

Motetos de Nossa Senhora das Dores

Soprano

# Motetos de Nossa Senhora das Dores

Martiniano Ribeiro Bastos (1825 — 1912)

## 1. Plorans ploravit

**Moderato**

**p** Plo-rans plo-ra - vit in no - cte, et la - cri-mæ e - jus in ma-xil-lis

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

ex o - mni-bus ca - ris e - jus: non est qui con-so - le - tur e - am non

est non est **f** qui con-so - le - tur e - am **3**

**p** o - mnes a - mi - ci e - jus spre-ve - runt e - am et fa - ctii sunt

ei i - ni - mi - ci. **2**

## 2. O vos omnes

**Moderato**

**pp** O vos o - mnes, qui tran - si - tis per vi - am,

**p** at - ten-di-te, at - ten - di - te, et vi - de - te, **p** si est

Motetos de Nossa Senhora das Dores

2

12  
do - lor sic - ut do - lor me - us. sic - ut **f** do-lor me - us.

18  
**pp** O vos o - mnes, qui tran - si - tis per vi - am,

28  
**p** at - ten - di - te, at - ten - di - te, si est do - lor 5

### 3. Cui comparabo te

**Moderato**

**p** Cui com-pa-ra-bo te, vel cui as-si - mi-la - bo

te, fi - li - a fi - li - a Je - ru - sa - lem?

**p** cui e - xæ - qua - bo te et con - so - la - bor te, vir - go vir - go

fi - li - a Si - on? ma-gna est e - nim

ve-lut ma-re con-tri - tio tu - a. Quis me-de - bi - tur Quis me-de - bi -

tur me - de - bi - tur tui?

Alto

# Motetos de Nossa Senhora das Dores

Martiniano Ribeiro Bastos (1825 — 1912)

## 1. Plorans ploravit

**Moderato**

**p** Plo-rans plo-ra - vit in no - cte, et la - cri-mæ e - jus in ma-xil-lis

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

ex o - mni-bus ca - ris e - jus: non est qui con-so-le - tur e - am non

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

**p** o-mnes a - mi - ci e - jus spre-ve - runt e - am et fa - cti sunt

ei i - ni - mi - ci. **f**

## 2. O vos omnes

**Moderato**

**pp** O vos o-mnes, qui tran - si - tis per vi - am,

**p** at - ten - di - te, at - ten - di - te, et vi - de - te,

Motetos de Nossa Senhora das Dores

2

si est do - lor sic - ut do - lor me - us. sic - ut **f** do-lor me -

us. **pp** O vos o-mnes, qui tran-si - tis per vi - am,

**p** at - ten - di - te, at - ten - di - te, si est do - lor

### 3. Cui comparabo te

**Moderato**

**p** Cui com-pa-ra-bo te, vel cui as - si - mi - la - bo

te, fi - li - a fi - li - a Je - ru - sa - lem?

**p** cui e - xæ - qua - bo te et con - so - la - bor te, vir - go vir - go

fi - li - a Si - on? ma - gna est e - nim

ve - lut ma - re con - tri - tio tu - a. Quis me - de - bi - tur Quis me - de - bi -

tur me - de - bi - tur tui?

Tenor

# Motetos de Nossa Senhora das Dores

Martiniano Ribeiro Bastos (1825 — 1912)

## 1. Plorans ploravit

**Moderato**

**P** Plo-rans plo-ra - vit in no - cte, et la-cri-mæ e-jus in ma-xil-lis

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

ex o - mni-bus ca - ris e - jus: non est qui con-so-le - tur e - am non

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

**p** o-mnes a-mi - ci e - jus spre-ve - runt e - am et fa-cti sunt

ei i - ni - mi - ci. **f**

## 2. O vos omnes

**Moderato**

**pp** O vos o-mnes, qui tran - si - tis per vi - am,

**p** at-ten-di-te, at-ten-di-te, et vi - de - te, **p** si est

Motetos de Nossa Senhora das Dores

2

12 do - lor sic - ut do - lor me - us. sic - ut **f** do - lor me - us.

