

— MISA A CUATRO VOCES (I) —

Kyrie

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ACCMM, A1934

The musical score consists of two staves of music. The left staff contains vocal parts: *Tiple 1^a*, *Tiple 2^a*, *Alto*, *Tenor*, *Bajo*, *Oboe o Flauta 1^a*, *Oboe o Flauta 2^a*, *Trompa 1^a*, *Trompa 2^a*, *Violín 1^a*, *Violín 2^a*, and *Accompañamiento*. The right staff contains vocal parts: *Tiple 1^a*, *Tiple 2^a*, *Alto*, *Tenor*, *Bajo*, *Oboe o Flauta 1^a*, *Oboe o Flauta 2^a*, *Trompa 1^a*, *Trompa 2^a*, *Violín 1^a*, *Violín 2^a*, and *Accompañamiento*. The vocal parts sing the text "Ky - ri - e" and "lei - son". The instrumental parts play rhythmic patterns. The music is in common time, with a key signature of one sharp. The vocal parts are labeled "Largo" and the instrumental parts are also labeled "Largo". The vocal parts are in soprano range, while the instrumental parts are in lower ranges.

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Sheet music for a tenor part, page 5. The music is in common time and consists of ten staves. The lyrics are:

Ky - ri - - e e - - - - - - - - - - lei - son.
Ky - ri - - e e - - - - - - - - - - lei - son.
ri - - e e - - - - - - - - - - lei - - son.
Ky - ri - - e e - - - - - - - - - - lei - - - son.
Ky - ri - - e e - - - - - - - - - - lei - - - son.

The music includes various dynamics and performance markings such as fermatas, grace notes, and slurs. The vocal range is indicated by a soprano C-clef on the first staff and a bass F-clef on the last staff.

— Misa a cuatro voces (I) —

Kyrie

Andante

10

Tu Chris - te e - - - - lei -

Vnf

VnII

Ac

This musical score page shows the beginning of the Kyrie section. The tempo is marked as 'Andante'. The vocal parts are labeled 'Tu', 'Vnf', 'VnII', and 'Ac'. The vocal line starts with 'Chris-te e - - - - lei -'. The music consists of four staves, each with a different instrument or voice part. The vocal parts are in soprano range, while the instrumental parts provide harmonic support.

17

son, e - - - - lei -

Tu

Tu

Chris - te e - - - - lei -

Ac

This page continues the Kyrie section. The vocal parts sing 'son, e - - - - lei -' and 'Chris - te e - - - - lei -'. The instrumental parts continue to provide harmonic support.

24

son, e - - - - lei - son, e - lei -

Tu

Tu

son, e - - - - lei -

T

Chris - te e - lei - - - son, e - - - - lei -

Ac

This page concludes the Kyrie section. The vocal parts sing 'son, e - - - - lei - son, e - lei -' and 'Chris - te e - lei - - - son, e - - - - lei -'. The instrumental parts continue to provide harmonic support.

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31

son.

Chris-te e - lei - son.

son.

Chris-te_e - lei - son.

Chris-te e - lei - son.

son, e - - - - - lei - son,

f

f

f

f

f

f

f

f

f

— Misa a cuatro voces (I) —

Kyrie

The musical score consists of eight staves of music for four voices. The voices are: Tenor (T), Bass (B), Alto (A), and Soprano (S). The music is in common time, with a key signature of one sharp (F#). The vocal parts are written in soprano, alto, tenor, and bass clefs. The lyrics are: "lei - son. Chris-te e - f lei - - - son, e - lei - son," repeated in each section. The dynamics are marked with *f* (fortissimo) throughout the score.

lei - son. Chris-te e - *f* lei - - - son, e - lei - son,

lei - - - son. *f* Chris-te Chris-te e - lei - - - son, e -

lei - - - son. *f* Chris-te e - - - - - lei - son,

f

f

f

f

f

f

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Musical score for Cayetano Pagueras, page 47, featuring ten staves of music with lyrics.

The score consists of ten staves, each with a different clef and key signature. The lyrics are as follows:

47
e -
lei - son. Chris-te e - lei -
Chris-te e - lei -
lei - son. Chris-te e -
e -
lei - son. Chris-te e -
Chris-te e -
Chris-te e -
p f
p f
f
f
p f
p f
p f
p f
p f

— Misa a cuatro voces (I) —

Kyrie

55

The musical score consists of four staves, each representing a voice part. The voices are labeled 'son,' above the first staff, 'son.' above the second staff, 'son,' above the third staff, and 'son.' above the fourth staff. The music begins at measure 55 with quarter notes. Measure 56 shows eighth-note patterns. Measure 57 continues with eighth-note patterns. Measure 58 introduces sixteenth-note patterns. Measures 59 through 62 show sustained notes. Measure 63 features eighth-note patterns. Measure 64 shows sixteenth-note patterns. Measure 65 concludes with eighth-note patterns. Measure 66 begins with a dynamic 'p' (piano). Measures 67 through 70 show eighth-note patterns. Measures 71 through 74 show sustained notes. Measures 75 through 78 show eighth-note patterns. Measure 79 begins with a dynamic 'p'. Measures 80 through 83 show eighth-note patterns. Measures 84 through 87 show sustained notes.

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A musical score for ten voices, numbered 63. The score consists of ten staves, each with a different vocal range (Soprano, Alto, Tenor, Bass, etc.). The lyrics are repeated in each staff, starting with "son.", followed by "Chris-te e - - lei - son.", then "lei - son.", "Chris-te e - - lei - son.", "lei - - son.", "Chris-te e - lei - son.", "Chris - te e - - -", and finally "Chris-te e - - -". The music features a mix of eighth and sixteenth notes, with some rests. The key signature changes between G major and A major throughout the piece.

— Misa a cuatro voces (I) —

Kyrie

71

The musical score consists of four staves, each representing a different voice part. The voices are: Tenor (T), Bass (B), Alto (A), and Soprano (S). The music is in common time, with a key signature of one sharp (F# major). The vocal parts sing the words "lei - son," in a repeating pattern. The dynamics are indicated by the letters "f" (forte), "p" (piano), and "f" (forte) placed above the staff. Measure 71 starts with a forte dynamic. Measures 72 through 75 show the voices singing "lei - son," followed by a piano dynamic. Measures 76 through 79 show the voices singing "lei - son," followed by a forte dynamic. Measures 80 through 83 show the voices singing "lei - son," followed by a piano dynamic. Measures 84 through 87 show the voices singing "lei - son," followed by a forte dynamic.

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78

lei - - - son,
e - lei - - -

lei - - - son,
e - lei - - -

lei - - - son,
e - le - i -

lei - - - son,
e - - - lei -

lei - son,
e - - - - lei -

p

p

— Misa a cuatro voces (I) —

Kyrie

The musical score consists of eight staves of music for four voices. The voices are: soprano (top), alto, tenor, and bass (bottom). The key signature is common time (indicated by 'C'). The tempo is marked 'f' (fortissimo).

The vocal parts sing the following lyrics:

- Soprano: son, e - - - - lei - - - son.
- Alto: son, e - - - - lei - - - son.
- Tenor: son. Chris - te e - - - - lei - - - son.
- Bass: son, e - - - - lei - - - son.

The music features a mix of eighth and sixteenth note patterns. The bass part has a prominent rhythmic pattern of eighth notes. The tenor part includes a melodic line with sustained notes and eighth-note chords. The alto part follows a similar pattern to the soprano. The bass part provides harmonic support with its sustained notes and rhythmic patterns.

