

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.

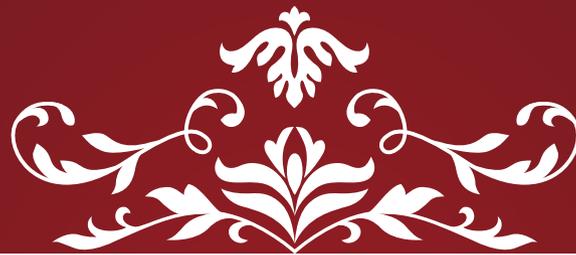
Das 77 obras resultantes, 53 são do século XVIII ou da transição para o XIX, enquanto 24 já representam plenamente o século XIX. Entre as 53 do século XVIII, predominam obras atribuídas a Manoel Dias de Oliveira (26), Lobo de Mesquita (10) e João de Deus Castro Lobo (5), compositores canônicos do período. 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 qui-álteras, 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.

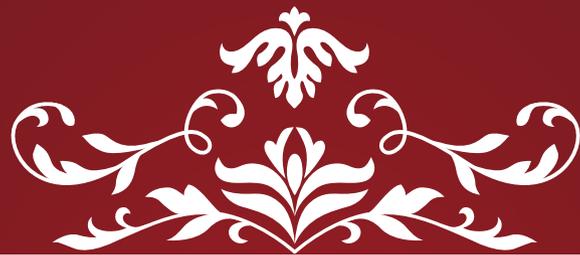
MSM 05 — “Novena de Nossa Senhora do Carmo”

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 confessores, 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: Aluízio 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, Vl 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, Vl 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. Integra, 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. A rehearsal mark '5' is placed in a box above the first measure of the Tuba I staff. The lyrics 'Do - mi - ne, ex - au - di' are written below the vocal staves, starting from the fourth measure.

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. 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). The vocal parts have the lyrics 'vo - cem me - - - - - am.' written below the notes. The instrumental parts consist of various rhythmic patterns and sustained notes.

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vcl. e Cb.

vo - cem me - - - - - am.

vo - cem me - - - - - am.

vo - cem me - - - - - am.

vo - cem me - - - - - am.

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
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 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), and the time signature is 4/4. The score begins at measure 18, indicated by a box around the number '18'. The vocal parts have lyrics: 'Do - mi - ne: Do - mi-ne,'. The instrumental parts provide harmonic and rhythmic support.

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

Tpa. I

Tpa. II

S
quis — su - sti - ne - - - - bit?

C
quis — su - sti - ne - - - - bit?

T
8
quis — su - sti - ne - - - - bit?

B
quis — su - sti - ne - - - - bit?

Vln. I

Vln. II

Vcl.
e Cb.

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 string parts: 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 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 full orchestra and vocal soloists. The score is in the key of B-flat major (two flats) and 4/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the same lyrics: 'jus: spe - ra - vit a - ni - ma'. The instrumental parts include Tuba I and II, Violin I and II, and Violoncello/Double Bass. The score is divided into measures by vertical bar lines. The vocal parts enter in the second measure with the word 'jus:'. 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
8
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' from the 'Salmo 129' collection. It features a vocal quartet (Soprano, Alto, Tenor, Bass) and a full orchestra. 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 have the lyrics 'me - a in Do - mi - no.' The instrumental parts include Tuba I and II, Violin I and II, and Violoncello/Double Bass. The score is divided into measures, with a repeat sign at the end of the first system.

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

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 vocal soloists. The instrumentation includes Tuba I and II, Soprano (S), Contralto (C), Tenor (T), Bass (B), Violin I (Vln. I), Violin II (Vln. II), and Violoncello/Contrabaixo (Vcl. e Cb.). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The vocal parts have lyrics in Portuguese: 'red - em - - - - - pti - - - o.' The instrumental parts include a tuba part with sustained notes and a string section with rhythmic patterns and sustained notes.

60 **Largo**

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

- Tpa. I**: Trumpet I, staff with a whole rest.
- Tpa. II**: Trumpet II, staff with a whole rest.
- S**: Soprano vocal line with lyrics: "Glo - ri - a, glo - ri - a Pa - tri, et Fi - li - o,"
- C**: Contralto vocal line with lyrics: "Glo - ri - a, glo - ri - a Pa - tri, et Fi - li - o, et Spi -"
- T**: Tenor vocal line with lyrics: "Glo - ri - a, glo - ri - a Pa - tri, et Fi - li - o,"
- B**: Bass vocal line with lyrics: "Glo - ri - a, glo - ri - a Pa - tri, et Fi - li - o,"
- Vln. I**: Violin I, staff with a melodic line.
- Vln. II**: Violin II, staff with a melodic line.
- Vcl. e Cb.**: Viola and Cello, staff with a melodic line.

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. The score is in a key with two flats and a common time signature. The vocal parts have lyrics written below the notes, and the instrumental parts have notes and rests written on the staves.

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 arranged in a system with seven 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 key signature is B-flat major (two flats). The time signature is 4/4. The score begins with a measure rest for the tubas and strings, followed by a vocal entry. 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 -

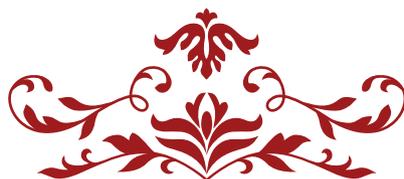
et in sæ - cu - la, in sæ - cu - la sæ - cu -

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 Violin II (Vln. II), and Violoncello and 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 notation for measures 36-42. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the upper staff and a supporting bass line in the lower staff. Measure 36 starts with a quarter rest in the upper staff and a quarter note in the lower staff. The piece concludes with a double bar line at the end of measure 42.

43

Musical notation for measures 43-50. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. Measure 43 starts with a quarter rest in the upper staff and a quarter note in the lower staff. The piece concludes with a double bar line at the end of measure 50.

51

Musical notation for measures 51-57. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. Measure 51 starts with a quarter rest in the upper staff and a quarter note in the lower staff. The piece concludes with a double bar line at the end of measure 57.

58

Largo 6 Andante

Musical notation for measures 58-69. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. Measure 58 starts with a quarter rest in the upper staff and a quarter note in the lower staff. The piece concludes with a double bar line at the end of measure 69.

70

Musical notation for measures 70-76. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats. The music features a melodic line in the upper staff and a supporting bass line in the lower staff. Measure 70 starts with a quarter rest in the upper staff and a quarter note in the lower staff. The piece concludes with a double bar line at the end of measure 76.

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**



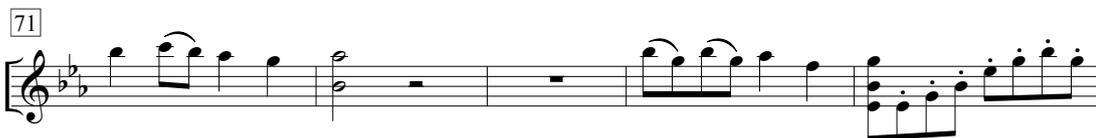
63 **Andante**



67



71



76



DE PROFUNDIS — SALMO 129

(MSM — 01)

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

Violino II

Andante



6



12



18



24



29



34



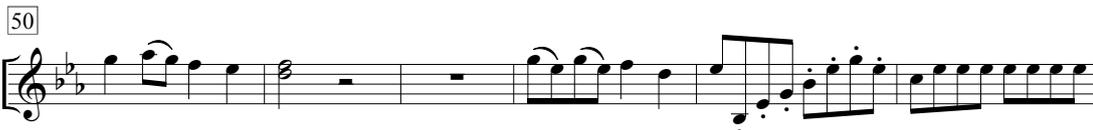
40



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
 er - pe - ra,

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

T
sf *sf*
 er - pe - 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

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

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 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.

