



EL TE DEUM DE 1812 EN CÁDIZ
EL DÍA DE LA CONSTITUCIÓN
transcripción y estudio
Marcelino Díez Martínez

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EL *TE DEUM* DE 1812 EN CÁDIZ

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ABREVIATURAS

A	alto, contralto (voz)
AMC	Archivo Municipal de Cádiz
B	bajo (voz)
Ac	acompañamiento
bc	bajo continuo
bn	bajón
c. /cc.	compás / compases
cb	contrabajo
cl	clarinete
clr	clarín
<i>E: Cc</i>	Cádiz, Archivo de la Catedral
f.	folio
fg	fagot
fl	flauta
L.	libro
Lg.	legajo
ob	oboe
p. /pp.	página/s
T	tenor (voz)
tbn	trombón
Ti	tiple (voz)
tim	timbales
tp	trompa
va	viola
vc	violonchelo
vn	violín

INTRODUCCIÓN Y ESTUDIO MUSICOLÓGICO

La mañana del día 19 de marzo de 1812 amaneció desapacible y lluviosa en Cádiz. Desafiando las inclemencias del tiempo una vistosa comitiva se dirigía desde el oratorio de San Felipe, sede de las Cortes Generales del Reino hacia la iglesia del Carmen para asistir al solemne *Te Deum* de acción de gracias por la Constitución que ese día se proclamaba. La prensa del día se hizo eco de aquel cívico cortejo: "Abría la carrera la guardia de alabarderos, seguía la grandeza, los Sres. Diputados de Cortes, los cuatro Sres. Regentes, generales, oficialidad inglesa y española, guardias española y walona y carrozas de la Casa Real".

Los actos habían comenzado temprano con la jura de los Diputados: "¿juráis guardar la Constitución política de la Monarquía Española que estas Cortes Generales y Extraordinarias han decretado y sancionado?" - preguntó el Secretario a los Congresistas - y, tras el juramento de cada uno de ellos con la mano sobre los Evangelios, les respondió: "Si así lo hicieris Dios os lo premie, y si no, os lo demande". Tras de los Diputados juraron los cuatro miembros de la Regencia, y a continuación, según el mismo periódico, "siguió la ceremonia de dirigirse las Cortes y la Regencia del Reyno a la Iglesia del Carmen".

Llegada la comitiva al templo, y acomodados convenientemente autoridades eclesiásticas y civiles, y señores diputados, se ofició una misa por el Sr. Obispo de Calahorra (uno de los diputados) y "se cantó el *Te Deum* en acción de gracias por tan feliz día". La parte musical de dicho acto correspondía por derecho a la Capilla de Música de la Catedral y la composición del *Te Deum* hubo de encomendarse a su maestro, Nicolás Zabala, el músico más reconocido en toda la ciudad.

En la tarde del mismo día se verificó la proclamación solemne de la Constitución en cuatro puntos estratégicos de la ciudad.

De manera similar, pero a la inversa, se habían desarrollado los actos constitutivos de las Cortes en La Isla de León el 24 de septiembre de 1810: los diputados asistieron a una misa en la iglesia de S. Pedro y S. Pablo, juraron sus cargos sobre los Evangelios, a continuación se cantó el *Te Deum* y, acto

seguido se dirigieron en comitiva al Teatro, donde tuvo lugar la sesión inaugural.

Desde una perspectiva poco contextualizada quizá pueda sorprender esta imbricación de actos religiosos y políticos, y que un acto tan netamente civil como la proclama de una Constitución tuviese tales implicaciones religiosas. Nada tiene, sin embargo, de excepcional, más bien era lo habitual en un contexto en el que la separación de jurisdicciones y poderes no estaba perfilada con líneas claras y precisas. Con frecuencia las autoridades civiles disponían la celebración de rogativas, honras fúnebres, etc. en la Catedral, a las que asistían corporativamente junto con el Cabildo eclesiástico¹. En concreto, el 20 de enero de aquel mismo año se recibió en la Catedral un oficio con orden de la Regencia "para que se haga mañana una rogativa por una necesidad pública", orden que el Cabildo cumplió puntualmente. Diez días más tarde dispuso la Regencia, y así se lo hizo saber al Cabildo, que se celebrase una misa solemne y rogativa en la Catedral "para rogar a Dios por el acierto en su gobierno".

El Cabildo Eclesiástico gozaba de gran predicamento ante los poderes públicos, y se hacía eco también de cuestiones profanas de interés común, como los hechos de armas o los avatares de las flotas que venían de América². Su actitud ante las autoridades civiles era de gran deferencia, invitándolas a los actos religiosos solemnes, recibéndolas y despidiéndolas corporativamente a su entrada y salida de la Catedral. En aquel momento histórico, dada la difícil

¹ A lo largo del siglo XVIII encontramos numerosas implicaciones del poder civil en actos religiosos con motivo de proclamaciones y bodas reales, nacimiento de infantes, victorias militares, firma de paces y otros eventos de carácter civil, militar o puramente económico, como la llegada de la Flota de América con su rico cargamento: "por las últimas cartas que se acaban de recibir del Correo de Mar, de primeros de Noviembre, del Puerto de la Vera Cruz, se sabe que la Flota del cargo del Gefe de la Escuadra el Señor Don Luis de Córdova estaba lista para hacerse a la vela para este puerto con escala en la Havana, con el poderoso tesoro de veinte y cuatro millones de pesos fuertes en plata y Frutos de Cuenta de S.M. y del Comercio de esta dicha Ciudad y de todo el Reyno y única subsistencia de este Pueblo [...] Y visto por la Ciudad, a pluralidad de votos acordó que desde luego se haga la Rogativa por tres días, asistiendo a ella capitularmente, según costumbre". (AMC, Acta capitular de 4 febrero de 1774, L. 10.130, f. 45v-46).

² "... se expuso por el Sr. Maestre Escuela cómo estando entrando en la Bahía un Comboy de la Havana con un rico tesoro importante de más de veinte millones de pesos en dinero y frutos, era muy propio siempre, pero más en las circunstancias actuales, el que se tributase a Dios las gracias por semejante beneficio, cantándose un solemne *Te Deum* y echándose desde luego el repique general de campanas." (E:Cc, Acta del 19 de abril de 1795, L. 42, f. 327).

coyuntura que atravesaba la Ciudad y la Nación, contribuyó en varias ocasiones con aportes económicos para gastos militares.

No debemos olvidar, por otra parte, que más de un tercio de los diputados eran eclesiásticos de distinto rango; había obispos, canónigos e inquisidores, algunos de ellos desempeñaron cargos y ejercieron funciones muy relevantes en el Congreso, como Lázaro Dou, primer presidente de las Cortes, o Diego Muñoz Torrero uno de los redactores del articulado de la Constitución. La presencia del clero en las Cortes de Cádiz tuvo un peso específico que se hizo notar especialmente en los debates que rozaban competencias o atribuciones eclesiásticas, como la supresión del voto de Santiago o el tema de la Inquisición; aunque ciertamente los diputados eclesiásticos no representaban una fuerza unitaria, ya que los había conservadores, como Pedro Quevedo y Manuel J. Quintana (que fue presidente de la Regencia), y liberales como Vicente Terreros o Juan Nicasio Gallego.

Este peso se hubo de notar en el propio articulado de una Constitución que, sin perjuicio de su carácter liberal, comienza invocando el nombre de Dios Todopoderoso "supremo legislador de la sociedad", y se declara explícitamente confesional en su artículo 12: "La Religión de la Nación española es y será perpetuamente la católica, apostólica romana, única verdadera".

Volviendo a la ceremonia religiosa del 19 de marzo, el Cabildo Eclesiástico asumió la responsabilidad de su celebración en la Catedral, donde en un principio estaba prevista, según comunicado de la Regencia que en la mañana del día anterior se leyó en la Sala Capitular: "Orden de la regencia para la celebración de la función de gracias el día diecinueve en esta iglesia por la conclusión de la Constitución". Pero en la tarde del mismo día se cambiaron los planes al recibirse un escrito del Ministro de Gracia y Justicia comunicando "haber trasladado la Regencia la función de acción de gracias [...] al convento de N^a. Sr^a. del Carmen". El cambio afectó sólo al lugar, ya que los capitulares acordaron que, en cualquier caso, el acto estaría programado por el Cabildo Eclesiástico; y al advertir algunos que el Congreso había ofrecido la presidencia del mismo a uno de sus diputados, el obispo de Calahorra, el Cabildo se afirmó en sus prerrogativas y decidió por su parte cursar invitación al mencionado obispo, y que en la ceremonia fuera asistido por seis prebendados, ocupando los demás asiento en el presbiterio revestidos con manteos.

EL HIMNO *TE DEUM*

En la tradición cristiana, tanto católica como protestante el *Te Deum laudamus* ha sido el himno de acción de gracias por antonomasia; también lo ha sido para la sociedad civil hasta tiempos no lejanos en la celebración de acontecimientos venturosos de gran repercusión social.

Conocido como "himno ambrosiano", el *Te Deum* es uno de los más antiguos del ritual, atribuido por tradición a San Ambrosio de Milán y, según algunos investigadores modernos, a Niketas, obispo de Remesina (Dacia, actual Serbia) ambos del siglo IV. En realidad se desconoce su verdadero autor, y su estructura actual probablemente sea el resultado de un proceso de composición prolongado que arrancaría hacia el siglo III a partir de unos versículos iniciales y que terminaría hacia el siglo IX. El uso ordinario del *Te Deum* está ligado al canto de las Horas, concretamente a los Maitines del domingo y de los días festivos. El texto está estructurado en 29 versículos articulados en dos hemistiquios al modo de los salmos. En su versión oficial se canta con melodía gregoriana del 3º tono, con nota final Mi y nota dominante Do y una nota recitativa secundaria La. Reviste dos modalidades de entonación, una *simple*, de carácter predominantemente silábico y otra *solemne*, más adornada.

Entonación simple:

T E De-um laudamus : * te Dominum con-fi-te-mur.

Entonación solemne:

T E De-um laudamus : * te Dominum confi-te-mur.

El deseo de mayor solemnidad y el afán de espectacularidad llevó a los músicos, especialmente a partir del Barroco, a plantear nuevos tratamientos del himno y, al modo de las demás músicas litúrgicas, se hicieron intervenir un gran número de voces e instrumentos, y se diversificaron los versículos en

planteamientos polifónicos; así hoy disponemos de una amplísima colección de versiones de este himno en todos los estilos, desde los tiempos del Barroco hasta nuestros días, contado con figuras como H. Purcell, Haendel, Charpentier, Mozart, Michael y Joseph Haydn, Berlioz, Dvorak, Bruckner, Verdi o Britten entre sus autores. En las catedrales era el *Te Deum* pieza obligada que los maestros de capilla tenían que componer cada vez que se celebraba algún acontecimiento de gran relevancia.

En España era costumbre cantar un *Te Deum* el último día del año para dar gracias a Dios por los beneficios recibidos y también en todos los grandes acontecimientos de la nación, como coronaciones o bodas reales, nacimientos de infantes, victorias militares, firmas de paces, ceses de epidemias o catástrofes naturales, etc.

Concretándonos al ámbito de Cádiz, a lo largo del siglo XVIII se cantaron más de 70 *Te Deum* solemnes por los acontecimientos señalados. En los casos más solemnes nunca se repetía un *Te Deum* ya cantado con anterioridad, sino que se encargaba la composición de uno nuevo para la ocasión; así con motivo de la subida al trono de Fernando VII en 1808, tras el motín de Aranjuez, no habiendo maestro de capilla por haber fallecido Juan Domingo Vidal, el Cabildo consideró imprescindible estrenar uno nuevo, y se lo encargó al organista Nicolás Zabala, quien lo compuso con tanto acierto que le valió ser nombrado maestro de capilla.

A lo largo del siglo XIX la Catedral de Cádiz se hizo eco de otros hechos históricos de la Nación. En el 10 de diciembre de 1838 se cantó un *Te Deum* de acción de gracias "por los acontecimientos que han facilitado la conclusión de la guerra civil" (primera guerra carlista), acto al que contribuyó el Ayuntamiento con el costo de doscientas libras de cera y quinientos reales. En diciembre 1851, con motivo de una pertinaz sequía dispuso el Obispo que se trajese en solemne procesión el Cristo de la columna desde la iglesia de San Antonio, y se celebrasen nueve días de rogativas; el 3 de febrero se cantó un *Te Deum* de acción de gracias por "haber conseguido del cielo la tan deseada lluvia". El 20 de febrero de 1852 se cantó un *Te Deum* por el restablecimiento de la salud de la reina Isabel II tras el atentado sufrido días antes en la Basílica de Atocha. La boda de Alfonso XII con M^a. Cristina de Austria se conmemoró con un *Te Deum* el 20 de noviembre de 1889, y aquel mismo año, 31 de diciembre, se cantó otro *Te Deum* por haber salido ileso el Rey de un atentado.

EL MAESTRO NICOLÁS ZABALA (1808-1829)

Como hemos apuntado, en el año de la proclamación de la Constitución de Cádiz era maestro de capilla de la Catedral de Cádiz Nicolás Zabala.

Había nacido en Sevilla y entró a servir como Maestro de Capilla interino en la Colegiata de El Salvador en 1790, otorgándosele al año siguiente el cargo en propiedad. Las actas de dicha Colegiata le llaman Nicolás Zabala 'el joven', para distinguirlo de Nicolás Zabala 'mayor', famoso organista ciego de la catedral sevillana. En noviembre de 1796 llegó a Cádiz para opositar a la plaza de organista, provisto de un certificado que le avalaba el buen desempeño de su cargo en de Sevilla.

Su nombramiento como primer Organista de la Catedral de Cádiz tuvo lugar el 20 de diciembre de 1796. En junio del año siguiente se le asignaron 300 ducados de renta fija (*congrua*) para poder acceder al estado clerical, ordenándose de presbítero el 6 de febrero de 1801. Dos meses más tarde volvía a opositar en la catedral sevillana a la plaza de organista que no consiguió.

La siguiente noticia sobre Zabala la encontramos en 25 de abril de 1808 cuando una comisión que debía organizar los actos para celebrar la subida al trono de Fernando VII, manifestó:

"que tenían convidada toda la función con la mayor solemnidad, y dispuesto que el organista primero de esta Santa Iglesia D. Nicolás López Zavala compusiese un *Te Deum* de regular duración y música de buen gusto, mediante a que los del archivo de música son anticuados y muy largos, que asimismo pensaban traer voces de fuera para suplir la escasez de la Capilla, pero que, muerto el día 22 el Maestro titular de ella, les parecía debía encargarse la dirección de la función al mismo Zavala así porque como autor de la obra que debía cantarse interesaría más en su lucimiento como por su superioridad en conocimientos y destreza..."

Mucho agradó el *Te Deum* del organista Zabala, y en la siguiente reunión, el 2 de mayo deliberaba al Cabildo sobre "qué gratificación se debía dar al Presbítero D. Nicolás Zabala por su trabajo en la composición del *Te Deum* que tanto había gustado". Se le gratificó y se le nombró Maestro de Capilla interino "hasta la formal provisión de empleo por concurso de oposición sin perjuicio de la plaza de Organista primero que obtiene, la qual deberá desempeñar en quanto sea compatible con dicho magisterio".

En estas condiciones de Organista titular y Maestro interino permaneció Zabala hasta el 4 de septiembre de 1815 en que se hizo una reestructuración de

cargos musicales de la Catedral, y se le nombró Maestro de Capilla titular, detallándole sus obligaciones en el cargo:

"Asistir con la Música [la Capilla] y regirla en todas las funciones del Cabildo dentro y fuera de la Iglesia y en las de la Parroquia y externas sin perjuicio de las de la Catedral, y componer cada dos años el *Miserere* para la Semana Santa y variar con una prudente alternativa [...] la composición de las Lamentaciones, Responsorios, Himnos, Vísperas, Graduales, Motetes, Oficios de Difuntos y demás que ocurran, y hacer las composiciones extraordinarias que se le encarguen para el culto [...]"

El texto es suficientemente explícito para dejar patente que, además de las obras para los cultos ordinarios de la Catedral, el Maestro debía componer música para las funciones solemnes que se celebraban en otras iglesias, que también eran competencia de la Capilla catedralicia, y para cuantas funciones extraordinarias ocurrieren dentro y fuera de la Catedral³.

Zabala desempeñó su cargo de Maestro hasta su muerte ocurrida el 6 de enero de 1829 a los 57 años. Sus funerales se celebraron con una extraordinaria solemnidad. En la extensa anotación que de él quedó escrita en el Libro de Defunciones se refleja el aprecio y prestigio de que gozaba en la ciudad:

"...en la mañana del día siguiente fue conducido su cadáver por la Venerable Hermandad del Señor San Pedro hasta las puertas de la Ciudad para ser sepultado en el cementerio extramuros" [...] "el día nueve se le hizo oficio de honras enteras en esta Santa Iglesia por la referida Hermandad, y en la mañana del día catorce del mismo mes los individuos de la Capilla de Música de esta Santa Iglesia en unión con los Profesores Philarmónicos de esta Ciudad celebraron en dicha Iglesia unas solemnísimas honras con toda orquesta por el alma de referido Sr. D. Nicolás Zabala".

Sus restos fueron trasladados posteriormente por acuerdo del Cabildo a la cripta de la Catedral donde descansan, junto con los del organista Juan Nepomuceno Puente, bajo una lápida dedicada con fecha 2 de junio de 1881.

La reputación de Zabala como músico sobrepasó los ámbitos de la ciudad; Baltasar Saldoni recoge una noticia suya aparecida en la *Correspondencia de España* (Madrid) el año 1879, en reconocimiento al que "fue digno

³ Durante todo el siglo XVIII y parte del XIX la Capilla de Música de la Catedral gozó del derecho exclusivo para todas las actuaciones musicales en otras iglesias, tal como expongo detalladamente en mi obra *La Música en Cádiz: La Catedral y su proyección urbana durante el siglo XVIII*, S.de Publicaciones de la Universidad de Cádiz, S. de Publicaciones de la Diputación Provincial, C.de Documentación Musical de Andalucía. Cádiz, 2004, pp 304 ss.

continuador de esclarecidos compositores que llevaron la música religiosa en España a la grande altura que la hace objeto de admiración y envidia de las demás naciones".

Del maestro Zabala se conservan 246 obras en el archivo de la Catedral, todas en latín (69 cánticos y salmos de vísperas, 53 responsorios, 43 graduales, 21 himnos, 19 misas, 18 motetes, 14 misereres), un extenso legado musical merecedor de un estudio en profundidad, ya que solamente cinco de estas obras han sido editadas.

La verdadera dimensión de Zabala como músico está todavía por determinar en tanto no se estudie su considerable producción musical. Las obras hasta ahora estudiadas revelan un estilo compositivo ingenioso, abundante en ideas, rico en melodías y una singular destreza en el manejo de voces e instrumentos. Su música presenta rasgos que le distancian netamente del Barroco precedente: texturas predominantemente homofónicas y un claro interés por la melodía, que se perfila en forma de temas bastante precisos, melodías vocales segmentadas en motivos cortos que se repiten, un lenguaje instrumental ajustado a las características idiomáticas de cada instrumento y que se desenvuelve con autonomía respecto a las voces, variedad de figuraciones rítmicas, diferenciación entre la melodía de los violines primeros y los segundos, etc. Zabala aprovecha las diferencias tímbricas de los instrumentos (cuerdas, viento) para hacerlos entrar en diálogo.

La armonía de sus obras es clara y estable, muy distante ya de la movilidad típica que encontramos en las obras religiosas del XVIII. Los planteamientos armónicos responden a un plan estructural de la pieza en secciones con tonalidades distintas.

Zabala emplea una variadísima gama de indicaciones dinámicas y es muy explícito en las indicaciones de tiempo, y en la parte de los instrumentos abundan las figuraciones expresivas: apoyaturas, trinos, pizicatos, ligaduras de expresión, etc., signos todos reveladores de su afán expresivo típico de una estética galante.

El hecho de que muchas de las obras de Zabala se conserven en diferentes copias y tonalidades, con acompañamientos para órgano en gran parte hechas por su sucesor Antonio Maqueda, indica que se mantuvieron en el repertorio de la Catedral durante muchos años.

EL *TE DEUM* de 1812

Se conservan siete *Te Deum* de Zabala. Aunque ninguna anotación explícita nos indica cuál de ellos fue el que se interpretó en la mañana del 19 de marzo de 1812 en la iglesia del Carmen, determinados indicios y circunstancias históricas nos permite deducirlo casi con total certeza.

La presencia del Cabildo catedralicio en acto tan extraordinario está documentada y fuera de toda duda, y la asistencia de la Capilla de Música a estos casos era obligada, como se detallaba expresamente en el capítulo "De las obligaciones de los músicos" del Libro de Ceremonias y se reiteraba entre las obligaciones del Maestro: "Asistir con la Música [la Capilla] y regirla en todas las funciones del Cabildo dentro y fuera de la Iglesia".

Al examinar los siete *Te Deum* de Zabala encontramos que solamente uno está fechado, y éste precisamente en 1812. La fecha aparece no sólo en la portada del cuadernillo del Acompañamiento (como suele ser habitual), sino además en los cuadernillos de partituras de cada voz e instrumento, dato absolutamente insólito entre las obras del archivo: alguna intencionalidad expresa hubo por parte del copista de perpetuar aquella memorable fecha. La plantilla vocal de este *Te Deum* consta de dos coros, el primero de cinco voces (Ti 1º y 2º, A,T,B), el segundo de las cuatro voces convencionales (Ti,A,T,B); la instrumental la componen: flauta, oboes 1º y 2º, trombón, timbales, violines 1º y 2º, viola, cello y órgano.

Observando detenidamente las hojas manuscritas de este *Te Deum* fechado (sigla 54/3) que en adelante denominaremos "A", encontramos detalles significativos: en el número 1 (*Te Deum laudamus*) las partituras de las voces tiple, alto, tenor y bajo, a partir del compás 142, están corregidas con hojas pegadas a manera de parches que sustituyen lo anteriormente escrito. Del mismo modo en las de violines y flautas aparecen hojas enteras tachadas con anotaciones como: "este no, sirve el que sigue", o equivalentes. Estos detalles apuntan a un proceso de elaboración precipitado y no maduro, quizá motivado por la premura de tiempo con que hubo que preparar el acto en que iba a ser interpretado⁴.

⁴ Así parece desprenderse también de las numerosas erratas en las partituras (omisión o repetición de compases, olvido de alteraciones, no correspondencia de valores, etc.) que se detallan en las "notas críticas" que siguen. Da la impresión de que esta versión del *Te Deum* no se cantó muchas veces, y por eso no hubo precisión de corregir las erratas detectadas, cantándose en su lugar otra versión "más elaborada" del mismo, como veremos a continuación.

Nos fijamos ahora en otro *Te Deum*, éste sin fecha, (sigla 53/1) que denominaremos "B"; quizá en él podemos hallar la clave del tema que nos ocupa. En esta versión encontramos tantas similitudes con el anterior que casi podríamos decir que Zabala reescribe el de 1812 ("A") sirviéndose de gran parte del material de aquél. Las apariencias externas del manuscrito así lo sugieren; en contraste con el aspecto simple y escueto del anterior, éste luce una elegante portada rotulada profusamente en diferentes tipos de letra de buena caligrafía, adornada con filigranas y una titulación enfática: "Te Deum laudamus / con Violines, Flautas, Oboes, Clarinetes, Trompas, Clarines, Fagotes, Viola / Violoncello, Trombón / Timbales y Bajo / Del S^{or}. D^a. Nicolás Zabala / Presbítero y Maestro de Capilla de la Sta. Iglesia Catedral / de Cádiz. Socio de núm°. De la Academia Filarmónica de Bolonia".

Una somera comparación entre ambos *Te Deum* "A" y "B" nos permite apreciar que cerca del 50 por ciento del material del primero se emplea en el segundo. En concreto, la música del n° 1 (*Te Deum laudamus*), que comprende 177 compases, es idéntica en ambos casos; la diferencia consiste simplemente en el texto, que en el "A" se extiende a los cinco primeros versículos del himno (*Te Deum laudamus / Te aeternum Patrem / Tibi omnes angeli / Tibi cherubim / Sanctus, Sanctus*) y en el "B" comprende solamente los dos primeros versos, (*Te Deum laudamus / Te aeternum Patrem*), y los tres siguientes se escriben con nueva música. También es prácticamente idéntico el número 2. *Te gloriosus / Te Prophetarum*, (n°. 4 en el "B") de 91 compases, con la única diferencia de que en "A" es un solo de tiple y en el "B" un dúo de tiple y tenor, lo que implica levísimas modificaciones. Otros números iguales son el 4. *Patrem immensae maiestatis* (n°. 6 en el "B"), y el 10. *Et rege eos* (n°. 14 en el "B") que no presentan otras diferencias que las dimanantes de la mayor plantilla instrumental del segundo.

Está perfectamente claro que lo que busca Zabala en esta versión "B" es ante todo monumentalidad y mayor sonoridad, mediante la ampliación de la plantilla instrumental, que comprende: flautas 1ª y 2ª, oboes 1º y 2º, clarinetes 1º y 2º, fagot, clarines 1º y 2º, trompas 1ª y 2ª, trombones 1º y 2º, timbales, violines 1º y 2º, viola, violoncello, contrabajo y órgano. Avala esta interpretación el hecho de que las partecelas de violín 1º y 2º están triplicadas y las de viola duplicadas, lo que constituye un volumen de cuerdas considerable.

Nos hemos de referir finalmente a otro *Te Deum* que no tiene fecha (54/1), que denominamos "C", el cual parece una versión reducida del "B", con el que comparte once de sus dieciocho números. No tiene, sin embargo,

ninguno en común con el "A" de 1812, y su plantilla instrumental es también más pequeña que la de ambos (oboes 1º y 2º, fagot, clarín, trompas 1ª y 2ª y violines 1º y 2º).

A la vista de los datos expuestos podemos dar como prácticamente seguro que el *Te Deum* "A", de 1812, es el originario y el que se cantó el día 19 de marzo en la iglesia del Carmen; el "B" es una reelaboración más trabajada y extensa basada en el anterior, que amplía la orquesta y también incorpora material nuevo; el "C" podría ser una versión simplificada del "B" o quizá una obra anterior de la que tomó parte del material para el "B", pero sin ninguna relación con el "A".

LA PRESENTE EDICIÓN

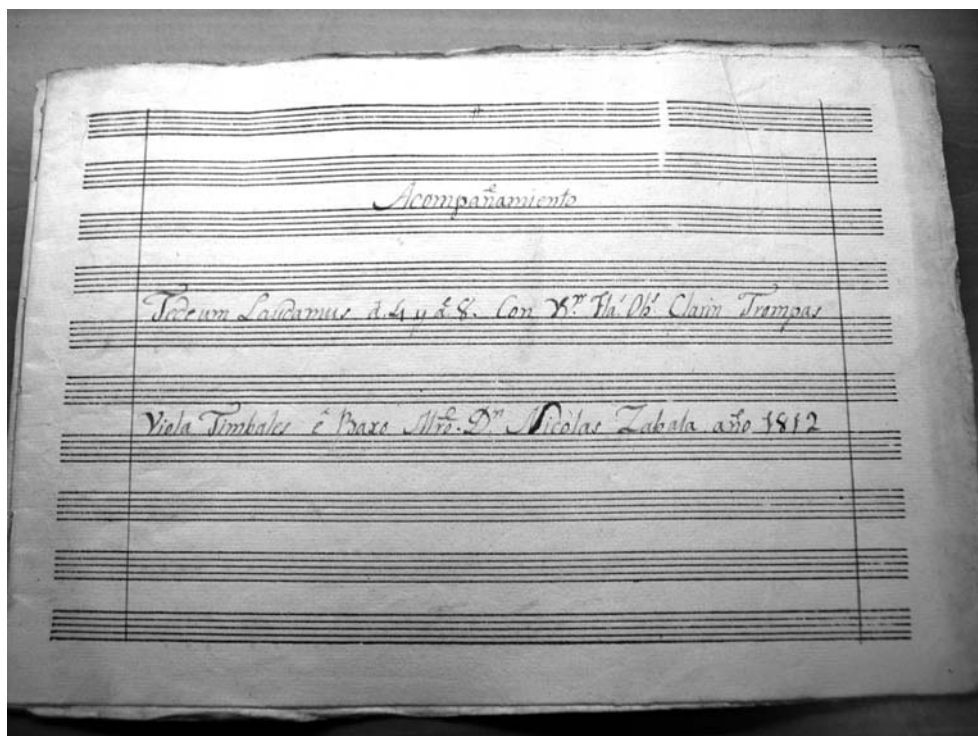
A la vista de las relaciones o derivaciones entre las versiones "A" y "B" del *Te Deum* ya apuntadas, hemos optado por la edición de ambas, sobre la suposición de que la versión "B" sería la segunda y definitiva de un único proyecto no culminado en su versión primera. En todo caso pensamos que la comparación entre ambas dará una visión más exacta del empleo de recursos en manos de Nicolás Zabala.

Cuadro sinóptico de los *Te Deum* "A" y "B"

Te Deum "A" (1812)			Te Deum "B" (sin fecha)			
Nº	Versos	Plantilla vocal	Nº	Versos	Plantilla vocal	
1	Te Deum laudamus	a 8	1	Te Deum laudamus	a 8	
	Te aeternum Patrem	Solo Tenor		Te aeternum Patrem		
	Tibi omnes Angeli // Tibi Cherubim	a 8	2	Tibi omnes Angeli // Tibi Cherubim	Dúo Tiple/ Tenor	
	Sanctus, Santus, Pleni sunt caeli	Solo Alto		Sanctus, Santus, Pleni sunt caeli		a 4
2	Te gloriosus // Te prophetarum	Solo Tiple	4	Te gloriosus // Te prophetarum	Dúo Tiple/ Tiple	
	3	Te martyrurum // Te per orbem		Solo Tiple		5
4		Patrem immensae // Venerandum tuum	a 8	6	Patrem immensae // Venerandum tuum	
	5	Sanctum quoque Tu Rex gloriae	Solo Tenor		7	Sanctum quoque
6		Tu Patris // Tu ad liberandum		Solo Bajo		8
	7	Tu devicto Tu ad dexteram	Solo Tiple Solo Alto	9	Tu Patris // Tu Ad liberandum	
10		ludex crederis	Dúo Ti / A		10	Tu devicto Tu ad dexteram
		11	Te ergo quaesumus	a 4		11
8	Aeterna fac //		a 8	12	Te ergo quaesumus	
	9				13	Aeterna fac //

Te Deum "A" (1812)			Te Deum "B" (sin fecha)		
Nº	Versos	Plantilla vocal	Nº	Versos	Plantilla vocal
	Salvum fac			Salvum fac	
10	Et rege eos // Per singulos dies	Solo Alto	14	Et rege eos // Per singulos dies	Solo Alto
	Et laudamus // Dignare Domine			Et laudamus // Dignare Domine	
11	Miserere nostri // Fiat misericordia	a 3 (Ti-T-B)	15	Miserere nostri // Fiat misericordia	a 3 (Ti-T-B)
12	In Te Domine	a 8	16	In Te Domine	a 8

FUENTES COMENTARIOS Y NOTAS CRÍTICAS

El *Te Deum* versión "A"*Las fuentes*

La obra se contiene en 28 cuadernillos de formato apaisado que suman en total 274 hojas con las particelas de voces e instrumentos y la siguiente distribución:

- Acompañamiento: cuatro ejemplares o cuadernillos, tres de un mismo copista, uno "para el órgano", otro "para el Bajo y Violonc^{llo}" y dos con la siguiente rotulación: "Acompañamiento / Tedeum Laudamus. Â 4 y â 8. Con V^{nes}. Fla^s. Ob^s. Clarin. Tromp^s / Viola Timbales ê Baxo. Mrô. Nicolas Zabala. Año 1812". Suman en total 54 hojas.

- Violines: siete cuadernillos, de los que seis son de un mismo copista y uno diferente que, por los rasgos caligráficos, parece de la segunda mitad del XIX. Hay tres ejemplares para violín 1º, dos para violín 2º y dos para viola. Todos ellos tienen la misma titulación en la hoja de portada: "Tedeum Laudamus. Â 4 y â 8. Con V^{nes}. Fla^s. Ob^s. Clarin. Tromp^s / Viola Timbales ê Baxo. Mrô. Nicolas Zabala. Año 1812". En total son 91 hojas.

- Resto de instrumentos: ocho cuadernillos en ejemplar único para cada instrumento: "Flauta", "Obue 1º", "Obue 2º", "Clarín", "Trompa 1ª", "Trompa 2ª", "Timbales", "Trombones". En las respectivas hojas de portada (salvo el cuadernillo de trombones) aparece una misma titulación: "Tedeum Laudamus. Â 4 y â 8. Con V^{nes}. Fla^s. Ob^s. Clarin. Tromp^s / Viola Timbales ê Baxo. Mrô. Nicolas Zabala. Año 1812". La partícula de trombón es de copista diferente a las del resto, tiene rasgos caligráficos más modernos que parecen de finales del XIX, y no figura este instrumento en la titulación diplomática. Suman en total 61 hojas.

- Coro I: cinco cuadernillos, uno por voz (Tiple 1º, Tiple 2º, Alto, Tenor, Bajo); la partícula del Tiple 2º es una duplicación parcial de la de Ti 1º que solo afecta a los números 1, 4, 9, y 12. En todas ellas, salvo en esta última existe página de portada con la misma titulación: "Tedeum Laudamus. Â 4 y â 8 / Con VV^{nes}. Fla^s. Ob^s. Clarin. Tromp^s / Viola y Timbales / Mrô. Dn. Nicolas Zabala. Año 1812". Suman en total 46 hojas.

- Coro II: cuatro cuadernillos, uno por voz (Tiple, Alto, Tenor, Bajo), con su correspondiente página de portada e idéntica titulación: "Tedeum Laudamus, â 4 y â 8. Con VV^s. Fla^s. Ob^s. Clarin. / Trompas / Viola Timbales ê Baxo. Mrô. Dn Nicolas Zabala./ Año 1812". En total son 22 hojas.

Comentarios y notas críticas

En los números en que canta la voz de Tiple 2º del primer coro, dado que como tal voz no tiene entidad propia, la transcribo en el mismo pentagrama que el Tiple 1º; diferenciándolas con la distinta dirección de las plicas de las notas.

Número 1. *Te Deum Laudamus*, a 8 con solos de Tenor y de Contralto
Las indicaciones dinámicas aparecen sin mucha precisión y sólo en algunos instrumentos. Las mantengo tal como aparecen.

c. 17, va: falta un compás que completo repitiendo el anterior.

c. 40, tp. 2ª: falta un compás, que completo por asimilación con el resto.

- c. 46, tbn: falta este compás, que completo por asimilación con el resto
- c. 75, tim: hay un compás repetido que he suprimido.
- c. 118, vc y bc: hay un compás repetido que he suprimido.
- c. 126, Ti coro I y II, en el manuscrito son notas 'redondas', que sustituyo por 'blancas' por similitud con el resto de voces.
- c. 135, vc y cb: en las particelas de las demás cuerdas se indica 'punteado', aquí no; lo hace en cambio en el compás 145, donde la lógica no parece exigirlo.
- c. 146, vn, 1º y 2º: en la fuente compás idéntico al anterior, que modifíco por coherencia armónica.
- c. 147, vc: ver nota 135. En ninguna de las tres copias de particelas aparece la indicación 'arco'; sí lo hace en una de ellas en el c. 157. Lo trasladamos de éste al 147.