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Allegro no mucho

82

f Ky - ri - e_e - lei - son.

p Ky - - - ri - e_e -

f Ky - ri - e_e - lei - son.

p Ky - - - ri - e_e -

f Ky - ri - e_e - lei - son.

p Ky - - - ri - e_e -

f Ky - ri - e_e - lei - son.

p Ky - - - ri - e_e -

f

f

f

f

p

f

p

f

— Misa a cuatro voces (I) —

Kyrie

The musical score consists of eight staves of music for four voices. The voices are labeled vertically on the left side of the first staff: soprano, alto, tenor, and bass. The music is in common time, with a key signature of one sharp (F#). The vocal parts alternate between sustained notes and rhythmic patterns. The lyrics, repeated in each measure, are: "lei - son. Ky - ri - e_e - lei - son. Ky - ri - e_e - le - i -". The score includes several rests and fermatas, particularly in the later measures.

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102

son.

p Ky - ri - - - e

son.

p Ky - ri - - - e

son.

p Ky - ri - - - e c - -

son.

p Ky - ri - - - e

son.

f *f* *f* *f*

p

— Misa a cuatro voces (I) —

Kyrie

107

e - - - - lei - - - son,
p_c -

e - - - - lei - - - son,
p_c -

lei - - son.
p_c -

lei - - son,
p_c -

p

p

p

p

p

p

p

p

p

p

p

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112

The musical score consists of ten staves of music. The first nine staves are soprano voices, each with a single melodic line and lyrics: 'lei - son,' followed by 'e - lei - son,' and then another 'lei - son,' followed by 'e - lei - son,' and finally another 'lei - son,' followed by 'e -'. The tenth staff is a bass line, featuring eighth-note patterns in a rhythmic sequence.

— Misa a cuatro voces (I) —

Kyrie

Musical score for Kyrie from a four-voice Mass setting. The score consists of eight staves, each representing a different voice or instrument. The vocal parts are labeled with their respective names: 'lei - son.', 'Kyrie', 'Kyrie', and 'Kyrie'. The instrumental parts are labeled with their respective names: 'Kyrie', 'Kyrie', 'Kyrie', and 'Kyrie'. The score includes dynamic markings such as *f* (fortissimo), *p* (pianissimo), and *ff* (double fortissimo). The music features various musical techniques, including eighth-note patterns, sixteenth-note patterns, and sustained notes. The score is set against a background of vertical bar lines and measures.

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122

e e - lei - *p*son. Ky - - - - ri - - - - -

e e - le - i - *p*son. Ky - - - - ri - - - - -

e e - - - lei - *p*son. e - - - - - - - - -

i - son. e - - - - - - - - -

rinforz.

— Misa a cuatro voces (I) —

Kyrie

Musical score for Kyrie from a four-voice Mass setting. The score consists of four staves, each with a vocal line and a piano accompaniment. The vocal parts are in soprano, alto, tenor, and bass. The piano parts provide harmonic support and rhythmic patterns. The score includes dynamic markings such as *f*, *ff*, *rinforz.*, and *rall.* The vocal parts sing the text "e - - lei - - son, e - -". The piano parts feature sustained notes and rhythmic patterns. The score is set in common time, with various key signatures (C major, G major, D major, A major, E major, B major, F# minor, C major). The vocal parts enter at different times, creating a layered texture. The piano parts provide harmonic support and rhythmic patterns. The score includes dynamic markings such as *f*, *ff*, *rinforz.*, and *rall.* The vocal parts sing the text "e - - lei - - son, e - -". The piano parts feature sustained notes and rhythmic patterns. The score is set in common time, with various key signatures (C major, G major, D major, A major, E major, B major, F# minor, C major). The vocal parts enter at different times, creating a layered texture.

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A musical score consisting of eight staves of music. The key signature is A major (no sharps or flats). The tempo is marked as 130. The lyrics "lei - - - - son." are repeated at the beginning of each staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The eighth note heads are consistently slanted to the left. The first staff has a fermata over the last note of the first measure. The second staff has a fermata over the last note of the second measure. The third staff has a fermata over the last note of the first measure. The fourth staff has a fermata over the last note of the second measure. The fifth staff has a fermata over the last note of the first measure. The sixth staff has a fermata over the last note of the second measure. The seventh staff has a fermata over the last note of the first measure. The eighth staff has a fermata over the last note of the second measure.

-- MISA A CUATRO VOCES (I) --

Gloria

The musical score consists of two columns of staves. The left column contains parts for Tiple 1^o, Tiple 2^o, Alto, Tenor, Bajo, Oboe o Flauta 1^o, Oboe o Flauta 2^o, Trompa 1^o, Trompa 2^o, Violin 1^o, Violin 2^o, and Acompañamiento. The right column contains parts for Glòria (vocals), Trompa 1^o (solo), Trompa 2^o (solo), Violin 1^o, Violin 2^o, and Acompañamiento. The vocal part includes lyrics: "Glòria - ri - a in ex - cel - sis De - o." The tempo is Allegro Vivo.

Tiple 1^o *Allegro Vivo*
Tiple 2^o *Allegro Vivo*
Alto *Allegro Vivo*
Tenor *Allegro Vivo*
Bajo *Allegro Vivo*
Oboe o Flauta 1^o *f*
Oboe o Flauta 2^o *f*
Trompa 1^o *Allegro Vivo* *f*
Trompa 2^o *Allegro Vivo* *f*
Violin 1^o *Allegro Vivo* *f*
Violin 2^o *Allegro Vivo* *f*
Acompañamiento *Allegro Vivo* *f*

Glòria - ri - a in ex - cel - sis De - o.

Allegro Vivo

Solo

Solo

f

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Musical score for strings and woodwind instruments. The score consists of six staves. The top two staves are for strings (two violins, viola, cello), the middle two staves are for woodwinds (two oboes, bassoon), and the bottom two staves are for brass (two tubas). The key signature is F major (one sharp). The time signature is common time. Dynamics include *p* (piano) and *f* (forte). Measures 1-4 show eighth-note patterns. Measures 5-8 show sixteenth-note patterns. Measures 9-12 show eighth-note patterns. Measures 13-16 show sixteenth-note patterns. Measures 17-20 show eighth-note patterns. Measures 21-24 show sixteenth-note patterns.

Continuation of the musical score. The staves and instrumentation remain the same. The key signature changes to C major (no sharps or flats). The time signature remains common time. Dynamics include *f* (forte). Measures 1-4 show eighth-note patterns. Measures 5-8 show sixteenth-note patterns. Measures 9-12 show eighth-note patterns. Measures 13-16 show sixteenth-note patterns. Measures 17-20 show eighth-note patterns. Measures 21-24 show sixteenth-note patterns.

— Misa a cuatro voces (I) —

Gloria

Musical score for four voices (Gloria) starting at measure 13. The score consists of four staves. The top two staves begin with a forte dynamic (F) and play eighth-note patterns. The bottom two staves begin with eighth-note patterns and play sixteenth-note patterns. Measures 13 through 16 are shown.

Continuation of the musical score for four voices (Gloria) starting at measure 17. The top two staves begin with a forte dynamic (F) and play eighth-note patterns. The bottom two staves begin with eighth-note patterns and play sixteenth-note patterns. Measures 17 through 20 are shown.

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Musical score page 21 featuring ten staves of music. The staves are arranged in two columns of five. The top row consists of treble clef staves, while the bottom row consists of bass clef staves. The first six staves in each column begin with a rest followed by a sustained note. The last four staves in each column begin with eighth-note patterns. Measure numbers 21 and 22 are indicated above the staves. Articulation marks like 'Et' and dynamic markings like *p* and *cresc.* are present. The score concludes with a final dynamic marking *p*.

— Misa a cuatro voces (I) —

Gloria

Musical score for 'Gloria' from 'Misa a cuatro voces (I)'. The score consists of six staves, each with a treble clef, a key signature of one sharp, and a common time signature. Measure 26 begins with the first three staves. The lyrics 'in' and 'ter' are written below the staves. Measures 27 through 30 show the continuation of the vocal parts. Measure 31 introduces a bassoon part with a bass clef and a common time signature. Measures 32 through 35 continue the vocal parts. Measure 36 features a rhythmic pattern of eighth notes. Measures 37 through 40 continue the vocal parts. Measure 41 features a rhythmic pattern of eighth notes. Measures 42 through 45 continue the vocal parts. Measure 46 concludes with a bassoon part.

