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Museu da Música de Mariana (MG - Brasil)

1 - Kyrie

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

Andante

The musical score is arranged in a standard orchestral format. The top section includes Trompas em Fá, Soprano, Contralto, Tenor, and Baixo. The bottom section includes Violino I, Violino II, Viola, and Baixo. The Trompas part begins with a forte (*f*) dynamic, while the strings start with a piano (*p*) dynamic. The vocal parts (Soprano, Contralto, Tenor, Baixo) are currently silent, indicated by whole rests. The string parts feature a variety of textures, including sustained chords, moving lines, and rhythmic patterns. The overall tempo is marked as Andante.

5

Score for Ladainha em Si bemol maior (1 - Kyrie), page 2. The score includes parts for Tpa, S, A, T, B, Vln I, Vln II, Vla, and Bx. The Tpa part features a melodic line with a dynamic marking of *p*. The string parts (Vln I, Vln II, Vla, Bx) have dynamic markings of *f* and *p*. The vocal parts (S, A, T, B) are currently silent.

9

Tpa
f

S
f *p* *f*
Ky - ri - e e - le - i - son, e - le - i - son, e -

A
f
Ky - ri - e

T
f *p* *f*
Ky - ri - e e - le - i - son, e - le - i - son, e -

B
f *f*
Ky - ri - e e -

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

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

Vla
p *f* *p* *f*

Bx
p *f* *p* *f*

13

Tpa
f *p* *f*

S
le - - - i - son. *f* Chri - ste, *p* Chri-ste *f* e - le - i-son, e-le - i-son, e -

A
f e - le - i - son. *f* Chri - ste, Chri-ste

T
8 le - - - i - son. *f* Chri - ste, *p* Chri-ste *f* e - le - i-son, e-le - i-son, e -

B
- - - le - i - son. *f* Chri - ste, Chri-ste *f* e -

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

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

Vla
p *f* *p* *f*

Bx
p *f* *p* *f*

17

Tpa
f *p* *f*

S
le - - i - son. *f* Ky - ri - e *p* e - le - i - son, e - le - i - son, e - *f*

A
f e - le - i - son. *f* Ky - ri - e *p* e - le - i - son, e - le - i - son, e - *f*

T
le - - i - son. *f* Ky - ri - e

B
- - le - i - son. *f* Ky - ri - e *f* e -

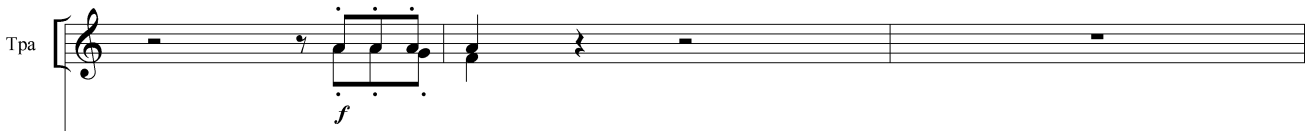
Vln I
p *f* *p* *f*

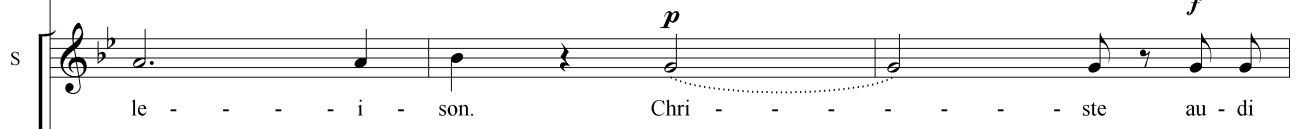
Vln II
p *f* *p* *f*

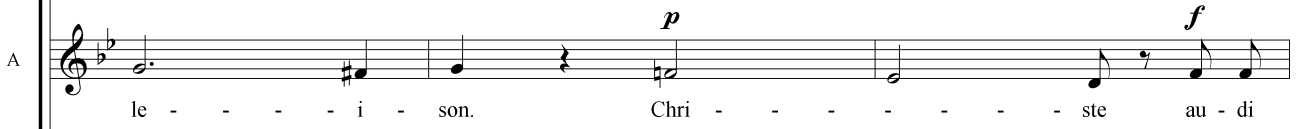
Vla
p *f* *p* *f*

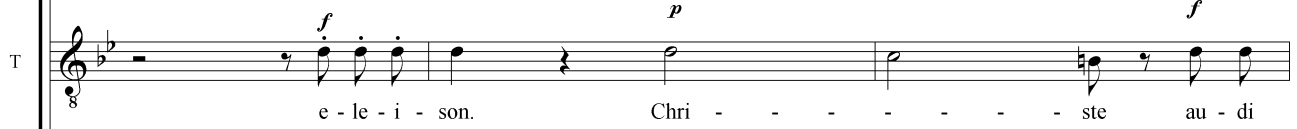
Bx
4 3 *p* 3# *f* *p*

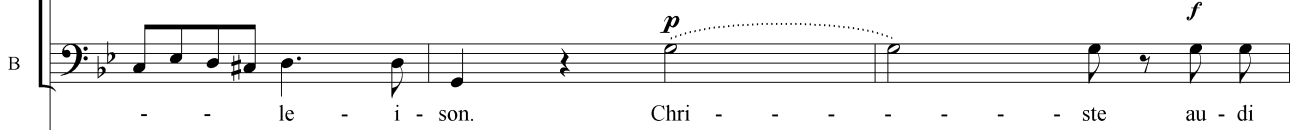
21

Tpa 

S 

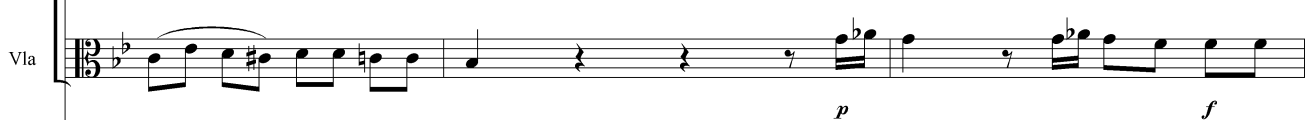
A 

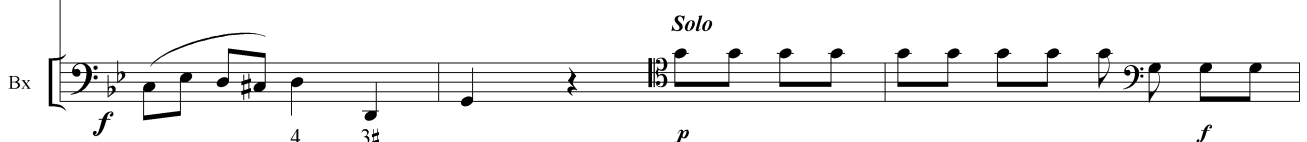
T 

B 

Vln I 

Vln II 

Vla 

Bx 

24

Tpa
f

S
nos. *p* Chri - - - - ste *f* ex - au - di nos, ex - au - di nos.

