colocando as barras de divisão de compasso entre os pentagramas. Desta forma evita-se a utilização de uma acentuação de ligaduras, o que atenua a tentação de uma acentuação inexistente, não deixando, porém de se visualizar a regularidade do *tactus*.

5. Alterações. Quando acidentes, sustenido, bemol ou bequadro, estão indicados na fonte estes são colocados atrás das figuras e consideram-se válidos para essa nota e para as notas imediatamente repetidas até à barra. Actualizou-se a sua notação, substituindo o # por ♯, e o \* por ♯ nos casos apropriados.

Todas as alterações não explicitadas no original, quer sejam resultantes da aplicação das regras da semitonia ou de qualquer correcção do copista, foram colocadas por cima da

nota correspondente, sobre o pentagrama, e afectam a nota a que respeita e as imediatamente repetidas, até à barra.

6. Texto. A ortografia foi regularizada, para os textos latinos, o uso das maiúsculas, a divisão silábica do texto e a pontuação foi utilizada a proposta do *Liber usualis*; para os textos em vernáculo estes foram actualizados para castelhano moderno.

Na aplicação do texto à música, a alteração de estilo de grafia para itálico resulta de sinais de repetição no original (por exemplo .ij.) e o que ocorre em redondo entre parênteses rectos à alteração do texto original ou inclusão de partes não mencionadas. As palavras abreviadas na fonte são desdobradas sem comentário e a colocação das sílabas sob a música segue, no geral, as propostas do respectivo original.

7. Outras intervenções editoriais. Quaisquer adições, restituições, ou intervenções editoriais além das atrás referidas são assinaladas na edição com parêntese rectos, ou mencionados no aparato crítico.

## **1.2. Aparato crítico**

Este item tem como objectivo a descrição das alterações de escrita que se considerou não só pertinente como necessário efectuar na presente transcrição, assim como descrever como foram realizadas a reconstrução de vozes ou de trechos desaparecidos.

| LOCALIZAÇÃO                              | ORIGINAL      | TRANSCRIÇÃO   | OBSERVAÇÕES        |
|--|---------------|---------------|--------------------|
| Kyrie, c. 41 <sup>1</sup> , A1           | o             | xi            |                    |
| Kyrie, c. 36 <sup>3</sup> , T1           | o             | xi            | por causa da letra |
| Gloria, c. 9 <sup>2</sup> , A1           | Dó3           | Ré3           |                    |
| Gloria, c. 105 <sup>1</sup> , A1         | o             | xi            |                    |
| Gloria, c. 49, B1                        | o             | xi            | por causa da letra |
| Gloria, c. 42, S2                        | xi            | o             | por causa da letra |
| Gloria, c. 63 <sup>1</sup> , T2          | Dó3           | Si2           | erro               |
| Credo, c. 149 <sup>1</sup> , A1          | Mi3 Dó3       | Ré3           | erro               |
| Credo, c. 149 <sup>2</sup> , A1          | Dó3           | Ré3           | erro               |
| Credo, c. 37 <sup>3</sup> , Bc           | Dó#2          | Dó2           | erro               |
| Credo, c. 177 <sup>4</sup> , Bc          | Mi2 Ré2       | Mi2 Mi2       | erro               |
| Partiti sunt, c. 15 <sup>3</sup> , A1    | Sib2          | Si#2          |                    |
| Sprevit autem, c. 8, A2                  | 1 c. de pausa | 2 c. de pausa |                    |
| Beatus Vir, c. 21 <sup>1/2</sup> , S1    | xi            | xi            | por causa da letra |
| Beatus Vir, c. 124 <sup>3</sup> , S1     | Dó4           | Si3           | Harmonia           |
| Beatus Vir, c. 161                       | o             | o             |                    |
| Beatus Vir, c. 71 <sup>4</sup> , Bc      | Fá2           | Mi2           |                    |
| Credidi, c.250, B2                       | xi            | o             |                    |
| Dixit Dominus, c. 141, S1                | omissão       | pausa         |                    |
| Dixit Dominus, c. 141 a 144, A1          | omissão       | pausas        |                    |
| Dixit Dominus, c. 145, A1                | xi            | xi            |                    |
| Dixit Dominus, c. 79 <sup>4</sup> , A2   | Sol3          | Fá3           |                    |
| Dixit Dominus, c. 92 a 109, T2           | 16 c. pausa   | 18 c. pausa   |                    |
| Dixit Dominus, 142, Bc                   | o xi o        | o xi          |                    |
| Gloria et honor Deo, c. 9 <sup>1</sup>   | xi            | xi            | por causa da letra |
| Surge propera, c. 127-128, B1            | o xi          | xi            |                    |
| Surge propera, c. 58 <sup>1/2</sup> , B2 | xi            | xi            | por causa da letra |

## Reconstituição de partes desaparecidas

### Nunc dimittis:

O soprano do primeiro coro foi reconstituído tendo por base o Tiple que vem no original, mas que diz o seguinte: *Este tiple canta quando no ai, tenor. No está bien escrito, ni se puede cantar por aqui.* Esta mesma obra com o tiple como vem no original encontra-se no Anexo B.

### Laudate pueri

A reconstituição das duas vozes em falta teve por base uma obra do compositor, do século XVIII, Mateo Guerra que fez uma composição baseada no *Laudate Pueri* de Manuel de Tavares, para quatro vozes (SAAT), violino, 2 clarinetes e baixo contínuo e cujo manuscrito se encontra na Catedral de Las Palmas de Gran Canária, com a cota: G/I-12. Por o Alto do primeiro coro corresponder com o acompanhamento, verificou-se que esta voz tinha que ser a mais grave. Assim, punha-se duas hipóteses ou a voz que faltava era um soprano, ou um alto. Chegou-se à conclusão de que era mais lógico ser um soprano pela própria textura do coro e por causa da versão de Mateo Guerra. Não havendo nenhuma voz que começa-se no início da obra, encontrou-se essa voz no Tenor da composição de Mateo Guerra, ficando assim colmatado a falta existente no segundo coro.









### A gozar del convite del cielo

A parte coral deste vilancico encontra-se seriamente danificada. Assim as únicas vozes que estão completas são: S1, A1 e T1. O B1 a partir do compasso 34 foi reconstruído. O segundo coro encontra-se completo até ao compasso 37, só com algumas falhas que foram assinaladas. A partir do compasso 38 o coro II foi todo reconstruído. Comparando as várias vozes foi possível decifrar a letra e algumas notas, e com base na introdução, a três vozes, fez-se a reconstrução.

Comparação de Tota Pulcra

| COMPASSO | TEMPO | VOZ                       | LAS PALMAS            | SALAMANCA      |
|----------|-------|---------------------------|-----------------------|----------------|
| 34       | 1     | S1                        | Fá#4                  | Fá4            |
| 51       | 3     | S1                        | Fá#4                  | Fá4            |
| 57       | 1     | S1                        | Fá#3                  | Fá3            |
| 68       | 1     | S1                        | Mib4                  | Mi4            |
| 76       | 3 e 4 | S1                        | ♪ . ♪                 | ♪ ♪            |
| 91       | 3     | S1                        | Dó#4                  | Dó4            |
| 103      | 1     | S1                        | Mi4                   | Ré4            |
| 105      | 1     | S1                        | Sol4 - o              | Pausa          |
| Texto    |       |                           |                       |                |
| 33-34    | (3/1) | S1                        | Macula originalis     | ×              |
| 37-38    |       | S1                        | te/tu                 | te             |
| 43-44    |       | S1                        | y                     | non es in te   |
| 52-53    |       | S1                        | y                     | tu advocata    |
| 57-58    |       | S1                        | y                     | ora pronobis   |
| 75-77    |       | S1                        | virgo clementísima    | ×              |
| 94-95    |       | S1                        | ora pronobis          | ×              |
| 111-122  | S1    | y                         | intercede             |                |
| 116-122  | S1    | ad Dominum Jesum Christum | y                     |                |
| 8        | 3     | A1                        | Fá#3                  | Fá3            |
| 20       | 4     | A1                        | Fá#3                  | Fá3            |
| 40       | 1     | A1                        | Fá#3                  | Fá3            |
| 63       | 1     | A1                        | Fá#3                  | Fá3            |
| 85       | 1     | A1                        | Fá#3                  | Fá3            |
| 114      | 2     | A1                        | Fá#3                  | Fá3            |
| 115      | 3     | A1                        | Fá#3                  | Fá3            |
| 122      |       | A1                        | Si <sub>3</sub>       | Dó4            |
| Texto    |       |                           |                       |                |
| 52-53    |       | A1                        | Tu advocata           | ×              |
| 75-77    |       | A1                        | virgo clementísima    | ×              |
| 94-95    |       | A1                        | ora pronobis          | ×              |
| 103-105  |       | A1                        | y                     | O Maria        |
| 118-122  |       | A1                        | Jesum, Jesum Christum | Jesum Christum |
| 51       | 2     | T1                        | Fá#3                  | Fá3            |
| 66       | 1     | T1                        | Mib3                  | Mi3            |
| 73       | 3/4   | T1                        | ♪ . ♪                 | ♪ ♪            |
| 76       | 1     | T1                        | Mi3                   | Mib3           |
| 84       | 4     | T1                        | Mib3                  | Mi3            |

| COMPASSO | TEMPO | VOZ | LAS PALMAS                               | SALAMANCA                 |
|----------|-------|-----|--|---------------------------|
| Texto    |       |     |  |                           |
| 26-27    |       | T1  | non es in te                             | ×                         |
| 33-34    |       | T1  | Macula originalis                        | ×                         |
| 75-77    |       | T1  | Virgo clementísima                       | ×                         |
| 93-95    |       | T1  | Ora pronobis                             | ×                         |
| 111-112  |       | T1  | y  | intercede                 |
| 113-117  |       | T1  | ad Dominum Jesum Christum, ad<br>Dominum | ad Dominum Jesum Christum |
| 118-122  |       |     | Jesum, Jesum Christum                    | Jesum Christum            |
| 26       | 3     | S2  | Lá3                                      | Sol3                      |
| 34       | 4     | S2  | Dó#4                                     | Dó4                       |
| 40       | 3     | S2  | Dó#4                                     | Dó4                       |
| 52       | 3     | S2  | Fá#4                                     | Fá4                       |
| 66       | 4     | S2  | Si3                                      | Si3                       |
| 77       | 3     | S2  | Mib4                                     | Mi4                       |
| Texto    |       |     |  |                           |
| 26-27    |       | S2  | non es in te                             | Falta                     |
| 56-57    |       | S2  | ×  | Ora pronobis              |
| 65-67    |       | S2  | pronobis                                 | ×                         |
| 71-72    |       | S2  | ora pronobis                             | ×                         |
| 74-75    |       | S2  | ×  | ora pronobis              |
| 88-90    |       | S2  | ×  | ora pronobis              |
| 116-117  |       | S2  | ad Dominum                               | ×                         |
| 15-16    |       | A2  | Fá <sub>1</sub> Sol Fá#                  | Fá Sol Fá# Fá#            |
|          |       |     | ♪ . ♪                                    | ♪ ♪ ♪ ♪                   |
| 26       | 4     | A2  | Fá#3                                     | Fá3                       |
| 49       | 3     | A2  | Lá3                                      | Si3                       |
| 56       | 1     | A2  | Fá#3                                     | Fá3                       |
| 99       | 1     | A2  | Fá#3                                     | Fá3                       |
| 118      | 3     | A2  | Fá#3                                     | Fá3                       |
| Texto    |       |     |  |                           |
| 36-37    |       | A2  | y  | non es in te              |
| 63-67    |       | A2  | y/y                                      | ora pronobis/ora pronobis |
| 93-95    |       | A2  | y  | ora pronobis              |
| 99-100   |       | A2  | Maria                                    | (sem)                     |
| 119-122  |       | A2  | y  | (sem)                     |

| COMPASSO       | TEMPO | VOZ | LAS PALMAS  | SALAMANCA   |
|----------------|-------|-----|---|---|
| 34             | 2     | T2  | Fá#3  | Fá3   |
| 51             | 3     | T2  | Fá3   | Fá#3  |
| 58             | 1     | T2  | Fá#2  | Fá2   |
| 63             | 4     | T2  | Fá#3  | Fá3   |
| 64             | 2     | T2  | Fá#3  | Fá3   |
| 71             | 2     | T2  | Fá <sub>3</sub>   | Fá3   |
| 77             | 2     | T2  | Fá <sub>3</sub>   | Fá3   |
| Texto<br>26-27 |       | T2  | non es in te  | ×   |
| 36-37          |       | T2  | non es in te  | ×   |
| 57-59          |       | T2  | Ora pronobis  | ×   |
| 64-66          |       | T2  | y   | (sem)   |
| 77-78          |       | T2  | Ora pronobis  | ×   |
| 85-86          |       | T2  | Ora pronobis  | (sem)   |
| 88-90          |       | T2  | Ora pronobis  | (sem)   |
| 93-95          |       | T2  | Ora pronobis  | (sem)   |
| 103-105        |       | T2  | Maria   | O Maria   |
| 117            |       | T2  | Ad Dominum  | ×   |
| 22             | 3/4   | B2  |  |  |
| 23             | 1     | B2  |  |  |
| 64             | 4     | B2  | Si <sub>2</sub>   | Si2   |
| 116            | 3/4   | B2  |  |  |
| 117            | 1/2   | B2  |  |  |

## **1.3. TEXTOS MUSICAIS**



## 1. PAIXÃO SEGUNDO S. JOÃO [E-BAE M4]

[Manuel de Tavares]

Pas- si- o Do- mi- ni no-

Pas- si- o Do- mi- ni no-

Pas- si- o Do- mi- ni no-

Pas- si- o Do- mi- ni no-

7

stri Je- su Chri- sti se- cun- dum Jo-

stri Je- su Chri- sti se- cun- dum Jo-

stri Je- su Chri- sti se- cun- dum

stri Je- su Chri- sti se- cun- dum

13

an- nem. In il- lo tem- po-

an- nem. In il- lo tem- po-

Jo- an- nem. In il- lo tem-

Jo- an- nem. In il- lo tem- po-

19

re. Je- sum

re. Je- sum

po- re. Je- sum

re. Je- sum

25

Na- za- re- num.

Na- za- re- num, Na- za- re-

Na- za- re- num, Na- za- re-

Na- za- re- num, Na- za- re-

31

Num- quid et tu ex dis-

Num- quid et tu

num. Num- quid et tu ex dis- ci-

num. Num- quid et tu

num. Num- quid et tu

37

ci- pu- los e- jus es? Si non es- set

ex dis- ci- pu- los e- jus es?

pu- los e- jus es? Si non es- set

ex dis- ci- pu- los e- jus es? Si non es- set

ex dis- ci- pu- los e- jus es? Si non es- set

43

hic ma- le- fa- ctor, non ti- bi tra-

hic ma- le- fa- ctor, non ti- bi tra-

hic ma- le- fa- ctor, non ti- bi tra-

hic ma- le- fa- ctor, non ti- bi tra-

hic ma- le- fa- ctor, non ti- bi tra-

49

di- dis- se- mus e- um. No-

di- dis- se- mus e- um. No-

di- dis- se- mus e- um. No-

di- dis- se- mus e- um. No-

di- dis- se- mus e- um. No-

55

bis non li- cet in- ter- fi- ce- re quem-

bis non li- cet in- ter- fi- ce- re quem-

bis non li- cet in- ter- fi- ce- re quem-

bis non li- cet in- ter- fi- ce- re quem-

61

quam. Non hunc, sed

quam. Non hunc,

quam. Non hunc,

quam. Non hunc,

67

Ba- rab- bam, sed Ba- rab- bam.

A- ve,

sed Ba- rab- bam, sed Ba- rab- bam.

A- ve,

sed Ba- rab- bam.

sed Ba- rab- bam. A- ve,

73

Musical score for measures 73-78. The score consists of six staves. The lyrics are: A-ve, Rex, A-ve, Rex Ju- dae- o- rum, A-ve, Rex Ju- dae- o- rum, Rex Ju- dae- o- rum, A-ve, Rex Ju- dae- rum, Rex, A-ve, Rex.

79

Musical score for measures 79-84. The score consists of six staves. The lyrics are: dae- o- rum, A-ve, Rex Ju- dae- o- rum, A-ve, Rex Ju- dae- o- rum, rum, Ju- dae- o- rum, o- rum, Ju- dae- o- rum.

85

Cru- ci- fi- ce, cru- ci- fi- ce e-

Cru- ci- fi- ce, cru- ci- fi- ce e-

Cru- ci- fi- ce, cru- ci- fi- ce e-

Cru- ci- fi- ce, cru- ci- fi- ce e-

91

um. Nos le- gem ha- be-

um. Nos le- gem ha- be-

um. Nos le- gem ha- be-

um. Nos le- gem ha- be-

97

mus, et se- cun- dum le- gem de- bet mo-

mus, et se- cun- dum le- gem de- bet mo-

mus, et se- cun- dum le- gem de- bet mo-

mus, et se- cun- dum le- gem de- bet mo-

103

ri, qui- a Fi- li- um De- i se

ri, qui- a Fi- li- um De- i se

ri, qui- a Fi- li- um De- i se

ri, qui- a Fi- li- um De- i se

109

fe- cit. Si

fe- cit. Si hunc di-

fe- cit. Si hunc di- mit-

fe- cit.

115

hunc di- mit- tis, non es a- mi- cus

mit- tis, non es a- mi- cus Cae- sa- ris, non es a- mi- cus Cae-

tis, non es a- mi- cus Cae- sa- ris, Cae- sa- ris, non es a-

121

Cae- sa- ris. Om- nis e- nim,  
 sa- ris, Cae- sa- ris. Om- nis e- nim,  
 mi- cus Cae- sa- ris. Om- nis e-

127

qui se re- gem fa- cit, con- tra- di- cit  
 qui se re- gem fa- cit, con- tra- di- cit Cae-  
 nim, qui se re- gem fa- cit, con- tra- di- cit

133

Cae- sa- ri. Tol- Tol-  
 sa- ri. Tol- Tol-  
 Cae- sa- ri. Tol- Tol-  
 Tol-



139

le, tol- le, cru- ci- fi- ge e- um.

le, tol- le, cru- ci- fi- ge e- um.

le, tol- le, cru- ci- fi- ge e- um, e- um.

8 le, tol- le, cru- ci- fi- ge e- um.

le, tol- le, cru- ci- fi- ge e- um.

145

Non ha- be- mus re- gem, ni-

Non ha- be- mus re- gem, ni- si

8 Non ha- be- mus re- gem, ni- si Cae-

Non ha- be- mus re- gem, ni- si Cae- sa-

151

si Cae- sa- rem. No- li

Cae- sa- rem. No- li

8 sa- rem. No- li

rem, Cae- sa- rem. No- li

157

scri- be- re, Rex Ju- dac- o- rum,

scri- be- re, Rex Ju- dac- o- rum,

scri- be- re, Rex Ju- dac- o- rum,

scri- be- re, Rex Ju- dac- o- rum,

163

sed qui- a ip- se di- xit: Rex sum

sed qui- a ip- se di- xit: Rex sum

sed qui- a ip- se di- xit: Rex sum

sed qui- a ip- se di- xit: Rex sum

169

Ju- dac- o- rum.

Ju- dac- o- rum. Non scin-

Ju- dac- o- rum.

Ju- dac- o- rum.

175

Non scin- da- mus e- am, sed  
 da- mus e- am, sed  
 Non scin- da- mus e- am, sed  
 Non scin- da- mus e- am, sed

181

sor- ti- a- mur de il- la cu- jos sit.  
 sor- ti- a- mur de il- la cu- jos sit.  
 sor- ti- a- mur de il- la cu- jos sit.  
 sor- ti- a- mur de il- la cu- jos sit.



17

Rex Ju- dae- o- rum, Je- sus  
 Je- sus Na- za- re- nus, Rex Ju- de-  
 nus, Rex Ju- dae-  
 re- nus, Je- sus Na- za- re-

19

25

Na- za- re- nus Rex Ju- dae- o- rum.  
 o- rum, Rex Ju- de- o- rum.  
 o- rum, Ju- dae- o- rum.  
 nus] Rex Ju- dae- o- rum.

25

### 3. PARTITI SUNT [E-LPA B/XI-2]

Manuel de Tavares

Alto 1°

Alto 2°

Tenor

Baixo

Acom.to

Par-ti ti sunt si-bi ves-

7

Par-ti ti sunt si-bi ves-ti- men-ta me-a,  
Par-ti ti sunt si-bi ves-ti- men-ta me-

13

men-ta me-a, ves-ti- men-ta  
par-ti ti sunt si-bi ves-ti- men-ta me-a, ves-



19

me- a, ves- ti-  
bi ves- ti- men- ta me-  
a, ves- ti- men- ta  
ti- men- ta, ves- ti- men- ta me-

19

Detailed description: This system contains five staves of music. The first four staves are vocal parts with lyrics. The fifth staff is a bass line. The lyrics are: 'me- a, ves- ti-' on the first staff; 'bi ves- ti- men- ta me-' on the second; 'a, ves- ti- men- ta' on the third; and 'ti- men- ta, ves- ti- men- ta me-' on the fourth. Measure numbers 19 and 24 are indicated at the beginning and end of the system.

25

men- ta me- a, et in ves- tem  
a, et in ves- tem  
me- a, et in ves- tem  
a, et in ves- tem

25

Detailed description: This system contains five staves of music. The first four staves are vocal parts with lyrics. The fifth staff is a bass line. The lyrics are: 'men- ta me- a, et in ves- tem' on the first; 'a, et in ves- tem' on the second; 'me- a, et in ves- tem' on the third; and 'a, et in ves- tem' on the fourth. Measure numbers 25 and 30 are indicated at the beginning and end of the system.

31

me- am mi- se- runt sor-  
me- am mi-  
me- am mi- se- runt  
me- am mi- se- runt sor- tem, mi-

31

Detailed description: This system contains five staves of music. The first four staves are vocal parts with lyrics. The fifth staff is a bass line. The lyrics are: 'me- am mi- se- runt sor-' on the first; 'me- am mi-' on the second; 'me- am mi- se- runt' on the third; and 'me- am mi- se- runt sor- tem, mi-' on the fourth. Measure numbers 31 and 36 are indicated at the beginning and end of the system.





### 4. SPREVIT AUTEM[E-LPA B/XI-2]

Manuel de Tavares

Alto 1°

Alto 2°

Tenor

Baixo

Spre- vit au- tem il- lum He- Spre- vit au- tem

7

vit au- tem il- lum He- ro- des, lum, spre- vit au- tem ro- des, He- ro- il- lum, spre- vit

13

He- ro- des il- lum He- ro- des des, He- ro- des au- tem il- lum He- ro- des

19

cum e-  
 cum e-xer-ci-tu su-o:  
 cum e-xer-ci-tu su-o, e-  
 cum e-xer-ci-tu su-o, cum e-

25

xer-ci-tu su-o: et il-lus-  
 et il-lus-it, et  
 xer-ci-tu su-o: et il-lus-it,  
 xer-ci-tu su-o: et il-lus-it,

31

it, et il-lus-it in-  
 il-lus-it in-  
 et il-lus-it in-  
 lus-it, il-lus-it in-

37

du- tum ves- te al- ba, et re-  
du- tum ves- te al- ba, et  
du- tum ves- te al- ba, et re-  
du- tum ves- te al- ba, et re-

43

mis- it ad Pi- la- tum,  
re- mis- it ad Pi- la- tum,  
mis- it ad Pi- la-  
et re- mis- it

49

et re- mis- it, et re-  
et re- mis- it ad Pi- la-  
tum, et re- mis- it  
ad Pi- la-

55

mis- it ad Pi- la- tum, ad Pi- la- tum, ad Pi- la- tum.

tum, ad Pi- la- tum.

tum, ad Pi- la-

61

tum.

tum.

5. PAIXÃO SEGUNDO S. MATEUS [E-BAE M4]

[Manuel de Tavares]

Pas- si- o Do- mi- ni no-

Pas- si- o Do- mi- ni no-

8 Pas- si- o Do- mi- ni no-

Pas- si- o Do- mi- ni no-

7

stri Je- su Chri- ste se- cun- dum Mat-

stri Je- su Chri- ste se- cun- dum

8 stri Je- su Chri- ste se- cun- dum

stri Je- su Chri- ste se- cun- dum

13

tha- eum. In il- lo tem- po-

Mat- tha- eum. In il- lo tem- po-

8 Mat- tha- eum. In il- lo tem-

Mat- tha- eum. In il- lo tem- po-

19

re. Non in di- e fe- sto,  
 re. Non in di- e fe- sto,  
 po- re. Non in di- e fe- sto,  
 re. Non

25

non in di- e fe- sto.  
 non in di- e fe- sto.  
 non in di- e fe- sto.  
 in di- e fe- sto,

31

Ut quid per-di-ti-o haec? Po-  
 Ut quid per-di-ti-o haec? Po-  
 Ut quid per-di-ti-o haec? Po-  
 Ut quid per-di-ti-o haec? Po-

37

tu- it e- nim un- guen- tu is- tud ve- num- da-

tu- it e- nim un- guen- tu is- tud ve- num- da-

tu- it e- nim un- guen- tu is- tud ve- num- da-

tu- it e- nim un- guen- tu is- tud ve- num- da-

43

num- da- ri mul- to, et da-

num- da- ri mul- to, et da- ri pau-

ri mul- to, et

ri mul- to, et

49

ri pau- pe- ri- bus.

pe- ri- bus.

et da- ri pau- pe- ri- bus.

da- ri pau- pe- ri- bus, pau- pe- ri- bus.

