

CASSIA CASADEMONT

ADEU A MONTSERRAT

CHOR MIXTE A VEUS SOLES

POESIA
DE

MOSSEN CINTO VERDAGUER.

Sen a Montserrat

Ribent vaig arribarhi,
plorant, dexo l'altar;
podre, Verge, tornarhi,
ja que m'en tinc d'anar?
Aqui la nit es dia,
lo cel aqui es mes blau:
Adusiau, Maria
Maria, adusiau.

Sortint de vostra ermita,
un de us demanaré:
tornaume la visita
l'instant qu'em moriré.
Estrella que al cel guia,
qui'umhi Vos, si us plau.
Adusiau, Maria.
Maria, adusiau.

Oh Verge per medalla
donaume vostre cor,
preneu en presentalla
lo meu de pecador,
i a mi, Mareta mia,
preneume per esclau.
Adusiau, Maria,
Maria, adusiau.

Ditxoses aurenets
que li cantau amors,
ditxoses violetes
que li robau olors.
La flor que ab Vos se cria
té vostra olor suau.
Adusiau, Maria,
Maria, adusiau.

Vostre maneta hermosa
dexasumela besar,
i a Cristó que hi reposa
dexasumel adorar.
Adusiau, Maria,
Maria, adusiau.
Oh dolça companyia
oh sempre hermes palau.

Passant per exos pobles
diré que vinch del cel,
i'ls cantare unes cobles
mes dolces que la mel.
Mai més m'en aniria;
pero si a Vos us plau,
Adusiau, Maria,
Maria, adusiau.

Braxant encara'm giro
per veure aqueix sant lloch;
ja'l blanch colom ne oviro,
ja'l colomar tampoch.
Capella hont ella mia,
penyals que l'abrigau,
Adusiau, Maria,
Maria, adusiau.

A deu a Montserrat

7

Munyo de
Casio Casademont

Poesia de
Mosen J. Verdaguer

Chor mixite a veus soles

Soprans I 3/4 *N N* *mf*
 Ri-hent vaig ar-ri-bar-hi plo-

Soprans II
i contraltis 3/4 *N N* *mf*
 Ri-hent ri-hent vaig ar-ri-bar-hi plo-

Tenors I, II 3/4 *mf*
 Ri-hent vaig ar-ri-bar-hi vaig ar-ri-bar-hi plorant plo-

Baixos 3/4 *mf*
 Ri-hent vaig ar-ri-bar-hi plorant plo-

rant dei-xo l'al-tar po-dre Ver-ge tor-

rant plo-rant dei-xo l'al-tar po-dre oh Ver-ge tor-

rant dei-xo l'al-tar po-dre Ver-ge tor-

rant dei-xo l'al-tar dei-xo l'al-tar po-dre Ver-ge tor-

Handwritten musical score for "Ave Maria" by Franz Schubert. The score is written on four staves, with the first two staves likely representing vocal parts and the last two representing piano accompaniment. The music is in G major and 3/4 time. The tempo is marked "poco rit." (ritardando) and "1er Temps" (first time). The dynamics are marked "p" (piano) and "mf" (mezzo-forte). The lyrics are in French: "di-a lo cel a-guies mes blan: A-den si-au Ma-". The manuscript is on aged paper with some staining.

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in a hymn style. The first system contains four staves. The lyrics are: "ri a clla ri a a deu ri au. Oh Ver ge per me". The music is written in treble and bass clefs with various note values and rests. There are some handwritten annotations like "div" and "unis" above the notes.

ri a clla ri a a deu ri au. Oh Ver ge per me

ri a Ma ri a a deu ri au. Oh Ver ge per me

ri a Ma ri a a deu ri au. Oh

ri a Ma ri a a deu ri au. Oh

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in a hymn style. The second system contains four staves. The lyrics are: "da lla do nau me vos tre cor pre da lla per me da lla dau me vos tre cor dau me vos tre Ver ge per me da lla do nau me vos tre cor Ver ge dau me dau me vos tre cor pre". The music continues with similar notation to the first system.

da lla do nau me vos tre cor pre

da lla per me da lla dau me vos tre cor dau me vos tre

Ver ge per me da lla do nau me vos tre cor

Ver ge dau me dau me vos tre cor pre

Handwritten musical score for Soprano, Cor, Tenors, and Basses. The lyrics are in French, and the music is written in G major (one sharp) and 4/4 time.

