

# Benedicamus Benedicto

Villancico Asturiano  
(*Asturian Christmas Carol*)

Matías Juan de Veana



**SATBar./SATB Choir**

Organ accompaniment by Hilarión Eslava  
Additional instrumentation by Rebecca Rufin

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# Benedicamus Benedicto

## Villancico Asturiano (Asturian Christmas Carol)

Arr. by Rebecca Rufin

Matías Juan de Veana, 17th century  
Organ by Hilarión Eslava, ca.1860

**Moderato**

Chime or Bell

Pandeiro or Tambourine

1st Choir Soprano 1

1st Choir Soprano 2 (Ferreira)

1st Choir Tenor

1st Choir Baritone (Sacristán)

2nd Choir Soprano

2nd Choir Alto

2nd Choir Tenor

2nd Choir Bass

*Oboe a la derecha (Oboe in the right hand)*

*Fagot a la izquierda y tambor (Bassoon in left hand with tremolo)*

Organ

**NOTE:** These organ settings are intended to mimic the sound of a bagpipe.

13

Org.

Sources include manuscripts #MC/5285-38 & #MC/5385-39 and Vol. 3 of the Lira Sacra Hispana (M/478), all from Biblioteca Nacional de España; edited 2020 by Rebecca Rufin

19 **Moderato** *p*

1C-S1 Cier-to Sa-cris - tán de'As - tu - rias vie-ne'á

1C-S2 (Fer.) *p* Cier-to Sa-cris - tán de'As - tu - rias vie-ne'á la Mi -

1C-T *p* Cier-to Sa-cris - tán de'As - tu - rias

1C-Bar (Sac.) *p* Cier-to Sa-cris - tán de'As - tu - rias

Org. *Flautado y violon*  
(Flute and contrabass)

(Play bass part alone if voices are not strong)

27

1C-S1 la Mi - sa del Ga - llo tan dies - tro que'al i - te mi - sa

1C-S2 (Fer.) sa del Ga - llo tan dies - tro que'al i - te mi - sa

1C-T vie-ne'a la Mi - sa del Ga - llo tan dies -

1C-Bar (Sac.) vie-ne'á la Mi - sa del Ga - llo tan dies - tro que'al

Org.

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4

36

1C-S1

res-pon - - de Be - - ne-di - - ca - - - - mus.

1C-S2 (Fer.)

res-pon - - de Be - ne-di - ca - - mus.

1C-T

tro que'al i - te mi-sa res-pon - - de Be - ne-di - ca - - mus.

1C-Bar (Sac.)

i - te, i - te mi-sa res-pon - - de Be - ne-di - ca - - mus.

Org.

**Allegro (estribillo)**

*mf* Ferreira

45

1C-S2 (Fer.)

To-ca'el Es-qui - lón, Sa-cris - tán de Can - dás, to-ca'el Es-qui - lón que no lo per - de-

Org.

*Flautados (Flutes)*

52

1C-S2 (Fer.)

rás.

*mf* Sacristán

1C-Bar (Sac.)

Cá-lla - te Fer - rei - ra, non di - gas Es-qui - lón, cá-lla - te non juz - gues que'es-

Org.

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Chime  
or Bell

1C-S1

1C-S2  
(Fer.)

1C-T

1C-Bar.  
(Sac.)

2C-S

2C-A

2C-T

2C-B

Org.

*mf* To-ca'el Es-qui - lón, Sa-cris -

*mf Sopranos* To-ca'el Es-qui - lón, To-ca'el Es-qui -

*mf* To-ca'el Es-qui - lón,

*mf Baritones* ta-mus en Ji - jón. To-ca'el Es-qui - lón,

*f* To-ca'el Es-qui - lón, *p* to-ca'el Es-qui - lón

*f* To-ca'el Es-qui - lón, *p* to-ca'el Es-qui - lón

*f* To-ca'el Es-qui - lón, *p* to-ca'el Es-qui - lón

*f* To-ca'el Es-qui - lón, *p* to-ca'el Es-qui - lón

*f* *p*

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Chime  
or Bell

1C-S1

1C-S2  
(Fer.)

