

144. Jubilate deo, omnis terra

Ensalada

Miguel de Fuenllana

The musical score for "Jubilate deo, omnis terra" features two staves of rhythmic notation. The top staff uses a common time signature and includes measure numbers 1 through 90. The lyrics are written below the staff, with some words enclosed in brackets. The bottom staff continues the rhythmic pattern and provides a vocal part for the piece.

Top Staff (Rhythmic Notation):

- Measures 1-10: Rhythmic patterns include vertical strokes, short dashes, and various combinations of vertical and horizontal strokes.
- Measure 11: A bass clef (C) is shown.
- Measures 12-20: The lyrics "Jubilate deo," are sung.
- Measures 21-30: The lyrics "omnis terra," are sung.
- Measures 31-40: The lyrics "omnis te- rra." are sung.
- Measures 41-50: The lyrics "Cantate et exulta- te et" are sung.
- Measures 51-60: The lyrics "psallite, et psallite," are sung.
- Measures 61-70: The lyrics "cantate et exultate" are sung.
- Measures 71-80: The lyrics "et psallite. Mill" are sung.
- Measures 81-90: The lyrics "plazeres acá estén, acá estén amen, a- men. Y assi lo" are sung.
- Measures 91-100: The lyrics "digo yo por el niño q nas- cio esta noche" are sung.
- Measures 101-110: The lyrics "en Beth- lem. O gran bien, bien por" are sung.
- Measures 111-120: The lyrics "quien se diría, bien por quien se diría." are sung.
- Measures 121-130: The lyrics "Para mi me lo querría, madre" are sung.
- Measures 131-140: The lyrics "mía, para mi me lo querría, ij." are sung.

Bottom Staff (Vocal Part):

This staff provides a vocal part for the piece. It consists of two systems of rhythmic notation, each with its own measure numbers:

- System 1 (Measures 1-10):** Rhythmic patterns include vertical strokes, short dashes, and various combinations of vertical and horizontal strokes.
- System 2 (Measures 11-20):** Rhythmic patterns include vertical strokes, short dashes, and various combinations of vertical and horizontal strokes.
- System 3 (Measures 21-30):** Rhythmic patterns include vertical strokes, short dashes, and various combinations of vertical and horizontal strokes.
- System 4 (Measures 31-40):** Rhythmic patterns include vertical strokes, short dashes, and various combinations of vertical and horizontal strokes.
- System 5 (Measures 41-50):** Rhythmic patterns include vertical strokes, short dashes, and various combinations of vertical and horizontal strokes.
- System 6 (Measures 51-60):** Rhythmic patterns include vertical strokes, short dashes, and various combinations of vertical and horizontal strokes.
- System 7 (Measures 61-70):** Rhythmic patterns include vertical strokes, short dashes, and various combinations of vertical and horizontal strokes.
- System 8 (Measures 71-80):** Rhythmic patterns include vertical strokes, short dashes, and various combinations of vertical and horizontal strokes.
- System 9 (Measures 81-90):** Rhythmic patterns include vertical strokes, short dashes, and various combinations of vertical and horizontal strokes.
- System 10 (Measures 91-100):** Rhythmic patterns include vertical strokes, short dashes, and various combinations of vertical and horizontal strokes.
- System 11 (Measures 101-110):** Rhythmic patterns include vertical strokes, short dashes, and various combinations of vertical and horizontal strokes.
- System 12 (Measures 111-120):** Rhythmic patterns include vertical strokes, short dashes, and various combinations of vertical and horizontal strokes.
- System 13 (Measures 121-130):** Rhythmic patterns include vertical strokes, short dashes, and various combinations of vertical and horizontal strokes.
- System 14 (Measures 131-140):** Rhythmic patterns include vertical strokes, short dashes, and various combinations of vertical and horizontal strokes.

