

RICE UNIVERSITY

**Sacred Vocal Music by Ignacio Jerusalem
Found in the Archives of the National Cathedral
in Mexico City**

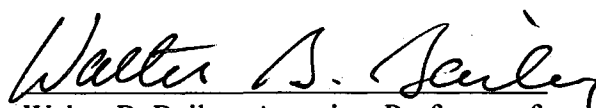
by

Ana Treviño-Godfrey

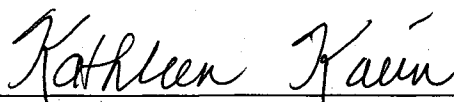
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ABSTRACT

Sacred Vocal Music by Ignacio Jerusalem Found in the Archives of the National Cathedral in Mexico City

by

Ana Treviño-Godfrey

This thesis analyzes and transcribes into a modern performing edition eight sacred works for solo voice and instrumental accompaniment by Ignacio Jerusalem, the chapelmaster of the National Cathedral in Mexico City from 1749 to 1769. It also places these works in historical context by examining Jerusalem's position within the evolution of Western musical style in New Spain.

The following works are transcribed and analyzed: *Responsorio Segundo del Patrocinio de Santo San Jose*, *Responsorio Quinto de la Concepcion de Nuestra Señora*, *Responsorio Segundo Para Los Matines de Santo Ildefonso*, *Motete I del II Nocturno*, *Responsorio Tercero de Segundo Nocturno*, *Benigne Fac*, *Amplius lavame in Bb*, and *Amplius lavame in G*.

ACKNOWLEDGMENTS

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Professor Kathleen Kaun has been the greatest teacher and friend imaginable. Words can not describe my gratitude to her for her unending support during my studies at Rice University. Her love and influence will have a life-long impact on my career as a musician.

I would also like to thank professor Kristine Wallace for her help translating the Latin for several of the works presented in this document.

I would like to thank musicologist Aurelio Tello, who inspired me during my visit to Mexico, and who helped me get into the archives at the National Cathedral.

My deep gratitude to my dear friend Sarah Lewis, for her help in revising my grammar, and for helping me with baby-sitting. Her time and dedication kept me sane.

My family has been supportive every step of the way. Both my parents and my in-laws have been a keen part of my studies at Rice University. Their time with my children while I finished course work, or traveled, performed or wrote contributed greatly to my studies.

Finally, my deepest and most sincere thanks to my husband, Jonathan Godfrey, who has been my best friend and my greatest supporter. Without him, this project would not be finished. His enthusiasm, love, and faith in me has been what helped me finish my work. He has given me so much time during the past year as I prepared to finish this document and degree. I dedicate all my work to him, and to the greatest gifts God has given us: Isabella and Sebastian.

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PREFACE

My first acquaintance with the music of Ignacio Jerusalem came about in the Fall of 2003, as I was preparing to sing for a concert titled "A Day In Mexico," featuring Mexican music from the eighteenth-century. Much research was done for this concert. I had the fortune of having an uncle who is passionate about baroque music. Thanks to some of his contacts with musicians interested in eighteenth-century Mexican music, I received a copy of a secular aria by Ignacio Jerusalem. I immediately knew I had to study more of Jerusalem's music.

During August of 2005, I met with musicologist Aurelio Tello in Mexico City. I was excited about the scores I was about to see in the archives of the National Cathedral. Maestro Tello greeted me with enthusiasm, and he introduced me to some of his work regarding the music of Ignacio Jerusalem. I spent the following several days looking through the archives. My experience there was a memorable one. I barely moved for hours as I looked through all the original vocal works of Ignacio Jerusalem and also Matheo Tollis de la Rocca. I took digital photographs of some of the works for solo voice and instruments.

During the past four years, I have transcribed and researched the music, and have performed several of the works presented in this document. I have enjoyed every step of the process, and am delighted to introduce others to this great music.

CHAPTER ONE

The Arrival of Western Music in New Spain

1. Introduction

Composer Ignacio Jerusalem y Stella is one of many hidden gems of the Mexican Baroque period. An Italian by birth, he worked in Spain before being recruited to immigrate to Mexico City in 1742. His twenty-seven years in Mexico mark an important period in Mexican history when European and indigenous cultures continued to mingle due in large part to a long-standing policy of the Spanish Court and the Catholic church to send European immigrants to Mexico to convert Aztecs and other native peoples to Catholicism. During this time music was used as a means of conversion, and musicians played an important part in the process. Jerusalem lived in Mexico while native cultures were being drastically changed due to political conquest and religious conversion. To fully understand his significance one must understand the political, social, and musical history that preceded his arrival in Mexico.

The Spanish conquest began in 1519 with the arrival of Hernán Cortéz, a Spanish conquistador. Between 1519 and 1521 there were several battles between the Aztec and Spanish forces. The Aztec ruler of the time was Moctezuma Xocoyotl. Cortéz invaded Tenochtitlán where Moctezuma lived with his colony of at least 300,000 people. Although Moctezuma was worried about the arrival of Cortéz, he nevertheless invited him into the imperial palace in an attempt to avert war. However, during this visit Cortéz took Moctezuma captive. His chief lieutenant, Pedro de Alvarado, without consent from Cortez, slaughtered 3,400 Aztecs because he misunderstood a traditional religious ceremony (which may have included human sacrifice) for a rebellion against the

Spaniards. This led to war.

War and disease plagued Mexico, decimating ninety percent of the population. The missionaries were faced with a tremendous burden as they realized that an entire culture was nearly destroyed. The destruction, as well as the Marian apparition known as "Our Lady of Guadalupe" or "La Virgen de Guadalupe" in 1531, produced a culture ripe for religious conversion. The missionaries built massive cathedrals on top of Aztec temples and the indigenous quickly converted to Catholicism. This facilitated cultural transformation.¹

Spaniards began composing music in Mexico soon after the conquest began. Music became an important form for liturgical celebrations and for the court. The Spanish conquest replaced most popular Indian music and created a new idiomatic expression. Music was a significant means of conversion. Three Franciscan missionary monks arrived in Mexico in 1523: Juan de Aroya, Juan de Tecló and Pedro de Gante.² Together, they founded a school in Texcoco where Indians learned how to make musical instruments and to sing Gregorian chant and polyphony.

Friar Pedro de Gante (c.1480 - 1572) was a leader in music and education for many of the indigenous. With the help of other colleagues, he began a school to educate children. Before de Gante focused his energy on converting the Aztecs, he first observed and learned as much as he could from their culture and rituals. He noticed that the Aztecs would dance and sing to their gods before killing their victims as a sacrifice for the gods. De Gante learned the Nahuatl language and was able to convert many to Catholicism through his music and dedication to learning about the Aztec culture. He understood that

¹ Mark Pedelty, *Musical Ritual in Mexico City from the Aztec to NAFTA* (New York: University of Texas Press, 2004), 57.

² Aurelio Tello, "Music in New Spain, Three Centuries of the Art of Sound," www.mexicocondido.com/mx/english/historia/colonia (accessed Nov. 14, 2006).

music and dance were a major part of the Mesoamerican culture. The school he helped found converted people by the hundreds. De Gante wrote to King Phillip II stating that on the day they performed a ritual march to inaugurate the school, four hundred people converted into the Catholic faith.³

As the church gained power in New Spain, archbishops in Mexico City appointed professional singers and musicians to the cathedral there. The church was aware of the power music had in converting many to the Catholic faith. The missionaries were extremely successful at converting the indigenous because they allowed them to participate in music making for the church. While the indigenous were not allowed to become priests, their participation in music making was welcomed and encouraged by the missionaries. This was a wise decision that facilitated the acculturation process.⁴

As the culture of the indigenous and the missionaries unified, several instruments from the indigenous were used in new sacred compositions. The Mesoamerican culture had rich, complex percussion and wind instruments that were used during rituals. Thanks to the school de Gante founded, many neophytes began to build instruments such as the vihuela, hand-held harps, and chirimías.⁵ The chirimía, a double reed shawm, became very popular. The chirimías are still used in some indigenous rites. After the Council of Trent (1545-1563), much of the music for this instrument was played on the organ because the Council decided that the organ was the instrument that was appropriate for liturgy.

The traditional and favorite instruments for the Aztecs were the huehuetl and the teponaztli.⁶ The huehuetl is a type of upright drum which is still used today in

³ Pedelty, 48.

⁴ George B. Stauffer, *The World of Baroque Music: New Perspectives* (New York: Indiana University Press, 2006), 254.

⁵ Ibid, 51.

⁶ Robert Stevenson, *Music in Aztec and Inca Territory* (Berkeley and Los Angeles: University of California Press, 1968), 243.

traditional processions. The teponaztli is a long log drum. Unfortunately, the Council of Trent banned the use of all of these instruments during liturgy. They could be used only during processions and celebrations outside the church. Despite this prohibition, the neophytes became musically rich. They made music for the church, and they continued to play the banned instruments outside the church during processions and gatherings in the Zócalo (the square where the National Cathedral is located). Eventually, a tax credit was given to men who became musicians.⁷ Music flourished in Mesoamerica.

Most of the musicians who were sent to Mexico between the sixteenth and the eighteenth centuries had studied in either Spain or Italy. Renaissance polyphony of the late sixteenth century arrived with them, followed in later decades by early Italian baroque styles of the seventeenth century.

The Cathedral in Mexico City flourished with talented chapelmasters. Polyphonic music prevailed and developed from *prima practica* to early baroque practice, which was marked by the use of counterpoint and complex, fast harmonic rhythm. Eventually this baroque style gave way to the early classical style as seen in Jerusalem's music.

2. Important Composers that Influenced and Preceded Ignacio Jerusalem in the National Cathedral in Mexico City

To fully understand the style that was brought to Mexico it is important to study the talented composers and chapelmasters of the Cathedral that preceded Ignacio Jerusalem. In 1533, Juan Xuárez was appointed to teach polyphonic singing to Indian choirs. In 1539 he became the chapelmaster of the Cathedral. By this time, Renaissance-style polyphonic music took precedence over plainchant.⁸ He was paid to train the boy

⁷ Pedelty, 53.

⁸ Robert Stevenson, *Music in Mexico* (New York: Thomas Y. Crowell Company, 1952), 84.

choir from the Cathedral, which sang chanzonetas and villancicos. Singers and instrumentalists were paid as early as 1535 to prepare and perform Christmas and Epiphany chanzonetas.⁹

The Use of Instruments in the Cathedral

Instrumentalists played an important role in the Cathedral. Most music of the time consisted of several vocal lines plus an accompaniment (basso continuo). Instruments began doubling vocal parts, which eventually led composers to write independent instrumental parts. In 1554, an ensemble of all paid instrumentalists was formed.¹⁰ It is known that instrumental music existed in Mexico this early, but it is unknown exactly what instruments were used for many of these early compositions. Many of the works contain a basso continuo line that was probably realized by a keyboard instrument, harp or guitar. It is possible that a bassoon, bass, or cello also doubled the continuo line. The non-continuo instruments remain an unanswered question.

In Spain, during the sixteenth century and onward, additional parts were improvised by instrumentalists. The bassoonist had to be proficient in violin, French Horn, shawm, oboe and recorder.¹¹ Since the chapelmasters came from Spain, it is possible they employed this practice in Mexico as well. In 1556, Lázaro del Alamo, a hired cantor, became the Cathedral's chapelmaster. By 1559, there were twelve paid singers in the Cathedral who sang at daily Masses. In 1570, Juan de Victoria became the chapelmaster. He was succeeded by Hernando Franco, the first Neo-Hispanic composer

⁹ Robert Stevenson, *Christmas Music from Baroque Mexico* (New York: University of California Press, 1974), 18

¹⁰ Stevenson, *Music in Mexico*, 84.

¹¹ Stevenson, *Christmas Music from Baroque Mexico*, 27

to become chapelmaster. During his leadership, the orchestra was enlarged. He wrote works which combined plainchant and polyphony with alternating verses.¹² While the scores do not state where the instruments would play (or what instruments would play), it is likely the instruments played during the verses. Franco wrote Psalms, Hymns, Responsories, seven Magnificats, and two Salves. By 1589, European music by Cristóbal de Morales (c.1500 - 1553), Orlando de Lasso (1532 - 1594) and Giovanni Palestrina (1525 - 1594) were included in a catalogue of the choral works in the Cathedral.¹³ This is an indication that Renaissance polyphony still prevailed in the Cathedral.

Starting in the mid-sixteenth century, there is indication that Indian instrumentalists were paid to play regularly at the Cathedral, “each to be paid an annual 24 gold pesos.”¹⁴ By 1575, five instrumentalists were offered an annual 250 gold pesos. Among these instrumentalist was Pedro de Rivas, a hired sackbut player. It is not known what instruments the other four musicians played. Shawm players were only paid 50 gold pesos during 1576. By 1580, the archbishop suggested for all Cathedral instrumentalists to be paid an annual 300 gold pesos to ensure all were paid equally. In 1582, the salary of the musicians was reduced to 200 pesos due a lack of revenue in the Cathedral (probably due to construction). Several of the musicians went on strike. Within a month, the archbishop responded by assuring the Cathedral’s treasurer of new funds that were expected to come in from Spain. The instrumentalist returned to their posts. By 1595, trumpets, shawms, and twelve flutes (for choir use) were budgeted. During this year, chapelmaster Juan Hernández, requested that his instrumentalists play the Magnificats, psalms, offertory and communion, as well as any other required service.

¹² Ibid.

¹³ Stevenson, *Music in Mexico*, 86.

¹⁴ Stevenson, *Christmas Music from Baroque Mexico*, 28.

These musicians kept a busy schedule playing at the Cathedral. In 1607, bassoonist Lorenzo Martínez received a raise of 150 pesos to play during weekday services with the singers and the organist. In 1610, archbishop García Guerra requested daily “excellent music” before vespers and the Corpus Christi octave. In 1614, chapelmaster Juan Hernández used strings, keyboard instruments, harp and guitars for the feast of Corpus Christi. By December 1623, the music staff in the cathedral consisted of twenty-eight musicians. Two were organists, one was Antonio Rodríguez Mata (an intern who became chapelmaster in 1625), a children’s music minister (“maestro de los infantes”), and instrumentalists.¹⁵

Counterpoint in the Cathedral

By the mid-seventeenth century, the use of harmonically directed counterpoint became standard at the Cathedral, defining the beginning of the baroque period in Mexico. This came about by the selection of new chapelmasters in the seventeenth century. To obtain such an honorable post, the candidates had to compete for the job. This competition, or “examen de oposicion,” required candidates to add a “counterpoint above a bass line in cut time, two on common, one each in 3/4, 3/2, 6/4, 3/8, and for three notes in the added melody against two notes in the cantus firmus.”¹⁶ Two days later, the same counterpoints were asked above a plainsong, plus canons at the unison, second, third, fourth, and fifth. Counterpoint against a given duo and trio were also required.¹⁷ On the last day of the competition, a poet would give the candidate “a text to be set as a six-part villancico.”¹⁸ The competition took six days total where candidates would compose, and

¹⁵ Ibid, 29.

¹⁶ Ibid, 26.

¹⁷ Ibid.

¹⁸ Ibid.

work with the choir, which was asked to make mistakes deliberately. This competition became very important during the mid-seventeenth century, and it helped select chapelmasters of great caliber.

Fabián Ximeno Pérez became the chapelmaster in 1648. His music contains antiphonal Latin motets and Masses. Ximeno, along with his successors Francisco López Capillas, Jose Agurto y Loaysa, and Antonio Salazar, had a unique “worship of counterpoint” which helped define the baroque period in Mexico.¹⁹ Their music used polyphonic choral settings of text with contrapuntal accompaniment.

Francisco López Capillas (c. 1608-1674) is known as “the most profound and prolific composer of Masses in Mexican history.”²⁰ He was an organist, bassoonist, and singer. He became the chapelmaster of the Cathedral in 1654. His work was supported by the New Spain Viceroy, who commissioned López Capillas to write a Mass for four choruses for the consecration of four bishops of New Spain in July of 1656.²¹ López Capilla is mostly known for his polyphonic choral works in Latin. Stauffer calls his Masses “archaic and hexachordal” and he describes his choral music to be in the style of Palestrina.²² His work tends to be conservative for the time period and is compared to artistic styles of the late Renaissance. His works include 3 Masses, 2 Magnificats, 12 motets, and a set of Lamentations.²³

Antonio Salazar (c. 1650-1715) became the chapelmaster of the Cathedral in 1688. In comparison to the work of López Capilla, Salazar wrote many polychoral motets which became well known throughout New Spain. His music shows strong command of

¹⁹ Ibid, 28

²⁰ Robert Stevenson, “Lopez Capillas Francisco,” *New Catholic Encyclopedia* (New York: McGraw Hill, 1967)

²¹ Stauffer, 259.

²² Ibid.

²³ Stevenson, *Music in Mexico*, 104.

contrapuntal writing.²⁴ He had the advantage of having a well-established orchestra in the Cathedral of fifteen instruments including strings, woodwinds, brass and the new organ brought from Spain in 1695. Salazar wrote some of the best polychoral motets and villancicos of his time. New Spain became well acquainted with his contrapuntal works. He wrote seventy-two villancicos using texts of the famous feminist poetess, Sor Juana Inés de la Cruz.²⁵ His manuscripts not only leave behind marvelous music, but they “bear witness to the fact that they were performed by women as well as men.”²⁶ This is interesting, for much of the Church was dominated by only men. Salazar’s music and teaching brought the music of the Cathedral to a new level. Among his talented students was Manuel de Zumaya, also known as Sumaya.

