

LAS
SIETE PALABRAS

—
JOSE JORDA

LAS
SIETE PALABRAS

Que N. S. J. Dijo en la Cruz

POR
D. JOSÉ JORDÁ

LAS

SIETE PALABRAS

Mo aetoso

Introducción

O. José Jordá

Piano introduction musical score in G minor, 2/4 time. The score consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *f* (forte) is present at the beginning.

Tenor 1º

Tutti

Tenor 2º

Tutti Del

Bajo

Tutti Del

Del

Piano accompaniment musical score for the vocal parts. It continues the piano introduction from the first system. The score is written for the piano and includes dynamic markings such as *f* and *mf*. The right hand has a more active melodic role, often playing eighth notes, while the left hand continues with a steady accompaniment.

Sentido

Gol...go-ta som-bri...o en la al...ta eum-bre de un pue-blo en-tre la ron-ca
 Gol...go-ta som-bri...o en la al...ta eum-bre de un pue-blo en-tre la ron-ca
 Gol...go-ta som-bri...o en la al...ta eum-bre de un pue-blo en-tre la ron-ca

The first system of the musical score consists of four staves. The top three staves are vocal lines in G major, with lyrics written below each staff. The bottom two staves are for piano accompaniment, showing chords and melodic lines. The lyrics are: "Gol...go-ta som-bri...o en la al...ta eum-bre de un pue-blo en-tre la ron-ca".

en-tre la ron-ca gri-te-ri-a un Dios su-mi-do en mi-se-ra a-go.
 en-tre la ron-ca gri-te-ri-a un Dios un Dios su-mi-do en mi-se-ra a-go.
 en-tre la ron-ca gri-te-ri-a un Dios un Dios su-mi-do en mi-se-ra a-go.

The second system of the musical score consists of five staves. The top three staves are vocal lines in G major, with lyrics written below each staff. The bottom two staves are for piano accompaniment. The lyrics are: "en-tre la ron-ca gri-te-ri-a un Dios su-mi-do en mi-se-ra a-go.", "en-tre la ron-ca gri-te-ri-a un Dios un Dios su-mi-do en mi-se-ra a-go.", and "en-tre la ron-ca gri-te-ri-a un Dios un Dios su-mi-do en mi-se-ra a-go.". The word "cres." is written in the piano part.

dol. espres

ni - a pen - dien - te de un ma - de - ro vil es - tá de un ma - de - ro vil es - tá

ni - a pen - dien - te de un ma - de - ro vil es - tá de un ma - de - ro vil es - tá

ni - a pen - dien - te de un ma - de - ro vil es - tá de un ma - de - ro vil es - tá

dol.

p espres.

f >

Solo

un Dios su -

un Dios su -

un Dios su -

pp

pp

pp

p

2/4

2/4

2/4

mi-do en mi-se-ra a-go-ni-a pen-dien-te de un ma-de-ro

mi-do en mi-se-ra a-go-ni-a pen-dien-te de un ma-de-ro

mi-do en mi-se-ra a-go-ni-a pen-dien-te de un ma-de-ro

The first system of the musical score consists of four staves. The top three staves are vocal lines, each with a treble clef and a key signature of two flats. They contain the lyrics: "mi-do en mi-se-ra a-go-ni-a pen-dien-te de un ma-de-ro". The bottom staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

Tutti cres- - poco - - a - - poco

de un ma-de-ro vil es - - tá pen - - dien - - - te de un ma-de-ro vil es - - tá pen - - dien - - -

de un ma-de-ro vil es - - tá *Tutti* pen - - dien - - te vil es - - tá pen - - -

de un ma-de-ro vil es - - tá *Tutti* pen - - dien - - te vil es - - tá pen - - -

cres- - poco - - a - - - poco menos

The second system of the musical score consists of four staves. The top three staves are vocal lines with lyrics: "de un ma-de-ro vil es - - tá pen - - dien - - - te de un ma-de-ro vil es - - tá pen - - dien - - -". The bottom staff is a grand staff for piano accompaniment. The system includes dynamic markings: "Tutti" above the first vocal line, "cres- - poco - - a - - poco" above the second vocal line, and "cres- - poco - - a - - - poco menos" above the piano accompaniment staff.

dim.

menos

-te de un ma-de-ro vil es-tá pen-dien-te de un ma-de-ro vil es-tá

-dien-te de un ma-de-ro vil es-tá pen-dien-te de un ma-de-ro vil es-tá

-dien-te de un ma-de-ro vil es-tá pen-dien-te de un ma-de-ro vil es-tá

menos f pp ff

Co-ra-zón que con-tem-plas sus pe-sa-res es-en-cha de su la-bio mo-ri.

Co-ra-zón que con-tem-plas sus pe-sa-res es-en-cha de su la-bio mo-ri.

Co-ra-zón que con-tem-plas sus pe-sa-res es-

p

- bun - do mo - ri - bun - do el a - cen - to pos - tre - ro que hoy al mun - do tran -
 bun - do mo - ri - bun - do el a - cen - to pos - tre - ro que hoy al mun - do tran -
 - en - cha de su la - bio mo - ri - bun - do el a - cen - to pos - tre - ro que hoy al mun - do tran -

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics written below them. The bottom two staves are for piano accompaniment, featuring a treble and bass clef. The music is in a key with one sharp (F#) and a common time signature. The lyrics are: "- bun - do mo - ri - bun - do el a - cen - to pos - tre - ro que hoy al mun - do tran -", repeated in the second staff, and "- en - cha de su la - bio mo - ri - bun - do el a - cen - to pos - tre - ro que hoy al mun - do tran -" in the third staff.

menos *morendo*
 si - do de do - lor en - vi - a - ra tran - si - do de do -
 si - do de do - lor en - vi - a - ra tran - si - do de do -
 si - do de do - lor *menos* en - vi - a - ra tran - si - do de do - lor en - vi - a -

The second system of the musical score consists of four staves. The top three staves are vocal parts with lyrics. The bottom two staves are for piano accompaniment. The lyrics are: "si - do de do - lor en - vi - a - ra tran - si - do de do -", repeated in the second staff, and "si - do de do - lor *menos* en - vi - a - ra tran - si - do de do - lor en - vi - a -" in the third staff. The piano accompaniment includes dynamic markings: *menos* above the first staff and *morendo* above the second staff, and *morendo* below the piano part of the third staff.

