



# Puebla Chapelmasters and Organists: Sixteenth and Seventeenth Centuries

## PART 1

### *Introduction*

**T**HE LEARNED DOMINICAN HUMANIST Julián Garcés (1452–1542), chosen by Charles V to be the first bishop of Tlaxcala,<sup>1</sup> sailed from Seville in early 1527. After stopping in Hispaniola, he reached Mexico City in early 1528—remaining in the capital until late in 1531. Throughout the rest of the decade he resided chiefly at Tlaxcala. However, while there he was under constant pressure to transfer the seat of his bishopric to Puebla (50 km south of Tlaxcala). This move won royal approval in a cedula dated at Valladolid June 6, 1543, six months after Garcés's death.<sup>2</sup>

Founded April 16, 1531, at an indigenous place called Cuetlaxohuapan,<sup>3</sup> Puebla de los Angeles "acquired the title of ciudad in a cedula dated March 20, 1532." A chief purpose of its founding was "to accommodate Spaniards who had arrived in Mexico after the Conquest." The number of Spanish-descended *vecinos* at Puebla grew from a mere 50 in 1531 and 81 in 1534 to 500 in 1550, and from 1500 in 1570 to "perhaps 3000 by 1620." Throughout the seventeenth and eighteenth centuries, Puebla's population figures ranked second only to those of Mexico City in the viceroyalty.

The first stone of what became the primitive cathedral at Puebla was laid August 29, 1536. Three years later, August 31, 1539, the hastily constructed edifice was ready for occupancy.<sup>4</sup> But by 1561 the structure had so deteriorated that the architect of the Mexico City Cathedral, Claudio de Arciniega, delivered his judgment, dated February 5, 1564, that a new cathedral must be built. Nonetheless, the restoration of the primitive cathedral was celebrated with pomp in 1587.<sup>5</sup>

As would be expected in sixteenth-century Tlaxcala, when "the original policy of Spanish government had been to exclude white civilian colonists,"<sup>6</sup> indigenous musicians—not European immigrants—organized, and in many instances composed,

<sup>1</sup>Erected a diocese October 13, 1525. For this date and for a list of the bishops to 1951, see *Diccionario Porrúa de Historia, Biografía y Geografía de México, cuarta edición* (México: Editorial Porrúa, 1976), II, 1685. For the confused history of the predecessor Carolense diocese (of which Garcés was named bishop in 1519), see the same dictionary, "Tlaxcala, Obispado Antiguo," II, 2133–2134.

<sup>2</sup>Mariano Cuevas, *Historia de la Iglesia en México, quinta edición* (México: Editorial Patria, 1946), I, 378. Bishop Garcés agreed to move the seat of the bishopric to Puebla at a meeting of the Tlaxcala Cathedral chapter September 30, 1539.

<sup>3</sup>Peter Gerhard, *A Guide to the Historical Geography of New Spain* (Cambridge: University Press, 1972), p. 222. Gerhard cites sources for his population figures in the same paragraph.

<sup>4</sup>Manuel Toussaint, *La Catedral y las Iglesias de Puebla* (México: Editorial Porrúa, 1954), p. 54.

<sup>5</sup>Ibid., p. 55.

<sup>6</sup>Charles Gibson, *Tlaxcala in the Sixteenth Century* (Stanford: Stanford University Press, 1967), p. 79. For a list of royal privileges granted Tlaxcala, see Gibson, pp. 229–234.



the music heard at Tlaxcalan church events.<sup>7</sup> At Puebla, on the other hand, the earliest musicians known by name were all transplants from Europe. In 1548 *Francisco de Castilla, organista de Sevilla y vecino de los Angeles*, was married to Lucia de Escobar.<sup>8</sup> On July 21, 1555, *Luis de Arboleda, organista, natural de Gante condado de Flandes*,<sup>9</sup> acknowledged a dowry from his wife Maria Ramirez, daughter of Puebla residents. On January 1, 1565, Puebla Cathedral hired the married organist of Portuguese birth,<sup>10</sup> Manuel Rodriguez.<sup>11</sup> In the early 1560's Rodriguez had been organist of the cathedral in Santo Domingo. After two years at Puebla, he was on January 28, 1567, hired as chief organist of the cathedral at Mexico City—where he remained until death in 1595 at the age of about 78.

Another musician hired at Puebla in the 1560's, and who transferred thence to Mexico City, was Juan de Vitoria, native of Burgos.<sup>12</sup> Appointed Puebla Cathedral maestro de capilla January 8, 1566,<sup>13</sup> he was able to acquire the same post at Mexico City Cathedral sometime between May 19, 1570, and June 27, 1571. His successor, who served as Puebla Cathedral maestro de capilla from 1571 to 1579, was Bartolomé de Covarrubias. Like Vitoria, Covarrubias's duties included teaching the choirboys.

At Mexico City, Vitoria on December 5 and 8, 1574, allowed his choirboys to appear in topical skits during which they sang and acted. The skit performed December 8 grossly offended Viceroy Martin Enriquez de Almanza (ruled New Spain 1568–1580). As aftermath, the viceroy on December 20, 1574, ordered Vitoria incarcerated for a few days. On March 2, 1576, Vitoria received a licence to return home to Spain.<sup>14</sup>

### *Pedro Bermúdez*

On February 16, 1603, the Puebla Cathedral chapter acknowledged receipt of a royal cedula authorizing a competition to fill the cathedral organ prebend.<sup>15</sup> After

<sup>7</sup>Ibid., p. 39; Stevenson, *Music in Aztec & Inca Territory* (Berkeley and Los Angeles: University of California Press, 1968), pp. 115–116, 159–160.

<sup>8</sup>Rollo 12781, Puebla microfilmed notarial archive, at Academia Mexicana de Genealogía, Cerro de Jesús 75, Mexico, D.F. On Rollo 12781, Francisco de Castilla, Sevillian organist resident in Puebla de los Angeles is mentioned in the entry after April 23, 1548. I thank Lic. Guillermo Romo Celis for introduction and access to the microfilmed library of the Mexican Academy of Genealogy. This library already in the late 1960's owned some 100,000 rolls.

<sup>9</sup>In 1555 when acknowledging his wife's dowry of several small houses in front of the archbishop's palace, Luis de Arboleda, organist, "native of Ghent on Flanders" owned property worth 10,000 pesos de oro de minas. Arboleda's *carta de dote* is in R-83, at fols. 416–417<sup>v</sup> [517–518<sup>v</sup>].

<sup>10</sup>Peter Boyd-Bowman, indexes of the Archivo de Protocolos at Puebla, Tomo II (1555–1556), found already in 1555 and 1556 19 Portuguese residents. During the next half-century the number grew until in 1606 Puebla Cathedral hired as maestro de capilla the Portuguese-born Gaspar Fernandes.