Manuel de Zumaya (c. 1680- 1755) was born in Mexico of both native Mexican-Indian and European descent. He is favored by many scholars; “he was a superb and strikingly original composer, his works rivaling in quality those of his European contemporaries.”²⁷ His music shows high-baroque style using intricate violin parts, repeated rhythmic patterns, fast harmonic rhythm, melodic and harmonic sequences based around the circle of fifths, and the use of chromatic chords as a mean of expression. His music integrates the vocal and instrumental parts well. He uses concertato style in many of his pieces. Zumaya is unique in that he was ordained by his twentieth birthday. He began his training and was supported by the church from a young age. He learned counterpoint and composition from Antonio Salazar. He employed high-quality singers and instrumentalists for the Cathedral thanks to the financial support of the government.

²⁴ Stauffer, 260.

²⁵ Ibid, 260,

²⁶ Ibid, 261.

²⁷ Craig H. Russell, “Mexican Baroque: Musical Treasures from New Spain,” *Mexican Baroque*, Chanticleer, Das Alte Werk, 4509-96353-2, June 1993, 10.

In 1715, Zumaya became the chapelmaster of the National Cathedral. Zumaya is well known for his polyphonic works written in the late Renaissance style and polychoral works written in high-Baroque style such as “*Celebren Publicuen.*” He is also well known for the composition of the second opera in New Spain *La Parténope* (1711). It is interesting to note that Antonio Vivaldi, also a priest, wrote opera in Venice during the same time period. This is interesting because the duties of a priest do not support writing opera. Zumaya’s writing of an opera indicates how much Italy had influenced New World composers, for Italy gave birth to opera during the baroque period. Zumaya’s style differs from his predecessors because it mostly has Italian Baroque influence instead of late Renaissance influence found in much of Salazar’s and López Capillas’ works. Stauffer scholarly research states that

He (Zumaya) tends to break away from *prima practtica* of the seventeenth century, showing a clear Italian Baroque influence in the use of concertato style and cantata form. He displays many typical Baroque features of the early eighteenth century, such as melodic sequences of small fragments, isometric figures, throbbing rhythm, and perfect integration of the vocal and instrumental parts.²⁸

Zumaya’s music is much more complex than that of his predecessors. His style of fragmentation and intricate attention to the vocal and instrumental parts is further developed by Ignacio Jerusalem.

3. Historical Background on Ignacio Jerusalem

Ignacio Jerusalem was born on June 3rd 1707 in Lecce, Italy. Born from a Neapolitan musical mother and father, Matteo and Anna, Jerusalem was surrounded by music from birth. His father was a chapelmaster in the local Jesuit Cathedral, and he also worked for Don Gabriel Agustín Enriquez, who was the Prince of Squinzano (an Italian

²⁸ Stauffer, 262.

province of Lecce).²⁹ Jerusalem became a virtuoso violinist studying from both parents. His maternal grandfather, Vincenzo Curzio o Stella, was also a musician and *maestro di cappella* in Lecce.

The exact reason for Jerusalem's travels to Spain is unknown, but according to Cetrangolo, "it was perhaps the protection of Enriquez which facilitated Ignacio's move to Spain prior to 1742."³⁰ In 1742, he was in Madrid, Spain, along with famous Italian-born composers including Domenico Scarlatti and the famous castrato Farinelli (Carlo Maria Broschi). As a young musician he wrote mostly for the theater in Cádiz, Spain. In 1742, he was recruited to leave Spain and work at the Antigo Coliseo, a theater in Mexico City. José Cárdenas, the administrator of the Royal and General Hospital of the Indians in Mexico City, recruited Ignacio Jerusalem along with singers, dancers, and instrumentalists from Cádiz.³¹

Once in Mexico, Jerusalem became the director of the Coliseo and became well known in the City. By 1746, he had made his way to the Cathedral and began composing for the church. In 1749 he became the chapelmaster of the Cathedral. Prior to his appointment as chapelmaster, only priests or musicians who had dedicated their lives to sacred music were hired in Mexico City's cathedral. Jerusalem was known for his theater music. He was also the first Italian to be hired for the job. He must have made an impression in his *examen de oposicion* (the competition) which won him the position of chapelmaster. He took over the job of Domingo Dutra, the Cathedral's interim chapelmaster after Zumaya left in 1739. Dutra was forced to retire as he was inept as

²⁹ Anibal Cetrangolo, "Liner Notes," *Ignacio Jerusalem*, Ensemble Albalonga, Tactus, TC 701001, 2002.

³⁰ Ibid.

³¹ *Aires del Virreinato II*, CD. Martha Molinar, 2001.

both choir director and composer.³²

As soon as Jerusalem was hired, there was a significant change in the quality of music making. Jerusalem had high expectations from his instrumentalists and singers. He was not pleased with the quality of singers in the cathedral chapel. In 1759, the Bishop accepted his request to hire singers from Naples. Jerusalem wanted singers from Naples where there were "abundant buenos capones."³³ This comment implies that Neapolitan castratos probably lived in Mexico and sang Jerusalem's virtuosic arias at the Cathedral.

Jerusalem either rehearsed or performed with the orchestra and choir nearly every day. During his time, the orchestra in the cathedral grew significantly, especially the string section. He had access to the organs, a chamber orchestra, and dedicated singers. In 1759, he expanded his collection of instruments for the Cathedral. Antonio Palomino, a cathedral musician, was sent to Cádiz, Spain, on a two-year leave to buy the following instruments:

- 6 violins made by Gagliano of Naples, or a better maker
- 2 short oboes
- 2 long oboes
- 2 cross flutes with interchangeable middle sections to raise or lower the pitch
- 2 recorders
- 2 piccolos
- 2 large bassoons build in Bb
- 2 Neapolitan portative organs, or from a good maker elsewhere, each of eight or nine stops, but sending here only the pipework and the chest so that the organs can be assembled here
- 2 small clarions in F
- 1 pair of tympani, constructed with all possible care so that they are perfect, in D

³² Craig H. Russell, "Ignacio Jerusalem," in Grove Music Online, <http://oxfordmusiconline.com:80/subscriber/article/grove/music/14280>

³³ Cetrangolo, "Liner Notes."

2 French horns, but not in the same keys that the Cathedral already owns.³⁴

Jerusalem's accompaniments usually require two violins, woodwinds, brass, timpani, and a distinctive organ part besides the continuo. Described as a "musical miracle" by his contemporaries, he was a prolific composer who wrote over two hundred works.³⁵ His music was known not just in Mexico, but also in Guatemala and in the missions in Santa Barbara and San Fernando California. He wrote music for liturgical celebrations, seven Masses, two Requiems, eleven Matin cycles, several Magnificats and Dixit Dominus, arias, cantatas, pastorelas, and villancicos.

Many of his arias sound as if they belong in an Italian opera because they contain many flourished, virtuosic vocal lines and seem dramatic due to drastic changes between sections. In the past, scholars criticized his music. For example, Stevenson, criticized him as a "second-rate Italian":

Ignacio Jerusalem, provides but one especially conspicuous example of a second-rate Italian who, graduating from the orchestra pit at the Coliseo de México, carried into the cathedral the vapid inanities of Italian opera at its worst.³⁶

Today, however, many scholars are now praising his work. It has been revived, praised and recorded by professional ensembles such as *Chanticleer*, and musicologists with interest in the Mexican Baroque Period.

Jerusalem was very successful in Mexico during his appointment as chapelmaster. He worked at the Cathedral until his death on Dec. 15, 1769. During his lifetime he achieved a well-respected career. His personal life, however, was full of turmoil. He had many monetary disputes with his wife to the point where he was brought before the Cathedral chapter. He also faced problems when he left the Coliseo where he was

³⁴ Stevenson, *Christmas Music from Baroque Mexico*, 30.

³⁵ Stauffer, 262.

³⁶ Stevenson, *Music in Mexico*, 155.

charged with embezzlement.³⁷

The music of Ignacio Jerusalem influenced many musicians and composers in the Cathedral and many other Spanish speaking countries. In his writing, he abandoned white notation, which was still being used in New World Cathedrals, and composed with only modern notation. This practice was adopted by future composers. His works are characterized by the *galant style*: “a free, more song-like homophonic style” where the melody is made up of short repeated phrases. This style usually has simple harmony with frequent cadences.³⁸ The texture of most of his works is homophonic.

The analytical study of the works to follow will give insight to Jerusalem’s unique sound. The Cathedral was used to works written in the baroque style. Jerusalem is the middle ground between the traditional Baroque sound (contrapuntal style as seen in Zumaya’s music) and the newly-learned galant style. His music can be described as a light form of Mozart.

The works to follow all contain specific techniques that make Jerusalem stand out from other composers of the time. These characteristics include the use of homophony over polyphony, da capo arias (A-B-A form), the use of harmonic modulation from the tonic to the dominant in the “A” section of an aria, slow harmonic rhythm, virtuosic violin and vocal lines, and stepwise motion and arpeggiation in the melody. Jerusalem uses repeated rhythmic patterns throughout an entire work. Triplets are extensively used (six out of the eight works represented here have a vast use of them). The text setting is both syllabic and melismatic. Usually the music is sectionalized for each style of text setting. The works to follow all have unbalanced sections; the “A” section is greatly longer than the contrasting sections. Similar cadential styles are used.

³⁷ Craig H. Russell, “Ignacio Jerusalem,” *Grove Music Online*, <http://oxfordmusiconline.com:80/subscriber/article/grove/music/14280>.

³⁸ Grout, Donald Jay, *History Of Western Music* (New York: W.W. Norton & Co., 2006), 480.

The works to follow have been arranged by genre: responsories, or *responsorios* (chapters two to six), followed by other solo works which were written to be used in religious ceremonies, including the Matins (chapters seven through nine).

Ignacio Jerusalem died in Mexico City on December 15, 1769. He left behind two sons, one was a musician and another who became a monk. His choral music has been revived and highly investigated during the past two decades. His work in Mexico marks a new compositional style for the Cathedral composers: the early classical style.

His assistant, Matheo Tollis de la Rocca became the next chapelmaster of the Cathedral from 1769 to 1780.

CHAPTER TWO

Analysis of

Responsorio Segundo del Patrocinio de Santo San Jose Second Responory for the Patronage of Holy Saint Joseph

Á Solo con Violines y Bajo
For Solo Voice with Violins and Bass

Fecit me Deus quasi Patrem Regis
et dominum universae domus ejus.
Exaltavit me ut salvos faceret
multos populos, alleluya.

God has made me like the Father of the King
and master of all his house.
He has exalted me in order to save
many peoples, alleluia.

Venite ad me et ego dabo vobis
omnia bona Egypto ut comedatis
medullam terrae.

Come to me and I will give you all the goods
in Egypt so that you may eat
the heart of the land.

Responsorios were musical numbers used between readings and prayers during matins and vespers. Most responsorios are set to psalm texts. This particular one has two sections: one with an Allegro tempo marking which is to be sung as an accompanied recitative. This section is in duple meter. The contrasting section has Andante as a tempo marking and is written in A-B-A form. It is much more aria-like and it is in triple meter. This responso is scored for two violins, cello (and continuo) and treble voice. The author has chosen to call the treble voice “Soprano” in the modern transcription in full awareness that a male soprano most likely sang the work in Mexico.

Use of Text and Melodic Material

The text for this responso comes from the book of Genesis. The first line “fecit me Deus...” (God has made me...) is a paraphrase of Genesis 45:7-8. The original text is “qui fecit me quasi patrem pharaonis et dominum universae domus eius ac

principem in omni terra Aegypti” (God sent me ahead of you to rescue you in this amazing way and to make sure that you and your descendants survive). The second line “Exalvit me ut salvos...” (He has exalted me...) is also from Genesis, 50:20. The original text is “exaltaret me sicut inpraesentiarum cernitis et salvos faceret multos populos” (So it was not really you who sent me here, but God, He has made me the king’s highest official). The last phrase “Venite ad me ego dabo vobis” (Come to me and I will give...) comes from Genesis 45:18. The original text from the bible reads “et tollite inde patrem vestrum et cognationem et venite ad me; et ego dabo vobis omnia bona Aegypti, ut comedatis medullam terrae” (I am in charge of his whole country; I am ruler of all Egypt). All of these phrases come from the story of Joseph revealing the truth to his family.

The melody in the introduction is sung in recitativo-like style. The accompaniment stops during the vocal entrance and emphasis is given to the text. Jerusalem paid careful attention to the inflection of the text. The text setting is syllabic, with the exception of the word “et” in measure nine, which shares two notes. In the Andante section, the melody in the violins is lyrical, slower, and it is marked by a sixteenth and dotted eighth note pattern followed by four sixteenth notes.

Example 2.1. Responsorio Segundo del Patrocinio de Santo San Jose, measures 13-14.



This section shows the new galant style that was contemporary in Mexico. The phrases are short. The voice line moves freely while painting the meaning of the text. The first phrase “exaltavit me” is repeated twice in a poetic, musical way. The second time it is higher and has faster moving notes. On “multos populos” (many people) a melismatic

vocal line depicts the meaning of the text. The first melismatic phrase is built using stepwise motion, while the second time the phrase is built with triadic arpeggiation outlining the dominant and tonic harmonies. The vocal line starts at measure twenty and continues all the way through measure forty-four. At measure forty-four, the violin takes the melody line one more time finishing the A section of the piece.

Measure forty-nine marks the beginning of the B section. Here the melody has a few more leaps than in the A section. The G# in measure fifty-three, first heard in the first violin and then the voice, is a surprise to the listener and performer. This chord sounds surprising because it is an Italian augmented sixth chord (Bb, D, G#). The melody in this “B” section is made up of short phrases that are as short as one measure and as long as three measures. The return of the A section is interesting because it is not in the original key. The “exaltavit me” is repeated twice, but in the key of C major instead of F major. The melody has the same contour as in the A section, but the “multos populos” previously sung as a four-measure melismatic figure is now sung as a one measure scale. The melody of the “Alleluya” is sung in unison with the violin in measure forty-one and seventy-four. Besides this “Alleluya” moment, the violin parts have an independent melodic line from the voice. This piece illustrates that the simple melodic delivery of this sacred text was Jerusalem’s primary goal.

Harmony and Musical Structure

In general, the music of Jerusalem is text-driven and lacks a balanced form due to limited development. As this piece demonstrates, the B and A’ sections are substantially shorter than his opening idea. This piece begins and ends in the key of F major. There are four parts to the piece: introduction, A, B and A’. Most of the piece revolves around

the tonic, its dominant and relative minor. Here is the basic structure of the piece:

Introduction	A	B	A'
mm. 1-12	13-48	49-63	64-79
FM	FM 13-22, CM 23-46, FM 46-48	dm 49-54, CM 55-63	CM 64-69, FM 70-79
Allegro	Andante		

The tonic and dominant chords prevail throughout most of the piece. There are several places where harmonic prolongation is present. The bass line has an repeated note from measure twenty to measure twenty-three. The harmony of these measures moves with traditional I, V/IV, IV, I harmony. The B section begins with an unprepared d minor chord at measure forty-nine. D minor is present for only six measures. The music then continues in C major. The piece has homophonic texture which accompanies the voice mostly by illustrating the chords. Most of the time the harmonic rhythm of this piece maintains a slow pace usually changing in one- bar intervals, except during cadences. Even though the basic structure is introduction, A, B, A', it is worth noting that the A prime section is half as long as the A section. The return of A seems to be missing twenty measures.

Instrumentation

The piece is scored for two violins and bass "á solo con violines y bajo." The two violins carry the melody at all times when the voice is not present. The violins play mostly in thirds. The opening statement from the violins is in the baroque style, containing fast moving notes that could be used as contrapuntal material. This is very much in contrast to the Andante body of the piece where the violins play in a much more classical galant style. While there is singing, the violins serve purely as accompaniment.

Editorial Suggestions

The author suggests a tempo marking of quarter note equals 120. This tempo gives exuberance to the string parts. The vocal part should sound natural, therefore it needs to be sung in true recitative style. All of the dynamics are from the composer. The manuscript has the vocal part written in Soprano clef. The author has decided to print this part in treble clef as that is what most modern singers are used to reading. The title page says “Á solo con Violines y Bajo” (For solo with violins, bass, and trumpets). The “bajo,” or bass refers to a continuo part which could mean any continuo instrument (cello, bass, violone, bassoon, organ). This “Bajo” means the same for the chapters to come.

Conclusions

Jerusalem’s attention to word painting, simple melody and harmony, homophonic texture, and interesting use of voice and instruments is clearly seen in this short piece. While it is not known what event the piece was written for, this was probably used in the Cathedral between readings during the Liturgy of the Hours.

CHAPTER THREE

Analysis of

Responsorio Quinto de la Concepcion de Nuestra Señora *Fifth Responsory of the Conception of Our Lady*

Á Solo con Violines, y Bajo y Trompas
For Solo voice, Violins, Bass and Trumpets

Fac tibi arcam de lignis laevigatis
ruptique sunt fontes abyssi
magnae.

Make for yourself an ark of smooth wood
and the fountains of the great abyss
burst forth.

Et factum est diluvium peccati
super omnem terram.

And a flood of sin
was made over all the earth.

Arca vero Deifera elevata est in sublime
et ferebatur super aquas opertique sunt
omnes montes excelsi Sanctorum.

Truly the God-bearing ark was raised on
high and was carried over the waters and all
the high mountains of the saints were
covered.