Número 2. *Te gloriosus*, solo de Tiple

El número anterior comprende los seis primeros versos del himno en los que han participado todas las voces, concluyendo con el versículo "Pleni sunt"; sin embargo en las particelas de Tiple 2º, Tenor y Bajo del primer coro y en la del Tiple del segundo, aparece esta anotación: "Tibi omnes, Tibi Cherubim, Sanctus, Pleni sunt, [...] tace" (sic.), cuando en realidad ya lo han cantado.

- c. 52, T: La figuración que aparece es 'negra con puntillo-corchea-negra, que choca con la del violín 1º y de tiple en pasajes similares (cc. 35 y 40). He optado por unificar el tenor con éstos.
- c. 52, cl: en el original las notas Fa – Mi son corcheas. Lo asimilo todo a la figuración de violín y tenor añadiendo puntillo a la primera y poniendo 'semicorchea' la segunda. Lo mismo hago en el c. 57.
- c. 57, en particelas de violín 1º y de tenor pone 'negra con puntillo-corchea-negra'. Reduzco todos los valores a la mitad asimilándolo a pasajes paralelos.
- c. 63, vn 2º: añadido becuadro a la nota La que no aparece en manuscrito.

Número 4. *Patrem immensae maiestatis*, a 8

- c. 28, va: he añadido este compás, que falta en el manuscrito, repitiendo el c. 27.
- c. 63, Alto coro II: Corrijo la primera nota, que en el manuscrito es Fa, por Mi para respetar el acorde.

Número 5. *Sanctum quoque*, solo de Tenor

En partecelas de oboe 2º y trompa 1ª no aparece indicación de tempo.

- cc. 3, 17, 45, 61, ob 1º: la tercera nota aparece como 'fusa' en el manuscrito, faltando un valor igual para completar el compás. Anoto semicorchea, igual que aparece en el violín 1º, en compás 10 y paralelos.
- cc. 36-37, va: faltan dos compases en el cómputo general de este número; para completarlo repito los cc. 34 y 35.
- c. 38, va: la tercera nota aparece en el manuscrito como Mi; anoto Fa, igualándolo con el violín 2º.

Número 6. *Tu Patris*, solo de Bajo

- c. 9, tbn: las dos notas aparecen en la fuente alternando con silencios; lo cambio colocando las dos notas entre silencios para asimilarlo al contexto.
- c. 17, vn 2º: la última nota, que aparece como Si en el manuscrito, la sustituyo por La al unísono con el violín 1º.
- c. 23, vn, 1º: añadido becuadro a la nota Fa para respetar el contexto armónico.

Número 7. *Tu devicto mortis / Tu ad dexteram / Iudex crederis*, solos de Tiple, Contralto y Tenor

Existe una gran disparidad en signos de dinámica entre las distintas partecelas, que completo y unifico con el criterio de mantener los paralelismos evidentes.

- c. 60, vn 1º: añadido becuadro a la nota Mi para respetar el contexto armónico.

Número 9. *Aeterna fac*, a 8

- c. 5, A, coro I: la primera nota, que en el manuscrito es corchea, la cambio por 'negra', asimilándola al resto de las voces.

Número 10. *Et rege eos*, solo de Contralto

- c. 7, vn 1º: sobra un tiempo de corchea en el compás, lo que resuelvo anotando la segunda nota, que en el manuscrito es 'negra', como 'corchea'.
- c. 10, flauta: la tercera nota, que aparece como 'corchea', la cambio por 'negra' para asimilarla al contexto.

Número 11. *Miserere nostri*, trío de Tiple, Tenor y Bajo

- c. 30, flauta: añadido sostenido a la nota Sol para asimilarlo al contexto armónico.

El *Te Deum* versión "B"



Las fuentes

La obra se contiene en 29 cuadernillos de formato apaisado que suman en total 332 hojas con las particelas de voces e instrumentos, y la siguiente distribución:

- Acompañamiento. Dos ejemplares o cuadernillos, uno de ellos con la portada diplomática de la obra en elegante caligrafía con la siguiente titulación: "Acompañamiento / Tedeum Laudamus a 8 / Con Violines, Flautas, Oboes, Clarinetes, Trompas, Viola, Violoncello, Trombones/

Timbales y Bajo /Del S^r. Maestro y Doctor Dⁿ Nicolás Zabala / Presbítero y Maestro de Capilla de la S^{ta}. Yglesia Catedral de Cádiz, y Socio de Num^o. De la Academia Filar / mónica de Bolonia". El segundo cuadernillo titula simplemente: "Acompañamiento / Te Deum Laudamus / A 8". En total suman 30 hojas.

-Violines. Siete cuadernillos, de los que cinco son de un mismo copista y dos diferentes entre sí. Hay un ejemplar para "Violín Primero Principal", otro "para Violín Segundo Principal", dos para "Violas", dos para "Bioloncello" (sic) y uno para Bajo". En total son 119 hojas.

- Maderas. Siete cuadernillos, uno por cada instrumento, todos del mismo copista, para los instrumentos siguientes: "Flauta Primera" con página de portada, "2^a Flauta", "Oboe 1^o", "Oboe 2^o", "1^{er}. Clarinete", "2^o. Clarinete" y "Fagott" con página de portada. Suman en total 67 hojas.

- Metales y percusión. Siete cuadernillos, uno por cada instrumento, todos del mismo copista, con el siguiente detalle: "Clarín 1^{ro}" con hoja de portada, "Clarín 2^o", "Trompa Primera", "Trompa Segunda", "Trombón 1^o", "Trombón 2^o" y "Timbales". En conjunto suman 39 hojas.

- Voces. En el coro I hay cinco cuadernillos para las voces de Tiple, Alto, Tenor 1^o, Tenor 2^o y Bajo, todos ellos con página de portada. En el coro II son cuatro cuadernillos para las voces de Tiple, Alto, Tenor y "Baxo", todas ellas con hoja de portada salvo la del Bajo. En conjunto suman 87 hojas.

Comentarios y notas críticas

El cuadernillo de viola pone la titulación en plural: Violas. En uno de los cuadernillos del acompañamiento algunos de sus números están cifrados con bastante minuciosidad; la mayoría carecen del cifrado.

Las indicaciones dinámicas a lo largo de todos los números están escritos con poco rigor. Cuando las he estimado suficientes he completado entre corchetes las que faltan; en los restantes casos las mantengo tal como aparecen en los manuscritos.

Número 1. *Te Deum Laudamus*, a 8

En la voz de clarín 1^o aparece varias veces la indicación "solo"; la mantengo tal como está en el original, y no tiene otro significado que en ese pasaje dicho instrumento desempeña la melodía.

- c. 15, va: falta un compás en este contexto, lo que resuelvo repitiendo el compás 14.
- c. 41, fl 2ª: sustituyo la nota Si, del original, por Re, por razón de la cadencia.
- c. 64, tpa 2ª: en el manuscrito las notas aparecen 'negras'; añado puntillo a la primera por similitud con el contexto.
- c. 146, sustituyo en ambos violines el arpeggio Do-Mi-La que aparece en el original, por Re-Fa-La.
- c. 149, vn 2º: añado bemol a la nota Si que no aparece en el original.

Número 2. *Tibi omnes angeli*, dúo de Tiple y Tenor

La parte del Tiple se encuentra en el cuadernillo del Tenor 1º del primer coro, y la del Tenor en el del Tenor 2º.

- cc. 10, fg: sustituyo el arpeggio La-Do-Mi, que aparece en el original, por Sol-Si-Re, igualándolo con el bajo.
- c. 10, vc: sustituyo el arpeggio La-Do-Mi que aparece en el manuscrito, por Sol-Si-Re, asimilándolo a la línea del bajo.
- c. 50, va: en el original la primera nota es La; anoto Si por coherencia con la armonía del contexto.
- c. 50, cl 1º: en el manuscrito aparecen cuatro compases de silencio, que reduzco a dos para ajustarlos al conjunto.

Número 3. *Sanctus*, a 4

Aparecen diversos reguladores de intensidad a lo largo del número que resultan incompletos y a veces no muy coherentes, que deben ser ajustados por la dirección en orden a la interpretación. El bajo cifrado en el acompañamiento sólo llega hasta el compás 35.

- c. 8, cl: la primera nota del compás figura como corchea; la he reducido a semicorchea para ajustar el tiempo.
- c. 36, A: añado becuadro a la nota Fa, que no aparece en el original.
- c. 41: A: añado becuadro a la nota Fa, que no aparece en el original.

Número 4. *Te gloriosus*, dúo de Tiples 1º y 2º

La parte del Tiple 2º se encuentra en el cuadernillo del Tenor 1º.

Aparecen indicaciones dinámicas esporádicas en el bajo, que deberán ser completadas con criterio unitario para la ejecución.

- cc. 12-13, fg y vc: las notas que aparecen en el manuscrito son La-Sol, mientras que en las dos particelas del bc son Si-La; opto por esta última forma.
- c. 72, tp 1ª: sustituyo la segunda nota, Mi en el original, por Fa, por coherencia armónica.

Número 6. *Patrem immensae maiestatis*, a 8

Existe una voz de Tenor 2º del primer coro exactamente igual al Tenor del 2º coro que no he considerado necesario escribir.

Número 8. *Tu Rex gloriae*, a 8

Existen dos copias de la partitura del Tiple del primer coro, una de ellas se encuentra en el cuadernillo del Tenor.

- c. 19, tp 1ª y tp 2ª: sustituyo las notas Sol-Mi que figuran en la partitura por La-Fa, ajustándolas al contexto armónico.
- c. 23, clr 2º: las notas Si-Si-Si del manuscrito estrañas al acorde, las sustituyo por La-La-La.
- c. 35, A coro II: la nota aparece como 'longa' en el manuscrito; la anoto como 'redonda'.
- cc. 35-36, clr 2º: he sustituido las notas Si-Si-Si que aparecen en el original, por Re-Re-La.
- c. 46, tp 2ª: la nota aparece como 'redonda'; la anoto 'blanca' ateniéndome al contexto.

Número 9. *Tu Patris*, solo de Tenor

- c. 47, ob 1º: añado becuadro a la nota Mi, que no aparece en el manuscrito, por el contexto armónico.
- c. 60, T: añado becuadro a la nota Mi, que no aparece en el manuscrito, por mantener el contexto en que se mueve la melodía.
- c. 84, T: añado bemol a la nota Re, que no aparece en el manuscrito, asimilándola a la melodía del violín.

Número 10. *Tu devicto*, solo de Tiple

- c. 34, Ti: he ajustado la medida añadiendo un segundo puntillo a la nota Re.
- c. 34, ac: la primera nota es La en el manuscrito; anoto Sol haciendo octava tal como figura en el resto de los bajos.
- c. 42, ob 1º: la primera nota es 'blanca' en el manuscrito; anoto 'negra' como en el oboe 2º.

Número 11. *Iudex crederis*, a 8

- cc. 6-7, fg y vc: las notas en el original son Si-Si-Mi-Si, mientras que en el acompañamiento y en los bajos vocales son La-La-Re-La; las unifico de acuerdo con éstas últimas.
- cc. 22-23, T 2º coro I: he rebajado todas las notas una segunda para mantener el dúo de tercetas.
- c. 26, ac: en el manuscrito aparece un grupo de siete semicorcheas; suprimo la cuarta, Mi, para ajustar la medida.

Número 12. *Te ergo quaesumus*, a 4

En los manuscritos de las cuerdas aparecen diferencias en cuanto a los 'punteados', más explícitos en la viola (cc. 4-8) que en resto. Los he transcrito tal como aparecen, sin extenderlos al resto, considerando que para la ejecución el Director los sabrá aplicar con lógica. La misma observación he de hacer para los instrumentos de viento en el compás 26.

Número 13. *Aeterna fac*, a 8

En este número aparecen en las partículas algunas indicaciones dinámicas esporádicas e incompletas [*f*, *ff*, *p*] que he anotado tal como están, y que deberán ser completadas con coherencia en orden a la ejecución.

- c. 3, T coro II: la segunda nota, que en manuscrito es Mi, la sustituyo por Re, evitando la disonancia.
- cc. 27 y 28, va: añadido sostenido a la nota Sol, que no aparece en el manuscrito, en ambos casos.
- c. 29, vc y cb: añadido sostenido a la nota Sol, que no aparece en el manuscrito.
- c. 64, Ti coro I: añadido becuadro a la nota Do, que no aparece en el manuscrito, ajustándolo al contexto armónico.

Número 14. *Et rege eos*, solo de Contralto

- c.49, cb: La segunda nota en el manuscrito es Do, mientras que en el acompañamiento es Si; opto por unificarlo ateniéndome a esta última forma.
- c. 57, fg: en el manuscrito aparecen notas 'negras'; las sustituyo por 'corcheas' para ajustar la medida.

Número 15. *Miserere nostri*, trío de Tiple, Tenor y Bajo

La partícula del Tiple se encuentra en el cuadernillo del Tenor 1º, la del Tenor en el del Tenor 2º.

- c. 17, va: en manuscrito figura la nota Mi, que sustituyo por Fa para evitar la disonancia.

TEXTO DEL *TE DEUM*

1. Te Deum laudamus, * Te Dominum confitemur.
2. Te aeternum Patrem * omnis terra veneratur.
3. Tibi omnes Angeli, * tibi caeli et universae Potestates:
4. Tibi Cherubym et Seraphim * incessabili voce proclamant:
5. Sanctus, Sanctus, Sanctus: * Dominus Deus Sabaoth.
6. Pleni sunt caeli et terra * maiestatis gloriae tuae.
7. Te gloriosus * Apostolorum chorus,
8. Te Prophetarum * laudabilis numerus:
9. Te Martyrum candidatus * laudat exercitus.
10. Te per orbem terrarum * Sancta confitetur Ecclesia.
11. Patrem * immensae maiestatis:
12. Venerandum tuum verum * et unicum Filium:
13. Sanctum quoque * Paraclitum Spiritum.
14. Tu Rex gloriae Christe.
15. Tu Patris * sempiternus es Filius.
16. Tu ad liberandum suscepturus hominem * non horruisti Virginis
uterum.
17. Tu, devicto mortis aculeo, * aperuisti credentibus regna caelorum.
18. Tu ad dexteram Dei sedes * in gloria Patris.
19. Iudex crederis * esse venturus.
20. Te ergo quaesumus tuis famulis subveni * quos praetioso sanguine
redemisti.
21. Aeterna fac * cum Sanctis tuis in gloria numerari.
22. Salvum fac populum tuum, Domine, * et benedic haereditati tuae.
23. El rege eos, * et extolle illos usque in aeternum.
24. Per singulos dies, * benedicimus te.
25. Et laudamus nomen tuum in saeculum, * et in saeculum saeculi.
26. Dignare Domine die isto, * sine peccato nos custodire.
27. Miserere nostri, Domine, * miserere nostri.
28. Fiat misericordia tua Domine super nos, * quemadmodum
speravimus in te.
29. In te Domine speravi, * non confundar in aeternum.

Traducción

1. A ti, oh Dios, te alabamos; a ti, Señor, te reconocemos.
2. A ti, eterno Padre, te venera toda la Creación.
3. A ti los Ángeles todos, los cielos y todas las Potestades te honran.
4. A ti los Querubines y Serafines te cantan sin cesar:
5. "Santo, Santo, Santo, Señor, Dios del universo".
6. "Llenos están los cielos y la tierra de la majestad de tu gloria".
7. A ti te ensalza el coro glorioso de los Apóstoles,
8. A ti la multitud admirable de los Profetas.
9. A ti te alaba el blanco ejército de los Mártires.
10. A ti la Iglesia santa, extendida por toda la tierra, te proclama:
11. "Padre de inmensa majestad",
12. "Hijo único y verdadero, digno de adoración",
13. "Espíritu Santo Paráclito".
14. Tú eres el Rey de la gloria, Cristo.
15. Tú eres el Hijo único del Padre.
16. Tú para liberar al hombre, no desdeñaste el seno de la Virgen.
17. Tú, rotas las cadenas de la muerte, abriste a los creyentes las puertas del cielo.
18. Tú te sientas a la derecha de Dios en la gloria del Padre.
19. Creemos que un día has de venir como juez.
20. Te rogamos, pues, que vengas en ayuda de tus siervos, a quienes redimiste con tu preciosa sangre.
21. Haz que en la Gloria eterna nos contemos entre tus Santos.
22. Salva a tu pueblo, Señor, y bendice tu heredad.
23. Sé su pastor y redímelo para siempre.
24. Te bendecimos día tras día y alabamos tu nombre por toda la eternidad.
25. Dígnate, Señor, en este día guardarnos libres de pecado.
26. Ten piedad de nosotros, Señor, ten piedad de nosotros.
28. Que tu misericordia, Señor, venga sobre nosotros, como lo esperamos de ti.
29. En ti, Señor, confié, no me veré defraudado para siempre.

II. EDICIÓN DE PARTITURAS (en CD-ROM adjunto)

1. *TE DEUM LAUDAMUS* a 4 y a 8, con violines, flauta, oboes, clarín, trompas, timbales y bajo. Año 1812. (sigla 53/4)

Plan general de la obra

Nº	Versos	Plantilla vocal
1	TE DEUM LAUDAMUS Te aeternum Patrem Tibi omnes Angeli // Tibi Cherubim et seraphim // Sanctus, Santus, Sanctus Pleni sunt caeli et terra	a 8 Solo Tenor a 8 Solo Alto a 8
2	Te gloriosus // Te prophetarum	Solo Tiple
3	Te martyrum candidatus // Te per orbem terrarum	Solo Tiple
4	Patrem immensae // Venerandum tuum verum	a 8
5	Sanctum quoque // Tu Rex gloriae	Solo Tenor
6	Tu Patris // Tu ad liberandum	Solo Bajo
7	Tu devicto mortis aculeo Tu ad dexteram Dei sedes Iudex crederis	Solo Tiple Solo Alto Dúo Ti / A
8	Te ergo quaesumus	A 4 (Ti-A-T-B)
9	Aeterna fac // Salvum fac	a 8
10	Et rege eos // Per singulos dis // Et laudamus // Dignare Domine	Solo Alto
11	Miserere nostri // Fiat misericordia tua	a 3 (Ti-T-B)
12	In Te Domine speravi	a 8

2. Te gloriosus

(solo de Tiple)

Nicolás Zabala
(1771-1829)

Transcripción: Marcelino Díez

Allegretto

Flauta

Oboe 1º

Oboe 2º

Trompa 1ª

Trompa 2ª

Violin I

Violin II

Viola

Bajo C.

Tiple

Organo

Transcripción: Marcelino Diez

3. Te Martyrum (solo de Tiple)

Nicolás Zabala
(1771-1829)

Moderato

Flauta

Oboe 1º

Oboe 2º

Trompas 1ª y 2ª

Violin I

Violin II

Viola

Tiple

Órgano y B.C.



6

pp

pp

pp

p

pp

Te Mar - ty-rum can - di - da-tus lau - dat ex - er - ci - tus,

Transcripción: Marcelino Diez

4. Patrem immensae maiestatis

(a ocho)

Nicolás Zabala
(1771-1829)

Allegro

Flauta

Oboes 1° y 2°

Clarín *Solo*

Trompas 1° y 2°

Trombones

Timbales

Violin I

Violin II

Viola

Bajo C.

Tiple

Alto

Tenor

Bajo

Tiple

Alto

Tenor

Bajo

Allegro

Organo

5. Sanctum quoque

Transcripción: Marcelino Díez

(solo de Tenor)

Nicolás Zabala
(1771-1829)

Allegro

Flauta

Oboe 1º *(solo)*

Oboe 2º

Trompas 1º y 2º

Violin I

Violin II *f*

Viola *f*

Tenor

Organo y B.C. *f*

7

San - ctum quo - que San - ctum quo - que pa -

6. Tu Patris (solo de Bajo)

57

Allegro

Flauta
Oboe 1^o
Oboe 2^o
Clarín
Trompa 1^o
Trompa 2^o
Trombón
Timbales
Violín I
Violín II
Viola
Bajo
Organo y B.C.

Allegro

Fi - li - us, Tu Pa - tris sem - pi - ter - mus es

8. Te ergo (a cuatro)

67

Adagio

Flauta

Oboe 1^o

Oboe 2^o

Violin I

Violin II

Viola

Tiple

Alto

Tenor

Bajo

Organo y B.C.

Adagio

Te er - go

Te er - go

Te er - go

Te er - go

Te er - go

quae-su-mus tu - is fa - mu-lis sub - ve - ni, quos pre-ti - o - so

quae-su-mus tu - is fa - mu-lis sub - ve - ni, quos pre-ti - o - so

quae-su-mus tu - is fa - mu-lis sub - ve - ni, quos pre-ti - o - so

quae-su-mus tu - is fa - mu-lis sub - ve - ni, quos pre-ti - o - so

9. Aeterna fac

(a ocho)

69

Allegro

Flauta

Oboe 1^o

Oboe 2^o

Clarin

Trompa 1^a

Trompa 2^a

Trombon

Timbales

Violin I

Violin II

Viola

Tiple

Tiple II

Alto

Tenor

Bajo

Tiple

Alto

Tenor

Bajo

Organo y B.C.

Allegro

Ae-ter-na fac, ae-ter-na fac cum san-ctis tu-is in glo-ri-a nu-me-
 Ae-ter-na fac cum san-ctis tu-is in glo-ri-a nu-me-
 Ae-ter-na fac, ae-ter-na fac cum san-ctis tu-is in glo-ri-a nu-me-
 Ae-ter-na fac cum san-ctis tu-is in glo-ri-a nu-me-
 Ae-ter-na fac cum san-ctis tu-is in glo-ri-a nu-me-
 Ae-ter-na fac cum san-ctis tu-is in glo-ri-a nu-me-
 Ae-ter-na fac cum san-ctis tu-is in glo-ri-a nu-me-

10. Et rege eos

(solo de Contalto)

77

Andante Moderato

Flauta

Oboe

Violin I
dolce

Violin II
dolce

Viola

Alto

Organo y B.C.
dolce

f *mp*

f *mp*

ff *p*

ff *p*

Et re - ge e-os, et ex tol - le il - los us - que in ae-

11. Misere nostri

(para Tiple, Tenor y Bajo)

83

Moderato

pp Cantabile espressivo

Flauta

Violin I

Violin II

Viola

Tiple

Tenor

Bajo

Organo y B.C.

Mi - se -

Mi - se -



8

re - re no - stri, Do - mi - ne, mi - se - re - re no - - - stri, mi - se -

re - re no - stri, Do - mi - ne, mi - se - re - re no - - - stri, mi - se -

Mi - se - re - re no - - - stri, mi - se -

12. In Te Domine (a ocho)

87

Allegro

Flauta

Oboe 1^o

Oboe 2^o

Clarín

Trompa 1^a

Trompa 2^a

Trombón

Timbales

Violín I

Violín II

Viola

Tiple 1^o y 2^o

Alto

Tenor

Bajo

Tiple

Alto

Tenor

Bajo

Allegro

Organó y B.C.

In Te Do-mi-ne spe-ra-vi: non con-fun-dar in ae-ter

2. *TE DEUM LAUDAMUS* a 8 con violines, flautas, oboes, clarinetes, fagot, trompas, clarines, trombones, timbales y bajo. [sin fecha] (sigla 53/1)

Plan general de la obra

Nº	Versos	Plantilla vocal
1	TE DEUM LAUDAMUS / Te aeternum Patrem	a 8
2	Tibi omnes Angeli // Tibi Cherubim	Dúo Ti-T
3	Sanctus, Sanctus, Sanctus // Pleni sunt caeli	a 4 (Ti-A-T-B)
4	Te gloriosus // Te Prophetarum	Dúo Ti-Ti
5	Te martyrum candidatus // Te per orbem terrarum	Dúo Ti-A
6	Patrem immensae... // Venerandum tuum	a 8
7	Sanctum quoque Paraclitum Spiritu	Solo B
8	Tu Rex gloriae Christe	Fuga a 8
9	Tu Patris // Tu ad liberandum suscepturus hominem	Solo T
10	Tu devicto mortis... // Tu ad dexteram Dei sedes	Solo Ti
11	Iudex crederis esse venturus.	a 8
12	Te ergo quaesumus tuis famulis	a 4 (Ti-A-T-B)
13	Aeterna fac // Salvum fac populum tuum	a 8
14	Et rege eos // Per singulos dies // Et laudamus // Dignare Domine	Solo A
15	Miserere nostri // Fiat misericordia tua	a 3 (T-T-B)
16	In Te Domine speravi	a 8

PAGINAS INICIALES DE LOS DIECISIÉS NÚMEROS

1. Te Deum laudamus / Te aeternum Patrem

Transcripción: Marcelino Díez

(a 8)

Nicolás Zabala
(1771-1829)

Allegro

Flauta (1ª y 2ª)
Oboe (1ª y 2ª)
Clarinete en LA 1ª y 2ª
Fagot
Clarin (1ª y 2ª)
Trompa (1ª y 2ª)
Trombón (1ª y 2ª)
Timbales
Violín 1º
Violín 2º
Viola
Violoncello y Contrabajo
Tiple
Alto
Tenor 1º
Tenor 2º
Bajo
Tiple
Alto
Tenor
Bajo
Acompº

p *pp* *f* *Solo*

6 4 5 3 6 4 3

2. Tibi omnes Angeli
(Dúo de Tiple y Tenor)

Transcripción: Marcelino Díez

Nicolás Zabala
(1771-1829)

Allegreto

Oboe 1º

Oboe 2º

Clarineté 1º en LA

Clarineté 2º en LA

Fagot

Trompa 1ª

Trompa 2ª

Violín 1º

Violín 2º

Viola

Violoncello y Contrabajo

Tiple

Tenor

Acomp. **Allegreto** *Unis...* *Unis...*

6
4

3. Sanctus (a cuatro)

Nicolás Zabala
(1771-1829)

Transcripción: Marcelino Díez

Allegretto

Flauta 1ª

Oboe 1ª

Oboe 2ª

Clarinete en LA

Fagot

Violín 1º

Violín 2º

Viola

Violoncello y Contrabajo

Tiple

Contralto

Tenor

Bajo

Acompº

5 6 8 B

4. Te gloriosus

(Dúo de Tiples)

Nicolás Zabala
(1771-1829)

Transcripción: Marcelino Díez

Allegretto

Flauta *Allegretto*

Oboe 1° *pp*

Oboe 2° *[ppp]*

Fagot *p*

Trompa 1ª *pp*

Trompa 2ª *pp*

Violin 1°

Violin 2° *p*

Viola *[p]*

Violoncelo *p*

Contrabajo *p*

Tiple 1°

Tiple 2°

Accomp *Allegretto*
p

5. Te Martyrum

(Dúo de Tiple y Alto)

Transcripción: Marcelino Díez

Nicolás Zabala
(1771-1829)

Andantino

Flauta 1ª

Flauta 2ª

Fagot
p

Violin 1º
con sordina

Violin 2º
con sordina

Viola
pizz.

Violoncello
pizz.

Contrabajo
pizz.

Tiple

Alto

Andantino

Acomp.

Te

6. Patrem immensae maiestatis

(a 8)

Nicolás Zabala
(1771-1829)

Transcripción: Marcelino Díez

Allegro

Flauta (1ª y 2ª)

Oboe (1º y 2º)

Clarinete en LA (1º y 2º)

Fagot

Clarín 1º

Clarín 2º

Trompa (1ª y 2ª)

Trombón (1º y 2º)

Timbales

Violín 1º

Violín 2º

Viola

Violoncello
Contrabajo

Tiple

Alto

Tenor

Bajo

Tiple

Alto

Tenor

Bajo

Allegro

Acomp.

7. Sanctum quoque

(Solo de Bajo)

Transcripción: Marcelino Díez

Nicolás Zabala
(1771-1829)

Allegretto

Oboe 1°

Oboe 2°

Fagot

Trompa 1°

Trompa 2°

Violin 1°

Violin 2°

Viola

Violoncello

Contrabajo

Bajo

Acomp.

8. Tu Rex Glorïae (Fuga a 8)

Transcripción: Marcelino Díez

Nicolás Zabala
(1771-1829)

Allegro

Flauta 1ª y 2ª

Oboe 1º y 2º

Clarinete en La (1ª y 2ª)

Fagot

Clarín (1ª y 2ª)

Trompa 1ª y 2ª

Trombón (1ª y 2ª)

Timbales

Violín 1º

Violín 2º

Viola

Violoncello y Contrabajo

Tiple

Alto

Tenor

Bajo

Tiple

Alto

Tenor

Bajo

Acomp.

Tu Rex glo - ri - ae, glo - ri - ae

Tu Rex glo - ri -

9. Tu Patris (Solo de Tenor)

Transcripción: Marcelino Díez

Nicolás Zabala
(1771-1829)

Andante

The musical score is arranged in a system with the following parts from top to bottom: Oboe 1°, Oboe 2°, Fagot, Trompa 1°, Trompa 2°, Violín 1°, Violín 2°, Viola, Violoncelo, Contrabajo, Tenor, and Acomp°. The score begins with a first-measure rest for the Oboe and Trompa parts. The Fagot, Viola, Violoncelo, and Contrabajo parts play a rhythmic accompaniment of quarter notes. The Violín 1° and Violín 2° parts play a melodic line with some chords. The Tenor part has a first-measure rest. The tempo is marked 'Andante'.

10. TU DEVICTO / TU AD DEXTERAM

(Solo de Tiple)

Transcripción: Marcelino Díez

Nicolás Zabala
(1771-1829)

I Andante moderato

Oboe 1°

Oboe 2°

Fagot

Trompa 1°

Trompa 2°

Violín 1°

Violín 2°

Viola

Violoncelo

Contrabajo

Tiple

Accomp.

11. Iudex crederis

Transcripción: Marcelino Díez

(a 8)

Nicolás Zabala
(1771-1829)

Allegro

Oboe (1° y 2°)
Clarinete (1° y 2°)
Fagot
Clarín (1° y 2°)
Trompa en (1° y 2°)
Trombón (1° y 2°)
Timbales
Violín 1°
Violín 2°
Viola
Violoncelo y Contrabajo
Tiple
Alto
Tenor 1°
Tenor 2°
Bajo
Tiple
Alto
Tenor
Bajo
Acomp.

lu - dex cre - de - ris es - se ven - tu - rus, es - se ven -
lu - dex cre - de - ris es - se ven - tu - rus, es - se ven -
lu - dex cre - de - ris es - se ven - tu - rus, es - se ven -
lu - dex cre - de - ris es - se ven - tu - rus, es - se ven -
lu - dex cre - de - ris es - se ven - tu - rus, es - se ven -
lu - dex cre - de - ris es - se ven - tu - rus, es - se ven -

5 p $\frac{8}{8}$ = 5 f

12. Te ergo quaesumus

(a 4)

Transcripción: Marcelino Díez

Nicolás Zabala
(1771-1829)

I Largo

Flauta

Oboe 1°

Oboe 2°

Fagot

Violín 1°

Violín 2°

Viola

Violoncelo

Contrabajo

Tiple

Alto

Tenor

Bajo

Acomp.°

13. Aeterna fac (a 8)

Transcripción: Marcelino Díez

Nicolás Zabala (1771-1829)

Allegro

Flauta (1ª y 2ª)
 Oboe (1ª y 2ª)
 Clarinete (1ª y 2ª)
 Fagot
 Clarín (1ª y 2ª)
 Trompa (1ª y 2ª)
 Trombón (1ª y 2ª)
 Timbales
 Violín I
 Violín II
 Viola
 Violoncello
 Contrabass
 Tiple
 Alto
 Tenor 1º
 Tenor 2º
 Bajo
 Tiple
 Alto
 Tenor
 Bajo
 Acomp. **Allegro**

Ae - ter - na fac cum san - ctis tu - is,
 Ae - ter - na fac cum san - ctis tu - is,
 Ae - ter - na fac cum san - ctis tu - is,
 Cum san - ctis tu - is,
 Ae - ter - na fac cum san - ctis tu - is,
 Ae - ter - na fac cum san - ctis tu - is,
 Ae - ter - na fac cum san - ctis tu - is,
 Ae - ter - na fac cum san - ctis tu - is,

13 5 5 5 6 16

14. Et rege eos

(Solo de Alto)

Transcripción: Marcelino Díez

Nicolás Zabala
(1771-1829)

Andante Moderato

Flauta 1ª

Flauta 2ª

Oboe

Fagot

Violin 1ª
dolce

Violin 2ª

Viola

Violoncelo

Contrabajo

Alto

Acomp. *Andante Moderato*

15. Miserere nostri
(Solo de Triple, Tenor y Bajo)

Transcripción: Marcelino Díez

Nicolás Zabala
(1771-1829)

Moderato *Cantabile espressivo*

Flauta
pp

Violin 1º

Violin 2º

Viola

Violoncelo

Contrabajo

Tiple

Tenor

Bajo

Acomp.

16. In te Domine

(a 8)

Nicolás Zabala
(1771-1829)

Transcripción: Marcelino Díez

Allegro assai

Flauta (1° y 2°)

Oboe (1° y 2°)

Clarinete (1° y 2°)

Fagot

Clarín (1° y 2°)

Trompa (1° y 2°)

Trombón (1° y 2°)

Timbales

Violín 1°

Violín 2°

Viola

Violoncello y Contrabajo

Tiple

Alto

Tenor 1°

Tenor 2°

Bajo

Tiple

Alto

Tenor

Bajo

Acomp. **Allegro assai (Unísono)**

4 5 6 6

CONTENIDO DEL CD-ROM ADJUNTO

- 1- TE DEUM versión “A”, de 1812 (sigla 53/4)
 - Partitura de sus doce números
 - Particellas de instrumentos y voces

2. TE DEUM versión “B” (sigla 53/1)
 - Partitura de sus dieciséis números
 - Particellas de instrumentos y voces

La feya
2012



Constitución Española

Edita



A propuesta de la Universidad de Cádiz, el Bicentenario de la Constitución de 1812 ha sido declarado aniversario asociado a la UNESCO para el Bienio 2012/2013

Proyecto de



Patrocina



1. Te Deum Laudamus a 4 y a 8

Transcripción: Marcelino Díez

Nicolás Zabala
(1771-1829)

Allegro

Flauta

Oboes 1º y 2º

Clarín

Trompas 1ª y 2ª

Trombones

Timbales

Violín 1º

Violín 2º

Viola

Bajo y Cello

Tiple 1º

Contralto

Tenor

Bajo

Tiple

Contralto

Tenor

Bajo

Órgano y B.C.

p

pp

f

[ff]

Solo

Allegro

p

f

6

This musical score consists of two systems of staves. The first system contains measures 6 through 11. It features a piano accompaniment with a right-hand part (treble clef) and a left-hand part (bass clef). The piano part includes a melodic line in the right hand and a bass line in the left hand. The second system contains measures 12 through 17, which are mostly empty staves with rests, indicating a vocal line that is not present in this section. The key signature is one sharp (F#) and the time signature is 4/4.

