

O SALUTARIS HOSTIA

AD CONCINENDUM IN CARLOS ET M^a CARMEN NUPTIIS

(5 v.m.)

Largo ($\text{J} = 50$)

Luis Alberto Campos

Musical score for four voices (Soprano, Alto, Tenor, Bass) and organ. The vocal parts are in treble clef, and the bass part is in bass clef. The organ part is in soprano clef. The music consists of three staves. The first staff starts with a rest followed by a note. The second staff begins with a note. The third staff begins with a note. The vocal parts sing "O salu - ta - ris ho - sti - a" and the bass part sings "Ho - - -". The organ part enters with a dynamic of *mp* on the third beat of the first measure, singing "O sa - lu -". The vocal parts continue with "ta - ris ho - sti - a" and the bass part continues with "ta - ris ho - sti -". The organ part continues with "a" and the vocal parts continue with "sti - a".

Continuation of the musical score. The vocal parts sing "ta - ris ho - sti - a" and the bass part sings "ta - ris ho - sti - a". The organ part enters with a dynamic of *mp* on the third beat of the first measure, singing "quae cae - li". The vocal parts continue with "quae cae - li" and the bass part continues with "quae cae - li". The organ part continues with "pan - dis o - sti -" and the vocal parts continue with "pan - dis o - sti -". The bass part continues with "o - sti -".

Final section of the musical score. The vocal parts sing "o - sti - um," and the bass part sings "o - sti - um,". The organ part enters with a dynamic of *poco cresc.* on the third beat of the first measure, singing "bel - la". The vocal parts continue with "bel - la" and the bass part continues with "bel - la". The organ part continues with "bel - la" and the vocal parts continue with "bel - la". The bass part continues with "bel - la". The vocal parts sing "um, quae cae - li" and the bass part sings "um, quae cae - li". The organ part enters with a dynamic of *mp* on the third beat of the first measure, singing "pan - dis". The vocal parts continue with "pan - dis" and the bass part continues with "pan - dis". The organ part continues with "o - sti - um," and the vocal parts continue with "o - sti - um,". The bass part continues with "o - sti - um,". The organ part continues with "bel - la" and the vocal parts continue with "bel - la". The bass part continues with "bel - la".

A

diminuendo

pre - munt pre - munt ho - sti - li - a da ro - bur,
 pre - munt pre - munt ho - sti - lia a; da ro - bur,
 pre - munt pre munt ho - sti - li - a da
 pre - munt pre - munt ho - sti - li - a

ff rit

fer au - xi li - um.
 fer au - xi li - um.
 ro - bur fer au - xi - li - um.
 da ro - bur, fer au - xi - li - um.

B *A tempo*

mp U - ni tri - no - que Do - mi - no
mp U - ni tri - no - que Do - mi - no
mp Do - mi - no

no - que Do - mi - no
 sit sem - pi - ter - na glo - ri -
 sit sem - pi - ter - na glo - ri -
 glo - ri -

poco cresc.

glo - ri - a,
 glo - ri - a,
 glo - ri - a,

a sit sem - pi - ter - na glo - ri - a,
 a

C *diminuendo*

qui vi - tam si - ne ter - mi - no no - bis do - net
 qui vi - tam si - ne ter - mi - no no - bis do - net
 qui vi - tam si - ne ter - mi - no no - bis do - net

qui vi - tam si - ne ter - mi - no no - bis do - net

D *f*

p rit. molto $\text{♩} = 35$

in pa - tri - a

A - men.

A - men.

A - men.

A - men.

MALACAE KALENDIS IULII MCMXCI

O salutaris hostia
quae caeli pandis ostium,
bella premunt hostilia;
da robur, fer auxilium.

Uni trinoque Domino
sit sempiterna gloria,
qui vitam sine termino
nobis donet in patria.

*Oh salvífica hostia,
que abres las puertas del cielo:
las guerras nos agobian hostiles.
Danos fuerza, ofrécenos auxilio.*

*Al Señor uno y trino
la gloria por los siglos,
para que nos conceda
una vida sin fin en su reino.*