

BERNAT VIVANCOS

SALVE MONTSERRATINA “CANTANTIBUS ORGANIS”

FOR MIXED CHOIR, BRASS ENSEMBLE AND ORGAN



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Ref. 0005

Salve Montserratina “Cantantibus organis”

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Title:

Salve Montserratina “Cantantibus organis”

Date:

XII / 2001 – I / 2010, Rupit

Formation:

Mixed choir (S – A – T – B), with divisi,
Brass Ensemble (Trompettes I et II en Do,
Trombones Ténor I, II, III et Trombone Basse), and organ
*Also possible to be performed by mixed choir and organ
(without Brass Ensemble).*

Language:

Latin

Lyrics:

Christian prayer

Duration:

± 13 min.

First performance:

Capella i Escolania de Montserrat. Mercè Sanchis, organ;
Bernat Vivancos, dir.
20 – III – 2010, Basílica de Montserrat.

Dedicated to:

P. Abat Cassià Maria Just

En rebre l'encàrrec de compondre una Salve Montserratina per a les Vespres solemnes de la benedicció del nou orgue del Monestir de Montserrat, vaig trobar escaient dedicar aquesta obra al recordat P. Abat Cassià Maria Just, abat emèrit de la comunitat benedictina d'aquest santuari, músic i bon organista, qui tant hauria gaudit fent sonar aquest bell instrument.

Aquesta Salve no sols està dedicada al P. Cassià, sinó que també està composta establint algun paralelisme amb la seva persona, amb el seu ideal.

El títol d'aquesta Salve Montserratina, "Cantantibus Organis", ben adient per a l'ocasió, l'he extret de l'inici de l'himne en honor a Santa Cecília, patrona dels músics:

*Cantantibus organis,
Caecilia Domino decantabat dicens:
fiat cor meum immaculatum,
ut non confundar.*

L'estrucció formal de la Salve Montserratina es basa en la intercalació de cants polifònics en el cant gregoríà de la Salve, tal com s'acostuma a fer a Montserrat. En les parts de gregoríà, però, he optat per escriure l'acompanyament organístic, sovint basat en ressonàncies i textures modals que propicia la mateixa melodia original.

En termes generals m'agradaria remarcar, per sobre de tot, un aspecte que he fet ben conscientment en l'elaboració d'aquesta Salve Montserratina. El Bisbe Joan Carrera, en un escrit al diari AVUI el dia 13 de març del 2008, glossava la figura del P. Abat Cassià amb aquestes paraules:

"En el fons de la rica personalitat de l'abat Cassià hi trobem el seu cor de monjo. La vocació monàstica no té res a veure amb l'aïllament. És solitud en comunió, vertical i horitzontal."

Aquesta visió de l'home vertical i horitzontal alhora, relació que havia també sentit a dir del mateix P. Cassià, la trobo molt seductora. Una visió vertical (espiritual, de ple contacte amb Déu) i una d'horitzontal (més terrenal, tocant de peus a terra), es poden també traduir en música. Així ho he intentat plasmar en aquesta obra, amb una evident i constant utilització de dos efectes ben contrastats: d'una banda, acords placats molt sonors, d'harmonia complexa, sovint espectrals (verticalitat), i de l'altra, el treball de l'aspecte melòdic a l'uníson, sovint octavat, fet per tot el cor, que vol representar l'aspecte més horitzontal d'aquesta reflexió.

Sobre les quatre parts polifòniques voldria també destacar algun punt:

Vita

- c. 4: Toc de campanes (tubulars) sobre les quatre notes que formen el motiu de la "Salve" gregoríà. És un record al motiu que el P. Cassià tant havia cantat, essent abat, en iniciar aquesta pregària, seguida per tota la comunitat. Les campanes, certament, hi donen un caire místic, de llunyania, de record, de repòs... Aquest repic de les campanes de quatre notes es repetirà també al final de l'obra.
en tot aquest fragment: verticalitat i horitzontalitat evidents, tractat de manera més o menys atrevida, ara amb més caràcter, ara amb més dolçor.

Ad te

- c. 59 a 61: Treball melòdic sobre l'inici del Virolai.
- c. 62: "record harmònic" del P. Àngel Rodamilans, abans d'iniciar unes progressions ascendents que volen emfatitzar el text "Ad te suspiramus".
- c. 70 a 86: reiteració melòdica sobre el Virolai.

