

COLEÇÃO MÚSICA SACRA MINEIRA



Volume 1

Organização
Carlos Alberto Figueiredo

FUNDAÇÃO NACIONAL DE ARTES
funarte

COLEÇÃO MÚSICA SACRA MINEIRA

Volume 1

Organização
Carlos Alberto Figueiredo

2020

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COLEÇÃO MÚSICA SACRA MINEIRA — Volume 1

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INTRODUÇÃO

A Coleção Música Sacra Mineira foi um projeto pioneiro e arrojado empreendido pela Fundação Nacional de Artes (Funarte), em seus primórdios, para divulgação da música sacra e religiosa mineira dos séculos XVIII e XIX. Esse projeto está diretamente ligado a outro anterior que consistiu na microfilmagem de inúmeros acervos mineiros que contêm esse repertório. A listagem desses microfimes e das obras neles contidas pode ser consultada no catálogo *O Ciclo do Ouro: o tempo e a música do Barroco católico*, produzido por Elmer C. Corrêa Barbosa, numa publicação conjunta da Pontifícia Universidade Católica do Rio de Janeiro (PUC-Rio), da Funarte e da Xerox, em 1979. Os microfimes, infelizmente, se encontram inutilizáveis na Biblioteca da PUC-Rio pelo seu péssimo estado de conservação e pela dificuldade de acesso.

A Coleção Música Sacra Mineira passou por várias fases, sendo difícil conhecer efetivamente os caminhos tortuosos que percorreu, e só uma pesquisa detalhada no Centro de Documentação da Funarte poderia, talvez, revelar a verdadeira história desse projeto.

Inicialmente, nos primeiros anos da década de 1980, foi feita uma seleção de cerca de 200 itens, a partir de pesquisa realizada nos acervos mineiros de várias cidades, que gerou a microfilmagem e a catalogação já descritas. A equipe que selecionou os manuscritos foi constituída por Aluizio José Viegas, Adhemar Campos Filho e Cleofe Person de Mattos. Muitos dos 200 itens, na verdade, representavam fragmentos de obras maiores. Em algum momento da década de 1980, esse material foi reorganizado, convertendo-se os 200 itens originais em 77 obras. O padrão da publicação dessa coleção não era bom, tendo sido feita numa fase ainda anterior aos softwares de edição de música, com reproduções a partir de originais de cópias manuscritas em papel vegetal.

Das 77 obras resultantes, 53 são do século XVIII ou da transição para o XIX, enquanto 24 já representam plenamente o século XIX. Entre as 53 do século XVIII, predominam obras atribuídas a Manoel Dias de Oliveira (26), Lobo de Mesquita (10) e João de Deus Castro Lobo (5), compositores canônicos do período. Entre as 24 do século XIX, predominam seis de José Maria Xavier. A publicação dessas obras do século XIX, embora numericamente menor, representou um avanço para o conhecimento da música desse período.

Outro aspecto a ser destacado é a ampla abrangência litúrgica da coleção, com músicas de Quaresma (15), Semana Santa (32), devoção a Nossa Senhora (10), devocionário aos santos (6), fúnebres (4), diversas (8) e ainda uma obra profana.

Durante a década de 1990, a Funarte desenvolveu uma parceria com o musicólogo José Maria Neves, sempre na tentativa de reorganizar as partituras da coleção. Participaram dessa etapa José Staneck, realizando cópias digitalizadas no software Encore, e Wilson Santos Souza, que revisou o material digitalizado, com consultas aos manuscritos utilizados, originários parcialmente de São João del-Rei.

O objetivo, naquele momento, era a publicação digitalizada de toda a coleção. Porém, por alguma razão, foram impressas apenas 12 obras, inicialmente em apresentação extremamente luxuosa. Essas obras acabaram sendo reimpressas mais duas vezes, em 2000 e 2002, como um dos seis volumes da coleção Música no Brasil, organizada por Ricardo Bernardes.

Uma das felizes consequências dessa fase da Coleção Música Sacra Mineira foi o *Catálogo de obras: música sacra mineira*, produzido por José Maria Neves e publicado pela Funarte em 1997, com farta informação não só sobre as obras, mas também sobre as circunstâncias históricas e litúrgicas desse repertório, cuidadosa biografia dos compositores envolvidos, além da bibliografia e discografia disponíveis naquele momento.



AS OBRAS E OS
COMPOSITORES



MSM 01 — “Salmo 129 — *De profundis*”

Lourenço José Fernandes Braziel

([17--?]-1831)

Lourenço José Fernandes Braziel nasceu em São João del-Rei, na segunda metade do século XVIII. Dirigiu um conjunto musical, assumindo compromissos profissionais nas cerimônias religiosas de irmandades e ordens terceiras da cidade. Foi membro das irmandades de Nossa Senhora da Boa Morte e de São Miguel das Almas. Faleceu em 1831. Seu inventário de bens, objeto de disputa judicial entre seus filhos, incluía grande quantidade de partituras, muitas das quais se perderam. O “*De profundis*” é a única obra conhecida atribuída a Braziel.

O salmo “*De profundis*” está presente em várias cerimônias da liturgia católica, com destaque para as fúnebres, e a presente composição foi escrita como salmo alternado, ou seja, apenas os versos ímpares foram compostos por Braziel, pressupondo-se a execução dos demais em canto-chão pelos celebrantes.

Os versículos musicados adotam estrutura composicional semelhante, quase como um refrão, considerando-se a alternância com o canto-chão. É uma composição em que a textura homófona praticamente não varia e que está escrita em modo mixolídio. Não há introdução instrumental. Destaque-se o constante motivo nas cordas, repetido pelas trompas.

MSM 02 — “*Flos Carmeli*”

Manoel Camelo

(fl. séc. XVIII)

A musicologia brasileira ainda não conseguiu identificar Manoel Camelo, a quem esta obra é atribuída. Nos arquivos e catálogos brasileiros não consta outra obra atribuída a ele.

O hino “*Flos Carmeli*” integra a novena de Nossa Senhora do Carmo, que prepara a festa para essa santa, comemorada em 16 de julho.

Esta composição foi feita em estilo *concertato*, com introdução e coda instrumental, e utilização de breves solos e duos vocais, contrastando com a textura homofônica das quatro vozes. Tem plano tonal simples, partindo de fá maior e atingindo dó maior na seção central.

MSM 03 — “Ladainha de Nossa Senhora a quatro”

Marcos Coelho Neto

(1763-1823)

Há dois compositores com esse nome, pai e filho, ambos músicos atuantes em Vila Rica (Ouro Preto) em finais do século XVIII e início do século XIX. Ambos foram membros das irmandades de São José dos Homens Pardos e de Nossa Senhora das Mercês de Cima. Além da atuação na música sacra da cidade, há também registro de atividades ligadas ao Senado da Câmara e à montagem de óperas. As datas de nascimento e morte do pai são imprecisas, mas as do filho estão bem definidas: 1763 e 1823. A homonímia faz com que seja difícil a identificação da autoria de obras que levam seus nomes, mas acredita-se que a presente “Ladainha” seja criação do filho.

As ladainhas integram as novenas, cerimônia paralitúrgica executada durante nove dias como preparação para a festa de determinado santo ou santa.

A composição de uma ladainha demanda grande criatividade dos compositores devido à extensão do texto e à constante repetição de várias invocações, seguidas por “*Ora pro nobis*”. Coelho Neto utiliza todos os recursos disponíveis para criar a variação necessária, produzindo uma obra em estilo *concertato* exuberante: há contrastes constantes de texturas, com solos e duos recorrentes; utilizam-se motivos variados, ora enérgicos, ora doces, ora diatônicos, ora mais cromáticos, mas que retornam em pontos diferentes, criando unidade; as tonalidades empregadas, partindo do dó maior principal, atingem si bemol maior e dó menor, afora o largo uso das tonalidades próximas, muitas vezes dramaticamente justapostas. Além da introdução instrumental, Coelho Neto cria vários interlúdios instrumentais, inclusive gerando transições tonais. Uma característica notável da composição é o uso constante das trompas, o que deu a esta obra a alcunha de “Ladainha das trompas”.

MSM 04 — “Hino e antífona de Nossa Senhora”

Antônio dos Santos Cunha

(fl. séc. XVIII-XIX)

Pouquíssimas são as informações biográficas sobre Antônio dos Santos Cunha. Era provavelmente português, mas há registro de sua presença em São João del-Rei já em 1786, tendo se tornado membro da Ordem Terceira de Nossa Senhora do Monte Carmelo em 1800. Sua *Missa e Credo a cinco vozes*, obra de fôlego, foi escrita em 1822 e dedicada a d. Pedro I. Há ainda cinco obras de sua autoria nos arquivos das orquestras centenárias de São João del-Rei, Lira Sanjoanense e Ribeiro Bastos.

Este hino e esta antífona integram a novena de Nossa Senhora da Boa Morte, preparando a Festa da Assunção de Nossa Senhora, em 15 de agosto. As duas seções apresentam muitos contrastes entre si. O hino tem uma introdução lenta, destacando-se um motivo recorrente de arpejos em quíntas, que vão sendo apresentados pelos diversos naipes de instrumentos, em diálogo. A segunda seção, rápida, assume inicialmente um caráter jocoso, chegando a atingir, na sua longa coda, a ambientação de *opera buffa*. É grande a variedade textural nas vozes, e a instrumentação apresenta contrastes súbitos e surpreendentes. Do ponto de vista tonal, partindo do lá maior principal, atinge-se uma seção central em fá maior.

Já a antífona é concebida num bloco único, com visível diminuição do caráter operístico, a não ser na coda. A introdução instrumental não é longa, mas utiliza um motivo característico em diálogo nos naipes instrumentais. Toda a seção inicial cantada pelas vozes apresenta soluções peculiares. Inicialmente, participam apenas os contraltos, tenores e baixos, e, em seguida, o naipe de tenores passa a desenvolver uma melodia com caráter de solo, acompanhada pelas demais vozes com um motivo característico de notas curtas, durante quinze compassos. A partir daí, as vozes seguem em total homofonia. A coda instrumental volta a utilizar o motivo desenvolvido pelas vozes em seu acompanhamento dos tenores. Após o lá maior principal e predominante, ocorrem modulações próximas, mas também algumas inflexões surpreendentes, como uma passagem por dó maior e alguns acordes cromáticos.

MSM 05 — “Novena de Nossa Senhora do Carmo”

Jerônimo de Souza Lobo
(fl. 1721-1826)

Do século XVIII até 1826, viveram e atuaram em Vila Rica (Ouro Preto) três músicos ou compositores da mesma família: Jerônimo de Souza Lobo (?-1804), Jerônimo de Souza Lobo Lisboa (?-1803) e Jerônimo de Souza Lobo Queirós (?-1826). Daí a dificuldade de atribuir obras a esses compositores, ainda mais pelo fato de que as fontes musicais do século XIX ou se referem a eles apenas como “Jerônimo de Souza” ou como “Jerônimo de Souza Lobo”.

A novena de Nossa Senhora do Carmo, que prepara a festa dessa santa em 16 de julho, comporta várias unidades funcionais. Nesta publicação, estão presentes apenas três: o invitatório “*In honorem*”, o hino “*Flos Carmeli*” e a antífona “*Regina mundi*”. Segundo José Maria Neves, no manuscrito pertencente à Orquestra Ribeiro Bastos, de São João del-Rei, estão presentes outras unidades funcionais para a cerimônia, feitas por diversos autores, mas que não foram utilizadas na publicação original da Coleção Música Sacra Mineira.

As três seções da novena estão em estilo *concertato*, com alternâncias de solos, duos e trios com o *tutti* das quatro vozes. Nesse aspecto, a antífona “*Regina mundi*” é a que apresenta maior variedade de texturas. As três seções se iniciam e concluem com os instrumentos, sendo a coda da antífona “*Regina mundi*” a mais curta. O invitatório “*In honorem*” possui duas seções bem contrastantes no andamento e no caráter. Do ponto de vista tonal, o invitatório é praticamente uniforme em ré maior, mas o hino “*Flos Carmeli*” e a antífona “*Regina mundi*” apresentam maior contraste, com inclinações para tonalidades próximas em suas seções centrais.



TEXTOS E
TRADUÇÕES



MSM 01 — “Salmo 129 — *De profundis*”

Lourenço José Fernandes Braziel
([17--?]-1831)

*De profundis clamavi ad te Domine:
Domine, exaudi vocem meam.*

Das profundezas clamei a ti, Senhor:
Senhor, escuta a minha voz.

*Si iniquitates observaveris, Domine:
Domine, quis sustinebit?*

Se olhardes para as nossas iniquidades,
Senhor: Senhor, quem poderá subsistir?

*Sustinuit anima mea in verbo ejus:
Speravit anima mea in Domino.*

Minha alma confiou em Tua palavra:
minha alma espera no Senhor.

*Quia apud Dominum misericordia:
et copiosa apud eum redemptio.*

Porque no Senhor está a misericórdia:
e Nele é copiosa a redenção.

*Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum. Amen.*

Glória ao Pai, ao Filho e ao Espírito Santo.
Como era no princípio, agora e sempre,
e por todos os séculos dos séculos. Amém.

MSM 02 — “*Flos Carmeli*”

Manoel Camelo
(fl. séc. XVIII)

*Flos Carmeli, vitis florifera, splendor
coeli, Virgo puerpera, singularis:
Mater mitis, sed viri nescia, Carmelitis
da privilegia, Stella Maris.*

Flor do Carmelo, vinha florida, esplendor
do céu, Virgem fecunda, és singular:
Doce e bendita, ó Mãe puríssima, aos
carmelitas sê tu propícia, Estrela do Mar.

MSM 03 — “Ladainha de Nossa Senhora a quatro”

Marcos Coelho Neto

(1763-1823)

Kyrie eleison.

Christe eleison.

Kyrie eleison.

Christe audi nos.

Christe exaudi nos.

Pater de cælis Deus, miserere nobis.

Fili Redemptor mundi, Deus,

miserere nobis.

Spiritus Sancte Deus, miserere nobis.

Sancta Trinitas unus Deus,

miserere nobis.

Sancta Maria, ora pro nobis.

Sancta Dei Genitrix, ora pro nobis.

Sancta Virgo virginum, ora pro nobis.

Mater Christi, ora pro nobis.

Mater divinæ gratiæ, ora pro nobis.

Mater purissima, ora pro nobis.

Mater castissima, ora pro nobis.

Mater inviolata, ora pro nobis.

Mater intemerata, ora pro nobis.

Mater amabilis, ora pro nobis.

Mater admirabilis, ora pro nobis.

Mater Creatoris, ora pro nobis.

Mater Salvatoris, ora pro nobis.

Virgo prudentissima, ora pro nobis.

Virgo veneranda, ora pro nobis.

Virgo prædicanda, ora pro nobis.

Virgo potens, ora pro nobis.

Virgo clemens, ora pro nobis.

Virgo fidelis, ora pro nobis.

Speculum justitiæ, ora pro nobis.

Sedes sapientiæ, ora pro nobis.

Causa nostræ lætitiæ, ora pro nobis.

Vas spirituale, ora pro nobis.

Vas honorabile, ora pro nobis.

Vas insigne devotionis, ora pro nobis.

Senhor, tende piedade de nós.

Cristo, tende piedade de nós.

Senhor, tende piedade de nós.

Cristo, ouvi-nos.

Cristo, atendei-nos.

Deus, Pai do céu, tende piedade de nós.

Deus Filho, Redentor do mundo, tende piedade de nós.

Deus Espírito Santo, tende piedade de nós.

Santíssima Trindade que sois um só Deus, tende piedade de nós.

Santa Maria, rogai por nós.

Santa Mãe de Deus, rogai por nós

Santa Virgem das virgens, rogai por nós.

Mãe de Jesus Cristo, rogai por nós.

Mãe da divina graça, rogai por nós.

Mãe puríssima, rogai por nós

Mãe castíssima, rogai por nós

Mãe imaculada, rogai por nós.

Mãe intacta, rogai por nós.

Mãe amável, rogai por nós.

Mãe admirável, rogai por nós.

Mãe do Criador, rogai por nós.

Mãe do Salvador, rogai por nós.

Virgem prudentíssima, rogai por nós.

Virgem venerável, rogai por nós.

Virgem louvável, rogai por nós.

Virgem poderosa, rogai por nós.

Virgem benigna, rogai por nós.

Virgem fiel, rogai por nós.

Espelho de justiça, rogai por nós.

Sede de sabedoria, rogai por nós.

Causa de nossa alegria, rogai por nós.

Vaso espiritual, rogai por nós.

Vaso honorífico, rogai por nós.

Vaso insigne de devoção, rogai por nós.

<i>Rosa mystica, ora pro nobis.</i>	Rosa mística, rogai por nós.
<i>Turris Davidica, ora pro nobis.</i>	Torre de Davi, rogai por nós.
<i>Turris eburnea, ora pro nobis.</i>	Torre de marfim, rogai por nós.
<i>Domus aurea, ora pro nobis.</i>	Casa de ouro, rogai por nós.
<i>Fœderis arca, ora pro nobis.</i>	Arca da Aliança, rogai por nós.
<i>Janua cœli, ora pro nobis.</i>	Porta do céu, rogai por nós.
<i>Stella matutina, ora pro nobis.</i>	Estrela da manhã, rogai por nós.
<i>Salus infirmorum, ora pro nobis.</i>	Saúde dos enfermos, rogai por nós.
<i>Refugium peccatorum, ora pro nobis.</i>	Refúgio dos pecadores, rogai por nós.
<i>Consolatrix afflictorum, ora pro nobis.</i>	Consoladora dos aflitos, rogai por nós.
<i>Auxilium Christianorum, ora pro nobis.</i>	Auxílio dos cristãos, rogai por nós.
<i>Regina Angelorum, ora pro nobis.</i>	Rainha dos anjos, rogai por nós.
<i>Regina Patriarcharum, ora pro nobis.</i>	Rainha dos patriarcas, rogai por nós.
<i>Regina Prophetarum, ora pro nobis.</i>	Rainha dos profetas, rogai por nós.
<i>Regina Apostolorum, ora pro nobis.</i>	Rainha dos apóstolos, rogai por nós.
<i>Regina Martyrum, ora pro nobis.</i>	Rainha dos mártires, rogai por nós.
<i>Regina Confessorum, ora pro nobis.</i>	Rainha dos confesores, rogai por nós.
<i>Regina Virginum, ora pro nobis.</i>	Rainha das virgens, rogai por nós.
<i>Regina Sanctorum omnium, ora pro nobis.</i>	Rainha de todos os santos, rogai por nós.
<i>Agnus Dei, qui tollis peccata mundi, parce nobis Domine.</i>	Cordeiro de Deus, que tirais o pecado do mundo, perdoai-nos, Senhor.
<i>Agnus Dei, qui tollis peccata mundi, exaudi nos Domine.</i>	Cordeiro de Deus, que tirais o pecado do mundo, ouvi-nos, Senhor.
<i>Agnus Dei, qui tollis peccata mundi, miserere nobis.</i>	Cordeiro de Deus, que tirais o pecado do mundo, tende piedade de nós.

MSM 04 — “Hino e antífona de Nossa Senhora”

Antônio dos Santos Cunha

(fl. séc. XVIII-XIX)

Hino

*Assumptionem Mariae Virginis
celebremus; adoremus, veneremur,
Christum ejus Filium Dominum.*

Antífona

*Maria Mater gratiae, dulcis parens
clementiae, Tu nos ab hoste protege,
et mortis hora suscipe.*

Hino

Celebremos a Assunção da Virgem Maria;
adoremos e veneremos seu Filho, o Cristo
Senhor.

Antífona

Maria, mãe da graça, doce mãe de
clemência, protege-nos do inimigo
e acolhe-nos na hora da morte.

MSM 05 — “Novena de Nossa Senhora do Carmo”

Jerônimo de Souza Lobo

(fl. 1721-1826)

*In honorem beatissimæ Mariæ
Virginis, Dei et carmeli: jubilemus
Domino.*

Em honra da beatíssima Virgem Maria, de Deus e do Carmelo, celebremos com júbilo o Senhor.

*Flos Carmeli, vitis florigera, splendor coeli,
Virgo puerpera, singularis: Mater mitis, sed
viri nescia, Carmelitis da privilegia, Stella
Maris.*

Flor do Carmelo, vinha florida, esplendor do céu, Virgem fecunda, és singular: Doce e bendita, ó Mãe puríssima, aos carmelitas sê tu propícia, Estrela do Mar.

*Regina mundi, digníssima Maria, Virgo
perpetua, intercede pro nostra pace et
salute, quae genuisti Christum Dominum,
Salvatorem omnium, et Carmelitarum
Ordinem ad ubra lacasti.*

Rainha do mundo, digníssima Maria, Virgem perpétua, intercede por nossa paz e salvação. Tu que geraste o Cristo Senhor, Salvador de todos. E que amamentaste em teus seios a Ordem dos Carmelitas.



CONSIDERAÇÕES
EDITORIAIS



As fontes para as obras publicadas neste volume são as transcrições feitas por José Staneck, em 1997, a partir de publicações anteriores da série pela Funarte. Staneck forneceu, para a atual edição, todo o material gerado em 1997, no estado e estágio em que a pesquisa foi interrompida. Há indícios de que muitas das 77 obras da coleção foram revisadas por Wilson Santos Souza, a partir das fontes manuscritas, mas não é possível saber quais passaram por essa revisão. Há inclusive algumas obras da coleção que não estão no material fornecido por Staneck. É possível que a transcrição dessas obras nem tenha chegado a ser feita naquele momento.

Dadas essas características, as edições aqui apresentadas são práticas, não cabendo a existência de qualquer tipo de aparato crítico, já que não houve acesso às fontes manuscritas que geraram as edições originais. Foi feita a revisão do material disponível, mas dentro de uma metodologia conjectural.

Estão registradas a seguir as fontes utilizadas para a edição original da coleção, na década de 1980, bem como o nome do transcritor original. Todas essas informações, nem sempre totalmente precisas, foram colhidas no já mencionado *Catálogo de obras: música sacra mineira*, produzido por José Maria Neves e publicado pela Funarte em 1997.

MSM 01 — “Salmo 129 — *De profundis*”

Lourenço José Fernandes Braziel

([17--?]-1831)

Manuscrito utilizado na edição original

Orquestra Lira Sanjoanense

Título na parte de Violino II: “10 de agosto de 1798 / Salmo 129; De Profundis clamavit ad te Domine / a 4 com violinos, trompas e baxo / Para a Irmandade N.S / das MERCÊS”

Partes: SCTB, Tpa I-II, VI I-II, Bx

Partituração original: Aluizio José Viegas e Geraldo Barbosa de Souza

MSM 02 — “Flos Carmeli”

Manoel Camelo
(fl. séc. XVIII)

Manuscrito utilizado na edição original
Orquestra Lira Sanjoanense
Cópia de Hermenegildo de Souza Trindade
Partes: SCTB, Fl I-II, VI I-II, Vla, Bx
Partituração original: Aluizio José Viegas

MSM 03 — “Ladainha de Nossa Senhora a quatro”

Marcos Coelho Neto
(1763-1823)

Manuscrito utilizado na edição original
[Coleção particular] de Aluizio J[osé] Viegas
Partes: SCTB, Ob I-II, Tpa I-II, VI I-II, Vla, Bx
Observação: “Para a partituração desta obra, foram utilizadas cópias feitas por Presciliano Silva e outros. Os manuscritos pertencentes ao Pão de Santo Antônio (Diamantina) foram copiados por Francisco Bazílio da Silva Ribeiro (1872), anônimo (1874), Modesto Antônio Ferreira (1891) e Josephino Ribeiro Pistom (1896). Na cópia do primeiro, há a indicação: ‘Ladainha de N. Sra. A 4 / vozes 2 Violinos, Obués, Trompas / e Baixos / Auctor Marcos Coelho Ne[to] / 20 de novembro de 1872 / Pertence a Francisco Bazílio da S^a Ribeiro.”
Partituração original: Aluizio José Viegas e Geraldo Barbosa

MSM 04 — “Hino e antífona de Nossa Senhora”

Antônio dos Santos Cunha
(fl. séc. XVIII-XIX)

Manuscrito utilizado na edição original
Orquestra Lira Sanjoanense
Título na parte de Baixo instrumental: “Antiphona e Hino de Nossa Senhora / Assumptionem e Maria Mater Gratiae / Com Violinos, Violla, clarineta, Flauta, Trompas e Baxo / Por seu

Author Antonio dos Santos Cunha / de Joseph Florencio de Oliveira Gama de Brandão / Baep^o. 5 de dezembro de 1839”

Partes: SCTB, Fl I-II, Cl I-II, Tpa I-II, Vl I-II, Vla, Bx

Observações: “As partes de Flauta e de Clarineta II (apenas no Hino) são de Francisco Martiniano de Paula Miranda (1823-1901). A parte de Clarineta II da Antífona foi reescrita por Geraldo Barbosa de Souza.”

