Puebla Chapelmasters and Organists: Sixteenth and Seventeenth Centuries

PART 1

Introduction

THE LEARNED DOMINICAN HUMANIST Julián Garcés (1452–1542), chosen by Charles V to be the first bishop of Tlaxcala,[1] sailed from Seville in early 1527. After stopping in Hispaniola, he reached Mexico City in early 1528—remaining in the capital until late in 1531. Throughout the rest of the decade he resided chiefly at Tlaxcala. However, while there he was under constant pressure to transfer the seat of his bishopric to Puebla (50 km south of Tlaxcala). This move won royal approval in a cedula dated at Valladolid June 6, 1543, six months after Garcés's death.[2]

Founded April 16, 1531, at an indigenous place called Cuetlaxohuapan,[3] Puebla de los Angeles "acquired the title of ciudad in a cedula dated March 20, 1532." A chief purpose of its founding was "to accommodate Spaniards who had arrived in Mexico after the Conquest." The number of Spanish-descended *vecinos* at Puebla grew from a mere 50 in 1531 and 81 in 1534 to 500 in 1550, and from 1500 in 1570 to "perhaps 3000 by 1620." Throughout the seventeenth and eighteenth centuries, Puebla's population figures ranked second only to those of Mexico City in the viceroyalty.

The first stone of what became the primitive cathedral at Puebla was laid August 29, 1536. Three years later, August 31, 1539, the hastily constructed edifice was ready for occupancy.[4] But by 1561 the structure had so deteriorated that the architect of the Mexico City Cathedral, Claudio de Arciniega, delivered his judgment, dated February 5, 1564, that a new cathedral must be built. Nonetheless, the restoration of the primitive cathedral was celebrated with pomp in 1587.[5]

As would be expected in sixteenth-century Tlaxcala, when "the original policy of Spanish government had been to exclude white civilian colonists,"[6] indigenous musicians—not European immigrants—organized, and in many instances composed,

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[1]Erected a diocese October 13, 1525. For this date and for a list of the bishops to 1951, see *Diccionario Porrúa de Historia, Biografía y Geografía de México, cuarta edición* (México: Editorial Porrúa, 1976), II, 1685. For the confused history of the predecessor Carolense diocese (of which Garcés was named bishop in 1519), see the same dictionary, "Tlaxcala, Obispado Antiguo," II, 2133–2134.

[2]Mariano Cuevas, *Historia de la Iglesia en México, quinta edición* (México: Editorial Patria, 1946), I, 378. Bishop Garcés agreed to move the seat of the bishopric to Puebla at a meeting of the Tlaxcala Cathedral chapter September 30, 1539.

[3]Peter Gerhard, *A Guide to the Historical Geography of New Spain* (Cambridge: University Press, 1972), p. 222. Gerhard cites sources for his population figures in the same paragraph.

[4]Manuel Toussaint, *La Catedral y las Iglesias de Puebla* (México: Editorial Porrúa, 1954), p. 54.

[5]*Ibid.*, p. 55.

[6]Charles Gibson, *Tlaxcala in the Sixteenth Century* (Stanford: Stanford University Press, 1967), p. 79. For a list of royal privileges granted Tlaxcala, see Gibson, pp. 229–234.

the music heard at Tlaxcalan church events.[7] At Puebla, on the other hand, the earliest musicians known by name were all transplants from Europe. In 1548 *Francisco de Castilla, organista de Sevilla y vecino de los Angeles*, was married to Lucia de Escobar.[8] On July 21, 1555, *Luis de Arboleda, organista, natural de Gante condado de Flandes*,[9] acknowledged a dowry from his wife Maria Ramirez, daughter of Puebla residents. On January 1, 1565, Puebla Cathedral hired the married organist of Portuguese birth,[10] Manuel Rodríguez.[11] In the early 1560's Rodríguez had been organist of the cathedral in Santo Domingo. After two years at Puebla, he was on January 28, 1567, hired as chief organist of the cathedral at Mexico City—where he remained until death in 1595 at the age of about 78.

