

BERNAT VIVANCOS

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# GOIGS DE NOSTRA DONA

FOR STRING ORCHESTRA

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Ref. 0147



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Joan Brudieu (diòcesi de Llemotges ca 1520 - Seu d'Urgell, el 1591) és considerat un dels millors Músics de tot el Renaixement català, i els seus « Goigs de Nostra Dona » una de les obres més emblemàtiques de l'època a Catalunya. Brudieu va ser mestre de Capella de la Seu d'Urgell durant aproximadament 50 anys.

Amb text català, i publicats en el seu llibre de « Madrigals », aquesta obra, amb un Cantus Firmus popular present en tota l'obra, consta d'una Entrada, on es presenta el Cantus Firmus, seguit de cadascun dels set goigs, i culminant una petita Coda Final. Seguint aquesta estructura, he volgut recrear, glossar, els meus propis set goigs, utilitzant exactament el mateix cantus Firmus de Brudieu, si bé variant-ne els aspectes compositius, la llargària de totes les parts, en un estil molt lliure i utilitzant una harmonicitat modal, austera, rústica, també tractada molt lliurement.

Aquesta versió per a orquestra de corda vol conservar la sonoritat rústica, austera, romànica. I una interpretació també austera, humil, poc romàntica, « a la antiga », és benvinguda.

B.V.

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**En lo mon pus sou dotada dels set goigs, Mare de Déu,  
d'altres set sou heretada en los cels, com mereixeu.**

**Lo primer és, Verge pura, en lo grau que posseïu;  
més que tota creatura Vós tal glòria sentiu.  
Aprés Déu la més honrada del restant sou i sereu  
de nosaltres advocada en los cels, com mereixeu.**

**Lo segon, Verge benigna, Vós ensems amb vostre Fill,  
un voler als dos consigna l'un de l'altre sou espill.  
Sou Vós tan glorificada que sempre sou i sereu,  
digna reina coronada en los cels, com mereixeu.**

**Lo tercer és, Verge Santa, que en la cort celestial,  
claredat preneu Vós tanta que après Déu no es mostra tal;  
de la qual il·luminada, més que el jorn del sol no pren,  
sou de tots los Sants amada en los cels, com mereixeu.**

**Lo quart és que us obeeixen Sants i Santes fent honor,  
com aquella que us coneixen, ser Mare del Salvador,  
i regina premiada, cap i peus del regne seu,  
i deessa coronada en los cels, com mereixeu.**

**Lo quint és que us remunera lo Senyor vostres turments,  
amb grat vostre sens espera, d'aquells dons tots temps plasents.  
Mai se pert en Vós soldada, qui us serveix bé el satisfeu,  
per ser tant regraciada en los cels, com mereixeu.**

**Lo sisè és que vestida sou decors glorificat,  
i estan Vós molt unida amb la sancta Trinitat.  
Als serafins exalçada impetran lo que voleu,  
no us és cosa denegada en los cels, com mereixeu.**

**Lo setè és que sou certa que tals goigs mai finaran,  
ni en sereu ja més deserta ans per tostemps duraran.  
Doncs pregau per nos amada, i feunos amics amb Déu,  
pus que sou tan venerada en los cels com mereixeu.**

**En lo mon pus sou dotada dels set goigs, Mare de Déu,  
d'altres set sou heretada en los cels com mereixeu.**

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*Ioannes Brudieu Magist* *Tenor.*



**D** O Primer es ver ge pu ra, en lo grau que pos se hiu,  
mes q̄ to ta cre a tu ra, vos tal glo ri a sen tiu, a pres Deu la mes hō  
rra da, del ref tāt sou y se reu, de nos altres aduo  
ca da, en lo cels cō me re xeu, cō me re xeu.

# - Goigs de Nostra Dona -

Entrada

per a orquestra de corda

Bernat Vivancos  
2023

Generós, lligat (♩ = ± 63)

(preferible 12-12-10-8-6)  
(mínim: 10-10-8-6-4)

VI. I - 1  
4 *f*

VI. I - 2  
*f*

VI. II - 1  
*f*

VI. II - 2  
*f*

Alt. - 1  
4 *f*

Alt. - 2  
*f*

Vlc. - 1  
*f*

Vlc. - 2  
*f*

Cb. - 1  
4 *f*

Cb. - 2  
(5 cordes) *f*

A

7

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

The score consists of ten staves for string instruments. The first six staves (VI. I - 1, VI. I - 2, VI. II - 1, VI. II - 2, Alt. - 1, Alt. - 2) contain musical notation with notes, slurs, and dynamic markings. The last four staves (Vlc. - 1, Vlc. - 2, Cb. - 1, Cb. - 2) contain only dynamic markings and slurs. The music is in 3/4 time and the key signature has one sharp (F#).