Partituração original: Geraldo Barbosa de Souza

MSM 05 — “Novena de Nossa Senhora do Carmo”

Jerônimo de Souza Lobo

(fl. 1721-1826)

Manuscrito utilizado na edição original

Orquestra Lira Sanjoanense

Partituração original: Aluizio José Viegas e Geraldo Barbosa de Souza

O ORGANIZADOR

Carlos Alberto Figueiredo é doutor em Música pela Universidade Federal do Estado do Rio de Janeiro (Unirio) e fez estágio pós-doutoral no Centro de Estudos de Sociologia e Estética Musical (Cesem) da Universidade Nova de Lisboa, sob a orientação de David Cranmer. Foi professor dos Programas de Pós-Graduação em Música da Unirio, da Universidade Federal de São João del-Rei (UFSJ) e da Universidade Federal de Goiás (UFG). Participou de vários projetos editoriais brasileiros de relevo, com destaque para Acervo e Difusão de Partituras — Museu da Música de Mariana, no qual atuou como coordenador editorial, e Patrimônio Arquivístico-Musical Mineiro. É autor do *Catálogo de publicações de música sacra e religiosa brasileira: obras dos séculos XVIII e XIX* (disponível on-line em www.musicasacrabrasileira.com.br) e dos livros (*e-books*) *Música sacra e religiosa brasileira dos séculos XVIII e XIX: teorias e práticas editoriais* (2017); *Os Responsórios do Sábado Santo de David Perez (1711-1778): estudo e edição crítica* (2017); e *Três estudos sobre a recepção da antífona Salve Regina de Lobo de Mesquita: edições, análises e gravações* (2020). Estudou regência coral com Frans Moonen no Conservatório Real de Haia (Holanda). Fez cursos complementares na Fundação Kurt Thomas da Holanda e na Bachakademie de Stuttgart. É regente do Coro de Câmera Pro-Arte desde 1976 e tem atuado como regente convidado dos coros da Orquestra Sinfônica do Estado de São Paulo (Osesp), da Camerata Antiqua de Curitiba, do Coro Polifonia Carioca (Rio de Janeiro) e do Coro Fundador (Puebla, México).

A edição das partituras contou com a colaboração de um profissional convidado exclusivamente pelo organizador.

José Alberto Pais é doutor e mestre em Museologia e Patrimônio pela Universidade Federal do Estado do Rio de Janeiro (Unirio), licenciado em Biologia pela Universidade Federal do Rio de Janeiro (UFRJ) e bacharel em Ecologia pela mesma instituição. Foi professor de biologia na rede estadual do Rio de Janeiro durante trinta e cinco anos. Após o doutoramento, cuja tese foi agraciada com menção honrosa do Prêmio Capes, em 2019, passou a atuar como pesquisador independente, tendo como linha de pesquisa a análise do animal vivo como objeto museológico, além de estudar a formação

das coleções zoológicas vivas reais de propriedade dos monarcas portugueses durante o século XVIII. Colaborou na editoração de partituras editadas pelo Musica Brasilis, destacando-se as *Vinte modinhas portuguesas para canto e piano*, de Joaquim Manoel da Câmara (1780-1840), transcritas por Sigismund Neukomm (1778-1858), além das peças *L'Adoration du St. Sepulcre* e *La blosseville*, também de Neukomm. Realizou a editoração das sete *Missas* para coro misto *a cappella*, de Francisco Mignone (1897-1986), e de 34 peças para coro a duas vozes, do mesmo compositor, para o projeto Sesc Partituras. Inteira, há 32 anos, o Coro de Câmara Pro-Arte.



MSM 01 — SALMO 129
DE PROFUNDIS

Lourenço José Fernandes Braziel



DE PROFUNDIS — SALMO 129

(MSM — 01)

Lourenço José F. Braziel
([17--?] - 1831)

Andante

The musical score is arranged in a system with the following parts from top to bottom:

- Trompa em F I**: Treble clef, playing a sustained note with a slur.
- Trompa em F II**: Treble clef, playing a sustained note with a slur.
- Soprano**: Treble clef, lyrics: De pro - fun - dis cla - ma - vi ad te Do - mi - ne:
- Contralto**: Treble clef, lyrics: De pro - fun - dis cla - ma - vi ad te Do - mi - ne:
- Tenor**: Treble clef, lyrics: De pro - fun - dis cla - ma - vi ad te Do - mi - ne:
- Baixo**: Bass clef, lyrics: De pro - fun - dis cla - ma - vi ad te Do - mi - ne:
- Violino I**: Treble clef, playing a rhythmic pattern of eighth notes.
- Violino II**: Treble clef, playing a rhythmic pattern of eighth notes.
- Violoncelo e Contrabaixo**: Bass clef, playing a rhythmic pattern of eighth notes.

5

The musical score is arranged in a system with eight staves. The top two staves are for Tuba I and Tuba II. The next four staves are for vocal parts: Soprano (S), Alto (C), Tenor (T), and Bass (B). The bottom three staves are for strings: Violin I (Vln. I), Violin II (Vln. II), and Violoncello/Double Bass (Vcl. e Cb.). The key signature is B-flat major (two flats). The time signature is 4/4. The score begins with a measure of rest for all parts. In the second measure, the tubas and strings enter with rhythmic patterns. The vocalists enter in the fourth measure with the lyrics 'Do - mi - ne, ex - au - di'. The strings continue with a melodic line, and the tubas play a steady accompaniment.

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vcl. e Cb.

Do - mi - ne, ex - au - di

Do - mi - ne, ex - au - di

Do - mi - ne, ex - au - di

Do - mi - ne, ex - au - di

10

The musical score is for the 10th measure of the piece. It features eight staves: Tuba I and II, Soprano (S), Alto (C), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), and Violoncello/Contrabaixo (Vcl. e Cb.). The key signature is B-flat major (two flats). The vocal parts (S, C, T, B) have the lyrics "vo - cem me - - - - - am." written below them. The instrumental parts include tubas, violins, and a cello/contrabass. The score is written in a standard musical notation with a common time signature.

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vcl. e Cb.

14

Tpa. I

Tpa. II

S
Si in - i - qui - ta - tis ob - ser - va - ve - ris,

C
Si in - i - qui - ta - tis ob - ser va - ve - ris, —

T
8 Si in - i - qui - ta - tis ob - ser - va - ve - ris,

B
Si in - i - qui - ta - tis ob - ser - va - ve - ris,

Vln. I

Vln. II

Vcl.
e Cb.

18

The musical score is arranged in a system with eight staves. The top two staves are for Tuba I and Tuba II. The next four staves are for vocal parts: Soprano (S), Alto (C), Tenor (T), and Bass (B). The bottom three staves are for instrumental parts: Violin I (Vln. I), Violin II (Vln. II), and Violoncello/Double Bass (Vcl. e Cb.). The key signature is B-flat major (two flats), and the time signature is 4/4. The score begins with a measure rest for the tubas and vocalists, followed by a melodic line for the vocalists. The instrumental parts provide harmonic support with rhythmic patterns.

Tpa. I

Tpa. II

S
Do - mi - ne: Do - mi-ne,

C
Do - mi - ne: Do - mi-ne,

T
Do - mi - ne: Do - mi-ne,

B
Do - mi - ne: Do - mi-ne,

Vln. I

Vln. II

Vcl.
e Cb.

24

The musical score is for the piece 'De profundis' from the 'Salmo 129' collection. It is marked with the number '24' in a box at the top left. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The instruments and voices are arranged as follows:

- Tpa. I** (Tuba I): Treble clef, playing a simple harmonic accompaniment.
- Tpa. II** (Tuba II): Treble clef, playing a simple harmonic accompaniment.
- S** (Soprano): Treble clef, with lyrics: "quis su - sti - ne - bit?"
- C** (Contralto): Treble clef, with lyrics: "quis su - sti - ne - bit?"
- T** (Tenor): Treble clef, with lyrics: "quis su - sti - ne - bit?"
- B** (Bass): Bass clef, with lyrics: "quis su - sti - ne - bit?"
- Vln. I** (Violin I): Treble clef, playing a rhythmic accompaniment of eighth notes.
- Vln. II** (Violin II): Treble clef, playing a rhythmic accompaniment of eighth notes.
- Vcl. e Cb.** (Violoncello/Double Bass): Bass clef, playing a rhythmic accompaniment of eighth notes.

The lyrics for all vocal parts are: "quis su - sti - ne - bit?". The score consists of five measures, with the final measure containing a fermata over the final note.

29

The musical score is arranged in a system with eight staves. The top two staves are for Tuba I and Tuba II. The next four staves are for vocal parts: Soprano (S), Alto (C), Tenor (T), and Bass (B). The bottom three staves are for instrumental parts: Violin I (Vln. I), Violin II (Vln. II), and Violoncello/Contrabaixo (Vcl. e Cb.). The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: "Su - sti - nu - it a - ni - ma me - a in ver - bo, ver - bo e -".

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vcl. e Cb.

Su - sti - nu - it a - ni - ma me - a in ver - bo, ver - bo e -

Su - sti - nu - it a - ni - ma me - a in ver - bo, ver - bo e -

Su - sti - nu - it a - ni - ma me - a in ver - bo, ver - bo e -

Su - sti - nu - it a - ni - ma me - a in ver - bo, ver - bo e -

34

The musical score is for the piece 'De profundis' from the 'Salmo 129' collection. It is arranged for a mixed choir and instrumental ensemble. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The instrumental parts include Tuba I and Tuba II, Violin I and Violin II, and Violoncello/Contrabaixo. The vocal parts include Soprano (S), Alto (C), Tenor (T), and Bass (B). The lyrics are: 'jus: spe - ra - vit a - ni - ma'. The score is divided into measures, with a box containing the number '34' at the beginning of the first measure. The vocal parts enter in the fifth measure with the lyrics. The instrumental parts provide accompaniment throughout the piece.

Tpa. I

Tpa. II

S
jus: spe - ra - vit a - ni - ma

C
jus: spe - ra - vit a - ni - ma

T
jus: spe - ra - vit a - ni - ma

B
jus: spe - ra - vit a - ni - ma

Vln. I

Vln. II

Vcl.
e Cb.

40

The musical score is for the piece 'De profundis' (Salmo 129). It features a vocal ensemble and instrumental accompaniment. The vocal parts (Soprano, Contralto, Tenor, Bass) all sing the lyrics 'me - a in Do - mi - no.' The instrumental parts include Tuba I and II, Violin I and II, and Violoncello/Contrabaixo. The score is in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The vocal parts are in a soprano clef, while the instrumental parts are in their respective standard clefs. The score is divided into measures, with a repeat sign at the end of each line.

Tpa. I

Tpa. II

S
me - a in Do - mi - no.

C
me - a in Do - mi - no.

T
me - a in Do - mi - no.

B
me - a in Do - mi - no.

Vln. I

Vln. II

Vcl.
e Cb.

45

Tpa. I

Tpa. II

S
Qui - a a-pud Do - mi-num mi - se - ri - cor - di - a:

C
Qui - a a-pud Do - mi-num mi - se - ri - cor - di - a:

T
Qui - a a-pud Do - mi-num mi - se - ri - cor - di - a:

B
Qui - a a-pud Do - mi-num mi - se - ri - cor - di - a:

Vln. I

Vln. II

Vcl.
e Cb.

50

The musical score is arranged in a system with eight staves. The top two staves are for Tuba I and Tuba II. The next four staves are for the vocal parts: Soprano (S), Alto (C), Tenor (T), and Bass (B). The bottom three staves are for the strings: Violin I (Vln. I), Violin II (Vln. II), and Violoncello/Contrabaixo (Vcl. e Cb.). The key signature is B-flat major (two flats). The time signature is 4/4. The score begins with a measure of rest for all instruments. The vocal parts enter in the second measure with the lyrics "et co - pi - o - sa a - pud e - um". The instrumental parts provide harmonic support throughout the passage.

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vcl. e Cb.

et co - pi - o - sa a - pud e - um

et co - pi - o - sa a - pud e - um

et co - pi - o - sa a - pud e - um

et co - pi - o - sa a - pud e - um

55

The musical score is for the piece "De profundis" from Psalm 129. It features a full orchestra and a vocal quartet. The instruments and voices are arranged as follows:

- Tpa. I** (Tuba I): Treble clef, playing a simple harmonic line.
- Tpa. II** (Tuba II): Treble clef, playing a simple harmonic line.
- S** (Soprano): Treble clef, with lyrics "red - em - - - - - pti - o."
- C** (Contralto): Treble clef, with lyrics "red - em - - - - - pti - - - o."
- T** (Tenor): Treble clef, with lyrics "red - em - - - - - pti - - - o."
- B** (Bass): Bass clef, with lyrics "red - em - - - - - pti - o."
- Vln. I** (Violin I): Treble clef, playing a melodic line with a fermata at the end.
- Vln. II** (Violin II): Treble clef, playing a rhythmic accompaniment.
- Vcl. e Cb.** (Violoncello/Contrabaixo): Bass clef, playing a rhythmic accompaniment.

The score is in 4/4 time and the key signature has two flats (B-flat and E-flat). The lyrics are: "red - em - - - - - pti - o."

60 **Largo**

Tpa. I

Tpa. II

S
Glo - ri - a, glo - ri - a Pa - tri, et Fi - li - o,

C
Glo - ri - a, glo - ri - a Pa - tri, et Fi - li - o, et Spi -

T
Glo - ri - a, glo - ri - a Pa - tri, et Fi - li - o,

B
Glo - ri - a, glo - ri - a Pa - tri, et Fi - li - o,

Vln. I

Vln. II

Vcl. e Cb.

63

The musical score is for a choral and instrumental ensemble. It features two tuba parts (Tpa. I and II) which are mostly silent. The vocal parts (Soprano, Contralto, Tenor, Bass) sing the lyrics: "et Spi - ri - tu - i San - cto." The instrumental parts include Violin I, Violin II, and Violoncello/Contrabaixo, which provide harmonic support with various melodic and rhythmic patterns.

Tpa. I

Tpa. II

S
et Spi - ri - tu - i San - cto.

C
ri - tu - i San - cto.

T
et Spi - ri - tu - i San - cto.

B
et Spi - ri - tu - i San - cto.

Vln. I

Vln. II

Vcl.
e Cb.

66 **Andante**

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vcl. e Cb.

Sic - ut e - rat in prin - ci - pio, et nunc, et sem - per,

Sic - ut e - rat in prin - ci - pio, et nunc, et sem - per,

Sic - ut e - rat in prin - ci - pio, et nunc, et sem - per,

Sic - ut e - rat in prin - ci - pio, et nunc, et sem - per,

71

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of eight staves. The top two staves are for Tuba I and Tuba II. The next three staves are for the vocal parts: Soprano (S), Contralto (C), Tenor (T), and Bass (B). The bottom three staves are for the string ensemble: Violin I (Vln. I), Violin II (Vln. II), and Violoncello/Contrabaixo (Vcl. e Cb.). The lyrics are: "et in sæ - cu - la, in sæ - cu - la sæ - cu -".

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vcl. e Cb.

et in sæ - cu - la, in sæ - cu - la sæ - cu -

et in sæ - cu - la, in sæ - cu - la sæ - cu -

et in sæ - cu - la, in sæ - cu - la sæ - cu -

et in sæ - cu - la, in sæ - cu - la sæ - cu -

76

The musical score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of eight staves. The top two staves are for Tuba I and Tuba II. The next four staves are for vocal parts: Soprano (S), Alto (C), Tenor (T), and Bass (B). The bottom two staves are for Violin I (Vln. I) and Violoncello/Double Bass (Vcl. e Cb.). The lyrics 'lo - - - - rum. A - - - - men.' are written below the vocal staves. The score includes various musical notations such as rests, notes, and slurs.



MSM 01 — SALMO 129
DE PROFUNDIS

Lourenço José Fernandes Braziel

PARTES

Trompas em F I e II

Violino I

Violino II

Violoncelo e Contrabaixo



DE PROFUNDIS — SALMO 129

(MSM — 01)

Trompas em F I e II

Lourenço José F. Braziel
([17--?] - 1831)

Andante

8

15

22

29

36

Musical score for measures 36-42. The score is in G minor (two flats) and 4/4 time. It consists of two staves. The upper staff contains a vocal line with eighth and quarter notes, and the lower staff contains a piano accompaniment with eighth and quarter notes. The key signature has two flats (Bb and Eb).

43

Musical score for measures 43-50. The score is in G minor (two flats) and 4/4 time. It consists of two staves. The upper staff contains a vocal line with half notes and rests, and the lower staff contains a piano accompaniment with half notes and rests. The key signature has two flats (Bb and Eb).

51

Musical score for measures 51-57. The score is in G minor (two flats) and 4/4 time. It consists of two staves. The upper staff contains a vocal line with eighth and quarter notes, and the lower staff contains a piano accompaniment with eighth and quarter notes. The key signature has two flats (Bb and Eb).

58

Largo 6 Andante

Musical score for measures 58-69. The score is in G minor (two flats) and 4/4 time. It consists of two staves. The upper staff contains a vocal line with half notes and rests, and the lower staff contains a piano accompaniment with half notes and rests. The key signature has two flats (Bb and Eb). The tempo markings "Largo" and "Andante" are placed above the staves. The number "6" is written above the first two measures of the piano part in each system.

70

Musical score for measures 70-76. The score is in G minor (two flats) and 4/4 time. It consists of two staves. The upper staff contains a vocal line with quarter notes and rests, and the lower staff contains a piano accompaniment with quarter notes and rests. The key signature has two flats (Bb and Eb). The number "4" is written above the piano part in the third measure of the system.

DE PROFUNDIS — SALMO 129

(MSM — 01)

Violino I

Lourenço José F. Braziel
([17--?] - 1831)

Andante



6



11



16



21



26



31



36



41



45

50

55

60 **Largo**

63 **Andante**

67

71

76

DE PROFUNDIS — SALMO 129

(MSM — 01)

Lourenço José F. Braziel
([17--?] - 1831)

Violino II

Andante



6



12



18



24



29



34



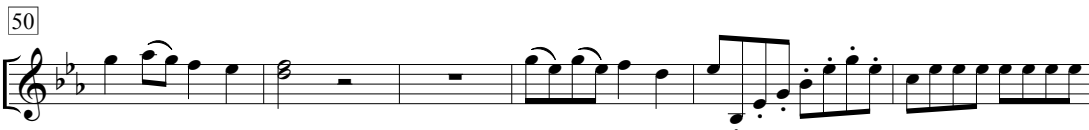
40



45



50



Musical notation for measure 50, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The notation includes a series of eighth and sixteenth notes, with some notes beamed together and others marked with accents.

56



Musical notation for measure 56, featuring a treble clef, a key signature of two flats, and a common time signature. The notation includes a series of eighth notes, with a long horizontal line above the staff indicating a sustained note or a specific performance instruction.

60

Largo



Musical notation for measure 60, featuring a treble clef, a key signature of two flats, and a common time signature. The notation includes a series of eighth notes, with a long horizontal line above the staff indicating a sustained note or a specific performance instruction.

63

Andante



Musical notation for measure 63, featuring a treble clef, a key signature of two flats, and a common time signature. The notation includes a series of eighth notes, with a long horizontal line above the staff indicating a sustained note or a specific performance instruction.

67



Musical notation for measure 67, featuring a treble clef, a key signature of two flats, and a common time signature. The notation includes a series of eighth notes, with a long horizontal line above the staff indicating a sustained note or a specific performance instruction.

72



Musical notation for measure 72, featuring a treble clef, a key signature of two flats, and a common time signature. The notation includes a series of eighth notes, with a long horizontal line above the staff indicating a sustained note or a specific performance instruction.

77



Musical notation for measure 77, featuring a treble clef, a key signature of two flats, and a common time signature. The notation includes a series of eighth notes, with a long horizontal line above the staff indicating a sustained note or a specific performance instruction.

DE PROFUNDIS — SALMO 129
(MSM — 01)

Violoncelo e Contrabaixo

Lourenço José F. Braziel
([17--?] - 1831)

Andante



8



14



21



27



33



40



46



53



59 **Largo**




64 **Andante**



70



77





MSM 02
FLOS CARMELI
Manoel Camelo



FLOS CARMELI

(MSM — 02)

Manoel Camelo
(fl. Séc. XVIII)

Andante

Flauta I *p* *f*

Flauta II *p* *f*

Trompa em F I *p* *f*

Trompa em F II *p* *f*

Soprano

Contralto

Tenor

Baixo

Violino I *p* *f*

Violino II *p* *f*

Viola *p* *f*

Violoncelo e Contrabaixo *p* *f*

6

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

3

Flos Car - me - li, ___

p

p

p

p

11

Fl. I
Fl. II
Tpa. I
Tpa. II
S
C
T
B
Vln. I
Vln. II
Vla.
Vcl. e Cb.

f

Flos Car - me - li, flos Car -

Flos₄ Car - me - li, flos Car -

flos Car - me - li, flos Car - me - li, flos Car -

Flos Car - me - li, flos Car -

f

f

f

f

16

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

me - li, vi - tis flo - ri - ge-ra splen - dor cœ - li,
me - li, vi - tis flo 5 - ri - ge-ra splen - dor cœ - li,
me - li, vi - tis flo - ri - ge-ra splen - dor cœ - li,
me - li, vi - tis flo - ri - ge-ra splen - dor cœ - li,

21

Fl. I

Fl. II

Tpa. I

Tpa. II

S
splen - dor cœ - li, Vir - go pu - er - pe-ra, pu -

C
splen - dor cœ - li, 6 Vir - go pu - er - pe-ra, pu -

T
splen - dor cœ - li, Vir - go pu - er - pe-ra, pu -

B
splen - dor cœ - li, Vir - go pu - er - pe-ra, pu -

Vln. I

Vln. II

Vla.

Vcl. e Cb.

p

p

p

p

26

Fl. I
sf *sf*

Fl. II
sf *sf*

Tpa. I
sf *sf*

Tpa. II
sf *sf*

S
sf *sf*
 er - pe - ra,

C
sf *sf*
 er - pe - 7 ra, sin - gu - la - ris:

T
sf *sf*
 er - ra,

B
sf *sf*
 er - pe - ra,

Vln. I
sf *sf* *p*

Vln. II
sf *sf* *p*

Vla.
sf *sf* *p*

Vcl. e Cb.
sf *sf* *p*

31

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

Ma - ter, Ma - ter rxi - tis, sin - gu - la - ris:
sin - gu - la - ris:
sin - gu - la - ris:

f

f

f

f

f

f

f

f

f

f

f

36

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

Ma - ter mi - tis, sin - gu - la - ris: _____

Ma - ter mi - tis, 9 sin - gu - la - ris: _____

Ma - ter mi - tis, sin - gu - la - ris: _____

Ma - ter mi - tis, sin - gu - la - ris: _____

41

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

Ma - ter mi - tis, sed vi - ri nes - ci - a,
Ma - ter mi - tis, sed vi - ri nes - ci - a,
Ma - ter mi - tis, sed vi - ri nes - ci - a,
Ma - ter mi - tis,

46

Fl. I

Fl. II

Tpa. I

Tpa. II

S
Car - me - li - tis da pri - vi -

C
Car - me - li - tis da pri - vi -

T
Car - me - li - tis da pri - vi -

B
da pri - vi -

Vln. I

Vln. II

Vla.

