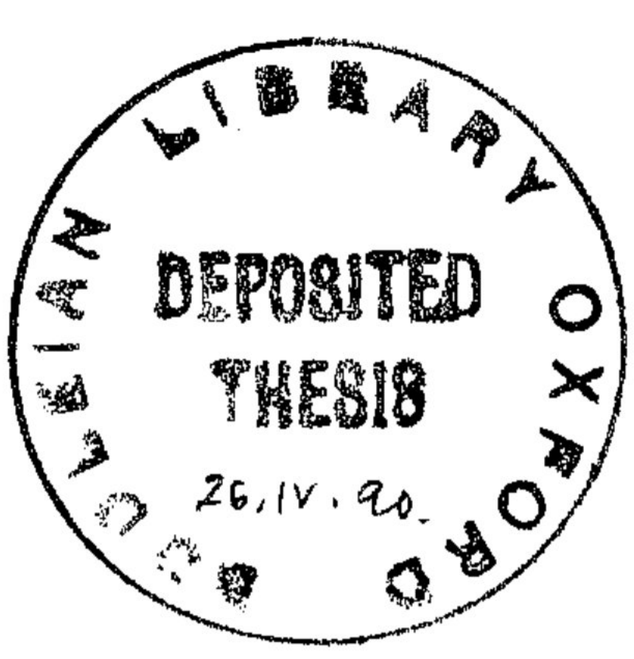
THE INTEGRATION
OF SPANISH AND PORTUGUESE ORGAN MUSIC
WITHIN THE LITURGY
FROM THE LATTER HALF OF THE SIXTEENTH TO THE EIGHTEENTH CENTURY

Bernadette M.B.A. Nelson

Somerville College

Oxford



VOLUME II B

Thesis

submitted for

the Degree of Doctor of Philosophy

Michaelmas Term, 1986

II

HYMNS

II
HYMNS

(1)
HYMNS IN THE LITURGICAL CALENDAR

(37)

HYMN 1: CREATOR ALME SIDERUM (olim: Conditor alme)

Bermudo: Declaración (1555) (f. 118r)

Cantus de conditor alme siderum

(sic)

[□ = d]

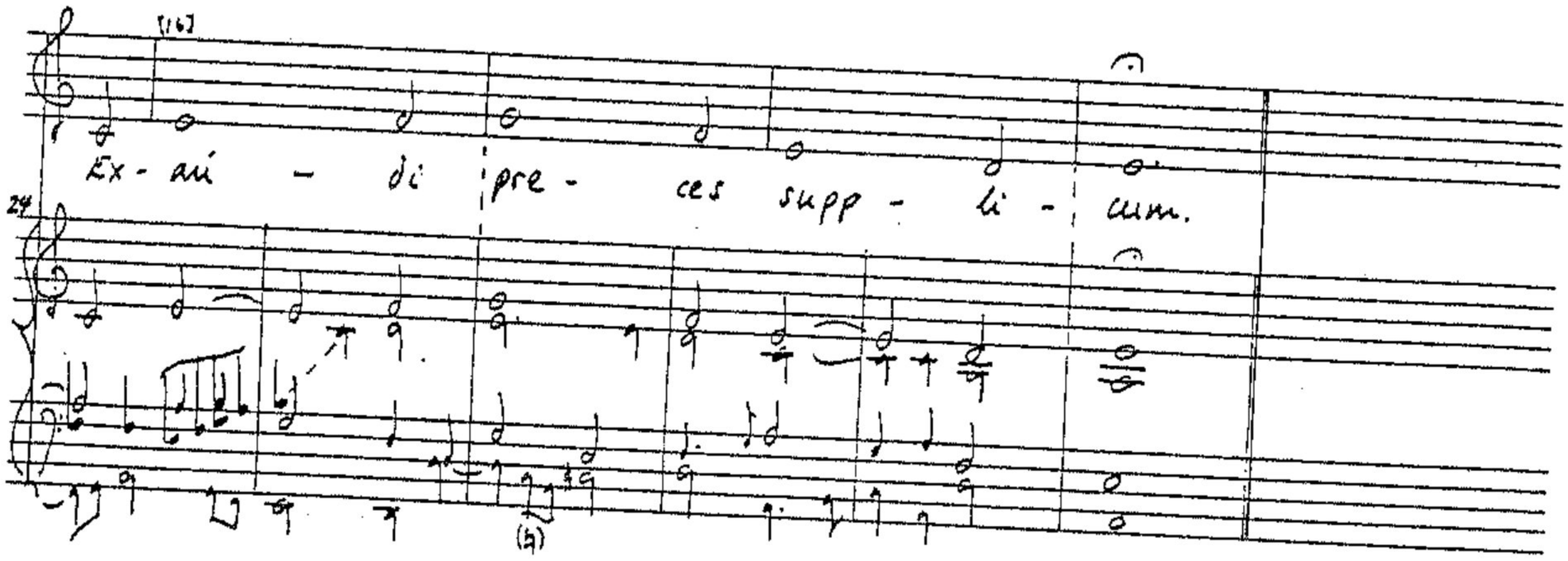
Con - di - tor

[6]

al - me si - de - rum Ae - ter - na lux cre - den -

[11]

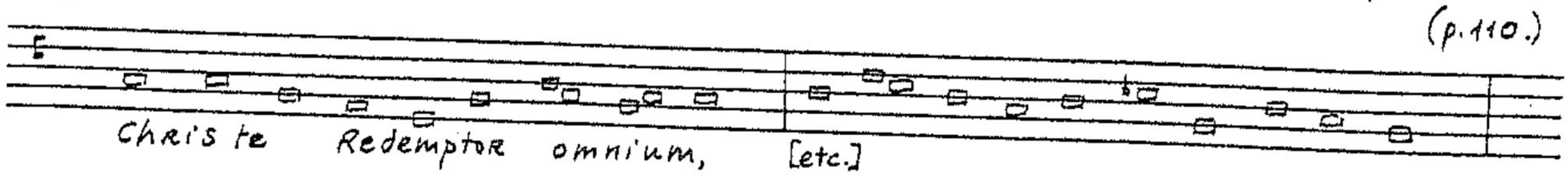
- ti - um, Chri - ste re - demp - tor om - ni - um,


Ex - au - di pre - ces supp - li - cum.

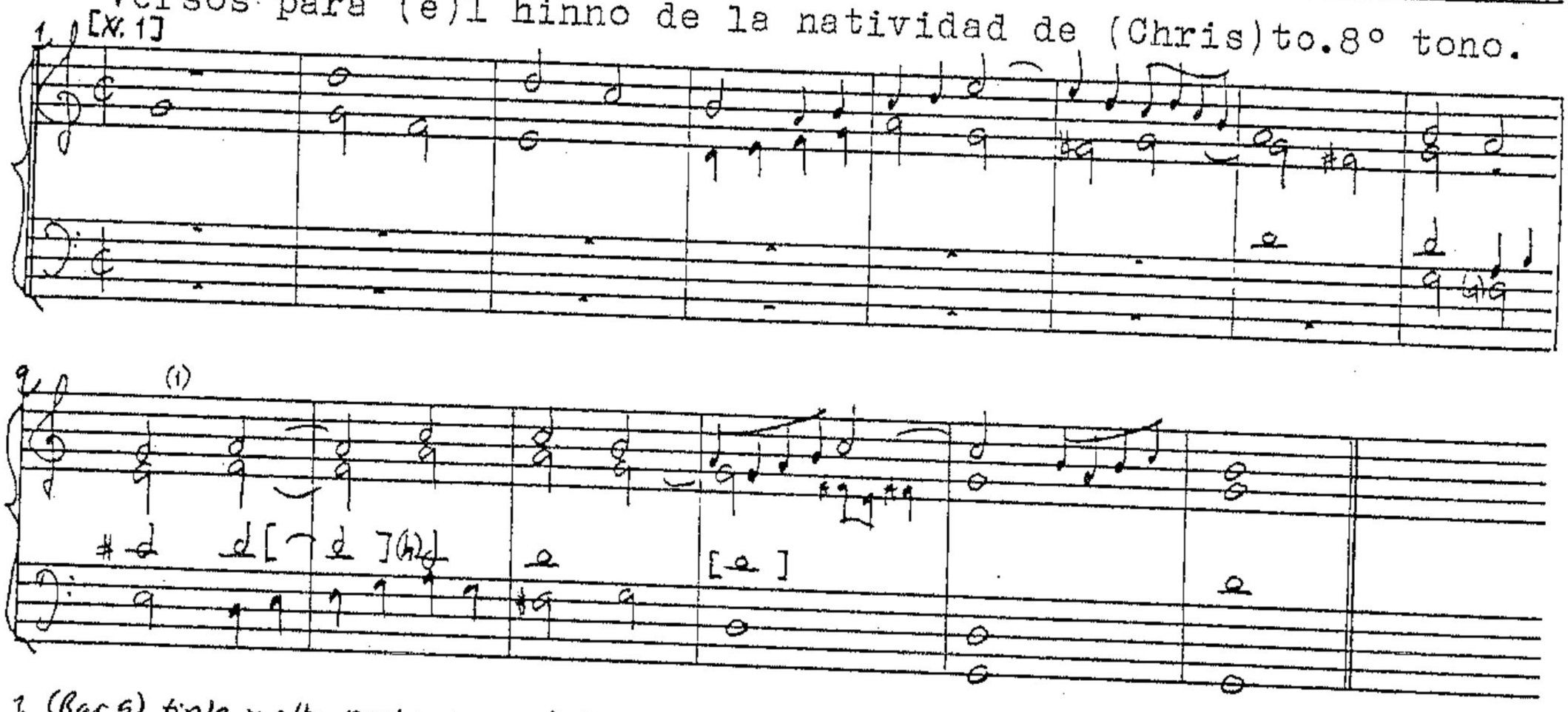
(38)

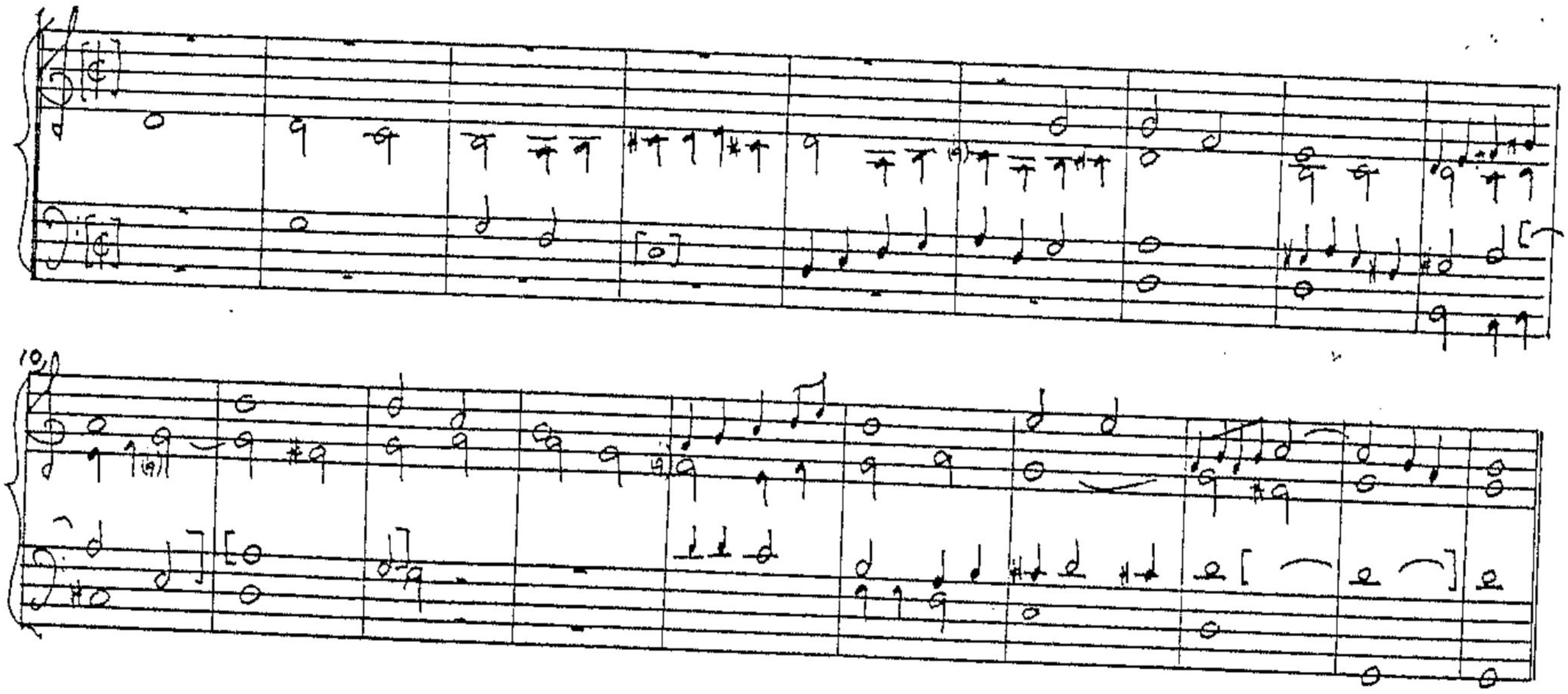
HYMN 2: JESU REDEMPTOR OMNIUM (olim: Christe redemptor)

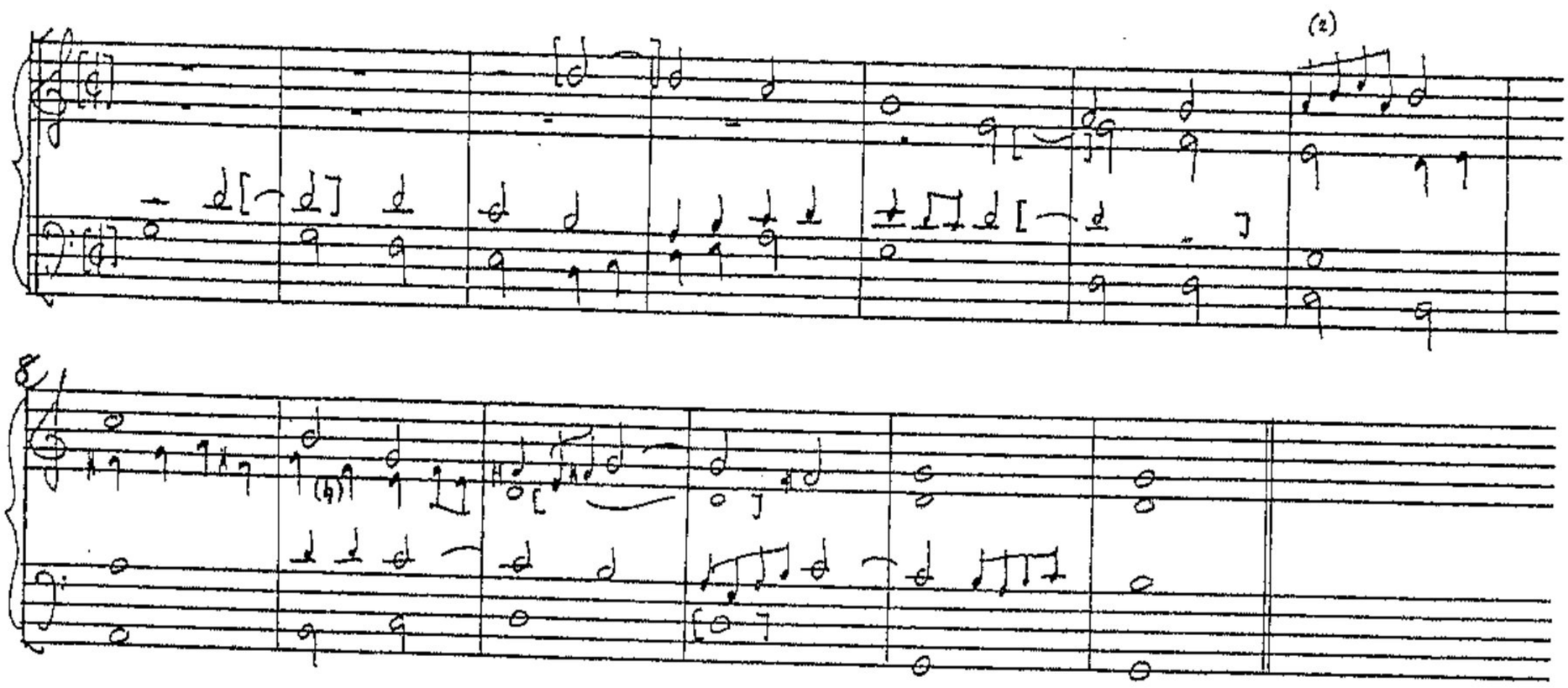
Lorente: El Porqué (1672).
(p.110.)

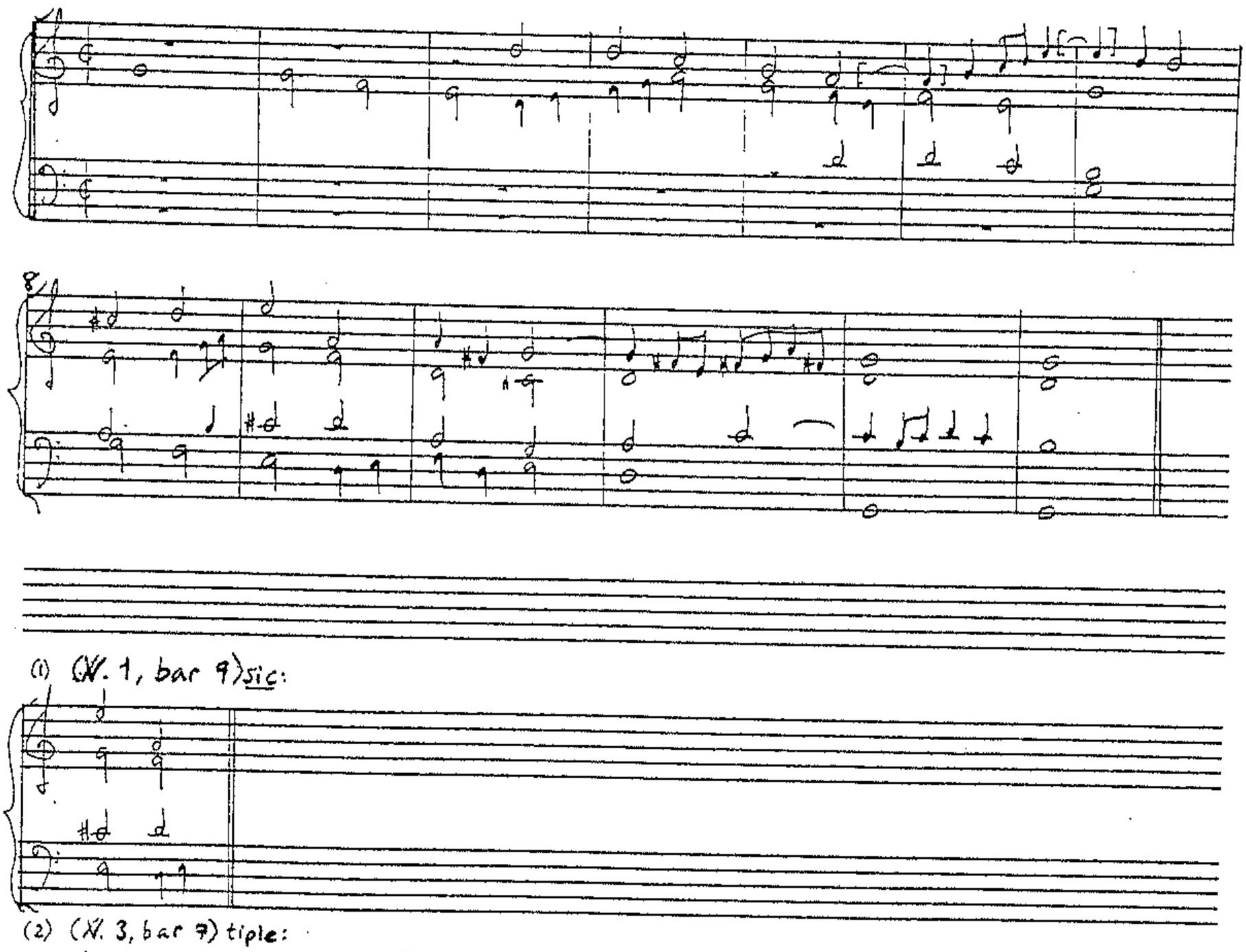


MBN M.1358 (f.63-63v)

Versos para (e)l hinno de la natividad de (Chris)to.8° tono.

1. (Bars 5) tiple & alto parts reversed in ms.

Otro. [N. 2] (f.63v)

Oboe. [IV. 3]



Oboe. [IV. 4]

(1) (IV. 1, bar 9) sic:

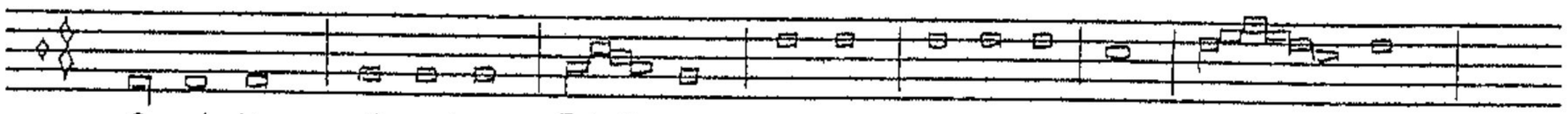
(2) (IV. 3, bar 7) tiple:

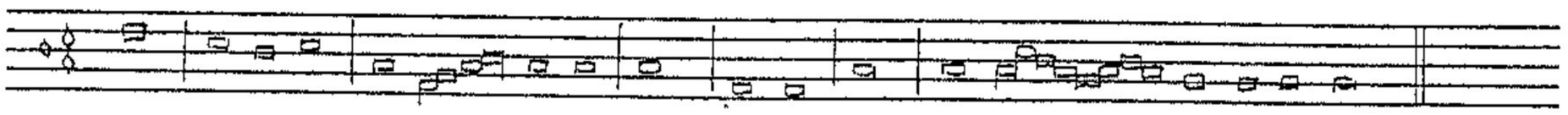
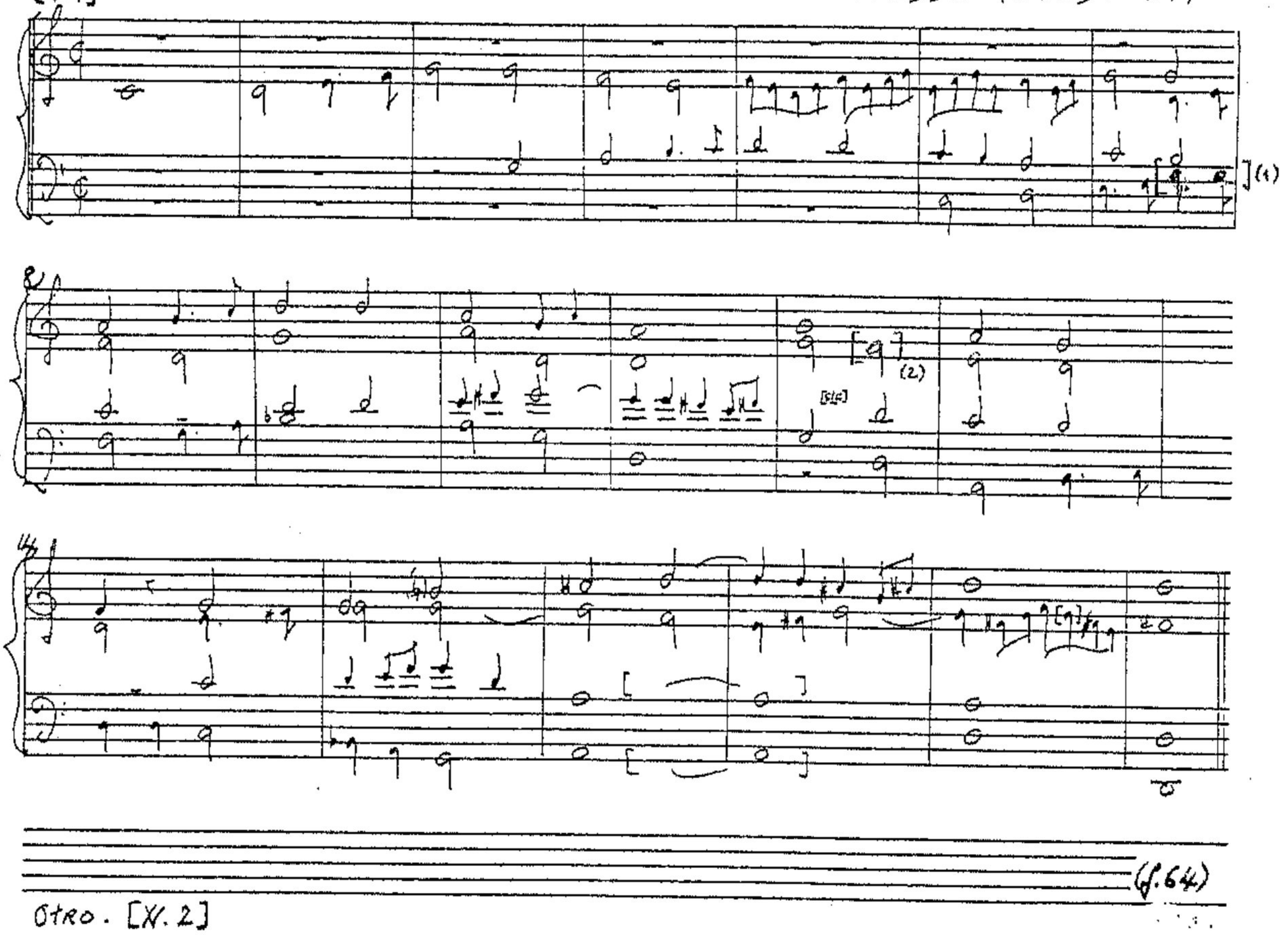
: ♩ rhythmic value given in MS.

(39)

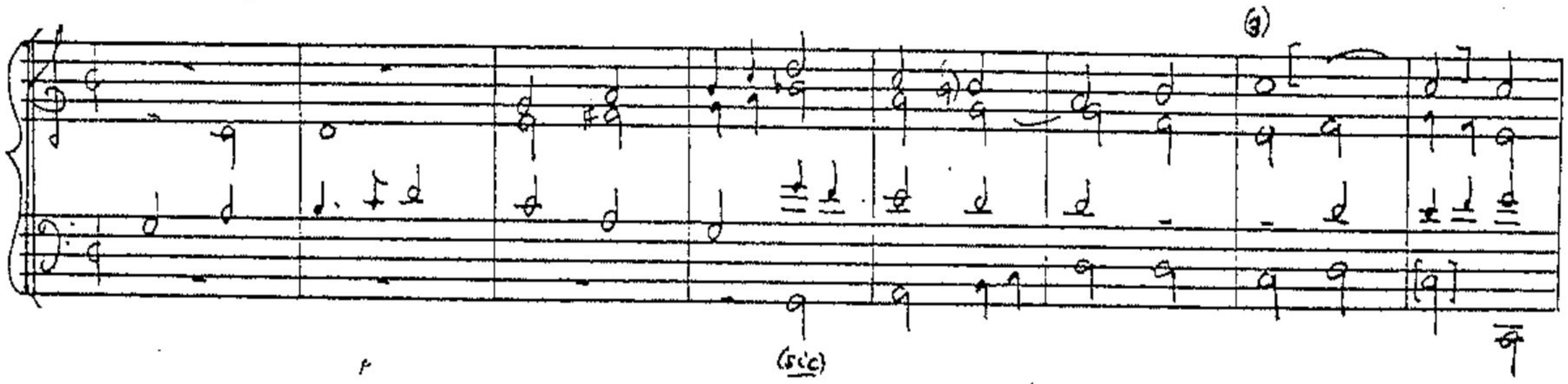
HYMN 3: CRUDELIS HERODES (olim: Hosti's Herodes Impie)

CBGU MM. 1. (1640)
(f.6r)



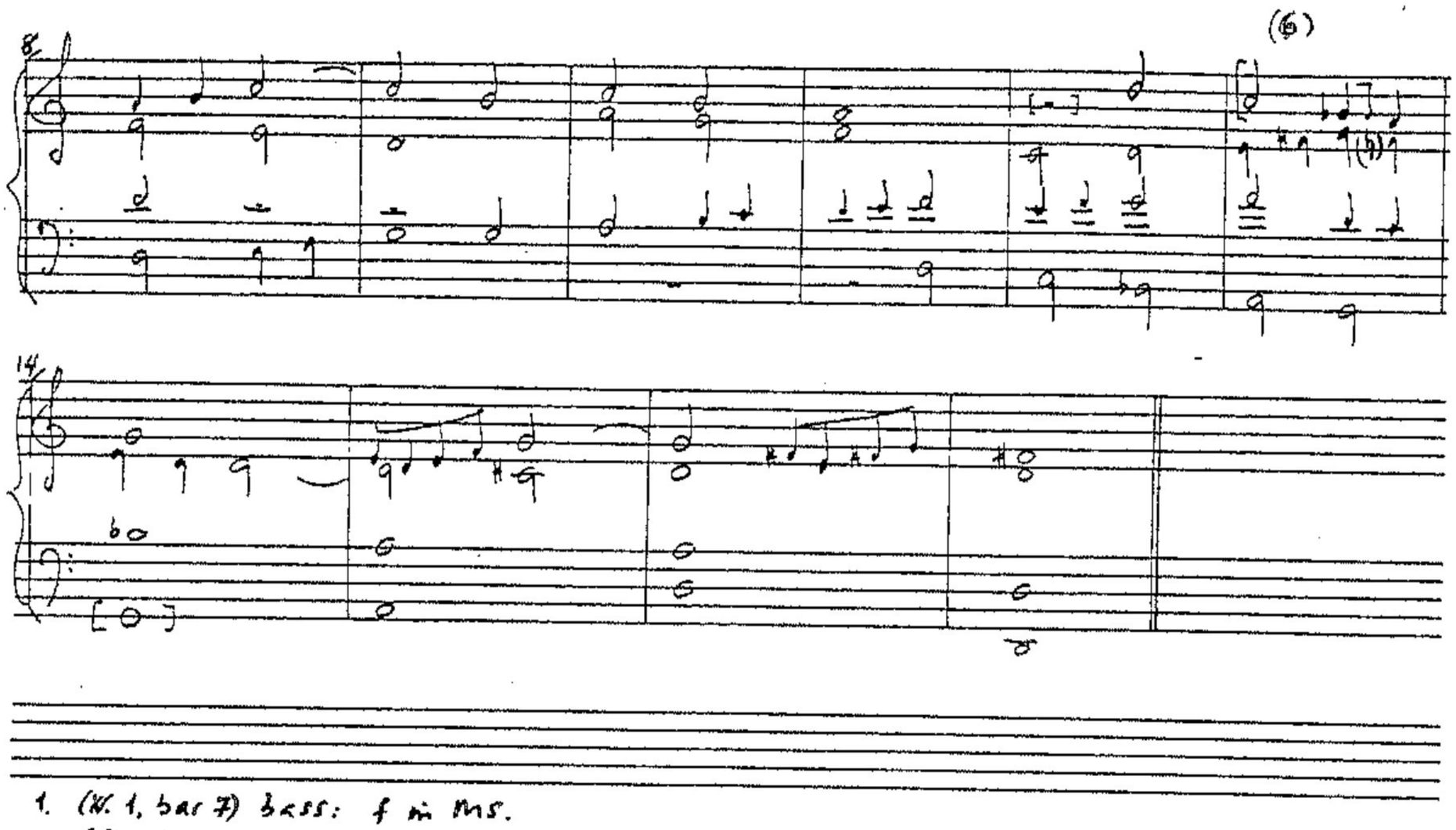
Crudelis Herodes [etc.]

[N. 1] (Hi)nno de Reies. MBN M.1358 (f.63v-64)

(f.64)

Otro. [N. 2]

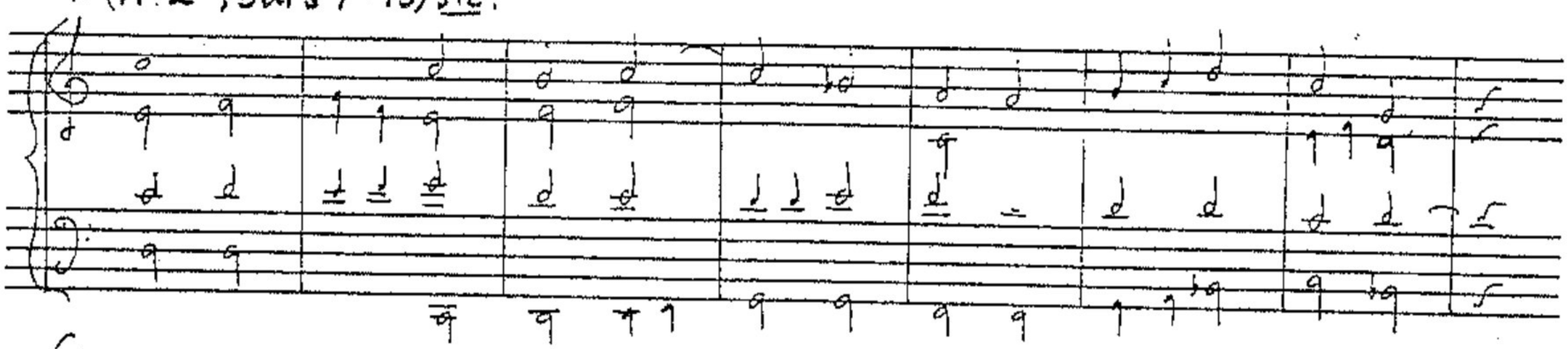


Otro. [N. 3]

Otro. [N. 4]

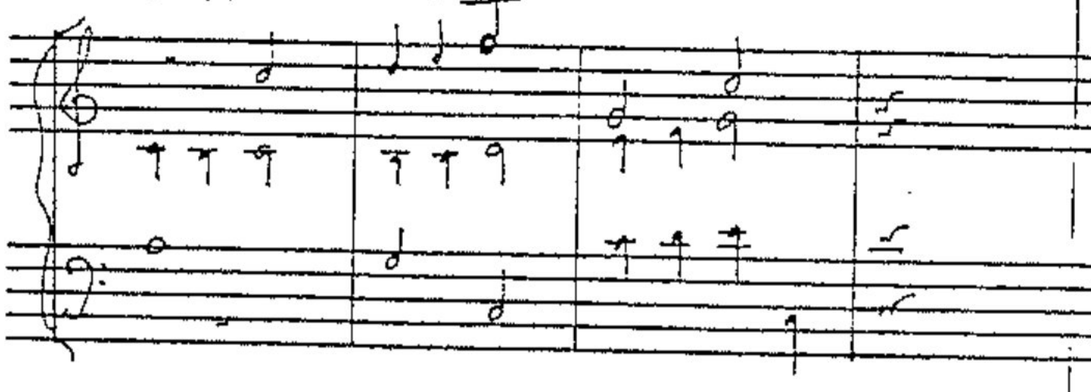
(5)

1. (N. 1, bar 7) bass: f in MS.

2. (N. 1, bar 12) alto: g' in MS.

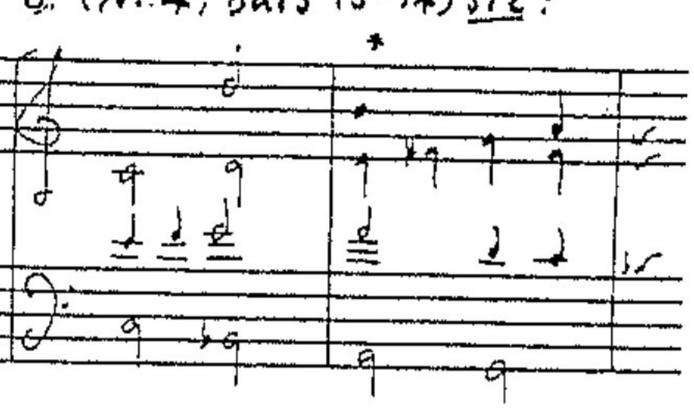
3. (N. 2, bars 7-13) sic:

(In the MS. there is a considerable amount of parallel movement and incomplete part-writing.)

4. (N. 3, bar 8) tenor: G in MS.

5. (N. 4, bars 5-7) sic:



6. (N. 4, bars 13-14) sic:



* Owing to the nature of the cifra notation, no specific rhythmic value could be indicated for the 'tiple' part.

(40)

HYMN 4: VEXILLA REGIS PRODEUNT

Bermudo: Declaración (1555).
(f. 119.)

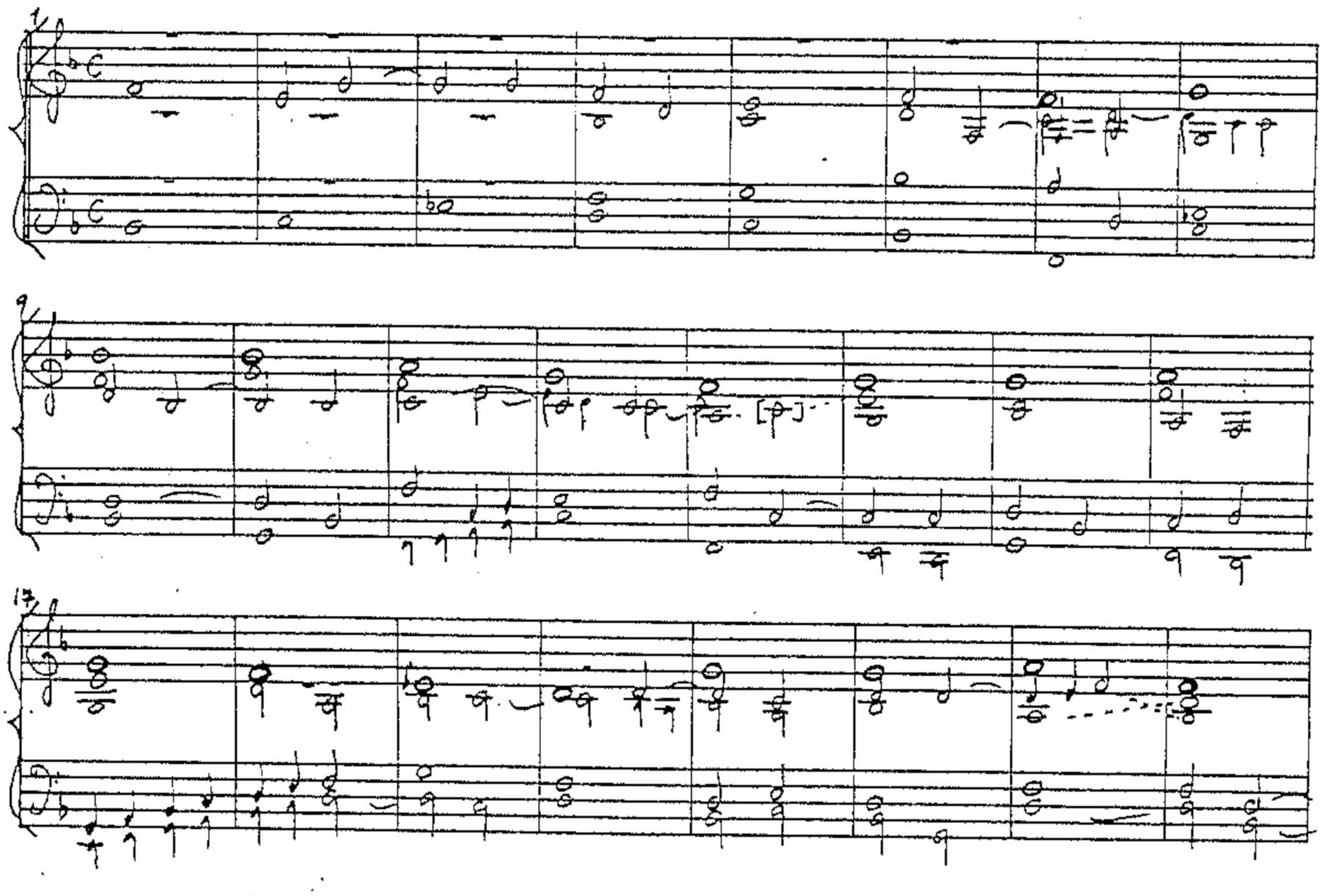
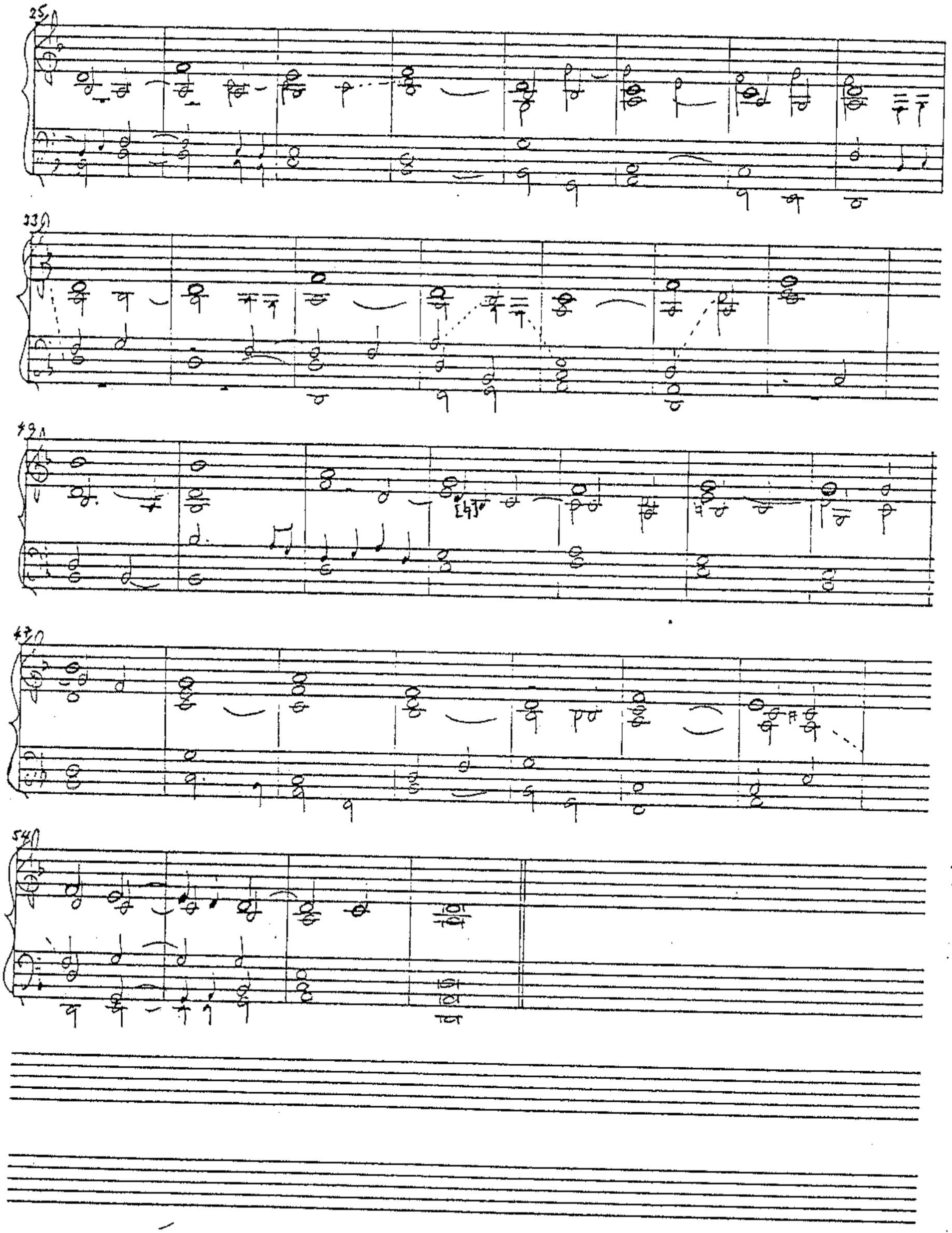
Cãtus Vexilla Regis prodeunt a cinco bozes.

Altus primus.

Altus secundus.

Tenor.

[𝅗𝅥 = o]

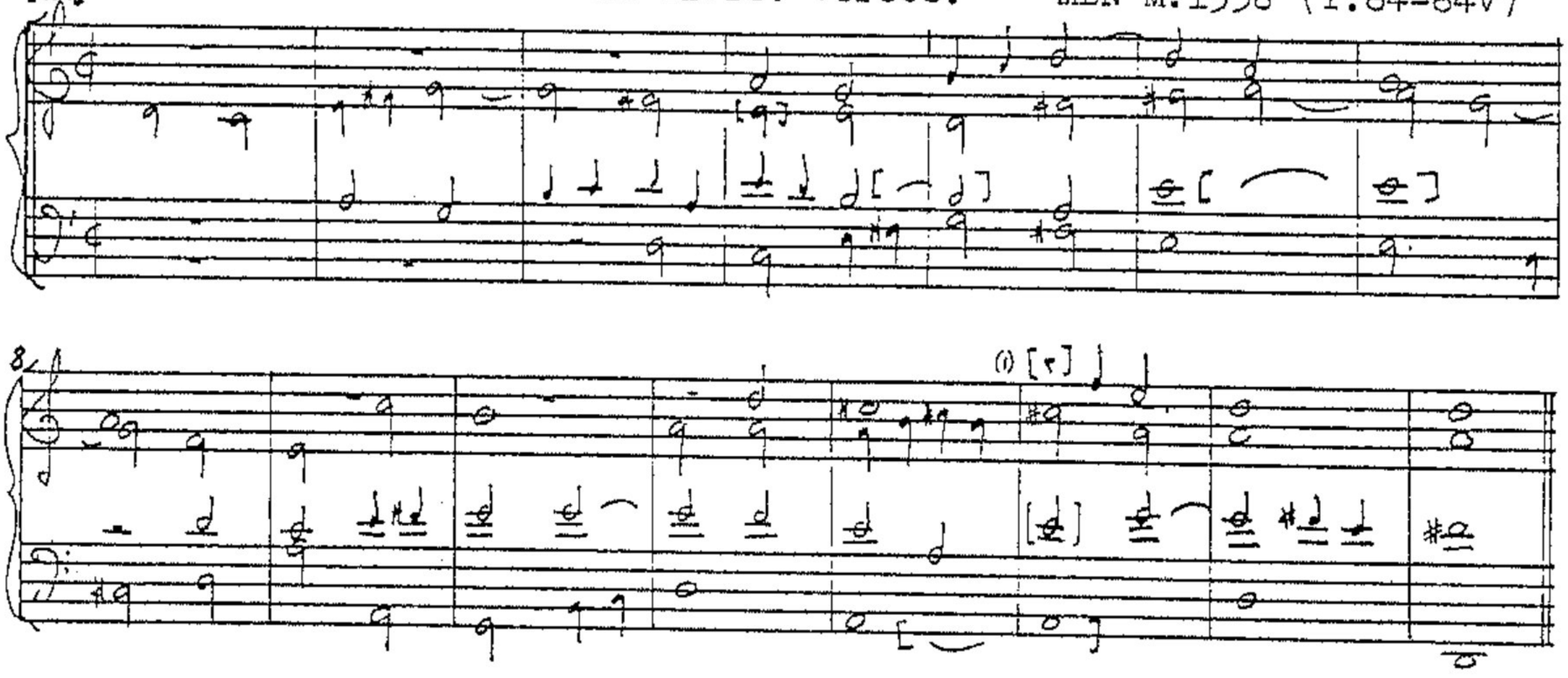
BASIS.

25
33
39
[4]
47
54

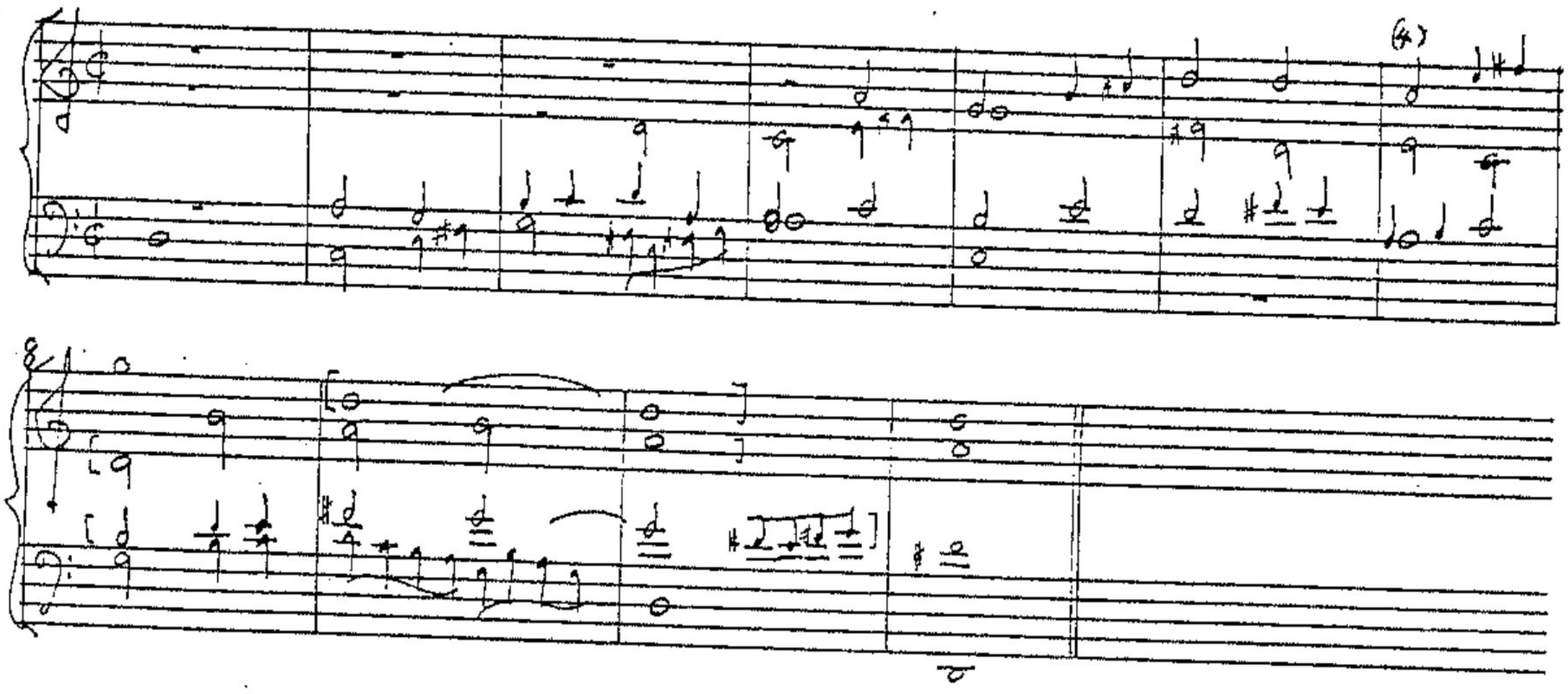
(41)

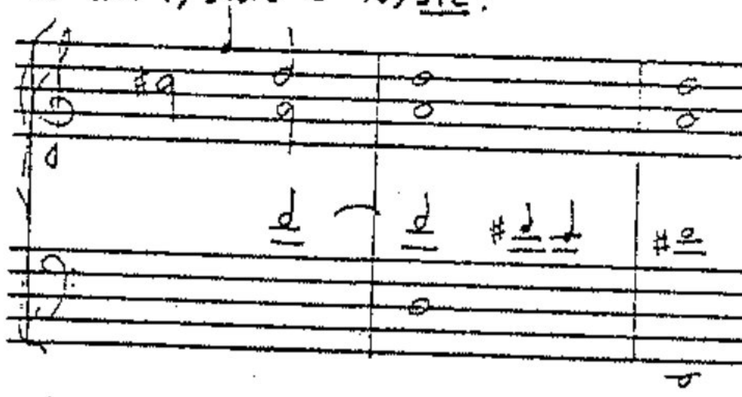
HYMN 5: [AD REGIAS AGNI DAPES]

[Ad regias Agni dapes]

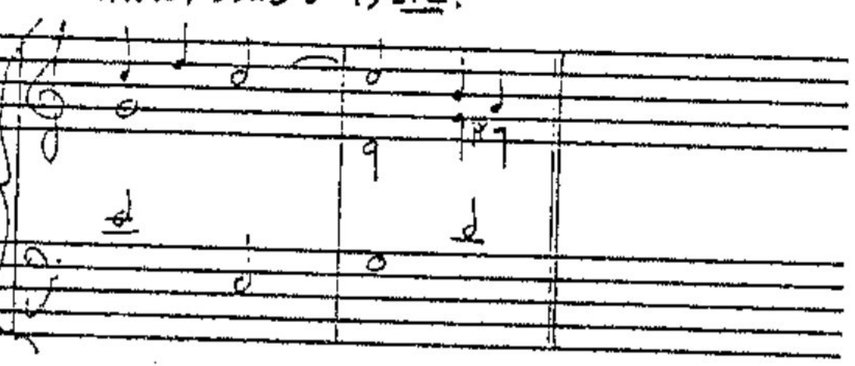
[X.] (H)inno de la Dominica in albis. Versos. MBN M.1358 (f.64-64v)



Otro. [N. 3]

1. (N. 1, bars 13-15) sic:

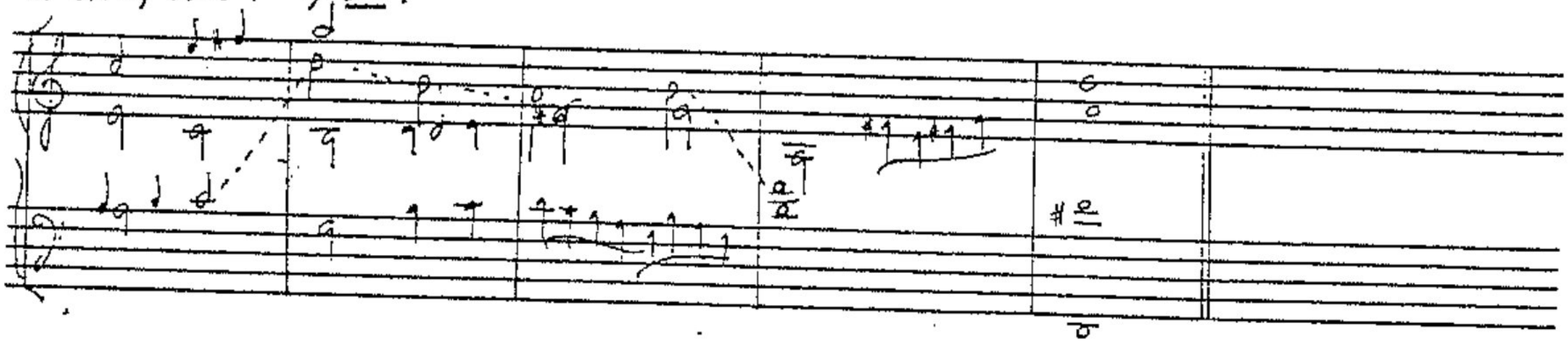


2. (N. 2, bars 6-7) sic:



3. (N. 2, bars 9-10) tenor: tied d ('6') in MS.

4. (N. 3, bars 7-11) sic:



HYMN 7: VENI CREATOR SPIRITUS

Bermudo: Declaración (1555).
(f. 119r.)

Cantus. Veni creator spiritus

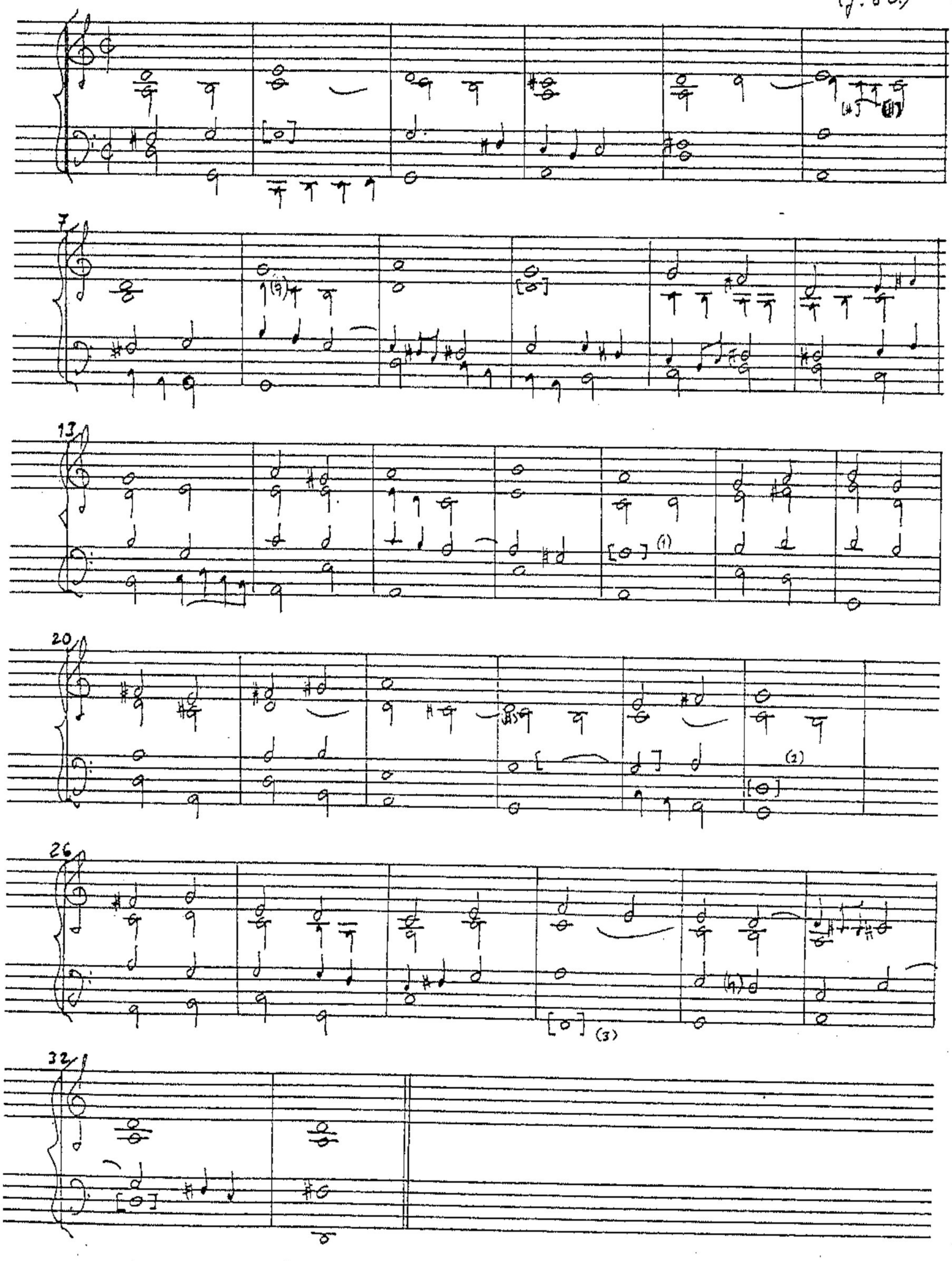
Altus.

Tenor.

Basis.

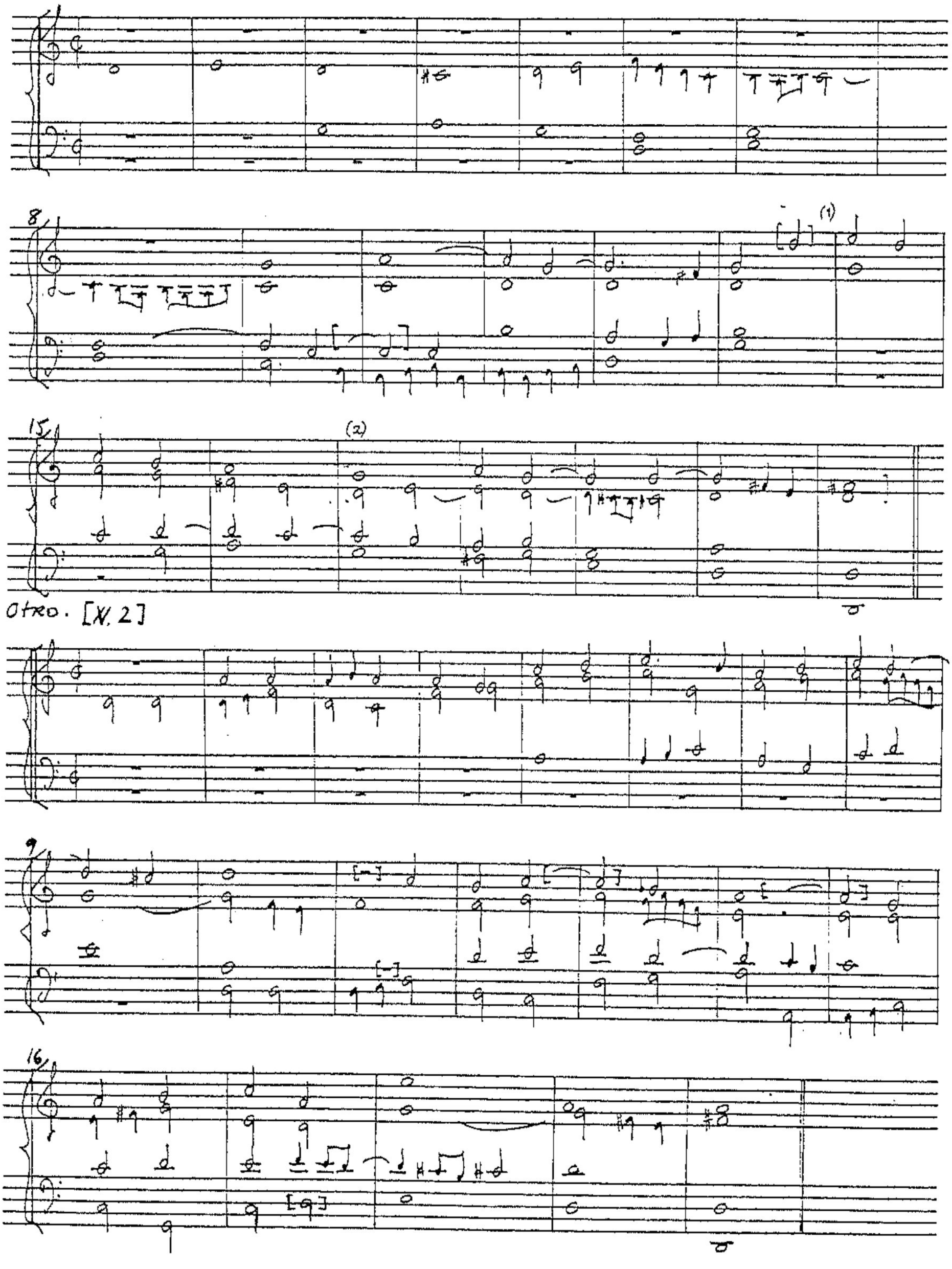
[𝅗𝅥 = ♩]

Veni creator acompa(ñad)o

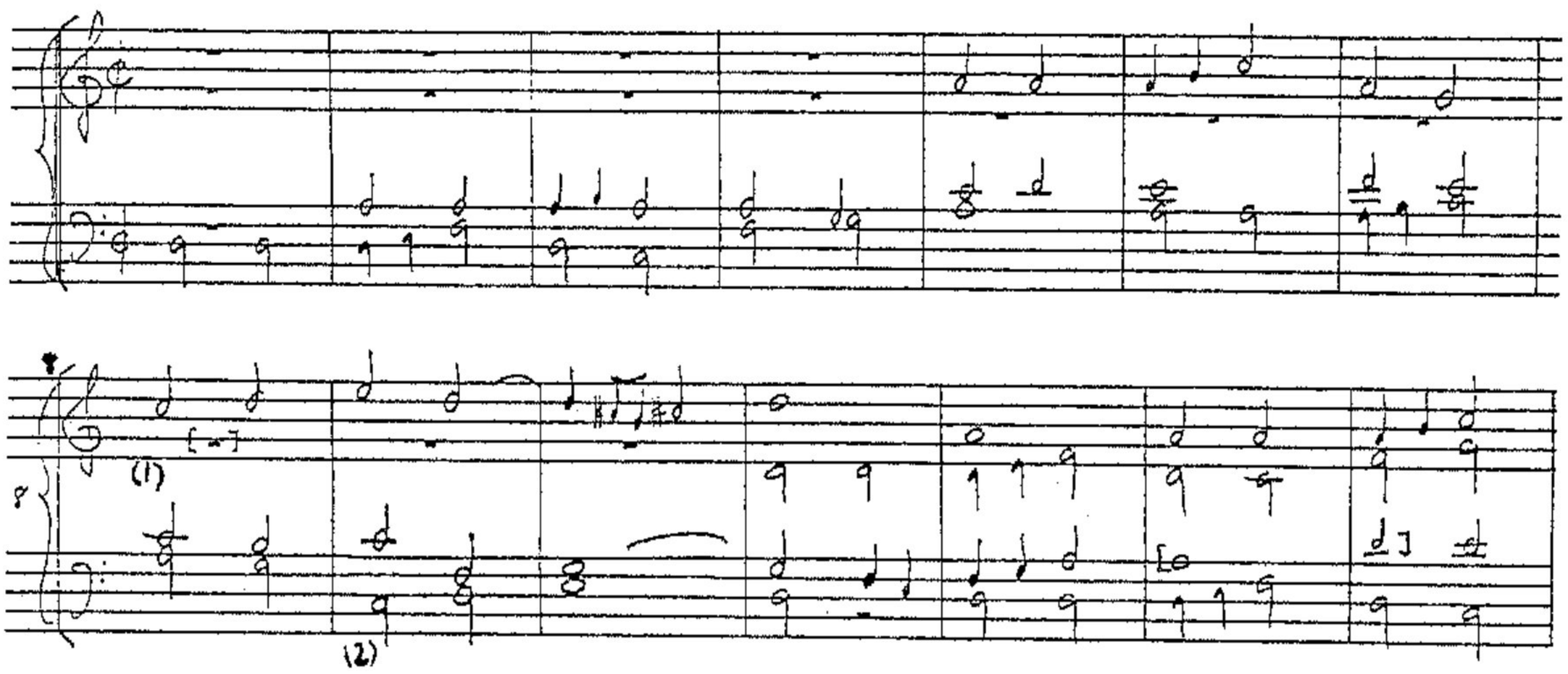
MBN M. 1358.
(f. 63.)

1. (Bars 16-17) tenor: tied g# ('2#') in MS.
2. (Bar 25) tenor: g ('2') in MS.
3. (Bar 29) bass: f ('1') in MS.

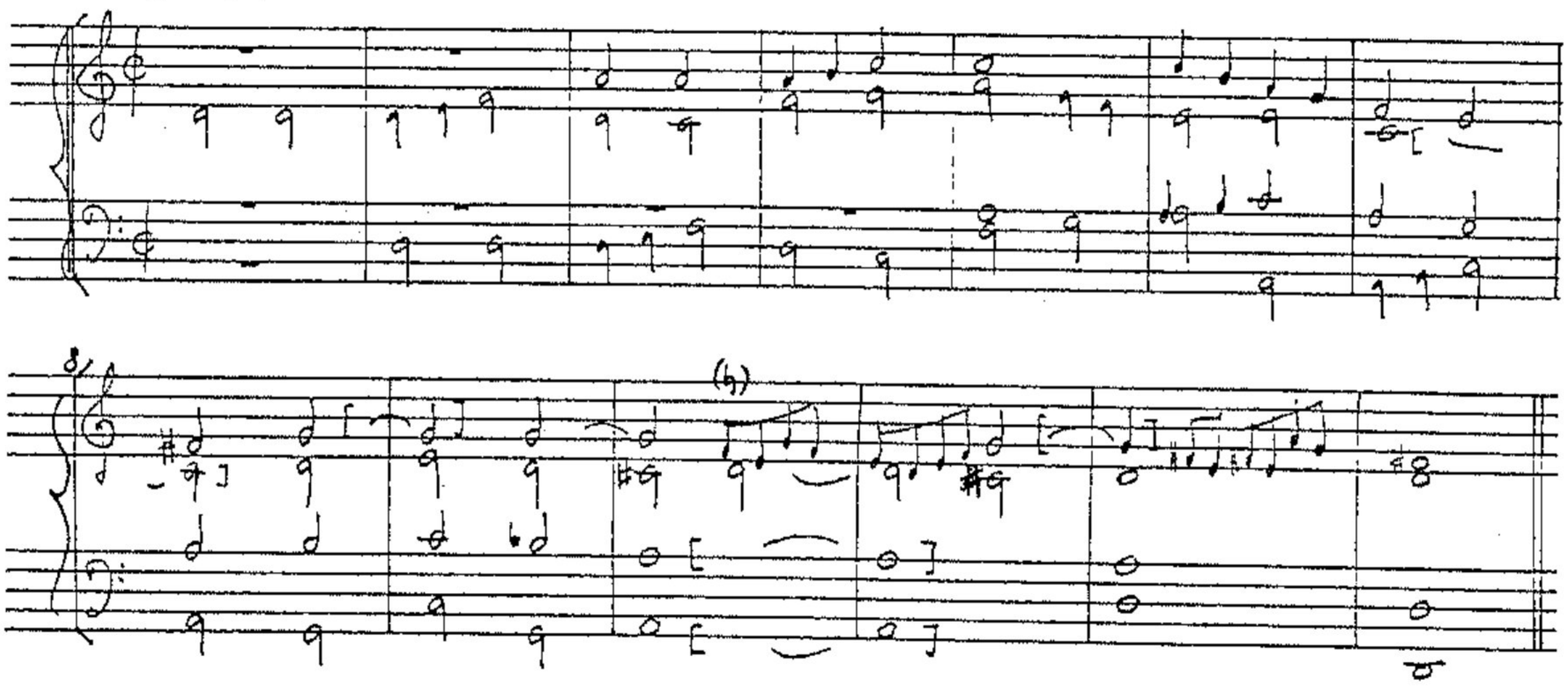
Otro Veni creator

MBN. M. 1358.
(f. 65r.)

[V. 1]

1. (V. 1, bar 13) tiple: d ('6') in MS.
2. (V. 1, bars 17-21) tiple and alto parts exchanged in MS.

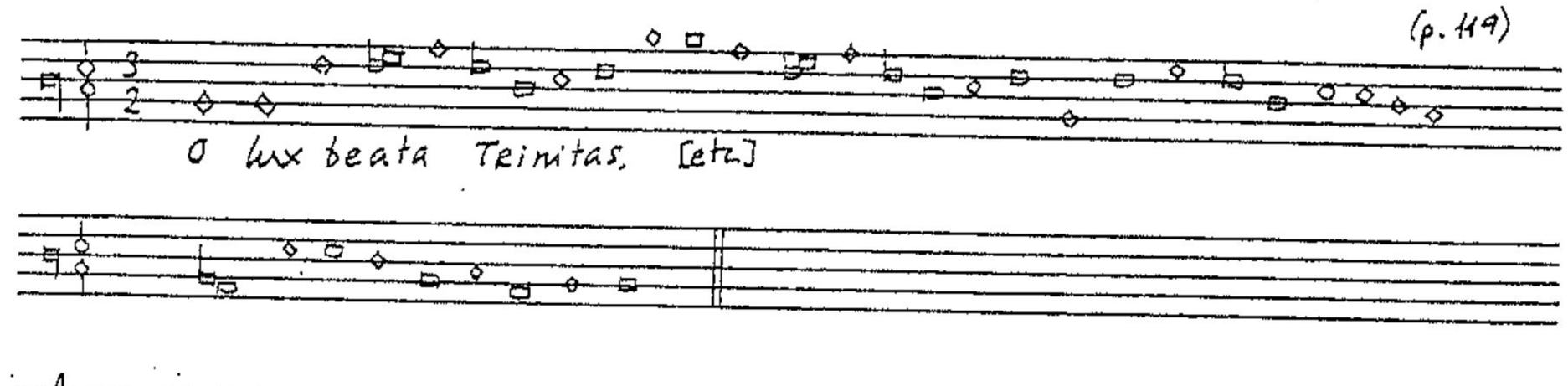
Otro. [V. 3]

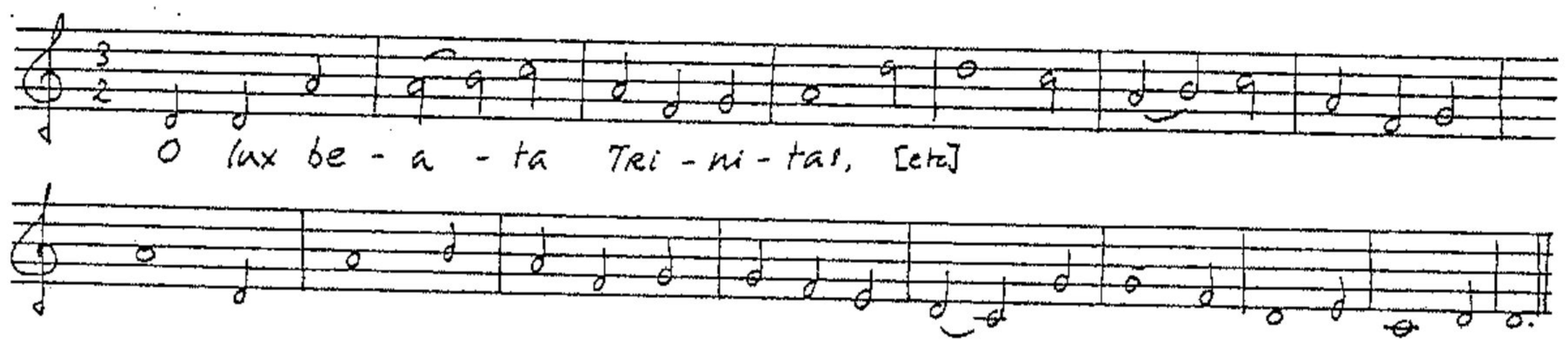


Otro. [V. 4]

1. (V. 3, bar 8) alto: a' ('3') in MS.
2. (V. 3, bars 9-11) tenor & bass notated an octave higher in MS.
3. (V. 3, bar 19) tenor: d' ('6') in MS.