<sup>11</sup>Puebla Cathedral, *Actas Capitulares* [hereafter, A.C.], III (1552–1568), folio 168 (January 12, 1565): "Que se rreciba a manuel rrpa que sirva el organo con el salrº que de antes tenia y corra desde principio del año presente." For Manuel Rodriguez's biography, see "Mexico City Cathedral: The Founding Century," *Inter-American Music Review*, 1/2 (Spring–Summer 1979), 144, and bibliography in notes 92 and 93.

<sup>12</sup>For his biography, see "Mexico City: The Founding Century," pp. 147–148.

<sup>13</sup>Puebla Cathedral, A.C. III, fol. 183<sup>v</sup> (January 8, 1566), "se rrecibio por mº de cappilla a Johan de Vitoria con dozentos pºs de minas de salario con cargo que enseñe a los niños."

<sup>14</sup>For text of his licence, see "Mexico City: The Founding Century," p. 148, note 126.

<sup>15</sup>Florencio M. Álvarez, A.C. Índice Gral Tomo 1.º 1539–1835, fol. 20<sup>v</sup>: "Cedula Real para que se provea por oposicion en un organista una Racion de la Catedral de Tlaxcala, que esta vacante."



being examined for the post April 30, 1604, <sup>LIBRERIA</sup> Ocampo (1568–1633)<sup>16</sup> was on May 18, 1604, declared the winner. In the meantime the cathedral had summoned (probably from Guatemala) an already distinguished composer who was to be Francisco Cairós's successor in the chapelmastership—Pedro Bermúdez.

Born at Granada,<sup>17</sup> Bermúdez won his first chapelmastership at the collegiate church of Antequera August 25, 1584.<sup>18</sup> At the time of the Antequera competition he was a beneficed clergyman in Santafé (Granada) parish church, and therefore not younger than 24. Since he was unanimously chosen victor among three contenders, and was at once given the added income of a chaplaincy, it is obvious that his talents already shone brightly. On July 6, 1585, the Antequera authorities allowed him fifteen days' leave for a trip to Granada—threatening him, however, with fines should he overstay beyond July 25. On November 13, 1585, the Antequera chapter stripped him of his chaplaincy and promised worse punishment if he continued neglecting his teaching duties. Convinced that he was mending his ways, the chapter yielded to his statement of poverty and gave his chaplaincy back April 3, 1585. On November 21, 1586, Bermúdez competed unsuccessfully for the far more prestigious post of chapelmaster at Málaga Cathedral. On January 31, 1587, he was in prison after having assaulted the Antequera tenor Francisco Moreno.

Disgusted with Bermúdez, the *prepósito* (head of the Antequera collegiate chapter) complained that day:<sup>19</sup>

It is shameful to observe how little music the choirboys and other acolytes know. This situation results from his failure to give lessons or provide any of the other care that his office [of chapelmaster] obliges him to afford them. Because of his neglect, the church suffers a serious lack of music. Although he has been admonished to give lessons, nothing avails to change his ways—neither requests nor fines.

The chapter then voted unanimously to dismiss him<sup>20</sup>

because of his incorrigibility, because he is a clergyman of small worth to the church, because twice taking away his chaplaincy has not purged him, and because the salaries available for singers are so small that the church will have no music unless the chapelmaster teaches the acolytes to sing.

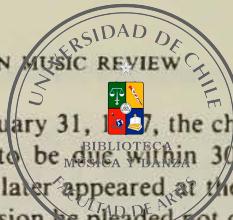
<sup>16</sup>Diego Bermúdez de Castro, *Theatro Angelopolitano, ó Historia de la Ciudad de la Puebla, escrita año 1746* (México: [Boletín del Instituto Bibliográfico Mexicano, Núm. 10], 1908), p. 109.

<sup>17</sup>José López Calo, *La Música en la Catedral de Granada en el Siglo XVI* (Granada: Fundación Rodríguez Acosta, 1963), I, 298 (citing Granada Cathedral, *Actas Capitulares*, VIII, fol. 355): "Pedro Bermúdez, clérigo presbítero, . . . natural desta cibdad." Whom Bermúdez studied with at Granada can be only conjectured. Santos de Aliseda, appointed Granada Cathedral maestro de capilla November 19, 1557, continued in the post until death there July 4, 1580. Throughout his 23 years, he distinguished himself not only as composer but especially for his "diligent teaching and his care of the choirboys."

<sup>18</sup>Andrés Llorden, "Notas históricas de los maestros de capilla en la Colegiata de Antequera," *Anuario Musical*, xxxi–xxxii (1976–1977), 121. Antequera, 80 km west of Granada, was recovered from the Moors in 1410. Cristóbal de Morales composed the romance *De Antequera sale el moro* intabulated by Fuenllana. All details of Bermúdez's term at Antequera come from Llorden's footnoted article.

<sup>19</sup>Ibid.: "era lastima ver lo poco que sabian de canto los seises y demas acolitos, por no darles leccion, ni tener de ellos cuidado a que su oficio le obligaba, y por esta causa la iglesia estaba muy falta de musica, y aunque habia tenido cuidado de que diese leccion, ni por ruegos ni por multas nada aprovechaba."

<sup>20</sup>Ibid.: "que, por su incorregibilidad, es clérigo de poco provecho para la iglesia y haberle quitado por dos veces la capellania y que no podía haber musica si no era de los que se criaban en el seminario del maestro de capilla, por los pocos salarios que había para cantores, y no daba lección a los acólitos . . . en uso de las facultades que tenían, removieron a Pedro Bermúdez del salario de la media ración que percibia por razón de su magisterio y le apartaban del servicio de la iglesia y capellania, que dieron por vacante y mandaron poner edictos con 30 días para el oficio del magisterio."



On that same day, January 31, 1587, the chapter voted to advertise a chapelmaster vacancy, applications to be due within 30 days. Overwhelmed by his dismissal, Bermúdez three weeks later appeared at the February 21 chapter meeting, begging restoration. At that session he pleaded not only his own poverty but also that of his mother and sister. Because he had muffed two previous chances to reform, the chapter stood firm and on October 19, 1587, hired as his successor Juan de Riscos.<sup>21</sup>

After returning home to Granada, Bermúdez obtained a low-paying singer's chaplaincy in the Royal Chapel. In April 1592 he competed against five contenders for the chapelmastership of Granada Cathedral left vacant by the death of Gerónimo de Aliseda (*ca.* 1548–1591).<sup>22</sup> The public contest, spread over April 15 through 18, Wednesday through Saturday late afternoons, attracted "everybody in Granada" to witness the trials of skill presided over by the archbishop. On Wednesday each candidate (beginning with Cristóbal del Mármol, the youngest) added improvised counterpoints in prescribed rhythms above and below a given plainchant, and below a given polyphonic voice part. Next, each candidate added an improvised third voice part to a given duo and an improvised fourth voice part to a given trio. On Thursday each candidate again added a third part to a duo and a fourth to a trio—both duo and trio on this day having been composed for the competition (presumably by a member of the examining committee). Later on Thursday, candidates met the Granada Cathedral choir at the choirbook stand and there conducted the choir in prescribed works sung a step higher and a step lower than notated. To test whether each candidate could immediately detect errors and correct them, the singers made deliberate mistakes while each contender conducted. At the close of the Thursday examination session, each candidate received a Latin text to be set *a 5* overnight using a prescribed plainchant and avoiding any general pause until the end. On Friday were sung the motets composed overnight. Again the singers made deliberate errors necessitating correction; and again the motets were sung transposed up a step and down a step. At the close of the Friday session candidates were each delivered a vernacular text and a prescribed melody to be used in composing overnight a chansoneta with *responsión* for four trebles. The four days' examination ended Saturday afternoon with the singing of each contender's chansoneta.