55

U- bi vis pa- re- mus ti- bi

U- bi vis pa- re- mus ti- bi

U- bi vis pa- re- mus ti- bi

U- bi vis pa- re- mus ti- bi

61

co- me- de- re Pas- cha?

co- me- de- re, co- me- de- re Pas-

co- me- de- re Pas- cha?

co- me- de- re Pas- cha?

67

Nun- quid e- go sum, Do-

Nun- quid e- go sum, Do-

cha? Nun- quid e- go sum, Do-

Nun- quid e- go sum, Do-

Nun- quid e- go sum, Do-



73

mi- ne? Hic di-

mi- ne?

mi- ne? Hic di-

8 mi- ne? Hic di-

mi- ne?

79

xit: pos- sum des- tru- e- re tem-

xit: pos- sum des- tru- e- re tem-

8 xit: pos- sum des- tru- e- re tem-

85

plum Dei et in tri- di- um reae- di-

plum Dei et in tri- di- um reae- di-

8 plum Dei et in tri- di- um reae- di-

91

fi- ca- re il- lud.

fi- ca- re il- lud.

fi- ca- re il- lud.

97

Re- us est mor-

Re- us est mor-

Re- us est mor-

Re- us est mor- tis, est

103

tis. Pro- phe- ti- za no- bis, Chri-

tis. Pro- phe- ti- za no- bis, Chri-

tis. Pro- phe- ti- za no- bis, Chri-

mor- tis. Pro- phe- ti- za no- bis, Chri-

109

ste, qui est qui te per- cus-

ste, qui est qui te per- cus-

8 ste, qui est qui te per- cus-

ste, qui est qui te per- cus-

115

sit? Ve- re re et tu ex il-

sit? Ve- re et tu

8 sit? Ve- re et tu ex il-

sit? Ve- re et tu ex il-

121

et tu ex il- lis es: nam et lo- que-

ex il- lis es: nam et lo- que- la,

8 lis es: nam

ve- re et tu ex il- lis es:

127

la tu- a ma- ni- fe- stum te fa-  
nam et lo- que- la tu- a ma- ni- fe- stum  
8 et lo- que- la tu- a ma- ni- fe-  
nam et lo- que- la tu- a ma- ni- fe- stum

133

te fa- cit. Fle-  
te fa- cit. Fle-  
8 stum te fa- cit.  
te fa- cit.

139

vit a-ma-re,  
 Fle-vit a-ma-  
 vit a-ma-re, *fle-vit a-ma-*  
 Fle- vit a-ma-re, *fle-*  
 Fle- vit a-ma-re,  
 Fle- vit a-  
 Fle- vit a-

145

*fle-vit a-ma-*  
 re, *fle-vit a-ma-*  
 re, *fle-vit a-ma-*  
 vit a-ma-re, *fle-vit a-*  
*fle-vit a-ma-* re.  
 ma-re, *fle-vit a-ma-*

157

re. Quid ad nos? Tu

ma- re. Quid ad nos? Tu vi-

Quid ad nos? Tu vi-

157

Tu vi- de- ris, tu vi- de- ris.

vi- de- ris, tu vi- de- ris, tu vi- de- ris.

Tu vi- de- ris, tu vi- de- ris.

de- ris, tu vi- de- ris.

163

Non licet mit-tere e-os in

Non licet mit-tere e-os in

Non licet mit-tere e-os in

Non licet mit-tere e-os in

169

cor-bonam: quia pre-tium

cor-bonam: quia pre-tium

cor-bonam: quia pre-tium

cor-bonam: quia pre-tium

175

san-gui-nis est. Ba-rab-ban.

san-gui-nis est. Ba-rab-ban.

san-gui-nis est. Ba-rab-ban.

san-gui-nis est. Ba-rab-ban.

181

bam. rab- bam. Cru- ci- fi- ga- tur. Cru- ci- fi- ga- tur, Cru- ci- fi- ga- tur, Cru- ci- fi- ga- tur, Cru- ci- fi- ga- tur.

187

Cru- ci- fi- ga- tur, Cru- ci- fi- ga- tur. San- guis e- Cru- ci- fi- ga- tur, Cru- ci- fi- ga- tur. San- guis e- Cru- ci- fi- ga- tur, Cru- ci- fi- ga- tur. San- guis e- Cru- ci- fi- ga- tur, Cru- ci- fi- ga- tur. San- guis e- Cru- ci- fi- ga- tur, Cru- ci- fi- ga- tur. San- guis e-



193

Musical score for measures 193-198. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The lyrics are: "jus su-per nos, et su-per jus su-per nos, et su-per fi- jus su-per nos, jus su-per nos,". The piano part features a simple accompaniment with a bass line and chords.

199

Musical score for measures 199-204. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The lyrics are: "fi-li-os no-stros. li-os no-stros. et su-per fi-li-os no-stros. et su-per fi-li-os no-stros." The piano part continues with a steady accompaniment.

205

Musical score for measures 205-210. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The lyrics are: "A-ve Rex Ju-de A-ve Rex Ju-de A-ve Rex Ju-de A-ve Rex Ju-de o-". The piano part provides accompaniment for the vocal lines.

211

o- rum, Ju- de- o- rum. Vah,  
 o- rum.  
 rum. Vah,  
 o- rum. Vah,  
 rum, Ju- de- o- rum. Vah,

217

qui des- tru- is tem- plum— Dei, et  
 qui des- tru- is tem- plum— Dei, et  
 qui des- tru- is tem- plum— Dei, et  
 qui des- tru- is tem- plum— Dei, et

223

in tri- du- o reae- di- fi- ca- re il-  
 in tri- du- o reae- di- fi- ca- re il-  
 in tri- du- o reae- di- fi- ca- re il-  
 in tri- du- o reae- di- fi- ca- re il-

229

lud. sal- va te- me- tip- sum. Si Fi-

lud. sal- va te- me- tip- sum. Si Fi-

lud. sal- va te- me- tip- sum. Si Fi-

lud. sal- va te- me- tip- sum. Si Fi-

235

li- us Dei es, des- cen- de de

li- us Dei es, des- cen- de de cru-

li- us Dei es, des- cen- de de cru-

li- us Dei es,

241

cru- ce, de cru- ce. A-

ce, de cru- ce.

ce. A-

des- cen- de de cru- ce. A-

247

li- os sal- vos fe- cit, sei- psum non po-

A- li- os sal- vos fe- cit, sei- psum non po-

8 li- os sal- vos fe- cit, sei- psum non po-

li- os sal- vos fe- cit, sei- psum non po-

253

non po- test sal- vum fa- ce- re.

test sal- vum fa- ce- re.

8 test sal- vum fa- ce- re.

test sal- vum fa- ce- re.

259

Si Rex Is- ra- el est des-

Si Rex Is- ra- el est des- cen- dat

8 Si Rex Is- ra- el est

Si Rex Is- ra- el est des-

265

cen- dat nunc de cru- ce et  
 nunc de cru- ce, de cru- ce et  
 des- cen- dat nunc de cru- ce et  
 cen- dat nunc de cru- ce et

271

cre- di- mus ei. Con- fi-  
 cre- di- mus ei. Con- fi-  
 cre- di- mus ei. Con-  
 cre- di- mus ei. Con- fi-

277

Con- fi- dit in De- o: li-  
 dit in De- o: li- be- ret e-  
 fi- dit in De- o: li- be- ret e- um  
 dit in De- o: li-

283

be- ret e- um nunc si vult; di- xit e-  
 um nunc si vult; di- xit e-  
 nunc si vult; di- xit e-  
 be- ret e- um nunc si vult; di- xit e-

289

nim: Qui- a Fi- li- us Dei sum.  
 nim: Qui- a Fi- li- us Dei sum.  
 nim: Qui- a Fi- li- us Dei sum.  
 nim: Qui- a Fi- li- us Dei sum.

295

Vo- ce ma- gna di-  
 Vo- ce ma-  
 Vo- ce ma- gna di-  
 Vo- ce ma- gna di-

301

Vo- ce ma- gna di-  
di-  
gna di- cens, Vo- ce  
cens, Vo- ce ma- gna  
cens,

This musical system contains six staves. The top staff is a vocal line with lyrics: "Vo- ce ma- gna di-". The second staff continues the vocal line with "di-". The third staff continues with "gna di- cens, Vo- ce". The fourth staff continues with "cens, Vo- ce ma- gna". The fifth staff continues with "cens,". The sixth staff is a bass line. There are two sharp signs (#) above the staff at the end of the system.

307

cens, Vo- ce ma- gna  
cens, di- cens,  
ma- gna di- cens, Vo-  
di- cens, di- cens,  
Vo- ce ma- gna di-

This musical system contains six staves. The top staff is a vocal line with lyrics: "cens, Vo- ce ma- gna". The second staff continues with "cens, di- cens,". The third staff continues with "ma- gna di- cens, Vo-". The fourth staff continues with "di- cens, di- cens,". The fifth staff continues with "Vo- ce ma- gna di-". The sixth staff is a bass line. There are two sharp signs (#) above the staff at the end of the system.

313

di-  
Vo- ce ma- gna di- cens,  
ce ma- gna di- cens, Vo- ce ma- gna  
Vo- ce ma- gna di-  
cens, Vo- ce ma- gna di-

319

cens.  
Vo- ce ma- gna di-  
di-  
cens.  
cens, Vo-



325

ce ma- gna di- cens. E- li-

331

am vo- cat is- te.

337

Si- ne vi- de- a- mus an

343

ve- ni- at E- li- as  
ve- ni- at E- li- as li- be- rans  
ve- ni- at E- li- as, E- li-

Detailed description: This system contains six staves of music. The top staff is a vocal line with lyrics 've- ni- at E- li- as'. The second staff is another vocal line with lyrics 've- ni- at E- li- as li- be- rans'. The third staff is a piano accompaniment line with lyrics 've- ni- at E- li- as, E- li-'. The bottom two staves are additional piano accompaniment lines. A key signature change to one sharp (F#) is indicated at the end of the system.

349

li- be- rans e-  
e- um, E- li- as li- be- rans e-  
as li- be- rans e-

Detailed description: This system contains six staves of music. The top staff is a vocal line with lyrics 'li- be- rans e-'. The second staff is another vocal line with lyrics 'e- um, E- li- as li- be- rans e-'. The third staff is a piano accompaniment line with lyrics 'as li- be- rans e-'. The bottom two staves are additional piano accompaniment lines.

355

um. E- mi-  
E- mi- sit  
um. E- mi- sit spi-  
um. E- mi- sit

Detailed description: This system contains six staves of music. The top staff is a vocal line with lyrics 'um. E- mi-'. The second staff is another vocal line with lyrics 'E- mi- sit'. The third staff is a piano accompaniment line with lyrics 'um. E- mi- sit spi-'. The bottom two staves are additional piano accompaniment lines.

361

musical score for measures 361-366. The score consists of six staves. The first staff has lyrics: sit, e- mi- sit spi- ri-. The second staff has lyrics: spi- ri- tum, e- mi-. The third staff has lyrics: ri- tum, e- mi- sit spi-. The fourth staff has lyrics: spi- ri- tum,. The fifth staff has lyrics: E- mi- sit spi- ri- tum,. The sixth staff has lyrics: E- mi- sit, spi- ri- tum, e- mi- sit. There are various musical notations including treble and bass clefs, a key signature of one flat, and a common time signature.

367

musical score for measures 367-372. The score consists of six staves. The first staff has lyrics: tum, e- mi-. The second staff has lyrics: sit spi- ri-. The third staff has lyrics: ri- tum, E-. The fourth staff has lyrics: e- mi- sit spi- ri-. The fifth staff has lyrics: e- mi- sit spi- ri-. The sixth staff has lyrics: spi- ri-. There are various musical notations including treble and bass clefs, a key signature of one flat, and a common time signature.

373

sit spi-ri- tum.  
 tum, spi-ri- tum.  
 mi- sit spi-ri- tum. Ve-  
 tum, spi-ri- tum.  
 tum.  
 tum, spi-ri- tum.

379

Ve- re fi- li- us De- i e- rat  
 re fi- li- us De- i e- rat i- ste,  
 Ve- re fi- li- us De- i  
 Ve- re fi-

385

i- ste, Ve- re fi- li- us De- e- rat i- ste, e- rat i- ste, e- rat i- ste, li- us De- i e- rat i- ste,

391

i- e- rat i- ste. Ve- re fi- li- us De- i e- rat i- ste, Ve- re fi- li- us De- i e- rat i- ste, Ve- re fi- li- us De- i e- rat i- ste

397

i- ste. Con- tra se- pul- i- ste. Con- tra se- pul- i- ste. Con- tra se- pul- i- ste.

403

crum, con- tra se- pul- pul- crum, con- tra se- crum, con- tra se- crum, con- tra se- pul- crum,

409

crum, con- tra se- pul- crum, con- tra pul- crum, con- tra se- pul- crum, con- tra se- pul- crum, con- tra se- pul- crum, con- tra se- pul- crum,

415

se- pul- crum. crum, con- tra se- pul- crum. crum, con- tra se- pul- crum. tra se- pul- crum, con- tra se- pul- crum.

6. LAMENTATIO PRIMA IN SECUNDA NOCTE [E-BAE M4]

Mamei de Tavares

Cantus

Altus

Tenor

Tenor

Bassus

De

De

De

De

De

8

La-

La-

men- ta- ti- o- ne

men- ta- ti- o- ne

men- ta- ti- o- ne

La-

15

men- ta- ti- o- ne

men- ta- ti- ne

men- ta- ti- o- ne

men- ta- ti- o- ne

men- ta- ti- o- ne





43

HETH.

HETH.

[HETH].

HETH. HETH.

HETH.

HETH.

50

Co-gi-vit Do-

Co-gi-ta-vit Do-

Co-

Co-

57

Co-gi-

mi-nus, Do-mi-nus

gi-ta-vit Do-mi-

mi-nus, Do-mi-

Co-gi-ta-vit Do-mi-

64

ta- vit Do- mi- nus dis- si- pa- re mu- rum, dis- si- nus dis- si- pa- re mu- nus dis- si- pa- re mu- nus dis- si-

71

si- pa- re mu- rum fi- li- ae pa- re mu- rum fi- li- ae Si- on: rum, dis- si- pa- re mu- rum fi- li- ae pa- re mu- rum fi- li- ae Si-

78

Si- on: on: ten- dit fu- ni- cu- te- ten- dit fu- ni- cu- lum Si- on: te- ten- dit fu- ni- cu- lum

85

te- ten- dit fu- ni- lum su- um, te- ten- dit fu- ni- su- ni- cu- lum, te- ten- dit, fu- su- dit, um, te- ten- dit, te- ten-

92

cu- lum su- um, cu- lum su- um, te- ten- dit fu- ni- cu- lum su- um, ni- cu- lum su- um, dit fu- ni- cu- lum su- um,

99

et non et non et non et non et non et non et non



127

ne: lu-  
o- ne: lu-  
di- ti- o- ne: lu-  
ti- o- ne: lu-  
o- ne

134

xit- que an- te- mu- ra- le,  
xit- que an- te- mu- ra-  
xit- que an- te- mu- ra- le,  
xit- que an- te- mu- ra- le, an- te- mu- ra-

141

et mu- rus pa- ri- ter dis-  
le, dis- si-  
et mu- rus pa- ri- ter dis- si- pa-  
le, et mu- rus pa- ri- ter dis- si- pa- tus,  
et mu- rus pa- ri- ter dis- si- pa-

148

si- pa- tus est.  
pa- tus, dis- si- pa- tus est.  
tus, dis- si- pa- tus est.  
dis- si- pa- tus est.  
tus, dis- si- pa- tus est.

155

TEHT,  
TEHT,  
TEHT,  
TEHT,  
TEHT,  
TEHT,

162

TEHT,  
TEHT.

169

TEHT, TEHT. TEHT. De

TEHT, TEHT.

TEHT.

176

De- fi- xae sunt in ter- ra por-

fi- xae sunt in ter- ra por- tae e- jus, por-

De- fi- xae sunt in ter- ra

183

tae e- jus, in ter- ra

tae e- jus, in ter- ra

por- tae e- jus, in ter- ra por-

De- fi- xae sunt in

190

por- tae, por- tae e- jus, por- tae e- jus: ter- ra por- tae e- jus:

197

jus: per- di- dit, et con- tri- per- di- dit, et con- tri- vit ve- ctes jus: per- di- dit, et con- tri- per- di- dit, et con- tri- vit

204

vit ve- ctes e- jus: re- gem e- jus: re- gem vit ve- ctes e- jus: re- gem ve- ctes e- jus: re- gem



211

musical score for measures 211-217. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one bass line. The lyrics are: "e- jus et prin- ci- pes e-". The music is in a common time signature with a key signature of one flat. The vocal parts feature various note values including quarter, eighth, and half notes, with some rests.

218

musical score for measures 218-224. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one bass line. The lyrics are: "jus in Gen- ti- bus, in". The music continues in the same style as the previous system, with vocal lines and a bass line.

225

musical score for measures 225-231. It consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one bass line. The lyrics are: "Gen- ti-". The music continues in the same style, with vocal lines and a bass line.

232

bus: non est lex, non

bus: non est lex, non

bus: non est lex, et pro- phe- tae

bus: non est lex,

non est lex, non est

239

est lex, et pro- phe-

est lex, et pro- phe- tae e-

jus non

et pro- phe- tae e-

lex, et pro- phe- tae e- jus

246

tae non in- ve- ne- runt vi-

jus non in- ve- ne- runt vi- si-

in- ve- ne- runt vi- si- o- nen, vi- si-

jus non in- ve- runt vi- si- o-

non in- ve- ne- runt vi- si-



274

CAPH. De-  
CAPH. De-  
CAPH. De-  
De-

281

fe- ce- runt prae- la- cri- mis o-  
fe- ce- runt prae- la- cri- mis o-  
fe- ce- runt prae- la- cri- mis o-  
fe- ce- runt prae- la- cri- mis o-

288

cu- li me- i, o- cu- li me-  
cu- li me- i, o- cu- li me-  
cu- li me- i, o- cu- li me-  
cu- li me- i, o- cu- li me-

295

i, con- tur- ba- ta sunt  
 i, con- tur- ba- ta sunt  
 i, con- tur- ba- ta sunt vi- sce- ra  
 con- tur- ba- ta sunt vi- sce- ra me- a,

302

vi- sce- ra me- a:  
 vi- sce- ra me- a:  
 me- a, vi- sce- ra me- a:  
 vi- sce- ra me- a:

309

ef- fu- sum est in ter- ra  
 ef- fu- sum est in  
 ef- fu- sum est in ter- ra, in ter- ra  
 ef- fu- sum est in ter-  
 ef- fu- sum est in ter- ra

316

je- cur me- um  
 ter- ra je- cur me- um su- per con-  
 je- cur me- um  
 ra su- per con-  
 je- cur me- um su-

323

su- per con- tri- ti- o- ne fi- li- ae  
 tri- ti- o- ne fi- li- ae po- pu- li me-  
 su- per con- tri- ti- o- ne fi- li- ae  
 tri- ti- o- ne fi- li- ae po- pu- li, po- pu- li  
 per con- tri- ti- o- ne fi- li- ae po- pu- li

330

po- pu- li me- i, me- i, cum de-  
 i, cum de-  
 po- pu- li me- i, me- i, cum de-  
 me- i, po- pu- li me- i, cum de-  
 me- i, me- i, cum de-

337

fi- ce- ret par- vu- lus et la- ctens

fi- ce- ret par- vu- lus et la- ctens

par- vu- lus et la- ctens

fi- ce- ret par- vu- lus et la- ctens

fi- ce- ret par- vu- lus et la- ctens

344

in pla- te- is, in pla-

in pla- te- is op-

in pla- te- is

in pla- te-

in pla- te- is, in pla- te-

351

te- is op- pi- di, in pla-

pi- di, op-

op- pi- di, op- pi- di,

is, in pla- te- is op- pi- di, op- pi-

is op- pi- di, op- pi- di, in





379

lem, con-ver-te- re, con-ver-te-re, con-ver-te-re, ad Do-mi-num, con-ver-te-re, con-ver-te-re, ad Do-mi-num, con-ver-te-re

386

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

393

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

400

De- um tu- um.

De- um tu- um.

tu- um.

De- um tu- um.

De- um tu- um.

Detailed description: This is a musical score for five staves. The top staff is a vocal line with a melisma of 'De-um tu-um' across five measures. The second staff is a vocal line with lyrics 'De- um tu- um.' The third staff is a vocal line with lyrics 'De- um tu- um.' The fourth staff is a vocal line with lyrics 'tu- um.' The fifth staff is a bass line with lyrics 'De- um tu- um.' The score is in 4/4 time and features various musical notations including notes, rests, and dynamic markings.

## 7. POPULE MEUS [E-BAE M4]

Manuel de Tavares

Cantus

Altus

Tenor

Bassus

Po- pu- le me- us, quid fe-

Po- pu- le me- us, quid fe-

Po- pu- le me- us, quid fe-

Po- pu- le me- us, quid fe-

7

ci ti- bi, quid fe- ci ti-

ci ti- bi, quid fe- ci ti-

ci ti- bi, quid fe- ci ti-

ci ti- bi, quid fe- ci ti-

13

bi? Aut in quo con- tri-

bi? Aut in quo con- tri-

bi? Aut in quo con- tri-

bi? Aut in quo con- tri-

19

sta- vi te, aut in  
sta- vi te, aut in  
sta- vi te, [aut in  
sta- vi te, aut in

25

quo con- tri- sta- vi te? Res-  
quo con- tri- sta- vi te? Res-  
quo] con- tri- sta- vi [te?] Res-  
quo con- tri- sta- vi te? Res-

31

pon- de mi- hi, Res- pon- de  
pon- de mi- hi, Res- pon- de  
pon- de mi- hi, Res- pon- de  
pon- de mi- hi, Res- pon- de

37

mi- hi? mi- hi? mi- hi?

mi- hi?

mi- hi?

### 8.1. GLORIA, LAUS ET HONOR [E-BAE M4]

Manuel de Tavares

Cantus

Altus

Tenor

Bassus

Glo-ri-a, la-

Glo-ri-

7

us et ho-nor, glo-

a, la-us

Glo-ri- a,

13

Glo-ri-

ri-a, la-us et ho-

et ho-

la-us et ho-

19

a, la-us et ho-nor  
nor ti-bi, et  
nor ti-bi, et  
nor ti-bi, et

25

nor ti-bi sit,  
ho-nor ti-bi sit, Rex  
et ho-nor ti-bi sit,  
ho-nor ti-bi sit, Rex

31

Rex Chri-  
Chri-ste Re-dem-  
ti-bi sit, Rex Chri-ste Re-dem-  
Chri-ste Re-dem-

37

ste Re- dem- ptor: Cu- i ptor: Cu- ptor:

43

Cu- pu- e- ri- le de- cus, i pu- e- Cu-

49

i pu- e- ri- le Cu- i pu- e- ri- le de- ri- le, pu- e- ri- le de- i pu- e- ri- le de-





73

The musical score consists of four staves. The top staff is a vocal line with lyrics: psit Ho-san-na pi-um. The second staff is a vocal line with lyrics: psit Ho-san-na pi-um. The third staff is a vocal line with lyrics: psit Ho-san-na pi-um. The bottom staff is a bass line with lyrics: psit Ho-san-na pi-um. The score includes musical notation such as notes, rests, and bar lines. There are two sharp signs (#) above the staff in the fifth measure, and a fermata above the staff in the sixth measure.

psit Ho-san-na pi-um.

psit Ho-san-na pi-um.

psit Ho-san-na pi-um.

psit Ho-san-na pi-um.