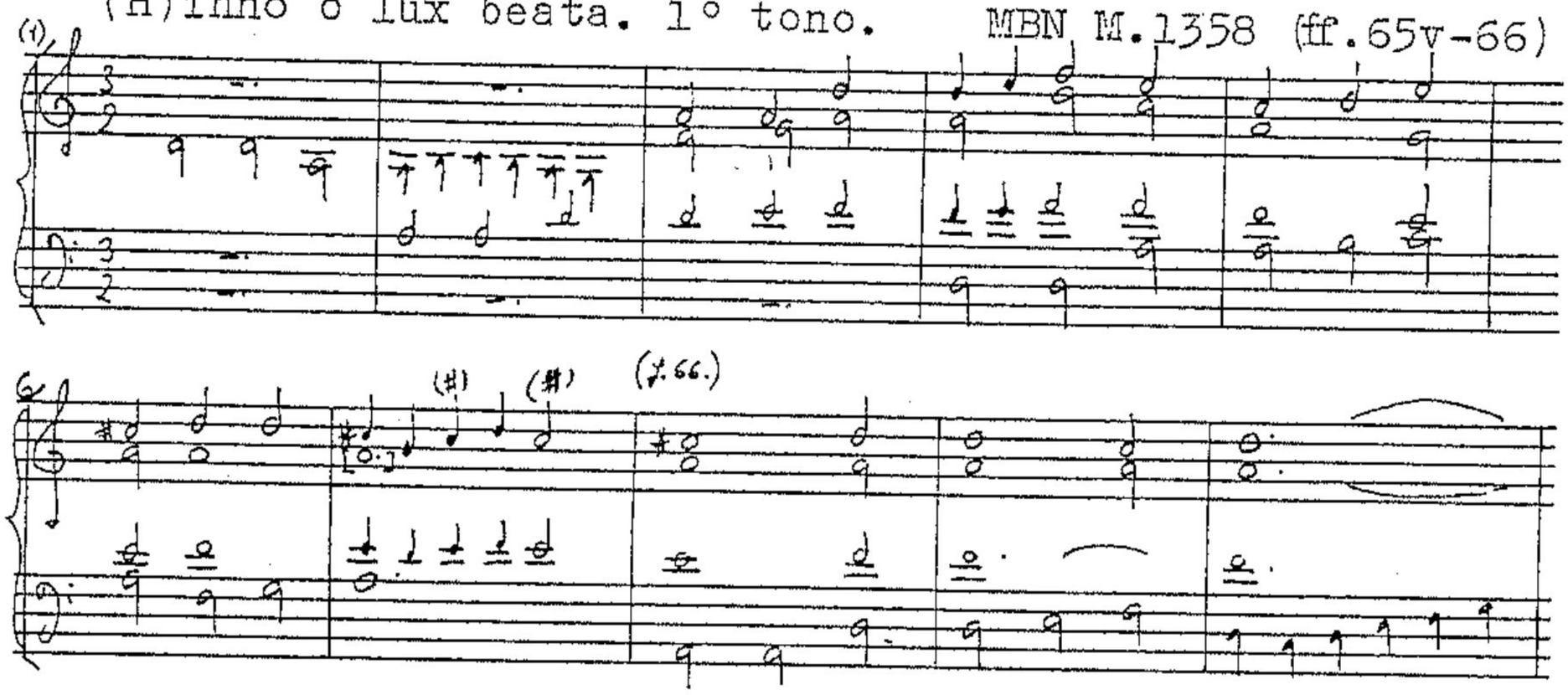
HYMN 8: JAM SOL RECEDIT (olim: O lux beata Trinitas)

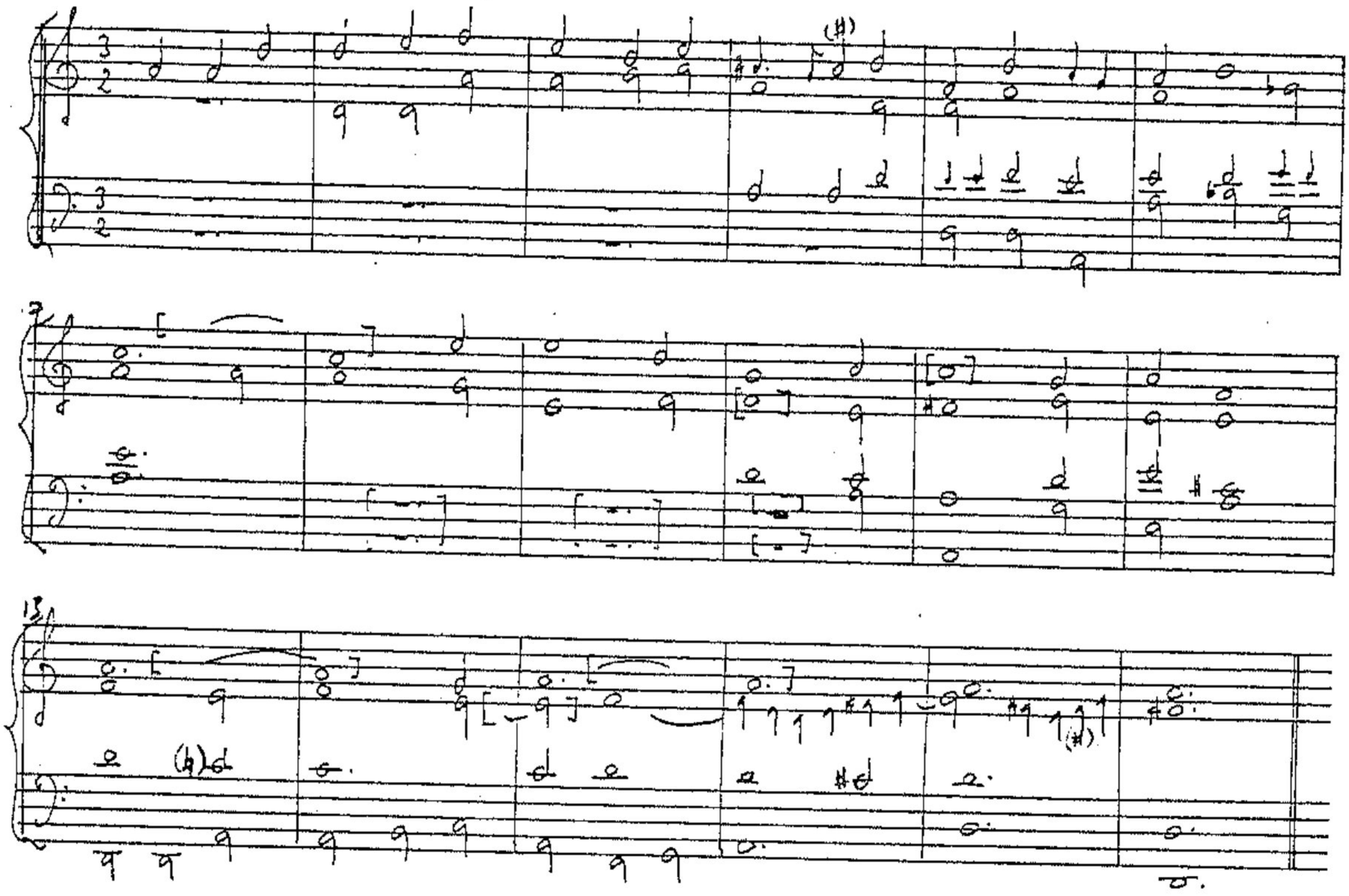
Lorente: El Porqué (1672)
(p. 119)





[X 1]

(H)inno o lux beata. 1° tono. MBN M.1358 (ff.65v-66)

1. 𝄞 3/2 o o o = 3/2 d d d

Otro. [N. 2]

(44)

HYMN 9: PANGE LINGUA GLORIOSI

Montanos: Arte (1616)
(p.59)

Pan-ge lin-gua glori- o- si cor-poris mysteri um

San-guinis q(ue) pretio- si, quem in mundi pre-ti um

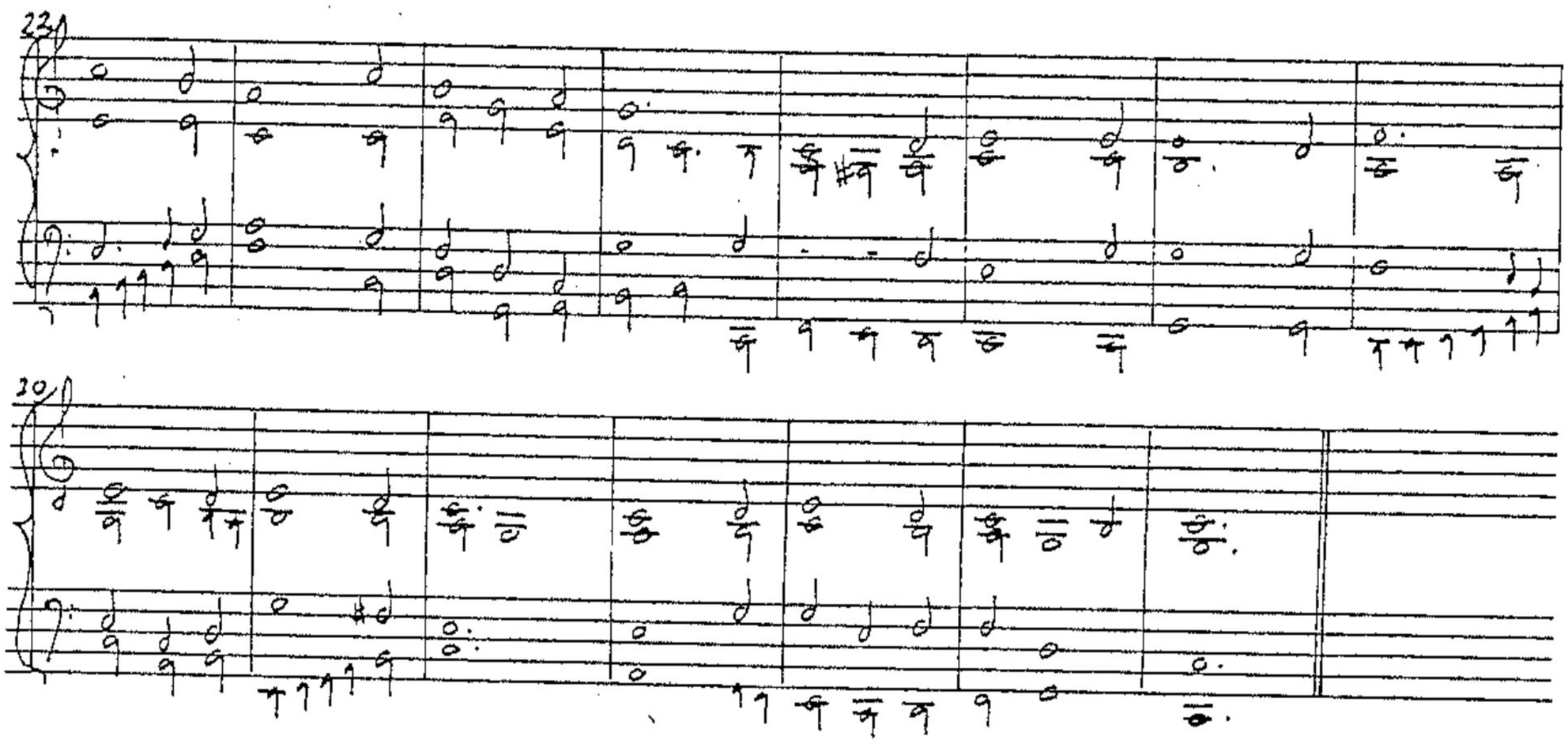
fructus ventris genero si, rex effu dit ge(n)tium. (sic)

Bermudo: Declaración (1555)
(f.120)

Cā. Pange lingua [etc]

Altus

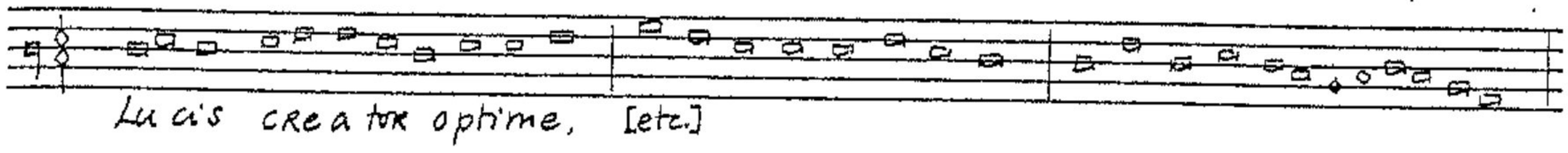
Tenor

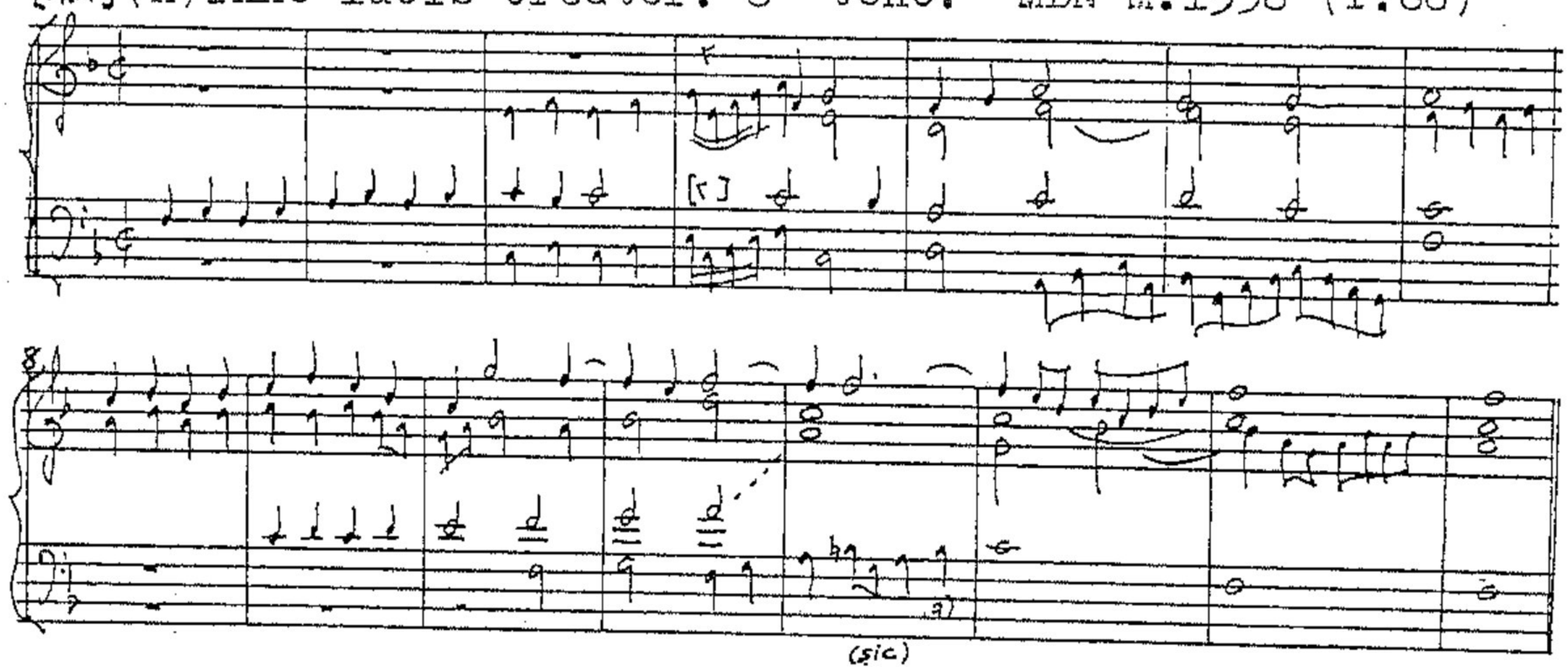
Basis

23
30

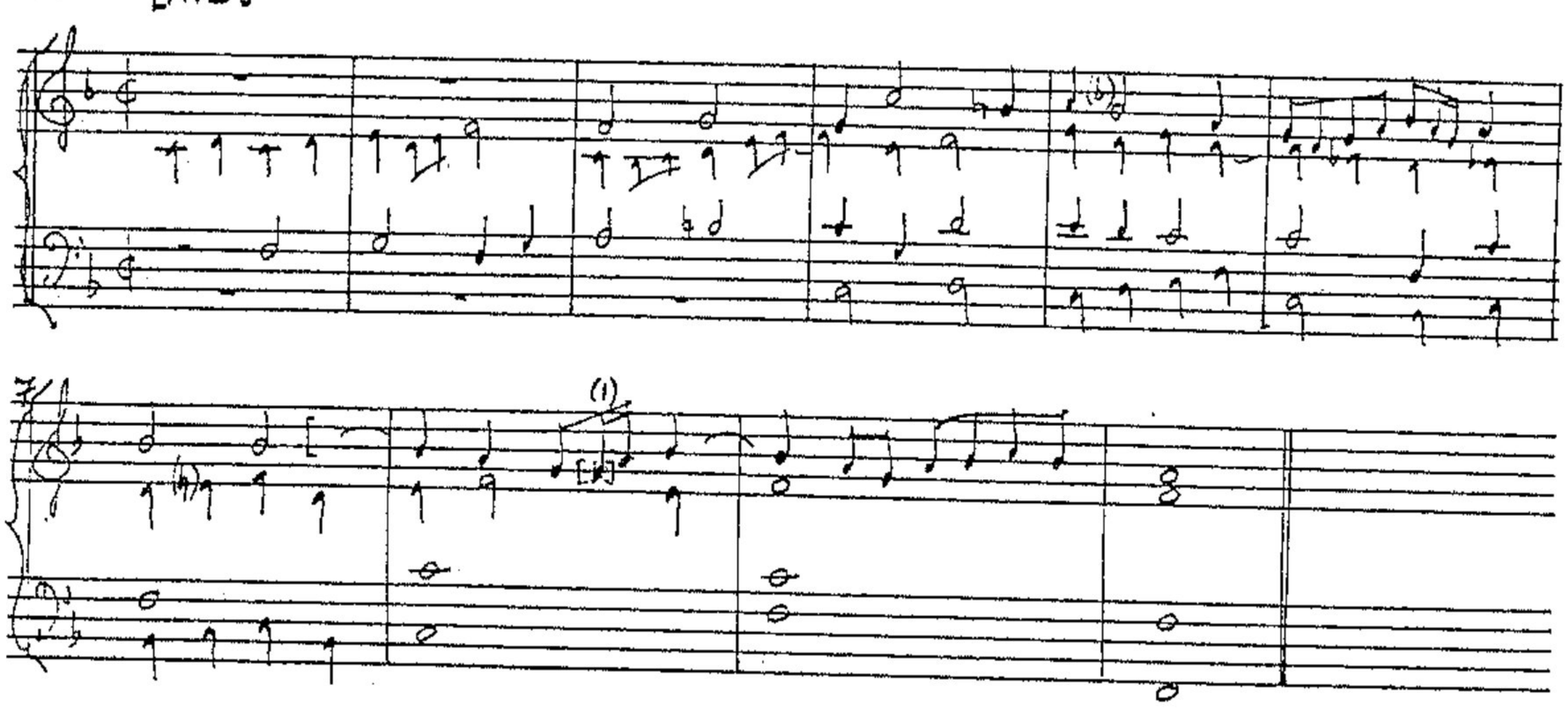
(45)

HYMN 11: LUCIS CREATOR OPTIME

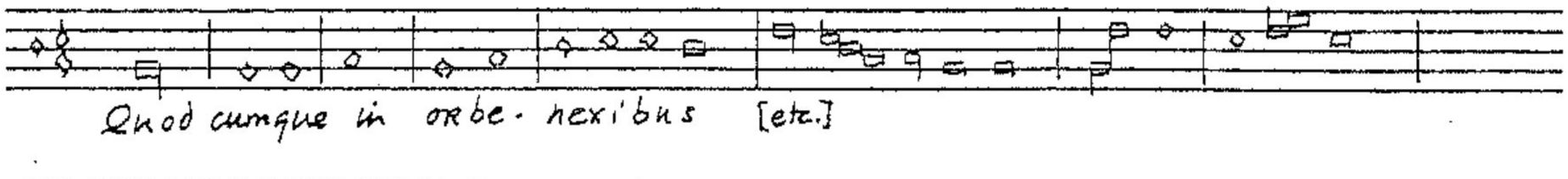
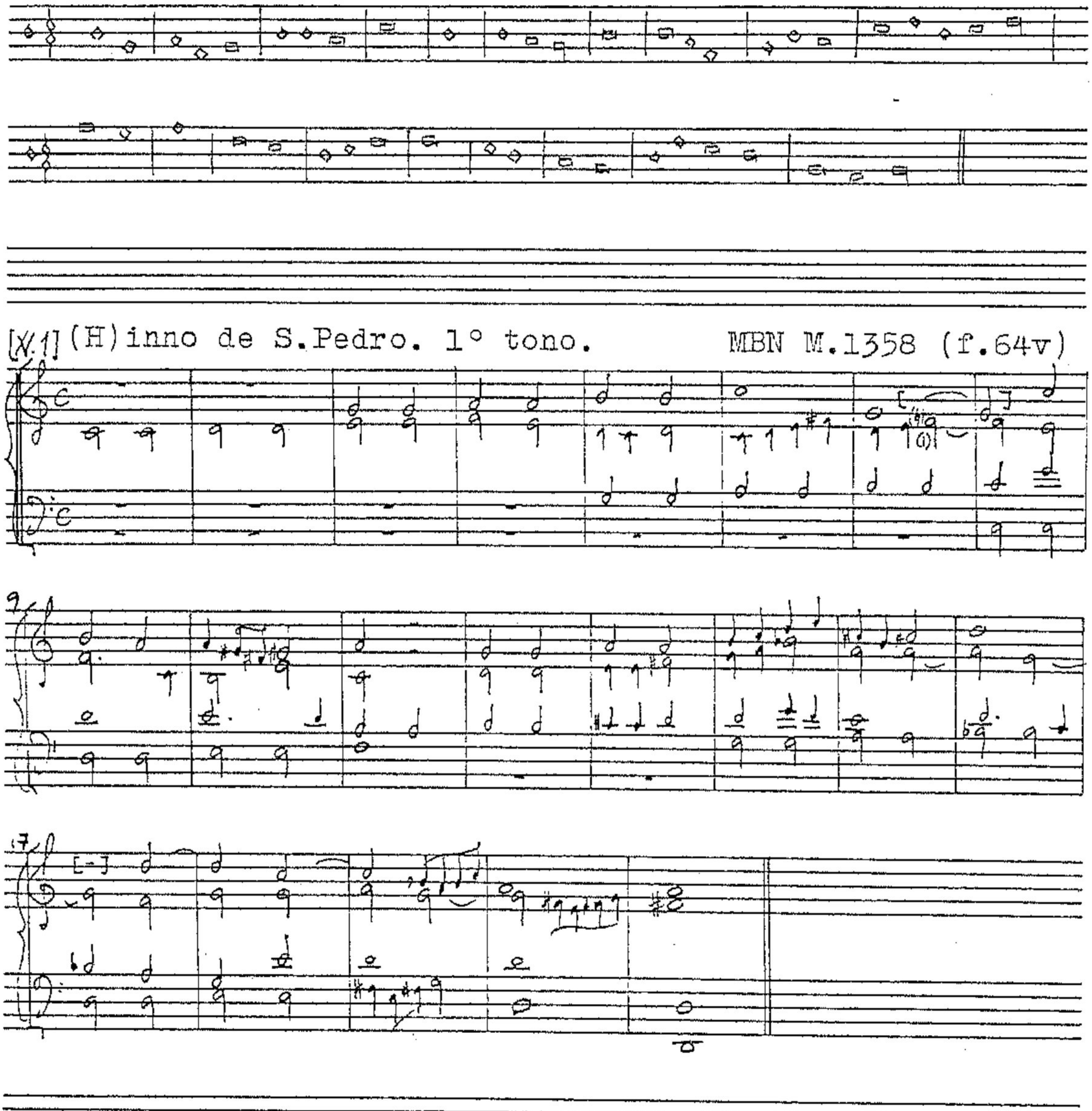
Lorente: *El Porqué* (1640)

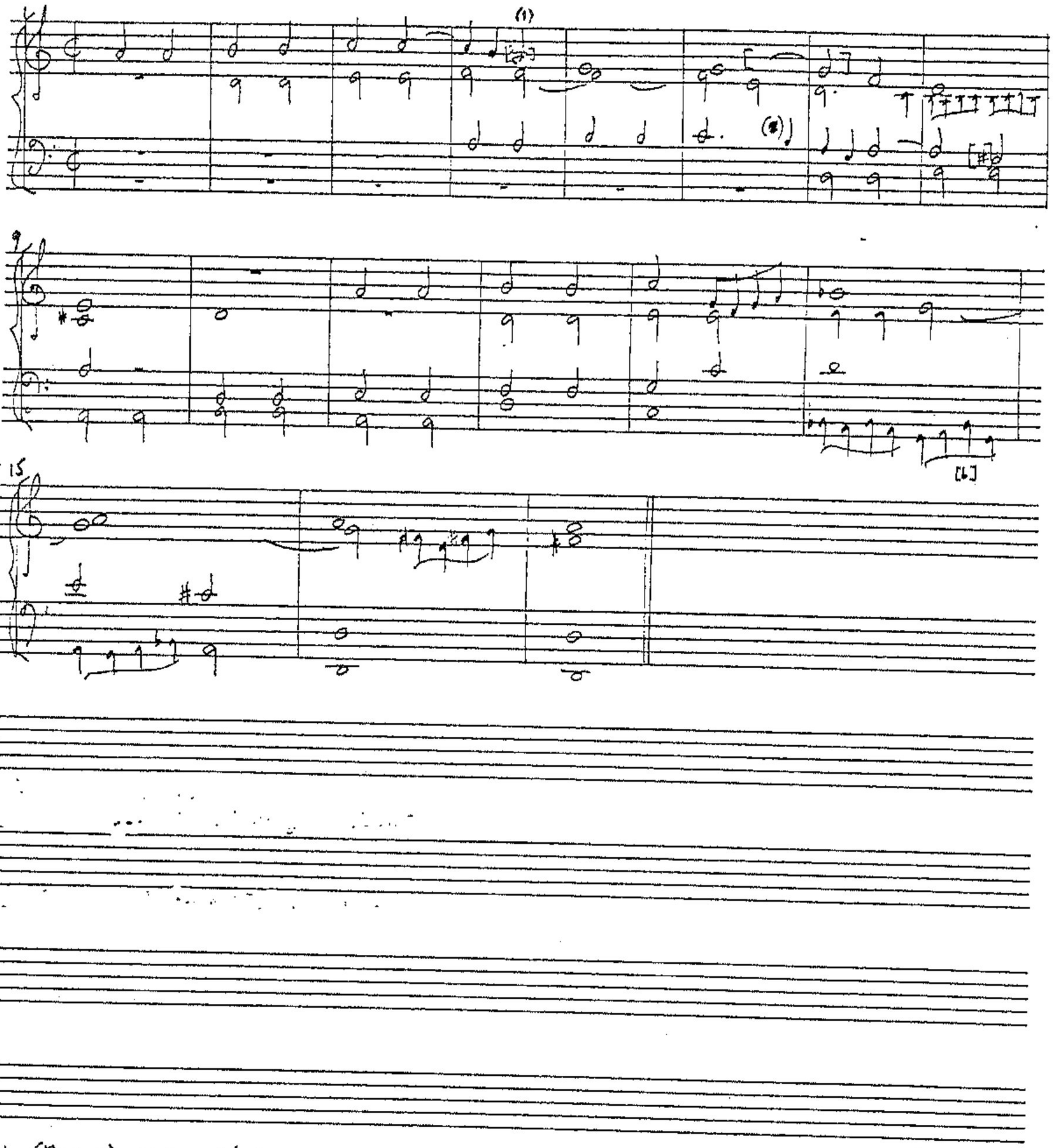
(p. 121)

[X.1] (H)inno lucis creator. 6° tono. MBN M.1358 (f.66)



Otro. [X.2]

1. (X.2, bar 8) tiple: a' in MS.

HYMN 12: QUODCUMQUE IN ORBENEXIBUS

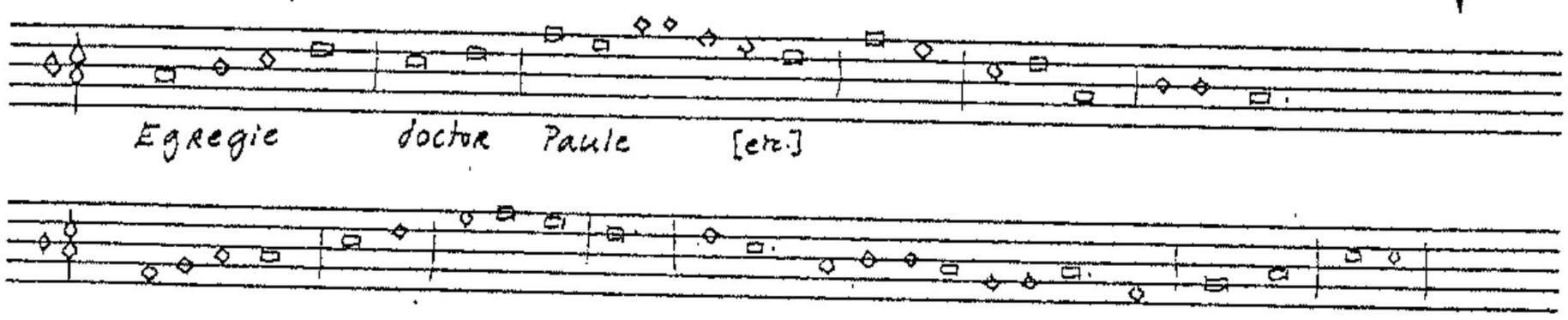
CBGU MM. 1. (1640)
(f. 28r)

[N.1] (H)inno de S.Pedro. 1° tono. MBN M.1358 (f.64v)

1. (Bar 7) alto: f# in MS.

Otro. [V.2]

1. (Bar 4) Eiple: b' in MS.

2. (Bar 6) tenor notated as 2 minims.

HYMN 13: EGREGIE DOCTOR PAULE (olim: Doctor egregie Paule)

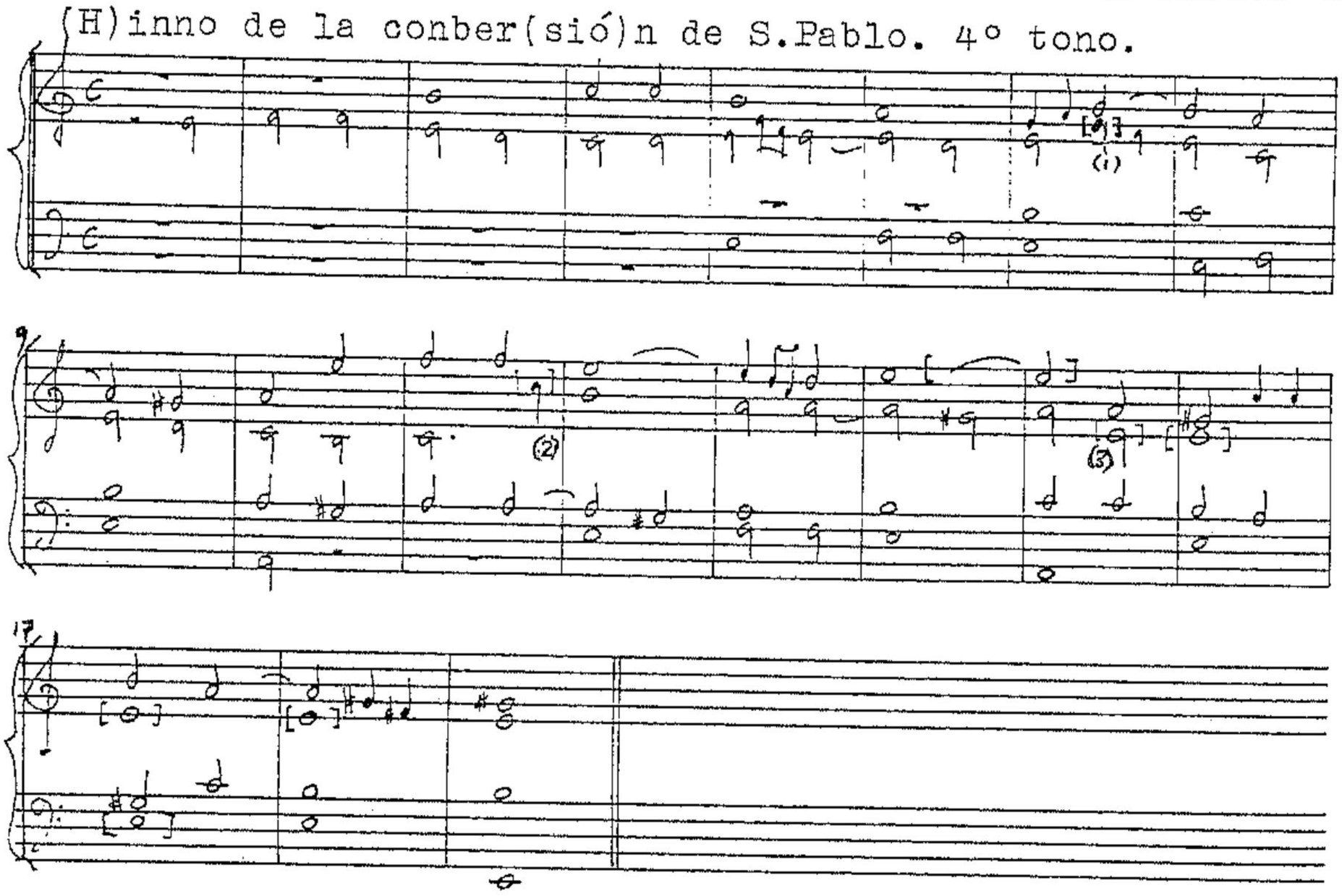
CBGU. MM. 1. (f. 30)

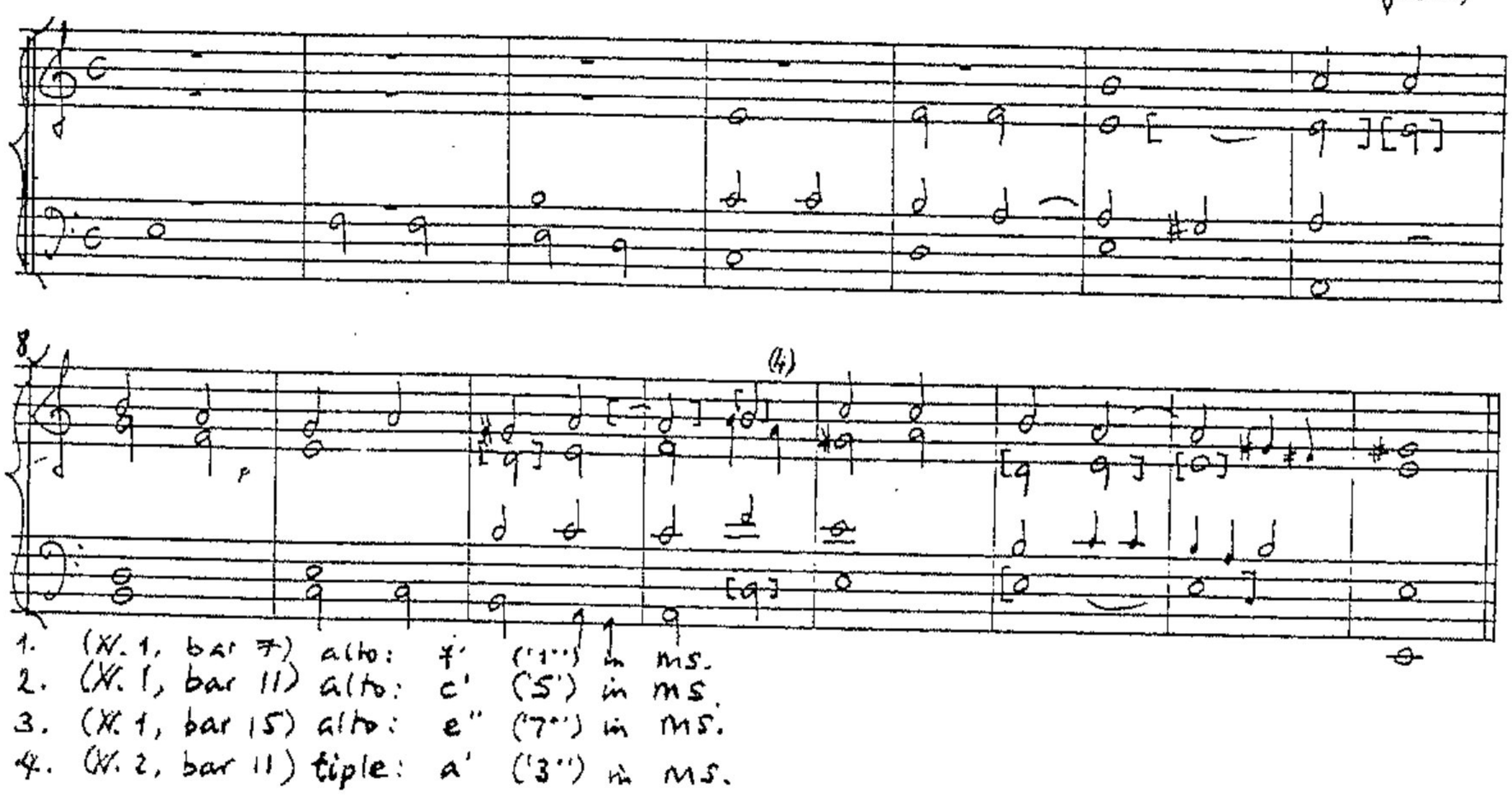


MBN M.1358 (ff.64v-5)

[V. 1]

(H)inno de la conber(sió)n de S.Pablo. 4º tono.

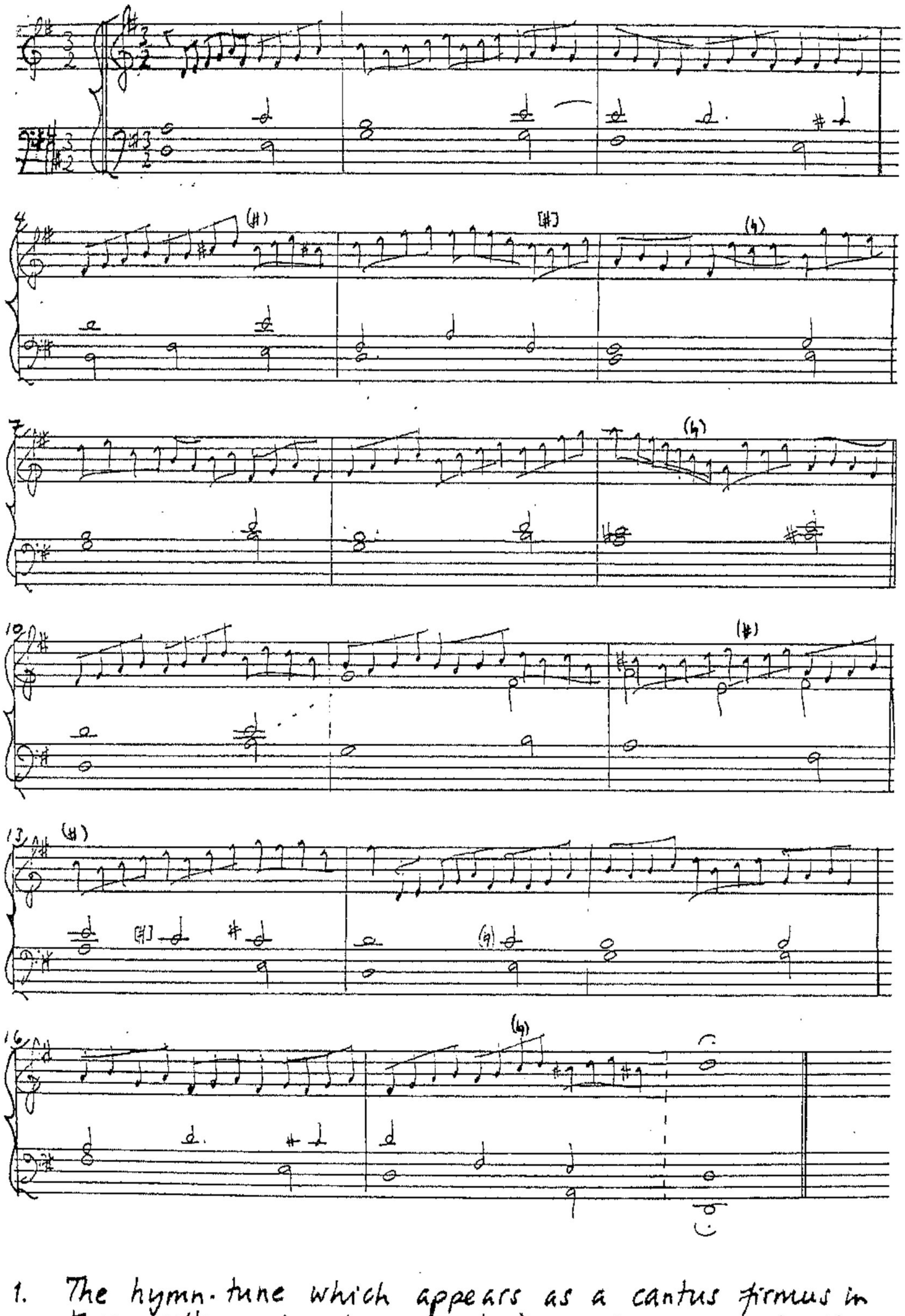


Otro. [V. 2] (f. 65.)

1. (V. 1, bar 7) alto: f' ('1") in ms.
2. (V. 1, bar 11) alto: c' ('5') in ms.
3. (V. 1, bar 15) alto: e" ('7") in ms.
4. (V. 2, bar 11) tiple: a' ('3") in ms.

HYMN 16: [CHRISTO PROFUSUM] (olim: Aeternae Christe munera) [1]

Versos para las Fiestas de los SS.tos Apostoles sobre el Canto llano. 3 de Fr. Juan de S.n Agustin

BBC M.1011 (ff. 36-36v)

[N. 1]

1. The hymn-tune which appears as a cantus firmus in these settings is unknown: it does not correspond with any of the melodies associated with these hymns given in the plainchant sources for the feast of the Apostles.

[N. 2]

Otra diferencia sobre el mismo Canto llano para otras fiestas de Fr. Juan de S:. Agustin

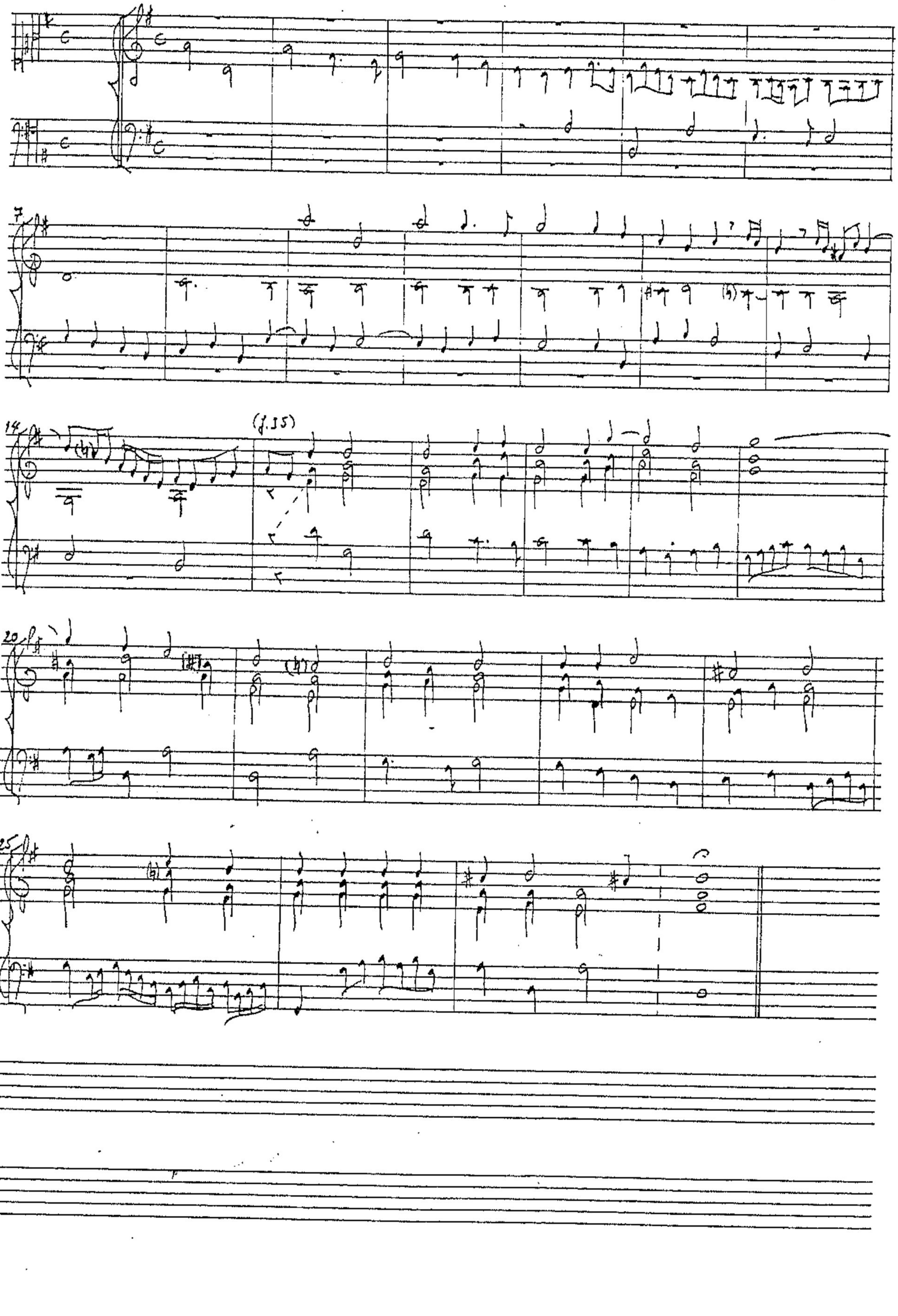
(f. 36r)

Otro de Fr. Juan de Sn. Agustín con el canto llano
[N. 3]

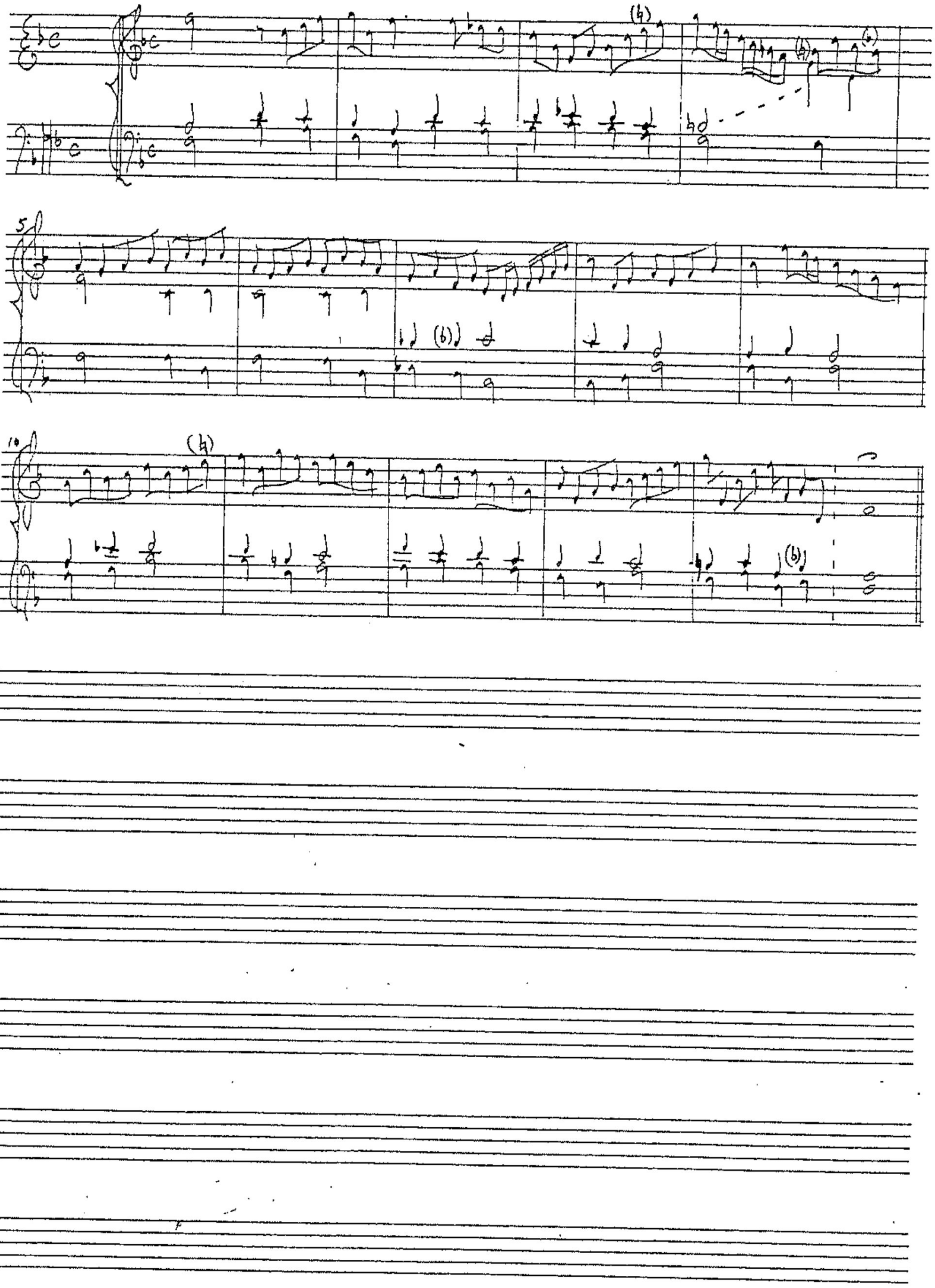
(49)

HYMN 17(a): SANCTORUM MERITIS

Verso 14 de 7º tono p(a)ra la entrada del Himno de Sanctorum meritis

BBC M. 1011
(ff.34r-5)

HYMN 17 (b)

Otro verso [de 6° tono] para las fiestas de los Stos Martires,
Fiesta de la Cruz y Dominicas y otras fiestas del Tiempo Pasqual

BSC M.1011
(f. 31v)

(50)

HYMN 18 (i): AVE MARIS STELLA

Bermudo: Declaración (1555).
(f. 44.)

Ave maris stella.

Altus.

Tenor.

Basis.

[0 = d]

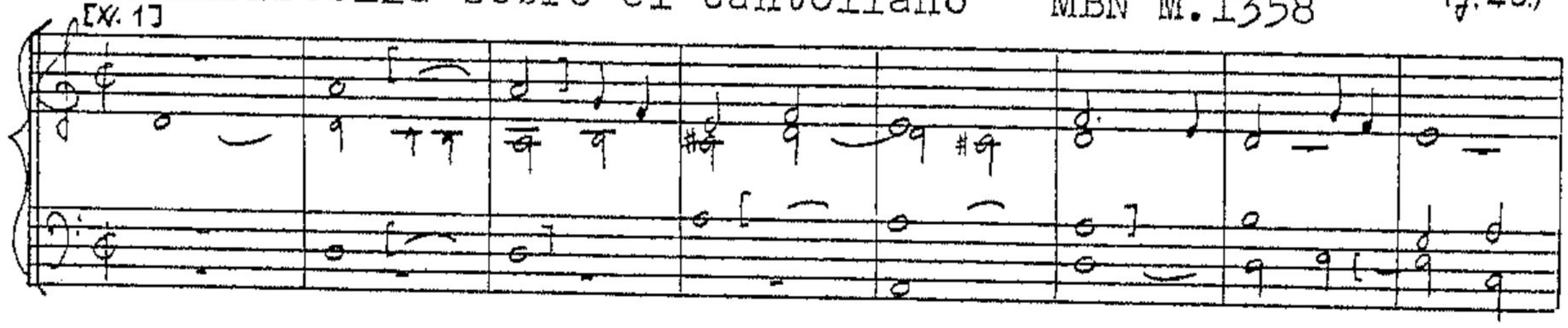
5

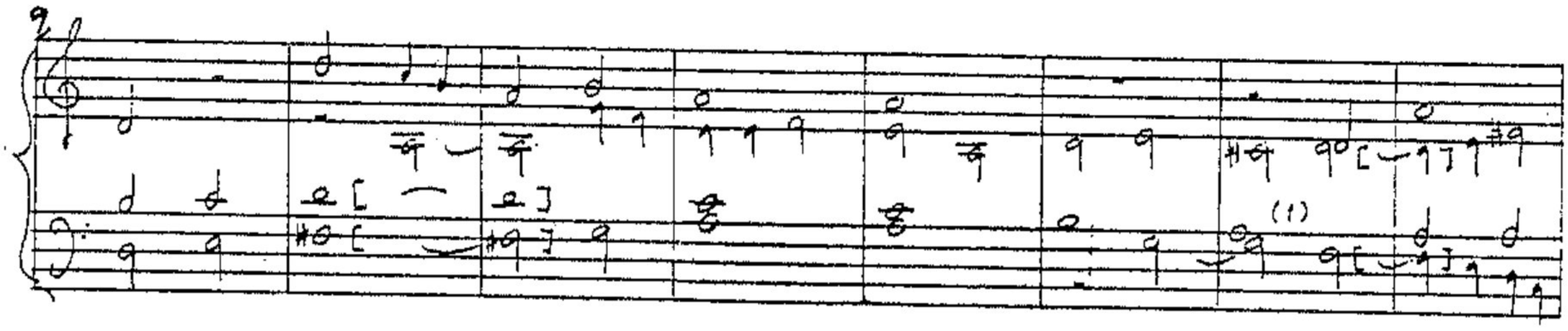
12

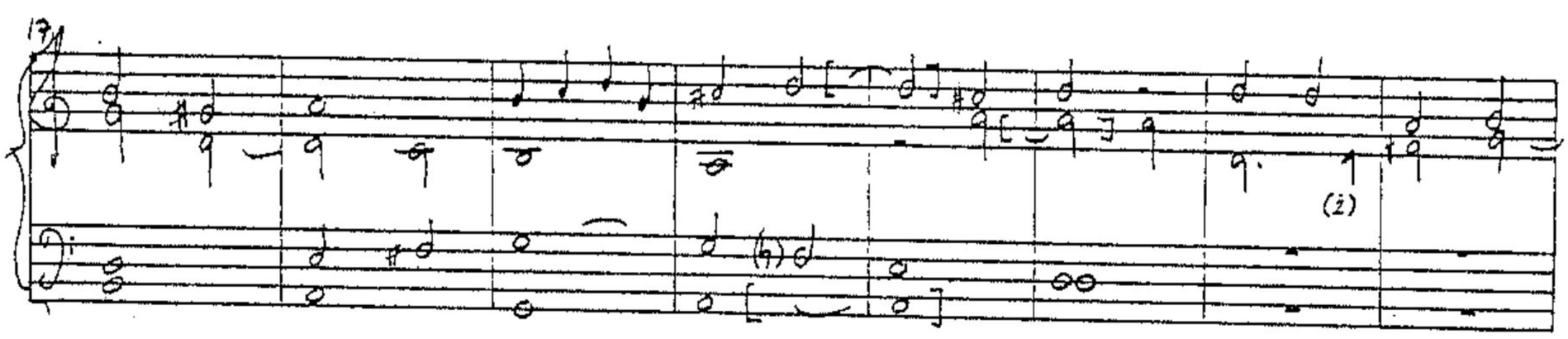
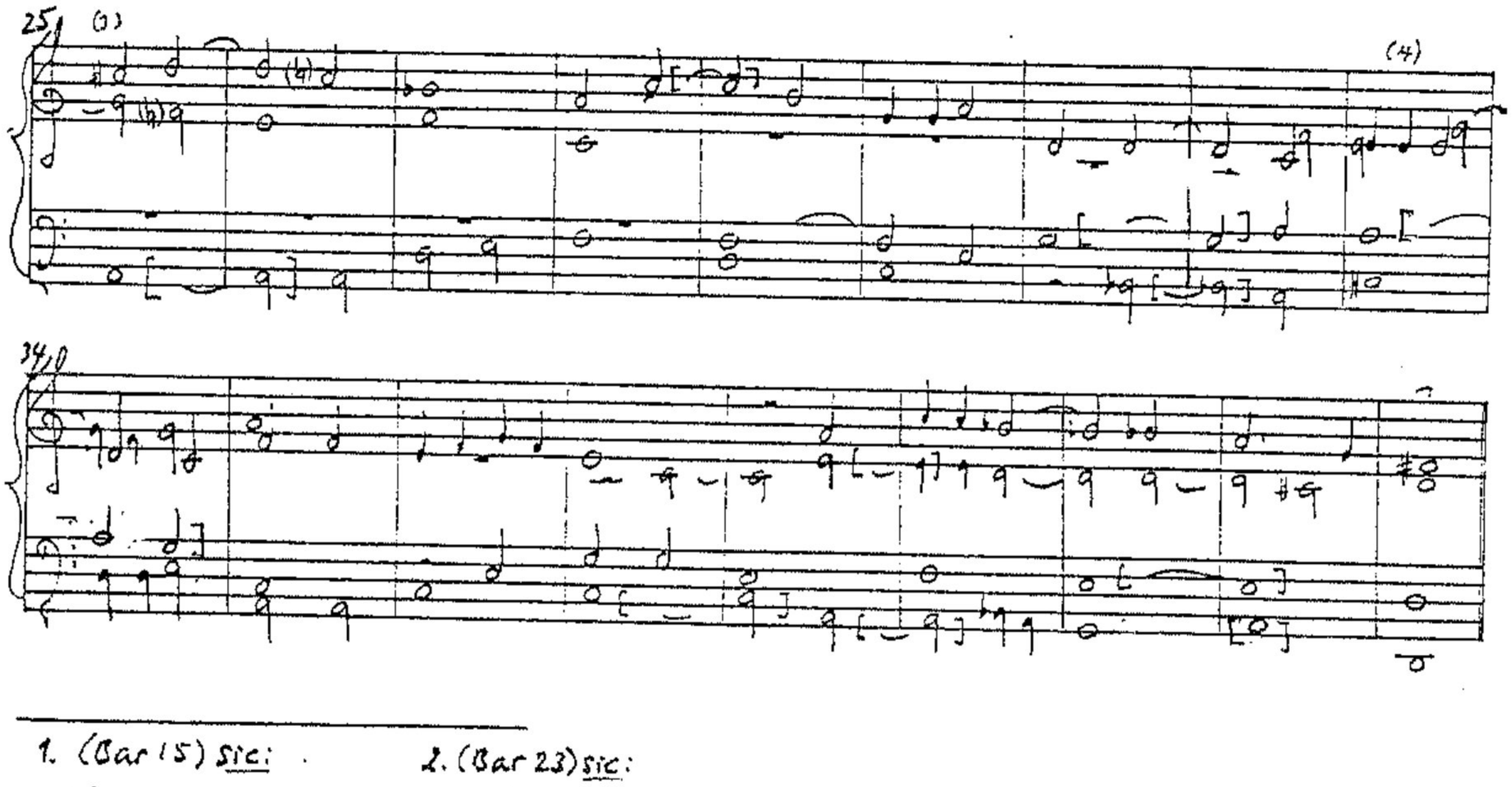
18

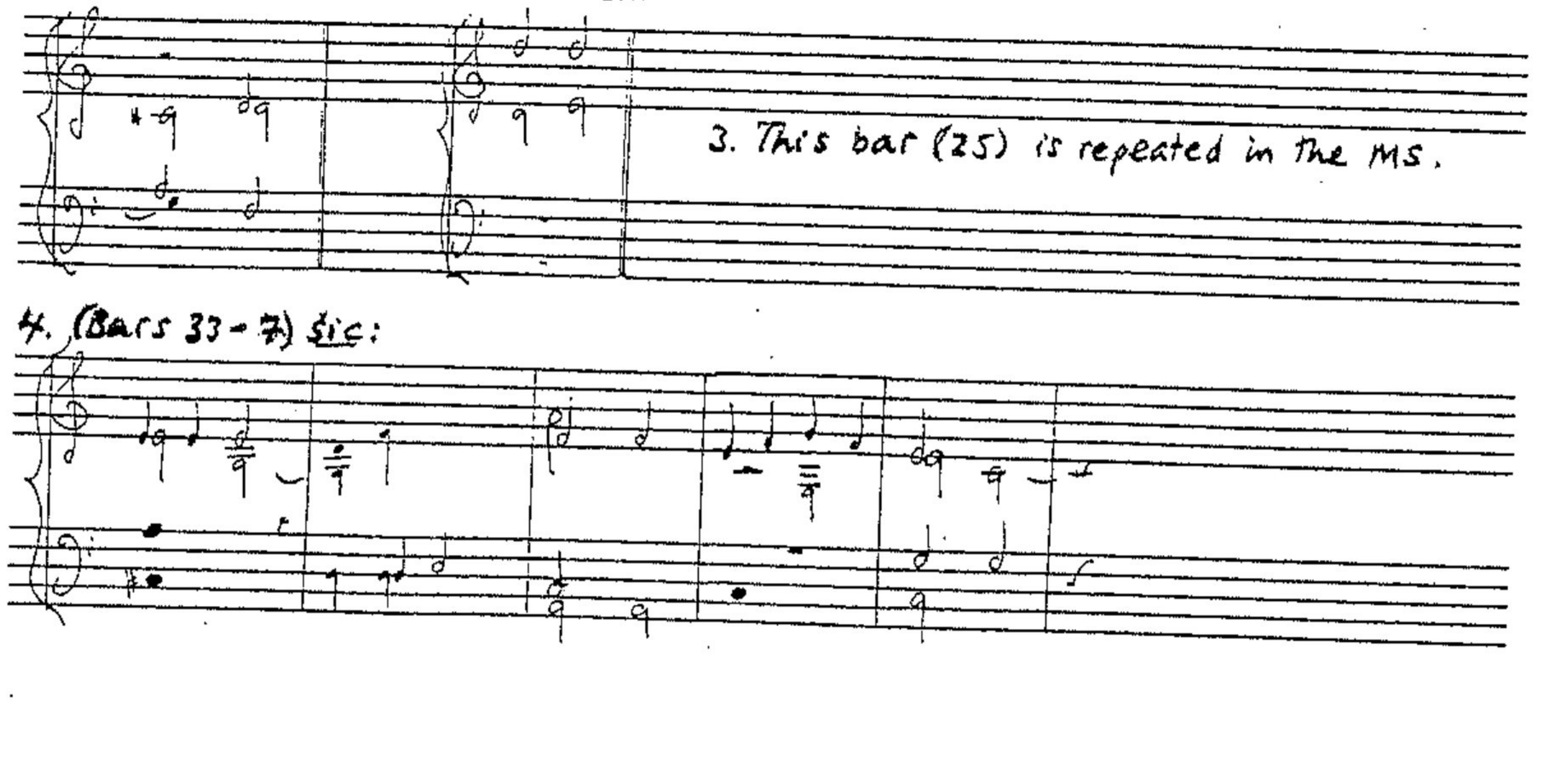
Ave maristella sobre el cantollano MBN M.1358 (f. 40.)

[IV. 1]









1. (Bar 15) sic:

2. (Bar 23) sic:

3. This bar (25) is repeated in the MS.

4. (Bars 33 - 7) sic:

Otra. [V.2]

(1)

17

(2)

(4)

25

(3)

33

(4)

41

1. (Bars 8-10) sic:

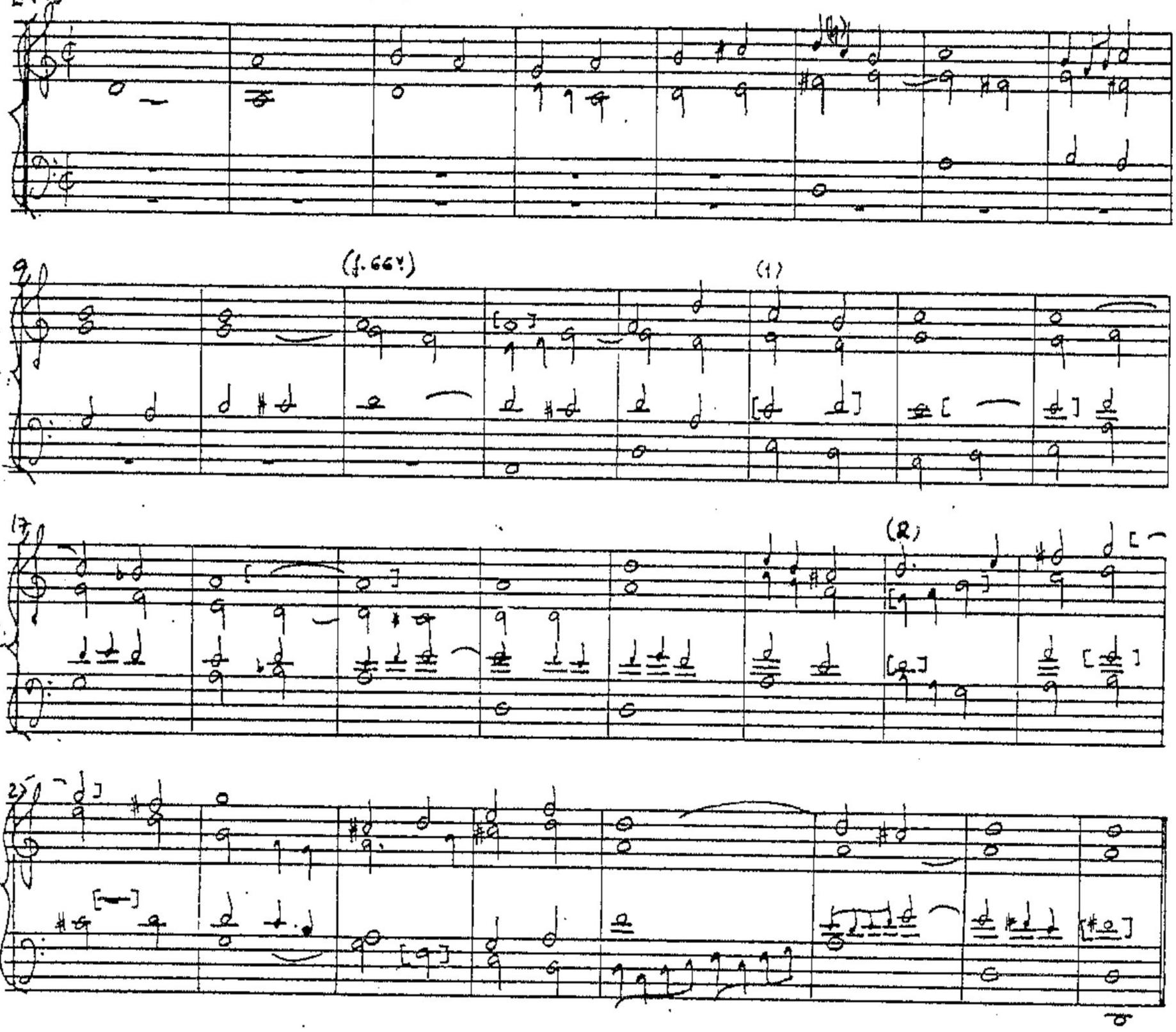
2 (Bar 20) sic:

3. (Bar 32) sic:

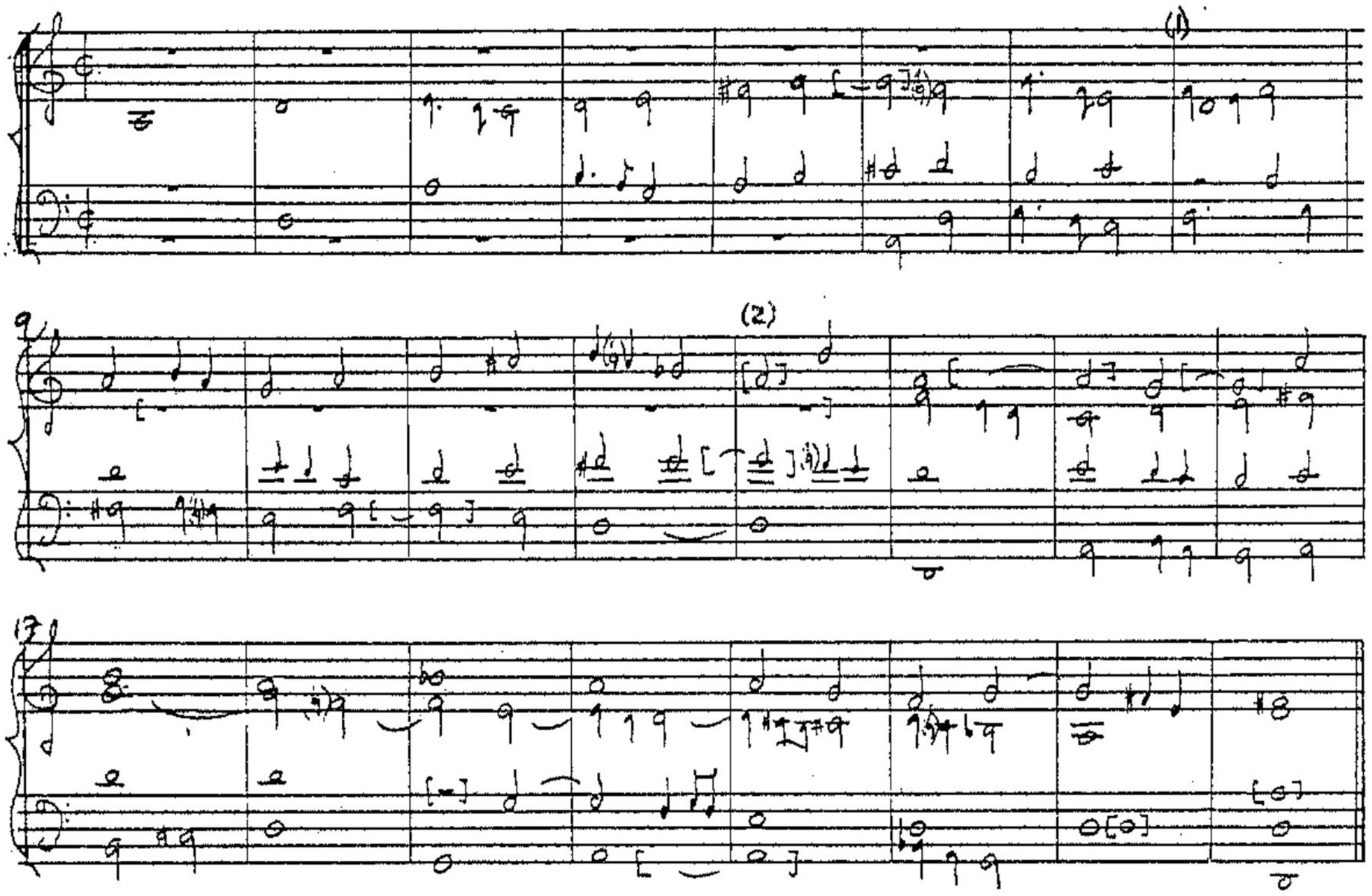
4. (Bars 37-9) sic:

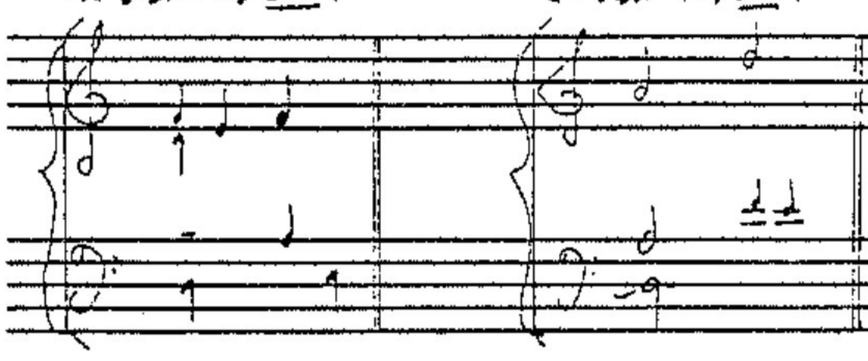
MBN M.1358

(f.66-66v.)

[XI.1] Ave maris Stel(l)a. 1° tono.

1. (Bar 14) sic:

2:. (Bars 23-6) sic:

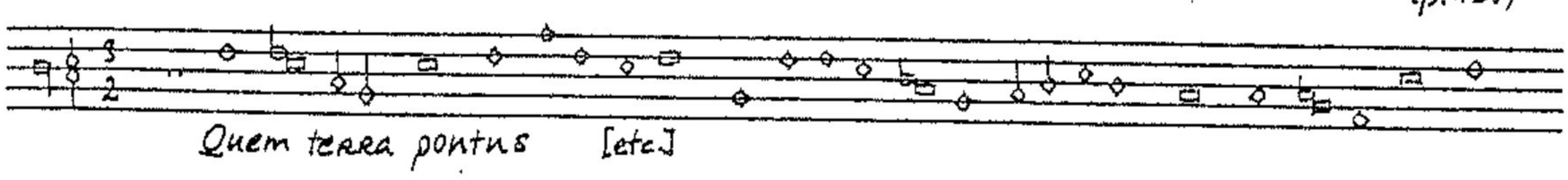
Otra. [V. 2]

1. (Bar 8) sic:

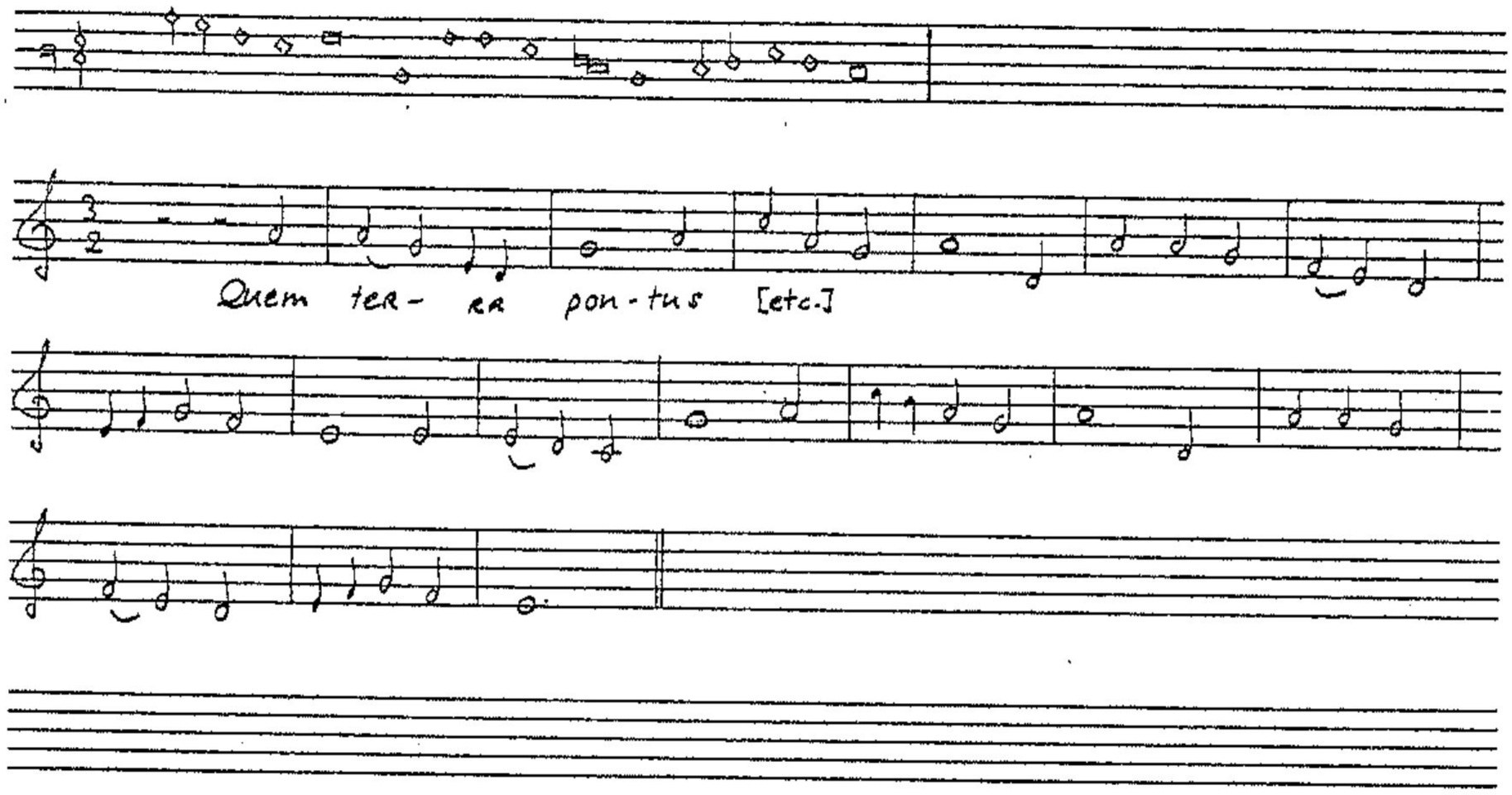


2. (Bar 13) sic:

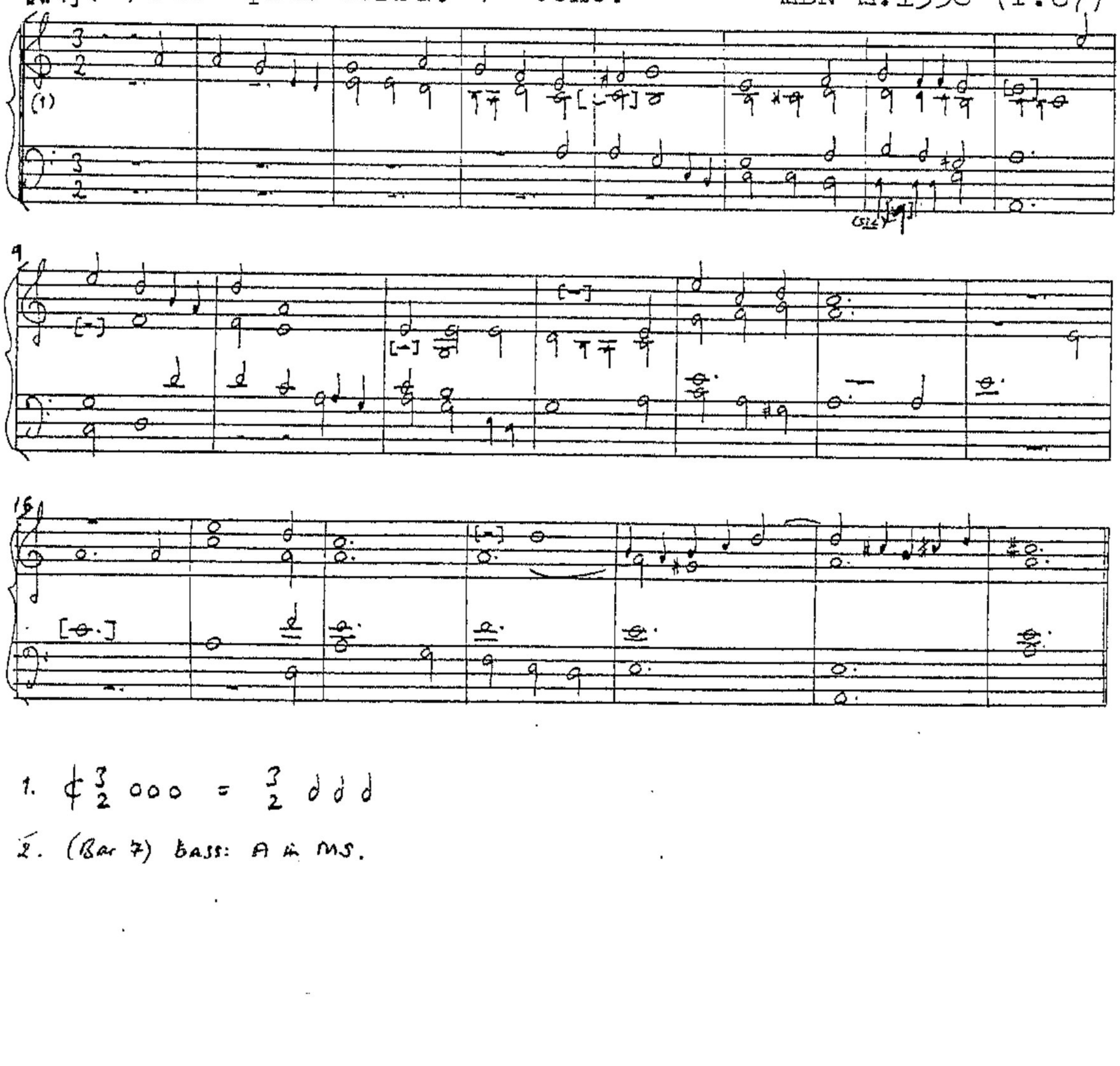
HYMN 18 (ii): QUEM TERRA PONTUS

Lorente: El Porqué (1672)
(p. 125)





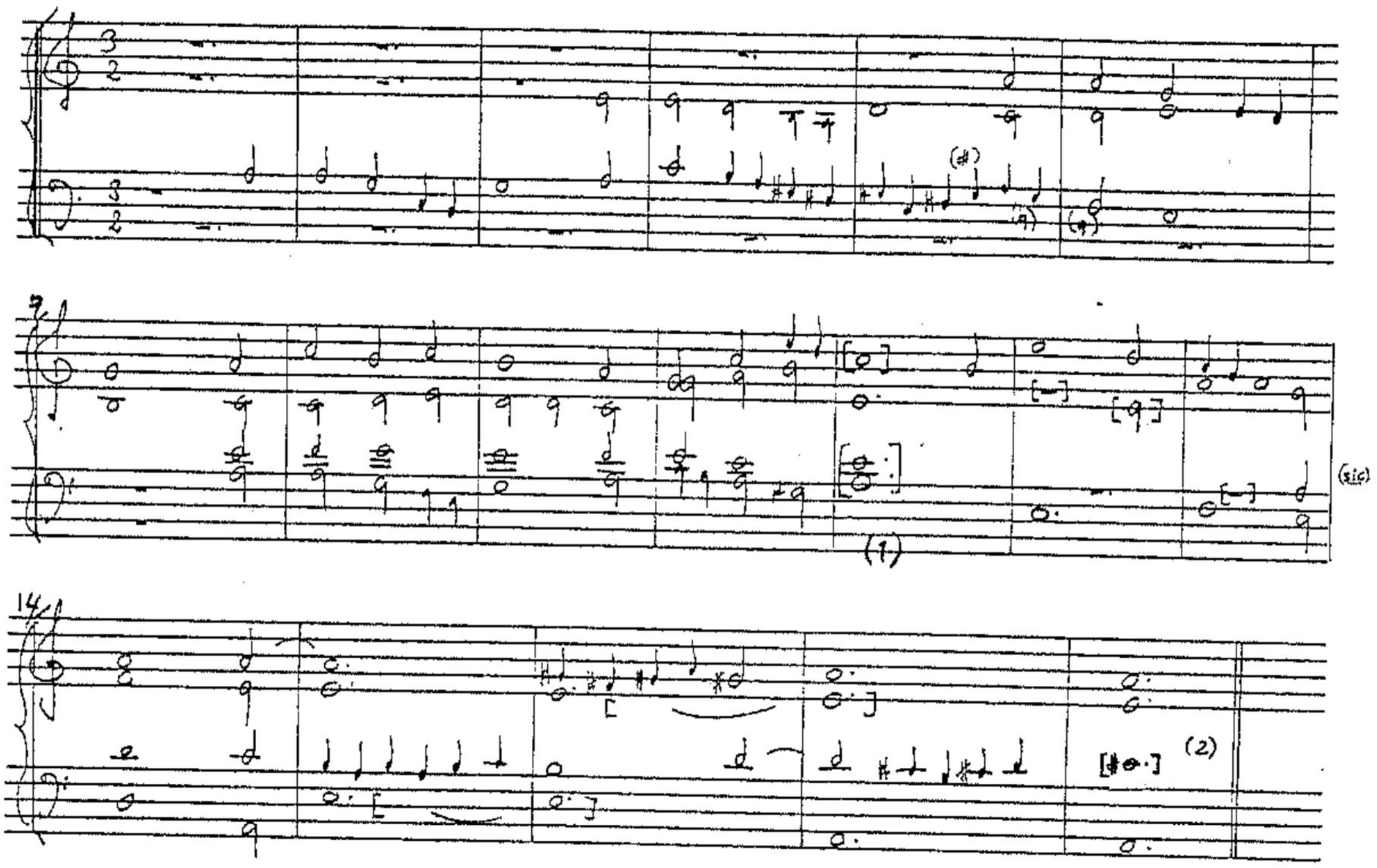
[N. 1] (H)inno quem terra. 4° tono. MBN M.1358 (f.67)



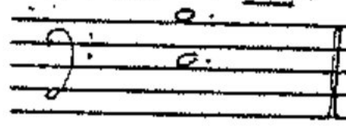
1. ¢ 3/2 000 = 3/2 d d d

2. (Bar 7) bass: A ♮ MS.

Otro. [N. 2]



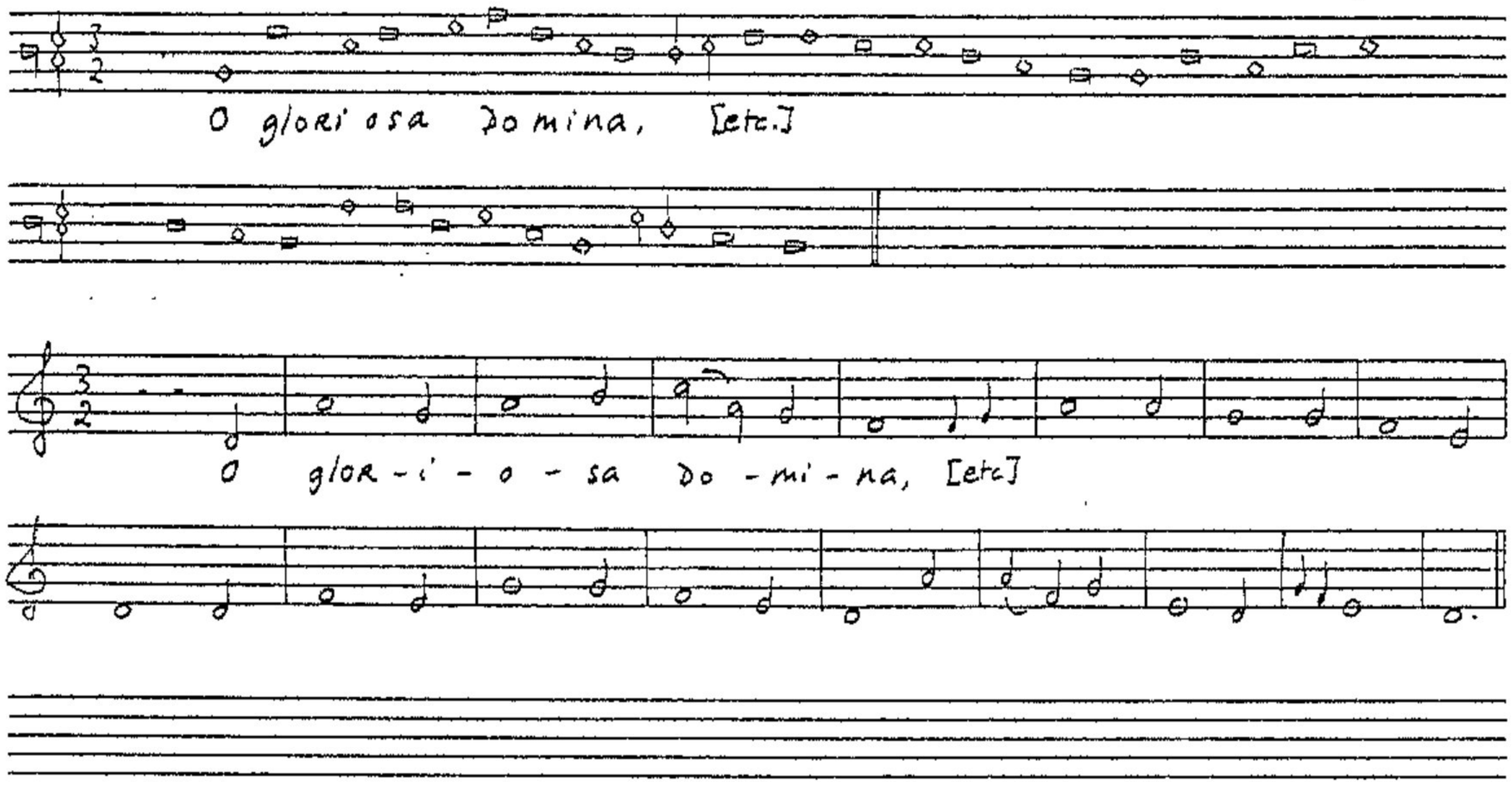
1. (Bar 11) sic:



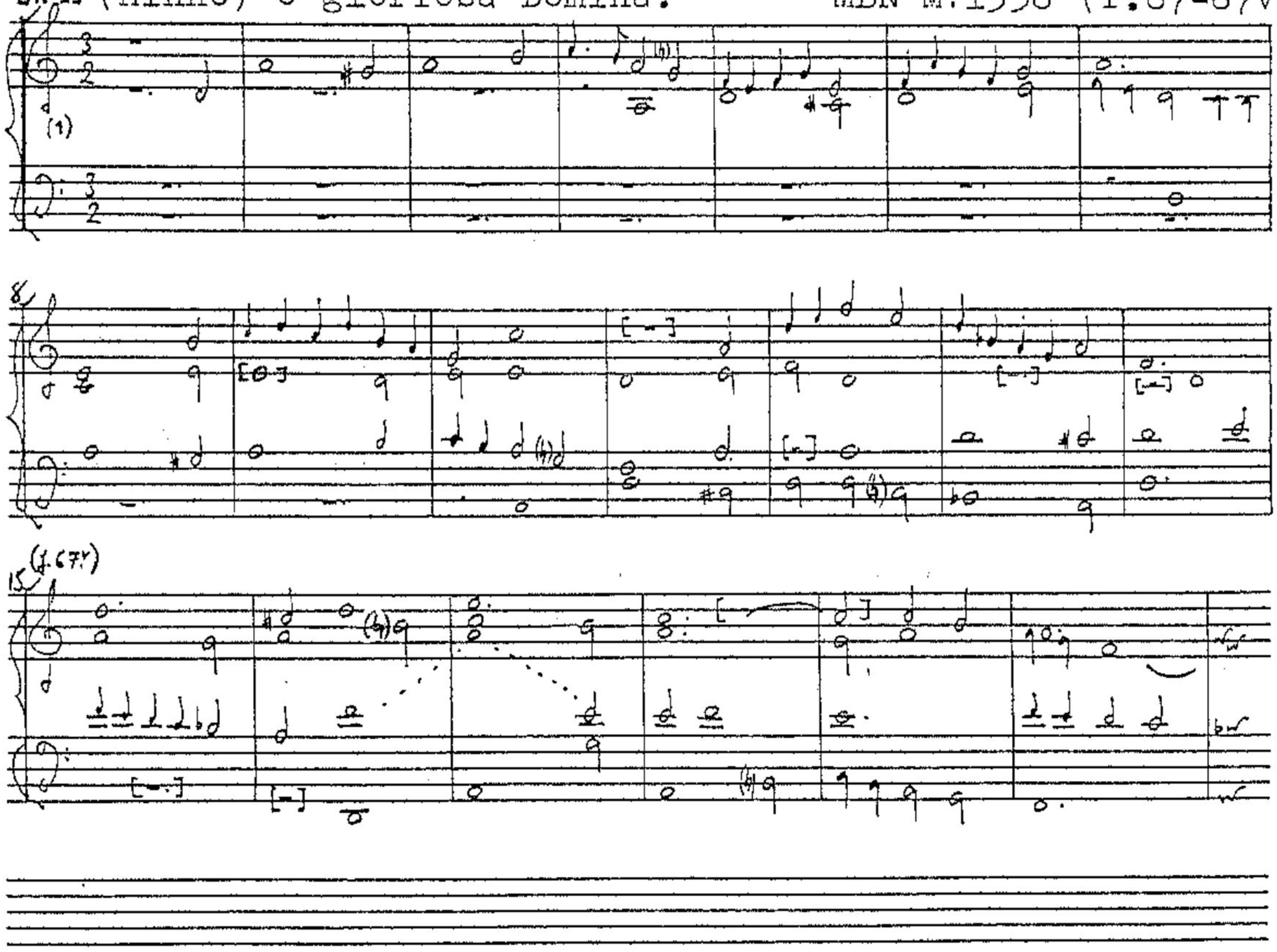
2. (Bar 18) tenor: a in MS.

