



COLEÇÃO MÚSICA SACRA MINEIRA

Volume 2

Organização
Carlos Alberto Figueiredo

FUNDAÇÃO NACIONAL DE ARTES
funarte

COLEÇÃO MÚSICA SACRA MINEIRA

Volume 2

Organização
Carlos Alberto Figueiredo

2021

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COLEÇÃO MÚSICA SACRA MINEIRA — Volume 2

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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 microfilmes e das obras nele 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 microfilmes, 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 (Cedoc) 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.

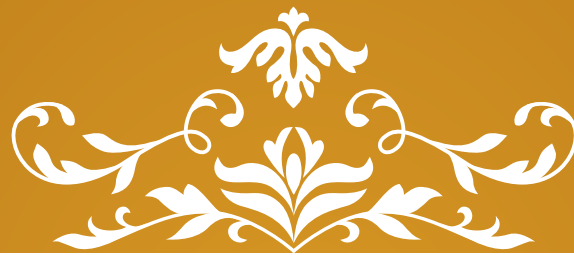
Das 77 obras resultantes, 53 são do século XVIII ou da transição para o século XIX, enquanto 24 já representam plenamente o século XIX. Entre as 53 do século XVIII, predominam obras atribuídas a Manoel Dias de Oliveira (26), Lobo de Mesquita (10) e João de Deus Castro Lobo (5), compositores canônicos 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 (9), 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 as 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 06 — “*O Patriarcha pauperum*”

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”.

O “*Patriarcha pauperum*” integra a cerimônia que comemora a festa de São Francisco de Assis, celebrada em 4 de outubro. O Solo ao Pregador é um gênero musical litúrgico cantado após o Evangelho, para cobrir o deslocamento do celebrante até o púlpito. É quase sempre uma obra solista de grande virtuosidade, acompanhada por orquestra. A presente composição foi escrita para tenor solista, dentro dos modelos operísticos italianos. Após introdução instrumental, é apresentado um recitativo-arioso, preparando a ária, seção seguinte e a mais desenvolvida da obra. Essa ária apresenta estrutura ternária e, na sua seção central, explora a tonalidade de sol menor, em contraste com a tonalidade principal, sol maior, que tem frequentes inclinações para ré maior.

MSM 07 — “*Salve Sancte Pater*”

Jerônimo de Souza Lobo
(fl. 1721-1826)

Essa antífona integra a Novena de São Francisco de Assis, preparação para a solenidade comemorada em 4 de outubro. Obra curta em mi maior, com estrutura ternária, estando a seção central em dó maior, com breve *concertato*, inserindo-se num curto mi maior final. Apresenta um motivo harmônico recorrente nos inícios e términos das subseções.

MSM 08 — “Doleo super Te”

João de Deus de Castro Lobo
(1794-1832)

Nasceu em Vila Rica, atual Ouro Preto (MG), numa família de músicos. Aos 17 anos foi contratado como regente da orquestra que abriu a temporada de teatro na Casa de Ópera. Nessa mesma cidade, exerceu atividades como organista e compositor na Ordem Terceira de Nossa Senhora do Monte do Carmo e na Ordem da Penitência de São Francisco de Assis. Tornou-se padre, tendo feito seus estudos teológicos no Seminário de Mariana (MG). Nessa mesma cidade, foi nomeado mestre de capela da catedral. É grande a quantidade de obras atribuídas a Castro Lobo, nem sempre de fácil identificação, pela ausência de autógrafos. Castro Lobo representa um passo adiante na estética da música sacra mineira, já com traços românticos em sua escrita.

Obra que integra o Setenário das Dores, uma das cerimônias paralitúrgicas que antecedem a Semana Santa. É utilizada como Moteto ao Pregador. Apresenta forma responsorial ABCB, tendo a primeira seção um corte ternário, predominando a tonalidade de dó menor, em compasso quaternário lento, com breve passagem por mi bemol maior, tratada de forma dramática. São utilizadas linhas cromáticas e acordes de 6^a napolitana. A segunda seção fornece grande contraste, estando em mi bemol maior e em compasso ternário rápido, como uma dança. Também apresenta corte ternário, com rápida reexposição do motivo inicial. O curto verso retoma a tonalidade de dó menor, apresentando expressivo solo de soprano.

MSM 10 — “Salve Regina”

João de Deus de Castro Lobo
(1794-1832)

Hino mariano, executado no período litúrgico que vai das Completas do Domingo da Trindade até a véspera do primeiro domingo do Advento. A composição, em lá maior, é subdividida em três grandes seções contrastantes. A primeira, *Largo*, apresenta variedade harmônica e textural, na busca da expressão do texto litúrgico. A segunda, *Allegro*, está em ré maior, destacando-se, inicialmente, um grande e enérgico uníssono de cordas e flautas,

conduzindo a uma subseção mais tranquila, na qual se destacam os motivos de terças das flautas. A longa subseção seguinte apresenta exclusivamente o fragmento “*ad nos convertite*” (“direcione para nós”) de forma enérgica e insistente. A terceira seção retorna a um *Largo*, onde se destaca um duo de contralto e tenor em terças paralelas.

MSM 11 — “*Salve Sancte Pater*”

João de Deus de Castro Lobo
(1794-1832)

Esta antífona integra a Novena de São Francisco de Assis, preparação para a solenidade comemorada em 4 de outubro. A composição, em mi bemol maior, apresenta forma ternária e uma coda ao final. A seção central encontra-se em si bemol maior, contendo curto solo virtuosístico para soprano. São frequentes as harmonias cromáticas e os acordes de 7^a diminuta sobre a tônica, gerando grande expressividade. É notável a orquestração da obra, com distribuição equilibrada das harmonias nos instrumentos, de acordo com a fonte utilizada para essa edição.

MSM 13 — “*Christus factus est*”

José Joaquim Emerico Lobo de Mesquita
(1746?-1805)

Nasceu provavelmente na cidade do Serro (MG), onde atuou como “diretor de música” em festas promovidas pelo Senado da Câmara. Em 1793, Lobo de Mesquita muda-se para o Arraial do Tijuco, atual Diamantina (MG), assumindo a função de organista na Igreja de Santo Antônio, atuando também como compositor de obras sacras. Exerceu atividades nessa mesma cidade, na Ordem Terceira do Carmo e na Confraria de Nossa Senhora do Terço. Em 1798, vai para Vila Rica, atual Ouro Preto (MG), atuando como organista e compositor na Ordem Terceira do Carmo e na Confraria do Santíssimo Sacramento, além de ter sido contratado para festas anuais do Senado da Câmara. Em 1801, chega ao Rio de Janeiro, assumindo aí também a função de organista da Ordem Terceira do Carmo. É grande a quantidade de obras atribuídas a Lobo de Mesquita, algumas das quais transmitidas por fontes autógrafas.

Este curto Gradual para Quinta-feira Santa é apresentado de forma austera em dó menor, evoluindo para mi bemol maior. Há breves solos de soprano e contralto. Destaca-se a coda com material novo e ambientação dramática, utilizando pesadas escalas ascendentes dos violinos em uníssono.

MSM 15 — “Dominica in Palmis”

José Joaquim Emerico Lobo de Mesquita
(1746?-1805)

Esses motetos são utilizados em três momentos diferentes da procissão litúrgica do Domingo de Ramos, antecedendo a realização do solene Ofício de Ramos. São executados sem acompanhamento instrumental e seus textos descrevem a entrada de Jesus em Jerusalém. No primeiro dos motetos, há um longo trecho do texto litúrgico não musicado por Lobo de Mesquita. Os três motetos, diatônicos e exclusivamente homofônicos, estão em sol maior, com frequentes modulações para ré maior ou outras tonalidades próximas. As fórmulas cadenciais são padronizadas, principalmente no que diz respeito à condução melódica. A simplicidade, a segmentação e a repetitividade desses motetos refletem seu uso como música para uma procissão.

MSM 20 — “Memento mei Deus”

José Joaquim Emerico Lobo de Mesquita
(1746?-1805)

Integra a cerimônia denominada Encomendação fúnebre. Seu texto corresponde ao do IV Responsório do Ofício de Defuntos, acrescido de *Kyrie eleison* e *Requiescant in pace*. Nessa composição, Lobo de Mesquita não utiliza os violinos e omite parte do texto: “*visus hominis*” (“o rosto do homem”). O responsório, com a forma ABCB, tem as seções curtas e com poucas modulações. No verso, destaca-se um solo de flauta. O *Kyrie* é especialmente longo, voltando a apresentar um solo de flauta muito elaborado. A obra conclui com o curto *Requiescant*.

MSM 21 — “*Signatum est*”

José Joaquim Emerico Lobo de Mesquita
(1746?-1805)

Terceto ao Pregador, utilizando o versículo 7 do Salmo 4. Nessa composição, Lobo de Mesquita omite parte do texto: “*lumen vultis tui Domine*” (“a luz do teu rosto”). A obra, escrita em mi bemol maior, possui duas grandes seções. A primeira, em compasso binário, evolui para o tom da dominante, si bemol maior, onde cadencia. Destaca-se nessa primeira seção a presença marcante das trompas. Uma brevíssima transição conduz à segunda seção, em compasso ternário e andamento rápido e festivo. Essa segunda seção se expressa numa forma ternária, sendo a segunda subseção instável, concluindo em si bemol maior.



TEXTOS E
TRADUÇÕES



MSM 06 — “O Patriarcha pauperum”

Jerônimo de Souza Lobo

(fl. 1721-1826)

*O Patriarcha pauperum Francisce,
tuis precibus auge tuorum munerum
in charitate Christi, quos cancellatis
manibus caecutiens ut moriens Jacob
benedixisti decantabo in aeternum.
Alleluia.*

Ó, Francisco, patriarca dos pobres, glorifica através das tuas preces os teus agraciados na caridade de Cristo, os quais abençoaste com as mãos, como Jacó, para livrá-los da ignorância e da morte, cantarei glórias para sempre. Aleluia

MSM 07 — “Salve Sancte Pater”

Jerônimo de Souza Lobo

(fl. 1721-1826)

*Salve, Sancte Pater, patriae lux, forma
Minorum. Virtutis speculum, recti via,
regula morum; carnis ab exilio.
Duc nos ad regna coelorum.*

Salve, Pai Santo, filho da pátria, modelo dos Frades Menores. Espelho da virtude, caminho da retidão. Conduz-nos do exílio desta vida ao reino dos céus.

MSM 08 — “Doleo super Te”

João de Deus de Castro Lobo

(1794-1832)

*Doleo super Te, fili mi Jesu, decorus nimis
et amabilis super amorem mulierum.
Sicut enim Mater unicum filium ita ego
te diligebam.
Defecit in dolore vita mea in gemitibus.*

Sobre ti choro, meu filho Jesus, belo e digno do amor das mulheres.
Eu te amarei como a Mãe de um filho único.
Toda a minha vida extingue-se entre gemidos.

MSM 10 — “Salve Regina”

João de Deus de Castro Lobo
(1794-1832)

*Salve, Regina, mater misericordiae,
Vita, dulcedo, et spes nostra, salve.
Ad te clamamus, exsules filii Hevae.
Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.
Eia, ergo, Advocata nostra,
illos tuos misericordes oculos ad
nos converte.
Et Jesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.
O clemens, O pia, O dulcis
Virgo Maria.*

Salve Rainha, Mãe de Misericórdia,
Vida, doçura e esperança nossa, salve.
A Vós bradamos, os degredados filhos de Eva.
A Vós suspiramos, gemendo e chorando
neste vale de lágrimas.
Eia, pois, advogada nossa,
Esses Vossos olhos misericordiosos a nós
volvei,
E, depois desse desterro, mostrai-nos Jesus,
bendito fruto do Vosso ventre.
Ó, clemente! Ó, piedosa! Ó, doce
Virgem Maria!

MSM 11 — “Salve Sancte Pater”

João de Deus de Castro Lobo
(1794-1832)

*Salve, Sancte Pater, patriae lux, forma
Minorum. Virtutis speculum, recti via,
regula morum; carnis ab exilio. Dduc nos
ad regna coelorum.*

Salve, Pai Santo, filho da pátria, modelo
dos Frades Menores. Espelho da virtude,
caminho da retidão. Conduz-nos do exílio
desta vida ao reino dos céus.

MSM 13 — “Christus factus est”

José Joaquim Emerico Lobo de Mesquita
(1746?-1805)

*Christus factus est pro nobis obediens
usque ad mortem, mortem autem crucis.*

Cristo fez-se por nós obediente até a morte,
e morte de cruz.

MSM 15 — “Dominica in Palmis”

José Joaquim Emerico Lobo de Mesquita
(1746?-1805)

Cum appropinquaret Dominus Jerosolyman, misit duos ex discipulis suis dicens: Ite in castellum, quod est contra vos: et invenietis pullum asinae alligatum, super quem nullus hominum sedit: solvite, et adducite mihi. Si quis vos interrogaverit, dicite: Opus Domino est. Solventes, adduxerunt ad Jesum: et imposuerunt illi vestimenta [sua], et sedit super eum; alii expandebant vestimenta sua in via; [alii ramos de arboribus esternebant: et qui sequebantur, clamabant: Hosanna, benedictus qui venit in nomine Domini; benedictum regnum patris nostri David]; Hosanna in excelsis: miserere nobis, fili David.

Gloria, laus et honor tibi sit Rex Christe Redemptor. Cui puerile decus prompsit Hosanna pium.

Ingrediente Domino in sanctam civitatem, hebraeorum pueri resurrectionem vitae pronuntiantes, cum ramis palmarum: Hosanna clamabant in excelsis. Cumque audisset populus, quod Jesus veniret Jerosolyman exierunt obvium ei.

Aproximando-se o Senhor de Jerusalém, enviou adiante dois de seus discípulos, dizendo: Ide à aldeia que está diante de vós, e encontrareis um jumento sobre quem ninguém jamais montou; soltai-o e trazei-o a mim. Se alguém vos interrogar, dizei: O Senhor precisa dele. Soltando-o, colocaram sobre ele suas vestes e trouxeram-no a Jesus, que montou sobre ele; outros colocaram suas vestes sobre a estrada, [e outros ainda espalharam galhos de árvore; e os que o seguiam clamavam: Hosana, bendito o que vem em nome do Senhor; bendito o reino de nosso pai David]; Hosana nas alturas. Tende piedade de nós, filho de David.

Glória, louvor e honra vos sejam dados, ó, Cristo Redentor, a quem a infância cantou devotamente: Hosana.

Quando o Senhor entrou na cidade santa, as crianças hebreias, pronunciando a ressurreição, clamavam com ramos de palmeiras: Hosana nas alturas. Quando o povo soube que Jesus estava vindo para Jerusalém, saiu para encontrá-lo.

MSM 20 — “Memento mei Deus”

José Joaquim Emerico Lobo de Mesquita
(1746?-1805)

*Memento mei Deus.
Nec aspiciat me [visus hominis].
De profundis clamavit ad te,
Domine.
Kyrie eleison.
Requiescant in pace.*

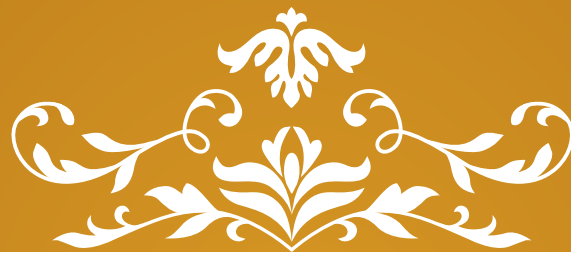
Lembrai-vos de mim, Senhor.
Nem me verá mais [o olho humano].
Das profundezas do abismo clamei a Vós,
Senhor.
Senhor, tende piedade de nós.
Descansem em paz.

MSM 21 — “Signatum est”

José Joaquim Emerico Lobo de Mesquita
(1746?-1805)

*Signatum est super nos [lumen vultus tui
Domine]; dedisti laetitiam in corde meo.*

Imprimiste sobre mim, Senhor, [a luz do
teu rosto] e deste alegria ao meu coração.



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 06 — “O Patriarcha pauperum”

Jerônimo de Souza Lobo

(fl. 1721-1826)

Manuscrito utilizado na edição original

Coleção particular de Aluizio José Viegas

Título na folha de rosto da parte de “Acompanhamento”: “Solo Ó Patriarcha pauperum Com Vv^{os} Viola, Frautas Trom/ pas, Basso P^r Jeronimo de Sz^a de JoséVergolino d’Assiz/ Pereira”

Partes: Ts, Fl I-II, Tpa I-II, Vl I-II, Vla, Bx

Observação: “José Vergolino de Assis Pereira, que foi Vigário de São José del-Rei (hoje Tiradentes), na primeira metade do século XIX”.

Partituração original: Aluízio José Viegas

MSM 07 — “*Salve Sancte Pater*”

Jerônimo de Souza Lobo

(fl. 1721-1826)

Manuscrito utilizado na edição original

Orquestra Lira Sanjoanense

Partes: SCTB, Fl I-II, Tpa I-II, Vl I-II, Vla, Vlc/Cb

Observação: “a parte de contralto, inexistente na coleção utilizada para a repartituração, foi recomposta por Geraldo Barbosa de Souza”.

Partituração original: Geraldo Barbosa de Souza

MSM 08 — “*Doleo super Te*”

João de Deus de Castro Lobo

(1794-1832)

Manuscrito utilizado na edição original

Orquestra Lira Sanjoanense

Partes: SCTB, Fl I-II, Tpa I-II, Vl I-II, Vla, Vlc/Cb

Observação: “O manuscrito utilizado é cópia de Antônio Cunegundes da Cruz e pertenceu posteriormente ao Padre Tiago Mendes Ribeiro”.

Partituração original: Geraldo Barbosa de Souza

MSM 10 — “*Salve Regina*”

João de Deus de Castro Lobo

(1794-1832)

Manuscrito utilizado na edição original

[Coleção particular de] Aluízio José Viegas

Partes: SCTB, Fl I-II, Tpa I-II, Vl I-II, Vla, Vlc I-II, Cb

Observações: “Geraldo Barbosa de Souza restaurou fragmento deteriorado da parte de soprano e elaborou a parte de contrabaixo”.

Partituração original: Geraldo Barbosa de Souza

MSM 11 — “*Salve Sancte Pater*”

João de Deus de Castro Lobo

(1794-1832)

Manuscrito utilizado na edição original

Orquestra Lira Sanjoanense

Partes: SCTB, Fl I-II, Tpa I-II, Vl I-II, Vla obl., Vlc I, Vlc II/Cb

Observações: “cópia datada de 1851, por Joaquim Pinto de Souza, natural de Barbacena. Faltando nesta coleção a parte de Flautas, foi utilizada parte copiada por Hermenegildo de Souza Trindade”.

Partituração original: Aluizio José Viegas

MSM 13 — “*Christus factus est*”

José Joaquim Emerico Lobo de Mesquita

(1746?-1805)

Manuscrito utilizado na edição original

Orquestra Lira Sanjoanense

Título na folha de rosto: “Gradual com VV, Viola/ Flautas, Corni e Baxo/ Christus factus/ Pello Snr. José Joaquim Emerico/ De Paula Mir^{da}/ D^{os} José Frz/João José das Chagas”.

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

Observação: para esta edição, foi utilizado o manuscrito existente na Orquestra Lira Sanjoanense, a cuja direção agradecemos a disponibilização.

Partituração original: Adhemar Campos Filho

MSM 15 — “*Dominica in Palmis*”

José Joaquim Emerico Lobo de Mesquita
(1746?-1805)

Manuscrito utilizado na edição original

Orquestra Lira Sanjoanense

Título na folha de rosto: “Pertence ao Paula Mir^{da} pr. compra q. fez a Erd^{ra}
do falecido João José das Chagas”

Partes: SCTB

Observações: “cópia de Francisco de Paula Miranda, datada de 1835, de origi-
nal de Lobo de Mesquita de 1782, que era de propriedade de Paula Miranda”.

Partituração original: Aluizio José Viegas

MSM 20 — “*Memento mei Deus*”

José Joaquim Emerico Lobo de Mesquita
(1746?-1805)

Manuscrito utilizado na edição original

Cópia xerox procedente de Pindamonhangaba (SP)

Partes: SCTB, Fl I-II, Tpa I-II, Vlc/Cb

Observações: “a cópia da obra existente na Orquestra Lira Sanjoanense con-
tém introduções instrumentais e utiliza violino e viola (cópia de Hermenegildo
de Souza Trindade)”.