- lor tran - si - do de do - lor en - vi - a - - ra tran - - si - do de do -

- lor tran - si - do de do - lor en - vi - a - - ra tran - - si - do de do -

- - ra en - vi - a - - ra en - - vi - - - a - - - ra tran - si - do de do - lor en - vi - a - -

- lor tran - - si - do de do - lor en - vi - a - - ra

- lor tran - si - do de do - lor en - vi - a - - ra

- ra en - vi - a - - ra en - - vi - - - a - - - ra

Handwritten musical score for three voices and piano. The score consists of four staves. The top three staves are for voices (Soprano, Alto, and Bass) and the bottom two are for piano. The lyrics are: "de do - - lor en - - vi - - a - - rá". The music is in G major and 2/4 time. The piano part features a complex accompaniment with many beamed sixteenth notes.

PRIMERA PALABRA

Moderato

Handwritten musical score for piano, marked "Moderato". It consists of two staves (treble and bass clef). The music is in G major and 2/4 time, featuring a complex accompaniment with many beamed sixteenth notes and dynamic markings like *p* and *pp*.

Tutti

Si per-don por tus ver-du-gos bien Je-sus tu la-bio im-plo-ra

Tutti

Si per-don por tus ver-du-gos bien Je-sus tu la-bio im

Tutti

Si per-don por tus ver-du-gos bien Je-sus tu la-bio im

mf

The first system of the musical score consists of four staves. The top three staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal staves. The piano part begins with a mezzo-forte (*mf*) dynamic and features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Bien pue-do yo des-de a-ho-ra des-de a-ho-ra de-cir-te Se-ñor pe-qué

- plo-ra bien pue-do yo des-de a-ho-ra de-cir-te Se-ñor pe-qué

- plo-ra bien pue-do yo des-de a-ho-ra de-cir-te Se-ñor pe-qué

The second system of the musical score continues the composition with four staves. It maintains the same key signature and time signature as the first system. The lyrics are repeated across the vocal staves. The piano accompaniment continues with a similar melodic and harmonic structure, providing support for the vocal lines.

Solo

No co-no-ci tus bon-da - - des euan-do en lo-co des-va-ri-o tu ley

No co-no-ci tus bon da - - - des euan-do en lo-co des-va-ri - - - o Des va-ri-o tu ley

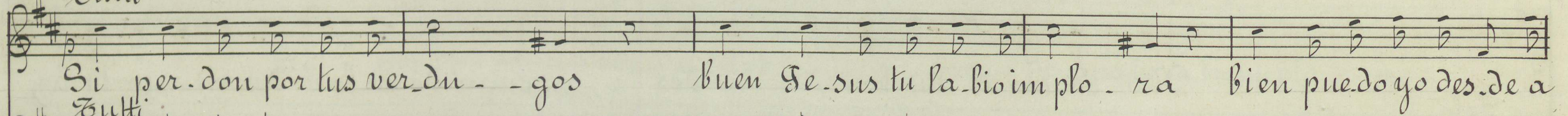
No no tus bon-da - - des Des-va-ri-o tu ley

san-ta Ge-sus mi-o in-sen-sa-to des-pre-cie

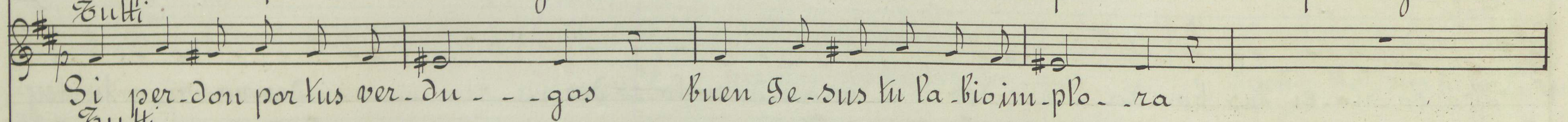
san-ta Ge-sus mi-o in-sen-sa-to des pre-cie

san-ta Ge-sus mi-o in-sen-sa-to des pre-cie

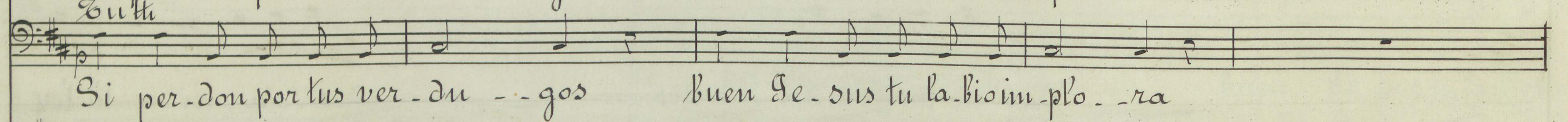
11 Tutti



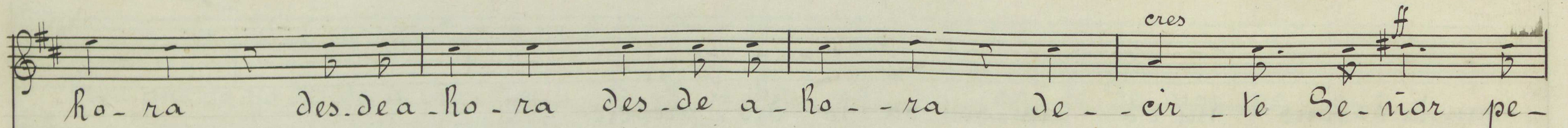
Si per-don por tus ver-du - - gos buen Je-sus tu la-bio im plo - ra bien pue.do yo des.de a



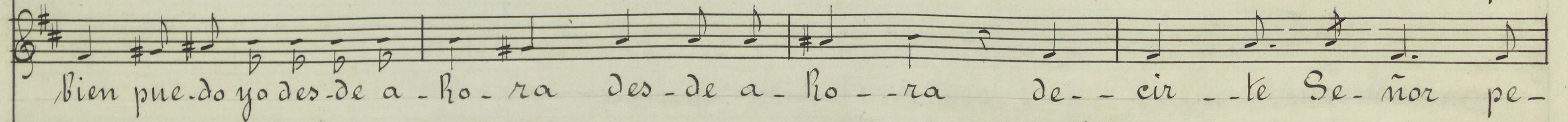
Si per-don por tus ver-du - - - gos buen Je-sus tu la-bio im- plo - ra



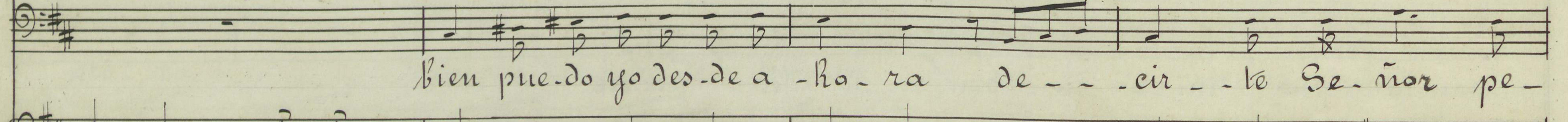
Si per-don por tus ver-du - - - gos buen Je-sus tu la-bio im- plo - ra



ho-ra des.de a-ho-ra des-de a- ho - - ra de - - cir - te Se- ñor pe



bien pue.do yo des-de a - ho - ra des-de a - ho - - ra de - - cir - - te Se- ñor pe



bien pue.do yo des-de a - ho - ra de - - - cir - - te Se- ñor pe



cres. ff

- qué Se-ñor pe-qué Se-ñor pe-qué Si per-don por tus ver.