Bermúdez did not win the competition. The other contenders in April 1592 included Bermúdez's successor at Antequera, Juan de Riscos, and the maestros de capilla at Alcalá [de Henares] and Baeza. The victor was Luis de Aranda (*ca.* 1567–1627).<sup>23</sup> Not a fecund composer but a devoted teacher, Aranda had begun as a *seise* in Granada Cathedral in 1571, and had taken excellent care of the choirboys during Gerónimo de Aliseda's illnesses. The winner—who had also been interim maestro since Gerónimo de Aliseda's death June 28, 1591—was to serve as Granada maestro de capilla 35 years. Even so, neither Aranda (who outlived Bermúdez by more than two decades), nor any of the other competitors in April 1592 for the Granada chapelmastership left a surviving body of compositions to compare with Bermúdez's extant oeuvre at Guatemala and Puebla Cathedrals.

<sup>21</sup>A resident of Córdoba when appointed, Riscos gave as his birthplace Cabeza de Buey, Córdoba Province. Concerning him and his nephew, see López Calo, I, 170–171. López Calo published his Capilla Real competition motet (*Pfundnoten* plainsong in top voice), *Venite ascendamus, a 5*, II, 144–150.

<sup>22</sup>*Ibid.*, I, 169. Details concerning the competition, I, 298–299.

<sup>23</sup>For Luis de Aranda's biography, see López Calo, I, 168–176. Only five surviving compositions (all *a 4* except *Salus populi ego sum, a 5*) can be transcribed. Two other short items survive incomplete. López Calo transcribed Aranda's total of five extant works, all short, II, 105–132.

On September 10, 1597, Pedro Bermúdez's name appears for the first time in the capitular acts of Cuzco (Peru) Cathedral.<sup>24</sup> The patron responsible for bringing him to Peru was Antonio de la Raya.<sup>25</sup> On November 27, 1594, Raya was consecrated bishop of Cuzco—not in Cuzco, however, but in Granada Cathedral. Although Raya delayed taking personal possession of the Cuzco see until July 1598, Raya's having himself selected Bermúdez for the Cuzco chapelmastership comes to light in the Cuzco Cathedral capitular act dated September 10, 1597. Translated,<sup>26</sup> the pertinent act reads as follows:

While discussing the divine cult in this cathedral, the chapter members agreed that Gutierre Fernández Hidalgo should be considered to have quit the post of chapelmaster. Despite not having complied with what was written him and what was expected, he left under honorable circumstances and with a good reputation. Since there is now present in Cuzco the capable and sufficient maestro Pedro Bermúdez, in whom are joined the qualities and experience necessary for this ministry, he is received as maestro de capilla with the duty assigned him by the bishop of conducting the music, instructing the cathedral choirboys, and assisting every day of the year at the capitular Mass and at vespers. He shall also do everything else that chapelmasters are customarily expected to do in Spanish cathedrals. His salary shall be 400 assayed silver pesos and the bishop's deputy administrator of the diocese shall accommodate him with a parish chaplaincy in this city.

After this discussion, the administrator [fray Francisco de la Cámara y Raya] proposed that the said chapelmastor be paid from August 1 (1597), since he had already spent considerable time in the post. The chapter agreed to giving him 100 pesos *de a ocho reales* for his services to date.

Seven weeks later, the question of accommodating Bermúdez in a suitably lucrative local parish chaplaincy surfaced (in the chapter meeting of October 29). Bishop Antonio de la Raya's deputy, fray Francisco de la Cámara y Raya, while discussing how the chapelmastor Pedro Bermúdez might best be taken care of, said that the bishop had ordered his being installed in one of the Cuzco parishes and that while waiting to do so, Bartolomé de Contreras should be transferred (on his own desire) to San Blas parish and Hernando (Ruiz) Pacheco to San Cristóbal. Meantime, the chapter should take the 200 pesos available after reducing Pacheco's income from San Cristóbal, to increase Bermúdez's salary from the 400 assayed pesos already promised him to 600.

Between Bermúdez's August 1, 1597, initiation at Cuzco and his February 28, 1603, summons to Puebla, his having spent the years 1599–1602 at Guatemala can be inferred from the number of his works copied at Guatemala Cathedral. Choirbook I copied by Gaspar Fernandes in 1602 and recopied in the 1760's contains Bermúdez's parody Mass based on Mateo Flecha the Elder's ensalada, *La Bomba*. A complete list of Bermúdez's works thus far encountered in Guatemala Cathedral archive (each in manuscript large choirbook = CB) reads as follows:

*Aurea luce.* Polyphony of this Peter and Paul hymn begins with second strophe  
*Janitor caeli, a 4.* CB IIa, 41v–43. Throughout this choirbook, Bermúdez's

<sup>24</sup>Raya, a native of Baeza, graduated doctor at Bologna in 1561. The four-year delay between his consecration at Granada as bishop of Cuzco and his entry into his Peruvian bishopric may have been partly due to his capture during the English occupation of Cádiz, June 22 to July 5, 1596. He died at Cuzco June 28, 1606. See Manuel de Mendiburu, *Diccionario histórico biográfico del Perú*, segunda edición (Lima: Imprenta Gil, 1934), IX, 317–319.

<sup>25</sup>For the Spanish text of the act, see "Cuzco Cathedral: 1546–1750," *Inter-American Music Review*, II/2 (Spring–Summer 1980), 8, note 43.



texts have been updated to conform with Urban VIII's breviary (1632)—thus proving continued usage of his hymns long after his death.

*Christus natus est nobis*, *a 4*. CB I, 180<sup>v</sup>–181. Christmas Invitatory.

*Christus natus est nobis*, *a 8*. CB I, 181<sup>v</sup>–182. Tiple 2 sings chant in Pfundnoten. *Crudelis Herodes*, beginning *Ibant magi*, *a 5*. CB IIa, 8<sup>v</sup>–10.

*Crudelis Herodes*. Polyphony begins with second strophe, *Ibant Magi*, *a 4*. CB IIa, 10<sup>v</sup>–13. 2nd pars, *Nouum genus* at 11<sup>v</sup>–13 *de tiples a 4* (two tiples, two altos). 3rd pars, *Gloria tibi Domine*, 13<sup>v</sup>–14, ascribed to Guerrero.