HYMN 18 (iii) O GLORIOSA VIRGINUM (olim: O gloriosa Domina)

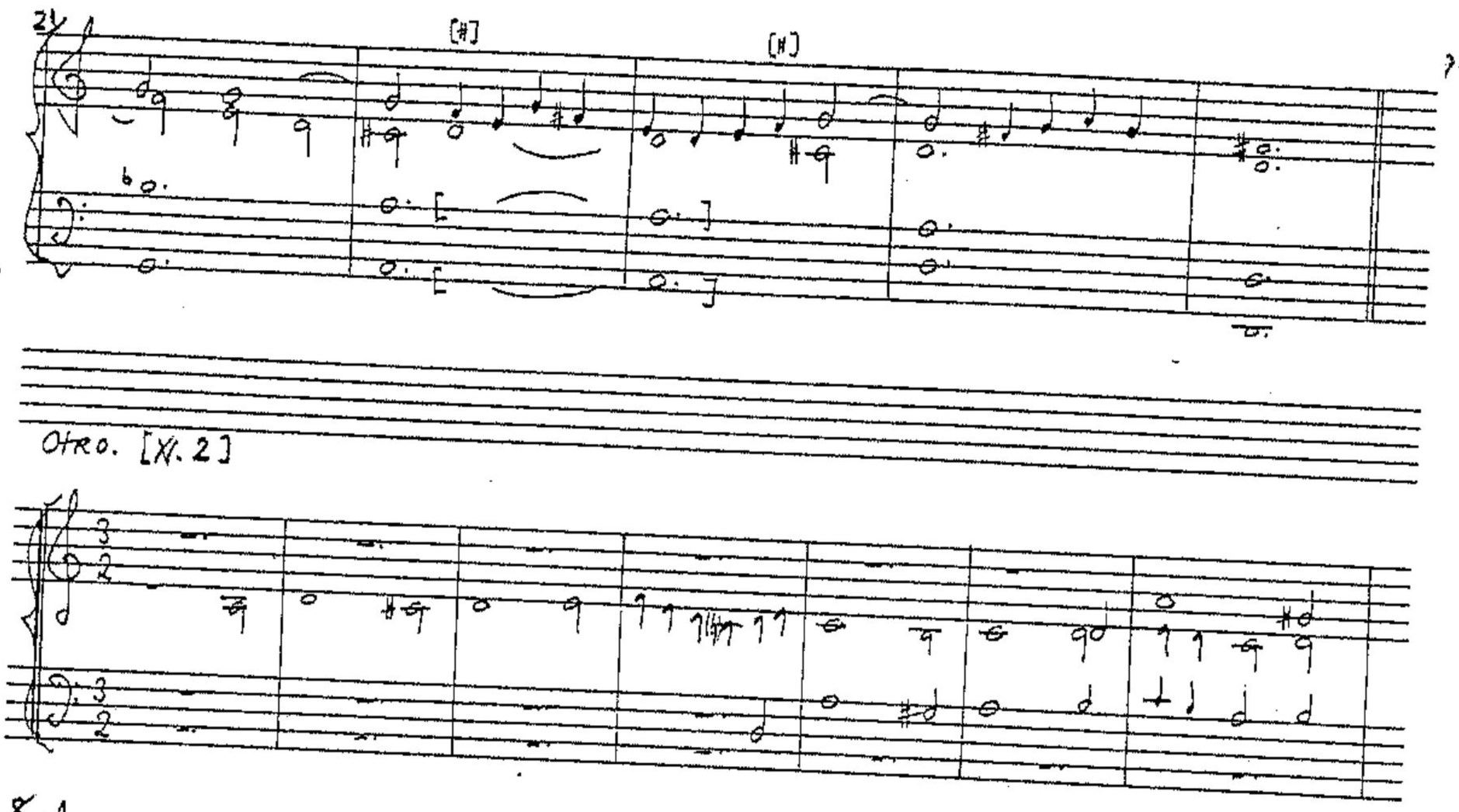
Lorente: El 'Porqué. (1672).
(p.124)



[V.1] (Hinno) O gloriosa Domina. MBN M.1358 (f.67-67v)



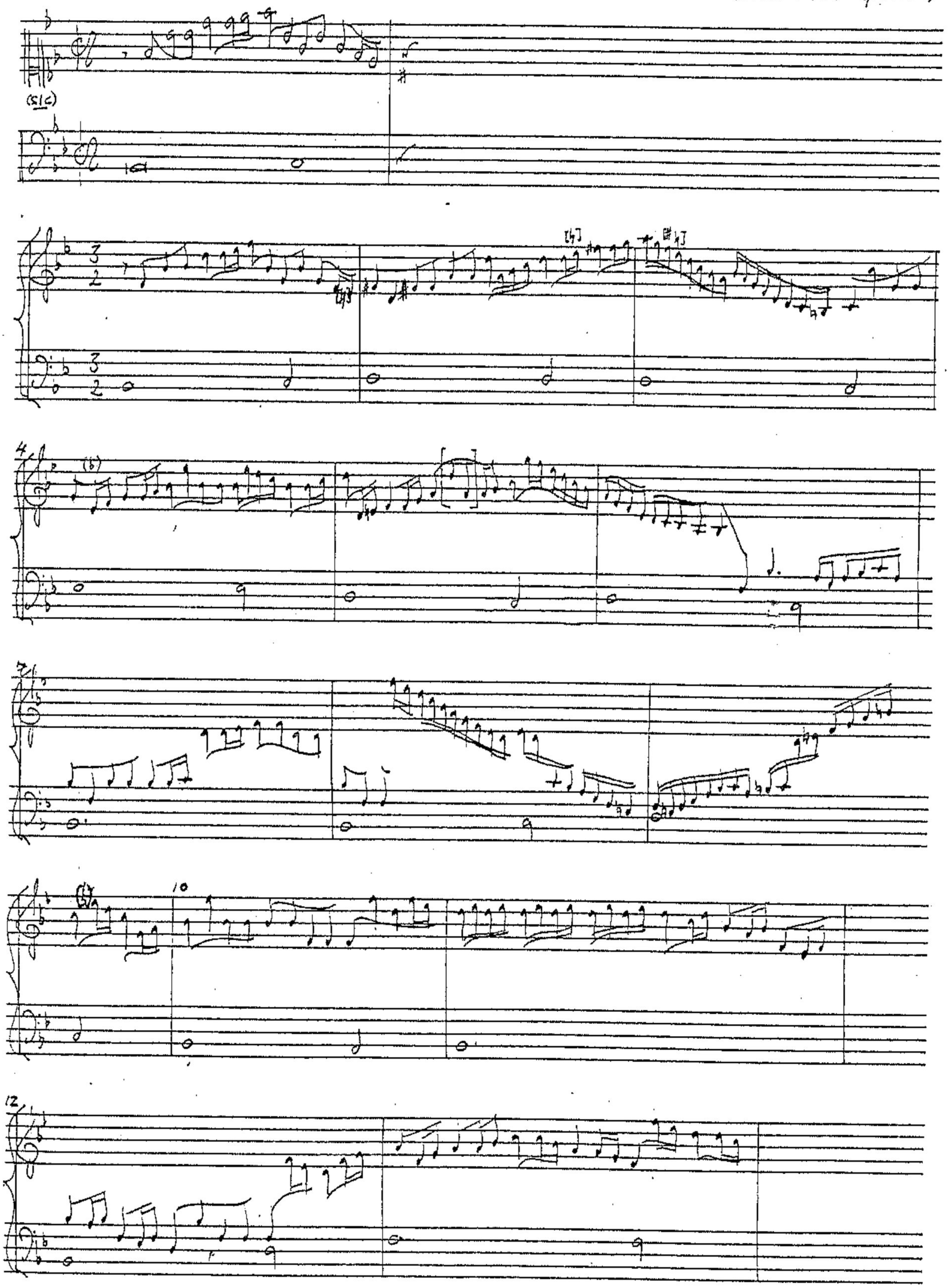
1. ϕ^{3}_{2} o o o = $^{3}_{2}$ d d d


21
[H]
[H]
Otro. [N. 2]
3
2
3
2
8
14

PANGE LINGUA

(51) JACA MS: CABANILLES

Pange lingua a duo. Punto de ministriles de Cabanilles

JACA MS. (p. 213)

14

[♮]

16

15

[♮]

[♮]

20

22

(sic.)

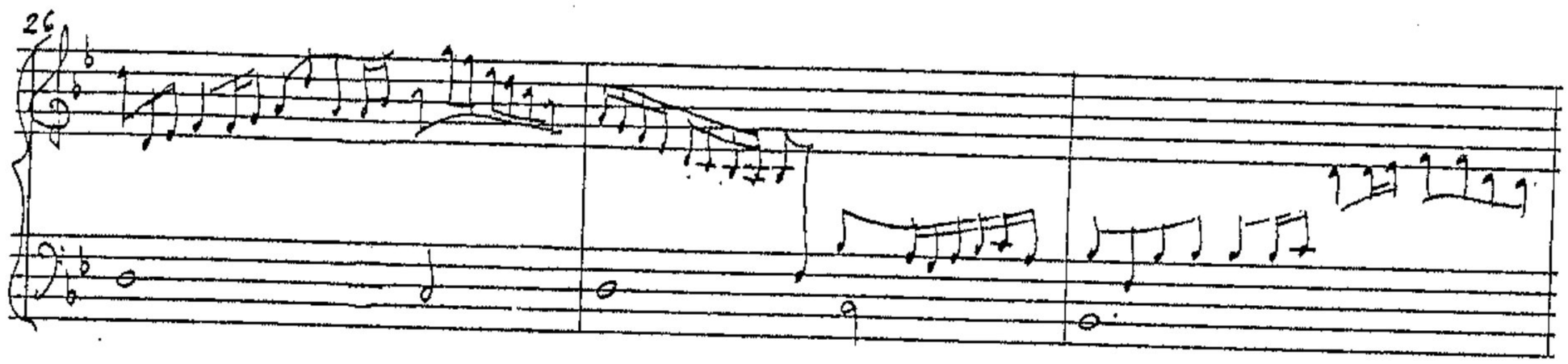
[♮]

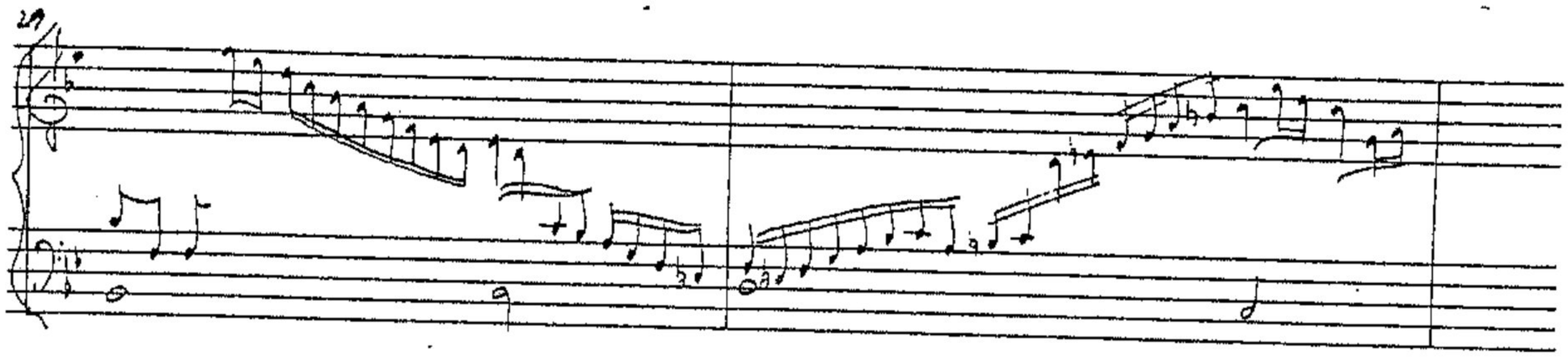
24

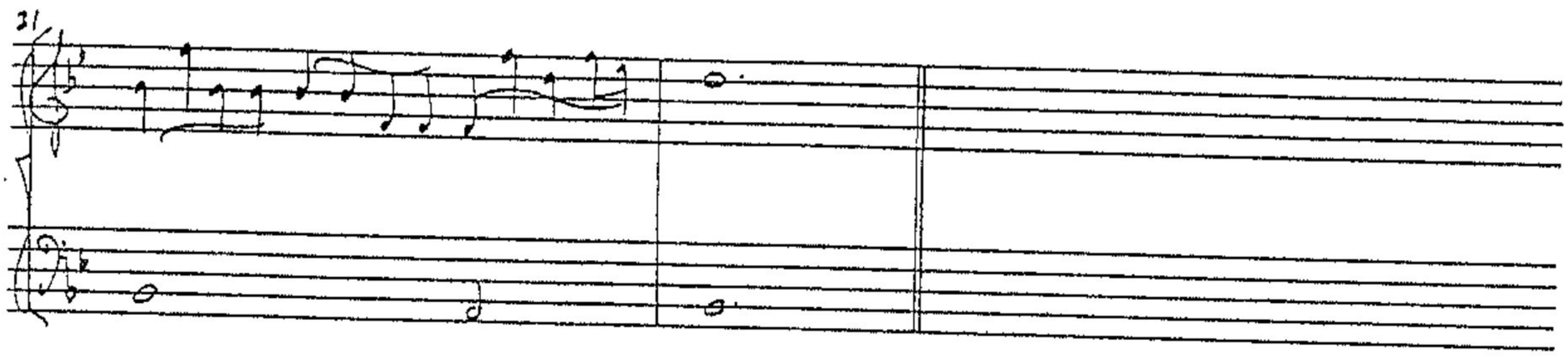
[♯ ♭]

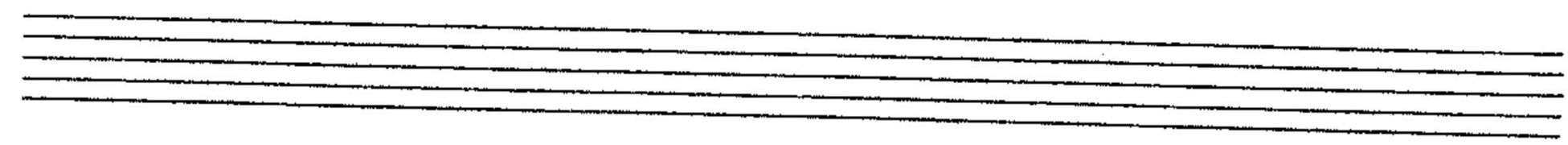
[♮]

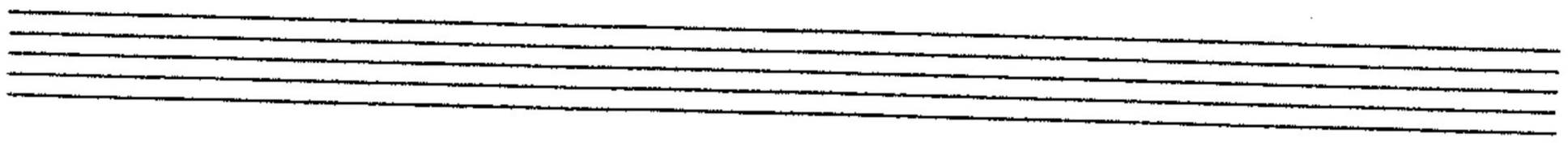
26

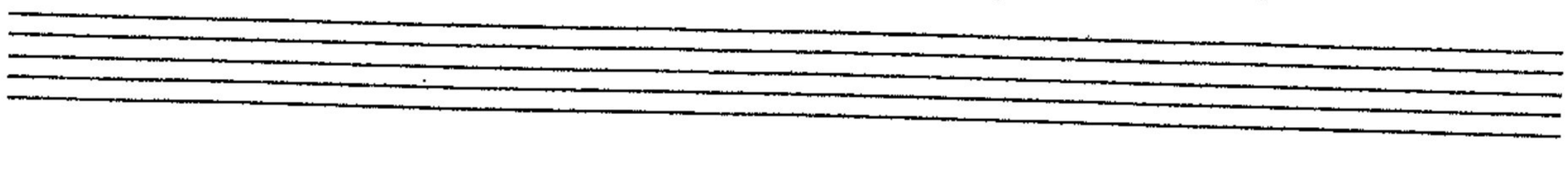


29

31







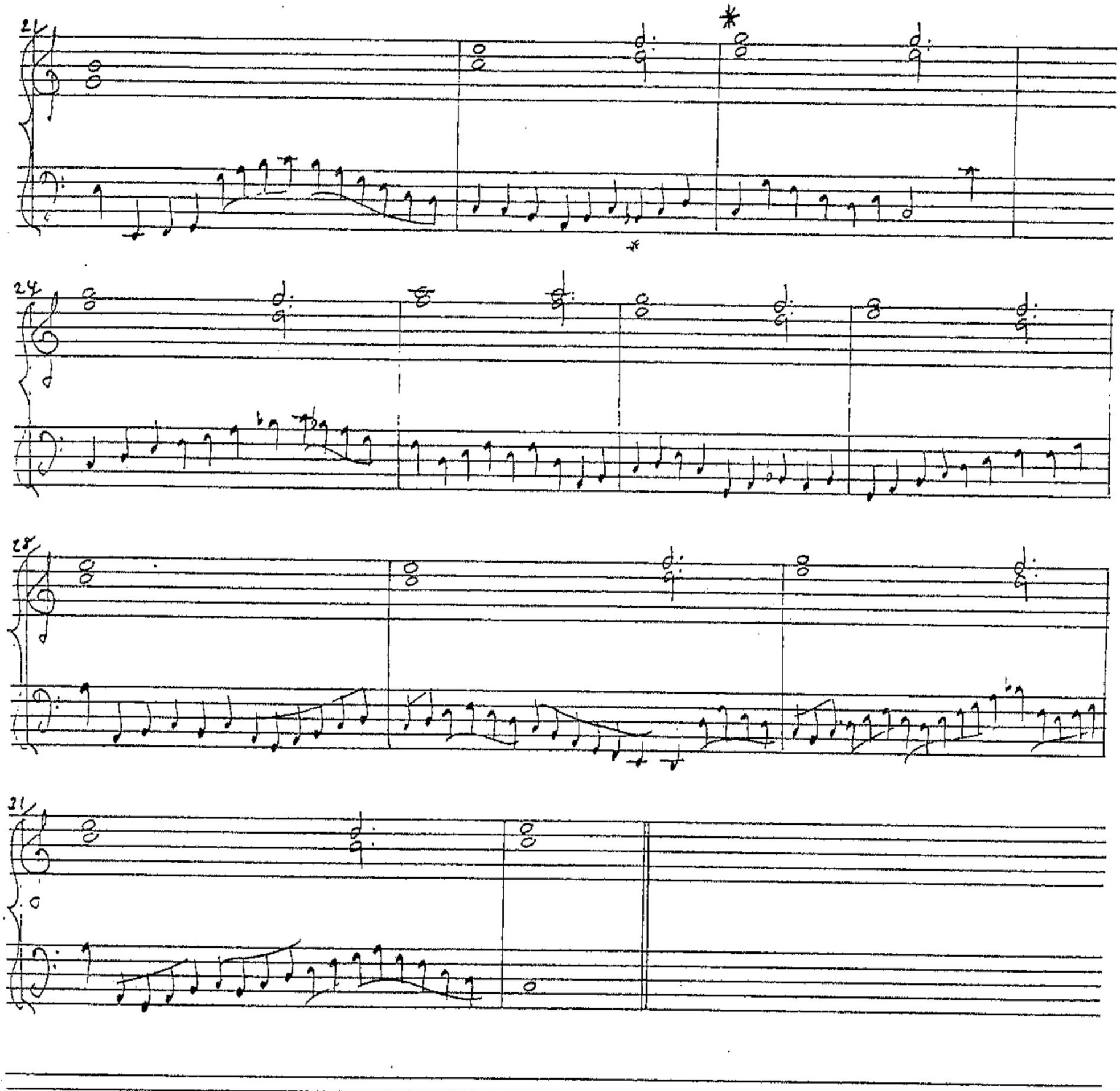


p

Otra Pange lingua a 3 de Cabanillas [1]

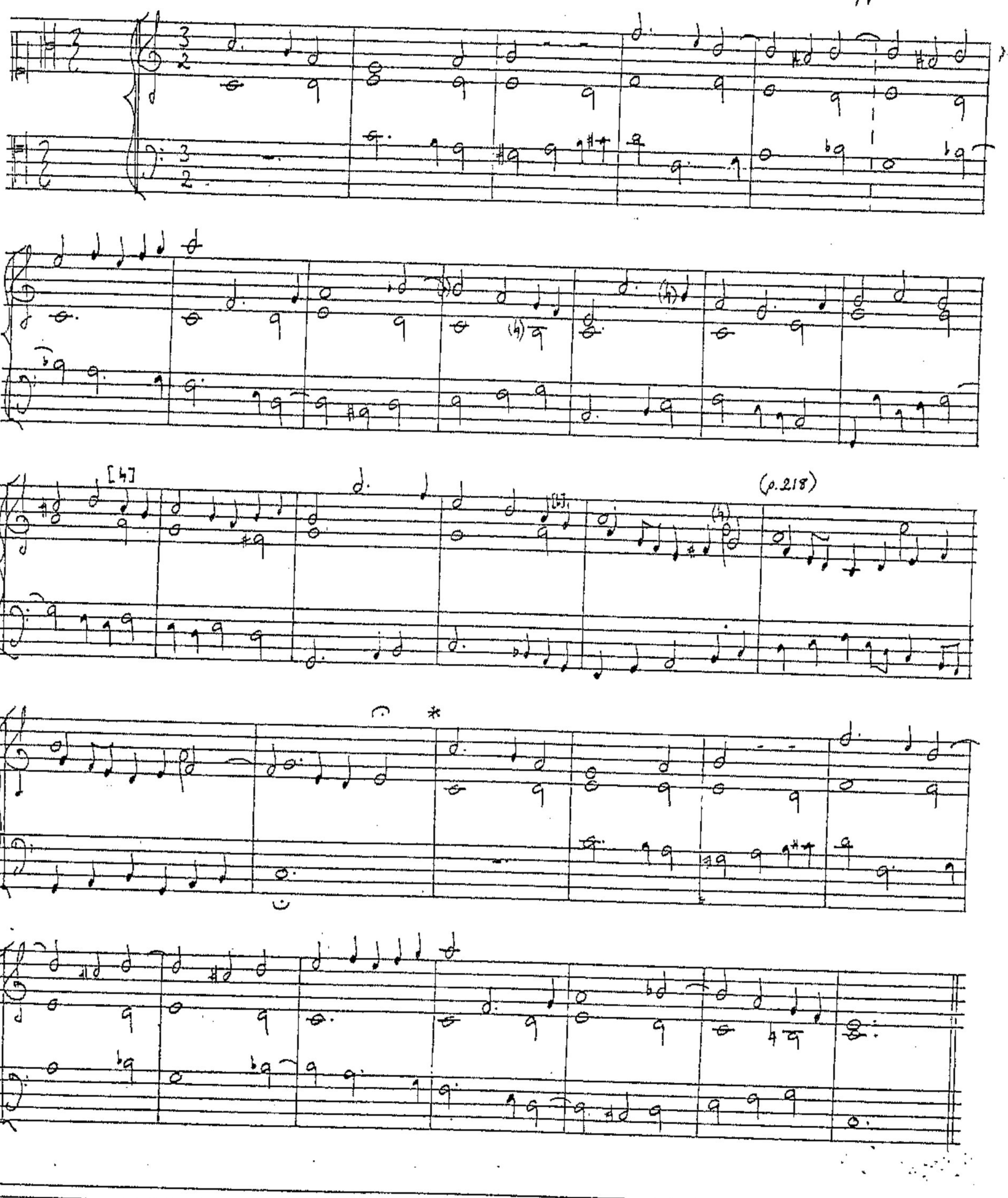
JACA MS. (pp. 215-6)

(p. 216)

1. There is a concordance with this setting in RBC M. 387 (ff. 366v-7).

1. JACA: (bar 12)

BRC. M. 387: (bar 12)

Otro Pange lingua de Cabanillas

(1) JACA MS. (pp 217-8)

1. 𝄞 d. d d | = 𝄞 d. d d |

Otro Pange lingua de Cabanillas[1]

JACA ms. (pp. 218-9)

(2)

6

12

p. 219

17

23 *

29

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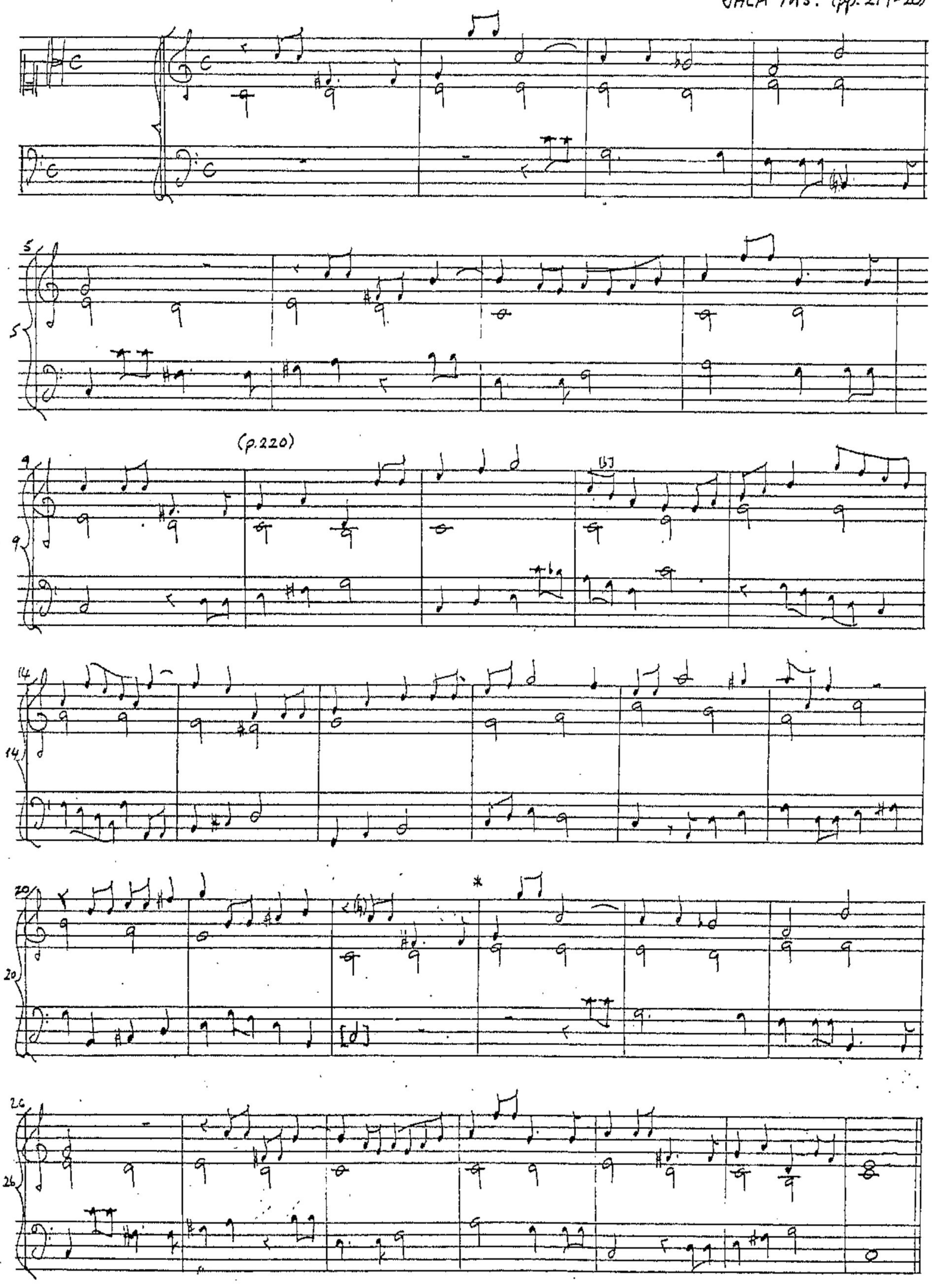
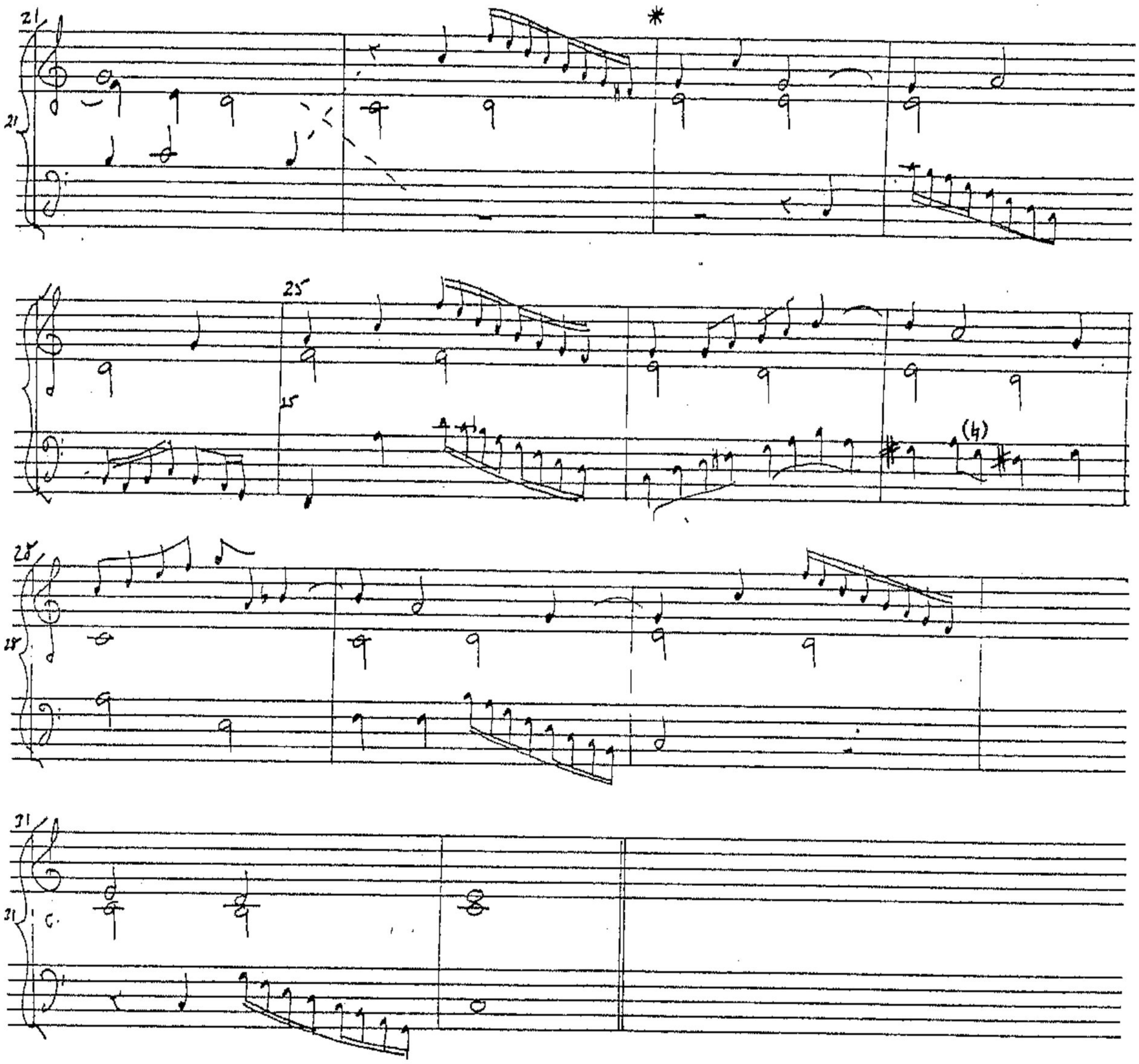
1. There is a concordance with this setting in BBC M 387 (ff. 387v-8)
2. $\left\{ \begin{matrix} - & d & \flat\flat \\ o & & 9 \end{matrix} \right| = \left\{ \begin{matrix} 3 & - & d & \flat\flat \\ 2 & o & & 9 \end{matrix} \right|$

Otro Pangelingua de mosen Juan Cabanilla.[1]

JACA MS. (pp. 219-20)

1. There is a concordance with this setting in BBC M. 387 (f. 367v).

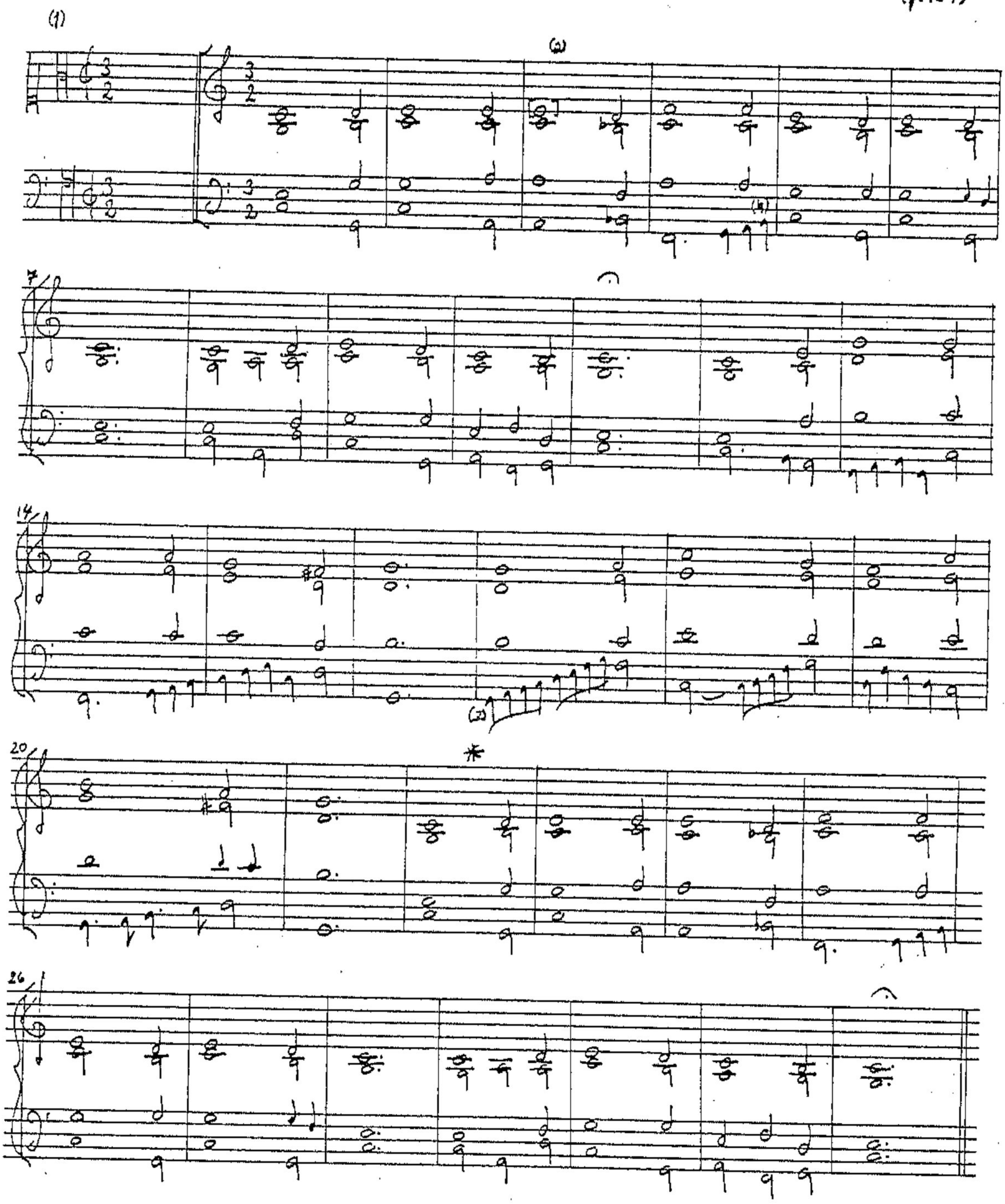
Otro Parge lingua de Cabanillas

JACA MS. (pp. 220-21)

(p. 221.)

1. (Bar 20) tiple:

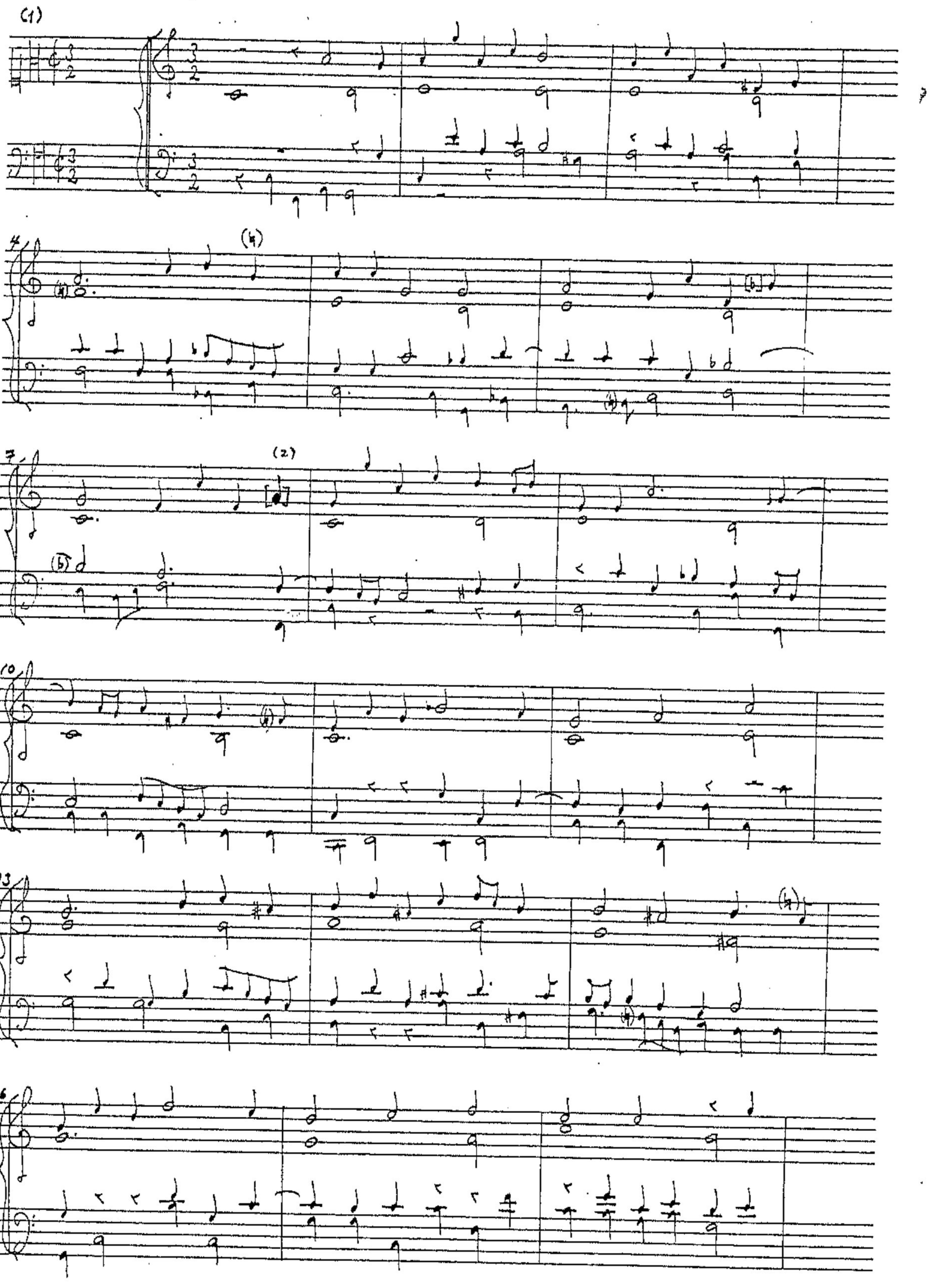
(52) BBC M. 387: CABANILLES

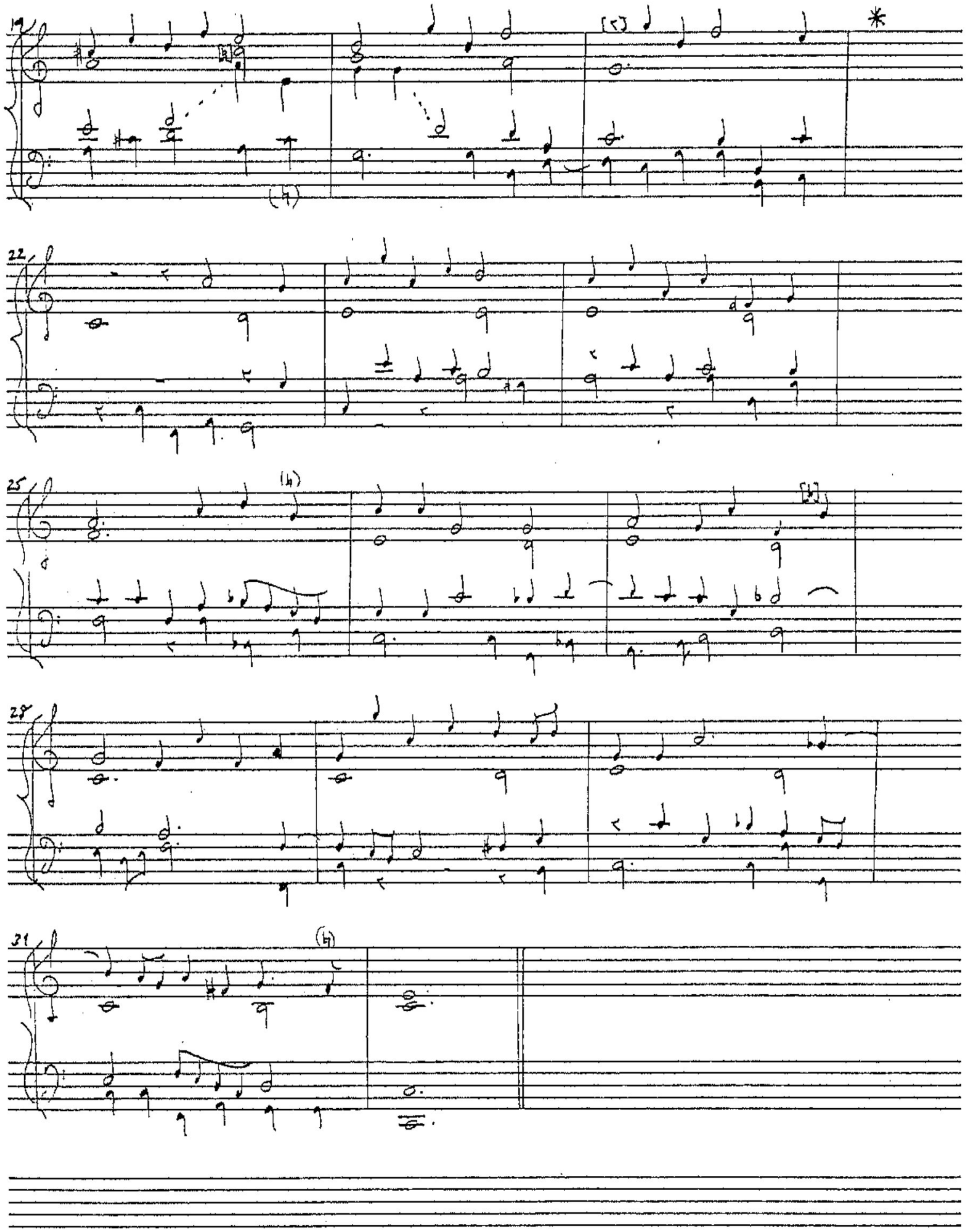
Pange lingua lleno de M(ose)n Juan Cabanillas

BBC M. 387
(f. 157)

1. ♮ = ♮
2. (Bar 3) alto: d' in MS.

Otra Pange lingua llena de caramillas

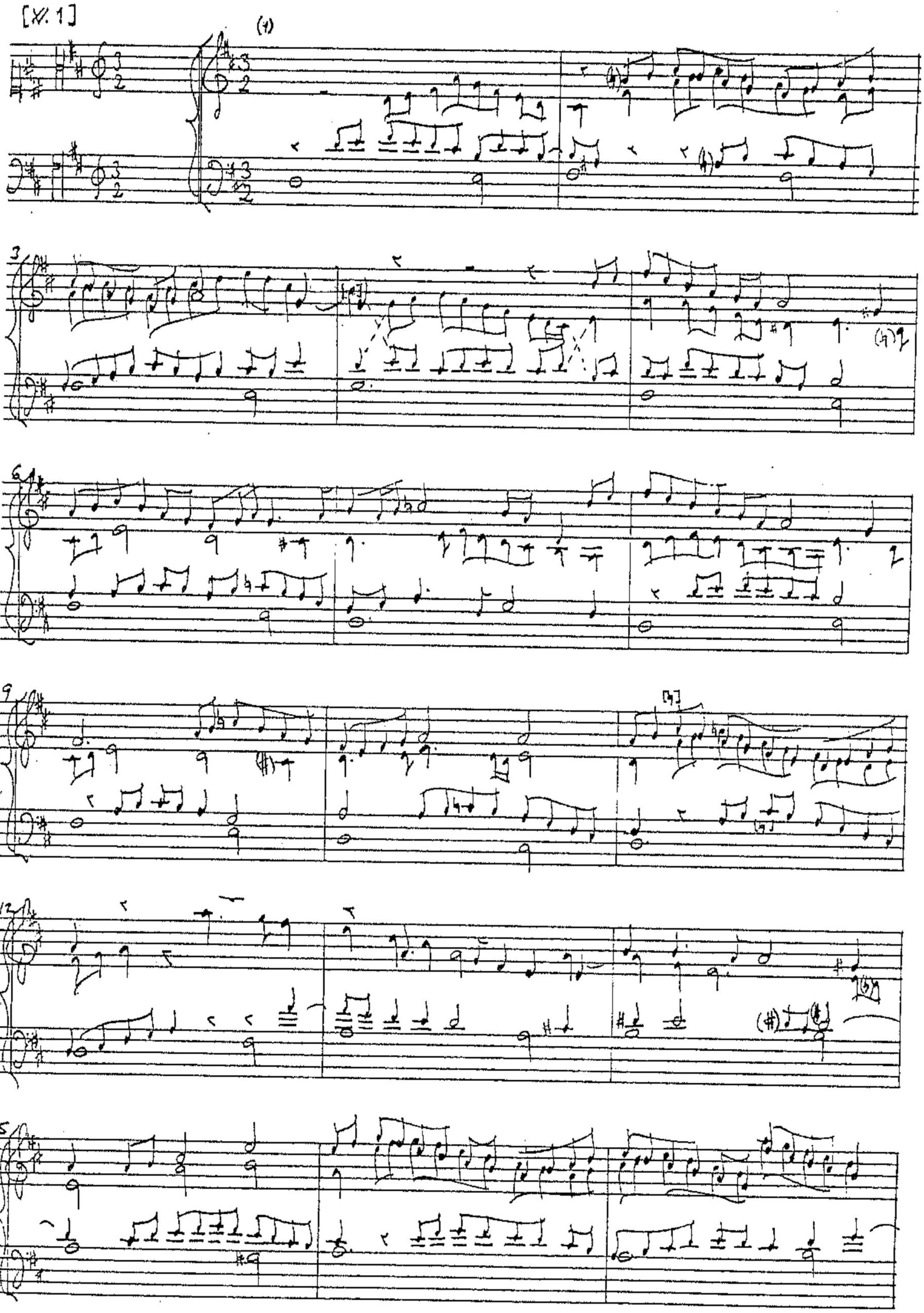
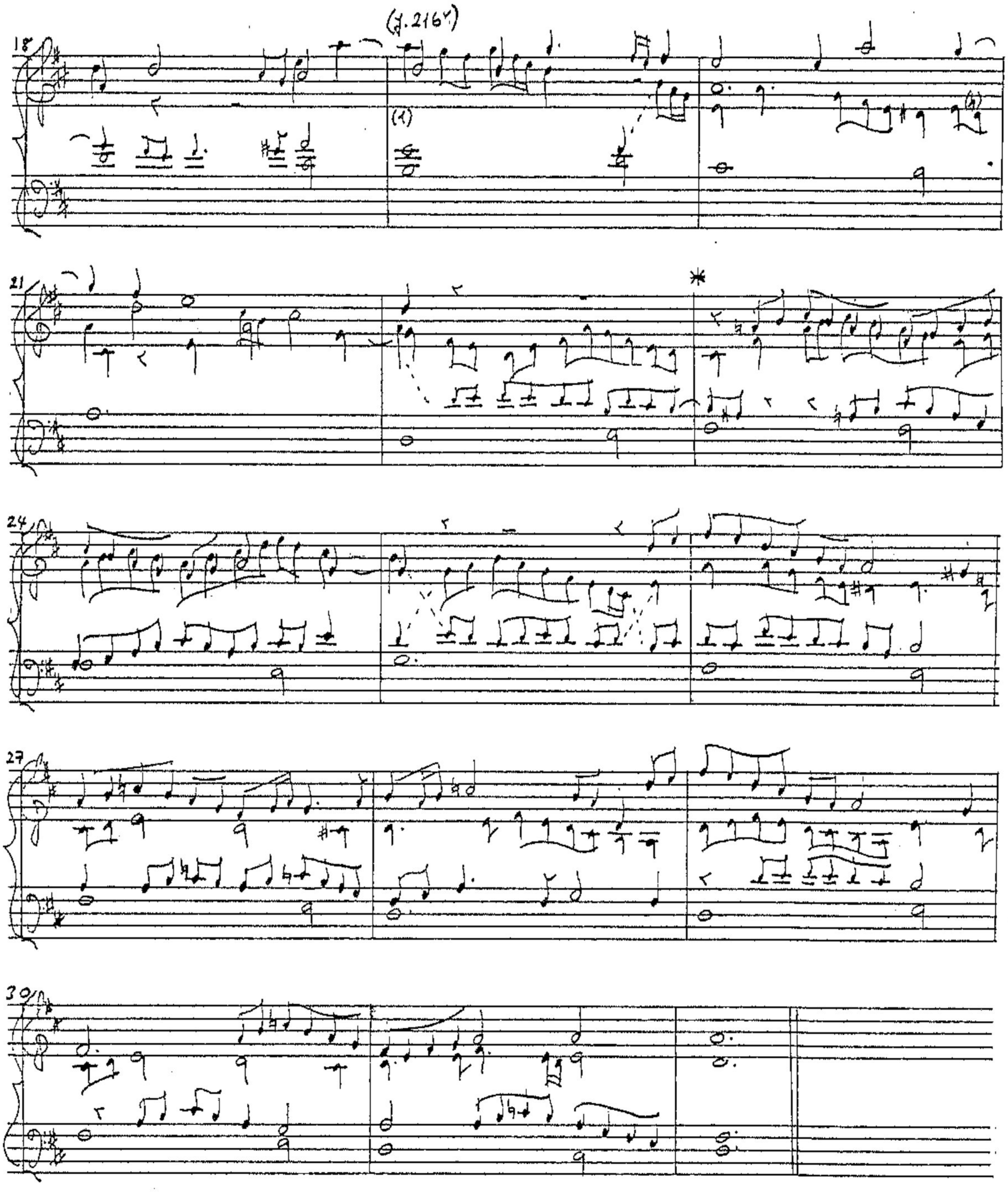
BBC M. 387
(f. 170-70v)



1. ~ = o
2. (Bar 7) tiple: g' in MS.

19
22
25
28
31

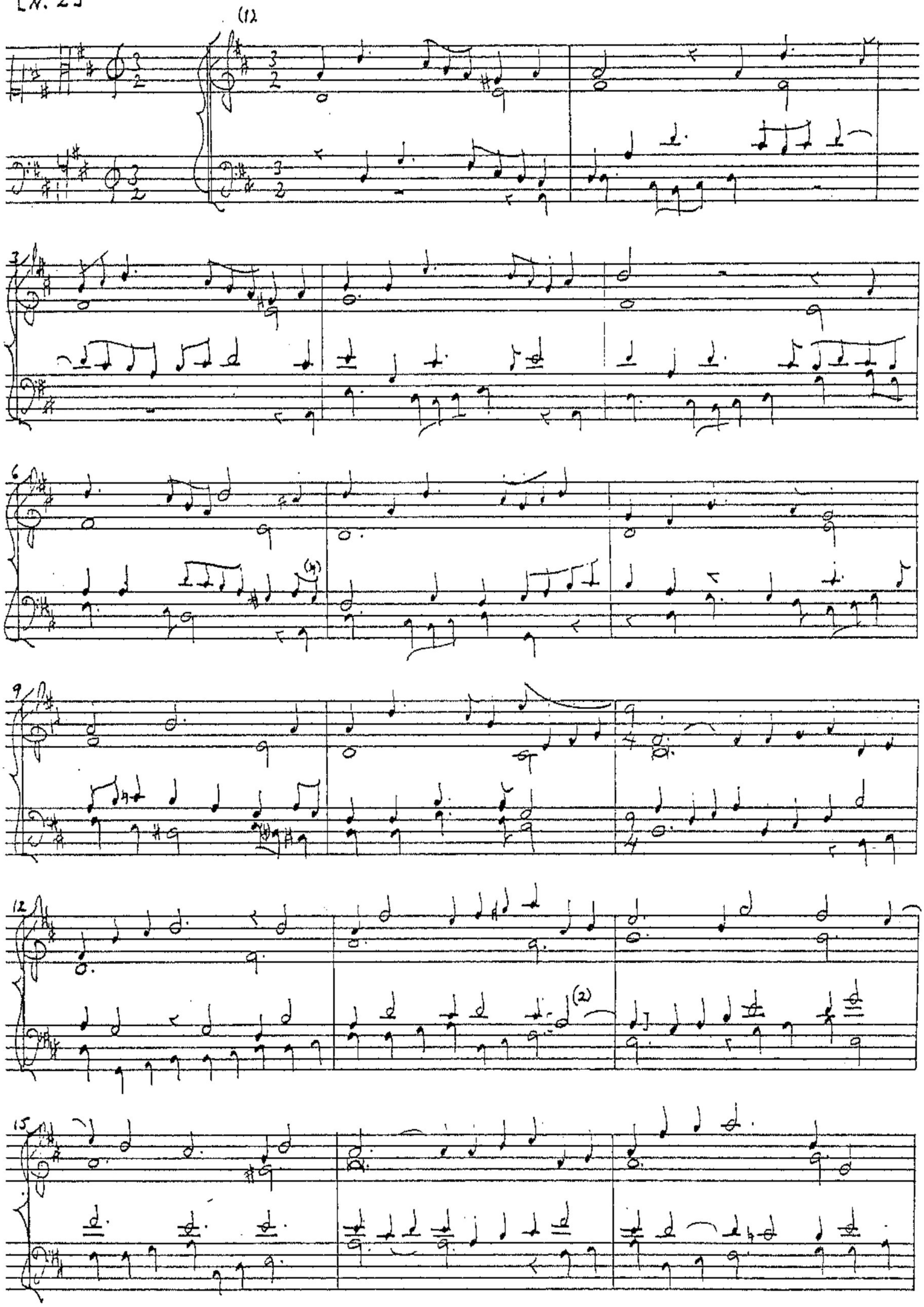
(Siguense sinco Pange linguas de Cavanillas, punto alto)

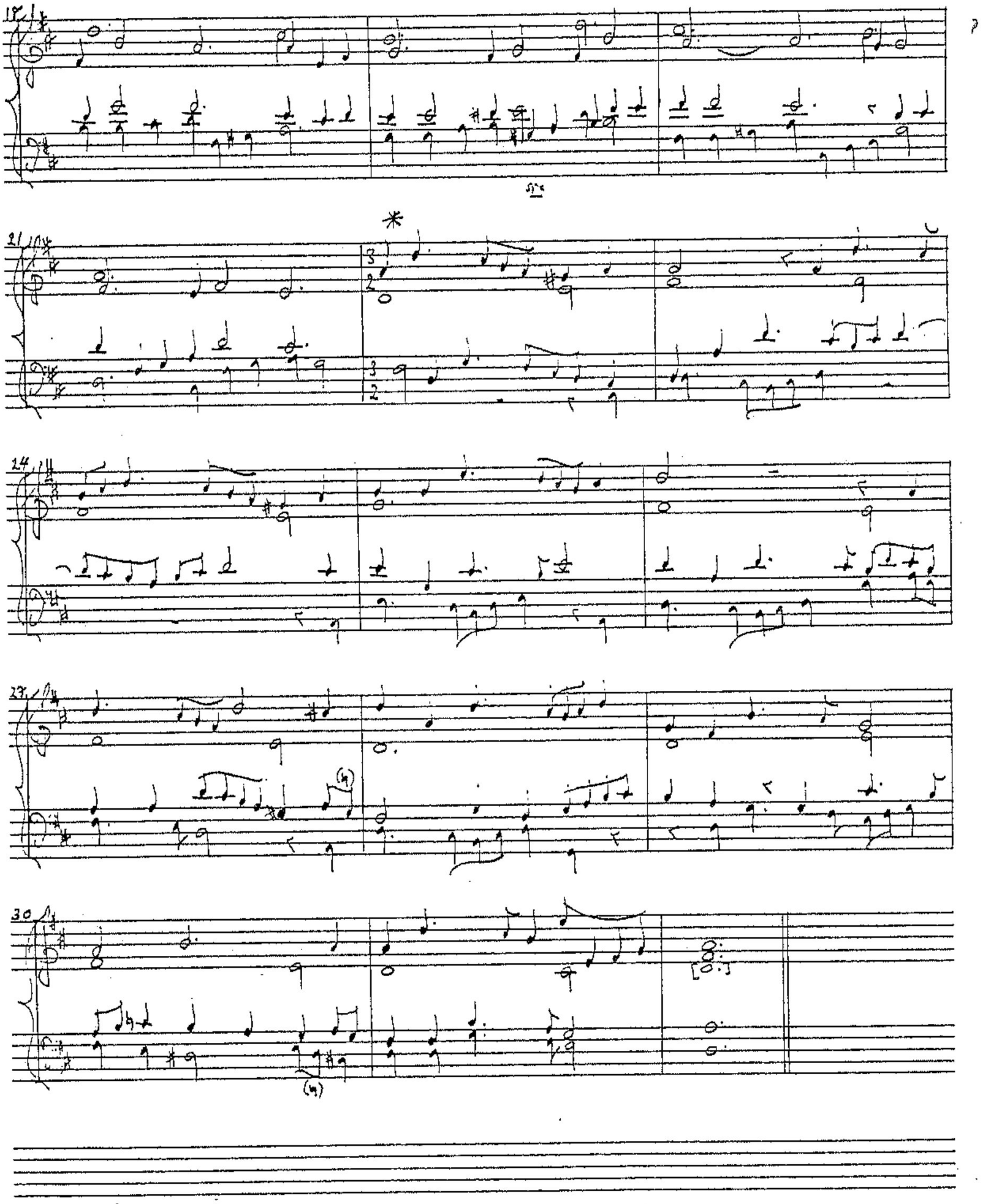
BBC M.387 (f.216-16v)

[X.1]

1. ♭ 2 ▭ = 2 o
2. (Bar 4) alto : (tied) c#" in MS.

1. Tiple, bars 19-22, the notation in the MS. is unclear.

Otra de Caranillas

BBC M.387
(f.216v)

[N. 2]

1. 𝄞 $\frac{3}{2}$ tol. = $\frac{3}{2}$ o.

2. (Bar 13) tenor: ♭ in MS.

Otra Pange lingua de Cavanillas

BBC M.387
(ff.216v-17)

[V. 3]

1.

(f. 217)

1. 𝄞 ♯ 𝄵 101. · 𝄵 0.

19

22

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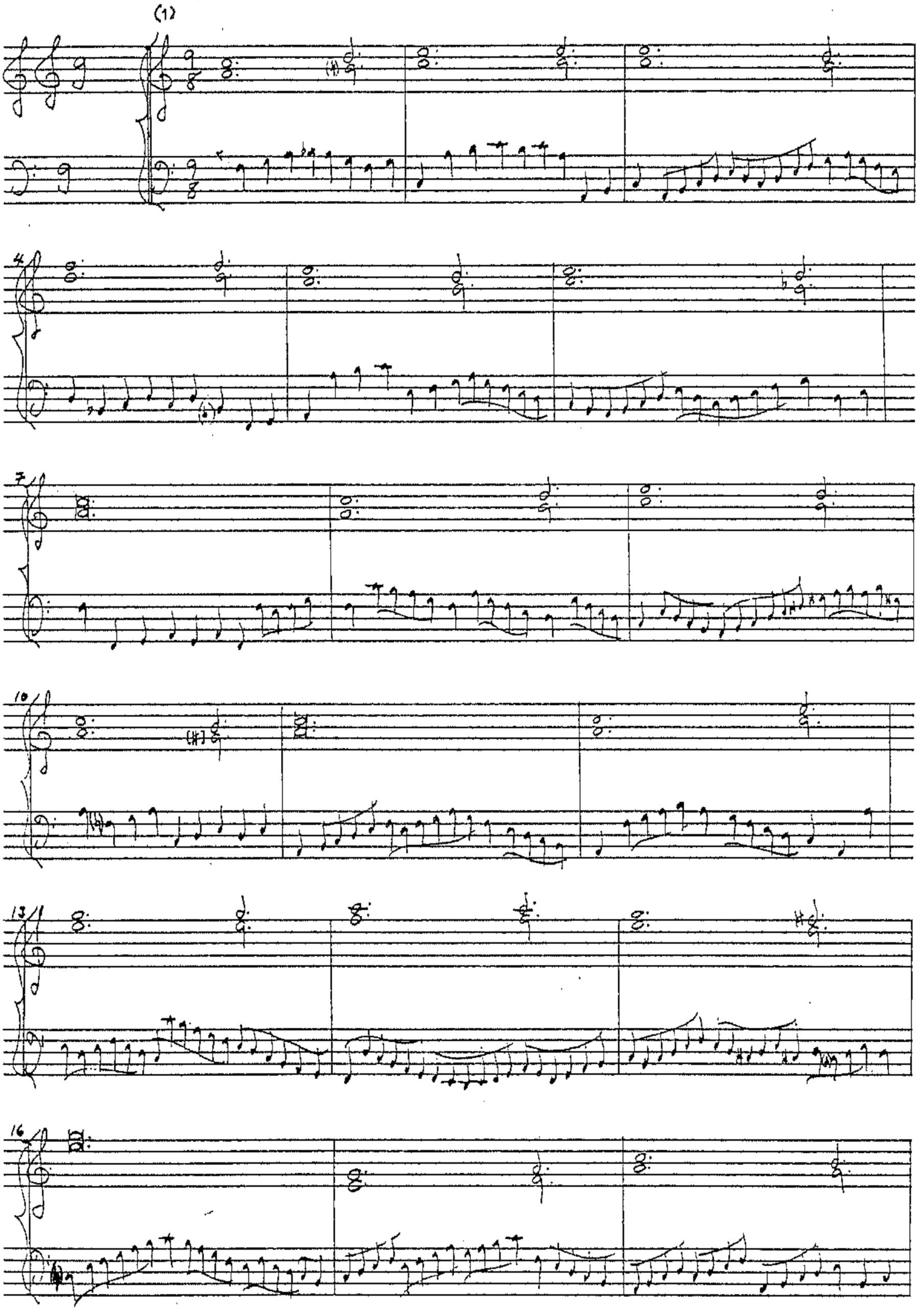
31

Pange lingua de Cavanillas

BBC M.387
(f.364)

(1)



1. 9 10 o x 9 8 o. d.

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31

Pange lingua de Cabanillas

BBC M.387
(f.366)

1. ♩ 3/2 ton. • 𝅗𝅥 o.
2. (Bar 13) circle: g# in MS.

18

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32

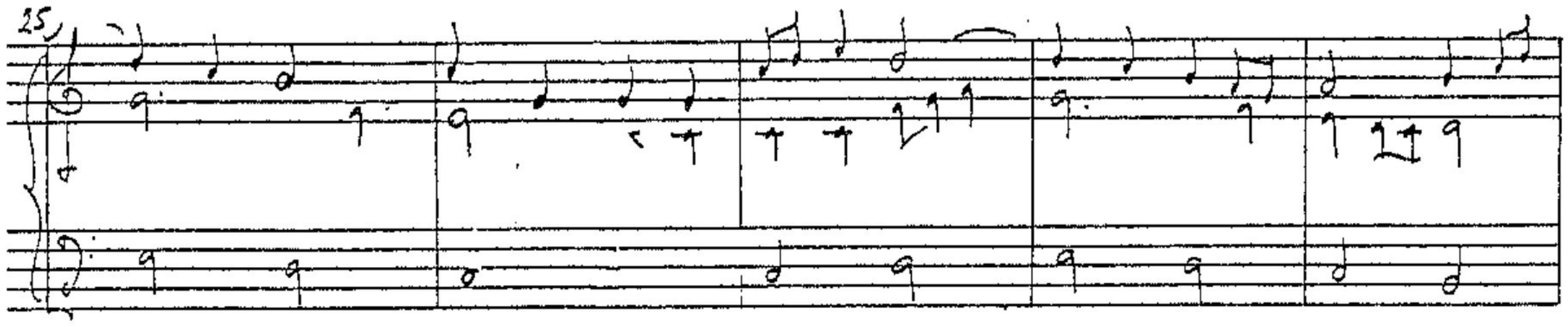
Pange lingua llena en fuga de Cavanilles

BBC M.387
(J.409v)

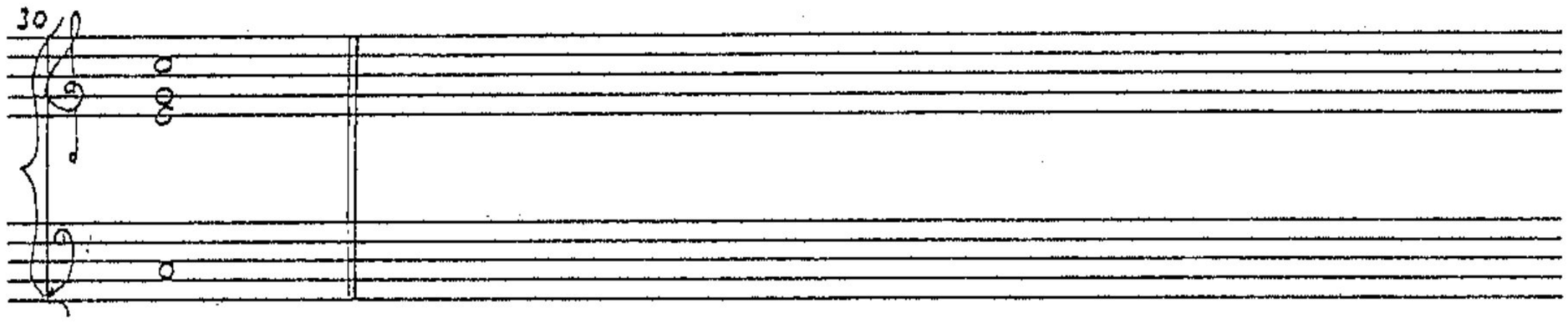
(sic)

1. (Bar 11) triple: g#' in MS.
2. (Bar 12) alto: b c'd' e in MS
3. (Bar 20) alto: c' in MS.

25



30

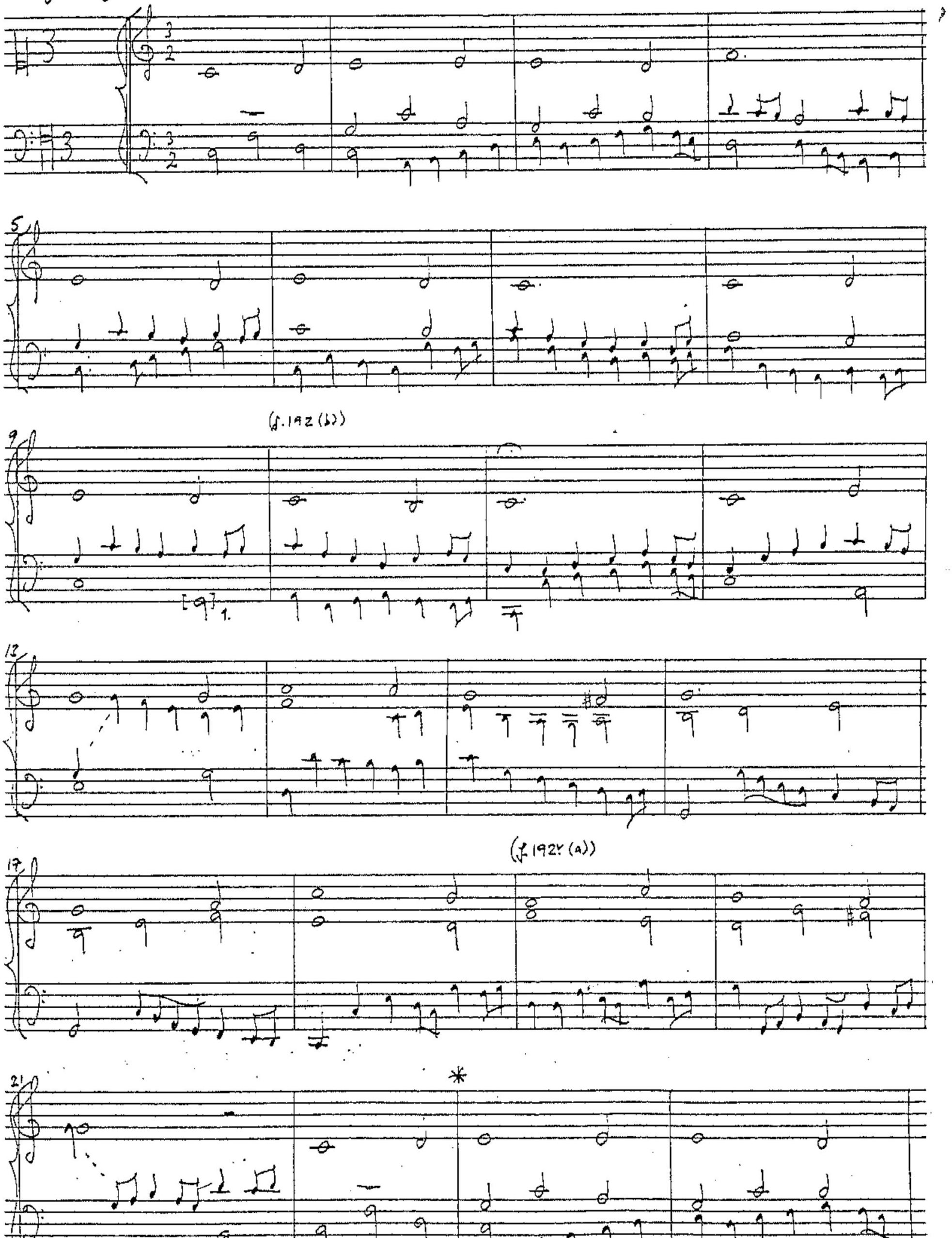


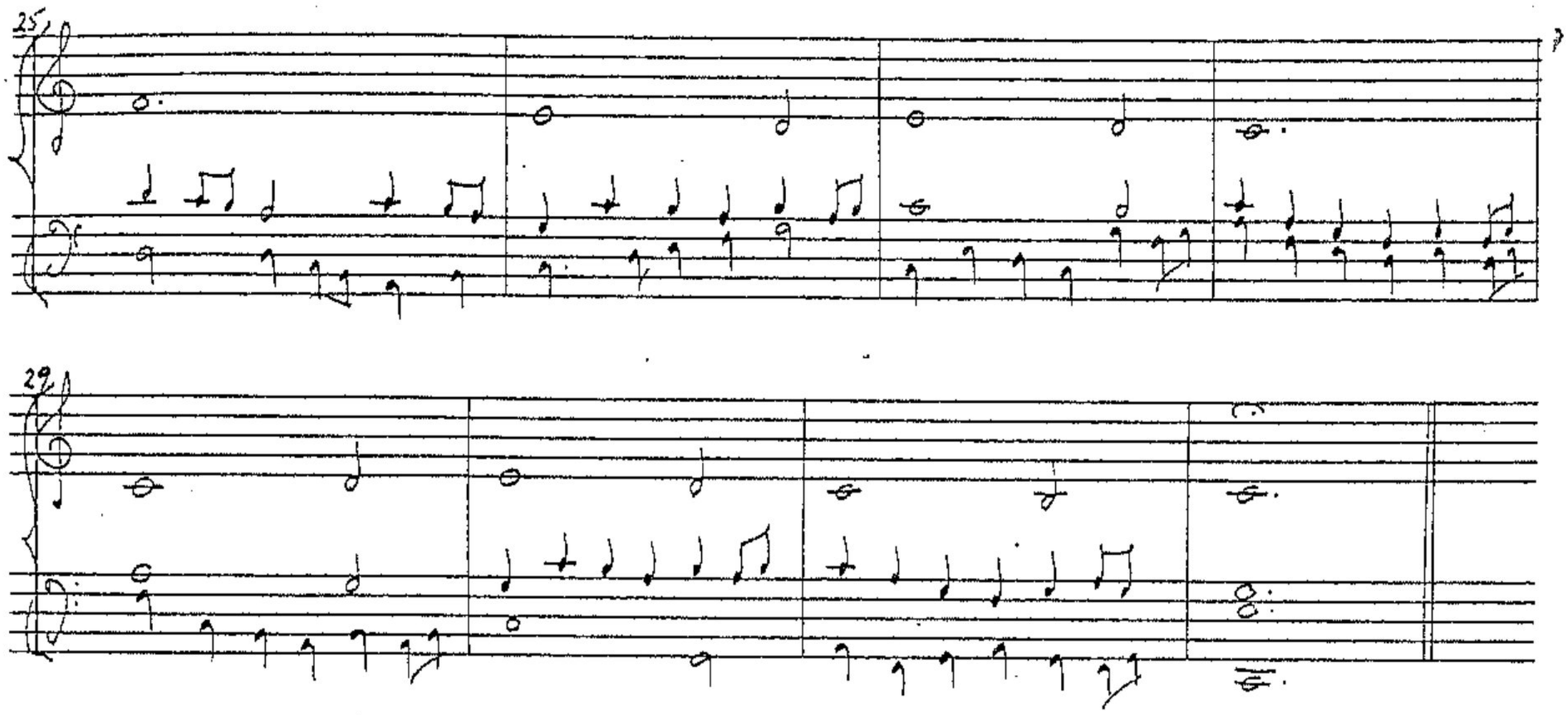
f

(53) BBC M.729: PEREZ AND ESPELT

BBC M.729
(ff.191r.-2v)

Pangelingua a 3 de Perês



f. (Bar 9) bass: F in MS.

25
29

Pange lingua a 3. Por Dsolre. Perès

BBC M.729
(ff.192v.-3)

(f.193(a))

13

(♩.192 (b))

15

17

19

(1)

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23

EMI MUSIC academy manuscript

1. (Bar 20) bass:

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Pange lingua a 3 Partido de mano derecha
Fran(cis)co Espelt

BBC M.729
(ff.177v-8v)

(sic)

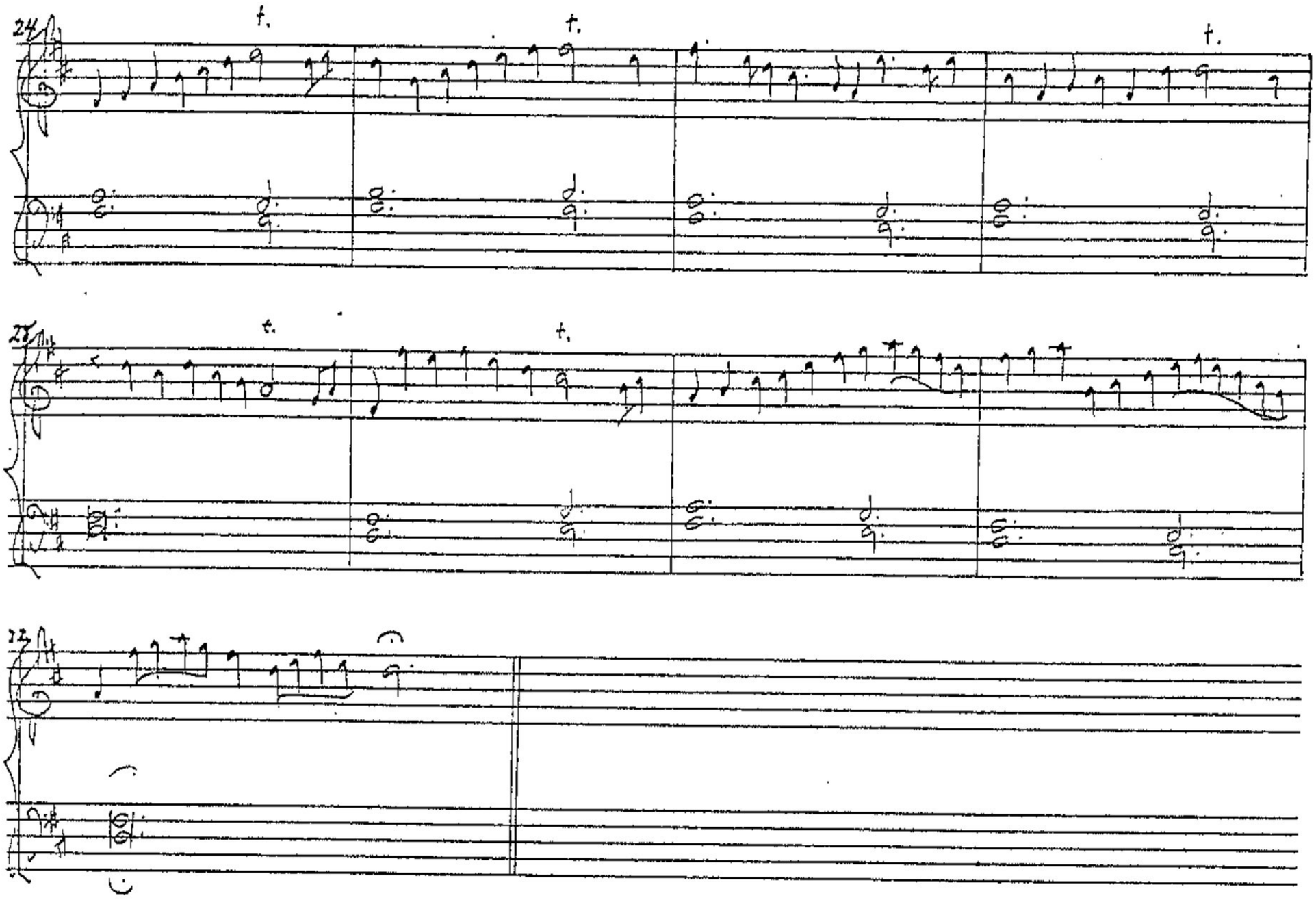
(1)

(2)

(f.178(b))

(f.178v(a))

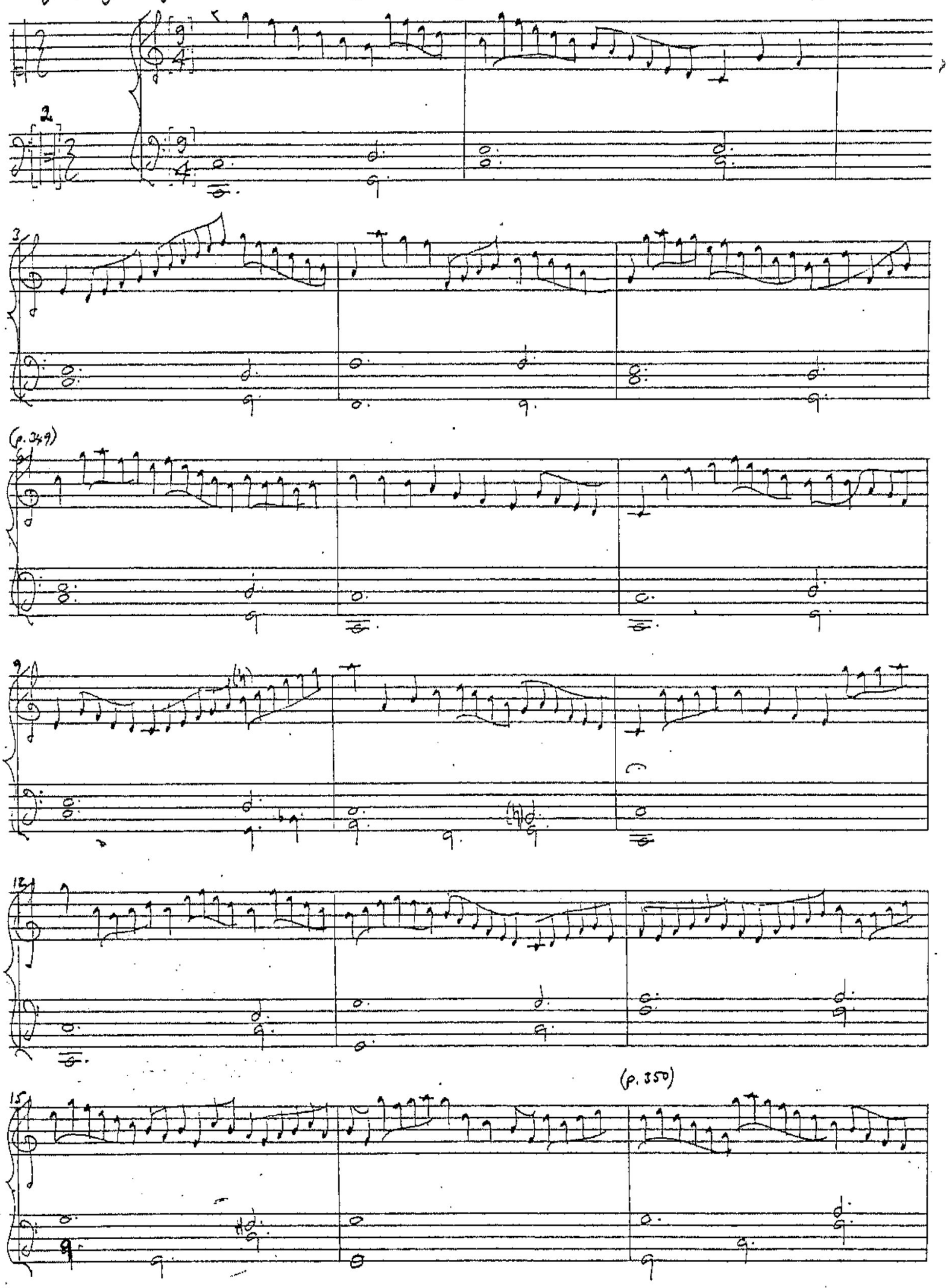
1. 𝅗𝅥 = 𝅗𝅥

2. |101 o | = |o. d. |

24
t.
t.
t.
22
t.
t.
22
p

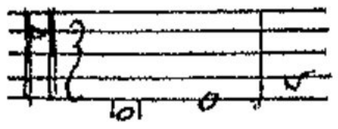
(54) BBC M.751.21: MENALT

BBC M.751.21
(pp. 348-50)

Pange lingua glosats de mano dèrecha de [Gabriel Menalt][1]



1. 'Grabiel. Menal', (sic).

2.  (sic)

|lol o| = |o. d.|

18

21

3

*

24

27

30

2. (Bar 1). tenor clef:

(SIC)

3. (Bar 27) treble:

(SIC)

BBC M.751.21
(pp. 350-1)

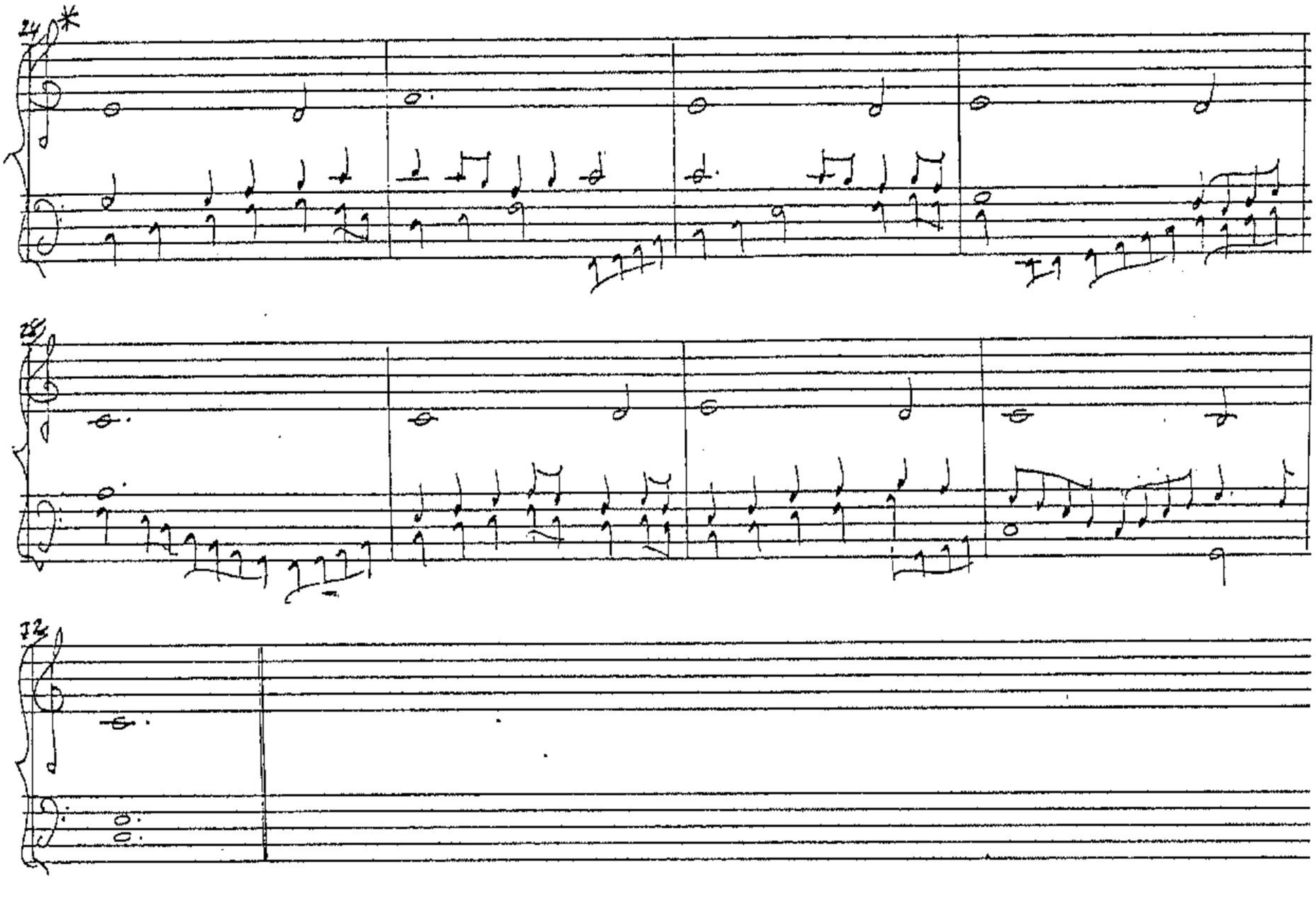
Otra Pange lingua a dos Baxos del mesmo autor [Menalt]

(a 351)

1. 2 d d = d d

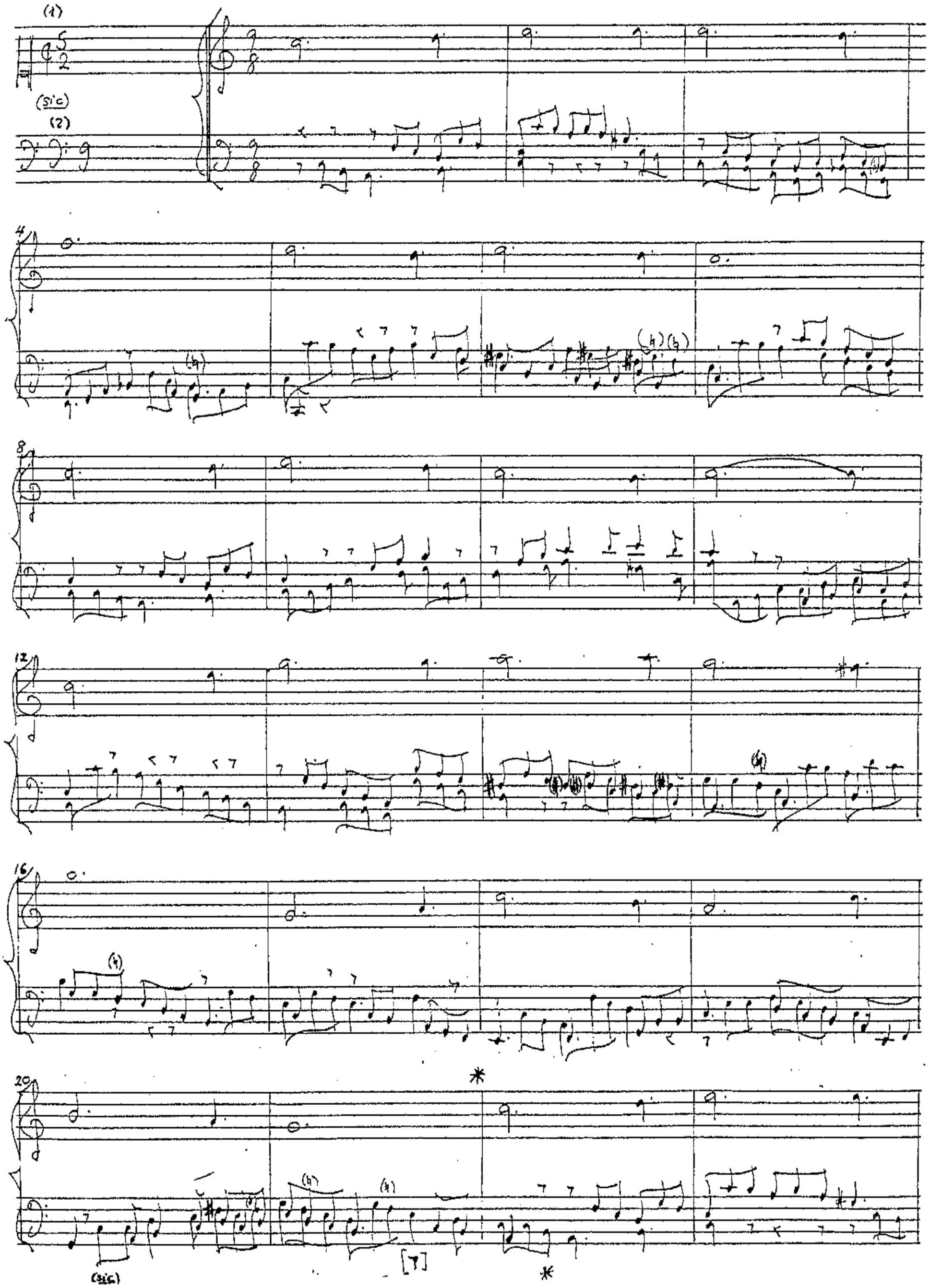
2. 2 d d = d d

3. (Bar 11) bass: d in MS.