- qué Se-ñor pe-qué Se-ñor pe-que Si-per-don por tus ver

- qué Se-ñor pe-qué Se-nor pe-qué Si per-don por tus ver

eres:

- du-gos Buen Ge-sus tu la-bio im plo-ra bien pue-do yo des-de a-ho-ra de-

- du-gos Buen Ge-sus tu la-bio im plo-ra bien pue-do yo des-de a-ho-ra de-

- du-gos Buen Ge-sus tu la-bio im plo-ra bien pue-do yo des-de a-ho-ra de-

eres. *f*

- cir - te Se - ñor pe - que Se - ñor pe - que se - ñor pe - que

- cir - te Se - ñor pe - que Se - ñor pe - que se - ñor pe - que

- cir - te Se - ñor pe - que Se - ñor pe - que Se - ñor pe - que

dim:

dol. No no tus bon - da - de des - va -

No co - no - ci tus bon - ta - - des euan - do en lo - co des - va - ri - - o des - va -

No - co - no - ci tus bon - da - des euan - do en lo - co des - va -

sf ri - o tu ley san - ta Je - sus mi - o in - sen - sa - to des - pre -

ri - o tu ley san - ta Je - sus mi - o in - sen - sa - to des - pre

ri - o tu ley san - ta Je - sus mi - o in - sen - sa - to des - pre

The first system of the musical score consists of four staves. The top three staves are vocal lines for soprano, alto, and tenor/bass, respectively. They all sing the lyrics: "ri - o tu ley san - ta Je - sus mi - o in - sen - sa - to des - pre". The first staff begins with a dynamic marking of *sf*. The bottom staff is the piano accompaniment, featuring a complex rhythmic pattern with many beamed eighth and sixteenth notes, and some triplets. The key signature has two sharps (F# and C#).

rall.

cié in - sen - sa - to des - pre - cié

cié in - sen - sa - to des - pre - cié

cié in - sen - sa - to des - pre - cié

The second system of the musical score consists of four staves. The top three staves are vocal lines for soprano, alto, and tenor/bass, respectively. They all sing the lyrics: "cié in - sen - sa - to des - pre - cié". The first staff has a *rall.* (rallentando) marking above it. The bottom staff is the piano accompaniment, continuing the complex rhythmic pattern from the first system. The key signature remains two sharps.

SEGUNDA PALABRA

Tranquilo

vigoroso *ga---* *ga---* *dim.*

Gracia im-plo-ra el buen la-dron por sus cri-me-nes con.

Gracia im-plo-ra el buen la-dron por sus cri-me-nes con.

ga--- *ga---* *gan* *gan*

tri - - to y con a - mor in fi - ni - to Je - sus le o - tor - gael per - don

tri - - to y con a - mor in fi - ni - to Je - sus le o - tor - gael per - don

tri - - to y con a - mor in fi - ni - to Je - sus le o - tor - gael per - don

espres.

Gra - cia im - plo - ra el buen la - dron por sus cri - me - nes con

Gra - cia im - plo - ra el buen la - dron por sus cri - me - nes con

Gra - cia im - plo - ra el buen la - dron por sus cri - me - nes con

cres

dim.

tri - to y con a - mor in fi - ni - to Je - sus le o - tor - gael per - don

tri - to y con a - mor in fi - ni - to Je - sus le o - tor gael per - don

tri - to y con a - mor in fi - ni - to Je - sus le o - tor ga el per - don

cres

Solo *dol.*

Gra - cia im - plo - ra el buen la

- don por sus cri - me - nes con - tu - to y con a - mor in fi -

The first system of the musical score consists of five staves. The top two staves are empty. The third staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics are written below the notes. The bottom two staves are the piano accompaniment, starting with a bass clef and a key signature of one sharp. The piano part features a rhythmic pattern of eighth and sixteenth notes.

ni - to De - sus le o - tor - ga el per - don De - sus le o - tor - ga el per -

The second system of the musical score also consists of five staves. The top two staves are empty. The third staff is the vocal line, starting with a treble clef and a key signature of one sharp. The lyrics are written below the notes. The bottom two staves are the piano accompaniment, starting with a bass clef and a key signature of one sharp. The piano part continues with a similar rhythmic pattern. The word "rall." is written above the vocal line in the second measure of this system.

rall Tutti tempo

llo-ro a tus pies las llo-ro

llo-ro a tus pies las llo-ro

llo-ro a tus pies las llo-ro

Gra-cia im-plo-ra el buen la

Gra-cia im-plo-ra el buen la

Gra-cia im-plo-ra el buen la

The first system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo marking 'rall Tutti tempo' is written above the first staff. The lyrics for the vocal parts are 'llo-ro a tus pies las llo-ro' and 'Gra-cia im-plo-ra el buen la'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

-dron por sus eri-me-nes con-tri-to y con a-mor in fi-ni-to Se-

-dron por sus eri-me-nes con-tri-to y con a-mor in fi-ni-to Se-

-dron por sus eri-me-nes con-tri-to y con a-mor in fi-ni-to Se-

The second system of the musical score consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Bass) with lyrics. The bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo marking 'rall' is written above the piano accompaniment staff. The lyrics for the vocal parts are '-dron por sus eri-me-nes con-tri-to y con a-mor in fi-ni-to Se-'. The piano accompaniment continues with a similar rhythmic pattern to the first system.

sus le o. tor. ga el per. don Tu gra. cia Se. ñor im. plo. ro

sus le o. tor. go el per. don Tu gra. cia Se. ñor im. plo. ro

sus le o. tor. ga el per. don Tu gra. cia Se. ñor im. plo. ro

múe. va. te mi sen. ti. mien. to mis mal. da. des son sin euen. to mas a...

múe. va. te mi sen. ti. mien. to mis mal. da. des son sin euen. to mas a...

múe. va. te mi sen. ti. mien. to mis mal. da. des son sin euen. to mas a...

qui a tus plan-tas llo-ro mas a

qui a tus p-lan-tas llo-ro mas a

qui a tus plan-tas llo-ro mas a

perdendosi

qui a tus plan-tas llo-ro.

qui a tus plan-tas llo-ro.

qui a tus plan-tas llo-ro.

perdendosi e pp.

pp

TERCERA PALABRA

Andante assai melancolico *Terzetto*

mf

Tenor 2º Solo

Je - sus la tris - te mi - ra - da

dolente

fi - ja con ar - diente a fan - ve a Ma - ri - a a - con - go - ja - da y de do - lor tras pa -

Tenor 1º Solo

Ge - sus la kris te mi - ra - da fi - ja con ar diente a
- da - da la en - tre - ga por Ma - dre a Juan

fan ve a Ma - ri - a a - con - go - ja - da y de do - lor tras pa - sa - da la en - tre - ga por Ma - dre á

cres.