Partituração original: Aluizio José Viegas

MSM 21 — “*Signatum est*”

José Joaquim Emerico Lobo de Mesquita
(1746?-1805)

Manuscrito utilizado na edição original

Orquestra Lira Sanjoanense

Partes: SCB, Tpa I-II, Vln I-II, Vlc/Cb

Observações: “para a revisão, foi utilizada a cópia de Antônio Joaquim Bueno (final do século XIX). As partes de Flauta anunciadas neste texto inexistem nas cópias da Orquestra Lira Sanjoanense e do Museu da Inconfidência”.
Partituração original: Aluízio José Viegas/ Adhemar Campos Filho

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 Câmara 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 06
O PATRIARCHA PAUPERUM
Jerônimo de Souza Lobo



O PATRIARCHA PAUPERUM

(MSM — o6)

Jerônimo de Souza Lobo
(fl. 1721 - 1826)

Allegro Moderato

Flauta I

Flauta II

Trompa em F I

Trompa em F II

Tenor

Violino I

Violino II

Viola

Violoncelo

Contrabaixo

p *cresc.* *ff*

p *cresc.* *ff*

p *cresc.* *ff*

p *cresc.* *ff*

p *cresc.* *ff*

4

Fl. I
f

Fl. II
f

Tpa. I
f

Tpa. II
f

T

Vln. I
f

Vln. II
f

Vla.
f

Vcl.
f

Cb.
f

7

Fl. I

Fl. II

Tpa. I

Tpa. II

T

Vln. I

Vln. II

Vla.

Vcl.

Cb.

10

Fl. I

Fl. II

Tpa. I

Tpa. II

T

Vln. I

Vln. II

Vla.

Vcl.

Cb.

dolce

13

Fl. I

Fl. II

Tpa. I

Tpa. II

T

Vln. I

Vln. II

Vla.

Vcl.

Cb.

f

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

dim.

16

Fl. I

Fl. II

Tpa. I

Tpa. II

Recitativo ad libitum

T

O Pa - tri - ar - cha pau - pe - rum Fran - cis - ce,

Vln. I

Vln. II

Vla.

Vcl.

Cb.

18

Fl. I

Fl. II

Tpa. I

Tpa. II

T

Vln. I

Vln. II

Vla.

Vcl.

Cb.

a tempo

p

p

p

p

p

p

p

p

21

Fl. I

Fl. II

Tpa. I

Tpa. II

T

Vln. I

Vln. II

Vla.

Vcl.

Cb.

24

Fl. I

Fl. II

Tpa. I

Tpa. II

T

Recitativo ad libitum

tu - is pre - ci - bus au - ge tu - o - rum mu - ne - rum in cha - ri - ta - te Chri - sti,

a tempo

Vln. I

Vln. II

Vla.

Vcl.

Cb.

a tempo

a tempo

a tempo

a tempo

a tempo

27

Fl. I

Fl. II

Tpa. I

Tpa. II

T

quos can-cel-la - tis

Vln. I

Vln. II

Vla.

Vcl.

Cb.

30

Fl. I

Fl. II

Tpa. I

Tpa. II

T

ma - ni - bus

Recitativo ad libitum

cæ -

Vln. I

Vln. II

Vla.

Vcl.

Cb.

33

Fl. I

Fl. II

Tpa. I

Tpa. II

T

Vln. I

Vln. II

Vla.

Vcl.

Cb.

cu - ti - ens ut mo - ri - ens Ja - cob be - ne - di - xi - sti

f

f

f

f

f

f

f

f

f

f

36

Fl. I

Fl. II

Tpa. I

Tpa. II

T

Ária
dolce
de - can -

a tempo

Vln. I

Vln. II

Vla.

Vcl.

Cb.

39

Fl. I

Fl. II

Tpa. I

Tpa. II

T

- ta - bo in æ - ter - mun, in æ - ter - num de - can -

pizz.

Vln. I

p

pizz.

Vln. II

p

pizz.

Vla.

p

pizz.

Vcl.

p

pizz.

Cb.

p

42

Fl. I

Fl. II

Tpa. I

Tpa. II

T

Vln. I

Vln. II

Vla.

Vcl.

Cb.

ta - bo, Al -

p

p

p

p

arco

arco

arco

arco

arco

pizz.

pizz.

pizz.

pizz.

pizz.

45

Fl. I

Fl. II

Tpa. I

Tpa. II

T
8
le - lu - ia,

Vln. I

Vln. II

Vla.

Vcl.

Cb.

ff

ff

ff

ff

ff

ff

ff

ff

ff

arco

arco

arco

arco

arco

arco

48

Fl. I

Fl. II

Tpa. I

Tpa. II

T

de - can - ta - bo, Al - le -

Vln. I

Vln. II

Vla.

Vcl.

Cb.

51

Fl. I

Fl. II

Tpa. I

Tpa. II

T

lu - ia,

Vln. I

Vln. II

Vla.

Vcl.

Cb.

p

p

p

p

p

p

p

p

p

expressivo

54

Fl. I

Fl. II

Tpa. I

Tpa. II

T

Vln. I

Vln. II

Vla.

Vcl.

Cb.

de - can -

57

Fl. I

Fl. II

Tpa. I

Tpa. II

T

ta - bo in æ - ter - num, Al - le - lu -

Vln. I *dolce*

Vln. II

Vla.

Vcl.

Cb.

60

Fl. I

Fl. II

Tpa. I

Tpa. II

T

Vln. I

Vln. II

Vla.

Vcl.

Cb.

ia, in æ-ter - num, de - can-ta - bo,

ff

ff

ff

ff

cresc.

cresc.

cresc.

cresc.

cresc.

ff

ff

ff

ff

ff

ff

63

Fl. I

Fl. II

Tpa. I

Tpa. II

T

Vln. I

Vln. II

Vla.

Vcl.

Cb.

p *f* *mf*

p *f* *mf*

p *f* *mf*

p *f* *mf*

p *f* *mf*

p *f* *mf*

p *f* *mf*

p *f* *mf*

p *f* *mf*

Al - le - lu - ia,

dolce

67

Fl. I

Fl. II

Tpa. I

Tpa. II

T

espressivo

de - can - ta - bo in æ - ter - num, in æ -

Vln. I

p *f* *p*

Vln. II

p *f* *p*

Vla.

p *f* *p*

Vcl.

p *f* *p*

Cb.

p *f* *p*

71

Fl. I

Fl. II

Tpa. I

Tpa. II

T

ter - num, de - can - ta - bo, Al - le - lu - ia, Al - le - lu - ia,

Vln. I

Vln. II

Vla.

Vcl.

Cb.

75

Fl. I

Fl. II

Tpa. I

Tpa. II

T

Vln. I

Vln. II

Vla.

Vcl.

Cb.

ff

ff

ff

ff

in æ-ter - num, in æ-ter - num,

cresc.

ff

cresc.

ff

cresc.

ff

cresc.

ff

cresc.

ff

79

Fl. I

Fl. II

Tpa. I

Tpa. II

T

dolce
de - can - ta - bo, in æ - ter - num, in æ - ter - num, de - can -

Vln. I

pizz.
p

Vln. II

pizz.
p

Vla.

pizz.
p

Vcl.

pizz.
p

Cb.

pizz.
p

83

Fl. I

Fl. II

Tpa. I

Tpa. II

T

Vln. I

Vln. II

Vla.

Vcl.

Cb.

p

p

p

ta - bo, de -

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

arco

pizz.

86

Fl. I

Fl. II

Tpa. I

Tpa. II

T

Vln. I

Vln. II

Vla.

Vcl.

Cb.

can - ta - bo, Al -

arco

arco

arco

arco

arco

arco

Detailed description: This page of a musical score, numbered 86, contains ten staves. The top four staves are for woodwinds: Flute I (Fl. I), Flute II (Fl. II), Trumpet I (Tpa. I), and Trumpet II (Tpa. II). The fifth staff is for the Tenor voice (T), with lyrics 'can - ta - bo, Al -' below it. The bottom six staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 8/8. The woodwinds and trumpets have rests throughout the page. The vocal line begins with a melodic phrase. The string section enters in the second measure with a sustained harmonic accompaniment, with the word 'arco' written above each staff to indicate they are to be played with the bow.

89

Fl. I

Fl. II

Tpa. I

Tpa. II

T

Vln. I

Vln. II

Vla.

Vcl.

Cb.

le - lu - ia,

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

cresc.

f

92

Fl. I

Fl. II

Tpa. I

Tpa. II

T

Vln. I

Vln. II

Vla.

Vcl.

Cb.

ff

ff

ff

ff

ff

ff

ff

ff

ff

96

Fl. I

Fl. II

Tpa. I

Tpa. II

T

Vln. I

Vln. II

Vla.

Vcl.

Cb.

de - - - can - ta - bo,

dolce

p

ff

p

ff

p

ff

p

ff

p

ff

99

Fl. I

Fl. II

Tpa. I

Tpa. II

T

in æ - ter - num, de - can -

Vln. I

Vln. II

Vla.

Vcl.

Cb.

p

p

p

p

p

102

Fl. I *ff*

Fl. II *ff*

Tpa. I *ff*

Tpa. II *ff*

T
8
ta - bo, Al -

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *p*

Vcl. *ff* *p*

Cb. *ff* *p*

105

Fl. I

Fl. II

Tpa. I

Tpa. II

T

Vln. I

Vln. II

Vla.

Vcl.

Cb.

Solo

Solo

le - lu - ia, de -

p

p

p

p

109

Fl. I
Fl. II
Tpa. I
Tpa. II
T
Vln. I
Vln. II
Vla.
Vcl.
Cb.

ff
ff
ff
ff
- can - ta - bo, in æ-
ff *p* *dolce*
ff *p*
ff *p*
ff *p*
ff *p*

113

Fl. I

Fl. II

Tpa. I

Tpa. II

T

Vln. I

Vln. II

Vla.

Vcl.

Cb.

ter - num de - can - ta - bo,

116

Fl. I

Fl. II

Tpa. I

Tpa. II

T

Al - le - lu - ia, Al -

Vln. I

Vln. II

Vla.

Vcl.

Cb.

p

cresc.

119

Fl. I *f* *ff*

Fl. II *f* *ff*

Tpa. I *f* *ff*

Tpa. II *f* *ff*

T
le - lu - ia, Al -

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *f* *ff*

Vcl. *f* *ff*

Cb. *f* *ff*

122

Fl. I

Fl. II

Tpa. I

Tpa. II

T

le - - lu - - ia.

Vln. I

Vln. II

Vla.

Vcl.

Cb.



MSM 06
O PATRIARCHA PAUPERUM

Jerônimo de Souza Lobo

PARTES
Flautas I e II
Trompas em F I e II
Violino I
Violino II
Viola
Violoncelo
Contrabaixo



O PATRIARCHA PAUPERUM

(MSM — o6)

Flautas I e II

Jerônimo de Souza Lobo
(fl. 1721 - 1826)

Allegro Moderato

3 *f*

10 *Recitativo ad libitum*

dim.

17 *a tempo* *Recitativo ad libitum* *a tempo*

p

28 *Recitativo ad libitum*

f

35 *a tempo*

f *p*

f *p*

44

ff

ff

51

p

p

60

ff *f* *mf*

ff *f* *mf*

67

10 *ff* 4 *p*

10 *ff* 4 *p*



85

4 *cresc.* 4 *f*

4 *cresc.* 4 *f*



94

3 *ff* 3 *ff*

3 *ff* 3 *ff*



102

5 *ff* 5 *ff*

5 *ff* 5 *ff*

111

ff

ff

117

f

ff

f

ff

O PATRIARCHA PAUPERUM

(MSM — o6)

Trompas em F I e II

Jerônimo de Souza Lobo
(fl. 1721 - 1826)

Allegro Moderato

Musical notation for measures 1-9. The score is in treble and bass clefs with a key signature of two sharps (F# and C#) and a common time signature (C). Measures 1-3 feature a triplet of eighth notes in both staves, marked with a '3' above the notes. From measure 4 onwards, the music consists of quarter and eighth notes with rests. The dynamic marking *f* (forte) is present in measures 4 and 5.

==

Musical notation for measures 10-15. The score continues with quarter and eighth notes and rests. The dynamic marking *dim.* (diminuendo) is present in measures 14 and 15.

==

Musical notation for measures 16-27. Measure 16 is marked *Recitativo ad libitum*. Measures 17-18 feature a triplet of eighth notes, marked with a '3' above the notes. Measure 19 is marked *a tempo* and *p* (piano). Measures 20-21 continue with quarter and eighth notes. Measure 22 is marked *Recitativo ad libitum*. Measures 23-24 feature a group of four notes, marked with a '4' above the notes. Measure 25 is marked *p*. Measures 26-27 continue with quarter and eighth notes.

==

Musical notation for measures 28-33. Measure 28 is marked *a tempo*. Measures 29-32 continue with quarter and eighth notes. Measure 33 is marked *Recitativo ad libitum* and features a group of two notes, marked with a '2' above the notes.

35 *a tempo*

f *p*

f *p*

4 4

==

44

ff

ff

==

51

p

p

3 3

==

60

ff *p*

ff *p*

67

11 *ff* 4 *p*

11 *ff* 4 *p*

==

86

8 *ff* 8 *ff*

==

100

ff *Solo*

ff *Solo*

==

107

ff

ff

114

Musical score for measures 114-118. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The music features a melody in the upper voice and a supporting line in the lower voice. Dynamics include *ff* (fortissimo) and *f* (forte). A triplet of eighth notes is marked with a '3' above the notes in both staves.

=

121

Musical score for measures 121-125. The score is in treble and bass clefs with a key signature of two sharps (F# and C#). The music features a melody in the upper voice and a supporting line in the lower voice. Dynamics include *ff* (fortissimo).

O PATRIARCHA PAUPERUM

(MSM — o6)

Violino I

Jerônimo de Souza Lobo
(fl. 1721 - 1826)

Allegro Moderato

p *cresc.* *ff* *f*

5

9

dolce

13

dim. *Recitativo ad libitum*

18

a tempo *p*

23

Recitativo ad libitum *a tempo*

28

Recitativo ad libitum

34

a tempo *f* *pizz.* *p*

40

arco *pizz.*

46 arco
ff

51 *expressivo*
p

56 *dolce*
cresc.

61 *ff* *dolce* *p* *f*

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

72 *cresc.* *ff*

78 *pizz.* *p* arco

84 *pizz.* arco

89 *cresc.* *f*

94 *ff* *p* *dolce* *ff*

99 *p* *ff*

103 *p*

108 *ff*

112 *dolce* *p* *ff*

116 *p* *cresc.* *f*

120 *ff*

O PATRIARCHA PAUPERUM

(MSM — o6)

Violino II

Jerônimo de Souza Lobo
(fl. 1721 - 1826)

Allegro Moderato

Measures 1-5: Treble clef, key signature of one sharp (F#), common time. Dynamics: *p*, *cresc.*, *ff*, *f*.

6

Measures 6-10: Treble clef, key signature of one sharp (F#), common time. Dynamics: *f*.

11

Measures 11-16: Treble clef, key signature of one sharp (F#), common time. Includes a long note in measure 11. Dynamics: *dim.*. Marking: *Recitativo ad libitum*.

17

Measures 17-22: Treble clef, key signature of one sharp (F#), common time. Dynamics: *p*. Marking: *a tempo*.

23

Measures 23-28: Treble clef, key signature of one sharp (F#), common time. Dynamics: *f*. Marking: *a tempo*. Includes a sharp sign (#) in measure 24.

29

Measures 29-34: Treble clef, key signature of one sharp (F#), common time. Dynamics: *f*. Marking: *Recitativo ad libitum*.

35

Measures 35-40: Treble clef, key signature of one sharp (F#), common time. Dynamics: *f*, *p*. Marking: *a tempo*. Includes *pizz.* marking.

41

Measures 41-45: Treble clef, key signature of one sharp (F#), common time. Dynamics: *f*. Marking: *arco*, *pizz.*.

46

Measures 46-50: Treble clef, key signature of one sharp (F#), common time. Dynamics: *ff*. Marking: *arco*.

51

p

56

cresc.

61

ff *p* *f*

66

mf *p* *f* *p*

72

p *cresc.* *ff*

77

p *pizz.*

83

arco *pizz.* *arco*


88

cresc. *f*

93

ff *p* *ff*

99



Musical notation for measure 99, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth and sixteenth notes. Dynamics include *p* (piano) and *ff* (fortissimo).

104



Musical notation for measure 104, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth and sixteenth notes. Dynamics include *p* (piano).

110



Musical notation for measure 110, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth and sixteenth notes. Dynamics include *ff* (fortissimo) and *p* (piano).

115



Musical notation for measure 115, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth and sixteenth notes. Dynamics include *p* (piano) and *cresc.* (crescendo).

119



Musical notation for measure 119, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth and sixteenth notes. Dynamics include *f* (forte) and *ff* (fortissimo).

122



Musical notation for measure 122, featuring a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth and sixteenth notes. Dynamics include *f* (forte).

O PATRIARCHA PAUPERUM

(MSM — o6)

Viola

Jerônimo de Souza Lobo
(fl. 1721 - 1826)

Allegro Moderato

Musical notation for measures 1-6. The piece is in G major (one sharp) and common time (C). The first measure starts with a piano (*p*) dynamic. The music progresses through a series of chords and eighth-note patterns, reaching a fortissimo (*ff*) dynamic by measure 6.

7

Musical notation for measures 7-12. The piece continues with eighth-note patterns and rests, maintaining the fortissimo (*ff*) dynamic.

13

Musical notation for measures 13-18. This section is marked *Recitativo ad libitum* and *a tempo*. It begins with a *dim.* (diminuendo) instruction. The music features a series of chords and rests.

19

Musical notation for measures 19-25. This section is also marked *Recitativo ad libitum*. It begins with a piano (*p*) dynamic and consists of a series of chords and rests.

26

Musical notation for measures 26-31. This section is marked *a tempo*. It begins with a series of eighth-note patterns and rests.

32

Musical notation for measures 32-38. This section is marked *Recitativo ad libitum* and *a tempo*. It begins with a fortissimo (*f*) dynamic and features a series of chords and rests.

39

Musical notation for measures 39-44. This section begins with a piano (*p*) dynamic and is marked *pizz.* (pizzicato). It features a series of chords and rests.

45

Musical notation for measures 45-50. This section is marked *arco* and *ff* (fortissimo). It features a series of chords and rests.

51

Musical notation for measures 51-56. This section begins with a piano (*p*) dynamic and features a series of chords and rests.

58 

64 

69 

75 

81 

87 

93 

99 


105 

111




p *ff* *p*

117



cresc. f *ff*

122



O PATRIARCHA PAUPERUM

(MSM — o6)

Violoncelo

Jerônimo de Souza Lobo
(fl. 1721 - 1826)

Allegro Moderato

Musical notation for measures 1-6. The piece is in G major and common time. It begins with a piano (*p*) dynamic and a crescendo leading to fortissimo (*ff*) and then forte (*f*). The music features a steady eighth-note accompaniment.

7

Musical notation for measures 7-12. The eighth-note accompaniment continues, with some rests and melodic fragments.

13

Musical notation for measures 13-18. This section is marked *Recitativo ad libitum* and *a tempo*. The dynamics are *dim.* (diminuendo).

19

Musical notation for measures 19-24. This section is marked *Recitativo ad libitum*. It begins with a piano (*p*) dynamic and features a return of the eighth-note accompaniment.

25

Musical notation for measures 25-31. This section is marked *a tempo*. The music consists of a series of notes and rests.

32

Musical notation for measures 32-38. This section is marked *Recitativo ad libitum* and *a tempo*. It features fortissimo (*f*) dynamics and includes a melodic flourish.

39

Musical notation for measures 39-44. This section is marked *pizz.* (pizzicato) and *p*. It includes a section marked *arco* (arco) and ends with *pizz.*

45

Musical notation for measures 45-50. This section is marked *arco* and *ff*. It features a melodic line with some grace notes.

51

Musical notation for measures 51-56. This section is marked *p*. It consists of a series of notes and rests.

58

Musical staff 58: Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with rests. Dynamics include *cresc.*, *ff*, and *p*.

64

Musical staff 64: Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with rests and slurs. Dynamics include *f*, *mf*, *p*, and *f*.