12

The musical score is written in G major (one sharp) and 4/4 time. It begins at measure 12. The first system consists of two staves: the upper staff has a treble clef and a forte (*fff*) dynamic, with a long note and a slur; the lower staff has a bass clef and a forte (*ff*) dynamic, with a long note and a slur. The second system consists of three staves: the upper staff has a treble clef and a forte (*ff*) dynamic, with a melodic line; the middle staff has a treble clef and a forte (*ff*) dynamic, with a long note and a slur; the lower staff has a bass clef and a forte (*ff*) dynamic, with a long note and a slur. The third system consists of three staves: the upper staff has a treble clef and a forte (*ff*) dynamic, with a tremolo effect; the middle staff has a treble clef and a forte (*ff*) dynamic, with a long note and a slur; the lower staff has a bass clef and a forte (*ff*) dynamic, with a long note and a slur. The fourth system consists of four staves: the upper staff has a treble clef and a forte (*ff*) dynamic, with a melodic line; the middle staff has a treble clef and a forte (*ff*) dynamic, with a long note and a slur; the lower staff has a bass clef and a forte (*ff*) dynamic, with a long note and a slur. The fifth system consists of four staves: the upper staff has a treble clef and a forte (*ff*) dynamic, with a melodic line; the middle staff has a treble clef and a forte (*ff*) dynamic, with a long note and a slur; the lower staff has a bass clef and a forte (*ff*) dynamic, with a long note and a slur. The sixth system consists of four staves: the upper staff has a treble clef and a forte (*ff*) dynamic, with a melodic line; the middle staff has a treble clef and a forte (*ff*) dynamic, with a long note and a slur; the lower staff has a bass clef and a forte (*ff*) dynamic, with a long note and a slur. The seventh system consists of four staves: the upper staff has a treble clef and a forte (*ff*) dynamic, with a melodic line; the middle staff has a treble clef and a forte (*ff*) dynamic, with a long note and a slur; the lower staff has a bass clef and a forte (*ff*) dynamic, with a long note and a slur. The eighth system consists of four staves: the upper staff has a treble clef and a forte (*ff*) dynamic, with a melodic line; the middle staff has a treble clef and a forte (*ff*) dynamic, with a long note and a slur; the lower staff has a bass clef and a forte (*ff*) dynamic, with a long note and a slur. The ninth system consists of four staves: the upper staff has a treble clef and a forte (*ff*) dynamic, with a melodic line; the middle staff has a treble clef and a forte (*ff*) dynamic, with a long note and a slur; the lower staff has a bass clef and a forte (*ff*) dynamic, with a long note and a slur. The tenth system consists of four staves: the upper staff has a treble clef and a forte (*ff*) dynamic, with a melodic line; the middle staff has a treble clef and a forte (*ff*) dynamic, with a long note and a slur; the lower staff has a bass clef and a forte (*ff*) dynamic, with a long note and a slur.

16

The musical score consists of several systems. The first system (measures 16-19) features a vocal line with a long melisma on a single note, a piano accompaniment with chords and a bass line, and several empty staves. The second system (measures 20-23) features a piano accompaniment with a complex rhythmic pattern in the right hand and a bass line in the left hand. The third system (measures 24-27) features a piano accompaniment with a complex rhythmic pattern in the right hand and a bass line in the left hand. The fourth system (measures 28-31) features a piano accompaniment with a complex rhythmic pattern in the right hand and a bass line in the left hand. The fifth system (measures 32-35) features a piano accompaniment with a complex rhythmic pattern in the right hand and a bass line in the left hand.

20

The musical score is written in G major (one sharp) and 4/4 time. It begins with a vocal line on a single staff, marked with a '20' above the first measure. The vocal line consists of a series of notes, with a long note in the first measure. The piano accompaniment is written for two hands, with the right hand in the upper staves and the left hand in the lower staves. The piano part features a complex texture, with the right hand playing sixteenth-note patterns and the left hand playing eighth-note patterns. The score is divided into systems, with the first system containing the vocal line and the first two staves of the piano accompaniment. The second system contains the next two staves of the piano accompaniment. The third system contains the next two staves of the piano accompaniment. The fourth system contains the next two staves of the piano accompaniment. The fifth system contains the next two staves of the piano accompaniment. The sixth system contains the next two staves of the piano accompaniment. The seventh system contains the next two staves of the piano accompaniment. The eighth system contains the next two staves of the piano accompaniment. The ninth system contains the next two staves of the piano accompaniment. The tenth system contains the next two staves of the piano accompaniment. The eleventh system contains the next two staves of the piano accompaniment. The twelfth system contains the next two staves of the piano accompaniment. The thirteenth system contains the next two staves of the piano accompaniment. The fourteenth system contains the next two staves of the piano accompaniment. The fifteenth system contains the next two staves of the piano accompaniment. The sixteenth system contains the next two staves of the piano accompaniment. The seventeenth system contains the next two staves of the piano accompaniment. The eighteenth system contains the next two staves of the piano accompaniment. The nineteenth system contains the next two staves of the piano accompaniment. The twentieth system contains the next two staves of the piano accompaniment. The score ends with a double bar line.

25

(solo)

p

p

p

The musical score consists of six systems of staves. The first system (measures 25-27) shows a solo in the right hand with a melodic line and a piano accompaniment in the left hand. The second system (measures 28-30) continues the solo with piano dynamics. The third system (measures 31-33) shows the solo continuing with piano dynamics. The fourth system (measures 34-36) shows the solo continuing with piano dynamics. The fifth system (measures 37-39) shows the solo continuing with piano dynamics. The sixth system (measures 40-42) shows the solo continuing with piano dynamics.

31

This musical score page contains five systems of staves. The first system includes a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The second system features a grand staff with a piano accompaniment. The third system includes a grand staff with a piano accompaniment, marked with a forte 'f' dynamic. The fourth and fifth systems consist of empty staves with a grand staff at the bottom, which has a piano accompaniment marked with a forte 'f' dynamic. The key signature is one sharp (F#) and the time signature is 7/8.

36

This page of a musical score contains measures 36 through 41. It is written for piano and voice. The key signature is one sharp (F#) and the time signature is 3/4. The score is organized into systems. The first system (measures 36-37) features a vocal line with eighth-note patterns and a piano accompaniment with chords and eighth-note figures. The second system (measures 38-39) continues the vocal line with a melodic phrase and the piano accompaniment with a more active bass line. The third system (measures 40-41) shows the vocal line with a long note and the piano accompaniment with a final melodic flourish. The bottom half of the page (measures 42-47) consists of six systems of empty staves, indicating that the music for these measures is on the following page.

I. Te Deum: 9 de 34

42

The musical score is arranged in four systems. The first system consists of two staves: a vocal line in treble clef and a piano accompaniment in treble clef. The second system consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The third system consists of four staves: a vocal line in treble clef, a piano accompaniment in treble clef, a piano accompaniment in bass clef, and a piano accompaniment in bass clef. The fourth system consists of five staves: a vocal line in treble clef, a piano accompaniment in treble clef, a piano accompaniment in bass clef, a piano accompaniment in bass clef, and a piano accompaniment in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like 'p'.

Dí-o
Te

Dí-o
Te

48

De - um lau - da - mus, Te Do mi - num con - fi - te - mur, Te De - um lau - da - mus, Te
De - um lau - da - mus, Te Do mi - num con - fi - te - mur, Te De - um lau - da - mus, Te

54

ff

ff

ff

ff

ff

ff

[tutti]

Do - mi-num con - fi - te - mur. Te De - - -

[tutti]

Do - mi-num con - fi - tè - mur. Te De - - -

Te De - - -

Te De - - -

Te De - - -

Te De - - -

Te De - - -

Te De - - -

58

um lau - - da - - - - - mus,
 um lau - - da - - - - - mus, Te
 um lau - - da - - - - - mus, Te
 um lau - - da - - - - - mus,
 um lau - - da - - - - - mus,
 um lau - - da - - - - - mus, Te
 um lau - - da - - - - - mus,
 um lau - - da - - - - - mus,
 um lau - - da - - - - - mus,
 um lau - - da - - - - - mus,

79

(solo)

p

[p]

p

fp

mur.

mur.

mur.

mur.

mur.

mur.

Solo

Te ae

p

fp

85

ter - num Pa - trem o - mnis ter - ra ve - ne -

fp *f* *fp*

90

-ra - tur, o - - - mnis ter - ra ve - - - - -

101

ra - tur, ve - ne - ra -

106

ff

f *f* *f* *ff*

f *ff*

Ti - - bi o - - mnes An - ge - li,
Ti - - bi o - - mnes An - ge - li,
[tutti]
tur. Ti - - bi o - - mnes An - ge - li,
Ti - - bi o - - mnes An - ge - li,
Ti - - bi o - - mnes An - ge - li,
Ti - - bi o - - mnes An - ge - li,
Ti - - bi o - - mnes An - ge - li,
f *ff*

115

ti - bi Che - ru - bim et Se - ra-phim

Dúo Ti - bi Che - ru - bim et Se - ra phim, *[tutti]* ti - bi Che - ru - bim et Se - ra-phim *Dúo* in-ces -

Dúo Ti - bi Che - ru - bim et Se - ra-phim, *[tutti]* ti - bi Che - ru - bim et Se - ra-phim *Dúo* in-ces -

ti - bi Che - ru - bim et Se - ra-phim

ti - bi Che - ru - bim et Se - ra-phim

ti - bi Che - ru - bim et Se - ra-phim

ti - bi Che - ru - bim et Se - ra-phim

ti - bi Che - ru - bim et Se - ra-phim

141

ctus, San - - - ctus, San - -

146

ctus, Do - mi-nus De - us Sa -

arco [cuerda]

151

Two staves of music, both containing rests.

Two staves of music. The upper staff has a *Solo* marking and some notes starting in the fifth measure. The lower staff has rests.

A single bass staff containing rests.

A grand staff system with piano accompaniment. It includes treble and bass staves with various musical notations like slurs, dynamics (*f*), and a fermata.

A system of four staves. The second staff has a vocal line with the lyrics "ba - oth,".

A system of four staves, all containing rests.

A single bass staff with musical notation, including a fermata and a dynamic marking (*f*).

157

Ple-ni sunt cae-li et

[tutti]
Ple-ni sunt cae-li et

Ple-ni sunt cae-li et

Ple-ni sunt cae-li et

Ple-ni sunt cae-li et

Ple-ni sunt cae-li et

Ple-ni sunt cae-li et

2. Te gloriosus

(solo de Tiple)

Nicolás Zabala
(1771-1829)

Transcripción: Marcelino Díez

Allegretto

The musical score is for the piece "2. Te gloriosus" by Nicolás Zabala, transcribed by Marcelino Díez. It is marked "Allegretto" and is a solo for the Tiple. The score is in common time (C) and the key signature has two flats (B-flat and E-flat). The instruments and their parts are as follows:

- Flauta:** Melodic line with slurs and accents, starting on a whole note G4.
- Oboe 1º and Oboe 2º:** Both play a whole note G4 in the first measure, then have rests for the remainder of the piece. Dynamics: *pp*.
- Trompa 1ª and Trompa 2ª:** Both play a whole note G2 in the first measure, then have rests. Dynamics: *pp*.
- Violin I:** Melodic line with slurs and accents, starting on a whole note G4. Includes triplet markings.
- Violin II:** Accompaniment of chords, starting on a whole note G2. Dynamics: *p*.
- Viola:** Accompaniment of chords, starting on a whole note G2. Dynamics: *p*.
- Bajo C.:** Accompaniment of chords, starting on a whole note G2. Dynamics: *p*.
- Tiple:** Solo part, indicated by a large bracket on the right side of the staff, which is currently empty.
- Organo:** Accompaniment of chords, starting on a whole note G2. Dynamics: *p*.

7

pp

pp

The musical score consists of five systems of staves. The first system (measures 7-11) includes a vocal line and piano accompaniment. The piano part is divided into two sections: the right hand plays arpeggiated chords, and the left hand plays sustained chords and a melodic line. Dynamics include 'pp' (pianissimo) in the second measure of the first system. The second system (measures 12-16) continues the piano accompaniment with similar textures. The third system (measures 17-21) features more complex piano textures with arpeggiated chords and sustained bass notes. The fourth system (measures 22-26) shows the piano accompaniment continuing with sustained chords and a melodic line. The fifth system (measures 27-31) concludes the page with sustained chords and a melodic line.

12

The musical score is written in B-flat major (two flats) and 4/4 time. It begins at measure 12. The upper system consists of three staves: two treble clefs and one bass clef. The lower system consists of two staves: one treble clef and one bass clef. The piano part features a complex texture with sixteenth-note runs in the right hand and a steady bass line in the left hand. The score concludes with a final chord in the right hand and a bass line in the left hand.

18

The musical score consists of four systems. The first system (measures 18-24) features a vocal line with grace notes and rests, and two piano accompaniment staves with rests. The second system (measures 25-31) features a piano accompaniment with a triplet in the right hand and rests in the left hand. The third system (measures 32-38) features a solo vocal line with lyrics and a piano accompaniment with rests.

p

Solo

Te ³ ³ glo - ri - o - sus A - pos - to - lo - - rum cho - rus, A -

p

25

pos - to lo - rum cho - rus, Te glo - ri - o - sus A - pos - to - lo - rum

31

cho - rus, A - pos - to - lo - rum cho -

fp *f* *p* *[p]*

2. Te gloriosus: 7 de 17

36 *8^{va}*

rus, A - pos - to -

40

- lo - - - rum cho - rus.

2. Te gloriosus: 9 de 17

46

3

3

3

3

p

p

f

p

p

f

p

52

pp

pp

f

f

f

f

p

fp

p

fp

Te glo - ri - o - sus A - pos - to - lo - rum cho - rus, Te

f

f

61

pp

pp

da - bi - lis, lau - da

66

bi - lis nu - me-rus, lau - da - bi-lis nu - - - - me-

71 *ten*

ten

ten

ten

ten

ten

rus, Te Pro - phe - ta - rum lau - da - bi - lis nu - me - rus, lau - da -

ten

77

p *ff* *ff* *ff* *ff* *ff*

- bi - lis nu - me-rus, la - u - da - bi - lis

f

83

nu - - - me - rus.

p *pp* *f* *p* *p* *p*

87

ff

ff

ff

ff

ff

ff

ff

3. Te Martyrum (solo de Tiple)

Moderato

Flauta

Oboe 1°

Oboe 2°

Trompas 1ª y 2ª

Violin I

Violin II

Viola

Tiple

Órgano y B.C.

pp

p

fp

f

[p]

fp

6

Detailed description: This system contains the first five measures of the score. The Flute, Oboe 1st, Oboe 2nd, and Trombones 1st and 2nd parts play sustained notes with a *pp* dynamic. The Violin I part features a sixteenth-note figure with a *p* dynamic, marked with a '6' for a sextuplet. The Violin II and Viola parts play sustained notes with a *p* dynamic. The Tiple part is silent. The Organ and Continuo part plays a simple harmonic line with a *[p]* dynamic. The music is in 3/4 time with a key signature of two flats.



6

pp

pp

pp

p

pp

6

Te Mar - ty-rum can - di - da-tus lau - dat ex - er - ci - tus,

Detailed description: This system contains measures 6 through 10. The Flute, Oboe 1st, Oboe 2nd, and Trombones 1st and 2nd parts continue with sustained notes, with dynamics ranging from *pp* to *p*. The Violin I part continues with the sixteenth-note figure, marked with a '6' for a sextuplet. The Violin II and Viola parts continue with sustained notes. The Tiple part remains silent. The Organ and Continuo part continues with the harmonic line. The vocal line (Tiple) enters in measure 6 with the lyrics 'Te Mar - ty-rum can - di - da-tus lau - dat ex - er - ci - tus,'. The music is in 3/4 time with a key signature of two flats.

11



lau - dat, [lau - dat], lau - dat ex - er - ci - tus.



16



Te Mar - ty rum can - di - da - tus lau-dat ex - er - ci-tus, lau - dat

21

ex - - er - - ci - tus. Te per or - bem ter

26

ra-rum, ter - ra - rum San - cta con-fi - te - tur Ec - cle - si-

31

p

f

mf

a, San - - - cta,

35

pp

f

p

pp

f

pp

f

p

pp

f

San-cta con - fi - te - - - tur Ec - cle - - - si - a.

p

f

4. Patrem immensae maiestatis

(a ocho)

Nicolás Zabala
(1771-1829)

The musical score is arranged in two systems. The first system includes parts for Flauta, Oboes 1^o y 2^o, Clarín (Solo), Trompas 1^a y 2^a, Trombones, Timbales, Violin I, Violin II, Viola, and Bajo C. The second system includes parts for Tiple, Alto, Tenor, Bajo, and Organó. The tempo is marked **Allegro** at the beginning and end of the score. The key signature is one sharp (F#) and the time signature is 3/8. The organ part is written in the bass clef.

11

Pa-trem im-men-sae ma-ies-ta-tis, im-men-sae ma-ies-
 Pa-trem im-men-sae ma-ies-ta-tis, Pa-trem im-men-sae ma-ies-
 Pa-trem im-men-sae ma-ies-ta-tis, Pa-trem im-men-sae ma-ies-
 Pa-trem im-men-sae ma-ies-ta-tis, im-men-sae ma-ies-
 Pa-trem im-men-sae ma-ies-ta-tis, im-men-sae ma-ies-
 Pa-trem im-men-sae ma-ies-ta-tis, im-men-sae ma-ies-
 Pa-trem im-men-sae ma-ies-ta-tis, im-men-sae ma-ies-

22

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

Duo *[tutti]*

ta-tis, Pa-trem im-men-sae ma-ies-ta-tis, ma-ies-ta-
 ta-tis, ma-ies-ta-
Duo ta-tis, Pa-trem im-men-sae ma-ies-ta-tis, ma-ies-ta-
 ta-tis, ma-ies-ta-
 ta-tis, ma-ies-ta-
 ta-tis, ma-ies-ta-
 ta-tis, ma-ies-ta-

p *ff*

33

[p]

tis: Ve - ne - ran - dum

tis: Ve - ne - ran - dum

tis: Ve - ne - ran - dum

tis:

tis:

tis:

tis:

tis:

44

tu - um ve - rum et u - ni - cum Fi - li - um,
tu - um ve - rum et u - ni - cum Fi - li - um,
tu - um ve - rum et u - ni - cum Fi - li - um,

56

ff

Solo

ff

pp

ve - ne - ran - dum tu - um ve - rum, ve - ne - ran dum tu - um ve - rum

ve - ne - ran - dum tu - um ve - rum, ve - ne - ran dum tu - um ve - rum

ve - ne - ran - dum tu - um ve - rum, ve - ne - ran dum tu - um ve - rum

ve - ne - ran - dum tu - um ve - rum, ve - ne - ran - dum tu - um ve - rum

ve - ne - ran - dum tu - um ve - rum, ve - ne - ran dum tu - um ve - rum

ve - ne - ran - dum tu - um ve - rum, ve - ne - ran dum tu - um ve - rum

ve - ne - ran - dum tu - um ve - rum, ve - ne - ran dum tu - um ve - rum

pp

ff

67

The musical score is arranged in six systems. The first system consists of two staves (treble and bass clef). The second system consists of three staves (treble, middle, and bass clef). The third system consists of three staves (treble, middle, and bass clef). The fourth system consists of four staves (treble, middle, alto, and bass clef). The fifth system consists of four staves (treble, middle, alto, and bass clef). The sixth system consists of five staves (treble, middle, alto, bass, and a lower bass clef). The score includes piano accompaniment and vocal parts with Latin lyrics: "et u - - ni - - cum Fi - li -".

5. Sanctum quoque

Transcripción: Marcelino Díez

(solo de Tenor)

Nicolás Zabala
(1771-1829)

Allegro

Flauta

Oboe 1º (solo)

Oboe 2º

Trompas 1ª y 2ª

Violin I

Violin II

Viola

Tenor

Organo y B.C.

7

San - ctum quo - que San - ctum quo - que pa -

13

p

p

f

p

f

p

8 ra - cli-tum Spi - ri-tum, San - tum

f *p*



20

p

p

8 quo-que Pa - ra - cli-tum Spi - ri-tum, Pa-ra - cli-tum Pa - ra - cli-tum Spi - ri -

26

p

pp

tum, San - ctum quo - que



32

Pa - ra - cli - tum Spi-ri-tum, San - - ctum quo -

38

que Pa - ra - cli - tum Spi - ri - tum.



45

Tu Rex glo - ri - ae, Tu Rex glo - ri - ae,

50

glo - ri-ae Chri - ste, Tu Rex glo - ri-ae, glo - ri - ae Chri - ste,



56

glo - ri-ae Chri - - - ste, Tu

63

Rex glo - ri - ae, glo - ri - ae, glo - ri - ae



70

Chri - ste.

6. Tu Patris

(solo de Bajo)

Allegro

Flauta
Oboes 1º y 2º
Clarín
Trompas 1ª y 2ª
Trombón
Timbales
Violín I
Violín II
Viola
Bajo
Organo y B.C.

(solo) Tu

Allegro

Detailed description: This system contains the first six measures of the piece. It features a full orchestral score with parts for Flute, Oboes, Clarinet, Trumpets, Trombone, Timpani, Violins I & II, Viola, Bass, and Organ/Contra Bass. The tempo is marked 'Allegro'. The key signature has one sharp (F#) and the time signature is common time (C). The Bass part has a 'solo' marking over the final measure of this system, which contains the word 'Tu'.

7

Pa-tris sem-pi - ter - nus es Fi - li-us,

Detailed description: This system contains measures 7 through 12. It continues the orchestral score from the first system. The Bass part begins with the vocal line for the words 'Pa-tris sem-pi - ter - nus es Fi - li-us,'. The organ and contra bass parts provide accompaniment. The tempo remains 'Allegro'.

13

Tu Pa - tris sem - pi - ter - - nus Fi - li - us, sem - pi -

19

ter - nus es Fi - - li - us. Tu ad li - - be -

24

ran - dum su - sce-pta - rus ho - mi-nem non hor - ru -

28

- is - ti Vir - gi - nis u - te-rum, Vir - gi - nis u - - te -

33

rum, non hor - ru - is - ti Vir - gi - nis u - te -

39

rum, Vir - gi - nis u - te - rum.

7. Tu devicto. Tu ad dexteram. Iudex crederis

Transcripción: Marcelino Díez

(solos de Tiple y Alto. Dúo)

Nicolás Zabala
(1771-1829)

The musical score is for the piece "7. Tu devicto. Tu ad dexteram. Iudex crederis" by Nicolás Zabala. It is a transcription by Marcelino Díez, featuring solos for Tenor and Alto. The score is written in G major and common time (C). The tempo is marked **Allegretto** and includes the instruction *(solo)*. The instrumentation includes Flute, Oboes 1st and 2nd, Trombones 1st and 2nd, Violin I and II, Viola, Tenor and Alto, and Organ and C.B.C. (Cembalo y Bateria de Cámara). The score is divided into two systems. The first system covers measures 1 to 10, and the second system covers measures 11 to 20. The Flute part features a melodic line with a *(solo)* instruction. The Oboes and Trombones provide harmonic support with sustained notes. The Violins and Viola play rhythmic patterns with dynamic markings of *f* and *p*. The Organ and C.B.C. part features a rhythmic pattern with dynamic markings of *f* and *p*. The Tenor and Alto parts are currently blank, indicating they are solos. The score includes various musical notations such as slurs, accents, and dynamic markings.

11

Musical score for measures 11-15. It features a vocal line, a piano accompaniment, and two empty staves. The piano part has a complex texture with many sixteenth notes and rests. Dynamics include *mf* and *f*.

16

Musical score for measures 16-20. It features a vocal line with lyrics, a piano accompaniment, and two empty staves. The piano part has a complex texture with many sixteenth notes and rests. Dynamics include *p* and *f*.

(solo)
Tu de - vi - cto mor - tis a - cu - le - o

21

Musical notation for measures 21-25, top system. It consists of two staves: a vocal line in treble clef and a piano accompaniment line in bass clef. The vocal line features a melodic line with slurs and accents. The piano accompaniment starts with a forte (*f*) dynamic and includes a sixteenth-note arpeggiated figure.

Musical notation for measures 21-25, middle system. It consists of two staves: a vocal line in treble clef and a piano accompaniment line in bass clef. The vocal line continues the melodic line. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand, with dynamics ranging from *f* to *p*.

Musical notation for measures 21-25, bottom system. It consists of two staves: a vocal line in treble clef and a piano accompaniment line in bass clef. The vocal line includes the lyrics "a - pe - ru - i - sti cre - - den - ti - bus". The piano accompaniment continues with a steady accompaniment, marked with a piano (*p*) dynamic.

26

Musical notation for measures 26-30, top system. It consists of two staves: a vocal line in treble clef and a piano accompaniment line in bass clef. The vocal line features a melodic line with slurs and accents. The piano accompaniment includes a forte (*f*) dynamic and a sixteenth-note arpeggiated figure.

Musical notation for measures 26-30, middle system. It consists of two staves: a vocal line in treble clef and a piano accompaniment line in bass clef. The vocal line continues the melodic line. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a bass line in the left hand, with dynamics ranging from *f* to *p*.

Musical notation for measures 26-30, bottom system. It consists of two staves: a vocal line in treble clef and a piano accompaniment line in bass clef. The vocal line includes the lyrics "re - gna cae - lo - rum, re - - gna cae - lo - - rum.". The piano accompaniment continues with a steady accompaniment, marked with a forte (*f*) dynamic.

32

pp *f*

p *ff* *f*

p *ff*

37

f *fp* *[p]*

[fp] *[p]* *p*

fp *[p]* *[p]*

[p] *[p]*

(solo)

Tu _____ ad dex - te - ram

[p] *p*

42

De - i se - des in glo - ri - a Pa - tris,

f

47

Tu ad dex - te - ram De - - i se - des in glo - ri - a

p

52

f

f

f

(duo)

pa - tris. lu - dex cre - de-ris
lu - dex cre - de-ris

f

56

p

es - se ven - tu - rus, es - se ven - tu - rus.
es - se ven - tu - rus, es - se ven - tu - rus.

8. Te ergo (a cuatro)

Transcripción: Marcelino Díez

Nicolás Zabala
(1771-1829)

Adagio

Flauta

Oboe 1° *p*

Oboe 2° *p*

Violin I *[p]*

Violin II *[p]*

Viola *[p]*

Bajo C. *[p]*

Tiple

Alto

Tenor

Bajo

Organó *[p]*

Adagio

6

pp

pp

pp

[p]

pp

[p]

pp

[p]

pp

p

Te er - go quae-su-mus tu - is

Te er - go quae-su-mus tu - is fa - mu - lis

Te er - go quae-su-mus tu - is fa - mu - lis

Te er - go quae-su-mus tu - is fa - mu - lis

pp

p

The image displays a musical score for the piece "Te ergo quaesumus" (3 of 4). It consists of three systems of music. The first system (measures 12-17) features a piano accompaniment with three staves: Treble, Middle, and Bass. The second system (measures 18-23) continues the piano accompaniment, including dynamic markings such as *f* (forte) and *p* (piano). The third system (measures 24-29) introduces vocal parts. It includes a Soprano line (treble clef), an Alto line (treble clef), a Tenor line (treble clef with an 8va marking), and a Bass line (bass clef). The lyrics are: "fa-mu-lis sub - ve - ni, quos pre-ti - o - so san - gui-ne re - de - mi - sti,". The vocal parts are marked with *(duo)* and *(duo)*. The piano accompaniment continues in the background.

18

re - de - mi - - - sti.

quos pre-ti - o - so san-gui-ne re - de-mi - - - sti.

quos pre-ti - o - so san-gui-ne re - de-mi - - - sti.

quos prae-ti - o - so san-gui-ne re - de - mi - - - sti.

pp ff

9. Aeterna fac

Transcripción: Marcelino Díez

(a ocho)

Nicolás Zabala
(1771-1829)

Allegro

Flauta

Oboes 1º y 2º

Clarín

Trompas 1ª y 2ª

Trombón

Timbales

Violin I

Violin II

Viola

Tiples 1º y 2º

Alto

Tenor

Bajo

Tiple

Alto

Tenor

Bajo

Organo y B.C.

Allegro

ff

Ae - ter - na fac, ae - ter - na fac cum san - ctis tu - is in
Ae - ter - na fac cum san - ctis tu - is in
Ae - ter - na fac cum san - ctis tu - is in
Ae - ter - na fac cum san - ctis tu - is in
Ae - ter - na fac cum san - ctis tu - is in
Ae - ter - na fac cum san - ctis tu - is in
Ae - ter - na fac cum san - ctis tu - is in
Ae - ter - na fac cum san - ctis tu - is in

5

glo - ri - a nu - me - ra - ri, in glo - ri - a, in glo - ri - a,
glo - ri - a nu - me - ra - ri, ae ter - na fac cum san - ctis - tu - is in glo - ri - a,
glo - ri - a nu - me - ra - ri, ae ter - na fac cum san - ctis - tu - is in glo - ri - a,
glo - ri - a nu - me - ra - ri, in glo - ri - a, in glo - ri - a, [in
glo - ri - a nu - me - ra - ri, in glo - ri - a, [in
glo - ri - a nu - me - ra - ri, in glo - ri - a, [in
glo - ri - a nu - me - ra - ri, in glo - ri - a, [in

This musical score is for a piece titled '9. Aeterna fac: 3 de 8'. It is a multi-staff score for a choir and piano. The score begins at measure 10. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piano accompaniment consists of a grand staff (treble and bass clefs) and a separate bass line. The choir parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The lyrics are in Latin: 'in glo-ri-a] nu - me - ra - ri, ae - ter - na fac cum san- ctis tu - is in in'. The score includes dynamic markings such as *[p]*, *[f]*, *p*, and *f*. The piano part features a complex rhythmic pattern with many sixteenth notes and rests. The choir parts are mostly quarter and eighth notes, with some rests. The score ends with a final *f* dynamic marking in the piano part.

15

glo-ri-a, [in glo-ri a,] in glo-ri-a nu-me-ra ri. Sal-vum
 glo-ri-a, [in glo-ri a,] in glo-ri-a nu-me-ra ri. Sal-vum
 glo-ri-a, [in glo-ri a,] in glo-ri-a nu-me-ra ri. Sal-vum
 in glo-ri-a, [in glo-ri-a] nu-me-ra ri.
 in glo-ri-a, [in glo-ri-a] nu-me-ra ri.
 in glo-ri-a, [in glo-ri-a] nu-me-ra ri.
 in glo-ri-a, [in glo-ri-a] nu-me-ra ri.

[p]
 p
 [p]
 p

21

26

lum tu - um Do - mi-ne, et be - ne - dic he - re - di - ta - ti
 et be - ne - dic he - re - di - ta - ti

lum tu - um Do - mi-ne, et be - ne - dic he - re - di - ta - ti
 et be - ne - dic he - re - di - ta - ti

lum tu - um Do - mi-ne, et be - ne - dic he - re - di - ta - ti
 et be - ne - dic he - re - di - ta - ti

et be - ne - dic he - re - di - ta - ti
 et be - ne - dic he - re - di - ta - ti
 et be - ne - dic he - re - di - ta - ti
 et be - ne - dic he - re - di - ta - ti

ff

31

The musical score is arranged in three systems. The first system contains the instrumental introduction for the first three systems, featuring a vocal line with a melodic line and a piano accompaniment. The second system contains the vocal entry with lyrics: 'tu - - ae, he - re - di - ta - ti tu -'. The third system continues the vocal entry with lyrics: 'tu - - ae, he - re - di - ta - ti - tu -'. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures, and dynamic markings.

tu - - ae, he - re - di - ta - ti tu -
 tu - - ae, he - re - di - ta - ti tu -
 tu - - ae, he - re - di - ta - ti - tu -
 tu - - ae, he - re - di - ta - ti - tu -
 tu - - ae, he - re - di - ta - ti - tu -
 tu - - ae, he - re - di - ta - ti - tu -

1. Te Deum Laudamus a 4 y a 8

Transcripción: Marcelino Díez

Nicolás Zabala
(1771-1829)

Allegro

Flauta

Oboes 1º y 2º

Clarín

Trompas 1ª y 2ª

Trombones

Timbales

Violín 1º

Violín 2º

Viola

Bajo y Cello

Tiple 1º

Contralto

Tenor

Bajo

Tiple

Contralto

Tenor

Bajo

Órgano y B.C.

p *pp* *f* *ff* *Solo*

6

This musical score consists of two systems of staves. The first system contains measures 6 through 11. It features a piano accompaniment with a right-hand part playing chords and a left-hand part playing a bass line. The key signature has two sharps (F# and C#). The second system contains measures 12 through 17, which are mostly empty staves with rests, indicating that the vocal parts are silent during these measures. The piano accompaniment continues in the same style as in the first system.

16

The musical score consists of several systems of staves. The first system includes a vocal line with a long melisma (marked with a fermata) and a piano accompaniment. The second system shows a more active piano accompaniment with sixteenth-note runs in both hands. The third system contains three systems of empty staves, indicating that the instruments are silent during these measures. The final system shows the piano accompaniment continuing with a steady bass line and chords.

20

The musical score is written in G major (one sharp) and 4/4 time. It begins with a vocal line on a treble clef staff, marked with a '20' above the first measure. The vocal line features a long note with a fermata, followed by a series of eighth notes and quarter notes. The piano accompaniment is written for two hands on grand staff notation. The right hand features a complex texture with sixteenth-note runs and chords, while the left hand features eighth-note patterns and chords. The score is divided into systems, with the first system containing the vocal line and the first two staves of the piano accompaniment. The second system contains the next two staves of the piano accompaniment. The third system contains the next two staves of the piano accompaniment. The fourth system contains the next two staves of the piano accompaniment. The fifth system contains the next two staves of the piano accompaniment. The sixth system contains the next two staves of the piano accompaniment. The seventh system contains the next two staves of the piano accompaniment. The eighth system contains the next two staves of the piano accompaniment. The ninth system contains the next two staves of the piano accompaniment. The tenth system contains the next two staves of the piano accompaniment. The eleventh system contains the next two staves of the piano accompaniment. The twelfth system contains the next two staves of the piano accompaniment. The thirteenth system contains the next two staves of the piano accompaniment. The fourteenth system contains the next two staves of the piano accompaniment. The fifteenth system contains the next two staves of the piano accompaniment. The sixteenth system contains the next two staves of the piano accompaniment. The seventeenth system contains the next two staves of the piano accompaniment. The eighteenth system contains the next two staves of the piano accompaniment. The nineteenth system contains the next two staves of the piano accompaniment. The twentieth system contains the next two staves of the piano accompaniment. The score ends with a double bar line.

25

(solo)

p

p

p

31

This musical score page, numbered 31, contains five systems of staves. The first system features a vocal line with a treble clef and a piano accompaniment with treble and bass clefs. The second system shows a piano accompaniment with treble and bass clefs. The third system includes a piano accompaniment with treble and bass clefs, with a forte (*f*) dynamic marking. The fourth system consists of five empty staves with treble and bass clefs. The fifth system features a piano accompaniment with treble and bass clefs, with a forte (*f*) dynamic marking. The score is written in a key signature of two sharps (F# and C#).

36

The musical score consists of several systems. The first system (measures 36-41) includes a piano accompaniment with a complex texture. The right hand features a series of chords and arpeggios, while the left hand has a more rhythmic bass line. A double bass line is present with tremolos. The vocal lines are currently silent, indicated by rests.

I. Te Deum: 9 de 34

42

The musical score is arranged in four systems. The first system consists of two staves: a vocal line in treble clef and a piano accompaniment in treble clef. The second system consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The third system consists of four staves: a vocal line in treble clef, a piano accompaniment in treble clef, a piano accompaniment in bass clef, and a piano accompaniment in bass clef. The fourth system consists of five staves: a vocal line in treble clef, a piano accompaniment in treble clef, a piano accompaniment in bass clef, a piano accompaniment in bass clef, and a piano accompaniment in bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like 'p'.