Soprano: neu- pre- neu en pre-sen- ta- lla pre- neu — pre-

Cor: pre- neu pre- neu pre- neu en pre-sen- ta- lla en pre- sen-

Tenors: pre- neu en pre- sen- pre- neu pre- neu pre-

Basses: neu pre- neu pre- neu en pre-sen- ta- lla pre- neu- pre- neu en pre-sen-

Chorus:

neu lo meu de pe- ca- dor ya mi — Ma- re- ta

ta — lla lo meu lo- meu de pe- ca- dor ya mi — Ma- re- ta

ta- lla lo meu de pe- ca- dor ya mi Ma- re-

neu en pre-sen- ta- lla lo meu de pe- ca- dor ya mi Ma- re-

ta- lla lo meu lo meu de pe- ca- dor — pre —

mi-a pre-neu-me per es-clau *ya mi Ma-re*

mi-a pre-neu-me per es-clau *es-clau es-clau*

mi-a pre-neu-me per es-clau *ya mi Ma-re-ta*

neu-me per es-clau si per es-clau es-clau es

mi-a pre-neu-me per es-clau *A-deu-si-au Ma-ri-a Ma*

es-clau pre-neu-me per es-clau *A-deu Ma-ri-a Ma*

mi-a pre-neu-me per es-clau *A-deu Ma-ri-a Ma*

clau pre-neu-me per es-clau *A-deu Ma-ri-a Ma*

poc rall: i dim: *mf*

I *ri — aa-deu-si — au — Vos-tra ma-ne-ta her-mo-sa De*

II *ri — aa-deu-si — au — Vos-tra ma-ne-ta her*

mf unis

mf unis

ri — aa-deu-si — au —

ri — aa-deu-si — au —

poc rall: *f*

I *ra-me — la de-xau-me be-sar de-xau-me-la be-sar —*

II *mo-sa de-xau de-xau-me-la be-sar —*

mf *poc rall* *f* *mf* *adempes*

Vos-tra ma-ne-ta her-mo-sa de-xau-me-la be-sar — ya

de-xau-mel a-do-rar | Oh dol-ça com-pa-

yá Cris-to de-xau-mel a-do-rar | Oh dol-ça com-pa-

yá Cris-to de-xau-mel a-do-rar | Oh dol-ça com-pa-

Cris-to quehi re-po-sa de-xau-mel a-do-rar | Oh dol-ça com-pa-

nyí-a oh sem-pre-hei-mos pa-lau A-deu-si-au Ma-ri-a Ma-

nyí-a oh sem-pre-hei-mos pa-lau A-deu-si-au Ma-ri-a Ma-

nyí-a oh sem-pre-hei-mos pa-lau A-deu-si-au Ma-ri-a Ma-

nyí-a oh sem-pre-hei-mos pa-lau A-deu-si-au Ma-ri-

per tempo

I *Dism: poc ret.* *mf*
 ri-a a deu - si - au - Sor-tint de vos-tracer mi-ta

II *Dism: poc ret.* *mf*
 ri-a a deu - si - au - Sor-tint de vos-tracer mi-ta

III *Dism: poc ret.* *mf*
 ri-a a deu - si - au - Sor-tint de vos-tracer mi-ta

IV *Dism: poc ret.* *mf*
 ri-a a deu - si - au - Sor-tint de vos-tracer mi-ta

I us da-ma-na-ré un dous de-ma-na-ré tor-neu-me la vi-

II -tin de vos-tra-ex-mi-ta un dous de-ma-na-ré

III mi-ta vos-tra-ex-mi-ta un dous de-ma-na-ré tor-

IV tin de vos-tra-ex-mi-ta un dous de-ma-na-ré tor-

crese *poc rall.* *p*

I si-ta l'instant qu'em mo-ri-ré l'instant qu'em mo-ri-ré — Es-

II l'instant qu'em mo-ri-ré quan mo-ri-ré — Es-

III l'instant l'instant qu'em mo-ri-ré —

neu-me la vi-si — ta quan mo-ri-ré — Es-

neu-me la vi-si — ta quan mo-ri-ré — Es-

1er Temps
(en extasis)

I tre-lla que al cel qui-a qui-au-mhi Vos rius plan A-deu si-an eha

II tre-lla que al cel qui-a qui-au-mhi Vos rius plan rius plan A-deu eha

III *unis* tre-lla que al cel qui-a *unis* ria Vos us plan *unis* A-deu eha

tre-lla que al cel qui-a qui-au-mhi Vos rius plan rius plan A-deu eha

Handwritten musical score for four voices, first system. The music is in G major (one sharp) and 2/4 time. It features four staves with lyrics in French. Dynamics include *mf*, *dim*, and *p*. The lyrics are: "ri-a Ma-ri-a-a-deu-si-au. Dit-xo-ses au-re-ne-tes que".

