

LLEGAT
JOAN BTA. LAMBERT

12 Ven

Salve Regina.

Comodo

Salve Regina

Deu vos sal ve rei-na y ma-re

de mi-re-ri--cor-dia Deu vos sal-ve

Sal-ve los Des-te-rats fills d'E--va

a vos sus-pi--ram *cres.* ge--ment y plo-rant

en a-ques-ta vall de lla--gri--mas

e-a Donchs advo-ca-da nos--tra

a-quets ulls vos-tres tan mi--de-ri-cor-dio-sos

en-vers no--sal-tres a-quets ulls vos--tres

Handwritten musical score with lyrics in Spanish and German. The score is written on ten staves, with various time signatures and musical notations.

Lyrics (Spanish):

gi - - - ran - los en - vers no - - sal - - tres
mos - tran - mos a Je - sus fruit be - - neit
del vos - tre sant ven - tre
O cle - men - ti - si - ma O pi - a - - do - sa
ma re san - ta Je - sen Sal - ve pre ga n que si - guen
dig - - nes De las pro - me - sas de Je - - su - crist
in - rich fill vos - - - - tre y de - nyor nos - - - -
- - tre a - - men
men.

Lyrics (German):

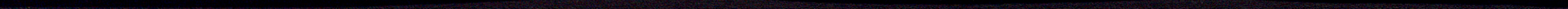
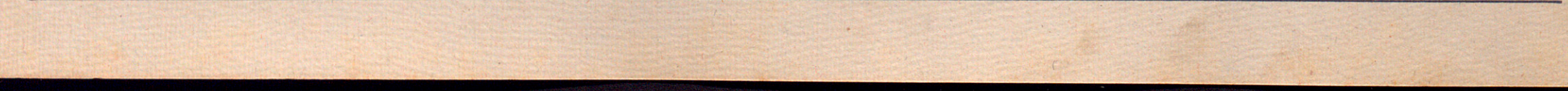
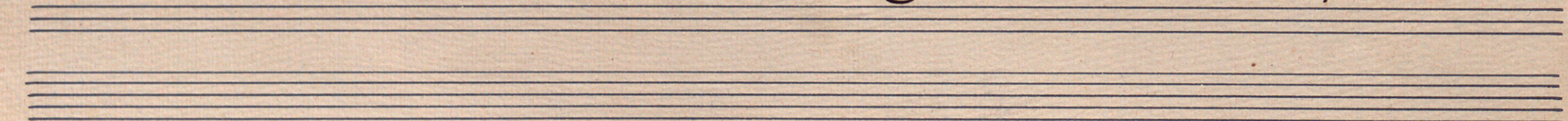
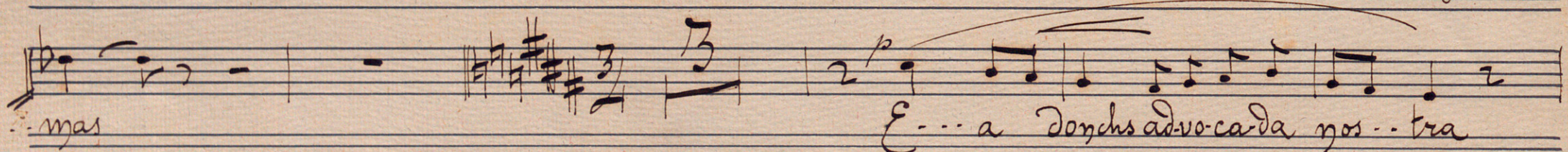
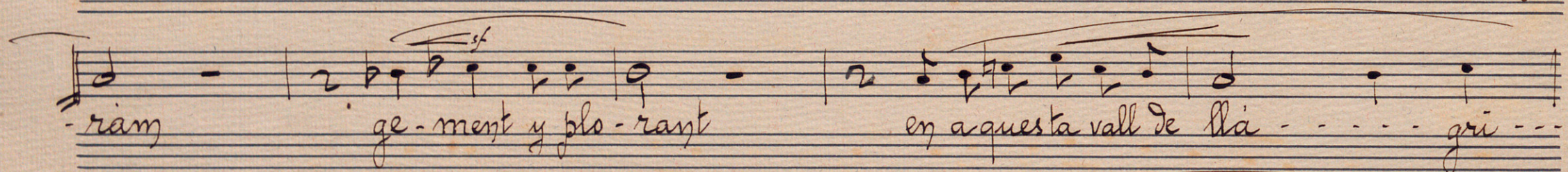
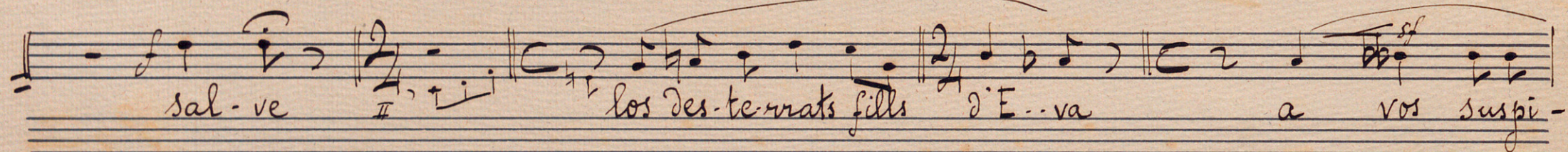
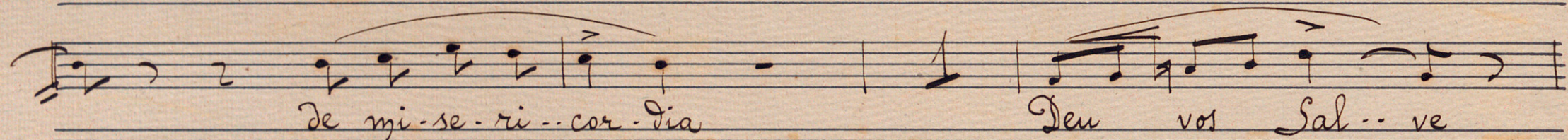
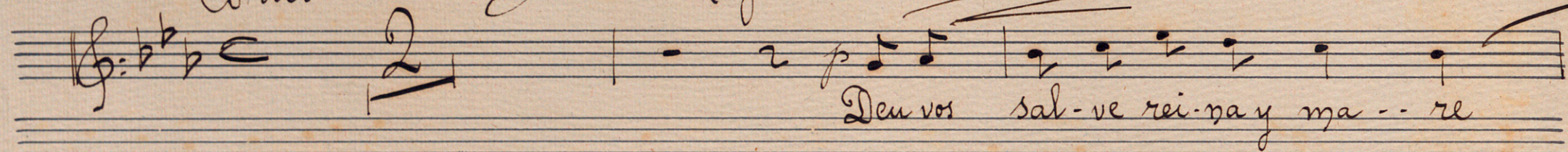
gi - - - ran - los en - vers no - - sal - - tres
mos - tran - mos a Je - sus fruit be - - neit
del vos - tre sant ven - tre
O cle - men - ti - si - ma O pi - a - - do - sa
ma re san - ta Je - sen Sal - ve pre ga n que si - guen
dig - - nes De las pro - me - sas de Je - - su - crist
in - rich fill vos - - - - tre y de - nyor nos - - - -
- - tre a - - men
men.