*Defensor alme Hispaniae Jacobe vindex hostium*, *a 4*. [Ulysse Chevalier, *Repositorium hymnologicum*, I, no. 4316; Faustino Arévalo, *Hymnodia hispanica* (Rome: Typographia Salomoniana, 1786), pp. 244–245.] In die Sancti Jacobi (Translation of St. James, December 30). CB IIa, 46<sup>v</sup>–50. 2nd pars *a 3* (Ti A Te), *Tu bella cum nos cingerent*. 3rd, “Canon in subdiatesson cum sex vocibus” (SSAATB), *Jesu tibi sit gloria*, calls for an unwritten altus resolving Superius I at the fourth below.

*Iste Confessor Domini colentes*. Polyphony of this Common of Confessors hymn begins with second strophe, *Qui pius prudens*, *a 5* (Ti A A Te B). CB IIa, 67<sup>v</sup>–68.

*Iste Confessor*. Alternate setting of second strophe, *a 4*. CB IIa, 68<sup>v</sup>–72. 2nd pars *a 3*, *Unde nunc noster* follows, then 3rd pars *a 6* (SSAATB), *Sit salus illi*.

*Jesu nostra redemptio*. Polyphony of this Ascension hymn begins with *Quae te vicit*, *a 4*. CB IIa, 17<sup>v</sup>–18.

*Jesu Redemptor omnium*. Polyphony begins with second strophe, *Tu lumen*. Christmastide hymn *a 4*. CB IIa, 3<sup>v</sup>–4.

*Lauda mater ecclesia*. Polyphony of the Mary Magdalene hymn begins with second strophe, *Maria soror Lazari*, *a 4*. CB IIa, 49<sup>v</sup>–50.

*Lumen ad revelationem gentium*, *a 5*. CB I, 187<sup>v</sup>–188.

*Lumen ad revelationem gentium*, *a 4*. CB I, 188<sup>v</sup>–189.

*Miserere mei Deus*, *a 4*. CB III, 30<sup>v</sup>–34. Although anonymous at the first opening, this psalm is identified as Bermúdez's in the index pasted on the flyleaf.

*Missa de Bomba*, *a 4*. CB I, 152<sup>v</sup>–169. Parody of Mateo Flecha's ensalada *La Bomba* intabulated by Fuenllana (1554) and published in partbooks at Prague, 1581.

*O gloriosa Domina*, *a 6*. CB IIa, 77<sup>v</sup>–79. Canon at lower fourth between Superius I and Altus I.

*Pange lingua*, Corpus Christi hymn *a 4*. CB IIa, 29<sup>v</sup>–32. 2nd pars *a 5* (Ti Ti A Te B), *Nobis datus*. 3rd pars “*de tiples*” *a 4*, 32<sup>v</sup>–33, not ascribed. 4th pars *a 6* (Ti A A Te Te B), *Tantum ergo*, 33<sup>v</sup>–35, marked “*bermudez*”, canonic (tenor I and alto at the fifth).

*Veni Creator spiritus*, *a 4*. Third strophe, *a 7* (*Tu Septiformis munera*), copied CB IIa at 24<sup>v</sup>–25, includes a three-in-one canon. Top voice answers the tenor at the octave, alto answers at the fifth. In margin of alto: “*tria sunt munera pretiosa*.” Alternate setting of *Tu Septiformis* for Ti Ti A Te follows at folios 25<sup>v</sup>–26.

*Vidi aquam*, antiphon *a 4*. CB I, 7<sup>v</sup>–9. During the polyphony, which starts with *Egredientem de templo*, the tenor sings the chant in Pfundnoten.

Bermúdez's restlessness—which is illustrated in his staying at Antequera less than three years beginning August 25, 1584, at Cuzco not longer than two years, and at

Guatemala not longer than three or four—culminated at Puebla, where death cut short a term lasting from the chapter's decision February 4, 1603, to call him and formal summons February 28, 1603,<sup>26</sup> until three years later. The author of Bermúdez's biography in *The New Grove Dictionary* (1980), II, 611, suggests that his ill health at Puebla may account for Luis Méndez's having taken charge of the Puebla choirboys in August 1603 and the *sochantre* having become interim maestro de capilla on January 1, 1606.

Bermúdez is the earliest Puebla Cathedral chapelmaster whose works survive in Puebla Cathedral choirbooks. His five-voice *Domine ad adiuuandum me* in Choirbook I takes rank as his first work to have been published and recorded.<sup>27</sup> His four settings of the *Salve Regina* were transcribed by Steven Barwick, who included them in his 1949 Harvard Ph.D. dissertation, "Sacred Vocal Polyphony in Colonial Mexico," Volume II, pages 184–218.

With Steven Barwick's extremely kind permission, his transcriptions occupy the next 35 pages. Ardent thanks are here expressed for this privilege.

<sup>26</sup> Florencio M. Álvarez, *A.C. Índice Gral* (see note 15), fol. 20v: "Llame a Pedro Bermudez para maestro de capilla." Álvarez cited fol. 264 of now lost Volume V of the Puebla Cathedral Acts as his source.

<sup>27</sup> Side 1, band 5, of UCLA's Eldorado album *Latin American Musical Treasures* (recorded in 1977 by Roger Wagner Chorale directed by Roger Wagner) contains Bermúdez's *Domine ad adiuuandum me festina*. Without acknowledging *Music in Mexico: A Historical Survey* (New York: Thomas Y. Crowell, 1952), p. 123, as source, Francisco Esteve Barba's *Cultura Virreinal* (Barcelona-Madrid: Salvat Editores, 1965), p. 909, reproduced *Domine ad adiuuandum me festina*.



PUEBLA, PUE  
Libro de Coro N.1  
SOPRANO

SALV REGNA

PEDRO BERMUDEZ

Vi - - ta dul - ce - do, vi - ta dul - - ce - -

ALTO

Vi - - ta dul - - ce - do dul - - ce - do vi -

TENOR

8 Vi - - ta dul - - ce - -

BASS

Vi - - ta dul - ce - do

- - do vi - - ta dul - ce - -

ta vi - ta dul - ce - do, [vi - ta dul - ce - do] dul -

8 do, [vi - ta dul - ce - do] vi - ta dul - ce - do) dul - ce - -

[vi - - ta dul - - ce - do], vi -

- do vi - ta dul - ce - - do spes nostra sal - ve no -

- ce - do vi - ta dul - ce - do, dul - ce - do, spes no - stra sal - -

3 do, dul - ce - - do

- ta dul - - ce - - do, spes no -



stra sal - ves pes no - stra sal - ve, [sal - ve spes no - - - stra sal - - ve]

ve [spes no - - - stra sal - ve, spes no - stra sal - - ve spes no - stra sal - - ve]

<sup>8</sup> stra sal - - - ve, [spes no - stra sal - ve spes no - - - stra sal - - ve]

no - - stra sal - ve [spes no - - - stra sal - - ve]

Ad

Ad te su -

<sup>8</sup> Ad te su - spi - ra - - mus su - spi -

Ad te su - spi - ra - - mus su - - - spi - ra -

te su - spi - ra - - mus ge - men - tes cl flen -

- spi - - - ra - - mus ge - men -

<sup>8</sup> - mus ad te su - spi - ra - - mus ge men - tes et flen -

- - - mus su - - spi - ra - - mus



BIBLIOTECA  
MÚSICA Y DANZA  
C.I.T.A.D DE MUSICA



ma - rum val - le) la - cri - ma - rum val - - - le.  
 - le, la - cri - ma - rum val - le) la - cri - ma - rum val - - - le.  
 8 la - cri - ma - rum val - le, [la - cri - ma - rum val - - - le.]  
 - le] [la - cri - ma - rum val - - - le.]