18 **pp** O vos o-mnes, qui tran-si - tis per vi - am, **p** at-ten-di-te,

24 at-ten - di-te, si est do - lor 5

### 3. Cui comparabo te

**Moderato**

**Moderato**

5 **p** Cui com-pa-ra-bo te, vel cui as-si-mi-la-bo

te, fi - li - a fi - li - a Je - ru - sa - lem?

10 **p** cui e - xæ-qua - bo te et con - so - la - bor te, vir - go vir - go

fi - li - a Si - on? ma-gna est e - nim

15 ve-lut ma-re con-tri-tio tu-a. Quis me-de - bi - tur Quis me-de - bi -

20 tur me - de - bi - tur tui?

# Motetos de Nossa Senhora das Dores

Martiniano Ribeiro Bastos (1825 — 1912)

## 1. Plorans ploravit

**Moderato**

**P** Plo - rans plo - ra - vit in no - cte, et la - cri - mæ e - jus in ma - xil - lis

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

ex o - mni - bus ca - ris e - jus: non est qui con - so - le - tur e - am non

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

**p** o - mnes a - mi - ci e - jus spre - ve - runt e - am et fa - cti sunt

ei i - ni - mi - ci.

**2**

## 2. O vos omnes

**Moderato**

**pp** O vos o - mnes, qui tran - si - tis per vi - am,

**p** at - ten - di - te, at - ten - di - te, et vi - de - te, **p** si est

Motetos de Nossa Senhora das Dores

2

12

do - lor sic - ut do - lor me - us. sic - ut **f** do - lor me - us.

18

**pp** O vos o - mnes, qui tran - si - tis per vi - am,

28

**p** at-ten - di-te, at-ten - di-te, si est do - lor

5

### 3. Cui comparabo te

Moderato

**p** Cui com-pa-ra-bo te, vel cui as-si - mi-la - bo

5

te, fi - li - a fi - li - a Je-ru - sa - lem?

10

**p** cui e-xæ-qua - bo te et con - so - la - bor te, vir - go vir - go

15

fi - li - a Si - on? ma-gna est e - nim

19

ve-lut ma-re con-tri-tio tu - a. Quis me-de - bi - tur Quis me-de - bi -

23

tur me - de - bi - tur tui?

Motetos de Nossa Senhora das Dores

Flute 1

# Motetos de Nossa Senhora das Dores

Martiniano Ribeiro Bastos (1825 — 1912)

## 1. Plorans ploravit

**Moderato**

1

2

3

4

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## 2. O vos omnes

**Moderato**

The musical score consists of eight staves of music. Staff 1 starts with a dynamic **p**. Staff 2 begins at measure 5. Staff 3 begins at measure 10. Staff 4 begins at measure 15. Staff 5 begins at measure 20. Staff 6 begins at measure 24. Staff 7 begins at measure 29.

Dynamics: **p** (measures 1, 5, 10, 20, 24), **f** (measure 15), **p** (measure 15), **p** (measure 20), **pp** (measure 24).

## 3. Cui comparabo te

**Moderato**

The musical score consists of five staves of music, each starting with a treble clef and three flats (B-flat, D-flat, A-flat). The key signature changes to one flat (B-flat) at measure 10 and to no sharps or flats (C major) at measure 23.

- Measure 1:** Starts with a whole rest. The first note is a quarter note followed by a eighth-note triplet pattern. Dynamics: **p**.
- Measure 2:** Eighth-note triplet pattern.
- Measure 3:** Eighth-note triplet pattern.
- Measure 4:** Eighth-note triplet pattern.
- Measure 5:** Eighth-note triplet pattern. Dynamics: **f**.
- Measure 10:** Eighth-note triplet pattern. Measure number **5** is written above the staff.
- Measure 11:** Eighth-note triplet pattern.
- Measure 12:** Eighth-note triplet pattern.
- Measure 13:** Eighth-note triplet pattern.
- Measure 14:** Eighth-note triplet pattern.
- Measure 15:** Eighth-note triplet pattern.
- Measure 16:** Eighth-note triplet pattern.
- Measure 17:** Eighth-note triplet pattern.
- Measure 18:** Eighth-note triplet pattern.
- Measure 19:** Eighth-note triplet pattern.
- Measure 20:** Eighth-note triplet pattern.
- Measure 21:** Eighth-note triplet pattern.
- Measure 22:** Eighth-note triplet pattern.
- Measure 23:** Eighth-note triplet pattern. Dynamics: **p**.