Suan y de do - lor tras pa - sa - da la en - tre - ga por Ma - dre a

Suan y de do - lor tras pa - sa - da la en - tre - ga por Ma - dre a

Suan y de do - lor tras pa - sa - da la en - tre - ga por Ma - dre a

rit *tempo é espres:*

Suan Ba - jo tu man - to o Ma - ri - a suan tran - qui - lo

Suan Ba - jo tu man - to o Ma - ri - a suan tran - qui - lo

Suan Ba - jo tu man - to o Ma - ri - a suan tran - qui - lo

vi-vi-ré tu se-ras del al-ma mi-a el en-can-to la a-le-gri-a yo fiel hi-jo te se-
 vi-vi-ré tu se-ras del al-ma mi-a el en-can-to la a-le-gri-a yo fiel hi-jo te se-
 vi-vi-ré tu se-ras del al-ma mi-a el en-can-to la a-le-gri-a yo fiel hi-jo te se-

eres
dim.
eres
pesante
dim.

ré yo fiel hi-jo te se-ré yo fiel hi-jo te se-ré
 ré yo fiel hi-jo te se-ré yo fiel hi-jo te se-ré
 ré yo fiel hi-jo te se-re yo fiel hi-jo te se-re

rit
p
dol
rit.

1^o tempo

re

re

Se - sus la kris - te mi - ra - da

1^o tempo

fi - ja con ar - diente a fan - ve a Ma - ri - a a - con - go - ja - da y de do - lor tras - pa -

dol

Ba - jo tu man - to o Ma - ri - a euan tran - qui - lo

sa - da la en - tre - ga por Ma - dre a Juan tu man - to o Ma - ri - a euan tran - qui - lo

Ba - jo tu man - to o Ma - ri - a euan tran - qui - lo

dol

poco afret. *pesante*

vi - vi - ré tu se - ras del al - ma mi - a el en - can - to la a - le - gri - a yo fiel

vi - vi - ré tu se - ras del al - ma mi - a el en - can - to la a - le - gri - a yo fiel

vi - vi - re tu se - ras del al - ma mi - a el en - can - to la a - le - gri - a yo fiel

poco afret *pesante*

menos *rall*

hi - jo te se - re yo fiel hi - jo te se - re yo fiel hi - jo te se -

hi - jo te se - re yo fiel hi - jo te se - re yo fiel hi - jo te se -

hi - jo te se - re y fiel hi - jo te se - re yo fiel hi - jo te se -

menos *p* *rall.*

re

re

re

CUARTA PALABRA

a Solo de Bajo

Larghetto

The first system of the piano accompaniment features a treble and bass clef with a key signature of two flats (B-flat and E-flat). The music is marked *sf* (sforzando) and includes several trills (tr.) in the right hand. The piece concludes with a *dim.* (diminuendo) marking.

A - van - ran las ti - nie - blas por el ten - di - do

The second system continues the piano accompaniment. It features a *pp* (pianissimo) dynamic marking and includes trills (tr.) in the right hand.

cie - lo el mun - do en - vuel - ve ai - ra - do la ne - gra os - cu - ri - dad A...

The third system continues the piano accompaniment. It features a *ff* (fortissimo) dynamic marking, a *pp* (pianissimo) dynamic marking, and includes trills (tr.) in the right hand. The system concludes with an *animando* marking.

poco

van. san las ti. nie. blas por el *cres:* ten. di. do cie. lo el mun. do en vuel. ve aira. do la

poco

cres *ff*

dim

ne. gra os. eu. ri. dad la ne. gra la ne. gra os. eu. ri. dad el mun. do en vuel. ve ai

dim *pp*

ra. do la ne. gra os. eu. ri. dad

sf *sf* *sf* *sf*

Al Pa-dre al-ra sus o-jos Je-sus con dul-ce an-he-lo y el Pa-dre le a-ban

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a series of quarter notes, followed by a half note, and then a series of quarter notes with a slur. The piano accompaniment consists of a steady eighth-note pattern in the left hand and chords in the right hand. A dynamic marking 'p' is present in the first measure of the piano part.

do-na en tan his-te so-le...dad

The second system continues the vocal line and piano accompaniment. The vocal line has a long rest in the second measure. The piano accompaniment continues with its eighth-note pattern. A dynamic marking 'p' is present in the first measure of the piano part, and 'espres' is written above the piano part in the fifth measure.

y el Pa-dre le a-ban do...na en tan his-te so-le...dad en tan his-te so-le

The third system continues the vocal line and piano accompaniment. The vocal line has a long rest in the second measure. The piano accompaniment continues with its eighth-note pattern. Dynamic markings 'cres' and 'Dim.' are present in the piano part.

...dad en tan tris-te so-le-dad al

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with the lyrics "...dad en tan tris-te so-le-dad". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Pa-dre al-ra sus o-jos De-sus con dul-ce an-he-lo y el Pa-dre le a-ban-do-na en tan tris-te so-le

dim. menos

afret. poco *dim. menos*

The second system continues the vocal line with the lyrics "Pa-dre al-ra sus o-jos De-sus con dul-ce an-he-lo y el Pa-dre le a-ban-do-na en tan tris-te so-le". The piano accompaniment features a more active texture with sixteenth-note runs in the right hand. Performance markings include "afret. poco" (accelerando poco) and "dim. menos" (diminuendo) in both staves.

dad en tan tris-te so-le-dad en tan tris-te so-le-dad

cres *lento*

cres *f* *ff*

The third system repeats the lyrics "dad en tan tris-te so-le-dad en tan tris-te so-le-dad". The piano accompaniment becomes more dramatic, with dynamic markings of *cres* (crescendo), *f* (forte), and *ff* (fortissimo). The tempo marking *lento* (slow) is also present. The system concludes with a final cadence in the piano part.

QUINTA PALABRA

Duo de Tenor y Baritono

Andante sostenuto

Handwritten musical notation for the piano introduction of the first system. It consists of two staves (treble and bass clef) with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The tempo is marked 'Andante sostenuto'. The notation includes chords, single notes, and slurs. A dynamic marking 'sf' (sforzando) is present in the first measure. There are some handwritten annotations, including a double sharp symbol in the left margin.