A
nos. *p* Chri - - - - ste *f* ex - au - di nos, ex - au - di nos.

T
nos. *p* Chri - - - - ste *f* ex - au - di nos, ex - au - di nos. *Solo* Chri - ste

B
nos. *p* Chri - - - - ste *f* ex - au - di nos, ex - au - di nos.

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

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

Vla
p *f* *f* *p*

Bx
p *f* *f* *p* *Solo*

28

Tpa
Musical notation for Trompa part.

S
Chri - - - - - te, Chri - ste, Chri-ste_ au - di nos.

A
Chri - - - - - ste au - di nos.

T
8 au - di_ nos. Chri - ste au - di nos. Chri -

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

Vln I
Musical notation for Violin I part.

Vln II
Musical notation for Violin II part.

Vla
Musical notation for Viola part.

Bx
Musical notation for Bassoon part.

Dynamic markings: *p*, *f*, *Tutti p*, *Solo*

32

Tpa
p *f*

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

A
p
Chri - - - - - ste ex - au - di nos. Chri -

T
Tutti
p
ste ex - au - di - nos. Chri - - - ste ex - au - di nos. Chri -

B
p *f*
Chri - - - - - ste, Chri - ste ex - au - di nos. Chri -

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

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

Vla
p *f* *p* *f*

Bx
p *f* *p* *f*

36

Tpa

p *f*

S

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

p *f*

A

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

p *f*

T

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

p *f*

B

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

p *f*

Vln I

p *f*

Vln II

p *f*

Vla

p *f*

Bx

p *f*

2 - Pater de cælis

Andante

Musical score for the first system of "Pater de cælis". It includes vocal parts for Soprano, Contralto, Tenor, and Baixo, and string parts for Violino I, Violino II, Viola, and Baixo. The tempo is marked "Andante". The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are: "Pa - ter de cæ - lis De - us, Fi - li red - em - ptor mun - di De - us, mi - se - re - re mi - se - re - re". Dynamics include *p* (piano) and *f* (forte). A double bar line with repeat dots is present at the end of the system.

Musical score for the second system of "Pater de cælis", starting at measure 6. It includes vocal parts for Soprano (S), Alto (A), Tenor (T), and Baixo (B), and string parts for Violino I (Vln I), Violino II (Vln II), Viola (Vla), and Baixo (Bx). The lyrics are: "no - - - - bis. re - re no - - - - bis. Spi - ri - tus San - cte De - us, mi - se - no - - - - bis. Spi - ri - tus San - cte De - us, mi - se - no - - - - bis. mi - se -". Dynamics include *f* (forte) and *p* (piano). A double bar line with repeat dots is present at the end of the system.

10

S *p* mi - se -

A re - re, mi - se - re - re, *p* mi - se -

T re - re, mi - se - re - re, *p* mi - se -

B re - re, mi - se - re - re, *p* San - cta Tri - ni - tas u - nus De - us,

Vln I *p*

Vln II *p*

Vla *p*

Bx *p*

14

S *f* re - re, mi - se - re - re, *f* mi - se - re - re no - bis. *p* San - cta Ma -

A re - re, mi - se - re - re, *f* mi - se - re - re no - bis. *p* San - cta Ma -

T re - re, mi - se - re - re, *f* mi - se - re - re no - bis. *p* San - cta Ma -

B *f* mi - se - re - re no - bis. *p* San - cta Ma -

Vln I *f* *p*

Vln II *f* *p*

Vla *f* *p*

Bx *f* *p*

6 3# 4

3 - Sancta Dei Genitrix

Allegro

This musical score is for the third movement, "Sancta Dei Genitrix," in Allegro tempo. It features eight staves: Trompas em Fá, Soprano, Contralto, Tenor, Baixo, Violino I, Violino II, Viola, and Baixo. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The Trompas part begins with a forte (*f*) dynamic and plays a series of chords. The vocal parts (Soprano, Contralto, Tenor, Baixo) are currently silent, indicated by horizontal lines. The string quartet (Violino I, Violino II, Viola, Baixo) also begins with a forte (*f*) dynamic. Violino I and II play a rhythmic pattern of eighth notes, while Viola and Baixo play a more melodic line with some slurs.

5

Tpa

S

A

T

B

Vln I

Vln II

Vla

Bx

p

San - cta De - i Ge - ni - trix, San - cta Vir - go

p

San - cta Vir - go

p

p

p

p

9

Tpa

Measure 9 of the tuba part. It begins with a whole rest, followed by a series of chords: a B-flat major triad (Bb, D, F) in the first half, and a B-flat major triad (Bb, D, F) with a G-flat (Eb) in the second half. The dynamic is *f*.

S

Vir - gi - num, o - ra, o - ra pro no - bis,

Measure 9 of the soprano vocal line. It starts with a whole rest, then a quarter note G-flat (Eb), followed by quarter notes A and Bb. The rest of the measure consists of quarter notes G, F, E, D, C, B, A, G. The dynamic is *f*.

A

Vir - gi - num, o - ra, o - ra pro no - bis,

Measure 9 of the alto vocal line. It starts with a whole rest, then a quarter note G-flat (Eb), followed by quarter notes A and Bb. The rest of the measure consists of quarter notes G, F, E, D, C, B, A, G. The dynamic is *f*.

T

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

Measure 9 of the tenor vocal line. It starts with a whole rest, then a quarter note G, followed by quarter notes A and Bb. The rest of the measure consists of quarter notes G, F, E, D, C, B, A, G. The dynamic is *f*.

B

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

Measure 9 of the bass vocal line. It starts with a whole rest, then a quarter note G, followed by quarter notes A and Bb. The rest of the measure consists of quarter notes G, F, E, D, C, B, A, G. The dynamic is *f*.

Vln I

Measure 9 of the Violin I part. It starts with a whole rest, then a quarter note G-flat (Eb), followed by quarter notes A and Bb. The rest of the measure consists of quarter notes G, F, E, D, C, B, A, G. The dynamic is *f*.

Vln II

Measure 9 of the Violin II part. It starts with a whole rest, then a quarter note G-flat (Eb), followed by quarter notes A and Bb. The rest of the measure consists of quarter notes G, F, E, D, C, B, A, G. The dynamic is *f*.

Vla

Measure 9 of the Viola part. It starts with a whole rest, then a quarter note G, followed by quarter notes A and Bb. The rest of the measure consists of quarter notes G, F, E, D, C, B, A, G. The dynamic is *f*.

Bx

Measure 9 of the Bassoon part. It starts with a whole rest, then a quarter note G, followed by quarter notes A and Bb. The rest of the measure consists of quarter notes G, F, E, D, C, B, A, G. The dynamic is *f*.