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Musical score page 30, featuring ten staves of music for multiple voices. The score includes lyrics "ra" and "pax," and features various musical markings like fermatas and grace notes.

The score consists of ten staves, each with a different clef (G, C, F) and key signature. The lyrics "ra" and "pax," are placed under specific notes across the staves. The music includes various musical markings such as fermatas, grace notes, and dynamic markings.

— Misa a cuatro voces (I) —

Gloria

Musical score for 'Gloria' from 'Misa a cuatro voces (I)'. The score consists of eight staves, each with a different vocal part. The vocal parts are: Tenor (T), Bass (B), Alto (A), Soprano (S), Alto (A), Bass (B), Tenor (T), and Bass (B). The music is in common time (indicated by 'C') and measures 34. The vocal parts sing the words 'in ter - - - - ra.' in a repeating pattern. The dynamics are indicated by 'f' (fortissimo), 'p' (pianissimo), and 'p Et' (pianissimo with a fermata). Measure 34 concludes with a dynamic 'p' (pianissimo) and a measure of silence.

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38

The musical score consists of ten staves. The top five staves are vocal parts (Soprano, Alto, Tenor, Bass, Bassoon) with lyrics: "in ter - - - - - f_{ra}, et in". The next two staves are also vocal parts with the same lyrics. The bottom three staves are for a basso continuo instrument, likely harpsichord or organ, featuring sixteenth-note patterns. Measure 38 concludes with dynamic markings *f*, *rinforz.*, *cresc.*, and *f*.

in ter - - - - - *f_{ra}*, et in
in ter - - - - - *f_{ra}*, et in
in ter - - - - - *f_{ra}*, et in
in ter - - - - - *f_{ra}*, et in
in ter - - - - - *f_{ra}*, et in
f
f *rinforz.*
f
f
cresc. *f* *rinforz.*

— Misa a cuatro voces (I) —

Gloria

42

ter - - - ra pax,

43

44

rinforz.

rinforz.

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Musical score for orchestra and choir, page 47. The score consists of ten staves. The first four staves are soprano voices (G clef), with lyrics: "in ter - ra pax," "et in ter - ra pax," "et in ter - ra pax," and "et in ter - ra pax," respectively. The fifth staff is alto (C clef). The sixth staff is bass (F clef). The seventh staff is bass (F clef). The eighth staff is bass (F clef), with dynamics "p" at the beginning and end. The ninth staff is bass (F clef), with dynamics "p" in the middle. The tenth staff is bass (F clef).

— Misa a cuatro voces (I) —

Gloria

51

The musical score consists of eight staves, grouped into four pairs. The first pair (top two staves) contains lyrics: "pax ho - mi - ni - bus." followed by "Et in ter - - - ra". The second pair contains the same lyrics. The third pair contains "pax ho - mi - ni - bus." followed by "Et in ter - - - ra". The fourth pair contains "Et in ter - - - ra". Measures 52 through 56 show rhythmic patterns of eighth and sixteenth notes. Measures 57 through 61 show sixteenth-note patterns. Measures 62 through 66 show eighth-note patterns. Measures 67 through 71 show sixteenth-note patterns. Measures 72 through 76 show eighth-note patterns. Measures 77 through 81 show sixteenth-note patterns. Measures 82 through 86 show eighth-note patterns. Measures 87 through 91 show sixteenth-note patterns.

— Cayetano Pagueras —

55

pax ho - mi - ni-bus,
pax ho - mi - ni-bus,

— Misa a cuatro voces (I) —

Gloria

50

The musical score consists of eight staves, grouped into four pairs. The first pair (top two staves) contains lyrics: "bo - - - ne, bo - - - ne, bo - ne, bo - - - ne". The second pair contains lyrics: "bo - - - ne, bo - - - ne, bo - ne, bo - - - ne". The third pair contains lyrics: "bo - - - ne, bo - - - ne, bo - ne, bo - - - ne". The fourth pair (bottom two staves) contains lyrics: "bo - - - ne, bo - - - ne, bo - ne, bo - - - ne". Measures 50 through 54 show eighth-note patterns. Measures 55 through 59 show sixteenth-note patterns. Measures 60 through 64 show eighth-note patterns. Measures 65 through 70 show sixteenth-note patterns. Measures 71 through 76 show eighth-note patterns. Measures 77 through 82 show sixteenth-note patterns.

— Cayetano Pagueras —

63

vo - - - lun - - - ta - tis.
Lau -

vo - - - lun - - - ta - tis.
Lau -

vo - - - lun - - - ta - tis.
Lau -

vo - - - lun - - - ta - tis.
Lau -

vo - - - lun - - - ta - tis.
Lau -

p p

p p

p

p

p p

p p

p p

p p

— Misa a cuatro voces (I) —

Gloria

A musical score for four voices (SATB) in common time, featuring a basso continuo part. The score consists of eight staves. The top three staves represent the vocal parts, while the bottom staff represents the continuo. The vocal parts alternate between soprano and alto entries. The continuo part features sustained notes and some rhythmic patterns. The vocal parts sing the Latin Gloria chant, with lyrics appearing below each staff.

60

da - mus te. Be-ne - di - ci - mus te.

da - mus te. Be-ne - di - ci - mus te.

da - - - mus te. Be-ne - di - ci - mus te.

da - - - mus te. Be-ne - di - ci - mus te.

