

Guerrero
—

13

Ave Virgo Sanctissima.
—

Lazarus 1^{er}

partitura

Ave Virgo sanctissima

antiphona

ad sex voces.

per

Franciscus Guerrero.

MODERATO. (Jucunde.)

P.

Sop¹

Sop²

Cont.

Tenor

Bass

A - ve, Vir - go San -

A - ve, Vir - go San - etis - si - ma, A - ve, Vir - go San -

A - ve, Vir - go San - etis

etis - si - ma, De - i

a - ve, Vir - go San - etis - si - ma,

A - ve, Vir - go San - etis - si - ma, De

etis - si - ma,

A - ve, Vir - go San - etis - si - ma.

si - ma,

Vir - go San - etis

P.

mf

B

pp,

Handwritten musical score for the first system, featuring four staves. The lyrics are: "la cla-ris si-ma. Sal - - - - - ma - ris stel - la cla ri - si - ma. Sal - - - - - ve, sal - - - - -". The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp.* and *p.*. The first staff has a long rest followed by a note. The second staff has a long rest followed by a note. The third staff has a long rest followed by a note. The fourth staff has a long rest followed by a note.

Handwritten musical score for the second system, featuring four staves. The lyrics are: "ve, sal - - - - - ve, sal - - - - - ve, sal - - - - - ve, sal - - - - -". The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp.* and *mf.*. The first staff has a long rest followed by a note. The second staff has a long rest followed by a note. The third staff has a long rest followed by a note. The fourth staff has a long rest followed by a note.

C

f *tenete*

sal - - - - - ve sem - per glo - ri - o - - - -

ve, - - - - - sal - - - - - ve sem -

sal - - - - - ve, sem - per glo - ri o - - - -

per glo - ri o - - - - sa, sal - - - - ve sem per glo - ri - o - - - - sa,

- - - - - ve sem - per glo - ri - o - - - - sa, glo - ri - o - - - - sa,

sa, - - - - - mar - - - - - ga - ri - ta pre - ti -

per glo - ri o - - - - sa, - - - - -

f *dim* sa, mar - - - - - ga - ri - ta pre ti - o - - - - sa, pre -

sal ve sem per glo - ri - o - - - - sa, mar - ga - ri - ta pre - - - - ti - o - - - -

sal - ve sem - per glo - ri - o - - - - sa mar - ga - ri - ta pre - ti - o - - - - sa,

D

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line with lyrics: "sa, mar - ga - ri - ta". The second staff is a vocal line with lyrics: "mar - ga - ri - ta pre - ti - o". The third staff is a vocal line with lyrics: "ti - o sa, mar - ga - ri - ta pre - ti - o". The fourth staff is a piano accompaniment line with lyrics: "sa pre - ti - o sa, pre - ti - o sa mar - ga". The fifth staff is a piano accompaniment line with lyrics: "mar - ga ri - ta pre - ti - o sa". There are two piano markings, "P.", on the third and fourth staves.

Handwritten musical score for the second system. It consists of five staves. The top staff is a vocal line with lyrics: "pre - ti - o sa ti - ent li - li - um for mo". The second staff is a vocal line with lyrics: "mar - ga - ri - ta pre - ti - o sa, ti". The third staff is a vocal line with lyrics: "sa, pre - ti - o sa mar - ga - ri - ta pre - ti - o sa,". The fourth staff is a vocal line with lyrics: "ri - ta pre - ti - o sa pre - ti - o sa, ti - ent li - li". The fifth staff is a piano accompaniment line with lyrics: "mar - ga ri - ta pre - ti - o sa ti - ent li - li - um".

E

Handwritten musical score for the first system, featuring four staves with lyrics in Latin. The notation includes various note values, rests, and slurs. The lyrics are:
sa si - cut li - li - um for mo - sa, ni -
cut li - li - um for mo - sa, si - cut li - li - um for mo -
si - cut li - li - um for mo - sa,
um for - mo - sa, for - mo - sa, si - cut li - li -
for mo - sa, si - cut li - li - um for - mo - sa,

Handwritten musical score for the second system, featuring four staves with lyrics in Latin. The notation includes various note values, rests, and slurs. The lyrics are:
tens o - lens ve - lut ro - sa, ni - tens
sa, ni - tens, o - lens ve lut ro
ni - tens o - lens ve - lut ro - sa ve - lut ro
um for mo - sa, ni - tens o - lens
ni - tens o - lens ve - lut ro - sa ve - lut

F

Handwritten musical score on ten staves. The lyrics are in Latin, likely a liturgical text. The notation includes various musical symbols such as notes, rests, and accidentals. There are several large, bold, handwritten markings across the staves, possibly indicating section breaks or performance instructions. The lyrics are written below the notes, with some words connected by hyphens. The score is written in a cursive, handwritten style.

o - lens ve - lut ro - - - - - sa ni - - - - - tens, o - lens ve
- - - - - sa ni - - - - - tens o - lens ve - lut ro - - - - - sa,
sa, ni - - - - - tens o - lens ve - lut ro - - - - - sa ni - - - - - tens, o - lens ve lut ro -
ve lut ro - - - - - sa ve - lut ro - - - - - sa ni - - - - - tens, o - lens ve lut ro -
ro - - - - - sa ni - - - - - tens ve - lut - ro - - - - - sa ni -
lut ro - - - - - sa, **tenete** **p quiete** ve - lut ro - - - - - sa,
ni - - - - - tens, o - lens ve - lut ro - - - - - sa,
sa, ni - - - - - tens, o - lens, ve lut ro - - - - - sa,
sa ve - lut ro - - - - - sa.
- - - - - tens ve - - - - - lut ro - - - - - sa, ve - lut ro - - - - - sa,

Fr.

Sapo 1^a.

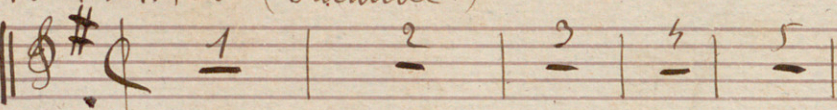
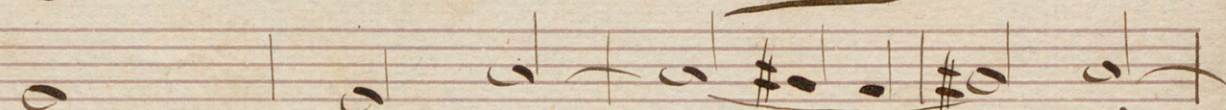


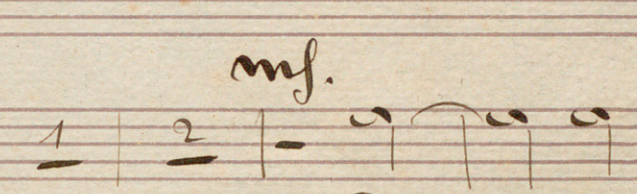
Ave Virgo sanctissima

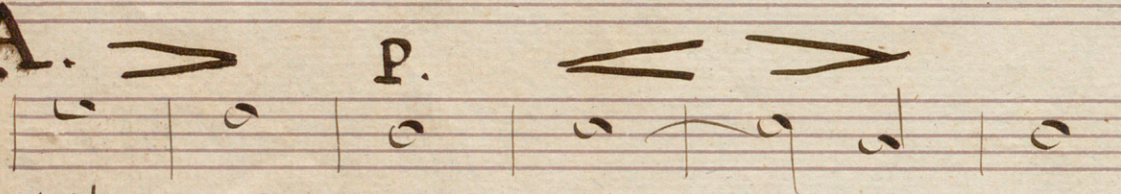
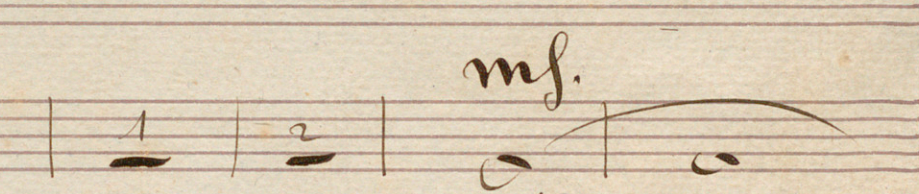
F Guerrero.

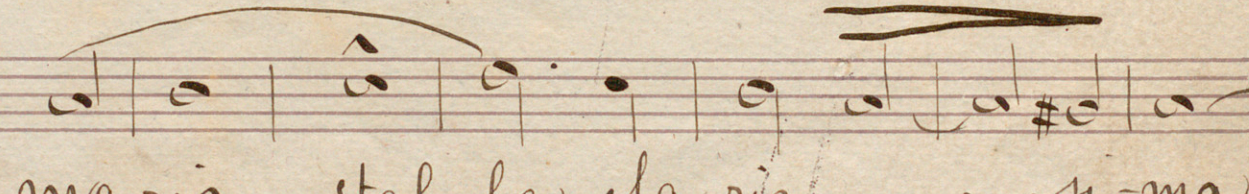
MODERATO. (Lucmole.)

P

Sop.¹  
a - - - ve, vir - - - go San

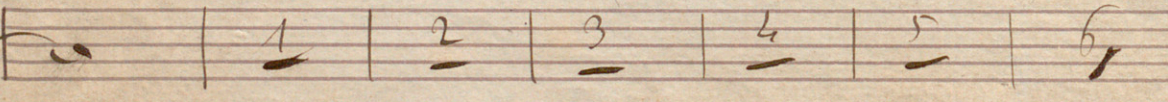
 
-ctis - - - si-ma De - - i

A.  
Ma-ter pi-is - - - si-ma etta-ris

 
stel-la maris stel-la cla-ris - - - si-ma.

B.

PP.

 
Sal - - -

mf.

ve, 1 2 3 *Sal* - - - - - *ve* 1

C

tenete

f. 2 *Sal* - - - - - *ve sem-per glo* - - - - - *ri-o.*

sa 1 2 3 4 5 6 - *mar-ga-ri-ta pre-ti* - -

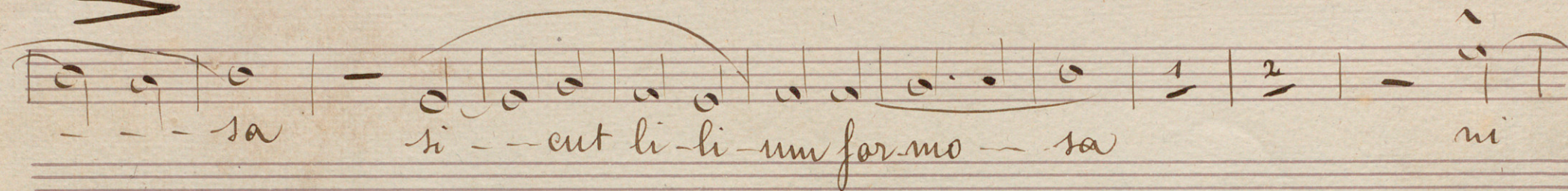
D

o - - - - - *sa* 1 2 *mar-ga-ri-ta*

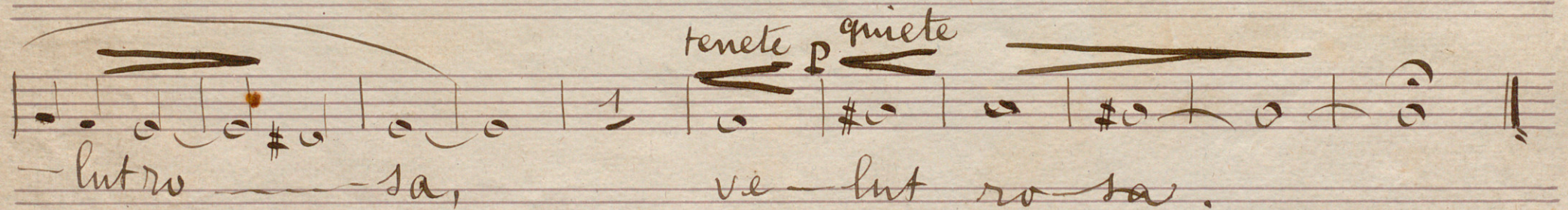
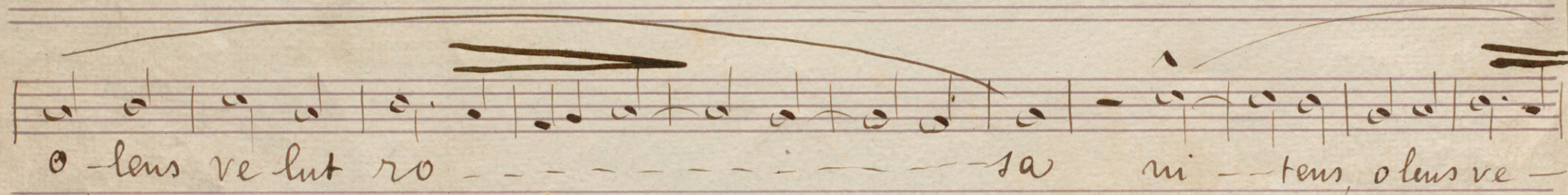
pre-ti - o - sa 1 2 3 - *si cut li-li-um for-mo* -

E

V



F



Ave Virgo = Guerrero = Soprano S^o =

Mod^{to} 6# 5

a---ve, vir---go san---ctis

si---ma de---i ma---ter pi---is

si---ma ma---ris stel---la ma---ris stel---la cla--

ris si---ma sal---ve,

sal---ve,

sal---ve

sem---per glo---ri---sa ten

mar---ga---ri---ta

pre-ti - - - o - - - sa mar - - - ga - -

ri-ta pre-ti - - o - - sa si - - - ent li-li - - um for - - mo - -

sa si - - - - - ent li-li - - um for - - mo - - - sa ni - -

tens o-lens ve-lut-ro - - - sa ni - - - tens

o - - lens ve-lut-ro - - - sa ni - - - tens o-lens

ve - - - lut-ro - - - sa ten
ve - - - lut-ro - - - sa

J. Cabanas.

Ave Virgo = Guerrero = Soprano Solo =

Moderato 6/8

a... ve, vir... go san... ctis...
di... ma... de... i... ma... ter... pi... is... si... ma...
ma... ris... stel... la... ma... ris... stel... la... cla... ris... si... ma...
sal... ve, sal... ve, sem... per glo... ri...
mar... ga... ri... ta pre... ti... o...

sa Mar- ga- ri- ta pre- li- o- sa
 si- ent li- li- um for- mo- sa si- ent li- li- um for-
 mo- sa ni- tens o- lens ve- lut- ro-
 sa ni- tens o- lens ve- lut- ro- sa-
 sa ni- tens o- lens ve- lut- ro- sa-
 ten ve- lut- ro- sa-

D. Cabanas.

Ave Virgo =

Guerreiro

= Soprano 2^a =

Mod^{to} || $\text{G}^{\#}$ C 5

a - - - ve, vir - - - - - go san - - - ctis - - - - -

si - - - ma mf re - - - i Ma - - - ter p gi - - - is - - - si - -

ma mf Ma - - - ris stel - - la Ma - - ris stel - la cla - - ris - - -

si - - ma - - - - - p sal - - - - - ve, - - - - -

mf sal - - - - - ve, - - - - - f sal - - - - - ve sem -

p per glo - - - - - ri - - - - - o - - - - - sa ten Mar - - - - - ga - - - ri - - ta p re - ti - - - V.D.

