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Editora Pontes, 2014

Jerônimo de Souza Lobo

João de Deus Castro Lobo

Setenário de N. S. das Dores

Para Coro, Solistas e Orquestra
For Choir, Soloists and Orchestra

Pesquisa e Edição
Márcio Miranda Pontes

**Editora
Pontes**

Belo Horizonte
2014

Apoio Cultural



SABRA
Sociedade Artística Brasileira

Patrocínio



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Setenário de N. S. das Dores / Jerônimo de Souza Lobo;
João de Deus Castro Lobo
Márcio Miranda Pontes (ed.). – Belo Horizonte : Editora Pontes, 2014.

280 p.: part. - (Ouro de Minas; 30) Fonte: Acervo de manuscritos
musicais do Maestro Vespasiano Gregório dos Santos;

ISBN:

1. Partituras musicais 2. Setenário de N. S. das Dores – Música
3. Lobo, Jerônimo de Souza; Lobo, João de Deus Castro
- I. Pontes, Márcio Miranda II. Título. III. Série.

CDD - 783

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Editora Pontes
Rua Tupinambás, 460 / 606
Belo Horizonte – MG – Brasil
E-mail: editora@editorapontes.com.br
www.editorapontes.com.br

Impresso no Brasil
Printed in Brazil

Foi feito o depósito legal

Os compositores

Jerônimo de Souza Lobo, compositor, organista, violinista e flautista, nasceu em Vila Rica (hoje Ouro Preto). As datas de seu nascimento e morte são desconhecidas, embora se saiba que atuou de forma marcante entre 1780 e 1810 em sua cidade natal. Provável filho e testamenteiro do “patriarca musical de Vila Rica”, Antônio de Souza Lobo, Jerônimo era pai do compositor Antônio de Souza Queiroz (m. 1829) e há indícios de que tenha sido pai também do compositor Jerônimo de Souza Lobo Queiroz. Foi membro da Irmandade de São José dos Homens Pardos e atuou, a partir de 1780, como regente e organista da Irmandade do Santíssimo Sacramento de Vila Rica, na Matriz de Nossa Senhora do Pilar, e, também, como organista da Ordem Terceira de Nossa Senhora de Monte do Carmo de Vila Rica.

Compositor, clérigo, organista e mestre de capela João de Deus Castro Lobo nasceu em Ouro Preto em 1794 tendo estudado no Seminário de Mariana, onde se ordenou. Manteve durante toda a sua vida uma intensa atividade musical. Foi mestre de capela e organista da Ordem Terceira do Carmo de Ouro Preto; Regeu o coro e a orquestra estável de 16 músicos do Teatro da Ópera de Vila Rica; mestre de capela e organista na Igreja de São Francisco da Penitência, em Mariana; e, Mestre de capela na Sé de Mariana. Faleceu em 1832 sendo sepultado na Igreja de São Francisco da Penitência em Mariana.

As obras

Na região das minas, teve origem, no século XVIII, uma das mais belas celebrações quaresmais de Minas Gerais - o Setenário das Dores de Nossa Senhora -, celebrado nas sete sextas-feiras que antecedem a Semana Santa. É importante observar que o tema das dores de Maria, certamente utilizado pela Igreja Católica para despertar a piedade dos fiéis, é dos mais recorrentes na história da arte, especialmente na pintura, na escultura e na literatura, além da música. Na literatura brasileira, por exemplo, o tema inspirou um importante livro do poeta marianense Alphonsus de Guimaraens - o Setenário das Dores de Nossa Senhora. Inspiradas em conhecidas passagens bíblicas do Novo Testamento, as sete dores de Maria são representadas por sete punhais de prata cravados no coração da Virgem Imaculada. São elas:

1. a apreensão ao ouvir a sentença do velho Simeão sobre o destino de Jesus;
2. a agonia na fuga da Sagrada Família para o Egito;
3. a aflição com o desaparecimento de Jesus no templo de Jerusalém;
4. o encontro com Jesus carregando a pesada cruz;
5. o sofrimento ao presenciar a crucificação de Cristo;
6. o desespero ao receber nos braços o corpo do Cristo crucificado;
7. a soledade decorrente da ausência física de Jesus, após a crucificação.

Os textos

Setenário de Nossa Senhora das Dores

Dolores gloriosae recolentes virginis, Dominum pro nobis
passum, venite, adoremus.

Veni Sancte Spiritus corda fidelium repletuorum et tui
amoris in eis ignem accende.

Domine ad adjuvandum me festina.

Gloria Patris et Filio et Spiritui Sancto. Sicut erat in
principio et nunc et semper in saecula saeculorum. Amen.

Plorans ploravit in nocte, et lacrimis ejus in maxilis ejus:
mon est qui consoletur eam ex omnibus charis ejus.

O quam tristis et afflictta fuit illa benedicta Mater
Unigeniti. Quae moerebat et dolebat Pia Mater dum
videbat nati poenas inclyti.

Quando nos lembramos dos sofrimentos da Virgem
gloriosa, ó, vinde, adoremos ao Senhor, que sofreu por
nós.

Vinde, Espírito Santo, enchei os corações dos vossos
fiéis, e acendei neles o fogo do vosso amor.

Senhor apressai-vos a socorrer-me.

Glória ao Pai, ao Filho e ao Espírito Santo. Como era no
princípio, agora e sempre. Amém.

Chorando chorou na noite, e as suas lágrimas nas suas
faces: não há quem a console entre todos os seus amigos.

Salve virgem dolorosa amparo dos desgraçados. Dai-nos
pelas nossas dores as dores dos nossos pecados.

Oh, quão triste a tão aflita estava a mãe bendita do
Unigênito. Como suspirava e se afligia e tremia, ao ver os
sofrimentos de seu divino Filho

Cui comparabo te? Vel cui assimilabo te, filia Jerusalém?
Cui exaequabo te et consolabo te virgo filia Sion?
Magna est enim velut mare contritio tua.

Defecit in dolore vita mea, in gemitibus defecit.

Doleo super te Filium Jesu doleo Filii Jesu. Decorus nimis et amabilis super amorem mulierum. Ita ego te deligebam Sicut enim Mater unicum Filium. Defecit in dolore vita mea in gemitibus.

Eia Mater, fons amoris, me sentire vim doloris; Fac, ut tecum lugeam. Et Dominicae passionis fructum sentiamus. Et sicut Filius Jesu Filius tui pronobis mortuus est. Et resurrexit ita et nos cum mortui cum eodem resurgamus. Gloria Patri et Filio et Spiritui Sancto.

O vos omnes qui transitis per viam, attendite et videte si est dolor similis sicut dolor meus!

Vide, Domine, quoniam tribulor: subversum est cor meum in semetipsa, quoniam amaritudine plena sunt.

Vide Domine afflictionem meam quoniam erectus est inimicus manum suam misit hostis ad omnia desideratitia mea

Vidit suum dulcem natum morientem desolatum dum emisit spiritum.

A quem te compararei? Ou a quem te assemelharei, ó Filha de Jerusalém? A quem te igualarei para te consolar, virgem filha de São? Pois é grande como o mar a tua máguia. (Lam. 2:13)

Desfaleceu na dor a minha vida, desfaleceu nos gemidos.

Sofro por Vós, Ó Filho de Deus. Sofro por Vós, cheio de glória. Digno de amor mais nobre que o amor das mulheres. Do mesmo modo, na caminhada da Virgem Mãe, que amava o seu Filho único. A minha vida se dissolve na dor, em gemidos.

Oh! Mãe, fonte de amor, faze que eu sinta a força da dor, para contigo chorar. E da Paixão do Senhor sintamos os frutos. E assim como Teu Filho Jesus morreu por nós e ressuscitou, que ressuscitemos com juntamente com os mortos. Gloria ao Pai, ao Filho e ao Espírito Santo.

Ó vos todos que passais pelo caminho, atendei e vede se há dor semelhante à minha dor!

Olha, Senhor, como estou atribulada: meu coração se abalou dentro de mim, porque estou repleta de amargura.

Vê, Senhor, a minha aflição, porque o inimigo se torna insolente. Estendeu o adversário a sua mão a todas as coisas mais estimadas por mim.

Viu seu doce nascido [filho] morrendo abandonado quando entregou seu espírito.

Aspectos editoriais

Foram utilizados manuscritos musicais copiados no final do século XIX e início do século XX. São documentos que contêm diversas imperfeições, naturais em cópias manuscritas; por essa razão, fizeram-se as retificações que foram aplicadas à partitura revista. Para isso, foram adotados os seguintes critérios editoriais:

- 1- Aplicaram-se normas e convenções atuais de escrita musical para notação geral, claves, instrumentos transpositores, denominação e disposição de instrumentos e vozes na partitura, bem como para indicações de articulação, dinâmica e agógica.
- 2- Foram realizadas no texto musical as indicações de repetição e dobramentos.
- 3- Ligaduras de expressão e de valor acrescentadas foram pontilhadas.
- 4- Indicações de andamento, expressão, dinâmica e agógica são fiéis aos originais e foram destacadas com tipografia menor quando ausentes na fonte ou acrescentadas.
- 5- Acidentes redundantes e preventivos foram omitidos.
- 6- A ortografia do texto latino segue as normas atuais.

The composers

Jerônimo de Souza Lobo, composer, organist, violinist and flutist, was born in Vila Rica (today Ouro Preto). The dates of his birth and death are unknown, although it is known that between 1780 and 1810 he performed in a remarkable way in his hometown. He was probably the son of “Vila Rica’s musical patriarch” – Antônio de Souza Lobo - as well as the executor of his will. Jerônimo was composer Antônio de Souza Queiroz’s (d. 1829) father and there are indications that he was also composer Jerônimo de Souza Lobo Queiroz’s father. He was a member of the Brotherhood of Saint Joseph of the Brown Men and, from 1780 on, worked as a conductor and organist for the Brotherhood of the Holy Sacrament of Vila Rica, at the Main Church of Our Lady of Pilar, and also as an organist in the Third Order of Our Lady of Mount Carmel in Vila Rica.

João de Deus Castro Lobo was born in Ouro Preto in 1794 and studied at the seminary of Mariana, where he was ordained. He developed intense musical activity for all his life. He was the Chapel-Master and organist of the Third Order of Carmo, in Vila Rica (Ouro Preto). He conducted the sixteen-musician chorus and stable orchestra of Vila Rica Opera House. He was the Chapel-Master and organist of the Church of Saint Francis in Penitence, in Mariana, and the Chapel-Master of Mariana See. He died in 1832 and was buried at the Church of Saint Francis, in Mariana.

The works

In the region of the mines, in the 18th century, one of the most beautiful Lenten celebrations of the state of Minas Gerais originated: the Septenary of Our Lady’s Sorrows, celebrated during the seven Fridays preceding Holy Week. It is important to observe that the theme of Mary’s sorrows, certainly used by the Catholic Church to arouse the followers’ pity, is one of the most recurring themes in the history of art, especially in painting, sculpture and literature, besides music. In Brazilian literature, for instance, the theme has inspired an important book by the Mariana-native poet Alphonsus de Guimaraens – the Setenário das Dores de Nossa Senhora (the Septenary of Our Lady’s Sorrows). Inspired by famous biblical passages from the New Testament, Mary’s seven sorrows are represented by seven silver daggers thrust into the Immaculate Virgin’s heart. They are:

1. her apprehension upon hearing the prophecy of old Simeon about Jesus’s destiny;
2. her agony during the Sacred Family’s flight into Egypt;
3. her anguish over Jesus’s loss in the temple of Jerusalem;
4. her meeting with Jesus carrying the heavy cross;
5. her suffering upon witnessing Christ’s crucifixion;
6. her despair upon receiving in her arms the body of crucified Christ;
7. her grief caused by Jesus’s physical absence, after crucifixion.

The texts

Septenary of Our Lady of Sorrows

Dolores gloriosae recolentes virginis, Dominum pro nobis
passus, venite, adoremus.

Veni Sancte Spiritus corda fidelium repleteorum et tui
amoris in eis ignem accende.

Domine ad adjuvandum me festina.

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

Plorans ploravit in nocte, et lacrimis ejus in maxilis ejus:
mon est qui consoletur eam ex omnibus charis ejus.