Tenor Solo tempo

De an-gus-tias lle-no se

Handwritten musical notation for the piano accompaniment of the second system. It consists of two staves (treble and bass clef) with a key signature of two flats and a 2/4 time signature. The tempo is marked 'tempo'. The notation includes chords, single notes, and slurs. Dynamic markings 'dim' (diminuendo) and 'rall' (rallentando) are present. The piano part provides harmonic support for the vocal lines.

Handwritten musical notation for the Tenor vocal line. It consists of a single staff with a key signature of two flats and a 2/4 time signature. The lyrics are written below the notes. The tempo is marked 'tempo'. The Tenor part begins with the lyrics 'dien-to se-dien-to el la-bio De an-gus-tias lle-no se-dien-to se-dien-to el la-bio su-'. The word 'Baritono' is written below the first few notes.

De an-gus-tias lle-no se-dien-to se-dien-to el la-bio su

Handwritten musical notation for the piano accompaniment of the third system. It consists of two staves (treble and bass clef) with a key signature of two flats and a 2/4 time signature. The notation includes chords, single notes, and slurs. The piano part continues to provide harmonic support for the vocal lines.

cres *sf* *dim.*

mi... do en pe... nas el Re... den... tor sed cla... ma y lue... go ver...

mi... do en pe... nas el Re... den... tor sed cla... ma y lue... go ver...

f

du... go im... pi... o kiel y vi... na... gre le pro... pi... no kiel y vi...

du... go im... pi... o kiel y vi... na... gre le pro... pi... no kiel y vi...

f

na - gre le pro - pi - no

na - gre le pro - pi - no

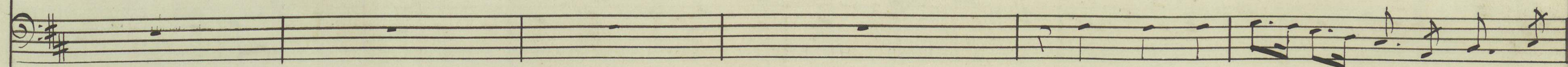
sf

p Sed tie - ne Cris - to de mi i - no -

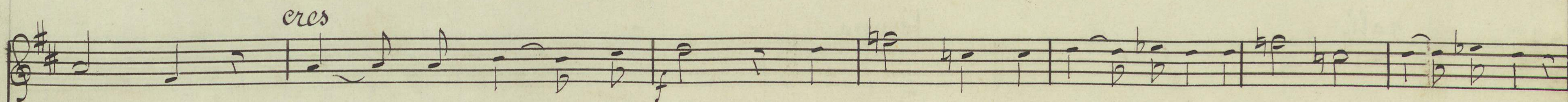
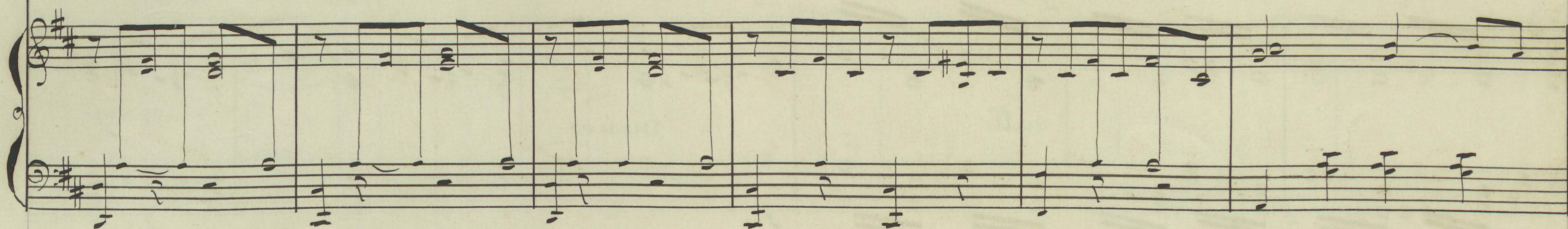
p



cen . cia sed de mi al . ma sed de mi a mor de mi a mor sed de mi

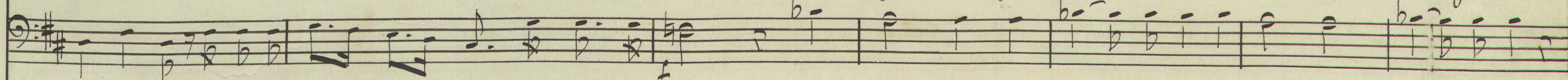


sed tie . ne Cris . to de mi i . no .



eres

al . ma sed de mi a . mor yo in . gra . to y per . fi . do en vez de la . gri . mas

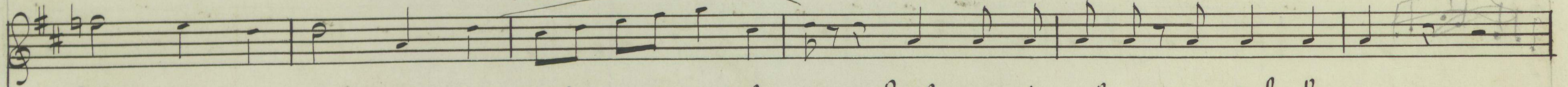


cen . cia sed de mi al . ma sed de mi a mor yo in . gra . to y per . fi . do en vez de la . gri . mas



rall.

menos



huel de mis eul. pas in fiel in fiel le doy hiel de mis eul. pas in. fiel le doy



huel de mis eul. pas in fiel le doy hiel de mis eul. pas in. fiel le. doy

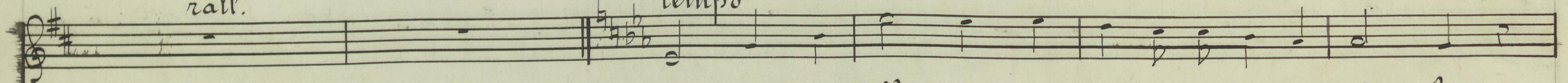


rall.

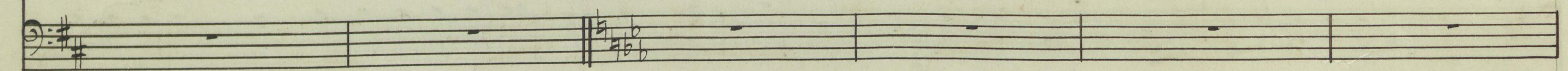
menos

rall.

tempo



De an. gus. tias lle. no se. dien. to se. dien to el la. bio



rall.

tempo



espres: e rf.

De an-gus-tias lle - no se - dien-to se - dien-to el la - bio su - mi - do en pe - nas el

De an-gus-tias lle - no se - dien-to se - dien-to el la - bio su - mi - do en pe - nas el

espres: e rf.

Re - den - tor sed cla - ma y lue - go ver - du - go im - pi - o kiel y vi.