Handwritten musical score on six staves. The notation includes various note values (half notes, quarter notes, eighth notes), rests, and bar lines. The lyrics are written below the notes, often with hyphens indicating syllables across measures. The score is written in a cursive, handwritten style.

Staff 1: ...o ... sa mar ... ga ... ri ... ta

Staff 2: pre ... ti ... o ... sa si ... ent li ... li ... um for ... mo ...

Staff 3: ... sa si ... ent li ... li ... um for ... mo ... sa ni ... tens o ... lens

Staff 4: ve ... lut ... ro ... sa ni ... tens o ... lens

Staff 5: ve ... lut ... ro ... sa ni ... tens o ... lens ve ... lut ... ro ...

Staff 6: ... sa ... ten ... ve ... lut ... ro ... sa ...

J. Cobanas
B



Soprano 1^a

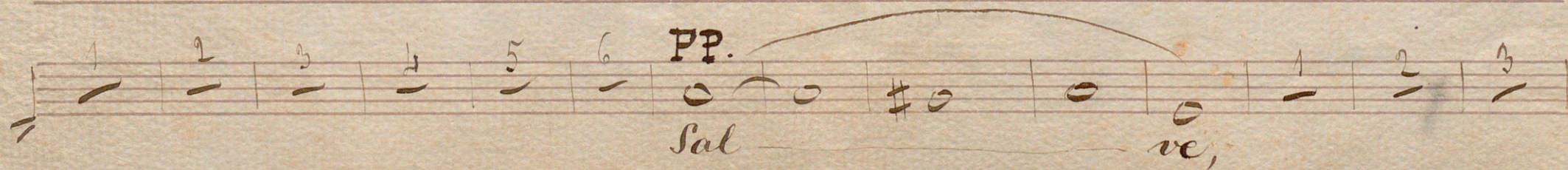
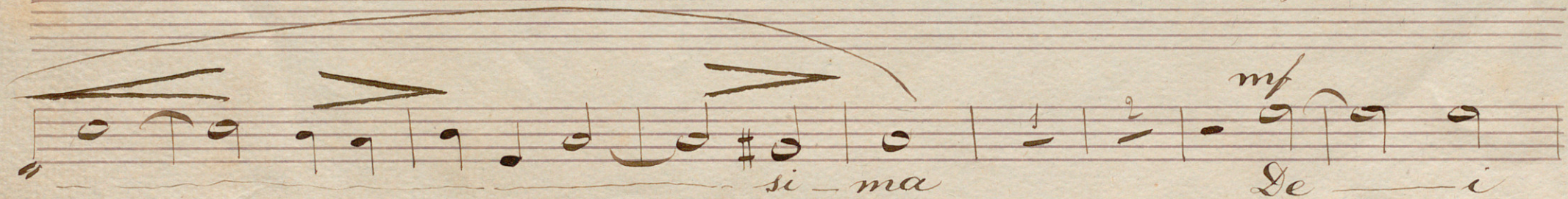
Ave Virgo sanctissima

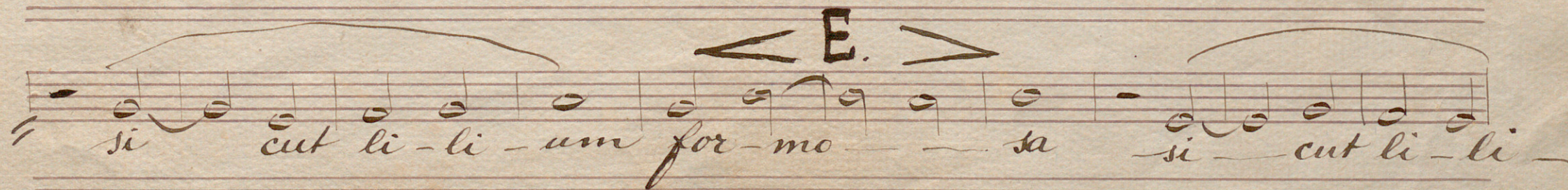
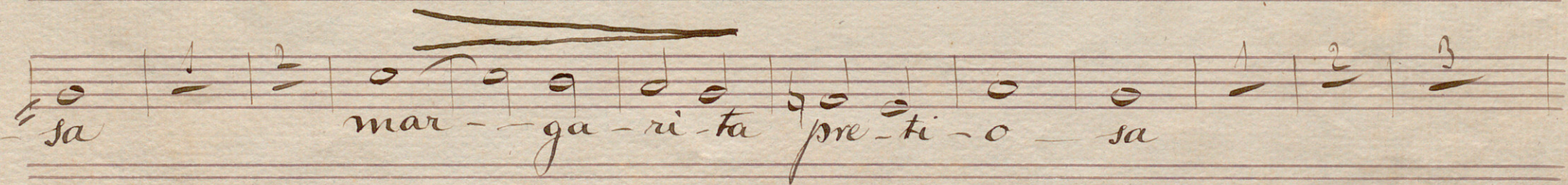
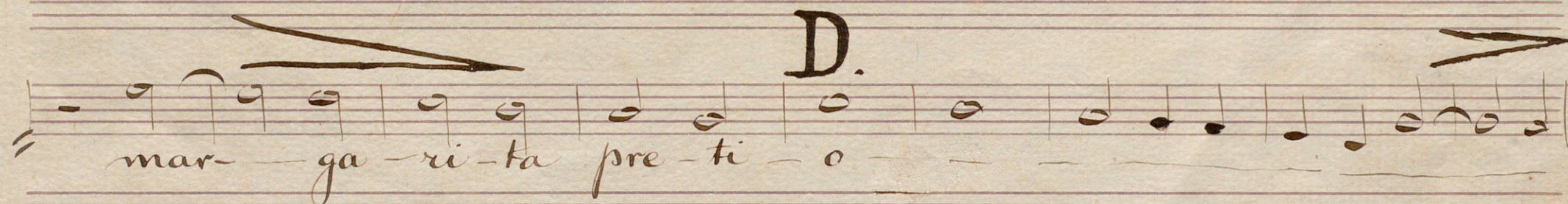
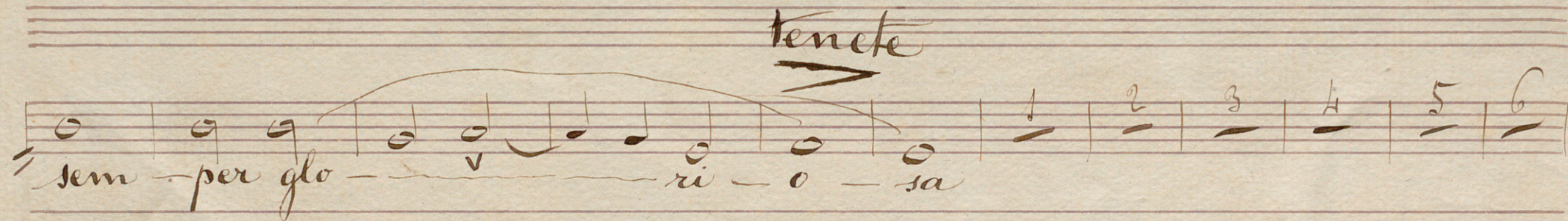
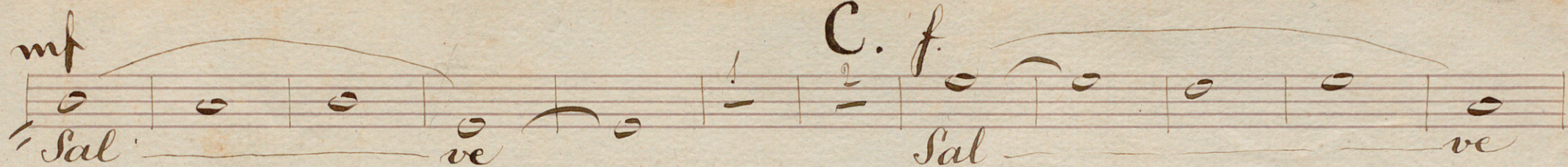
F. Guerrero

Ave Virgo sanctissima

Soprano 1^a

Moderato (Jucunde)





um for - mo - sa ni - tens o - lens ve - lut ro

F.
sa, ni - tens o - lens ve - lut ro

sa ni - tens o - lens ve - lut ro

tenete quiete
p
sa, ve - lut ro - sa.

Ave Virgo =

Guerreiro

= Soprano 2^o =

Molto $\text{6:}\sharp\text{C}$ 5

a --- ve, vir --- go san --- ctis ---

si --- ma 2 de --- i ma --- ter 2 pi --- is --- si ---

ma 2 ma --- ris stel --- ta ma --- ris stel --- la cla --- ris ---

si --- ma 6 sal --- ve, 3

sal --- ve, C. sal --- ve

sem --- per glo --- ri --- o --- sa 6 mar --- ga --- ri --- ta pre --- ti ---

ten

sa mar - ga - ri - ta

pre - ti - o - sa si - ent li - li - um for - mo -

sa si - ent li - li - um for - mo - sa ni - tens o - lens

ve - lut - ro - sa ni - tens o - lens ve - lut -

ro - sa ni - tens o - lens ve - lut - ro -

ten
ve - lut - ro - sa.

J. Cabanas.

Genero

Soprano L 2

Ave virgo santissima.

Ave Virgo =

Guerreno

= Soprano 2^o =

Molto

Handwritten musical score for Soprano 2nd voice, titled "Ave Virgo" by Guerreno. The score is written on six staves with lyrics in Italian. It includes various musical notations such as clefs, key signatures, time signatures, and dynamic markings like "mf" and "ppp".

Lyrics: *a - - ve, vir - - - - - go san - - ctis - - - - -*
si - - ma
de - - - i Ma - - ter d^e pi - -
is - - - si - - ma
ma - ris stel - - la
ma - ris stel - -
la cla - - ris - - - - - si - - ma.
sal - - - - -
ve
sal - - - - - ve,
sal - - - - - ve
tem
dem - - per glo - - - - - ri - - - - - o - - - sa

Handwritten musical score on a single page, featuring six staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings. The lyrics are written below the notes, with some words underlined or grouped by slurs. The score is written in a cursive, handwritten style.

The lyrics are:

mar---ga-ri-ta pre-ti---o---
 sa.
 mar---ga-ri-ta pre-ti---o---sa
 si---ent li-li-nm for-mo---sa, si---ent li-li-
 nm for-mo---sa ni---tens o-lens ve-lut--ro---
 sa ni---tens o-lens ve-lut-ro---
 sa, ni---tens, o-lens ve---lut ro---sa, #

J. Cobanas.



Ave Virgo =

Guerreno

= Soprano 2^o =

Mod^{to}

a -- ve, vir -- go san -- ctis --

si -- ma de -- i ma -- ter pi -- is --

si -- ma ma -- ris stel -- la Ma -- ris stel --

-- la cla -- ris -- si -- ma. sal --

-- ve sal -- ve, sal --

-- ve tem dem -- per glo -- ri -- sa

Handwritten musical score on six staves. The lyrics are in Latin, and the notation includes various musical symbols such as notes, rests, and clefs.

Staff 1: *Mar - ga - ri - ta pre - ti - o - sa.*

Staff 2: *Mar - ga - ri - ta pre - ti - o - sa. si -*

Staff 3: *... ent li - li - um for - mo - sa si - ent li - li - um for -*

Staff 4: *... mo - sa ni - tens o - lens ve - lut - ro -*

Staff 5: *... sa ni - tens o - lens ve - lut - ro -*

Staff 6: *... sa ni - tens o - lens ve - lut - ro - sa. #*

J. Cabanas.



Ave Virgo =

Guerreiro

= Soprano 2^o =

Molto

a-ve, vir-go san-ctis-si-ma re-i ma-ter gi-is-si-ma ma-ris stel-la ma-ris stel-la cla-ris-si-ma sal-ve sal-ve, sal-ve sem-per glo-ri-o-sa

Handwritten musical score on six staves. The lyrics are in Latin and Spanish, with some words underlined. The notation includes various musical symbols such as clefs, time signatures, and accidentals.