13

o - ra pro no - bis.

o - ra pro no - bis. Ma - ter Chri - sti,

o - ra pro no - bis. Ma - ter Chri - sti,

o - ra pro no - bis.

p

p

p

p

17

Tpa

S
Ma - ter di - vi - næ gra - ti - æ, Ma - ter pu - ris - si - ma,

A
o - ra

T
Ma - ter pu - ris - si - ma,

B
Ma - ter di - vi - næ gra - ti - æ, o - ra

Vln I

Vln II

Vla

Bx
3♯

25

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

- Tpa** (Trumpet): Rests throughout the passage.
- S** (Soprano): Melody with lyrics "Ma - ter in - vi - o - la - - - ta, Ma - ter in - te - me - ra - ta,". Dynamics include *p*.
- A** (Alto): Melody with lyrics "Ma - ter in - vi - o - la - - - ta, Ma - ter in - te - me - ra - ta,". Dynamics include *p*.
- T** (Tenor): Melody with lyrics "o - ra pro no - bis,". Dynamics include *p*.
- B** (Bass): Melody with lyrics "o - ra pro no - bis,". Dynamics include *p*.
- Vln I** (Violin I): Melody with dynamics including *p*.
- Vln II** (Violin II): Melody with dynamics including *p*.
- Vla** (Viola): Melody with dynamics including *p*.
- Bx** (Cello/Double Bass): Melody with dynamics including *p*.

The score is in the key of B-flat major and 4/4 time. The lyrics are: "Ma - ter in - vi - o - la - - - ta, Ma - ter in - te - me - ra - ta, o - ra pro no - bis,".

29

o - ra pro no - bis.

o - ra pro no - bis.

o - ra pro no - bis. Ma - ter a - ma - bi-lis, Ma - ter ad - mi -

o - ra pro no - bis.

f *p*

f *p*

f *p*

f *p*

39

Tpa

S

A

T

B

Vln I

Vln II

Vla

Bx

Ma - ter Cre - a - to - ris, Ma - ter Sal - va - to - ris, o - ra, o - ra, o - ra.

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

o - ra,

o - ra,

o - ra,

44

Tpa



Trumpet part for measure 44, featuring a melodic line with rests and a final whole note chord.

S



o - ra pro no - bis, o - ra pro no - bis. Vir - go pru - den -

p

A



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

T



o - ra pro no - bis, o - ra pro no - bis. Vir - go pru - den -

p

B



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

Vln I



Violin I part for measure 44, featuring a melodic line with slurs and a final whole note chord.

p

Vln II



Violin II part for measure 44, featuring a melodic line with slurs and a final whole note chord.

p

Vla



Viola part for measure 44, featuring a melodic line with slurs and a final whole note chord.

p

Bx



Cello part for measure 44, featuring a melodic line with slurs and a final whole note chord.

p

49

Tpa

S
tis - si - ma, Vir - go ve - ne - ran - da, o - ra pro

A
p
o - ra pro no - bis, o - ra pro

T
tis - si - ma, Vir - go ve - ne - ran - da, o - ra pro

B
p
o - ra pro no - bis, Vir - go præ - di - can - - -

Vln I

Vln II

Vla

Bx

54

Tpa
Musical notation for Trompa (Tpa) with a forte (*f*) dynamic marking.

S
no - bis. Vir - go pot - - ens,

A
no - bis. Vir - go pot - - ens, o - ra pro no - bis,

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

B
da, Vir - go pot - - ens, o - ra pro

Vln I
Musical notation for Violin I with a forte (*f*) dynamic marking.

Vln II
Musical notation for Violin II with a forte (*f*) dynamic marking.

Vla
Musical notation for Viola with a forte (*f*) dynamic marking.

Bx
Musical notation for Contrabaixo (Bx) with a forte (*f*) dynamic marking.

59

Tpa

S
o - ra pro no - - - - - bis. Vir - go cle - -

A
Vir - go - - - - ens, pot - ens, Vir - go cle - -

T
pot - - - ens, Vir - go pot - ens, Vir - go cle - -

B
no - bis, Vir - go - - - - ens, Vir - go cle - -

Vln I

Vln II

Vla

Bx

64
4

74

The musical score for measure 74 is arranged in a system with eight staves. The top staff is for Tpa (Trumpet), followed by vocal parts S (Soprano), A (Alto), T (Tenor), and B (Bass), and then instrumental parts Vln I (Violin I), Vln II (Violin II), Vla (Viola), and Bx (Bassoon). The key signature is two flats (B-flat major), and the time signature is common time. The lyrics for the vocal parts are: mens, Vir - go fi - de - lis, o - ra pro no - bis. The dynamic marking *f* (forte) is present at the beginning of each staff. The Tpa part has rests in the first two measures and then plays a rhythmic pattern. The vocal parts have a half note rest in the first measure, followed by a quarter note and a half note in the second measure, and then a quarter note and a half note in the third measure. The instrumental parts provide harmonic support with various rhythmic patterns.

84

Tpa
f

S
no - stræ læ - ti - ti - æ, *p* Vas spi - ri - tu - a - le, Vas ho - no -

A
no - stræ læ - ti - ti - æ, *p* Vas ho - no -

T
no - stræ læ - ti - ti - æ,

B
no - stræ læ - ti - ti - æ,

Vln I
p

Vln II
p

Vla
p

Bx
6 5 *p*

89

Tpa

S

A

T

B

Vln I

Vln II

Vla

Bx

ra - bi - le, de - vo - ti - o - - - -

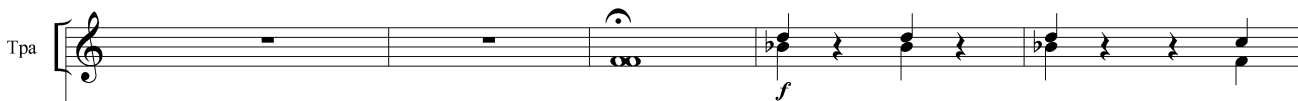
ra - bi - le, de - vo - ti -

de - vo - ti - o - - - -

Vas in - si - - - - gne

94

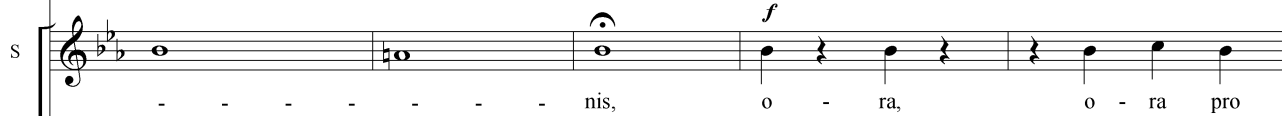
Tpa



f

The tuba part begins with a whole rest in the first two measures. In the third measure, it plays a whole note chord of Bb2 and Bb3. In the fourth measure, it plays a quarter note Bb2, a quarter rest, and a quarter note Bb3. In the fifth measure, it plays a quarter note Bb2, a quarter rest, and a quarter note Bb3. In the sixth measure, it plays a quarter note Bb2, a quarter note Bb3, and a quarter note G2.