1C-T

1C-Bar.  
(Sac.)

2C-S

2C-A

2C-T

2C-B

Org.

tán de Can - - - dás, de Can - - -

lón, Sa-cris - tán de Can - - - dás, de Can - dás,

To-ca'el Es - qui - lón, sa - cris - tan de Can - - -

To-ca'el Es - qui - lón, Sa-cris - tán de Can -

*mf* To-ca'el Es - qui -

*mf* To-ca'el Es - qui -

*mf* To-ca'el Es - qui -

*mf*

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Chime or Bell

1C-S1

1C-S2 (Fer.)

1C-T

1C-Bar. (Sac.)

2C-S

2C-A

2C-T

2C-B

Org.

dás,

dás,

dás,

lón que non lo per - - - - de - - - - rás, non lo per-de -

*mf*

To-ca'el Es-qui - lón que non lo per - - - - de - - - - rás, non lo per-de -

lón To-ca'el Es-qui - lón que non lo per - - - - de - -

lón que non lo per - - - - de - -

Chime or Bell

1C-S2 (Fer.)

2C-S

2C-A

2C-T

2C-B

Org.

*Ferreira*

To-ca'el Es-qui - lón y na-da te dé pe - na, To-ca'el Es-qui - lón que'a ques-ta'es

rás.

rás.

rás.

rás.

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83

1C-S2 (Fer.)

nui-te bue - na.

*Sacristán*

1C-Bar. (Sac.)

Ay la me Fer - rei-ra to - car le non quie - ru, de - ga - me can - tar al son

Org.

91

Chime or Bell

Pandeyro or Tambourine

1C-S1

To - ca'el Es - qui - lón e na - da te dé pe -

1C-S2 (Fer.)

*Sopranos*

To - ca'el Es - qui - lón, To - ca'el Es - qui - lón e na - da

1C-T

To - ca'el Es - qui - lón,

1C-Bar. (Sac.)

del pan - dei - ro. To - ca'el Es - qui - lón,

2C-S

To - ca'el Es - qui - lón, to - ca'el Es - qui - lón

2C-A

To - ca'el Es - qui - lón, to - ca'el Es - qui - lón

2C-T

To - ca'el Es - qui - lón, to - ca'el Es - qui - lón

2C-B

To - ca'el Es - qui - lón, to - ca'el Es - qui - lón

Org.

*f* *p*

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97

Chime or Bell

Pandeiro or Tambourine

1C-S1

1C-S2 (Fer.)

1C-T

1C-Bar. (Sac.)

2C-S

2C-A

2C-T

2C-B

Org.

na na - - - da te dé pe - - - na,

te dé pe - - - na, na - da te dé pe - - - na,

To-ca'el Es-qui - lón e na-da te dé pe - - na, pe - - - na,

*Baritones*

To-ca'el Es-qui - lón e na-da te dé pe - na,

To-ca'el Es-qui - lón que'a ques-ta'es

To - ca'el Es - qui -

To - - - - - ca'el

102

Chime or Bell

Pandeiro or Tambourine

2C-S

2C-A

2C-T

2C-B

Org.

nui - te bue - - - na, es nui - - - - - te bue - na.

lón que'a ques-ta'es nui-te bue - - - na, es nui - te bue - - na.

To-ca'el Es-qui - lón que'a ques-ta'es nui-te bue - na, bue - na.

Es - - - qui - - - lón que'a ques - ta'es nui-te - bue-na.

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10 *108* *Ferreira*

1C-S2 (Fer.)

Di-me que tu na-da quie-res can-tar hoy que ya'has can-ta-du mu-chas sin to -

Org.

114

1C-S2 (Fer.)

car ba - jón.

1C-Bar. (Sac.)

*Sacristán*

La que can-tar quie-ru in-da non se'o - yó, y'a-si va por

Org.