Salve virgem dolorosa amparo dos desgraçados. Dai-nos
pelas nossas dores as dores dos nossos pecados.

O quam tristis et afflita fuit illa benedicta Mater
Unigeniti. Quae moerebat et dolebat Pia Mater dum
videbat nati poenas inclyti.

When we remember the sorrows of the most glorious
Virgin, o come, let us worship the Lord, Who suffered for
us.

Come, Holy Spirit, fill the hearts of Thy faithful and
kindle in them the fire of Thy love.

Lord, toward helping me, make haste.

Glory to the Father and Son and the Holy Spirit as it was
in the beginning is now and ever shall be, and for ages of
ages. Amen.

She cried in the night, and her tears on her face: there is
no one to comfort her among all her friends.

Hail painful virgin, shelter of unfortunate. Give us
through our pain the pain of our sins.

Oh, how sad and how afflicted was that blessed Mother of
single Son. How she moaned and wept as she saw the
pains of her divine Son.

Cui comparabo te? Vel cui assimilabo te, filia Jerusalem?
Cui exaequabo te et consolabo te virgo filia Sion?
Magna est enim velut mare contritio tua.

Defecit in dolore vita mea, in gemitibus defecit.

Doleo super te Filium Jesu doleo Filii Jesu. Decorus
nimis et amabilis super amorem mulierum. Ita ego te
deligebam Sicut enim Mater unicum Filium. Defecit in
dolore vita mea in gemitibus.

Eia Mater, fons amoris, me sentire vim doloris; Fac, ut
tecum lugeam. Et Dominicae passionis fructum
sentiamus. Et sicut Filius Jesu Filius tui pronobis mortuus
est. Et resurrexit ita et nos cum mortui cum
eodem resurgamus. Gloria Patri et Filio et Spiritui Sancto.

O vos omnes qui transitis per viam, attendite et videte si
est dolor similis sicut dolor meus!

Vide, Domine, quoniam tribulor: subversum est cor
meum in semetipsa, quoniam amaritudine plena sunt.

Vide Domine afflictionem meam quoniam erectus est
inimicus manum suam misit hostis ad omnia
desideratitia mea

Vidit suum dulcem natum morientem desolatum dum
emisit spiritum.

To what shall I compare thee, or to what shall I liken thee,
O daughter of Jerusalem? To what shall I equal thee, that
I may comfort thee, O virgin daughter of Sion? For great
as the sea is thy destruction. (Lam. 2:13)

My life has faded in sorrow, in groaning.

I suffer por thee, Daughter of Jerusalem, for too glorious
and kind beyond the love of women. Thus I loved you the
way that a mother loves her only child.

O Mother, fountain of love, make me feel the power of
sorrow, that I may grieve with you. Just as thy Son Jesus
died for us and resurrected, may we resurrect together
with the dead. Glory be to the Father, and to the Son, and
to the Holy Ghost.

O ye people who pass by this way, behold and see, if
there is any sorrow like unto mine!

Look, Lord, how afflicted I am: My heart is sorely pained
within me, for I am full of distress.

Behold, O Lord, my affliction, because the enemy is lifted
up: the enemy hath put out his hand to all her
desirable things.

She saw her sweet offspring dying, forsaken, while He
gave up his spirit.

Editorial aspects

Musical manuscripts copied by the 19th century and in the beginning of the 20th century were used. These are documents containing several imperfections, which are natural in manuscriptal copies. For this reason, the adjustments that were applied to the reviewed score were made. For such, the following editorial criteria were adopted:

- 1- Current norms and conventions of musical writing for general notation, clefs, transpositional instruments, denomination and disposition of instruments and voices within the score, as well as for the indications of articulation, dynamics and agogics were applied.
- 2- The indications of repetition and doubles were made in the musical text.
- 3- Added expression and value slurs were dotted.
- 4- Indications of pace, expression, dynamics and agogics are faithful to the originals and were dotted, when they are absent in the source or were added.
- 5- Redundant and preventive accidents were omitted.
- 6- The spelling of the Latin text follows the current norms.

Setenário de Nossa Senhora das Dores

Invitatório

Jeronimo de Souza Lobo

Largo

Flute I

Horn I in F

Horn II in F

Soprano

Alto

Tenor

Bass

Violin I

Violin II

Viola

Violoncello

Contrabass

Do - - - lo - res

Largo

3

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

glo - ri - o - sa re - co - len - tes vir - gi-nis

glo - ri - o - sa re - co - len - tes vir - gi-nis

glo - ri - o - sa re - co - len - tes vir - gi-nis

glo - ri - o - sa re - co - len - tes vir - gi-nis

5

F1. I

F1. II

S.

A.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Do - mi-num pro no - bis,
Do - mi - num pro no - bis

Do - mi-num pro no - bis,
Do - mi - num pro no - bis

Do - mi - num pro no - bis

Allegro

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

6

F1. I

F1. II

Hn. I

Hn. II

S.

ni - te a - do - re - mus,

A.

ni - te a - do - re - mus,

T.

ni - te a - do - re - mus,

B.

ni - te a - do - re - mus,

Vln. I

Vln. II

Vla.

Vc.

Cb.

II

F1. I

F1. II

Hn. I

Hn. II

S.

ve - ni - te a - do - re -

A.

ve - ni - te a - do - re -

T.

ve - ni - te a - do - re -

B.

ve - ni - te a - do - re -

Vln. I

Vln. II

Vla.

Vc.

Cb.

16

F1. I

F1. II

Hn. I

Hn. II

S.

mus,

ve

A.

mus,

ve

T.

mus,

ve

B.

mus,

ve

Vln. I

Vln. II

Vla.

Vc.

Cb.

22

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

p

p

p

28

F1. I

F1. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

re - mus,
ve - ni - te a - do -
ve - ni - te a - do -
ve - ni - te a - do -

p

33

Hn. I

Hn. II

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

re - - - mus,

re - - - mus,

re - - - mus,

f

f

f

f

37

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

40

Fl. I

Fl. II

Hn. I

Hn. II

S.

ni - te a - do - re - mus.

A.

ni - te a - do - re - mus.

T.

ni - te a - do - re - mus.

B.

ni - te a - do - re - mus.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Allegro

Musical score for orchestra, page 20, Allegro section. The score consists of six staves:

- F1. I**: Flute I, Treble clef, key signature of two sharps (F major). Dynamics: *f*.
- F1. II**: Flute II, Treble clef, key signature of two sharps (F major). Dynamics: *f*.
- Hn. I**: Bassoon I, Treble clef, key signature of three sharps (G major). Dynamics: *f*.
- Hn. II**: Bassoon II, Treble clef, key signature of three sharps (G major). Dynamics: *f*.
- Vln. I**: Violin I, Treble clef, key signature of two sharps (F major). Dynamics: *f*. Playing sixteenth-note patterns.
- Vln. II**: Violin II, Treble clef, key signature of two sharps (F major). Dynamics: *f*. Playing eighth-note patterns.
- Vc.**: Cello, Bass clef, key signature of two sharps (F major). Dynamics: *f*.
- Cb.**: Double Bass, Bass clef, key signature of two sharps (F major). Dynamics: *f*.

The score is divided into measures by vertical bar lines. The first four measures show the woodwind section (Flutes and Bassoons) playing eighth-note patterns. The next four measures show the strings (Violins, Cellos, Double Bass) playing sixteenth-note patterns. The dynamics are consistently marked with *f* throughout the section.

3

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

Ve - ni,
ve - ni,

5

Fl. I
 Fl. II
 Hn. I
 Hn. II
 S.
 A.
 T.
 B.
 Vln. I
 Vln. II
 Vc.
 Cb.

ve - ni San - cte Spi - ri - tus, ve - - - - ni,
 ve - ni San - cte Spi - ri - tus, ve - - - - ni,
 ve - ni San - cte Spi - ri - tus, ve - - - - ni,
 ve - ni San - cte Spi - ri - tus, ve - - - - ni -
 ve - ni San - cte Spi - ri - tus, ve - - - - ni

8

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

ve - ni, ve - ni, ve - ni San - cte

ve - ni, ve - ni, ve - ni San - cte

ve - ni, ve - ni, ve - ni San - cte

ve - ni, ve - ni, ve - ni San - cte

ve - ni, ve - ni, ve - ni San - cte

10

Fl. I

Fl. II

Hn. I

Hn. II

S.

Spi - ri-tus, San - cte Spi - ri-tus, San - cte

A.

Spi - ri-tus, San - cte Spi - ri-tus, San - cte

T.

Spi - ri-tus, San - cte Spi - ri-tus, San - cte

B.

Spi - ri-tus, San - cte Spi - ri-tus, San - cte

Vln. I

Vln. II

Vc.

Cb.

12

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

Spi - ri-tus, ve - ni, ve - ni, San - cte

Spi - ri-tus, ve - ni, ve - ni, San - cte

Spi - ri-tus, ve - ni, ve - ni, San - cte

Spi - ri-tus, ve - ni, ve - ni, San - cte

Spi - ri-tus, ve - ni, ve - ni, San - cte

14

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

Spi - ri-tus,
ve - ni San - cte
Spi - ri-tus,
San - cte
Spi - ri-tus,
ve - ni San - cte
Spi - ri-tus,
San - cte
Spi - ri-tus,
ve - ni San - cte
Spi - ri-tus,
San - cte

16

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

Spi - ri-tus, ve - ni, ve - ni San - cte,

Spi - ri-tus, ve - ni, ve - ni San - cte,

Spi - ri-tus, ve - ni, ve - ni San - cte,

Spi - ri-tus, ve - ni, ve - ni San - cte,

18

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

ve - ni, ve - ni San - cte, ve - ni San - cte.

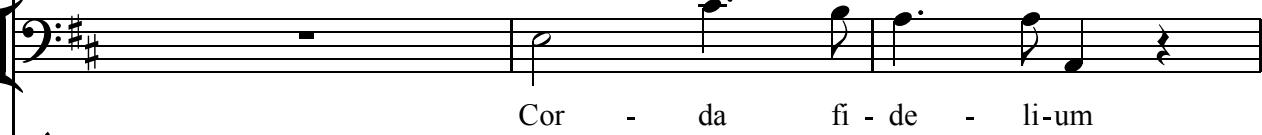
ve - ni, ve - ni San - cte, ve - ni San - cte.

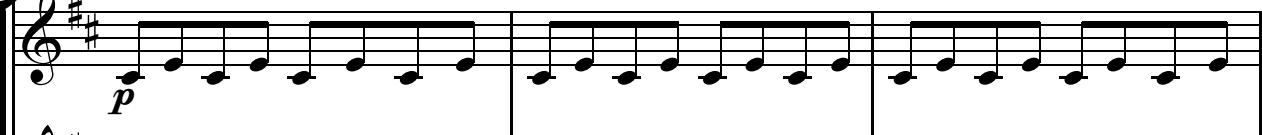
ve - ni, ve - ni San - cte, ve - ni San - cte.

ve - ni, ve - ni San - cte, ve - ni San - cte.

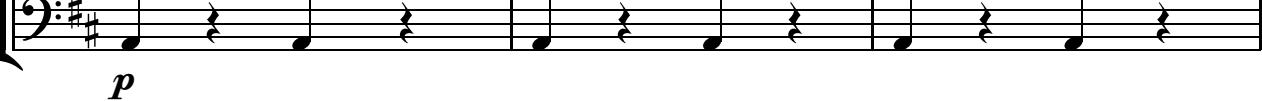
21

F1. I 
3 solo

B. 

Vln. I 
p

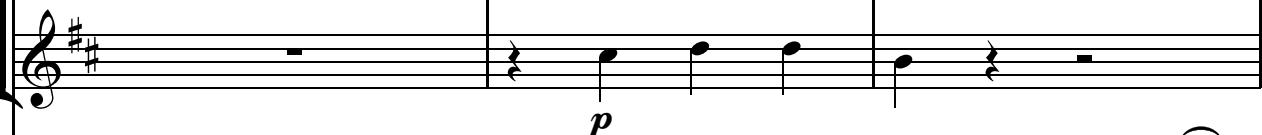
Vln. II 
p

Vc. 
p



24

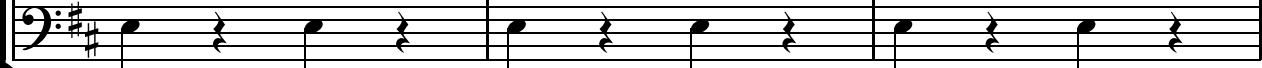
F1. I 
p

F1. II 
p

B. 
re - ple - tu - o - rum, cor - da fi -

Vln. I 

Vln. II 

Vc. 