Handwritten musical score for four voices, second system. The music continues from the first system. Dynamics include *p* and *poc*. The lyrics are: "li can-tau a-mors — que li-ro-bau", "li can-tau a-mors — que li-ro-bau", "can-tau a-mors — Dit-xo-ses vi-o-le-tes que", and "can — tau a-mors que li ro-bau ro-".

que li ro-bau o-lors. La flor queob Vos se cri-a te

unis que li ro-bau o-lors. *unis* La flor — que te

li ro-bau o-lors La flor la flor te vostra

bau o-lors La flor la flor la flor te

mf *poc ret.* vos-trao-lor su-au. *p* A — deu — ri-au Ma-ri-a Ma-

mf *unis* vos-trao-lor su-au. *p* A — deu — ri-au Ma-ri-a Ma-

mf vos-trao-lor su-au. *p* A — deu a — deu Ma-ri-a Ma-

mf vos-trao-lor su-au A — deu Ma-ri-a Ma-ri-a-

1er Temps

dim:

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass). The music is in G major (one sharp) and 4/4 time. The lyrics are in Catalan. Dynamics include *mf*, *p*, and *unis*.

mf *p* *unis*

ri — aa deu — ri — au Pas-sant per e-xos po — bles di —

mf *p* *unis*

ri-aa-deu a-deu-ri — au Pas-sant pels po — bles di —

mf *p* *unis*

ri-aa-deu — ri — au Pas-sant pas-sant di —

mf *p*

Deu — ri — au — di —

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass). The music continues in G major and 4/4 time. The lyrics are in Catalan. Dynamics include *mf*, *p*, and *poc ret:*.

mf *p* *poc ret:*

ré que vinch del cel — y'ls can-ta-réu-nes co-bles mes dol-ces que la

mf *p*

ré que vinch del cel — y'ls can-ta-ré mes dol-ces que la

unis mf *p*

re que vinch del cel — y'ls can-ta-ré mes dol-ces que la

mf *p*

ré que vinch del cel — y'ls can-ta-réu-nes co-bles dol-ces comi la

dim.
mel. May mès may mès mèn a-ni-ri-a pe-rò sia Vos us

dim.
mel. May mès may mès may mès mèn a-ni-ri-a pe-rò sia Vos us

dim.
mel. May mès may mès may mès mèn a-ni-ri-a pe-rò sia Vos us

dim.
mel. May mès may mès mèn a-ni-ri-a pe-rò sia Vos us

p *mf* *poc rall.*

1^{er} Tempo
plan, a-deu-si-an Ma-ri-a Ma-ri-aa-deu-si-

unis
plan, a-deu-si-an Ma-ri-a Ma-ri-aa-deu a-deu-si-

unis
plan, a-deu-si-an Ma-ri-a Ma-ri-aa-deu-si-

unis
plan, a-deu Ma-ri-aa-deu Ma-ri-aa-deu-si-

dim *poc rall.*

dim: 1^{er} Temps

au. *mf* per veu-re-a-queix sant lloch ja'l

au *dim: mf* Ba-xant en ca-ra'm gi-ro per veu-re-a-queix sant lloch sant lloch ja'l

au. *dim.* Ba-xant en-ca-ra'm gi-ro a-queix sant lloch sant lloch

au. *dim. unis mf* Ba-xant en-ca-ra'm gi-ro a-veu-re-a-queix sant lloch sant lloch

blanch co-lom no o-vi-ro ja'l co-lo-mar tam-poch. Ca-

blanch no o-vi-ro ja'l co-lo-mar tam-poch. Ca-

mf no o-vi-ro ja'l co-lo-mar tam-poch. Ca-pe-

ja'l blanch no o-vi-ro ja'l co-lo-mar tam-poch

I
Zem:

