

4. Cum invocarem

[Salmo] a 7

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Compositor

ANÓNIMO

Fuente utilizada para esta edición

Barcelona. Biblioteca de Catalunya, M. 927, ff. 13v-16v
“Cum invocarem, a 7 voces, 8º tono”

Sobre esta fuente véase el siguiente trabajo:

Lola JOSA & Mariano LAMBEA

“Música de varios autores escogida por el maestro Gerónimo Vermell (1690). Breve descripción y detalle del contenido del M. 927 de la Biblioteca de Catalunya (Barcelona)”

En: Digital CISC, <<http://hdl.handle.net/10261/27434>>

Letra

*Cum invocarem exaudivit me Deus justitiae meae: in tribulatione dilatasti mihi.
Miserere mei et exaudi orationem meam.*

Filii hominum, usquequo gravi corde? ut quid diligitis vanitatem et quaeritis mendacium?

Et scitote quoniam mirificavit Dominus sanctum suum: Dominus exaudiet me cum clamavero ad eum.

Irascimini, et nolite peccare: quae dicitis in cordibus vestris, in cubilibus vestris compungimini.

Sacrificate sacrificium justitiae, et sperate in Domino. Multi dicunt: Quis ostendit nobis bona?

*Signatum est super nos lumen vultus tui, Domine: dedisti laetitiam in corde meo.
A fructu frumenti, vini, et olei sui, multiplicati sunt.*

In pace in idipsum dormiam, et requiescam.

Quoniam tu, Domine, singulariter in spe constituisti me.

Gloria Patri, et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

Fuente

Liber Usualis

Traducción

Traducción literal del Salterio de David: <<http://books.google.es>>

Cuando llamé, oyó mi oración el Señor Dios de mi justicia: y ensanchó mi corazón en el día de la tribulación.

Apiádate de mí, y despacha bien mi oración.

Hijos de los hombres, ¿hasta cuándo seréis de tan pesado corazón? ¿Por qué amáis la vanidad, y buscáis la mentira?

Sabed, que el Señor hizo cosas maravillosas con su siervo: y el Señor me ha de oír siempre que yo clamare a él.

Caso que os airéis contra mí, refrenad vuestra ira, y no queráis pecar: y del mal que meditáis en vuestros corazones reprehendeos en vuestras cámaras.

Sacrificad a Dios sacrificio de justicia, y esperad en el Señor. Muchos dicen: ¿cuándo veremos el premio y galardón de nuestros servicios?

Estampada está en nosotros, oh Señor, la lumbre de tu rostro: y con este beneficio has dado alegría a mi corazón.

Y además de esto; los que te sirven han sido multiplicados con el fruto de trigo, de vino y aceite, con que también los remuneras.

En paz juntamente dormiré, y descansaré.

Porque tú, Señor, aseguraste mi vida singularmente: con la esperanza de tu misericordia.

Gloria al Padre, al Hijo y al Espíritu Santo.

Como era en el principio, y ahora, y siempre, y por los siglos de los siglos. Amén.

**Datos musicales**

Voces:	7 Coro I: Tiple 1º, Tiple 2º, Tenor Coro II: Tiple, Alto, Tenor, Bajo Acompañamiento
Claves altas:	Tiples (SOL en 2ª). Alto (DO en 2ª) Tenores (DO en 3ª). Bajo (DO en 4ª) Acompañamiento (DO en 4ª)
Tono original:	VIII tono alto u “octavillo”, final SOL
Transcripción:	Transporte a la cuarta inferior, final RE, armadura FA #

**A continuación se incluye la transcripción musical manuscrita de
Mariano LAMBEA
(40 páginas)**

4. Cum invocarem, a 7

ANÓNIMO

-1-

[CORO I]

[Tiple 1º]

[Tiple 2º]

[Tenor]

Cum in-vo-ca-nem ex-au-

Cum in-vo-

Cum in-vo-ca-nem

[CORO II]

[Tiple]

[Ato]

[Tenor]

[Bajo]

[Acompañamiento]

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3

di- vit me De- us ju- sti- ti- ae me- ae, ju-
ca- nem ex- au- di- vit me De- - us ju- sti- ti- ae
8 ex- au- di- vit me De- us ju- sti- ti- ae