Vcl. e Cb.

p

p

p

p

p

p

p

51

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

le - gi - a, Stel - la Ma - ris,

le - gi - a, Stel - la Ma - ris,

le - gi - a, Stel - la Ma - ris,

la - gi - a, Stel - la Ma - ris,

sf *sf* *f*

sf *sf* *f*

sf *sf*

56

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

da pri - vi - le - gi - a, Stel - la Ma -

da pri - vi - le - gi - a, Stel - la Ma -

da pri - vi - le - gi - a, Stel - la Ma -

da pri - vi - le - gi - a, Stel - la Ma -

p *sf* *sf*

p *sf* *sf*

p *sf* *sf*

p *sf* *sf*

p *sf* *sf*

p *sf* *sf*

p *sf* *sf*

p *sf* *sf*

p *sf* *sf*

p *sf* *sf*

p *sf* *sf*

61

Fl. I
f

Fl. II
f

Tpa. I
f

Tpa. II
f

S
ris.

C
ris.

14

T
ris.

B
ris.

Vln. I
f

Vln. II
f

Vla.
f

Vcl.
e Cb.
f

66

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

p

p

p

p

p

15



MSM 02
FLOS CARMELI

Manoel Camelo

PARTES

Flautas I e II

Trompas em F I e II

Violino I

Violino II

Viola

Contrabaixo e Violoncelo



FLOS CARMELI

(MSM — 02)

Flautas I e II

Manoel Camelo
(fl. Séc. XVIII)

Andante

p *f*

9 *f*

21 *sf sf f*

35

43 *sf sf sf sf*

61

f

f

This system contains measures 61 through 65. The music is written for two staves in a grand staff. The upper staff uses a treble clef and the lower staff uses an alto clef. Both staves are marked with a forte (*f*) dynamic. The melody in the upper staff consists of quarter notes and half notes, with a sharp sign indicating a key signature change. The lower staff provides a harmonic accompaniment with quarter notes and rests.

66

p

p

This system contains measures 66 through 70. The music continues on the same two-staff grand staff. The dynamic is marked piano (*p*). The upper staff features a melodic line with quarter notes and rests, ending with a double bar line. The lower staff continues the accompaniment with quarter notes and rests.

FLOS CARMELI

(MSM — 02)

Trompas em F I e II

Manoel Camelo
(fl. Séc. XVIII)

Andante

p *f* *f* *f*

14 *sf* *sf*

27 *sf* *f* *sf* *sf*

42 *sf* *sf* *sf* *sf*

61 *f* *p* *p*

FLOS CARMELI

(MSM — 02)

Violino I

Manoel Camelo
(fl. Séc. XVIII)

Andante

p *f*

6 *p*

11 *f*

16

21 *p*

26 *sf* *sf* *p*

31 *f*

36

41

46

p

51

sf sf f

56

p sf sf

61

f

66

p

FLOS CARMELI

(MSM — 02)

Violino II

Manoel Camelo
(fl. Séc. XVIII)

Andante

p *f*

7

p

13

f

19

p

25

sf *sf* *p*

31

f

37

43

49

p *sf* *sf* *f*

55



p *sf* *sf*

Musical notation for measure 55, starting with a treble clef and a key signature of one flat. The measure contains eight measures of music. The first measure has a dynamic marking of *p*. The second measure has a dynamic marking of *sf*. The third measure has a dynamic marking of *sf*. The rest of the measure consists of eighth and sixteenth notes.

61



f

Musical notation for measure 61, starting with a treble clef and a key signature of one flat. The measure contains eight measures of music. The first measure has a dynamic marking of *f*. The rest of the measure consists of eighth and sixteenth notes.

67



p

Musical notation for measure 67, starting with a treble clef and a key signature of one flat. The measure contains eight measures of music. The first measure has a dynamic marking of *p*. The rest of the measure consists of eighth and sixteenth notes.

FLOS CARMELI

(MSM — 02)

Viola

Manoel Camelo
(fl. Séc. XVIII)

Andante

Musical staff 1: Viola part, measures 1-6. Dynamics: *p*, *f*.

7

Musical staff 2: Viola part, measures 7-12. Dynamics: *p*.

13

Musical staff 3: Viola part, measures 13-18. Dynamics: *f*.

19

Musical staff 4: Viola part, measures 19-24. Dynamics: *p*.

25

Musical staff 5: Viola part, measures 25-30. Dynamics: *sf*, *sf*, *p*.

31

Musical staff 6: Viola part, measures 31-36. Dynamics: *f*.

37

Musical staff 7: Viola part, measures 37-42.

43

Musical staff 8: Viola part, measures 43-48.

49

Musical staff 9: Viola part, measures 49-54. Dynamics: *p*, *sf*, *sf*.

55

Musical notation for measure 55, bass clef, 3/4 time signature. The measure contains six notes: a quarter rest, a quarter rest, a quarter note G, a quarter note A, a quarter note B, and a quarter note C. Dynamics are indicated as *p* under the G, *sf* under the A, and *sf* under the B.

61

Musical notation for measure 61, bass clef, 3/4 time signature. The measure contains six notes: a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, and a quarter note E. A dynamic of *f* is indicated under the G.

67

Musical notation for measure 67, bass clef, 3/4 time signature. The measure contains six notes: a quarter note G, a quarter note A, a quarter note B, a quarter note C, a quarter note D, and a quarter note E. A dynamic of *p* is indicated under the G.

FLOS CARMELI

(MSM — 02)

Violoncelo e Contrabaixo

Manoel Camelo
(fl. Séc. XVIII)

Andante

Musical staff 1: Bass clef, 3/4 time signature, key signature of one flat. Measures 1-6. Dynamics: *p* (measures 1-3), *f* (measures 4-6).

7

Musical staff 2: Bass clef, 3/4 time signature, key signature of one flat. Measures 7-12. Dynamics: *p* (measures 7-12).

13

Musical staff 3: Bass clef, 3/4 time signature, key signature of one flat. Measures 13-18. Dynamics: *f* (measures 13-18).

19

Musical staff 4: Bass clef, 3/4 time signature, key signature of one flat. Measures 19-24. Dynamics: *p* (measures 19-24).

25

Musical staff 5: Bass clef, 3/4 time signature, key signature of one flat. Measures 25-30. Dynamics: *sf* (measures 25-27), *p* (measures 28-30).

31

Musical staff 6: Bass clef, 3/4 time signature, key signature of one flat. Measures 31-36. Dynamics: *f* (measures 31-36).

37

Musical staff 7: Bass clef, 3/4 time signature, key signature of one flat. Measures 37-42. Dynamics: *p* (measures 37-42).

43

Musical staff 8: Bass clef, 3/4 time signature, key signature of one flat. Measures 43-48. Dynamics: *p* (measures 43-48).

49

Musical staff 9: Bass clef, 3/4 time signature, key signature of one flat. Measures 49-54. Dynamics: *p* (measures 49-51), *sf* (measures 52-54).

55

Musical staff 55, bass clef, key signature of one flat. The staff contains six measures. The first measure has a quarter rest. The second measure has a whole rest. The third measure has a quarter note G2. The fourth measure has a quarter note F2. The fifth measure has a quarter note E2. The sixth measure has a quarter note D2. The dynamic markings are *p* under the third measure, *sf* under the fifth measure, and *sf* under the sixth measure.

61

Musical staff 61, bass clef, key signature of one flat. The staff contains six measures. The first measure has a quarter note G2. The second measure has a quarter note F2. The third measure has a quarter note E2. The fourth measure has a quarter note D2. The fifth measure has a quarter note C2. The sixth measure has a quarter note B1. The dynamic marking is *f* under the first measure.

67

Musical staff 67, bass clef, key signature of one flat. The staff contains six measures. The first measure has a quarter note G2. The second measure has a quarter note F2. The third measure has a quarter note E2. The fourth measure has a quarter note D2. The fifth measure has a quarter note C2. The sixth measure has a quarter note B1. The dynamic marking is *p* under the first measure.



MSM 03 — LADAINHA DE
NOSSA SENHORA A QUATRO

Marcos Coelho Neto



LADAINHA DE NOSSA SENHORA A QUATRO

(MSM — 03)

Marcos Coelho Neto
(1763 - 1823)

Andante Vivo

The musical score is arranged in two systems. The first system includes the vocal staves (Soprano, Contralto, Tenor, Baixo) and the woodwind section (Oboé I, Oboé II, Trompa em F I, Trompa em F II). The second system includes the string section (Violino I, Violino II, Viola, Violoncelo e Contrabaixo). The tempo is marked 'Andante Vivo'. The key signature has one sharp (F#) and the time signature is common time (C). The woodwinds and strings play a rhythmic pattern of eighth notes, while the vocal staves are currently silent. Dynamics include *f*, *p*, *mf*, and crescendos.

4

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

mf

f

p

cresc.

8

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

ff

p

13

Ob. I
cresc. *f*

Ob. II
cresc. *f*

Tpa. I
p cresc. *f*

Tpa. II
p cresc. *f*

S

C

T

B

Vln. I
cresc. *f*

Vln. II
cresc. *f*

Vla.
cresc. *f*

Vcl. e Cb.
cresc. *f* *Vcl.* *Vcl./Cb.*

18

Ob. I

Ob. II

Tpa. I

Tpa. II

S
Ky - ri - e e - le - i - son.

C
e - le - i - son. Chri - ste e - le - i - son, Chri - ste e - le - i - son.

T
e - le - i - son. Chri - ste e - le - i - son, Chri - ste e - le - i - son.

B
e - le - i - son.

Vln. I

Vln. II

Vla.

Vcl.
e Cb.

22

Ob. I

Ob. II

Tpa. I

Tpa. II

S

Ky - ri - e e - le - i - son. Chri - ste - au - di nos. Chri - ste ex - au - di nos,

C

e - le - i - son. Chri - ste - au - di nos. Chri - ste ex - au - di nos,

T

ex - au - di nos,

B

ex - au - di nos,

Vln. I

Vln. II

Vla.

Vcl. e Cb.

26

Ob. I

Ob. II

Tpa. I

Tpa. II

S
Chri - ste ex - au - di nos, ex-au-di nos, ex-au-di nos.

C
Chri - ste ex - au - di nos, ex-au-di nos, ex-au-di nos.

T
Chri - ste ex - au - di nos, ex-au-di nos, ex-au-di nos.

B
Chri - ste ex - au - di nos, ex-au-di nos, ex-au-di nos.

Vln. I

Vln. II

Vla.

Vcl.
e Cb.

30

Ob. I

Ob. II

Tpa. I

Tpa. II

S
Pa - ter de cæ - lis De - us, mi - se - re - re, mi - se - re - re no - bis.

C
Pa - ter de cæ - lis De - us, mi - se - re - re, mi - se - re - re no - bis.

T
mi - se - re - re, mi - se - re - re no - bis.

B
mi - se - re - re, mi - se - re - re no - bis.

Vln. I

Vln. II

Vla.

Vcl. e Cb.

35

Ob. I *p* *< f*

Ob. II *p* *< f*

Tpa. I *p* *< f*

Tpa. II *p* *< f*

S *p* *< f*
 Fi - li Red-em - ptor mun - di De-us, mi-se - re - re, mi-se - re - re no - bis.

C *p* *< f*
 Fi - li Red-em - ptor mun - di De-us, mi-se - re - re, mi-se - re - re no - bis.

T *< f*
 mi-se - re - re, mi-se - re - re no - bis.

B *< f*
 mi-se - re - re, mi-se - re - re no - bis.

Vln. I *p* *< f*

Vln. II *p* *< f*

Vla. *p* *< f*

Vcl. e Cb. *p* *< f*

40

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl.
e Cb.

p *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

mi - se - re - re, mi - se - re - re no - bis.

Spi - ri - tus San - cte De - us, mi - se - re - re, mi - se - re - re no - bis.

Spi - ri - tus San - cte De - us, mi - se - re - re, mi - se - re - re no - bis.

mi - se - re - re, mi - se - re - re no - bis.

Vcl. *Vcl./Cb.*

45

Ob. I

Ob. II

Tpa. I

Tpa. II

S
mi - se - re - re, mi - se - re - re no - bis.

C
San - cta Tri - ni - tas u - nus De - us, mi - se - re - re, mi - se - re - re no - bis.

T
San - cta Tri - ni - tas u - nus De - us, mi - se - re - re, mi - se - re - re no - bis.

B
mi - se - re - re, mi - se - re - re no - bis.

Vln. I

Vln. II

Vla.

Vcl.
e Cb.

p *f* *rall.*

p *f* *rall.*

p *f* *rall.*

p *f* *rall.*

p *f* *rall.*

p *f* *rall.*

p *f* *rall.*

p *f* *rall.*

p *f* *rall.*

p *f* *rall.*

50 **Largo**

Ob. I *p*

Ob. II *p*

Tpa. I *p*

Tpa. II *p*

S *p*
San - cta Ma - ri - a, o - ra pro no - bis, o - ra pro

C *p*
San - cta Ma - ri - a, o - ra pro no - bis, o - ra pro

T *p*
San - cta Ma - ri - a, o - ra pro no - bis, o - ra pro

B *p*
San - cta Ma - ri - a, o - ra pro no - bis, o - ra pro

Vln. I *p*

Vln. II *p*

Vla. *p*

Vcl. e Cb. *p*

53

Ob. I
pp

Ob. II
pp

Tpa. I
pp

Tpa. II
pp

S
no - bis, o - ra pro no - bis.

C
no - bis, o - ra pro no - bis.

T
no - bis, o - ra pro no - bis.

B
no - bis, o - ra pro no - bis.

Vln. I
pp

Vln. II
pp

Vla.
pp

Vcl. e Cb.
pp

Andante Vivo

56

Ob. I
f

Ob. II
f

Tpa. I
f

Tpa. II
f

S

C

T

B

Vln. I
f

Vln. II
f

Vla.
f

Vcl.
e Cb.
f

60

Ob. I

Ob. II

Tpa. I

Tpa. II

S
San - cta De-i Ge - ni - trix, San - cta Vir-go vir - gi - num, o - ra, o - ra

C
San - cta De-i Ge - ni - trix, San - cta Vir-go vir - gi - num, o - ra, o - ra

T
San - cta De-i Ge - ni - trix, San - cta Vir-go vir - gi - num, o - ra, o - ra

B
San - cta De-i Ge - ni - trix, San - cta Vir-go vir - gi - num, o - ra, o - ra

Vln. I

Vln. II

Vla.

Vcl. e Cb.

p < f *p < f*

p < f *p < f*

p < f *p < f*

p < f *p < f*

p < f *p < f*

p < f *p < f*

66

Ob. I *p* *f*

Ob. II *p* *f*

Tpa. I *f*

Tpa. II *f*

S *p* *f*
 pro no - bis. Ma - ter Chri - sti, Ma - ter di - vi - næ gra - ti - æ,

C *p* *f*
 pro no - bis. Ma - ter Chri - sti, Ma - ter di - vi - næ gra - ti - æ,

T *p* *f*
 pro no - bis. Ma - ter Chri - sti, Ma - ter di - vi - næ gra - ti - æ,

B *p* *f*
 pro no - bis. Ma - ter Chri - sti, Ma - ter di - vi - næ gra - ti - æ,

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vcl. e Cb. *p* *f*

72

Ob. I
p < f *p < f* *p* *f*

Ob. II
p < f *p < f* *p* *f*

Tpa. I
f *mf*

Tpa. II
f *mf*

S
o - ra, o - ra, o - ra pro no - bis.

C
o - ra, o - ra, o - ra pro no - bis.

T
o - ra, o - ra, o - ra pro no - bis.

B
o - ra, o - ra, o - ra pro no - bis.

Vln. I
p < f *p < f* *p* *f*

Vln. II
p < f *p < f* *p* *f*

Vla.
p < f *p < f* *p* *f*

Vcl. e Cb.
p < f *p < f* *p* *f*

79

Ob. I
f

Ob. II
f

Tpa. I
f

Tpa. II
f

S

C

T

B

Vln. I
f

Vln. II
f

Vla.
f

Vcl. e Cb.
f

83

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

p

cresc.

f

92

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

Ma - ter pu - ris - si - ma, Ma - ter ca - stis - si - ma, o - ra,

Ma - ter pu - ris - si - ma, Ma - ter ca - stis - si - ma, o - ra,

o - ra,

o - ra,

o - ra,

p *mf* *mf* *mf* *mf* *mf* *p* *mf* *mf* *mf* *p* *mf*

98

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

p *cresc.* *mf*

p *cresc.* *mf*

p *cresc.* *mf*

p *cresc.* *mf*

p *cresc.* *mf*

p *cresc.* *mf*

p *cresc.* *mf*

o - ra, o - ra pro no - bis.

o - ra, o - ra pro no - bis.

o - ra, o - ra pro no - bis.

o - ra, o - ra pro no - bis.

104

Ob. I

Ob. II

Tpa. I

Tpa. II

S
Ma - ter in - vi - o - la - ta,

C
Ma - ter in - vi - o - la - ta,

T
Ma - ter in - vi - o - la - ta,

B
Ma - ter in - vi - o - la - ta,

Vln. I
f *p* < > *p* < > *p* < >

Vln. II
f *p* < > *p* < > *p* < >

Vla.
f *p* < > *p* < > *p* < >

Vcl. e Cb.
f *p* < *p* < *p* <

111

Ob. I

Ob. II

Tpa. I

Tpa. II

S
Ma - ter in - te - me - ra - ta, o - ra pro

C
Ma - ter in - te - me - ra - ta, o - ra pro

T
Ma - ter in - te - me - ra - ta, o - ra pro

B
Ma - ter in - te - me - ra - ta, o - ra pro

Vln. I

Vln. II

Vla.

Vcl.
e Cb.

f *p* *f* *p* *f* *p* *f* *p*

118

Ob. I
f *p* *f* *p*

Ob. II
f *p* *f* *p*

Tpa. I
f

Tpa. II
f

S
f
no - bis.

C
f
no - bis.

T
f
no - bis.

B
f
no - bis.

Vln. I
f *p* *cresc.* *f* *p*

Vln. II
f *p* *f* *p*

Vla.
f *p* *f* *p*

Vcl. e Cb.
f *p* *f* *p*

126

Ob. I *sfz*

Ob. II *sfz*

Tpa. I *f*

Tpa. II *f*

S

C *p*
Ma - ter a - ma - bi - lis, Ma - ter ad - mi - ra - bi - lis,

T *p*
Ma - ter a - ma - bi - lis, Ma - ter ad - mi - ra - bi - lis,

B *f*
Ma - ter Cre - a - to - ris,

Vln. I *sfz* *p* *f*

Vln. II *sfz* *p* *f*

Vla. *sfz* *p* *f*

Vcl. e Cb. *sfz* *p* *f*

133

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

Vir-go pru-den - tis - si - ma, Vir-go ve - ne - ran - da, Vir-go præ-di-

Vir-go pri-den - tis - si - ma, Vir-go ve - ne - ran - da, Vir-go præ-di-

Ma - ter - Sal - va - to - ris, o - ra pro

p

p

p

p

p

p

140

Ob. I *sfz* *>* *sfz* *sfz* *sfz*

Ob. II *sfz* *>* *sfz* *sfz* *sfz*

Tpa. I *mf*

Tpa. II *mf*

S o - ra pro no - bis.

C can - da, Vir-go pot - ens, Vir-go cle - mens, Vir-go fi - de - lis, o - ra pro no - bis.

T can - da, Vir-go pot - ens, vir-go cle - mens, Vir-go fi - de - lis, o - ra pro no - bis.

B no - bis. o - ra pro no - bis.

Vln. I *sfz* *sfz* *sfz* *sfz*

Vln. II *sfz* *sfz* *sfz* *sfz*

Vla. *sfz* *sfz* *sfz* *sfz* *mf*

Vcl. e Cb. *sfz* *sfz* *sfz* *sfz* *mf*

146

Ob. I *mf*

Ob. II *mf*

Tpa. I *p*

Tpa. II *p*

S *Solo mf*
Spe - cu - lum ju - sti - ti - æ,

C

T

B

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *p*

Vcl. e Cb. *p*

152

Ob. I

Ob. II

Tpa. I

Tpa. II

S
Se - des Sa - pi - en - ti - æ, o - ra, o - ra pro

C

T

B

Vln. I

Vln. II

Vla.

Vcl.
e Cb.

158

Ob. I

Ob. II

Tpa. I

Tpa. II

S
no - bis.

C
mf
Cau - sa - no - stræ, no - stræ læ - ti - ti - æ, Vas Spi - ri - tu - a - le,

T

B

Vln. I

Vln. II

Vla.

Vcl.
e Cb.

165

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

Vas ho - no - ra - bi - le, o - ra, o - ra pro - no - bis.

T

Solo *p*

Vas in - si - gne

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

172

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

mf *f* *p*

mf *f* *p*

mf *f* *p*

mf *f* *p*

de - vo - ti - o - nis, Ro - sa my - sti - ca, Tur - ris Da - vi - di - ca,

178

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

f *p* *cresc.*

Tur - ris e - bur - ne - a, o - ra pro no - bis, o - ra pro no - bis, pro no - *Solo*

f *p* *cresc.*

f *p* *cresc.*

f *p* *cresc.*

185

Ob. I *f*

Ob. II *f*

Tpa. I *f*

Tpa. II *f*

S

C

T *f*
bis.

B *f*
Do - mus au-re-a, o - ra__pro__no-bis. Fœ - de - ris ar - ca, o - ra__pro

Vln. I *f*

Vln. II *f*

Vla. *f*

Vcl. e Cb. *f*

192

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

p *cresc.* *f* *Tutti f*

p *cresc.* *f* *Tutti f*

p *cresc.* *f* *Tutti f*

p *cresc.* *f* *Tutti f*

no - bis., o - ra pro no - bis, o - ra pro no - bis. o - ra pro

o - ra pro

Ja - nu - a cae - li, Stel - la ma - tu -

Ja - nu - a cae - li, Stel - la ma - tu -

p *cresc.* *f* *Tutti f*

p *cresc.* *f* *Tutti f*

p *cresc.* *f* *Tutti f*

p *cresc.* *f* *Tutti f*

200

Ob. I
p *mf*

Ob. II
p *mf*

Tpa. I
p *mf*

Tpa. II
p *mf*

S
 no - bis, o - ra, o - ra o - ra, o - ra, o - ra pro no - bis.

C
 ti - na, o - ra, o - ra, o - ra, o - ra, o - ra pro no - bis.

T
 ti - na, o - ra, o - ra, o - ra, o - ra, o - ra pro no - bis.

B
 no - bis, o - ra, o - ra, o - ra, o - ra, o - ra pro no - bis.

Vln. I
p *mf*

Vln. II
p *mf*

Vla.
p *mf*

Vcl. e Cb.
p *mf*

208

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

p

p

p

p

p

p

p

Sa - lus in - fir - mo - rum, Re -

Sa - lus in - fir - mo - rum, Re -

Sa - lus in - fir - mo - rum, Re -

Sa - lus in - fir - mo - rum, Re -

216

Ob. I

Ob. II

Tpa. I

Tpa. II

S
fu - gium pec - ca - to - rum, o - ra pro no - bis.

C
fu - gium pec - ca - to - rum, o - ra pro no - bis.

T
fu - gium pec - ca - to - rum, o - ra pro no - bis.

B
fu - gium pec - ca - to - rum, o - ra pro no - bis.

Vln. I

Vln. II

Vla.

Vcl.
e Cb.