Staff 1: *Mar - - - ga - ri - ta pre - ti - - o - - -*

Staff 2: *sa. Mar - - - ga - ri - ta pre - ti - - o - - - sa si - -*

Staff 3: *--- ent li - li - - um for - mo - - - sa si - - - ent li - li - - um for - -*

Staff 4: *mo - - - sa ni - - - tens o - - lens ve - lut - - ro - - -*

Staff 5: *--- sa ni - - - tens o - - lens ve - lut - - ro - - -*

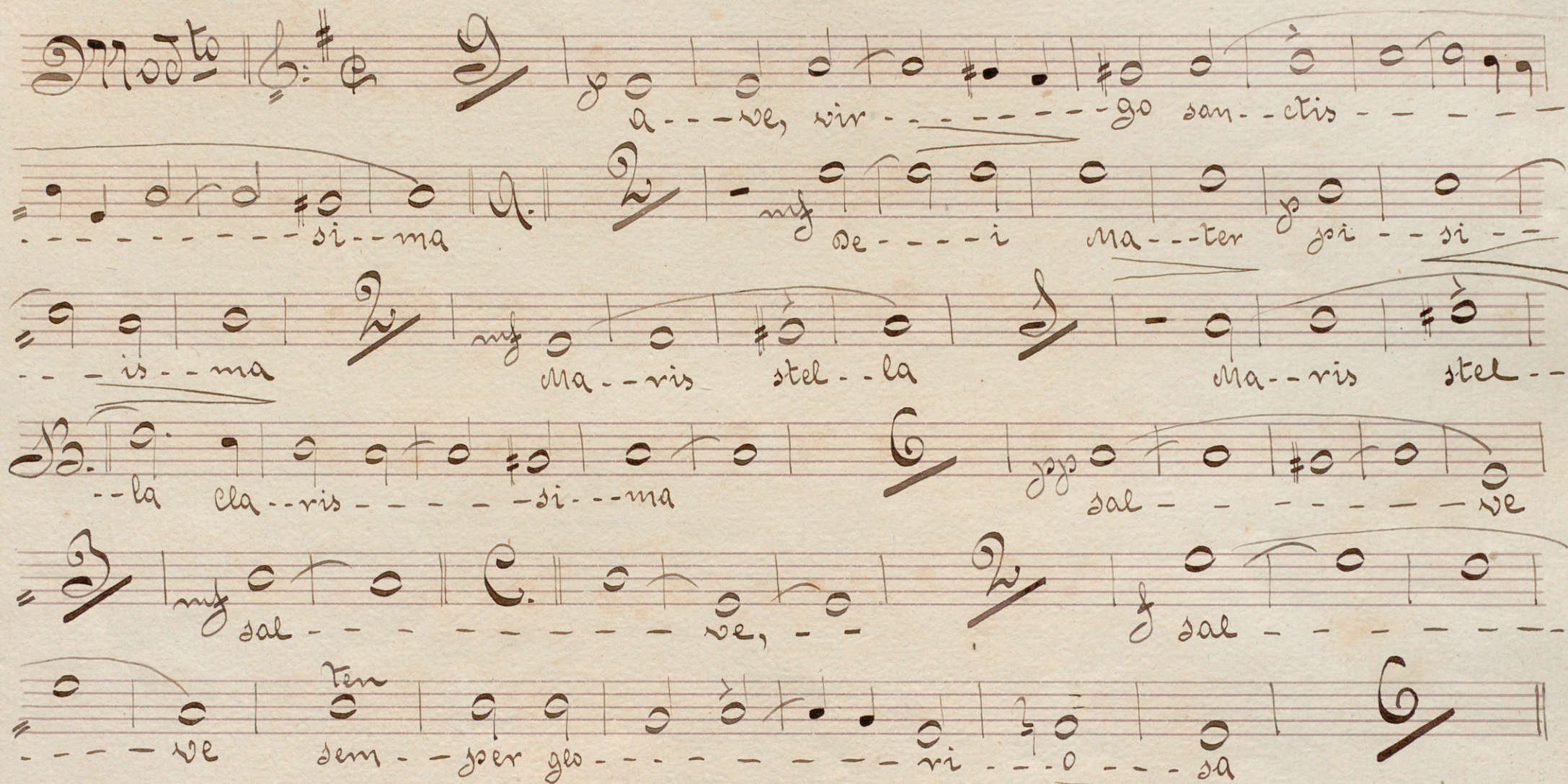
Staff 6: *sa, ni - - - tens, o - - lens ve - - - lut - ro - - - sa. #*

J. Colanas.

Ave Virgo =

Guerrero

= Soprano 2º =

Molto 
a -- ve, vir -- go san -- ctis --
si -- ma
de -- i ma -- ter
jo -- si
is -- ma
ma -- ris stel -- la
ma -- ris stel --
-- la cla -- ris -- si -- ma
sal -- ve
sal -- ve,
sal --
ve
sem -- per glo -- ri -- o -- sa

Mar - - - ga - ri - ta pre - ti - - - o - - - - - sa
 Mar - - - ga - ri - ta pre - ti - - - o - - - sa
 si - - - - - ent li - li - -
 --um for - - mo - - - - - sa
 si - - - - - ent li - li - - um for - - mo - - - - - sa
 ni - - - - - tens o - - - lens ve - lut - ro - - - - - sa
 ni - - - - - tens o - - - lens ve - lut - - ro - - - - - sa
 ni - -
 - - - - - tens, o - - - lens ve - - - lut - ro - - - - - sa.

J. Cabanas.

Ave Virgo =

Gnerrero

= Soprano 2^o =

Andante
a-ve, vir-go san-ctis-
si-ma De-i ma-ter si-is-
si-ma Ma-ris stel-la Ma-ris stel-
la cla-ris-si-ma. Sal-
ve, sal-ve, ve,
sem-per glo-ri-o-sa

mar - - ga - ri - ta pre - ti - - o - - - - - sa.

mar - - - ga - ri - ta pre - ti - - o - - - sa si - - -

- - - ent li - li - - um for - mo - - - sa si - - - ent li - li - - um for -

- - mo - - - sa ni - - - tens o - - lens ve - - lut - ro - - -

- - - sa ni - - - tens o - - lens ve - - lut - ro - - - sa,

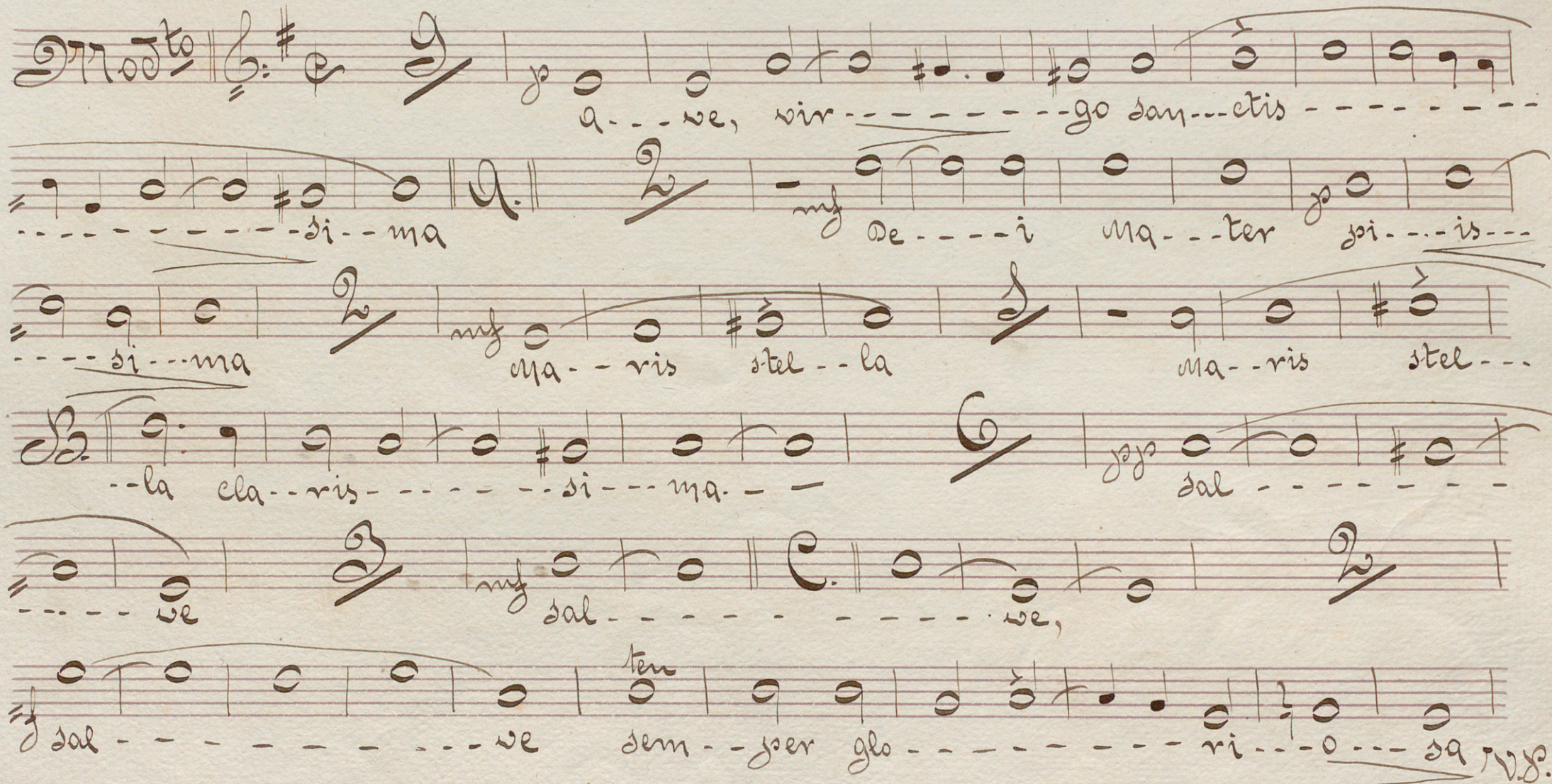
ni - - - tens, o - - lens ve - - - lut ro - - - sa. #

J. Cabanas.

Ave Virgo =

Guerreno

= Soprano 2^o =

Andte 
a...ve, vir...go san...ctis...
...si...ma
...si...ma
ma...ris stel...la
ma...ris stel...
...la cla...ris...si...ma...
sal...
ve
sal...ve
ten
sem...per glo...ri...sa v.s.

Handwritten musical score on seven staves. The notation includes various note values (half notes, quarter notes, eighth notes, and rests) and rests. The lyrics are written below the notes, often with hyphens indicating long notes or rests. The lyrics are: Mar - ga - ri - ta pre - ti - o - sa; Mar - ga - ri - ta pre - ti - o - sa; si - ent li - li - um for - mo - sa si - ent li - li - um for - mo - sa; ni - tens o - lens ve - lut - ro - sa; ni - tens o - lens ve - lut - ro - sa; ni - tens o - lens ve - lut - ro - sa. The score is written in brown ink on aged paper. There are some corrections and markings, such as a sharp sign (#) on the sixth staff and a double sharp sign (##) on the seventh staff. The staves are numbered 1 through 7.

J. Cabanas.

Ave Virgo =

Gnerrero

= Soprano 2^o.

Molto

a...ve, vir...go san...ctis...
si...ma de...i ma...ter pi...is...
si...ma ma...ris stel...la ma...ris stel...
...la cla...ris...si...ma...
...ve sal...ve,
...ve sem...per glo...ri...sa

Mar - ga - ri - ta pre - ti - o -
 sa Mar - ga - ri - ta pre - ti - o - sa si -
 ent li - li - um for - mo - sa si - ent li - li - um for -
 mo - sa ni - tens o - lens ve - lut - ro -
 sa ni - tens o - lens ve - lut - ro -
 sa, ni - tens, o - lens ve - lut - ro - sa.

J. Cabanas.

Guerrero

13

Ave Virgo Sanctissima

Contralto

Five Virgo =

Guerrero

=" Contralto =

Modto || $\text{b} = \#$ e do

g. a -- ve, vir -- go san -- ctus --

Handwritten musical notation on a single staff, featuring notes and rests. Below the staff, the lyrics "si-ma, se - - - i Mar - - - - - ter pi - is - - - si -" are written in a cursive script.

ma, joi - - is - - si - - ma - - ma - - ris stel - - la - - da - - ris si - - ma, da - -

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one flat (B-flat). The melody consists of several measures, including a repeat sign (double bar line with dots) and a section marked with a '3' (triple). The lyrics 'ris-si ma cla-ris' are written below the notes, with 'ris-si' and 'ma' under the first two measures, and 'cla-ris' under the subsequent measures. The notation includes various note values (half notes, quarter notes, eighth notes) and rests.

Handwritten musical notation on a single staff, featuring various notes, rests, and accidentals. The lyrics "si - ma sal - ve, sal - ve" are written below the staff, with "sal" appearing twice. The notation includes a double bar line at the beginning, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a five-line staff with a treble clef. The notes are mostly half notes and quarter notes, with some rests. The lyrics are written in a cursive, handwritten style.

ve sal - - - - - ve sem - per glo - - - - - ri - o - - - - - # - - - - -

798.