Salve Regina



Salve Regina.

Comodo



Handwritten musical score for a song. The lyrics are written below the notes. The music is written on a single staff with a treble clef. The notes are in a simple, folk-like style. There are some decorative flourishes above the staff, including a large 'S' shape and a small '3' above a note. The paper is aged and yellowed.

a-quets ulls vostres tan mi se-ri-cor-dio-sos en-vers no-saltres

[illegible]

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The lyrics are written below the staff, corresponding to the notes. The lyrics are: "sal - tres", "nos - tra mos a Je - su's", and "fruit be - ... rit". The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and a double bar line. There are also some markings above the staff, possibly indicating phrasing or dynamics.

Handwritten musical score for the phrase "del vos-tre san ven-tre". The notation is on a single staff with a treble clef. It begins with two rests, followed by a double bar line and a 2/4 time signature. The melody consists of eighth and quarter notes, with dynamic markings *p*, *pp*, and *ret* (ritardando). The lyrics "del vos-tre san ven-tre" are written below the notes. The piece ends with a double bar line and a key signature change to two flats.

Handwritten musical notation on a five-line staff. The tempo marking "a tempo" is written above the staff. The melody consists of two phrases. The first phrase starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The second phrase starts with a whole rest, followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The lyrics "O cle men ti-si-ma" and "O pi-a-do-sa" are written below the staff, aligned with the notes. The notation includes various musical symbols such as rests, notes, stems, beams, and a fermata.

ma-re san-ta de Deu sal--ve *f* preganque si quem

dig--yes de las pro--me-sas de Je--su-crist

ii-nich fill vos tre *allarg.* y se-nyor vos

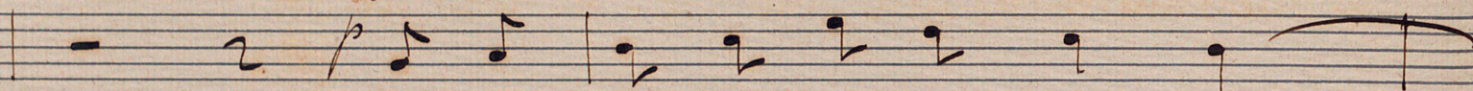
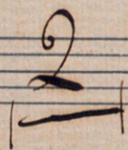
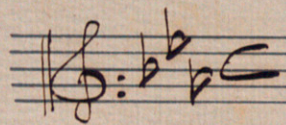
.. tre a . . . men a . . . men.

1^a Ven

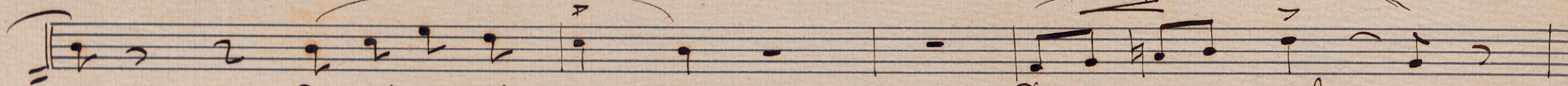
Salve Regina.

Comodo.