S

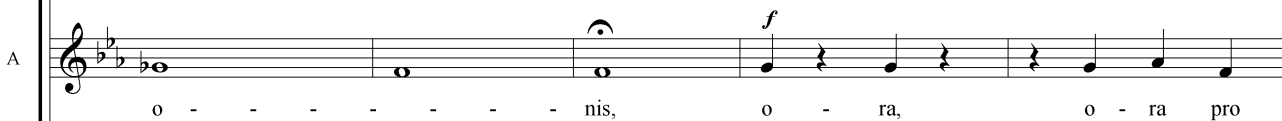


- - - - - nis, o - ra, o - ra pro

f

The soprano part has a whole rest in the first two measures. In the third measure, it plays a whole note Bb4. In the fourth measure, it plays a quarter note Bb4, a quarter rest, and a quarter note Bb4. In the fifth measure, it plays a quarter note Bb4, a quarter rest, and a quarter note Bb4. In the sixth measure, it plays a quarter note Bb4, a quarter note Bb4, and a quarter note G4.

A



o - - - - - nis, o - ra, o - ra pro

f

The alto part has a whole rest in the first two measures. In the third measure, it plays a whole note Bb3. In the fourth measure, it plays a quarter note Bb3, a quarter rest, and a quarter note Bb3. In the fifth measure, it plays a quarter note Bb3, a quarter rest, and a quarter note Bb3. In the sixth measure, it plays a quarter note Bb3, a quarter note Bb3, and a quarter note G3.

T



- - - - - nis, o - ra, o - ra pro

f

The tenor part has a whole rest in the first two measures. In the third measure, it plays a whole note Bb3. In the fourth measure, it plays a quarter note Bb3, a quarter rest, and a quarter note Bb3. In the fifth measure, it plays a quarter note Bb3, a quarter rest, and a quarter note Bb3. In the sixth measure, it plays a quarter note Bb3, a quarter note Bb3, and a quarter note G3.

B




de - vo - ti - o - - - - nis, o - ra, o - ra pro

f

The bass part plays a quarter note Bb2, a quarter note Bb2, and a quarter note Bb2 in the first measure. In the second measure, it plays a whole note Bb2. In the third measure, it plays a whole note Bb2. In the fourth measure, it plays a quarter note Bb2, a quarter rest, and a quarter note Bb2. In the fifth measure, it plays a quarter note Bb2, a quarter rest, and a quarter note Bb2. In the sixth measure, it plays a quarter note Bb2, a quarter note Bb2, and a quarter note G2.

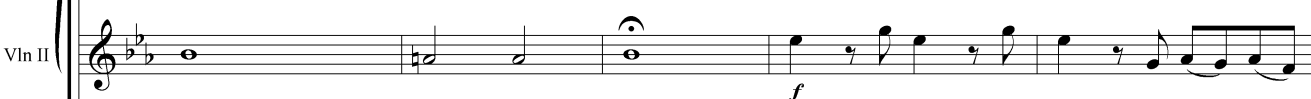
Vln I



f

The violin I part plays a whole note Bb4 in the first two measures. In the third measure, it plays a whole note Bb4. In the fourth measure, it plays a quarter note Bb4, a quarter rest, and a quarter note Bb4. In the fifth measure, it plays a quarter note Bb4, a quarter rest, and a quarter note Bb4. In the sixth measure, it plays a quarter note Bb4, a quarter note Bb4, and a quarter note G4.

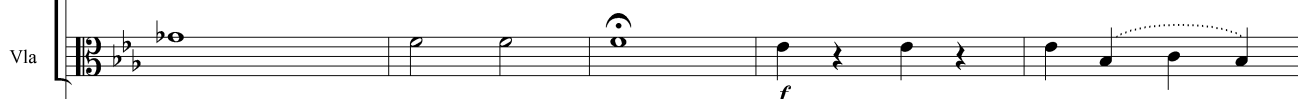
Vln II



f

The violin II part plays a whole note Bb4 in the first two measures. In the third measure, it plays a whole note Bb4. In the fourth measure, it plays a quarter note Bb4, a quarter rest, and a quarter note Bb4. In the fifth measure, it plays a quarter note Bb4, a quarter rest, and a quarter note Bb4. In the sixth measure, it plays a quarter note Bb4, a quarter note Bb4, and a quarter note G4.

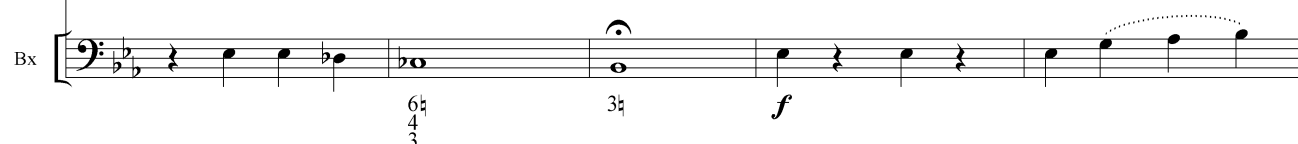
Vla



f

The viola part plays a whole note Bb3 in the first two measures. In the third measure, it plays a whole note Bb3. In the fourth measure, it plays a quarter note Bb3, a quarter rest, and a quarter note Bb3. In the fifth measure, it plays a quarter note Bb3, a quarter rest, and a quarter note Bb3. In the sixth measure, it plays a quarter note Bb3, a quarter note Bb3, and a quarter note G3.

Bx



f

6 4 3

The bassoon part plays a quarter note Bb2, a quarter note Bb2, and a quarter note Bb2 in the first measure. In the second measure, it plays a whole note Bb2. In the third measure, it plays a whole note Bb2. In the fourth measure, it plays a quarter note Bb2, a quarter rest, and a quarter note Bb2. In the fifth measure, it plays a quarter note Bb2, a quarter rest, and a quarter note Bb2. In the sixth measure, it plays a quarter note Bb2, a quarter note Bb2, and a quarter note G2.

99

Tpa

Musical notation for Trompa (Tpa) part, measures 99-102. The part consists of chords and rests in a 4/4 time signature.

S

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

Musical notation for Soprano (S) part, measures 99-102. The lyrics are: no - bis, o - ra pro no - bis.

A

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

Musical notation for Alto (A) part, measures 99-102. The lyrics are: no - bis, o - ra pro no - bis.

T

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

Musical notation for Tenor (T) part, measures 99-102. The lyrics are: no - bis, o - ra pro no - bis.

B

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

Musical notation for Bass (B) part, measures 99-102. The lyrics are: no - bis, o - ra pro no - bis.

Vln I

Musical notation for Violin I (Vln I) part, measures 99-102. The part features a melodic line with slurs and accents.