Et Jesum

- c. 91 a 107: així com he volgut fer esment, anteriorment, de la verticalitat i horitzontalitat, aquí, seguint la mateixa idea, faig confluir dos mons, amb un paralelisme entre les veus blanques i les d'home, ja que el tractament compositiu es basa a cantar pràcticament el mateix però a diferència de blanca. Vull unir aquí els dos mons importants en la vida montserratina del P. Cassià: d'una banda, les veus blanques, en record del seu pas per l'Església; de l'altra, les d'home, les de l'home monjo, creant una textura que l'orgue també dobla volent recolzar el treball de les quatre veus, ara en divisi.
- c. 107 a 120: fragment virtuós i veloç en l'orgue, amb la insistència d'un treball melòdic, encara, sobre el Virolai.
- c. 122 a 126: insistència sobre la verticalitat i horitzontalitat, que desemboca en un acord brillant, embrutat per un potent cluster en l'orgue, i precedit d'un gens habitual glissando descendent fet en el teclat de l'instrument.

O pia

- c. 132 a 137: melodia uníson que vol recordar el cant gregoriana, ara més complex i amb una intervàlica més agosarada.
- c. 143 fins a la fi: després de repetir el motiu inicial del "Vita" en un registre agut, es desemboca cap a la nota (tub) Do 4, flautat. Aquesta nota queda sonant força estona. És "el tub del P. Cassià", el mateix que es va posar al seu fèretre el dia de les exequies, i el mateix que, daurat, forma part dels 4.242 tubs del nou orgue. Sens dubte, però, és un tub especial i estimat per tots. Es deixa sonar llargament, com en esperit de contemplació. Només s'interromp, de sobte, per tres atacs greus, forts, àrids. Potser són un avís, un avament, fet amb pilleria, que no sempre fem allò que li seria desitjable... B.V.

Salve,

Regina, Mater misericordiae:

Vita, dulcedo, et spes nostra, Salve.

Ad te clamamus, exsules filii Hevae.

Ad te suspiramus,

gementes et flentes,

in hac lacrimarum valle.

**Eia ergo advocata nostra,
illos tuos misericordes oculos,
ad nos converte.**

***Et Jesum,
benedictum fructum ventris tui,
nobis post hoc exsilium,
ostende.***

O clemens,

O pia,

O dulcis Virgo Maria.

dedicada en record del
P. Abat Cassià Ma. Just,
qui tant hagués gaudit
fent sonar aquest nou orgue

- Salve Montserratina - Cantantibus organis

Bernat Vivancos
2010

Chant grégorien

The musical score consists of eight staves. From top to bottom: Soprano (S), Alto (A), Tenor (T), Bass (B), Trompette I et II, Trombones I et II, Trombone III et Trombone Basse, and Orgue. The Orgue staff is bracketed with Ped. below it. The score begins with a period of silence for all parts. The Tenor (T) then enters with a solo section, indicated by a dashed line above the staff. The lyrics are:

Sal - ve! Re - gi - - - na, Ma-ter mi - se-ri - cor-di -
Re - gi - - - na, Ma-ter mi - se-ri - cor-di -

After the solo section, the Tenor continues with the lyrics:

Trompette I et II, Trombones I et II, and Trombone III et Trombone Basse provide harmonic support throughout the piece.

4

VITA

S

A

T

B

4

Trpt.
I et II

Trbn.
I et II

Trbn. III
et Trbn. B.

4

Org.

* Jouer ces 4 notes avec 4 cloches tubulaires placées et cachées, si possible, dans l'orgue, ou bien pas visibles.
On peut aussi jouer sans cloches, dans ce cas il faut pas jouer la mesure 4 et la mesure 151.

Calme, mais joyeux ($\text{♩} = \pm 63$)

[6]

Soprano (S), Alto (A), Tenor (T), Bass (B) sing: Vi - ta, vi - ta, vi - ta, dul -

Trombones I et II play eighth-note patterns.

Trombones III et Bass Trombone play eighth-note patterns.

Organ plays sustained chords.

Organ continues with sustained chords.

Organ continues with sustained chords.