Et Je - - sum  
 Et Je - sum be - - ne - di - ctum be -  
 Et Je - sum be - ne - di - ctum  
 Et Je - - - sum et Je - - sum  
 et Je - - sum be - ne - di -  
 - ne - di - ctum et Je - sum be - ne - di - ctum,  
 Et Je - - sum be - - ne di - ctum be - ne -  
 be - ne - di - ctum, et Je - - sum be -



ctum be - ne - di - - elem fru - ctum ven - tris tu -

et Je - - sumbe - ne - di - - ctum, fru - ctum ven - tris tu - - i fru -

<sup>b</sup> - di - - ctum be - ne - di - ctum fru - ctum ventr - tu - i

- ne - di - - ctum fru - ctum

i ven - tris tu - - i fru - ctum ventr - tu - i ven - tris tu -

ctum ven - tris tu - i ven - tris tu - i fru - ctum ven - tris tu - - i, ven -

<sup>b</sup> (fru - ctum ven - tris tu - i fru - ctum ven - tris tu - i

ven - tris tu - i [fru - ctum ven - tris tu - i]

- i fru - ctum ventr - tu - i, ven - tris tu - - i.

- tris tu - - i, (fru - ctum ven - tris tu - i.)

<sup>b</sup> fru - ctum ven - tris tu - - i, fru - ctum ven - tris tu - i.]

fru - ctum ven - tris tu - - i, fru - ctum ven - tris tu - - i.)



Sheet music for three voices (SATB) and organ. The vocal parts are in soprano, alto, and bass clef. The lyrics are in Spanish, with some words in parentheses indicating alternative endings or variations.

The music consists of ten staves of music, each ending with a repeat sign and a double bar line, suggesting a da capo section. The lyrics are as follows:

- Staff 1: O cle - mens, o pi - a, o pi - - -
- Staff 2: o cle - meno pi - a o pi - a o pi - - -
- Staff 3: 8 o cle - mens, o pi - - -
- Staff 4: o cle - meno pi - a
- Staff 5: - a, [o cle - mens, o pi - a], o cle - - -
- Staff 6: - a, o cle - meno pi - - - a, o pi - a o
- Staff 7: 8 a, [o cle - mens] o pi - a o pi - - - a
- Staff 8: [o cle - mens, o pi - a], o cle - - - a
- Staff 9: cle - mens, o pi - - - a
- Staff 10: 8 o cle - mens o pi - - - a o pi - - - a
- Staff 11: mens o pi - a), o cle - mens o pi - - - a



o dul - - cis, o dul - cis Vir - go  
 o dul - - cis Vir - - go, (o dul - cis Vir - go)  
 o dul - cis Vir - go  
 o dul - - cis

Ma - ri - a o dul - cis Vir - go Ma - ri -  
 Ma - - ri - a, o dul - cis Vir -  
 dul - cis Vir - - go o dul - cis Vir - go Ma -  
 (o dul - cis Vir - go) Ma - ri - a  
 - a (o dul - - cis Vir - go Ma - ri - a.)  
 go Ma - ri - a.  
 ri - a (o dul - cis Vir - go Ma - ri - a.)  
 (o du - - cis Vir - go Ma - ri - a.)



Libro de Coro N.1 Puebla, Pue.

SOPRANO

Soprano part of a musical score. The vocal line consists of several measures of music, with lyrics written below the notes. The lyrics are: "Vi - - - ta dul - - ce - - - do vi -", "Vi - - - ta dul - ce - do, vi - - - ta dul - -", and "Vi - - - ta dul - ce - do". The music is in common time, with various note values including eighth and sixteenth notes. The vocal range is soprano.

Pedro Bermúdez

ALTO I.

ALTO II.

TENOR

BASS

Alto I, Alto II, Tenor, and Bass parts of a musical score. The vocal lines consist of several measures of music, with lyrics written below the notes. The lyrics are: "- ta dul-ce - - - do vi - - - ta dul-ce - -", "- ce - do vi - - - ta dul - - - ce - - do dul - ce -", "vi - - ta dul - ce - do vi - ta dul - ce - do vi - -", "vi - - - ta dul - ca - - - do (vi - - - - ta", and "ce - do vi - - - ta dul - ce - - do vi -". The music is in common time, with various note values including eighth and sixteenth notes. The vocal ranges are alto, alto, tenor, and bass respectively.



BIBLIOTECA  
MÚSICA Y DANZA

do vi - ta dul-ce - - do spes nostra sal - ve spes no - stra sal -

do vi - - ta dul - ce - do spes no - stra sal - ve /spes

ta dul - ce - do spes no-stra sal - ve spes no-stra

dul - ce - - - do} spes no - stra sal - ve

ta dul-ce-do spes no-stra sal - - ve, [spes no -

ve] {spes no - stra sal - - ve, spes no - stra sal - - ve.]

no - stra sal - ve spes no - stra sal - ve, spes no - stra sal - - ve.]

sal - - - ve [spes no·stra sal - - ve.]

spes no - - stra sal - ve      no - stra      sal - - ve.

stra sal - ve} spea no stra sal - - - - - ve.



SOPRANO

Ad te su - spi - ra - - - mus, su - - spi - ra - - mus

ALTO I

Ad te su - spi - ra - - - mus su - spi - ra - - - mus su -

ALTO II.

Ad

TENOR

Ad te su - spi -

BASS

Ad te su -

ad te su - spi - ra - - - mus

spi - ra - - mus ad te su - spi - ra - - - mus su - spi - ra - - mus, ad

te su - - spi - ra - - - mus [su - spi - ra - - mus]

ra - - - - - mus, ad te su -

spi - ra - - - mus, [su - - spi - ra - - -]



ad te su - spi - ra - mus ad te su - spi - ra - mus

te su - spi - ra - mus (ad te su - spi - ra - mus) ge - men -

(ad te su - spi - ra - mus) su - spi - ra - mus ge - men - tes

- spi - ra - mus (ad te su - spi - ra - mus) ge -

mus (ad te su - spi - ra - mus)

ge - men - tes et flen - tes

- - tes et flen - tes (ge - men - tes) et flen -

et flen - tes et flen - tes et flen - tes in

8 men - tes et flen - tes ge - men - tes et flen - tes

ge - men - tes et



in hoc in hec la - cri -

- tes in hoc la - cri-ma - rum val-le [la - cri -

hoc hoc la - cri-ma - - rum la - cri-ma-rum val-le [la - cri -

8 in hoc in hoc la - cri-matum val-le la - cri -

fien - tes in hoc la - cri -

ma-rum val - le [la - cri - ma - rum val - le.]

ma - - rum, la - cri - ma - rum val - - - le.)

ma - rum val - le [la - cri - ma - rum val - le.]

