

Signum crucis mirabile

The musical score for the Cantus part consists of four measures. The first measure starts with a forte dynamic (F) and a half note. The second measure begins with a half note. The third measure starts with a forte dynamic (F) and a half note. The fourth measure begins with a half note.

Altus

A musical score for soprano voice. The key signature is one sharp (F#). The time signature is common time. The vocal line begins with a half note rest, followed by a quarter note rest, and then continues with a series of eighth notes and sixteenth notes.

## Tenor

A musical score for a single voice, likely a soprano or alto, written in common time with a treble clef. The vocal line consists of a series of eighth and sixteenth note patterns. The lyrics are written below the notes: "Si-gnum cru-cis mi-ra-bi-le". The score includes vertical bar lines and a final measure ending with a double bar line and repeat dots.

Bassus

Signum      cru - cis mi - ra - bi - le      signum

Edited by Nancho Alvarez

## Signum crucis mirabile

## Morales

7

The musical score consists of three staves of music. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The key signature is one sharp (F#). The time signature is common time (indicated by 'C'). The music features various note values including eighth and sixteenth notes, with rests and dynamic markings like 'p' (piano) and 'f' (forte). The lyrics are written below each staff, aligned with the corresponding musical measures.

- bi - le, si - gnum cru - cis mi - ra - bi - le, si - gnum cru - cis mi -

- bi - le, si - gnum cru - cis mi - ra - bi - le, mi - ra - bi - le o-lim per

si - gnum cru - cis mi - ra - bi - le, si - gnum - cru - cis mi - ra - bi -

cru - cis mi - ra - bi - le, si - gnum cru - cis mi - ra - bi - le

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## Morales

14

*ra - bi - le, o-lim per or - bem re - ni - tens*

*o-lim per or - bem re - ni - tens*

*or - bem re - ni - tens*

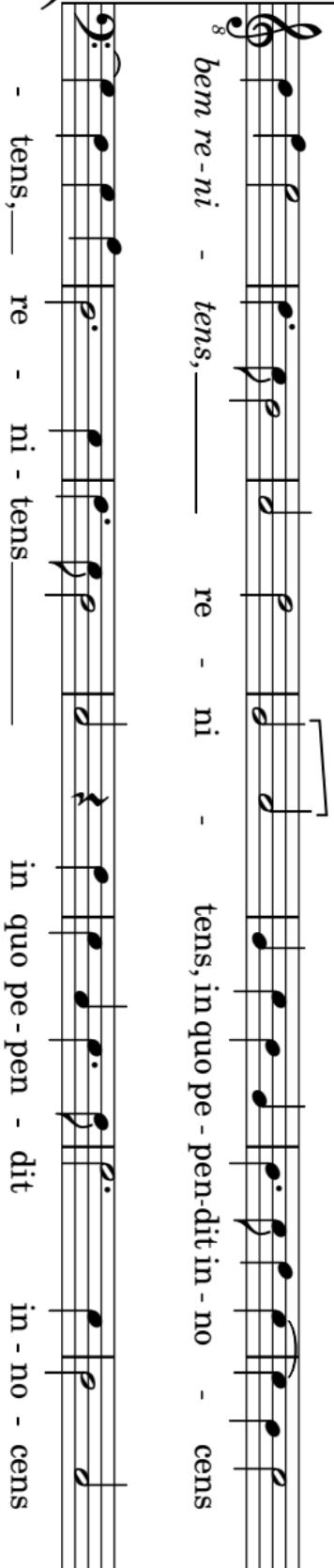
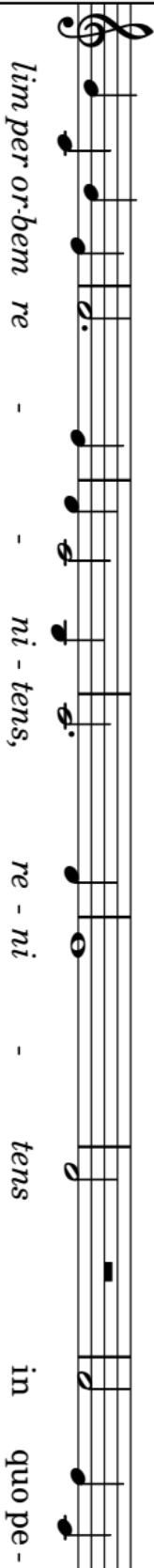
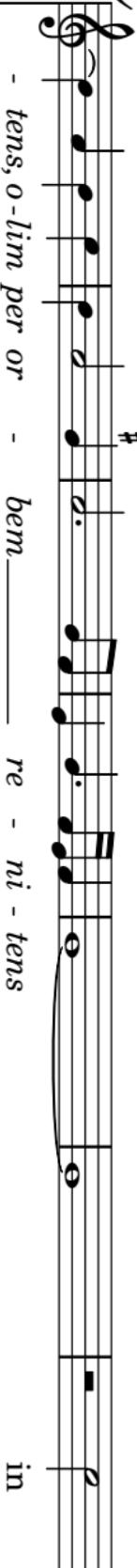
*le*

