

202

Motetes Al S^{mo} y Genitorio 93

Baton V^o

Para la Uni versidad año 1805

hendo Primicerio el P. M^o Perez

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Motete Quinto Bason 1º

Largo
Mod.to *p.*

Handwritten musical score for Bassoon 1st part of Motete Quinto. The score is written on eight staves in common time (C). It begins with a dynamic marking of *p.* and a tempo marking of *Largo* and *Mod.to*. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several measures with a fermata. The notation includes various accidentals and articulation marks.

Al Motete Quinto

Voz

Largo *Mod.to*

Bason 1º

Handwritten musical score for Voice and Bassoon 1st part of Motete Quinto. The score is written on two staves. The top staff is for the voice and the bottom staff is for the bassoon. The music begins with a dynamic marking of *p.* and a tempo marking of *Largo* and *Mod.to*. The voice part consists of several measures of rests, while the bassoon part has notes and rests.

Motete Quinto Baxon 2º

Laxo.º Mod.º *p.* C

Handwritten musical notation on a five-line staff, featuring various rhythmic values and melodic lines.

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Handwritten musical notation on a five-line staff, featuring various rhythmic values and melodic lines.

Empty musical staff lines.

Empty musical staff lines.





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DE SALAMANCA
GREDOSALES

+

Organo obligado
a los Motetes del
S^{mo}

Vni^o



organo obligado a los Motetes al ssmo.

Motete 1.º

Larg.º

A forte

Panoflingua

The musical score consists of five systems of staves. The first system shows the beginning of the piece with a treble clef and a bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The first system includes a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the melodic and bass lines. The third system features a treble staff with a melodic line and a bass staff with a supporting line, including some ornaments. The fourth system continues the melodic and bass lines. The fifth system concludes the piece with a fermata on the final note. Dynamic markings include 'p' (piano) and 'f' (forte). Fingerings and breathings are indicated with numbers and 'h' symbols.

Handwritten musical score for two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature. The music features various rhythmic values, including eighth and sixteenth notes, and rests. There are dynamic markings 'f' and 'p' and articulation marks like 'acc' and 'rit'.

Notete 2º

Handwritten musical score for two staves. The top staff is in bass clef with a key signature of one flat (Bb) and a common time signature. The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature. The music features various rhythmic values, including eighth and sixteenth notes, and rests. There are dynamic markings 'Larg.' and 'f'.

Notete 3º

Handwritten musical score for two staves. The top staff is in bass clef with a key signature of one flat (Bb) and a 3/4 time signature. The bottom staff is in bass clef with a key signature of one flat (Bb) and a common time signature. The music features various rhythmic values, including eighth and sixteenth notes, and rests. There are dynamic markings 'And.te' and 'f'.

Handwritten musical notation on five staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The notation consists of various rhythmic values including quarter, eighth, and sixteenth notes, along with rests and beams.

Handwritten musical notation on two staves. The first staff contains the title *Motete 4.º Laxo* in a large, decorative hand, followed by the text *opreciosum*. The second staff features a series of notes with various rhythmic markings above them, including $\frac{5}{4}$, $\frac{3}{4}$, $\frac{6}{4}$, and $\frac{7}{4}$.

Handwritten musical notation on two staves. The first staff contains notes with rhythmic markings above them, including $\frac{7}{3}$, $\frac{6}{4}$, $\frac{3}{3}$, $\frac{6}{4}$, $\frac{3}{3}$, $\frac{3}{3}$, $\frac{6}{5}$, $\frac{3}{3}$, $\frac{6}{5}$, $\frac{3}{3}$, $\frac{6}{5}$, $\frac{3}{3}$, and $\frac{6}{5}$. The second staff contains notes with rhythmic markings below them, including $\frac{5}{5}$, $\frac{3}{4}$, $\frac{6}{5}$, $\frac{3}{3}$, $\frac{6}{5}$, $\frac{3}{3}$, $\frac{6}{5}$, $\frac{3}{3}$, $\frac{6}{5}$, $\frac{3}{3}$, $\frac{6}{5}$, and $\frac{3}{3}$.