225 **Largo**

Ob. I *p*

Ob. II *p*

Tpa. I *mf* *p*

Tpa. II *mf* *p*

S *p*
Con-so-la - trix

C *p*
Con-so-la - trix

T *p*
Con-so-la - trix

B *p*
Con - so - la - trix

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vcl. e Cb. *p*

228

Ob. I

Ob. II

Tpa. I

Tpa. II

S
af - fli - cto - rum, o - - - ra,

C
af - fli - cto - rum, o - - - ra,

T
af - fli - cto - rum, o - - - ra,

B
af - - fli - cto - rum, o - - - ra,

Vln. I

Vln. II

Vla.

Vcl. e Cb.

230

Ob. I
p *cresc.* *f* *p*

Ob. II
p *cresc.* *f* *p*

Tpa. I
p *cresc.* *f*

Tpa. II
p *cresc.* *f*

S
p *cresc.* *f* *p*
o - - - ra pro no - bis. Au - xi - li -

C
p *cresc.* *f* *p*
o - - - ra pro no - bis. Au - xi - li -

T
p *cresc.* *f* *p*
o - - - ra pro no - bis. Au - xi - li -

B
p *cresc.* *f* *p*
o - - - ra pro no - bis. Au - xi - li -

Vln. I
p *cresc.* *f* *p*

Vln. II
p *cresc.* *f* *p*

Vla.
p *cresc.* *f* *p*

Vcl. e Cb.
p *cresc.* *f* *p*

233

Ob. I

Ob. II

Tpa. I

Tpa. II

S
um Chri - sti - a - no - rum, o - ra pro no - bis, o - ra pro no - bis.

C
um Chri - sti - a - no - rum, o - ra pro no - bis, o - ra pro no - bis.

T
um Chri - sti - a - no - rum, o - ra pro no - bis, o - ra pro no - bis.

B
um Chri - sti - a - no - rum, o - ra pro no - bis, o - ra pro no - bis.

Vln. I

Vln. II

Vla.

Vcl.
e Cb.

238 **Andante Levado**

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

Re - gi - na, Re - gi - na An - ge - lo - rum, Re - gi - na, Re - gi - na Pa - tri - ar -

Re - gi - na, Re - gi - na Pa - tri - ar -

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

245

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

f *p* *f* *f* *p* *f* *f* *p* *f* *f* *p* *f*

o - ra, o - ra pro no - bis. Re - gi - na

cha - rum, Re - gi - na Pro - phe - ta - rum, o - ra,

cha - rum, Re - gi - na Pro - phe - ta - rum, o - ra,

o - ra, o - ra pro no - bis. Re - gi - na A -

252

Ob. I *p* *f*

Ob. II *p* *f*

Tpa. I *p*

Tpa. II *p*

S *p* *f*
A - po - sto - lo - rum, Re - gi - na Mar - ty - rum, o - ra pro no - bis, o - ra pro

C *p* *f*
o - ra pro no - bis. Re - gi - na Mar - ty - rum, o - ra pro no - bis, o - ra pro

T *p* *f*
o - ra pro no - bis. Re - gi - na Mar - ty - rum, o - ra pro no - bis. Re - gi - na

B *p* *f*
po - sto - lo - rum, Re - gi - na Mar - ty - rum, Re - gi - na Con - fes - so - rum, Re - gi - na

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vcl. e Cb. *p* *f*

259 Andante

Ob. I

Ob. II

Tpa. I

Tpa. II

S
no - bis, o - ra pro no - bis, pro no - bis, o - ra pro no - bis.

C
no - bis, o - ra, o - ra pro no - bis, o - ra pro no - bis. *Solo mf* A - gnus

T
Vir - gi - num, Re - gi - na San - cto - rum o - mni - um, o - ra pro no - bis.

B
Vir - gi - num, Re - gi - na San - cto - rum o - mni - um, o - ra pro no - bis.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vcl. e Cb. *p*

268

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

De - i, qui tol - lis pec - ca - ta

272

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

mun - di, pec - ca - ta mun - di, par - ce no - bis Do - mi - ne,

par - ce no - bis Do - mi - ne,

par - ce no - bis Do - mi - ne,

Tutti p

p

p

279

Ob. I

Ob. II

Tpa. I

Tpa. II

S
par - ce no - bis Do - mi - ne, par - ce no - bis Do - mi -

C
par - ce no - bis Do - mi - ne, par - ce no - bis Do - mi -

T
par - ce no - bis Do - mi -

B
par - ce no - bis Do - mi - ne. par - ce no - bis Do - mi -

Vln. I

Vln. II

Vla.

Vcl.
e Cb.

286

Ob. I

Ob. II

Tpa. I

Tpa. II

S
ne.

C
ne.

T
Solo mf
ne. A-gnus De-i, qui tol-lis pec-ca-ta mun-di, pec-ca-ta mun-di,

B
ne. *p* ex-au-di

Vln. I
p

Vln. II
p

Vla.
p

Vcl. e Cb.
p

294

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

p

p

p

Tutti p

f

f

f

f

ex - au - di nos Do - mi - ne,

ex - au - di nos Do - mi - ne, ex - au - di nos Do - mi - ne,

ex - au - di nos Do - mi - ne,

nos Do - mi - ne, ex - au - di nos Do - mi - ne,

301

Ob. I *f* *p*

Ob. II *f* *p*

Tpa. I *p*

Tpa. II *p*

S *f* *p* *f*
 ex - au - di nos Do - mi - ne. A - gnus

C *f* *p* *f*
 ex - au - di nos Do - mi - ne. A - gnus

T *f* *p* *f*
 ex - au - di nos Do - mi - ne. A - gnus

B *f* *p* *f*
 ex - au - di nos Do - mi - ne. A - gnus

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vcl. e Cb. *p* *f*

305

Ob. I *f* *p*

Ob. II *f* *p*

Tpa. I *f* *p*

Tpa. II *f* *p*

S *p*
De - i, qui tol - lis pec - ca - ta mun - di,

C *p*
De - i qui tol - lis pec - ca - ta mun - di,

T *p*
De - i qui tol - lis pec - ca - ta mun - di,

B *p*
De - i qui tol - lis pec - ca - ta mun - di,

Vln. I *p*

Vln. II *p*

Vla. *p*

Vcl. e Cb. *p*

310

Ob. I *f* *p* *f*

Ob. II *f* *p* *f*

Tpa. I *f* *p* *f*

Tpa. II *f* *p* *f*

S *f* *p* *f*
A - gnus De - i, qui tol - lis pec - ca - ta mun - di,

C *f* *p* *f*
A - gnus De - i, qui tol - lis pec - ca - ta mun - di,

T *f* *p* *f*
A - gnus De - i, qui tol - lis pec - ca - ta mun - di,

B *f* *p* *f*
A - gnus De - i, qui tol - lis pec - ca - ta mun - di,

Vln. I *f* *p* *f*

Vln. II *f* *p* *f*

Vla. *f* *p* *f*

Vcl. e Cb. *f* *p* *f*

317

Ob. I *p* *f*

Ob. II *p* *f*

Tpa. I *p* *f*

Tpa. II *p* *f*

S *p*
mi - se - re - re, mi - se - re - re no - bis.

C *p*
mi - se - re - re, mi - se - re - re no - bis.

T *p*
mi - se - re - re, mi - se - re - re no - bis.

B *p*
mi - se - re - re, mi - se - re - re no - bis.

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vcl. e Cb. *p* *f*

323

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

p

p

p

p

p

p

p

p



MSM 03 — LADAINHA DE
NOSSA SENHORA A QUATRO

Marcos Coelho Neto

PARTES

Oboés I e II

Trompas em F I e II

Violino I

Violino II

Viola

Violoncelo e Contrabaixo



LADAINHA DE NOSSA SENHORA A QUATRO

(MSM — 03)

Oboés I e II

Marcos Coelho Neto

(1763 - 1823)

Andante Vivo

Measures 1-7: *f*, *p < mf*, *p < mf*, *f*, *p cresc.*

Measures 8-13: *ff*, *p cresc.*

Measures 14-21: *f*, *f*

Measures 22-29: *f*, *p < f*, *p < f*

Measures 30-35: *p*, *< f*, *p*

38

47

Largo

53

Andante Vivo

60

68

77

86

97

106

120

139

147

169

201

214

225 **Largo**

232

238 **Andante Levado**

254

265 **Andante**

302

311

320

LADAINHA DE NOSSA SENHORA A QUATRO

(MSM — 03)

Trompas em F I e II

Marcos Coelho Neto

(1763 - 1823)

Andante Vivo

The musical score is written for two staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Andante Vivo". The score is divided into five systems, each starting with a double bar line and a measure number in a box. The first system (measures 1-5) features dynamics of *f*, *p* < *mf*, *p* < *mf*, and *mf*. The second system (measures 6-11) includes dynamics of *f*, *p*, *cresc.*, *ff*, and *p* *cresc.*, with triplet markings (3) over measures 8 and 10. The third system (measures 12-17) features dynamics of *f* and *f*, with triplet markings (3) over measures 15 and 16. The fourth system (measures 18-23) includes dynamics of *f*, *p* < *f*, and *p* < *f*, with triplet markings (3) over measures 18 and 21. The fifth system (measures 24-29) features dynamics of *p* and < *f*, with second-beat markings (2) over measures 24 and 27.

38

45

53

60

75

83

2 9

p *mf*

p *mf*

100

16 11 2

p *f* *f*

p *f* *f*

134

10

mf

mf

151

8 11

p *f*

p *f*

176

10 3 4

p *f*

p *f*

Detailed description: This is a musical score for a four-part setting of a Ladainha. It consists of five systems of two staves each. The first system (measures 83-99) features a piano introduction with dynamics *p* and *mf*, and includes first and second endings. The second system (measures 100-133) continues with dynamics *p* and *f*, also including first and second endings. The third system (measures 134-150) features a *mf* dynamic. The fourth system (measures 151-175) features dynamics *p* and *f*. The fifth system (measures 176-182) concludes with dynamics *p* and *f*. The score includes various musical notations such as rests, beams, and slurs, and is divided into sections by double bar lines.

197

208

219

Largo

229

Andante Levado

241

254 Andante

278

297

309

319

LADAINHA DE NOSSA SENHORA A QUATRO

(MSM — 03)

Violino I

Marcos Coelho Neto

(1763 - 1823)

Andante Vivo

The musical score for Violino I consists of ten staves of music. The tempo is marked 'Andante Vivo'. The key signature has one sharp (F#), and the time signature is common time (C). The score includes various dynamic markings: *f* (forte), *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *ff* (fortissimo). Performance instructions include hairpins for dynamics and accents. The staves are numbered 6, 11, 16, 21, 26, 29, 34, and 39. The music features a mix of eighth and sixteenth notes, often beamed together, and some rests.

45

p *f* *rall.*

50 **Largo**

p

52

pp

55 **Andante Vivo**

f

60

p < f *p < f* *p*

67

f *p < f* *p < f*

74

p < f *f*

80

p

87

cresc. *f* *p*

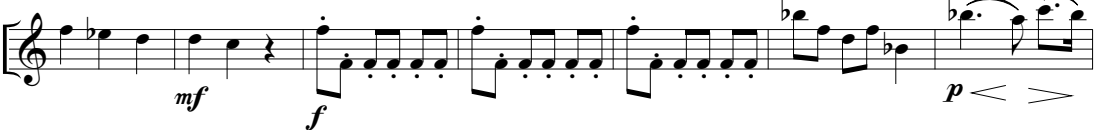
95



mf *p* *cresc.*

Musical notation for measure 95, starting with a treble clef and a key signature of one flat. The measure contains a sequence of notes with dynamics *mf*, *p*, and *cresc.*

102



mf *f* *p* < >

Musical notation for measure 102, featuring a treble clef and a key signature of one flat. Dynamics include *mf*, *f*, and *p* with an accent (>) and a hairpin (< >).

109



p < > *p* < > *p* *f*

Musical notation for measure 109, starting with a treble clef and a key signature of one flat. Dynamics include *p* with accents (>) and hairpins (< >), and *f*.

116



p *f* *p* *cresc.*

Musical notation for measure 116, featuring a treble clef and a key signature of one flat. Dynamics include *p*, *f*, *p*, and *cresc.*

122



f *p* *sfz* *p*

Musical notation for measure 122, starting with a treble clef and a key signature of one flat. Dynamics include *f*, *p*, *sfz*, and *p*.

130



f *p*

Musical notation for measure 130, featuring a treble clef and a key signature of one flat. Dynamics include *f* and *p*.

137



sfz *sfz* *sfz* *sfz*

Musical notation for measure 137, starting with a treble clef and a key signature of one flat. Dynamics include *sfz* with accents (>) and hairpins (< >).


146



mf *p*

Musical notation for measure 146, featuring a treble clef and a key signature of one flat. Dynamics include *mf* and *p*.

154



Musical notation for measure 154, starting with a treble clef and a key signature of one flat. The measure contains a sequence of notes with triplets indicated by the number 3 below the notes.

160



Musical notation for measure 160, featuring a melodic line with eighth and sixteenth notes.

168



Musical notation for measure 168, including dynamic markings *f*, *p*, *mf*, and triplets.

175



Musical notation for measure 175, featuring a melodic line with eighth notes and dynamic markings *p* and *f*.

182



Musical notation for measure 182, including a *cresc.* marking and a dynamic marking *f*.

189



Musical notation for measure 189, featuring a melodic line with eighth notes and dynamic markings *p* and *cresc.*

196



Musical notation for measure 196, including dynamic markings *f*, *p*, *f*, and *p*, along with crescendo and decrescendo hairpins.

203



Musical notation for measure 203, featuring a melodic line with eighth notes and dynamic markings *p*, *p*, and *mf*.

211



Musical notation for measure 211, featuring a melodic line with eighth notes and a dynamic marking *p*.

218



Musical notation for measure 218, including a dynamic marking *f* and a common time signature *C*.

225 **Largo**

mf p

229

f p cresc. 6

231

f p

236 **Andante Levado**

f p f p

244

f p f p

253

< f

263 **Andante**

p

271

f

279

f

286

p

Musical notation for measure 286, starting with a treble clef and a key signature of one sharp (F#). The measure contains a series of eighth and quarter notes, with a dynamic marking of *p* (piano) at the beginning.

294

p *f*

Musical notation for measure 294, starting with a treble clef and a key signature of one sharp (F#). The measure contains a series of eighth and quarter notes, with a dynamic marking of *p* (piano) at the beginning and *f* (forte) at the end.

301

p *f* *p*

Musical notation for measure 301, starting with a treble clef and a key signature of one sharp (F#). The measure contains a series of eighth notes, with dynamic markings of *p* (piano), *f* (forte), and *p* (piano) throughout the measure.

308

f *p*

Musical notation for measure 308, starting with a treble clef and a key signature of one sharp (F#). The measure contains a series of eighth notes, with dynamic markings of *f* (forte) and *p* (piano) throughout the measure.

315

f *p* *f*

Musical notation for measure 315, starting with a treble clef and a key signature of one sharp (F#). The measure contains a series of eighth notes, with dynamic markings of *f* (forte), *p* (piano), and *f* (forte) throughout the measure.

323

p

Musical notation for measure 323, starting with a treble clef and a key signature of one sharp (F#). The measure contains a series of quarter notes, with a dynamic marking of *p* (piano) at the beginning.

LADAINHA DE NOSSA SENHORA A QUATRO

(MSM — 03)

Violino II

Marcos Coelho Neto

(1763 - 1823)

Andante Vivo

Musical notation for measures 1-5. The staff is in treble clef with a common time signature. The music begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. A crescendo leads to a mezzo-forte (*mf*) dynamic, which then returns to piano (*p*). A decrescendo leads to a mezzo-forte (*mf*) dynamic.

6

Musical notation for measures 6-10. The staff is in treble clef. The music starts with a forte (*f*) dynamic, followed by piano (*p*). A crescendo (*cresc.*) leads to fortissimo (*ff*), which then returns to piano (*p*).

11

Musical notation for measures 11-16. The staff is in treble clef. The music starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to forte (*f*).

17

Musical notation for measures 17-21. The staff is in treble clef. The music starts with a piano (*p*) dynamic, followed by a crescendo leading to forte (*f*).

22

Musical notation for measures 22-25. The staff is in treble clef. The music starts with a piano (*p*) dynamic, followed by a crescendo leading to forte (*f*).

26

Musical notation for measures 26-29. The staff is in treble clef. The music starts with a piano (*p*) dynamic, followed by a crescendo leading to forte (*f*), then a decrescendo back to piano (*p*), and another crescendo leading to forte (*f*).

30

Musical notation for measures 30-35. The staff is in treble clef. The music starts with a piano (*p*) dynamic, followed by a crescendo leading to forte (*f*), and then a decrescendo back to piano (*p*).

36

Musical notation for measures 36-41. The staff is in treble clef. The music starts with a piano (*p*) dynamic, followed by a crescendo leading to forte (*f*), and then a decrescendo back to piano (*p*).

42

Musical notation for measures 42-46. The staff is in treble clef. The music starts with a piano (*p*) dynamic, followed by a crescendo leading to forte (*f*), and then a decrescendo back to piano (*p*).

48 **Largo**

52

55 **Andante Vivo**

60

67

74

82

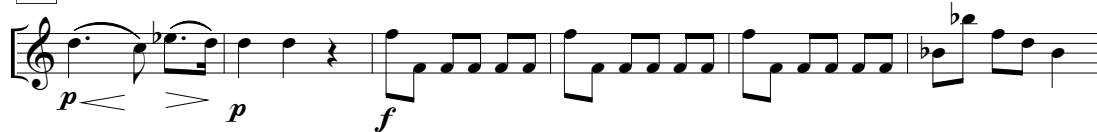
90

97

104



110



116



124



131



137



146



154



162



170

Musical staff 170: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with dynamic markings: *p*, *mf*, *f*, and *p*.

178

Musical staff 178: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with dynamic markings: *f*, *p*, *cresc.*, and *f*.

186

Musical staff 186: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with dynamic markings: *f*, *p*, *cresc.*, and *f*.

193

Musical staff 193: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with dynamic markings: *p*, *cresc.*, *f*, *p*, and *f*.

201

Musical staff 201: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with dynamic markings: *p*, *p*, *p*, and *mf*.

209

Musical staff 209: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with dynamic markings: *p*.

216

Musical staff 216: Treble clef, key signature of one sharp (F#). The staff contains a sequence of notes with dynamic markings: *f*.

224

Musical staff 224: Treble clef, key signature of one flat (Bb). The staff contains a sequence of notes with dynamic markings: *mf*, *p*, *f*, *p*, *cresc.*, and *f p*. The tempo marking *Largo* is present above the staff.

232

Musical staff 232: Treble clef, key signature of one flat (Bb). The staff contains a sequence of notes with dynamic markings: *f*.

238 Andante Levado

Musical notation for measure 238, starting with a treble clef and a 3/4 time signature. The melody consists of eighth and quarter notes. Dynamic markings include *f*, *p*, *f*, *p*, and *f*. There are also accents and a hairpin crescendo at the end of the measure.

248

Musical notation for measure 248, featuring a continuous eighth-note pattern. Dynamic markings include *p*, *f*, *p*, and *f*, with hairpin crescendos and decrescendos.

257

Musical notation for measure 257, continuing the eighth-note pattern. It concludes with a double bar line and a 3/4 time signature.

267 Andante

Musical notation for measure 267, starting with a treble clef and a 3/4 time signature. The melody is composed of quarter and eighth notes. A dynamic marking of *p* is present.

274

Musical notation for measure 274, featuring a melody with quarter and eighth notes and rests.

282

Musical notation for measure 282, with a melody of quarter and eighth notes. Dynamic markings include *f* and *p*.

289

Musical notation for measure 289, featuring a melody with rests and quarter notes. A dynamic marking of *p* is present.

297

Musical notation for measure 297, with a melody of quarter and eighth notes. Dynamic markings include *f* and *p*.

304

Musical notation for measure 304, featuring a melody of eighth and quarter notes. Dynamic markings include *f*, *p*, and *f*, with a hairpin crescendo.

311



317



324



LADAINHA DE NOSSA SENHORA A QUATRO

(MSM — 03)

Viola

Marcos Coelho Neto

(1763 - 1823)

Andante Vivo

Measures 1-5: *f* *p* *mf* *p* *mf*

6

Measures 6-11: *f* *p* *cresc.* *ff* *p*

12

Measures 12-16: *cresc.* *f*

17

Measures 17-21: *p* *f*

22

Measures 22-26: *p* *f*

27

Measures 27-32: *f* *p* *f* *p*

33

Measures 33-38: *f* *p* *f*

39

Measures 39-44: *p* *f*

45

Measures 45-50: *p* *f* *rall.* *p* **Largo**

51

pp

56 Andante Vivo

f

62

p < f p < f p f

70

p < f p < f p < f

79

f p

87

cresc. f p

95

mf p cresc.

103

mf f p < > p < > p < >

111

p f p < f

120



129



137



145



153



161



170



179



188



196

Musical notation for measure 196, bass clef, 2/4 time. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics are marked as *f*, *p*, *f*, *p*, and *p*. There are hairpins indicating crescendos and decrescendos between the dynamic markings.

204

Musical notation for measure 204, bass clef, 2/4 time. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics are marked as *p* and *mf*. There are hairpins indicating crescendos and decrescendos.

211

Musical notation for measure 211, bass clef, 2/4 time. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics are marked as *p*. There are hairpins indicating crescendos and decrescendos.

219

Musical notation for measure 219, bass clef, 2/4 time. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics are marked as *f* and *mf*. The tempo marking **Largo** is present. There are hairpins indicating crescendos and decrescendos.

227

Musical notation for measure 227, bass clef, 2/4 time. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics are marked as *p*, *f*, *p*, *cresc.*, *f*, and *p*. There are hairpins indicating crescendos and decrescendos.

233

Musical notation for measure 233, bass clef, 2/4 time. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics are marked as *f*. The tempo marking **Andante Levado** is present. There are hairpins indicating crescendos and decrescendos.

240

Musical notation for measure 240, bass clef, 2/4 time. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics are marked as *p*, *f*, *p*, *f*, and *p*. There are hairpins indicating crescendos and decrescendos.

249

Musical notation for measure 249, bass clef, 2/4 time. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics are marked as *f*, *p*, and *f*. There are hairpins indicating crescendos and decrescendos.

258

Musical notation for measure 258, bass clef, 2/4 time. The staff contains a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. Dynamics are marked as *f*. There are hairpins indicating crescendos and decrescendos.

267 Andante

Musical staff 267: Treble clef, 3/4 time signature. The staff contains a sequence of eighth and quarter notes, with some notes beamed together. A dynamic marking *p* is placed below the first measure.

275

Musical staff 275: Treble clef, 3/4 time signature. The staff contains a sequence of quarter and eighth notes, with some notes beamed together. A dynamic marking *p* is placed below the first measure.

280

Musical staff 280: Treble clef, 3/4 time signature. The staff contains a sequence of quarter and eighth notes, with some notes beamed together. Dynamic markings *f* and *p* are placed below the staff.

289

Musical staff 289: Treble clef, 3/4 time signature. The staff contains a sequence of quarter and eighth notes, with some notes beamed together. A dynamic marking *p* is placed below the staff.

297

Musical staff 297: Treble clef, 3/4 time signature. The staff contains a sequence of quarter and eighth notes, with some notes beamed together. Dynamic markings *f* and *p* are placed below the staff.

304

Musical staff 304: Treble clef, 3/4 time signature. The staff contains a sequence of quarter and eighth notes, with some notes beamed together. Dynamic markings *f* and *p* are placed below the staff.

312

Musical staff 312: Treble clef, 3/4 time signature. The staff contains a sequence of quarter and eighth notes, with some notes beamed together. A dynamic marking *p* is placed below the staff.

316

Musical staff 316: Treble clef, 3/4 time signature. The staff contains a sequence of quarter and eighth notes, with some notes beamed together. Dynamic markings *f* and *p* are placed below the staff.