II

Baie

pe — lla hont & — lla ni — a

pe — lla hont & — lla ni — a Ca-pe — lla

lla hont & — lla ni — a Ca-pe — lla hont

Ca-pe — lla hont & —

Ca-pe — lla hont & — lla hont

hont ni — a Ca-pe — lla hont & — lla hont &

I & — lla ni — a Ca-pe — lla hont & — lla

II & — lla ni — a Ca-pe — lla hont & — lla hont

Bairon & — lla ni — a Ca-pe — lla hont & — lla

Ella ni — a Ca-pe — lla hont & — lla hont &
 lla ni — a Ca-pe — lla hont & — lla hont
 ni — a Ca-pe — lla hont & — lla hont &
 Ella ni — a Ca-pe — lla hont & — lla hont & — Ella ni — a
 ni — a Ca-pe — lla hont & — lla hont
 lla ni — a Pe-nyals que l'a-bri-gau a-bri-
 Ella ni — a Pe-nyals que l'a-bri-gau a-bri-
 lla hont & Ella ni — a Pe-nyals pe-nyals que l'a-bri-
 Ella ni — a ni — a Pe-nyals pe-nyals que l'a-bri-
 Ella ni — a Pe-nyals que l'a-bri-gau pe-

poc rall: i dim.
poc lent
poc rall: i dim.
poc lent
poc rall: i dim.
poc lent
poc rall: i dim.
poc lent
poc rall: i dim.
poc lent

dim. *rall.*
 gau que l'a-bri-gau que l'a-bri-gau. A-deu-si-au Ma-
racc:
 gau que l'a-bri-gau que l'a-bri-gau. A-deu-si-au Ma-
racc. *unis*
 gau que l'a-bri-gau que l'a-bri-gau — A-deu-si-au Ma-
racc.
 nyals que l'a-bri-gau que l'a-bri-gau — A-deu-si-au Ma-

Final-Fuga
 Allegretto molt moderat.
 All: 76 = ♩

ri-a Ma-ri-aa-deu-si-au —
 ri-a Ma-ri-aa-deu-si-au —
 ri-a Ma-ri-aa-deu-si-au —
 ri-a Ma-ri-aa-deu-si-au — A-deu-si-au Ma-

Handwritten musical score for the first system. The top two staves are for a vocal part (Soprano and Alto), and the bottom two are for a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the piano part.

A - deu - si - au Ma - ri - a Ma -
ri - a Ma - ri - a - deu - si - au Ma - ri - a - deu - si - au A - deu a - deu si - au Ma -

Handwritten musical score for the second system. The notation continues from the first system. The lyrics are written below the piano part.

A - deu - si - au Ma - ri - a Ma - ri - a - deu - si -
ri - a - deu - si - au Ma - ri - a - deu - si - au A - deu a - deu si - au Ma - ri - a
ri - a a - deu - si - au Ma - ri - a a - deu - si - au Ma -

mf
A-deu si-an Ma-ri-a Ma-ri-aa-deu si-an Ma-ri-aa
an Ma-ri-aa-deu si-an a — deu a-deu si-an Ma-ri-aa — deu
deu a-deu — si-an a-deu si-an Ma-ri — a Ma-ri-aa-deu
ri — a Ma-ri-a Ma-ri-aa-deu Ma-

p deu — Ma-ri-aa-deu — *mf* a —
— a-deu si-an Ma-ri — a Ma-ri-aa-deu
si-an a-deu si-an Ma-ri — a Ma-ri-aa-deu a-deu si-an Ma
ri — aa-deu Ma-ri — aa-deu si-an Ma-ri-aa-deu —

Handwritten musical score for the first system, featuring four staves. The music is written in G major (one sharp) and 4/4 time. The lyrics are in Latin, with some words written in a cursive script. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The lyrics are: *deu a-deu-xian e-la-ri-a — deu — xi — an* (first staff), *a-deu-xi-an Ma-ri-a Ma-* (second staff), *ri-a Ma-ri-a-a-deu-xi-an e-la-ri-a-a-deu-xi-an a-deu — xian e-la-ri-a-a-* (third staff), and *xi — an a-deu-xi-an a — deu a-deu-xian e-la-* (fourth staff).