[9] S - ce - do, ff vi - 3 - ta, vi - 3 - ta, 10

A - ce - do, ff vi - 3 - ta, vi - 3 - ta, 10

T - ce - do, ff vi - 3 - ta, vi - 3 - ta, 10

B - ce - do, ff vi - 3 - ta, vi - 3 - ta, 10

[9] Trpt. I et II - c f 3 3 3 10

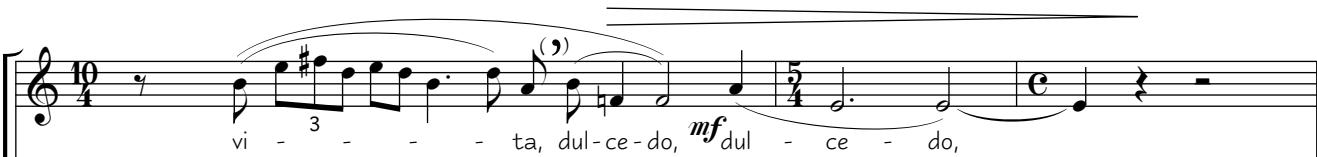
Trbn. I et II - c f 3 3 3 10

Trbn. III et Trbn. B. - c #p. #p. 10

[9] Org. mf ff - c :||: :||: 10

- c :||: :||: ff 10

12

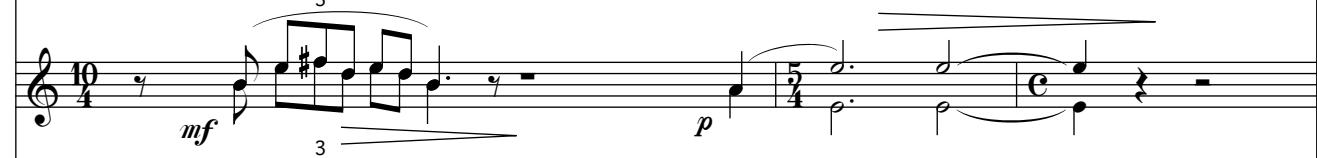
Soprano (S) 

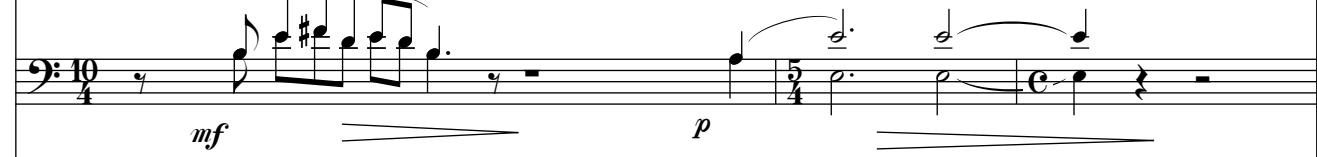
Alto (A) 

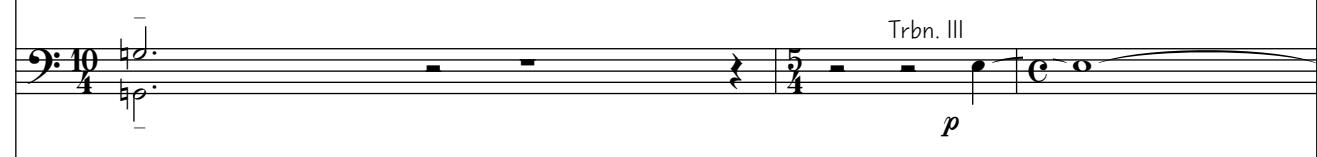
Tenor (T) 

Bass (B) 