27

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Et tui a -

Et tui a -

Et tui a -

- de - li - um. Et tui a -

f

p

f

31

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

mo - - ris in eis ig - nem ac -

mo - - ris in eis ig - nem ac -

mo - - ris in eis ig - nem ac -

mo - - ris in eis ig - nem ac -

mo - - ris in eis ig - nem ac -

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33

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

cen - de, et tui a - -

35

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

mo - ris in eis ig - nem ac - cen - de, ac -

mo - ris in eis ig - nem ac - cen - de, ac -

mo - ris in eis ig - nem ac - cen - de, ac -

mo - ris in eis ig - nem ac - cen - de, ac -

38

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

cen - - de, ac - -

40

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

cen - - de.

cen - - de.

cen - - de.

cen - - de.

43

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

Et tui amo - ris

p

47

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

in eis ig-nem ac - cen - de, in eis ig - nem

in eis ig-nem ac - cen - de, in eis ig - nem

in eis ig-nem ac - cen - de, in eis ig - nem

in eis ig - nem ac - cen - de, in eis ig - nem

54

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

mo - - ris in eis ig - nem ac -

mo - - ris in eis ig - nem ac -

mo - - ris in eis ig - nem ac -

mo - - ris in eis ig - nem ac -

56

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

cen - de, et tui a - - -

58

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

mo - - ris in eis ig - nem ac -

mo - - ris in eis ig - nem ac -

mo - - ris in eis ig - nem ac -

mo - - ris in eis ig - nem ac -

60

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

cen - de, ac - cen

ff

62

Fl. I

Fl. II

Hn. I

Hn. II

S.

-de,
ac

A.

T.
8 -de,
ac

B.

Vln. I

-de,
ac

Vln. II

Vc.

Cb.

63

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

65

F1. I

F1. II

Hn. I

Hn. II

S.

-de, ac - cen - de.

A.

-de, ac - cen - de.

T.

-de, ac - cen - de.

B.

-de, ac - cen - de.

Vln. I

Vln. II

Vc.

Cb.

Allegro

4

Fl. I

Fl. II

Hn. I

Hn. II

S.

ti - na, ad ad - ju - van - dum me fes - ti - na, ad ad - ju -

A.

ti - na, ad ad - ju - van - dum me fes - ti - na, ad ad - ju -

T.

8 ti - na, ad ad - ju - van - dum me fes - ti - na, ad ad - ju -

B.

- ti - na, ad ad - ju - van - dum me fes - ti - na, ad ad - ju -

Vln. I

Vln. II

Vc.

7

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

van - dum me fes - ti - na, ad ad - ju - van - dum me fes -

van - dum me fes - ti - na, ad ad - ju - van - dum me fes -

van - dum me fes - ti - na, ad ad - ju - van - dum me fes -

van - dum me fes - ti - na, ad ad - ju - van - dum me fes -

10

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

ti - na, ad adju - van - dum me fes - ti - na, ad adju -
ti - na, ad adju - van - dum me fes - ti - na, ad adju -
ti - na, ad adju - van - dum me fes - ti - na, ad adju -
- ti - na, ad adju - van - dum me fes - ti - na, ad adju -

16

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

-na,
me
fes - -
ti - -

-na,
me
fes - -
ti - -

-na,
me
fes - -
ti - -

na,
me
fes - -
ti - -

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18

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

p

na. Do mi ne ad ad - ju -
p

-na. ad ad - ju - van - dum me fes -
p

-na. ad ad - ju - van - dum me fes -
p

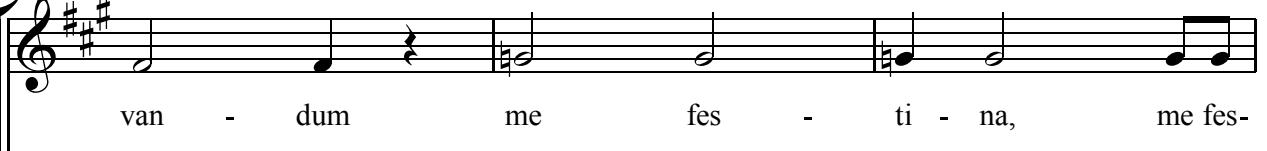
na. ad ad - ju - van - dum me fes -

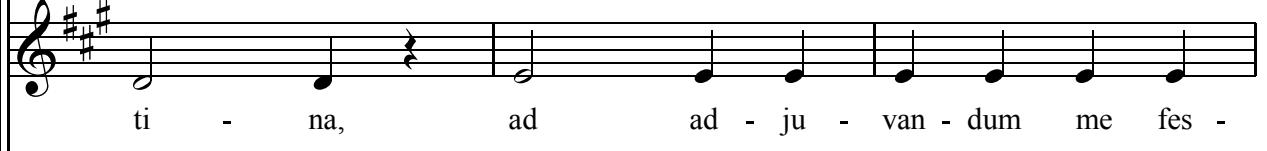
p

p

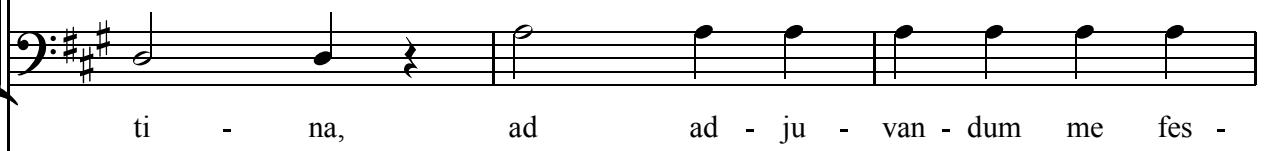
p

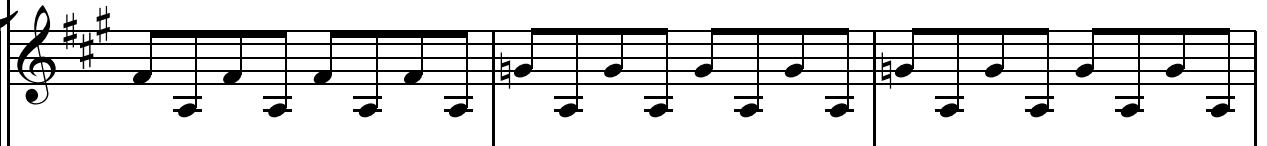
21

S. 

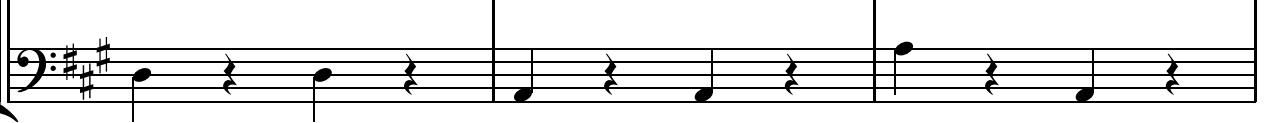
A. 

T. 

B. 

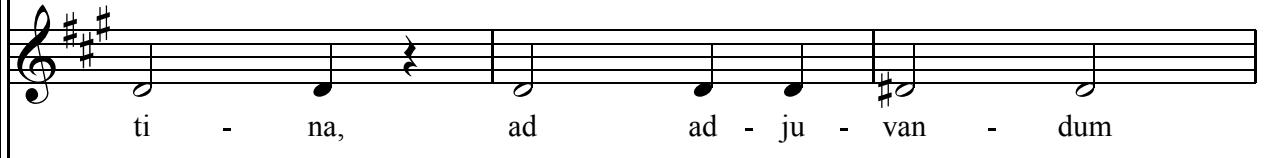
Vln. I 

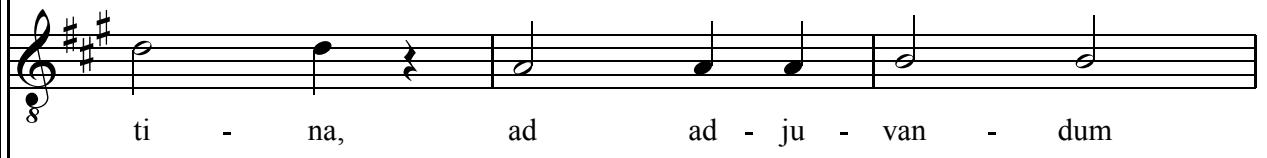
Vln. II 

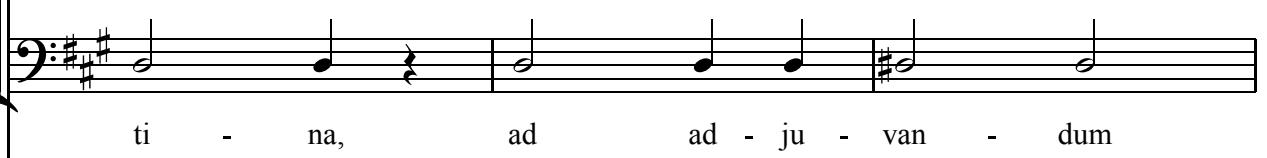
Vc. 

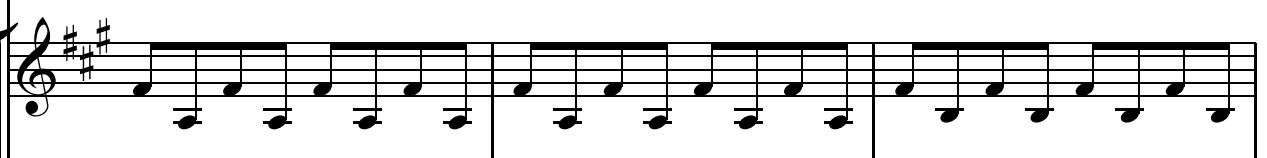
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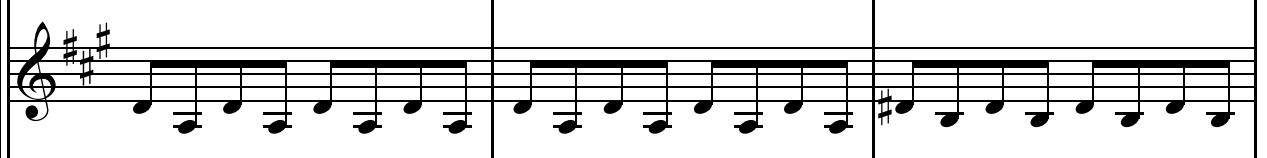
S. 

A. 

T. 

B. 

Vln. I 

Vln. II 

Vc. 

27

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

32

Fl. I

Fl. II

Hn. I

Hn. II

S.

me fes - - ti - - -

A.

T.

8 me fes - - ti - - -

B.

me fes - - ti - - -

Vln. I

Vln. II

Vc.

Cb.

34

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

Flute I: Playing eighth-note patterns. Dynamics: dynamic marking **p** at measure 34.

Flute II: Playing eighth-note patterns. Dynamics: dynamic marking **p** at measure 34.

Horn I: Playing eighth-note patterns. Dynamics: dynamic marking **p** at measure 34.

Horn II: Playing eighth-note patterns. Dynamics: dynamic marking **p** at measure 34.

Soprano (S.): Playing eighth-note patterns. Dynamics: dynamic marking **p** at measure 34. Vocal part with lyrics: "na," "ad", "ad - ju -".

Alto (A.): Playing eighth-note patterns. Dynamics: dynamic marking **p** at measure 34. Vocal part with lyrics: "na," "ad", "ad - ju -".

Tenor (T.): Playing eighth-note patterns. Dynamics: dynamic marking **p** at measure 34. Vocal part with lyrics: "na," "ad", "ad - ju -". Measure number 8 is indicated above the staff.

Bass (B.): Playing eighth-note patterns. Dynamics: dynamic marking **p** at measure 34. Vocal part with lyrics: "na," "ad", "ad - ju -".

Violin I (Vln. I): Playing sixteenth-note patterns. Dynamics: dynamic marking **p** at measure 34. Measure number 3 is indicated above the staff.