15

p

p

p

p

p

p

p

p



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 sf*

35

43 *sf sf sf sf*

61

61

f

f

Musical score for measures 61-65. The score is written for two staves in a grand staff. The key signature has one flat (B-flat). The music is marked with a forte (*f*) dynamic. The melody in the upper staff consists of quarter notes and half notes, with some rests. The bass line in the lower staff consists of quarter notes and half notes, also with some rests.

66

66

p

p

Musical score for measures 66-70. The score is written for two staves in a grand staff. The key signature has one flat (B-flat). The music is marked with a piano (*p*) dynamic. The melody in the upper staff consists of quarter notes and half notes, with some rests. The bass line in the lower staff consists of quarter notes and half notes, also with some rests.

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

Musical staff 46: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. The dynamics *p* (piano) is indicated at the end of the staff.

51



sf sf f

Musical staff 51: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. The dynamics *sf* (sforzando) and *f* (forte) are indicated below the staff.

56



p sf sf

Musical staff 56: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. The dynamics *p* (piano), *sf* (sforzando), and *sf* (sforzando) are indicated below the staff.

61



f

Musical staff 61: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes. The dynamics *f* (forte) is indicated below the staff.

66



p

Musical staff 66: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, including a trill. The dynamics *p* (piano) is indicated below the staff.

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



Musical notation for measure 55, starting with a treble clef and a key signature of one flat. The notation includes a series of eighth notes, followed by a half note, and then a series of eighth notes. Dynamic markings *p* and *sf* are present.

61



Musical notation for measure 61, starting with a treble clef and a key signature of one flat. The notation includes a series of eighth notes, followed by a half note, and then a series of eighth notes. A dynamic marking *f* is present.

67



Musical notation for measure 67, starting with a treble clef and a key signature of one flat. The notation includes a series of eighth notes, followed by a half note, and then a series of eighth notes. A dynamic marking *p* is present.

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



61



67



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).



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 a standard orchestral format. It includes parts for Oboé I and II, Trompa em F I and II, Soprano, Contralto, Tenor, Baixo, Violino I and II, Viola, and Violoncelo e Contrabaixo. The score is in common time (C) and consists of three measures. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes. The vocal parts are currently silent, indicated by a horizontal line with a bar. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). The tempo is marked 'Andante Vivo'.

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./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

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

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

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

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

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

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*

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.*

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*

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
p < f *p < f* *p* *f*
 o - ra, o - ra, o - ra pro no - bis.

C
p < f *p < f* *p* *f*
 o - ra, o - ra, o - ra pro no - bis.

T
p < f *p < f* *p* *f*
 o - ra, o - ra, o - ra pro no - bis.

B
p < f *p < f* *p* *f*
 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* *mf*

98

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

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.

p *cresc.* *mf*

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

Vln. II
f

Vla.
f

Vcl. e Cb.
f

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

p < *p* < *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* >

Ob. II *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* >

Vln. II *sfz* >

Vla. *sfz* > *mf*

Vcl. e Cb. *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*

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

mf *f* *p*

mf *f* *p*

mf *f* *p*

178

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

f *p* *cresc.*

f *p* *cresc.*

f *p* *cresc.*

f *p* *cresc.*

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

Solo

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*

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.
p *mf*

C
 ti - na, o - ra, o - ra, o - ra, o - ra, o - ra pro no - bis.
p *mf*

T
 ti - na, o - ra, o - ra, o - ra, o - ra, o - ra pro no - bis.
p *mf*

B
 no - bis, o - ra, o - ra, o - ra, o - ra, o - ra pro no - bis.
p *mf*

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

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.

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

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

p *f* *p* *f*

311

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

320

f *p* *f* *p*

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 9 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 19. The fifth system (measures 24-29) features dynamics of *p* and < *f*, with second-beat markings (2) over measures 24 and 28.

38

45

Largo

53

Andante Vivo

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 page contains five systems of musical notation for a four-part vocal setting. Each system consists of two staves (treble and bass clef). 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) shows a dynamic shift from *p* to *f* and includes first and second endings. The third system (measures 134-150) continues with a *mf* dynamic and includes a first ending. The fourth system (measures 151-175) features a dynamic shift from *p* to *f* and includes first and second endings. The fifth system (measures 176-182) concludes with a *p* dynamic and includes first and second endings. Measure numbers are placed above the staves, and dynamics are placed below.

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.*

102

mf *f* *p*

109

p *f*

116

p *f* *p* *cresc.*

122

f *p* *sfz* *p*

130

f *p*

137

sfz

146

mf *p*

154

mf

160



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

168



Musical notation for measure 168, including dynamics *f*, *p*, *mf*, and *f*, and triplets of eighth notes.

175



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

182



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

189



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

196



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

203



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

211



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

218



Musical notation for measure 218, including a dynamic *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



294



301



308



315



323



LADAINHA DE NOSSA SENHORA A QUATRO

(MSM — 03)

Violino II

Marcos Coelho Neto

(1763 - 1823)

Andante Vivo

Staff 1: Treble clef, C major, 4/4 time. Measures 1-5. Dynamics: *f*, *p*, *mf*, *p*, *mf*.

Staff 2: Treble clef, C major, 4/4 time. Measures 6-10. Dynamics: *f*, *p*, *cresc.*, *ff*, *p*.

Staff 3: Treble clef, C major, 4/4 time. Measures 11-16. Dynamics: *cresc.*, *f*.

Staff 4: Treble clef, C major, 4/4 time. Measures 17-21. Dynamics: *p*, *f*.

Staff 5: Treble clef, C major, 4/4 time. Measures 22-25. Dynamics: *p*, *f*.

Staff 6: Treble clef, C major, 4/4 time. Measures 26-29. Dynamics: *p*, *f*, *p*, *f*.

Staff 7: Treble clef, C major, 4/4 time. Measures 30-35. Dynamics: *p*, *f*, *p*.

Staff 8: Treble clef, C major, 4/4 time. Measures 36-41. Dynamics: *f*, *p*.

Staff 9: Treble clef, C major, 4/4 time. Measures 42-46. Dynamics: *f*, *p*.

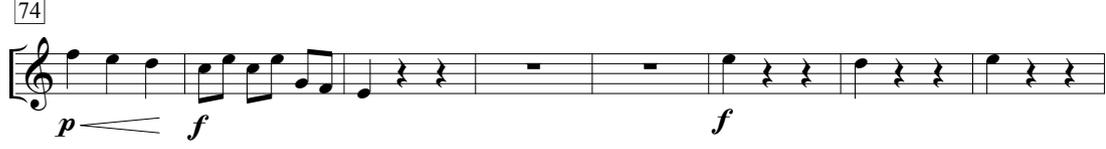
48 **Largo**

52 **pp**

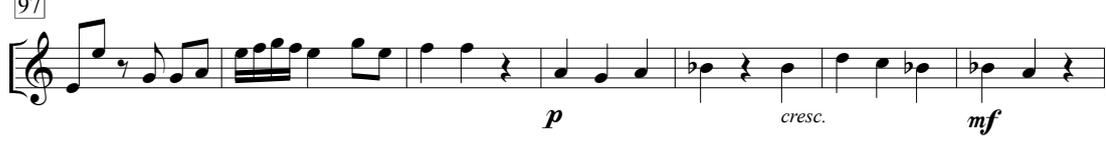
55 **Andante Vivo**

60 **p < f p < f p**

67 **f p < f p < f**

74 **p < f f**

82 **p cresc. f**

90 **p mf**

97 **p cresc. mf**


104

f *p* < > *p* < >

110

p < > *p* *f*

116

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

124

p < > *sfz* *p*

131

f *p*

137

< > *sfz* < > *sfz* *sfz* *sfz* *p*

146

mf *p*

154

p

162

< > *f*

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 staff 238, starting at measure 238. The piece is in 2/4 time and B-flat major. The melody features a sequence of eighth notes with dynamic markings *f*, *p*, *f*, *p*, and *f*. The staff concludes with a fermata over the final note.