70

Musical staff 70: Bass clef, key signature of one flat (Bb). The staff contains a sequence of notes with rests and slurs. Dynamics include *p* and *cresc.*.

76

Musical staff 76: Bass clef, key signature of one flat (Bb). The staff contains a sequence of notes with rests. Dynamics include *ff* and *p*. The word *pizz.* is written above the staff.

82

Musical staff 82: Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with rests. Dynamics include *arco*, *pizz.*, and *arco*.

88

Musical staff 88: Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with rests and slurs. Dynamics include *cresc.* and *f*.

94

Musical staff 94: Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with rests and slurs. Dynamics include *ff*, *p*, and *ff*.


100

Musical staff 100: Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with rests and slurs. Dynamics include *p*, *ff*, and *p*.

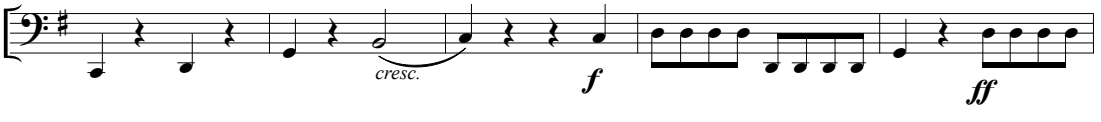
106

Musical staff 106: Bass clef, key signature of one sharp (F#). The staff contains a sequence of notes with rests and slurs. Dynamics include *p* and *ff*.


112



117



122



The image displays three musical staves in bass clef with a key signature of one sharp (F#). The first staff, labeled 112, contains a sequence of notes with dynamic markings *p*, *ff*, and *p*. The second staff, labeled 117, includes a *cresc.* marking and dynamic markings *f* and *ff*. The third staff, labeled 122, shows a final chordal structure.

O PATRIARCHA PAUPERUM

(MSM — o6)

Contrabaixo

Jerônimo de Souza Lobo

(fl. 1721 - 1826)

Allegro Moderato

Musical notation for measures 1-6. The piece is in G major and common time. The dynamics are *p*, *cresc. ff*, and *f*.

7

Musical notation for measures 7-12.

13

Musical notation for measures 13-18. The tempo is *Recitativo ad libitum* and *a tempo*. The dynamic is *dim.*

19

Musical notation for measures 19-24. The tempo is *Recitativo ad libitum*. The dynamic is *p*.

25

Musical notation for measures 25-31. The tempo is *a tempo*.

32

Musical notation for measures 32-38. The tempo is *Recitativo ad libitum* and *a tempo*. The dynamic is *f*.

39

Musical notation for measures 39-44. The dynamics are *pizz.*, *arco*, and *pizz.*. The tempo is *a tempo*.

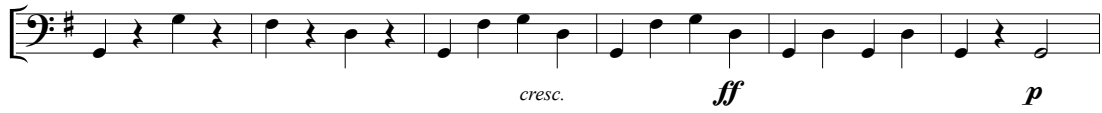
45

Musical notation for measures 45-50. The dynamic is *arco ff*.

51

Musical notation for measures 51-56. The dynamic is *p*.

58



64



70



76



82



88



94




100



106



112



Musical notation for measure 112, bass clef, key signature of one sharp (F#). The measure contains six notes: a quarter note G2, a quarter rest, a quarter note A2, a quarter rest, a quarter note B2, and a quarter note C3. The dynamics are *p*, *ff*, and *p*.

117



Musical notation for measure 117, bass clef, key signature of one sharp (F#). The measure contains six notes: a quarter note G2, a quarter rest, a quarter note A2, a quarter note B2, a quarter note C3, and a quarter note D3. The dynamics are *cresc.*, *f*, and *ff*.

122



Musical notation for measure 122, bass clef, key signature of one sharp (F#). The measure contains six notes: a quarter note G2, a quarter note A2, a quarter note B2, a quarter note C3, a quarter note D3, and a quarter note E3. The dynamics are *f*, *f*, and *f*.



MSM 07
SALVE SANCTE PATER

Jerônimo de Souza Lobo



SALVE SANCTE PATER

(MSM — 07)

Jerônimo de Souza Lobo
(fl. 1721 - 1826)

Moderato

Flauta I

Flauta II

Trompa em F I

Trompa em F II

Soprano

Contralto

Tenor

Baixo

Violino I

Violino II

Viola

Violoncelo e Contrabaixo

p

p

p

p

p

p

p

p

p

Sal - ve, sal -

Sal - ve, sal -

Sal - ve, sal -

Sal - ve, sal -

3

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

ve, San - cte Pa - ter, lux,

ve, San - cte Pa - ter, sal - ve, Pa - tri-æ lux, for - ma, for - ma Mi - no -

ve, San - cte Pa - ter, sal - ve, Pa - tri-æ lux, for - ma, for - ma Mi - no -

ve, San - cte Pa - ter, Pa - tri-æ lux, for - ma Mi - no -

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

6

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

Sal - ve, pa - tri - æ lux, for - ma Mi - no - rum. Vir - tu - tis
rum, pa - tri - æ lux, for - ma Mi - no - rum. Vir - tu - tis
rum, pa - tri - æ lux, for - ma Mi - no - rum. Vir - tu - tis
rum, lux, sal - ve. Vir - tu - tis

fp
fp
fp
fp
fp *p*
fp *p*
fp *p*
fp *p*
fp *p*
fp *p*
fp *p*
fp *p*

9

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

spe - cu - lum, vir - tu - tis spe - cu - lum, re - cti vi - a,
 spe - cu - lum, vir - tu - tis spe - cu - lum, re - cti vi - a,
 spe - cu - lum, vir - tu - tis spe - cu - lum, re - cti vi - a,
 spe - cu - lum, vir - tu - tis spe - cu - lum, re - cti vi - a,

fp *p* *f*
fp *p* *f*
fp *p* *f* *p*
fp *p* *f* *p*
fp *p* *f*
fp *p* *f* *p*
fp *p* *f* *p*
fp *p* *f* *p*
fp *p* *f* *p*

12

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

re - gu - la mo - rum,

re - gu - la mo - rum,

re - gu - la mo - rum,

re - gu - la mo - rum,

p cresc. *f* *p*

p cresc. *f* *p*

p cresc. *f* *p*

p cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

15

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

re - gu - la mo - rum,

re - - - gu - la mo - rum,

re - gu - la mo - rum,

re - - - gu - la mo - rum,

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

cresc. *f* *p*

18

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

sal - ve, sal - ve, San - cte Pa - ter,

sal - ve, sal - ve, San - cte Pa - ter,

sal - ve, sal - ve, San - cte Pa - ter,

sal - ve, sal - ve, San - cte Pa - ter,

f

f

f

f

f

f

f

f

f

f

21

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

p
car - nis, car - nis ab_ ex -
p
car - nis, car - nis
p
ab_ ex - si - li - o, ab_ ex -
p
p
p
p

Detailed description: This page of a musical score, numbered 21, features a vocal soloist (S) and a string ensemble (C, T, B, Vln. I, Vln. II, Vla., Vcl. e Cb.). The vocal parts (C, T, B) are marked with a piano (*p*) dynamic and include lyrics in Portuguese: 'car - nis, car - nis ab_ ex -', 'car - nis, car - nis', and 'ab_ ex - si - li - o, ab_ ex -'. The string ensemble consists of Violin I, Violin II, Viola, and Violoncello/Double Bass, all marked with a piano (*p*) dynamic. The instrumental parts for Flute I and II, Trumpet I and II, and Saxophone are shown as rests. The score is divided into two measures, with the first measure containing the vocal entries and the second measure continuing the vocal lines and string accompaniment.

23

Fl. I
Fl. II
Tpa. I
Tpa. II

S
C
T
B

Vln. I
Vln. II
Vla.
Vcl. e Cb.

f

p *f*

f *f*

f *f* *f* *f*

si - li - o duc nos, duc nos ad re - gna cœ -

duc nos ad re - gna cœ -

duc nos ad re - gna cœ -

si - li - o duc nos, duc nos ad re - gna cœ -

duc nos ad re - gna cœ -

25

Fl. I
p

Fl. II
p

Tpa. I

Tpa. II

S
p
lo - rum, ab ex - si - li - o,

C
p
lo - rum, ab ex - si - li - o,

T
p
lo - rum, ab ex - si - li - o,

B
p
lo - rum, car - nis,

Vln. I
p

Vln. II
p

Vla.
p

Vcl. e Cb.
p

Detailed description: This page of a musical score, numbered 25, is for the piece 'Salve Sancte Pater'. It features a full orchestral and vocal ensemble. The woodwinds include two flutes (Fl. I and Fl. II) and two trumpets (Tpa. I and Tpa. II), all playing a melodic line with a dynamic marking of *p* (piano). The vocal parts consist of Soprano (S), Contralto (C), Tenor (T), and Bass (B), each with lyrics in Portuguese. The strings include Violins I and II, Viola, and Violoncello/Double Bass (Vcl. e Cb.), all playing a rhythmic accompaniment with a dynamic marking of *p*. The score is written in a common time signature and includes various musical notations such as slurs, ties, and articulation marks.

27

Fl. I
Fl. II
Tpa. I
Tpa. II

S
ab ex-si - li - o duc nos, duc nos

C
ab ex-si - li - o duc nos, duc nos

T
ab ex-si - li - o duc nos, duc nos

B
car - nis duc nos, duc nos

Vln. I
Vln. II
Vla.
Vcl. e Cb.

Detailed description: This page of a musical score, numbered 27, is for the piece 'Salve Sancte Pater'. It features a vocal ensemble of Soprano (S), Contralto (C), Tenor (T), and Bass (B), along with a full orchestra including Flutes I and II, Trumpets I and II, Violins I and II, Viola, and Violoncello/Double Bass. The vocal parts have lyrics in Latin: 'ab ex-si - li - o duc nos, duc nos' for Soprano, Contralto, and Tenor, and 'car - nis duc nos, duc nos' for Bass. The instrumental parts include woodwinds, brass, and strings, with the strings playing a rhythmic accompaniment of eighth notes.

29

Fl. I *f* *p*

Fl. II *f* *p*

Tpa. I *f*

Tpa. II *f*

S *f* *p*
ad re - gna cœ - lo - - - rum. Sal -

C *f* *p*
ad re - gna cœ - lo - - - rum. Sal -

T *f* *p*
ad re - gna cœ - lo - - - rum. Sal -

B *f* *p*
ad re - gna cœ - lo - - - rum. Sal -

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vcl. e Cb. *f* *p*

31

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

ve, sal - ve, San - cte Pa -
ve, sal - ve, San - cte Pa -
ve, sal - ve, San - cte Pa -
ve, sal - ve, San - cte Pa -

f
f
f
f
f
f
f
f
f
f

Detailed description: This page of a musical score, numbered 31, is for the piece 'Salve Sancte Pater'. It features a full orchestral arrangement with vocal soloists. The woodwind section includes two flutes (Fl. I and II) and two trumpets (Tpa. I and II). The vocal soloists consist of 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 score is written in a key signature of three sharps (F#, C#, G#) and a common time signature. The vocal parts have lyrics in Portuguese: 've, sal - ve, San - cte Pa -'. The dynamic marking *f* (forte) is used throughout the score to indicate a strong volume. The woodwinds and strings play sustained notes or chords, while the vocalists sing their parts. The trumpets are silent in this section.

33

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

pp
pp
pp
pp
ter.
ter.
ter.
ter.
pp
pp
pp
pp

Detailed description: This page of a musical score, numbered 33, is for the piece 'Salve Sancte Pater'. It features a full orchestral arrangement. The woodwind section includes two flutes (Fl. I and Fl. II) and two trumpets (Tpa. I and Tpa. II), all playing a melodic line marked *pp* (pianissimo). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello/Double Bass (Vcl. e Cb.), with the Violins playing a rhythmic accompaniment also marked *pp*. The vocal parts for Soprano (S), Contralto (C), Tenor (T), and Bass (B) are present but marked 'ter.' (tenor), indicating they are silent for this section. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C).



MSM 07
SALVE SANCTE PATER

Jerônimo de Souza Lobo

PARTES

Flautas I e II

Trompas em F I e II

Violino I

Violino II

Viola

Violoncelo e Contrabaixo



SALVE SANCTE PATER

(MSM — 07)

Flautas I e II

Jerônimo de Souza Lobo
(fl. 1721 - 1826)

Moderato

7

13

19

29

p *f* *fp* *fp* *p < f* *fp* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *pp*

SALVE SANCTE PATER

(MSM — 07)

Trompas em F I e II

Jerônimo de Souza Lobo
(fl. 1721 - 1826)

Moderato

8

14

21

SALVE SANCTE PATER

(MSM — 07)

Violino I

Jerônimo de Souza Lobo
(fl. 1721 - 1826)

Moderato

p *f*

4

8

fp *p* *fp* *p*

11

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

15

cresc. *f* *p*

18

f

21

p

24

f *p*

27

The image displays two staves of musical notation for the piece "Salve Sancte Pater".

The first staff, starting at measure 29, is in treble clef with a key signature of three sharps (F#, C#, G#). It begins with a dynamic marking of *f* (forte) and features a series of sixteenth-note runs. The dynamics shift to *p* (piano) in the latter half of the staff, which includes some notes with slurs.

The second staff, starting at measure 32, continues in the same key signature. It begins with a dynamic marking of *f* and contains a dense sixteenth-note passage. The dynamics then change to *pp* (pianissimo) for the remainder of the staff, which concludes with a double bar line.

SALVE SANCTE PATER

(MSM — 07)

Violino II

Jerônimo de Souza Lobo
(fl. 1721 - 1826)

Moderato

The musical score is written for Violino II in a moderate tempo. It consists of nine staves of music, each beginning with a measure number in a box. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score includes various dynamic markings: *p* (piano), *f* (forte), *fp* (fortissimo piano), *cresc.* (crescendo), and *ff* (fortissimo). The first staff starts with a *p* marking, followed by a *f* marking. The second staff has *fp* and *p* markings. The third staff has *fp*, *p*, and *f* markings. The fourth staff has *cresc.*, *f*, and *p* markings. The fifth staff has *cresc.*, *f*, and *p* markings. The sixth staff has a *f* marking. The seventh staff has a *p* marking. The eighth staff has *f* and *p* markings. The ninth staff has a *p* marking.

5

9

12

15

18

21

23

26

28



f *p*

Musical notation for measures 28-30. Measure 28 features a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It contains sixteenth-note runs and eighth-note patterns. Measure 29 continues with similar rhythmic figures. Measure 30 shows a change in dynamics to *p* (piano) and features a more melodic line with eighth notes.

31



f *pp*

Musical notation for measures 31-34. Measure 31 starts with a treble clef, a key signature of three sharps, and a 4/4 time signature. It begins with a series of chords and eighth-note patterns. Measure 32 continues with chords and eighth notes. Measure 33 features a dynamic shift to *pp* (pianissimo) and includes sixteenth-note runs. Measure 34 concludes with a melodic line of eighth notes and a final cadence.

SALVE SANCTE PATER

(MSM — 07)

Viola

Jerônimo de Souza Lobo
(fl. 1721 - 1826)

Moderato

p *f*

6

fp p fp p

11

f p cresc. f p cresc.

16

f p f

21

p

24

f p

27

f p

31

f pp

SALVE SANCTE PATER

(MSM — 07)

Violoncelo e Contrabaixo

Jerônimo de Souza Lobo
(fl. 1721 - 1826)

Moderato

p *f*

6 *fp p* *fp p*

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

16 *f p* *f*

21 *p*

24 *f p*

27 *f p*

31 *f pp*



MSM 08

DOLEO SUPER TE

João de Deus de Castro Lobo



DOLEO SUPER TE

(MSM — 08)

João de Deus de Castro Lobo
(1794 - 1832)

Largo

Flauta I
f

Flauta II
f

Trompa em F I
f

Trompa em F II
f

Soprano

Contralto

Tenor
8

Baixo

Violino I
f

Violino II
f

Viola
f

Violoncelo e Contrabaixo
f

3

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

Detailed description: This page contains a musical score for the piece 'Doleo super Te' (MSM 08). The score is arranged in two systems. The first system includes staves for Flute I and II, Trumpet I and II, Soprano, Alto, Tenor, and Bass. The second system includes staves for Violin I and II, Viola, and Violoncello/Double Bass. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The woodwinds and strings play sustained notes and rhythmic patterns, while the vocalists have rests. A rehearsal mark '3' is placed above the first staff.

5

Fl. I *p*

Fl. II

Tpa. I

Tpa. II

S *p*
su-per te, su-per te,

C *p*
Do - le - o su-per te, do - le - o su-per te Fi - li mi Je - su, do - le - o,

T *p*
su-per te, su-per te,

B *p*
su - per te, su-per te,

Vln. I *p*

Vln. II *p*

Vla. *p*

Vcl. e Cb. *p*

9

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

do - le - o, Fi - li mi Je - su, Fi - li mi Je - su.

p

f *p*

f *p*

f *p*

f *p*

Detailed description: This page of a musical score, numbered 9, is for the piece 'Doleo super Te'. It features a vocal soloist (S) and a full orchestra. The woodwind section includes two flutes (Fl. I and II), two trumpets (Tpa. I and II), and a trombone (T). The string section consists of Violins I and II, Viola, and Violoncello/Double Bass (Vcl. e Cb.). The vocal line begins with the lyrics 'do - le - o, Fi - li mi Je - su, Fi - li mi Je - su.' The score is divided into three measures. In the first measure, the woodwinds and strings play a rhythmic pattern. In the second measure, the woodwinds play a melodic line marked *p* (piano), while the strings continue their pattern. In the third measure, the woodwinds play a more complex melodic line, and the strings play a rhythmic pattern. The vocal line is active throughout, with the soloist singing the lyrics.

12

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

De - co - rus ni - mis et a - ma - bi - lis, su - per a - mo - rem, a - mo - rem mu -
De - co - rus ni - mis et a - ma - bi - lis, su - per a - mo - rem, a - mo - rem mu -
De - co - rus ni - mis et a - ma - bi - lis, su - per a - mo - rem, a - mo - rem mu -
De - co - rus ni - mis et a - ma - bi - lis, su - per a - mo - rem, a - mo - rem mu -

15

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

li - e - rum su - per a - mo - rem.

li - e - rum su - per a - mo - rem.

li - e - rum su - per a - mo - rem.

li - e - rum su - per a - mo - rem.

f

f

f

f

f

f

f

f

f

18

Fl. I *p* *p*

Fl. II *p*

Tpa. I

Tpa. II

S *p* *f* *p*
 su-per te, su-per te, Fi - li mi Je - su.

C *p* *f* *p*
 Do - le - o su-per te, do - le - o su-per te, Fi - li mi Je - su.

T *p* *f* *p*
 su-per te, su-per te, Fi - li mi Je - su.

B *p* *f* *p*
 su - per te, su-per te, Fi - li mi Je - su.

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

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

Vla. *p* *f* *p*

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

Allegro

22

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

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

Sic - ut e - nim, sic - ut e - nim, Ma - ter
Sic - ut e - nim, sic - ut e - nim, Ma - ter
Ma - ter
Ma - ter
Ma - ter

27

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

u - ni-cum Fi - li - um i - ta e - go

u - ni-cum Fi - li - um i - ta e - go

u - ni-cum Fi - li - um i - ta e - go

u - ni-cum Fi - li - um i - ta e - go

32

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

p

p

p

p

p

p

p

p

p

te di - li - ge - bam, i - ta e - go te di - li -

te di - li - ge - bam, i - ta e - go te di - li -

te di - li - ge - bam, i - ta e - go te di - li -

te di - li - ge - bam, i - ta e - go te di - li -

37

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

ge - bam, i - ta e - go te di - li - ge - bam, i - ta e - go

ge - bam, i - ta e - go te di - li - ge - bam, i - ta e - go

ge - bam i - ta e - go te di - li - ge - bam, i - ta e - go

be - bam i - ta e - go te di - li - ge - bam, i - ta e - go

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

44

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

te di - li - ge - bam, di - li - ge - bam. Sic - ut e - nim,

te di - li - ge - bam, di - li - ge - bam. Sic - ut e - nim,

te di - li - ge - bam, di - li - ge - bam.

te di - li - ge - bam, di - li - ge - bam.