Motetos de Nossa Senhora das Dores

Flute 2

# Motetos de Nossa Senhora das Dores

Martiniano Ribeiro Bastos (1825 — 1912)

## 1. Plorans ploravit

**Moderato**

1

2

3

4

5

6

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12

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14

15

16

17

18

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20

21

22

23

24

25

26

27

28

## 2. O vos omnes

**Moderato**

The musical score consists of eight staves of music. Staff 1 starts with a dynamic **p**. Staff 2 begins at measure 5. Staff 3 begins at measure 10. Staff 4 begins at measure 15. Staff 5 begins at measure 20. Staff 6 begins at measure 24. Staff 7 begins at measure 29.

Dynamics: **p** (measures 1, 5, 10, 20, 24), **f** (measure 15), **p** (measures 15, 20, 24), **pp** (measure 24).

## 3. Cui comparabo te

**Moderato**

The musical score consists of four staves of music, each starting with a treble clef and a key signature of three flats. The first staff begins with a whole rest, followed by a dynamic marking *p*, and then a series of eighth-note patterns. The second staff begins with a sixteenth-note pattern, followed by a dynamic marking *f*, and then continues with eighth-note patterns. The third staff begins with a whole note, followed by a dynamic marking *p*, and then follows the same eighth-note pattern as the first staff. The fourth staff begins with a sixteenth-note pattern, followed by a dynamic marking *p*, and then continues with eighth-note patterns.

Motetos de Nossa Senhora das Dores

Clarinet in B $\flat$

# Motetos de Nossa Senhora das Dores

Martiniano Ribeiro Bastos (1825 — 1912)

## 1. Plorans ploravit

**Moderato**

1

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

7

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

12

**f**

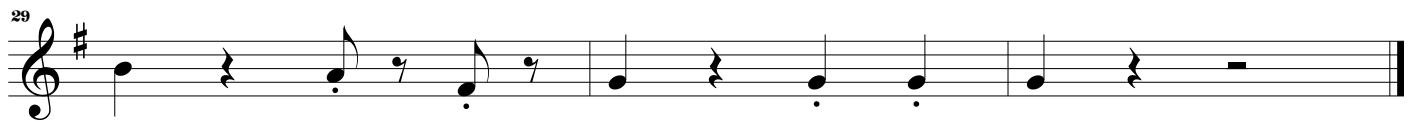
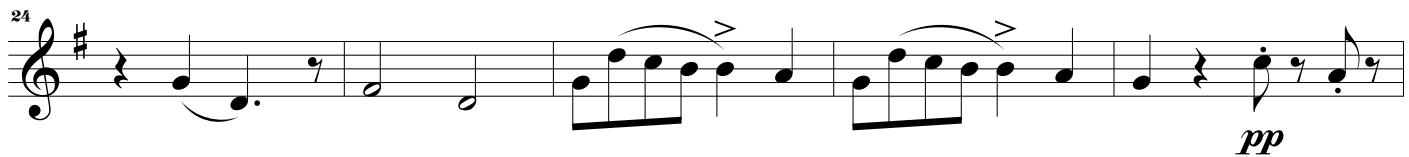
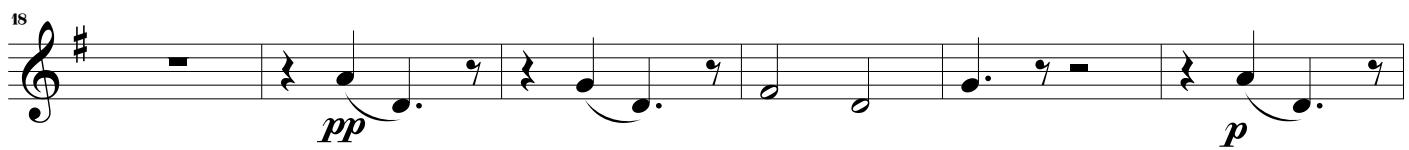
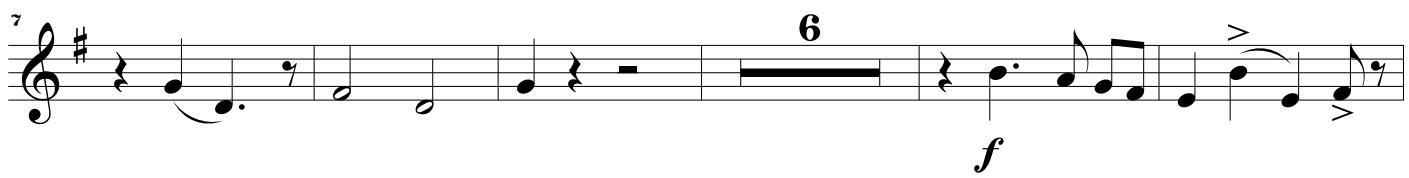
16