*o - lim per or - bem re - ni - tens*

*o - lim per or - bem re - ni - tens, re - ni - tens, o-lim per - or - bem re - ni - tens*

21

#



28

quo pe - pen - dit in - no-cens      in quo pe - pen - dit      in -      -      no-cens      Chri-stus re-

pen - dit      in-no - cens      in quo pe - pen - dit      in -      no - cens,

in quo pe - pen - dit      in - no - cens      Chri-

in - no - cens      in quo pe - pen - dit      in -      no - cens

36

dem - ptor o - - mni - um.

Chri - stus re-dem-ptor o-mni - um

*Christus re-dem - ptor o-mni - um.*

stus re - dem - ptor o - mni - um

*Christus re - dem - ptor o - mni - um.*

Chri-stus re-dem-ptor o - mni-um

*Christus re - dem - ptor o - mni - um.*

44  
Secunda pars

Secunda pars

Hæc ar - bor est sub - li - mi - or.

Hæc ar - bor est  
sub - li mi - or  
- ce -

A musical score for soprano voice. The vocal line starts with a forte dynamic (f) on the first note, followed by a piano dynamic (p) on the second note. The lyrics "Hæc ar-bor est sub-li-mi-or" are set to a melodic line that includes eighth and sixteenth-note patterns. The score concludes with a fermata over the final note.

A single-line musical staff with vertical bar lines. The lyrics are aligned with specific notes: 'Hæc' is above a note, 'ar-bor' is below a note, 'est' is above a note, 'sub-li' is above a note, 'mi-or' is below a note, 'ced-ri' is above a note, 'quas' is below a note, 'ha' is above a note, and 'bet' is below a note. The notes have varying stems and heads.

52

ce-dris quas ha - bet Li-ba - nus, *ce-dris quas ha - bet Li* - ba-nus que  
 dris quas ha - bet Li - - - - ba - nus, Li - ba - nus

ha - bet Li - ba - nus

*ce-dris quas ha* - bet Li - ba - nus

Li - - - - ba - nus

ce - dris quas ha - bet Li - ba - nus

59

po-ma ne-scit no - xi - a      *quæ po-ma ne-scit no - xi - a, quæ po-ma ne-scit no - xi - a,*

quæ po-ma ne-scit no - xi - a,      *ne - scit no - xi - a*      quæ po-ma ne - scit no -

quæ po-ma ne-scit no-xi-a, *quæ po-ma ne-scit no-xi-a, quæ po-ma*

quæ po-ma ne-scit no - xi - a      *quæ po-ma ne-scit*

66

*quæ po - ma ne - scit no - xi - a sed fer-re vi - tæ præ - - -*

*- xi - a, no - xi - a sed fer-re vi - tæ præ - mi -*

*ne-scit no - xi - a, no - xi - a sed fer-re vi - tæ præ -*

*no - xi - a, no - xi - a, sed fer-re vi - tæ præ - mi -*

73

a

mi - a, sed ferre vi - tæ præ - mi - a.

sed fer-re vi - tæ —

præ-mi-a. —

mi - a,

sed fer-re vi - tæ —

præ - mi - a.

a sed fer-re vi - tæ præ - mi - a, — vi - tæ præ - mi - a.