13

**B** (Entrada dels Goigs originals)  
Solemne ( ♩ = ± 66 )

VI. I - 1  
VI. I - 2  
VI. II - 1  
VI. II - 2  
Alt. - 1  
Alt. - 2  
Vlc. - 1  
Vlc. - 2  
Cb. - 1  
Cb. - 2

*mf*  
*pizz.*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*



poco rit. -----

pizz.

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

arco

pizz.

poco rit.



En lo mon pus sou dotada dels set goigs, Mare de Déu,  
d'altres set sou heretada en los cels, com mereixeu.

25

Calmat, dolç, flotant, molt lliure (♩ = ± 48)

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

D

33

The image shows a page of a musical score for a string orchestra, measures 33 through 35. The score is written for 16 parts: VI. I - 1, VI. I - 2, VI. II - 1, VI. II - 2, Alt. - 1, Alt. - 2, Vlc. - 1, Vlc. - 2, Cb. - 1, and Cb. - 2. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three measures by vertical dashed lines. The first measure (measure 33) shows the initial notes for each instrument. The second measure (measure 34) features a dynamic marking of *mp* (mezzo-piano) and a 'div.' (divisi) instruction above the VI. I - 1 part. The third measure (measure 35) continues the musical development, with 'div.' markings above the VI. II - 1 and Alt. - 1 parts, and *mp* markings below the VI. I - 2, VI. II - 2, Vlc. - 1, Vlc. - 2, Cb. - 1, and Cb. - 2 parts. The notation includes various note values, slurs, and dynamic markings.

VI. I - 1  
VI. I - 2  
VI. II - 1  
VI. II - 2  
Alt. - 1  
Alt. - 2  
Vlc. - 1  
Vlc. - 2  
Cb. - 1  
Cb. - 2

*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*

41

E

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

*mp*

*mp*

*mp*

*mp*

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2



VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2



# Lo primer...

Lo primer és, Verge pura, en lo grau que posseiu;  
 més que tota creatura Vós tal glòria sentiu.  
 Après Déu la més honorada del restant sou i sereu  
 de nosaltres advocada en los cels, com mereixeu.

## G

Declamat, calmat però caminant ( ♩ = ± 66 )

65

\* Opcional: abans de cada Goig  
 tocar tantes campanades com número de Goig  
 (campanes d'església, placa o tubulars)

VI. I - 1 *mp* *mf*

VI. I - 2 *mp* *mf*

VI. II - 1 *mp* *mf* *mf*

VI. II - 2 *mp* *mf* *mf*

Alt. - 1 *mf*

Alt. - 2 *mf* *mf*

Vlc. - 1 *mf*

Vlc. - 2 *mf*

Cb. - 1 *pizz.* *mp*

Cb. - 2 *arco* *mf*

H

73

VI. I - 1  
*mf* *f*

VI. I - 2  
*mf* *f*

VI. II - 1  
*f*

VI. II - 2  
*f*

Alt. - 1  
*mf* *f*

Alt. - 2  
*f*

Vlc. - 1  
*mf* *f*

Vlc. - 2  
*mf* *f*

Cb. - 1  
arco  
*f*

Cb. - 2  
pizz.  
*mf*

VI. I - 1 *mp*

VI. I - 2 *mp*

VI. II - 1 *mf*

VI. II - 2 *mf*

Alt. - 1 *mf*

Alt. - 2 *mf*

Vlc. - 1 *mf*

Vlc. - 2 *mf*

Cb. - 1 *mp* pizz.