**p** <> <> <>

24

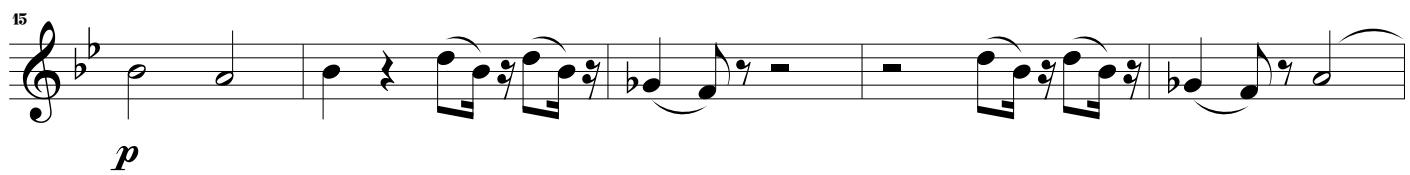
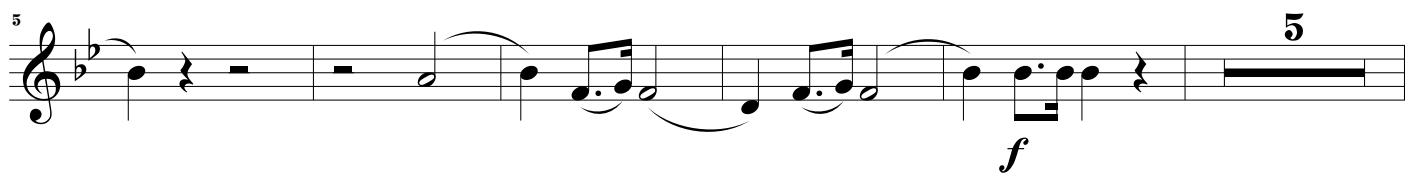
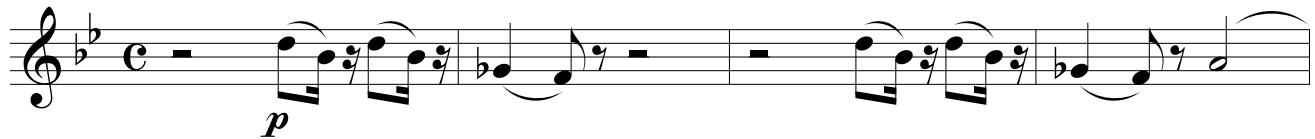
**p** **f** **fp** **pp**