Dí-o

Te

Dí-o

Te

48

De - um lau - da - mus, Te Do mi-num con - fi - te - mur, Te De - um lau - da - mus, Te
De - um lau - da - mus, Te Do mi-num con - fi - te - mur, Te De - um lau - da - mus, Te

54

ff

ff

ff

ff

ff

ff

[tutti]

Do - mi-num con - fi - te - mur. Te De - - -

[tutti]

Do - mi-num con - fi - tè - mur. Te De - - -

Te De - - -

Te De - - -

Te De - - -

Te De - - -

Te De - - -

Te De - - -

58

um lau - - da - - - - - mus,
um lau - - da - - - - - mus, Te
um lau - - da - - - - - mus, Te
um lau - - da - - - - - mus,
um lau - - da - - - - - mus,
um lau - - da - - - - - mus,
um lau - - da - - - - - mus,

63

ff

ff

Dúo

Te De - um lau - da - mus, Te De - um lau -
 De - um, Te De - um lau - da - mus, lau - da - mus, Te De - um lau -
 De - um, Te De - um lau - da - mus, lau - da - mus,
 Te De - um lau - da - mus,
 Te De - um lau - da - mus,
 Te De - um lau - da - mus,
 Te De - um lau - da - mus,
 Te De - um lau - da - mus,

ff

68

da - mus, Te Do - mi - num con - fi - te - mur, *[tutti]* Te Do - mi - num con - fi -
 da - mus, Te Do - mi - num con - fi - te - mur, *[tutti]* Te Do - mi - num con - fi -
 Te Do - mi - num con - fi -
 Te Do - mi - num con - fi -
 te Do - mi - num con - fi -
 Te Do - mi - num con - fi -
 Te Do - mi - num con - fi -

79

(solo)

p

[p]

p

fp

mur.

mur.

mur.

mur.

mur.

mur.

Solo

Te ae

p

fp

85

ter - - num Pa - trem o - - mnis ter - ra ve - - ne -

fp *fp*

fp *fp*

90

-ra - tur, o - - - mnis ter - ra ve - - - - -

95

fp *fp* *ten*

fp *fp* *ten*

fp *fp* *ten*

ten

_ne - ra - tur, o - mnis ter - ra ve - ne

ten

101

ra - tur, ve - ne - ra

115

ti - bi Che - ru - bim et Se - ra-phim

Dúo Ti - bi Che - ru - bim et Se - ra phim, *[tutti]* ti - bi Che - ru - bim et Se - ra-phim *Dúo* in - ces -

Dúo Ti - bi Che - ru - bim et Se - ra-phim, *[tutti]* ti - bi Che - ru - bim et Se - ra-phim *Dúo* in - ces -

ti - bi Che - ru - bim et Se - ra-phim

ti - bi Che - ru - bim et Se - ra-phim

ti - bi Che - ru - bim et Se - ra-phim

ti - bi Che - ru - bim et Se - ra-phim

ti - bi Che - ru - bim et Se - ra-phim

141

The musical score is arranged in systems. The first system shows the vocal line and piano accompaniment. The piano accompaniment consists of a right-hand part with a steady eighth-note pattern and a left-hand part with a similar pattern. The vocal line has a melodic line with lyrics: "ctus, San ctus, San". The second system continues the piano accompaniment. The third system shows the vocal line with lyrics: "ctus, San ctus, San". The fourth system continues the piano accompaniment. The fifth system shows the vocal line with lyrics: "ctus, San ctus, San". The sixth system continues the piano accompaniment. The seventh system shows the vocal line with lyrics: "ctus, San ctus, San". The eighth system continues the piano accompaniment. The ninth system shows the vocal line with lyrics: "ctus, San ctus, San". The tenth system continues the piano accompaniment.

146

ctus, Do - mi - nus De - us Sa -

arco [cuerda]

151

Two staves of music, both containing rests.

Piano system with a *Solo* marking above the treble staff. The treble staff has a melodic line starting in the fifth measure. The bass staff has a simple accompaniment.

Bass staff with rests.

Piano system with arpeggiated chords in the treble staff and sustained notes in the bass staff. A forte (*f*) dynamic marking is present. A double bar line with repeat dots is at the end of the system.

Two staves of music, both containing rests.

Vocal line with the lyrics "ba - oth,". The melody is simple and ends with a fermata.

Two staves of music, both containing rests.

Two staves of music, both containing rests.

Two staves of music, both containing rests.

Two staves of music, both containing rests.

Bass staff with a forte (*f*) dynamic marking at the end.

157

The musical score is arranged in a system of staves. At the top, there are two staves for a vocal line (soprano and alto) and two for piano accompaniment. Below this is a grand staff with three staves (treble, middle, and bass clefs). The bottom section features six vocal staves (soprano, alto, tenor 1, tenor 2, bass 1, and bass 2) and a final piano accompaniment staff at the bottom. The lyrics 'Ple - ni sunt cae - li et' are written under the vocal staves. A *[tutti]* marking is present under the second vocal staff. The score includes various musical notations such as notes, rests, and dynamic markings.

Ple - ni sunt cae - li et

[tutti]
Ple - ni sunt cae - li et

Ple - ni sunt cae - li et

Ple - ni sunt cae - li et

Ple - ni sunt cae - li et

Ple - ni sunt cae - li et

Ple - ni sunt cae - li et

172

The musical score is divided into two systems. The first system consists of a grand staff (treble and bass clefs) and a vocal line. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The vocal line has lyrics 'tu - - - - ae.' written below the notes. The second system is similar but includes a second vocal line. The piano accompaniment continues with various chordal textures and melodic fragments. The lyrics 'tu - - - - ae.' are repeated for both vocal parts.

10. Et rege eos

(solo de Contralto)

Transcripción: Marcelino Díez

Nicolás Zabala
(1771-1829)

Andante Moderato

Flauta

Oboe

Violin I
dolce

Violin II
dolce

Viola

Bajo C.
dolce

Alto

Organo



7

Flauta

Oboe

Violin I

Violin II

Viola

Bajo C.

Alto

Organo

f *[p]*

f *[p]*

[f] *p*

[f] *p*

(solo)

Et re - ge e - os, et ex tol - le il - los

14

us - que in ae - ter - num, us - que in ae - ter - - num, in ae - ter



21

num. Per sin - gu - los di - es be - ne - di - ci - mus

29

te, per sin-gu-los di - es be - ne - di - ci-mus - te, per

34

sin - gu - los di-es be - ne - di - ci-mus te. Et lau -

40

da-mus no - men tu-um in sae - cu- lum, sae-cu-li, in sae - cu-lum



46

sae cu- li. Di- gna- re, Do - mi- ne di- e is- to si - ne pec-

53

ca - to nos cus - to - di - - re, nos cus - to - di -



59

re.

11. Miserere nostri

(solos de Tiple, Tenor y Bajo)

Transcripción: Marcelino Díez

Nicolás Zabala
(1771-1829)

Moderato
Cantabile espressivo

Flauta *pp*

Violin I *Cantabile espressivo*

Violin II *Cantabile espressivo*

Viola *Cantabile espressivo*

Bajo C *[p]*

Tiple

Tenor

Bajo

Organo *[p]*

7

Mi - se - re - re no - stri, Do - mi - ne, mi - se - re - re no - - -

Mi - se - re - re no - stri, Do - mi - ne, mi - se - re - re no - - -

Mi - se - re - re no -

14

stri, mi - se - re - re no - stri. Fi - at mi - se - ri - cor - di - a tu - a,
 stri, mi - se - re - re no - stri. Fi - at mi - se - ri - cor - di - a tu - a,
 stri, mi - se - re - re no - stri.

21

Do - mi - ne, su - - per nos, quem - ad - mo - dum spe - ra - vi - mus in
 Do - mi - ne, su - - per nos, quem - ad - mo - dum spe - ra - vi - mus in

26

Te, spe - ra - vi - mus in Te.

Te, spe - ra - vi - mus in Te.

Spe - ra - vi - mus in Te.

12. In Te Domine

(a ocho)

Allegro

The score includes parts for Flauta, Oboes 1° y 2°, Clarín, Trompas 1ª y 2ª, Trombón, Timbales, Violin I, Violin II, Viola, Tiples 1° y 2°, Alto, Tenor, Bajo, Tiple, Alto, Tenor, Bajo, and Organo y B.C. The vocal parts include lyrics: In Te Do-mi-ne spe-ra - vi: non con -

5

p

(solo)

fun - dar in ae - ter - - num, non con -

fun-dar in ae-ter - - num, in Te Do-mi-ne spe - ra - vi: non con-fun - dar in e -

8 fun-dar in ae-ter - - num, in Te Do-mi-ne spe - ra - vi: non con-fun - dar in e -

fun - dar in ae - ter - - num, non con -

fun - dar in ae - ter - - num, non con -

8 fun-dar in ae-ter - - num, in Te Do-mi-ne spe - ra - vi: non con-fun - dar in e -

8 fun-dar in ae-ter - - num, in Te Do-mi-ne spe - ra - vi: non con-fun - dar in e -

fun - dar in ae - ter - - num, non con -

9

fun - dar. In Te Do - mi - ne spe -
ter - num. In Te Do - mi - ne spe -
ter - num, non,
fun - dar. non,
fun - dar. non,
ter - num. non,
ter - num, non,
fun - dar. non,

(duo)
(duo)

Detailed description: This is a musical score for a three-part setting of 'In Te Domine speravi'. It features a vocal line and a piano accompaniment. The score is divided into three systems. The first system (measures 9-11) shows the vocal line and piano accompaniment. The second system (measures 12-14) contains the vocal line with lyrics and the piano accompaniment. The third system (measures 15-17) continues the vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line is in the soprano register, and the piano accompaniment is in the right and left hands. The lyrics are in Latin and are repeated in each system. The score includes a 'duo' marking above the vocal line in the second system.

12

ra - vi, non con - fun - dar in e - ter - num,
Non, non con - fun - dar

ra - vi, non con - fun - dar in e - ter - num,

[non,] [non,] non con - fun - dar

[non,] [non,] non con - fun - dar

[non,] [non,] non con - fun - dar

[non,] [non,] non con - fun - dar

[non,] [non,] non con - fun - dar

[non,] [non,] non con - fun - dar

16 *(solo)*

in ae - ter - num,
in ae - ter - num,
in ae - ter - num,
in ae - ter - num,
in ae - ter - num,
in ae - ter - num,
in ae - ter - num,
in ae - ter - num,
in ae - ter - num,

(duo) non con -
(duo) non con -

21

non con - fun - dar

fun - dar, [non con - fun - dar]

fun - dar, non con - fun - dar

non con - fun - dar

non con - fun - dar

[non con - fun - dar]

non con - fun - dar

non con - fun - dar

25

in ae - ter - num,

(duo)
in ae - ter - num, [in ae - ter - num,]

(duo)
in ae - ter - num, in ae - ter - num,

in ae - ter - num,

in ae - ter - num,

in ae - ter - num,

in ae - ter - num,

in ae - ter - num,

45

ff

ff

2. Te gloriosus

(solo de Tiple)

Nicolás Zabala
(1771-1829)

Transcripción: Marcelino Díez

Allegretto

Flauta

Oboe 1º *pp*

Oboe 2º *pp*

Trompa 1ª *pp*

Trompa 2ª *pp*

Violin I

Violin II *p*

Viola *p*

Bajo C. *p*

Tiple

Organo *p*

7

pp

pp

12

The musical score is written in B-flat major and 4/4 time. It begins at measure 12. The upper system consists of three staves: two treble clefs and one bass clef. The lower system consists of two bass clefs. The piano part features a complex texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand. The score concludes with a final chord in the piano and a bass line ending with a fermata.

18

Te ³ ³ glo - ri - o - sus A - pos - to - lo - - rum cho - rus, A -

p

Solo

p

25

pos - to lo - rum cho - rus, Te glo - ri - o - sus A - pos - to - lo - rum

31

cho - rus, A - pos - to - lo - rum cho -

fp *f* *p* *[p]* *[p]*

2. Te gloriosus: 7 de 17

36 *8va*

rus, A - pos - to -

40

The musical score consists of six systems. The first system (measures 40-45) includes a vocal line with triplets and a piano accompaniment. The second system (measures 40-45) continues the piano accompaniment. The third system (measures 40-45) continues the piano accompaniment. The fourth system (measures 40-45) continues the piano accompaniment. The fifth system (measures 40-45) includes the vocal line with lyrics: - lo - - - rum cho - rus. The sixth system (measures 40-45) continues the piano accompaniment.

- lo - - - rum cho - rus.

2. Te gloriosus: 9 de 17

46

3

3

3

3

p

p

f

p

p

f

p

52

Te glo - ri - o - sus A - pos - to - lo - rum cho - rus, Te

2. Te gloriosus: 11 de 17

57



Pro - - phe - ta - rum lau - da - bi - lis nu - me - rus, lau

61

da - bi - lis, lau - da -

66

bi - lis nu - me-rus, lau - da - bi-lis nu - - - - me-

71 *ten*

ten

ten

ten

ten

ten

ten

ten

rus, Te Pro - phe - ta - rum lau - da - bi - lis nu - me - rus, lau - da -

ten

77

p *ff* *ff* *ff* *ff* *ff*

- bi - lis nu - me-rus, la - u - da - bi - lis

f

83

The musical score is divided into four systems. The first system contains the vocal line and the first two staves of the piano accompaniment. The second system contains the next two staves of the piano accompaniment. The third system contains the next two staves of the piano accompaniment. The fourth system contains the vocal line and the final two staves of the piano accompaniment.

System 1: The vocal line begins with a half note 'nu' followed by a quarter rest. The piano accompaniment consists of two staves. The upper staff has a half note 'p' followed by a quarter rest. The lower staff has a half note 'p' followed by a quarter rest. Dynamics include *p* and *pp*.

System 2: The vocal line has a quarter rest. The piano accompaniment continues with similar patterns. Dynamics include *p* and *pp*.

System 3: The vocal line has a quarter rest. The piano accompaniment features a triplet of eighth notes in the upper staff. Dynamics include *f* and *p*.

System 4: The vocal line has a quarter rest. The piano accompaniment continues with similar patterns. Dynamics include *p*.

Vocal Line: The lyrics are 'nu - me - rus.' The notes are: 'nu' (half note), quarter rest, quarter rest, quarter rest, quarter rest, quarter rest, 'me' (quarter note), quarter rest, 'rus.' (quarter note).

3. Te Martyrum (solo de Tiple)

Moderato

Flauta

Oboe 1°

Oboe 2°

Trompas 1ª y 2ª

Violin I

Violin II

Viola

Tiple

Órgano y B.C.

pp

p

fp

f

[p]

f

6

Detailed description: This system contains the first five measures of the score. The Flute, Oboe 1st, Oboe 2nd, and Trombones 1st and 2nd parts play sustained notes with a *pp* dynamic. The Violin I part features a sixteenth-note figure with a '6' marking. The Violin II and Viola parts play sustained notes with a *p* dynamic. The Organ and Continuo part plays a bass line with a *[p]* dynamic. The Tiple part is silent. The key signature has two flats and the time signature is 3/4.



6

pp

pp

pp

p

pp

pp

6

Te Mar - ty-rum can - di - da-tus lau - dat ex - er - ci - tus,

Detailed description: This system contains measures 6-10. The Flute, Oboe 1st, Oboe 2nd, and Trombones 1st and 2nd parts continue with sustained notes. The Violin I part continues with the sixteenth-note figure. The Violin II and Viola parts continue with sustained notes. The Organ and Continuo part continues with the bass line. The Tiple part is silent. The key signature has two flats and the time signature is 3/4.

11

lau - dat, [lau - dat], lau - dat ex - er - ci - tus.

16

Te Mar - ty rum can - di - da - tus lau-dat ex - er - ci-tus, lau - dat

21

p *pp* *[p]* *pp* *[p]* *pp* *[p]* *pp* *p* *pp* *[pp]* *p* *[pp]*

ex - - er - - ci - tus. Te per or - bem ter

26

ff *ff* *ff* *ff* *ff* *ff* *ff* *ff* *p* *p* *p* *f* *p*

ra-rum, ter - ra - rum San - cta con-fi - te - tur Ec - cle - si -

31

p

f

p

f

ff

a, San - - - cta,

35

pp

f

pp

f

pp

f

p

pp

f

p

pp

f

San-cta con - fi - te - - tur Ec - cle - - si - a.

p

f

4. Patrem immensae maiestatis

(a ocho)

Allegro

Flauta

Oboes 1ª y 2ª

Clarín *Solo*

Trompas 1ª y 2ª

Trombones

Timbales

Violin I

Violin II

Viola

Bajo C.

Tiple

Alto

Tenor

Bajo

Tiple

Alto

Tenor

Bajo

Allegro

Organó

11

Pa-trem im-men-sae ma-ies-ta-tis, im-men-sae ma-ies-
 Pa-trem im-men-sae ma-ies-ta-tis, Pa-trem im-men-sae ma-ies-
 Pa-trem im-men-sae ma-ies-ta-tis, Pa-trem im-men-sae ma-ies-
 Pa-trem im-men-sae ma-ies-ta-tis, im-men-sae ma-ies-
 Pa-trem im-men-sae ma-ies-ta-tis, im-men-sae ma-ies-
 Pa-trem im-men-sae ma-ies-ta-tis, im-men-sae ma-ies-
 Pa-trem im-men-sae ma-ies-ta-tis, im-men-sae ma-ies-

22

The musical score is arranged in systems. The first system consists of two staves: a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamics include *pp*, *p*, and *ff*. The second system continues the piano accompaniment with similar dynamics. The third system is a grand staff (treble and bass clefs) for the piano, showing a more complex texture with *p*, *f*, and *ff* dynamics. The fourth system introduces vocal entries with the lyrics 'ta - tis, Pa - trem im - men - sae ma - ies - ta - tis, ma - ies - ta -'. It includes markings for *Dúo* and *[tutti]*. The fifth system continues the vocal parts with the same lyrics and markings. The sixth system shows the vocal parts continuing with the lyrics 'ta - tis, ma - ies - ta -'. The seventh system continues the vocal parts with the lyrics 'ta - tis, ma - ies - ta -'. The eighth system continues the vocal parts with the lyrics 'ta - tis, ma - ies - ta -'. The final system shows the piano accompaniment with *p* and *ff* dynamics.

33

musical score for page 60, measures 33-42. The score includes vocal parts and piano accompaniment. The piano part features a complex texture with sixteenth-note patterns in the right hand and eighth-note patterns in the left hand, marked with 'p' (piano). The vocal parts enter in measure 39 with the lyrics 'tis: Ve - ne - ran - dum'.

44

tu - um ve - rum et u - ni - cum Fi - li - um,

tu - um ve - rum et u - ni - cum Fi - li - um,

tu - um ve - rum et u - ni - cum Fi - li - um,

56

ff

Solo

ff

pp

ve - ne - ran - dum tu - um ve - rum, ve - ne - ran dum tu - um ve - rum

ve - ne - ran - dum tu - um ve - rum, ve - ne - ran dum tu - um ve - rum

ve - ne - ran - dum tu - um ve - rum, ve - ne - ran dum tu - um ve - rum

ve - ne - ran - dum tu - um ve - rum, ve - ne - ran - dum tu - um ve - rum

ve - ne - ran - dum tu - um ve - rum, ve - ne - ran dum tu - um ve - rum

ve - ne - ran - dum tu - um ve - rum, ve - ne - ran dum tu - um ve - rum

ve - ne - ran - dum tu - um ve - rum, ve - ne - ran - dum tu - um ve - rum

pp

ff

67

et u - - ni - - cum Fi - li -

et u - - ni - - cum Fi - li -

et u - - ni - - cum Fi - li -

et u - - ni - - cum Fi - li -

et u - - ni - - cum Fi - li -

5. Sanctum quoque

Transcripción: Marcelino Díez

(solo de Tenor)

Nicolás Zabala
(1771-1829)

Allegro

Flauta

Oboe 1º (solo)

Oboe 2º

Trompas 1ª y 2ª

Violin I

Violin II

Viola

Tenor

Organo y B.C.

7

San - ctum quo - que San - ctum quo - que pa -

13

p

p

f

f

p

f

p

8 ra - cli-tum Spi - ri-tum, San - tum



20

p

p

f

8 quo-que Pa - ra - cli-tum Spi - ri-tum, Pa-ra - cli-tum Pa - ra - cli-tum Spi - ri -

26

p

pp

tum, San - ctum quo - que



32

Pa - ra - cli - tum Spi-ri-tum, San - - ctum quo -

38

que Pa - ra - cli - tum Spi - ri - tum.



45

Tu Rex glo - ri - ae, Tu Rex glo - ri - ae,

50

glo - ri-ae Chri - ste, Tu Rex glo - ri-ae, glo - ri - ae Chri - ste,



56

glo - ri-ae Chri - ste, Tu

63

Rex glo - ri - ae, glo - ri - ae, glo - ri - ae



70

Chri - ste.

6. Tu Patris (solo de Bajo)

Allegro

Flauta
Oboes 1º y 2º
Clarín
Trompas 1ª y 2ª
Trombón
Timbales
Violín I
Violín II
Viola
Bajo
Organo y B.C.

(solo) Tu

Allegro

Detailed description: This system contains the first six measures of the piece. It features a full orchestral score with parts for Flute, Oboes 1st and 2nd, Clarinet, Trumpets 1st and 2nd, Trombone, Timpani, Violin I, Violin II, Viola, Bass, and Organ/Contra Bass. The tempo is marked 'Allegro'. The key signature has one sharp (F#) and the time signature is common time (C). The Bass part has a 'solo' marking over the final measure of this system, which contains the word 'Tu'.

7

Pa-tris sem-pi - ter - nus es Fi - li-us,

Detailed description: This system contains measures 7 through 12. It continues the orchestral score from the previous system. The Bass part has the lyrics 'Pa-tris sem-pi - ter - nus es Fi - li-us,' written below the notes. The organ and contra bass part continues with a rhythmic accompaniment. The tempo remains 'Allegro'.

13

Tu Pa - tris sem - pi - ter - - nus Fi - li - us, sem - pi -

19

ter - nus es Fi - - li - us. Tu ad li - - be -

24

ran - dum su - sce-pta - rus ho - mi-nem non hor - ru -

cresc. *f*

28

- is - ti Vir - gi - nis u - te-rum, Vir - gi - nis u - - te -

33

rum, non hor - ru - is - ti Vir - gi - nis u - te -

39

rum, Vir - gi - nis u - te - rum.

7. Tu devicto. Tu ad dexteram. Iudex crederis

Transcripción: Marcelino Díez

(solos de Tiple y Alto. Dúo)

Nicolás Zabala
(1771-1829)

Allegretto (solo)

Flauta
Oboes 1^o y 2^o
Trompas 1^a y 2^a
Trombón
Violin I
Violin II
Viola
Tiple
Alto
Organo y B.C.

11

Musical score for measures 11-15. It features a vocal line, a piano accompaniment, and a double bass line. The piano part has a busy texture with sixteenth notes and chords. The bass line provides a steady accompaniment. Dynamics include piano (p) and fortissimo (ff).

16

Musical score for measures 16-20. It features a vocal line, a piano accompaniment, and a double bass line. The piano part continues with a similar texture. The vocal line enters with the lyrics "Tu de- vi - cto mor - tis a - cu - le-o". Dynamics include piano (p) and fortissimo (f).

(solo)
Tu de- vi - cto mor - tis a - cu - le-o

21

Musical notation for measures 21-25, top system. It consists of two staves: a vocal line in the upper voice and a piano accompaniment line in the lower voice. The vocal line features a melodic line with slurs and accents. The piano accompaniment starts with a forte (*f*) dynamic and includes a descending eighth-note pattern.

Musical notation for measures 21-25, middle system. It consists of two staves: a vocal line in the upper voice and a piano accompaniment line in the lower voice. The piano accompaniment features a steady eighth-note accompaniment with a forte (*f*) dynamic in the lower voice and a piano (*p*) dynamic in the upper voice.

Musical notation for measures 21-25, bottom system. It consists of two staves: a vocal line in the upper voice and a piano accompaniment line in the lower voice. The vocal line contains the lyrics "a - pe - ru - i - sti cre - - den - ti - bus". The piano accompaniment continues with a piano (*p*) dynamic.

26

Musical notation for measures 26-30, top system. It consists of two staves: a vocal line in the upper voice and a piano accompaniment line in the lower voice. The vocal line has a melodic line with slurs and accents. The piano accompaniment features a steady eighth-note accompaniment with a piano (*p*) dynamic in the lower voice and a forte (*f*) dynamic in the upper voice.

Musical notation for measures 26-30, middle system. It consists of two staves: a vocal line in the upper voice and a piano accompaniment line in the lower voice. The piano accompaniment features a steady eighth-note accompaniment with a forte (*f*) dynamic in both voices.

Musical notation for measures 26-30, bottom system. It consists of two staves: a vocal line in the upper voice and a piano accompaniment line in the lower voice. The vocal line contains the lyrics "re - gna cae - lo - rum, re - - gna cae - lo - - rum.". The piano accompaniment continues with a forte (*f*) dynamic.

32

pp *f*

p *ff* *f*

p *ff*

37

f *fp* [*p*]

[*fp*] [*p*]

fp [*p*] [*p*]

[*fp*] [*p*]

p

(solo)

Tu _____ ad dex - te - ram

[*fp*] *p*

42

De - i se - des in glo - ri - a Pa - tris,

f

47

Tu ad dex - te - ram De - - i se - des in glo - ri - a

p

52

pa tris. Lu - dex cre - de-ris
Lu - dex cre - de-ris

f *(duo)*

56

es - se ven - tu - rus, es - se ven - tu - rus.
es - se ven - tu - rus, es - se ven - tu - rus.

p

8. Te ergo (a cuatro)

Transcripción: Marcelino Díez

Nicolás Zabala
(1771-1829)

Adagio

Flauta

Oboe 1°

Oboe 2°

Violin I

Violin II

Viola

Bajo C.

Tiple

Alto

Tenor

Bajo

Organó

Adagio

6

pp

pp

pp

[p]

pp

[p]

pp

p

Te er - go quae-su-mus tu - is

Te er - go quae-su-mus tu - is fa - mu - lis

Te er - go quae-su-mus tu - is fa - mu - lis

Te er - go quae-su-mus tu - is fa - mu - lis

pp

p

12

fa - mu - lis sub - ve - ni, quos pre - ti - o - so san - gui - ne re - de - mi - sti,

sub - ve - ni,

(*dúo*)
sub - ve - ni, quos pre - ti - o - so san - gui - ne re - de - mi - sti,

sub - ve - ni,

The musical score consists of a piano accompaniment and three vocal parts. The piano part is written in a grand staff (treble and bass clefs) and includes dynamic markings such as *f* (forte) and *p* (piano). The vocal parts include a soprano line, an alto line, and a bass line. The lyrics are written below the vocal staves, with a *dúo* marking above the second vocal part.

18

re - de - mi - - - sti.

quos pre-ti - o - so san-gui-ne re - de-mi - - - sti.

quos pre-ti - o - so san-gui-ne re - de-mi - - - sti.

quos prae-ti - o - so san-gui-ne re - de - mi - - - sti.

pp ff

9. Aeterna fac

Transcripción: Marcelino Díez

(a ocho)

Nicolás Zabala
(1771-1829)

Allegro

Flauta

Oboes 1º y 2º

Clarín

Trompas 1ª y 2ª

Trombón

Timbales

Violin I

Violin II

Viola

Tiples 1º y 2º

Alto

Tenor

Bajo

Tiple

Alto

Tenor

Bajo

Organo y B.C.

Allegro

ff

Ae - ter - na fac, ae - ter - na fac cum san - ctis tu - is in
Ae - ter - na fac cum san - ctis tu - is in
Ae - ter - na fac cum san - ctis tu - is in
Ae - ter - na fac cum san - ctis tu - is in
Ae - ter - na fac cum san - ctis tu - is in
Ae - ter - na fac cum san - ctis tu - is in
Ae - ter - na fac cum san - ctis tu - is in
Ae - ter - na fac cum san - ctis tu - is in

5

glo - ri - a nu - me - ra - ri, in glo - ri - a, in glo - ri - a,
glo - ri - a nu - me - ra - ri, in glo - ri - a, in glo - ri - a,
glo - ri - a nu - me - ra - ri, ae ter - na fac cum san - ctis - tu - is in glo - ri - a,
glo - ri - a nu - me - ra - ri, ae ter - na fac cum san - ctis - tu - is in glo - ri - a,
glo - ri - a nu - me - ra - ri, in glo - ri - a, [in
glo - ri - a nu - me - ra - ri, in glo - ri - a, [in
glo - ri - a nu - me - ra - ri, in glo - ri - a, [in
glo - ri - a nu - me - ra - ri, in glo - ri - a, [in

The musical score is written for a choir and piano. It begins at measure 10. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamic markings include *[p]* and *[f]*. The vocal parts enter with the Latin text: "in glo-ri-a nu-me-ra-ri, ae-ter-na fac cum san-ctis tu-is in". The lyrics are repeated across several staves for different vocal parts. The score concludes with a piano accompaniment ending in a *f* dynamic.

15

glo-ri-a, [in glo-ri a,] in glo-ri-a nu-me-ra ri. Sal-vum
 glo-ri-a, [in glo-ri a,] in glo-ri-a nu-me-ra ri. Sal-vum
 glo-ri-a, [in glo-ri a,] in glo-ri-a nu-me-ra ri. Sal-vum
 in glo-ri-a, [in glo-ri-a] nu-me-ra ri.
 in glo-ri-a, [in glo-ri-a] nu-me-ra ri.
 in glo-ri-a, [in glo-ri-a] nu-me-ra ri.
 in glo-ri-a, [in glo-ri-a] nu-me-ra ri.

[p]
 p
 [p]
 p

21

Sal - vum fac po - pu -
fac po - pu-lum tu - um, Do - mi-ne, sal - vum fac po - pu -
fac po - pu-lum tu - um, Do - mi-ne, sal - vum fac po - pu -
sal - vum fac po - pu

26

lum tu - um Do - mi-ne, et be - ne - dic he - re - di - ta - ti
 et be - ne - dic he - re - di - ta - ti

lum tu - um Do - mi-ne, et be - ne - dic he - re - di - ta - ti
 et be - ne - dic he - re - di - ta - ti

lum tu - um Do - mi-ne, et be - ne - dic he - re - di - ta - ti
 et be - ne - dic he - re - di - ta - ti

lum tu - um Do - mi-ne, et be - ne - dic he - re - di - ta - ti
 et be - ne - dic he - re - di - ta - ti

et be - ne - dic he - re - di - ta - ti
 et be - ne - dic he - re - di - ta - ti
 et be - ne - dic he - re - di - ta - ti
 et be - ne - dic he - re - di - ta - ti

ff

31

The musical score is arranged in three systems. The first system (measures 31-35) features a vocal line and piano accompaniment. The piano part includes a treble and bass clef, with a wavy line above the first measure of the bass line. The second system (measures 36-40) includes lyrics for four voices: Soprano, Alto, Tenor, and Bass. The lyrics are: 'tu - - ae, he - re - di - ta - ti tu -' and 'tu - - ae, he - ra - di - ta - ti tu -'. The piano accompaniment continues with complex textures. The third system (measures 41-45) repeats the vocal parts with the same lyrics and piano accompaniment.

Violoncello
Contrabajo

1. Te Deum Laudamus a 4 y a 8

Nicolás Zabala
(1771-1829)

Allegro

8

7

8

ff

p fp fp

V.S.

89

Musical staff 89: Bass clef, key signature of two sharps (F# and C#). The staff contains a series of quarter notes with rests, starting with a half rest. The dynamic marking *fp* is placed below the first note.

96

Musical staff 96: Bass clef, key signature of two sharps. The staff contains a series of quarter notes with rests. The dynamic marking *ten* is placed above the first note.

102

Musical staff 102: Bass clef, key signature of two sharps. The staff contains a series of quarter notes with rests. The dynamic marking *f* is placed below the last note.

107

Musical staff 107: Bass clef, key signature of two sharps. The staff contains a series of eighth notes. The dynamic marking *ff* is placed below the first note.

112

Musical staff 112: Bass clef, key signature of two sharps. The staff contains a series of eighth notes. The dynamic marking *ff* is placed below the first note.

118

Musical staff 118: Bass clef, key signature of two sharps. The staff contains a series of eighth notes. The dynamic marking *ff* is placed below the first note.

124

Musical staff 124: Bass clef, key signature of two sharps. The staff contains a series of eighth notes with rests. The dynamic marking *ff* is placed below the first note.

129

Musical staff 129: Bass clef, key signature of two sharps. The staff contains a series of eighth notes with rests. The dynamic marking *ff* is placed below the first note.

135

Musical staff 135: Bass clef, key signature of two sharps. The staff contains a series of quarter notes with rests. The dynamic marking *punteado* is placed below the first note.

142

Musical staff 142: Bass clef, key signature of two sharps. The staff contains a series of quarter notes with rests. The dynamic marking *arco* is placed above the last note.

149

Musical staff 149: Bass clef, key signature of two sharps. The staff contains a series of quarter notes with rests. The dynamic marking *[ff]* is placed below the last note.

157



164



171



Clarín
(en Re)

1. Te Deum Laudamus a 4 y a 8

Nicolás Zabala
(1771-1829)

Allegro **3** *Solo* *ff*

8

13

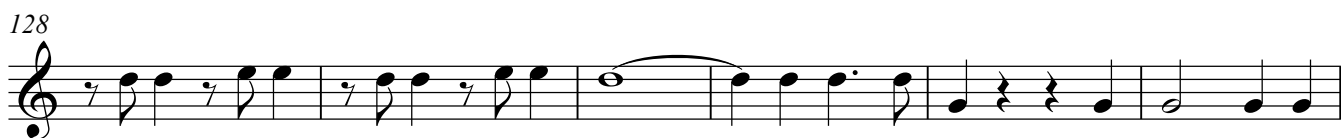
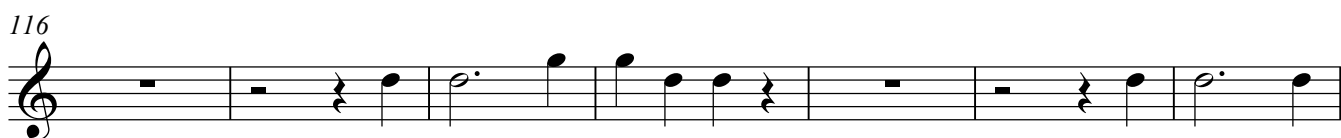
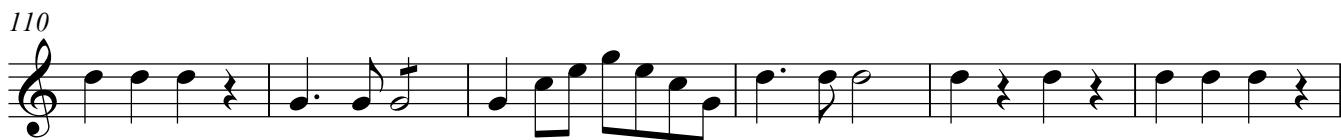
19

24 **8**

37

42

48 **8**



158

Musical staff 158: Treble clef, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes. It concludes with a quarter rest.

162

Musical staff 162: Treble clef, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes. It concludes with a quarter rest.

167

Musical staff 167: Treble clef, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes. It concludes with a quarter rest.

172

Musical staff 172: Treble clef, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes. It concludes with a quarter rest.

175

Musical staff 175: Treble clef, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes, including a triplet of eighth notes. It concludes with a quarter rest.

Flauta

1. Te Deum Laudamus
a 4 y a 8

Nicolás Zabala
(1771-1829)

Allegro 4

11

22

29

35

41

48

53

61

68

73

80 *(solo)*



86



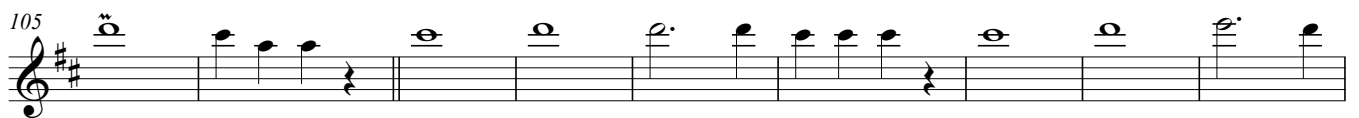
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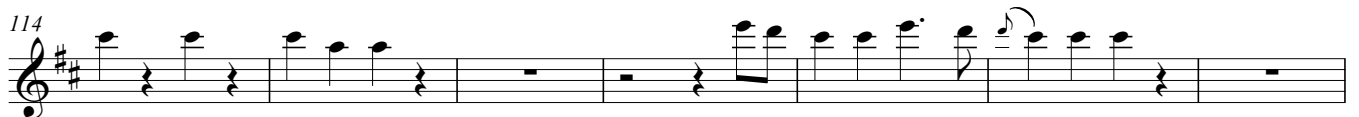
99



105



114



121



127



133

23

2



164



171



1. Te Deum Laudamus
a 4 y a 8

Oboe 1°

Nicolás Zabala
(1771-1829)

Allegro 4

11

22 (solo)

28

34

41

48

54

63

69

75

81 **14**

Musical staff 81-94: Treble clef, key signature of two sharps (F# and C#). The staff contains 14 measures. It begins with a whole rest, followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piece concludes with a half note G4.