Four empty musical staves at the bottom of the page, indicating the end of the written music on this page.

Genitori

Mod.^{to} 3/4

A handwritten musical score for 'Genitori' consisting of seven staves. The first staff begins with the tempo marking 'Mod.^{to}' and the time signature '3/4'. The notation is in a single system with a treble clef and a key signature of one sharp (F#). The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and bar lines. There is a double bar line with repeat dots in the first staff. The paper shows signs of age with some staining.

Motete Quinto

Largo Mod.^{to} *Andante*

Andante

A handwritten musical score for 'Motete Quinto' consisting of four staves. The first staff begins with the tempo marking 'Largo Mod.^{to}' and the time signature 'C'. The notation is in a single system with a treble clef and a key signature of one sharp (F#). The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and bar lines. There are several double bar lines with repeat dots throughout the piece. The paper shows signs of age with some staining.

Handwritten musical notation on a page with four systems of staves. The first system has two staves, the second has two staves, and the third has two staves. The notation includes various note values, rests, and bar lines.

Motete 6.º al ultimo



Mo bte 6

Memoria de Surpoderos

voz

Alleg. Mod.

Handwritten musical notation for the first system, featuring a treble and bass staff with a 3/4 time signature and a key signature of three flats.

Handwritten musical notation for the second system, featuring a single staff with a treble clef and various rhythmic markings.

Handwritten musical notation for the third system, featuring a single staff with a treble clef and numerous figured bass annotations.

Handwritten musical notation for the fourth system, featuring a single staff with a treble clef and figured bass annotations.

Handwritten musical notation for the fifth system, featuring a single staff with a treble clef, a double bar line, and figured bass annotations.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of two flats. The notation includes various rhythmic values and is heavily annotated with fingerings (e.g., 1, 2, 3, 4, 5, 6, 7) and articulation marks.

Handwritten musical notation on two staves, continuing the piece. The notation includes various rhythmic values and is annotated with fingerings and articulation marks.

Handwritten musical notation on two staves, starting with the tempo marking "cop. And.^{te}". The notation includes various rhythmic values and is annotated with fingerings and articulation marks. The word "voz" is written above the final notes of the upper staff.

Handwritten musical notation on two staves, continuing the piece. The notation includes various rhythmic values and is annotated with fingerings and articulation marks. The word "Ala señal" is written across the staves.

Handwritten musical notation on a single staff, concluding the piece. The notation includes various rhythmic values and is annotated with fingerings and articulation marks.

Triple 1.º alor Motetes del 15.º mo

Motete 1.º Largo.

Pange pange lingua pae ti
o - - si Cor po xis mis te xi um mis te xi um
San qui nis que pae ti o si quem in mun di pae ti
um San qui nis que pae ti o - - si quem in
mun dum pae ti um rex e fu dit gen ti um
fuc tus ven tis, ge ne xosi ge - ne, xo - -
si rex e fu dit gen ti um Rex e fu dit
gen ti um.

Motete 2º

Larg. 

O quam suavis est Domine
Spi ritus tu us qui ut dulcedinē tu
am in fi li os demons traxer pane sua
vi ssi mo de ce lo presti to e su
xi en tes re ples bo nis fas ti di o sos
di vi tes di mi tens in a nes.

Motete 3º. Andate



Sacrū convivium in quo Christus in quo Christus

Sumi tu x e - - - co li tu x me mo xi a pa ssi
o nis pa ssi o nis e ius x e - - co li tu x me
mo xi a pa ssi o nis pa ssi o nis e ius
mens im ple tu x gra ti a mens im ple tu x gra ti a
mens im ple tu x gra ti a mens im ple tu x gra ti a
et fu tu x e glo xi e no bis pi g nus
da tu x no bis pi g nus da tu x pi g nus da tu x
et fu tu x e glo xi e no bis pi g nus

f *p* *f* *p* *f*
 da tux no bis pi gnus da tux pi gnus da tux
p *f* *p* *f* *p* *f*
 no bis pi gnus da tux da - - tux da -
 tux A lle lu ya A lle lu ya.