Violin II (Vln. II): Playing eighth-note chords. Dynamics: dynamic marking **p** at measure 34.

Cello (Vc.): Playing eighth-note patterns. Dynamics: dynamic marking **p** at measure 34.

Double Bass (Cb.): Playing eighth-note patterns. Dynamics: dynamic marking **p** at measure 34.

36

F1. I

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

van - dum me fes - -

3 3 3

3 3 3 3

38

F1. I

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

ti - na, ad ad - ju -

3 3 3 3 3 3 3 3

40

F1. I

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

van - dum me fes - -

3 3 3 3

44

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

ti - na.

ti - na.

ti - na.

ti - na.

Largo**p**

A.

Musical score for voice A (Soprano). The vocal line consists of eighth and sixteenth notes. The lyrics are: Glo - ri - a Pa - tris et Fi - li - o et Spi - ri -.

T.

Musical score for voice T (Tenor). The vocal line consists of eighth and sixteenth notes. The lyrics are: Glo - ri - a Pa - - - tris et Fi - li - o et Spi - ri -.

B.

Musical score for voice B (Bass). The vocal line consists of eighth and sixteenth notes. The lyrics are: Glo - ri - a Pa - tris et Fi - li - o et Spi - ri -.

Largo**p**

Vln. I

Musical score for Violin I (Vln. I). The instrument plays sustained eighth-note chords. Dynamics: **p**.

Vln. II

Musical score for Violin II (Vln. II). The instrument plays sustained eighth-note chords. Dynamics: **p**.

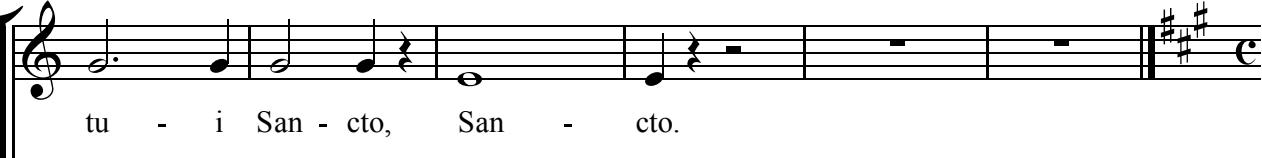
Vc.

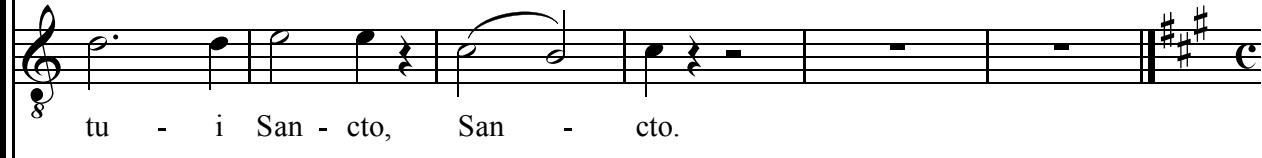
Musical score for Cello (Vc.). The instrument plays sustained eighth-note chords. Dynamics: **p**.

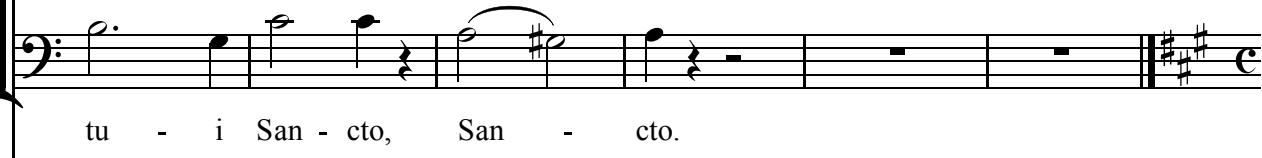
Cb.

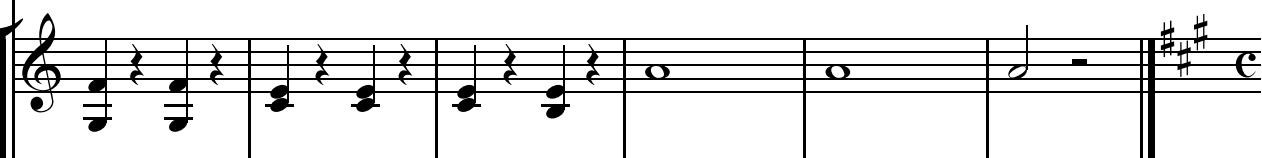
Musical score for Double Bass (Cb.). The instrument plays sustained eighth-note chords. Dynamics: **p**.

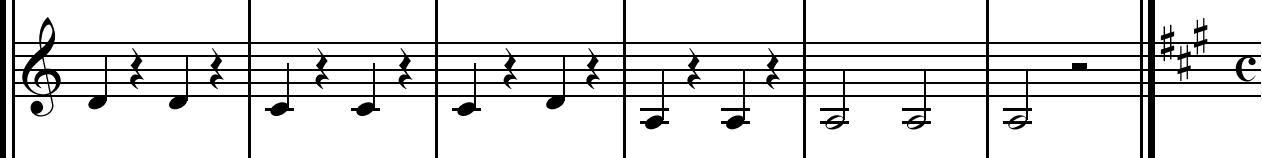
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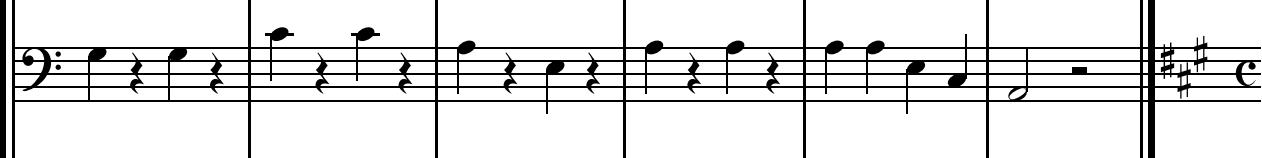
A. 

T. 

B. 

Vln. I 

Vln. II 

Vc. 

Cb. 

I Allegro

F1. I

F1. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

p

Si - cut e - rat in prin -

Si - cut e - rat in prin -

Si - cut e - rat in prin -

Si - cut e - rat in prin -

4

Fl. I

Fl. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

ci - pi - o et nunc

7

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

et sem - per. Si - - - cut

et sem - per. Si - - - cut

et sem - per. Si - - - cut

et sem - per. Si - - - cut

et sem - per. Si - - - cut

et sem - per. Si - - - cut

f

f

f

f

f

f

f

f

f

f

f

f

f

f

f

10

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

e - rat in prin - ci - pi - o

e - rat in prin - ci - pi - o

e - rat in prin - ci - pi - o

e - rat in prin - ci - pi - o

e - rat in prin - ci - pi - o

16

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

sem - per et in

18

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

sae - cu - la sae - cu - lo - rum

sae - cu - la sae - cu - lo - rum

sae - cu - la sae - cu - lo - rum

sae - cu - la sae - cu - lo - rum

20

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

a - - - - men,

p

p

22

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

a-men, a - men,

f

p

f

f

f

f

26

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

men,
men,
men,
men,
men,

a - men, a -
a - men, a -
a - men, a -
a - men, a -

p

f

f

f

f

f

f

f

f

28

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

men,
a - men, a -
men,
a - men, a -
men,
a - men, a -
men,
a - men, a -

p

f

30

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

men, a - men, a -

32

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

men, a - - men, a - -

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34

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

men, a - men, a - men.

Largo**Hino**

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Plo - rans plo-ra - vit in no - cte,

Plo - rans plo-ra - vit in no - cte,

Plo - rans plo-ra - vit in no - cte,

Plo - rans plo-ra - vit in no - cte,

Largo

4

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

plo - rans plo - ra - - vit in no - -

plo - rans plo - ra - - vit in no - -

plo - rans plo - ra - - vit in no - -

f f f f

6

Hn. I

Hn. II

S.
cte plo - rans plo - ra - vit in no - - -

A.
cte plo - rans plo - ra - vit in no - - -

T.
8 cte plo - rans plo - ra - vit in no - - -

B.
cte, plo - rans plo - ra - vit in no - - -

Vln. I

Vln. II

Vla.

Vc.

Cb.

8

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

cte et la - cri - mis e - -

cte et la - cri - mis e - -

cte et la - cri - mis e - -

p

p

p

p

p

p

p

p

p

10

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

jus
in maxi - lis e - jus e -
jus in maxi - lis e - jus e -
jus plo - rans plo - ra -

12

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

in maxi - lis e - jus e -

jus in maxi - lis e - jus e -

jus

vit plo - rans plo - ra -

14

Hn. I

Hn. II

S. *f*
jus non non est qui con - so - le - tur

A. *f*
jus non non est qui con - so - le - tur

T. *f*
8 non non est qui con - so - le - tur

B. *f*
vit non non est qui con - so - le - tur

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

16

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

e - am non non est plo - rans plo -

e - am non non est plo - rans plo -

e - am non non est plo - rans plo -

e - am non non est

f

p

p

p

p

p

p

p

p

18

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ra - vit in no - - - cte plo - rans plo -

ra - vit in no - - - cte plo - rans plo -

ra - vit in no - - - cte plo - rans plo -

ra - vit in no - - - cte plo - rans plo -

p

mf

mf

mf

mf

mf

mf

mf

mf

20

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ra - vit in no - cte

ra - vit in no - cte

ra - vit in no - cte

in no - cte

mf

f

f

f

23 solo *p*

A. plo - rans plo - ra - vit in no - cte,

Vln. I

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*



25 solo *p*

T. et la - cri-mis e - jus in ma - xi - lis e - jus

Vln. I

Vln. II

Vla.

Vc.

Cb.

27

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

non non est qui con - so - le - tur e - am
(tutti)

non non est qui con - so - le - tur e - am

non non est qui con - so - le - tur e - am

f

29

Hn. I

Hn. II

S. non non est qui con-so - le - tur e - am

A. non non est qui con-so - le - tur e - am

T. 8 non non est qui con-so - le - tur e - am

B. non non est qui con-so - le - tur e - am

Vln. I

Vln. II

Vla.

Vc.

Cb.

31

F1. I

F1. II

Hn. I

Hn. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

34

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

non est qui con-so - le - tur e - am non

non est qui con-so - le - tur e - am non

non

solo f

mf

f

mf

mf

mf

mf

mf

mf

mf

36

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

39

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

no - cte plo - rans plo-ra - vit in no - cte ex

no - cte plo - rans plo-ra - vit in no - cte ex

no - cte plo - rans plo-ra - vit in no - cte ex

no - cte in no - cte ex

42

Hn. I

Hn. II

S. *mf*
om - ni-bus cha - ris e - jus ex

A. *mf*
om - ni-bus cha - ris e - jus non est qui con-so-le-tur e - am ex

T. *mf*
8 om - ni-bus cha - ris e - jus non est qui con-so-le-tur e - am ex

B. *mf*
om - ni-bus cha - ris e - jus ex

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

44

Hn. I *mf*

Hn. II *mf*

S. *mf*
om - ni-bus cha - ris e - jus

A. *mf*
om - ni-bus cha - ris e - jus non est qui con-so-le-tur e - am

T. *mf*
8 om - ni-bus cha - ris e - jus non est qui con-so-le-tur e - am

B. *mf*
om - ni-bus cha - ris e - jus

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

100

46

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Measure 100:

- Horn I:** Sustains a note from the previous measure, dynamic **pp**.
- Horn II:** Sustains a note from the previous measure, dynamic **pp**.
- Soprano (S.):** Notes "non" and "non". Dynamic **p** for the first note, **pp** for the second.
- Alto (A.):** Notes "non" and "non". Dynamic **p** for the first note, **pp** for the second.
- Tenor (T.):** Notes "non" and "non". Dynamic **p** for the first note, **pp** for the second.
- Bass (B.):** Notes "non" and "non". Dynamic **p** for the first note, **pp** for the second.
- Violin I (Vln. I):** Sustains a note from the previous measure, dynamic **pp**.
- Violin II (Vln. II):** Sustains a note from the previous measure, dynamic **pp**.
- Cello (Vla.):** Sustains a note from the previous measure, dynamic **pp**.
- Bassoon (Vc.):** Sustains a note from the previous measure, dynamic **pp**.
- Double Bass (Cb.):** Sustains a note from the previous measure, dynamic **pp**.