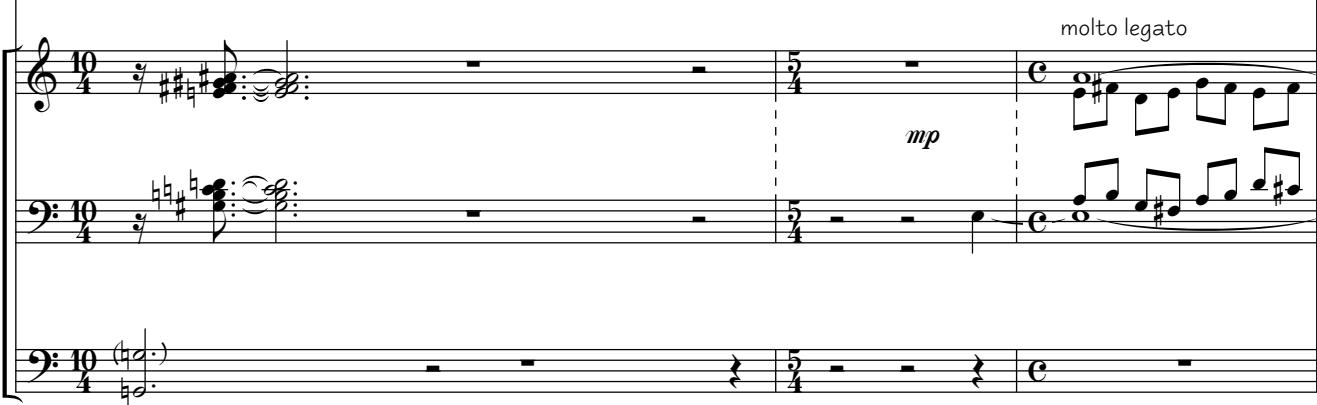
12

Trpt. I et II 

Trbn. I et II 

Trbn. III et Trbn. B. 

12

Organ (Org.) 

15

Soprano (S) vocal line with lyrics: vi - - - ta, dul - ce - do, vi -

Alto (A) vocal line with lyrics: vi - - - - ta, dul - ce - - - do,

Tenor (T) vocal line with lyrics: vi - - - - - ta, dul - - - ce - do,

Bass (B) vocal line with lyrics: vi - - - - ta, dul - - - - - - -

15

Trumpet I et II (Trpt. I et II) silent

Trombones I et II (Trbn. I et II) silent

Trombones III et Bass Trombone (Trbn. III et Trbn. B.) silent

15

Organ (Org.) two staves: treble and bass, playing eighth-note patterns.

[23]

S

A

T

B

Trpt.
I et II

Trbn.
I et II

Trbn. III
et Trbn. B.

Org.

ff
poco
mf
ve!

ff
poco
mf
ve!

ff
poco
mf
ve!

ff
poco
mf
ve!

ff
mf
f
mp

ff
mf
f
mp

ff
mf
mf

poco
ff
ff
poco
ff

[27]

Majestueux

Soprano (S) - ve!
Alto (A) - ve!
Tenor (T) - ve!
Bass (B) - ve!

[27]

Trombones I et II
Trombones III et Bass Trombone
Organ

[32]

Soprano (S) vocal line:

- ce - do, et spes nos - tra, Sal

Alto (A) vocal line:

- ce - do, et spes nos - tra, Sal

Tenor (T) vocal line:

- ce - do, et spes nos - tra, Sal

Bass (B) vocal line:

- ce - do, et spes nos - tra, Sal

[32]

Trpt. I et II (Treble clef) play eighth-note chords.

Trbn. I et II (Bass clef) play eighth-note chords.

Trbn. III et Trbn. B. (Bass clef) play eighth-note chords.

Organ (Org.) (Treble and Bass clefs) play sustained notes and chords. Dynamics: *f*, *mf*.

Plus lent

[37]

Soprano (S): *p*

Alto (A): *p*

Tenor (T): *p*

Bass (B): *p*

Trpt. I et II

Trbn. I et II

Trbn. III et Trbn. B.

Org.

[37]

molto legato

Organ

Bassoon

42

Soprano (S) vocal line with lyrics: ta, dul - ce - do,

Alto (A) vocal line with lyrics: ta, dul - ce - do,

Tenor (T) vocal line with lyrics: ta, dul - ce - do,

Bass (B) vocal line with lyrics: vi - - - ta, dul - - - ce - do,

Trpt. I et II (Trumpet I and II) silent

Trbn. I et II (Trombone I and II) silent

Trbn. III et Trbn. B. (Trombone III and Bass Trombone) silent

Organ (Org.) playing chords and sustained notes, dynamic p.

46

Soprano (S) staff: A single note on the first beat.

Alto (A) staff: A single note on the first beat.

Tenor (T) staff: Notes: B, A, G, F#; B, A, G, F#; B, A, G, F#.

Bass (B) staff: Notes: D, C, B, A; D, C, B, A; D, C, B, A.

Text: Ad te clama mus, e - xu - les fi - lii Hea -

46

Trpt. I et II staff: A single note on the first beat.

Trbn. I et II staff: A single note on the first beat.

Trbn. III et Trbn. B. staff: A single note on the first beat.

Organ (Org.) staff: Notes: E, D, C, B; E, D, C, B; E, D, C, B.

