

ELEVACION 3ª

En la siguiente Adoracion y Plegaria, si el órgano fuese de dos teclados, los registros que mas convienen son; *Clarín de Ecos en la ADORACION*, y en la *PLEGARIA Flautados de 15 y 26 con octava en un teclado*, y *Clarín de Ecos y octava en otro*. Con los primeros se harán los *fuertes* y con los segundos los *pianos*.

And.^{te} grave.

ADORACION

The first system of musical notation for the Adoration section. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a whole rest, followed by a series of eighth and sixteenth notes with fingerings (1, 2, 3, 4, 5) indicated above. The bass staff contains a whole note chord, followed by a series of eighth notes and a whole note chord. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

The second system of musical notation. The treble staff continues with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff features a series of eighth notes and a whole note chord. Fingerings are indicated throughout.

The third system of musical notation. The treble staff has a whole rest followed by a series of eighth notes. The bass staff continues with eighth notes and a whole note chord. The tempo marking 'And.^{te} grave' is still in effect.

The fourth system of musical notation, concluding the Adoration section. The treble staff has a whole rest followed by a series of eighth notes. The bass staff features a series of eighth notes and a whole note chord. The marking 'ritardando' is written across the bottom of the system. The system ends with a double bar line.

Cont.

Andantino

PLEGARIA

The musical score is for a piece titled "PLEGARIA" in the tempo "Andantino". It is written for piano in a 9/4 time signature and a key signature of two flats (B-flat and E-flat). The score is organized into seven systems, each containing a treble and a bass clef staff. The first system includes a measure number "35" at the top right. The music is characterized by a mix of eighth and sixteenth notes, often beamed together, and includes various rests. Fingerings are indicated by numbers 1 through 5. Dynamics are marked with "p" (piano) and "f" (forte). The piece concludes with a final cadence in the seventh system.

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a tempo

retard.

muy ligado

p

dis - mi - nu - yen - do

poco

a poco

rall.

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ELEVACION 4.^a

La siguiente **ADORACION** esta compuesta bajo el supuesto de cantarse el *Sanctus* de 6.^o tono por *fa* y ser la **PLEGARIA** en *mi menor*. Todas las piezas en que no se indiquen registros, deben ejecutarse con los *homogéneos*.

ADORACION

Andantino.

Cont. Cont.

Cont.

Cont.

PLEGARIA

Moderatto.

legato

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The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment with chords and single notes.

The second system continues the piece. The upper staff features more complex rhythmic patterns, including sixteenth-note runs. The lower staff has a more active bass line with frequent eighth-note changes. Fingering numbers (1-5) are visible above and below notes in both staves.

The third system shows a continuation of the melodic and harmonic themes. The upper staff has several slurs and ties, indicating phrases. The lower staff maintains a steady accompaniment. Fingering is clearly marked throughout.

The fourth system features a more intricate melodic line in the upper staff with many slurs and ties. The bass line is simpler, often using block chords. Fingering numbers are present to guide the performer.

The fifth system concludes the piece. The upper staff has a final melodic flourish with many slurs and ties. The lower staff provides a final harmonic support. Fingering numbers are used extensively in both staves.

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First system of musical notation. The treble staff contains a melodic line with slurs and fingerings (1-5). The bass staff contains a supporting line with fingerings (1-5) and a double bar line.

Second system of musical notation. The treble staff continues the melodic line with slurs and fingerings. The bass staff continues with fingerings and a double bar line.

Third system of musical notation. The treble staff continues the melodic line with slurs and fingerings. The bass staff continues with fingerings and a double bar line.

Fourth system of musical notation. The treble staff continues the melodic line with slurs and fingerings. The bass staff continues with fingerings and a double bar line.

Fifth system of musical notation. The treble staff continues the melodic line with slurs and fingerings. The bass staff continues with fingerings and a double bar line.

45 Cont

ELEVACION 5.^a

La siguiente **ADORACION** esta compuesta bajo el supuesto de cantarse el *Sanctus* por *Re*, y ser la **PLEGARIA** en *La menor*

ADORACION

Cont.

La siguiente **PLEGARIA** esta compuesta sobre el Himno de la Virgen, *O gloriosa Virginum*.

PLEGARIA

Andante

glo - ri - o - sa vir - gi - num

First system of musical notation, consisting of a treble and bass staff. The treble staff contains a melodic line with various ornaments and slurs. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures to the first system, with some more complex rhythmic patterns in the treble staff.

Third system of musical notation, showing further development of the musical theme. The bass staff has a more active role with moving lines.

Fourth system of musical notation, characterized by dense chordal textures in both staves.

Fifth system of musical notation, featuring a mix of melodic and harmonic elements.

Sixth system of musical notation, the final system on the page, concluding the piece with a final cadence.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with two sharps (F# and C#). It features a complex melodic line in the treble clef with various ornaments and a steady accompaniment in the bass clef. Fingering numbers (1-5) are visible above and below notes.

Second system of musical notation, continuing the piece. The treble clef part shows more intricate melodic patterns, while the bass clef part maintains a consistent rhythmic accompaniment. Fingering is clearly marked throughout.

Third system of musical notation. The treble clef part has a more melodic and expressive character with some slurs. The bass clef part continues with its accompaniment. A "Cont." (Continuation) marking is present at the end of the system.

Fourth system of musical notation. The treble clef part features a series of chords and melodic fragments. The bass clef part has a more active, rhythmic accompaniment with many sixteenth notes. Fingering is indicated for both hands.

Fifth system of musical notation. The treble clef part shows a melodic line with some grace notes. The bass clef part continues with a steady accompaniment. Fingering is visible throughout the system.

Sixth system of musical notation, the final system on the page. The treble clef part concludes with a melodic phrase. The bass clef part ends with a sustained accompaniment. A "Cont." marking is at the bottom of the system.

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ELEVACION 6.^a

Los registros que convienen en esta pieza son los *flautulos* para la **ADORACION**, y los *ecos* para la **PLEGARIA**.

And.^{te} grave.

ADORACION

Cont. Cont.

Detailed description: This system contains the first two staves of the 'ADORACION' section. The top staff is in treble clef with a key signature of two flats and a 3/4 time signature. The bottom staff is in bass clef. The music consists of chords and single notes, with some fingerings indicated (e.g., 1, 2, 3, 4, 5). The word 'Cont.' appears at the end of each staff.

Cont.

Detailed description: This system contains the next two staves of the 'ADORACION' section. It continues the harmonic and melodic material from the first system, with similar chordal textures and fingerings.

Detailed description: This system contains the final two staves of the 'ADORACION' section. The music concludes with sustained chords and a final cadence.

Tam - tum er - - go sa - - cra - mon - -

PLEGARIA

mf

5

Detailed description: This system contains the first two staves of the 'PLEGARIA' section. The top staff is in treble clef and the bottom in bass clef. The music is more melodic than the 'ADORACION' section, with a mezzo-forte (*mf*) dynamic. Fingerings are clearly marked throughout.

- tum te - - ne - re - - mur er - - nu - i

p

5

Detailed description: This system contains the final two staves of the 'PLEGARIA' section. The music concludes with a piano (*p*) dynamic. The bottom staff ends with a final chord and a fermata.

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ce - - dat ri - - tu - i Pres - - te fi - - des

su - - ple - men - - tum

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First system of musical notation. Treble clef, bass clef. Key signature: two flats. The word *rallent.* is written in the left hand. The right hand contains a melodic line with various ornaments and slurs. The left hand contains a bass line with slurs and fingering numbers (5, 3, 2, 1).

Second system of musical notation. Treble clef, bass clef. The word *diminuendo* is written in the left hand. The right hand contains a melodic line with slurs and fingering numbers (3, 2, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10). The left hand contains a bass line with slurs and fingering numbers (2, 3, 2, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10). The word *mf a tempo* is written in the left hand.

Third system of musical notation. Treble clef, bass clef. The word *p* is written in the left hand. The right hand contains a melodic line with slurs and fingering numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10). The left hand contains a bass line with slurs and fingering numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10).

Fourth system of musical notation. Treble clef, bass clef. The word *p* is written in the left hand. The right hand contains a melodic line with slurs and fingering numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10). The left hand contains a bass line with slurs and fingering numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10).

Fifth system of musical notation. Treble clef, bass clef. The word *rallentando* is written in the left hand. The right hand contains a melodic line with slurs and fingering numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10). The left hand contains a bass line with slurs and fingering numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10).

Sixth system of musical notation. Treble clef, bass clef. The lyrics "Sen - su - um de - fer - tu - i" are written above the right hand. The word *diminuendo* is written in the left hand. The right hand contains a melodic line with slurs and fingering numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10). The left hand contains a bass line with slurs and fingering numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10). The word *Cont.* is written in the left hand.

OFERTORIO 1.º

En los fuertes *Lengüeteria* llena en los pianos *Flautados*.

Andante.

PRELUDIO

**Allegro
maestoso.**

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First system of musical notation, consisting of a treble and bass clef staff. The treble staff contains a melodic line with various intervals and some slurs. The bass staff contains a supporting line with some chords and single notes. Fingering numbers (1-5) are present below the notes.

Second system of musical notation. The treble staff features a more complex melodic line with many sixteenth notes and slurs. The bass staff continues the supporting line with some chords. Fingering numbers are visible.

