
DOS CANTS DEL LLIBRE VERMELL DE MONTSERRAT

for 4 violins and percussions

Mariam Matrem

Inperayritz

Perc. I - II



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Mariam matrem uirginem a^{xpm} tollit. Iesum, et tollit. conseruit.

Maria seculi asilum defendit. Iesu tuum refugium erudit. nos. **I**as estis nos

tota terre confugium totam mundi confugium trahit.

Non te mariam. Maria seculi asilum.

Tenor: mariam. Maria seculi asilum.

Ihu suprema bonitas uerissima. maria dulcis pietas gratissima. Amplissima. conformiter sit carnis. Ad nos quos pellit uanitas enerviter.

Maria uirgo humilis. te colunt. Ihu desiderabiliter te querimus. Et uolumus mentaliter insupis. sicut amicos sanctis angelis prophetiter.

Ihu per uirgines. qui passus es. maria sta per oibis que mater es. Nam omnes nos labiliter sub sumus. iuvari unde petimus. flebiliter.

Maria facta seculis saluatio. Ihu dampnati hominis redemptio. Pugnat quoniam ualiter. per famulis. Nullis diuisa uaculis atterit.

Dos cants del Llibre Vermell de Montserrat

- 1 -

Perc.

- Mariam Matrem -

Perc.: - l'écriture des rythmes est écrit à titre d'exemple,
les percussionnistes sont libres de s'y recréer
- dynamiques à libre choix

Arr. Bernat Vivancos

A Très calme et très libre, sans rythme, ad libitum

Violon

Perc. I
Tambour à main medium (sans cymbalettes)

Perc. II
Tambour à main grave (sans cymbalettes)

VI.

4

Perc. I

Perc. II


VI.


7

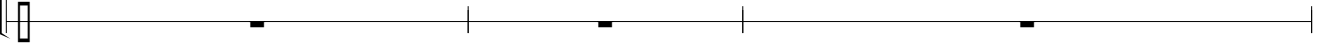
Perc. I


Perc. II

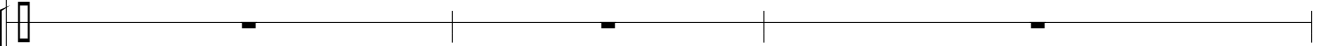
- 1 -


VI.  **10**

Perc. I 


Perc. II 


VI.  **13**

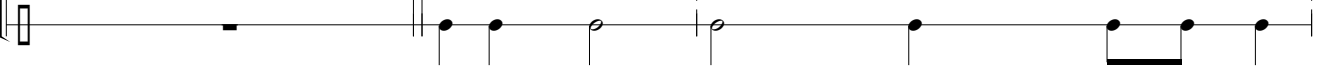
Perc. I 


Perc. II 


B A tempo, calme, mais rythmé (♩ = ± 60)