Another musician hired at Puebla in the 1560's, and who transferred thence to Mexico City, was Juan de Vitoria, native of Burgos.[12] Appointed Puebla Cathedral maestro de capilla January 8, 1566,[13] he was able to acquire the same post at Mexico City Cathedral sometime between May 19, 1570, and June 27, 1571. His successor, who served as Puebla Cathedral maestro de capilla from 1571 to 1579, was Bartolomé de Covarrubias. Like Vitoria, Covarrubias's duties included teaching the choirboys.

At Mexico City, Vitoria on December 5 and 8, 1574, allowed his choirboys to appear in topical skits during which they sang and acted. The skit performed December 8 grossly offended Viceroy Martin Enriquez de Almanza (ruled New Spain 1568–1580). As aftermath, the viceroy on December 20, 1574, ordered Vitoria incarcerated for a few days. On March 2, 1576, Vitoria received a licence to return home to Spain.[14]

Pedro Bermúdez

On February 16, 1603, the Puebla Cathedral chapter acknowledged receipt of a royal cedula authorizing a competition to fill the cathedral organ prebend.[15] After

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[7]*Ibid.*, p. 39; Stevenson, *Music in Aztec & Inca Territory* (Berkeley and Los Angeles: University of California Press, 1968), pp. 115–116, 159–160.

[8]Rollo 12781, Puebla microfilmed notarial archive, at Academia Mexicana de Genealogía, Cerro de Jesús 75, Mexico, D.F. On Rollo 12781, Francisco de Castilla, Sevillian organist resident in Puebla de los Angeles is mentioned in the entry after April 23, 1548. I thank Lic. Guillermo Romo Celis for introduction and access to the microfilmed library of the Mexican Academy of Genealogy. This library already in the late 1960's owned some 100,000 rolls.

[9]In 1555 when acknowledging his wife's dowry of several small houses in front of the archbishop's palace, Luis de Arboleda, organist, "native of Ghent on Flanders" owned property worth 10,000 *pesos de oro de minas*. Arboleda's *carta de dote* is in R-83, at fols. 416–417ᵛ [517–518ᵛ].

[10]Peter Boyd-Bowman, indexes of the Archivo de Protocolos at Puebla, Tomo II (1555–1556), found already in 1555 and 1556 19 Portuguese residents. During the next half-century the number grew until in 1606 Puebla Cathedral hired as maestro de capilla the Portuguese-born Gaspar Fernandes.

[11]Puebla Cathedral, *Actas Capitulares* [hereafter, *A.C.*], III (1552–1568), folio 168 (January 12, 1565): "Que se rreciba a manuel rrz pa' que sirva el organo con el salrº que de antes tenia y corra desde principio del año presente." For Manuel Rodríguez's biography, see "Mexico City Cathedral: The Founding Century," *Inter-American Music Review*, I/2 (Spring–Summer 1979), 144, and bibliography in notes 92 and 93.

[12]For his biography, see "Mexico City: The Founding Century," pp. 147–148.

[13]Puebla Cathedral, *A.C.* III, fol. 183ᵛ (January 8, 1566), "se rrecibio por mº de cappilla a Johan de Vitoria con dozientos pᵉs de minas de salario con cargo que enseñe a los niños."

[14]For text of his licence, see "Mexico City: The Founding Century," p. 148, note 126.

[15]Florencio M. Álvarez, *A.C. Índice Gral Tomo 1.º 1539–1835*, fol. 20ᵛ: "Cedula Real para que se provea por oposicion en un organista una Racion de la Catedral de Tlaxcala, que esta vacante."
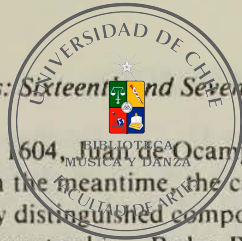
being examined for the post April 30, 1604, Juan de Ocampo (1568–1633)[16] was on May 18, 1604, declared the winner. In the meantime, the cathedral had summoned (probably from Guatemala) an already distinguished composer who was to be Francisco Cairos's successor in the chapelmastership—Pedro Bermúdez.