Measure 101:

- Horn I:** Sustains a note from the previous measure, dynamic **pp**.
- Horn II:** Sustains a note from the previous measure, dynamic **pp**.
- Soprano (S.):** Notes "non" and "est."
- Alto (A.):** Notes "non" and "est."
- Tenor (T.):** Notes "non" and "est."
- Bass (B.):** Notes "non" and "est."
- Violin I (Vln. I):** Sustains a note from the previous measure, dynamic **pp**.
- Violin II (Vln. II):** Sustains a note from the previous measure, dynamic **pp**.
- Cello (Vla.):** Sustains a note from the previous measure, dynamic **pp**.
- Bassoon (Vc.):** Sustains a note from the previous measure, dynamic **pp**.
- Double Bass (Cb.):** Sustains a note from the previous measure, dynamic **pp**.

Andante**Jaculatória**

F1. I *f*

F1. II *f*

S. *f*
Sal - ve vir-gem do - lo - ro - sa am - pa - ro dos des-gra - ça - dos

A. *f*
Sal - ve vir-gem do - lo - ro - sa am - pa - ro dos des-gra - ça - dos

Vln. I *f*

Vln. II *f*

Vc. *f*

Cb. *f*

5

F1. I

F1. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

as do - res dos nos-sos pe - ca - dos.

as do - res dos nos-sos pe - ca - dos.

as do - res dos nos-sos pe - ca - dos.

dai - nos pe-las nos-sas do - res as do - res dos nos-sos pe - ca - dos.

Antífonas

O quam tristis

103

Adagio

Fl. I

Fl. II

p

Hn. I

p

Hn. II

p

Adagio

Vln. I

p

Vln. II

p

Vc.

p

Cb.

p

4

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

p

O quam tris - tis et af - fli - cta fu - it

p

O quam tris - tis et af - fli - cta fu - it

p

O quam tris - tis et af - fli - cta fu - it

p

O quam tris - tis et af - fli - cta fu - it

8

F1. I

F1. II

S.

il - la be - ne - di - cta,

A.

il - la be - ne - di - cta,

T.

il - la be - ne - di - cta,

B.

il - la be - ne - di - cta,

Vln. I

Vln. II

Vc.

Cb.

12

F1. I

F1. II

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

p

O quam tris - tis et af - fli - cta fu-it

p

O quam tris - tis et af - fli - cta fu-it

p

O quam tris - tis et af - fli - cta fu-it

16

F1. I

F1. II

Hn. I

Hn. II

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

il - la be - ne - di - cta,

il - la be - ne - di - cta,

il - la be - ne - di - cta,

f

f

f

f

f

f

f

20

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

Vln. I

Vln. II

Vc.

Cb.

fu-it il - la be - ne - di

cta Ma-ter

fu-it il - la be - ne - di

cta Ma-ter

p

p

p

p

24

F1. I

F1. II

Hn. I

Hn. II

S.

cta u - ni - ge - ni - ti,

A.

u - ni - ge - ni - ti. O quam

T.

u - ni - ge - ni - ti. O quam

B.

O quam

Vln. II

Vc.

Cb.

27

A. tris - tis et af - fli - cta fu - it il - la be - ne - di - cta
 T. tris - tis et af - fli - cta fu - it il - la be - ne - di - cta
 B. tris - tis et af - fli - cta fu - it il - la be - ne - di - cta
 Vc.
 Cb.



32

S. u - ni - ge - ni - ti,
 A. Ma - ter u - ni - ge - ni - ti,
 T. Ma - ter u - ni - ge - ni - ti,
 B. Ma - ter u - ni - ge - ni - ti,
 Vc.
 Cb.

f

36

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

u - ni - ge - ni - ti.
u - ni - ge - ni - ti. Quae moe - re - bat et do -
u - ni - ge - ni - ti.

f

f

f

p

f

p

p

p

p

40

F1. I

F1. II

A.

Vln. I

Vln. II

Vc.

Cb.

le - bat Pi - a Ma - ter dum vi - de - bat

43

F1. I

F1. II

A.

Vln. I

Vln. II

Vc.

Cb.

p

na - ti poe - nas, poe - nas__

f

p

f

p

f

p

46

Fl. I

Fl. II

Hn. I

Hn. II

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

in - cly - ti, na - ti, na - ti

na - ti, na - ti

f

49

F1. I

F1. II

Hn. I

Hn. II

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

na - ti poe - nas in - cly - ti, na - ti,
na - ti poe - nas in - cly - ti, na - ti,

3

52

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

f

Na - ti poe - nas in - cly - ti.

na - ti, na - ti poe - nas in - cly - ti,

na - ti, na - ti poe - nas in - cly - ti,

na - ti, na - ti poe - nas in - cly - ti,

Vln. I

Vln. II

Vc.

Cb.

55

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

Na - ti, na - ti, na - ti poe - nas

na - ti, na - ti, na - ti poe - nas

na - ti, na - ti, na - ti poe - nas

na - ti, na - ti, na - ti poe - nas

58

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

in - cly - ti.

in - cly - ti.

in - cly - ti.

Cui Comparabo Te

119
João de Deus Castro Lobo
(1794 - 1832)

Largo [♩=60]

Fl. I Solo **p**

Fl. II Solo **p**

Hn. I **p**

Hn. II **p**

Oph. **p**

S.

A.

T.

B.

Vln. I **p**

Vln. II **p**

Vla. **p**

Vc. **p**

Cb. **p**

Cui **p.**

Cui **p.**

Cui **p.**

Cui **p.**

Cui **p.**

Cui **p.**

3

F1. I

F1. II

Hn. I

Hn. II

Oph.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

com-pa-ra-bo te

com-pa-ra-bo te

com-pa-ra-bo te

com-pa-ra-bo te

p

cresc.

5

F1. I
F1. II
Hn. I
Hn. II
Oph.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

cui com-pa - ra - bo te cui

f *f*

7

Hn. I

Hn. II

Oph.

S.
com-pa - ra - bo te vel cui. as - si - mi - la - bo

A.
com-pa - ra - bo te vel cui. as - si - mi - la - bo

T.
com-pa - ra - bo te vel cui. as - si - mi - la - bo

B.
com-pa - ra - bo te vel cui. as - si - mi - la - bo

Vln. I

Vln. II

Vla.

Vc.

Cb.

II

F1. I

F1. II

Oph.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ex - ae-quá - bo te et con - so - la - bo te Vir - go

con - so - la - bo te

con - so - la - bo te

p

p

p

p

p

13

F1. I

F1. II

Hn. I

Hn. II

Oph.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

vir - go____ fi - li - a Si - on Vir - - go

vir - - go____ fi - li - a Si - on Vir - - go

fi - li - a Si - on

fi - li - a Si - on

p

16 Solo

F1. I

F1. II Solo

Hn. I

Hn. II

Oph.

S.

A. on

T. on

B. on

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains ten staves of music. The first two staves feature Flute I and Flute II, with Flute II designated as 'Solo'. The third and fourth staves are for Horn I and Horn II. The fifth staff is for Oboe. The vocal parts begin with Soprano (S.) and Alto (A.), both marked with 'on' below their respective staves. Tenor (T.) and Bass (B.) follow, also marked with 'on'. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The music is in common time, and the key signature is one flat. Various dynamics and performance instructions are included throughout the score.

17

Fl. I

Fl. II

Hn. I

Hn. II

Oph.

Vln. I

Vln. II

Vla.

Vc.

Cb.

18

F1. I

F1. II

Hn. I

Hn. II

Oph.

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ma - gna

p

p

p

p

19

F1. I

F1. II

Hn. I

Hn. II

S.

est enim magna est enim

Duo

A.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

21

F1. I

F1. II

Hn. I

Hn. II

Oph.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

cui com - pa - ra - bo

p

p

p

p

p

22

Oph.

S. te vel cui as - si - mi - la - bo

A. te vel cui as - si - mi - la - bo

T. 8 te vel cui as - si - mi - la - bo

B. te vel cui as - si - mi - la - bo

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page shows a section for orchestra and choir. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics 'te vel cui as - si - mi - la - bo'. The orchestra consists of Oboe, Violin I, Violin II, Cello, Double Bass, and Bassoon. The instrumentation provides harmonic support with sustained notes and rhythmic patterns. Measure 22 starts with a forte dynamic. The vocal parts enter with eighth-note patterns, followed by the orchestra with sustained notes. The vocal parts continue their eighth-note patterns through the end of the measure.

24

Fl. I

Fl. II

Oph.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

25

Solo

F1. I

Solo

F1. II

Hn. I

Hn. II

Oph.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ru - sa - lem.

p

p

p

p

p

p

p

p

p

p

p

p

Defecit in Dolore

136

Moderato [♩ = 64]Jerônimo de Souza Lobo
(ca. 1780 - 1810)

The musical score consists of nine staves. From top to bottom: Flute I (G clef), Flute II (G clef), Horn I (G clef), Horn II (G clef), Soprano (G clef), Violin I (G clef), Violin II (G clef), Viola (C clef), Cello (C clef), and Bass (C clef). The key signature is one flat. The tempo is Moderato [♩ = 64]. The dynamics are indicated by *mf* (mezzo-forte) and *6* (sixteenth note). The score begins with a sustained note followed by a fermata, then a dynamic *mf*. The violins play eighth-note patterns, the cellos play sixteenth-note patterns, and the bass plays eighth-note patterns. The violins play sixteenth-note patterns.

Musical score page 137 featuring eight staves of music for various instruments. The instruments are: Flute I (F1. I), Flute II (F1. II), Horn I (Hn. I), Horn II (Hn. II), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), and Double Bass (Cb.). The score is in common time and includes measures 2 through 6. The instrumentation changes between measures 2 and 6. In measures 2-5, Flute I, Flute II, Horn I, and Horn II play sustained notes. Violin I has a sixteenth-note pattern with grace notes. Violin II, Cello, and Double Bass provide harmonic support with sustained notes. In measure 6, the instrumentation changes to include Flute I, Flute II, Violin I, Violin II, Cello, Double Bass, and Bassoon. Violin I and Violin II play eighth-note patterns with grace notes. Cello and Double Bass provide harmonic support with sustained notes. The bassoon (Cb.) joins in measure 6, playing eighth-note patterns.

3

F1. I

F1. II

Hn. I

Hn. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

5

Fl. I
Fl. II
Hn. I
Hn. II
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p

De - fe - -

7

F1. I

F1. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

cit in do - lo

6 6 6 6

8

Fl. I *f*

Fl. II *f*

Hn. I *f*

Hn. II *f*

S.

A. re *p* de - fe - cit in do

T. re *p* de - fe - cit in do

B. re

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

10

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

lo - re de - fe - cit in do - lo - re vi - ta me -

tutti p

lo - re de - fe - cit in do - lo - re tutti vi - ta me -

p

vi - ta me -

12

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Duo **p**

a de - fe - cit in do - lo - re de - fe - cit in do

p

p

p

p

p

20

Hn. I

Hn. II

S.

A.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

p

p

p

de - fe - cit in - ge -
et an - ni in - ge -

22

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mi - ti - bus de - fe - cit in ge - mi - ti - bus
mi - ti - bus de - fe - cit in ge - mi - ti - bus de - fe - cit in ge -
et an - ni in ge -
mi - ti - bus et an - ni in ge - mi - ti - bus et an - ni in ge -
et an - ni in ge -

24

F1. I

F1. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

de - fe - cit vi - ta me-a

mi - ti - bus de - fe - cit vi - ta me-a

mi - ti - bus de - fe - cit vi - ta me-a

mi - ti - bus de - fe - cit vi - ta me-a

26

F1. I

F1. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

et anni in ge-mi-ti-bus de -

et anni in ge-mi-ti-bus de -

et anni in ge-mi-ti-bus de -

de -

p

p

p

p

p

p

30

Fl. I

Fl. II

Hn. I

Hn. II

S.

an - ni in ge - mi ti-bus

A.

an - ni in ge - mi ti-bus

T.

8 an - ni in ge - mi ti-bus

B.

an - ni in ge - mi ti-bus

Vln. I

f 6 pp

Vln. II

f 6 pp

Vla.

f 6 pp

Vc.