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

f *p*

51

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

sic - ut e - nim, Ma - ter u - ni-cum Fi - li - um.

sic - ut e - nim, Ma - ter u - ni-cum Fi - li - um.

Ma - ter u - ni-cum Fi - li - um.

Ma - ter u - ni-cum Fi - li - um.

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

Largo *p*

Soprano
De - fe - cit in do - lo - re vi - ta me - a

Contralto
p
De - fe - cit in do - lo - re vi - ta me - a

Tenor
p
De - fe - cit in do - lo - re vi - ta me - a

Baixo
p
De - fe - cit in do - lo - re vi - ta me - a

Violino I
p

Violino II
p

Viola
p

Violoncelo e
Contrabaixo
p

61

The musical score is arranged in a system with seven staves. The vocal line (Soprano) is at the top, with lyrics 'et an - ni me - i in ge - mi - ti - bus,'. Below it are three empty staves for Cello (C), Tenor (T), and Bass (B). The instrumental section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Contrabasso (Vcl. e Cb.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line consists of two measures of music. The instrumental parts provide accompaniment: Vln. I follows the vocal line; Vln. II and Vla. play a rhythmic pattern of eighth notes with slurs; Vcl. e Cb. plays a similar eighth-note pattern.

S
et an - ni me - i in ge - mi - ti - bus,

C

T

B

Vln. I

Vln. II

Vla.

Vcl. e Cb.

D. C. Allegro

63

S
in ge - mi - ti - bus, — in ge - mi - ti - bus.

C
in ge - mi - ti - bus.

T
in ge - mi - ti - bus.

B
in ge - mi - ti - bus.

Vln. I

Vln. II

Vla.

Vcl. e Cb.



MSM 08
DOLEO SUPER TE

João de Deus de Castro Lobo

PARTES

Flautas I e II

Trompas em F I e II

Violino I

Violino II

Viola

Violoncelo e Contrabaixo



DOLEO SUPER TE

(MSM — o8)

Flautas I e II

João de Deus de Castro Lobo
(1794 - 1832)

Largo

7

14

18 **Allegro**

24

39

45

51

p

f

p

f

p

f

p

VERSO - TACET
D. C. Allegro

DOLEO SUPER TE

(MSM — o8)

Trompas em F I e II

João de Deus de Castro Lobo
(1794 - 1832)

Largo

Allegro

21

39

49

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

VERSO -TACET
D. C. Allegro

DOLEO SUPER TE

(MSM — o8)

Violino I

João de Deus de Castro Lobo
(1794 - 1832)

Largo

f

3

p

7

f **p**

12

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

15

18 **Allegro**

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

23

f

30

p

38

f **p**

45

53

59 Verso
Largo

63 D. C. Allegro

DOLEO SUPER TE

(MSM — o8)

Violino II

João de Deus de Castro Lobo
(1794 - 1832)

Largo



4



9



13



17



21

Allegro



28



36



45



53



f *p*

Musical notation for measure 53, starting with a treble clef and a key signature of two flats. The first half of the measure features a series of eighth notes, marked with a forte (*f*) dynamic. The second half features a series of quarter notes, marked with a piano (*p*) dynamic.

59 Verso Largo



p

Musical notation for measure 59, starting with a treble clef and a key signature of two flats. The tempo is marked as Largo. The measure contains a series of eighth notes, marked with a piano (*p*) dynamic.

62 D. C. Allegro



Musical notation for measure 62, starting with a treble clef and a key signature of two flats. The tempo is marked as D. C. Allegro. The measure contains a series of eighth notes, marked with a piano (*p*) dynamic.

DOLEO SUPER TE

(MSM — 08)

Viola

João de Deus de Castro Lobo
(1794 - 1832)

Largo

f

4

p

9

f p f p

14

f p f

18

p **Allegro**
f p p

23

f

30

p

37

f p

46

f p f

54



p

Musical notation for measure 54, featuring a bass clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The melody consists of a dotted quarter note followed by an eighth note, then a quarter note, and a half note. There are two measures of rests, followed by a quarter note, a half note, and a whole note. The dynamic marking *p* is placed below the staff.

59

Verso
Largo



p

Musical notation for measure 59, featuring a bass clef, a key signature of two flats, and a 4/4 time signature. The melody is a continuous eighth-note pattern with slurs over groups of four notes. The dynamic marking *p* is placed below the staff.

62

D. C. Allegro



Musical notation for measure 62, featuring a bass clef, a key signature of two flats, and a 4/4 time signature. The melody consists of eighth-note patterns with slurs, followed by a quarter note, a half note, and a whole note. The tempo marking **D. C. Allegro** is placed above the staff.

DOLEO SUPER TE

(MSM — 08)

Violoncelo e Contrabaixo

João de Deus de Castro Lobo
(1794 - 1832)

Largo

3

6

11

16

21

Allegro

28

35

42

141

49




p *f*

Measure 49: Bass clef, key signature of two flats (B-flat and E-flat), 4/4 time signature. The melody consists of quarter notes: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics: *p* (piano) for the first six notes, *f* (forte) for the last six notes.

56

Verso
Largo



p *p*

Measure 56: Bass clef, key signature of two flats, 4/4 time signature. The melody starts with a whole rest, followed by quarter notes: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics: *p* (piano) for the first six notes, *p* (piano) for the last six notes. A tempo change to **Largo** and a key signature change to one flat (B-flat) occur at the start of the second half of the measure.

61

D. C. Allegro



Measure 61: Bass clef, key signature of one flat (B-flat), 4/4 time signature. The melody consists of eighth notes: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4. Dynamics: *p* (piano) for the first six notes, *p* (piano) for the last six notes. The tempo is marked **D. C. Allegro**.



MSM 10
SALVE REGINA

João de Deus de Castro Lobo



SALVE REGINA

(MSM — 10)

João de Deus de Castro Lobo
(1794 - 1832)

Largo

Flauta I *pp*

Flauta II *pp*

Trompa em F I

Trompa em F II

Soprano *pp*
Sal - ve, Re - gi - na, ma - ter mi - se - ri - cor - di - æ:

Contralto *pp*
Sal - ve, Re - gi - na, ma - ter mi - se - ri - cor - di - æ:

Tenor *pp*
Sal - ve, Re - gi - na, ma - ter mi - se - ri - cor - di - æ:

Baixo *pp*
Sal - ve, Re - gi - na, ma - ter mi - se - ri - cor - di - æ:

Violino I *pp*

Violino II *pp*

Viola *pp*

Violoncelo I *p*

Violoncelo II *p*

Contrabaixo *pp*

4

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

Cb.

Vi - ta, dul - ce - do, et spes no - stra, sal - ve.

Vi - ta, dul - ce - do, et spes no - stra, sal - ve.

Vi - ta, dul - ce - do, et spes no - stra, sal - ve.

Vi - ta, dul - ce - do, et spes no - stra, sal - ve.

7

Fl. I *f*

Fl. II *f*

Tpa. I *f*

Tpa. II *f*

S *f*
Ad te cla-ma - mus, ad te cla-ma - mus, ex - su-les, ex - su-les,

C *f*
Ad te cla-ma - mus, ad te cla-ma - mus, ex - su-les,

T *f*
Ad te cla-ma - mus, ad te cla-ma - mus,

B *f*
Ad te cla-ma - mus, ad te cla-ma - mus,

Vln. I *f*

Vln. II *f*

Vla. *f*

Vcl. I *f*

Vcl. II *f*

Cb. *f*

10

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

Cb.

fi - lii He - væ, ex - su-les, ex - su-les, fi - lii He - væ. Ad

fi - lii He - væ, ex - su-les, fi - lii He - væ. Ad

fi - lii He - væ, fi - lii He - væ. Ad

fi - lii He - væ, fi - lii He - væ. Ad

13

Fl. I

Fl. II

Tpa. I

Tpa. II

S
te sus - pi - ra - mus, ad te sus - pi - ra -

C
te sus - pi - ra - mus, ad te sus - pi - ra -

T
te sus - pi - ra - mus, ad te sus - pi - ra -

B
te sus - pi - ra - mus, ad te sus - pi - ra -

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

Cb.

p

p

p

p

p

p

p

p

p

15

Fl. I

Fl. II

Tpa. I

Tpa. II

S
mus, ge - men - tes, et flen - tes in hac la - cri - ma - rum

C
mus, ge - men - tes, et flen - tes in hac la - cri - ma - rum

T
mus, ge - men - tes, et flen - tes in hac la - cri - ma - rum

B
mus,

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

Cb.

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

17

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

Cb.

val - le, la - cri - ma - rum val - le, la - cri - ma - rum, la - cri - ma - rum

val - le, la - cri - ma - rum val - le, la - cri - ma - rum, la - cri - ma - rum

val - le, la - cri - ma - rum val - le, la - cri - ma - rum, la - cri - ma - rum

la - cri - ma - rum val - le, la - cri - ma - rum, la - cri - ma - rum

p

p

tr

20

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

Cb.

val - le.

val - le.

val - le.

val - le.

p

p

23 Allegro

Fl. I *f*

Fl. II *f*

Tpa. I

Tpa. II

S *f*
E - ia er - go, e - ia

C *f*
E - ia er - go, e - ia

T *f*
E - ia er - go, e - ia

B *f*
E - ia er - go, e - ia

Vln. I *f*

Vln. II *f*

Vla. *f*

Vcl. I *f*

Vcl. II *f*

Cb. *f*

28

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

Cb.

er - go, Ad - vo - ca - ta no - - -

er - go, Ad - vo - ca - ta no - - -

er - go, Ad - vo - ca - ta no - - -

er - go, Ad - vo - ca - ta no - - -

33

Fl. I

Fl. II

Tpa. I

Tpa. II

S

stra, il - los tu - os,

C

stra, il - los tu - os,

T

8
stra, il - los tu - os,

B

stra, il - los tu - os,

Vln. I

pizz.

Vln. II

pizz.

Vla.

pizz.

Vcl. I

pizz.

Vcl. II

pizz.

Cb.

pizz.

p

38

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

Cb.

il - los tu - os mi - se - ri - cor - des o - cu - los

il - los tu - os mi - se - ri - cor - des o - cu - los

il - los tu - os mi - se - ri - cor - des o - cu - los

il - los tu - os mi - se - ri - cor - des o - cu - los

arco

arco

arco

arco

arco

arco

arco

44

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

Cb.

ad nos, ad nos con-ver - - -

ad nos, ad nos con-ver - - -

ad nos, ad nos con-ver - - -

ad nos, ad nos con-ver - - -

ad nos, ad nos con-ver - - -

pizz.

pizz.

pizz.

pizz.

pizz.

pizz.

p

51

Fl. I *f*

Fl. II *f*

Tpa. I *f*

Tpa. II *f*

S
te, ad nos con-ver-te, ad nos con-ver-te, ad

C
te, ad nos con-ver-te, ad nos con-ver-te, ad

T
te, ad nos con-ver-te, ad nos con-ver-te, ad

B
te, ad nos con-ver-te, ad nos con-ver-te, ad

Vln. I *f* arco

Vln. II *f* arco

Vla. *f* arco

Vcl. I *f* arco

Vcl. II *f* arco

Cb. *f* arco

56

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

Cb.

nos con - ver - te, ad nos con - ver - te, ad nos con -

nos ___ con - ver - te, ad nos ___ con - ver - te, ad nos ___ con -

nos ___ con - ver - te, ad nos ___ con - ver - te, ad nos ___ con -

nos ___ con - ver - te, ad nos ___ con - ver - te, ad nos ___ con -

61

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

Cb.

ver - te, con - ver - te, ad nos con - ver - te, ad nos con -
 ver - te, con - ver - te, ad nos con - ver - te, ad nos con -
 ver - te, con - ver - te, ad nos con - ver - te, ad nos con -
 ver - te, con - ver - te, ad nos con - ver - te, ad nos con -

66

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

Cb.

ver - te, ad nos con - ver - te, ad nos con - ver - te,

ver - te, ad nos con - ver - te, ad nos con - ver - te,

ver - te, ad nos con - ver - te, ad nos con - ver - te,

ver - te, ad nos con - ver - te, ad nos con - ver - te,

71

Fl. I *p*

Fl. II *p*

Tpa. I *p*

Tpa. II *p*

S
il - los tu - os, il - los tu - os mi - se - ri - cor - des

C *p*
il - los tu - os, il - los tu - os mi - se - ri - cor - des

T *p*
il - los tu - os, il - los tu - os mi - se - ri - cor - des

B *p*
il - los tu - - - os mi - se - ri - cor - des

Vln. I *p*

Vln. II *p*

Vla. *p*

Vcl. I *p*

Vcl. II *p*

Cb. *p*

78

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

Cb.

o - cu - los ad nos con - ver - te.

o - cu - los ad nos con - ver - te.

o - cu - los ad nos con - ver - te.

o - cu - los ad nos con - ver - te.

84 **Largo**

Fl. I *p*

Fl. II *p*

Tpa. I

Tpa. II

S *p*
Et Je - sum, et Je - sum, be - ne -

C *p*
Et Je - sum, et Je - sum, be - ne -

T *p*
Et Je - sum, et Je - sum be - ne -

B *p*
Et Je - sum, et Je - sum be - ne -

Vln. I *p*

Vln. II *p*

Vla. *p*

Vcl. I *p*

Vcl. II *p*

Cb. *p*

88

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

Cb.

di - ctum fru - ctum ven - tris tu - i,

92

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

Cb.

no - bis post hoc ex - si - li - um o - sten - de,

no - bis post hoc ex - si - li - um o - sten - de,

pizz. arco

pizz. arco

pizz. arco

pizz. arco

96

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

Cb.

no - bis post hoc ex-si - li - um o - sten -

no - bis post hoc ex-si - li - um o - sten -

pizz.

pizz.

pizz.

pizz.

100

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

Cb.

O cle - mens: O pi - a: O dul - cis

de. O cle - mens: O pi - a: O dul - cis

de. O cle - mens: O pi - a: O dul - cis

O cle - mens: O pi - a: O dul - cis

arco

arco

arco

arco

104

Fl. I

Fl. II

Tpa. I

Tpa. II

S

Vir - go Ma - ri - a.

C

Vir - go Ma - ri - a.

T

Vir - go Ma - ri - a.

B

Vir - go Ma - ri - a.

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

Cb.

108

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

Cb.

112

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II

Cb.

pp

pp

pp

pp

pp

pp

pp

pp



MSM 10
SALVE REGINA

João de Deus de Castro Lobo

PARTES

Flautas I e II

Trompas em F I e II

Violino I

Violino II

Viola

Violoncelo I

Violoncelo II

Contrabaixo



SALVE REGINA

(MSM — 10)

Flautas I e II

João de Deus de Castro Lobo
(1794 - 1832)

Largo

pp

pp

7

f

f

13

5

p

p

23

Allegro

f

f

30

p

p

36

47

55

63

73

81 **Largo**

p

p

87

3

3

97

2

2

107

pp

pp

SALVE REGINA

(MSM — 10)

Trompa em F I e II

João de Deus de Castro Lobo
(1794 - 1832)

Largo

6 13

f *p*

6 13

f *p*

23 Allegro

7 19

f *f*

7 19

f

54

3 3 3 3 3 3 3

f

66

3 3

p

p

79

79

LARGO - TACET

99




Musical notation for measure 99, featuring a treble clef, a key signature of two sharps (F# and C#), and a series of eighth and sixteenth notes.

103



Musical notation for measure 103, featuring a treble clef, a key signature of two sharps (F# and C#), and a series of eighth and sixteenth notes, including a fermata.

111



Musical notation for measure 111, featuring a treble clef, a key signature of two sharps (F# and C#), and a series of eighth and sixteenth notes, including a fermata and a *pp* dynamic marking.

SALVE REGINA

(MSM — 10)

Violino II

João de Deus de Castro Lobo
(1794 - 1832)

Largo

pp

7

f *f*

10

13

p *f p*

16

f p

19

23 Allegro

f

30

pizz.
p

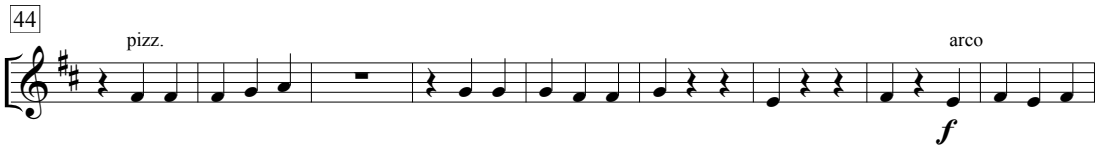
36

arco

44

pizz. arco

f



Musical notation for measure 44, starting with a pizzicato section and transitioning to an arco section with a forte dynamic.

53



Musical notation for measure 53.

61



Musical notation for measure 61.

67



Musical notation for measure 67.

72

p



Musical notation for measure 72, starting with a piano dynamic.

79

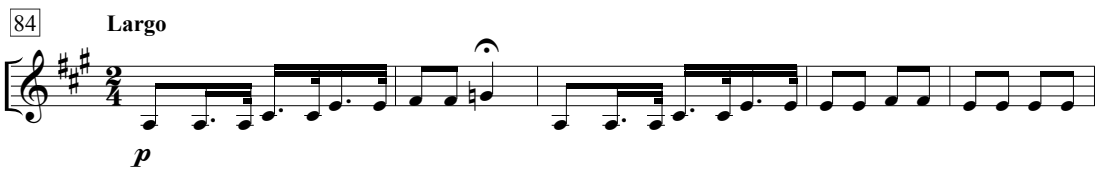


Musical notation for measure 79.

84

Largo

p



Musical notation for measure 84, marked Largo and piano.

89



Musical notation for measure 89.

94



Musical notation for measure 94.

SALVE REGINA

(MSM — 10)

Viola

João de Deus de Castro Lobo
(1794 - 1832)

Largo

Musical notation for measures 1-6. The key signature is two sharps (F# and C#), and the time signature is common time (C). The notes are: 1. B2, 2. C3, 3. D3, 4. E3, 5. F#3, 6. G3. Dynamics: *pp*.

7

Musical notation for measures 7-9. Measure 7: G3, A3, B3, C4. Measure 8: D4, E4, F#4, G4. Measure 9: A4, B4, C5, D5. Dynamics: *f*.

10

Musical notation for measures 10-11. Measure 10: D5, C5, B4, A4. Measure 11: G4, F#4, E4, D4. Dynamics: *f*.

12

Musical notation for measures 12-15. Measure 12: C4, D4, E4, F#4. Measure 13: G4, A4, B4, C5. Measure 14: D5, C5, B4, A4. Measure 15: G4, F#4, E4, D4. Dynamics: *p* and *f p*.

16

Musical notation for measures 16-19. Measure 16: C4, D4, E4, F#4. Measure 17: G4, A4, B4, C5. Measure 18: D5, C5, B4, A4. Measure 19: G4, F#4, E4, D4. Dynamics: *f p*.

20

Musical notation for measures 20-25. Measure 20: C4, D4, E4, F#4. Measure 21: G4, A4, B4, C5. Measure 22: D5, C5, B4, A4. Measure 23: G4, F#4, E4, D4. Measure 24: C4, D4, E4, F#4. Measure 25: G4, A4, B4, C5. Tempo: **Allegro**. Dynamics: *f*.

26

Musical notation for measures 26-31. Measure 26: C4, D4, E4, F#4. Measure 27: G4, A4, B4, C5. Measure 28: D5, C5, B4, A4. Measure 29: G4, F#4, E4, D4. Measure 30: C4, D4, E4, F#4. Measure 31: G4, A4, B4, C5.

32

Musical notation for measures 32-38. Measure 32: C4, D4, E4, F#4. Measure 33: G4, A4, B4, C5. Measure 34: D5, C5, B4, A4. Measure 35: G4, F#4, E4, D4. Measure 36: C4, D4, E4, F#4. Measure 37: G4, A4, B4, C5. Measure 38: D5, C5, B4, A4. Dynamics: *p*. Performance instruction: *pizz.*

39

Musical notation for measures 39-44. Measure 39: C4, D4, E4, F#4. Measure 40: G4, A4, B4, C5. Measure 41: D5, C5, B4, A4. Measure 42: G4, F#4, E4, D4. Measure 43: C4, D4, E4, F#4. Measure 44: G4, A4, B4, C5. Performance instructions: *arco* and *pizz.*

47



arco

f

Musical notation for measure 47, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation shows a sequence of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The word "arco" is written above the staff, and the dynamic marking *f* is below.

