

1. Hostis Herodes impie, Christum venire quid times? Non eripit mortalia qui regna dat cælestia.
3. Lavacra puri gurgitis cælestis Agnus attigit; peccata quæ non detulit nos abluendo sustulit.
5. Iesu, tibi sit gloria, qui te revelas gentibus, cum Patre et almo Spiritu, in sempiterna sæcula.

Cantus

2. I - bant Ma - gi quam

Altus

2. I - bant Ma - gi i - bant Ma -

Tenor

2. I - bant Ma - gi quam - - - derant, quam

Bassus

2. I - bant Ma - gi quam vi -

6

The musical score consists of three systems of staves. The first system has a treble clef, a key signature of one flat (B-flat), and a common time signature. It begins with a measure containing a whole note G4, followed by a half note A4, and a half note B4. A sharp sign (#) is placed above the B4 note. The second system has a treble clef and a key signature of one flat. It begins with a whole note G4, followed by a half note A4, and a half note B4. The third system has a bass clef and a key signature of one flat. It begins with a whole note G3, followed by a half note A3, and a half note B3. The lyrics are: "de - rant, quam vi - de - rant stel - lam se - quen - tes stel -", "vi - de - rant stel - lam se - quen - tes, stel - lam se - quen -", and "stel - lam se - quen - tes stel - lam se - quen - tes stel - lam se - quen - tes stel - lam se - quen - tes".

de - rant, quam vi - de - rant stel - lam se - quen - tes stel -

vi - de - rant stel - lam se - quen - tes, stel - lam se - quen -

stel - lam se - quen - tes stel - lam se - quen - tes stel - lam se - quen -

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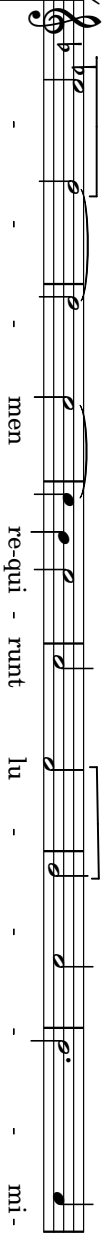
se - quen - tes prae - - vi - am: lu -

lam se - quen - tes prae - - vi - am: lu - men re - qui - runt lu - mi -

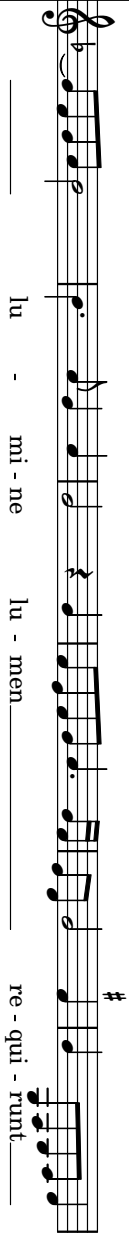
tes prae - - vi - am: lu - men re -

vi - am: lu - men re - qui - runt.

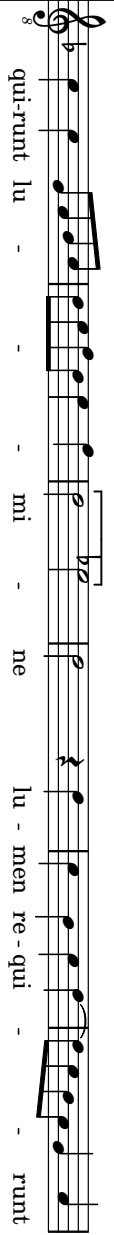
18



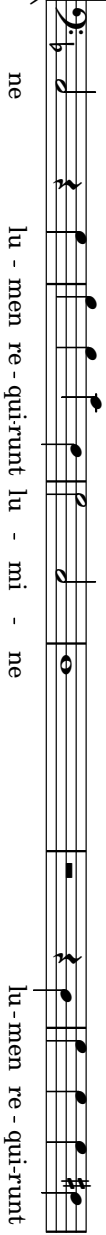
- - - men re-qui - runt lu - - - mi -



lu - - mi - ne lu - men re - qui - runt



qui-runt lu - - mi - ne lu - men re-qui - runt



ne lu - men re-qui-runt lu - mi - ne lu-men re - qui-runt

24

ne: De - um fa - - ten - - tur mu - - ne - re. #

lu-mi-ne: De-um fa - - ten - tur mu - - ne - re. #

lu-mi-ne: De - um fa - ten-tur mu - - ne-re, De - um fa - - ten-tur mu-ne - re.

