

# HARMONIA CAELESTIS

*An anthology of 16th century sacred music for voice and lute*

VOLUME ONE:  
IBERIAN COMPOSERS



EDITED BY RON ANDRICO



MIGNARDA  
EDITIONS

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**25. *Oculi mei***

Estêvão Lopes Morago

60

Oculi mei semper ad Dominum  
 Quia ipse evellet de laqueo pedes meos:  
 Respice in me, Et miserere mei.

My eyes are ever towards the Lord:  
 For He shall pluck my feet out of the snare:  
 Look Thou upon me, And have mercy on me.

*Oculi mei semper ad Dominum* is the Introit for the 3<sup>rd</sup> Sunday in Lent, text derived from Psalm 24, verses 14 and 15 in the Clementine Vulgate, which was in use from 1592 – 1979. An interesting aspect of Psalm 24 is that it is an acrostic, with each verse beginning with a subsequent letter of the Hebrew alphabet. The Latin Vulgate numbering differs from the more modern numbering of the Psalms, with the modern Psalm 25 equivalent to Psalm 24 in Latin Vulgate.

Morago made minor modifications to a few words in his setting; *quia ipse* (because he...) rather than *quoniam ipse* (for he...), and the motet ends midway through line 16, at the words *miserere mei...*

**INSTRUMENTAL SOLOS FOR LUTE OR VIHUELA****26. *Duo de Josquin* [*Fecit potentiam*]**

Fuenllana (1554) L1 f. 4

64

Fuenllana's unique intabulation of this duo represents the only surviving attribution of the piece to Josquin, and it is not found elsewhere in any form. The music is a setting of the Magnificat text, *Fecit potentiam in brachio suo, dispersit superbos mente cordis sui*, which translates as "He has shown strength with his arm; he has scattered the proud of heart."

**27. *Benedictus de Missa Pange lingua***

Josquin / Fuenllana (1554) L1 f. 1v

65

Since the source for Fuenllana's arrangement of Josquin's *Benedictus* duo is readily available for comparison, the piece offers an interesting glimpse of the intabulator's method of adaptation. Fuenllana's *Benedictus* duo is somewhat truncated from Josquin's original, but unlike 43 below, the logical application of accidentals in the intabulation seem to make sense as applied to vocal conventions.

**28. *Et ascendit***

Morales /Fuenllana (1554), L1 f. 5v

66

With the exception of the duos above, and like most of the other motets and Mass movement settings in Fuenllana's *Ophenica Lyra*, a single part is highlighted in the tablatures with red ciphers, and the text is printed under the staff, indicating that the music cued by the tablature cipher was meant to be sung by the player. For this edition, the editor has provided only the tablatures without the additional information assuming that 1) the arrangement of the music works well as an instrumental solo, 2) there is no effective, uncluttered and elegant way to convey the information from the original publication using modern black & white printing, 3) settings of these pieces have been transcribed into vocal and keyboard score and are available elsewhere, and 4) there is plenty of other music included in settings 1 – 25 herein for those interested in self-accompanied singing.

# 9. Ave Maria

Francisco Guerrero

Arranged Andrico

1 A - ve Ma - ri - a, a - ve Ma - ri -

8 a, gra - ti - a ple - na Do - mi -

17 nus te - cum, be - ne - di - cta tu, be - ne - di -

25 cta tu in mu - li - e - ri - bus, et be - ne -

33 di - ctus fru - ctus ven - tris tu - i, le - sus,

# 31. Fantasia sobre vn Benedictus

Valderrabano (1547) L5 f. 64

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