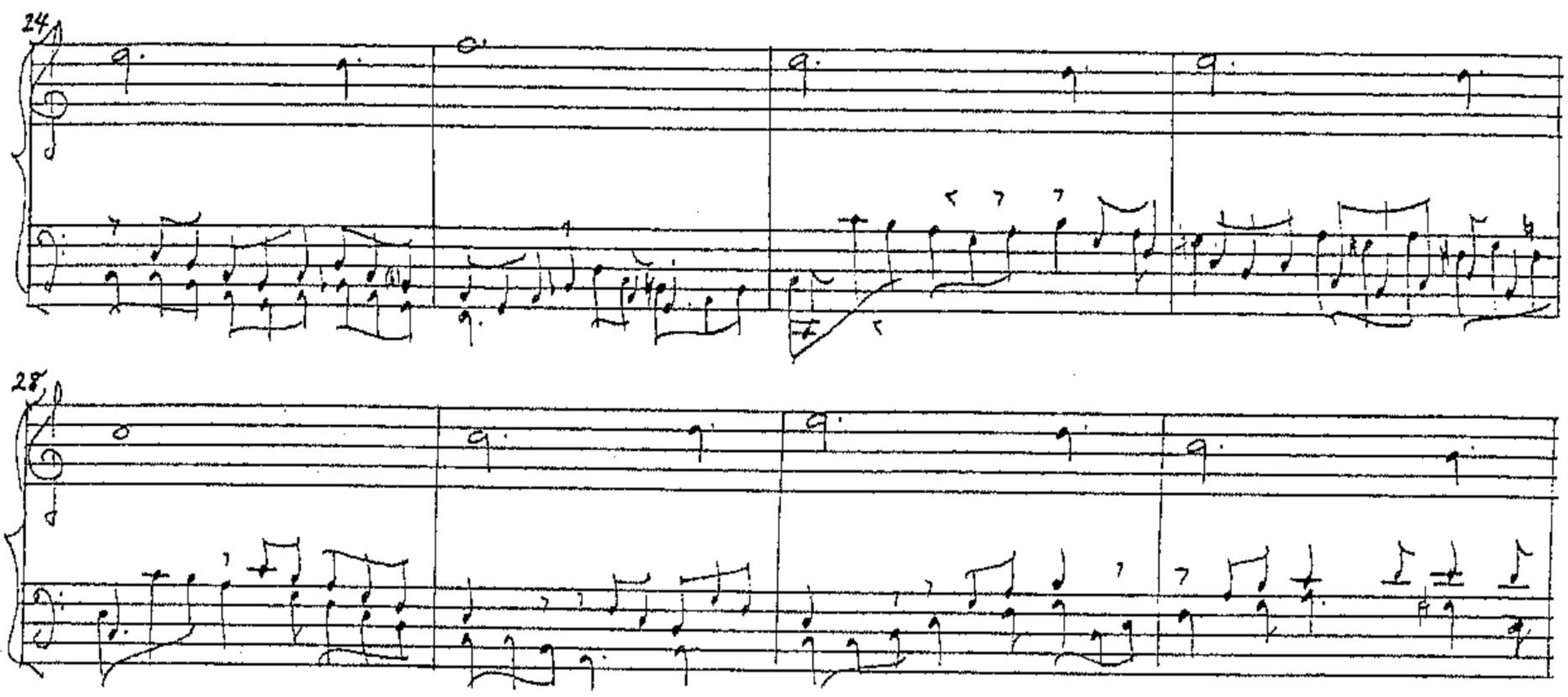

24
28
32

(55) BBC M.1011: HERVÁS

Pange lingua de Vicente Hervás

BBC M.1011
(f. 79)

EMI MUSIC academy manuscript

1. ¢ 5/2 101 o = 9/8 ♩. ♩.
2. 9 ♪♪♪ = 9/8 ♪♪♪


24
28
32

Otro Pange lingua de Ecos [V. Hervás]

BBC M. 1011 (f. 79v)

(1)

(2)

[lleno] eco [lleno] eco [lleno] eco [lleno]

4 eco [lleno] eco [lleno] eco

8 [lleno] eco [lleno] eco [lleno] [lleno] eco [lleno]

12 eco [lleno] eco [lleno] [eco] [lleno] eco [lleno]

16 eco [lleno] [eco] [lleno] [eco]

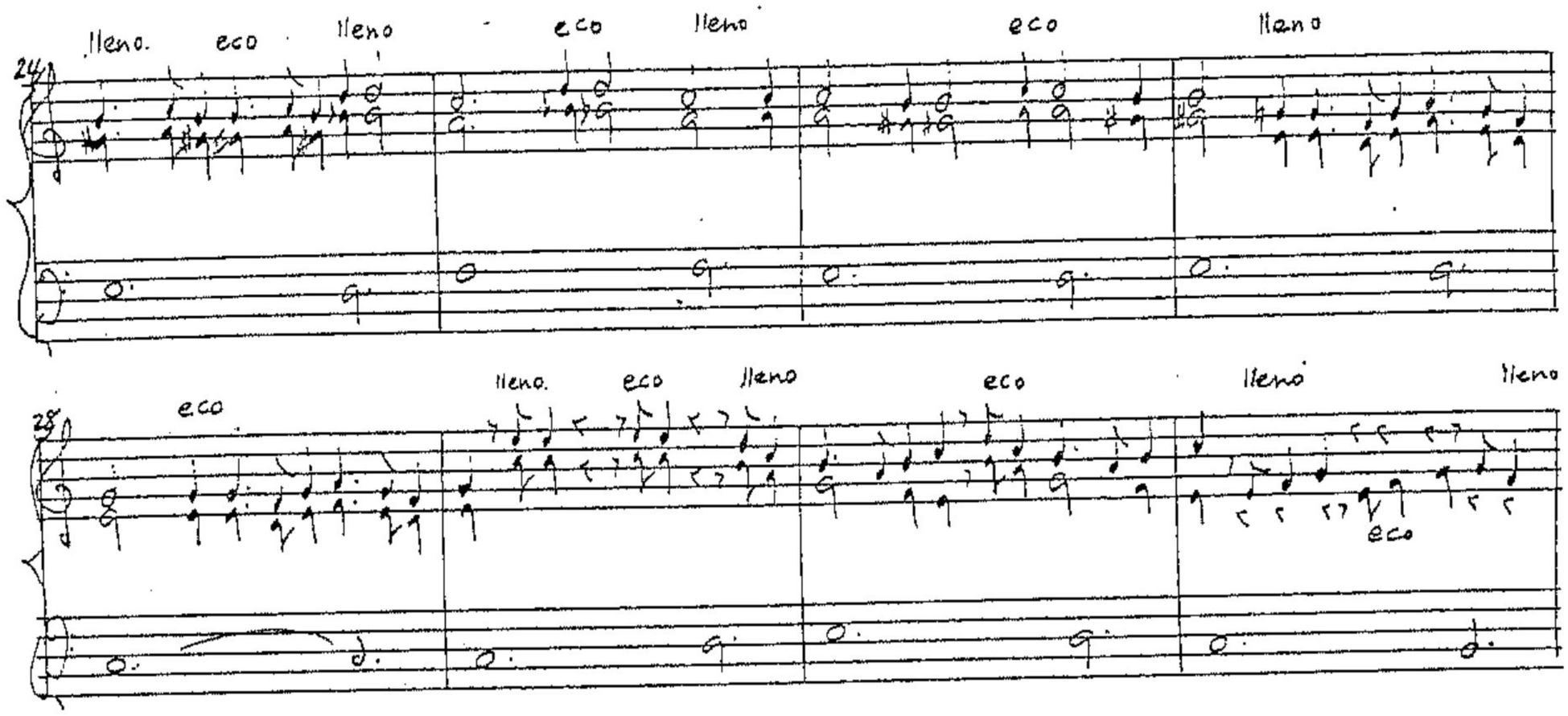
20 * eco [lleno] eco

[lleno]

music academy manuscript

1. 9 ♩. ♪ ♩ = 9/4 ♩. ♪ ♩

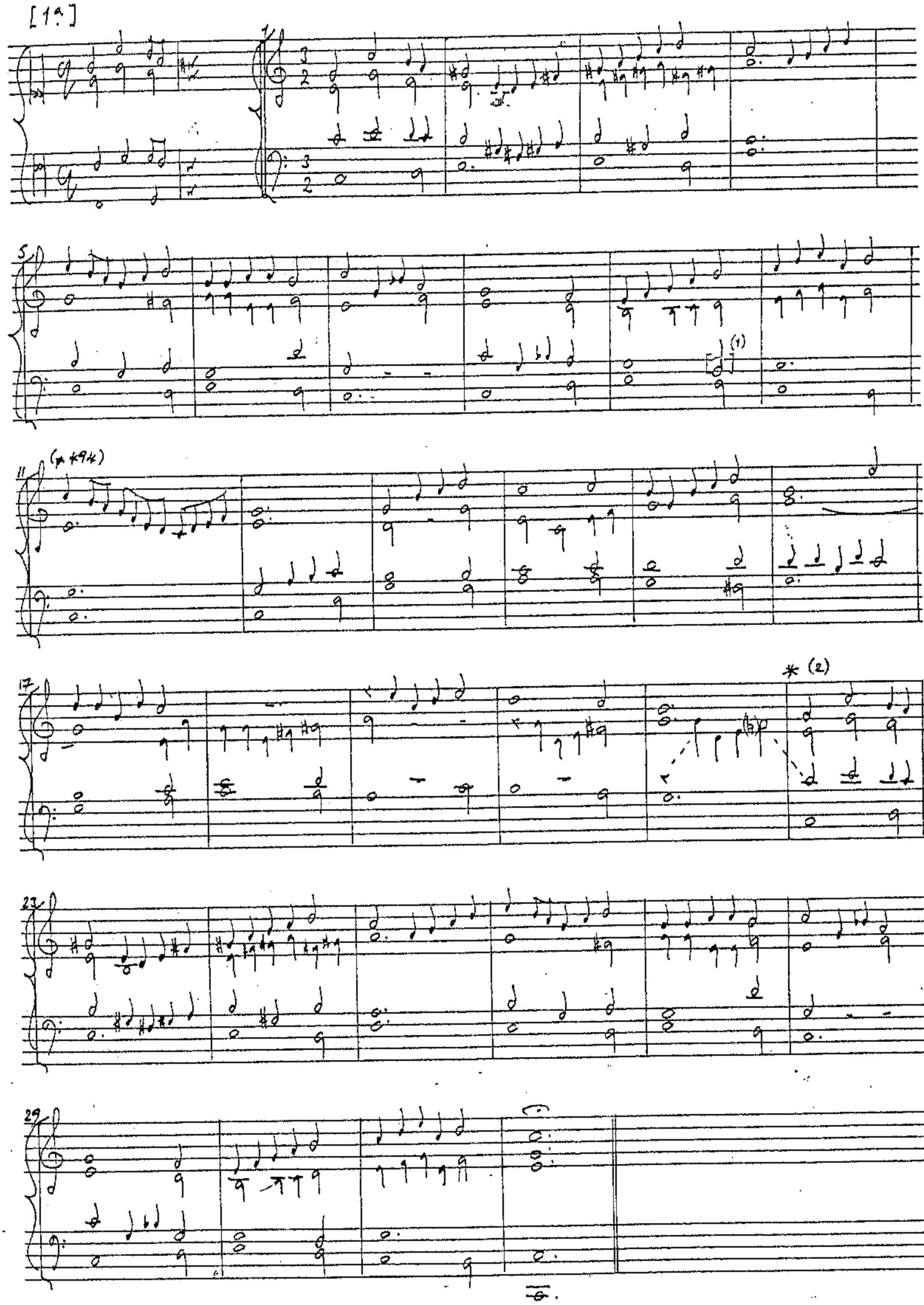
2. 9 tol o = 9/4 o. d.

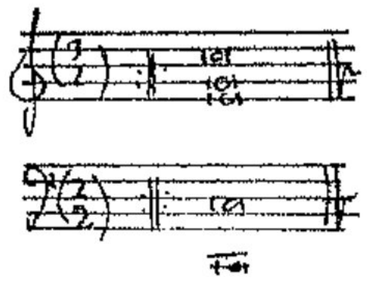

lleno. eco lleno eco lleno eco lleno
eco lleno. eco lleno eco lleno eco lleno

(56) MBN M.1359: PANGE LINGUAS POR CE SOL FA UT

(Juego de Pange linguas por Ce sol fa ut)

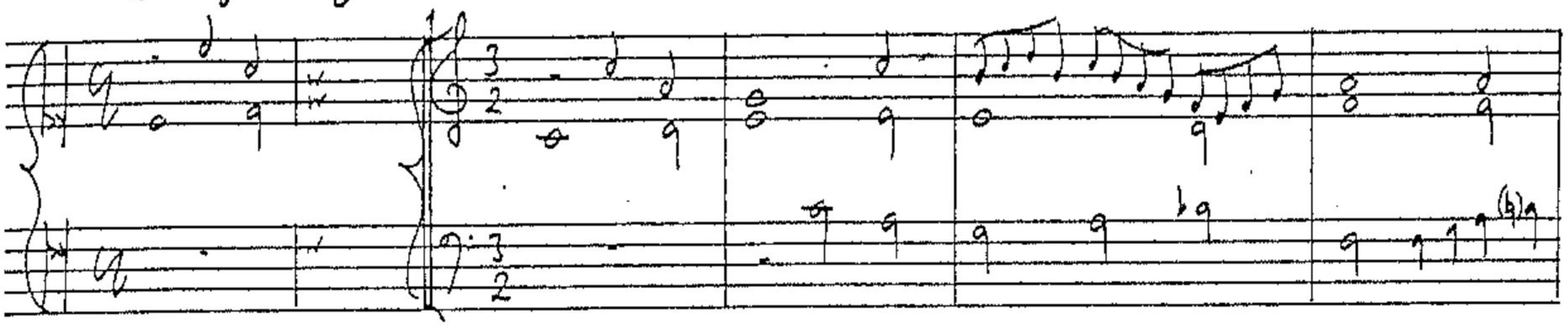
MBN M.1359
(pp. 493-506)

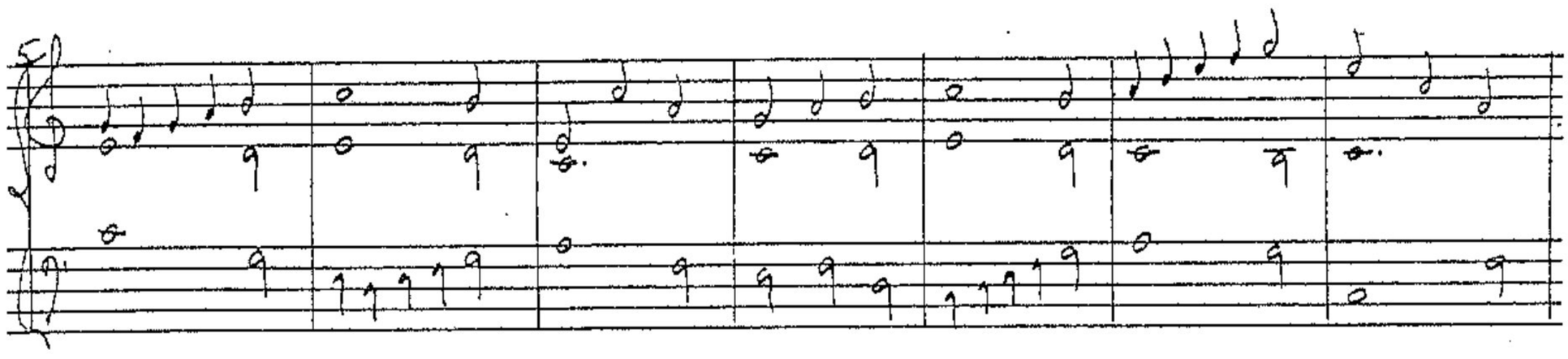
[1ª]

1. (Bar 9) tenor: a in MS.
2. (Bar 22) The following final chord of the reprise is notated at this point:

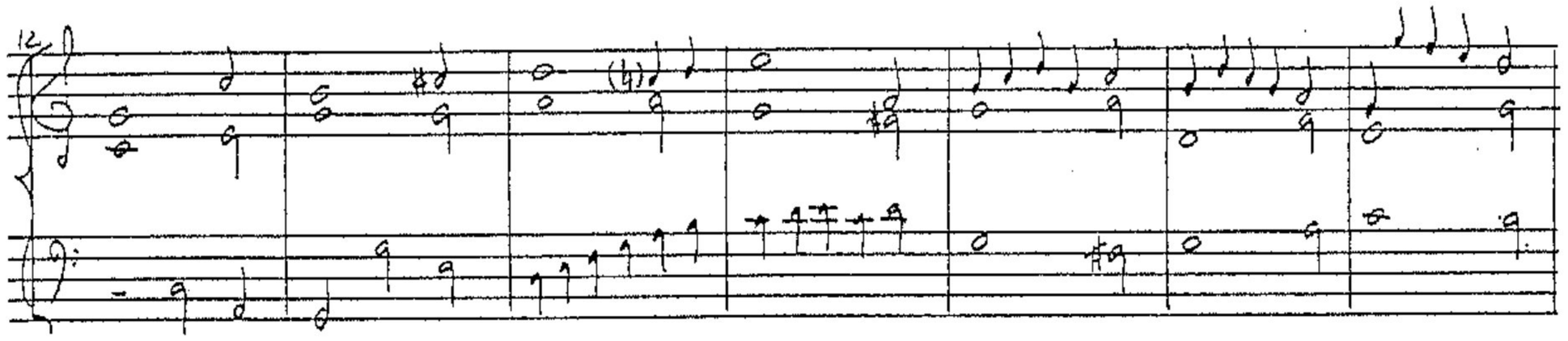


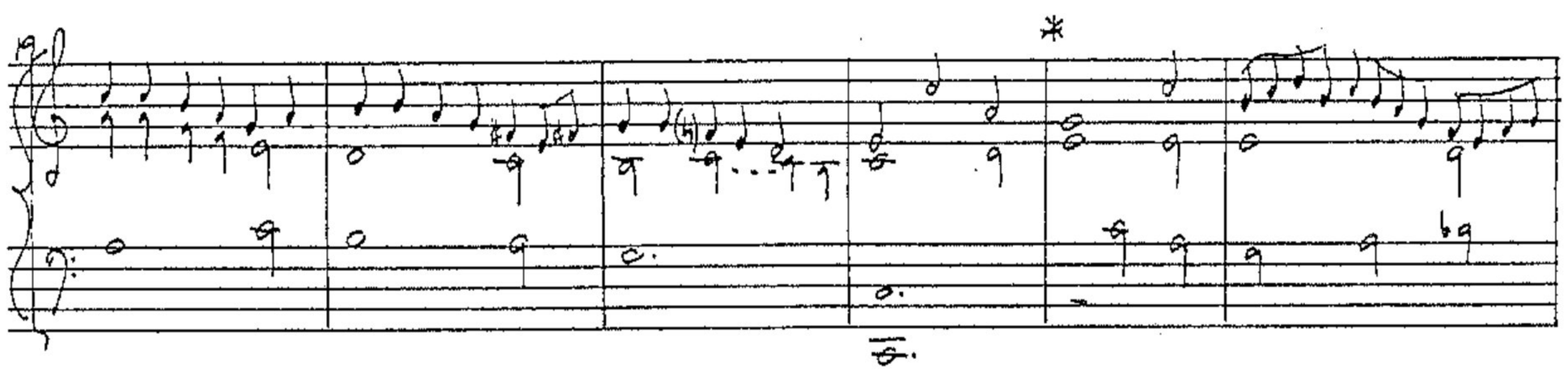
3ª [Pange lingua]

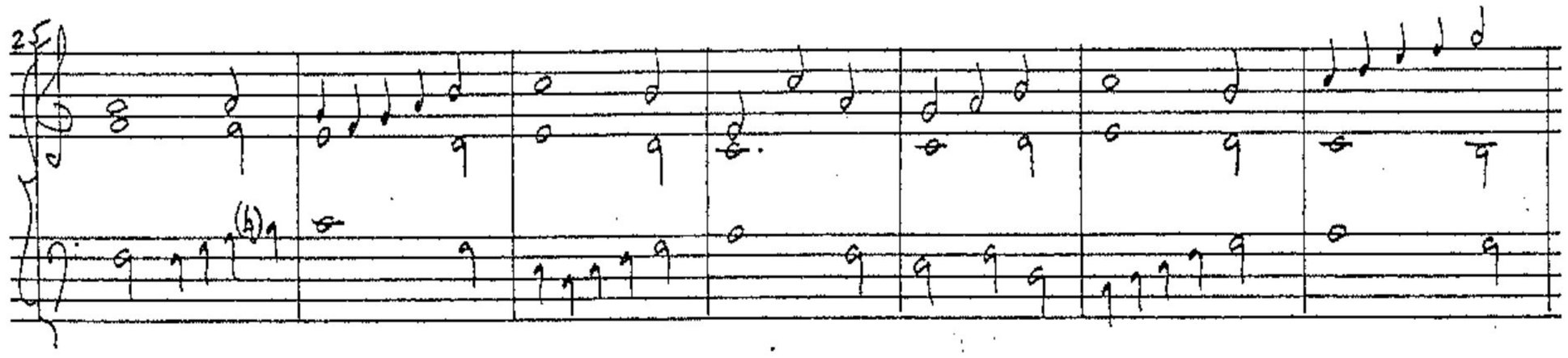
(Ibid., p. 497)

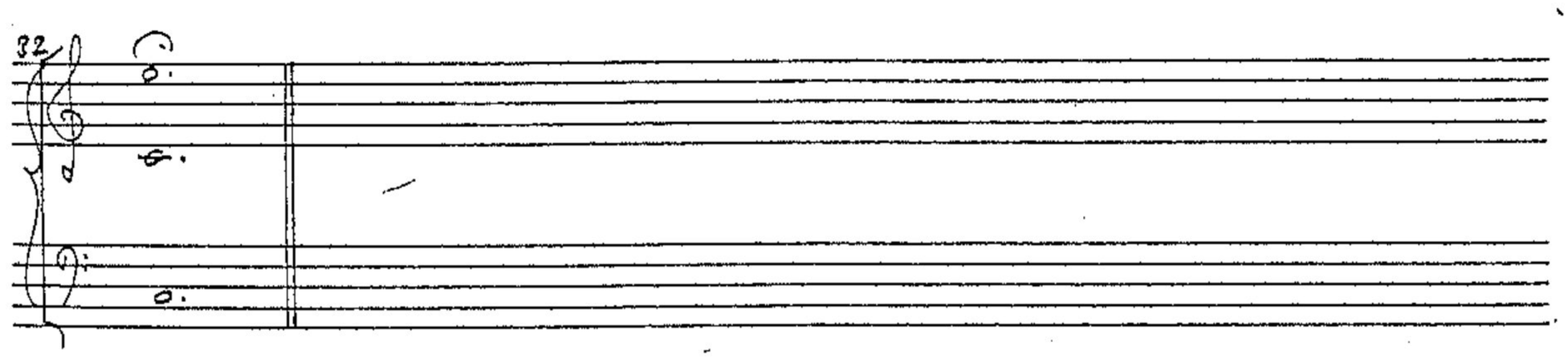




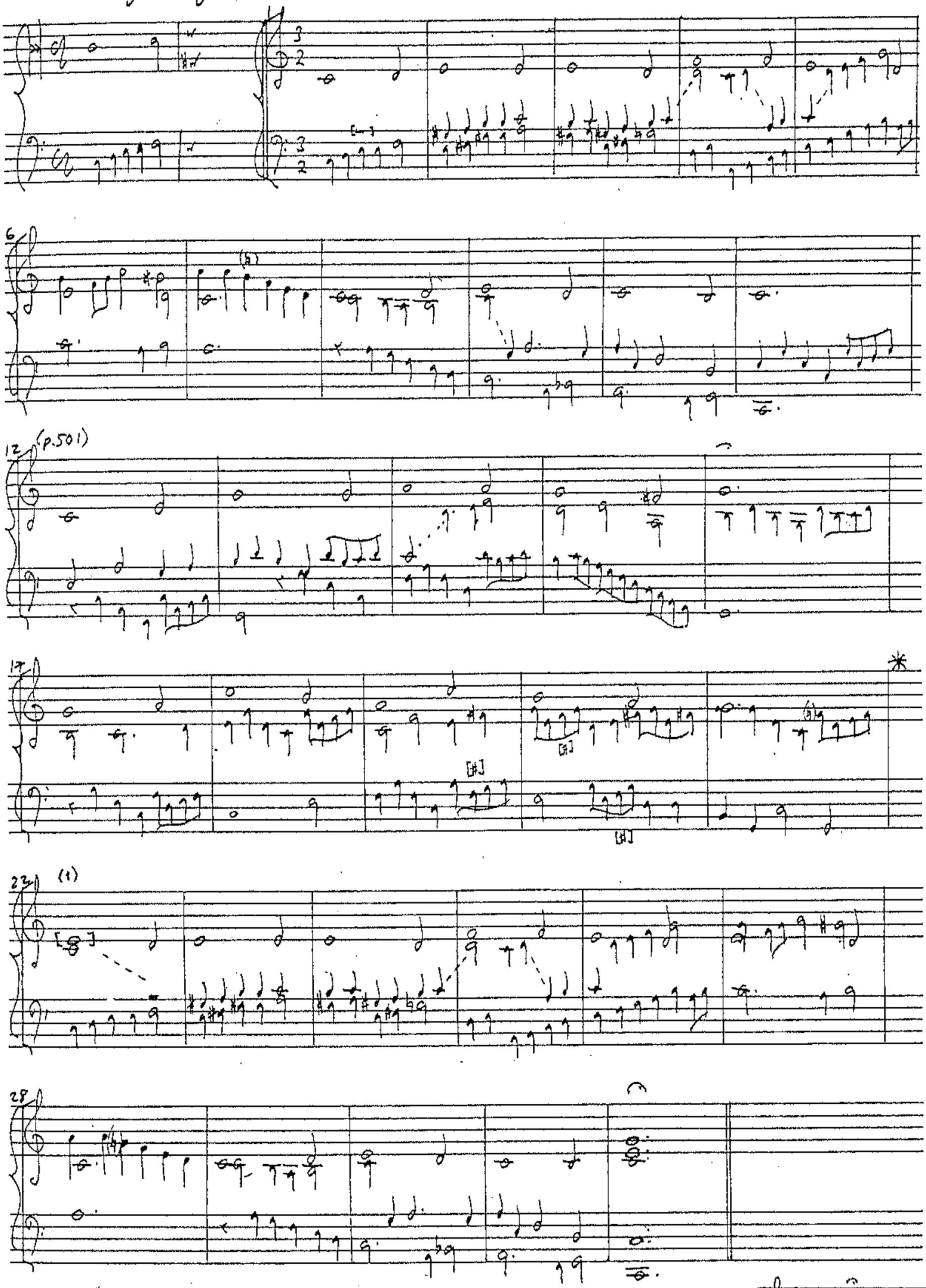
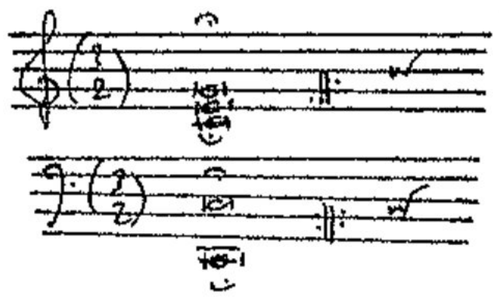


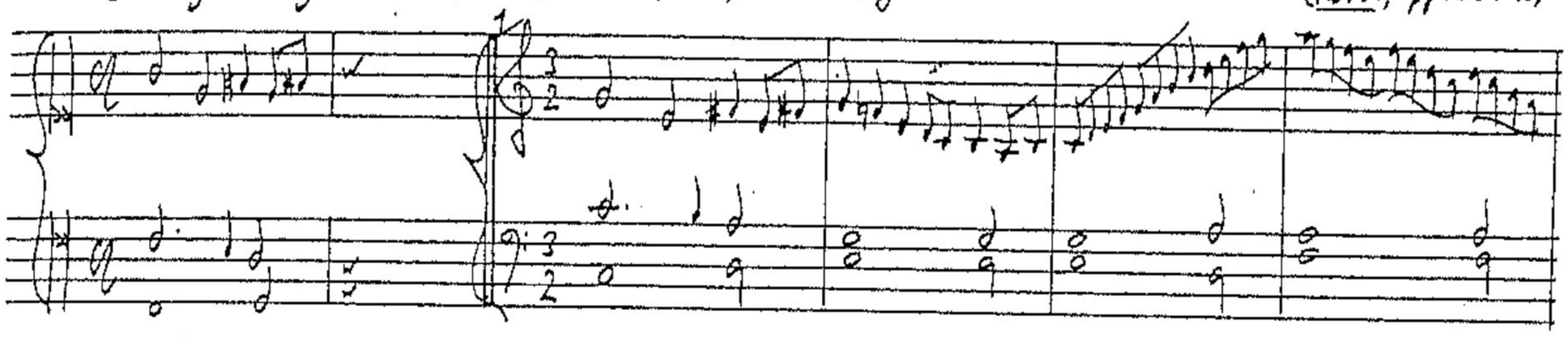


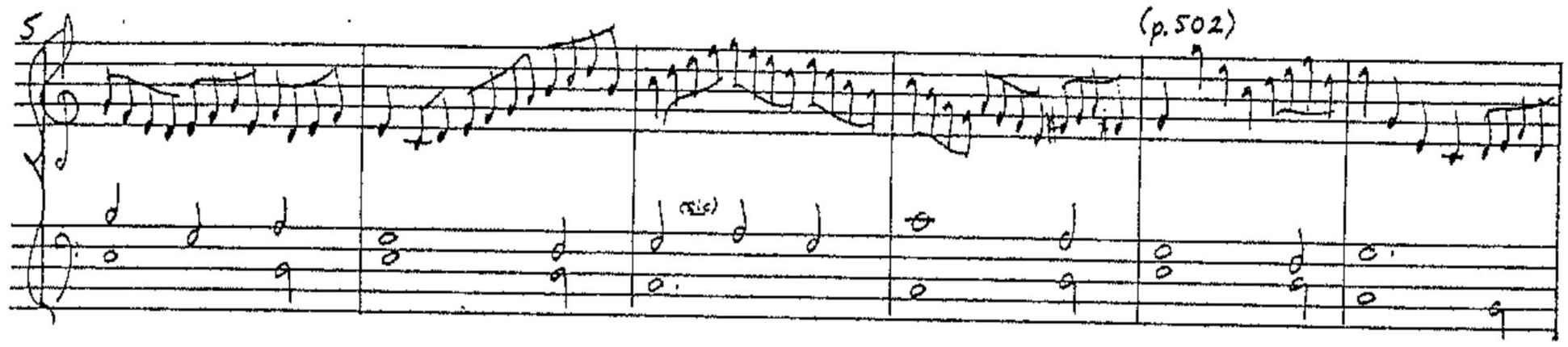


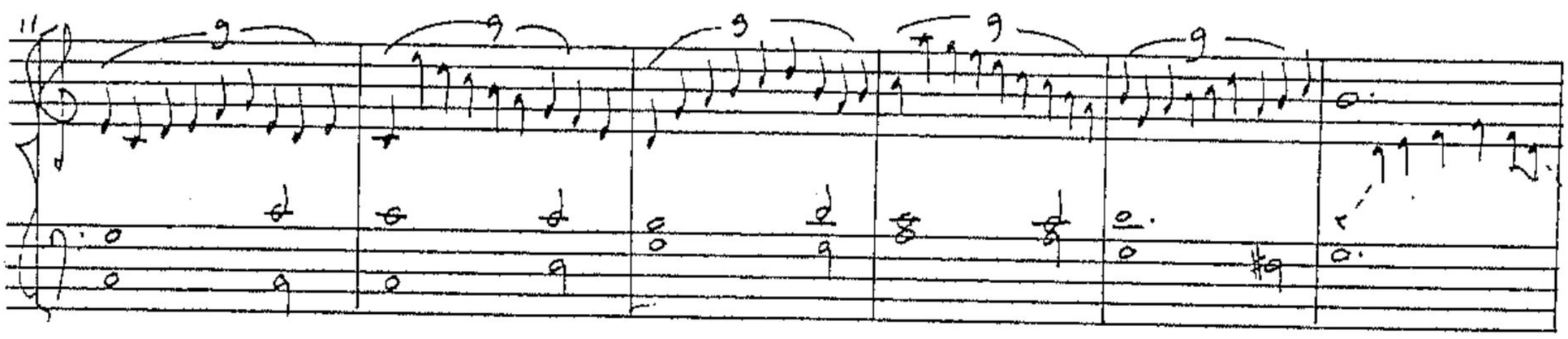
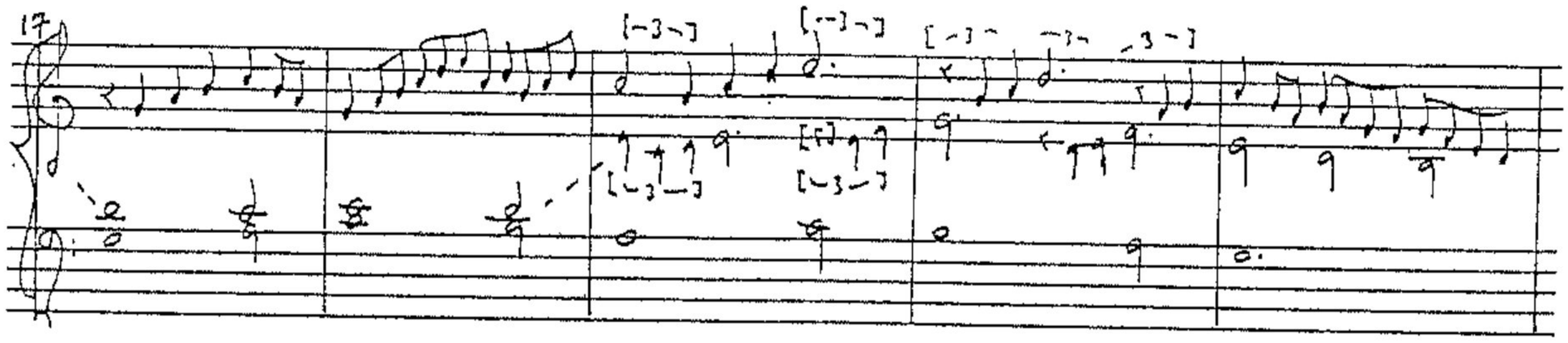


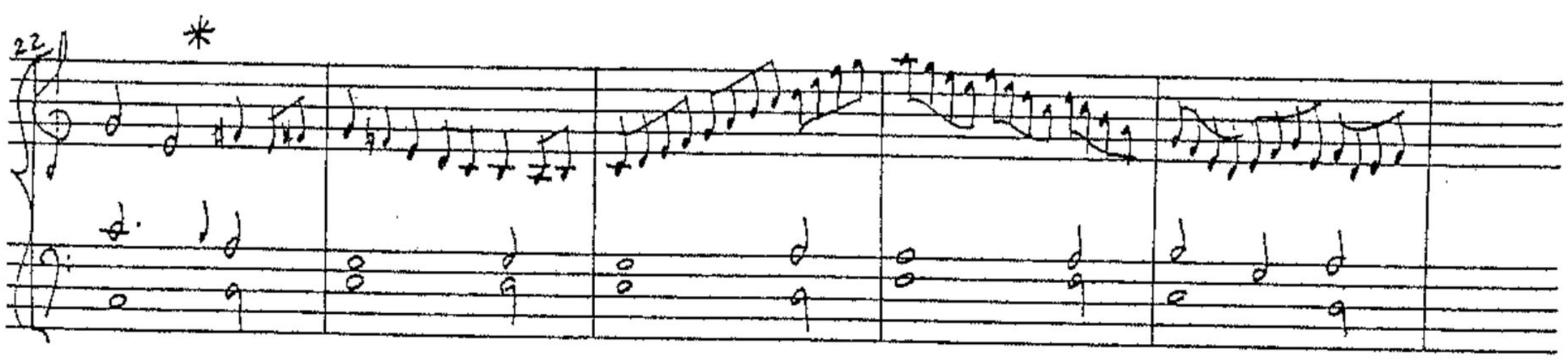
6° [Pange lingua]

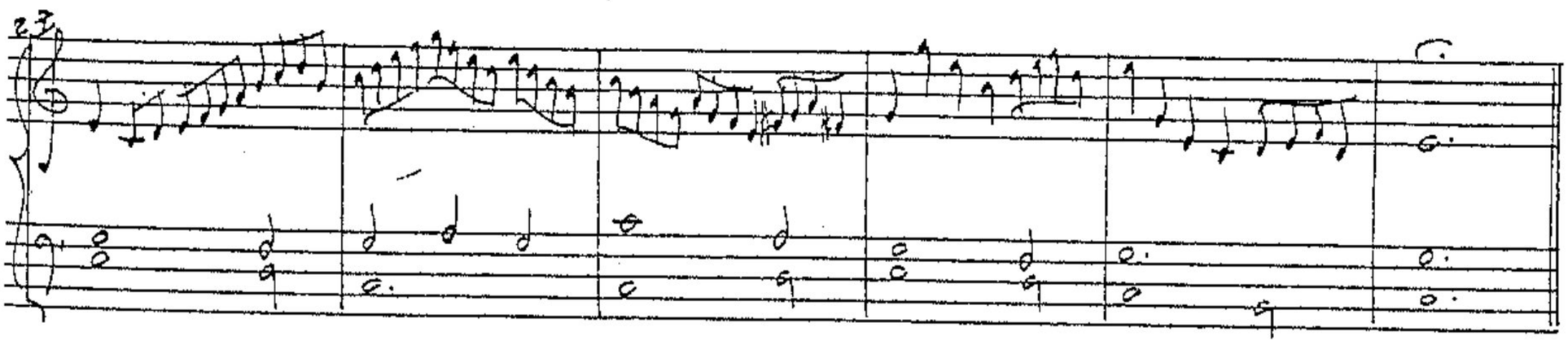
(Ibid., pp. 500-1)

1. The following final chord of the reprise is notated at this point:

7ª [Pange lingua de] Mano d(erec)ha [Aguilera de Heredia?] (Ibid., pp.501-2)



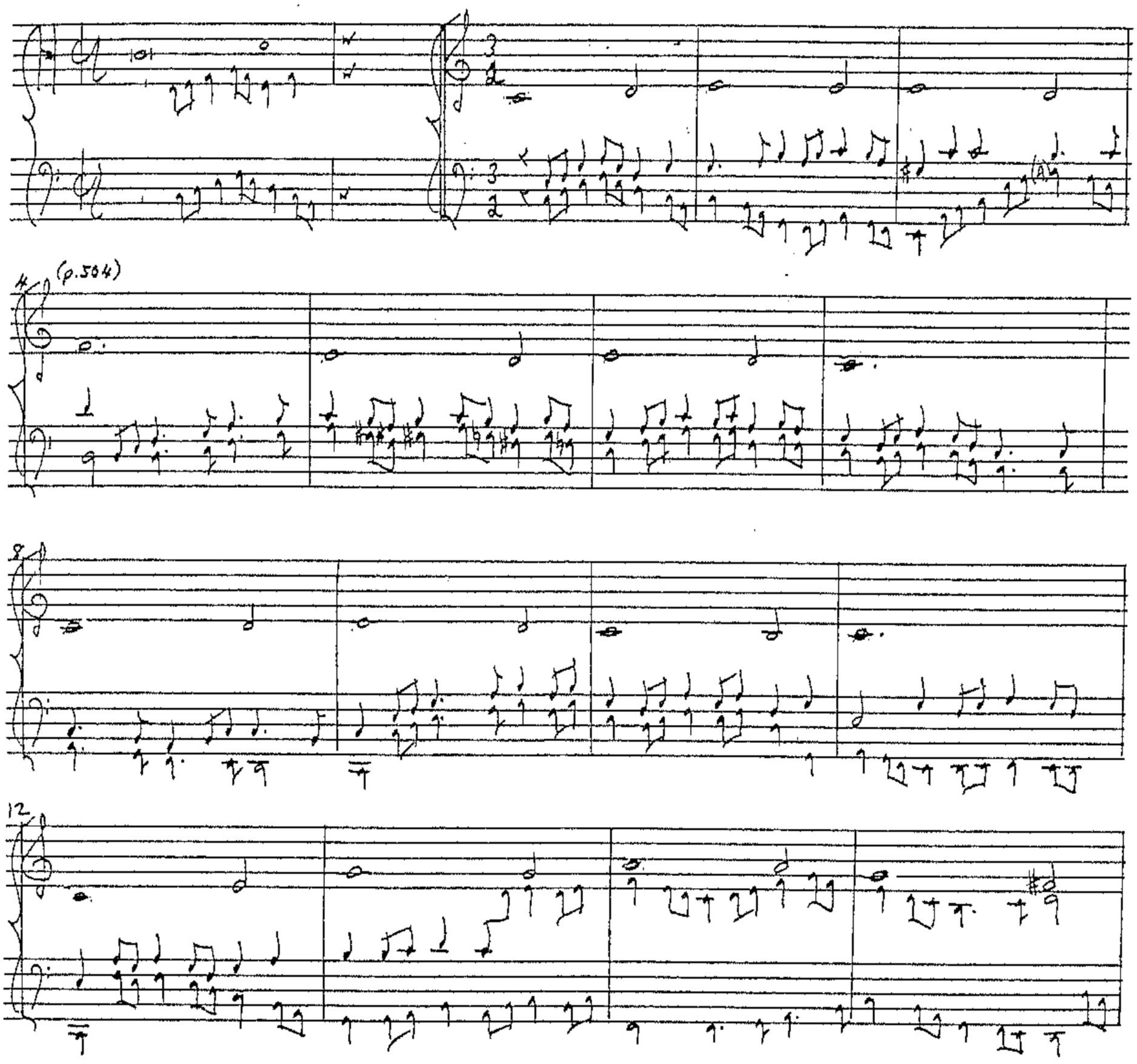


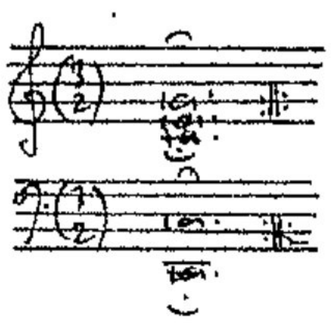






9ª [Pange lingua] Dos Bajos

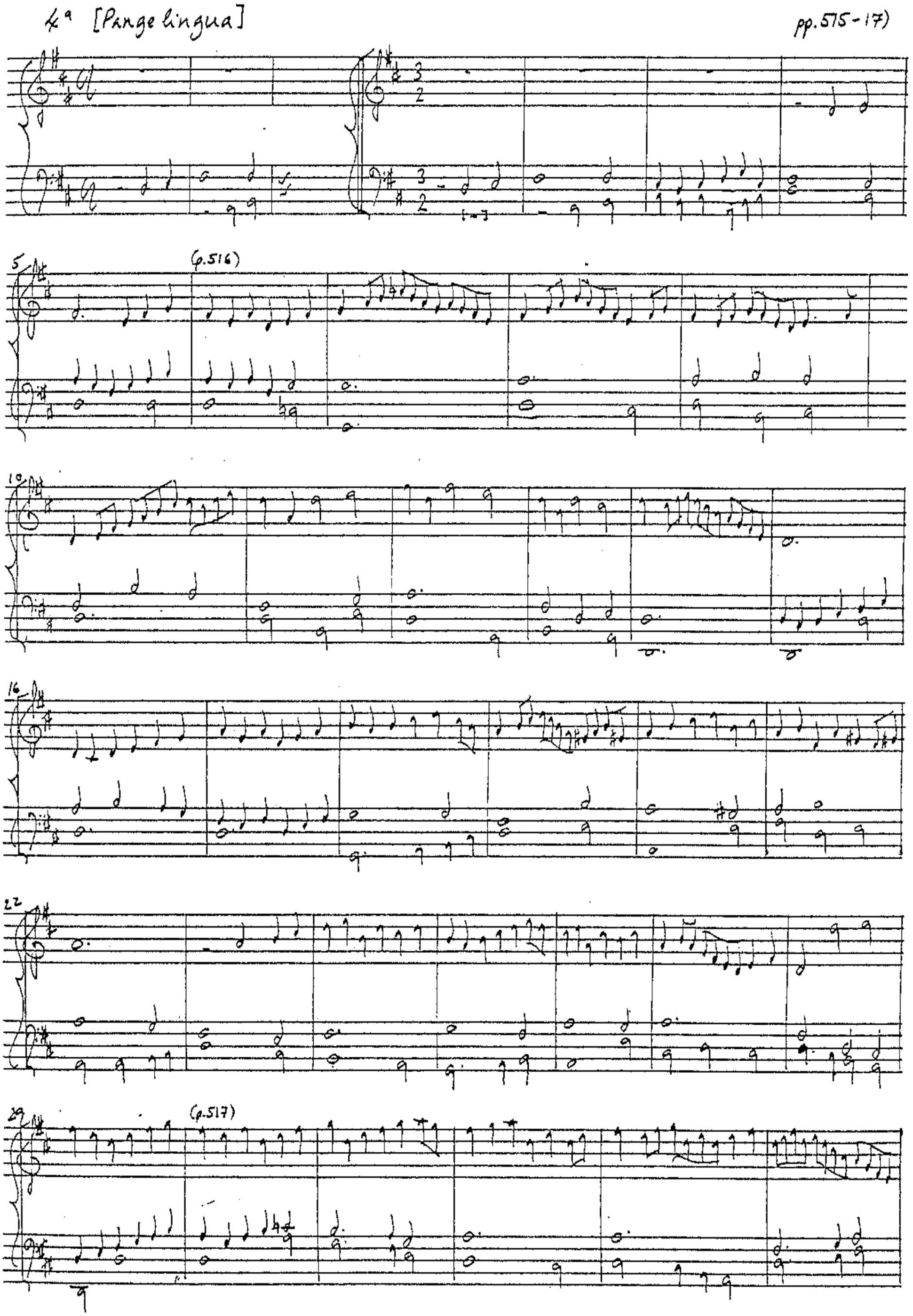
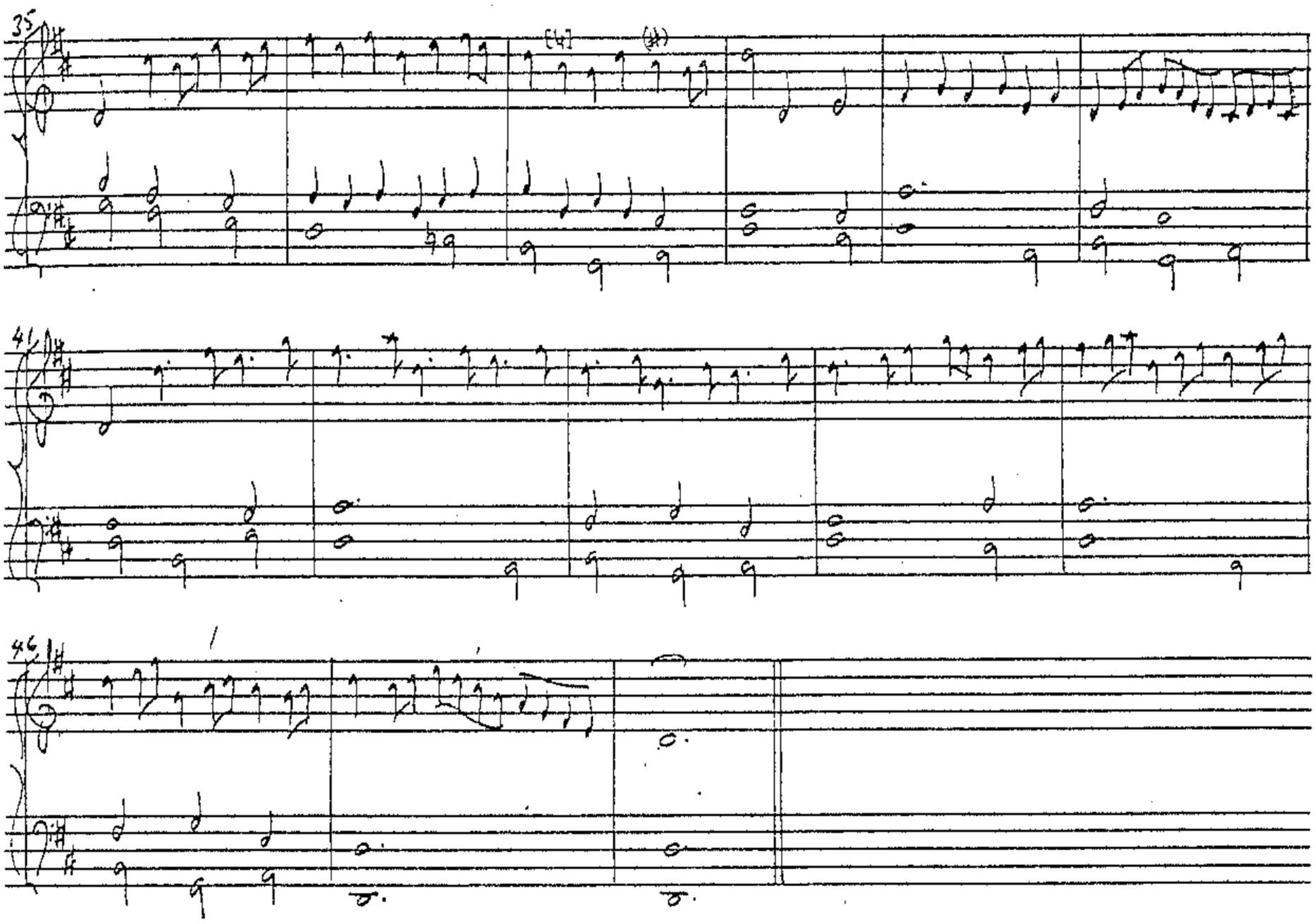
(Ibid., pp. 503-4)

* (1)

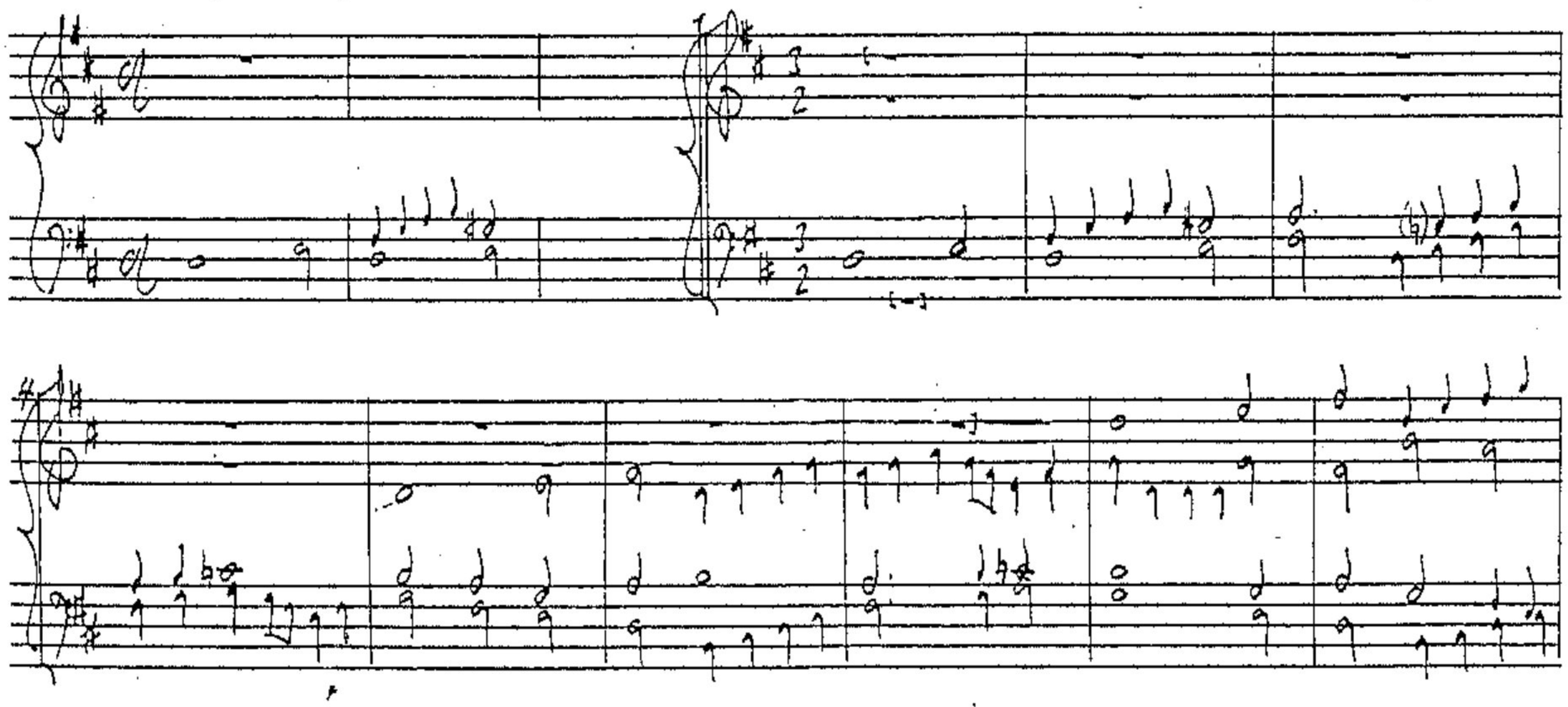
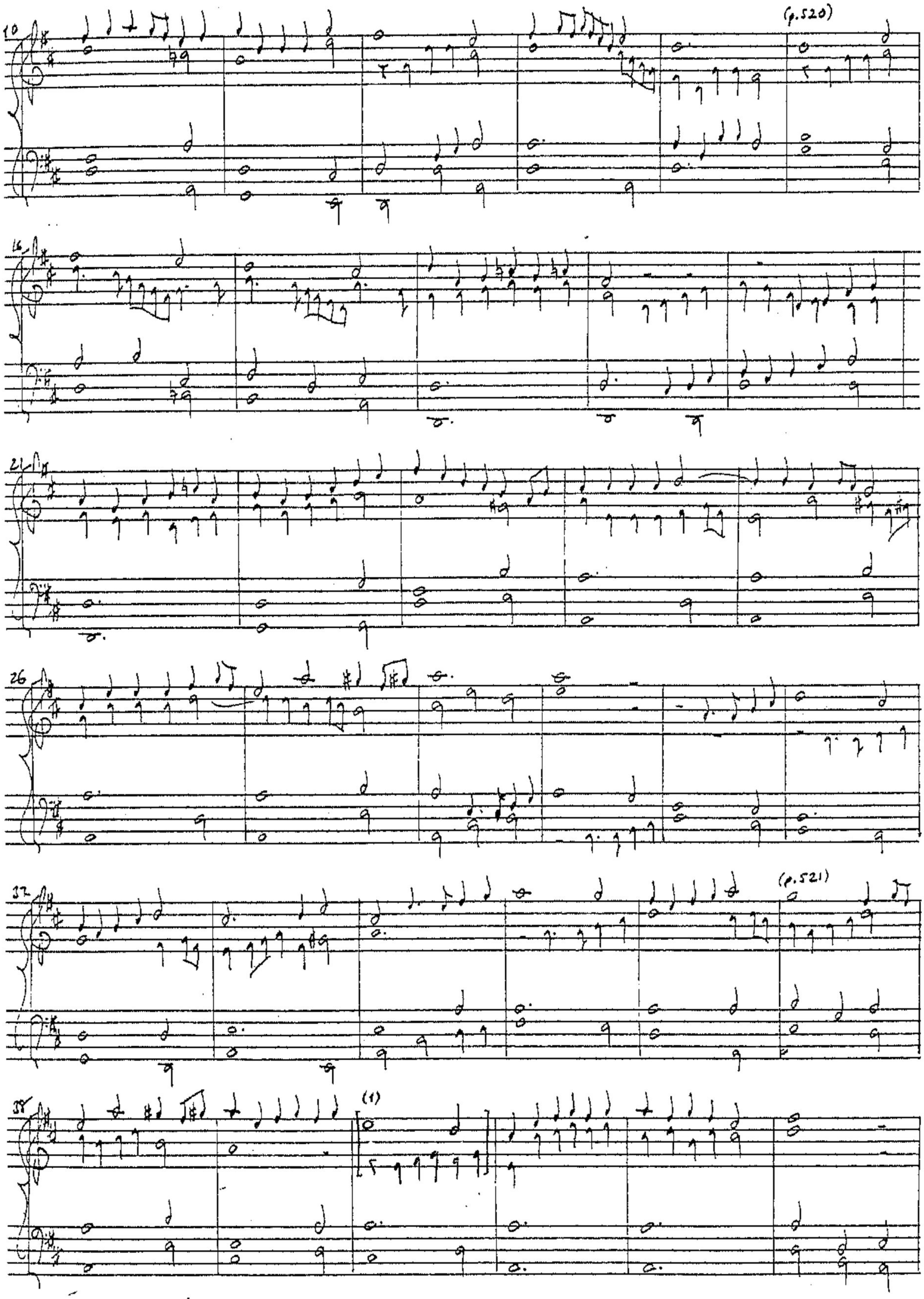
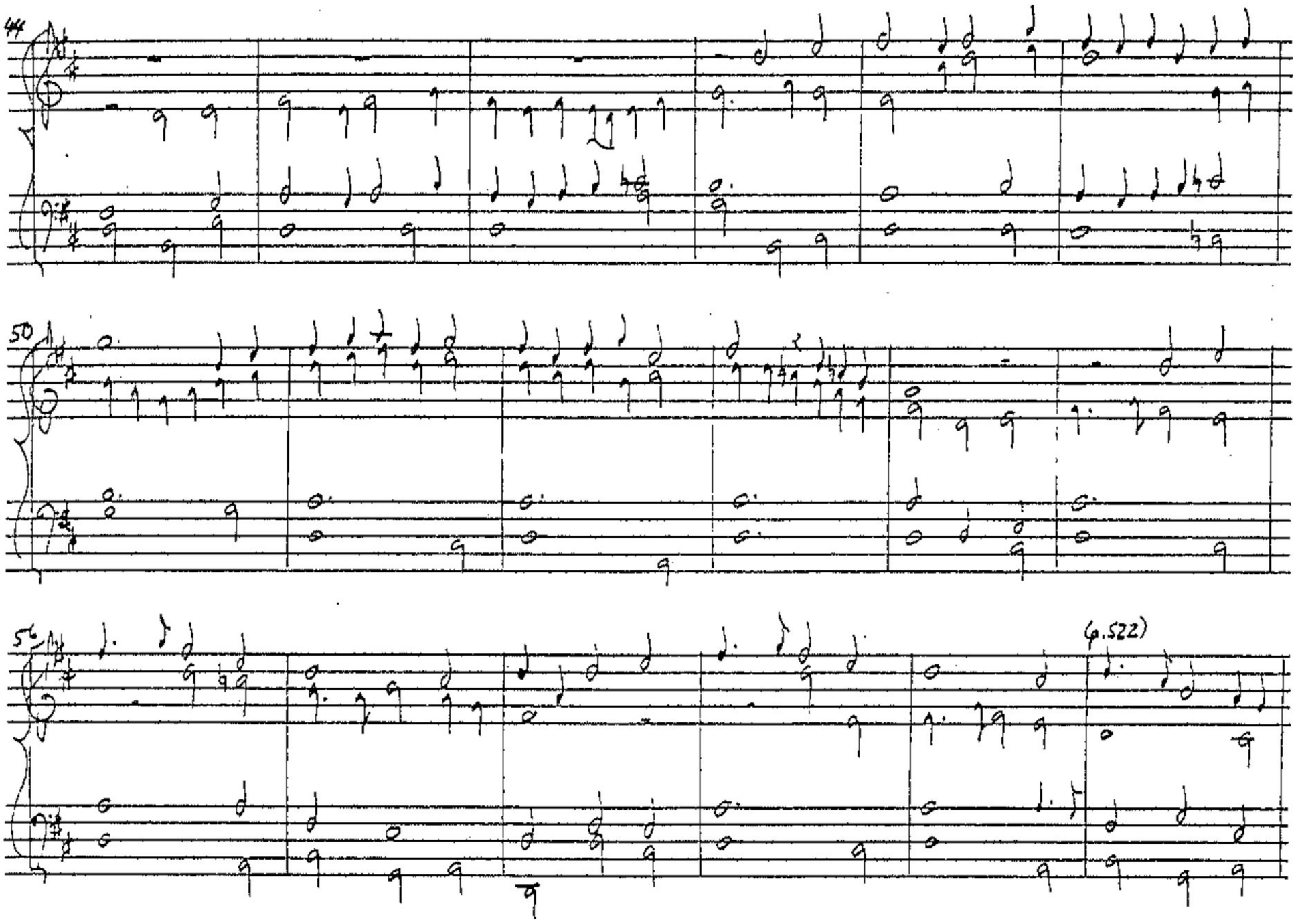
1. The following final chord of the repriese is notated at this point:

24

28

32

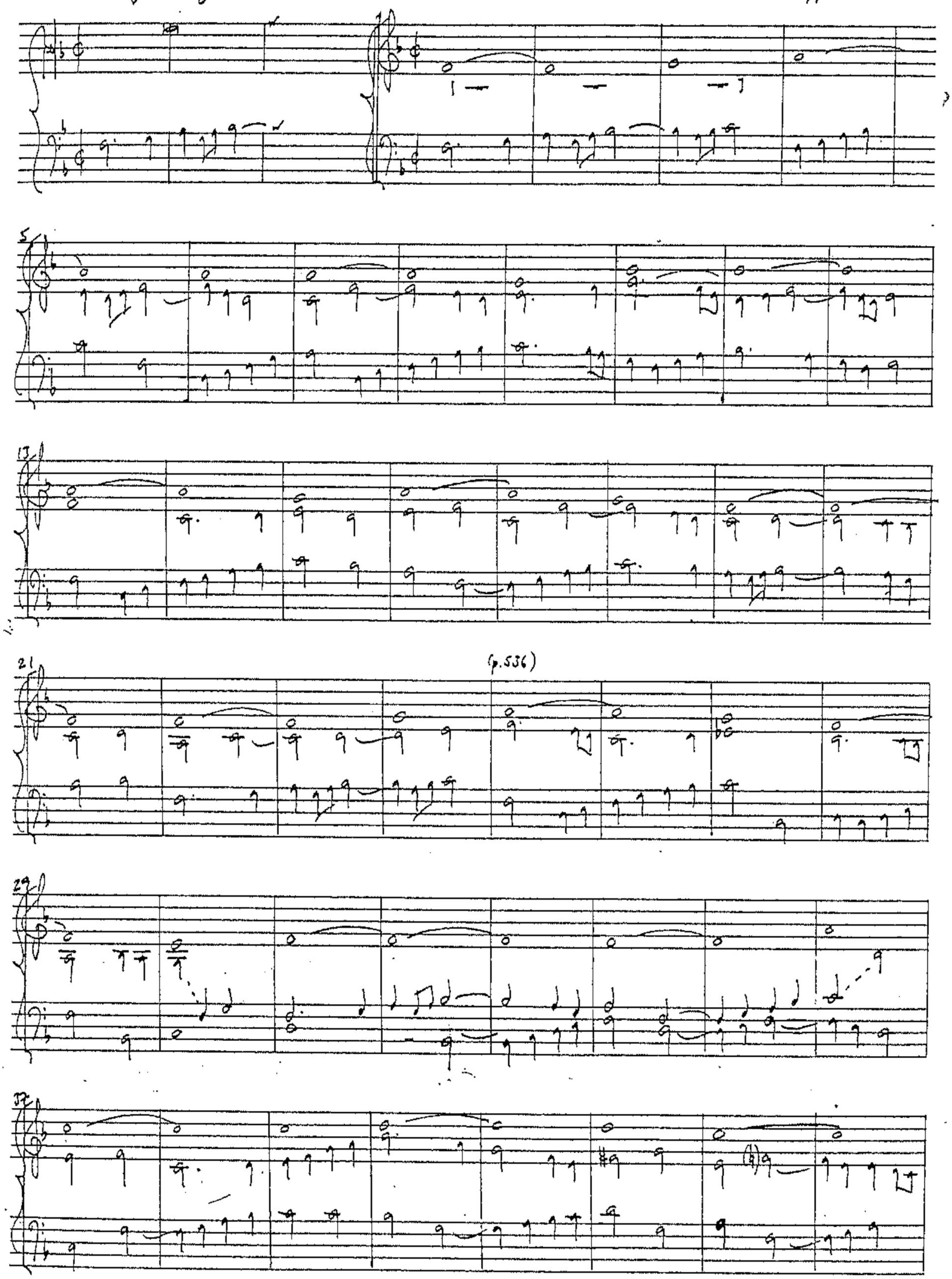
MBN M.1359: PANGE LINGUAS POR DE LA SOL RE

(Otro juego de Pange linguas por De la sol re) MBN M. 1359

6ª [Pange lingua] Dos tiples

(Ibid., pp. 519-22)

1. (Bar 40) The tiple/alto parts are notated a 5th too low in the MS.

44
50
56
(9.522)
62

MBN M. 1359: PANGE LINGUAS POR FE FAUT

(Juego de Pange linguas por Fe Fa Ut) MBN M.1359

4ª [Pange lingua] pp. 535-8)

45

54 (p.537)

62

70

78 (p.538)

87

(57) MARTIN Y COLL: RAMILLETE (1709)

A. Martín y Coll: Ramillete (1709)
MBR M. 2267 (pp. 87-8)

Pange lingua a duo [X. 1]

[S.]

[D.S. al S.]

1. From the brief incipits at this point it is clear that the organist may either return to the beginning of the piece or proceed to the succeeding Pange lingua (see below).

Pange lingua a duo [X. 2]

H. Martín y Coll: Ramillete (1709)
(Ibid., pp. 88-90)

[𝄋]

(p. 89)

(p. 90)

[D.S. al 𝄋]

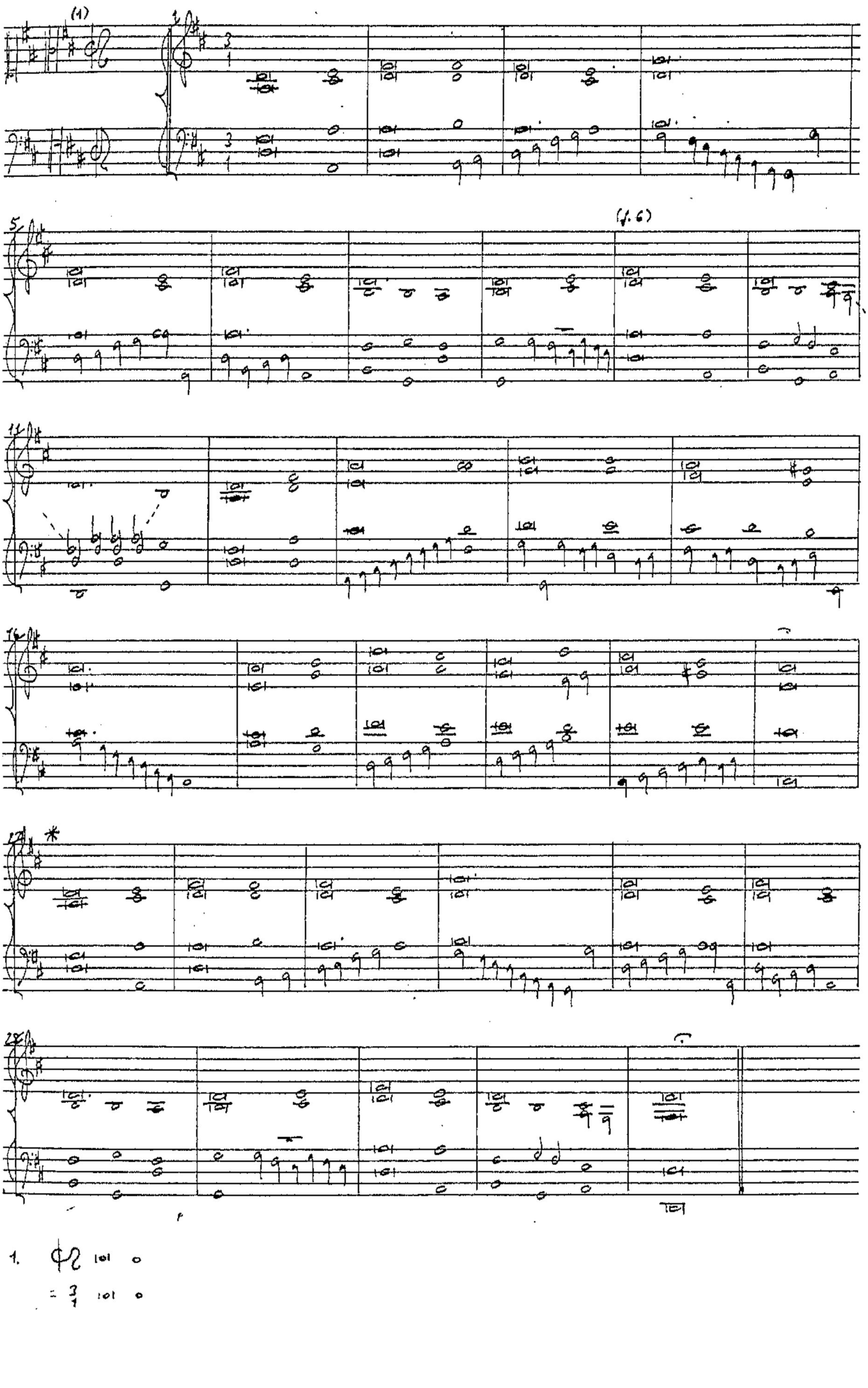
1. (Bars 18-21) Coll states that on organs lacking the upper octave register, the melody may be played an octave lower, as indicated by the (small) black notes:
Si el organo no hubiere octava arriba [toca] octava abaxo / como está señalado arriba con caracteres negros

2. (Bar 22). At this bar, Coll indicates that either the first half of the Pange lingua may be repeated, or that the organist may return to the preceding verser (see above):

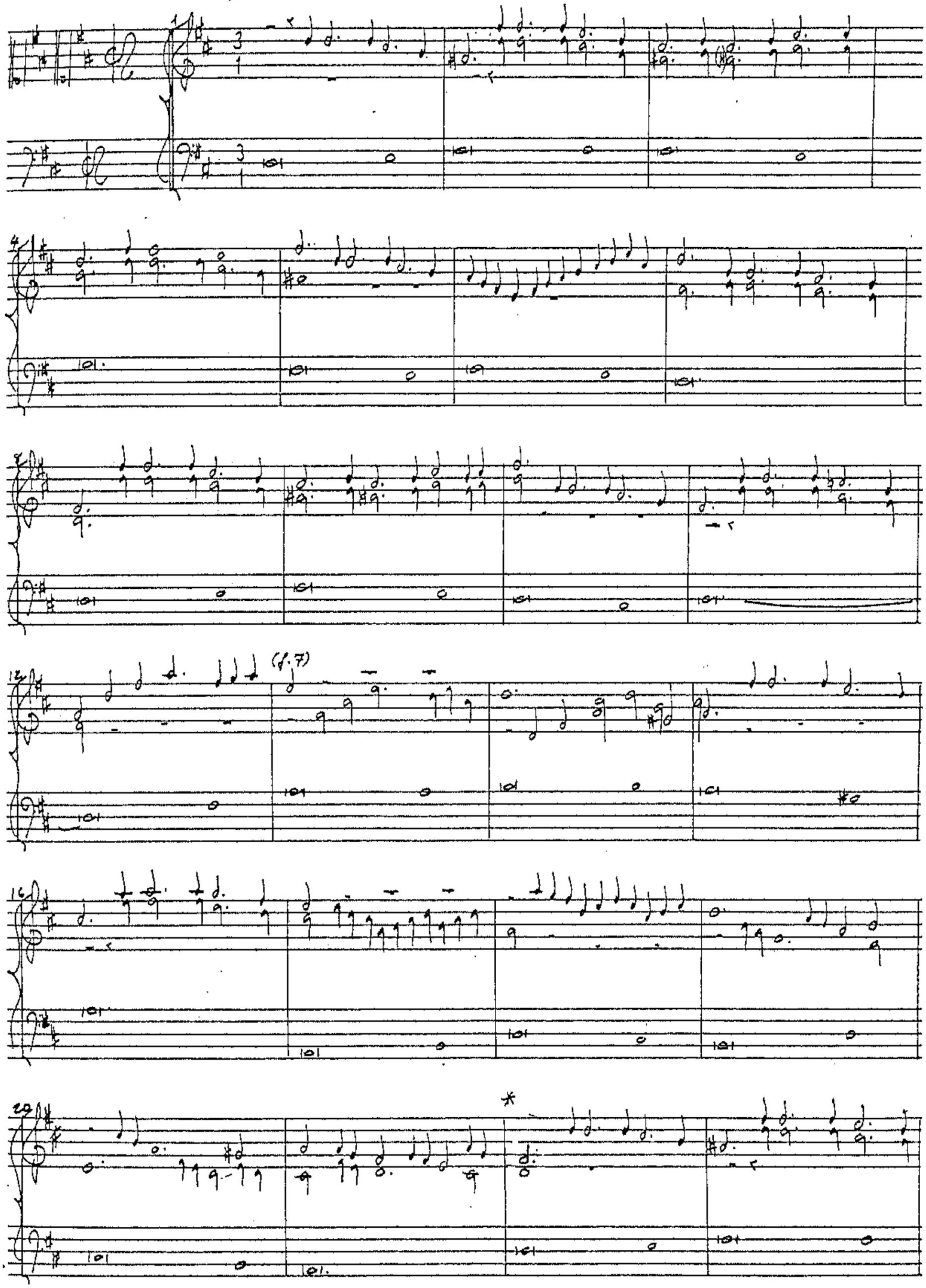
asi o asi

(58) BBC M. 736.5: LLUSSA AND VILAR

1° Pangelingua Uenо [de Francisco Llussà]

BBC. M. 736.5
(ff.5v-6)

1. 𝄞 101 o
   = 3/1 101 o

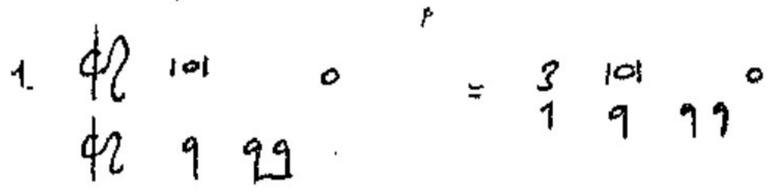
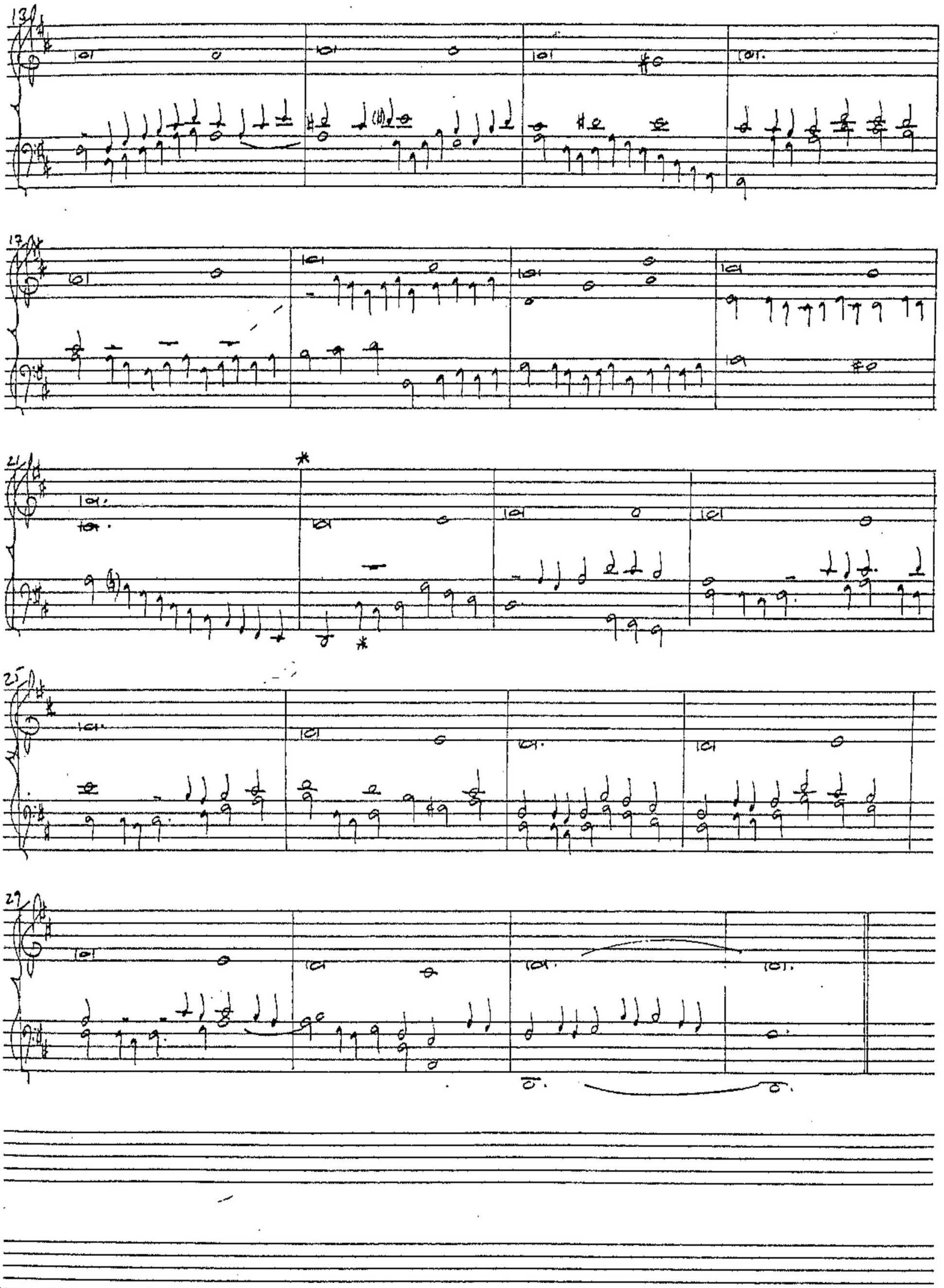
2° Pangelingua Partido de Mano dretcha [sic] a Dos tibles
[de Llussà]

BBC M. 736.5
(ff.6v-7)

1. 𝄞 d. 𝅘𝅥𝅯 = 3 d. 𝅘𝅥
   𝄞 101 o

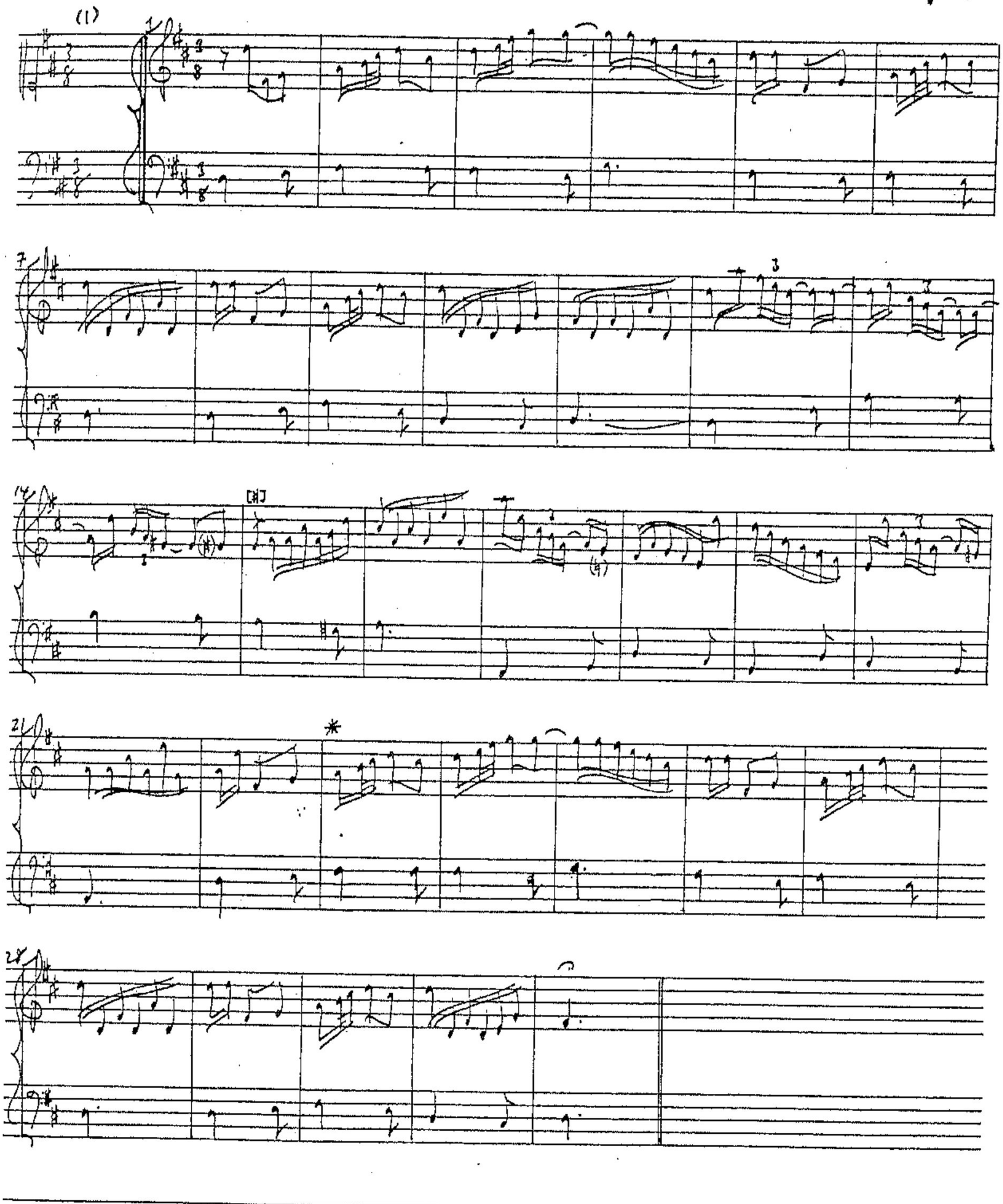
3° Pangelingua Partido a dos Baxos [de Llussà]

(Ibid., f. 7r)

(f. 8)

1. 