8

7

sti-ti-ae me- ae:

me- ae:

me- ae:

in tri-bu-la-ti-o-ne di-la-ta-sti, di-la-

in tri-bu-la-ti-

in tri-bu-la-ti-o-ne, in tri-bu-la-ti-o-ne di-la-

in tri-bu-la-ti-o-ne di-la-

10

in tri-bu-la-ti-o-ne di-la-ta-sti mi-

in tri-bu-la-ti-o-ne di-la-

ta-sti mi-hi,

o-ne di-la-ta-sti mi-hi,

ta-sti, di-la ta-sti mi-hi

ta-sti mi-hi,

13

hi, in tri-bu-la-ti-o-ne di-la-ta-sti mi-hi, di-la-
 ta-sti, in tri-bu-la-ti-o-ne di-la-ta-sti mi-hi, di-la-
 o-ne di-la-ta- - sti mi-hi, di-la-
 di-la-ta-sti,
 di-la-ta-sti,
 di-la-ta-sti,
 di-la-ta-sti,

21

Handwritten musical score for a choir with four parts (Soprano, Alto, Tenor, Bass) and a basso continuo line. The lyrics are Latin: "i, et ex-au-di o-ra-ti-o-nem me-am. au-di, et ex-au-di Fi-li-i ho-mi-". The score is written in G major (one sharp) and 4/4 time. The lyrics are written below the vocal staves. The basso continuo line is at the bottom.

Lyrics for Soprano part:

i, et ex-au-di o-ra-ti-o-nem me-am.
 au-di, et ex-au-di Fi-li-i ho-mi-

Lyrics for Alto part:

i, et ex-au-di o-ra-ti-o-nem me-am.
 au-di, et ex-au-di Fi-li-i ho-mi-

Lyrics for Tenor part:

8 i, et ex-au-di o-ra-ti-o-nem me-am.
 au-di, et ex-au-di Fi-li-i ho-mi-

Lyrics for Bass part:

au-di, et ex-au-di Fi-li-i ho-mi-

25

us- que-quo gra- vi cor- de? ut quid di- li- gi- tis

us- que-quo gra- vi cor- de? ut quid di- li- gi- tis

us- que-quo gra- vi cor- de? ut quid di- li- gi- tis

num, ut quid di- li- gi- tis

num, ut quid di- li- gi- tis

8 num, ut quid di- li- gi- tis

num, ut quid di- li- gi- tis

num, ut quid di- li- gi- tis

Handwritten musical score for a choir, consisting of eight staves. The music is written in treble clef with a key signature of one sharp (F#). The lyrics are: "va-ni-ta-tem, et quaeri-tis men-di-ca-cium,". The score includes various musical notations such as rests, notes, and slurs. A small number '8' is written below the first three staves and the fifth staff. The lyrics are written below each staff, with some words split across lines.

va-ni-ta-tem, va-ni-ta-tem, va-ni-ta-tem, va-ni-ta-tem, et quaeri-tis men-di-ca-cium, et quaeri-tis men-di-ca-cium, et quaeri-tis men-di-ca-cium, et quaeri-tis men-di-ca-cium,

35

tem et quae-ri-tis men-di-ca-cium? #

tam et quae-ri-tis men-di-ca-cium?

8 tem et quae-ri-tis men-di-ca-cium?

va-ni-ta-tem? Et sci-to-te

va-ni-ta-tem? Et sci-to-te #

8 va-ni-ta-tem? Et sci-to-te

va-ni-ta-tem? Et sci-to-te

va-ni-ta-tem? Et sci-to-te

39

Et sci- to-te quo- ni- am mi- ri- fi-

Et sci- to-te quo- ni- am mi- ri- fi-

Et sci- to-te quo- ni- am mi- ri- fi-

quo- ni- am mi- ri- fi- ca- vit Do- mi- nus

quo- ni- am mi- ri- fi- ca- vit Do- mi- nus

8 quo- ni- am mi- ri- fi- ca- vit Do- mi- nus

quo- ni- am mi- ri- fi- ca- vit Do- mi- nus

Handwritten musical score for a choir. The score consists of six staves. The first three staves are vocal parts, each with the lyrics "Et sci- to-te quo- ni- am mi- ri- fi-". The fourth, fifth, and sixth staves are vocal parts with the lyrics "quo- ni- am mi- ri- fi- ca- vit Do- mi- nus". The fourth staff has an "8" written below it. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings like "p".