### 8.2. ISRAEL ES TU REX [E-BAE M4]

Manuel de Tavares

Cantus primus

Cantus 2°

Altus

Tenor

Is- ra- el es tu, Is-

Is- ra- el es tu, Is-

Is- ra- el es tu, Is-

Is-

7

ra- el es tu Rex,

ra- el es tu Rex, Da- vi-

ra- el es tu Rex, Da-

8

ra- el es tu Rex,

13

Da- vi- dis, Rex,

dis, Rex,

vi-

8

Rex, Da- vi-

19

Da- vi- dis, Rex, Da- vi-

Da- vi-

dis, Rex, Da- vi-

25

dis et in- cli- ta pro-

dis et in- cli- ta pro-

dis et in- cli- ta pro-

dis et in- cli- ta pro-

31

les: No- mi-

les: No- mi- ne, no- mi-

les: No- mi- ne, no- mi-

les: No- mi- ne, no- mi-

37

ne qui in Do- mi-  
 ne qui in Do- mi-  
 ne qui in Do- mi-  
 8 ne qui in Do- mi-

43

ni, Rex be- ne- di- cte, ve-  
 ni, Rex be- ne- di- cte, Rex be- ne- di- cte,  
 ni, Rex be- ne- di- cte, ve- nis, Rex be- ne- di- cte, ve-  
 8 ni, Rex be- ne- di- cte, ve-

49

nis, Rex be- ne- di- cte, ve-  
 ve- nis, ve- nis, Rex be- ne- di- cte,  
 nis, Rex be- ne- di- cte, ve-  
 8 nis, Rex be- ne- di- cte, ve- nis, ve-



### 9. IN TE DOMINE [E-BAE M4]

Manuel de Tavares e Juan Ramirez

[Manuel de Tavares]

Cantus  
Cantus  
Altus  
Tenor

In- cli- na ad me, In-  
In- cli- na ad me, In-  
In- cli- na ad me, In-  
In- cli- na ad me, In-

Detailed description: This system contains the first four staves of the musical score. Each staff is labeled with a voice part: Cantus (top), Cantus, Altus, and Tenor (bottom). The music is written in a 2/4 time signature with a key signature of one sharp (F#). The lyrics are: 'In- cli- na ad me, In-'. The notes are mostly quarter and half notes. There are two sharp signs (#) above the Altus staff in the second measure.

7

cli- na ad me au- rem tu-  
cli- na ad me au- rem  
cli- na ad me au- rem tu-  
8 cli- na ad me au- rem

Detailed description: This system contains the next four staves of the musical score. The lyrics are: 'cli- na ad me au- rem tu-'. The notes are mostly quarter and half notes. A small '8' is written below the first staff of this system.

13

tu- am, ac- ce- le- ra, ac- ce- le-  
tu- am, ac- ce- le- ra, ac- ce- le-  
tu- am, ac- ce- le- ra, ac- ce- le-  
8 tu- am, ac- ce- le-

Detailed description: This system contains the final four staves of the musical score. The lyrics are: 'tu- am, ac- ce- le- ra, ac- ce- le-'. The notes are mostly quarter and half notes. A small '8' is written below the first staff of this system.

[Juan Ramirez]

19

ra, ac- ce- le- ra ut e- ru- as me.

ra, ac- ce- le- ra ut e- ru- as me. Quo-

ra, ac- ce- le- ra ut e- ru- as me.

ra, ac- ce- le- ra ut e- ru- as me.

25

Quo- ni- am for- ti- tu-

ni- am for- ti- tu- do

Quo- ni- am for- ti- tu- do

Quo- ni- am for- ti- tu-

31

do me- a et

me- a et

me- a et

do me- a et



37

re- fu- gi- um me- um es

re- fu- gi- um me- um es

re- fu- gi- um me- um es

re- fu- gi- um me- um es tu,

43

tu: et pro- pter

tu: et

tu: et pro- pter no- men tu-

es tu: et pro- pter no- men

49

no- men tu- um, no- men tu- um,

pro- pter no- men tu- um, pro- pter no-

um de- du- ces me, et pro- pter no- men

tu- um, et pro- pte no- men tu-

55

tu-um [de- du- ces me] et e-  
 men tu- um de- du- ces me  
 tu- um de- du- ces me  
 um de- du- ces me et

61

nu- tri- es me, et e- nu-  
 et e- nu- tri- es, et e-  
 et e- nu- tri- es  
 e- nu- tri- es me, et e-

67

[Manuel de Tavares]

tri- es me.  
 nu- tri- es me.  
 me.  
 nu- tri- es me. In





109

cut e- rat, Si- cut

Si- cut e-

Si- cut e- rat,

Si- cut e-

115

e-

rat, Si- cut e- rat, Si- cut e-

Si- cut e-

rat, Si- cut e-

121

rat in prin- ci- pi- o, et

rat in prin- ci- pi- o, et

rat in prin- ci- pi- o, et nunc, et

rat in prin- ci- pi- o, et nunc, et

127

nunc, et sem- per, et  
 nunc, et sem- per, et  
 sem- per, et  
 sem- per, et

133

in sac- cu- la sac- cu- lo- rum.  
 in sac- cu- la sac- cu- lo- rum.  
 in sac- cu- la sac- cu- lo- rum.  
 in sac- cu- la sac- cu- lo- rum.

139

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

145

lo- rum. A- men.

A- men.

A- men.

A- men.

Detailed description: This is a musical score for four voices, likely SATB. The score is written on four staves, each with a treble clef. The music is in a common time signature. The lyrics are: 'lo-rum. A-men.' for the first two voices, and 'A-men.' for the last two voices. The first voice has a long note with a fermata. The second voice has a series of notes. The third and fourth voices have notes and rests. There are fermatas on the final notes of the first, second, and third staves. The number '145' is written above the first staff.

10. NUNC DIMITTIS [E-BAE M4]

Manuel de Tavares

[Cantus]

[Cantus]

[Altus]

[Tenor]

Nunc di- mit- tis,

Nunc di- mit-

7

Nunc di- mit- tis ser-

di- mit- tis ser- vum

Nunc di- mit- tis ser- vum

8 tis ser- vum tu- um, ser- vum

13

vum tu- um Do- mi- ne,

tu- um Do- mi- ne,

tu- um Do- mi- ne, se-

8 tu- um Do- mi- ne,



19

se-cun-dum ver-bum tu-um

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

cun-dum ver-bum tu-

se-cun-dum ver-bum

25

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

pa-ce, ver-bum tu-

um, ver-bum tu-um in pa-ce, in pa-

tu-um, se-cun-dum ver-bum tu-

31

um in pa-ce.

um in pa-ce. Quod pa-

ce, in pa-ce. Quod pa-ra-

um, in pa-ce.



55

lo-rum, [po-pu-lo-rum]. lo-rum, po-pu-lo-rum. rum, po-pu-lo-rum.

61

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

67

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

73

tri, et Fi- li- o, et Spi- ri-  
Pa- tri, et Fi- li- o, et Spi- ri-  
Fi- li- o, et Spi- ri-  
8 Fi- li- o, et Spi- ri-

79

tu- i San- cto.  
tu- i San- cto.  
tu- i, San- cto.  
8 tu- i San- cto.

11.1. AMORE CURRIT SAUCIA E-LPA B/IX

Manuel de Tavares

[Cantus]

[Altus]

[Tenor]

[Bassus]

7

13

19

Pe- des be- a- Pe- des be- a- tos, Pe- a- tos un- ge- re, Pe- des be- des be- a- tos un- ge- re, Pe- des be-

25

tos un- ge- re, des be- a- tos un- ge- re, La- des be- a- tos un- ge- re, a- tos un- ge- re, La-

31

va- re fle- tu, ter- La- va- re fle- tu, ter- va- re fle- tu, ter-

37

re fle- tu, ter-  
 ge- re, La- va- re fle-  
 ge- re, La- va- re fle-  
 ge- re, La- va- re fle- tu, ter-

43

ge- re Co-  
 tu, ter- ge- re Co-  
 tu, ter- ge- re Co- mis, et o-  
 ge- re Co- mis, et o-

49

mis, et o- re  
 mis, et o- re, Co- mis, et o-  
 re, Co- mis, et o- re Co- mis, et o-  
 re,

55

lam- be- re.

re lam- be- re.

re, et o- re lam- be- re.

Co- mis, et o- re lam- be- re.



11.2. DEO PATRI SIT GLORIA [E- LPA B/IX]

Manuel de Tavares

[Cantus]

[Altus]

[Altus]

Tenor in subdiapente

[Bassus]

De- o Pa- De- o Pa- tri sit glo- ri- a, De- o Pa- tri sit glo- ri-

7

tri sit glo- ri- a, glo- ri- a, De- o Pa- Pa- tri sit glo- glo- ri- a, De- o Pa- tri sit De- o Pa- tri a, sit glo- ri- a, De- o Pa- tri

13

tri sit glo- ri- a, E- jus- que so- li ri- a, glo- ri- a, E- jus- que so- li sit glo- ri- a, sit glo- ri- a, E- jus- que so- li

19

Fi- li- o, E- jus- que so- li Fi- li-

E- jus- que so- li

Fi- li- o, E- jus- que so- li Fi-

E- jus- que so-

Fi- li- o, E- jus- que so- li Fi-

25

o, Cum

Fi- li- o,

li- o, E- jus- que so- li Fi-

li

Fi-

li- o,

31

Spi- ri- tu Pa- ra- cli- to,

Cum Spi- ri- tu

li- o, Cum Spi- ri- tu Pa- ra- cli-

li- o,

li- o, Cum Spi-

Cum Spi- ri- tu Pa- ra- cli- to,

37

Cum Spi-ri-tu Pa-ra-cto, Pa-ra-cto, Cum Spi-ri-tu Pa-ri-tu Pa-ra-cto

43

ra-cto, et nunc et in per-pec-cto, et nunc et in per-pec-cto

49

in per-pec-tu-um. A- et in per-pec-tu-um. et nunc et in per-pec-tu-um. et nunc et in per-pec-tu-um

55

men. et in per- pec- tu-  
tu- um. A- men.  
in per- pec- tu- um. A-  
pec- tu- um. A-  
um, et in per- pec- tu- um.

61

um. A- men.  
A- men.  
men.  
men.  
men.  
A- men.

12. GLORIA ET HONOR DEO [E-LPA B/IX]

Manuel de Tavares

[Cantus]

[Altus]

[Tenor]

[Bassus]

Glo-ri-a et ho-nor De-o,

Glo-ri-a et ho-nor De-o, et ho-nor De-

Glo-ri-a et ho-nor De-o, [Glo-ri-a et ho-nor De-

Glo-ri-a et ho-nor De-o, et ho-nor De-

7

us-que-que Al-tis-si-mo. U-na pa-tri

o, us-que-que Al-tis-si-mo.

o], us-que-que Al-tis-si-mo.

o, us-que-que Al-tis-si-mo, us-que-que Al-tis-si-

13

fi-li-o-que, In-cly-to Pa-ra-cti-

U-na pa-tri fi-li-o-que, Pa-

U-na pa-tri fi-li-o-que, In-cly-to, In-cly-to, Pa-

mo. U-na pa-tri fi-li-o-que, In-cly-to Pa-

19

to, Cui la-us et pot-es-tas,  
 ra-cly-to, Cui la-us et pot-es-  
 ra-cly-to, Cui la-us et pot-es-tas, per Ae-ter-na  
 ra-cly-to, Cui la-us et po-te-

25

per Ae-ter-na sac-cu-la. A-men.  
 tas, per Ae-ter-na sac-cu-la. A-men.  
 sae-cu-la, Ae-ter-na sae-cu-la. A-men.  
 tas, A-men.

13.1. HAEC CHRISTI AMORE [E-LPA B/IX]

Manuel de Tavares

[Cantus]

[Altus]

[Tenor]

[Bassus]

Haec Chri- sti a-

Haec Chri- sti a- mo-

Haec Chri- sti a- mo- re, Haec Chri- sti a- mo- re sau-

Haec Chri- sti a- mo- re, Haec Chri- sti a- mo-

4

mo- re sau- ci- a, Dum mun- di

re sau- ci- a, sau- ci- a, Dum mun- di a- mo- rem no- xi-

ci- a, sau- ci- a, Dum mun- di a- mo- rem no-

re, a- mo- re sau- cia, Haec Chri- sti a- mo- re sau- cia,

8

a- mo- rem no- xi- um Hor- res- cit,

um, mun- di a- mo- rem no- xi- um Hor- res-

xium, mun- di a- mo- rem no- xi- um Hor- res- cit, ad

Dum mun- di a- mo- rem no- xi- um Hor- res- cit, ad cae- les-

12

ad cae-les-ti-a I-ter per-

cit, ad cae-les-ti-a, ad caeles-ti-a I-ter per-e-git, I-

cae-les-ti-a, ad cae-les-ti-a I-ter per-e-git ar-du-um,

ti-a I-ter per-e-git ar-du-um,

16

e-git ar-du-um.

ter per-e-git ar-du-um, ar-du-um.

I-ter per-e-git ar-du-um.

I-ter per-e-git ar-du-um.



13.2. DEO PATRI SIT GLORIA [E- LPA B/IX]

Manuel de Tavares

[Cantus]

[Altus]

[Altus]

Tenor in subdiapente

[Bassus]

De- o Pa- De- o Pa- tri sit glo- ri- a, De- o Pa- tri sit glo- ri-

7

tri sit glo- ri- a, glo- ri- a, De- o Pa- Pa- tri sit glo- glo- ri- a, De- o Pa- tri sit De- o Pa- tri a, sit glo- ri- a, De- o Pa- tri

13

tri sit glo- ri- a, E- jus- que so- li ri- a, sit glo- ri- a, E- jus- que so- li sit glo- ri- a, E- jus- que so- li

19

Fi- li- o, E- jus- que so- li Fi- li-

E- jus- que so- li

Fi- li- o, E- jus- que so- li Fi-

E- jus- que so-

Fi- li- o, E- jus- que so- li Fi-

25

o, Cum

Fi- li- o,

li- o, E- jus- que so- li Fi-

li Fi-

li- o,

li- o,

31

Spi- ri- tu Pa- ra- cli- to,

Cum Spi- ri- tu

li- o, Cum Spi- ri- tu Pa- ra- cli-

li- o, Cum Spi-

Cum Spi- ri- tu Pa- ra- cli- to,

37

Cum Spi-ri-tu Pa-ra-  
 Pa- cli-to,  
 to, Pa-ra- cli-to, Cum Spi-ri-tu Pa-  
 ri-tu Pa-ra-  
 Cum Spi-ri-tu Pa-

43

cli-to, et nunc et  
 et nunc  
 ra- cli-to, et nunc et in per-  
 cli-to, et nunc et in per-  
 ra- cli-to, et nunc et in per- pec-

49

in per-pec- tu-um. A-  
 et in per- pec-  
 pec- tu-um. et nunc et  
 et nunc et in per-  
 tu-um. et nunc et in per-pec- tu-

55

men. et in per- pec- tu-  
tu- um. A- men.  
in per- pec- tu- um. A-  
pec- tu- um. A-  
um, et in per- pec- tu- um.

61

um. A- men.  
A- men.  
men.  
men.  
men.  
A- men.

14. PROCUL RECEDANT SOMNIA [E-BAE M4]

Manuel de Tavares

Cantus

Altus

Tenor

Bassus

Pro- cul re- ce- dant so- mni- a, Et no- cti-

Pro- cul re- ce- dant so- mni- a, Et no- cti-

Pro- cul re- ce- dant so- mni- a, Et no- cti-

Pro- cul re- ce- dant so- mni- a, Et no- cti-

7

um phan- tas- ma- ta: Ho- stem- que nos- trum com- pri-

um phan- tas- ma- ta: Ho- stem- que nos- trum com- pri-

um phan- tas- ma- ta: Ho- stem- que nos- trum com- pri-

um phan- tas- ma- ta: Ho- stem- que nos- trum com- pri-

13

me, Ne pol- lu- an- tur cor- po- ra. A-

me, Ne pol- lu- an- tur cor- po- ra. A-

me, Ne pol- lu- an- tur cor- po- ra. A-

me, Ne pol- lu- an- tur cor- po- ra. A-

19

men. Mi-se-re-re.

men. Mi-se-re-re.

men. Mi-se-re-re.

men. Mi-se-re-re.

Detailed description: This is a musical score for four voices: Soprano, Alto, Tenor, and Bass. The score is written in a single system with four staves. The lyrics are 'men. Mi-se-re-re.' The music is in a minor key and 2/2 time. The Soprano part starts with a half note 'men.', followed by a half rest, then a half note 'Mi-', a quarter rest, a quarter note 'se-', a quarter rest, a quarter note 're-', a quarter rest, a quarter note 're.', and a final half note 're.' with a fermata. The Alto part starts with a half note 'men.', followed by a half rest, then a half note 'Mi-', a quarter rest, a quarter note 'se-', a quarter rest, a quarter note 're-', a quarter rest, a quarter note 're.', and a final half note 're.' with a fermata. The Tenor part starts with a half note 'men.', followed by a half rest, then a half note 'Mi-', a quarter rest, a quarter note 'se-', a quarter rest, a quarter note 're-', a quarter rest, a quarter note 're.', and a final half note 're.' with a fermata. The Bass part starts with a half note 'men.', followed by a half rest, then a half note 'Mi-', a quarter rest, a quarter note 'se-', a quarter rest, a quarter note 're-', a quarter rest, a quarter note 're.', and a final half note 're.' with a fermata.

15. CORAZÓN DICHOSO [E-Zac B51/763]

Mamuel de Tavares

Co- ra- zón di- cho- so  
 Co- ra- zón di- cho- so  
 Co- ra- zón di- cho- so, Co- ra- zón di- cho- so

di- me que tie- nes, di- me que tie- nes, que  
 di- me que tie- nes, di- me que tie- nes, que  
 di- me que tie- nes, di- me que tie- nes, que  
 di- me que tie- nes, di- me que tie- nes, que

tie- nes. vue- la con- fi- a- do, con- fi-  
 tie- nes. vue- la con- fi- a- do, con- fi- a- do, vue- la con- fi- a- do, con- fi-  
 tie- nes. vue- la con- fi- a- do, vue- la con- fi- a- do, vue- la con- fi- a- do, con- fi-  
 tie- nes, vue- la con- fi- a- do, vue- la con- fi- a- do, con- fi-

19

a- do. que vo- lar,

a- do, que vo- lar, que vo- lar, vo- lar, que vo- lar, vo- lar, vo- lar pue- des que

a- do, que vo- lar, que vo- lar, vo- lar, que vo- lar, pue- des

a- do,

25

que vo- lar, vo- lar, que vo- lar, vo- lar, vo- lar pue- des que vo- lar, vo- lar, que vo- lar

vo- lar, que vo- lar, vo- lar, que vo- lar, pue- des, pue- des, que vo-

que vo- lar, que vo- lar, vo- lar, vo- lar, que vo-

que vo- lar, que vo- lar, vo- lar, que vo- lar, vo- lar, que vo- lar que vo-

31

pu- e- des, que vo- lar pue- des, que vo- lar pue-

lar pue- des, que vo- lar pue- des, que vo- lar pue-

lar pue- des, que vo- lar pue- des, que vo- lar pue-

lar pue- des que vo- lar pue- des, que vo- lar pue-



37

des, que vo-lar pue-des.

des, que vo-lar pue-des.

des, que vo-lar pue-des.

des, que vo-lar pue-des.

8

This musical score consists of four staves, each with a treble clef and a common time signature. The lyrics 'des, que vo-lar pue-des.' are written below each staff. The music is divided into three measures by vertical bar lines. The first measure contains the words 'des, que vo-', the second 'lar pue-', and the third 'des.'. The notes are quarter notes in the first two measures and a half note in the third. The bottom staff has a small '8' below the first measure. The entire score is enclosed in a rectangular box.

## COPLAS

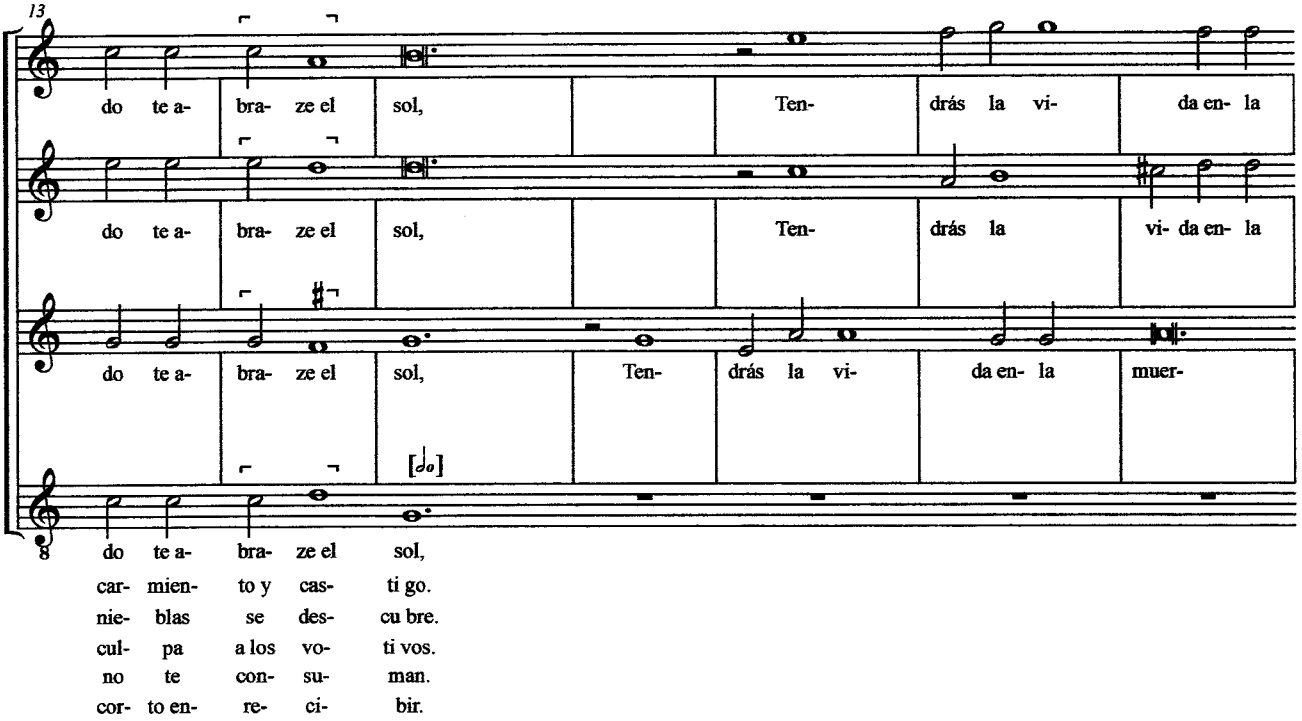
1. Vue- la co- ra- zón co- bar- de. Tien- de las a- las cual  
 2. Vue- la co- ra- zón co- bar- de. Tien- de las  
 3. Vue- la co- ra- zón co- bar- de.  
 4. Vue- la co- ra- zón co- bar- de.  
 5. Vue- la co- ra- zón co- bar- de.  
 6. Vue- la co- ra- zón co- bar- de.

1. Vue- la co- ra- zón co- bar- de.
2. No te a co- bar- de en tra- ge- dias.
3. No te- mas ar- do- res pu- ros.
4. No te des- ma- yen gran- de- zas.
5. En blan- ca es- fe- ra de fue- go.
6. No a- cor- des tus pro- pias di- chas.

fe- nix, tien- de las a- las cual fe- nix. Que cuan-  
 a- las cual fe- nix, cual fe- nix. Que cuan-  
 Tien- de las a- las cual fe- nix. Que cuan-  
 Tien- de las a- las cual fe- nix. Que cuan-

7. Tien- de las a- las cual fe- nix. Que cuan-
8. Del vo- la- dor im- pru- den- te. Que de es-
- Que es- te sol por- que te a- cer- ques. En- tre
- Que sin tus ma- nos se vie- ne. Ay dis-
- Se es- tá a- bra- zan- do en- tre nie- ve. Para que
- Ni te li- mi- tes la suer- te. Púes ser

13



do te abra-ze el sol, Ten- drás la vi- da en- la

do te abra-ze el sol, Ten- drás la vi- da en- la

do te abra-ze el sol, Ten- drás la vi- da en- la muer-

[do]

do te abra-ze el sol,  
 car- mien- to y cas- ti go.  
 nie- blas se des- cu bre.  
 cul- pa a los vo- ti vos.  
 no te con- su- man.  
 cor- to en- re- ci- bir.

20



muer- te, ten- dras la vi- da en- la muer- te.

muer- te, ten- dras la vi- da en- la muer- te.

te, Ten- dras la vi- da en- la muer- te.

Ten- dras la vi- da en- la muer- te.

Le fue- ron ray- os ar- dien- tes.  
 En- tre nu- bes se te o- fre- ce.  
 En tu pro- pias pe- que- ñe- ces.  
 Sus ray- os cuan- do se que- men.  
 Es a- gra- vio del que o- fre- ce.

# MISSA [E-LPA B/I-3] 16.1. KYRIE

Mozart de Tavares

Tiple 1° coro  
 Alto 1° coro  
 Tenor 1° coro  
 Bajo 1° coro  
 Tiple 2° coro  
 Alto 2° coro  
 Tenor 2° coro  
 Bajo 2° coro  
 Acomp.to

Ky- ri- e e- lei- son  
 Ky- ri- e e- lei- son  
 [Ky- ri- e e- lei- son  
 Ky- ri- e e-  
 Ky- ri-  
 Ky- ri- e  
 [Ky- ri- e

Ky- ri- e e- lei- son  
 Ky- ri- e e- lei- son, Chri- ste  
 Ky- ri- e e- lei- son, Chri-  
 Ky- ri- e e- lei- son, Chri-  
 lei- son Ky- ri- e e- lei- son,  
 e- lei- son Ky- ri- e e- lei- son,  
 e- lei- son Ky- ri- e e- lei- son,  
 e- lei- son Ky- ri- e e- lei- son,  
 e- lei- son Ky- ri- e e- lei- son,





43

son

son.