248

Musical staff 248, starting at measure 248. The piece is in 2/4 time and B-flat major. The melody consists of eighth notes with dynamic markings *p*, *f*, *p*, and *f*.

257

Musical staff 257, starting at measure 257. The piece is in 2/4 time and B-flat major. The melody consists of eighth notes. The staff concludes with a double bar line and a 3/4 time signature change.

267 Andante

Musical staff 267, starting at measure 267. The piece is in 2/4 time and B-flat major. The melody consists of eighth notes with a dynamic marking of *p*.

274

Musical staff 274, starting at measure 274. The piece is in 2/4 time and B-flat major. The melody features eighth notes and rests, with a dynamic marking of *f*.

282

Musical staff 282, starting at measure 282. The piece is in 2/4 time and B-flat major. The melody features eighth notes with dynamic markings *f* and *p*.

289

Musical staff 289, starting at measure 289. The piece is in 2/4 time and B-flat major. The melody features eighth notes and rests, with a dynamic marking of *p*.

297

Musical staff 297, starting at measure 297. The piece is in 2/4 time and B-flat major. The melody features eighth notes with dynamic markings *f* and *p*.

304

Musical staff 304, starting at measure 304. The piece is in 2/4 time and B-flat major. The melody features eighth notes with dynamic markings *f*, *p*, and *f*.

311



317



324



LADAINHA DE NOSSA SENHORA A QUATRO

(MSM — 03)

Viola

Marcos Coelho Neto

(1763 - 1823)

Andante Vivo

Musical notation for measures 1-5. The staff is in bass clef with a common time signature. The music begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. A crescendo hairpin leads to a mezzo-forte (*mf*) dynamic, which then decrescendos to a piano (*p*) dynamic. The notation includes eighth and sixteenth notes with slurs.

6

Musical notation for measures 6-11. The staff continues with a forte (*f*) dynamic, piano (*p*), and a crescendo (*cresc.*) leading to fortissimo (*ff*), followed by piano (*p*). The notation includes eighth notes and slurs.

12

Musical notation for measures 12-16. The staff continues with a crescendo (*cresc.*) leading to forte (*f*). The notation includes eighth notes and slurs.

17

Musical notation for measures 17-21. The staff begins with piano (*p*), followed by forte (*f*). The notation includes eighth notes and slurs.

22

Musical notation for measures 22-26. The staff begins with piano (*p*), followed by forte (*f*). The notation includes eighth notes and slurs.

27

Musical notation for measures 27-32. The staff begins with a crescendo (*< f*) leading to piano (*p*), followed by another crescendo (*< f*) leading to piano (*p*). The notation includes eighth notes and slurs.

33

Musical notation for measures 33-38. The staff begins with a crescendo (*< f*) leading to piano (*p*), followed by a crescendo (*< f*). The notation includes eighth notes and slurs.

39

Musical notation for measures 39-44. The staff begins with piano (*p*), followed by a crescendo (*< f*). The notation includes eighth notes and slurs.

45

Musical notation for measures 45-50. The staff begins with piano (*p*), followed by forte (*f*), a *rall.* (rallentando) section, and ends with piano (*p*). The tempo marking *Largo* is placed above the final measure. The notation includes eighth notes and slurs.

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

Musical staff 120: Bass clef, 3/4 time signature. The staff contains a sequence of notes with dynamic markings: *p*, *f*, *p*, *sfz*, and *p*. There are also hairpins indicating crescendos and decrescendos.

129

Musical staff 129: Bass clef, 3/4 time signature. The staff contains a sequence of notes with dynamic markings: *f* and *p*.

137

Musical staff 137: Bass clef, 3/4 time signature. The staff contains a sequence of notes with dynamic markings: *sfz* (four instances) and accents (>).

145

Musical staff 145: Bass clef, 3/4 time signature. The staff contains a sequence of notes with dynamic markings: *mf* and *p*.

153

Musical staff 153: Bass clef, 3/4 time signature. The staff contains a sequence of notes with various accidentals.

161

Musical staff 161: Bass clef, 3/4 time signature. The staff contains a sequence of notes with a dynamic marking: *f*.

170

Musical staff 170: Bass clef, 3/4 time signature. The staff contains a sequence of notes with dynamic markings: *p*, *mf*, *f*, *p*, and *f*.

179

Musical staff 179: Bass clef, 3/4 time signature. The staff contains a sequence of notes with dynamic markings: *p*, *cresc.*, and *f*.

188

Musical staff 188: Bass clef, 3/4 time signature. The staff contains a sequence of notes with dynamic markings: *p* and *cresc.*

196

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

204

p *mf*

211

p

219

Largo

f *mf*

227

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

233

Andante Levado

f

240

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

249

f *p* *f*

258

f

267 Andante

Musical staff 267: Treble clef, 3/4 time signature. The staff contains a sequence of eighth and quarter notes, starting with a piano (*p*) dynamic marking.

275

Musical staff 275: Treble clef, 3/4 time signature. The staff contains a sequence of quarter and eighth notes, including a triplet of eighth notes.

280

Musical staff 280: Treble clef, 3/4 time signature. The staff contains a sequence of quarter and eighth notes, including a triplet of eighth notes. Dynamics include *f* and *p*.

289

Musical staff 289: Treble clef, 3/4 time signature. The staff contains a sequence of quarter and eighth notes, including a triplet of eighth notes. Dynamics include *p*.

297

Musical staff 297: Treble clef, 3/4 time signature. The staff contains a sequence of quarter and eighth notes, including a triplet of eighth notes. Dynamics include *f* and *p*.

304

Musical staff 304: Treble clef, 3/4 time signature. The staff contains a sequence of quarter and eighth notes, including a triplet of eighth notes. Dynamics include *f* and *p*.

312

Musical staff 312: Treble clef, 3/4 time signature. The staff contains a sequence of quarter and eighth notes, including a triplet of eighth notes. Dynamics include *p*.

316

Musical staff 316: Treble clef, 3/4 time signature. The staff contains a sequence of quarter and eighth notes, including a triplet of eighth notes. Dynamics include *f* and *p*.

325

Musical staff 325: Treble clef, 3/4 time signature. The staff contains a sequence of quarter and eighth notes, including a triplet of eighth notes.

LADAINHA DE NOSSA SENHORA A QUATRO

(MSM — 03)

Violoncelo e Contrabaixo

Marcos Coelho Neto

(1763 - 1823)

Andante Vivo

Measures 1-6: *f* *p* *mf* *p* *mf* *f* *p*

Measure 7: *cresc.* *ff* *p*

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

Measure 17: *Vcl./Cb.* *f*

Measures 23-28: *f* *f*

Measures 29-34: *f* *p* *f*

Measures 35-40: *p* *f* *p*

Measures 41-46: *Vcl.* *Vcl./Cb.* *Vcl.* *f* *p*

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

53 Andante Vivo

pp *f*

60

p < f *p < f* *p*

68

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

77

f

83

p *cresc.* *f*

92

p *mf* *p*

101

cresc. *mf* *f* *p <* *p <*

110

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

119

p *f* *p* *sfz*

127



135



142



149



156



164



172



180



189



197

Musical notation for measure 197, bass clef, common time. The measure contains a sequence of eighth and quarter notes. Dynamics include *p*, *f*, and *p* with accents.