Third system of musical notation. The treble staff has a melodic line with some slurs and ties. The bass staff has a supporting line with some chords. A dynamic marking 'p' is present at the beginning of the system. Fingering numbers are visible.

Fourth system of musical notation. The treble staff contains a melodic line with some slurs and ties. The bass staff has a supporting line with some chords. Fingering numbers are visible.

Fifth system of musical notation. The treble staff has a melodic line with many sixteenth notes and slurs. The bass staff has a supporting line with some chords. Fingering numbers are visible.

Sixth system of musical notation. The treble staff contains a melodic line with some slurs and ties. The bass staff has a supporting line with some chords. Fingering numbers are visible.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex melodic line in the treble with many slurs and ornaments, and a more rhythmic accompaniment in the bass. Fingering numbers (1-5) are visible below the bass staff.

Second system of musical notation, continuing the piece. It shows similar melodic and accompanimental textures. The bass staff includes some slurs and fingering numbers.

Third system of musical notation. A dynamic marking 'p' (piano) is present in the bass staff. The music continues with intricate melodic patterns and accompaniment.

Fourth system of musical notation. The piece continues with complex melodic lines and accompaniment. Fingering numbers are clearly visible in both staves.

Fifth system of musical notation. The music features a variety of rhythmic values and melodic ornaments. The bass staff has a prominent accompaniment.

Sixth system of musical notation, the final system on the page. It concludes with a series of chords and melodic fragments. Fingering numbers are present throughout.

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OFERTORIO 2º

And: mosso

PRELUDIO

First system of musical notation for the prelude, consisting of a treble staff and a bass staff. The treble staff begins with a whole rest, followed by a series of chords and moving lines. The bass staff provides a rhythmic accompaniment. The dynamic marking *p* is placed below the bass staff.

Second system of musical notation, continuing the prelude. It features a treble staff with a melodic line and a bass staff with accompaniment. The dynamic marking *f* is present in the treble staff, and *p* is in the bass staff.

Third system of musical notation. The treble staff shows a melodic phrase with a forte (*f*) dynamic, while the bass staff continues with accompaniment. The system concludes with a piano (*p*) dynamic marking.

Fourth system of musical notation. Both the treble and bass staves are marked with a piano (*p*) dynamic. The treble staff features a melodic line with some grace notes.

All: moderato

Fifth system of musical notation, marking the beginning of the *All: moderato* section. It features a treble staff and a bass staff, both starting with a forte (*f*) dynamic. The treble staff has a more active melodic line.

Sixth system of musical notation, continuing the *All: moderato* section. It consists of a treble staff and a bass staff with complex rhythmic patterns and chords.

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First system of musical notation, consisting of a treble and bass staff. The treble staff features a complex melodic line with many sixteenth and thirty-second notes, including slurs and fingering numbers (1, 2, 3, 4, 5). The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It features similar complex melodic patterns in the treble staff and accompaniment in the bass staff. Fingering numbers and slurs are used throughout.

Third system of musical notation. The treble staff continues with intricate melodic figures. The bass staff has a more rhythmic accompaniment. The word "Cont." is written at the beginning of the system.

Fourth system of musical notation. The melodic line in the treble staff is highly decorative. The bass staff continues with a steady accompaniment. Fingering numbers are clearly visible.

Fifth system of musical notation. The treble staff has a more flowing melodic line. The bass staff accompaniment is consistent. The word "Cont." is written at the beginning of the system. The word "legato" is written above the treble staff.

Sixth system of musical notation. The treble staff begins with the word "cantabile" written above it. The melodic line is smoother and more lyrical. The bass staff accompaniment is also more relaxed. Fingering numbers are present.

The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and fingerings (3, 4, 5, 3). The lower staff is in bass clef and contains a bass line with chords and a sequence of notes (5, 4, 3, 2, 1) at the end.

The second system of musical notation consists of two staves. The upper staff is in treble clef and features a complex melodic line with many slurs and fingerings (5, 4, 3, 2, 1). The lower staff is in bass clef and contains a steady bass line with eighth notes.

The third system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and fingerings (4, 3, 5, 3). The lower staff is in bass clef and contains a bass line with chords and fingerings (3, 1, 2, 1).

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and fingerings (5, 4, 3, 2). The lower staff is in bass clef and contains a bass line with chords and fingerings (1, 3, 2, 4, 1, 2).

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and fingerings (5, 4, 3, 2, 1). The lower staff is in bass clef and contains a bass line with chords and fingerings (5, 4, 3, 2, 1).

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and contains a melodic line with slurs and fingerings (5, 4, 3, 2). The lower staff is in bass clef and contains a bass line with chords and fingerings (1, 5, 1, 2).

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First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in G major (one sharp). The right hand features a melodic line with various ornaments and fingerings (1, 2, 3, 4, 5). The left hand provides a rhythmic accompaniment with chords and single notes. A 'Cont.' marking is present at the end of the system.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic structures to the first system, with intricate fingerings and articulation marks.

Third system of musical notation, showing further development of the musical themes. The right hand has more complex rhythmic patterns, and the left hand continues with a steady accompaniment.

Fourth system of musical notation, characterized by dense chordal textures and rapid melodic passages in both hands.

Fifth system of musical notation, featuring a mix of melodic lines and harmonic support, with detailed fingering instructions throughout.

Sixth system of musical notation, the final system on this page. It concludes with a 'Cont.' marking, indicating the piece continues on the next page.

OFERTORIO 3º

PRELUDIO.

Andante.

p

f

Cont.

rall.

OFERTORIO

Moderato. bien marcado.

a tempo

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First system of musical notation, featuring a treble and bass clef with various notes and fingerings. Fingerings are indicated by numbers 1-5 above or below notes.

Second system of musical notation, including the instruction *legato* in the upper right and *Contra.* in the lower right.

Third system of musical notation, continuing the piece with complex rhythmic patterns and fingerings.

Fourth system of musical notation, featuring a *p* (piano) dynamic marking in the bass staff.

Fifth system of musical notation, including the instruction *ritard.* (ritardando) in the lower right.

Sixth system of musical notation, including the instruction *a tempo.* in the lower left.

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The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a melodic line with various ornaments and slurs. The lower staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C), providing a harmonic accompaniment with chords and moving lines.

The second system continues the piece. The upper staff shows a melodic line with a prominent trill and slurs. The lower staff provides a steady accompaniment with chords and eighth-note patterns.

The third system features more intricate melodic passages in the upper staff, including slurs and ornaments. The lower staff continues with a consistent accompaniment.

The fourth system shows a melodic line with a trill and slurs in the upper staff. The lower staff has a more active accompaniment with eighth-note patterns.

The fifth system continues with melodic and accompaniment lines. The upper staff has a trill and slurs, while the lower staff has a more active accompaniment.

The sixth system features a melodic line with a trill and slurs in the upper staff. The lower staff has a more active accompaniment with eighth-note patterns.

Cont.

First system of musical notation, featuring a treble and bass clef with various notes and fingerings (e.g., 5, 1, 5, 3, 1, 4, 2, 1, 5, 4, 2, 5, 4, 2).

Second system of musical notation, continuing the piece with treble and bass clefs and fingerings (e.g., 5, 4, 5, 3, 1, 4, 2, 1, 5, 4, 2, 5, 4, 2).

Third system of musical notation, including the instruction *retar -* in the right-hand part.

Fourth system of musical notation, including the lyrics *dan - do á tempo* in the right-hand part.

Fifth system of musical notation, featuring treble and bass clefs with complex rhythmic patterns and fingerings (e.g., 5, 4, 5, 4, 3, 2, 1, 3, 4, 3, 2, 1, 3).

Sixth system of musical notation, concluding the page with treble and bass clefs and various notes.

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OFERTORIO 4

PRELUDIO

Andante

p

p

OFERTORIO

All. moderato.

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The first system of musical notation consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments. The lower staff is in bass clef and features a more active line with some slurs and fingerings (1, 2, 4, 5).

The second system continues the piece. The upper staff shows a melodic line with slurs and fingerings (5, 4, 3, 2, 1, 2, 3, 4, 5). The lower staff has a bass line with some slurs and fingerings (1, 2, 3, 4, 5).

The third system features a more complex texture. The upper staff has a melodic line with slurs and fingerings (4, 5, 3, 2, 1, 2, 3, 4, 5). The lower staff has a bass line with some slurs and fingerings (1, 2, 3, 4, 5).

The fourth system continues with a melodic line in the upper staff and a bass line in the lower staff. Fingerings (3, 4, 5) are visible in the upper staff.

The fifth system shows a melodic line in the upper staff and a bass line in the lower staff. Fingerings (1, 2, 3, 4, 5) are visible in the upper staff.

The sixth system features a melodic line in the upper staff and a bass line in the lower staff. A dynamic marking 'p' is present in the lower staff. Fingerings (1, 2, 3, 4, 5) are visible in the upper staff.

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First system of musical notation, consisting of a treble and bass clef staff. The key signature has one sharp (F#). The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. Fingerings are indicated with numbers 1-5. A fermata is placed over a note in the bass staff.