Pangelingua [a duo, de Llussà]

BBC M.736.5
(f.10)

1. $\frac{3}{8}$ ♩ ♩ = $\frac{3}{8}$ ♩ ♩

[Pangelingua, partido de mano derecha a] Dos tiples clarines o cornem [sic] An(dan)te [de Llussà]

BBC M.736.5
(ff.12v-13v)

(1)

(ff.12)

(f.13)

(h)

An(dan)te

(1)

(f.13v)

1. 6 | 3 = 6 | 3

15

21

24

27

p

Pangelingua Lleno de Fran(cis)co Vilar p^co.

(BBC M.736.5)
[loose folio]

(1)

6

12

(verso of fol.)
18

24

30

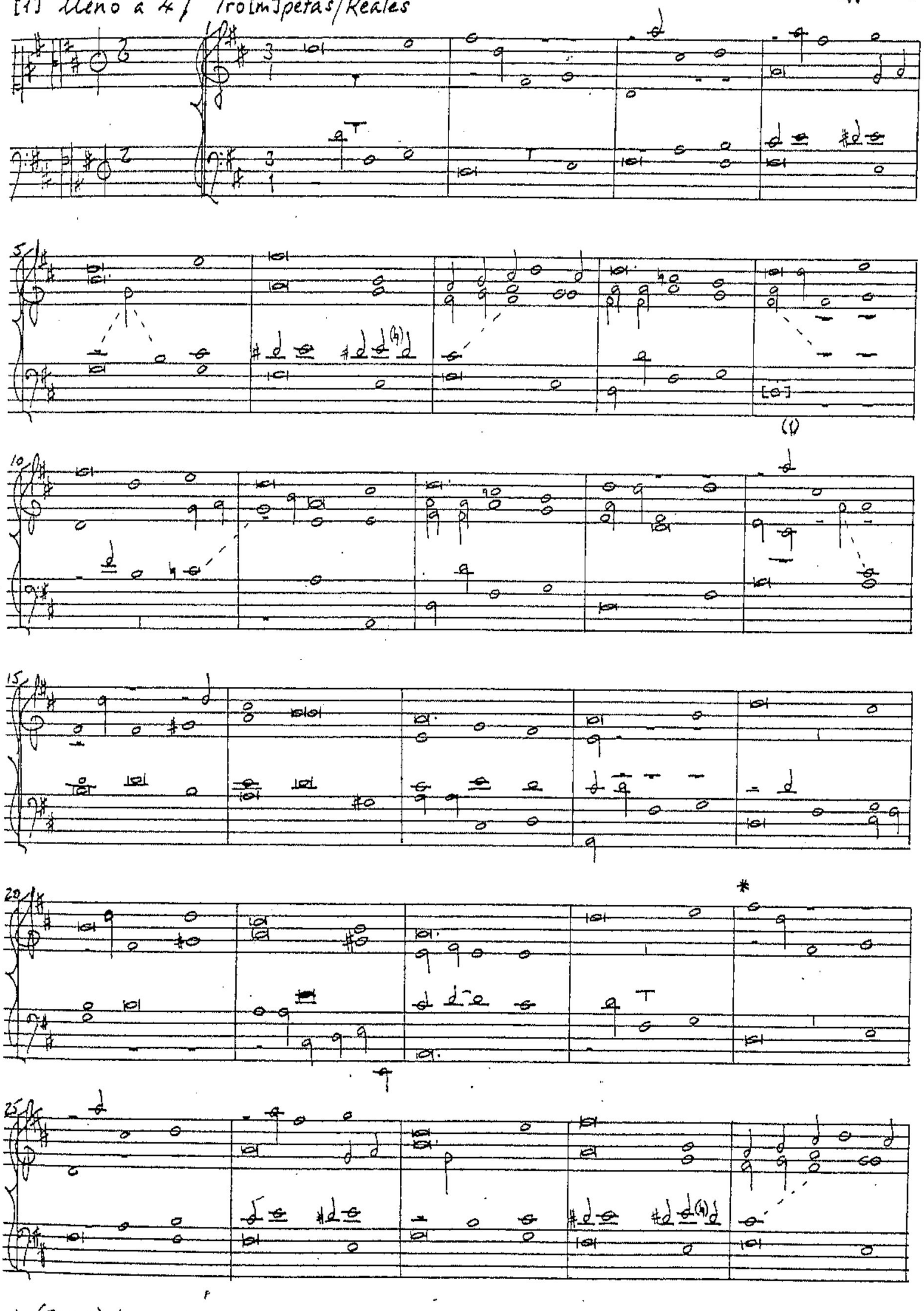
(sic)

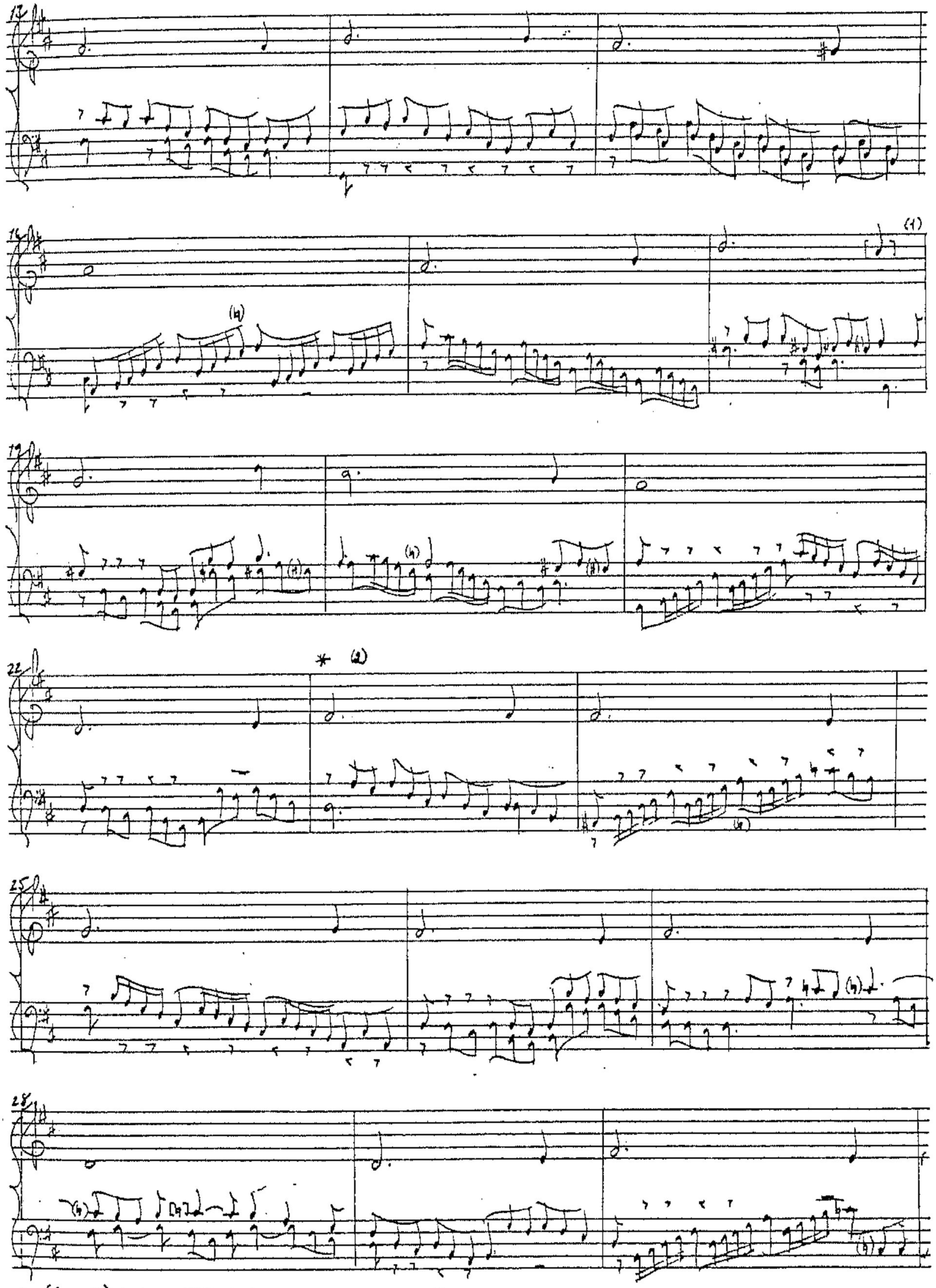
1. 𝅗𝅥 o 𝅗𝅥.𝅗𝅥 = 3/2 o ♩. ♪

(59) MonAM M. 1637: ELIAS AND VILAR

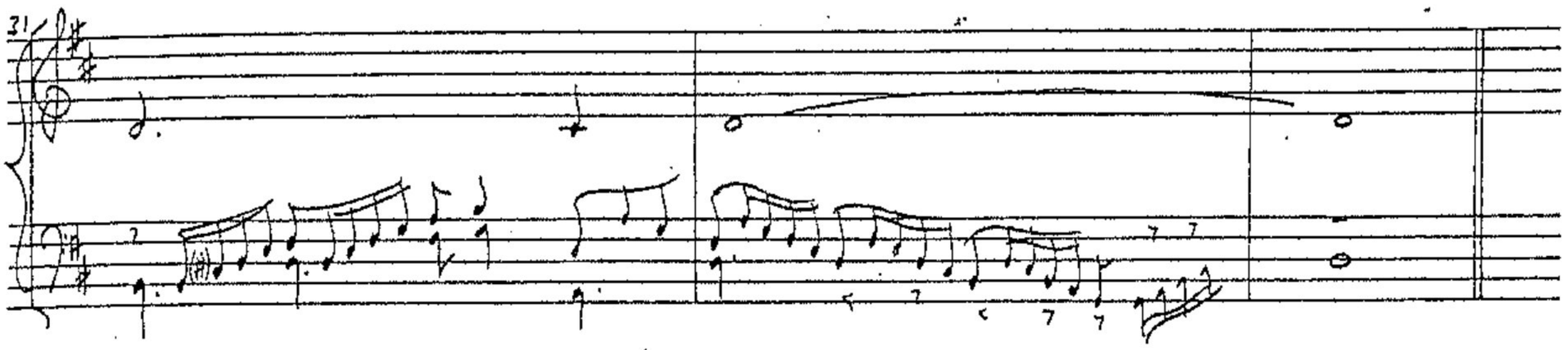
Juego de Pa(n)ge linguas del año de 1729 de D.n Joseph Elias

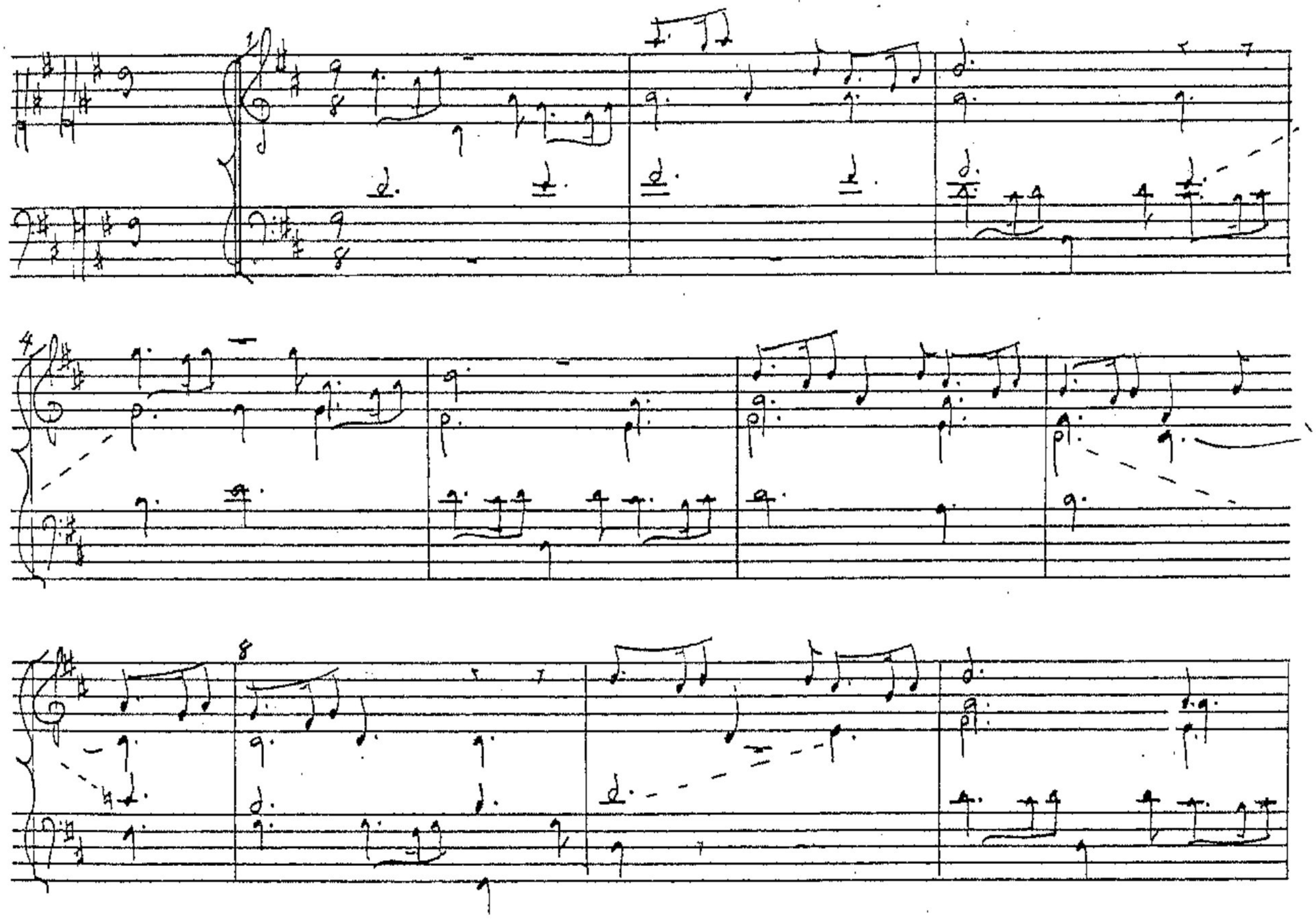
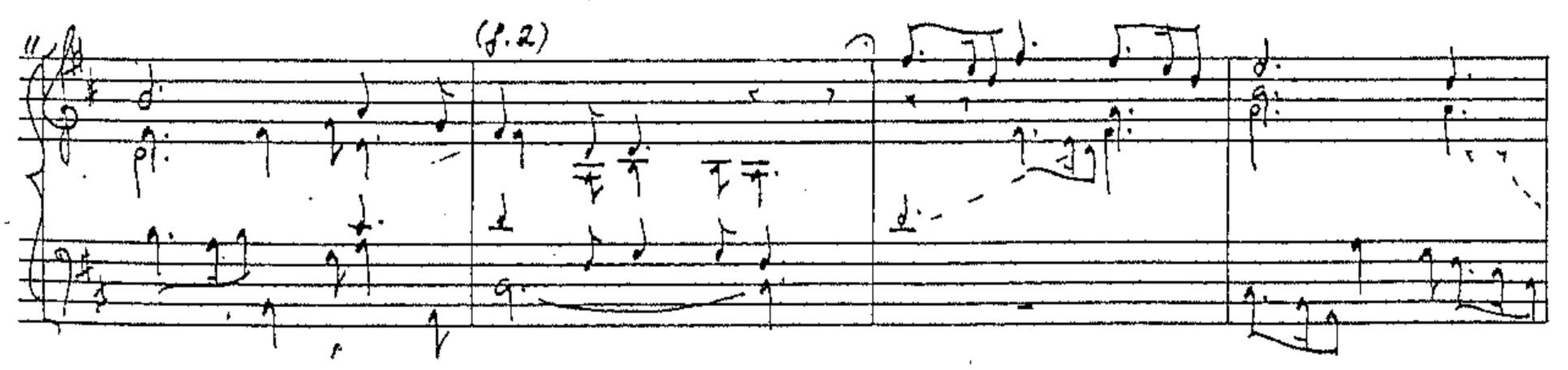
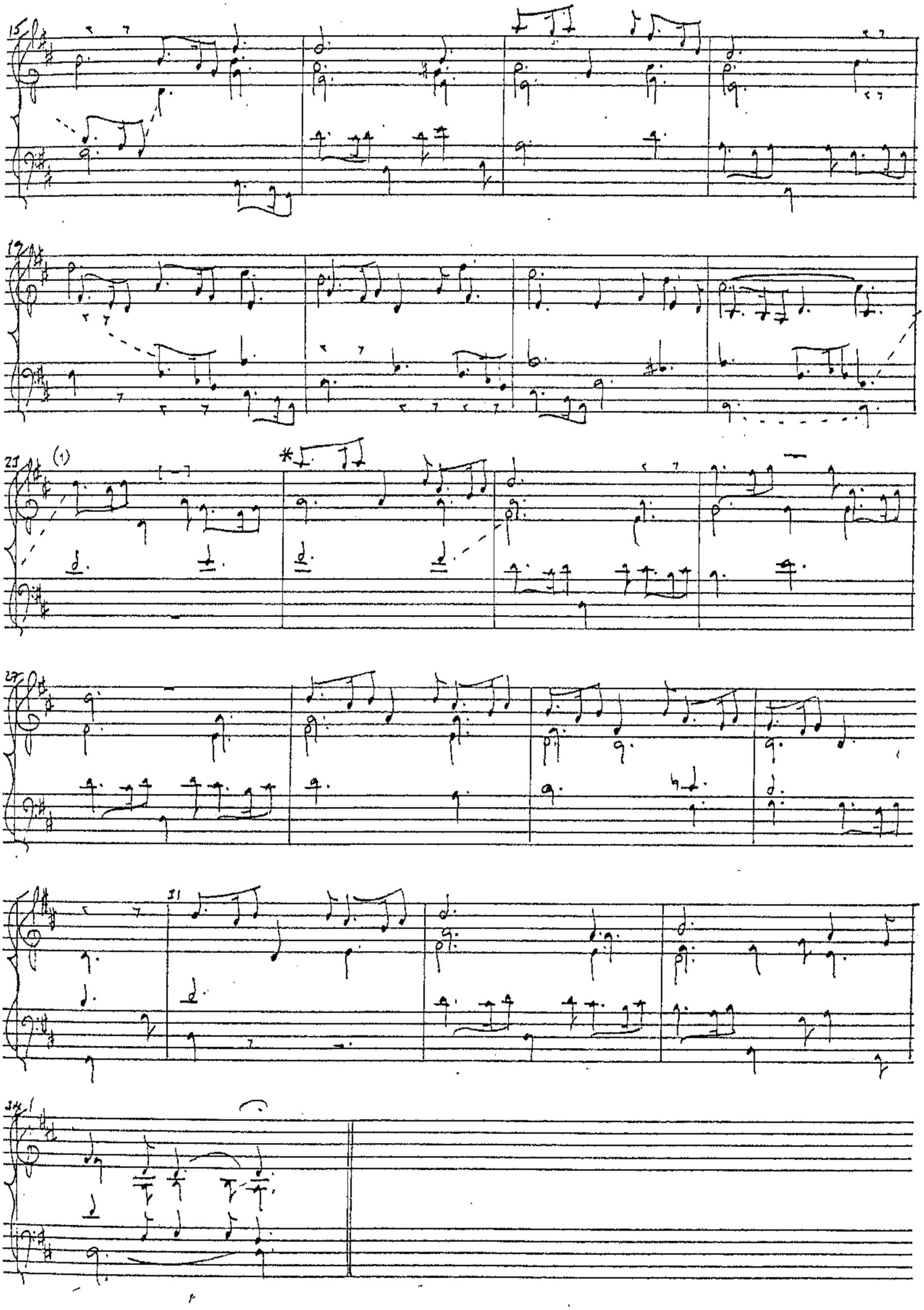
MonAM M. 1637 (ff. 1-6)

[1] Lleno a 4 / Tro[m]petas/Reales

1. (Bar 9) bass: B in MS.

[2] Pangelí(ngu)a / de dos / Bajos / Bajonci-/llos y Cim-/balo (Ibid., f. I-Iv)

1. (Bar 18) triple: d''' in MS.

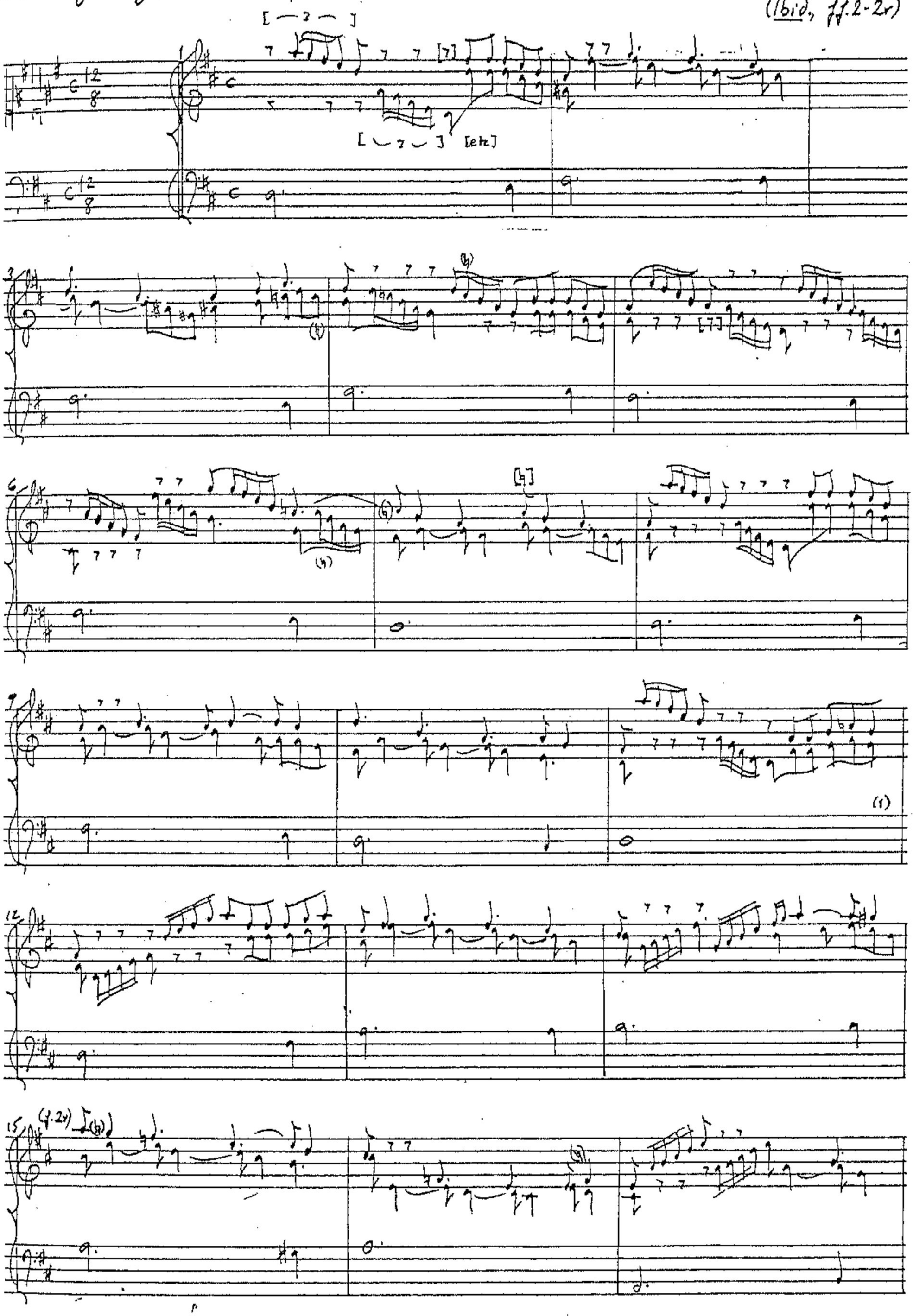
2. (Bar 23) - at this bar it is indicated 'Al Princip.° hasta la Señal 𝄋'.



[3] Pang(e lingua)a a 4°. Uemo (ibid., ff.1v-2)



1. (Bar 23) - at this bar it is indicated 'Al princip." hasta la señal 𝄐'.

[4] Pang(e lingu)a de dos tiples

(Ibid., ff.2-2v)

1. (Bar 11) - 'finis' is indicated in the bass stave of this bar.

18 [A]

21 *

24

27

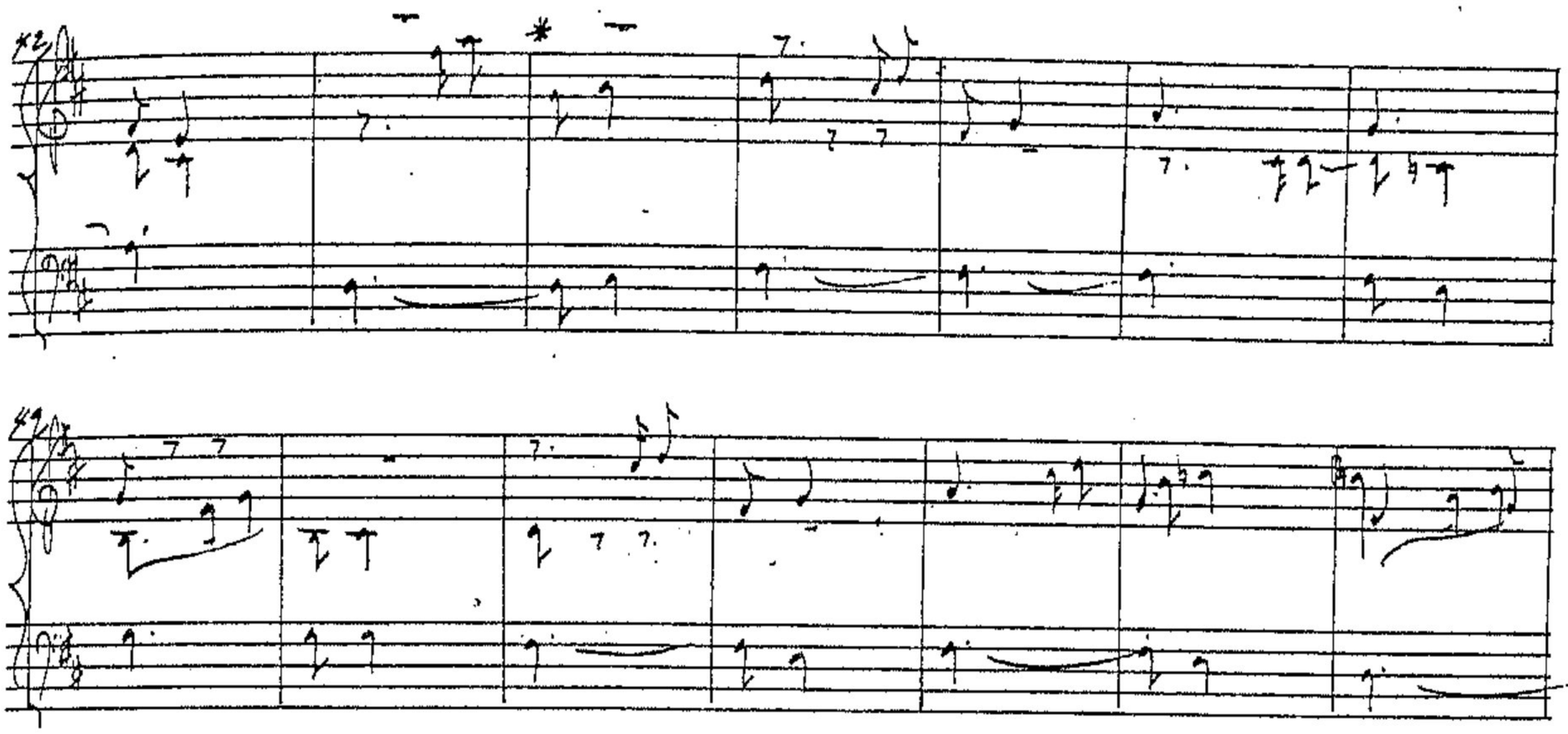
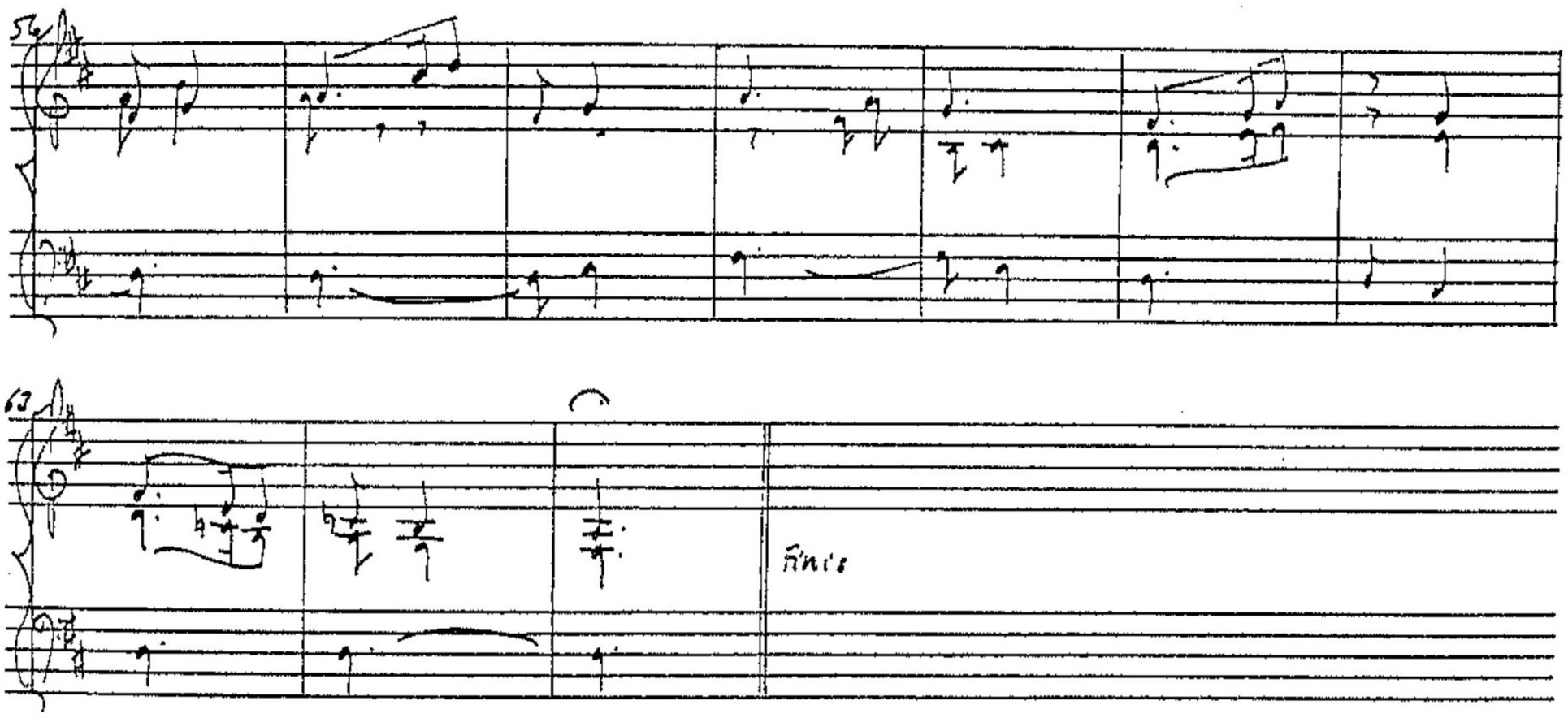
30

33

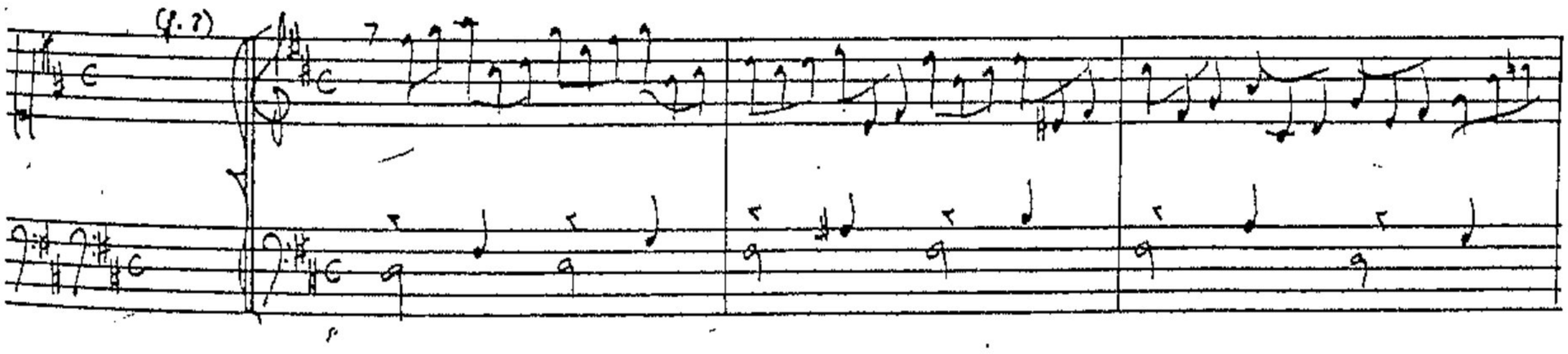
Fine's

[5]Pang(e lingu)a Graçioso A3, orlos

(Ibid., f.2v)

1. (Bar 22) - 'Finis' is indicated at this bar.



[6] Pangelin(gu)a / Partido / Vivo (Ibid., f.3)



1. (Bar 11) - 'fine's' is indicated at this bar.

22

*

25

28

31

Fin's

[7] Pang(e lingu)a / muy / vivo (Ibid., f.5v)

(f.5v)

1. & 2 (Bars 20-1): these figures begin on g' and b' respectively, in MS.

25

7

32

[8] Pang(e lingu)a de medio registro con el Cantollano dissimulado. /

(Ibid., ff. 5v-6)

muy / vivo

1

3

5

p

9

11

13

15 (f. 6) tr.

17

p

19

21

23

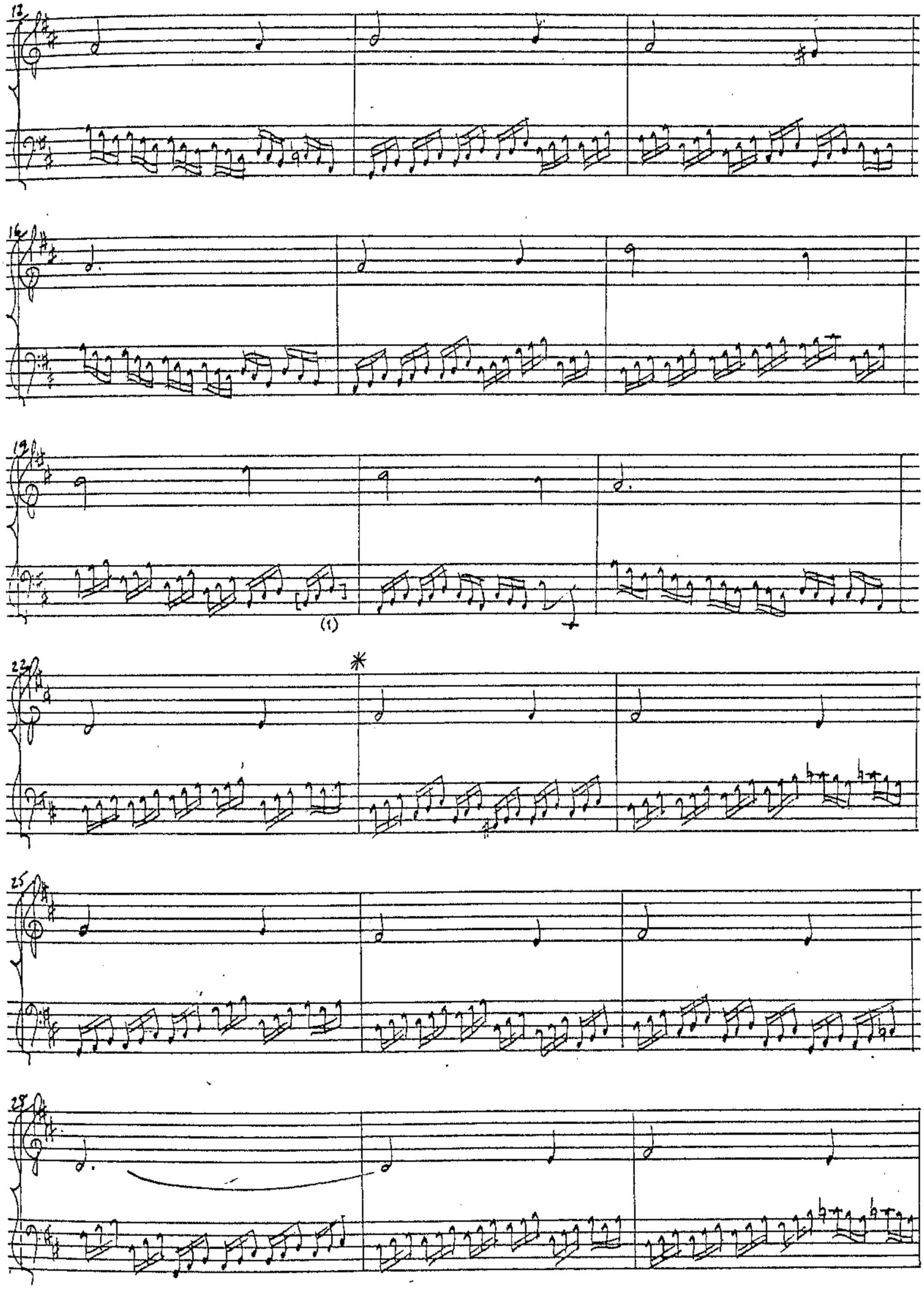
25

27

29

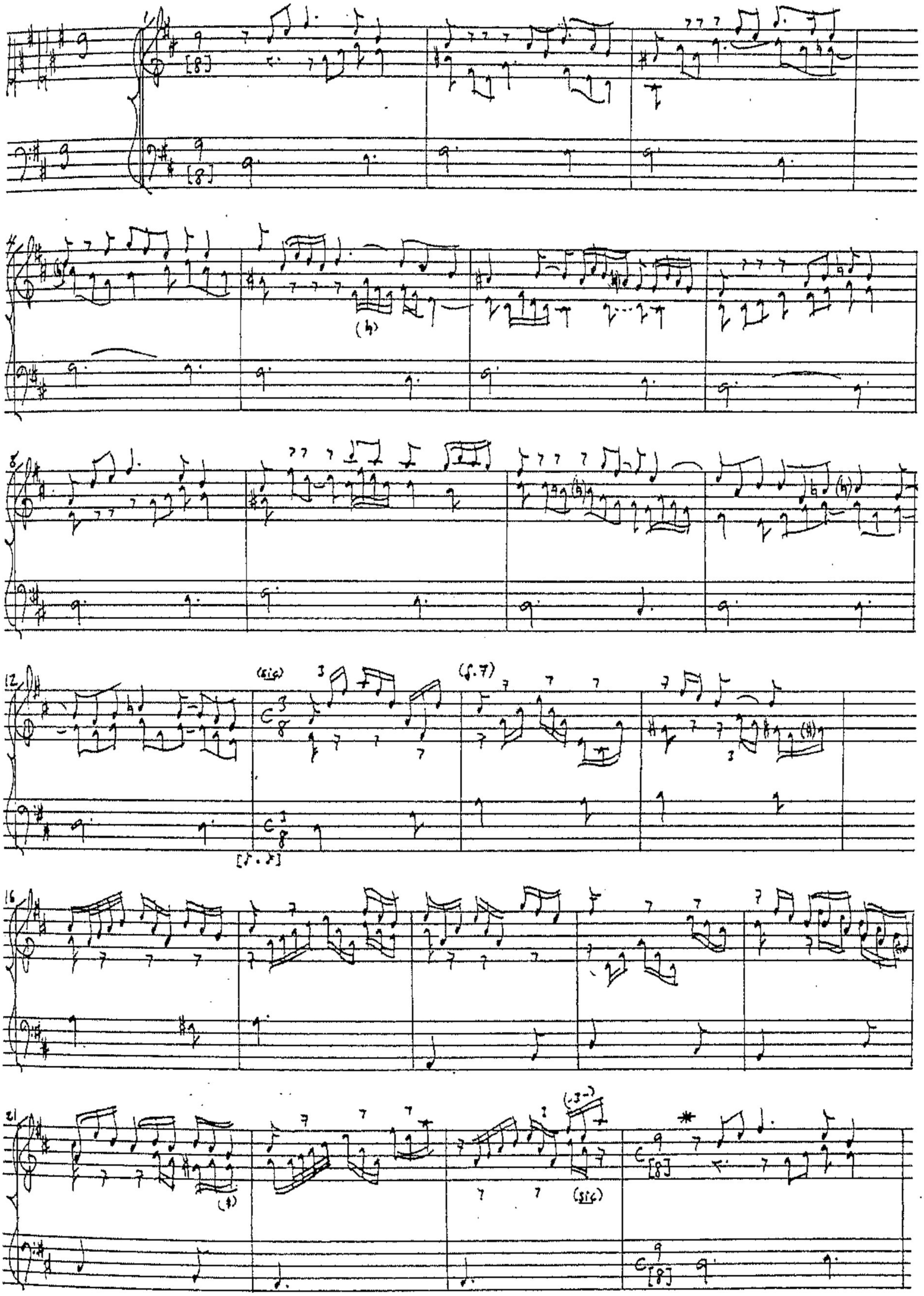
31

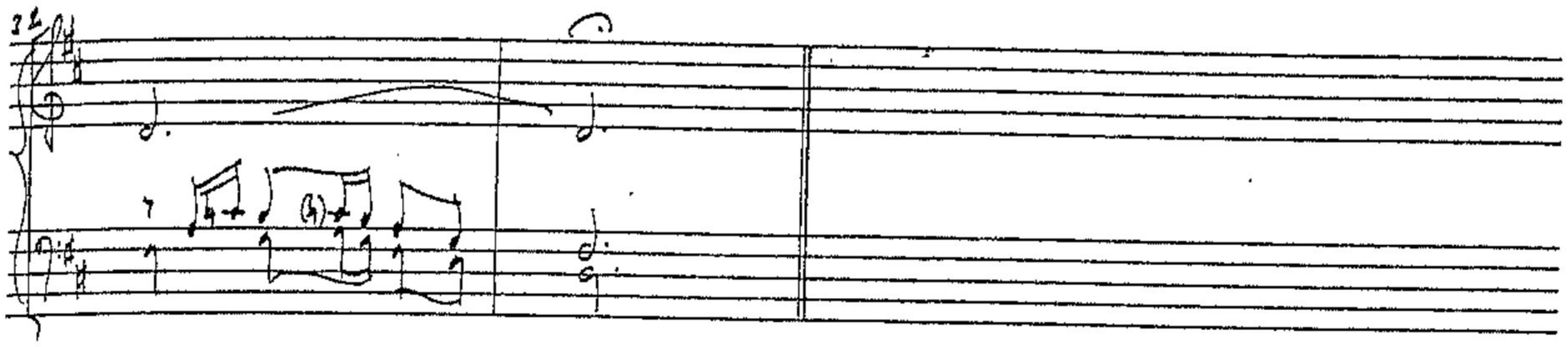
[9] [Pange lingua] Orlos / y / Corneta (ibid., f. 6)

10

1. (Bar 19) bass: ABc in MS.

Pang(e lingu)a del Rt Fran(ci's)co Vilar (Ibid., f. 6-6v)

[Pange lingua] Largo

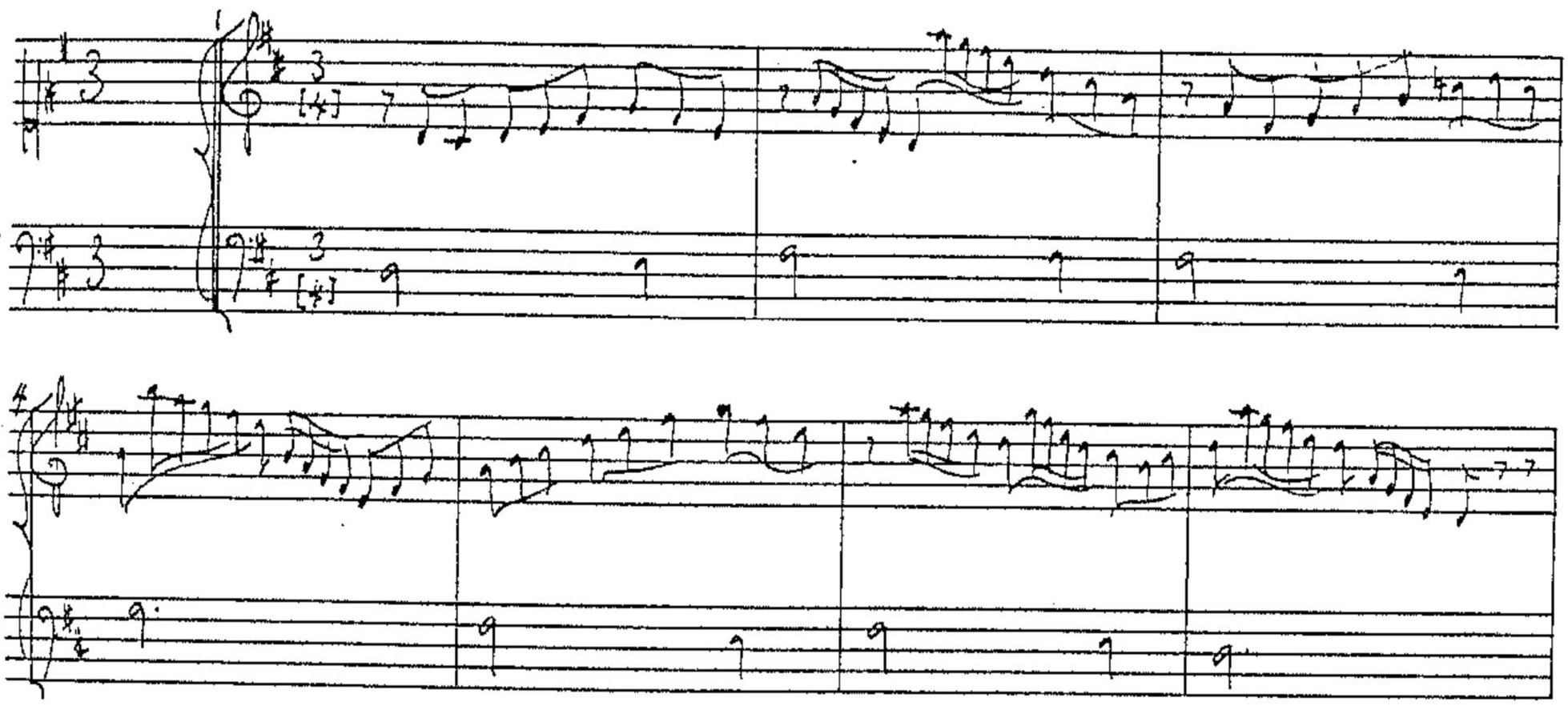
(Ibid., ff. 6v-7)

[Pange lingua de dos bajos] (Ibid., f. 7)

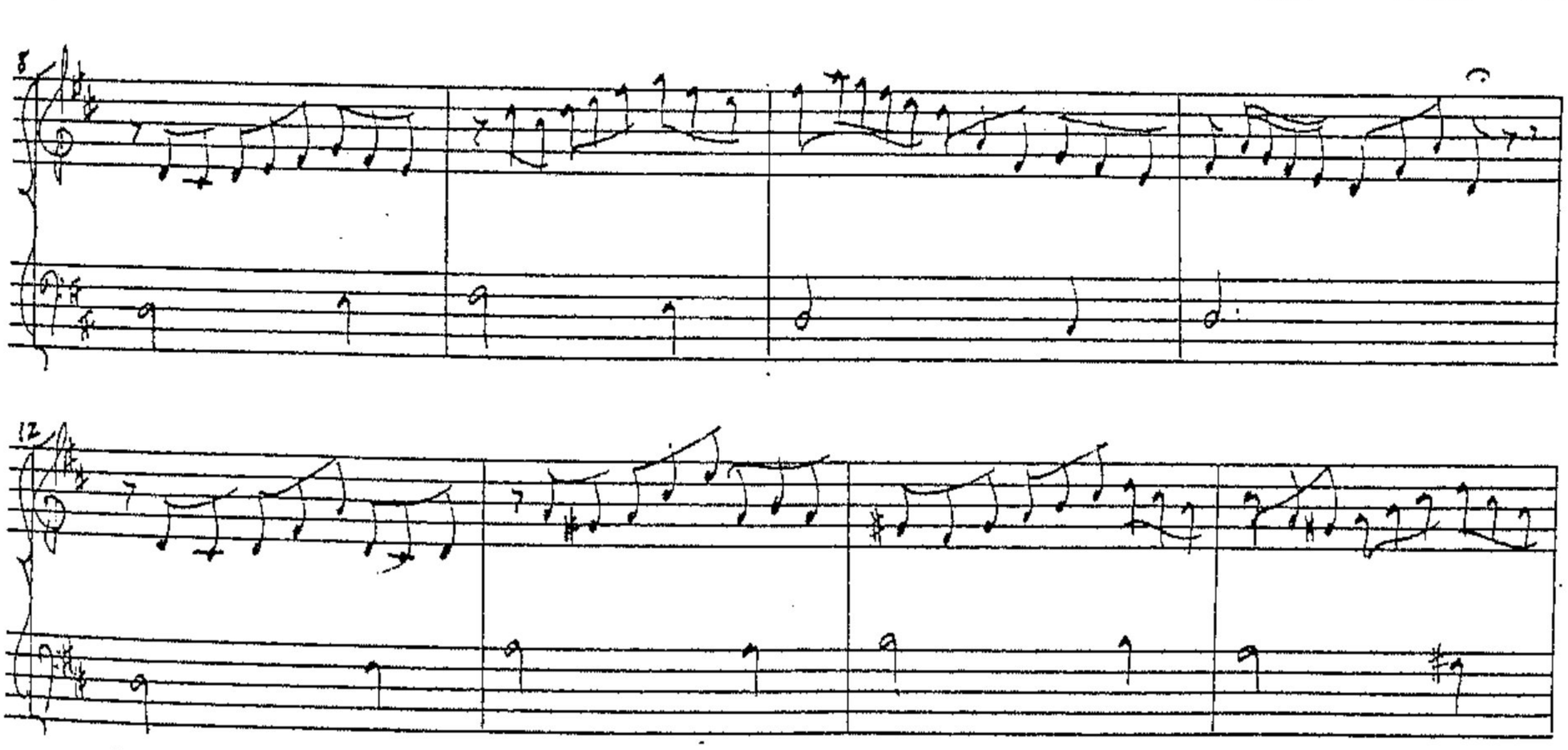


(60) MonAM M.2792: VILA

Pangelingua, de [Joan] Vila. despacio. MonAM M.2792

(p.18)





16

20

*

24

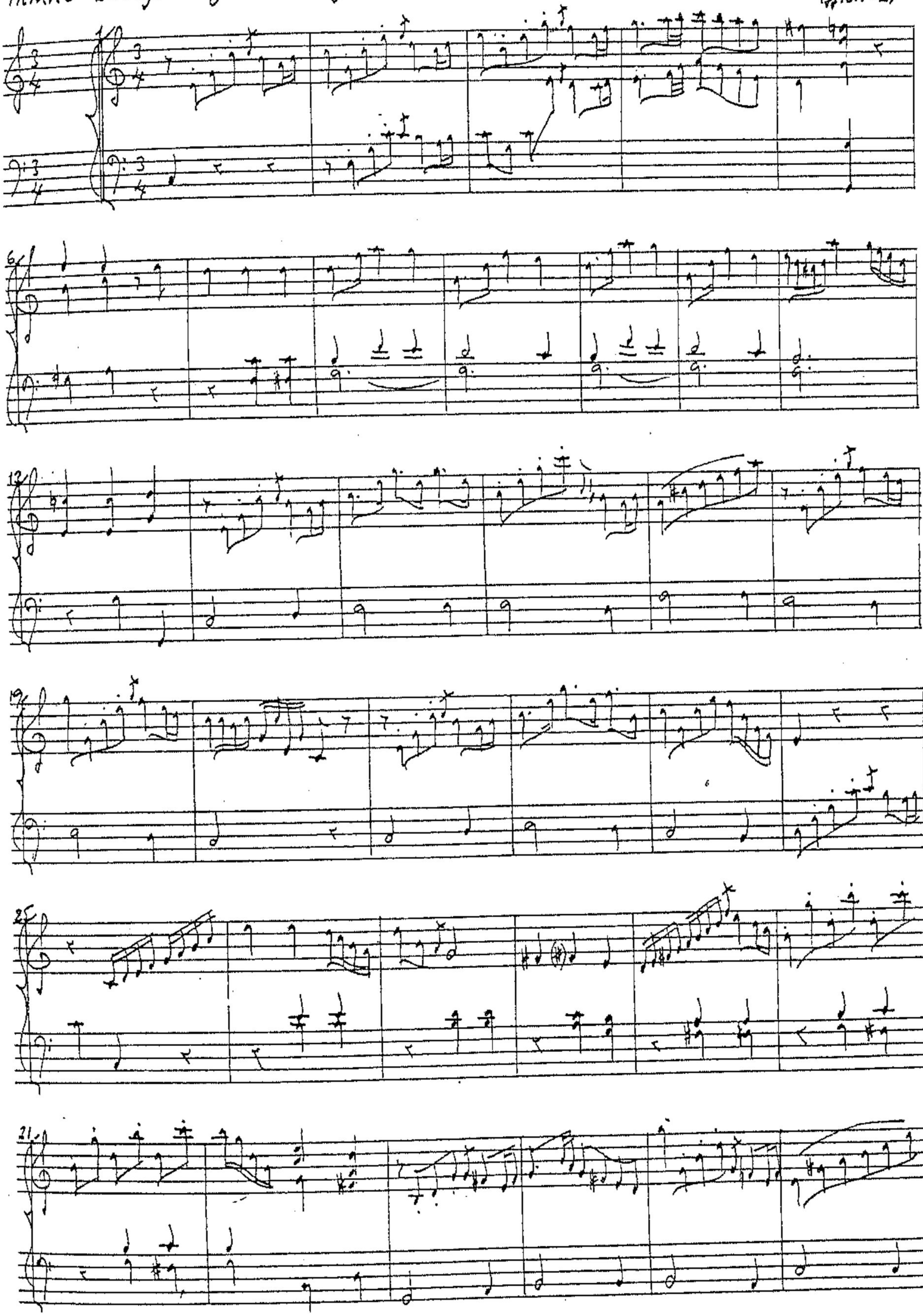
28

32

p

(61) F.M. LOPEZ: ESCUELA ORGANICA (1799)

F.M. López: Escuela Organica (1799)
MBN M.2291
(ff.31v-2)

Himno [Pange lingua] Allegro

37

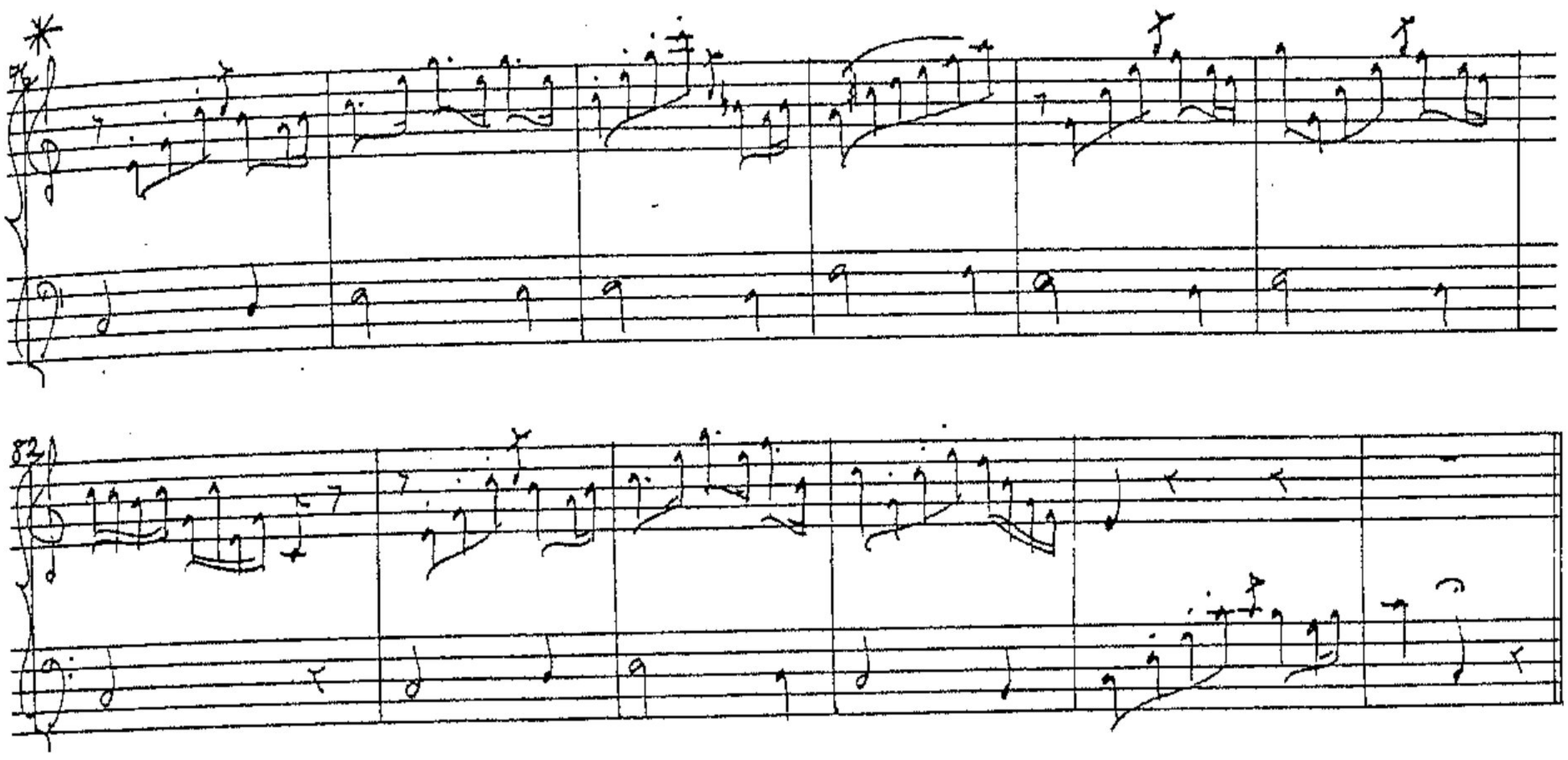
44 (f. 32)

50

56

62

68

(1)

1. As this Pange lingua is set in a rudimentary sonata form, it is not clear (from the MS source) whether the normal repriese of the first part of the hymn tune was intended in performance.

(62) BBC M.729: CABANILLES AND ESPELT

Versos de Sacris [de] Cabanillas

BBC M.729 (ff.188v-92)

[V. 1°]

(f.189 (a))

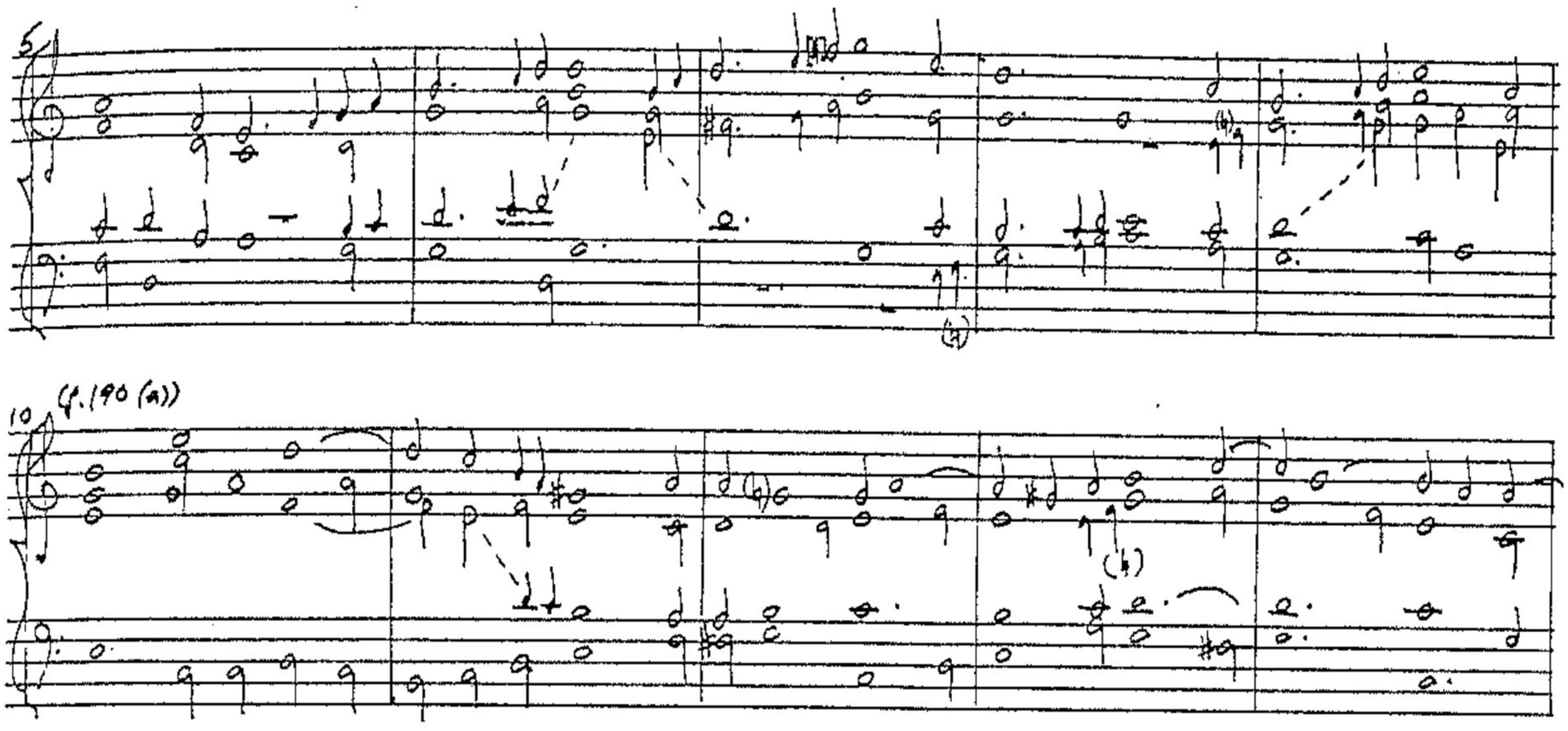
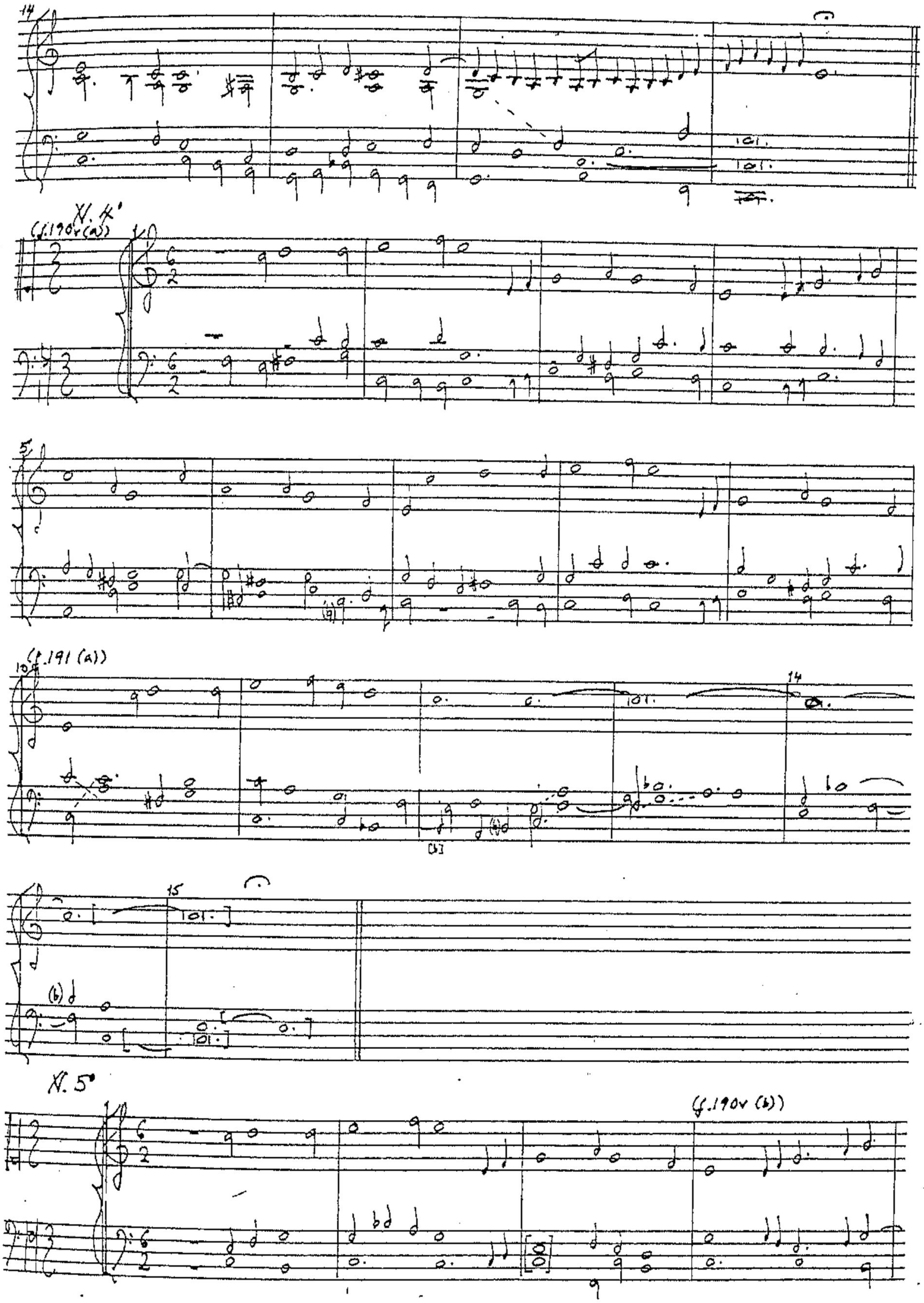
(f.188v (b))

(f.189 (b))

V. 2°

(f.189v (a))

1. (V. 1, bar 7) tenor: e' in MS.

2. (V. 2) 3 1. ♩♩ d. ♩ d | = 6/2 - ♩♩ d. ♩ d |

(f.190 (a))
(h)
(h)
(h)

1. (N. 5, bar 3) tenor: f ; bass d, in MS.

5

10

(f.191 (b))

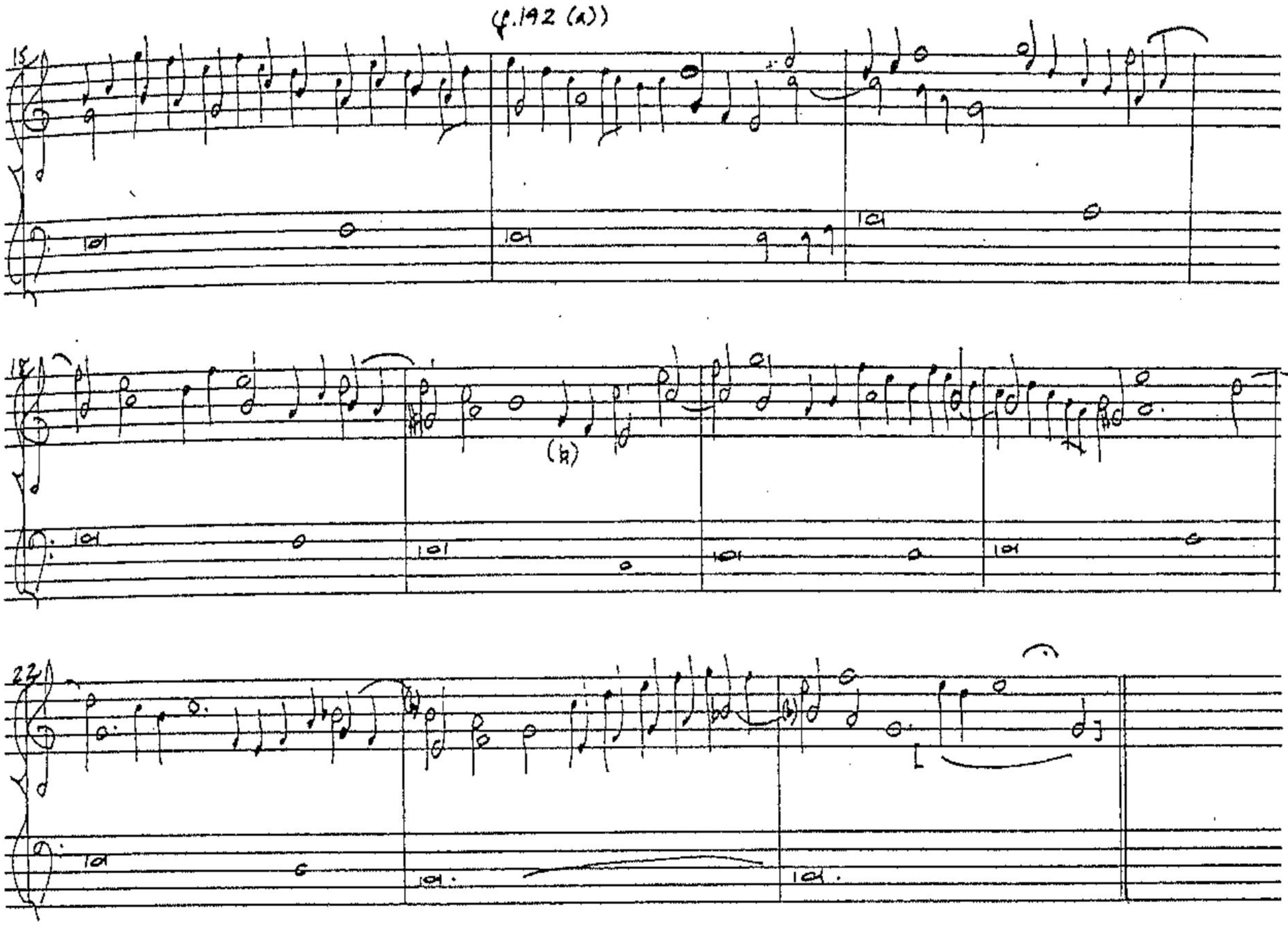
N. 6°

(4)

(f.191v (a))

12

1. (N.6)

(p.192 (a))

Sacris a 3 Partido de mano izquierda
Fran(cis)co Espelt

BBC M.729
(ff. 178v a 179)

(1)

(f. 179 (a))

(f. 178r (b))

1. ¢ 𝄡 101 o | = 𝅗𝅥 o. 𝅗𝅥. |

(63) BBC M. 751. 21: VIDAL AND MENALT

Sacris glosats de mano d(e)recha de Ignasi Vidal

BBC M.751.21
(pp. 18-19)

(1)

5

9

13

(p.19)

17

21

1.

BRC M.751.21
(pp.19-20)

Otro Sacris a 3° [a dos: Baxos][1] de Gabriel Menalt por delasolre

(2)

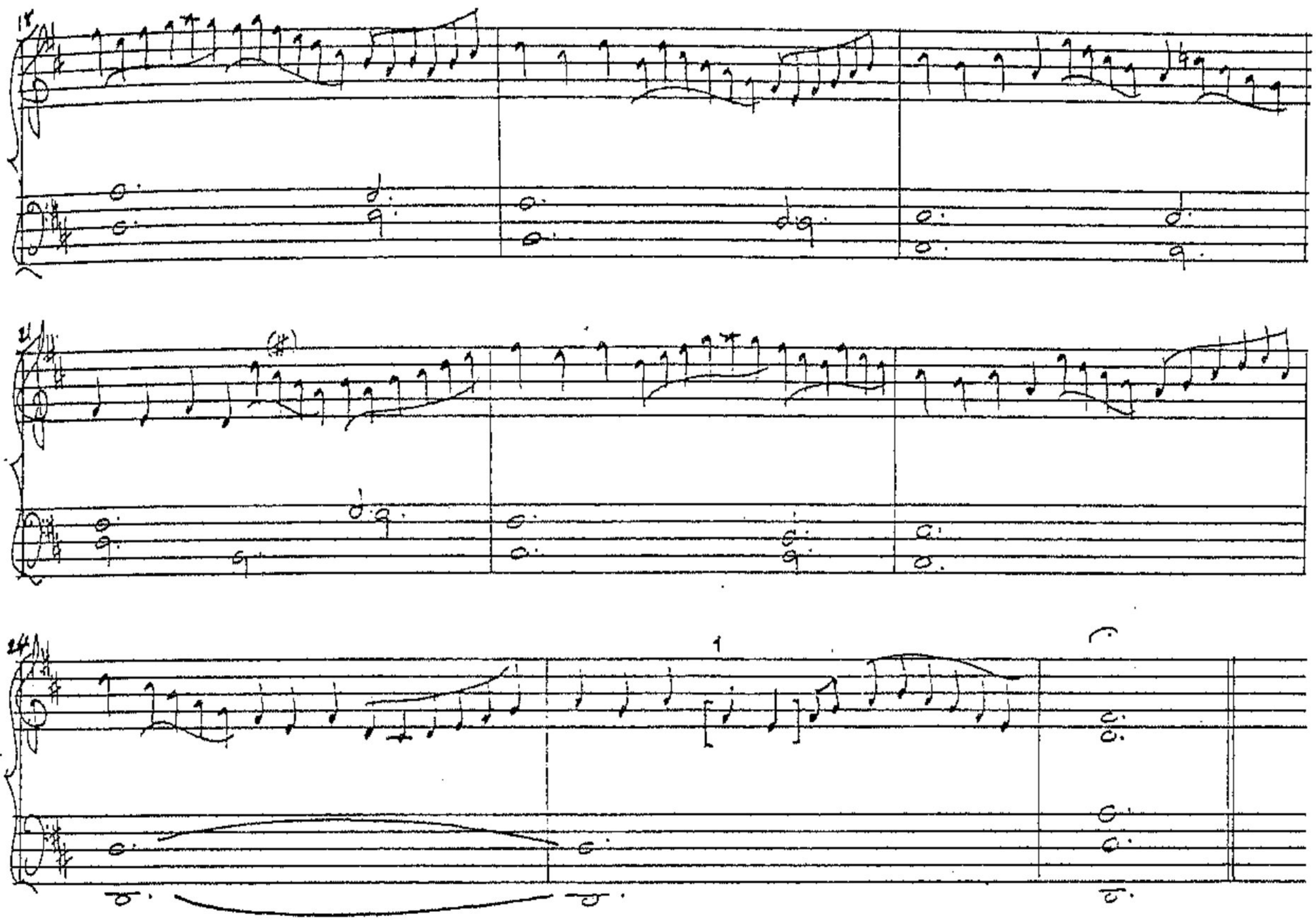
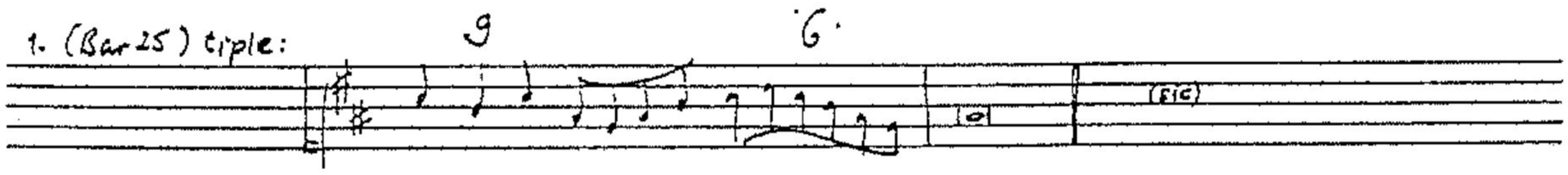
(p.20)

1. The clause in square brackets is taken from the title to a concordance of this piece in the same MS (pp. 353-4); the latter, however, is abbreviated, lacking bars 17-20 and 22-4.
2. ¢3 o| ∞ o| || = 𝅗𝅥 d| o d|
3. (Bar 25) tenor: d' in MS.

BSC. M.751.21:
(pp. 21-2)

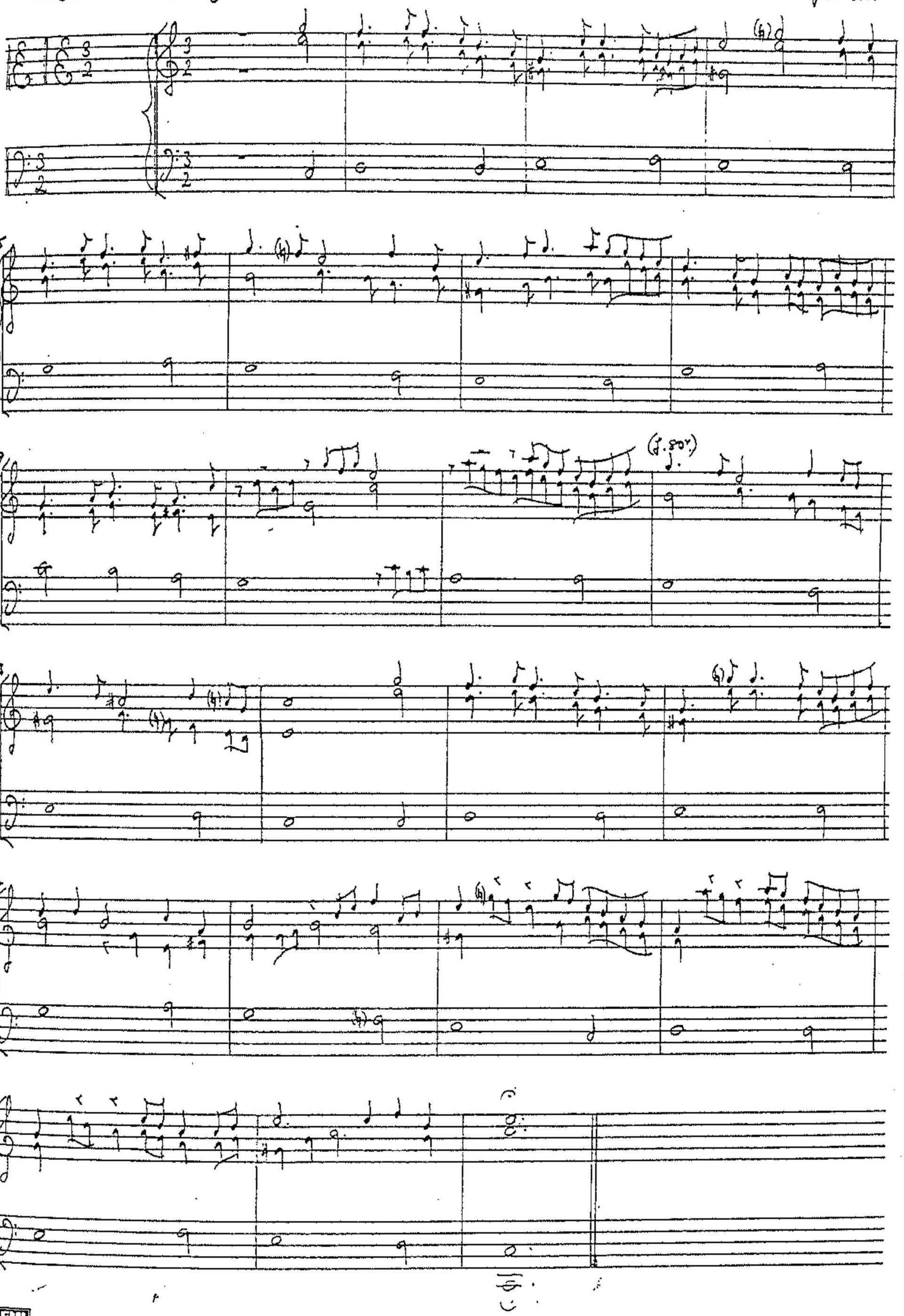
Sacris glosats de Gabriel Menalt

(sic)

(p. 22)

1. (Bar 25) triple:

EMI MUSIC academy manuscript

(64) BBC M.1011: SAN AGUSTIN

Sacris solemnijs partido de mano d(e)recha de
Fr. Juan de S(a)n Agustīn

BBC M.1011
(f.80-80v)

EMM MUSIC academy manuscript

Otro Sacris Solemnijs de fr Juan de S(a)n figustin

BBC M. 1011
(M. 80v-1)

5

9

13

17

(1.8!)

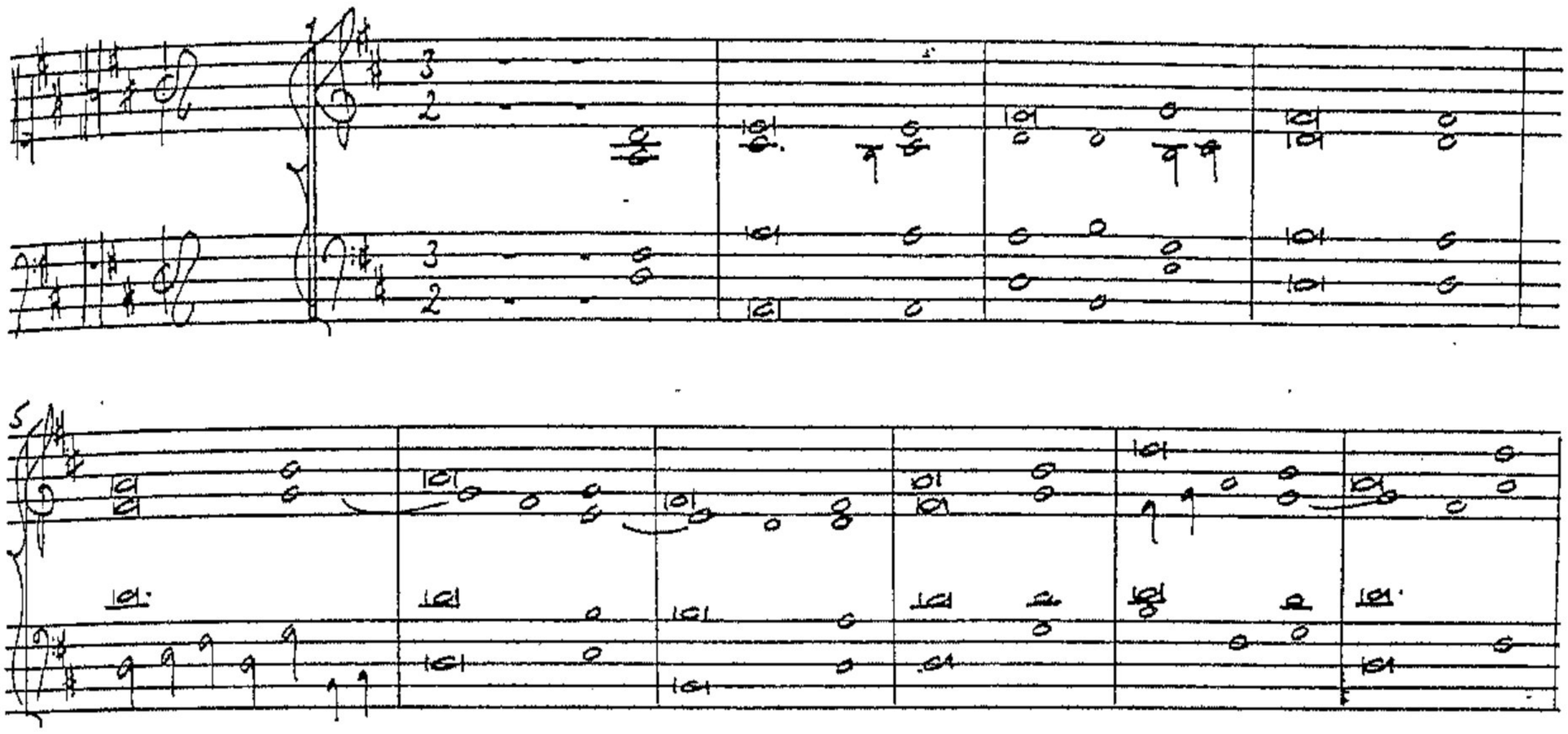
21

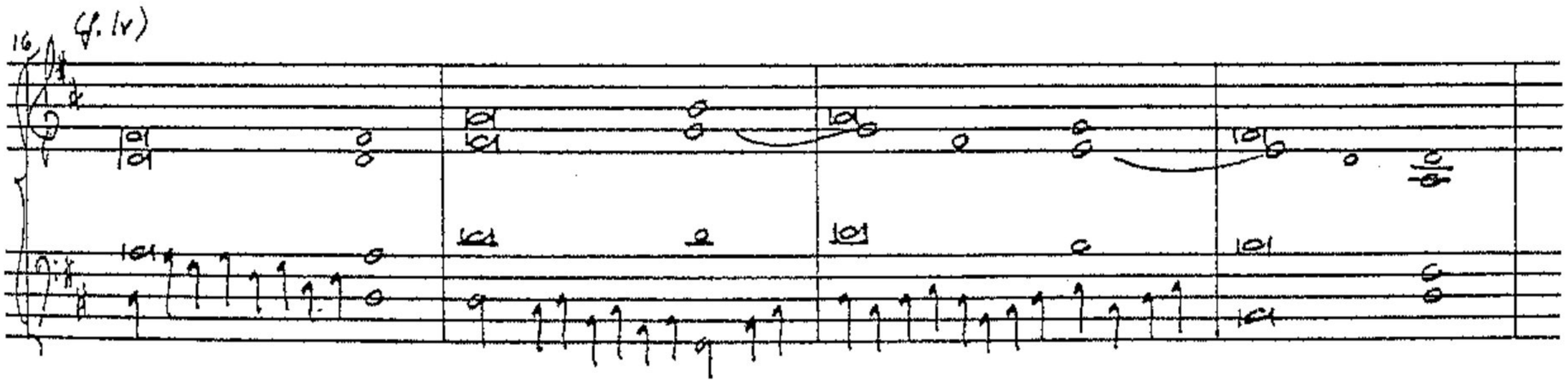
C.