Use of Text and Melodic Material

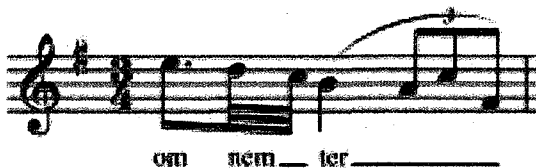
The responsorio is driven by text and melodic material. The biblical text has several different parts that derive from the book of Genesis. “Fac tibi arcam de lignis laevigatis” (Make for yourself an ark of smooth wood) is from Genesis 6:14. The original biblical text reads as follows “fac tibi arcam de lignis levigatis mansiunculas in arca facies et bitumine linies intrinsecus et extrinsecus.”³⁹ This text comes from the readings regarding the preparation of the flood “make for yourself an ark of gopher wood with rooms in it, and make it safe from the water inside and out.” The second line of text “Ruptique sunt fontes abyssi magnae” (and the mountains of the great abyss) comes directly from Genesis 7:11. The piece continues with melodic material to the text “Et factum est diluvium peccati super omnem terram” (and a flood of sin was made over all

³⁹ *Vulgate Bible*, <http://archives.nd.edu/genesis.htm> (accessed December 2008).

the earth) which is a paraphrase of Genesis 7:17. The rest of the text is also a paraphrase of Genesis 7:17, 18 and 19. The title of the responsorio states that it was to be performed on the Feast of the Immaculate Conception. This is one of the many pieces Jerusalem wrote for the Virgin Mary.

The text is set to melody in an interesting way. The first part “Facit tibi arcam...” (make for yourself an ark of smooth wood) is set as an accompanied recitative. This section is completely syllabic and it follows the natural rhythm and inflection of the language. The violins introduce new material at measure fifteen with a new time signature and new tempo marking. This is the beginning of the aria (the “A” section). The violins introduce a triplet passage that is used throughout the piece. The vocal melody that begins with a pickup to measure twenty-five consists of short phrases that contribute to a single musical thought that concludes with the cadence at measure thirty-one. The text repeats with new musical ideas, including melismatic material on the word “terram” (earth). The text repeats for a third and fourth time at measures forty-five and fifty-two. The music during the forth repetition of the text is virtuosic, showing all of the different rhythms Jerusalem has chosen for the piece. Jerusalem chose rhythmic figures that were used throughout the piece. The last melismatic line is a synthesis of all rhythms used in the violin and voice parts:

Example 3.1 Responsorio Quinto de la Concepcion de Nuestra Señora, m.30 (voice):



Example 3.2 Responsorio Quinto de la Concepcion de Nuestra Señora, m. 40
(voice and violin):



Example 3.3 Responsorio Quinto de la Concepcion de Nuestra Señora, m.60
(voice and violin):



Example 3.4 Responsorio Quinto de la Concepcion de Nuestra Señora, mm. 58-64
(voice):

The syncopated rhythm first seen in the first violin at measure nineteen is also found at the following measures twenty-two (second violin), twenty-eight (first violin), thirty-one through thirty-four (both violins), thirty-six through thirty-eight (both violins), forty-two and forty-three (violins), forty-eight (first violin), fifty-six through fifty-eight (violins), seventy-three (second violin), eighty-five (second violin), ninety-one (first violin), and one hundred (second violin). This is another example of how Jerusalem repeated a rhythmic figure throughout an entire work.

In the vocal part, the rhythm Jerusalem selected was influenced by the text.

The triplet passage is only found during melismas on the words: *diluvium*, *peccati*, and *terram*. Although the melody sounds festive, setting these words on melismas brings them out. The message “a flood of sin was made over all the earth” is stated through the use of melismatic material, alteration of rhythms, and repeated phrases.

Harmony and Musical Structure

Similar to *Responsorio Segundo del Patrocinio de S S Jose*, the piece begins with an introduction in common time, followed by the form A- B -A' in triple meter. The introduction lacks a tempo marking in the original score. The author suggests that introduction be played *Allegro*. The work begins and ends in G major. At measure sixteen, after a measure of rest, the A section begins with an Andante marking in the key of G. At measure thirty-five there is a modulation to D which is solidified at measure thirty-six. The key of G major arrives again at measure fifty-six and is maintained through the end of the A section at measure seventy. The B section begins in G but quickly modulates to C at measure seventy-two. The key of G major is once again present at the return of A, measure eighty-seven, and remains the primary key until the end of the piece.

Introduction	A	B	A
1-14	15-70	71-87	87-102
G, D, G, A, D	G, D, G	C	G

In comparison to *Responsorio Segundo*, the A section comes back in the original key in this piece. Both responsorios share the lack of balance in the sections. The A section is fifty-five measures long while the A' only has fifteen measures. The B section is the

shortest, but it has the most text. The harmonic rhythm moves slowly and simply usually having one chord per measure, except during cadential sections or during prolongation. D is prolonged at measures thirty-six through forty, and again from measures fifty-one to fifty-five. G is prolonged from fifty-six to sixty.

Instrumentation

This responsorio is scored for two trumpets in C, voice, two violins, and continuo. The author found manuscripts for this piece that had a full score and separate parts for the trumpets, voice, violins, and continuo. The cover page for this work has two different types of handwriting. The title of this piece says:

Á solo

con Violines, y Bajo y *Trompas*

The “y Trompas” has different penmanship. This is a significant indication that the trumpet part was added after the piece was completed. The full score proves this, as it lacks the trumpet parts.

Similar to many works of Jerusalem, the first and second violin parts are virtuosic. Jerusalem’s talent for the violin is manifested in the way he wrote for the instrument. There are several triple-stops in the introduction. The violins play mostly in parallel thirds. There are complex rhythms in violin parts that are later heard in the vocal line. There are several places where the first violin plays in unison with the singer. The violins along with the voice carry most of the melodic material for this work.

The trumpets have a delicate and celebratory part. The baroque trumpet rightly has a reputation of being a capricious instrument. Only a master of the trumpet could play virtuosic writing. In this work, Jerusalem gives the trumpets a simple line, not

having more than one or two notes per measure. The trumpets only play during the introduction, the A section, and five measures of the A' section. Although the text does not resemble celebrations, the presence of the trumpets make the work sound festive.

The bass parts supports the simple harmonies of the piece. The musical phrasing for the bass mostly outlines the chords. With the exception of a few dotted eighth notes, and quarter notes, it is mostly composed of eighth notes. The contour of the bass line is either stepwise motion, or it is composed of leaps within the chord it is outlining.

Editorial Suggestions

There is evidence to support the fact that Jerusalem wrote this piece for voice, violins, and bass, and that the trumpet parts were added later and play an insignificant role in the melody, but rather add a festive sound to the piece. All of the dynamic markings in the score are from the composer himself. The tempo markings are suggestions from the author. The slurs are from the composer himself. While there is no "recitative" marking on the introduction, the trumpet part is marked "Recitato" where the introduction takes place in the other parts.

Conclusions

This work shows many characteristics of Jerusalem's writing. This is another example of Jerusalem's devotion to the Virgin Mary. Like many of his works, it is homophonic, and has a simple melody with virtuosic violin parts. Similar to other works, the undeveloped form during the "B" section depicts one of the characteristics of Jerusalem's compositional style. This work also illustrates Jerusalem's use of rhythmic patterns used throughout the entire piece.

CHAPTER FOUR

Analysis of

Responsorio Segundo Para Los Matines de Santo Ildefonso *Second Responsoy for the Matins of Saint Ildefonso*

Á Solo Con Violines y Bajo
For Solo Voice With Violins and Bass

Ecce Sacerdos magnus qui in
diebus suis placuit Deo.
Ideo jure jurando fecit illum
Dominus crescere in plebem suam.

Behold, the great priest
who pleased God in his days.
Therefore with an oath the Lord
made him grow into his people.

Benedictionem omnium gentium
dedit illi et testamentum suum
confirmavit super caput ejus.
Ideo jure jurando fecit illum
Dominus crescere in plebem suam.

He gave the blessing of all nations to
him and confirmed his testament/will
over his head.
Therefore with an oath the Lord
made him grow into his people.

Use of Text and Melodic Material

The text for this piece comes from the book of Ecclesiastes and also from Psalm 106. This text is used during solemn celebrations of ordination. It is often sung at the entrance of a Bishop for Pontifical ceremonies. The text comes from the Graduale Romanum, in the Liturgy of Hours. It is an antiphon and a responsoy.

The title of the work states that this was written for the Matins of the canonical hours (Matines). This work was most likely used during an ordination, or during the Matins on the feast of Saint Ildefonso, which is on January 23. San Ildefonso was a popular name in Mexico at the time. Many Spaniards came from a town named San Ildefonso. As a matter of fact, a school was constructed near the Cathedral in 1740 called the "Antiguo Colegio Real de San Ildefonso."

Unlike the other responsories mentioned, this responsorio has a response that is

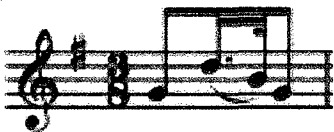
used in the text as a refrain “Ideo jure jurando fecit illium Dominus crescere in plebem suam” (Therefore with an oath the Lord made him grow into his people) after both verses. The text is used as a refrain, but the music setting does not reflect a refrain-like section, as it does not use the same music when the text is repeated. The original manuscript is inconsistent with the word “in” (in plebem suam). The copyist wrote “im” instead of “in” both times the text was repeated. The first time he uses “in” correctly and follows the repeat with “im.” The second response has the opposite: “im” is used first and then the “in.”

The melody is simple and lyrical. The vocal range of the entire piece is only from D4 to E5. Short melismas are used throughout the vocal part. Most of the melody is composed by using the arpeggio that outlines the chord, and by stepwise motion. The rhythm given to the melody line serves as ornamental material, using a triplet figure that descends in stepwise motion. As seen in the past two responsorios, Jerusalem uses a rhythmic idea which he uses for the entire work. In this responsory, there are several rhythms that are repeated in the vocal and violin lines as seen in examples 4.1 through 4.4.

EXAMPLE 4.1 Responsorio Segundo para los Matines de Santo Ildefonso, m. 1 (violin):



EXAMPLE 4.2 Responsorio Segundo para los Matines de Santo Ildefonso, m. 8 (violin):



EXAMPLE 4.3 Responsorio Segundo para los Matines de Santo Ildefonso, m. 14
(voice):



EXAMPLE 4.4 Responsorio Segundo para los Matines de Santo Ildefonso, m. 47
(violin):



These rhythms are used in all parts, making up most of the rhythmic material for the work. The long melismatic lines on the word “plebem” (“peoples”, measures 35-37 and 78-80) are composed of continuous sixteenth notes in a descending pattern. The highest note of the piece is found in these melismas. Here, Jerusalem’s use of galant style is emphasized. The melody begins at measure nine and goes through measure nineteen. The melody in the B section (measures forty-seven through sixty-three) is simpler and has less intricate rhythms than those found in the A and A’ sections of the piece.

Repeated text does not use the same musical material. The melody is similar, but it is not the same. This is interesting because most responsorial settings use the same text and melody so that the response is clearly heard. In this case, the first response is heard at measure twenty-four in the key of D major and it modulates to G by the end of the phrase. The second time the response is found at measure sixty-nine. This one is different in that it starts on G major, and it is a truncated version of the original, the first response being fifteen measures long, while the second one is thirteen measures long.

The melody in the B section is more lyrical. The pattern of dotted eighth,

sixteenth and eighth note (see example 4.4) create a longer phrase without any fast moving notes. The text in this section is mostly composed syllabically.

Harmony and Musical Structure

This piece is written an A-B-A form. The central key is G major. The violins and cello begin the piece with an eight measure phrase. The A section begins in G major and quickly modulates to D major before the first phrase is finished. D major begins the second phrase of A and also quickly modulates back to G major. The harmony of the B section is ambiguous. It begins in e minor and for three measures it struggles to stay in the minor mode, but D, G and A major all appear and take precedence over the minor mode. "A" returns at measure sixty-four in the key of G major and it stays on G until the end of the piece.

A	B	A
1-44	45-63	64-85
G, D, G	em, - ambiguous	G

In general, most responses are written with a rondo-like form (chorus, verse, chorus, verse, chorus). An argument could be made that this piece is written in the following way:

A	B	C	B
1-23	24-44	45-63	64-85

The author believes this piece to be in A-B-A form because there are many similarities (mostly rhythmic) between measures nine through nineteen and twenty-four to thirty-eight. The "Benedictionem" section is entirely different than the rest of the piece. All of

the other sections use the triplet motive and the rhythms as seen in the examples above.

Instrumentation

The piece is scored for solo voice (in Soprano clef), two violins and bass. The violin parts are not as virtuosic as they were for the other responsorios in previous chapters. The violins have independent parts and often play in parallel thirds, or unison writing at cadences. The sixteenth notes in the string parts are often coupled (slurred) by two. The slurs are very inconsistent. Jerusalem's talent as a violinist is demonstrated by the fact that he grouped large numbers of notes under one slur. This takes great control of the bow. Practically, the slurs don't make sense from a bowing perspective because of repeated notes under the slur. Occasionally Jerusalem notates that these notes should be articulated (see measures nine, fourteen, fifteen, twenty-nine, sixty-nine, and seventy-four). In measures three and four it is impossible to play the repeated notes in one bow without effectively tying the repeated notes.

The bass line is plain and serves the purpose of providing the harmonic structure for each chord.

Editorial suggestions

The author has corrected the "im" to "in" where appropriate. The slurs for the string parts were left as the composer himself intended. It is up to the performer to make changes as necessary.

Conclusions

This piece is another example that Jerusalem is melody driven and uses the modern homophonic style of writing. The lack of harmonic development is most evident in this work. This piece also has unbalanced sections, but it seems balanced because of the use of repetitive rhythms and familiar chords.

CHAPTER FIVE

Analysis of

Motete I del II Nocturno

A Nuestra Señora de Guadalupe To Our Lady of Guadalupe

Signum magnum apparuit in caelo:
mulier amicta sole et luna sub
pedibus eius.
Et in capite eius corona
duodecim stellarum.

A great sign appeared in heaven:
a woman cloaked with the sun and
the moon beneath her .
And on her head, a crown of
twelve stars.

Fundamenta ejus in montibus Sanctis.
Diligit Dominus portas Sion super
omnia tabernacula Jacob.

His foundation is on the holy
mountains. The Lord prizes the
gates of Zion above all the tents
of Jacob.

Use of Text and Melodic Material

The text for this piece is a hybrid of Revelation 12:1 and Psalm 86:1 and 2. The first verse (from Revelation) refers to “a woman cloaked with the sun.” The woman in this verse is an allegory of the Virgin Mary clothed by Christ (the sun). The moon represents change; all the changes in the world. The twelve stars are an indication of the apostles (Peter, Andrew, Matthew, Thomas, Philip, Bartholomew, John, James, Simon, Jude, James son of Alphaeus and Matthias). The title page of this work states that this was written for “Nuestra Señora de Guadalupe” (Our Lady of Guadalupe).

Psalm 86 is used in the Catholic Church during the advent season as part of the Matins service. The feast of the Lady of Guadalupe is celebrated in Mexico on December 12, during advent season. This feast is celebrated even today with massive proportion. There are many indigenous marches and chants recited outside the church prior to the

celebration of Mass. During Jerusalem's time in the Mexico City Cathedral (1741-1769), the mystery of the Lady of Guadalupe was a popular topic, as Pope Benedict XIV proclaimed her the patron of New Spain in May of 1754. The miracle of Guadalupe was recognized by the Vatican in 1745.⁴⁰ Jerusalem and his contemporaries honored the Virgin of Guadalupe by dedicating many works to her. This piece is a great example of the many works Jerusalem wrote for the Virgin of Guadalupe. Jerusalem used the same text as a responsorio in his famous "Matins for the Virgin of Guadalupe" which were written the same year this piece was written, 1764.

This "Nocturno", or nocturn, is a part of the Matins in the Liturgy of the Hours. Matins are usually composed of one to three nocturns. Each nocturn consists of psalms and antiphons that are followed by three readings. The text is written syllabically with only one short melisma on the word "stellarum" (stars). The first phrase is introduced as a recitative. There is no accompaniment except a simple bass line played of four notes which gives the vocal line foundation for the chords. The vocal line is written in recitative style. The word "mulier" (woman) in measure three has the highest note and is the peak of this recitativo-like section.

The melody is simple. The recitativo-like section is composed mainly of eighth notes and quarter notes. In measures one through five, the rhythm and contour of the melody follow the natural flow of the language. The intervallic span is narrow, containing only an interval of a sixth from lowest to highest note. In the following section, measures seven through thirteen, the melody and rhythm move faster by the use of contrasting rhythms. This vocal part of this phrase has the same intervallic span as the introduction. This phrase has a combination of stepwise writing along with a few leaps that outline the chord. This is a contrast to the introduction and the third section of the piece. The

⁴⁰ Francisco Johnston, *The Wonder of Guadalupe* (New York: Tan Books, 1981), 67.

violins begin the new section at measure seven with a rapid melody that makes the first two quarter notes in the vocal score seem slow.

EXAMPLE 5.1 Motete I del II Nocturno A Nuestra Señora de Guadalupe, mm. 7-13

(voice and violin):

The image displays a musical score for measures 7-13 of 'Motete I del II Nocturno A Nuestra Señora de Guadalupe'. It consists of two systems. The first system shows the vocal line and the Violin I (Vln. I) line. The vocal line has the lyrics 'Et in caepta e ius co ro na' and a fermata over the word 'na'. The violin line plays a rapid, rhythmic melody. The second system continues the vocal line with the lyrics 'tus de cin sic lla rum.' and the violin line with a similar rapid melody.