205

Musical notation for measure 205, bass clef, common time. The measure contains a sequence of quarter notes with rests. Dynamics include *p* and *mf*.

213

Musical notation for measure 213, bass clef, common time. The measure contains a sequence of quarter notes with rests. Dynamics include *f*.

223

Musical notation for measure 223, bass clef, common time. The measure contains a sequence of quarter notes with rests. Dynamics include *p* and *f*. The tempo marking **Largo** is present above the staff.

230

Musical notation for measure 230, bass clef, common time. The measure contains a sequence of quarter notes. Dynamics include *p*, *cresc.*, *f*, and *p*.

236

Musical notation for measure 236, bass clef, 2/4 time. The measure contains a sequence of quarter notes. Dynamics include *f* and *p*. The tempo marking **Andante Levado** is present above the staff.

242

Musical notation for measure 242, bass clef, 2/4 time. The measure contains a sequence of quarter notes. Dynamics include *f*, *p*, *f*, and *p*.

250

Musical notation for measure 250, bass clef, 2/4 time. The measure contains a sequence of quarter notes. Dynamics include *f*, *p*, and *f*.

258

Musical notation for measure 258, bass clef, 3/4 time. The measure contains a sequence of quarter notes. Dynamics include *f*.

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

Detailed description: This is a page of a musical score for the piece 'Assumptionem'. The score is written for a large ensemble including woodwinds, brass, strings, and voices. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The page is numbered '6' 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 woodwind and brass parts have rests for the first three measures, with the Clarinet I and II parts starting in the fourth measure. The Trumpet I part features triplets in the first two measures. The string parts (Vln. I, Vln. II, Vla., Vcl. e Cb.) play a rhythmic pattern of quarter notes throughout. The vocal parts (S, C, T, B) have rests for all four measures. The word 'arco' is written above the string parts in the fourth measure, indicating they should be played with the bow.

Assumptionem

10

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

pizz.

arco

The musical score is for the piece 'Assumptionem' and begins at measure 10. It is written for a large ensemble including woodwinds, brass, strings, and voices. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The woodwind section includes Flute I, Clarinet I, Clarinet II, Trumpet I, and Trumpet II. The brass section includes Trombone I, Trombone II, Tenor, and Bass. The string section includes Violin I, Violin II, Viola, and Violoncello/Double Bass. The vocal parts are Soprano, Alto, Tenor, and Bass. The score shows various musical techniques such as triplets, pizzicato (pizz.), and arco (arco) for the strings. The woodwinds and strings play active parts, while the vocal parts are mostly silent in this section.

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 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 '14' is in a box at the top left. The woodwind section includes Flute (Fl.), Clarinet I (Cl. I), and Clarinet II (Cl. II). The brass section includes Trumpet I (Tpa. I) and Trumpet II (Tpa. II). The vocal section includes Soprano (S), Contralto (C), Tenor (T), and Bass (B). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The woodwinds and brass play sustained notes with some dynamics markings like 'p' and 'v'. The strings play a rhythmic pattern of eighth notes, with triplets indicated by a '3' above the notes. The vocal parts are mostly silent, indicated by a horizontal line with a dash.

Assumptionem

18

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

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 score begins at measure 21, marked with a box containing the number '21'. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The Flute part features a long note with a slur and a triplet of eighth notes. The Clarinet I and II parts have complex rhythmic patterns, including triplets. The Trumpet I and II parts have long notes with slurs and triplets. The string parts (Violin I, Violin II, Viola, and Vcl. e Cb.) provide a rhythmic foundation, with the Violin II and Viola parts featuring intricate sixteenth-note patterns. The vocal parts (Soprano, Alto, Tenor, Bass) 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 Viola and Cello/Double Bass parts feature triplet markings in the second measure.

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 music is in the key of D major (two sharps) and 8/8 time. 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 music is in a key with two sharps (D major or F# minor) and a 4/4 time signature. The vocal line (T) has lyrics in Latin: 'ce - le - bre - mus, Ma - ri - æ, as - sum - pti - o - nem, ce - le -'. The score includes various musical notations such as rests, notes, beams, and triplets. The string section (Vln. I, Vln. II, Vla., Vcl. e Cb.) is marked with 'pizz.' (pizzicato) in the later measures. A box containing the number '34' is located at the top left of the score.

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.), Clarinets I and II (Cl. I, Cl. II), Trumpets I and II (Tpa. I, Tpa. II), Saxophone (S), Cor (C), Trombone (T), Bass (B), Violins I and II (Vln. I, Vln. II), Viola (Vla.), and Violoncello and 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 (T) has lyrics in Portuguese: 'bre - mus, as - sum - pti - o - nem'. The score includes various musical notations such as slurs, ties, and dynamic markings like 'arco' and 'pizz.'. The page number '38' is in a box at the top left.

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 line. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The vocal line has lyrics: 'Ma-ri - æ Vir - gi - nis ce - le -'. The woodwinds and strings have various melodic and harmonic parts, with some triplets and arpeggiated figures. The vocal line is simple and lyrical. The score is numbered 41 in a box 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 in the third measure. The string parts (Vln. II, Vla., Vcl. e Cb.) feature triplet patterns. The woodwind and brass parts have various note values and rests.

Assumptionem

48 **Allegro**

The musical score is arranged in a system with ten staves. The top five staves are for woodwinds and trumpets: 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), Contralto (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 one sharp (F#) and the time signature is 4/4. The tempo is marked 'Allegro'. The lyrics are: 'As - sum - pti - o - nem Ma - ri - æ Vir - gi - nis;'. The vocal parts have lyrics under them, while the instrumental parts have notes and rests.

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;

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-

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 -

re - mus, 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,

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

Assumptionem

65

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 lyrics for the vocal parts are:

S: num, Chri - stum e - jus, ve - ne - re - mur, ve - ne - re - mur,
C: ve - ne - re - mur,
T: ve - ne - re - mur,
B: 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 woodwind section includes Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpa. I), and Trumpet II (Tpa. II). The brass section includes Trombone (T) and Bass (B). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The vocal parts include Soprano (S), Alto (C), and Tenor (T). The lyrics 'as - sum - pti - o - nem,' are written under the Alto part. The score shows measures 69 through 74. The woodwinds and brass have rests in measures 69-72, with some activity in measures 73-74. The strings play a rhythmic pattern with trills. The vocal parts have rests in measures 69-72, with the Alto part singing in measures 73-74.

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 for measures 75-80. It 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 4/4. The vocal parts (S, C, T, B) have lyrics in Latin. The instrumental parts are mostly rests, with some rhythmic patterns in the strings.

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'. It features a multi-staff arrangement. The top section includes woodwinds (Flute, Clarinets I and II, Trumpets I and II) and strings (Soprano, Alto, Tenor, Bass). The vocal parts (Soprano, Alto, Tenor, Bass) are shown with lyrics in Portuguese. The bottom section includes Violins I and II, Viola, and Violoncello/Double Bass. The score is in G major (one sharp) and 4/4 time. The page number 81 is in a box at the top left. The lyrics are: 'ce - le - bre - mus, Ma - ri - æ Vir - gi - nis, Vir - gi - nis, as - sum - pli - o - nem, ce - le - bre - mus;'. The vocal parts are in a homophonic setting.