Handwritten musical score for the second system, featuring four staves. The music is written in G major (one sharp) and 4/4 time. The lyrics are in Latin, with some words written in a cursive script. The first staff has a treble clef and a key signature of one sharp. The second staff has a bass clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The lyrics are: *a — deu-xi-an e-la-ri-a e-la-* (first staff), *ri-a-a-deu-xi-an e-la-ri-a-a-deu-xi-an a-deu-xi-* (second staff), *deu a-deu a-deu a-deu — xi — an a — deu a-deu-xian e-la-* (third staff), and *ri — a-a-deu a-deu xi — an e-la-ri-a a — deu-xi-an e-la-ri-* (fourth staff).

Handwritten musical score for the first system, featuring four staves with lyrics in Latin. The music is written in G major (one sharp) and 4/4 time. The lyrics are: *ri-a a-deu a-deu-si-an a* (Staff 1), *an Ma-ri-a-Ma-ri-aa-deu a-deu-si-an a-deu-si-* (Staff 2), *ri-aa-deu a-deu-si-an* (Staff 3), and *a a-deu-si-an Ma-* (Staff 4). The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp.

Handwritten musical score for the second system, continuing the Latin lyrics. The music is written in G major (one sharp) and 4/4 time. The lyrics are: *deu a-deu-si-an Ma-ri-a* (Staff 1), *an a-deu-si-an Ma-ri-a* (Staff 2), *Ma-ri-aa-deu-si-an* (Staff 3), and *ri-a Ma-ri-aa-deu-si-an Ma-ri-a Ma-* (Staff 4). The first staff has a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp.

Handwritten musical score for the first system, featuring four staves with vocal and piano parts in G major and 4/4 time.

Staff 1 (Soprano): *ri-aa — deu — si — au Ma — ri-aa-deu-si-*

Staff 2 (Alto): *ri-aa-deu Ma ri-aa-deu Ma — ri-aa-deu — si — au a —* (with *unis* markings above the first and last measures)

Staff 3 (Tenor): *Ma — ri — aa — deu . a — deu — si — au Ma —*

Staff 4 (Piano): Accompanying piano part with chords and single notes.

Handwritten musical score for the second system, continuing the vocal and piano parts with dynamic markings.

Staff 1 (Soprano): *au a — deu — si — au Ma — ri — aa — deu — si —* (with *Dim:* marking above the final measure)

Staff 2 (Alto): *deu — si — au Ma — ri — a Ma — ri — a a —* (with *Dim* marking above the final measure)

Staff 3 (Tenor): *ri — aa — deu Ma — ri — aa — deu — si —* (with *Dim:* marking above the final measure)

Staff 4 (Piano): *au Ma — ri — aa — deu — si — au Ma — ri — aa — deu — si —* (with *Dim:* marking above the final measure)

Handwritten musical score on page 23, featuring four staves of music in G major (one sharp) and 2/4 time. The lyrics are in Romanian, and the score includes dynamic markings and tempo changes.

Staff 1: *au* — *a Deu-si-au Ma-ri-a a Deu-si-* (Tempo: *a tempo*, Dynamics: *p*, *poco cresc.*)

Staff 2: *Deu a Deu si-au* (Tempo: *a tempo*, Dynamics: *dim: poco retinut*, *poco cresc.*)

Staff 3: *au a Deu-si-au* (Tempo: *a tempo*, Dynamics: *dim poco retin:*)

Staff 4: *au a Deu-si-au* (Tempo: *a tempo*, Dynamics: *dim poco retin:*)

Continuation of the handwritten musical score on page 23, featuring four staves of music in G major (one sharp) and 2/4 time. The lyrics continue, and the score includes dynamic markings and tempo changes.