## 2. O vos omnes

**Moderato**

### 3. Cui comparabo te

**Moderato**



Motetos de Nossa Senhora das Dores

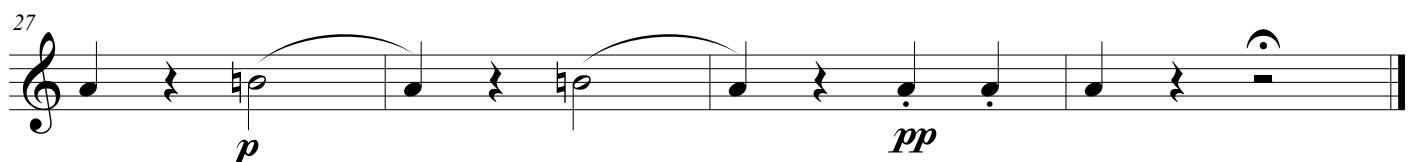
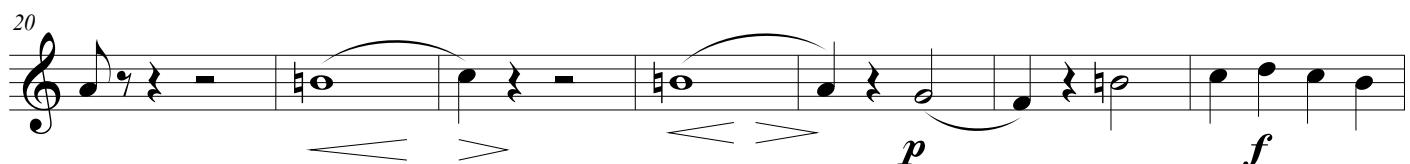
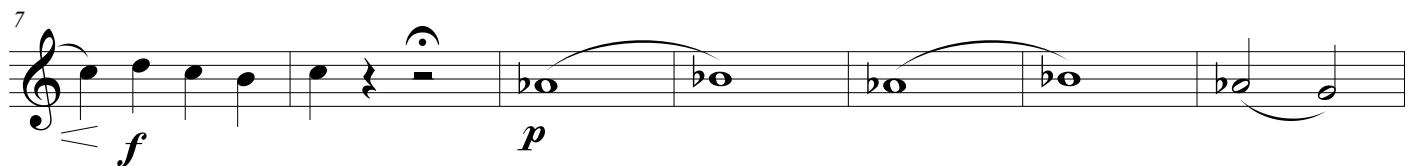
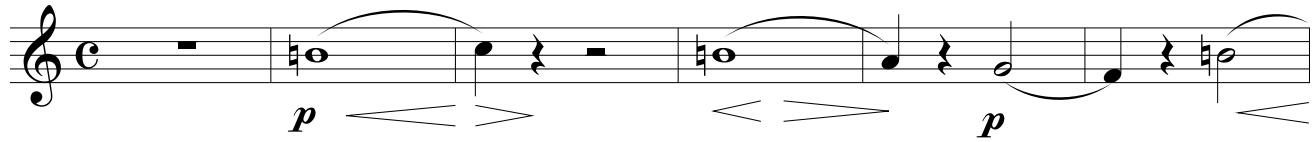
Horn in F 1

# Motetos de Nossa Senhora das Dores

Martiniano Ribeiro Bastos (1825 — 1912)