325

Musical staff 325: Treble clef, 3/4 time signature. The staff contains a sequence of quarter and eighth notes, with some notes beamed together. A dynamic marking *p* is placed below the first measure.

LADAINHA DE NOSSA SENHORA A QUATRO

(MSM — 03)

Violoncelo e Contrabaixo

Marcos Coelho Neto

(1763 - 1823)

Andante Vivo

f *p* *mf* *p* *mf* *f* *p*

7 *cresc.* *ff* *p*

12 *cresc.* *f* *Vcl.*

17 *Vcl./Cb.* *p* *f* *p*

23 *f* *f*

29 *f* *p* *f*

35 *p* *f* *p*

41 *Vcl.* *Vcl./Cb.* *Vcl.* *f* *p*

47 *Vcl./Cb.* *Largo* *f* *rall.* *p*

53 Andante Vivo

60

68

77

83

92

101

110

119

127



135



142



149



156



164



172



180



189



197

Musical staff 197: Bass clef, 4/4 time signature. The staff contains a sequence of notes with dynamic markings *p*, *f*, *p*, and *p*. There are also hairpins indicating crescendos and decrescendos.

205

Musical staff 205: Bass clef, 4/4 time signature. The staff contains a sequence of notes with dynamic markings *p*, *mf*, and *p*. There is a hairpin indicating a crescendo.

213

Musical staff 213: Bass clef, 4/4 time signature. The staff contains a sequence of notes with dynamic markings *f*. There is a hairpin indicating a crescendo.

223

Musical staff 223: Bass clef, 4/4 time signature. The staff contains a sequence of notes with dynamic markings *p* and *f*. The tempo marking "Largo" is present above the staff.

230

Musical staff 230: Bass clef, 4/4 time signature. The staff contains a sequence of notes with dynamic markings *p*, *cresc.*, *f*, and *p*.

236

Musical staff 236: Bass clef, 3/4 time signature. The staff contains a sequence of notes with dynamic markings *f* and *p*. The tempo marking "Andante Levado" is present above the staff.

242

Musical staff 242: Bass clef, 4/4 time signature. The staff contains a sequence of notes with dynamic markings *f*, *p*, *f*, and *p*. There are hairpins indicating crescendos and decrescendos.

250

Musical staff 250: Bass clef, 4/4 time signature. The staff contains a sequence of notes with dynamic markings *f*, *p*, and *f*. There are hairpins indicating crescendos and decrescendos.

258

Musical staff 258: Bass clef, 3/4 time signature. The staff contains a sequence of notes with dynamic markings *f*. There is a hairpin indicating a crescendo.

267 Andante

267 Andante

p

Musical staff 267: Bass clef, 3/4 time signature. The staff contains a sequence of eighth notes, followed by a quarter rest, and then a half note with an accent (>).

275

275

Musical staff 275: Bass clef, 3/4 time signature. The staff contains a sequence of quarter notes, followed by a quarter rest, and then a half note with an accent (>).

283

283

p

Musical staff 283: Bass clef, 3/4 time signature. The staff contains a sequence of quarter notes, followed by a quarter rest, and then a half note with an accent (>).

292

292

p *f*

Musical staff 292: Bass clef, 3/4 time signature. The staff contains a sequence of quarter notes, followed by a quarter rest, and then a half note with an accent (>).

301

301

p *f* *p*

Musical staff 301: Bass clef, 3/4 time signature. The staff contains a sequence of quarter notes, followed by a quarter rest, and then a half note with an accent (>).

309

309

f *p*

Musical staff 309: Bass clef, 3/4 time signature. The staff contains a sequence of quarter notes, followed by a quarter rest, and then a half note with an accent (>).

314

314

f *p*

Musical staff 314: Bass clef, 3/4 time signature. The staff contains a sequence of quarter notes, followed by a quarter rest, and then a half note with an accent (>).

322

322

f *p*

Musical staff 322: Bass clef, 3/4 time signature. The staff contains a sequence of quarter notes, followed by a quarter rest, and then a half note with an accent (>).



MSM 04
HINO E ANTÍFONA
DE NOSSA SENHORA

I - Assumptionem
II - Maria Mater Gratiae

Antônio dos Santos Cunha



HINO E ANTÍFONA DE NOSSA SENHORA

(MSM — 04)

I - Assumptionem

Antônio dos Santos Cunha

(fl. Séc. XVIII - XIX)

Adagio

Flauta

Clarineta em B> I

Clarineta em B> II

Trompa em F I

Trompa em F II

Soprano

Contralto

Tenor

Baixo

Violino I

Violino II

Viola

Violoncelo e Contrabaixo

pizz.

pizz.

pizz.

Assumptionem

6

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

arco

arco

arco

arco

The musical score is written for a full orchestra and voices. It consists of 11 staves. The top five staves are for woodwinds and brass: Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpa. I), and Trumpet II (Tpa. II). The next four staves are for voices: Soprano (S), Alto (C), Tenor (T), and Bass (B). The bottom four staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score begins with a measure number '6' in a box. The woodwinds and brass parts have various rests and melodic lines. The strings play a rhythmic accompaniment, with the Violin II, Viola, and Violoncello/Double Bass parts marked 'arco'.

Assumptionem

10

The musical score is arranged in a system with the following parts from top to bottom: Flute I (Fl. I), Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpa. I), Trumpet II (Tpa. II), Soprano (S), Alto (C), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score begins at measure 10. The Flute I part has a long note in measure 3. The Clarinet I part has a melodic line starting in measure 4. The Clarinet II part has a long note in measure 3. The Trumpet I part features triplets in measures 1, 2, and 3. The Trumpet II part has a rhythmic pattern of quarter notes. The vocal parts (S, C, T, B) are currently silent. The Violin I part has a melodic line starting in measure 3. The Violin II part has a pizzicato accompaniment in measures 1-3 and an arco accompaniment in measure 4. The Viola part has a pizzicato accompaniment in measures 1-3 and an arco accompaniment in measure 4. The Violoncello/Double Bass part has a pizzicato accompaniment in measures 1-3 and an arco accompaniment in measure 4.

Assumptionem

14

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

Detailed description: This is a page of a musical score for the piece 'Assumptionem'. The score is written for a full orchestra and voices. The instruments listed are Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpa. I), Trumpet II (Tpa. II), Soprano (S), Alto (C), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The music is in a key with three sharps (F#, C#, G#) and a common time signature. The page number '14' is in a box at the top left. The vocal parts (S, C, T, B) are mostly silent, indicated by horizontal lines. The woodwinds and brasses play sustained notes. The strings play a rhythmic pattern of eighth notes, with triplets indicated by a '3' over the notes.

Assumptionem

18

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

Detailed description: This page contains a musical score for the piece 'Assumptionem'. It features a woodwind section with Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpa. I), and Trumpet II (Tpa. II). The vocal parts include Soprano (S), Alto (C), Tenor (T), and Bass (B). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The score is in 3/4 time and the key signature has two sharps (F# and C#). The woodwinds and brass parts are mostly rests, while the strings play a rhythmic accompaniment. The vocal parts are also mostly rests. The page number 18 is in a box at the top left.

Assumptionem

21

The musical score is arranged in a system with the following parts from top to bottom: Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpa. I), Trumpet II (Tpa. II), Soprano (S), Alto (C), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score begins at measure 21, indicated by a box around the number '21'. The Flute part has a long note with a slur. The Clarinet I and II parts have complex rhythmic patterns, including triplets. The Trumpet I and II parts have long notes with slurs. The Violin I part has a long note with a slur. The Violin II and Viola parts have complex rhythmic patterns, including triplets. The Violoncello/Double Bass part has a simple rhythmic pattern. The vocal parts (S, C, T, B) are currently silent.

Assumptionem

25

The musical score is arranged in a system with the following parts from top to bottom: Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpa. I), Trumpet II (Tpa. II), Soprano (S), Alto (C), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The score spans four measures. The woodwinds and trumpets play rhythmic patterns, while the strings provide harmonic support. The vocal parts (S, C, T, B) are currently silent. The number '25' is enclosed in a box at the beginning of the first staff.

Assumptionem

29

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T
As - sum - pti - o - nem Ma - ri - æ Vir - gi - nis ce - le - bre - mus,

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

Detailed description: This is a page of a musical score for the hymn 'Assumptionem'. The score is written for a full orchestra and a vocal soloist. The instruments listed are Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpa. I), Trumpet II (Tpa. II), Soprano (S), Alto (C), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The key signature is one sharp (F#) and the time signature is 8/8. The vocal line (Tenor) has the lyrics: 'As - sum - pti - o - nem Ma - ri - æ Vir - gi - nis ce - le - bre - mus,'. The score shows five measures of music. The flute and clarinet I parts have some activity in the later measures, while the other instruments and the vocal line are mostly resting or playing simple accompaniment.

Assumptionem

34

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T
ce - le - bre - mus, Ma - ri - æ, as - sum - pti - o - nem, ce - le -

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

pizz.

pizz.

pizz.

pizz.

Detailed description: This is a page of a musical score for the piece 'Assumptionem'. The score is written for a large ensemble including Flute, Clarinets I and II, Trumpets I and II, Saxophone, Cor Anglais, Trombone, Violins I and II, Viola, and Violoncello/Double Bass. The key signature is one sharp (F#) and the time signature is 8/8. The page number '34' is in a box at the top left. The vocal line (T) has lyrics: 'ce - le - bre - mus, Ma - ri - æ, as - sum - pti - o - nem, ce - le -'. The strings (Vln. I, Vln. II, Vla., Vcl. e Cb.) are marked with 'pizz.' (pizzicato) in the third measure. The woodwinds and trumpets have various rhythmic patterns, including triplets in the trumpet parts.

Assumptionem

38

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T
bre - mus, as - sum - pti - o - nem

B

Vln. I

Vln. II
arco pizz.

Vla.
arco pizz.

Vcl.
e Cb.
arco pizz.

Detailed description: This is a page of a musical score for the hymn 'Assumptionem'. The score is written for a full orchestra and a vocal soloist. The instruments listed are Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpa. I), Trumpet II (Tpa. II), Soprano (S), Alto (C), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The music is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal line in the Tenor part has lyrics: 'bre - mus, as - sum - pti - o - nem'. The score includes various musical notations such as slurs, ties, and dynamic markings like 'arco' and 'pizz.'. A box containing the number '38' is located at the top left of the page.

Assumptionem

41

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

Ma-ri - æ Vir - gi - nis ce - le -

arco

arco

Detailed description: This is a page of a musical score for the piece 'Assumptionem'. The score is written for a large ensemble including woodwinds (Flute, Clarinets I and II, Trumpets I and II), strings (Violins I and II, Viola, Violoncello and Double Bass), and a vocal soloist. The music is in the key of D major (two sharps) and 3/4 time. The vocal line, marked with an '8' below the staff, sings the words 'Ma-ri - æ Vir - gi - nis ce - le -'. The woodwinds and strings provide accompaniment, with some woodwinds playing sustained notes and others playing melodic lines. The strings play a rhythmic pattern of quarter notes. The score is divided into three measures, with a box containing the number '41' at the top left.

Assumptionem

44

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

bre - mus, as - sum - pti - o - nem Ma - ri - æ Vir - gi -

The musical score is for the piece 'Assumptionem'. It features a vocal line (T) with lyrics: 'bre - mus, as - sum - pti - o - nem Ma - ri - æ Vir - gi -'. The score includes parts for Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpa. I), Trumpet II (Tpa. II), Soprano (S), Alto (C), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The key signature is one sharp (F#) and the time signature is 8/8. The score is divided into four measures. The vocal line starts with a rest in the first measure, followed by the lyrics in the second measure. The instrumental parts include various rhythmic patterns, including triplets and sustained notes.

Assumptionem

48 **Allegro**

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

As - sum - pti - o - nem Ma - ri - æ Vir - gi - nis;

As - sum - pti - o - nem Ma - ri - æ Vir - gi - nis;

nis, as - sum - pti - o - nem Ma - ri - æ Vir - gi - nis;

As - sum - pti - o - nem Ma - ri - æ Vir - gi - nis;

Detailed description: This is a page of a musical score for the piece 'Assumptionem'. It features a variety of instruments and vocal parts. The instruments include Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpa. I), Trumpet II (Tpa. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). There are also vocal parts for Soprano (S), Alto (C), Tenor (T), and Bass (B). The score is in the key of D major (two sharps) and is marked 'Allegro'. The lyrics for the vocal parts are: 'As - sum - pti - o - nem Ma - ri - æ Vir - gi - nis;'. The Soprano part starts with a rest, followed by the lyrics. The Alto part starts with a rest, followed by the lyrics. The Tenor part starts with the lyrics 'nis, as - sum - pti - o - nem Ma - ri - æ Vir - gi - nis;'. The Bass part starts with a rest, followed by the lyrics. The instrumental parts are written in standard musical notation with various dynamics and articulations.

Assumptionem

53

Fl. I
Cl. I
Cl. II
Tpa. I
Tpa. II
S
C
T
B
Vln. I
Vln. II
Vla.
Vcl. e Cb.

Ad-o-re-mus, ad-o-re-mus, ad-o-re-mus, ad-o-re-mus, ad-o-re-mus, ad-o-

Ad-o-re-mus, ad-o-re-mus, ad-o-re-mus, ad-o-re-mus, ad-o-re-mus, ad-o-

Ad-o-re-mus, ad-o-re-mus, ad-o-re-mus, ad-o-re-mus, ad-o-re-mus, ad-o-

Ad-o-re-mus, ad-o-re-mus, ad-o-re-mus, ad-o-re-mus, ad-o-re-mus, ad-o-

Assumptionem

57

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

re - mus, Chri - stum e - jus Fi - li - um

re - mus, Chri - stum e - jus Fi - li - um

re - mus, ve - ne - re - mur, ve - ne - re - mur, ve - ne - re - mur, ve - ne - re - mur, ve - ne - re -

re - mus, ve - ne - re - mur, ve - ne - re - mur, ve - ne - re - mur, ve - ne - re - mur, ve - ne - re -

Assumptionem

61

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

Do-mi - num, Chri - stum e - jus Fi - li - um Do - mi -

Do-mi-num, ve - ne - re - mur, ve - ne - re - mur, ve - ne - re - mur, ve - ne - re - mur,

mur, ve - ne - re - mur, ve - ne - re - mur, ve - ne - re - mur, ve - ne - re - mur,

mur, ve - ne - re - mur, ve - ne - re - mur, ve - ne - re - mur, ve - ne - re - mur,

Assumptionem

65

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

num, Chri - stum e - jus, ve - ne - re - mur, ve - ne - re - mur,
ve - ne - re - mur, ve - ne - re - mur, ve - ne - re - mur, ve - ne - re - mur,
ve - ne - re - mur, ve - ne - re - mur, ve - ne - re - mur, ve - ne - re - mur,
ve - ne - re - mur, ve - ne - re - mur, ve - ne - re - mur, ve - ne - re - mur,

Assumptionem

69

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

as - sum - pti - o - nem,

Detailed description: This is a page of a musical score for the hymn 'Assumptionem'. The score is written for a large ensemble including woodwinds, brass, strings, and voices. The key signature is one sharp (F#) and the time signature is 4/4. The page number '69' is in a box at the top left. The instruments listed on the left are Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpa. I), Trumpet II (Tpa. II), Soprano (S), Alto (C), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The vocal parts (S, C, T, B) have lyrics underneath them. The string parts (Vln. I, Vln. II, Vla., Vcl. e Cb.) feature trills (tr) in the first two measures of each staff. The woodwind and brass parts have rests in the first two measures, followed by some notes in the third and fourth measures.

Assumptionem

75

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

ce - le - bre-mus,

ce - le - bre-mus, as - sum - pti - o-nem Ma - ri - æ -

Detailed description: This is a page of a musical score for the hymn 'Assumptionem'. The score is written for a full orchestra and a vocal soloist. The instruments listed are Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpa. I), Trumpet II (Tpa. II), Soprano (S), Contralto (C), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The music is in a key with two sharps (D major or F# minor) and a common time signature. The vocal parts (Soprano, Contralto, Tenor, Bass) have lyrics in Latin. The instrumental parts are mostly rests, indicating that the instruments are silent for this section. The page number 75 is in a box at the top left.

Assumptionem

81

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

ce - le - bre - mus, Ma - ri - æ Vir - gi - nis,
Vir - gi - nis, as - sum - pli - o - nem, ce - le - bre - mus;

Detailed description: This is a page of a musical score for the hymn 'Assumptionem'. The score is written for a full orchestra and vocal soloists. The instruments listed are Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpa. I), Trumpet II (Tpa. II), Saxophone (S), Corn (C), Trombone (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The music is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal parts (Soprano, Alto, Tenor) have lyrics in Latin. The instrumental parts include woodwinds, brass, and strings. A box with the number '81' is located at the top left of the score.

Assumptionem

86

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

ad - o - re - mus Chri - stum e - jus

ad - o - re - mus Chri - stum e - jus

Detailed description: This is a page of a musical score for the hymn 'Assumptionem'. The score is written for a full orchestra and vocal soloists. The instruments listed are Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpa. I), Trumpet II (Tpa. II), Soprano (S), Alto (C), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The music is in a key with three sharps (F#, C#, G#) and a common time signature. The vocal parts (Soprano, Alto, Tenor) have lyrics in Portuguese: 'ad - o - re - mus Chri - stum e - jus'. The instrumental parts include woodwinds, brass, and strings. The page number '86' is in the top left corner.

Assumptionem

91

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

ve-ne-re - mur, Fi-li-um Do - mi-num, Chri-stum e -

ve-ne-re - mur, Fi-li-um Do - mi-num, Chri-stum e -

ve-ne-re - mur, Fi-li-um Do - mi-num, Chri-stum e -

ve-ne-re - mur Fi-li-um Do - mi-num, Chri-stum e -

Assumptionem

96

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

jus, ve-ne-re - mur, ve - ne - re -

jus, ve-ne-re - mur, ve - ne - re - mur, ve - ne - re -

jus, ve-ne-re - mur, ve - ne - re - mur, ve - ne - re -

jus, ve-ne-re - mur, ve - ne - re -

The musical score is for the piece 'Assumptionem' and begins at measure 96. It features a full orchestral arrangement with vocal parts. The instruments listed are Flute (Fl.), Clarinets I and II (Cl. I, Cl. II), Trumpets I and II (Tpa. I, Tpa. II), Saxophone (S), Cor Anglais (C), Trombone (T), Bass (B), Violins I and II (Vln. I, Vln. II), Viola (Vla.), and Violoncello and Double Bass (Vcl. e Cb.). The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics in Portuguese: 'jus, ve-ne-re - mur, ve - ne - re -'. The score is written in a key signature of two sharps (D major or F# minor) and a common time signature. The vocal parts enter at measure 96 with the lyrics 'jus, ve-ne-re - mur, ve - ne - re -'. The instrumental parts provide accompaniment for the vocalists.

Assumptionem

101

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

mur, ve-ne-re - mur, Fi-li-um Do - mi-num, Chri-stum e - jus, ve-ne-re - mur,
mur, ve-ne-re - mur, Fi-li-um Do - mi-num, Chri-stum e - jus, ve-ne-re - mur, ve - ne -
mur, ve-ne-re - mur, Fi-li-um Do - mi-num, Chri-stum e - jus, ve-ne-re - mur, ve - ne -
mur, ve-ne-re - mur, Fi-li-um Do - mi-num, Chri-stum e - jus, ve-ne-re - mur,

Assumptionem

106

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

ve - ne - re - mur, Chri - stum e - jus,
re - mur, ve - ne - re - mur, Chri - stum e - jus,
re - mur, ve - ne - re - mur, Chri - stum e - jus,
ve - ne - re - mur, Chri - stum e - jus,
re - mur, ve - ne - re - mur, Chri - stum e - jus,
ve - ne - re - mur, Chri - stum e - jus,
ve - ne - re - mur, Chri - stum e - jus,

Assumptionem

111

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

ve - ne - re - mur, ve - ne - re - mur, Chri - stum e - jus,

ve - ne - re - mur, ve - ne - re - mur, ve - ne - re - mur, ve - ne - re - mur, ve - ne -

ve - ne - re - mur, ve - ne - re - mur, ve - ne - re - mur, ve - ne - re - mur, ve - ne -

ve - ne - re - mur, ve - ne - re - mur, Chri - stum e - um

Assumptionem

115

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

Chri-stum e-jus Fi-lium Do-mi-num, ve-ne-re-mur, ve-ne-re-mur,

C

re - mur, ve-ne-re-mur, ve-ne-re-mur, ve-ne-re-mur, ve-ne-

T

re - mur, ve-ne-re-mur, ve-ne-re-mur, ve-ne-re-mur, ve-ne-

B

Chri-stum e-jus Fi-lium Do-mi-num, ve-ne-re-mur, ve-ne-re-mur,

Vln. I

Vln. II

Vla.

Vcl. e Cb.

Assumptionem

119

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

ve-ne-re-mur, Chri-stum e - jus, Chri-stum e-jus Fi-lium Do-mi-num,

re - mur, ve-ne-re-mur, ve-ne - re - mur, ve-ne-re-mur, ve-ne-

re - mur, ve-ne-re-mur, ve-ne - re - mur, ve-ne-re-mur, ve-ne-

ve-ne-re-mur, Chri-stum e - jus, Chri-stum e-jus Fi-lium Do-mi-num,

Assumptionem

123

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

ve-ne-re-mur, ve-ne-re-mur, Fi-lium Do-mi-num, Chri-stum e-jus, ve-ne-re-mur, ve-ne-re-mur, Fi-lium Do-mi-num, Chri-stum e-jus, ve-ne-re-mur, ve-ne-re-mur, Fi-lium Do-mi-num, Chri-stum e-jus, ve-ne-

Assumptionem

128

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

re - mur, ve - ne - re - mur, ve - ne - re - mur, ve - ne - re - mur.

re - mur, ve - ne - re - mur, ve - ne - re - mur, ve - ne - re - mur.

re - mur, ve - ne - re - mur, ve - ne - re - mur, ve - ne - re - mur.

re - mur, ve - ne - re - mur, ve - ne - re - mur, ve - ne - re - mur.

Assumptionem

133

The musical score is arranged in a system of staves. The instruments and voices are listed on the left side of the score: Fl. (Flute), Cl. I (Clarinet I), Cl. II (Clarinet II), Tpa. I (Trumpet I), Tpa. II (Trumpet II), S (Soprano), C (Cello), T (Tenor), B (Bass), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), and Vcl. e Cb. (Violoncello e Contrabaixo). The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The music is divided into three measures. The Flute and Clarinets play a melodic line with a fermata on the first measure. The Trumpets play a rhythmic pattern of eighth notes. The Violins and Viola play a rhythmic pattern of eighth notes. The Violoncello and Contrabaixo play a rhythmic pattern of eighth notes. The vocal parts (Soprano, Cello, Tenor, Bass) are marked with a dash, indicating they are silent in this section.

HINO E ANTÍFONA DE NOSSA SENHORA

(MSM — 04)

II - Maria Mater Gratie

Antônio dos Santos Cunha

(fl. Séc. XVIII - XIX)

Andante

Flauta

Clarineta em B \flat I

Clarineta em B \flat II

Trompa em F I

Trompa em F II

Soprano

Contralto

Tenor

Baixo

Violino I

Violino II

Viola

Violoncelo e Contrabaixo

Maria Mater Gratie

4

The musical score is arranged in a system with ten staves. The top five staves are for woodwinds: Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpa. I), and Trumpet II (Tpa. II). The next three staves are for vocal parts: Soprano (S), Alto (C), and Tenor (T). The bottom two staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The woodwind and vocal parts are mostly silent, indicated by horizontal lines with bar lines. The string parts are active, with the Violin I part featuring a melodic line with a slur and a fermata, and the other string parts providing harmonic support.