Salve Regina

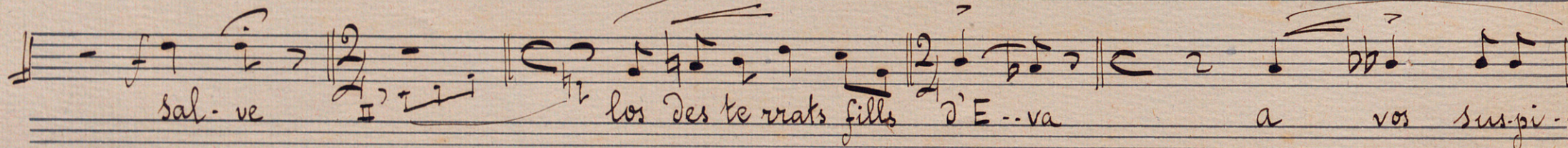


Deu vos sal-ve rei-na y Ma-re



de mi-se-ri cor-dia

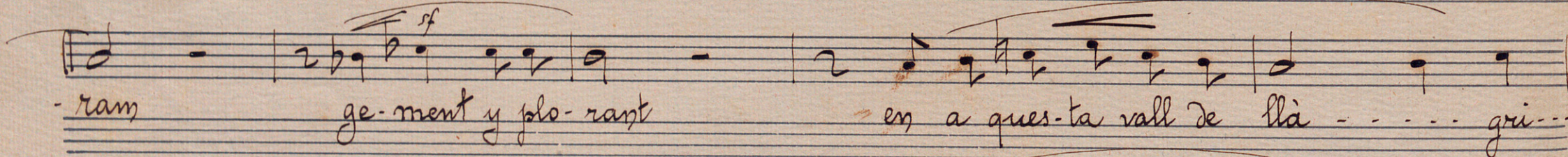
Deu vos sal-ve



sal-ve

los des-te-rats fills d'E--va

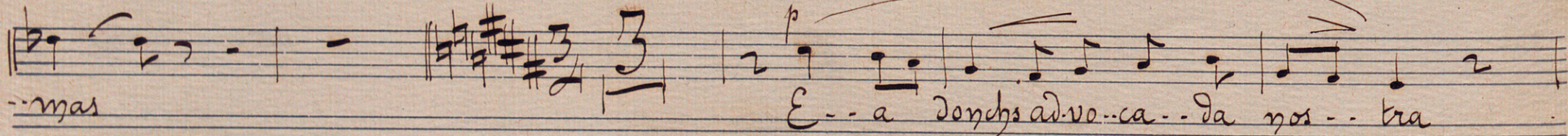
a vos sus-pi--



-ram

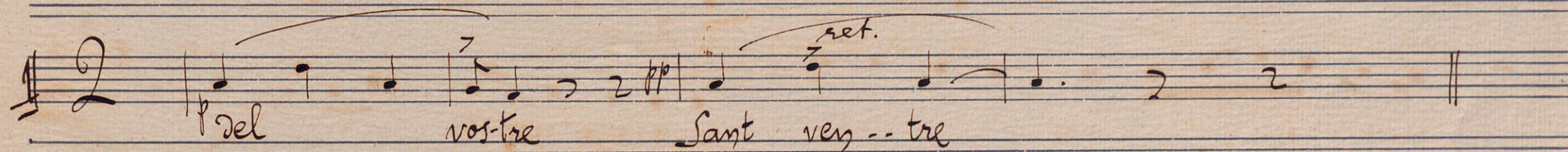
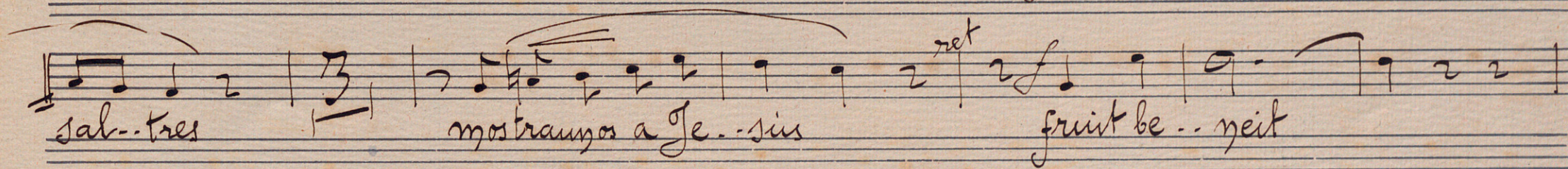
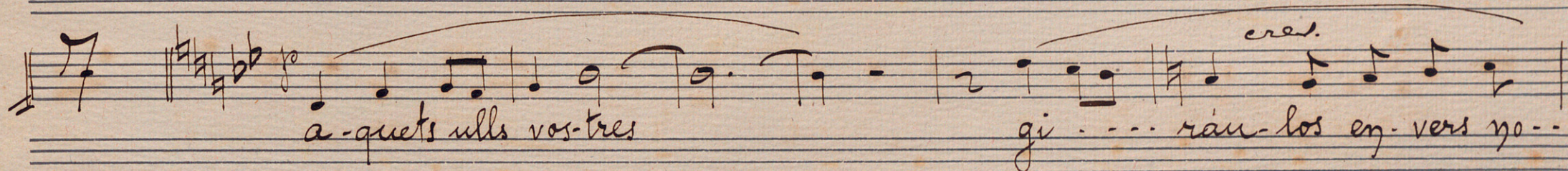
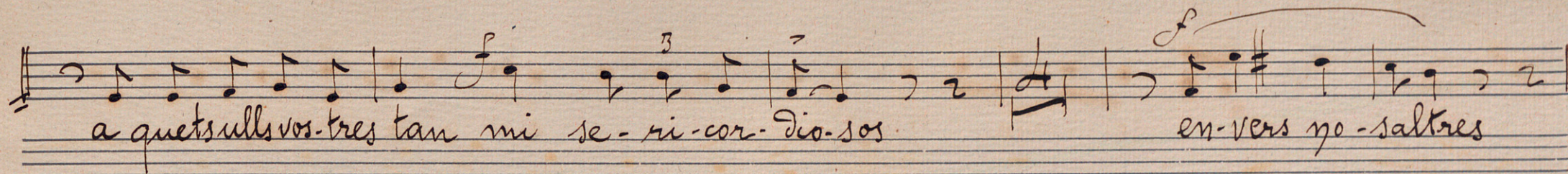
ge-ment y plo-rant

en a ques-ta vall de lla - - - gri--



-mas

E--a donchs ad-vo-ca--da nos--tra



V. S.

Handwritten musical notation on a single staff, featuring a key signature of two flats (B-flat and E-flat) and a common time signature (C). The melody is written in a cursive, handwritten style. The lyrics "de - men - ti - si - ma" and "pi - a - do - sa" are written below the staff, corresponding to the notes. The notation includes various musical symbols such as notes, rests, and bar lines.

Ma-re san-ta De Deu Sal-ve pre-gan-que si- - quem

Handwritten musical score for the hymn "Dígnese de las promesas de Jesucristo". The score is written on a single staff with a treble clef and a 2/4 time signature. The melody is written in G major (one sharp, F#) and consists of four measures. The lyrics are written below the staff in a cursive hand.