F

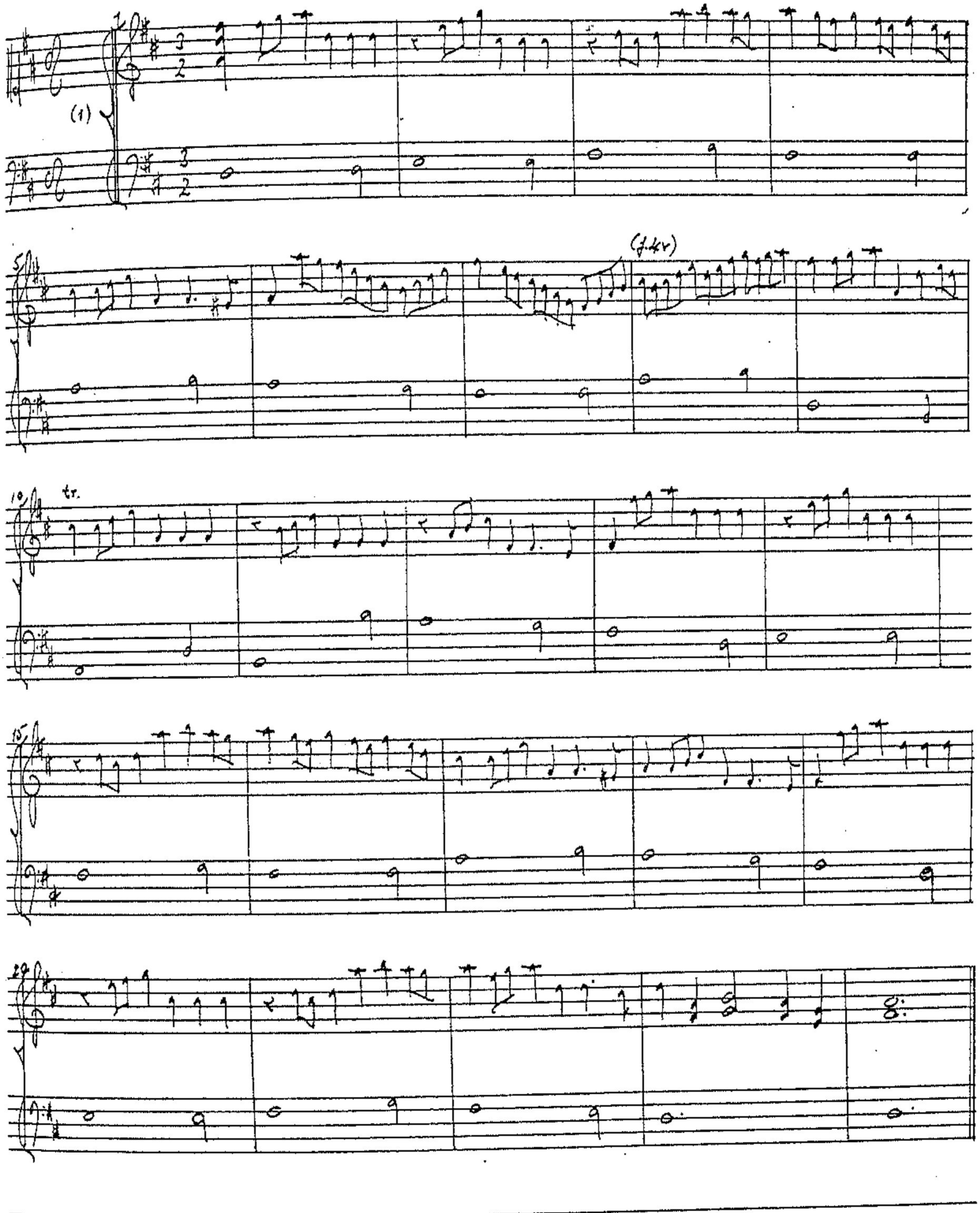
(65) BBC M.736.5 : LLUSSA

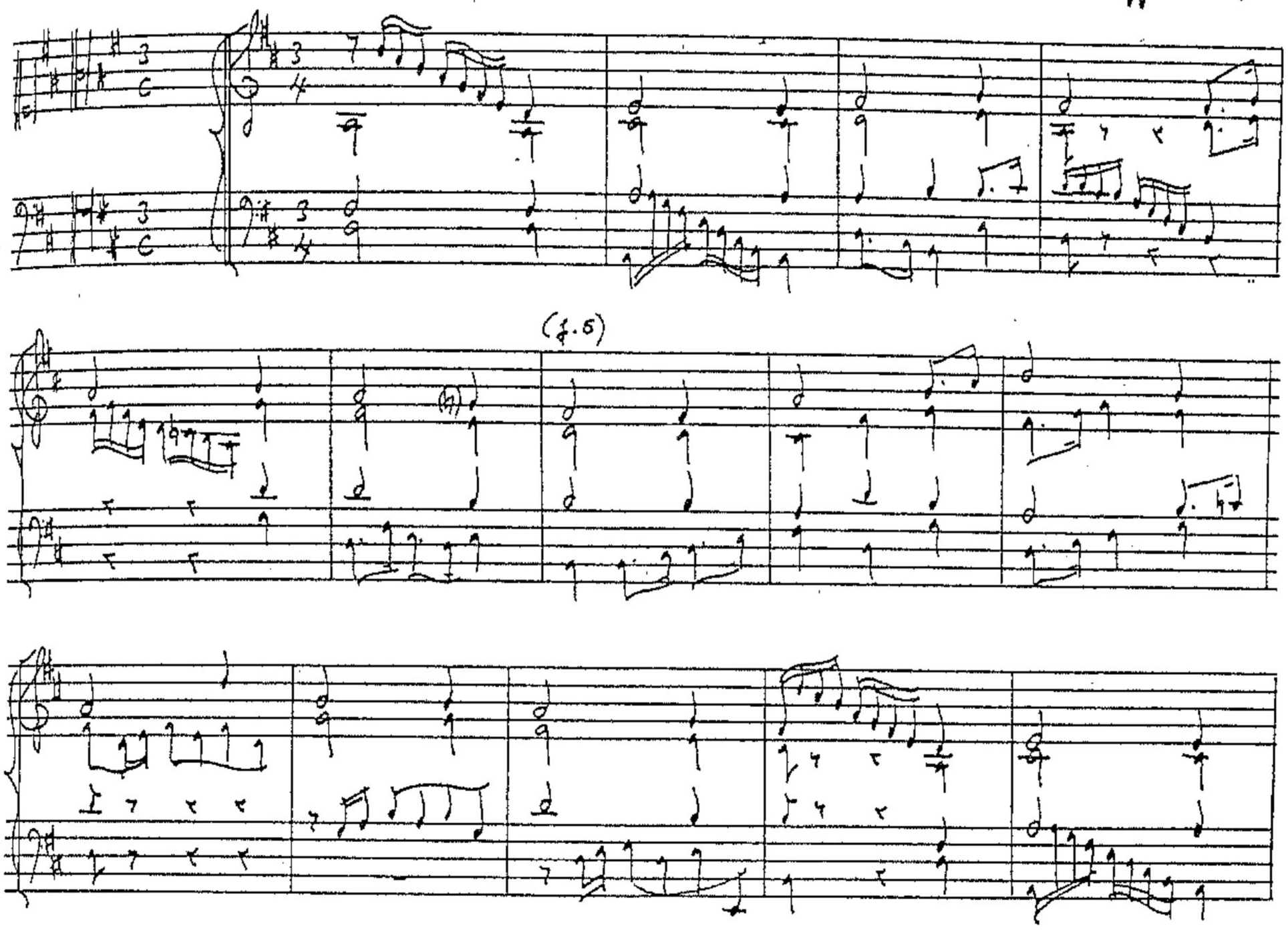
1° Sacris à 4 Ueno de Mr Fran(cis)co LLus[s]a

BBC M.736.5
(f. 1 - 1v)

(f. 1v)



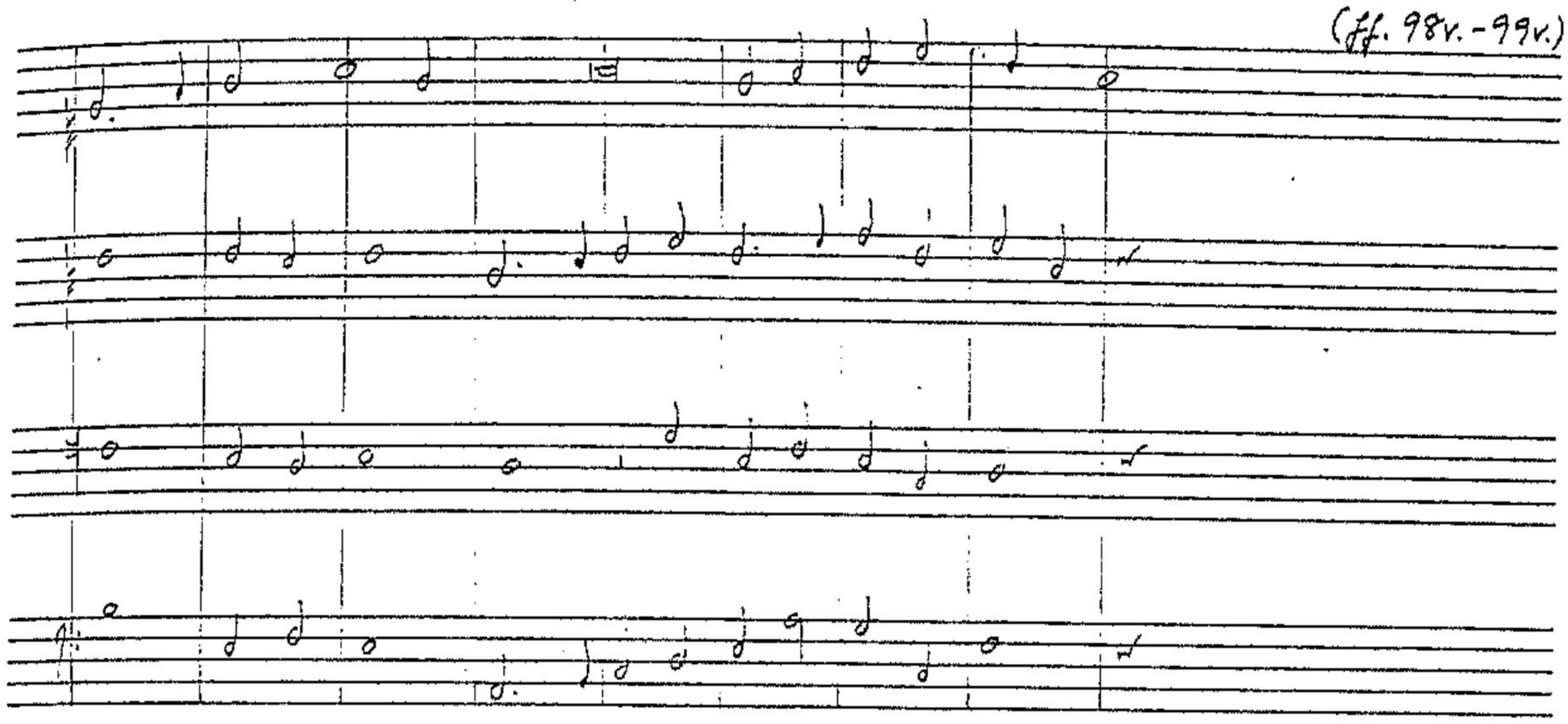
Sacris [de Llussà]

BBC M.736.5
(f. 4-4v)

Sacris à 4 [de Llussà]

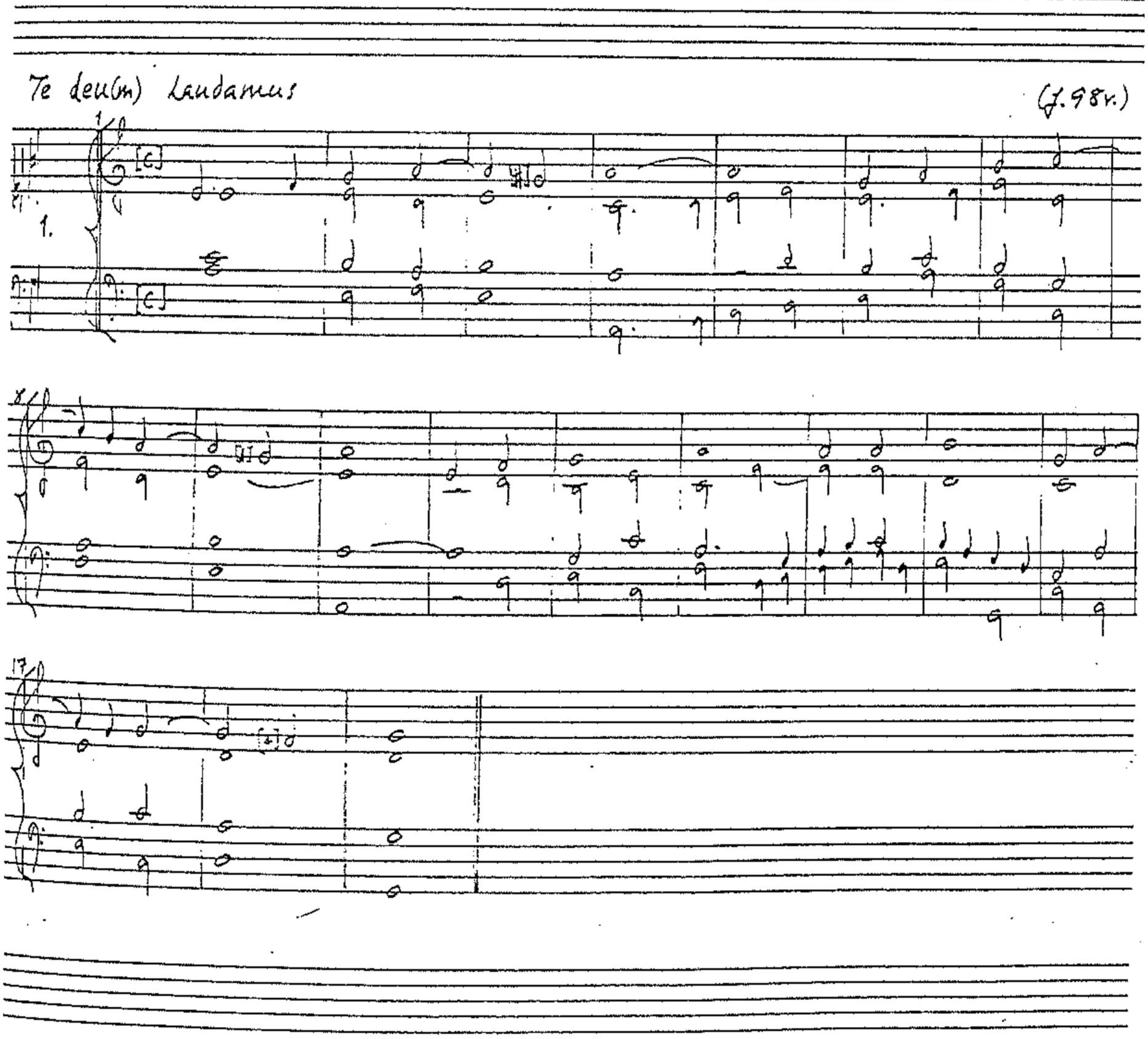
BBC M.736.5
(ff. 4v-5v)

TE DEUM LAUDAMUS

(66) CBGU MM.242: TE DEUM LAUDAMUS

CBGU MM.242
(ff. 98v.-99v.)



Te deu(m) Laudamus

(f.98v.)

(Ibid., ff 98v.-9)

Tibi o(mn)es angeli

2.

9

18

25

Sa(n)ctus

(f 99)

3.

Te gloriosus Apos(tolorum)

(Ibid., f. 99)

4.

8

Te Martiru(m)

5.

(sic)

9

17

Patrem

6.

(Ibid., f. 99)

Sanctu(m) quoq(ue)

Tu Patris

1. (XI. 6, bar 20) bass: 'd in ms.

Tu devicto (Ibid., ff. 99-99v.)

Judex (4.99v)

[Ae]terna fac (1)

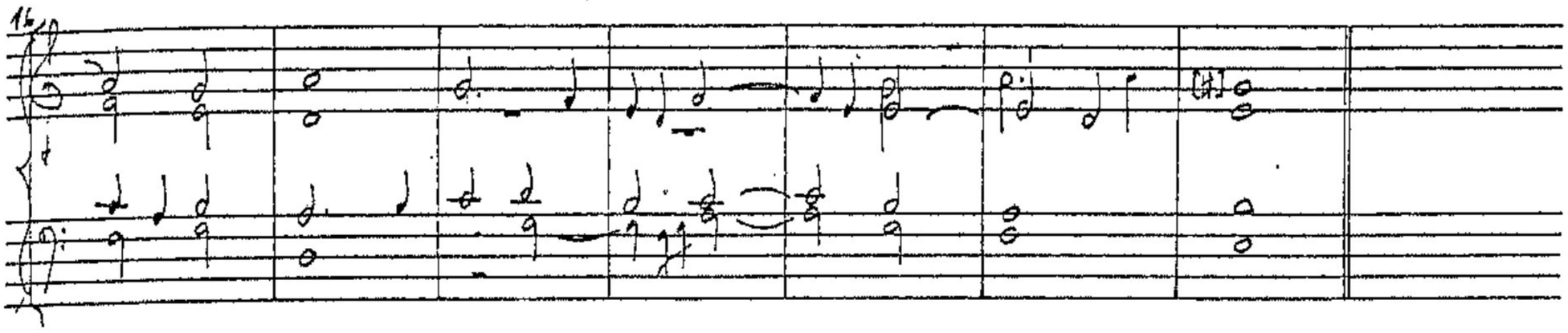
1. 'et terna fac' (sic).

(ibid., f. 99v.)

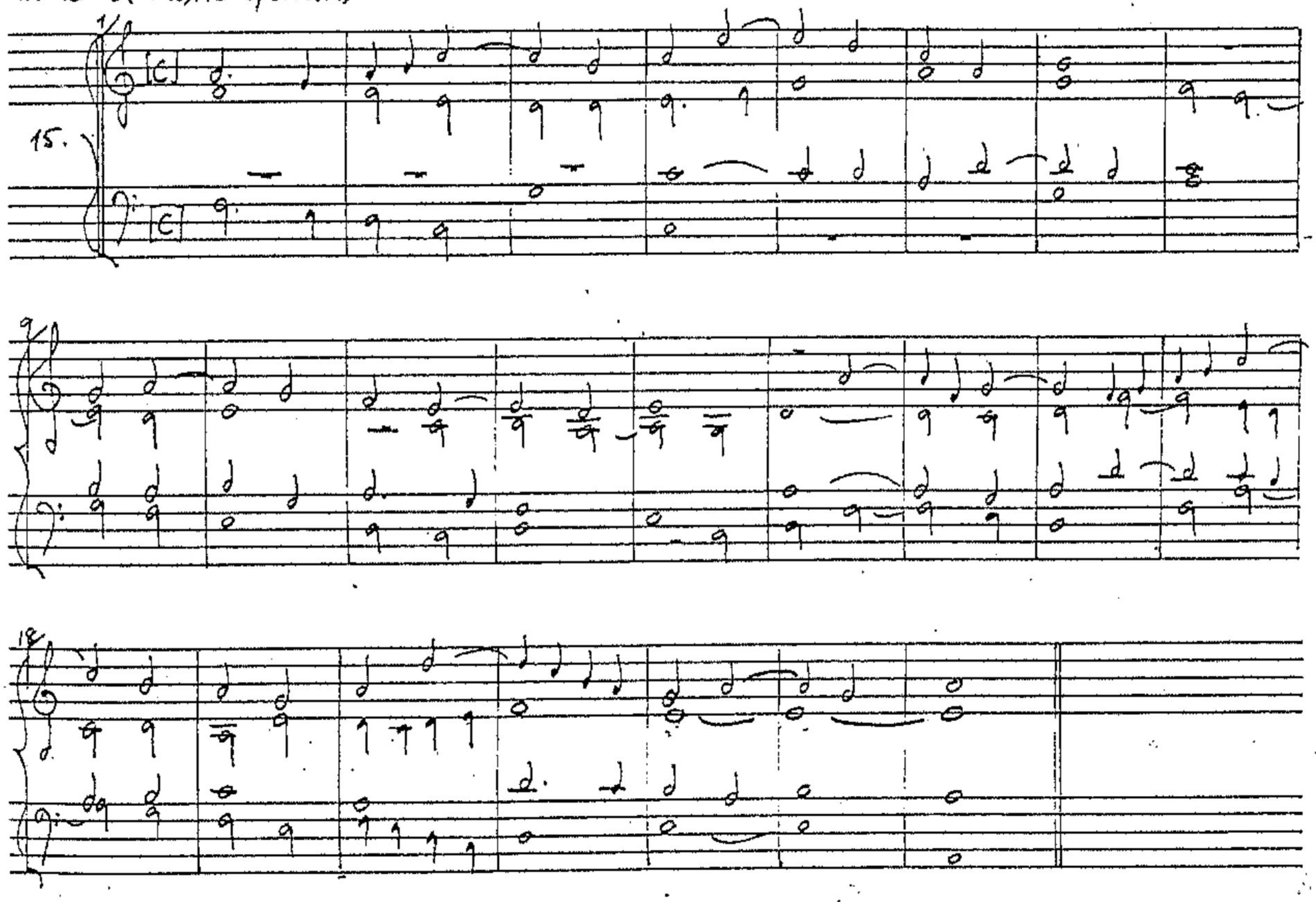
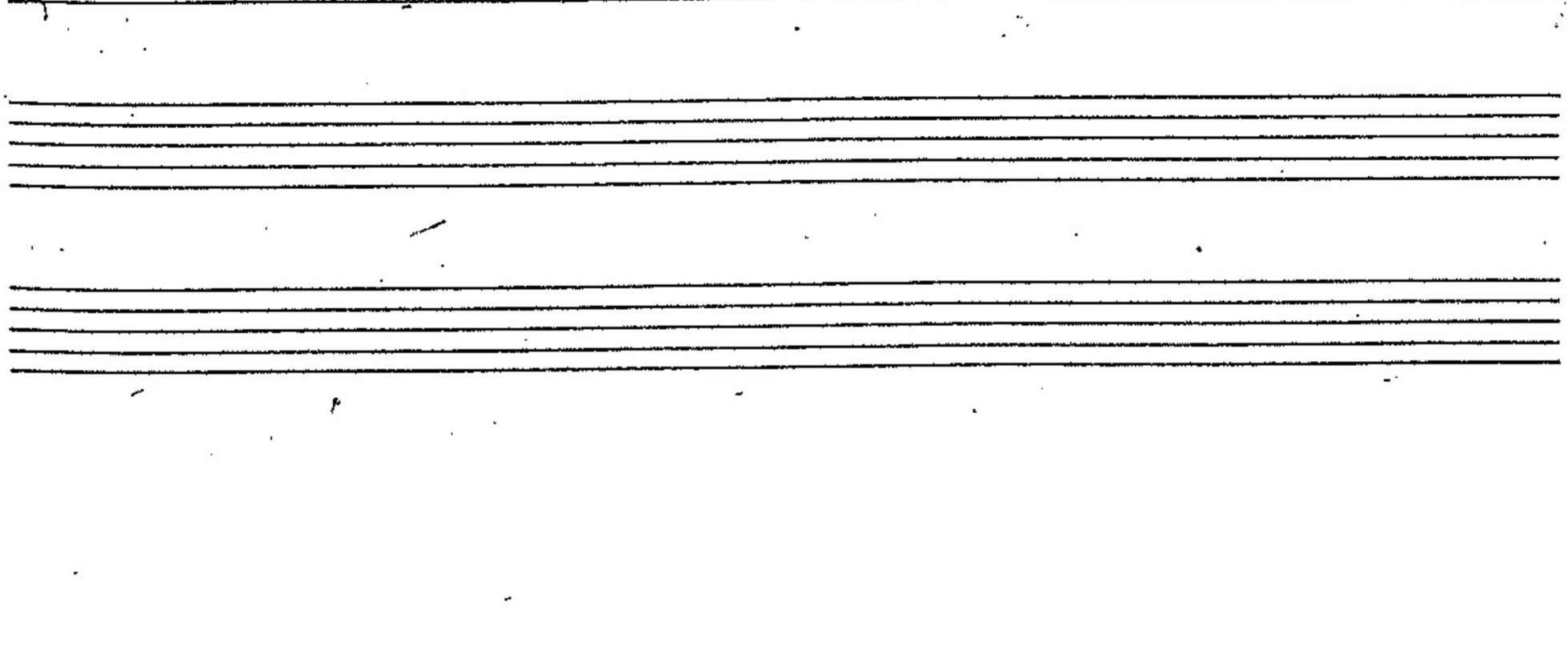
Et rege eos

Et laudamus

(Ibid., f. 99v.)



[14. Miserere nostri]

In te D(omi)ne spera(vi)



(67) MonAM M.1205: ELIAS

Entrada por te deu(m) d(e) Elías, 4° tono

MonAM M. 1205
(pp.5-6)

[Pedal]

23

27

31

(p. 6)

35

39

43

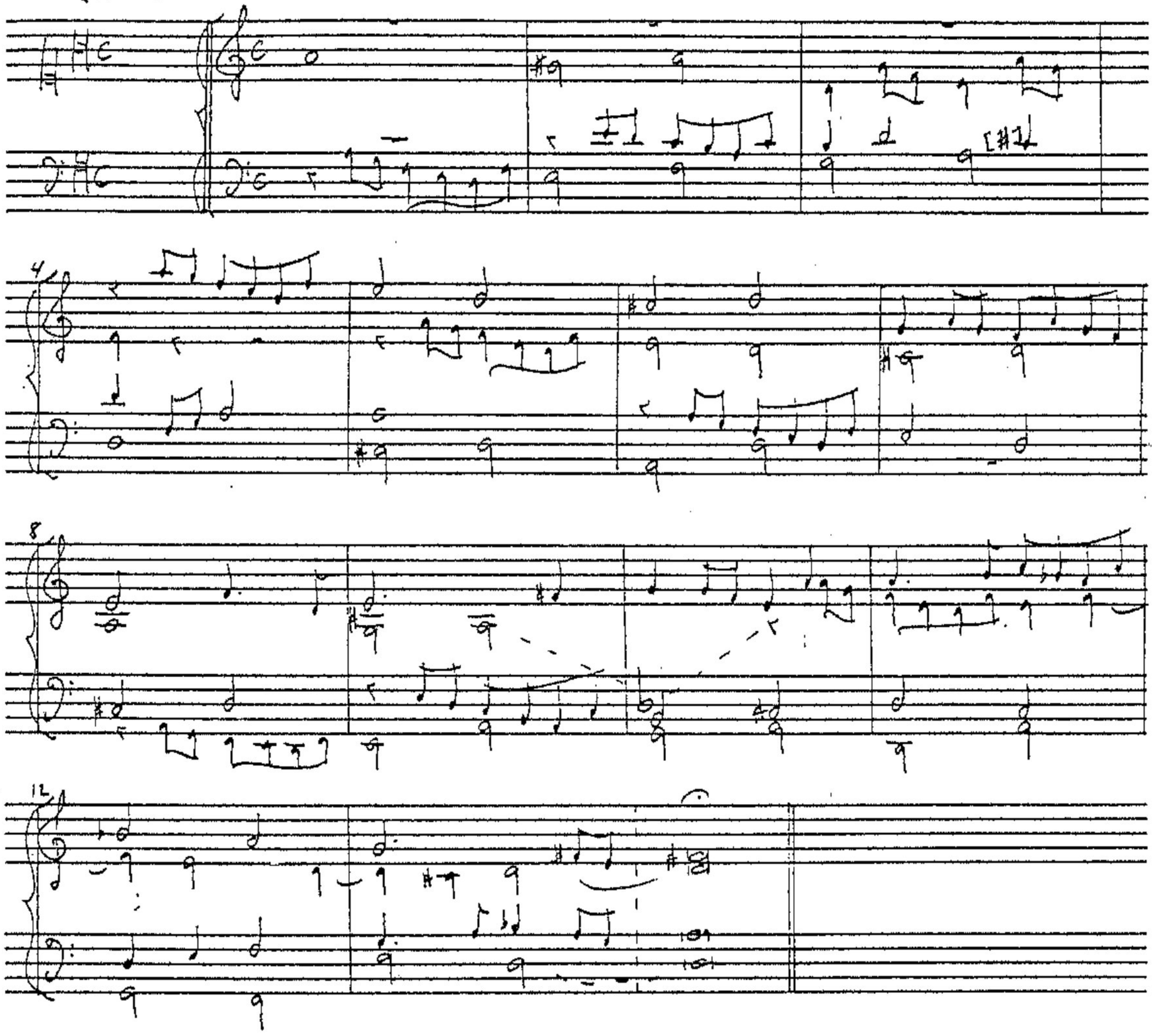
VERSETS FOR THE SALVE

(68) BBC M.387: CABANILLES

(Versos para Salve [de Cabanilles])
[V. 1]

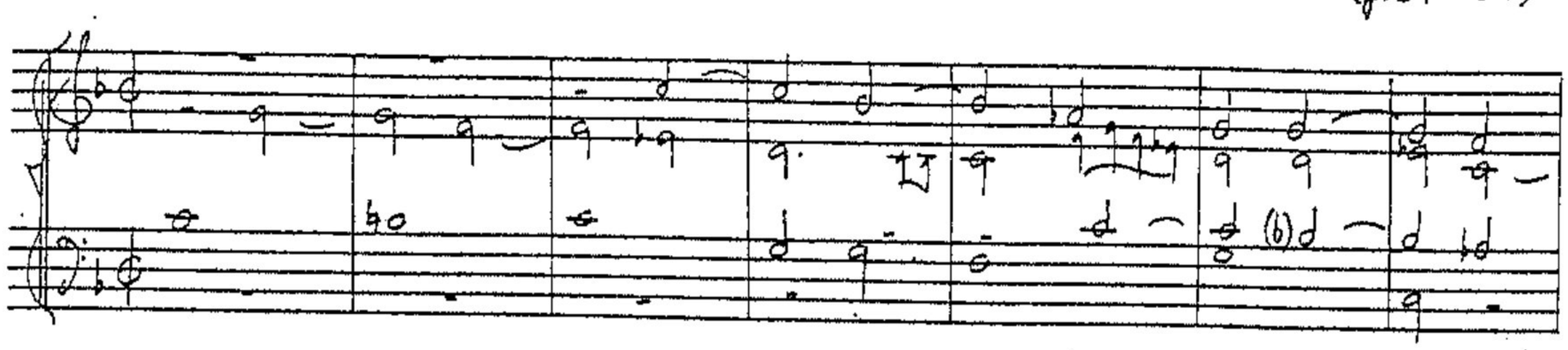
BBC M.387
(f. 1-1v)

(Versos para Salve)
[X. 2]

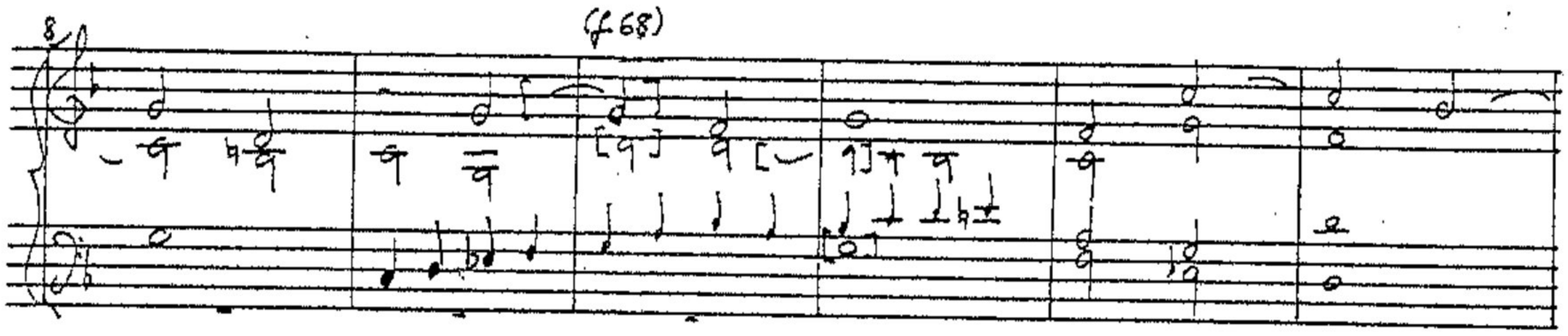
BBC M.387
(f. 1v)

(69) MBN M. 1358

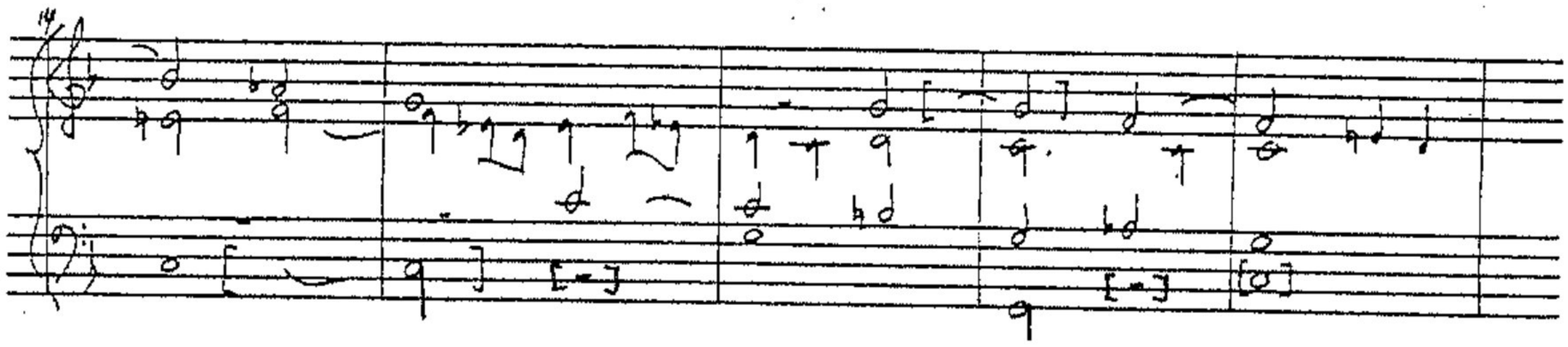
MBN M. 1358
(f. 67v-68)

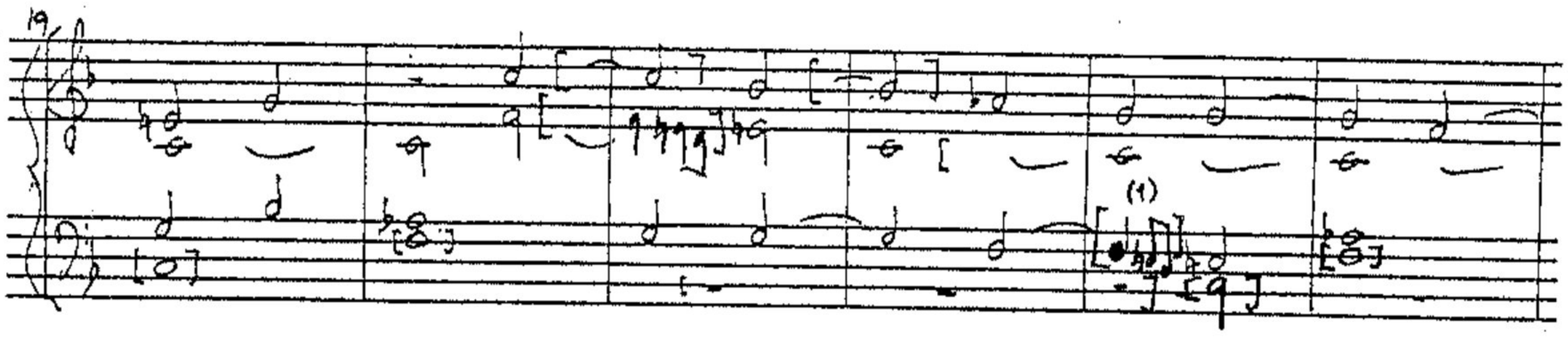
Otro [Salve 1° tono Baxo]

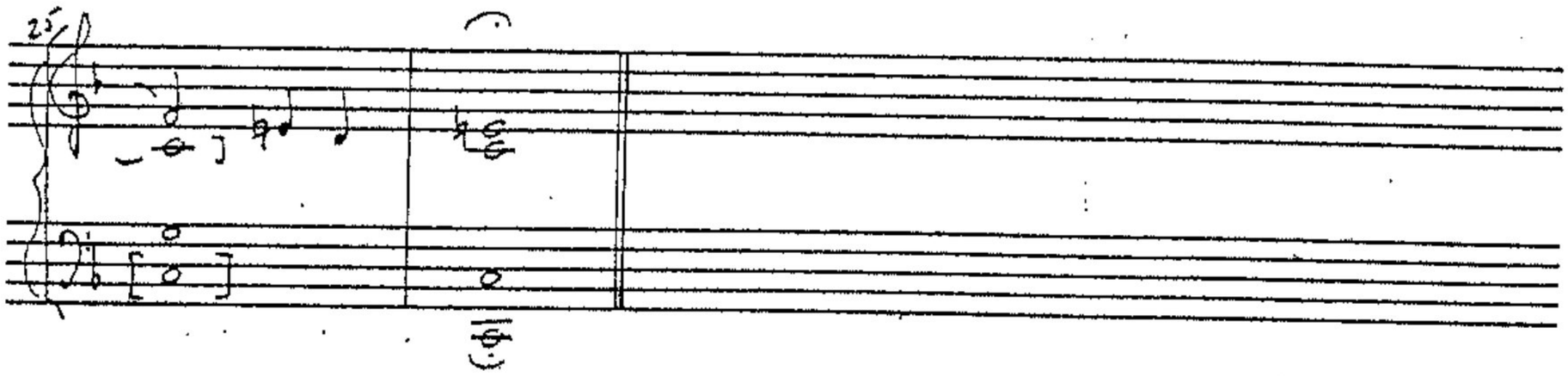


(f. 68)

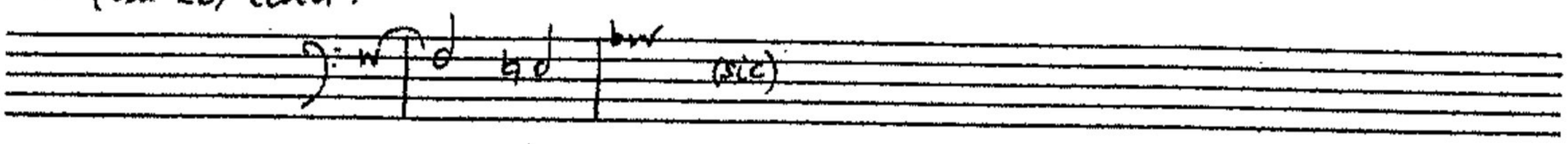




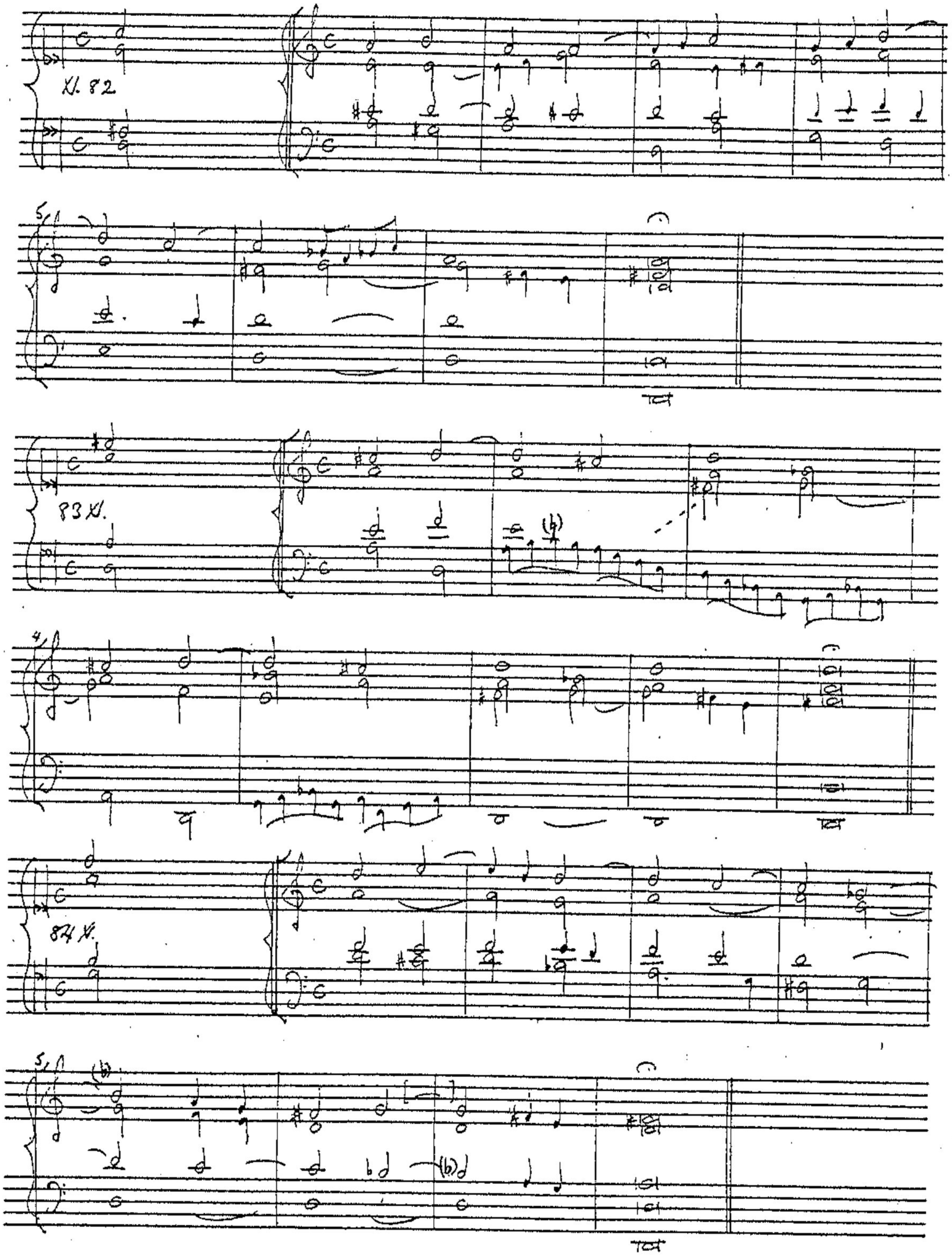




1. (Bar 23) tenor:



(70) MBN M.1359

(Los catorze versos siguientes son para la Salve) MBN M.1359 (pp. 76-7)

(MON M. 1359)

(Vencos para la Salve)

85 N.

5

86 N

4

87 N.

4

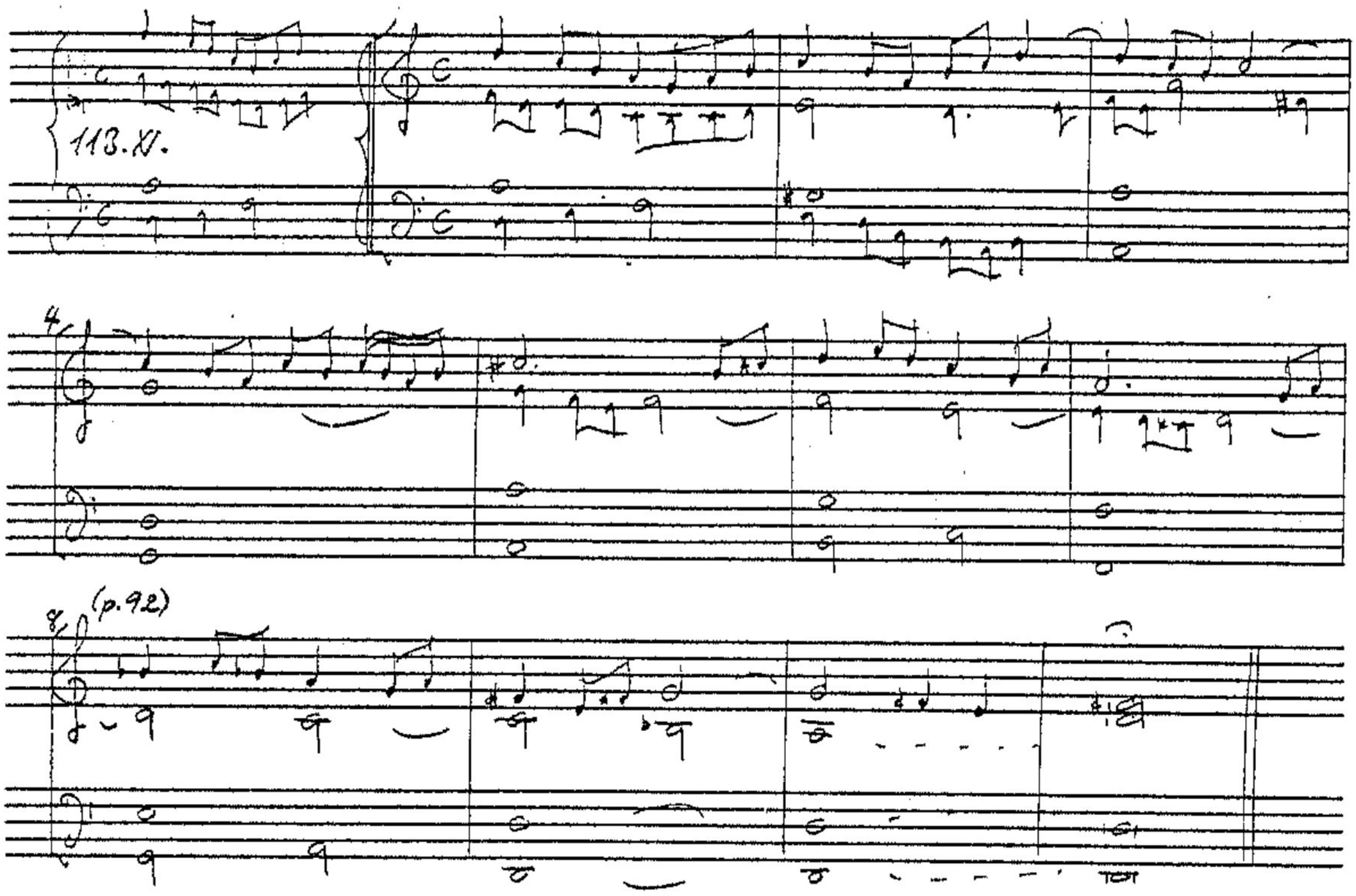
(Versos mas largos para la Salve)

MBN M.1359
(pp.90-91),

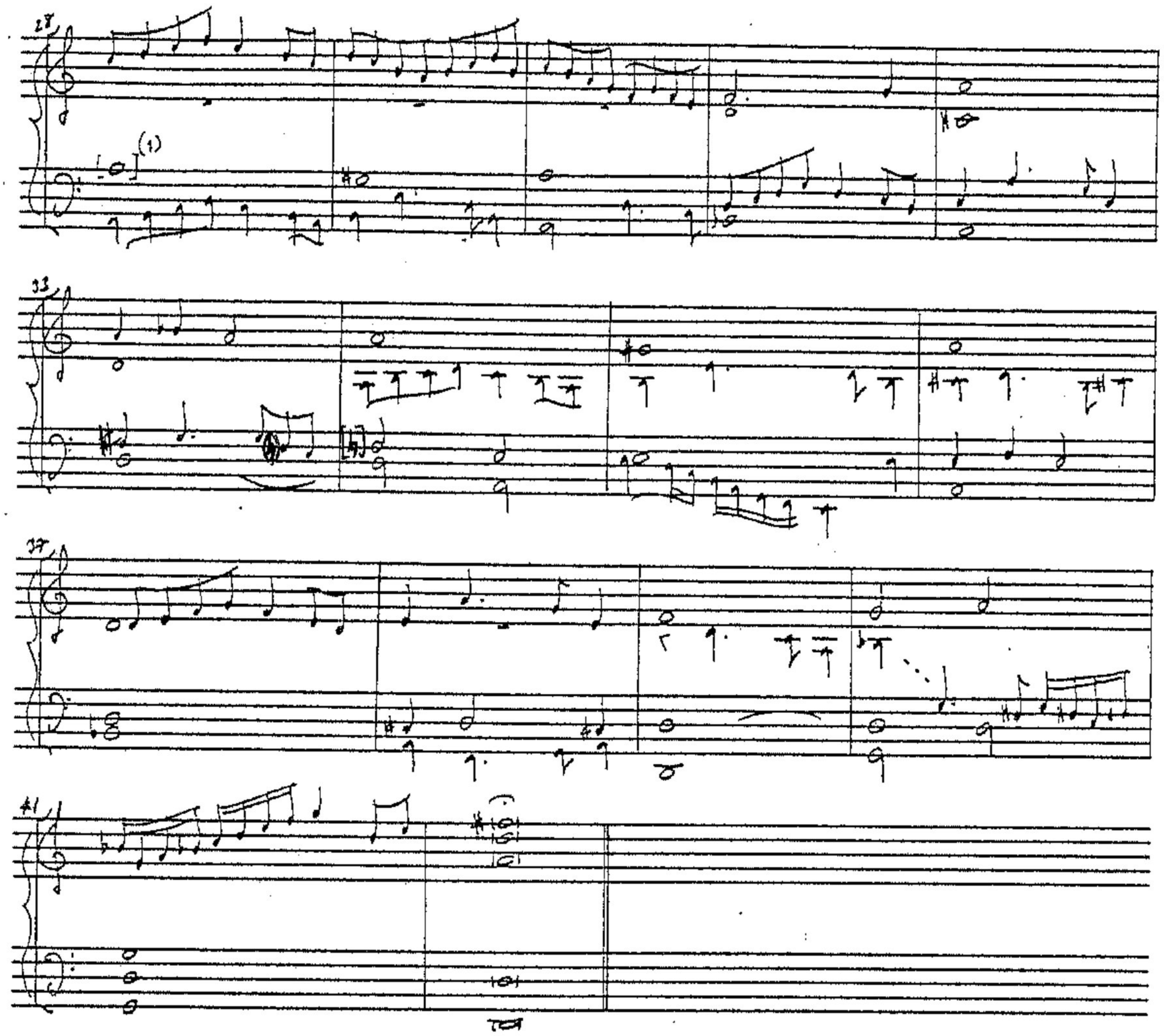
111 V.

(p.91)

112 V.

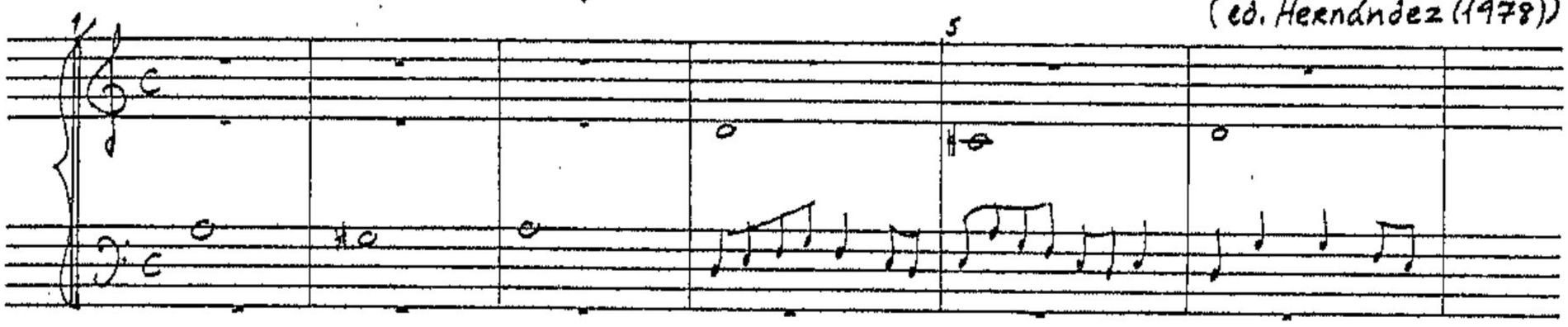
(Veuros mas largos para la Salve) (pp. 91-92),

(Versos mas largas para la Salve) [Aguilera?] MBN M.1359 (pp. 93-4)

116 XL

(p. 94)

1. (Bar 28) tenor: e in ms.

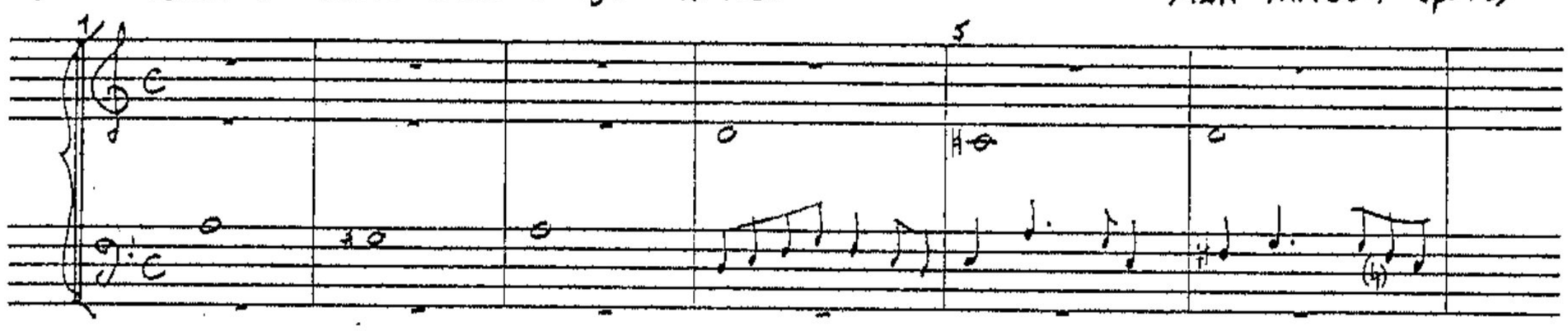
Salbe de lleno 1° tono, aguilera

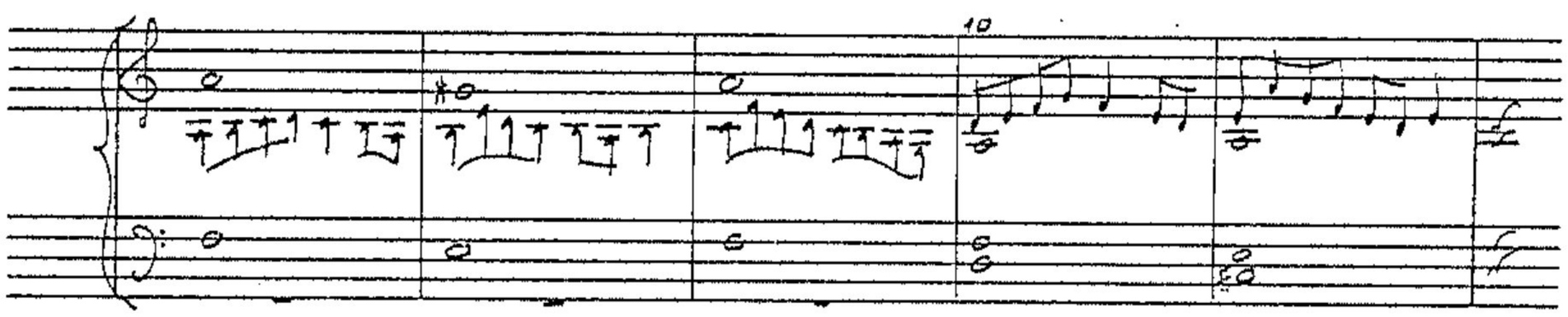
Esc. M. 2187 (f.89v.)
(ed. Hernández (1978))

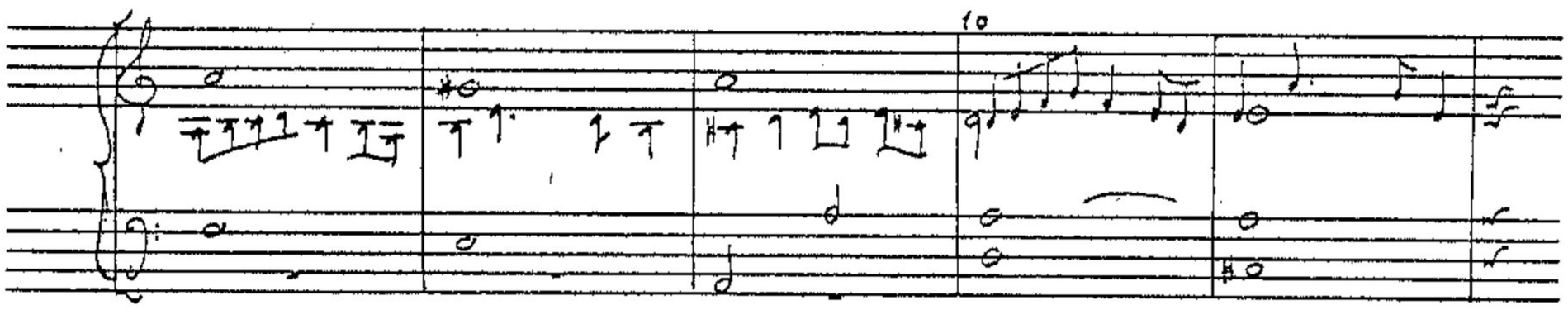


Verso de Salve mas largo X. 116.

MBN M.1359 (p.93)







III

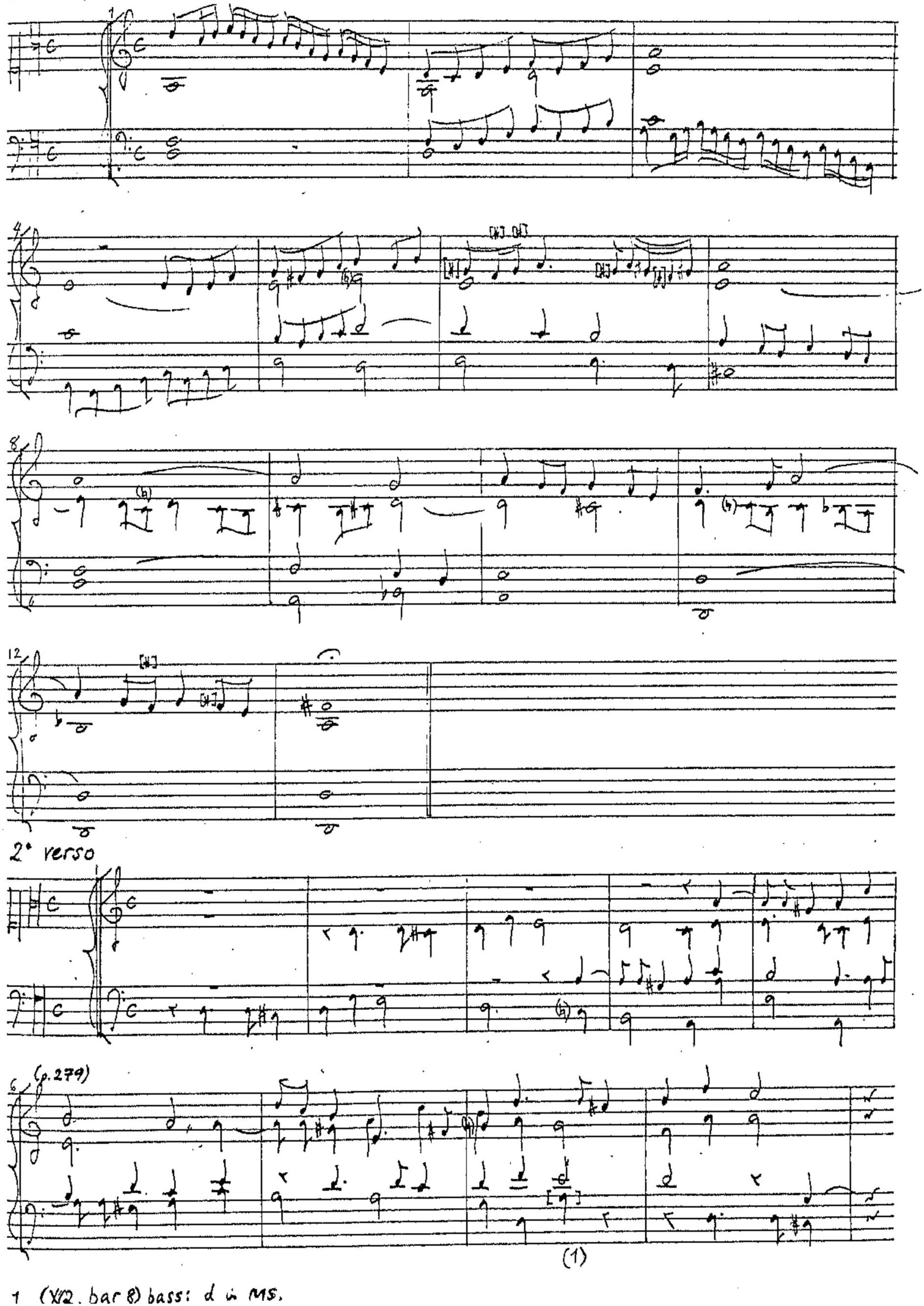
VERSETS FOR THE MASS

III

VERSETS FOR THE MASS

(71) Jaca MS (i): CABANILLES, MISSA PER ANNUM

Misa per annum de mosen Joan Cabanillas. (Kiries) 1° verso

Jaca MS (pp. 278-91)

1 (XII.2. bar 8) bass: d in MS.

10

14

3° verso

6

11 (p. 280)

16

4° verso

(1)

(p.287)

(4)

(3)

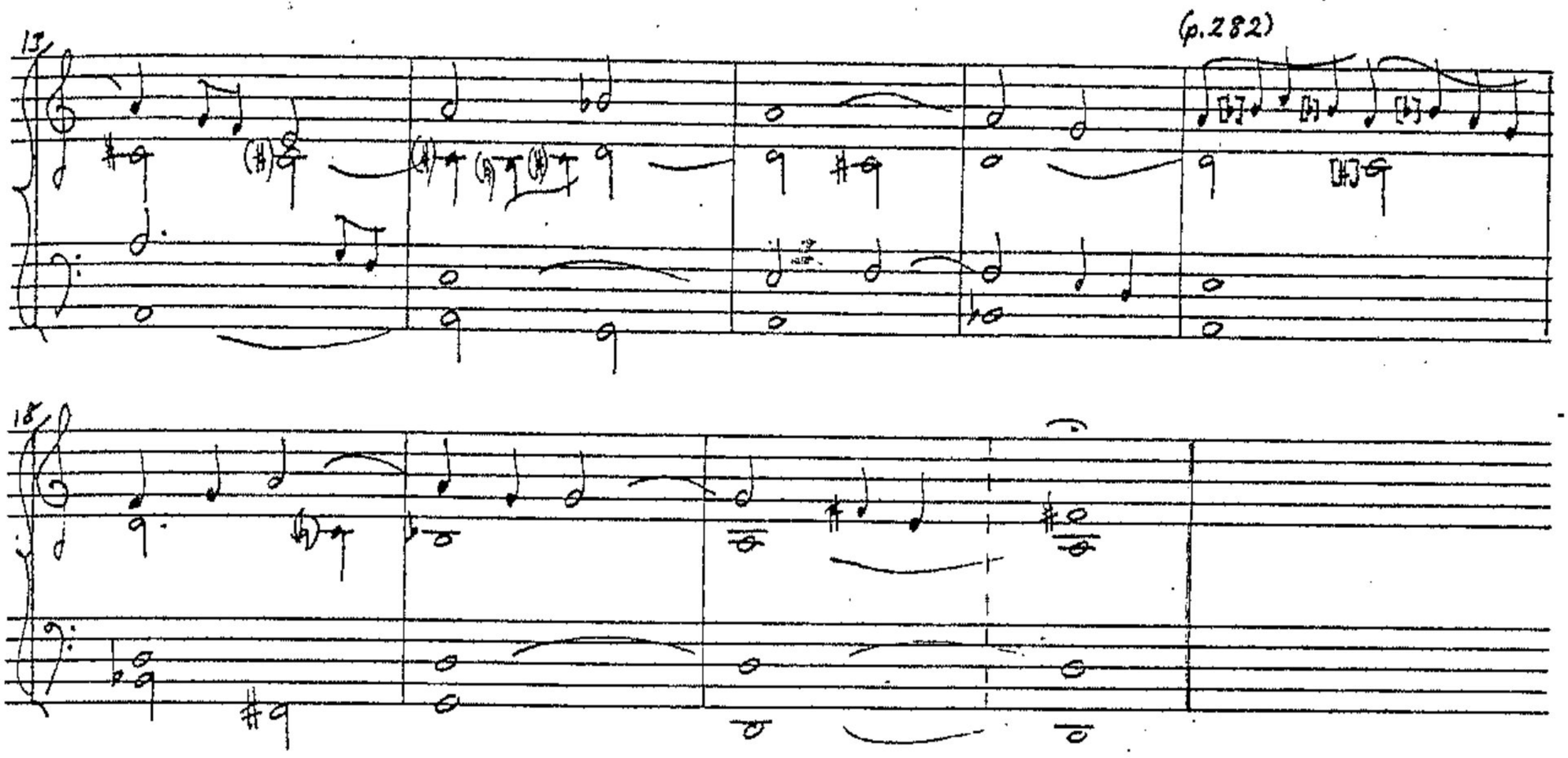
(2)

5° vers(o)

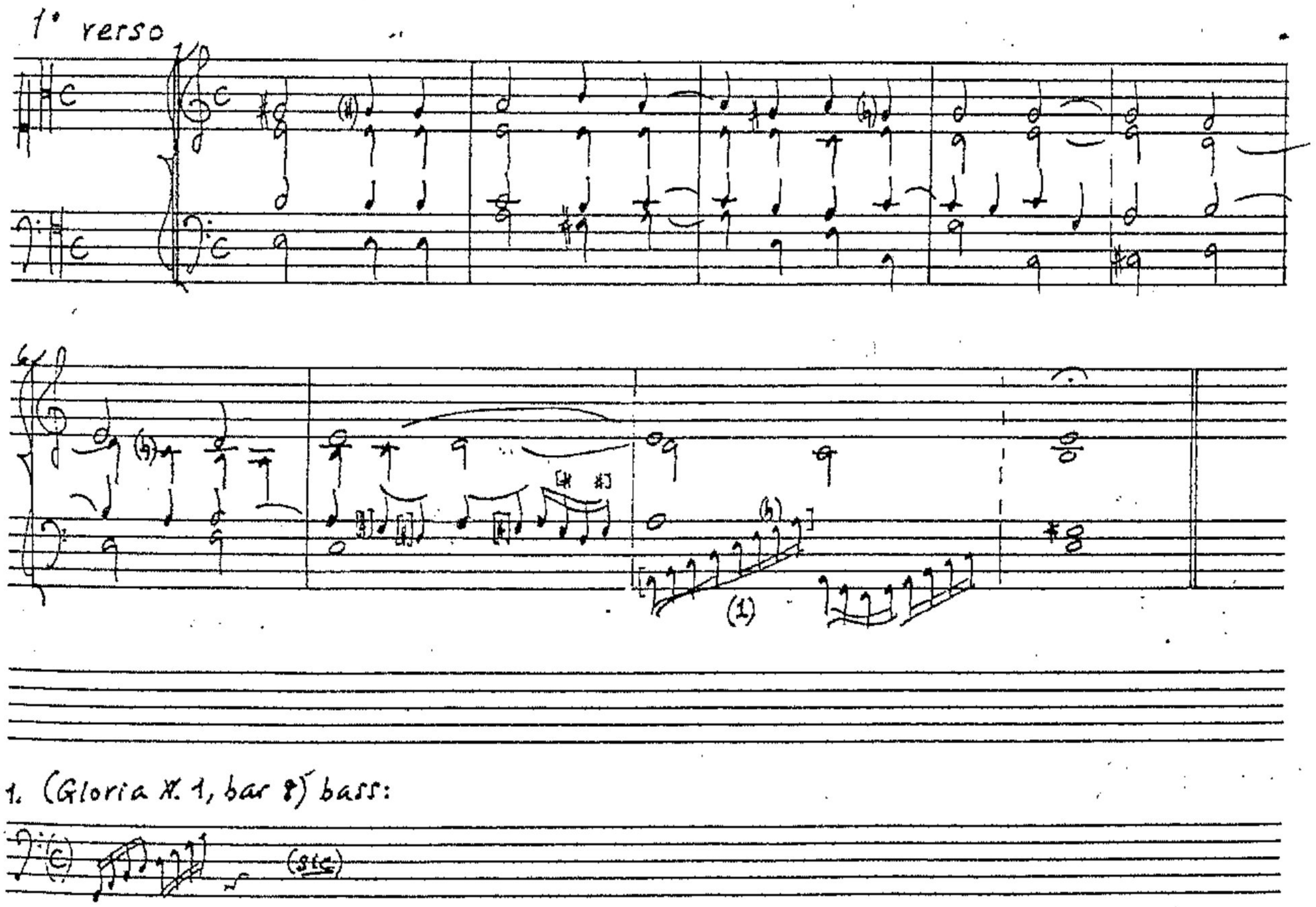
(5)

(6)

1. (V. 4, bar 6) tiple: e' in MS.
2. (V. 4, bar 13) tenor: g in MS.
3. (V. 4, bar 14) alto: c' in MS.
4. (V. 4, bar 14) tiple: f#' notated as a semibreve in MS.
5. (V. 5, bar 2) tenor: e' in MS.
6. (V. 5, bar 9) tiple: a'' in MS.



Gloria, 4° tono de Cabanillas.



1. (Gloria X. 1, bar 8) bass:

2° verso

3° verso (p. 287)

4° verso

1. (V. 3, bar 3) bass: there is just one accidental placed above the stave between the notes (f).

5° verso (p. 284)

6° verso

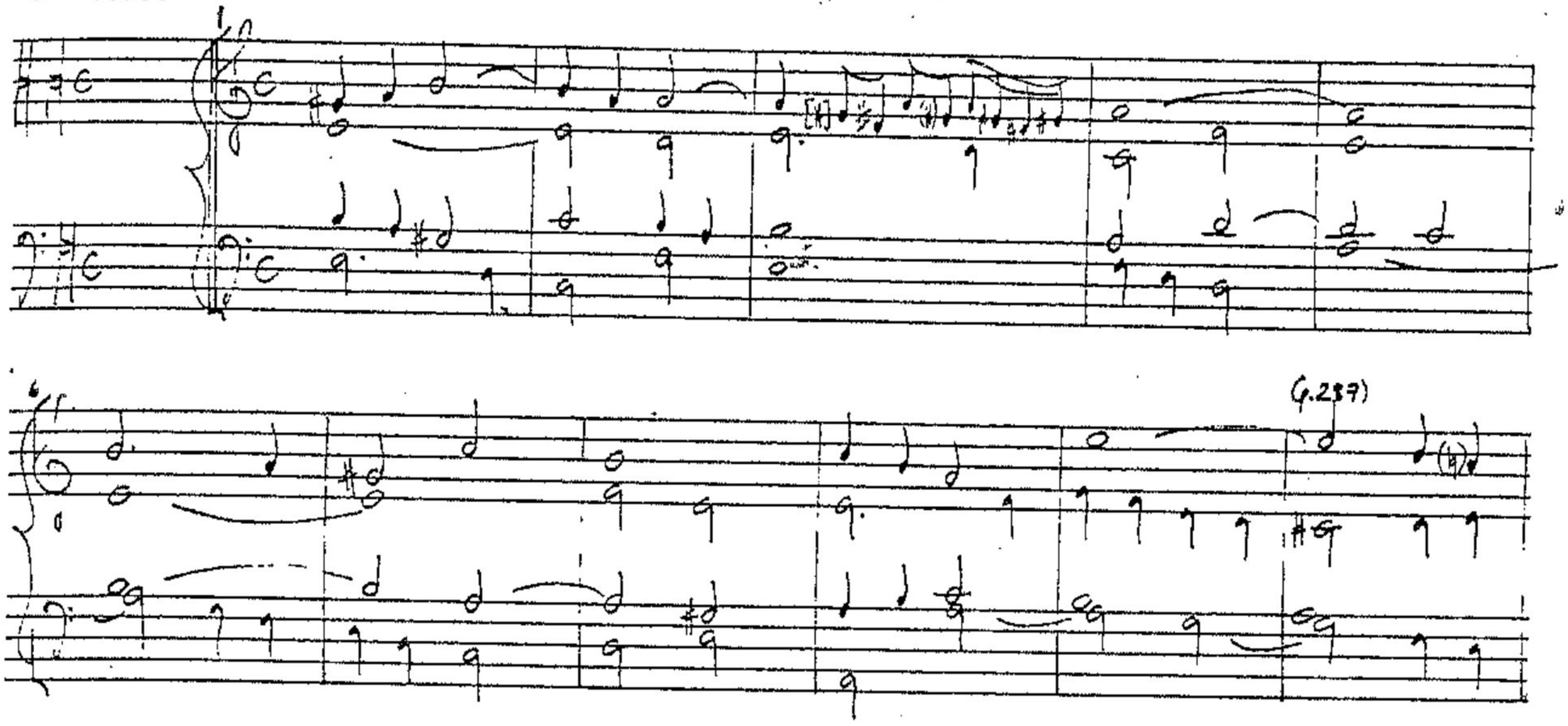
(p. 285)

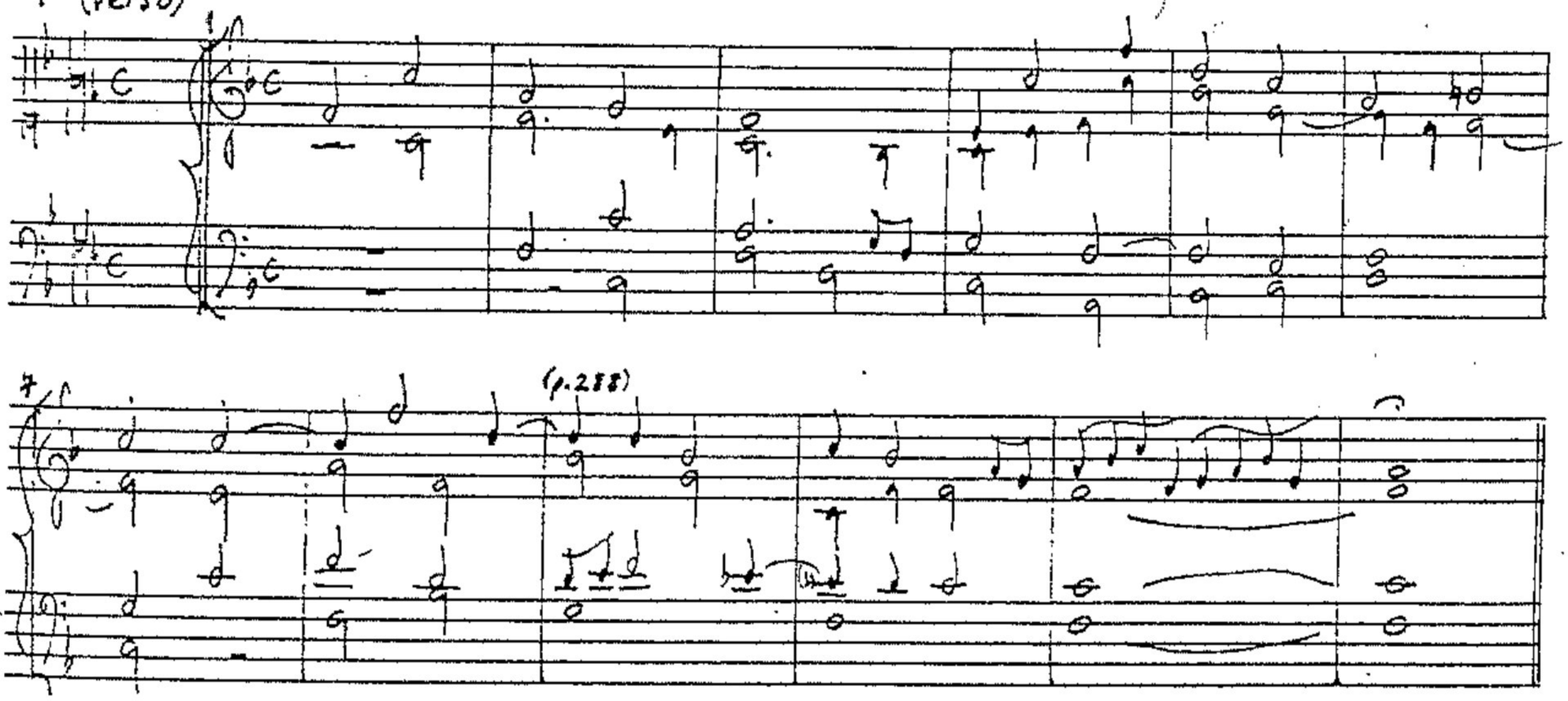
7° verso

8° verso de mano derech(a)

1. (N. 7, bar 8) bass:

2. (N. 8, bars 6-7) tiple:

9° verso

Vers(os) de Sanctus de 6° tono de Cabanillas.

1° (verso)

2° verso

3° verso

(p. 289)

1. (N. 2, bar 1) tipre:

2. (N. 2, bar 3) tenor:

4. (N. 2, bar 9) bass:

3. (N. 2, bar 6) bass: f in ms.

1° Versos para Agnus de Cabanillas, 6° tono.

1° (verso)

(p.270)

2° verso

(p.291)

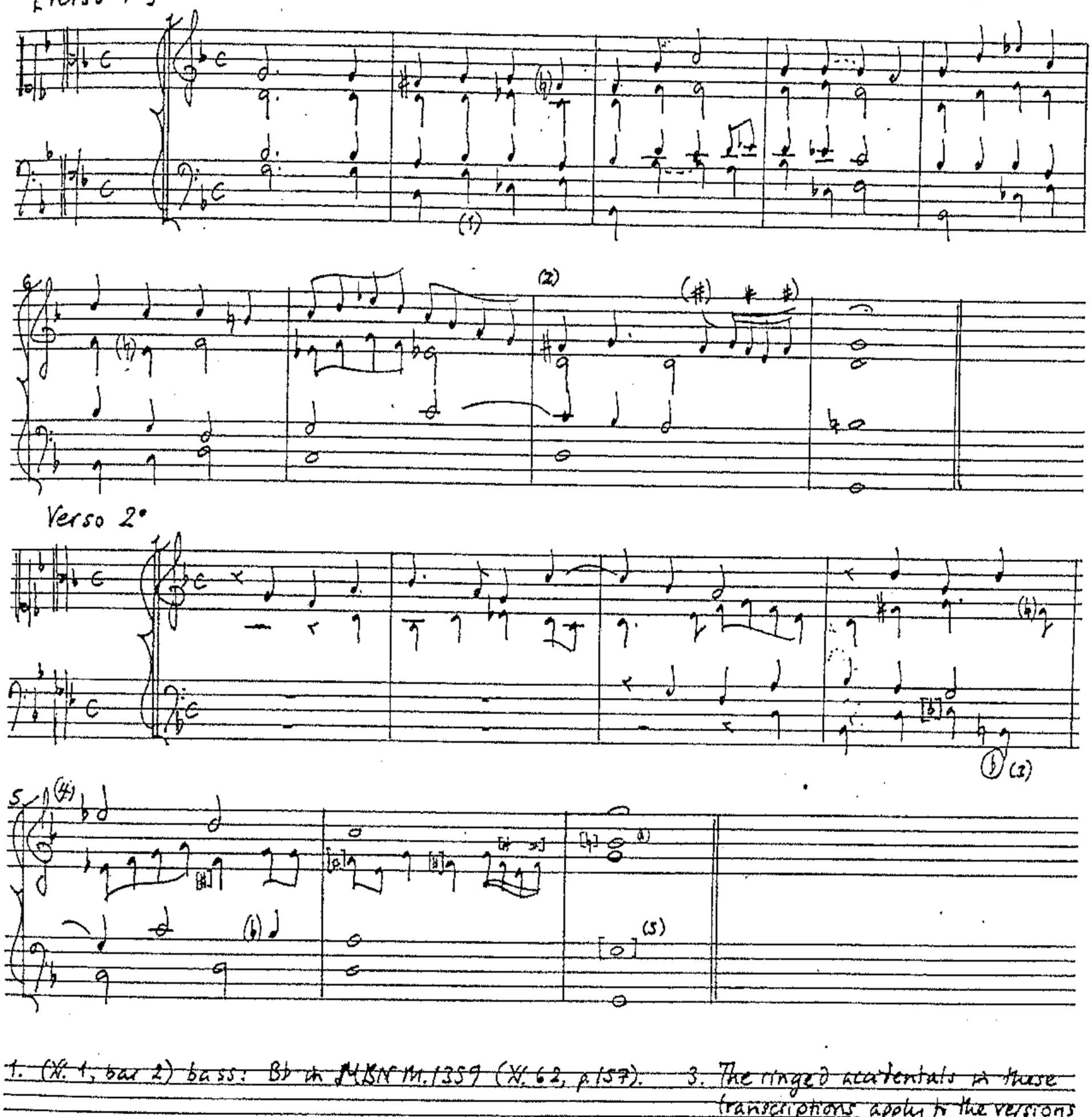
3° verso

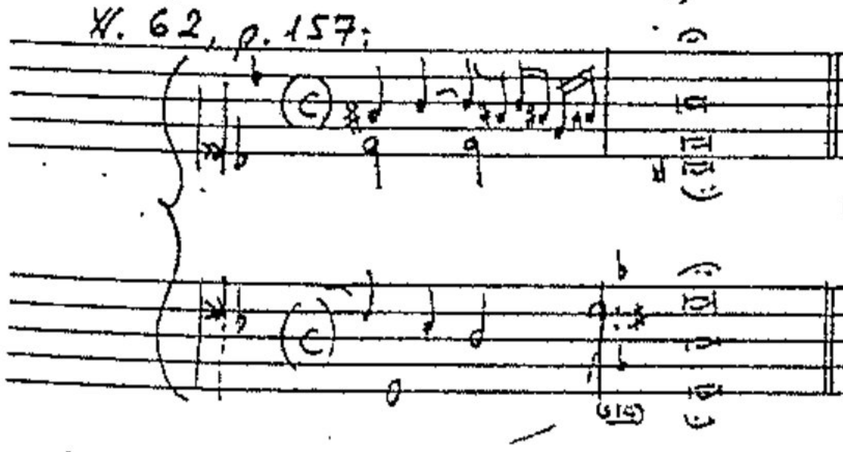
1. (M. 1, bar 7) tenor: g ♩ ms.

(72) JACA MS (II) : J. DE LA TORRE, MISSA DOMINICALS

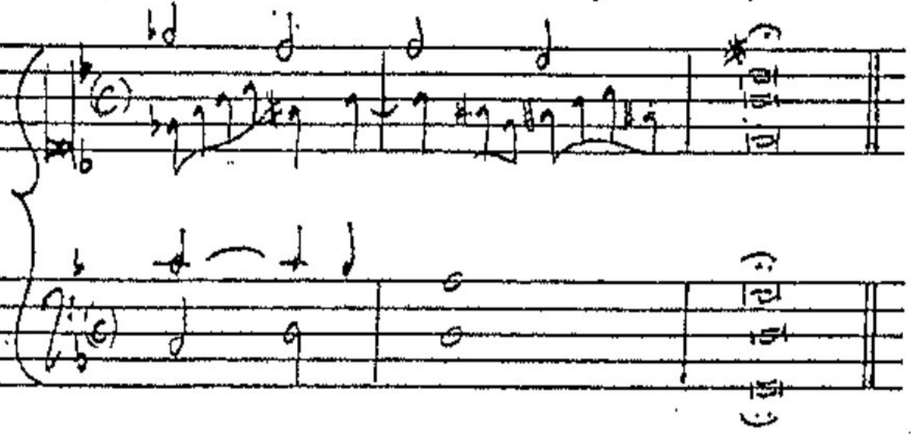
Gloria de dominical de hieronimo la tore, 2° tono

Jaca MS (pp. 292-300)

[Verso 1°]

1. (V. 1, bar 2) bass: Bb in MBN M.1359 (V. 62, p. 157).