AD TE

49 Calme, expressif ($\text{♩} = \pm 63$)

Soprano (S): Ad te suspi - ra - mus, ge - men - tes, ge - ve.

Alto (A): Ad te suspi - ra - mus, ge - - -

Tenor (T): - ve.

Bass (B): - ve. Ad

Trpt. I et II:

Trbn. I et II:

Trbn. III et Trbn. B.:

Org. (organ): mf , mp , ff

[54]

Soprano (S): - men - tes, et flen - tes, in hac la - cri - ma - rum val - - - le,

Alto (A): - men - tes, et flen - tes, in hac la - cri - ma - rum val - - - le,

Tenor (T): te sus - pi - ra - mus, in hac la - cri - ma - rum val - - - le,

Bass (B): te sus - pi - ra - mus, in hac la - cri - ma - rum val - - - le,

Trpt. I et II

Trbn. I et II

Trbn. III et Trbn. B.

[54]

Organ (Org.):

[59]

Soprano (S), Alto (A), Tenor (T), Bass (B)

Trpt. I et II

Trombone I et II

Trbn. III et Trbn. B.

Trombone III et Trombone Bass

[59]

Organ

62

Calm, sans presser

p ⇒ idem *

cresc.

Soprano (S): Ad te sus - pi - ra - - - - -

Alto (A): Ad te sus - pi - ra - - - - -

Tenor (T): Ad te sus - pi - ra - - - - -

Bass (B): Ad te sus - pi - (a) - - - - -

62

librement, canon à 2 ⇒ idem *

cresc.

Trpt. I et II: *p*

Trbn. I et II: *p*

Trbn. III et Trbn. B.: *p*

62

lumineux

Org.: *mp* "alla Rodamilans" *p* *mf*

* chanter en boucle la gamme demandée, librement...

66

Soprano (S) *f*, *ff*, *fff* pour toutes les voix
 Ad te clus- (fin: "te" note longue)
 Alto (A) *f*, *ff*, *fff* ter,
 Tenor (T) *f*, *ff*, *fff* chro- (fin: "te" note longue)
 Bass (B) *f*, *ff*, *fff* ma-
 - (a) - - - mus Ad te ti- (fin: "te" note longue)
 que (fin: "te" note longue)

Trombones I et II *f*, en gamme asc., accel., *ff*, *fff*
 Trombones III et Trombone B. *f*, en gamme asc., accel., *ff*, *fff*
 Trombones III et Trombone B. *f*, en gamme asc., accel., *ff*, *fff*
 Organ (Org.) *f*, clusters chromatiques, *ff*, *fff*
 - org: librement rythmes de et de façon aleatoire : *ff*, *fff*

Solennel ($\bullet = \pm 72$)

70

S *ff* sus - pi - ra-mus, ge-men - tes, et flen - tes, in

A *ff* sus - pi - ra-mus, ge-men - tes, et flen - tes, in

T *ff* sus - pi - ra-mus, ge-men - tes, et flen - tes, in

B *ff* sus - pi - ra-mus, ge-men - tes, et flen - tes, in

70

Trpt. I et II *ff*

Trbn. I et II *ff*

Trbn. III et Trbn. B. *ff*

70

Org. *fff*

75

S *mf*, *mp*

A *mf*, *mp*

T *mf*, *mp*

B *mf*, *mp*

Trpt. I et II *p*, *p* Trpt. I

Trbn. I et II *p*, *p*

Trbn. III et Trbn. B. *f*, *p*

Org. *f*, *mf*, *mp* lumineux

f, *mp*

[80] rit. très long ,
 S: hac la - cri - ma - rum val le.
 A: hac la - cri - ma - rum val le.
 T: hac la - cri - ma - rum val le. 8
 B: hac la - cri - ma - rum val le.

[80] très long ,
 Trpt. I et II:
 Trbn. I et II:
 Trbn. III et Trbn. B.:
 Org.:
 Bassoon/Bassoon part B:
 Bassoon/Bassoon part C:
 Bassoon/Bassoon part D:
 Bassoon/Bassoon part E:
 Bassoon/Bassoon part F:
 Bassoon/Bassoon part G:
 Bassoon/Bassoon part H:
 Bassoon/Bassoon part I:
 Bassoon/Bassoon part J:
 Bassoon/Bassoon part K:
 Bassoon/Bassoon part L:
 Bassoon/Bassoon part M:
 Bassoon/Bassoon part N:
 Bassoon/Bassoon part O:
 Bassoon/Bassoon part P:
 Bassoon/Bassoon part Q:
 Bassoon/Bassoon part R:
 Bassoon/Bassoon part S:
 Bassoon/Bassoon part T:
 Bassoon/Bassoon part U:
 Bassoon/Bassoon part V:
 Bassoon/Bassoon part W:
 Bassoon/Bassoon part X:
 Bassoon/Bassoon part Y:
 Bassoon/Bassoon part Z:

86

Soprano (S) vocal line with a single note on the first beat.