Vln II

Musical notation for Violin II (Vln II) part, measures 99-102. The part features a melodic line with slurs and accents.

Vla

Musical notation for Viola (Vla) part, measures 99-102. The part features a melodic line with slurs and accents.

Bx

Musical notation for Bassoon (Bx) part, measures 99-102. The part features a melodic line with slurs and accents.

4 - Rosa mystica

Andante

Musical score for "Rosa mystica" (Andante). The score is written for a full orchestra and vocal soloists. The tempo is marked "Andante". The key signature is one flat (F major/D minor) and the time signature is 3/4. The score consists of eight staves:

- Trompas em Fá**: Treble clef, 3/4 time, rests throughout.
- Soprano**: Treble clef, 3/4 time, rests throughout.
- Contralto**: Treble clef, 3/4 time, rests throughout.
- Tenor**: Treble clef, 3/4 time, rests throughout.
- Baixo**: Bass clef, 3/4 time, rests throughout.
- Violino I**: Treble clef, 3/4 time, starts with a forte (*f*) dynamic, playing a melodic line.
- Violino II**: Treble clef, 3/4 time, starts with a forte (*f*) dynamic, playing a melodic line.
- Viola**: Alto clef, 3/4 time, starts with a forte (*f*) dynamic, playing a melodic line.
- Baixo**: Bass clef, 3/4 time, starts with a forte (*f*) dynamic, playing a rhythmic accompaniment.

5

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

- Tpa** (Timpani): Treble clef, 2/4 time signature. Starts with a *f* dynamic. The first measure has a half note G4, followed by a half note G4 in the second measure. The third and fourth measures have quarter notes G4, F4, E4, and D4 respectively.
- S** (Soprano): Treble clef. The first three measures contain whole rests. The fourth measure contains a half note G4, followed by quarter notes F4 and E4, and a half note D4. The lyrics "Ro - - - sa" are written below the notes.
- A** (Alto): Treble clef. The first four measures contain whole rests.
- T** (Tenor): Treble clef. The first four measures contain whole rests.
- B** (Bass): Bass clef. The first four measures contain whole rests.
- Vln I** (Violin I): Treble clef. The first measure has a quarter note G4, followed by eighth notes F4, E4, D4, C4, B3, A3, G3. The second measure has a quarter note G4, followed by eighth notes F4, E4, D4, C4, B3, A3, G3. The third measure has a quarter note G4, followed by eighth notes F4, E4, D4, C4, B3, A3, G3. The fourth measure has a quarter note G4, followed by a quarter rest, and a quarter note G4.
- Vln II** (Violin II): Treble clef. The first measure has a quarter note G4, followed by eighth notes F4, E4, D4, C4, B3, A3, G3. The second measure has a quarter note G4, followed by eighth notes F4, E4, D4, C4, B3, A3, G3. The third measure has a quarter note G4, followed by eighth notes F4, E4, D4, C4, B3, A3, G3. The fourth measure has a quarter note G4, followed by a quarter rest, and a quarter note G4.
- Vla** (Viola): Bass clef. The first measure has a quarter note G3, followed by eighth notes F3, E3, D3, C3, B2, A2, G2. The second measure has a quarter note G3, followed by eighth notes F3, E3, D3, C3, B2, A2, G2. The third measure has a quarter note G3, followed by eighth notes F3, E3, D3, C3, B2, A2, G2. The fourth measure has a quarter note G3, followed by a quarter rest, and a quarter note G3.
- Bx** (Bassoon): Bass clef. The first measure has a quarter note G3, followed by eighth notes F3, E3, D3, C3, B2, A2, G2. The second measure has a quarter note G3, followed by eighth notes F3, E3, D3, C3, B2, A2, G2. The third measure has a quarter note G3, followed by eighth notes F3, E3, D3, C3, B2, A2, G2. The fourth measure has a quarter note G3, followed by a quarter rest, and a quarter note G3.

9

Tpa



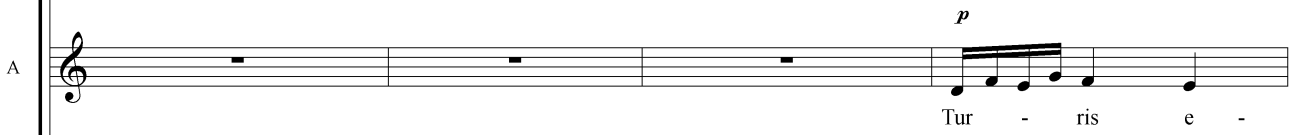
S

my - sti-ca, Tur - ris Da - vi - di-ca, o - ra pro



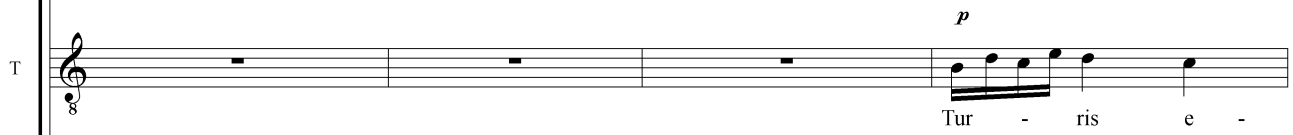
A

p Tur - ris e -

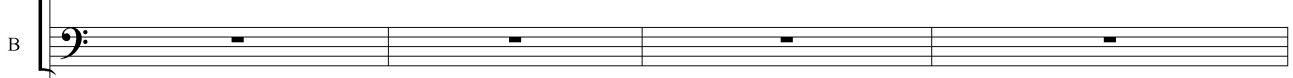


T

p Tur - ris e -



B



Vln I

p



Vln II

p



Vla

p



Bx

p



13

Tpa

S
no - bis, o - ra pro no - bis. Do - mus au - re - a,

A
bur - - - - ne - a, Do - mus au - re - a,

T
bur - - - - ne - a, Do - mus au - re - a,

B
Do - mus au - re - a,

Vln I

Vln II

Vla

Bx

The musical score for measure 13 features a variety of instruments and voices. The Tpa part consists of a few chords. The vocal parts (Soprano, Alto, Tenor, Bass) sing the Latin text. The string parts (Violins I and II, Viola, and Cello) provide a rhythmic and harmonic accompaniment. Dynamics include *f* (forte) for the Tpa, vocal parts, and string parts.

17

Tpa



S

Fœ - de - ris ar - cha, o - - - - -



A

Fœ - de - ris ar - cha, o - ra pro no - - - - -



T

Fœ - de - ris ar - cha, o - ra pro no - - - - -



B

Fœ - de - ris ar - cha, o - ra pro no - bis, o - ra pro



Vln I



Vln II



Vla



Bx



21

Tpa

S
ra, o - ra, o - ra, pro no - - -

A
bis, o - - - - - ra, o - ra, pro no - - -

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

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

Vln I

Vln II

Vla

Bx

25

Tpa

S

bis.

A

bis.