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 in G major (one sharp) and 4/4 time. It features a variety of instruments and vocal parts. The woodwinds include Flute (Fl.), Clarinet I (Cl. I), Clarinet II (Cl. II), Trumpet I (Tpa. I), and Trumpet II (Tpa. II). The brass section includes Trombone (T) and Bass (B). The strings consist of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Double Bass (Vcl. e Cb.). The vocal parts include Soprano (S), Contralto (C), and Tenor (T). The lyrics are 'ad - o - re - mus Chri - stum e - jus' for the Contralto and Tenor parts. The score includes various musical notations such as dynamics (p, mf, f), articulation (accents), and phrasing slurs. A box containing the number '86' is located at the top left of the page.

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.), 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 in Portuguese: 'jus, ve-ne-re - mur, ve - ne - re -'. The instrumental parts include woodwinds, brass, and strings. The score is written in a key signature of one sharp (F#) and a common time signature (C).

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

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 vocal parts (S, C, T, B) include lyrics in Portuguese. The instrumental parts include woodwinds, brass, and strings.

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

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 starting with a half note followed by quarter notes. The Trumpets play a rhythmic pattern of eighth notes. The Violins and Viola play a rhythmic pattern of eighth notes. The Cello and Double Bass play a rhythmic pattern of eighth notes. The vocal parts (Soprano, Tenor, Bass) are marked with a minus sign (-) in all three measures, indicating they are silent.

HINO E ANTÍFONA DE NOSSA SENHORA

(MSM — 04)

II - Maria Mater Gratie

Antônio dos Santos Cunha

(fl. Séc. XVIII - XIX)

Andante

The musical score is arranged in a standard orchestral format. It includes staves for 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, and Violoncelo e Contrabaixo. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Andante'. The woodwinds and strings have active parts, while the vocal staves are currently empty.

Maria Mater Gratie

4

The musical score is arranged in two systems. The first system includes staves 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), and Bass (B). All these parts are currently silent, indicated by a horizontal line with a bar across the staff. The second system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Contrabasso (Vcl. e Cb.). These parts contain musical notation for the first five measures of the piece. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The notation includes various note values, rests, and phrasing slurs.

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 and Clarinet I parts have melodic lines, while the Clarinet II part has a rhythmic accompaniment. The strings (Violins, Viola, and Cello/Double Bass) provide harmonic support with sustained notes and rhythmic patterns. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by whole rests.

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'. It features 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 three staves are for voices: Soprano (S), Alto (C), and Tenor (T). The bottom three staves are for strings: Bass (B), Violin I (Vln. I), Violin II (Vln. 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: 'Ma - ri - a, Ma - ri - a Ma - ter'. The instrumental parts provide accompaniment for the vocalists.

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), 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 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 score shows four measures of music for each part.

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

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

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

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

Vln. I

Vln. II

Vla.

Vcl. e Cb.

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
pe, ho - ra sus - ci - pe,

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

T
æ, ho - ra sus - ci - pe,

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

Vln. I

Vln. II

Vla.

Vcl. e Cb

Detailed description: This page contains a musical score 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 (S), Contralto (C), Tenor (T), and Bass (B). The lyrics are: 'pe, ho - ra sus - ci - pe, æ, ho - ra sus - ci - pe, pe, ho - ra sus - ci - pe,'. The score is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. The page number 41 is in the top left corner.

Maria Mater Gratie

44

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S
ho - ra mor - tis, ho - ra

C
ho - ra mor - tis, ho - ra

T
ho - ra mor - tis, ho - ra

B
ho - ra mor - tis, ho - ra

Vln. I

Vln. II

Vla.

Vcl. e Cb.

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

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

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

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

Vln. I

Vln. II

Vla.

Vcl.
e Cb

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) have lyrics: "pe, Ma - ri - - -". The instrumental parts include woodwinds, trumpets, violins, viola, and cello/contrabass.

Maria Mater Gratie

59

The musical score is arranged in a standard orchestral format. It includes the following parts:

- Vocal Parts:** Soprano (S), Contralto (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 - æ, Ma -".
- Instrumental Parts:** 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 score is written in G major (one sharp) and 4/4 time. The vocal parts are in the soprano, alto, tenor, and bass clefs. The instrumental parts are in the treble and bass clefs. The flute, clarinets, and trumpets play a melodic line, while the violins play a rhythmic accompaniment. The viola and cello/bass provide harmonic support.

Maria Mater Gratie

62

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S
æ, dul - cis, dul - cis, dul - cis

C
æ, dul - cis, dul - cis, dul - cis

T
æ, dul - cis, dul - cis, dul - cis

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

Vln. I

Vln. II

Vla.

Vcl. e Cb

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), Contralto (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.), 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 vocal parts (S, C, T, B) have lyrics in Portuguese. The instrumental parts include a flute melody, woodwind accompaniment, trumpet parts, and a string section with a prominent violin I part playing a sixteenth-note pattern. The page number '68' is in a box at the top left.

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 score.

Maria Mater Gratie

74

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 (Canto)
- 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) have the following lyrics:

pa - rens cle - men - ti æ, pro -
pa - rens cle - men - ti - æ, pro -
pa - rens cle - men - - - ti - æ, pro -
pa - rens cle - men - ti - æ, pro -

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

Fl.

Cl. I

Cl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

ri - a, sus - ci - pe, Ma - ri - a, sus - ci -

ri - a, sus - ci - pe, Ma - ri - a, sus - ci -

ri - a, sus - ci - pe, Ma - ri - a, sus - ci -

ri - a, sus - ci - pe, Ma - ri - a, sus - ci -

The musical score is for the hymn 'Maria Mater Gratie'. It features a full orchestral arrangement with woodwinds (Flute, Clarinets I and II, Trumpets I and II), strings (Violins I and II, Viola, Violoncello and Double Bass), and vocal parts (Soprano, Alto, Tenor, Bass). The score is in the key of D major and 3/4 time. The vocal parts have lyrics in Portuguese: 'ri - a, sus - ci - pe, Ma - ri - a, sus - ci -'. The instrumental parts provide a rich harmonic and rhythmic accompaniment.

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

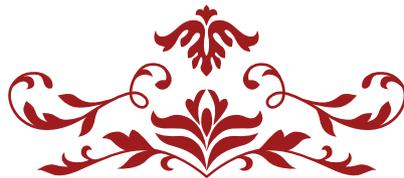
Vla.

Vcl. e Cb.

Maria Mater Gratie

95

The musical score is arranged in a system with ten staves. The instruments and 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 key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score begins with a measure number of 95. The Flute and Clarinet parts have a melodic line with eighth notes. The Trumpet and Viola parts have a rhythmic accompaniment of eighth notes. The Violin II and Violoncello/Double Bass parts have a bass line with eighth notes. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by whole rests.