## 1. Plorans ploravit

**Moderato**



## 2. O vos omnes

**Moderato**

## 3. Cui comparabo te

**Moderato**

Motetos de Nossa Senhora das Dores

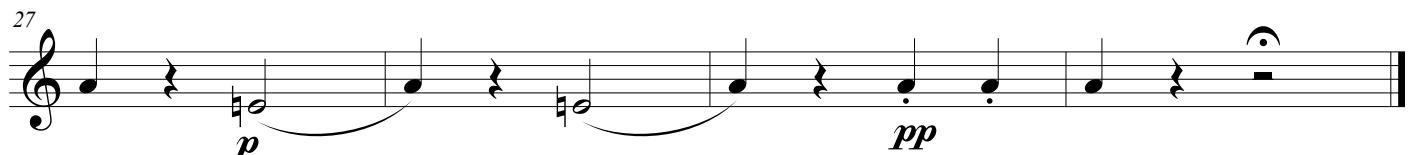
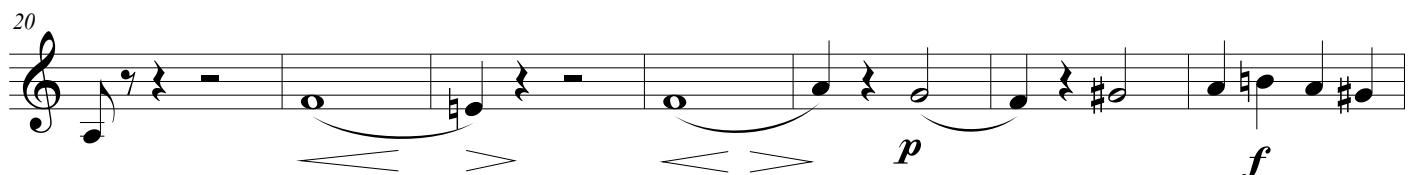
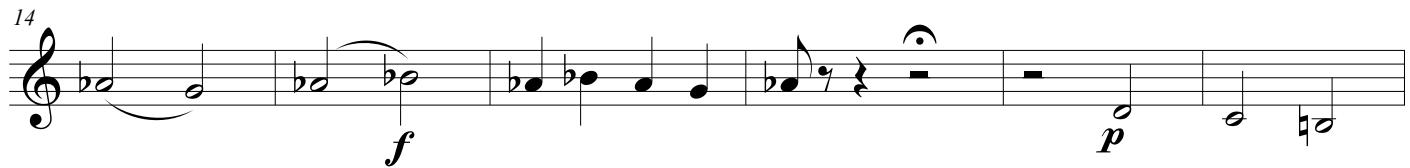
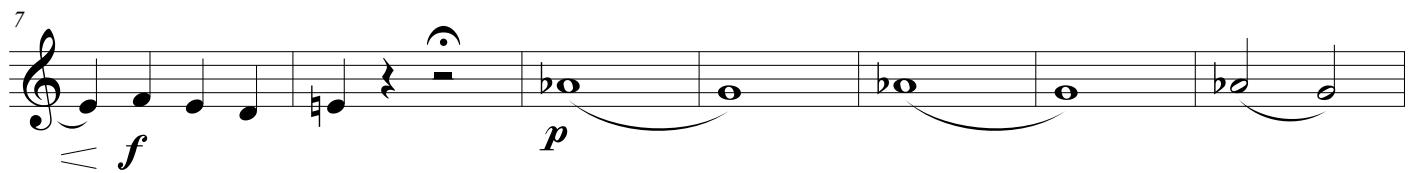
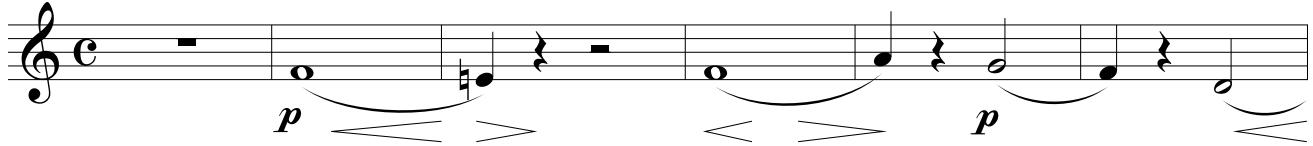
Horn in F 2

# Motetos de Nossa Senhora das Dores

Martiniano Ribeiro Bastos (1825 — 1912)

## 1. Plorans ploravit

**Moderato**



## 2. O vos omnes

**Moderato**

The musical score for section 2, "O vos omnes", is composed of four staves of music in common time, treble clef, and C major. The vocal line features sustained notes with long horizontal stems and grace notes. Dynamics include *pp*, *p*, *f*, and *pp*.

## 3. Cui comparabo te

**Moderato**

The musical score for section 3, "Cui comparabo te", is composed of five staves of music in common time, treble clef, and G major. The vocal line features sustained notes with long horizontal stems and grace notes. Dynamics include *p*, *f*, and *p*.

Motetos de Nossa Senhora das Dores

Trumpet in B $\flat$

# Motetos de Nossa Senhora das Dores

Martiniano Ribeiro Bastos (1825 — 1912)

## 1. Plorans ploravit

**Moderato** Solo

The musical score consists of six staves of music for trumpet in B-flat. Staff 1 starts with a dynamic **p**. Staff 2 begins with a dynamic **f**. Staff 3 starts with a dynamic **f**. Staff 4 starts with a dynamic **p**. Staff 5 starts with a dynamic **f**. Staff 6 starts with a dynamic **pp**.

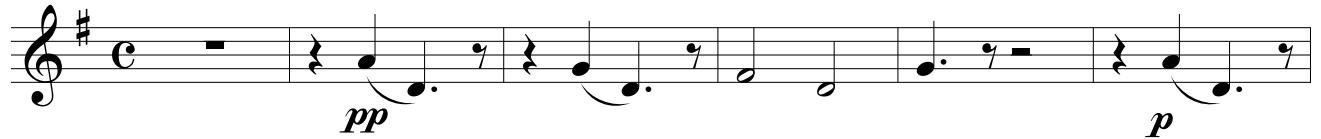
11

15

20

26

## 2. O vos omnes

**Moderato**

Musical score for measure 2. The key signature is one sharp (F#). The time signature changes to 6. The tempo is **f** (forte). Measure ends with a fermata over the first note of the next measure.