T

8 bis.

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

B

bis.

Vln I

p

Vln II

p

Vla

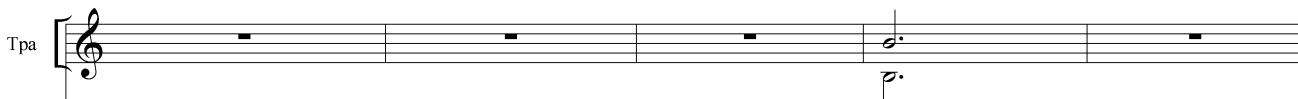
p

Bx

p

33

Tpa



S

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

p




A

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




T

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



B

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



Vln I

p



Vln II

p



Vla



Bx

p



38

Tpa

S
in - fir - mo - - - rum, Re - fu - gi - um pec - ca - to - rum,

A

T

B

Vln I

Vln II

Vla
p

Bx

43

Tpa

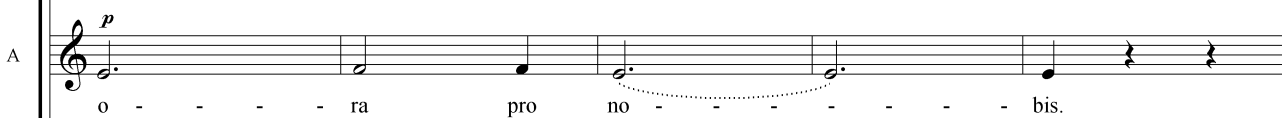


S



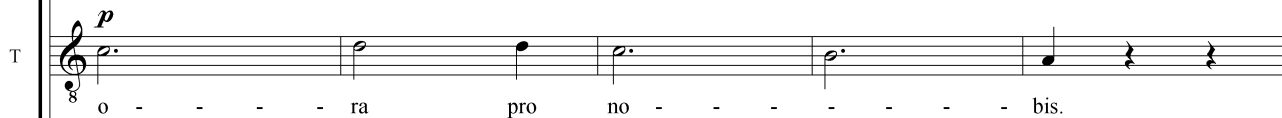
o - - - - ra pro no - - - - - bis.

A



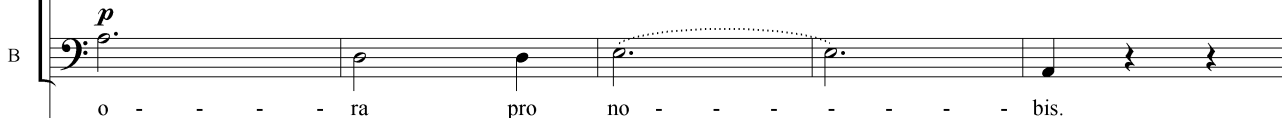
p
o - - - - ra pro no - - - - - bis.

T



p
o - - - - ra pro no - - - - - bis.

B



p
o - - - - ra pro no - - - - - bis.

Vln I



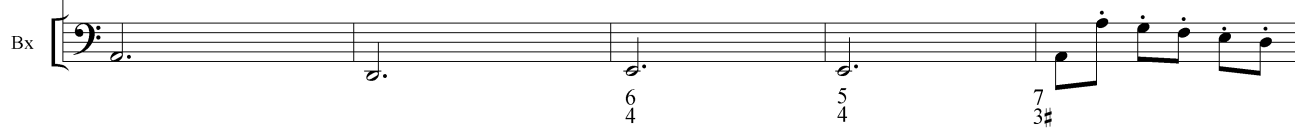
Vln II



Vla



Bx



6
4 5
4 7
3#

48

Tpa
f

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

A
f
o - ra pro no - bis, o - ra pro no - bis,

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

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

Vln I
f

Vln II
f

Vla
f

Bx
f

57

Tpa

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

A
pro no - - - bis, o - - - - - ra,

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

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

Vln I
f *f* *p*

Vln II
f *f* *p*

Vla
f *f* *p*

Bx
f *f* *p*

61

Tpa

S

f *p* *f*

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

A

f *p* *f*

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

T

f *p* *f*

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

B

f *p* *f*

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

Vln I

f *p* *f*

Vln II

f *p* *f*

Vla

f *p* *f*

Bx

f *p* *f*

5 - Consolatrix afflictorum

Moderato

Score for the first system of 'Consolatrix afflictorum'. The score is in 2/4 time with a key signature of two flats (B-flat and E-flat). The vocal parts (Soprano, Contralto, Tenor, Baixo) are mostly silent, with the Tenor part starting on the second measure with the lyrics 'Con - - - so - la - trix af - fli - cto - rum,'. The instrumental parts (Violino I, Violino II, Viola, Baixo) are marked *p* and play a rhythmic accompaniment. The Baixo part includes fingering numbers: 6b, 6b, 5, 4, 2.

Score for the second system of 'Consolatrix afflictorum'. The system begins with a box containing the number '5'. The vocal parts (Soprano, Contralto, Tenor, Baixo) are mostly silent, with the Tenor part starting on the second measure with the lyrics 'con - - - so - la - trix af - fli - cto - rum, af - - - fli -'. The instrumental parts (Violino I, Violino II, Viola, Baixo) continue their accompaniment.

9

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

A
o - ra pro no - - - - bis.

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

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

Vln I
f *p*

Vln II
f *p*

Vla
f *p*

Bx
f *p*

7 6/4 7/3b 6/4 5/4 3#

14

S
xi - li - um Chri - sti - a - no - rum, Chri - sti - a - no - - -

A
f
Au - xi - li - um Chri - sti - a - no - - - - -

T
f
Au - xi - li - um Chri - sti - a - no - - - - -

B
f
Au - xi - li - um Chri - sti - a - no - - - - -

Vln I
f

Vln II
f

Vla
f

Bx
f

4#
2

19

S *p*
 rum, o - - - - ra, o - - - - ra,
 A *p*
 rum, o - ra pro no - - - - bis, o - - - - ra
 T *p*
 rum, o - - - - ra, o - ra pro no - - - - bis,
 B *p* *f*
 rum, o - - - - ra, o - - - - ra, o - ra pro
 Vln I *p*
 Vln II *p*
 Vla *p*
 Bx *p*
 7 6 7^b 6
 5

24

S *f*
 pro no - bis, o - ra pro no - - - - bis.
 A *f*
 pro no - bis, o - ra pro no - - - - bis.
 T *f*
 pro no - bis, o - ra pro no - - - - bis.
 B *f*
 no - - - - bis, o - ra pro no - - - - bis.
 Vln I *f*
 Vln II *f*
 Vla *f*
 Bx *f*
 6 4[♯] 6 7^b
 2

6 - Regina Angelorum

Allegretto

The musical score is for the piece "Regina Angelorum" in 3/4 time, marked "Allegretto". It features a vocal ensemble and a string quartet. The vocal parts (Soprano, Contralto, Tenor, Baixo) sing the lyrics: "Re - gi - - - na An - ge - lo - rum, Re - gi - na Pa - tri - ar - o - ra pro no - bis." The instrumental parts include Trompas em Fá, 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 3/4 time signature. The dynamics are marked with *p* (piano).