Staff 1: *au Ma-ri-a a Deu-si-au* (Tempo: *a tempo*, Dynamics: *p*)

Staff 2: *ri a a Deu-si-au* (Tempo: *a tempo*, Dynamics: *p*, *uniso*)

Staff 3: *Deu Ma-ri-a a Deu-si-au* (Tempo: *a tempo*, Dynamics: *uniso*)

Staff 4: *a Deu-si-au Ma-ri-a* (Tempo: *a tempo*, Dynamics: *p*)

cresc

Deu-si-an a-deu-si-an Ma-ri-a a-Deu-si-an-ella-
ri-a a-Deu-ella-ri-aa-deu-si-an a-Deu-si-an Ma-
au a-Deu a-Deu-ella-ri-a a-Deu-si-an Ma-
Deu-ella-ri-aa-deu-si-an a-Deu-si-an Ma-ri-aa-Deu a-

ri-a a-Deu-si-an-ella-ri-a Ma-ri-aa-deu Ma-
ri-a a-Deu-si-an Ma-ri-a Ma-ri-a
ri-a a-Deu-si-an Ma-ri-a Ma-ri-aa-
Deu-si-an Ma-ri-a a-Deu-si-an-ella-ri-aa-deu-si-

Handwritten musical score for the first system, featuring four staves with vocal and instrumental parts in G major and 4/4 time. The lyrics are "ri-a-a-deu a-deu Ma-ri-a a-deu-xi-au Ma-ri-a a-". The notation includes various musical symbols such as notes, rests, and dynamic markings like *crese* and *2^{as}*.

ri-a-a-deu a-deu Ma-ri-a a-deu-xi-au Ma-ri-a a-

Ma-ri-a a-deu-xi-au a-

deu-xi-au a-deu-xi-au Ma-ri-a

au Ma-ri-a a-deu a-deu a-deu-xi-

Handwritten musical score for the second system, continuing the piece with four staves. The lyrics are "deu-xi-au Ma-ri-a a-deu-xi-au a-deu-xi-au Ma-ri-a a-". The notation includes various musical symbols such as notes, rests, and dynamic markings like *unus* and *(9)*.

deu-xi-au Ma-ri-a a-deu-xi-au a-deu-xi-au Ma-ri-a a-

deu-xi-au a-deu-xi-au Ma-ri-a a-deu-xi-au a-

a-deu-xi-au Ma-ri-a a-deu-xi-au Ma-

au a-deu-xi-au Ma-

Deu — ri — au a — deu — ri — au Ma — ri — a Ma — ri — aa — deu — ri

Deu — ri — au Ma — ri — a — a — deu — ri — au — a — deu Ma — ri — aa —

ri — a a — deu — ri — au a — deu Ma — ri — aa —

ri — aa — deu — ri — au a — deu — ri — au a —

au a — deu — ri — au Ma — ri — aa —

Deu a — deu — ri — au Ma — ri — aa — deu — ri — au Ma — ri — aa —

Deu — ri — au Ma — ri — aa — deu Ma — ri — aa —

Deu — ri — au Ma — ri — a — Ma — ri — aa —

(#)

Deu — si — au a — deu — si — au Ma — ri — a a —

Deu — si — au ^{2^{as}} a — deu — si — au Ma — ri — aa — deu a —

Deu — si — au a — deu — si — au Ma —

Deu — si — au a — deu — si — au Ma — ri — aa — deu — si — au —

Deu a — deu — si — au Ma — ri — a Ma — ri — aa — deu a —

Deu — si — au Ma — ri — aa — deu — si — au a —

Deu a — deu — si — au Ma — ri — aa — deu — si — au a —

Ma — ri — aa — deu a — deu — si — au Ma — ri — aa — deu a —

un poc retingut.

Deu-si-au Ma-ri-a Ma-ri-aa-Deu-si-au a-Deu a-

Deu-si-au Ma-ri-a Ma-ri-aa-Deu-si-au a-Deu a-

Deu-si-au Ma-ri-a a-Deu-si-au a-

Deu a-Deu-si-au a-

Deu-si-au Ma-ri-a Ma-ri-aa-Deu-si-

Deu-si-au Ma-ri-a Ma-ri-aa-Deu-si-

Deu-si-au Ma-ri-a Ma-ri-aa-Deu-si-

Deu-si-au Ma-ri-a Ma-ri-aa-Deu-si-

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass). The melody is written on a single staff with a large slur covering the first four measures. The lyrics are: *an a-Deu-si-an Ma-ri-aa-Deu-si-an a-Deu a*. The key signature has one sharp (F#), and the time signature is 4/4.

Handwritten musical score for four voices. The lyrics are: *Deu Ma-ri-aa-Deu a Deu-si-an*. Performance directions include *(mes retint)* and *(molt ret.)*. The key signature has one sharp (F#), and the time signature is 4/4. The score includes a final measure with a fermata and a repeat sign.