55



Musical notation for measure 55, continuing the sequence of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

63



Musical notation for measure 63, featuring eighth notes and sixteenth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

70



p

Musical notation for measure 70, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation shows a sequence of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The dynamic marking *p* is below.

78



Musical notation for measure 78, continuing the sequence of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

84

Largo



p

Musical notation for measure 84, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation shows a sequence of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The tempo marking "Largo" is above the staff, and the dynamic marking *p* is below.

92

pizz. arco pizz. arco



Musical notation for measure 92, featuring eighth notes and sixteenth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The markings "pizz." and "arco" alternate above the staff.

101



Musical notation for measure 101, featuring eighth notes and sixteenth notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4.

109



pp

Musical notation for measure 109, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation shows a sequence of quarter notes: D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The dynamic marking *pp* is below.

SALVE REGINA

(MSM — 10)

Violoncelo I

João de Deus de Castro Lobo
(1794 - 1832)

Largo

p

4

7

f

11

14

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

17

21

Allegro

f

26

31

pizz.

p

104



Musical notation for measure 104, featuring a bass clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody consists of quarter notes and eighth notes with slurs, ending with a double bar line.

108



Musical notation for measure 108, featuring a bass clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody consists of quarter notes and eighth notes with slurs, ending with a double bar line.

111



Musical notation for measure 111, featuring a bass clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The melody consists of quarter notes and eighth notes with slurs, ending with a double bar line. The dynamic marking *pp* is placed below the final notes.

SALVE REGINA

(MSM — 10)

Violoncelo II

João de Deus de Castro Lobo
(1794 - 1832)

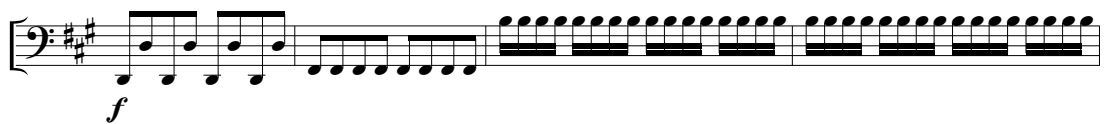
Largo



4



7



11



13



16

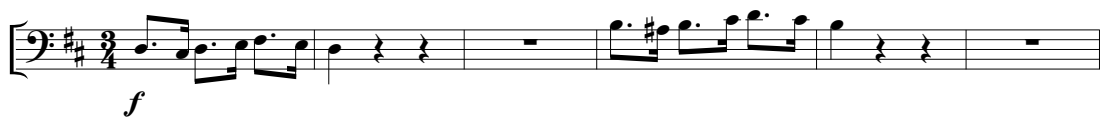


20



23

Allegro



29



102



SALVE REGINA

(MSM — 10)

Contrabaixo

João de Deus de Castro Lobo
(1794 - 1832)

Largo

pp

7

f

11

f

13

p *f* *p*

16

f *p*

20

Allegro

f

26

f

32

p pizz.

39

arco pizz.
p

47

arco
f

55

63

71

p

79

Largo
p

87

pizz. arco

97

pizz. arco

106

pp



MSM 11
SALVE SANCTE PATER

João de Deus de Castro Lobo



SALVE SANCTE PATER

(MSM — 11)

João de Deus de Castro Lobo
(1794 - 1832)

Largo Assai

Flauta I
Flauta II
Trompa em F I
Trompa em F II
Soprano
Contralto
Tenor
Baixo
Violino I
Violino II
Viola obligata
Violoncelo I
Violoncelo II
Contrabaixo

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

4

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

- Fl. I (Flute I)
- Fl. II (Flute 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. I (Violoncello I)
- Vcl. II (Violoncello II)
- Cb. (Contrabaixo)

The score is in the key of B-flat major (two flats) and 4/4 time. The lyrics for the vocal parts are: "Sal - ve, sal - ve, sal - ve, San - cte Pa -". The dynamics range from *p* (piano) to *f* (forte). The woodwinds and strings have specific articulation and phrasing markings.

7

Fl. I

Fl. II

Tpa. I

Tpa. II

S
ter, pa - tri - æ lux, for - ma Mi - no - rum, for - ma Mi -

C
ter, pa - tri - æ lux, for - ma Mi - no - rum, for - ma Mi -

T
ter, pa - tri - æ lux, for - ma Mi - no - rum, for - ma Mi -

B
ter, pa - tri - æ lux, for - ma Mi - no - rum, for - ma Mi -

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II
Cb.

pp

pp

pp

pp

pp

pp

pp

pp

10

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. I.

Vcl. II.
Cb.

p cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

no - rum. Vir - tu - tis spe - cu - lum, vir - tu - tis spe - cu - lum,

no - rum. Vir - tu - tis spe - cu - lum, vir - tu - tis spe - cu - lum,

no - rum. Vir - tu - tis spe - cu - lum, vir - tu - tis spe - cu - lum,

no - rum. Vir - tu - tis spe - cu - lum, vir - tu - tis spe - cu - lum,

cresc.

cresc.

cresc.

cresc.

cresc.

13

Fl. I *f*

Fl. II *f*

Tpa. I *f*

Tpa. II *f*

S *ff*
for - ma Mi - no - - - - -

C *f*
for - ma Mi - no - rum, vir - tu - tis, vir - tu - tis spe - cu - lum, for - ma Mi - no -

T *f*
vor - ma Mi - no - rum, vir - tu - tis, vir - tu - tis spe - cu - lum, for - ma Mi - no -

B *f*
for - ma Mi - no - - - - -

Vln. I *f*

Vln. II *f*

Vla. *f*

Vcl. I *f*

Vcl. II. Cb. *f*

16

The musical score for measures 16-18 is arranged in a system of 12 staves. The top four staves are for woodwinds: Fl. I, Fl. II, Tpa. I, and Tpa. II. The next four staves are for voices: Soprano (S), Contralto (C), Tenor (T), and Bass (B). The bottom four staves are for strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello I (Vcl. I), and Violoncello II/Contrabasso (Vcl. II. Cb.).

Measures 16 and 17 feature a vocal entry with the word "rum," in all parts. The woodwinds and strings are silent in these measures. In measure 18, the woodwinds and strings play a complex, rhythmic passage marked *p* (piano). The vocal parts continue with the word "rum,".

19

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Vcl. I.

Vcl. II.
Cb.

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

tr

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

21

Fl. I *f*

Fl. II *f*

Tpa. I *f*

Tpa. II *f*

S
re - cti vi - a, re - gu - la mo - rum; car - nis ab ex -

C

T

B

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vcl. I *f* *p*

Vcl. II
Cb. *f*

24

Fl. I

Fl. II

Tpa. I

Tpa. II

S

si - li - o, ab ex - si - li - o duc nos,

C

duc nos

T

duc nos

B

duc nos

Vln. I

Vln. II

Vla.

Vcl. I.

Vcl. II.
Cb.

27

Fl. I

Fl. II

Tpa. I

Tpa. II

S
duc nos, duc nos. Sal - ve, *p*

C
ad re - gna cce - lo - rum, duc nos. Sal - ve, *p*

T
ad re - gna cce - lo - rum, duc nos. Sal - ve, *p*

B
ad re - gna cce - lo - rum, duc nos. Sal - ve, *p*

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II
Cb.

30

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

sal - ve, sal - ve, San - cte Pa - ter, pa - tri - æ
sal - ve, sal - ve, San - cte Pa - ter, pa - tri - æ
sal - ve, sal - ve, San - cte Pa - ter, pa - tri - æ
sal - ve, sal - ve, San - cte Pa - ter, pa - tri - æ

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

33

Fl. I

Fl. II

Tpa. I

Tpa. II

S
lux, for - ma Mi - no - rum. Duc nos ad re - gna cce - lo - rum, ad

C
lux, for - ma Mi - no - rum. Duc nos ad re - gna cce - lo - rum, ad

T
lux, for - ma Mi - no - rum. Duc nos ad re - gna cce - lo - rum, ad

B
lux, for - ma Mi - no - rum. Duc nos ad re - gna cce - lo - rum, ad

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II.
Cb.

pp

pp

pp

pp

pp

pp

pp

pp

36

Fl. I
cresc. *f*

Fl. II
cresc. *f*

Tpa. I
f

Tpa. II
f

S
cresc. *f*
 re - gna cœ - lo - rum,, ad re - gna cœ - lo -

C
cresc. *f*
 re - gna cœ - lo - rum, ad re - gna cœ - lo -

T
cresc. *f*
 re - gna cœ - lo - rum, ad re - gna cœ - lo -

B
cresc. *f*
 re - gna cœ - lo - rum, ad re - gna cœ - lo -

Vln. I
cresc. *f*

Vln. II
cresc. *f*

Vla.
cresc. *f*

Vcl. I
cresc. *f*

Vcl. II
cresc. *f*

39

Fl. I

Fl. II

Tpa. I

Tpa. II

S
rum, car-nis ab ex-si-li-o, car-nis ab ex-

C
rum, car-nis ab ex-si-li-o, car-nis ab ex-

T
rum, car-nis ab ex-si-li-o, car-nis ab ex-

B
rum, car-nis ab ex-si-li-o, car-nis ab ex-

Vln. I

Vln. II

Vla.

Vcl. I

Vcl. II
Cb.

pp

pp
pizz.

pp
pizz.

pp
pizz.

pp
pizz.

pp

41

Fl. I

Fl. II

Tpa. I

Tpa. II

S
si - li - o duc nos, duc *f*

C
si - li - o duc nos, duc *f*

T
si - li - o duc nos, duc *f*

B
si - li - o duc nos, duc *f*

Vln. I
f
arco

Vln. II
f
arco

Vla.
f
arco

Vcl. I
f
arco

Vcl. II
Cb.
f

43

Fl. I *pp*

Fl. II *pp*

Tpa. I *pp*

Tpa. II *pp*

S
nos, sal - ve, sal - ve.

C
nos, sal - ve, sal - ve.

T
nos, sal - ve, sal - ve.

B
nos sal - ve, sal - ve.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vcl. I *pp*

Vcl. II
Cb. *pp*



MSM 11
SALVE SANCTE PATER

João de Deus de Castro Lobo

PARTES

Flautas I e II

Trompas em F I e II

Violino I

Violino II

Viola obligata

Violoncelo I

Violoncelo II e Contrabaixo



SALVE SANCTE PATER

(MSM — 11)

Flautas I e II

João de Deus de Castro Lobo
(1794 - 1832)

Largo Assai

The score is divided into systems of two staves each. The first system (measures 1-4) features a melodic line with slurs and accents, and a bass line with slurs and accents. Dynamics range from *p* to *f*. The second system (measures 5-8) continues the melodic and bass lines, with dynamics *p cresc.* and *f*. The third system (measures 9-13) features a triplet of eighth notes in both staves, with dynamics *p cresc.* and *f*. The fourth system (measures 14-19) features a melodic line with slurs and accents, and a bass line with slurs and accents. Dynamics range from *p cresc.* to *f*. The fifth system (measures 20-27) features a melodic line with slurs and accents, and a bass line with slurs and accents. Dynamics range from *p cresc.* to *f*. The sixth system (measures 28-32) features a melodic line with slurs and accents, and a bass line with slurs and accents. Dynamics range from *p* to *f*.

Musical score for Salve Sancte Pater, measures 35-40. The score is written for two staves in a key signature of two flats (B-flat and E-flat). Measure 35 is marked with a box containing the number 35. The first staff begins with a treble clef and a key signature of two flats. The second staff begins with a bass clef and a key signature of two flats. The music features a crescendo (cresc.) leading to a forte (f) dynamic. Measure 40 is marked with a box containing the number 40. The first staff begins with a treble clef and a key signature of two flats. The second staff begins with a bass clef and a key signature of two flats. The music features a triplet (3) and a piano-piano (pp) dynamic.

SALVE SANCTE PATER (MSM — 11)

Trompas em F I e II

João de Deus de Castro Lobo
(1794 - 1832)

Largo Assai

Measure 1-8: *f*, **2** (slur), *f*, **2** (slur).

Measure 9-18: **9**, *f*, **3** (slur), **4** (slur), *p cresc.*, **3** (slur), **4** (slur), *f*, *p cresc.*

Measure 19-30: **21**, *f*, **4** (slur), *f*, **4** (slur), **2** (slur), *f*, **4** (slur), **2** (slur).

Measure 31-38: **31**, *f*, *f*, **3** (slur), *f*, *f*, **3** (slur).

Measure 39-44: **39**, **3** (slur), *pp*, *pp*, **3** (slur), *pp*.

SALVE SANCTE PATER

(MSM — 11)

Violino I

João de Deus de Castro Lobo
(1794 - 1832)

Largo Assai

p *p* *f*

4

p *p* *f*

7

pp

10

cresc.

13

f

16

p

18

p

19

tr *cresc.*

21

f *p*

24 *f*

27 *p*

29 *p*

31 *f*

34 *pp* *cresc.*

37 *f*

39 *pp*

41 *f*

43 *pp*

The musical score consists of nine staves of music in a single system. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music is written in a treble clef. Measure numbers 24, 27, 29, 31, 34, 37, 39, 41, and 43 are indicated in small boxes at the beginning of their respective staves. Dynamic markings include *f* (forte), *p* (piano), *pp* (pianissimo), and *cresc.* (crescendo). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Some measures contain slurs and hairpins indicating dynamics.

SALVE SANCTE PATER

(MSM — 11)

Violino II

João de Deus de Castro Lobo
(1794 - 1832)

Largo Assai

Musical notation for measures 1-5. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The notes are: 1. quarter rest, 2. quarter note G4, 3. quarter note A4, 4. quarter note B4, 5. quarter note A4. Dynamics: *p* with a wedge-shaped hairpin under measures 1-2, *p* with a wedge-shaped hairpin under measure 3, *f* with a wedge-shaped hairpin under measure 4, and *p* with a wedge-shaped hairpin under measure 5.

6

Musical notation for measures 6-9. The notes are: 6. quarter note G4, 7. quarter note A4, 8. quarter note B4, 9. quarter note A4. Dynamics: *f* with a wedge-shaped hairpin under measures 6-7, and *pp* under measures 8-9.

10

Musical notation for measures 10-13. The notes are: 10. quarter note G4, 11. quarter note A4, 12. quarter note B4, 13. quarter note A4. Dynamics: *cresc.* under measures 10-11, and *f* under measures 12-13.

14

Musical notation for measures 14-18. The notes are: 14. quarter note G4, 15. quarter note A4, 16. quarter note B4, 17. quarter note A4, 18. quarter note G4. Dynamics: *p* under measure 18.

19

Musical notation for measures 19-22. The notes are: 19. quarter note G4, 20. quarter note A4, 21. quarter note B4, 22. quarter note A4. Dynamics: *cresc.* under measures 19-20, *f* under measure 21, and *p* under measure 22.

23

Musical notation for measures 23-26. The notes are: 23. quarter note G4, 24. quarter note A4, 25. quarter note B4, 26. quarter note A4. Dynamics: *f* under measures 23-24, and *f* under measures 25-26.

27

Musical notation for measures 27-30. The notes are: 27. quarter note G4, 28. quarter note A4, 29. quarter note B4, 30. quarter note A4. Dynamics: *p* with a wedge-shaped hairpin under measures 27-28, and *p* with a wedge-shaped hairpin under measures 29-30.

31

Musical notation for measures 31-34. The notes are: 31. quarter note G4, 32. quarter note A4, 33. quarter note B4, 34. quarter note A4. Dynamics: *f* with a wedge-shaped hairpin under measures 31-32, and *pp* under measures 33-34.

35

Musical notation for measures 35-38. The notes are: 35. quarter note G4, 36. quarter note A4, 37. quarter note B4, 38. quarter note A4. Dynamics: *cresc.* under measures 35-36, and *f* under measures 37-38.

39

pizz.

arco

pp

f

43

pp

SALVE SANCTE PATER

(MSM — 11)

Viola obligata

João de Deus de Castro Lobo
(1794 - 1832)

Largo Assai

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of two flats. The first measure starts with a piano (*p*) dynamic and a crescendo hairpin. The second measure continues with piano (*p*) and a crescendo hairpin. The third measure features a forte (*f*) dynamic and a decrescendo hairpin. The fourth measure returns to piano (*p*) with a crescendo hairpin.

5

Musical notation for measures 5-8. Measure 5 begins with piano (*p*) and a crescendo hairpin. Measure 6 continues with piano (*p*) and a decrescendo hairpin. Measures 7 and 8 are marked forte (*f*).

9

Musical notation for measures 9-12. Measures 9 and 10 are marked piano-piano (*pp*). Measures 11 and 12 are marked *cresc.*

13

Musical notation for measures 13-16. Measures 13 and 14 are marked forte (*f*). Measures 15 and 16 continue with forte (*f*).

17

Musical notation for measures 17-20. Measures 17 and 18 are marked piano (*p*). Measures 19 and 20 are marked *cresc.*

21

Musical notation for measures 21-24. Measures 21 and 22 are marked forte (*f*). Measures 23 and 24 are marked piano (*p*).

25

Musical notation for measures 25-27. Measures 25, 26, and 27 are marked forte (*f*).

28

Musical notation for measures 28-31. Measure 28 begins with piano (*p*) and a crescendo hairpin. Measure 29 continues with piano (*p*) and a decrescendo hairpin. Measure 30 features a forte (*f*) dynamic and a decrescendo hairpin. Measure 31 continues with forte (*f*).

32

Musical notation for measures 32-35. Measures 32, 33, and 34 are marked piano-piano (*pp*). Measure 35 continues with piano-piano (*pp*).


36



cresc. *f*

Measure 36: Bass clef, 3/4 time signature. The notation shows a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The dynamics start with a *cresc.* marking and reach a forte *f* dynamic by the end of the measure.

39



pp *pizz.* *arco* *f*

Measure 39: Bass clef, 3/4 time signature. The notation shows a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The dynamics start with a *pp* marking, followed by a *pizz.* marking, then an *arco* marking, and finally a forte *f* dynamic.

43



pp

Measure 43: Bass clef, 3/4 time signature. The notation shows a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The dynamics start with a *pp* marking.

SALVE SANCTE PATER

(MSM — 11)

Violoncelo I

João de Deus de Castro Lobo
(1794 - 1832)

Largo Assai

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

6

< *f* *pp*

10

cresc. *f*

14

p

19

cresc. *f* *p*

23

f

27

p > *p* >

31

< *f* *pp*

35

cresc. *f*

39

pizz.

arco

pp

f

43

pp

SALVE SANCTE PATER

(MSM — 11)

Violoncelo II e
Contrabaixo

João de Deus de Castro Lobo
(1794 - 1832)

Largo Assai



6



10



16



22



29



33



37



42





MSM 13

CHRISTUS FACTUS EST

José Joaquim Emerico Lobo de Mesquita



CHRISTUS FACTUS EST

(MSM — 13)

José Joaquim Emerico Lobo de Mesquita
(1746 - 1805)

Moderato

The musical score is arranged in a system of staves. The top section includes Flauta I and Flauta II, Trompa em F I, and Trompa em F II. Below these are the vocal parts: Soprano, Contralto, Tenor, and Baixo. The bottom section includes Violino I, Violino II, Viola, and Baixo. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Moderato'. The Flautas and Violinos play melodic lines, while the Trompas and Baixos provide harmonic support. The vocal parts are currently silent, indicated by a horizontal line with a bar through it.

4

Fl. I *p*

Fl. II *p*

Tpa. I *p*

Tpa. II *p*

S
Chri - stus fa - ctus est _____ pro -

C

T

B

Vln. I *p*

Vln. II *p*

Vla. *p*

Bx. *p*

Detailed description: This is a page of a musical score for the piece 'Christus factus est'. The score is arranged in a system with multiple staves. At the top left, a box contains the number '4'. The instruments listed on the left are Fl. I, Fl. II, Tpa. I, Tpa. II, S (Soprano), C (Chorus), T (Tenor), B (Bass), Vln. I, Vln. II, Vla. (Viola), and Bx. (Bassoon). The Flute, Trumpet, Violin, and Bassoon parts are marked with a piano (*p*) dynamic. The Soprano part has lyrics: 'Chri - stus fa - ctus est _____ pro -'. The Chorus, Tenor, and Bass parts are currently silent, indicated by a horizontal line with a bar. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The score shows the first four measures of a section.