This section of the piece is repeated. Unlike the other works mentioned in previous chapters, the rhythms are not consistent through the entire piece. Each section has its own set of rhythms that make the sections independent from each other.

The third section begins at measure fourteen. Here, combinations of eighth and sixteenth notes dominate the compositional technique. There is not much variation in rhythm, but the range of the vocal part expands to an octave. Jerusalem prepared the high G well by using stepwise motion. There are very few leaps in the vocal part of this section.

Example 5.2 Motete I del II Nocturno A Nuestra Señora de Guadalupe, mm. 15-18

(voice):



Through the juxtaposed compositional styles for melody and rhythm used in this piece, Jerusalem shows his diverse compositional spectrum. The piece is only twenty-one measures long, yet Jerusalem shows his talents by writing a short piece with independent sections that flow together smoothly.

Harmony and Musical Structures

This nocturno has three sections. The recitative sections shall be called A. The first melodic section that begins in measure seven shall be called B. This section is repeated. The third melodic section shall be called C. This section is also repeated and then followed by the B section again.

A	B (repeated)	C (repeated)	B
1-6	7-13	14-21	7-13
G, D	G	C	G

The A section begins on G major, but quickly modulates and finishes on D major. The harmonic rhythm of the A section moves slowly. The B section begins in G major again. This section is a major contrast to all the music by Jerusalem previously described. The harmonic rhythm moves very quickly. The harmonic rhythm moves either on every beat

or half beat with the exception of cadential moments. Baroque style takes precedence over the classical galant style written in previously mentioned works. This section is a contrast to the A section and also the C section. The harmonic rhythm in the last eight bars of the piece moves every two beats (twice as slow as the middle section). This C section sounds very different than the other two sections. The da capo marking after the C section takes the listener back to the active B section in G major bring out the text “And on her head a crown of twelve stars.” In this nocturno, Jerusalem uses harmonic rhythm as a means of individualizing the sections.

Instrumentation

The nocturno is scored for voice (in Soprano clef), two violins, and bass. The violins are not in the A section. They begin the second section with unison writing for the first four measures, and also the last two measures. In this section, the violins only have two measures when they do not play in unison. This is very different than what has been seen in previously discussed pieces by Jerusalem. His violin parts usually have tertian harmony or some other harmony. In the last section, the violins have exactly the same rhythm with inconsistent tertian harmony. The violins and bass line play a purely accompanimental part while the voice carries the melody.

The bass part in this nocturno is very simple, containing half notes with stepwise motion in the A section, and eighth notes in the B and C sections written using stepwise motion with only a few leaps during cadences.

Editorial Suggestions

The original score does not have a marking where the da capo should be and where

the piece is to end. The author suggests that the da capo be in measure seven and the ending in measure thirteen. The return of the B section should not be repeated.

Therefore, the author suggests the following form for the piece:

A B B C C B

This decision came about after careful consideration of the central key of the piece, G major. It would be unorthodox to end in C major. Other indications for the form of the nocturno include the harmonic rhythm used in each section, and the comparison between this piece and many other works by Ignacio Jerusalem.

All slurs, dynamics, and trills are from the composer himself.

Conclusion

This short piece shows how well Jerusalem is able to depict the mood of the poetry through harmony. In contrast to previously mentioned works, the harmonic rhythm dictates most of the compositional technique. The melody is short and simple, while the chosen rhythms bring out the natural flow of the language.

CHAPTER SIX

Analysis of

Responsorio Tercero de Segundo Nocturno
*“Sancta Immaculata”**Third Responory of the Second Nocturn*
*“Holy Immaculate”**A Solo con Violines*
For Solo Voice with Violins
1757

Sancta et immaculata Virginitas
quibus te laudibus efferam, nescio.

O holy and immaculate virginity,
I know not, by what praises I may
extol thee:

Quia, quem caeli capere
non poterant, tuo gremio contulisti.

Because whom the heaven could not
contain, thou hast born in thy womb.

Benedicta tu in mulieribus,
et benedictus fructus ventris tui.

Blessed are you among all women
and blessed is the fruit of your womb.

Gloria Patri et filio et Spiritui Sancto.

Glory be to the Father, Son and Holy
Spirit.

Use of Text and Melodic Material

This text comes directly from the *Hours of the Virgin Mary*, which is a liturgical devotion to the Virgin Mary. The Hours of the Virgin Mary contains a cycle of psalms, lessons, and prayers. This text follows the first Lesson in the Matins service.

The text of the opening statement “Sancta et immaculata Virginitas...” (O holy and immaculate virginity...), is set syllabically, in an accompanied recitative style. At measure sixteen, the meter changes to 3/4; a new melodic idea is introduced in the violins which highlights an alteration of rhythmic patterns in groups of three (triplet) and four

sixteenth notes per quarter note. This piece features repeated, fragmented rhythms, as did the previous four responsorios. Jerusalem selects several rhythmic ideas and uses them throughout the work. In this case, Jerusalem alternates subdividing his measures between $9/8$ and $3/4$. The $9/8$ measures are filled with triplet patterns as opposed to the $3/4$ measures which contain quarters, eighths and sixteenth notes as seen in example 6.1.

EXAMPLE 6.1 Responsorio Tercero del Segundo Nocturno, mm. 19-28, first violin

This rhythmic alteration between $9/8$ and $3/4$ is also seen at measures ninety-one through ninety-nine, and one hundred twelve through one hundred nineteen. Here, Jerusalem places either three or four notes into one beat. The section from measure sixteen to ninety-nine shall be called “A.” Here, the melody has several melismatic lines that are written mostly in stepwise motion with altered rhythms. In this section, the voice is often doubled by the first violins.

Measure one hundred marks another contrasting section which shall be called the “B” section. The text is set syllabically in this section. The rhythmic alteration seen in the “A” section happens again at the end of this section (measures one hundred twelve to one hundred nineteen).

The “Gloria Patri, et filio...” (Glory be to the Father, and to the Son...) section

shall be called the “C” section. Virtuoso, melismatic passages come back in the voice highlighting and painting the text “Holy Spirit.” The range and technically difficult vocal line differ vastly from the material presented in the “B” section.

Harmony and Musical Structure

The form of this piece is similar to previously mentioned responsorios. The work begins with an introduction by the violins and cello in C major, in common time. The voice comes in at measure eleven while the strings sustain the harmony. The voice has a recitativo-like part, with a narrow range and syllabic setting of the text. After a strong cadence in C major, the melody continues with new material at measure sixteen. Here, the violins introduce the triplet pattern that is contrasted with the four sixteenth notes. The harmony moves slowly, generally one chord per measure. As seen in previously mentioned responsorios, Jerusalem moves to the dominant key. At measure thirty-six, G major becomes the tonic until measure eighty-six when the key of C major returns. The “B” section abruptly begins on “a” minor at measure one hundred with no harmonic preparation. The B section modulates to C major, the key in which this section cadences. The text during this “B” section is well known as it is part of the “Ave Maria” or “Hail Mary” prayer. A contrasting “C” section begins at measure one hundred twenty which is in F major. Melismatic passages are present here and in the “A” section. Here is the form of the work:

Introduction	A	B	C	Repeat of A & B
1-15	16-35, 36-83, 91-99	100-119	120-135	16-119
CM	CM, GM, CM	am -CM	F	C, G, C

Instrumentation

So far all of the responsorios mentioned, except for *Responsorio Quinto de la Concepcion de Nuestra Señora*, have had the same instrumentation: two violins parts, cello, and voice. All of the previously mentioned responsorios were written for treble voice, either a male Soprano brought in from Italy (castrato), or a female singer. This one is written in bass clef for a baritone.

There are many instances where the violins play in unison with the voice, especially at cadences. The violins have an important role carrying the melody of the piece while the voice is not singing. When the voice is singing, the first violin mimics the rhythm of the voice. As seen in most works of this study, the violins tend to play in tertian harmony.

The bass line is purely accompanimental. Most of the rhythms in the bass line are quarter and eighth notes. A triplet is found at measure thirty.

Editorial Suggestions

All the slurs, dynamic markings, and staccato markings presented in the score are from the original part. The date 1757 is confirmed by the fact that it was marked on the cover page of the score and also the violin part.

Conclusions

This responsorio and the four previous ones give great insight into Jerusalem's compositional style. The contrasting sections are clearly defined by a change of key, text setting, altered time signatures, and repeated rhythms for each section. The use of stepwise motion, slow harmonic rhythm, virtuosic violin and vocal lines, along with the

unbalanced number of measures per section, make Ignacio Jerusalem's music unique.

CHAPTER SEVEN

Analysis of

Benigne Fac (Venigne Fac)
*Act Kindly**À Solo con Violines, Flauta Obligada y Baxo*
*For Solo Voice with Violins, Flute and Bass*Benigne fac, Domine, in bona
voluntate tua Sion ut
edificentur muri Jersusalem.Act kindly, Lord, in your
good will to Zion so that the walls
of Jerusalem may be built.Use of Text and Melodic Material

Jerusalem chose the text of Psalm 51:18 for this piece. In the Nova Vulgate (the official Latin version of the Bible) the text is found at Psalm 51:20. Jerusalem set the text with many melismatic passages. Similar to many works by Jerusalem, text painting is found throughout the piece. The words “benigne” (kindly), “bona” (good) and “voluntatis” (will) are always set to virtuosic vocal passages. “Voluntatis” has the most melismatic passages.

EXAMPLE 7.1 Benigne Fac mm. 22-27 (voice):

22
bo na vo lun ta

25
na vo lu ta Si on

EXAMPLE 7.2 Benigne Fac mm. 43-45 (voice):

43
bo na vo lum ta

EXAMPLE 7.3 Benigne Fac mm. 48-54

Jerusalem composed the vocal melody by using many scale passages which derive from the flute part. In comparison to the previously mentioned works, the vocal range is much wider from D4 to G5. It is unusual that Jerusalem put the highest note for the singer in the second measure of the vocal score. One expects to hear the G again later on in the piece, but it never returns. The vocal phrases are mostly composed of sixteenth and thirty-second notes with occasional eighth notes and quarter notes. In measure forty-eight, the singer sustains four whole notes on D5 as a pedal point and serves as accompaniment to the flute part. At measure fifty-two, the voice takes over the melody while the flute plays a descant.

The melody in the flute part shows wide range and has many sequential and repeated passages. The flute part requires an experienced musician because the score is concerto-like. Jerusalem gives the melody to both the voice and the flute, giving both parts equal importance. Careful attention was given to the orchestration to ensure the flute would be audible; the cello does not play during the virtuosic flute solos. The violins play a purely accompanimental part during the flute solos. Jerusalem's focus on melody is highlighted in this piece.

Harmony and Musical Structure

The piece begins in the key of G major. Three major chords are repeated over and over again: I, IV, and V. In the first sixteen measures during the flute solo, the violins play a two-measure introduction that prepares the listener for the solo line. This happens again at measure fifteen, where the violins take the melody and prepare the listener for the vocal entrance. The voice takes over the melody line for thirteen measures. The flute doubles the voice at measure twenty and plays accompanimental music during the vocal solo. The flute takes the melody again at measure thirty with only violins in the accompaniment. After a cadence, the violins once again have a two-measure melodic line that prepares the vocal entrance. This pattern between flute, voice, and brief melodic passages in the violins happens throughout the piece. From measure one to seventy-three, the altering melodic phrases between the flute and the voice create the “A” section of the piece.

Measure seventy-four marks the beginning of contrasting section “B”. In this section, the flute, violins, voice, and cello play together for the first time. This orchestration persists throughout the entire brief “B” section. It is important to note that this section is only four measures long. Here, the voice has a speech-like texture. The section begins in e minor, and it ends with a half cadence on B major. The vocal line centers around the note B4, and the text is set syllabically. The melody in the flute part continues to be composed of repeated patterns and sequences. The only surprise for the listener is the A-sharp found in both the flute and vocal score at the cadence. This section stands on its own. Jerusalem’s talent for individualizing sections is seen in this “B” section.

Even though there is no sign for a da capo, a repeated A section is necessary. This

was the standard form of the time. Ending the piece on a half cadence would leave the listener unsatisfied. For this reason, the author has added a da capo sign so that the A section is repeated and ends at measure seventy-three. This work is another example of unbalanced form by Jerusalem.

The A section is divided into flute solos and voice solos. The flute and the voice solos represent different keys. The flute plays mostly in D while the voice highlights G major. Here is a breakdown of the A section:

A, measures 1-73

Measures	Melody Instrument	Key area
1 -2	violins	G
3-10	flute	D
10-14	flute	G
15-16	violins	G
17-19	voice	G
20-27	voice	D (flute plays a descant)
28-29	violins	D
30-35	flute	D
35-36	violins	D
37-39	voice	D
39-42	flute	G
43-56	flute/voice	D (voice and flute alternate melody)
57-73	flute	G

The form of the piece is as follows:

A	B	repeat of A
1-73	74-77	1-73
G and D (see above)	em	G and D
melismatic	syllabic	melismatic

This simple alternation between the tonic and dominant key areas is another example of how Jerusalem does not develop his music using complex key relations. In this piece, however, he expands his compositional techniques by writing a double-concerto-like piece. Through the use of G and D, he gives the flute and voice virtuosic melodic material

that is set to simple harmony.

Instrumentation

This piece is scored for flute, two violins, voice (in Soprano clef), and cello. The flute and voice have concerto-like parts that are full of virtuosic passages. The score for the violins is typical for Jerusalem, as most of it is either unison or in tertian harmony. The cello score plays an accompanimental role, playing mostly eighth notes. As noted above, careful attention was given in the orchestration of the flute solos to ensure the instrument would be heard.

Editorial Suggestions

After careful study of the original manuscript, several changes were made in the transcribed edition. As previously mentioned, a da capo sign was added in the belief that this was the intention of the composer. It seems untraditional to end on a half cadence. The piece has to go back and end in the key of G.

In the vocal part of the manuscript, the first note is equivocal containing a G and a D simultaneously. The author has chosen to write a G on the transcribed score. The decision came about by studying the rest of the score and realizing that there are many places where the interval of a major 6th occurs in both the flute and the voice parts.

Also, the flute ends on a G as if passing the melody to the voice, which would then begin on a G.

Another mistake in the manuscript occurs at measure forty-four. Because of the sequence in the phrase, the last note in measure forty-four must be a "D", not a C as noted in the manuscript. The author has written a D in the transcribed edition.

The spelling of “Benigne” is also interesting. In the cover page of the manuscript, it is written “Venigne”, but in the vocal score it is spelled “Benigne.” The proper spelling of the word is “benigne,” therefore the author has made the appropriate change.

Conclusions

The musical sections of Jerusalem’s work are extremely unbalanced. While he is excellent at showing individual sections, they don’t seem to match one another in length. As previously seen, the B section is much shorter than the A section.

CHAPTER EIGHT

Analysis of

Amplius lavame *Cleanse Me*

Basso Con Violines Y Fagotos *Bass With Violins and Bassoons*

Amplius lava me
ab iniquitate mea,
et a peccato meo munda me.

Wash me entirely
from my iniquity,
and cleanse me from my sin.

Use of Text and Melodic Material

The text comes from the book of Psalms 51:2. In the New Vulgate Bible it is found at Psalm 50:4. The text is set freely with short melismatic lines that emphasize that words “lavame” and “iniquitate.” The title page to the score is titled “Amplius lavame,” however the manuscript vocal score spells it “labame.” It is interesting that the “v” and “b” are confused in this piece and also in the previous “Benigne fac.”

The vocal melody is simple and is composed with a range from e4 to f5, a comfortable yet not demanding range for a Soprano. The phrases tend to be from three to five measures long. As in several previously mentioned pieces, Jerusalem shows his partiality to stepwise writing.

The instrumental parts complement each other by using much of the same melodic and rhythmic material. At the entrance of the first vocal phrase, measures sixteen through twenty-three, all of the rhythms chosen, or a combination thereof, are present. The consistent quarter notes are seen in the cello part, the dotted quarter, eighth, quarter notes are seen in the voice and first violin (m. 16), the triplet in the second and third beat in the

violins (m. 17 and 19), the dotted eighth followed by a sixteenth as seen in the bassoons (m. 20), and the sixteenth followed by two quarter notes as seen in the voice and violins at measure 22.

Example 8.1 demonstrates this well:

EXAMPLE 8.1 *Amplius lavame* mm. 16-23, all parts:

Musical score for Example 8.1, measures 16-23, all parts. The score is written for Bassoon 1 (Bsn. I), Bassoon 2 (Bsn. II), Voice, Violin I (Vln. I), Violin II (Vln. II), and Viola (Vcl.). The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The score shows the following rhythmic patterns:

- Bsn. I & II:** Measures 17 and 19 feature a dotted eighth note followed by a sixteenth note. Measure 20 features sixteenth notes followed by two quarter notes.
- Voice:** Measures 17 and 19 feature a dotted eighth note followed by a sixteenth note. Measure 20 features sixteenth notes followed by two quarter notes. The lyrics are: "Amplius lavame".
- Vln. I & II:** Measures 17 and 19 feature a dotted eighth note followed by a sixteenth note. Measure 20 features sixteenth notes followed by two quarter notes.
- Vcl.:** Measures 17 and 19 feature a dotted eighth note followed by a sixteenth note. Measure 20 features sixteenth notes followed by two quarter notes.