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

44

Allegro

51

58

64

85

Assumptionem

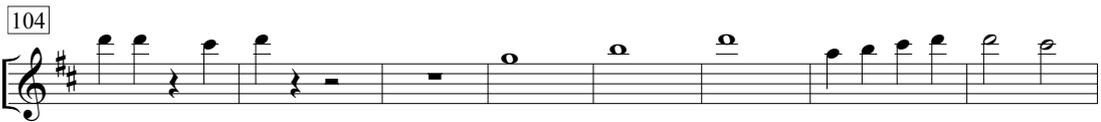
91



97



104



112



117



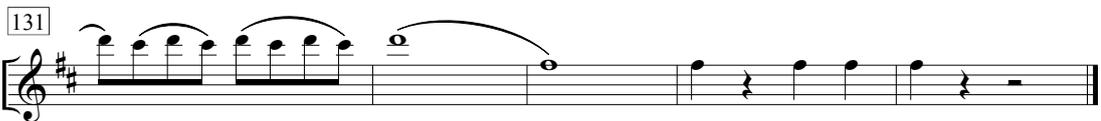
122



127



131



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 treble clef and a key signature of three sharps (F#, C#, G#). It contains a melodic line with a series of eighth-note runs in measures 37-40, followed by a quarter note in measure 41 and a half note in measure 42. The lower staff begins with a bass clef and the same key signature, providing a harmonic accompaniment with a half note in measure 37, a quarter note in measure 38, and a half note in measure 42.

43 **Allegro**

Musical notation for measures 43-48. The system consists of two staves. The upper staff begins with a treble clef and a key signature of three sharps. It features a more active melodic line with eighth-note patterns in measures 43-46, followed by a half note in measure 47 and a quarter note in measure 48. The lower staff begins with a bass clef and the same key signature, with a half note in measure 43 and a quarter note in measure 48. 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 begins with a treble clef and a key signature of three sharps. It contains a melodic line with quarter notes and eighth notes, including a fermata over a half note in measure 52. The lower staff begins with a bass clef and the same key signature, with a half note in measure 49 and a quarter note in measure 55.

56

Musical notation for measures 56-62. The system consists of two staves. The upper staff begins with a treble clef and a key signature of three sharps. It contains a melodic line with quarter notes and eighth notes, including a fermata over a half note in measure 58. The lower staff begins with a bass clef and the same key signature, with a half note in measure 56 and a quarter note in measure 62.

63

Musical notation for measures 63-68. The system consists of two staves. The upper staff begins with a treble clef and a key signature of three sharps. It contains a melodic line with quarter notes and eighth notes, including a fermata over a half note in measure 65. The lower staff begins with a bass clef and the same key signature, with a half note in measure 63 and a quarter note in measure 68.

Assumptionem

70

87

92

98

104

Assumptionem

110

Musical notation for measures 110-114. The system consists of two staves. The top staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. It contains a melodic line with a fermata over the first measure and a series of eighth-note patterns in the following measures. The bottom staff contains a bass line with a similar rhythmic pattern. A double bar line is at the end of the system.

115

Musical notation for measures 115-119. The system consists of two staves. Both staves continue the rhythmic patterns from the previous system, primarily using eighth notes. A double bar line is at the end of the system.

120

Musical notation for measures 120-124. The system consists of two staves. Both staves continue the rhythmic patterns from the previous system, primarily using eighth notes. A double bar line is at the end of the system.

125

Musical notation for measures 125-128. The system consists of two staves. The top staff shows a melodic line with some eighth-note patterns and a final half-note. The bottom staff continues the rhythmic pattern. A double bar line is at the end of the system.

129

Musical notation for measures 129-133. The system consists of two staves. The top staff features a melodic line with a series of eighth-note runs and a final half-note. The bottom staff continues the rhythmic pattern. A double bar line is at the end of the system.

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. Measures 43-44: Treble has quarter notes, bass has quarter notes. Measure 45: Treble has a whole note, bass has a whole 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 a half note, bass has a half note.

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 a half note, bass has a half note.

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

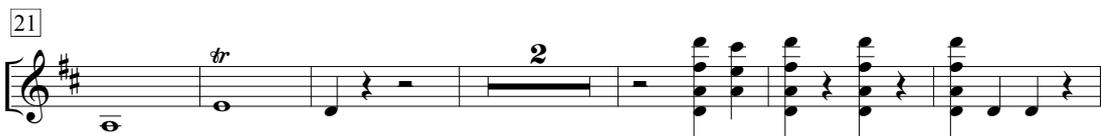
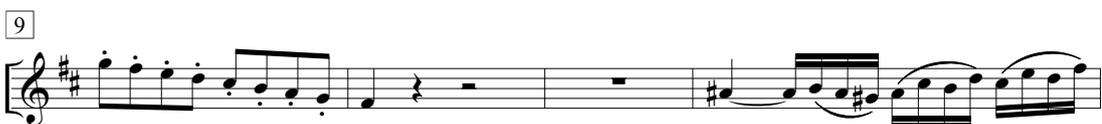
(MSM — 04)

Violino I

I - Assumptionem

Antônio dos Santos Cunha

(fl. Séc. XVIII - XIX)



Assumptionem

44

48 **Allegro**

53

57

62

67

72

79

86

Assumptionem



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

arco

pizz.

arco

pizz.

arco

Assumptionem

46 Allegro



50



54



58



63



68



74



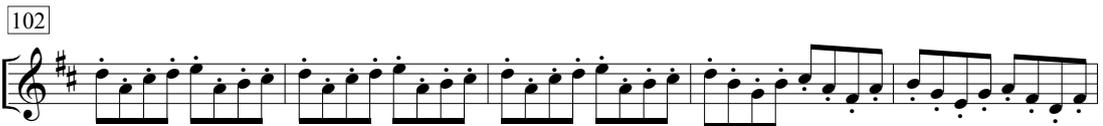
80



86



Assumptionem



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

16

20

24

28

32

Assumptionem

36

pizz. arco

40

pizz. arco

44

3 3 3 3 3 3

47

Allegro

3 3 > >

51

3

55

3

58

3 3

62

3

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 and quarter notes.

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 and quarter notes.

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 and quarter notes.

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



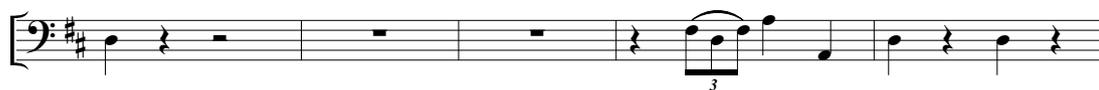
13



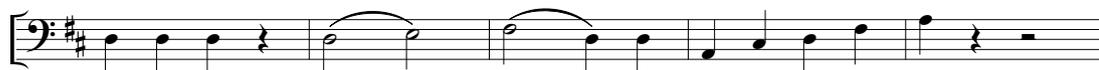
18



23



28



33



38



43



Assumptionem

47

Allegro



51



55



59



63



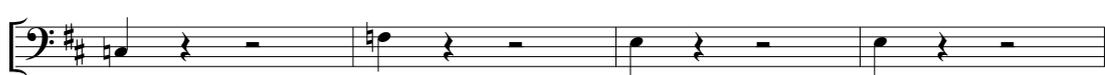
67



71



75



79



Assumptionem

85



91



96



102



107



114



119



124



129



Detailed description: This image shows a page of musical notation for the hymn 'Assumptionem'. It consists of nine staves of music, each starting with a measure number in a box. The music is written in bass clef with a key signature of one sharp (F#). The notation includes various rhythmic values such as eighth, sixteenth, and quarter notes, as well as rests and accidentals. The staves are numbered 85, 91, 96, 102, 107, 114, 119, 124, and 129, indicating the starting measure of each line.