Second system of musical notation. The treble staff continues the melodic line with various intervals and slurs. The bass staff provides harmonic support with chords and moving lines. Fingerings and articulation marks are present throughout.

Third system of musical notation. The treble staff shows a more active melodic passage. The bass staff has a section marked 'Con.' (Concise) with a fermata over a measure. The music is in a major key with a sharp sign.

Fourth system of musical notation. The treble staff features a complex melodic figure with many slurs and ties. The bass staff continues with a steady accompaniment. A 'Con.' marking is visible in the lower part of the system.

Fifth system of musical notation. The treble staff has a very active melodic line with many slurs and ties. The bass staff provides a consistent accompaniment. A 'Con.' marking is present in the lower part of the system.

Sixth system of musical notation. The treble staff shows a melodic line with some rests and slurs. The bass staff continues with a rhythmic accompaniment. The system concludes with a final chord in the treble staff.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with various ornaments and slurs, including a sequence of notes marked with fingerings 5, 5, 4, 5. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with a prominent slur and a final note marked with a '2'. The bass staff continues the accompaniment.

Third system of musical notation. The treble staff features a melodic line with a slur and a final note marked with a '1'. The bass staff has a more active accompaniment with chords and moving lines.

Fourth system of musical notation. The treble staff has a melodic line with a slur and a final note marked with a '1'. The bass staff continues with a steady accompaniment.

Fifth system of musical notation. The treble staff shows a melodic line with a slur and a final note marked with a '4'. The bass staff has a more active accompaniment with chords and moving lines.

Sixth system of musical notation. The treble staff has a melodic line with a slur and a final note marked with a '1'. The bass staff continues with a steady accompaniment.

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First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with various fingerings (4, 3, 2, 1, 5, 4, 3, 2, 1) and a 'Con.' marking. The bass clef contains a supporting line with fingerings (5, 4, 3, 2, 1, 5, 4, 3, 2, 1) and 'X' marks above certain notes.

Second system of musical notation, continuing the piece. The treble clef has a melodic line with 'X' marks above notes. The bass clef has a supporting line with 'X' marks above notes.

Third system of musical notation, showing a more active melodic line in the treble clef and a supporting line in the bass clef with 'X' marks.

Fourth system of musical notation, featuring a melodic line in the treble clef with fingerings (5, 4, 3, 2, 1) and a supporting line in the bass clef with fingerings (5, 4, 3, 2, 1).

Fifth system of musical notation, the final system on the page. The treble clef has a melodic line with fingerings (5, 4, 3, 2, 1) and a supporting line in the bass clef with fingerings (5, 4, 3, 2, 1).

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OFERTORIO 5.º

INTRODUCCION.

Moderato

f

Andante

legato

rall.

OFERTORIO

All.º moderato

f a tempo

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The first system of musical notation consists of two staves. The upper staff features a complex melodic line with numerous slurs and fingerings (1, 2, 3, 4, 5) indicating intricate passages. The lower staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical piece. The upper staff has a series of slurs and fingerings (1, 2, 3, 4, 5) above the notes. The lower staff continues with its accompaniment, showing some chordal textures.

The third system shows further development of the melody in the upper staff, with many slurs and fingerings. The lower staff has a more active accompaniment with some slurs. The word "Cont." is written at the end of the system.

The fourth system features a very active upper staff with many slurs and fingerings (1, 2, 3, 4, 5). The lower staff has a more rhythmic accompaniment with some slurs.

The fifth system concludes the page. The upper staff has a melodic line with slurs and fingerings (1, 4, 5, 1, 2, 3, 4, 5). The lower staff has a simple accompaniment. The word "rall." is written above the final measure of the system.

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a tempo

p muy ligado

Cont.

The musical score consists of six systems of grand staff notation. Each system has a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The tempo is marked 'a tempo' and the dynamics are 'p' (piano) and 'muy ligado' (very legato). The notation includes various note values, slurs, and fingerings. The first system includes a 'Cont.' marking. The piece concludes with a double bar line and a key signature change to one sharp (C major or D minor).

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First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex rhythmic pattern with many beamed notes and rests.

Second system of musical notation, continuing the piece. It includes various musical notations such as slurs, ties, and dynamic markings.

Third system of musical notation, featuring more intricate rhythmic patterns and fingerings indicated by numbers 1-5 above the notes.

Fourth system of musical notation, showing a continuation of the complex rhythmic and melodic lines.

Fifth system of musical notation, concluding the page with a *rall.* marking and a final flourish of notes.

p a tempo

The musical score is arranged in six systems, each with a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked 'p a tempo'. The notation includes various rhythmic values such as sixteenth and thirty-second notes, as well as rests. Fingerings are indicated by numbers 1-5 above or below notes. There are also slurs and accents throughout the piece.

OFERTORIO 6º

Este ofertorio se ejecutara con *lengueteria igual*, escluyendo los registros de lengua que suenen octava alta en la mano izquierda, ú octava baja en la derecha, por que con ellos se confundirian las ideas melodicas que dominan en el discurso musical de esta pieza, y se invertira la harmonia.

PRELUDIO

Andante.

Cont.

m.d.

OFERTORIO

Allº moderato

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First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and fingerings (e.g., 5, 4, 5, 4, 5, 2, 4).

Second system of musical notation, continuing the piece with similar rhythmic patterns and fingerings (e.g., 1, 2, 3, 4, 5).

Third system of musical notation, showing more complex rhythmic structures and fingerings (e.g., 1, 3, 5, 4, 3, 2, 1, 2, 1).

Fourth system of musical notation, including the instruction *legato* above the staff. Fingerings like 5, 4, 3, 5, 2, 1, 4 are visible.

Fifth system of musical notation, featuring a trill (tr) and various rhythmic patterns with fingerings (e.g., 2, 1, 1, 1, 2, 1, 4, 1, 3).

Sixth system of musical notation, concluding the page with complex rhythmic figures and fingerings (e.g., 2, 1, 3, 1, 3, 1, 3).

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The first system of musical notation consists of two staves, treble and bass clef. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes. The bass staff provides a rhythmic accompaniment with chords and moving lines. There are some fingerings indicated, such as '1 4' and '5 4'.

The second system of musical notation also consists of two staves. It begins with a first ending bracket labeled '1.ª vez.' above the treble staff. The music continues with intricate melodic patterns in both hands.

The third system of musical notation continues the piece. It features a variety of note values and rests, with some fingerings like '1 2' and '1 2' visible in the bass staff.

The fourth system of musical notation shows further development of the melodic and harmonic material. Fingerings such as '5 5' and '3 4' are noted in the treble staff.

The fifth system of musical notation continues the piece. The bass staff has some fingerings like '1 2' and '1' indicated.

The sixth system of musical notation concludes the page. It features a final melodic flourish in the treble staff and a sustained bass line. The word 'Cont.' is written below the first staff of this system.

Cont.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music features chords and melodic lines with various fingerings indicated by numbers 1-5. Above the first measure, there are markings '3 5', '4 2', and '3 5'. Above the second measure, there are markings '2 4', '1 3', and '1 2'. Above the third measure, there are markings '3', '4 2', and '2 1'. Above the fourth measure, there are markings '1', '2', and '1'.

Second system of musical notation, continuing the piece. It includes a trill (tr) in the final measure of the treble staff. Fingerings are indicated throughout the system.

Third system of musical notation, featuring a repeat sign (double bar line with dots) in the middle. The music continues with complex rhythmic patterns and fingerings.

Fourth system of musical notation, showing further development of the musical themes with intricate fingerings and articulation.

Fifth system of musical notation, including a first ending bracket (1.) in the treble staff. The system concludes with a repeat sign.

Sixth system of musical notation, featuring a second ending bracket (2.) in the treble staff. The system concludes with a final cadence.

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PEQUEÑOS INTERMEDIOS

PARA DESPUES DE LA EPISTOLA DE LA MISA.

Los registros que convienen en los versos siguientes son el *Lleno en ambas manos.*

Moderato.

1.^{er} TONO

Moderato.

6.^o TONO

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Moderato.

8.º TONO

Cont.

Cont.

p.

50

Aunque nuestro pensamiento fue poner el 6.º ofertorio en género fugado hemos desistido de dicho intento por la dificultad que siempre ofrece, y en su defecto hemos aprovechado los versos de *Sanctus* y *Agnus* para preparar al discípulo con versos cortos, ya en imitaciones libres, como preludio de fuga, y algunos como verdadera fuga, para que de esta manera no desconozca el discípulo dicho género que ha de practicar en el *Museo Organico* estensamente.

VERSOS PARA EL SANCTUS DE LA MISA.

1.º TONO.

Moderato

1.º VERSO

Cont.

Cont. Cont.

This system contains the first two staves of music. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with sustained notes and some movement. The piece begins with a 'Cont.' (Continuation) marking.

2. VERSO

Andante.

This system marks the beginning of the second section, '2. VERSO', in an 'Andante' tempo. It consists of two staves with a clear melodic line in the upper staff and a supporting bass line in the lower staff. Fingering numbers (1-5) are visible above the notes.

This system continues the musical piece with two staves. The upper staff has a more active melodic line with some slurs, and the lower staff continues the accompaniment. A 'Cont.' marking is present at the end of the system.