Cb. - 2 *mf* arco

VI. I - 1 *mf*

VI. I - 2 *mf*

VI. II - 1 *mp* *mf*

VI. II - 2 *mp* *mf*

Alt. - 1 *mf*

Alt. - 2 *mp* *mf*

Vlc. - 1 *mp* *mf*

Vlc. - 2 *mp* *mf*

Cb. - 1 *mf* arco

Cb. - 2 *mp* pizz.



poco rit. -----

VI. I - 1  
*mp* *mf*

VI. I - 2  
*mp* *mf*

VI. II - 1  
*mp* *mf*

VI. II - 2  
*mp* *mf*

Alt. - 1  
*mp* *mf*

Alt. - 2  
*mp* *mf*

Vlc. - 1  
*mf*

Vlc. - 2  
*mf*

Cb. - 1  
*mp*

Cb. - 2  
*mp* arco



# Lo segon...

Lo segon, Verge benigna, Vós ensems amb vostre Fill,  
un voler als dos consigna l'un de l'altre sou espill.  
Sou Vós tan glorificada que sempre sou i sereu,  
digna reina coronada en los cels, com mereixeu.

# J

Fluid, flotant (♩ = ± 100)

89

VI. I - 1  
3  
4 *mp*

VI. I - 2  
*mp*

VI. II - 1  
*mp*

VI. II - 2  
*mp*

Alt. - 1  
3  
4 *mp*

Alt. - 2  
*mp*

Vlc. - 1  
*pp* *mp*

Vlc. - 2  
*pp* *mp*

Cb. - 1  
3 *pizz.*  
4 *pp* *p*

Cb. - 2

VI. I - 1  
*mp*

VI. I - 2  
*mp*

VI. II - 1  
*mp*

VI. II - 2  
*mp*

Alt. - 1  
cantando  
*mf*

Alt. - 2  
cantando  
*mf*

Vlc. - 1  
cantando  
*mf*

Vlc. - 2  
*p*

Cb. - 1

Cb. - 2  
pizz.  
*p*

Detailed description: This page of a musical score, numbered 95, features ten staves for a string orchestra. The top four staves are for Violins I and II (VI. I - 1, VI. I - 2, VI. II - 1, VI. II - 2), all in treble clef with a key signature of one sharp (F#). They play a melodic line with a dynamic marking of *mp*. The next two staves are for Alti (Alt. - 1, Alt. - 2) in bass clef, marked *mf* and *cantando*. The following two staves are for Violas (Vlc. - 1, Vlc. - 2) in bass clef, with Vlc. - 1 marked *mf* and *cantando*, and Vlc. - 2 marked *p*. The bottom two staves are for Cellos (Cb. - 1, Cb. - 2) in bass clef; Cb. - 1 is mostly silent, while Cb. - 2 is marked *pizz.* and *p*. Vertical dashed lines indicate measure boundaries.

101

K

VI. I - 1  
VI. I - 2  
VI. II - 1  
VI. II - 2  
Alt. - 1  
Alt. - 2  
Vlc. - 1  
Vlc. - 2  
Cb. - 1  
Cb. - 2

*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*ppp*  
*ppp*  
*mp*

*pizz.*  
*pizz.*

VI. I - 1  
VI. I - 2  
VI. II - 1  
VI. II - 2  
Alt. - 1  
Alt. - 2  
Vlc. - 1  
Vlc. - 2  
Cb. - 1  
Cb. - 2

*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*mf*  
*p*  
*p*  
*p*  
*p*

arco  
arco  
arco  
arco

VI. I - 1  
*mf*

VI. I - 2  
*mf*

VI. II - 1  
*mf*

VI. II - 2  
*mf*

Alt. - 1  
*mf*

Alt. - 2  
*mf*

Vlc. - 1  
arco  
*mp*

Vlc. - 2  
*mf*

Cb. - 1

Cb. - 2  
pizz.  
*mp*

una mica sensual

*p*

una mica sensual

*p*

una mica sensual

*p*

una mica sensual

*p*

una mica sensual

*p*

una mica sensual

*p*

una mica sensual

*p*

*pp*

*pp*

pizz.

*pp*

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

arco

*mp*



VI. I - 1  
*mp*

VI. I - 2  
*mp*

VI. II - 1  
*mp*

VI. II - 2  
*mp*

Alt. - 1  
*mf*

Alt. - 2  
*mf*

Vlc. - 1  
*mf*

Vlc. - 2  
*mp*

Cb. - 1  
*mp*

Cb. - 2  
*pizz.*  
*mp*

132

poco rit.

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2



# Lo tercer...

Lo tercer és, Verge Santa, que en la cort celestial,  
claredat preneu Vós tanta que après Déu no es mostra tal;  
de la qual il·luminada, més que el jorn del sol no pren,  
sou de tots los Sants amada en los cels, com mereixeu.