Dim

sa Mar-ga-ri-ta pre-ti-o sa pre-ti-

sa, Mar-ga-ri-ta pre-ti-o

sa, pre-ti-o sa Mar-ga-ri-ta pre-ti-o-sa,

E. 2

si-ent li-li-nm for-mo sa

ni-tens o-lens ve-lut ro-sa ve-lut ro-sa ni-

tens o-lens ve-lut ro-sa ni-tens o-lens ve-lut ro-sa ni-tens

Ten

o-lens ve-lut ro-sa

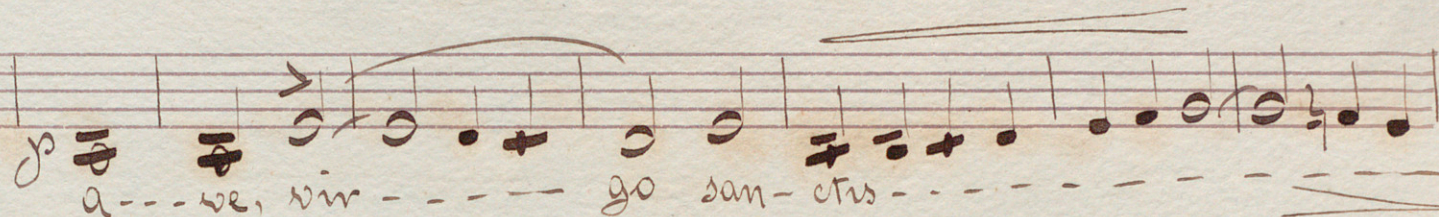
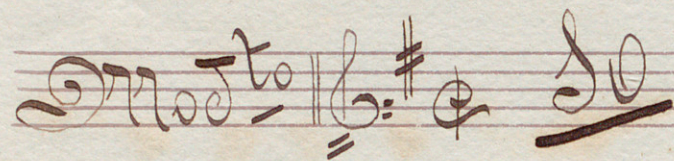
F. Merhi Boulon 115 Orinda,

J. Cabanas.

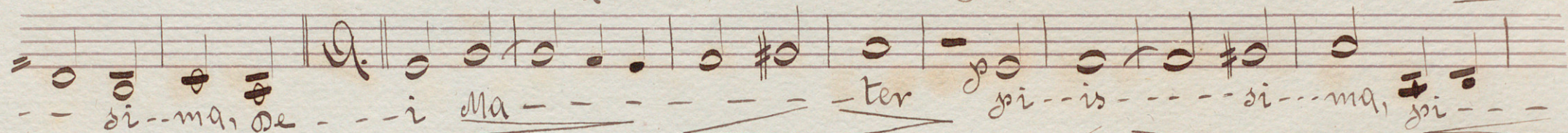
Ave Virgo =

Gerrero

= Contralto =

Molto 

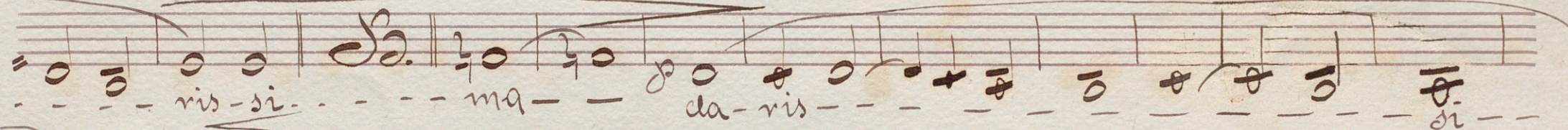
a -- ve, vir -- go san -- ctus --



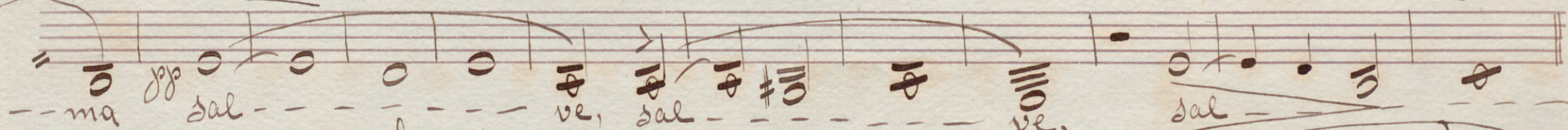
si -- ma, de -- i Ma -- ter pi -- is -- si -- ma, si --



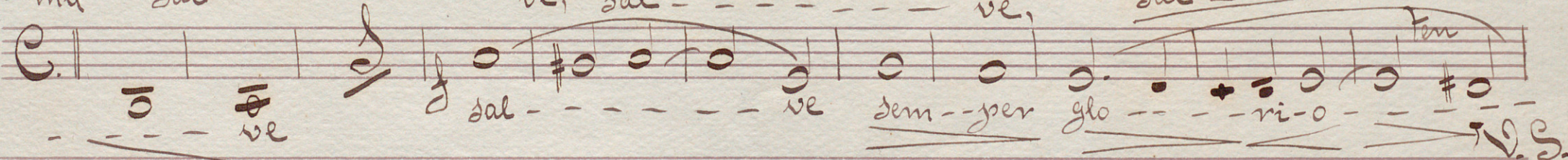
is -- si -- ma ma -- ris stel -- la -- da -- ris -- si -- ma, da --



ris -- si -- ma -- da -- ris -- si --



ma sal -- ve, sal -- ve, sal --



ve sal -- ve sem -- per glo -- ri -- o --

Dim

sa Mar-ga-ri-ta pre-ti-o-sa pre-ti-

sa, Mar-ga-ri-ta pre-ti-o-sa, pre-

ti-o-sa Mar-ga-ri-ta pre-ti-o-sa si-cut li-li-

-um for-mo-sa ni-tens o-lens ve-lut ro-sa ve-

lut ro-sa, ni-tens o-lens ve-lut ro-sa ni-tens

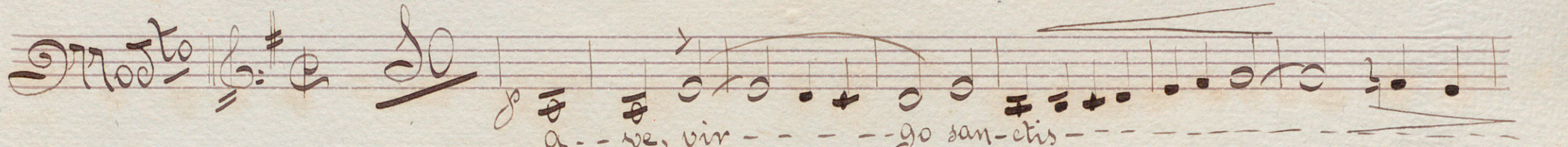
o-lens ve-lut ro-sa ni-tens o-lens ve-lut ro-sa

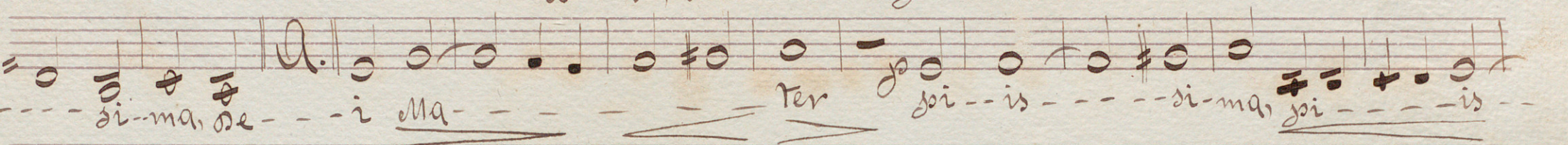
J. Labanas

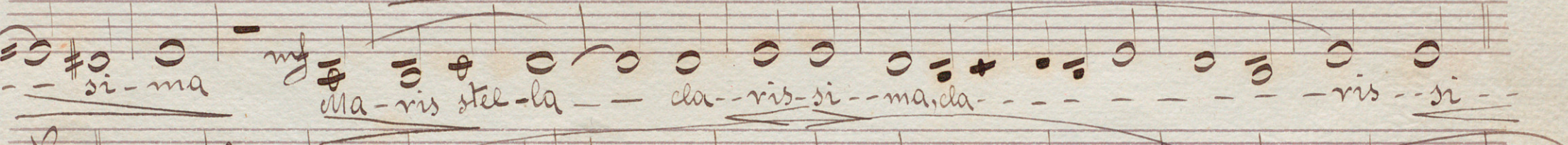
Ave Virgo =

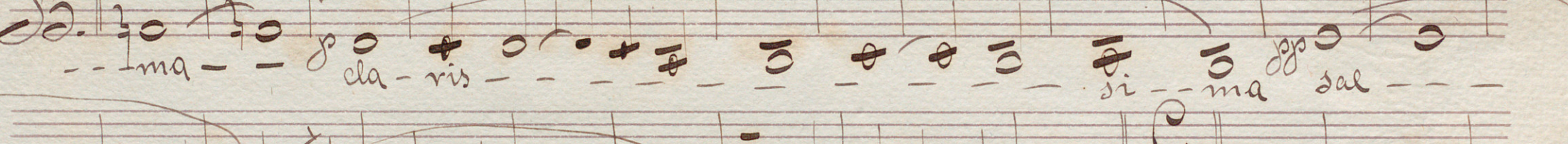
Guerrero

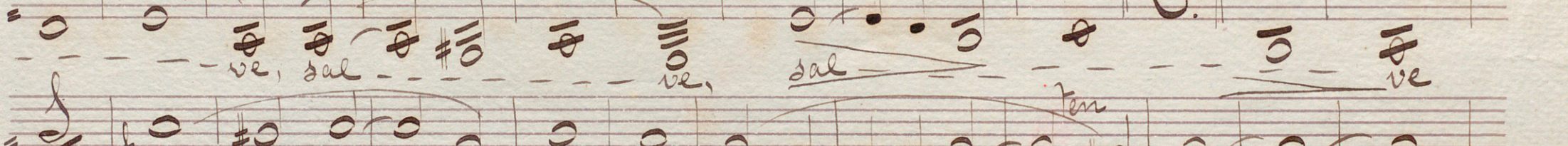
= Contralto =

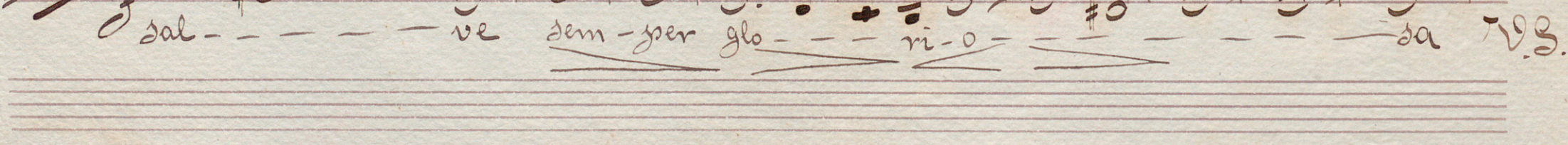
Molto 
a - ve, vir - go san - ctis -

A. 
si - ma, de - i Ma - ter

Ter 
soi - is - si - ma, soi - is -

si - ma 
Ma - ris stel - la - cla - ris - si - ma, cla - ris - si -

ma - 
cla - ris - si - ma sal -

ve, sal - ve, sal - ve 
ve, sal - ve, sal - ve

sal - ve 
sal - ve sem - per glo - ri - o - sa

Fin
sa

Dim

Mar-ga-ri-ta pre-ti-o-sa pre-ti-o-

sa, Mar-ga-ri-ta pre-ti-o-sa, pre-

ti-o-sa Mar-ga-ri-ta pre-ti-o-sa

si-cut li-li-um for-mo-sa ni-tens o-

-lens ve-lut ro-sa ve-lut ro-sa, ni-tens

o-lens ve-lut ro-sa ni-tens o-lens ve-lut ro-sa ni-tens

o-lens ve-lut ro-sa

J. Cabanas.

Ave Virgo =

Gnerrero

= Contralto =

Molto $\text{G:}^\sharp \text{C}$ SO

p a...ve, vir-go san-ctis

f si-ma, de- i ma- ter pi-is si-ma, pi-is

f si-ma *mf* ma-ris stel-la- da-ris si-ma, da-ris si-

f ma- da-ris si-ma Sal

f ve, sal ve, Sal ve sal ve

f sem-per glo- ri-o sa *mf* Mar-ga-ri-ta pre-ti- *VS.*

Handwritten musical score on seven staves. The lyrics are written below the notes, often with hyphens indicating syllables across measures. The notation includes various note values (half notes, quarter notes, eighth notes, sixteenth notes), rests, and bar lines. Some staves have a key signature change (one sharp) and a time signature change (from 3/4 to 2/4). The lyrics include:

sa pre ti o sa
sa Mar-ga-ri ta pre ti o sa pre ti o sa
Mar-ga-ri ta pre ti o sa, si cut li-li-um for-
mo sa ni-tens o-lens ve-lut ro-
sa ve-lut ro sa, ni-tens o-lens ve-lut ro-
sa ni-tens o-lens ve-lut ro sa ni-tens o-lens ve-lut
ro sa

J. Cabanas.

6

Gnerrero
—

Ave Virgo Sanctissima
—

Ternors

Baix

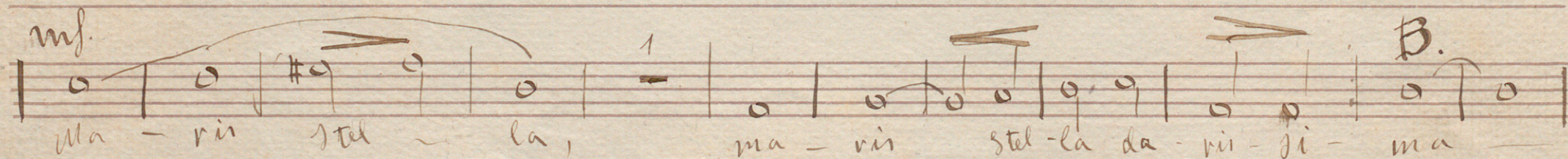
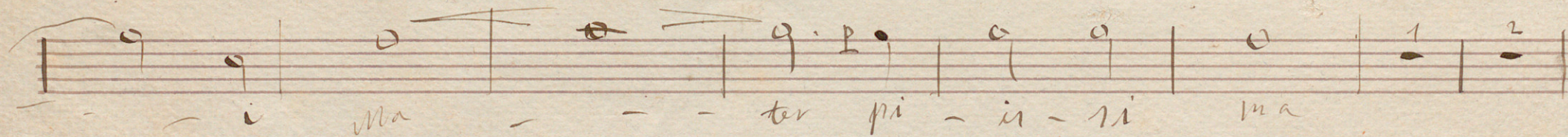
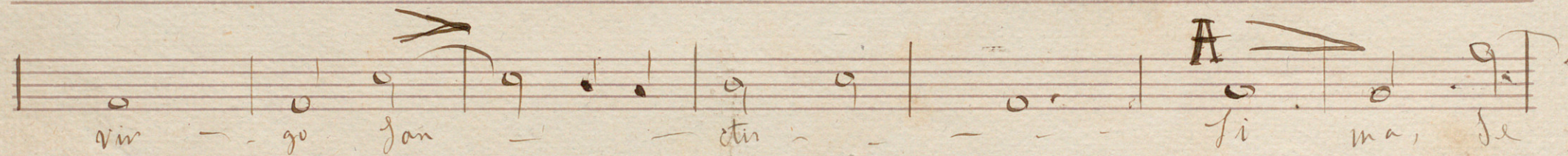
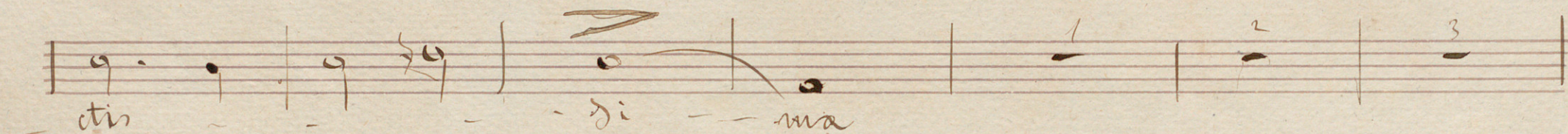
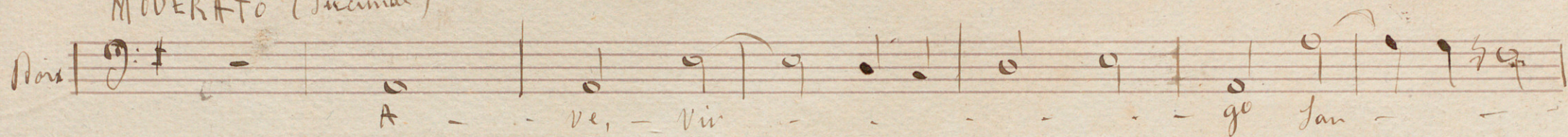
Ave Virgo Santissima

