

Ecce sacerdos magnus

Ms. 3 capilla real de Granada

Rodrigo de Ceballos (c.1525-1581)

Cantus

Altus

Tenor

Bassus

Ec - ce sa - cer - dos ma - gnus

Ec - ce sa - cer - dos ma - gnus

Ec - ce sa - cer - dos ma - gnus ec - ce

Ec - ce sa - cer - dos ma - gnus ec -

Detailed description: This block contains the first system of a four-part vocal setting. It features four staves: Cantus (Soprano), Altus (Alto), Tenor, and Bassus (Bass). The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are distributed across the staves, with some syllables appearing on multiple staves. The Cantus part begins with a rest followed by a melodic line. The Altus part starts with a rest and then enters. The Tenor and Bassus parts enter with their respective lines.

9

ec - ce sa - cer - dos ma - gnus qui in di - e - bus su - is pla - cu - it

ec - ce sa - cer - dos ma - gnus qui in di - e - bus su - is pla - cu -

sa - cer - dos ma - gnus qui in di - e - bus su - is pla - cu - it De - o

ce sa - cer - dos ma - gnus qui in di - e - bus su -

Detailed description: This block contains the second system of the musical score, starting at measure 9. It continues the four-part setting. The lyrics are: 'ec - ce sa - cer - dos ma - gnus qui in di - e - bus su - is pla - cu - it'. The Cantus part has a melodic line with a fermata. The Altus part has a melodic line with a fermata. The Tenor part has a melodic line with a fermata. The Bassus part has a melodic line with a fermata. The system ends with a sharp sign (#) on the Altus staff.

17

De - o, qui in di - e - bus su - is pla - cu - it De - o, pla - cu - it

it De - o qui in di - e - bus su - is pla - cu - it De - o et in

qui in di - e - bus su - is pla - cu - it De - o, qui in di - e - bus su - is pla - cu - it

is pla - cu - it De - o qui in di - e - bus su - is pla - cu - it

Detailed description: This block contains the third system of the musical score, starting at measure 17. It continues the four-part setting. The lyrics are: 'De - o, qui in di - e - bus su - is pla - cu - it De - o, pla - cu - it'. The Cantus part has a melodic line with a sharp sign (#) on the staff. The Altus part has a melodic line with a sharp sign (#) on the staff. The Tenor part has a melodic line with a sharp sign (#) on the staff. The Bassus part has a melodic line with a sharp sign (#) on the staff.

24

De - o et in tem-po-re i - ra - cun - di -

tem-po-re i - ra - - - - - cun - di - æ, et in tem-po - re

De - o et in tem-po - re i - ra - cun - di - æ et in tem-po - re

De - o et in tem-po - re i - ra - cun - di - æ et

31

æ, i - ra-cun-di - æ fa - ctus est fa - ctus est re-con - ci - li - a -

- i - ra - cun - - - - - di - æ fa - ctus est, fa - ctus est re-con-ci-li -

i - ra - cun - - - - - di - æ fa - ctus est, fa-ctus est re-con-ci-li -

in tem - po - re i - ra - cun - di - æ fa - ctus est, fa - ctus est re - con-

38

- ti - o, fa - ctus est fa - ctus est re-con - ci - li - a - - ti - o.

a - ti - o fa - ctus est, fa - ctus est, fa - ctus est re-con-ci-li - a - ti - o.

a - ti - o fa - ctus est, fa - ctus est fa - ctus est re-con-ci - li - a - ti - o.

ci - li - a - ti - o fa - ctus est, fa - ctus est re - con - ci - li - a - ti - o.