103

Musical staff 103-111: Treble clef, key signature of two sharps. The staff contains 9 measures. It starts with a half note G4, followed by a half note A4, and a half note B4. A slur covers the next three measures: C5, B4, A4. This is followed by a quarter rest, a quarter note G4, a quarter note F#4, and a quarter note E4. A dynamic marking *[f]* is placed below the staff. The staff ends with a quarter note G4.

112

Musical staff 112-118: Treble clef, key signature of two sharps. The staff contains 7 measures. It begins with a half note G4, followed by a half note A4, and a half note B4. A slur covers the next three measures: C5, B4, A4. The staff ends with a quarter note G4.

119

Musical staff 119-124: Treble clef, key signature of two sharps. The staff contains 6 measures. It starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. A slur covers the next three measures: C5, B4, A4. The staff ends with a quarter note G4.

125

Musical staff 125-128: Treble clef, key signature of two sharps. The staff contains 4 measures. It begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. A slur covers the next two measures: C5, B4. The staff ends with a quarter note G4.

129

Musical staff 129-134: Treble clef, key signature of two sharps. The staff contains 6 measures. It starts with a quarter note G4, followed by a quarter note A4, and a quarter note B4. A slur covers the next three measures: C5, B4, A4. The staff ends with a quarter note G4.

135 **23** **2**

Musical staff 135-165: Treble clef, key signature of two sharps. The staff contains 31 measures. It begins with a whole rest, followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. A dynamic marking **2** is placed above the staff. The staff ends with a half note G4.

166

Musical staff 166-171: Treble clef, key signature of two sharps. The staff contains 6 measures. It starts with a half note G4, followed by a half note A4, and a half note B4. A slur covers the next three measures: C5, B4, A4. The staff ends with a quarter note G4.

172

Musical staff 172-177: Treble clef, key signature of two sharps. The staff contains 6 measures. It begins with a half note G4, followed by a half note A4, and a half note B4. A slur covers the next three measures: C5, B4, A4. The staff ends with a quarter note G4.

Oboe 2°

1. Te Deum Laudamus
a 4 y a 8

Nicolás Zabala
(1771-1829)

Allegro 4

f

11

ff

22

29

35

41

p

48

54

63

69

74

81 **14**

Musical staff 81-94: Treble clef, key signature of two sharps (F# and C#). The staff begins with a measure rest of 14 measures. The music consists of quarter notes and half notes, with some rests.

103

Musical staff 103-111: Treble clef, key signature of two sharps. The staff contains quarter notes, eighth notes, and half notes. A dynamic marking *[f]* is present below the staff.

112

Musical staff 112-118: Treble clef, key signature of two sharps. The staff features a melodic line with quarter notes, eighth notes, and half notes, including some slurs.

119

Musical staff 119-124: Treble clef, key signature of two sharps. The staff contains a series of eighth notes and quarter notes, with some slurs and accents.

125

Musical staff 125-128: Treble clef, key signature of two sharps. The staff features a rhythmic pattern of eighth notes and quarter notes.

129

Musical staff 129-134: Treble clef, key signature of two sharps. The staff contains quarter notes and half notes, with a slur over the first two measures.

135 *(solo)*

Musical staff 135-140: Treble clef, key signature of two sharps. The staff features a melodic solo line with quarter notes, eighth notes, and slurs.

141 **2** **10**

Musical staff 141-157: Treble clef, key signature of two sharps. The staff begins with a measure rest of 2 measures, followed by a melodic line with quarter notes and slurs, ending with a measure rest of 10 measures.

158 **2**

Musical staff 158-165: Treble clef, key signature of two sharps. The staff contains quarter notes and half notes, with a measure rest of 2 measures.

166

Musical staff 166-171: Treble clef, key signature of two sharps. The staff features a simple melodic line with quarter notes and half notes.

172

Musical staff 172-177: Treble clef, key signature of two sharps. The staff contains quarter notes and half notes, ending with a final bar line.

1. Te Deum Laudamus

a 4 y a 8

Nicolás Zabala
(1771-1829)

Allegro

The musical score is written for piano and organ. It consists of six systems of music, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked **Allegro**. The score includes various dynamics: *p* (piano), *f* (forte), and *ff* (fortissimo). There are also articulation marks such as slurs and accents. The piece is divided into measures, with measure numbers 9, 17, 25, 38, 45, and 60 indicated at the beginning of their respective systems. In the system starting at measure 25, there are two measures with a fermata and the number 7 written above and below the staff. In the system starting at measure 45, there are two measures with a fermata and the number 8 written above and below the staff. The organ part is primarily in the bass clef, while the piano part is in the treble clef.

68

Musical notation for measures 68-74. The bass clef contains a sequence of eighth and quarter notes, while the treble clef is mostly silent.

75

Musical notation for measures 75-82. The bass clef continues with eighth and quarter notes, ending with a piano (*p*) dynamic marking.

83

Musical notation for measures 83-90. The bass clef features a series of eighth notes with forte-piano (*fp*) dynamic markings.

91

Musical notation for measures 91-98. The bass clef continues with eighth notes, including a tenuto (*ten*) marking.

99

Musical notation for measures 99-106. The bass clef continues with eighth notes, ending with a forte (*f*) dynamic marking.

107

Musical notation for measures 107-112. The bass clef features a series of eighth notes with a tenuto (*ten*) marking.

113

Musical notation for measures 113-119. The bass clef continues with eighth notes.

120

Musical notation for measures 120-126. The bass clef continues with eighth notes.

127

Musical notation for measures 127-133. The piece is in G major (one sharp) and 3/4 time. The right hand is mostly silent, with rests. The left hand plays a rhythmic pattern of eighth and quarter notes, including some slurs and ties.

134

Musical notation for measures 134-141. The right hand is silent. The left hand continues with a rhythmic accompaniment of eighth and quarter notes.

142

Musical notation for measures 142-149. The right hand is silent. The left hand features a sequence of quarter notes and half notes, ending with a half note.

150

Musical notation for measures 150-157. The right hand is silent. The left hand has a melodic line with slurs and ties, followed by a *f* (forte) dynamic marking.

158

Musical notation for measures 158-165. The right hand is silent. The left hand plays a rhythmic pattern of eighth and quarter notes.

166

Musical notation for measures 166-171. The right hand is silent. The left hand features a melodic line with slurs and ties.

172

Musical notation for measures 172-178. The right hand is silent. The left hand has a melodic line with slurs and ties, ending with a double bar line.

Timbales

1. Te Deum Laudamus
a 4 y a 8

Nicolás Zabala
(1771-1829)

Allegro

4

11

22 10

38

47 8

64 3

73

80 26

114 2 2

123

129

132

21

Musical staff for measures 132-159. It begins with a double bar line and a repeat sign. The notation includes quarter notes, quarter rests, and a half note with a wavy line above it. The key signature has two sharps (F# and C#).

160

Musical staff for measures 160-165. It features quarter notes, quarter rests, and a half note with a wavy line above it. The notation continues with eighth notes and quarter notes. The key signature has two sharps.

166

Musical staff for measures 166-170. It features eighth notes, quarter notes, and a half note with a wavy line above it. The notation continues with eighth notes and quarter notes. The key signature has two sharps.

171

Musical staff for measures 171-176. It features eighth notes, quarter notes, and a half note with a wavy line above it. The notation continues with quarter notes and quarter rests. The key signature has two sharps.

Trombones

1° y 2°

1. Te Deum Laudamus a 4 y a 8

Nicolás Zabala
(1771-1829)

Allegro

Musical staff 1: Bass clef, key signature of two sharps (F# and C#), common time signature. The staff begins with a rest, followed by a half note G2, a dotted half note A2, and a half note B2. The dynamics are marked *p* (piano) and *f* (forte).

Musical staff 2: Continuation of the previous staff, starting at measure 8. It features a series of eighth notes and quarter notes, ending with a whole note G2.

Musical staff 3: Continuation of the previous staff, starting at measure 17. It features a series of eighth notes and quarter notes, ending with a whole note G2.

Musical staff 4: Continuation of the previous staff, starting at measure 26. It features a series of eighth notes and quarter notes, ending with a whole note G2. A fermata is placed over the first measure of this staff.

Musical staff 5: Continuation of the previous staff, starting at measure 39. It features a series of eighth notes and quarter notes, ending with a whole note G2.

Musical staff 6: Continuation of the previous staff, starting at measure 46. It features a series of eighth notes and quarter notes, ending with a whole note G2. A fermata is placed over the first measure of this staff.

Musical staff 7: Continuation of the previous staff, starting at measure 60. It features a series of eighth notes and quarter notes, ending with a whole note G2. The dynamics are marked *ff* (fortissimo).

Musical staff 8: Continuation of the previous staff, starting at measure 68. It features a series of eighth notes and quarter notes, ending with a whole note G2.

Musical staff 9: Continuation of the previous staff, starting at measure 74. It features a series of eighth notes and quarter notes, ending with a whole note G2.

Musical staff 10: Continuation of the previous staff, starting at measure 81. It features a series of eighth notes and quarter notes, ending with a whole note G2. A fermata is placed over the first measure of this staff. The dynamics are marked *ff* (fortissimo).

Musical staff 11: Continuation of the previous staff, starting at measure 112. It features a series of eighth notes and quarter notes, ending with a whole note G2.

V.S.

118



124



129



135

21



162



169



174



Trompa 1^a
(en Re)

1. Te Deum Laudamus
a 4 y a 8

Nicolás Zabala
(1771-1829)

Allegro

4

11

22

8

36

44

7

ff

59

67

4

75

81

25

ff

114

Trompa 2^a
(en Re)

1. Te Deum Laudamus a 4 y a 8

Nicolás Zabala
(1771-1829)

Allegro

4
[ff]

11

22 8

36

44 7 ff

59

67 4

75

81 25

114

121



Musical staff 121-127: Treble clef, starting with a whole rest. The melody consists of quarter and eighth notes, with some beamed eighth notes. It ends with a quarter rest.

128



Musical staff 128-134: Treble clef, starting with a quarter rest. The melody continues with quarter and eighth notes, ending with a quarter rest.

135



Musical staff 135-165: Treble clef, starting with a whole rest. The melody includes a triplet of eighth notes marked '23' and a pair of eighth notes marked '2'. It ends with a quarter rest.

166



Musical staff 166-171: Treble clef, starting with a whole rest. The melody consists of quarter and eighth notes, ending with a quarter rest.

172



Musical staff 172-177: Treble clef, starting with a whole rest. The melody consists of quarter and eighth notes, ending with a quarter rest.

Viola

1. Te Deum Laudamus
a 4 y a 8

Nicolás Zabala
(1771-1829)

Allegro

Musical staff 1: Viola part, measures 1-5. Key signature: one sharp (F#), time signature: common time (C). Dynamics: *pp*.

6

Musical staff 2: Viola part, measures 6-11.

12

Musical staff 3: Viola part, measures 12-15. Dynamics: *ff*.

16

Musical staff 4: Viola part, measures 16-20.

21

Musical staff 5: Viola part, measures 21-26.

27

Musical staff 6: Viola part, measures 27-33. Dynamics: *p*.

34

Musical staff 7: Viola part, measures 34-39. Dynamics: *f*.

40

Musical staff 8: Viola part, measures 40-45.

46

Musical staff 9: Viola part, measures 46-52. Dynamics: *p*.

53

Musical staff 10: Viola part, measures 53-57. Dynamics: *ff*.

58

Musical staff 11: Viola part, measures 58-63.

V.S.

63



70



76



81



86



91



98



105



110



115



121



127



132



139



146



154



162



169



174



Violin 1

1. Te Deum Laudamus
a 4 y a 8

Nicolás Zabala
(1771-1829)

Allegro

p *f*

6

12 *ff*

16

20

25 *p*

32 *f*

37

45 *p*

52 *ff*

57

V.S.

61

66

72

78

85

91

99

106

110

114

119

124



129



135

punteado



140



145

arco



150



155



162



168



173



Violin 2

1. Te Deum Laudamus
a 4 y a 8

Nicolás Zabala
(1771-1829)

Allegro

p *f*

6

13

23 *p*

29 *f*

35

41

48 *p*

55 *ff*

63

68

V.S.

74

81

86

91

98

102

107

116

122

128

135

140

145

153

160

166

171

VOCES

1. Te Deum Laudamus
a 4 y a 8

Nicolás Zabala
(1771-1829)

Allegro 46

Tiple 1°

Contralto

Tenor

Bajo

Dúo

Te De - um lau - da-mus, Te Do mi-num con - fi - te-mur, Te

Tiple

Contralto

Tenor

Bajo

46



52

[tutti]

De - um lau - da-mus, Te Do - mi-num con - fi - te - mur. Te De - um

[tutti]

De - um lau - da-mus, Te Do - mi-num con - fi - te - mur. Te De - um

Te De - um

Te De - um

Te De - um

Te De - um

59

lau - da - - mus, Te De - um lau -
 lau - da - - mus, Te De - um, Te De - um lau - da - mus, lau da - mus, Te *Duo*
 lau - da - - mus, Te De - um, Te De - um lau - da - mus, lau da - mus,
 lau - da - - mus, Te De - um lau - da - mus,

lau - da - - mus, Te De - um lau da - mus,
 lau - da - - mus, Te De - um lau da - mus,
 lau - da - - mus, Te De - um lau da - mus,
 lau - da - - mus, Te De - um lau - da - mus,



67

da - - - mus, Te Do - mi-
 De - um lau - da - mus, Te Do - mi-num con - fi - te - mur, Te Do - mi- *[tutti]*
 Te Do - mi-num
 Te Do - mi-num

Te Do - mi-num
 te Do - mi-num
 Te Do - mi-num
 Te Do - mi-num

72

num con - fi - te - mur, Te Do - mi - num con - fi - te -
 num con - fi - te - mur, Te Do - mi - num con - fi - te -
 con - fi - te - mur, Te Do - mi - num con - fi - te -
 con - fi - te - mur, Te Do - mi - num con - fi - te -
 con - fi - te - mur, te Do - mi - num con - fi - te -
 con - fi - te - mur, Te Do - mi - num con - fi - te -
 con - fi - te - mur, Te Do - mi - num con - fi - te -



79

mur. **3**
 mur. **3**
 mur. **3** *Solo* Te ae - ter - num Pa - trem o - mnis
 mur. **3**
 mur. **3**
 mur. **3**
 mur. **3**
 mur. **3**

4 88

Musical score for measures 88-94. The system consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is D major (two sharps). The lyrics are: ter - ra ve - ne - ra - tur, o - mnis ter - ra ve - - -

Empty musical staves for measures 88-94, corresponding to the system above.



95

Musical score for measures 95-101. The system consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The key signature is D major (two sharps). The lyrics are: - ne - ra - tur, o - mnis ter - ra ve - - ne

Empty musical staves for measures 95-101, corresponding to the system above.

101

ra - tur, ve - ne - ra - tur.

[tutti]

Ti -

Ti -

Ti -

Ti -

Ti -

Ti -



108

bi o - mnes An - ge - li, ti - bi cae - li et u - ni - bi

bi o - mnes An - ge - li, ti - bi cae - li et u - ni - ver-sae pot-es -

bi o - mnes An - ge - li, ti - bi cae - li et u - ni - ver-sae pot-es -

bi o - mnes An - ge - li, ti - bi cae - li et u - ni - ver-sae pot-es -

bi o - mnes An - ge - li, ti - bi cae - li et u - ni - ver-sae pot-es -

bi o - mnes An - ge - li, ti - bi cae - li et u - ni - ver-sae pot-es -

114

o - mnes An - ge-li, ti - bi cae - li et u - ni - Che - ru - bim et Se - ra - phim
 - ta - tes, *Dúo* Ti - bi Che - ru - bim et Se - ra - phim, *[tutti]* ti - bi Che - ru - bim et Se - ra - phim *Dúo* in - ces -
 ta - tes, *Dúo* Ti - bi Che - ru - bim et Se - ra - phim, *[tutti]* ti - bi Che - ru - bim et Se - ra - phim *Dúo* in - ces -
 ta - tes, ti - bi Che - ru - bim et Se - ra - phim

ta - tes, ti - bi Che - ru - bim et Se - ra - phim
 ta - tes, ti - bi Che - ru - bim et Se - ra - phim
 ta - tes, ti - bi Che - ru - bim et Se - ra - phim
 ta - tes, ti - bi Che - ru - bim et Se - ra - phim



120

in - ces - sa - bi - li vo - ce pro - cla - mant, pro -
 sa - bi - li vo - ce pro - cla - mant, *[tutti]* in - ces - sa - bi - li vo - ce pro - cla - mant, pro -
 sa - bi - li vo - ce pro - cla - mant, *[tutti]* in - ces - sa - bi - li vo - ce pro - cla - mant, pro -
 in - ces - sa - bi - li vo - ce pro - cla - mant, pro -

in - ces - sa - bi - li vo - ce pro - cla - mant, pro -
 in - ces - sa - bi - li vo - ce pro - cla - mant, pro -
 in - ces - sa - bi - li vo - ce pro - cla - mant, pro -
 in - ces - sa - bi - li vo - ce pro - cla - mant, pro -

125

cla - mant, pro - - - cla - - -

cla - mant, pro - - - cla - - -

cla - mant, pro - - - cla - - -

cla - mant, pro - - - cla - - -

cla - mant, pro - - - cla - - -

cla - mant, pro - - - cla - - -

cla - mant, pro - - - cla - - -

cla - mant, pro - - - cla - - -



132

mant: Solo San - - - ctus, San - - - ctus,

mant: Solo San - - - ctus, San - - - ctus,

mant:

mant:

mant:

mant:

mant:

145

San - ctus, Do - mi - nus De - us Sa - ba -



154

oth, Ple - ni sunt cae - li et

[tutti]

Ple - ni sunt cae - li et

Ple - ni sunt cae - li et

163

ter - ra ma - ies - ta - tis glo - ri - ae tu - ae,

ter - ra ma - ies - ta - tis glo - ri - ae tu - ae,

ter - ra ma - ies - ta - tis glo - ri - ae tu - ae,

ter - ra ma - ies - ta - tis glo - ri - ae tu - ae,

ter - ra ma - ies - ta - tis glo - ri - ae tu - ae,

ter - ra ma - ies - ta - tis glo - ri - ae tu - ae,

ter - ra ma - ies - ta - tis glo - ri - ae tu - ae,

ter - ra ma - ies - ta - tis glo - ri - ae tu - ae,



169

ma - ies - ta - tis glo - ri - ae tu - ae.

ma - ies - ta - tis glo - ri - ae tu - ae.

ma - ies - ta - tis glo - ri - ae tu - ae.

ma - ies - ta - tis glo - ri - ae tu - ae.

ma - ies - ta - tis glo - ri - ae tu - ae.

ma - ies - ta - tis glo - ri - ae tu - ae.

ma - ies - ta - tis glo - ri - ae tu - ae.

ma - ies - ta - tis glo - ri - ae tu - ae.

Violoncello
Contrabajo

2. Te gloriosus

(solo de Tiple)

Nicolás Zabala

Allegretto



10



17



26



37



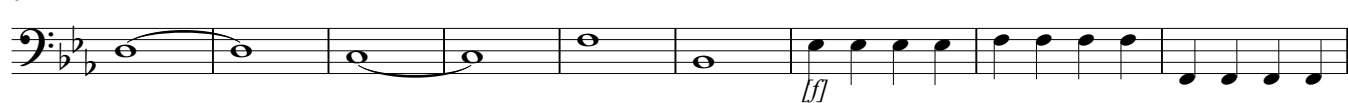
44



54



62



71



79



86



2. Te gloriosus

Nicolás Zabala

Allegretto

(solo de Tiple)

8

16

23

30

37 *gva*

42

47

53

59

63

Te gloriosus. 2 de 17

69 *ten*

76 **3**

86 **ff**

The image shows a musical score for a flute part, consisting of three staves. The first staff (measures 69-75) features a melodic line with slurs and a dynamic marking of *ten*. The second staff (measures 76-85) begins with a triplet of eighth notes, followed by a melodic line with slurs and a dynamic marking of *p*. The third staff (measures 86-92) starts with a melodic line with slurs and a dynamic marking of **ff**, ending with a double bar line.

2. Te gloriosus

(solo de Tiple)

Nicolás Zabala

Allegretto

pp

8

3

f

18

8

f

pp

34

5

[p]

46

[f]

pp

54

f

6

67

[f]

ten

74

[f]

3

83

p

88

ff

2. Te gloriosus

(solo de Tiple)

Nicolás Zabala

Allegretto

Musical staff 1: Treble clef, key signature of two flats, common time. Measures 1-7. Dynamics: *pp*.

Musical staff 2: Treble clef, key signature of two flats, common time. Measures 8-17. Dynamics: *f*. Includes a triplet of eighth notes in measure 15.

Musical staff 3: Treble clef, key signature of two flats, common time. Measures 18-33. Dynamics: *f*, *pp*. Includes an eighth-note triplet in measure 18.

Musical staff 4: Treble clef, key signature of two flats, common time. Measures 34-43. Dynamics: *[p]*, *[ff]*. Includes a quintuplet of eighth notes in measure 36 and a sextuplet of eighth notes in measure 41.

Musical staff 5: Treble clef, key signature of two flats, common time. Measures 44-51. Dynamics: *pp*, *f*.

Musical staff 6: Treble clef, key signature of two flats, common time. Measures 52-59. Dynamics: *[ff]*, *ten*. Includes a sextuplet of eighth notes in measure 53.

Musical staff 7: Treble clef, key signature of two flats, common time. Measures 60-72. Dynamics: *[ff]*. Includes a triplet of eighth notes in measure 71.

Musical staff 8: Treble clef, key signature of two flats, common time. Measures 73-86. Dynamics: *p*.

Musical staff 9: Treble clef, key signature of two flats, common time. Measures 87-94. Dynamics: *ff*.

2. Te gloriosus

(solo de Tiple)

Nicolás Zabala

Allegretto

Musical notation for measures 1-7. The piece is in C minor (three flats) and common time (C). The treble clef staff contains whole rests. The bass clef staff begins with a piano (*p*) dynamic. The notes in the bass staff are: G2, F2, E2, D2, C2, B1, A1, G1.

Musical notation for measures 8-14. The treble clef staff contains whole rests. The bass clef staff continues the bass line with notes: G1, F1, E1, D1, C1, B0, A0, G0, F0, E0, D0, C0, B0, A0, G0.

Musical notation for measures 15-21. The treble clef staff contains whole rests. The bass clef staff has notes: G0, F0, E0, D0, C0, B0, A0, G0, F0, E0, D0, C0, B0, A0, G0, F0, E0, D0, C0, B0, A0, G0. Dynamics include *f* and *p*.

Musical notation for measures 22-29. The treble clef staff contains whole rests. The bass clef staff has notes: G0, F0, E0, D0, C0, B0, A0, G0, F0, E0, D0, C0, B0, A0, G0, F0, E0, D0, C0, B0, A0, G0. Dynamics include *f* and [*p*].

Musical notation for measures 30-38. The treble clef staff contains whole rests. The bass clef staff has notes: G0, F0, E0, D0, C0, B0, A0, G0, F0, E0, D0, C0, B0, A0, G0, F0, E0, D0, C0, B0, A0, G0. Dynamics include *fp* and [*p*].

Musical notation for measures 39-45. The treble clef staff contains whole rests. The bass clef staff has notes: G0, F0, E0, D0, C0, B0, A0, G0, F0, E0, D0, C0, B0, A0, G0, F0, E0, D0, C0, B0, A0, G0.

46

Musical notation for measures 46-52. The system consists of two staves: a treble staff with a whole rest and a bass staff with a melodic line. The bass staff begins with a whole note G2, followed by quarter notes A2, B2, and C3. A slur covers the next two measures: D3 (quarter) and E3 (quarter). This is followed by a quarter note F3, a quarter note G3 with a sharp sign, and a quarter note A3. The system concludes with a quarter note B3 and a whole note C4. Dynamic markings include *[f]* under the A3 and *fp* under the C4.

53

Musical notation for measures 53-58. The system consists of two staves: a treble staff with a whole rest and a bass staff with a melodic line. The bass staff begins with a half note G2 with a sharp sign, followed by a half note A2 with a sharp sign. A slur covers the next two measures: B2 (quarter) and C3 (quarter). This is followed by a quarter note D3, a quarter note E3, and a quarter note F3. The system concludes with a quarter note G3 and a quarter note A3. A dynamic marking of *f* is placed below the first measure of the second system.

59

Musical notation for measures 59-67. The system consists of two staves: a treble staff with a whole rest and a bass staff with a melodic line. The bass staff begins with a half note G2, followed by a half note A2. A slur covers the next two measures: B2 (quarter) and C3 (quarter). This is followed by a quarter note D3, a quarter note E3, and a quarter note F3. The system concludes with a quarter note G3 and a quarter note A3.

68

Musical notation for measures 68-75. The system consists of two staves: a treble staff with a whole rest and a bass staff with a melodic line. The bass staff begins with a half note G2, followed by a half note A2. A slur covers the next two measures: B2 (quarter) and C3 (quarter). This is followed by a quarter note D3, a quarter note E3, and a quarter note F3. A slur covers the next two measures: G3 (quarter) and A3 (quarter). The system concludes with a quarter note B3 and a quarter note C4. Dynamic markings include *[f]* under the first measure and *ten* above the first measure of the second system.

76

Musical notation for measures 76-82. The system consists of two staves: a treble staff with a whole rest and a bass staff with a melodic line. The bass staff begins with a half note G2, followed by a half note A2. A slur covers the next two measures: B2 (quarter) and C3 (quarter). This is followed by a quarter note D3, a quarter note E3, and a quarter note F3. The system concludes with a quarter note G3 and a quarter note A3. A dynamic marking of *f* is placed below the first measure of the second system.

83

Musical notation for measures 83-90. The system consists of two staves: a treble staff with a whole rest and a bass staff with a melodic line. The bass staff begins with a half note G2, followed by a half note A2. A slur covers the next two measures: B2 (quarter) and C3 (quarter). This is followed by a quarter note D3, a quarter note E3, and a quarter note F3. The system concludes with a quarter note G3 and a quarter note A3. Dynamic markings include *p* under the first measure and *ff* under the first measure of the second system.

Voz de TIPLE

2. Te gloriosus

(solo de Tiple)

Nicolás Zabala
(1771-1829)

Allegretto

Violin I

Tiple

6

12

18

Solo

Te 3 3 glo - ri - o - sus A - pos - to - lo - - - rum

24

cho - rus, A - pos - to lo - rum cho - rus, Te glo - ri - o - sus A -

30

pos - to - lo - rum cho - rus, A - pos - to - lo - rum

35

cho - - - - -

39

- rus, A - pos - to - lo - - - - rum cho - rus.

45

ff

52

Te glo - ri - o - sus A - pos - to - lo - rum cho - rus, Te

57

Pro - - - phe - ta - rum lau - da - bi - lis

60

nu - me - rus, lau - da - - - bi - lis, lau

65

da - bi - lis nu - me-rus, lau - da - bi-lis nu -

70

- me - rus, Te Pro - phe - ta - rum lau - da - bi - lis

75

nu - me-rus, lau - da - bi - lis

79

nu - me-rus, la - u - da - bi - lis nu -

84

- me - rus.

88

Trompa 1^a
(in E la fa)

2. Te gloriosus (solo de Tiple)

Nicolás Zabala

Allegretto

pp

8

3

f

18

8

f

pp

fp

35

[p]

44

12

f

pp

65

3

ten

75

3

ff

85

pp

ff

Trompa 2^a
(in E la fa)

2. Te gloriosus

(solo de Tiple)

Nicolás Zabala

Allegretto

8 *pp*

8 **3** *f*

18 **8** *f* *pp* *fp*

35 *[p]*

44 **12** *f* *pp*

64 **3** *ten*

74 **3** *pp*

84 *pp* *ff*

Viola

2. Te gloriosus

(solo de Tiple)

Nicolás Zabala

Allegretto

1
p

8

14
f

22
f
p

29

35
p

41

48
f
p

55
f

62
f

V.S.

69



77



85



2. Te gloriosus

(solo de Tiple)

Nicolás Zabala

Allegretto

3 3

7

13

18

25

31

38

45

52

57

61

f [*p*]

f [*p*]

sf

67 *f* *ten*

73

78 *f* *fp* *fp* *fp* *fp* *f*

85 *ff*

88

Detailed description: This page of a musical score for Violin I contains five staves of music. The key signature is B-flat major (two flats) and the time signature is 2/2. The first staff (measures 67-72) begins with a sixteenth-note triplet marked with a '6' and a forte (*f*) dynamic. It includes a tenuto note (*ten*) in measure 71. The second staff (measures 73-77) features eighth-note patterns with slurs. The third staff (measures 78-84) shows a variety of dynamics: *f*, *fp*, and *f*. The fourth staff (measures 85-87) contains triplet markings (*3*) and slurs. The fifth staff (measures 88-92) starts with a fortissimo (*ff*) dynamic and ends with a double bar line.

Violin II

2. Te gloriosus

(solo de Tiple)

Nicolás Zabala

Allegretto

Staff 1: Treble clef, key signature of two flats, common time. Measures 1-7. Dynamics: *p*.

Staff 2: Treble clef, key signature of two flats, common time. Measures 8-11. Dynamics: *p*.

Staff 3: Treble clef, key signature of two flats, common time. Measures 12-17. Dynamics: *f*.

Staff 4: Treble clef, key signature of two flats, common time. Measures 18-24. Dynamics: *p*.

Staff 5: Treble clef, key signature of two flats, common time. Measures 25-30. Dynamics: *f*, *p*.

Staff 6: Treble clef, key signature of two flats, common time. Measures 31-36. Dynamics: *p*.

Staff 7: Treble clef, key signature of two flats, common time. Measures 37-44. Dynamics: *p*.

Staff 8: Treble clef, key signature of two flats, common time. Measures 45-51. Dynamics: *sf*.

Staff 9: Treble clef, key signature of two flats, common time. Measures 52-56. Dynamics: *p*.

Staff 10: Treble clef, key signature of two flats, common time. Measures 57-64. Dynamics: *p*.

V.S.

64

Musical staff 64-70: Treble clef, key signature of two flats (B-flat and E-flat). The staff contains a melodic line starting with a slur over measures 64-65. Measure 66 has a fermata. Measure 67 has a fermata. Measure 68 has a fermata. Measure 69 has a fermata. Measure 70 has a fermata. Dynamics: *f* at the beginning of measure 69.

71

ten

Musical staff 71-77: Treble clef, key signature of two flats. The staff contains a melodic line with a slur over measures 71-72. Measure 73 has a fermata. Measure 74 has a fermata. Measure 75 has a fermata. Measure 76 has a fermata. Measure 77 has a fermata. Dynamics: *ten* at the beginning of measure 71.

78

Musical staff 78-84: Treble clef, key signature of two flats. The staff contains a melodic line with a slur over measures 78-79. Measure 80 has a fermata. Measure 81 has a fermata. Measure 82 has a fermata. Measure 83 has a fermata. Measure 84 has a fermata. Dynamics: *f* at the beginning of measure 80, *fp* at the beginning of measures 81, 82, 83, and 84, and *f* at the beginning of measure 84.

85

Musical staff 85-91: Treble clef, key signature of two flats. The staff contains a melodic line with a slur over measures 85-86. Measure 87 has a fermata. Measure 88 has a fermata. Measure 89 has a fermata. Measure 90 has a fermata. Measure 91 has a fermata. Dynamics: *p* at the beginning of measure 85, and *ff* at the beginning of measure 90.

Violin I *Moderato*

Tiple

6

Te Mar - ty-rum can - di - da-tus lau - dat ex - er - ci - tus,

11

lau - dat, [lau - dat], lau - dat ex - er - - - ci - tus.

16

Te Mar - ty rum can - di - da - tus lau-dat ex - er - ci-tus, lau - dat

21

ex - - - er - - - ci - tus. Te per or - bem ter -

26

ra-rum, ter - ra - rum San - cta con-fi - te - tur Ec - cle - si -

31

a, San - - - cta,

35

San - cta con - fi - te - - - tur Ec - cle - - - si - a.

3. Te Martyrum (solo de Tiple)

Nicolás Zabala

Moderato

10

6

pp

3

33

p *pp* *f*

Oboe 1°

3. Te Martyrum

(solo de Tiple)

Nicoás Zabala

Moderato

Musical staff 1: Oboe 1° part, measures 1-10. The staff is in 3/4 time with a key signature of two flats. It begins with a piano (*pp*) dynamic and includes a fortissimo (*ff*) dynamic marking.

Musical staff 2: Oboe 1° part, measures 11-18. The staff continues the melodic line with various articulations and dynamics.

Musical staff 3: Oboe 1° part, measures 19-27. The staff features a triplet of eighth notes and a piano (*pp*) dynamic marking.

Musical staff 4: Oboe 1° part, measures 28-34. The staff concludes with a triplet of eighth notes, a piano (*pp*) dynamic, and a fortissimo (*f*) dynamic.

Oboe 2°

3. Te Martyrum

(solo de Tiple)

Nicolás Zabala

Moderato

pp ff pp

10

p 3

21

p pp

29

3 pp f

3. Te Martyrum

(solo de Tiple)

Nicolás Zabala

Moderato

Musical notation for measures 1-8. The score is in 3/4 time with a key signature of two flats. The treble clef staff is mostly empty. The bass clef staff begins with a piano (*p*) dynamic, followed by a fortissimo-piano (*fp*) dynamic. A slur covers measures 3 and 4, and another slur covers measures 7 and 8.

Musical notation for measures 9-15. The treble clef staff is mostly empty. The bass clef staff features a fortissimo (*ff*) dynamic starting in measure 12, leading to a series of sixteenth-note runs.

Musical notation for measures 16-24. The treble clef staff is mostly empty. The bass clef staff features a piano (*p*) dynamic in measure 16, followed by a piano-piano (*pp*) dynamic in measure 24. Slurs are present over measures 16-17 and 22-24.

Musical notation for measures 25-31. The treble clef staff is mostly empty. The bass clef staff features a fortissimo (*f*) dynamic in measure 25, followed by a piano (*p*) dynamic in measure 30. A slur covers measures 29 and 30.

Musical notation for measures 32-38. The treble clef staff is mostly empty. The bass clef staff features a piano (*p*) dynamic in measure 35, followed by a fortissimo (*f*) dynamic in measure 37. A slur covers measures 35 and 36.