The image shows a musical score for measures 21, 22, and 23. The instruments are Bsn. I, Bsn. 2, Voc., Vln. I, Vln. II, and Vc. The vocal line has the lyrics "in te re a" written below it. The music is in a key with one flat and a 4/4 time signature. The vocal line is a simple, chant-like melody consisting of quarter and eighth notes. The instrumental parts provide harmonic support with similar rhythmic patterns.

The melody in the B section is composed of only quarter and eighth notes. The vocal range is rather narrow consisting of only a third from g4 to b4. All instruments and the voice move by stepwise motion. It is as if the composer is stating “and cleanse me from my sins” as purely as possible. The vocal line is chant-like and is very simple for the singer. There are no virtuosic passages whatsoever in any part during this B section.

Harmony and Musical Structure

This is a da capo aria. The A section is easily heard from measures one to seventy-five. There are two musical thoughts in the A section. The first one from measures one through forty-three and the second one from measures forty-three to

seventy-five. Measure forty-three sounds like a false recapitulation. The listener is tricked into believing the A section is about to be repeated because measures forty-four and forty-five contain the same music in the voice, violins, and cello part as the first two measures of the vocal entrance (measures sixteen and seventeen). New material is introduced in the bassoon at measure forty-six (in comparison to measures eighteen and nineteen) preparing the listener for the completely new material in measures forty-nine and fifty which introduce the A-flats preparing the listener for a new key, Eb.

In the A section, the main key is Bb major, but F major dominates a substantial amount of music. In accordance with the previously mentioned pieces, the B section is not well developed and offers very few measures. The B section is only five measures long and the key area is g minor. Measures one through seventy-five are repeated at the return of A. The musical structure and major key harmonic places are as follows:

A	B	A'
1-20, 21-42, 43-50, 51-54, 55-56, 57-75	76-80	1-75
Bb, F, Bb, Eb, F, Bb	gn	see A

The harmonic rhythm moves slowly, mostly every measure with occasional harmonic changes on every beat. At measure twenty-six, there is a five-measure pedal point which seems to slow down the harmonic rhythm.

Instrumentation

This piece is scored for two bassoons, two violins, cello and voice. The vocal line is written in Soprano clef. Melodic ideas are passed between the violins and the bassoons. The orchestration is unusual because the bassoon was mostly used as a continuo instrument. The bassoons and cello play in unison for four bars at the first bassoon entrance. In this piece, Jerusalem gives the bassoons a primary role along with

the violins. The cello plays a purely accompanimental part playing mostly quarter and eighth notes with occasional dotted eighth notes at cadences.

Editorial Suggestions

The inconsistencies in the spelling of the word “lavame” were corrected by the author. All of the dynamic markings are from the composer himself. The slurs in the violin scores are also from the composer. The andante marking is also in the original score.

Conclusions

This work shows Jerusalem’s fascination for using repeated rhythm patterns. Jerusalem engages the listener through the repeated rhythms in the orchestration. As in “Benigne fac” the instruments have an important melodic role along with the voice. The simple harmony and melody bring out the text. This is another example where homophony prevails in the texture of music by Ignacio Jerusalem.

CHAPTER NINE

Amplius lavame
*Cleanse Me**Á Voz, Flautas, Violines, Trompas y Cello*
For Voice, Violins, Trumpets and Cello

Amplius lava me
 ab iniquitate mea,
 et a peccato meo munda me.

Wash me entirely
 from my iniquity,
 and cleanse me from my sin.

Use of Text and Melodic Material

This piece uses the same Psalm 51:2 text as the previously mentioned work, but there are vast differences in how it is set to music. This version is much more virtuosic, demanding a singer with excellent vocal technique. The manuscript has the date 1762 written in the first violin score. This piece combines many of Jerusalem's compositional styles through the use of melody, homophony, interesting orchestration, the use of rhythm patterns, and virtuosic melodic passages.

The vocal line begins at measure sixteen with a simple arpeggiated melodic phrase emphasizing the tonic and the dominant. This passage is first heard in the violins at measure one. The melody develops into more complicated rhythms and melodic phrases each time the text "amplius lavame" is presented with new material. The melody is first set in the key of G major, but it quickly modulates to D major at measure twenty. D major becomes the main key until measure forty-five. The melodic material is focused on the outlined key through arpeggios and stepwise motion passages. The word "mea" from measure twenty-seven to thirty two is set in such a way creating a long melismatic passage composed mostly by arpeggios and stepwise motion.

The main theme is repeated at measure forty-one, but this time it starts on D

major rather than G major. In this section, the melody in the flutes, voice and violins have faster moving notes creating a more virtuosic line through the use of continuous sixteenth notes. The instruments and the voice share melodic and rhythmic passages throughout. The most intricate coloratura passage is seen from measures fifty-eight through sixty-three.

EXAMPLE 9.1 *Amplius lavame* mm. 58-63

The musical score for Example 9.1, *Amplius lavame* mm. 58-63, is presented in three staves. The first staff (measures 58-60) features a vocal line with lyrics "ab i mi qui ta". The second staff (measures 60-62) shows a melodic line with continuous sixteenth notes. The third staff (measures 62-63) shows a melodic line with lyrics "te ab i mi qui ta te".

As seen in previously mentioned works by Jerusalem, triplets are present in the scores of all instruments and the voice. The same rhythmic ideas are shared in all the instruments. For example, the flutes at measure seven give the same rhythmic and melodic idea to the trumpets. Also, the triplets first heard in the violins at measure thirteen are passed to the flutes, trumpets and cello at measure fourteen and fifteen.

EXAMPLE 9.2 *Amplius lavame*, mm. 7 and 8

The musical score consists of four staves, each with a treble clef and a key signature of one sharp (F#). A rehearsal mark '7' is placed above the first staff at the beginning of the first measure. The first two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2). The last two staves are for Trumpet 1 (C Tpt. 1) and Trumpet 2 (C Tpt. 2). In measure 7, all four instruments play a melodic line starting on G4. In measure 8, the flute parts continue with a similar melodic line, while the trumpet parts play a lower, more rhythmic accompaniment.

EXAMPLE 9.3 *Amplius lavame* mm.13- 15 (full score):

The musical score for Example 9.3, measures 13-15, is presented in a full score format. The score is divided into two systems. The first system includes Flute I (Fl. I), Flute II (Fl. II), Clarinet I (C Tpt. I), and Clarinet II (C Tpt. II). The second system includes Violin I (Vln. I), Violin II (Vln. II), and Cello (Vc.).

The score is written in 3/4 time and features a key signature of one sharp (F#). The music is characterized by complex rhythmic patterns, including triplets and sixteenth-note runs. The Flute parts (Fl. I and Fl. II) play a melodic line with triplets and sixteenth-note runs. The Clarinet parts (C Tpt. I and C Tpt. II) play a rhythmic accompaniment with triplets and sixteenth-note runs. The Violin parts (Vln. I and Vln. II) play a melodic line with triplets and sixteenth-note runs. The Cello part (Vc.) plays a rhythmic accompaniment with triplets and sixteenth-note runs.

The score is marked with a *mf* dynamic. The first system is marked with a *mf* dynamic. The second system is marked with a *mf* dynamic. The score is marked with a *mf* dynamic.

This melody is given from one part to another throughout the piece, even during coloratura moments as seen in measure sixty where the flute melody is continued in the violin:

EXAMPLE 9.4 *Amplius lavame* mm.60-61 (flute and violin):

Such examples happen throughout the piece.

Harmony and Musical Structure

The form of the work is A-B-A'. G major is the central key which begins and ends the A section. D major is also an important key area which is present for twenty-five measures in the A section. The B section is in the relative minor key, e, and it ends with a piccary third making the last chord E major. As seen in previous works by Jersusalem the sections are unbalanced in length. The key structure is simple, emphasizing the tonic and the dominant keys: G and D.

A
1-19, 20-43, 44-83
G D G
melismatic

B
84-94
em
syllabic

repeated A

The harmonic rhythm moves slowly, generally one chord per measure, emphasizing very simple chords. The melody is well supported by all the instruments. Rhythmic motives are seen throughout the piece which focus attention on the melody moving from one instrument to another. The texture is homophonic, typical of Jerusalem, creating strong melodic material with simple melody underlining it.

Instrumentation

This piece is scored for two flutes, two trumpets, voice, two violins, and cello. The flutes have a virtuosic part with similar passages to the previously-mentioned "Benigne fac." The flute parts are not simple, requiring a professional musician. At the beginning of the piece, the flutes have a very simple, almost accompanimental role; however, as the vocal line increases the level of difficulty, so does the flute part. During strong melodic passages in the flutes, the orchestration supporting it is thin. Jerusalem was careful with his orchestration to assure the flute would be audible against all the other instruments.

The trumpets have a simple part, similar to the trumpet parts in *Responsorio Quinto de la Concepcion de Nuestra Señora*. Their phrases are always short, most of the time with accompanimental purpose, however, there are brief moments where the trumpets double the melodies seen in measure seventy-seven and seventy-eight:

EXAMPLE 9.5 *Amplius lavame* mm. 77-78

The musical score shows four staves for measures 77 and 78. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2), both in treble clef. The bottom two staves are for Trumpet 1 (C Tpt. 1) and Trumpet 2 (C Tpt. 2), also in treble clef. The key signature is one sharp (F#). The flute parts play a melodic line with slurs, while the trumpet parts play a supporting line with slurs. The measure numbers 77 and 78 are indicated above the first staff.

In several of the previously-seen works by Jerusalem, the violins have demanding parts. In this piece, the violins play mostly an accompanimental role while the voice has most of the virtuosic passages. There are a few moments when the violins play the melody, or double the melody, but most of the time they play the accompaniment. In the first six measures of the piece, they introduce the melodic material which the piece is based on.

The cello part is purely accompanimental, outlining the chords. Few rhythmic varieties are given to the cello. The cello plays an important dominant pedal from measures twenty-seven to thirty-two. Another dominant pedal is found from measures fifty-eight to sixty. In comparison to *Benigne fac* (where the cello dropped out for most of the flute solos), the cello plays throughout most of the piece with occasional rests during flute solos.

Editorial Suggestions

All of the slurs, dynamic markings, and trills are from the composer.

Conclusions

This arduous piece shows how Jerusalem wrote vocal melodies as if writing operatic arias. The melody requires a skilled singer. This piece is proof that the Cathedral had talented singers who could sing such demanding vocal lines. The piece brings out the text by giving the melody primary importance. Many of the works presented in this document show the emphasis Jerusalem placed on the melody rather than the harmony. This shows how the new classical style was influencing composers in New Spain.

The music of Ignacio Jerusalem represents a new style in Mexico. His musical contribution left the Cathedral with a wealth of material still untapped by our generation.

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Responsorio Segundo del Patrocino de Santo San Jose

Ignacio Jerusalem

Allegro

Violin I

Violin II

Violoncello

Soprano

This block contains the first system of the musical score. It features four staves: Violin I, Violin II, Violoncello, and Soprano. The Violin I and II parts play a rhythmic melody with eighth and sixteenth notes. The Violoncello part provides a steady accompaniment with eighth notes. The Soprano part is currently silent, indicated by a whole rest.

Vln. I

Vln. II

Vc.

S

This block contains the second system of the musical score. It features four staves: Violin I, Violin II, Violoncello, and Soprano. The Violin I and II parts continue their rhythmic melody. The Violoncello part continues its accompaniment. The Soprano part begins to sing, with a fermata at the end of the first measure.

Fe cit me De us guasi Pa trem

Musical score for measures 7-9. The score is arranged in four staves: Vln. I, Vln. II, Vc., and S. The key signature is one flat (B-flat). Measure 7 begins with a fermata over the first note. The vocal line (S) has lyrics "Regis" under measure 7 and "et" under measure 9. The instrumental parts feature complex rhythmic patterns with many sixteenth and thirty-second notes.

Musical score for measures 10-12. The score is arranged in four staves: Vln. I, Vln. II, Vc., and S. The key signature is one flat (B-flat). Measure 10 begins with a fermata over the first note. The vocal line (S) has lyrics "do minum u ni versae" under measure 10 and "do mus ejus" under measure 12. The instrumental parts continue with complex rhythmic patterns. The piece concludes with a double bar line and a 3/4 time signature.

13

Vln. I

Vln. II

Vc.

S

16

Vln. I

Vln. II

Vc.

S

Sim.

19

Vln. I

Vln. II

Vc.

S

ppp

p

p

E xal ta vit me E xal

22

Vln. I

Vln. II

Vc.

S

ta vit me ut sal vos fa ce ret mu

25

Vln. I

Vln. II

Vc.

S

I tos mul tos_ po pu los mul tos po_

28

Vln. I

Vln. II

Vc.

S

Musical score for measures 31-33. The score is arranged in four staves: Vln. I, Vln. II, Vc., and S. The key signature is one flat (B-flat). Measure 31 starts with a treble clef and a key signature of one flat. The Vln. I and Vln. II parts feature melodic lines with slurs and accents. The Vc. part provides a rhythmic accompaniment. The S part (Soprano) has a melodic line with lyrics underneath.

31

Vln. I

Vln. II

Vc.

S

pu los mul tos po pu los

Musical score for measures 34-36. The score is arranged in four staves: Vln. I, Vln. II, Vc., and S. The key signature is one flat (B-flat). Measure 34 starts with a treble clef and a key signature of one flat. The Vln. I and Vln. II parts feature melodic lines with slurs and accents. The Vc. part provides a rhythmic accompaniment. The S part (Soprano) has a melodic line with lyrics underneath.

34

Vln. I

Vln. II

Vc.

S

E xal ta vit_ me ut sal vos_ fa ce_ ret mul_ tos_

Musical score for measures 37-39. The score is in G minor (one flat) and 4/4 time. It features four staves: Vln. I, Vln. II, Vc., and S. Measures 37-39 are marked with a '37' above the first measure of each staff. The Vln. I and Vln. II parts play a melodic line with slurs. The Vc. part plays a rhythmic accompaniment of eighth notes. The S. part has lyrics 'po' and 'pu' with a long line underneath.

Musical score for measures 40-42. The score is in G minor (one flat) and 4/4 time. It features four staves: Vln. I, Vln. II, Vc., and S. Measures 40-42 are marked with a '40' above the first measure of each staff. The Vln. I and Vln. II parts play a melodic line with slurs. The Vc. part plays a rhythmic accompaniment of eighth notes. The S. part has lyrics 'los mul tos po pu los al le lu ya al le' with a long line underneath.

43

Vln. I

Vln. II

Vc.

S

lu — ya

46

Vln. I

Vln. II

Vc.

S

Musical score for measures 49-51. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Soprano (S). The key signature is one flat (B-flat). Measure 49 is marked with a dynamic of *pp* for the violins and *p* for the cello and soprano. The lyrics for the Soprano part are: "Ve ni te ad me et e go da bo".

Musical score for measures 52-54. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Soprano (S). The key signature is one flat (B-flat). Measure 52 is marked with a dynamic of *p* for the cello and soprano. The lyrics for the Soprano part are: "vo bis om ni a bo na AE gyp— ti".

55

Vln. I

Vln. II

Vc.

S

ut co— me— da— tis me dul— lam—

58

Vln. I

Vln. II

Vc.

S

ter— rae me dul— lam— ter—

61

Vln. I

Vln. II

Vc.

S

f

f

f

rae

64

Vln. I

Vln. II

Vc.

S

p

p

p

E xal ta fit me E xal ta vit me

67

Vln. I

Vln. II

Vc.

S

ut sal vos fa ce re ut sal vos

70

Vln. I

Vln. II

Vc.

S

fa ce ret mul tos po pu los mul tos po pu

73

Vln. I

Vln. II

Vc.

S

los mul tos po pu los al le lu ya al le

76

Vln. I

Vln. II

Vc.

S

lu ya

79

Vln. I

Vln. II

Vc.

79

S

The musical score consists of four staves. The first three staves are for Vln. I, Vln. II, and Vc. The fourth staff is for the Soprano (S). The key signature has one flat (Bb). The time signature is not explicitly shown but appears to be common time. Measure 79 is marked at the beginning of each staff. In measure 79, Vln. I and Vln. II play a chord of G4 and B4. Vc. plays a bass line with notes G2, B1, and D2. S. plays a single note G4. Measure 80 is a whole rest for all instruments.

Responsorio Quinto de la Concepcion de Nuestra Señora

Score **de Nuestra Señora** Ignacio Jerusalem

The musical score is arranged in six staves, each with a label to its left. The key signature is one sharp (F#) and the time signature is common time (C). The staves are as follows:

- Trumpet in C 1:** A treble clef staff with a whole rest in the first measure and a whole note in the second measure.
- Trumpet in C 2:** A treble clef staff with a whole rest in the first measure and a whole note in the second measure.
- Voice:** A treble clef staff with a whole rest in the first measure and a whole note in the second measure.
- Violin I:** A treble clef staff with a half note in the first measure, a quarter rest, and a quarter note in the second measure. The third measure contains a melodic line with a slur over the final two notes.
- Violin II:** A treble clef staff with a continuous eighth-note accompaniment in the first measure, followed by a melodic line with a slur in the second measure.
- Violoncello:** A bass clef staff with a continuous eighth-note accompaniment in the first measure, followed by a melodic line with a slur in the second measure.

Responso Quinto de la Concepcion de Nuestra Señora

3

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vc.