## M

Pausat, dolç, angelical i delicat (♩ = ± 60)

137

4 solo

VI. I - 1 *mp*

VI. I - 2 *mp*

VI. II - 1 *mp*

VI. II - 2

4

Alt. - 1

4

Alt. - 2

4

Vlc. - 1

Vlc. - 2

4

Cb. - 1

4

Cb. - 2

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

*solo*

*mp*

The musical score for measures 141-144 is written for a string orchestra. The key signature is one sharp (F#) and the time signature is 4/4. The Violin I parts (VI. I - 1 and VI. I - 2) play a melodic line with a slur over the first four measures. The Violin II parts (VI. II - 1 and VI. II - 2) play a more rhythmic accompaniment. The Viola (VI. II - 2) part is marked *solo* and *mp*. The other instruments (Alto, Violoncello, and Contrabasso) are marked with a whole rest in all measures.

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

*mp*

*mf*

solo

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2  
*mf*

Alt. - 1  
*mf*

Alt. - 2  
*mf*

Vlc. - 1  
*solo*  
*mp*

Vlc. - 2

Cb. - 1

Cb. - 2

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

*mf*

*mp*

solo



N

161

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

Tutti

*mp*

Tutti

*mp*

Tutti

*mp*

The image shows a page of a musical score for a string orchestra, specifically measures 165 through 168. The score is written for a string orchestra and includes the following parts:

- VI. I - 1 (Violin I - 1)
- VI. I - 2 (Violin I - 2)
- VI. II - 1 (Violin II - 1)
- VI. II - 2 (Violin II - 2)
- Alt. - 1 (Alto - 1)
- Alt. - 2 (Alto - 2)
- Vlc. - 1 (Viola - 1)
- Vlc. - 2 (Viola - 2)
- Cb. - 1 (Contrabass - 1)
- Cb. - 2 (Contrabass - 2)

The key signature is one sharp (F#). The score includes dynamic markings such as *mp* (mezzo-piano) and performance instructions like *Tutti*. The notation features various note values, including eighth and sixteenth notes, and rests. The score is divided into four measures by vertical dashed lines.

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

*Tutti*

*mp*

*mf*

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

*Tutti*

*p*

VI. I - 1

VI. I - 2 *Tutti*  
*p* *mp*

VI. II - 1  
*p* *mp*

VI. II - 2  
*mp*

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

Tutti

poco rit.

VI. I - 1  
VI. I - 2  
VI. II - 1  
VI. II - 2  
Alt. - 1  
Alt. - 2  
Vlc. - 1  
Vlc. - 2  
Cb. - 1  
Cb. - 2

*mf* *mp* *p*

6  
4



# Lo quart...

Lo quart és que us obeeixen Sants i Santes fent honor,  
com aquella que us coneixen, ser Mare del Salvador,  
i regina premiada, cap i peus del regne seu,  
i deessa coronada en los cels, com mereixeu.

0

185

Flottant (♩ = ± 58)

VI. I - 1  
4 *mf* sense cresc. ni dim.

VI. I - 2  
*mf* sense cresc. ni dim.

VI. II - 1  
*mf* sense cresc. ni dim.

VI. II - 2  
*mf* sense cresc. ni dim.

Alt. - 1  
4 *mf* sense cresc. ni dim.

Alt. - 2  
*mf* sense cresc. ni dim.

Vlc. - 1  
*mf* sense cresc. ni dim.

Vlc. - 2  
*mf* sense cresc. ni dim.

Cb. - 1

Cb. - 2

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

6 10 9

4 4 4

6 10 9

4 4 4



P

191

VI. I - 1  
4 9 10 11  
4 *mp* més líric

VI. I - 2  
*mp* més líric

VI. II - 1  
*mp* més líric

VI. II - 2  
*mp* més líric

Alt. - 1  
4 9 10 11  
4 *mp* més líric

Alt. - 2  
*mp* més líric

Vlc. - 1  
*mp* més líric

Vlc. - 2  
*mp* més líric

Cb. - 1  
4 9 10 11  
4 *mp* arco

Cb. - 2

The image shows a page of a musical score for a string orchestra, specifically measures 11 through 11. The score is arranged in a system with 12 staves. The instruments are: VI. I - 1, VI. I - 2, VI. II - 1, VI. II - 2, Alt. - 1, Alt. - 2, Vlc. - 1, Vlc. - 2, Cb. - 1, and Cb. - 2. The key signature is one sharp (F#) and the time signature is 4/4. The dynamic marking is *mf* (mezzo-forte). The score features a melodic line with slurs and breath marks (indicated by dashed lines) across measures 11, 9, 10, and 11. The first staff (VI. I - 1) includes a '4' and 'mf' marking. The double bass parts (Cb. - 1 and Cb. - 2) include an 'arco' marking. The page number '195' is in a box at the top left.

