

Villancico de Miserere

A3

Gutierre Fernández (Hidalgo)

c. 1547 - 1623

ABNB Mus 1081

Despacio

Mas Ay piedad

Musical score for the first system, measures 1-8. The score includes parts for Trompa in F (two staves), Violin Primero and Secundo (two staves), Tiple 1° and 2° (two staves), Arpa Doppia (two staves), and Violoncello (one staff). The time signature is 3/4. The key signature has one flat (B-flat). The lyrics are: Tiple 1°: Jo - - - - - d. Jo - ; Tiple 2°: Jod. Jod.



Musical score for the second system, measures 9-12. The score includes parts for Hn. (two staves), Vln. I and II (two staves), Tr. (two staves), AD (two staves), and Vc. (one staff). The time signature is 3/4. The key signature has one flat (B-flat). The lyrics are: Tr. 1: d. Jo - - - d. Jo - - ; Tr. 2: Jod. Jod.

13

Hn.
Hn.
Vln. I
Vln. II
Tr.
Tr.
AD
Vc.

- d. Jo - - - - - d.
Jod.



Trompa in F
Trompa in F
Violin Primero
Violin Secundo
Tiple 1°
Tiple 2°
Arpa Doppia
Violoncello

Ma - num su - am mi - sit - hos tes ad
Ma - num su - am me - sit hos - tes ad

p

23

Hn. Hn. Vln. I Vln. II Tr. Tr. AD Vc.

om - ni - a de - si - di - ra - bi - li - a e - jus, de - si - de - ra - bi - li - a e - jus.
 om - ni - a de - si - di - ra - bi - lia e - jus, de - si - de - ra - bi - li - a e - jus.



29

Hn. Hn. Vln. I Vln. II Tr. Tr. AD Vc.

qui - a vi - dit gen tes,
 qui - a vi - dit gen tes,

p

3# 3#

35

Hn.

Hn.

Vln. I

Vln. II

Tr.

Tr.

AD

Vc.

qui - a vi - dit gen tes in - gres-sus san-ctu - a - ri-um su - um.

in - gres-sus sun-ctu - a - ri-um su - um.

3# 4 3#



42

Hn.

Hn.

Vln. I

Vln. II

Tr.

Tr.

AD

Vc.

de qui-bus pre - ce-pe-ras de qui-bus pre - ce-pe-ras ne in - tra rent ne in

de-qui-bus pre - ci-pe-ras de-qui-bus pre - ce-pe-ras

3#

48

Hn. Hn. Vln. I Vln. II Tr. Tr. AD Vc.

tra rent in ec - cle - si - am tu - am ne in - tra rent in ec - cle - si - am tu - am in ec -
 in ec - cle - si - am tu - am ne in - tra - rent in ec - cle - si - am tu - am in ec -

3^h 6



54

Hn. Hn. Vln. I Vln. II Tr. Tr. AD Vc.

cle - si - am tu - am.
 cle - si - am tu - am.

4 3

Musical score for measures 53-56. The score includes parts for Tromba in F, Violin Primo, Violin Secondo, Tiple 1°, Tiple 2°, Arpa Doppia, and Violoncello. The key signature is one flat (B-flat) and the time signature is common time (C). The Tromba parts are silent. The Violin Primo part starts with a *p* dynamic. The Tiple 1° part has dynamics *Ca*, *ph.*, *Ca*, *ph.*, and *Ca*. The Tiple 2° part has dynamics *Ca*, *ph.*, and *Caph.*. The Arpa Doppia and Violoncello parts have a similar rhythmic pattern.



Musical score for measures 64-67. The score includes parts for Hn., Vln. I, Vln. II, Tr., AD, and Vc. The key signature is one flat (B-flat) and the time signature is common time (C). The Hn. parts are silent. The Vln. I and Vln. II parts have dynamics *f* and *p*. The Tr. parts have dynamics *ph.*, *Ca - ph.*, *Ca - ph.*, and *Caph.*. The AD and Vc. parts have a similar rhythmic pattern.

67

Hn.