lu-mi-ne: De - um fa - ten - - tur mu - ne - re. #

31

Canon in diapason

Cantus

4. No - vum ge - nus

Altus

4. No - vum ge - nus po - ten-ti - æ, no - vum ge-nus po - ten -

Tenor I

Resolutio
4. No - vum ge -

Tenor II

4. No - vum ge-nus po - ten-ti - æ, no-vum ge - nus po - ten-ti -

Bassus

4. No-vum ge - nus po - ten-ti - æ no -

37

po - - ten - ti - æ: a - quæ ru - be - scunt —
 - - - - - ti - æ: a - quæ ru - be - scunt hy - dri -
 nus po - - ten - ti - æ: a - quæ ru -
 æ no - vum ge - nus po - ten - ti - æ: a - quæ ru - be - scunt hy - dri -
 vum ge - nus po - ten - ti - æ: — a - quæ ru - be - scunt hy - dri - æ, a - quæ ru -

43

Musical score for Guerrero's "Hostis Herodes impie". The score is written in G major (one sharp) and 4/4 time. It consists of three systems of vocal lines. The first system has a soprano line and a bass line. The second system has a soprano line and a bass line. The third system has a soprano line and a bass line. The lyrics are:

hy - - - dri - æ: vi - - - num - que
 æ, a - quæ ru - be - scunt hy - dri - æ: vi - num - que ius - sa fun - de - re, vi -
 be - scunt hy - dri - æ: vi - num - que ius - sa fun - de - re, fun - de -
 æ: vi - num - que ius - sa fun - de - re, fun - de -
 be - - - scunt hy - dri - æ: vi - num - que ius - sa fun - de - re

49

ius - sa fun - de - re mu - ta - vit un -
 num - que ius - sa fun - de - re mu - ta - vit un -
 num - que ius - sa fun - de - re mu -
 re vi - num - que ius - sa fun - de - re mu - ta - vit
 vi - num - que ius - sa fun - de - re, fun - de - re

Detailed description: This is a musical score for a vocal part, likely a soprano or alto, in a minor key (one flat). The score is written on five staves. The first staff begins with a treble clef and a key signature of one flat. The lyrics are: 'ius - sa fun - de - re mu - ta - vit un -'. The second staff continues: 'num - que ius - sa fun - de - re mu - ta - vit un -'. The third staff continues: 'num - que ius - sa fun - de - re mu -'. The fourth staff continues: 're vi - num - que ius - sa fun - de - re mu - ta - vit'. The fifth staff continues: 'vi - num - que ius - sa fun - de - re, fun - de - re'. The music features various rhythmic values including quarter, eighth, and sixteenth notes, as well as rests. There are dynamic markings such as 'p' (piano) and 'f' (forte). The score is numbered 49 in the top right corner.

da o - ri - gi - nem.

ta - vit un - da o - ri - gi - nem, mu - ta - vit un - da o - ri - gi - nem.

ta - vit un - da o - ri - gi - nem.

mu - ta - vit un - da o - ri - gi - nem.

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Estrofa alternativa, Códice 25 de Toledo

Cantus

6. Glo - ri - a - - - - ti - bi - - Do - -

Altus

6. Glo - ri - a ti - bi Do - mi - ne, *glo-ri - a ti-bi Do-mi-ne*, glo - ri-a

Tenor

6. Glo - ri - a ti - bi Do - mi - ne qui ap - pa - ru - i - sti - ho -

Bassus

6. Glo - ri - a ti - bi Do - mi - - ne

67

The musical score is written for three parts: Soprano (top), Alto (middle), and Bass (bottom). It is in the key of B-flat major (two flats) and 4/4 time. The score consists of three systems of staves. The lyrics are written below the corresponding vocal lines. The first system contains the lyrics 'mi - ne qui ap - pa - ru - i - sti - ho - di -'. The second system contains 'ti - bi Do - mi - ne qui ap - pa - ru - i - sti ho - di -'. The third system contains 'qui ap - pa - ru - i - sti ho - di - e, ho - di - e'. The score includes various musical notations such as notes, rests, accidentals (sharps and naturals), and a fermata over the final 'e'.

mi - ne qui ap - pa - ru - i - sti - ho - di -

ti - bi Do - mi - ne qui ap - pa - ru - i - sti ho - di -

qui ap - pa - ru - i - sti ho - di - e, ho - di - e

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in sem - pi - ter - - na sæ - - cu - - la. A - men.

in sem - pi - ter - - na sæ - - cu - - la. A - men.

Spi - ri - tu in sem - pi - ter - - na sæ - - cu - - la. A - men.

in sem - pi - ter - - na sæ - - cu - - la. A - men.