5

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vc.

Responsorio Quinto de la Concepcion de Nuestra Señora

7

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vc.

Fac ti bi ar cam de

10

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vc.

lig nis la vi gatis—

Responsorio Quinto de la Concepcion de Nuestra Señora

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vc.

12

Rup ti gue sum fon tes a bys si mag nau

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vc.

15

3

Responso Quinto de la Concepcion de Nuestra Señora

19

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vc.

23

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vc.

Et fac tum est di lu vi um pec

27

CTpt. 1

CTpt. 2

Vln. I

Vln. II

Vc.

ti su per om nem ter ram

30

CTpt. 1

CTpt. 2

Vln. I

Vln. II

Vc.

om nem ter ram Et fac tum et

33

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vc.

fac tum est di lu vi um pec ca ti

36

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vc.

su per om nem ter ram. su per om nem

39

CTpt. 1

CTpt. 2

Vln. I

Vln. II

Vc.

te

r

42

CTpt. 1

CTpt. 2

Vln. I

Vln. II

Vc.

ram

Et factum est di

46
C Tpt. 1
C Tpt. 2
46
Vln. I
46 lu vi um pec ca ti su per om nem
Vln. II
Vc.

Detailed description: This system of a musical score covers measures 46 to 48. It features two trumpet parts (C Tpt. 1 and C Tpt. 2) which are mostly silent with rests. The string ensemble (Vln. I, Vln. II, and Vc.) plays a rhythmic accompaniment. The first violin part includes triplets and is synchronized with the vocal line. The lyrics 'lu vi um pec ca ti su per om nem' are written below the first violin staff. The key signature has one sharp (F#) and the time signature is 3/4.

49
C Tpt. 1
C Tpt. 2
49
Vln. I
49 ter ram ter ram Et
Vln. II
Vc.

Detailed description: This system of a musical score covers measures 49 to 51. Similar to the first system, the trumpet parts are mostly silent. The string ensemble continues with the accompaniment. The first violin part features triplets and is aligned with the vocal line. The lyrics 'ter ram ter ram Et' are written below the first violin staff. The key signature has one sharp (F#) and the time signature is 3/4.

52

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vc.

fac tum est di lu vi um pec

54

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vc.

ca ti su su per om nem

57

CTpt. 1

CTpt. 2

Vln. I

Vln. II

Vc.

te ram su per om te te

60

CTpt. 1

CTpt. 2

Vln. I

Vln. II

Vc.

62

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vc.

65

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vc.

67

C Tpt. 1

C Tpt. 2

67

Vln. I

Vln. II

Vc.

70

C Tpt. 1

C Tpt. 2

70

Vln. I

Vln. II

Vc.

Ar ca ve ro Dei te ra e le

73

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vc.

va ta est in su bli me et fe re

76

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vc.

ba tur su per a gu as o per ti gne sunt

79

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vc.

omnes montes ex cel

81

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vc.

sis Sancto rum Sancto

84

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vc.

87

C Tpt. 1

C Tpt. 2

Vln. I

Vln. II

Vc.

Et fac tum est di lu vi um pec

90

CTpt. 1

CTpt. 2

90

Vln. I

Vln. II

Vc.

ti su per om nem te

93

CTpt. 1

CTpt. 2

93

Vln. I

Vln. II

Vc.

95

CTpt. 1

CTpt. 2

Vln. I

Vln. II

Vc.

98

CTpt. 1

CTpt. 2

Vln. I

Vln. II

Vc.

ram.

101

C Tpt. 1

C Tpt. 2

101

Vln. I

Vln. II

Vc.

Detailed description: This is a page of a musical score for a choir and orchestra. The title is 'Responsorio Quinto de la Concepcion de Nuestra Señora' and it is page 19. The score is written for five parts: C Tpt. 1, C Tpt. 2, Vln. I, Vln. II, and Vc. The music is in G major (one sharp) and 4/4 time. The first measure of each staff is marked with the number '101'. The C Tpt. 1 and C Tpt. 2 parts have a melodic line starting on G4. The Vln. I and Vln. II parts have a melodic line starting on G4 with a slur over the first two notes. The Vc. part has a bass line starting on G3. The score is divided into two measures by a bar line.

Responsorio Segundo para los Matines

Score **de Santo Ildefonso** Ignacio Jerusalem

Voice

Violin I

Violin II

Violoncello

5

5

Vln. I

Vln. II

Vc.

Ec ce Sa

10

ce r dos mag nus qui in di e bus

Vln. I

Vln. II

Vc.

14

su is pla cu it pla cu it De

Vln. I

Vln. II

Vc.

Responsorio Segundo para los Matines de Santo Ildefonso

19

Vln. I

Vln. II

Vc.

23

I de o ju re ju ran do fe cjt

Vln. I

Vln. II

Vc.

28

il tam Do mi nus cres ce re in ple_ blem su am im

Vln. I

Vln. II

Vc.

33

ple_ blem in ple_ blem su_

Vln. I

Vln. II

Vc.

38

Vln. I

Vln. II

Vc.

43

Be ne dic ti o nem om ni um

Vln. I

Vln. II

Vc.

48

gen ti um de dit il li et tes ta men tum

Vln. I

Vln. II

Vc.

53

su um con fir ma vit su per ca put e

Vln. I

Vln. II

Vc.

59

Vln. I

Vln. II

Vc.

59 jus su per ca put e rus de

3

64

Vln. I

Vln. II

Vc.

64

3

3

69

I de o ju re ju ran do fe cit il lum

Vln. I

Vln. II

Vc.

74

Do mi nus res ce re im ple bem su am in ple

Vln. I

Vln. II

Vc.

79

hem su am.

Vln. I

Vln. II

Vc.

84

Vln. I

Vln. II

Vc.

Score

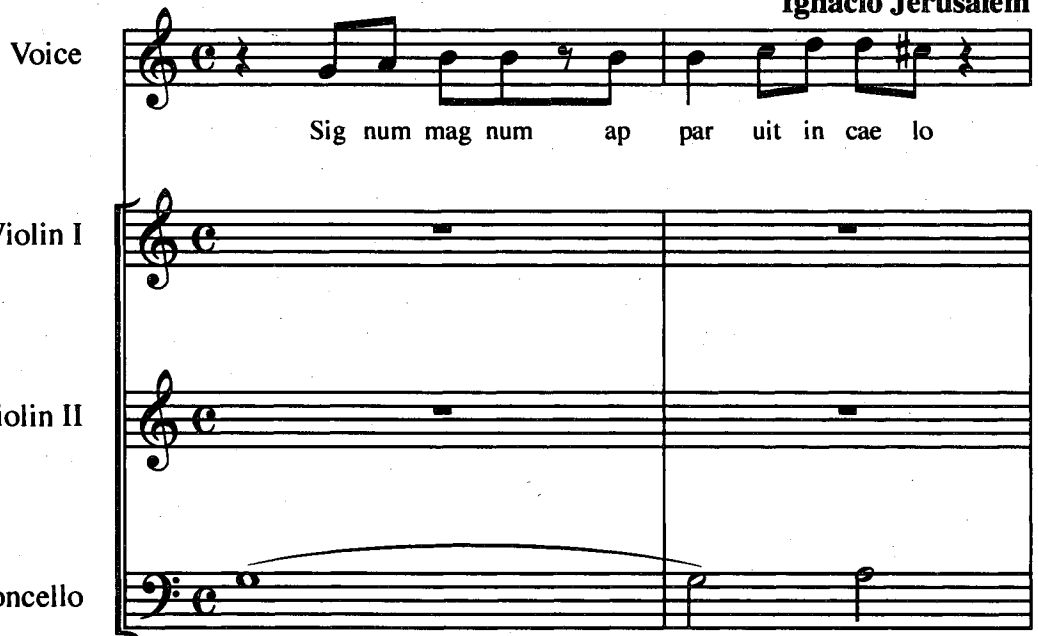
Motete I del II

Nocturno A

Nuestra Señora de Guadalupe

Ignacio Jerusalem

Voice



Sig num mag num ap par uit in cae lo

Violin I

Violin II

Violoncello

3



mu lier a mic ta so le et Lu na sub pie di bus e ius

3

Vln. I

Vln. II

Vc.

6

Vln. I

Vln. II

Vc.

This system contains measures 6, 7, and 8 of the score. It features three staves: Vln. I, Vln. II, and Vc. The key signature is one sharp (F#). Measure 6 shows a whole rest for all instruments. Measures 7 and 8 contain melodic lines for all three instruments, with trills (tr) indicated above the notes in measures 7 and 8.

9

Et in ca pi ta e ius co ro na

Vln. I

Vln. II

Vc.

This system contains measures 9, 10, and 11 of the score. It features three staves: Vln. I, Vln. II, and Vc. The key signature is one sharp (F#). Measure 9 contains the vocal line with the lyrics "Et in ca pi ta e ius co ro na". Measures 10 and 11 contain accompaniment for the strings, with a trill (tr) indicated above the Vln. I staff in measure 10.

Motete I del II Nocturno A Nuestra Señora de Guadalupe

11

duo de cim sie lla rum

Vln. I

Vln. II

Vc.

13

fun da men ta e jus in

Vln. I

Vln. II

Vc.

15

mon ti bus sanc tis di li git Do mi

Vln. I

Vln. II

Vc.

17

nus por tas sion su per om ni a ta ber

Vln. I

Vln. II

Vc.

Motete I del II Nocturno A Nuestra Señora de Guadalupe

19

nu cu la Ja cob.

Vln. I

Vln. II

Vc.

21

Vln. I

Vln. II

Vc.

Responsorio Tercero del Segundo Nocturno

Score

"Sancta Inmaculata"

Ignacio Jerusalem

Recitativo - Allegro

Score for Voice, Violin I, Violin II, and Cello. The music is in 3/4 time and features a recitative style for the voice and an allegro tempo for the instruments.

Voice

Violin I

Violin II

Cello

Score for Violin I, Violin II, and Cello. The music is in 3/4 time and features an allegro tempo. The violin parts have a triplet marking above the first measure of the first system.

V.

Vln. I

Vln. II

Vc.

Responsorio Tercero del Segundo Nocturno

5

V.

Vln. I

Vln. II

Vc.

This musical system covers measures 5 and 6. The Violoncello (Vc.) part in the bass clef begins with a five-measure rest, then plays a descending eighth-note scale: G2, F2, E2, D2, C2. The Violin I (Vln. I) and Violin II (Vln. II) parts in the treble clef play a rhythmic eighth-note pattern: quarter, eighth, eighth, quarter, eighth, eighth, quarter, eighth, eighth, quarter. The Violon (V.) part in the bass clef has a five-measure rest.

7

V.

Vln. I

Vln. II

Vc.

This musical system covers measures 7 and 8. The Violoncello (Vc.) part in the bass clef continues with the eighth-note scale: B1, A1, G1, F1, E1, D1, C1. The Violin I (Vln. I) and Violin II (Vln. II) parts in the treble clef continue with the eighth-note pattern. The Violon (V.) part in the bass clef has a seven-measure rest.

Responsorio Tercero del Segundo Nocturno

9

V.

Sanc ta et in mac u

Vln. I

Vln. II

Vc.

12

V.

la ta Vir gi ni tas qui bus te Lau di bus eff e ram

Vln. I

Vln. II

Vc.

14

V.

nes cio

Vln. I

Vln. II

Vc.

18

V.

Vln. I

Vln. II

Vc.

Responso Tercero del Segundo Nocturno

22

V.

Vln. I

Vln. II

Vc.

26

V.

Vln. I

Vln. II

Vc.

29

V. *Lui a quem cae li*

Vln. I *p*

Vln. II *p*

Vc. *p*

33

V. *ca pe re quem ca li ca pe re non po te rant tu o*

Vln. I *f* *p*

Vln. II *f* *p*

Vc. *f* *p*

Responsorio Tercero del Segundo Nocturno

37

V. *gre mi o con tu li s ti tu o*

Vln. I *f p*

Vln. II *f p*

Vc. *f p*

40

V. *gre mi o*

Vln. I

Vln. II

Vc.

44

V. con tu_ lis_ ti con tu lis_ ti_ con tu_

Vln. I *f* *p*

Vln. II *f* *p*

Vc. *p*

48 ⊕ Fine

V. lis_ ti

Vln. I *f* ⊕ Fine

Vln. II *f* ⊕ Fine

Vc. *f* ⊕ Fine

Responsorio Tercero del Segundo Nocturno

53

V.

qui a quem ce ?

Vln. I

Vln. II

Vc.

57

V.

ca pe re quem ca li ca

Vln. I

Vln. II

Vc.

61

V.

Vln. I

Vln. II

Vc.

66

V.

pe re non po te ? non po te rant tu o

Vln. I

Vln. II

Vc.

Responsorio Tercero del Segundo Nocturno

70

V. 

gre

Vln. I 

Vln. II 

Vc. 

75

V. 

mi o con tu lis ti con tu lis ti

Vln. I 

Vln. II 

Vc. 

79

V. Lui a quem cae³ li cap è re non po te rant

Vln. I

Vln. II

Vc.

83

V. tu o gre mi o con tu lis ti

Vln. I

Vln. II

Vc.

Responsorio Tercero del Segundo Nocturno

87

V.

tu o gre_mio con tu_lis ti_ con tu_

Vln. I

Vln. II

Vc.

90

V.

lis_ ti

Vln. I

Vln. II

Vc.

94

V.

Vln. I

Vln. II

Vc.

98

V.

Vln. I

Vln. II

Vc.

Be) ne dic ta tu in mul ie ri bus

Responorio Tercero del Segundo Nocturno

103

V.

et_ be ne dic tus fruc tus ven tris tu i

Vln. I

Vln. II

Vc.

108

V.

ven tris ven tris tu i

Vln. I

Vln. II

Vc.

112

V.

Vln. I

Vln. II

Vc.

116

V.

Vln. I

Vln. II

Vc.

D.S. al Coda

Responsorio Tercero del Segundo Nocturno

120

V. 

Glo ri a Pa tri et fi li o et spi ri tu i

Vln. I 

Vln. II 

Vc. 



124

V. 

Sanc

Vln. I 

Vln. II 

Vc. 



127

V. _____ to et spi_ri_ tui_ sanc _____

Vln. I

Vln. II

Vc.

131

V. _____ to. _____

Vln. I

Vln. II

Vc.

D.S. al Fine

Benigne Fac

Ignacio Jerusalem

Andante $\text{♩} = 80$

The first system of the musical score consists of five staves. From top to bottom, they are labeled: Flute, Violin I, Violin II, Cello, and Soprano. The key signature is one sharp (F#) and the time signature is common time (C). The Flute part begins with a rest in the first two measures, followed by a melodic line in the third measure. The Violin I and Violin II parts play a rhythmic pattern of eighth notes throughout the system. The Cello part plays a steady eighth-note accompaniment. The Soprano part has a whole rest for the entire system.

The second system of the musical score consists of five staves. From top to bottom, they are labeled: Fl. (Flute), Vln. I (Violin I), Vln. II (Violin II), Vc. (Cello), and S (Soprano). The key signature is one sharp (F#) and the time signature is common time (C). The Flute part has a melodic line with some grace notes. The Violin I and Violin II parts continue with their rhythmic patterns. The Cello part has a whole rest for the entire system. The Soprano part has a whole rest for the entire system.

Benigne Fac

2

Musical score for measures 7-9. The score is for five staves: Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Soprano (S). The key signature is one sharp (F#) and the time signature is 4/4. Measure 7 features a complex flute line with sixteenth-note patterns and a slur. Violin I and II play a steady eighth-note accompaniment. The Vc. and S parts are silent.

Musical score for measures 10-12. The score is for five staves: Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Soprano (S). The key signature is one sharp (F#) and the time signature is 4/4. Measure 10 features a complex flute line with sixteenth-note patterns and a slur. Violin I and II play a steady eighth-note accompaniment. The Vc. and S parts are silent.

Benigne Fac

3

Musical score for measures 13-16. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Soprano (S). The key signature is one sharp (F#) and the time signature is 4/4. Measure 13 starts with a treble clef and a sharp sign. The Flute part has a melodic line with eighth and sixteenth notes. The Violin I and II parts have rhythmic patterns of eighth and sixteenth notes. The Violoncello part has a bass line with eighth and sixteenth notes. The Soprano part is mostly silent, with a few notes in measure 16.

Musical score for measures 17-20. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Soprano (S). The key signature is one sharp (F#) and the time signature is 4/4. Measure 17 starts with a treble clef and a sharp sign. The Flute part is mostly silent, with a few notes in measure 20. The Violin I and II parts have rhythmic patterns of eighth and sixteenth notes. The Violoncello part has a bass line with eighth and sixteenth notes. The Soprano part has a melodic line with a long note in measure 17 and a vocal line in measure 20. The lyrics are: Be nio ne be nio ne fac Do mi ne in.

Benigne Fac

4

Musical score for measures 20-22. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Soprano (S). The key signature is one sharp (F#) and the time signature is 4/4. The Soprano part has lyrics: bo na vo lum ta te tu a Si om in bo na vo lum ta.

Musical score for measures 23-25. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Soprano (S). The key signature is one sharp (F#) and the time signature is 4/4. The Soprano part has lyrics: te tu a Si.

Benigne Fac

5

27

Fl.

Vln. I

Vln. II

Vc.

S

om

Musical score for measures 27-29. The Flute part has rests. Violin I and II play sixteenth-note patterns. The Cello part plays a steady eighth-note accompaniment. The Soprano part has a whole note 'om' at the start of measure 27.