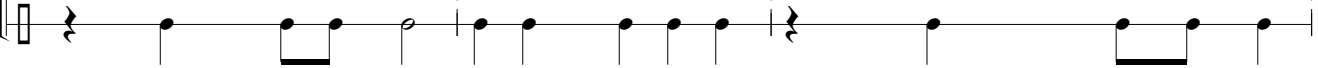
VI.  **16**

Perc. I 

Perc. II 

VI.  **19**


Perc. I 

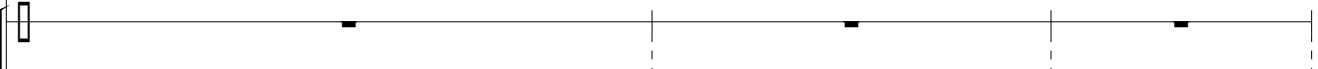
Perc. II 

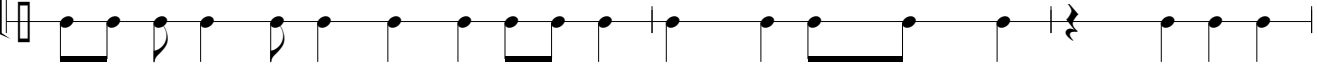
VI.  **22**


Perc. I 

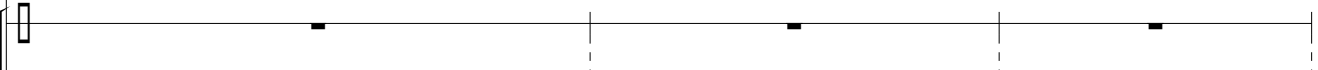
Perc. II 

VI.  25

Perc. I 

Perc. II 

VI.  28

Perc. I 

Perc. II 

VI.  31 C

Perc. I 

Perc. II 

VI.  34

Perc. I 


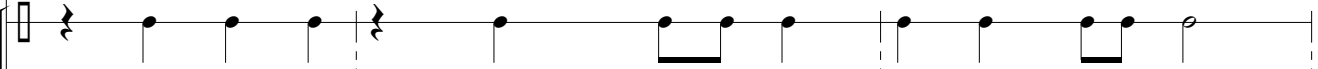

Perc. II 


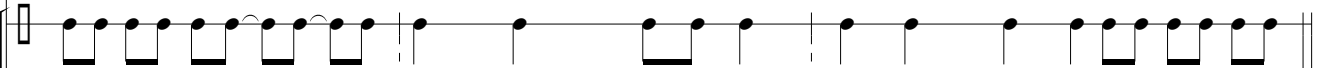
VI.  37

Perc. I 


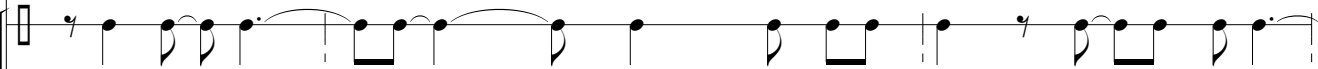
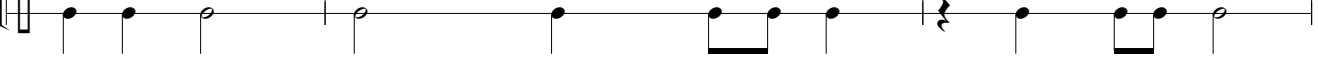
Perc. II 

VI. 
 40
 Perc. I 
 Perc. II 


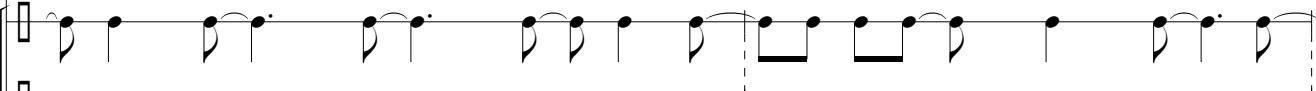

VI. 
 43
 Perc. I 
 Perc. II 


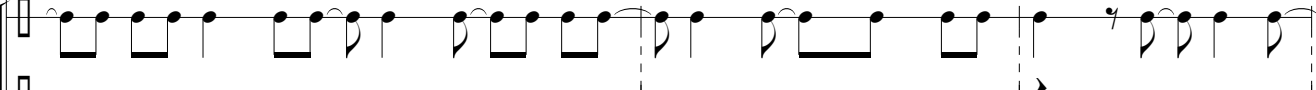

VI. 
 46
 Perc. I 
 Perc. II 

D

VI. 
 49
 Perc. I 
 Perc. II 

VI. 
 52
 Perc. I 
 Perc. II 

VI.  55
Perc. I 
Perc. II 

VI.  57
Perc. I 
Perc. II 


VI.  60
Perc. I 
Perc. II 

VI.  E
63
Perc. I 
Perc. II 

VI.  66
Perc. I 
Perc. II 

VI.  **69**

Perc. I 

Perc. II 

VI.  **71**

Perc. I 

Perc. II 

VI.  **73**

Perc. I 

Perc. II 

VI.  **76**


Perc. I 

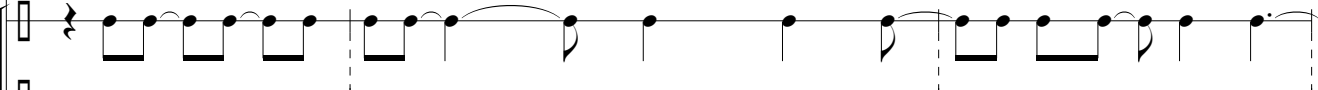
Perc. II 


VI.  **79**


Perc. I 


Perc. II 

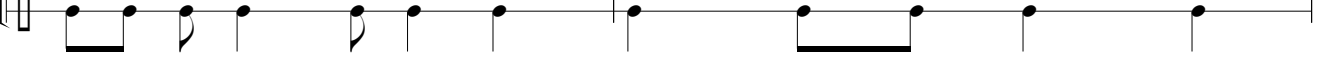
VI.  81

Perc. I 

Perc. II 

VI.  84

Perc. I 

Perc. II 

VI.  86

Perc. I 

Perc. II 

parantz tela curat ioyosa. de paradys ab torgang etnal.

eta de crims de virtutz hincosa. mares de dien pobra animal

Genes plasen ab fas angelical. An com sora a dien gratiosa.

lacaus etat als fizeis piadosa. Peram p loz al rey celestial.