Motete A. *Largo* *Adol*
 o Pre ti o sum et
 ad mi ran dum con vi - - vi um sa lu
 ti fe xum sa lu ti fe xum o o
 Pre ti o sum et ad mi ran dum con
 vi vi um sa lu ti fe xum suavi

ta te re ple tum re ple tum
 re ple tum.

Genitori *Mod. to*
 Ge ni to xi ge ni to que ge ni
 to xi ge ni to que ge ni to
 xi ge ni to xi ge ni to que ge ni to
 xi ge ni to que ge ni to - - - xi ge ni
 to - - - que laus et ju bi la ti o laus et ju bi
 la ti o sa lus ho nor vix tus

quo que vix tus quo que vix tus quo que
sit et ve ne dicti o sit et be ne die ti
o sit et bene dicti o pro ce denti ab u
tro que pro ce denti ab u tro que
pro ce den ti ab u tro que pro ce den ti abu
tro que pro ce den ti ab u tro - - que ab u
tro - - - que compax sit lau dati o compax sit lau
da tro A men.

Notete 5^o

Larg^{to} Mod^{to} || C III^{I} ¹⁴ | 9 - | - | 9 2 7 2 | 9 9 2

o! o o sa caum con

vi vi um in quo chxistus in quo chxistus sum ita

xe co li tua xe co li tua me moxia pa

sionis pasi o nis e ius xe co li tua me

moxia passionis e ius passionis e ius pa

sionis e ius mens, im ple tua mens im ple tua

exa ti a et fu tu xe et fu tu xe glo xi

e et fu tu xe glo xi e glo xi e no bis

pięnus datus datur nobis pięnus datus

Alle lu ya alle lu ya alle lu ya alle lu

ya alle lu ya alle lu - - ya

Alle lu ya alle lu ya alle lu - -

ya alle lu - - ya.

Motete 6.^o Alleg.^{to} Mod.^{to} Me mo xia memo

xia de sus pro di oios hi zoel mas po ten te

Rey yet pan de An oje les deel cie lo al mon

tal al mortal le dio a co mex le dio a co
mex el ma na queo tro tiempo Dios embi o
a Mo i ses el man jar que sos tu bo los
fuertes de ysraa el el pan de vi dae
tex na que al hombre da al hombre da a co mex
que sua be con ten to que dulce pla
cer que al po bre hu mil de hu mil dey fla co con
vi da oi a co mex el sa cer do te e ter no

signus dei... nobis signus datus Alle
 luia alle luia alle luia alle luia alle
 luia alle lu... ya Alle luia
 alle luia alle lu... ya alle lu... ya.
 monarca de salem se que el orden sa
 cro del gran Melchise dec del gran melchise dec
 1^a el dulce manjar que oï po ne
 2^a es el cox - de ro di vi no

1^a hoy pone un Dios da di vo soy fiel da di vo
 2^a aprecible cuya in macu la da piet in macu

1^a soy fiel Ma na di vi noes que sa ve que
 2^a la da piet de clabe le llama ti za la ma

1^a sa ve so bre el mar dulce sa vex el mar
 2^a tiza el mar el mar ti no xaxi dex el mar

1^a dulce sa bex.
 2^a fi no xaxi dex.