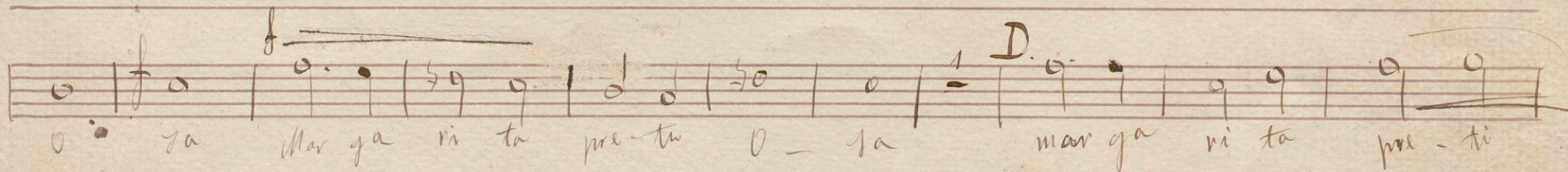
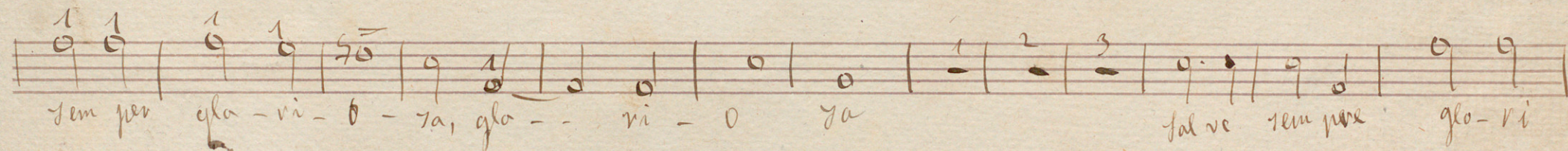
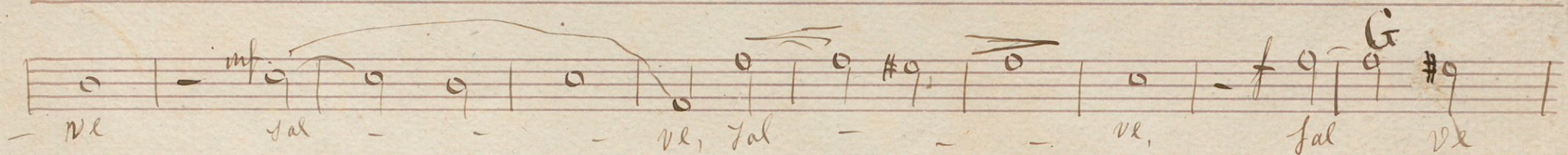
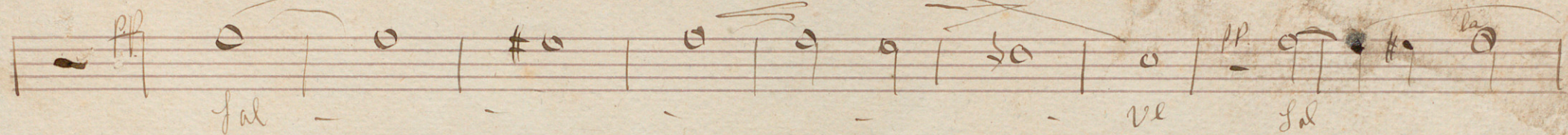
F. Guerrero

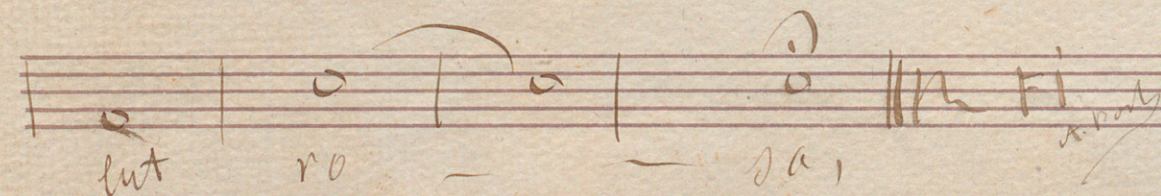
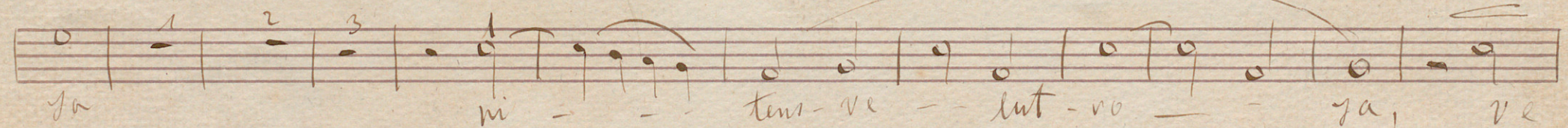
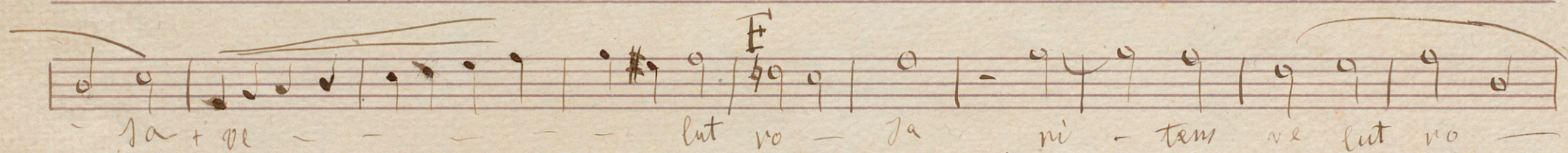
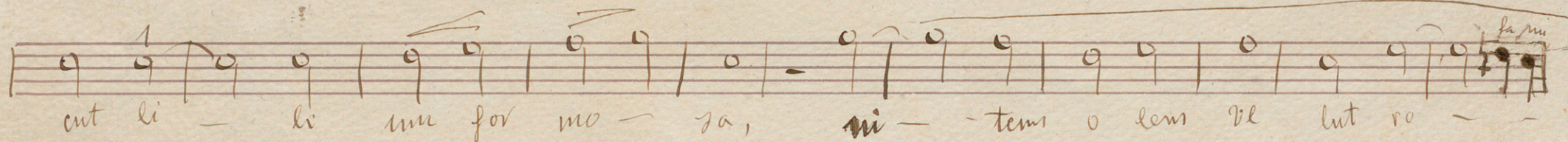


A. Borh

MODERATO (Jucunde)





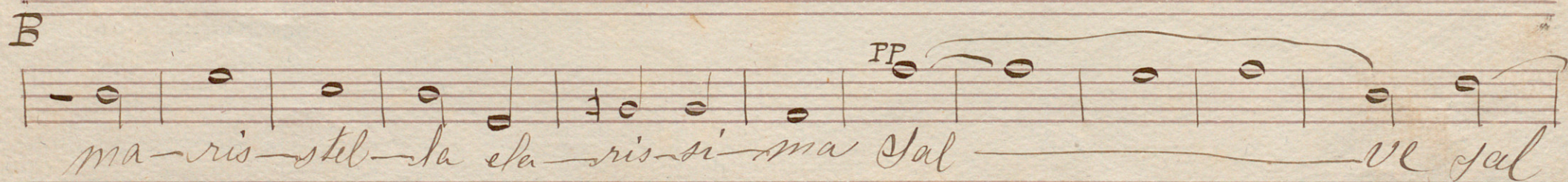
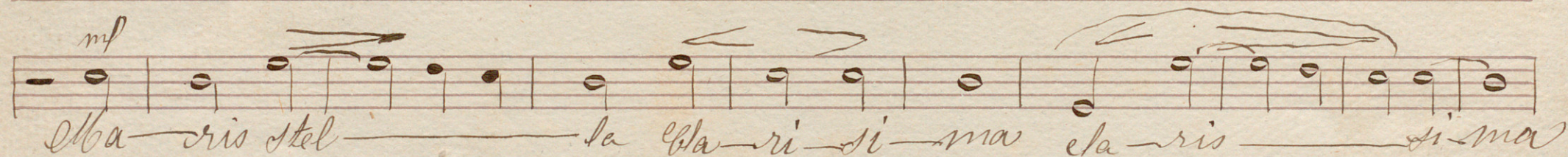
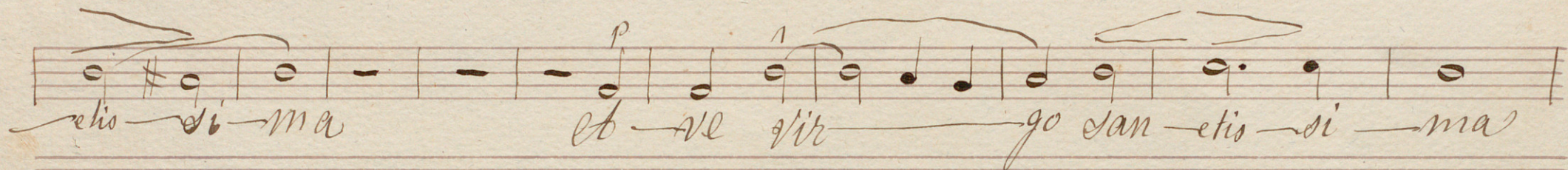
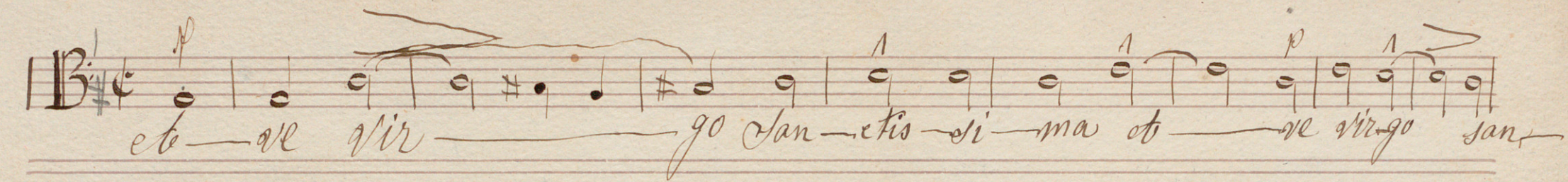


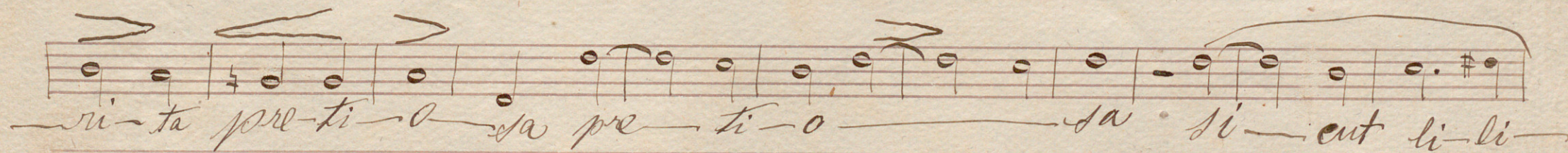
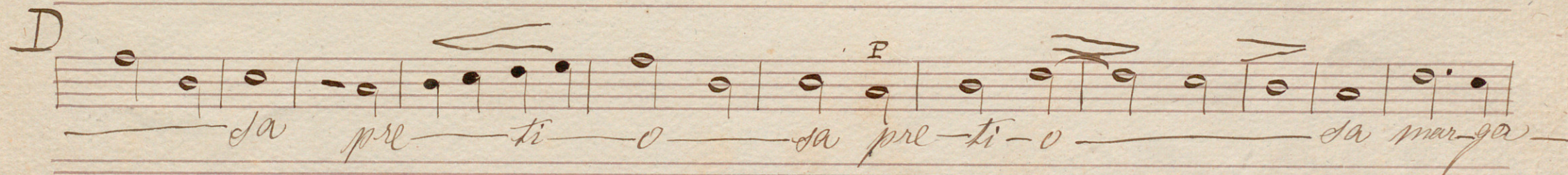
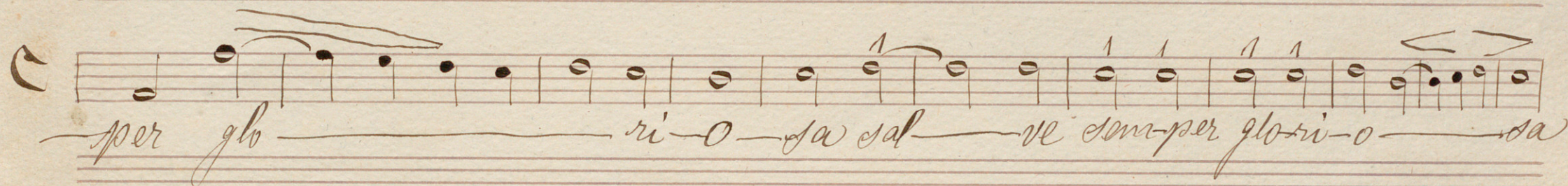
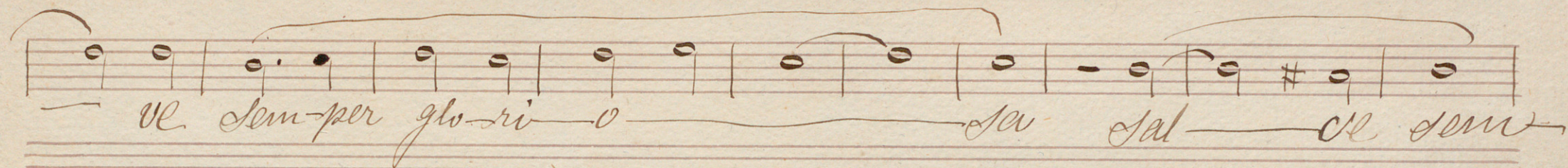
Genova