1) Vocal part intabulated so the piece can be played in the absence of a singer.

a a f f h d [95] d a f f r [100] r r a a a a a
 C .r.r h e .h .r .a .r .e .a .r .d .r .a .e .r .a .r
 Por dó viene este bien tal Por la virgen preserva- da, la qual
 h [105] h f f r r f [110] f f a a a a a
 a a a a f f d d b b 3 | :.d d f a d d p 3 | :.d d .f f e .d .a .a .a
 .h .h .r .r .e .a .a .e 2 | :.a .a .a .r .f .d .a :| :.a .a .a
 dixo en su lle- ga- da al peccado original: Poltrón
 f d f a a d r [120] f f a d r f d a d r f d r f d a d a r
 d b d a d r d d .d d b d a d r d a d r d d a d a r
 .a .r .a .e .r .a .a .a .r .a .e .r .a .a .a .a .r .a .d .d .a
 fransoi, lasayme passar, ij. que soy infantina del
 125 | f d f a a d r f f a d r f d a d r f d r f d a d a r
 d g d a d r d d .d d b d a d r d a d r d d a d a r
 .a .r .a .e .r .a .a .a .r .a .e .r .a .a .a .a .r .a .d .d .a
 bel ma- ridar, poltrón fransoi, lasáme passar. ij.
 130 | f d f a a d r f f a d r f d a d r f d r f d a d a r
 d g d a d r d d .d d b d a d r d a d r d d a d a r
 .a .r .a .e .r .a .a .a .r .a .e .r .a .a .a .a .r .a .d .d .a
 que soy infan- tina del bel 1) maridar, ij.
 135 | f d f a a d r f f a d r f d a d r f d r f d a d a r
 d g d a d r d d .d d b d a d r d a d r d d a d a r
 .a .r .a .e .r .a .a .a .r .a .e .r .a .a .a .a .r .a .d .d .a
 El diablo que lo oyó, se temió, se temió
 140 | f d f a a d r f f a d r f d a d r f d r f d a d a r
 d g d a d r d d .d d b d a d r d a d r d d a d a r
 .a .r .a .e .r .a .a .a .r .a .e .r .a .a .a .a .r .a .d .d .a
 por que no pudo creer que lo que
 145 | f d f a a d r f f a d r f d a d r f d r f d a d a r
 d g d a d r d d .d d b d a d r d a d r d d a d a r
 .a .r .a .e .r .a .a .a .r .a .e .r .a .a .a .a .r .a .d .d .a
 muger perdió lo cobre- mos por mu- ger, ij. q si
 150 | f d f a a d r f f a d r f d a d r f d r f d a d a r
 d g d a d r d d .d d b d a d r d a d r d d a d a r
 .a .r .a .e .r .a .a .a .r .a .e .r .a .a .a .a .r .a .d .d .a
 155 | f d f a a d r f f a d r f d a d r f d r f d a d a r
 d g d a d r d d .d d b d a d r d a d r d d a d a r
 .a .r .a .e .r .a .a .a .r .a .e .r .a .a .a .a .r .a .d .d .a
 160 | f d f a a d r f f a d r f d a d r f d r f d a d a r
 d g d a d r d d .d d b d a d r d a d r d d a d a r
 .a .r .a .e .r .a .a .a .r .a .e .r .a .a .a .a .r .a .d .d .a
 165 | f d f a a d r f f a d r f d a d r f d r f d a d a r
 d g d a d r d d .d d b d a d r d a d r d d a d a r
 .a .r .a .e .r .a .a .a .r .a .e .r .a .a .a .a .r .a .d .d .a
 170 | f d f a a d r f f a d r f d a d r f d r f d a d a r
 d g d a d r d d .d d b d a d r d a d r d d a d a r
 .a .r .a .e .r .a .a .a .r .a .e .r .a .a .a .a .r .a .d .d .a
 175 | f d f a a d r f f a d r f d a d r f d r f d a d a r
 d g d a d r d d .d d b d a d r d a d r d d a d a r
 .a .r .a .e .r .a .a .a .r .a .e .r .a .a .a .a .r .a .d .d .a

1) "a" in orig. Changed to provide leading tone.

|. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 |

[180]

·r·a·r ·g·a ·r·a·b ·a·a ·r·a·r ·q ·r ·a·r ·a ·e r e f r e ·r a r a a e r e f ·a ·a

puede ser señor bachiller, que si pue-de ser,
 q si puede ser, señor bachiller,

|. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 |

[190] [195]

·a·r ·f ·a ·r ·f ·a ·r

q si puede ser, ij. ij.