The musical score is arranged in a system with 11 measures. It features the following parts and dynamics:

- VI. I - 1:** Treble clef, key signature of one sharp (F#). Dynamics: *mf* (measures 11-10), *mp* (measures 11-11).
- VI. I - 2:** Treble clef, key signature of one sharp (F#). Dynamics: *mf* (measures 11-10), *mp* (measures 11-11).
- VI. II - 1:** Treble clef, key signature of one sharp (F#). Dynamics: *mf* (measures 11-10), *mp* (measures 11-11).
- VI. II - 2:** Treble clef, key signature of one sharp (F#). Dynamics: *mf* (measures 11-10), *mp* (measures 11-11).
- Alt. - 1:** Bass clef, key signature of one sharp (F#). Dynamics: *mf* (measures 11-10), *mp* (measures 11-11).
- Alt. - 2:** Bass clef, key signature of one sharp (F#). Dynamics: *mf* (measures 11-10), *mp* (measures 11-11).
- Vlc. - 1:** Bass clef, key signature of one sharp (F#). Dynamics: *mf* (measures 11-10), *mp* (measures 11-11).
- Vlc. - 2:** Bass clef, key signature of one sharp (F#). Dynamics: *mf* (measures 11-10), *mp* (measures 11-11).
- Cb. - 1:** Bass clef, key signature of one sharp (F#). Dynamics: *mf* (measures 11-10), *mp* (measures 11-11).
- Cb. - 2:** Bass clef, key signature of one sharp (F#). Dynamics: *mf* (measures 11-10), *mp* (measures 11-11).

Measure numbers 11, 10, and 11 are indicated above the staves. A box containing the letter 'Q' is located at the top right of the page.

R

203

Musical score for string orchestra, measures 11-10. The score is arranged in systems for Violins I (VI. I - 1, 2), Violins II (VI. II - 1, 2), Alti (Alt. - 1, 2), Violas (Vlc. - 1, 2), and Cellos (Cb. - 1, 2). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three measures: measure 11, measure 9, and measure 10. Dynamics include *mf* and *mp*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A boxed 'R' is located at the top right of the page.

VI. I - 1  
4 10 14 13 6  
mf p mf 4 non dim. 8

VI. I - 2  
mf p mf non dim.

VI. II - 1  
mf p mf non dim.

VI. II - 2  
mf p mf non dim.

Alt. - 1  
4 10 14 13 6  
mf p mf 4 non dim. 8

Alt. - 2  
mf p mf non dim.

Vlc. - 1  
mf p mf non dim.

Vlc. - 2  
mf p mf non dim.

Cb. - 1  
4 10 14 13 6  
mp 4 non dim. 8

Cb. - 2  
mp non dim.



# Lo quint...

Lo quint és que us remunera lo Senyor vostres turments,  
amb grat vostre sens espera, d'aquells dons tots temps plagents.  
Mai se pert en Vós soldada, qui us serveix bé el satisfeu,  
per ser tant regraciada en los cels, com mereixeu.

## S

Àgil, caminant, lleuger (♩ = ± 46)

209

The musical score is arranged in a system with the following parts from top to bottom:

- VI. I - 1:** Violin I, first part. Treble clef, key signature of one sharp (F#). Starts with a 6/8 time signature. Dynamics include *mf*.
- VI. I - 2:** Violin I, second part. Treble clef, key signature of one sharp (F#). Dynamics include *mp*.
- VI. II - 1:** Violin II, first part. Treble clef, key signature of one sharp (F#). Dynamics include *mp*.
- VI. II - 2:** Violin II, second part. Treble clef, key signature of one sharp (F#). Dynamics include *mp*.
- Alt. - 1:** Alto I. Bass clef, key signature of one sharp (F#). Starts with a 6/8 time signature. Dynamics include *mf*.
- Alt. - 2:** Alto II. Bass clef, key signature of one sharp (F#). Dynamics include *mf*.
- Vlc. - 1:** Viola I. Bass clef, key signature of one sharp (F#). Dynamics include *mf*.
- Vlc. - 2:** Viola II. Bass clef, key signature of one sharp (F#). Dynamics include *mf*.
- Cb. - 1:** Cello I. Bass clef, key signature of one sharp (F#). Shows a 6/8 time signature.
- Cb. - 2:** Cello II. Bass clef, key signature of one sharp (F#). Shows an 8/8 time signature.