8

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Bx.

no - bis, Chri - stus fa - ctus est pro

Chri - stus fa - ctus est pro

Chri - stus fa - ctus est pro

Chri - stus fa - ctus est pro

Chri - stus fa - ctus est pro

16

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vln. I

Vln. II

Vla.

Bx.

be - di - ens us - que ad mor -

be - di - ens us - que ad mor -

be - di - ens us - que ad mor -

be - di - ens us - que ad mor -

20

Fl. I

Fl. II

Tpa. I

Tpa. II

S
tem,

C
tem,

T
tem,

B
tem,

Vln. I

Vln. II

Vla.

Bx.

24

Fl. I
Fl. II
Tpa. I
Tpa. II
S
C
T
B
Vln. I
Vln. II
Vla.
Bx.

Chri - stus fa - ctus est pro - no - bis, pro - no -

p

p

p

p

Detailed description: This page of a musical score, numbered 24, is for the piece 'Christus factus est'. It features a full orchestral and choral arrangement. The top section includes two Flutes (Fl. I and II), two Trumpets (Tpa. I and II), Soprano (S), Alto (C), Tenor (T), and Bass (B) voices. The bottom section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Cello (Bx.). The music is in a key with three flats (B-flat major or D-flat minor) and a common time signature. The vocal line in the Alto part begins with the lyrics 'Chri - stus fa - ctus est pro - no - bis, pro - no -'. The string parts (Vln. I, Vln. II, Vla., Bx.) are marked with a piano (*p*) dynamic. The score is written on a grand staff with multiple systems of staves.

28

Fl. I *f*

Fl. II *f*

Tpa. I *f*

Tpa. II *f*

S *f*
Chri - stus fa - ctus est pro no -

C *f*
bis, Chri - stus fa - ctus est pro no -

T *f*
Chri - stus fa - ctus est pro no -

B *f*
Chri - stus fa - ctus est pro no -

Vln. I *f*

Vln. II *f*

Vla. *f*

Bx. *f*

Detailed description: This page of a musical score, numbered 28, is for the piece 'Christus factus est'. It features a full orchestral ensemble and vocal soloists. The woodwind section includes two flutes (Fl. I and Fl. II), two trumpets (Tpa. I and Tpa. II), and a trombone (T). The brass section includes a tuba (B). The string section consists of two violins (Vln. I and Vln. II), a viola (Vla.), and a cello (Bx.). The vocal soloists are Soprano (S), Contralto (C), Tenor (T), and Bass (B). The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The tempo and dynamics are marked with a forte 'f' dynamic throughout. The vocal parts have lyrics in Portuguese: 'Chri - stus fa - ctus est pro no - bis, Chri - stus fa - ctus est pro no -'. The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests.

32

The musical score for page 32 features the following parts and dynamics:

- Fl. I:** Dynamics *f* (forte)
- Fl. II:** Dynamics *f* (forte)
- Tpa. I:** Dynamics *p* (piano) and *f* (forte)
- Tpa. II:** Dynamics *p* (piano) and *f* (forte)
- S. (Soprano):** Dynamics *p* (piano) and *f* (forte). Lyrics: bis o - be - di - ens us - que ad
- C. (Contralto):** Dynamics *p* (piano) and *f* (forte). Lyrics: bis o - be - di - ens us - que ad
- T. (Tenor):** Dynamics *p* (piano) and *f* (forte). Lyrics: bis o - be - di - ens us - que ad
- B. (Bass):** Dynamics *p* (piano) and *f* (forte). Lyrics: bis o - be - di - ens us - que ad
- Vln. I:** Dynamics *p* (piano) and *f* (forte)
- Vln. II:** Dynamics *p* (piano) and *f* (forte)
- Vla. (Viola):** Dynamics *p* (piano) and *f* (forte)
- Bx. (Cello):** Dynamics *p* (piano) and *f* (forte)

36

Fl. I
f p f p

Fl. II
f p f p

Tpa. I
f p f p

Tpa. II
f p f p

S
mor - tem, mor - tem au - tem cru -

C
f p f p
mor - tem, mor - tem au - tem cru -

T
f p f p
mor - tem, mor - tem au - tem cru -

B
f p f p
mor - tem, mor - tem au - tem cru -

Vln. I
f p f p

Vln. II
f p f p

Vla.
f p f p

Bx.
f p f p

40

Fl. I

Fl. II

Tpa. I

Tpa. II

S
cis.

C
cis.

T
cis.

B
cis.

Vln. I
f

Vln. II
f

Vla.
f

Bx.
f

p *f* *p*

44

Fl. I
f p f p

Fl. II
f p f p

Tpa. I
f p f p

Tpa. II
f p f p

S
mor - tem au - tem cru - cis,
f p f p

C
mor - tem au - tem cru - cis,
f p f p

T
mor - tem au - tem cru - cis,
f p f p

B
mor - tem au - tem cru - cis,
f p f p

Vln. I
f p f p f

Vln. II
f p f p f

Vla.
f p f p f

Bx.
f p f p f

48

Fl. I *f p*

Fl. II *f p*

Tpa. I *f p*

Tpa. II *f p*

S mor - tem *f p*

C mor - tem *f p*

T mor - tem *f p*

B mor - tem *f p*

Vln. I *p f p f p*

Vln. II *f p*

Vla. *f p*

Bx. *f p*

52

Fl. I
f p

Fl. II
f p

Tpa. I
f p

Tpa. II
f p

S
au - tem cru - - - cis.

C
f p
au - tem cru - - - cis.

T
f p
au - tem cru - - - cis.

B
f p
au - tem cru - - - cis.

Vln. I
f p

Vln. II
f p

Vla.
f p

Bx.
f p



MSM 13
CHRISTUS FACTUS EST

José Joaquim Emerico Lobo de Mesquita

PARTES
Flautas I e II
Trompas em F I e II
Violino I
Violino II
Viola
Baixo



CHRISTUS FACTUS EST

(MSM — 13)

Flautas I e II

José Joaquim Emerico Lobo de Mesquita

(1746 - 1805)

Moderato

Musical notation for measures 1-5. The score is in 3/4 time with a key signature of two flats. The upper staff begins with a melodic line, and the lower staff provides harmonic support. Dynamics include *p* (piano) in both staves.

Musical notation for measures 6-12. Measures 6-12 feature a triplet of eighth notes in both staves, marked with a forte (*f*) dynamic.

Musical notation for measures 13-18. Measures 13-18 show a dynamic contrast, with the upper staff marked *p* and the lower staff marked *f*.

Musical notation for measures 19-24. Measures 19-24 continue the melodic and harmonic development, with various dynamics and articulations.

Musical notation for measures 25-30. Measures 25-30 feature a triplet of eighth notes in both staves, marked with a forte (*f*) dynamic.

32

f *f p* *f p*

f *f p* *f p*

39

f p *f p*

f p *f p*

47

f p *f p* *f p*

f p *f p* *f p*

CHRISTUS FACTUS EST

(MSM — 13)

Trompas em F I e II

José Joaquim Emerico Lobo de Mesquita

(1746 - 1805)

Moderato

Measures 1-8. Dynamics: *p*. Trills in measures 6 and 8.

Measures 9-14. Dynamics: *f*, *p*.

Measures 15-21. Dynamics: *f*.

Measures 22-29. Dynamics: *f*. Trills in measures 23 and 26.

Measures 30-36. Dynamics: *p*, *f*, *f*, *p*, *f*, *p*.

37

38

39

40

41

42

43

44

45

46

47

48

49

50

CHRISTUS FACTUS EST

(MSM — 13)

Violino I

José Joaquim Emerico Lobo de Mesquita

(1746 - 1805)

Moderato



6



11



16



22



27



32



38



43




48



Musical notation for measure 48, featuring a treble clef, a key signature of two flats, and a 4/4 time signature. The melody consists of eighth and quarter notes. Dynamic markings *p*, *f*, and *p* are placed below the notes.

51



Musical notation for measure 51, featuring a treble clef, a key signature of two flats, and a 4/4 time signature. The melody consists of quarter and half notes. Dynamic markings *f*, *p*, *f*, *p*, and *f*, *p* are placed below the notes.

CHRISTUS FACTUS EST

(MSM — 13)

Violino II

José Joaquim Emerico Lobo de Mesquita

(1746 - 1805)

Moderato



5



10



14



20



24



30




35



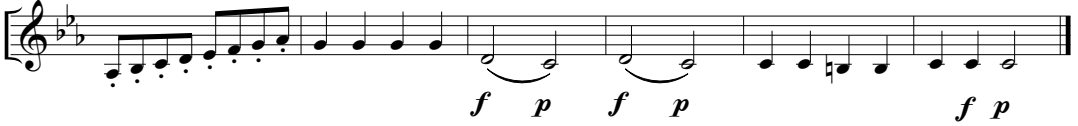
40



44



49



The image shows two staves of musical notation. The first staff, labeled '44', contains a single measure with a treble clef and a key signature of two flats. It features a melodic line with dynamics *f* and *p* alternating. The second staff, labeled '49', also contains a single measure with a treble clef and a key signature of two flats. It features a melodic line with dynamics *f* and *p* alternating. Both staves end with a double bar line.

CHRISTUS FACTUS EST

(MSM — 13)

Viola

José Joaquim Emerico Lobo de Mesquita

(1746 - 1805)

Moderato

p

7

f

12

p *f*

18

24

p *f*

30

p *f*

36

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

43

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

50

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

CHRISTUS FACTUS EST

(MSM — 13)

Baixo

José Joaquim Emerico Lobo de Mesquita
(fl. 1746 - 1805)

Moderato

7

13

20

26

32

38

45

50



MSM 15
DOMINICA IN PALMIS

PROCISSÃO DE RAMOS

I - Cum appropinquaret

II - Gloria, Laus

III - Ingrediente Domino

José Joaquim Emerico Lobo de Mesquita



DOMINICA IN PALMIS

(MSM — 15)

Procissão de Ramos

I - Cum appropinquet

José Joaquim Emerico Lobo de Mesquita

(1746 - 1805)

Andantino

Soprano

Contralto

Tenor

Baixo

Cum ap - pro - pin - qua - ret Do - mi - nus Je - ro -

5

S

C

T

B

so - - - ly - man, mi - sit du - os dis - ci - pu - lis

Je - ro - so - ly - man, mi - sit du - os dis - ci - pu - lis

Je - ro - so - ly - man, mi - sit du - os dis - ci - pu - lis

so - - - ly - man, mi - sit du - os dis - ci - pu - lis

Cum appropinquet

11

S
su - is, du - os dis - ci - pu - lis su - is

C
su - is, du - os dis - ci - pu - lis su - is

T
8
su - is, du - os dis - ci - pu - lis su - is

B
su - is, du - os dis - ci - pu - lis su - is

17

S
di - cens: I - te in cas - tel - lum, i - te in

C
di - cens: I - te in cas - tel - lum, i - te in

T
8
di - cens: I - te in cas - tel - lum, i - te in

B
di - cens: I - te in cas - tel - lum, i - te in

Cum appropinquaret

23

S
cas - tel - lum, quod con - tra vos, quod con - tra vos,

C
cas - tel - lum, quod con - tra vos, quod con - tra vos,

T
cas - tel - lum, quod con - tra vos, quod con - tra vos,

B
cas - tel - lum, quod con - tra vos, quod con - tra vos,

29

S
con - tra vos est, et in - ve - ni - e - tis, et in -

C
con - tra vos est, et in - ve - ni - e - tis, et in -

T
con - tra vos est, et in - ve - ni - e - tis, et in -

B
con - tra vos est, et in - ve - ni - e - tis, et in -

Cum appropinquaret

35

S
ve - ni - e - tis pul - lum a - si - nae al - li - ga - tum, su - per quem,

C
ve - ni - e - tis pul - lum a - si - nae al - li - ga - tum, su - per quem,

T
ve - ni - e - tis pul - lum a - si - nae al - li - ga - tum, su - per quem,

B
ve - ni - e - tis pul - lum a - si - nae al - li - ga - tum, su - per quem,

41

S
quem nul - lus ho - mi - num se - dit, quem nul - lus ho - mi - num

C
quem nul - lus ho - mi - num se - dit, quem nul - lus ho - mi - num

T
quem nul - lus ho - mi - num se - dit, quem nul - lus ho - mi - num

B
quem nul - lus ho - mi - num se - dit, quem nul - lus ho - mi - num

Cum appropinquaret

47

S
se - dit: sol - vi - te, et ad - du - ci - te, et ad -

C
se - dit: sol - vi - te, et ad - du - ci - te, et ad -

T
8 se - dit: sol - vi - te, et ad - du - ci - te, et ad -

B
se - dit: sol - vi - te, et ad - du - ci - te, et ad -

53

S
du - ci - te mi - hi. Si quis vos, vos in - ter - ro -

C
du - ci - te mi - hi. Si quis vos, vos in - ter - ro -

T
8 du - ci - te mi - hi. Si quis vos, vos in - ter - ro -

B
du - ci - te mi - hi. Si quis vos, vos in - ter - ro -

Cum appropinquaret

59

S
ga - ve - rit, in - ter - ro - ga - ve - rit, di - ci - te: O - pus

C
ga - ve - rit, in - ter - ro - ga - ve - rit, di - ci - te: O - pus

T
ga - ve - rit, in - ter - ro - ga - ve - rit, di - ci - te: O - pus

B
ga - ve - rit, in - ter - ro - ga - ve - rit, di - ci - te: O - pus

65

S
Do - mi - no est, o - pus Do - mi - no est. Sol - ven - tes,

C
Do - mi - no est, o - pus Do - mi - no est. Sol - ven - tes,

T
Do - mi - no est, o - pus Do - mi - no est. Sol - ven - tes,

B
Do - mi - no est, o - pus Do - mi - no est. Sol - ven - tes,

Cum appropinquaret

71

S
sol-ven - tes, sol-ven - tes, ad - du-xe - runt ad Je - sum: et im-po-su -

C
sol-ven - tes, sol-ven - tes, ad - du-xe - runt ad Je - sum: et im-po-su -

T
8
sol-ven - tes, sol-ven - tes, ad - du-xe - runt ad Je - sum: et im-po-su -

B
sol-ven - tes, sol-ven - tes, ad - du-xe - runt ad Je - sum: et im-po-su -

77

S
e - runt, im-po-su - e - runt il - li ves-ti - men - ta su - a,

C
e - runt, im-po-su - e - runt il - li ves-ti - men - ta su - a,

T
8
e - runt, im-po-su - e - runt il - li ves-ti - men - ta su - a,

B
e - runt, im-po-su - e - runt il - li ves-ti - men - ta su - a,

Cum appropinquaret

83

S
et se - dit su - per, et se - dit su - per, su - per e - um;

C
et se - dit su - per, et se - dit su - per, su - per e - um;

T
8 et se - dit su - per, et se - dit su - per, su - per e - um;

B
et se - dit su - per, et se - dit su - per, su - per e - um;

89

S
Ho - san - na in ex - cel - sis, Ho - san - na in ex -

C
Ho - san - na in ex - cel - sis, Ho - san - na in ex -

T
8 Ho - san - na in ex - cel - sis, Ho - san - na in ex -

B
Ho - san - na in ex - cel - sis, Ho - san - na in ex -

Cum appropinquaret

95

S
cel - sis: mi - se - re - re no - bis, mi - se - re -

C
cel - sis: mi - se - re - re no - bis, mi - se - re -

T
cel - sis: mi - se - re - re no - bis, mi - se - re -

B
cel - sis: mi - se - re - re no - bis, mi - se - re -

101

S
re no - bis, fi - li Da - vid.

C
re no - bis, fi - li Da - vid.

T
re no - bis, fi - li Da - vid.

B
re no - bis, fi - li Da - vid.

DOMINICA IN PALMIS

(MSM — 15)

Procissão de Ramos

II - Gloria, Laus

José Joaquim Emerico Lobo de Mesquita

(1746 - 1805)

Mais Levado

Soprano

Contralto

Tenor

Baixo

Glo - ri - a, laus, laus et ho - nor

Glo - ri - a, laus, laus et ho - nor

Glo - ri - a, laus, laus et ho - nor

Glo - ri - a, laus, laus et ho - nor

5

S

C

T

B

ti - bi sit Rex, Rex Chri - ste, Rex Chri - ste Red -

ti - bi sit Rex, Rex Chri - ste, Rex Chri - ste Red -

ti - bi sit Rex, Rex Chri - ste, Rex Chri - ste Red -

ti - bi sit Rex, Rex Chri - ste, Rex Chri - ste Red -

Gloria, Laus

9

S
em - - - - ptor. Cui pu - e - ri - le

C
em - - - - ptor. Cui pu - e - ri - le

T
8
em - - - - ptor. Cui pu - e - ri - le

B
em - - - - ptor. Cui pu - e - ri - le

14

S
de - cus prom - - - - psit, cui pu - e -

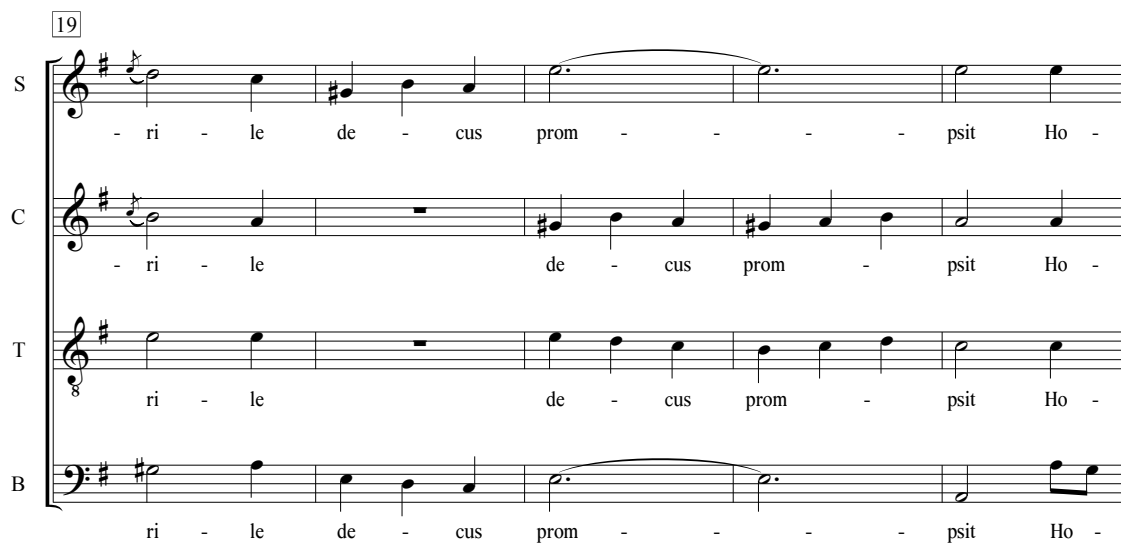
C
de - cus prom - - - - psit, cui pu - e -

T
8
de - cus prom - - - - psit, cui pu - e -

B
de - cus prom - - - - psit, cui pu - e -

Gloria, Laus

19



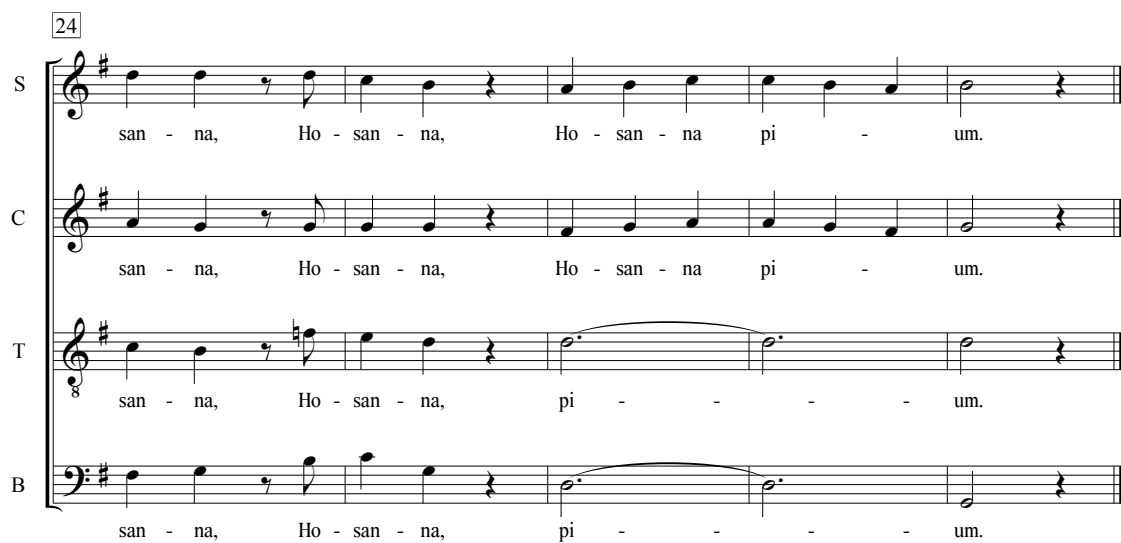
S
- ri - le de - cus prom - - - - psit Ho -

C
- ri - le de - cus prom - psit Ho -

T
8 ri - le de - cus prom - psit Ho -

B
ri - le de - cus prom - - - - psit Ho -

24



S
san - na, Ho - san - na, Ho - san - na pi - - - - um.