8 son

son]

lei- son.

son.]

son.

son.]

43

Detailed description: This is a musical score for voice and piano, spanning measures 43 and 44. The score is written on ten staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics 'son' and 'son.' are written below the notes. The piano accompaniment consists of nine staves. The first four staves (treble clef) and the last two staves (bass clef) contain chords and rests. The fifth staff (treble clef) contains a melodic line with the lyrics 'lei-' and 'son.'. The sixth staff (treble clef) contains a chord. The seventh staff (treble clef) contains a chord. The eighth staff (bass clef) contains a chord. The ninth staff (bass clef) contains a chord. The tenth staff (bass clef) contains a chord. The measure numbers '43' and '44' are indicated at the beginning and end of the system, respectively.

16.2. GLORIA

Tiple 1° coro

Alto 1° coro

Tenor 1° coro

Bajo 1° coro

Tiple 2° coro

Alto 2° coro

Tenor 2° coro

Bajo 2° coro

Acomp.to

Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-

[Et in ter-ra pax ho-mi-ni-bus bo-nae vo-lun-ta-

Lau-da-mus te, lau-da-mus te. A-do-ra-mus

tis. Lau-da-mus te, lau-da-mus te. Be-ne-di-ci-mus te. A-do-ra-mus

tis. Lau-da-mus te, lau-da-mus te. Be-ne-di-ci-mus te. A-do-ra-mus

tis. Lau-da-mus te, lau-da-mus te. Be-ne-di-ci-mus te. A-do-ra-mus

Lau-da-mus te, lau-da-mus te. Be-ne-di-ci-mus te. A-

Lau-da-mus te, lau-da-mus te. Be-ne-di-ci-mus te. A-do-

Lau-da-mus te, lau-da-mus te. Be-ne-di-ci-mus te. A-do-

[Lau-da-mus te, lau-da-mus te. Be-ne-di-ci-mus te. A-do-



15

te, a-do-ra-mus te, a-do-ra-mus te. Glo-ri-fi-ca-mus te. Gra-  
 do-ra-mus te. Glo-ri-fi-ca-mus te, glo-ri-fi-ca-mus te  
 ra-mus te. Glo-ri-fi-ca-mus te, glo-ri-fi-ca-mus te  
 ra-mus te. Glo-ri-fi-ca-mus te, glo-ri-fi-ca-mus te  
 ra-mus te. Glo-ri-fi-ca-mus te, glo-ri-fi-ca-mus te

15

22

ti-as, gra-ti-as a-gi-mus ti-bi pro-pter ma-gnan glo-  
 ti-as, gra-ti-as a-gi-mus ti-bi pro-pter ma-gnan glo-  
 ti-as, gra-ti-as a-gi-mus ti-bi pro-pter ma-gnan glo-  
 ti-as, gra-ti-as a-gi-mus ti-bi pro-pter ma-gnan glo-  
 Gra-ti-as, gra-ti-as a-gi-mus ti-bi pro-pter ma-gnan glo-  
 Gra-ti-as, gra-ti-as a-gi-mus ti-bi pro-pter ma-gnan glo-  
 Gra-ti-as, gra-ti-as a-gi-mus ti-bi pro-pter ma-gnan glo-  
 Gra-ti-as, gra-ti-as a-gi-mus ti-bi pro-pter ma-gnan glo-

22

29

ri- am tu- am, glo- ri- am tu- am. Do- mi- ne De- us, Rex cae- le-

ri- am tu- am, glo- ri- am tu- am. Do- mi- ne De- us, Rex cae- le-

ri- am tu- am, glo- ri- am tu- am. Do- mi- ne De- us, Rex cae- le-

ri- am tu- am, glo- ri- am tu- am. Do- mi- ne De- us, Rex cae- le-

ri- am tu- am, glo- ri- am tu- am. Do- mi- ne De- us, Rex cae- le-

ri- am tu- am, glo- ri- am tu- am. Do- mi- ne De- us, Rex cae- le-

29

36

De- us Pa- ter om- ni- po- tens. Je-

De- us Pa- ter om- ni- po- tens. Je-

De- us Pa- ter om- ni- po- tens. Je-

De- us Pa- ter om- ni- po- tens. Je-

stis Do- mi- ne Fi- li u- ni- ge- ni- te Je-

stis Do- mi- ne Fi- li u- ni- ge- ni- te Je-

stis Do- mi- ne Fi- li u- ni- ge- ni- te Je-

stis Do- mi- ne Fi- li u- ni- ge- ni- te Je-

36

43

su Chri- ste. Do- mi- ne De- us A- gnus De- i

su Chri- ste. Do- mi- ne De- us A- gnus De- i

su Chri- ste. Do- mi- ne De- us A- gnus De- i

su Chri- ste. Do- mi- ne De- us A- gnus De- i

su Chri- ste. Fi-

su Chri- ste. Fi-

su Chri- ste. Fi-

su Chri- ste. Fi-

43

su Chri- ste. Fi-

50

Fi- li- us Pa- tris. Qui tol-

Fi- li- us Pa- tris. Qui tol-

Fi- li- us Pa- tris. Qui tol-

li- us, Fi- li- us Pa- tris. Qui tol-

li- us Pa- tris, Fi- li- us Pa- tris.

li- us Pa- tris,

li- us Pa- tris, Fi- li- us Pa- tris.

li- us Pa- tris, Fi- li- us Pa- tris.

50

li- us Pa- tris, Fi- li- us Pa- tris.

57

mi-se-re-re no-bis, no-

lis pec-ca-ta mun-di, mi-se-re-re no-bis, no-

lis pec-ca-ta mun-di, mi-se-re-re no-bis, no-

lis pec-ca-ta mun-di, mi-se-re-re no-bis, no-

mi-se-re-re no-bis, mi-se-re-re no-

mi-se-re-re no-bis, mi-se-re-re no-

mi-se-re-re no-bis, mi-se-re-re no-

mi-se-re-re no-bis, mi-se-re-re no-

mi-se-re-re no-bis, mi-se-re-re no-

57

64

bis. Qui tol-lis pec-ca-ta mun-di de-

bis. Qui tol-lis pec-ca-ta mun-di de-

bis. Qui tol-lis pec-ca-ta mun-di de-

bis. Qui tol-lis pec-ca-ta mun-di de-

bis. sus-ci-pe

bis. sus-ci-pe

bis. sus-ci-pe

bis. sus-ci-pe

bis. sus-ci-pe

64

71

pre-ca-ti-o-nem nos-tram mi-se-re-re no-bis

pre-ca-ti-o-nem nos-tram mi-se-re-re no-bis

pre-ca-ti-o-nem nos-tram mi-se-re-re no-bis

pre-ca-ti-o-nem nos-tram mi-se-re-re no-bis

Qui se-des ad dex-te-ram Pa-tris mi-se-

Qui se-des ad dex-te-ram Pa-tris mi-se-

Qui se-des ad dex-te-ram Pa-tris mi-se-

Qui se-des ad dex-te-ram Pa-tris mi-se-

71

78

mi-se-re-re no-bis Tu so-lus, tu so-lus

mi-se-re-re no-bis Tu so-lus, tu so-lus

mi-se-re-re no-bis Tu so-lus, tu so-lus

mi-se-re-re no-bis Tu so-lus, tu so-lus

re-re no-bis Quo-ni-am tu so-lus san-ctus. Tu so-lus

re-re no-bis Quo-ni-am tu so-lus san-ctus. Tu so-lus

re-re no-bis Quo-ni-am tu so-lus san-ctus. Tu so-lus

re-re no-bis Quo-ni-am tu so-lus san-ctus. Tu so-lus

78

85

Do-mi-nus. Tu so-lus al-tis-si-mus,  
Do-mi-nus.  
Do-mi-nus. Tu so-lus al-tis-si-mus,  
Do-mi-nus.  
Do-mi-nus.  
Do-mi-nus.  
Do-mi-nus.

85

92

Je-su Chri-ste. Cum San-cto  
Je-su Chri-ste. Cum San-cto  
Je-su Chri-ste. Cum San-cto  
Je-su Chri-ste. Cum San-cto  
Je-su Chri-ste. Cum San-cto Spi-ri-tu,  
Je-su Chri-ste. Cum San-cto Spi-ri-tu,  
Je-su Chri-ste. Cum San-cto Spi-ri-tu,  
Je-su Chri-ste. Cum San-cto Spi-ri-tu,

92



16.3. CREDO

Tiple 1° coro

Alto 1° coro

Tenor 1° coro

Bajo 1° coro

Tiple 2° coro

Alto 2° coro

Tenor 2° coro

Bajo 2° coro

Acomp.to

Pa- trem om- ni- po- ten- tem, fa- cto- rem cae- li et ter-

Pa- trem om- ni- po- ten- tem, fa- cto- rem cae- li et ter-

Pa- trem om- ni- po- ten- tem, fa- cto- rem cae- li et ter-

[Pa- trem om- ni- po- ten- tem, fa- cto- rem cae- li et ter-

Pa- trem om- ni- po- ten- tem, vi- si-

Pa- trem om- ni- po- ten- tem, vi- si-

Pa- trem om- ni- po- ten- tem, vi- si-

[Pa- trem om- ni- po- ten- tem, vi- si-

8

rae, vi- si- bi- li- um om- ni- um, et in- vi- si- bi- li-

rae, vi- si- bi- li- um om- ni- um, et in- vi- si- bi- li-

rae, vi- si- bi- li- um om- ni- um, et in- vi- si- bi- li-

rae, vi- si- bi- li- um om- ni- um, et in- vi- si- bi- li-

bi- li- um om- ni- um, et in- vi- si- bi- li- um, et in- vi- si- bi- li-

bi- li- um om- ni- um, et in- vi- si- bi- li- um, et in- vi- si- bi- li-

bi- li- um om- ni- um, et in- vi- si- bi- li- um, et in- vi- si- bi- li-

bi- li- um om- ni- um, et in- vi- si- bi- li- um, et in- vi- si- bi- li-

8



15

um, Et in u-num Do-mi-num Je-sum Chri-

um,

um, Et in u-num Do-mi-num Je-sum Chri-

um, Et in u-num Do-mi-num Je-sum Chri-

um.

um.

um.

um.

15

22

stum, Fi-li-um De-i u-ni-ge-ni-tum.

stum, Fi-li-um De-i u-ni-ge-ni-tum.

stum, Fi-li-um De-i u-ni-ge-ni-tum.

Et ex Pa-tre na-

Et ex Pa-tre na-

Et ex Pa-tre na-

Et ex Pa-tre na-

22

29

an- te om- ni- a sae- cu- la. lu- men de lu- mi- ne, De-  
 an- te om- ni- a sae- cu- la. lu- men de lu- mi- ne, De-  
 an- te om- ni- a sae- cu- la. lu- men de lu- mi- ne, De-  
 an- te om- ni- a sae- cu- la. lu- men de lu- mi- ne, De-  
 tum De- um de De- o, De- um ve- rum  
 tum De- um de De- o, De- um ve- rum  
 tum De- um de De- o, De- um ve- rum  
 tum De- um de De- o, De- um ve- rum

29

36

um ve- rum Ge- ni- tum, non fa- ctum, per- quem,  
 um ve- rum Ge- ni- tum, non fa- ctum, per- quem,  
 um ve- rum Ge- ni- tum, non fa- ctum, per- quem,  
 um ve- rum Ge- ni- tum, non fa- ctum, per- quem,  
 de De- o ve- ro. con- su- bstan- ti- a- lem Pa- tri: per-  
 de De- o ve- ro. con- su- bstan- ti- a- lem Pa- tri: per-  
 de De- o ve- ro. con- su- bstan- ti- a- lem Pa- tri: per-  
 de De- o ve- ro. con- su- bstan- ti- a- lem Pa- tri: per-

36

43

per quem om-ni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes,  
 per quem om-ni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes,  
 per quem om-ni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes,  
 per quem om-ni-a fa-cta sunt. Qui pro-pter nos ho-mi-nes,  
 quem Qui pro-pter nos ho-mi-nes, et pro-pter  
 quem Qui pro-pter nos ho-mi-nes, et pro-pter  
 quem Qui pro-pter nos ho-mi-nes, et pro-pter  
 quem Qui pro-pter nos ho-mi-nes, et pro-pter

43

50

de-scen-dit, de-scen-dit, de cae-lis, de-  
 de-scen-dit, de cae-lis, de-  
 de-scen-dit de cae-lis,  
 de-scen-dit de cae-lis,  
 no-stram sa-lu-tem de-scen-dit de  
 no-stram sa-lu-tem de-scen-dit de  
 no-stram sa-lu-tem de-scen-dit de  
 no-stram sa-lu-tem de-scen-dit de

50

57

dit, de- scen- dit de cae- lis.  
scen- dit, de cae- lis.  
de- scen- dit, de- scen- dit de cae- lis.  
de- scen- dit, de cae- lis.  
cae- lis, de cae- lis, de- scen- dit de cae- lis.  
dit de cae- lis.  
dit de- scen- dit de cae- lis.  
dit de- scen- dit de cae- lis.

57

Detailed description: This block contains a musical score for measures 57 through 63. It consists of ten staves. The first four staves are vocal parts with lyrics: 'dit, de- scen- dit de cae- lis.', 'scen- dit, de cae- lis.', 'de- scen- dit, de- scen- dit de cae- lis.', and 'de- scen- dit, de cae- lis.'. The fifth staff has lyrics: 'cae- lis, de cae- lis, de- scen- dit de cae- lis.'. The sixth staff has lyrics: 'dit de cae- lis.'. The seventh staff has lyrics: 'dit de- scen- dit de cae- lis.'. The eighth staff has lyrics: 'dit de- scen- dit de cae- lis.'. The ninth and tenth staves are empty. The number '57' is written at the beginning and end of the system.

64

Et in- car- na- tus est de Spi-  
Et in- car- na- tus est de Spi- ri- tu  
Et in- car- na- tus est de Spi- ri-  
Et in- car- na- tus est de Spi- ri-  
Et in- car- na- tus est de Spi- ri-  
Et in- car- na- tus est de Spi- ri-  
Et in- car- na- tus est de Spi- ri-  
Et in- car- na- tus est de Spi- ri-  
Et in- car- na- tus est de Spi- ri-  
Et in- car- na- tus est de Spi- ri-

64

Detailed description: This block contains a musical score for measures 64 through 69. It consists of ten staves. The first four staves are vocal parts with lyrics: 'Et in- car- na- tus est de Spi-', 'Et in- car- na- tus est de Spi- ri- tu', 'Et in- car- na- tus est de Spi- ri-', and 'Et in- car- na- tus est de Spi- ri-'. The fifth through tenth staves are empty. The number '64' is written at the beginning and end of the system.

71

ri- tu San- cto ex Mar- ri- a  
San- cto ex Mar- ri- a Vir-  
tu San- cto ex Mar- ri- a  
tu San- cto ex Mar- ri- a

71

Detailed description: This block contains the musical score for measures 71 through 76. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'ri- tu San- cto ex Mar- ri- a' (measures 71-72), 'San- cto ex Mar- ri- a Vir-' (measure 73), 'tu San- cto ex Mar- ri- a' (measures 74-75), and 'tu San- cto ex Mar- ri- a' (measure 76). The score includes musical notation such as notes, rests, and bar lines.

78

Vir- gi- ne:  
gi- ne:  
Vir- gi- ne:  
Vir- gi- ne:

Et ho- mo fa- ctus est, et  
Et ho- mo  
Et ho- mo fa- ctus est,  
Et ho- mo fa- ctus

78

Detailed description: This block contains the musical score for measures 78 through 83. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'Vir- gi- ne:' (measures 78-79), 'gi- ne:' (measure 80), 'Vir- gi- ne:' (measures 81-82), and 'Vir- gi- ne:' (measure 83). The lyrics continue in the next system: 'Et ho- mo fa- ctus est, et' (measures 84-85), 'Et ho- mo' (measure 86), 'Et ho- mo fa- ctus est,' (measures 87-88), and 'Et ho- mo fa- ctus' (measure 89). The score includes musical notation such as notes, rests, and bar lines.



99

est. ter-ti-a di-e, Et as-cen-dit in cae-lum in  
ter-ti-a di-e, Et as-cen-dit in  
est. ter-ti-a di-e, Et as-cen-dit in cae-  
est. ter-ti-a di-e, Et as-cen-dit in  
est. Et re-sur-re-xit se-cun-dum Scri-ptu-ras.  
est. Et re-sur-re-xit se-cun-dum Scri-ptu-ras.  
est. Et re-sur-re-xit se-cun-dum Scri-ptu-ras.  
est. Et re-sur-re-xit se-cun-dum Scri-ptu-ras.  
99

Detailed description: This block contains the musical score for measures 99 through 104. It features eight staves: four vocal staves (Soprano, Alto, Tenor, Bass) and four piano accompaniment staves (Right Hand Treble, Left Hand Bass, Right Hand Treble, Left Hand Bass). The lyrics are: 'est. ter-ti-a di-e, Et as-cen-dit in cae-lum in' (measures 99-100), 'ter-ti-a di-e, Et as-cen-dit in' (measures 101-102), 'est. ter-ti-a di-e, Et as-cen-dit in cae-' (measures 103-104), and 'est. Et re-sur-re-xit se-cun-dum Scri-ptu-ras.' (measures 105-108). The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords and melodic fragments.

105

cae-lum: se-  
cae-lum: se-  
lum in cae-lum: se-  
cae-lum: se-  
se- det  
se- det  
se- det  
se- det  
106

Detailed description: This block contains the musical score for measures 105 through 110. It features eight staves: four vocal staves (Soprano, Alto, Tenor, Bass) and four piano accompaniment staves (Right Hand Treble, Left Hand Bass, Right Hand Treble, Left Hand Bass). The lyrics are: 'cae-lum: se-' (measures 105-106), 'cae-lum: se-' (measures 107-108), 'lum in cae-lum: se-' (measures 109-110), 'cae-lum: se-' (measures 111-112), 'se- det' (measures 113-114), 'se- det' (measures 115-116), 'se- det' (measures 117-118), and 'se- det' (measures 119-120). The piano accompaniment features a prominent melodic line in the right hand with long slurs and a steady bass line in the left hand.









155

est per Pro- phe- tas. et a- pos- to- li- cam Ec- cle- si- am. Con-

est per Pro- phe- tas. et a- pos- to- li- cam Ec- cle- si- am. Con-

est per Pro- phe- tas. et a- pos- to- li- cam Ec- cle- si- am. Con-

est per Pro- phe- tas. et a- pos- to- li- cam Ec- cle- si- am. Con-

Et u- nam san- cta ca- tho- li- cam Con- fi- te- or

Et u- nam san- cta ca- tho- li- cam Con- fi- te- or

Et u- nam san- cta ca- tho- li- cam Con- fi- te- or

Et u- nam san- cta ca- tho- li- cam Con- fi- te- or

155

162

fi- te- or u- num bap- tis- ma in re- mis- si- o- nem pec- ca- to- rum.

fi- te- or u- num bap- tis- ma in re- mis- si- o- nem pec- ca- to- rum. Et

fi- te- or u- num bap- tis- ma in re- mis- si- o- nem pec- ca- to- rum. Et

fi- te- or u- num bap- tis- ma in re- mis- si- o- nem pec- ca- to- rum. Et

u- num bap- tis- ma in re- mis- si- o- nem pec- ca- to- rum.

u- num bap- tis- ma in re- mis- si- o- nem pec- ca- to- rum.

u- num bap- tis- ma in re- mis- si- o- nem pec- ca- to- rum.

u- num bap- tis- ma in re- mis- si- o- nem pec- ca- to- rum.

162

169

ex-spe-cio re-sur-re-cti-o-nem mor-tu-

ex-spe-cio re-sur-re-cti-o-nem mor-tu-

ex-spe-cio re-sur-re-cti-o-nem mor-tu-

169

176

o-ni-um. Et vi-tam ven-tu-ri A-men, a-men,

o-ni-um. Et vi-tam ven-tu-ri A-men, a-men,

o-ni-um. Et vi-tam ven-tu-ri A-men, a-men,

o-ni-um. Et vi-tam ven-tu-ri A-men, a-men,

Et vi-tam ven-tu-ri, et vi-tam ven-tu-ri sae-cu-li. A-men, a-

Et vi-tam ven-tu-ri, et vi-tam ven-tu-ri sae-cu-li. A-men, a-

Et vi-tam ven-tu-ri, et vi-tam ven-tu-ri sae-cu-li. A-men, a-

Et vi-tam ven-tu-ri, et vi-tam ven-tu-ri sae-cu-li. A-men, a-

176

183

The musical score consists of two systems of staves. The first system has four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The second system has five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The lyrics are 'amen' repeated across the measures. The piano part features a simple harmonic accompaniment with a bass line and a treble line. The score concludes with a double bar line and repeat signs.

amen, a- men.

amen, a- men.

amen, a- men.]

amen, a- men.]

amen, a- men.]

amen, a- men.]

amen, a- men.]

amen, a- men.]

183



15

ni sunt cae- li et ter-  
ni sunt cae- li et ter-  
ni sunt cae- li et ter-  
ni sunt cae- li et ter-  
ni sunt cae- li et ter-  
ni sunt cae- li et ter-  
ni sunt cae- li et ter-  
ni sunt cae- li et ter-  
ni sunt cae- li et ter-  
ni sunt cae- li et ter-

15

22

ra Ho- san- na  
ra Ho- san- na  
ra Ho- san- na  
ra Ho- san- na  
ra glo- ri- a tu- a Ho- san-  
ter- ra glo- ri- a tu- a Ho- san-  
ra glo- ri- a tu- a Ho- san-  
ra glo- ri- a tu- a Ho- san-  
ra glo- ri- a tu- a Ho- san-

22





16.5. AGNUS DEI

Tiple 1° coro  
 Alto 1° coro  
 Tenor 1° coro  
 Bajo 1° coro  
 Tiple 2° coro  
 Alto 2° coro  
 Tenor 2° coro  
 Bajo 2° coro  
 Acomp.to

A- gnus De- i,  
 A- gnus De- i,  
 A- gnus De- i,  
 [A gnus De- i,  
 A- gnus  
 A- gnus De-  
 A- gnus De-  
 [A- gnus De-

2  
 qui tol- lis mi- se- re- re no- bis.  
 qui tol- lis mi- se- re- re no- bis.  
 qui tol- lis mi- se- re- re no- bis.  
 qui tol- lis mi- se- re- re no- bis.  
 De- i, qui tol- lis pec- ca- ta mun- di: mi- se- re- re  
 i, qui tol- lis pec- ca- ta mun- di: mi- se- re- re  
 i, qui tol- lis pec- ca- ta mun- di: mi- se- re- re  
 i, qui tol- lis pec- ca- ta mun- di: mi- se- re- re  
 8

15

A- gnus De- i, qui tol- lis, qui tol- lis pec- ca- ta

A- gnus De- i, qui tol- lis, qui tol- lis pec- ca- ta

A- gnus De- i, qui tol- lis, qui tol- lis [pec- ca- ta]

A- gnus De- i, qui tol- lis, qui tol- lis pec- ca- ta

no- bis. qui tol- lis, qui tol- lis

no- bis. qui tol- lis, qui tol- lis

re no- bis. qui tol- lis, qui tol- lis

no- bis. qui tol- lis, qui tol- lis

15

22

mun- di: A- gnus De- i, qui tol- lis do-

mun- di: A- gnus De- i, qui tol- lis do-

mun- di: A- gnus De- i, qui tol- lis do-

mun- di: A- gnus De- i, qui tol- lis do-

mi- se- re- re no- bis. qui tol- lis, qui tol- lis pec- ca- ta mun- di:

mi- se- re- re no- bis. qui tol- lis, qui tol- lis pec- ca- ta mun- di:

mi- se- re- re no- bis. qui tol- lis, qui tol- lis pec- ca- ta mun- di:

mi- se- re- re no- bis. qui tol- lis, qui tol- lis pec- ca- ta mun- di:

mi- se- re- re no- bis. qui tol- lis, qui tol- lis pec- ca- ta mun- di:

22

29

na no- bis pa- cem, do- na no- bis pa-  
na no- bis pa- cem, do- na no- bis pa-  
na no- bis pa- cem, do- na no- bis pa-  
na no- bis pa- cem, do- na no- bis pa-  
do- na no- bis pa-  
do- na no- bis  
do- na no- bis pa-  
do- na no- bis pa-  
do- na no- bis pa-  
do- na no- bis pa-

29

36

cem.  
cem.  
cem.  
cem.]  
cem.  
pa- cem.  
cem.  
cem.]