Trompas em Fá

Soprano

Contralto

Tenor

Baixo

Violino I

Violino II

Viola

Baixo

4

Tpa

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

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

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

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

Vln I

Vln II

Vla

Bx

8

Tpa  *f*

S  no - - - - - bis. *f* o - - - - -

A  no - - - - - bis. *f* Re - gi - na A - po - sto -

T  no - - - - - bis. *f* o - - - - -

B  no - - - - - bis. *f* o - - - - -

Vln I  *f*

Vln II  *f*

Vla  *f*

Bx  *f*

12

Tpa

S *p* *f* *p*
ra, o - - - - ra,

A *p* *f* *p* *f*
lo - rum, Re - gi - - - na Mar - ty - rum, Re -

T *p* *f* *p*
ra, o - - - - ra,

B *p* *f* *p*
ra, o - - - - ra,

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

Vln II *p* *f* *p*

Vla *p* *f* *p*

Bx *p* *f* *p* *f*
6^b 3 6^b 4 6 5^b

16

Tpa

S
f *p* *f* *p*
o - - - - - ra,

A
p *f* *p*
gi - - na Con - fes - so - rum, Re - gi - - - na Vir - gi - num,

T
f *p* *f* *p*
o - - - - - ra,

B
f *p* *f* *p*
o - ra pro no - bis, o - ra pro no - bis,

Vln I
p *f* *p*

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

Vla
f *p* *f* *p*

Bx
p *f* *p*

20

o - ra pro no - - - bis.

o - ra pro no - - - bis.

o - ra pro no - - - bis.

o - ra pro no - - - bis. Re - gi - na San - cto - rum

6
4

3♯

24

Tpa

S

A

T

B

Vln I

Vln II

Vla

Bx

o - mni-um, San - cto - rum o - mni - um, o - ra pro

San - cto - rum o - mni - um

San - cto - rum o - mni - um

28

Tpa

S
- - - - - mni - um, o - - - - -

A
- - - - - mni - um. o - - - - -

T
- - - - - mni - um. o - - - - -

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

Vln I
f

Vln II
f

Vla
f

Bx
6 4 3
f

32

Tpa

p *f*

S

p *f*
ra, o - - - - - ra pro no - - - - -

A

p *f*
ra, o - - - - - ra pro no - - - - -

T

p *f*
ra, o - - - - - ra pro no - - - - -

B

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

Vln I

p *f*

Vln II

p *f*

Vla

p *f*

Bx

p *f*

36

Tpa

S
bis, o - - - - - ra, o - - - - -

A
bis, o - - - - - ra, o - - - - -

T
bis, o - - - - - ra, o - - - - -

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

Vln I
f *p* *f*

Vln II
f *p* *f*

Vla
f *p* *f*

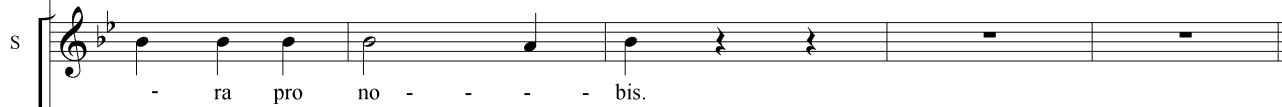
Bx
f *p* *f*

40

Tpa *f*



S - ra pro no - - - bis.



A - ra pro no - - - bis.




T 8 - ra pro no - - - bis.



B no - bis, pro no - - - bis.



Vln I



Vln II



Vla



Bx



7 - Agnus Dei

Andante

The musical score is for the 7th movement, 'Agnus Dei', on page 65. The tempo is marked 'Andante'. The score is in 3/8 time and B-flat major. The instruments and voices are: Trompas em Fá, Soprano, Contralto, Tenor, Baixo, Violino I, Violino II, Viola, and Baixo. The lyrics are: 'A - - - gnus De - - - i, qui tol - lis pec -'. The dynamics range from *p* (piano) to *f* (forte).

Trompas em Fá
f

Soprano
f
qui tol - lis pec -

Contralto
p A - - - gnus De - - - i, *f* qui tol - lis pec -

Tenor
p A - - - gnus De - - - i, *f* qui tol - lis pec -

Baixo
f
qui tol - lis pec -

Violino I
p *f*

Violino II
p *f*

Viola
p *f*

Baixo
f

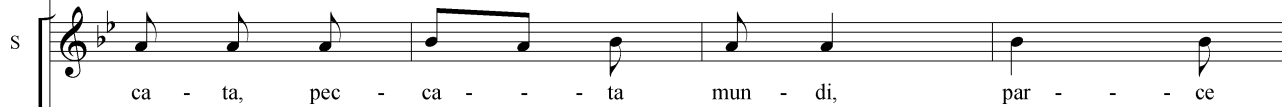
6

Tpa



Musical notation for Tuba (Tpa) in the key of B-flat major, showing a series of chords and a final note.

S



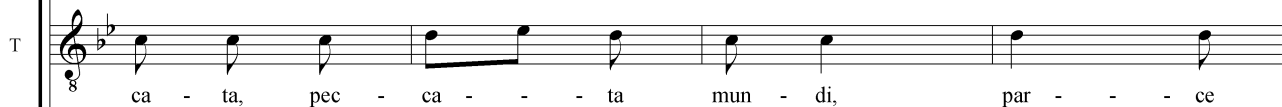
ca - ta, pec - ca - - - ta mun - di, par - - - ce

A



ca - ta, pec - ca - - - ta mun - di, par - - - ce

T



ca - ta, pec - ca - - - ta mun - di, par - - - ce

B



ca - ta, pec - ca - - - ta mun - di, par - - - ce

Vln I



Musical notation for Violin I (Vln I) in the key of B-flat major, featuring a melodic line with slurs and accents.

Vln II



Musical notation for Violin II (Vln II) in the key of B-flat major, featuring a melodic line with slurs and accents.

Vla



Musical notation for Viola (Vla) in the key of B-flat major, featuring a melodic line with slurs and accents.

Bx



Musical notation for Bassoon (Bx) in the key of B-flat major, featuring a melodic line with slurs and accents.

10

Tpa

S
no - - - bis Do - mi - ne. A - - - - gnus *p*

A
no - - - bis Do - mi - ne.

T
no - - - bis Do - mi - ne.