HINO E ANTÍFONA DE NOSSA SENHORA

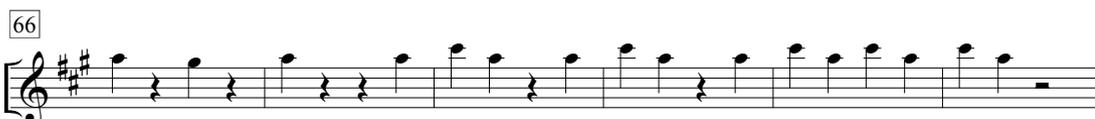
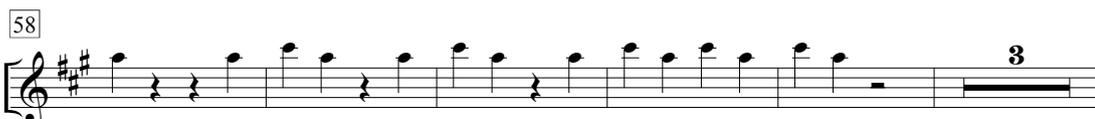
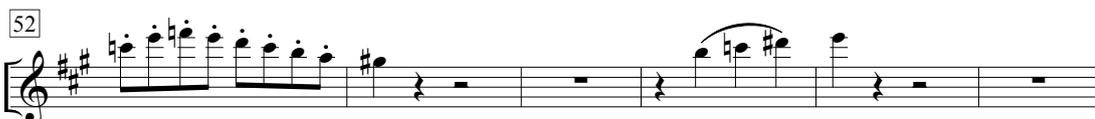
(MSM — 04)

Flauta

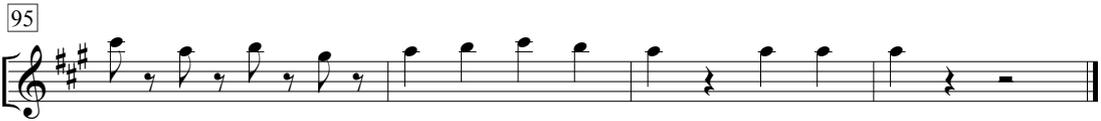
II - Maria Mater Gratie

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 music, each with a treble and bass staff. 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 11, 21, 26, and 31. There are six-measure rests in measures 6, 11, and 26. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Maria Mater Gratie

36

41

46

52

58

Detailed description: This image shows a page of musical notation for the hymn 'Maria Mater Gratie'. The score is written in G major (one sharp) and 4/4 time. It consists of five systems of two staves each. The first system (measures 36-40) features a vocal line with various note values and rests, and a piano accompaniment with eighth and quarter notes. The second system (measures 41-45) is characterized by a continuous eighth-note accompaniment in both staves. The third system (measures 46-51) shows a more sparse accompaniment with quarter and half notes. The fourth system (measures 52-57) includes a vocal line with a melodic phrase and a piano accompaniment with quarter notes. The fifth system (measures 58-62) concludes with a vocal line and a piano accompaniment that ends with 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

The musical score is presented in five systems, each consisting of two staves (treble and bass clef). 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 various musical notations such as rests, notes, and articulation marks. The first system (measures 1-12) features a melodic line in the treble staff and a bass line in the bass staff, with articulation marks of 10 and 6. The second system (measures 13-21) includes a measure rest of 2 in the treble staff and a measure rest of 2 in the bass staff. The third system (measures 22-32) continues the melodic and bass lines. The fourth system (measures 33-40) includes a measure rest of 3 in the treble staff and a measure rest of 3 in the bass staff. The fifth system (measures 41-50) concludes the piece with a final melodic and bass line.

Maria Mater Gratie

60

70

79

85

92

Detailed description: This image shows a page of musical notation for the hymn 'Maria Mater Gratie'. The score is written for two staves, likely soprano and alto voices, in a key signature of three sharps (F#, C#, G#). The music is organized into systems, each starting with a measure number in a box. 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 75. The third system (measures 79-84) consists of a continuous eighth-note pattern in both staves. The fourth system (measures 85-91) shows a more complex rhythmic pattern with dotted notes and rests. The fifth system (measures 92-98) concludes the piece with a final cadence. The notation includes various note values, rests, and triplet markings.

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

Maria Mater Gratie

69

71

74

77

82

86

90

94

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



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

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





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.

Detailed description: This is a page of a musical score for 'In Honorem'. 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.). The score is in 3/4 time and the key signature has two sharps (F# and C#). A rehearsal mark '3' is placed at the beginning of the first measure. The woodwinds play a melodic line with grace notes and slurs. The trumpets play a rhythmic accompaniment. The strings provide harmonic support, with the violins playing a simple melody and the viola and cello/bass playing a more active, rhythmic part.

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 a sacred work. It features a full orchestral ensemble and a vocal quartet. The woodwinds (Ob. I & II, Tpa. I & II) play a simple melodic line. The brass (Tpa. I & II) provides harmonic support. The vocal quartet (Soprano, Contralto, Tenor, Bass) enters in the third measure with the text 'In ho-no-rem be - a -'. The strings (Violins I & II, Viola, Violoncello and Double Bass) play a rhythmic accompaniment. The score is in G major and 3/4 time. A rehearsal mark '6' is placed at the beginning of the first measure.

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 a piece titled "In Honorem" from the "Novena de Nossa Senhora do Carmo" collection. It is page 9 of the score. The score includes parts for two oboes (Ob. I and Ob. II), two trumpets (Tpa. I and Tpa. II), four vocal parts (Soprano, Contralto, Tenor, and Bass), two violins (Vln. I and Vln. II), a viola (Vla.), and a cello 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 Portuguese: "tis - si - mæ Ma - ri - æ Vir - gi - nis, in ho - no - rem be - a - tis - si -". The instrumental parts provide accompaniment for the vocalists.

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 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 (B). The string section includes two violins (Vln. I and II), a viola (Vla.), and a cello and double bass (Vcl. e Cb.). The vocal soloists are Soprano (S), Contralto (C), Tenor (T), and Bass (B). The score is in a key with two sharps (F# and C#) and a common time signature. The lyrics are in Latin, and the page number 12 is indicated in a box at the top left.

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 Latin: '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, _____

Detailed description: This is a page of a musical score for a sacred work. It features a multi-staff arrangement. The top four staves are for woodwinds: two Oboes (Ob. I and II) and two Trumpets (Tpa. I and II). Below these are the vocal parts: Soprano (S), Contralto (C), Tenor (T), and Bass (B). The bottom four staves are for strings: 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 (F# and C#) and a common time signature. The lyrics are in Portuguese, praising the Virgin Mary. The page number '21' is in a box at the top left. The title 'In Honorem' is centered above the staves.

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 Ob. II) and two Trumpets (Tpa. I and Tpa. II). The string section includes 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 in G major (one sharp) and 4/4 time. A rehearsal mark '25' is placed at the beginning of the woodwind staves. 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 play melodic and harmonic accompaniment throughout the page.

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,

The musical score is for a piece titled "In Honorem" from the "Novena de Nossa Senhora do Carmo" collection. It is marked "Allegro moderato" and begins at measure 29. The score is in 2/4 time and the key signature has two sharps (F# and C#). The vocal parts (Soprano and Contralto) sing the 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), a Viola (Vla.), and Violoncello and Double Bass (Vcl. e Cb.). The woodwinds and brass instruments are mostly silent in this section, while the strings and vocalists provide the primary musical and lyrical content.

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 titled 'In Honorem'. It features a variety of instruments and 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.). There are four vocal soloist parts: Soprano (S), Contralto (C), Tenor (T), and Bass (B). The vocal parts are in a soprano clef with a key signature of one sharp (F#) and a common time signature. They sing the Latin phrase 'ju - bi - le - mus Do - mi - no,'. The instrumental parts are in a soprano clef with a key signature of one sharp (F#) and a common time signature. The woodwinds play a rhythmic pattern of quarter notes and eighth notes. The strings play a steady accompaniment of eighth notes.

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 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 (Vla.), 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 '37' is enclosed in a box at the top left.