C
san - na, Ho - san - na, Ho - san - na pi - - - - um.

T
8 san - na, Ho - san - na, pi - - - - um.

B
san - na, Ho - san - na, pi - - - - um.

DOMINICA IN PALMIS

(MSM — 15)

Procissão de Ramos

III - Ingrediente Domino

José Joaquim Emerico Lobo de Mesquita

(1746 - 1805)

Andantino

Soprano
In - gre - di - en - te Do - mi - no in san - ctam

Contralto
In - gre - di - en - te Do - mi - no in san - ctam

Tenor
In - gre - di - en - te Do - mi - no in san - ctam

Baixo
In - gre - di - en - te Do - mi - no in san - ctam

5

S
ci - vi - ta - tem, in san - ctam ci - vi -

C
ci - vi - ta - tem, in san - ctam ci - vi -

T
ci - vi - ta - tem, in san - ctam ci - vi -

B
ci - vi - ta - tem, in san - ctam ci - vi -

Ingrediente Domino

10

S ta - tem, he - bræ - o - rum pu - e - ri

C ta - tem, he - bræ - o - rum pu - e - ri

T ta - tem, he - bræ - o - rum pu - e - ri

B ta - tem, he - bræ - o - rum pu - e - ri

15

S re - sur - re - cti - o - nem vi - tæ pro - nun - ti -

C re - sur - re - cti - o - nem vi - tæ pro - nun - ti -

T re - sur - re - cti - o - nem vi - tæ pro - nun - ti -

B re - sur - re - cti - o - nem vi - tæ pro - nun - ti -

Ingrediente Domino

20

S
an - tes, vi - tæ pro - nun - ti - an -

C
an - tes, vi - tæ pro - nun - ti - an -

T
an - tes, vi - tæ pro - nun - ti - an -

B
an - tes, vi - tæ pro - nun - ti - an -

25

S
tes, cum ra - mis pal - ma - rum,

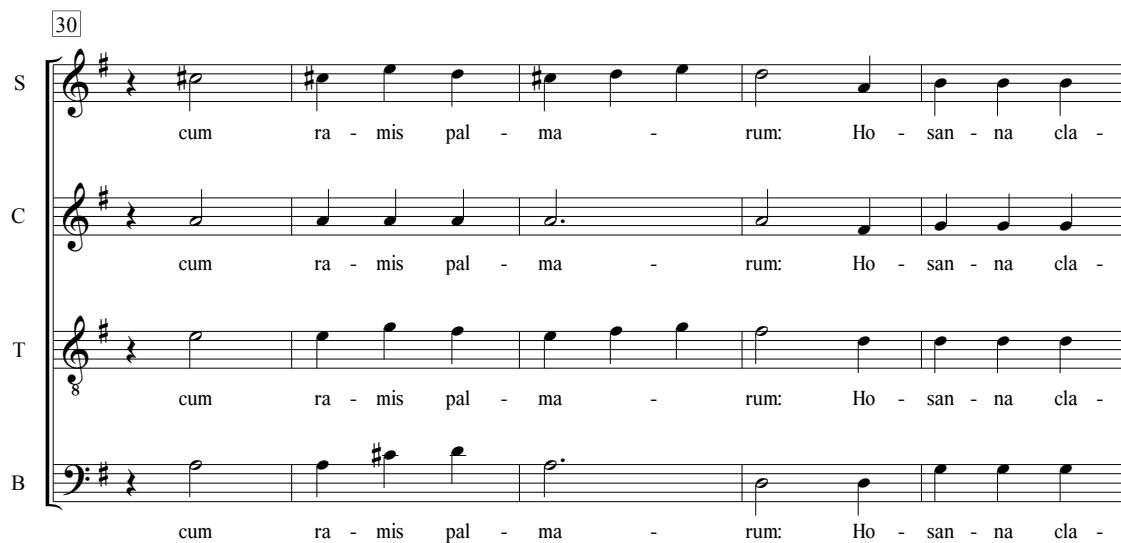
C
tes, cum ra - mis pal - ma - rum,

T
tes, cum ra - mis pal - ma - rum,

B
tes, cum ra - mis pal - ma - rum,

Ingrediente Domino

30



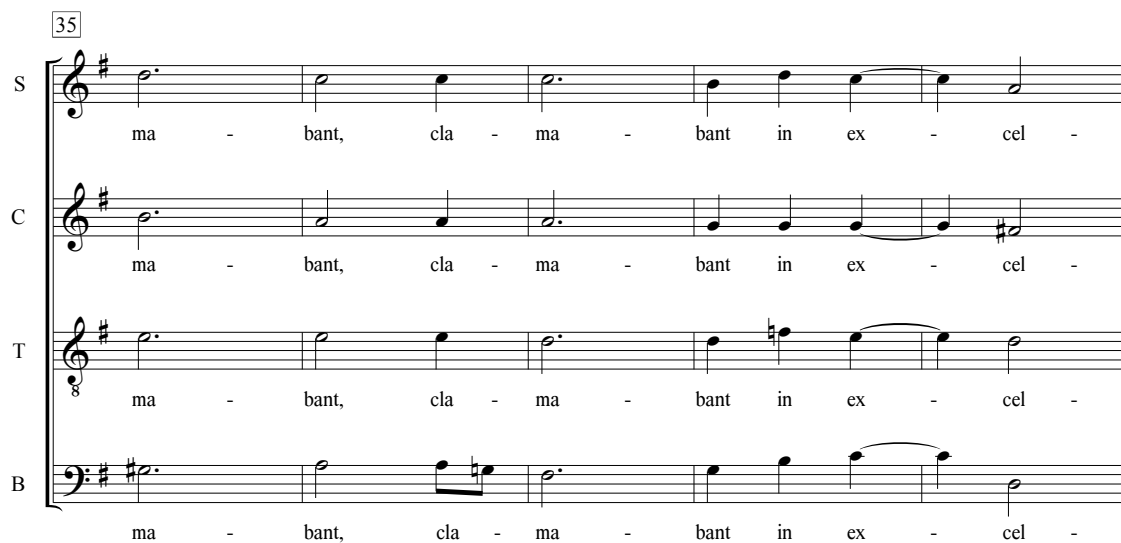
S
cum ra - mis pal - ma - rum: Ho - san - na cla -

C
cum ra - mis pal - ma - rum: Ho - san - na cla -

T
8
cum ra - mis pal - ma - rum: Ho - san - na cla -

B
cum ra - mis pal - ma - rum: Ho - san - na cla -

35



S
ma - bant, cla - ma - bant in ex - cel -

C
ma - bant, cla - ma - bant in ex - cel -

T
8
ma - bant, cla - ma - bant in ex - cel -

B
ma - bant, cla - ma - bant in ex - cel -

Ingrediente Domino

40

S
sis. Cum - que au - dis - set po - pu - lus, cum - que

C
sis. Cum - que au - dis - set po - pu - lus, cum - que

T
8 sis. Cum - que au - dis - set po - pu - lus, cum - que

B
sis. Cum - que au - dis - set po - pu - lus, cum - que

45

S
au - dis - set po - pu - lus, quod Je - sus ve - ni - ret Je -

C
au - dis - set po - pu - lus, quod Je - sus ve - ni - ret Je -

T
8 au - dis - set po - pu - lus, quod Je - sus ve - ni - ret Je -

B
au - dis - set po - pu - lus, quod Je - sus ve - ni - ret Je -

Ingrediente Domino

50

S
- ro - so - ly - mam ex - i - e - runt, ex - i -

C
- ro - so - ly - mam ex - i - e - runt, ex - i -

T
8 - ro - so - ly - mam ex - i - e - runt, ex - i -

B
- ro - so - ly - mam ex - i - e - runt, ex - i -

55

S
e - runt ob - vi - am e - - - i.

C
e - runt ob - vi - am e - - - i.

T
8 e - runt ob - vi - am e - - - i.

B
e - runt ob - vi - am e - - - i.



MSM 20
MEMENTO MEI DEUS

José Joaquim Emerico Lobo de Mesquita



MEMENTO MEI DEUS

(MSM — 20)

José Joaquim Emerico Lobo de Mesquita

(1746 - 1805)

Flauta I

Flauta II

Trompa em F I

Trompa em F II

Soprano

Contralto

Tenor

Baixo

Violoncelo e Contrabaixo

5

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vcl. e Cb.

Me - men - to me - i De - us, me - men - to me - i —

Me - men - to me - i De - us, me - men - to me - i —

Me - men - to, me - men - to,

Me - men - to, me - men - to,

10

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vcl. e Cb.

De - us, me - men - to me - i De - - - -

De - us, me - men - to me - i De - - - -

me - men - to me - i De - - - -

Me - men - to me - i De - - - -

Detailed description: This is a page of a musical score for the piece 'Memento mei Deus'. The score is arranged for a full orchestra and choir. At the top, there are staves for Flute I (Fl. I) and Flute II (Fl. II), both in treble clef. Below them are two staves for Trumpets (Tpa. I and Tpa. II), also in treble clef. The vocal parts include Soprano (S), Alto (C), Tenor (T), and Bass (B), each with their respective lyrics. The Bass part has the lyrics 'Me - men - to me - i De - - - -'. At the bottom is the Violoncello and Double Bass (Vcl. e Cb.) part in bass clef. The music is in a key with two flats (B-flat major or D minor) and a 4/4 time signature. The page number '10' is in a box at the top left. The lyrics are: 'De - us, me - men - to me - i De - - - -' for Soprano and Alto; 'me - men - to me - i De - - - -' for Tenor; and 'Me - men - to me - i De - - - -' for Bass.

20

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vcl. e Cb.

p

Nec as -

p

Nec as -

p

p

Detailed description: This page contains a musical score for a choral and instrumental ensemble. The score is in G minor (one flat) and 4/4 time. It begins at measure 20. The instrumentation includes Flute I (Fl. I), Flute II (Fl. II), Trumpet I (Tpa. I), Trumpet II (Tpa. II), Soprano (S), Alto (C), Tenor (T), Bass (B), and Violoncello/Contrabasso (Vcl. e Cb.). The vocal parts (S, C, T, B) have lyrics: "Nec as -". The instrumental parts feature various rhythmic patterns, including triplets in the Flute I part and sustained notes in the Trumpets and Bass. Dynamics include piano (*p*) markings for the vocal parts and the Violoncello/Contrabasso.

25

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vcl. e Cb.

pi - ci - at me, nec as - pi - ci - at me,

nec as - pi - ci - at me, nec as -

pi - ci - at me, nec as - pi - ci - at me, nec as -

nec as - pi - ci - at me,

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

30

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vcl. e Cb.

p *f*

p *f*

p *f*

p *f*

f

f

f

f

f

nec as - pi - ci - at me, nec as - pi - ci - at

pi - ci - at me, nec as - pi - ci - at me, nec as - pi - ci - at

pi - ci - at me, nec as - pi - ci - at me, nec as - pi - ci - at

nec as - pi - ci - at me, nec as - pi - ci - at

f

35

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vcl. e Cb.

me, nec as - pi - - - ci - at me.

me, nec as - pi - - - ci - at me.

me, nec as - pi - - - ci - at me.

me, nec as - pi - ci - at me.

me, nec as - pi - ci - at me.

me, nec as - pi - ci - at me.

me, nec as - pi - ci - at me.

40

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

Detailed description: This is a page of a musical score for the piece 'Memento mei Deus' (MSM 20) from the 'Coleção Música Sacra Mineira — Volume II'. The score is for measures 40 through 44. The key signature is one flat (B-flat), and the time signature is 4/4. The instruments are arranged in a grand staff with the following parts: Flute I (Fl. I), Flute II (Fl. II), Trumpet I (Tpa. I), Trumpet II (Tpa. II), Soprano (S), Alto (C), Tenor (T), Bass (B), and Double Bass (Vcl. e Cb.). The Flute I part features a melodic line with eighth-note patterns and slurs. The Flute II part plays a simple harmonic accompaniment. The Trumpets play a rhythmic accompaniment of quarter notes. The vocal parts (S, C, T, B) are currently silent, indicated by rests. The Double Bass part provides a bass line with quarter notes.

45

Fl. I

Fl. II

Tpa. I

Tpa. II

S
De pro - fun - - - dis cla -

C
De pro - fun - - - dis cla -

T
De pro - fun - - - dis cla -

B
De pro - fun - - - dis cla -

Vcl.
e Cb.

Detailed description: This page contains a musical score for the piece 'Memento mei Deus'. It features seven staves. The first four staves are for woodwinds: Flute I (Fl. I), Flute II (Fl. II), Trumpet I (Tpa. I), and Trumpet II (Tpa. II). The next three staves are for voices: Soprano (S), Contralto (C), and Tenor (T). The final two staves are for strings: Bass (B) and Violoncello/Contrabaixo (Vcl. e Cb.). The music is in a key with two flats (B-flat major or D-flat minor) and a common time signature. The lyrics 'De pro - fun - - - dis cla -' are written below the vocal staves. The number '45' is in a box at the top left of the first staff.

50

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vcl. e Cb.

ma - vi ad te Do - mi-ne, Do - mi-ne, cla - ma - vi ad te

ma - vi ad te Do - mi-ne, Do - mi-ne, cla - ma - vi ad te

ma - vi ad te Do - mi-ne, Do - mi-ne, cla - ma - vi ad te

ma - vi ad te Do - mi-ne, Do - mi-ne, cla - ma - vi ad te

ma - vi ad te Do - mi-ne, Do - mi-ne, cla - ma - vi ad te

ma - vi ad te Do - mi-ne, Do - mi-ne, cla - ma - vi ad te

55

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vcl. e Cb.

Do - mi - ne, Do - mi - ne ad te, Do - mi - ne.

Do - mi - ne, Do - mi - ne ad te, Do - mi - ne.

Do - mi - ne, Do - mi - ne ad te, Do - mi - ne.

Do - mi - ne, Do - mi - ne ad te, Do - mi - ne.

Do - mi - ne, Do - mi - ne ad te, Do - mi - ne.

60

Fl. I
f

Fl. II
f

Tpa. I
f

Tpa. II
f

S

C

T

B

Vcl. e Cb.
f

Detailed description: This page of a musical score, numbered 60, is for the piece 'Memento mei Deus'. It features a full orchestral arrangement. The Flute I and Flute II parts are in the upper register, with Flute I playing a melodic line and Flute II providing harmonic support. The Trumpet I and Trumpet II parts are in the middle register, with Trumpet I playing a melodic line and Trumpet II providing harmonic support. The Soprano, Alto, Tenor, and Bass parts are in the lower register, with the Soprano part being a simple melodic line. The Violoncello and Contrabasso parts are in the lower register, providing a harmonic foundation. The score is in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The dynamics are marked *f* (forte) for the Flutes, Trumpets, and Violoncello/Contrabasso. The score is divided into four measures, with the first measure starting at measure 60.

64

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vcl. e Cb.

p

Nec as - pi - ci - at

p

p

69

Fl. I
f

Fl. II
f

Tpa. I
f

Tpa. II
f

S
f
 me, nec as - pi - ci - at me,

C
f *p*
 nec as - pi - ci - at me, nec as - pi - ci - at

T
f *p*
 me, nec as - pi - ci - at me, nec as - pi - ci - at

B
f
 nec as - pi - ci - at me,

Vcl. e Cb.
f *p*

79

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

nec as - pi - - - ci - at me.
nec as - pi - - - ci - at me.
nec as - pi - - - ci - at me.
nec as - pi - ci - at me.
nec as - pi - - - ci - at me.

Detailed description: This page of a musical score is for the piece 'Memento mei Deus' (MSM 20) from the 'Coleção Música Sacra Mineira — Volume II'. The score is for measures 79-82. It features a woodwind section with two flutes (Fl. I and Fl. II) and two trumpets (Tpa. I and Tpa. II). The vocal parts include Soprano (S), Contralto (C), Tenor (T), and Bass (B). The string section consists of Violins and Cellos/Double Basses (Vcl. e Cb.). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal parts have lyrics in Latin: 'nec as - pi - - - ci - at me.' The instrumental parts provide harmonic support, with the flutes playing a melodic line that includes a triplet in measure 80, and the trumpets playing a steady accompaniment. The strings play a simple harmonic accompaniment.

83

Fl. I
p

Fl. II
p

Tpa. I
p

Tpa. II
p

S

C

T

B

Vcl. e Cb.
p

Detailed description: This is a page of a musical score for the piece 'Memento mei Deus' (MSM 20) from the 'Coleção Música Sacra Mineira — Volume II'. The score is for measures 83-86. It features a woodwind section with Flute I and Flute II, a brass section with Trumpet I and Trumpet II, and a string section with Violoncello and Contrabaixo. The vocal parts (Soprano, Alto, Tenor, Bass) are present but have rests in these measures. The key signature is B-flat major (two flats), and the time signature is 4/4. The dynamics are marked 'p' (piano) for the woodwinds and strings. Flute I has a complex melodic line with many sixteenth notes and slurs. Flute II has a simpler line with some slurs. The trumpets play a rhythmic pattern of quarter notes. The strings play a steady accompaniment of quarter notes. The vocal parts are silent in this section.

87

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vcl. e Cb.

p

Ky - ri - e e - le - i - son, Ky - ri -

p

Ky - ri - e e - le - i - son, Ky - ri -

p

Ky - ri - e e - le - i - son, Ky - ri -

p

Ky - ri - e e - le - i - son, Ky - ri -

The musical score is for the piece 'Memento mei Deus' (MSM 20) from the 'Coleção Música Sacra Mineira — Volume II'. It is page 87 of the score. The score is in G minor (three flats) and 4/4 time. The instrumentation includes Flute I and II, Trumpet I and II, Soprano (S), Contralto (C), Tenor (T), Bass (B), and Violoncello and Contrabaixo (Vcl. e Cb.). The vocal parts (S, C, T, B) are marked with a piano (*p*) dynamic and sing the lyrics 'Ky - ri - e e - le - i - son, Ky - ri -'. The instrumental parts for Flutes and Trumpets have specific melodic lines, while the strings provide a harmonic accompaniment.

92

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vcl. e Cb.

e e - le - i - son, e - le - i - son,

e e - le - i - son, e - le - i - son,

e e - le - i - son, e - le - i - son,

e e - le - i - son, e - le - i - son,

e e - le - i - son, e - le - i - son,

e e - le - i - son, e - le - i - son,

97

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

- Fl. I (Flute I): Treble clef, key signature of two flats. It features a melodic line with a final flourish marked *f*.
- Fl. II (Flute II): Treble clef, key signature of two flats. It features a melodic line with a final flourish marked *f*.
- Tpa. I (Trumpet I): Treble clef, key signature of two flats. It features a melodic line with a final flourish marked *f*.
- Tpa. II (Trumpet II): Treble clef, key signature of two flats. It features a melodic line with a final flourish marked *f*.
- S (Soprano): Treble clef, key signature of two flats. Lyrics: Ky - ri - e e - le - i - son, e - -
- C (Contralto): Treble clef, key signature of two flats. Lyrics: Ky - ri - e e - le - i - son, e - -
- T (Tenor): Treble clef, key signature of two flats. Lyrics: Ky - ri - e e - le - i - son, e - -
- B (Bass): Bass clef, key signature of two flats. Lyrics: Ky - ri - e e - le - i - son, e - -
- Vcl. e Cb. (Violoncello e Contrabaixo): Bass clef, key signature of two flats. It features a melodic line with a final flourish marked *f*.