3. VERSO

Andante

This system begins the third section, '3. VERSO', in an 'Andante' tempo. It features two staves with a melodic line in the upper staff and a bass line in the lower staff. The tempo and mood are consistent with the previous sections.

This system continues the musical piece with two staves. The upper staff shows a melodic line with some slurs and ties, while the lower staff provides a steady accompaniment. The system concludes with a 'Cont.' marking.

This system is the final one on the page, consisting of two staves. It continues the melodic and accompanimental lines from the previous system. The system ends with a 'Cont.' marking.

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Moderato.

1.º VERSO.

This system contains the first system of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The tempo is marked 'Moderato'. The key signature has one flat (B-flat). The time signature is common time (C). The system includes a 'Cont.' (continuation) mark at the beginning and end. Fingerings are indicated with numbers 1-5. The piano part includes various chords and arpeggiated figures.

Andante.

2.º VERSO.

This system contains the second system of the piece. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The tempo is marked 'Andante'. The key signature has one flat (B-flat). The time signature is common time (C). The system includes a 'Cont.' (continuation) mark at the end. Fingerings are indicated with numbers 1-5. The piano part includes various chords and arpeggiated figures.

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Andante

5º

VERSOS DE 8º TONO.

Moderato

VERSO 1º

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Andante

2.

Andante

3.

VERSOS PARA EL AGNUS DE LA MISA

1. TONO.

Moderato

VERSO 1.

Andante

2.

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Andante

3.^o

VERSOS DE 6.^o TONO.

Moderato

VERSO 1.^o

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Andante

2°

Musical notation for the first system of the second exercise. It consists of a treble clef staff and a bass clef staff. The treble staff contains a series of eighth and sixteenth notes with various fingerings (1-5) indicated above. The bass staff contains a few notes, including a whole note and a half note.

Musical notation for the second system of the second exercise. It continues the melodic line in the treble staff and the harmonic accompaniment in the bass staff. Fingerings are clearly marked throughout.

Cont.

Andante

3°

Musical notation for the first system of the third exercise. The treble staff begins with a melodic phrase, while the bass staff provides a simple accompaniment. The tempo is marked 'Andante'.

Musical notation for the second system of the third exercise. The melodic line in the treble staff becomes more intricate, with various intervals and fingerings. The bass staff continues with a steady accompaniment.

Musical notation for the third system of the third exercise. This system includes a variety of note values and rests, with the treble staff showing a more active melodic line.

Cont.

Cont.

Musical notation for the fourth system of the third exercise. It concludes the piece with a final cadence in the treble staff and a sustained note in the bass staff.

Cont.

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VERSOS DE 8.º TONO

Moderato

VERSO 1.

Andante.

2.

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Andante

3.

PARA FINAL DE LA MISA ITE MIŒA EST.

All.
marzial.

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First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a minor key. The bass line begins with a 'Cont.' marking. Fingering numbers 1, 2, 3, 4, and 5 are visible above the notes in the first measure.

Second system of musical notation. The bass line contains several measures with fingering numbers: 2, 3, 4, 5 in the first measure; 1, 3, 5 in the second; 1, 3, 1, 2 in the third; and 1, 2 in the fourth.

Third system of musical notation. The bass line features a measure with fingering numbers 1, 2, 3, 4, 5.

Fourth system of musical notation. The bass line includes a measure with fingering numbers 1, 1, 2, 1, 1.

Fifth system of musical notation. The bass line contains a measure with fingering numbers 3, 5, 1, 2, 3.

Sixth system of musical notation. The bass line includes a measure with fingering numbers 1, 2, 1, 2.

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3ª PARTE.

DOS MARCHAS RELIGIOSAS PARA LAS PROCESIONES

All.^o maestoso

N.º 1.

The musical score for 'N.º 1' is written for piano and bass. It consists of five systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'All.^o maestoso'. The first measure is marked with a forte dynamic (*f*). The second system continues with a piano dynamic (*p*) in the second measure, followed by a forte (*f*) dynamic in the third measure. The third system features a piano (*p*) dynamic in the first measure, followed by a forte (*f*) dynamic in the second measure. The fourth system has a piano (*p*) dynamic in the first measure, followed by a forte (*f*) dynamic in the second measure. The fifth system has a piano (*p*) dynamic in the first measure, followed by a forte (*f*) dynamic in the second measure. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5) for both hands.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features complex rhythmic patterns and fingerings, with numbers 5, 4, 2, 3, 5 written above the notes. The key signature has one flat.

Second system of musical notation, continuing the piece. It includes a dynamic marking *p* (piano) and the word *Cont.* (Continuando) below the bass staff. Fingerings 4 2, 3 1, 4 1, 1 are indicated.

Third system of musical notation, featuring a *Cont.* marking below the bass staff. The music continues with complex textures in both hands.

Fourth system of musical notation, continuing the piece with intricate chordal and melodic lines. A *Cont.* marking is present at the beginning of the system.

Fifth system of musical notation, showing further development of the musical ideas. It includes *Cont.* markings in both the treble and bass staves.

Sixth system of musical notation, the final system on the page. It concludes with a *Cont.* marking at the end of the piece.

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First system of musical notation, consisting of a grand staff with treble and bass clefs. It features a series of chords and melodic lines. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation, continuing the piece with various chordal textures and melodic fragments. Dynamics include *f* and *p*.

Third system of musical notation, showing a continuation of the harmonic and melodic material. Dynamics include *f* and *p*.

Fourth system of musical notation, featuring more complex chordal structures and melodic lines. Dynamics include *p* and *f*.

Fifth system of musical notation, with a focus on chordal movement and melodic development. Dynamics include *f* and *p*.

Sixth system of musical notation, concluding the page with a series of chords and melodic lines. Dynamics include *f* and *p*.

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La siguiente marcha esta escrita espresamente para las *procesiones del Santisimo y visita de altares.*

Los *himnos pangelingua* y *sacris solemniis* son los que canta el **CORO** en la procesion. En muchas iglesias es costumbre acompañar las estrofas de dichos himnos con el organo, ejecutando un verso este, alternativamente con el *Coro*.

Los acompañamientos de las estrofas estan escritos de dos maneras 1. considerando el cantollano como melodia, haciendo á esta un bajo acompañante del cantollano-melodia y armonizandolo con la derecha. El 2. es el que comunmente hacen los organistas de las parroquias que es ejecutar con la mano izquierda el mismo cantollano, y armonizandolo con la derecha. Este procedimiento es el mas facil; pero el 1. es mas perfecto, y su efecto es mas grandioso.

N. 2.

All. maestoso

First system of musical notation, featuring a treble and bass clef. The treble clef contains a melodic line with a trill (tr) and a fermata. The bass clef contains a supporting line with chords and a fermata. Fingerings are indicated with numbers 1-5.

Second system of musical notation. The treble clef has a melodic line with a fermata. The bass clef has a rhythmic accompaniment with chords and a fermata. Fingerings are indicated with numbers 1-5.

Third system of musical notation. The treble clef has a melodic line with a fermata. The bass clef has a rhythmic accompaniment with chords and a fermata. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. The treble clef has a melodic line with a fermata. The bass clef has a rhythmic accompaniment with chords and a fermata. Fingerings are indicated with numbers 1-5.

Fifth system of musical notation. The treble clef has a melodic line with a fermata. The bass clef has a rhythmic accompaniment with chords and a fermata. Fingerings are indicated with numbers 1-5.

Sixth system of musical notation. The treble clef has a melodic line with a fermata. The bass clef has a rhythmic accompaniment with chords and a fermata. Fingerings are indicated with numbers 1-5.

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First system of musical notation, consisting of a treble and bass staff. The treble staff features a complex, rhythmic melody with many beamed notes. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melodic line with various ornaments and slurs. The bass staff includes some chordal textures and rests.

Third system of musical notation. Both staves show more intricate rhythmic patterns and melodic development.

Fourth system of musical notation. The word "ligado" is written in the treble staff. The bass staff has a very active, rhythmic line with many slurs and ties.

Fifth system of musical notation. The treble staff has a more melodic and flowing line, while the bass staff continues with rhythmic accompaniment.

Sixth system of musical notation. The final system on the page, showing a continuation of the musical themes established in the previous systems.

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First system of piano introduction, featuring treble and bass staves with complex chordal textures and melodic lines.

Second system of piano introduction, continuing the complex textures with various ornaments and fingerings indicated above the notes.

Despacio

CORO

Vocal line for the chorus, first system, in 3/4 time. The lyrics are: Pan - ge lin - gua glo - ri - o - - - si cor - po - ris mys - te - ri -

ACOMP. TO.

Flautados y octava

Piano accompaniment for the chorus, first system, in 3/4 time, featuring block chords and a steady bass line.

Vocal line for the chorus, second system. The lyrics are: um. San - gui - nis que pre - ti - o - si quem in mun - di pre - ti - um

Piano accompaniment for the chorus, second system, continuing the harmonic support for the vocal line.

Vocal line for the chorus, third system. The lyrics are: frue - tus ven - tris ge - ne - ro - - - si Rex ef - fun - dit gen - ti - um

Piano accompaniment for the chorus, third system, concluding the piece with sustained chords.

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Andante.

VERSO 1.