In Honorem

41

Ob. I

Ob. II

Tpa. I

Tpa. II

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

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

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

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 two Oboes (Ob. I, II), two Trumpets (Tpa. I, II), Violins (Vln. I, II), Viola (Vla.), 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 II), two Trumpets (Tpa. I and II), and a vocal section with Soprano (S), Contralto (C), Tenor (T), and Bass (B). The string section includes Violins I and II (Vln. I and II), Viola (Vla.), and Violoncello and Double Bass (Vcl. e Cb.). The vocal parts have the lyrics "ju - bi - le - mus Do - mi - no,". The woodwinds and strings provide accompaniment. The oboes and trumpets play a melodic line, while the strings provide a rhythmic and harmonic foundation.

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 for the vocalists.

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,

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

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 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/Double Bass (Vcl. e Cb.). The music is in the key of D major (two sharps) and 4/4 time. The page number 57 is indicated in a box at the top left. 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. The score includes parts for four woodwinds (Ob. I, Ob. II, Tpa. I, Tpa. II), four vocal parts (Soprano, Contralto, 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 sing the Latin phrase "ju - bi - le - mus Do - mi - no." The instrumental parts provide accompaniment, with the strings playing a rhythmic pattern of eighth notes.

In Honorem

65

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 symphony orchestra. The score is for the piece 'In Honorem' and is page 65. It features a key signature of one sharp (F#) and a common time signature (C). The instruments are arranged in a standard orchestral layout. The woodwind section includes two Oboes (Ob. I and II), two Trumpets (Tpa. I and II), and a Trombone (T). The string section includes Violins I and II (Vln. I and II), Viola (Vla.), and Violoncello and Double Bass (Vcl. e Cb.). The vocal parts (Soprano, Alto, Tenor, Bass) are present but have no notes on this page. The woodwinds and strings play active parts, while the brass instruments (Trumpets and Trombone) play sustained chords. The score is written in a clear, professional notation style.

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

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

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

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

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

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

Flos Carmeli

9

Ob. I

Ob. II

Tpa. I

Tpa. II

S

Ma - ter, Ma - ter mi - tis, Ma - ter, Ma - ter

C

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

T

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

B

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

Vln. I

Vln. II

Vla.

Vcl. e Cb.

Flos Carmeli

13

Ob. I

Ob. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

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

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

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

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

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

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

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

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

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

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

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.

The musical score is for the piece 'Flos Carmeli' and begins at measure 28. It features a full orchestral arrangement with woodwinds (Ob. I, Ob. II, Tpa. I, Tpa. II), strings (Vln. I, Vln. II, Vla., Vcl. e Cb.), and vocal parts (Soprano, Contralto, Tenor, Bass). The vocal parts have lyrics in Portuguese: 'flos Car-me - li, splen - dor cœ - li, Stel-la Ma - ris.' The Soprano, Contralto, and Tenor parts begin with 'a,'. The instrumentation includes woodwinds in D major, trumpets in D major, and strings in D major. The vocal parts are in D major. The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature (C).

Flos Carmeli

31

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 the piece 'Flos Carmeli'. The score is for a full orchestra and includes parts for two oboes (Ob. I and Ob. II), two trumpets (Tpa. I and Tpa. II), soprano (S), alto (C), tenor (T), bass (B), first violin (Vln. I), second violin (Vln. II), viola (Vla.), and double bass (Vcl. e Cb.). The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The page number '31' is in a box at the top left. The score consists of three measures. The woodwinds and brass have specific melodic and rhythmic lines, while the strings provide a steady accompaniment. The vocal parts (S, C, T, B) are currently silent, indicated by a horizontal line with a bar.

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

Violoncelo 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

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

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

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

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

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

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

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

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

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

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.

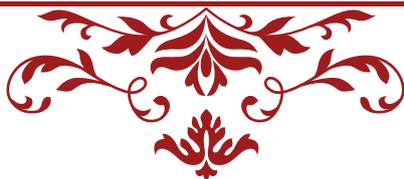


MSM 05 — NOVENA DE
NOSSA SENHORA DO CARMO

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 clefs, key signatures, and various rhythmic values such as quarter, eighth, and sixteenth notes, as well as rests and dynamic markings like '2' (second). 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 12-15) shows more complex rhythmic patterns. The fourth system (measures 17-20) includes a double bar line and a '2' marking above the first measure of the right hand. The fifth system (measures 23-26) concludes the passage with a final cadence.

In Honorem

29 Allegro moderato

Musical score for measures 29-40. The piece is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro moderato'. The score consists of two staves, both starting with a four-measure rest. The melody in the upper staff features eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

41

Musical score for measures 41-52. The notation continues from the previous system. The upper staff has a four-measure rest at the beginning, followed by a melodic line. The lower staff continues with its accompaniment. The piece concludes with a whole rest in both staves at the end of measure 52.

53

Musical score for measures 53-63. The upper staff begins with a three-measure rest, followed by a melodic line. The lower staff continues with its accompaniment. The piece concludes with a whole rest in both staves at the end of measure 63.

64

Musical score for measures 64-68. The upper staff begins with a four-measure rest, followed by a melodic line. The lower staff continues with its accompaniment. The piece concludes with a whole rest in both staves at the end of measure 68.

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

Musical notation for 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.

6

Musical notation for measures 6-11. The score continues with similar rhythmic patterns and rests, maintaining the key signature and time signature.

12

Musical notation for measures 12-18. This section includes a double bar line and a fermata over the final notes of both staves, with a '2' above the notes indicating a second ending.

19

Musical notation for measures 19-24. The music continues with a variety of note values and rests.

25

Musical notation for measures 25-28. The score concludes with a final cadence in both staves.

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)

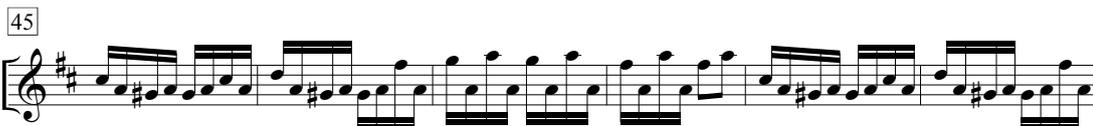


In Honorem

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



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



48



54



63



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 piece concludes with a double bar line at the end of the fifth system.

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

(MSM — 05)

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



NOVENA DE NOSSA SENHORA DO CARMO

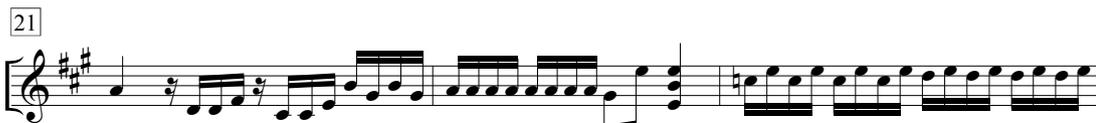
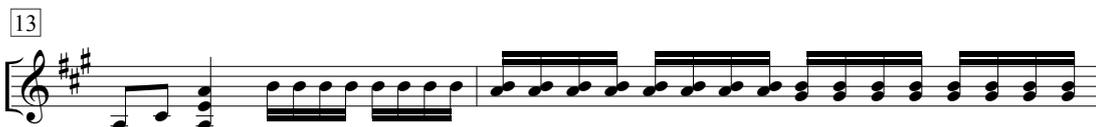
(MSM — 05)

Violino II

III - Regina Mundi

Jerônimo de Souza Lobo

(fl. 1721 - 1826)



Regina Mundi



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