da - mus te. Be-ne - di - ci - mus te.

~~~~~

- - - - -

- - - - -

- - - - -

- - - - -

- - - - -

- - - - -

- - - - -

- - - - -

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*Despacio*

75

A - do - ra - mus te. Glo - ri - fi -

A - do - ra - mus te. Glo - ri - fi -

A - do - ra - mus te. Glo - ri - fi -

A - do - ra - mus te. Glo - ri - fi -

A - do - ra -

Bassoon:  $p$

Bassoon:  $p$

Bassoon:  $p$

— Misa a cuatro voces (I) —

*Gloria*

*Allegro*

ca - - - - - - - - mus te.

ca - - - - - - - - mus te.

ca - - - - - - - - mus te.

ca - - - - - - - - mus te.

ca - - - - - - - - mus te.

*f*

*f*

*f*

*f*

*f*

*f*

— Cayetano Pagueras —

94 *Andante*

*p*

*p*

*p*

99

*f*

*p*

*f*

*p*

*staccato*

— Misa a cuatro voces (I) —

*Gloria*

Musical score for four voices (SATB). The score consists of four staves. The top two staves begin with a rest followed by eighth-note patterns. The bottom two staves begin with sustained notes. The key signature is A major (no sharps or flats). The time signature is common time. Measure 104 is indicated at the beginning of the first staff.

Musical score for four voices (SATB). The score consists of four staves. The top two staves begin with eighth-note patterns. The bottom two staves begin with sustained notes. The key signature is A major (no sharps or flats). The time signature is common time. Measure 110 is indicated at the beginning of the first staff. Dynamics "f" (fortissimo) are marked above the second and fourth staves.

— Cayetano Pagueras —

115 Solo

Tut

Gra - - - ti - as a - gi - mus, a - - - - gi - mus ti - bi,

Tut

Gra - - - ti - as a - gi - mus, a - - - - gi - mus ti - bi,

Vcl

p

Vcl

p

Ac

p

This musical score page contains five staves. The top two staves are for 'Tut' (Tutti) and 'Tut' (Trombones), both in treble clef. The third staff is for 'Vcl' (Trombone Bass) in bass clef. The fourth staff is for 'Vcl' (Trombone Bass) in bass clef. The bottom staff is for 'Ac' (Accordion) in bass clef. Measure 115 starts with a dynamic 'p' (pianissimo). The vocal line begins with 'Gra - - - ti - as a - gi - mus,' followed by a fermata over the last note of 'mus.' The next measure continues with 'a - - - - gi - mus ti - bi,' also with a fermata over 'bi.' Measures 116-119 show the continuation of this pattern.

119

a - - gi - mus ti - bi prop - - - ter mag - nam

a - - - - - gi - mus ti - bi

This musical score page contains five staves. The top two staves are for 'Vcl' (Trombone Bass) in bass clef. The third staff is for 'Vcl' (Trombone Bass) in bass clef. The fourth staff is for 'Vcl' (Trombone Bass) in bass clef. The bottom staff is for 'Ac' (Accordion) in bass clef. Measure 119 starts with a dynamic 'p' (pianissimo). The vocal line begins with 'a - - gi - mus ti - bi' followed by a fermata over 'bi.' The next measure continues with 'prop - - - ter mag - nam' and 'a - - - - - gi - mus ti - bi' followed by a fermata over 'bi.'

— Misa a cuatro voces (I) —

*Gloria*

Musical score for four voices (Gloria) starting at measure 124. The score consists of four staves. The lyrics are:

glo - - ri - am tu - am. Do - mi - ne De - - - us, Rex cæ -

The music includes various dynamics like forte and piano, and rests.

Musical score for four voices (Gloria) starting at measure 129. The score consists of four staves. The lyrics are:

les-tis, De - us Pa-ter, De - us Pa-ter,  
De - us Pa-ter, De - us Pa-ter,

The music includes dynamics like forte (f), staccato markings, and wavy lines indicating performance style.

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136

Pa - - - ter om - ni - po - tens. Do - mi - ne.

Solo

Pa - ter om - ni - po - tens. Do - mi - ne, Do - mi - ne

140

Fi - li u - ni - - - ge - ni-te Je - - - su Chris - - - te.

Fi - li u - ni - - - ge - ni-te Je - - - su Chris - te.

145

Do - mi - ne De - us, Ag - nus De - i, Fi - li - us, Fi - li - us

Fi - li - us, Fi - li - us

— Misa a cuatro voces (I) —

*Gloria*

151

Pa - tris. Do - mi - ne De - us, Ag - - - nus

Pa - tris. Do - mi - ne De - us, Ag - - - nus

f f f f

f p

*staccato*

*staccato*

*staccato*

— Cayetano Pagueras —

157

De - i,  
Fi - li - us

De - i,  
Fi - li - us

f

p

f

p

f

p

— Misa a cuatro voces (I) —

*Gloria*

Musical score for four voices (Gloria) page 162. The score consists of four staves, each with a treble clef and a key signature of one sharp. The tempo is marked as 162 BPM. The vocal parts are labeled as follows:

- Top staff: Pa - - - tris.
- Second staff: Pa - - - tris.
- Third staff: (empty)
- Bottom staff: (empty)

The music begins with a sustained note followed by a rhythmic pattern of eighth and sixteenth notes. The dynamic is *f*. This pattern repeats across all four staves. The dynamic changes to *p* for the next section, which also repeats the same rhythmic pattern. Finally, the dynamic returns to *f*.

— Cayetano Pagueras —

*Largo*

168

*Ligado*

*Ligado*

*Ligado*

— Misa a cuatro voces (I) —

*Gloria*

A musical score for four voices (SATB) in common time, treble clef, and G major. The score consists of eight staves. Measures 172 through 178 are shown, with lyrics in Spanish. Measure 172 starts with a rest followed by quarter notes. Measures 173-178 show a repeating pattern of eighth-note chords. Measure 179 begins with a forte dynamic (F) and a sixteenth-note chord, followed by sustained notes. Measures 180-186 show eighth-note chords. Measure 187 begins with a piano dynamic (P) and sixteenth-note chords. Measures 188-194 show eighth-note chords. Measure 195 begins with a P dynamic and sixteenth-note chords. Measures 196-202 show eighth-note chords.

Qui tol - lis pec -

Qui tol - lis pec -

Qui tol - lis pec - ca - ta, qui tol - lis pec -

Qui tol - lis pec -

Qui tol - lis pec -

p

p

p

p

— Cayetano Pagueras —

176

ca - ta, pec - ca - ta mun - di, mi - se - re - re no - - - bis

ca - ta, pec - ca - ta mun - di, mi - se - re - re no - - - bis

ca - - - ta mun - - - di, mi - se - re - re no - - - bis.

ca - ta, pec - ca - ta mun - di, mi - se - re - re no - - - bis

ca - ta, pec - ca - ta mun - di, mi - se - re - re no - - - bis

rinforz.

rinforz.

ff

f

rinforz.

— Misa a cuatro voces (I) —

*Gloria*

180

Qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti -

Qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti -

Qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti -

Qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti -

Qui tol - lis pec - ca - ta mun - di, sus - ci - pe de - pre - ca - ti -

*p*

*p*

*p*

— Cayetano Pagueras —

185

o-nem nos - tram.

Qui se - des, qui

o-nem nos - tram.

Qui se - des, qui

o-nem nos - tram.

Qui se - des, qui

o-nem nos - tram. Qui se - des, Qui ad dex - te - ram

o-nem nos - tram. Qui se - des, qui

f p

f p

f p

— Misa a cuatro voces (I) —

*Gloria*

Musical score for 'Gloria' from 'Misa a cuatro voces (I)'. The score consists of four staves, each representing a voice part. The key signature is F major (one sharp). The time signature is common time. The vocal parts are:

- Top staff: 'se - des, qui se - des f'ad dex - te - ram Pa - - - tris,