44

ca-vit Do-mi-nus san-ctum su- - um, ex-au-di-et #

ca-vit Do-mi-nus san-ctum su- - um, ex-au-di-et

8 ca-vit Do-mi-nus san-ctum su- - um, ex-au-di-et

san-ctum su- - um, Do-mi-nus

san-ctum su- - um, Do-mi-nus

8 san-ctum su- - um, Do-mi-nus

san-ctum su- - um, Do-mi-nus

san-ctum su- - um, Do-mi-nus

49

me, san-ctum su- - um: ex-au-di-et me

me, san-ctum su- - um: ex-au-di-et me cum da-

me, san-ctum su- - um: ex-au-di-et me

san-ctum su- - um: Do-mi-nus ex-au-di-et me

san-ctum su- - um: Do-mi-nus ex-au-di-et me

san-ctum su- - um: Do-mi-nus ex-au-di-et me

san-ctum su- - um: Do-mi-nus ex-au-di-et me

54

Handwritten musical score for a song. The page is numbered 54 in the top left and -14- in the top right. The score consists of a vocal line and an instrumental line, both in G major (one sharp).

The vocal line is written on a single staff with a treble clef and a common time signature (C). It features a melody with eighth and sixteenth notes, and lyrics in Portuguese: "cum da-ma- ve-ro, cum da-ma- ve-ro, cum da-ma- ve-ro, cum da- ma- ve-ro, cum da- ma- ve-ro, cum da- ma- ve-ro, cum da- ma- ve-ro, cum da- ma- ve-ro, cum da- ma- ve-ro, cum da- ma- ve-ro".

The instrumental line is written on a single staff with a bass clef and a common time signature (C). It contains a bass line with notes and rests corresponding to the vocal line.

58

ma-ve-ro ad e- um, cum cla-
ma-ve-ro ad e- um, cum da-ma- - ve-ro,
ro ad e- um, cum da-ma- ve-ro, cum da-
cum da-ma-
cum da-ma- ve-ro, cla-ma- ve-ro,
cum da-ma- ve-ro, cum da-ma- ve-
cum da-ma- ve-

63

A handwritten musical score on a page with the number 63 at the top center and -16- at the top right. The score is written on seven systems of five-line staves. The first two staves of each system are treble clefs, and the last two are bass clefs. The music consists of a vocal line and a piano accompaniment line. The lyrics are written in Portuguese and are repeated across the systems.

The lyrics are as follows:

ma- ve- ro, um da-ma- ve- ro, um da-ma- ve-
 um da-ma- - ve-ro, um da-ma- - ve-ro, um da-ma-
 8 ma- ve- ro, um da-ma- ve- ro, um da-ma- ve-
 - ve-ro, um da-ma- ve- ro, um da-ma- ve- ro,
 um da-ma- ve- ro, um da-ma- ve-
 8 ro, um da- ma- ve- ro, um da- ma- ve- ro, um da-
 ro, um da- ma- ve- ro, um da- ma- ve- ro, um da-
 ro, um da- ma- ve- ro, um da- ma- ve- ro, um da-

65

ro, cum da-ma- ve-ro ad
 - ve-ro, cum da-ma- - ve-ro, cum da-ma- - ve-ro ad
 ro, cum da-ma- ve-ro, cum da-ma- ve-ro ad
 cum da-ma- ve-ro, cum da-ma- ve-ro, cum cla-ma- ve-
 ro, cum da-ma- ve-ro ad e-
 ma- ve-ro, cum da-ma- ve-ro, cum da-ma- ve-ro ad
 ma- ve-ro, cum da-ma- ve-ro, cum da-ma- ve-ro ad
 ma- ve-ro, cum da-ma- ve-ro, cum da-ma- ve-ro ad

68

Handwritten musical score for voice and piano, page 18. The score consists of eight staves. The first three staves contain vocal lines with lyrics: "e- um. I-ra- sci- mi-ni, et no-", "e- um. I-ra-", and "e- um. I-ra- sci- mi-ni, et no- li- te pec-". The remaining five staves contain piano accompaniment with various rhythmic patterns and rests.