36

17. CUM COMPLERENTUR [E-LPA B/1-2]

Manuel de Tavares

Score for the first system of "17. CUM COMPLERENTUR". It includes parts for Tiple 1° ch°, Tiple 2° del 1° ch°, Alto 1° ch°, Tenor 1° ch°, Tiple 2° ch°, Alto 2° ch°, Tenor 2° ch°, Bajo 2° ch°, and Acomp.to. The lyrics are: Cum com-ple-ren-tur di-es Pen-te-co-

Score for the second system of "17. CUM COMPLERENTUR". It includes parts for Tiple 1° ch°, Tiple 2° del 1° ch°, Alto 1° ch°, Tenor 1° ch°, Tiple 2° ch°, Alto 2° ch°, Tenor 2° ch°, Bajo 2° ch°, and Acomp.to. The lyrics are: tes, e-rant om-nes co-tes, e-rant om-nes nes pa-tes, e-rant om-nes nes pa-tes, e-rant om-nes



29

ia, al-le-lu-ia, al-le-lu-ia: et su-bi-to et su-bi-to fa-

ia, al-le-lu-ia, al-le-lu-ia: et su-bi-to et su-bi-to

ia, al-le-lu-ia, al-le-lu-ia: et su-bi-to, et su-bi-to, et

ia, al-le-lu-ia, al-le-lu-ia: et su-bi-to, et su-bi-to

al-le-lu-ia, al-le-lu-ia: et su-bi-to fa-ctus est so-

al-le-lu-ia, al-le-lu-ia: et su-bi-to, et su-bi-to

al-le-lu-ia, al-le-lu-ia: et su-bi-to fa-ctus est

al-le-lu-ia, al-le-lu-ia: et su-bi-to fa-ctus est so-

29

36

ctus est so-mus, fa-ctus est so-mus et su-bi-to fa-ctus est so-mus

fa-ctus est so-mus, et su-bi-to fa-ctus est so-mus

su-bi-to fa-ctus est so-mus, et su-bi-to fa-ctus est so-mus de cae-

fa-ctus est so-mus, fa-ctus est so-mus, fa-ctus est so-mus,

nus, fa-ctus est so-mus, et su-bi-to fa-ctus est so-mus, fa-ctus est so-mus de

fa-ctus est so-mus, et su-bi-to fa-ctus est so-mus, fa-ctus est so-mus

so-mus, fa-ctus est so-mus, et su-bi-to fa-ctus est so-mus, fa-ctus est so-mus de

nus, et su-bi-to fa-ctus est so-mus, fa-ctus est so-mus, de

36



37 C

ia Tam- quam spi- ri- tus ve- he- men- tis, et re-  
ia Tam- quam spi- ri- tus ve- he- men- tis, ve- he- men- tis, et re-  
ia Tam- quam spi- ri- tus ve- he- men- tis, et re- ple- vit to- tam  
ia Tam- quam spi- ri- tus ve- he- men- tis, et re-  
ia. et re-  
ia. et re-  
lu- ia. et re-  
lu- ia. et re-

57

64

ple- vit to- tam do- mum, et re- ple-  
ple- vit to- tam do- mum, et re-  
do- mum, to- tam do- mum, et re- ple- vit to- tam do-  
ple- vit to- tam do- mum, et re- ple-  
ple- vit to- tam do-  
ple- vit to- tam do-  
ple- vit to- tam do- mum,  
ple- vit, et re- ple-

64





85

al- le- lu- ia, al-  
le- lu- ia, al- le- lu-  
ia, al- le- lu- ia, al- le- lu-  
le- lu- ia, al- le- lu-  
ia, al- le- lu- ia,  
ia, al- le- lu- ia, al-  
ia, al- le- lu- ia,  
al- le- lu- ia,  
85

92

le- lu- ia, al- le- lu- ia, al-  
ia, al- le- lu- ia, al- le- lu- ia,  
ia, al- le- lu- ia, al- le- lu-  
ia, al- le- lu- ia, al-  
al- le- lu- ia, al- le- lu-  
le- lu- ia, al- le- lu- ia,  
al- le- lu- ia, al- le- lu-  
al- le- lu- ia, al- le- lu-  
92



18. SURGE PROPERA AMICA MEA [E-LPA B/I-10]

Musical de Tavares

Tiple 1° ch°  
 Alto 1° ch°  
 Tenor 1° ch°  
 Bajo 1° ch°  
 Tiple 2° ch°  
 Alto 2° ch°  
 Tenor 2° ch°  
 Bajo 2° ch°  
 Acomp.to

8

6 3# 76





43

et ve- ni, lam e- nim hi- ems

et ve- ni, lam e- nim hi- ems

ni, et ve- ni, lam e- nim hi- ems

et ve- ni, lam e- nim hi- ems

et ve- ni,

ve- ni, ve- ni

ve- ni

ve- ni

43

3#

50

tran- si- it, lam e- nim hi- ems tran- si-

tran- si- it, lam e- nim hi- ems tran- si-

tran- si- it, lam e- nim hi- ems tran- si-

tran- si- it, lam e- nim hi- ems tran- si-

lam e- nim hi- ems tran- si- it,

lam e- nim hi- ems tran- si- it,

hi- ems tran- si- it,

lam e- nim hi- ems tran- si- it,

50

6 7 3#







85

pus pu-ta-ti-o-nis ad-ve-nit

pus pu-ta-ti-o-nis ad-ve-nit Sur-ge,

pus pu-ta-ti-o-nis ad-ve-nit

pus pu-ta-ti-o-nis ad-ve-nit

tem-pus pu-ta-ti-o-nis ad-ve-nit

tem-pus pu-ta-ti-o-nis ad-ve-nit

tem-pus pu-ta-ti-o-nis ad-ve-nit

tem-pus pu-ta-ti-o-nis ad-ve-nit

85

92

Sur-ge, sur-ge, pro-pe-ra a-mi-ca me-a, for-mo-sa

sur-ge, pro-pe-ra a-mi-ca me-a, for-mo-sa

Sur-ge, sur-ge, pro-pe-ra a-mi-ca me-a, for-mo-sa

pro-pe-ra a-mi-ca me-a, for-mo-sa

pro-pe-ra a-mi-ca me-a,

pro-pe-ra a-mi-ca me-a,

pro-pe-ra a-mi-ca me-a,

pro-pe-ra a-mi-ca me-a,

92





# 19- TOTA PULCHRA ES [E-SA AM 59.25]

Mannel de Tevares

Score for the first system, measures 1-8. The parts include:

- Tiple 1°
- Alto 1°
- Tenor 1°
- Tiple 2°
- Alto 2°
- Tenor 2°
- Baxo 2°
- Organo
- Acomp.to

The vocal parts (Alto 1°, Tenor 1°, Tenor 2°, Baxo 2°) have the following lyrics:

To- ta pul- chra es, Ma- ri-  
To- ta pul- chra es, Ma- ri-  
To- ta pul- chra es, Ma- ri-  
To- ta pul- chra es, Ma- ri-

Score for the second system, measures 9-16. The parts include:

- Tiple 1°
- Alto 1°
- Tenor 1°
- Tiple 2°
- Alto 2°
- Tenor 2°
- Baxo 2°
- Organo
- Acomp.to

The vocal parts (Alto 1°, Tenor 1°, Tenor 2°, Baxo 2°) have the following lyrics:

ri- a:  
a:  
a, to- ta pul- chra es, Ma-  
To- ta pul- chra es, Ma-  
To- ta pul- chra es, Ma-  
To- ta pul- chra es, Ma-  
To- ta pul- chra es, Ma-  
To- ta pul- chra es, Ma-

15

et ma-cu-la o-ri-gi-na-lis non est in te.

ri-a: et ma-cu-

es, Ma-ri-a: et ma-cu-

ri-a: et ma-cu-

15

15

22

Tu glo-ri-a Je-

Tu glo-ri-a Je-

et ma-cu-la o-ri-gi-na-lis non est in te, non est in te. Tu glo-ri-a Je-

la o-ri-gi-na-lis, et ma-cu-la o-ri-gi-na-lis [non est in te].

la o-ri-gi-na-lis, non est in te, non est in te, non est in te,

la, et ma-cu-la o-ri-gi-na-lis non est in te, non est in te.

22

22



43

te, non est in te tu ho-no-ri-fi-cen-ti-a po-pu-li no-stri

te, non est in te tu ho-no-ri-fi-cen-ti-a po-pu-li no-stri

te, non est in te tu ho-no-ri-fi-cen-ti-a po-pu-li no-stri

non est in te tu ad-vo-

non est in te tu ad-vo-

non est in te tu ad-vo-

non est in te tu ad-vo-

43

43

50

tu ad-vo-ca-ta, tu ad-vo-ca-ta pec-ca-to-rum, o-ra, o-ra pro

tu ad-vo-ca-ta, tu ad-vo-ca-ta pec-ca-to-rum, o-ra pro no-bis,

tu ad-vo-ca-ta, tu ad-vo-ca-ta pec-ca-to-rum, o-ra pro no-

ca-ta, tu ad-vo-ca-ta o-ra pro no-bis, o-

ca-ta, tu ad-vo-ca-ta o-ra pro no-bis,

ca-ta, tu ad-vo-ca-ta o-ra pro no-bis,

ca-ta, tu ad-vo-ca-ta o-ra pro no-

50

50



57

no- bis, o- ra pro no- bis. O Ma- ri- a  
o- ra pro no- bis. O Ma- ri- a  
bis, o- ra pro no- bis. O Ma- ri- a  
ra pro no- bis, pro no- bis,  
o- ra pro no- bis, o- ra pro  
o- ra pro no- bis, o- ra pro  
bis, o- ra pro  
bis, o- ra pro

57

57

Detailed description: This block contains the musical score for measures 57 through 63. It features eight staves: four vocal staves (Soprano, Alto, Tenor, Bass) and four piano accompaniment staves (Right Hand Treble, Left Hand Bass, and two additional parts). The lyrics are: "no- bis, o- ra pro no- bis. O Ma- ri- a" (repeated in different parts), "ra pro no- bis, pro no- bis,", "o- ra pro no- bis, o- ra pro", "bis, o- ra pro", and "bis, o- ra pro". The score includes various musical notations such as notes, rests, and bar lines.

64

O Ma- ri-  
O Ma- ri-  
o- ra pro no- bis O Ma- ri-  
o- ra pro no- bis, pro no- bis,  
no- bis, o- ra pro no- bis,  
no- bis, [o- ra pro no- bis],  
ra pro no- bis, o- ra pro no- bis,  
64  
64

Detailed description: This block contains the musical score for measures 64 through 70. It features eight staves: four vocal staves (Soprano, Alto, Tenor, Bass) and four piano accompaniment staves (Right Hand Treble, Left Hand Bass, and two additional parts). The lyrics are: "O Ma- ri-", "O Ma- ri-", "o- ra pro no- bis O Ma- ri-", "o- ra pro no- bis, pro no- bis,", "no- bis, o- ra pro no- bis,", "no- bis, [o- ra pro no- bis],", "ra pro no- bis, o- ra pro no- bis,", and "64". The score includes various musical notations such as notes, rests, and bar lines.

71

a Vir-go pru-den-tis-si-ma, Vir-go [cle-men-tis-si-ma],

a Vir-go pru-den-tis-si-ma, Vir-go [cle-men-tis-si-ma],

a Vir-go pru-den-tis-si-ma, Vir-go [cle-men-tis-si-ma],

o-ra pro no-bis o-ra pro no-bis o-ra pro

o-ra pro no-bis o-ra pro no-bis o-ra pro

o-ra pro no-bis o-ra pro no-bis o-ra pro

o-ra pro no-bis, o-ra pro no-bis o-ra pro

71

71

b

Detailed description: This block contains the musical score for measures 71 to 73. It features three vocal staves (Soprano, Alto, and Tenor) and four piano accompaniment staves (Right Hand Treble, Left Hand Bass, and two additional parts). The lyrics are: 'a Vir-go pru-den-tis-si-ma, Vir-go [cle-men-tis-si-ma], o-ra pro no-bis o-ra pro no-bis o-ra pro'. The score includes various musical notations such as notes, rests, and dynamic markings.

78

o-ra pro no-bis glo-ri-a Je-ru-sa-lem lac-ti-ti-a Is-ra-

o-ra pro no-bis glo-ri-a Je-ru-sa-lem lac-ti-ti-a Is-ra-

o-ra pro no-bis glo-ri-a Je-ru-sa-lem lac-ti-ti-a Is-ra-

no-bis o-ra pro no-bis

no-bis o-ra pro no-bis

no-bis o-ra pro no-bis

no-bis o-ra pro no-bis

78

78

b

Detailed description: This block contains the musical score for measures 78 to 80. It features three vocal staves and four piano accompaniment staves. The lyrics are: 'o-ra pro no-bis glo-ri-a Je-ru-sa-lem lac-ti-ti-a Is-ra-'. The score includes various musical notations such as notes, rests, and dynamic markings.

85

el ho-no-ri-fi-cen-ti-a po-pu-li no-stri ad-vo-ca-ta pec-ca-to-

o- ra pro no- bis o- ra pro no- bis

85

85

92

rum, o- ra pro no- bis, o- ra pro no- bis.

rum, o- ra pro no- bis, o- ra pro no- bis.

rum, o- ra pro no- bis, o- ra pro no- bis.

o- ra pro no- bis O

o- ra pro no- bis O Ma-ri-

o- ra pro no- bis O Ma-ri-

o- ra pro no- bis O Ma-ri-

92

92

90

O Ma-ri-a, Ma-ri-a  
Ma-ri-a, O Ma-ri-a  
O Ma-ri-a  
Ma-ri-a O Ma-ri-a  
a [Ma-ri-a] O Ma-ri-a  
a Ma-ri-a O Ma-ri-a  
a Ma-ri-a O Ma-ri-a

99

99

106

in-ter-ce-de pro no-bis, in-ter-ce-de, in-ter-ce-de.  
in-ter-ce-de pro no-bis, in-ter-ce-de, in-ter-ce-de.  
in-ter-ce-de pro no-bis, in-ter-ce-de, in-ter-ce-de.  
in-ter-ce-de pro no-bis, pro  
in-ter-ce-de pro no-bis, pro  
in-ter-ce-de pro no-bis, pro  
in-ter-ce-de pro no-bis, pro

106

106



20. A GOZAR DEL CONVITE DEL CIELO [E-Vac legajo 1=21]

Mamuel de Tevares

Tiple 1° Coro  
 Alto Prim° Coro  
 Tenor 1° Coro  
 Bajo 1° Coro

A go- zar a go- zar del con- vi- te del cie- lo, a go-  
 A go- zar a go- zar del con- vi- te del cie- lo, a go-  
 A go- zar a go- zar del con- vi- te del cie- lo, a go-

Tiple 1° del 2° Coro  
 Tiple 2° del 2° Coro  
 Alto 2° Coro  
 Tenor 2° Coro

A go- zar a go- zar del con- vi- te del cie- lo,  
 A go- zar a go- zar del con- vi- te del cie- lo,  
 A go- zar a go- zar del con- vi- te del cie- lo,  
 A go- zar a go- zar del con- vi- te del cie- lo,

zar del con- vi- te del cie- lo, a go- zar, a go-  
 zar del con- vi- te del cie- lo, a go- zar, a go-  
 zar del con- vi- te del cie- lo, a go- zar, a go-  
 zar del con- vi- te del cie- lo, a go- zar, a go-

Vie- nen las al- mas a- le- gres hoy a go- zar  
 Vie- nen las al- mas a- le- gres hoy a go- zar  
 Vie- nen las al- mas a- le- gres hoy a go- zar  
 Vie- nen las al- mas a- le- gres hoy a go- zar

15

zar del con-vi-te del cie-lo, con-vi-te del cie-lo.

zar del con-vi-te del cie-lo, con-vi-te del cie-lo.

zar del con-vi-te del cie-lo, con-vi-te del cie-lo.

zar del con-vi-te del cie-lo, con-vi-te del cie-lo.

Vie-nen las al-mas a-

Vie-nen las al-mas a-

Vie-nen las al-mas a-

Vie-nen las al-mas a-

22

Vie-nen las al-mas a-le-gres hoy y el ga-

Vie-nen las al-mas a-le-gres hoy y el ga-

Vie-nen las al-mas a-le-gres hoy y el ga-

Vie-nen las al-mas a-le-gres hoy y el ga-

le-gres hoy, a-le-gres hoy

le-gres hoy, a-le-gres hoy

le-gres hoy, a-le-gres hoy

le-gres hoy, a-le-gres hoy





43

pan de flor, hoy

pan de flor, hoy

pan de flor, hoy

y el galán que la mesa les pone,

y el galán que la mesa les pone,

y el galán que la mesa les pone,

y el galán que la mesa les pone,

50

se les da como pan de flor,

se les da como pan de flor,

se les da como pan de flor,

se les da como pan de flor,

hoy se les da como pan de

hoy se les da como pan de

hoy se les da como pan de

hoy se les da como pan de

57

hoy se les da co-mo pan de flor.

hoy se les da co-mo pan de flor.

hoy se les da co-mo pan de flor.

flor, co-mo pan de flor, hoy se les da co-mo pan de flor.

flor, co-mo pan de flor, hoy se les da co-mo pan de flor.

flor, co-mo pan de flor, hoy se les da co-mo pan de flor.

flor, co-mo pan de flor, hoy se les da co-mo pan de flor.

A gozar del convite del cielo

A go- zar del con- vi- te del cie- lo con- vi- te del cie- lo

A go- zar del con- vi- te del cie- lo

A go- zar del con- vi- te del cie- lo, con- vi- te del

7  
vie- nen las al- mas, vie- nen las al- mas a- le- gres hoy,

to- das las al- mas, vie- nen las al- mas a- le- gres hoy,

8  
cie- lo vie- nen las al- mas, a- le- gres, a- le- gres hoy,

13  
a go- zar del con- vi- te del cie- lo vie- nen las al- mas

a go- zar del con- vi- te del cie- lo vie- nen las al- mas

a go- zar del con- vi- te del cie- lo vie- nen las al- mas

19

a- le- gres hoy, a go- zar del con- vi- te del cie- lo vie-

a- le- gres hoy, a go- zar del con- vi- te del cie- lo vie-

a- le- gres hoy, a go- zar del con- vi- te del cie- lo vie-

25

nen las al- mas a- le- gres hoy, vie- nen las al- mas a-

nen las al- mas a- le- gres hoy, vie- nen las al- mas a-

nen las al- mas a- le- gres hoy, vie- nen las al- mas a-

31

le- gres hoy, y el ga- lán que la me- sa los po-

le- gres hoy, y el ga- lán, y el ga-

le- gres hoy, y el ga- lán que la me- sa los po-

37

ne, y el ga-lán, y el ga-lán que la me-sa los po- ne, y el ga-lán que la me-sa los po- ne, y el ga-lán que la

43

po- ne, hoy se les da co-mo pan de flor, hoy me-sa los po- ne, hoy se les da co-mo

49

se les da co-mo pan de flor, hoy se les da co-mo pan de flor, hoy se les da co-mo pan, se les da co-mo

Fine COPLAS

55

pan de flor. Vie en a tiem po es co gi do  
 que es co gi do el pan del cie lo  
 1: Flo res del mun do no que re  
 que en el jar din de las Al mas

61

do a co mer con cas to A mor,  
 lo pa ra es co gi dos de Dios,  
 re quien del cie lo es flor me jor, es flor me jor,  
 mas bus ca fru to de a fi ción, de Dios, mor, Dios, mor, Dios, ción, ción, ción, ción

67

a co mer A mor las lla ma con so be ra  
 ce les ti al es la co mi da, to da con tiem

73

na in-ven-ción, con so-be-ra-na in-ven-ción.  
 po y sa-zón, to da con tiem-po y sa-zón.

na in-ven-ción, con so-be-ra-na in-ven-ción.  
 po y sa-zón, to da con tiem-po y sa-zón.

na in-ven-ción, con so-be-ra-na in-ven-ción.  
 po y sa-zón, to da con tiem-po y sa-zón.

# 21. PASITO QUEDITO [E-Zac B91/1379]

Manuel de Tavares

**Vocal Parts:**

- Tiple (Top):** Pa-si- toque-di- to, que- di-to, no há- gais ru- i- do que duer- me el
- Alto:** Pa- si- to que- di-to, que- di-to, no há- gais ru- i- do que duer- me el
- Tenor:** Pa- si- toque-di-to, que- di-to, no há- gais ru- i- do que duer- me el ni-

**Instrumental Parts:**

- Tiple (Middle):** (Empty staff)
- Tiple (Lower):** (Empty staff)
- Alto:** (Empty staff)
- Bajo:** (Empty staff)
- Tiple (Bottom):** (Empty staff)
- Alto:** (Empty staff)
- Tenor:** (Empty staff)
- Bajo:** (Empty staff)



8

o = |o|

ni- fio.

ni- fio.

fio.

Ya no es tiem- po que duer- ma, que- bra- die el

Ya no es tiem- po que duer- ma, que- bra- die el

Ya no es tiem- po que duer- ma, que- bra- die el

15

The musical score on page 15 consists of several systems of staves. The first system contains four empty staves. The second system contains five staves: the top staff is a vocal line with lyrics, the second staff is another vocal line with lyrics, and the remaining three staves are empty. The third system contains four empty staves. The fourth system contains five staves: the top staff is a vocal line with lyrics, the second staff is another vocal line with lyrics, and the remaining three staves are empty. The lyrics for the vocal lines are: "sue- ño y si ba- ja, si ba- ja a dor- mir- se vuel- va- se al" and "sue- ño y si ba- ja a dor- mir- se vuel- va- se al".

The musical score consists of ten staves. The first four staves are empty. The fifth staff is a vocal line with lyrics: "cie- lo, vuel- va- se al cie- lo, vuel- va- se al cie- lo." The sixth staff is another vocal line with the same lyrics. The seventh staff is empty. The eighth staff is a piano accompaniment line with lyrics: "cie- lo, vuel- va- se al cie- lo, vuel- va- se al cie- lo." The ninth and tenth staves are empty. The word "des- per-" appears at the end of the ninth staff.

ta- dle y de- cil- de que es- tá en la tie- rra y pues

The image shows a musical score for page 29. It consists of a system of ten staves. The first staff is a vocal line with lyrics: "ta- dle y de- cil- de que es- tá en la tie- rra y pues". The remaining nine staves are empty, providing space for accompaniment. The score is written in a standard musical notation with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the vocal line, with hyphens indicating syllables that span across bar lines. The page number "29" is located at the top left, and "199" is at the top right.

36

Pa- si-  
Pa- si-  
Pa-  
Pa- si-

tie- ne e- ne- mi- gos no es bien que duer- ma.

43 3

to que-di-to, que-di-to, no há-gais ru-i-do, que duer-me el ni-ño.

to que-di-to, que-di-to, no há-gais ru-i-do, que duer-me el ni-ño.

si-to que-di-to, que-di-to, no há-gais ru-i-do, que duer-me el ni-ño.

to que-di-to, que-di-to, no há-gais ru-i-do, que duer-me el ni-ño.

Ya no es

Ya no es

Ya no es

Ya no es



50

tiem- po que duer- ma, ya no es tiem- po que duer- ma, que- bra-

tiem- po que duer- ma, ya no es tiem- po que duer- ma, que- bra-

tiem- po que duer- ma, ya no es tiem- po que duer- ma, que- bra-

tiem- po que duer- ma, ya no es tiem- po que duer- ma, que- bra-

ya no es tiem- po que duer- ma, que- bra-

ya no es tiem- po que duer- ma, que- bra-

ya no es tiem- po que duer- ma, que- bra-

ya no es tiem- po que duer- ma, que- bra-





64

que-di- to, que-di- to, que-di-  
que-di- to, que-di- to, que-di-  
que-di- to, que-di- to, que-di-  
que-di- to, que-di- to, que-di-  
sue-ño, ya no es  
sue-ño, ya no es  
sue-ño, ya no es  
sue-ño, ya no es  
sue-ño.  
sue-ño.  
sue-ño.  
sue-ño.

71

to.

to.

to.

to.

tiem- po que duer- ma, que bra- dle el sue- ño,

tiem- po que duer- ma, que bra- dle el sue- ño,

tiem- po que duer- ma, que bra- dle el sue- ño,

tiem- po que duer- ma, que bra- dle el sue- ño,

y si ba- ja a dor- mir- se, dor-

y si ba- ja a dor-

y si ba- ja a dor-

y si ba- ja a dor-

78

y si ba-ja a dor-mir-se, vuel-va-se al cie-lo, vuel-va-se al  
 y si ba-ja a dor-mir-se, vuel-va-se al cie-lo, vuel-va-se al  
 y si ba-ja a dor-mir-se, vuel-va-se al cie-lo, vuel-va-se al  
 y si ba-ja a dor-mir-se, vuel-va-se al cie-lo, vuel-va-se al  
 mir-se, vuel-va-se al cie-lo, vuel-va-se al  
 mir-se, vuel-va-se al cie-lo, vuel-va-se al  
 mir-se, vuel-va-se al cie-lo, vuel-va-se al  
 mir-se, vuel-va-se al cie-lo, vuel-va-se al

85

que duer- me el ni- flo.

que duer- me el ni- flo.

que duer- me el ni- flo.

que duer- me el ni- flo.

cie- lo, des- per-

cie- lo, des- per-

cie- lo, des- per-

cie- lo, des- per-

cie- lo. des- per- ta- dle,

cie- lo. des- per- ta- dle,

cie- lo. des- per- ta- dle,

cie- lo. des- per- ta- dle,

ta- dle, des- per- ta- dle y de- cil- de que es- tá en la tie-  
 ta- dle, des- per- ta- dle y de- cil- de que es- tá en la tie-  
 ta- dle, des- per- ta- dle y de- cil- de que es- tá en la tie-  
 ta- dle, des- per- ta- dle y de- cil- de que es- tá en la tie-  
 des- per- ta- dle,  
 des- per- ta- dle,  
 des- per- ta- dle,  
 des- per- ta- dle,  
 des- per- ta- dle,

99

des- per-

des- per-

des- per-

des- per-

rra, des- per- ta- die,

rra, des- per- ta- die,

rra, des- per- ta- die,

rra, des- per- ta- die,

y pues tie- ne e- ne- mi- gos no es bien que duer- ma.

y pues tie- ne e- ne- mi- gos no es bien que duer- ma.

y pues tie- ne e- ne- mi- gos no es bien que duer- ma.

y pues tie- ne e- ne- mi- gos no es bien que duer- ma.