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

*mp*

*mf*

*mp*

*mp*

*mf*

*mf*

*mf*

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

*mp*



VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Musical score for string orchestra, measures 229-232. The score is in G major (one sharp) and 4/4 time. It features parts for Violins I (VI. I - 1, VI. I - 2), Violins II (VI. II - 1, VI. II - 2), Alti (Alt. - 1, Alt. - 2), Violas (Vlc. - 1, Vlc. - 2), and Cellos (Cb. - 1, Cb. - 2). The dynamics range from *mp* (mezzo-piano) to *mf* (mezzo-forte). The score includes slurs, accents, and dynamic hairpins. Vertical dashed lines indicate measure boundaries.

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

The image shows a page of a musical score for a string orchestra, starting at measure 234. The score is written for 12 parts: Violin I (VI. I - 1, 2), Violin II (VI. II - 1, 2), Viola (Vlc. - 1, 2), and Cello (Cb. - 1, 2). The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four measures by vertical dashed lines. The first measure (234) features a melodic line in the first Violin I part, with other parts resting. The second measure (235) continues this melodic line. The third measure (236) introduces a new melodic line in the first Violin II part, with other parts resting. The fourth measure (237) features a melodic line in the first Cello part, with other parts resting. The dynamic marking *mp* (mezzo-piano) is indicated in the second, third, and fourth measures. The score includes various musical notations such as notes, rests, slurs, and hairpins.

U

239

Musical score for string orchestra, measures 239-242. The score is written for two parts of each instrument: VI. I - 1, VI. I - 2, VI. II - 1, VI. II - 2, Alt. - 1, Alt. - 2, Vlc. - 1, Vlc. - 2, Cb. - 1, and Cb. - 2. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four measures by vertical dashed lines. Dynamics include *mf* and *mp*. The VI. I - 1 and VI. II - 1 parts feature a melodic line with a slur and a fermata in the first measure, followed by a more active line in the second measure. The VI. I - 2 and VI. II - 2 parts play a rhythmic accompaniment of eighth notes. The Alt. - 1 and Alt. - 2 parts play a simple harmonic accompaniment. The Vlc. - 1 and Vlc. - 2 parts play a simple harmonic accompaniment. The Cb. - 1 and Cb. - 2 parts play a simple harmonic accompaniment.

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

*mp* *mf*

*mp* *mf*

*mp* *mf*

*mp* *mf*

*mp* *mf*

*mp* *mf*

*mp* *mf*

*mf*

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

poco rit. -----

253

VI. I - 1  
*mf*

VI. I - 2  
*mf*

VI. II - 1  
*mf*

VI. II - 2  
*mf*

Alt. - 1  
*mf*

Alt. - 2  
*mf*

Vlc. - 1  
*mf*

Vlc. - 2  
*mf*

Cb. - 1  
*mf*

Cb. - 2  
*mp*

4

4

4

4

4

4

4

4

4



# Lo sisè...

Lo sisè és que vestida sou decors glorificat,  
i estan Vós molt unida amb la sancta Trinitat.  
Als serafins exalçada impetran lo que voleu,  
no us és cosa denegada en los cels, com mereixeu.

## V

Calmat, ample, amb molt d'espai, (♩ = ± 69 )  
però mai aturat

257



265

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

*mf*

W

272

VI. I - 1  
VI. I - 2  
VI. II - 1  
VI. II - 2  
Alt. - 1  
Alt. - 2  
Vlc. - 1  
Vlc. - 2  
Cb. - 1  
Cb. - 2

poco rit. -----

279

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

X

div.