Trompa 1^a
(in E la fa)

3. Te Martyrum

(solo de Tiple)

Nicolás Zabala

Moderato

1

11

26

33

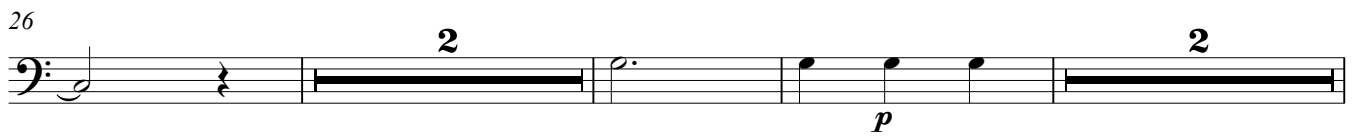
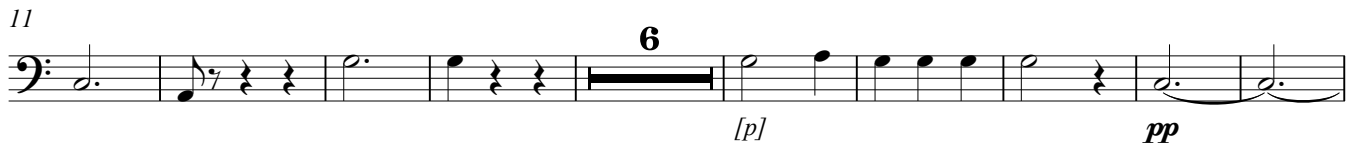
Trompa 2^a
(in E la fa)

3. Te Martyrum

(solo de Tiple)

Nicolás Zabala

Moderato



Viola

3. Te Martyrum

(solo de Tiple)

Nicolás Zabala

Moderato

Musical notation for measures 1-9. The piece is in 3/4 time with a key signature of one flat (B-flat). The notation includes dynamic markings: *p* at measure 1, *fp* at measure 2, and *[ff]* at measure 3. The music features a mix of quarter and eighth notes, some with accents and slurs.

Musical notation for measures 10-17. Measure 10 is marked with the number '10'. The notation includes dynamic markings: *ff* at measure 11 and *p* at measure 17. The music continues with eighth and quarter notes, including some sixteenth-note patterns.

Musical notation for measures 18-25. Measure 18 is marked with the number '18'. The notation includes dynamic markings: *p* at measure 20 and *[pp]* at measure 23. The music features a prominent sixteenth-note run in measure 19.

Musical notation for measures 26-31. Measure 26 is marked with the number '26'. The notation includes a dynamic marking: *p* at measure 29. The music consists of eighth and quarter notes.

Musical notation for measures 32-35. Measure 32 is marked with the number '32'. The notation includes dynamic markings: *p* at measure 33, *pp* at measure 34, and *f* at measure 35. The piece concludes with a final chord in measure 35.

Violin I

3. Te Martyrum (solo de Tiple)

Nicolás Zabala

Moderato

Measures 1-5 of the piece. The key signature has two flats (B-flat and E-flat) and the time signature is 3/4. Measure 1 starts with a quarter note G4. Measures 2-5 contain a series of sixteenth-note runs, with a sixteenth-note rest in measure 3. A sixteenth-note triplet is marked with a '6' in measure 4. The piece ends with a half note G4 and a dynamic marking of *f*.

Measures 6-11. Measure 6 begins with a half note G4 and a dynamic marking of *p*. Measures 7-11 feature sixteenth-note runs, with a sixteenth-note rest in measure 8. A sixteenth-note triplet is marked with a '6' in measure 10. The piece ends with a sixteenth-note triplet marked with a '6'.

Measures 12-17. Measure 12 starts with a quarter note G4. Measures 13-17 contain sixteenth-note runs, with a sixteenth-note rest in measure 14. A sixteenth-note triplet is marked with a '6' in measure 15. The piece ends with a half note G4 and a dynamic marking of *p*.

Measures 18-24. Measure 18 starts with a quarter note G4. Measures 19-24 contain sixteenth-note runs, with a sixteenth-note rest in measure 20. A sixteenth-note triplet is marked with a '6' in measure 21. The piece ends with a half note G4 and a dynamic marking of *pp*.

Measures 25-29. Measure 25 starts with a quarter note G4. Measures 26-29 contain sixteenth-note runs, with a sixteenth-note rest in measure 27. A sixteenth-note triplet is marked with a '3' in measure 28. The piece ends with a half note G4 and a dynamic marking of *ff*.

Measures 30-34. Measure 30 starts with a quarter note G4 and a dynamic marking of *p*. Measures 31-34 contain sixteenth-note runs, with a sixteenth-note rest in measure 32. A sixteenth-note triplet is marked with a '6' in measure 33. The piece ends with a half note G4 and a dynamic marking of *f*.

Measures 35-40. Measure 35 starts with a quarter note G4 and a dynamic marking of *p*. Measures 36-40 contain sixteenth-note runs, with a sixteenth-note rest in measure 37. A sixteenth-note triplet is marked with a '6' in measure 38. The piece ends with a half note G4 and a dynamic marking of *f*.

Violin II

3. Te Martyrum

(solo de Tiple)

Nicolás Zabala

Moderato

The musical score is written for Violin II in 3/4 time, key of B-flat major. It consists of six staves of music. The tempo is marked 'Moderato'. The score includes dynamic markings: *p*, *f*, *pp*, and *ff*. The first staff starts with a *p* dynamic, followed by a *f* dynamic, then a *pp* dynamic. The second staff ends with a *ff* dynamic. The third staff starts with a *p* dynamic and ends with a *p* dynamic. The fourth staff starts with a *pp* dynamic and ends with a *ff* dynamic. The fifth staff starts with a *p* dynamic and ends with a *p* dynamic. The sixth staff starts with a *p* dynamic and ends with a *f* dynamic.

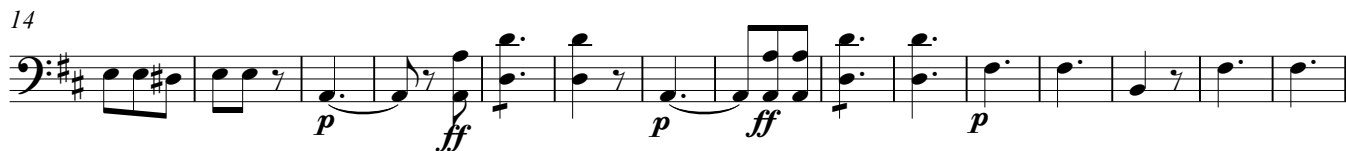
Bajo C.

4. Patrem immensae maiestatis

(a ocho)

Nicolás Zabala

Allegro



Clarín

4. Patrem immensae maiestatis
(a ocho)

Nicolás Zabala

Allegro
Solo

11

22 *p* [*ff*]

34 **21** *Solo*

64

73

Flauta

4. Patrem immensae maiestatis

(a ocho)

Nicolás Zabala

Allegro

13

24

58

69

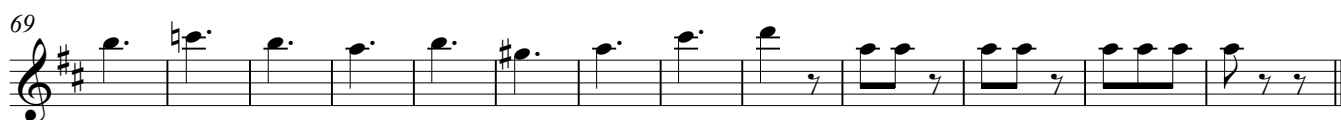
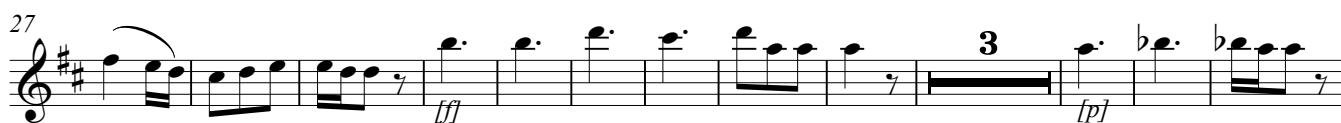
75

Oboe 1°

4. Patrem immensae maiestatis
(a ocho)

Nicolás Zabala

Allegro

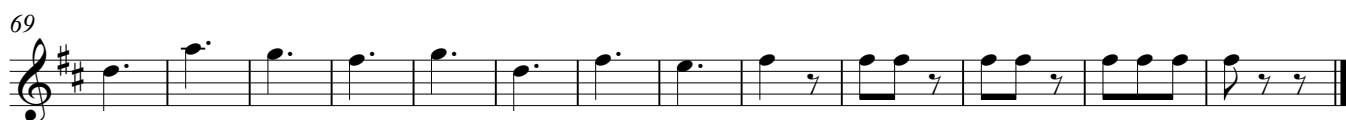
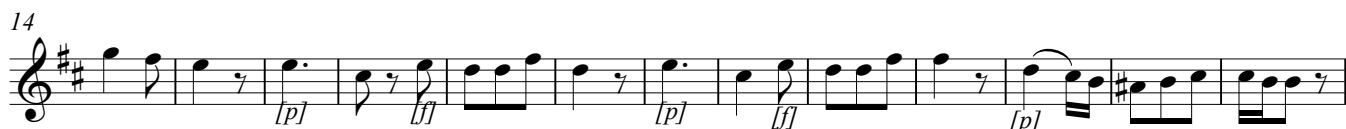


Oboe 2°

4. Patrem immensae maiestatis
(a ocho)

Nicolás Zabala

Allegro



4. Patrem immensae maiestatis

(a ocho)

Nicolás Zabala

Allegro

Musical notation for measures 1-13. The piece is in 3/8 time with a key signature of two sharps (F# and C#). The right hand is mostly silent, while the left hand plays a rhythmic pattern of eighth notes and quarter notes.

14

Musical notation for measures 14-28. The left hand features dynamic markings: *p* (piano) at measures 14, 18, and 22; and *ff* (fortissimo) at measures 16, 20, and 24. The right hand remains silent.

29

Musical notation for measures 29-42. The left hand starts with a *ff* (fortissimo) dynamic. The right hand is silent.

43

Musical notation for measures 43-57. The left hand plays a melodic line with a *pp* (pianissimo) dynamic marking at the end of the system. The right hand is silent.

58

Musical notation for measures 58-68. The left hand plays a rhythmic pattern with a *[ff]* (fortissimo) dynamic marking. The right hand is silent.

69

Musical notation for measures 69-82. The left hand plays a melodic line. The right hand is silent.

Timbales

4. Patrem immensae maiestatis

(a ocho)

Nicolás Zabala

Allegro



Trombones

4. Patrem immensae maiestatis

(a ocho)

Nicolás Zabala

Allegro



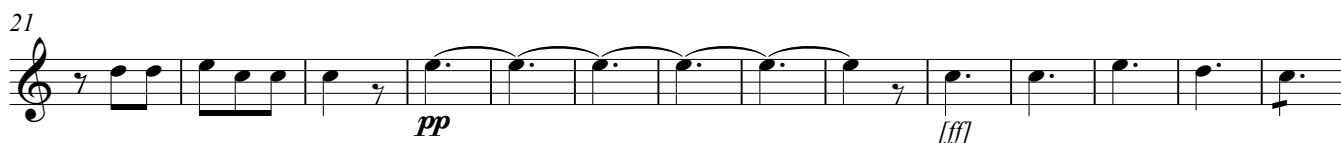
Trompa 1^a
(en Re)

4. Patrem immensae maiestatis

(a ocho)

Nicolás Zabala

Allegro



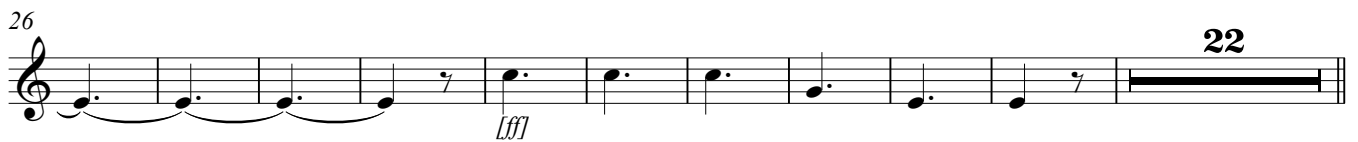
Trompa 2^a
(en Re)

4. Patrem immensae maiestatis

(a ocho)

Nicolás Zabala

Allegro



Viola

4. Patrem immensae maiestatis

(a ocho)

Nicolás Zabala

Allegro



11



22



36



45



58



69



Violin I

4. Patrem immensae maiestatis

(a ocho)

Nicolás Zabala

Allegro

Musical notation for measures 1-11. The piece is in 3/8 time with a key signature of one sharp (F#). The notation consists of eighth notes and chords, with some notes marked with a 'z' (zaccato).

Musical notation for measures 12-23. Measure 12 starts with a *p* dynamic. Measure 13 has a *ff* dynamic. Measure 14 has a *p* dynamic. Measure 15 has a *[ff]* dynamic. The notation includes chords and eighth notes.

Musical notation for measures 24-32. Measure 24 starts with a *p* dynamic. Measure 25 has a *f* dynamic. Measure 26 has a *p* dynamic. Measure 27 has a *f* dynamic. Measure 28 has a *ff* dynamic. The notation includes eighth notes and chords.

Musical notation for measures 33-42. Measure 33 starts with a *p* dynamic. The notation features eighth notes with slurs and ties.

Musical notation for measures 43-52. The notation features eighth notes with slurs and ties.

Musical notation for measures 53-65. Measure 53 starts with a *ff* dynamic. The notation includes eighth notes and chords.

Musical notation for measures 66-71. The notation features eighth notes with slurs and ties.

Musical notation for measures 72-80. The notation features eighth notes with slurs and ties.

Violin II

4. Patrem immensae maiestatis

(a ocho)

Nicolás Zabala

Allegro

Musical staff 1: Treble clef, key signature of one sharp (F#), 3/8 time signature. The staff contains a series of chords and rests, starting with a quarter rest followed by eighth notes.

Musical staff 2: Treble clef, key signature of one sharp (F#), 3/8 time signature. The staff contains a series of chords and rests, with dynamic markings *p*, *ff*, *p*, and [*ff*].

Musical staff 3: Treble clef, key signature of one sharp (F#), 3/8 time signature. The staff contains a series of chords and rests, with dynamic markings *p*, *f*, *p*, *f*, *ff*, and *p*.

Musical staff 4: Treble clef, key signature of one sharp (F#), 3/8 time signature. The staff contains a series of chords and rests, with dynamic markings *p*, *f*, *p*, *f*, *ff*, and *p*.

Musical staff 5: Treble clef, key signature of one sharp (F#), 3/8 time signature. The staff contains a series of chords and rests, with dynamic markings *p*, *f*, *p*, *f*, *ff*, and *p*.

Musical staff 6: Treble clef, key signature of one sharp (F#), 3/8 time signature. The staff contains a series of chords and rests, with dynamic markings *p*, *f*, *p*, *f*, *ff*, and *p*.

Musical staff 7: Treble clef, key signature of one sharp (F#), 3/8 time signature. The staff contains a series of chords and rests, with dynamic markings *p*, *f*, *p*, *f*, *ff*, and *p*.

Musical staff 8: Treble clef, key signature of one sharp (F#), 3/8 time signature. The staff contains a series of chords and rests, with dynamic markings *p*, *f*, *p*, *f*, *ff*, and *p*.

Voces

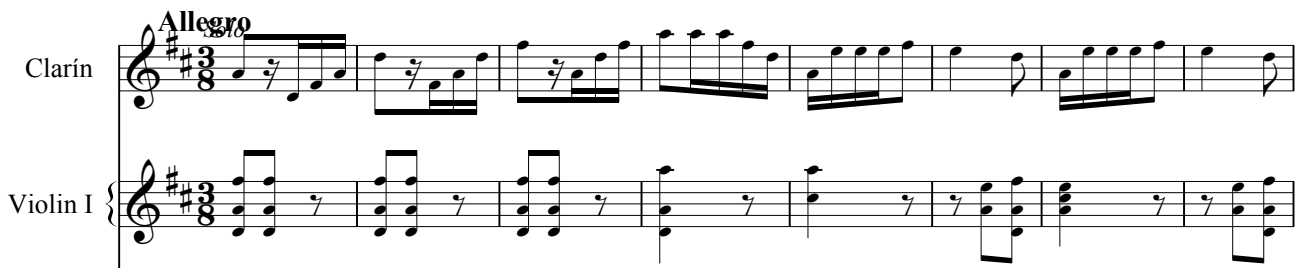
4. Patrem immensae maiestatis

(a ocho)

Nicolás Zabala
(1771-1829)

Clarín

Violin I

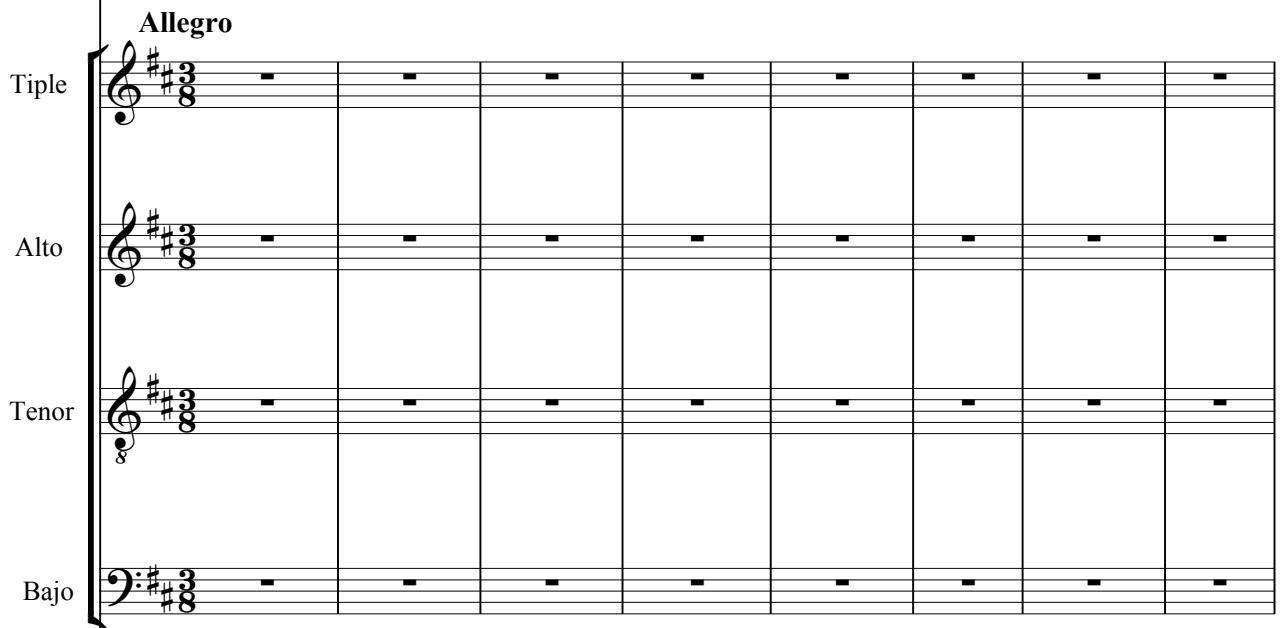


Tiple

Alto

Tenor

Bajo

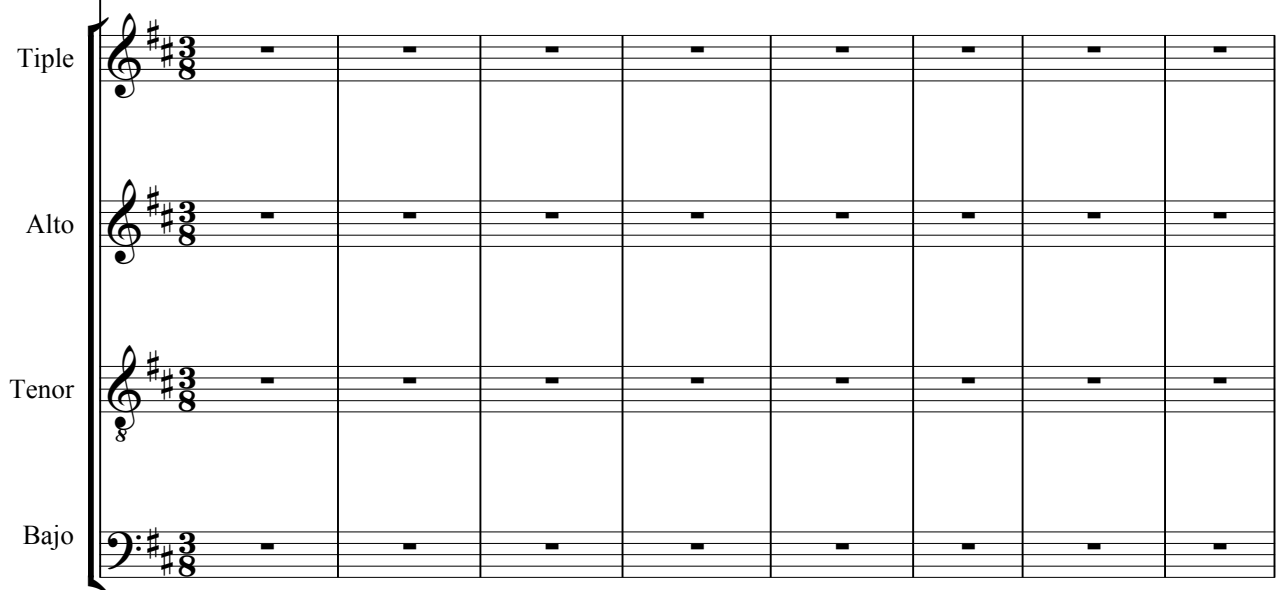


Tiple

Alto

Tenor

Bajo



9

Piano introduction in D major, 4/4 time. 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. Dynamics range from piano (*p*) to fortissimo (*ff*).

Vocal entry for the first system. The vocal line begins with the lyrics: Pa-trem im-men-sae ma - ies ta-tis, im. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

Vocal entry for the second system. The vocal line continues with the lyrics: Pa-trem im-men-sae ma - ies ta-tis, im. The piano accompaniment remains consistent with the first system.

18

Piano accompaniment for measures 18-21. The right hand features a melodic line with eighth notes and rests, marked with a piano (*p*) dynamic. The left hand provides harmonic support with chords and moving lines, marked with piano (*p*), fortissimo (*ff*), forte (*f*), and piano (*p*) dynamics.

Vocal staves with lyrics and dynamics. The lyrics are: men - sae ma - ies - ta - tis, Pa - trem im - men - sae ma - . The dynamics include *Dúo* and *p*. The first system shows the vocal line and piano accompaniment. The second system shows the vocal line and piano accompaniment. The third system shows the vocal line and piano accompaniment. The fourth system shows the vocal line and piano accompaniment.

Vocal staves with lyrics. The lyrics are: men - sae ma - ies - ta - tis, men - sae ma - ies - ta - tis, men - sae ma - ies - ta - tis, men - sae ma - ies - ta - tis, . The first system shows the vocal line and piano accompaniment. The second system shows the vocal line and piano accompaniment. The third system shows the vocal line and piano accompaniment. The fourth system shows the vocal line and piano accompaniment.

28

[ff]

f *ff* *p*

[tutti]

ies - ta - tis, ma - ies - ta - tis:

ma - ies - ta - tis:

[tutti]

ies - ta - tis, ma - ies - ta - tis:

ma - ie - ta - tis:

ma - ies - ta - tis:

ma - ies - ta - tis:

ma - ie - ta - tis:

37

The musical score is written in G major (one sharp) and 4/4 time. It begins with a piano introduction consisting of a series of eighth-note chords in the right hand and a rhythmic accompaniment in the left hand. The vocal parts enter in the third measure with the lyrics "Ve - ne - ran - dum tu - um". The vocal lines are written in treble clef, while the piano accompaniment is in bass clef. The score includes empty staves for other instruments, suggesting a multi-instrumental arrangement.

47

ve - rum et u - ni - cum Fi - li - um,

ve - rum et u - ni - cum Fi - li - um,

ve - rum et u - ni - cum Fi - li - um,

ve - rum et u - ni - cum Fi - li - um,

57

Solo

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a rest, followed by a melodic line marked *Solo*. The lower staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It begins with a rest, followed by a piano accompaniment marked *ff* (fortissimo).

The second system of music consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) with lyrics underneath. The bottom staff is the piano accompaniment. The lyrics are: "ve - ne - ran - dum tu - um ve - rum, ve - ne - ran dum tu - um".

The third system of music consists of four staves, identical in structure to the second system. The lyrics are: "ve - ne - ran - dum tu - um ve - rum, ve - ne - ran dum tu - um".

66

Piano introduction for the first system, measures 66-71. The music is in D major and 4/4 time. It features a treble clef with a melodic line and a bass clef with a harmonic accompaniment.

Vocal and piano accompaniment for the second system, measures 72-77. The lyrics are: ve-rum et u - ni - cum Fi - li - . The system includes four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff.

Vocal and piano accompaniment for the third system, measures 78-83. The lyrics are: ve-rum et u - ni - cum Fi - li - . The system includes four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff.

73

um, et u-ni-cum Fi-li-um.

um, et u-ni-cum Fi-li-um.

Bajo continuo

5. Sanctum quoque

(solo de Tenor)

Allegro

Measures 1-8 of the basso continuo part. The key signature has one flat (B-flat) and the time signature is 2/4. The notation includes dynamic markings *f* and *p*, and features slurs and accents.

Measures 9-17 of the basso continuo part. The notation includes dynamic markings *p* and *f*, and features slurs and accents.

Measures 18-28 of the basso continuo part. The notation includes dynamic markings *f* and *p*, and features slurs and accents.

Measures 29-41 of the basso continuo part. The notation includes dynamic markings *f* and *p*, and features slurs and accents.

Measures 42-51 of the basso continuo part. The notation includes dynamic markings *f* and *p*, and features slurs and accents.

Measures 52-62 of the basso continuo part. The notation includes dynamic markings *f*, *p*, and *fp*, and features slurs and accents.

Measures 63-69 of the basso continuo part. The notation includes dynamic markings *f* and *p*, and features slurs and accents.

Measures 70-76 of the basso continuo part. The notation includes dynamic markings *fp* and *f*, and features slurs and accents.

Flauta

5. Sanctum quoque

(solo de Tenor)

Nicolás Zabala

Allegro

5 2 p

16 3 4 p p

33 6

51 7 2 f

64 5 fp 3 f

Oboe 1°

5. Sanctum quoque

(solo de Tenor)

Nicolás Zabala

Allegro (solo)

6

17

23

44

52

57

64

70

[fp] f

Oboe 2°

5. Sanctum quoque

(solo de Tenor)

Nicolás Zabala

Allegro

The musical score is written for Oboe 2° in 2/4 time. It consists of five systems of music. The first system starts with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. It begins with a dynamic marking of *[ff]* and includes a five-measure rest. The second system starts at measure 14 and includes a three-measure rest and a dynamic marking of *p*. The third system starts at measure 29 and includes a dynamic marking of *p*. The fourth system starts at measure 42 and includes a six-measure rest, a dynamic marking of *[ff]*, and a two-measure rest. The fifth system starts at measure 63 and includes a five-measure rest, a dynamic marking of *fp*, and a two-measure rest. The score concludes with a double bar line.

Organo y B.C.

5. Sanctum quoque

(solo de Tenor)

Nicolás Zabala

Allegro

Musical notation for measures 1-8. The score is in 2/4 time with a key signature of one flat (B-flat). The treble clef staff contains rests. The bass clef staff begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The bass line features eighth-note patterns with accents and slurs.

Musical notation for measures 9-17. The treble clef staff contains rests. The bass clef staff starts with a piano (*p*) dynamic, then moves to forte (*f*) and back to piano (*p*). The bass line continues with eighth-note patterns and slurs.

Musical notation for measures 18-28. The treble clef staff contains rests. The bass clef staff features a series of quarter notes and half notes, ending with an accented quarter note.

Musical notation for measures 29-41. The treble clef staff contains rests. The bass clef staff features a series of quarter notes and half notes, ending with a half note.

Musical notation for measures 42-50. The treble clef staff contains rests. The bass clef staff begins with a forte (*f*) dynamic, then moves to piano (*p*). The bass line features eighth-note patterns with accents and slurs.

V.S.

52

Musical notation for measures 52-62. The system consists of two staves: a treble staff and a bass staff. The treble staff contains whole rests for all measures. The bass staff contains the following notes: measure 52: quarter notes G2, F2, E2, D2; measure 53: quarter notes C2, B1, A1, G1; measure 54: quarter notes F1, E1, D1, C1; measure 55: quarter notes B0, A0, G0, F0; measure 56: quarter notes E0, D0, C0, B0; measure 57: quarter notes A0, G0, F0, E0; measure 58: quarter notes D0, C0, B0, A0; measure 59: quarter notes G0, F0, E0, D0; measure 60: quarter notes C0, B0, A0, G0; measure 61: quarter notes F0, E0, D0, C0; measure 62: quarter notes B0, A0, G0, F0. Dynamic markings are placed below the bass staff: *f* under measure 58, *p* under measure 59, and *fp* under measure 62.

63

Musical notation for measures 63-69. The system consists of two staves: a treble staff and a bass staff. The treble staff contains whole rests for all measures. The bass staff contains the following notes: measure 63: quarter notes G2, F2, E2, D2; measure 64: quarter notes C2, B1, A1, G1; measure 65: quarter notes F1, E1, D1, C1; measure 66: quarter notes B0, A0, G0, F0; measure 67: quarter notes E0, D0, C0, B0; measure 68: quarter notes A0, G0, F0, E0; measure 69: quarter notes D0, C0, B0, A0.

70

Musical notation for measures 70-76. The system consists of two staves: a treble staff and a bass staff. The treble staff contains whole rests for all measures. The bass staff contains the following notes: measure 70: quarter notes G2, F2, E2, D2; measure 71: quarter notes C2, B1, A1, G1; measure 72: quarter notes F1, E1, D1, C1; measure 73: quarter notes B0, A0, G0, F0; measure 74: quarter notes E0, D0, C0, B0; measure 75: quarter notes A0, G0, F0, E0; measure 76: quarter notes D0, C0, B0, A0. Dynamic markings are placed below the bass staff: *fp* under measure 70 and *f* under measure 76.

Órgano

5. Sanctum quoque

(solo de Tenor)

Allegro

Musical notation for measures 1-8. The score is in 2/4 time with a key signature of one flat (Bb). The right hand (treble clef) contains whole rests. The left hand (bass clef) begins with a forte (f) dynamic, playing a series of eighth notes. It then transitions to a piano (p) dynamic with a half note, followed by a melodic line of eighth notes with accents. The system concludes with a forte (f) dynamic.

Musical notation for measures 9-17. The right hand continues with whole rests. The left hand starts with a piano (p) dynamic, playing a half note, then a melodic line of eighth notes with accents. It transitions to a forte (f) dynamic for a melodic phrase, then returns to piano (p) for a half note, and ends with a melodic line of eighth notes.

Musical notation for measures 18-28. The right hand contains whole rests. The left hand plays a series of half notes, some with accents, creating a steady harmonic accompaniment.

Musical notation for measures 29-41. The right hand contains whole rests. The left hand plays a series of half notes, some with accents, continuing the accompaniment.

Musical notation for measures 42-50. The right hand contains whole rests. The left hand begins with a forte (f) dynamic, playing eighth notes, then transitions to piano (p) for a half note, followed by a melodic line of eighth notes with accents. The system ends with a melodic line of eighth notes with accents.

V.S.

52

f *p* *fp*

63

70

fp *f*

Voz de TENOR

5. Sanctum quoque

Nicolás Zabala
(1771-1829)

(solo de Tenor)

Allegro

Oboe 1° *(solo)*

Violin I *f p*

Tenor

6

p

San - ctum quo - que San - ctum

12

f p

quo-que pa - ra - cli-tum Spi - ri-tum,

18

San - tum quo-que Pa - ra - cli-tum Spi - ri-tum,

23

Pa-ra - cli-tum Pa - ra - cli-tum Spi - ri - tum,

28

San - ctum quo - que Pa -

33

- ra - cli - tum. Spi-ri-tum, San - ctum

37

quo - que Pa - ra - cli - tum Spi - ri - tum.

43

Tu Rex glo - ri - ae, Tu Rex

49

glo - ri - ae, glo - ri - ae Chri - ste, Tu Rex glo - ri - ae,

54

glo - ri - ae Chri - ste, glo - ri - ae Chri - - - ste,

60

Tu Rex glo - ri - ae,

65

glo - ri - ae, glo - ri - ae Chri -

71

- ste.

Trompa 1^a
(en Fa)

5. Sanctum quoque
(solo de Tenor)

Nicolás Zabala

Allegro

5 2

[ff] *p*

14 3 4

[ff] *p* *pp*

29 4

pp *f*

44 6 7 2

[ff]

63 5 3

fp *f*

Trompa 2^a
(en Fa)

5. Sanctum quoque
(solo de Tenor)

Nicolás Zabala

Allegro

5 2

mf *p*

14 3 4

p *pp*

29 4

pp *f*

44 6 7 2

mf

63 5 3

fp *f*

Viola

5. Sanctum quoque

(solo de Tenor)

Nicolás Zabala

Allegro

Musical staff 1: Measures 1-8. Starts with a forte (*f*) dynamic, followed by piano (*p*), and ends with forte (*f*).

Musical staff 2: Measures 9-16. Starts with piano (*p*), followed by forte (*f*), and ends with piano (*p*).

Musical staff 3: Measures 17-20. Continues the melodic line with various dynamics.

Musical staff 4: Measures 21-31. Features a series of eighth-note patterns.

Musical staff 5: Measures 32-40. Starts with forte (*f*) and piano (*p*) dynamics.

Musical staff 6: Measures 41-51. Starts with piano (*p*) and ends with forte (*f*) and piano (*p*).

Musical staff 7: Measures 52-61. Starts with fortissimo (*fp*) dynamic.

Musical staff 8: Measures 62-70. Starts with fortissimo (*fp*) and ends with forte (*f*).

Violin I

5. Sanctum quoque

(solo de Tenor)

Nicolás Zabala

Allegro

The musical score is written for Violin I in 2/4 time, key of B-flat major. It consists of 82 measures, divided into ten systems. The tempo is marked 'Allegro'. The score includes various dynamics: *f* (forte), *p* (piano), and *fp* (fortissimo piano). It features slurs, accents, and rests. The first system (measures 1-8) starts with a *f* dynamic and includes a *p* dynamic. The second system (measures 9-15) is marked *f*. The third system (measures 16-22) is marked *p*. The fourth system (measures 23-28) includes accents and slurs. The fifth system (measures 29-34) continues with slurs and accents. The sixth system (measures 35-39) is marked *f*. The seventh system (measures 40-46) includes *f* and *p* dynamics. The eighth system (measures 47-55) is marked *p*. The ninth system (measures 56-63) includes *f* and *p* dynamics. The tenth system (measures 64-71) is marked *fp*. The final system (measures 72-82) is marked *f*.

Violin II

5. Sanctum quoque

(solo de Tenor)

Nicolás Zabala

Allegro

The musical score is written for Violin II in 2/4 time. It consists of ten staves of music. The key signature has one flat (B-flat). The tempo is marked 'Allegro'. The dynamics are marked as follows: *f* (forte), *p* (piano), and *fp* (fortissimo piano). The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A trill is indicated with a (tr) symbol in the 34th measure. The piece concludes with a final *f* dynamic marking.

Bajo continuo

6. Tu Patris (solo de Bajo)

Nicolás Zabala

Allegro



Voz de BAJO

6. Tu Patris

Nicolás Zabala
(1771-1829)

(solo de Bajo)

Allegro

Flauta

Violin I

Bajo

Allegro

6

(solo)

Tu Pa-tris sem-pi - ter - nus es Fi - li - us,

11

Tu Pa - tris sem - pi

15

ter - - nus Fi - li - us, sem - pi - ter - nus es

20

Fi - - li - us. Tu ad li - - be -

24

ran - dum su - - sce-pto - rus ho - mi-nem

27

non hor - ru - is - ti Vir - gi - nis

30

u - te-rum, Vir - gi - nis u - - te - rum,

35

non hor - ru - is - ti Vir - gi - nis u - te - rum,

40

Vir - gi - nis u - te - rum.