121

Chime or Bell

Pandeiro or Tambourine

1C-Bar. (Sac.)

nue - va si non por me - - - jor.

2C-S

To - ca'el Es - qui -

2C-A

To - ca'el Es - qui -

2C-T

To - ca'el Es - qui -

2C-B

To - ca'el Es - qui -

Org.

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Chime or Bell

Pandeiro or Tambourine

1C-S1  
To-ca'el Es-qui - lón, Sa-cris - tán de Can - -

*Sopranos*  
1C-S2 (Fer.)  
To-ca'el Es-qui - lón, To-ca'el Es-qui - lón, Sa-cris - tán

1C-T  
To-ca'el Es-qui - lón, To-ca'el Es-qui -

*Baritones*  
1C-Bar. (Sac.)  
To-ca'el Es-qui - lón,

2C-S  
lón, to-ca'el Es-qui - lón

2C-A  
lón, to-ca'el Es-qui - lón

2C-T  
lón, to-ca'el Es-qui - lón

2C-B  
lón, to-ca'el Es-qui - lón

Org.  
*p*

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130

Chime or Bell  
Pandeiro or Tambourine

1C-S1  
1C-S2 (Fer.)  
1C-T  
1C-Bar. (Sac.)  
2C-S  
2C-A  
2C-T  
2C-B  
Org.

dás, de Can - - - dás,  
de Can - - - dás, de Can - dás,  
lón, sa-cris - tán de Can - - - dás,  
To-ca'el Es-qui - lón, Sa-cris - tán de Can - dás,  
To-ca'el Es-qui - lón que non lo per - - - - -  
To-ca'el Es-qui - lón que non lo  
to-ca'el Es-qui - lón  
to-ca'el Es-qui - lón que non

135

Chime or Bell  
Pandeiro or Tambourine

2C-S  
2C-A  
2C-T  
2C-B  
Org.

de - - - - - rás, non lo per - de - - rás.  
per - - - - - de - - - - - rás, non lo per - de - - rás.  
To-ca'el Es-qui - lón que non lo per - - - - - de - - rás.  
lo per - - - - - de - - - - - rás.

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Allegretto como Gallegada

140

*Ferreira*

1C-S2 (Fer.)

Pues va-ya de tu - ni - yu. Sa-cris - tán des - pa - cha.

*Sacristán*

1C-Bar. (Sac.)

Ten-gan a-ten - ción. Fer-rei-

Org.

149

1C-S2 (Fer.)

Yo te'a - yu-da - ré, va-ya'en - tre los dos, Be - ne-di - ca - mus,

1C-Bar. (Sac.)

ra ya voy. va-ya'en - tre los dos,

Org.

158

1C-S2 (Fer.)

Be - ne-di - co, Be - ne-di - co, Be - ne-di - ca - mus Do-mi - - no,

1C-Bar. (Sac.)

Be - ne-di - ca - mus, Be - ne-di - co, Be - ne-di - ca - mus Do-mi - - no,

Org.

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Pandeiro or Tambourine

1C-S1 *f*  
Be - ne - di - ca - mus, Be - ne - di - co, Be - ne - di - ca - mus Do - mi - - no.

1C-S2 *f Sopranos*  
(Fer.) Be - ne - di - ca - mus, Be - ne - di - co, Be - ne - di - ca - mus Do - mi - - no.

1C-T *f*  
Be - ne - di - ca - mus, Be - ne - di - co, Be - ne - di - ca - mus Do - mi - - no.

1C-Bar. *f Baritones*  
(Sac.) Be - ne - di - ca - mus, Be - ne - di - co, Be - ne - di - ca - mus Do - mi - - no.

2C-S *f*  
Be - ne - di - ca - mus, Be - ne - di - co, Be - ne - di - ca - mus Do - mi - - no.

2C-A *f*  
Be - ne - di - ca - mus, Be - ne - di - co, Be - ne - di - ca - mus Do - mi - - no.

2C-T *f*  
Be - ne - di - ca - mus, Be - ne - di - co, Be - ne - di - ca - mus Do - mi - - no.