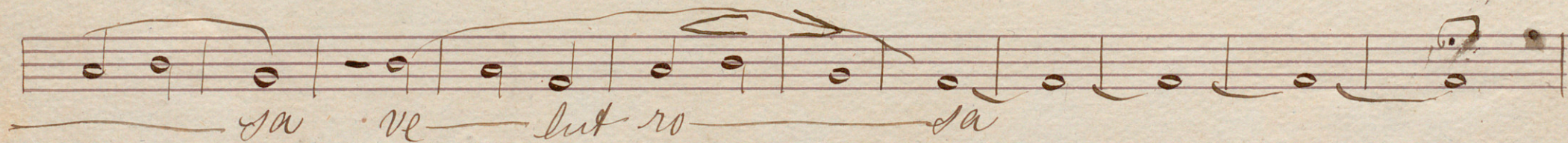
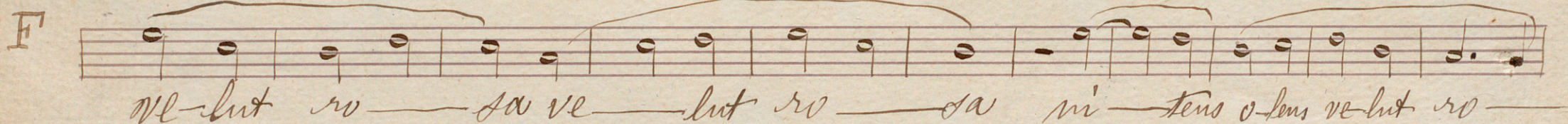
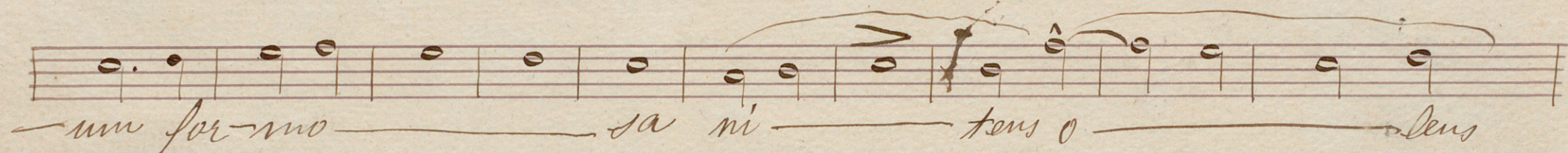
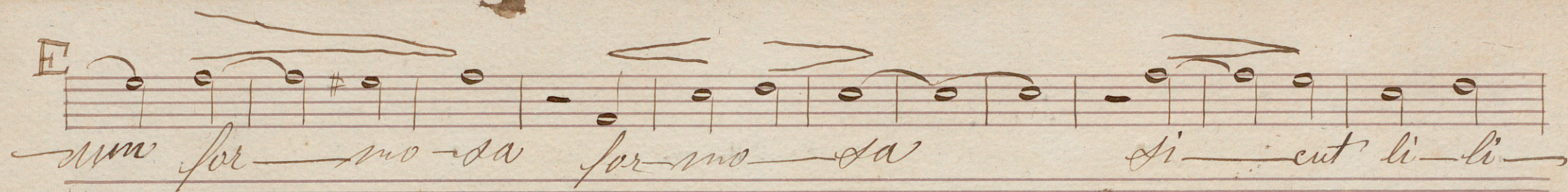
Ave Virgo Sanctissima

F. J. J. J. J.









Tenor



Ave Virgo Santissima

H. Guerrero

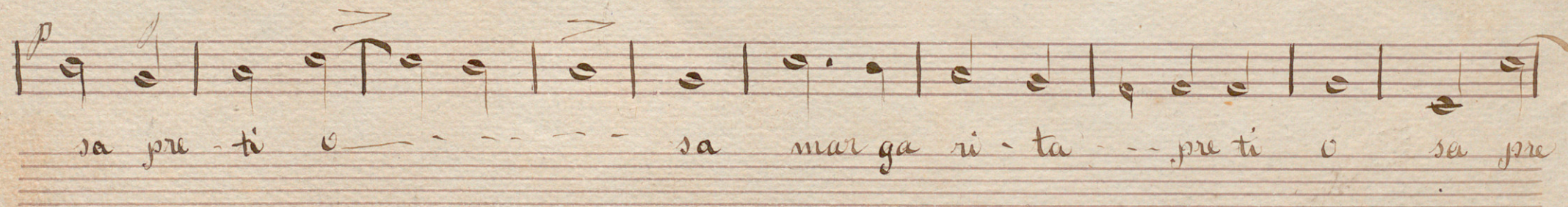
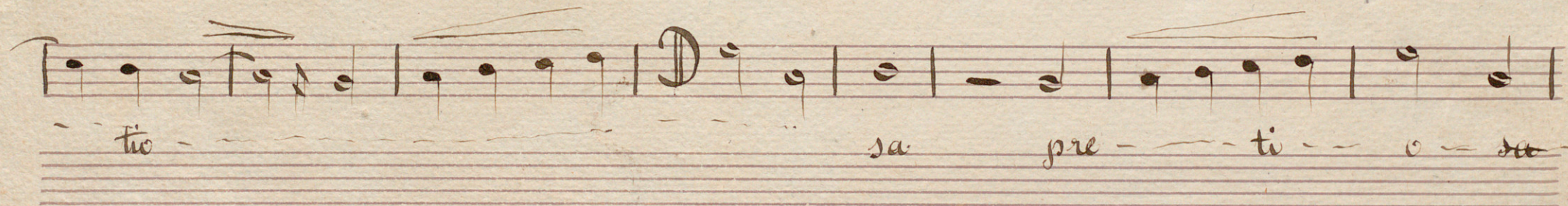
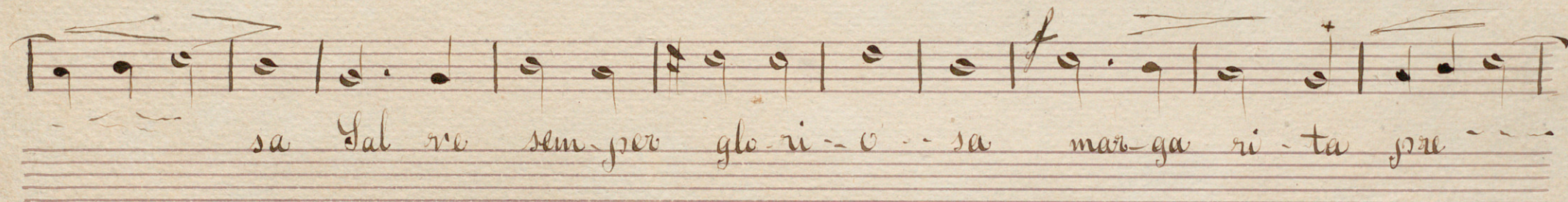
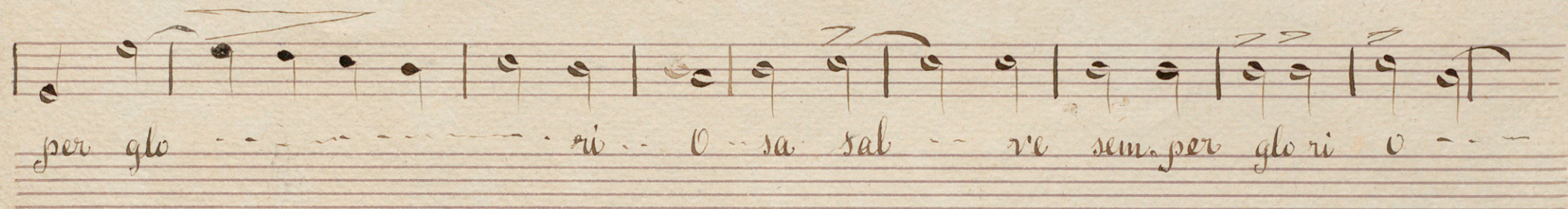
p
A - re - vir - go Sai - ctus Si - ma a - re - vir - go san -

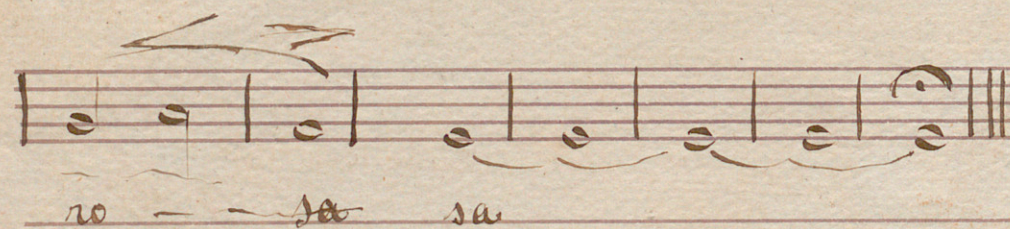
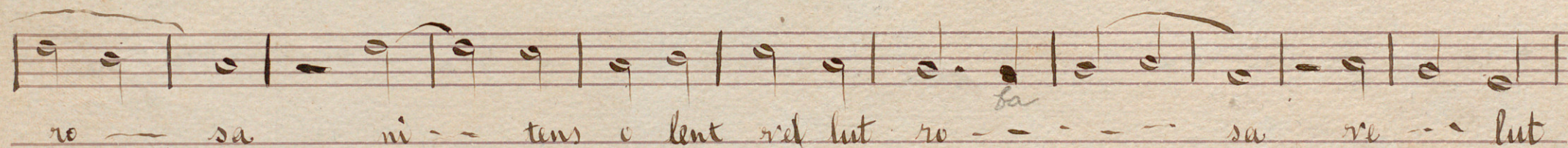
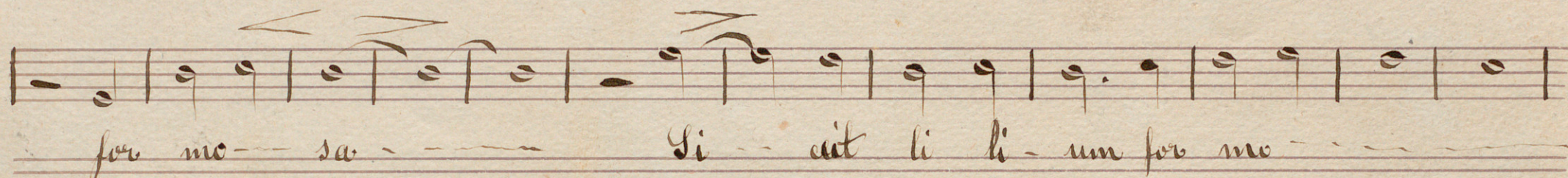
ctis - si - ma *p*
A re - vir - go san ctis - si - ma

A
De - i Ma - ter de - i Ma - ter pi - is - si - mi

mf
Ma - ris - stel - la cla - ris - si - ma cla - ris - si - ma

B
ma - ris - stel - la cla - ris - si - ma *pp*
Sal - ve Sal -







Querido

Señor Don Juan

de

Madrid

p
A ve vir go san-ctis-si-ma et - ve vir-go san

ctis-si-ma A - ve vir go san-ctis-si-ma

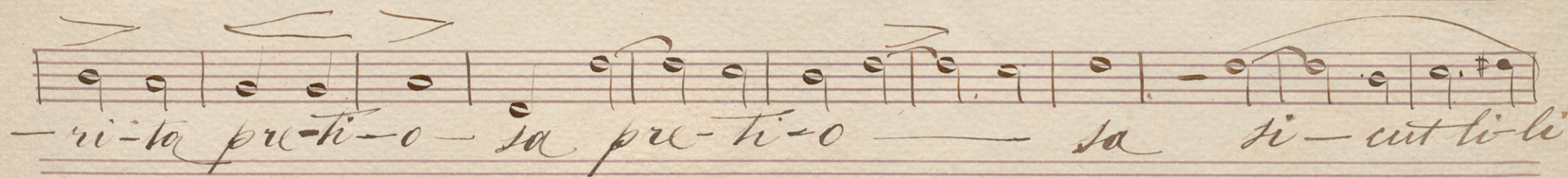
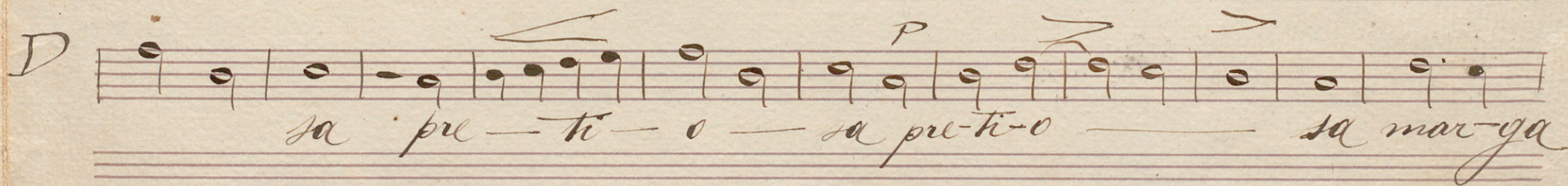
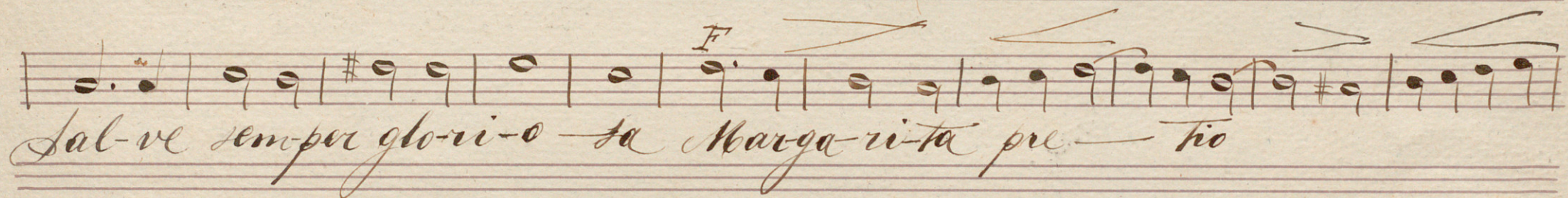
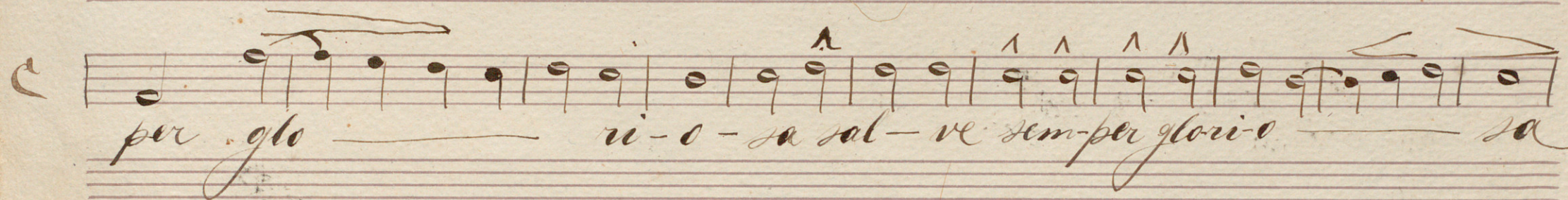
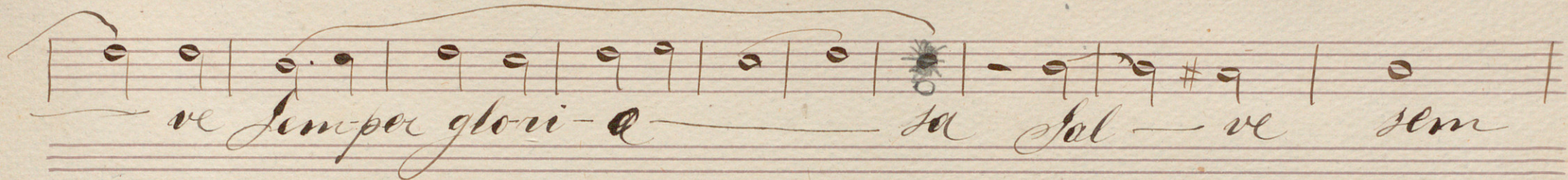
A