Maria Mater Gratie

9

The musical score is arranged in a system with ten staves. The instruments and voices are: Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpa. I), Trumpet II (Tpa. II), Soprano (S), Alto (C), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb). The score is in the key of D major (two sharps) and 4/4 time. The first measure of the score is marked with a box containing the number '9'. The Flute part begins with a rest in the first measure, followed by a quarter note G4, a quarter note A4, and a quarter note B4 in the second measure. The Clarinet I part begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4 in the second measure. The Clarinet II part begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4 in the second measure. The Trumpet I and II parts have rests throughout the first four measures. The Soprano, Alto, Tenor, and Bass parts have rests throughout the first four measures. The Violin I part begins with a quarter note D4, a quarter rest, a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4 in the first measure. The Violin II part begins with a quarter note D4, a quarter rest, a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4 in the first measure. The Viola part begins with a quarter note D4, a quarter note E4, a quarter note F4, and a quarter note G4 in the first measure. The Violoncello/Double Bass part begins with a quarter note D3, a quarter note E3, a quarter note F3, and a quarter note G3 in the first measure.

Maria Mater Gratie

13

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

Ma - ri - a, Ma - ri - a Ma - ter

Ma - ri - a, Ma - ri - a Ma - ter

Ma - ri - a, Ma - ri - a Ma - ter

Detailed description: This page contains a musical score for the hymn 'Maria Mater Gratie'. The score is written for a full orchestra and vocal soloists. The instruments listed are Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpa. I), Trumpet II (Tpa. II), Saxophone (S), Cornet (C), Trombone (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The vocal parts are for Soprano (S), Alto (C), Tenor (T), and Bass (B). The score is in the key of D major (two sharps) and 4/4 time. The lyrics are 'Ma - ri - a, Ma - ri - a Ma - ter' and are placed below the vocal staves. A box with the number '13' is located at the top left of the score.

Maria Mater Gratie

17

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

gra - ti - æ, dul - cis, dul - cis pa - rens cle - men - ti - æ, Ma -

gra - ti - æ, dul - cis, dul - cis pa - rens cle - men - ti - æ, Ma -

gra - ti - æ, dul - cis, dul - cis pa - rens cle - men - ti - æ, Ma -

Maria Mater Gratie

22

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb

Tu —

ri - a, Ma - ri - a, dul - cis, cle - men - ti - æ, Tu —

ri - a, Ma - ri - a, dul - cis, cle - men - ti - æ,

ri - a, Ma - ri - a, dul - cis, cle - men - ti - æ, Tu

Detailed description: This is a page of a musical score for the hymn 'Maria Mater Gratie'. The score is written for a full orchestra and a vocal ensemble. The instruments listed on the left are Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpa. I), Trumpet II (Tpa. II), Saxophone (S), Corn (C), Trombone (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb). The vocal parts are Soprano (S), Alto (C), Tenor (T), and Bass (B). The music is in the key of D major (two sharps) and 4/4 time. The lyrics are in Latin: 'ri - a, Ma - ri - a, dul - cis, cle - men - ti - æ, Tu —'. The page number '22' is in a box at the top left. The page number '205' is at the bottom center.

Maria Mater Gratie

26

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S
nos ab ho - ste pro - te - ge, Tu nos ab ho - ste

C
nos ab ho - ste pro - te - ge, Tu nos ab ho - ste

T
Ma - ri - a Ma - ter gra - ti - æ, dul - cis

B
nos ab ho - ste pro - te - ge, Tu nos ab ho - ste

Vln. I

Vln. II

Vla.

Vcl. e Cb

Maria Mater Gratie

29

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S
pro - te - ge, et mor - tis ho - ra sus - ci - pe,

C
pro - te - ge, et mor - tis ho - ra sus - ci - pe,

T
pa - rens, dul - cis pa - rens, pa - rens cle -

B
pro - te - ge, et mor - tis ho - ra sus - ci - pe,

Vln. I

Vln. II

Vla.

Vcl. e Cb.

Maria Mater Gratie

32

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S
sus - ci - pe, Tu nos ab ho - ste

C
sus - ci - pe, Tu nos ab ho - ste

T
men - ti æ, Ma -

B
sus - ci - pe, Tu nos ab ho - ste

Vln. I

Vln. II

Vla.

Vcl. e Cb.

Maria Mater Gratie

35

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb

pro - te-ge, Tu nos ab ho - ste pro - te-ge, et

pro - te-ge, Tu nos ab ho - ste pro - te-ge, et

ri - a Ma - ter gra - ci æ, dul - cis pa - rens, dul - cis

pro - te-ge, Tu nos ab ho - ste pro - te-ge, et

Maria Mater Gratie

38

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S
ho - ra mor - tis sus - ci - pe, sus - ci -

C
ho - ra mor - tis sus - ci - pe, sus - ci -

T
pa - - - rens, pa - rens cle - men - ti -

B
ho - ra mor - tis sus - ci - pe, sus - ci -

Vln. I

Vln. II

Vla.

Vcl. e Cb

Maria Mater Gratie

41

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb

pe, ho - ra sus - ci - pe,

pe, ho - ra sus - ci - pe,

æ, ho - ra sus - ci - pe,

pe, ho - ra sus - ci - pe,

The musical score is for the hymn 'Maria Mater Gratie'. It features a full orchestral arrangement with vocal parts. The instruments include Flute, Clarinets I and II, Trumpets I and II, Saxophone, Cor Anglais, Tenor, Bass, Violins I and II, Viola, and Violoncello/Double Bass. The vocal parts are for Soprano, Alto, Tenor, and Bass. The lyrics are: 'pe, ho - ra sus - ci - pe, pe, ho - ra sus - ci - pe, æ, ho - ra sus - ci - pe, pe, ho - ra sus - ci - pe,'. The score is in G major and 4/4 time. The page number 41 is in the top left corner.

Maria Mater Gratie

44

The musical score is arranged in a system with the following parts from top to bottom:

- Fl. (Flute): Treble clef, key signature of three sharps (F#, C#, G#). It begins with a fermata on a whole note G5.
- Cl. I (Clarinet I): Treble clef, key signature of three sharps. It plays a rhythmic pattern of eighth notes.
- Cl. II (Clarinet II): Treble clef, key signature of three sharps. It plays a rhythmic pattern of eighth notes.
- Tpa. I (Trumpet I): Treble clef, key signature of three sharps. It plays a simple harmonic line.
- Tpa. II (Trumpet II): Treble clef, key signature of three sharps. It plays a simple harmonic line.
- S (Soprano): Treble clef, key signature of three sharps. It has the lyrics: ho - ra mor - tis, ho - ra
- C (Contralto): Treble clef, key signature of three sharps. It has the lyrics: ho - ra mor - tis, ho - ra
- T (Tenor): Treble clef, key signature of three sharps. It has the lyrics: ho - ra mor - tis, ho - ra
- B (Bass): Bass clef, key signature of three sharps. It has the lyrics: ho - ra mor - tis, ho - ra
- Vln. I (Violin I): Treble clef, key signature of three sharps. It plays a melodic line.
- Vln. II (Violin II): Treble clef, key signature of three sharps. It plays a melodic line.
- Vla. (Viola): Bass clef, key signature of three sharps. It plays a melodic line.
- Vcl. e Cb (Violoncello and Contrabaixo): Bass clef, key signature of three sharps. It plays a simple harmonic line.

Maria Mater Gratie

48

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S
mor - - - - - tis, sus - ci -

C
mor - - - - - tis, sus - ci -

T
mor - - - - - tis, sus - ci -

B
mor - - - - - tis, sus - ci -

Vln. I

Vln. II

Vla.

Vcl. e Cb.

Maria Mater Gratie

52

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb

pe, et ho - ra mor - tis, sus - ci -

pe, et ho - ra mor - tis, sus - ci -

pe, et ho - ra mor - tis, sus - ci -

pe, et ho - ra mor - tis, sus - ci -

Maria Mater Gratie

56

The musical score is arranged in a system with the following parts from top to bottom:

- Fl. (Flute)
- Cl. I (Clarinet I)
- Cl. II (Clarinet II)
- Tpa. I (Trumpet I)
- Tpa. II (Trumpet II)
- S (Soprano)
- C (Contralto)
- T (Tenor)
- B (Bass)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vcl. e Cb. (Violoncello e Contrabaixo)

The vocal parts (S, C, T, B) include lyrics: "pe, Ma - ri - - -". The instrumental parts include woodwinds, trumpets, violins, viola, and cello/bass.

Maria Mater Gratie

59

The musical score is arranged in a system with ten staves. The vocal parts are Soprano (S), Alto (C), Tenor (T), and Bass (B). The instrumental parts include Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpa. I), Trumpet II (Tpa. II), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Double Bass (Vcl. e Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: a, Ma - ri - a, Ma - ri - a Ma - ter gra - ti - a, Ma - ri - a, Ma - ri - a Ma - ter gra - ti - a, Ma - ri - a Ma - ter gra - ti æ, Ma -

Maria Mater Gratie

62

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb

æ, dul - cis, dul - cis, dul - cis

æ, dul - cis, dul - cis, dul - cis

æ, dul - cis, dul - cis, dul - cis

ri - a, dul - cis, dul - cis, dul - cis

Detailed description: This is a page of a musical score for the hymn 'Maria Mater Gratie'. The score is arranged for a full orchestra and a vocal ensemble. The instruments listed are Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpa. I), Trumpet II (Tpa. II), Soprano (S), Contralto (C), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb). The music is in the key of D major (two sharps) and 4/4 time. The vocal parts (Soprano, Contralto, Tenor, Bass) have lyrics in Portuguese: 'æ, dul - cis, dul - cis, dul - cis' and 'ri - a, dul - cis, dul - cis, dul - cis'. The instrumental parts include woodwinds, brass, and strings. The page number '62' is in a box at the top left.

Maria Mater Gratie

65

The musical score is arranged in a system with ten staves. The top five staves are for woodwinds and brass: Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpa. I), and Trumpet II (Tpa. II). The next four staves are for voices: Soprano (S), Alto (C), Tenor (T), and Bass (B). The bottom three staves are for strings: Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.), followed by Violoncello and Double Bass (Vcl. e Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts have lyrics: 'pa - rens cle - men - ti - æ, Ma - ri -'. The instrumental parts include various rhythmic patterns, including sixteenth-note runs in the Violin I part.

Maria Mater Gratie

68

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

a, Ma - ri - a, Ma - ri - a Ma - ter gra - ti

a, Ma - ri - a, Ma - ri - a Ma - ter gra - ti -

a, Ma - ri - a, Ma - ri - a Ma - ter gra - ti -

ri - a, Ma - ri - a Ma - ter gra - ti - æ, Ma -

Detailed description: This is a page of a musical score for the hymn 'Maria Mater Gratie'. The score is written in G major (one sharp) and 4/4 time. It features a full orchestral arrangement with vocal parts. The instruments listed are Flute (Fl.), Clarinets I and II (Cl. I, Cl. II), Trumpets I and II (Tpa. I, Tpa. II), Saxophone (S), Cornet (C), Trombone (T), Bass (B), Violins I and II (Vln. I, Vln. II), Viola (Vla.), and Violoncello and Double Bass (Vcl. e Cb.). The vocal parts include Soprano (S), Alto (C), Tenor (T), and Bass (B). The lyrics are: 'a, Ma - ri - a, Ma - ri - a Ma - ter gra - ti', 'a, Ma - ri - a, Ma - ri - a Ma - ter gra - ti -', 'a, Ma - ri - a, Ma - ri - a Ma - ter gra - ti -', and 'ri - a, Ma - ri - a Ma - ter gra - ti - æ, Ma -'. The score is divided into three measures. The Flute part has a melodic line with some rests. The woodwinds and trumpets provide harmonic support. The strings play a rhythmic accompaniment. The vocal parts enter in the first measure and continue through the second and third measures.

Maria Mater Gratie

71

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb

æ, dul - cis, dul - cis, dul - cis

æ, dul - cis, dul - cis, dul - cis

æ, dul - cis, dul - cis, dul - cis

ri - a, — dul - cis, dul - cis, dul - cis

Detailed description: This is a page of a musical score for the hymn 'Maria Mater Gratie'. The score is written for a full orchestra and a vocal ensemble. The instruments listed are Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpa. I), Trumpet II (Tpa. II), Soprano (S), Contralto (C), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb). The music is in the key of D major (two sharps) and 4/4 time. The vocal parts (Soprano, Contralto, Tenor, Bass) have lyrics in Portuguese: 'æ, dul - cis, dul - cis, dul - cis' and 'ri - a, — dul - cis, dul - cis, dul - cis'. The instrumental parts include woodwinds, brass, and strings. A rehearsal mark '71' is placed at the beginning of the first staff.

Maria Mater Gratie

74

The musical score is arranged in a system with 13 staves. The top five staves are for woodwinds and brass: Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpa. I), and Trumpet II (Tpa. II). The next four staves are for voices: Soprano (S), Alto (C), Tenor (T), and Bass (B). The bottom four staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal parts have lyrics: 'pa - rens cle - men - ti æ, pro -'. The woodwinds and brass parts play rhythmic patterns, while the strings provide harmonic support.

Maria Mater Gratie

77

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb

te - ge, Tu nos ab ho - ste, Ma - ri - a, ho - ra mor - tis,

te - ge, Tu nos ab ho - ste, Ma - ri - a, ho - ra mor - tis,

te - ge, Tu nos ab ho - ste, Ma - ri - a, ho - ra mor - tis,

te - ge, Tu nos ab ho - ste, Ma - ri - a, ho - ra mor - tis,

Maria Mater Gratie

81

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

ho - ra mor - tis, ho - ra mor - tis, ho - ra mor - tis sus - ci - pe, Ma -

ho - ra mor - tis, ho - ra mor - tis, ho - ra mor - tis sus - ci - pe, Ma -

ho - ra mor - tis, ho - ra mor - tis, ho - ra mor - tis sus - ci - pe, Ma -

ho - ra mor - tis, ho - ra mor - tis, ho - ra mor - tis sus - ci - pe, Ma -

Maria Mater Gratie

85

The musical score is arranged in a system with ten staves. The instruments and parts are: Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpa. I), Trumpet II (Tpa. II), Soprano (S), Alto (C), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal parts (S, C, T, B) include lyrics: "ri - a, sus - ci - pe, Ma - ri - a, sus - ci -". The instrumental parts feature rhythmic patterns of eighth and sixteenth notes, often with slurs and accents.

Maria Mater Gratie

88

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S
pe.

C
pe.

T
pe.

B
pe.

Vln. I

Vln. II

Vla.
3

Vcl.
e Cb

Maria Mater Gratie

92

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

Maria Mater Gratie

95

The musical score is arranged in a system with ten staves. The instruments and parts are: Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpa. I), Trumpet II (Tpa. II), Soprano (S), Alto (C), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb). The score is in the key of D major (two sharps) and 4/4 time. The first four staves (Fl., Cl. I, Cl. II, Tpa. I, Tpa. II) contain melodic lines with eighth and quarter notes. The vocal staves (S, C, T, B) are currently empty. The string staves (Vln. I, Vln. II, Vla., Vcl. e Cb) provide harmonic support with various rhythmic patterns, including eighth notes and chords.



MSM 04
HINO E ANTÍFONA
DE NOSSA SENHORA

I - Assumptionem
II - Maria Mater Gratiae

Antônio dos Santos Cunha

PARTES

Flauta

Clarinetas em Bb I e II

Trompas em F I e II

Violino I

Violino II

Viola

Violoncelo e Contrabaixo



HINO E ANTÍFONA DE NOSSA SENHORA

(MSM — 04)

Flauta

I - Assumptionem

Antônio dos Santos Cunha

(fl. Séc. XVIII - XIX)

Adagio

13

22

28

Allegro

44

51

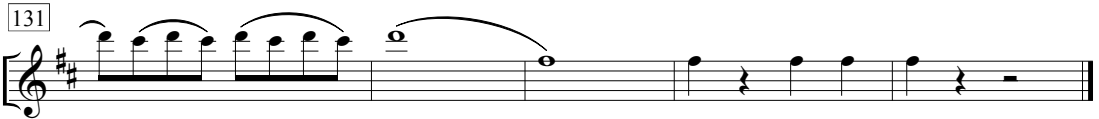
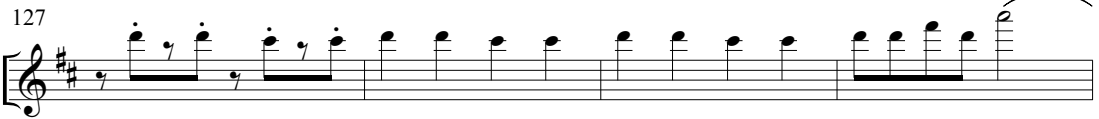
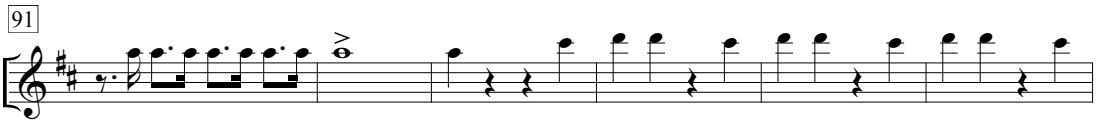
58

64

85

16

Assumptionem



HINO E ANTÍFONA DE NOSSA SENHORA

(MSM — 04)

Clarinetas em Bb I e II

I - Assumptionem

Antônio dos Santos Cunha

(fl. Séc. XVIII - XIX)

Adagio

11

17

24

32

Assumptionem

37

Musical notation for measures 37-42. The system consists of two staves. The upper staff begins with a whole rest, followed by a melodic line of eighth and sixteenth notes. The lower staff has a whole note chord, a whole rest, and another whole note chord.

43 **Allegro**

Musical notation for measures 43-48. The system consists of two staves. The upper staff features a complex melodic line with many sixteenth notes. The lower staff has a simple accompaniment of whole notes. The tempo marking "Allegro" is placed above the second staff.

49

Musical notation for measures 49-55. The system consists of two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff has a similar accompaniment with eighth notes and rests.

56

Musical notation for measures 56-62. The system consists of two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff has a similar accompaniment with eighth notes and rests.

63

Musical notation for measures 63-68. The system consists of two staves. The upper staff has a melodic line with eighth notes and rests. The lower staff has a similar accompaniment with eighth notes and rests.

Assumptionem

70

87

92

98

104

Assumptionem

110

110

115

115

120

120

125

125

129

129

HINO E ANTÍFONA DE NOSSA SENHORA

(MSM — 04)

Trompas em F I e II

I - Assumptionem

Antônio dos Santos Cunha

(fl. Séc. XVIII - XIX)

Adagio

8

13

22

28

Assumptionem

39

Musical notation for measures 39-44. Treble and bass staves in G major. Measures 39-40: Treble has eighth notes with triplets, bass has quarter notes. Measures 41-42: Treble has eighth notes with triplets, bass has quarter notes. Measure 43: Treble has eighth notes with a triplet, bass has quarter notes. Measure 44: Treble has a half note, bass has a half note.

45 **Allegro**

Musical notation for measures 45-51. Treble and bass staves in G major. Measures 45-46: Treble has a half note, bass has a half note. Measures 47-48: Treble has quarter notes, bass has quarter notes. Measures 49-50: Treble has quarter notes, bass has quarter notes. Measure 51: Treble has quarter notes, bass has quarter notes.

52

Musical notation for measures 52-57. Treble and bass staves in G major. Measures 52-53: Treble has quarter notes, bass has quarter notes. Measures 54-55: Treble has quarter notes, bass has quarter notes. Measures 56-57: Treble has quarter notes, bass has quarter notes.

58

Musical notation for measures 58-64. Treble and bass staves in G major. Measures 58-59: Treble has quarter notes, bass has quarter notes. Measures 60-61: Treble has quarter notes, bass has quarter notes. Measures 62-63: Treble has quarter notes, bass has quarter notes. Measure 64: Treble has quarter notes, bass has quarter notes.

65

16

16

Musical notation for measures 65-70. Treble and bass staves in G major. Measures 65-66: Treble has quarter notes, bass has quarter notes. Measures 67-68: Treble has quarter notes, bass has quarter notes. Measures 69-70: Treble has quarter notes, bass has quarter notes. Measures 71-72: Treble has a whole note, bass has a whole note.

Assumptionem

85

90

96

103

111

Assumptionem

116

121

126

132

HINO E ANTÍFONA DE NOSSA SENHORA

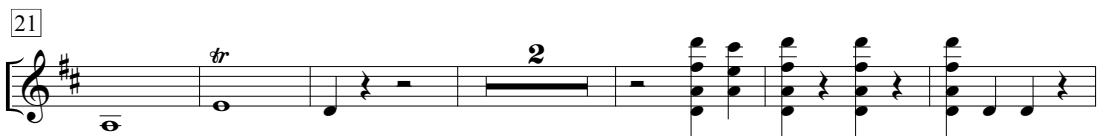
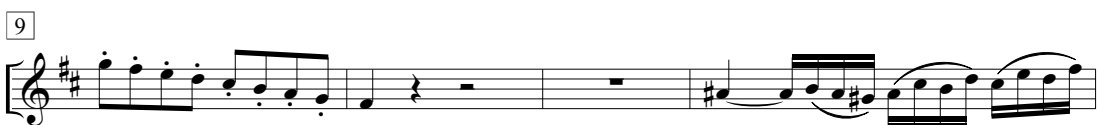
(MSM — 04)

Violino I

I - Assumptionem


Antônio dos Santos Cunha

(fl. Séc. XVIII - XIX)



Assumptionem

44



48 **Allegro**



53



57



62



67



72



79



86



Assumptionem

92

97

102

107

112

117

122

127

132

HINO E ANTÍFONA DE NOSSA SENHORA

(MSM — 04)

Violino II

I - Assumptionem

Antônio dos Santos Cunha

(fl. Séc. XVIII - XIX)

Adagio

pizz.

arco

pizz.

arco

arco

pizz.

arco

pizz.

arco

Assumptionem

46 Allegro

50

54

58

63

68

74

80

86

Assumptionem

92

97

102

107

113

118

123

128

132

HINO E ANTÍFONA DE NOSSA SENHORA

(MSM — 04)

Viola

I - Assumptionem

Antônio dos Santos Cunha

(fl. Séc. XVIII - XIX)

Adagio

pizz.

5

9

arco

pizz.

13

arco

3

16

20

24

28

32

Assumptionem

36

pizz. arco

40

pizz. arco

44

47

Allegro

51

55

58

tr

62

66

tr

Assumptionem

71



Musical notation for measure 71, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes a fermata over the first note, followed by a series of quarter and eighth notes.

77



Musical notation for measure 77, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation consists of a sequence of quarter notes.

83



Musical notation for measure 83, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes quarter notes, eighth notes, and a half note.

89



Musical notation for measure 89, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes eighth notes, quarter notes, and a half note.

95



Musical notation for measure 95, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes eighth notes, quarter notes, and a half note.

100



Musical notation for measure 100, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes eighth notes, quarter notes, and a half note.

105



Musical notation for measure 105, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes eighth notes, quarter notes, and a half note.

111



Musical notation for measure 111, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes eighth notes, quarter notes, and a half note.

116



Musical notation for measure 116, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes eighth notes, quarter notes, and a half note.