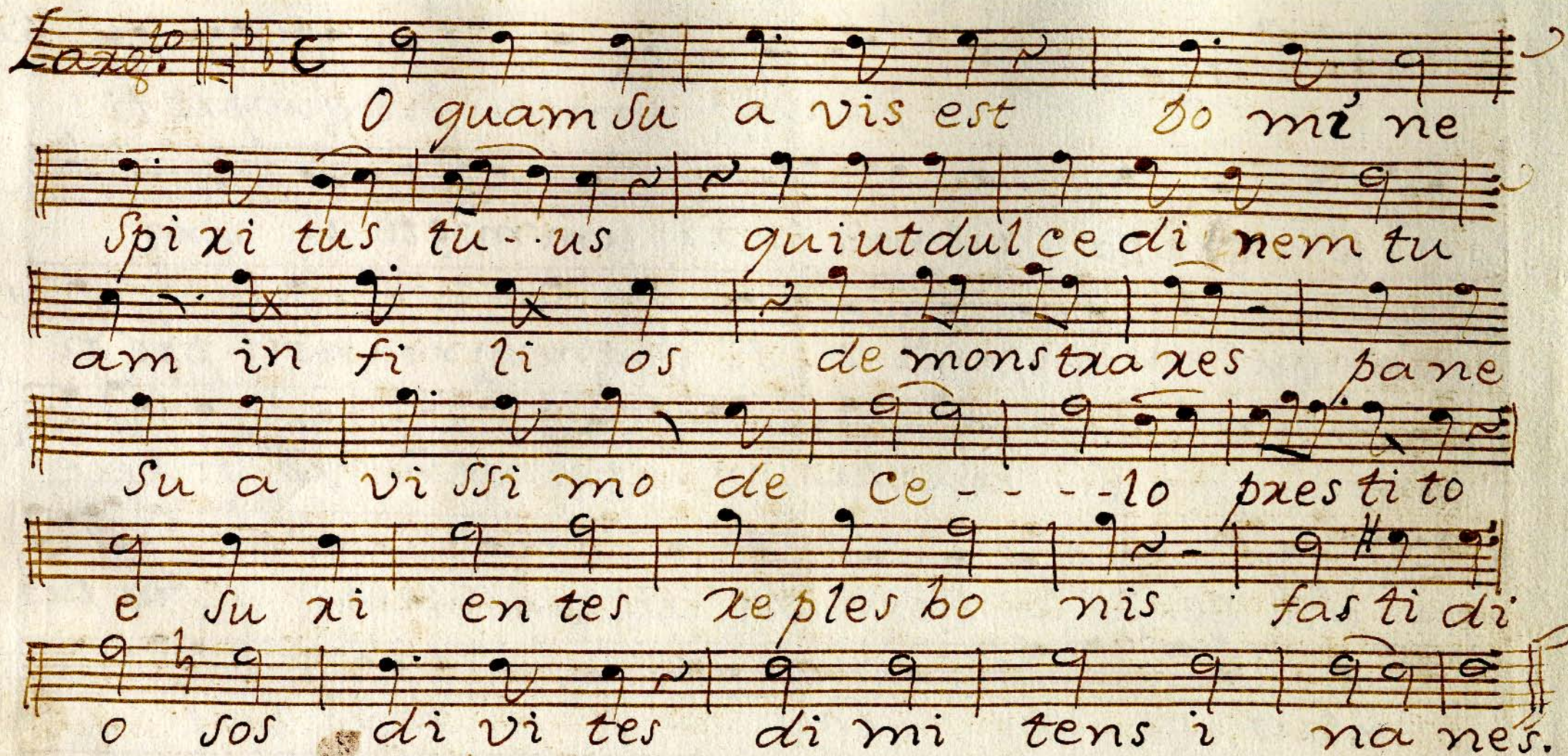
triple 2º a los Motetes del 55.º

Motete 1º Largo

pance pance in quapre ti
o si coxpo xis miste xi um miste xi um
Sanguinis que pæti o si quem in mundi pæti
um factus ven tris qe ne xo si Rex e
fu dit genti um Rex e fu dit genti um factus
aventris qe - - ne xo - - - si Rex e
fu dit genti um Rex e fu dit genti um.

Motete 2º

Lento



O quam suavis est somnare
spiritus tuus qui ut dulce dixerim tuam
in filios demonstras pane
suavisimo de celo prestito
esurientes reple bonis fastidiosis
divites dimittens inanes.