B
no - - - bis Do - mi - ne. A - - - - gnus *p*

Vln I
p

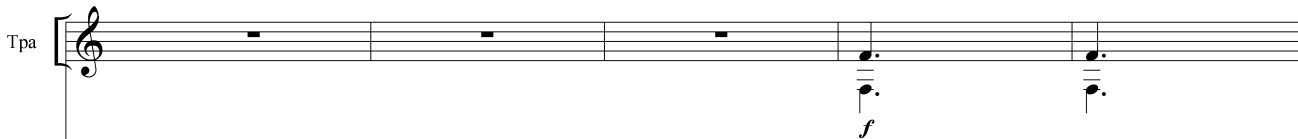
Vln II
p

Vla
p

Bx

15

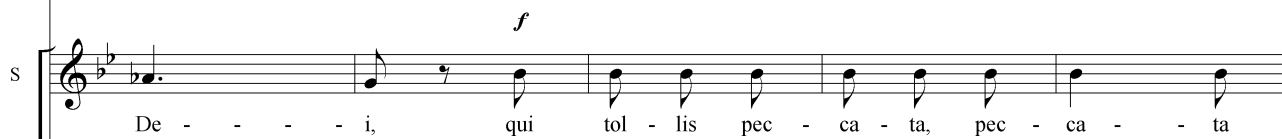
Tpa



S

f

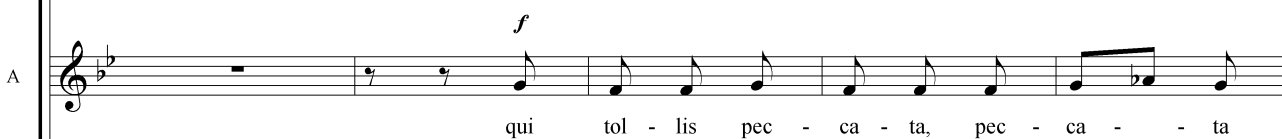
De - - - - i, qui tol - lis pec - ca - ta, pec - ca - - ta



A

f

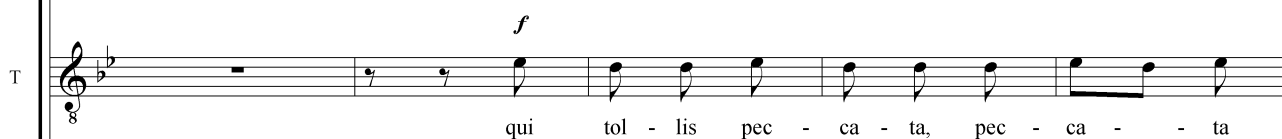
qui tol - lis pec - ca - ta, pec - ca - - ta



T

f

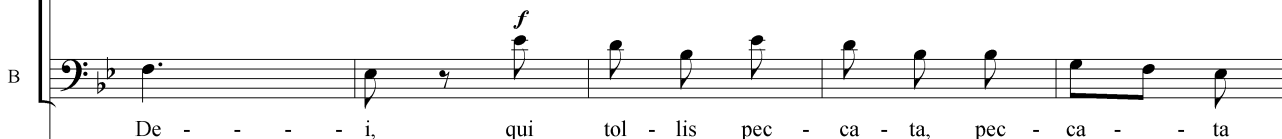
qui tol - lis pec - ca - ta, pec - ca - - ta



B

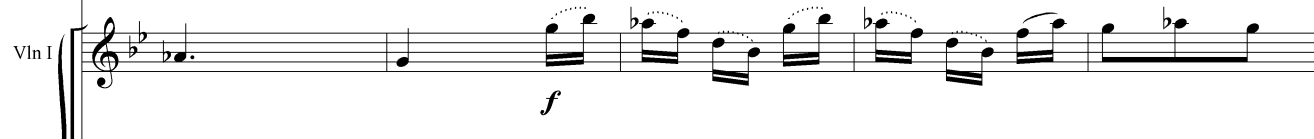
f

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



Vln I

f



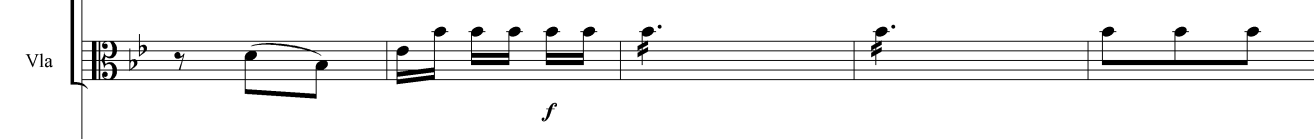
Vln II

f



Vla

f



Bx

f



20

Tpa

S
mun - di, ex - - - au - di nos Do - mi - ne.

A
mun - di, ex - - - au - di nos Do - mi - ne.

T
mun - di, ex - - - au - di nos Do - mi - ne.

B
mun - di, ex - - - au - di nos Do - mi - ne.

Vln I

Vln II

Vla

Bx

25

Tpa

S *f*
qui tol - lis pec -

A A - - - gnus De - - - i, *f*
qui tol - lis pec -

T A - - - gnus De - - - i, *f*
qui tol - lis pec -

B *f*
qui tol - lis pec -

Vln I *p* *f*

Vln II *p* *f*

Vla *f*

Bx *p* *f*

30

Tpa

S
ca - ta, pec - ca - - ta mun - di, mi - se - re - re

A
ca - ta, pec - ca - - ta mun - di, mi - se - re - re

T
ca - ta, pec - ca - - ta mun - di, mi - se - re - re

B
ca - ta, pec - ca - - ta mun - di, mi - se - re - re

Vln I

Vln II

Vla

Bx

35

Tpa

S

no - - - - - bis.

A

no - - - - - bis. *p* A - - - - - gnus

T

no - - - - - bis. *p* A - - - - - gnus

B

no - - - - - bis.

Vln I

p

Vln II

p

Vla

p

Bx

40

Musical score for Ladainha em Si bemol maior (7 - Agnus Dei), page 73. The score includes parts for Tpa, S, A, T, B, Vln I, Vln II, Vla, and Bx. The lyrics are: "mi - se - re - re no - - - De - - - i, mi - se - re - re no - - - mi - se - re - re no - - -".

Tpa

S
mi - se - re - re no - - -

A
De - - - i, mi - se - re - re no - - -

T
De - - - i, mi - se - re - re no - - -

B
mi - se - re - re no - - -

Vln I

Vln II

Vla

Bx

45

The musical score is arranged in a system with eight staves. The top staff is for Tpa (Timpani), followed by vocal parts S (Soprano), A (Alto), T (Tenor), and B (Bass). Below the vocal parts are the string parts: Vln I (Violin I), Vln II (Violin II), Vla (Viola), and Bx (Bassoon). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The vocal parts have lyrics: S: bis. mi - se - ; A: bis. A - - - gnus De - - - i, ; T: bis. A - - - gnus De - - - i, ; B: bis. The string parts provide harmonic support, with the Bx part featuring a melodic line in the lower register.

50

Tpa

S
re - - - re no - - - bis.

A
f
mi - se - re - - re no - - - bis.

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

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

Vln I
f

Vln II
f

Vla
f

Bx
f