Re - den - tor sed cla - ma y lue - go ver - du - go im - pi - o kiel y vi.

eres dim. menos

na - gre le pro - pi - nó kiel y vi - na - gre le pro - pi - nó sed tie - ne

na - gre le pro - pi - nó kiel y vi - na - gre le pro - pi - nó sed tie - ne
menos

eres dim. dol. e p

The first system of the musical score consists of four staves. The top two staves are vocal lines with lyrics in Spanish. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The lyrics are: 'eres dim. menos na - gre le pro - pi - nó kiel y vi - na - gre le pro - pi - nó sed tie - ne'. The piano part includes dynamic markings 'eres', 'dim.', and 'dol. e p'.

Cris - to de mi i - no - cen - cia sed de mi al - ma sed de mi a

Cris - to de mi i - no - cen - cia sed de mi al - ma sed de mi a

The second system of the musical score consists of four staves. The top two staves are vocal lines with lyrics in Spanish. The bottom two staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time. The lyrics are: 'Cris - to de mi i - no - cen - cia sed de mi al - ma sed de mi a'. The piano part features a rhythmic accompaniment with chords and single notes.

Handwritten musical score for voice and piano. The score is written on five systems of staves. The first system contains the vocal line with lyrics: "mor sed de mi al-ma sed de mia". The second system continues the vocal line with lyrics: "mor sed tie-me Chris-to de mi i-no-ven-cia sed de mi al-ma se de mia". The third system shows the piano accompaniment. The fourth system shows the vocal line with the word "mor". The fifth system shows the piano accompaniment with dynamics "p", "dim", and "rall".

mor sed de mi al-ma sed de mia

mor sed tie-me Chris-to de mi i-no-ven-cia sed de mi al-ma se de mia

mor

mor

p dim rall

SESTA PALABRA

A Solo de Tenor

Despacio

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and 2/4 time. The music begins with a piano (*p*) dynamic. The upper staff contains a melodic line with some rests, while the lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

The second system continues the piano accompaniment from the first system. It features a complex rhythmic pattern in the bass line with many sixteenth and thirty-second notes, and a more active treble line with eighth and sixteenth notes.

The third system contains the vocal line and the piano accompaniment. The vocal line is in treble clef and includes the lyrics "De cul. pas sin cuen. to y al pre. cio fe." with a *Recitado* marking above it. The piano accompaniment is in bass clef and features a dense texture of chords and moving lines. Dynamics include *pp* and *p*. There are also some triplets indicated by a '3' above the notes.

I.º tempo *dol.* *Andante*

... cum. do hoy dio por el hom. bre de Cris. to el a. mor el cie. lo apia. da. do mi. ran. do es. ta al

I.º tempo *Andante*

a piacere *cres.*

mun. do la. va. do en la san. gre de su Re. den. tor el cie. lo a. pia da. do mi. ran. do es. ta al mun. do la. va. do en la

a piacere

all.º *menos* *All.º mod.º*

san. gre de su Re. den. tor

all.º *All.º mod.º* *Dolente.*

cres.

De cul-pas sin euen-to ya el pre-cio se-cun-do hoy dió por el hom-bre de Cris-to el a-mor

pp El cie-lo a-pia-da-do *dim.* mi-ran-do mi-ran-do es-ta el mun-do la-va-do en la san-gre de su Re-den

poco affret: *menos*
 Cor la-va-do en la san-gre de su Re-den-cor

f poco affret *menos pp* *f*

a piacere *cres.*

la - va - do en la san - gre de su Re - den - tor El cie - lo a - pia - da - do mi - ran - do es - tá el mun - do la - va - do en la

dim e rall. *menos*

san - gre de su Re - den - tor de su Re - den - tor

ff *dim e rall.* *menos*

dol e p

san - gre pre - cio - sa que a - si das la vi - da; O san - gre que la - vas al tris - te mor -

dol e p.

espres
 kal i - nun - de mi al - ma de amo res he - ri - da de san - gre tan pu - ra co - pio - so rau - dal de san - gre tan
espres *menos* *menos*
espres *menos* *é espre.* *menos*
rall *afret poco* *rall.* *afret poco*
 pu - ra co - pio - so rau - dal de san - gre tan pu - ra co - pio - - so rau - dal de
rall. *afret poco* *rall.* *afret poco*
rall *tempo* *espres*
 san - gre tan pu - ra co - pio - - so rau - - dal i - nun - de mi al - ma de a
rall *pp dol*

espres: *dim.* *rall.* *morendo sempre*
 mo - res he - ri - da de san - gre tan pu - ra co - pio - so rau - dal *co.*
espes *dim* *rall'* *morendo sempre*

- pio - so rau - dal
pp

SEPTIMA PALABRA

Grave.

Handwritten musical score for the piano introduction. It consists of two staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music is marked *Grave*. The first staff features a melodic line with various ornaments and dynamics, including a forte (*f*) marking. The second staff provides a harmonic accompaniment with chords and moving lines.

Tutti

Vocal entries for the chorus. The lyrics are "Las som-bras de la". The music is arranged for four voices: Soprano, Alto, Tenor, and Bass. Each voice part begins with a rest followed by the vocal line. The lyrics are written below the corresponding staves. The music is marked *Tutti*.

Tutti

Tutti

Piano accompaniment for the vocal entries. It consists of two staves. The music is marked *pp* (pianissimo) and *legatto*. It features a melodic line in the right hand and a harmonic accompaniment in the left hand. The key signature remains two flats, and the time signature is 2/4. The music concludes with a final chord and a fermata.

muer - te ya el ros - tro ve - ne - ran - do de Cris - to van eu -

muer - te ya el ros - tro ve - ne - ran - do de Cris - to van eu -

muer - te ya el ros - tro ve - ne - ran - do de Cris - to van eu -

- brien - do de pa - - li - dez y hor - nor la lum - bre de sus

- brien - do de pa - - li - dez y hor - nor la lum - bre de sus

- brien - do de pa - - li - dez y hor - nor la lum - bre de sus

o... jos al par se va e. clip. san. do y el al. maen. tre do. lo. res al Pa. dre en. co. men

o... jos al par se va e. clip. san. do y el al. maen. tre do. lo. res al Pa. dre en. co. men

o... jos al par se va e. clip. san. do y el al. maen. tre do. lo. res al Pa. dre en. co. men

dan. do ha. bla sus. pi. ra y mue. re a im. pul. so de sua. mor

dan. do ha. bla sus. pi. ra y mue. re a im. pul. so de sua. mor

dan. do ha. bla sus. pi. ra y mue. re a im. pul. so de sua. mor

al Pa - - dre en co - - men - dan - do ha - bla sus - pi - - ra y

al Pa - - dre en co - - men - dan - do ha - bla sus - pi - - ra y

al Pa - - dre en co - - men - dan - do ha - bla sus - pi - - ra y

The first system consists of three vocal staves and two piano accompaniment staves. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment features a complex texture with many beamed sixteenth notes in both hands. The lyrics are written below the vocal staves.