Hn.

Vln. I

Vln. II

Tr.

Tr.

Caph.

Caph.

Caph.

AD

Vc.

Ca ph. Ca ph. Ca - ph.



Desp°.

Trompa in F

Trompa in F

Violin Primero

Violin Secundo

Tiple 1°

Tiple 2°

Arpa Doppia

Violoncello

Desp°.

p

f

p

f

p

f

p

p

77

Hn.
Hn.
Vln. I
Vln. II
Tr.
Tr.
AD
Vc.

Om - nis po - pu-lis e-jsu



84

Hn.
Hn.
Vln. I
Vln. II
Tr.
Tr.
AD
Vc.

ge-mens, Om - nis po - pu-lis e-jus ge-mens et quem rens
Om - nis po - pu-lis e-jus ge-mens et quem rens

90

Hn.

Hn.

Vln. I

Vln. II

Tr.

Tr.

AD

Vc.

pa - nem et que - rens pa - nem de - de - runt pre - ti - o - sa quem que pro

pa - nem et que - rens pa - nem de - de - runt pre - ti - o - sa quem que pro

4 3



96

Hn.

Hn.

Vln. I

Vln. II

Tr.

Tr.

AD

Vc.

ci bo quem que pro - ci bo ad te fo ci lan - dam a - ni - mam ad re - fo ci lan - dam a - ni - man.

ci bo quem que pro - ci bo ad te fo - ci lan - dam a - ni - man ad re - for ci lan - dam a - ni - man

4 3# 3# 6

102

Hn.

Hn.

Vln. I

Vln. II

Tr.

Tr.

AD

Vc.

p

p

vi - de Do - mi - ne et con - si - de ra, Ve - de Do - mi
et con - si - de - ra,

64



109

Hn.

Hn.

Vln. I

Vln. II

Tr.

Tr.

AD

Vc.

ne et con - si - de - ra quo - ni - am fa - cta sunt vi - lis quo - ni - am
et con - si - de - ra quo - ni - am fa - cta sun vi - lis quo - ni - am

114

Hn.
Hn.
Vln. I
Vln. II
Tr.
Tr.
AD
Vc.

fa - cta sunt vi - lis.
fa - cta sunt vi - lis.



1 All^o

Trompa in F
Trompa in F
Violino Primero
Violino Secondo
Tiple 1°
Tiple 2°
Arpa Doppia
Violoncello

Vivo
All^o

8

Hn.
Hn.
Vln. I
Vln. II
Tr.
Tr.
AD
Vc.



16

Hn.
Hn.
Vln. I
Vln. II
Tr.
Tr.
AD
Vc.

La - med. La - med. La - med. La -

24

Hn.
Hn.
Vln. I
Vln. II
Tr.
Tr.
AD
Vc.

med. La -

f

2 7



32

Hn.
Hn.
Vln. I
Vln. II
Tr.
Tr.
AD
Vc.

med. La - med. La - med. La -

40

Hn.

Hn.

Vln. I

Vln. II

Tr.

Tr.

AD

Vc.

med. La - med. La -



48

Hn.

Hn.

Vln. I

Vln. II

Tr.

Tr.

AD

Vc.

med. La - med. La - med. La - med.

7b 3#

Trompa in F

Trompa in F

Violin Primero

Violin Secundo

Tiple 1°

Tiple 2°

Arpa Doppia

Violoncello

O vos om - nes qui tran



63

Hn.

Hn.

Vln. I

Vln. II

Tr.

Tr.

AD

Vc.

si - tis per vi - am a - ten - di - te et vi - de - te se est

70

Hn.

Hn.

Vln. I

Vln. II

Tr.

Tr.

AD

Vc.

do lor si - cut do-lor me us, se - est do lor si - cut do-lor

3# 4 3#



76

Hn.

Hn.

Vln. I

Vln. II

Tr.

Tr.

AD

Vc.

me us si - cut do-lor me- us quo-ni-am vin-de-mi - a - vit

4 3# 3b 4 3# 3#

82

Hn.

Hn.