286

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

3 4 , 3 4 3

4 4 4 *mf* 4 *f* 4

*mf* *f*

*mf* *f*

*mf* *f*

3 4 , 3 4 3

4 4 4 *mf* 4 *f* 4

*mf* *f*

*mf* *f*

3 4 , 3 4 3

4 4 4 *mf* 4 *f* 4

*mf* *f*

Y

299

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

306

Musical score for string orchestra, measures 306-307. The score is in G major (one sharp) and 4/4 time. It features parts for Violins I (VI. I - 1, 2), Violins II (VI. II - 1, 2), Alti (Alt. - 1, 2), Violas (Vlc. - 1, 2), and Cellos (Cb. - 1, 2). The music consists of two measures. Measure 306 contains a melodic line with a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), and a bass line with a quarter note (G2) and a half note (B2). Measure 307 continues the melodic line with a quarter note (C5), a quarter rest, and a quarter note (B4), and the bass line with a quarter note (B2) and a quarter note (C3). The dynamic marking is *mp* (mezzo-piano). Fingerings are indicated by numbers 3 and 4. Slurs and hairpins are used to indicate phrasing and dynamics.

The musical score is divided into two measures, 313 and 314. Each instrument part (VI. I - 1, VI. I - 2, VI. II - 1, VI. II - 2, Alt. - 1, Alt. - 2, Vlc. - 1, Vlc. - 2, Cb. - 1, Cb. - 2) has two staves. The first staff in each part shows rhythmic notation with fingerings (3, 4, 3, 6) and a comma. The second staff shows the notes and dynamics. Dynamics include *mf* and *div.* (divisi). The score is in G major (one sharp) and 4/4 time.



VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

3 6 3 4 2 3

4 4 *f* 4 4 4 *p* 4

*f* *p*

*f* *p*

*f* *p*

3 6 3 4 2 3

4 4 *f* 4 4 4 *p* 4

*f* *p*

*f* *p*

3 6 3 4 2 3

4 4 *f* 4 4 4 *p* 4

*f* *p*

326

VI. I - 1  
VI. I - 2  
VI. II - 1  
VI. II - 2  
Alt. - 1  
Alt. - 2  
Vlc. - 1  
Vlc. - 2  
Cb. - 1  
Cb. - 2

AA

332

VI. I - 1  
3 4 4 4 4 4  
4 *mf*

VI. I - 2  
*mf*

VI. II - 1  
*mf*

VI. II - 2  
*mf*

Alt. - 1  
3 4 4 4 4 4  
4 *mf*

Alt. - 2  
*mf*

Vlc. - 1  
*mf*

Vlc. - 2  
*mf*

Cb. - 1  
3 4 4 4 4 4  
4 *mf*

Cb. - 2  
*mf*

dolç, sublim

rit. -----

340

VI. I - 1  
VI. I - 2  
VI. II - 1  
VI. II - 2  
Alt. - 1  
Alt. - 2  
Vlc. - 1  
Vlc. - 2  
Cb. - 1  
Cb. - 2



# Lo setè...

Lo setè és que sou certa que tals goigs mai finaran,  
ni en sereu ja més deserta ans per tostemps duraran.  
Doncs pregau per nos amada, i feunos amics amb Déu,  
pus que sou tan venerada en los cels com mereixeu.

## BB

Suau, molt dolç i sensual, caminant, serè, incessant, sens fi (♩ = ± 44)

347

VI. I - 1  
12 1a. veg. solo  
8 p  
1a. veg. tacet  
2a. veg. tutti

VI. I - 2  
1a. veg. tacet  
2a. veg. tutti

VI. II - 1  
12 1a. veg. solo  
8 p  
1a. veg. tacet  
2a. veg. tutti

VI. II - 2  
1a. veg. tacet  
2a. veg. tutti

Alt. - 1  
12 1a. veg. solo  
8 p  
1a. veg. tacet  
2a. veg. tutti

Alt. - 2  
1a. veg. tacet  
2a. veg. tutti

Vlc. - 1  
12 1a. veg. solo  
8 p  
1a. veg. tacet  
2a. veg. tutti

Vlc. - 2  
1a. veg. tacet  
2a. veg. tutti

Cb. - 1  
12 tacet  
8  
tacet

Cb. - 2  
tacet

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

VI. I - 1  
VI. I - 2  
VI. II - 1  
VI. II - 2  
Alt. - 1  
Alt. - 2  
Vlc. - 1  
Vlc. - 2  
Cb. - 1  
Cb. - 2

*mp*

The image shows a page of a musical score for string orchestra, measures 354-357. The score is written for two parts of each instrument: Violin I (VI. I - 1, 2), Violin II (VI. II - 1, 2), Viola (Vlc. - 1, 2), and Cello (Cb. - 1, 2). The key signature is one sharp (F#) and the time signature is 4/4. The music is marked *mp* (mezzo-piano). A vertical dashed line is placed between measures 354 and 355. The notation includes slurs, accents, and dynamic markings.