Lengüeteria llena

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). It consists of seven systems of music. The first system is labeled 'VERSO 1.' and 'Lengüeteria llena'. The tempo is marked 'Andante.' at the top. The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings. The final system includes the markings 'ritardando' and 'a tempo'. The piece concludes with a final cadence.

Two systems of grand staff notation (treble and bass clefs) for piano introduction. The first system features a complex melodic line in the right hand with many beamed sixteenth notes and a simple bass line. The second system continues the melodic line with some rests and concludes with a final chord.

CORO

Vocal line for the chorus, starting with a treble clef and a 3/4 time signature. The melody is simple and consists of quarter and eighth notes.

Tan - tum er - go Sa - cra - men - tum ve - re - re - mur cer - an

ACOMPTO.

Piano accompaniment for the chorus, consisting of two systems of grand staff notation. The right hand plays chords in a 3/4 time signature, while the left hand provides a simple harmonic accompaniment.

Vocal line for the chorus, continuing the melody from the previous system.

- - i et an - ti - quum do - en - men - tum no - vo ce - dat ri - tu - i

Piano accompaniment for the chorus, continuing the chordal accompaniment from the previous system.

Vocal line for the chorus, concluding the phrase.

pres - tet fi - des sup - ple - men - tum sen - su - um de - fec - tu - i

Piano accompaniment for the chorus, concluding the piece with a final chord.

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VERSO 2.º

legato

4 2 1 3

The musical score is for a piece titled 'Verso 2.º' in a moderate tempo. It is written in a key with one sharp (F#) and a 2/4 time signature. The score is divided into eight systems, each with a treble and bass staff. The first system is marked 'legato'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5. The piece concludes with a double bar line and repeat dots.

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Despacio.

CORO.

Sa - cris so - lem - ni - is ju - ra sint gau - di - a et ex pre - cor - di - is no - bent pre -

The Coro section features a vocal line with lyrics and a piano accompaniment. The piano part is marked 'Flautados y octava.' and consists of two staves (treble and bass clef) with chords and moving lines.

co - ni - a re - ce - dan ve - te - ra no - va sicut om - ni - a cor - da vo - ces et - u - pe - ra

This block continues the Coro section with the vocal line and piano accompaniment. The piano part continues with chords and moving lines.

Moderato.

VERSO 1.

The Verso section begins with a piano accompaniment. The tempo is marked 'Moderato.' The piano part features a rhythmic pattern with chords and moving lines.

This block continues the Verso section with the piano accompaniment. The piano part features a rhythmic pattern with chords and moving lines.

Plegato

This block continues the Verso section with the piano accompaniment. The piano part features a rhythmic pattern with chords and moving lines. The word 'Plegato' is written in the piano part.

This block continues the Verso section with the piano accompaniment. The piano part features a rhythmic pattern with chords and moving lines. The word 'Cont.' is written at the end of the block.

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The page contains six systems of musical notation, each with a treble clef staff and a bass clef staff. The notation includes various musical symbols such as notes, rests, beams, and slurs. Fingerings are indicated by numbers 1-5 above or below notes. A dynamic marking *f* is present in the second system. The word *legato* is written in the first staff of the sixth system. The piece concludes with a double bar line and a chord diagram labeled *Gout.* and *B 4516 E*.

Despacio.

CORO.

Musical staff for the chorus with lyrics: Pa - nis Au - ge - li - cus fit pa - nis ho - mi - num dat pa - nis ee - li - cus fi - gu - ris

ACOMPTO.

Flautados y octavi

Piano accompaniment for the first system, including treble and bass staves.

Musical staff for the chorus with lyrics: ter - mi - num O res mi - ra - bi - lis man - du - cat Do - mi - num pau - per, ser - vus, et hu - mi - lis

Piano accompaniment for the second system, including treble and bass staves.

Moderato

VERSO 2º

First system of the second section, featuring a vocal line with fingerings and a piano accompaniment.

Second system of the second section, continuing the vocal and piano parts.

Third system of the second section, including a vocal line with a 'Cont.' marking and piano accompaniment.

Fourth system of the second section, concluding the piece with a piano accompaniment.

Vertical text on the left margin: RCSMM REAL CONSERVATORIO SUPERIOR DE MÚSICA DE MADRID

First system of musical notation. Treble and bass clefs. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-5. The word "Cont." appears at the beginning and end of the system.

Second system of musical notation. Treble and bass clefs. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-5.

Third system of musical notation. Treble and bass clefs. Dynamics include *p*. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation. Treble and bass clefs. Dynamics include *f* and *p*. The instruction *muy ligado* is present. Fingerings are indicated with numbers 1-5. The word "Cont." appears at the beginning of the system.

Fifth system of musical notation. Treble and bass clefs. Dynamics include *f*. Fingerings are indicated with numbers 1-5.

Sixth system of musical notation. Treble and bass clefs. Dynamics include *f* and *p*. Fingerings are indicated with numbers 1-5.

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El siguiente acompañamiento es el *fabordon* conocido con el nombre de **RE FA** (1) que se usa en el *Introito, Gradual, y Comunio* de la Misa, y tambien en las *Antifonas* y demas casos donde se quiera aplicar á esta música diferente letra, alterando las notas segun lo exija su buena colocacion.

Los organistas suelen hacer pasos de ejecucion sobre la armonia de este canto y de las respuestas de la misa.

Los siguientes acompañamientos, estan *transportados punto bajo* suponiendo la cuerda ó entonacion del cantollano por **SOL** del órgano.

INTROITO DE LA MISA EN LA FESTIVIDAD DEL CORPUS.

VOZ

Ci - ha - xit e - os ex a - di - pe fru - men - ti A - le - lu - ya et

ACOMPTO.

de pe - tra mel - le sa - tu - ra - xit e - os A - le - lu - ya a - le - lu - ya a - le - lu - - ya

E - xul - ta - te De - o ad - ju - ta - ri nos - - tro ju - bi - la - te De - o Ja - - cob

(1) El nombre de este *fabordon* está tomado de sus dos 1^{as} notas *re fa*.

Glo - ri - a Pa - tri et Fi - li - o et spi - ri - tu i Sanc - to Si - ent e - rat

The first system of music consists of a vocal line at the top and an organ accompaniment below. The organ part is written in two staves, with the right hand playing chords and the left hand playing a simple bass line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

in prin - ci - pi - o et nunc et sem - per et in se - cu - la se - cu - lo - rum A - men

The second system of music continues the previous system. It features a vocal line and organ accompaniment in the same key and time signature. The organ part provides harmonic support for the vocal line.

Las respuestas que tienen lugar en la missa acompañadas con el órgano son las siguientes.

PARA ANTES Y DESPUES DE LAS ORACIONES.

VOZ

Et cum est pi - ri - tu - o. A - men.

ACOMPTO.

This section is titled 'PARA ANTES Y DESPUES DE LAS ORACIONES'. It includes a vocal line and organ accompaniment. The organ part is written in two staves, with the right hand playing chords and the left hand playing a simple bass line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

PARA EL PREFACIO.

VOZ

A - be - mus a Do - mi - num. Dig - num et jus - tum est.

ACOMPTO.

This section is titled 'PARA EL PREFACIO'. It includes a vocal line and organ accompaniment. The organ part is written in two staves, with the right hand playing chords and the left hand playing a simple bass line. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

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MISA SOBRE LOS HIMNOS DEL SSMO. SACRAMENTO.

KIRIES

CORO

ACOMPTO.

Flautados y Octava

Ki - ri - e - - - e - lei - son Ki - ri - e - -

- - - e - lei - son Chris - te - - e - lei - son

Chris - - te - - e - lei - son

Ki - ri - e - - - e - lei - son

Ki - ri - e - - e - lei - son Ki - ri - e - -

- - - e - lei - son

So repite el 14 Kirie.

So repite el 13 Christo.

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GLORIA

CORO

Et in - ter - ra pax ho - mi - ni - bus bo - ne vo - lun - ta - tis.

ACOMPTE.

Lan - da - mus - te. Be - ne di - ci - mus - te A - do - ra -

- mus - te. Glo - ri - fi - ca - mus - te. Gra - ti - as a - gi - mus ti - bi prop

- ter mag - nam glo - ri - am tu - am. Do - mi - ne De - us Rex ce - les - tis

De - us Pa - ter om - ni - po - tens Do - mi - ne Fi - li - u - ni - ge - ni - te Je - su

Chris - te Do - mi - ne De - us Ag - nus De - i Fi - li - us Pa - tris.

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Qui - tol - lis pe - ca - - ta mun - - di mi - - se - re - - re no - - bis.

Qui - - tol - lis pe - ca - ta mun - di sus - ci - pe de - pre - ca - ti - o - nem nos - - - tram.

Qui - - se - des ad dex - te - ram Pa - - tres mi - - se - re - - re no - - bis.

Quo - ni - am tu so - lus Sanc - - tus. Tu - - so - lus Do - mi - nus.

Tu so - lus Al - tis - si - mus Je - - su Chris - - te. Cum Sanc - to Spi - ri -

- tu in glo - ri - a De - - i Pa - - tris A - - men

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Al RE FA siguiente se aplicara la letra del *gradual* de la *misa* alterando las notas segun lo exija la colocacion de dicha letra.

GRADUAL

ACOMP. TO.