- Second staff: 'se - des, qui se - des f'ad dex - te - ram Pa - - - tris,
- Third staff: 'se - des, qui se - des f'ad dex - te - ram Pa - - - tris,
- Bottom staff: 'Pa - - - tris, qui se - - - des f'ad dex - te - ram Pa - - - tris,

The vocal parts sing in unison. The score includes dynamic markings such as *f'ad*, *f*, and *riforz.*. The vocal parts are separated by vertical bar lines. The score ends with a final dynamic marking of *f*.

— Cayetano Pagueras —

193

*p* mi - - - se - - - re - - - re

*p* mi - - - se - - - re - - - re

*p* mi - - - se - - - re - - - re

*p* mi - - - se - - - re - - - re

*p* mi - - - se - - - re - - - re

*p* se - - - re - - - re

*p* se - - - re - - - re

*p* se - - - re - - - re

*p* se - - - re - - - re

*p* se - - - re - - - re

*p* se - - - re - - - re

— Misa a cuatro voces (I) —

*Gloria*

107

Soprano (S): no - bis, mi - se - - re - - re no - - - - - bis.

Alto (A): no - bis, mi - se - - re - - re no - - - - - bis.

Tenor (T): no - bis, mi - se - - re - - re no - - - - - bis.

Bass (B): no - bis, mi - se - - re - - re no - - - - - bis.

Soprano (S): *[Silent section]*

Alto (A): *[Silent section]*

Tenor (T): *[Silent section]*

Bass (B): *[Silent section]*

Soprano (S): *[Silent section]*

Alto (A): *[Silent section]*

Tenor (T): *[Silent section]*

Bass (B): *[Silent section]*

— Cayetano Pagueras —

*Allegro no mucho*

202

f

f

f

f

f

f

f

f

f

f

f

f

f

staccato

f

207

ff

ff

ff

ff

p

p

p

— Misa a cuatro voces (I) —

*Gloria*

212

This musical score page contains six staves of music for four voices. The voices are: soprano (top), alto, tenor, and bass (bottom). The key signature is A major (two sharps). The time signature is common time. Measure 212 begins with a rest followed by eighth-note patterns. Measure 213 continues with eighth-note patterns. Measure 214 features sustained notes with grace notes above them. Measures 215 and 216 show eighth-note patterns with dynamic markings *p*. Measure 217 concludes with eighth-note patterns.

217

This musical score page continues from measure 217. It consists of six staves of music for four voices. The key signature changes to D major (one sharp). The time signature remains common time. Measures 218 through 222 show eighth-note patterns. Measure 223 features sustained notes with grace notes above them. Measures 224 and 225 show eighth-note patterns. Measure 226 concludes with eighth-note patterns.

— Cayetano Pagueras —

222

The musical score consists of six staves, each with a treble clef and a key signature of one sharp (F#). The first five staves are mostly blank, with vertical bar lines indicating measures. The sixth staff begins with a dynamic marking 'f' and contains a complex rhythmic pattern of eighth and sixteenth notes, followed by a sustained note with a wavy line above it. This pattern repeats across the page. The page number '222' is at the top left, and the page number '278' is at the bottom center.

— Misa a cuatro voces (I) —

*Gloria*

226

*p* Quo - - ni - am tu so - - - lus

*p* Quo - - ni - am tu so - - - lus

*p* Quo - - ni - am tu so - - - lus

*p* Quo - - ni - am tu so - - - lus

*f*

*p*

*p*

*p*

— Cayetano Pagueras —

231

sanc - tus.

sanc - tus.

sanc - tus. Tu so - lus, tu so - lus Do - mi-nus.

sanc - tus. Tu so - lus, tu so - lus Do - mi-nus.

tu so - lus Do - mi-nus.

f

*staccato*

*staccato*

*staccato*

— Misa a cuatro voces (I) —

*Gloria*

236

Tu so - lus, tu so - lus Do - mi-nus. Tu so - lus,

Tu so - lus, tu so - lus Do - mi-nus. Tu so - lus,

tu so - lus Do - mi-nus.

— Cayetano Pagueras —

241

The musical score consists of ten staves. The top two staves are for voice (soprano) and piano (right hand). The piano part includes bass notes and rests. The vocal line features lyrics: "Tú so - lus," repeated three times, followed by "Al -". The subsequent staves show rhythmic patterns of eighth and sixteenth notes. The bottom two staves are for piano (left hand), featuring eighth-note chords and rests.

*p* Tú so - lus,

*p* tu so - lus, tu so - lus, tu so - lus Al -

tu so - lus, tu so - lus Al -

— Misa a cuatro voces (I) —

*Gloria*

246

Je - - - su Chris - te, Je - - - su  
Je - - - su Chris - te, Je - - - su  
tis - si-mus, Je - - - su Chris - te, Je - - - su  
tis - si-mus, Je - - - su Chris - te, Je - - - su

— Cayetano Pagueras —

251

Chris - te.

Chris - te.

Chris - te. Tu so - lus sanc - tus. Tu so - lus

Chris - te. Tu so - lus sanc - tus. Tu so - lus

sanc - tus.

— Misa a cuatro voces (I) —

*Gloria*

256

Je - su,  
Je - su,  
Do - mi-nus. Tu so - lus Al - tis - si-mus, Je - su,  
Do - mi-nus. Tu so - lus Al - tis - si-mus, Je - su,  
Do - mi-nus. Al - tis - si-mus,

— Cayetano Pagueras —

261

Je - su, Je - su Chris - - - - te.

Je - su, Je - su Chris - - - - te.

su, Je - su Chris - - - - te.

su, Je - su Chris - - - - te.

f

staccato

f

f

f

staccato

f

staccato

f

staccato

f

— Misa a cuatro voces (I) —  
*Gloria*

The musical score consists of four staves, each representing a different voice part. The key signature is A major (two sharps), and the time signature is common time. Measure 200 begins with a rest followed by a melodic line in the soprano staff. The lyrics "Cum Sanc - to Spi - ri-tu in glo - ri - a" are repeated twice across the staves. The music features various rhythmic patterns, including eighth-note chords and sixteenth-note figures. The score is set against a background of vertical bar lines.

— Cayetano Pagueras —

271

A - men.

A - men.

De - i, De - i Pa - tris. A - men. A - men.

De - i, De - i Pa - tris. A - men. A - men.

A - men.

*staccato*

*f*

— Misa a cuatro voces (I) —

*Gloria*

276

The musical score consists of eight staves, each representing a different voice or instrument. The voices are labeled with 'A' and 'men.' in the vocal parts. Measure 276 begins with a dynamic of ***ff***. The vocal parts sing 'A - men.' followed by a short休止符 (rest). The instrumental parts play eighth-note patterns. Measures 277 through 284 continue this pattern, with the vocal parts singing 'A - men.' and the instrumental parts providing harmonic support with eighth-note chords. Measures 285 through 292 show a transition, where the vocal parts sing 'A - men.' and the instrumental parts play sixteenth-note patterns. Measures 293 through 299 conclude the section with a dynamic of ***f***, featuring sustained notes and sixteenth-note patterns.

— Cayetano Pagueras —

280

A - - - - men.

A - - - - men.

# -- MISA A CUATRO VOCES (I) --

## Credo



The musical score is divided into two columns. The left column contains vocal parts: Tiple 1<sup>a</sup>, Tiple 2<sup>a</sup>, Alto, Tenor, and Bajo, each with a "Pu - trem" instruction above their staves. The right column contains instrumental parts: Oboe o Flauta 1<sup>a</sup>, Oboe o Flauta 2<sup>a</sup>, Trompa 1<sup>a</sup>, Trompa 2<sup>a</sup>, Violin 1<sup>a</sup>, Violin 2<sup>a</sup>, and Acompañamiento. The entire score is set in common time (indicated by a 'C') and Allegro tempo (indicated by a 'f'). The vocal parts sing eighth-note patterns, while the instrumental parts play sixteenth-note patterns.