Alto (A) vocal line with a single note on the first beat.

Tenor (T) vocal line with rhythmic patterns and lyrics: "E - ia er-go, ad-vo-ca - ta nos-tra, il-los tu - os mi-se-ri-cor - des o-cu-los," repeated.

Bass (B) vocal line with rhythmic patterns and lyrics: "E - ia er-go, ad-vo-ca - ta nos-tra, il-los tu - os mi-se-ri-cor - des o-cu-los," repeated.

86

Trumpet I et II (Trpt. I et II) vocal line with a single note on the first beat.

Trumpet II (Trbn. II) vocal line with a single note on the first beat.

Trumpet III and Trombone B (Trbn. III et Trbn. B) vocal line with a single note on the first beat.

Organ (Org.) harmonic line consisting of sustained chords and bass notes.

ET JESUM

Calme ($\text{d} = \pm 40$)

90

Soprano (S) part:

Alto (A) part:

Tenor (T) part: ad nos con - ver - - te. Et Je - sum be - - ne -

Bass (B) part: ad nos con - ver - - te. Et Je - sum be - - ne -

Measure 90: The vocal parts sing "Et Je-sum be - - ne - dic-tum". The organ part begins at the end of the measure.

90

Trombones I & II part:

Trombones III & Bass Trombone part:

Organ (Org.) part:

Measure 90: The organ part continues with sustained notes and harmonic patterns.

95

Soprano (S) vocal line:

fruc - - tum ven - tris tu - i Je - - sus, Je - -

Alto (A) vocal line:

fruc - - tum ven - tris tu - i Je - - sus, Je - -

Tenor (T) vocal line:

- dic-tum fruc - - tum ven - - tris tu-i Je - - sus, Je -

Bass (B) vocal line:

- dic-tum fruc - - tum ven - - tris tu-i Je - - sus, Je -

95

Trombones I et II (Trpt. I et II) vocal line:

[rests]

Trombones III et Bass Trombone (Trbn. III et Trbn. B.) vocal line:

[rests]

Organ (Org.) vocal line:

[rests]

102

Soprano (S): -sus, be - ne - dic - tum fruc - tum ven - tris tu - i Je -

Alto (A): -sus, be - ne - dic - tum fruc - tum ven - tris tu - i Je -

Tenor (T): -sus, fruc - tum ven - tris tu - i Je -

Bass (B): -sus, fruc - tum ven - - - tris tu - i Je -

Trpt. I et II: (empty staff)

Trbn. I et II: (empty staff)

Trbn. III et Trbn. B.: (empty staff)

102

Organ (Org.): (two staves) (empty staff)

Vivo ($\bullet = \pm 112$)

107

Soprano (S) - sus, no-bis post hoc e - - -

Alto (A) - sus, no-bis post hoc e - - -

Tenor (T) - sus, no-bis post hoc e - - -

Bass (B) - sus, no-bis post hoc e - - -

107

Trpt. I et II Trpt. I

p

Trbn. I et II mp mp

Trbn. III et Trbn. B.

107

Org. mf

110

Soprano (S): *- xi - li-um, no - bis post hoc e - xi - - - li -*

Alto (A): *- xi - li-um, no - bis post hoc e - xi - - - li -*

Tenor (T): *8 - xi - li-um, no - bis post hoc e - xi - - - li -*

Bass (B): *- xi - li-um, no - bis post hoc e - xi - - - li -*

110

Trpt. et II: *c*

Trbn. I et II: *c*

Trbn. III et Trbn. B.: *c*

110

Organ (Org.): *c*

113

S - um, no - bis post hoc e - xi - li-um,
A - um, no - bis post hoc e - xi - li-um,
T - um, no - bis post hoc e - xi - li-um,
B - um, no - bis post hoc e - xi - li-um,

113

Trpt. I et II - um, no - bis post hoc e - xi - li-um,
Trbn. I et II - um, no - bis post hoc e - xi - li-um,
Trbn. III et Trbn. B. - um, no - bis post hoc e - xi - li-um
Org. - um, no - bis post hoc e - xi - li-um

116

Soprano (S) vocal line with lyrics "os - ten - - - de, 0 - - -".