2. (V. 1, bars 8-9) MBN M. 1359, V. 62, p. 157:

3. The ringed accidentals in these transcriptions apply to the versions in MBN M.1359.

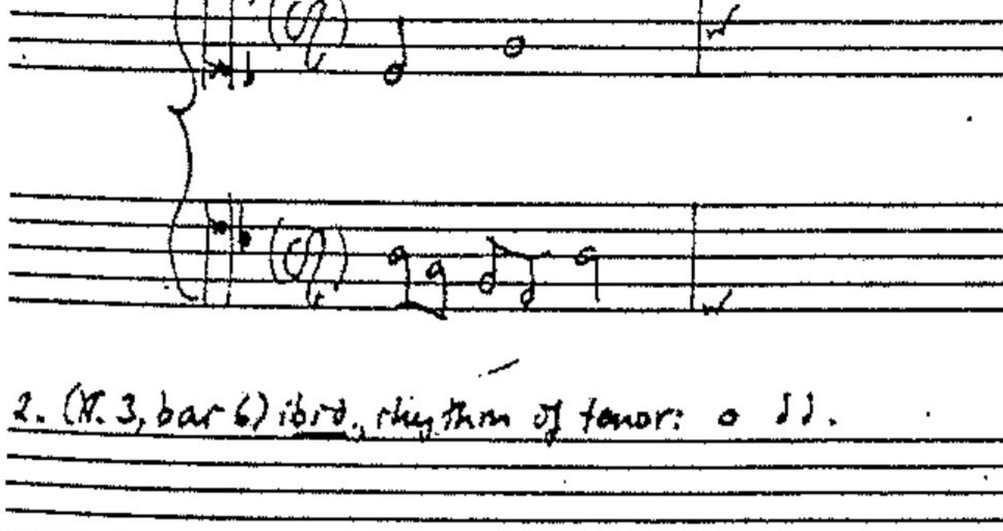
4. (V. 2, bars 5-7) MBN M.1359, V. 61, p. 156:



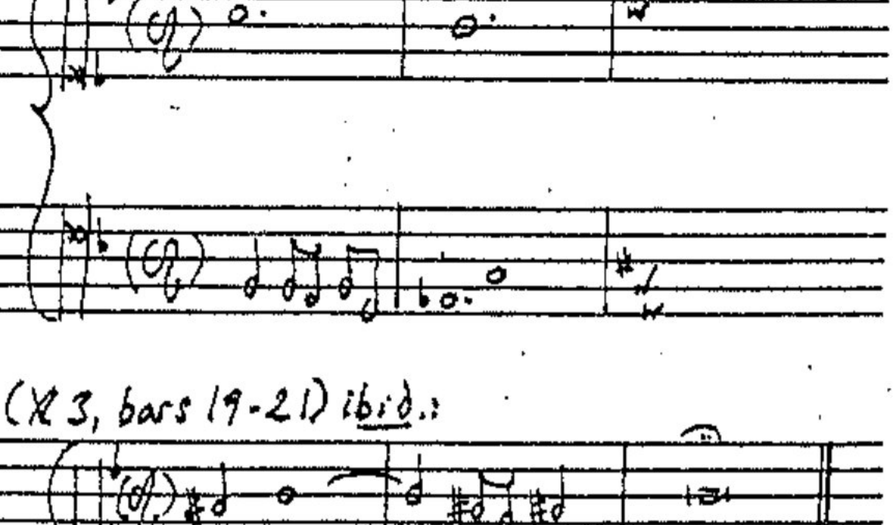
5. (V. 2, bar 7) tenor: a in Jaca MS.

Verso 3°

1. (N. 3, bar 4) MBR M-1359, N. 63, p. 157:

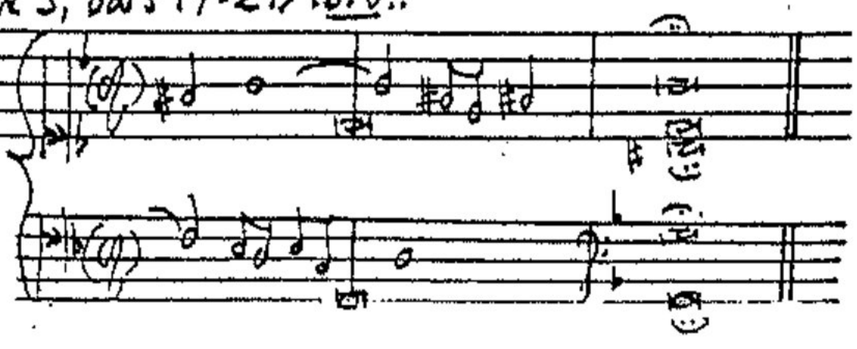


3. (N. 3, bars 11-12) ibid.:



2. (N. 3, bar 6) ibid., rhythm of tenor: o ♩♩.

4 (N. 3, bars 19-21) ibid.:



Verso 4°

6

5° Verso

5

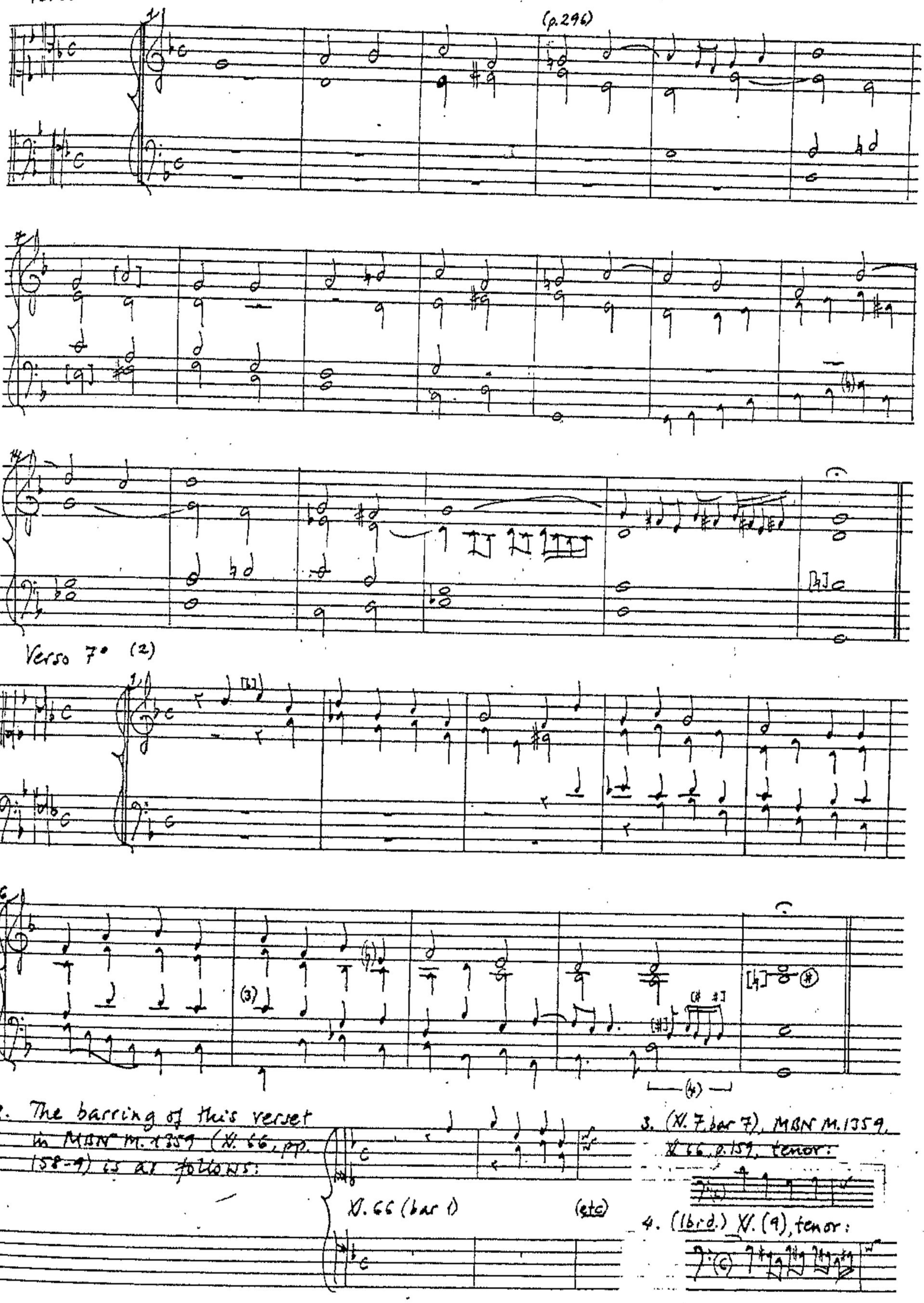
1. (N. 4, bar 1) tiple: g' a' in Jaca MS.

2. (N. 5, bar 7) bass in Jaca MS:

3. (N. 5, bar 9) ibid., tenor:

The bass reproduced in this bar of the transcription is derived from MBN M. 1359, N. 65, p. 158.

Verso 6° (1)

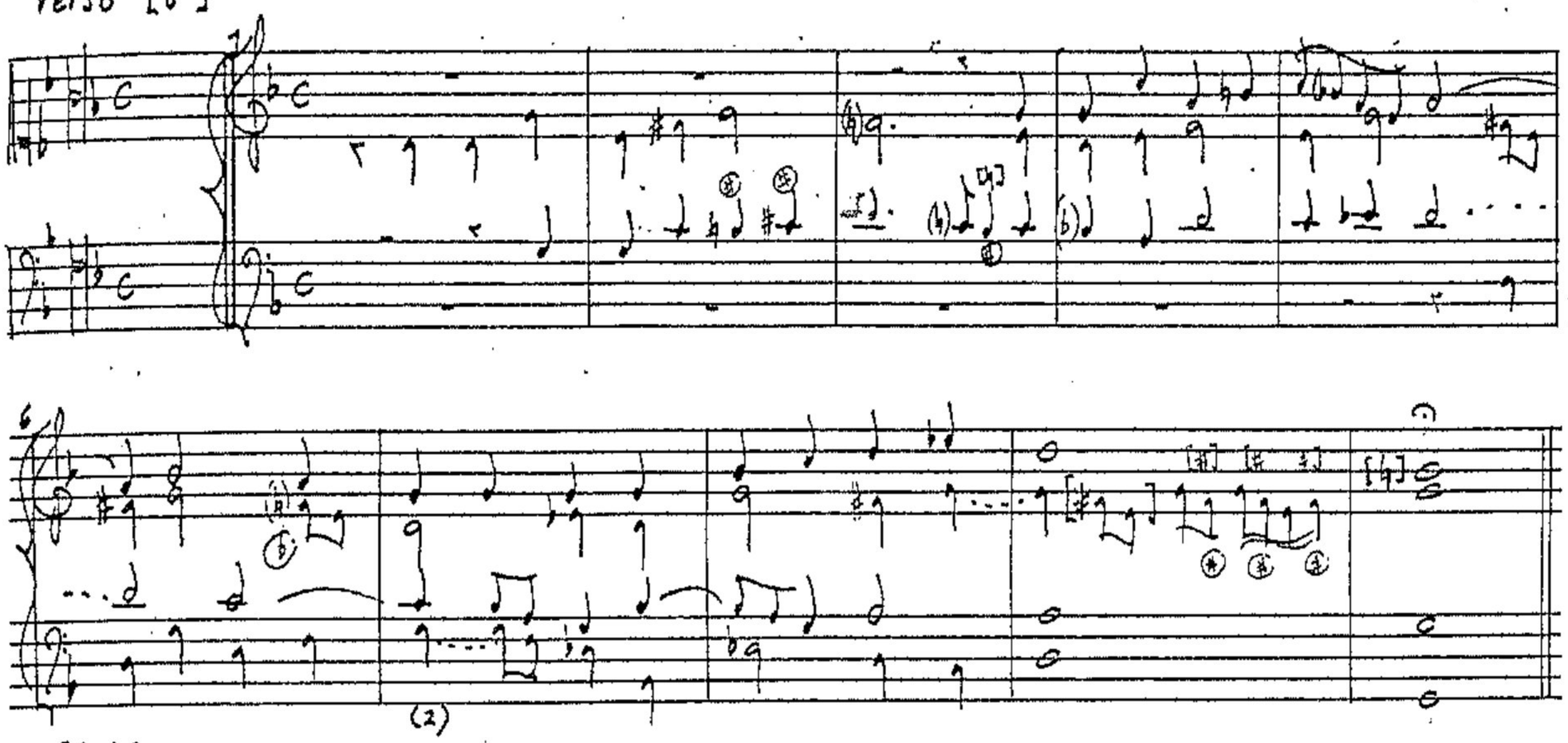


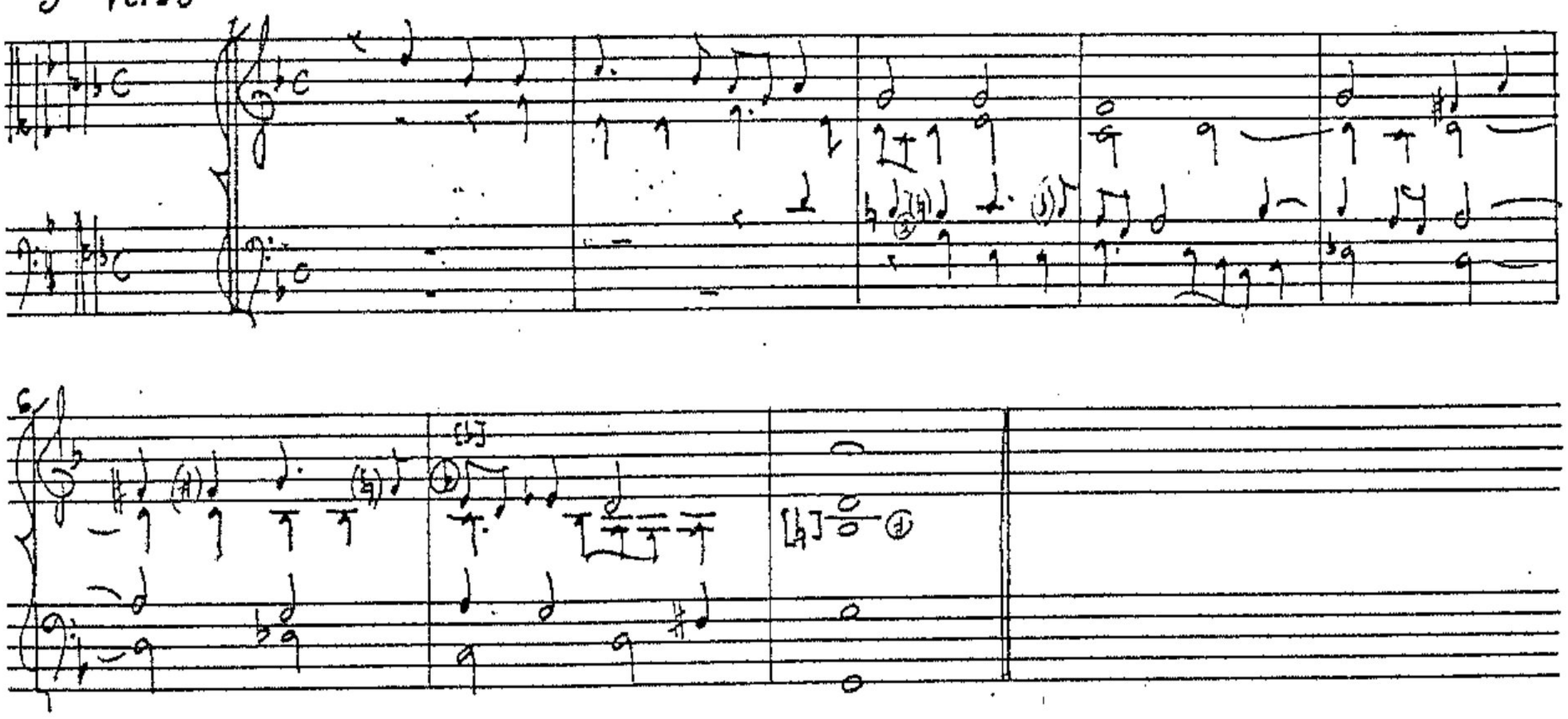
2. The barring of this verset in MBN M. 1359 (N. 66, pp. 158-9) is as follows:

3. (N. 7, bar 7), MBN M. 1359, N. 66, p. 159, tenor:

4. (Ibid.) N. (9), tenor:

1. There is no concordance of this verset (Verso 6°) in MBN M. 1359.

Verso [8°] (1)

9° Verso

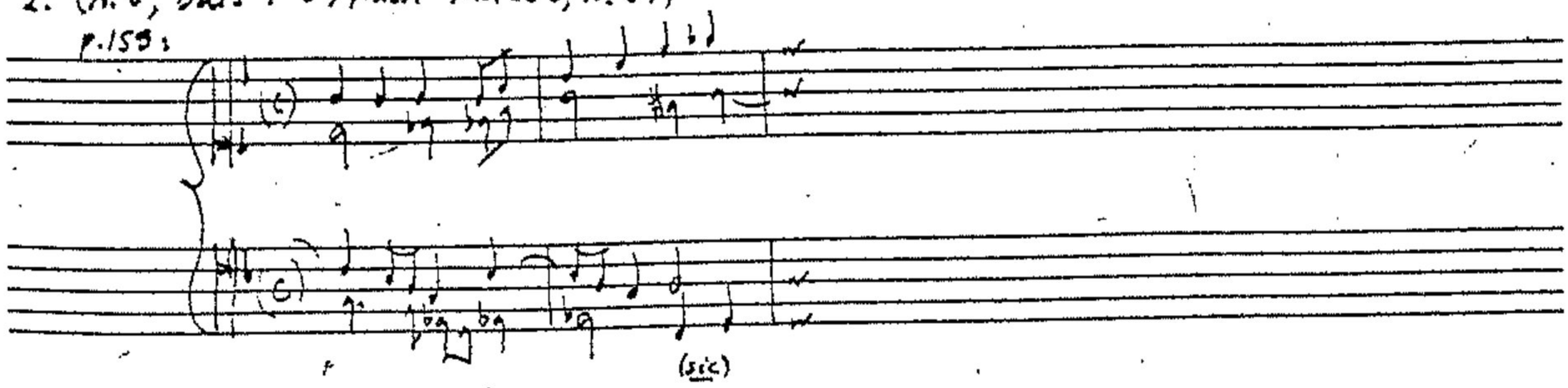


3. (N. 9, bars 5) MBN M.1359, N. 67, p.155,

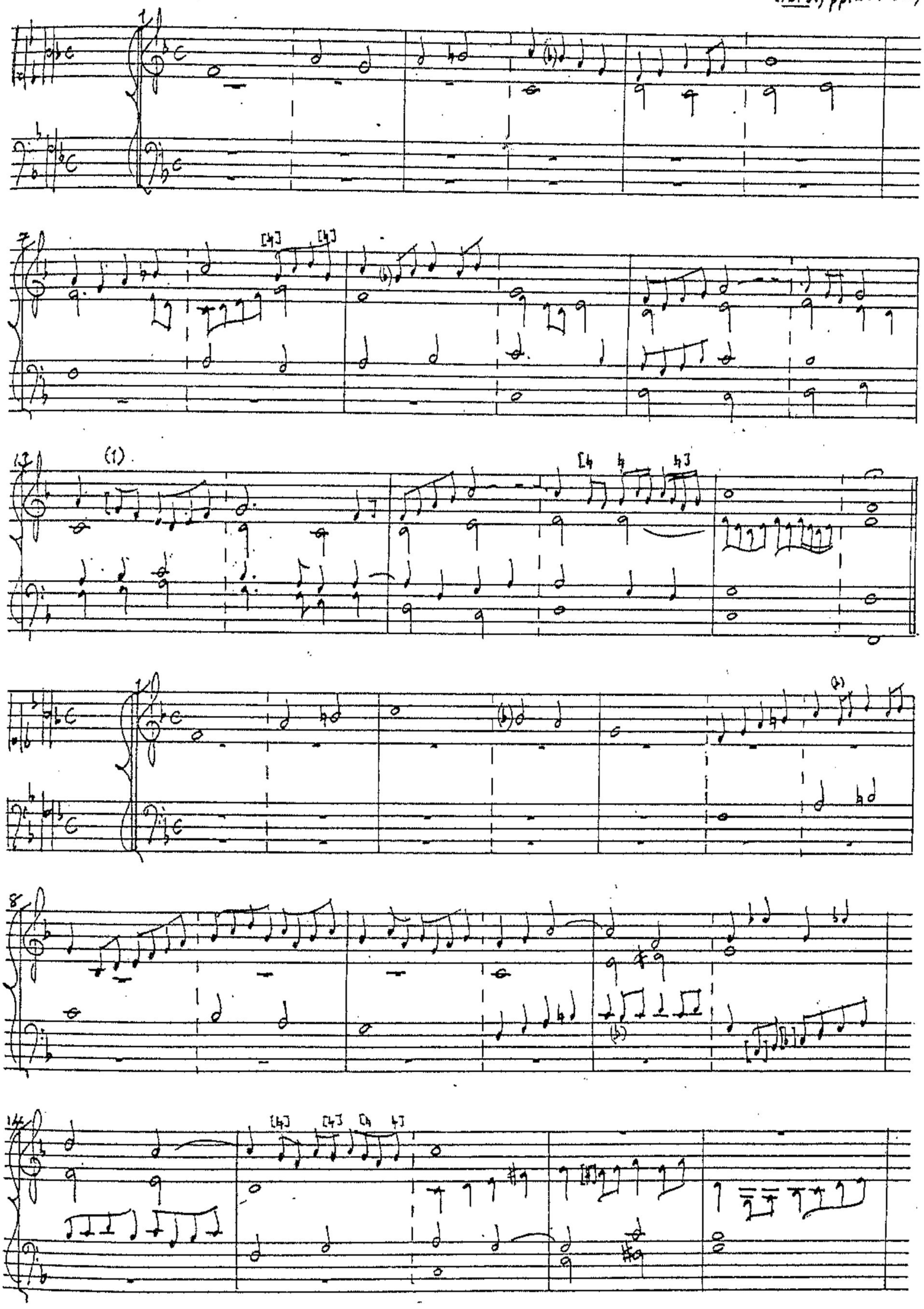
1. 'Verso 9°' (sic) in Jaca MS.

tenor:

2. (N. 8, bars 7-8) MBN M.1359, N. 67, p.155:



Sanctus de 6° tono de h[i]erónimo la tore, 2° [sic]

(Ibid., pp. 299-300)

1. (N. 1, bars 13-14) tiple: the notation is unclear in MS.

(p.300)

19

24

Verso 3°

6

1. (V. 3, bar 4) alto: f' g' in MS.

(73) BBC M. 751.21: ESPELT, MISSA DOBLE PER ANNUM

Missa Doble per an[n]u(m), de Fran(cis)co Espelt. BBC M. 751.21

Kiries, 1° tono. (pp. 289-97)

[1° vers]

2° [vers]

3° [vers] (p. 290)

4° vers

Ultimo vers

[H]

Gloria de 4° tono

[1° vers]

(p.291)

2° [vers]

3° [vers]

IMP Academia Monserratina

4° vers

(p.292)

[H]

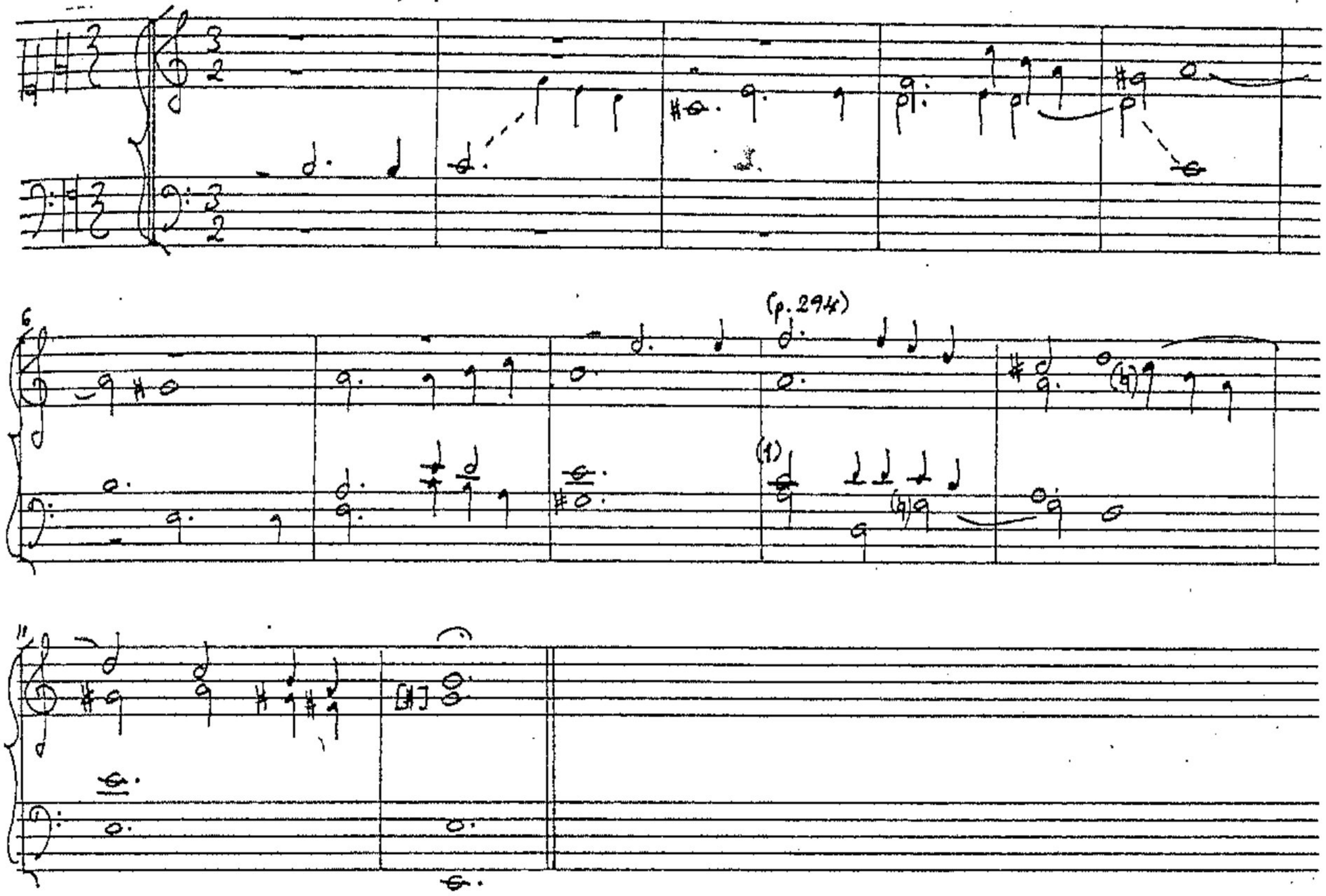
[H]

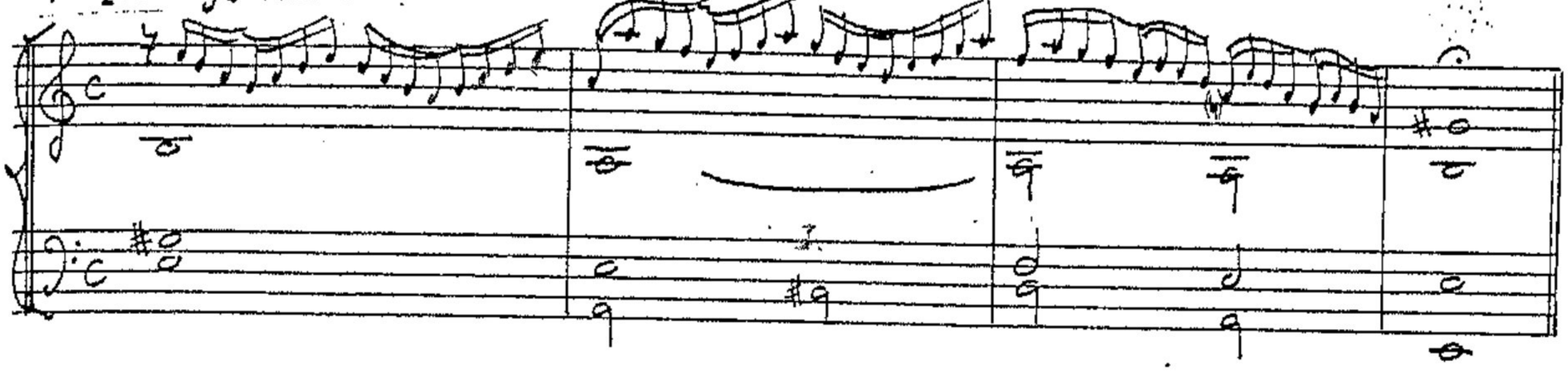
5° vers

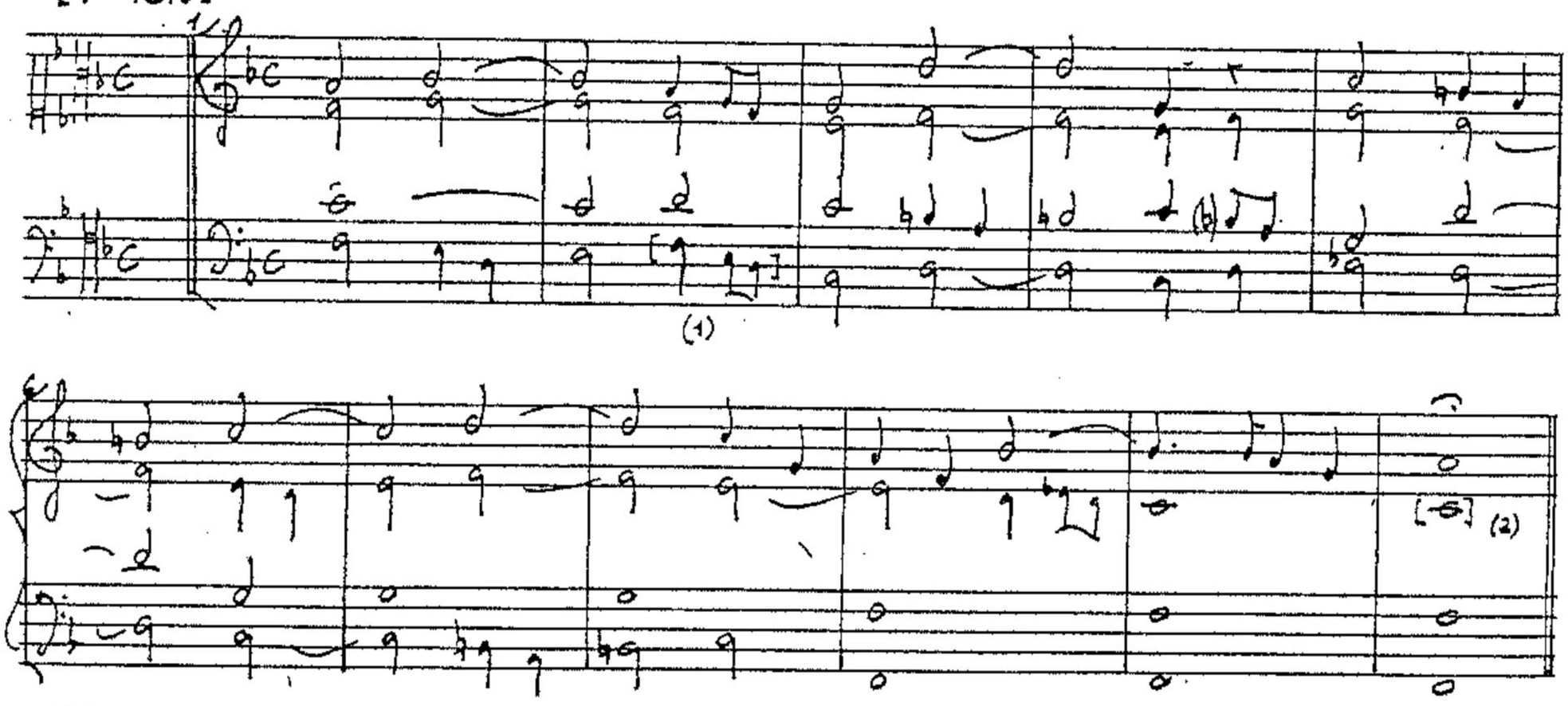
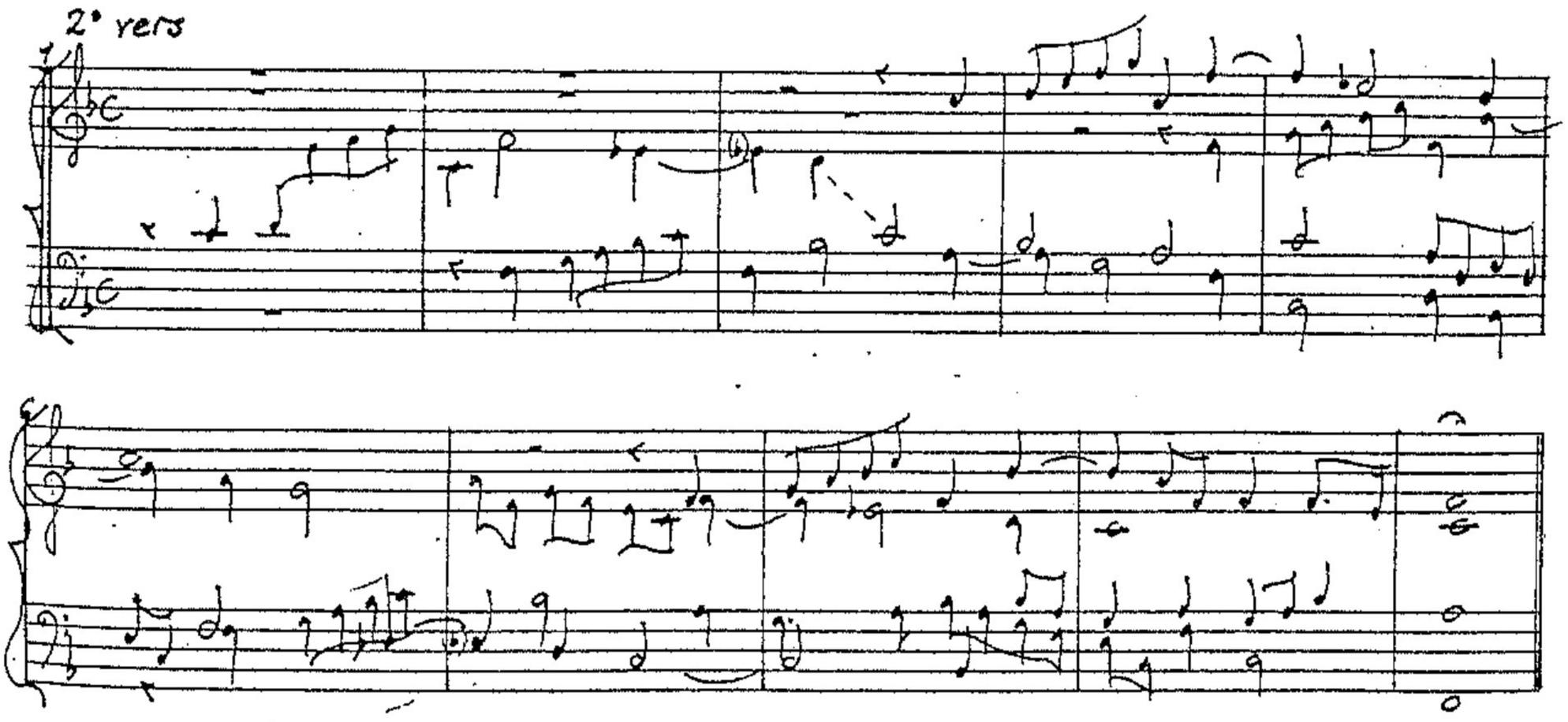
(p.293)

6° vers

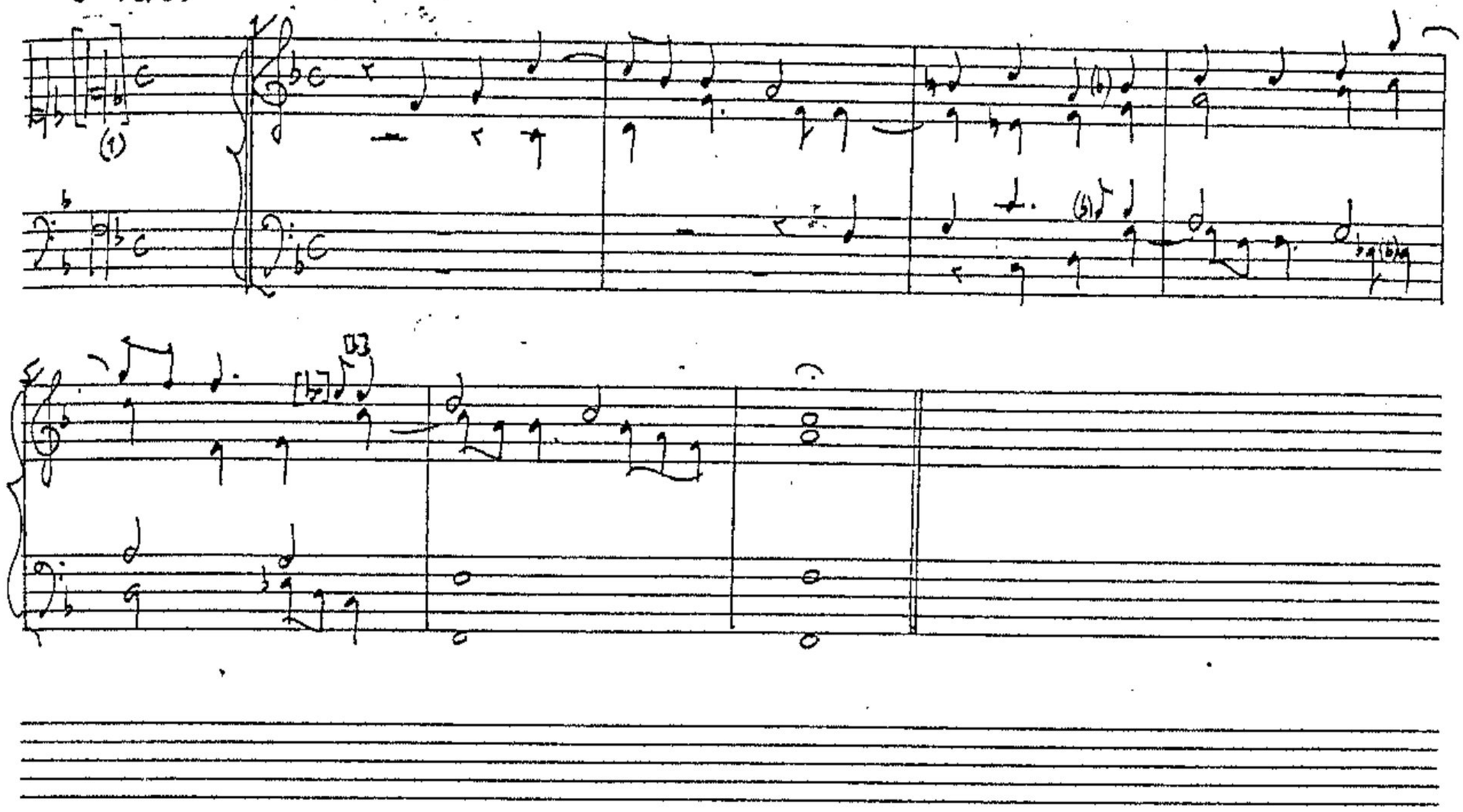
IMP Académie Manuscrit

[7° vers]

1. (V. 7, bar 9) tenor: e' in MS.
2. (V. 8, bar 4) bass: d in MS.

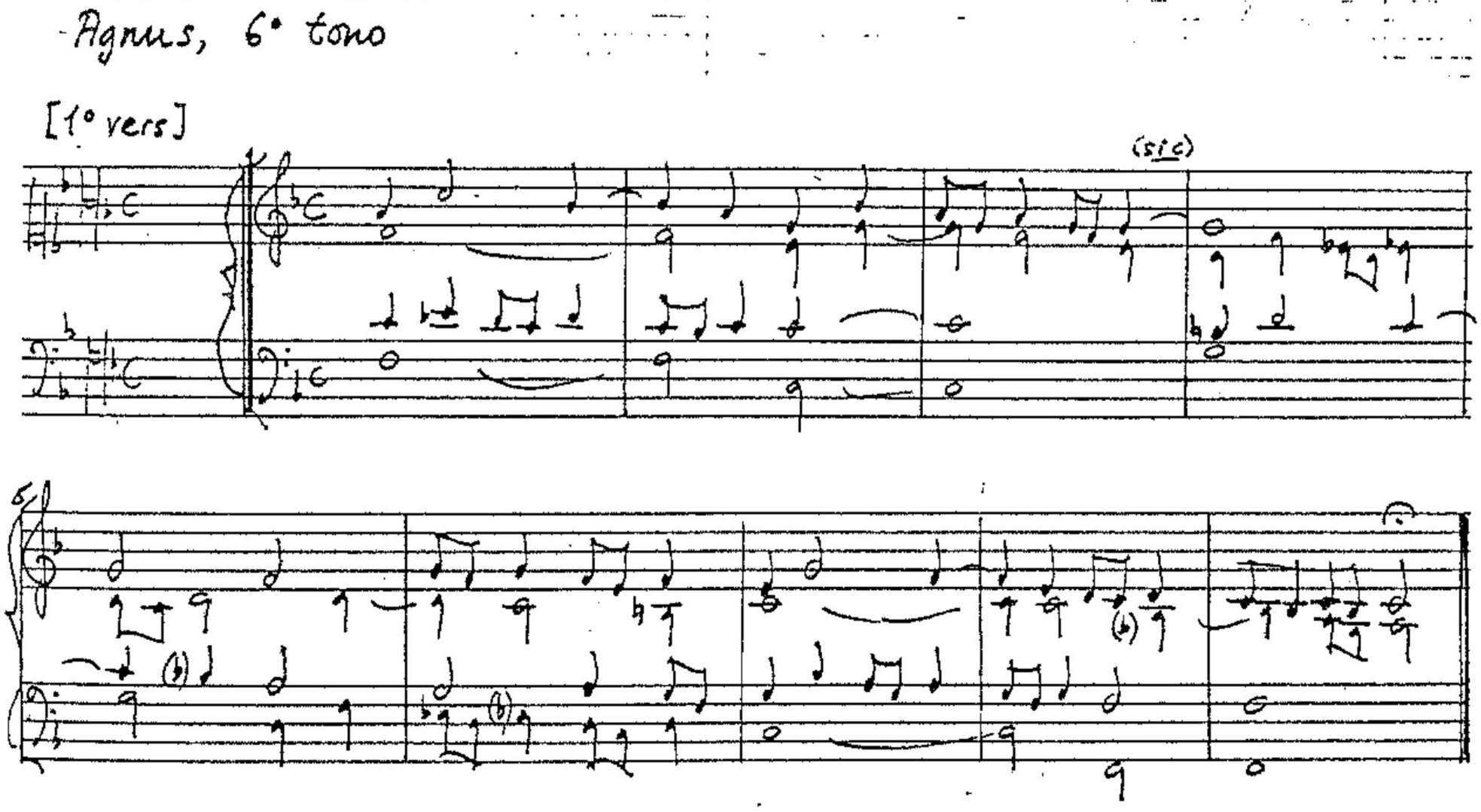
9° [vers y] Ultimo

Sanctus, 6° tono

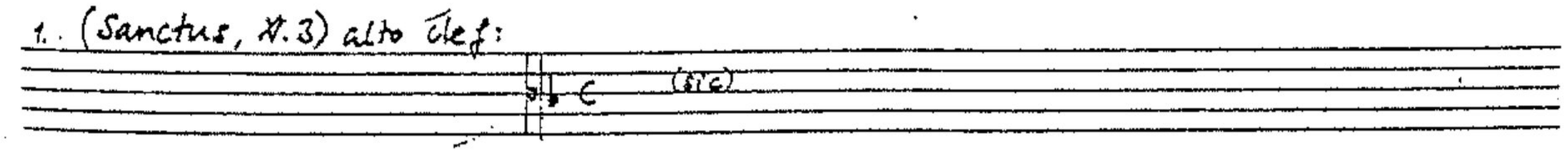
[1° vers]

2° vers

1. (Sanctus, N. 1, bar 2) bass: e d C in MS. 2. (Ibid., bar 11) alto: b in MS.

3° vers.



-Agnus, 6° tono

[1° vers]

1. (Sanctus, N. 3) alto clef:



IMP Academy Manuscript

2° vers

B]

3° [vers] y Ultimo

IMP Academy Manuscript

Juego de versos p(ar)a Missas.
Missa de primer ton(o)

MBN M. 1359
(pp. 455-462.)

Kyrie N. 1

N. 2.

IMP Academy Manuscript

(p. 456)

3

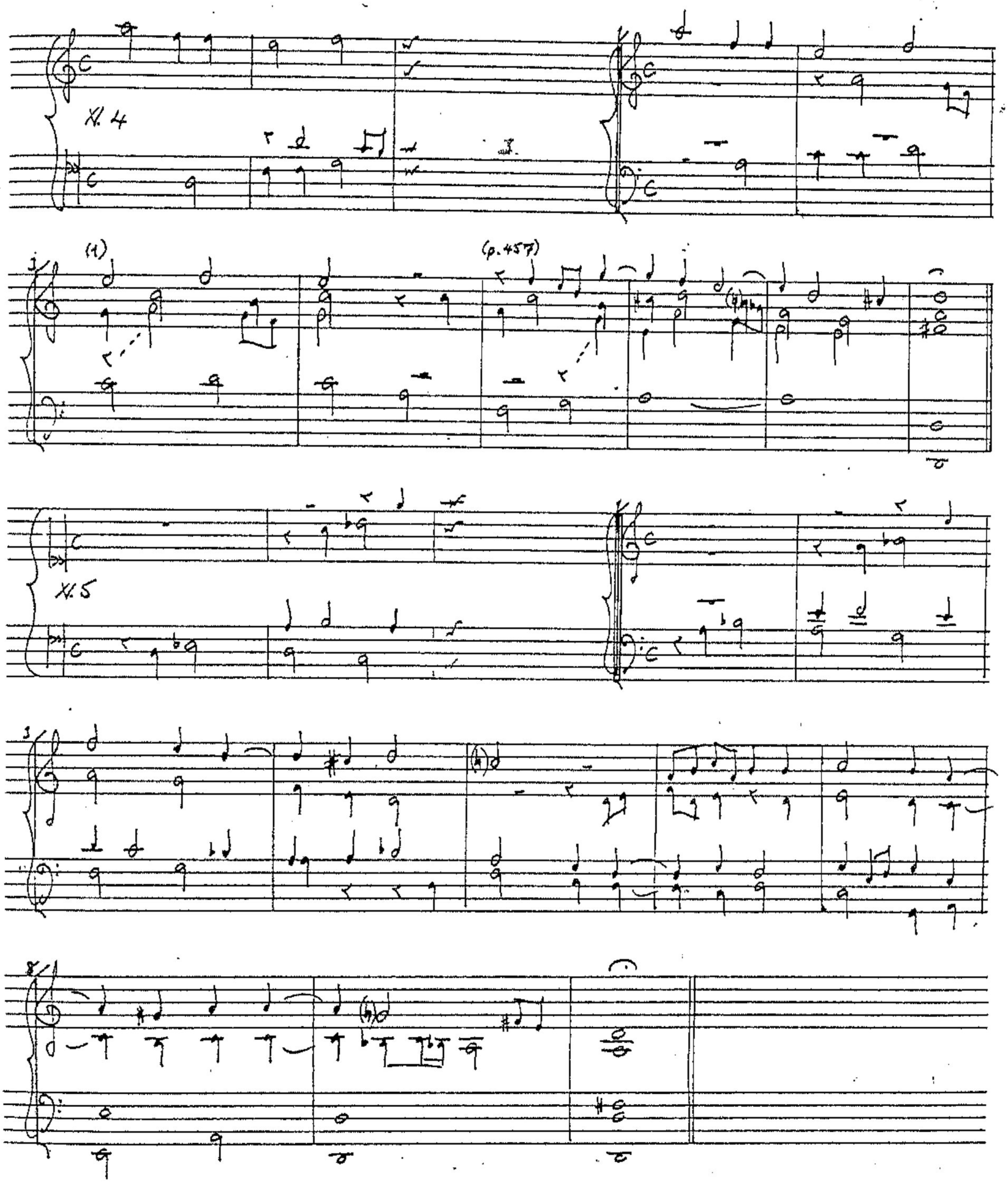
(5e)

8

N. 3.

4

9

IMP Academy Manuscript

1. (X. 4, bar 3) - this bar is repeated in the MS.

Gloria N. 1.

(p.458)

N. 2

N. 3

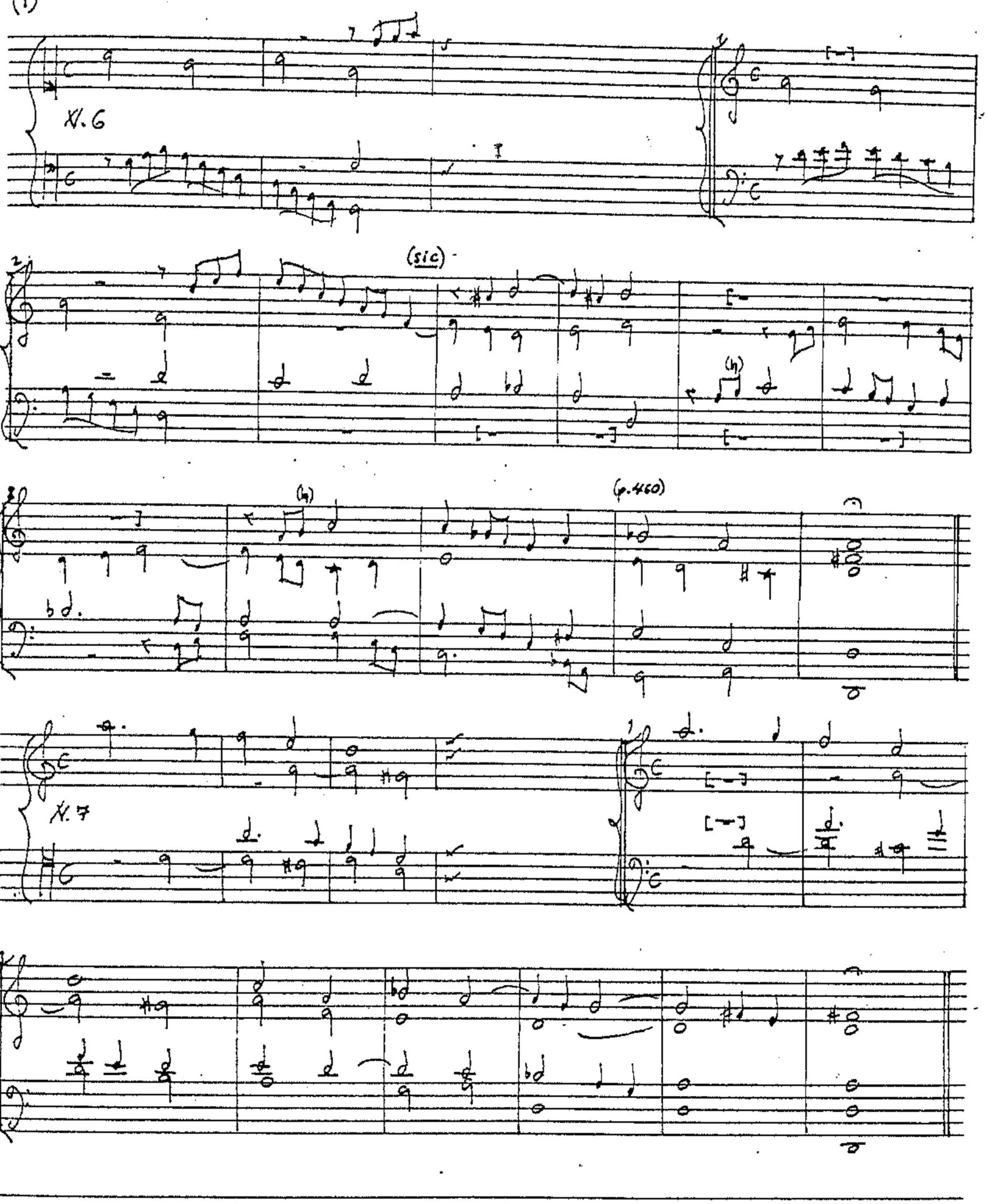
IMP Academy Montserrat

XI.4

XI.5

(p. 459)

IMP Academy Manuscript

(1)

1. In this organ mass, it is clear that there is one verset missing from the Gloria movement: thematically related to the Gloria of Mass II in the Liber Usualis, there should be a verset between Nr.'5' and '6' representing the verse 'qui tollis peccata mundi, miserere nobis'.

N. 8

N. 9 Para Sanctus

[N. 1]

(p. 461)

1. (N. 9, bar 4) tiple: b' in MS.

2. (——— 4-5) alto tiple:

Alternative reconstruction:

XV.10

[XV.2]

XV.11

[XV.3]

(1) [—]

(1) (XV.11) bars 9-10:

(sic)

(p. 462) XII. 12 Para Agnus

[XI. 1]

[XI. 2]

XI. 13

IMP Academy Monumental

MBN. M.1359.
(pp.462-471.)

Missa de 2° tono por de la sol re.

Kyries V. 1.

(p.463)

V. 2

IMP Academy Montserrat

(sic)

X.3

(p. 464)

X.4

(sic)

1. (X.4, bar 3) tiple: a 'H' is placed in front of the first note (f") of this bar in Ms.

8/

XV. 5

(p.465)

Gloria X. 6 [= X. 1]

(p. 466)

IMP Academic Monuments

IMP Academy Manuscript

[Nr. 5]

Nr. 10

Nr. 6]

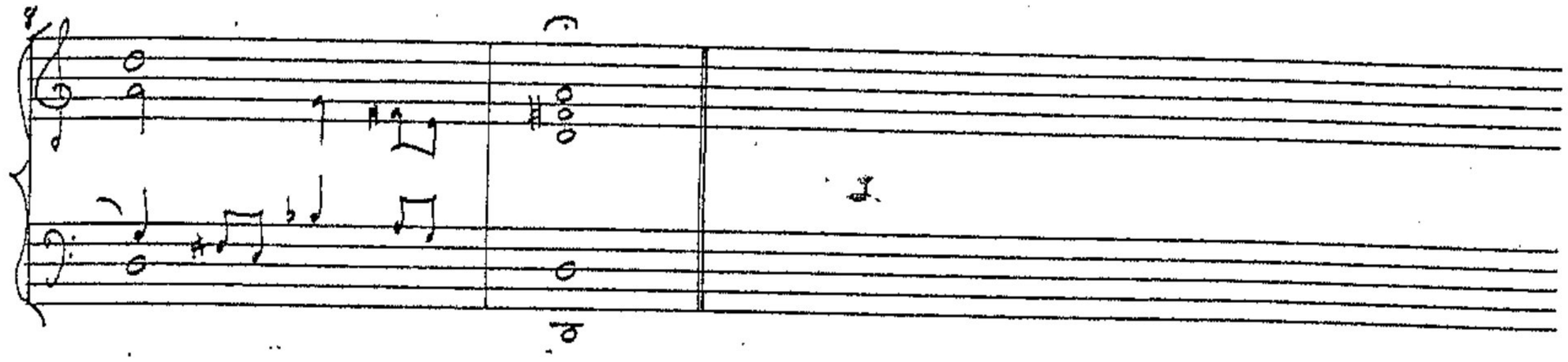
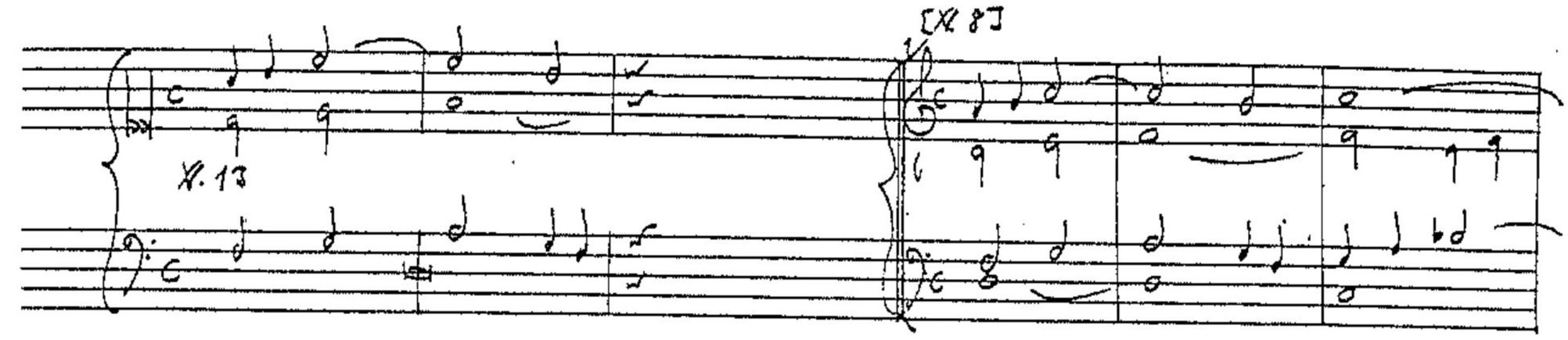
Nr. 11

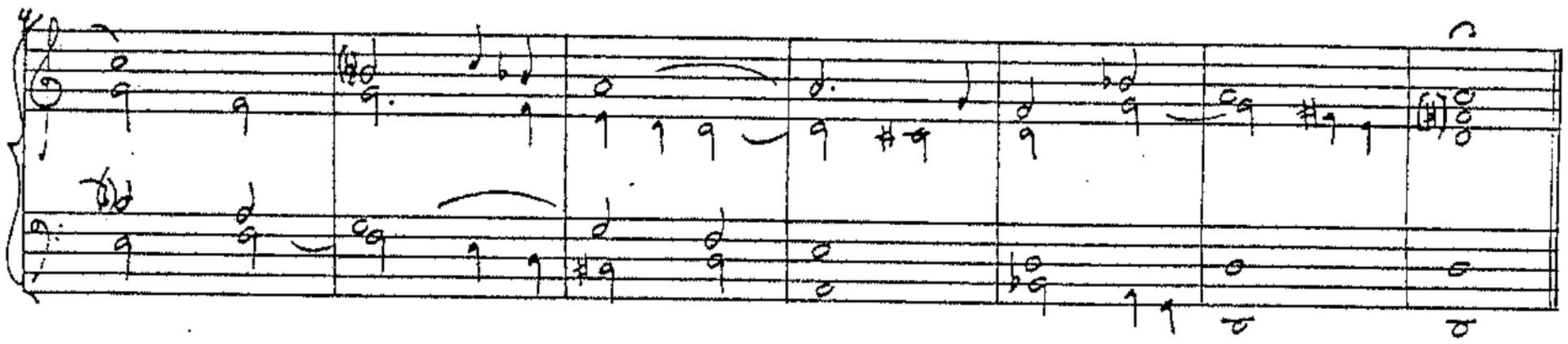
(p. 268)

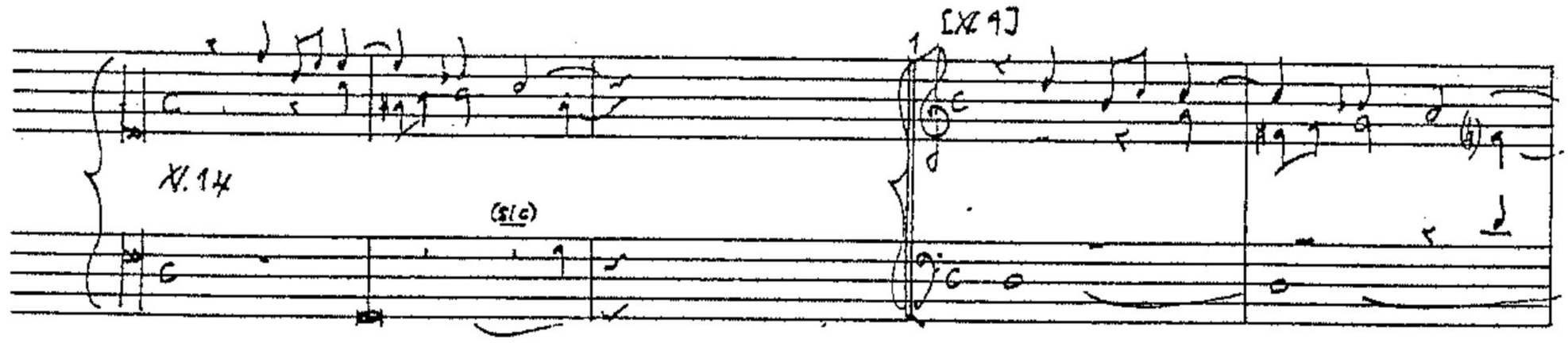
[Nr. 7]

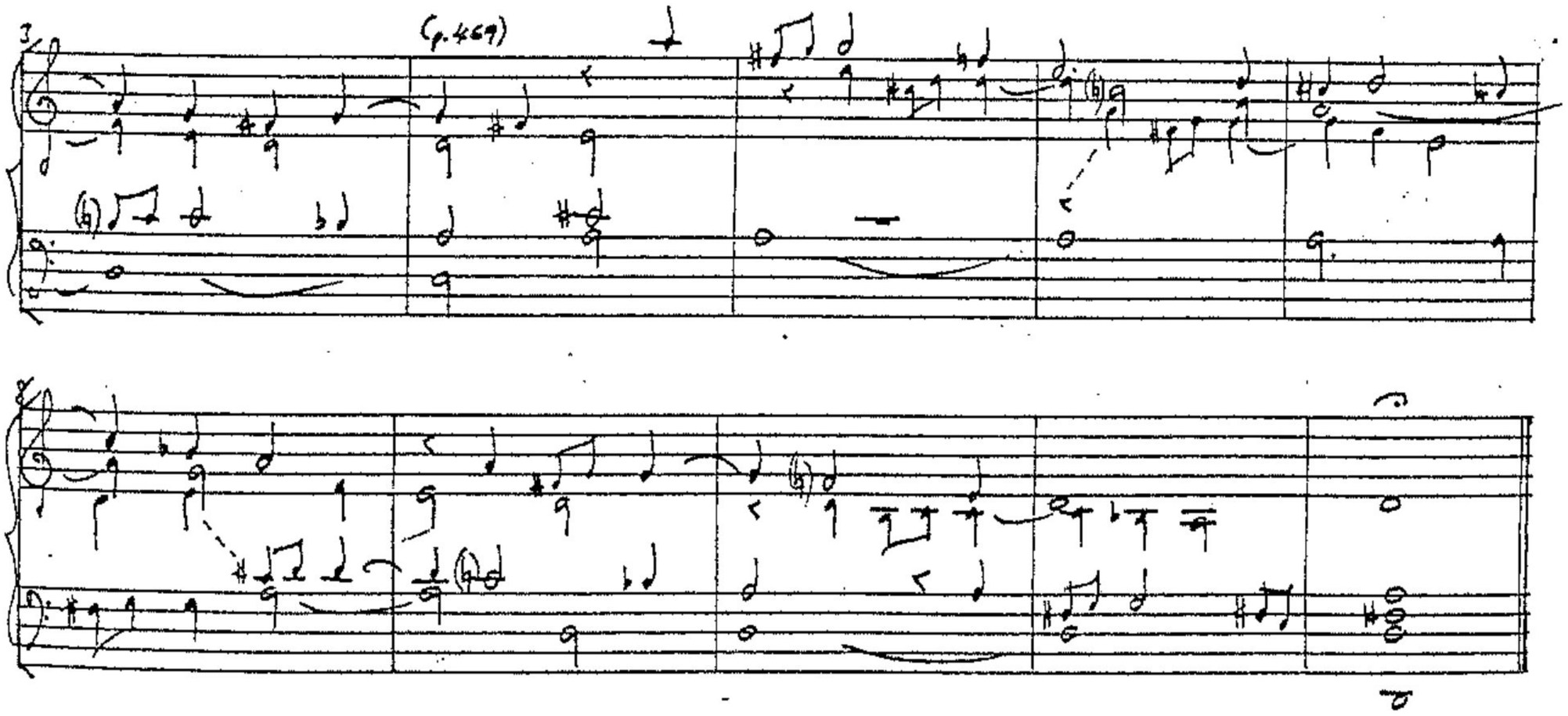
Nr. 12

IMP Academy Manuscript









IMP Académie Musicale

Para Sanctus XV. 15 [c XV. 1]

XV. 16

[XV. 2]

(p. 470)

[—]

IMP Academy Manuscript

(sic)

[X.3]

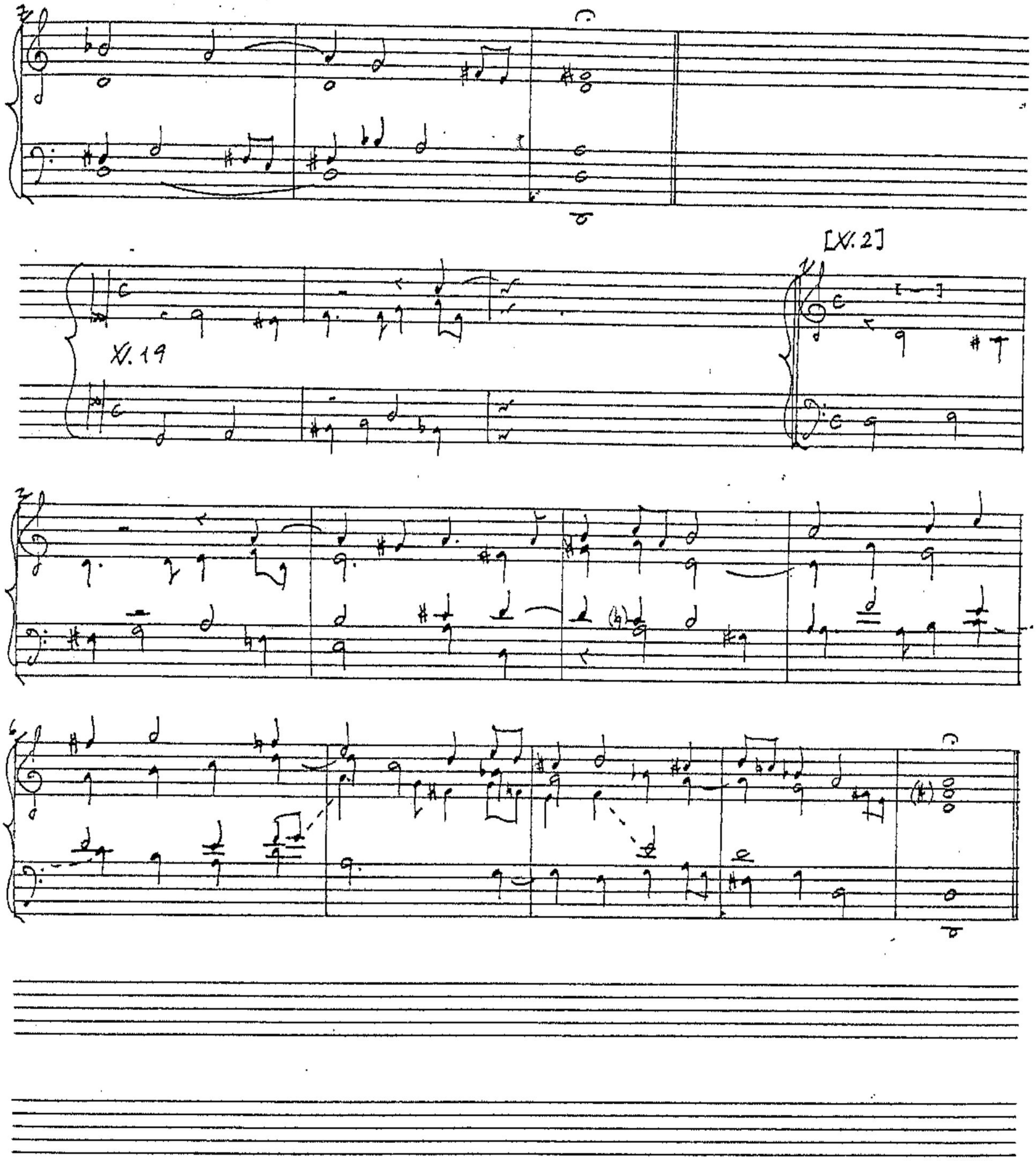
[G]

13

Para Agnus X.18 [= X.1]

(p.471)

(sic)

IMP Academy Manuscript

[XV. 2]
XV. 19

(76) MBN M.1359 (iii): MISSA DE 3° TONO

MBN M.1359
(pp. 471-480.)

Missa de 3° tono.

Kyries V. 1.

(p.472)

V. 2.

X. 3.

(sic)

(p. 473)

X. 4.

(p. 473)

IMP Academy Manuscript

XI. 5.

Para Gloria XI. 6 [= XI. 1]

(sic)

IMP Academy Manuscript

(p 474)

XI. 7

[XI. 2]

XI. 8

(sic)

[XI. 3]

[=C3]

1. ([XI. 1], bar 8) r tiple: d" in MS.

(p. 475)

[N. 4]

N. 9

[N. 5]

N. 10

IMP Academy Manuscript

(p.476)

XI. 11

[XI. 6]

XI. 12

[XI. 7]

IMP Academie Manuscrite

(p.477)

XV.13

[XV.8]

XV.14

[XV.9]

UMP Academy Manuscript

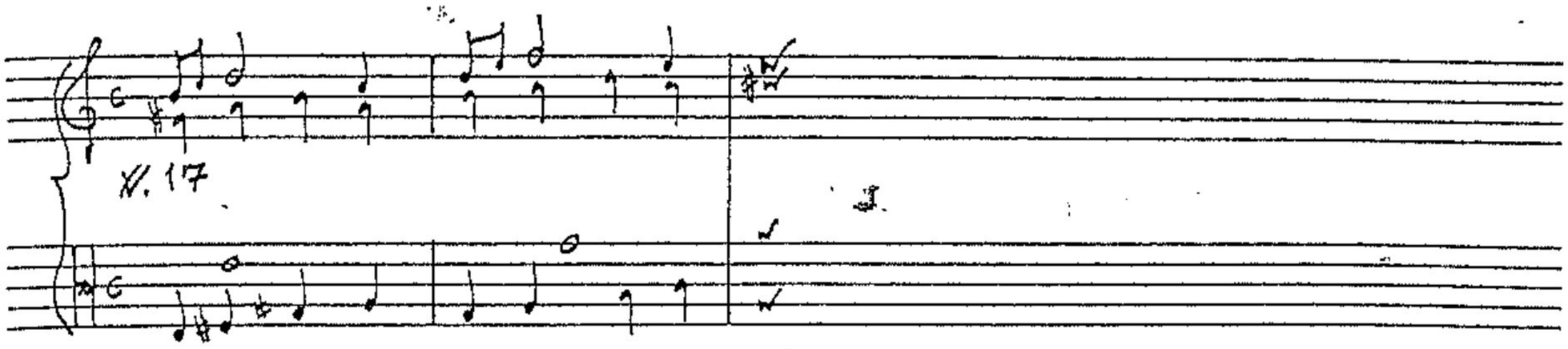
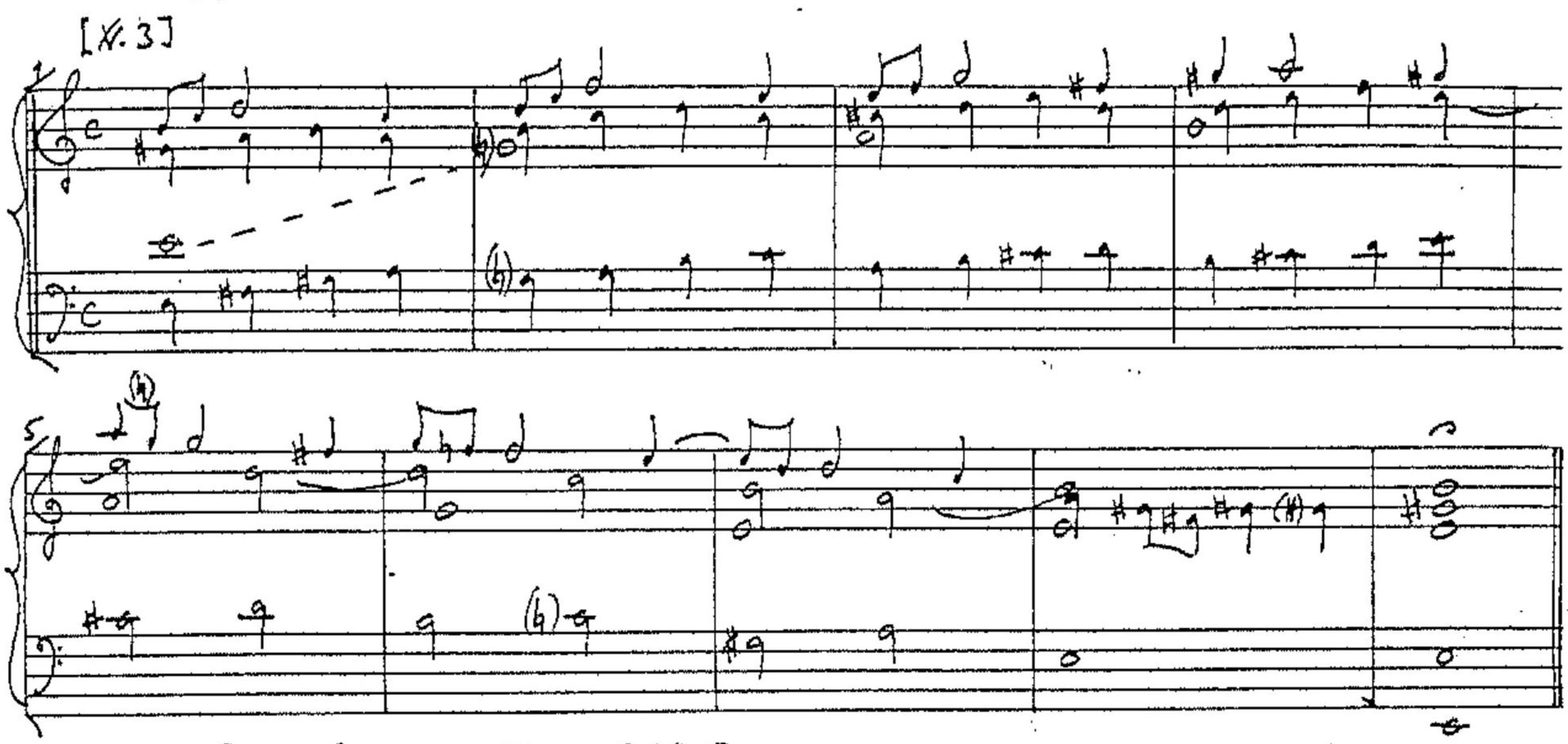
Para Sanctus X.15 [E X.1]

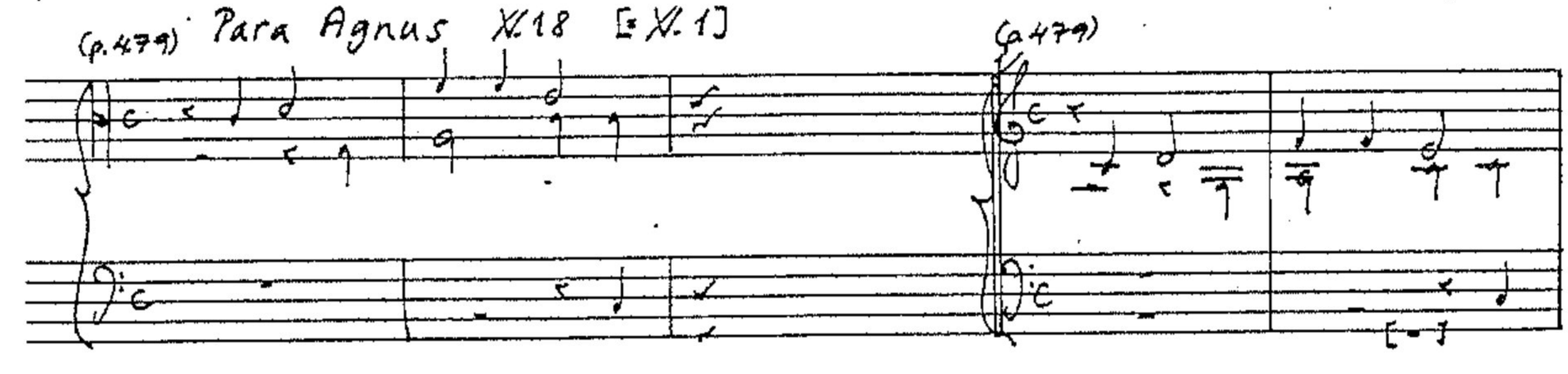
(p.478)

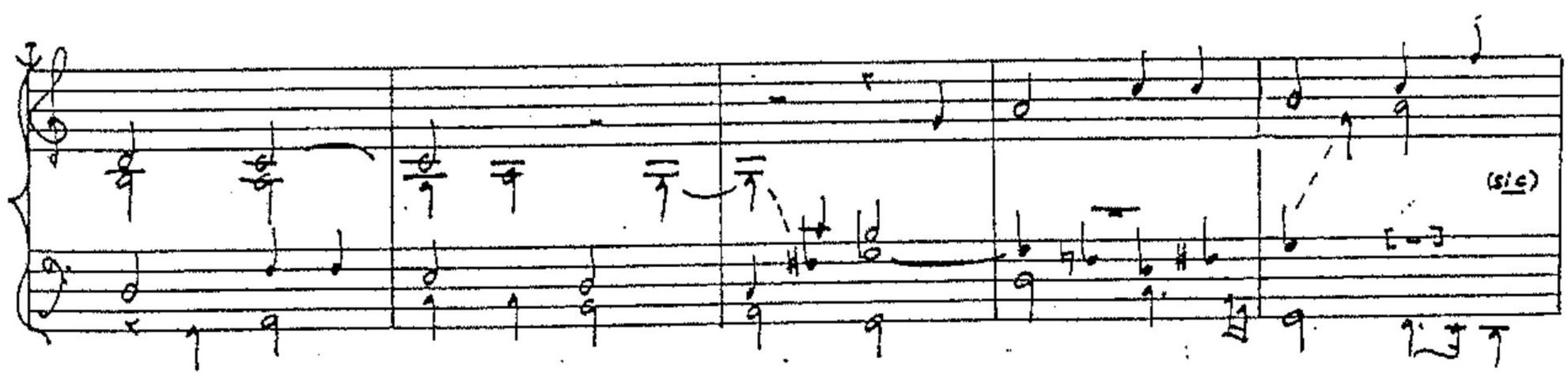
X.16

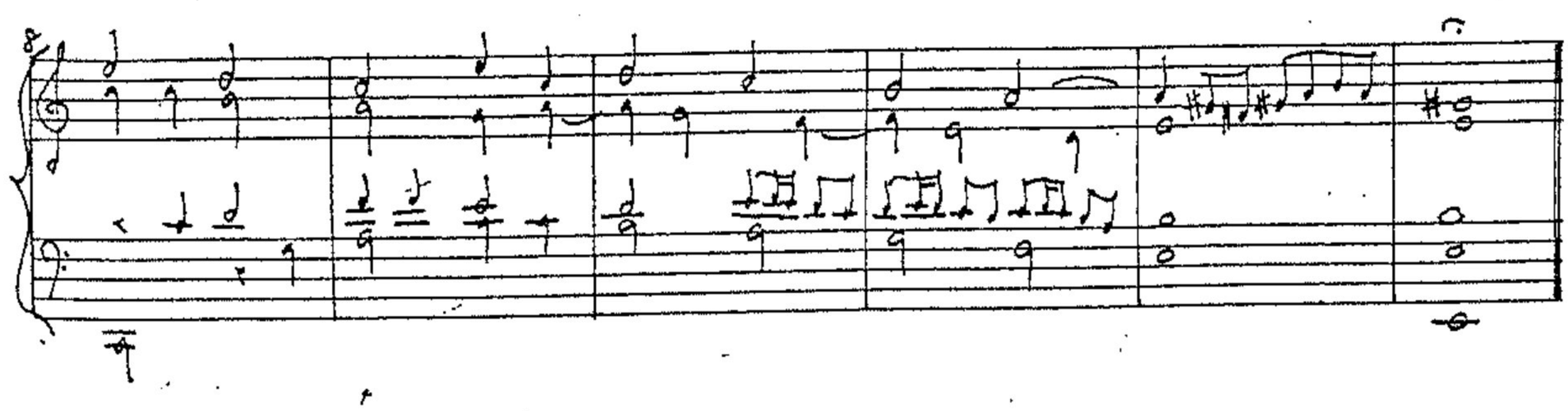
[X.2]

IMP Academy Manuscript









IMP Academy Manuscript

(54)

[XI.2]

XI.19

[XI.3]

(p.480)

(sic)

XI.20

MBN M. 1359
(pp. 480-83.)

Missa de 4° tono.

Kiries X. 1

I.

(p. 481)

(p. 481)

X. 2

IMP Academy Manuscript

(715)

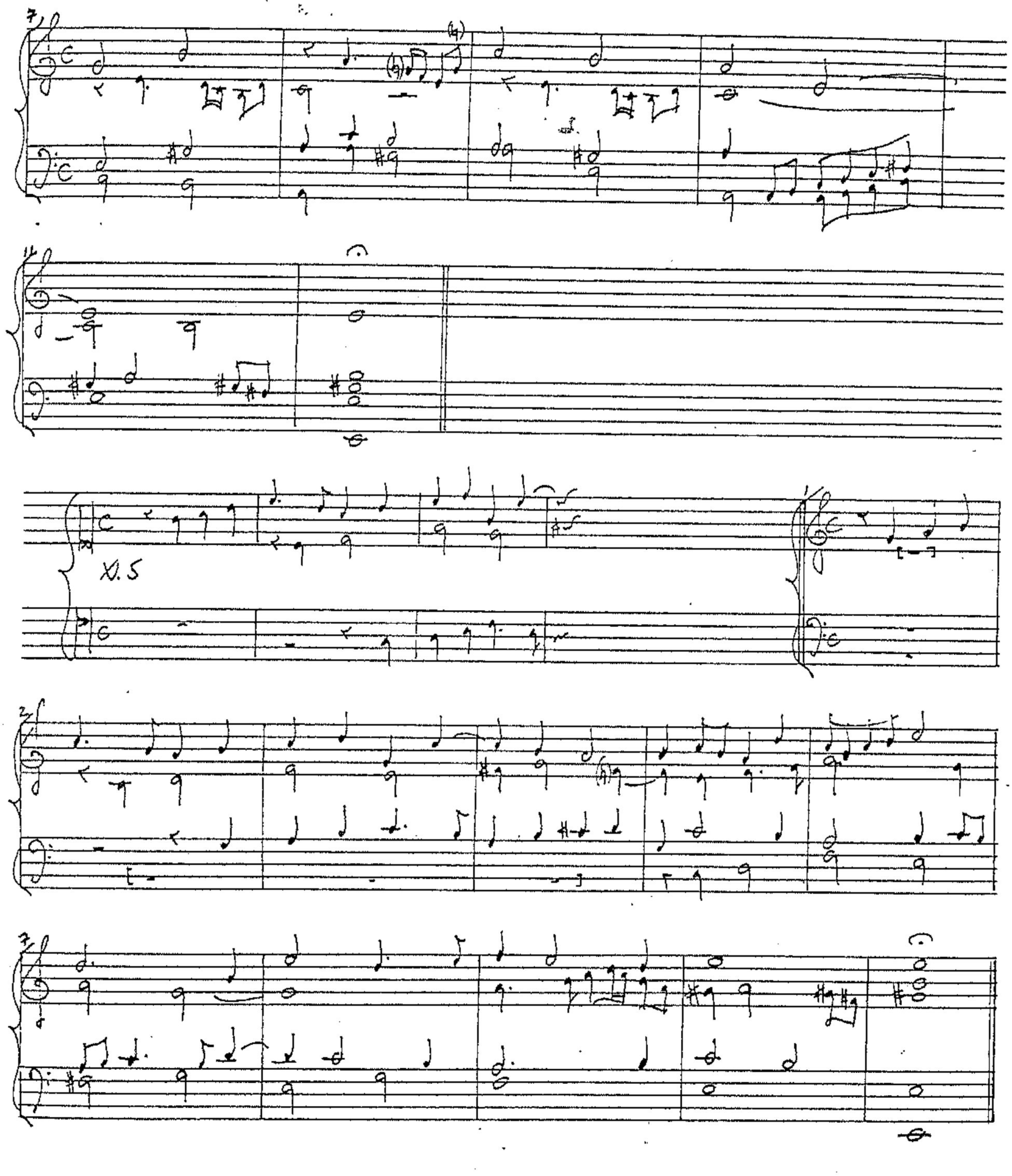
XI. 3

(sic)

(sic)

(p. 482)

XI. 4.

(sic)

IMP Academy Manuscript

Para Gloria. V. 6. Lo q(ue) resta a esta missa se hallará en el tomo 1. Flores de la música fol. 160 a 162.[1]

(p. 488)

V. 6

V. 8 (sic)

IMP Academy Montserrat

1. See below (p. 506 seq.) and Volume I, pp. 461-2.

Para Gloria doble

MBN M.1358
(ff.160-1)

21 X

22 X

23 X

1. (21 X bar 7) alto: c' in M.S.