De - i Ma - ter De - i Ma-ter pi-ri-si-ma

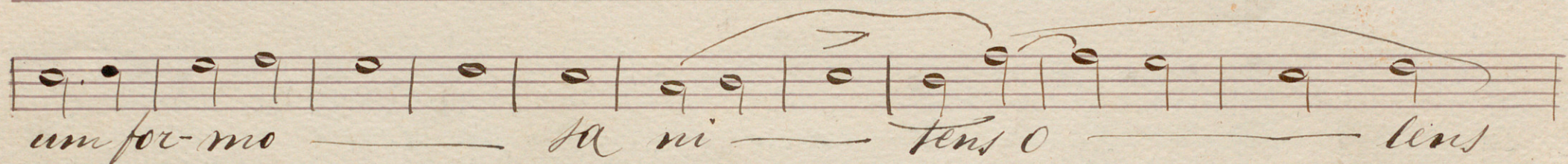
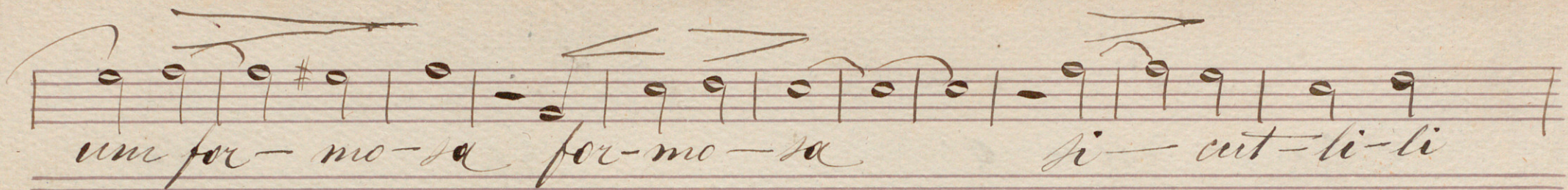
mf
Ma-ri-s tel - la Cla-ri-si-ma cla-ri-si-ma

B

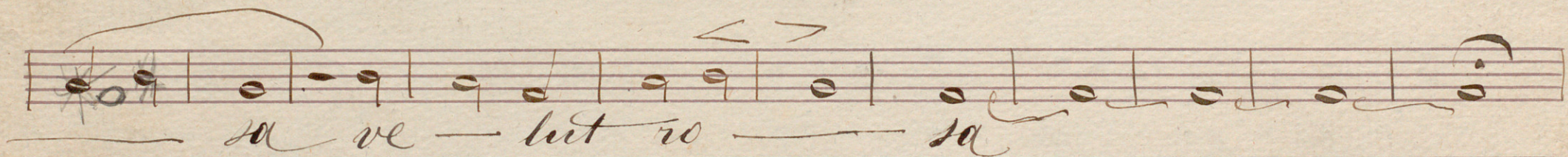
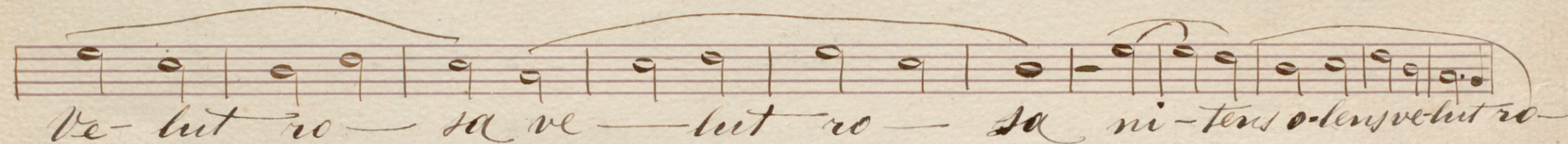
pp
ma-ri-s tel - la cla-ri-si-ma Sal - ve sal



E



F'



L. P. Paris

F. Guerniero

Ave virgo sanctissima

Tenor 2^o

p.
A — ve vir — go sanc — ti — ssi — ma a — ve
p.
vir — go sanc — ti — ssi — ma A — ve vir — go sanc
ti — si — ma De — i Ma — ter De — i Ma — ter pi —
mf
is — si — ma Ma — ris stel — la cla — ris — si — ma cla — ris —
si — ma ma — ris stel — la cla — ris — si — ma Sal —
ve sal — ve sem — per glo — ri — o — sa Sal — ve
sem — per glo — ri — o — sa Sal — ve sem — per glo — ri —
o — sa Sal — ve sem — per glo — ri — o — sa ma — ga —
ri — ta pre — ti — o — sa pre — ti

p

o — sa pre-ti-o — — — — — sa mar-ga-ri-ta pre-ti-o — sa pre-
ti — — — — — sa si-cut li-li-um for-mo-sa
for-mo-sa Si-cut li-li-um for-mo-
— — — — — sa ni-tens o — — — — — leus ve-lut ro-
sa ve-lut ro- — — — — — sa ni-tens o-leus ve-lut ro-
— — — — — sa ve-lut ro — — — — — sa



Guerrero

Ave Virgo Sanctissima

Baix

Ave Virgo =

Guerreiro

= Bayes =

Mod^{to} | G# | *A-ve vir-go san-ctis-si-ma De-i Ma-ris stel-la ma-ris stel-la cla-ris-si-ma sal-ve sal-ve sal-ve sal-ve sem-per glo-ri-o-sa glo-ri-o-sa* *W.S.*

sal -- ve sem -- per glo -- ri -- o -- sa Mar -- ga -- ri -- ta pre -- ti -- o -- sa
 Mar -- ga -- ri -- ta pre -- ti -- o -- sa Mar -- ga -- ri -- ta pre -- ti --
 o -- sa si -- ent li -- li -- um -- for -- mo -- sa si -- ent li --
 li -- um for -- mo -- sa ni -- tens o -- lens ve -- lut ro -- sa ve --
 lut ro -- sa ni -- tens ve -- lut ro -- sa
 ni -- tens ve -- lut ro -- sa ve -- lut ro --
 sa

J. Cabanas.

Ave Virgo =

Guerreiro

= Bajos =

Molto | C# C 2/4
a - ve vir - go san - ctis -
si - ma vir - go san - ctis si - ma de -
i ma - ter pi - is - si - ma Ma - ris stel - la
Ma - ris stel - la cla - ris - si - ma sal -
ve sal - ve sal - ve sal - ve sal -
ve sem - per glo - ri - o - sa glo - ri - o - sa

Sal -- ve sem-per glo-ri -- o -- sa Mar-ga-ri-ta pre-ti -- o -- sa

Mar-ga-ri-ta pre-ti -- o -- sa Mar-ga-ri-ta pre-ti --

o -- sa di -- ent li-li-nu -- for-mo -- sa di --

ent li -- li-nu -- for-mo -- sa ni -- tens o -- lens ve -- lut ro --

sa ve -- lut ro -- sa ni -- tens ve-lut ro --

sa ni -- tens ve -- lut ro -- sa ve --

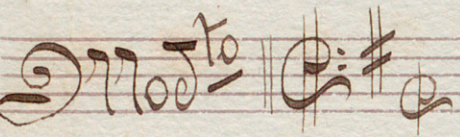
lut ro -- sa

J. Cobanas.

Ave Virgo =

Guerreiro

= Bajos =

Mod^{to}  *pp* a--ve vir-- go san--ctis--

si--ma vir-go san--ctis-- *si--ma* de--i ma--

ter pi--is-si-ma *mf* Ma--ris-stel--la ma--ris--

stel--la cla--ri-si--ma *pp* sal--

pp ve sal-- *mf* ve sal-- *pp* ve sal-- *mf* ve sal--

ve sem-per glo--ri--o--sa glo--ri--o--sa *V.S.*

Sal--ve sem-per glo-ri--o--sa Mar-ga-ri-ta pre-ti--o--sa

Mar-ga--ri-ta pre-ti--o--sa Mar-ga--ri-ta pre-ti--

--o--sa si--cut li--li-um-- for--mo--sa si--cut li--

li-um for--mo--sa ni--tens o-lens ve--lut ro--sa ve--

lut ro--sa ni--tens ve-lut ro--sa

ni--tens ve--lut ro--sa ve-lut ro--sa

J. Cabanas.

Ave Virgo =

Guerreiro

Bajos =

Handwritten musical score for "Ave Virgo" by Guerrero, Basses. The score is written on seven staves with lyrics in Portuguese. It includes various musical notations such as notes, rests, and dynamic markings like "p", "mf", and "pp".

Lyrics: a--ve vir--go san--ctis--
si--ma vir-go san--ctis--si-ma de--i ma--
--ter pi--is-si-ma Ma--ris stel--la Ma--ris--
stel--la cla--ri-si--ma-- sal--ve
sal--ve sal--ve sal--ve sal--ve
--ve sem-per glo--ri--o--sa glo--ri--o--sa

Sal-ve sem-per glo-ri--o--sa Mar-ga--ri--ta pre-ti--o--sa

Mar-ga--ri--ta pre-ti--o--sa Mar-ga--ri--ta pre-ti--

--o--sa si-ent li-li-um-- for-mo--sa si-ent li--

--li-um for-mo--sa ni--tens o-lens ve-lut ro--sa

ve--lut ro--sa ni--tens ve-lut ro--sa

ni--tens ve--lut ro--sa ve-lut

ro--sa

J. Cabanas.

SPANISH SACRED MOTETS

By the
Great Masters of the XVI Century

Edited by
KURT SCHINDLER

The English words translated and adapted by
WINFRED DOUGLAS

1. GUERRERO. AVE VIRGO SANCTISSIMA (*Hail, Virgin, Most Holy*). No. 13,574. For Mixed Voices .20
2. MORALES. O VOS OMNES (*O all ye that pass by*) No. 13,378. For Mixed Voices .15
3. MORALES. EMENDEMUS IN MELIUS, et MEMENTO HOMO (*Let us thoroughly amend*) No. 13,379. For Mixed Voices .20
4. MORALES. LAMENTABATUR JACOB (*Jacob lamented*) No. 13,450. For Mixed Voices .20
5. VICTORIA. VERE LANGUORES (*Surely He hath borne our griefs*). No. 13,380. For Mixed Voices .15
6. VICTORIA. DUO SERAPHIM (*Lo, two Seraphim*) No. 13,381. For Women's Voices .20
7. VICTORIA. TAMQUAM AD LATRONEM (*Are ye come out as against a thief*). No. 13,370. For Mixed Voices .15
8. VICTORIA. JESU DULCIS MEMORIA (*Jesu, only to think of Thee*). No. 13,383. For Mixed Voices .12
9. VICTORIA. IMPROPERIA (*The Reproaches on Good Friday*) POPULE MEUS (*Oh, my people*) No. 13,575. For Mixed Voices .15
10. VICTORIA. O QUAM GLORIOSUM (*O how glorious*) No. 13,448. For Mixed Voices .15
11. VICTORIA. TENEBRAE FACTAE SUNT (*There was darkness*). No. 13,449. For Mixed Voices .15

BOSTON: OLIVER DITSON COMPANY
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LONDON: WINTHROP ROGERS, LTD.

FRANCISCO GUERRERO (Sevilla 1527-1599)

"My aim was not so much to delight the ears of my pious listeners as to stir their devout spirits to a dignified contemplation of the sacred mysteries."—From Guerrero's dedicatory preface to his book of Vespers (printed in Rome, 1584)

"NO tanto halagar con el canto los oídos de las personas piadosas cuanto excitar sus piadosas ánimas á la digna contemplación de los misterios sagrados." With this sentence Guerrero gives us the keynote to his lofty and austere religious art. He is the third in the noble constellation of composers who have given the Spanish church-music of the XVI Century its everlasting glory: Moráles, Victoria, Guerrero. Less emotional than Moráles, less dramatic than Victoria, Guerrero is great through the intense spiritual concentration, the unearthly loftiness of his conception. His music, of which now only a few pieces belong to the repertory of the Papal Chapel in Rome and the cathedral choirs of Spain, would be a revelation if it could be made accessible, for no doubt we are sorely in need of just the spiritual ministrations that would be vouchsafed us through such uplifted music. In presenting a practical edition of his *Praises of the Most Holy Virgin* to the modern public, the Editor is fully aware of the difficulties that must be overcome to introduce a work so far remote from pleasing externalities, intangible even as the blue flower of the mystics. But he hopes that there may be kindred souls, enthusiasts, who will give a work of this type a trial-test; for it must not be judged from the dry printed page, but must be brought to life by the quickening pulse of the interweaving voices, which with perfect declamation, with inspired fervor sing in turn their glorious melody.