Alto (A) vocal line with lyrics "os - ten - - - de, 0 - - -".

Tenor (T) vocal line with lyrics "os - ten - - - de, 0 - - -".

Bass (B) vocal line with lyrics "os - ten - - - de, 0 - - -".

Trpt. I et II (Trumpets I and II) play eighth-note patterns.

Trbn. I et II (Trombones I and II) play sustained notes.

Trbn. III et Trbn. B. (Trombone III and Trombone Bass) play eighth-note patterns with dynamic *p*.

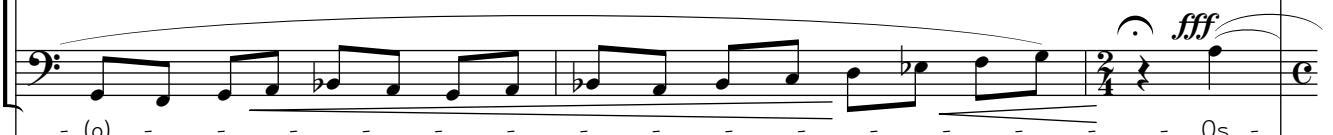
Organ (Org.) part with complex sixteenth-note patterns.

rit. ----- Solennel ($\text{♩} = \pm 92$)

[119] S 

A 

T 

B 

rit. -----

[119] Trpt. I et II 

Trbn. I et II 

Trbn. III et Trbn. B. 

rit. -----

[119] Org. 

122

Soprano (S) vocal line:

Aalto (A) vocal line:

Tenor (T) vocal line:

Bass (B) vocal line:

Text: - (o) - - - ten - de, Os - - - - - ten -

122

Trumpet I et II (Trpt. I et II) vocal line:

Trombones I et II (Trbn. I et II) vocal line:

Trombone III et Trombone Bass (Trbn. III et Trbn. B.) vocal line:

Organ (Org.) vocal line:

Text: ff

fff

fff

126

Soprano (S) C clef, dynamic **fff**, measure 126.1

Alto (A) C clef, dynamic **fff**, measure 126.2

Tenor (T) C clef, dynamic **fff**, measure 126.3

Bass (B) C bass clef, dynamic **fff**, measure 126.4

Trpt. I et II C clef, dynamic **ff**, measure 126.5

Trbn. I et II C bass clef, dynamic **ff**, measure 126.6

Trbn. III et Trbn. B. C bass clef, dynamic **ff**, measure 126.7

Organ (Org.) C clef, dynamic **fff**, measure 126.8

Measure 126.8 details: gliss., **fff** cluster, chromatic

Measures 126.9-126.10: Bassoon (Bsn.) C bass clef, dynamic **fff**

OPIA

Lent, librement ($\bullet = \pm 58$)

131

131

Soprano (S): Measure 1 starts with a rest, followed by a measure in common time with a fermata over the first note. The key changes to 10/4 time at the beginning of the vocal line. The vocal line continues with eighth-note patterns, including grace notes and slurs. The Alto (A), Tenor (T), and Bass (B) staves follow a similar pattern, starting with rests and then entering in 10/4 time. The vocal parts sing "pi - a," while the bass part provides harmonic support with sustained notes and rhythmic patterns.

131

Musical score for trumpet part II, measures 10-11. The score consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The bottom staff shows a bass clef and a common time signature. Measure 10 starts with a rest followed by a quarter note. Measure 11 starts with a rest followed by a quarter note.

Trbn.
I et II

Musical score for Trombone 1 (Trbn. I et II). The score consists of two staves. The top staff shows a bass clef, a '3' above the staff, a '4' below the staff, and a dash indicating a rest. The bottom staff shows a bass clef, a '4' above the staff, a '4' below the staff, and a dash indicating a rest.

Trbn. III

Trbn. III
et Trbn. B.

Measure 10: Bass clef, 3/4 time, dynamic forte. The bassoon part consists of two eighth-note chords: a low C major chord (C-E-G) followed by a low F major chord (F-A-C). The bassoon part ends with a fermata over the second note of the second chord.