Dígnese de las promesas de Jesucristo

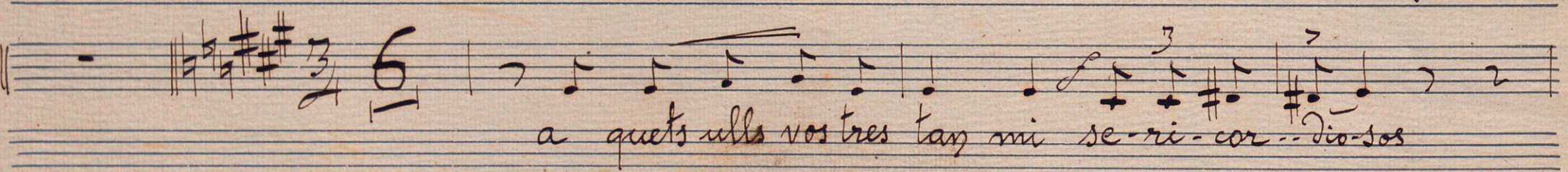
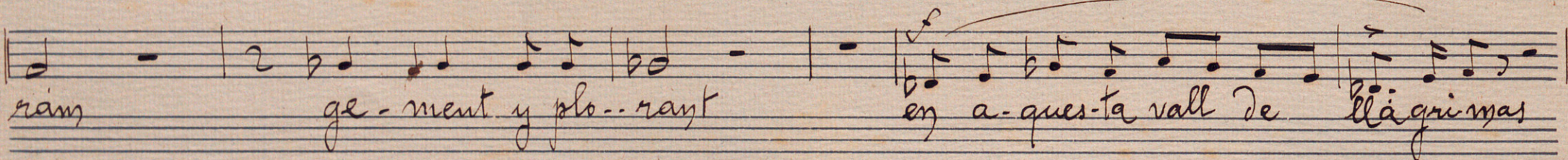
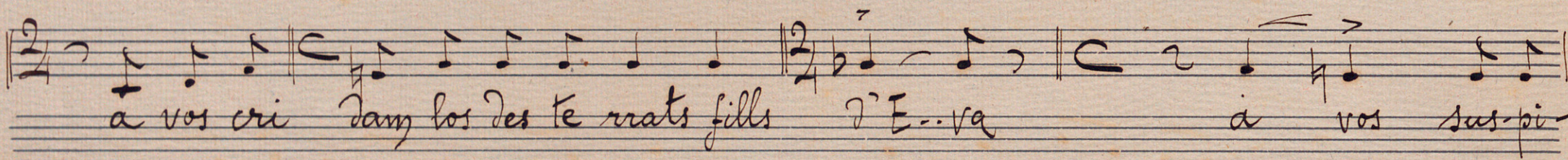
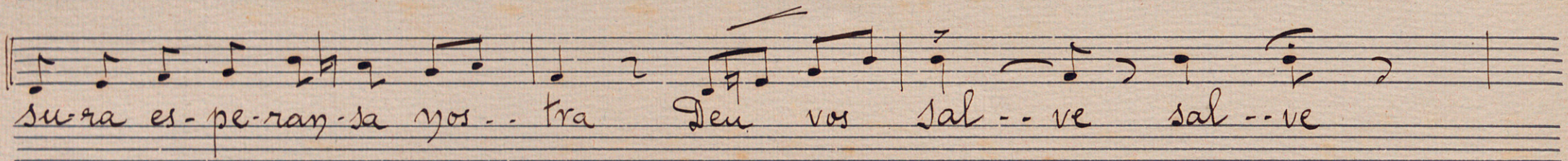
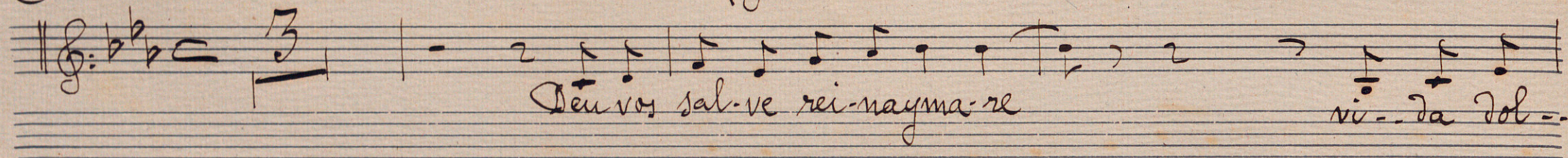
Handwritten musical notation for the phrase "a -- men". The notation is on a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of two phrases. The first phrase starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second phrase starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The melody ends with a quarter note G4, a quarter note A4, and a quarter note B4. The lyrics "a -- men" are written below the staff, with the first "a" aligned under the first phrase and the second "a" aligned under the second phrase.

2^a Veu

Salve Regina.

Comodo.

Salve - Regina



mf
gi - - - ran los en vers yo sal-tres en-vers yo - - sal-tres

e - - a donchs ad-vo - - ca-da nos - - tra

mf
a quets ulls vos-tres tan mi-se-ri cor-dio - - - - - sos

cres.
en-vers yo - - sal - - tres y des - - près d'a quet des-te - - rro

fruit be - - neit

ret.
pp
fruit
del vos-tre sant ventre V. S.

o de men-ti-si-ma o dol-sa

sem-pre ver-ge Ma-ri-a ma-re san-ta de Deu sal--ve

pre-gan que si-guem dig--yes de las pro-me-sas

de Je-su-crist i-nich fill vos--tre y se nyor.

nos--tra a-men a-men.

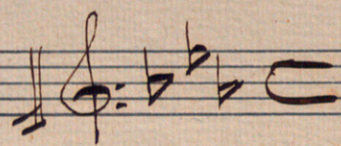
LLEGAT
JOAN BTA. LAMBERT

2^a Ven.