Born at Granada,[17] Bermúdez won his first chapelmastership at the collegiate church of Antequera August 25, 1584.[18] At the time of the Antequera competition he was a beneficed clergyman in Santafé (Granada) parish church, and therefore not younger than 24. Since he was unanimously chosen victor among three contenders, and was at once given the added income of a chaplaincy, it is obvious that his talents already shone brightly. On July 6, 1585, the Antequera authorities allowed him fifteen days' leave for a trip to Granada—threatening him, however, with fines should he overstay beyond July 25. On November 13, 1585, the Antequera chapter stripped him of his chaplaincy and promised worse punishment if he continued neglecting his teaching duties. Convinced that he was mending his ways, the chapter yielded to his statement of poverty and gave his chaplaincy back April 3, 1585. On November 21, 1586, Bermúdez competed unsuccessfully for the far more prestigious post of chapelmaster at Málaga Cathedral. On January 31, 1587, he was in prison after having assaulted the Antequera tenor Francisco Moreno.

Disgusted with Bermúdez, the *prepósito* (head of the Antequera collegiate chapter) complained that day:[19]

It is shameful to observe how little music the choirboys and other acolytes know. This situation results from his failure to give lessons or provide any of the other care that his office [of chapelmaster] obliges him to afford them. Because of his neglect, the church suffers a serious lack of music. Although he has been admonished to give lessons, nothing avails to change his ways—neither requests nor fines.

The chapter then voted unanimously to dismiss him[20]

because of his incorrigibility, because he is a clergyman of small worth to the church, because twice taking away his chaplaincy has not purged him, and because the salaries available for singers are so small that the church will have no music unless the chapelmaster teaches the acolytes to sing.

[16]Diego Bermúdez de Castro, *Theatro Angelopolitano, ó Historia de la Ciudad de la Puebla, escrita año 1746* (México: [Boletín del Instituto Bibliográfico Mexicano, Núm. 10], 1908), p. 109.

[17]José López Calo, *La Música en la Catedral de Granada en el Siglo XVI* (Granada: Fundación Rodríguez Acosta, 1963), i, 298 (citing Granada Cathedral, *Actas Capitulares*, viii, fol. 355): "Pedro Bermúdez, clérigo presbítero, . . . natural desta cibdad." Whom Bermúdez studied with at Granada can be only conjectured. Santos de Aliseda, appointed Granada Cathedral maestro de capilla November 19, 1557, continued in the post until death there July 4, 1580. Throughout his 23 years, he distinguished himself not only as composer but especially for his "diligent teaching and his care of the choirboys."

[18]Andrés Llorden, "Notas históricas de los maestros de capilla en la Colegiata de Antequera," *Anuario Musical*, xxxi–xxxii (1976–1977), 121. Antequera, 80 km west of Granada, was recovered from the Moors in 1410. Cristóbal de Morales composed the romance *De Antequera sale el moro* intabulated by Fuenllana. All details of Bermúdez's term at Antequera come from Llorden's footnoted article.

[19]*Ibid.*: "era lastima ver lo poco que sabian de canto los seises y demas acolitos, por no darles leccion, ni tener de ellos cuidado a que su oficio le obligaba, y por esta causa la iglesia estaba muy falta de musica, y aunque habia tenido cuidado de que diese leccion, ni por ruegos ni por multas nada aprovechaba."

[20]*Ibid.*: "que, por su incorregibilidad, es clerigo de poco provecho para la iglesia y harberle quitado por dos veces la capellania y que no podia haber musica si no era de los que se criaban en el seminario del maestro de capilla, por los pocos salarios que habia para cantores, y no daba lección a los acólitos . . . en uso de las facultades que tenían, removieron a Pedro Bermúdez del salario de la media ración que percibia por razón de su magisterio y le apartaban del servicio de la iglesia y capellania, que dieron por vacante y mandaron poner edictos con 30 días para el oficio del magisterio."

On that same day, January 31, 1587, the chapter voted to advertise a chapelmaster vacancy, applications to be due within 30 days. Overwhelmed by his dismissal, Bermúdez three weeks later appeared at the February 21 chapter meeting, begging restoration. At that session he pleaded not only his own poverty but also that of his mother and sister. Because he had muffed two previous chances to reform, the chapter stood firm and on October 19, 1587, hired as his successor Juan de Riscos.[21]