2C-B *f*  
Be - ne - di - ca - mus, Be - ne - di - co, Be - ne - di - ca - mus Do - mi - - no.

Org. *f*

174 *mf Sacristán*

1C-Bar. *mf*  
(Sac.) Si'el Rey me'es-cu - cha - - ra a ques - ta can - ción, man - da - ra me lue -

Org. *p*

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184 *mf* Ferreira

1C-S2 (Fer.) Co-mo la di - jis - te.

1C-Bar. (Sac.) - go fa-cer me can - tor. Non se me'ol-vi - do.

Org.

194

1C-S2 (Fer.) Be - ne-di - ca - - mus, Be - ne-di - - co, Be - ne-di - co,

1C-Bar. (Sac.) Be - ne-di - ca - - mus, Be - ne-di - co,

Org.

200 *mf*

1C-S1 Be - ne-di - ca - mus Do - mi - no, Be - ne-di - ca - - mus Do-mi - - -

*mf* Sopranos

1C-S2 (Fer.) Be - ne-di - ca - mus, Be - ne-di - co, Be - ne-di - ca - - - -

*mf*

1C-T Be - ne-di - ca - - mus, Be - ne-di - co.

*mf* Baritones

1C-Bar. (Sac.) Be - ne-di - ca - mus, Be - ne-di -

Org. *mf*

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1C-S1 no.

1C-S2 (Fer.) mus.

1C-Bar. (Sac.) co.

2C-S *mf* Be - ne - di - ca - mus, Be - ne - di - co, Be - ne - di - ca - mus, Be - ne - di -

2C-A *mf* Be - ne - di - ca - mus, Be - ne - di - co, Be - ne - di - ca - mus,

2C-T *mf* Be - ne - di - ca - mus, Be - ne - di -

2C-B *mf* Be - - - ne - - - - di - - - - ca - mus Do - mi - - - - - no,

Org.

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1C-S1  
Pues vá de tu - ni - - - yu.

1C-S2 (Fer.)  
Pues vá de tu - ni - yu. *Ferreira*  
Sa-cris-

1C-T  
Pues vá de tu - ni - - - yu.

1C-Bar. (Sac.)  
Pues vá de tu - ni - - - yu.

2C-S  
ca - - - mus Do-mi - no. Ten-gan a-ten - ción.

2C-A  
Be - ne-di - ca - mus Do-mi - no. Ten-gan a-ten - ción.

2C-T  
ca - mus Do - - - mi - - no. Ten-gan a-ten - ción.

2C-B  
Be - ne-di - ca - mus Do-mi - no. Ten-gan a-ten - ción.

Org.

223

1C-S2 (Fer.)  
tán des - pa - cha. Yo te'a - yu-da - ré, va-ya'en - tre los duos.

1C-Bar. (Sac.)  
*Sacristán*  
Fer-rei - ra ya voy. va-ya'en - tre los duos.

Org.

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1C-S1  
Be - ne - di - ca - mus, Be - ne - di - co,

*Sopranos*  
1C-S2 (Fer.)  
Be - ne - di - ca - mus, Be - ne - di - co, Be - ni - di - co.

1C-T  
Be - ne - di - ca - mus,

*Baritones*  
1C-Bar. (Sac.)  
Be - ne - di - ca - mus, Be - ne - di - co,

Org.

1C-S1  
Be - ne - di - co.

*Ferreira*  
1C-S2 (Fer.)  
co - mo la di - jis - te.

1C-T  
Be - ne - di - co,

*Sacristán*  
1C-Bar. (Sac.)  
Be - ni - di - co. Non se me'ol - vi -

2C-S  
Be - ne - di - ca - mus Do - mi - no.

2C-A  
Be - ne - di - ca - mus Do - mi - no.

2C-T  
Be - ne - di - ca - mus Do - mi - no.

2C-B  
Be - ne - di - ca - mus Do - mi - no.

Org.