CREDO

CORO

Pa - - trem om - ni - po - ten - - - - - tem fac - to - rem

ACOMP. TO.

ce - li et ter - - re vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um.

Et in o - num Do - mi - num Je - - - - - sum Chris - tum Fi - li - um De - i u - ni - ge - ni - tum.

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Et ex Pa - tre na - tum an - te om - ni - a se - cu - la. De - um de

De - o lu men de lu - mi - ne De - un ve - rum de De - o ve - ro.

Ge - ni - tum non fac - tum con - subs - tan - ti - a - lem Pa - tri - per quem

om - ni - a fac - ta sunt. Qui - pro - pter nos ho - mi - nes et pro - pter

Despacio

nos - tram sa - lu - tem des - cen - dit de ce - lis. Et - in - car - na - tus

est de Spi - ri - tu Sanc - to ex Ma - ri - a Vir - gi - ne et ho - mo fac - tus est.

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Cru - ci - fi - xus e - ti - am pro - no - bis sub Pon - ti -

o Pi - la - to pa - sus et se - pul - tus

est Et re - su - re - xit ter - ti - a di - e se - cun - dum scrip - tu - ras.

Et as - cen - dit in ce - lum se - det ad dex - te - ram Pa - tris.

Et i - te - rum ven - tu - rus est cum glo - ri - a ju - di - ca - re vi - vos et

mor - tu - os cu - jus reg - ni non e - rit fi - nis. Et in Spi - ri - tum Sanc - tum

Do - mi - num et vi - vi - fi - can - tem qui ex Pa - tre Fi - li - o que pro - ce - dit

Qui eum Pa - tre et Fi - li - o si - mul a - do - ra - tur et con glo - ri - fi -

ca - tur qui lo - cu - tus est per pro - phe - tas

Et u - nam Sanc - tam Ca - tho - li - cam Re - cle - si - am. Con -

fi - te - or n - nam Bap - tis - ma in re - mi - si - o - nem pec - ca - to - rum.

Et ex - pec - to re - sur - rec - ti - o - nem mor - tu - o - rum.

Et vi - lam ven - tu - ri se -

cu - li A - - - - - men

SANCTUS.

CORO

ACOMPTO.

Sanc - - - - - tus. Sanc - - - - -

tus. Sanc - - - - - tus. Do - - mi - nus De - us Sa -

ba - oth Ple - ni sunt ce - li et ter - ra glo - ri - a tu -

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

AGNUS DEI.

CORO.

Ag - nus De - i qui - tol - lis pe - ca - ta mun - di mi - se -

ACOMPTO

re - re no - bis. Ag - nus De - i qui - tol - lis pe - ca - ta mun -

di mi - se - re - re no - bis. Ag - nus De -

i qui - tol - lis pe - ca - ta mun - di do - na no - bis pa - cem.

COMUNIO.

VOZ.

Quo - ti - es en que

ACOMPTO

SALVE.

VOZ.

Sal - - ve Re - gi - - na ma - ter mi - se - ri - cor -

ACOMPIO

di - e vi - - ta dul - ce -

do et spes - nos - tra Sal - ve Ad - - te cla - ma - - mus

e - xu - les fi - li E - ve Ad - - te sus - pi - ra - - mus ge -

men - tes et flen - tes in hac la - eri, ma - rum va - - lie E - ya er - go

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ad - vo - ca - ta nos - tra il - los tu - os mi - se - ri - cor - des o -

cu - los ad - nos con - ver - te Et Je - sum be - ne - dic - tum

fruc - tum ven - tris tu - i no - bis post hoc e - xi - li - um os -

ten - de o - ele - mens o - pi -

o - dul - eis Vir - go Ma - ri -

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Lo frecuente que es en algunas iglesias de España donde cuentan con algunas voces, cantar **MISAS Á TRES** con acompañamiento de organo obligado en días clásicos, nos ha impulsado á dar la siguiente misa que tiene dicho acompañamiento, aunque nada de esto se dijo en el plan de la obra. El objeto principal que en esto nos proponemos, es que el organista se acostumbre á esta clase de acompañamientos con el aplomo y union que debe haber entre el acompañante y las voces.

MISA A 3 VOCES

CON ORGANO OBLIGADO.

KIRIES.

NOTA. En los pianos se acompañara con Flautado y clarin de ecos; en los fuertes Lengüeteria interior.

ORGANO

Andante

p legato

The organ introduction is written for two staves (treble and bass clef) in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Andante' and the dynamics are 'p legato'. The music features a flowing melody in the right hand and a steady accompaniment in the left hand.

TIPLE *cantabile*

TENOR

BAJO

Ki - ri - e e - ley - son Chris - te e - ley - son Ki - ri - e e - ley

Ki - ri - e e - ley - son Chris - te e - ley - son. Ki - ri - e e - ley

Ki - ri - e e - ley - son Chris - te e - ley - son Ki - ri - e e - ley

This system contains the vocal staves for Soprano (Tiple), Tenor, and Bass, along with the organ accompaniment. The vocal parts are marked 'cantabile'. The lyrics are: 'Ki - ri - e e - ley - son Chris - te e - ley - son Ki - ri - e e - ley'. The organ accompaniment continues from the previous system.

son Chris - te e - ley - son Ki - ri - e e - ley - son Chris - te Chris - te e -

son Chris - te e - ley - son Ki - ri - e e - ley - son Chris - te Chris - te e -

son Chris - te e - ley - son

This system continues the vocal and organ parts. The lyrics are: 'son Chris - te e - ley - son Ki - ri - e e - ley - son Chris - te Chris - te e -', 'son Chris - te e - ley - son Ki - ri - e e - ley - son Chris - te Chris - te e -', and 'son Chris - te e - ley - son'. The organ accompaniment provides a continuous accompaniment for the vocalists.

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ley - - son Ki - ri - e e - ley - son Chris - te e - - ley - son **ff** Ki - ri - e e - ley -

ley - - son Ki - ri - e e - ley - son Chris - te e - - ley - son **ff** Ki - ri - e Chris - te e - ley -

ff Ki - ri - e e - ley - son e - ley -

sōn Chris - te e - ley - - son **p** Ki - ri - e e - ley - son Ki - - ri - e e - - ley - son Chris - te -

- son e - ley - son **p** e - ley - son Ki - ri - e e - - ley - son

- son e - ley - son **p** e - ley - son Ki - ri - e e - - ley - son

e - - ley - - son Ki - ri - e e - ley - - son Ki - ri - e e - ley - son **ff** e - ley -

Chris - te e - ley - - son Ki - ri - e e - ley - son Ki - ri - e e - ley - son **ff** e - ley -

Chris - te e - - ley - - son Ki - ri - e e - ley - son Ki - ri - e e - ley - - son Chris - te e - e - ley -

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- son e - ley - son e - ley - son Chris - te e - ley - son
 - son Chris - te e - ley - son e - ley - son Chris - te e - ley - son
 - son e - ley - son Chris - te e - ley - son

Cont. *p*

Moderato

GLORIA.

TIPLE *f* Et in ter - ra pax et in ter - ra
 TENOR Et in ter - ra pax et in ter - ra
 BAJO *f* Et in ter - ra pax et in ter - ra
 ORGANO (1) *f*

pax et in - ter - ra pax ho - mi - ni - bus ho - ne vo - lun - ta - tis et in ter - ra pax ho -
 pax et in - ter - ra pax ho - mi - ni - bus ho - ne ho - ne vo - lun - ta - tis et in ter - ra pax ho -
 pax et in - ter - ra pax ho -

(1) En los fuertes. *Lenquiteria* en los pianos *flautados*.

mi - ni - bus bo - ne vo - lun - ta - tis bo - ne bo - ne vo - lun - ta - tis

mi - ni - bus bo - ne vo - lun - ta - tis bo - ne bo - ne vo - lun - ta - tis

mi - ni - bus bo - ne vo - lun - ta - tis bo - ne bo - ne vo - lun - ta - tis

Clarin de
p

P Lau - da - mus - te Be - ne - di - ci - mus - te A - do -

P Lau - da - mus - te Be - ne - di - ci - mus - te A - do -

P Lau - da - mus - te Be - ne - di - ci - mus - te A - do -

legato

ecos y octava
p

ra - mus - te Glo - ri - fi - ca - mus glo - ri - fi - ca - mus -

ra - mus - te Glo - ri - fi - ca - mus glo - ri - fi - ca - mus -

ra - mus - te Glo - ri - fi - ca - mus glo - ri - fi - ca - mus -

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- te **ff** glo-ri-fi - ca - mus glo-ri-fi - ca - mus glo-ri-fi - ca - mus - te glo-ri-fi -

- te **f** glo-ri-fi - ca - mus - - te glo-ri-fi - ca - mus - - te glo-ri-fi - ca - mus glo - ri - fi - ca - mus

- te **ff** glo-ri - fi - ca - mus glo-ri - fi - ca - mus glo-ri - fi - ca - mus - te glo - ri - fi -

1.^a vez 2.^a vez

- ca - - mus - - te glo-ri-fi - ca - mus - te glo-ri - fi - te

- te glo - ri - fi - ca - - mus - - te glo-ri - fi - ca - mus - - te

- ca - - mus - - te glo-ri - fi - te

legato

Clarín de ecos y Octava

Gra - ti - as a - - gi - mus ti - - vi prop - ter mag - - nam

Gra - ti - as a - - gi - mus ti - - vi prop - ter mag - - nam

Gra - ti - as a - - gi - mus ti - - vi prop - ter mag - - nam

Flautado

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glo - - ri - am tu - - am glo - - ri - am tu - - am *f* prop - ter mag - nam

glo - - ri - am tu - - am glo - - ri - am tu - - am *f* prop - ter

glo - - ri - am tu - - am glo - - ri - am tu - - am *f* prop - ter

Lenquiteria

glo - ri - am tu - - am glo - ri - am tu - - am glo - - ri - am tu - - am

mag - nam glo - ri - am tu - - am glo - ri - am glo - - ri - am tu - - am

mag - nam glo - ri - am tu - - am glo - ri - am glo - - ri - am tu - - am

legato

ritard poco a poco

glo - ri - am tu - - am *p* glo - ri - am tu - - am

glo - ri - am tu - - am *p* glo - ri - am tu - - am

glo - ri - am tu - - am *p* glo - ri - am tu - - am

ritard poco a poco

GRATIAS AGIMUS TIBI.