106

ta- dle, des- per- ta- dle y de- cil- de,  
 ta- dle, des- per- ta- dle y de- cil- de,  
 ta- dle, des- per- ta- dle y de- cil- de,  
 ta- dle, des- per- ta- dle y de- cil- de,  
 des- per- ta- dle y de- cil- de.  
 des- per- ta- dle y de- cil- de.  
 des- per- ta- dle y de- cil- de.  
 des- per- ta- dle y de- cil- de.  
 que es- tá en la tie-  
 que es- tá en la tie-  
 que es- tá en la tie-  
 que es- tá en la tie-

113

|         |       |         |        |                |               |      |
|---------|-------|---------|--------|----------------|---------------|------|
| que es- | tá en | la      | tie-   | rra,           |               |      |
| que es- | tá en | la tie- | rra,   |                |               |      |
| que es- | tá en | la tie- | rra,   |                |               |      |
| que es- | tá en | la      | tie-   | rra,           |               |      |
|         |       |         | y pues | tie- ne e- ne- | mi- gos no es | bien |
|         |       |         | y pues | tie- ne e- ne- | mi- gos no es | bien |
|         |       |         | y pues | tie- ne e- ne- | mi- gos no es | bien |
|         |       |         | y pues | tie- ne e- ne- | mi- gos no es | bien |
| rra,    |       |         |        |                |               |      |
| rra,    |       |         |        |                |               |      |
| rra,    |       |         |        |                |               |      |
| rra,    |       |         |        |                |               |      |





COPLAS

Tiple 1 coro 1°

Alto coro 1°

Tenor coro 1°

Tiple 1 coro 2°

Tiple 2 coro 2°

Bajo coro 2°

Alto coro 3°

Con Si vo ces de pro fen cí as a e se ni ño le de  
 Si pe nas a sen tir vie ne dor mir se es ac ción te

8

[d.]

ci de que es tá can tan do Da vid, can tan  
 ri ble por que pa re ce im po sible, pa re

ci de que es tá can tan do Da vid, can tan  
 ri ble por que pa re ce im po sible, pa re



29

|            |            |           |            |           |                      |             |            |           |               |
|------------|------------|-----------|------------|-----------|----------------------|-------------|------------|-----------|---------------|
| Da-<br>re- | ni-<br>po- | el<br>sar | de-<br>que | ja-<br>si | dio dor-<br>las vie- | mir<br>ne a | en<br>qui- | el<br>tar | pues<br>no es |
|------------|------------|-----------|------------|-----------|----------------------|-------------|------------|-----------|---------------|

36

|              |           |              |           |           |            |             |  |  |  |
|--------------|-----------|--------------|-----------|-----------|------------|-------------|--|--|--|
| tie-<br>bien | ne<br>que | lu-<br>guer- | gar<br>ma | a-<br>con | ho-<br>el- | ra.<br>las. |  |  |  |
|--------------|-----------|--------------|-----------|-----------|------------|-------------|--|--|--|

tie-  
bien

ne  
que

lu-  
guer-

gar  
ma

a-  
con

ho-  
el-

ra.  
las.

tie-  
bien

ne  
que

lu-  
guer-

gar  
ma

a-  
con

ho-  
el-

ra.  
las.

Des-  
Re-

per-  
cuer-

ta-  
de

die  
pa-

que  
ra

43

ya es ho- ra que es- té des- pier- to por mi que no es bien que  
te- ner- los que sue- nan trom- pas y ca- jas si se duer- me en

51

duer- ma [a- sí pues que tie- ne e- ne- mi- gos].  
las pa- jas sal- drá del cam- po ven- ci- do.





14

da.  
da.  
da.

da.  
da.  
da.

da.  
da.  
da.

da.  
da.]  
da.]

La que ha de de- jar do- ma- da a la ser- pien- te e- ne-  
1.Por ser la mu- jer la es- pa- ra- da con- tra tan- fie- ra e- ne-  
2.Que se la tie- ne ju- ra- da a la ser- pien- te e- ne-

La que ha de de- jar do- ma- da a la ser- pien- te e- ne-  
1.Por ser la mu- jer la es- pa- ra- da con- tra tan- fie- ra e- ne-  
2.Que se la tie- ne ju- ra- da a la ser- pien- te e- ne-



21.  $\text{C} = \text{C}$

Pues si mu- jer la cas- ti- ga, *pues si mu-*

Pues si mu- jer la cas-

Pues si mu- jer la cas- ti- ga, *pues si mu-*

mi- ga, e- ne- mi- ga.  
mi- ga, e- ne- mi- ga.  
mi- ga, e- ne- mi- ga.

mi- ga, e- ne- mi- ga.  
mi- ga, e- ne- mi- ga.  
mi- ga, e- ne- mi- ga.

mi- ga, e- ne- mi- ga.  
mi- ga, e- ne- mi- ga.  
mi- ga, e- ne- mi- ga.

28

Pues si mu- jer la cas- ti- ga, cas- ti- ga no es mu- cho que se  
jer la cas- ti- ga, mu- jer la cas- ti- ga no es mu- cho que se  
ti- ga, pues si mu- jer la cas- ti- ga no es mu- cho que se a-  
jer la cas- ti- ga, la cas- ti- ga no es mu- cho que se a-

The musical score consists of several systems. The first system contains three vocal staves with lyrics and a bass line. The second system contains two vocal staves with lyrics and a bass line. The third system contains two vocal staves with lyrics and a bass line. The fourth system contains two empty vocal staves and a bass line. The fifth system contains two empty vocal staves and a bass line. The sixth system contains two empty vocal staves and a bass line. The seventh system contains two empty vocal staves and a bass line. The eighth system contains two empty vocal staves and a bass line.







56

quien ven- ce vi- va, vi- va, vi- va, vi- va,

quien ven- ce vi- va, vi- va, vi- va, vi- va,

quien ven- ce vi- va, vi- va, vi- va, vi- va,

quien ven- ce vi- va, vi- va, vi-

quien ven- ce vi- va, vi-

vi- va, vi- va.

vi- va, vi- va.

vi- va, vi- va.

vi- va, vi- va.

vi- va, vi- va, vi- va, vi- va, vi- va, qui- en ven- ce.

vi- va, vi- va, vi- va, vi- va, vi- va, vi- va, vi- va, qui- en ven- ce.

vi- va, vi- va, vi- va, vi- va, vi- va, vi- va, vi- va, qui- en ven- ce.

vi- va, vi- va, vi- va, vi- va, qui- en ven- ce.

vi- va, vi- va, vi- va, vi- va, qui- en ven- ce.

63

vi- va, vi- va, vi- va quien ven- ce. Pues si mu- jer la cas- ti- ga,

vi- va quien ven- ce. Pues si mu- jer,

va quien ven- ce. Pues si mu- jer

Pues si mu- jer la cas- ti- ga.

Pues si mu- jer la cas- ti- ga.

Pues si mu- jer la cas- ti- ga.

Pues si mu- jer la cas-

Pues si mu- jer la cas-

Pues si mu- jer la cas-

Pues si mu- jer la cas-















COPLAS

1º. Quen es la mu- jer tan fuer- te  
 2º. Por- que en la na- tu- ra- ra- le- za

Tiple 1 coro 1º

Tiple 2 coro 1º

Alto coro 1º

Bajo 1º coro

Tiple coro 2º

Alto coro 2º

Tenor coro 2º

7 que el di- vi- no cam- po es mal- ta.  
 no hay de ser bel- dad dad- nin- gu- na.

que el di- vi- no cam- po es mal- ta.  
 no hay de ser bel- dad dad- nin- gu- na.

que el di- vi- no cam- po es mal- ta.  
 no hay de ser bel- dad dad- nin- gu- na.

que el di- vi- no cam- po es mal- ta.  
 no hay de ser bel- dad dad- nin- gu- na.

13

1.<sup>ª</sup> La que por ser la mas al- ta ha- rá la mas  
 2.<sup>ª</sup> Por- que la que en gra- cia es U- na ha- de ser U-

19

al- ta suer- te.  
 na en bel- le- za.

23. BEATUS VIR [E-LPA B/I-4]

Manuel de Tavares

[Tiple 1° coro]

[Alto 1° coro]

[Tenor 1° coro]

[Bajo 1° coro]

[Tiple 2° coro]

[Alto 2° coro]

[Tenor 2° coro]

[Bajo 2° coro]

[Acomp.to]

Be- a- tus vir qui ti- met Do- mi- num: in man-  
 Be- a- tus vir qui ti- met Do- mi- num: in man-  
 Be- a- tus vir qui ti- met Do- mi- num: in man-  
 [Be- a- tus vir qui ti- met Do- mi- num: in man-  
 in man- da- tis e-  
 in man- da- tis e-  
 in man- da- tis e-  
 in man- da- tis e-  
 [in man- da- tis e-

4 3 4 3

da- tis e- jus vo- let ni- mis. e- rit se- men e-  
 da- tis e- jus vo- let ni- mis. e- rit se- men e-  
 da- tis e- jus vo- let ni- mis. e- rit se- men e-  
 da- tis e- jus vo- let ni- mis. e- rit se- men e-  
 jus, e- jus Po- tens in ter- ra e- rit se- men e-  
 jus, e- jus Po- tens in ter- ra e- rit se- men e-  
 jus, e- jus Po- tens in ter- ra e- rit se- men e-  
 jus, e- jus Po- tens in ter- ra e- rit se- men e-

4 3 6# 7 6#



15

jus: ge-ne-ra-ti-o re-cto-rum be-ne-di-ce-tur, di-ce-tur  
 jus: ge-ne-ra-ti-o re-cto-rum be-ne-di-ce-tur, di-ce-tur  
 jus: ge-ne-ra-ti-o re-cto-rum be-ne-di-ce-tur, di-ce-tur  
 jus: ge-ne-ra-ti-o re-cto-rum be-ne-di-ce-tur, di-ce-tur  
 jus: ge-ne-ra-ti-o re-cto-rum be-ne-di-ce-tur, di-ce-tur  
 jus: ge-ne-ra-ti-o re-cto-rum be-ne-di-ce-tur, di-ce-tur  
 3# 3# 3#

22

tur. Glo-ri-a et ju-sti-tur. Glo-ri-a et di-vi-ti-ae in do-mo e-jus:  
 tur. Glo-ri-a et ju-sti-tur. Glo-ri-a et di-vi-ti-ae in do-mo e-jus:  
 tur. Glo-ri-a et ju-sti-tur. Glo-ri-a et di-vi-ti-ae in do-mo e-jus:  
 tur. Glo-ri-a et ju-sti-tur. Glo-ri-a et di-vi-ti-ae in do-mo e-jus:  
 tur. Glo-ri-a et di-vi-ti-ae in do-mo e-jus:  
 tur. Glo-ri-a et di-vi-ti-ae in do-mo e-jus:  
 6





57

di- spo- net ser- mo- nes su- os in ju- di- ci- o:

di- spo- net ser- mo- nes su- os in ju- di- ci- o:

di- spo- net ser- mo- nes su- os in ju- di- ci- o:

di- spo- net ser- mo- nes su- os in ju- di- ci- o:

mo- nes su- os qui- a

mo- nes su- os qui- a

mo- nes su- os qui- a

mo- nes su- os qui- a

57

6 6

64

non com- mo- ve- bi- tur

non com- mo- ve- bi- tur

non com- mo- ve- bi- tur

non com- mo- ve- bi- tur

in ae- ter- num In me- mo- ri- a ae- ter-

in ae- ter- num In me- mo- ri- a ae- ter-

in ae- ter- num In me- mo- ri- a ae- ter-

in ae- ter- num In me- mo- ri- a ae- ter-

64

6 5

71

ab su-di-ti-o-ne ma-la non

ab au-di-ti-o-ne ma-la

ab su-di-ti-o-ne ma-la non

ab au-di-ti-o-ne ma-la non

na e-rit ju-stus:

na e-rit ju-stus, e-rit ju-stus:

na e-rit ju-stus, e-rit ju-stus:

na e-rit ju-stus, e-rit ju-stus:

na e-rit ju-stus:

7 4 3 6

78

ti-me-bit Pa-ra-tum cor-e-jus spe-ra-

non ti-me-bit Pa-ra-tum cor-e-jus spe-ra-re in Do-mi-

ti-me-bit Pa-ra-tum cor-e-jus spe-ra-re in Do-

ti-me-bit Pa-ra-tum cor-e-jus spe-ra-re in Do-

non ti-me-bit

non ti-me-bit

non ti-me-bit

non ti-me-bit

non ti-me-bit

6 3#



99

tur, com-mo-ve-bi-tur do-nec de-spi-ci-at i-ni-mi-cos su-os. Di-

tur, com-mo-ve-bi-tur do-nec de-spi-ci-at i-ni-mi-cos su-os. Di-

tur, com-mo-ve-bi-tur do-nec de-spi-ci-at i-ni-mi-cos su-os. Di-

tur, com-mo-ve-bi-tur do-nec de-spi-ci-at i-ni-mi-cos su-os. Di-

com-mo-ve-bi-tur i-ni-mi-cos su-os.

com-mo-ve-bi-tur i-ni-mi-cos su-os.

com-mo-ve-bi-tur i-ni-mi-cos su-os.

com-mo-ve-bi-tur i-ni-mi-cos su-os.

99

34

106

sper-sit, de-dit pau-pe-ri-bus: ju-sti-ti-a e-jus ma-net in sae-cu-lum sae-cu-

sper-sit, de-dit pau-pe-ri-bus: ju-sti-ti-a e-jus ma-net in sae-cu-lum sae-cu-

sper-sit, de-dit pau-pe-ri-bus: ju-sti-ti-a e-jus ma-net in sae-cu-lum sae-cu-

sper-sit, de-dit pau-pe-ri-bus: ju-sti-ti-a e-jus ma-net in sae-cu-lum sae-cu-

ju-sti-ti-a e-jus ma-net in sae-cu-lum sae-cu-

ju-sti-ti-a e-jus ma-net in sae-cu-lum sae-cu-

ju-sti-ti-a e-jus ma-net in sae-cu-lum sae-cu-

106

6

113

cor-nu e-jus ex-al-ta-bi-tur in glo-ri-a

cor-nu e-jus ex-al-ta-bi-tur in glo-ri-a

cor-nu e-jus ex-al-ta-bi-tur in glo-ri-a

cor-nu e-jus ex-al-ta-bi-tur in glo-ri-a

li: ex-al-ta-bi-tur in glo-ri-a Pec-

li: ex-al-ta-bi-tur in glo-ri-a Pec-

li: ex-al-ta-bi-tur in glo-ri-a Pec-

li: ex-al-ta-bi-tur in glo-ri-a Pec-

113

6

120

et i-ra-sce-tur, et i-ra-sce-tur,

et i-ra-sce-tur, et i-ra-sce-tur,

et i-ra-sce-tur, et i-ra-sce-tur,

et i-ra-sce-tur, et i-ra-sce-tur,

ca-tor vi-de-bit, et i-ra-sce-tur, et i-ra-

ca-tor vi-de-bit, et i-ra-sce-tur, et i-ra-

ca-tor vi-de-bit, et i-ra-sce-tur, et i-ra-

ca-tor vi-de-bit, et i-ra-sce-tur, et i-ra-

120

7 4 3# 3# 3# 3#





141

rum pe-ri-bit, pe-ri-bit. Glo-ri-a Pa-tri,  
rum pe-ri-bit, pe-ri-bit. Glo-ri-a Pa-tri,  
rum pe-ri-bit, pe-ri-bit. Glo-ri-a Pa-tri,  
rum pe-ri-bit, pe-ri-bit. Glo-ri-a Pa-tri,  
rum Glo-ri-a Pa-tri, et  
rum Glo-ri-a Pa-tri, et  
rum Glo-ri-a Pa-tri,  
rum Glo-ri-a Pa-tri, et

141

148

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

148

155

8

et Spi-ri-tu-i San-cto. Si-cut e-rat

et Spi-ri-tu-i San-cto. Si-cut e-rat

et Spi-ri-tu-i San-cto. Si-cut e-rat

et Spi-ri-tu-i San-cto. Si-cut e-rat

cto. Si-cut e-rat in prin-

cto. Si-cut e-rat in prin-

cto. Si-cut e-rat in prin-

cto. Si-cut e-rat in prin-

155

162

in prin-ci-pi-o, in prin-ci-pi-o, et nunc, et sem-

in prin-ci-pi-o, in prin-ci-pi-o, et nunc, et sem-

in prin-ci-pi-o, in prin-ci-pi-o, et nunc, et sem-

in prin-ci-pi-o, in prin-ci-pi-o, et nunc, et sem-

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

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

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

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

162

169

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

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

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

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

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

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

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

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

169





17 go au-tem

17 go au-tem

17 go au-tem

17

17 hu-mi-li-a-tus sum ni-mis,

8 hu-mi-li-a-tus sum ni-mis,

17 hu-mi-li-a-tus sum ni-mis,

17

17 e-

17 e-

17 e-

17 e-

17 e-

17 e-

17 e-

17 e-

25

e- go au- tem

e- go au- tem

e- go au- tem

25

3# 3#

25

hu-

hu-

hu-

25

hu-

25

go au- tem

go au- tem:

go au- tem:

25

go au- tem:



33

E- go di-

E- go di-

E- go di-

33

mi- li- a- tus sum ni- mis, hu- mi- li- a- tus sum ni- mis.

mi- li- a- tus sum ni- mis, hu- mi- li- a- tus sum ni- mis.

mi- li- a- tus sum ni- mis, hu- mi- li- a- tus sum ni- mis.

mi- li- a- tus sum ni- mis, hu- mi- li- a- tus sum ni- mis.

33

hu- mi- li- a- tus sum ni- mis.

hu- mi- li- a- tus sum ni- mis.

hu- mi- li- a- tus sum ni- mis.

hu- mi- li- a- tus sum ni- mis.

33

hu- mi- li- a- tus sum ni- mis.

hu- mi- li- a- tus sum ni- mis.

hu- mi- li- a- tus sum ni- mis.

hu- mi- li- a- tus sum ni- mis.

xi in ex-ces-su me- o: Om- nis ho- mo Quid re- tri- bu- am Do-

xi in ex-ces-su me- o: Om- nis ho- mo Quid re- tri- bu- am Do-

xi in ex-ces-su me- o: Om- nis ho- mo Quid re- tri- bu- am Do-

41

Om- nis ho- mo, om- nis ho- mo men- dax.

Om- nis ho- mo, om- nis ho- mo men- dax.

8 Om- nis ho- mo, om- nis ho- mo men- dax.

Om- nis ho- mo, om- nis ho- mo men- dax.

41

Om- nis ho- mo, om- nis ho- mo men- dax.

Om- nis ho- mo, om- nis ho- mo men- dax.

8 Om- nis ho- mo, om- nis ho- mo men- dax.

Om- nis ho- mo, om- nis ho- mo men- dax.

41

Om- nis ho- mo, om- nis ho- mo men- dax.

Om- nis ho- mo, om- nis ho- mo men- dax.

8 Om- nis ho- mo, om- nis ho- mo men- dax.

Om- nis ho- mo, om- nis ho- mo men- dax.

49

mi- no, pro om- ni- bus quae re- tri- bu- it mi- hi?

mi- no, pro om- ni- bus quae re- tri- bu- it mi- hi?

mi- no, pro om- ni- bus quae re- tri- bu- it mi- hi?

49

3#

49

Quid re- tri- bu- am Do- mi- no, pro om- ni- bus Ca-

Quid re- tri- bu- am Do- mi- no, pro om- ni- bus Ca-

8 Quid re- tri- bu- am Do- mi- no, pro om- ni- bus Ca-

Quid re- tri- bu- am Do- mi- no, pro om- ni- bus Ca-

49

49

pro om- ni- bus pro om- ni- bus

pro om- ni- bus pro om- ni- bus

8 pro om- ni- bus pro om- ni- bus

pro om- ni- bus pro om- ni- bus

49

57

57

57

57

57

li- cem, ca- li- cem sa- lu- ta- ris ac- ci- pi- am, sa- lu- ta-

li- cem, ca- li- cem sa- lu- ta- ris ac- ci- pi- am, sa- lu- ta-

8 li- cem, ca- li- cem sa- lu- ta- ris ac- ci- pi- am, sa- lu- ta-

li- cem, ca- li- cem sa- lu- ta- ris ac- ci- pi- am, sa- lu- ta-

57

57

57

57

57

Ca- li- cem, ca- li- cem sa- lu- ta-

Ca- li- cem, ca- li- cem sa- lu- ta-

8 Ca- li- cem, ca- li- cem sa- lu- ta-

Ca- li- cem, ca- li- cem sa- lu- ta-

57

63 et no- men Do- mi- ni

63 et no- men Do- mi- ni

63 et no- men Do- mi- ni

63 ris ac- ci- pi- am: in- vo- ca-

63 ris ac- ci- pi- am: in- vo- ca-

63 ris ac- ci- pi- am: in- vo- ca-

63 ris ac- ci- pi- am: in- vo- ca-

63 ris ac- ci- pi- am, in- vo- ca- bo,

63 ris ac- ci- pi- am, in- vo- ca- bo,

63 ris ac- ci- pi- am, in- vo- ca- bo,

63 ris ac- ci- pi- am, in- vo- ca- bo,



81

Vo- ta

Vo- ta me-

Vo- ta me-

81

bo, in- vo- ca bo.

bo, in- vo- ca bo.

bo, in- vo- ca bo.

bo, in- vo- ca bo.

81

in- vo- ca bo.

in- vo- ca bo, in- vo- ca bo.

in- vo- ca bo.

in- vo- ca bo.

81

in- vo- ca bo.

89

me- a Do- mi- no red- dam co- ram om- ni po- pu- lo e- jus: pre- ti-

a Do- mi- no red- dam co- ram om- ni po- pu- lo e- jus: pre- ti-

a Do- mi- no red- dam co- ram om- ni po- pu- lo e- jus: pre- ti-

89

89

89

89





105  
e- jus, e- jus. O Do- mi-  
e- jus. O Do- mi-  
rum e- jus. O Do- mi-  
105  
O Do- mi-  
O Do- mi-  
8 O Do- mi-  
O Do- mi-  
105  
O Do- mi-  
105  
O Do- mi-  
8 O Do- mi-  
O Do- mi-  
105  
O Do- mi-





129

et fi- li- us an-

et fi- li- us an-

et fi- li- us an-

129

ser- vus tu- us, et fi- li- us an-

ser- vus tu- us, et fi- li- us an-

ser- vus tu- us, et fi- li- us an-

ser- vus tu- us, et fi- li- us an-

129

et fi- li- us an- cil- lae tu- ae

et fi- li- us an- cil- lae tu- ae tu- ae

et fi- li- us an- cil- lae tu- ae

et fi- li- us an- cil- lae tu- ae

129

137  
cil- lae tu- ae an- cil- lae tu- ae.

137  
cil- lae tu- ae an- cil- lae tu- ae.

137  
cil- lae tu- ae tu- ae.

137  
cil- lae tu- ae tu- ae.

137  
an- cil- lae tu- ae.

137  
an- cil- lae tu- ae.

137  
an- cil- lae tu- ae.

137  
an- cil- lae tu- ae.



153

vin- cu- la me- a: ti- bi sa-

153

vin- cu- la me- a

153

vin- cu- la me- a

153

ti- bi sa- cri- fi- ca- bo









185

mi- no red- dam in cons- pec- tu om- nis po-

185

mi- no red- dam in cons- pec- tu om- nis po-

185

mi- no red- dam in cons- pec- tu om- nis po-

185

mi- no red- dam in cons- pec- tu om- nis po-

185

185

185

185

Detailed description: This page of a musical score contains eight systems of staves. The first system (measures 185-186) features a vocal line with lyrics and piano accompaniment. The lyrics are: "mi- no red- dam in cons- pec- tu om- nis po-". The second system (measures 187-188) repeats the vocal line and piano accompaniment. The third system (measures 189-190) also repeats the vocal line and piano accompaniment. The fourth system (measures 191-192) repeats the vocal line and piano accompaniment. The remaining four systems (measures 193-196) are empty staves, indicating that the music continues on the next page.