O qué bonica can-

|. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 |

[200] [205] [210]

·a ·a

ción, ij.

|. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 |

[215] [220]

·a ·a

Mejor le fuera mal a-

ño al ta-

|. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 |

[225] [230]

·e ·a ·r ·e ·a

caño, al tacaño y a quantos con él son, al tacaño, ij.

de la ranron,

|. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 |

[235] [240]

·e ·a ·a

de la ranronronronron, de la ranron, ij.

|. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 |

[245] [250] [255]

·a ·a

En la ciudad de la gloria dó los sera-phines son de me-

|. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 | |. .| 1 |

[260] [265]

·a ·a

dio de todos et los cayó un picaro baylón, de la ranron,

270 | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

cayó un pi- caro baylón, de la ranron. Cardador

275 | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

.a | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

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280 | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

era de percha de so- baco aliviador: huye de la gurullada en castilla el va-

285 | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

.d | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

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290 | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

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295 | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

naston, de la ran- ron, en castilla el va- naston,

300 | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

r e a | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

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305 | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

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310 | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

de la ran- ron, el vanaston me espanta que traga, q

315 | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

traga con su garganta los padres prime- ros. O grosseros no veys que la virgen

320 | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

.f .a | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

.a | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

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325 | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

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335 | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

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355 | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

360 | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

365 | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

vilania que fillola me soy de Dios de Abrahán, señor de la gerarchía,

l'anima mia, l'anima mia, nan far el cavagliere, nan

.	370
ff *aa* *ff* *ff* . *ff* *ff* *ff* . *ff* *ff*	375											
dd *dd* *dd* *dd* . *dd* *dd* *dd* . *ff* *ff* *ff* . *ff* *ff*													
.	
 far tal vilanía que fillola me soy de Dios de Abraham, señor de la gerarchía

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380
.	
 que fillola me soy de Dios de Abraham, señor de la gerarchía

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385
.	
 El maldito replicó

.	
390
.	
 l'anima mia, ij.

.	
395
.	
 Nunca mas paporréo.

.	
400
.	
 Assi, assi cuerpo de nos A- qui veré

.	
405
.	
 yo como bylaré- ys vos a la giri-

.	
410
.	
 gonça, aqui veré yo como bay-

.	
415
.	
 lareys vos a la giri- gonça. Saltar y baylar con bozes y grita.

.	
420
.	
 Y vos renegar, ser pien- te mal- dita la virgen ben- dita os haze daçar, a la girigonça,

.	
425
.	
 a la girigonça.

.	
430
.	
 Et ipsa conteret caput

.	
435
.	
 a la girigonça.

.	
440
.	
 tuum. Allelu-

.	
445
.	
 ya.

Rejoice in the Lord, all the earth:
sing and exult and play the cithera.
Let there be a thousand pleasures here, Amen.

Yes, I tell you, because of the Baby
that is born tonight in Bethlehem.
O great good, through whom one may say:
"He wanted it for me, mother".

Where did such good come from?
Through the protected Virgin
who, when she was born,
said to original sin:

"French fool, let me go,
for I am the child of a good marriage."
The devil, who heard it, was afraid,
for he could not believe
that what a woman lost,
we could recover through a woman.
Yes, it can be so, Sir Knight!

Oh, what a good song!
The bad year was better for the crafty one,
and so many are with him, tra la la,
for he is a cunning thief, tra la la!
In the city of Glory
where the Seraphim are,
in the middle of them all,
fell a wicked one, dancing to the tra la la.
[Cardador era de percha de sobaco aliviador.??]
He fled from the [gurullada] to Banastón Castle.
The one who swallowed our first parents
down his throat frightened me.
Oh fools! Don't you see
that the holy Virgin said to Lucifer:
"Do not do it, knight,
do not do such villainy,
for I am the daughter of the God of Abraham,
the supreme Lord. Oh my soul!"
The cursed one replied:
"No longer will I scoff."
Yes, by my body! Here I see
how you will dance to the tra la la!
Leap and dance with cries and shouts!
And you give up, cursed serpent!
The blessed Virgin
will make you dance to the tra la la.
And she will pulverize your head.
Alleluia.