8 ma - rum val - le, la - cri - ma - rum val - le val - - - le.

ma - rum. [la - cri - ma - rum val - le, val - - le.]



SOPRANO

ALTO I.

ALTO II.

TENOR

BASS

Et Je - sum be - ne - di - ctum

Et Je - sum be - ne - di - ctum et Je - sum be -

Et Je - sum

+2.

ctum et Je - sum be - ne - di -

et Je - sum {et Je - sum} be - ne - di -

Je - sum be - ne - di - ctum, {et Je - sum}

- ne di - ctum be - nedictum et Je - sum be -

{et Je - sum} be - ne - di - ctum fru -



ctum      fru - ctum ven - tristu - i      ven - - tristu - i      fru -

ctum fru - ctum ven - - tris      tu - - i, tu - - i      fru - - ctum ven - tris tu:

be-ne - di - ctum]      fru - ctum ventriscu - - - - i, fru - ctum ven - tris

B - ne di - ctum fru - ctum ven - tris tu - - i

ctum ven - tris tu - i      .      (fru - ctum ven - tris tu - -

ctum ven - tris tu - - i      fru - ctum ven - tristu - i fru - ctum ven - tris

i - fru - ctum ven - tris tu - i (fru - ctum ven - tris tu - -

tu - - i (fru - ctum ven - tris tu - i)

B (fru - ctum ven - - tris      tu - i)      (fru - ctum ven - tris tu - -

- i)      (fru - - ctum ven - tria tu - i)



Musical score for 'Fructum ventris' featuring five staves of music with lyrics in Latin. The lyrics are as follows:

tu - i  
- i} fru - ctum ven - tris tu - i [fru - ctum ven - tris tu - i.  
[fru - ctum ven - tris tu - i fru - ctum ven - tris tu - i.]  
- i fru - ctum ven - tris tu - i fru - ctum ven - tris tu - i.]  
[fru - - - - - dum ven - tris tu - i.]

The score includes a circular library stamp from 'BIBLIOTECA MUSICA Y DANZA FACULTAD DE ARTES'.

SOPRANO

A musical score for soprano voice, page 10, featuring two staves of music. The first staff begins with a bass clef, a key signature of one flat, and a 2/4 time signature. The second staff begins with a soprano clef, a key signature of one sharp, and a 2/4 time signature. The lyrics "O cle - - mens, O pi - a, O pi - a" are written below the notes.

ALTO I

A musical score for soprano voice, page 10, showing measures 11 and 12. The key signature is G major (one sharp). The vocal line consists of eighth and sixteenth note patterns. The lyrics are: "O cle - mens,O pi - a. O pi - a". The vocal part is written in black ink on a five-line staff.

ALTO II.

A musical score page from a handwritten manuscript. The top staff shows a vocal line with a treble clef, a key signature of one sharp, and a time signature of 4/4. The lyrics are 'O clementia, O pia, pi-a.' The bottom staff shows a piano accompaniment with a bass clef, a key signature of one sharp, and a time signature of 4/4. The page number '10' is written at the bottom right.

TE NOR

A musical score page showing two measures of music. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The vocal line begins with 'O cle - - mens, O pi - -' on a single note. The first measure ends with a fermata over the note. The second measure continues with the vocal line.

## BASS

A musical score page from a handwritten manuscript. The page shows a single staff of music in 2/4 time, F major, with a bass clef. The notes are represented by vertical stems with small horizontal dashes. Below the staff, the lyrics "O cle-mens, O pi-a" are written in a cursive hand, with a bracketed "O" at the end.



O cle - mens O pi - - a O dul - - cis  
 O cle - - mens O pr - a O dul - - cis  
 - - a] O cle - mens O pi - a O dul - - cis Vir -  
 a, (O pi - - a) O dul - - cis  
 pi - - - a] O dul - - cis

O dul - cis [dul-cis Vir - - - go Ma - ri - a]  
 O dul - cis Vir - - - go, O dul - cis Vir - - go  
 - - go [dul-cis Vir-go] Ma - ri - a, Vir - - go Ma -  
 (Vir - go Ma - ri - a) O dul - cis vir -  
 Vir - - - go [O



O dul-cis Vir - go Ma - ri - a, Ma - - ri - a, O dul -

Ma - ti - - a, O dul - cis Vir - go Ma - ri - a (O dul -

ti - a, O dul - - cis Vir - go Ma - ri - - - a

- go, O dul - cis Vir - go Ma - ri - - a, O dul -

dul - cis Vir - go) [O dul -

- cis Vir - go O dul - cis Vir - go Ma - ri - - a.

- cis Vir - go O dul - cis) Vir - go Ma - ri - - a.

(O dul - cis) Vir - - - go Ma - ri - - a.

cis Vir - go Ma - ri - - a.

- cis Vi - - go) Ma - ri - - a.

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Pedro Bermúdez

SOPRANO

ALTO I.

ALTO II.

TENOR

Vi - ta dul - ce -

Vi - ta dul - ce -

Vi -

ta dul - ce - do (vi - ta

do spes no - stra sal -

- do, dul - ce - do Spes no - stra sal - ve (Spes

- ta dul - ce - do spes no - stra sal - ve (spes no -

8 dul - ce - do spes no - stra sal - ve, spes no - stra sal - ve) spes no - stra sal -

ve spes no - stra sal -

no - stra sal - ve spes no - stra sal - ve]

stra - sal - ve} spes no - stra sal -

8 - - - - - ve [spes no - stra

Sheet music for a four-part choir (Soprano, Alto I, Alto II, Tenor) in common time. The vocal parts are written on separate staves. The lyrics are in Spanish, with some words in Latin (e.g., "Spes nostra"). The music consists of several staves of musical notation with corresponding lyrics underneath each staff. The vocal parts are soprano, alto I, alto II, and tenor. The lyrics include "Vi - ta dul - ce -", "ta dul - ce -", "Vi -", "ta dul - ce - do (vi - ta", "do spes no - stra sal -", "- do, dul - ce - do Spes no - stra sal - ve (Spes", "- ta dul - ce - do spes no - stra sal - ve (spes no -", "8 dul - ce - do spes no - stra sal - ve, spes no - stra sal - ve) spes no - stra sal -", "ve spes no - stra sal -", "no - stra sal - ve spes no - stra sal - ve]", "stra - sal - ve} spes no - stra sal -", and "8 - - - - - ve [spes no - stra". The music is divided into measures by vertical bar lines, and the tempo is indicated by a 'C' (common time).



ve [spes no - stra sal - ve.]