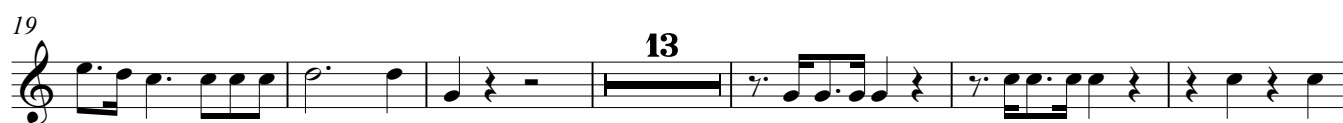
Clarín
(en Re)

6. Tu Patris

(solo de Bajo)

Nicolás Zabala

Allegro



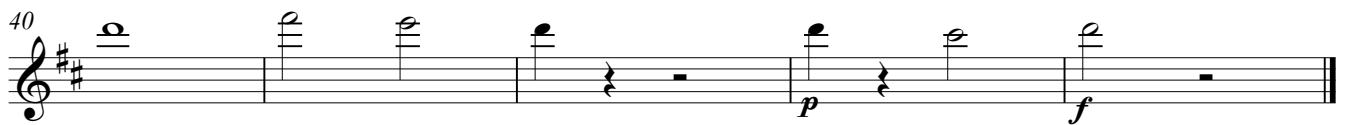
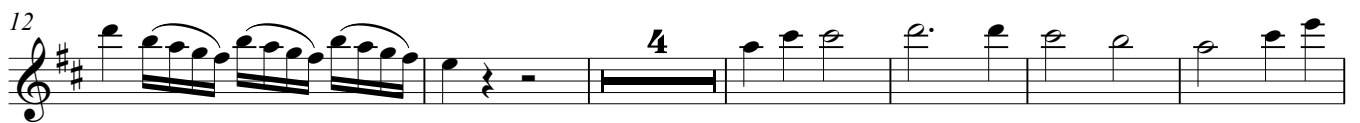
6. Tu Patris

Flauta

(solo de Bajo)

Nicolás Zabala

Allegro



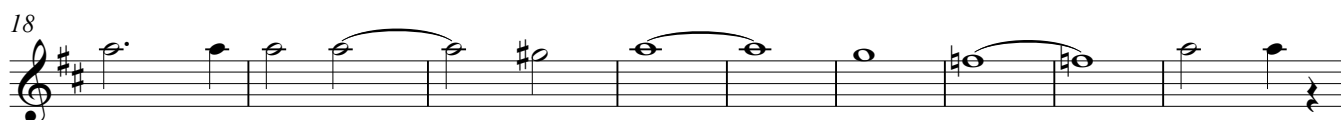
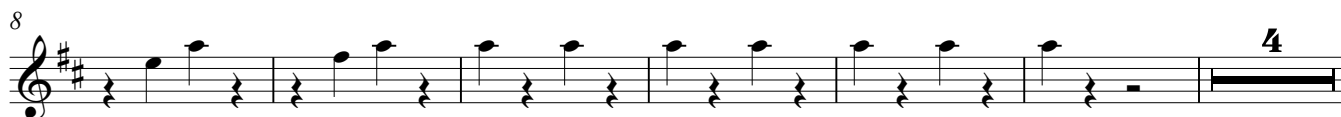
Oboe 1°

6. Tu Patris

(solo de Bajo)

Nicolás Zabala

Allegro



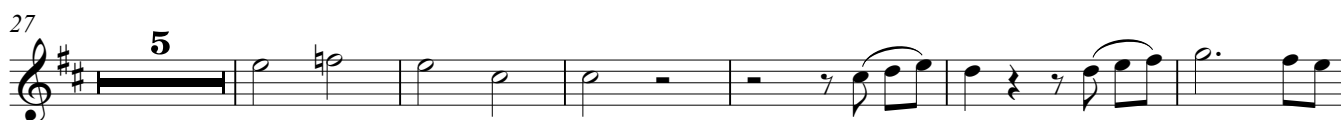
Oboe 2°

6. Tu Patris

(solo de Bajo)

Nicolás Zabala

Allegro



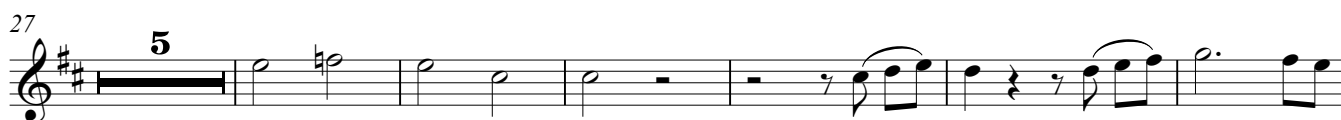
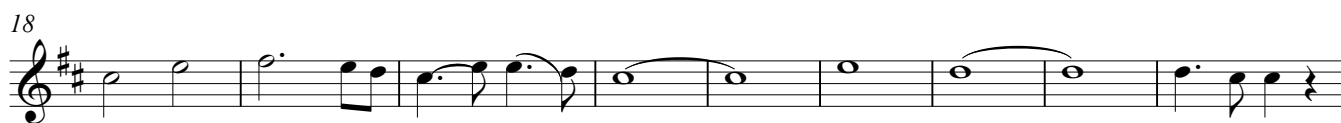
Oboe 2°

6. Tu Patris

(solo de Bajo)

Nicolás Zabala

Allegro



Organo y B.C.

6. Tu Patris

(solo de Bajo)

Nicolás Zabala

Allegro

Measures 1-7 of the piece. The bass clef contains the melody, starting with a quarter note G2, followed by quarter notes A2, B2, and C3. The treble clef is mostly empty, with a few notes in the first measure.

Measures 8-15. The bass clef continues the melody with quarter notes D3, E3, F3, G3, A3, B3, and C4. The treble clef remains empty.

Measures 16-22. The bass clef features a series of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A dynamic marking *p* (piano) is placed below the notes in measure 20. The treble clef is empty.

Measures 23-29. The bass clef continues with eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The treble clef is empty.

Measures 30-37. The bass clef features a series of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The treble clef is empty.

Measures 38-45. The bass clef continues with quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. A dynamic marking *p* (piano) is placed below the notes in measure 42, and a dynamic marking *f* (forte) is placed below the notes in measure 44. The piece ends with a double bar line in measure 45. The treble clef is empty.

Organo y B.C.

6. Tu Patris

(solo de Bajo)

Nicolás Zabala

Allegro

Measures 1-7 of the piece. The bass clef contains the main melody, starting with a quarter note G2, followed by eighth notes A2, B2, C3, and D3. The treble clef is mostly empty, with a few notes in the first measure.

Measures 8-15. The bass clef continues the melody with eighth notes and quarter notes. The treble clef remains mostly empty.

Measures 16-22. The bass clef features a series of eighth notes and quarter notes. A dynamic marking *p* (piano) is placed below the bass line in measure 20.

Measures 23-29. The bass clef continues with a steady eighth-note pattern. The treble clef has some notes in the later measures.

Measures 30-37. The bass clef features a mix of eighth and quarter notes. The treble clef has some notes in the later measures.

Measures 38-44. The bass clef concludes the piece with a series of eighth notes and quarter notes. Dynamic markings *p* and *f* (forte) are present at the end.

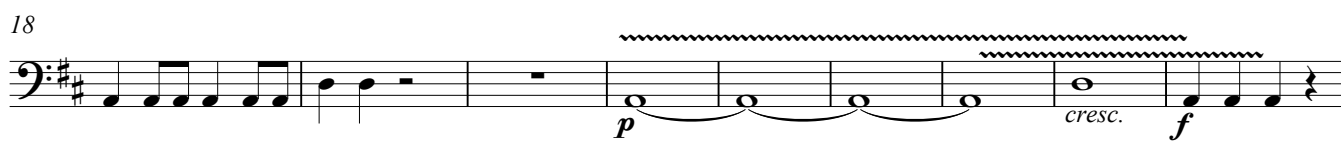
Timbales

6. Tu Patris

(solo de Bajo)

Nicolás Zabala

Allegro



Trombón

6. Tu Patris

(solo de Bajo)

Nicolás Zabala

Allegro

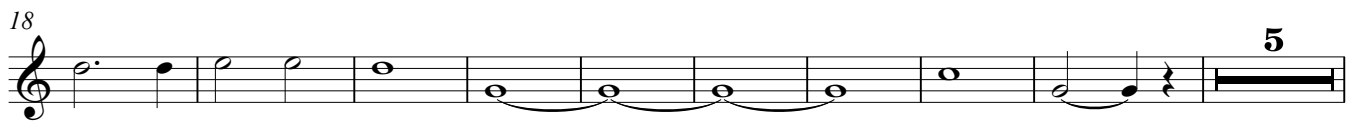


Trompa 1^a
(en Re)

6. Tu Patris
(solo de Bajo)

Nicolás Zabala

Allegro



Trompa 2^a
(en Re)

6. Tu Patris

(solo de Bajo)

Nicolás Zabala

Allegro



Viola

6. Tu Patris

(solo de Bajo)

Nicolás Zabala

Allegro



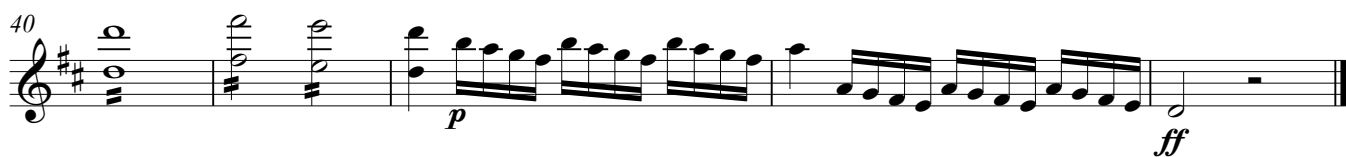
Violin I

6. Tu Patris

(solo de Bajo)

Nicolás Zabala

Allegro



Violin II

6. Tu Patris

(solo de Bajo)

Nicolás Zabala

Allegro

6

11

16

22

27

31

37

42

Bajo continuo

7. Tu devicto. Tu ad dexteram. Iudex crederis

(solos de Tiple y Alto. Dúo)

Nicolás Zabala

Allegretto

Staff 1: Bass clef, C major, 3/4 time. Measures 1-7. Dynamics: *f*, *p*.

Staff 2: Bass clef, C major, 3/4 time. Measures 8-13. Dynamics: *p*.

Staff 3: Bass clef, C major, 3/4 time. Measures 14-20. Dynamics: *p*, *f*.

Staff 4: Bass clef, C major, 3/4 time. Measures 21-25. Dynamics: *p*.

Staff 5: Bass clef, C major, 3/4 time. Measures 26-31. Dynamics: *f*.

Staff 6: Bass clef, C major, 3/4 time. Measures 32-38. Dynamics: *p*, *ff*.

Staff 7: Bass clef, C major, 3/4 time. Measures 39-46. Dynamics: *p*, *f*.

Staff 8: Bass clef, C major, 3/4 time. Measures 47-53. Dynamics: *f*.

Staff 9: Bass clef, C major, 3/4 time. Measures 54-60. Dynamics: *f*.

Flauta

7. Tu devicto. Tu ad dexteram. Iudex crederis

(Dúo de Tiple y Alto)

Nicolás Zabala

Allegretto *(solo)*

2

8

15

6

25

32

3

40

47

53

57

f

Oboe 1°

7. Tu devicto. Tu ad dexteram. Iudex crederis

(solos de Tiple y Alto. Dúo)

Nicolás Zabala

Allegretto

12

16

14

7

40

4

7

54

59

Oboe 2°

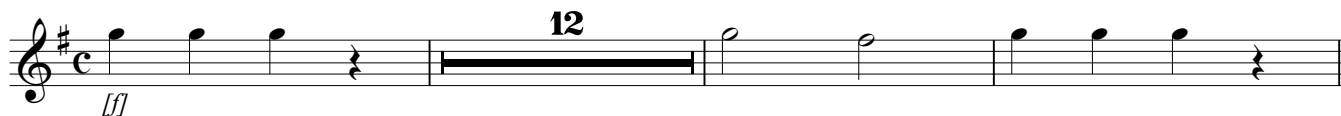
7. Tu devicto. Tu ad dexteram. Iudex crederis

(solos de Tiple y Alto. Dúo)

Nicolás Zabala

Allegretto

12



14 7




4 7



54



59



Organo y B.C.

7. Tu devicto. Tu ad dexteram. Iudex crederis

(solos de Tiple y Alto. Dúo)

Nicolás Zabala

Allegretto

Measures 1-7 of the piece. The bass clef part begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The treble clef part is mostly silent, with some notes appearing in the final measure.

Measures 8-13. The bass clef part continues with a piano (*p*) dynamic, featuring a melodic line with slurs and a final ascending run.

Measures 14-20. The bass clef part starts with a piano (*p*) dynamic, followed by a double bar line, and then a forte (*f*) dynamic. The treble clef part has some notes in the final measure.

Measures 21-25. The bass clef part begins with a piano (*p*) dynamic, followed by a melodic line with slurs.

Measures 26-31. The bass clef part starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The treble clef part has some notes in the final measure.

Measures 32-37. The bass clef part begins with a piano (*p*) dynamic, followed by a forte (*ff*) dynamic. The treble clef part has some notes in the final measure.

V.S.

39

Musical notation for measures 39-46. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature changes from one sharp (F#) to two flats (Bb, Eb) at the beginning of measure 39. The treble staff contains whole rests for all measures. The bass staff contains the following notes: measure 39: Bb2, Eb3; measure 40: Bb2, Eb3; measure 41: Bb2, Eb3; measure 42: Bb2, Eb3; measure 43: Bb2, Eb3; measure 44: Bb2, Eb3; measure 45: Bb2, Eb3; measure 46: Bb2, Eb3. Dynamics are marked as *p* at the start of measure 39 and *f* at the start of measure 45.

47

Musical notation for measures 47-53. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (Bb, Eb). The treble staff contains whole rests for all measures. The bass staff contains the following notes: measure 47: Bb2, Eb3; measure 48: Bb2, Eb3; measure 49: Bb2, Eb3; measure 50: Bb2, Eb3; measure 51: Bb2, Eb3; measure 52: Bb2, Eb3; measure 53: Bb2, Eb3. Dynamics are marked as *f* at the start of measure 53.

54

Musical notation for measures 54-60. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (Bb, Eb). The treble staff contains whole rests for all measures. The bass staff contains the following notes: measure 54: Bb2, Eb3; measure 55: Bb2, Eb3; measure 56: Bb2, Eb3; measure 57: Bb2, Eb3; measure 58: Bb2, Eb3; measure 59: Bb2, Eb3; measure 60: Bb2, Eb3. The system ends with a double bar line.

Organo y B.C.

7. Tu devicto. Tu ad dexteram. Iudex crederis

(solos de Tiple y Alto. Dúo)

Nicolás Zabala

Allegretto

Measures 1-7 of the piece. The bass clef part begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The treble clef part is mostly silent, with some notes appearing in the final measure.

Measures 8-13. The bass clef part continues with a piano (*p*) dynamic, featuring a melodic line with slurs and a final ascending run.

Measures 14-20. The bass clef part starts with a piano (*p*) dynamic, followed by a double bar line, and then a forte (*f*) dynamic. The treble clef part has some notes in the final measure.

Measures 21-25. The bass clef part begins with a piano (*p*) dynamic, followed by a melodic line with slurs.

Measures 26-31. The bass clef part starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The treble clef part has some notes in the final measure.

Measures 32-37. The bass clef part begins with a piano (*p*) dynamic, followed by a forte (*ff*) dynamic. The treble clef part has some notes in the final measure.

V.S.

39

Musical notation for measures 39-46. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature changes from one sharp (F#) to two flats (Bb, Eb). The bass staff contains the primary melody, starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic. The treble staff contains rests throughout this system.

47

Musical notation for measures 47-53. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature remains two flats (Bb, Eb). The bass staff contains the primary melody, starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic. The treble staff contains rests throughout this system.

54

Musical notation for measures 54-60. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature remains two flats (Bb, Eb). The bass staff contains the primary melody, ending with a fermata. The treble staff contains rests throughout this system.

7. Tu devicto. Tu ad dexteram. Iudex crederis

Voces: TIPLE Y ALTO (solos de Tiple y Alto. Dúo)

Nicolás Zabala
(1771-1829)

Flauta *Allegretto (solo)*

Violin I

Tiple

Alto

5

9

13

p

(solo)

Tu de - vi - cto

18

f

mor - tis a - cu - le - o

22

p

a - pe - ru - i - sti cre - den - ti - bus

7. Tu devicto: 3 de 5

26

re - gna cae - lo - rum, re - - - gna cae -

30

- lo - - rum.

34

38

f

[p]

(solo)

Tu _____ ad dex - te-ram

42

f

De - i se - des in glo - ri - a Pa - tris,

46

p

Tu ad dex - te-ram De - - i

7. Tu devicto: 5 de 5

50

se - des in glo - ri - a pa tris.

54

(dno)
Iu - dex cre - de - ris es - se ven -

57

tu - - - - rus, es - se ven - tu - rus.

Trombón

7. Tu devicto. Tu ad dexteram. Iudex crederis

(solos de Tiple y Alto. Dúo)

Nicolás Zabala

Allegretto

First musical staff, measures 1-7. Starts with a dynamic marking of *ff*, followed by *p*. The key signature is one sharp (F#) and the time signature is common time (C).

Second musical staff, measures 8-13. Starts with a dynamic marking of *p*. The key signature is one sharp (F#) and the time signature is common time (C).

Third musical staff, measures 14-22. Includes a triplet of eighth notes in measure 17. Dynamic markings include *f* and *f*. The key signature is one sharp (F#) and the time signature is common time (C).

Fourth musical staff, measures 23-35. Includes an eighth-note triplet in measure 23. Dynamic markings include *f*, *pp*, and *f*. The key signature is one sharp (F#) and the time signature is common time (C).

Fifth musical staff, measures 36-39. The key signature changes to two flats (Bb, Eb) and the time signature is common time (C).

Sixth musical staff, measures 40-48. Starts with a dynamic marking of *p*. The key signature is two flats (Bb, Eb) and the time signature is common time (C).

Seventh musical staff, measures 49-54. Includes a dynamic marking of *f*. The key signature is two flats (Bb, Eb) and the time signature is common time (C).

Eighth musical staff, measures 55-60. The key signature is two flats (Bb, Eb) and the time signature is common time (C).

Trompa 1^a

(en Sol)

7. Tu devicto. Tu ad dexteram. Iudex crederis

(solos de Tiple y Alto. Dúo)

Nicolás Zabala

Allegretto

The musical score consists of three staves of music in bass clef, common time (C), and a key signature of one flat (Bb). The first staff begins with a dynamic marking of *ff* and contains a rehearsal mark of 12. The second staff starts at measure 16 and includes dynamic markings of *p* and *f*, with rehearsal marks of 14 and 7. The third staff starts at measure 40 and includes a dynamic marking of *p*, with rehearsal marks of 5 and 10. The score concludes with a double bar line.

Trompa 2^a

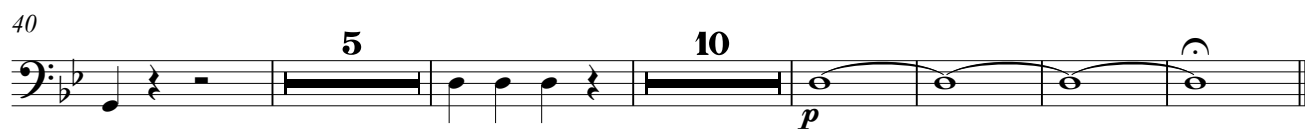
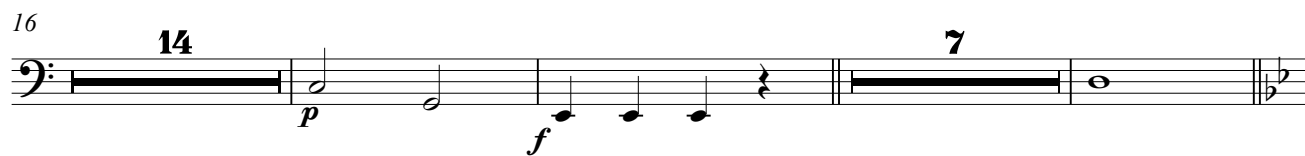
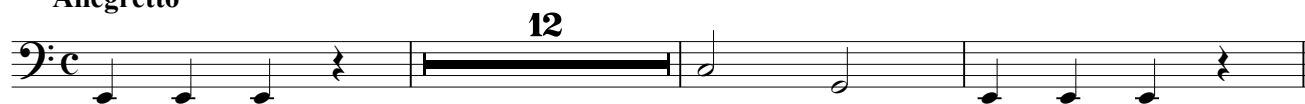
(en Sol)

7. Tu devicto. Tu ad dexteram. Iudex crederis

(solos de Tiple y Alto. Dúo)

Nicolás Zabala

Allegretto



Viola

7. Tu devicto. Tu ad dexteram. Iudex crederis

(solos de Tiple y Alto. Dúo)

Nicolás Zabala

Allegretto

The musical score for Viola consists of eight staves of music, each beginning with a measure number. The key signature is one sharp (F#) and the time signature is common time (C). The dynamics and articulations are as follows:

- Staff 1 (measures 1-7): *f*, *p*, *f*
- Staff 2 (measures 8-13): *p*
- Staff 3 (measures 14-20): *[ff]*, *p*
- Staff 4 (measures 21-25): *f*, *p*
- Staff 5 (measures 26-31): *f*
- Staff 6 (measures 32-38): *p*, *f*
- Staff 7 (measures 39-47): *[p]*, *p*
- Staff 8 (measures 48-54): *f*
- Staff 9 (measures 55-60): *f*

Violin I

7. Tu devicto. Tu ad dexteram. Iudex crederis

(solos de Tiple y Alto. Dúo)

Nicolás Zabala

Allegretto

5

9

12

16

20

24

28

32

36

f *p* *f* *p* *f* *p* *f* *p* *f* *ff* *sf*

V.S.

Musical score for Violin I, measures 40-57. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The time signature is 4/4. The music consists of six staves of notation. Measure 40 starts with a dynamic marking of *[p]*. Measure 43 has a dynamic marking of *f*. Measure 47 has a dynamic marking of *p*. The piece concludes with a fermata over the final note in measure 57.

Violin II

7. Tu devicto. Tu ad dexteram. Iudex crederis

(solos de Tiple y Alto. Dúo)

Nicolás Zabala

Allegretto

1 *f* *p* *f*

6 *p*

10

14 *mf* *p*

19 *f* *p*

23

27 *f*

32 *p* *ff*

36 *sf*

Musical score for Violin II, measures 40-56. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The tempo and dynamics are indicated by markings such as *[p]*, *f*, and *p*. The music consists of five staves of notation, each starting with a measure number (40, 44, 48, 52, 56). The notation includes eighth notes, quarter notes, and chords, with various articulations and dynamic markings.

Bajo continuo

8. Te ergo

(a cuatro)

Nicolás Zabala
(1771-1829)

Adagio



FLAUTA

8. Te ergo

(a cuatro)

Nicolás Zabala
(1771-1829)

Adagio



OBOE 1°

8. Te ergo (a cuatro)

Nicolás Zabala
(1771-1829)

Adagio

p *pp*

11

17 *pp* *ff*

8. Te ergo (a cuatro)

Nicolás Zabala
(1771-1829)

Adagio

Musical notation for measures 1-9. The piece is in 6/8 time and B-flat major. Measure 1 starts with a piano (*p*) dynamic. Measure 5 features a fermata and a second ending bracket labeled '2'. Measure 9 ends with a piano-pianissimo (*pp*) dynamic.

Musical notation for measures 10-16. Measure 10 begins with a melodic flourish. The dynamics range from piano-pianissimo (*pp*) to piano (*p*).

Musical notation for measures 17-24. Measure 17 starts with a piano-pianissimo (*pp*) dynamic. Measure 24 concludes with a fortissimo (*ff*) dynamic.

Órgano y B.C

8. Te ergo

(a cuatro)

Nicolás Zabala
(1771-1829)

Adagio

Musical notation for measures 1-8. The piece is in 6/8 time with a key signature of one flat (Bb). The right hand (treble clef) is mostly silent, with rests. The left hand (bass clef) plays a melodic line. Dynamics include *[p]* at the start, *pp* at measure 6, and *p* at measure 7.

Musical notation for measures 9-16. The right hand remains silent. The left hand continues the melodic line with various rhythmic values and dynamics.

Musical notation for measures 17-24. The right hand remains silent. The left hand concludes the piece with a final melodic phrase. Dynamics include *pp* at measure 19 and *ff* at measures 20 and 21.

Órgano y B.C

8. Te ergo

(a cuatro)

Nicolás Zabala
(1771-1829)

Adagio

Musical notation for measures 1-8. The piece is in 6/8 time with a key signature of one flat (Bb). The right hand is mostly silent, with rests. The left hand plays a melodic line with dynamics [p], pp, and p.

Musical notation for measures 9-16. The right hand remains silent. The left hand continues the melodic line with various note values and rests.

Musical notation for measures 17-24. The right hand remains silent. The left hand concludes the piece with dynamics pp, ff, and ff.

VIOLA

8. Te ergo (a cuatro)

Nicolás Zabala
(1771-1829)

Adagio

9

17

[p] *pp* *[p]*

f *[p]*

pp *ff*

8. Te ergo (a cuatro)

Nicolás Zabala
(1771-1829)

Adagio

13

18

[p] *pp*

f *p* *pp* *ff*

VIOLÍN II

8. Te ergo

Nicolás Zabala
(1771-1829)

Adagio

(a cuatro)

7

13

18

[p] *pp*

[p]

f *p*

pp *ff*

8. Te ergo

(a cuatro)

Nicolás Zabala
(1771-1829)

Voces

Adagio

Flauta

Violin I

Tiple

Alto

Tenor

Bajo

7

Te er - go quae - su - mus tu - is

Te er - go quae - su - mus tu - is fa - mu - lis

8

Te er - go quae - su - mus tu - is fa - mu - lis

Te er - go quae - su - mus tu - is fa - mu - lis

12

fa - mu - lis sub - ve - ni, quos pre - ti - o - so san - gui - ne re - de - mi -

sub - ve - ni,

sub - ve - ni, quos pre - ti - o - so san - gui - ne re - de - mi -

sub - ve - ni,

(duo)

(duo)

17

The musical score consists of four staves. The top staff is a piano accompaniment in G major, starting with a treble clef and a key signature of one sharp (F#). It features a series of chords and melodic lines, with a *pp* dynamic marking at the end. The second staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp. It contains the lyrics: "sti, re - de - mi - - - sti." The third staff is another vocal line in G major, starting with a treble clef and a key signature of one sharp. It contains the lyrics: "quos pre - ti - o - so san - gui - ne re - de - mi - - - sti." The fourth staff is a bass line in G major, starting with a bass clef and a key signature of one sharp. It contains the lyrics: "quos prae - ti - o - so san - gui - ne re - de - mi - - - sti." The lyrics are written below the corresponding staves.

sti, re - de - mi - - - sti.

quos pre - ti - o - so san - gui - ne re - de - mi - - - sti.

sti, quos prae - ti - o - so san - gui - ne re - de - mi - - - sti.

quos prae - ti - o - so san - gui - ne re - de - mi - - - sti.

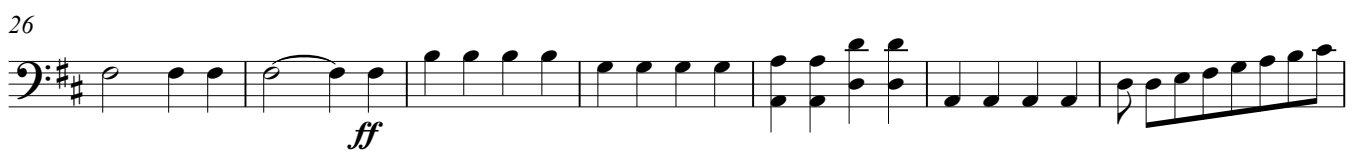
Bajo continuo

9. Aeterna fac

(a ocho)

Nicolás Zabala
(1771-1829)

Allegro



Clarín
(en Re)

9. Aeterna fac

(a ocho)

Nicolás Zabala
(1771-1829)

Allegro



Flauta

9. Aeterna fac

(a ocho)

Nicolás Zabala
(1771-1829)

Allegro

7

13

19

32

36

Oboe 1º

9. Aeterna fac

(a ocho)

Nicolás Zabala
(1771-1829)

Allegro

1

6

10

14

20

29

34

Oboe 2°

9. Aeterna fac
(a ocho)

Nicolás Zabala
(1771-1829)

Allegro

1

6

10

14

20

29

34

Organo y B.C.

9. Aeterna fac

(a ocho)

Nicolás Zabala
(1771-1829)

Allegro

Musical notation for measures 1-4. The score is in G major and common time (C). The right hand has whole rests. The left hand starts with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, and a half note E3.

Musical notation for measures 5-8. The right hand has whole rests. The left hand continues with quarter notes F3, E3, D3, C3, B2, A2, G2, and a half note F2.

Musical notation for measures 9-12. The right hand has whole rests. The left hand has dotted quarter notes G2, A2, B2, C3, quarter notes D3, E3, quarter notes F3, G3, and quarter notes E3, D3, C3, B2, A2, G2.

Musical notation for measures 13-18. The right hand has whole rests. The left hand has quarter notes G2, A2, B2, C3, quarter notes D3, E3, quarter notes F3, G3, quarter notes E3, D3, C3, B2, quarter notes A2, G2, and a half note F2.

Musical notation for measures 19-24. The right hand has whole rests. The left hand has a half note G2, quarter notes A2, B2, C3, quarter notes D3, E3, quarter notes F3, G3, quarter notes E3, D3, C3, B2, quarter notes A2, G2, and a half note F2.

26

ff

33

37

Timbales

9. Aeterna fac

(a ocho)

Nicolás Zabala
(1771-1829)

Allegro



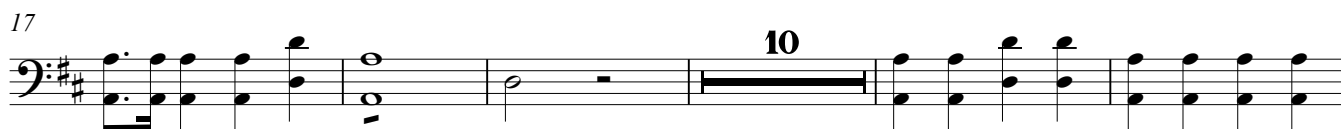
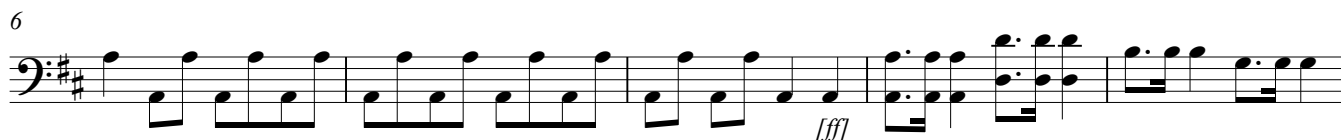
Trombón

9. Aeterna fac

(a ocho)

Nicolás Zabala
(1771-1829)

Allegro



Trompa 1^a
(en Re)

9. Aeterna fac

(a ocho)

Nicolás Zabala
(1771-1829)

Allegro

8

14

25

33

Trompa 2^a
(en Re)

9. Aeterna fac

(a ocho)

Nicolás Zabala
(1771-1829)

Allegro



Viola

9. Aeterna fac

(a ocho)

Nicolás Zabala
(1771-1829)

Allegro

ff

6

12

p

f

17

[p]

24

f

ff

30

36

Violin I

9. Aeterna fac

(a ocho)

Nicolás Zabala
(1771-1829)

Allegro

Musical notation for measures 1-3. The piece is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). Measure 1 starts with a dynamic marking of *ff*. The first three measures feature a steady eighth-note accompaniment in the left hand and a melody in the right hand.

Musical notation for measures 4-7. Measure 4 is marked with a measure rest '4'. The melody continues with eighth-note patterns, and the left hand accompaniment remains consistent.

Musical notation for measures 8-12. Measure 8 is marked with a measure rest '8'. The piece features a variety of rhythmic patterns, including dotted rhythms and sixteenth-note runs. A dynamic marking of *[p]* appears at the end of measure 12.

Musical notation for measures 13-16. Measure 13 is marked with a measure rest '13'. The melody becomes more active with sixteenth-note passages. A dynamic marking of *[f]* is present at the start of measure 14.

Musical notation for measures 17-23. Measure 17 is marked with a measure rest '17'. The piece includes a section with a measure rest of 6 measures (measures 18-23). A dynamic marking of *[p]* is shown at the beginning of measure 19.

Musical notation for measures 24-28. Measure 24 is marked with a measure rest '24'. The piece features a section with a measure rest of 4 measures (measures 25-28). A dynamic marking of *f* is present at the start of measure 24.

Musical notation for measures 29-33. Measure 29 is marked with a measure rest '29'. The piece includes a section with a measure rest of 4 measures (measures 30-33). A dynamic marking of *ff* is present at the start of measure 29.

Musical notation for measures 34-38. Measure 34 is marked with a measure rest '34'. The piece concludes with a section of sixteenth-note runs in the right hand and a steady accompaniment in the left hand.

Violin II

9. Aeterna fac

(a ocho)

Nicolás Zabala
(1771-1829)

Allegro

Musical notation for measures 1-6. The piece is in G major (one sharp) and common time (C). It begins with a forte (*ff*) dynamic. The first four measures consist of chords, and the last two measures feature a melodic line.

Musical notation for measures 7-12. Measures 7-11 continue with a melodic line, and measure 12 ends with a piano (*p*) dynamic marking.

Musical notation for measures 13-18. Measure 13 starts with a piano (*p*) dynamic, followed by a forte (*ff*) dynamic in measure 14. The piece concludes with a double bar line and repeat sign.

Musical notation for measures 19-25. Measure 19 begins with a piano (*p*) dynamic, followed by a forte (*ff*) dynamic in measure 21. The piece concludes with a double bar line and repeat sign.

Musical notation for measures 26-31. Measure 26 starts with a forte (*ff*) dynamic. The piece concludes with a double bar line and repeat sign.

Musical notation for measures 32-35. The piece concludes with a double bar line and repeat sign.

Musical notation for measures 36-40. The piece concludes with a double bar line and repeat sign.