mue - re a im - pul - - so de su a - mor a im - - pul - - so de su a -

mue - re a im - pul - - so de su a - mor a im - - pul - - so de su a -

mue - re a im - pul - - so de - - su a - mor a im - pul - - so de su a -

The second system continues with three vocal staves and two piano accompaniment staves. The lyrics are repeated. The piano accompaniment includes a 'rall' marking above the staff in the final measures. The notation includes various ornaments and dynamic markings.

mor a im - pul - so de sua

mor a im - pul - so de sua

mor a im - pul - so de sua

tempo dol e p pp

mor a im - pul - so de sua - mor a im - pul - so de sua -

mor a im - pul - so de sua - mor a im - pul - so de sua -

mor a im pul - so de sua - mor a im - pul - so de sua

ff Dim. p e rall

Largo

mor

mor

Baritono Sentido e portando

mor

Se-nior so-lo mis cri-me nes la-bra-ron tu que-

ppp el Coro

mas

espres e affret.

tempo

pp

Baritono

mas

bran-to nu-bla-ron de tus o-jos la en-can-ta-do-ra luz

Bajo

mas

espres e affret

tempo

pp

ya per - don im - plo - ro Se - ñor en - vuel - to en llan - to no se - a por mi es -

ya per - don im - plo - ro Se - ñor en vuel - to en llan - to no se - a por mi es -

ya per - don im - plo - ro Se - ñor en vuel - to, en llan - to no se - a por mi es -

te - - ril no

te - - ril no

te - - ril' Se - ñor tor - men - to tan - to no se - a por mi es - te - - ril el pre - cio de tu -

se... a por mi es... te... ril Je... sus tor... men... to tan... to no se... a por mi es...
 se... a por mi es... te... ril Je... sus tor... men... to tan... to no se... a por mi es...
 se... a por mi es... te... ril Je... sus tor... men... to tan... to no se... a por mi es...

cres

te... ril el pre... cio de tu cruz *pp* el pre... tio de tu
 te... ril el pre... cio de tu cruz *pp* el pre... tio de tu
 te... ril el pre... cio de tu cruz *pp* el pre... cio de tu

morendo

del *morendo* *ppp*

Handwritten musical score for three voices and piano. The top three staves are vocal parts, each with the word "cruz" written below. The bottom two staves are piano accompaniment. The music is in a minor key and 3/4 time.

MEDITACIONES

Pascual Perez G.

Handwritten musical score for piano. The tempo is marked "Andante religioso". The score is in a minor key and 3/4 time. It features a piano introduction with a dynamic marking of *p*. The music consists of two staves, treble and bass clef.

Tenor I.º dol.

Solo

Buen Se - sus tu que en la cruz su - - - fris - te el do - lor pro -

Musical notation for the first system, including vocal line and piano accompaniment. The vocal line is in tenor clef with a key signature of two flats and a common time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

p e legato

p

fun - do

Buen Se - sus

tu que en la cruz su fris - te el do - lor pro

Musical notation for the second system, including vocal line and piano accompaniment. The vocal line continues with the lyrics 'fun - do Buen Se - sus tu que en la cruz su fris - te el do - lor pro'. The piano accompaniment continues with the same accompaniment pattern as the first system.

dol.

Buen Se - sus tu que en la cruz su - - - fris - te el do - lor pro

Musical notation for the third system, including vocal line and piano accompaniment. The vocal line continues with the lyrics 'Buen Se - sus tu que en la cruz su - - - fris - te el do - lor pro'. The piano accompaniment continues with the same accompaniment pattern as the previous systems.

fun-do *dol.* Buen Se - - sus tu que en la cruz su fris - te

Buen Se - - sus tu que en la cruz su - - - fris - - te el do -

fun-do Buen Se - - sus tu que en la cruz su - fris - - te

Detailed description: This system contains the first two systems of a musical score. The top system features a vocal line with lyrics 'fun-do' (with 'dol.' below it), 'Buen Se - - sus', and 'tu que en la cruz su fris - te'. The second system continues the vocal line with 'Buen Se - - sus tu que en la cruz su - - - fris - - te el do -'. Below these are two systems of piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

el do - lor pro - fun - do por re - - di - - mir a es - te

- lor pro - - fun - do por re - di - - mir a es - - - te

el do - lor pro - fun - do por re - - di - - mir a es - - te

f *poco afret*

Detailed description: This system contains the second two systems of the musical score. The top system features a vocal line with lyrics 'el do - lor pro - fun - do por re - - di - - mir a es - te'. The second system continues the vocal line with '- lor pro - - fun - do por re - di - - mir a es - - - te'. Below these are two systems of piano accompaniment. The right hand has a more active melodic line, and the left hand continues the bass line. A dynamic marking 'f' and the instruction 'poco afret' are present in the piano part.

mun-do y dar al hom-bre la luz y dar al
 mun-do y dar al hom-bre la luz al
 mun-do y dar al hom-bre la luz y dar al
 e. cres.

hom-bre y dar al hom-bre la luz
 hom-bre y dar al hom-bre la luz
 hom-bre y dar al hom-bre la luz
 mun-ca mun-ca nos

nun.ca nos nie.gues tu a - - mor nun.ca nos nie.gues in - men - so
 nun.ca nos nie - - gues tu a - mor in men - so
 nie.gues nun.ca nos nie - - gues tu a - mor in - - men - so dul - ce in - men - so

The first system of the musical score consists of four staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The vocal parts are written in a treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in a bass clef with the same key signature. The lyrics are written below the vocal staves. The piano part features a melodic line in the right hand and a more rhythmic line in the left hand, with dynamic markings 'f' and 'p'.

dul - ce in - dul - gen - te y siem - pre Je - sus ele - men - te Je - sus ele
 dul - ce in - dul - gen - te y siem - pre Je - sus ele - men - te ele -
 dul - ce in - dul - gen - te y siem - pre Je - sus ele -

The second system of the musical score also consists of four staves, following the same layout as the first system. The vocal parts continue with the lyrics provided. The piano accompaniment maintains the same melodic and rhythmic patterns, with dynamic markings 'f' and 'p'.

rit.