Unges ses par misericordiosa. Et nos se tant que s'atnate a mal.

no siats de uas nos curiosa. Dele fallhmentz que s'm en general

as que cabratz ab lomaio real. de pietat pus quen etz curiosa

Dos cants del Llibre Vermell de Montserrat

- II -

Perc.

- Inperayritz de la ciutat joyosa -


Perc.: - l'écriture des rythmes est écrit à titre d'exemple,
les percussionnistes sont libres de s'y recréer
- dynamiques à libre choix

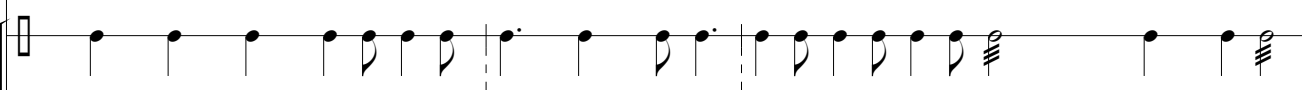
Arr. Bernat Vivancos

Comme une danse (♩ = ± 64)


A

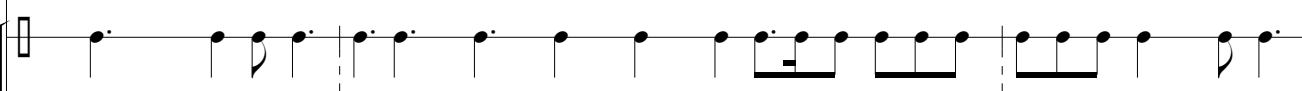
The musical score is arranged in three systems. Each system includes a Violon part (treble clef, one flat), Perc. I (Tambourin, with cymbalettes), Perc. II (Tambour à main, sans cymbalettes), and VI. (violin, treble clef, one flat). The first system starts with a measure number '4' in a box. The second system starts with a measure number '7' in a box. The third system starts with a measure number '10' in a box. The Perc. I part features a rhythmic pattern of eighth notes, while Perc. II has a simpler pattern of quarter notes. The Violon and VI. parts play a melodic line with eighth and quarter notes.