Sources include manuscripts #MC/5285-38 & #MC/5385-39 and Vol. 3 of the Lira Sacra Hispana (M/478), all from Biblioteca Nacional de España; edited 2020 by Rebecca Rufin

Pandeiro or Tambourine

1C-S2 (Fer.)

1C-Bar. (Sac.)

Org.

Be - ne - di - ca - mus, Be - ne - di - co, Be - ne - di - co,

do. Be - ne - di - ca - mus, Be - ne - di - co,

*rit.*

*ritard.*

Pandeiro or Tambourine

1C-S1

1C-S2 (Fer.)

1C-T

1C-Bar. (Sac.)

2C-S

2C-A

2C-T

2C-B

Org.

*f* Be - - - ne - di - - - ca - - - - mus Do - mi - - - - - no.

*f Sopranos* Be - - - ne - di - - - ca - - - - mus Do - mi - - - - - no.

*f* Be - - - ne - di - - - ca - - - - mus Do - mi - - - - - no.

*f Baritones* Be - - - ne - di - - - ca - - - - mus Do - mi - - - - - no.

*f* Be - - - ne - di - - - ca - - - - mus Do - mi - - - - - no.

*f* Be - - - ne - di - - - ca - - - - mus Do - mi - - - - - no.

*f* Be - - - ne - di - - - ca - - - - mus Do - mi - - - - - no.

*f* Be - - - ne - di - - - ca - - - - mus Do - mi - - - - - no.

*f* Be - - - ne - di - - - ca - - - - mus Do - mi - - - - - no.

*f*

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# Bells or Chimes

## Benedicamus Benedicto *Villancico Asturiano (Asturian Christmas Carol)*

Arr. by Rebecca Rufin

Matías Juan de Veana, 17th century  
Organ by Hilarión Eslava, ca.1860

The musical score is written for a single melodic line on a treble clef staff in a key signature of one flat (B-flat). It is divided into several sections with specific tempo markings and measure counts:

- Measures 1-18:** Marked **Moderato 18**. The tempo is  $\text{Moderato}$  and the duration is 18 measures.
- Measures 19-44:** Marked **Moderato 26**. The tempo is  $\text{Moderato}$  and the duration is 26 measures.
- Measures 45-60:** Marked **Allegro (estribillo) 16**. The tempo is  $\text{Allegro (estribillo)}$  and the duration is 16 measures.
- Measures 61-75:** A section of 15 measures, starting at measure 61.
- Measures 76-91:** A section of 15 measures, starting at measure 76.
- Measures 106-123:** A section of 16 measures, starting at measure 106.
- Measures 132-139:** A section of 8 measures, starting at measure 132.
- Measures 140-256:** Marked **Allegretto como Gallegada 117**. The tempo is  $\text{Allegretto como Gallegada}$  and the duration is 117 measures.
- Measures 257-260:** Marked **ritard. 4**. The tempo is  $\text{ritard.}$  and the duration is 4 measures.

Sources include manuscripts #MC/5285-38 & #MC/5385-39 and Vol. 3 of the  
Lira Sacra Hispana (M/478), all from Biblioteca Nacional de España; edited 2020 by Rebecca Rufin

# Paneiro or Tambourine

## Benedicamus Benedicto Villancico Asturiano (Asturian Christmas Carol)

Arr. by Rebecca Rufin

Matías Juan de Veana, 17th century  
Organ by Hilarión Eslava, ca.1860

**Moderato** **Moderato** **Allegro (estribillo)**

18 26 47

[1-18] [19-44] [45-91]

92

100

16  
[108-123]

124

133

140 **Allegretto como Gallegada**

26

[140-165]

174

77

[174-250]

*ritard.*

Sources include manuscripts #MC/5285-38 & #MC/5385-39 and Vol. 3 of the  
Lira Sacra Hispana (M/478), all from Biblioteca Nacional de España; edited 2020 by Rebecca Rufin