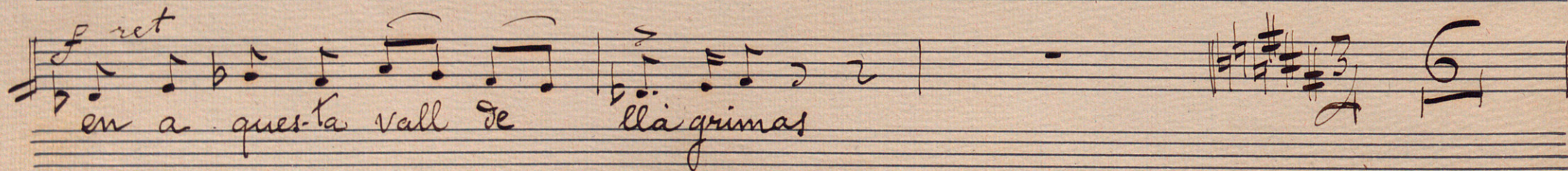
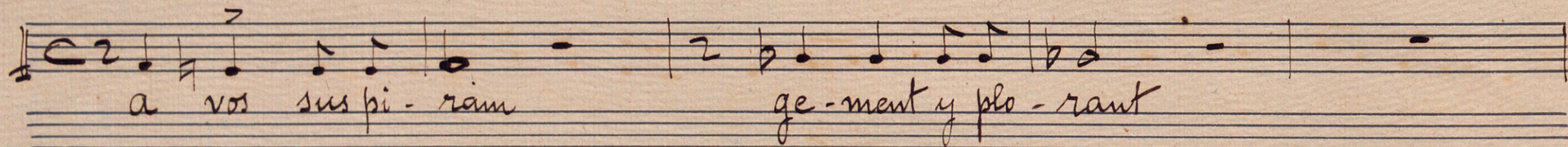
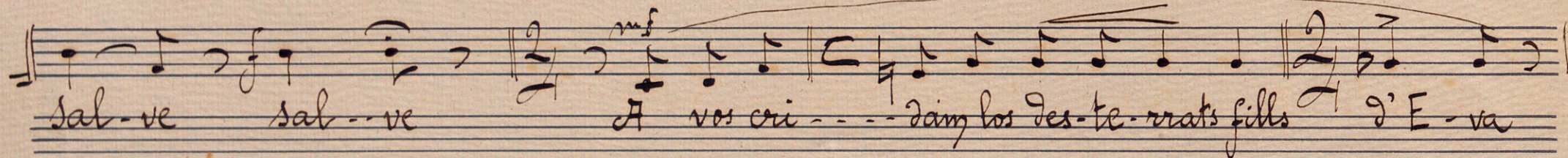
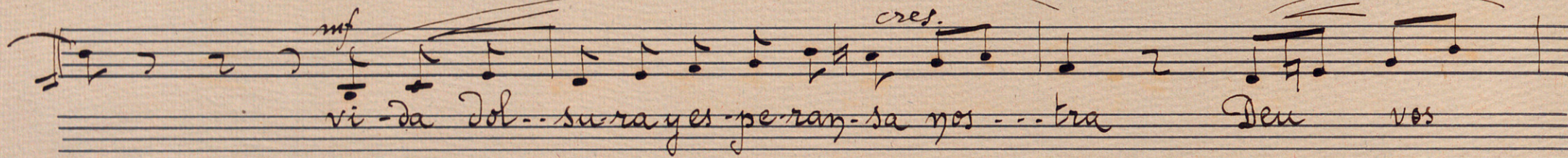
Salve Regina

Salve Regina

Comodo



Deu vos salve rei na y ma - - re



a-quets ulls vos-tres tan mi-se-ri-cor-dio-sos gi

rain los en-vers yo--sal tres en-vers yo--sal tres

e--a donchs # ad-vo-ca-da nos . . . tra 2

a quets ulls vos-tres tan mi-se-ri-cor-dio sos

en-vers yo--sal. tres y Des-pres d'a--quet des-te-iro V. S

fruit be . . . neit del vos . . . tre

san ven-tre ven-tre 0 de-men-ti-si-ma

0 Tol sa sem-pre ver ge Mari-a mare santa de Deu sal-ve

pre . . . gan que si-quem Dig-yes de las pro-me-sas de Je-sus

- crist u-nich fill vos . . . tre y se-nyor vos . . .

tre a-men a . . . men

LLEGAT
JOAN BTA. LAMBERT

Guio
2^a Ven.

Salve Regina.

Comodo

Veu 2^a

Guió

org^o

I deu vos sal ve rei na z Ma - re

Deu vos

sal ve rei na z Ma - re

vi da dal - lu - ra z es - pe - ran sa nos -

Deu vos

tra

Deu vos sal - ve sal - ve

a vos oi - dam los des te rats fills

los des te rats

E - va

a vos suspi - ram

ge - ment y plo - rant

en a ques ta vall de

Ample

en a - ques - ta Vall de

lla - gui - mas

mateix temps (casi)

I

e - a doncs ad vo - ca da nos tres a - quets ulls vostres

tan mi se - ri - cor - dio - ro gi - ran - los en vers no sal tres

en vers no ... sal tres e - a doncs ad - vo -

cada nos ... tra a - quets ulls

vos tres tan mi se - ri - cor - dio gi - ran - los en vers no

Sal. - - tres accel.

en - vers no - - sal - tres y des - - pres d'a - quet des - te - - mo

fruit be - neit ga baixa - ret.

Del

vos - tre sant ven - tre

de - - men - ti si - ma o dol - la

sem - pre

Ver - - ge Ma - ri - - a ma - re santa de Deu Sal - - ve

pre - - - - - gan que si - guem dig - nes de las pro -
Cres.

me - sas de Je - su - crist u nich fill

u - nich fill vos - - - tre y H - nyor nos ample Llarc tre

a - - - men rall a - - - men.

C. Baix.

Comodo Salve Regina.

Handwritten musical score for 'Salve Regina' by C. Baix. The score is written on ten staves. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The piece concludes with a double bar line and a final measure. The paper is aged and shows some staining.

Handwritten musical score for 'Salve Regina' by C. Baix. The score is written on ten staves. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). The music is written in a cursive, handwritten style. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The piece concludes with a double bar line and a final measure. The paper is aged and shows some staining.





MISSA POPULAR GREGORIANA

QUE'S DEU CANTAR A DOS CHORS

EN EL

TERCER CONGRÉS NACIONAL

DE

MÚSICA SAGRADA

BARCELONA

(NOVEMBRE DE 1912)

IMPRIMATUR.

Tornaci, die 8 Maii 1912.

VICT. DUREZ, Vic. Gen.

“ FONS BONITATIS ”

(M.M. ♩ = 132.)

3.  X. s.

(1) Ký- ri- e * e-

lé- i- son. *ij.* Chri- ste

e- lé- i- son. *ij.* Ký- ri-

e e- lé- i-

son. *ij.* (*Primer Chor*) Ký- ri- e * (*Segon Chor*)

** (*Tots junts*) e- lé- i- son.

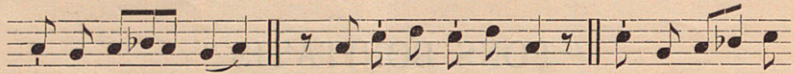
(M.M. ♩ = 144.)