After returning home to Granada, Bermúdez obtained a low-paying singer's chaplaincy in the Royal Chapel. In April 1592 he competed against five contenders for the chapelmastership of Granada Cathedral left vacant by the death of Gerónimo de Aliseda (*ca.* 1548–1591).[22] The public contest, spread over April 15 through 18, Wednesday through Saturday late afternoons, attracted "everybody in Granada" to witness the trials of skill presided over by the archbishop. On Wednesday each candidate (beginning with Cristóbal del Mármol, the youngest) added improvised counterpoints in prescribed rhythms above and below a given plainchant, and below a given polyphonic voice part. Next, each candidate added an improvised third voice part to a given duo and an improvised fourth voice part to a given trio. On Thursday each candidate again added a third part to a duo and a fourth to a trio—both duo and trio on this day having been composed for the competition (presumably by a member of the examining committee). Later on Thursday, candidates met the Granada Cathedral choir at the choirbook stand and there conducted the choir in prescribed works sung a step higher and a step lower than notated. To test whether each candidate could immediately detect errors and correct them, the singers made deliberate mistakes while each contender conducted. At the close of the Thursday examination session, each candidate received a Latin text to be set *a 5* overnight using a prescribed plainchant and avoiding any general pause until the end. On Friday were sung the motets composed overnight. Again the singers made deliberate errors necessitating correction; and again the motets were sung transposed up a step and down a step. At the close of the Friday session candidates were each delivered a vernacular text and a prescribed melody to be used in composing overnight a chanzoneta with *responsión* for four trebles. The four days' examination ended Saturday afternoon with the singing of each contender's chanzoneta.

Bermúdez did not win the competition. The other contenders in April 1592 included Bermúdez's successor at Antequera, Juan de Riscos, and the maestros de capilla at Alcalá [de Henares] and Baeza. The victor was Luis de Aranda (*ca.* 1567–1627).[23] Not a fecund composer but a devoted teacher, Aranda had begun as a *seise* in Granada Cathedral in 1571, and had taken excellent care of the choirboys during Gerónimo de Aliseda's illnesses. The winner—who had also been interim maestro since Gerónimo de Aliseda's death June 28, 1591—was to serve as Granada maestro de capilla 35 years. Even so, neither Aranda (who outlived Bermúdez by more than two decades), nor any of the other competitors in April 1592 for the Granada chapelmastership left a surviving body of compositions to compare with Bermúdez's extant oeuvre at Guatemala and Puebla Cathedrals.

[21]A resident of Córdova when appointed, Riscos gave as his birthplace Cabeza de Buey, Córdova Province. Concerning him and his nephew, see López Calo, I, 170–171. López Calo published his Capilla Real competition motet (Pfundnoten plainsong in top voice), *Venite ascendamus, a 5*, II, 144–150.
[22]*Ibid.*, I, 169. Details concerning the competition, I, 298–299.
[23]For Luis de Aranda's biography, see López Calo, I, 168–176. Only five surviving compositions (all *a 4* except *Salus populi ego sum, a 5*) can be transcribed. Two other short items survive incomplete. López Calo transcribed Aranda's total of five extant works, all short, II, 105–132.
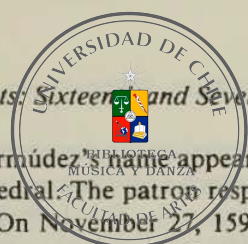
On September 10, 1597, Pedro Bermúdez's name appears for the first time in the capitular acts of Cuzco (Peru) Cathedral. The patron responsible for bringing him to Peru was Antonio de la Raya.[24] On November 27, 1594, Raya was consecrated bishop of Cuzco—not in Cuzco, however, but in Granada Cathedral. Although Raya delayed taking personal possession of the Cuzco see until July 1598, Raya's having himself selected Bermúdez for the Cuzco chapelmastership comes to light in the Cuzco Cathedral capitular act dated September 10, 1597. Translated,[25] the pertinent act reads as follows:

While discussing the divine cult in this cathedral, the chapter members agreed that Gutierre Fernández Hidalgo should be considered to have quit the post of chapelmaster. Despite not having complied with what was written him and what was expected, he left under honorable circumstances and with a good reputation. Since there is now present in Cuzco the capable and sufficient maestro Pedro Bermúdez, in whom are joined the qualities and experience necessary for this ministry, he is received as maestro de capilla with the duty assigned him by the bishop of conducting the music, instructing the cathedral choirboys, and assisting every day of the year at the capitular Mass and at vespers. He shall also do everything else that chapelmasters are customarily expected to do in Spanish cathedrals. His salary shall be 400 assayed silver pesos and the bishop's deputy administrator of the diocese shall accommodate him with a parish chaplaincy in this city.