193

pu- li e- jus: in a- tri- is do- mus Do- mi- ni, in me-

pu- li e- jus: in a- tri- is do- mus Do- mi- ni, in

8 pu- li e- jus: in a- tri- is do- mus Do- mi- ni, in me- di- o

pu- li e- jus: in a- tri- is do- mus Do- mi- ni, in

193

193

193

Detailed description: This page of a musical score contains measures 193 through 200. It features four vocal staves (Soprano, Alto, Tenor, Bass) and two piano accompaniment staves (Right and Left Hand). The lyrics are in Latin: 'pu- li e- jus: in a- tri- is do- mus Do- mi- ni, in me-'. The score includes musical notation such as notes, rests, and bar lines. There are rehearsal marks '193' at the beginning of the first, fourth, and seventh systems. A '8' is placed below the Tenor staff in the third system. The page number '272' is in the top right corner.



209

Glo- ri- a Pa- tri, et

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

Glo- ri- a Pa- tri, et

209

209

Glo- ri- a Pa- tri,

lem.

Glo- ri- a Pa- tri,

8 sa- lem.

Glo- ri- a Pa- tri,

lem.

Glo- ri- a Pa- tri,

209

209

Glo- ri- a Pa- tri,

Glo- ri- a Pa- tri,

Glo- ri- a Pa- tri,

Glo- ri- a Pa- tri,

209

Glo- ri- a Pa- tri,

217  
Fi- li- o, et Fi- li- o, et Fi- li- o,  
li- o, et Fi- li- o, et Fi- li- o,  
Fi- li- o, et Fi- li- o, et Fi- li- o,  
217  
et Fi- li- o, et Fi- li- o, et Spi-ri- tu- i San- cto,  
et Fi- li- o, et Fi- li- o, et Spi-ri- tu- i San- cto,  
8 et Fi- li- o, et Fi- li- o, et Spi-ri- tu- i San- cto,  
et Fi- li- o, et Fi- li- o, et Spi-ri- tu- i San- cto,  
217  
et Fi- li- o, et Fi- li- o, et Spi-ri-  
et Fi- li- o, et Fi- li- o, et Spi-ri-  
8 et Fi- li- o, et Fi- li- o, et Spi-ri-  
et Fi- li- o, et Fi- li- o, et Spi-ri-  
217  
et Fi- li- o, et Fi- li- o, et Spi-ri-



225

Si- cut e- rat et nunc, et sem- per,

225

Si- cut e- rat et nunc, et sem- per,

225

Si- cut e- rat et nunc, et sem- per,

225

in prin- ci- pi- o si- cut

225

in prin- ci- pi- o si- cut

225

in prin- ci- pi- o si- cut

225

in prin- ci- pi- o si- cut

225

tu- i San- cto, in prin- ci- pi- o

225

tu- i San- cto, in prin- ci- pi- o

225

tu- i San- cto, in prin- ci- pi- o

225

tu- i San- cto, in prin- ci- pi- o

225

tu- i San- cto, in prin- ci- pi- o

233

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

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

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

233

e-rat et nunc, et sem-per, sae-

e-rat et nunc, et sem-per, saecu-

e-rat et nunc, et sem-per, sae-

e-rat et nunc, et sem-per, sae-

233

si-cut e-rat et nunc, et sem-per, sae-cu-lo-rum. A-

si-cut e-rat et nunc, et sem-per, sae-cu-lo-rum. A-

si-cut e-rat et nunc, et sem-per, sae-cu-lo-rum. A-

si-cut e-rat et nunc, et sem-per, sae-cu-lo-rum. A-

233





25. DIXIT DOMINUS [E-LPA B/I-7]

Manuel de Tavares

Tiple 1° ch°  
 Alto 1° ch°  
 Tenor 1° ch°  
 Acomp.to  
 Tiple 2° ch°  
 Alto 2° ch°  
 Tenor 2° ch°  
 Bajo 2° ch°  
 Acomp.to

mi- no me- o: Do- nec po- nam  
 mi- no me- o: Do- nec po- nam  
 mi- no me- o: Do- nec po- nam  
 Se- de a dex- tris me- is. Do- nec  
 Se- de a dex- tris me- is. Do- nec  
 [Se- de a dex- tris me- is. Do- nec

15

i- ni- mi- cos tu- os, sca- bel- lum pe- dum tu- o- rum.

15

po- nam sca- bel- lum pe- dum Vir- gam vir- tu- tis

15

po- nam i- ni- mi- cos tu- os, sca- bel- lum pe- dum tu- o- rum. Vir- gam vir- tu- tis

15

po- nam sca- bel- lum pe- dum Vir- gam vir- tu- tis

15

22

e- mit- te Do- mi- nus ex Si- on: do- mi- na- re

22

tu- ae e- mit- te Do- mi- nus ex Si- on: do- mi- na- re

22

tu- ae do- mi- na- re, do- mi-

22

tu- ae do- mi- na- re, do- mi-

22

43

an-te lu-ci-fe-num ge-nu-i-te.  
an-te lu-ci-fe-num ge-nu-i-te, ge-mi-  
an-te lu-ci-fe-num ge-nu-i-te.  
ro an-te lu-ci-fe-num ge-nu-i-te, ge-  
te lu-ci-fe-num ge-nu-i-te, ge-mi-  
te lu-ci-fe-num ge-nu-i-te, ge-mi-  
ro lu-ci-fe-num ge-nu-i-te, ge-

50

Ju-ra-vit, ju-ra-vit Do-mi-  
i-te. Ju-ra-vit Do-mi-nus, ju-ra-vit  
Ju-ra-vit Do-mi-nus, ju-ra-vit  
mu-i-te. Ju-ra-vit Do-  
te.  
nu-i-te.  
nu-i-te.

29

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

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

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

29

in me-di-o i-ni-mi-co-rum tu-o-rum.

na-re in me-di-o i-ni-mi-co-rum tu-o-rum.

na-re in me-di-o i-ni-mi-co-rum tu-o-rum. Te-cum prin-ci-pi-um in di-

na-re in me-di-o i-ni-mi-co-rum tu-o-rum.

29

na-re in me-di-o i-ni-mi-co-rum tu-o-rum.

36

e vir-tu-tis tu-ae ex u-te-ro

e vir-tu-tis tu-ae ex u-te-ro

e vir-tu-tis tu-ae ex u-te-ro

36

vir-tu-tis tu-ae in splen-do-ri-bus san-cto-rum: ex u-te-ro

in splen-do-ri-bus san-cto-rum: an-

e in splen-do-ri-bus san-cto-rum: an-

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

36

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



57

nus, et non pae-ni-te-bit e-um: Tu es sa-cer-dos, Tu

Do-mi-nus, et non pae-ni-te-bit e-um: Tu es sa-cer-dos, Tu

Do-mi-nus, et non pae-ni-te-bit e-um: Tu es sa-cer-dos, Tu

57

mi-nus, et non pae-ni-te-bit e-um: Tu es sa-cer-

Tu es sa-cer-dos, tu es sa-cer-

Tu es sa-cer-dos, tu es sa-cer-

Tu es sa-cer-dos, tu es sa-cer-

57

64

es sa-cer-dos in ae-ter-num se-cun-dum or-di-nem

es sa-cer-dos in ae-ter-num se-cun-dum or-di-nem

es sa-cer-dos in ae-ter-num se-cun-dum or-di-nem

64

dos in ae-ter-num se-cun-dum or-di-nem Mel-chi-se-

dos in ae-ter-num se-cun-dum or-di-nem Mel-chi-se-

dos in ae-ter-num se-cun-dum or-di-nem Mel-chi-se-

dos in ae-ter-num se-cun-dum or-di-nem Mel-chi-se-

64

71

Do- mi- nus a dex- tris tu- is, Ju- di-

Do- mi- nus a dex- tris tu- is, Ju- di-

Do- mi- nus a dex- tris tu- is, Ju- di-

71

dech. con- fre- git in di- e i- rae su- ae re- ges. Ju-

dech. con- fre- git in di- e i- rae su- ae re- ges.

dech. Do- mi- nus a dex- tris tu- is, con- fre- git in di- e i- rae su- ae re- ges. Ju-

dech. con- fre- git in di- e i- rae su- ae re- ges.

71

78

ca- bit, ju- di- ca- bit in na- ti- o- ni- bus, im- ple- bit ru- i-

ca- bit, ju- di- ca- bit in na- ti- o- ni- bus, im- ple- bit ru- i-

ca- bit, ju- di- ca- bit in na- ti- o- ni- bus, im- ple- bit ru- i-

78

di- ca- bit in na- ti- o- ni- bus, im- ple- bit ru- i-

Ju- di- ca- bit in na- ti- o- ni- bus, im- ple- bit ru- i- nas, ru- i-

di- ca- bit in na- ti- o- ni- bus, im- ple- bit ru- i- nas, ru- i-

Ju- di- ca- bit in na- ti- o- ni- bus, im- ple- bit ru- i- nas, ru- i-

78

85

nas con- quas- sa- bit ca- pi- ta De

nas con- quas- sa- bit ca- pi- ta

nas con- quas- sa- bit ca- pi- ta in ter- ra De tor-

85

nas: con- quas- sa- bit ca- pi- ta, con- quas- sa- bit ca- pi- ta in ter- ra in ter- ra mul-

nas: con- quas- sa- bit ca- pi- ta, con- quas- sa- bit ca- pi- ta in ter- ra mul- to- rum.

nas: con- quas- sa- bit ca- pi- ta, con- quas- sa- bit ca- pi- ta in ter- ra mul- to- rum.

nas: con- quas- sa- bit ca- pi- ta, con- quas- sa- bit ca- pi- ta in ter- ra mul- to- rum.

85

92

tor- ren- te in vi- a bi- bet prop- te- re a ex-

De tor- ren- te in vi- a bi- bet prop- te- re a ex-

ren- te in vi- a bi- bet prop- te- re a ex-

92

to- rum. De tor- ren- te in vi- a bi- bet prop- te- re a ex-

92

99

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

al-ta-bit ca-put, ca-put, ca-

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

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

106

ca-put. Glo-ri-a Pa-tri, et Fi-li-

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

bit ca-put. Glo-ri-a Pa-tri, et Fi-li-

ta-bit ca-put. Glo-ri-a Pa-tri, et Fi-li-

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

113

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

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

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

113

Glo- ri- a Pa- tri, et Spi- ri- tu- i San- cto,

Glo- ri- a Pa- tri, et Spi- ri- tu- i San- cto.

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

Glo- ri- a Pa- tri, et Spi- ri- tu- i San- cto.

113

120

San- cto. in prin- ci- pi- o,

San- cto. in prin- ci- pi- o,

San- cto in prin- ci- pi- o,

120

San- cto. Si- cut e- rat in prin- ci- pi- o, in prin- ci- pi-

Si- cut e- rat in prin- ci- pi-

Si- cut e- rat in prin- ci- pi-

Si- cut e- rat in prin- ci- pi-

120

127

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

127

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

127

o, et nunc, et sem- per,

127

o, et nunc, et sem- per,

134

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

134

men. Et in sae- cu- la sae- cu- lo- rum. A- men, A- men, A- men. Sae- cu-

134

Et in sae- cu- la sae- cu- lo- rum. A- men. Sae- cu-

134

Et in sae- cu- la sae- cu- lo- rum. A- men. Sae- cu-

141

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

141

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

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

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

lo-rum. A-men. Sae-cu-lo-rum. A-men, A-men.]

141

Detailed description: This is a page of musical notation for a choral or instrumental piece. It features two systems of staves. The first system (measures 141-144) has three vocal staves and one piano accompaniment staff. The lyrics are 'Sae-cu-lo-rum A-men. A-men. A-men.' The second system (measures 145-148) has four vocal staves and one piano accompaniment staff. The lyrics are 'lo-rum. A-men. Sae-cu-lo-rum. A-men, A-men, A-men.' The piano part consists of a bass line with chords and melodic fragments. The notation includes treble and bass clefs, a key signature of one flat, and various note values and rests.

26. LAUDATE PUERI [E-LPA BI/5]

Manuel de Tavares

The musical score is arranged in a system of ten staves. From top to bottom, the staves are labeled as follows:

- Tiple 1° ch°**: Treble clef, C major key signature, common time signature. The staff contains a whole rest.
- [Parte desaparecida]**: Treble clef, C major key signature, common time signature. The staff contains a whole rest.
- Alto 1° ch°**: Treble clef, C major key signature, common time signature. The staff contains a whole rest.
- Alto 2° ch°**: Treble clef, C major key signature, common time signature. The staff contains a whole rest.
- [Parte desaparecida]**: Treble clef, C major key signature, common time signature. The staff contains a whole rest.
- Bajo 2° ch°**: Bass clef, C major key signature, common time signature. The staff contains a whole rest.
- Tiple 3° ch°**: Treble clef, C major key signature, common time signature. The staff contains a whole rest.
- Alto 2° ch°**: Treble clef, C major key signature, common time signature. The staff contains a whole rest.
- Tenor 3° ch°**: Treble clef, C major key signature, common time signature. The staff contains a whole rest.
- Bajo 3° ch°**: Bass clef, C major key signature, common time signature. The staff contains a whole rest.
- Acomp.to**: Bass clef, C major key signature, common time signature. The staff contains a whole rest.

The lyrics are distributed across the vocal staves:

- Alto 1° ch°: Lau- da- te pu- e- ri Do-
- Alto 2° ch°: Lau- da- te pu- e- ri Do- mi- num,
- Bajo 2° ch°: [Lau- da- te pu- e- ri Do-



9

mi- num, pu- e- ri Do- mi- num: lau-

Lau- da- te pu- e- ri Do- mi- num: lau-

pu- e- ri Do- mi- num: lau-

mi- num, pu- e- ri Do- mi- num: lau-

lau- da- te,

lau- da- te,

lau- da- te,

lau- da- te,

lau- da- te,

9

17

da- te, lau- da- te no- men Do- mi- ni, lau- da- te no- men Do- mi- ni,

da- te, lau- da- te no- men Do- mi- ni, lau- da- te no- men Do- mi- ni,

da- te, lau- da- te no- men Do- mi- ni, lau- da- te no- men Do- mi- ni,

da- te,] lau- da- te no- men Do- mi- ni, [lau- da- te no- men Do- mi- ni,

lau- da- te, lau- da- te no- men Do- mi- ni, no-

lau- da- te, lau- da- te no- men Do- mi- ni, no-

lau- da- te, lau- da- te no- men Do- mi- ni, no-

lau- da- te, [lau- da- te no- men Do- mi- ni, no-

17

25

Si dul- cis- si- mum no- men Ma- ri- a be- ne- dic-

[Si dul- cis- si- mum no- men Ma- ri- a be- ne- dic-

ni, Do- mi- ni. Si dul- cis- si- mum no- men Ma- ri- a be- ne- dic-

ni, Do- mi- ni.

ni, Do- mi- ni.

ni, Do- mi- ni.]

men Do- mi- ni.

men Do- mi- ni.

men Do- mi- ni.

men Do- mi- ni.]

25

3#

33

tum, ex hoc nunc, et us- que in sae- cu- lum.

tum, ex hoc nunc, et us- que in sae- cu- lum.

tum, ex hoc nunc, et us- que in sae- cu- lum. A so- lis or-

A so- lis or-

A so- lis or-

A so- lis or-

33

41

tu, a so-lis or-tu us-que

tu, a so-lis or-tu us-que

tu, a so-lis or-tu us-que

tu, [a so-lis or-tu us-que

A so-lis or-tu us-que ad oc-ca-sum,

A so-lis or-tu, us-que ad oc-ca-sum,

8 A so-lis or-tu, us-que ad oc-ca-sum,

A so-lis or-tu, [us-que ad oc-ca-sum,

41

49

Si dul-cis-si-mum no-men Ma-ri-a be-

Si dul-cis-si-mum no-men Ma-ri-a be-

ad oc-ca-sum, us-que ad oc-ca-sum, Si dul-cis-si-mum no-men Ma-ri-a be-

ad oc-ca-sum, us-que ad oc-ca-sum,

ad oc-ca-sum, us-que ad oc-ca-sum,

ad oc-ca-sum, us-que ad oc-ca-sum,]

us-que ad oc-ca-sum,

us-que ad oc-ca-sum,

us-que ad oc-ca-sum,

us-que ad oc-ca-sum,]

49

57

ne-dic-tum, ex hoc nunc, et us-que in sae-cu-lum, lau-da-bi-

ne-dic-tum, ex hoc nunc, et us-que in sae-cu-lum, lau-da-bi-

ne-dic-tum, ex hoc nunc, et us-que in sae-cu-lum, lau-da-bi-le, lau-

lau-da-bi-le, lau-

lau-da-bi-le, lau-

lau-da-bi-le, [lau-

lau-da-bi-le,

lau-da-bi-le,

lau-da-bi-le,

lau-da-bi-le,

lau-da-bi-le,

57

65

le, lau-da-bi-le no-men Do-mi-ni, lau-da-bi-le,  
 le, lau-da-bi-le no-men Do-mi-ni, lau-da-bi-le,  
 da-bi-le, lau-da-bi-le no-men Do-mi-ni, lau-da-bi-le, lau-da-bi-le no-  
 da-bi-le, lau-da-bi-le, lau-da-bi-le, lau-da-bi-le no-men  
 da-bi-le, lau-da-bi-le, lau-da-bi-le, lau-da-bi-le no-men  
 da-bi-le, lau-da-bi-le, lau-da-bi-le, lau-da-bi-le] no-men  
 lau-da-bi-le, lau-da-bi-le, lau-da-bi-le no-men Do-  
 lau-da-bi-le, lau-da-bi-le, lau-da-bi-le no-men  
 lau-da-bi-le, lau-da-bi-le, lau-da-bi-le no-men  
 [lau-da-bi-le, lau-da-bi-le, lau-da-bi-le no-men Do-

65



73

Si dul-cis-si-mum no-men Ma-ri-a be-ne-dic-

Si dul-cis-si-mum no-men Ma-ri-a be-ne-dic-

men Do-mi-ni. Si dul-cis-si-mum no-men Ma-ri-a be-ne-dic-

Do-mi-ni.

Do-mi-ni.

Do-mi-ni.

mi-ni.

Do-mi-ni.

Do-mi-ni.

Do-mi-ni.

mi-ni.]

73

81

|      |        |          |            |          |          |      |      |
|------|--------|----------|------------|----------|----------|------|------|
| tum, | ex hoc | nunc, et | us- que in | sae- cu- | lum, Ex- | cel- | sus, |
| tum, | ex hoc | nunc, et | us- que in | sae- cu- | lum, Ex- | cel- | sus, |
| tum, | ex hoc | nunc, et | us- que in | sae- cu- | lum, Ex- | cel- | sus  |
|      |        |          |            |          | Ex-      | cel- | sus  |
|      |        |          |            |          | Ex-      | cel- | sus  |
|      |        |          |            |          | Ex-      | cel- | sus  |
|      |        |          |            |          | Ex-      | cel- | sus, |
|      |        |          |            |          | Ex-      | cel- | sus, |
|      |        |          |            |          | Ex-      | cel- | sus, |
|      |        |          |            |          | Ex-      | cel- | sus, |
|      |        |          |            |          | Ex-      | cel- | sus, |
|      |        |          |            |          | Ex-      | cel- | sus, |

81



89

ex-cel-sus,

ex-cel-sus,

su-per om-nes gen-tes Do-mi-nus, ex-cel-sus,

su-per om-nes gen-tes Do-mi-nus, ex-cel-sus,

su-per om-nes gen-tes Do-mi-nus, ex-cel-sus,

[su-per om-nes gen-tes Do-mi-nus, ex-cel-sus,

ex-cel-sus su-per om-nes gen-

ex-cel-sus su-per om-nes gen-

ex-cel-sus su-per om-nes gen-

[ex-cel-sus] su-per om-nes gen-

89

97

et su- per cae- los, et su- per cae- los glo-  
et su- per cae- los, et su- per cae- los glo-  
et su- per cae- los, et su- per cae- los glo-  
et su- per cae- los, et su- per cae- los glo-  
et su- per cae- los, et su- per cae- los glo-  
et su- per cae- los, et su- per cae- los glo-  
tes Do- mi- nus, et su- per cae- los glo-  
tes Do- mi- nus, et su- per cae- los, glo-  
tes Do- mi- nus, et su- per cae- los, glo-  
tes Do- mi- nus, et su- per cae- los, glo-  
tes Do- mi- nus, et su- per cae- los, glo-  
97



113

cis- si- mum no- men Ma- ria be- ne- dic- tum ex hoc nunc, ex hoc  
 cis- si- mum no- men Ma- ri- a be- ne- dic- tum ex hoc nunc, ex hoc  
 cis- si- mum no- men Ma- ri- a be- ne- dic- tum ex hoc nunc, ex hoc  
 cis- si- mum no- men Ma- ri- a [be- ne- dic- tum ex hoc nunc, ex hoc  
 ex hoc nunc, ex hoc nunc,  
 ex hoc nunc, ex hoc nunc,  
 ex hoc nunc, ex hoc nunc,  
 ex hoc nunc, [ex hoc nunc,]

113

121

nunc, et us- que in sae- cu- lum, et us- que in  
 nunc, et us- que in sae- cu- lum, et us- que in  
 nunc, et us- que in sae- cu- lum, et us- que in  
 nunc,] et us- que in sae- cu- lum, [et us- que in  
 et us- que in sae- cu- lum, et us- que in sae- cu- lum.  
 et us- que in sae- cu- lum, et us- que in sae- cu- lum.  
 et us- que in sae- cu- lum, et us- que in sae- cu- lum.  
 et us- que in sae- cu- lum, [et us- que in sae- cu- lum.]

121

129

ex hoc nunc, et us- que in sae- cu- lum. A- men.

ex hoc nunc, et us- que in sae- cu- lum. A- men.]

sae- cu- lum, ex hoc nunc, et us- que in sae- cu- lum. A- men.

sae- cu- lum. A- men.

sae- cu- lum. A- men.

sae- cu- lum.] A- men.

A- men.

A- men.

A- men.

A- men.

129



# 27. NUNC DIMITTIS [E-LPA B/I-9]

Manuel de Tavares

[parte desaparecida]

The musical score is arranged in a system with ten staves. The top staff is labeled "[parte desaparecida]". The second staff is for Tenor, the third for Bassus, the fourth for Tiple, the fifth for Tiple, the sixth for Altus, the seventh for Tenor, the eighth for Tenor, the ninth for Bassus, and the tenth for Guion. The lyrics "Nunc di-mit-tis ser-vum" are written across the vocal staves. The Guion staff contains a rhythmic line with notes and rests.



15

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

8

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

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

15

ce, se- cun- dum ver- bum tu-

ce, se- cun- dum ver- bum tu-

ce, se- cun- dum ver- bum tu-

8

ce, se- cun- dum ver- bum tu-

8

ce, se- cun- dum ver- bum tu-

15

ce, se- cun- dum ver- bum tu-

23

in pa-ce, in

um in pa-ce, in pa-

um in pa-ce, in pa-ce,

um in pa-ce, in pa-ce,

um in pa-ce, in

um do-mi-ne, in pa-

um in pa-ce, in pa-

23

31

pa- ce. Qui- a vi- de- runt

8 pa- ce. Qui- a vi- de- runt

31

ce. Qui- a vi- de-

in pa- ce. Qui- a vi- de-

in pa- ce. Qui- a vi- de-

8 pa- ce. Qui- a vi- de-

8 ce. Qui- a vi- de-

8 ce. Qui- a vi- de-

31

39

o- cu- li me- i

8 o- cu- li me- i

o- cu- li me- i

39

runt o- cu- li me-

runt o- cu- li me-

runt o- cu- li me-

8 runt o- cu- li me- i, me- i, me-

8 runt o- cu- li me-

39

runt o- cu- li me-

Detailed description: This is a musical score for a choir, likely a SATB ensemble. It consists of two systems of staves. The first system (measures 39-42) features four vocal staves (Soprano, Alto, Tenor, Bass) and a bass line. The lyrics are 'o-cu-li me-i'. The second system (measures 43-46) features six vocal staves (Soprano, Alto, Tenor, Bass, and two additional parts) and a bass line. The lyrics are 'runt o-cu-li me-i, me-i, me-i'. The music is written in a common time signature (C) and includes various musical notations such as notes, rests, and accidentals (sharps). The page number '313' is located in the top right corner.