Motete 3º *Andate*



In convivium in quo Christus

su mi tur re - co li tur me moxia passi
o nis passi o nis e jus re - co litur me
moxia passi o nis passi o nis e jus mens im
ple tur exati a mens im ple tur exati a
mens im ple tur exati a mens im ple tur exati a
et fu tu re glo ri e no bis pignus da tur no bis
pignus da tur pignus da tur et fu tu re
glo ri e no bis pignus da tur no bis pignus da tur

f *p* *f* *p. cas* *f* *p*
piagnus datus pro bis piagnus datus da-
tux datus Allelu ya Allelu ya.
Motete A^o tenor Largo *sol*
o pre ti o sum
et admiran dum con vi vi um *dol* o pre ti
o sum et admi ran dum con vi vi
um sa lu ti fe xum sa lu ti fe xum
o o pre ti o sum et admi ran
dum con vi vi um sa lu ti fe xum et *sol b*

omni suavi ta te suavi ta te re ple tum
 suavi ta te re ple - - tum suavi
 ta te re ple - - tum.

Genitori *Moderato* $\frac{3}{4}$

Ge ni to xi ge ni to que ge ni
 to xi ge ni to que ge ni to xi
 ge ni to xi ge ni to que ge ni to que
 ge ni to que ge ni to - - - xi ge ni to - - -
 que Lau set Ju bi la - - - ti o Lau set ju bi la ti

2

o Sa lus ho nox vix tus quo que vix tus quo
que sit et be ne dicti o sit et be ne dicti
o sit et be ne dicti o sit et bene dicti
o pro ce den ti ab u tro que pro ce den ti ab u
tro que pro ce den ti ab u tro que pro ce
den ti ab u tro que pro ce den ti ab u tro ---
que ab u tro --- que Com par sit lau da --- ti o
Com par sit lau da tro A men.

Motete 5.º thenax

Largo Mod.^{to} 

o! o! o sa cum con
vi vi um in quo christus sumi tu x ce

Co li tu x ce co li tu x me mo xi a pa

so nis pa si o nis e ius e ius x e coli tu x me

mo xia pa si o nis e ius pa si o nis e ius pa no nis

e ius mens im ple tu x mens im ple tu x

gra ti a et fu tu x ce et fu tu x ce glo ri e et fu

tu x ce glo ri e glo ri e no bis pi gnus da tu x da tu x no bis

piagnus da tu x A lle lu ya a lle

lu ya a lle lu ya a lle lu ya a lle lu - - ya

A lle lu ya a lle lu ya a lle

lu ya a lle lu - - ya.



Contralto a los Motetes del S^{mo}

Motete 1^o Largo.

pan ce pan ce lin qua pre ti
o si cor po ris mis te xi um mis te xi um
san qui nis que pre ti o si quem in mundi
pre ti um san qui nis que pre ti o si quem in
mun dum pre ti um Rex e Hu dit gen ti
um fru ctus ven tris ge ne ro si ge ne
ro si Rex e hu dit gen ti um Rex e
hu dit gen ti um.

Motete 2º

Lento

O quam suavis est
do mine spi ritus tu - - us qui ut dul
ce di nem tu am in fi li os demonstra
xes pane sua vi ssimo de ce - - - lo
pres ti to e su xi en tes re ples bo
nis fas ti di o sos di vi tes di mi
tensi na nes.

Motete 3.º Anate

0 0 Sa crum con
vi vi um 0 Sa crum con vi vi um
in quo chris tus su mi tu x
co li tu x me mo xi a pa ssi o nis
pa ssi o nis e jus re - co li tu x
me mo xi a pa ssi o nis pa ssi o nis
e jus mens im ple tu x qua ti a mens im ple tu x
qua ti a mens im ple tu x qua ti a mens im ple tu x

ga ti a et fu tu xe glo xi e
no bis pi gnus da tux no bis pi gnus
nus da tux pi gnus da tux et fu tu xe
glo xi e no bis pi gnus da tux no bis
pi gnus da tux pi gnus da tux no bis pi gnus
da tux da tux da - - tux A lle lu
ya A lle lu ya.