After this discussion, the administrator [fray Francisco de la Cámara y Raya] proposed that the said chapelmaster be paid from August 1 (1597), since he had already spent considerable time in the post. The chapter agreed to giving him 100 pesos *de a ocho reales* for his services to date.

Seven weeks later, the question of accommodating Bermúdez in a suitably lucrative local parish chaplaincy surfaced (in the chapter meeting of October 29). Bishop Antonio de la Raya's deputy, fray Francisco de la Cámara y Raya, while discussing how the chapelmaster Pedro Bermúdez might best be taken care of, said that the bishop had ordered his being installed in one of the Cuzco parishes and that while waiting to do so, Bartolomé de Contreras should be transferred (on his own desire) to San Blas parish and Hernando (Ruiz) Pacheco to San Cristóbal. Meantime, the chapter should take the 200 pesos available after reducing Pacheco's income from San Cristóbal, to increase Bermúdez's salary from the 400 assayed pesos already promised him to 600.

Between Bermúdez's August 1, 1597, initiation at Cuzco and his February 28, 1603, summons to Puebla, his having spent the years 1599–1602 at Guatemala can be inferred from the number of his works copied at Guatemala Cathedral. Choirbook I copied by Gaspar Fernandes in 1602 and recopied in the 1760's contains Bermúdez's parody Mass based on Mateo Flecha the Elder's ensalada, *La Bomba*. A complete list of Bermúdez's works thus far encountered in Guatemala Cathedral archive (each in manuscript large choirbook = CB) reads as follows:

Aurea luce. Polyphony of this Peter and Paul hymn begins with second strophe *Janitor caeli*, a 4. CB IIa, 41ᵛ–43. Throughout this choirbook, Bermúdez's

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[24] Raya, a native of Baeza, graduated doctor at Bologna in 1561. The four-year delay between his consecration at Granada as bishop of Cuzco and his entry into his Peruvian bishopric may have been partly due to his capture during the English occupation of Cádiz, June 22 to July 5, 1596. He died at Cuzco June 28, 1606. See Manuel de Mendiburu, *Diccionario histórico biográfico del Perú*, segunda edición (Lima: Imprenta Gil, 1934), ix, 317–319.

[25] For the Spanish text of the act, see "Cuzco Cathedral: 1546–1750," *Inter-American Music Review*, ii/2 (Spring–Summer 1980), 8, note 43.
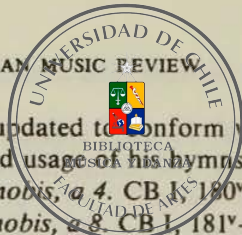
texts have been updated to conform with Urban VIII's breviary (1632)—thus proving continued usage of his hymns long after his death.

Christus natus est nobis, a 4. CB I, 180ᵛ–181. Christmas Invitatory.

Christus natus est nobis, a 8. CB I, 181ᵛ–182. Tiple 2 sings chant in Pfundnoten.

Crudelis Herodes, beginning *Ibant magi, a 5.* CB IIa, 8ᵛ–10.

Crudelis Herodes. Polyphony begins with second strophe, *Ibant Magi, a 4.* CB IIa, 10ᵛ–13. 2nd *pars, Nouum genus* at 11ᵛ–13 *de tiples a 4* (two tiples, two altos). 3rd *pars, Gloria tibi Domine,* 13ᵛ–14, ascribed to Guerrero.

Defensor alme Hispaniae Jacobe vindex hostium, a 4. [Ulysse Chevalier, *Repertorium hymnologicum,* I, no. 4316; Faustino Arévalo, *Hymnodia hispanica* (Rome: Typographia Salomoniana, 1786), pp. 244–245.] In die Sancti Jacobi (Translation of St. James, December 30). CB IIa, 46ᵛ–50. 2nd *pars a 3* (Ti A Te), *Tu bella cum nos cingerent.* 3rd, "Canon in subdiatessaron cum sex vocibus" (SSAATB), *Jesu tibi sit gloria,* calls for an unwritten altus resolving Superius I at the fourth below.

Iste Confessor Domini colentes. Polyphony of this Common of Confessors hymn begins with second strophe, *Qui pius prudens, a 5* (Ti A A Te B). CB IIa, 67ᵛ–68.