ORGANO

Andante

Flautado y Corneta de ecos

Musical notation for the organ part, featuring a treble and bass clef with a common time signature. The tempo is marked 'Andante'. The instruction 'Flautado y Corneta de ecos' is written above the staff.

BAJO

legato

ritardando

a tempo

gra - ti - as a - gi - mus a -

Musical notation for the bass and piano accompaniment. The tempo changes from 'legato' to 'ritardando' and then back to 'a tempo'. The lyrics 'gra - ti - as a - gi - mus a -' are written above the staff.

gi - mus a - gi - mus ti - bi prop - ter mag - nam glo - ri - am tu - am

Musical notation for the bass and piano accompaniment. The lyrics 'gi - mus a - gi - mus ti - bi prop - ter mag - nam glo - ri - am tu - am' are written above the staff.

pro - ter mag - nam pro - ter mag - nam glo - ri - am tu - am glo - ri - am

Musical notation for the bass and piano accompaniment. The lyrics 'pro - ter mag - nam pro - ter mag - nam glo - ri - am tu - am glo - ri - am' are written above the staff.

TENOR

gra - ti - as a - gi - mus gra - ti - as gra - ti - as a - gi - mus ti - bi

Musical notation for the tenor voice part. The lyrics 'gra - ti - as a - gi - mus gra - ti - as gra - ti - as a - gi - mus ti - bi' are written above the staff.

BAJO

glo - ri - am tu - am gra - ti - as gra - ti - as a - gi - mus ti - bi

Musical notation for the bass voice part. The lyrics 'glo - ri - am tu - am gra - ti - as gra - ti - as a - gi - mus ti - bi' are written above the staff.

Musical notation for the piano accompaniment, featuring a treble and bass clef.

prop - ter mag - nam glo - ri - am tu - am Do - mi - ne De - us

prop - ter mag - nam glo - ri - am tu - am Do - mi - ne De - us Rex ce

Rex - ce - les - tis De - us pa - ter om - ni - po - tens Do - mi - ne Fi - li

- les - tis De - us pa - ter om - ni - po - tens Do - mi - ne fi - li u - ni -

u - ni ge - ni - te Je - su Chris - te Je - su Chris - te Je - su Je - su Chris - te

- ge - ni - te Je - su Chris - te Je - su Je - su Chris - te Je - su Je - su Chris - te Do - mi - ne

ritar. - dan - do

Do - mi - ne De - us Ag - nus De - i Fi - li - us Pa - tris Pa - tris

De - us Ag - nus De - i Fi - li - us Pa - tris Fi - li - us Pa - tris

ri tar - dan - do

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QUI TOLLIS.

Andante

TIPLE

TENOR

BAJO

ORGANO

f Qui - tol - lis *p* pec - ca - ta pe - ca - ta mun -

(1) *f* legato *p*

- di mi - se - re - re no - bis *p* Qui - tol - lis pec - ca - ta

- di mi - se - re - re no - bis *mf* Qui - tol - lis pec - ca - ta

- di mi - se - re - re no - bis *p* Qui - tol - lis pec - ca - ta

mun - di qui - tol - lis pec - ca - ta mun - di *f* sus - ci - pe sus - ci -

mun - di qui - tol - lis pec - ca - ta mun - di *f* sus - ci - pe sus - ci -

mun - di qui - tol - lis pec - ca - ta mun - di *f* sus - ci - pe sus - ci -

f muy ligado *cres* *cres*

(1) En los fuertes Lengüeteria interior y en los pinnos Clarín de eoz y Octava.

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poco - *à* *poco*

- pe - de pre - ca - ti - o - nem nos - tram de pre - ca - ti - o - nem

- pe - de pre - ca - ti - o - nem nos - tram de pre - ca - ti - o - nem

- pe - de pre - ca - ti - o - nem nos - tram de pre - ca - ti - o - nem

nos - tram de pre - ca - ti - o - nem nos - tram

nós - tram de pre - ca - ti - o - nem nos - tram Qui

de pre - ca - ti - o - nem nos - tram de pre - ca - ti - o - nem nos - tram

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

legato

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

Qui TENOR

BAJO Qui

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

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

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

re - re no - bis mi - se - re re no - bis.

re - re no - bis mi - se - re re no - bis.

re - re no - bis mi - se - re re no - bis.

All. moderato **QUONIAM TU SOLUS.**

TIPLE *f* Quo - ni - am tu so - lus Sane - tus tu so - lus.

TENOR *f* Quo - ni - am tu so - lus Sane - tus tu so - lus.

BAJO Quo - ni - am tu so - lus Sane - tus tu so - lus.

ORGANO *f*

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Do - mi - nus tu so - lus Al - tis - si - mus tu so - lus Al - tis - si - mus tu

Do - mi - nus tu so - lus Al - tis - si - mus tu so - lus Al - tis - si - mus tu

Do - mi - nus tu so - lus Al - tis - si - mus

so - lus Al - tis - si - mus Je - su Chris - te tu so - lus tu so - lus

so - lus Al - tis - si - mus Je - su Chris - te tu so - lus tu so - lus

tu so - lus Al - tis - si - mus Je - su Je - su Chris - te tu so - lus tu so - lus

Clarín

p

p cum Sanc - to Spi - ri - tu in glo - ri - a

p cum Sanc - to Spi - ri - tu in glo - ri - a

p cum Sanc - to Spi - ri - tu in glo - ri - a

de ecos y octava

legato

Flautado

De - - i Pa - - tris in glo - - ri - - a De - i Pa - - tris A -

De - - i Pa - - tris in glo - - ri - - a De - i Pa - - tris A -

De - - i Pa - - tris in glo - - ri - - a De - i Pa - - tris A -

- men **ff** cum Sanc-to Spi-ri-tu in glo-ria De - i in glo-ria De - i Pa - tris

- men **ff** cum Sanc-to Spi-ri-tu in glo-ria De - i Pa - - tris in glo-ria De - i Pa - tris A -

- men **ff** cum Sanc-to Spi-ri-tu in glo-ria De - i in glo-ria De - i Pa - tris A -

ff *Lengüeteria*

A - - men A - men A - men cum Sanc-to men A - men A - men.

- men a - - men A - men cum Sanc-to Spi-ri-tu men A - men A - men.

- men a - - men A - men cum Sanc-to men A - men A - men.

1. vez 2. vez

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Moderato.

FIPLE

TENOR

BAJO

ORGANO

Moderato.

Pa - trem om - ni - po -

Pa - trem om - ni - po -

Pa - trem om - ni - po -

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mf

Je - sum Chris - tum Fi - li - um De - i u - ni - ge - ni - tum Et ex pa - tre na - tum

Je - sum Chris - tum Fi - li - um De - i u - ni - ge - ni - tum *mf* Et ex pa - tre

Je - sum Chris - tum Fi - li - um De - i u - ni - ge - ni - tum

an - te om - ni - a se - cu - la an - te om - ni - a se - cu - la

na - tum an - te om - ni - a an - te om - ni - a se - cu - la De - um de

mf Et ex Pa - tre na - tum an - te om - ni - a se - cu - la

ff

De - um de De - o lu - men de lu - mi - ne De - um

De - o lu - men lu - men de lu - mi - ne De - us

De - um de De - o lu - men de lu - mi - ne De - um

ff

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ve - rum de De_o ve - ro de_o de De_o ve - ro
 ve - rum de De_o ve - ro de De_o ve - ro de De_o ve - ro
 ve - rum de De_o ve - ro de De_o ve - ro

TENOR. *cantabile*

Ge - ni - tum non fac - tum con - sus - tan - ti -
 a - - lem Pa - tri con - sus - tan - ti - a - - lem Pa - tri per quem

om - ni - a fac - ta sunt qui prop - ter - nos ho - mines
 om - ni - a fac - ta sunt qui prop - ter - nos ho - mines

Qui prop - ter - nos ho - mines qui prop - ter - nos ho - mines et

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mf

nos - tram sa - lu - tem des - cen - dit des - cen - dit de

mf

nos - tram sa - lu - tem des - cen - dit des - cen - dit de

prop - ter nos - tram nos - tram sa - lu - tem des - cen - dit des - cen - dit de

mf

p *cres -*

ce - - - lis des - cen - dit des - cen - dit de ce - - - lis des - cen - dit de

p

ce - - - lis des - cen - dit des - cen - dit de ce - - - lis des - cen - dit de

p

ce - - - lis des - cen - dit des - cen - dit de ce - - - lis des - cen - dit de

p *cres -*

cen - do poco a poco *ff*

ce - lis des - cen - dit de ce - lis des - cen - dit de ce - - - y - lis

ff

ce - lis des - cen - dit de ce - lis des - cen - dit de ce - - - lis

ff

ce - lis des - cen - dit de ce - lis des - cen - dit de ce - - - lis

cen - do poco a poco *ff*

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ET INCARNATUS EST.