# Organ

## Benedicamus Benedicto *Villancico Asturiano (Asturian Christmas Carol)*

Arr. by Rebecca Rufin

Matías Juan de Veana, 17th century  
Organ by Hilarión Eslava, ca.1860

**Moderato**

*Oboe a la derecha (Oboe in the right hand)*

*Fagot a la izquierda y tamblor (Bassoon in left hand with tremolo)*

The score for measures 1-9 is written for a grand staff. The right hand (treble clef) contains the Oboe part, and the left hand (bass clef) contains the Bassoon part with a tremolo effect. The music is in 3/4 time and begins with a whole rest in the right hand. The bassoon part consists of a series of eighth notes with a tremolo effect, while the oboe part plays chords and single notes.

*NOTE: These organ settings are intended to mimic the sound of a bagpipe.*

10

The score for measures 10-18 continues the previous system. The right hand (treble clef) contains the Oboe part, and the left hand (bass clef) contains the Bassoon part with a tremolo effect. The music is in 3/4 time and continues with similar rhythmic patterns.

19

**Moderato**

*Flautado y violon (Flute and contrabass)*

The score for measures 19-32 is written for a grand staff. The right hand (treble clef) contains the Flute part, and the left hand (bass clef) contains the Contrabass part. The music is in 3/4 time and features a more complex harmonic structure with many chords in the right hand.

*(Play bass part alone if voices are not strong)*

33

The score for measures 33-41 continues the previous system. The right hand (treble clef) contains the Flute part, and the left hand (bass clef) contains the Contrabass part. The music is in 3/4 time and continues with similar harmonic patterns.

Sources include manuscripts #MC/5285-38 & #MC/5385-39 and Vol. 3 of the  
Lira Sacra Hispana (M/478), all from Biblioteca Nacional de España; edited 2020 by Rebecca Rufin

45 **Allegro (estribillo)**

*Flautados (Flutes)*

54

63

72

82

92

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111

121

132

140 **Allegretto como Gallegada**

151

Sources include manuscripts #MC/5285-38 & #MC/5385-39 and Vol. 3 of the Lira Sacra Hispana (M/478), all from Biblioteca Nacional de España; edited 2020 by Rebecca Rufin



462

Musical score for measures 462-474. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a complex texture with many chords and some melodic lines. A dynamic marking of *f* (forte) is present in the bass staff around measure 468, and a dynamic marking of *p* (piano) is present in the treble staff around measure 474.

175

Musical score for measures 175-187. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music is primarily chordal in the treble staff, with a more active bass line.

188

Musical score for measures 188-200. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a mix of chords and melodic lines. A dynamic marking of *f* (forte) is present in the bass staff around measure 195.

200

Musical score for measures 200-212. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). A dynamic marking of *mf* (mezzo-forte) is present in the treble staff at the beginning of measure 200.

213

Musical score for measures 213-225. The system consists of two staves: a treble clef staff and a bass clef staff. The key signature has one flat (B-flat). The music features a mix of chords and melodic lines.

Sources include manuscripts #MC/5285-38 & #MC/5385-39 and Vol. 3 of the Lira Sacra Hispana (M/478), all from Biblioteca Nacional de España; edited 2020 by Rebecca Rufin

Musical score for measures 224-236. The piece is in G minor (one flat) and 3/4 time. The right hand features a complex texture of chords and arpeggios, while the left hand provides a steady bass line with some melodic movement. A fermata is placed over the final note of the left hand in measure 236.

237

Musical score for measures 237-247. The texture continues with intricate chordal patterns in the right hand and a more active bass line in the left hand. A fermata is present over the final note of the left hand in measure 247.

248

Musical score for measures 248-256. The right hand continues with chordal textures, and the left hand features a prominent melodic line. A fermata is placed over the final note of the left hand in measure 256. The word "rit." is written above the final measure.

257

Musical score for measures 257-260. The piece concludes with a *ritard.* (ritardando) and a dynamic marking of *f* (forte). The right hand plays chords, and the left hand has a long, sustained note with a fermata. The score ends with a double bar line.