Musical score for string orchestra, measures 358-362. The score is in G major (one sharp) and 4/4 time. It features parts for Violin I (VI. I - 1, 2), Violin II (VI. II - 1, 2), Alto (Alt. - 1, 2), Viola (Vlc. - 1, 2), and Cello (Cb. - 1, 2). The string parts play a melodic line with a dynamic of *p* (piano) and a *dolç* (soft) articulation. The Alto parts have a dynamic of *mp* (mezzo-piano) and a *dolç* articulation. The Cello parts are marked with a flat sign, indicating they are silent.

VI. I - 1  
VI. I - 2  
VI. II - 1  
VI. II - 2  
Alt. - 1  
Alt. - 2  
Vlc. - 1  
Vlc. - 2  
Cb. - 1  
Cb. - 2



363

*dolç*  
*mp*  
*dolç*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

1a. veg



poco rit.-----

2a. veg

369

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

Final

En lo mon pus sou dotada dels set goigs, Mare de Déu,  
d'altres set sou heretada en los cels com mereixeu.

DD

Solemne, majestuós, triomfant (♩ = ± 60)

373

VI. I - 1  
4 *ff*

VI. I - 2  
*ff*

VI. II - 1  
*ff*

VI. II - 2  
*ff*

Alt. - 1  
4 *ff*

Alt. - 2  
*ff*

Vlc. - 1  
*ff*

Vlc. - 2  
*ff*

Cb. - 1  
4 *ff*

Cb. - 2  
*ff*

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

EE

381

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

385

VI. I - 1

VI. I - 2

VI. II - 1

VI. II - 2

Alt. - 1

Alt. - 2

Vlc. - 1

Vlc. - 2

Cb. - 1

Cb. - 2

The image shows a page of a musical score for a string orchestra, starting at measure 385. The score is written for 12 parts: Violin I (VI. I - 1, 2), Violin II (VI. II - 1, 2), Viola (Vlc. - 1, 2), and Cello (Cb. - 1, 2). Each part is written on a five-line staff. The key signature is one sharp (F#), and the time signature is 4/4. The music features a melodic line with a mix of eighth and quarter notes, often beamed together and marked with slurs. There are also some longer notes and rests. The score is divided into measures by vertical bar lines, with dashed lines indicating measure boundaries. The page number '385' is in a box at the top left.

FF

389

Musical score for string orchestra, measures 389-400. The score is written for two parts of each instrument: VI. I - 1, VI. I - 2, VI. II - 1, VI. II - 2, Alt. - 1, Alt. - 2, Vlc. - 1, Vlc. - 2, Cb. - 1, and Cb. - 2. The key signature is one sharp (F#) and the time signature is 4/4. The score features a dynamic marking of **FF** (fortissimo) at the beginning. The music consists of a melodic line with slurs and a triplet accompaniment. The triplet accompaniment is marked with a '3' and a slur, indicating a triplet of eighth notes. The melodic line is marked with a slur and a fermata at the end of each measure. The score is divided into measures by vertical dashed lines.



393

The musical score consists of ten staves, grouped into five pairs. The top pair (VI. I - 1 and VI. I - 2) and the bottom pair (Cb. - 1 and Cb. - 2) are in 6/8 time. The middle four staves (VI. II - 1, VI. II - 2, Alt. - 1, and Alt. - 2) are in 4/4 time. The score includes various musical notations such as slurs, triplets (marked with '3'), and dynamic markings like 'div.' and 'fff'. The piece concludes with a final measure in 4/4 time.

rit.

rit.

396

The musical score consists of ten staves for string instruments: VI. I - 1, VI. I - 2, VI. II - 1, VI. II - 2, Alt. - 1, Alt. - 2, Vlc. - 1, Vlc. - 2, Cb. - 1, and Cb. - 2. The score is divided into four measures. The first measure is marked with a first ending bracket (8) and a first ending sign (4). The second measure is marked with a first ending bracket (4) and a first ending sign (4). The third measure is marked with a first ending bracket (7) and a first ending sign (4). The fourth measure is marked with a first ending bracket (8) and a first ending sign (4). The dynamics are marked as *mp* (mezzo-piano) throughout. The tempo is marked as *rit.* (ritardando) at the beginning and end of the section. The key signature is one sharp (F#). The time signature is 4/4. The score includes various musical notations such as slurs, ties, and first ending brackets.



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