

Juan Gutiérrez de Padilla

De Carámbanos el Día Viste

Arranged by Isabel Morrison

Juan Gutiérrez de Padilla was a Renaissance composer born in Spain who moved to modern-day Mexico and lived his most productive compositional years there. This is an arrangement of a sacred piece originally written for two choirs, here arranged for instruments that could be played along with singers or on its own. The opening duple section has 8 verses in the original version followed by the chorus (estribillo) section. The repetition(s) of the verses can be made more engaging with changing the instruments that play, for example having the keyboard play with one treble and one alto instrument, or a duet between treble and bass, interspersed with tutti verses. This arrangement was done for strings and recorder, but any instruments with the proper range are acceptable.

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$\text{♩} = 60$

Treble 1

Alto 1

Bass 1

Treble 2

Alto 2

Bass 2

Harpsichord

7

$\text{♩} = 160$

$\text{♩} = 160$



13

20

S
A1
B1
T2
A2
B2
Hpsd.

26

S
A1
B1
T2
A2
B2
Hpsd.

33

This musical score page contains six staves of music. The top staff is in treble clef. The second staff is labeled A1 (alto 1). The third staff is labeled B1 (bass 1). The fourth staff is labeled T2 (tenor 2). The fifth staff is labeled A2 (alto 2). The bottom staff is labeled B2 (bass 2). The bassoon section (Hpsd.) is grouped together in a bracket below the bass 2 staff. Measure 33 starts with eighth-note patterns in the upper voices. Measures 34-35 show more complex patterns, including sixteenth-note figures. Measures 36-37 continue with eighth-note patterns. Measure 38 concludes with a final set of eighth-note patterns.



39

This musical score page contains six staves of music. The top staff is in treble clef. The second staff is labeled A1 (alto 1). The third staff is labeled B1 (bass 1). The fourth staff is labeled T2 (tenor 2). The fifth staff is labeled A2 (alto 2). The bottom staff is labeled B2 (bass 2). The bassoon section (Hpsd.) is grouped together in a bracket below the bass 2 staff. Measure 39 begins with eighth-note patterns. Measures 40-41 show more complex patterns, including sixteenth-note figures. Measures 42-43 continue with eighth-note patterns. Measure 44 concludes with a final set of eighth-note patterns.

45

Treble, A1, B1, T2, A2, B2, Hpsd.

Hpsd. { Bass

51

A1, B1, T2, A2, B2, Hpsd.

Hpsd. { Bass

57

T1
A1
B1
T2
B2
Hpsd.

64

T1
A1
B1
T2
B2
Hpsd.

70

Treble
A1
B1
T2
A2
B2
Hpsd.

73

Treble
A1
B1
T2
A2
B2
Hpsd.