The score is in a key signature of two flats and includes dynamic markings of *f* (forte) for the instrumental parts.

102

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vcl. e Cb.

le - i - son, _____

le - i - son, _____

le - i - son,

le - i - son,

106

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vcl. e Cb.

p

p

p

p

p

p

p

p

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

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

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

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

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

110

Fl. I *p*

Fl. II *p*

Tpa. I *p*

Tpa. II *p*

S *p*
Re - qui - e -

C *p*
Re - qui - e -

T *p*
Re - qui - e -

B *p*
Re - qui - e -

Vcl. e Cb. *p*

115

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vcl. e Cb.

scant, re - qui - e - scant, in — pa -

scant, re - qui - e - scant, in pa -

scant, re - qui - e - scant in — pa -

scant, re - qui - e - scant in pa -

scant, re - qui - e - scant in pa -

scant, re - qui - e - scant in pa -

scant, re - qui - e - scant in pa -

120

Fl. I

Fl. II

Tpa. I

Tpa. II

S

C

T

B

Vcl. e Cb.

ce, in pa - ce, in pa - ce.

ce, in pa - ce, in pa - ce.

ce, in pa - ce, in pa - ce.

ce, in pa - ce, in pa - ce.

ce, in pa - ce, in pa - ce.

ce, in pa - ce, in pa - ce.

ce, in pa - ce, in pa - ce.



MSM 20
MEMENTO MEI DEUS

José Joaquim Emerico Lobo de Mesquita

PARTES
Flautas I e II
Trompas em F I e II
Violoncelo e Contrabaixo



MEMENTO MEI DEUS

(MSM — 20)

Flautas I e II

José Joaquim Emerico Lobo de Mesquita

(1746 - 1805)

The image displays a musical score for two flutes, Flautas I and II, in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The score is divided into five systems, each starting with a double bar line and a measure number in a box: 1, 4, 8, 13, and 19. The notation includes various rhythmic values, slurs, and triplets. The first system (measures 1-3) features a melodic line in the upper staff and a supporting line in the lower staff, with a triplet of eighth notes in the final measure of each staff. The second system (measures 4-7) continues the melodic development. The third system (measures 8-12) shows a more active lower staff with eighth-note patterns. The fourth system (measures 13-18) includes a dynamic marking of *f* (forte) in the lower staff. The fifth system (measures 19-20) concludes with a triplet in the upper staff. The score is presented in a clean, professional layout with clear notation and dynamic markings.

The image displays a musical score for the piece "Memento mei Deus" (MSM 20) from the "Coleção Música Sacra Mineira — Volume II". The score is presented in five systems, each consisting of a grand staff (treble and bass clefs) with a key signature of one flat (B-flat major or D minor). The systems are marked with measure numbers 23, 28, 33, 40, and 44. Measure 23 features a treble staff with two triplet eighth notes and a bass staff with a half note. Measure 28 shows a treble staff with a half note and a triplet eighth note, and a bass staff with a half note. Measure 33 has a treble staff with a half note and a triplet eighth note, and a bass staff with a half note. Measure 40 contains a treble staff with a half note and a triplet eighth note, and a bass staff with a half note. Measure 44 shows a treble staff with a half note and a triplet eighth note, and a bass staff with a half note. Dynamics include *f* (forte) and *p* (piano). The score is marked with double bar lines and repeat signs.

The image displays five systems of musical notation for the piece "Memento mei Deus". Each system consists of a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor). The systems are marked with measure numbers 50, 56, 61, 66, and 71. Measure 50 shows a melodic line in the treble and a supporting bass line. Measure 56 features a dynamic marking of *f* (forte) in both staves. Measure 61 includes a triplet in the treble and accents in the bass. Measure 66 has a dynamic marking of *f* and triplets in both staves. Measure 71 shows a dynamic change from *p* (piano) to *f* in both staves, with a triplet in the treble.

76

Musical score for measures 76-82. 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). Measure 76 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 77 has quarter notes D5, C5, B4, and A4. Measure 78 has a half note G4. Measure 79 has a half note F4. Measure 80 has a half note E4. Measure 81 has a half note D4. Measure 82 has a half note C4. A triplet of eighth notes (G4, A4, B4) is marked with a '3' in measure 81.

83

Musical score for measures 83-86. 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. Measure 83 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 84 has quarter notes D5, C5, B4, and A4. Measure 85 has quarter notes G4, F4, E4, and D4. Measure 86 has quarter notes C4, B3, A3, and G3. The dynamic marking *p* (piano) is present in both staves.

87

Musical score for measures 87-93. 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. Measure 87 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 88 has quarter notes D5, C5, B4, and A4. Measure 89 has quarter notes G4, F4, E4, and D4. Measure 90 has quarter notes C4, B3, A3, and G3. Measure 91 has quarter notes F3, E3, D3, and C3. Measure 92 has quarter notes B2, A2, G2, and F2. Measure 93 has quarter notes E2, D2, C2, and B1. The dynamic marking *p* (piano) is present in both staves.

94

Musical score for measures 94-100. 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. Measure 94 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 95 has quarter notes D5, C5, B4, and A4. Measure 96 has quarter notes G4, F4, E4, and D4. Measure 97 has quarter notes C4, B3, A3, and G3. Measure 98 has quarter notes F3, E3, D3, and C3. Measure 99 has quarter notes B2, A2, G2, and F2. Measure 100 has quarter notes E2, D2, C2, and B1. The dynamic marking *p* (piano) is present in both staves.

101

Musical score for measures 101-104. 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. Measure 101 starts with a quarter note G4, followed by quarter notes A4, B4, and C5. Measure 102 has quarter notes D5, C5, B4, and A4. Measure 103 has quarter notes G4, F4, E4, and D4. Measure 104 has quarter notes C4, B3, A3, and G3. The dynamic marking *f* (forte) is present in both staves.

The image displays three systems of musical notation for the piece "Memento mei Deus". Each system consists of a grand staff with a treble and bass clef. The first system, starting at measure 105, features a treble staff with eighth-note runs and a bass staff with a simple accompaniment. The second system, starting at measure 110, shows a treble staff with dotted rhythms and a bass staff with chords and eighth notes. The third system, starting at measure 117, continues the treble staff's melodic line and the bass staff's accompaniment. The piece concludes with a double bar line and repeat dots. The dynamic marking *p* (piano) is used throughout.

105

p

110

p

117

MEMENTO MEI DEUS

(MSM — 20)

Trompas em F I e II

José Joaquim Emerico Lobo de Mesquita

(1746 - 1805)

8

17

24

31

f

f

p *f*

p *f*

38

46

54

62

69

Detailed description of the musical score: The score is for a piano piece in 2/4 time, featuring treble and bass staves. It is divided into systems of measures. The first system (measures 38-45) shows a simple harmonic progression. The second system (measures 46-53) introduces a double bar line and a '2' marking above the treble staff, indicating a second ending. The third system (measures 54-61) includes a '2' marking above the treble staff and 'f' (forte) markings below the bass staff. The fourth system (measures 62-68) continues the harmonic progression. The fifth system (measures 69-76) features dynamic markings 'f' and 'p' (piano) alternating between the staves.

76

83

93

103

113

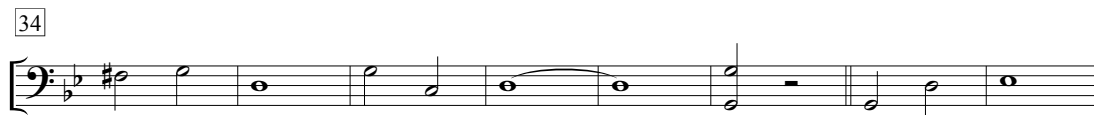
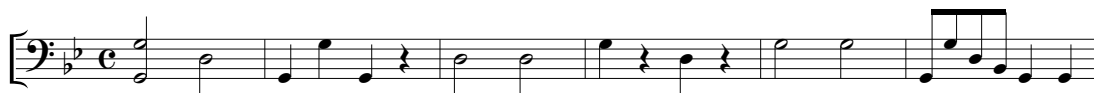
MEMENTO MEI DEUS

(MSM — 20)

Violoncelo e Contrabaixo

José Joaquim Emerico Lobo de Mesquita

(1746 - 1805)



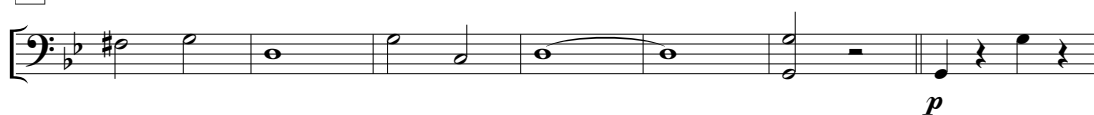
64



71



77



84



91



98



105

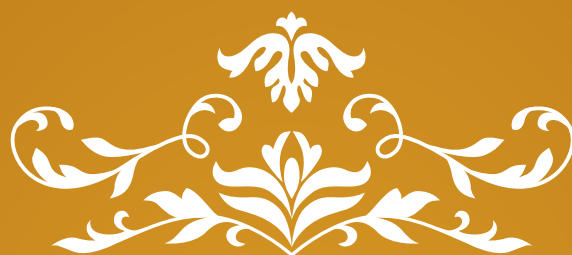


112



120





MSM 21

SIGNATUM EST

José Joaquim Emerico Lobo de Mesquita



SIGNATUM EST

(MSM — 21)

José Joaquim Emerico Lobo de Mesquita

(1746 - 1805)

Moderato

The musical score is arranged in a system with seven staves. The top two staves are for Trompa em F I and Trompa em F II. The next three staves are for Soprano, Contralto, and Baixo, all of which are currently empty. The bottom two staves are for Violino I and Violino II. The bottom-most staff is for Violoncelo e Contrabaixo. The key signature is two flats (B-flat major), and the time signature is 2/4. The tempo is marked Moderato. The score shows the first three measures of the piece.

4

The musical score is for the piece "Signatum est" and consists of eight staves. The top two staves are for Tuba I and Tuba II. The next three staves are for vocal parts: Soprano (S), Alto (C), and Bass (B). The bottom three staves are for instrumental parts: Violin I (Vln. I), Violin II (Vln. II), and Violoncello/Contrabasso (Vc. e Cb.). The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into four measures. The vocal parts have lyrics: "Si - gna - tum est, si - gna - tum est su - per nos,". The instrumental parts provide accompaniment for the vocal lines.

Tpa. I

Tpa. II

S

C

B

Vln. I

Vln. II

Vc. e Cb.

Si - gna - tum est, si - gna - tum est su - per nos,

Si - gna - tum est, si - gna - tum est su - per nos,

Si - gna - tum est su - per nos,

8

The musical score is for the piece "Signatum est" and is arranged for a full orchestra and vocal soloists. It consists of seven staves. The top two staves are for Tuba I and Tuba II, both in the treble clef with a key signature of two flats. The vocal soloists are Soprano (S), Alto (C), and Bass (B), all in the treble clef with a key signature of two flats. The string section includes Violin I (Vln. I), Violin II (Vln. II), and Violoncello/Double Bass (Vc. e Cb.), all in the bass clef with a key signature of two flats. The score is divided into four measures. The vocal parts enter in the third measure with the lyrics "si - gna - tum est, si - gna - tum". The instrumental parts provide accompaniment throughout.

Tpa. I

Tpa. II

S

C

B

Vln. I

Vln. II

Vc. e Cb.

si - gna - tum est, si - gna - tum

si - gna - tum est, si - gna - tum

si - gna - tum

12

The musical score is for the piece "Signatum est" and is arranged for a full orchestra and vocal soloists. It consists of seven staves. The top two staves are for Tuba I and Tuba II. The next three staves are for vocal soloists: Soprano (S), Alto (C), and Bass (B). The bottom two staves are for Violin I (Vln. I) and Violin II (Vln. II), and Violoncello/Double Bass (Vc. e Cb.). The score is in 4/4 time and the key signature has two flats (B-flat and E-flat). The lyrics are: "est su - per nos, si - gna - tum". The vocal parts enter in the second measure of the system. The instrumental parts have various rhythmic patterns, including eighth and sixteenth notes.

Tpa. I

Tpa. II

S
est su - per nos, si - gna - tum

C
est su - per nos,

B
est su - per nos, si - gna - tum

Vln. I

Vln. II

Vc. e
Cb.

16

The musical score is for the piece "Signatum est" and is marked with the number 16 in a box. It features seven staves: Tuba I and II, Soprano (S), Alto (C), Bass (B), Violin I (Vln. I), Violin II (Vln. II), and Violoncello/Double Bass (Vc. e Cb.). The key signature is B-flat major (two flats) and the time signature is 4/4. The tuba parts play a rhythmic pattern of eighth notes. The vocal parts have lyrics in Portuguese. The violin and cello parts provide harmonic support with eighth-note patterns.

Tpa. I

Tpa. II

S
est, si - gna - tum est, si - gna - tum

C
su - per, su - per nos, su - per, su - per nos, si - gna - tum

B
est, si - gna - tum est, si - gna - tum

Vln. I

Vln. II

Vc. e
Cb.

20

Tpa. I

Tpa. II

S
est su - per, su - per nos, su - per

C
est su - per, su - per nos, su - per

B
est su - per, su - per nos, su - per

Vln. I

Vln. II

Vc. e
Cb.

24

Tpa. I

Tpa. II

S
nos, su - per nos, su - per, su - per

C
nos, su - per nos, su - per, su - per

B
nos, su - per nos, su - per, su - per

Vln. I

Vln. II

Vc. e
Cb.

28

Tpa. I

Tpa. II

S
nos, su - per nos, su - per

C
nos, su - per nos, su - per

B
nos, su - per nos, su - per

Vln. I

Vln. II

Vc. e
Cb.

32

Tpa. I

Tpa. II

S

C

B

Vln. I

Vln. II

Vc. e Cb.

nos, su - per nos, su - per:

nos, su - per nos, su - per:

nos, su - per nos, su - per:

36 Assai

The musical score is for a piece titled "Assai" (measures 36-40). It is in 3/4 time and B-flat major. The instrumentation includes Tuba I, Tuba II, Soprano (S), Alto (C), Bass (B), Violin I (Vln. I), Violin II (Vln. II), and Violoncello/Contrabaixo (Vc. e Cb.). The vocal parts (S, C, B) have the lyrics "de - di - sti,". The tuba parts play a simple harmonic accompaniment. The strings play a rhythmic accompaniment with eighth and sixteenth notes.

Tpa. I

Tpa. II

S

C

B

Vln. I

Vln. II

Vc. e Cb.

de - di - sti,

de - di - sti,

de - di - sti,

41

The musical score is for the piece 'Signatum est' and is marked with the number 41 in a box. It features seven staves: Tuba I, Tuba II, Soprano (S), Alto (C), Bass (B), Violin I (Vln. I), Violin II (Vln. II), and Violoncello/Double Bass (Vc. e Cb.). The key signature is B-flat major (two flats) and the time signature is 4/4. The vocal parts (S, C, B) have lyrics: 'de - di - sti læ - ti -'. The instrumental parts include Tuba I and II with dotted half notes, Violin I and II with eighth-note patterns, and Violoncello/Double Bass with a steady eighth-note accompaniment.

Tpa. I

Tpa. II

S
de - di - sti læ - ti -

C
de - di - sti læ - ti -

B
de - di - sti læ - ti -

Vln. I

Vln. II

Vc. e
Cb.

46

Tpa. I

Tpa. II

S
ti - am,

C
ti - am in cor - de

B
ti - am,

Vln. I

Vln. II

Vc. e
Cb.

51

Tpa. I

Tpa. II

S
læ - ti - ti - am,

C
me - o, læ - ti - ti - am

B
læ - ti - ti - am,

Vln. I

Vln. II

Vc. e
Cb.

56

Tpa. I

Tpa. II

S

C

B

Vln. I

Vln. II

Vc. e Cb.

læ - ti - ti - am, læ -

in cor - de me - o, læ - ti - ti - am, læ -

læ - ti - ti - am, læ -

61

Tpa. I

Tpa. II

S
ti - ti - am, læ - ti - ti - am,

C
ti - ti - am, læ - ti - ti - am,

B
ti - ti - am, læ - ti - ti - am,

Vln. I

Vln. II

Vc. e
Cb.

66

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 vocal parts: Soprano (S), Alto (C), and Bass (B). The bottom two staves are for Violin I (Vln. I), Violin II (Vln. II), and Violoncello/Double Bass (Vc. e Cb.). The key signature is B-flat major (two flats) and the time signature is 4/4. The vocal parts have lyrics: 'de - di - - - - sti,'. The instrumental parts provide harmonic support and rhythmic patterns.

Tpa. I

Tpa. II

S

C

B

Vln. I

Vln. II

Vc. e Cb.

de - di - - - - sti,

de - di - - - - sti,

de - di - - - - sti,

70

The musical score is for the piece 'Signatum est' and is marked with the number 70 in a box. It features seven staves: Tuba I, Tuba II, Soprano (S), Alto (C), Bass (B), Violin I (Vln. I), Violin II (Vln. II), and Violoncello/Double Bass (Vc. e Cb.). The key signature is B-flat major (two flats) and the time signature is 4/4. The vocal parts (S, C, B) have lyrics: 'de - di - - - sti'. The instrumental parts include Tuba I and II with simple rhythmic patterns, and Violin I, Violin II, and Vc. e Cb. with more complex rhythmic figures.

Tpa. I

Tpa. II

S

C

B

Vln. I

Vln. II

Vc. e Cb.

de - di - - - sti

de - di - - - sti

de - di - - - sti

74

The musical score is for the piece "Signatum est" (MSM 21) from the "Coleção Música Sacra Mineira — Volume II". It is marked with the number 74 in a box. The score is arranged for a full orchestra and vocal soloists. The instruments and voices are: Tuba I (Tpa. I), Tuba II (Tpa. II), Soprano (S), Alto (C), Bass (B), Violin I (Vln. I), Violin II (Vln. II), and Violoncello/Double Bass (Vc. e Cb.). The key signature is B-flat major (two flats) and the time signature is 4/4. The vocal parts (Soprano, Alto, and Bass) have the lyrics "læ - ti - ti - am." written below their staves. The instrumental parts are written in standard musical notation with stems and beams. The score is divided into five measures by vertical bar lines. The first measure contains the vocal entry and the tuba parts. The second and third measures continue the vocal line and tuba accompaniment. The fourth and fifth measures conclude the phrase with sustained notes in the vocal parts and chords in the strings and tubas.



MSM 21
SIGNATUM EST

José Joaquim Emerico Lobo de Mesquita

PARTES
Trompas em F I e II
Violino I
Violino II
Violoncelo e Contrabaixo



SIGNATUM EST

(MSM — 21)

José Joaquim Emerico Lobo de Mesquita

Trompas em F I e II

(1746 - 1805)

Moderato

First system of musical notation for Trompas em F I e II, measures 1-9. The music is in 2/4 time, F major, and Moderato. It features a melody in the upper staff and a bass line in the lower staff, both with eighth-note patterns.

Second system of musical notation, measures 10-17. Measure 10 is marked with a box containing the number 10. The music continues with similar eighth-note patterns in both staves.

Third system of musical notation, measures 18-27. Measure 18 is marked with a box containing the number 18. The music features a change in texture with some notes beamed together and a fermata over a note in measure 20.

Fourth system of musical notation, measures 28-37. Measure 28 is marked with a box containing the number 28. The tempo changes to Assai, indicated by the word 'Assai' above the staff. The time signature changes to 3/4. The music features a change in rhythm and dynamics.

Fifth system of musical notation, measures 38-47. Measure 38 is marked with a box containing the number 38. The music continues in 3/4 time, featuring a melody in the upper staff and a bass line in the lower staff.

47

61

70

SIGNATUM EST

(MSM — 21)

José Joaquim Emerico Lobo de Mesquita

(1746 - 1805)

Violino I

Moderato



6



11



16



21



26



31



36

Assai



41



SIGNATUM EST

(MSM — 21)

José Joaquim Emerico Lobo de Mesquita

(1746 - 1805)

Violino II

Moderato



6



11



16



21



26



31



36

Assai



41



46



51



56



61



66



71



76



SIGNATUM EST

(MSM — 21)

Violoncelo e Contrabaixo

José Joaquim Emerico Lobo de Mesquita

(1746 - 1805)

Moderato



10



20



30



Assai

39



47



56



65



73