30

Fl.

Vln. I

Vln. II

Vc.

S

Musical score for measures 30-32. The Flute part plays a complex sixteenth-note pattern. Violin I and II play eighth-note patterns. The Cello part has rests. The Soprano part has rests.

Benigne Fac

6

Musical score for measures 33-35. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Soprano (S). The key signature is one sharp (F#) and the time signature is 4/4. Measure 33 features a complex flute melody with sixteenth-note runs. The violins play a steady eighth-note accompaniment. The cello and soprano parts are mostly rests in this section.

Musical score for measures 36-38. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Soprano (S). The key signature is one sharp (F#) and the time signature is 4/4. Measure 36 features a complex flute melody with sixteenth-note runs. The violins play a steady eighth-note accompaniment. The cello and soprano parts are mostly rests in this section.

Be nio ne fac Do mi ne be ni o ne fac

Benigne Fac

7

Musical score for measures 39-41. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Soprano (S). The key signature is one sharp (F#) and the time signature is 4/4. Measure 39 is marked with a '39' above the staff. The Soprano part has the lyrics 'Do mi ne' written below the notes.

Musical score for measures 42-44. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Soprano (S). The key signature is one sharp (F#) and the time signature is 4/4. Measure 42 is marked with a '42' above the staff. The Soprano part has the lyrics 'in bo na vo lum ta' written below the notes.

Benigne Fac

8

45

Fl.

Vln. I

Vln. II

Vc.

S

te tu a Si on in

48

Fl.

Vln. I

Vln. II

Vc.

S

bo na vo

Benigne Fac

9

Musical score for measures 51-53. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Soprano (S). The key signature is one sharp (F#) and the time signature is 4/4. Measure 51 is marked with a forte dynamic (f). The Soprano part has lyrics: lum ta

Musical score for measures 54-56. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Soprano (S). The key signature is one sharp (F#) and the time signature is 4/4. Measure 54 is marked with a forte dynamic (f). The Soprano part has lyrics: te in bo na vo lun ta te tu a Si on in bo

Benigne Fac

10

Musical score for measures 58-61. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Soprano (S). The key signature is one sharp (F#) and the time signature is 4/4. The Soprano part has the lyrics: na — vo — lun — ta te tu a Si — on.

Musical score for measures 62-65. The score includes parts for Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Violoncello (Vc.), and Soprano (S). The key signature is one sharp (F#) and the time signature is 4/4. The Soprano part is silent in these measures.

Benigne Fac

11

65

Fl.

Vln. I

Vln. II

Vc.

S

68

Fl.

Vln. I

Vln. II

Vc.

S

Benigne Fac

12
71

Fl.

Vln. I

Vln. II

Vc.

S

74

Fl.

Vln. I

Vln. II

Vc.

S

Vt e di fi cen tur mu ri Je ru sa lem Je ru sa

Benigne Fac

13

Musical score for Benigne Fac, page 13, measures 77-80. The score is for five parts: Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vc.), and Soprano (S). The key signature is one sharp (F#) and the time signature is 4/4. Measure 77 begins with a dynamic marking of *f*. The Soprano part has a vocal line starting in measure 77 with the lyrics "lem." below it. The other parts have rests in measures 77-80.

Fl. *f*

Vln. I

Vln. II

Vc.

S
lem.

Score

Amplius Lavame

Ignacio Jerusalem

Andante

Bassoon 1

Bassoon 2

Voice

Violin I

Violin II

Cello

Bsn. 1

Bsn. 2

Vln. I

Vln. II

Vc.

Amplius lavame

10

Bsn. 1

Bsn. 2

Vln. I

Vln. II

Vc.

15

Bsn. 1

Bsn. 2

Am pli us la ba me la ba

Vln. I

Vln. II

Vc.

20

Bsn. 1

Bsn. 2

20

Vln. I

Vln. II

Vc.

me ab i ni qui ta te me a

25

Bsn. 1

Bsn. 2

25

Vln. I

Vln. II

Vc.

ab i ni qui ta te ab i ni qui

29

Bsn. 1

Bsn. 2

Vln. I

Vln. II

Vc.

ta — te — me a ab i ni qui ta te me —

33

Bsn. 1

Bsn. 2

Vln. I

Vln. II

Vc.

a ab i ni qui ta te me — a

Amplius lavame

37

Bsn. 1

Bsn. 2

Vln. I

Vln. II

Vc.

42

Bsn. 1

Bsn. 2

Vln. I

Vln. II

Vc.

Am pli us la va — me

47

Bsn. 1

Bsn. 2

Vln. I

Vln. II

Vc.

La va me ab i ni qui ta te me a

52

Bsn. 1

Bsn. 2

Vln. I

Vln. II

Vc.

ab i ni qui ta te me a ab i ni qui

Amplius lavame

57

Bsn. 1

Bsn. 2

57

Vln. I

Vln. II

Vc.

57

ta te me a ab i ni qui

62

Bsn. 1

Bsn. 2

62

Vln. I

Vln. II

Vc.

62

ta te me a ab i ni qui ta te me a

67

Bsn. 1

Bsn. 2

Vln. I

Vln. II

Vc.

71

Bsn. 1

Bsn. 2

Vln. I

Vln. II

Vc.

Fine

Fine

Fine

Fine Et a pec

Fine

Amplius lavame

77 *D.C. al Fine*

Bsn. 1

Bsn. 2 *D.C. al Fine*

77 *D.C. al Fine*

Vln. I *D.C. al Fine*

ca - to - me o mun da me *D.C. al Fine*

Vln. II *D.C. al Fine*

Vc. *D.C. al Fine*

Amplius lavame

Ignacio Jerusalem

Largo

Flute 1

Flute 2

Trumpet in C 1

Trumpet in C 2

Soprano

Violin I

Violin II

Violoncello

The musical score is written for a full orchestra and a soprano. It consists of eight staves. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Largo'. The score is divided into two measures. The Flute 1 and Flute 2 parts play a melodic line starting in the second measure. The Trumpet in C 1 and Trumpet in C 2 parts play a rhythmic accompaniment. The Soprano part is silent. The Violin I and Violin II parts play a melodic line. The Violoncello part plays a rhythmic accompaniment.

Amplius lavame

The musical score is arranged in a system with seven staves. The instruments are labeled on the left: Fl. 1, Fl. 2, CTpt. 1, CTpt. 2, S, Vln. I, Vln. II, and Vc. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two measures by a vertical bar line. The first measure contains a triplet of eighth notes in the flutes and clarinets. The second measure features a trill in the first flute and trills in the second flute. The strings play a rhythmic accompaniment with triplets in the violins and a steady bass line in the viola.

Amplius lavame

This musical score page, numbered 3, is titled "Amplius lavame". It features a multi-staff arrangement for the following instruments: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet in C (C Tpt. 1), Clarinet in C (C Tpt. 2), Saxophone (S), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vc.). The score is written in treble clef with a key signature of one sharp (F#). The music is divided into two measures. The first measure contains a five-measure rest for Fl. 1 and Fl. 2, and a five-measure rest for the Saxophone. The second measure contains a five-measure rest for Fl. 1 and Fl. 2, and a five-measure rest for the Saxophone. The Clarinet parts (C Tpt. 1 and C Tpt. 2) and the Violin parts (Vln. I and Vln. II) play a rhythmic pattern of eighth notes, with a triplet of eighth notes in the second measure. The Viola part (Vc.) plays a bass line of eighth notes, also featuring a triplet in the second measure. The number "5" is written above the first measure of the Flute, Clarinet, and Saxophone staves, and above the first measure of the Violin and Viola staves. The number "3" is written above the triplet notes in the second measure of the Clarinet, Violin, and Viola staves.

Amplius lavame

Musical score for the piece "Amplius lavame", measures 7 through 9. The score is arranged in a system with seven staves, each for a different instrument. The key signature is one sharp (F#) and the time signature is 4/4. A rehearsal mark '7' is placed above the first measure of each staff. The Flute parts (Fl. 1 and Fl. 2) play a melodic line with eighth and sixteenth notes. The Clarinet parts (CTpt. 1 and CTpt. 2) play a similar melodic line, often in unison or octaves. The Saxophone part (S) is silent. The Violin parts (Vln. I and Vln. II) play a steady eighth-note accompaniment. The Violoncello part (Vc.) plays a bass line with eighth notes and rests.

10

Fl. 1

Fl. 2

10

C Tpt. 1

C Tpt. 2

10

S

10

Vln. I

Vln. II

Vc.

Detailed description: This is a page of a musical score for the piece 'Amplius lavame', starting at measure 10. The score is arranged in a system with seven staves. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2), both in treble clef with a key signature of one sharp (F#). They play a melodic line with eighth and sixteenth notes, often beamed together. The next two staves are for Clarinet in C 1 (C Tpt. 1) and Clarinet in C 2 (C Tpt. 2), also in treble clef with a key signature of one sharp. They play a rhythmic accompaniment of quarter notes with rests. The fifth staff is for the Saxophone (S), which is silent in this section. The bottom three staves are for the string section: Violin I (Vln. I), Violin II (Vln. II), and Viola (Vc.), all in treble clef with a key signature of one sharp. They play a harmonic accompaniment of quarter notes. The score is divided into three measures by vertical bar lines.

13

Fl. 1

Fl. 2

CTpt. 1

CTpt. 2

S

Vln. I

Vln. II

Vc.

Detailed description: This page of a musical score, numbered 6, is titled 'Amplius lavame'. It features seven staves for different instruments: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet 1 (CTpt. 1), Clarinet 2 (CTpt. 2), Saxophone (S), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vc.). The score begins at measure 13. The Flute and Clarinet parts are highly active, featuring numerous triplet patterns. The Saxophone part is mostly silent, with only a few notes. The Violin and Viola parts play a rhythmic accompaniment of triplets. The Viola part is in the bass clef. The key signature has one sharp (F#) and the time signature is not explicitly shown but appears to be 3/4 based on the notation.

15

Fl. 1

Fl. 2

CTpt. 1

CTpt. 2

S

Vln. I

Vln. II

Vc.

Am pli us la — va —

Detailed description: This page of a musical score, numbered 7, is titled 'Amplius lavame'. It features eight staves for various instruments and a vocal line. The key signature is one sharp (F#) and the time signature is 3/4. The score begins at measure 15. The Flute 1 and Flute 2 parts play a melodic line with triplets. The Clarinet in C parts 1 and 2 play a rhythmic accompaniment of eighth notes, also featuring triplets. The Soprano voice enters in measure 15 with the lyrics 'Am pli us la — va —'. The Violin I and Violin II parts play a rhythmic accompaniment of eighth notes with triplets and trills. The Viola part plays a rhythmic accompaniment of eighth notes with triplets. The music concludes in measure 18.

17

Fl. 1

Fl. 2

17

CTpt. 1

CTpt. 2

17

S

me Am— pli us la — va — me

17

Vln. I

Vln. II

Vc.

Detailed description: This is a page of a musical score for the piece 'Amplius lavame'. The page is numbered 8. The score is arranged in a system with seven staves. The instruments are: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet in C 1 (CTpt. 1), Clarinet in C 2 (CTpt. 2), Soprano (S), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vc.). The key signature is one sharp (F#) and the time signature is 4/4. The music begins at measure 17. The Soprano part has lyrics: 'me Am— pli us la — va — me'. The Flutes and Violins play melodic lines with various ornaments and phrasing. The Clarinets and Viola provide harmonic support with sustained notes and rhythmic patterns.

20

Fl. 1

Fl. 2

20

C Tpt. 1

C Tpt. 2

20

S

ab i ni qui ta te me a

20

Vln. I

Vln. II

20

Vc.

Detailed description: This page of a musical score, numbered 9, is titled 'Amplius lavame'. It features a multi-staff arrangement for woodwinds, brass, voice, and strings. The score begins at measure 20. The woodwind section includes two flutes (Fl. 1 and Fl. 2) and two trumpets (C Tpt. 1 and C Tpt. 2). The vocal part is for a Soprano (S), with lyrics 'ab i ni qui ta te me a' written below the notes. The string section consists of Violin I (Vln. I), Violin II (Vln. II), and Viola (Vc.). The key signature has one sharp (F#), and the time signature is not explicitly shown but appears to be common time. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

22 *tr*

Fl. 1

Fl. 2

22

CTpt. 1

CTpt. 2

22

S

Am pli us la — va, la va — me —

22

Vln. I

3

Vln. II

3

Vc.

Detailed description: This page of a musical score is for the piece 'Amplius lavame', page 10. It features a vocal line and instrumental accompaniment. The vocal line (Soprano) begins at measure 22 with the lyrics 'Am pli us la — va, la va — me —'. The instrumental parts include two flutes (Fl. 1 and Fl. 2), two trumpets (CTpt. 1 and CTpt. 2), two violins (Vln. I and Vln. II), and a viola (Vc.). The flutes and violins have trills and triplets marked. The trumpets have rests. The key signature is one sharp (F#) and the time signature is not explicitly shown but appears to be 4/4.

24

Fl. 1

Fl. 2

24

C Tpt. 1

C Tpt. 2

24

S

ab in i qui ta te me a

24

Vln. I

Vln. II

Vc.

Detailed description: This page of a musical score, numbered 11, is titled 'Amplius lavame'. It contains staves for Flute 1, Flute 2, Trumpet 1, Trumpet 2, Soprano, Violin I, Violin II, and Violoncello. The music is in a key with one sharp (F#) and a 3/4 time signature. The Soprano part includes the lyrics 'ab in i qui ta te me a' with a melodic line. The instrumental parts feature various rhythmic patterns, including triplets and sixteenth-note runs. The score is divided into two measures by a vertical bar line.

26

Fl. 1

Fl. 2

26

CTpt. 1

CTpt. 2

26

S

ab i ni_ gui_ ta_ te_ me

26

Vln. I

Vln. II

Vc.

28

Fl. 1

Fl. 2

28

C Tpt. 1

C Tpt. 2

28

S

28

Vln. I

Vln. II

Vc.

Detailed description: This is a page of a musical score for the piece 'Amplius lavame', starting at measure 28. The score is arranged in a system with eight staves. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2), both in treble clef with a key signature of one sharp (F#). They play a melodic line with eighth notes and slurs. The next two staves are for Clarinet 1 (C Tpt. 1) and Clarinet 2 (C Tpt. 2), also in treble clef with a key signature of one sharp. These staves contain rests, indicating that the clarinets are silent in this section. The fifth staff is for the Soprano (S), in treble clef with a key signature of one sharp, playing a melodic line with eighth notes and slurs. The sixth and seventh staves are for Violin I (Vln. I) and Violin II (Vln. II), both in treble clef with a key signature of one sharp, playing a harmonic accompaniment of chords. The eighth staff is for the Violoncello (Vc.), in bass clef with a key signature of one sharp, playing a simple bass line of eighth notes. The page number '13' is at the top left, and the title 'Amplius lavame' is at the top right. The measure number '28' is written above the first staff of each instrument group.

30

Fl. 1

Fl. 2

30

C Tpt. 1

C Tpt. 2

30

S

30

Vln. I

Vln. II

Vc.

This musical score page contains seven staves for measures 30 and 31. The key signature is one sharp (F#) and the time signature is 7/8. The instruments are Flute 1, Flute 2, Clarinet in C (two parts), Soprano, Violin I, Violin II, and Violoncello. Measures 30 and 31 are separated by a vertical bar line. The flute parts play a melodic line of eighth notes. The clarinet parts play a sustained chord. The soprano part has a melodic line with some grace notes. The violin parts play a chordal accompaniment. The cello part plays a simple eighth-note bass line.

32

Fl. 1

Fl. 2

32

C Tpt. 1

C Tpt. 2

32

S

32

Vln. I

Vln. II

Vc.

ta ab i ni gui

Detailed description: This is a page of a musical score for the piece 'Amplius lavame', starting at measure 32. The score is arranged in a system with seven staves. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2). The next two staves are for Clarinet in Treble Clef 1 (C Tpt. 1) and Clarinet in Treble Clef 2 (C Tpt. 2). The fifth staff is for the Soprano (S) voice, with lyrics 'ta ab i ni gui' written below the notes. The sixth and seventh staves are for Violin I (Vln. I) and Violin II (Vln. II). The eighth staff is for the Viola (Vc.). The key signature is one sharp (F#), and the time signature is 4/4. The music features various melodic lines with slurs and accents, and some trills in the flute parts.

34

Fl. 1

Fl. 2

34

CTpt. 1

CTpt. 2

34

S

ta te me a,

34

Vln. I

Vln. II

Vc.

Detailed description: This page of a musical score, numbered 16, is titled 'Amplius lavame'. It contains seven staves of music. The first two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2). The next two staves are for Clarinet in C 1 (CTpt. 1) and Clarinet in C 2 (CTpt. 2). The fifth staff is for the Soprano (S) voice, with the lyrics 'ta te me a,' written below the notes. The final three staves are for Violin I (Vln. I), Violin II (Vln. II), and Viola (Vc.). The score is in the key of D major (one sharp) and begins at measure 34. The instrumentation includes woodwinds, voice, and strings.