6 6 6 6 f pp

Cb.

6 6 6 6 f pp

33

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

cit in do - lo

cit in - do lo

8 cit in - do lo

cit in do - lo

6 6 6 6

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34

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Doleo Super Te

João de Deus Castro Lobo
1794 - 1832

156

Largo [♩ = 42]

Musical score for orchestra, page 156, Largo tempo. The score consists of eight staves:

- F1. I**: Flute I, Treble clef, two flats. Dynamics: **f**.
- F1. II**: Flute II, Treble clef, two flats. Dynamics: **f**.
- Hn. I**: Bassoon I, Treble clef, two flats. Dynamics: **f**.
- Hn. II**: Bassoon II, Treble clef, two flats. Dynamics: **f**.
- Vln. I**: Violin I, Treble clef, two flats. Dynamics: **f**. Playing eighth-note patterns.
- Vln. II**: Violin II, Treble clef, two flats. Dynamics: **f**. Playing sixteenth-note patterns.
- Vla.**: Cello/Violoncello, Bass clef, two flats. Dynamics: **f**. Playing eighth-note patterns.
- Vc.**: Double Bass, Bass clef, two flats. Dynamics: **f**. Playing eighth-note patterns.
- Cb.**: Double Bass, Bass clef, two flats. Dynamics: **f**. Playing eighth-note patterns.

The score is divided into measures by vertical bar lines. The first measure shows sustained notes followed by rests. The second measure begins with eighth-note patterns from the violins and sixteenth-note patterns from the violins and cellos. The bassoon parts begin in the third measure.

3

The musical score consists of eight staves, each with a clef (G or F) and a key signature of one flat. The first four staves (Flute I, Flute II, Horn I, Horn II) have treble clefs and are mostly empty, with some notes and rests appearing in the later measures. The last four staves (Violin I, Violin II, Viola, Cello/Bass) have bass clefs. Violin I has a melodic line with grace notes and slurs. Violin II, Viola, and Cello/Bass provide harmonic support with sustained notes and rhythmic patterns.

5

F1. I

F1. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

su-per te

su-per te

Do - le - o *su-per te* *do - le - o* *su-per te* *Fi - li mi*

su-per te

su-per te

su-per te

su-per te

p

p

p

p

p

p

p

8

F1. I

F1. II

A.

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

II

F1. I *f* *p*

F1. II *f* *p*

Hn. I

Hn. II

S. De - co - rus ni - mis et a - ma - bi - lis su - per a -
A. su De - co - rus ni - mis et a - ma - bi - lis *p* su - per a -
T. 8 De - co - rus ni - mis et a - ma - bi - lis su - per a -
B. De - co - rus ni - mis et a - ma - bi - lis *p* su - per a -
Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

14

F1. I

F1. II

S.

mo - rem mu - li - e - - rum

A.

mo - rem mu - li - e - - rum

T.

8 mo - rem mu - li - e - - rum

B.

mo - rem mu - li - e - - rum

Vln. I

Vln. II

Vla.

Vc.

Cb.

16

F1. I

F1. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

su - per a-mo - rem

Do - le - o

su - per a-mo - rem

su - per a-mo - rem

su - per a-mo - rem

p

f

p

f

p

f

p

f

p

f

p

19

F1. I

F1. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

su per te su per te Fi - li - um Je-su Je - su

su per te do - le - o su per te Fi - li - um Je-su Je - su

su per te su per te Fi - li - um Je-su Je - su

su per te su per te Fi - li - um Je - su

V V

Allegro [♩ = 128]

22

F1. I

F1. II

Hn. I

S.

Si - cut e - nim si - cut e - nim ma - ter u - ni-cum

A.

Si - cut e - nim si - cut e - nim ma - ter u - ni-cum

T.

ma - ter u - ni-cum

B.

ma - ter u - ni-cum

Vln. I

p

f

Vln. II

p

f

Vla.

p

f

Vc.

p

f

Cb.

p

f

28

F1. I

F1. II

Hn. I

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fi - li - um i - ta e - go te de - li -

Fi - li - um i - ta e - go te de - li -

Fi - li - um i - ta e - go te de - li -

Fi - li - um i - ta e - go te de - li -

33

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

38

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

i - ta e - go te de - li - ge - bam i - ta

i - ta e - go te de - li - ge - bam i - ta

i - ta e - go te de - li - ge - bam i - ta

i - ta e - go te de - li - ge - bam i - ta

i - ta e - go te de - li - ge - bam i - ta

54

Fl. I

Fl. II

Hn. I

Hn. II

S.

u - ni-cum Fi - li - um

A.

u - ni-cum Fi - li - um

T.

8 u - ni-cum Fi - li - um

B.

u - ni-cum Fi - li - um

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

62

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

Vln. I

Vln. II

Vla.

Vc.

Cb.

Allegro [♩ = 128]

173

64

F1. I

F1. II

S. [tutti] *mp*

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

in ge - mi - ti-bus Si - cut e - nim si - cut e - nim

in ge - mi - ti-bus Si - cut e - nim si - cut e - nim

in ge - mi - ti-bus

in ge - mi - ti-bus

mp

p

mp

p

mp

p

mp

p

mp

p

mp

p

69

Fl. I

Fl. II

Hn. I

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

74

S. e - go te de - li - ge - bam i - ta e - go

A. e - go te de - li - ge - bam i - ta e - go

T. 8 e - go te de - li - ge - bam i - ta e - go

B. e - go te de - li - ge - bam i - ta e - go

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score consists of eight staves. The top four staves are vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). They sing the lyrics "e - go te de - li - ge - bam i - ta e - go". The bottom four staves represent the orchestra: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Double Bass (Cb.). The orchestra provides harmonic support with sustained notes and rhythmic patterns. Measure 74 begins with a forte dynamic. The vocal parts enter with eighth-note chords, followed by sustained notes on the downbeats of each measure. The orchestra plays eighth-note patterns throughout the measure. The vocal parts sing the lyrics in a staggered manner, with each part entering on a different beat.

84

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ge - bam i - ta e - go te de - li - ge - bam
ge - bam i - ta e - go te de - li - ge - bam
ge - bam i - ta e - go te de - li - ge - bam
ge - bam i - ta e - go te de - li - ge - bam

95

F1. I
F1. II
Hn. I
Hn. II
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

e - nim ma - ter u - ni - cum

f *f* *f* *f* *f*

98

F1. I

F1. II

Hn. I

Hn. II

S.

Fi - li - um

A.

Fi - li - um

T.

Fi - li - um

B.

Fi - li - um

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

Eia Mater

181

Compositor não identificado

Largo [♩ = 60]

Fl. I

Fl. II

Hn. I

Hn. II

Vln. I

Vln. II

Vc.

Cb.

5

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

24

Fl. I tr. *f* *f p*

Fl. II tr. *f* *f p*

Hn. I *f* *f*

Hn. II *f* *f*

S. lu - ge - am E - ia *p*

A. lu - ge - am E - ia *p*

T. lu - ge - am E - ia *p*

B. lu - ge - am E - ia *p*

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

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

Vc. *f* *f p*

Cb. *f* *f p*

30

F1. I

F1. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

Mater fons a - mo - ris me - sen - ti - re vim____ do -

Mater fons a - mo - ris me - sen - ti - re vim____ do -

Mater fons a - mo - ris me - sen - ti - re vim____ do -

p

p f p f p

p

p

p f p p f p

p f p p f p

42 Allegro [♩ = 120]

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

Et Domini-cae pas - si - o-nis pas - si - o -

Et Domini-cae pas - si - o-nis pas - si - o -

pas - si - o -

pas - si - o -

mf

f

f

f

mf

f

mf

f

mf

f

mf

f

mf

f

48

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

58

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

fru - ctum sen - ti - a - mus. pas - si - o - nis

fru - ctum sen - ti - a - mus. pas - si - o - nis

fru - ctum sen - ti - a - mus. pas - si - o - nis

fru - ctum sen - ti - a - mus. pas - si - o - nis

p

p

p

p

64

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

fru - ctum sen - ti - a - mus sen - ti - a - mus sen - ti -

fru - ctum sen - ti - a - mus sen - ti - a - mus sen - ti -

fru - ctum sen - ti - a - mus sen - ti - a - mus sen - ti -

fru - ctum sen - ti - a - mus sen - ti - a - mus sen - ti -

fru - ctum sen - ti - a - mus sen - ti - a - mus sen - ti -

fru - ctum sen - ti - a - mus sen - ti - a - mus sen - ti -

fru - ctum sen - ti - a - mus sen - ti - a - mus sen - ti -

fru - ctum sen - ti - a - mus sen - ti - a - mus sen - ti -

fru - ctum sen - ti - a - mus sen - ti - a - mus sen - ti -

fru - ctum sen - ti - a - mus sen - ti - a - mus sen - ti -

fru - ctum sen - ti - a - mus sen - ti - a - mus sen - ti -

70

F1. I

F1. II

S.

a - mus Et Do - mi - ni-cae pas - si - o - nis

A.

a - mus Et Do - mi - ni-cae pas - si - o - nis

T.

⁸ a - mus Et Do - mi - ni-cae pas - si - o - nis

B.

a - mus Et Do - mi - ni-cae pas - si - o - nis

Vln. I

f

Vln. II

f

Vc.

f

Cb.

f

75

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

fru - ctum sen - ti - a - mus. Et Do-

fru - ctum sen - ti - a - mus. Et Do-

fru - ctum sen - ti - a - mus.

fru - ctum sen - ti - a - mus.

mf

mf

mf

mf

mf

mf

84

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

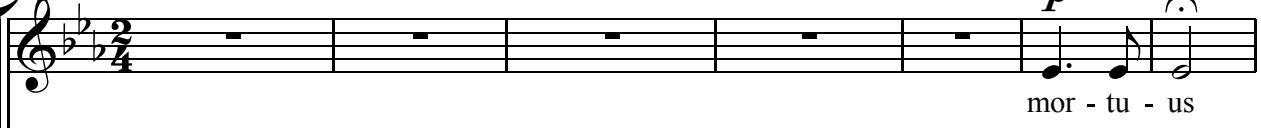
Cb.

o - - - nis.

Verso
Largo [♩ = 42]

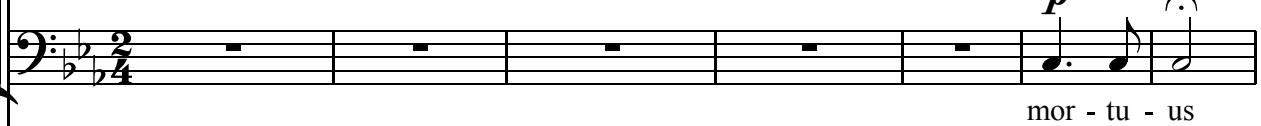
197

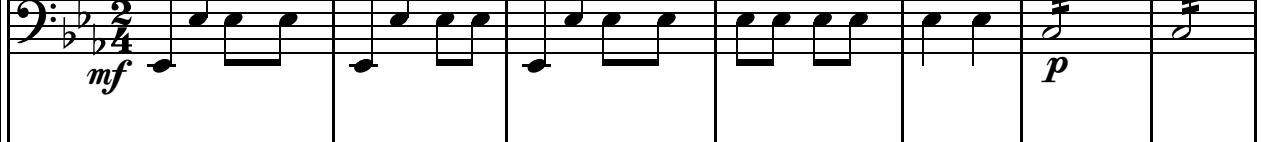
87

S. 
mor - tu - us

A. 
Et si - cut_ Fi - li-us Je-su fi - li-us tu - i pro - no-bis mor - tu - us

T. 
Je-su fi - li-us tu - i - pro - no-bis mor - tu - us

B. 
mor - tu - us

Vln. I 
Vln. II 
Vc. 
Cb. 