I.  XIII. s.

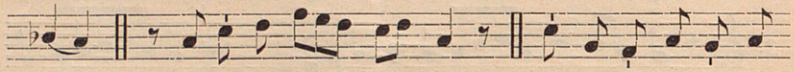
Gló- ri- a in excél-sis Dé- o. Et in tér-

ra pax ho- mí- ni- bus bó-nae vo- lun-tá- tis.

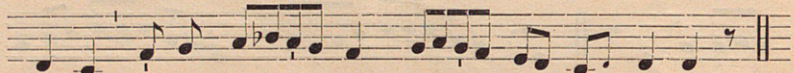
(1) Van alternant un *Petit Chor* de nois, i tot el *Poble*.



Laudá-mus te. Be-ne-dí-cimus te. Ad-o-rá-mus



te. Glo-ri-fi-cá-mus te. Grá-ti-as á-gi-mus



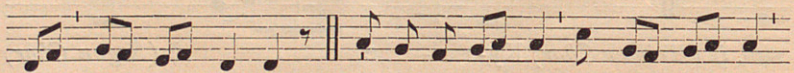
tí-bi propter má-gnam gló-ri-am tú-am.



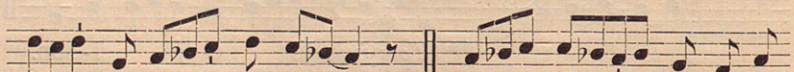
Dó-mi-ne Dé-us, Rex cae-lé-stis, Dé-us Pá-ter o-mní-



pot-ens. Dó-mi-ne Fí-li-u-ni-gé-ni-



te Ié-su Chrí-ste. Dó-mi-ne Dé-us, Agnus Dé-i,



Fí-li-us Pá-tris. Qui tól-lis peccá-



ta mún-di, mi-se-ré-re nó-bis. Qui tól-

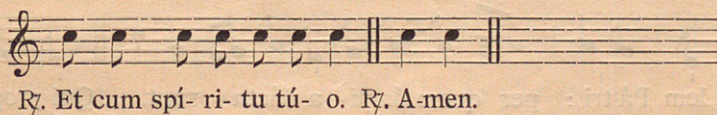


lis peccá-ta mún-di, sús-ci-pe de-pre-ca-ti-ó-nem nó-



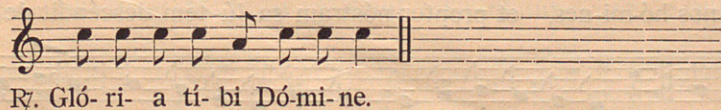
stram. Qui sé- des ad dexte- ram Pá- tris, mi- se-
 ré- re nó- bis. Quó- ni- am tu só- lus sánctus.
 Tu só- lus Dó- mi- nus. Tu só- lus Al- tís- si- mus,
 Ié- su Chrí- ste. Cum Sáncto Spí- ri- tu, in
 gló- ri- a Dé- i Pá- tris. (Tots) A- men.

A les Oracions.



R̃. Et cum spí- ri- tu tú- o. R̃. A- men.

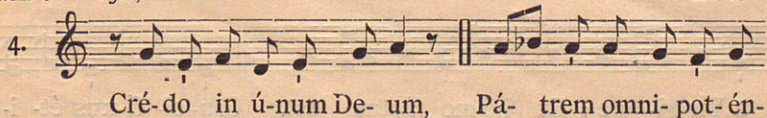
Al Evangeli.



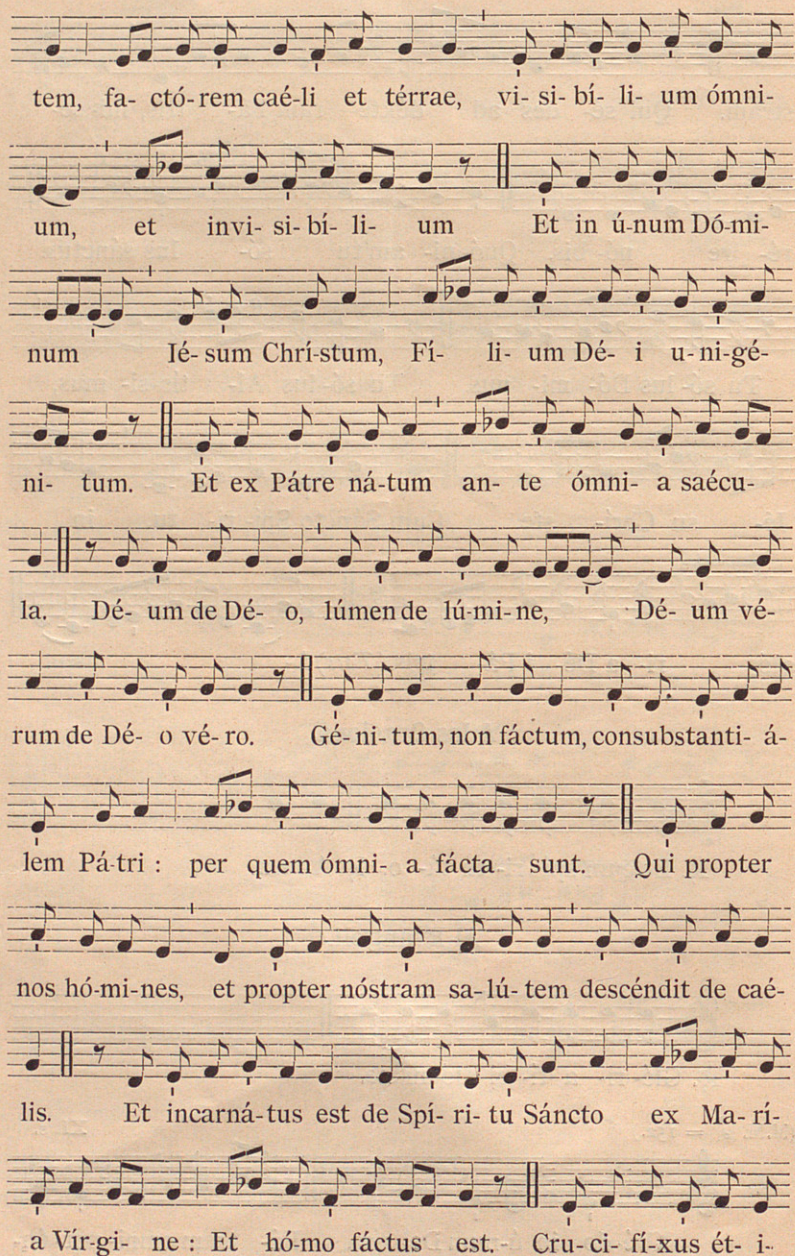
R̃. Gló- ri- a tí- bi Dó- mi- ne.