(4.160)

24 X

25 X

(8.161)

26 X

27 X.

28 X.

29 X.

(79) · MBN M. 1358 (ii): PARA OTRA GLORIA DOBLE

Para otra Gloria [doble] (Ibid., ff. 161v-3v/4/1)[1]

(f. 161v)

1 There are two folios numbered '164' (sic).

30 X.

(J.162)

40 X.

41 N.

(1)

(2)

(f.162v)

42 N.

1. (N.41, bar 6) tenor: d e f in MS.
2. (N.41, bar 10) bass: f in MB.

43 XI.

(f.163)

5

11

44 XI.

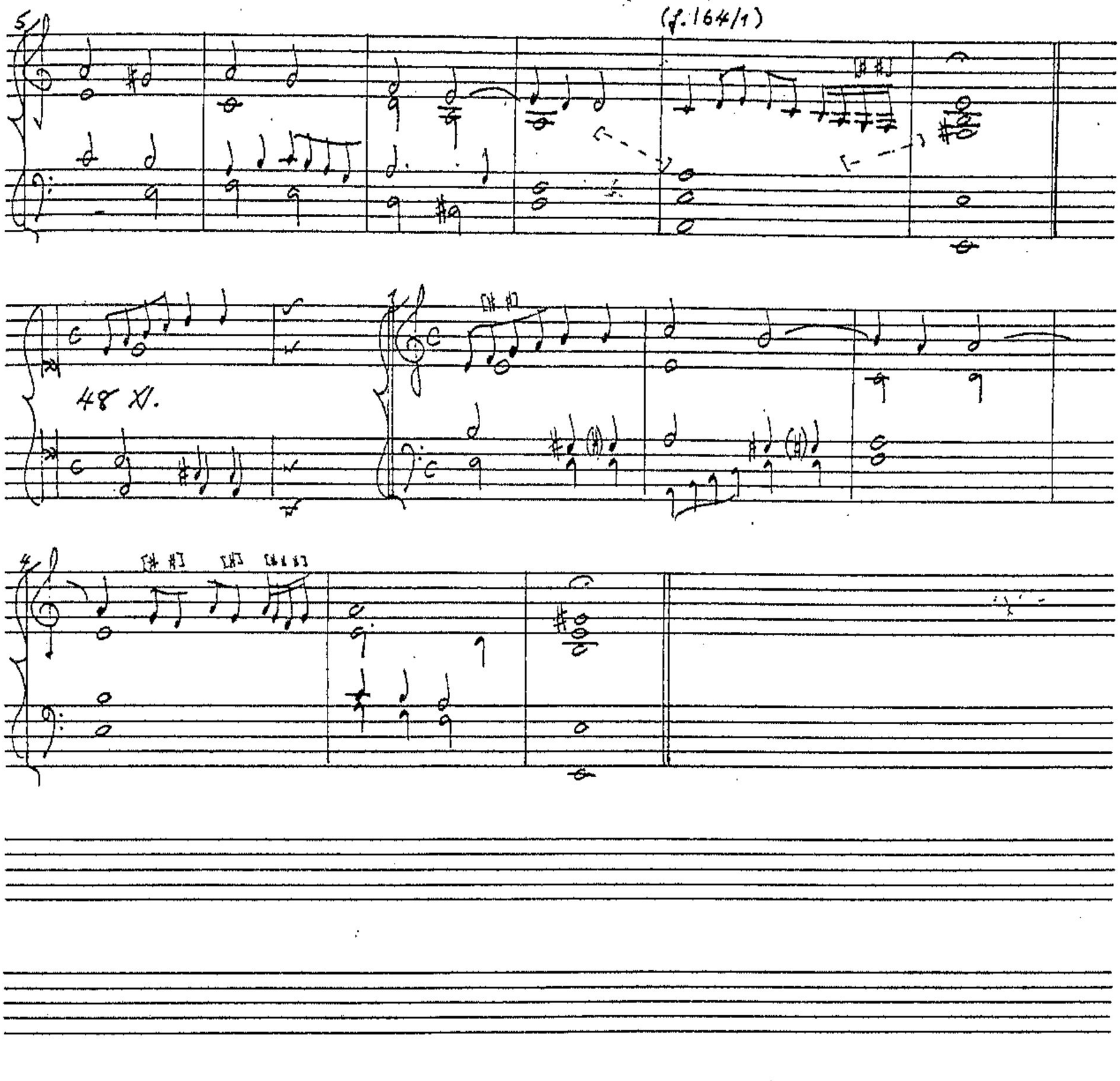
5

12

(f. 163v)

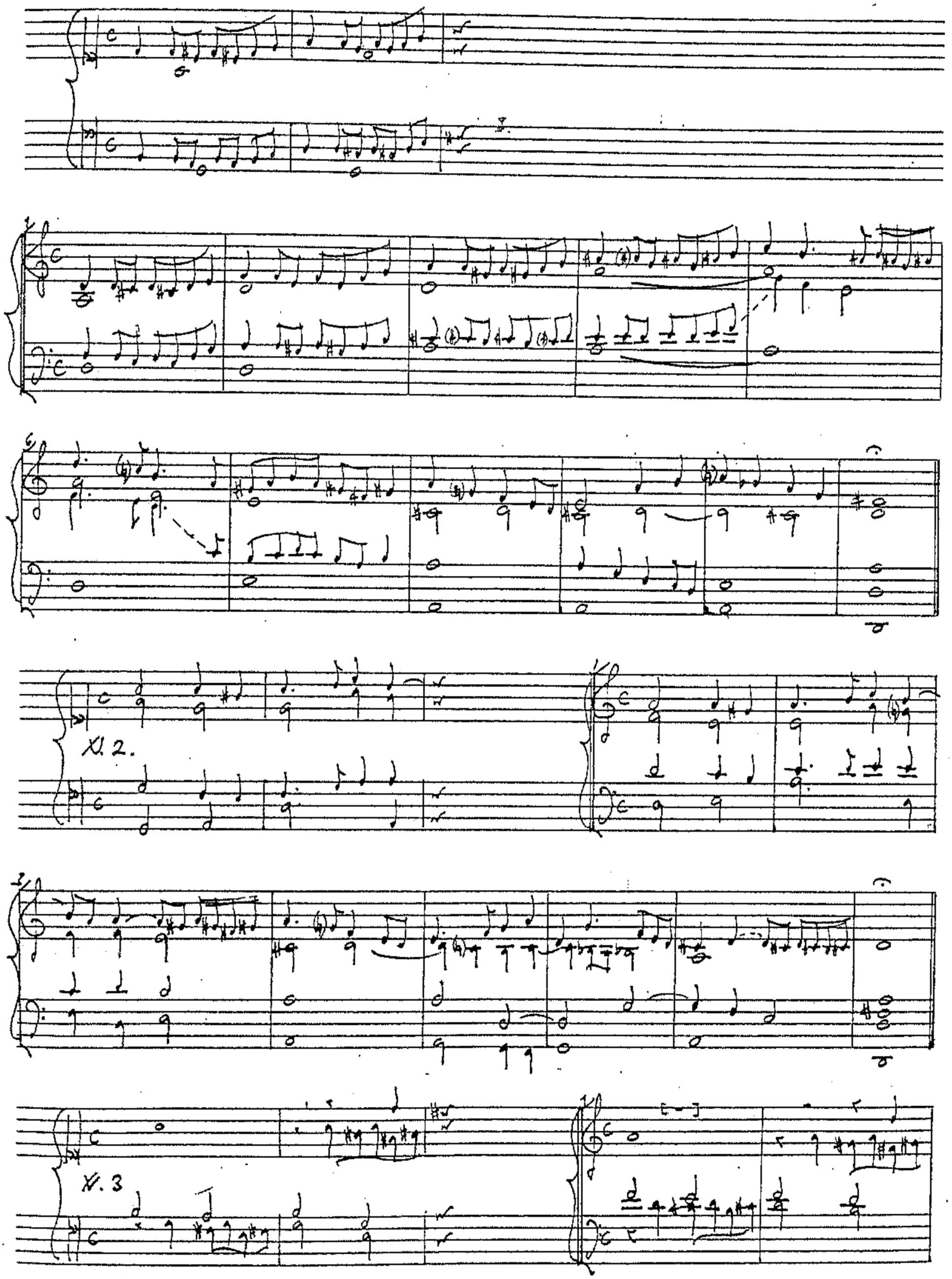
45 XI.

46 XI

47 XI.

(f. 164/1)
48 X.

Missa de N(uest)ra Señora

Kyries, N. 1; con por 1 tono

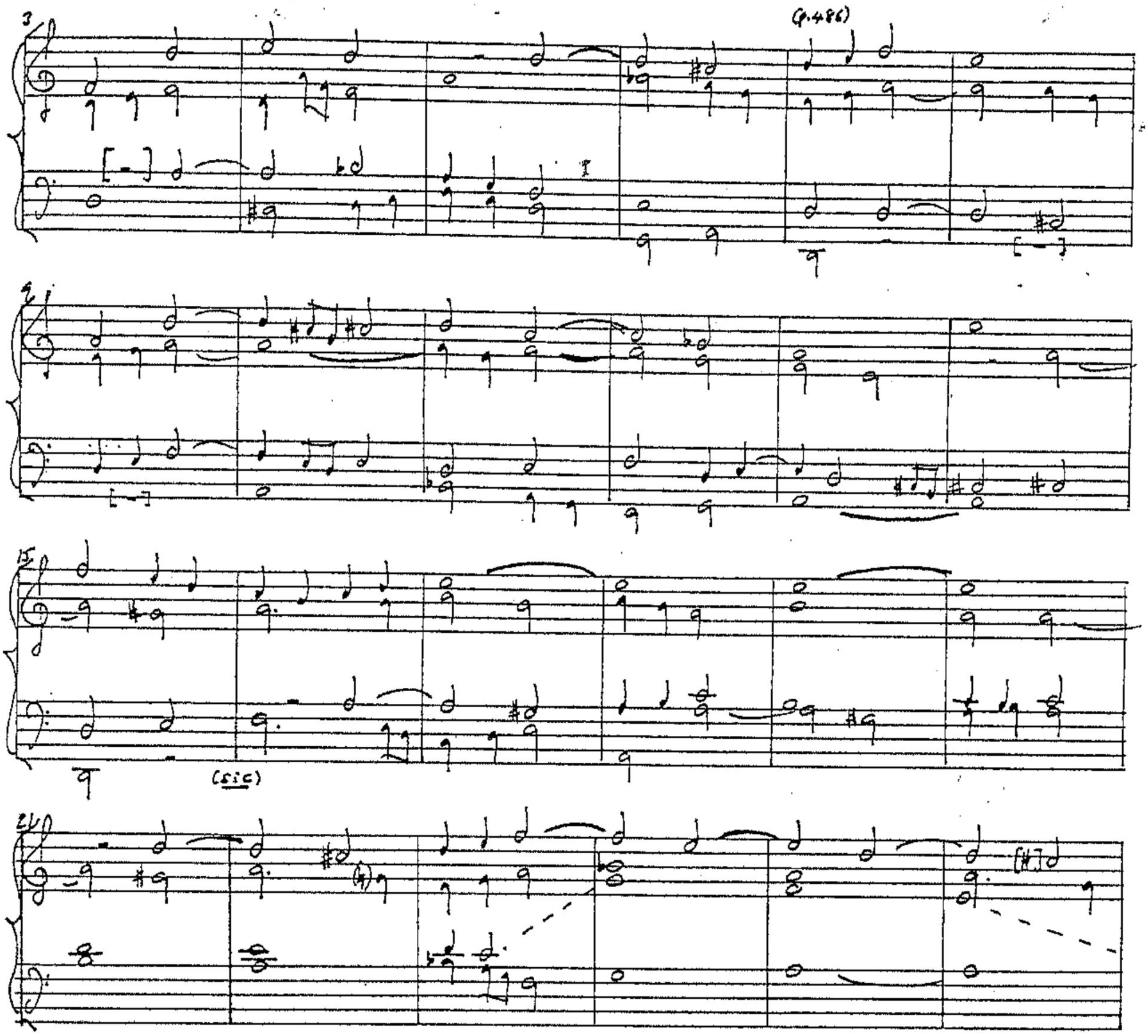
MBN M.1359
(pp. 457-93)

IMP Académie Musicale

(p.485)

XV. 4

XV. 5

XV. 6.

IMP Académie Monuscrite

IMP Academy Manuscript

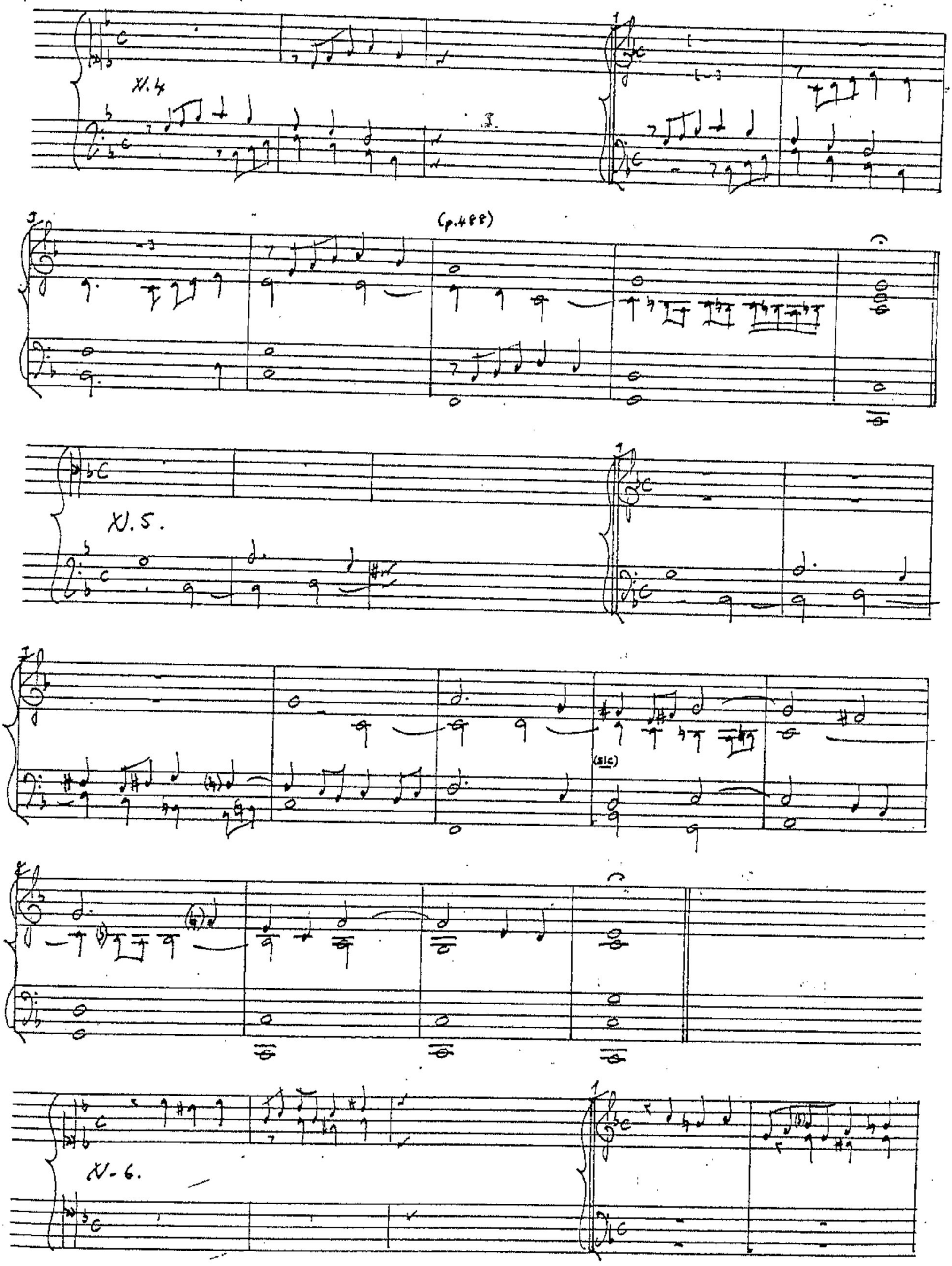
Gloria 7 tono [por] Ce sol fa ut

(p. 487)

(sic)

V. 2

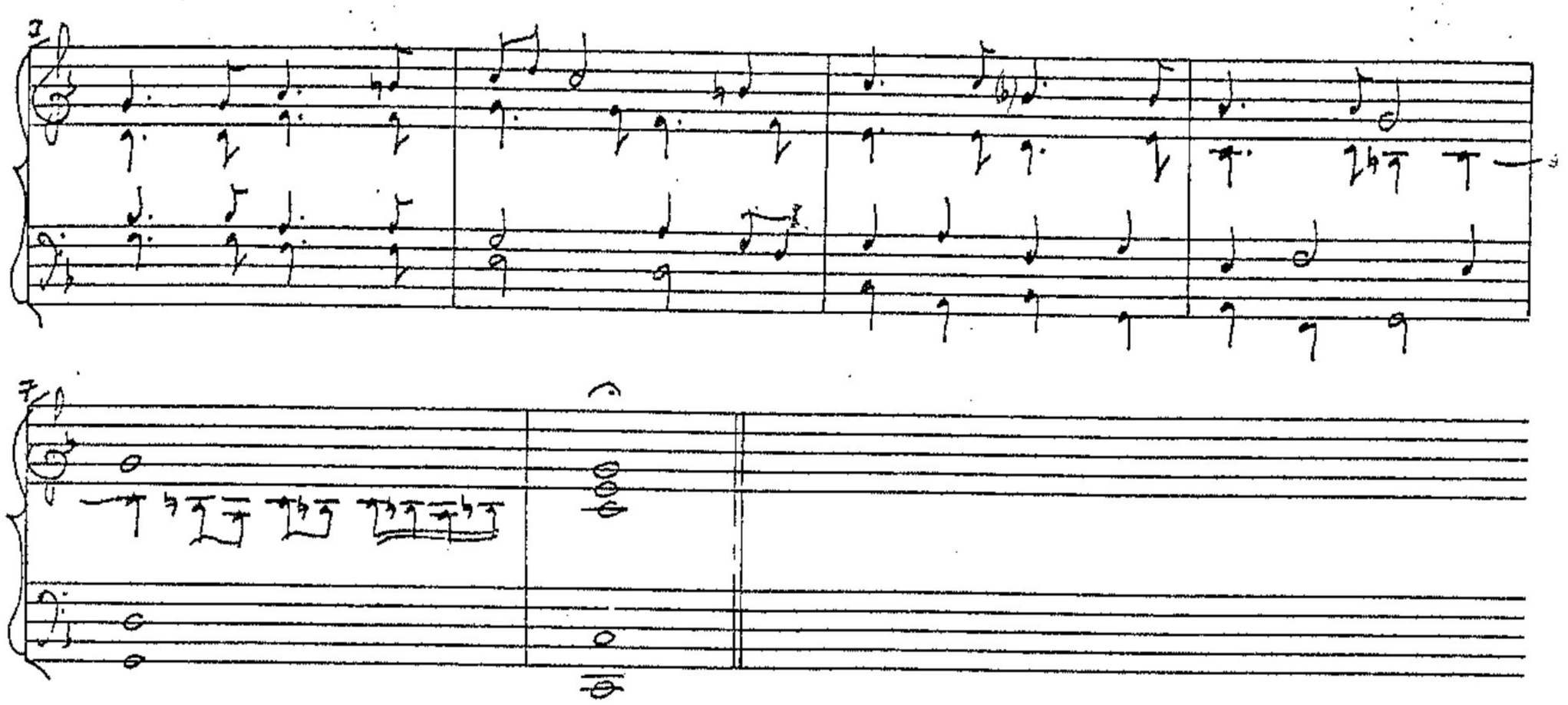
V. 3

IMP Academia Monserratina

IMP

(p 489)

N. 7

N. 8

IMP Academy Monuments

IMP Academy Manuscript

Para Sanctus 6 tono

(p491)

IMP Academy Manuscript

14

N. 3

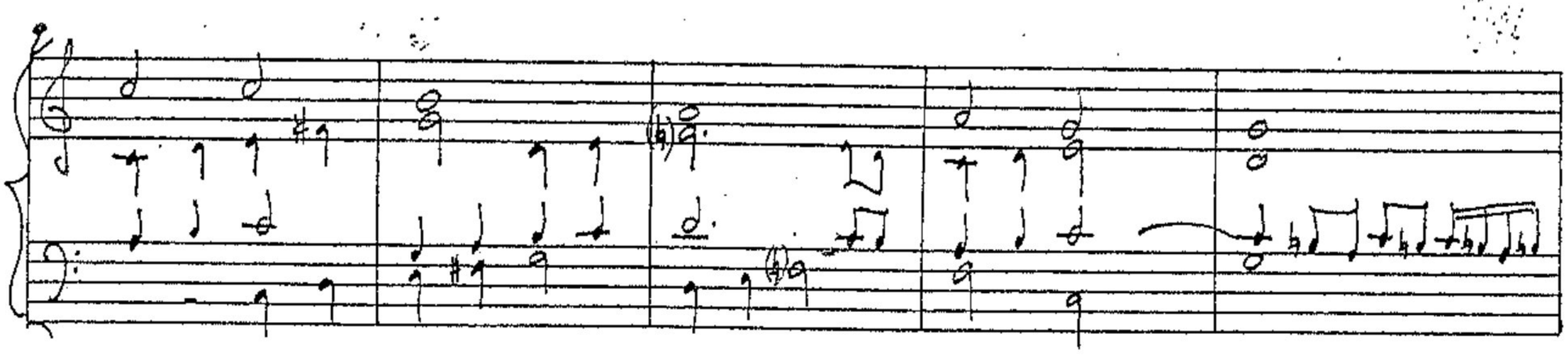
(p 492)

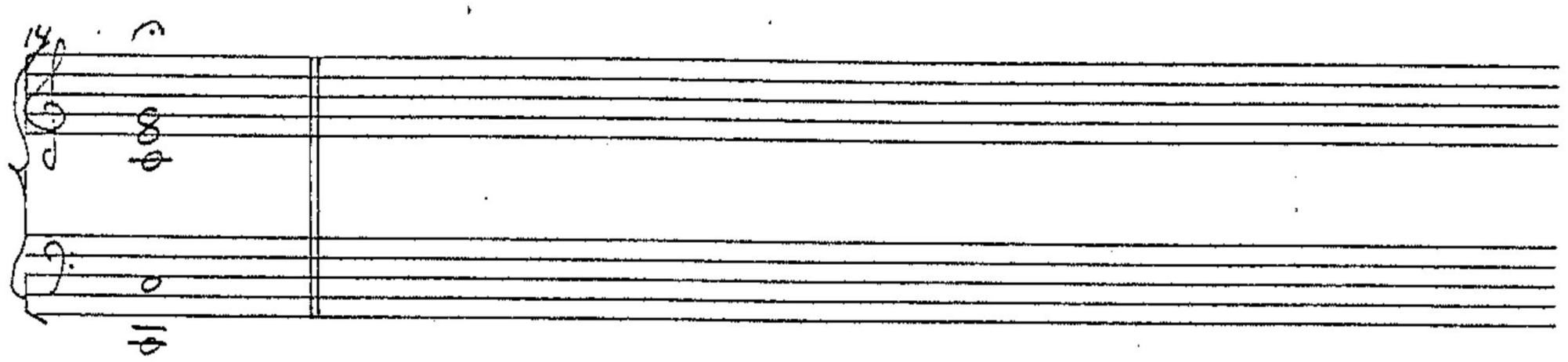
IMP Academy Manuscript

Para Agnus N. 1

N. 2

IMP Academy Marseneat





IMP Academy Manuscript

(81) MonAM M. 1205: MARINER, MISSA DE NUESTRA SENORA

MonAM M.1205
(pp. 58-61)

Versos de Nostra S(eño)ra por Kiries del Rt. Franc(is)co Mariner. (sic)

[1° X.°]

Passo e intento. 2° X.°

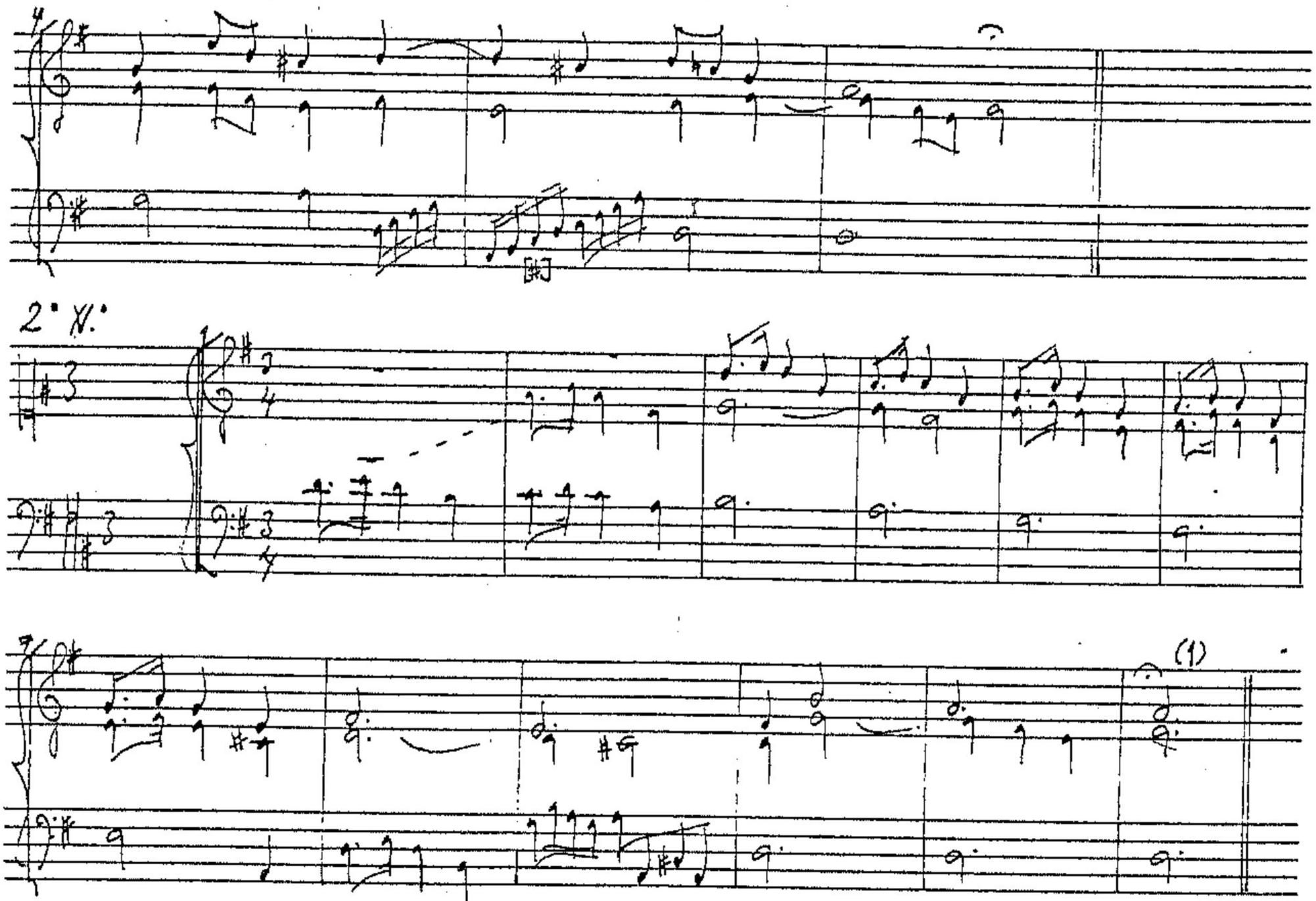
(p.59)

3° [X.°]

4° [K.°]

[5° K.°]

Gloria 7° tono

[1° K.°] (p. 60)

1. (X. 2, bar 12) tiple: g' in MS.

4° V.°

[5° V.°]

6° V.

1. (V. 6, bar 8): the accidentals in the alto part were added to the MS by a later hand.

7° V.°

8° V.° (p. 61)

9° [V.°] y último.

(82) MonAM M. 1421 (i): VERSOS DE 4º TONO POR EL GLORIA

Versos [de] 4° to(no) por el Gloria. [Mariner?]

MonAM M. 1421 (pp. 8-9)

[1° V°]

2° V°.

3° V°

4° V°

5° V.

6° V.

7° V.

8° largo.

9° y último

Versos de 5° tono para Kirries [de] Vitar.

MonAM M.1421
(pp. 17-18)

(1° X.°)

2° V.

3° (V.)

(p. 18)

1. (V. 3, bar 9) triple: b' in MS.

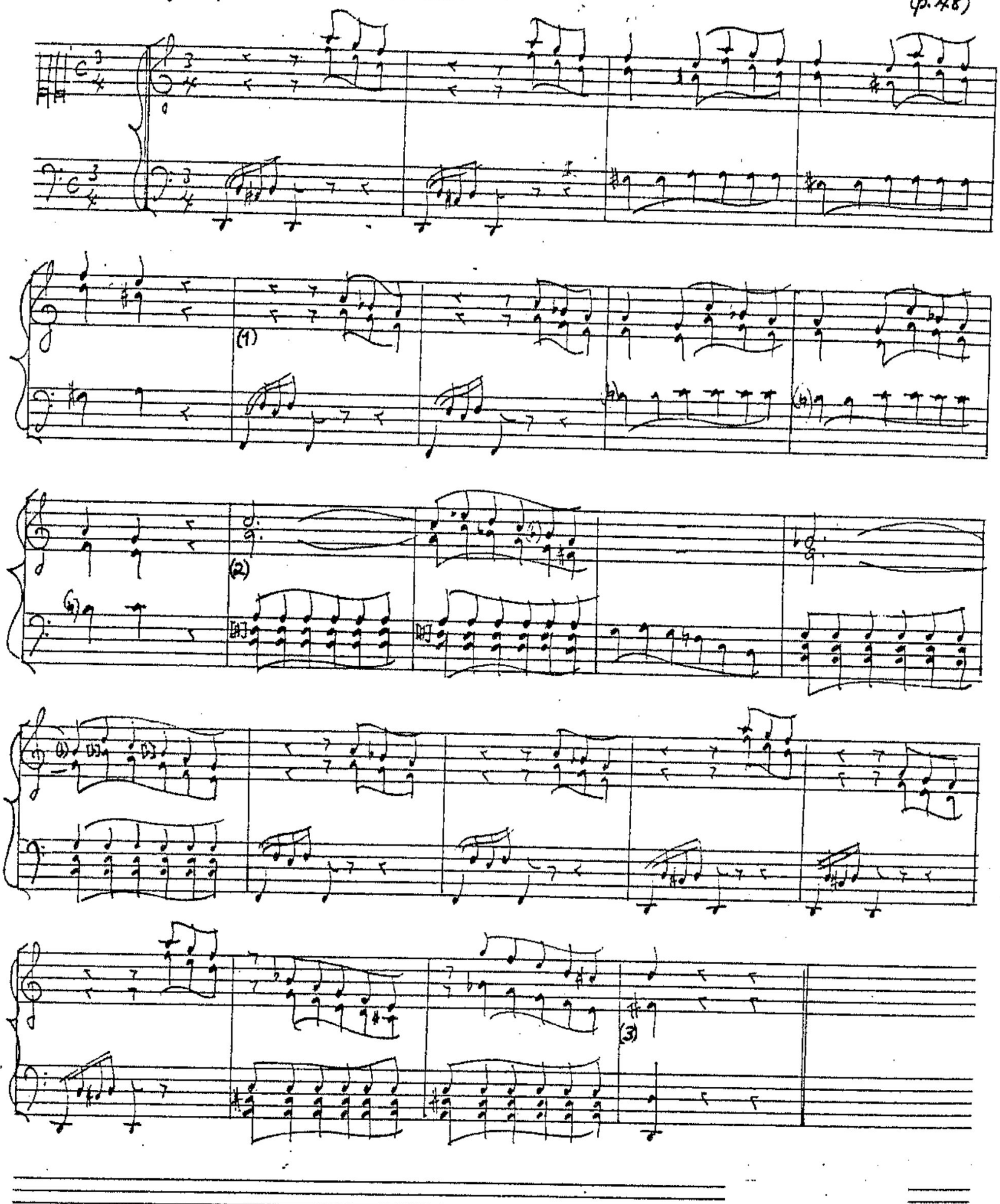
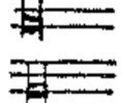
4° Correado

5° y último

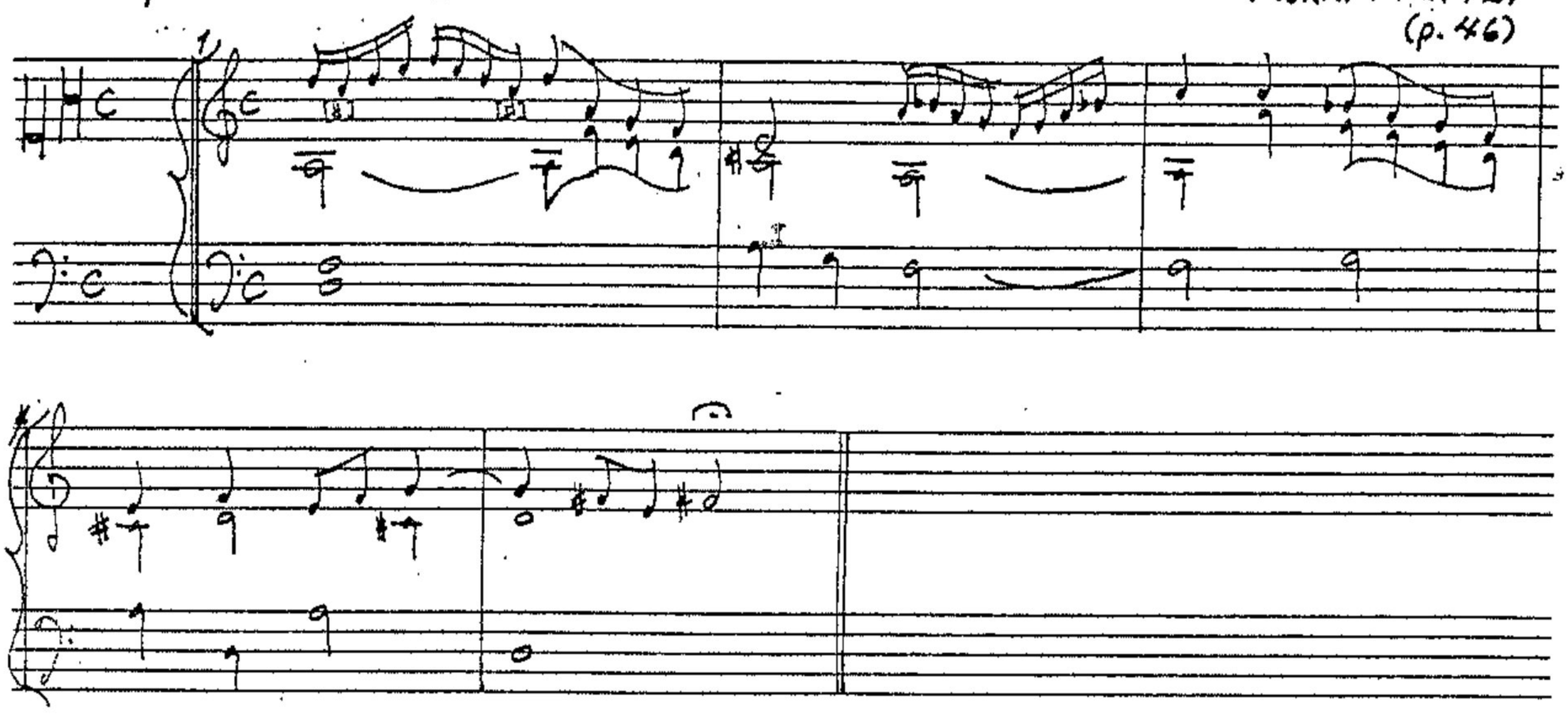
1. (X.5, bar 8) tiple: d' in MS.

(84) MonAM M. 1421 (iii): ITE MISSA EST

Vers correjat per lo Yte missa est.

MonAM M. 1421 (p. 48)

1. (Bar 6) alto:
   The copyist fails to indicate a change of clef at this point from to
2. (Bar 11) alto:
   to
3. (Bar 23)
   alto: ♪ in MS.

[Vers] per lo Yte mis[s]a est.

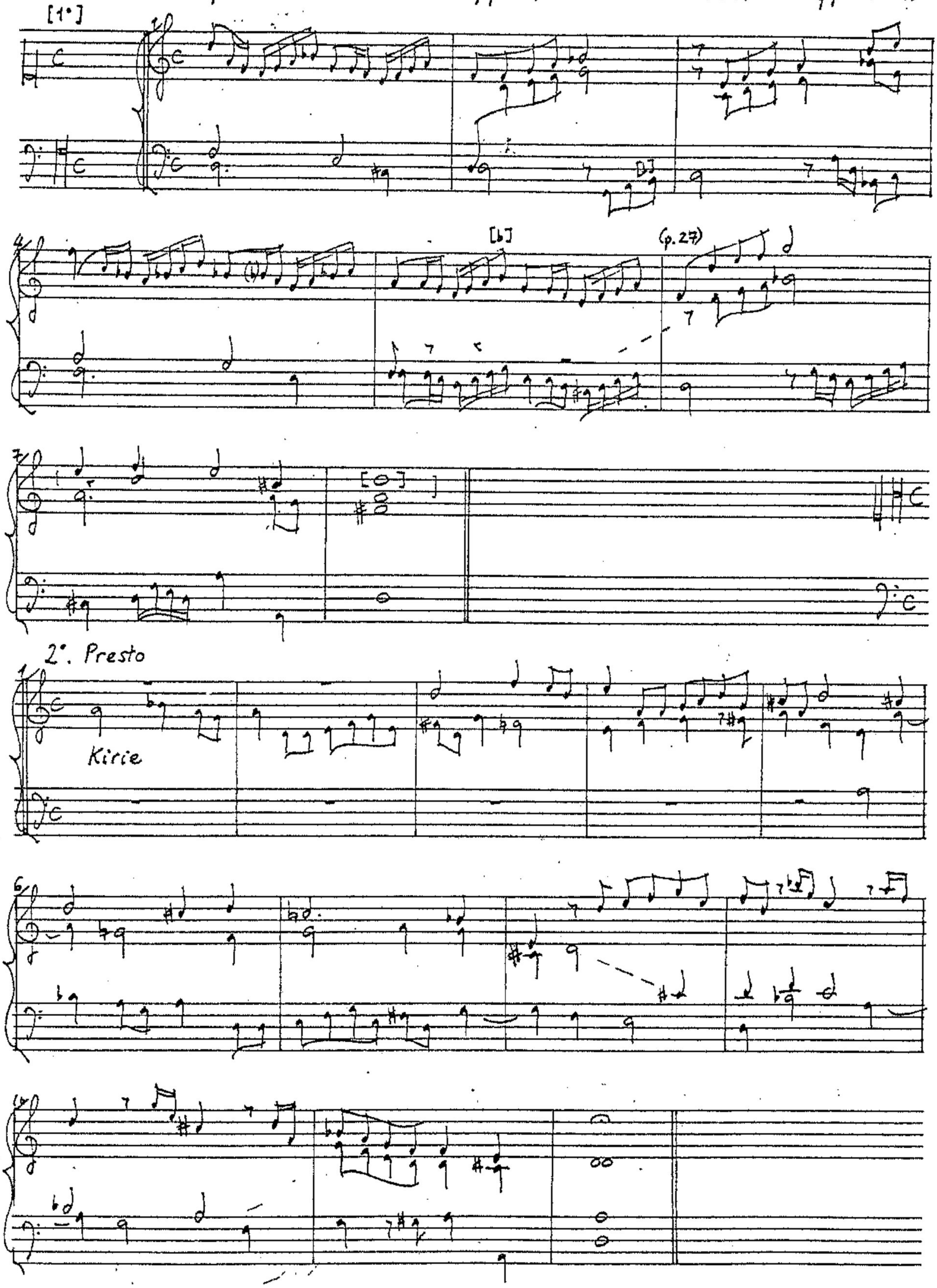
MonAM M.1421
(p. 46)



IMP Academy Manuscript

(85) MonAM M. 1072: ANTON COLL, MISSA DOMINICALS (1765)

MonAM M.1072

Versos de 1° tono para Kiries de Anton Coll, p(a&r)e. 1765. Dominicals. (pp.26-34)

IMP Academy Manuscript

3° ayroso

[Christe]

(p. 28)

4° Coreado

IMP Academic Manuscript

(p.29) 5° y último

Versos 2.° tono [por G sol re ut] para el Gloria.

[1° X.]

1. (X. 5, bar 4) tenor:

IMP Academy Manuscript

2°. V.

Lauda mus te

(p.30)

'3' '5' (5'5)

3°. V.

(p.31)

[n]

4°. Partido.

IMP Academy Manuscript

(p.32) 5°. V.

'3' '3' (sic)

'3'

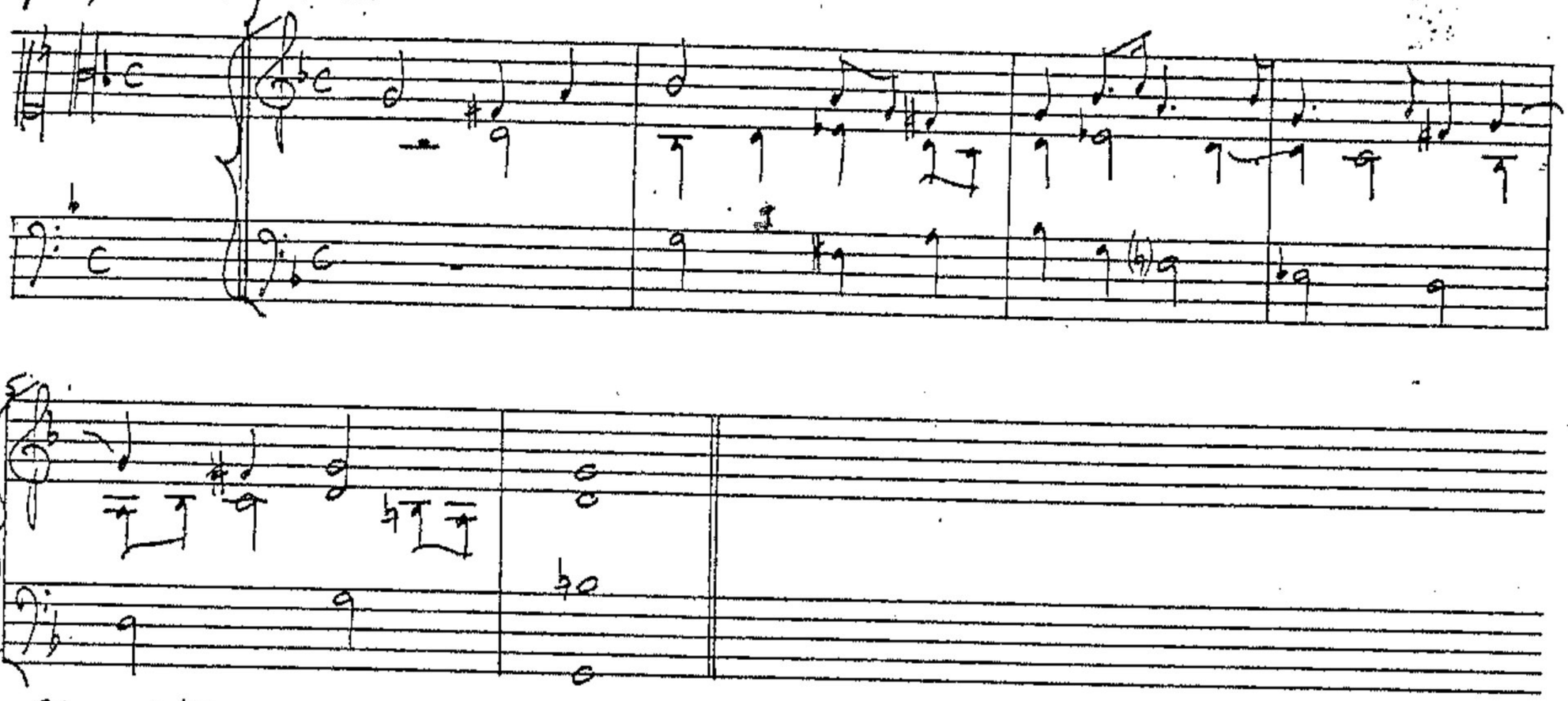
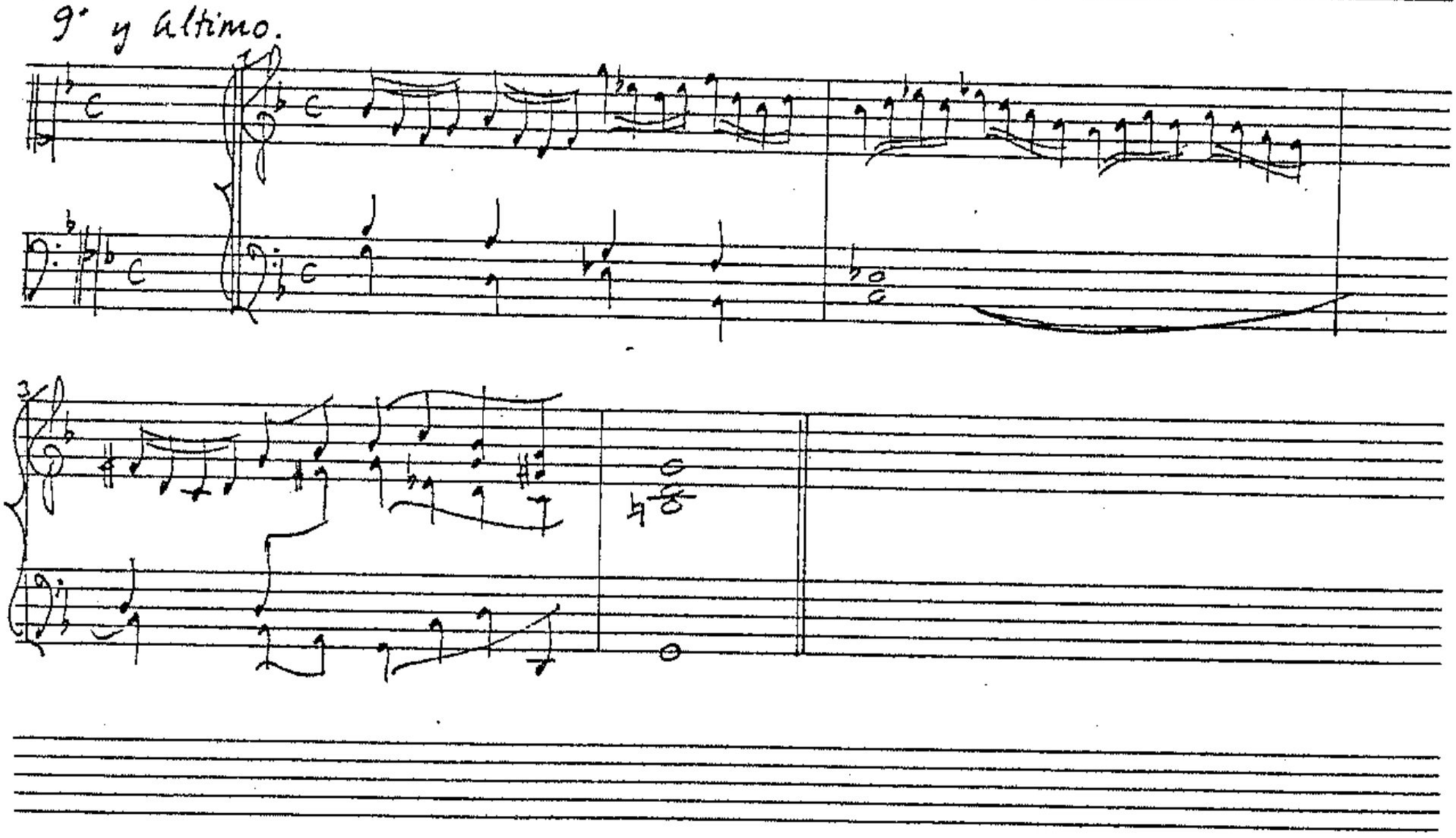
6: V.

(p.33)

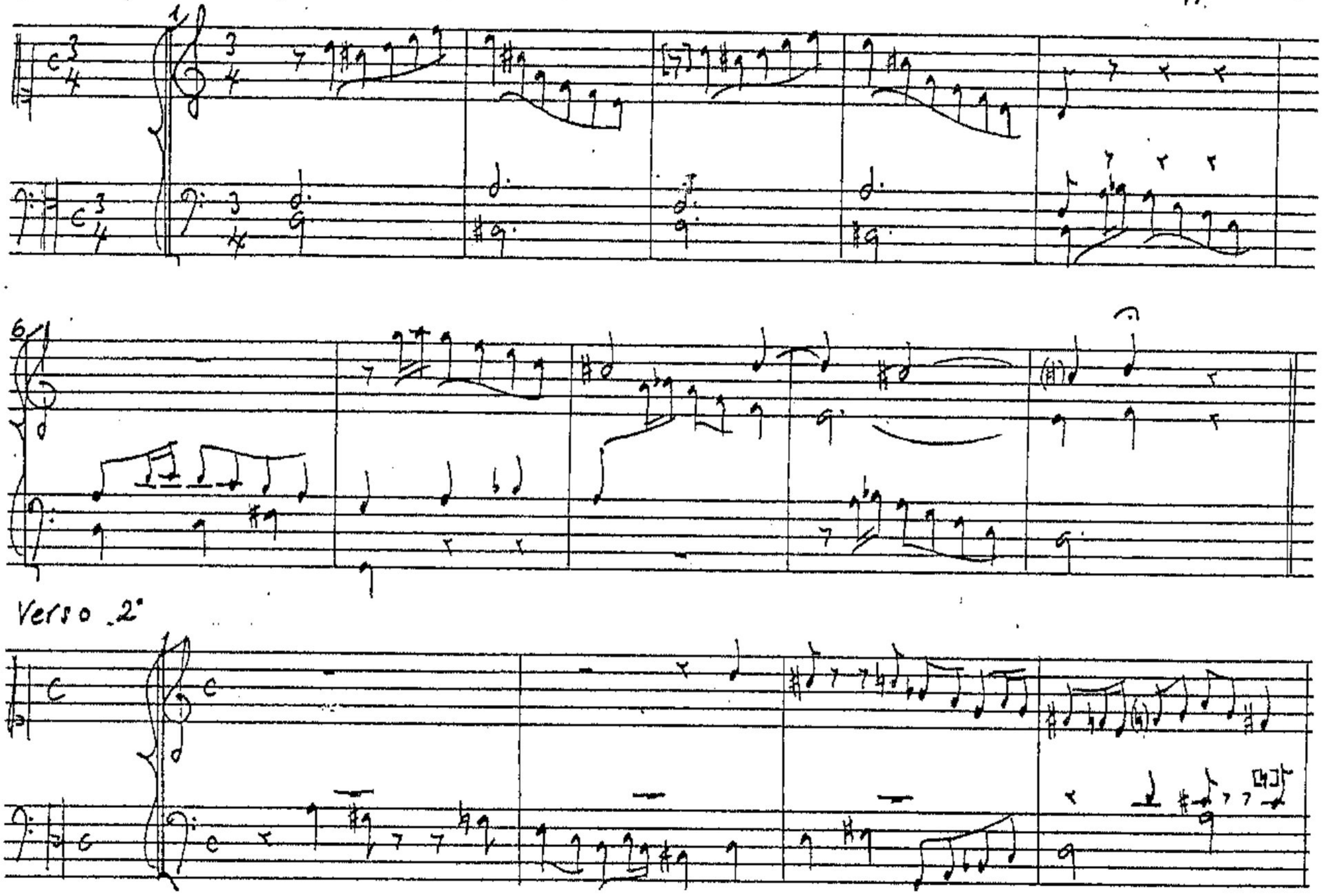
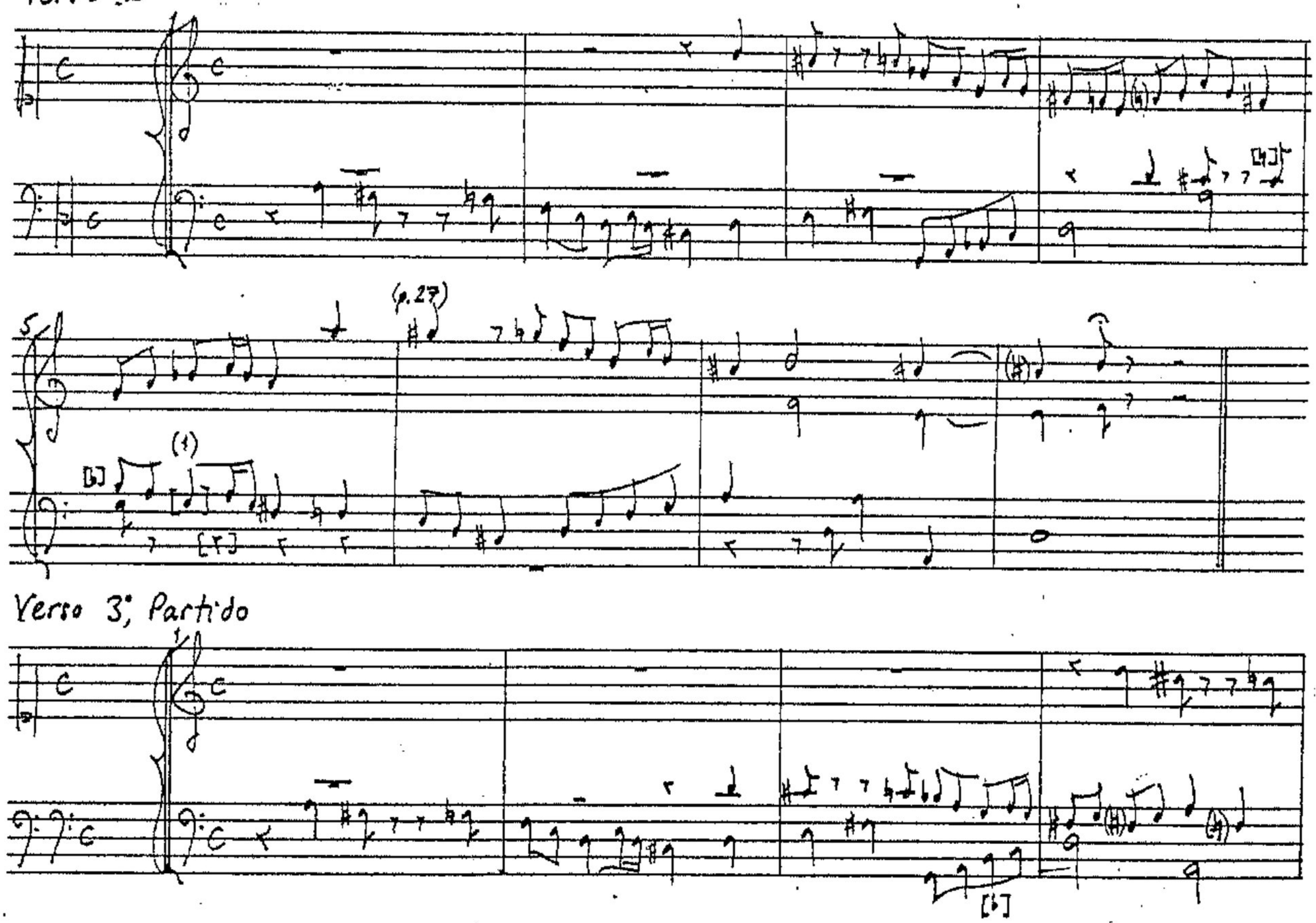
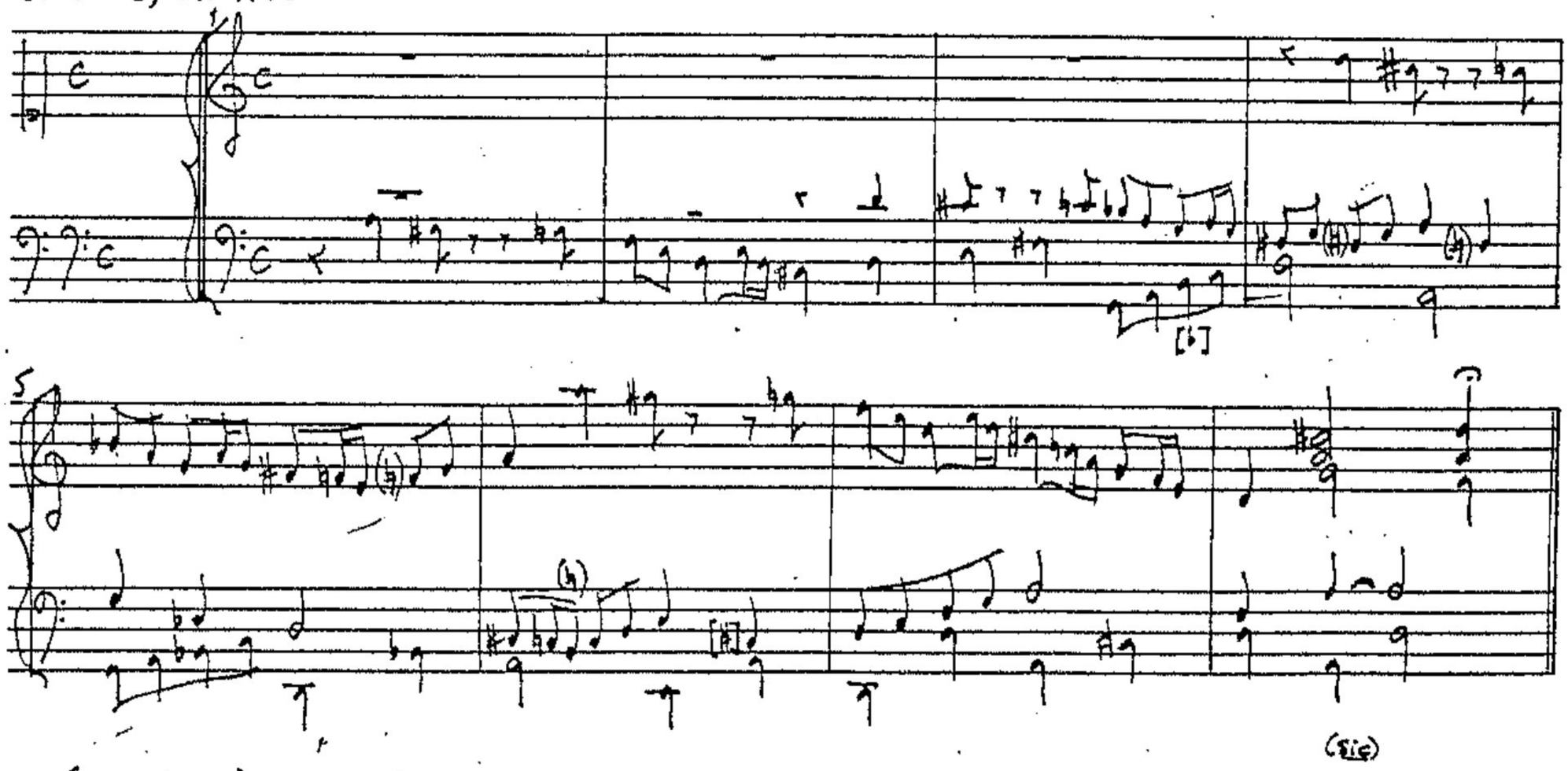
1. (V. 5, bar 1) alto: a' in MS.
2. (V. 6, bar 5) "tiple: a '#' is placed below this note (a') in MS.

7° Coreado.

IMP Academy Manuscript

(p.34) 8° de falsas.

9° y ultimo.

(86) MonAM M.1583: MESTRES, MISSA DOBLE PER ANNUM

Versos para Kiries y Gloria a 3° del Rt Anton Mestres — MonAM M. 1583 (pp. 26-36)

[Kiries, tono 1°, verso 1°]

Verso 2°

Verso 3°, Partido

1. (V 2 bar 5) tenor: b in MS.

Verso 4°, coreado

(p.28)

[Organo]

Ca[dere]ta

Orga[no]

Ca[ta]

Orga.

[Ca[ta]]

[Orga]

Verso 5°, y último

(p.29)

Versos para el Gloria, 4° tono

[Verso 1°]

(p.30)

Verso 2°

(p.31)

Verso 3°

(p.32)

9

[LH]

Verso 4°
(p. 33)

[LH]

Verso 5°, Corrado

[LH]

6

12

[o]

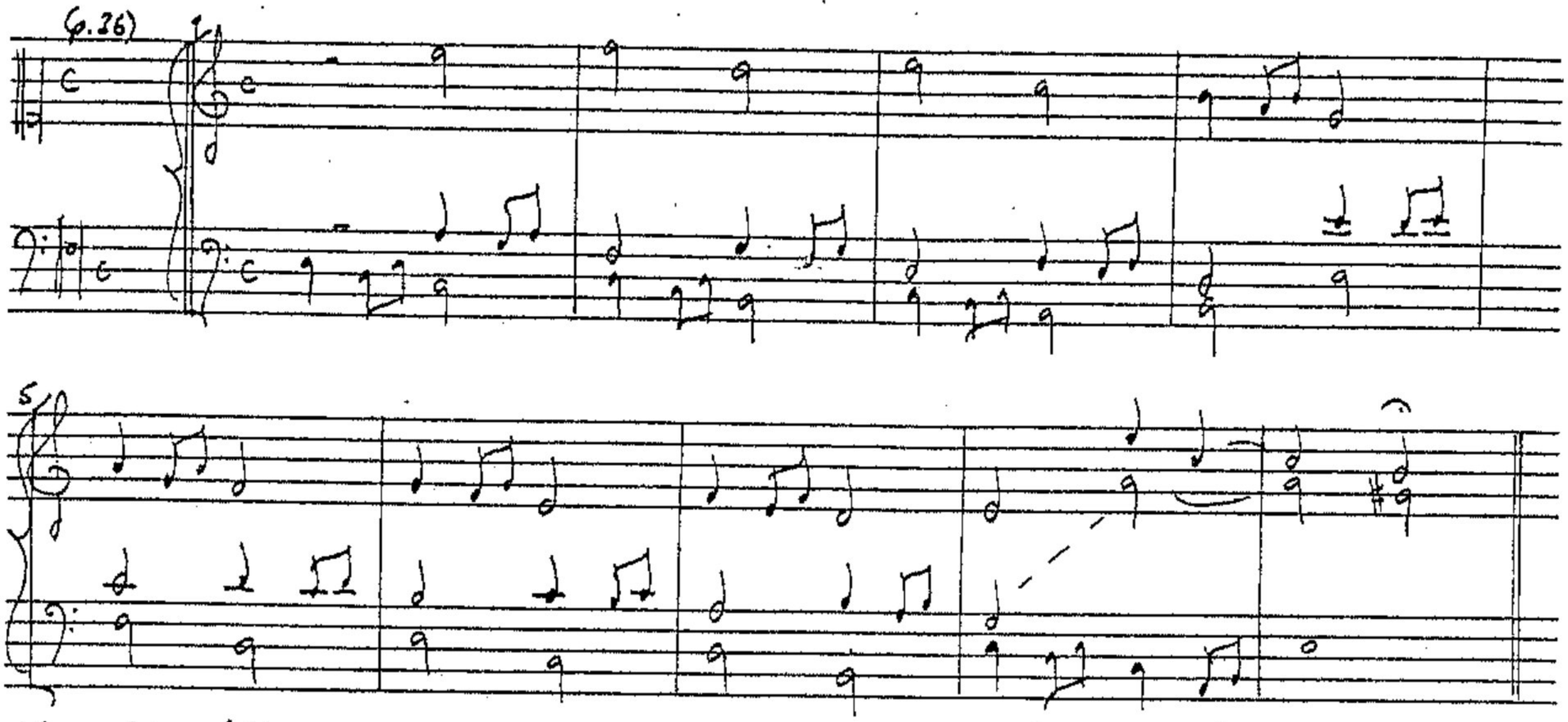
Verso 6°. Partido de mano Izquierda

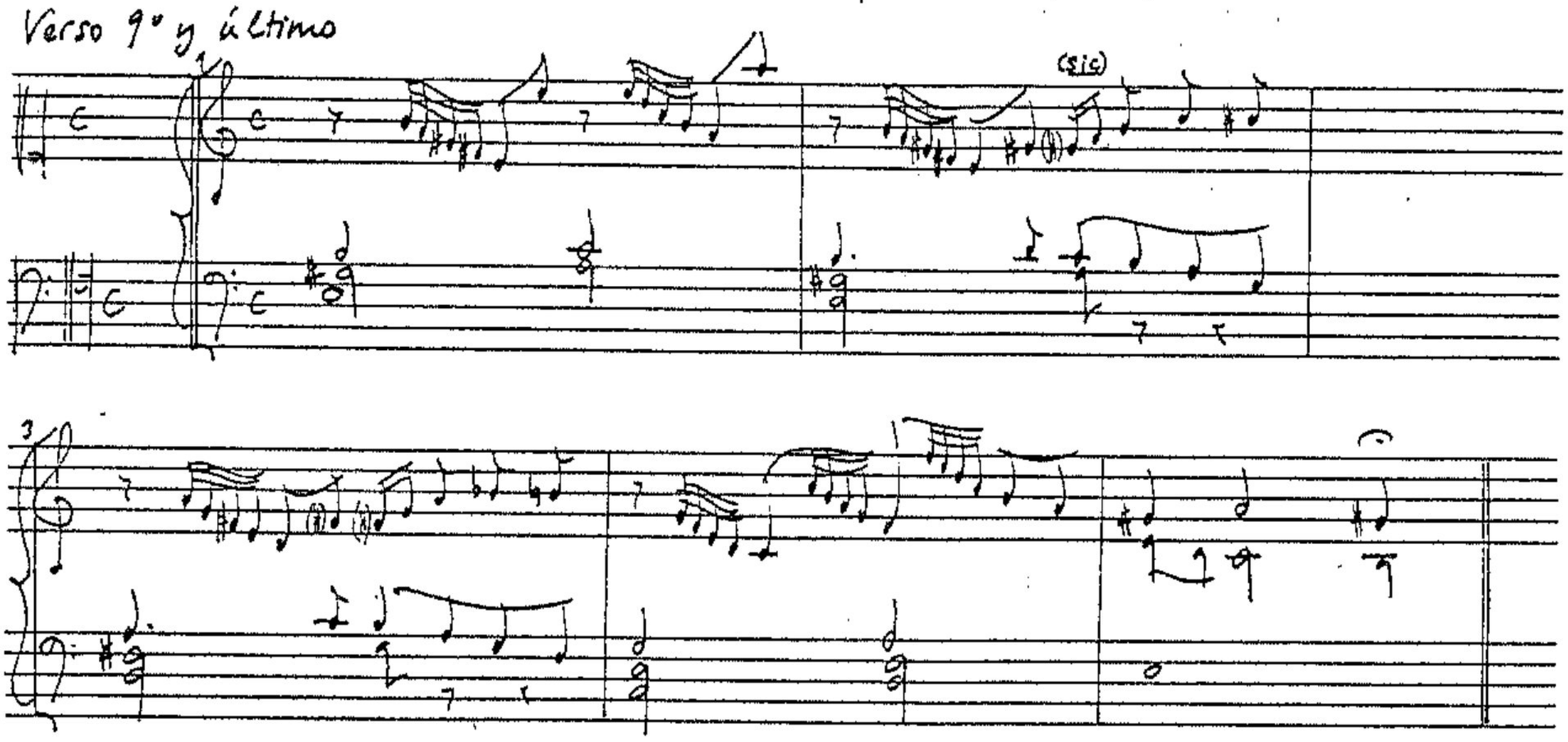
(p. 34)

Verso 7°

(p. 35)

Verso 8º de Falsas

(p.36)

Verso 9º y último



Missa 5° tono de J(ose)ph Galles. MonAM M.1205. (pp.1-4)

[Kiries] 1 Vs.

(a.e)

2 Vs.

3 Vs. Al(legret)to.

4 Vs.

Ultim(o).

Gloria. 1 Vs.

2 V.s

8va

5

12

4 V.s

8

5 Vc.

8

15

6 Vc.

7

19

19

7. Vs.

8 Vc. Dolce

9 Vc Ultimo.

Despues de la Epistola.

Sanctus. 1 Vs.

22/

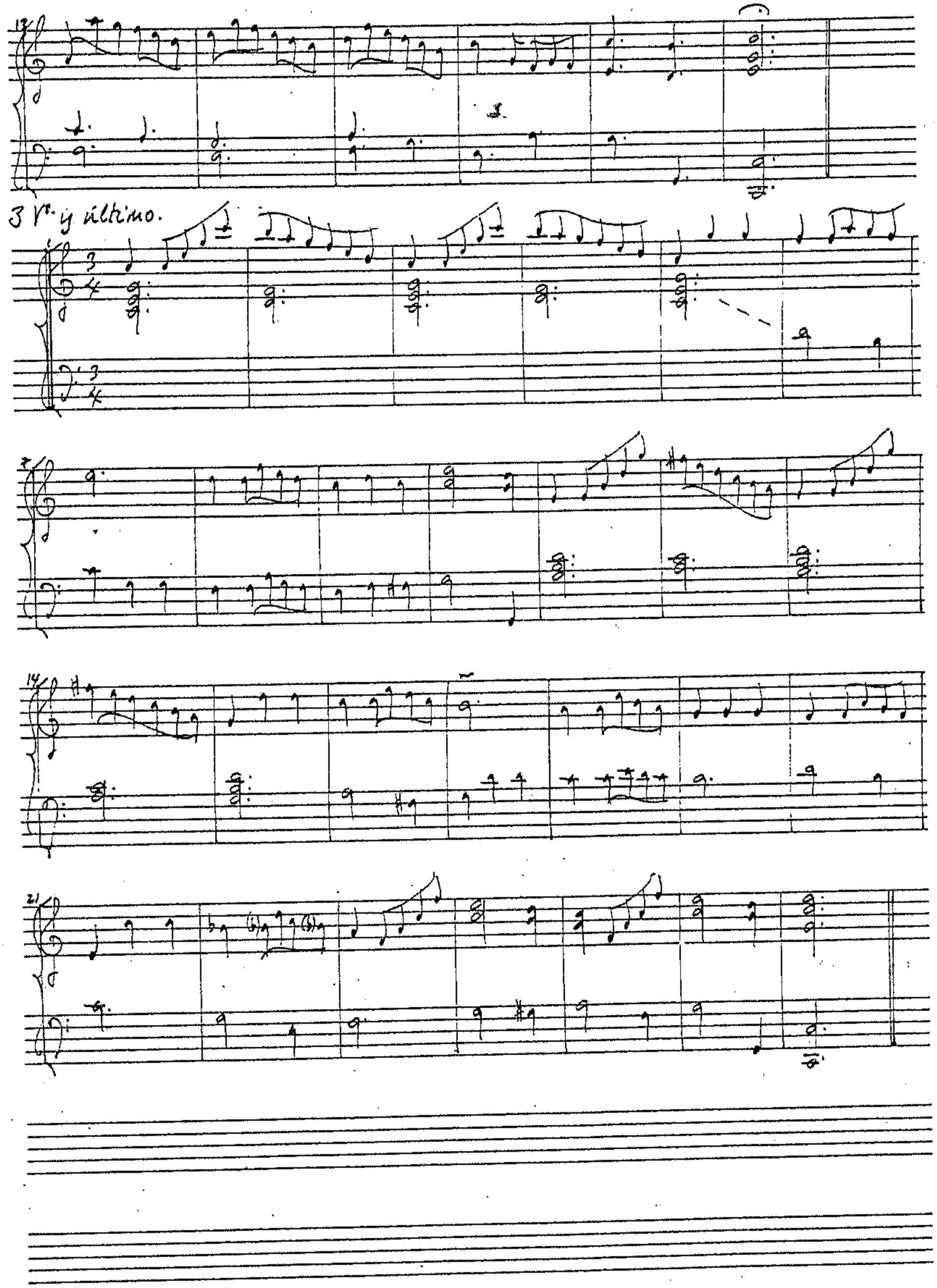
(p.4) 2 Vs.

3ros Vs. Ultimo.

Agnus. 1 Vs.

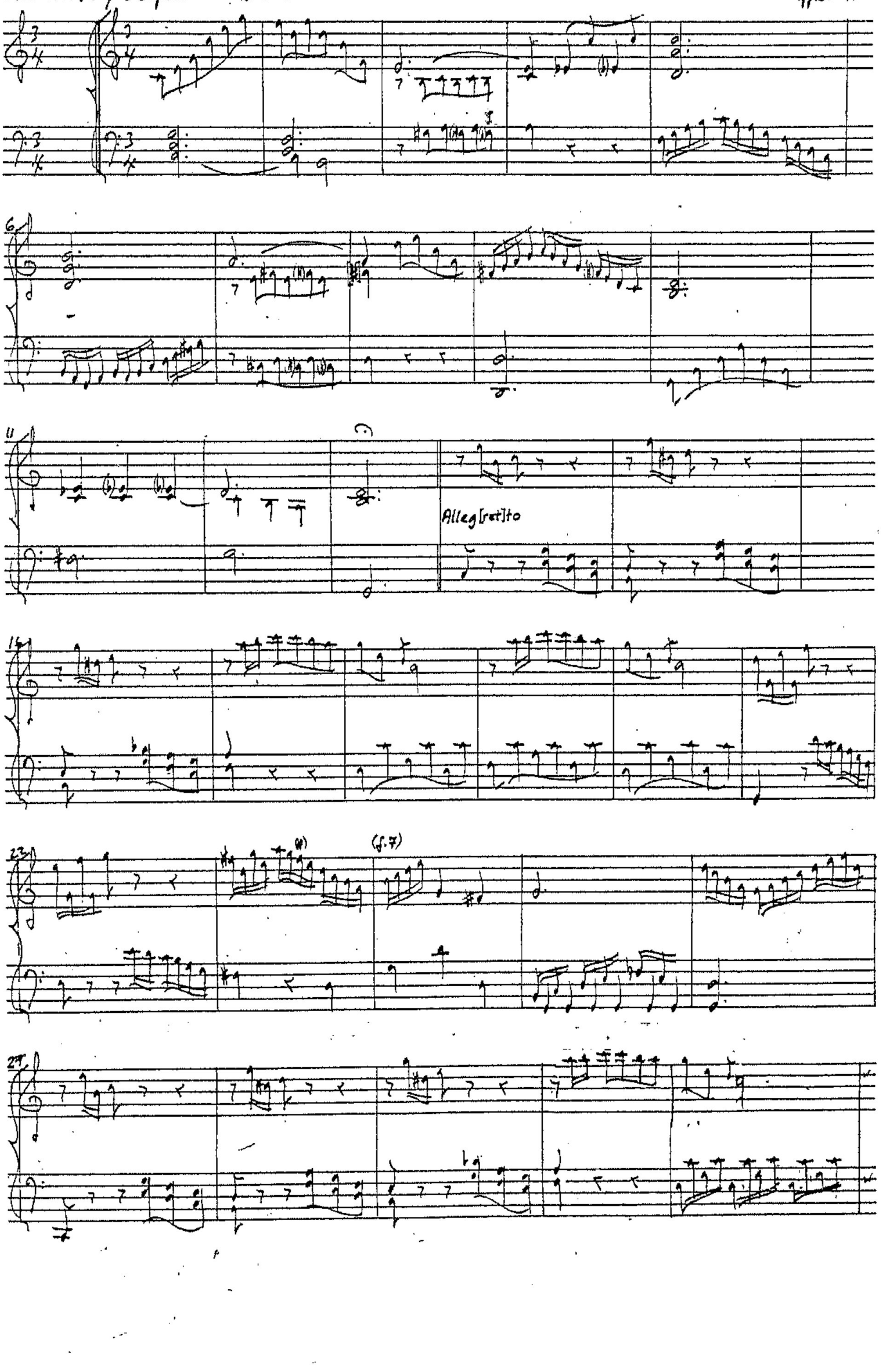
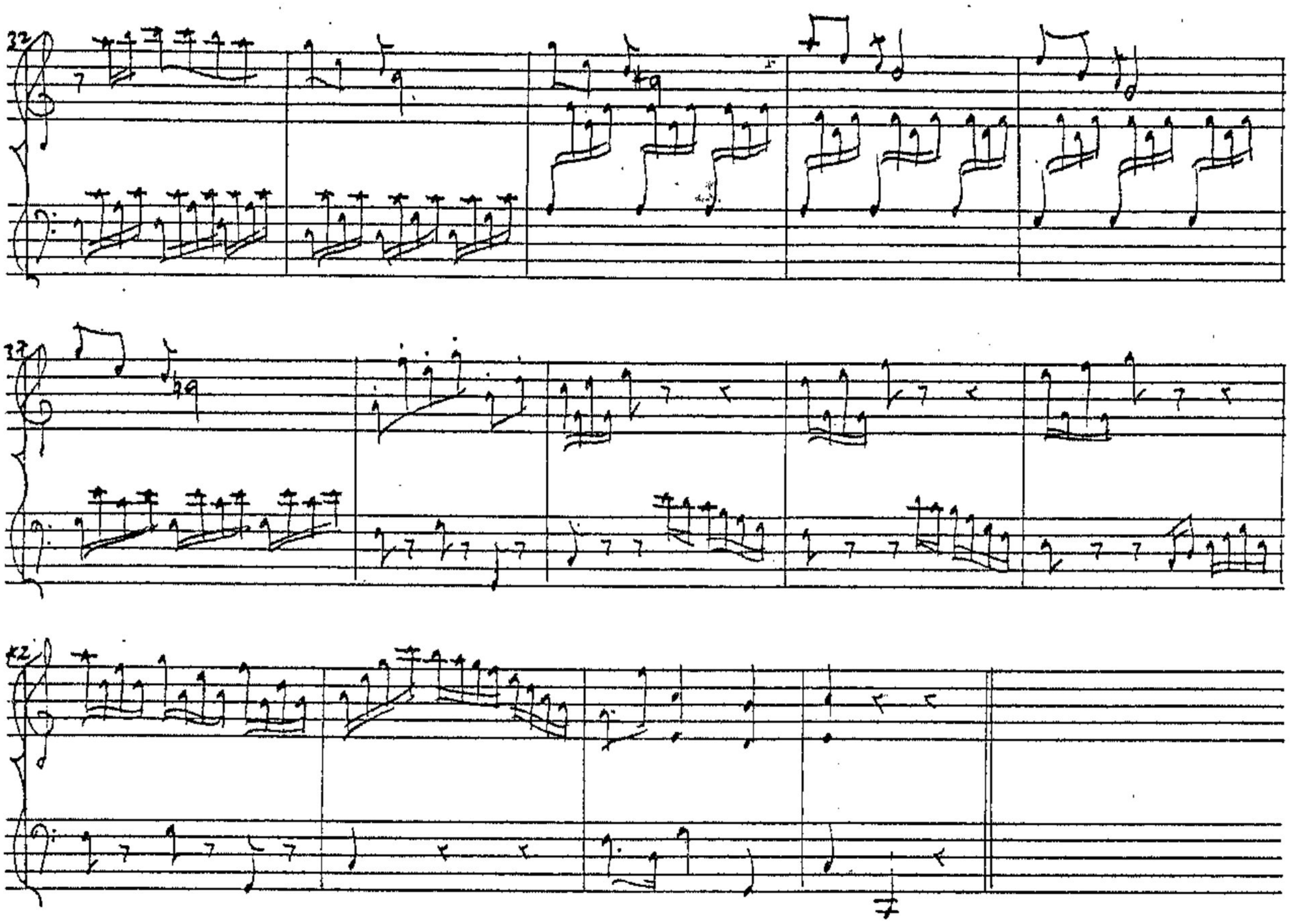
8

16

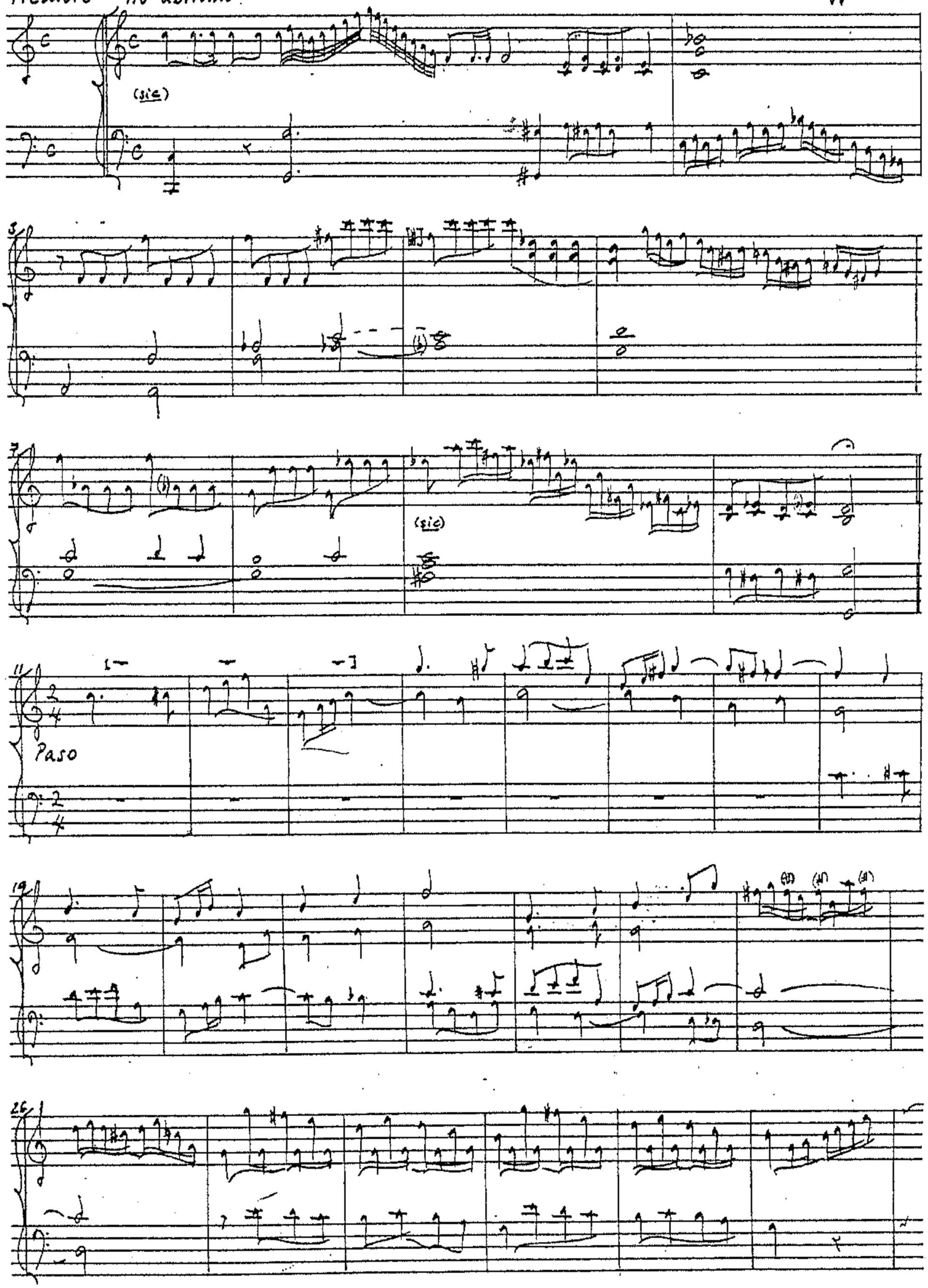
2 Vs.

13
3 Vn. y último.
14
21

(87) F.M. LOPEZ: ESCUELA ORGANICA (1799), (1) ELEVACION

F. M. López: Escuela Orgánica (1799)
MBN M. 2291
(H.6v-7)

Flautados / Despacio. [Elevación]

(ii) OFERTORIO

F.M. López: Escuela Organica (1799)
MBN M. 2291
(ff.26v-7)

(Siguen las Sonatas pa(r)a el Ofert(ori)o.)
Preludio Ad libitum

32

(f.27)

39

45

52

58

65