Andante sostenuto. **p**

TIPLE
TENOR
BAJO

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

ORGANO
Flautado Violon y Ecos de Corneta
p *legato*

to ex Ma-ri-a Vir-gi-ne et ho-mo fac-tus est et ho-mo fac-tus est

to ex Ma-ri-a Vir-gi-ne et ho-mo fac-tus est et ho-mo fac-tus est Cru-ci-

to ex Ma-ri-a Vir-gi-ne et ho-mo fac-tus est et ho-mo fac-tus est

eru-ci-fi-xus eru-ci-fi-xus e-ti-am pro-no-

fi-xus eru-ci-fi-xus eru-ci-fi-xus eru-ci-fi-xus e-ti-am pro-no-

eru-ci-fi-xus eru-ci-fi-xus e-ti-am pro-no-

p ri - tar - dan - do *pp*

his sub Pon - ti - o Pi - la - to pa - sus pa - sus et se - pul - tus est.

his sub Pon - ti - o Pi - la - to pa - sus pa - sus et se - pul - tus est.

his sub Pon - ti - o Pi - la - to pa - sus pa - sus et se - pul - tus est.

p ri - tar - dan - do *pp*

I. tempo.

Et re - sur - re - xit et re - sur - re - xit ter - ti - a di - e se - - cum - dum se -

Et re - sur - re - xit et re - sur - re - xit ter - ti - a di - e se - - cum - dum se -

Et re - sur - re - xit et re - sur - re - xit ter - ti - a di - e se - - cum - dum se -

eres - cen - do

cum - dum se - cum dum scrip - tu - - ras et as - cen - dit in ce - lum et as -

cum - dum se - cum dum scrip - tu - - ras et as - cen - dit in ce - lum et as -

cum - dum se - cum dum scrip - tu - - ras et as - cen - dit in ce - lum et as -

eres - cen - do

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cen - dit in ce - lum et as - cen - dit in *ff* ce - lum se -

cen - dit in (1) ce - lum et as - cen - dit in *ff* ce - lum se -

cen - dit in ce - lum et as - cen - dit in *ff* ce - lum se -

ff marcato.

ff cantabile

de a des - te - ram Pa - - tris Et te -

de a des - te - ram Pa - - tris

de a des - te - ram Pa - - tris

rum ven - tu - rus est ven - tu - rus est cum glori - a ju - di -

ca - re vi - vos et mor - tuos cu - yus reg - ni non non e - rit

(1) Si huviera dos Bajos tomara el 1º la 5ª del Tono y el 2º la nota fundamental.

ff

fi - nis cu - jus cu - jus cu - jus reg - ni non non

ff

cu - jus cu - jus cu - jus reg - ni non

ff

cu - jus cu - jus cu - jus reg - ni

e - rit fi - nis *p* Et in Spi - ri - tum Sanctum Dominum et vi -

non e - rit fi - nis *p* Et in Spi - ri - tum Sanctum Dominum et vi -

non e - rit fi - nis *p* Et in Spi - ri - tum Sanctum Dominum et vi -

Corneta.

vi - - fi - can - tem qui ex pa - - tre Fi - li - o que pro - ce - - dit

vi - - fi - can - tem qui ex pa - - tre Fi - li - o que pro - ce - - dit

vi - - fi - can - tem qui ex pa - - tre Fi - li - o que pro - ce - - dit qui cum

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Pa - tre et Fi - li - o si - mul a - do - ra - tur et con - glo - ri - fi - ca -

p *legato*

tur qui lo - cu - tus est per pro - phe - tas

ri - tar - dan - do

TIPLE.

mf Et a - pos - to - li -

TENOR.

mf Et u - nam Sanc - tam Sanctam ca - tho - li - cam et a - pos -

BAJO.

mf Et u - nam Sanc - tam Sanctam ca - tho - li - cam et a - pos -

mf

cam Ec - cle - si - am Con - fi - te - or u - num bap -

to - li - cam Ec - cle - si - am Con - fi - te - or u - num bap -

to - li - cam Ec - cle - si - am Con - fi - te - or u - num bap - tis -

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ff

fix - ma in re - mi - si - o - nem pe - ca - to - rum Et ex pec - to et ex

fix - ma in re - mi - si - o - nem pe - ca - to - rum Et ex pec - to et ex

sa - in re - mi - si - o - nem pe - ca - to - rum Et ex pec - to et ex pec -

pec - to re - su - rec - ti - o - nem mor - tu - o - rum mor - tu - o -

pec - to re - su - rec - ti - o - nem mor - tu - o - rum, mor - tu - o -

to re - su - rec - ti - o - nem mor - tu - o - rum mor - tu - o -

rum Et vi - tam ven - tu - ri se - cu - li

rum Et vi - tam ven - tu - ri se - cu - li A -

rum Et vi - tam ven - tu - ri se - cu - li se - cu - li A -

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

men ven - tu - ri se - cu - li A - men A - - men A - men

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

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

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

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

SANCTUS.

Andante.

TIPLE

TENOR

BAJO

ORGANO.

Sanc - tus Sanc - tus

Sanc - tus Sanc - tus

Sanc - tus Sanc - tus

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ff Sane - tus Do - minus De - us Do - minus De - us Sa - ba -
ff Sane - tus Do - minus De - us Do - minus De - us Sa - ba -
ff Sane - tus
p *legato*

oht ple - ni sunt ce - li et ter - ra glo - ri - a tu - a ho -
oht ple - ni sunt ce - li et ter - ra glo - ri - a tu - a ho -
ff ho - sa - na ho -
ff

sa - na in ex - cel - sis ho - sa - na in ex - cel - sis in ex - cel - sis.
sa - na in ex - cel - sis ho - sa - na in ex - cel - sis in ex - cel - sis.
sa - na in ex - cel - sis ho - sa - na in ex - cel - sis in ex - cel - sis.

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BENEDICTUS.

Andante.

TIPLE

A SOLO

cantabile

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

ORGANO

legato

FLAUTADO VIOLON.

ni o - sa - na in ex - cel - sis ho - sa - na in ex - cel -

ritar - dando poco - a - poco

sia o - sa - na in ex - cel - sis o - sa - na in ex - cel - sis in ex - cel - sis.

AGNUS DEI.

Moderato.

TIPLE

mf

Ag - nus De - i qui - to - lis pe - ca - ta

TENOR

mf

Ag - nus De - i qui - to - lis pe - ca - ta mun - di mi - se -

ORGANO

mf

legato

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mun-di mi-se-re-re no-bis Ag-nus De-i qui-tol-lis pe-
 re-re mi-se-re-re no-bis Ag-nus De-i qui-tol-lis pe-ca-
 Ag-nus De-i qui-tol-lis pe-ca-ta pe-ca-ta

ca-ta mun-di mi-se-re-re no-bis do-na no-bis pa-
 ta pe-ca-ta mun-di mi-se-re-re no-bis do-na do-na no-bis pa-
 mun-di mi-se-re-re no-bis do-na no-bis pa-

cem do-na no-bis pa- cem do-na no-bis do-na no-bis do-na no-bis pa- - cem.
 cem do-na no-bis pa- cem do-na no-bis do-na no-bis do-na no-bis pa- - cem.
 cem do-na no-bis pa- cem do-na no-bis do-na no-bis do-na no-bis pa- - cem.

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CONCLUSION.

Al dar fin á esta obra, me creo en el deber de manifestar mi mas fina gratitud á los muchos profesores míos, que me han dirigido plácemes en el curso de esta publicacion. Deber mio es tambien dejar consignado aqui mi cordial agradecimiento á mi carisimo maestro el Sr. Eslava por los sabios consejos con que me ha favorecido constantemente, y sin los cuales me hubiera sido muy difícil sino imposible llevar á cabo una obra, cuya importancia era tal vez superior á mi escaso talento. Yo me propuse desde un principio hacer un método de órgano, que sin faltarle ninguna de las condiciones de tal, formase al mismo tiempo un repertorio verdadero y completo del organista. Este doble plan, que era enteramente nuevo, y que nadie habia emprendido anteriormente, traia consigo graves dificultades que me han obligado á hacer quantos esfuerzos me han sido posibles para desempeñar dignamente esta delicada y espinosa tarea. Espero pues que mis benévolo profesores reconocerán la buena voluntad y celo con que he procedido, por presentar una obra, sino perfecta, al menos util al arte y digna del culto divino.

EL AUTOR.

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