— Cayetano Pagueras —

A musical score consisting of ten staves of music. The first five staves are soprano voices, each marked with a dynamic of *f*. The lyrics for these voices are: "Pa - - - trem om - ni - po - ten - - tem," repeated three times. The next five staves are bass voices, also marked with *f*, with the same lyrics. The music features various rhythmic patterns, including eighth-note groups and sixteenth-note figures. The score is set in common time.

— Misa a cuatro voces (I) —

*Credo*

A musical score for four voices (SATB) in G major. The score consists of eight staves, each with a vocal line and a basso continuo line at the bottom. The vocal parts are labeled with Roman numerals I, II, III, and IV above them. The basso continuo part is labeled with a double circle symbol. The music is divided into measures by vertical bar lines. The vocal parts sing in homophony, while the continuo part provides harmonic support with sustained notes and chords. The vocal parts begin with the lyrics "fac - to - rem cœ - - - li, cœ - - - li et ter - - - -". The continuo part features prominent bassoon and harpsichord parts in the later measures.

— Cayetano Pagueras —

Musical score for Cayetano Pagueras, page 12. The score consists of eight staves:

- Staff 1: Treble clef, common time. Vocal part with lyrics: "rae, vi - si - bi - li - um om - ni - um, et in - vi - si -". Dynamics: **p**, **f**.
- Staff 2: Treble clef, common time. Vocal part: "rae,"
- Staff 3: Treble clef, common time. Vocal part: "rae, vi - si - bi - li - um om - ni - um, et in - vi - si -".
- Staff 4: Treble clef, common time. Vocal part: "rae, vi - si - bi - li - um om - ni - um, et in - vi - si -".
- Staff 5: Bass clef, common time. Vocal part: "rae,"
- Staff 6: Bass clef, common time. Instrumental part: eighth-note patterns.
- Staff 7: Bass clef, common time. Instrumental part: eighth-note patterns.
- Staff 8: Bass clef, common time. Instrumental part: eighth-note patterns.

Dynamics: **p**, **f**, **p**, **p**, **p**.

— Misa a cuatro voces (I) —

*Credo*

18

bi - li - um. Et in u - num Do - mi-num Je - sum Chris - tum, Fi - li - um

Fi - li - um

bi - li - um. Et in u - num Do - mi-num Je - sum Chris - tum,

bi - li - um. Do - mi-num Je - sum Chris - tum, Fi - li - um

Fi - li - um

p

f

p

f

p

f

— Cayetano Pagueras —

Musical score for "Cayetano Pagueras" featuring ten staves of music. The score consists of ten staves, each with a different vocal line. The lyrics are written below the first staff and repeated above the second staff. The third staff contains lyrics, while the fourth staff does not. The fifth staff contains lyrics, while the sixth staff does not. The seventh staff contains lyrics, while the eighth staff does not. The ninth staff contains lyrics, while the tenth staff does not. The score includes dynamic markings such as *f* (fortissimo) and *p* (pianissimo). The key signature is A major (no sharps or flats), and the time signature is common time (indicated by a 'C'). The vocal parts are likely for a choir or ensemble.

De - i u - ni - ge - ni - tum. na - tum an - te

De - i u - ni - ge - ni - tum.

De - i u - ni - ge - ni - tum. Et ex Pa-tre na - tum an - te om - ni-a,

De - i u - ni - ge - ni - tum. Et ex Pa-tre na - tum an - te

De - i u - ni - ge - ni - tum.

*f*

*f*

*f*

*f*

*f* *p*

*f* *p*

*f* *p*

— Misa a cuatro voces (I) —

*Credo*

31

om - ni-a, an - te om - ni - a se - cu-la. De - um de De - o, lu - men de

an - te om - - - ni - a se - cu - la. De - um de De - o,

om - ni-a, an - te om - ni - a se - - cu - la. De - um de De - o,

om - ni-a, an - te om - ni - a se - cu - la. De - um de De - o,

om - ni-a, an - te om - ni - a se - cu - la. De - um de De - o,

— Cayetano Pagueras —

38

lu - mi-ne, De - um ve - rum de De - o ve - - - -  
ve - rum de De - o ve - - - -  
lu - men de lu - mine, De - um ve - rum de De - o ve - - - -  
ve - rum de De - o ve - - - -

— Misa a cuatro voces (I) —

*Credo*

Musical score for 'Credo' from 'Misa a cuatro voces (I)'. The score consists of four staves, each representing a voice (ro). The music is in common time, key signature is C major. The vocal parts are: ro., ro., ro., and ro. The lyrics are: non fac-tum, non fac-tum, Ge - ni-tum, non fac-tum, Ge - ni-tum, non fac-tum, con - subs - non fac-tum, non fac-tum, f p f, f p f, f f, f f, f p f, f p f, f p f.

44

ro.                    *f* non fac-tum,                    non fac-tum,

ro.                    *f* non fac-tum,                    non fac-tum,

ro.                    Ge - ni-tum, *f* non fac-tum,                    Ge - ni-tum, non fac-tum, con - subs -

ro.                    *f* non fac-tum,                    non fac-tum,

*f*                    *p*                    *f*

*f*                    *p*                    *f*

*f*                    *f*

*f*                    *f*

*f*                    *p*                    *f*                    *p*                    *f*

*f*                    *p*                    *f*                    *p*                    *f*

*f*                    *f*

— Cayetano Pagueras —

Musical score for Cayetano Pagueras, featuring six staves of music. The score includes lyrics in Latin:

per quem omni-a,  
per quem omni-a,  
con-subs-tan - ti - a - - lem Pa - tri:  
tan - - ti - a - - lem Pa - tri:  
per quem omni-a,  
per quem omni-a,

The score consists of six staves, each with a different clef and key signature. The first four staves have a treble clef and a key signature of one sharp (F#). The fifth staff has a bass clef and a key signature of one sharp (F#). The sixth staff has a bass clef and a key signature of one sharp (F#). Measure numbers 50, 51, 52, 53, 54, and 55 are indicated above the staves.

Dynamic markings include *p* (piano) and *f* (forte).

— Misa a cuatro voces (I) —

*Credo*

56

per quem omni - a fac - ta sunt. *f* Qui prop - ter nos

per quem omni - a fac - ta sunt. *f* Qui prop - ter nos

per quem omni - a fac - ta sunt. *f* Qui prop - ter nos

per quem omni - a fac - ta sunt. *f* Qui prop - ter nos

per quem omni - a fac - ta sunt. *f* Qui prop - ter nos

per quem omni - a fac - ta sunt. *f*

per quem omni - a fac - ta sunt. *f*

per quem omni - a fac - ta sunt. *f*

per quem omni - a fac - ta sunt. *f*

per quem omni - a fac - ta sunt. *f*

per quem omni - a fac - ta sunt. *f*

per quem omni - a fac - ta sunt. *f*

— Cayetano Pagueras —

62

ho - mi-nes,                                  $f$  et prop - ter nos - tram sa - lu - - - tem

ho - mi-nes,                                  $f$  et prop - ter nos - tram sa - lu - - - tem

ho - mi-nes,                                  $f$  et prop - ter nos - tram sa - lu - - - tem

ho - mi-nes,                                  $f$  et prop - ter nos - tram sa - lu - - - tem

ho - mi-nes,                                  $f$  et prop - ter nos - tram sa - lu - - - tem

ho - mi-nes,                                  $f$

— Misa a cuatro voces (I) —

*Credo*

68

des - cen - dit, des - cen - dit, des - - - cen - - - dit