Measure 11: Bass clef, 3/4 time, dynamic forte. The bassoon part consists of two eighth-note chords: a low C major chord (C-E-G) followed by a low F major chord (F-A-C).

131

Musical score for organ, page 131, measures 10-137. The score consists of three staves. The top staff is treble clef, 3/4 time, with dynamics *mp*. The middle staff is bass clef, 3/4 time. The bottom staff is bass clef, 3/4 time. Measure 10 starts with a rest in the top staff. Measures 11-137 show continuous sixteenth-note patterns in both treble and bass staves, with various key changes indicated by time signatures like 10/4, 8/4, and 8/8. The bass staff has rests in measures 10 and 11.

134

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score consists of two systems of music. Each system begins with a measure in common time (8/8) with a key signature of one sharp. The vocal parts sing eighth-note patterns with grace notes and slurs. Measures 1 and 2 end with a repeat sign and a change to common time (4/4). Measures 3 and 4 end with a final cadence. The vocal parts are labeled with '(o)' under their respective staves.

134

Musical score for Trombones I & II, Trombones III & Bass Trombone, and Organ. The score consists of three systems of music. The first system shows the Trombones I & II part in common time (8/8) with a key signature of one sharp. The second system shows the Trombones III & Bass Trombone part in common time (8/8) with a key signature of one sharp. The third system shows the Organ part in common time (8/8) with a key signature of one sharp. Each system ends with a repeat sign and a change to common time (4/4).

136

Soprano (S) C clef, dynamic *p*, lyrics: - pi - a.

Alto (A) C clef, dynamic *p*, lyrics: - pi - a.

Tenor (T) C clef, dynamic *p*, lyrics: - pi - a.

Bass (B) F clef, dynamic *p*, lyrics: - pi - a.

136

Trpt. I et II C clef, dynamic *p*.

Trbn. I et II F clef, dynamic *p*.

Trbn. III et Trbn. B. F clef, dynamic *p*.

Organ (Org.) C clef, dynamic *p*, dynamic *mp*, dynamic *mp*.

Bassoon F clef, dynamic *p*.

142

Soprano (S) staff: Treble clef, note on first line.

Auditorium (A) staff: Treble clef, note on first line.

Tenor (T) staff: Treble clef, note on eighth line.

Bass (B) staff: Bass clef, note on first line.

142

Trpt. I et II staff: Treble clef, note on first line.

Trbn. I et II staff: Bass clef, note on first line.

Trbn. III et Trbn. B. staff: Bass clef, note on first line.

Organ (Org.) staff: Treble clef, two staves of sixteenth-note patterns. Dynamic: *pp*.

Do 4 - Bordó: tub del nou orgue de Montserrat
del P. Abat Cassià Ma. Just - - - - -

Dynamic markings: *sffz* over a bass note, *sffz* over a bass note, *sffz* over a bass note, *sffz* over a bass note.

148

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score consists of four staves. The Soprano staff uses a treble clef, the Alto staff uses a treble clef, the Tenor staff uses a bass clef, and the Bass staff uses a bass clef. All staves have a common time signature. The vocal parts are mostly silent, indicated by short vertical dashes.

148

Musical score for Trombones I & II, Trombones III & Bass Trombone, and Organ parts. The score consists of three staves. The Trombones I & II staff uses a treble clef, the Trombones III & Bass Trombone staff uses a bass clef, and the Organ staff uses a treble clef. The Trombones play sustained notes on each beat. The Organ part features sustained notes with dynamic markings *sffz* and *bass*. A bracket groups the Trombones and Bass Trombone parts. A dashed line separates this section from the next.

153

Soprano (S) vocal line.

Alto (A) vocal line.

Tenor (T) vocal line: "0 dul - vis Vir-go Ma - ri - a."

Bass (B) vocal line: "0 dul - cis Vir-go Ma - ri - a."

153

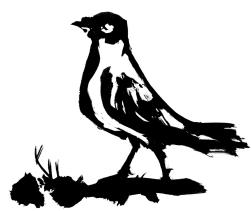
Trumpet I et II (Trpt. I et II) vocal line.

Trombones I et II (Trbn. I et II) vocal line.

Trombone III et Trombone Bass (Trbn. III et Trbn. B.) vocal line.

Organ (Org.) vocal line.

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Rupit



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