(M.M. ♩ = 152.)

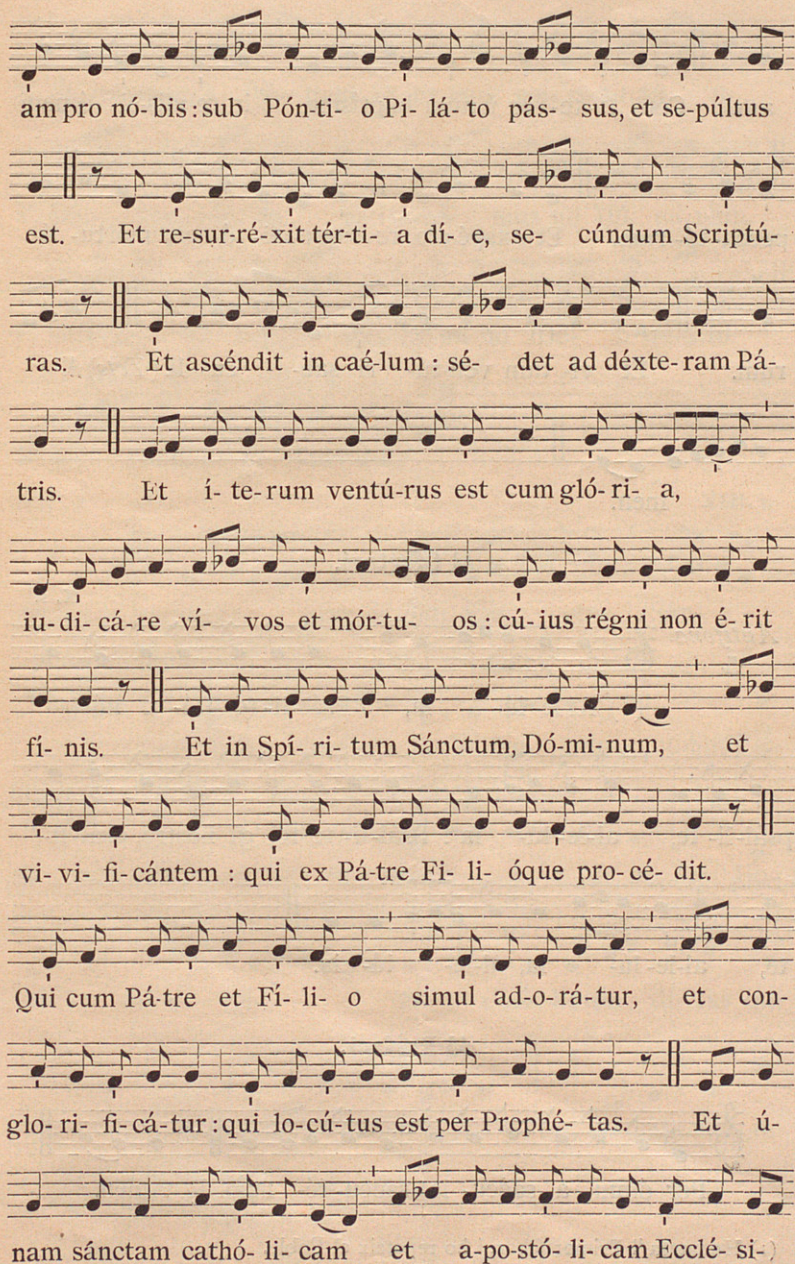
XI. s.



4. Cré- do in ú- num De- um, Pá- trem omni- pot- én-



tem, fa-cto-rem cae-li et ter-rae, vi-si-bi-li-um omni-
um, et invi-si-bi-li-um Et in ú-num Dó-mi-
num Ié-sum Chrí-stum, Fí-li-um Dé-i u-ni-gé-
ni-tum. Et ex Pátre ná-tum an-te ómni-a saécu-
la. Dé-um de Dé-o, lúmen de lú-mi-ne, Dé-um vé-
rum de Dé-o vé-ro. Gé-ni-tum, non fáctum, consubstanti-á-
lem Pá-tri : per quem ómni-a fácta sunt. Qui propter
nos hó-mi-nes, et propter nóstram sa-lú-tem descéndit de caé-
lis. Et incarná-tus est de Spí-ri-tu Sáncto ex Ma-rí-
a Vir-gi-ne : Et hó-mo fáctus est. Cru-ci-fí-xus ét-i-



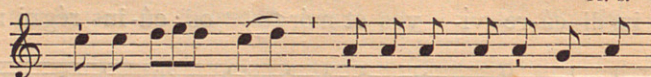
am pro nó-bis: sub Pón-ti- o Pi- lá- to pás- sus, et se-púltus
est. Et re-sur-ré-xit tér-ti- a dí- e, se- cúndum Scriptú-
ras. Et ascéndit in caé-lum: sé- det ad délixte-ram Pá-
tris. Et í- te-rum ventú-rus est cum gló-ri- a,
iu-di- cá-re ví- vos et mór-tu- os: cú-ius régni non é-rit
fí- nis. Et in Spí- ri- tum Sántctum, Dó-mi-num, et
vi- vi- fi- cántem: qui ex Pá- tre Fi- li- óque pro- cé- dit.
Qui cum Pá- tre et Fí- li- o simul ad- o- rá- tur, et con-
glo- ri- fi- cá- tur: qui lo- cú- tus est per Prophé- tas. Et ú-
nam sántctam cathó- li- cam et a- po- stó- li- cam Ecclé- si-)



am. Con- fí- te- or ú-num baptísma in re-mis-si- ó-nem
 pecca- tó- rum. Et exspé-cto re- surre-cti- ó-nem mortu- ó-
 rum. Et ví- tam ven-tú- ri saé- cu- li. (Tots) A-
 men.