94

S. *pp* *f*
mor-tu-us est. Et res-sur - re - xit Et res-sur - re - xit

A. *pp* *f*
mor-tu-us est. Et res-sur - re - xit et res-sur

T. *pp* *f*
8 mor-tu-us est. Et res-sur - re - xit et res-sur

B. *pp* *f*
mor-tu - us est. Et res-sur - re - xit et res-sur-

Vln. I *pp* *f*

Vln. II *pp* *f*

Vc. *pp* *f*

Cb. *pp* *f*

100

S. i - ta_ et_ nos et_ nos cum mor-tu-i cum_ e - o dem cum e -

A. - re - xit et nos cum mor-tu-i cum_ e - o - dem cum e -

T. 8 _re - xit et nos cum mor-tu-i cum_ e - o - dem cum e -

B. re - xit et nos cum mor-tu-i cum_ e - o - dem cum e -

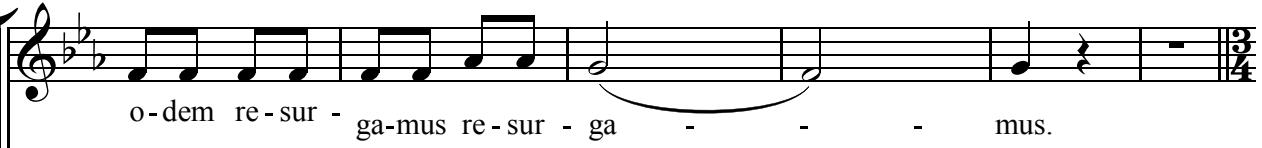
Vln. I

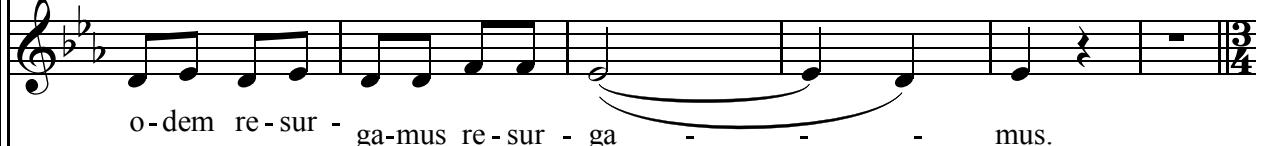
Vln. II

Vc.

Cb.

105

S. 

A. 

T. 

B. 

Vln. I 

Vln. II 

Vc. 

Cb. 

III Allegro [♩ = 120]

Fl. I
Fl. II
Hn. I
Hn. II
S.
A.
T.
B.
Vln. I
Vln. II
Vc.
Cb.

mf *f* *f*

Et Do - mi - ni-cae pas - si - o - nis pas - si - o -
 Et Do - mi - ni-cae pas - si - o - nis pas - si - o -
 pas - si - o -
 pas - si - o -

117

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

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133

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

fru - ctum sen - ti - a - mus sen - ti - a - mus sen - ti -

fru - ctum sen - ti - a - mus sen - ti - a - mus sen - ti -

fru - ctum sen - ti - a - mus sen - ti - a - mus sen - ti -

fru - ctum sen - ti - a - mus sen - ti - a - mus sen - ti -

139

F1. I

F1. II

S.

a - mus Et Do - mi - ni-cae pas - si - o - nis

A.

a - mus Et Do - mi - ni-cae pas - si - o - nis

T.

⁸ a - mus Et Do - mi - ni-cae pas - si - o - nis

B.

a - mus Et Do - mi - ni-cae pas - si - o - nis

Vln. I

f

Vln. II

f

Vc.

f

Cb.

f

144

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

fru - ctum sen - ti - a - mus. Et Do-

fru - ctum sen - ti - a - mus. Et Do-

fru - ctum sen - ti - a - mus.

fru - ctum sen - ti - a - mus.

mf

mf

mf

mf

mf

mf

153

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

156 *mf* Largo [$\text{♩} = 36$]

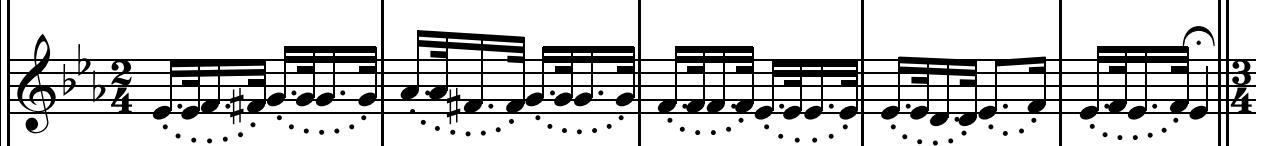
S. 

A. 

T. 

B. 

Vln. I 

Vln. II 

Vc. 

Cb. 

161 **Allegro** [♩ = 120]

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

Et Do - mi - ni-cae pas - si - o-nis pas - si - o -

Et Do - mi - ni-cae pas - si - o-nis pas - si - o -

pas - si - o -

pas - si - o -

mf

f

f

f

mf

f

mf

f

mf

f

mf

f

mf

f

mf

f

167

F1. I F1. II Hn. I Hn. II S. A. T. B. Vln. I Vln. II Vc. Cb.

Flute I: Sustained note followed by eighth-note pairs. Dynamic: *f*.
 Flute II: Sustained note followed by eighth-note pairs. Dynamic: *f*.
 Horn I: Sustained note followed by eighth-note pairs.
 Horn II: Sustained note followed by eighth-note pairs. Dynamic: *f*.
 Soprano: Sustained note followed by eighth-note pairs. Text: "nis fru - ctum sen - ti - a".
 Alto: Sustained note followed by eighth-note pairs. Text: "nis fru - ctum sen - ti - a".
 Tenor: Sustained note followed by eighth-note pairs. Dynamic: *f*. Text: "nis fru - ctum sen - ti - a".
 Bass: Sustained note followed by eighth-note pairs. Dynamic: *f*. Text: "nis fru - ctum sen - ti - a".
 Violin I: Sustained note followed by sixteenth-note pairs. Dynamic: *f*.
 Violin II: Sustained note followed by sixteenth-note pairs. Dynamic: *f*.
 Cello: Sustained note followed by sixteenth-note pairs. Dynamic: *f*.
 Double Bass: Sustained note followed by sixteenth-note pairs. Dynamic: *f*.

177

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

fru - ctum sen - ti - a - mus. pas - si - o - nis

fru - ctum sen - ti - a - mus. pas - si - o - nis

fru - ctum sen - ti - a - mus. pas - si - o - nis

fru - ctum sen - ti - a - mus. pas - si - o - nis

fru - ctum sen - ti - a - mus. pas - si - o - nis

p

p

p

p

183

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

fru - ctum sen - ti - a - mus sen - ti - a - mus sen - ti -

fru - ctum sen - ti - a - mus sen - ti - a - mus sen - ti -

fru - ctum sen - ti - a - mus sen - ti - a - mus sen - ti -

fru - ctum sen - ti - a - mus sen - ti - a - mus sen - ti -

fru - ctum sen - ti - a - mus sen - ti - a - mus sen - ti -

fru - ctum sen - ti - a - mus sen - ti - a - mus sen - ti -

fru - ctum sen - ti - a - mus sen - ti - a - mus sen - ti -

fru - ctum sen - ti - a - mus sen - ti - a - mus sen - ti -

fru - ctum sen - ti - a - mus sen - ti - a - mus sen - ti -

fru - ctum sen - ti - a - mus sen - ti - a - mus sen - ti -

fru - ctum sen - ti - a - mus sen - ti - a - mus sen - ti -

fru - ctum sen - ti - a - mus sen - ti - a - mus sen - ti -

fru - ctum sen - ti - a - mus sen - ti - a - mus sen - ti -

189

F1. I

F1. II

S.

a - mus Et Do - mi - ni-cae pas - si - o - nis

A.

a - mus Et Do - mi - ni-cae pas - si - o - nis

T.

⁸ a - mus Et Do - mi - ni-cae pas - si - o - nis

B.

a - mus Et Do - mi - ni-cae pas - si - o - nis

Vln. I

f

Vln. II

f

Vc.

f

Cb.

f

194

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

197

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

202

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vc.

Cb.

pas - si - o - - - nis.

pas - si - o - - - nis.

pas - si - o - - - nis.

pas - si - o - - - nis.

f

O Vos Omnes

220

Andante Moderato [♩ = 76]Jerônimo de Souza Lobo
(ca. 1780 - 1810)

Musical score for *O Vos Omnes* by Jerônimo de Souza Lobo. The score consists of ten staves, each with a dynamic marking of *mf* (mezzo-forte) except for the vocal part which starts at *mf* and then changes to *p* (pianissimo). The vocal part (A.) begins with a melodic line followed by lyrics: "O vos omnes qui tran-si - tis per vi - am, at-ten-di-te et vi". The instrumental parts include Flute I, Flute II, Horn I, Horn II, Alto (soprano), Violin I, Violin II, Viola, Cello, and Bass. The music is in common time, with a key signature of one flat.

A. 3

de - te si est si est do - lor si - mi-lis do - lor

Vln. I

Vln. II

Vla.

Vc.

Cb.

7

Fl. I

Fl. II

B.

Solo

p

qui tran - si - tis per vi - am, at-ten-di-te et vi

Vln. I

p

Vln. II

p

Vla.

p

Vc.

p

Cb.

p

9

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

tutti ***p*** si est dolor si - mi-lis si est dolor
tutti ***p*** ***f*** ***p***
si est dolor si - mi-lis si est dolor
tutti ***p*** ***f*** ***p***
si est dolor si - mi-lis si est dolor
tutti ***p*** ***f*** ***p***
de - te si est dolor si - mi-lis si est dolor

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

13

F1. I

F1. II

S.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p
at -

15

S. ten-di-te si est do - lor

A. *p* O_vos om - nes si est do - lor si - mi

T. *p* 8 O_vos om - nes si est do - lor si - mi

B. *p* si est do - lor si - mi

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

The musical score consists of seven staves. The top four staves are vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom three staves are instrumental parts: Violin I (Vln. I), Violin II (Vln. II), and Cello/Bass (Vla., Vc., Cb.). The vocal parts sing a four-line phrase: "ten-di-te si est do - lor", "O_vos om - nes si est do - lor si - mi", "O_vos om - nes si est do - lor si - mi", and "si est do - lor si - mi". The instrumental parts play rhythmic patterns primarily consisting of eighth and sixteenth notes. Measure numbers 15 and 16 are indicated above the vocal parts. Dynamics like *p* (piano/light) are marked above several staves.

17

S. si - cut do - lor me - us!

A. lis si - cut do - lor me - us!

T. lis si - cut do - lor me - us!

B. lis si - cut do - lor me - us!

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

20

F1. I

F1. II

Hn. I

Hn. II

S.

A.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

O_ vos_ om-nes qui_ tran -

mf

O_ vos_ om-nes qui_ tran -

O_ vos_ om-nes qui_ tran -

22

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

si - tis per vi - am, per vi - am,
 per vi - am, per vi - am,

p

mf

mf

p

p

p

p

p

24

Hn. I

Hn. II

S. *p*
et vi - de - te si - mi-lis

A. ten-di-te si est do-lor si-cut do-lor me-us!

T. *p*
et vi - de - te si - mi-lis

B. *p*
et vi - de - te si - mi-lis

Vln. I

Vln. II

Vla.

Vc.

Cb.

27

F1. I F1. II Hn. I Hn. II S. A. T. B. Vln. I Vln. II Vla. Vc. Cb.

mf [] *mf* [] *p* — *f* *p* — *f* *p* at - ten-di-te *p* — *f* *p* *p* Solo O vos *p* — *f* at - ten-di-te *p* — *f* *p* *p* — *f* *p* *p* — *f* *p*

30

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

qui tran - si - tis

si est do-lor si - mi - lis si - cut do - lor me -

qui tran - si - tis

si est do-lor si - mi - lis si - cut do - lor me -

om-nes

et vi - de-te si est do-lor si - mi - lis si - cut do - lor me -

qui tran - si - tis

si est do-lor si - mi - lis si - cut do - lor me -

p

33

S. us!

A. us! tutti **p** at -

T. 8 us!

B. us!

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains eight staves. The top four staves represent vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom four staves represent instrumental parts: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Double Bass (Cb.). The vocal parts sing the word "us!" followed by a dynamic instruction "tutti" with a forte dynamic (p). The instrumental parts provide harmonic support with sustained notes and rhythmic patterns. The score is in common time and includes measure numbers 33 and 8.

34 tutti **p**

S. et vi - de - te si - mi-lis

A. ten - di - te si est do - lor si - cut

T. et vi - de - te si - mi-lis

B. et vi - de - te si - mi-lis

Vln. I

Vln. II

Vla.