VI.  **10**

Perc. I 

Perc. II 

VI.  **13**

Perc. I 


Perc. II 

VI.  **16**


Perc. I 


Perc. II 

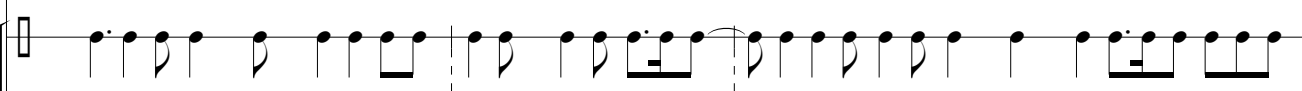
B


VI.  **19**


Perc. I 


Perc. II 


VI.  **22**


Perc. I 


Perc. II 


VI.  25


Perc. I 


Perc. II 

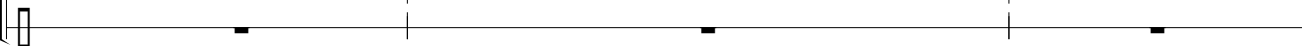
VI.  28

Perc. I 


Perc. II 


VI.  31


Perc. I 

Perc. II 

C

VI.  34


Perc. I 

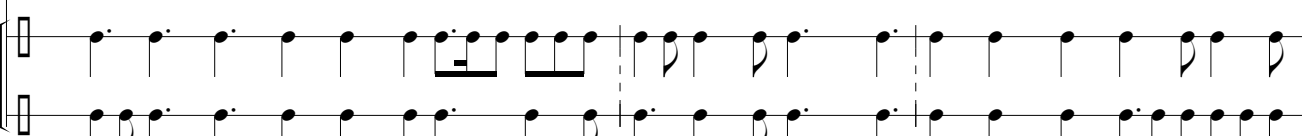
Perc. II 


VI.  37


Perc. I 


Perc. II 


VI.  **40**

Perc. I 

Perc. II 

VI.  **43**

Perc. I 

Perc. II 

VI.  **46**

Perc. I 

Perc. II 

VI.  **49** D

Perc. I 

Perc. II 

VI.  **52**

Perc. I 

Perc. II 

VI.  **55**

Perc. I 

Perc. II 

VI.  **58**

Perc. I 

Perc. II 

VI.  **61**

Perc. I 

Perc. II 

VI.  **64**

Perc. I 

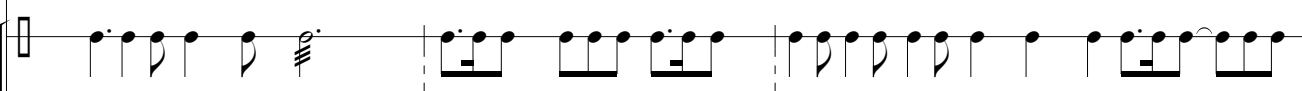
Perc. II 


VI.  **67**

Perc. I 

Perc. II 

VI.  70

Perc. I 

Perc. II 

VI.  73 E

Perc. I 

Perc. II 

VI.  76

Perc. I 

Perc. II 

VI.  78

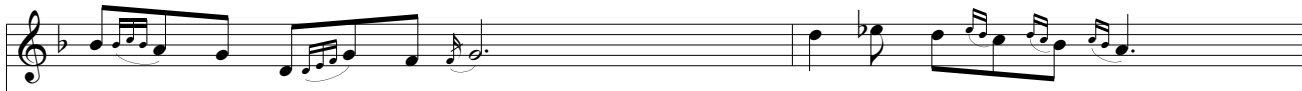
Perc. I 

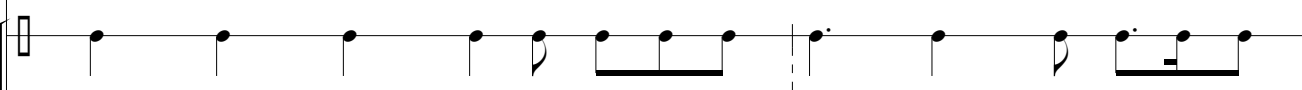
Perc. II 


VI.  80

Perc. I 

Perc. II 

VI.  82

Perc. I 

Perc. II 

VI.  84


Perc. I 

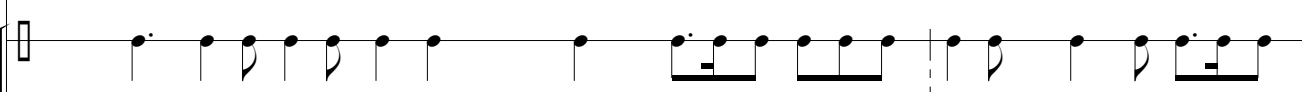
Perc. II 


VI.  86

Perc. I 

Perc. II 

VI.  88


Perc. I 

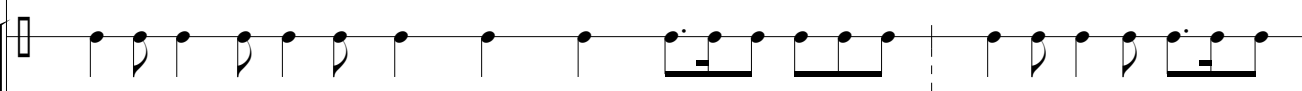
Perc. II 


VI.  90

Perc. I 

Perc. II 

VI.  92

Perc. I 

Perc. II 

VI.  94

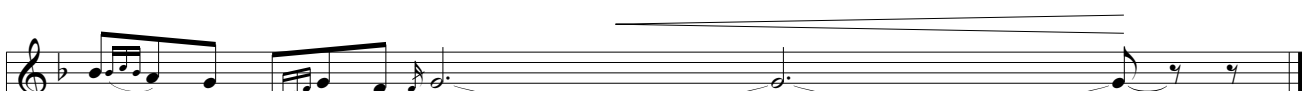
Perc. I 

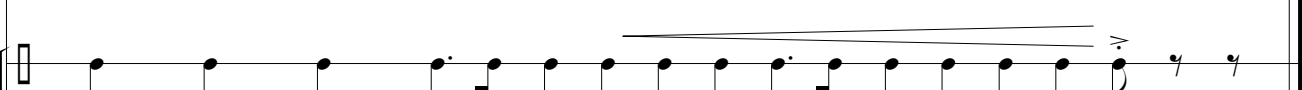
Perc. II 

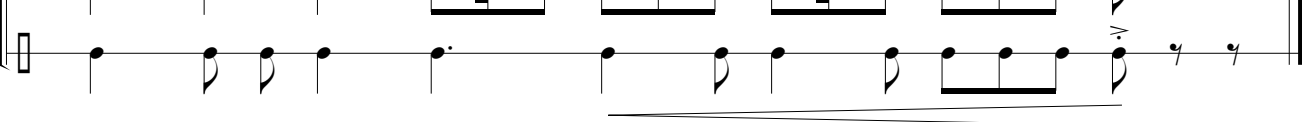
VI.  96

Perc. I 

Perc. II 

VI.  98

Perc. I 

Perc. II 



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