des - cen - dit, des - cen - dit, des - - - cen - - - dit

des - cen - dit, des - cen - dit, des - cen - dit

des - - - cen - - - dit, des - cen - dit

des - - - cen - - - dit, des - - - cen - - - dit

p

des - - - cen - - - dit, des - - - cen - - - dit

des - - - cen - - - dit, des - - - cen - - - dit

des - - - cen - - - dit, des - - - cen - - - dit

— Cayetano Pagueras —

74

de cor *fiss.*

*f*

*f*

*f*

*f*

— Misa a cuatro voces (I) —

*Credo*

*Despacio*

80

Ttu  
ntu  
A  
T  
Ac

Et in - car - na - - tus est de Spi - ri - tu

Vnf  
VnH

p

p

p

86

Sanc - - - to ex Ma - ri - a Vir - gi - ne: Et ho - mo fac - - - tus

Sanc - - - to ex Ma - ri - a Vir - gi - ne: Et ho - mo fac - - - tus

Sanc - - - to ex Ma - ri - a Vir - gi - ne: Et ho - mo fac - - - tus

Sanc - - - to ex Ma - ri - a Vir - gi - ne: Et ho - mo fac - - - tus

Vnf  
VnH

— Cayetano Pagueras —

93

est. Cru - ci - fi - xus e - ti-am pro no - bis: sub Pon - ti - o Pi - la - to  
est. Cru - ci - fi - xus e - ti-am pro no - bis: sub Pon - ti - o Pi - la - to  
est. Cru - ci - fi - xus e - ti-am pro no - bis: sub Pon - ti - o Pi - la - to  
est. Cru - ci - fi - xus e - ti-am pro no - bis: sub Pon - ti - o Pi - la - to  
est. Cru - ci - fi - xus e - ti-am pro no - bis: sub Pon - ti - o Pi - la - to

100

pas - sus, et se - pul - tus est, et se - pul - tus est.  
pas - sus, et se - pul - tus est, et se - pul - tus est.  
pas - sus, et se - pul - tus est, et se - pul - tus est.  
pas - sus, et se - pul - tus est, et se - pul - tus est.  
p pas - sus, et se - pul - tus est,

— Misa a cuatro voces (I) —

*Credo*

*Allegro*

107

Et re - - - sur - - -

Et re - - - sur - - -

Et re - - - sur - - -

Et re - - - sur - - -

Et re - - - sur - - -

Et re - - - sur - - -

*f*

*f*

*f*

*staccato*

*ff*

*staccato*

*staccato*

*f*

— Cayetano Pagueras —

112

re - - - xit ter - - - ti - a di - - - e, se - cun - - dum Scrip -

re - - - xit ter - - - ti - a di - - - e, se - cun - - dum Scrip -

re - - - xit ter - - - ti - a di - - - e, se - cun - - dum Scrip -

re - - - xit ter - - - ti - a di - - - e, se - cun - - dum Scrip -

re - - - xit ter - - - ti - a di - - - e, se - cun - - dum Scrip -

ff

ff

ff

ff

ff

f p

— Misa a cuatro voces (I) —

*Credo*

116

tu - - - - ras. Et as - - -

tu - - - - ras. Et as - - -

tu - - - - ras. Et as - - -

tu - - - - ras. Et as - - -

tu - - - - ras. Et as - - -

tu - - - - - - - - ras. Et as - - -

F

staccato

f

f

— Cayetano Pagueras —

121

cen - - - - - dit in  
cen - - - - - dit in

— Misa a cuatro voces (I) —

*Credo*

125

ce - - - - lum: se - - - -  
ce - - - - lum: se - - - -  
ce - - - - lum: se - - - -  
ce - - - - lum: se - - - -  
ce - - - - lum: se - - - -  
ce - - - - lum: se - - - -  
ce - - - - lum: se - - - -  
ce f f f f | f f f f f f f f | f f f f f f f f | f f f f f f f f | f f f f f f f f | f f f f f f f f | f f f f f f f f | f f f f f f f f |

— Cayetano Pagueras —

130

The musical score consists of ten staves. The first five staves are vocal parts (Soprano, Alto, Tenor, Bass, Contratenor) in common time, treble clef, and G major. The lyrics are in Latin: "det ad dex - te - ram Pa - - - tris." The sixth staff is a basso continuo part in common time, bass clef, and G major. The seventh staff is a basso continuo part in common time, bass clef, and G major. The eighth staff is a basso continuo part in common time, bass clef, and G major. The ninth staff is a basso continuo part in common time, bass clef, and G major. The tenth staff is a basso continuo part in common time, bass clef, and G major.

det ad dex - te - ram Pa - - - tris.

det ad dex - te - ram Pa - - - tris.

det ad dex - te - ram Pa - - - tris. *Solo* Et i - te-rum ven-

det ad dex - te - ram Pa - - - tris.

det ad dex - te - ram Pa - - - tris.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

— Misa a cuatro voces (I) —

*Credo*

136

tu - rus est, ven - tu - - rus est cum glo - ri-a, ven - tu - rus est cum

f

f

f

f

f p f p

f p f p

f p

— Cayetano Pagueras —

140

glo - ri-a,  
ju - di - ca - - - - - - - - - - re

*f*

*f*

*f*

*f*

*f*

*p*

*f*

*p*

— Misa a cuatro voces (I) —

*Credo*

148

f  
vi - vos et mor - - - - -

f  
vi - vos et mor - - - - -

f  
vi - vos et mor - - - - -

f  
vi - vos et mor - - - - -

f  
vi - vos et mor - - - - -

f  
f

f

f

f

f p

f p

f p

— Cayetano Pagueras —

152

tu - os: non, non, non, non, non e - rit

tu - os: non, non, non, non, non e - rit

tu - os: non, non, non, non, non e - rit

tu-os: cu - jus reg - ni non, non, non, non, non e - rit

tu - os: non, non, non, non, non e - rit

f f

f f

f f

f f

f f

f f

f f

f f

f f

— Misa a cuatro voces (I) —

*Credo*

157

fides nis.

fides nis.

fides nis.

Solo

fides nis. Et in Spiritum

fides nis.

*f* *ff* *p* *f* *p* *f* *p*

— Cayetano Pagueras —

161

p et vi - vi -

p et vi - vi -

p et vi - vi -

Sanc - - - tum Do - - - mi-num, p et vi - vi -

f

f

f

f

f p f p f p

f p f p f p

f p f p f p

— Misa a cuatro voces (I) —

*Credo*

166

fi - - - can-tem:

fi - - - can-tem:

fi - - - can-tem: qui ex Pa - tre Fi - li - o - que pro - - -

fi - - - can-tem: qui ex Pa - tre Fi - li - o - que pro - - -

pro - - -

p

p

— Cayetano Pagueras —

173

ce - - - dit. et Fi - li-o si - mul  
ce - - - dit. et Fi - li-o si - mul  
ce - - - dit. Qui cum Pa - tre et Fi - li-o si - mul  
ce - - - dit. si - mul  
ce - - - dit. si - mul

— Misa a cuatro voces (I) —

*Credo*

180

a - do - ra - - tur, et con - glo - ri - - - fi -

a - do - ra - - tur, et con - glo - ri - - - fi -

a - do - ra - - tur, et con - glo - ri - - - fi -

a - do - ra - - tur, et con - glo - ri - - - fi -

a - do - ra - - tur, et con - glo - ri - - - fi -

a - do - ra - - tur, et con - glo - ri - - - fi -

a - do - ra - - tur, et con - glo - ri - - - fi -

a - do - ra - - tur, et con - glo - ri - - - fi -

a - do - ra - - tur, et con - glo - ri - - - fi -

a - do - ra - - tur, et con - glo - ri - - - fi -

a - do - ra - - tur, et con - glo - ri - - - fi -

a - do - ra - - tur, et con - glo - ri - - - fi -

a - do - ra - - tur, et con - glo - ri - - - fi -

a - do - ra - - tur, et con - glo - ri - - - fi -

a - do - ra - - tur, et con - glo - ri - - - fi -

a - do - ra - - tur, et con - glo - ri - - - fi -

*staccato*

*f*

*staccato*

*f*

*staccato*

*f*

— Cayetano Pagueras —

186

ca - - - - tur:

ca - - - - tur:

*Solo*

ca - - - - tur: qui lo - cu - - - tus, lo - cu - tus est

ca - - - - tur:

ca - - - - tur:

*p*

*p*

*p*

*b*

— Misa a cuatro voces (I) —

*Credo*

193

et u-nam sanc - tam ca - tho - li-cam

et u-nam sanc - tam ca - tho - li-cam

per Pro - phe - - - - tas. et u-nam sanc - tam ca - tho - li-cam

Et u-nam, et u-nam sanc - tam ca - tho - li-cam

et u-nam sanc - tam ca - tho - li-cam

— Cayetano Pagueras —

200

et a - pos - to - li-cam Ec - cle - si-am.

et a - pos - to - li-cam Ec - cle - si-am.

et a - pos - to - li-cam Ec - cle - si-am. Con-fi - te - or u - num bap - tis - ma

et a - pos - to - li-cam Ec - cle - si-am.

et a - pos - to - li-cam Ec - cle - si-am.

*f*

*f*

*f* *p* *p*