Al Ofertori.

X. s.

Antífona.
 5. 

(1) Al-le- lú- ia, Psál-li- te Dé- o nóstro
 psál-li- te, al-le- lú- ia : Psál-li- te Ré- gi nóstro, psál-li-
 te, al-le- lú- ia, al-le- lú- ia.

Al Prefaci.

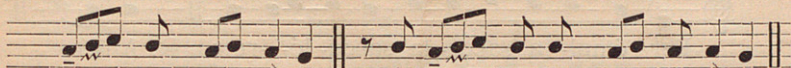


Per ómni- a saécu- la saecu- ló- rum. R. Amen.

(1) Ho canta 'l Primer Chor, i ho repeteix el Poble.



V. Dó-mi-nus vo- bís- cum. R. Et cum spí- ri- tu tú- o.



V. Súr- sum cór- da. R. Ha- bé- mus ad Dó- mi- num.



V. Grá- ti- as a- gá- mus Dó-mi- no Dé- o nó- stro.



R. Dí- gnum et iú- stum est.

(M.M. ♩ = 126.)

XIII. s.

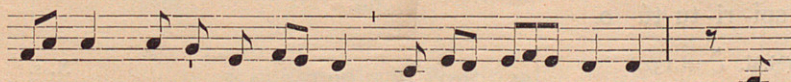
2.



(Primer Chor) Sán- ctus, * (Tots) Sán- ctus, Sán-



ctus Dó-mi- nus Dé- us Sá-ba- oth. (1^{er} Chor) Plé-



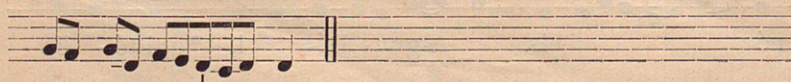
ni sunt caé-li et tér- ra gló- ri- a tú- a. (Tots) Ho-



sán- na in ex- cél- sis. (1^{er} Chor) Be- ne- dí- ctus qui

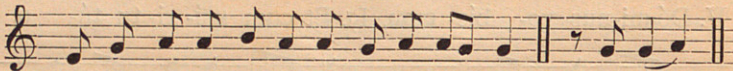


vé- nit in nó- mi- ne Dó-mi- ni. (Tots) Ho- sán- na in



ex- cél- sis.

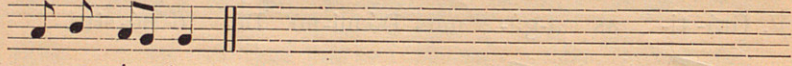
Al Pater.



Per ómni- a saécu- la saecu- ló- rum. R̃. Amen.

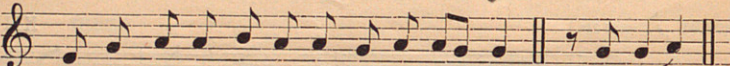


Ÿ. Et ne nos indú- cas in tenta- ti- ó- nem. R̃. Sed lí- be- ra

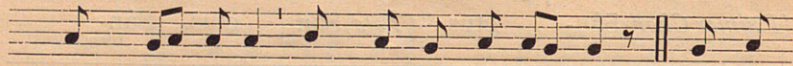


nos a má- lo.

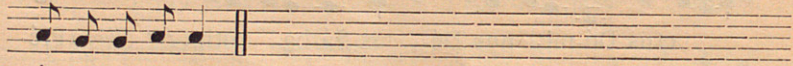
Abans del Agnus Dei.



Per ómni- a saécu- la saecu- ló- rum. R̃. Amen.



Ÿ. Pax † Dó- mi- ni sit † semper vo- bís- † cum. R̃. Et cum



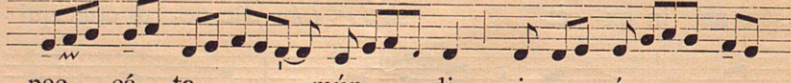
spí- ri- tu tú- o.

(M.M. ♩ = 132.)

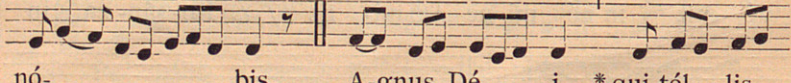
I. X. s.



(1) A- gnus Dé- i, * qui tól- lis



pec- cá- ta mún- di : mi- se- ré- re



nó- bis. A- gnus Dé- i, * qui tól- lis

(1) Cada vegada comença 'l Primer Chor, i segueix tot el Poble.

pec- cá- ta mún- di : mi- se- ré- re
 nó- bis. A- gnus Dé- i, * qui
 tól- lis pec- cá- ta mún- di : dó-
 na nó- bis pá- cem.

(M.M. ♩ = 152.)

5. Dé- o
 grá- ti- as.

A la Benedicció Pontifical.

Sit... be- ne- díctum. R̃. Ex. hoc nunc et usque in saé- cu- lum.
 Adiu- tó- ri- um... Dó- mi- ni. R̃. Qui fé- cit caé- lum et térram.



Las 5^{as} armaduras son siempre a partir $T + 6$ a $x + 6$.
sea polo negativo o positivo y el acorde generador siempre
es el mismo. Cuando se busca la trala enarmónica
de un tono, siempre se hace hacia la izquierda.

Procure que el $Do \#$ (sostenido) sea enarmónico de $Re b$.

Cuando son los siguientes, se lo decida a la 1^a
progresión ascendente. Unanse los acordes de
7^o de 1^a con los de 2^a, por ej. re, fa, la, so.
y aprovechese el enarmónico.