men-te ten pi-dad del pe-ca-dor ten pie-dad del pe-ca-

men-te ten pie-dad del pe-ca-dor ten pie-dad ten pie-dad del pe-ca-

men-te ten pie-dad del pe-ca-dor ten pie-dad ten pie-dad del pe-ca-

f *p* *cres*

-dor ten pie-dad ten pie-dad ten pie-dad del pe-ca-dor ten pie-dad ten pie-

-dor ten pie-dad ten pie-dad ten pie-dad del pe-ca-dor ten pie-dad ten pie

-dor ten pie-dad ten pie-dad ten pie-dad del pe-ca-dor ten pie-dad ten pie

molto *ff* *rit* *cre*

dad ten pie - dad del pe - ca - dor del pe - ca - dor

dad ten pie - dad del pe - ca - dor del pe - ca - dor

dad ten pie - dad del pe - ca - dor del pe - ca - dor

molto *ff rit.* *perdendosi*

PEQUE PEQUE DIOS MIO

Andante

Luis Villalba

Tu san - gre la - - - vo hoy

di... a los cri... me... nes del mun... do tu a... mor siem... pre es fe... ciu... do

rit. mucho a tempo pa... ra el que espera en Ti Se... ñor a Vos me a... co... jo llo

ran... do mi ex... tra... vi... o a... pia... da... te Dios mi... o a... pia... da... te de

Tenor 1º

Tu san-gre la-vo hoy di-a los cri-me-nes del mun-do tu a-mor siem-pre es fe.

Tenor 2º

Tu san-gre la-vo hoy di-a los cri-me-nes del mun-do tu a-mor siem-pre es fe.

Tiple 1º

Tu san-gre la-vo hoy di-a los cri-me-nes del mun-do tu a-mor siem-pre es fe.

Tiple 2º

Tu san-gre la-vo hoy di-a los cri-me-nes del mun-do tu a-mor siem-pre es fe.

Bajos

Tu san-gre la-vo hoy dia-a los cri-me-nes del mun-do tu a-mor siem-pre es fe

mi

ten

- eun - do pa - ra el que es pe - ra en Ti Se - ñor a Vos me a - co - jo llo - ran - do mi ex - tra.

- eun - do pa - ra el que es pe - ra en Ti Se - ñor a Vos me a - co - jo llo - ran - do mi ex - tra.

- eun - do pa - ra el que es pe - ra en Ti Se - ñor a Vos me a - co - jo llo - ran - do mi ex - tra.

- eun - do pa - ra el que es pe - ra en Ti Se - ñor a Vos me a - co - jo llo - ran - do mi ex - tra.

- eun - do pa - ra el que es pe - ra en Ti Se - ñor a Vos me a - co - jo llo - ran - do mi ex - tra.

Se - ñor a Vos me a - co - jo llo - ran - do mi ex - tra.

vi . . o a . pia . da te de mi a . . pia . da te Dios mi . o

vi . . o a pia . da te de mi a . . pia . da . . te Dios mi . o

vi . . o a . pia . da te de mi a . pia . da te Dios mi . o

vi . . o a . pia . da te de mi a . . pia . da te Dios mi . o

vi . . o a . pia . da te de mi a . . pia . da te Dios mi . o

vi . . o a . pia . da te de mi a . . pia . da te Dios mi . o

vi . . o a . pia . da te Dios mi . o a pia . da te de mi a . pia . da te Dios

CHRISTUS FACTUS

M. F. Banfi

Andante maestoso

Tenor 1^o

Chris...tus fac...tus fac...tus est pro no...bis

Tenor 2^o

Chris...tus fac...tus fac...tus est pro no...bis

Bajo

Chris...tus fac...tus fac...tus est pro no...bis

Organo

The musical score is written on five staves. The top four staves are for voices: Tenor 1st, Tenor 2nd, and Bass. The bottom staff is for Organ. The music is in a 4/4 time signature with a key signature of one flat (B-flat). The lyrics are written below each vocal line. The organ part consists of two staves, with a forte (ff) dynamic marking in the fourth measure.

fae - - tus est pro no - - - bis o - be - - - di - ens

fae - tus est pro no - - - bis o - be - - - di - ens

fae - - tus est pro no - - - bis o - be - - - di - ens

p *f* *eres* *ff* *pp*

Solo

Chris - - - tus fae - tus fae - tus pro no - bis

fae - - - tus est o - be - - - di -

fae - - - tus est o - be - - - di -

X

Tutti

Chris - tus fac - tus fac - tus est fac - tus est o -
 ens Chris - tus fac - tus fac - tus est fac - tus est o -
 ens Chris - tus fac - tus fac - tus est fac - tus est o -

The first system of the musical score consists of five staves. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in a common time signature with a key signature of one flat (B-flat). The lyrics are: "Chris - tus fac - tus fac - tus est fac - tus est o - ens Chris - tus fac - tus fac - tus est fac - tus est o - ens Chris - tus fac - tus fac - tus est fac - tus est o -".

be - - - di - ens pro no - bis pro no - bis pro no - - - bis us - que ad mor -
 be - - - di - ens pro no - bis pro no - bis pro no - - - bis us - que ad mor -
 be - - - di - ens pro no - bis pro no - bis pro no - - - bis us - que ad mor -

The second system of the musical score consists of five staves. The top three staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music continues in the same common time signature and key signature. The lyrics are: "be - - - di - ens pro no - bis pro no - bis pro no - - - bis us - que ad mor - be - - - di - ens pro no - bis pro no - bis pro no - - - bis us - que ad mor - be - - - di - ens pro no - bis pro no - bis pro no - - - bis us - que ad mor -".

tem pro no - bis pro no - bis pro no - bis us - que ad

tem pro no - bis pro no - bis pro no - bis us - que ad

tem pro no - bis pro no - bis pro no - bis us - que ad

Solo

mor tem Chris - tus fac - tus fac - tus est

mor tem

mor tem Chris - tus fac - tus fac - tus

Tutti

fac - - tus est o - - be - - di - - ens Chris - tus fac - tus est o - be - - diens

est o - - be - - di - - ens

Christus factus est o - - be - - diens

est o - - be - - di - - ens

ms que ad mor - - - - - tem Chris - tus

ms que ad mor - - - - - tem

mor - - - - - tem Chris - tus

utti

us - tus fac - tus est o - be - diens

us - tus fac - tus est o - be - diens

X Solo

tem Chris tus

tem

tem Chris tus

p

fac - tus o - be - di - ens us - que ad m

fac tus o - be - di - ens us - que

Tutti

us - - - que ad mor - - - tem

us - - - que ad mor - - - tem

tem

pp

fac - tus o - be - di - ens us - que ad mor - tem

fac tus o - be - di - ens us - que mor tem mor

The first system of the score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are written below the vocal staves. The piano part features chords and melodic lines in both hands.

Tutti

us - que ad mor - tem

us - que ad mor - tem

tem

The second system of the score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are written below the vocal staves. The piano part features chords and melodic lines in both hands. The word 'Tutti' is written above the first staff.



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