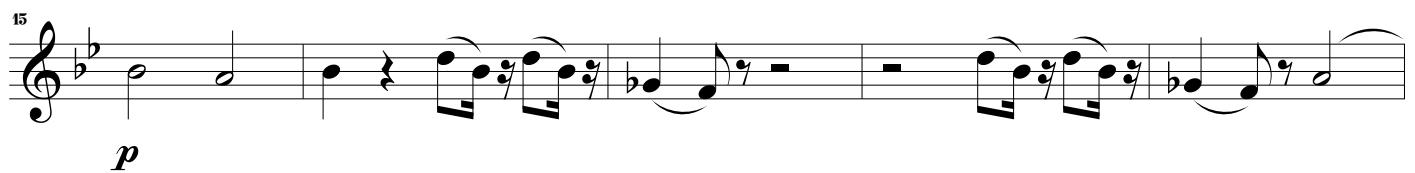
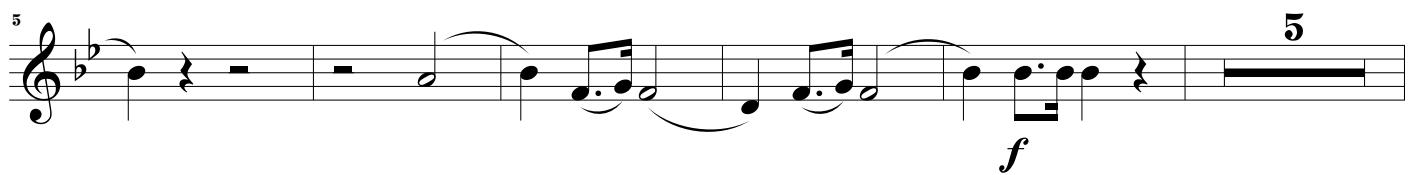
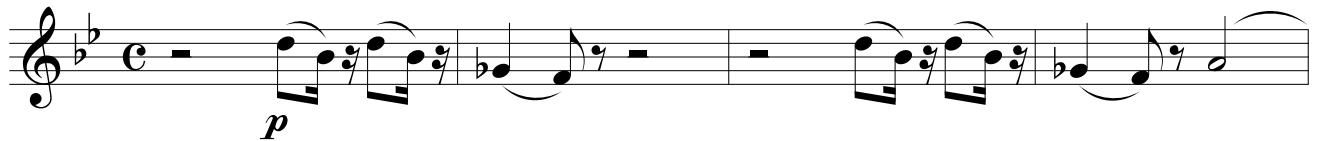
Musical score for measure 3. The key signature is one sharp (F#). The time signature is common time (C). The tempo is **p** (pianissimo).

Musical score for measure 24. The key signature is one sharp (F#). The time signature is common time (C). The tempo is **pp** (pianississimo).

Musical score for measure 29. The key signature is one sharp (F#). The time signature is common time (C).

### 3. Cui comparabo te

**Moderato**



Ophicleide

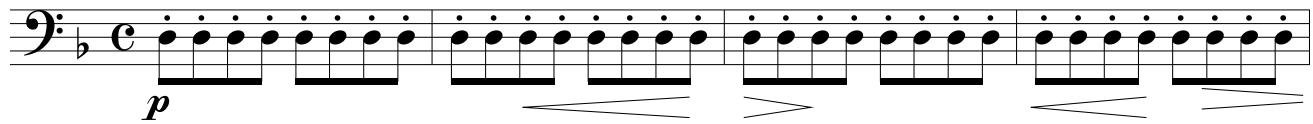
Motetos de Nossa Senhora das Dores

# Motetos de Nossa Senhora das Dores

Martiniano Ribeiro Bastos (1825 — 1912)