72

li- te, et no- li- te pec- ca- re: in
sci- mi-ni, et no- li- te pec- ca- re: in
ca- re, pec- ca- re, pec- ca- re: in

quae di- ci- tis
quae di- ci- tis
quae di- ci- tis
quae di- ci- tis

76

Handwritten musical score for a choir, consisting of seven staves. The music is written in treble clef with a key signature of one sharp (F#). The lyrics are in Latin and are repeated across the staves. The first three staves have a '8' written below the first measure, and the fourth, fifth, and sixth staves also have an '8' below the first measure. The lyrics are: 'cor-di-bus ve-stris, in cor-di-bus ve-stris, in cu-bi-li-bus' (repeated). The seventh staff is a bass line.

cor-di-bus ve-stris, in cor-di-bus ve-stris, in cu-bi-li-bus
cor-di-bus ve-stris, in cor-di-bus ve-stris, in cu-bi-li-bus
8 cor-di-bus ve-stris, in cor-di-bus ve-stris, in cu-bi-li-bus
in cor-di-bus ve-stris, in cor-di-bus ve-stris, in cu-
in cor-di-bus ve-stris, in cor-di-bus ve-stris, in cu-
8 in cor-di-bus ve-stris, in cor-di-bus ve-stris, in cu-
in cor-di-bus ve-stris, in cor-di-bus ve-stris, in cu-

80

ve- stis com-pun- gi- mi-ni. Sa- cri-

ve- stis com-pun- gi- mi-ni. Sa- cri-

ve- stis com-pun- gi- mi-ni. Sa-cri-fi-ca-te sa-cri-

bi-li-bus ve- stis com-pun- gi- mi-ni.

bi-li-bus ve- stis com-pun- gi- mi-ni.

8 bi-li-bus ve- stis com-pun- gi- mi-ni.

bi-li-bus ve- stis com-pun- gi- mi-ni.

83

fi- ci- um, sa- cri- fi- ci- um, sa- cri-

fi- ci- um, sa- cri- fi- ci-

fi- ci- um, sa- cri- fi- ci- um, sa- cri- fi-

Sa- cri- fi- ci- um,

Sa- cri- fi- ca- te sa- cri- fi- ci- um,

Sa- cri- fi- ci-

Sa- cri- fi- ca- te sa- cri- fi- ci- um, sa- cri- fi- ca- te sa- cri-

The musical score consists of ten staves. The first three staves are vocal lines with lyrics. The fourth staff is a piano accompaniment line with lyrics. The fifth and sixth staves are vocal lines with lyrics. The seventh staff is a piano accompaniment line with lyrics. The eighth and ninth staves are vocal lines with lyrics. The tenth staff is a piano accompaniment line. The key signature has one sharp (F#) and the time signature is 8/8. The lyrics are in Latin and describe the sacrifice of Christ.

86

fi- ci- um, sa- cri- fi- ca- te sa- cri-
um, sa- cri- fi- ca- te sa- cri- fi- ci- um, ju-
ca- te sa- cri- fi- ci- um, sa- cri-
sa- cri- fi- ca- te sa- cri- fi- ci- um, sa- cri-
sa- cri- fi- ca- te sa- cri- fi- ci- um
sa- cri- fi- ca- te sa- cri- fi-
fi- ci- um, sa- cri- fi-

The musical score is written in G major (one sharp) and 4/4 time. It consists of two systems of three staves each. The first system includes a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The second system includes a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The lyrics are written below the vocal lines. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with occasional rests and dynamics markings like 'p'.

89

fi- ci- um ju- sti- ti- ae, spe- ra- te, spe- ra- te in
sti- ti- ae, ju- sti- ti- ae, spe- ra- te, spe- ra- te in
fi- ci- um ju- sti- ti- ae, spe- ra- te, spe- ra- te in
fi- ci- um ju- sti- ti- ae, spe- ra- te, spe- ra- te in Do- mi- no,
ju- sti- ti- ae, spe- ra- te
fi- ci- um ju- sti- ti- ae, spe- ra- te, spe- ra- te in Do- mi- no,
fi- ci- um ju- sti- ti- ae, spe- ra- te, spe- ra- te in Do- mi- no,

93

Do-mi-no, spe-ra-te, spe-ra-te in Do-mi-no.

Do-mi-no, spe-ra-te, spe-ra-te in Do-mi-no.