Vln. I

Vln. II

Tr.

Tr.

AD

Vc.

me ut lo - cu - tus est Do - mi - nus in di - e i - re fu - ro - ris su - i.

f



88

Hn.

Hn.

Vln. I

Vln. II

Tr.

Tr.

AD

Vc.

Me - mem. Mem.

91

Hn.
Hn.
Vln. I
Vln. II
Tr.
Tr.
AD
Vc.

Mem.

3#



Desp°

Trompa in F
Trompa in F
Violin Primero
Violin Secundo
Tiple 1°
Tiple 2°
Arpa Doppia
Violoncello

De ex - cel so mi sit ig nem in 0 - si - bus me - is et

Desp°

3#

98

Hn.

Hn.

Vln. I

Vln. II

Tr.

Tr.

AD

Vc.

e-ru-di-vit me. ex-pan-di-re te pe-di-bus me is



102

Hn.

Hn.

Vln. I

Vln. II

Tr.

Tr.

AD

Vc.

con-ver-ti-me re tror sum. po-su-it me de-so-la-tam.

3# p 4b 7b 3#

107

Hn.

Vln. I

Vln. II

Tr.

Tr.

AD

Vc.

7^b 3⁴



112

Hn.

Vln. I

Vln. II

Tr.

Tr.

AD

Vc.

Trompa in F

Trompa in F

Violin Primero

Violin Secundo

Tiple 1°

Tiple 2°

Arpa Doppia

Violoncello

Nun. _____ Nun. _____ Nun. _____ Nun. _____



123

Hn.

Hn.

Vln. I

Vln. II

Tr.

Tr.

AD

Vc.

f *p* *f* *p*

f *p* *f* *p*

Nun. _____ Nun. _____

3# 4 3 4 76

Trompa in F

Trompa in F

Violin Primero

Violin Secundo

Tiple 1°

Tiple 2°

Arpa Doppia

Violoncello



254

Hn.

Hn.

Vln. I

Vln. II

Tr.

Tr.

AD

Vc.

Vi-gi - la - vit ju - gum, i - ni - qui-ta-tum me - a - rum

258

Hn.

Vln. I

Vln. II

Tr.

AD

Vc.



261

Hn.

Vln. I

Vln. II

Tr.

AD

Vc.

264

Hn.

Hn.

Vln. I *f p f p f*

Vln. II *f p f*

Tr. *me - a. in-fir-ma ta est vir-tus me-a de-did me Do-mi-nus im - ma - nu de qua non*

Tr.

AD

Vc.



268

Hn.

Hn.

Vln. I

Vln. II

Tr. *non po - te - ro - sur - ge re non, non non po - te - ro sur - ge -*

Tr.

AD

Vc.

271

Hn.

Hn.

Vln. I

Vln. II

Tr.

Tr.

AD

Vc.

re.

p *f* *p*



Trompa in F

Trompa in F

Violin Primero

Violin Secundo

Tiple 1°

Tiple 2°

Arpa Doppia

Violoncello

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

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

p *p*

280

Hn. Hn. Vln. I Vln. II Tr. Tr. AD Vc.

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

6 3#



287

Hn. Hn. Vln. I Vln. II Tr. Tr. AD Vc.

De-um tu-um. Je-ru-sa-lem con-ver-te-re ad do-mi-num
 De-um tu-um Je-ru-sa-lem con-veer-te-re ad Do-mi-num

293

Hn.

Hn.

Vln. I

Vln. II

Tr.

Tr.

AD

Vc.

De - um tu - um.

De - um tu - um.

Detailed description: This is a page of a musical score, page 27, starting at measure 293. The score is arranged in a system with seven staves. The top two staves are for Horns (Hn.), the next two for Violins I and II (Vln. I, Vln. II), the next two for Trumpets (Tr.), and the bottom staff is for Violoncello (Vc.). The Ad Libitum (AD) part is indicated by a brace on the left. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics 'De - um tu - um.' are written under the two trumpet staves. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a double bar line and repeat dots at the end of each staff.