

Es menester que se acierte

Canciones y villanescas espirituales

3 part setting

Venecia 1589

Tipla I

Francisco Guerrero (1528-1599)

The musical score consists of three staves of music. Staff 1 (Tiple I) starts with a treble clef, a key signature of one flat, and a common time signature. Staff 2 (Tipla I) starts with a soprano clef, a key signature of one flat, and a common time signature. Staff 3 (Copla) starts with a soprano clef, a key signature of one flat, and a common time signature. The lyrics are written below the notes, with some words underlined to indicate stress or rhyme. The score includes section endings and repeat signs.

1 Es me-nes-ter que se a-çier-te, es me-nes-ter que se a-
Por-qu'es jus - to que se a-çier-te, por-qu'es jus - to que se a-

6 cier-te a co-mer des - ta co - mi-da, que al ma-lo da pe-na y muer-te
cier-te

13 y al bue-no y al bue-no y al bue-no da glo - ria y vi - da que al ma -

19 lo da pe-na y muer-te y al bue - no y al bue - no da glo - ria y vi - da. Fin

25 Copla El que fue - re con - vi-da - do a co-mer des-te man - jar, pri -

30 me - ro se ha de pro - bar qu'el man - jar ha - ya pro - ba - do. D.C.

Translation:

It is necessary to be in the right state
to eat of this food
that to the wicked brings sorrow and death,
and to the good gives glory and life.
He who is invited to eat of this meal

must first prove
that he has tried the delicacy.
Because it is just that he be right to eat of this food,
that to the wicked brings sorrow and death,
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Tipla II

Francisco Guerrero (1528-1599)

The musical score is a three-part setting of the song 'Es menester que se acierte'. It features three staves of music with lyrics in Spanish. The parts are labeled Tiple II, Tipla II, and Francisco Guerrero. The lyrics describe the consequences of eating good food versus bad food.

Tiple II:

1. Es me-nes-ter que se a-çier - te
Por-qu'es jus - to que se a-çier - te

7. a co - mer des - ta co - mi - da que al ma - lo da pe-na y muer-

13. te y al bue - no y al bue - no da glo - ria y vi - da, que al ma - lo da pe-na y Fin

19. muerte y al bue - no y al bue - no y al bue - no da glo - ria y vi - da.

25. Copla

31. El que fue - re con - vi - da - do a co - mer des - te man - jar pri - D.C.

me - ro se ha de pro - bar qu'e l man - jar ha - ya pro - ba - do.

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Tenor

Francisco Guerrero (1528-1599)

The musical score consists of three staves of music. The top staff is for the Altus (soprano) voice, the middle staff is for the Tenor (middle) voice, and the bottom staff is for the Bass (bass) voice. The music is in common time, with a key signature of one flat. The lyrics are written below the notes, corresponding to the vocal parts. The score includes measure numbers (6, 13, 19, 25, 31), section markers (Fin, Copla), and performance instructions (D.C.). The lyrics describe the nature of food and its effects on different types of people.

Altus

6
mer des-ta co-mi-da, *a co-mer des* - ta co - mi - da que al ma-lo da

13
pe-na y muer-te y al bue-no y al bue-no da glo-ria y vi - da

19
que al ma-lo da pe-na y muer-te y al bue-no y al bue-no da glo-ria y vi - da. Fin

25
Copla
El que fue - re con - vi-da - do a co-mer des-te man - jar pri -

31
me - ro se ha de pro - bar qu'el man - jar ha - ya pro - ba - do. D.C.

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Francisco Guerrero (1528-1599)

Tiple I $\begin{array}{c} \text{F} \\ \text{B} \\ \text{A} \end{array}$ 3

Tiple II $\begin{array}{c} \text{F} \\ \text{B} \\ \text{A} \end{math}$ 3

Altus $\begin{array}{c} \text{F} \\ \text{B} \\ \text{A} \end{math}$ 3

Francisco Guerrero (1528-1599)

1
Es me-nes-ter que se a-çier - te, es me-nes-ter que se a-çier - te
Por-qu'esjes - to que se a-çier - te, por-qu'esjes - to que se a-çier - te

2
Es me-nes-ter que se a-çier - te
Por-qu'esjes - to que se a-çier - te

3
Es me-nes-ter que se a-çier - te a co - mer des-ta co -
Por-qu'esjes - to que se a-çier - te

7
a co - mer des - ta co - mi - da, que al ma - lo da pe-na y muer - te

8
a co - mer des - - ta co - mi - da que al ma - - lo da pe-na y muer -

9
mi - da, a co - mer des - - ta co - mi - da que al ma - - lo da

13
y al bue - no y al bue - no y al bue-no da glo - - ria y vi - da que al ma -

14
te y al bue - no y al bue - no da glo - - ria y vi - da, que al ma - lo da pe-na y

15
pe-na y muer - te y al bue - no y al bue-no da glo - - ria y vi - da

19
Fin
lo da pe-na y muer - te y al bue - no y al bue - no da glo - - ria y vi - da.
muer - te y al bue - no y al bue - no da glo - - ria y vi - da.
que al ma - - lo da pe-na y muer - te y al bue - no y al bue-no da glo - - ria y vi - da.

25 Copla

El que fue - re con - vi-da - do a co-mer des-te man - jar, pri - me - ro se ha de pro-

Copla

El que fue - re con - vi-da - do a co-mer des-te man - jar pri -

Copla

El que fue - re con - vi-da - do a co-mer des-te man - jar pri -

31 D.C.

bar qu'el man - jar ha - ya pro - ba - do.

me - ro se ha de pro - bar qu'el man - jar ha - - ya pro - ba - do.

me - ro se ha de pro - bar qu'el man - jar ha - - ya pro - ba - do.

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