## 1. Plorans ploravit

**Moderato**



## 2. O vos omnes

**Moderato**

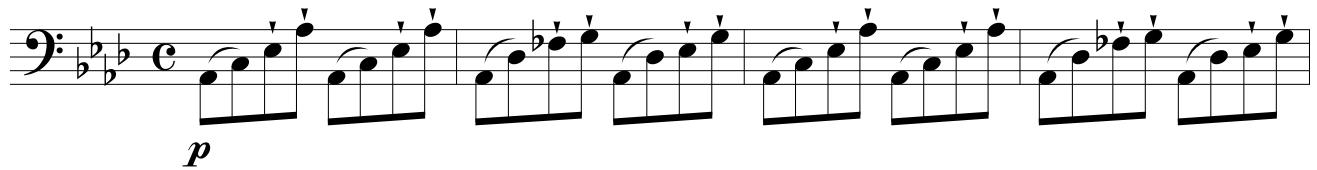
The musical score for "O vos omnes" is composed of six staves of music for a single instrument. The key signature is B-flat major (two flats). The time signature is common time (indicated by a "C"). The dynamics and performance instructions include:

- Staff 1: Dynamics: **pp** (pianissimo) throughout.
- Staff 2: Dynamics: **p** (pianissimo) throughout.
- Staff 3: Dynamics: **f** (fortissimo) at measure 9, followed by **p** (pianissimo).
- Staff 4: Dynamics: **f** (fortissimo) at measure 16, followed by **pp** (pianissimo).
- Staff 5: Dynamics: **p** (pianissimo) throughout.
- Staff 6: Dynamics: **pp** (pianissimo) throughout.

The music features eighth-note patterns with various rests and sustained notes. Measures 1-8 show a continuous eighth-note pattern. Measure 9 begins with a forte dynamic (f), followed by sustained notes. Measure 10 shows a return to the eighth-note pattern. Measures 11-15 show a sustained note followed by eighth-note patterns. Measures 16-20 show a return to the eighth-note pattern. Measures 21-24 show a sustained note followed by eighth-note patterns. Measures 25-28 show a sustained note followed by eighth-note patterns. Measures 29-32 show a sustained note followed by eighth-note patterns.

### 3. Cui comparabo te

**Moderato**



5

Solo

f

p

10

3

3

14

18

23

p

Motetos de Nossa Senhora das Dores

Contrabass

# Motetos de Nossa Senhora das Dores

Martiniano Ribeiro Bastos (1825 — 1912)

## 1. Plorans ploravit

**Moderato**

1

**p**

> **f**

5

> **p**

10

**f**

16

**p**

22

**f**

27

**p**

**pp**

## 2. O vos omnes

**Moderato**

The musical score consists of six staves of bassoon music. The first two staves are in common time (indicated by 'C') and the third through sixth staves are in 6/8 time (indicated by '6'). The key signature is one flat (B-flat). The dynamics are indicated as follows: dynamic markings include **pp**, **p**, **f**, **p**, **arco**, and **pp**. The first staff begins with a continuous eighth-note pattern. The second staff continues the eighth-note pattern. The third staff begins with a dynamic **f**, followed by a dynamic **p**. The fourth staff begins with a dynamic **f**. The fifth staff begins with a dynamic **p**. The sixth staff concludes with a dynamic **pp**.

### 3. Cui comparabo te

**Moderato**

Musical score for the first system of the motet 'Cui comparabo te'. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The vocal line consists of eighth-note pairs connected by vertical stems. The dynamic marking *p* (pianissimo) is placed below the staff.

Musical score for the second system of the motet 'Cui comparabo te'. The key signature changes to four flats (B-flat, E-flat, A-flat, D-flat). The time signature remains common time (C). The vocal line continues with eighth-note pairs. The dynamic marking *f* (fortissimo) is placed below the staff.

Musical score for the third system of the motet 'Cui comparabo te'. The key signature changes to five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The time signature remains common time (C). The vocal line continues with eighth-note pairs. The dynamic marking *p* (pianissimo) is placed below the staff.

Musical score for the fourth system of the motet 'Cui comparabo te'. The key signature changes to four flats (B-flat, E-flat, A-flat, D-flat). The time signature remains common time (C). The vocal line continues with eighth-note pairs.

Musical score for the fifth system of the motet 'Cui comparabo te'. The key signature changes to four flats (B-flat, E-flat, A-flat, D-flat). The time signature remains common time (C). The vocal line continues with eighth-note pairs. The dynamic marking *p* (pianissimo) is placed below the staff.