Vc.

Cb.

36

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

do - lor me - us!

mf

[]

Vide Domine

Jerônimo de Souza Lobo
(ca. 1780 - 1810)

Largo [♩ = 72]

S. *p*
Vi-de Do-mi-ne Vi-de Do-mi-ne quo-ni-am tri-bu-lor

A. *p*
Vi-de Do-mi-ne Vi-de Do-mi-ne quo-ni-am quo-ni-am tri-bu-lor

T. *p*
8 Vi-de Do-mi-ne Vi-de Do-mi-ne quo-ni-am quo-ni-am tri-bu-lor

B. *p*
Vi-de Do-mi-ne Vi-de Do-mi-ne quo-ni-am tri-bu-lor

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

4

S. quo-ni-am tri-bu-lor

A. quo-ni-am quo-ni-am tri-bu-lor

T. quo-ni-am quo-ni-am tri-bu-lor

B. quo-ni-am tri-bu-lor

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

6

S.

A. Solo **p**
sub - ver - sum est sub - ver - sum est

T.

B.

Vln. I **p**

Vln. II **p**

Vla. **p**

Vc. **p**

Cb. **p**

240

8 tutti

S. *p*

est cor me - um

tutti

A. *p*

est cor me - um in se - met i - psa

tutti

T. *p*

est cor me - um in se - met i - psa

tutti

B. *p*

est cor me - um

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

10

S. tutti *f*
quo - ni-am a - ma - ri -

A. tutti *f*
est cor me - um quo - ni-am a - ma - ri -

T. tutti *f*
est cor me - um quo - ni-am a - ma - ri -

B. tutti *f*
quo - ni-am a - ma - ri -

Vln. I

Vln. II

Vla.

Vc.

Cb.

12

S. tu - di-ne quo - ni-am a - ma - ri -

A. tu - di-ne quo - ni-am a - ma - ri -

T. 8 tu - di-ne quo - ni-am a - ma - ri -

B. tu - di-ne quo - ni-am a - ma - ri -

Vln. I

Vln. II

Vla.

Vc.

Cb.

14

S. tu - di-ne ple - na sunt

A. tu - di-ne ple - na sunt

T. ⁸ tu - di-ne ple - na sunt

B. tu - di-ne ple - na sunt

Vln. I

Vln. II

Vla.

Vc.

Cb.

16

Vln. I

Vln. II

Vla.

Vc.

Cb.

17

S. solo ***p***
sub - ver - sum est

A. solo ***p***
sub - ver - sum est

T. solo ***p***
sub - ver - sum est

B. solo ***p***
sub - ver - sum est cor me -

Vln. I ***p***

Vln. II ***p***

Vla. ***p***

Vc. ***p***

Cb. ***p***

19

S. in se - met_ i - psa

A. in se - met_ i - psa

T. 8 in se - met i - psa

B. um in se - met i - psa

Vln. I

Vln. II

Vla.

Vc.

Cb.

21

T. solo **p**
sub ver - sum est

Vln. I

Vln. II

Vla.

Vc.

Cb.

23

S. tutti **p**
est cor me - um

A. tutti **p**
est est me - um

T. tutti **p**
sub ver - sum est est cor me - um

B. tutti **p**
est cor me - um

Vln. I

Vln. II

Vla.

Vc.

Cb.

25 Duo solo

A musical score page featuring six staves. The top two staves are for Soprano (S.) and Alto (A.), both in G clef, performing a 'Duo solo' at dynamic **p**. The lyrics for the soprano are: in se - met i psa est cor me - um. The alto part is identical. The third staff is for Violin I (Vln. I) in G clef, playing eighth-note patterns at dynamic **p**. The fourth staff is for Violin II (Vln. II) in G clef, also at dynamic **p**. The fifth staff is for Viola (Vla.) in C clef, playing sixteenth-note patterns at dynamic **p**. The sixth staff is for Cello (Vc.) in F clef, and the bottom staff is for Double Bass (Cb.) in F clef, both playing quarter-note patterns at dynamic **p**.

27 tutti *f*

S. quo - ni-am a - ma - ri - tu - di-ne

A. tutti *f* quo - ni-am a - ma - ri - tu - di-ne

T. tutti *f* 8 quo - ni-am a - me - ri - tu - di-ne

B. tutti *f* quo - ni-am a - ma - ri - tu - di-ne

Vln. I tutti *f*

Vln. II tutti *f*

Vla. *f*

Vc. *f*

Cb. *f*

This musical score page contains six staves. The top four staves are vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom two staves are instrumental parts: Violin I (Vln. I) and Violin II (Vln. II). The vocal parts are singing a phrase in four different ways, each labeled with a different letter (S., A., T., B.). The instruments provide harmonic support with sustained notes and rhythmic patterns. The music is marked with dynamic instructions like 'tutti f' and 'f'.

29

S. quo - ni-am a - ma - ri - tu - di-ne ple - na

A. quo - ni-am a - ma - ri - tu - di-ne ple - na

T. 8 quo - ni-am a - ma - ri - tu - di-ne ple - na

B. quo - ni-am a - ma - ri - tu - di-ne ple - na

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains seven staves of music. The vocal parts (Soprano, Alto, Tenor, Bass) sing the lyrics 'quo - ni-am a - ma - ri - tu - di-ne ple - na' in measure 29. The instrumental parts (Violin I, Violin II, Viola, Cello/Bassoon) provide harmonic support with eighth-note patterns. A vertical bar line marks the beginning of measure 29.

31

S. sunt

A. sunt

T. 8 sunt

B. sunt

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

6 **6**

p

p

p

33

S. *p*

A. *p*

T. *p*

B. *p*

Vln. I *f*

Vln. II 6 6 6 6

Vla.

Vc.

Cb.

The musical score consists of eight staves. The top four staves represent the vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each vocal part has a melodic line with a single note followed by three rests. The lyrics "vi - - de" are written below each vocal line. The bottom four staves represent the orchestra: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Double Bass (Cb.). The Violin II staff features a rhythmic pattern of sixteenth-note pairs grouped by vertical bar lines. The other instrumental staves have simple melodic lines. Measure numbers 33 are indicated at the beginning of the vocal parts. Dynamics are marked above the vocal parts: *p* (piano) and *f* (forte).

34

S. Do - mi - ne

A. Do - mi - ne

T. 8 Do - mi - ne

B. Do - mi - ne

Vln. I

Vln. II 6 6

Vla.

Vc.

Cb.

Vide Domine Afflictionem Meam

Largo [♩=30]

Jerônimo de Souza Lobo
(ca. 1780 - 1810)

The musical score is arranged in eight staves, each representing a different instrument. From top to bottom, the instruments are: Flute I, Flute II, Horn I, Horn II, Violin I, Violin II, Cello, and Bassoon. The key signature is one flat, and the tempo is Largo (♩=30). The music begins with sustained notes (long dots) followed by grace notes. A vertical bar line divides the first section from the second. In the second section, the instruments play more complex patterns, including eighth-note groups and sixteenth-note figures. Measure numbers are present at the end of each staff.

F1. I

F1. II

Hn. I

Hn. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

F1. I

F1. II

Hn. I

Hn. II

A.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

Duo *cresc.*

Vi - de Do-mi-ne af-fli-cti-o-nem

Duo *cresc.*

Vi - de Do-mi-ne af-fli-cti-o-nem

p

cresc.

p

cresc.

p

cresc.

p

cresc.

p

cresc.

5

Fl. I - *p*

Fl. II - *p*

Hn. I Solo *f*

Hn. II Solo *f*

S. - *p* quo-ni-am e - re - ctus est i - ni-mi -

A. *f* *p* me am quo-ni-am e - re - ctus est i-ni - mi -

T. *f* *p* 8 me am quo-ni-am e - re - ctus est i- ni - mi -

B. *p* quo-ni-am e - re - ctus est i ni - mi -

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

Musical score for orchestra, page 258, measures 7-8. The score includes parts for Flute I, Flute II, Horn I, Horn II, Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Cello (C.v.), and Double Bass (Cb.). The score shows various melodic and harmonic patterns across the instruments, with some parts marked with 'cus' (crescendo) and 'dec' (decrescendo).

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

13

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

15

S. *p* vi - de Do-mi-ne vi - de

A. *p* vi - de Do-mi-ne vi - de

T. *p* vi - de Do-mi-ne vi - de

B. *p* af-fli-cti-o-nem me - am

Vln. I *p* *f*

Vln. II

Vla.

Vc.

Cb.

17

S. Do-mi-ne quo-ni-am e-re - ctus est i-ni

A. Do-mi-ne quo-ni-am e-re - ctus est i-ni

T. 8 Do-mi-ne quo-ni-am e-re - ctus est i-ni

B. af - fli cti-o-nem me - am quo-ni-am e-re - ctus est i-ni

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

19

S. mi - - - cus

A. mi - - - cus Duo Vi - de Do - mi-ne af - fli - cti -

T. 8 mi - - - cus Duo Vi - de Do - mi-ne af-fli - cti -

B. mi - - - cus

Vln. I

Vln. II

Vla.

Vc.

Cb.

21

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

quo - ni - am e - re - - ctus

o - nem me - am

3

25

F1. I *p* cresc.

F1. II *p* cresc.

Hn. I

Hn. II

S. *p* cresc.
am mi - sit hos - tis hos - tis

A. *p* cresc.
am mi-sit hos - tis hos - tis

T. *p* cresc.
am mi-sit hos - tis hos - tis

B. *p* cresc.
am mi-sit hos - tis hos - tis

Vln. I *p* cresc.

Vln. II *p* cresc.

Vla. *p* cresc.

Vc. *p* cresc.

Cb. *p* cresc.

27

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ad om-ni-a de-si-de-ra - bi - li-a me-a
ad om-ni-a de-si-de-ra - bi - li-a me-a
ad om-ni-a de-si-de-ra - bi - li-a me-a
ad om-ni-a de-si-de-ra - bi - li-a me-a

30

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ad om - ni - a de - si - de-ra - bi - li - a me - a.

ad om - ni - a de - si - de-ra - bi - li - a me - a.

ad om - ni - a de - si - de-ra - bi - li - a me - a.

ad om - ni - a de - si - de-ra - bi - li - a me - a.

ad om - ni - a de - si - de-ra - bi - li - a me - a.

p

32

F1. I F1. II Hn. I Hn. II Vln. I Vln. II Vla. Vc. Cb.

F1. I

F1. II

Hn. I

Hn. II

Vln. I

Vln. II

Vla.

Vc.

Cb.

Vidit Suum

João de Deus Castro Lobo
(1794 - 1832)

Largo [♩=48]

6

S. *p* *f* *p* *f*

vi - dit su - um dul - cem na - tum

A. *p* *f* *p* *f*

vi - dit su - um dul - cem na -

T. *p* *f* *p* *f*

8 vi - dit su - um dul - cem na -

B. *p* *f* *p* *f*

vi - dit su - um dul - cem na -

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

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

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

Vc. *p* *f* *p* *f*

Cb. *p* *f* *p* *f*

16

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

na - tum mo - ri - en - tem de - so -

na - tum mo - ri - en - tem de - so -

na - tum mo - ri - en - tem de - so -

na - tum mo - ri - en - tem de - so -

p

pp

20

Solo

F1. I

F1. II

p

S.

la - tum

A.

la - tum dum_ e - mi - sit e-mi-sit

T.

8 la - tum dum_ e - mi - sit e-mi-sit

B.

la - tum

Vln. I

espressivo

Vln. II

Vla.

Vc.

Cb.

Duo

Duo

pizz.

pizz.

pizz.

pizz.

pizz.

24

Fl. I

Fl. II

A.

T.

Vln. I

Vln. II

Vla.

Vc.

Cb.

spi - ri - tum dum e - mi - - sit e mi-sit

spi - ri - tum dum e - mi - - sit e mi-sit

28

Fl. I

Fl. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

spi - ri-tum dum e - mi - sit_ spi - ri tum mo - ri -

mo - ri -

mo - ri -

arco

arco

arco

arco

arco

p

32

F1. I

F1. II

Hn. I

Hn. II

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

en - tem de - so - la - - tum.

en - tem de - so - la - - tum.

en - tem de - so - la - - tum.

en - tem de - so - la - - tum.