This musical score page contains measures 37 through 40. The instruments and their parts are as follows:

- Fl. 1:** Treble clef, key signature of one sharp (F#). Measures 37-40 feature a melodic line with eighth-note patterns and a triplet of eighth notes in measure 40.
- Fl. 2:** Treble clef, key signature of one sharp (F#). Measures 37-40 feature a melodic line with eighth-note patterns and a triplet of eighth notes in measure 40.
- CTpt. 1:** Treble clef, key signature of one sharp (F#). Measures 37-40 feature a sparse accompaniment with quarter notes and rests.
- CTpt. 2:** Treble clef, key signature of one sharp (F#). Measures 37-40 feature a sparse accompaniment with quarter notes and rests.
- S:** Treble clef, key signature of one sharp (F#). Measures 37-40 feature a sustained low note, likely a bass line for the saxophone.
- Vln. I:** Treble clef, key signature of one sharp (F#). Measures 37-40 feature a melodic line with eighth-note patterns and triplet eighth notes in measure 40.
- Vln. II:** Treble clef, key signature of one sharp (F#). Measures 37-40 feature a melodic line with eighth-note patterns and triplet eighth notes in measure 40.
- Vc.:** Bass clef, key signature of one sharp (F#). Measures 37-40 feature a bass line with quarter notes and rests.

40

Fl. 1

Fl. 2

C Tpt. 1

C Tpt. 2

S

Am pli us la__ va__ me,

Vln. I

Vln. II

Vc.

Detailed description: This page of a musical score, numbered 18, is titled 'Amplius lavame'. It features a multi-staff arrangement for woodwinds, strings, and voice. The score begins at measure 40. The woodwind section includes two flutes (Fl. 1 and Fl. 2), two clarinets in C (C Tpt. 1 and C Tpt. 2), and a saxophone (S). The string section consists of two violins (Vln. I and Vln. II) and a violoncello (Vc.). The vocal line (S) enters with the lyrics 'Am pli us la__ va__ me,'. The music is written in a key with one sharp (F#) and a common time signature. The score includes various musical notations such as triplets, trills, and slurs. The woodwinds and strings play rhythmic patterns, while the voice part has a more melodic and lyrical quality.

43

Fl. 1

Fl. 2

43

CTpt. 1

CTpt. 2

43

S

Am— pli us la— va— me

43

Vln. I

Vln. II

Vc.

Detailed description: This is a page of a musical score for the piece 'Amplius lavame', page 19. The score is written for a chamber ensemble consisting of two flutes (Fl. 1 and Fl. 2), two clarinets in C (CTpt. 1 and CTpt. 2), a soprano (S), two violins (Vln. I and Vln. II), and a viola (Vc.). The music is in the key of D major (one sharp) and begins at measure 43. The vocal line (Soprano) has the lyrics 'Am— pli us la— va— me' written below it. The instrumental parts feature various melodic lines, some with slurs and accents, and rests. The score is presented in a standard musical notation format with a system of staves.

45

Fl. 1

Fl. 2

45

CTpt. 1

CTpt. 2

45

S

Am plius

45

Vln. I

Vln. II

Vc.

Amplius lavame

46

Fl. 1

Fl. 2

46

CTpt. 1

CTpt. 2

46

S

la ya me ab i ni qui

46

Vln. I

46

Vln. II

46

Vc.

Detailed description: This page of a musical score, numbered 21, is titled 'Amplius lavame'. It features seven staves: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet 1 (CTpt. 1), Clarinet 2 (CTpt. 2), Soprano (S), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vc.). The music is in a key with one sharp (F#) and a common time signature. The Soprano part includes the lyrics 'la ya me ab i ni qui'. The score includes various musical notations such as trills (tr), triplets (3), and slurs. The measure number 46 is indicated at the beginning of each staff.

51

Fl. 1

Fl. 2

51

C Tpt. 1

C Tpt. 2

51

S

ta te me a,

51

Vln. I

Vln. II

Vc.

Detailed description: This page of a musical score, numbered 23, is titled 'Amplius lavame'. It features a vocal line and several instrumental parts. The vocal line (Soprano) begins with the lyrics 'ta te me a,'. The instrumental parts include two Flutes (Fl. 1 and Fl. 2), two Trumpets (C Tpt. 1 and C Tpt. 2), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vc.). The score is written in treble clef with a key signature of one sharp (F#). A dynamic marking of '51' (likely *mf*) is present at the start of each staff. The music consists of three measures. The Flutes and Violins play melodic lines with various articulations and slurs. The Trumpets and Viola provide harmonic support with more rhythmic patterns.

Amplius lavame

54

Fl. 1

Fl. 2

54

CTpt. 1

CTpt. 2

54

S

Am pli us — la — va, la va — me —

54

Vln. I

Vln. II

Vc.

56

Fl. 1

Fl. 2

56

CTpt. 1

CTpt. 2

56

S

Am pli us la va la va me—

56

Vln. I

Vln. II

Vc.

Detailed description: This page of a musical score, numbered 25, is titled 'Amplius lavame'. It features a multi-staff arrangement for Flute 1, Flute 2, two Trumpets (CTpt. 1 and CTpt. 2), Soprano (S), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vc.). The score begins at measure 56. The Flute parts play a melodic line with slurs and ties. The Trumpets play a rhythmic accompaniment of quarter notes. The Soprano part has the lyrics 'Am pli us la va la va me—' with a fermata over the final note. The Violin and Viola parts play a triplet accompaniment. The Viola part is in the bass clef. The key signature has one sharp (F#).

58

Fl. 1

Fl. 2

58

CTpt. 1

CTpt. 2

58

S

ab i ni qui

58

Vln. I

Vln. II

Vc.

Detailed description: This is a page of a musical score for the piece 'Amplius lavame', starting at measure 58. The score is arranged in a system with eight staves. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2), both in treble clef with a key signature of one sharp (F#). The next two staves are for Clarinet 1 (CTpt. 1) and Clarinet 2 (CTpt. 2), also in treble clef with a key signature of one sharp. The fifth staff is for the Soprano (S) voice, in treble clef with a key signature of one sharp, and includes the lyrics 'ab i ni qui' with horizontal lines indicating the vocal line. The sixth and seventh staves are for Violin I (Vln. I) and Violin II (Vln. II), both in treble clef with a key signature of one sharp. The eighth staff is for the Viola (Vc.), in bass clef with a key signature of one sharp. The music features various melodic lines, some with slurs and accents, and rests. The page number '26' is in the top left, and the title 'Amplius lavame' is in the top right.

59

Fl. 1

Fl. 2

59

C Tpt. 1

C Tpt. 2

59

S

ta

59

Vln. I

Vln. II

Vc.

Detailed description: This page of a musical score, numbered 27, is titled 'Amplius lavame'. It contains eight staves of music. The first two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2), both in treble clef with a key signature of one sharp (F#). They feature melodic lines with slurs and accents. The next two staves are for Clarinet 1 (C Tpt. 1) and Clarinet 2 (C Tpt. 2), also in treble clef with a key signature of one sharp. They play a rhythmic accompaniment of quarter notes. The fifth staff is for the Saxophone (S), in treble clef with a key signature of one sharp, playing a melodic line with slurs. Below the saxophone staff, the syllable 'ta' is written under a horizontal line. The sixth and seventh staves are for Violin I (Vln. I) and Violin II (Vln. II), both in treble clef with a key signature of one sharp, playing a simple harmonic accompaniment. The eighth staff is for the Viola (Vc.), in bass clef with a key signature of one sharp, also playing a simple harmonic accompaniment. The number '59' is written above the first staff of each instrument group.

60

Fl. 1

Fl. 2

60

CTpt. 1

CTpt. 2

60

S

60

Vln. I

Vln. II

Vc.

Detailed description: This is a page of a musical score for the piece 'Amplius lavame', page 28. The score is arranged in a system of eight staves. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2), both in treble clef with a key signature of one sharp (F#). They play a melodic line with eighth notes, some beamed together and some with slurs. The next two staves are for Trumpet 1 (CTpt. 1) and Trumpet 2 (CTpt. 2), also in treble clef with a key signature of one sharp. They play a sparse accompaniment of quarter notes. The fifth staff is for the Saxophone (S), in treble clef with a key signature of one sharp, playing a melodic line similar to the flutes. The sixth and seventh staves are for Violin I (Vln. I) and Violin II (Vln. II), both in treble clef with a key signature of one sharp, playing a simple accompaniment of quarter notes. The eighth staff is for the Viola (Vc.), in bass clef with a key signature of one sharp, also playing a simple accompaniment of quarter notes. A tempo marking of '60' is placed above the first staff of each instrument group. The music is written in a clean, black-and-white style.

61 *tr* *tr*

Fl. 1

Fl. 2

61

CTpt. 1

CTpt. 2

61

S

61

Vln. I

Vln. II

Vc.

Detailed description: This page of a musical score, numbered 29, is titled 'Amplius lavame'. It features seven staves for different instruments. The top two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2), both in treble clef with a key signature of one sharp (F#). Fl. 1 has a dynamic marking of *61* and trills (*tr*) above the first and fourth notes. The next two staves are for Clarinet 1 (CTpt. 1) and Clarinet 2 (CTpt. 2), also in treble clef with a key signature of one sharp. They both start with a dynamic marking of *61* and have a rest for the first measure. The fifth staff is for the Saxophone (S), in treble clef with a key signature of one sharp, starting with a dynamic marking of *61* and playing a melodic line with slurs. The sixth staff is for Violin I (Vln. I), in treble clef with a key signature of one sharp, starting with a dynamic marking of *61* and playing a melodic line with slurs. The seventh staff is for Violin II (Vln. II), in treble clef with a key signature of one sharp, playing a rhythmic accompaniment of chords. The final staff is for the Viola (Vc.), in bass clef with a key signature of one sharp, playing a simple bass line.

Amplius lavame

62

Fl. 1

Fl. 2

62

C Tpt. 1

C Tpt. 2

62

S

62

Vln. I

Vln. II

Vc.

63

Fl. 1

Fl. 2

63

CTpt. 1

CTpt. 2

63

S

te ab_ i_ ni_ qui ta_ te_ me_

63

Vln. I

Vln. II

Vc.

Detailed description: This page of a musical score, numbered 31, is titled 'Amplius lavame'. It features a multi-staff arrangement. At the top, the number '63' is written above the first two staves. The instruments listed on the left are Fl. 1, Fl. 2, CTpt. 1, CTpt. 2, S (Soprano), Vln. I, Vln. II, and Vc. (Viola). The Soprano part includes the lyrics 'te ab_ i_ ni_ qui ta_ te_ me_'. The score is written in a key signature of one sharp (F#) and a common time signature. The music consists of two measures. The first measure shows the flutes and clarinets with rests, while the strings and soprano have active parts. The second measure features more complex melodic lines for the flutes and clarinets, with the soprano holding a long note.

Amplius lavame

65

Fl. 1

Fl. 2

65

C Tpt. 1

C Tpt. 2

65

S

65

Vln. I

Vln. II

Vc.

a

Detailed description: This page of a musical score, numbered 32, is titled 'Amplius lavame'. It contains seven staves of music. The first two staves are for Flute 1 (Fl. 1) and Flute 2 (Fl. 2), both in treble clef with a key signature of one sharp (F#). The next two staves are for Trumpet 1 (C Tpt. 1) and Trumpet 2 (C Tpt. 2), also in treble clef with a key signature of one sharp. The fifth staff is for a Saxophone (S) in treble clef with a key signature of one sharp. The sixth and seventh staves are for Violin I (Vln. I) and Violin II (Vln. II) in treble clef with a key signature of one sharp, and Viola (Vc.) in bass clef with a key signature of one sharp. A dynamic marking 'a' (allegro) is placed above the first staff of the Violin I part. The number '65' is written above the first staff of each instrument group. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests, with some phrasing slurs.

Amplius lavame

67

Fl. 1

Fl. 2

CTpt. 1

CTpt. 2

S

ab_ fi_ ni_ qui ta_ te_ me

Vln. I

Vln. II

Vc.

tr

Detailed description: This page of a musical score, numbered 33, is titled 'Amplius lavame'. It features a vocal line for Soprano (S) and instrumental parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet in C 1 (CTpt. 1), Clarinet in C 2 (CTpt. 2), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vc.). The score begins at measure 67. The vocal line has the lyrics 'ab_ fi_ ni_ qui ta_ te_ me' with a fermata over the final 'me'. The instrumental parts include various rhythmic patterns, such as eighth and sixteenth notes, and rests. A trill (tr) is marked above the final note of the vocal line. The key signature is one sharp (F#).

70

Fl. 1

Fl. 2

70

CTpt. 1

CTpt. 2

70

S

a ab i ni qui ta te me

70

Vln. I

Vln. II

Vc.

Musical score for measures 72-74 of the piece "Amplius lavame". The score is arranged in a system with seven staves. The key signature is one sharp (F#). The tempo is 72. The instruments are: Fl. 1, Fl. 2, C Tpt. 1, C Tpt. 2, S (Soprano), Vln. I, Vln. II, and Vc. (Violoncello). The music features complex rhythmic patterns and triplets in the string parts.

72

Fl. 1

Fl. 2

C Tpt. 1

C Tpt. 2

S

72

a,

Vln. I

Vln. II

Vc.

3 3 3 3

3 3

75

Fl. 1

Fl. 2

C Tpt. 1

C Tpt. 2

S

Vln. I

Vln. II

Vc.

77

Fl. 1

Fl. 2

C Tpt. 1

C Tpt. 2

S

77

Vln. I

Vln. II

Vc.

Amplius lavame

80

Fl. 1

Fl. 2

80

CTpt. 1

CTpt. 2

80

S

80

Vln. I

Vln. II

Vc.

3 3

3 3

Detailed description: This is a page of a musical score for the piece 'Amplius lavame', page 38. The score is written for a symphony orchestra and includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Trumpet 1 (CTpt. 1), Trumpet 2 (CTpt. 2), Saxophone (S), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vc.). The music is in the key of D major (one sharp) and begins at a dynamic marking of 80. The flute parts feature melodic lines with slurs and ties. The trumpet parts have rests in the first measure followed by notes in the second. The saxophone part has rests in both measures. The violin parts play a rhythmic pattern of quarter notes, with the first violin part including triplet markings (indicated by '3' above the notes) in the second measure. The viola part has rests in both measures.

Amplius lavame

Musical score for the piece "Amplius lavame", page 39. The score is arranged in a system with the following parts: Fl. 1, Fl. 2, C Tpt. 1, C Tpt. 2, S (Saxophone), Vln. I, Vln. II, and Vc. (Viola). The music is in the key of D major (one sharp) and begins at measure 82. The score is divided into two measures. The first measure contains the initial musical notation for each instrument, including triplets and slurs. The second measure concludes the piece with a "Fine" marking and a fermata over the final notes. The Saxophone part is mostly silent, indicated by a whole rest. The Viola part features a melodic line with triplets and slurs. The Flutes, Clarinets, and Violins all play similar melodic lines with triplets and slurs.

84

Fl. 1

Fl. 2

84

CTpt. 1

CTpt. 2

84

S

Et a pec ca ta me_ o mun da

84

Vln. I

Vln. II

Vc.

87

Fl. 1

Fl. 2

87

CTpt. 1

CTpt. 2

87

S

me et a pec ca to me o,

87

Vln. I

Vln. II

Vc.

90

Fl. 1

Fl. 2

90

C Tpt. 1

C Tpt. 2

90

S

90

mun da me

Vln. I

3

Vln. II

Vc.

Detailed description: This page of a musical score, numbered 42, is titled 'Amplius lavame'. It features a dynamic marking of *90* at the beginning of each staff. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet 1 (C Tpt. 1), Clarinet 2 (C Tpt. 2), Soprano (S), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vc.). The Soprano part has the lyrics 'mun da me' written below the notes. The Violin I part includes a triplet of eighth notes marked with a '3' below it. The key signature has one sharp (F#) and the time signature is 3/4. The score is divided into two measures by a vertical bar line.

92 *b₂*

Fl. 1

Fl. 2

CTpt. 1

CTpt. 2

92

S

mun da

92

Vln. I

Vln. II

Vc.

Detailed description: This page of a musical score contains measures 92 and 93. The score is for a full orchestra and a soloist. The key signature is one sharp (F#) and the time signature is not explicitly shown but appears to be 4/4. Measure 92 starts with a dynamic marking of *b₂* (pianissimo) and a fermata over the first measure. In measure 93, the vocal soloist (S) sings the words "mun da". The woodwinds (Fl. 1, Fl. 2, CTpt. 1, CTpt. 2) have rests in both measures. The strings (Vln. I, Vln. II, Vc.) play a rhythmic accompaniment of eighth notes. The first violin (Vln. I) has a dynamic marking of *b₂* in measure 92. The second violin (Vln. II) and cello (Vc.) parts are in the bass clef.

Amplius lavame

93 *tr*

Fl. 1 *D.C. al Fine*

Fl. 2 *D.C. al Fine*

93

CTpt. 1 *D.C. al Fine*

CTpt. 2 *D.C. al Fine*

93

S *D.C. al Fine*
me mun da me

93

Vln. I *D.C. al Fine*

Vln. II *D.C. al Fine*

Vc. *D.C. al Fine*

Detailed description: This page of a musical score, numbered 44, is titled 'Amplius lavame'. It contains staves for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet 1 (CTpt. 1), Clarinet 2 (CTpt. 2), Saxophone (S), Violin I (Vln. I), Violin II (Vln. II), and Viola (Vc.). The score begins at measure 93. Flute 1 and 2 have trills (tr) in measure 93. The Saxophone part has lyrics 'me mun da me' under measures 93-95. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part plays a steady eighth-note accompaniment. All parts conclude with a double bar line and the instruction 'D.C. al Fine'.