Spes no - stra sal - ve, [spes no - stra sal - ve, spes no - stra sal - ve.]

sal - - - - ve,) spes no - stra sal - - - ve.

SOPRANO

Ad te, ad

ALTO I

Ad te, ad

ALTO II.

Ad

TENOR

Ad

te) su - spi - ra - - - - mus ge - men -

te su - spi - ra - - mus [su - spi - ra - - - - mus] ge -

te su - spi - ra - - - - mus su - spi - ra - - -

te su - spi - ra - - - - mus ge - men - tes el flen -



tes et flen - - tes in hac la - cri-ma-rum val - - le

- men - - tes et flen - - tes in hac la - cri -

mus ge - men - tes et flen - - tes in hac la-cri-ma-rum val-le, [in

tes (ge-men - tes et flen - - tes) in hac (la - crima - rum)

{ in hac la - cri - ma rum val - le in hac la - cri - ma - rum val - - le

ma - rum val-le (in hac la-cri-ma - rum val - le) in hac la - cri -

hac la - cri - ma - rum val - - - le in hac la-cri-ma-rum val - -

in hac la - cri - ma - rum val - le { in hac la - cri - ma - rum

- - - le] in hac la - cri - ma - rum [in hac la - cri - ma - rum] val - le.

ma - rum la - cri - ma - rum val - le, val - - le.

le) in hac la - cri - ma - rum val - - - le.

val - le} in hac la - cri - ma - rum val - - - le.



SOPRANO

ALTO

TENOR

Et Je - sum

Je - sum, et Je - sum èt Je -

Et Je - sum

(et Je - sum) be - ne - di -

sum et Je - sum

9 (et Je - sum) be - né - di -

ctum, be - ne - di - ctum, fru - ctum ven -

be - ne - di - ctum fru - ctum ven - tris tu -

- - - ctum (be - ne - di - ctum) fru - ctum ven - tris tu - i [fru - dum

- tris tu - - - - i no -

fru - ctum ven - tris tu - i no -

8 ven - tris tu - fru - ctum ven - tris tu - - - i] no - - -



Sheet music for a vocal piece. The lyrics are:

- - bis post hoc e - li - um o -  
bis [no - - - bis no bis] post hoc e - xi - li - um o - sten  
- bis post hoc post hoc e - xi - li - um e - xi -  
ste - - - de, [o - sten - - de] o - sten - - - de.  
- - de, o - sten - de o - sten - - - de.  
li - um o - sten - - - de o - sten - - de.

Soprano: O dul - - - cis O dul -

ALTO I: O dul-cis O dul-cis (O dul-cis O dul - -

ALTO II: O dul - cis O dul - - cis, O dul-eis [O dul - - - cis, O dul - -

TENOR: O dul - - cis [O dul - cis] (O dul - - cis, O dul - -



cis - . Vir - go semper Mari - - - - a Vir -

- - - cis] Vir - go semper Ma-ri-a [Vir - go semper Ma -

cis] Vir - - go semper Ma-ri-a - a (Vir - go semper Ma - ri -

- go semper Ma-ri - - a (Vir - go semper Ma-ri - - a) Vir -

ri - a] Vir - - go semper Ma-ri-a [Vir - go semper Ma-ri-a] Vir - - go

- per Ma - ri - - a Vir - - go sem -

- - - a Vir - go semper Ma - ri - - a.

- go sem - per Ma - ri - - a.

sem per Ma - ri - - a Vir - go semper Ma - ri - - a.

- per Ma - ri - - a.

Ma - - ri - - - a Vir - go semper Ma - ri - - a.

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Pedro Bermudes

SOPRANO I.

Vi - - ta dul - ce - do vi - ta dul - ce - do

SOPRANO II.

Vi - - ta dul - ce - do vi - - ta

ALTO

(VI)

TENOR I.

B Vi - - ta dul -

TENOR II.

B Vi - - ta dul - ce

BASS

vi -

vi - - ta dul - ce - do

vi -

dul - ce - - do vi - - - ta dul - ce - - do vi - -

ta dul - ce - - do) dul - ce - - do dul - ce - -

ce - do, dul - ce - do vi - - - ta dul - ce - do dul - ce - do

B - - - do

vi - - - ta dul - ce - - do, vi - ta dul - ce -

ta dul - ce - do

vi - - -



ta dul - ce - do vi - ta dul - ce - do spes no - stra sal -  
 ta dul - ce - do vi - ta dul - ce - do spes no - stra sal -  
 do vi - ta dul - ce - do dul - ce - do spes no - stra  
 vi - - - ta dul - ce - - - do spes no - stra sal - ve  
 - - - do vi - ta dul - ce - do spes  
 ta vi - - - ta dul - ce - do  
 ve [spes nostra sal - - ve] spes no - stra sal -  
 - ve [spes no - stra sal - ve] spes no - stra sal -  
 sal - - ve [spes no - stra sal - ve spes no - stra] sal - -  
 8 spes no - stra sal - ve spes no - stra sal -  
 no - stra sal - ve [spes no - stra sal - ve]  
 spes no - stra sal - - ve



BIBLIOTECA  
MUSICA Y DANZA  
CITAD DE MEXICO

ve spes no - stra sal - ve  
spes no - stra sal - ve  
ve spes no - stra sal - ve  
spes no - stra sal - ve  
spes no - stra sal - ve (spes no - stra sal - ve) spes no - stra sal - ve.  
spes no - stra sal - ve  
spes no - stra sal - ve  
(spes no - stra sal - ve) spes no - stra sal - ve.

SOPRANO I.  
Ad te su - spi - ra - mus ad te su - spi - ra - mus

SOPRANO II.  
Ad te su - spi - ra - mus

ALTO  
Ad te su - spi - ra - mus ad te

TENOR I.  
Ad te su - spi - ra - mus su - spi - ra - mus ad te su -

TENOR II.  
Ad te su - spi - ra - mus ad te su - spi - ra -

BASS  
Ad te su - spi -



ge - men - tes ge - - men -

ad te su - spi - ra mus ge - men - tes et flen - - tes ge -

su - spi - ra - - mus ge - men - - tes et fles, ge - men - - tes et fles -

- spi - ra - mus ge - - men - - tes et fles -

- - mussu - spi - ra - mus ge - men - tes et fles -

ra - mus ge - men - tes et fles -

- tes et fles - in hac la - cri - ma - rum val -

- men - tes et fles - in hac in hac la - cri -

tes (ge - men - tes et fles - tes) in hac la - cri - ma - rum val - le

- - tes in hac la - cri - ma - rum in hac

- - tes in hac la - cri - ma - rum val - le

in hac in hac la - cri - ma -



le la - cri-ma-rumval - - le la - cri-ma-rumval-le la -

marum val - le la - cri-ma-rum val - le in hac la -

in hac la-cri-ma-rum val - le, la - cri-ma-rum val - le [in hac

la - cri - ma - rumval - le la - cri - ma - rumval - le la - cri - ma - rumval - -

la - cri - ma - rumval - le [la - cri - ma - rumval - le, la - cri - ma - rumval - le]

rumval - le la - cri - ma - rumval - le [la - cri - ma - rumval - -

- cri - ma - rum val - le la - cri - ma - rum val - le

cri - ma - rum val - - le la - cri - ma - rum val - - le.

la - cri - ma - rumval - - - - le] la - cri - ma - rumval - le.

le la - cri - ma - rumval - - - le.

la - cri - ma - rum val - - - le.