Assumptionem

121



126



131



HINO E ANTÍFONA DE NOSSA SENHORA

(MSM — 04)

Violoncelo e Contrabaixo

I - Assumptionem

Antônio dos Santos Cunha

(fl. Séc. XVIII - XIX)

Adagio



7



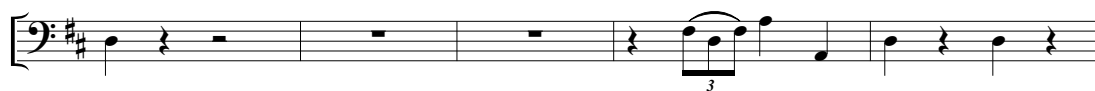
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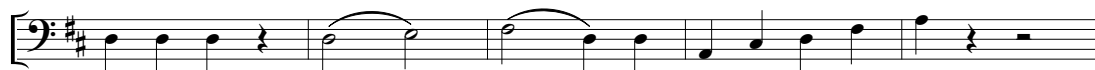
18



23



28



33



38



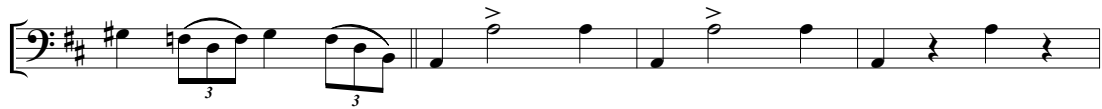
43



Assumptionem

47

Allegro



51



55



59



63



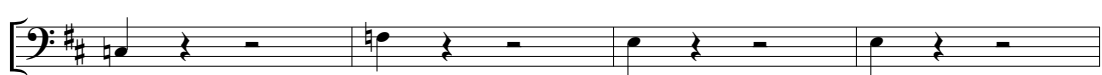
67



71



75



79



Assumptionem

85



91



96



102



107



114



119



124



129



Detailed description: This block contains eight staves of musical notation for the piece 'Assumptionem'. Each staff begins with a measure number in a small box: 85, 91, 96, 102, 107, 114, 119, and 129. The notation is written in bass clef with a key signature of two sharps (F# and C#). The music consists of rhythmic patterns of eighth and sixteenth notes, with some measures featuring rests and dynamic markings like accents.

HINO E ANTÍFONA DE NOSSA SENHORA

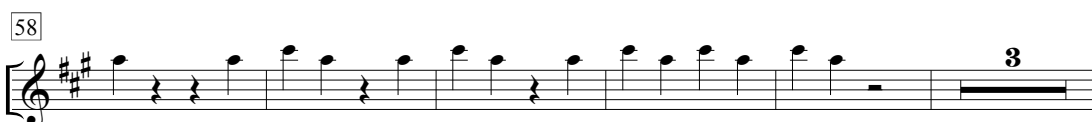
(MSM — 04)

Flauta

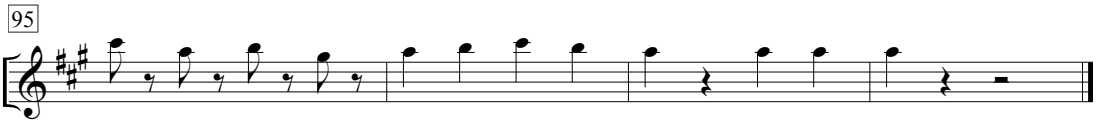
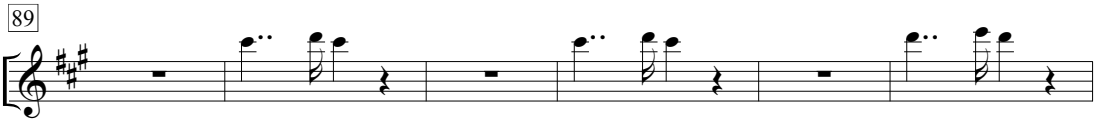
II - Maria Mater Gratie

Antônio dos Santos Cunha

(fl. Séc. XVIII - XIX)



Maria Mater Gratie



HINO E ANTÍFONA DE NOSSA SENHORA

(MSM — 04)

Clarinetas em Bb I e II

II - Maria Mater Gratie

Antônio dos Santos Cunha

(fl. Séc. XVIII - XIX)

Andante

The musical score is written for Clarinet II in B-flat. It consists of five systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Andante'. The score includes measure numbers 1, 11, 21, 26, and 31. The notation includes various rhythmic values, rests, and articulation marks. There are six-measure rests in measures 6, 11, and 26. The score ends with a double bar line at the end of the fifth system.

Maria Mater Gratie

36

41

46

52

58

The image displays five systems of musical notation for the piece "Maria Mater Gratie". Each system consists of two staves (treble and bass clefs) in a key signature of three sharps (F#, C#, G#). The systems are marked with measure numbers 36, 41, 46, 52, and 58. The notation includes various rhythmic values, accidentals, and articulation marks. The final system (measures 58-62) features a triplet of eighth notes in both staves.

Maria Mater Gratie

66

75

81

87

92

HINO E ANTÍFONA DE NOSSA SENHORA

(MSM — 04)

Trompas em F I e II

II - Maria Mater Gratie

Antônio dos Santos Cunha

(fl. Séc. XVIII - XIX)

Andante

10 6

10 6

22

2

33

41

3

3

51

Maria Mater Gratie

60

70

79

85

92

Detailed description: This image shows a musical score for the hymn 'Maria Mater Gratie'. It consists of five systems of two staves each, written in treble clef with a key signature of three sharps (F#, C#, G#). The first system (measures 60-69) features a melody in the upper staff and a bass line in the lower staff, with a triplet of eighth notes in measure 65. The second system (measures 70-78) continues the melody and bass line, with a triplet of eighth notes in measure 73. The third system (measures 79-84) shows a more active bass line with eighth-note patterns. The fourth system (measures 85-91) features a melody with a fermata in measure 89. The fifth system (measures 92-98) concludes the piece with a final cadence. Measure numbers 60, 70, 79, 85, and 92 are indicated at the beginning of their respective systems.

HINO E ANTÍFONA DE NOSSA SENHORA

(MSM — 04)

Violino I

II - Maria Mater Gratie

Antônio dos Santos Cunha

(fl. Séc. XVIII - XIX)

Andante



5



9



13



17



21



25



29



33



Maria Mater Gratie

37

41

45

49

53

57

60

63

66

HINO E ANTÍFONA DE NOSSA SENHORA

(MSM — 04)

Violino II

II - Maria Mater Gratie

Antônio dos Santos Cunha

(fl. Séc. XVIII - XIX)

Andante



7



13



19



25



30



35



40



45



Maria Mater Gratie

50



Musical notation for measure 50, featuring a treble clef, key signature of two sharps (F# and C#), and a common time signature. The notation includes a whole note chord, followed by a series of eighth notes, and a half note.

56



Musical notation for measure 56, featuring a treble clef, key signature of two sharps, and a common time signature. The notation includes a quarter rest, followed by eighth notes, and a series of chords.

62



Musical notation for measure 62, featuring a treble clef, key signature of two sharps, and a common time signature. The notation includes chords, eighth notes, and a sixteenth-note triplet.

68



Musical notation for measure 68, featuring a treble clef, key signature of two sharps, and a common time signature. The notation includes chords, eighth notes, and a half note.

75



Musical notation for measure 75, featuring a treble clef, key signature of two sharps, and a common time signature. The notation includes a series of sixteenth-note patterns.

79



Musical notation for measure 79, featuring a treble clef, key signature of two sharps, and a common time signature. The notation includes a series of sixteenth-note patterns.

84



Musical notation for measure 84, featuring a treble clef, key signature of two sharps, and a common time signature. The notation includes sixteenth notes, eighth notes, and chords.

89



Musical notation for measure 89, featuring a treble clef, key signature of two sharps, and a common time signature. The notation includes eighth notes, quarter notes, and a half note.

94



Musical notation for measure 94, featuring a treble clef, key signature of two sharps, and a common time signature. The notation includes a half note, eighth notes, and chords.

HINO E ANTÍFONA DE NOSSA SENHORA

(MSM — 04)

Viola

II - Maria Mater Gratie

Antônio dos Santos Cunha

(fl. Séc. XVIII - XIX)

Andante



7



13



19



25



32



39



44



50



Maria Mater Gratie

56

63

69

75

80

85

90

95

HINO E ANTÍFONA DE NOSSA SENHORA

(MSM — 04)

Violoncelo e Contrabaixo

II - Maria Mater Gratie

Antônio dos Santos Cunha

(fl. Séc. XVIII - XIX)

Andante



7



12



18



24



29



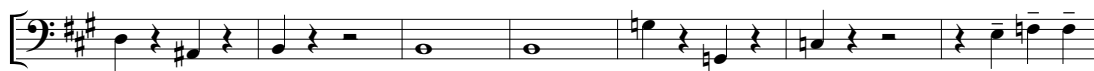
35



41



47



Maria Mater Gratie

54

60

66

72

78

83

88

93

Detailed description: This block contains eight staves of musical notation for the piece 'Maria Mater Gratie'. Each staff is a single line of music in bass clef with a key signature of three sharps (F#, C#, G#). The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The measures are numbered 54, 60, 66, 72, 78, 83, 88, and 93, indicating the start of each line of music.



MSM 05 — NOVENA DE
NOSSA SENHORA DO CARMO

- I - In honorem
II - Flos Carmeli
III - Regina Mundi

Jerônimo de Souza Lobo



NOVENA DE NOSSA SENHORA DO CARMO

(MSM — 05)

I - In Honorem

Jerônimo de Souza Lobo

(fl. 1721 - 1826)

Maestoso

Oboé I

Oboé II

Trompa em F I

Trompa em F II

Soprano

Contralto

Tenor

Baixo

Violino I

Violino II

Viola

Violoncelo e Contrabaixo

In Honorem

3

Ob. I
Ob. II
Tpa. I
Tpa. II
S
C
T
B
Vln. I
Vln. II
Vla.
Vcl. e Cb.

The musical score is for the piece "In Honorem" and is marked with a rehearsal sign "3". It features a woodwind section with two Oboes (Ob. I and Ob. II), two Trumpets (Tpa. I and Tpa. II), and a string section consisting of Soprano (S), Contralto (C), Tenor (T), and Bass (B). The woodwinds and strings play a rhythmic pattern of eighth notes, while the trumpets play a similar pattern. The string section includes Violins I and II, Viola, and Violoncello/Double Bass. The score is written in a key signature of one sharp (F#) and a common time signature (C).

In Honorem

6

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

In ho-no-rem be - a -

In ho-no-rem be - a -

In ho-no-rem be - a -

In ho-no - rem be - a -

Detailed description: This is a page of a musical score for the piece 'In Honorem'. It features a variety of instruments and vocal soloists. The woodwind section includes two Oboes (Ob. I and II) and two Trumpets (Tpa. I and II). The brass section includes Soprano (S), Contralto (C), Tenor (T), and Bass (B) soloists. The string section includes Violins I and II (Vln. I and II), Viola (Vla.), and Violoncello and Double Bass (Vcl. e Cb.). The score is in a key with two sharps (F# and C#) and a 3/4 time signature. The vocal soloists enter in the third measure with the lyrics 'In ho-no-rem be - a -'. The woodwinds and strings provide accompaniment throughout the piece.

In Honorem

9

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

tis - si - mæ Ma - ri - æ Vir - gi - nis, in ho - no - rem be - a - tis - si -

tis - si - mæ Ma - ri - æ Vir - gi - nis, in ho - no - rem be - a - tis - si -

tis - si - mæ Ma - ri - æ Vir - gi - nis, in ho - no - rem be - a - tis - si -

tis - si - mæ Ma - ri - æ Vir - gi - nis, in ho - no - rem be - a - tis - si -

The musical score is for the piece 'In Honorem' and is page 9 of a larger work. It features a vocal ensemble consisting of Soprano (S), Contralto (C), Tenor (T), and Bass (B), along with a full orchestra including two Oboes (Ob. I, Ob. II), two Trumpets (Tpa. I, Tpa. II), Violins I and II (Vln. I, Vln. II), Viola (Vla.), and Violoncello and Double Bass (Vcl. e Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts have lyrics in Latin: 'tis - si - mæ Ma - ri - æ Vir - gi - nis, in ho - no - rem be - a - tis - si -'. The instrumental parts provide a rich accompaniment, with the strings playing a rhythmic pattern of eighth and sixteenth notes, and the woodwinds and brass providing harmonic support.

In Honorem

12

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

mæ Ma - ri - æ Vir - gi - nis,

mæ Ma - ri - æ Vir - gi - nis, De - i et car - me - li ge - ni -

mæ Ma - ri - æ Vir - gi - nis, De - i et car - me - li ge - ni -

mæ Ma - ri - æ Vir - gi - nis,

Detailed description: This is a page of a musical score for a sacred work. It features a variety of instruments and vocal parts. The woodwind section includes two Oboes (Ob. I and II) and two Trumpets (Tpa. I and II). The string section consists of Violins I and II, Viola, and Violoncello/Double Bass (Vcl. e Cb.). There are also vocal parts for Soprano (S), Contralto (C), Tenor (T), and Bass (B). The score is written in a key with two sharps (F# and C#) and a common time signature. The lyrics are in Latin, with the Soprano part starting at measure 12. The vocal parts have lyrics: 'mæ Ma - ri - æ Vir - gi - nis,' and 'mæ Ma - ri - æ Vir - gi - nis, De - i et car - me - li ge - ni -'. The instrumental parts are more complex, with the strings and woodwinds playing rhythmic and melodic patterns.

In Honorem

15

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

in ho - no - rem be - a - tis - si - mæ, be - a -
trix, _____ in ho - no - rem be - a - tis - si - mæ, be - a -
trix, _____

Detailed description: This page of a musical score is for the piece 'In Honorem'. It features a woodwind section with two Oboes (Ob. I and II) and two Trumpets (Tpa. I and II). The vocal soloists include Soprano (S), Contralto (C), Tenor (T), and Bass (B). The string section consists of Violins I and II (Vln. I and II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The score is in a key with two sharps (D major or F# minor) and a common time signature. A rehearsal mark '15' is placed at the beginning of the first measure. The vocal parts have lyrics in Portuguese: 'in ho - no - rem be - a - tis - si - mæ, be - a - trix, _____'. The woodwinds and strings provide accompaniment for the vocalists.

In Honorem

18

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

tis - si - mæ Ma - ri - æ, in ho - no - rem be - a - tis - si - mæ,

tis - si - mæ Ma - ri - æ, in ho - no - rem be - a - tis - si - mæ Ma - ri - æ

in ho - no - rem be - a - tis - si - mæ Ma - ri - æ

in ho - no - rem be - a - tis - si - mæ,

In Honorem

21

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

ge - ni - trix, _____

Vir - gi - nis, De - i et car - me - li, ge - ni - trix, _____ et, et car-

Vir - gi - nis, De - i et car - me - li, et, et car - me - li ge - ni - trix, _____ et, et car-

et, et car - me - li ge - ni - trix, _____

In Honorem

25

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

ge - ni - trix. _____

me - li ge - ni - trix. _____

me - li ge - ni - trix. _____

ge - ni - trix. _____

Detailed description: This page contains a musical score for the piece 'In Honorem'. It features a woodwind section with two Oboes (Ob. I and II) and two Trumpets (Tpa. I and II). The vocal soloists include Soprano (S), Contralto (C), Tenor (T), and Bass (B). The string section consists of Violins I and II (Vln. I and II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The score is in G major (one sharp) and 4/4 time. The vocal parts have lyrics: 'ge - ni - trix. _____', 'me - li ge - ni - trix. _____', 'me - li ge - ni - trix. _____', and 'ge - ni - trix. _____'. The woodwinds and strings provide accompaniment, with the trumpets playing a rhythmic pattern of quarter and eighth notes.

In Honorem

29 Allegro moderato

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

Ju - bi - le - mus Do - mi - no,

Ju - bi - le - mus Do - mi - no,

Detailed description: This page contains a musical score for the piece 'In Honorem'. It is marked 'Allegro moderato' and is page 29. The score is in 2/4 time and D major. It features vocal parts for Soprano (S) and Contralto (C) with lyrics 'Ju - bi - le - mus Do - mi - no,'. The instrumental parts include two Oboes (Ob. I and II), two Trumpets (Tpa. I and II), two Violins (Vln. I and II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The vocal parts have melodic lines with lyrics, while the instrumental parts provide accompaniment, with some instruments having rests.

In Honorem

33

Ob. I
Ob. II
Tpa. I
Tpa. II
S
C
T
B
Vln. I
Vln. II
Vla.
Vcl. e Cb.

ju - bi - le - mus Do - mi - no,
ju - bi - le - mus Do - mi - no,
ju - bi - le - mus Do - mi - no,
ju - bi - le - mus Do - mi - no,

Detailed description: This page of a musical score, numbered 33, is for the piece 'In Honorem'. It features a full orchestral arrangement with vocal soloists. The woodwind section includes two Oboes (Ob. I and II), two Trumpets (Tpa. I and II), and a Trombone (T). The string section consists of Violins I and II, Viola, and Violoncello/Double Bass (Vcl. e Cb.). The vocal soloists are Soprano (S), Contralto (C), Tenor (T), and Bass (B). The score is in the key of D major (two sharps) and 4/4 time. The vocal parts sing the Latin phrase 'ju - bi - le - mus Do - mi - no,'. The instrumental parts provide harmonic support and texture. The page number '33' is enclosed in a box at the top left.

In Honorem

37

Ob. I
Ob. II
Tpa. I
Tpa. II
S
C
T
B
Vln. I
Vln. II
Vla.
Vcl. e Cb.

ju - bi - le - mus Do - mi - no,
ju - bi - le - mus Do - mi - no,
ju - bi - le - mus Do - mi - no,
ju - bi - le - mus Do - mi - no,

Detailed description: This page of a musical score, numbered 37, is titled 'In Honorem'. It features a variety of instruments and vocal soloists. The woodwind section includes two Oboes (Ob. I and II) and two Trumpets (Tpa. I and II). The string section consists of Violins I and II, Viola, and Violoncello/Double Bass (Vcl. e Cb.). There are four vocal soloist parts: Soprano (S), Contralto (C), Tenor (T), and Bass (B). The score is written in a key signature of one sharp (F#) and a common time signature. The vocal parts have lyrics in Portuguese: 'ju - bi - le - mus Do - mi - no,'. The instrumental parts provide accompaniment, with the strings playing a rhythmic pattern of eighth and sixteenth notes.

In Honorem

41

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

ju - bi - le - mus Do - mi - no,

ju - bi - le - mus Do - mi - no,

Detailed description: This page of a musical score is for the piece 'In Honorem'. It features a vocal line with Soprano (S) and Contralto (C) parts, and instrumental parts for Oboe I and II, Trumpets I and II, Violins I and II, Viola, and Violoncello/Double Bass (Vcl. e Cb.). The vocal parts have lyrics: 'ju - bi - le - mus Do - mi - no,'. The instrumental parts are mostly rests, with some activity in the strings and woodwinds. The score is in a key with one sharp (F#) and a 4/4 time signature. The page number 41 is in a box at the top left.

In Honorem

45

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

ju - bi - le - mus Do - mi - no,

ju - bi - le - mus Do - mi - no,

ju - bi - le - mus Do - mi - no,

ju - bi - le - mus Do - mi - no,

The musical score is for a piece titled "In Honorem" from the "Novena de Nossa Senhora do Carmo" collection. It is page 45 of the score. The score is in G major (one sharp) and 4/4 time. It features a woodwind section with two Oboes (Ob. I and Ob. II), two Trumpets (Tpa. I and Tpa. II), and a string section with Violins I and II, Viola, and Violoncello/Double Bass (Vcl. e Cb.). There are also four vocal parts: Soprano (S), Contralto (C), Tenor (T), and Bass (B). The vocal parts are singing the Latin phrase "ju - bi - le - mus Do - mi - no,". The woodwinds and strings provide accompaniment. The woodwinds play a melodic line with some rests, while the strings play a rhythmic accompaniment. The vocal parts enter in the second measure and continue through the fourth measure.

In Honorem

49

Ob. I
Ob. II
Tpa. I
Tpa. II
S
C
T
B
Vln. I
Vln. II
Vla.
Vcl. e Cb.

ju - bi - le - mus Do - mi - no, Do - mi - no,
ju - bi - le - mus Do - mi - no, Do - mi - no,
ju - bi - le - mus Do - mi - no, Do - mi - no,
ju - bi - le - mus Do - mi - no,
ju - bi - le - mus Do - mi - no, Do - mi - no,
ju - bi - le - mus Do - mi - no,

Detailed description: This page contains a musical score for the piece 'In Honorem'. It features a vocal soloist (Soprano, Alto, Tenor, Bass) and a full orchestra. The woodwind section includes two Oboes (Ob. I and II), two Trumpets (Tpa. I and II), and a Bassoon (B). The string section includes Violins I and II (Vln. I and II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The score is in G major (one sharp) and 4/4 time. The vocal parts have lyrics in Portuguese: 'ju - bi - le - mus Do - mi - no, Do - mi - no,'. The instrumental parts provide accompaniment, with the strings playing a rhythmic pattern of eighth notes and the woodwinds playing melodic lines.

In Honorem

53

Ob. I
Ob. II
Tpa. I
Tpa. II
S
C
T
B
Vln. I
Vln. II
Vla.
Vcl. e Cb.

ju - bi - le - mus Do - mi - no,
ju - bi - le - mus Do - mi - no,
ju - bi - le - mus Do - mi - no,

Detailed description: This page of a musical score, numbered 53, is for the piece 'In Honorem'. It features a woodwind section with two Oboes (Ob. I and II) and two Trumpets (Tpa. I and II), all of which are silent in this section. The vocal soloists include Soprano (S), Contralto (C), Tenor (T), and Bass (B). The Soprano, Contralto, and Bass parts have lyrics: 'ju - bi - le - mus Do - mi - no,'. The Tenor part is silent. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The strings play a rhythmic accompaniment of eighth notes. The key signature has two sharps (F# and C#), and the time signature is 4/4.

In Honorem

57

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

Detailed description: This is a page of a musical score for a symphonic work. The score is written for a woodwind and string ensemble. The key signature is one sharp (F#), and the time signature is 4/4. The page number 57 is indicated in a box at the top left. The woodwind section includes two Oboes (Ob. I and Ob. II), two Trumpets (Tpa. I and Tpa. II), and a Double Bass (Vcl. e Cb.). The string section includes Soprano (S), Contralto (C), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Double Bass (Vcl. e Cb.). The woodwinds and double bass have active parts, while the strings are mostly silent. The woodwinds play a melodic line with some grace notes, and the double bass provides a rhythmic accompaniment.

In Honorem

61

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

ju - bi - le - mus Do - mi - no.

ju - bi - le - mus Do - mi - no.

ju - bi - le - mus Do - mi - no.

ju - bi - le - mus Do - mi - no.

The musical score is for a piece titled "In Honorem" from the "Novena de Nossa Senhora do Carmo" collection. It is page 61 of the score. The score includes parts for four woodwinds (Ob. I, Ob. II, Tpa. I, Tpa. II), four vocal parts (Soprano, Alto, Tenor, Bass), and four strings (Violin I, Violin II, Viola, Violoncello and Double Bass). The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts have the lyrics "ju - bi - le - mus Do - mi - no." written below them. The instrumental parts are written in standard musical notation with stems and notes.

In Honorem

65

Ob. I
Ob. II
Tpa. I
Tpa. II
S
C
T
B
Vln. I
Vln. II
Vla.
Vcl. e Cb.

The musical score is for the piece "In Honorem" and is marked with the number 65 in a box. It features a woodwind section with two Oboes (Ob. I and Ob. II) and two Trumpets (Tpa. I and Tpa. II). The woodwinds play a melodic line in the first four measures. The string section, including Soprano (S), Contralto (C), Tenor (T), and Bass (B), is silent throughout this passage. The brass section consists of two Violins (Vln. I and Vln. II), one Viola (Vla.), and one Violoncello/Double Bass (Vcl. e Cb.). The strings provide harmonic support with chords and rhythmic patterns. The key signature has two sharps (F# and C#), and the time signature is 4/4. The score concludes with a double bar line and repeat dots.