Francisco Pacheco (1571-1654), one of the great painters of Sevilla in Guerrero's time, wrote in the year 1599 a book on the famous and illustrious men of the period, illustrating it with their portraits as drawn by his pen. This book, long obliterated, was brought to light again and republished in 1886 by José María Asensio. It not only contains a picture of Guerrero, but also many accurate details about his life and work. Singling out the motet *Ave Virga Sanctissima* Pacheco says that its contemporary fame was such "as considerably to raise and sustain the reputation of Spanish music." And Felipe Pedrell, Spain's venerable musicographer, who published seven works of Guerrero in his *Hispaniae Schola Musica Sacra* describes this motet as follows: "The composer makes use of the first four notes of the admirable liturgic-popular melody known as: *Salve*, in order humbly to approach the Holy Virgin with the voice of the 'salutation.' This 'salutation,' coming as it does, at the culminating point of the Antiphon, casts a spell of enchantment; it expresses the longing (nostalgia) for a beyond, that certainly filled the soul of Guerrero when he was composing this work, which represents a model of pure effusion and of a sacred and sympathetic melancholy. From voice to voice this 'salutation' is passed along, until on harmonious wings it lifts its flight into the purified regions of the discanto, where it resounds in sweetest echoes. The tenors intone it first (page 4, measure 3), soon answer the contraltos (measure 7), the basses follow, the sopranos echo it to each other, until it finally rings out gloriously in the high registers of the discanto. . . ." Much might be said about the ravishing tone-pictures of *Margarita preciosa* and *olens velut rosa*, but why describe what is—and must remain—impossible for words to express!

Francisco Guerrero, born in Sevilla in 1527, was a pupil of his own brother Pedro and of the famous Moráles, who was then choirmaster of the cathedral of the city. After an apprenticeship of three years in Jaén, which he spent as choir-leader of the Cathedral, Guerrero returned to his native Sevilla, where he was induced to remain as choir-singer (his was a fine contralto voice). After the death of Moráles in 1553 he received the tempting offer to become his successor at the cathedral of Málaga, having been chosen as the worthiest in a competition of the six most gifted Spanish musicians of the time. But the church dignitaries of Sevilla had by this time realized the splendid gifts of Guerrero, and they refused to release him; instead of that, they made him "maestro de capilla" of their own Cathedral; the difficulty that this place at the time was already filled by the elder Pedro Fernández (de Castilleja) being obviated by having the older and the younger master divide both functions and salaries. Only twenty-five years later Fernández died, and Guerrero remained alone in the possession of this coveted position which he held to the end of his life (1599), beloved by everyone, famous throughout the Catholic and the musical world, appreciated by Kings and Popes, and a model to all by his austerity and charity.

The most remarkable feature of Guerrero's life, however, is his pilgrimage to Jerusalem and to the Holy Sepulchre, which he undertook and successfully carried out at the age of sixty. The record of this voyage was described by himself in his *Viaje de Jerusalén, que hizo Francisco Guerrero, racionero y maestro de capilla de la Santa Iglesia de Sevilla* (published 1590 and 1596, and reprinted in five later editions). Impelled by the fervent desire to see the sacred places, in which his imagination had dwelt all his life long, and "to sing his songs there in the company of shepherds and angels," he undertook, already an old man, the arduous voyage, which at that period presented obstacles of an almost unsurmountable kind, owing to the slowness and danger of communications and the turbulent war-conditions prevailing in Mediterranean waters. Via Madrid and Genoa he reached Venice (where he incidentally gave some volumes of Motets and Villancicos into the printer's hands), and boarding a Venetian ship he reached first the island of Zante and then the harbor of Jaffa. It is fascinating reading to follow his pious visits to Jerusalem, Calvary, Bethlehem, the lake of Tiberius and the Jordan. Without serious incident he returned to Venice by the same way, and thence via Marseilles by ship to Barcelona. It was on this last stage of his return that he nearly lost his life, since his ship was captured by the warring soldiers of the French Duc de Montmorency, who threatened to kill the passengers but finally released Guerrero upon bail.

AVE VIRGO SANCTISSIMA

(Hail, Virgin Most Holy)

Motet for Mixed Voices

1

The English words translated and adapted
by Winfred Douglas

FRANCISCO GUERRERO (1527-1599)

Edited by Kurt Schindler

Moderato (Jucunde)

SOPRANO I *p (legato)*
A - -
Ho - -

SOPRANO II

ALTO

TENOR *p (legato)*
A - ve, Vir - go San - ctis - si - ma, A -
Ho - ly Vir - gin, we cry to Thee, Ho -

BASS *p (legato)*
A - ve, Vir - go San -
Ho - ly Vir - gin, we -

PIANO *Moderato*
(For rehearsal only)
p

ve, Vir - go San - ctis -
ly Vir - gin, we cry

p (legato)
A - ve, Vir - go San -
Ho - ly Vir - gin, we

p (legato)
A - ve, Vir -
Ho - ly Vir -

p
- ve, Vir - go San - ctis - si - ma,
- ly Vir - gin, we cry to Thee,

- ctis - si - ma,
cry to Thee,

p

mf

- si - ma, De - i Ma -
to Thee, God's own Moth -

ctis - si - ma,
cry to Thee,

go. San - ctis - si - ma, De - i Ma -
gin, we cry to Thee, God's own Moth -

p

A - ve, Vir - go San - ctis - si - ma, De -
Ho - ly Vir - gin, we cry to Thee, God's -

p

Vir - go San - ctis - si -
Ho - ly Vir - gin, we cry to

p

ter pi - is - si - ma,
er most du - ti - ful,

mf

De - i Ma - ter pi - is -
God's own Moth - er most du -

p

- ter pi - is - si - ma, pi -
er most du - ti - ful, most -

p

- i Ma - ter, De - i Ma - ter pi -
own Moth - er, God's own Moth - er most

p

ma, De - i Ma - ter pi - is - si - ma,
Thee, God's own Moth - er most du - ti - ful,

mf (legato)

ma - ris stel - la, ma - ris stel -
gleam - ing sea - star, gleam - ing sea -

mf (legato)

- si - ma, ma - ris stel - la,
- ti - ful, Gleam - ing sea - star,

mf

- is - si - ma, ma - ris stel - la cla - ris - si -
- du - ti - ful, Gleam - ing sea - star il - lus - tri -

mf

is - si - ma, ma - ris stel - la cla - ris - si - ma,
du - ti - ful, Gleam - ing sea - star il - lus - tri - ous,

mf (legato)

ma - ris stel - la, ma -
Gleam - ing sea - star, gleam -

la cla - ris - si - ma.
star il - lus - tri - ous.

ma - ris stel - la cla - ris - si - ma.
gleam - ing sea - star il - lus - tri - ous.

p

ma, cla - ris - si - ma, cla - ris -
ous, il - lus - tri - ous, sea - star.

pp

cla - ris - si - ma, ma - ris stel - la cla -
il - lus - tri - ous, gleam - ing sea - star il -

ris, stel - la cla - ris - si - ma. Sal -
ing, sea - star il - lus - tri - ous. Ma -

pp

Sal - - - ve,
Ma - - - ry,

pp

Sal - -
Ma - -

pp

il - lus - si - ma. Sal - -
tri - ous. Ma - -

pp

ris - si - ma. Sal - - - ve, sal - - ve
lus - tri - ous. Ma - - - ry, Ma - - ry,

pp

- - - ve, sal - -
- - - ry, Ma - -

pp

pp

mf

sal - - - ve,
Ma - - - ry,

mf

sal - -
Ma - -

mf

- - - ve, sal - -
- - - ry, Ma - - - ry,

mf

sem - per glo - ri - o - sa, sal - - ve,
glo - rious Maid, we hail Thee, Ma - - ry,

mf

ve, sal - - - ve, sal - - - ve,
ry, Ma - - - ry, Ma - - - ry,

mf

mf

f

sal - - - - - ve,
Ma - - - - - ry,

ve, sal - -
ry, Ma - -

ve, sal - - - - - ve,
ry, Ma - - - - - ry,

sem - per glo - ri - o - sa, sal - - - - - ve,
glo - rious Maid, we hail Thee, Ma - - - - - ry,

sal - - - - - ve, sem - per glo - ri - o - sa, glo - - - - - ri -
Ma - - - - - ry, glo - rious Maid, we hail Thee, glo - - - - - rious

f

(tenete!)

sem - per glo - ri - o - sa,
glo - rious Maid, we hail Thee,

ve, sem - per glo -
ry, glo - rious Maid,

sem - per glo - ri - o -
glo - rious Maid, we hail

sem-per glo - ri - o - sa, sal - ve, sem-per
glo-rious Maid, we hail Thee, Ma - ry, glo-rious

o - - - - - sa,
Maid - - - - - en,

sal - ve, sem-per
Ma - ry, glo-rious

(tenete!)

mf

f (dolce)

mar - ga -
Pearl - - - - - most

ri - o - sa,
we hail Thee,

f *dim.*

sa, mar - ga - ri - ta pre - ti - o -
Thee, Pearl - most pre - cious, ev - er glow -

glo - ri - o - sa, mar - ga - ri - ta pre - ti - o -
Maid, we hail Thee, Pearl most pre - cious, ev - er glow -

glo - ri - o - sa, mar - ga - ri - ta pre - ti - o -
Maid, we hail Thee, Pearl most pre - cious, ev - er glow -

f

ri - ta pre - ti - o -
pre - cious, ev - er glow - *f* dolce

mar - ga - ri - ta pre - ti - o -
Pearl - - - - - most pre - cious, ev - er glow -

sa, pre - ti - o -
ing, ev - er glow -

sa, pre - ti - o -
ing, ev - er glow -

mf

sa, mar - ga - ri - ta pre - ti - o -
ing, Pearl most pre - cious, ev - er glow -

f

sa, mar - ga - ri - ta pre - ti - o -
ing, Pearl most pre - cious, ev - er glow -

sa, mar - ga - ri - ta pre - ti - o - sa, pre -
ing, Pearl most pre - cious, ev - er glow - ing, ev -

sa, pre - ti - o - sa, mar - ga - ri - ta pre - ti -
ing, ev - er glow - ing, Pearl most pre - cious, ev - er

sa, ing,

p

sa, si - cut li - li -
ing, Lil - y, won - der -

ga - ri - ta pre - ti - o - sa,
most pre - cious, ev - er glow - ing,

ti - o - sa, mar - ga - ri - ta pre -
er glow - ing, Pearl most pre - cious, ev -

o - sa, pre - ti - o - sa, si -
glow - ing, ev - er glow - ing, Lil -

mar - ga - ri - ta pre - ti - o - sa, si - cut
Pearl most pre - cious, ev - er glow - ing, Lil - y,

um for - mo - sa, si - cut li - li - um for -
ful for beau - ty, Lil - y, won - der - ful for

si - cut li - li - um for - mo - sa,
Lil - y, won - der - ful for beau - ty,

ti - o - sa,
er glow - ing, si - cut li - li - um for -

cut li - li - um for - mo - sa, for - mo - sa,
y, won - der - ful for beau - ty, for beau - ty,

li - li - um for - mo - sa, si -
won - der - ful for beau - ty, Lil -

mo - sa, ni - tens, o - lens
beau - ty, Heav - en - per - fumed

si - cut li - li - um for - mo - sa,
Lil - y, won - der - ful for beau - ty,

mo - sa, ni - tens, o -
beau - ty, Heav - en - per -

si - cut li - li - um for - mo -
Lil - y, won - der - ful for beau -

cut li - li - um for - mo - sa, ni - tens,
y, won - der - ful for beau - ty, Heav - en -

ve - lut ro - - - sa, ni -
 Rose of Shar - - - on, Heav -

ni - - tens, o - lens ve - lut ro - -
 Heav - - en - per-fumed Rose of Shar - -

- lens ve - lut ro - - sa, ve - - lut ro - -
 - fumed Rose of Shar - - on, Rose - - of Shar - -

- - - sa, ni - - tens, o - -
 - - - ty, Heav - - en - per - -

o - lens ve - - lut ro - - sa, ve - -
 per-fumed Rose of Shar - - on, Heav - -

- tens, o - lens ve - lut ro - -
 - en - per-fumed Rose of Shar - -

- - - sa, ni - - tens, o - lens ve - lut
 - - - on, Heav - - en - per-fumed Rose of

- - sa, ni - - tens, o - lens ve - lut ro - -
 - - - on, Heav - - en - per-fumed Rose of Shar - -

- lens ve - lut ro - - sa, ve - - lut ro - - sa,
 - fumed Rose of Shar - - on, Rose - - of Shar - - on,

- lut ro - - sa, o - - lens ve - lut ro - -
 - en - per-fumed Rose, Heav - - en - per-fumed Rose,

sa, ni - tens, o - lens ve - lut ro - sa, ni -
 on, Heav - en - per-fumed Rose of Shar - -

ro - sa, ni - tens,
 Shar - - on, Heav - en -

sa, ni - tens, o - lens ve - lut ro - sa, ni -
 on, Heav - en - per-fumed Rose of Shar - on, Heav -

ni - tens, o - lens ve - lut ro - sa,
 Heav - en - per-fumed Rose of Shar - on,

sa, o - lens ve -
 Heav - en - per -

(tenete!) *p* *quiete*

sa, ve - lut ro - sa.
 on, Rose of Shar - on.

(tenete!)

o - lens ve - lut ro - sa.
 per-fumed Rose of Shar - on.

- tens, o - lens ve - lut ro - sa.
 - en - per-fumed Rose of Shar - on.

ve - lut ro - sa.
 Rose of Shar - on.

- lut ro - sa, ve - lut ro - sa.
 - fumed Rose, Rose of Shar - on.

(tenete!) *quiete*