8 Do-mi-no, spe-ra-te, spe-ra-te in Do-mi-no.

spe-ra-te, spe-ra-te in Do-mi-no. Mul-ti

te, spe-ra-te in Do-mi-no. Mul-ti

8 spe-ra-te, spe-ra-te in Do-mi-no. Mul-ti

spe-ra-te, spe-ra-te in Do-mi-no. Mul-ti

The musical score is written on ten staves. The first three staves are vocal parts with lyrics. The fourth staff continues the lyrics and includes the word 'Mul-ti'. The fifth and sixth staves are vocal parts with lyrics. The seventh staff continues the lyrics and includes the word 'Mul-ti'. The eighth and ninth staves are vocal parts with lyrics. The tenth staff is a bass line. The music is in G major (one sharp) and 4/4 time. The lyrics are: 'Do-mi-no, spe-ra-te, spe-ra-te in Do-mi-no. Mul-ti te, spe-ra-te in Do-mi-no. Mul-ti spe-ra-te, spe-ra-te in Do-mi-no. Mul-ti spe-ra-te, spe-ra-te in Do-mi-no. Mul-ti'.

96

Handwritten musical score for three voices and basso continuo. The score is written in G major (one sharp) and 4/4 time. It consists of six staves. The first three staves are for the voices, and the last three are for the basso continuo. The lyrics are in Latin and are written below the notes.

Quis o- sten-dit no- bis bo- na?

Quis o- sten-dit no- - bis bo- na?

Quis o- sten-dit no- bis bo- - - na?

di- cunt:

di- cunt: Si- gna- tum

8 di- cunt: Si-

di- cunt: Si- gna- tum est

100

Si-gna-tum est su-per nos

est su-per nos

gna-tum est su-per nos lu-men vul-tus

su-per nos lu-men vul-tus tu-i

104

de-di-sti lae-

de-

lu-men vul-tus tu-i, tu-i Do-mi-ne:

lu-men vul-tus tu-i Do-mi-ne, Do-mi-ne:

8 tu-i Do-mi-ne, lu-men vul-tus tu-i Do-mi-ne:

Do-mi-ne, lu-men vul-tus tu-i Do-mi-ne:

107

(#)

ti- ti- am in cor-de me- o, in cor-de me- o, in
de- di- sti lae- ti- ti- am in cor-de me- o, me- o, in
8 di- sti lae- ti- ti- am in cor-de me- o, me- o, in

110

Handwritten musical score for a choir, consisting of 11 staves. The music is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The lyrics are in Latin and are repeated across the staves. The first three staves are vocal parts, and the last four are instrumental accompaniment. The lyrics are: "cor-de me-o. A fru-ctu fru-men-ti, vi-ni et o-le-i su-".

cor-de me-o. A fru-ctu fru-men-ti, vi-ni et
cor-de me-o. A fru-ctu fru-men-ti, vi-ni et
cor-de me-o. A fru-ctu fru-men-ti, vi-ni et
A fru-ctu fru-men-ti, vi-ni et o-le-i su-
A fru-ctu fru-men-ti, vi-ni et o-le-i su-
A fru-ctu fru-men-ti, vi-ni et o-le-i su-
A fru-ctu fru-men-ti, vi-ni et o-le-i su-
A fru-ctu fru-men-ti, vi-ni et o-le-i su-

114

o-le-i su-i, mul-ti-pli-ca-ti sunt, mul-ti-pli-

o-le-i su-i, mul-ti-pli-ca-ti sunt, mul-ti-pli-

o-le-i su-i, mul-ti-pli-ca-ti sunt, mul-ti-pli-

i, mul-ti-pli-ca-ti sunt, mul-ti-pli-ca-ti

i, mul-ti-pli-ca-ti sunt, mul-ti-pli-ca-ti

i, mul-ti-pli-ca-ti sunt, mul-ti-pli-ca-ti

i, mul-ti-pli-ca-ti sunt, mul-ti-pli-ca-ti

118

ca-ti sunt. Espacio

ca-ti sunt. [Espacio] dor- - mi-

ca-ti sunt. [Espacio] dor- - mi-

ca-ti sunt. dor- - mi

sunt. In pa-ce in i-di-psum [Espacio]

sunt. In pa-ce in i-di-psum [Espacio]