47  
sa-lu-ta-re tu-um, sa-lu-ta-re tu-um. Quod

8  
sa-lu-ta-re tu-um, sa-lu-ta-re tu-um. Quod

sa-lu-ta-re tu-um, sa-lu-ta-re tu-um. Quod

47  
i sa-lu-ta-re tu-um. Quod pa-ra-sti

i sa-lu-ta-re tu-um. Quod pa-ra-sti

i sa-lu-ta-re tu-um. Quod pa-ra-sti

8 i sa-lu-ta-re tu-um. Quod pa-ra-sti

8 i sa-lu-ta-re tu-um. Quod pa-ra-sti

47  
i sa-lu-ta-re tu-um. Quod pa-ra-sti

55

pa- ra- sti om- ni- um po- pu- lo- rum, an- te

8 pa- ra- sti om- ni- um po- pu- lo- rum, an- te

pa- ra- sti om- ni- um po- pu- lo- rum, an- te

55

an- te fa- ci- em om- ni- um po- pu- lo-

an- te fa- ci- em om- ni- um po- pu- lo-

an- te fa- ci- em om- ni- um po- pu- lo-

8 an- te fa- ci- em om- ni- um po- pu- lo-

8 an- te fa- ci- em om- ni- um po- pu- lo-

8 an- te fa- ci- em om- ni- um po- pu- lo-

8 an- te fa- ci- em om- ni- um po- pu- lo-

8 an- te fa- ci- em om- ni- um po- pu- lo-

55



63

fa- ci- em, an- te fa- ci- em om- ni- um po- pu- lo- rum.

8 fa- ci- em, an- te fa- ci- em om- ni- um po- pu- lo- rum.

fa- ci- em, an- te fa- ci- em om- ni- um po- pu- lo- rum.

63

rum, an- te fa- ci- em, an- te fa- ci- em om- ni- um po- pu- lo- rum.

rum, an- te fa- ci- em, an- te fa- ci- em om- ni- um po- pu- lo- rum.

rum, an- te fa- ci- em, an- te fa- ci- em om- ni- um po- pu- lo- rum.

8 rum, an- te fa- ci- em, an- te fa- ci- em om- ni- um po- pu- lo- rum.

8 rum, an- te fa- ci- em, an- te fa- ci- em om- ni- um po- pu- lo- rum.

rum, an- te fa- ci- em, an- te fa- ci- em om- ni- um po- pu- lo- rum.

63

rum, an- te fa- ci- em, an- te fa- ci- em om- ni- um po- pu- lo- rum.

71

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

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

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

71

71

Detailed description: The image shows a page of a musical score, page 317. It features three vocal parts and a piano accompaniment. The top three staves are vocal staves with lyrics in Latin: 'Lu- men ad re- ve- la- ti- o- nem gen- ti- um, ad re- ve- la- ti- o- nem gen- ti-'. The first staff is in treble clef, the second in 8/8 time signature, and the third in bass clef. Below these is a section for piano accompaniment, consisting of seven empty staves (three treble clefs, two 8/8 time signatures, and one bass clef). The page number '71' is written at the beginning of each of these sections. A key signature of one sharp (F#) is indicated at the end of the piano section.

79

um, et glo-ri-am ple-bis tu-e, et glo-ri-am ple-bis tu-e Is-ra-

8 um, et glo-ri-am ple-bis tu-e, et glo-ri-am ple-bis tu-e Is-ra-

um, et glo-ri-am ple-bis tu-e, et glo-ri-am ple-bis tu-e Is-ra-

79

79

87

el, Is- ra- el, Is- ra- el, ple- bis tu-

8 el, Is- ra- el, Is- ra- el, et glo- ri- am ple- bis tu-

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

87

87

Detailed description: This is a page of a musical score, page 319. It contains two systems of music. The first system (measures 87-94) features a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The lyrics are: "el, Is- ra- el, Is- ra- el, ple- bis tu-" for the first line, "8 el, Is- ra- el, Is- ra- el, et glo- ri- am ple- bis tu-" for the second line, and "el, Is- ra- el, et glo- ri- am ple- bis tu-" for the third line. The piano accompaniment is written in a bass clef. The second system (measures 95-102) consists of seven empty musical staves, each with a treble clef and a key signature of one sharp, and one empty bass clef staff at the bottom. The measure numbers 87, 87, and 87 are printed at the beginning of the first, second, and third systems respectively.

95

e Is- ra- el.

8 e Is- ra- el.

95

Glo- ri- a Pa-

Glo- ri- a Pa-

Glo- ri- a Pa-

8 Glo- ri- a Pa-

8 Glo- ri- a Pa-

8 Glo- ri- a Pa-

95

Glo- ri- a Pa-

Detailed description: This is a musical score for a choir, consisting of two systems of staves. The first system has three staves (treble, alto, and bass clefs) with lyrics 'e Is- ra- el.' The second system has seven staves (three treble clefs, two alto clefs, and one bass clef) with lyrics 'Glo- ri- a Pa-'. The music is written in a common time signature. The lyrics are split across the staves, with some words appearing on multiple staves. The page number '95' is written at the beginning of each system.

103

Glo- ri- a Pa- tri, et Fi- li- o, Si- cut

8 Glo- ri- a Pa- tri, et Fi- li- o, Si- cut

Glo- ri- a Pa- tri, et Fi- li- o, Si- cut

103

tri, et Fi- li- o, et spi- ri- tu- i San- cto.

tri, et Fi- li- o, et spi- ri- tu- i San- cto.

tri, et Fi- li- o, et spi- ri- tu- i San- cto.

8 tri, et Fi- li- o, et spi- ri- tu- i San- cto.

8 tri, et Fi- li- o, et spi- ri- tu- i San- cto.

tri, et Fi- li- o, et spi- ri- tu- i San- cto.

103

This musical score is for the Gloria Patri, starting at measure 103. It features a multi-voice setting with a soprano, alto, tenor, and bass line, plus a piano accompaniment. The lyrics are: "Gloria Patri, et Filio, Sicut tri, et Filio, et Spiritu Sancto." The score includes various musical notations such as clefs, time signatures, and accidentals. The piano part is written in bass clef, while the vocal parts are in treble clef. The lyrics are placed below the corresponding vocal staves.



119

cu- lo- rum a- men, se- cu- lo- rum a- men, se- cu-

8 cu- lo- rum a- men, se- cu- lo- rum a- men, se- cu-

cu- lo- rum a- men, se- cu- lo- rum a- men, se- cu-

119

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

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

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

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

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

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

119

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





## **ANEXO B**

**Transcrição de obras editadas e incompletas**

Apesar dos esforços no sentido de ter acesso ao manuscrito da obra *Parce mihi* isso não foi possível. Assim, inclui-se nesta edição a transcrição de Robert Steveson, unicamente modificada no sentido de uniformizar a escrita, segundo os critérios utilizados para as restantes transcrições.

### 28. PARCE MIHI Mex-Pc L12 R5 LCIII R43

Manuel de Tavares

Manuel de Tavares

Par- ce mi- hi Par- ce mi- hi Do- mi-

Par- ce mi- hi Do- mi- ne Do- mi-

Par- ce mi- hi Par- ce mi- hi Do- mi-

Par- ce mi- hi Do- mi-

Par- ce mi- hi Do- mi-

Par- ce mi- hi Do- mi-

Par- ce mi- hi Do- mi-

5

ne ni- hil e- nim sunt di- es me- i ni- hil e- nim sunt di- es me-

ne ni- hil e- nim sunt di- es me- i ni- hil e- nim sunt di- es me-

8 ne ni- hil e- nim sunt di- es me- i ni- hil e- nim sunt di- es me- i

ne ni- hil e- nim sunt di- es me- i

ne

ne

ne

10

i quid est ho- mo qui- a ma- gni- fi- cas e-

i quid est ho- mo qui- a ma- gni- fi- cas e-

quid est ho- mo qui- a ma- gni- fi- cas e-

quid est ho- mo qui- a ma- gni- fi- cas e- um e-

quid est ho- mo qui- a ma- gni- fi- cas e- um

quid est ho- mo qui- a ma- gni- fi- cas e- um

quid est ho- mo qui- a ma- gni- fi- cas e- um

15

um aut quid ap- po- nis er- ga e- um cor tu-

um aut quid ap- po- nis er- ga e- um cor tu-

um aut quid ap- po- nis er- ga e- um cor tu-

um aut quid ap- po- nis er- ga e- um cor tu-

aut quid ap- po- nis aut quid ap- po- nis er-

aut quid ap- po- nis aut quid ap- po- nis er-

aut quid ap- po- nis aut quid ap- po- nis er-



30

non par-cis mi-hi  
 non par-cis mi-hi  
 non par-cis mi-hi  
 que-quo non par-cis mi-hi non par-cis mi-hi nec di-  
 que-quo non par-cis mi-hi nec di-  
 que-quo non par-cis mi-hi nec di-  
 que-quo non par-cis mi-hi nec di-  
 que-quo non par-cis mi-hi nec di-

35

ut glu-ti-am sa-li-vam me-am?  
 ut glu-ti-am sa-li-vam me-am? sal-vam me-am?  
 ut glu-ti-am sa-li-vam me-am?  
 mit-tis me ut glu-ti-am sa-li-vam me-am?  
 mit-tis me ut glu-ti-am sa-li-vam me-am?  
 mit-tis me ut glu-ti-am sa-li-vam me-am?  
 mit-tis me ut glu-ti-am sa-li-vam me-am?

40

Pe- ca- vi

Pe- ca- vi [Pe- ca- vi]

Pe- ca- vi

Pe- ca- vi

Pe- ca- vi

Pe- ca-

Pe- ca-

Pe- ca-

Pe- ca-

Pe- ca-

45

quid fa- ci- am ti- bi quid fa- ci- am ti- bi Qua-

quid fa- ci- am ti- bi quid fa- ci- am ti- bi

quid fa- ci- am ti- bi quid fa- ci- am ti- bi

quid fa- ci- am ti- bi ti- bi quid fa- ci- am ti- bi o cus- tos ho-

vi quid fa- ci- am ti- bi o cus- tos ho-

vi quid fa- ci- am ti- bi o cus- tos ho-

vi quid fa- ci- am ti- bi o cus- tos ho-



50

re me po- su- i- sti po- su- i- sti

Qua- re me po- su- i- sti

Qua- re me po- su- i- sti

mi- num? Qua- re me po- su- i- sti con-

mi- num? Qua- re me po- su- i-

mi- num? Qua- re me po- su-

mi- num? Qua- re po-

55

et fa- ctus sum

et fa- ctus sum

et fa- ctus sum

tra- ri- um ti- bi et

sti con- tra- ri- um ti- bi et

i- sti con- tra- ri- um ti- bi et

su- i- sti con- tra- ri- um ti- bi et

60

mi- hi- me- tip- si gra- vis?

mi- hi- me- tip- si gra- vis?

gra- vis?

fa- ctus sum mi- hi- me- tip- si gra- vis?

fa- ctus sum gra- vis gra- vis gra- vis?

fa- ctus sum gra-

fa- ctus sum gra-

65

vis? cur non tol- lis pec- ca- tum et qua- re non au- fers i-

cur non tol- lis pec- ca- tum et qua- re non au- fers i-

cur non tol- lis pec- ca- tum me- um et qua- re non au- fers i-

vis? cur non tol- lis pec- ca- tum me- um et qua- re non au- fers

vis? pec- ca- tum me- um et qua- re non au- fers

vis? pec- ca- tum me- um et qua- re non au- fers

vis? pec- ca- tum me- um et qua- re non au- fers

vis? pec- ca- tum me- um et qua- re non au- fers

70

ni- qui- ta- tem me- am?

ni- qui- ta- tem me- am?

8 ni- qui- ta- tem me- am?

i- ni- qui- ta- tem me- am? ec- ce nunc in pul- ve- re dor- mi-

ec- ce nunc in pul- ve- re dor- mi-

8 ec- ce nunc in pul- ve- re dor- mi-

ec- ce nunc in pul- ve- re dor- mi-

75

et si ma- ne ne que- si- e- ris non

et si ma- ne ne que- si- e- ris non

8 et si ma- ne ne que- si- e- ris non

am et si ma- ne ne que- si- e- ris non sub- sis- tam

am non sub- sis- tam

8 am non sub- sis- tam non

am non sub- sis- tam

80

sub- sis- tam.

sub- sis- tam.

sub- sis- tam.

sub- sis- tam.

sub- sis- tam.

sub- sis- tam.

non sub- sis- tam.

Detailed description: This is a musical score for six voices, arranged in two systems of three staves each. The first system (top three staves) contains the lyrics 'sub- sis- tam.' for each voice. The second system (bottom three staves) contains the lyrics 'non sub- sis- tam.' for each voice. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the notes, with hyphens indicating syllables that span across bar lines. The first system is divided into three measures, and the second system is also divided into three measures. The bottom-most staff is a bass line.

## HAGIOS O THECOS [E-Bc M4]

[Cantus 2° ch°]

[Altus 2° ch°]

[Tenor 2° ch°]

[Bassus 2° ch°]

Ha- gi- os o The- os.

Ha- gi- os o The- os.

Ha- gi- os o The- os.

Ha- gi- os o The- os.

9

Ha- gi- os Is- chy- ros.

Ha- gi- os Is- chy- ros.

Ha- gi- os Is- chy- ros.

Ha- gi- os Is- chy- ros.

17

Ha- gi- os A- tha- na- tos, e-

Ha- gi- os A- tha- na- tos, e-

Ha- gi- os A- tha- na- tos, e-

Ha- gi- os A- tha- na- tos, e-

25

lei-son, e-lei-son hy-mas.

lei-son, e-lei-son hy-mas.

8 lei-son, e-lei-son hy-mas.

lei-son, e-lei-son hy-mas.

33

mi-se-re-re no-bis.

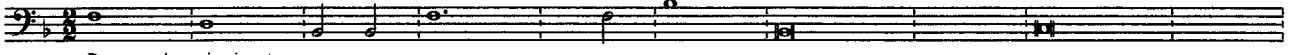
mi-se-re-re no-bis.

8 mi-se-re-re no-bis.

mi-se-re-re no-bis.

Regem cui omnia vivunt [E-LPc B/1-8]

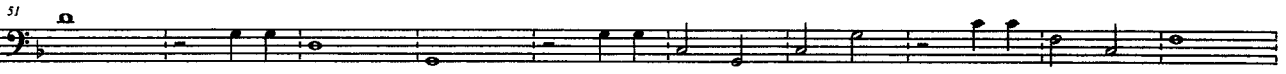
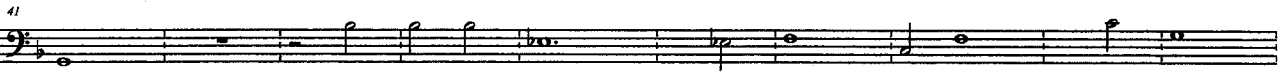
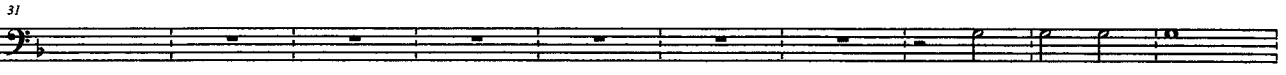
Baixo 1º Coro a 8



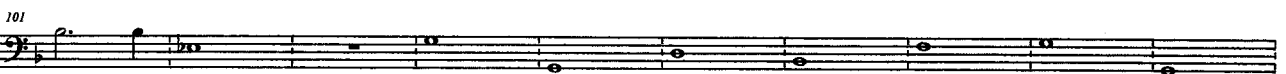
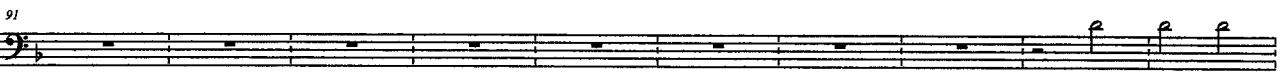
Regem cui omnia vivunt



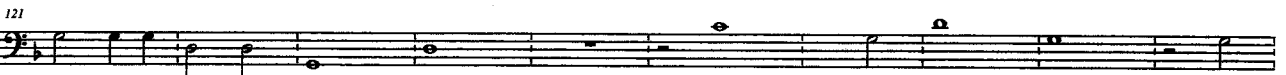
Venite exsultemus



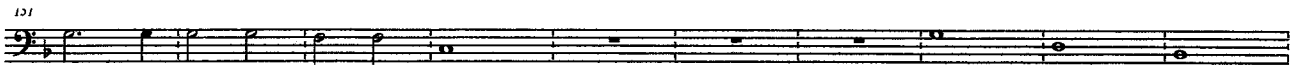
Quoniam Deus



Quoniam ipse est mare

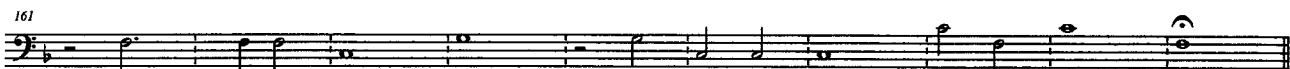


151



Musical staff 151, bass clef, starting with a series of eighth notes.

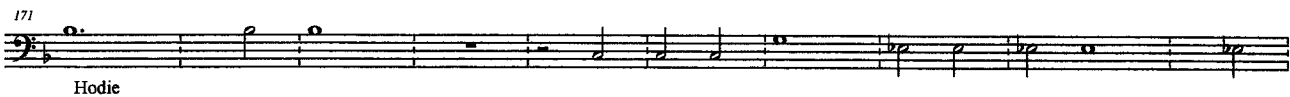
161



Musical staff 161, bass clef, featuring a half note followed by eighth notes.

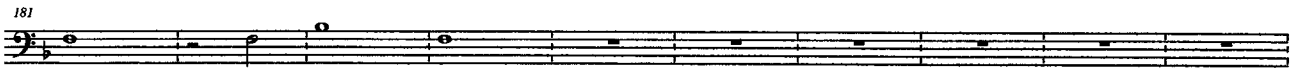
171

Hodie



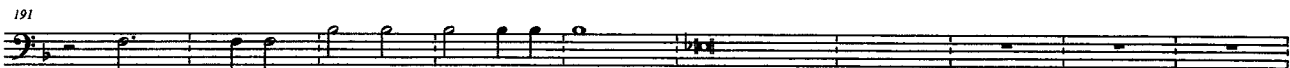
Musical staff 171, bass clef, with the word "Hodie" written below the staff.

181



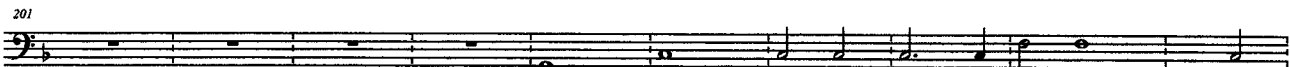
Musical staff 181, bass clef, starting with a half note.

191



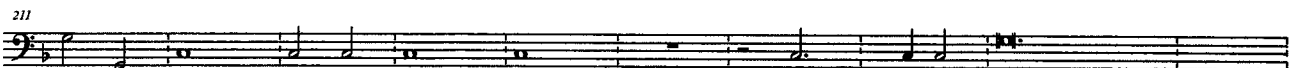
Musical staff 191, bass clef, featuring a series of eighth notes.

201



Musical staff 201, bass clef, starting with a half note.

211



Musical staff 211, bass clef, featuring a series of eighth notes.

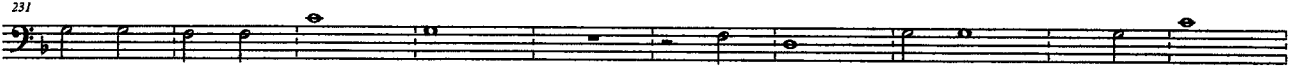
221

Quadraginta



Musical staff 221, bass clef, with the word "Quadraginta" written below the staff.

231



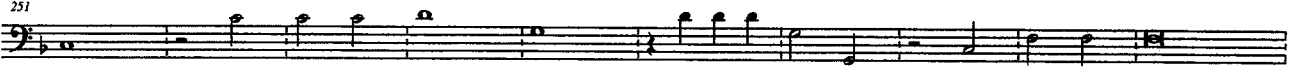
Musical staff 231, bass clef, starting with a half note.

241



Musical staff 241, bass clef, featuring a series of eighth notes.

251



Musical staff 251, bass clef, starting with a half note.

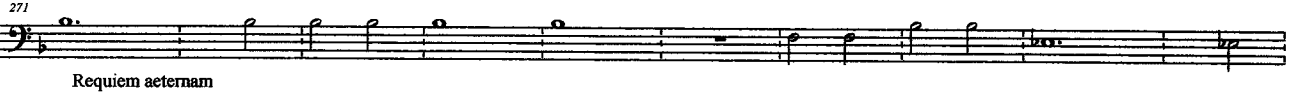
261



Musical staff 261, bass clef, featuring a series of eighth notes.

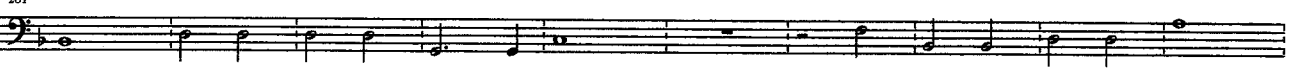
271

Requiem aeternam



Musical staff 271, bass clef, with the words "Requiem aeternam" written below the staff.

281



Musical staff 281, bass clef, starting with a half note.

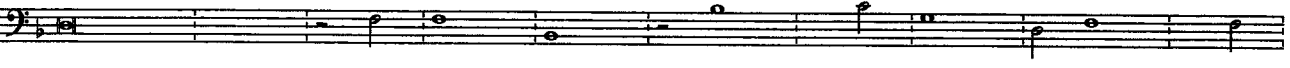
291

Regem cui



Musical staff 291, bass clef, with the words "Regem cui" written below the staff.

301



Musical staff 301, bass clef, starting with a half note.



311

Par- ce mi- hi Do- mi-

327

ne: ni- hil e- nim sunt di- es me- i.

331

Quid est ho- mo, qui a ma- gni- fi- cas e-

341

um? qui a ma- gni- fi- cas e- um? aut quid ap-

351

po- nis er- ga e- um cor tu- um?

361

et su- bi- to pro- bas il- lum, pro- bas il- lum. Us- que- quo non par- cis mi-

371

hi non par- cis mi- hi ut glu- ti-

381

am sa- li- vam me- am? Pe- ca- vi

391

quid fa- ci- am ti- bi o

401

cus- tos ho- mi- ni- um? con- tra- ri- um ti- bi

411

et fa- ctus sum mi- hi me- tip- si gra- vis? cur non tol- lis pec- ca- tum

421

me- um et qua- re non au- fers

431

i- ni- qui- ta- tem me- am? Ec-

441

ce nunc in pul- ve- re dor- mi- am;

451

et si ma- ne me que- si- e- ris, non sub- sis- tam, non sub-

461

Missa a 8

sis- tam. Re- qui-

47/ em ae- ter- nam, ae- ter- nam

48/ do- na e- is Do- mi- ne,

49/ do- na e- is Do- mi- ne, do- na e- is Do-

50/ mi- ne, Do- mi- ne: et lus per- pe- tu-

51/ a, et lus per- pe- tu-

52/ a, et lus per- pe- tu- a, lu-

53/ ce- at e- is, lu- ce- at

54/ e- is, lu- ce- at e-

55/ is, lu- ce- at e- is. Te de-

56/ cet hym- nus De- us in Si- on, in

57/ Si- on, in Si- on,

58/ e-

59/ xau- di o- ra- ti- o- nem me- am, me- am, ad

60/ te om- nis ca- ro ve- ni-

61/ et Ky- ri- ee- lei- son,

62/ Ky- ri- e e- lei-

051  
son

641  
Chri- te e- lei- son

651  
Chri- te e- lei- son Chri- te e-

661  
lei- son. In me- mo- ri- a ae- ter- na,

671  
in me- mo- ri- a ae- ter- na e- rit

681  
ju- stus, ju- stus, e- rit ju- stus:

691  
ab au- di- ti- o- ne ma- la non ti- me-

701  
bit, non ti- me- bit.

711  
Do- mi- ne Je- sus Chri-

721  
ste Rex glo- ri- ae,

731  
om- ni- um fi- de- li-

741  
um, om- ni- um fi- de- li- um de- fun- cto- rum

751  
in- fer- ni

761  
li- be- ra, li-

771  
be- ra e- as de o- re le- o- nis,

781  
ne ab-

191 sor- be- at e- as tar- ta- rus, ne ca-

801 dant in ob-

811 scu- rum: sed si- gni- fer

821 re- pra-

831 sen- tet e- as, re- pra- sen- tet e- as in lu-

841 cem san- ctam:

851 Quam o- lim

861 pro-

871 mi- sis- ti, pro- mi- sis-

881 ti, et se- mi- ni e-

891 jus, et se- mi- ni e- jus, et se- mi- ni

901 e- jus. San- ctus,

911 San- ctus, San-

921 ctus Do- mi- nus De- us Sa- ba-

931 oth. Ple- ni sunt cae- li et

941 ter- ra glo- ri- a tu-

95/

a.

96/

Ho- san- na

97/

in ex- cel- sis Do- mi- ne,

98/

quan- do ve- ne- ris ju- di- ca- re ter- ram, ter- ram,

99/

u- bi me abs- con-

dam, abs- con- dam a vul- tu i- rae tu- ae,

a vul- tu i- rae tu- ae, i- rae tu- ae?

Qui- a pec- ca- vi ni- mis, pec-

ca- vi ni- mis in

vi- ta me- a, in vi- ta me-

a, in vi- ta me- a, in vi- ta me- a. A-

gnus De- i,

qui tol- lis pec- ca- ta mun- di,

pec- ca- ta mun- di: do- na e- is re- qui-

em, do- na e- is re- qui- em, do- na e-

is re- qui- em.