COROS I y II

9. Aeterna fac

(a ocho)

Nicolás Zabala
(1771-1829)

Allegro

Tiples 1º y 2º
Alto
Tenor
Bajo

Tiple
Alto
Tenor
Bajo

Ae - ter - na fac, ae - ter - na fac cum san - ctis tu - is in glo - ri - a nu - me -
Ae - ter - na fac cum san - ctis tu - is in glo - ri - a nu - me -
Ae - ter - na fac cum san - ctis tu - is in glo - ri - a nu - me -
Ae - ter - na fac cum san - ctis tu - is in glo - ri - a nu - me -
Ae - ter - na fac cum san - ctis tu - is in glo - ri - a nu - me -
Ae - ter - na fac cum san - ctis tu - is in glo - ri - a nu - me -
Ae - ter - na fac cum san - ctis tu - is in glo - ri - a nu - me -
Ae - ter - na fac cum san - ctis tu - is in glo - ri - a nu - me -

6

ra - ri, in glo - ri - a,
ra - ri, in glo - ri - a,
ra - ri, ae - ter - na fac cum san - ctis - tu - is in glo - ri - a,
ra - ri, ae - ter - na fac cum san - ctis - tu - is in glo - ri - a,
ra - ri, in glo - ri - a,
ra - ri, in glo - ri - a, [in
ra - ri, in glo - ri - a, [in
ra - ri, in glo - ri - a, [in
ra - ri, in glo - ri - a, [in

10

[in glo-ri-a] nu-me-ra - ri, ae - ter - na fac cum san - ctis
 [in glo-ri-a] nu-me-ra - ri,
 [in glo-ri-a] nu-me-ra - ri,
 [in glo-ri-a] nu-me-ra - ri,
 glo-ri-a] nu-me-ra - ri,
 glo-ri-a] nu-me-ra - ri,
 glo-ri-a] nu-me-ra - ri,
 glo-ri-a] nu-me-ra - ri,



14

tu - is in glo-ri-a, [in glo-ri a,] in glo-ri-a nu-me-ra -
 tu - is in glo-ri-a, in glo-ri a, in glo-ri-a nu-me-ra
 in glo-ri-a, [in glo-ri a,] in glo-ri-a nu-me-ra
 in glo-ri-a, [in glo-ri a,] [in glo-ri-a] nu-me-ra
 in glo-ri-a, [in glo-ri-a] nu-me-ra
 in glo-ri-a, [in glo-ri-a] nu-me-ra
 in glo-ri-a, [in glo-ri-a] nu-me-ra

19

Musical score for measures 19-22. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line starts with a whole note 'ri.' in measure 19, followed by a half note 'ri.' in measure 20, and then a melodic phrase starting with a quarter note 'ri.' in measure 21. The piano accompaniment consists of a simple harmonic accompaniment with a bass line of whole notes and a treble line of quarter notes. The lyrics are: 'ri. Sal - vum fac po - pu - lum tu - um,'.



23

Musical score for measures 23-26. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line starts with a whole note 'ri.' in measure 23, followed by a half note 'ri.' in measure 24, and then a melodic phrase starting with a quarter note 'ri.' in measure 25. The piano accompaniment consists of a simple harmonic accompaniment with a bass line of whole notes and a treble line of quarter notes. The lyrics are: 'ri. Sal - vum fac po - pu - Do - mi - ne, sal - vum fac po - pu - Do - mi - ne, sal - vum fac po - pu - sal - vum fac po - pu -'.

9. Aeterna fac: 5 de 5

36

Musical score for "Aeterna fac: 5 de 5", page 36. The score is in G major (one sharp) and 4/4 time. It consists of two systems of four staves each. The top staff of each system is the vocal line, and the bottom three are the piano accompaniment (treble and bass clefs). The lyrics are:

_ae, he - re - di - ta - ti - tu - - - - ae.
 _ae, he - re - di - ta - ti - tu - - - - ae.
 _ae, he - re - di - ta - ti - tu - - - - ae.
 _ae, he - re - di - ta - ti - tu - - - - ae.

The piano accompaniment features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. The vocal line consists of quarter notes and half notes, with a final sustained note on the word "ae."

Flauta

10. Et rege eos

(solo de Contralto)

Nicolás Zabala
(1771-1829)

Andante Moderato

7

18

28

38

46

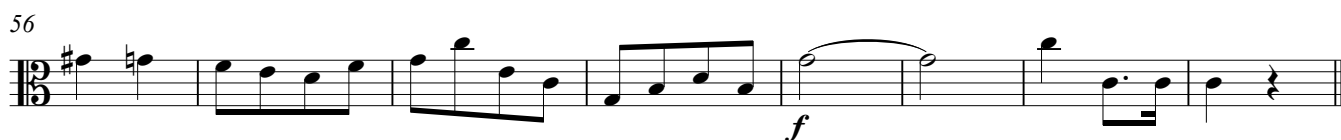
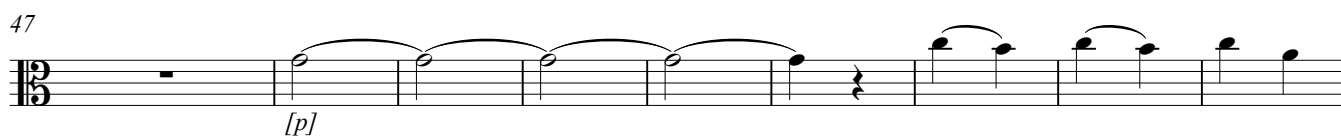
55

Viola

10. Et rege eos
(solo de Contralto)

Nicolás Zabala
(1771-1829)

Andante Moderato



BAJO CONT.

10. Et rege eos

(solo de Contralto)

Nicolás Zabala
(1771-1829)

Andante Moderato



Flauta

10. Et rege eos

(solo de Contralto)

Nicolás Zabala
(1771-1829)

Andante Moderato

Musical staff 1: Treble clef, 2/4 time signature. Measure 1 is a whole rest. Measure 2 has a fermata over a sixteenth rest. Measures 3-4 contain sixteenth-note runs with slurs. Measure 5 has a half note G4. Measure 6 has a quarter note G4.

Musical staff 2: Treble clef. Measure 7 has a fermata over a quarter rest. Measure 8 has a triplet of eighth notes. Measures 9-10 have quarter notes with slurs. Measure 11 has a quarter note with a fermata. Measure 12 has a quarter note with a fermata. Measure 13 has a quarter note with a fermata. Measure 14 has a quarter note with a fermata. Measure 15 has a quarter note with a fermata. Measure 16 has a quarter note with a fermata. Measure 17 has a quarter note with a fermata. Measure 18 has a quarter note with a fermata.

Musical staff 3: Treble clef, key signature changes to two flats. Measure 18 has a quarter note with a fermata. Measure 19 has a quarter note with a fermata. Measure 20 has a quarter note with a fermata. Measure 21 has a quarter note with a fermata. Measure 22 has a quarter note with a fermata. Measure 23 has a quarter note with a fermata. Measure 24 has a quarter note with a fermata. Measure 25 has a quarter note with a fermata. Measure 26 has a quarter note with a fermata. Measure 27 has a quarter note with a fermata. Measure 28 has a quarter note with a fermata.

Musical staff 4: Treble clef, key signature changes to three flats. Measure 28 has a quarter note with a fermata. Measure 29 has a quarter note with a fermata. Measure 30 has a quarter note with a fermata. Measure 31 has a quarter note with a fermata. Measure 32 has a quarter note with a fermata. Measure 33 has a quarter note with a fermata. Measure 34 has a quarter note with a fermata. Measure 35 has a quarter note with a fermata. Measure 36 has a quarter note with a fermata. Measure 37 has a quarter note with a fermata. Measure 38 has a quarter note with a fermata.

Musical staff 5: Treble clef, key signature changes to three flats. Measure 38 has a quarter note with a fermata. Measure 39 has a quarter note with a fermata. Measure 40 has a quarter note with a fermata. Measure 41 has a quarter note with a fermata. Measure 42 has a quarter note with a fermata. Measure 43 has a quarter note with a fermata. Measure 44 has a quarter note with a fermata. Measure 45 has a quarter note with a fermata. Measure 46 has a quarter note with a fermata. Measure 47 has a quarter note with a fermata. Measure 48 has a quarter note with a fermata.

Musical staff 6: Treble clef. Measure 46 has a quarter note with a fermata. Measure 47 has a quarter note with a fermata. Measure 48 has a quarter note with a fermata. Measure 49 has a quarter note with a fermata. Measure 50 has a quarter note with a fermata. Measure 51 has a quarter note with a fermata. Measure 52 has a quarter note with a fermata. Measure 53 has a quarter note with a fermata. Measure 54 has a quarter note with a fermata. Measure 55 has a quarter note with a fermata.

Musical staff 7: Treble clef. Measure 55 has a quarter note with a fermata. Measure 56 has a quarter note with a fermata. Measure 57 has a quarter note with a fermata. Measure 58 has a quarter note with a fermata. Measure 59 has a quarter note with a fermata. Measure 60 has a quarter note with a fermata. Measure 61 has a quarter note with a fermata. Measure 62 has a quarter note with a fermata. Measure 63 has a quarter note with a fermata. Measure 64 has a quarter note with a fermata.

Oboe

10. Et rege eos

(solo de Contralto)

Nicolás Zabala
(1771-1829)

Andante Moderato

Musical staff 1: Treble clef, 2/4 time signature. Starts with a whole rest, followed by eighth-note patterns with slurs and a triplet of eighth notes.

Musical staff 2: Treble clef. Continuation of the eighth-note patterns with slurs and a triplet of eighth notes.

Musical staff 3: Treble clef. Features two measures with a '2' above a double bar line, indicating a second ending or measure repeat.

Musical staff 4: Treble clef. Continuation of the melodic line with various note values and slurs.

Musical staff 5: Treble clef. Continuation of the eighth-note patterns with slurs and a triplet of eighth notes.

Musical staff 6: Treble clef. Features two measures with a '2' above a double bar line, a 'pp' dynamic marking, and a triplet of eighth notes.

Musical staff 7: Treble clef. Continuation of the melodic line with various note values, slurs, and a fermata.

Organo

10. Et rege eos

(solo de Contralto)

Nicolás Zabala
(1771-1829)

Andante Moderato

Musical notation for measures 1-9. The piece is in 2/4 time. The right hand has whole rests. The left hand begins with a piano (*p*) dynamic, playing a series of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The piece ends with a forte (*ff*) dynamic.

Musical notation for measures 10-21. The right hand has whole rests. The left hand continues with a piano (*p*) dynamic, playing a series of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The key signature changes to two flats (B-flat and E-flat) at the end of measure 21.

Musical notation for measures 22-29. The right hand has whole rests. The left hand continues with a piano (*p*) dynamic, playing a series of quarter notes: G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9. The key signature remains two flats.

Musical notation for measures 30-34. The right hand has whole rests. The left hand continues with a piano (*p*) dynamic, playing a series of eighth notes: G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11. The key signature remains two flats.

Musical notation for measures 35-44. The right hand has whole rests. The left hand continues with a piano (*p*) dynamic, playing a series of quarter notes: G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13. The key signature changes to one flat (B-flat) at the start of measure 35.

Musical notation for measures 45-54. The right hand has whole rests. The left hand continues with a piano (*p*) dynamic, playing a series of quarter notes: G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15. The key signature changes to no sharps or flats at the start of measure 45.

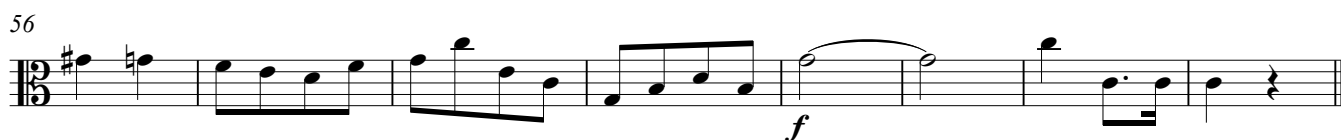
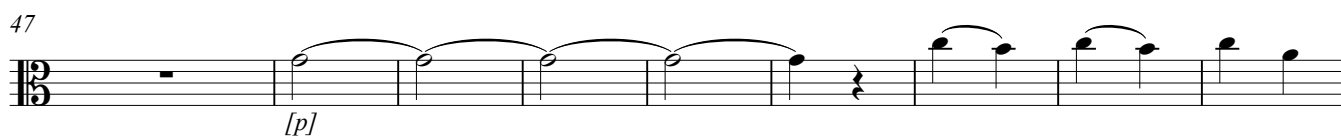
Musical notation for measures 55-64. The right hand has whole rests. The left hand continues with a forte (*ff*) dynamic, playing a series of quarter notes: G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17. The piece ends with a forte (*ff*) dynamic.

Viola

10. Et rege eos
(solo de Contralto)

Nicolás Zabala
(1771-1829)

Andante Moderato



Violin I

10. Et rege eos

(solo de Contralto)

Nicolás Zabala
(1771-1829)

Andante Moderato

dolce

8

f *[p]*

15

f

22

p *[p]*

29

33

39

p dolce

48

f

55

60

ff

Violin II

10. Et rege eos

(solo de Contralto)

Nicolás Zabala
(1771-1829)

Andante Moderato

dolce

9 *f* [*p*]

15 [*ff*]

22 *p* [*p*]

29

34

39

47 *p dolce*

53

58 [*ff*]

10. Et rege eos

Voz de CONTRALTO

(solo de Contralto)

Nicolás Zabala
(1771-1829)

Flauta *Andante Moderato*

Violin I *dolce*

Alto

8

f *[p]*

(solo)

Et re - ge e - os, et ex tol - le il - los us - que in ae -

15

f *p*

ter - num, us - que in ae - ter - num, in ae - ter num.

23

[p]

Per sin - gu - los di - es be - ne - di - ci - mus te,

30

per sin-gu-los di - es be - ne-di - ci-mus - te, per sin - gu - los

35

di-es be - ne - di - ci-mus te. Et lau - da-mus

41

no - men tu-um in sae - cu - lum, sae-cu-li, in sae - cu-lum sae cu-li.

p dolce

48

Di-gna-re, Do - mi-ne di-e is-to si-ne pec - ca - to nos cus - to -

55

di - - - re, nos cus - to - di - - -

60

ff

- re.

Flauta

11. Miserere nostri (solos de Tiple, Tenor y Bajo)

Nicolás Zabala
(1771-1829)

Moderato *Cantabile espressivo*

pp

9

17

3

26

pp

Viola

11. Miserere nostri

(solos de Tiple, Tenor y Bajo)

Nicolás Zabala
(1771-1829)

Moderato

Cantabile espressivo



Violin I

11. Miserere nostri

(solos de Tiple, Tenor y Bajo)

Nicolás Zabala
(1771-1829)

Moderato

Cantabile espressivo

5

11

17

23

28

[pp]

Violin II

11. Miserere nostri

(solos de Tiple, Tenor y Bajo)

Nicolás Zabala
(1771-1829)

Moderato

Cantabile espressivo

5

10

16

22

27

[pp]

VOCES

11. Miserere nostri

(solos de Tiple, Tenor y Bajo)

Nicolás Zabala
(1771-1829)

Moderato
Cantabile espressivo

Violin I

Tiple

Tenor

Bajo

7

Mi - se - re - re no - stri, Do - mi - ne, mi - se - re - re no - - -

Mi - se - re - re no - stri, Do - mi - ne, mi - se - re - re no - - -

Mi - se - re - re no - -

14

stri, mi - se - re - re no - stri. Fi - at mi - se - ri - cor - di - a tu - a,

stri, mi - se - re - re no - stri. Fi - at mi - se - ri - cor - di - a tu - a,

stri, mi - se - re - re no - stri.

21

Do - mi - ne, su - - per nos, quem - ad - mo - dum spe - ra - vi - mus in

Do - mi - ne, su - - per nos, quem - ad - mo - dum spe - ra - vi - mus in

26

Te, spe - ra - vi - mus in Te. Te. Te. Te.

Te, spe - ra - vi - mus in Te. Te. Te. Te.

Spe - ra - vi - mus in Te.

Órgano

12. In Te Domine

(a ocho)

Nicolás Zabala
(1771-1829)

Allegro

6

13

20

26

32

p

ff

V.S.

39

Musical notation for measures 39-44. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The treble staff contains whole rests for all six measures. The bass staff contains a melodic line in measures 39-40, followed by whole notes in measures 41-42, and a melodic line with a fermata in measure 43, and another melodic line in measure 44.

45

Musical notation for measures 45-48. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The treble staff contains whole rests for all four measures. The bass staff contains a melodic line with a fermata in measure 45, followed by a melodic line in measure 46, a melodic line with a fermata in measure 47, and a melodic line in measure 48. The system ends with a double bar line.

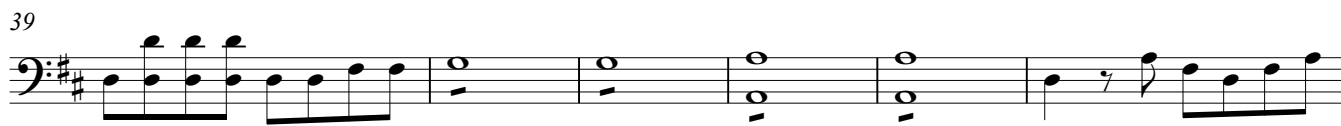
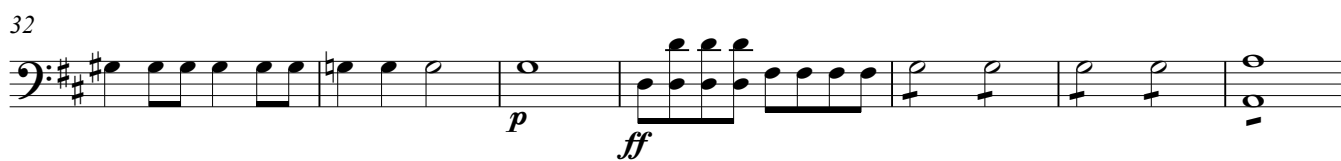
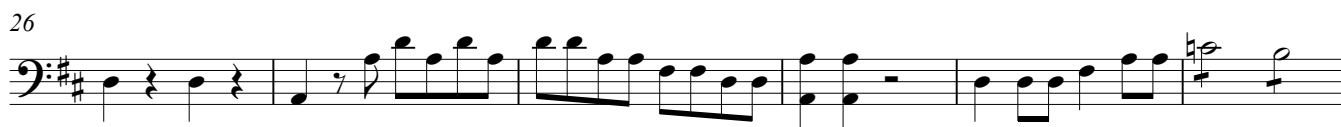
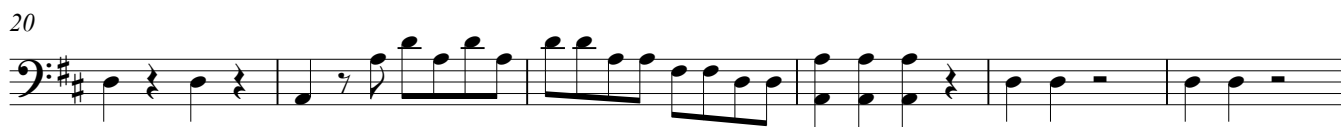
Bajo continuo

12. In Te Domine

(a ocho)

Nicolás Zabala
(1771-1829)

Allegro



Clarín
(en Re)

12. In Te Domine

(a ocho)

Nicolás Zabala
(1771-1829)

Allegro

6

12

21

28

35

40

44

ff

p

3

3

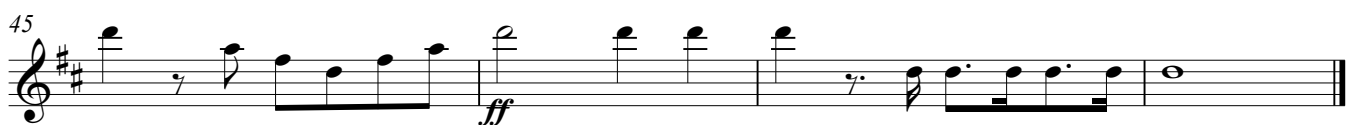
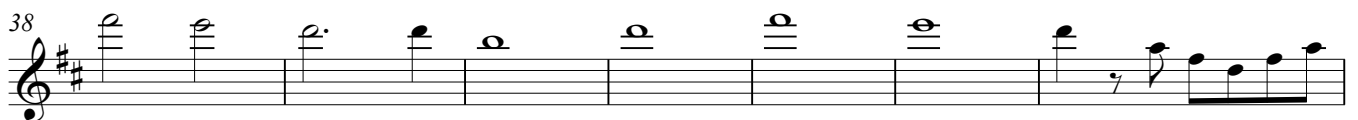
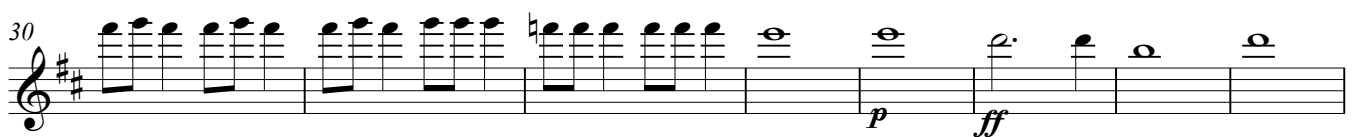
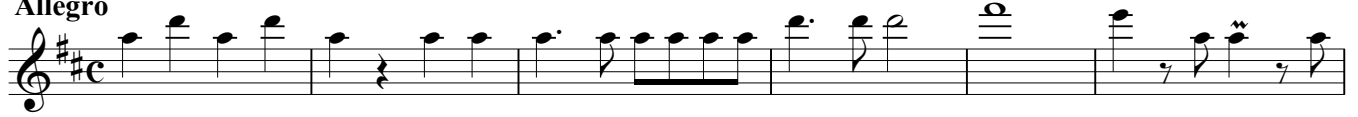
Flauta

12. In Te Domine

(a ocho)

Nicolás Zabala
(1771-1829)

Allegro



Oboe I

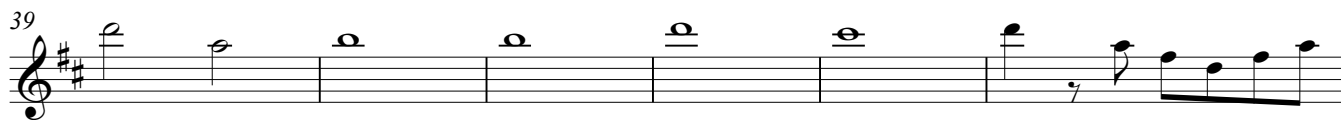
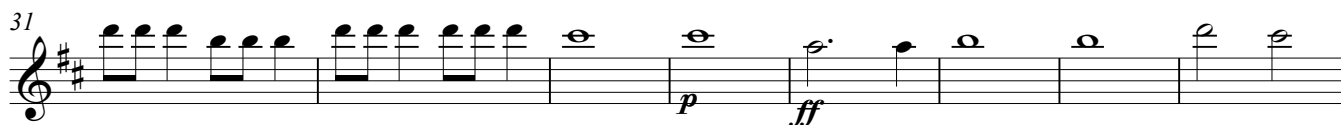
12. In Te Domine

(a ocho)

Nicolás Zabala
(1771-1829)

Allegro

(solo)



Oboe II

12. In Te Domine

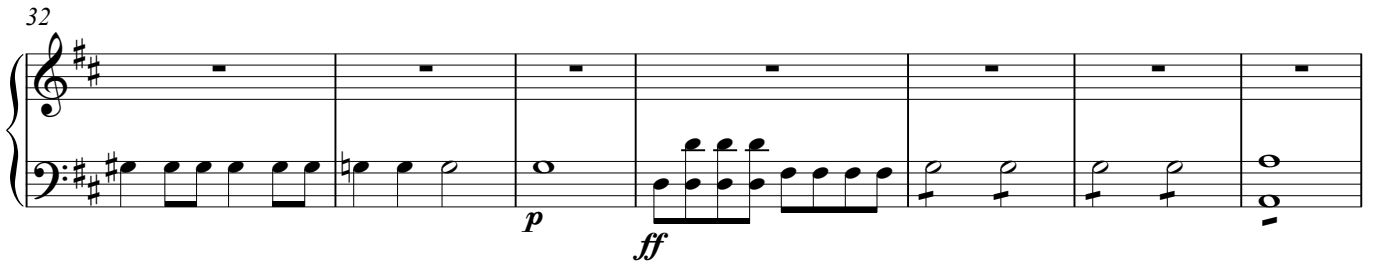
(a ocho)

Nicolás Zabala
(1771-1829)

Allegro



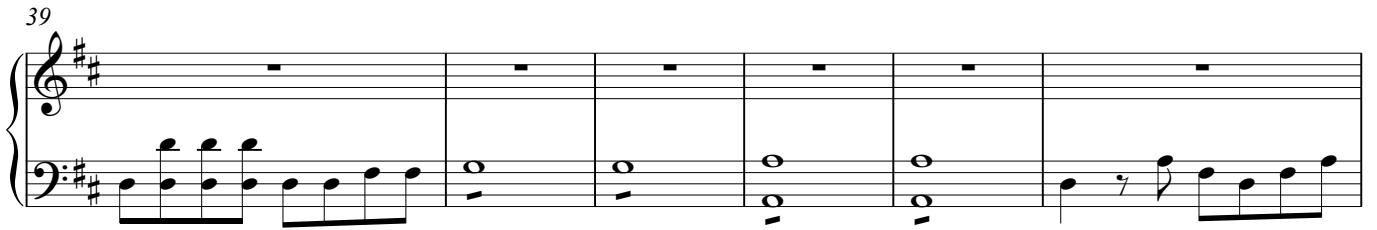
32



p *ff*

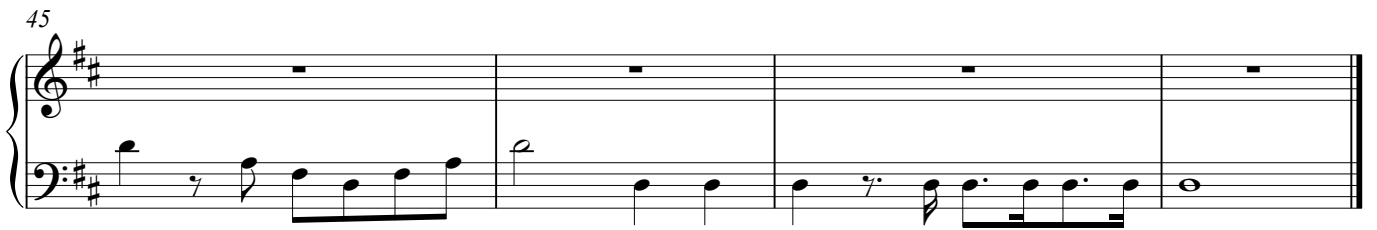
This system contains measures 32 through 38. The treble clef staff is mostly empty, with rests in measures 32-38. The bass clef staff begins with a piano (*p*) dynamic. It features a rhythmic pattern of eighth notes in measures 32-33, followed by a half note in measure 34, and then a series of sixteenth notes in measures 35-38. A forte (*ff*) dynamic marking is placed below the first sixteenth-note measure (measure 35).

39



This system contains measures 39 through 44. The treble clef staff has rests in measures 39-44. The bass clef staff continues the rhythmic pattern from the previous system, with eighth notes in measures 39-40, a half note in measure 41, and sixteenth notes in measures 42-44. A fermata is placed over the final sixteenth-note measure (measure 44).

45



This system contains measures 45 through 48. The treble clef staff has rests in measures 45-48. The bass clef staff continues the rhythmic pattern, with eighth notes in measures 45-46, a half note in measure 47, and sixteenth notes in measure 48. A fermata is placed over the final sixteenth-note measure (measure 48).

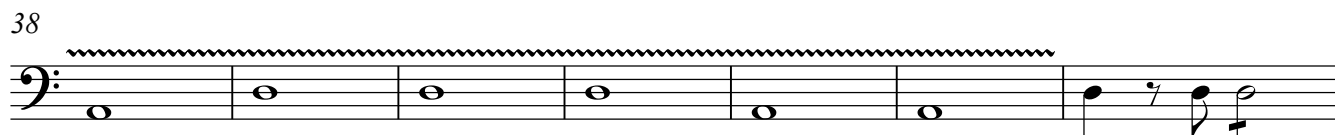
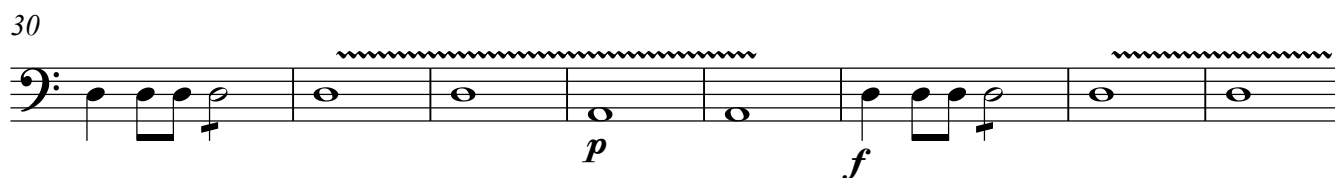
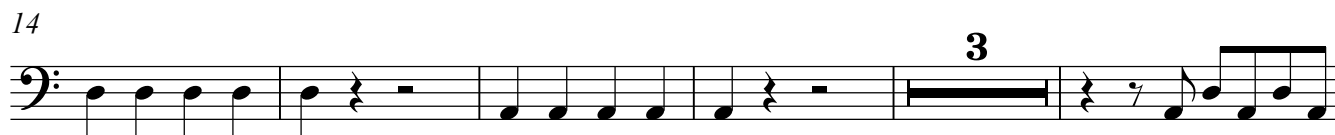
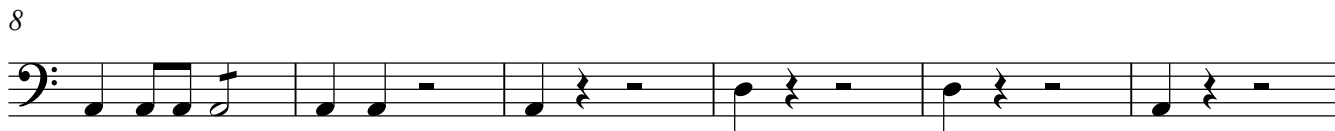
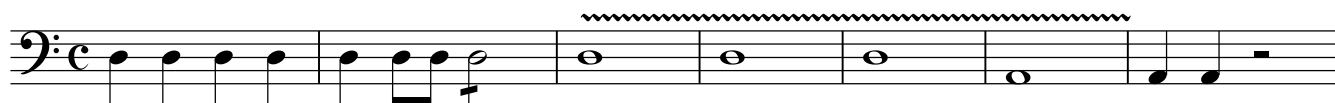
12. In Te Domine

Timbales

(a ocho)

Nicolás Zabala
(1771-1829)

Allegro



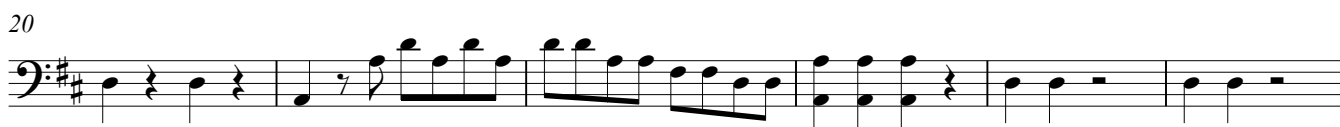
Trombón

12. In Te Domine

(a ocho)

Nicolás Zabala
(1771-1829)

Allegro



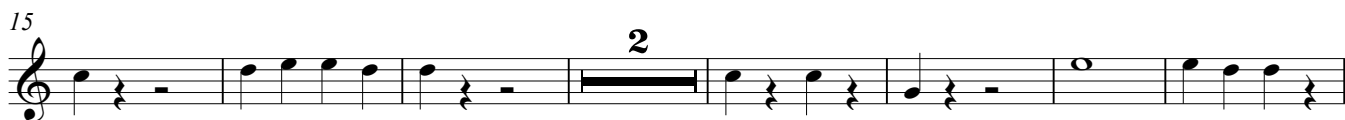
Trompa 1^a
(en Re)

12. In Te Domine

Nicolás Zabala
(1771-1829)

(a ocho)

Allegro



Trompa 2^a
(en Re)

12. In Te Domine

(a ocho)

Nicolás Zabala
(1771-1829)

Allegro



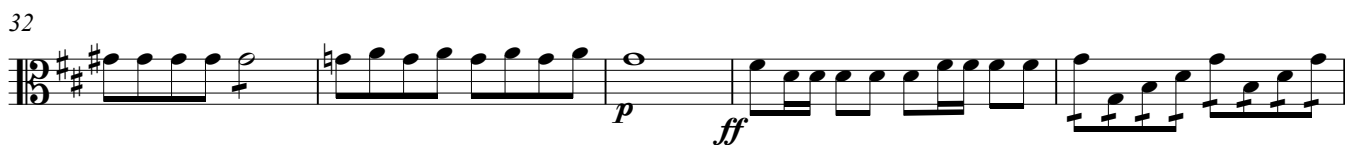
Viola

12. In Te Domine

(a ocho)

Nicolás Zabala
(1771-1829)

Allegro



Violin I

12. In Te Domine

(a ocho)

Nicolás Zabala
(1771-1829)

Allegro

6

11

16

21

27

32

37

43

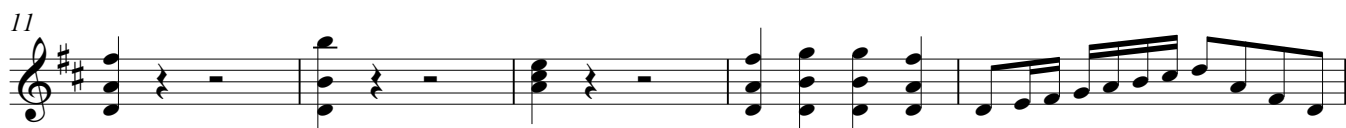
Violin II

12. In Te Domine

(a ocho)

Nicolás Zabala
(1771-1829)

Allegro



12. In Te Domine

(a ocho)

Nicolás Zabala
(1771-1829)

Allegro

The first system of the musical score consists of eight staves. The top four staves are for the first vocal group (Tiple 1º y 2º, Alto, Tenor, Bajo) and the bottom four for the second group (Tiple, Alto, Tenor, Bajo). Each staff begins with a double bar line and a '2' above it, indicating a two-measure rest. The lyrics 'In Te Do - mi - ne spe - ra - vi: non con -' are written below each staff. The music is in 3/4 time with a key signature of one sharp (F#).

The second system of the musical score begins with a double bar line and a '5' above it, indicating the fifth measure. It continues with eight staves for the vocal groups. The lyrics 'fun - dar in ae - ter - - - num, non con -' are written below the top staff, and 'fun - dar in ae - ter - num, in Te Do - mi - ne spe - ra - vi: non con - fun - dar in e -' are written below the other staves. The music continues in 3/4 time with a key signature of one sharp.

9

(duo)

fun - dar. In Te Do-mi-ne spe - ra - vi, non con - fun - dar in e -
(duo)
 ter - num. In Te Do-mi-ne spe - ra - vi, non con - fun - dar in e -
 ter - num, non, [non,] [non,]
 fun - dar. non, [non,] [non,]
 fun - dar. non, [non,] [non,]
 ter - num. non, [non,] [non,]
 ter - num, non, [non,] [non,]
 fun - dar. non, [non,] [non,]



14

- ter num, in ae - ter - num, **3**
 non con - fun - dar
 - ter - num, in ae - ter - num, non con - *(duo)*
 non con - fun - dar in ae - ter - num, non con - *(duo)*
 non con - fun - dar in ae - ter - num, **3**
 non con - fun - dar in ae - ter - num, **3**
 non con - fun - dar in ae - ter - num, **3**
 non con - fun - dar in ae - ter - num, **3**
 non con - fun - dar in ae - ter - num, **3**

21

non con - fun-dar in ae -
 fun-dar, [non con - fun-dar] in ae - ter-num, [in ae -
 fun-dar, non con - fun-dar in ae - ter-num, in ae -
 non con - fun-dar in ae -
 non con - fun-dar in ae -
 [non con - fun-dar] in ae -
 non con - fun-dar in ae -
 non con - fun-dar in ae -

2

(duo)

(duo)



29

ter- num, non con - fun - dar in ae - ter - - num,
 ter- num,] non con - fun - dar in ae - ter - - num,
 ter- num, non con - fun - dar in ae - ter - - num,
 ter- num, non con - fun - dar in ae - ter - - num,
 ter- num, non con - fun - dar in ae - ter - - num,
 ter- num, non con - fun - dar in ae - ter - - num,
 ter- num, non con - fun - dar in ae - ter - - num,

p

p

p

p

p

p

p