8 sunt. In pa-ce in i-di-psum [Espacio]

sunt. In pa-ce in i-di-psum [Espacio]

sunt. In pa-ce in i-di-psum [Espacio]

125

am et re-qui-es-cam. Quo-ni-am tu Do-mi-ne

am et re-qui-es-cam. Quo-ni-am tu Do-mi-ne

8 am et re-qui-es-cam. Quo-ni-am tu Do-mi-ne

Quo-ni-am tu Do-mi-ne sin-gu-la-ri-ter in

Quo-ni-am tu Do-mi-ne sin-gu-la-ri-ter in

8 Quo-ni-am tu Do-mi-ne sin-gu-la-ri-ter in

Quo-ni-am tu Do-mi-ne sin-gu-la-ri-ter in

130

con-stitui-isti me, con-stitui-isti me.

con-stitui-isti me, con-stitui-isti me.

8 con-stitui-isti me, con-stitui-isti me.

spe con-stitui-isti me, con-stitui-isti me.

spe con-stitui-isti me, con-stitui-isti me.

8 spe con-stitui-isti me, con-stitui-isti me.

spe con-stitui-isti me, con-stitui-isti me.

135

Glo-ri-a Pa-tri, glo-ri-a Pa-
 Glo-ri-a Pa-tri, glo-ri-a Pa-
 8 Glo-ri-a Pa-tri, glo-ri-a Pa-
 Glo-ri-a Pa-tri, et Fi-li-o, glo-ri-a
 Glo-ri-a Pa-tri, et Fi-li-
 8 Glo-ri-a Pa-tri, et Fi-li-o, et Fi-li-
 Glo-ri-a Pa-tri, glo-ri-a Pa-

140

tri, et Spi-ri-tu-i San-cto,

tri, et Spi-ri-tu-i San-cto,

8 tri, et Spi-ri-

Pa-tri, et Fi-li-o, Fi-li-o,

o, et Fi-li-o,

8 o, et Fi-li-o,

tri, et Fi-li-o, et Fi-li-o,

144

(4)

et Spi-ri-tu-i San-cto, et Spi-ri-tu-i San-cto.
cto, et Spi-ri-tu-i San-cto, spi-ri-tu-i San-cto.
tu-i San-cto, et Spi-ri-tu-i San-cto, San-cto.
Si-cut
Si-cut
Si-cut
Si-cut

148

Si-cut e-rat in prin-ci-pi-o,
Si-cut e-rat in prin-ci-pi-o,
Si-cut e-rat in prin-ci-pi-o,
e-rat, si-cut e-rat et nunc, et
e-rat, si-cut e-rat
e-rat, si-cut e-rat et nunc, et sem-per, et
e-rat, si-cut e-rat

153

et in sae-cu-la sae-cu-lo-rum. A-

et in sae-cu-la sae-cu-lo-rum. A-

et in sae-cu-la sae-cu-lo-rum. A-

sem-per, et nunc, et sem-per, et sem-per, et in

et nunc, et sem-per, et in

nunc, et sem-per, et sem-per, et in

et nunc, et sem-per, et nunc, et sem-per, et in

et nunc, et sem-per, et nunc, et sem-per, et in

157

men, a-men, a-men, sae-cu-lo-rum, a-men.

men, a-men, a-men, sae-cu-lo-rum, a-men.

8 men, a-men, a-men, sae-cu-lo-rum, a-men.

sae-cu-la sae-cu-lo-rum. A-men, a-men.

sae-cu-la sae-cu-lo-rum. A-men, a-men.

8 sae-cu-la sae-cu-lo-rum. A-men, a-men.

sae-cu-la sae-cu-lo-rum. A-men, a-men.

sae-cu-la sae-cu-lo-rum. A-men, a-men.

Facsímil parcial



«*Música de varios autores escogida por el maestro Gerónimo Vermell*». (1690)
Barcelona. Biblioteca de Catalunya, M. 927, Portada



4. «Cum invocarem»
[Salmo] a 7
ANÓNIMO
Barcelona. Biblioteca de Catalunya, M. 927, f. 13v



4. «Cum invocarem»

[Salmo] a 7

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Barcelona. Biblioteca de Catalunya, M. 927, f. 15v



4. «Cum invocarem»

[Salmo] a 7

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Barcelona. Biblioteca de Catalunya, M. 927, f. 16v