Iste Confessor. Alternate setting of second strophe, *a 4.* CB IIa, 68ᵛ–72. 2nd *pars a 3, Unde nunc noster* follows, then 3rd *pars a 6* (SSAATB), *Sit salus illi.*

Jesu nostra redemptio. Polyphony of this Ascension hymn begins with *Quae te vicit, a 4.* CB IIa, 17ᵛ–18.

Jesu Redemptor omnium. Polyphony begins with second strophe, *Tu lumen.* Christmastide hymn *a 4.* CB IIa, 3ᵛ–4.

Lauda mater ecclesia. Polyphony of the Mary Magdalene hymn begins with second strophe, *Maria soror Lazari, a 4.* CB IIa, 49ᵛ–50.

Lumen ad revelationem gentium, a 5. CB I, 187ᵛ–188.

Lumen ad revelationem gentium, a 4. CB I, 188ᵛ–189.

Miserere mei Deus, a 4. CB III, 30ᵛ–34. Although anonymous at the first opening, this psalm is identified as Bermúdez's in the index pasted on the flyleaf.

Missa de Bomba, a 4. CB I, 152ᵛ–169. Parody of Mateo Flecha's ensalada *La Bomba* intabulated by Fuenllana (1554) and published in partbooks at Prague, 1581.

O gloriosa Domina, a 6. CB IIa, 77ᵛ–79. Canon at lower fourth between Superius I and Altus I.

Pange lingua, Corpus Christi hymn *a 4.* CB IIa, 29ᵛ–32. 2nd *pars a 5* (Ti Ti A Te B), *Nobis datus.* 3rd *pars* "de tiples" *a 4,* 32ᵛ–33, not ascribed. 4th *pars a 6* (Ti A A Te Te B), *Tantum ergo,* 33ᵛ–35, marked "bermudez", canonic (tenor I and alto at the fifth).

Veni Creator spiritus, a 4. Third strophe, *a 7* (*Tu Septiformis munera*), copied CB IIa at 24ᵛ–25, includes a three-in-one canon. Top voice answers the tenor at the octave, alto answers at the fifth. In margin of alto: "tria sunt munera pretiosa." Alternate setting of *Tu Septiformis* for Ti Ti A Te follows at folios 25ᵛ–26.

Vidi aquam, antiphon *a 4.* CB I, 7ᵛ–9. During the polyphony, which starts with *Egredientem de templo,* the tenor sings the chant in Pfundnoten.

Bermúdez's restlessness—which is illustrated in his staying at Antequera less than three years beginning August 25, 1584, at Cuzco not longer than two years, and at
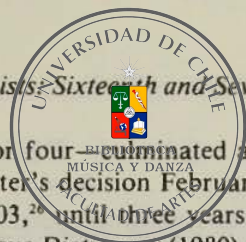
Guatemala not longer than three or four—culminated at Puebla, where death cut short a term lasting from the chapter's decision February 4, 1603, to call him and formal summons February 28, 1603,[26] until three years later. The author of Bermúdez's biography in *The New Grove Dictionary* (1980), ii, 611, suggests that his ill health at Puebla may account for Luis Méndez's having taken charge of the Puebla choirboys in August 1603 and the *sochantre* having become interim maestro de capilla on January 1, 1606.

Bermúdez is the earliest Puebla Cathedral chapelmaster whose works survive in Puebla Cathedral choirbooks. His five-voice *Domine ad adiuuandum me* in Choirbook I takes rank as his first work to have been published and recorded.[27] His four settings of the *Salve Regina* were transcribed by Steven Barwick, who included them in his 1949 Harvard Ph.D. dissertation, "Sacred Vocal Polyphony in Colonial Mexico," Volume II, pages 184–218.

With Steven Barwick's extremely kind permission, his transcriptions occupy the next 35 pages. Ardent thanks are here expressed for this privilege.

[26] Florencio M. Álvarez, *A.C. Índice Gral* (see note 15), fol. 20ᵛ: "Llamese a Pedro Bermudez para maestro de capilla." Álvarez cited fol. 264 of now lost Volume V of the Puebla Cathedral Acts as his source.

