

Vllancico a 4 a N. S. Hoy la tierra produce una Rosa

Tiple I

Respuesta a la copla
Coplas

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Fine

The first system of the musical score consists of four staves. The top staff is the vocal line for Tiple I, starting with a treble clef and a key signature of two flats (B-flat and E-flat). The melody begins with a quarter note G4, followed by quarter notes A4 and B4, then a quarter rest, and continues with a sequence of quarter notes: G4, A4, B4, G4, F4, E4, D4, C4. The second staff is a vocal line that remains mostly silent, with some notes appearing in the second and fourth measures. The third staff is the piano accompaniment, featuring a series of chords and single notes in the right hand. The fourth staff is the bass line, providing a simple harmonic foundation with quarter notes and rests.



The second system of the musical score consists of four staves. The top staff continues the vocal melody from the first system, starting with a treble clef and a key signature of two flats. The melody is more active, featuring eighth and sixteenth notes. The second staff continues the vocal line with similar rhythmic patterns. The third staff shows the piano accompaniment with chords and single notes. The fourth staff is the bass line, which includes a fermata over a note in the fourth measure, marked with a '7' above it, indicating a seventh chord.

2 11

S
A
T
B

Hoy la tie-rra pro-
Hoy la tie-rra pro-
Hoy la tie-rra pro-
Hoy la tie-rra pro-



17

S
A
T
B

du- ce u- na ro- sa, pro- du- ce u- na ro- sa de a- ro- mas tan
du- ce u- na ro- sa, pro- du- ce u- na ro- sa de a- ro- mas tan
du- ce u- na ro- sa, pro- du- ce u- na ro- sa de a- ro- mas tan
du- ce u- na ro- sa, pro- du- ce u- na ro- sa de a- ro- mas tan

23

S
fi- nos, de a- ro- mas tan fi- nos, de pur- pu- ra tal,- de

A
fi- nos, de a- ro- mas tan fi- nos, de par- pu- ra tal, de

T
fi- nos, de a- ro- mas tan fi- nos, de pur- pu- ra tal. de

B
fi- nos, de a- ro- mas tan fi- nos, de pur- pu- ra tal, de



28

S
pur- pu- ra tal, de a- ro- mas tan fi- no- de pur- pu- ra

A
pur- pu- ra tal, de a- ro- mas tan fi- nos, de pur- pu- ra

T
pur- pu- ra tal, de a- ro- mas tan fi- nos, de pur- pu- ra

B
pur- pu- ra tal, de a- ro- mas tan fi- nos, de pur- pu- ra

34

S
tal,

A
tal,

T
tal,

B
tal,

The musical score is for a four-part vocal setting with piano accompaniment. It begins at measure 34. The vocal parts (Soprano, Alto, Tenor, and Bass) each have a single note followed by a rest in the first measure, and then a whole rest for the next three measures. The piano accompaniment consists of four staves: the first two are treble clef and the last two are bass clef. The first two staves have a continuous eighth-note accompaniment pattern. The last two staves have a simple harmonic accompaniment with chords and rests.

38

S
A
T
B

pro- du- ce u- na ro- sa de a-

pro- du- ce u- na ro- sa de a-

pro- du- ce u- na ro- sa de a-

pro- du- ce u- na ro- sa de a-

43

S
A
T
B

ro- mas tan fi- nos, de a - ro- mas tan fi- nos, de pur- pu- ra

ro- mas tan fi- nos, de a- ro- mas tan fi- nos, de pur- pu- ra

ro- mas tan fi- nos, dea- ro- mas tan fi- nos, de pur- pu- ra

ro- mas tan fi- nos, de a- ro- mas tan fi- nos, de pur- pu- ra

6

48

S
tal, de pur- pu- ra tal.-

A
tal, de pur- pu- ra tal,

T
tal, de pur- pu- ra tal,

B
tal, de pur- pu- ra tal,



53

S
Que el im- pi- reo pre- sen- ta a sua

59

S pom- pa

A la



63

S la glo- ria in- mor-

A gra- cia en za- fi- ros, la glo- ria in- mor- tal, la glo- ria in- mor-

T la glo- ria in- mor-

B la glo- ria in- mor-

69

S
tal,-

A
tal,

T
tal. pre- sen- ta a sua

B
tal, pre- sen- ta a sua

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and four piano accompaniment staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts have lyrics: Soprano: 'tal,-'; Alto: 'tal,'; Tenor: 'tal. pre- sen- ta a sua'; Bass: 'tal, pre- sen- ta a sua'. The piano accompaniment includes a right-hand part with a rhythmic pattern of eighth and sixteenth notes, and a left-hand part with chords and a simple bass line.

74

S la

A la

T pom- pa la gra- cia en Za- fi- ros, la glo- ria in- mor - tal la

B pom- pa la gra- cia en za- fi- ros, la glo- ria in- mor- tal, la

79

S glo- ria in- mor- tal, la glo- ria in- mor- tal.

A glo- ria in- mor- tal, la glo- ria in- mor- tal.

T glo- ria in- mor- tal, la glo- ria in- mor- tal.

B glo- ria in- mor- tal, la glo- ria in- mor- tal.

10

84

S

A

T

B



88

S

A

T

B

I. De la co-

Tiple

No es muy

91

S
mun mal- di- cion en vuel- ta en i- ras di- vi- nas que

A
nue- va pre- sun- cion go- ce Ma- ri- a ex- cep- cio- nes si



94

S
llue- ve la ro- sa es- pi- nas hoy go- za- mos la ex- cep- ción pues es- ta la ro- sa en Sion, hoy sa- le

A
pen- den sus per- fec- cio- nes de di- vi- na an- te- la- cion pues es- ta la ro- sa en Sion, hoy sa- le

S hoy sa-le tan ce-les-tial, que el im-pi-reo pre-sen-ta a sua

A hoy sa-le tan ce-les-tial,



S pom- pa

A la gra-cia en za-fi-ros, la

T la gra- - cia en za-fi-ros, la

B la gra-cia en za-fi-ros, la

105

S
la glo- ria in- mor- tal.-

A
glo- ria in- mor- tal, la glo- ria in- mor- tal.

T
glo- ria in- mor- tal, la glo- ria in- mor- tal.

B
glo- ria in- mor- tal, la glo- ria in- mor- tal.