NOVENA DE NOSSA SENHORA DO CARMO

(MSM — 05)

II - Flos Carmeli

Jerônimo de Souza Lobo

(fl. 1721 - 1826)

Oboé I

Oboé II

Trompa em F I

Trompa em F II

Soprano

Contralto

Tenor

Baixo

Violino I

Violino II

Viola

Violoncelo e Contrabaixo

Flos Carmeli

3

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

Flos Car - me - li, flos Car - me - li, vi - tis flo - ri - ge - ra,

Flos Car - me - li, flos Car - me - li, vi - tis flo - ri - ge - ra,

Flos Car - me - li, flos Car - me - li flo - ri - ge - ra,

Flos Car - me - li, vi - tis flo - ri - ge - ra,

Flos Carmeli

6

Ob. I

Ob. II

Tpa. I

Tpa. II

S
splen - dor cœ - li, splen - dor cœ - li,

C
splen - dor cœ - li, flos Car - me - li, vi - tis flo - ri - ge - ra, splen - dor cœ - li, Vir - go pu -

T
splen - dor cœ - li, flos Car - me - li, vi - tis flo - ri - ge - ra, splen - dor cœ - li, Vir - go pu -

B
splen - dor cœ - li, flos Car - me - li flo - ri - ge - ra, splen - dor cœ - li,

Vln. I

Vln. II

Vla.

Vcl.
e Cb.

Flos Carmeli

9

Ob. I
Ob. II
Tpa. I
Tpa. II
S
C
T
B
Vln. I
Vln. II
Vla.
Vcl. e Cb.

Ma - ter, Ma - ter mi - tis, Ma - ter, Ma - ter
er - pe-ra, sin - gu - la - ris: Ma - ter, Ma - ter, Ma - ter mi - tis, Ma - ter, Ma - ter
er - pe-ra, sin - gu - la - ris: Ma - ter, Ma - ter, Ma - ter mi - tis, Ma - ter, Ma - ter
sin - gu - la - ris: Ma - ter, Ma - ter, Ma - ter mi - tis, Ma - ter, Ma - ter

Flos Carmeli

13

Ob. I

Ob. II

Tpa. I

Tpa. II

S
mi - tis, Vir - go pu - er - pe-ra, sin - gu - la - ris,

C
mi - tis, Vir - go pu - er - pe-ra, sin - gu - la - ris,

T
mi - tis, Vir - go pu - er - pe-ra, sin - gu - la - ris,

B
mi - tis, Vir - go pu - er - pe-ra, sin - gu - la - ris,

Vln. I

Vln. II

Vla.

Vcl.
e Cb.

Flos Carmeli

16

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

flos Car-me - li, splen - dor cœ - li, sin - gu - la - ris:

flos Car - me - li, splen - dor cœ - li, sin - gu - la - ris:

flos Car - me - li, vi - tis flo - ri - ge - ra, splen - dor cœ - li, vir - go pu - er - pe - ra, sin - gu - la - ris:

vi - tis flo - ri - ge - ra, vir - go pu - er - pe - ra, sin - gu - la - ris:

Flos Carmeli

19

Ob. I

Ob. II

Tpa. I

Tpa. II

S
Ma - ter mi - tis, Stel - la Ma - ris,

C
Ma - ter mi - tis, Stel - la Ma - ris, da ___ pri - vi - le - gi - a, Stel - la

T
Ma - ter mi - tis, Stel - la Ma - ris, da ___ pri - vi - le - gi - a, Stel - la

B
Ma - ter mi - tis, Stel - la Ma - ris,

Vln. I

Vln. II

Vla.

Vcl.
e Cb.

Flos Carmeli

22

Ob. I
Ob. II
Tpa. I
Tpa. II
S
C
T
B
Vln. I
Vln. II
Vla.
Vcl. e Cb.

flos Car - me - li, vi - tis flo - ri - ge -
Ma - ris, Ma - ris, flos Car - me - li, vi - tis flo - ri - ge -
Ma - ris, Ma - ris, flos Car - me - li, vi - tis flo - ri - ge -
flos Car - me - li, vi - tis flo - ri - ge -

Detailed description: This is a page of a musical score for the piece 'Flos Carmeli'. It features a vocal soloist (Soprano, Contralto, Tenor, Bass) and a full orchestra. The vocal parts have lyrics in Portuguese. The instrumental parts include Oboe I and II, Trumpets I and II, Violins I and II, Viola, and Violoncello/Double Bass. The score is in G major and 4/4 time. The page number 22 is in a box at the top left.

Flos Carmeli

25

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

ra, splen-dor cœ-li, Vir-go pu-er-pe-ra,

ra, splen-dor cœ-li, Vir-go pu-er-pe-ra,

ra, splen - dor cœ - li, Vir - go pu - er - pe-ra, sin - gu - la - ris: Ma - ter mi - tis, sed vi - ri nes - ci -

ra, sin - gu - la - ris: Ma - ter mi - tis, sed vi - ri nes - ci -

Flos Carmeli

28

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

flos Car-me - li, splen - dor cœ - li, Stel-la Ma - ris.

a, flos Car-me - li, splen - dor cœ - li, Stel-la Ma - ris.

a, flos Car-me - li, splen - dor cœ - li, Stel-la Ma - ris.

Detailed description: This is a page of a musical score for the piece 'Flos Carmeli'. It features a variety of instruments and vocal parts. The instruments include two Oboes (Ob. I and II), two Trumpets (Tpa. I and II), two Violins (Vln. I and II), a Viola (Vla.), and a Violoncello/Double Bass (Vcl. e Cb.). There are also vocal parts for Soprano (S), Contralto (C), Tenor (T), and Bass (B). The score is written in a key signature of one sharp (F#) and a common time signature (C). The lyrics are: 'flos Car-me - li, splen - dor cœ - li, Stel-la Ma - ris.' for Soprano and Contralto; 'a, flos Car-me - li, splen - dor cœ - li, Stel-la Ma - ris.' for Tenor and Bass. The page number '28' is in a box at the top left.

Flos Carmeli

31

Ob. I
Ob. II
Tpa. I
Tpa. II
S
C
T
B
Vln. I
Vln. II
Vla.
Vcl. e Cb.

The musical score is arranged in a system of staves. The woodwind section includes two Oboes (Ob. I and Ob. II) and two Trumpets (Tpa. I and Tpa. II). The brass section includes Soprano (S), Alto (C), Tenor (T), and Bass (B) parts. The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The first measure of the woodwinds and strings is marked with a '31' in a box. The woodwinds and strings play a melodic line, while the brass parts provide harmonic support with rhythmic patterns.

NOVENA DE NOSSA SENHORA DO CARMO

(MSM — 05)

III - Regina Mundi

Jerônimo de Souza Lobo

(fl. 1721 - 1826)

Oboé I

Oboé II

Trompa em F I

Trompa em F II

Soprano

Contralto

Tenor

Baixo

Violino I

Violino II

Viola

Violoncello e Contrabaixo

Regina Mundi

3

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

Regina Mundi

5

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

di - gnis - si - ma Ma -

Re - gi - na, Re - gi - na mun - di, di - gnis - si - ma Ma -

Re - gi - na, Re - gi - na mun - di, di - gnis - si - ma Ma -

Re - gi - na, Re - gi - na mun - di, di - gnis - si - ma Ma -

Regina Mundi

7

Ob. I

Ob. II

Tpa. I

Tpa. II

S
ri - a, Vir - go per-pe - tu-a, Re - gi - na mun - di di - gnis - si - ma Ma -

C
ri - a, Vir - go per-pe - tu-a, Re - gi - na, Re - gi - na, Re - gi - na mun - di di - gnis - si - ma Ma -

T
ri - a, Vir - go per-pe - tu-a, Re - gi - na, Re - gi - na, Re - gi - na mun - di di - gnis - si - ma - Ma -

B
ri - a, di - gnis - si - ma Ma -

Vln. I

Vln. II

Vla.

Vcl.
e Cb.

Regina Mundi

9

Ob. I

Ob. II

Tpa. I

Tpa. II

S
ri - a, Re - gi - na mun - di, Vir - go per - pe - tu - a Re - gi - na, Re -

C
ri - a, Re - gi - na mun - di, Vir - go per - pe - tu - a Re - gi - na, Re -

T
ri - a, Re - gi - na mun - di,

B
ri - a, Re - gi - na mun - di,

Vln. I

Vln. II

Vla.

Vcl.
e Cb.

Regina Mundi

11

Ob. I

Ob. II

Tpa. I

Tpa. II

S
gi - na, Re - gi - na mun - di di - gnis - si - ma Ma - ri - a, Vir - go per - pe - tu -

C
gi - na, Re - gi - na mun - di di - gnis - si - ma Ma - ri - a, Vir - go per - pe - tu -

T
Re - gi - na mun - di di - gnis - si - ma Ma - ri - a, Vir - go per - pe - tu -

B
Re - gi - na mun - di di - gnis - si - ma Ma - ri - a, Vir - go per - pe - tu -

Vln. I

Vln. II

Vla.

Vcl.
e Cb.

Regina Mundi

13

Ob. I

Ob. II

Tpa. I

Tpa. II

S
a

C
a

T
a

B
a in - ter - ce - de pro no - stra

Vln. I

Vln. II

Vla.

Vcl.
e Cb.

Regina Mundi

15

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl.
e Cb.

quæ ge-nu-i - sti,

quæ, quæ, quæ ge-nu-i - sti Chri - stum

quæ, quæ, quæ ge-nu-i - sti Chri - stum

pa - ce et sa - lu - te quæ, quæ, quæ ge-nu-i - sti Chri - stum

Regina Mundi

17

Ob. I

Ob. II

Tpa. I

Tpa. II

S

Sal-va-to-rem o-mni-um, et Car-me-li-ta -

C

Do-mi-num, Sal-va-to-rem o-mni-um, et Car-me-li-ta -

T

Do-mi-num, Sal-va-to-rem o-mni-um, et Car-me-li-ta -

B

Do-mi-num, Sal-va-to-rem o-mni-um, et Car-me-li-ta-rum

Vln. I

Vln. II

Vla.

Vcl. e Cb.

Regina Mundi

19

Ob. I

Ob. II

Tpa. I

Tpa. II

S
rum, la - ca - - - sti, quæ ge-nu-

C
rum, la - ca - - - sti, quæ, quæ, quæ ge-nu-

T
rum, la - ca - - - sti, quæ, quæ, quæ ge-nu-

B
Or - di - nem ad - u - be - ra la - ca - sti, quæ, quæ, quæ ge-nu-

Vln. I

Vln. II

Vla.

Vcl.
e Cb.

Regina Mundi

21

Ob. I

Ob. II

Tpa. I

Tpa. II

S
i - sti Sal - va - to - rem o - mni - um,

C
i - sti Chri - stum Do - mi-num, Sal - va - to - rem o - mni - um,

T
i - sti Chri - stum Do - mi-num, Sal - va - to - rem o - mni - um,

B
i - sti Chri - stum Do - mi-num, Sal - va - to - rem o - mni - um,

Vln. I

Vln. II

Vla.

Vcl.
e Cb.

Regina Mundi

23

Ob. I

Ob. II

Tpa. I

Tpa. II

S
Re - gi - na mun - di, Vir - go per - pe - tu -

C
Re - gi - na mun - di, Vir - go per - pe - tu -

T
Re - gi - na mun - di, Vir - go per - pe - tu -

B
Re - gi - na mun - di, di - gnis - si - ma Ma - ri - a, Vir - go, Vir - go per - pe - tu -

Vln. I

Vln. II

Vla.

Vcl.
e Cb.

Regina Mundi

25

Ob. I

Ob. II

Tpa. I

Tpa. II

S

a,

C

a, in - ter - ce - de pro no - stra, no - stra pa - ce et sa -

T

a, in - ter - ce - de pro no - stra, no - stra pa - ce et sa -

B

a,

Vln. I

Vln. II

Vla.

Vcl. e Cb.

Regina Mundi

27

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

lu - te, quæ ge - nu - i - sti, Sal - va - to - rem

lu - te, quæ ge - nu - i - sti, Sal - va - to - rem

Regina Mundi

29

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C
o - mni-um, et Car - me - li - ta - rum Or - di - nem ad _____ u - be - ra la -

T
o - mni-um, et Car - me - li - ta - rum Or - di - nem ad _____ u - be - ra la -

B

Vln. I

Vln. II

Vla.

Vcl.
e Cb.

Regina Mundi

31

Ob. I

Ob. II

Tpa. I

Tpa. II

S
quæ ge - nu - i - sti Sal - va - to - rem

C
ca - sti, quæ ge - nu - i - sti Sal - va - to - rem

T
ca - sti, quæ ge - nu - i - sti Sal - va - to - rem

B
quæ ge - nu - i - sti Sal - va - to - rem

Vln. I

Vln. II

Vla.

Vcl.
e Cb.

Regina Mundi

33



Ob. I

Ob. II

Tpa. I

Tpa. II

S
o - mni-um, et Car - me - li - ta - rum Or - di -

C
o - mni-um, et Car - me - li - ta - rum Or - di -

T
o - mni-um,

B
o - mni-um, et Car - me - li - ta - rum Or - di -

Vln. I

Vln. II

Vla.

Vcl.
e Cb.

Regina Mundi

35

Ob. I

Ob. II

Tpa. I

Tpa. II

S

nem, et Car-me - li - ta - rum Or - di -

C

nem, et Car-me - li - ta - rum Or - di -

T

B

nem, et Car - me - li - ta - rum Or - di -

Vln. I

Vln. II

Vla.

Vcl. e Cb.

Regina Mundi

37



Ob. I

Ob. II

Tpa. I

Tpa. II

S
nem ad u - be - ra la - ca -

C
nem ad u - be - ra la - ca -

T
ad u - be - ra la - ca -

B
nem ad u - be - ra la - ca -

Vln. I

Vln. II

Vla.

Vcl.
e Cb.

Regina Mundi

39

Ob. I

Ob. II

Tpa. I

Tpa. II

S
sti.

C
sti.

T
sti.

B
sti.

Vln. I

Vln. II

Vla.

Vcl.
e Cb.



MSM 05 — NOVENA DE
NOSSA SENHORA DO CARMO

I - In honorem
II - Flos Carmeli
III - Regina Mundi

Jerônimo de Souza Lobo

PARTES
Oboés I e II
Trompas em F I e II
Violino I
Violino II
Viola
Violoncelo e Contrabaixo



NOVENA DE NOSSA SENHORA DO CARMO

(MSM — 05)

Oboés I e II

I - In Honorem

Jerônimo de Souza Lobo

(fl. 1721 - 1826)

Maestoso

The musical score is written for two oboes (I and II) in a key of D major (two sharps) and common time (C). The tempo is marked 'Maestoso'. The score is divided into five systems, each starting with a double bar line and a measure number in a box: 1, 5, 12, 17, and 23. The notation includes treble and bass staves for each instrument. The first system (measures 1-4) features a melodic line in the right hand and a supporting bass line in the left hand. The second system (measures 5-8) continues the melodic development. The third system (measures 9-11) shows more complex rhythmic patterns. The fourth system (measures 12-16) includes a double bar line and a fermata over a measure, followed by a second ending marked with a '2' and a slur. The fifth system (measures 17-23) concludes the passage with a final melodic flourish.

In Honorem

29 **Allegro moderato**

41

53

64

NOVENA DE NOSSA SENHORA DO CARMO

(MSM — 05)

Trompas em F I e II

I - In Honorem

Jerônimo de Souza Lobo

(fl. 1721 - 1826)

Maestoso

First system of musical notation, measures 1-5. The score is in treble and bass clefs with a key signature of two sharps (F# and C#) and a common time signature (C). The music features a mix of quarter, eighth, and sixteenth notes, with some rests and dynamic markings.

Second system of musical notation, measures 6-11. The notation continues with similar rhythmic patterns and rests. Measure 6 is marked with a box containing the number 6.

Third system of musical notation, measures 12-18. This system includes a double bar line and a fermata over the final measure (18), which is marked with a '2' indicating a second ending. Measure 12 is marked with a box containing the number 12.

Fourth system of musical notation, measures 19-24. The notation continues with various rhythmic values and rests. Measure 19 is marked with a box containing the number 19.

Fifth system of musical notation, measures 25-30. The notation concludes with a double bar line and a fermata over the final measure (30), which is marked with a '2' indicating a second ending. Measure 25 is marked with a box containing the number 25.

In Honorem

29 Allegro moderato

4

41

4

3

56

62

NOVENA DE NOSSA SENHORA DO CARMO

(MSM — 05)

Violino I

I - In Honorem

Jerônimo de Souza Lobo

(fl. 1721 - 1826)

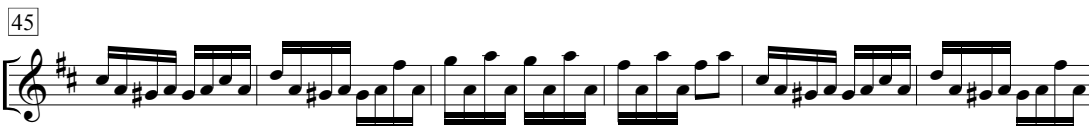


In Honorem

37



45



51



62



NOVENA DE NOSSA SENHORA DO CARMO

(MSM — 05)

Violino II

I - In Honorem

Jerônimo de Souza Lobo

(fl. 1721 - 1826)

Maestoso



5



8



11



15



18



22



26



29

Allegro moderato



In Honorem

35

41

48

54

64

NOVENA DE NOSSA SENHORA DO CARMO

(MSM — 05)

Viola

I - In Honorem

Jerônimo de Souza Lobo

(fl. 1721 - 1826)

Maestoso



5



9



13



17



21



25



29

Allegro moderato



36



In Honorem

42



Musical staff 42: Bass clef, key signature of two sharps (F# and C#). The staff contains seven measures. The first three measures consist of quarter notes with rests. The fourth measure is a sixteenth-note triplet. The fifth and sixth measures are quarter notes, and the seventh measure is a quarter note followed by a quarter rest.

48



Musical staff 48: Bass clef, key signature of two sharps. The staff contains seven measures of eighth-note pairs.

54



Musical staff 54: Bass clef, key signature of two sharps. The staff contains seven measures. The first two measures are eighth-note pairs. The third measure is a quarter note with a quarter rest. The fourth measure is a four-measure rest, indicated by a horizontal line with the number '4' above it. The fifth measure is a quarter note with a quarter rest. The sixth and seventh measures are eighth-note pairs.

63



Musical staff 63: Bass clef, key signature of two sharps. The staff contains seven measures. The first measure is an eighth-note pair. The second measure is a quarter note with a quarter rest. The third and fourth measures are eighth-note pairs. The fifth measure is a quarter note with a quarter rest. The sixth measure is a quarter note with a quarter rest. The seventh measure is a quarter note with a quarter rest.

NOVENA DE NOSSA SENHORA DO CARMO

(MSM — 05)

Violoncelo e Contrabaixo

I - In Honorem

Jerônimo de Souza Lobo

(fl. 1721 - 1826)

Maestoso



5



9



13



16



19



22



26



29

Allegro moderato



In Honorem

33



37



41



45



49



53



57



61



65



NOVENA DE NOSSA SENHORA DO CARMO

(MSM — 05)

Oboés I e II

II - Flos Carmeli

Jerônimo de Souza Lobo

(fl. 1721 - 1826)

The musical score is written for two oboes in G major (one sharp) and common time. It consists of five systems of two staves each. Measure numbers 6, 15, 21, and 28 are indicated at the beginning of their respective systems. The notation includes various rhythmic values, rests, and articulation marks such as slurs and accents. The first system (measures 1-5) features a melodic line in the upper staff and a supporting bass line in the lower staff. The second system (measures 6-10) includes a four-measure rest in both staves. The third system (measures 11-14) continues the melodic and harmonic development. The fourth system (measures 15-20) features a two-measure rest in both staves. The fifth system (measures 21-28) concludes the piece with a final cadence.

NOVENA DE NOSSA SENHORA DO CARMO

(MSM — 05)

Trompas em F I e II

II - Flos Carmeli

Jerônimo de Souza Lobo

(fl. 1721 - 1826)

6

15

24

30

NOVENA DE NOSSA SENHORA DO CARMO

(MSM — 05)

Violino I

II - Flos Carmeli

Jerônimo de Souza Lobo

(fl. 1721 - 1826)



NOVENA DE NOSSA SENHORA DO CARMO

(MSM — 05)

Violino II

II - Flos Carmeli

Jerônimo de Souza Lobo

(fl. 1721 - 1826)



5



9



14



17



20



24



28



NOVENA DE NOSSA SENHORA DO CARMO

(MSM — 05)

Viola

II - Flos Carmeli

Jerônimo de Souza Lobo

(fl. 1721 - 1826)



5



10



15



21



25



30



NOVENA DE NOSSA SENHORA DO CARMO

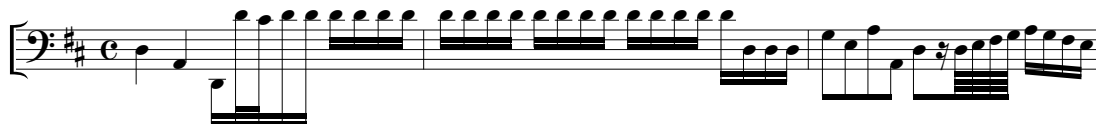
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Violoncelo e Contrabaixo

II - Flos Carmeli

Jerônimo de Souza Lobo

(fl. 1721 - 1826)



4



10



15



21



25



30



NOVENA DE NOSSA SENHORA DO CARMO

(MSM — 05)

Oboés I e II

III - Regina Mundi

Jerônimo de Souza Lobo

(fl. 1721 - 1826)

7

13

21

32

NOVENA DE NOSSA SENHORA DO CARMO

(MSM — 05)

Trompas em F I e II

III - Regina Mundi

Jerônimo de Souza Lobo

(fl. 1721 - 1826)

7

14

24

34

NOVENA DE NOSSA SENHORA DO CARMO

(MSM — 05)

Violino I

III - Regina Mundi

Jerônimo de Souza Lobo

(fl. 1721 - 1826)



3



4



7



10



13



16



19



22



Regina Mundi

25



Musical notation for measure 25, starting with a treble clef, key signature of two sharps (F# and C#), and a common time signature. The notation includes quarter notes, eighth notes, and sixteenth notes.

28



Musical notation for measure 28, continuing the piece with similar rhythmic patterns and melodic lines.

31



Musical notation for measure 31, featuring a series of eighth notes and quarter notes.

34



Musical notation for measure 34, showing a melodic line with quarter and eighth notes.

37



Musical notation for measure 37, characterized by a dense texture of sixteenth notes.

39



Musical notation for measure 39, ending with a double bar line and a repeat sign. The notation includes sixteenth notes and quarter notes.

NOVENA DE NOSSA SENHORA DO CARMO

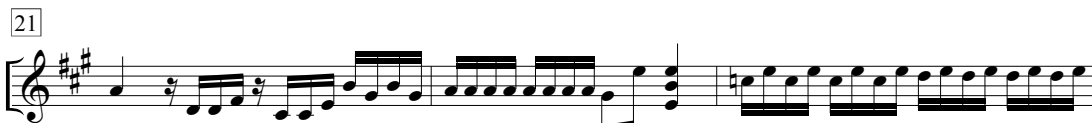
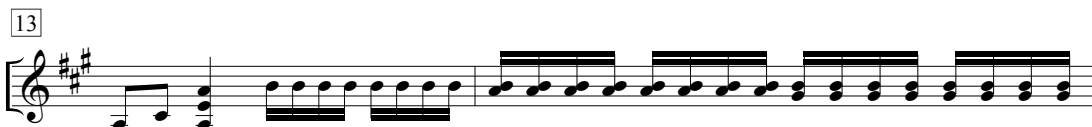
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Violino II

III - Regina Mundi

Jerônimo de Souza Lobo

(fl. 1721 - 1826)



Regina Mundi

28



31



35



39



NOVENA DE NOSSA SENHORA DO CARMO

(MSM — 05)

Viola

III - Regina Mundi

Jerônimo de Souza Lobo

(fl. 1721 - 1826)



5



9



13



17



22



26



32



36



NOVENA DE NOSSA SENHORA DO CARMO

(MSM — 05)

Violoncelo e Contrabaixo

III - Regina Mundi

Jerônimo de Souza Lobo

(fl. 1721 - 1826)



5



10



14



17



21



26



32



38