[27] Side 1, band 5, of UCLA's Eldorado album *Latin American Musical Treasures* (recorded in 1977 by Roger Wagner Chorale directed by Roger Wagner) contains Bermúdez's *Domine ad adiuuandum me festina*. Without acknowledging *Music in Mexico: A Historical Survey* (New York: Thomas Y. Crowell, 1952), p. 123, as source, Francisco Esteve Barba's *Cultura Virreinal* (Barcelona-Madrid: Salvat Editores, 1965), p. 909, reproduced *Domine ad adiuuandum me festina*.

PUEBLA, PUE
Libro de Coro N.1

SALVE REGINA

PEDRO BERMUDEZ

SOPRANO

Vi - - ta dul - ce - - do, vi - ta dul - - ce - - -

ALTO

Vi - - ta dul - - ce - do dul - ce - do vi -

TENOR

Vi - - ta dul - ce -

BASS

Vi - - ta dul - ce - do

- - - - - do vi - - - ta dul - ce - - -

- - - ta vi - ta dul - ce - do, [vi - ta dul - ce - do,] dul -

do [vi - ta dul - ce - do vi - ta dul - ce - do] dul - ce - - -

[vi - ta dul - - ce - do,] vi -

-do vi - ta dul - ce - - - - do spes nostra sal - ve no -

- ce - do vi - ta dul - ce - do, dul - ce - do, spes no - stra sal - -

- do, dul - ce - - - - do spes no -

- ta dul - - ce - - - - do, spes

Libro de Coro N. I Puebla, Pue.

Pedro Bermudez

do vi - ta dul-ce - - do   spes nostra sal - ve, [spes no - stra sal -

do vi - ta dul-ce - do   spes no - stra sal - ve, [spes

ta dul - ce - do   spes no - stra sal - ve   spes no - stra

dul - ce - - - do]   spes no - stra sal - ve

- - ta dul - ce - do   spes no - stra sal - - ve,   [spes no -

ve]   [spes no - stra   sal - - ve, spes no - stra sal - - ve.]

no - stra   sal ve   spes no - stra sal - ve,   spes no - stra   sal - - ve.]

sal - - ve   [spes no - stra sal - - ve.]

spes no - - stra sal - ve   no - stra   sal - ve.

stra   sal - ve]   spes no - stra sal - - - - - ve.

O cle - mens O pi - - - a O dul - cis

O cle - - - mens O pi - a - O dul - cis

- - a] O cle - mens O pi - a O dul - cis Vir -

a, [O pi - - - a] O dul - cis

pi - - - - a] O dul - cis

O dul - cis [dul - cis Vir - - - go Ma - ri - a]

O dul - cis Vir - - go, O dul - cis Vir - - go

- - - - go [dul - cis Vir - go] Ma - ri - a, Vir - go Ma -

[Vir - go Ma - ri - a] O dul - cis vir -

Vir - - - go [O

Libro de Coro N.I Puebla, Pue.

SALVE 4

Pedro Bermúdes

SALVE 6

Libro de Coro N.1   Puebla, Pue.

Pedro Bermudes

DOMINE AD ADJUVANDUM

A 5

Libro de Coro N.2 Puebla, Pue.

Pedro Bermúdez

SOPRANO I.

Do - mi - ne ad ad-ju-van-dom me fe-sti - na, Glo - ri - a Pa - tri et Fi - li -

SOPRANO II.

Do - mi - ne ad ad-ju - van-dom me fe-sti - na et Fi - li -

ALTO

Do - mi - ne ad ad-ju - van-dom me fe-sti - na, Glo - ri - a Pa - tri et Fi - li -

TENOR

Do - mi - ne ad ad-ju-van-dom me fe - sti - na glo ri - - a Pa - tri et Fi - li -

BASS

Do - mi - ne ad ad-ju - van-dum me fe-sti - na, glo - ri - a Pa - tri et Fi - li -

-o et Fi - li - o et Spi-ri-tu - - i San-cto Si - cut e - rat in

-o et Fi - li - o et Spi-ri-tu - i San - cto Si - cut e - rat in

-o et Fi - li - o et Spi-ri-tu i San - cto Si - cut e - rat in

-o et Fi-li - o et Spi-ri-tu - - i San - cto Si - cut e -

-o et Fi - li - o et Spi-ri-tu - - i San - cto si - cut e - rat in