] la - cri - ma - rumval - - le [la - cri - ma - rumval - le.]



SOPRANO I.

Et Je - sum be-ne-di-ctum, be-ne-di-ctum

SOPRANO II.

Et Je - sum be-ne-

ALTO

Et Je - sum be-ne-di-ctum

TENOR I.

Et Je - sum be-

TENOR II.

Et Je - sum be-ne-di-ctum be-ne-di -

BASS

Et Je - sum

et Je - sum be-ne-di-ctum fru - - - dum, be -

di - - - ctum be-ne-di-ctum et Je-sum be-ne-di - ctum et

Et Je - - sum be-ne - di - ctum

ne - di - - etum et Je-sum be-ne - di - ctum

ctum fru - etum ventris tu - - i et Je - - sum be-ne - di -

be-ne - di - - ctum

[Et]



ne-di - ctum, fru - ctum ven - tris tu - - i fru - ctum

Je-sum be - ne di - - - ctum fru - ctum ven - tristu - i, ven-

et Je-sumbe- ne - di-ctum be - ne - di - ctum

<sup>8</sup> et Je - sum be-ne - - di - - ctum fru - ctum ven -

<sup>8</sup> etum, be-ne - di - - ctum be - - - ne - di - ctum

Je - sum be-ne - di - - ctum) fru - ctum ven-tris tu - i

ven - tristu - i fru - ctum ven - tristu - i, fru - ctum ventris tu - i

tristu - i fru - ctum ventristu - i fru - ctum

fru - ctum ven - - tristu - i fru - ctum ven-tris tu - - i

<sup>8</sup> tris tu - - i ven - tristu - i

<sup>8</sup> fru - ctum ven - - tristu - - i (fru - ctum ventris

(fru - ctum ven-tris tu - i, fru - ctum ven - tris tu - - i ven -



fru - ctum ven-tristu - - - i fru - ctum ven-tris tu - - - i.

ven-tris tu - - i [fru - ctum ven-tris tu - i] ven-tristu - i ven - tristu - - - i.

(fru - ctum ven-tris tu - i) ven - tristu - - - i.

fru - - - clum ven-tris tu - i fru - ctum ven - tristu - - - i.

tu - - - i) fru - ctum ven-tris tu - - - i.

- tris tu - i) fru - ctum ven - tris tu - - - i.

SOPRANO I.

O cle - - mens O pi - - a, O

SOPRANO II.

O cle - - mens

ALTO

O cle - mens O pi - - a (O cle - mens O pi - - a O cle -

TENOR I.

O cle - - mens, O pi - a

TENOR II.

O cle - mens, O pi - a O cle - mens a pi - a, O

BASS

O



Sheet music for a vocal piece with multiple staves. The lyrics are in Spanish, alternating between different forms of address to the Virgin Mary. The music includes various dynamics and performance markings.

Stave 1 (Treble Clef): cle - meno pi - a O cle - mens O pi - a  
O pi - a O cle - mens, O pi - a  
mens O pi - a] O cle - mens, O pi - a [O cle - mens, O pi - a O pi -  
8 (O cle - mens O pi - a) O cle - mens O pi - a  
cle - mens O pi - a O pi - a O cle - mens O pi - - -  
cle - mens O pi - - - a (O cle - mens O pi - - -  
pi - a O dul - - cis Vir - go O dul - cis Vir - - go,  
a O dul - cis Vir - go, O dul - cis Vir - go O dul - cis  
a,) O dul - cis, Vir - - - go O dul - - cis, O dul - cis Vir -  
8 - O dul - cis Vir - - go O dul - cis O dul - - cis O dul - cis  
a,) O dul - - - cis Vir - - go



O dul - cis Vir - go Ma - ri -

Vir - go sem - per Ma - ri - a, O dul - cis Vir - go,

go sem - - per Ma - ri - a { O dul - cis Vir - go sem - - per Ma -

- - - - a, O dul - cis Vir - - go Ma - ri - a

Vir - go Ma - ri - a, O dul - - cis Vir - go Ma - ri -

{ O dul - - cis Vir - go sem - per Ma -

a O dul - cis Vir - go O dul - cis Vir - go sem - - per Mari - a.

O dul - cis Vir - go Ma - ri - a.

- ri - a) O dul - - cis Vir - go Ma - ri - a.

O dul - cis Vir - - - go Ma - - ri - a.

- - a.

ti - a) O dul - cis Vir - go sem - per Ma - ri - a.



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Pedro Bermúdez

SOPRANO I.

Do - mi - ne ad ad - ju - van - dum me fe - sti - na Glo - ri - a Pa - tri et Fi - li -

SOPRANO II.

Do - mi - ne ad ad - ju - van - dum me fe - sti - na et Fi - li -

ALTO

Do - mi - ne ad ad - ju - van - dum me fe - sti - na Glo - ri - a Pa - tri et Fi - li -

TENOR

Do - mi - ne ad ad - ju - van - dum me fe - sti - na glo ri - - a Pa - tri et Fi - li -

BASS

Do - mi - ne ad ad - ju - van - dum me fe - sti - na glo - ri - a Pa - tri et Fi - li -

- o et Fi - li - o et Spi - ri - tu - - i San - cto Si - cut e - rat in

- o et Fi - li - o et Spi - ri - tu - i San - cto Si - cut e - rat in

- o et Fi - li - o et Spi - ri - tu i San - cto Si - cut e - rat in

8 - o et Fi - li - o et Spi - ri - tu - - i San - cto Si - cut e -

- o et Fi - - li - o et Spi - ri - tu - - i San - cto si - cut e - rat in



prin-ci - pi - o et nunc et sem - per et in sæ-cu-la, sæ - cu-lo - rum A - -

prin-ci - pi - o et nunc et sem - per et in sæ - cu-la, sæ -

prin-ci - pi - o et nunc et sem - per et in sæ - cu-la, sæ - cu -

<sup>8</sup>-rat in prin-ci - pi - o et nunc et sem - per in sæ-cu-la, sæ - cu - lo - rum A -

prin ci - pi - o et nunc et sem - per et in sæ - cu-la sæ - cu -

- - - - men. Al - le lu - - ia (al - le - lu - ia.)

cu - lo - - rum a - men. Al - - le - - lu - - - ia.

lo - - - - rum a - men. Al - le lu - ia [al - le - lu - ia]

- - - - - men. Al - le lu ia. [al - le - lu - - - ia.]

lo - - - - rum a - men. Al - le lu - ia, [al - le - lu - - ia.]