*f* *p* *p*

*f* *p*

*f* *p*

— Misa a cuatro voces (I) —

*Credo*

207

re - - -

re - - -

in re - mis - si - o - nem pec - ca - to-rum. Et ex - spec - - - to re - - -

staccato

staccato

— Cayetano Pagueras —

214

sur - - - rec - - - ti - o - - - nem  
sur - - - rec - - - ti - o - - - nem  
sur - - - rec - - - ti - o - - - nem  
sur - - - rec - - - ti - o - - - nem  
sur - - - rec - - - ti - o - - - nem  
sur - - - rec - - - ti - o - - - nem  
sur - - - rec - - - ti - o - - - nem  
sur - - - rec - - - ti - o - - - nem  
sur - - - rec - - - ti - o - - - nem  
sur - - - rec - - - ti - o - - - nem

— Misa a cuatro voces (I) —

*Credo*

219

*p* mor - tu - o - rum. Et vi - - -

*p* mor - tu - o - rum. Et vi - - -

*p* mor - tu - o - rum. Et vi - - -

*p* mor - tu - o - rum. Et vi - - -

*p* mor - tu - o - rum. Et vi - - -

*p* mor - tu - o - rum. Et vi - - -

*p* mor - tu - o - rum. Et vi - - -

*f* *staccato*

*p* *f* *staccato*

*p* *f* *staccato*

— Cayetano Pagueras —

227

The musical score page 227 features ten staves of music. The first five staves are vocal parts, each with lyrics: "tam ven - tu - - - - - ri" followed by "se - cu - li.", "tam ven - tu - - - - - ri" followed by "se - cu - li.", "tam ven - tu - - - - - ri" followed by "se - cu - li. A -", "tam ven - tu - - - - - ri" followed by "se - cu - li.", and "tam ven - tu - - - - - ri" followed by "se - cu - li.". The subsequent five staves show rhythmic patterns: eighth-note pairs, sixteenth-note pairs, sixteenth-note triplets, sixteenth-note pairs, and sixteenth-note triplets.

— Misa a cuatro voces (I) —

*Credo*

231

A - - - - men.

A - - - - men.

men. A - - - - men.

A - - - - men.

A - - - - men.

A - - - - men.

A - - - - men.

# --MISA A CUATRO VOCES (I)--

## *Sanctus*

*Tiple 1<sup>a</sup> y 2<sup>a</sup> Largo*

*Alto Largo*

*Tenor Largo*

*Bajo Largo*

*Oboe o Flauta 1<sup>a</sup> Drep<sup>a</sup>*

*Oboe o Flauta 2<sup>a</sup> Largo*

*Trompa 1<sup>a</sup> Despacio*

*Trompa 2<sup>a</sup> Largo*

*Violín 1<sup>a</sup> Largo Ligado*

*Violín 2<sup>a</sup> Largo Ligado*

*Acompañamiento Largo*

*Largo*

Sanc - tus,

*Ligado*

*Ligado*

*Ligado*

— Misa a cuatro voces (I) —

*Sanctus*

Sanc - - - tus

Sanc - - - tus Do - mi - nus De - us,

Sanc - - - tus

Sanc - - - tus

p

p

— Cayetano Pagueras —

Musical score for Cayetano Pagueras, featuring six staves of music with lyrics and dynamic markings.

The score consists of six staves, each with a key signature of  $\text{F}^{\#}$  and a time signature of  $2/4$ .

Staff 1 (Treble Clef):  
Do - mi - nus De - us Sa - ba-oth. Ple - ni sunt cœ - li, et

Staff 2 (Treble Clef):  
Do - mi - nus De - us Sa - ba-oth. Ple - ni sunt cœ - li, et

Staff 3 (Treble Clef):  
Do - mi - nus De - us Sa - ba-oth. Ple - ni sunt cœ - li, et

Staff 4 (Bass Clef):  
*p* *rinforz.*

Staff 5 (Bass Clef):  
*p*

Staff 6 (Bass Clef):  
A wavy line connects the notes across the staff.

Staff 7 (Bass Clef):  
 $\frac{1}{16}$

Staff 8 (Bass Clef):  
 $\frac{1}{16}$

Staff 9 (Bass Clef):  
 $\frac{1}{16}$

*rinforz.*

— Misa a cuatro voces (I) —

*Sanctus*

10

ter - ra glo - ri - a tu - - - - - a. Ho - - - - -

ter - ra glo - ri - a tu - - - - - a. Ho - - - - -

ter - ra glo - ri - a tu - - - - - a. Ho - - - - -

ter - ra glo - ri - a tu - - - - - a. Ho - - - - -

f

f

rit.

f

rit.

f

— Cayetano Pagueras —

A musical score consisting of ten staves of music. The first three staves are soprano voices, each with lyrics: "san - na in ex - cel - - - sis." The next two staves are alto voices, also with the same lyrics. The following two staves are tenor voices, featuring a rhythmic pattern of eighth and sixteenth notes. The final three staves are bass voices, with the bottom staff showing a sustained note. The music is in common time, with a key signature of one sharp (F#).

**-- MISA A CUATRO VOCES (I) --**

*Agnus Dei*

*Tiple 1<sup>a</sup> y 2<sup>a</sup>*

*Allegro*

*Alto* *Alt'*  
*Ag - - - nus*

*Alto* *Alt'*  
*Ag - - - nus*

*Tenor* *Alt'*  
*Ag - - - nus*

*Bajo* *Alt'*  
*Ag - - - nus*

*Oboe o Flauta 1<sup>a</sup>* *Alt'*  


*Oboe o Flauta 2<sup>a</sup>* *Alt'*  


*Trompa 1<sup>a</sup>* *Alt'*  


*Trompa 2<sup>a</sup>* *Alt'*  


*Violín 1<sup>a</sup>* *Alt'*  
*f*  


*Violín 2<sup>a</sup>* *Alt'*  
*fe*  


*Accompañamiento* *Alt'*  
*f*  


— Cayetano Pagueras —

A musical score consisting of ten staves of music. The lyrics are as follows:

ca - - - ta mun - - - di: mi - se - re - re no - - - - -  
ca - - - ta mun - - - di: mi - se - re - re no - - - - -  
ca - - - ta mun - - - di: mi - se - re - re no - - - - -  
ca - - - ta mun - - - di: mi - se - re - re no - - - - -  
ca - - - ta mun - - - di: mi - se - re - re no - - - - -  
ca - - - ta mun - - - di: mi - se - re - re no - - - - -  
ca - - - ta mun - - - di: mi - se - re - re no - - - - -  
ca - - - ta mun - - - di: mi - se - re - re no - - - - -  
ca - - - ta mun - - - di: mi - se - re - re no - - - - -  
ca - - - ta mun - - - di: mi - se - re - re no - - - - -

The score includes dynamic markings such as *p* (piano) and *ff* (fortissimo). The first staff ends with a fermata over the last note.

— Misa a cuatro voces (I) —

*Agnus Dei*

The musical score consists of eight staves of music for four voices. The voices are arranged in two groups: soprano (two staves), alto (one staff), tenor (one staff), and bass (one staff). The music is in common time, with a key signature of one sharp (F#). The vocal parts are primarily in eighth-note patterns, with some sixteenth-note figures. The bass part features sustained notes and rhythmic patterns. The score includes lyrics in Latin, such as "Ag-nus", "De-i", "qui tol-lis", "pec-ca-ta", and "mun-di". The vocal entries are staggered, with each voice entering at different times. The dynamic marking "p" (pianissimo) appears in several places, notably under the bass staff.

bis. Ag - nus De - i, qui tol - lis pec - ca - ta mun - di:

bis. De - i, qui tol - lis pec - ca - ta mun - di:

bis. De - i, qui tol - lis pec - ca - ta mun - di:

bis. mun - di:

p

p

p

— Cayetano Pagueras —

14

mi - se - re - re no - - - bis. Ag - nus De - i, qui tol - lis pec - ca - ta

mi - se - re - re no - - - bis. Ag - nus De - i, qui tol - lis pec - ca - ta

mi - se - re - re no - - - bis. Ag - nus De - i, qui tol - lis pec - ca - ta

f

p

— Misa a cuatro voces (I) —  
*Agnus Dei*

The musical score consists of eight staves of music for four voices. The voices are: Tenor (T), Bass (B), Alto (A), and Soprano (S). The music is in common time, with a key signature of one sharp (F#). The vocal parts are mostly in unison or simple harmonic motion. The lyrics are repeated in each section: "mun - di: do - na no - bis pa - - - - cem.", followed by a section of eighth-note patterns. The dynamic marking "f" (fortissimo) appears at the end of several sections. The score is numbered 21 at the top left.

21

mun - di: do - na no - bis pa - - - - cem.

mun - di: do - na no - bis pa - - - - cem.

mun - di: do - na no - bis pa - - - - cem.

mun - di: do - na no - bis pa - - - - cem.

f

f

f

f

f

f

f